

(1924)

# JEALOUS

WDS: TOMMY MALIE & DICK FINCH  
MUSIC BY LACK LITTLE

G G7 C/G Cm G E7/G# A7

OH! SWEETHEART, SWEETHEART, I'VE TRIED MY BEST TO LET YOU DO JUST

D7 G G/B Gmaj7 G G/B Bb D/A D

AS YOU PLEASE. BUT MY HEART, POOR HEART, WON'T STAND THE

B7 E7 E7 A7 D D D7 D6 b m

TEST. I FIND IT'S FULL OF LIT-TLE JEAL-OUS-IES. I'VE

C/E E7/Eb G/B E7

TRIED AND TRIED TO HIDE IT ALL FROM YOU. BUT

A7 Aφ D7/Gb D° D7 1 1 4

REAL-LY, DEAR, IT'S MORE THAN I CAN DO.



CHD. D7 G

I'm jeal-ous of the moon that shines a-bove,  
pre-tty flow-ers, too

cause it sailed up-on the one I love, I'm jeal-ous of the  
kiss they al-ways get from

bird-ies in the trees, They're a-ways sing-ing

sweet-est mel-o-dies. you. I'm

jeal-ous of the "tick-took" on the shelf, I'm

ev-en get-ting jeal-ous of my-self.

# IF I HAD YOU

TED SHAPIRO, DIMMY CAMPBELL, REG. CONNELLY

(1928)

I DREAM'D ALL MY DREAMS AND SCHEM'D ALL MY SCHEMES, BUT

C7 F F7+ Bb D7 Gm A7

SOMEHOW IT JUST SEEMED WRONG. UN-TIL I MET YOU AND





# IN A LITTLE SPANISH TOWN

LYRIC: LEWIS & YOUNG  
(SAM) (JOE)

(1926)

MUSIC: MABEL WAYNE

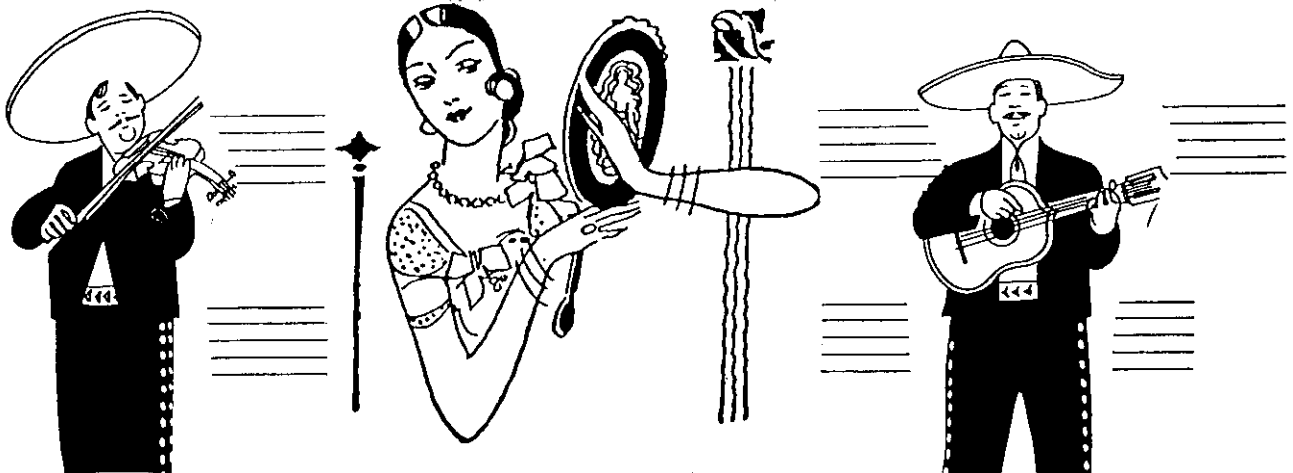
Musical notation for the first system, including notes, rests, and lyrics: EYE-NINGS ARE CROWDED WITH MEM-O-RIES, THRILLING ME A-

Musical notation for the second system, including notes, rests, and lyrics: -GAIN, LIKE THAT NIGHT IN SPAIN. SOMEONE IS SHARING MY

Musical notation for the third system, including notes, rests, and lyrics: MEM-O-RIES. WON-DER DOES SHE GRIEVE, EV'RY LONELY EVE-NING?

CHO.

Musical notation for the chorus, including notes, rests, and lyrics: In a lit-tle Span-ish town, 'Twas on a night like this, Ma-ny skies have turned to gray, Be-cause we're far a-part, Stars were peek-a-boo-ing down, 'Twas on a night like this, I whis-pered "be true to me" And she sighed "Si, Si," Ma-ny moons have passed a-way and still she's in my heart, We made a prom-ise and sealed it with a kiss, In a lit-tle Spa-nish town, 'Twas on a night like this.



TOLD BY  
RAYMOND B. EGAN

# THE JAPANESE SANDMAN

SET BY  
RICHARD WHITING

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(1920)

WON'T YOU STRETCH IM-A-GIN-A-TION, FOR THE MOMENT, AND COME WITH ME.  
 LET US HASTEN TO A NATION LYING OVER THE WEST-ERN SEA. HIDE BE-  
 -HIND THE CHERRY BLOSSOMS. HERE'S A SIGHT THAT WILL PLEASE YOUR EYES. THERE'S A  
 BA-BY WITH A LA-DY OF JA-PAN, SINGING LUL-LA-BYES.  
 NIGHT WINDS BREATHE THEIR SIGHS.

## CHOR.

Here's the Jap - a - nese Sand - man Sneak - ing on with the dew Just an old sec - ond  
 hand man ... He'll buy your old day from you He will take ev-'ry sor - row Of the day that is  
 through ... And he'll give you to - mor - row ... Just to start life a - new ... Then you'll be a bit  
 old - er ... In the dawn when you wake And you'll be a bit bold - er.  
 With the new day you make Here's the Jap - a - nese Sand - man ... Trade him sil - ver for  
 gold ... Just an old sec - ond hand man Trad - ing new days for old..

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# (1934) MOONGLOW

BY WILL HUDSON, EDDIE DE LANGE & IRVING MILLS

*SLOWLY* Gm Eb7 Gm Eb7

LIKE SOMEONE WHO HASN'T ANY COUNTRY, LIKE A STRANGER VISITING FROM MARS, I

Gm6 Cm Gm F#o Gm7/F Eb7 D7

WENT AROUND A-LONE, JUST LIKE A ROLLING STONE, UN-TIL I READ A MESSAGE IN THE STARS.

**CHO.** Am7 Cm G/B A7 Am7

IT MUST HAVE BEEN MOON-GLOW, WAY UP IN THE BLUE, IT MUST HAVE BEEN  
I STILL HEAR YOU SAY-ING, "DEAR ONE HOLD FAST", AND I START IN  
AND NOW WHEN THERE'S MOON-GLOW, WAY UP IN THE BLUE, I ALWAYS RE-

D7 G Eb7/G FINE G7 Gb7 F7

MOON-GLOW PRAY-ING: WE SEEM'D TO FLOAT RIGHT THRU THE  
-MEM-BER THAT LET ME STRAIGHT TO YOU. "OH LORD, PLEASE LET THIS LAST."  
THAT MOONGLOW GAVE ME YOU.

E7 A7 D7 Eb7 D7

AIR. HEAVEN-LY SONGS SEEM'D TO COME FROM EV-'RY-WHERE. **D.S. al FINE**

**I'LL GET BY** MOD<sup>to</sup> G7 Dm1 Dm7/G7 C

ROY TURK and FRED AHLERT (1928) THIS OLD WORLD WAS JUST AS SAD A PLACE FOR ME,  
" " " THEN CHANG'D TO PAR-A-DISE FOR ME.

A7/E A7 Dm7 Dø 1. G7 G7+ C 111 NC 2. G7

AS COULD BE. I WAS LONELY AND BLUE. -CAUSE I MET  
SUD-DEN-LY. WHY? BE-

C F7 C / Em F#ø E11/G B7/F# Em Am

ALTHOUGH WEALTH AND POW-ER I MAY NEVER FIND, STILL, AS  
YOU.

B7 E7 A7 D7 G7

LONG AS I HAVE YOU, DEAR, I WON'T MIND. **FOR:**

**CHO.** C Ddim C G7 C Bm7 E7 E7+ F6 A7

I'll get by as long as I have you, Tho'

Dm Dm7 Am7 D9 Bm Dm7 G7 Ebdim G7 G7+

there be rain and dark-ness too, I'll not com-plain, I'll

I'LL GET BY - CONT.

C C#dim G7 C Ddim C G7 C Bm7 E7 E7+

see it through. Pov-er-ty may come to me. that's

F6 A7 Dm Dm7 E7 G#dim Am Em7 A9 A7+

true but what care I. Say, I'll get by as

Dm Dm7 G7 1. C A7 Dm G7 2. C F6 C

long as I have you. you.

**I'LL SEE YOU IN MY DREAMS**

LYRIC: GUS KAHN (1924) MUSIC: ISHAM LIONES

Moderato F Am C F7 D7/F# A7/E Eb7-5 D7 G7 G7/8

THO' THE DAYS ARE LONG, TWILIGHT SINGS A SONG OF THE HAP-PI-

Bb/D6 Eb Am C F / / - Am G#0

-NESS THAT USED TO BE. SOON MY EYES WILL CLOSE.

G#0 Am Am7 G1/F# Dm7 C/E Dm7 G#0

SOON I'LL FIND RE-POSE. AND, IN DREAMS, YOU'RE

Dm G7 C7 Gm7 /

AL-WAYS NEAR TO ME.

CHO.

C7 Bb Bbm

I'll see you in my dreams

F Ddim F D7

Hold you in my dreams, Some-one took you

G7 C7

out of my arms, Still I feel the thrill of your charms

Bb Bbm F

Lips that ones were mine, Ten-der

Ddim F D7

eyes that shine, They will light my

A7 Dm Gm7 Bbm C7 F

way to-night, I'll see you in my dreams.





W: OTTO HARBACH and OSCAR HAMMERSTEIN II

# INDIAN LOVE CALL

M: RUDOLF FRIML (1924)

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MED. SLOW

FROM "ROSE MARIE"

WHEN THE LONE LA-GOON STIRS IN THE SPRING, WELCOMING HOME SOME SWAN-Y WHITE  
WHEN THE MAIDEN MOON, RIDING THE SKY, GATHERS HER STAR-EYED DREAM CHILDREN

WING, NIGH THAT IS THE TIME OF THE MOON AND THE YEAR,

WHEN LOVE DREAMS, TO IN-DI-AN MAIDENS, AP-PEAR. AND

THIS IS THE SONG THAT THEY HEAR:

CHO.

WHEN I'm CALL-ING You — 00 — 00 — 00 — 00 — 00 — Will You AN-SWER  
TOO — 00 — 00 — 00 — 00 — 00?

THAT MEANS I OF-FER MY LOVE TO YOU — TO BE YOUR OWN — IF YOU RE-FUSE ME, I WILL BE

BLUE — AND WAIT-ING ALL A-LONE" BUT IF WHEN YOU HEAR MY LOVE CALL — RING-ING CLEAR —

— AND I HEAR YOUR AN-SWER-ING ECK-O SO DEAR — THEN I WILL KNOW — OUR

LOVE WILL COME TRUE YOU'LL BE-LONG TO ME I'LL BE-LONG TO YOU — fine

HELENIE McDONALD & NELSON EDDY STARRED IN THE MOVIE VERSION.

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# IT'S THE TALK OF THE TOWN

W: MARTY SYMES & AL HEIBURG  
M: JERRY LIVINGSTON

-1933-

F/A Ab° Gm7 C7 F G7 Bb/C C7

WE WERE MORE THAN LOV-ERS, WE WERE MORE THAN SWEETHEARTS. IT'S SO HARD TO UNDER- STAND.

F/A Ab° Gm7 C7 G#° Dm6 G7 / / C7

DON'T KNOW WHY IT HAP-PENED, DON'T KNOW HOW IT STARTED. WHY SHOULD WE BE STRANGERS, AFTER ALL WE PLANNED?

## CHO.

Gm7 C7 F F+ Bb Bbm

I can't show my face, Can't go an- y place, People stop and stare, It's so hard to bear,  
Ev-ry time we meet, My heart skips a beat, We don't stop to speak, Tho'/it's just a week,

Ev-ry-bod- y knows you left me, It's The Talk Of The Town. It's The Talk Of The

F Gm7 D7 Gm D7 Gm D7

Town. We sent out in- vi- ta- tions, To friends and rela- tions, an- nounc- ing our wed- ding day,  
Friends and our rela- tions, Gave congrat- u- la- tions, How can you face them? What can you say?

F Gm7 C7 F F+ Bb Bbm

Let's make up sweetheart, We can't stay apart, Don't let fool- ish pride, Keep you from my side,

F D7 G C7 F

How can love like ours be end- ed, It's The Talk Of The Town.

(RECORDED BY BING CROSBY)

MODERATO

(1720) MARGIE F Fmaj7 Bb/F F C7 F

YOU CAN TALK A- BOUT YOUR LOVE AF- FAIRS,

W: BENNY DAVIS  
M: U. RUSSEL ROBINSON & CONNORAD

Gm7 C7 F Fmaj7 Bb/F F C7 F F#°

HERE'S ONE I MUST TELL TO YOU:

Gm D7+ D7 Gm Eb7 D7+ D7

ALL NIGHT LONG, THEY SIT UP - ON THE STAIRS.

G7 / C F/C C7

HE HOLDS HER HAND AND STARTS TO COO: \_\_\_\_\_

SEGUE

**CHO.**

My lit-tle Mar-gie, I'm al-ways think-ing of you  
 Mar-gie, I'll tell the world I love you, Don't for-get your  
 prom-ise to me, I have bought a home and ring and  
 ev-'ry-thing, For Mar-gie, You've been my in-spi-ra-tion,  
 Days are nev-er blue. Af-ter all is said and  
 done. There is real-ly on-ly one, Oh! Mar-gie; Mar-gie, it's you!

L: CLIFF FRIEND **JUNE NIGHT** M: ABEL BAER

(1924)

MY SKIES ARE BLUE. I HAPPY TOO. AND ALL BE-  
 -CAUSE I MET YOU, DEAR. MY HEART'S A- FIRE.  
 "LOVE" YOU IN-SPIRE. I HAVE BUT ONE DE-SIRE.

**CHO.**

Just Give me A June NIGHT — THE MOON-LIGHT — AND YOU IN MY ARMS  
 I'll HOLD YOU EY-FOLD YOU — THEN DREAMS WILL — COME  
 WITH ALL YOUR CHARMS 'neath STARS A-BOVE AND We'll MAKE love — TRUE SO  
 GIVE ME — A June NIGHT — THE MOON-LIGHT AND YOU.

USED IN "THE FLEET'S IN", FEATURING CLIMMY DORSEY and his ORCHESTRA.



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# I'LL STRING ALONG WITH YOU

L: AL DUBIN (1934)

M: HARRY WARREN

*E<sub>b</sub> Eb7 Ab Abm Eb Eb7 Ab Abm*

ALL MY LIFE I WAITED FOR AN AN-GEL, BUT NO ANGEL EVER CAME A-LONG.

*E<sub>b</sub>/G Cm7 E<sup>o</sup> B $\flat$ 7/F B $\flat$ 7 Eb E<sub>b</sub>/G G $\flat$  Fm $\flat$ /B $\flat$ 7 B $\flat$ 7+*

THEN ONE HAPPY AFTERNOON I MET YOU, AND MY HEART BEGAN TO SING A SONG.

*E<sub>b</sub> Eb7 Ab $\flat$  G7 Cm7 F7 B $\flat$ 7/Fm $\flat$  B $\flat$ 7+*

SOMEHOW I MISTOOK YOU FOR AN AN-GEL. BUT, NOW I'M GLAD THAT I WAS WRONG.

## CHO.

*E<sub>b</sub> Eb G7 C7*

You may not be an an-gel, 'cause an-gels are so few,  
I'm look-ing for an an-gel to sing my love song to,

But } un-til the day that one comes a-long, I'll string a-long with you.  
And

*E<sub>b</sub> Ab Abm6 Eb Adim*

I'll sing my song to you. For ev-'ry lit-tle fault that you have, Say!

*B $\flat$ 7 Edim B $\flat$ 7 Eb Eb7 Ab Abm6 Eb F7*

I've got three or four, The hu-man lit-tle faults you do have, Just make me love you

*B $\flat$ + Eb Eb G7 C7*

more, You may not be an an-gel, But still I'm sure you'll do,

*Fm B $\flat$ 7 Eb*

So un-til the day that one comes a-long I'll string a-long with you.

# -1931- I SURRENDER, DEAR

LYRIC: GORDON CLIFFORD  
MUSIC: HARRY BARRIS

## BALLAD

*Ab7 C G7+ C Ab7*

PRIDE, SAD, SPLENDID LI-AR, SWORN ENEMY OF LOVE: KEPT MY

*Ab7 C/G G7 Ab7 A7+ A7 D7*

HEART FROM SAYING THINGS MY HEART WAS THINKING OF. BUT, NOW MY PRIDE YOU'VE HUMBLLED. I'VE

*D7 Am7 D9 C/G C $\flat$  Am7 D7 G7 Ab7-3 A7+ A7*

EAST IT TO THE WINDS. BROKEN, BERTEN, SICK AT HEART, MY CON-FES-SION BE-GINS.  
(RECORDED BY PERRY COMO)

I SURRENDER, DEAR - CONT.

**CHO.**

We've played the game of stay a-way, But it costs more  
 I may seem proud, I may act gay, It's just a pose,  
 then I can pay. With-out you I can't make my way, I sur-ren-der  
 I'm not that way, 'Cause deep down in my heart I say  
 dear. dear. lit-tle mean things we were do-ing. Must have been part of the  
 gene, Lead-ing a spice to the woo-ing, — But I don't care who's to  
 blame. When stars ap-pear And shad-ows fall, Why then you'll hear  
 My poor heart call, To you my love, my life, my all I sur-ren-der, dear.

**JUST A MEMORY**

W: BUD DE SYLVA and LEW BROWN

(1927)

MUSIC BY RAY HENDERSON

**SLOW** F Dm Gm7 C7+ F G#

YOU ARE GONE AND ALL IS GONE, AND THRU EACH WEARY DAY, ON-LY TENDER MEMORIES RE-

C G7 C7 / F Dm Am7 D7

-MAIN. MEM-O-RIES ARE SUNBEAMS THRU A SKY OF CLOUDY GRAY:

G7 C6 F C7 (♩=♩) 2/4

MEM-O-RIES ARE ROSES IN THE RAIN.

**CHO.** F Dm Fmaj7 F Db7 F

Days I knew with you, are just a mem-o-ry. Just a mem-o-ry,  
 Hap-pi-ness, I guess, is just a mem-o-ry. Just a mem-o-ry  
 In my dreams, it seems, your face is near to me, And it's dear to me,

Dm C7 1. F Am Dm C+ 2.3. F Fine

That is all that's left to me. used to be.  
 of a love that mem-o-ry.

Dm F7 bb Bb6 Dm Bb Dm7 Gm G+ C

Will we share the night, the moon, the stars a-bove a-gain? Will I live-

Cmaj7 C G6 Am Am6 Gm Gdim C7 D.C. al Fine

to hope, to sing, to smile, to laugh a-gain, love a-gain?

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# I WANT TO BE HAPPY

WDS: IRVING CAESAR  
MUS: VINCENT YOUMANS

-1924-

Chords: C, Dm7, G7, C/E, Eb, Eb7, Dm7, G7, C, Em/B, Em, C#°/B#°, Em, B#°/D#, Em#°/D, C#°/B, G/B, D7/A, G, A7, D7, G7, G°, G7, G7+, FROM "NO NO NANETTE"

I'M A VERY OR-DI-NAR-Y MAN, DOING UNTO OTHERS AS I'D  
 TRY-ING TO WORK OUT LIFE'S HAP-PY PLAN,  
 LIKE TO HAVE THEM DOING UNTO ME.  
 WHEN I FIND A VER-Y  
 LONELY SOUL, "TO BE KIND" BECOMES MY ON-LY GOAL. I FEEL SO MUCH BETTER WHEN I  
 TELL THEM MY PHIL-O-SO-PHY.

Chords: C, G7, C, G7, F, Fm, Dm7, G7, D.S. (lyrics top line), fine

1. I WANT TO BE HAP-PY, BUT I WON'T BE HAP-PY, TILL I MAKE  
 2. LIFE'S REAL-LY WORTH LIV-ING, WHEN WE ARE WIRTH GIV-ING. WHY CAUT I  
 YOU HAP-PY TOO WHEN SKIES ARE GREY AND YOU SAY YOU ARE BLUE,  
 GIVE SOME TO YOU?  
 I'LL SEND THE SUN SMIL-ING THROUGH.

## LINGER AWHILE

W: H. OWENS (1923) THE TIME IS COMING SOON TO SAY GOOD-BYE. A TIME OF  
 M: V. ROSE

Chords: F, Dm6, Bbm2/Db, F/C, Fm/Ab, C/G, C7, F, Dm6, Bbm2/Db, F/C, F, Dm, Eb, Gm, Gm, D7, Cm, Eb, D7, Gm, C, E7, Am, D7, G7, C, C°, C7, F

SAD-NESS IT WILL BE. BUT, HONEY, LISTEN TO MY  
 PART-ING SIGH, AND LINGER ON A-WHILE WITH ME. **SEGUE**

LINGER AWILE - CONT.

CHO. C7 F C7 Db7 C7

THE STARS SHINE A-BOVE YOU, YET LINGER

C0 C7 C0 F D0 F

A-WHILE THEY WHIS-PER I LOVE YOU SO LINGER A-WHILE

C7 Dm A7 D7 C7

AND WHEN YOU HAVE GONE A-WAY, EACH HOUR WILL SEEM A DAY I'VE

F C7 Db7 C7 F A

SOME-THING TO TELL YOU SO LINGER A-WHILE

**I LOVE YOU**

L: HARLAN THOMPSON  
M: HARRY ARCHER ('23)

LOVERS ALWAYS SING THE SAME FA-MIL-IAR

F C7 F / / C7 F+ Bb D7/A / D7 D7

THING: "I LOVE YOU, I LOVE YOU, I DO."

Gm D7/F# Gm D7 Gm D7 Gm D7+

HOW NICE IT WOULD BE TO DO IT DIF-F'RENT-LY: BUT

G7 C7 C0 C7 / /

NOW THAT I'M SING-ING TO YOU: FROM "LITTLE JESSE JAMES"

CHO.

I love you, I love you, Is all that

I can say. I love you, I

love you. The same old words I'm say- ing in the

same old way. I love you, I love you. Three

words that are di- vine. And now, my dear, I'm

wait- ing to hear The words that make you mine.

FROM MGM'S "THE BAND WAGON" (FRED ASTAIRE)

# I GUESS I'LL HAVE TO CHANGE MY PLAN

WORDS BY HOWARD DIETZ (1929) MUSIC BY ARTHUR SCHWARTZ

RYTHM SLOW

*Dm7 G7 C Am7 Dm7 G7*

I BE- HELD HER, AND WAS CONQUER'D AT THE START, AND PLACED HER ON A

*C Em C/E Eb Dm6 G7+ Em7 Any/C*

PED-ES-TAL A-PART. I PLANN'D A LIT-TLE HIDE-A-WAY THAT WE WOULD SHARE SOME

*Em/B Am / Dm7 G7 C C/E Fm7 Bb7*

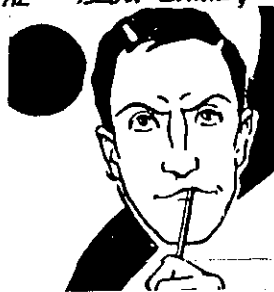
DAY. WHEN I MET HER, I UN- FOLDED ALL MY DREAM, AND TOLD HER HOW SHE'D

*Eb Cm Aφ D7 Gm*

FIT IN- TO MY SCHEME OF WHAT BLISS IS. THEN THE BLOW CAME, WHEN SHE

*C/G D7 F/G G7*

HAVE HER NAME AS "MIA-SUS."



**CHO.**

*G7 C Em Am C*

I guess I'll have to change my plan I should have re-a-lized there'd be an-oth-er man! I o-ver-

*Em F#7 Fmaj7 G7 G6sus C Cm Cmaj7 Cm D7 G7sus C7*

I guess I'll have to change my plan I should have re-a-lized there'd be an-oth-er man! Why did I

*C Em Am C C7 F*

looked that point com- plete - ly Un- til the big af- fair be- gan; Be -  
buy those blue pa- ja- mas Be- fore the big af- fair be- gan? My

*Fm7 Bdim C Em G7 Gdim G7*

fore I knew where I was at I found my-self up- on the shelf, and that was that I tried to  
boll-ing point is much too low For me to try to be a fly Lo- tha- ri- o! I think I'll

*C Em Am C Fm7 G7 1.C G7 C G7 2.C*

reach the moon but when I got there, All that I could get was the air, My  
crawl right back and in- to my shell, Dwell- ing in my per- son- al Hell. I'll

feet are back up- on the ground I've lost the one girl I found. I found.  
have to change my plan a- round I've lost the one girl I

# IDA! SWEET AS APPLE CIDER

MOD to

LYRIC: EDDIE LEONARD (1903) MUSIC: EDDIE MUNSON

IN THE REGION WHEN THE SUN IS

D  $\frac{D}{F\#}$  F $\circ$  A $\frac{7}{E}$  A $\frac{7}{C\#}$  A7 Em7 A7

WHERE THE ROSES SINKING IN THAT AL-WAY BLOOM, BREATHING OUT, UP-ON THE AIR, THEIR  
GOLDEN WEST, LIT-TLE ROBIN RED BREASTS GOME TO

SWEET PER-FUME, LIVES A LOVELY MAID, I LONG TO  
SEEK THEIR NESTS, THEN I SNEAK DOWN TO THE PLACE I

A A/E B7 E7+ E7 1. A

CALL MY OWN. FOR I KNOW MY LOVE FOR HER WILL NEV-ER DIE.  
LOVE THE BEST. EV-RY EVE-NING THERE A-LONE I

A 2. A / B $\phi$  C $\circ$  A $\frac{7}{C\#}$  / D A $\frac{7}{E}$

SIGH.

## CHO.

I - DA, SWEET AS APPLE CI - DER: SWEETER  
SEEMS THO' CAN'T LIVE WITH - OUT YOU. LIS - TEN,

A7 D  $\frac{F\#m}{C\#}$  D F $\#7$  B7 E7

THAN ALL I KNOW. COME OUT IN THE SIL - V'RY MOON - LIGHT,  
OH HON - EY, DO! I - DA, I I - DO - LIZE YAN.

1. E7/C $\#$  E7 E7/G $\#$  A / Bm7 C $\circ$  A/C $\#$  A7

OF LOVE WE'LL WHIS - PER, SO SOFT AND LOW.

2. E7/G $\#$  E7 D/A E $\frac{7}{B}$  Bb7 A7 D

I LOVE YOU, I - DA, 'DEED I DO!

USED IN "THE EDDIE CANTOR STORY" MOTION PICTURE

# 17 LONESOME & SORRY -1926-

BENNY DAVIS and CON CONRAD

WE WERE SO HAP- PY, YOU AND I. WHY DID WE DRIFT  
I CAN'T FOR- GET YOU, THO' I TRY. YOU'RE ALWAYS IN

A - - PART? MY HEART. THERE'S NO ONE TO CON-  
-SOLE ME WHEN I'M BLUE. THERE'S NO ONE WHO CAN TAKE THE PLACE OF  
YOU. I'M LONE- SOME AND SOR- RY, BE- CAUSE YOU WENT.  
NIGHT TIME COMES STEAL- ING, I WON- DER HOW  
A- WAY. LONE- SOME AND SOR- RY, I  
MISS YOU MORE EACH DAY. WHEN FEEL- ING. ARE YOU  
LONE- SOME AND SOR- RY, THE SAME, DEAR, AS ME?

CHO.  
CODA  
D.S.

## I MAY BE WRONG

LYRIC: HARRY RUSKIN  
MUSIC: HENRY SULLIVAN  
(1929)

WHEN I PLAY ROU-LETTE, WHEN I PLACE A BET,  
I HAVE BEEN A LOSER ALL MY LIFE. LIKE A TWO- YEAR- OLD, I PICK 'EM BAD,  
I'M TOLD. WILL I THINK I'D FIND IN YOU A PER- FECT WIFE.

EXCELLENT RECORDING BY GENE KRUPA ORCH.

CHO.

I MAY BE WRONG - CONT.

18

I may be wrong, but, I think you're won-der-ful! I may be  
I like your style; say, I think you're mar-vel-lous. But I can't  
wrong; but, I think you're swell! tell? All of my shirts are un-  
see so, how can I  
sight-ly All of my lies are a crime. If dear in you I've picked right-ly  
It's the ve-ry first time. You came a-long, say, I think you're  
won-der-ful I think you're grand; but, I may be wrong.

THE LOVE NEST

W: OTTO HARBACH  
M: LOU HIRSCH (1920)

MA-NY BUILDERS THERE HAVE BEEN, SINCE THE WORLD BE-GAN.  
PALACE, COTTAGE, MANSION, INN, THEY HAVE BUILT FOR MAN. SOME WERE SMALL, AND  
SOME WERE TALL, LONG OR WIDE OR LOW. BUT THE BEST ONE OF THEM ALL,  
JACK BUILT LONG A-GO. 'T WAS BUILT IN BY-GONE DAYS, YET MILLIONS SING ITS PRAISE.

CHO.

Just a love nest Co-zy with charms Like a  
small room Tea set of blue Best of  
dove nest Down on a farm A ver-  
all room Dream room for two Bet-ter  
an- than da with some sort of cling- ing vine Then a  
than a pal- ace with a gild- ed  
kitch- en where some ramb- ler ros- es twine Then a  
dome, is a love nest You can call home.

THEME:

BURNS & ALLEN  
RADIO SHOW



19

# A HUNDRED YEARS FROM TODAY

LYRIC: NED WASHINGTON  
and JOSEPH YOUNG

(1933)

MUSIC BY  
VICTOR YOUNG

*SLOWLY*

**Bb7 Eb/G Bb7 Eb/G**

LIFE IS SUCH A GREAT AD- VEN - TURE. LEARN TO LIVE IT AS YOU GO.

**Cmb D7 D7 Gm Cm7 F7 Bb7 Bb7+**

NO ONE IN THE WORLD CAN CEN-SURE WHAT WE DO HERE, BE- LOW.

**CHO.**

**Eb Cm7 Fm7 Bb7 Eb Cm7**

DOU'T SAVE YOUR KISS-ES, JUST PASS THEM A-ROUND YOU'LL FIND MY REA-SON IS  
WHY CRAVE A PENT-HOUSE THAT'S FIT FOR A QUEEN YOU'RE NEAR-ER HEA-VEN ON  
THE MOON IS SHIN-ING AND THAT'S A GOOD SIGN, CLING TO ME CLOS-ER AND

**F7 Bb7+5 Eb Cm7 Fm7 Apm F7**

LOG-IC 'YU SOUND WHO'S GOING TO KNOW THAT YOU PASSED THEM A-ROUND A HUN-dred Years From To-  
MORN-ER EARTH'S GREEN IF YOU HAD MILL-IONS WHAT WOULD THEY ALL MEAN, A " " " "  
SAY you'll be MING RE-mem-ber, Dar-ling, we Won't see it shine A " " " "

**I Bb7 Bb7+5 III Bb7 C Eb Bbm7 Eb7 Bbm7 Eb7 Ab**

day — day —, SO laugh AND SING, MAKE love THE THING, BE HAPPY WHILE YOU MAY — THERE'S

**Cm7 F7 Cm7 F7 Bb7 Eb dim Bb7** **D.S. al fine**

AL-WAYS ON, BE-NEATH THE SUN, WHO'S BOUND TO MAKE YOU FEEL THAT WAY

**F7 Bb7 Bbm7 C7 Fm7 Bb7 Eb**

HUN-DEED YEARS FROM TO -DAY, A HUN-DEED YEARS FROM TO DAY —

**MODERATO**

**ALWAYS** **F 1,1 F# C7/G C7 Gm7 C7/G**

IRVING BERLIN (1925)

EV-RY-THING WENT WRONG, AND THE WHOLE DAY LONG — I'D FEEL  
FOR THE LONGEST WHILE I'D FOR-GET TO SMILE. — THEN I

**1. Gm7 C7 F 2. C7 F Fm7 F7 Am Am/E F7 E7**

SO BLUE. MET YOU. NOW THAT MY BLUE DAYS HAVE PASSED,

**Bb7 G7 E7 E7/G# E7 1 B7 E7 Am / F# C7/G C7 CHO. F**

NOW THAT I'VE FOUND YOU AT LAST: I'LL BE LOVING YOU, AL-WAYS,

C7 F F7 A

WITH A LOVE THAT'S TRUE, AL-WAYS. WHEN THE THINGS YOU'VE PLANNED NEED A HELP-ING

A E7 A7 C7 F

HAND, I WILL UN-DER-STAND, AL-WAYS, AL-WAYS DAYS MAY NOT BE FAIR,

F7 (Em7 Eb7) D7 Em Gm Bb

AL-WAYS, THATS WHEN I'LL BE THERE, AL-WAYS. NOT FOR JUST AN

Bbmi F G7 C7 F

HOUR, NOT FOR JUST A DAY, NOT FOR JUST A YEAR, BUT AL-WAYS —

# HOW DEEP IS THE OCEAN

IRVING BERLIN (1932)

Ev E° Fm Bb7 Eb Fm7 Bb7 Eb E°

HOW CAN I TELL YOU WHAT IS IN MY HEART? HOW CAN I MEASURE

Fm7 Bb7 Eb D7 D7 Gm D7 Gm

EACH AND EV-RY PART? HOW CAN I TELL YOU HOW MUCH I LOVE YOU?

C/E E° Fm7 D° G7 G° G7 / G7+ G7

HOW CAN I MEASURE ULT HOW MUCH I DO?

CHO.

cm c E+ Bb7 Cm7 Cm6 Gm D7 F#

HOW MUCH DO I LOVE YOU I'LL TELL YOU NO LIE, HOW DEEP IS THE O-CEAN

HOW FAR WOULD I TRAY-EL TO BE WHERE YOU ARE HOW FAR IS THE JOUR-NEY

Gm Fm7 Bb7 Eb Fm7 Eb Eb7 Ab9 Ab° F9

HOW HIGH IS THE SKY? HOW MAN-Y TIMES A DAY DO I THINK OF YOU HOW MAN-Y ROS-

F13 F9 Bb7 Bb9 Bb9 Fm6 G7 Eb C7 Fm

ES, ARE SPRINK-LED WITH DEW — AND IF I EV-ER LOST YOU HOW MUCH WOULD I

Ami Eb F7 Bb7

CRY HOW DEEP IS THE O-CEAN, HOW HIGH IS THE SKY. —

21

(1931) **CONCENTRATIN' ON YOU**

W: ANDY RAZAF  
M: FATS WALLER

SEEMS THAT I'M GO-ING EOO-OOO: DIZ-ZY AS - I CAN BE.

SINCE THE DAY - WE MET, I'VE BEEN ALL UP-SET. SOMETHING'S HAR-PENED TO ME.

ALL I'VE GOT, I FIND, IS A ONE-TRACK MIND. (SEGUE)

I PAT MY SHOE ON MY HEAD MY HAT ON MY FEET FOR-GET-FUL THE WHOLE DAY TAKEN  
CLOTHES ON THE BED AND SLEEP ON THE SOFT I CAN'T FIG-URE TWO AND TWO  
STAND IN MY FLAT DON'T KNOW WHERE I'M AT I PAY BILLS BE-FORE THEY'RE DUE

I CAN'T THINK OF WAYS NATH-IN' BUT LOVE CON-CEN-TRA-TIN' ON  
GOT CEA-ZY TO THANK, I'M IN A DAZE  
GOT YOU TO THANK, MY MIND'S A BLANK " " " "

YOU I PUT MY YOU I HAD A PER-FECT MEM-O-RY. UN-TIL YOU CAME AL-  
ONG - (fine)

NOW SINCE YOUR SPELL IS OVER ME, MY BRAIN SEEMS ALL

**I CRIED FOR YOU**  
WRONG. SOME-TIMES I ARTHUR FREED, ABE LYMAN and GUS ARNHEIM (1923) REMEMBER OTHER DAYS:

HOW I USED TO WEEP OV-ER THINGS YOU SAID TO ME. I COULDN'T EVEN SLEEP.

YOU FORGOT YOUR PROM-I-SES: EV-'RY SINGLE VOW.

ALL YOU DID WAS LAUGH AT ME. BUT THINGS ARE DIF-FERENT NOW. (SEGUE)

I CRIED FOR YOU - CONT.

22

CHO. Am7 D7 G Gm7 C7

I CRIED FOR YOU, NOW IT'S YOUR TURN TO CRY O-V-ER  
WHAT A

F C7 D7 C7 D7 C7

ME. EY-RY ROAD HAS A TURN-ING, THATS ONE THING YOUR LEARN-ING.

CODA

C7 Gm A7 D7 G7 F G7 C7 F A

FOOL I USED TO BE. NOW I FOUND TWO EYES JUST A LIT-TLE BIT BRO-ER, I FOUND A  
HEART JUST A LIT-TLE BIT TRU-ER, I CRIED FOR YOU, NOW IT'S YOUR TURN TO CRY O-V-ER ME.

(FEMME VOCAL) SLOW WALTZ

**CHARMAINE** F F#0 C7/G C7 F F/A

ERNO RAPEE and LEW POLLACK (26) YOU WENT A-WAY ONE DREAR-Y DAY, I KNEW YOU

A#0 Gm C7 F F#0 Em/G A7

HAD TO GO. 'MID TEARS AND CHEERS, I HEARD YOU SAY, "CHAR-

Dm7 G7 C C7 C C F Gm D7/A Gm/Bb

-MAINE I LOVE YOU SO!" THO' OLD YEARS TURN TO NEW,

Gm/Bb A7/C# Dm G7 C C7+ CHO. F

MY HEART KEEPS CALL-ING YOU. "I WON-DER WHY YOU KEEP ME

Am F F#0 C7/G C7 Gm C7

WAIT-ING," CHARMAINE CRIES IN VAIN. "I WONDER, WHEN BLUEBIRDS ARE

Gm C7 C7+ F C7+ F

MAT-ING, WILL YOU COME BACK A-GAIN. I WONDER, IF I KEEP ON

F7 D7/E# Gm D7 Gm/Bb Gm/Bb Cm/Bb D7/A Gm/Bb

PRAY-ING, WILL OUR DREAMS BE THE SAME. I WONDER IF

G#(J) F/C F/A D7 G7 C7 C7+ F

YOU EV-ER THINK OF ME, TOO. CHARMAINE'S WAITING, JUST WAITING FOR YOU."

23

(FEMALE VOCAL)

# BUTTON UP YOUR OVERCOAT

B.G. DESYLVA, LEW BROWN and RAY HENDERSON  
(1928)

MOD to **VERSE**

1. *C* *Dm7* *G7* *Dm7* *G7*

LISTEN BIG BOY! — NOW THAT I'VE GOT YOU MADE, YOU'VE GOT ME HOOK'D, AND HOW!

1. *Dm7* *G7* *Dm7* *G7* *C* *G7*

GOODNESS, BUT I'M A - FRAID SOMETHING'S GONNA HAPPEN TO YOU.

2. *Em7* *Em7* *A7/C#* *D7*

I WOULD DIE IF I SHOULD LOSE YOU NOW. —

**CHO**

*G* *Am* *C* *G* *Dm6 E7* *A7* *Fdim* *D7*

But-ton up your o-ver-coat — When the wind is free Take good —

*Fdim* *D7* *G* *D7 E G* *Am* *C* *G* *Dm6 E7*

care of your - self — you be - long to me! — Eat an ap - ple ev - 'ry day; —

*A7* *Fdim* *D7* *Fdim* *D7* *G*

Get to bed by three Take good — care of your - self — you be - long to me! —

*G7 Dm7 G7* *C* *G* *Em7*

— Be - care - ful cross - ing streets Oo - oo! Don't eat meats Oo - oo! Cut out sweets

*A7* *D7* *Em7* *D9* *Gmaj7* *Am7 C#7* *G* *Am* *C* *G* *Dm6 E7*

Oo - oo! You'll get a pain and ru - in your tum-tum! Keep a - way from boot-leg hootch —

*A7* *Bdim* *D7* *Bdim* *D7* *G* *C7* *G*

When you're on a spree Take good — care of your - self — you be - long to me.

FROM THE BROADWAY MUSICAL:

"FOLLOW THRU" (A MUSICAL SLICE OF COUNTRY CLUB LIFE)

(MALE VOCAL)

24

# PENTHOUSE SERENADE

WILL JASON and VAL BURTON  
(1931)

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

MA-NY SWAINS HAVE TRIED TO MAKE RO-MAN-TIC, THE COTTAGE BY THE  
MEN OF LETTERS, POETS QUITE PE-DAN-TIC, HAVE USED THIS PLAYED-OUT

1. D D#° A7 A7  
E  
STREAM.

2. D  
THEME.

BUT MY AS-PI-RA-TIONS, I MUST AD-MIT, —

ARE THOSE OF A MILLION-AIRE.

I CAN SEE BUT ONE PLACE THAT YOU COULD FIT.

DARLING, IF YOU WILLED IT, I SHOULD LIKE TO BUILD IT.

**SEGUE**

**CHD:**

Just pic-ture a penthouse way up in the sky, With hinges on chin-neys for  
all of so-ci-e-ty well stay a-loof and live in pro-duc-tive  
stars to go by; A sweet slice of heaven for just you and I when we're a-lone. From  
there on the roof, Two heaven-ly her-mits we will be in truth when  
we're a-lone We'll see life's mad pat-tern As we view old Man-hat-tan,  
Then we can thank our luck-y stars, That were liv-ing as we are. In  
our lit-tle penthouse, we'll al-ways con-ceive to keep love and ro-mance for-  
ev-er a-live, In view of the Hud-son just o-ver the Drive when we're a-lone.

THIS WAS SUBTITLED: "WHEN WE'RE ALONE"

(A CANADIAN LOVE SONG)

# BY THE RIVER SAINTE MARIE

LYRIC BY EDGAR LESLIE (1931) MUSIC BY HARRY WARREN

MOD to

A-CROSS THE FOAM, AND FAR FROM HOME, THE SAILOR BOY PI-ERRE

GAZED UP-ON THE NIGHT IN ALL ITS GLORY. SWEET

MEM-RIES CAME, AND SPOKE THE NAME OF SOMEONE OH SO FAIR,

AS HIS COMRADES HEARD HIM TELL THIS STO-RY: (SEGUE)

CHO.

LEATHER BY THE RIV-ER SAINTE MA-RIE, WE PLEDGED OUR LOVE UN-TIL E-TER-NI-  
THE AN-GE-LUS RANG OUT UP-ON THE SEA, I SAW HER KNEEL AND SAY A PRAYER FOR

TY, ME. A-LONG THE PEBBL'-D PATH-WAY FROM HER DOOR, WE KISSED AND THEN WE

KISSED A-GAIN AND PART-ED ON THE SHORE. WHEN WIN-TER'S GONE AND SPRING IS

ON, I'LL MEET HER BY THE RIV-ER SAINTE MA-RIE.

488

FEATURED BY GUY LOMBARDO and his ROYAL CANADIANS



# I CAN DREAM, CAN'T I?

WORDS: IRVING KAHAL (1937) MUSIC: SAMMY FAIN

**BOUNCE**

AS WE EYE THE BLUE HO-RI-ZON'S BEND, EARTH AND  
 SKY AP-PEAR TO MEET AND END. BUT IT'S MERE-LY AN IL-  
 -LU - SION. LIKE YOUR HEART AND MINE, THERE IS NO SWEET CON-CLU-SION.

**CHO.**

1. I can see, no mat-ter how near you'll be, you'll never be-long to me.  
 2. I'm a-ware my heart is a sad 2f-fair, there's much dis-il-lu-sion there.

But I can dream, can't I? Can't I pre-tend that I'm locked in the bend of  
 your em-brace? For dreams are just like wine, and I am drunk with mine.

can't I? Can't I a-dore you al-though we are o-c-eans a-  
 part? I can't make you o-pen your heart, But I can dream, can't I?

FINE

RECORDED BY THE ANDREWS SISTERS WITH  
 THE GORDON JENKINS ORCH. ON DECCA # 24705-A.



(ALSO KNOWN AS "TILLIE'S NIGHTMARE")

# HEAVEN WILL PROTECT THE WORKING GIRL

LYRIC BY EDGAR SMITH

(1909)

MUSIC BY A. BALDWIN SLOANE

A BURLESQUE BALLAD

A VILLAGE MAID WAS LEAVING HOME. WITH TEARS HER EYES WERE WET. HER MOTHER DEAR WAS STANDING NEAR THE  
HER DEAR OLD MOTHER'S WORDS PROV'D TRUE, FOR SOON THE POOR GIRL MET A MAN WHO ON HER RUIN WAS IN -

SHE SAYS TO HER, "NEU-RAL-GIA", DEAR, I HOPE YOU WON'T FOR-GET THAT  
HE TREATED HER RE-SPECT-FIL, AS THOSE VILLAINS AL-WAYS DO, — AND

I'M THE #-ON-LY MOTHER #-YOU HAVE GOT. — THE CI-TY IS A WICKED PLACE, AS  
SHE SUP-POSED HE WAS A PERFECT GENT. BUT SHE FOUND DIF-F'RENT WHEN ONE NIGHT SHE

ALL-Y-ONE EAN SEE, AND CRU-EL DANGERS 'ROUND YOUR PATH MAY HURL. — SO  
WENT WITH HIM TO DINE IN- TO A TABLE D'HOTE SO BLYTHE AND SAY. — AND

EV-'RY WEEK YOU'D BETTER SEND YOUR WAGES BACK TO ME. FOR HEAVEN WILL PRO-TECT A WORKING  
HE SAYS TO HER "AFTER THIS WE'LL HAVE A DEM-I-TASSE" THEN TO HIM THESE BRAVE WORDS THE GIRL DID

GIRL. YOU ARE GOING FAR A-WAY, BUT RE-MEMBER WHAT I SAY, WHEN  
SAY: STAND BACK VILLAIN! GO YOUR WAY. HERE I WILL NO LONGER STAY, AL-

YOU ARE IN THE CI-TY'S BIDDY WHIRL. FROM TEMPT-A-TIONS, CRIMES AN' FOLLIES, VILLAINS,  
-THO' YOU WERE A MARQUIS OR AN EARL. YOU MAY TEMPT THE UPPER CLASSES WITH YOUR

TAXI-CABS AND TROLLEYS. OH! HEAVEN WILL PRO-TECT A WORK-ING GIRL.  
VILLAINOUS DEM-I-TASSES. BUT,

RECORDED BY "THE QUINTONES" (A VOCAL GROUP) ACCOMP. BY LIDE THOMAS,  
BENNY CARTER, COLEMAN HANKINS, EDDIE HEYWOOD, and  
"KEG" PURNELL on drums. ON VOCALION #5509 IN 1940 (N.Y.C.)

# BODY AND SOUL

L: EDW. HEYMAN, ROBT. SOUR & FRANK EYTON — MUSIC BY JOHNNY GREEN (1930)

*SLOWLY*

Dm C#° Dm C#° Dm C#° Dm/A7+ A7

LIFE'S DREARY FOR ME. DAYS SEEM TO BE LONG AS YEARS.

Db C#° D6 C#° D6 A7+ D | C#7sus C#7

I LOOK FOR THE SUN, BUT I SEE NONE THRU MY TEARS.

F#m F#m M7 F#m B7

YOUR HEART MUST BE LIKE A STONE, TO LEAVE ME HERE ALL A-LONE,

A/E F#m7 Bm | Bm7 E7 E7sus A7 A7+

WHEN YOU COULD MAKE MY LIFE WORTH LIV-ING, BY SIMPLY TAKING WHAT I'M SET ON GIV-ING.

## CHO.

Dm C G7 C B7

My heart is sad and lone-ly for you I sigh, for you dear, on-ly.

I spend my days in long-ing, And won-d'ring why it's me you're wrong-ling.

Why have-n't you seen mean- it? I'm all for you Bod-y, and soul!

tell you Db mean- it? Dm G7 Db Ebm Db

Soul! I can't be-lieve it, It's hard to con-ceive it That you'd turn a way ro-mance.

Are you pre-tend-ing, it looks like the end-ing Un-less I could have one more chance to prove, dear,

My life a wreck you're mak-ing, You know I'm yours for just the tak-ing; I'd gladly stir-

ren- der my self to you. Bod-y and Soul!

THE MOST MEMORABLE RECORDING IS BY COLEMAN HAWKINS,  
TENOR SAXOPHONE SOLO WITH SMALL GROUP ACCOMP.

# I COVER THE WATERFRONT

W: EDW. HEYMAN (1933) M: JOHNNY GREEN

*SLOWLY* (VERSE)

G Dm7 G Dm7 G Dm7

A - WAY FROM THE CITY THAT HURTS AND MOCKS, I'M STANDING A-LONE BY THE  
SEE THE HOR-I-ZON, THE GREAT UN-KNOWN. MY HEART HAS AN ACHE, IT'S AS

Dm7/G 3 — Dm7 G Dm7 D D7 1. G Dm7 / G/D 2. G

DES-O-LATE DOCKS, IN THE STILL AND THE CHILL OF THE NIGHT. I LIGHT?  
HEA-VY AS STONE, WILL THE DAWN COMING ON MAKE IT

**CHD.**

Am7 C D7 G Am7 D7 G Edim

I cov-er the wat-er-front, — ( I'm watch-ing the sea, Will the  
In search of my love, And I'm

one I love — be com-ing back — to me? — bove. —  
cov-ered by — a star-less sky — a —

Am7 D7 G Am7 D7

Here as I — pa-tient-ly wait-ing — hop-ing and long-ing.  
G Em7 E7 A Bm7 E9

Oh! how I yearn! Where are you? — Are you for-get-ting? Do you re-mem-ber?  
Am7 B7 Em7 A7 Am7 D7 G

Will you re-tur-n? I cov-er the wat-er-front, I'm watch-ing the  
Edim Am7 C D7 G

sea, For the one I love must soon come back — to me. —

# I CAN'T GIVE YOU ANYTHING BUT LOVE

WORDS BY DOROTHY FIELDS (1928) MUSIC BY LIMMY McHUGH

G Cm C° Cm G 1. Am7 D7 G C7

SEE, BUT IT'S TOUGH TO BE BROKE, KID. IT'S NOT A UOKE, KID. IT'S A CURSE.  
MY LUCK IS CHANGING, IT'S GOTTEN-FROM SIMPLY  
NOW THO! I SEE WHAT OUR END IS, — ALL I CAN

2. Am7 C D7 G G7 Bm7# F#7 Bm7 Bm7

ROT-TEN — TO SOMETHING WORSE. WHO KNOWS? SOMEDAY I WILL WIN, TOO. I'LL BE-

E7 E7/B E7/B5 D7/A D7 13. A7 D7

-GIN TO REACH MY PRIME. SPEND IS LUST MY TIME.

... ANYTHING BUT LOVE - CONT.

**CH.O.**

I can't give you an-y thing but love, Ba-by, That's the on-ly  
 thing I've plen-ty of, Ba-by, Dream a-while, scheme a-while, We're sure to find  
 hap-pi-ness and I guess All those things you've al-ways pined for,  
 Gee I'd like to see you look-ing swell, Ba-by, Dia-mond brace-lets  
 Wool-worth does-n't sell, Ba-by, Till that luck-y day, you know darned  
 well, Ba-by, I can't give you an-y-thing but love.

**ALL ALONE**

IRVING BERLIN  
(1924)

JUST LIKE A MEL-O-DY THAT LIN- GERS ON, YOU SEEM TO  
 HAUNT ME NIGHT AND DAY. I NEVER RE-AL-IZED, TILL YOU HAD  
 GONE, HOW MUCH I CARED A- BOUT YOU. I CAN'T LIVE WITH-OUT YOU.

**CH.O.**

All A-lone, I'm so All A-lone. There is NO ONE else But you  
 All A-lone BY THE Tel-e- phone, WAIT-ING FOR A RING- A TING A-  
 -ling. I'm All A-LONE ex-RY EYE-NING, All A-lone feel-ING BLUE,  
 Wou-dering Where you ARE, And How you ARE, And if you ARE All A-lone, Too.



**THE GLORY OF LOVE** *NOT FAST* G F# F F# G

BILLY HILL (1936)

STORMS WERE MADE TO BE  
(VERSE)

G G F# F E7 Eb7 D7 C Em6  
WEATHERED. CLOUDS WERE MADE TO ROLL BY. NESTS WERE MADE TO BE

G Em7 A7 D7 / / (SEGUE)  
FEATHERED. TRUE LOVE CAN NEVER DIE.

**CHO.**  
You've got to { give } a lit- tle, { take } a lit- tle. { And let your poor heart }  
                  { laugh }                    { cry }                    { Be- fore the clouds roll }  
break } a lit- tle That's the sto- ry of That's the glo- ry of love. —  
by }  
2. G7 C G Cdim  
— As long as there' the two of us — We've got the world and all its  
G Cm Cdim A7  
charms And when the world is thru with us 'e've got each oth- er's  
D7 G D7 G  
arms. — You've got to win a lit- tle, lose a lit- tle And al- ways have the  
C G D7 G  
blues a lit- tle That's the sto- ry of That's the glo- ry of love. —

**BROther BILL** *BOUNCE* C

WEM: LOUIS ARMSTRONG (1942)

ME AND BROther BILL WENT HUNT - ING, —  
(VERSE) " " " " WERE " " " "

C C#0 G7/D G7 1. Dm6 G7 Dm6 G7  
UP IN THE WOODS OF EASTERN MAINE. THE REA- SON WHY WE WENT UP THERE: WE  
WAY IN THE MIDDLE OF THE NIGHT, WE

G7/D G7 C 2. G7/D G7  
THAT WE COULD CATCH SOME GAME. AS SHOT AT SOMETHING LIKE A

G7/D G7 G7/D G7 C (SEGUE)  
GRIZ- ZLY BEAR, AND THE DOG- GONE THING TURNED WHITE.

BROTHER BILL - CONT.

**CHO.** G7 C Dm7 C E° G7  
OH, I DROPPED THAT GUN, AND A-WAY I RUN. BROTHER BILL SAID "BOY WHAT'S THE

G7 C G7  
MAT-TER WITH YOU?" HAD HE KNOWN LIKE ME, HE'D A RUN SOME TOO; I RUN SO FAST THEY SAY

G7 C C° C° F C°  
(SAY) THAT THEY COULDN'T CATCH ME ALL DAY, THE WAY I RUN A-CROSS THAT FIELD. YOU

C Am7 Dm7 G7 C  
COULDN'T CATCH ME WITH AN ALL-TD-ND-BLE!

**A COTTAGE FOR SALE**

L: LARRY CONLEY — M: WILLARD ROBISON (1930)

NOT FAST F° Bb7  
(VERSE) LOVE IN A BUN-GA-LOW,

Eb Eb/Bb A° Bb7/Bb Bb7 Eb / D° Ab/C Abm/C Bb7  
HIGH ON A HILL: THAT WAS THE WAY WE HAD PLANN'D IT. NOW IT'S A BUN-GA-LOW,

Eb F7 Cm Dm Fm Bb7  
EMPTY AND STILL, NEEDING YOUR LOVE TO EDM-MAND IT. **CHO.** Cm7  
OUR LITTLE DREAM CAS-TLE WITH  
LAWN WE ARE PROUD OF IS  
KEYS IN THE MAIL BOX THE

G9 C7 Abm6  
EV-RY DREAM GONG IS JONE-LY AND SI-LENT THE SHADES ARE ALL DRAWN — AND  
WAY-INT IN HAV OUR BEAK-TI-FUL GAR-DBN HAS WITH ERED A-WAY — WHERE  
SAME AS BE-FORE BUT NO ONE IS WAIT-ING FOR ME AN-Y MORE — THE

Eb9 Ab6 Fm7-5 Bb7 F Bb7 Eb  
MY HEART IS HEAV-Y AS I GAZE UP-ON — A COT-TAGE FOR SALE THE  
YOU PLANT-ED ROS-ES THE Woods seem to SAY —  
EYD OF OUR STO-RE IS TOLD ON THE DOOR:

F7 Bb7 Eb G7 C9  
A COT-TAGE FOR Sale (fine) From ev-ry sin-gle WIN-DOW I SEE YOU FACE

F7 Bb9 E°7 Bb7 D.S. (tale 2nd Ending to fine)  
BUT WHEN I REACH A WIN-DOW THERE'S EMP-TY SPACE THE

# 33

## DARN THAT DREAM

L: EDDIE DE LANGE  
M: JAMES VAN HEUSEN

(VERSE)

SLOW Eb Gm7 Cm7 (1939) Fm7 Bb7 G7-5 C9

LOVE IS A STRANGE AND POWER-FUL THING. IT CAN BRING YOU DOWN, OR

F7-5 Bb9 Eb Ab9 Gmaj7 G6

MAKE YOU SING. LOVE MAY GIVE YOU A MILLIONAIRE'S SCHEME, BUT IT

A9sus A9 D9sus D7

OH-LY GAVE ME ONE DREAM.

CHD.

G Eb7 Am7 B7 Emi Ami

DARN THAT DREAM I DREAM EACH NIGHT YOU SAY YOU LOVE ME AND YOU  
DARN YOUR LIPS AND DARN YOUR EYES THEY LIFT ME HIGH A-BOVE THE  
DARN THAT DREAM AND BLESS IT TOO, WITH-OUT THAT DREAM I NEV-ER

Dmi6 E7 Am7 F7 G G0 Am7 [E Ab7 G D7]

HOUD ME TIGHT BOT WHEN I A-WAKE YOUR'E OUT OF SIGHT } OH DARN THAT DREAM  
MOON-LIT SKIES THEY I TUM-BLE OUT OR PAR-A-DISE }  
WOULD HAVE YOU BUT IT HAUNTS ME AND IT WOULDN'T COME TRUE }

II 1st 2nd BRIDGE Eb Cm7 Fm7 Bb+ Eb-3 B7 Fm7 Bb7

THAT DREAM DARN THAT ONE TRACK MIND OF MINE, IT CAN'T UN-DER-STAND THAT YOU DON'T CARE  
THAT DREAM (FINE)

EB Cm Gm Am7 D7 Eb7 D7 D.S. al fine

JUST TO CHANGE THE MOOD I'M IN I'D WELCOME A NICE OLD NIGHT-MARE

## DEEP IN A DREAM

W: EDDIE DE LANGE  
M: JIMMY VAN HEUSEN ('38) (VERSE) I'LL ALWAYS BE A DREAM-ER, FOR I WAS BORN THAT

C7/C#m Dm7 G7 B7 Em Am D7 Dm7/G G7

WAY. AND I WAS BORN TO LOVE YOU: KEEP DREAMING OF YOU, EACH DAY.

CHD.

C Caug3 C6 C7 F Caug3

I dim all the lights\_ and I sink in my chair,\_ The smoke from my cig - a - rette  
smoke makes a stair - way for you to de-scend,\_ you come to my arms,\_ may this  
cig - a - rette burns\_ me, I wake with a start,\_ my hand is - n't hurt,\_ but there's

F6 F7 Bb Bbaug Bb6 A7 Dm Ddim Bb7 1. Am D7 G7 Fm6 G7

climbs through the air. The walls of my room fade a - way in the blue and I'm deep in a dream of you. The bliss nev - er end, For we love a - new just as we used to do, When I'm pain in my heart. A - wake or a - sleep ev - 'ry mem - 'ry I'll keep.

2. 3. Am D7 Db7 C Ab E7 Bbm7 Eb7 Ab Abdim

deep in a dream of you. Then from the ceil - ing sweet mu - sic comes steal - ing, we glide through a lov - er's re -

Bbm7 Eb7 Ab E7 Bbm7 Eb7 A7 Fm7 Dm7 G7 D.C. al Fine

train. You're so an -Neal - ing that I'm soon re -veal - ing my love for you o - ver a - gain. My

**EXACTLY LIKE YOU** *MODO*

L: DOROTHY FIELDS  
M: CLIMMY Mc HUGH (1930)

VERSE

I USED TO HAVE A PERFECT SWEETHEART: NOT A CAN YOU IM-A-GINE HOW I FEEL NOW? LOVE IS

Dm7 Dm7/G A7 G/B Cm A7/C# Dm7 Dm7/A Fm6/Ab C/G

REAL ONE, JUST A DREAM: A WON - DER - FULL VISION OF  
REAL NOW, IT'S I - DEAL. YOU'RE JUST WHAT I WANT - ED. AND

1. Dm7/F Fm6/Ab Dm7/G G7 2. D/F# F6 G7 G7+

US, AS A TEAM. NOW IT'S NICE TO LIVE, PAR - A - DISE TO LIVE.

**CHD.**

C C Am A+ C D7 D7 C Fm D7 G7 G0

I know why I've wait - ed know why I've been blue, Prayed each night for  
why should we spend mon - cy on a show to be two, No one does those  
I know why I'm wait - ed on a show to be two, No one does those  
some - one Ex - act - ly like you  
love seems Ex - act - ly like you  
some - one Ex - act - ly like you

G7 Fm F0 G7 C F C 1 2 C G7 C7 D7 3 C FINE

feel so grand I want to hand the world to you You seem to

Dmi Fmi G7 C Dmi G7

un - der - stand each fool - ish lit - tle scheme I'm schem - ing, Dream I'm dream - ing

D.B. al FINE





(ORIGINAL GERMAN LYRICS: MARCELLUS SCHIFFER)

# THE HOUR OF PARTING

WORDS BY GUS KAHN  
MUSIC BY NISCHA SPOLIANSKY (1928)

MOD to

VERSE

THERE WAS A NIGHT, NOT LONG A-GO: WE HEARD A SONG 'NEATH THE MOON.

Am E7 Am E7 Am7 D7sus D7 Dm7/G G7

HOW COULD YOU TELL? HOW COULD I KNOW? LOVE SONGS MUST END ALL TOO SOON.

CHO.

Love, the hour of parting is near, And in my heart I can hear  
The song we heard when I met you. Love, it was a night of romance  
That all be-gan with a dance I nev-er will for-get, A dream-y  
tan-go I still hear them play-ing. Tan-go  
they played while we two were say-ing, Love, we know that love can not  
die. But now we're say-ing "good BYE" the part-ing hour is here.

# I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

MOD to

VERSE

YES-TER-DAY YOU CAME MY WAY, AND WHEN YOU SMILED AT ME, IN MY HEART I  
LOVE AT SIGHT, AND I WAS RIGHT TO LOVE YOU AS I

G7/D Dm7 G7 C / Dm7 Eb C/E C C° G7/B 12. C/E C

FELT A THRILL, YOU SEE. WELL, IT WAS DO. STILL I NEVER

G / / G+ 9/G Cm7 Eb Dm7 D7 G G7 G6 G7 G° G7

DREAM'D THAT YOU COULD LOVE ME, TOO. (SEGUE)

**CHO.**

C+67 F m C

Your eyes of blue, your kiss-es too, I nev-er knew what  
 You're tell-ing ev-ry one I know, I'm on your mind each

D7 G7 1. C Dm7 G7

they could do, I can't be-lieve that you're in love with me. —  
 place you go, They

2. C E7 Bm7 G E7

Love with me. — I have al-ways placed you far a-  
 bove me, I just can't im-ag-ine that you love

A7 D7 Am7 F D7 G7

me; And af-ter all is said and done, To think that I'm the  
 D7 C

luck-y one, I can't be-lieve that you're in love with me. —

**HONEYSUCKLE ROSE** — 1929 —

W: ANDY RAZAF — M: FATS WALLER

MED. UP

F C/E Dm7 Db7 C7 G7 Gm7 C7b9 F/Cm D7

**VERSE** HAVE NO USE FOR OTHER SWEETS OF AN-Y KIND, — SINCE THE DAY YOU CAME A-ROUND.

Gm7 D7/F# Gm7/F Em7-5 Dm7 G7 Gm7/C C7

FROM THE START, I INSTANT-LY MADE UP MY MIND: SWEETER SWEETNESS CAN'T BE FOUND. YOU'RE SO

Gm7 C7 Gm7 C7 Gm7/C7 D7/F# Gm7 G7 Gm7/C C7

SWEET, CAN'T BE BEAT. NOTHIN' SWEETER EVER STOOD ON FEET.

**CHO.**

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C9 Cm7

1) EV-'RY HO-N-EY — BEE FILLS WITH JEAL-OUS-Y WHEN THEY SEE YOU' OUT WITH  
 2) WHY YOUR PASS-IN' BY FINN-ERS PROOF AND SIGN AND I KNOW THE REAS — ON  
 3) WHEN I'M TAR-IN' SIPS FROM YOUR TAS-TY LIPS SEEMS THE HOV-EY FAIR — LY

C7 G7 C7 F Bb F G7 C7 F FINE

ME. I DON'T BLAME THEM } GOOD-NESS KNOWS, — HON-EY-SUCK-LE ROSE

F7 CHO DO BT BB CM Dm CM Bb G7 C0 C#0 G7

DON'T BOY SUG-AR. YOU JUST HAVE TO TOUCH MY CUP. — YOU'RE MY SUG-AR.

C Dm Ebm Dm C D.S.

IT'S SWEET WHEN YOU STIR IT UP.

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(1942) **LOVER MAN**

BY JIMMY DAVIS, ROGER RAMIREZ & JIMMY SHERMAN

**SLOWLY** Am7 G $\phi$  C6 C $\sharp$ 0 Dm G7 Db7+ C7+

**VERSE** I DON'T WISH FOR RICH-ES, I'LL NOT TAKE THAT CHANCE.

Am7 G $\phi$  C6 C $\sharp$ 0 Dm A7 Bb $\frac{Dm}{A}$  Gm7 C7 F A7

DON'T WANT TO BE FA-MOUS. I ON-LY WANT RO-MANCE.

**CH.** Dm G7 Dm G7 C9 Gm7 C7

1. I don't know why but I'm feeling so sad
  2. The night is cold and I'm so all a- lone
  3. Some- day we'll meet and you'll dry all my tears
- I long to try some-thing I've nev-er had  
I'd give my soul just to call you my own  
then this- per- sweet lit- tie things in my ears

F7 Bb7 Eb7 Bbm C9 Gm7 1.F A7 2.F Bb 3.F

nev-er had no kiss-in' got a moon a- bve me, hug-gin' and a kiss-in' oh, what I've been miss-in' but no one to love me oh, what we've been miss-in' } LOV-ER MAN, oh where can you be? be? be?

Am Cmb D7 A7 3 Gmb G A9 3 Eb7 G D7

I've heard it said that the thrill of ro-mance can be like a heav-en-ly dream.

Gm Bbm6 C7 Ebm F Eb7 3 Gmb A7

I go to bed with a pray'r that you'll make love to me, strange as it seems, **D.C. FINE**

**A GOOD MAN IS HARD TO FIND**

EDDIE GREEN (1917)

**MOD $\pm$ 0** C6 A7 D7

**VERSE** MY HEART'S SAD, AND I AM ALL FOR-LORN.

G7 C6 C $\sharp$ 0 G7 G7 C6 Am7 Eb7

MY MAN'S TREAT-ING ME MEAN. I RE-GRET THE DAY THAT

G $\phi$ . G $\phi$  Bb $\phi$  D7/A D7 G Am7 G 1

I WAS BORN, AND THAT MAN OF MINE I'VE EV-ER SEEN. MY

D7 F7/Eb Am7 D7/E# G G A7/E Eb7 D7 G7

HAP-PI-NESS, IT NEVER LASTS A DAY. MY HEART IS ALMOST BREAKING WHILE I SAY:

**CHO.**

A good man is hard to find; You al-ways get the oth-er kind. Just when you think that he is your pal You look for him and find him fool-ing 'round some oth-er gal. Then you rave, you ev-en crave To see him lay-ing in his grave. So, if your man is nice, take my ad-vice And hug him in the morn-ing. Kiss him ev-'ry night, Give him plen-ty lov-in', Treat him right. For a good man now-a-days is hard to find.

# A GHOST OF A CHANCE

L: BING CROSBY and NED WASHINGTON (1932) MUSIC BY VICTOR YOUNG

MED. SLOW

WHY DID YOU LET ME LOVE YOU? WHY DID YOU LET ME FALL? WHY SHOULD IT BE, WHEN IT'S PLAIN TO SEE THAT YOU CAN'T SEE ME AT ALL?

**CHO.**

I need your love so bad-ly, I love you, oh, so mad-ly, But I thought at last I'd found you, But oth-er loves sur-round you, And I Don't Stand A Ghost Of A Chance With You! You!

If you'd sur-rend-er Just for a tend-er kiss or two, You might dis-cov-er, that I'm the lov-er meant for you, And I'd be true, But what's the good of schem-ing, I know I must be dream-ing, For I Don't Stand A Ghost Of A Chance With You!

SLOW DRAG

# I AIN'T GOT NOBODY

WBS: ROGER GRAHAM  
MUS: SPENCER WILLIAMS ('25)

VERSE  
THERE'S A SAY-ING GOING 'ROUND, AND  
ONCE I HAD A LOV-IN' MAN, AS

G Cm G G G D7# F# Em Em<sup>b</sup> Em<sup>7</sup> Em<sup>b</sup> Em Em<sup>b</sup> Em<sup>7</sup> Em<sup>b</sup>

I BE-GIN TO THINK IT'S TRUE. IT'S AW-FUL HARD TO LOVE SOMEONE, WHEN  
GOOD AS AN-Y IN THIS

A7/E Eb<sup>+</sup> D7 / / / 2. G G<sup>o</sup> G G<sup>o</sup> Dm A G<sup>o</sup>

THEY DON'T CARE 'BOUT YOU. TOWN. BUT NOW I'M SAD AND

D/A D<sup>o</sup> A7/E Eb<sup>7</sup>-5 D7 Am<sup>7</sup> D7 (D7+)

LONE-LY, FOR HE'S GONE AND TURNED ME DOWN. (NOW)

**CHOR.** D7+ G7 F# F7 G A7 Cm G

Now I AIN'T GOT NO - BOD - Y, And no - bod - y  
cares for me; I got the blues! (The weary blues) And I'm sad and  
lone - - - ly. Won't some-bod-y come and take a chance with me?  
I'll sing sweet love songs, hon-ey, all the time, F# F7 G  
If you'll come and be my sweet ba-by mine; Cause I AIN'T GOT NO -  
BOD - Y AND NO - BOD - Y CARES FOR ME.

# TIME ON MY HANDS

W: HAROLD ADAMSON, MACK GORDON  
M: VINCENT YOUMANS (1930)

VERSE  
WHEN THE DAY FADES AWAY INTO TWILITE, THE MOON IS  
NIGHT, I AM QUITE THE RO-MAN-CE. I FIND AN

1. Gm<sup>7</sup> C7 F6 2. Dm<sup>b</sup> / E Fm<sup>b</sup> A A+ A6 A7 Dm<sup>7</sup> G7

MY LIGHT OF LOVE. IN THE ANSWER A - BOVE. TO BRING ME CONSOLATION,

G Am<sup>7</sup> Dm<sup>7</sup> G7 C C<sup>7</sup>

YOU'RE MY INSPIRATION. THIS IS MY IM-A-GIN - A-TION. (SEGUE)

**CHAD.**

**TIME ON MY HANDS - CONT.**

Slowly F Fmaj7 E7 3 Cm7

Time On My Hands, You in my arms, Noth-ing but love -  
Then if you fall, Once and for all, I'll see my dreams

Bbm6 | Cm7 C7-9 | 2 A7 A7+ A7 3 D7+

in view; true. Mo-ments to spare

D7 G9 Gm7 C9 F 3 Dm7 G7

for some-one you care for, One love af-fair for

Gm7 C9 C7+ C7-9 F 3 Fmaj7 F D7+ 3

two ooh With Time On My Hands And you in my arms

D7 G9 3 Gm7 C7-9 F

And love in my heart all for you.

**HINDUSTAN**

OLIVER WALLACE & HAROLD WEEKS ('18)

CAMEL TRAPPINGS

MIN-GLE.

HARP STRINGS SWEETLY TINGLE.

VERSE

Cm 1 NC/Ab Cm G7+ 1 NC/G Cm 1 Gm

WITH A SWEET VOICE MIN-GLE, UNDERNEATH THE STARS. SINGING, BRINGING.

D7+ 1 NC/B Gm D7+ 1 NC/D G7 Dm7/A G7/B G7

MEMORIES ARE RING-ING; CALLING ME A-FAR.

C G+ C Gdim G7

Hin du stan, where we stopped to rest our tired car-a-van,

Cdim G7 C G7

Hin du stan, where the paint-ed pea-cock proud-ly spread his fan,

C G+ C Gm7 C7 F

Hin du stau, where the pur-ple sun-bird flashed a-cross the sand,

D7 Fm C Dm7 G7 C

Hin du stan, Where I met her and the world be-gan.



MED. WALTZ

## WHO'S SORRY NOW?

W: BERT KALMAR, HARRY RUBY  
MUSIC BY TED SNYDER (23)

VERSE

YOU SMILED WHEN WE PARTED. IT HURT ME, SOME-

Bb/D D6 C7 F7/C F7 F7+ Bb C7 F7

HOW, I THO'T THERE WAS NOTHING WORTH WHILE. — THE TABLES ARE TURNING, AND

Bb G6 F/C F6 F C7 C6 C7 F7 C7 / F7

YOU'RE CRY-ING NOW, WHILE I AM JUST LEARNING TO SMILE. —

CHO.



Bb D7 G7

Who's sor-ry now? Who's sor-ry now? Who's heart is

C7 F7

ach-ing for break-ing each vow? Who's sad and blue?

Bb Ddim F C7 F7

Who's cry-ing, too? Just like I cried e-ver you.

Bb D7 G7

Right to the end, Just like a friend, I tried to.

C6 G7 C6 E7m7

warn you some-how. — You had your way,

Bb G7 C7 F7 Bb

now you must pay, I'm glad that you're sor-ry now. —

## THE WANG WANG BLUES

WDS: LEO WOOD — M: GUS MUELLER, "BILSTER" CLOHOLSON, HENRY BLISSE  
(1921)

VERSE

F (31 TIMES) F F F7m7

I'VE GOT THE BLUEST BLUES,  
CIVIL GOT THE AWFUL NEWS;  
LORD: WHAT SHE DID TO ME!

I'M JUST AS BLUE AS CAN BE. —

2. G7 C7 F F7m7

MY SWEETIE SWEET HAS LEFT ME. — I LOVE HER SO, AND NOW I KNOW THIS AWFUL

Bb/D D7 C7 3. G7 D6+ C7 F / /

BLOW WILL LAY ME LOW, OH, LORDY! I'M JUST AS SAD AS CAN BE. —



CHO.

Wang, Wang Blues, — She's gone and left me with the Wang, Wang  
 Wang, Wang Blues, — I've got the ev - er last-ing Wang, Wang

Blues; — and let me tell you mis-ter I nev-er knew I'd be so blue un-til she  
 Blues, — I'm on-ly ask-ing that my Sweet Sweet-ie will come back and chase a-way those

went a - way — Wang, Wang Blues — Wang Wang!

PLEASE DON'T TALK ABOUT

ME WHEN I'M GONE (1930)  
 SIDNEY CLARE, SAM STEPT  
 and BEE PALMER

(VERSE) YEARS WE'VE BEEN TO-GETHER, SEEMS WE CAN'T GET A-  
 MAKES NO DIFF-RENCE WHETHER I AM RIGHT OR I'M

1. Eb Eb/G Gb° Bb7/Bb Bb7 Bb7+ Eb E° Bb7/Bb

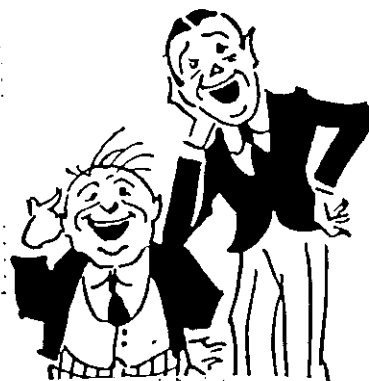
-LONG, NO MATTER WHAT I DO, IT DON'T AP-PEAL TO YOU.

2. Eb / E° Bb/F Bb Ab7-5 G7 / Eb G7

WRONG. IF WE CAN'T BE SWEETHEARTS,

Cm C° F7 Bb7 / Bb° Bb7

(SERIE)  
 THIS MUCH YOU CAN DO:



CHO.

Please don't talk a- bout me when I'm gone, Oh, hon- ey,  
 if you can't say an- y- thing real nice, It's bet- ter

though our friend-ship ceas- es, from now on; And, lis- ten,

not to talk at all, — is my ad- vice. — We're parting, you go your — way

I'll go mine, — it's best that we do; Here's a kiss! I hope that this brings

lots of luck to you. Makes no diff-rence how I car- ry on,

Re- mem- ber, please don't talk a- bout me when I'm gone.



# ALABAMA JUBILEE

W: CLARK YELLEN  
M: GEO. L. COBB (1915)

MOD to

VERSE

MAN-DO-LINS,  
MU-SIC SWEET,

VI-O-LINS,  
RAG-TIME TREAT.

Ab7/eb C/E C G7/B G7 C C#0 G7/D G7

EV-'RY-BO-DY'S TUN-IN' UP: THE FUN BE-GINS.  
GOES RIGHT TO YOUR, HEAD AND TRICKLES

C C/G C C/G Am y. D7/F# D7 D7/A D7/F#

COME THIS WAY, DON'T DE-LAY. BETTER HURRY HONEY DEAR, OR

G G7 G0 G7 D.C. CODA C y. D7 y.

YOU'LL BE MISS-IN': TO YOUR FEET. IT'S A RE-MIND-ER, A

G G7 G# D7/A D7 G7

MEM-D-RY FIND-ER OF NIGHTS DOWN IN OLD AL-A-BAM! YOU OUGHT TO

## CHORUS

A7 G7 A7 Dm

see Deacon Jones when he rattles the bones, old Parson Brown-  
fool-in' 'roon like a clown, Aont de-ni-ma who is past eight-y three  
shout-in: "I'm full o' pep." "WATCH yo' step, ONE legged Joe  
danced A-roan' on his toe, throw A-way his crutch and hil-lered:  
'Let 'er go! - OH, hon-ay, HAIL! HAIL! the gang's all here, for AN  
Al-A-ba-ma Jub-i-lee.



VERSE

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# CHARLESTON

WRITTEN BY DEJIL MACK ('23)  
and TIMMY JOHNSON

Gm GM7/F Eφ C11/E9

CAR-D-LI-NA, CAR-D-LI-NA, AT LAST THEY'VE GOT YOU

D7 Gm Gm GM7/F Eφ A7

ON THE MAP, WITH A NEW TUNE, FUN-NY BLUE TUNE WITH A PE-CUL-IAR SNAP!

F#7/F7 F7 Bb D7/A Gm Gm7

YOU MAY NOT BE ABLE TO BUCK OR WING, FOX-TROT, TWO STEP, OR EY-EN SING. IF YOU

F F0 F Am/E Dm Bbm/D B C7 F7 C7/F7 A F7

AIN'T GOT RE-LI-GION IN YOUR FEET, YOU CAN DO THIS PRANCE AND DO IT NEAT.

CHO.

Bb D7/A G7 1. C7

CHARLES-TON! CHARLES-TON! MADE IN CAR-D-LI-NA. SOME DANCE,  
CHARLES-TON! CHARLES-TON! WING DANCE. LORD, HOW YOU CAN WILL BE A BACK

F7 Bb 1 Dm F7/C F7 2. Eφ

SOME PRANCE, I'LL SAY. THERE'S NOTHING FIN-ER THAN THE SHUF-FLE.

F/A A7 D7 F7/C F7 D.S.

EV-RY STEP YOU DO LEADS TO SOMETHING NEW. MAN I'M TELLING YOU: IT'S A LA-PA-ZOO.

CODA G7 C7 F7 Bb Dm

NUM-BER. BUT THE CHARLES-TON, THE NEW CHARLES-TON, THAT DANCE IS

F7/C F7 Gm Bb7/F Eb Gm7/F

SURELY A COM-ER. SOME-TIME, YOU'LL DANCE IT ONE TIME:

Gb7-5 Bb7 Dm F7/C F7 Bb Ebm6 Bb

THE DANCE CALLED THE CHARLESTON, MADE IN SOUTH CAR-O-LINE.

# ME AND MY SHADOW

WORDS BY BILLY ROSE (1927)  
M: AL TOLSON, DAVE DREYER

MOD  $\text{E}^{\flat}$   $\text{E}^{\flat}$   $\text{Fm}^7$   $\text{B}^{\flat}7$

SHADES OF NIGHT ARE FALLING, AND I'M

VERSE

$\text{E}^{\flat}$  / / /  $\text{B}^{\flat}7$   $\text{E}^{\flat}$   $\text{A}^{\flat}/\text{B}^{\flat}$   $\text{Fm}/\text{B}^{\flat}$  /  $\text{B}^{\flat}7$   $\text{E}^{\flat}/\text{E}^{\flat}-5$   $\text{E}^{\flat}$

LONE-LY, STANDING ON THE CORNER FEELING BLUE.

$\text{E}^{\flat}$   $\text{E}^{\flat}7$   $\text{Gm}$   $\text{G}^{\flat}7-5$   $\text{Gm}$   $\text{C}^7/\text{G}$   $\text{C}7$

SWEETHEARTS, NOT FOR FUN, PASS ME ONE BY ONE.

$\text{B}^{\flat}/\text{F}$   $\text{C}^{\flat}/\text{F}$   $\text{F}7$   $\text{B}^{\flat}$   $\text{C}^7/\text{G}$   $\text{F}7$   $\text{B}^{\flat}7$

GUESS I'LL WIND UP LIKE I ALWAYS DO: WITH ON-LY

CHOR.  $\text{E}^{\flat}$   $\text{A}^{\flat}\text{mi}$   $\text{Fm}$   $\text{B}^{\flat}7$   $\text{E}^{\flat}$   $\text{E}^{\flat}$   $\text{C}^{\circ}$

WE AND MY SHA-DOW STRAI-NING DOWN THE AV-EN-UE WE AND MY SHA-DOW

$\text{Cm}$   $\text{E}^{\flat}\text{mi}$   $\text{F}7$   $\text{B}^{\flat}$   $\text{B}^{\flat}7$   $\text{E}^{\flat}$   $\text{E}^{\flat}7$   $\text{A}^{\flat}$

NOT A SOUL TO TELL OUR TROU-BLES TO AND WHEN IT'S TWENE O'-CLOCK WE CLIMB THE STAIR

$\text{B}^{\flat}7$   $\text{C}7$   $\text{F}7$   $\text{B}^{\flat}7$   $\text{B}^{\flat}7$   $\text{E}^{\flat}$   $\text{A}^{\flat}\text{mi}$   $\text{Fm}^{\flat}$   $\text{Fm}$

WE NEY-ER KNOCK FOR NO-BOD-Y'S THERE JUST ME AND MY SHA-DOW AN-A-LWE AND

$\text{Fm}^7$   $\text{B}^{\flat}7$   $\text{E}^{\flat}$

FEEL-ING BLUE.

# TOOT TOOT, TOOTSIE

GUS KAHN, ERNIE ERDMAN & DAN RUSCO (1922)

$\text{E}^{\flat}/\text{G}$   $\text{G}^{\flat}$   $\text{B}^{\flat}/\text{F}$   $\text{B}^{\flat}7$   $\text{G}^7/\text{D}$   $\text{D}^{\flat}7-5$   $\text{C}7$   $\text{C}7+$

VERSE YES-TER-DAY I HEARD A LOV-ER SIGH: "GOOD-

$\text{F}7$   $\text{B}^{\flat}7$   $\text{B}^{\flat}/\text{A}^{\flat}$   $\text{E}^{\flat}/\text{G}$   $\text{B}^{\flat}/\text{F}$   $\text{E}^{\flat}/\text{G}$   $\text{E}^{\flat}/\text{G}$   $\text{Fm}^7$   $\text{B}^{\flat}7$   $\text{E}^{\flat}/\text{G}$   $\text{E}^{\flat}$

-BYE! OH ME, OH MY!" SEV-EN TIMES HE

$\text{B}^{\flat}7/\text{F}$   $\text{B}^{\flat}7$   $\text{E}^{\flat}7$   $\text{A}^{\flat}/\text{E}^{\flat}$   $\text{A}^{\flat}7$   $\text{F}7$   $\text{A}^{\flat}$

NOT A-BOARD HIS TRAIN. AND SEV-EN TIMES HE

FROM "BOMBO"  
w/ AL COLSON

TOT TOT TOOTSIE - CONT.

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F7 Aφ Bb7 / / Bb7+ /

HURRIED BACK TO KISS HIS LOVE A-GAIN, AND TELL HER:

**CHO.**

Toot, toot, Toot-sie, Goo' Bye! — Toot, toot, Toot-sie, don't  
 cry, — The choo choo train that takes me, A- way from you no  
 words can tell how sad it makes me, Kiss me, Toot-sie, and then, —  
 Do it o- ver a- gain, — Watch for the mail, — I'll nev-er fail,  
 If you don't get a let- ter then you'll know I'm in jail, —  
 Tut, tut, Toot-sie don't cry, — Toot, toot, Toot-sie, Goo' Bye!



NOT TOO FAST

**AT SUNDOWN**

W4M: WALTER DONALDSON (1927) **VERSE**

SUN-BEAMS ARE GENTLY FAD-ING, MOON-BEAMS ARE DE-SCENDING,

SLOWLY FAD-ING. AND BIRDS ARE WAITING TO DO THEIR MATING, DAY IS END-ING: A HAP- PY END-ING. THE SUN IS SINKING,

1. F F/C Bφ C7/Bb 2. F F/C Bφ /

WHEN EVEN-TIDE IS NIGH. SKY.

**CHO.**

Ev-ry lit-tle breeze is sigh-ing of love un-dy- ing at } Sun-down-  
 In a lit-tle cot-tage coz-y The world seems ros-y at }  
 Ev-ry lit-tle bird is rest- ing and feath-er nest- ing. at }  
 Where a lov- ing smile will greet me And al- ways meet me at }  
 Sun- down } Each lit-tle rose- bud is sleep- ing }  
 I seem to sigh, I'm in heav- en, }  
 While shad- ows are creep- ing }  
 When }  
 night is fall- ing and love is call- ing me home. }

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(1926) **THE DESERT SONG**

LW: OSCAR HAMERSTEIN II  
E OTTO HARBACH  
M: SIGMUND ROMBERG

**VERSE** *MV*

DES-ERT IS WAIT - ING. DEAR,  
 COME THERE WITH ME. I'M LONGING TO TEACH  
 YOU LOVE'S SWEET MEL - O - DY. I'LL SING A  
 DREAM-SONG TO YOU, PAINTING A PIC-TURE FOR TWO.

**CHO.**

BLISS ON, HEAV-EN AND YOU AND I, AND SAND - KISSING A MOON -  
 GIVE ME THAT NIGHT DI - VINE. AND LET - MY ARMS IN YOURS EN -  
 SKY. A DES-ERT BREEZE WHISP-ING A LULL-A-BY, ON-LY STARS A-BOVE YOU TO  
 -TWARE. A DES-ERT SONG CALL-ING, IT'S VOICE ON -

Sec I love you. - Thrill-ING will make you MINE.

**THE VARSITY DRAG**  
 DESILVA, BROWN  
 AND HENDERSON  
 (1927)

**VERSE**

WE AL-WAYS THOT KNOWLEDGE IS NAUGHT. WE SHOULD BE TAUGHT TO DANCE.  
 WHY SHOULD A SHEIK LEARN HOW - TO SPEAK LATIN AND GREEK, BAD - LY?  
 RIGHT HERE AT 111, WE'RE UP - TO - DATE. WE TEACH A GREAT NEW DANCE. DON'T THINK THAT I  
 GIVE HIM A NEAT MOTTO - COMPLETE. "SAY IT WITH FEET, GLAD - LY." FIRST LESSON RIGHT

BRAG. NOW. I SPEAK OF THE DRAG. YOU'LL LOVE IT! AND HOW! YOU'LL LOVE IT!



CHO.

Here is the Drag, See how it goes. Down on the heels, up on the toes.  
 Hot-ter than hot, New-er than new. Mean-er than mean, Blu-er than blue.  
 That's the way to do the Var-si-ty Drag. please as wav-ving the  
 Gets no such ap-  
 Flag. You can pass man-y a class, wheth-er you're dumb or  
 wise. If you all an-swer the call, when your pro-fess-er  
 cries: Ev-'ry-bo-dy down on the heels, up on the toes, Stay af-ter school,  
 Learn how it goes. Ev-'ry-bo-dy do the Var-si-ty Drag.

GOOD NIGHT SWEETHEART

RAY NOBLE, JIMMY CAMPBELL and REG CONNELLY  
(1931) American Version by RUDY VALLEE

VERSE THE DAY IS OVER, AND ITS CARES AND WOES,  
 A DREAMY DREAMLAND BECKONS

IN PEACEFUL SWEET RE-POSE, WILL FADE AND DIE. YOU AND ME.

HOW HAPPY LIFE WOULD BE, IF WE COULD DREAM FOR- EV-ER.

FEATURED IN EARL CARROLL VANITIES: 9TH EDITION

CHO.

Moderately C Cdim C Cdim C Cdim C F C  
 Good Night Sweet-heart, Till we meet to-mor-row  
 Good Night Sweet-heart, Tho' I'm not be-side you

Good Night Sweet-heart, Sleep will ba-nish sor-row Tears and  
 Good Night Sweet-heart, Still my love will guide you Dreams en-

part-ing may make us for-lorn But with the dawn, a  
 fold you,

new day is born (so I'll say) in each one I'll hold you

Good Night Sweet-heart, good-night.

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(1933)

# BLACK-EYED SUSAN BROWN

L: HERB MAGIDSON  
M: AL HOFFMAN  
and AL GOODHART

(INTRODUCED BY THE BOSWELL SISTERS)

VERSE

SOON I'LL GO TO A LITTLE SUNNY SPOT I KNOW, 'WAY DOWN SOUTH IN HEAVEN:  
LET ME SING: WANNA SING A-BOU A GORGEOUS THING, OH, SHE'S

HEAVENLY DIX-IE LAND. WONDERFUL, SHE'S GRAND! BUT YOU DON'T UNDER-

STAND.

IF YOU CARE FOR SOMETHING SWEET IN A GINGHAM GOWN,  
WHO GIVES YOU THAT SOUTHERN DRAWL, WHEN SHE COMES A-ROUND?  
WHO'S THE SWEETEST COM-PA-NY, WHEN THE SUN GOES DOWN?

GET YOURSELF A BREAK AND MEET, BLACK-EYED SUSAN BROWN...  
GETS YOU WITH THAT "HOW YOU ALL", BLACK-EYED SUSAN BROWN. SUGAR STUFF,  
NO ONE BUT THAT NO ONE BUT THAT

SURE E-NOUGH. YOU'LL GET A THRILL! YOU WON'T KNOW WHAT YOU'RE MISSIN', UN-

-TIL YOU MEET HER.



**CODA**

HEA-VEN- LY BLACK-EYED SU-SAN BROWN.

# DOES YOUR HEART BEAT FOR ME?

WDS: MITCHELL PARISH

(1936)

M: RUSS MORGAN  
and ARNOLD JOHNSON

VERSE

IS THE MOON-LIGHT TO NIGHT EN-CHANT-ED? IT

FILLS ME WITH LONG-ING FOR YOU. AM I

TAK-ING TOO MUCH FOR GRANT-ED,

WON-D'RING IF YOU MISS ME TOO?



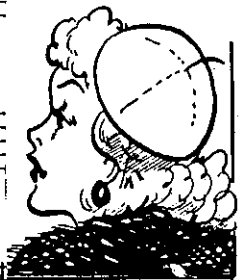
**CHO.**

1. Though we said good-bye, when the moon is high, does your heart beat,  
hear my name, is the thrill the same, as it once used  
for me? wonder if still  
ling-er in your mem-o-ry. 2. When you  
be? when you're lone-some, my sweet-heart,  
does your heart beat for me? FINE

**AIN'T SHE SWEET?**

W: DICK YELLEN (1927) M: MILTON ASER

**VERSE** THERE SHE IS! THERE SHE IS! THERE'S IN WHAT KEEPS ME  
UP AT NIGHT. OH, GEE WHIZ! OH, GEE WHIZ! THERE'S IN WHY I CAN'T  
EAT A BITE... THOSE FLAMING EYES! THAT FLAMING YOUTH!  
OH, MISTER! OH, SISTER! TELL ME THE TRUTH:



**CHO.**

Ain't she sweet? See her com-ing down the street! Now I  
Ain't she nice? Look her o-ver once or twice. Now I  
ask you ve-ry con-fi-den-tial-ly ain't she sweet? nice? Just cast an eye  
ask you ve-ry con-fi-den-tial-ly ain't she  
in her di-rec-tion Oh, me! oh, my!  
Ain't that per-sec-tion? I re-peat, don't you  
think that's kind of neat? And I ask you ve-ry con-fi-den-tial-ly Ain't she sweet?

change  
A7+ → B7



BALLAD

**DON'T BLAME ME**

L: DOROTHY FIELDS  
M: JIMMY Mc HUGH (1932)

EV-ER SINCE THE LUCKY NIGHT I FOUND YOU, I'VE HUNG A-  
MY POOR HEART IS IN AN AW-FUL STATE NOW. - BUT IT'S TOO

*Cmaj7 C6* *1. Cmaj7 C6 F6 G7 C C#0*  
 -ROUND YOU, JUST LIKE A FOOL: FALL-ING HEAD AND HEELS IN LOVE, LIKE A  
 LATE NOW, TO CALL A  
*Dm7 G7 C G7/B* *2. A9 D7 D7 Gmaj7 / G7*  
 KID OUT OF SCHOOL. HALT. SO, IF I BE-COME A NUI-SANCE,  
*D7 G7/B G7*  
 IT'S ALL YOUR FAULT!



**CHD.**

Moderately *C Bb A A7 Fm6 3 G7 C*  
 Don't Blame Me for fall-ing in love with you I'm  
 Can't you see when you do the things you do! If  
 Blame your kiss, as sweet as a kiss can be And  
*Fm6 3 G7 Cm6 3 A7 Trill/uda Dm7 G7 C G7*  
 un - der your spell But how can I help it! Don't Blame Me!  
 'I can't con - ceal, the thrill that I'm feel - ing  
 blame all your charms that melt in my arms but  
*2 Dm7 G7 G7+ C C7 F E7*  
 Don't Blame Me. I can't help it if that dog - gone  
*Am D7*  
 moon a - bove Makes me need, some - one like  
*Dm7 Fm6 G7 D.C. al Coda* *Coda Dm7 G7 C*  
 you to love! Don't Blame Me.

(A JUNGLE JAZZ)

**SNAKES HIPS**



SPENCER WILLIAMS  
(1923)

'WAY DOWN IN LION-GL-AND, THEY'VE GOT A JUNGLE BAND  
THEY DO A SHA-KY DANCE, - AND IT'S A

*Eb G7/B Cm7 F7 Abm Bb7* *1. G7 G7/B*  
 THAT PLAYS BLIE MUSIC, WEIRD AND SLOW, WHILE THE JUNGLE MOON SWINGS LOW. SNA-KY PRANCE..  
*G7 Eb7 F7 F7/C F#7/C Bb7 Bb7/F C7/E F7 Bb Bb7 Ab Bb7*  
 AND WHEN THE BAND STRUCK UP "HOT LIPS", THEY TWIST AND SHAKE THE OLD SNAKES HIPS.

CHO.

OLD BOA CON-STRUCT-OR JAZZ DANCE DI-RECT-OR YOU SHOULD SEE HIM WIGGLE TO THE  
 JUN-GLE BAVES AND MASTER A-PERS A CUT-TIN' CA-PERS YOU'LL JUST LAUGH & GIGGLE AT HIS  
 RAG-TIME MUSE THE RING-TAIL MON-KEY SO MON-KY TON-KY DO-IN' FUN-NY QUIV-ERS AN-TIQUE  
 DIVES & DIPS TERN THE BAB-DOON HE GOT DRUNK - TRIED TO STEAL THE EL-E-PHANT'S  
 TRUNK. THEY ALL WEAR HOOSH-IN' A KIND O' JON-GLE MOON-IN' TO THE  
 SINCE THEY CALLED THE OLD SNAKES HIPS.

**AMONG MY SOUVENIRS**

WORDS BY EDGAR LESLIE (1927) MUSIC BY HORATIO NICHOLLS

*SLOWLY*  
**VERSE**  
 YOUR EYES ONCE TOLD ME A STO-RY. I BUILT MY CAS-TLES ON AIR.  
 LIFE SOON WAS DIMMED OF ITS GLO-RY. I LOVED, BUT YOU CEASED TO CARE.

(IN 2) CHO.

There's no-thing left for me, Of days that used to be,  
 Some let-ters tied with blue, A pho-to-graph or two,  
 I live in mem-o-ry a-mong my sou-ven-irs.  
 I see a rose from you  
 A few more to-kens rest with-in my trea-sure chest,  
 And tho' they do their best To give me con-so-la-tion,  
 I count them all a-part, And as the tear drops start,  
 I find a bro-ken heart a-mong my sou-ven-irs.

MED. SLOW

**I CAN'T GET STARTED** **W: IRA GERSHWIN (1935) M: VERNON DUKE** I'M A GLUM ONE: IT'S EXPLAIN-A-BLE.

I MET SOMEONE UN-AT-TAIN-A-BLE. LIFE'S A BORE, THE WORLD IS MY OYSTER NO MORE.

ALL THE PAPERS, WHERE I LED THE NEWS: WITH MY CAPERS,

NOW WILL SPREAD THE NEWS: "SU-PER-MAN TURNS OUT TO BE FLASH IN THE PAN!"

**MC CHOR.** I've flown a-round the world in a plane; I've set-tled re-vo-lu-tions in (I do a) hun-dred yards in ten (flat; The Prince of Wales has cop-ied my

Spain; The North Pole I have char-ted. But can't get start-ed with you A-round a hat: With queens I've à la cart-ed. But can't get start-ed with you The lead-ing

golf course I'm un-der par. And all the mov-ies want-me to star; I've got a tail-ors fol-low my styles. And tooth-paste ads all fea-ture my smiles; The As-tor-

house, a show-place, But I get no-place with you You're so su-preme lyr-ics I write-of you bills I vis-it. But say, what is-it with you? When first we met, how youe-lat-ed me!

Scheme just for a sight-of you, Dream both day and night-of you And what Pet, you dev-as-tat-ed me! Yet, now you've de-flat-od nie Till what you're

good does it do? In nine-teen twen-ty nine-I sold short; In Eng-land I'm pre-sen-ted at court. But you've got my Wa-ter-loo. I've sold my kiss-es at-a ba-zaar, and af-ter methey've named a ci-gar: But late-ly

me down-heart-ed 'Cause I can't get start-ed with you. I do a you. how I've smart-ed, 'Cause I can't get start-ed with

**W: HOLT MARVELL ('35) THESE FOOLISH THINGS M: JACK STRACHEY and HARRY LINK**

**SLOW** OH, WILL YOU NEVER LET ME BE! OH, WILL YOU NEVER SET ME FREE!

THE TIES THAT BOUND US, ARE STILL A-ROUND US. THERE'S NO ES-CAPE THAT I CAN SEE.

*Bbm Eb7/bb Abmaj7 Cm7 F7 Bb7*

AND STILL THOSE LITTLE THINGS RE-MAIN, THAT BRING ME HAPPI-NESS OR PAIN.

**CHO.**

*Eb Cm Fm7 Bb7*  
A cig-a-rette that bears a lip-stick's tra-ces,  
A tink-ling pia-no in the next a-part-ment,

*Eb Cm F9 Bb7*  
An air-line tick-et to ro-man-tic pla-ces,  
Those stumb-ling words that told you what my heart meant,

*Eb9 Eb+ Ab C7 - 1, F9 Fm Bb7*  
And still my heart has wings. — THESE FOOL-ISH THINGS re-mind me of you.  
A fair-ground's painted swings,

*2. F9 Bb7 Eb D7 Gm D7*  
THINGS re-mind me of you. — You came, you saw,

*Gm C9 Eb Gm F47 F7*  
you con-quer'd me. When you did that to me, I

*Bb7 Edim Fm7 Bb7 Eb Cm*  
knew some-how this had to be. The winds of March that make my

*Fm7 Bb7 Eb Cm7*  
heart a danc-er, A tel-e- phone that rings but

*F9 Bb7 Eb9*  
who's to an-swer? Oh, how the ghost of you

*Ab C7 F9 Bb7 Eb*  
clings. THESE FOOL-ISH THINGS re-mind me of you.

L: ARTHUR FREED **PAGAN LOVE SONG** (1929) MUSIC: NACID HERB BROWN

*VALSE MODER*

*Cm Ab/Eb G7/b G7 G7/b*  
WHERE THE GOLDEN SUN -- BEAMS -- AND THE LA-ZY  
ALL THE HAP-PY YEARS THROUGH, YOU'LL BE-LONG TO

*1. G7+ Cm Cm/G 2. G7+ C C/G*  
LAND DREAMS. ME, AND I TO YOU.

**CHO.**

*G7 Ab C G7 C*  
Come with me where moon-beams LIGHT TA-RI-TIAN SAILS -- And the star-lit VA-TORS  
NA-TIVE HILLS ARE CALL-ING TO THEM

*G7 Ab C G7 C*  
LIN-GER IN' YOUR EYES. We be-long -- And we'll CHEER each oth-er

*G7 C*  
WITH the PAG-AN Love Song.

FREED & BROWN also wrote TEMPTATION.

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WORDS BY IRVING CAESAR

**JUST A GIGOLO** ('29) MUSIC BY LEONELLO CASUCCI

*SLOWLY*

'T WAS IN A PA-RIS CA-FÉ, THAT FIRST I FOUND HIM. HE WAS A FRENCHMAN, A HERO OF THE WAR. BUT WAR WAS O-V-ER, AND HERE'S HOW PEACE HAD CROWN'D HIM: A FEW CHEAP MEDALS TO WEAR, AND NOTHING MORE. — NOW EV'-RY NIGHT, IN THIS SAME CA-FÉ, YOU'LL FIND HIM. — AND AS HE STROLLS BY, THE LADIES HEAR HIM SAY: — "IF YOU AD-MIRE, ME PLEASE HIRE ME: A GI-GO-LO WHO KNEW A BETTER DAY!"

(SEGUE)

*CHO.*

Just a Gi-go-lo, ev-ry where I go, Peo-ple know the part I'm play-ing. Paid for ev-ery Dance, Selling each Ro-man-CE, EV'RY NIGHT some HEART BE-tray-ing. There will come a DAY, Youth will pass a-way. They won't Will they Say A-BOUT me? When the end comes, I know they'll say: Just a Gi-go-lo, as life goes on with-out me.



(USED IN 1934 FILM "MOULIN ROUGE" and also remake in 1953 w/ JOSE FERRER)

**THE BOULEVARD OF BROKEN DREAMS**

LYRICS: AL DUBIN

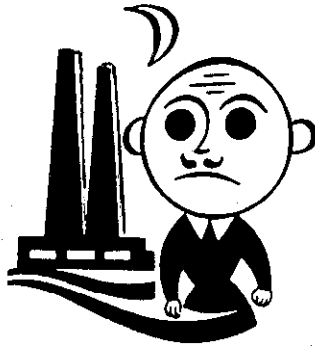
(1933)

MUSIC: HARRY WARREN

*MED. SLOW (WALKING TEMPO)*

NIGHT-LY, LIGHTS ARE SHINING BRIGHT-LY. FEET ARE TRIPPING LIGHT-LY, WHILE THE MUSIC PLAYS. — MAD-NESS, IN THE GUISE OF GLADNESS, OVER-COMING SAD-NESS, IN A MILLION WAYS. OH, GAY PA-REE: LOOK WHAT YOU'VE DONE TO ME!

(SEGUE)



**CHO.**

I walk a-long the street of bor- row The Bou-le-vard of Brok-en Dreams  
 mor- row When you be-hold your shattered schemes  
 Where Gis-o-lo and Gis-o-lette can take a kiss with-out re-gret So they for-get their broken  
 And Gis-o-lo and Gis-o-lette wake up to find their eyes are wet With tears that tell of brok-en  
 dreams You laugh to-night and cry to- dreams Here is where you'll al- ways  
 find me Al-ways walk-ing up and down But I left my soul be-hind me  
 In an old Ca-the-dral town The joy that you find here you bor-row You can-not keep it long it  
 seems But Gis-o-lo and Gis-o-lette still sing a song and dance a-long The Bou-le-vard of Brok-en Dreams

(SUNG BY FRANCES LANGFORD)  
 (FROM THE PARAMOUNT FILM: "EVERY NIGHT AT EIGHT")

**I'M IN THE MOOD FOR LOVE (1935)**

LYRIC & MELODY BY DOROTHY FIELDS & JIMMY McHUGH

**MDD to**

LOVELY INTER-LUDE! MOST RO-MANTIC MOOD! AND YOUR ATT-I-TUDE IS RIGHT, DEAR.  
 NOW MY DREAM IS REAL! THAT IS WHY I FEEL SUCH A STRONG APPEAL TO -  
 SWEETHEART! YOU HAVE ME UNDER A SPELL!  
 -NIGHT! SOMEHOW, ALL MY REASON TAKES FLIGHT, DEAR.



I'm In The Mood For Love Sim- ply be-cause you're near me  
 Heav-en is in your eyes Bright as the stars we're un-der  
 If there's a cloud a- bove If it should rain we'll let it

Fun-ny, but when you're near me } I'm In The Mood For Love. Love.  
 Oh! Is it an- y won-der? }  
 But for to-night, for- get it! }

Why stop to think of wheth-er This lit-tle dream might fade?

We'll put our hearts to - geth-er Now we are one, I'm not a - fraid!

**MAYBE** (1935) *MOD to [VERSE]*

ALLAN FLYNN & FRANK MADDEN

YOU'VE COME TO TELL ME THAT WE MUST PART. SOMEHOW, I  
 KNEW THIS WOULD BE. ALL I CAN SAY IS: "MAY-BE SOME-DAY,  
 YOU MAY RE-GRET, DEAR. AND DON'T FOR-GET, DEAR." (SEQUEL)

Chords: G, G/B, Bb, Am7, D7, D7, Am7, D7, G, E, Gm6, D/A, A7, D7, B7/D#, Em7, E, A7, Am7, A, D7



**CHO.**

May-be you'll think of me, When you are  
 all a-lone, May-be the one who is  
 wait-ing for you will prove un-true Then what will you do.  
 May-be you'll sit and sigh, Wish-ing that  
 I were near, then, May-be you'll ask me to  
 come back a-gain, And May-be I'll say May-be.

Chords: G, E7, A7, D7, D+, G, D7, G, G, E7, A7, D7, D+, G, G+, C, E7, An, A7, Eb7, G, Dm6, E7, A7, D7, G

**SUGAR BLUES** (1923)

WORDS: LUCY FLETCHER  
 MUSIC: CLAR. WILLIAMS

HAVE YOU HEARD THESE BLUES, THAT I'M BONNA SING TO  
 YOU? WHEN YOU HEAR THEM, THEY WILL THRILL YOU THRU AND THRU. THEY'RE THE  
 SWEETEST BLUES YOU EV-ER HEARD. NOW, LISTEN AND DON'T SAY A WORD: (SEQUEL)

Chords: C7, F, F#, C/G, F, C/E, C, C/E, Eb7, G/D, G#, D/A, D7, G, D7, G7/11, C

**CHO.**

Sug-ar Blues Ev-'ry-bod-y's sing-ing the Sug-ar Blues. The  
 whole town is ring-ing, My lov-in' man's sweet as he can be. But the  
 dog-gone fool. turned so-ur on me. I'm so un-hap-py I  
 feel so bad, I could lay me down and die, You can  
 say what you choose but i'm all con-fused, I've got the sweet, sweet Sug-ar  
 Blues, more sug-ar, I've got the sweet, sweet Sug-ar Blues.

Chords: C, G7, Dm7, G7, C, A7, Dm, C, E7, A7, D7, G7, C, E7, A7, D7, G7, C

(FROM "LADY BE GOOD") **BOUNCE** **VERSE**  
**OH, LADY BE GOOD!** Em B7 Em Am E7/B7 B7 B7+

W: IRA GERSHWIN (1924)  
 M: GED. GERSHWIN

LISTEN TO MY TALE OF WOE. IT'S TERRIBLY SAD, BUT

Em6 G D7 G/B C Gb D7 G6  
 TRUE. ALL DRESSED UP, NO PLACE TO GO: EACH EVENING I'M AW-F'LY BLUE.

Gsus G Gsus G B7/F# Em B7/F#  
 I MUST WIN SOME WINSOME MISS. CAN'T GO ON LIKE THIS. I COULD BLOSSOM

E7/G# Amaj7 E/B B7 E | D7/F# | (SEGUE)  
 OUT, I KNOW, WITH SOME-BO-DY JUST LIKE YOU. SO:

**CHO.** G D7 G/B C7 G C7 G-3 G#0 D7/A2 D7 G FINE  
 OH, SWEET AND LOVE-LY IA-DY, BE GOOD. OH } LA-DY, BE GOOD TO ME.  
 I'M ALL A-LOVE IN THIS BIG CIT-Y. SO }

C D7/A D7 C G D7 Em B7 Em A7 A7 D7 Bm A7 A7 DS & FINE  
 OH, PLEASE HAVE SOME PIT-Y. I'M ALL A-LOVE IN THIS BIG CIT-Y. I TELL YOU

(FROM "LEAVE IT TO LESTER") **VERSE**  
**I'M YOURS** (1930) Eb Fm7 Bb7 Eb Ab  
 W: E. Y. HARBURG  
 M: JOHN W. GREEN  
 EV-ER SINCE WE PARTED WITH THE LOVE WE STARTED WITH,

Eb/G Fm7 Bb7 Eb Ab/Bb Ebm7 Fm7 Bb7 Ebm7 Abm Db7 Gb Db7/Ab  
 I JUST CAN'T ERASE YOU FROM MY MIND! REALLY IT'S REGRETABLE: YOU'RE NON-FORGETTABLE. EVERY PLACE I GO, YOUR FACE I

Gb Gb7 F7 Bb7 Eb Cm7 Cb F7 Bb7  
 FIND! WHAT WOULD NIMETIME BE WITH EV'RY STAR A-WAY? WHAT IS LIFE TO ME WHEN YOU ARE FAR A-WAY?

**CHO.** Eb Edim Fm7 Bb7 Eb Eodim Fm7 Bb7 Eb Eodim  
 Ask the sky a - bove and ask the earth be - low, Why I'm so in love and why I love you so, Could-n't tell you that I  
 try, dear, just why, dear, I'm yours: When you went a - way you left a glow - ing spark, Try - ing to be gay as  
 whist - ling in the dark: I am on - ly what you make me, Come take me, I'm yours. How hap - py I would be to beg and  
 bor - row, or sor - row with you, Even tho' I knew to - mor - row You'd say we were through: If we drift a - part, then  
 I'll be lost a - lone, Though you use my heart just for a step - ping stone. How can I help dream - ing of you? I love you, I'm yours.



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VERSE

(1926)

# BABY FACE

DENNY DAVIS and HARRY AKST } W&M

G7 C G7/A7 A7 D7

RO-SY CHEEKS AND TURN'D UP NOSE AND CURLY HAIR: I'M RAV-ING

G7 C G7 C G7 C

'BOUT MY BA-BY NOW. PRETTY LITTLE DIMPLES HERE AND DIMPLES THERE.

C/E G7/Eb G/D D7 G C/D/Eb G/D D7/F# G C/D/Eb

DON'T WANT TO LIVE WITH-OUT HER. I LOVE HER, GOODNESS KNOWS! I



G/D D7 G D7/F# E7 G#0 D7/A D7 G7

WROTE A SONG A- BOUT HER, AND HERE'S THE WAY IT GOES!

## CHO.

Ba - by face You've got the cut - est lit - tle ba - by face

There's not an - oth - er one could take your place

Ba - by face My poor heart is jump-in' You sure have start - ed some-thin'

Ba - by face I'm up in heav-en when I'm in your

fond em - brace I didn't need a shove 'Cause I just

fell in love With your pret - ty Ba - by Face.

(1931)

## LOVE LETTERS IN THE SAND

NICK & CHAS. KENNY (W) & J. FRED COOTS (MUSIC)

VERSE

THE SUNBEAMS KISSED THE SANDS: MY FATE WAS IN YOUR HANDS, AND THO' I FIND YOU'VE GONE, YOUR MEM-'RY LINGERS ON.

G/D F#m/E D7 G 1 1 1 0 7 1 2 A7 D7

THE DAY I MET YOU, DEAR. -GET YOU, DEAR.

G/D G G/B Eb7 Am7 A7 D7 Am C#m G

OF A DAY LIKE TO - DAY WE PASSED THE TIME A - WAY WRIT - TING LOVE LET - TERS IN THE SAND Now You

INSTEAD WHEN I CRIED - EACH TIME I SAIL THE TIDE TAKE OUR POOR HEART JUST ACHES - WITH EV - RY WAVE IT BEAKS OV - ER

Am D7 G B7 Em A7

(fine) IN THE SAND YOU MADE A VOW THAT YOU WOULD AL - WAYS BE TRUE. - BUT, SOME - HOW, THAT

A7 D7

YOU MEANT NO - THING TO YOU. NOW MY D.S. al FINE



**CHINA BOY** *MOD to* **VERSE**  
 DICK WINFREE & PHIL BOUTELUE (1922)  
 DR-I-EN-TAL MOONBEAMS, THRU A WILLOW TREE, SPRINKLE LIGHT IN SIL-V'RY RAYS. ALMOND EYES WITH BABY CROONING SONG IS SHE, IN HER QUIANT CELESTIAL WAY.

Chords: Fm, Cm, Fm, Bbm, C7, C7+, Fm, Fm, Cm, Bbm, C7, Bbm, C7

**CHD.**

Chi-na boy go sleep, Close your eyes, don't peep, Send men soon will come, While I softly hum. Sudden smiles on you, Moon-man loves you too. So, while their watch they keep, Chi-na boy, go sleep.

Chords: F, C+, F, C+, F, C+, F, Bb7, F, G9, Bbm, F, G7, Ab, Eb7, Ab, Eb7, Ab, C7, F, C+, F, C+, G9, Bbm, F, G9, C7, F

**BYE BYE BLUES** *MOD to* **VERSE**  
 FRED HAMM, DAVE BENNETT, BERT LOWN, CHAUNCEY GRAY (1930)  
 I GOT A BIG SUR-PRIZE WHEN I SAW YOU SMILE. BUT NOW I RE-AL-IZE, SINCE I SAW YOU SMILE, I NEVER DREAM'D THAT IT COULD BE. THERE'S ON-LY HAP-PI-NESS FOR ME. So:

Chords: G, C7, G, Dm6/F, E7, E7, A7, 1. D7, G, Am7, D7+ D7, 2. A7, D7, G7+, #0

**CHD.**

BYE BYE BLUES BYE BYE BLUES Bells ring, birds sing Sun is shin-ing No more pin- ing Just we two Smil- ing thru Don't sigh, Don't cry, BYE BYE BLUES.

Chords: C, Ab7, C, Cm, A7, D7, G7, C, Cdm, G7, G+, C, Ab7, C, Cm, A7, D7, G7, C, Ab7, C



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**ALABAMA BOUND** *BRIGHT* *3 TIMES*

DES YLA - GREEN - HENDERSON (1925)

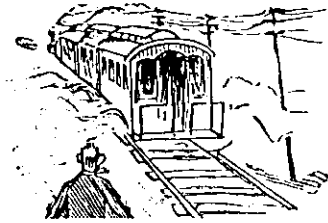
VERSE

GOOD - BYE BLUES.

BIRDIES ARE SING-IN' EV'RY OLD THING IN TUNE.  
 NOTHIN' BUT LAUGHTER, MORNING AND AFTER-NOON.  
 TROUBLES ARE O-VER, I'LL BE IN CLO-VER SOON.

SAW A ROSE-BUD IN A STORE. SO I'M GO-ING

WHERE THERE'S MORE.



**CHO.**

I'm Al - a - bam - y bound There'll be no "Heeb - is Jeeb - ies"  
 hon-gin' 'round, Just gave the mean-est tick-et man on earth  
 All I'm worth To put my toot-sies in an up-per berth  
 Just hear that choo choo sound I know that soon we're goin' to  
 cov-er ground And then I'll bol-lar so the world will know;

"HERE I GO!" I'M AL-A-BAM - Y BOUND!

**HOME** (1931) *SLOWLY*

HARRY & JEFF CLARKSON  
 PETER VAN STEEDEN

VERSE

EVE-NING MARKS THE CLOSE OF DAY. SKIES OF BLUE BE-  
 EVE-NING EV-ER BRINGS, TO ME, DREAMS OF DAYS THAT

-LIN TO GREY, CRIMSON HUES ARE FADING IN THE WEST.  
 USED TO BE; MEMORIES OF THOSE I LOVED THE BEST.

HOME - CONT.

**CHO.**

WHEN SHADOWS FALL, AND TREES WHISPER DAY IS END-ING,  
 WHEN CRICKETS CALL, MY HEART IS FOR - EV - ER YEARNING,  
 NIGHT COVERS ALL, AND THO' FORTUNE MAY FOR - SAKE ME,  
 MY THO'GS ARE EVER MEN-ING HOME. -TURN-ING HOME.  
 ONCE MORE TO BE RE- TAKE ME HOME.  
 SWEET DREAMS WILL EVER

1. **Gm** **Bb7** **Eb** **Cm** **Fm7** **Bb7** 2. **FINE** **Gm** **Bb7** **Eb** **Ab7** **Eb**

**Abm** 1. **Eb** **Cm** **Eb** **Bb** **Eb** **G** **Abm** 1.

WHEN THE HILLS CON-CEAL THE SETTING SUN, STARS BEGIN A-PEEPING ONE BY

**Bb7** **Ab** **Bb7** **Bb7+** **D.S.** **al** **FINE**

**KEEPIN' OUT OF MISCHIEF NOW**

W: ANDY RAZAF M: FATS WALLER ('32) **MOD<sup>to</sup>** **C** **Ein** **Em** **A7/C** **G7**

DON'T EVEN GO TO A MOVIE SHOW, **VERSE**

**C** **Em** **Eb** **A7** **Dm** **DmM7** **Dm7** **G7** / **G#** **Am** **Am7** **D7** /

IF YOU ARE NOT AT MY SIDE, I MUST STAY HOME BY MY RA-DI-O, BUT I AM SAT-IS-

**G7/B** / **G7** / **Dm7** **Gm6** **A7** **D7** **G7/G#** **G7**

-FIED. ALL MY FLIRTING DAYS ARE GONE. ON THE LEVEL FROM NOW ON!

**CHO.**

**G7** **C** **G7** **G+** **C**

Keep-in' out of mis- chief now, Real-ly am in love, and how!

**Adim** **G7** **Gm6** **A7** **Dm** **G7**

I'm through play-ing with fire, - It's you whom I de-sire. -

**C** **G7** **G+5** **C** **G7**

All the world can plain-ly see, You're the on-ly one for me;

**F** **Fm** **C** **C7** **F** **Fm** **C** **Adim**

I have told them in ad- vance, - They can't break up our ro- mance. -

**G7** **Gm** **A7** **D7** **G7** **C**

Liv- in' up to ev- 'ry vow, Keep-in' out of mis- chief now.

FROM "GIRL CRAZY"

BALLAD

EMBRACEABLE YOU

LYRICS: IRA GERSHWIN  
MUSIC: GED. GERSHWIN (1930) (VERSE)

DOZENS OF GIRLS WOULD STORM-UP.

D7 G Eb9 D7

I HAD TO LOCK MY DOOR. SOME-HOW I COULDN'T WARM-UP TO ONE BE-

Bm7 Em7 Am7 D7 G F#7 B

-FORE. WHAT WAS IT THAT CONTROLLED- ME? WHAT KEPT MY LOVE LIFE #LEAN?

F#7 B Am7 D7 G

MY IN-TU-I-TION TOLD- ME YOU'D COME ON THE SCENE. LA-DY,

Em A7 Em A7 Em A7 Em A7 Am D Am D Am D Am D7

LISTEN TO THE RHYTHM OF MY HEART-BEAT, AND YOU'LL GET JUST WHAT I MEAN.

CHD.

G C#o D7 C D#o D7

Em - brace me, My sweet em - brace - a - ble you.  
I love all the ma - ny charms a - bout you.

Ami F7 D7 G G

Em - brace me, you ir - re - place - a - ble you!  
A - boye all I want my arms a - bout you!

Emi Emi7 Emi(#6) F#7 Bmi B(9) D E7 D D#o

Just one look at you, my heart grew tip - sy in me You and you a -

A7 D G D7 G D7 C Ami(#6)

lone bring out the gyp - sy in me Don't be a rough - ty ba - by.

Emi Eb+5 G Emi(#6) G Cmi D7 G

COME TO PAPA, COME TO PAPA, DO! MY SWEET EM- BRACE - A - BLE YOU!



Mod to

# SUNNY SIDE OF THE STREET

W: DOROTHY FIELDS (1930) M: LIMMY MCHUGH

WALK'D WITH NO ONE, AND

VERSE

D7/F# C/E D7 D7 Dm7/G G7 C

TALK'D WITH NO ONE, AND I HAD NOTHING BUT SHADOWS. THEN ONE MORNING YOU PASSED,

Em7 Am6 B G7 C/G G7 Bb/F

AND I BRIGHTENED AT LAST. NOW I GREET THE DAY, AND COMPLETE THE DAY WITH THE SUN IN MY

Bb9 C/G D9 Dm7/G D9 G7 Dm7 G7

HEART. ALL MY WOR-RY BLEW A-WAY, WHEN YOU TAUGHT ME HOW TO SAY:

CHD.

G7 C E7 F G7

Grab your coat and get your hat? Leave your wor-ry on the door - step  
 Can't you hear a pit-tyer pat? I'll be hap-py to rock - e - fel - step

Ami D7 Dmi G7 C 2 C To B

Just dr - rect your feet to on } The sun - ny side - of the street. street, I used to  
 Like can be at my feet }  
 Cold dust at my feet }

3 C FINE 10) C7 F

street walk in the shade with those blues on pa - rade. At

D7 G7 E° G7

I'm not a - fraid This Ro - ver crossed o - ver If I  
 D.S. al FINE

FROM LEW LESLIE'S INTERNATIONAL REVIEW OF 1930.

MOD<sup>to</sup>

# I DON'T KNOW WHY

*Bb*

LYRIC: ROY TURK  
 MUSIC: FRED E. AHLERT (1931) VERSE

ALL DAY LONG, YOU'RE ASKING ME

*Eb7 Bb C7/6 C7 F7*

WHAT I SEE IN YOU. ALL DAY LONG, I'M ANSWERING. BUT WHY GOD DOES IT DO? I HAVE NOTHING TO EX-

*Bb6 Bbm6 F F6 Eb7/Gb C7/G F7*

-PLAIN. I MUST LOVE YOU, LOVE YOU. AND I'LL TELL YOU ONCE A-GAIN:

**CHO.** *Bb Bb6 3 Dm7 Dbdim Cm F7*

I Don't Know Why — I love you like I do, — I Don't Know Why, — I just do.

*Cm7 3 F7 F7-9 Bb6*

I Don't Know Why, — you thrill me like I do, — I Don't Why, — you just do. You

*Bb Bb7 G7 C9 F9 Bb C7 Cm7 F7 Cm7 F7-9*

nev - er seem to want my ro-manc - ing, The on - ly time you hold me is when we're danc - ing,

*Bb G7 G+7 3 G7 Cm7 F7-9 Bb*

I Don't Know Why — I love you like I do, — I Don't Know Why, — I just do.

SLOWLY

# SHINE ON HARVEST MOON

NORA BAYES & JACK NORWORTH  
 (1908)

*Em B Em Am*

THE NIGHT WAS MIGHTY DARK, SO YOU COULD HARDLY SEE, FOR THE

*Em C7 B7 Em B Em E7 A7*

MOON REFUSED TO SHINE. COUPLE SITTING UNDERNEATH A WIL-Low TREE. FOR LOVE, THEY

*D7 D7 F7/Eb Am/E F7 D7/F# Am7 D7 G 11C#01*

PINE. LITTLE MAID WAS KINDA 'FRaid OF DARKNESS, SO SHE SAID: "I GUESS I'LL GO."

*A7 Dm6 A7 Dm6/Eb Em7 A7 D Cm6 D7*

BOY BE-GAN TO SIGH. LOOK'D UP AT THE SKY. TOLD THE MOON HIS LITTLE TALE OF WOE:

**CHO.** **SHINE ON - CONT.**

Oh, Shine on, SHINE ON HAR-VEST MOON <sup>up</sup> in the sky, I ain't had no lov- in' since A- pril, — Jan-u-a- ry June or Ju- ly. — Snow time ain't no time to stay — but doors and spoon, So shine on, SHINE ON HAR- VEST MOON, for me and my gal.

**DREAM HOUSE** **MED. SLOW**

LYR: EARLE FOXE  
MUS: LYNN COWAN ('26)

VERSE I'VE GOT A SECRET TO TELL YOU. NO ONE ELSE MUST HEAR.

It just concerns you and me dear. Come and cuddle near. I've been waiting months to tell you. Now my dream's come true. It will sure sur-prise you. Listen, dear, please do.

**CHO.**

I HAVE BUILT A DREAM HOUSE — CO-ZY lit-tle DREAM HOUSE — Hab-i-ness is  
 BLUE Room — CO-ZY BRIDE & GROOM ROOM — PDS-ES ROUND THE  
 THERE'S HID-ING EV-'RY where, you will FIND — PREACH-ER MAY IS WAITING folks are con-gre-  
 DOOR YOU WILL LOVE IT

GA-TING — All it needs is your YES " I'll DO THE REST" THERE'S A PREST-TY  
 MORE EV-'RY day And thou' ITS BIG E-NOUGH FOR YOU AND ME SOME DAY THERE MAY BE TEA FOR  
 THREE IN THAT lit-TLE DREAM HOUSE — THAT I've built for YOU



# JUST ONE MORE CHANCE

SAM COSLOW and ARTHUR LOHNSTON (1931)

MOD  $\text{F}$

**VERSE** WE SPEND OUR LIVES IN GROPING FOR HAP-PI- NESS. I FOUND IT ONCE,  
 AND TOSS'D IT A- SIDE. I'VE PAID FOR IT WITH HOURS OF  
 LONE-LI- NESS. I'VE NOTHING TO HIDE. I'D BU-RY MY PRIDE FOR:

**CHO.**

Just one more chance — To Prove It's You A- love I CARE FOR EACH NIGHT I SAY A Lit-tle  
 Just one more NIGHT To TASTE the KISS-es THAT EN-CHANT ME I'D WANT NO OTH-ERS IF YOU'D  
 Just one more word I SAID THAT I WAS GLAD TO START OUT BUT NOW I'M BACK TO CRY MY

Prayer for GRANT ME HEART OUT FOR Just ONE MORE CHANCE Just ONE MORE CHANCE (FINE)

I'VE LEARN'D THE MEAN-ING OF RE-PEN-TANCE. Now You're the Ju-ry AT my TRIAL. I KNOW THAT I SHOULD SERVE MY  
 SEN-TENCE. STILL I'M HO-PING ALL THE WHILE You'll Give ME

**D.S. AL FINE (2ND END.)**

# TRUE BLUE LOU

LEO ROBIN, SAM COSLOW (1929) and RICHARD WHITING

MOD  $\text{Bb}$

**VERSE** DOWN IN THE POOL ROOM, SOME OF THE GANG WERE TALK-IN' OF GALS THEY KNEW.  
 "WOMEN ARE ALL THE SAME", SAID UDE. ONE DITZY BIRD SAID:  
 "PAL, AIN'T YA HEARD THE STO-RY OF TRUE BLUE LOU? LISTEN AND GET AN EAR-FUL,  
 "BO" SAY, SHE WAS A DAME IN LOVE WITH A GUY. SHE GAVE HIM ALL. SHE STUCK TO HIM, BUT  
 HE GAVE HER NOTH-ING. SHE GAVE HIM ALL. BUT WHEN HE HAD HIS MAYBE SOMEWHERE IN HEAVEN A-BOVE, THERE'S A REWARD FOR

**CHO.**

TRUE BLUE LOU - CONT.



Db6 C7 F7 Bb7 Eb Ab Eb **FINE**

DIDN'T KNOW WHY. EV-RY-ONE BLAMED HER. STILL THEY ALL NAMED HER TRUE BLUE LOU.  
 BACK TO THE WALL, WHO FOUGHT TO SAVE HIM, SMILED AND FORGAVE HIM?  
 THAT KIND OF LOVE. ANGELS WON'T BLAME HER. THEY TOO WILL NAME HER

Eb7 Ab Ab7/C G7 Gb7 F/A F7

HE GOT A BREAK AND WENT A-WAY, TO GET A NEW START. BUT, POOR KID, SHE NEVER GOT A

Cm7 F7 Bb7/E Eo Fm7 Fb C7 **D.S. al FINE**

BREAK, EX-CEPT THE ONE WAY DOWN IN HER HEART.

MOD<sup>to</sup> (SWINGS)

**LOUISIANA** Fm Db7 Fm Db7 Fm/C Db7/Cb

W: ANDY RAZAF, BOB SCHAFER M: U.C. JOHNSON (1928) **VERSE** MY HEART IS HEAVY - TO SEE A LEEVE, A FIELD OF CANE AND

C C7 Fm Db7 C7 Bb7/F

CORN. I'VE NOT FORGOTTEN MY LAND OF COTTON, DOWN WHERE I WAS BORN. I'M THRU KNOCKIN' A-ROUND,

Bb7 Bb7/F Bb7 Eb / A° / CHO. Eb7/Ab Eb7 Ab6

'CAUSE I'M DIX-IE BOUND. LOU-I-SI-AN-A, LOU-I-SI-AN-A, I'VE BEEN SAD,

Ab6 Eb7/Ab Eb7 Ab6

MIGHTY SAD. LOU-I-SI-AN-A, LOU-I-SI-AN-A, NOW I'M GLAD, OH SO GLAD!  
 LOU-I-SI-AN-A, NO PLACE IS GRAN'ER, I DE-CLARE, I DE-CLARE!

Ab7 Db6 Bb7

THE WHISTLE'S BLOWIN' THE TRAIN IS GOIN' HERE I COME! HERE I COME! I'M TIRED OF ROMMIN':  
 NO SKIES ARE BLUER, NO FRIENDS ARE TRUER, ANYWHERE, AN-Y-WHERE!

Bb7 Eb Bbm / Eb Bb7 Eb Bb7 Eb **D.S. al**

THAT'S WHY I'M HOMIN' BACK TO HAP-PI-NESS, AND THEN SOME.

**CODA** Db Dbm Ab F7 / / A°

TAKE ME TO YOUR HEART, GIVE ME ONE MORE START. I'M A LITTLE CHILD, JUST BEEN RUNNIN' WILD.

Eb7/Ab Eb7 Ab G7-9 Fm Db6 Ab

LOU-I-SI-AN-A, LOU-I-SI-AN-A MY OWN!

ANDY RAZAF WAS LYRICIST TO "FATS" WALLER'S MUSIC ON MANY  
 HTS, INCLUDING: AIN'T MISBEHAVIN' and HONEY SUCKLE ROSE.

# SAY IT ISN'T SO

IRVING BERLIN (1932)

MOD to

Chords: Cm7, F7, Bb6, Bb, Cm7/F, F7, Bb

YOU CAN'T STOP PEOPLE FROM TALK-ING, AND THEY'RE TALKING, MY DEAR.

VERSE

Chords: Bb/d, Bbm/Bb, Cm7, F7, Cm7, Cm7/F, F7, Bbmaj7, Bb6

AND THE THINGS THEY'RE SAY-ING FILL MY HEART WITH FEAR. NOW

Chords: Cm7, F7, Bb6, Bb, Cm7/F, F7, Bb/Bb6, Bb7

I COULD NEVER BE-LIEVE THEM, WHEN THEY SAY YOU'RE UN-TRUE.

Chords: D/A, D/F#, Bm7, D#o, Em, A7, D/E# F#C

I KNOW THAT THEY'RE MIS-TA-KEN. STILL, I WANT TO HEAR IT FROM YOU.

CHO.

Chords: Gm/Bb, Em/F, Bb+, Bb, Gm/F, Gm, Gm7

SAY IT IS-N'T SO — SAY IT IS-N'T SO — EV-RY-OVE IS SAY-ING you don't love me  
Pea-ple say that you — FOUND SOME-BOD-Y NEW — And it won't be long be-fore you leave me

Chords: F9, Gbm6

SAY IT IS-N'T SO — EV-'RY-WHERE I GO — EV-RY-OVE I KNOW —

Chords: Dmi/F, F0 F7, Bb, Bb9

Whis-pers that you're grow-ING Ti-red of me Say it is-n't so — Say it is-n't true —

Chords: Cmi, Ebmi, Bb, Gb7, C7, C/C

SAY THAT EV-'RY-THING IS STILL O-KAY, THAT'S ALL I WANT TO KNOW — AND WHAT THEY'RE SAY-ING —

Chords: G7/F, F7, Bb, Eb/Bb, Bb6

SAY IT IS-N'T SO —

# YOU SHOWED ME THE WAY

WORDS & MUSIC BY BUD GREEN, ELLA FITZGERALD, TEDDY McCRAE and CHICK WEBB (1937)

**SLOWLY**

**VERSE**

I USED TO WONDER IF LIFE COULD BE WORTH-WHILE.

IF THERE WERE SOME WAY I'D EVER RATE A SMILE.

LOVE HAD NO MEANING, UN-TIL YOU HAPPENED BY.

IF LIFE'S WORTH LIVING, THERE'S EV'RY REASON WHY.

## CHO.

You SHOWED ME THE WAY — WHEN I WAS SOME-ONE IN DIS-TRESS A HEART IN SEARCH OF  
 MY SKIES WERE SO GREY — I NEVER KNEW KNEW I'D FEEL A THRILL — I COULDN'T DREAM A  
 YOU SHOWED ME THE WAY — AND, IF I'VE LOST THAT LOVE CAN BE — A PAR-A-DISE FOR

HAP-PI-NESS — You SHOWED ME THE WAY — WHY THE NO-VENT YOU FOUND ME, THE  
 DREAM ON-TILL — You SHOWED ME THE WAY —  
 YOU AND ME — AGR'S ALL I CAN (TO GOD)

SHAD-OWS A-ROUND ME JUST DIS-AP-PEARED FROM VIEW. THE WORLD BE-CAME ROS-Y, EACH  
 CHANG-ER SO CO-SY, DAR-LING, ALL BE-CAUSE OF YOU SAY, YOU SHOWED ME THE WAY —

ORIGINALLY INTRODUCED AND FEATURED BY  
BENNY GOODMAN and his ORCHESTRA.



# SPANISH SHAWL

LYRICS BY BILLY MEYERS and  
WALTER MELROSE MUSIC BY  
ELMER SCHÖEBEL (25)

A VERSE

I JUST FOUND THE SWEETEST KIND OF A  
SHE'S THE QUEEN OF VAMPS AND I DON'T MIND  
'NEATH HER WINDOW ALMOST EV-E-RY

BA-BY. \_\_\_\_\_  
MAY-BE, \_\_\_\_\_  
EVE-NING \_\_\_\_\_

MET HER AT THE SPANISH DANCERS BALL.  
WHEN SHE STEPS OUT IN HER SPANISH  
YOU WILL HEAR ME SER-EN-ADE THIS

2. C7 / C° C7 / F Gm7 / D♭7 / C G7

SHAWL. \_\_\_\_\_ SHE'S JUST AS FAIR AS A LI-LY, \_\_\_\_\_ AND DRIVING

C G7 A♭7 / D.C. / 1

ME DAFFY DIL-LY. \_\_\_\_\_

B CODA 1 C C#° D7 G7 / C C7

CALL: \_\_\_\_\_ SWEET SEN-OR-  
YOU ARE MY

G D7 G D7 A♭7 D7 / 1. Gm Cm G7 / 2. G E♭° G7 G7 / D.C. / 2 / 2ND X

-I- DREAM TA, I'M LONE SOME AND BLUE. \_\_\_\_\_ YOU.

GIRL. I LOVE LOVE ON-LY

C/E E♭° A♭7 G7 C / (INSTR.)

CODA 2

## CUBAN LOVE SONG

W/M HERBERT STROTHART, JIMMY McHUGH  
& DOROTHY FIELDS (1931)

SLOWLY 3/4 Eb Cm Fm / B♭7

VERSE LIFE IS FILL'D WITH GLORY \_\_\_\_\_ NOW THAT I KNOW THIS LOVE WAS

B♭7 Eb / Eb Cm Gm E♭12 G♭

MEANT TO BE. \_\_\_\_\_ EACH KISS TELLS THE STO-RY, \_\_\_\_\_ WHILE MY HEART

B♭/F Cm7 F7 Fm/B♭ / B♭7 / 8. CH. / Eb D7

RINGS AND SINGS OUR MEL-O -DY, \_\_\_\_\_ DEAR. I LOVE YOU: \_\_\_\_\_ THAT'S WHAT MY HEART IS  
LOVE YOU \_\_\_\_\_ FOR ALL THE JOYS YOU  
LOVE YOU \_\_\_\_\_ WITH SUCH A TEN-DER

B♭12 / C7 Fm / F° B♭7 Eb / 1. B♭7 / 2

SAY-ING, \_\_\_\_\_ WHILE EV'RY BREEZE IS PLAYING OUR CU-BAN LOVE SONG. \_\_\_\_\_ I  
BROUGHT ME, \_\_\_\_\_ THE LOVELY NIGHT YOU TAUGHT ME OUR  
PAS-SION. \_\_\_\_\_ AND ONLY YOU COULD FASHION OUR

CUBAN LOVE SONG - CONT.

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2. Cm6 D7 | Gm | D7

ONE MEL-D-DY WILL ALWAYS THRILL MY HEART.

Cm6 Eb | D7 | Gm Gb° Bb7/F Bb7 | D.S. al f

ONE KISS WILL CHEER ME WHEN WE'RE FAR A - PART. I

BB7 / BB7+ | Eb

**CODA** CU - BAN LOVE SONG.

(FEATURED BY KATE SMITH)  
**HOLD ME**  
LITTLE JACK LITTLE, IRA SCHULSTER & DAVE OPPENHEIM (1933)

SLOWLY | C7 | F7 | Bb | C7

VERSE WHEN YOU'RE NEAR ME, I FEEL SO RO-MAN-TIC. WHEN YOU'RE FAR A-

F7 | Bb Bb+ Bb6 Bb7 | D/F# | E7 A7 D

-WAY, I'M AL-WAYS BLUE. IF YOU WANT ME TO REMAIN RO-MAN-TIC,

D | F/A F/C | C7 | F7 | Cm7 F7

HERE ARE ALL THE THINGS YOU'LL HAVE TO DO:

CHD. Slowly Bb | D7 | Eb

Hold Me Hon - ey won't you Hold Me Nev - er let me  
Thrill Me Let your kisses thrill me Just Like you a - lone can

C7 | Cm A7 | Bb

go Take me Hon-ey won't you take me Nev - er to for -  
do

C7 | F7 | Cm Ebm

sake me Cause I love you so Hold Me Ten - der - ly en -

Bb | C7 F7 | Bb

fold me Nev - er try to Hold Me from you.



# WAY DOWN YONDER IN NEW ORLEANS

HENRY CREAMER & TURNER LAYTON (1922)

MOD  $\text{to}$

G D7/A D7

VERSE GUESS! WHERE DO YOU THINK I'M GO-IN' WHEN THE WINDS START BLOWIN' STRONG?

Em B7/E# B7+ B7/E# B7+ B7 Em

GUESS! WHERE DO YOU THINK I'M GO-IN' WHEN THE NIGHTS START GROWIN' LONG? I

E/b C G/B A7/E D7

AIN'T GOIN' EAST. I AIN'T GOIN' WEST. I AIN'T GOIN' OVER THE CUCKOO'S NEST. I'M

G C Bb7-5 A7 D7

BOUND FOR THE TOWN THAT I LOVE BEST, WHERE LIFE IS ONE SWEET SONG: **BASS**

CHO.

D7/E# D7 G Bm7 Bm F# Bm

Way down yon - der in New Or - leans In the land of dreamy scenes  
Cre - ole ba - bies with flash - ing eyes Soft - ly whis - per with ten - der sighs...

G D7 Ddim D7 F#7 G 2 G7

There's a garden of E - den That's what I mean, ... Stop! Oh! won't you

G7 C G+ C A7 A7 D

give your la - dy fair a lit - tle smile, Stop! You bet your life you'll linger there...

Ddim D C Bm D7 G Em G

a lit - tle while There is heav - en right here on earth With those beau - ti - ful

Eb7 G D7 G Em7 F#7 D7 G

queens, Way down yon - der in New Or - leans.

CREAMER AND LAYTON ALSO PRODUCED  
AFTER YOU'VE GONE and DEAR OLD SOUTHLAND

(FEATURED BY WAYNE KING ORCHESTRA)

# DREAM A LITTLE DREAM OF ME

WORDS: GUS KAHN - MUS: W. SCHWANDT & F. ANDREE  
(1931)

MODERATO

VERSE

WE MEET AT EVENING TIME, 'TIS SWEET AT THEN WHEN THE HOUR GROWS LATE, I LOVE TO

EVE-NING TIME, HES-I - TATE. TO KNOW I'LL SPEND AN HOUR OR

TWO, JUST WITH YOU. THE MOMENTS

SEEM SO FLEETING, WHILE I AM HERE RE-PEAT-ING:

CHO.

Stars shin-ing bright a-bove you, Night breez-es seem to whis-per, "I love you," Say "night-ie-night" and kiss me, Just hold me tight and tell me you'll miss me,

Birds sing-ing in the syc-a more tree, "Dream a lit-tle dream of me." While I'm a-lone and blue as can be,

dream of me. Stars fad-ing, but I ling-er on, dear, Still crav-ing your

kiss, I'm long-ing to ling-er till dawn, dear, Just say-ing this:

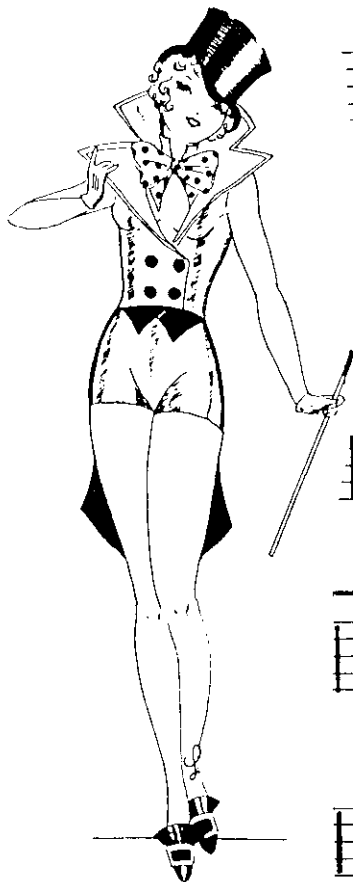
Sweet dreams till sun-beams find you, Sweet dreams that leave all worries be-hind you

But in your dreams what-ev-er they be, Dream a lit-tle dream of me.

GUS KAHN LOOMS VERY LARGE AS THE ALL-TIME TOP LYRICIST. SEE HONOR ROLL FOR HIS PROLIFIC OUTPUT.

IN 1937 HE WAS CHOSEN BY COLE PORTER AS LYRICIST FOR THE BEAUTIFUL MELODY: IN THE STILL OF THE NIGHT.

(OR DID HE CHOOSE COLE PORTER TO DO THE MUSIC FOR HIS FINE LYRICS?)





VERSE

SLOWLY

**EBB TIDE**

LEO ROBIN AND RALPH RAINGER (1937)

YOUTH SEA ISLE, A PALM TREE ISLE, AND COOL TRADE WINDS HUMMING A SONG. THERE WE MET, AND I THRILL

F/A, Am, E, Dim, G7, C7, Eb7, C7, F, Gm7, C7, F

YET, TO THINK HOW LOVE HAPPEN-ED A-LONG, DEAR.

CHOR.

You were in Ta-hu-a with me. Just watch-ing an ebb tide  
 Sil-ver sails were out on the blue. You gazed at the

1. Roll out to the sea. Then all at  
 But I gazed at you

once I felt the lure of your charms And you were in my  
 arms. And all my sweet-est love dreams came true

In love-ly Ta-hu-a at ebb tide with you.

**YOU DIDN'T HAVE TO TELL ME**

WALTER DONALDSON (1931)

VERSE

To YOU, I WAS GIVING MY TIME. ON YOU, I WAS WASTING MY TIME. ALL I TRIED WAST TO MAKE YOU FORGET. I'VE SIGHED, STILL I'LL NEVER REGRET. YOU

1. THRU, YOU'VE BEEN THINKING OF SOMEBODY ELSE, WHO MADE YOU FEEL BLUE. I'VE

2. KNOW HOW YOU FEEL A-BOU'T SOMEBODY ELSE? THAT'S HOW I FEEL A-BOU'T YOU!



FROM WARNER BROS. "RHAPSODY IN BLUE"

VERSE (♩ = ♩.75)

# FASCINATING RHYTHM

W: IRA GERSHWIN — M: GED. GERSHWIN (1924)

GET A LITTLE RHYTHM, A

RHYTHM, A RHYTHM THAT PIT-A-PATS THRU MY BRAIN. SO DARK PER-SIS-TANT, THE

DAY IS-N'T DISANT WHEN IT-LL DRIVE ME IN-SANE. COMES IN THE MORNING, WITH-

-OUT AN-Y WARNING, AND HANGS A-ROUND ALL DAY. I'LL HAVE TO SNEAK UP TO IT,

SOMEDAY, AND SPEAK UP TO IT. I HOPE IT LISTENS WHEN I SAY:

## CHD.

1) FAS-CI-NAT-ING RHY-THM YOU'VE GOT ME ON THE GO! FAS-CI-NAT-ING RHY-THM I'M ALL A QUIV-ER  
 2) OX-E-IT-DID-N'T MAT-TER BUT NOW YOU'RE DO-ING WRONG WHEN YOU START TO PAT-TER I'M SO UN-HAP-PY

WHAT A MESS YOU'RE MAK-ING! THE NEIGH-BORS WANT TO KNOW WHY I'M AL-WAYS SHAK-ING JUST LIKE A  
 WO'DT YOU TAKE THE DAY OFF DE-CIDE TO RUN A-ROUND SOME-WHERE FAR-A-WAY OFF AND MAKE IT

SHIV-ER EACH MORN-ING I GET UP WITH THE SUN (START-A-HOP-PING, NEV-ER STOP-ING) TO FIND AT  
 SNAP-PY OH HOW I

NIGHT NO WORK HAS BEEN DONE I KNOW THAT long to be the MAN I USED TO BE

FAS-CI-NAT-ING RHY-THM, OH WO'DT YOU STOP PICK-ING ON ME!

# WALKIN' MY BABY BACK HOME

W&M: ROY TURK, FRED E. AHLERT and HARRY RICHMAN  
(1930)

**VERSE**

F7 Bb7 Eb F7 Bb7  
I'VE AN A-GREE-A-BLE BA-BY: LIKES EV-'RY-THING THAT I

Eb Eb7 Ab Abbm Eb/Bb C7  
DO. DANCES MOST EV-'RY NIGHT. MOVIES ARE HER DE-LIGHT.

Bbm Eb D7 Gm1 1 n C# F7  
I SORT-A GO FOR THEM TOO. BUT WHEN MOVIES AND DAN-CES ARE

Bb / G7 / C7 F7 Bb7 (SEGUE)  
DONE, THAT'S WHEN I HAVE REAL FUN.

**CHD**

Goe it's great af-ter be-in' out late, Walk in my Ba-by back  
we ap-ter I long kind a straight-en my song tie she has to cit-bar ind a row a my

Home: poem comp. Arry in am o-ver mead-ow and farm } Walk-in' my ba-by back  
owls go by then and they give me the eye  
one kiss then I cod-fin-ue a gain

1' Eb Bb7 2' Eb Eb7 To D 3' Eb FINE Bb Gmi Gmi7  
Home Home We Home stop for a while she

C7 Cmi7 Cmi7 Ami D7 Gmi Gmi7  
gives me a smile- and snug-gles her head- to my chest we start-in' to pet, and

C7 F9 Bb9 Bb7  
that's what I get Her tal-cum all ov-er my vest. D.C. al Fine

# FOR ME AND MY GAL

WDS: EDGAR LESLIE & RAY GOETZ (1917) MUSIC BY GED. W. MEYER

**VERSE**

G7 Dm7 G7

WHAT A BEAUTIFUL DAY FOR A WEDDING IN  
CITY. HE'S THE LUCKIEST

C Em7 Am7 Aø E7(♯°) A7

MAY! SEE THE PEOPLE ALL STARE AT THE LOVABLE  
BOY. IN HIS WEDDING AR-RAY, HEAR HIM SMILINGLY

1. D7 Dø D7 11/2 D7 Am1/6 D7

PAIR. SHE'S A VISION OF SAY:



**CHO.**

Am7 D7 G

The bells are ring - ing for me and my gal. The birds are  
sat. ing for me and my gal. The far - son's

Am D7 G A7 Em6

sing - ing for me and my gal. Ev'ry body's been know - ing To a wedding they're  
wait. ing for me and my gal.

Em B7 Em Em7 A7 Dm6 A7 A7 D7 D7

go - ing And for weeks they've been sew - ing. Ev'ry Susie and Sal. They're con - gre -

2. B Eb Bdim B7 D7 Gdim G7 Dm7 Gdim

gal. And ome time In I'm goin' to build a lit - tle home for two, for three or four or

Gdim Ddim D7 Am D7 G

more. In Love - land for me and my gal.

**OH, BUT I DO!**

**VERSE**

Ebm7 Ab/C Abm7 Ebm7 Eb6

LYRIC: LEO ROBIN ('46)  
MUSIC: ARTHUR SCHWARTZ

TELL ME WHY YOU DOUBT ME SO, MY HEART IS ON MY  
MEMBER WHEN YOU SEE ME GLOW, THE GLOW IS NO VE-

Fm7 Bb7 1. Ebm7 Eb6 Fm7 Bb7 Eb/G Cm7 Fm7 Bb7-9

SERVE. AND STILL YOU WON'T BE - LIEVE I FEEL THE SPELL YOU WEAVE. RE -  
-NEER. I

2. Eb/G Cm7 F7sus/F/C B7 Fm7/Bb Bb7-9

REAL - LY AM SIN - CERE WHEN I SIGH!

**SEGUE**

**CHD.**

*Chords: Eb C0 Eb G0 Bb Ab/mnt Ab/mi Eb F7*

You THINK YOU THINK YOU THINK  
 I LIKE DON'T LOVE YOU } OH BUT I DO.  
 DON'T GET BANG }  
 DON'T KNOW WHY }

*Chords: Fm7 Bb7 Eb Fm7 Bb7 Eb*

DO? — KNOW THAT IT'S YOU I LOVE. — *fme*

*Chords: Eb C0 Fm7 Bb7*

THOUGH I GET HEAT BEAT-ED  
 D.S. *al fine.*

*Chords: Eb Bb7 Eb D7 Gm Bb7*

TOO. FAST I'M SING-ING, THEN I'M SIGH-ING, — THEN I'M FLY-ING MGA A-BOVE.

FROM PARAMOUNT'S "RHYTHM ON THE RANGE"

# I CAN'T ESCAPE FROM YOU

MED. SLOW

L&M: LEO ROBIN and RICHARD WHITING (1936)

**VERSE**

*Chords: G7 C*

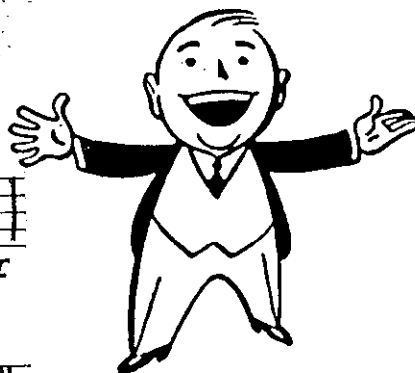
I'M NOT THE TYPE THAT I SEEM TO BE:

*Chords: G7sus G7 C / C# Dm7 G7*

HAPPY-GO-LUCKY AND GAY. I'M NOT CONTENT, BUT I

*Chords: E / D9 / E B7 Bm7 E7 G7*

DREAM TO BE HAPPY AND LUCKY SOME DAY.



**CHD.**

*Chords: G+57 C A7 D9*

I'm free as a wan-der-ing breeze I'm free to wan-der an-y place—  
 free as the birds in the trees, I'm ev-en free to sail the sev-

*Chords: Fm6 G7 G+ C F G9 G+*

— I please\_ and yet I can't es-cape from you. I'm  
 an seas\_ and yet

*Chords: Gm7 Cdim C7 Gm7 C7 F*

you. — I could ride a-way\_ and hide a-way, — Where we were miles a-part-  
*Chords: C Ddim D7 Am7 D9 G7 G9 Dm7 G+*

— But when I got there — I'd find you there — Right in my heart. And so you

*Chords: C A7 D9*

see that I'm real-ly not free — I'm so a-fraid you might es-cape  
*Chords: Fm6 G7 G+57 C*

— from me — and yet. I can't es-cape from you.



# HOW BLUE THE NIGHT

LYRIC BY HAROLD ADAMSON

(1944)

MIMMY McHUGH

**VERSE**

Cma7 C6 Dbma7 Cma7 C6 Dbma7 Db6

WHAT IF THERE'S A MOON - A - BOVE ME? WHAT IF THERE'S AN AU-TUMN BREEZE?

Dm7 Em / B7 E7-9 Am7 D7-9 G9

IF YOU AREN'T HERE TO LOVE ME, WHAT GOOD ARE THINGS LIKE THESE?

CHD. Ab9 Dm7 G7 (-9) Cmaj7 C Ab9 Dm7 G7 (-1) C9 Am6

HOW BLUE THE NIGHT - HOW LONG THE DAY - HOW BLUE THE NIGHT - WITH YOU A-WAY

C7 E7 F C# E F#b C Cmaj7 C Amb

HOW STRANGE IT SEEMS - JUST LIV-ING IN DREAMS - I'M LEFT IN THE MORN-GLOW

B7 Em B7 G7 Ab9 Dm7 G7 G7 Cmaj7 C As9

BUT WHERE DID THE MOON GO - THE STARS ON HIGH - THAT USED TO BURN - ARE STAND-ING

Dm7 G7 G9 C9 Am6 C7 E7 F C# F F#i C6 Cmaj7 Eb As9

BY - FOR YOUR RE-TURN - UN-TIL MY ARMS ARE HOLD-ING YOU TIGHT - HOW BLUE MY

Dm7 G7 Bb C F#i C

HEART, - HOW BLUE THE NIGHT.

**VERSE**

Gm7 Gm7 C7 Gm7 Gm7 C7

**MEAN TO ME**  
ROY TURK and ('29)  
FRED AHLERT

SWEETHEART I LOVE YOU, THINK THE WORLD OF YOU,  
YOU NEV-ER SHOW IT, DON'T LET ME KNOW IT.

Fma7 Bb7 Fma7 F6 Bm7 E7-9 Am7 / Am7 B D7

BUT I'M A - FRAID YOU DON'T CARE FOR ME. PIN-ING THE WHOLE DAY THRU.  
EV-RY-ONE SAYS I'M A FOOL TO BE

C/G Dm7 Db7 C C C7

WHY DO YOU ACT LIKE YOU DO? (SEGUE)

MEAN TO ME - CONT.

82

**CHO.**

F DM Gm7 C7 Am DM Bb D7  
 You're MEAN TO ME - WHY MUST YOU BE MEAN TO ME GEE HON - EV'Y IT  
 I STAY HOME EACH NIGHT WHEN YOU SAY YOU'LL PHONE YOU DON'T AND I'M  
 IT MUST BE - GREAT FUN TO BE MEAN TO ME YOU SHOULD'NT FOR  
 SEEMS TO ME - YOU LOVE TO SEE ME CRY-IN' I DON'T KNOW WHY  
 LEFT A - LONG SING-IN' THE BLUES AND  
 SIGH-IN' You treat me COLD-LY EACH DAY IN THE YEAR YOU ALWAYS SCOLD ME  
 When ev-er some-bod-y is NEAR, DEAR. CAN'T YOU SEE WHAT YOU MEAN TO - ME

**VERSE**

Bb/d Dbo Cm7 F7 Bb Gm7  
**GLAD RAG DOLL**  
 W: JACK YELLEN-M: DAN DOUGHERTY, MILTON AGER (129) LITTLE PAINTED LA-DY WITH YOUR LOVELY CLOTHES, WHERE ARE YOU BOUND FOR, MAY I  
 Gm7 F7 Bb Gm6 Dm7 D7 G7 C7 F7/Bb7  
 ASK? WHAT YOUR DIAMONDS COST YOU EV'RY-BO-DY KNOWS. ALL THE WORLD CAN SEE BE-HIND YOUR MASK.

**CHO.**

Eb Ebm Bb G7  
 ALL DOLLED UP IN GLAD RAGS TO-MOR-RON MAY TURN TO SAD RAGS  
 AD-MIR-ED DE-SIR-ED BY LOV-ERS WHO SOON GROW TIR-ED  
 DON'T MAKE THIS THE END, DEAR IT'S NEV-ER TOO LATE TO MEND, DEAR  
 THEY CALL YOU GLAD RAG DOLL  
 POOR LIT-TLE GLAD RAG DOLL  
 You're JUST A PART-TY TOY THEY LIKE TO PLAY WITH YOU'RE NOT THE KIND THEY CHOOSE TO  
 GROW OLD AND GRAY WITH PAIR LITTLE GLAD RAG DOLL.

**D.S. al f CODA**





SLOWLY VERSE

**I'M CONFESSIN'** (THAT I LOVE YOU) G Am7 D7-9 G

L: AL NEIBURG — M: DOC DOUGHERTY (1930) & ELLIS REYNOLDS  
 HOW I LONG TO TELL YOU THAT I LOVE YOU. EV-RY DREAM I DREAM IS ON-LY OF YOU...

1. G/B Bb0 Am7 D9 D7 G Am7 D7 1/2. G/B F#  
 LOVE FINDS A WAY, SO PO-ETS SAY. COME CUDDLE

D6 D#0 A7/E A7 D7 Am7 G/G1 D7-9 1 (SERIAL)  
 NEAR, AND LIS-TEN DEAR:

**CHO.** G D+ G D+ E9  
 I'M CAN-FESS-IN THAT I LOVE YOU TELL ME DO YOU LOVE ME TOO —  
 BY YOUR EYES I READ SUCH STRANGE THINGS BUT YOUR LIPS SA-AY THEY'RE TRUE —

A7 D9 D7 I G Am7 D7-9  
 I'M CAN-FESS-IN' THAT I NEED YOU WON-EST I DO NEED YOU EV-RY MO-MENT  
 WILL YOUR AN-SWER REAL-LY CHANGE THINGS MAK-ING ME

**2. END** G7 C G+  
 BLUES — I'M A-fraid some DAY you'll leave me SAY-ING "CAN'T WE STILL BE

C A7 A9 D9 Am7 Cm D7  
 friends If you GO, you KNOW you'll GRIEVE ME, All in life as you de-pends

G D+ G G D+ Dm E9 A7  
 AM I GUESS-IN' THAT you love me DREAM-ING DREAMS OF YOU IN-VAIN I'M CAN-FESS-IN THAT I

D9 G  
 live you o-ver A-GAIN. —

**WHEN BUDDA SMILES**  
 WORDS: ARTHUR FREED  
 MUSIC: NACIO HERB BROWN (1921)

**MODERATE VERSE** C G7+ C G7+ C G7+ 1 C  
 THERE IS A MYSTIC STOR-RY TOLD A-BOU-T A LEGEND

C G#0 G7/0 G7 G7/D 1 G7 1  
 VER-Y OLD: THAT BUDDA SMILES AT EACH GOOD

G7 1 G7 F#m/G G7/D 1 G7 1  
 DEED. AND EV-RY SMILE WILL FILL YOUR NEED. A

F#m/G G7 F#m/G G7 (SERIAL)  
 HOL-1-DAY OF GLAD-NESS, IN-STEAD OF CLOUDS AND SAD-NESS:

WHEN BUDDHA SMILES - CONT.

84

CHO.

WHEN BUDDHA SMILES, ALL THE WORLD DRIES ITS  
 ANGELS JOIN HANDS WITH  
 TEAR. MEN. DOUBT OR FEAR DIS-  
 EACH LIFE THEN  
 AP-PEAR, STARTS A - GAIN.

THE NIGHT IS YOUNG AND YOU'RE SO BEAUTIFUL

WORDS BY BILLY ROSE AND IRVING KAHAL (1936) MUSIC BY DANA SUESSE

VERSE  
 SO PROPER AND POLITE, UP-ON THIS LOVELY NIGHT, WE SIT HERE MAKING FOOLISH CONVER-



SA-TION, IN-STEAD OF BEING BRIGHT, LET'S

OURSELVES TO-NIGHT, AND TAKE AD-VAN-TAGE OF THE SIT-U- A - TION:

CHO.

1. The night is young and you're so beau-ti-ful, here a-mov-ing the sha-dows, beau-ti-ful  
 2. scene is set, the breez-es sing of it; can't you get in-to the swing of it,  
 3. moon is high and you're so glam-or-ous, and if seem ov-er-er and-or-ovs,

la-dy, op-on your heart. 2. The when do we start?

when the la-dy is what can I do? The night is young and

I'm in love with you! kiss-a-ble and the ev'-ning is cool,

an y dream is per-miss-i-ble in the heart of a fool. 3. The



CHORUS

(4) C Bb7 G7 A7 D7 G7

OH, BA-by OH, BA-by Don't say No, SAY "May-be" THAT'S JUST AS Good AS  
 Start learn-in' Your les-son Stop 'NO-IN' Keep Yes-IN'  
 SO BA-BY OH, BA-BY Don't say NO Say "MAY-be"

C D7 G7 C Bb7

"Yes to me" AND YOU CAN leave the rest to me Until you say let's

E7 A7 F D7 / D7 G7 (D5) (D5) (D5)

look for flats I'll fol-low you UN-TIL MY SOX-IES ARE SPATS

D7 G7 C

AND BABY YOU'LL BE MINE!

Take The "A" Train (1941) USED AS Ellington's Theme 50's & 60's

BILLY STRAYHORN

Ab A7 Eb7/Bb Eb7 Bb B0 Cm Ab/Bb Eb7/Bb Eb7

VERSE IF YOU WANT TO GO TO HARLEM, WAY UP TO SUGAR HILL,

Ab A7 Eb7/Bb Eb7 Bb B0 Cm B0 Eb7/Bb Eb7-9

WHERE THOSE DANCING FEET YOU READ OF ARE NEVER, NEVER STILL, THEN!

CHO.

Ab Bb9 Bbm

You must take the "A" Train, To  
 If you miss the "A" Train, You'll

Eb Cm Eb7 Ab 1 Ab9 2 Ab9 Db

go to Sug-ar Hill way up in Har-lem. Hur-ry  
 find you've missed the quick-est way to Har-lem.

Bb7 Bb9

get on now it's com-ing. Lis-ten to those rails a-

Bbm7 Eb9 Gdim Ab Bb9

thrum-ming. All 'board! Get on the "A" Train

Bbm Eb7 Cm Eb7 Ab

Soon you will be on Sug-ar Hill in Har-lem.

# PENNIES FROM HEAVEN

WORDS BY JOHN BURKE (1936) MUSIC BY ARTHUR JOHNSTON

**VERSE**

A LONG TIME A-GO, — A MILLION YEARS B. C., — THE  
 BEST THINGS IN LIFE WERE AB-SO-LUTE-LY FREE. — BUT NO ONE AP-PRE-CI-  
 -AT-ED — A SKY THAT WAS AL-WAYS BLUE, AND NO ONE CON-GRATU-  
 -LA-TED — A MOON THAT WAS ALWAYS NEW. — SO IT WAS PLANN'D THAT THEY WOULD VANISH NOW AND  
 THEN. AND YOU MUST PAY BEFORE YOU GET THEM BACK A - GAIN.

**CHD.**

Moderately

To Coda *G7* To Next Strain *Dm7 G7 2nd x*

Ev - 'ry time it rains, it rains Pen - nies From Heav - en.  
 Don't you know each cloud con - tains Pen - nies From Heav - en.  
 Trade them for a pack - age of sun - shine and flow - ers, —

You'll find your for - tune fall - ing all o - ver town.

Be sure that your um - brel - la is up - side down.

If you want the things you love, you must have show - ers. — So when you



Fmaj7 Fm Em7 Bb7 A7  
 hear it thun - der, don't run un - der a tree There'll be  
 Dm7 3 D7 D7-5 G7 C  
 Pen - nies from Heav - en for you and me.

FROM "THE WIZARD OF OZ" *SLOWLY* **VERSE**  
**OVER THE RAINBOW** Eb Ab/Eb  
 L: E.Y. HARBURG—M: HAROLD ARLEN (1938)  
 WHEN ALL THE WORLD IS A HOPELESS JUMBLE, AND THE  
 WHEN ALL THE CLOUDS DARKEN UP THE SKYWAY, THERE'S A

Ebma7 1. Fm7 Bb7 Eb Eb° Fm7 Bb7-9 Eb Bb Ab Gm Fm  
 RAINBOWS TUMBLE ALL A-ROUND, HEAVEN OPENS A MAGIC LANE.

2. Dm7 G7 Cm Ab7 F7 Fm7/Bb Eb  
 FOUND, LEADING FROM YOUR WINDOW PANE TO A PLACE BEHIND THE

Fm7/Bb Eb/Bb Eb/Bb Fm7/Bb Bb7  
 SUN, JUST A STEP BEYOND THE RAIN.

**CHORUS**  
 Eb Cm Gm Eb7 Ab Abmaj7 Ab7 Cm7 Eb Gm7 Edim Ab6 Abm6

Some - where O - ver The Rain - bow way up high, There's a  
 Some - where O - ver The Rain - bow skies are blue, And the  
 Some - where O - ver The Rain - bow blue - birds fly, Birds fly

Eb C-9 F7 Fm Bb7 1. Eb Fm7 Bb-9 2. Eb Fine

land that I heard of once in a lull-a - by, true. Some-  
 dreams that you dare to dream real-ly do come I?  
 O - ver the Rain - bow why then o why cant

Eb Eb6 Eb Fm7 Bb7 Eb6 Bb Ab Eb Bb7

day I'll wish up - on a star and wake up where the clouds are far be - hind me, Where

E Cdim Fm6 Ebm Cdim Fm7 Bb9+

trou-bles melt like lem-on drops, a - way, a - bove the chim-ney tops that's where you'll find me.

# PARADISE (1931)

LYRIC BY NACIO HERB BROWN & CLIFFORD GORDON

MUSIC BY NACIO HERB BROWN

(BALLAD) *Dim*

**VERSE**

I'M JUST A WO-MAN WHO LOVED A MAN, BUT OUR HOUSE OF  
 WE LIVED AND LOVED, — OUR DAY IS THRU. BUT EACH NIGHT, IN  
 LOVE WAS BUILT ON — SAND. WHILE IT LAST-ED, — AH, IT WAS  
 DREAMS IT'S START-ED A- NEW. HE COMES TO ME AS HE USED TO —

*Gm* *A* *A+* *A7* *1. Dim/A* *A* *2. F7*

GRAND, MY LOVE.

**CHD.**

And then she holds my hand, *Mm* And then she  
 dims the lights, *Mm*

un - der - stand. *Mm* Her eyes a - fire with  
 holds me tight. *Mm* Her

one de - sire, Then a heav-en - ly kiss, Could I re - sist? And then she

kiss, each fond ca - ress, they lead the way to hap - pi - ness, She takes

me to Par - a - dise.

**RED SAILS IN THE SUNSET**

L: JIM KENNEDY (1935) M: WILL GROSZ

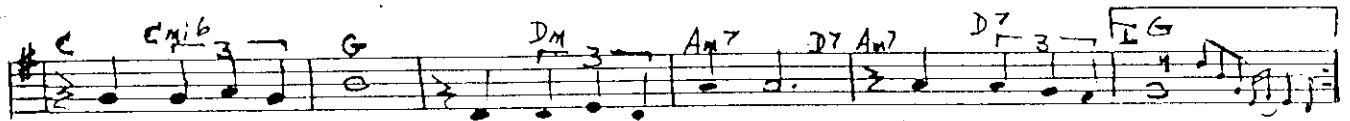
**VERSE**

'T WAS DOWN WHERE FISHER FOLK GATHER, I

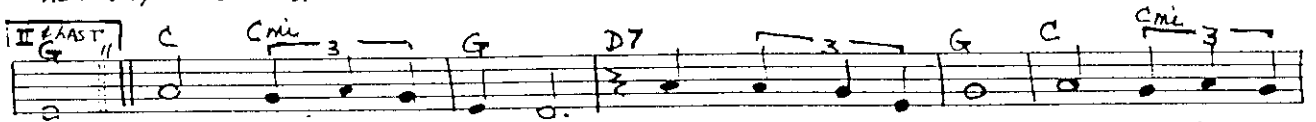
WAN-DET'D FAR FROM THE THRONG. I HEARD A FISHER GIRL SING-ING, AND

THIS RE-FRAIN WAS HER SONG:

1. 3. RED SAILS IN THE SUN-SET,  
 2. HE SAILED AT THE DAWNING,



'WAY OUT ON THE SEA: OH, CAR-RY MY LOVED ONE HOME SAFE-LY TO ME.  
ALL DAY I'VE BEEN BLUE. RED SAILS IN THE SUN-SET I'M TRUST-ING IN

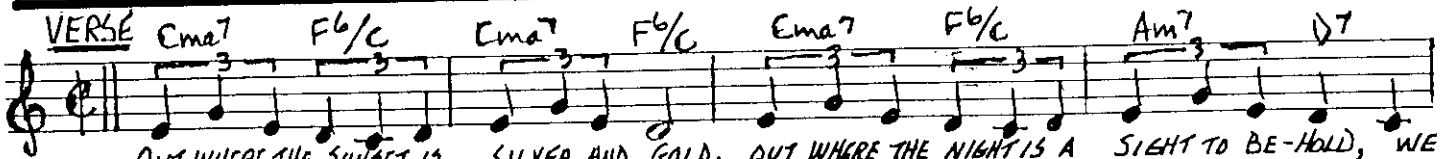


YOU. SWIFT WINGS YOU MUST BOR-ROW MAKE STRAIGHT FOR THE SHORE. WE MAR-RY TO-  
ME. (fine)

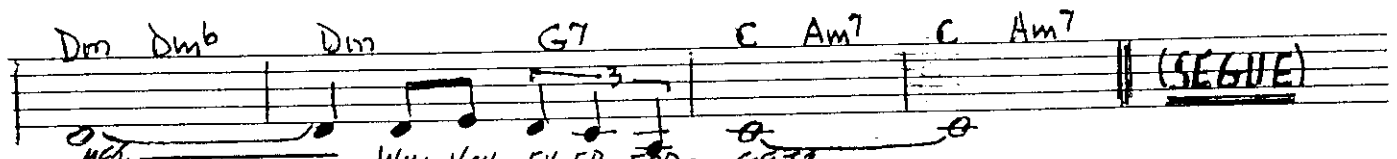


-MOR-ROW, AND HE GOES SAIL-ING NO MORE.

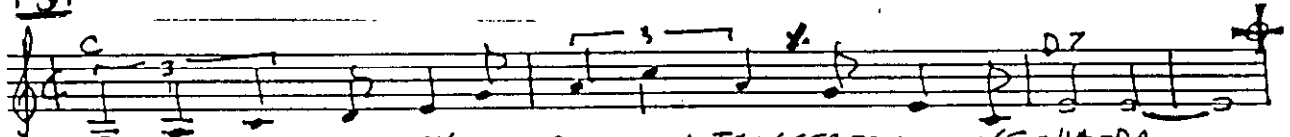
**NEVADA**  
WALTER DONALDSON (1943)  
E MORT GREENE



VERSE  
OUT WHERE THE SUNSET IS SILVER AND GOLD, OUT WHERE THE NIGHT IS A SIGHT TO BE-HOLD, WE



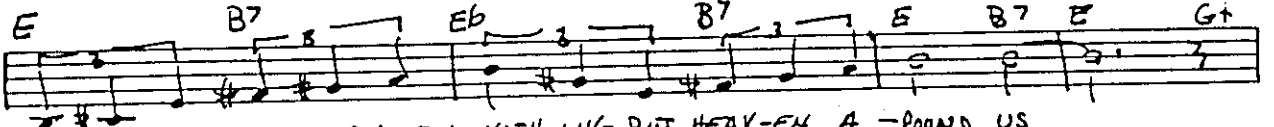
MEI. CHOR. WILL YOU EV-ER FOR-GET?



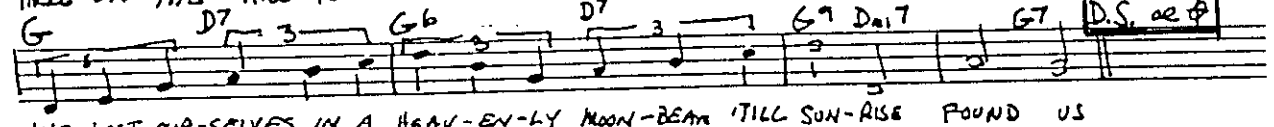
WE LIVED A DREAM BY A BLUE MOUN-TAIN STREAM IN NE-VA-DA  
YOUR HEART WAS PART OF MY HEART IN THE HEART OF NE-VA-DA  
WE FELL IN LOVE, OH! SO MAD-LY IN LOVE W NE-VA-DA



MIL-LIONS OF STARS WERE EX-CLUS-IVE-LY OURS, b THAT NIGHT  
TWO KIPS DI-VINE WERE SO WILL-ING-LY MINE



TREE ON THE HILL-TOP WITH NOTH-ING BUT HEAV-EN A-ROUNDS US



WE LOST OUR-SELVES IN A HEAV-EN-LY MOON-BEAN 'TILL SUN-RISE POUND US



WE LIVED A DREAM BY A BLUE MOUN-TAIN STREAM THAT NIGHT. fine



# WHAT CAN I SAY AFTER I SAY I'M SORRY?

WALTER DONALDSON & ABE LYMAN

(1926)

**VERSE**

I DON'T KNOW WHY I MADE YOU CRY. I'M SOR-RY  
 SWEET-HEART, AND YET: THO' YOU SHOULDN'T BE  
 LEN-IENT WITH ME I HOPE YOU'LL FOR- GIVE AND FOR- GET.

**CHD.**

WHAT CAN I SAY, DEAR, AF-TER I SAY I'M SOR-RY? WHAT CAN I DO TO PROVE IT TO YOU I'M  
 I WAS ALL WROUG BUT RIGHT OR WROUG I DON'T BLAME YOU WHY SHOULD I TAKE SOME-BOD-Y LIKE YOU AND  
 SOR-RY? I DID-N'T MEAN TO EV-ER BE MEAN TO YOU IF I DID-NIT CARE I  
 SHAME-YOU.  
 WOULD-NIT FEEL-LIKE I DO I KNOW THAT I MADE YOU CRY, AND I'M  
 SO SOR-RY DEAR SO WHAT CAN I SAY, DEAR, AF-TER I SAY I'M SOR-RY?

# ROYAL GARDEN BLUES

CLARENCE WILLIAMS and SPENCER WILLIAMS (1919)

**VERSE**

NO USE OF TALKIN', NO USE OF TALKIN', YOU'LL START IN DOGWALKIN', NO MATTER WHERE.  
 HERE'S WHY I'M RA-VIN', HERE'S WHY I'M RAVIN', IF BLUES YOU ARE CRAVIN', JUST COME ON DOWN.

ROYAL GARDEN BLUES - CONT.

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B $\flat$  F7+ B $\flat$  F7+ B $\flat$  F7+ B $\flat$  B $\flat$  F/B $\flat$  A $\flat$

THERE'S JAZZ OPATION, BLUES MODULA-TION: UNST LIKE A HAITIAN, YOU'LL RIP AND TEAR.  
 YOU'LL HEAR 'EM PLAYIN', YOU'LL HEAR 'EM PLAYIN'. SOON YOU'LL BE SAYIN' 'HON, JAZZ ME ROUND.'

C7/G A $\flat$  A $\flat$  C7 B $\flat$  D $\flat$ 7 / C7 1. F C $\flat$ /B $\flat$  F/A C7/G

MOST EV-'RY - BO-DY LIKES THE  
 BE-CAUSE YOUR FEET, THEY CAN'T RE-

BLUES.

2. F F 3 NC F 3 NC F

WHAT'S AT FA-MILIAR STRAIN, 'AT TRUE BLUE NOTE RE-FRAIN?  
 THERE GIES 'AT MEL-O-DY, IT SOUNDS SO GOOD TO ME.

F 3 NC F NC B $\flat$  B $\flat$  / NC F NC B $\flat$  D $\flat$ 7 C7 F / / F/C

IT'S DRIVIN' ME IN-SANE.  
 AND I AM UP A TREE.

CAN'T KEEP STILL, THO' IT'S A-GAINST MY WILL.  
 IT'S A SHAME, THAT YOU DON'T KNOW THE NAME.

F A $\flat$  C7/G C7 / / C7/G C7 / / F / / F/C 1. F F# $\flat$  C7

I'M ON MY P'S AND Q'S.  
 OH, IT'S A BRAND NEW

BLUES: I JUST CAN'T RE-FUSE.  
 THE ROYAL GARDEN BLUES.

2. F C7/F F7 B $\flat$ /F B $\flat$ m F F F7

EV-'RY-BO-DY GRAB SOME-BO-DY AND START JAZZIN' 'ROUND!

CHOR.

Hon, don't you hear that from-bone moan? Just lis-ten to that,  
 That weep-in' mel-an- cho-ly strain. Say but it's sooth-in'

sax-o- phone Gee! hear that cla-ri- net and flute  
 to the brain Just wan-na get right up and dance.

Cor- net a-jazz-in' with a mule. Makes me just throw my-  
 Don't care, I'll take most an-y chance No oth-er blues I'd

1 self a- way. When I hear 'em play  
 2 care to choose But Roy- al Gar- den Blues.

THIS RANKS WITH THE BEST OF THESE COMPOSERS - IT'S STILL A FAVORITE!




# YES SIR! THAT'S MY BABY

WORDS BY GUS KAHN

(1925)

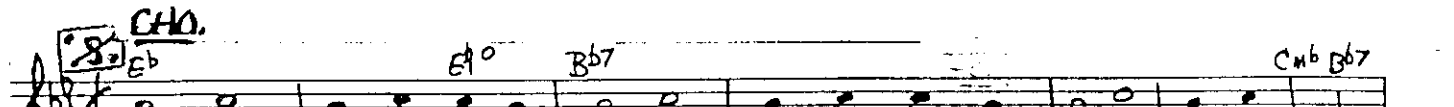
MUSIC BY WALTER DONALDSON

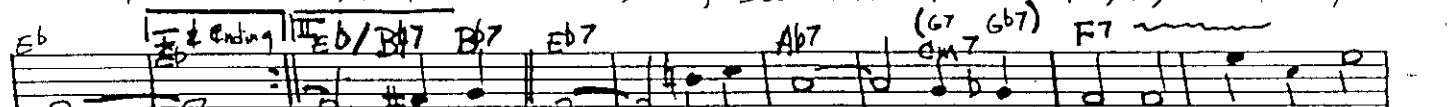
**VERSE**


  
 WHO'S THAT COM-ING DOWN THE STREET? WHO'S THAT LOOKING, SO PE-TITE?
   
 WHO'S THAT YOU KNOW WHO I MEAN? SWEETEST "WHO" YOU'VE EV-ER SEEN.


  
 WHO'S THAT COM-ING DOWN TO MEET ME HERE?


  
 HERE'S THE MOST IM- POR-TANT THING OF ALL:

**CHO.**
  

  
 Yes, Sir, THAT'S MY BA-BY No, Sir, DON'T MEAN "MAY-BE" Yes, Sir, THAT'S MY BA-BY
   
 Yes, MA'AM We've de-cid-ed No, MA'AM, We won't hide it Yes, MA'AM you in-vite-ed
   
 Yes, Sir, THAT'S MY BA-BY No, SIR, DON'T MEAN "MAY-BE" Yes, Sir, THAT'S MY BA-BY


  
 NOW — "fine" BY THE WAY BY THE WAY — when we reach the preach-er I'll

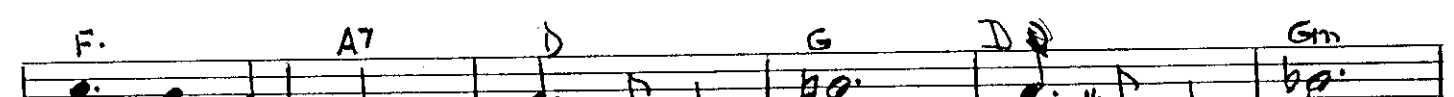

  
 SAY.

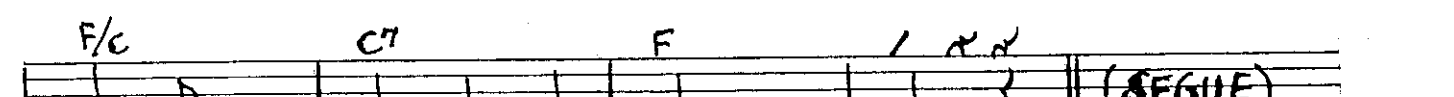
# WHEN I GROW TOO OLD TO DREAM

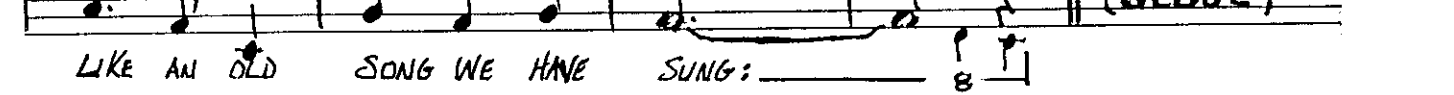
L: OSCAR HAMMERSTEIN II (1935) MUSIC BY SIGMUND ROMBERG

**VERSE**
  

  
 WE HAVE BEEN GAY, GO-ING OUR WAY, LIFE HAS BEEN BEAU-TI-FUL,


  
 WE HAVE BEEN YOUNG. AF-TER YOU'VE GONE, LIFE WILL GO ON,


  
 LIKE AN OLD SONG WE HAVE SUNG:


  
**(SEGUE)**

**CHORUS**

When I Grow too old to dream I'll HAVE you to re-mem-ber, When I Grow too old to dream, your love will live in my Heart — So KISS me, MY SWEET And so let us Part — And when I Grow Too Old To Dream, that KISS will live in my Heart —

**WHISPERING (1920)**

LYRIC BY MALVIN SCHONBERGER - MUSIC BY LOUW SCHONBERGER

**VERSE**

HON-ey, I HAVE SOMETHING TO TELL YOU, AND IT'S WORTHWHILE LIS-TEN-ING TO. PUT YOUR LITTLE HEAD ON MY SHOUL- DER, SO THAT I CAN WHIS-PER TO YOU.

**CHD.**

Whis-per-ing while you cud-dle near me, Whis-per-ing so no one can hear me Each lit-tle whis-per seems to cheer me I know it's true There's no one dear, but you, You're whis-per-ing why you'll nev-er leave me Whis-per-ing why you'll nev-er grieves me Whis-per and say that you be-lieve me Whis-per-ing that I love you.

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# LOVE WALKED IN

WDS: IRA GERSHWIN (1938) MUS: GED. GERSHWIN

VERSE

NOTHING SEEM'D TO MATTER AN-Y MORE. DID-N'T CARE WHAT

I WAS HEAD-ED FOR. TIME WAS STANDING STILL. NO ONE COUNT-ED,

TILL THERE CAME A KNOCK-KNOCK-KNOCKING AT THE DOOR.

CHD.

LOVE WALKED RIGHT IN AND DROVE THE SHAD-OWS A-WAY LOVE WALKED RIGHT IN AND  
ONE LOOK AND I FOR-GOT THE GLOOM OF THE PAST ONE LOOK AND I HAD

BROUGHT MY SUN-NY-EST DAY ONE MAG-IC MO-MENT AND MY HEART SEEMED TO KNOW  
FOOND MY FU-TORE AT LAST ONE LOOK AND I HAD

THAT LOVE SAID "HEL-LO," THOUGH NOT A WORD WAS SPOK-EN FOOND A WORLD COM-PLETE-LY

NEW WHEN LOVE WALKED IN WITH YOU. (five)

FROM THE MOTION PICTURE  
"THE GOLDWYN FOLLIES"

# MOONLIGHT AND ROSES

W&M: BEN BLACK, NEIL MOREY ('25) and EDWIN H. LEMARE

VERSE

WHEN VESPER BELLS ARE RINGING, I HEAR SWEET

VOI-CES SINGING, AS EVE-NING SHA-DOWS FALL.

'TIS THEN MY HEART GROWS FON-DER, AS THRU THE FLOW'RS I WAN-DER,

WITH THOUGHTS SO TRUE, DEAR, AL-WAYS OF YOU, DEAR.

MOONLIGHT AND ROSES - CONT.

CHO.

Musical notation for "Moonlight and Roses" with lyrics and chords. Chords include Ab, Db, Eb7, Ab, Eb7, Ab, Eb7, Ab, Bbm, Ab, Db, F7, Bb7, Eb7, Ab.

Moon- light and ros- es Bring won-der-ful  
mem-'ries of you My heart re- pos-  
In beau- ti- ful thoughts so true  
June- light dis- clos- es Love's old- en dreams  
spark-ling a- new Moon- light and  
ros- es Bring mem-'ries of you.

(FROM "ROBERTA") **LOVELY TO LOOK AT** *VERSE* F Am7/E F/A Dm F F/C

W: DOROTHY FIELDS & JIMMY McHUGH  
M: LEROME KERN (1935)

CLOTHES MUST PLAY A PART TO LIGHT AN EYE, TO WIN A

Musical notation with lyrics and chords. Chords include Dm, Dm/A, Ab, Ab/Eb, G7/b9, Db7, C7, Fm7, Bb7.

HEART. THEY SAY A GOWN CAN AL-MOST SPEAK, IF IT IS CHIC. SHOULD YOU SE-

(NC) Musical notation with lyrics and chords. Chords include C7, Fm7, Bb7.

-LECT THE RIGHT EFFECT, YOU CANNOT MISS. YOU MAY BE SURE HE WILL TELL YOU THIS:

CHO.

Musical notation for the chorus with lyrics and chords. Chords include Eb, Ebdim, Bb7, Bb9, Bb7, Bb9, Bb7, Eb6, Edim, Bb9, Bb7, Fm7, Eb, Cm6, D7, G7, C9, F7, Bb7, Ab6, Bb7, Ab6, Bb7, Eb, Fm, Eb, Bb7, Eb.

Moderately

Love-ly to look at, De- light-ful to know and heav-en to kiss. A com-bin-  
a-tion like this, Is quite my most im-pos- si- ble scheme come true, Im-  
a- gine find- ing a dream like you! You're love-ly to look at, It's thrill- ing to hold you  
ter-ri- bly tight. For we're to- geth- er, the moon is new, And  
oh, it's love-ly to look at you to- night!

SUNG BY FRED ASTAIRE

-RKO- FILM

# ON THE SUNNY SIDE OF THE STREET

LYRIC BY DOROTHY FIELDS (1930) MUSIC BY JIMMY McHUGH

**VERSE**

C C° F7/C C9 Dø Fm6 D7/F# D7 <sup>MC</sup>

WALK'D WITH NO ONE, AND TALK'D WITH NO ONE, AND I HAD NOTHING BUT SHAD-OWS.

Dm7 G7 C Em F#ø B / Dm7 G7 C/E

THEN ON MORNING YOU PASSED AND I BRIGHTEN'D AT LAST. NOW I GREET THE DAY,

G7/6 Bb/6 Db° Bb9 C/E Am7 D7

AND COM-LETE THE DAY WITH THE SUN IN MY HEART. ALL MY WORRY BLEW A-WAY,

C/E D9 G7 Dm7 G7 (SEGUE)

WHEN YOU TAUGHT ME HOW TO SAY: \_\_\_\_\_



**CHD.** G7 C E7 F G7

Grab your coat and get your hat? Leave your wor-ry on the door - step  
 Can't you hear nev-er have a cent I'll be rich by 10 o'clock - 8 - fel - led

Ami D7 Pmi G7 C C To (D)

Just dir-ect your feet to } The sun-ny side - of the street. street, I used to  
 So'da be at my feet }  
 3 C FINE (D) C7

F

street walk in the shade with those blues on pa-rade - - - - - But

D7 G7 E° G7

I'm not a - fraid - - - - - This Ro-ver crated o - ver. If I

D.S.  
FINE

**VERSE**

Eb Bb Eb Bb7

**LOVELY LADY**

L: TED KOEHLER M: JIMMY McHUGH (1935)

REACHING FOR MOONBEAMS, OH HEART OF MINE,

Gm Gm7 C7 Gm Gm7 C7 Fm7 Eb/bb G7 Cm

FINDING ILLUST DAY-DREAMS SHE'S TOO DI-VINE. THO' FATE A-LONE CAN DE-CIDE IT.

Bb7 Eb/bb / / G° Fm7 Bb7

LET'S SING OUR LOVE SONG. WHY HIDE IT? \_\_\_\_\_ **SEGUE**

CHD. *Sf* Eb Fm7 Bb7 Eb I<sup>c</sup> Fm7 Bb7 III<sup>b</sup> B<sup>b</sup>m C7

(1 & 3) HOPE-AY FA-DEY I'M FALL-ING MAD-AY IN LOVE WITH YOU  
 2) IT'S A FEEL-ING BE-YOND CON-CEAL-ING, WHAT CAN

Fm Bb7 E<sup>b</sup> C7 Fm F7 Bb7 Bb<sup>b</sup> D<sup>s</sup> III<sup>b</sup> Fm7 Eb DO?

TAKE MY HEART IT'S YOURS A-ONE TO KEEP FOR EV-ER WITH YOU

VERSE *SLOWLY* Cm Ab Abma<sup>7</sup> Ab Abma<sup>7</sup>

**POOR BUTTERFLY**

WDS: JOHN GOLDEN (1916) MUS: RAY HURBELL THERE'S A STORY TOLD OF A LITTLE JA-PAN-ESE,  
 SITTING DEMURELY 'NEATH THE CHERRY BLOSSOM TREES; MISS BUTTERFLY HER NAME. A  
 SWEET LITTLE INNOCENT CHILD WAS SHE 'TIL A FINE YOUNG A-MERKAN, FROM THE SEA, TO HER GARDEN  
 CAME. THEY MET 'NEATH THE CHERRY BLOSSOMS EV'RY DAY, AND HE TAUGHTER HOW TO LOVE IN THE  
 'MERKAN WAY: TO LOVE WITH HER SOUL! 'T WAS EASY TO LEARN. THEN HE SAIL'D A-WAY, WITH A PROMISE TO RE-TURN.

Bbm<sup>7</sup> Eb<sup>7</sup> Bbm Eb<sup>7</sup>/G Ab Bbm<sup>7</sup> Cm Ab Eb<sup>7</sup> Ab Cm  
 Ab Abma<sup>7</sup> Bbm<sup>7</sup> Ab Abma<sup>7</sup> Bbm<sup>7</sup> Bbm<sup>6</sup> Ab Eb<sup>7</sup> Bbm<sup>7</sup> Fm<sup>7</sup> Bbm<sup>7</sup> NC Ab Db Cm Db  
 Ab/c Ab Eb<sup>7</sup> Ab n Cm Bbm Cm Bbm n Cm Fm<sup>7</sup> Bb  
 Cm Db Eb<sup>7</sup> Eb<sup>7</sup> Eb<sup>7</sup>

CHD. Ab/c Eb<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Abma<sup>7</sup> Ab C7+5

POOR BUT-TER 'NEATH THE BLOS-SOMS WAIT-ING FOR THE TER-FLY  
 KNOW THAT HE OR FAITH-ful I'm SURE HE'LL COME

4/4 she loved him so THE MOMENTS PASS IN-TO HOURS - THE HOURS  
 TO ME BY AND BYE -

Ab Fm Bb7 Cm Bb Eb<sup>7</sup>

PASS IN-TO YEARS - AND AS SHE SMILES THROUGH HER TEARS - SHE MUR-MURS LOW,  
 THE MAN AND BUT IF HE DON'T COME BACK - THEN I MAY-BE SIGH OR CRY  
 I JUST MUS' die POOR BUT-TER FLY

Ab Ab<sup>0</sup> Eb<sup>7</sup> Eb<sup>7</sup> Ab



(FROM "NEW MOON")

# LOVER, COME BACK TO ME!

WDS: OSCAR HAMMERSTEIN II (1928) MUS: SIGMUND ROMBERG

**VERSE**

YOU WENT A-WAY, I LET YOU. WE BROKE THE TIES THAT BIND.  
 I WANTED TO FOR-GET YOU, AND LEAVE THE PAST BE-HIND.  
 STILL, THE MAGIC OF THE NIGHT I MET YOU SEEMS TO STAY FOR-EV-ER IN MY MIND.

**CHORUS**

The sky was blue, And high a-bove The moon was new And so was love. This eag-er heart of mine was  
 You came at last, Love had its day, That day is past, You've gone a-way. This ach-ing heart of mine is  
 sing - ing: "Lov-er, where can you be?" me!" When I re-mem-ber ev-'ry lit-tle  
 sing - ing: "Lov-er, come back to me!"  
 thing you used to do, I'm so lone - ly, Ev-'ry road I walk a - long I've walked a - long with you,  
 No won-der I am lone - ly. The sky is blue, The night is cold, The moon is new,  
 But love is 'old, And, while I'm wait-ing here, This heart of mine is sing-ing: "Lov-er come back to me!"

# MY MELANCHOLY BABY

WORDS BY GEO. A. NORTON (1911) MUSIC BY ERNIE BURNETT

**VERSE**

1.  $Fm$   $C7$   $Fm$   $C7$   $F7/A$   $F7$   $Bb7$

2.  $F7/C$   $Bb7$   $G7$   $C7$   $F7$   $Fm7$   $Bb7/F$

**CHO.**

Chords: Eb Bb7 Cdim Eb ED Bbm C+ C7

Come to me my MEL-AN-CHO-LY BA - - - BY  
 Ev-'ry cloud must have a sil-ver li - - - ning

Chords: Fm Fm C7 Fm I Bb7

Cud-dle up and don't be blue - - - All your fears are  
 Wait un-til the sun shines through - - -

Chords: Fm7 Bb7 F9 Bb7 Eb F7

fool-ish fan-cy may - be You know, dear, that I'm in love with

Chords: Bb Fdim Bb Bb 12 Ab Ebdim Eb Eb G7b5

you - - - Smile, my hon-ey dear While I kiss a-way each

Chords: C Fm C7 Fdim Fm Eb F9 Eb Abm6 Eb7

tear Or else I shall be mel-an-cho-ly too.

**VERSE**

**MEMORY LANE**  $\frac{3}{4}$

WDS: BUD DE SYLVA  
 MUS: LARRY SPIER, CON CONRAD (1924)

STARS ARE GLEAM - ING, DAY

Chords: F F/C D7 D7/F# Gm7

Chords: C7 F F/C F/A F FM7 F7 D7/F# D7/A Gm/Bb

15 O'ER. MOON - LIGHT BEAM - ING ON

Chords: C7 F F/C A7/C# A7/G D7/F# D7 G7/B

THE SHORE. BIRDS ARE CALL - ING, SHAD -

Chords: Bb7-5 F/A F/C F F/C D7 D7/F# G7

-OWS FALL - ING. SO I DREAM MY DREAM

Chords: G7/B C7 1 1 CHO, F 3 F+ 3

ONCE MORE! I AM WITH YOU WAN-DER-ING THROUGH MEM-O-RY  
 SHY SAY-ING "GOOD - BYE" HERE IN THE

Chords: F 3 G7 3 G7-9 3 G7 I C7

LAYS; LIV-ING THE YEARS LAUGH-TER AND TEARS ON-ER A - GAIN I AM DREAM-ING YET OF THE  
 DAWN; AW-AY A CHANCE FULL OF RO-MANCE AND YOU WERE GONE!

Chords: F Fm C G7 Gm7 C7 3 III G7 Gm7

NIGHT WE MET WHEN LIFE WAS A LOVE-ly RE-FRAN. YOU WERE SO - - - THOUGH MY DREAMS ARE IN

Chords: F F D7 3 Gm7 3 C7

VAIN, MY LOVE WILL RE-MAIN STROLL-ING A-GAIN, MEM-O-RY LANE, WITH YOU.

**MA!** (HE'S MAKING EYES AT ME) *VERSE*

LYRIC: SIDNEY CLARE (1921) LITTLE LILY WAS, OH, SO SILLY AND SHY. —  
 MUSIC: CON CONRAD EV'RY SINGLE NIGHT, SOME SMARTFELLA WOULD TRY —

1. *Ed/G / Bb/F Eb° Bb7/F Fm7 Bb7 Cm Eb / Cm F#° Fm7 Bb7* | 2. *Ed G7 Cm*  
 AND ALL THE FELLOWS 'KNEW SHE WOULDN'T BILL AND COO. — TO CUDDLE

*F7 Eb° Ebm6 G Eb F7 Bb7 Bb7 Ebm6 G° Bb7 Ed/G F#° Bb7 F* **(SEGUE)**  
 UP TO HER, — BUT SHE WOULD CRY:

**CHO.** MA HE'S MAK-ING EYES AT ME — MA — HE'S AW-FUL NICE TO ME —

*Ed Eb° Bb7 Eb° Bb7 Eb° Bb7 Eb° Bb7* **D.S. al f**  
 MA, HE'S AL-MOST BREAK-ING MY HEART I'M BE-SIDE HIM MER-CY! LET HIS CON-SCIENCE GUID- HIM

*F#7 Bb7 Bb7+5 Eb F#9 Bb7 Eb Eb° Bb7 Eb Eb° Bb7*  
 BE MY HON-EY BEE EV'RY MIN-UTE HE GETS BOLD-ER NOW HE'S LEAN-ING 'ON MY SHAL-DEE'

*F7 Bb7 Eb* **fme**  
 MA — HE'S KISS-ING ME —

**PEG O' MY HEART** *VERSE SLOWLY* *Dm7 G7 Dm7 / G7 G7+*

WORDS: ALFRED BRYAN OH, MY HEART'S IN A WHIRL OVER ONE LITTLE GIRL, I  
 MUSIC: FRED FISCHER (1913) BEAUTIFUL ROSE, EV'RY VI-O-LET KNOWS I

*C | C Am7 Dm7 D° G7 G7+*  
 LOVE HER, I LOVE HER, YES I DO. — ALTHOUGH HER HEART IS FAR A - WAY, — I HOPE TO  
 LOVE HER, I LOVE HER FOND AND

*C: Cm7 C6 Ct C C° C C#°* | 2. *Am7/e (Am7) Am7 D7*  
 MAKE HER MINE, SOME DAY. EV'RY TRUE. AND HER HEART FONDLY SIGHS, AS I

*Am7 D7 D7/F# G Cm G D7 G C7 C7-5 F7*  
 SING TO HER EYES! HER EYES OF BLUE, — SWEET EYES OF BLUE, MY DAR-LING!

**CHO.**

Peg O' My Heart I love you, Don't let us part,  
 I love you, I al- ways knew, It would be you,  
 Since I heard your lilt- ing laughter, It's your I- rish heart I'm af- ter  
 Peg O' My Heart, Your glanc- es make my heart say How's chances?  
 Come, be my own Come, make your home in my heart.

# YOU STEPPED OUT OF A DREAM

LYRIC BY BUS KAHN (1940) MUSIC BY NACIO HERB BROWN

VERSE

I'VE HAD A MILLION DREAMS THAT NEVER CAME TRUE, UN- TIL THE  
 LUCKY DAY I DIS- COV- ER- ED YOU. (SEGUE)

**CHO.** Moderately

You Stepped Out Of A Dream, You are too won- der- ful  
 You stepped out of a cloud, I want to take you a- way,  
 to be what you seem! Could there be eyes like yours Could there be  
 a way from the  
 lips like yours, Could there be smiles like yours, hon- est and tru- ly?  
 crowd. And have you all to my- self, a- lone and a- part  
 out of a dream, safe in my heart.


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(28) **ME AND THE MAN IN THE MOON**

W: EDGAR LESLIE  
M: JIMMY MONACO

**VERSE**

WHY DID MY SWEETIE LEAVE ME? WHY DID WE HAVE TO PART?  
 NO OTH-ER SWEETIE CAN RE-LIEVE ME OF MY ACH-ING HEART.  
 WHY CAN'T I HAVE THE SUN-SHINE, SUNSHINE IN-STEAD OF GLOOM?  
 WHY DO I HAVE TO LIVE WITH SHADOWS IN MY LITTLE ROOM?



**CHOR.**

WHEN THE NIGHT IS CALM AND PEACE-FUL AN-IM-HEARTS ARE ALL IN TUNE — THERE'S  
 WHEN THE KIT-TLE BIRDS ARE NEST-ING AND I LIST-EN TO THEM CROW — THERE'S  
 LOOK-ING AT THE HAP-PI SWEET-HEARTS WHILE THEY SIT A-ROUND AND SPOON — THERE'S

TWO LONE-SOME PEE-PLE IN THE WHOLE WIDE WOLD, THAT'S ME AND THE MAN IN THE MOON — *fine*

JUST BE-FOR- I'M COUNT-ING SLEEP TRYING WY-DOW HE COMES TO PEEP AND WITH EN-ER  
 OTH-ER WE'RE SYN-PA-THIZ-ING. *D.S. al fine*

WDS: PAUL FRANCIS WEBSTER

**MASQUERADE**

MUS: JOHN CLACOB LOEB

(1932)

SOMETIME I WANT SOON TO BE, THERE'S A LOVER'S MOON TO BE, AND A LOVER'S TUNE TO BE  
 YOU TO KISS, FOR THERE MUST BE TWO TO KISS. MOMENTS ARE SO FEW TO KISS

BORN. NOW. NO MORE WILL I BE FOR-LORN.

I'LL WHISPER SOFTLY 'TIL MORN. SO, NEATH' OUR SYC-A-MORE

BOUGH, MEET ME THERE, GREET ME THERE, SOME-HOW.

MASQUERADE - CONT.

**CHD.** Moderately

G Gdim D7 C D7 G D7 C D7

Twi - light soon will fade, I'll meet you at the Mas - quer - ade.  
 Lov - er dressed in jade, Hold me tight at the Mas - quer - ade.  
 Mid - night shad - ows fade, No one's left at the Mas - quer - ade.

G Am E7 Am D7 G D7 G *Fine*

While our hearts are swing - ing to vi - o - lins sing - ing till dawn,  
 If the mu - sic halts, dear, Then my heart will waltz dear, right on.  
 Ev - 'ry thing is through, dear, But my love for you, dear, lives on.

G Bm F#7 Bm D+ Bm D+ Bm Gdim

Twelve o - clock is chim - ing on the clock up a - bove;

D Bm F#m D F#m D E9 A7 B7 D+ *D.C. at Fine*

Now if you'll un - mask your heart I'll love you, love you.

**LULLABY OF THE LEAVES**

WDS: JOE YOUNG  
 MUS: BERNICE PETKERE (1932)

**VERSE** RUSTLING OF THE LEAVES USED TO BE MY LUL-LA- IN THE SUNNY SOUTH, WHEN I WAS A TOT SO

Cm G7 1. Ab7 1 G4 G7 2. Cm/Eb F#m Ab G7

BY HIGH. AND NOW THAT I HAVE GROWN, AND FIND MYSELF A -

Cm Ab7 G7 (SEGUE)

**CHORUS**

Cm G7 C7

Crad - le me where south - ern skies can watch me with a  
 Cov - er me with hea - ven's blue and let me dream a  
 mil - lion eyes, Oh, sing me to sleep, } lul - la - by of the  
 dream or two, Oh, sing me to sleep, }

Cm 1. Ab7 G7 2. Cm F#m

leaves. I'm breez - ing a - long a - long with the breeze, I'm  
 hear - ing a song, a song thru the trees, Ooh ooh ooh ooh. That  
 pine mel - o - dy car - ess - ing the shore Pa - mil - lar to me, I've heard it be - fore ooh  
 ooh ooh ooh That's south - land, don't I feel it  
 in my soul, and don't I know I've reached my goal, Oh  
 sing me to sleep, lul - la - by of the leaves.

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**MARY LOU** (1926)

ABE LYMAN, GEO. WAGGNER  
and U. RUSSEL ROBINSON

VERSE

G C G/B D7/A

I HAVE SOMETHING ON MY MIND THAT

G D7/E# G D7 G // D7 G D7/A D7 G C

I'VE JUST GOT TO SAY, MA-RY LOU, MA-RY LOU. JUST THE SAME OLD

G/B D7/A G D7/E# Em A7/C# A7 // D7

STO-RY IN THE SAME OLD FASHIONED WAY, MA-RY LOU: LISTEN DO!

**CHO.**

D7 G D7

Mar-y Lou, Mar-y Lou, Cross my heart

G E7

I love you! Ev-ry bell in the stee-ple is

A7 D7 G

read-y to ring, And all the peo-ple are plan-ning pret-ty

G D7 D7

pres-ents all for you, Mar-y Lou, Won't you give your

B7 E7 Am Cm G B7

prom-ise true? Why for miles a-round they're wait-ing, to start the ce-le-

Dm Am A7 D7 G

brat-ing, When you say "I do," Mar-y Lou!

INTRODUCED:  
ABE LYMAN ORG.

**ONCE IN A WHILE**

W: BUD GREEN  
M: MICHAEL EDWARDS (1937)

VERSE

Eb Abm6/Bb Bb7 Eb Abm6 Eb Gm Cm6 Cm7 D7

GOODBYE MEANS OUR AFFAIR IS END-ED.

Eb Abm6/Bb Bb7 Eb Abm6 Eb Gm Cm6 Cm7 D7

GOODBYE MEANS THAT THERE'S SOMEONE NEW. THO' MY HEARTBREAK CAN NOT BE

Gm7 Cm7 C7 Fm F9 F7 Fm7/Bb Bb7

MEN-DED DEAR I ASK ON-LY THIS OF YOU.

**CHO.**

Slowly Eb 3 Cm7 3 C7+ C7 Cm7 C7

Once In A While will you try to give one lit-tle thought to me,  
Once In A While will you dream of the mo-ments I shared with you  
I know that I'll be con-tent-ed with yes-ter-day's mem-o-ry,



Fm 3 Fm7 Bb7 3 Eb6 Bbdim Fm7 Bb7-9

Though some - one else may be near - er your heart.  
 Mo - ments be - fore we two drift - ed a -  
 Know - ing you think of me Once In A

part. In While..

2 Eb Ab6 Eb (C major string) D7 3 Eb Fm7 Eb6 Fine

G Em 3 Am7 D9 G Em 3 Am7 D7

love's smol - der - ing em - ber, One spark may re - main, If

G Em 3 Am7 D7-9 G Edim Fm7 D.C. at Fine Bb7

love still can re - mem - ber, The spark may burn a - gain.

**VERSE**  
**ONE HOUR WITH YOU**

WORDS BY LEO ROBIN  
 MUSIC BY RICHARD WHITING ('32)

IT'S SWEET, WHEN THE BAND IS PLAYING, TO

G G#0 D7/A D7 Am7 D7 Am7 D7 Am7 D7

HOLD YOU IN MY ARMS. BUT I HAVEN'T TIME FOR SAY-ING WHAT I THINK OF YOUR

G 1 1 2 Bb E7+ 1 E7 Bb E7+ Am Am7 1 2

CHARMS. IT'S WON-DERFUL TO BE SWAYING TO MUSIC OF THE DANCE. BUT

A7/E A7 A7/E A7 Em E# Ab Am7 1 1

I'D RATHER BE O- BEY-ING THE MU-SIC OF RO-MANCE.

[CH.] D7 G#0 G G A7 A# Am7 D7 Bb7(2) D7

I WOULD LOVE - ONE HOUR WITH YOU - ONE HOUR OF JUST  
 NIGHT WHEN ALL - OUR DANCING IS TRUE - AND MOON-BEAMS FALL

G G/B Bb G/B C D7 1 1 C Bm Am7 D7 1 1 D7 5

BE-ING WITH YOU - THEN I COULD SAY WHAT I'M FEEL-ING - AND CON-CERN-ING IN MY

G 1 1 D7 D.B. ae # B7 Emi Am/C E#

HEART TO - ON ROS-ES AND DEW - PER-HAPS YOU MAY EV-EN SAY

G#0 Em7 A7 A# Am7 1 1 D7 G

THAT YOU LOVE ME TOO AND LET ME STAY - ONE HOUR WITH YOU - Fine





# TAKING A CHANCE ON LOVE

LYRIC: JOHN LATOUCHE & TED FETTER  
MUSIC: VERNON DUKE

VERSE (1940)

I THO'T LOVE'S GAME WAS OY-ER, LADY LUCK HAD GONE A - WAY. I  
LAID MY CARDS ON THE TABLE, UN - AB - LE TO PLAY. THEN I HEARD GOOD FORTUNE

E Cmb/Eb G/B Am7 Dm7 G7-9 (SEGUE)

SAY: "THEY'RE DEALING YOU A NEW HAND TO - DAY!" OH!

CHO.

Here I go a - gain, I hear the trumpets blow a - gain,  
Here I slide a - gain, A - bout to take that ride a - gain,  
Things are mend - ing now, I see a Fair - bow blend - ing now,

All a - glow a - gain, Tak - in' A Chance - On Love.  
Star - ry eyed a - gain,

Tak - in' A Chance - On Love. I thought the cards were a frame - up, I

never - would try. But now you're tak - in' the game up, and the

ace of hearts is high We'll have a hap - py end - ing now,

Tak - in' A Chance - On Love, Love, Love, Love, Tak - in' A Chance - On Love.

# MISS YOU

WDS: CHAS. TOBIAS & HARRY TOBIAS (1929) MUSIC BY HENRY TOBIAS

VERSE

TELL ME WHY YOU AND I MUST BE A - PART, AFTER THE HAP - PY DAYS -  
RIGHT OR WRONG, YOU BE - LONG CLOSE TO MY HEART.

WE'VE KNOWN. I'M SO LIN - HAP - PY HERE, A

(SEGUE TO NEXT PAGE)

• LONE.

FEATURED BY RUDY VALLEE

CHO.

I MISS YOU, since you went a-way, dear  
 MISS YOU more than I can say, dear, Day-time, night-time,  
 noth-ing I do Can make me for-get that I still  
 love you, Kiss you, in my dreams I kiss you,  
 Whis-pering, "Dar-ling how I MISS YOU," Tell me,  
 do you ev-er miss me as I MISS YOU.

THEME SONG OF THE "AMOS & ANDY" RADIO SHOW

THE PERFECT SONG

W: CLARENCE LUCAS

(1915)

M: JOSEPH BREIL

VERSE SLOWLY

THE DAY IS GREY, AND ALL THE WAY IS DREAR AND LOVELY, THO TO-GETHER SIDE BY SIDE THRU LIFE WE GO.  
 WITH-OUT THE LIGHT OF LOVE TO SHINE UP-ON OUR PATH, WE CANNOT KNOW A FRIEND FROM FOE, WHERE ALL IS DARK. AND  
 YET, A-MID THE THROGS THAT PASS AND MINGLE, ARE HEARTS THAT ACHIE FOR SYMPATH-Y AND LOVE. A  
 LOOK, PER-CHANCE A WORD OF TENDER MEANING, LO! TWO HAP-PY HEARTS ARE ONE!

CHO.

PER-FECT SONG OF LOV-ING HEARTS U-NIT-ED. GON-DAW DREAMS OF  
 HEARTS FOR EV-ER PRESENT-ED. JOY WITH SUM-MER  
 HEA-VEN MEL-TING IN-TO DAY? BLENDS AND WIN-TER ENDS IN PER-FECT  
 love's June DAY!

MED. SLOW

VERSE WHEN THE TWILITE IS GONE, AND NO SONGBIRD IS SING-ING: WHEN THE TWILITE IS

GONE, YOU COME IN-TO MY HEART. AND HERE IN MY HEART YOU WILL

STAY, WHILE I PRAY. (SEGUE)

**CHO.**

MY PRAYER is to linger with you. At the end of the day  
is a rapture in blue. With the world far away  
In a dream that di-vine MY And your lips close to mine  
To-night while our hearts are a-glow. Oh! tell me the words  
that I'm longing to know MY PRAYER and the an-swer you  
give May they still be the same For as long as we live  
That you'll al-ways be there At the end of my PRAYER.

**MOON SONG**

W: SAM COSLOW ('32)  
M: ARTHUR LONNISTON

VERSE ONCE I TRIED TO CAP-TURE THE RAPTURE OF THE NIGHT:

SILLY DREAMS, I KNEW WOULD DIS-AP-PEAR. BUT, IT SEEMS THEY LEFT A SOLVEN-

-IR: ONE REFRAIN, E-TER-NAL-LY, WILL HAUNT ME, TAUNT ME.

**CHO.**

It came from no-where the night that we met, 'Twas like a mel-o-dious  
Why is it al-ways re-mind-ing me of a love dream that never could  
plea, Sweet Moon Song, (That wasn't meant for me) me)  
be  
It came glid-ing in- to my heart rid-ing on a moon beam from a-bove,  
Sor-row end-ed and the whole world blend-ed in a rhap-so-dy of love, then,  
I heard him sing-ing to some-bod-y else that I thought was my mel-o-  
dy, Sweet Moon Song, (That was-n't meant for me.)

FROM THE  
PARAMOUNT FILM:  
"HELLO,  
EVERYBODY!"  
SUNG BY  
KATE SMITH

BALLAD **VERSE**

**MY SILENT LOVE**

Chords: Eb D° Eb/Bb Bb7 Bb7 Bb7 Bb7 Eb/G Eb/Bb

W: EDW. HEYMAN ('32)  
M: DANA SUESSE

YOU WOULD ON-LY SPURN MY LOVE, IF I HAD SHOWN IT.

Chords: Eb D° Eb/Ab Bb7 Bb7 Ebm/Gb Gm C7 Fm E° Fm/G Db7 C7

YOU WOULD SURE-LY TURN MY LOVE A-WAY. YOU AND I ARE MILES A-PART,

Chords: Fm Db/F Fm C7/G C7 Fm/Ab C7/G Fm C7 Fm Abm Eb7

I'VE ALWAYS KNOWN IT. I MUST MAKE MY SMILES A PART OF THE GAME THAT I MUST PLAY.

**CHO.** I reach for you like I'd reach for a star, for ship-ping you from a-  
I'm like a flemedy-ing out in the rain, On-ly the ash-es re-

Chords: Fm Abm Bb7 Eb Abm Bb+57 Eb Eb7 Ab

fer, Liv-ing with my si-lent love. love How I  
main, Smould-ring like my si-lent

Chords: Abm Abm6 Eb Ab Fm-57

long to tell all the things I have planned. Still, it's wrong to tell,

Chords: F7 Bb7 Eb Bb+

You would not un-der-stand. You'll go a-long nev-er dream-ing I

Chords: Eb Gm-57 C7 Fm Abm Bb7 Eb

care, Lov-ing some-bod-y some-where, Leav-ing me my si-lent love.

CLIFF FRIEND & DAVE FRANKLIN

1936 **WHEN MY DREAM BOAT COMES HOME**

MODERATO **VERSE**

Chords: Ab Bbm7 Eb7 Ab Eb7

DREAMS CALL TO ME O-VER A ROSE TINT-ED SEA. I

Chords: Ab Fm Ab° Ab Bbm7 Eb7 Ab Db Ab Dbm Ab Eb7

WAIT ON THE SHORE FOR THE ONE I A-DORE. WHEN MY

WHEN MY DREAM BOAT COMES HOME (CONTINUED)

**REFRAIN**

Chords: Ab Eb7 Ab Db

DREAM BOAT COMES HOME, THEN MY DREAMS NO MORE WILL  
WA-TERS WILL SING, OF THE TEN-DER LOVE YOU

Chords: Ab Abmaj Ab7 Db Ab Abm Bb7

I WILL MEET YOU AND GREET YOU. HOLD YOU CLOSE-LY  
WE'LL BE SWEET-HEARTS FOR- EV-ER, WHEN MY DREAM BOAT

Chords: Bb7 Eb7 Bbm7 Eb7 Bbm7 Eb7 Ab / Db Dbm Ab

"MY OWN" MOON-LIT COMES HOME.

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# CHANGES (1927) WALTER DONALDSON

VERSE

CHANGES! CHANGES THATS ALL HE CAN PLAY SO SWEET,  
 2. STRANGEST " " HE PLAYS 'EM ALL DAY

So I re-peat CHANGES! CHANGES I COULD-AT HELP SAY: HE PLAYS THOSE

CHORUS Beau-ti-ful chang-es in dif-fer-ent keys Beau-ti-ful chang-

ES And HAR-MO-NIES He starts in "C" THEN CHANG-ED TO "D" HE'S FOOL-ING A-ROUND 'MOST AN-Y OLD KEY (Break)

WHAT'S THAT? HEAR THAT MI-NOR STRAIN, THAT'S IT HERE, IT GOES A-GAIN

THERE'S SO MAN-Y BA-BIES THAT HE CAN SQUEEZE And It's

AL-WAYS CHANG-IN' THOSE KEYS

# STAR DUST MUSIC HOAGY CARMICHAEL LYRICS MITCHELL PARISH (1929)

VERSE AND NOW THE PUR-PLE DUST OF TWI-LIGHT TIME STEALS A-CROSS THE MEAD-OWS OF MY HEART  
 YOU WANDERED DOWN THE LANE AN FAR A WAY, LEAV-ING ME A SONG THAT WILL NOT DIE,

HIGH UP IN THE SKY THE LIT-TLE STARS CLIMB AL-WAYS RE-MIND-ING ME THAT WE'RE A PART  
 LOVE IS NOW THE STAR DUST OF YES-TER-DAY

THE MUS-IC OF THE YEARS GONE BY // SOME-TIMES I WON-DER WHY I SPEND THE AFTER-NOON  
 -SIDE A GAY-BOY WALL, WHEN STARS ARE

**STAR DUST (CONTINUED)**

FM C Em Dm

NIGHT DREAM-ING OF A SONG, THE MEL-O-DY HAI-NITS MY RE-VE-RAE AND I AM ONCE A-GAIN WITH  
 BRIGHT YOU ARE IN MY ARMS, THE NIGHT-IN-GALS TELLS HIS FAIR-Y TALE OF PA-RA-DISE, WHERE ROS-ES

Dm-5 F#G7 C#0 G7 G+5 C

YOU — WHEN OUR LOVE WAS NEW AND EACH KISS AN 'IN-SPIR - A - TION — BUT  
 GREW — THO' I

D7 G7 Dm6 G7 E0 G7 C7

THAT WAS LONG-A-GO NOW MY CON-VO-TA-TION IS IN THE STAR-DUST OF A SONG BE-

B7 C G Am Bm7 Dm A7 C0

DREAM IN VAIN, — IN MY HEART IT WILL RE-MAIN! MY STAR DUST MEL-O-DY,

G7 C

THE MEM-O-RY OF LOVE'S RE-FRAIN —

**FORGETTING YOU**

B.G. DE SYLVA, LEW BROWN and RAY HENDERSON (1928)

MODERATO

VERSE 1

YOU SAW ME OUT THE OTHER NIGHT, THE FIRST TIME SINCE WE  
 — CAUSE I SMILED YOU COULDN'T TELL THAT I'M STILL BRO-KEN

1. Eb Bb7 Eb / Fin7 Bb7 2. C C7

PART-ED. THE CROWD WAS GAY AND I SEEMED ALL A- GLOW. — BE- HEART-ED. YOU

Bb7 Cm7 F7 Ab Bb Bb7 Bb7 CHO. Eb Ebmaj7 Eb6

COULD-N'T TELL, BUT I WANT YOU TO KNOW. — IF YOU SEE ME DAN-CING IN SOME CAB-A-  
 YOU WERE THE ONE, THERE'S A NEW ONE EACH

Eb Eb0 Bb7 Fm7 Bb7 2. Eb / Eb0 / Bb7 (Bb7 Ab7) 2. Eb / Ab7 / Eb /

-RET, DAY? THAT'S JUST MY WAY OF FOR- GET-TING YOU. — WHERE -GET-TING YOU. — IF I

Cm Cm6 G7 Cm Cm6 Cm Ebm F7

GAVE MY-SELF THE TIME TO THINK A - BOUT YOU, I'D GO MAD TO THINK THAT I'M WITH-

Fm7 Bb7 Bb7+ Eb Ebmaj7 Eb6 Gm7 C+ C7

-OUT YOU. EACH NIGHT NOW I PRAY THAT I MAY FIND A WAY, FIND A

F7 F7/C Abm6 Bb7 Bb7sus Eb Ab6 Eb

WAY OF FOR- GET - TING YOU. —

BILL HAID and his CLUBS  
 ON PARAMOUNT 20648 IN CHICAGO (1928)

<b>JEAN GOLDKETTE ORCHESTRA</b> (STERLING DORSE, TRP. — PEGGY WEATHERS & VERNON BRANNON DRUMS.) ON VICTOR 21590 IN CHICAGO (1928)	<b>DORSEY BROTHERS ORCHESTRA</b> (W/ MANNY KUEHN TRP. — SCRAPPY LAMBERT (VOCAL) ON OXEN 41066 IN NEW YORK (1928)
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# I JUST MADE UP WITH THAT OLD GIRL OF MINE

W/ G.D. A. LUTES  
HARRY POTTER  
G.D. M. CONWELL

VERSE

~1936~

LIFE IS GOR-I- OUS SIM-PLY GOR-I- OUS, TELL THE SUN NOT TO SHINE, LET IT RAIN  
I DON'T GIVE A RAP NOT A FIN-GER SNAP, WHAT THE OTH-ERS MAY SAY, LET THEM TALK

(RAIN) — SEE IF I CARE — TALK OF HUD- DL- IN  
(THINK) — THINK WHAT THEY WILL — I DON'T CARE IF SHE

TALK OF CUD- DL- IN' I'LL BE GET- TING MY SHARE, LIS- TEN TO ME — YES, LIS- TEN TO ME —  
WAS UN- TRUE TO ME I'M IN LOVE WITH HER STILL ON WHAT A DAY — IT'S MY LUCK- Y DAY —

CHORUS

I JUST MADE UP — WITH THAT OLD — GIRL OF MINE — TOOK HER BACK — TO MY ARMS JUST IN TIME

(TIME) WHAT A GREAT MIS- TAKE I'D MAKE IF I LET SOME- BAD- Y TAKE — LONG THAT BLOOMS

(BLOOMS) FROM THE LIPS — THAT ARE MINE — TO FOR- GIVE — DON'T THEY SAY — IS DI- VINE —

FOR A QUARR' L — THERE'S NO REA- SON OR RHYME — NOW THIS WOULD I CAN SEE

(SEE) WILL BE HEAVY — EN FOR ME — SINCE I MADE UP WITH THAT OLD GIRL OF MINE —

# YOU'RE IN LOVE WITH EVERYONE

W/ RAY HENDERSON  
L/ MORT DIXON  
~1924~

VERSE

SOME- TIMES WE MEET OUT ON THE STREET WE STAND AND TALK FOR A- WHILE —  
I'M AL- WAYS FOUND HANG- ING A- ROUND AN- Y PLACE YOUR CHANCE TO BE —

THEN SOME- ONE WHO, WOULN'T STICK TO YOU, TAKES YOU A- WAY WITH A SMILE —  
YOU'RE AT YOUR BEST, TO ALL THE REST BUT YOU'RE SO DE- TANT TO ME —

CHORUS

Your in love with Everyone

You're in love with ev-'ry-one, but the one who's in love with you  
 I watch you win-ter & sum-mer fall-ing for ev-'ry new com-er each new  
 face means wild goose-chase just a good time & then you're through — you're in  
 love with ev-'ry-one but the one who's in love with you

DIXIE DAWN

M/PETER DE ROSE  
BY JO' TRENT ~ 1928 ~

VERSE

I lost had a dream saw a wind-ing stream flow-ers nod-ding by a cab-in door-way  
 down a dus-ty lane I strolled once a-gain let me dream 'cause it's my home sweet  
 home — see that dix-ie dawn when you wake & yawn with the sun-down a new-kind of  
 day dream comes creep-ing a-round you dix-ie dawn on a sum-mer morn-ing all the  
 south-land is peck-e-ful & hap-py — it's heav-en to be — have to see those old hood scenes  
 hills of green just one lone-ly tree tray-el on wea-ry feet back thru mem-o-ry  
 dix-ie dawn all my wor-ry's gone 'cause I'm home bound where the night-time meet's the  
 morn-ing dix-ie dawn



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Wherever There's Love (There's You + I) John De Vries - lyrics (1941)

EDDIE CONDON - Music (1941)

Verse

G Eb7 Am7 D9 D7b9 G G<sup>0</sup>

OH HIS-TEN MY DARL-ING AND YOU SHALL HEAR SOME PEARLS OF WIS-DOM

Am7 D7 G G<sup>0</sup> Am7 D7 G<sup>0</sup>

IN YOUR EAR WORDS THAT AREN'T A PAR-I-TY BUT MEANT IN ALL SIN-

Am7 D7 Am Am7 Emib Em7 Gm A7A7 Am7 D7 D7

-CER-I-TY FOR YOUR AP-PRO-VAL I SUB-MIT THE FOL-LOW-ING TO YOU - WHERE

CHORUS

WHEREVER THERE'S LOVE

EDDIE CONDON, JOHN DE VRIES and RAY Mc KINSEY (1941)

WHERE EV-ER THERE'S SMOKE THERE'S EV-ER THERE'S STARS THERE'S A

Gm7 C7 F A7 Am7 D7 Gm7 Gm7/C

FIRE GLEAM, AND WHEN EV-ER THERE'S YOU CHOR. WHEN EV-ER THERE'S PA- BIES THERE'S

AND WHEN AND WHEN EV-ER THERE'S NIGHT " " DREAM! WHEN EV-ER THERE'S HEA- VEN THERE'S

ONE LUL- A-BYE WHERE EV-ER THERE'S LOVE THERE'S YOU AND I. WHERE EV-ER THERE'S LOVE THERE'S YOU AND I.

F / Edm7 Ab Db D<sup>9</sup> Em7 Ab7 Db Fm7 Eb7

AND WHERE- EV-ER A SHIP'S ON THE SEA, THERE ARE TREASURES IN THE HOLD.

Em7 / Ab7 / Db Fm7/C Bbm7 Gm7-5 G7 Gm7/C

WHERE- EV-ER THE RAIN- BOW ENDS THERE'S GOLD OR SO I AM TOLD.

C7 / Am7 D7 Gm7 C7 Gm7 C7 F A7+ A7

WHERE- EV- ER THERE'S SURF THERE'S A TIDE, AND WHERE- EV- ER THERE'S LOVE THERE'S A BRIDE.

Am7 / D7 / Gm7 C7

WHERE THERE'S A HEL-LO, THERE'S

F D7 G7 3 C7 F

ALWAYS GOODBYE. AND WHERE- EVER THERE'S LOVE THERE'S YOU AND I.

INSTRUMENTAL

Em7 Eb7 Bbm7 Eb7 Ab C7 Gm7 F7 Bbm7 Eb7

Handwritten musical notation for 'Wherever There's Love' (Continued). The first staff shows chords: Ab, F7, 1. Bb7, Eb7, Cm7, F7, 2. Bb7, Eb7, Ab6, A6, B7. The second staff has chords: E, F0, F#m7, B7, 3, E, Cm7, Cm7, F#m7, B7, E, G#m7, Cm7, Bbm7-5. The third staff has chords: Eb7, Bbm7, Eb7, Cm7, F7, CODA, Ab, F7, Bb7, Eb7, Ab.

**LONG LOST MAMMA** (DADDY MISSES YOU) by Harry Woods  
—1923—

Handwritten musical notation for the first line of 'Long Lost Mamma'. Chords: F, F7, Bb, Bbm, F, Db7, G7, F, F7, F.

**VERSE** FOLKS A-GA-GA SAM-MY LEE IS THE BAW-EST MAN IN TOWN AL-WAYS WEEP-IN' IVE HEARD BANGS REAL BING BAWES BUT NO BAW-ER BAWES I SAY FOR-SA-KEN BAWES,

Handwritten musical notation for the second line of 'Long Lost Mamma'. Chords: A7, (-6) G7, Db7, C7, F, F0.

NEV-ER SLEEP-IN SINCE HIS MAM-MA THREW HIM DOWN, AND SOME DARK NIGHT WHEN YOU'RE HEART ACH-IN' BAWES THAT JOST TERE YOUR HEART A-WAY, SO WAIT TILL NIGHT WHEN THE

Handwritten musical notation for the third line of 'Long Lost Mamma'. Chords: C7, F, G9, C7, (CHORUS) Db7, C7, F.

PASS-ING BY YOU'LL HEAR HIM MOAN & THEN HE'LL LONG LOST MAM-MA S'AD-OWS FALL YOU'LL SAY I'M RIGHT WHEN YOU HEAR HIM CALL

Handwritten musical notation for the fourth line of 'Long Lost Mamma'. Chords: Db7, C7, E, F7, Bbm, F7, Bbm, F7, Bbm, F, Fmi.

DAD-DY MIS-SES YOU I'VE BEEN WAIT-ING 'TIL I'M SAD & BING WHY THE SUN NEVER SHINES, ALL I

Handwritten musical notation for the fifth line of 'Long Lost Mamma'. Chords: C7, C0, C7, F, A7, Cm6, D7.

DO IS JOST PING 'ROUND THE OLD CA-BIN DOOR I WANT TO CRY & I DON'T CARE IF I NEV-ER

Handwritten musical notation for the sixth line of 'Long Lost Mamma'. Chords: G7, C7/C0, C7, Db7, C7, F, Db7, C7, E, F7, Bbm, Db7, Bbm.

LIVE ANY MORE COME TO DAD-DY DON'T LEAVE ME A-LONE I'LL FOR-GIVE YOU & I'LL

Handwritten musical notation for the seventh line of 'Long Lost Mamma'. Chords: A7, C7, A7, D7, F7, D7, D7, E7, D7, G7.

GIVE YOU ALL THAT I OWN DON'T PRAY HOOK-Y LIKE A KID FROM SCHOOL COME BACK HOME AND I'LL

Handwritten musical notation for the eighth line of 'Long Lost Mamma'. Chords: G7, (-6) F, Db7, D7, D7, G7, Db7, C9, F, A.

BE YOUR LIV-IN' FOOL SO COME BACK LONG LOST MAMMA DAD-DY MIS-SES YOU —

# YOUR RED WAGON

WORDS Added 1940 by Don Ray & Gene DePaul  
 RICHARD M. JONES - INSTRUMENTAL ONLY - 1920-

1. If you WAN-NA GO CRA-ZY AND ACT THE clown, Be the laugh-ing stock All o-  
 2. SO THE CHICK you left me for IS tired of you, - BA-by, why call me cause I'm-

VBR TOWN, THATS YOUR RED WAG-ON THATS YOUR RED WAG-ON So  
 - tired too

Just keep drag-gin' YOUR RED WAG-ON A-LONG If you  
 So you

STICK YOUR NOSE SOME PLACE IT don't be-long, Don't you COME TO ME IF THINGS GO wrong  
 FELL FOR SOME-BOD- Y WHO PLANNED your GALS, BA- BY, Don't BA- BY U-IN ME your TONS THATS YOUR

Red Wag-on THATS YOUR RED WAG-ON So Just keep drag-gin your

RED WAG-ON A-LONG WHEN YOU'RE WAK-ING YOUR BED re-mem-ber you'll  
 Now YOU'VE FIN-AL-ly-learned that you got burned

do the ly-ing there what YOU'VE BUT-TERED YOUR BREED DON'T EX-PECT  
 when you play with fire DON'T COME RUN-NING TO ME, YOU CAN'T USE

me to eat your share - IF YOU'RE GON-NA PLAY HOR-SES, AND BLOW your SOUP, DON'T you  
 me for your spare tire - IF you did-n't HAVE love songs TO fit my key, BA- BY,

fun to me if they DON'T SHOW, THATS YOUR RED WAG-ON THATS YOUR  
 don't you SING your Blues TO ME,

Red wag-on So just keep drag-gin your Red Wag-on A long

THIS ORIGINAL Instrumental by Richard M. Jones became a big hit  
 In 1946 AFTER DON RAY & Gene DePaul added lyrics in 1945 IT  
 was recorded by Count Basie, Andrews Sisters, Dick Hyman, Tony Pastor  
 Jimmy Rushing + Ella Fitzgerald.

# BEALE STREET MAMA

Ray Turk & J. Russel Robinson 1923

G G C G C D7 A7 D7

MAM-IE Neal down in BEALE gave her Pa-pa the AIR left him cold  
 " " " dem old beale Does-n't seem-quit the same Since you's gone

G F E7 A7 D7 C0 G7 G7+5 C C0

got him told that she did-n't care Poon Joe her bearn looks  
 I'm for-lov'n life seems mighty tame I'm true to you And

G9 G7+5 C7 / B7 Bb7 A7 A7+5 D Em7 D D#dim

Just like he would die If you're near him you can hear him  
 tho' you've done me wrong How me stat-in' I'm still wait-in'

Em7 A7 D9 Chorus G D7 G

start this mourn-ful cry Beale Street MA-MA why don't you come back home  
 MA-MA don't be long " " " " Don't mess A-round with me

G7 C6

It is-n't prop-er to leave your pa-pa Ah  
 Ther's fancy pat-Hi that I can get in Ten-nes-

G D F7 Am F7 D7 G D7

-/one - Sometimes I was cweel that's true but MA-MA your sweet pa-pa nev-er

G D#0 Em F#0 D Bb7 Em7 A7 D7 Eb9 D7 A7 D7

two times you Boo-Hoo I'm Blue so how come you do ne like you do I'm cry-in

B7 D7 G6 F#6 G6 G#dim D7 D0 D7 G G0 G C6

see It's bought a MA-son, ri- fle rope And knife A Part-ol card enu  
 I AD-Ver-tized for you in the Mem-plis Press And four-teen MA-MAS

G F#0 Em G#0 A7 D7 Am D9 G G7 G0 Cm G Ab7 G7

served to me } so Beale Street MA-MA come back Home  
 an-sward yes }

# MELANCHOLY (1927)

MARTY BLOOM & WALTER MELROSE (RECORDED BY LOUIS ARMSTRONG & JOHNNY DODDS)

**VERSE**

Way down in my heart deep friends that I used to know  
 THE BLUES JUST MAKE ME WEEP DON'T EV - EV SAY HEL - LO  
 EV - RY EVE - NIN' BY MY WIN - DOW

When THE SUN GOES DOWN ————— THEY MAKE ME WEEP - ING

**CHORUS**

I'm ————— SO MEL - AN - CHOL ————— Y "I'm JUST AS BLUE AND HONE - SOME AS CAN BE  
 How CAN I BE JOE LY - " THAT'S WHY I'VE GOT THE MEL - AN - CHOL - Y BLUES  
 SEEMS ————— THAT NO ONE WANTS ME

WHEN NO - BOD - Y CARES 'BOUT ME Just like the Flow - ers NEED THE SUN AND CRAVE THE DEW WHEN

DAY IS DONE I NEED SOME ONE TO TELL MY TROU - BLES TO ————— " BUT IT JUST

# NIGHT & DAY (1932)

Words and Music by COLE PORTER

**Verse**

Moderato  
 Like the beat, beat, beat, of the tom - tom; When the jun - gle shad - ows fall, Like the  
 tick, tick, tock of the state - ly clock, as it stands a - gainst the wall, Like the  
 drip, drip, drip, of the rain - drops, When the sum - mer show'r is through; So a  
 voice with - in me keeps re - peat - ing, you, you, you.  
 Refrain  
 Night and day you are the one, On - ly you be - neath the moon and un - der the sun.  
 Why is it so, That this long - ing for you fol - lows where - ever I go?

# NIGHT & Day (Continued)

120

Chorus: Whether near to me or far, It's no mat-ter, darl-ing.  
In the roar-ing traf-fic's boom In the si-lence of my

where you are I think of you night and day. Day and night  
lone-ly room, I think of you, night and day.

[2.] Night and day un-der the hide of me There's an

Oh, such a hun-gry yearn-ing, burn-ing in-side of me. And it's tor-ment won't be through 'Til you

let me spend my life mak-ing love to you, day and night, night and day.

## ALL NIGHT BLUES

w/ M RICHARD M. JONES  
- 1923 -

**VERSE**

Lone-some and blue - don't know what to do - Each hour seem's just like a day

Things don't go right - I'm just a fright - noth-ing ev-er came my way Ain't got no time to

loose I've got those all night blues - I've got those All night blues they're for-ev-er on my

mind I've got those all night blues - feel like catch-ing some old train and flyin'

I'm - left all 2- lone Don't - know what to do Ain't got no-bod-y to tell my troubles

to - - - - - When the clock - strikes 12 I loose - my head and got those all night

blues - I mean those all night blues - they're for-ev-er on my mind - - - - -

121

TITLE SONG FROM THE MUSICAL

# CABARET



(1966)

LYRICS BY FRED EBB  
MUSIC BY JOHN KANDER

## CHORUS

WHAT GOOD IS SITTING A-LONE IN YOUR ROOM?  
PUT DOWN THE KNITTING, THE BOOK AND THE BROOM.

COME HEAR THE MUSIC PLAY,  
TIME FOR A HOL-I-DAY.

LIFE IS A CAB-A-RET, OLD CHUM,

2. Eb

## VERSE

COME TO THE CAB-A-RET.

COME TASTE THE WINE, COME HEAR THE BAND. COME BLOW THE HORN, START CEL-E-BRA-TING. RIGHT THIS WAY, YOUR TABLE'S WAITING.

NO USE PER-START BY AD-

-MIT-TING SOME PRO-JECT OF DOOM TO WIPE EV-'RY SMILE A-WAY.  
-MIT-TING: FROM CRA-DLE TO TOMB, IS-N'T THAT A STAY.

LIFE IS A CAB-A-RET, OLD CHUM, COME TO THE

CA-BA-RET. COME TASTE THE

## CODA

-RET OLD CHUM, ON-LY A CAB-A-RET, OLD CHUM.

SO, COME TO THE CAB-A-RET!

SUNG BY LIZA MINNELLI IN THE 1972 FILM VERSION OF "CABARET"

(1920)

# AUNT HAGAR'S CHILDREN BLUES

W.C. HAYES  
LYRIC - J.T. BRYMAN

VERSE

OLD DEB-CAN SKIV-VYS HIS FLOCK WAS GIV-ING THE WAY OF LIV-ING  
 WHY ALL THU RAZ-ZING A-BOU THE DAZZ-ING MY BOYS MOVE JUS OAF

RIGHT SAID HE, "NO WING-ING NO RAG-TIME SING-ING HERE TO NIGHT  
 NAME WITH LAT-ET MA-SIC THEY PAY IT ON THE SAN-O-PIANS

UP ON MY, AUNT MA-GAR AND SHOOT-ED WITH ALL HER NIGHT  
 DUMPED UNWIT NS-TEN THE DEB-CAN WHIT-ED WITH MEAN

CHORUS

HEAR AUNT HA-GAR'S CHIL-DREN HAR-MO-NIZ-ING, HEAR THAT SWEET MEL-O-

-DY ITS LIKE A CHOIR FROM ON HIGH BROKE LOOSE IF THE

DEV-IL BROUGHT IT, THE GOOD HAND SENT IT RIGHT DOWN TO ME I

DONT KNOW WHAT IT'S CALLED, BUT BE-LEVE ME IT IS ONE MOUN-FUL BLUES-

UM! 'TAIN'T NO USE IN TALK-ING UM! HA-GAR'S CHIL-DREN SQUAWK-IN',

SUCH DAZZ-A-PA-TION SUCH MOD-U-LA-TION, WHEN MY FEET SAY DANCE I

JUST CANT RE-FUSE - WHEN I HEAR THAT MEL-O-DY THEY CALL THE

BLUES, AUNT HA-GAR'S CHIL-DREN BLUES some Blues some BLUES.

ORIGINALLY INTRODUCED BY ERSKIN TATE'S ORCHESTRA-VENDING THEATRE, CHICAGO  
 ONE OF JACK TEAGARDEN'S BEST VOCAL & TRUMPET SOCO (± 1932)



123

(1920) LENA FROM PALESTINE

CON CONRAD  
J. Russell Robinson

VERSE

IN THE BRONX OF NEW YORK CI-TY LIVES A GIRL, SHE'S NOT SO PRET-TY, LE-NA IS HER

NAME — SUCH A CABV-ER GIRL IS LE-NA, HAV SHE MAYS A CON-CER-TI-NA, REAL-LY ITS A

SHAME — SHE'S SUCH A GOOD MU-SI-CIAN SHE GOT A SWELL PO-SI-TION, TO SO THEY SHIPPED POOR LE-NA 'WAY OUT TO PAL-ES-TEE-NA, BUT

GO ACROSS THE SEA TO EN-TER-TAIN AND NOW I HEAR THAT SHE DON'T LOOK THE

SAME!" THEY SAY THAT LE-NA IS THE QUEEN O' PAL-ES-TEE-NA, 'CAUSE THEY

LIKE HER CON-CER-TI-NA, SHE MAYS IT DAY AND NIGHT, SHE PRAYS WITH ALL HER MAYS SHE

NEY-ER GETS IT RIGHT, - BUT HOW THEY LOVE IT, WANT MORE OF IT I HEARD'-ER

PRAY ONCE OR TWICE — OH! MUR-DEX STILL IT WAS NICE — SHE GOT FAT BUT

SHE GOT LEAN-ER PUSH-ING ON HER CON-CERT-TI-NA, DOWN OLD

PAL-ES-TEE-NA WAY.

Nobody Knows You When You're Down & Out (1923) Jimmy Cox

**Verse**

C E7 A7 Dm-3-7 A7

ONCE I lived the life of a mil-lion spend-in my mon-ey And

Dm A7 Dm F F#0 C 3b7 A7

I did-n't care Tak-in' my friends out for a night-y good time Buy-in'

D9 Ab7 G7 C E7

HIGH priced li- quor cham-pagne And wine. But then I be-gan to

A7 Dm A7 Dm A7 Dm A7 Dm

be so low I didn't have A dol-lar And no p/ce to go Well if I

F F#dim C B7 A7 D7 G7 C

over got my hands on A dol-lar A-gain I'll hold on to it until the ear-ple gets

**Chorus**

C E7 A7 Dm A7 Dm F F#0

No-bod-y Knows you when you down and out, In your pock-et

C 3b7 A7 D9 Ab7 G7

NOT ONE Pen-ney And when it comes to friends you hav-n't any but

C E7 A7 Dm A7 Dm A7 Dm

when you get back on your feet A-gain Ever-ry-bod-y wants to be your long-lost friend but it's

F F#0 C 3b7 A7 D9

might-y strange with-out A doubt No-bod-y Knows you when you

I G7 C II G7 C A7 Ab7 G7 C

Down And out, Down And out, out, when you down and out

125

# A CUP OF COFFEE, A SANDWICH AND YOU

W: BILLY ROSE, AL DUBIN (1925) M: JOSEPH MEYER

**VERSE**

IN THE MOVIE PLAYS OF NOW-A-DAYS, A ROMANCE ALWAYS  
TALES IN MAG-A-ZINES HAVE ALL THEIR SCENES OF LOVE LAID IN A

1. F7 Bb Fm Ab G7 F/A 2. C7 Cm7 F7

MUST BE-GIN IN LIUNE. GARDEN 'NEATH THE MOON.

Gm7 Dm Gm G7 C7 Gm7 C7 F F0 F7

BUT, I DON'T MISS THAT KIND OF BLISS. WHAT I WANT IS THIS:

**CHD.**

A CUP OF COFFEE A SANDWICH AND YOU A COZY CORNER, A TABLE IN  
WHISKEY AND CUD-DLE AND COO WITH LOTS OF AUG-GIN, AND  
LONG FOR ARE SIM-PLY AND FEW A CUP OF A CUP OF

Bb Bb0 F7 F7 II F7 Bb F7 Bb7 Eb7

TWO. A CHANCE TO KISSIN' IN VIEW, I DON'T NEED MUSIC, Lob-stev or

D7 G7 F9 F7 III F7

WINE, When-ev-ev YOUR EYES look in-to MINE THE THINGS I COFFEE, A

F7 Bb / Cm7 / Bb

SANDWICH AND YOU.

## CAROLINA MOON

BENNY DAVIS & JOE BURKE (1928)

**VERSE**

THE MOON WAS SHINING BRIGHT IN CAR-O-LI-NA, THE NIGHT WE SAID GOOD-

D7 G 1 1 D7 G D/F#

BYE SO TENDER-LY. AND NOW THAT I'M A-WAY FROM CAR-D-LI-

F#0 A7/E AT Am7/6 D7+

-NA, WON'T SOMEBOD-Y TELL THE MOON FOR ME: OH!

**CHO.**

1 CAR - O - LIN - A MOON KEEP SHIN - ING SHIN - ING ON THE  
 2 TELL - ER THAT I'M BAVE AND I'M PIN - ING PIN - ING FOR THE  
 3 TELL - ER THAT I'M BAVE AND LOVE - LY DREAM - Y CAR - O -

ONE WHO WAITS FOR ME  
 PLACE I LONG TO BE -

HOW I'M - LI - NA MOON.

HOP - ING - TO - NIGHT YOU'LL GO GO TO THE RIGHT WIN - DOW SCAT - TER YOUR LIGHT

SAY I'M ALL RIGHT, PLEASE DO

**D.S. & FINE ENDING**

**VERSE**

**MED. SLOW**

**LOVE IS THE SWEETEST THING**

WRITTEN BY RAY NOBLE (1932)

WHETHER YOU'RE TWENTY AND  
 STARTING IN LIFE, WHETHER TO THIRTY YOU'VE GROWN, WHETHER TO FORTY, A HUSBAND OR WIFE,  
 WHETHER YOU'RE FIFTY, A DARBY OR LOAN, THERE'S ONE THING CERTAIN THAT YOU'LL HAVE TO OWN:

**CHO.**

Love is the sweet-est thing, What else on earth could ev-er bring Such hap-pl-ness to ev-'ry-thing  
 Love is the strang-est thing No song of birds up-on the wing Shall in our hearts more sweet-ly sing

As Love's old sto - ry. sto - ry. What - ev - er heart may de - sire, What - ev - er fate may  
 Than Love's old send, This is the tale that nev - er will tire, This is the song with - out end. Love is

the great - est thing, The old - est yet the lat - est thing, I on - ly hope that fate may bring Love's sto - ry to you.

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(134)

# DREAM OF YOU

W: ED MORAN & SY OLIVER  
M: SY OLIVER JIMMY LANCEFORD

MED. SLOW

VERSE

DREAM-IN' DREAMS OF YOU, JUST YOU. DREAM-IN'

OF YOU, THAT'S ALL I DO. DREAMIN' DREAMS THAT NEVER CAN BE, SEEMS TO

BE ALL THAT'S LEFT IN THIS LIFE FOR ME. DREAMIN' DREAMS THAT CAN'T COME TRUE.

CHO. 8:

GEE BUT I'M BLUE — AND SO LONE-LY I DON'T KNOW WHAT TO DO  
DREAMS DON'T COME TRUE — STILL I CAN'T HELP FROM DREAM-IN' DREAMS OF YOU  
SIT HERE BLUE — AND SO LONE-LY THERE'S NOTH-IN' LEFT TO DO

BUT DREAM OF YOU — JUST DREAM OF YOU.  
THAT'S ALL I DO — THE WHOLE DAY THROUGH.  
BUT DREAM OF YOU — JUST DREAM OF YOU. (fmc)

(THROUGH) — ONE TIME YOU WERE MINE AND LIFE SEEMED DI-VINE THEN I LOST YOU AND SINCE YOU'RE

GONE NIGHT AND DAY FOR YOUR LOVE I PINO. SO

## DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

LYRIC BY EDDIE DE LANG

(1946)

MUSIC BY LOUIS ALTER

SLOWLY

VERSE I NEVER HAD THIS KINDA FEELIN', WITH DRAGGIN' HEART AND BRAIN A-REEL-IN'.

WHAT'S THE MATTER? HERE'S THE MAT-TER, — HERE'S THE THING THAT'S REALLY WRONG WITH ME: —



Alpheus Music Corp.  
Hollywood, Calif.

M-121



LYRIC - SAMMY CAYN MUSIC: JUNG STYNE ~1946~  
LET IT SNOW! LET IT SNOW! LET IT SNOW!

**VERSE**

F Bb/F F C/E

THE SNOWMAN IN THE YARD IS FRO-ZEN HARD. HE'S A SORRY SIGHT TO SEE.

F F7/eb Bb/D Bbm/D F/C C7 F | |

IF HE HAD A BRAIN, HE'D COMPLAIN. BET HE WISHES HE WERE ME.

(SEGUE)

**CHD.**

F C7 Abo

OF THE WEATH-ER OUT-SIDE IS fright-ful BUT THE ARE... IS SO de-light-ful AND THE  
 DOES -N'T SHOW SIGNS OF STOP-ING AND I BRING-ING SUNS CRY FOR POP-PING  
 FIRE IS SNOW-LY DY-ING AND MY DEAR... WE'RE STILL GOOD-BYE-ING BUT AS

Gm D7 C7 F

SINCE WE'VE NO PLAN TO GO } LET IT SNOW LET IT SNOW LET IT SNOW IT SNOW WHEN WE  
 LIGHTS ARE TURNED WAY DOWN LOW SO, SNOW (two)

C C#0 D#7 G7

FIN-AL-ly KISS GOOD-NIGHT NOW I'LL HATE GOING OUT IN THE STORM BUT IF YOU'LL REAL-ly KISS ME

C 3+Gm A7 D7 G7 C F C7 D.S. al fine

TIGHT - All the way here I'll be WARM THE

JUST LIKE A MELODY OUT OF THE SKY WORDS & MUSIC WALTER DONALDSON (1928)

**VERSE**

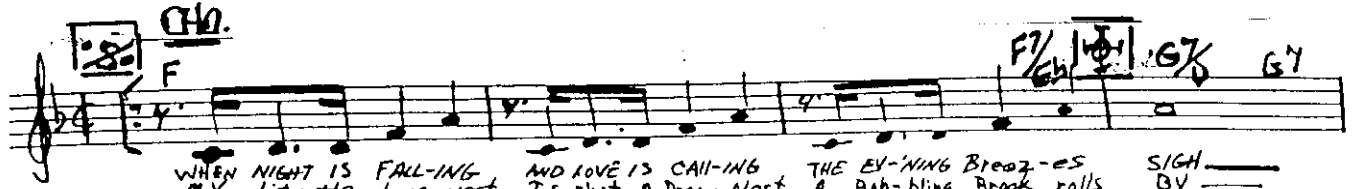
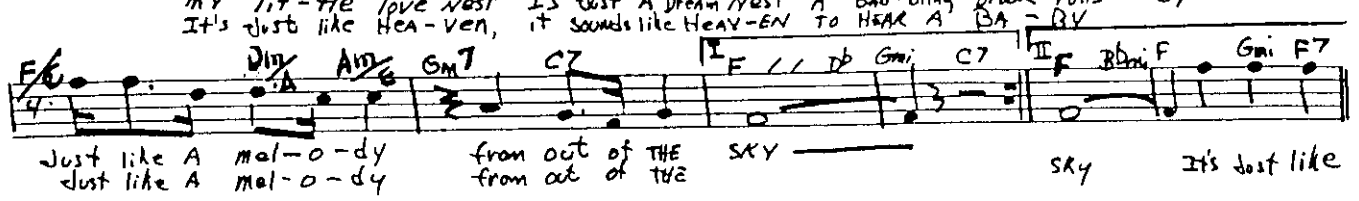
F D7/F# Gm G#m C7 F

I FEEL IN MY GLD-RY, WHEN EV-NING AP-PEARS. BUT IT'S

F D7/F# Gm G7/D G7 C C7

JUST THE SAME OLD STO-RY, THAT'S BEEN GOING ON FOR YEARS.

**CHO.**


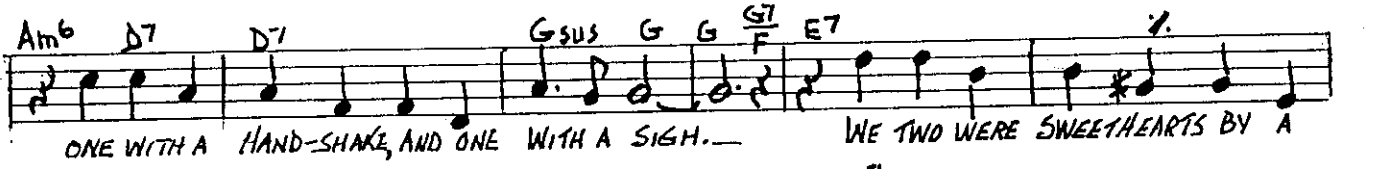





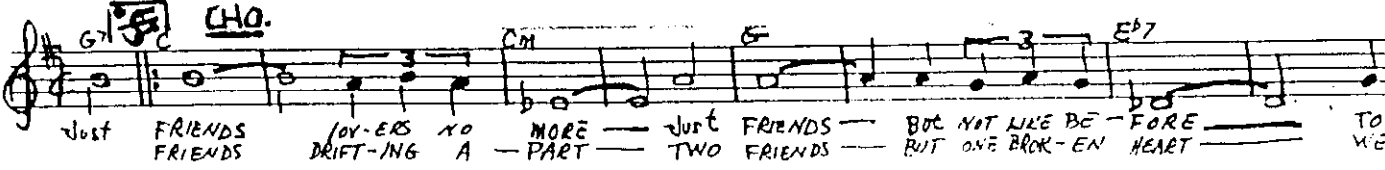
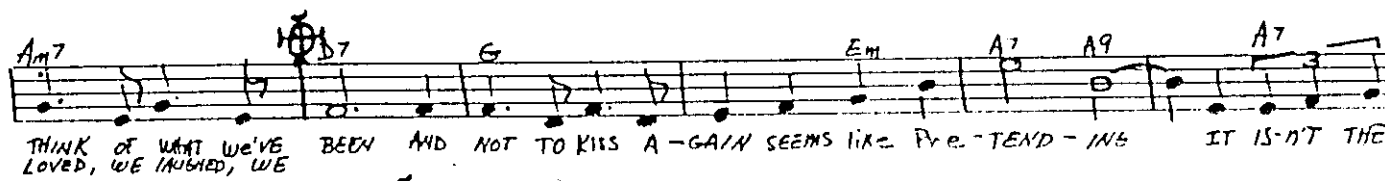
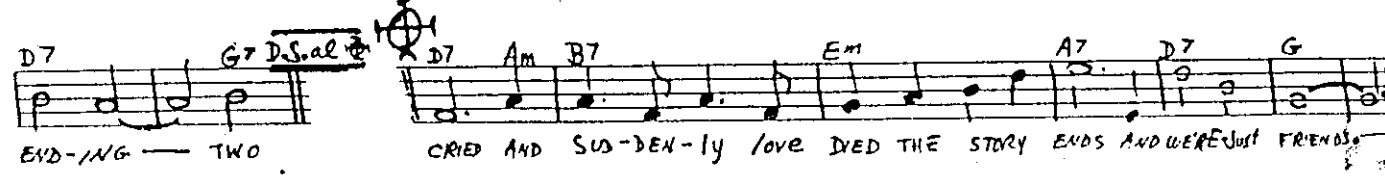
**JUST FRIENDS**

L: SAM LEWIS (31) **VERSE** WE TWO WERE SWEETHEARTS BUT WE SAID GOOD BYE:

M: JOHN KLENNER


**CHO.**



131

# A LITTLE STREET WHERE OLD FRIENDS MEET

W: GUS KAHN

(1932)

M: HARRY WOODS

**VERSE**

HOMESICK, HEART-SICK, NOTHING SEEMS REAL. THAT'S HOW I FEEL TO-

-DAY. HOME TOWN, MY TOWN, I HEAR YOU CALL,

CALL-ING ME FAR A- WAY. (SEGUE)

**CHD.**

IT'S JUST A LIT-TLE STREET WHERE OLD FRIENDS MEET, I'd  
love to wan-der back some day, To you it may be  
old and sort o' tum-ble down, But it means a lot to folks in  
my home town. Al-though I'm rich or poor, I still feel sure, I'm  
wel-come as the flow'rs in May; IT'S JUST A LIT-TLE STREET WHERE  
OLD FRIENDS MEET And treat you in the same old way.

## BREAKAWAY (1929)

CON CONRAD, ARCHIE GOFFLER  
and SIDNEY D. MITCHELL

**VERSE**

HEY FLAPPERS, THIS WAY FLAPPERS, I'LL FLOOR YOU,  
NEW TRICKS IN IT, I'M FIXIN' IT FOR YOU,

1.

WITH A NEW DANCE. INHAT A NEW DANCE! HOTTER THAN HOT! AND IT'S GOT-

2.

SO YOU CAN LEARN EV-RY NEW TURN. HERE IS THE HIGH SPOT:

FROM THE FOX MOVIE TONE FOLLIES

BREAKAWAY- CONT.

132

CHO.

LET'S DO THE BREAK-A-WAY  
THREE TIMES UP ON YOUR HEELS  
COME ON AND FAKE A-WAY

GET HOT AND SHAKE-A-WAY  
OH BOY HOW GOOD IT FEELS  
GET HOT AND SHAKE A WAY

IT'S GOT THE SNAP-PI-EST SYN-CO - PA - TION  
You GOT THE HAP-PI-EST NEW SEU - SA -  
You'll DO THE BREAK-A WAY BYE AND

WRITE A LIT-TLE NOTE ON YOUR TOES  
DON'T FOR-GET TO DOT THE "I" LOOK AT WHAT YIN WROTE

GOOD-NESS KNOWS IT'S FA - SY AS 'PIE"

BREAK-A-WAY BYE AND BYE — fine

Chords: Eb, Eb7, Ab, Eb, Bb7+, Eb, C7, Bb7, Gmi, C7, Bb, F0, F7, Bb7, Ab, Bb7, D.S. al fine, Cb

LILACS IN THE RAIN *VERSE*

*SLOWLY*

I HEARD A ROBIN SING TO-DAY;

Chords: Dm7, G7-9, Cmaj7, Dm7, G7+, C, Eb, Am7, A7, Dm7, Bb, E7

LYRIC: MITCHELL PARISH (1934)  
MUSIC: PETER DE ROSE

SPRING IS JUST ACROSS THE WAY. AND THERE I GO A-GAIN, IT

Chords: Cmaj7, Eb, Dm, Dm7, G7+, C, Eb, Am7, A7, Dm7, Bb, E7

SEEMS, FINDING YOU HERE IN MY DREAMS.

Chords: Am, Am7, D7, Dm7/G, G9

CHO.

I SEE LI-LACS IN THE RAIN, AND YOU ARE WITH ME A - GAIN, WHEN A - PRIL SPRING-LIES HER  
WHEN WE PART-ED IN THE RAIN, THE SKIES WERE TEAR-FUL WITH RAIN, THE SCENT-BE RE - MEM - BER 'A - PRIL AND  
BUT WHEN LOVE FAR-GEES TO SMILE THE MY DAR-LING DANCE IN 'A - WHITE

DREAMS IN MY HEART IN MY HEART. TWO ON-ER ARMS A - ROUND YOU NOW

DREAMS MAINED

SOME ON-ER LOVE HAS FOUND YOU NOW — D.S. AL CODA

LI-LACS IN THE RAIN.

Chords: G9, C, G+, C7, F, G7, Bb1, G+, C, A7, D7, G+, G7, C, F, Fm, C, Am, Ab7, G7, D7, G7, C

(134) THE CHAMPAGNE WALTZ

CON CONRAD, BEN OAKLAND, MILT DRAKE

VERSE

SOMETHING SEEMS TO FILL ME, SOMETHING SEEMS TO THRILL ME,  
-LIGHT US. - MU-SIC TO EX-LITE US.

1. Fm7 Bb7 Eb/G Bb7/E Eb

TELL-ING ME THAT YOU ARE MINE. MU-SIC TO DE-

2. F7 C7 F7 Bb7

DARLING, IT'S DI - VINE!

CHOR.

THIS IS THE CHAM-PAGNE WALTZ, THIS IS THE DANCE OF LOVE, UN-DER THE SOFT LIGHTS

(NO REPEATS)

WALK, MOST CLOSE YOUR EYES AND DREAM. I'D DANCE MY WHOLE LIFE THRU IF I COULD DANCE WITH

YOU. MU-SIC SPARK-ING AND GLOW-ING THRU MY HEART IS FLOW-ING, THE CHAM-PAGNE WALTZ.

VERSE

IT'S A SIN TO TELL A LIE YOU KNOW IT'S A SIN

BILLY MAYHEIN (1936)

TO TELL A LIE. STILL, YOU KEEP SAYING, "I LOVE YOU!"

IT MAY BE TRUE: I WISH I KNEW. BUT I'M GIVING FAIR WARNING TO

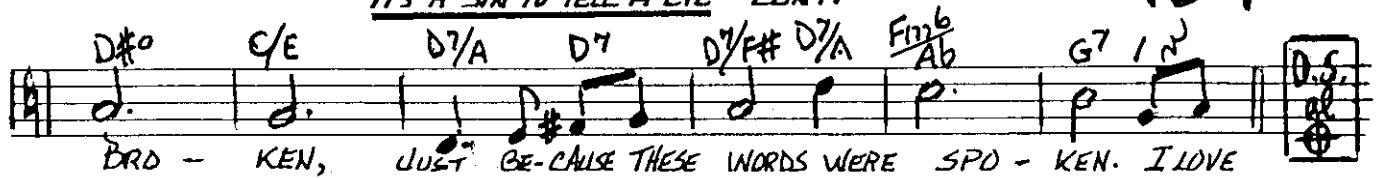
CHOR.

YOU. BE SURE IT'S TRUE, WHEN YOU SAY "I LOVE YOU," IT'S A  
YOU, YES I DO. I LOVE YOU. IF YOU

SIN TO TELL A LIE, SO BE MILLIONS OF HEARTS HAVE BEEN  
BREAK MY HEART I'LL DIE.

IT'S A SIN TO TELL A LIE - CONT.

D#0 C/E D7/A D7 D7/F# D7/A Fm6/Ab G7 1<sup>st</sup>



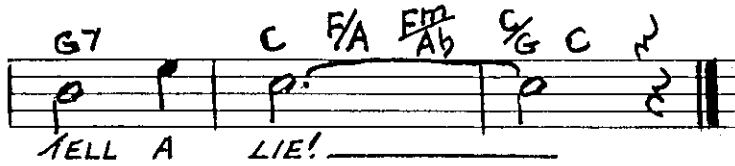
BRO - KEN, JUST BE-CAUSE THESE WORDS WERE SPO - KEN. I LOVE

**CODA** F Fm6 C/G C Gm6/Bb A7 1<sup>st</sup> D7 D7#4



SURE IT'S TRUE WHEN YOU SAY "I LOVE YOU". IT'S A SIN TO

G7 C F/A Fm6/Ab C/G C 2<sup>nd</sup>

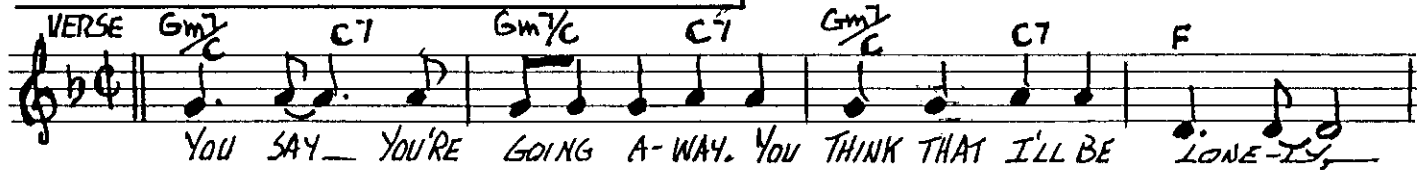


TELL A LIE!

**I'M FOLLOWING YOU!**

DAVE DREYER and BALLARD MACDONALD (1929)

VERSE Gm7/C C7 Gm7/C C7 Gm7/C C7 F



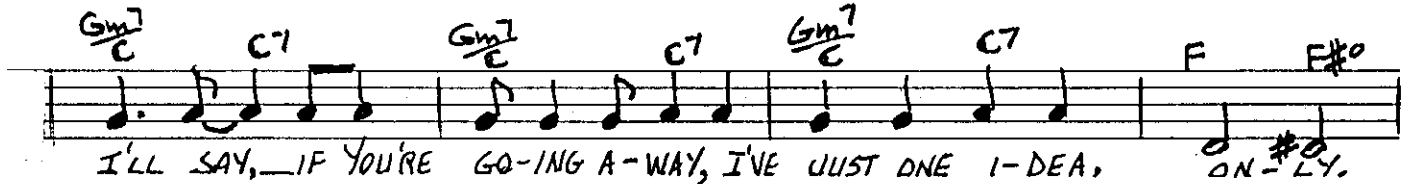
YOU SAY YOU'RE GOING A-WAY. YOU THINK THAT I'LL BE LONE-LY,

Gm7 C7 Gm7 C7 F



JUST AS SAD AND BLUE AS I CAN BE.

Gm7/C C7 Gm7/C C7 Gm7/C C7 F F#0



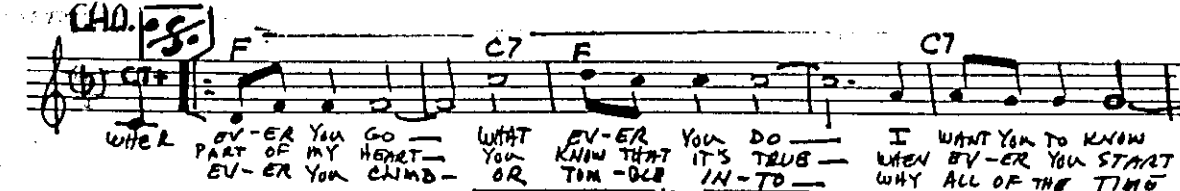
I'LL SAY, IF YOU'RE GO-ING A-WAY, I'VE JUST ONE I-DEA, ON-LY.

C/G D7 G7 C7 / / Gm7 Bbm6 C7



DON'T THINK YOU'LL EV-ER GET RID OF ME.

**CHORUS** F C7 F C7



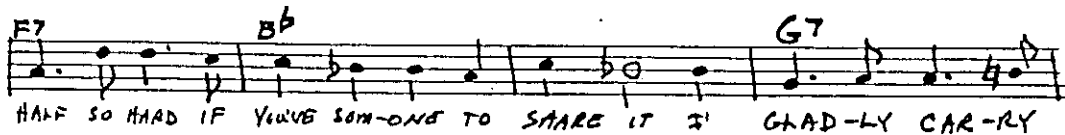
WHERE EV-ER YOU GO - PART OF MY HEART - EV-ER YOU CHASE - WHAT EV-ER YOU DO - YOU KNOW THAT IT'S TRUE - OR TOM-ORR-OW IN-TO - I WANT YOU TO KNOW WHEN EV-ER YOU START WHY ALL OF THE TIME

F F C7 F F7



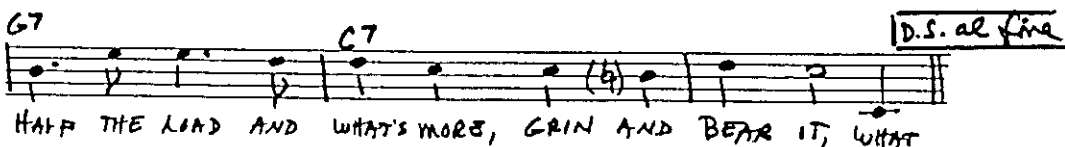
I'M FOL-LOW-ING YOU. YOU'RE THE BAT-TLE WINT BE

F7 Bb G7



HALF SO HARD IF YOU'VE SOM-ONE TO SHARE IT I' GAD-LY CAR-RY

G7 C7



HALF THE LOAD AND WHAT'S MORE, GRIN AND BEAR IT, WHAT

FROM  
MGM FILM  
"IT'S A GREAT LIFE!"

# THE DAY YOU CAME ALONG

W & M: ARTHUR JOHNSTON & SAM COSLOIN (1933)

MELO. SLOW

VERSE

I WAS A VE-RY SOL-I-TARY SORT, JUST LIKE A SHIP THAT SEEKS A FRIENDLY PORT.

JUST WHEN I THOUGHT MY HOPES HAD TAKEN FLIGHT, YOU CAME IN SIGHT, LIKE A BEACON LIGHT.

## CHOR.

My heart went leap- ing the day } you came a- long, —  
 I on- ly drift- ed be- fore

For- got my weep- ing the day } you came a- long, —  
 The fog was lift- ed be- cause

Be- fore I knew it I hussed a lit- tle song  
 I sent the black- birds right back where they be- long

1. The day you came a- long. — 2. The day you came a-  
 long. Men have con- quered na- tions, oth- er men have set them free,  
 Pi- o- neers have crossed the sea. You can turn the pag- es thru the  
 ag- es, but to me 'Twas the most e- vent- ful day in his- to-ry! —

Two souls were mat- ed the day you came a- long. —

A world cre- at- ed the day you came a- long. — One glance con- vinced me, I  
 vnew I was- n't wrong The day you came a- long.



FROM "OH, LOOK!" (A MUSICAL COMEDY OF 1918)

# I'M ALWAYS CHASING RAINBOWS

LYRIC: JOSEPH McCARTHY

(1918)

MUSIC: HARRY CARROLL

MOD  $\frac{6}{8}$

**VERSE** AT THE END OF THE RAIN-BOW, THERE'S HAPPINESS. — AND TO FIND IT, HOW

OF-TEN I'VE TRIED. — BUT MY LIFE IS A RACE, JUST A WILD GOOSE

CHASE. AND MY DREAMS HAVE ALL BEEN DE-NIED. — WHY HAVE I ALWAYS BEEN A

FAIL-URE? WHAT CAN THE REA-SON BE? I WON-DER IF THE WORLD'S TO

BLAME? I WONDER IF IT COULD BE ME? (SEGUE)

**CHO.** I'M ALWAYS CHAS-ING RAIN-BOWS WATCH-ING CLOUDS DRIFT-ING BY — MY

SCHEMES ARE JUST LIKE ALL MY DREAMS, ENDING IN THE SKY — SOME FELLOWS LOOK AND FIND THE

SUN-SHINE I ALWAYS LOOK AND FIND THE RAIN SOME FELLOWS MAKE A WIN-NING SOME TIME I

NEV-ER EYEN MAKE A GAIN. BE-NEVE ME I'M ALWAYS CHASING RAIN-BOWS

WAITING TO FIND A LIT-TLE BLUE-BIRD IN VAIN —

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( '39 ) **ALL THE THINGS YOU ARE**

W: OSCAR HAMMERSTEIN  
M: JEROME KERN

VERSE

FROM "VERY WARM FOR MAY"

TIME AND A-GAIN I'VE LONG'D FOR ADVENTURE: SOMETHING TO MAKE MY HEAR BEAT THE FASTER. WHAT DID I LONG FOR? I NEVER REALLY KNEW. FINDING YOUR LOVE, I'VE FOUND MY AD-VENTURE. TOUCHING YOUR HAND, MY HEART BEATS THE FASTER. ALL THAT I WANT, IN ALL OF THIS WORLD IS YOU.

(SEGUE)

CHORUS

Moderately

You are the prom-ised kiss of spring-time That  
Some - day my hap - py arms will hold you and  
makes the lone - ly win - ter seem long. You  
are the breath-less hush of eve - ning That trem - bles on the  
brink of a love - ly song. You are the an - gel glow  
that lights a star, The dear - est things I know  
are what you are. some -  
day I'll know that mo - ment di - vine, When  
All The Things You Are, are mine!

To Coda

Coda

# LOVE LOCKED OUT

WORDS BY MAX KESTER (1933) MUSIC BY RAY NOBLE

MED. SLOW

**VERSE**

IF LOVE SHOULD COME YOUR WAY, BE READY WITH A WELCOME, YOUR DOOR WIDE OPEN.

DONT' FRIGHTEN LOVE AWAY, OR YOU'LL BE LEFT HEART-BROKEN.

IF YOU SHOULD FAIL TO RECOGNIZE THE LIGHT THAT SHINES IN SOMEONE'S EYES,

NO Sadder tale of love was ever spoken.

**CHD.**

LOVE LOCKED OUT IN ALL THE COLD AND RAIN — LOVE LOCKED OUT MAY  
 THOUGH WE NEED THE PRECIOUS GIFT IT BRINGS — WE DON'T HEED THE  
 LOVE IS WELL AN WORTH THE WAITING FOR WHEN IT COMES A

NEVER COME AGAIN — LOVE LOCKED OUT AND WEEPING BITTER TEARS  
 SONG OF LOVE IT SINGS — ON THE DOOR LOVE  
 KNOCKING AT YOUR DOOR — FINING IT WIDE FOR

NO ONE EVER HEARS LOVE CALLING

BEATS IT'S TINY WINGS JUST LOVE LOCKED OUT A  
 LOVE LOCKED OUT WILL COME NO MORE, NO MORE.

WORLD WITHOUT LOVE IS A WORLD WITHOUT LIFE, A SAD WORLD FULL OF GLOOM SO PLEASE MAKE A PLACE THERE FOR

LOVE IN YOUR HEART IT DOESN'T NEED MUCH ROOM —

**FINE (2ND END.)**



MED. BRIGHT

**JOSEPHINE (1937)**

LYRIC: GUS KAHN  
MUSIC: WAYNE KING  
& BURKE BIVENS

VERSE

OH THE LOVE BUG BIT, AND BIT ME GOOD. I'M  
BE SO BAD OR BE SO NICE. CAN

DO-ING THINGS I NEVER SHOULD, SINCE I ME MY JO-SEPH-INE; CU-TEST  
BE SO WARM OR COLD AS ICE. BUT MY LIFE WON'T BE SE-RENE, 'TIL I

1. GAL IVE EV-ER SEEN. SHE CAN BET MY JO-SEPH-INE. (SEGUE)

CHOR.

THERE NEVER WAS A GAL I COULD LOVE, LIKE I LOVE MY JO-SEPH-INE. SHE'S A

flirt, she's a scamp, she's the vamp-i-est vamp I've ev-er SEEN. It seems to

me, she's al-ways flirt-ing with the fel-lows pass-ing by. But when

I say she winks, when she tells me she thinks there's a cin-der in her eyes.

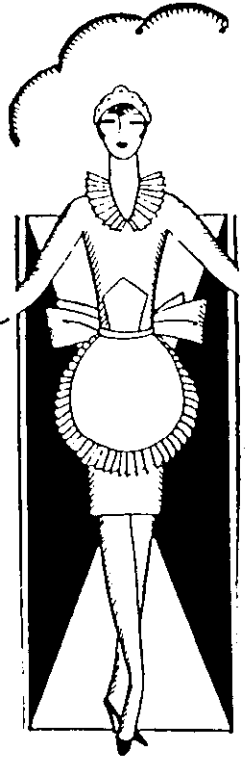
I be-lieve it would be bet-ter if I'd leave her and for-get ev-'ry

body says it would be wise. But each time that I go out dance with

some-body else I find my-self dancing with tears in my eyes. For there's

no-body quit so nice, who can be quite so mean, as my gal, what a

GAL, JO-SEPH-INE.



**IT HAD TO BE YOU**

L: GUS KAHN (1924) M: ISHAM JONES

MED. SWING

VERSE

WHY DO I DO JUST AS YOU SAY? WHY MUST I JUST GIVE YOU YOUR WAY?  
BEEN THAT SOMETHING LOVERS CALL FATE, KEPT ON SAY-ING I HAD TO WAIT.

1. WHY DO I SIGH? I SAW THEM ALL. WHY DON'T I TRY TO FOR-GET? IT MUST HAVE

IT HAD TO BE YOU - CONT.

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2. A7 D7 Eb7 5 D7  
 JUST COULDN'T FALL 'TIL WE MET.

CHOR.  
 IT HAD TO BE YOU, IT HAD TO BE YOU, I wan-dered a round, might never be mean, might never be cross.  
 and fin-ally found the some-body who could make me be true, or, try to be boss.  
 could make me be blue And e-ven be glad, just to be sad.  
 think-ing of you Some oth-ers I've seen, but they wouldn't do.  
 for no bod-y else give me a thrill, with all your faults, I love you still.  
 IT HAD TO BE YOU, won-der-ful you, HAD TO BE YOU.

(VERSE) Eb Bb7  
 TIP-TOE THRU' THE TULIPS  
 LYRIC/ AL DOBIN ~1910~ MUSIC/ JOE BURKE SHADES OF NIGHT ARE CREEP-ING

WIL-Low TREES ARE WEEP-ING OLD FOLKS AND BA-BIES ARE SLEEP-ING  
 SIL-VER STARS ARE GLEAM-ING ALL A-LONG I'M SCHEM-ING, SCHEM-ING TO  
 GOT YOU OUT HERE, MY DEAR, COME

CHOR.  
 TIP-TOE TO THE WIN-DOW BY THE WIN-DOW THAT IS WHERE I'll BE, COME  
 TIP-TOE FROM YOUR PIC-LOW TO THE SAA-DOW OF THE WIL-Low TREE AND  
 KISS YOU IN THE GAR-DEN IN THE MOON-LIGHT WILL YOU PAR-DOV ME, COME

TIP-TOE THRU' THE TU-LIPS WITH ME  
 fine ME KNEE

DEED - IN FLOW-ERS WE'll STRAY We'll KEEP THE SHAW-ERS A-WAY

C7 F7 Bb7 D.S. al fine  
 AND IF I

# I'LL SEE YOU IN MY DREAMS

LYRIC: GUS KAHN (1924) MUSIC: ISHAM LONES

IN TWO

F Am/C F7 D7/F# A7/E Eb7/s

VERSE

THO' THE DAYS ARE LONG, TWILITE SWAGS A

D7 G7 Bbm/Db Am/C F // — Am7 F/A

SONG OF THE HAP-PI-NESS THAT USED TO BE. (F#) SOON MY EYES WILL

E7/A E7/A Am Am7/A° Dm7/A

CLOSE, SOON I'LL FIND RE-POSE.

%E Dm7 C#0 Dm G7 C7 G7/C C7

AND IN DREAMS YOU'RE ALWAYS NEAR TO ME. I'LL



CHO.

Bb Bbm

see you in my dreams

F Ddim F D7

Hold you in my dreams, Some one took you

G7 C7

out of my arms, Still I feel the thrill of your charms

Bb Bbm F

Lips that ones were mine, Teh- dar

Ddim F D7

eyes that shine, They will light my

A7 Dm Gm7 Bbm C7 F

way to- night, I'll see you in my dreams.

# IF IT'S THE LAST THING I DO

WORDS & MUSIC BY SAMMY CAHN and SAUL CHAPLIN (1937)

SLOWLY

VERSE

IF I PROMISED YOU THE SUN YOU'D SAY: "EASIER SAID THAN DONE!"

Eb/G D/F# Fm7 Bb7/b Eb

Bbm/Db C7 Fm7 / / Abmb Bb7 Bb7 Bb7

LOVERS OFTEN LIE TO GAIN A KISS, BUT YOU CAN BE SURE OF THIS, DARLING:

CHO.

Eb Cmi Fm7 / Ab Bb7 Eb C7 Fmi Bb7 Eb Cmi

If it's the last thing I do, I'll MAKE YOU MINE Darling, the first thing is

If it's the last thing I do, I'll Take Your HAND

Fm / Abmi Bb7 3mi C7 Bbmi 3 C7 Fm 3 3 Abmi Bb7  
 Voc IN MY DE-SIGN Just like the stars guard the MOON A -  
 -bove me THAT'S JUST HOW I'LL GUARD OUR love; so love me, please love me —  
 And thou' I WONT SAY A WORD, You'll UN-der-stand I'll build A Dream Just for  
 Two And then I'll MAKE IT COME TRUE, IF IT'S THE VER-Y LAST THING I DO.

SLOWLY Ebm E/G# Bb7 Bb7+  
**I'LL BE SEEING YOU**  
 W: IRVING KAHAL ('38) VERSE  
 M: SAMMY FAIN  
 CATH-EDRAL BELLS WERE TOLL-ING, AND OUR HEARTS SANG  
 WAS IT THE SPELL OR PAR-IS, OR THE A-PRIL  
 1. Ebm 2. Eb 1 1 1 NG/Bb Aφ D7sus D7 D7+ D7 Gm Gm7  
 ON. DAWN? WHO KNOWS IF WE SHALL MEET A-GAIN.  
 Gm6 Gm Bb/F F7sus F7 Bb/D Fm7 Bb7  
 BUT WHEN THE MORN-ING CHIMES RING SWEET A - GAIN:

CHO. Eb G7 Fm C7 Fm C7 Fm Fm C7  
 I'll be see-ing you, in all the old fa-mil-iar plac-es that this heart of  
 in ex-'ry love-ly sum-mer's day, in ex-'ry-thing that's  
 mine em-brac-es all day thru: In that small ca-fe—the park a-  
 light and gay, I'll  
 cross the way, the chil-dren's ca-rou-sel, the chest-nut trees, the wish-ing well.  
 al-ways think of you that way I'll find you in the morn-ing sun; and when the night is  
 new, I'll be look-ing at the moon—but I'll be see-ing you! FINE

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# I'VE HEARD THAT SONG BEFORE

W.M.: SAMMY CAWN & LULE STYNE ('42)

MED. SLOW  $Gm^7$

VERSE

MU-SIC HELPS ME TO RE-MEM-BER. IT HELPS RE-MIND ME

OF THINGS BE-HIND ME. THO' I'M BETTER OFF FOR-GET-TING,

I TRY, IN VAIN, EACH TIME I HEAR THAT STRAIN. (SEGUE)

CHO.

IT SEEMS TO ME I'VE HEARD THAT SONG BE-FORE — IT'S FROM AN OLD FA-MIL-IAR SCORE —  
 WORD BE-CAUSE I'VE HEARD THAT SONG BE-FORE — THE NY-RIC SAID FOR-EV-ER — MORE

(SCORE) I KNOW IT WELL THAT MEL-O-DY — IT'S FUN-NY HOW A THEME

RE-CALLS A FA-VOR-ITE DREAM A DREAM THAT BROUGHT YOU SO CLOSE TO ME.

I KNOW EACH — MORE'S A MEM-O-RY — PLEASE HAVE THEM

PLAY IT A-GAIN AND I'LL RE-MEM-BER JUST WHEN I HEARD THAT LOV-LY SONG BE-FORE

# I'M IN THE MARKET FOR YOU

LYRIC: JOE Mc CARTHY (1930) MUSIC: JAMES HANLEY

MODER

VERSE

I MIGHT AS WELL CON-FESS IT, YOU'VE GOT ME IN YOUR SPELL.

AND YOU DON'T HAVE TO GUESS IT I KIND-A THINK YOU'RE SWELL.

DON'T WANNA SEE A DOC-TOR, BUT SOMEONE I MUST TELL.

**CHD**

I'll have to see my broker, Find out what he can do, 'Cause  
There won't be any jok-er, with mar-gin I'm all through; 'Cause  
I'm in the mar-ket for you-oo-oo. out-right it's  
true. You're go-ing up, up, up in my es-ti-ma-tion  
I want a thou-sand shares of your ca-reas-es too  
We'll count the hugs and kiss-es, When di-vi-denda are  
due, 'Cause I'm in the mar-ket for you.

# HAVE YOU EVER BEEN BLUE

WDS: GEO. BROWN (BILLY HILL) (1933) MUS: PETER DE ROSE

**MODERATO**

VERSE TWO OF A KIND, EV-RYWHERE I SEE, LOVERS IN THE MOONLIGHT, ROBINS IN A TREE.  
NOW THAT WE HAVE PARTED, WHAT AM I TO DO, BUT MAKE THIS PLEA TO YOU:  
HAVE YOU EV-ER BEEN LOVE-LY GIV-ING, HAVE YOU EV-ER BEEN TAKEN BACK IN YOUR HEART, HAVE YOU BY-ER LOVED HOW CAN I GO ON  
SOME-ONE LIV-ING JUST AS I LOVE YOU? CAN'T YOU SEE I'M SOR-RY FOR EACH MIS-TAKE IVE  
MADE - CAN'T YOU SEE I'VE CHANG'D BEAR CAN'T YOU SEE I'VE PAID - BE A LITTLE FOR -  
NOW THAT WE'RE A - PART - IF YOU KNOW WHAT I'VE BEEN THEN YOU WOULD KNOW WHY I ASK  
YOU: HAVE YOU EV-ER BEEN LOVE-LY, HAVE YOU EV-ER BEEN TAKEN BACK?

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(1934) **STARS FELL ON ALABAMA** W: MITCHELL PARISH M: FRANK PERKINS

(BALLAD) **VERSE**

Dm7 G7 C/E A7 Dm7 F/G G7

MOONLITE AND MAG-NOL-IA, STARLITE IN YOUR HAIR, ALL THE WORLD A DREAM COME

C C#0 Dm7 G7 C/E E7+ Am7 D7

TRUE: DID IT REALLY HAPPEN? WAS I REALLY THERE? WAS I REALLY THERE WITH

Dm7 G G7

YOU?

(SEGUE)

**CHORUS**

C Gmi A7 D9 G7+5 C C# F

WE LIVED OUR LIT-TLE DRA-MA, WE KISSED IN A REED OF WHITE. AND STARS FELL ON AL-A-

I CAN'T FOR-GET THE GLAM-OUR, YOUR EYES HEAD A TEND-ER LIGHT. AND " " " " " "

MY HEART BEAT LIKE A HAM-MER, MY ARMS WOUND A-ROUND YOU TIGHT. AND " " " " " "

G7 I C G7 II C Dm7 G7

-BA-MA LAST NIGHT. LAST NIGHT. (fine) I NEV-ER PLANNED, IN MY IM-A-GI-

" " " " " "

C C# Dm7 G7 C Dm7 G7

NA-TION, A SI-TU-A-TION SO HEAV-EX-LY: A FAIR-Y-LAND WHERE NO ONE ELSE COULD

Am An7 F#7 B7 E G7 Dsalfine

EN-TER, AND IN THE CRY-TER, JUST YOU AND ME, DEAR. (2ND END.)

**WE JUST COULDN'T SAY GOODBYE**

WORDS & MUSIC BY HARRY WOODS (1932)

**VERSE**

C Am Dm G7/B G7 C/E C

PEOPLE IN LOVE ARE FUN-NY: MIGHTY HARD TO EX-PLAIN.

WE JUST COULDN'T SAY GOODBYE - CONT.

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G7 C B7 Em  $\frac{B7}{D\#}$   $\frac{G7}{D}$

ONE MIN-UTE THEY QUAR-REL: THEN THEY'RE BACK TO GETHER A-GAIN.

F/C G7 C | C/E |  $\frac{B7}{D\#}$  B7 Em |  $\frac{B7}{D\#}$  Em

TAKE MY CASE, FOR IN-STANCE: WE HAD A LIT-TLE FUSS.

G/D D7 G E+ E7 Am7 D7 G C G7 9

LISTEN, LADIES AND GEN-TLEMEN:— HERE'S WHAT HAPPENED TO US.

CHD.

G/D Dm7 Em/G G9

We thought that love was o-ver, that we were real-ly through, I  
chair and then the so-fa, they broke right down and cried— The

C Gdim

said I did-n't love her, that we'd be-gin a-new — And  
cur-tains start-ed way-in' for us to come in-side — I

G Dm7 Em G7

you can all be-lieve me, We sure in-tend-ed to, — But we  
tell you con-fi-dent-ially, The tears were hard to hide, — And we

D7 G7 | 1. C Gdim | 2. C

just could-n't say good-bye. The bye. The

Gm7 C7 F C+ F

clock was strik-ing twelve o'-clock, It smiled on us be-low. With

Dm7 D7 G Fm G7

fold-ed hands it seemed to say, We'll miss you if you go. So

G Dm7 Em G9

I went back and kissed her and when I looked a-round, The

C Gdim

room was sing-in' love songs And danc-in' up and down. — And

G Dm7 Em G7

now we're both so hap-py, Be-cause at last we've found, That we

D7 G7 C

just could-n't say good-bye.



# WHEN YOUR LOVER HAS GONE

E. A. SWAN

(1931)

**VERSE**

FOR A-GES AND A-GES, THE PO-ETS AND SAGES OF LOVE, WONDROUS  
 LOVE, AL-WAYS SING. BUT ASK AN-Y LOVER, AND YOU'LL SOON DIS-  
 -LOV-ER THE HEARTACHES THAT RO-MANCE CAN BRING.

**CHD.**

WHEN YOU'RE A-LONE WHO CARES FOR STAR-LIT SKIES WHEN YOU'RE A-LONE THE MAG-IC MOON-LIGHT DIES  
 WHAT LONE-LY HOURS THE EVE-NING SHAD-OUS BRING WHAT LONE-LY HOURS WITH MEM-RIES UN-GER-ING

AT BREAK OF DAWN THERE IS NO SUN-RISE WHEN YOUR LOV-ER HAS GONE  
 LIKE FAD-ED FLOW'RS

**II**

LIFE CAN'T MEAN AN-Y-THING WHEN YOUR LOV-ER HAS GONE

**WHEN THE MOON COMES OVER THE MOUNTAIN**

W/ M KATE SMITH, HARRY WOODS & HOWARD JOHNSON  
 (KATE SMITH THEME SONG) 1931

**VERSE**

ALL BY MY-SELF AT  
 TWI-LIGHT, WATCHING THE DAY DE-PART. AND WITH THE FADING TWI-  
 -LIGHT, HAPPINESS FILLS MY HEART.

**CHD.**

WHEN THE MOON COMES  
 ONCE A-GAIN WE COMES  
 WHEN THE MOON COMES  
 F7

O-VER THE MOON-TAIN EY-RY BEAM BRINGS A DREAM DEAR OF YOU  
 STROLL NEAR THE MOON-TAIN TURN THAT ROSE COV-ERED VAL-LEY WE KNEW EACH  
 O-VER THE MOON-TAIN I'M A-LONE WITH MY MEM-RIES OF YOU (fine)

DAY IS GRAY AND DREAR-Y BUT THE NIGHT IS BRIGHT AND CHEER-Y

+5, D. See fine

TEMPO DI BLUES VERSE

**THE MEMPHIS BLUES** W.C. HANDY (1912) YOU WANT TO BE MY MAN, YOU GOT TO GIVE ME FORTY DOLLARS

DOWN. YOU WANT TO BE MY MAN YOU'LL GIVE ME FORTY DOLLARS DOWN. IF YOU DON'T

BE MY MAN YOUR BA-BY'S GONNA SHAKE THIS TOWN. MISTER CRUMP DON'T LOW NO

EASY RIDERS HERE. CRUMP DON'T LOW NO

EASY RIDERS HERE. WE DON'T CARE WHAT MISTER CRUMP DON'T LOW,

WE GONNA BAR'L HOUSE AN-Y-HOW. MISTER CRUMP DON'T LOW NO EASY RIDERS HERE.

**INTERLUDE**  
 INSTR.

I'M GOIN' DOWN THE RIVER, GOIN' DOWN TO THE RIVER, GONNA TAKE MY ROCKIN' CHAIR. MISS-ISS-SIPPI RIVER, MISS-ISS-IP-PI RIVER: SO DEEP AND WIDE. (EARLIEST WRITTEN JAZZ BREAK)

I'M GOIN' TO THE RIVER, GONNA TAKE MY ROCKIN' CHAIR. NOW I SAID THE MISS-ISS-IP-PI RIVER'S SO DEEP AND WIDE.

BLUES ON-ERTAKE ME, GONNA ROCK A-WAY FROM HERE.

OH, NOW THE MAN I LOVE: HE IS ON THE OTHER SIDE.

OTHER W.C. HANDY BLUES: ST. LOUIS BLUES & BEALE STREET BLUES

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# WAS IT A DREAM?

SAM COSLOW & LARRY SPIER (1928)

VALSE ANDANTE 3/4

VERSE I'M IN A TRANCE A BEAUTIFUL TRANCE, SINCE I FELL IN

LOVE WITH YOU. I CAN'T BE-LIEVE IT HAP-PEND AT

ALL. IT SEEMED TOO GOOD TO BE TRUE.

CHD.

Was it a dream? Was it a dream? We were a-lone, And you were in my arms last night, Was it a dream? Was it a dream? We made a vow be-neath the pale moon-light, I nev-er knew, I nev-er thought, Such bliss as this could fill me with a love di-vine; I'm a-fraid I'll wake and find, It was on-ly in my mind: Was it a dream, or are you real-ly mine!

## SERENADE IN THE NIGHT

SLOWLY

ORIG. SONG BY C.A. BIXIO & B. CHERUBINI (1934) ENGL. LYRICS & MUS. ADAPT. BY JIM KENNEDY

VERSE THERE'S A MELODY THAT PLAYS UP-ON MY HEART STRINGS, WHEN THE SPLENDOR OF THE SETTING SUN IS FADING. FROM THE

HILL, I HEAR A LOV-ER SER-EN-A-DING. AND TO-NITE IT COMES A-STEALING ONCE A-GAIN. JUST A

MELODY THAT COMES BUT TO RE-MIND ME THAT ONE NIGHT I SANG A LOVE SONG ALL IN VAIN.





**SIDE BY SIDE**

HARRY WOODS (1927)

**VERSE**

SEE THAT SUN IN THE MORNING, PEEKING ON-ER THE HILL. I'LL BET YOU'RE SURE IT

AL-WAYS HAS, AND SURE IT AL-WAYS WILL. THAT'S HOW I FEEL A-BOUT SOME-ONE, HOW

SOME-BO-DY FEELS A-BOUT ME. WE'RE SURE INE LOVE EACH OTH-ER: THAT'S THE WAY WE'LL AL-WAYS BE.

**CHO.**

Oh! we ain't got a bar-rel of mon-ey, May-be we're rag-ged and

Don't know what's comin' to-mor-row, May-be it's trou-ble and

fun-ny, But we'll trav-el a-long Sing-in' a song Side by Side

sor-row, the road, Shar-in' our load

Thru all kinds of weath-er What if the sky should fall Just as

long as we're to-gether, It does-n't mat-ter at all Then they've

all had their quarrels and part-ed We'll be the same as we start-ed Just

trav-'lin' a-long Sing-in' a song Side by Side



**THE WALTZ YOU SAVED FOR ME**

**WALZE MODERATO**

**VERSE** THIS WALTZ THAT YOU SAVED FOR ME, I'LL AL-WAYS

KEEP IN MY MEM-O-RY. THIS

WALTZ, THO' IT MEANS "GOOD-BYE," I'LL AL-WAYS

TREA-SURE EACH TEN-DER MEA-SURE.



THE WALTZ YOU SAVED FOR ME - CONT.

**CHO.**

EV-ER IN DREAMS WITH YOU I'LL SWAY DEAR TO THE WALTZ YOU SAVED FOR ME.  
 -BYE AND GENT-LELY SAY DEAR THAT IN ALL THE DAYS TO  
 EVER IN DREAMS WHEN I'M A WAY DEAR I HEAR THIS WEA-O-DY  
 WHIS-PER GOOD - BE, YOU WILL SOME-TIMES RE-MEM-  
 BER THE WALTZ YOU SAVED FOR ME.

**SISTER KATE** *TEMPO DI LAZZ*

A.J. PIRON (1919) **VERSE**

WENT TO A DANCE WITH MY SISTER KATE. EV-RY-ONE THERE SAID SHE  
 I LOOK'D AT KATE, SHE WAS IN A-TRANCE. AND THEN I KNEW IT WAS  
 DANCED SO GREAT. IN HER DANCE. I RE-AL-IZED A THING OR TWO, THEN I GOT WISE TO SOMETHING NEW.  
 ALL THE BOYS ARE GO-ING WILD, LUST OV-ER KAT-IE'S DAN-CING STYLE. I  
 WISH I COULD SHIM-MY LIKE MY SISTER KATE. SHE SHINERS LIKE THE CLELly ON A PLATE.  
 MY MAMMY WANTED TO KNOW, LAST NIGHT, WHY ALL THE BOYS TREAT SISTER KATE SO NICE.  
 EV-RY BOY IN OUR NEIGHBORHOOD KNOWS THAT SHE CAN SHIMMY AND IT'S UNDERSTOOD.  
 I KNOW I'M LATE, BUT I'LL BE UP-TO-DATE WHEN I CAN SHIMMY LIKE MY SISTER  
 KATE. I MEAN: SHIMMY LIKE MY SISTER KATE!

PIRON WAS A WELL-KNOWN JAZZ VIOLINIST & COMPOSER. (PLAYED WITH W.C. HANDY)

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# SOME OF THESE DAYS

SHELTON BROOKS  
(1922)

(SOPHIE TUCKER'S FAMOUS HIT)

**VERSE**

TWO SWEETHEARTS, IN A COUNTRY TOWN, THE NEIGHBORS SAY, LIVED HAPPILY THE WHOLE DAY LONG. UN-  
SAID "YOU KNOW IT'S TRUE I LOVE YOU BEST OF ALL. AND YET IT'S BEST THAT WE SHOULD

-TIL ONE DAY HE TOLD HER HE MUST GO A-WAY. SHE WONDER'D THEN WHAT COULD BE WRONG. HE

**2. PART.** JUST AS HE WENT AWAY, THEY HEARD HIS SWEETHEART SAY, THO' IT MOST BROKE HER HEART:

Some of these days, — you'll miss me hon-ey. — Some of these days, — you'll feel so  
lonely. — You'll miss my hug-g-in, — You'll miss my kiss-ing, — you'll miss me, hon-ey,  
when you go a-way. I feel so lone-ly, just for you on-ly. For you know,  
hon-ey, you've had your way. And when you leave me, I know 'twill grieve me. —  
— you'll miss your lit-tle ba-by, yes, some of these days. —

# SOMEBODY ELSE IS TAKING MY PLACE

WDS & MUSIC BY DICK HOWARD, BOB ELLSWORTH and RUSS MORGAN  
(1937)

**SLOWLY**

**VERSE** SWEET WAS THE START OF THE STO - RY OF LOVE WITH AN UN - HAP - PY

END. WE HAD A MO - MENT OF GLO - RY, AND

NOW YOU'RE NOT EV - EN A FRIEND. FOR:

(SEGUE)

CHD.

SOMEBODY ELSE... CONT.

Some-bo-dy else care is ta-king my place, some-bo-dy lit-tle you care for vouts that you made, lit-tle you  
 else now shares your am-brace. while I am try-ing care how much I have paid. My heart is ach-ing,  
 to keep from cry-ing, you go a-round with a smile on your face.  
 my heart is  
 break-ing for some-bo-dy's ta-king my place. FINE

PUT ON YOUR OLD GREY BONNET m/PERCY WENRICH w/SAM MURPHY ~1909~

VERSE

ON THE OLD FARM HOUSE VE-RAN-DAH, THERE SAT SILAS AND MI-RAN-DA, THINKING OF THE "DEARIE, DON'T BE WEARY, YOU WERE ALWAYS BRIGHT AND CHEERY, BUT A TEAR, DEAR, OL'MAN'S DIM EYES BRIGHTEN'D AND HIS STERN OLD HEART IT LIGHTEN'D, AS HE TURNED TO  
 DAYS GONE BY. SAID HE: "EYE." SAID SHE: THEY'RE TEARS OF GLADNESS SI-LAS. THEY'RE NOT TEARS OF SAD-NESS. IT IS FIF-TY YEARS TO DAY THAT WE WERE WED." THEN THE SAID:

(b) CHD.

Put on your old grey bon-net with the blue rib-bon on it, While I hitch old Dob-bin to the shay,  
 And through the fields of clo-ver, We'll drive up to Do-ver on our gold-en Wed-ding day.



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( '22 ) **SOMEBODY STOLE MY GAL** LEO WOOD

**VERSE**

EEB BUT I'M LONESOME, LONESOME AND BLUE. I'VE FOUND OUT SOMETHING

I NEVER KNEW. I KNOW NOW WHAT IT MEANS TO BE SAD. FOR I'VE LOST THE BEST GAL

I EV-ER HAD. SHE ON-LY LEFT YES-TER DAY. SOMEBOD-Y STOLE HER A-WAY.

(BASS)

**CHD.**

(IN TWO)

Some-bod-y stole my gal Some-bod-ys get-ting  
 The kiss-es I loved so

stole my pal Some-bod-y came and took her a-way  
 1. She did-n't e-ven say she was leav-in',  
 2. know And Gee! I know that she would come to  
 me If she could see Her bro-ken heart-ed  
 lone-some pal Some-bod-y stole my gal.



**MY HEART STOOD STILL**

W: LDRENZ HART (1921) M: RICHARD RODGERS

(WITH A LILT) SLOWLY

I LAUGHED AT SWEETHEARTS

I MET AT SCHOOLS. ALL IN-DIS-CREET HEARTS SEEM'D RO-MAN-TIC

FOOLS. A HOUSE IN ICELAND WAS MY HEART'S DO-MAIN. I

SAW YOUR EYES: NOW CAS-TLES RISE IN SPAIN.

CHO.

MY HEART STOOD STILL - CONT.

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I TOOK ONE LOOK AT YOU THATS ALL I MEANT TO DO AND THEN MY HEART STOOD  
 MY FEET COULD STEP AND WALK MY KIPS COULD MOVE AND TALK AND YET MY  
 I MEY-ER LIVED AT ALL UN-TIL THE

STILL (fin) STILL THOUGH NOT A SIN-GLE WORD WAS SP-oken, I COULD TELL YOU KNEW  
 THAT UN-FERT CLASP OF HANDS TOLD ME SO WELL YOU KNEW (TO TOP) THRILL OF THAT

MO-MENT WHEN MY HEART STOOD STILL.

RUSSIAN LULLABY

IRVING BERLIN (1927)

VERSE

WHERE THE DREAM-Y VOL-GA FLOWS,  
 THERE'S A LONELY RUSSIAN ROSE,  
 GAZING TEN-DER-LY  
 DOWN UP-ON HER KNEE, WHERE A BA-BY'S BROWN EYES GLISTEN. LISTEN:

CHO.

EV-ERY NIGHT you'll hear her CROON A RUSS-IAN LULL-A-BY.  
 JUST A lit-tle PAIN-TIVE TUNE WHEN BA-BY STARTS TO CRY. Rock-A-  
 -BYE, my BA-BY. Some-where there MAY BE A LAND THATS Free for  
 YOU AND me And A RUSS-IAN LULL-A-BY.



# SINGIN' THE BLUES

WORDS: SAM LEWIS  
and LOE YOUNG

(1920)

MUSIC: CON CONRAD  
and C. RUSSEL ROBINSON

**VERSE**

OH DADDY, I'VE BEEN WEEP-IN', JUST LIKE A WIL-LOW TREE,  
 WITH-OUT A WINK OF SLEEP-IN'. WHERE IS YOUR SYM-PA-  
 -THY? ALL IS BLACK 'ROUND THE SHACK, SINCE YOU SAID GOODBYE TO ME.

**CHO.**

OH I'M JUST SINGIN' THE BLUES TILL MY DA-DY COMES HOME.  
 THE MEAN-EST FEELIN' PURSUES SINCE HE LEFT ME A-LONE.  
 FOR EV-'RY BLUE STRAIN PUTS NEW PAIN RIGHT INTO MY HEART, AND I JUST  
 SIGH AT THAT CRY-IN' PART. IT  
 SURE GETS YOUR NERVES WHEN YOU HEAR YOURSELF MOAN. IF I GOT  
 ALL I DE-SERVE I WOULDN'T BE HERE ALL A-LONE. I WOULDN'T WATCH ALL  
 NIGHT, AND SIT BY THE WINDOW WITH A CAN-DEE LIGHT. SINGIN' THE BLUES,  
 TILL MY DADDY COMES HOME.



(FEATURED BY RUSS MORGAN)

# TWELFTH STREET RAG

WORDS BY ANDY RAZAF (1914) MUSIC BY EDDY BOWMAN

MDD  $\text{E}_0$

VERSE DOWN IN KANSAS CITY SOMEONE WROTE A PRETTY DITTY: A MEL-DY FOR ALL THE WORLD TO KNOW. SOOTHING TO THE WEARY EAR, A REMEDY FOR EVERY TEAR, QUICK TO PUT SOME GINGER IN YOUR FEET. JOY TO EACH ROMANCER AND BE-LIGHT OF EVERY DANCER AND LUCK-Y TO THE LEADER OF THE BAND.

FULL OF CLINGY, SWINGY, SINGY HAR-MO-NY THAT CLING TO ME: FROM THE START, IT NEVER LET ME GO.

SOME TREAT! SWEET HEAT! THAT'S THE TUNE THEY CALL THE "12TH STREET"

IN A BALLROOM OR A SHOW AND ON-ER AN-Y RA-DI-O, BET YOUR BOOTS THAT IT WILL GET A HAND.

YOU CAN BRAG, IT'S IN THE BAG WHEN THEY PLAY THAT "12TH STREET

RAG." OH, YOU OLE MU-SIC 12TH STREET RAG HAVE PI-TY. WON'T YOU LET ME BE. AT THE MOMENT WHEN I'VE WORK TO DO. MAN WHO WROTE YOU KNEW NO SYM-PA-THY:

GO BACK TO KAN-SAS CI-TY, AND STOP TRAIL-ING ME. I CAN'T SHAKE YOU.

YOU WON'T LEAVE, AND I CAN'T MAKE YOU. I HOPE YOU GET HIS GOAT, TOO,

LIKE YOU WOR-RY ME. I'M SWING BENT, MY BRAIN IS 'SENT ON A

JAG, WHEN I HEAR THAT 12TH STREET RAG!

RAZAF WROTE LYRICS FOR AUNT MISBEHAVIN, HONEYSUCKLE ROSE, and other "FATS" WALLER STANDARDS.

# IN THE CHAPEL IN THE MOONLIGHT

W&M: BILLY HILL (1936)

MED. SLOW

VERSE

Am C7 F F#Ab C/G E 7

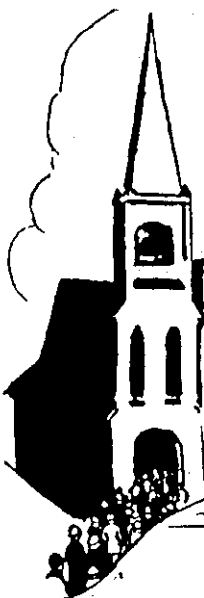
THERE'S A LITTLE OLD CHURCH THAT'S COVERED WITH MOSS, WHERE I HELD YOUR HAND, TENDER-LY. I

Am Am7/G F#0 Aø D7 D7/E# G7

OFT-EN GO THERE TO GAZE AT THE CROSS, AND DREAM THAT YOU'LL COME BACK TO ME.

CHO.

How I'd love to hear the or-gan IN THE CHAPEL IN THE MOON-LIGHT  
 while we're strol-ing down the aisle that the love-light in your eyes Where roses en-twine How I'd love to hear you  
 For-ever will shine Till the ro-ses turn to ash-es Till the  
 or-gan turns to rust If you nev-er come I'll still be there Till the moon-light turns to  
 dust. How I'd love to hear the cho-ir IN THE CHAPEL IN THE MOON-LIGHT  
 As they sing 'Oh! Promise Me! For-ev-er be mine.



# SOMEONE TO WATCH OVER ME

W: IRA GERSHWIN (1926) M: GED. GERSHWIN

BALLAD (FROM "OH, KAY") FEMALE VOCAL

VERSE

There's a saying, old, says that love is blind. Still we're often told, "Seek and  
 looking ev-ry-where, haven't found him yet. He's the big af-fair I can-  
 ye shall find." So I'm going to seek a certain lad I've had in mind.  
 -not for-get. On-ly man I ev-er think of with re-  
 -sret. I'd like to add his in-i-tial to my  
 mon-o-gram. Tell me, where is the shepherd for  
 this lost lamb?  
 (SEGUE FOR CHORUS)



## HOME IN PASADENA

BY HARVEY WARREN  
 BY CHARLES LESLIE 1923

VERSE

OH — YOU RAILWAY STAT-ION OH! — YOU PULL-N-TN. TRAIN  
 WHEN — THE SUN-SHINE DOZ-ES AT — THE TWI-LIGHTS CALL

HERE'S — MY RES-ER-VA-TION FOR — MY DES-TI — NA — TION FAC —  
 MID — THE FRAG-RANT ROS-ES I'LL — BE STRIK-ING POS — ES WITH —

BE-YOND THE WEST-ERN PLAIN — TO SEE MY —  
 MY LOV-ING "ALL IN ALL" — BE-SIDE MY

CHORUS

1) HANG IN PAS-A-DE-NA HOWE WHOSE GARD IS GREEN-ER WHOSE HAN-DEY  
 2) BE A HOME SWEET HOM-ER THERE I'LL SET-TLE

BEE'S HUM WAX-O-DIGS AND ORANGE TREES SCENT THE BREEZE — IN GON-NA

CODA

DOWN BE-NEATH THE PALMS — IN SWEE-NEE'S ARMS — IN PAS-A-  
 -DE — NA TOWN —

## DOWN IN BORNEO ISLE

WORDS & MUSIC BY HENRY CREMER (1917)  
 U. TURNER LAYTON

ALLEGRETTO

FAR A-WAY IN JUN-GLE LAND, JUN-GLE, JUN-GLE, JUN-GLE LAND,

WHERE THEY PLAY UP ON THE SAND, JUN-GLE, JUN-GLE, JUN-GLE SAND,

IN THE EVE-NING WHEN THE DAY — IS COOL-ER, EV-RY BO - DY DOES THE BOO - LA-BOO-LA.

AND THEY SAY THAT MOY-KEY BAND TUM-BLES, STUM-BLES, AS THEY BUN-GLE THRO THE JUN-GLE.

CHORUS

# DOWN IN BORNEO ISLE (CONTINUED)

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Down in Bor-ne-o, down in Bor-ne-o, down in Bor-ne-o Isle, I love to see those  
 wild men dan-ling a-round, and those real wild wo-men in swim-min'. Down in Bor-ne-o,  
 where I want to go, all they wear is a smile; and ev-ry eve-ning when the  
 lights are low oh!  
 mu-sic slow, down in Bor-ne-o Isle.

VERSE

(1918)

## RINGTAIL BLUES

WORDS & MUSIC BY J. RUSSEL ROBINSON & SPENCER WILLIAMS

MODERATO

(VERSE 1) WAY DOWN IN JUN-GLE LAND WHERE CO-COA-NUTS ARE GROW-IN' ON NEXT TUES-DAY NIGHT, THE  
 (VERSE 2) YOU MAY OR 1. BAND WHICH PLAYS UP-ON THESE RARE OC-CAS-IONS, YOU CAN ON-LY BE AD-  
 2. LAND'S SURF PROUD OF THIS STYLE OF SYN-CO-PA-TION; JUST THE SAME YOU'RE GOIN' TO  
 1. AN-1-MALS ARE GO-IN' IF THE MOON SHINES BRIGHT THEY'LL MAKE AN AN-FUL SLOW-IN, BE PRE-PARED FOR THE COM-IN' AND THE  
 2. CRAVE THAT MOD-U-LA-TION, GET YOUR TRUNK ALL PACKED WITH-OUT PRO-CRAS-TI-NA-TION, HEAR THE HOONS ALL A-HOO-IN' AND A-  
 3. ALL THE MON-KEY NA-TION, AND AL-  
 HUM-MIN' OF THE STRUM-MIN' JAZZ-IN' YOU MAY THINK IT FUN-NY, BUT IT COSTS NO MON-KEY TO HAVE ONE  
 -TOOT-IN' AN SA-LUT-IN'. JUN-GLE THO' YOU DON'T BE-LIEVE IT, YOU WILL NEV-ER LEAVE IT ONCE YOU HAVE  
 WON-DROUS TIME. JUST SEE THAT BIG BA-BOON, CROON-IN' A TUNE, COMB-IN' HIS HAIR BY THE LIGHT OF THE MOON,  
 HEARD THEM PLAY. THERE GOES THAT BIG BA-BOON, CROON-IN' HIS TUNE, SEE 'EM ALL SHAKE BY THE LIGHT OF THE MOON,  
 CHORUS  
 RING-TAIL MAN, LEAD-IN THE BAND, SHAKE IT UP WHILE YOU CAN. OH SUCH MOD-U-LA-  
 AIN'T NO BLUFF, LOOKS KIN-DA ROUGH, WATCH-IN' 'EM STRUT THEIR STUFF. ALL THE POP-U-LA-  
 -TION THE RING-TAIL MON-KEY PLAYED SO HOLLY-TONK-Y, THE "RANG-A-TANG" HE LOST HIS SHOES!  
 -TION IS GO-IN' CRA-ZY

2.  
 G7 C  
 RECORDED BY WILBUR SWENERTZ  
 ON COLUMBIA A-2282  
 A-BOU THE RING-TAIL BLUES.



# MONKEY GLANDS

WORDS BY MARSH ADAIR (1924) MUSIC BY SPENCER ADAIR

Two thou - - sand years a - go, your his -  
 he was a lov - in' sheik. new wives

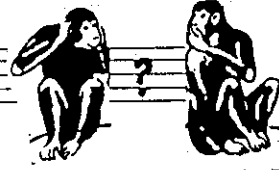
tor - y will show, he'd get each week. King Solomon had eight hundred  
 and if he were back here to -

wives: big, fat, short, and tall, and evry size.  
 - day,

here, by gosh, is what you'd hear him say: Monkey glands,  
 turn back the years,

they thrill you. Monkey glands they fill you full of pep. and you can't help but  
 you're getting young i - deas.

slow your or - i - gin - al - i - ty.



**CODA**  
 1. Uncle Zeb at eighty-three, struts his stuff successfully, since he  
 2. Once you had the room - a - tiz. Now you think of monkey biz, since you

Took those monkey, unkey - bunky doegone monkey glands. glands.  
 \*(both lines)

MODERATO WITH MOTION



**MY TIME IS YOUR TIME**  
 W: ERIC LITTLE (1924) M: LEO DANCE

It's dancin' time. when we be - gin. The clock says ten. Won't you say when?

**THE TIME IS RIGHT.** I THINK WE MIGHT JUST CHANCE IT AND DANCE IT  
**A-WAY TO - NIGHT.** MY TIME ON STEPS IS AND YOUR TIME. YOUR TIME OLD STEPS  
**IS AND MY TIME.** WE JUST SEEM TO SYNCHRONIZE AND  
**SYM-PA-THIZE.** WE'RE HAR-MON - I - ZING.  
**CODA** NEW STEPS. THERE'S NO TIME LIKE OUR TIME, AND  
**NO ONE LIKE YOU.**

Chords: D7, Gm, C7, Fm, Fm7, Ab/Eb, Abm, Bb7, Bb7+, Eb, Fm7, Bb7, Fm7, Bb7, Fm7, Bb7, Bb7/F, Bb7, Eb, Eb7, F7/C, F7, Eb/bb, Eb, C7, Fm7, Abm6, Bb7, Eb, Abm6, Eb

**MONA LISA** *SLOWLY*  
**JAY LIVINGSTON (1949) (EVEN 5's)** IN A VIL-LA, IN A LITTLE OLD I-TAL-IAN TOWN,  
**F7 RAY EVANS** LIVES A GIRL WHOSE BEAUTY SHAVES THE ROSE. MANY YEARN TO LOVE HER BUT THEIR HOPES ALL TUMBLE DOWN.  
**WHAT DOES SHE WANT? NO ONE KNOWS! MONA** LISA, MONA LISA, MEN HAVE NAMED YOU. YOU'RE SO  
**SMILE TO TEMPT A LOVER, MONA** LI-SA, OR IS  
**LIKE THE LADY WITH THE MYSTIC SMILE. IS IT ONLY 'CAUSE YOU'RE LONELY, THEY HAVE BLAMED YOU FOR THAT**  
**CODA**  
**MO-NA LISA STRANGENESS IN YOUR SMILE? DO YOU** HEART? MANY DREAMS HAVE BEEN BROUGHT TO YOUR  
**DOOR STEP. THEY JUST LIE THERE, AND THEY DIE THERE. ARE YOU WARM, ARE YOU REAL, MO-NA**  
**LI-SA? OR JUST A COLD AND LONELY LOVE-LY WORK OF ART?** **PARAMOUNT PICTURE "CAPTAIN CARRY, U.S.A." STARRING ALAN LADD**

Chords: Bb, Gm, F#o, Gm, Gm, Gm7, F, Eb, Eo, Bb/F, Cm7, F7, Bb7, Eb, Eb/bb, Ab/Eb, Eb, Eb, Eb, Cm7, Fm7/Bb7, Fm, Bb7, Fm, Ab, Abm, Ab, Ab, Eb, Ab, Bb7/b, Bb7, Eb

# ALEXANDER'S RAGTIME BAND

-1911-

IRVING BERLIN

VERSE

C C7 F Dmi G7

OH, MA HON-ey OH, MA HON-ey Bet-ter Hur-ry And lets me - AN - der,  
OH, MA HON-ey OH, MA HON-ey LET ME TAKE YOU TO AL-EX - AN - der's

C D7 G7

Aint you GO-IN, Aint you GO-IN, To the lead-er MAN, rag-yed man-ter man?

C C7 F C G7 C C7

Grand Stand Brass band Aint you COM-IN' A-look? come ON AND

CHORUS F C7

HEAR - come ON AND HEAR AL-EX - AN - DER'S RAG - TIME BAND come ON AND  
- come COME ON A - look LET ME TAKE YOU TO THE BAND UP TO THE

Bb

HEAR - come ON AND HEAR IT'S THE BEST BAND IN THE LAND THEY CAN  
MAN UP TO THE MAN WHO'S THE LEAD - ER OF THE

F

PLAY A - BU - GLE CALL LIKE YOU NEVER HEARD BE - FORE SO NAT - UR - AL THAT YOU

C C7 G7 C C7

WANT TO GO TO WAR THAT'S JUST THE BEST - EST BAND WHAT AM HON - EX KAMB, COM - ON A

Bb F7 Bb F

BAND And if you WANT TO HEAR the SWA - GEE RU - or played in rag - time come ON &

F F# C7 F

HEAR AL - EX - AN - DER'S RAG TIME BAND

# UNDECIDED

Lyrics: SID ROBIN (1934)  
Music: Charlie Shavers

Verse C Ab

It seems that you keep slow-ly DRIVING ME CRA-ZY  
my MINDS GONE BAD, I FEEL THAT EV-'RY THING HA-ZY

D7 Ab Dm7 Ic Dm G7 Ic C#dim

I CAN'T MAKE HEAD OR TAIL OUT OF YOU  
DON'T KNOW EX - ACT - LY JUST WHAT TO DO

**[CHORUS]**

Dm7 G13 C F9

1) FIRST YOU SAY YOU DO AND THEN YOU DON'T, AND THEN YOU SAY YOU WILL AND THEN YOU WON'T YOU'RE  
 2) NOW YOU WANT TO PLAY AND THEN IT'S NO, AND WHEN YOU SAY YOU'LL STAY THAT'S WHEN YOU GO YOU'RE  
 3) IF YOU'VE GOT A HEART AND IF YOUR KIND THEN DON'T KEEP US A-PART MAKE UP YOUR MIND YOU'RE

D7 IC Ab9 G7 LAST Dm7 C

UN-DE-CI-DED NOW, So WHAT ARE YOU GOV-NA DO \_\_\_\_\_ DO \_\_\_\_\_ (fine) I'VE BEEN

C7 F

SIT-TING ON A FENCE AND IT DOES-N'T MAKE MUCH SENSE 'CAUSE YOU KEEP ME IN SUS-PENSE AND YOU KNOW IT - THEN YOU

D7 G7 G7+5 D.S.

Prom-ISE TO RE-TURN, WHEN YOU DON'T I REAL-LY BORN, WELL I GUESS I'LL NEVER LEARN, AND I SHOW IT *afina*

**CHAIN GANG** (MED. SINGING) (SING ALL VERSES)

Fm Fm7 Eb Do Db7 C7

SOL QUASHA & HERB YAKUS (1955)

1. I KNOW JUST WHERE I WENT WRONG, —
2. LATE ONE NIGHT I STOLE SOME DOUGH. SHE
3. ONE FINE DAY THEY'LL SET ME FREE. —

Fm Fm7 Eb Do Db7 C7 Fm C7 Fm Fm Db7 Fm

WO-MAN SINGS A SWEET LOVE SONG. WANTED MON-ey, WANTED HONEY;  
 TOOK IT ALL AND LET ME GO. — CAUGHT ME STRANDED, GOT ME BRANDED;  
 FIND A GAL WHO TAKES TO ME. — WON'T BE LONE-Ly, LOVE ME ON-Ly:

Cm7 Fm CHD Fm Fm7 Eb Dø Db

CHAIN GANG. BS 8L THEY PUT ME ON A CHAIN GANG, CHAIN GANG, CHAIN GANG.

Fm C7 Eb Fm Db7 C7 C7/E Fm Fm7 Eb

WORKIN' ON A CHAIN GANG WITH NO PAY. — THEY PUT ME ON A CHAIN GANG,

Dø Db Fm7 C7 Ab C7 Fm 1. Db7 C7+ Fm C7+ 2. Db7 C7+ Fm

CHAIN GANG CHAIN GANG. SWEATIN' ON THE CHAIN GANG EV-'RY DAY. EV-'RY DAY. —

**WITH YOU** *MODERATO*

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

I COULD FIND THE ROAD TO HAP-PI-NESS

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

WITH YOU CLOSE TO ME DEAR. I COULD TURN A FAILURE

F<sup>m</sup>7 B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>/G

TO suc-CESS, IF YOU ALWAYS WERE NEAR.

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

I COULD MAKE MY DREAMS COME TRUE, BUT IT WILL DEPEND ON

B<sup>b</sup>7 [8] CHO. E<sup>b</sup>

YOU. WITH YOU, A SUNNY DAY. WITH-  
WITH YOU, A HAPPY SONG. WITH-



IRVING BERLIN

E<sup>b</sup> G<sup>b</sup> B<sup>b</sup>/F B<sup>b</sup>9 F<sup>m</sup> E+ A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7

- OUT YOU, CLOUDS IN THE SKY. WITH YOU, MY LUCK WILL STAY. WITH-OUT YOU, FORTUNE WILL FLY.  
- OUT YOU, CASTLES THAT FALL. WITH YOU, I CAN'T GO WRONG. WITH-

C<sup>m</sup>/G G<sup>7</sup> C<sup>m</sup> C<sup>7</sup> F<sup>m</sup> F<sup>m</sup>7 B<sup>b</sup>7

WITH YOU, I'LL NEVER STOP, UN-TIL I'VE REACH'D THE TOP. WITHOUT YOU, I WILL NEVER GET

E<sup>b</sup> E<sup>o</sup> B<sup>b</sup>/F B<sup>b</sup>7 B<sup>b</sup>7 CODA B<sup>b</sup>7 F<sup>m</sup> C/G / A<sup>b</sup> C/G F<sup>m</sup>

BY. -OUT YOU, CHANCES ARE SMALL. WITH YOU, MY

F<sup>m</sup>/A<sup>b</sup> A<sup>o</sup> E<sup>b</sup>/B<sup>b</sup> D<sup>b</sup>7 C<sup>7</sup> C<sup>7</sup> C<sup>7</sup> F<sup>m</sup> F<sup>o</sup> B<sup>b</sup>7 E<sup>b</sup>

BANDER'S UNFURLED, RIGHT THERE ON TOP OF THE WORLD. WITHOUT YOU, I'M JUST NOTHING AT ALL.

**MY COAL BLACK LADY** (♯) *(♩ = 5.3)*

WEM BY W.T. JEFFERSON (1896) I'VE GOT A COAL BLACK LADY AND SHE IS MY LITTLE BABY, AND I

REVISED/ADAPTED BY ANN CHARLERS

G D<sup>7</sup> G

LOVE HER. YES I DO! SHE SAYS SHE IS MY HONEY AND SHE HAS NO USE FOR MONEY, AND TO

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

HER I'LL BE TRUE. THERE AIN'T NO OTHER FELLA WHO CAN HOPE TO CUT A FIGURE WITH THIS

E7/G# E7 E7 A7 D G

LA-DY FRIEND OF MINE. WHEN WE START A-WALKIN', WE ULST SET 'EM ALL A-TALKIN'. WE ARE

D7 G CHO. A7/E A7 D7 G

WINNERS EV-RY TIME. MY COAL BLACK LA-DY, SHE IS MY BA-BY, BUT SHE'S A LA-DY.

Em7 A7 1. D7 G

YOU CANNOT BLAME ME. NO, NO, NO! 'CAUSE I LOVE HER SO, SO, SO! HER COLOR'S

2. D7 G G/B C D7 G D7 G 7

WITH MY COAL BLACK LA - DY.

# ALL DAY LONG

LYRIC: MARIE TALLY (1924) MUSIC: LINDSAY McPHAIL

MOD<sup>to</sup> SING BOTH VERSES

F Gm C7 Gm Am Gm G7 C7 F Gm

MISTER ROBIN, PERT AND GAY, MET A MISS NAMED MERRI. SHE LIVED JUST ONE

REDDI ROBIN, RIGHT A-WAY, SANG A SONG TO MERRI: "MARRY ME, WHAT

C7 Gm Gm C7 F / 1/6 NC F C7/G F/A C7/G

TREE A WAY, AND FLIRTED OH SO VE-RY! "CHEER-I-O RED-DI, CHEER UP, CHEER-I"

DO YOU SAY? I LOVE YOU OH SO VE-RY! " " " MER-RI, " " " "

INTERLUDE 1. F TO VERSE 2. C7 F NC

F/A D7 Gm C7 F / F C7 C7

ALL DAY LONG: "RED-DI, RED-DI," "MER-RI, MER-RI."

CHO. F7 Bb D7 G7 / C7 NC F7

EAR-LY ON A SUN-NI MORN, HE TWINED A NEST WITH MERRI. MISTER AND MISSUS

Bb D7 G7 G7 C7 F C7

RED-DI RED ROBIN, PRE-PAR-ING OH SO VE-RY: (WHISTLE)

F Gm C7 F F C7 F Gm C7 F

ALL DAY LONG: MERRY, MERRY. (WHISTLE) ALL DAY LONG: MERRY, MERRY,

Gm7 C7 F Gm7 F

CHEER - 1 - 0.

NOTE: INTERLUDE MAY BE USED AS INTRO. (TAKE 1ST ENDING)

# LET US CHEER THE WEARY TRAVELLER

TRAD. — ARR. BY W.C. HANDY IN 1926

**SLOWLY** [VERSE]

SOME TIMES I FEEL DIS-COUR-AGED. I THINK MY WORK IN VAIN. AND —  
 THEN THE HO-LY SPIR-IT RE-VIVES MY SOUL A-GAIN. — LET US  
**CHO. C** CHEER THE WEAR-Y TRAV-EL-LER, CHEER THE WEAR-Y TRAV-EL-LER. LET US  
 CHEER THE WEAR-Y TRA-VEL-LER, A - LONG THE HEA-VEN-LY ROAD.

INTRODUCED IN 1940 AS "CONCERTO FOR COOTIE" — INSTRUMENTAL FOR COOTIE WILLIAMS

# DO NOTHIN' TILL YOU HEAR FROM ME

MUSIC: D. BELLINGTON  
 LYRIC: BOB RUSSELL (1943)

**VERSE** SOME-ONE TOLD SOME-ONE AND SOME-ONE TOLD YOU BUT THEY WOULDN'T HURT YOU NOT MUCH

SINCE EV-RY-ONE SPREADS THE STO-RY WITH HIS OWN LIT-TLE PER-SON-AL TOUCH

**CHORUS** DO NOTH-ING TILL YOU HEAR FROM ME PAY NO AT-TEN-TION TO WHAT'S SAID  
 SOME KISS MAY CHOU-D MY MEM-O-RY AT LEAST ON-SID-ER OUR RO-MANCE  
 AND OTH-ER ARMS MAY HOLD A THRILL

WHY PEOP-LE TEAR THE SEAM OF AN-Y-ONE'S DREAM IS O-VER MY HEAD  
 IF YOU CHOU-D TAKE THE WORD OF OTH-ERS YOU'VE HEARD I HAVE-N'T A CHANCE  
 BUT PLEASE DO NOTH-ING TILL YOU HEAR IT FROM ME AND YOU NEU-ER WILL (fine)

**BRIDGE** TRUE I'VE BEEN SEEN WITH SOME-ONE NEW — BUT DOES THAT MEAN THAT I'M UN-TRUE WHEN NEER A —

PART THE WORDS IN MY HEART RE-VEAL HOW I FEEL A-BOUT YOU

(MALE VOCAL)

# I'M A GREAT BIG BABY

W: ANDY RAZAF (1974) M: EUBIE BLAKE  
 (BROADLY IN 2)  $\text{♩} = 72$



2/2  $\text{Bbm}^7/\text{Db}$  C7 Fm Fm7

WHY SHOULD I STAY ON THE SHELF?

Bb7 Eb

I'VE BEEN UN-PAIR TO MY - SELF.

D $\phi$  G7 Cm F7 Bb9 Bb7 (♩=1)

FALSE PRIDE NEVER GOT ME A THING. SO I'M THROWING MY HAT IN THE RING. I'M A

SWINGS 4 (♩=144) Fm7 Bb7 Fm7 Bb7 Eb Fm7 Bb7 Fm7 Bb7

GREAT BIG BA-BY CRAVIN' FOR A LITTLE LOVE. KIND-A HEAVY, MAYBE, YET

Fm7 Bb7 Eb Bbm7/Eb7 [A] Ab Abm

I KNOW HOW TO LOVE A DOVE. NOW, I'VE GOT LIPS, AND I'VE GOT ARMS.

Eb C7 F7 3

GOT A HEART AND LOTS OF CHARMS. WON'T SOME LULIET STEP UP? I DARE YOU.

Bb7 [B] Fm7 Bb7 Fm7 Bb7

NOW, DON'T LET MY SIZE SCARE YOU. I'M A GREAT BIG BABY, WHO WANTS TO BE YOUR HONEY LAMB.

Eb Bbm7 Eb7 Bbm7 Eb7

THERE'D BE A RUSH TO CLAIM ME, IF YOU KNEW HOW SWEET I AM.

Ab Bbm7 Eb7 Ab [C] Ab Abm Eb

WHY SHOULD GIRLS AP-PROACH, WITH CAUTION, SUCH AN EX-TRA

C7 Fm7 Bb7 Fm7 Bb7

SPE-CIAL POR-TION. I'M A GREAT BIG BA-BY! I'M A GREAT BIG BABY! JUST A

F7 Fm7/Bb Eb Ab9 Eb6

GREAT BIG BA-BY, CRA-VING FOR A LIT-TLE LOVE.



# YOU'RE WONDERFUL

WBS: JAY LIVINGSTON & RAY EVANS  
 MUS: VICTOR YOUNG (1949)

Chords: Eb Cm  
 Lyrics: I BLESS MY LUCK, OH

Chords: Fm Cm7/Bb Bb7-9 Cm Eb F7-9 Fm7/Bb  
 Lyrics: YES, MY LUCK HAS BROUGHT ME LOVE TO SHOUT A-BOUT: LOVE THERE IS NO

Chords: Fm7/Bb Bb7-9 Eb CHO. Eb Eb/G Gb0  
 Lyrics: DOUBT A-BOUT. YOU'RE WON- DER- FUL! YOU'RE ALL THAT I'VE YEARNED FOR, THE FLAME THAT I'VE BURN'D FOR, YOU'RE YOU COM- PLETE THE GLOW THAT WAS MISSING IN CAS-U-AL KISSING: THE

Chords: Fm7 Bb7 Bb7/Ab Eb/G Fm7/Bb7 Bb7 Cm Cm7/Bb  
 Lyrics: BY BLOW THAT COMES TO STAY. WON- DER - FUL TO

Chords: Ab Abm Cm7/Bb7 Bb7 Bb7/Ab Eb/G  
 Lyrics: NOW, MY SWEET, WE'RE

Chords: Ab Abm Cm7/Bb7 Bb7 Bb7/Ab Eb/G  
 Lyrics: BE ON A CREST WITH THIS LOVE WE'VE BEEN BLESS'D WITH. IT WARMS OUR WHIRLING, WE'RE REELING. WE'VE FOUND A NEW FEELING. IT'S EV-ERY DAY.

Chords: Fm7/Bb7 Bb7+ D.S. al f  
 Lyrics: ON PAGE 163 OF THIS COLLECTION, -WILL BE FOUND AN EARLY VICTOR YOUNG SONG: "SWEET SUE" (1928) -

Chords: Fm7 Bb7 Bb7/Ab Cm7  
 Lyrics: CODA WON- DER - FUL, SO WON - DER-

Chords: Cm Fm7 Fm7/Bb Bb7 Eb Fm7/Bb Eb  
 Lyrics: -FUL! YOU'RE WON - DER - FUL TO LOVE.



VICTOR YOUNG WROTE SOME OTHER BEAUTIFUL SONGS:  
 STELLA BY STARLIGHT, STREET OF DREAMS, GHOST OF A CHANCE.  
 THERE WERE AT LEAST TWO TUNGS WITH BING CROSBY AS CO-LYRICIST.

MA RAINEY, VOCAL, RECORDED  
 AT CHICAGO IN 1924  
 ON PARAMOUNT # 12227.

# LORD, SEND ME A MAN

MA RAINEY (1924)



MED. SLOW [VERSE] Eb Ab7 Eb/G Eb C7 F7 Bb7  
 Lyrics: WHO'S GONNA PAY MY POOR BILLS NOW? HAD A GOOD MAN. HE THIRN'D ME DOWN.

Chords: Eb Eb Ab7 Eb/G Eb Ab7 Eb F7  
 Lyrics: THE LANDLORD CAME, KNOCKED ON MY DOOR. I TOLD HIM MY GOOD MAN AIN'T HERE NO MORE. HE

Bb Eb7 Bb6 Bb F7 Bb Bb7

SAID, "TAKE MY AD-VICE, AND ASK THE GOOD LORD TO HELP YOU TWICE".

CHO. Eb Eb/Bb Eb Eb/G F7/A Bb

OH LORD, SEND ME A MAN, I'M THE LONLIEST GAL IN THE LAND. I WORK HARD EACH

Bb/F Bb F7 Bb Bb7 Eb

NIGHT AND DAY, TRY'N TO FIND A GOOD MAN TO COME MY WAY. SEND ME A GHOUL OR A FOOL OR LIUST

Eb/Bb Eb Eb/G Ab Ab°

ANY OLD MAN. I'M NOT PAR-TIC'LAR, BOYS, I'LL TAKE WHAT I CAN. I BEEN WOR-RIED AND AL-

Eb/Bb C7 F7 Bb7 Eb/G C7 F7 Bb7 Eb

MOST INSANE. OH LORDY, SEND TO ME A MAN. OH, LOR-DY SEND ME A MAN!

MED. 2-BEAT **VERSE 1**

**LONG UNDERWEAR** Eb Eb+ Eb6 Eb+ Eb Fm7 Bb7

BOBBY HEATH, ALEX MARR and ARCHIE FLETCHER (1926)

1. THERE'S A BRAND NEW SAYING THAT IS GOING  
2. GIRL-IES WITH LONG DRESSES: THEY HAVE SEEN THEIR

Eb / Eb+ Eb6 Eb+ Eb Bbm/Bb C7 / F7 Bb7 Ab

'ROUND. FUNNY LIT-TLE SAY-ING, THE GIRLS AND BOYS HAVE FOUND. AT EACH DANCE OR  
DAY. PRETTY GOLDEN TRESSES: THEY ALL HAVE GONE TO STAY. GOOD OLD FASHIONED

Eb Bb7 Eb F7 Bb

PAR-TY, ALL THAT YOU WILL HEAR IS THE CRA-ZY LIT-TLE WORD. IT'S  
WALTZES THAT WERE ONCE IN STYLE: IF THEY WERE A-ROUND TO-DAY, WE'D

C7 F7 Bb7 CHO. Eb Bb7 Eb Eb7 Ab Eb

RINGING IN YOUR EAR. LONG UNDER - WEAR, LONG UNDER - WEAR,  
SAY THIS WITH A SMILE:

Ab A° Eb/Bb G# C7 F7 Bb7 Eb Bb7 Eb / Eb7/

1. THAT'S THE CRAZY LITTLE WORD THAT YOU HEAR EV-RY-WHERE. IF YOU ARE OLD FASHIONED,  
2. TAKE OFF THOSE OLD FASHIONED CLOTHES, AND TOSS THEM IN THE AIR. LEARN TO DO THE CHARLESTON,

Ab Eb Eb7 Ab A° Eb/Bb G# C7 F7 Bb7

SOMEONE WILL DE-CLARE; YOU'RE A LOKE, AN OLD SLOW POKE. YOU'RE LIUST LONG UNDER-  
THEN "BOY BOB" YOUR HAIR. Be IN STYLE AND WEAR A SMILE, BUT NOT LONG UNDER-

1. Eb Eb° Fm7 Bb7+ 2. Eb

WEAR. (TO VERSE) WEAR.

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(MALE VOCAL)

MODERATO

[A] F0 [VERSE]

# HESITATING BLUES

Words and music by W. C. HANDY (1915)

HELLO CENTRAL! WHAT'S THE MATTER WITH THIS LINE?

F<sup>0</sup> F F/C G#<sup>0</sup> Dim Bb

I WANT TO TALK TO THAT FINE GAL OF MINE. TELL ME: HOW LONG WILL I HAVE TO

F / / G7 C7 NC G F/C C7

WAIT? PLEASE GIVE ME TWO-NINE-EIGHT. WHY DO YOU HES - I -

F F7 F<sup>0</sup> Bbm<sup>6</sup> F C7 F [B] Bb Bb7 F/A F Bb Bb7 F/A F Bb F

TATE? WHAT YOU SAY? CAN'T TALK TO HER NOW! A STORM LAST NIGHT BROKE THE

F/C G#<sup>0</sup> Dim Cm Bb

WIRES SOMEHOW. TELL ME: HOW LONG WILL I HAVE TO WAIT. OH, WON'T YOU

C G7 C7 G7 F/C C7 F F7 F<sup>0</sup> Bbm<sup>6</sup> F C7 F7 CHO: Bb

TELL ME NOW! WHY DO YOU HES - I - TATE? "PRE-CRISTI - NA-TION IS, I'D BE HER'S,"

Bb Bb7 Eb

THE THIEF OF TIME, SHE'D BE MINE, SO ALL THE WISE OWLS SAY. "ONE STITCH IN TIME MAY SAVE NINE." LEFT A LONE TO GRIEVE & RING,

Eb Bb / / F7 F7/A Cm7 F

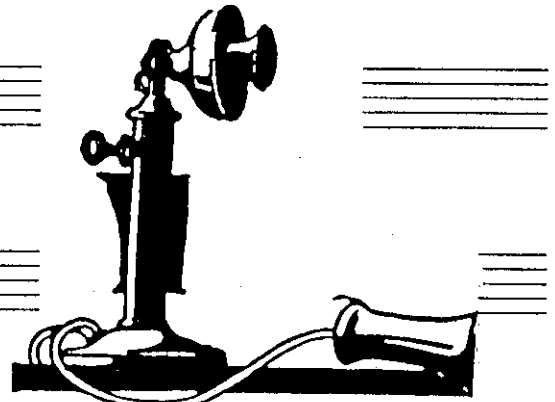
TOMORROW'S NOT TO - DAY, MY BEST FRIEND'S GONE A - WAY, AND IF YOU PUT OFF, SHE'S GONE AND LEFT ME, SOME - BO - DY'S BOUND TO THE HESI - TA - TING

1. Bb

LOSE.

2. Bb F7 Bb

BLUES.



FEATURED AND INTRODUCED BY LENA HORNE

# HE MAKES ME BELIEVE HE'S MINE

WORDS BY JOHN LATOUCHE (1948) MUSIC BY DUKE ELLINGTON

**MOD to VERSE**

Gmaj7/Bb Bbm6 Am7 / D7 D+ D7+ Gmaj7

MY TRUE LOVE IS FALSE, THEY TELL ME. NEVER SEEMS TO TREAT ME FAIR...

Em7 Am7 Aφ D7

BUT HIS KISSES OV-ER-WHELM ME, AND COM-PEL ME TO CARE.



**CHO.**

G6 A9 Am7 D9

I HAVEN'T BEEN BLAMELESS. HE DOESN'T CARE. MY HEART MAY BE AIMLESS. I'M NOT A RO-MAN-TIC. IT'S SUCH A STRAIN. BUT WHEN HE TALKS FRAN-TIC, THE NOTIONS HE TELLS ME, I UN-DER-STAND. THE DREAMS THAT HE SELLS ME,

G7 C Cm Em7 A7 1. Am7

HE HAS A FLARE FOR HONEY TALKIN' SWEETER THAN WINE, AND HE MAKES ME BELIEVE THAT HE'S MINE... I LIVE A-GAIN, HE SAILS MY DREAMS AT RIGHT DOWN THE LINE, " " BUT WHEN HE HOLDS ME, EVERYTHING'S FINE, AND THE WORLD

B7 B° A7 D7 2. Am7 D7b9 G Bφ E7

ME BE-LIEVE HE'S MINE. I'D KINDA GIVEN UP MY

Dm6 E7 Am D D#

FAITH IN MY SELF. I'D HAD A LOT OF TROUBLE. HE SEEMS TO KNOW THE SECRET

Em A9 Em7 A7 D Am7 D7-5 D7

LONGINGS I FEEL, AND HE MAKES ME BELIEVE THEY ARE REAL. D.S. al φ

**CODA**

Am7 B7 B° A7 E7+ Am D7 G6

SEEMS TO GLIT-TER AND SHINE, WHEN HE MAKES ME BE-LIEVE HE'S MINE.

DUKE ELLINGTON'S MUSIC IS REPRESENTED EXTENSIVELY IN THIS COLLECTION. SEE COMPOSER'S & LYRICIST'S HONOR ROLL.

## MAN HERE PLAYS FINE PIANO

LYRICS: JOHNNY DEVRIES (1946)  
MUSIC: JOE BUSHKIN

Mod<sup>er</sup>o



*Bb6 / B° Bb° F6*

THE KID NEVER TOOK A LES-SON,

*Bb9 Db9 C9 F6 Bb6 / B° Eb7/Bb*

STARTED PLAY'N WHEN HE WAS FIVE. WHEN OTHER KIDS WERE MESSIN' WITH

*F/A Dm7 G7 / C7*

LES-SONS, HE WAS PROPP'D UP ON A STOOL MAKIN' MONEY AFTER SCHOOL.

*Ob9 CM7 Dm7 / Ob9 C7 Dm7 / Ob9 C7 G7 C7 F6* **CHO.** *F6 Eb9 C9*

GET-TIN' BROUGHT UP ON AN UP-RIGHT IN A INGLETSIDE DIVE. MAN HERE PLAYS FINE

*F F6 Eb9 C9 F7 Bb9 / Bbm7 Eb7 F Dm7*

PIA-NO, HE KNOWS HIS STEINWAY BACK AND FORTH. HE ROCKS THE BOX WITH LEFT HAND DIX-IE. WHILE HIS  
HE'D BRING A SMILE TO AN-Y BROUCH. HE PINCHES DOWN A GANG OF BLACK KEYS, MAKES THE  
AND NOW HE'S GOT HIS BIG RE-WARD. THEY NAMED HIM NUMBER ONE IN ESQUIRE, FOR THE

1. *G9 Db9 C9 / Db9 C9* 2. *G7 / E° F Bb Gb9 F9*

RIGHT HAND'S RIF-FIN NORTH. WHITE KEYS HOLLER "OUCH"! WHEN THE KID WAS ON-LY

*Bb6 / Gb9 F9 Bb6 Eb7 F Ob9 C9*

SEY-EN HE WAS PLAYIN' ONE NIGHT STANDS. WHEN HE GOT TO BE E-

*F Dm7 G7 / G7 C9* **D.S. al  $\text{ff}$**

-LEY-ER, THEN I-TURBI SAID, "SUPERB!". HE HAS A FORTUNE IN HIS HANDS.

**CODA** *G9 C9 F6*

ANN-U-AL JAZZ A-WARD.

JOE BUSHKIN WAS ONE OF THE MOST SOUGHT AFTER PIANO PLAYERS IN THE 30'S THRU THE 60'S. WORKED WITH BERIGAN, CONDON, MARSALE, GOODMAN, DUD FREEMAN, etc. TOURED W/ LOUIS ARMSTRONG'S ALL STARS-1953. (ALSO DOUBLED TRUMPET, PROFICIENTLY.)

THE SONG WHICH FOLLOWS IS

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FROM THE PARAMOUNT PICTURE "MANY HAPPY RETURNS"

FEATURING BURNS & ALLEN & GUY LOMBARDO & HIS ORCHESTRA

# THE BOOGIE MAN

SAM COSLOW (1934)

MISERERISO (♩ = ♩.3)

Dm7 Gm7 A7 Bb A7+ Dm7/G7 A7

I'M NOT GOING TO HARM YOU. OH NO, NOT MUCH. I

Dm7 Gm7 A7 G7/G G7 C Fm6/C C

DON'T MEAN TO A-LARM YOU, BUT YOU'RE REALLY "IN DUTCH."

CHO.

C Gm7 C C Dm C Gm7 Db7-9 C7

BOO! I'M THE BOOGIE MAN! THE TERRIBLE, HORRIBLE BOOGIE MAN! I  
WARE! BETTER HAVE A CARE. I'M GOING TO FOLLOW YOU EV'RYWHERE

F Bb7 D1. Ab7 Ab Ab7 G7 Ab7G7/

COME IN THE MIDDLE OF THE NIGHT 'N' FRIGHTEN BAD LITTLE KIDS LIKE YOU. BE-  
CRAWL THRU THE CEILING AND TE INALL 'N' CALL ON

2. Ab7 Ab G7+ C B7+ Em7 F# C° E11/B

BAD LITTLE KIDS LIKE YOU. I'LL TORTURE YOU AND HAUNT YOU. I'VE GOT YOU WHERE I WANT YOU: A

F#7/C# C7-9 B7+ B7 Em / / B7+ Em7 F#

VICTIM OF MY DARK AND DIRTY PLOT. AND, AT THE SLIGHTEST WHIM, I'LL

C° E11/B A7 D7 G7 D.S.

TEAR YOU LIMB FROM LIMB. IN OTHER WORDS, I'LL PUT YOU ON THE SPOT. -TOP LINE-

CODA

G7/B G7+ C C° C/

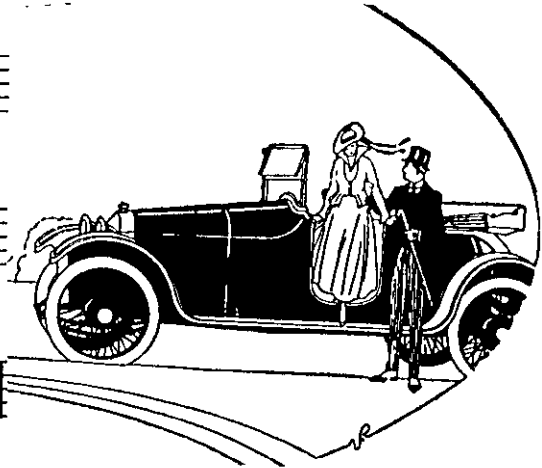
BAD LITTLE KIDS LIKE YOU.

# 177

(1927)

## SINCE LIZZIE CHANGED HER NAME TO BABY LINCOLN

LYRICS & MUSIC BY LARRY SHAY  
(WROTE "HIGHWAYS ARE HAPPY WAYS")



LIVELY

Musical score for "Since Lizzie Changed Her Name to Baby Lincoln". The score consists of ten staves of music with lyrics and guitar chords. The lyrics are: "THERE'S A NEW SEN-SA-TION, COMING DOWN OUR WAY. NON-DER WHAT IT'S ALL A- BOUT? IT'S A NEW CRE-A-TION COMING HERE TO STAY. LISTEN, AND YOU'LL SOON FIND OUT: SINCE LIZ-ZIE CHANGED HER NAME TO BA-BY LIN- COLN, EV-RY-BO-DY WANTS TO BUY A FORD. SINCE SHE CHANG'D HER SHAPE, YOU SIM-PLY CAN'T ES- CAPE. HER GRACEFUL LINE'S ARE BEAUTIFUL AND MORE. IN EV-RY NEW IM- PROVE-MENT, SHE LEADS THEM ALL BY FAR. THERE'S COMFORT IN HER MOVEMENT, THIS CLASSY BRAND NEW CAR. SINCE LIZZIE CHANG'D HER NAME TO BA-BY LIN- COLN, EV-RY-BO- Y WANTS TO BUY A FORD."

SHAY ALSO CO-COMPOSED WHEN YOU'RE SMILING and EVERYWHERE YOU GO



(FROM "FILMING OF FRIARS")



# THE CAKE EATER'S BALL

MED. 4 BEAT  
♩ = 144

**VERSE**  
Aim

W & M BY KNOWLES ROBBINS (1923)

IN THE LAND OF CAKE AND SPI-CES, FROM A TEMPLE GRAY AND GRAND,

IN THE LAND OF LOAD-ED DI-CES, I HEAR THE STRAINS OF A MEAN JAZZ BAND.

TEAHOUND BOYS OF THE CALIPH NA-TION: ALL SET FOR THEIR DEL-E-BRA-TION, SWEET EURA-SIA!

LET ME STATE: THERE'LL BE A RAGTIME JU-BI-LATION. ONE! TWO! THREE! FOUR! SYNCOPATE!

OR ELSE YOU'D BETTER PASS YOUR PLATE. — TO THE

**CHO.** SHEIKS WITH PATENT LEATHER HAIR, SHEBAS STRUTTING EVERYWHERE. — NOW THEY

CRY: "FOR GOODNESS SAKE," CAUSE IT'S TIME TO PASS THE CAKE TO THE TEAHOUNDS, SHORT AND TALL. COME WITH

ME, COME WITH ME, WE WILL JOIN THAT JU-BI-LEE. JUST SEE THOSE

DIG "BY-GOSHES" IN GO-LASHES STEP RIGHT OUT AND BAWL! HEP! HEP!

WATCH YOUR STEP, OR YOU'LL GET NO CAKE AT ALL. OH, IT'S "YEA BO!" ONE! TWO!

THREE, LET'S GO! — AT THE GAY CAKE EATER'S BALL. —



## SAVAGE RHYTHM

FRED COOTS & BENNY DAVIS (1937)

Am E7 Am E7  
 ON THE ISLE OF KO-KO-MO, THERE'S A DANCE THAT'S ALL THE GO.

Am G7 C E7/B Am  
 HOW THE NATIVES LOVE TO PUT IT ON. WHEN THEY SHAKE AND

E7 Am E7 F Fb F7/A  
 START TO SWAY, THEY SHAKE ALL THEIR SINS A-WAY; DANCIN' TILL THE VODDOO SPELL IS



E7/G# E7 **D.S. CHO.** Am Bb E7  
 GONE. THEY CALL IT SAV-AGE RHY-THM,

Am Bb E7 A7 D7 G7 Ab7 G7  
 RHYTHM BAR-BAR-IC. THE NA-TIVES SHAKE THEIR FEET TO THE TOMTOM  
 DRIVES YOU HYS-TER-IC. TI-GERS AND LI-ONS ROAR FOR MORE AND  
 TAKE YOU RIGHT WITH 'EM. JUST TRY IT ONCE AND YOU GO SAVAGE

1. C E7 2. C E7/B E7 E7/G# E7/B Am  
 BEAT. OH! MORE. EV'RY TIME THEY GATHER FOR THEIR JUNGLE FEAST,

Am D7 y. E7  
 THEY DANCE A-ROUND THE FLAME, AND TAME THE WILD - EST LUN-

E7  
 GLE BEAST. **D.S. al**

**CODA** C  
 TOO!

RECORDED BY CAB CALLOWAY and his ORCHESTRA  
 ON VICTOR RE-ISSUE #662 IN 1937.

# Deep Henderson (1926) Fred Rose

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**VORSE**

Yester-day I hap-pened by a won-dor-ful SIGN -  
 Ab-uw-tis-ing some-thing but that has been a Mike  
 RIGHT-A-WAY I start-ed in a Pic-tur-in' the sun-ny south-ern  
 views of Hen-dor-son There's no use dis-guis-ing what I've  
 NOW I'm re-A-liz-ing there's just  
 GOT ON MY MIND - some-thing that CAN cure me of the  
 one way to find  
 deep-est of the low-est kind of blues

## Deep Henderson **CHORUS**

Lyric and Music by FRED ROSE

Deep-er than the riv-er in the ear-ly spring, That's the kind of weary blues I  
 sing. How I wish that I was born with wings! (I'd real-ly do a swal-low.) Night is  
 clos-ing 'round my weath-er beat-en soul, Dark-er than the black-est kind of coal.  
 Gloom has got me un-der his con-trol, Got me in his goal. I've got a feel-in' steal-in' through my  
 brain, I won't be hap-py till I'm home a-gain.  
 Hen-der-son! There's the on-ly place I real-ly want to be.  
 Might-y plain for an-y-one to see Blues have made an aw-ful wreck of me. Deep Hen-dor-son!

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GEO. W. MEYER

# RED HOT ANNA

(1927)

VERSE

LISTEN TO ME, TRI-FUN' PA-PA, SAID MISS ANNA LEE. LATELY YOU BEEN

STEPPING OUT A LOT. YOU AIN'T FOOLIN' YOUR SWEET MAMA,

TURN YOUR EYES ON ME. WHAT YOU'RE LOOKING FOR, I'M SURE I'VE GOT.

CHO.

RED HOT ANNA FROM SA-VAN-NAH: BOY, THAT'S ME!  
TALK A-BOU'T YOUR CHARLESTON MA-MAS: BOY, THAT'S ME!

I CAN LOVE IN AN-Y MAN-NER. BOY, THAT'S ME!  
TRY MY KISSES, AND YOU'LL SOON A- THERE'S A FIRE THAT'S

AL-WAYS BURNING, DOWN IN MY HEART. LIKE AN OVEN, RED HOT OVEN,

I'M A MAN-O-WAR AT LOVIN'.

CODA

-GEE.

I KNOW THINGS THAT THEDA BA-RA'S LUST STARTING TO LEARN. CLE-O LOVED MARC

AN-TO-NY, AND HE GAVE HER A TURN. I CAN MAKE A PREACHER LOSE HIS DIG-NI-TY.

RED HOT AN - NA: THAT'S ME!

WITH LYRICS

MOD to

# THE FLORIDA BLUES

M: WM. KINGS PHILLIPS (1914)  
REARRANGED: W. C. HANDY ('26)

W: DAVE HOFFMAN  
& ARTHUR NEALE

I'M UN-HAP-PI, SO UN-HAP-PI,  
I'M SO WEARY, LIFE SEEMS DREARY.

C F F7

I FEEL SO SAD — AND BLUE. I'M COMING BACK TO YOU. TROPICAL LAND: JUST WAIT 'TIL I GET  
WHY DID I GO — A-WAY? I USED TO BE — SO GAY. THERE'LL COME A DAY! OH LAW-DY, LAND, HOW

C 1 1 1 C#0 G7b G7/13 NCA Nc/G E/G# Am G7b

BACK TO YOUR SHORE. I'M GONNA FEEL SO GRAND, I KNOW I'LL NEVER LEAVE YOU  
HAPPY I'LL BE, DOWN HOME IN FLD-R1-DA. THAT'S PARADISE ON EARTH TO

1. C Bb A0 Ab7 G7 2. C F7 C G7/1 CHO. C

AN-Y MORE. I'VE LEARN'D MY BITTER LESSON. ME. OH GEE, BUT EV'RYTIME I THINK A-BOU  
T I LOOK BLOOMY ALL THE WHILE,

C F7

ALL THE BOYS I'VE BEEN WITHOUT: THEN I GET THE FLORIDA 13 BLUES. BACK IN THAT HAPPY CLIME,  
DO MY VERY BEST TO SMILE. BUT I MUST ADMIT IT'S NO USE. ALL NIGHT I CANNOT SLEEP.

F7 C G7

WAS HAPPY ALL THE TIME. BUT SINCE I'VE BEEN A-WAY, THE SKIES HAVE BEEN SO GRAY. I MISS MY SWEETIE THERE,  
I LAY A-WAKE AND WEEP, AND WISH THAT I COULD BE WITH THOSE SO DEAR TO ME. OH GEE, I FEEL SO SAD.

G7 1. C Bb A0 Ab7 G7 2. C/G

AND FRIENDS WHO REALLY CARE. I'M SO BLUE, — NO USE DE-NY-ING: IF I'D LOSE THOSE FLORIDA

C 1 1 2

## SEGUE (FOR OPTIONAL CHANT)

BLUES.

CHANT

ALL THE WORLD SEEMS

C C7 F

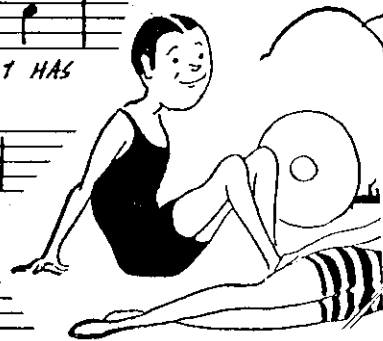
SAD AND DREARY, EV - 'RY-WHERE I ROAM. AND MY HEART HAS

F7 C G0 G7 G0 G7

GROWN SO WEA-RY, FAR FROM HOME. SWANEE RIVER,

C C7 F7 C

SWANEE, HERE I COME!



(25) YEARNING

W&M BY BENNIE DAVIS  
and LOE BURKE



**VERSE**

F Bb/F F#o C/G C7 C7 Dim

A SONG BIRD YEARNs TO SING A LOVE SONG. THE ROSES

Dim A7/E A7 A7/E Eb7 D7 | Gm D7

YEARN WIST FOR THE DEW. THE WHOLE WORLD'S YEARNING FOR THE

Gm G7 C | | Dim C7/E F#o C7 G#o

SUN - SHINE. I HAVE A YEARN-ING TOO.

**CHO.** F#A Bb7 F Bb F C7 F 11G#o

YEARN-ING JUST FOR YOU - THATS ALL I DO - MY DONE -  
YEARN-ING WHY I'M BLUE - I WISH THAT YOU - WERE NEAR - (The)  
YEARN-ING JUST FOR YOU - I HOPE YOU'RE YEARN-ING TOO -

Am E7 E7 Am C C7 AS a fun

SMILES HAVE TURNED TO TEARS - DAYS HAVE TURNED TO YEARS -

YOU ALWAYS HURT THE ONE YOU LOVE

W&M: DORIS FISHER and ALLAN ROBERTS (1944)

**VERSE**

ED Eb° Bb/F Bb Cm7 F7

ONCE I HEARD A SAY-ING: NOW I KNOW IT'S

Bb Bb/F Eb A7 Dim | | Bbm6/bb

TRUE. AND, DEEP IN MY HEART, I'M HOPING THAT

F/C C7 F7 | | (SEGUE)

YOU'LL BE- LIEVE IT TOO.

**CHO.** Bb Gm F7

YOU ALWAYS HURT THE ONE YOU LOVE, THE ONE YOU SHOULD-N'T HURT AT ALL. YOU

Cmi Cm7 F7 F7 Bb

AL-WAYS TAKE THE SWEET-EST ROSE, AND CRUSH IT TILL THE PET-ALS FALL. YOU

YOU ALWAYS HURT... CONT.

AK-WAYS BREAK THE KIND-EST HEART WITH A HAST-Y WORD YOU CANT RE-CALL - SO  
 IF I BROKE YOUR HEART LAST NIGHT IT'S BE-CAUSE I LOVE YOU MOST OF ALL.

**SWEETHEARTS ON PARADE**

WORDS BY CHAS. NEINMAN (1928) MUSIC BY CARMEN LOMBARDO

EASY TWO

VERSE

ALL A-LONE I STAND, LOOKING OUT MY WIN-DOW, WHILE  
 SWEETHEARTS, HAND IN HAND, GO LAUGHING BY MY WIN-DOW. IT  
 SEEMS JUST LIKE THEY'RE PASSING IN RE-VIEW, AND  
 AS THEY PASS, THEY MAKE ME FEEL SO BLUE.

(SEGUE)

CHO.

Two by two, They go march-ing thru, the sweet - hearts on pa -  
 rade, I can't help cry, As they pass me by, the  
 sweet - hearts on pa - rade, I'd love to join their fun but they  
 bar me, 'cause it takes more than one to join their ar - my, How I pine,  
 Just to fall in line, With the sweet - hearts on pa - rade.

# TAKE ME IN YOUR ARMS

AMERICAN LYRIC: MITCHELL PARISH (1931) MUSIC BY FRED MARKUSH

**VERSE**

WAS IT ON-ly A FAIR-y TALE JUST A DREAM THAT FADES WITH THE DAWN?  
 LIKE THE SONG OF A NIGHTINGALE, OUR RO-MANCE IS OV-ER AND GONE.

STILL, THE EM-BERS OF LOVE WILL BE GLOWING, DEEP IN MY MEM-O-RY.

THO' YOU GO ON A LONG, LONG TRAIL, LET OUR PARTING KISS LINGER ON:

**CHORUS**

TAKE ME IN YOUR ARMS — Before you take your love a-way,  
 Let me thrill a-gain — To your car-ess of yes-ter-day,

TAKE ME IN YOUR ARMS — Before we part,  
 Let me fill a-gain — My hun-gry heart. — One hour of gladness —

— That we knew in the past, — One mo-ment's mad-ness, —

— Al-though it be the last, hold me fast. Blind me with your charms, — With all the

star just in the sky, — TAKE ME IN YOUR ARMS — And then good-bye.



**VERSE**

**STUMBLING**

ZEZ CONFREY ('22)

'TEN-TION FOLKS: SPEAK OF JOKES, THIS IS ONE ON ME.

TOOK MY GAL — TO A DANCE — AT THE AR-MOR-Y.

MU-SIC PLAYED, DANCERS SWAYED, THEN WE JOINED THE CROWD.

I CAN'T DANCE. TOOK A CHANCE. AND RIGHT THEN WE START-ED:



**CH.** G7

Stum-bling all a-round, Stum-bling all a-round, Stum-bling all a-round  
That's the lat-est step, that's the lat-est step, that's the lat-est step, go

**E7 A7**  
fun-ny, Stum-bling here and there, Stum-bling ev-ry-where And I must de-clare,  
hop-ey, No-tice all the pep, no-tice all the pep, no-tice all the pep

**D7 A7**  
1. I stepped right on her toes, And when she bumped my nose,  
**A7 D**  
I fell and when I rose, I felt a-shamed And told her

**Cm6 G**  
2. She said, Stop stum- bling, tho; you are stum- bling, I like it  
**A7 D7 G**  
just a lit-tle bit, just a lit-tle bit, quite a lit-tle bit.

**MED. SLOW** **VERSE**

**WHEN DAY IS DONE** Gm Eb7

W: B.G. DESYLVA (1926) M: DR. ROBT. KATSCHER Gm Eb7

SINCE YOU'VE GONE A-WAY, ONE THING IS CLEAR TO ME:

**Eb7 Gm Eb7 Eb7 Eb7/G D7/F# D7 D7/F# D7**

YOU WERE DEARER THAN DEAR TO ME, FROM THE MOMENT YOU CAME.

**Gm Bb/F Bb D7/F Bb**

EVE-NINGS, BY YOUR SIDE, I LEARN'D TO LOVE THE NIGHT. BUT THE LOVE-LI-NESS

**A# D7 G7 C7 F7**

OF THE NIGHT IS NO LONGER THE SAME. (SEGUE)

**CH.**

**E7 Bb Bbdim F9 F7**

When day is done and shadows fall, I dream of you; When

**F9 F7 Bbm7 Bb**

day is done I think of all the joys we knew. That yearning re-

**G7 C7 F7 Edim**

turning to hold you in my arms, Won't go Love, I know love, with-

**Bb Bdim Cm6 F9 Dm Bb Bbdim F9**

out you night has lost its charms! When day is done and grass is wet with twi-ght's

**F7 F9 F7 D Cm Cdim Gm D7 Bb9**

dew, My lone-ly heart is sink-ing with the sun. Al-though I miss your

**Ab Bb+ Ebm7 D7-9 G7 F#7 Cm7 Dm F7 Bb**

ten-der kiss the whole day through, I miss you most of all when day is done!



## SONG OF THE ISLANDS

W/M BY CHARLES KING (1915)

(ORIGINALLY AS A WALTZ)

**VERSE**

F sus F F C7 sus C7 C7  
 WHEN THE LIME FLOW'R WHITE IS GLEAMING, AND THE STAR GLOW-  
 A-FAR IS STREAM-ING: SHA-DOWS FALL-ING, YOUR SONGS ARE CALL-ING  
 TO MY HEART, SWEET IS-LAND HOME. (SEGUE)

### SONG OF THE ISLANDS (Na Lei O Hawaii) (C. King)

**CHO.** *slowly*

F F#m C7/a C7  
 Ha-wai-i-isles of beau-ty — Where skies are  
 val-leys with their rain-bows — Your moun-tains  
 blue and love is true — Where bal-m-y airs and gold-en  
 green, the a-zure sea. — Your fra-grant flowers en-chant-ing  
 moon-light — Ca-ress the wav-ing palms of Ho-no-  
 mi-sic — U-nite and sing a-lo-ha oe to  
 1. lu. 2. Your me.

**SWEET LORRAINE** *VERSE*

G G7 C D7 D#0 Em B7+ 1. Em7 Bb Bb7  
 W. MITCH PARISH M. CLIFF BURWELL ('28) EV'RY-THING IS SET, SKIES ARE BLUE, CAN'T BELIEVE IT YET, BUT IT'S TRUE.  
 WAITING FOR THE TIME, SOON TO BE, WHEN THE BELLS WILL CHIME,  
 D7/A D7/F# Gb G Bm6 A7 Am7 D7 2. Em6 F#7 C# B7  
 I'LL GIVE YOU JUST ONE GUESS: MY SWEET LORRAINE SAID "YES!" — MER-RI-LY.  
 Em B7+ Em6 A7 D7 1 1 1  
 GEE BUT I FEEL PROUD, WANT TO SHOUT RIGHT OUT LOUD: (SEGUE TO CHORUS)

**CHO.**

I'VE JUST FOUND JOY - I'M AS HAP- PY AS A BA- BY BOY - WITH AN- OTH- ER BRAND NEW CHOO- CHOO TOY -  
 PAIR OF EYES - THAT ARE BLU- ER THAN THE SUM- MER SKYS - WHEN YOU SEE THEM YOU WILL RE- A- LIZE  
 NIGHT I PRAY THAT NO- BOD- Y STEALS HER HEART A- WAY - JUST CAN'T WAIT UN- TIL THAT HAP- PY DAY

WHEN I'M WITH MY SWEET LOR- RAINE -  
 WHY I LOVE MY SWEET LOR- RAINE (I'M SO HAP- PY) WHEN IT'S RAIN- ING I DON'T MISS THE SUN  
 WHEN I MAR- AY SWEET LOR- RAINE (FINE)

FOR IT'S IN MY SWEET- YES SMILE - JUST TO THINK THAT I'M THE LUCK- Y ONE WHO WILL HEAD HER DOWN THE AISLE - EACH

**VERSE**

**STREET OF DREAMS**

L: SAM LEWIS  
 M: VICTOR YOUNG ('32)

MIDNITE: YOU'RE HEAVY LADEN, IT'S OLD DREAMS FOR NEW, YOUR  
 COME ON AND TRADE IN YOUR

NEW DREAMS FOR OLD. I KNOW WHERE THEY'RE BOUGHT, I KNOW WHERE THEY'RE SOLD. MIDNITE:  
 YOU'VE GOT TO GET THERE AT MIDNITE. AND YOU'LL BE MET THERE BY OTHERS LIKE YOU,  
 BROTHERS AS BLUE, SMILING ON THE STREET OF DREAMS.

**CHO.**

LOVE LAUGHS AT A KING, KINGS DON'T MEAN A THING, ON THE STREET OF DREAMS.  
 DREAMS BRO- KEY IN TWO CAN BE MADE LIKE NEW, ON THE STREET OF DREAMS, OH! Gold, Sil- ver And  
 GOLD, ALL YOU CAN HOLD IS IN THE MOON- BEAMS. POOR: NO ONE IS POOR, LONG AS LOVE IS SURE, ON THE STREET OF DREAMS.



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# THINKING OF YOU

WORDS & MUSIC: PAUL ASH ('26)  
and WALTER DONALDSON

**VERSE**

I OF-TEN WON-DER, WHEN WE SAID GOODBYE, — WHY WE SAID GOODBYE, —  
 WHEN SUNSHINE WAS NIGH? — I OF-TEN WONDER, AND SIGH NOW AND THEN,  
 WILL WE MEET A-GAIN? — I'M WONDERING WHEN. —

**CHO.**  
 1. I'VE  
 2. ALL

BROWN SO LONE - SOME, THINKING OF YOU, — THINKING OF YOU. —  
 BY MY LONE - SOME,  
 WHEN YOU WERE MINE, DEAR, THE WORLD WAS MINE, DEAR. AND THE SKIES WERE  
 BLUE. — THINKING, THINK-ING OF YOU. —

*Handwritten notes: BASS BL, BS, D.S. al*

# WHISTLING IN THE DARK

WORDS: ALLEN BORETZ (1931) MUSIC: DANA SUESSE

**VERSE**

I SPEND THE DAY IN WAITING FOR THE NIGHT. — WHEN TWILITE  
 COMES RO-MANCE IS FREE. — MY HEART SEEMS GAY, BUT SOMETHING IS-N'T RIGHT.  
 LOVE TURNS A-WAY AND LAUGHS AT ME. —



CHO.

WHIST-LING IN THE DARK I SEE THE LIGHTS ALL O-V-ER TOWN — AND I KEEP  
 WHIST-LING LIKE A LARK MY SONG GOES PLAT-ING ON THE AIR — EN  
 STRO-KING IN THE PARK WITH-OUT A SING-LE THING TO DO — THE NIGHT IS

WANK-ING UP AND DOWN — WHILE I AM WHIST-KING IN THE DARK DARK (FINE)  
 BY-RY-AY-AY-AY PAIR — WHILE I AM WHIST-KING IN THE  
 BLACK AND I AM BLAG — THAT'S WHY I'M WHIST-KING IN THE

WHO CARES WHAT I AM SAY-ING IN MY SONG — WHO KNOWS THAT I AM PRAY-ING

SOME-ONE WILL COME A-ARUG

D.S. al fine

LYRIC BY WALTER MELROSE (1923) **TIN ROOF BLUES** MUSIC BY NEW ORLEANS RHYTHM KINGS

VERSE I HAVE SEEN — THE BRIGHT LITES BURNING UP AND DOWN OLD BROAD-WAY.

SEEN 'EM IN GAY HA-VA-NA, BIRMINGHAM AL-A-BA-MA. AND SAY! — THEY UUST CAN'T COM-

—PARE WITH — MY HOMETOWN NEW OR-LEANS. (SEGUE)

'Cause there you'll find the old Tin Roof Ca-fe. — Where they play the blues till break of day. —  
 Fas-cin-at-in' ba-bies hang-in' 'round. — Danc-in' to the meanest band in town. — Lawd. —  
 — how they can play the blues. — And when that lead-er man starts play in low. —  
 Folks get up and start to walk it slow. — Do a lot of move-ments hard to beat —  
 'Till that old floor-man says move your feet. — Lawd, — I've got those Tin Roof Blues. —



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# YOU DIDN'T WANT ME WHEN YOU HAD ME

W: BEN RUSSELL & BERNIE GROSSMAN

(1919)

MUSIC BY GEO. BENNETT

SLOWLY

**VERSE**

WHY DID YOU TRY TO WAKEN MEM-O-RY? WHY TALK A-BOU'T THE DAYS THAT USED TO BE? YOU SAY YOU LOVE ME, BUT YOU KNOW THAT'S NOT TRUE. I CAN'T FOR-GET THE TEARS I CRIED OV-ER YOU. I TOLD YOU ONCE THAT THERE WOULD COME A DAY, YOU'D WANT THE LOVE THAT YOU THREW A-WAY. I'LL TELL YOU JUST THE SAME AS YOU TOLD ME: THERE'S LOTS OF FISH DOWN IN THE SEA.

**CHO.**

You didn't want me when you had me, So why do you want me now? You fooled a-round 'til you found, I was yours from the start Then like a child, with a toy, you just played with my heart, You nev-er meant the things you told me, You could-n't be true, some-how You have heard the sto-ry of the moth and the flame, What a fool I'd be to play with fi-re a-gain, You didn't want me when you had me, So why do you want me now?

**VERSE**

MOD  $\text{to } \text{e}_2$

(1934)

## TRUE

BY WALTER SAMUELS & LEONARD WHITCLIP

THE DAY I MET YOU WAS THE STARTING OF IT ALL. I KNEW WE'D BOTH FALL IN LOVE. I FOUND MY ONE I-DEAL, AND LIFE HAS BEEN SO SWEET: GIVING MY HEART COM-

**Dm7/G G7 Cm7 B7-5**

**CHO.** (BELIEVE) **CHO.** **Bb** **F#m** **Edim** **Cm7**

-PLETE - LY. — TRUE TRUE TO YOU ON-LY FOR- EV-ER AND TRUE ALL THROUGHT THE HOURS THE MIN-UTES THE

**F+** **Bb** **Fm** **G7** **Cm**

EY-ER I'M TRUE LIV-ING TO LOVE — YOU SHALL BE MY EN-  
SEC-ONDS IT'S YOU AN-SWER THE STAR — LIGHT, THE MOON-LIGHT THAT

**Edim** **Bb** **F#m** **Edim** **C7**

-DEAV — OR, ALL I OWN IS YOURS A-LONG TO SHARE DEAR PLEASE  
BECK - ONS, GIVE ME ALL THE LOVE I GIVE TO

**Cm7** **F+** **D.S. al f** **C7**

HAN-DLE MY HEART WITH CARE DEAR YOU AND YOU WILL AL- WAYS

**Cm7** **F7** **Bb**

FIND ME TRUE

**YOU'RE DRIVING ME CRAZY!** **VERSE** **E7** **A117**

W&M BY WALTER DONALDSON (1930)

YOU LEFT ME SAD AND LONE-LY. I'M BURNING LIKE A FLAME, DEAR.

**D7** **Gm** **Bbm** **Bbm** **F/C** **F**

WAY DID YOU LEAVE ME LONE-LY? 'CAUSE HERE'S A HEART THAT'S ON- LY FOR  
I'LL NEVER BE THE SAME, DEAR. I'LL ALWAYS PLACE THE BLAME, DEAR, ON

**1. G7/D** **G7** **C7** **B7** **2. G7/D** **G7** **C7** **C7+**

NO - BO-DY BUT YOU! NO - BO-DY BUT YOU. YES!

**CHO.** **dim** **Gm7** **C7** **G7** **C7**

YOU! — you're driving me cra-zy! — what did I do? — what did I do?

**Gm7** **dim** **F** **dim** **Gm7** **C7**

My tears for you — make ev - 'ry-think ha - zy —

**G7** **C7** **F** **D7** **F** **A** **Am**

Clouding the skies — of blue. — How TRUE! — were the

**Bm7** **E7** **A6** **B6** **Ab7** **E7** **C+** **A** **Am**

friends who were near me, to cheer me, be-lieve me they knew — But YOU! were the

**Bm7** **E7** **A** **Dm** **dim** **C7** **C** **F**

kind who would hurt me, de - sert me, when I need - ed you! — YES! YOU! —

**dim** **Gm7** **C7** **G7** **C7** **F**

— you're driv-ing me cra - zy! — what did I do — to you?

# WAS THAT THE HUMAN THING TO DO

WORDS BY JOE YOUNG

(1931)

MUSIC BY SAMMY FAIN

VERSE

To ERR IS HUMAN, I HEARD YOU SAY, FORGIVENESS IS DI-VINE.  
 BUT ALL THE SWEET THINGS YOU MAY SAY CAN'T MEND THIS HEART OF MINE.

Chords: Gm7/D, D6, Cm7, F7, Bb/D, C#0, Bb0, F7/C, F7, Fm6/E, G7/B, G7/F, Cm/Eb, C7, F7.

CHORUS

NEV-ER THOUGHT THAT AN-Y-ONE IN THEIR RIGHT MIND... COULD EV-ER TREAT AN-OTH-ER HU-MAN  
 AL-ways THOUGHT THAT YOURS WAS SUCH A HEART OF GOLD... BUT AF-ter I WAS SOLD ON ALL THE

Chords: Bb, Gm7, Dm, Bb.

AS UN-KIND... DID-N'T YOU SNEAK A-WAY AND LEAVE A NOTE BE-HIND... WAS THAT THE HU-MAN THING TO  
 TALKS YOU TOLD... DID-N'T YOU LET YOUR KISS-ES TURN FROM HOT TO COLD... WAS THAT THE HU-MAN THING TO

Chords: G7, Cm, Gb7, Bb, F7.

DO? DO? NOW I'M NOT TRY-ING TO PATCH THINGS UP... WHAT'S BEEN DONE MUST BE...  
 NOW I JUST WAN-NA BE UN-der-stood... I'M NO FALSE A-LARM,

Chords: Bb, Eb, Bb, Cm7, Bb, Eb, Bb, A7, Dm, A7, D7.

LORD! I WOULD-N'T E-VEN TREAT A PUP... THE WAY YOU TREAT-ED ME...  
 IF I COULD-N'T DO A HU-MAN GOOD... I WOULD-N'T DO 'EM HARM...

Chords: Gm6, Dm, F, Bdim, C7, F#dim, C7, F7, Ebm6, F7.

HOW COULD AN-Y-BOD-Y BE SO DARN UN-FAIR... YOU LET ME HANG A-ROUND UN-TIL I LEARNED TO CARE...  
 HOW YOU LET ME FALL AND HOW YOU LET ME BE!... AND WHEN I BEGGED YOU FOR A LIT-TLE SYM-PA-THY...

Chords: Bb, Dm, Bb, Dm, Bb, G7.

DID-N'T YOU E-VEN LAUGH AND LEAVE ME CRY-ING THERE! WAS THAT THE HU-MAN THING TO DO?  
 DID-N'T YOU E-VEN TRY TO HI-DE HI-DE ME? WAS THAT THE HU-MAN THING TO DO?

Chords: Cm, Gb7, Bb, F7, Bb, Bb, Cm, G, Bb, F7, Bb, F7, G, Bb.

## (1931) THAT'S MY DESIRE W: CARROLL LOVEDAY M: HELMY KRESA

(FRANKIE LAINE'S BIG HIT)

VERSE

I RE-CALL THE NIGHTS WE SPENT TO-GETH-ER, LAUGHING AND DANCING WHERE  
 LIFE WAS JUST A SONG. I RE-CALL THE NIGHT WE PARTED FOR-EV-ER,  
 LEAVING A WISH IN MY HEART THAT LIN-GERS ON.

Chords: C/E, Eb0, Dm7, G7, C, Am, C/E, Dm7/F, G7, C, Dm7, Dm7/G, C/E, Eb0, Dm7, E7, Am, Am7, G, Em7, Am7, D7, D7/F#, Gm7, C7, Fm7.

(SEGUE)

THAT'S MY DESIRE - CONT.

CHO.

TO SPEND ONE NIGHT WITH YOU — IN OUR OLD REN-DEZ-VOUZ — AND REM-EM-BER  
 TO DANCE WHERE GYPS-IES PLAY — AND LET OUR HEARTS HOLD SWAY — DOWN IN THAT  
 TO HEAR YOU WHIS-PER LOW — JUST WHEN IT'S TIME TO GO — CHE-RIE I

NISCE WITH YOU THATS MY DE-SIRE — -SIRE — TO SIP A  
 DIM CA-EE THATS MY DE- -SIRE — (fine)  
 LOVE YOU SO THATS MY DE- -SIRE

LIT-TLE GLASS OF WINE TO GAZE IN-TO YOUR EYES DI-VINE TO FEEL THE

THRILL OF YOUR KISS WHEN PRESS-ING YOUR LIPS TO MINE. —

*(Musical notation includes chords: Fm7, Bb7, Eb, Ebmaj7, Eb, Bb7, Ab, Bb7, Ebmaj7, Gb7, Eb, Eb, G7+, G7, Ab, A4, Eb/Bb, Eb, Cm7, F7, Bb7, D.S. al fine)*

(1937) SLOWLY

YOU'RE A SWEETHEART

W: HAROLD ADAMSON  
 M: JIMMY McHUGH

VERSE WORDS OF PRAISE IN A WELL TURN'D PHRASE NEVER SEEM TO SPRING FROM MY HEART.

I'M NEVER ONE WHO REACH-ES FOR SENTI-MEN-TAL SPEECH-ES.

I'M NOT VERSED AND I'M NOT RE-HEARSED IN THE KIND OF WORDS THAT ARE SMART.

STILL I CAN SPEAK SIN-CERE-LY, AND TELL YOU JUST AS CLEAR-LY.

*(Musical notation includes chords: G, GM7, Am7/G, Cm6/G, Em7, Em6, A7, Am7/D, D7, G/B, Bb0, Am7, Am7/D, D7, G/B, Bb0, Am7, D7, G, GM7, Am7/G, Cm6/G, Em7, Em6, A7, D, D/F#, F0, A7/E, A7, D7, D0, Am7, D7+, G, Em7, Am7/Em7, D7+, Cm/B7+, B7, Em7/G, B0, B7+, B7, E)*



CHO.

YOU'RE A SWEET-HEART IF THERE EV-ER WAS ONE. IF THERE EV-ER WAS ONE IT'S  
 LIFE WITH A SWEET-HEART WAS AN IN-COM-PLATE DREAM. YOU ARE EV-RY SWEET DREAM COME  
 YOU'RE A SWEET-HEART IF THERE EV-ER WAS ONE. IF THERE EV-ER

YOU TRUE MY SEACH WAS SUCH A BLIND ONE AND I WAS ALL AT

SEA I NEV-ER THOUGHT I'D FIND ONE QUITE SO PER-FECT FOR ME. WAS ONE IT'S YOU.

*(Musical notation includes chords: G, Em7, C, A7, D7, C, G, G0, Am7, D7, D7+, G, Em7, Am7/Em7, D7+, Cm/B7+, B7, Em7/G, B0, B7+, B7, E, B7, G, D0, Am7, D7, B7+, Em7, A7, D7, D.S. al fine, Am7, G)*



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# HAPPY DAYS ARE HERE AGAIN

LYRICS/JACK YELLEN ~ 1929 ~ MUSIC MILTON AGER

VERSE

Chords: Cmi, Bb, Ab, G

SO LONG SAD TIMES GO LONG BAD TIMES

Chords: Cmi, Cmi, E7 Cmi, Bb, D7, G

WE ARE RID OF YOU AT LAST HOW-DY GAY TIMES CLOUDY GRAY TIMES

Chords: Emi, Ami, A7, D7, G, G7, [CHO]

YOU ARE NOW A THING OF THE PAST 'CAUSE  
HAP- PY DAYS ARE HERE A- GIN  
ALL- TO EETH- ER SHOUT IT NOW  
HAP- PY DAYS ARE HERE A- GIN

Chords: G7, C, G7+, C, C°, G7

THE SKIES A- BOVE ARE CLEAR A- GAIN. LET US SING A SONG.  
THERE'S NO ONE WHO CAN DOUBT IT NOW. SO LET'S TELL THE WORLD.  
THE SKIES A- BOVE ARE CLEAR A- GAIN. LET US SING A SONG.

Chords: G7, C, Dm7 Gm7, C, [FINE]

OF CHEER A- GAIN. HAP- PY DAYS ARE HERE A- GAIN!  
A- BOUT IT NOW. HAP- PY DAYS ARE HERE A- GAIN!  
OF CHEER A- GAIN. " " " " " "

Chords: E7, A°, E7, B7, E, B7, E, Eb°, Gb, Cln Eb, D7, I

YOUR CARES AND TROUBLES ARE GONE. THERE'LL BE NO MORE FROM NOW

Chords: G7, [DS al FINE]

ON. CALIF. RAMBLERS - VOCAL BY SMITH BALLEW  
CARL LOEFFLER & TED RAPH ON TROMBONES  
STAN KING DRUMS - VAN DYKE RECORD NO. 81829  
( IN 1930 )

# 'TIS AUTUMN

HENRY NEMO (1941)

Tempo: SLOWLY

Chords: Bb7, Eb6, Em7, Bb7

VERSE YOU TELL ME I'M ACTING SILLY. I'M NOT SIL- LY, JUST CHILLY, MM-

Chords: Eb, D7, Gmaj7, G6

-MM. YOU SAY I'M PROVING MYSELF A GOOF. FOR WHAT I

Chords: Am7, Aø, D7, Bb7, F7, Bb7

SAY OR DO, I'VE THE AB- SO- LUTE PRDOF:

(SEGUE)

'TIS AUTUMN - CONT.

CHO. **CHO.** Ole Fath-er Time checked— so 'there'd be no doubt;— Called on the north wind trees say they're tired,— they've borne too much fruit;— Charmed all the way-side to come on out, then cupped his hands so proud-ly to shout— La-de-da-de-da-de dum— 'Tis Au-tumn— The there's no dis-pute. Now, shed-ding leaves, they don't give a hoot,— La-de-da-de-da-de dum— 'Tis Au-tumn— Then the birds got to-geth-er to chirp a-bout the weath-er— Mmm Af-ter mak-ing their de-cie-ion in bird-y like pre-cis-ion,— turned a-bout and made a bee-line— to the south. My hold-ing you close— real-ly is no crime,— ask the birds, the trees and Ole— Fath-er Time. It's just to help the mer-cu-ry climb— La-de-da-de-da-de dum— 'Tis Au-tumn—

**I'LL BE A FRIEND WITH PLEASURE**

MACEO PINKARD (1930)

**VERSE** **VERSE** YOU CAN'T SAY "FOR-

**VERSE** -GET YOU" THAT IT'S FOR THE BEST. AL-THO' WHEN I MET YOU, YOU SEEM'D SO IM-PRESSED. FRIENDS HAVE OFTEN SPOKEN OF YOU AND I: SO DEEP IN LOVE. IT'S TOO BAD I LET YOU PUT ME TO THE TEST.

**CHO.**

**CHO.** RIGHT FROM THE START — YOU PLAYED A PART — I GAVE MY HEART WITH PLEAS- SUN - SET 'TIL DAWN — 'TIL YOU ARE GONE — MEANS MIN-GER ON - URE YOUR FOND CAR-ESS — BROUGHT HAP-PI-NES — I'D ANSWER YES — WITH PLEAS- URE. IF YOU CON-TEND — THIS IS THE END — THEN I'LL BE A FRIEND WITH PLEAS- URE.

# WAS THAT ALL I MEANT TO YOU?

WDS: CHAS. TOBIAS & BENNY DAVIS (1932) MUS: PETER DE ROSE

MOD<sup>to</sup>

G 1 G/B Bb° Am7 1 1 D7 D7+ G6 / 1 G°

SO MA-NY TIMES YOU TOLD ME JUST WHAT I MEANT TO YOU.

G 1 G/B, Bb7 D/A 1 Bm7/ Em7 A7 D7 1 Am7 D7

SO MA-NY TIMES YOU WHIS-PERED: "WITHOUT YOU WHAT WOULD I DO?"

G7 C E7 A7 D7

MY LOVE WAS YOURS SINCE WE FIRST MET. BUT IN RE-TURN WHAT DID I GET?

CHO. G/B Eb7/Bb Am 3 Bm7/D G/B Eb7/Bb Am 3 Bm7/D

AN-OTH-ER PAR-TY, AN-OTH-ER PHONE CALL, THE ORGAN'S PLAYING  
 AN-OTH-ER DANCE, AND THEN GOOD-BYE "HERE COMES THE BRIDE!"  
 A STOLEN MOMENT OF SWEET RO-MANCE: WAS AN-OTH-ER LIE: WAS ANOTHER PROMISE, YOU'RE WITH ANOTHER, I'M LEFT OUT-SIDE: WAS

G F# F E7 A7 D7 1. G Em7 A7 D7 2. G Eb7 G G7 Em6 Em6

THAT ALL I MEANT TO YOU? YOU? IF I HAD

G7/D G7 C#° G7/D G7 G7+ C C/G

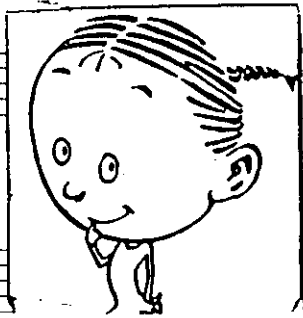
ON-LY KNOWN, RIGHT FROM THE START, JUST WHAT THE END WOULD

C C/G F#° F° Em6 A7 Em6 A7 Am7

BE, I WOULDN'T HAVE THIS BRO-KEN HEART, IT'S TRUE.

A# D7 D.S. al

CODA G F7 G



FOX TROT

VERSE 1

**BABY BUNTIN'** *(1923)* NOW DARLING LITTLE GIRLIE, WHEN YOU WERE JUST AGE

NDLE SISSLE  
EUBIE BLAKE

THREE YOUR DADDY USED TO CALL YOU AND TAKE YOU ON HIS KNEE. HE'D

SING THIS SONG FROM MOTH-ER GOOSE AND YOU'LL RE-MEM-BER TOO. 'BOUT "BYE-BYE BA-BY

BUNT-IN! DADDY'S GONE A HUNTIN' FOR YOU! BUT NOW YOUR DAD IS OLD AND GRAY, AND

YOU'RE A GROWN UP GIRL. AND I WOULD BE THE HAPPI-EST FEL-LON IN ALL THIS

WORLD, IF YOU'D BE MY LITTLE BA-BY BUNT-IN! THEN I'LL BE YOUR

DAD AN GO A HUNT- - IN! I'LL FIND THE TRAIL OF LOVE, AND

TRAMP IT DAY BY DAY. OV-ER THE HILLS AND DALES OF LIFE, I'LL GLADLY WEND MY

WAY. I'LL NEV-ER TIRE OF MY JOUR-NEY, WHILE THE

TREASURES OF THIS WORLD I'LL HUNT FOR YOU. BUT IN-STEAD OF A LIT-TLE

RAB-BIT SKIN, THE FUR OF A MINK I'LL WRAP YOU IN, IF YOU'LL BE MY LITTLE BA-BY

BUNT - IN!

BUNT - IN!

# 199

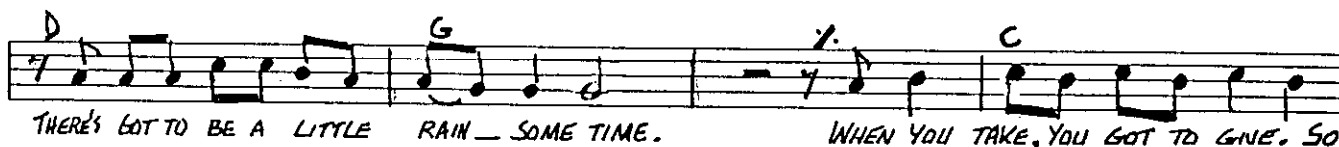
(LIST TITLE AS "ROSE GARDEN")  
MED. BRIGHT

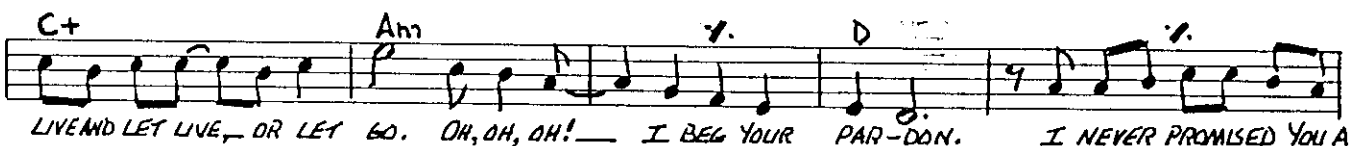
LYNN ANDERSON RECEIVED  
A GRAMMY AWARD FOR HER  
RECORDING OF THIS MILLION  
SELLER IN 1970. (COL. 30411)

I NEVER PROMISED YOU A **ROSE GARDEN**  

WORDS & MUSIC BY JOE SOUTH (1968)





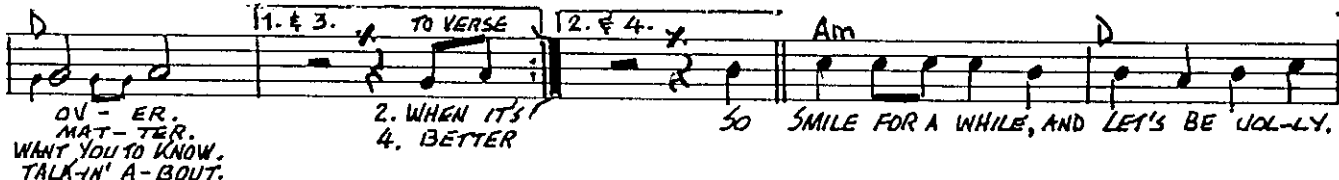


**VERSE**



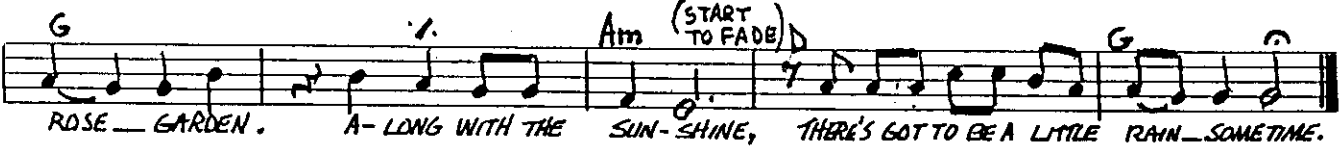
1. I COULD PROMISE YOU THINGS LIKE BIG DIAMOND RINGS, BUT YOU  
2. I COULD SWEET TALKING, YOU COULD MAKE IT COME TRUE, I WOULD  
3. I COULD SING YOU A TUNE, AND PROMISE YOU THE MOON, BUT IF  
4. LOOK BEFORE YOU LEAP. STILL WA-TERS RUN DEEP, AND THERE











# I LOVE A PIANO

200

IRVING BERLIN (1916) FROM THE MUSICAL: "STOP! LOOK! LISTEN!"

MODERATO

AS A CHILD, I WENT WILD WHEN A BAND PLAY'D. HOW I RAN TO THE MAN WHEN HIS DAY, WHEN THEY PLAY, I COULD MISS THEM. EV'RY BAR IS A CLAR TO MY

1. HAND SWAY'D. CLAR-I- NETS WERE MY PETS, AND A SLIDE TROMBONE, I THOUGHT, WAS SIMPLY DI-

2. -VINE. BUT TO- SYS-TEM. BUT THERE'S ONE MUS-I-CAL IN-STRUMENT THAT I CALL

MINE. I LOVE A PIA-NO, I LOVE A PIA-NO. I LOVE TO HEAR SOME BO-DY - PED-AL. I LOVE TO MED-DLE. NOT ON-LY MU-SIC FROM BROAD- ORIG: (WHEN PA-DA - REW-SKI COMES THIS

PLAY. UP-ON A PIA-NO. A GRAND PI- A- NO. IT SIMPLY CAR-RIES ME A - -WAY! I'M SO DE- LIGHT-ED IF I'M IN- VI- TED TO HEAR A LONG-HAIRED GENIUS

-WAY. I KNOW A FINE WAY TO TREAT A STEIN-WAY. I LOVE TO

RUN MY FIN- GERS O'ER THE KEYS, THE I- VOR- IES. AND WITH THE

**CODA**  
PLAY. SO YOU CAN KEEP YOUR FID- DLE AND YOUR BOW. GIVE ME A

P- I- A- N- O. OH, OH, I LOVE TO STOP RIGHT BESIDE AN

UP- RIGHT OR A HIGH- TONED BA- BY GRAND.



## THE WAITER & THE PORTER & THE UPSTAIRS MAID

M & W BY JOHNNY MERCER (1941)

Mod  $\text{to}$

AS YOUR GEN-1-AL HOST, MAY I

OF-FER A TOAST TO THE WINE-BUYING GUEST ON MY RIGHT. MAY HIS BANK ACCOUNT GROW, HEAVY

LADEN WITH DAUGA. MAY HE SPEND IT IN HERE EV-RY NIGHT. SEEING THIS NIGHT IN ITS GLO-RY, YOU

PEOPLE SO LOYAL, SO TRUE, PUTS ME IN MIND OF A STO-RY. IT MIGHT HAVE HAPPENED TO

YOU. **CHOR.** (Musical notation) **SINGING!**

# THE PEOPLE IN THE BALLROOM WERE STUFFY AND ARTY, SO I BE-GAN TO GET JUST A PEEK'D INTO THE PARLOR TO SEE INHAT WAS HATCHIN' IN TIME TO HEAR THE HOSTESS SUG- EVER I'M IN-VI-TED TO SOME FUD-DY DUDDYS, I AINT A-GONNA WATCH AN-Y

# I SNEAKED INTO THE KITCHEN AND FOUND ME A PARTY: THE WAITER AND THE -GEST A CHARADE. BUT WHO WAS IN THE PANTRY, A-LAUGHIN' AND SCRATCHIN', THE WAITER AND THE HARLEQUINADE. YOU'LL FIND ME IN THE KITCHEN, AP-PLAUDIN' MY BUDDIES: THE WAITER AND THE

PORTER AND THE SECOND STORY MAID. I UPSTAIRS MAID. WHEN THEY HEARD THE MUSIC THAT THE

OR-CHE-TRA PLAYED, THE WAITER AND THE PORTER GRABBED A "HOLD OF THE MAID. THEN THEY ALL PROCEEDED TO GO IN-TO A CLOG. HOT DIGGETY DOG! IF

**CODA** UP-STAIRS MAID.

# FOOL THAT I AM

WORDS BY LOHN MERCER

(1934)

MUSIC BY MATT MEALNECK  
AND FRANK SIGNORELLI

*SLOWLY*

F Gø C7 F7 Bb C7

SO NEW AT THE SAME WAS I TO BLAME! GETTING MY FIN-GERS

F C7/G C7 F Fm C/G D7 C/G G7 C7

BURNED? IF LOVE LINGERS ON AFTER YOU'VE GONE, IT'S BECAUSE I HAVEN'T LEARNED.

**CHORUS**

F Gm C7 Am7 D7 Eb7 D7

FOOL THAT I AM, I'M STILL BEING TRUE. FOOL THAT I AM, WHAT ELSE CAN I DO?  
YOU TOLD ME LIES, BUT HOW COULD I TELL? I WASN'T WISE: I LOV'D YOU TOO INELL.  
FOOL THAT I AM - I CAN'T BREAK A-WAY. I LIVE IN HOPE, YOU'LL COME BACKS SOMEDAY.

Gm Gø Eb7 D7 Gm7 G7 Gm7/C C7

I WANT YOU SO - THO' I KNOW WERE THROUGH. FOOL THAT I AM, I'M YOURS.  
NOWHERE I AM - STILL UNDER YOUR SPELL. THAT'S HOW I AM, AND THAT'S HOW I'LL STAY.

**2.**

Gm7 G7 C7 F Gm7 C7 F Gm6/Eb D7+D7

FOOL THAT I AM - I'M YOURS. NO MATTER IF INERE A-PART,

Gm7 C7 F Gm7 G#ø Eb7 Am Fm6/Ab

YOU HAVE MY LIPS, YOU HAVE MY HEART. NO MAT-TER WHAT HAPPENED THEN,

C/G Ab+ D7/A D7 Gm7 C7

I'D DO THE SAME - A - GAIN.

**CODA**

Gm7 G7 C7 F

FOOL THAT I AM, - I'M YOURS.



# APRIL IN PARIS

WORDS BY EDGAR HARBURG (1932) MUSIC BY VERNON DUKE

### VERSE

C G7 C F C F

APRIL'S IN THE AIR, BUT HERE IN PARIS, APRIL WEARS A DIFFERENT ZOWN.  
WINE IS IN THE AIR. I'M DRUNK WITH ALL THE HAPPINESS THAT SPRING CAN GIVE.

1. Fm Cm Fm Bb7-9 Eb G7 G7+

YOU CAN SEE HER WALTZING DOWN THE STREET. THE TANG OF

2. E7 A7 D7 Dim7 G7 Gm7 Am F/G G1

NEVER DREAMED IT COULD BE SO EXCITING TO LIVE.

[CHORUS] Fmi B C Fmi 3 Emi G13 Cmaj7 B C Gm7 C7

A-PRIL IN PAR-IS CHEST-NUTS IN BLOSSOM HOL-I-DAY TA-BLES UN-DER THE T-R-E-E-S

F6 E7 F Em7 Gmi Ami Am6 B7 B7-9 Em6 A7

A PRIL IN PAR-IS THIS IS A FEELING NO ONE CAN EVER RE-PRIVE

Fm7 D0 C6 D0 Fm6 G Am F7 Am

I NEVER KNEW THE CHARM OF SPRING NEVER MET IT FACE TO FACE I NEVER KNEW MY HEART

Am7 B7 E Dm7 G7 Fmi 3 B C Gm6 C+ A7+5

NEVER MISSED A WARM EM-BRACE, TILL A-PRIL IN PAR-IS WHOM CAN I RUN TO

D7 3 Gmi6 Am6 D7 G7 C

WHAT HAVE YOU DONE TO MY HEART

COUNT BASIE'S TAG SAXES

Dm7 G7 C Bb Am Gm7 D7 F Em7 Am F#m7 B7 E7 A7 D7 G7

HIT IT! D7 3 C 3 B7 Gm7 A7 D7 Dm7 G7 3

ENS. Em7 E7 Dm7 Dm7 Db Cmaj7 Bb C6 Cmaj7

(TRBS) ENS. fine

# I'M WAITING FOR SHIPS THAT NEVER COME IN

LYRICS BY JACK YELLEN

(1919)

MUSIC BY ABE OLMAN

*SLOWLY*

VERSE

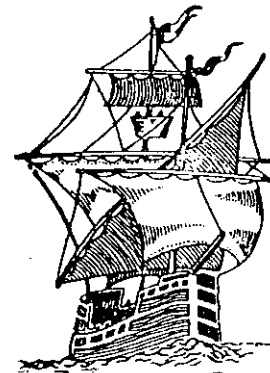
THEY SAY ALL THE WORLD IS A STAGE: LIFE IS ON-LY A DRA-MA OF

DREAMS. IT'S AT BIRTH THAT WE START: EACH ONE PLAYS A PART THAT FATE CHOOSES FOR US, IT

SEEMS. — I'M UULST A DREAM-ER, WHOSE DREAMS GO A-STRAY. THEY

CALL ME THE FOOL IN THE PLAY. —

(SEGUE)



END.

I'M WAIT-ING FOR SHIPS THAT NEV-ER COME IN WATCH-ING AND WAIT-ING IN VAIN, —

IT SEEMS THAT LIFE'S STORM-Y SEA HOLDS NOTH-ING FOR ME BOT BROK-EN DREAMS

AND SHAT-TERED SCHEMES; WITH EACH DAY OF SOR-ROW I LOVE TO PRE-TEND ONE MORE TO-

MOR-ROW AND WAIT-ING WILL END I'M WAIT-ING FOR SHIPS THAT NEV-ER COME IN

I WON-DER WHERE THEY CAN BE —

H JACK YELLEN M/ABE OLMAN

(FROM PARAMOUNT FILM, "SHOOT THE WORKS")

## WITH MY EYES WIDE OPEN, I'M DREAMING

LYRIC & MUSIC BY MACK GORDON and HARRY REVEL (1934)

IN TWO

VERSE DAR - LING, HOW VERY STRANGE IT SEEMS, FOR YOU TO BE HERE SO

NEAR TO ME. DAR - LING,

WE'VE ALWAYS MET IN DREAMS, YET HERE YOU ARE IN RE-

-AL-I-TY. HERE YOU ARE, A CHARMING PERSON-AL-I-TY.



WITH MY EYES WIDE O-PEN I'M DREAM-ING - CAN IT BE TRUE I'M HOLD-ING YOU CLOSE TO MY

HEART - WITH MY EYES WIDE O-PEN I'M DREAM-ING - YOU'RE WITH ME NOW SMAR-ING A

YOU NEVER TO PART - I'M SO A-FRAID TO CLOSE MY EYES A - FRAD THAT I'LL FIND

(FIND) THIS LOVE-LY TRAIL IS JUST A SIL-LY IL-LU-SION WITH MY EYES WIDE O-PEN I'M

DREAM-ING - DO I DE-SERVE SUCH A BREAK PINCH ME TO PROVE I'M A - WAKE

I CAN'T BE-LEVE THAT YOU'RE REAL-LY MINE.





# BYE BYE BLACKBIRD

LYRIC: MORT DIXON  
MUSIC: RAY HENDERSON

(1926)

VERSE

Em EmM7 Em7 A7 Am7 D7 Em6 Em B7

BLACK-BIRD BLACK-BIRD, SINGING THE BLUES ALL DAY,  
WHY DO YOU SIT AND SAY, "THERE'S NO SUN-SHINE IN  
RIGHT OUT-SIDE # OF MY  
DOOR. STORE" ALL THRU THE WIN-TER, YOU HUNG A-ROUND.

1. Em B7 2. Em Em7/Bb Bb0 D7/A D7 C/G Cm G

G Em7 D7/A D7 F#m B7 Em EmM7 Em7 A7

NOW I BE-GIN TO FEEL HOMEWARD BOUND. BLACKBIRD, BLACK-BIRD,

Am7 D7 Em6 Em7/B A7/C# A7 D7 G7 C7

GOTTA BE ON MY WAY, WHERE THERE'S SUN-SHINE GA-LORE.

CHD.

F C7 F

Pack up all my care and woe Here I go sing-ing low BYE

Ddim C7

BYE BLACK BIRD Where some-bod-y waits for me

F

Sug-ar's sweet so is she BYE BYE BLACK-BIRD

F7 Cm6 D7 Gm

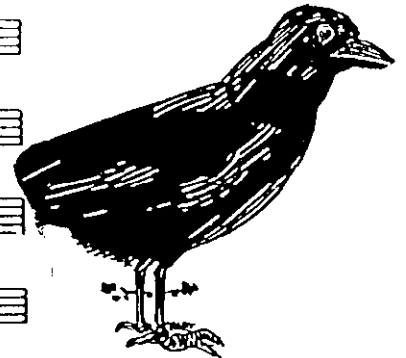
No one here can love and un-der-stand me On what hard luck

Bb6 C7 F

sto-ries they all hand me Make my bed and light the light

C7 D7 Gm C7 F

I'll ar-rive late to-night Black-bird Bye Bye.



SLOWLY

## BIRTH OF THE BLUES

DESUYVA, BROWN & HENDERSON  
(1926)

VERSE

C7 1 B7 B7+ Bb7

OH! SO, THEY SAY SOME PEOPLE, LONG A-  
GO FRB. THEY STARTED SWAYING TO AND FRB.

Bb7 Ab7 G7 Ab7 G7 Ab7 G7 C F F

WERE SEARCHING FOR A DIFFERENT TUNE, ONE THAT THEY COULD CROON AS ON-LY THEY CAN.  
THEY DIDN'T KNOW JUST WHAT TO USE. THAT IS HOW THE BLUES RE-AL-LY BE-GAN.

1. C A7/E Eb6 G7/D 2. C A7 Ab7 G7

THEY ONLY HAD THE RHYTHM, THEY HEARD THE

(SEGUE TO CHD.)

**Ch.**

breeze in the trees Singing weird mel-o-dies And they made  
 jail came the wail Of a down - hearted trail, And they played  
 that the start of the blues. And from a From a whip-poor-  
 that As part of the blues. Pushed it thro a horn Till it was worn  
 will Out on a hill, They took a new note, In-to a blue note!  
 And then they nursed it, re-hearjed it, And gave  
 out the news That the South Land gave birth to the blues!

**I'M JUST WILD ABOUT HARRY** WINNABLE SASSLE  
 - EUBIE BLAKE (1921)

THERE'S JUST ONE FEL-low FOR ME IN THIS WORLD HAR-RY'S HIS NAME  
 THERE ARE SOME FEL-haws THAT LIKE ALL THE GIRLS I MEAN THE VAMPS  
 THAT'S WHAT I CHAIM WHY FOR EV-'RY FEL-low THERE MUST BE A GIRL  
 WITH CRU-EL HAMS, BUT MY HAR-RY SAYS I'M THE GIRL OF ALL GIRLS  
 I'VE FOUND MY MATE BY KIND-NESS OF FATE I'M JUST WILD A-BOU  
 I'M HIS I-DEAL HOW HAR-PY I FEEL  
 HAR-RY AND HAR-RYS WILD A-BOU ME THE HEAV'N-LY BAISS ES  
 OF HIS KISS ES FILL ME WITH STA-SY HE'S SWEET JUST LIKE CHOC-PLATE  
 CAN-DY AND JUST LIKE HON-ey FROM THE BEE OH I'M JUST WILD A-BOU HAR-RY AND  
 HE'S JUST WILD A-BOU CAN-not DO WITH out HE'S JUST WILD A-BOU ME

209  
(1922)

Med. Slow

**MY BUDDY**

GUS KAHN & WALTER DONALDSON

VERSE

LIFE IS A BOOK THAT WE STU-DY. — SOME OF IT'S LEAVES BRING A  
SIGH. — THERE IT WAS WRITTEN, MY BUDDY, — THAT WE MUST PART, YOU AND

(SEGUE)

I. —

CHO.

Nights are long since you went a- way, I think a-  
bout you all thru the day My Bud- dy, — my  
Bud- dy, — No Bud- dy quite so true. —  
Miss your voice the touch of your hand, Just long to  
know that you un- der- stand My Bud- dy, — my  
Bud- dy, — Your Bud- dy, miss- es you. —

**AVALON**

W & M: AL WILSON and VINCENT ROSE  
(1920)

EV - 'RY MORNING, MEM'RIES STRAY A-CROSS THE SEA, WHERE  
FLYING FISHES PLAY. — AND, AS THE NIGHT IS FALL- ING, I FIND THAT  
I'M RE-CALL- ING THAT BLISSFUL ALL EN- THRALL- ING DAY. —

**CHD.**

I FOUND MY LOVE IN A-VA-LON - BE-SIDE - THE BAY - I LEFT MY HOME IN A-VA-LON - AND SAIL'D - A-WAY; - I DREAM OF HER AND A-VA-LON - FROM DUSK - 'TIL DAWN - AND SO I THINK I'LL TRAV-EL ON - TO A-VA-LON.

**CAN'T WE BE FRIENDS?**

WDS: PAUL JAMES (1929) MUS: KAY SWIFT

**VERSE**

*SLOWLY*

I TOOK EACH WORD HE SAID AS GOS-PEL TRUTH, THE WAY A SILLY LITTLE CHILD WOULD. I CAN'T EXCUSE IT ON THE GROUNDS OF YOUTH. I WAS NO BADE IN THE WILD WOOD. HE DIDN'T MEAN IT, I SHOULD HAVE SEEN IT. NOW - IT'S TOO LATE.

**CHD.**

I thought I'd found the man of my dreams. Now it seems this is how the story - thought for once it couldn't go wrong. Not for long! I can see the way this ends: 'He's going to turn me down and say, 'Can't we be friends?' Nev - er a - gain! - Through with love, - Through with men! They play their game - with-out shame, and who's to blame? I thought I'd found a man I could trust. What a bust! This is how the story - ends: 'He's going to turn me down and say, 'Can't we be friends?'



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# CAROLINA IN THE MORNING

WDS: GUS KAHN (1922) MUS: WALTER DONALDSON

BRIGHT!

**VERSE**

WISHING IS GOOD TIME WAS-TED. STILL IT'S A HA-BIT, THEY SAY.

WISH-ING FOR SWEETS I'VE TAST-ED: # THAT'S ALL I DO ALL DAY.

MAY-BE THERE'S NOTH-ING IN WISH-ING, BUT, SPEAKING OF WISH-ING, I'LL SAY:

**CHD.**

Nothing could be fun-er than to be in Car-o-lin-a in the morn- - - ing,  
Stroll-into with my girl-ie where the dew is peary ear-ly in the morn- - - ing.

No one could be sweeter than my sweet-ie when I meet her in the morn- - - ing,  
But-ter-flies all flut-ter up and kiss each lit-tle but-ter-cup at morn- - - dawn- - - ing.

Where the morn-ing glo-ries twine a-round the door Whis-per-ing pret- - - ty  
glo-ries I long to hear once more. ing, If I had A-lad-din's lamp for  
on-ly a day Id make a wish and here's what Id say:  
Nothing could be fun-er than to be in Car-o-lin-a in the morn- - - ing.

**LIVELY**

## I GOT RHYTHM

WORDS BY IRA GERSHWIN (1930) MUSIC BY GEO. GERSHWIN

**VERSE**

DAYS CAN BE SUN-NY, WITH NEVER A  
BIRDS IN THE TREE SING & THEIR DAY-FUL OF

SIGH. SONG. DON'T NEED WHAT MON-EY CAN BUY. WHY SHOULDN'T

WE SING A - LONG? I'M HOW CHIP-BER DO I ALL THE DAY, GET THAT WAY?

HAP-PY WITH MY LOT. GOT:

I GOT RHYTHM - CONT.

212

**CHO.**

I GOT RHYTHM, GOT DANCE-IES, GOT STAR-LIGHT,  
I GOT MUSIC IN GREEN I GOT SWEET DREAMS  
I GOT MY MAN WHO COULD ASK FOR ANY-THING MORE?  
OLD MAN TROUBLE: I DON'T MIND HIM.  
YOU WOULDN'T FIND HIM 'ROUND MY DOOR.  
MORE, WHO COULD ASK FOR ANY-THING MORE?

**I'D CLIMB THE HIGHEST MOUNTAIN**

W/M BY LEW BROWN and SIDNEY CLARE (1926)

MOD <sup>to</sup>

VERSE I DON'T KNOW WHERE YOU ARE. I DON'T KNOW  
IF YOU STILL CARE. I ONLY KNOW THAT I MISS YOU  
SO. I'VE SEARCH'D FOR YOU EV-'RY - WHERE. I'D

**CHO.**

CLIMB THE HIGHEST MOUNTAIN IF I KNEW THAT WHEN I CLIMB'D THAT MOUNTAIN, I'D  
SWIM THE DEEPEST RIV-ER IF I KNEW THAT WHEN I SWAM THAT RIV-ER, I'D  
PRAY TO GET TO HEAVEN 'CAUSE I KNOW THAT IF I GOT TO HEAVEN, I'D  
FIND YOU. WITHOUT YOU, DEAR, MY LIFE MEANS NOTHING TO ME. NO MATTER WHERE YOU ARE, THAT'S WHERE I WANT TO BE. I'D

BIX BEIDERBECKE and FRANK TRUMBauer USED THE SAME CHORDS, WITHOUT HINTING AT THE MELODY, ON THEIR RECORDING OF FOR NO REASON AT ALL IN '27.

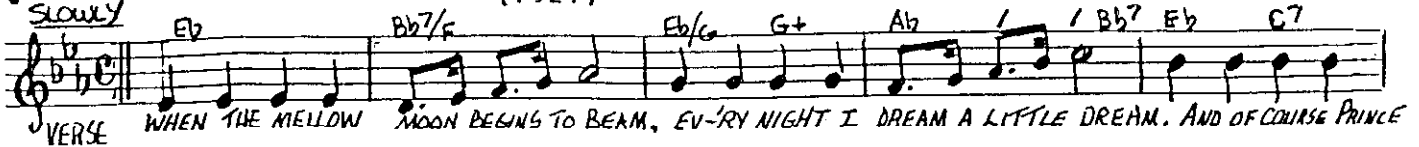
213

# THE MAN I LOVE

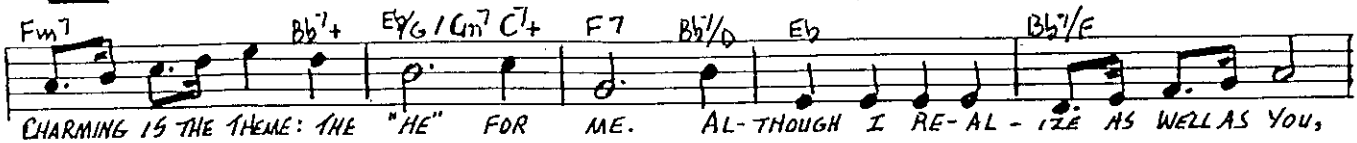
W: IRA GERSHWIN (1924) M: GED. GERSHWIN

SLOWLY

VERSE



WHEN THE MELLOW MOON BEGINS TO BEAM, EV-RY NIGHT I DREAM A LITTLE DREAM. AND OF COURSE PRINCE

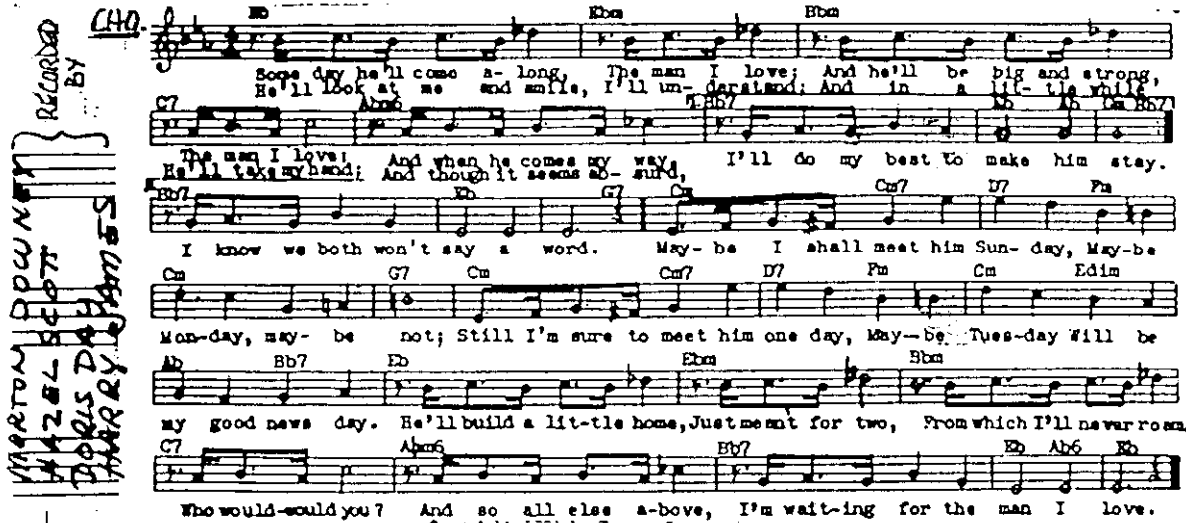


CHARMING IS THE THEME: THE "HE" FOR ME. AL-THOUGH I RE-AL-IZE AS WELL AS YOU,



IT IS SELDOM THAT A DREAM COMES TRUE. TO ME IT'S CLEAR THAT HE'LL AP-PEAR.

CHORUS



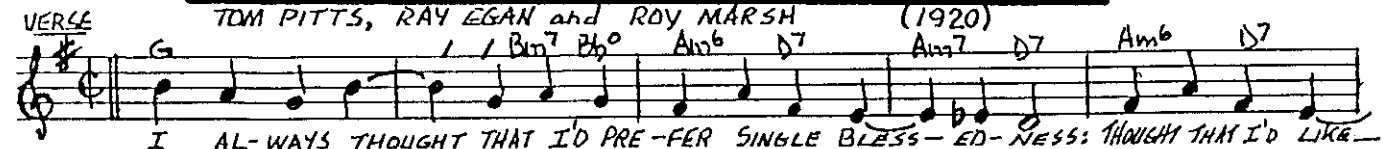
Some day he'll come a-long, The man I love; And he'll be big and strong,  
He'll look at me and smile, I'll un-derstand; And in a lit-tle while,  
The man I love; And when he comes my way, I'll do my best to make him stay.  
He'll take my hand; And though it seems so-sure, I'll do my best to make him stay.  
I know we both won't say a word. May-be I shall meet him Sun-day, May-be  
Mon-day, may-be not; Still I'm sure to meet him one day, May-be Tues-day will be  
my good news day. He'll build a lit-tle home, Just meant for two, From which I'll never roam.  
Who would-would you? And so all else a-bove, I'm wait-ing for the man I love.

RECORDED BY  
 MORTON DOWNING  
 MAZEL BELLOT  
 BOBIS DAVIS  
 THERRY JAMES

## I NEVER KNEW I COULD LOVE ANYBODY

TOM PITTS, RAY EGAN and ROY MARSH (1920)

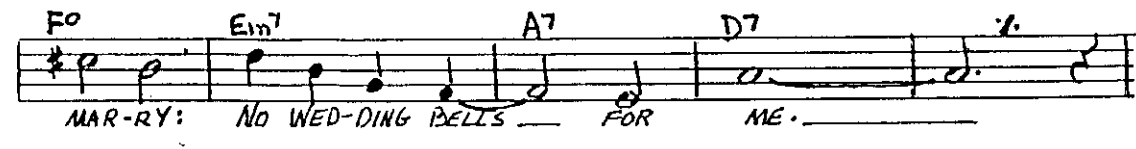
VERSE



I AL-WAYS THOUGHT THAT I'D PRE-FER SINGLE BLESS-ED-NESS; THOUGH THAT I'D LIKE



TO STAY FREE. I NEV-ER THOUGHT MY TIME WOULD COME TO



MAR-RY: NO WED-DING BELLS FOR ME.



I CHANG'D MY MIND, AF-TER ALL. YOU ARE THE ONE

MADE ME FALL. FOR:

**CHD.**

I NEV-ER KNEW I COULD LOVE AN-Y-BAD-Y HON-ey, LIKE I'M LY-ING You- (fine) I COULD-N'T RE-AL-IZE WHAT A PAIR OF EYES AND A BA-BY SMILE COULD DO; I CAN'T SLEEP I CAN'T EAT

EAT, I NEV-ER KNEW A SIN-GLE SOUL COULD BE SO SWEET

# IT ISN'T FAIR

WORDS BY RICHARD HIMBER (1933) MUSIC BY R. HIMBER, FRANK WARSHAUER and SYLVETER SPRIGATO

VERSE SLOWLY

IF ALL IS FAIR IN LOVE AND WAR, THEN WHAT DOES LIFE HOLD IN STORE? FOR ONE WHO IS A FOOL A-BIDES BY NO SUCH RULE, BUT PLAYS THIS GAME OF LOVE SIN-CERE-LY.

**CHD.**

It IS-N'T FAIR FOR YOU TO TAUNT ME THAILL ME TAUNT ME

How CAN YOU MAKE ME CARE THIS WAY? WHY DO YOU DO THE THINGS YOU DO? HAY CAN YOU MAKE ME CARE THIS WAY?

It IS-N'T FAIR FOR YOU TO WANT ME IF IT'S JUST FOR A DAY

FILL ME WITH THOSE DREAMS THAT CAN'T COME WANT ME IF IT'S JUST FOR TO DAY (fine)

TRUE, DEAR WAY IS IT YOU CAME IN-TO MY LIFE AND MADE IT COM-PLETE? YOU GAVE ME JUST A TASTE OF HIGH LIFE, IF THIS IS LOVE. THEN I RE-PEAT

**LOVE ME TONIGHT** *SLOWLY*

W: BING CROSBY & NED WASHINGTON  
M: VICTOR YOUNG (1932)

VERSE OH WHAT A NIGHT FOR SWEETHEARTS: STARS IN THE SKY A-  
-BOVE. THIS IS OUR CHANCE FOR SWEET RO-MANCE. LET'S MAKE THIS A NIGHT OF LOVE.

Chords: F, F7, Bb, Bbm, F, F/A, Bb, E7/B, Am/C, D7, D7/A, Gm7/bb, C7+

**CHO.**

HERE WE ARE TO-GETH-ER, THE MOON IS HANG-IN' LOW, THERE'S MAG-IC IN ITS SIL-V'RY  
NITE IS SO UN-CER-TAIN, AND NO ONE SEEMS TO KNOW HOW LONG WE HAVE TO LING-ER,  
KISS ABE YOURS FOR EV-ER, MY HEART IS IN YOUR HANDS, MY LOVE IS YOURS TO HAVE, TO

NIGHT IT SEEMS TO SAY THIS TIME IS RIGHT HOLD ME TO-NIGHT  
ON- TO-MOR-ROW WE MAY BOTH BE GONE " " " "  
HOLD DON'T WAIT UN-TIL THE MOON IS OLD " " " "

LET ME FEEL YOUR ARMS, AND LET ME FEEL YOUR KISS, THEN IF THIS GREAT BIG WORLD MUST END, OH! LET IT END LIKE THIS! MY

Chords: Gm7, C13, F7, D7+5, A7, Dm, F, Dm, Dm/b, C7, F, Gm, C7, F, Gm, C7, D7, Gm, G7, C13, G7, DS of fine

**NAGASAKI** *VERSE*

W: MORT DIXON  
M: HARRY WARREN ('28)

FELLOWS, IF YOU'RE ON, I WILL SPIN A YARN THAT WAS  
TOLD TO ME BY AB-LE SEA-MAN JONES. ONCE HE HAD THE BLUES,  
SO HE TOOK A CRUISE, FAR A-WAY FROM NITE CLUBS AND FROM SAX-O- PHONES.  
HE SAID "YO-HO I MADE A CERTAIN PORT" AND WHEN YOU TALK A-  
-BOUT REAL 'HE-MAN' SPORT:

BS:

(SEGUE)

Chords: Cm, Ab7/C, Cm, Ab7/C, C, Am7, Ab7, C/G, G7, C/E, Ab7/Eb, G7/D, Cm, Ab7/C, Cm, G, Am7, D7, D7/F#, G, A, G/B, G, Fm/C, Fm7/Ab, G, Fm/C, Fm7/Ab, G, A, G7/B, (SEGUE)

**CHO.**

(4) Hot gin-ger and dy-na-mite There's nothing but that at night  
 The way they can en-tar-tain Would hur-ry a hur-ri-caffe—  
 Back in Nagasak-i where the fellers chew tobaccy And the women wick-y wack-y woo.

Oh Fu-ji-a-ma You get a Mon-der And then your troubles in-crease  
 In some pa-go-da She or-ders soda The earth shakes milk-shakes ten cents a piece  
 They kiss-ee and hug-ee nice— By Jin-go! it's worth the price  
 Back in Naga-saki where the fellers chew tobaccy And the wo-men wick-y wack-y woo.

**(VERSE)**

**TIP-TOE THRU' THE TULIPS**  
 LYRIC/ AL DUBIN ~1930~ MUSIC/ JOE BURKE

SHADES OF NIGHT ARE CREEP-ING  
 WIL-Low TREES ARE WREF-ING OLD FOLKS AND BA-BIES ARE SLEEP-ING  
 SIL-VER STARS ARE GLEAM-ING ALL A-HONE I'M SCHEM-ING, SCHEM-ING TO  
 GET YOU OUT HERE, MY DEAR, COME

**CHO.**

TIP-TOE TO THE WIN-DOW BY THE WIN-DOW THAT IS WHERE I'll BE, COME }  
 TIP-TOE from YOUR PIL-Low TO THE SAA-Dow OF THE WIL-Low TREE AND }  
 KISS YOU IN THE GAR-DEN IN THE MOON-LIGHT WILL YOU PAR-Don ME, COME }

TIP-TOE THRU THE TU-LIPS WITH ME ME KNEE.  
 DEED — IN FLOW-ERS WE'll STRAY We'll KEEP THE SHAW-ERS A-WAY

AND IF I

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**WHITE CHRISTMAS** *SLOWLY*  $\frac{Dm7}{G}$   $\frac{G7}{F}$   $\frac{C7}{E}$   
 IRVING BERLIN (1942) VERSE THE SUN IS SHINING, THE GRASS IS GREEN. THE

$\frac{G7}{D}$   $\frac{F6}{G}$   $G7$   $C$   $C\#0$   $Dm7$   $G7$   $C$   $Dm7$   $G7$   
 OR-ANGE AND PALM TREES SWAY. THERE'S NEVER BEEN SUCH A DAY IN BEVERLY HILLS, L.

$C6$   $\frac{C7}{G}$   $\frac{Fm7}{C}$   $\frac{G7}{B}$   $F/A$   $\frac{G7}{B}$   $Cmaj7$   $C6$   
 BUT IT'S DE-CEM-BER THE TWEN-TY FOURTH.

$A7/E$   $B7/D\#$   $A/C\#$   $B7/D\#$   $Em$   $Dm7$   $G7$   
 AND I AM LONGING TO BE UP NORTH.

**CHD.**  $C$   $Dm7$   $C$   $B$   $C$   $Dm7$   $F\#7$   $G7$   $F$   $G7$   $C$   $Dm7$   $G7$   $C$   
 I'M DREAM-ING OF A WHITE CHRIST-MAS, {JUST LIKE THE ONES I USED TO KNOW. WHERE THE TREE TOPS  
 {WITH EV-RY CHRIST-MAS CARD I WRITE- MAY YOUR DAYS BE

$C7$   $I$   $F$   $Fmi$   $C$   $F$   $C$   $D7$   $Dm7$   $G7$   $II$   $F$   $Fmi$   $C$   $G0$   
 GLIS-TEN AND CATK-DREN LISTEN TO HEAR SLEIGH BELLS IN THE SNOW. — BRIGHT, AND MAY ALL YOUR  
 MEGA-RY AND

$Dm7$   $G7$   $C$   $Dm7$   $C$  (ALL TIME MOST POPULAR SONG IN U.S.A.)  
 CHRIST-MAS-ES BE WHITE.

**SOMETIMES I'M HAPPY**

WORDS BY IRVING CAESAR (1927) MUSIC BY VINCENT YOUMANS

**VERSE**  $F$   $C7$   $F$   $\%$   $C7$   $C7+$   
 EV - 'RY DAY SEEMS LIKE A  
 SWEET - HEART WHEN YOU ARE NOT

1.  $F$   $C7$  2.  $F$   $F7$   $Bb$   $A0$   
 YEAR, HERE. ALL THAT YOU CLAIM MUST BE

SOMETIMES I'M HAPPY - CONT.

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Chord progression: Bb, Bbm6, G7/B, G7, C7/E, C7

TRUE, FOR I'M JUST THE SAME AS YOU, \_\_\_\_\_ DEAR: \_\_\_\_\_

CHOR.

Some-times I'm HAPPY, Some-times I'm BLUE MY dis-po-si-tion, Some-times I love you, I hate you, BUT when I HATE YOU, de-pends ON you I, NEV-ER WIND THE AWAY from the skies, ITS CAUSE I love you THAT'S HOW I AM, SO WHAT CAN I do?

If I CAN find the sun in your eyes I'm Happy When I'm with you

(to Instrumental)

(INTRO INTO Ab)

Ab (SAX CHORUS)

Chord progression: Ab, Cb, Bbm7, Eb7, Ab, Ab, D7, Eb9, Ab, Bbm7, Eb9, Ab, Fb, Bbm7, Eb9, Ab, Ab7, Db, Dbmi, Ab, Cm7, F9, Bb9, Eb9, Ab, Bbm7, Eb9, Ab, Bbm7, Eb7, Ab, Ab, Bbm7, Eb9, Ab7, A7, Ab, Ab7, A7, Ab7, Db, Dbmi, Ab, Bbm7, Eb7 (-9), Ab

FLETCHER HENDERSON'S ARRANGEMENT (STARTS AT Ab INTRO) WAS A MILESTONE IN SUBTLE SWING - SOME OF THE MUSICIANS PLAYING IT AT THE FIRST TIME TRIED TO TALK FLETCHER INTO USING THE SAX CHORUS AS AN ORIGINAL SONG, BUT HE NEVER DID.



**DON'T BRING LULU** VERSE

LYRIC: BILLY ROSE & LEW BROWN (1925) "YOUR PRESENCE IS RE-QUESTED" WROTE LITTLE JOHN. MUSIC BY RAY HENDERSON YOU AT-TEND THIS PAR-TY, YOU'LL ALL BE TREAT

1. C A7/C# G7/D G7 C/E Am/E D7/F# D7 G7 2. C/E Eb7-5

WHITE. "BUT WITH THIS IN-VI-TA-TION, THERE IS A STIPU-LA-TION. WHEN RIGHT. BUT THERE'S A WILD AND WOO-LY WO-MAN YOU BOYS CANT IN-VITE. NOW,

**CHD.**

YOU CAN BRING PEARL, SHE'S A DARN NICE GIRL, BUT DON'T BRING LU-LU. YOU CAN BRING CAKE OR POR-TER-HOUSE STEAK, BUT DON'T BRING LU-LU.

YOU CAN BRING ROSE WITH THE TURNED UP NOSE, BUT DON'T BRING LU-LU. LU-LU GETS BLUE AND SHE GOES "COO-KOO", LIKE THE

LU-LU ALWAYS WANTS TO DO WHAT WE BOYS DON'T WANT HER TO. WHEN SHE STEALS HER

STUFF A-ROUND, NON-DON BRIDGE IS FALLING DOWN. CLOCK UP-ON THE SHELF.

SHE'S THE KIND OF SMART-Y WHO BREAKS UP EVERY PAR-TY. HULL-A-BA loo loo,

"DON'T BRING LU-LU. I'LL BRING HER MY-SELF!"

## HARD HEARTED HANNAH

WORDS & MUSIC BY JACK YELLEN, MILT AGER, BOB BIGELOW & CHAS. BATES (1924)

VERSE (♩ = ♩)

IN OLD SA-VAN-NAH, I SAID SA-VAN-NAH, THE WEATHER THERE IS NICE AND WARM. THEY'VE GOT A GAL THERE, A PRETTY GAL THERE, WHO'S COLDER THAN A

THE CLIMATES OF THE SOUTHERN BRAND. BUT HERE'S WHAT I DON'T UNDERSTAND. ARC-TIC STORM. GOT A

HEART JUST LIKE A STONE. EV-EN ICE-MEN LEAVE HER A-LONE. (SEGUE)

CHD. *Ed D7 Bb C7*  
 they call her Hard hearted HAN-NAH THE VAMP of SA-VAN-nah,  
*F7 Bb A7 Bb7*  
 THE mean-est gal in town Leath-er is tough but HANNAH'S heart is tough-er  
*Ed B7 Bb7 Ed D7 Bmi*  
 she's A gal who loves to see men suf-fer! To tease 'em and thrill 'em, To  
*C7 Fmi G7 Cm Eb7 Ab*  
 tor-ture and kill 'em, Is her de-light, they say. I SAW her at the sea-shore with A  
*B7 Eb Bmi C7*  
 Great Zig PAN; There was HAN-nah pour-ing wa-ter on A DROWN-ING MAN. She's  
*F7 Fmi7 Bb7 Eb/Bb7+Eb*  
 Hard Heart-ed HAN-NAH, the Vamp of SA VAN-nah, G. A.

**CLAP HANDS! ('25)**

**HERE COMES CHARLEY!**

L: BILLY ROSE & BALLARD MACDONALD **VERSE**  
MUSIC BY JOSEPH MEYER

*C Dm7 C/E C*  
 HAVE YOU MET MY GOOD FRIEND CHARLEY? WELL YOU'VE  
*C/E Dm7 C C/E Eb° G7 G7 D7/A D7*  
 HEARD OF HIM, NO DOUBT. HE'S THE GREAT BIG GOOD TIME CHARLEY THAT THE GIRLS ALL RAVE A-  
*G 1 1 2 C Dm7 C/E C/G B7/F# B7+ Em C/B Eb G/D*  
 -BOUT. HE'S AS WELCOME AT A PARTY AS THE FLOWERS ARE IN SPRING. EV-RYTIME THEY SEE HIM  
*Cm/Eb G/D D7 G7*  
 COMING, EV-RY-ONE BE-GINS TO SING: (SEGUE)

CHD. *C F7 C F7 C A7*

CLAP HANDS! HERE COMES CHAR-LEY! CHAP HANDS, GOOD TIME CHAR-LEY! CLAP HANDS!  
 THIS WAY! JOIN THE PAR-TY. I SAY MEET ME-CAR-AY. HEY! HEY!  
 CLAP HANDS! HERE COMES CHAR-LEY! CLAP HANDS, GOOD TIME CHAR-LEY! CLAP HANDS!  
*D7 G7 F7 C G E G7 G7 G Am*  
 HERE COMES CHAR-LEY NOW.  
 CHAR-LEY TAKES A LEY NOW. **FINE** GIN-GER ALE AND

*Am F7 A7 D7 G7 DS.al fine*  
 WHILE RICK FUR THIS TA-BLE. GRAB A CHAIR, MOVE O-VERTHERE, AND LET HIM SIT RIGHT NEXT TO MA-BLE.



# YOU'RE GONNA LOSE YOUR GAL

WORDS BY JOE YOUNG (1933) MUSIC BY JAMES MONACO

MED. SWING

**VERSE**

FLIRTIN' WITH THE DEV-IL, YOU'LL GET IN THE DEEP.

WA-TER FINDS ITS LEV-EL: BIT-TER TEARS YOU'LL WEEP.

## CHO.

YOU'RE GON- NA LOSE YOUR GAL, You don't know who's your gal. You're bound to get that way.

Act- ing like a two- time lov- er, How can you be so con- ceit- ed?

Keep- ing kiss- es un- der cov- er, You'll wake up and Take a heart and then mis- treat it. You can't have your soon dis- cov- er, } YOU'RE GON- NA LOSE YOUR GAL. You're gon-na fret a- way,

And when she's gone, She won't come back,

They don't come back, won't come back once they're gone.

You're gon- na be sur- prised, You nev- er re- a- lized.

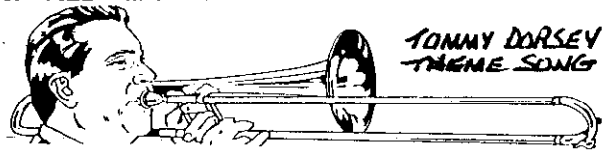
Some one else can treat her nic- er, Some one else can shoes and rice her, Some one else will par- a- dise her, YOU'RE GON- NA LOSE YOUR GAL.

# I'M GETTIN' SENTIMENTAL OVER YOU

SlOWLY (♩=♩) W: GEO. BASSMAN (1932) C7/E M: NED WASHINGTON

VERSE

I WAS JUST AN-OTH-ER WHO LAUGH'D AT ROMANCE.—  
THEN YOU MADE YOUR ENTRANCE, AND RIGHT AT A GLANCE,



1. F7 Bb7 EbM7 Eb6 Bb7 2. F7 Bb7 Gb7 C7

I SAID IT WAS NOT FOR ME. — I KNEW THIS WAS MEANT TO BE. —

CHO.

nev-er thought I'd fall, — But now I hear love call, — } I'm  
Things you say and do, — Just thrill me through and through, — }  
get-tin' sen-ti-ment-al ov-er you, ment-al ov-er you,  
I thought I was hap-py, I could live with-out love, —  
Now I must ad-mit love is all I'm think-ing of, Won't you please be kind, And  
just make up your mind, — That you'll be sweet and gan-tle, be  
gan-tle with me, — Be-cause I'm sen-ti-ment-al ov-er you.

# HANDS ACROSS THE TABLE

SlOWLY MUSIC: JEAN DELETRE (1934) LYRICS: MITCHELL PARISH

VERSE

DINNER IS ENDED, THE MUSIC IS GRAND. SOFTLY THE LANTERNS GLEAM. —

IS-N'T IT SPLENDID TO SIT HAND IN HAND, SI-LENT-LY LOST IN A DREAM? HANDS ACROSS THE

TA-BLE, WHILE THE LIGHTS ARE LOW. THO' YOU HUSH YOUR LIPS, YOUR FINGER-TIPS  
MEET SO TEN-DER-LY. AND THEY

F7 Bb7+ Eb Cm F7

TELL ME ALL I WANT TO KNOW. SAY, IN THEIR LITTLE WAY, THAT

Fm7 Bb7 Eb

YOU BE-LONG TO ME.

FROM THE MUSICAL "CONTINENTAL VARIETIES."  
RECORDED BY DORSEY BROS., HAL KEMP  
and EDDY DUCHIN AMONG OTHERS.

**YOU MADE ME LOVE YOU** *Slower* *VERSE* C Em7 Eb° Dm7 G7

W: JOE McARTHUR (1913) M: JAMES MONACO

I'VE BEEN WORRIED ALL DAY LONG.  
DON'T KNOW IF I'M RIGHT OR WRONG.

E7/G# E7+ F7 E7 Am Aø G/D D7 Dm7 G7 C Em7 Eb°

I CAN'T HELP JUST WHAT I SAY. — YOUR LOVE MAKES ME SPEAK THIS WAY. WHY, OH WHY SHOULD

Dm7 G7 E7/G# E7+ F7 E7 Am Am/E Cm Eb D7 Cm Eb

I FEEL BLUE? ONCE I USED TO LAUGH AT YOU — BUT NOW I'M CRY-ING. — NO USE DE-

D7 Cm Eb D7 Dm7 G7

-NY-ING: — THERE'S NO ONE ELSE BUT YOU — WILL DO. (SEGUE)

**CHOR.** Eb° Dm Fm G7 Dm Fm G7

You MADE ME LOVE YOU, I DID-N'T WAN-NA DO IT, I DID-N'T WAN-NA DO IT.

G7 Dm7 Bb7 C

You MADE ME SIGH, I TELL YOU, " " " " TELL YOU.

A7 Ab7 A7 Bb7 A7 D7 Am7 D7

I WANT SOME LOVE THAT'S AND ALL THE TIME YOU KNEW IT. I GUESS YOU ALWAYS KNEW IT.

Am7 D7 Dm7 G7 Dm7 G7 G7+5 D.S. R E7

YOU MADE ME HAPPY, SOME-TIMES, YOU MADE ME SAD. — BUT THESE WERE TIMES,

E7 A7 Gm A7 Gm A7 Gm A7 D7

— DEAR, YOU MADE ME FEEL SO BAD. — TRUE, YES I DO, 'DEED I

Am D7 (-5) C G#° Am Dm7 G7 C Fm1 Cb A7

DO YOU KNOW I DO. GIM-ME, GIM-ME WHAT I CRY FOR, YOU KNOW YOU GOT THE BRAND OF KISS-ES  
THAT I'D BE FOR. YOU KNOW YOU MADE ME — LOVE YOU

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VERSE

**ALL OF ME**

W&M: SEYMOUR SIMONS and GERALD MARKS (1931)

Chords: C, C#°, G7/9, C/E, Eb°

Lyrics: YOU TOOK MY KISSES AND YOU TOOK MY LOVE. YOU TAUGHT ME HOW TO

Chords: G7/9, C/E, C#°/Eb, G7/9, Em, Am7, D7, G7

Lyrics: CARE. AM I TO BE JUST THE REM-NANT OF A ONE-SIDED LOVE AF-FAIR?

Chords: D7/F#, Fm6, C/E, Eb°, Dm, A7/C#, Ab7/C, G7/9, CHO. C

Lyrics: ALL YOU TOOK, I GLADLY GAVE. THERE'S NOTHING LEFT FOR ME TO SAVE. ALL OF ME, YOUR GOOD-BYE

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

Lyrics: WHY NOT TAKE LEFT ME WITH EYES THAT CRY. CAN'T YOU SEE HOW CAN I I'M NO GOOD WITH- GO ON, DEAR, WITH-

Chords: Dm, E7, E7/G#, Am

Lyrics: OUT YOU. TAKE MY LIPZ: I WANT TO LOSE THEM.

Chords: D7, G7

Lyrics: TAKE MY ARMS: I'LL NEVER USE THEM.

Chords: Dm7/F, Fm, C, Gm/Bb, A7, D#

Section: CODA

FRANK SINATRA RECORDED THIS IN 1948. IN THE 1952 FILM "MEET DANNY WILSON" HE SANG IT. 1932 RECORDINGS: PAUL WHITEMAN, LOUIS ARMSTRONG.

**SWEET GEORGIA BROWN**

BEN BERNIE, MACED PINKARD & KENNETH CASEY (1925)

VERSE

SWING!

Chords: Em, B7, Em, B7

Lyrics: SHE JUST GOT HERE, YES-TER-DAY. THINGS ARE NOT HERE NOW, THEY SAY. GALS ARE JEALOUS, THERE'S NO DOUBT. STILL, THE FELLOWS RAVE A BOUT.

Chords: Em, B7, Em, A7/C#

Lyrics: 1. THERE'S A BIG CHANGE IN TOWN. SWEET,

Chords: A7, D7/F#, D7

Lyrics: SWEET GEORGIA BROWN. AND, EV-ER SINCE SHE

D7 D0 D7 2 B7#1 (SEGUE)

COL-ORED FOLKS ALL CLAIM: SAY!  
(FOLKS IN TOWN)

**CHO.**  
 No gal made has not a shade On Sweet Georgia Brown  
 Its been said she knocks 'em dead when she lands in town  
 Two left feet but oh so neat has Sweet Georgia Brown  
 Since she came why its a shame how she cools 'em down  
 They all sigh and wan-na die For Sweet Georgia Brown I'll tell you just  
 why you know I don't lie (spoken) Not much!  
 Fel-lers she cant get are fel-lers  
 she can't met Georgia claimed her Georgia named her Sweet Georgia Brown

Ben Bernie Orchestra  
Matty Malneck (1959)

SAY IT WITH MUSIC

IRVING BERLIN (1921)

**VERSE**  
 MU-SIC IS A LANG-UAGE LOVERS UNDER- STAND. CU- PID NEV-ER  
 MEL-O-DY AND RO-MANCE WANDER HAND IN HAND.  
 FAILS, AS-SIST-ED BY A BAND. SO, IF YOU HAVE SOMETHING SWEET TO

Bb7 Bb7  
 TELL HER: (SEGUE)

INTRODUCED IN THE MUSIC BOX REVUE. THE MUSIC BOX  
 WAS A THEATRE BUILT IN 1921 AS A SHOWCASE FOR  
 BERLIN'S SONGS AND REVUES & WORKSHOP FOR MUSICALS.

**CHO.**  
 SAY IT WITH MU-SIC, BEAU-TI-FUL MU-SIC. SOME-HOW THEY'D  
 WEL-O-DY WEL-LING, PLAYED ON A CEL-  
 RATH-ER BE KISSED TO THE STRAINS OF CHO-PIN OR LISZT. A  
 -LO. HEKAS MIS-TER CU- PID A-LONG. SO SAY IT WITH A BEAU-TI-FUL SONG



# LOVE ME OR LEAVE ME

LYRIC BY GUS KAHN (1928) MUSIC BY WALTER DONALDSON

**VERSE**

THIS SUS-PENSE IS KILLING ME. I CAN'T STAND UN-CER-TAIN-  
 -TY. TELL ME NOW, I'VE GOT TO KNOW WHETHER YOU WANT ME  
 TO STAY OR GO.

**CHORDS:** Fm, G7, Db7, C7, Fm, Cm/Eb, F7, Db7, Bb°

**SEGUE:** Bb7, Eb7, Eb7+

WRITTEN FOR THE BROADWAY MUSICAL  
 "WHOOPEE", IT WAS SUNG BY DORIS DAY  
 IN THE RUTH ETTING STORY OF THE SAME  
 NAME WHICH WON AN ACADEMY AWARD.

**CHORUS**

Love me or leave me and let me be lone-ly. You won't be lieve me and I love you on-ly, I'd  
 might find the night-time the right time for kiss-ing, but night-time is my time for just rem-i-nis-cing. Re-  
 rather be lone-ly than hap-py with some-body-else. You There'll be no one un-  
 get-ting in-stead of for-get-ting with some-body-else.

less that some-one is you I in-tend to be in-de-pend-ent-ly  
 blue. I want your love but I don't want to bor-row to have it to-day and to  
 give back to-mor-row, for my love is your love, There's no love for no-bod-y-else!

**CHORDS:** Fm, G7, C7, Fm, G7, C7, Ab, Bb7, Eb7, Ab, Eb7, Eb7, Fm, F7, Bb7, Bb7, Eb7, Ab, Ddim, Eb7, Fm, Gm, C7, Fm, G7, C7, Ab, Bb7, Eb7, Ab

# BACK IN YOUR OWN BACK YARD

WCM: DAVE DREYER, BILLY ROSE and AL COLSON (1928)

**VERSE**

WE LEAVE HOME, EX-PECT-ING TO FIND A BLUE BIRD, HOPING EV-ERY  
 CLOUD WILL BE SILVER LINED. BUT WE ALL RE-TURN, AS WE LIVE AND  
 LEAVE THE WINDS OF CHANCE TO BLOW US AWAY.

**CHORDS:** G, D7, G, D7/A, D7, A13/7, D7, D7, Bm, Am7, D7, G, G7, F#7, F#7, Bm, Bm/6, D7, Em, E6, D/A, G/A, A7, D7

**SEGUE:** (SEGUE)

CHO.

1) THE BIRDS WITH FEATH-ERS OF BLUE IS WAIT-ING FOR YOU  
 2) YOU'LL SEE YOUR CAS-TLES IN SPAIN THROUGH YOUR WAY-DOW PAWE  
 3) YOU'LL FIND YOUR HAP-PI-NESS LIES RIGHT UN-DEER YOUR EYES

BACK #IX YOUR OWN BACK YARD — BACK YARD — OH YOU CAN

GO TO THE EAST GO TO THE WEST, BUT SOME DAY YOU'LL COME

WAV-Y AT HEART BACK WHERE YOU START-ED FROM

# MY BABY JUST CARES FOR ME

LYRIC BY GILS KAHN (1930) MUSIC BY WALTER DONALDSON

VERSE

I'M SO HAP-PI SINCE THE DAY — I FELL IN LOVE IN A GREAT BIG WAY. AND THE GUESS IT'S HARD FOR YOU TO SEE — WHAT AN-Y-BO-DY CAN SEE IN ME. — BUT IT

BIG SUR-PRISE IS: SOMEONE LOVES ME TOO. — SIMPLY GOES TO

PROVE WHAT LOVE CAN DO.

WRITTEN FOR EDDIE CANTOR TO PERFORM  
 IN THE 1930 FILM VERSION OF "WHOOPEE"  
 WHICH MUSICAL PROPELLED CANTOR INTO  
 MOVIE STARDOM. RECORDED BY HI-LO'S

CHO.

My ba-by don't care for shows, My ba-by don't care for clothes,  
 My ba-by just cares for me! My ba-by don't care for furs and —  
 la-ces, — My ba-by don't care for high-toned plac-es —  
 My ba-by don't care for rings, Or oth-er ex-pen-sive things,  
 She's sen-si-ble as can be, My ba-by don't  
 care who knows it, My ba-by just cares for me!

JOHNNY GREEN'S FIRST SONGWRITING SUCCESS, DONE WHILE STILL IN COLLEGE. HE WROTE WITH THE BEST LYRICIST OF THE TIME: GUS KAHN.

# COQUETTE

## VERSE

WORDS BY GUS KAHN  
M: CARMEN LOMBARDO & JOHNNY GREEN

(1928)

YOU LOVE TO FLIRT, AND YOU DON'T MEAN TO HURT, BUT YOU EACH HEART'S A FLOW'ER THAT YOU WANT FOR AN HOUR, THEN FOR-

Chords: Eb7, 1. Eb Ab Eb, 2. Eb Ab Eb Eb, F7/A, F7

LEAVE THOSE WHO LOVE YOU TO GET LIKE A GAY BUTTERFLY. BUTTERFLIES PLAY IN THE SUMMER SUN.

Chords: Bb7, Fm7, Bb7, 8. CHO. Eb

BUT ARE THEY LAY WHEN THEIR DAY IS DONE? TELL ME WHY YOU KEEP FOOLING, BREAKING HEARTS YOU ARE RULING, AND WHEN YOU'RE ALL-A-LONE WITH

Chords: Bb/F, Bb, Bb0, Bb6, Bb7, Bb7+, Eb

LITTLE CO-QUETTE? MAK-ING TRUE HEARTS FUN OF THE ONES WHO LOVE YOU. LITTLE CO-QUETTE: YOU'LL KNOW, TEN-DER-LY DREAM-ING LITTLE CO-QUETTE, I

Chords: Eb, 2. Eb, Abm, Eb, Bb7, Eb7

ON-LY RE-GRET, OF YOU. SOME DAY YOU'LL FALL IN LOVE, AS

Chords: Abmaj7, Fm7, Ab/bb, Db7, F7/C, F7, Cm7, F7

I FELL IN LOVE WITH YOU. MAY-BE SOMEONE YOU LOVE WILL

Chords: Bb7, Bb7+, D.S. al. CODA Eb, Abm, Eb

JUST BE FOOL-ING. LOVED YOU.

# ALL BY MYSELF

## VERSE

IRVING BERLIN (1921)

I'M SO UN-HAP-PI, WHAT'LL I DO? GROW-ING SO TIRED OF LIVING A-LONE.

Chords: 1. C, G7/B, G7, C, A7/E, D7, G7

I LONG FOR SOMEBO-DY WHO WILL SYM-PA-THIZE WITH ME. I'M

Chords: 2. C, A7/E, D7, G7, G7

I LIE A-WAKE ALL NIGHT AND CRY. NO-BO-DY LOVES ME, THAT'S WHY.



ALL BY MYSELF - CONT.

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**CHO.**

ALL BY MY-SELF — IN THE MORN-ING — ALL BY MY-SELF — IN THE  
 " " " " I GET LONG- LY — WATCH-ING THE CLOCK — IN THE  
 NIGHT — I SIT A-LONE — IN A CO-SY MORRIS CHAIR —  
 SO UN-HAPPY THERE PLAY-ING SOL-I-TAIRE —  
 I'D love to Rest MY WEAR-Y HEAD ON SOMB-BO-DYS SHOUL-DER  
 I HATE — TO Grow OLD-ER — ALL BY MY-SELF.

**GEORGIA ON MY MIND**

WORDS: STUART CORRELL (1930)  
 MUSIC: HOAGY CARMICHAEL

VERSE

MEL-O-DIES BRING MEM-O-RIES,

MEMORIES OF — A SONG — A SONG THAT SINGS OF GEORGIA,  
 BACK WHERE I RE-LONG.

INSTR.

**PS. CHO.**

Geor-gia, Geor-gia, { THE WHOLE DAY through. Just AN OLD SUNSET SONG KEEPS Geor-gia ON MY  
 " " " " A SONG OF YOU COMES AS SWEET AND CLEAR AS  
 NO PEACE I FIND. JUST AN OLD SWEET SONG KEEPS  
 WIND (Geor-gia ON MY MIND) MOONLIGHT through the PINES — O-TH-ER ARMS reach out to ME  
 GEOR-GIA ON MY MIND. [FINE] O-TH-ER EYES SMILE TEN-DER-ly. STILL IN PEACE-FUL DREAMS I see the road leads back to you —

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THIS COMBINATION ALSO PRODUCED  
 "WHEN IT'S DARKNESS ON THE DELTA"  
 AND "UNDER A BLANKET OF BLUE"

# IT'S THE TALK OF THE TOWN

WORDS BY MARTY SYMES & AL NEIBURG (1933) M: JERRY LEVINSON

*SLOWLY*

**VERSE** WE WERE MORE THAN LOVERS, WE WERE MORE THAN SWEETHEARTS. IT'S SO HARD TO UNDER- STAND.

DON'T KNOW WHY IT HAPPENED, DON'T KNOW HOW IT STARTED. WHY SHOULD WE BE STRANGERS, AFTER ALL WE PLANNED?

**8. CHO.**

I CAN'T SHOW MY FACE: CAN'T GO AN-Y PLACE. PEOPLE STOP AND STARE: IT'S SO HARD TO BEAR.  
 EV-RY TIME WE MEET, MY HEART SKIPS A BEAT. WE DON'T STOP TO SPEAK, THO' IT'S ULST A WEEK.  
 LET'S MAKE UP SWEETHEART. WE CAN'T PLAY A PART. DON'T LET FOOLISH PRIDE KEEP YOU FROM MY SIDE.

EV-RY-BO-DY KNOWS YOU LEFT ME. IT'S THE TALK OF THE TOWN. IT'S THE TALK OF THE TOWN.

TOWN. WE SENT OUT IN-VI-TA-TIONS TO FRIENDS AND RE-LA-TIONS, AN-NOUNCING OUR WEDDING DAY.

FRIENDS AND OUR RE-LA-TIONS GAVE CONGRATU-LATIONS. HOW CAN YOU FACE THEM? WHAT CAN YOU SAY? (2ND END.)

**VERSE**

WORDS BY ANDY RAZAF ('29) M: FAY WALLER & HARRY BROOKS  
 THO' IT'S A FICKLE AGE, WITH FLIRTING ALL THE RAGE,  
 I KNOW WHO I LOVE BEST. THUMS DOWN ON ALL THE REST.

1. C E7 A7 D7 G7 C6

HERE IS ONE BIRD WITH SELF CON-TROL, HAP-PY IN-SIDE MY CAGE.

2. C Am7 D7 C#m° E/B F#7 Bb4 Fm7 Bb7

MY LOVE WAS GIV-EN HEART AND SOUL, SO IT CAN STAND THE TEST.

(♩ = ♩)

AIN'T MISBEHAVIN' - CONT.

CHO.

No one to talk with, all by my- self, No one to walk with, but  
 I know for cer- tain the one I love, I'm thru with flirttin' it's  
 I'm hap- py on the shelf, Ain't mis-be- hav- in', I'm sav- in' my love for  
 just you I'm think- in' of,  
 you. you. Like Jack Horner in the cor- ner, don't go no- where,  
 what do I care, Your kiss- es are worth wait- in' for, be- lieve me  
 I don't stay out late, don't care to go, I'm home a- bout eight, just  
 me and my ra- di- o, Ain't mis- be- hav- in' I'm sav- in' my love for you.

ONE OF THE MOST  
 POPULAR OF SONGS  
 WRITTEN BY  
 RAZAF  
 &  
 WALLER  
 ALONG WITH  
 "HONEY SICKLE  
 ROSE"

AFTER YOU'VE GONE

W: HENRY CREAMER  
 M: TURNER LAYTON

(1918) VERSE

NOW WON'T YOU LISTEN, DEARIE, WHILE I SAY: —

How could you tell me that you're leav- a- way? — DON'T SAY THAT WE MUST PART. DON'T BREAK MY  
 Ach- ing heart. You know I've loved you truly, many years: LOVED YOU NIGHT AND DAY. —  
 How can you leave me, can't you see my tears? LIS- TEN WHILE I SAY: —

CHO.

Af- ter you've gone, and left me cry- ing, Af- ter you've gone, There's no de- my- ing;  
 you'll feel blue, — You'll feel sad, — You'll miss the dearest pal you've ev- er had. —  
 There'll come a time, — now don't for- get it, There'll come a time, — when you'll re- gret it,  
 Some day, when you grow lone - ly, Your heart will break like mine and  
 you'll want me on - - ly, Af- ter you've gone, — Af- ter you've gone a- way. —

INTRODUCED BY  
 AL WOLSON  
 AT THE  
 WINTERGARDEN  
 THEATRE  
 SUNG BY  
 LUDY GARLAND  
 IN  
 "FOR ME AND  
 MY GAL" (42)

(WRITTEN FOR ANDY KIRK ORCHESTRA TO RECORD)

# UNTIL THE REAL THING COMES ALONG

W & M: MANN HOLINER, ALBERTA NICHOLS, SAMMY CAHN, SAUL CHAPLIN & L.E. FREEMAN (1936)

*SLOWLY*

**VERSE** I TRIED TO EX-PLAIN THAT YOU ARE MY HEAVEN ON EARTH. STILL

I'VE TRIED IN VAIN, SINCE WORDS CAN'T EXPLAIN MY LOVE AND ITS WORTH.

THIS MUCH I KNOW IS TRUE: THERE'LL NEVER BE AN-OTH-ER YOU. THAT'S WHY

I'D WORK FOR YOU, I'D SLAVE FOR YOU, I'D BE A BEGGAR OR A KNAVE FOR YOU. IF I GRAD-U-ALY MOVE THE EARTH FOR YOU, TO PROVE MY LOVE DEAR, IT'S WORTH FOR YOU. IF I SIGH FOR YOU, I'D CRY FOR YOU, I'D TEAR THE STARS OUT OF THE SKY FOR YOU. IF

THAT IS-N'T LOVE, IT WILL HAVE TO DO UN-TIL THE REAL THING COMES A- LONG. I'D

A- LONG WITH ALL THE WORDS, DEAR, AT MY COM-MAND I JUST CAN'T MAKE YOU UN- DER- STAND.

I'LL ALWAYS LOVE YOU, DAR-LING, COME WHAT MAY. MY HEART IS YOURS, WHAT MORE CAN I SAY. I'D

UN-TIL THE REAL THING COMES A- LONG.

## DREAM JOHNNY MERCER (1944)

*SLOWLY*

**VERSE** GET IN TOUCH WITH HIM SUNDOWN FEL- LOW, AS HE TIP-TOES A-CROSS THE SAND.

HE'S GOT A MILLION KINDS OF STAR-DUST. PICK YOUR FAV- RITE BRAND, AND:

**CHORUS**

DREAM WHEN YOUR FEEL-IN' BLUE — DREAM THAT'S THE THING TO DO — JUST —  
 DREAM WHEN THE DAY IS THRU — DREAM AND THEY MIGHT COME TRUE — THINGS —  
 WATCH THE SMOKE-RINGS RISE IN THE AIR — YOU'LL FIND YOUR SHARE — OF MEM-O-RIES THERE  
 (THERE) SO BAD AS THEY SEEM, — SO DREAM, DREAM, DREAM.

Chords: Bb6, A7, Bb, Dm7, G7, Eb, EDimi, Bb, F7, Bb maj7, C7, C° C7, C13, Cm7, F7, Cm7, F7(9), D.S. al. F, Bb, A7, D7, Gm7, Cm7, F7b9, Bb, F7sus4, Bb6, A7, A

(1936) **SHOE SHINE BOY**

WDS: SAMMY CAHN  
MUS: SAUL CHAPLIN

**VERSE**

THO' YOU HAVEN'T MAN-Y TOYS, — YOU DON'T ENVY MAN-Y BOYS. —  
 EV-'RY DAY'S A WORK DAY, YOUR WORK IS JUST A GAME. I'D LIKE TO SING YOUR PRAISE, BUT I DON'T KNOW YOUR NAME. —  
 YOU'RE JUST A

Chords: Gm, Gø, C7, C7+, F, Gm, Gø, C7, F7, Bb, Bø, F/C, Cm6, D7+, Gm, Gø, C7, Db7, C7, C7+

**CHORUS**

1. Shoe shine boy, you work hard all day, shoe shine boy, got no time to play  
 2. you find joy in the things you do, shoe shine boy, s'bl-dom ev-er blue  
 3. shoe shine boy, soon the day will come, shoe shine boy, soon a tune you'll hum

Chords: F, D7, Gm, G7, F, D7, Gm, C7

ev-'ry nick-el helps a lot, so, shine, shine, shoe shine boy. —  
 you're con-tent with what you've got, so;  
 ev-'ry nickel helps a lot, so;

Chords: F, E7, Eb7, D7, Gm, C7, F, C7

shine, shine, shoe shine boy. — shine, shine, shoe shine boy. —

Chords: Gm, C7, F (to Bridge), Gm, C7, F

**BRIDGE**

Peo-ple look at you with scorn 'cause your clothes are worn and torn, still you nev-er whine. You keep

Chords: A7, Dm, Bb7, A7, Dm

walk-ing up and down the street, plead-ing with each one you meet, bro-ther, can you spare a shine?

Chords: C7, Em7, Bbm, C7

D.S. al.  
3rd ending

WRITTEN FOR LOUIS ARMSTRONG BAND AT A COTTON CLUB SHOW.



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(WRITTEN FOR ZIEGFELD FOLLIES OF 1919)

# A PRETTY GIRL IS LIKE A MELODY

IRVING BERLIN (1919)

VERSE

MED. SLOW

1. G Eb7 D7 C/D 1. G D7

I HAVE AN EAR FOR MU-SIC, AND I HAVE AN EYE FOR A MAID.

2. G Am7 Eb° G/D Dm/F E7 A7 Em/B A7/C# Am/D D7

PLAYED. THEY GO TO-GETH-ER LIKE SUNNY WEATHER GOES WITH THE MONTH OF MAY.

G Eb7 D7 G C7 B7 Bb7 [S.] CHD A7

I'VE STUDIED GIRLS AND MU-SIC SO I'M QUALIFIED TO SAY: A PRETTY GIRL -CAPE,

A A7 A7 D D7 1 1 1 1 G Gm G/D G

IS LIKE A MEL-O-DY THAT HAUNTS ME NIGHT AND DAY.

SHE'S IN YOUR MEM-O-RY BY MORN-ING

G G7 C/E Eb G/D E7

JUST LIKE THE STRAIN OF A HAUNT-ING RE-FRAIN, SHE'LL

A7 Eb7 A7 D7 C/D D7 E7 B7 Bb7 [D.S.]

START UP-ON A MAR-A-THON AND RUN A-ROUND YOUR BRAIN. YOU CAN'T ES-

G7 C E7/B Am F#7/A#

NIGHT AND NOON. SHE WILL LEAVE YOU, AND

B9 E7/G# Am Am7 Am6 F7/A

THEN, COME BACK A-GAIN. A PRETTY GIRL IS

D7 G/G° C/G G

JUST LIKE A PRETTY TUNE.



Alpheus Music Corp.  
Hollywood, Calif.

M-121

# ACE IN THE HOLE

MUSIC: GEO. MITCHELL  
WORDS: CLAUDE DEMPTREY

# 236

Verse (1909)

Verse

G E7

THIS TOWN IS FULL OF BOYS, WHO THINK THEY'RE AW-FUL WISE JUST BE-CAUSE THEY KNOW A THING OR  
CON-MAN & THAI' DAX-TUX-TUX CON-MAN & CRAP SHOOTERS, CON-QUE-GATE A-ROUND THE A-D-10-

Am D7

two. YOU'LL MEET THEM NIGHT & DAY, STROLL-ING UP & DOWN BROAD-WAY TELL-ING OF THE WAYS THEY CAN  
Pole-They-Know WAIN-DEERS

A7 D A7 D

do there's flash-y ties & col-lars, but the way they got their col-lars, they

A7 -5 D7 CHORUS G

All have got AN ACE stuck in the hole SOME OF THEM SEND TO THEM  
OTH-ERS HAVE FRIENDS IN THE

Am D7 G Am G Am (G)

old folks for coin, } that is their Ace in the hole 2nd time They  
old Ten-der-loin }

D F# D E# A7

Tell you of trips that they're going to take from Fla-ri-da to the North

D7 Cm D7 G Am G# G E7

Pole But their name will be mud like a punk playing stud if they lost that old

Am D7 G Am G

Ace in the Hole.

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**SWINGIN' DOWN THE LANE**

WORDS BY GUS KAHN  
MUSIC BY ISHMA LONES (1923)

VERSE

THERE'S A NIGHTINGALE CALL - IN; OUT WHERE MOONBEAMS ARE FALL - IN;  
DOWN THE LANE WHERE WE START - ED; LOV-ER'S LANE WHERE WE PART - ED.

HE'S MAKIN' LOVE TO A RED, RED ROSE. I WAN-DER

(SEGUE)

NO ONE KNOWS.

CHO.

Ev-'ry-bod-y hand in hand, Swing-in' down the lane, so blue,  
When the moon is on the rise, Non-ey I'm

Ev-'ry-bod-y feel-in' grand, Swing-in' down the lane,  
Watch-in' lov-ers mak-in' eyes Like we used to do,

That's the time I miss the bliss That we might have known,

Nights like this When I'm all a-lone.

When the moon is on the wane Still I'm wait-in' all in  
vain, Should be swingin' down the lane with you.

(MARILYN MONROE SANG THIS IN "SOME LIKE IT HOT")

**I'M THRU WITH LOVE**

WDS & MUS. BY GUS KAHN, ODE LIVINGSTON & MATT MALNECK  
(1931)

I HAVE GIVEN YOU MY TRUE LOVE, BUT YOU HAVE A NEW LOVE.

WHAT AM I SUP-POSED TO DO NOW, WITH YOU NOW? YOU'RE THRU NOW.

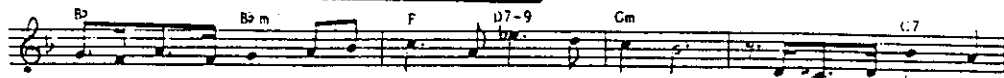
YOU'LL BE ON YOUR MERRY WAY. AND THERE'S ONLY THIS TO SAY:

CHO.

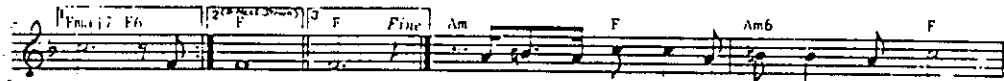
Moderately  $\text{♩}$   $f$   $\text{Addim}$   $\text{Gm}$   $\text{C7}$   $\text{F}$   $\text{F+}$

I'm Thru With Love. I'll nev-er fall a-gain. Said "A-dieu" to love. Don't  
locked my heart. I'll keep my feel-ings there. I have stocked my heart with  
bye to spring. and all it meant to me. It can nev-er bring

**I'M THRU WITH LOVE-CONT.**



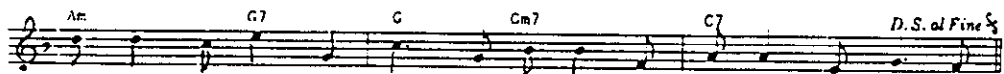
ev-er call a-gain" For I must have you or no one, And so I'm Thru With  
 i-cy frig-id-aire, And I mean to care for no one, Be-cause I'm Thru With  
 thing that used to be, For I must have you or no one, And so I'm Thru With



Love. I've Love. Love. Why did you lead me to think you could care,



You did-nt need me, for you had your share, Of slaves a-round you to

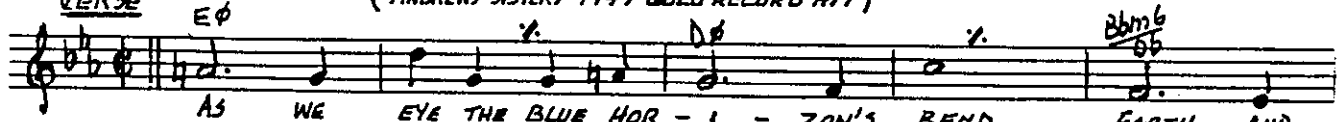


bound you and swear, with deep e-mo-tion, de-vo-tion to you. Good-

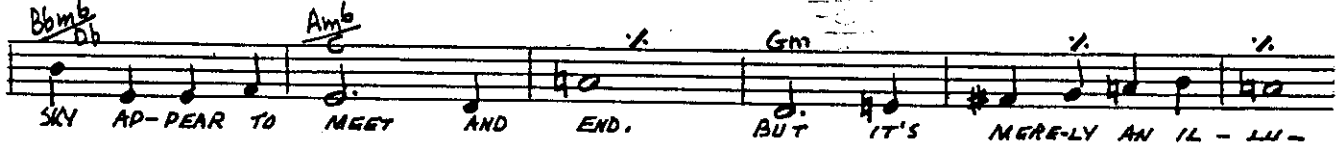
**I CAN DREAM, CAN'T I?**

W: IRVING KAHAL (1937) M: SAMMY FAIN  
 (ANDREWS SISTERS 1949 GOLD RECORD HIT)

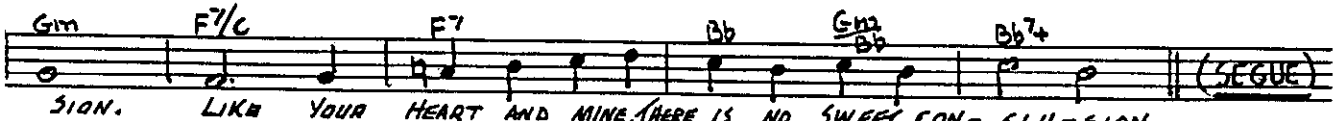
**VERSE**



AS WE EYE THE BLUE HOR - I - ZON'S BEND, EARTH AND



SKY AP-PEAR TO MEET AND END. BUT IT'S MERELY AN IL - LU -



SION. LIKE YOUR HEART AND MINE, THERE IS NO SWEET CON - CLU - SION. (SEGUE)

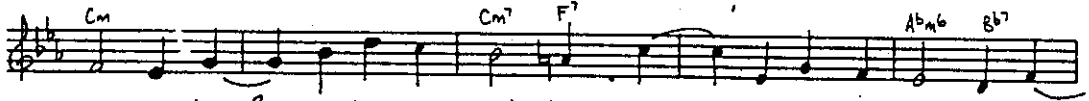
**CHO.**



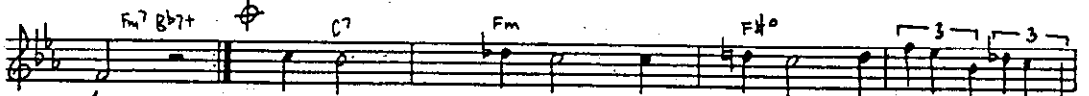
1. I can see, no mat-ter how near you'll be, you'll never be-long to me.  
 2. I'm a-ware my heart is sad & fair, there's much dis-il-lu-sion there.



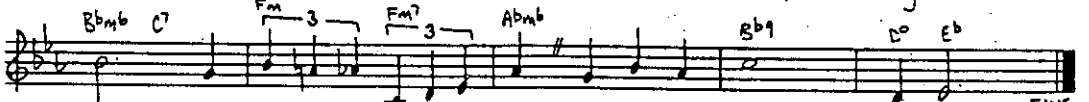
But I can dream, can't I? Can't I pre-tend that I'm locked in the beam of



your em-brace? For dreams are just like wine, and I am drunk with mine.



can't I? Can't I ad-dre you al-though we are oceans a-



part? I can't make you o-pen your heart, But I can dream, can't I?

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# PRISONER OF LOVE

LEO ROBIN, FRISZ COLUMBO  
and CLARENCE GASKILL

(1937)

VERSE

SOMEONE, THAT I BE - LONG TO, DOESN'T BE - LONG TO ME.

SOMEONE, WHO CAN'T BE FAITH-FUL, KNOWS THAT I HAVE TO BE. WON- DER IF I AM

WRONG TO GIVE MY LOV-AL - TY. WHY SHOULD I BE A - LONE SOUL?

WHY CAN'T I OWN MY OWN SOUL? A - LONE FROM NITE TO NITE YOU'LL FIND ME, TOO WEAK TO BREAK THE CHAINS THAT

FOR ONE COMMAND I STAND AND WAIT NOW, FROM ONE WHO'S MASTER OF MY UP - ON MY KNEES, TO HIM I'M

BIND ME. I NEED NO SHACKLES TO RE - MIND ME: I'M JUST A PRIS - NER OF LOVE. FATE NOW. I CAN'T ESCAPE, FOR IT'S TOO LATE NOW. I'M JUST A PRIS - NER OF LOVE. WHAT'S THE GOOD OF MY CARING, IF SOMEONE IS SHARING THOSE

ARMS WITH ME? AL - THO' SHE HAS AN - OTHER, I CAN'T HAVE AN - OTHER, FOR I'M NOT FREE.

KEEP - ING. I'M JUST A PRIS - NER OF LOVE.

(FROM "NO NO NANETTE" BOWY SHOW)  
**TEA FOR TWO**  
W: IRVING CAESAR (1924)  
M: VINCENT YOUMANS

VERSE I'M DISCON - TENTED WITH HOMES THAT ARE RENTED, SO I HAVE IN - VEN - TED MY OWN.

DARLING, THIS PLACE IS A LOV - ER'S O - A - SIS WHERE LIFE'S WEARY CHASE IS UN - KNOWN.

FAR FROM THE CRY OF THE LI - TY, WHERE FLOWERS, PRE - TY, CA - RES THE STREAMS.

CO - SY TO HIDE IN, TO LIVE SIDE BY SIDE IN, DON'T LET IT A - BIDE IN MY DREAMS.



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SUNG BY DICK HAYMES IN THE MOVIE

(FROM "DIAMOND HORSESHOE")

**THE MORE I SEE YOU** *SLOWLY*  $E\flat/B\flat$   $F\flat/A$   $A\flat^7-5$

W: MACK GORDON (1945) M: HARRY WARREN

VERSE

$E\flat/G$   $E^\circ$   $Fm7$   $B\flat7$   $E\flat$   $B\flat7$   $E\flat/G$   $F7$   $E\flat^\circ$

$Dm\flat/G$   $G\flat^\circ$   $Am7$   $D7$   $Am\flat$  (1=d)  $G7$   $G^\circ$   $F\flat^7-5$   $B\flat7$  (SEGUE)

CHO.

THE MORE I SEE YOU, THE MORE I SEE YOU, THE MORE I SEE YOU, THE MORE I SEE YOU.

Some- how this feel- ing just grows and grows.

With ev- 'ry sigh I be- come more sad a- bout you,

more lost with- out you And so it goes. years go

by I know the on- ly one for me can on- ly be you.

My arms won't free you. my heart won't try.

**'WAY DOWN YONDER IN NEW ORLEANS**

W&M: HENRY CREMER and TURNER LAYTON (1922)

*Bounce*  $F$   $F\flat^\circ$   $C\flat/G$   $C7$   $C\flat/G$   $C7$   $F$   $A\flat/E$

VERSE GUESS! WHERE DO YOU THINK I'M GO-IN' WHEN THE WINDS START BLOWIN' STRONG?

$Dm$   $A7/C\flat$   $A7$   $A7/E$   $A7$   $Dm\flat/G$   $Dm\flat/G$   $A\flat/E$

GUESS! WHERE DO YOU THINK I'M GO-IN' WHEN THE NIGHTS START GROWIN' LONG? I

$F/A$   $B\flat$   $F/A$   $G\flat/B\flat$   $D\flat^7-5$   $C7$

AIN'T GOIN' EAST, I AIN'T GOIN' WEST. I AIN'T GOIN' OV-ER THE CUCKOO'S NEST. I'M

$F/A$   $B\flat$   $D\flat^7/A\flat^7-5$   $G\flat$   $A\flat/E$   $Am7$   $D7$   $A\flat/E$

BOUND FOR THE TOWN THAT I LOVE BEST, WHERE LIFE IS ONE SWEET SONG:—

CHO.

Way down yon-der in New Or-leans In the land of dreamy scenes  
 Cre-ole ba-bies with flash-ing eyes Soft-ly whisper with Len-der sug-  
 There's a gar-den of E-dem That's what I mean, Stop! Oh! won't you  
 give your la-dy fair a lit-tle smile, Stop! You bet your life you'll linger there  
 a lit-tle while There is heav-en right here on earth With those beau-ti-ful  
 queens, Way down yon-der in New Or-leans.

VERSE

**IF YOU KNEW SU-SIE**

W & M: LUDS. MEYER and B.G. DESYLVIA (1925)

I HAVE GOT A SWEETIE KNOW AS  
 SU-SIE. IN THE WORDS OF SHAKESPEARE, SHE'S A "WOW!"  
 THO' ALL OF YOU MAY KNOW HER TOO, I'D LIKE TO SHOUT RIGHT  
 NOW:

EDDIE CANTOR SANG THIS IN *TWO PICTURES:*  
 IF YOU KNEW SU-SIE (1948) & THE EDDIE CANTOR STORY (1953)

CHO.

If you knew Su-sie like I know Su-sie: Oh!  
 Oh! Oh! what a girl! There's none so clas-sy as this fair  
 las-sie. Oh! Oh! Ho-ly Mos-es! what a chas-sis!  
 We went ri-ding, She did-n't balk, Back from  
 Yon-kers, I'm the one that had to walk! If you knew Su-sie like  
 I know Su-sie: Oh! Oh! what a girl.



# THE ONE I LOVE BELONGS TO SOMEBODY ELSE

WORDS BY GUS KAHN

(1924)

MUSIC BY ISHAM JONES

MIDDLE MALE VOCAL

VERSE

I'M UN-HAP-PY, SO UN-HAP-PY, FOR I CAN SEE THE ONE I  
I'D BE HAP-PY, OH SO HAP-PY, BUT IT WAS

LOVE DON'T CARE FOR ME. FATE THAT IT WAS TOO

CHORUS

LATE, WHEN I HAP-PENED TO FIND HER. THE ONE I LOVE BE-  
HANDS I HOLD BE-

-LONGS TO SOMEBODY ELSE. SHE MEANS HER TEN-DER  
LONG TO SOMEBODY ELSE. I'LL BET THEY'RE NOT SO

SONGS FOR SOMEBODY ELSE. AND EV-EN WHEN I

HAVE MY ARMS A-ROUND HER, I KNOW HER THO'TS ARE STRONG FOR SOMEBODY ELSE.

CODA

THE COLD TO SOMEBODY ELSE.

IT'S TOUGH TO BE A-LOVE ON THE SHELF. IT'S WORSE TO FALL IN

LOVE BY YOURSELF. THE ONE I LOVE BE-LONGS TO SOMEBODY ELSE.

# THE SHADOW OF YOUR SMILE

LYRIC: PAUL FRANCIS WEBSTER (1965) MUSIC: LOHANNY MANDEL

**SLOWLY**

**VERSE**

ONE DAY WE WALKED A-LONG THE SAND, ONE DAY IN EAR-LY SPRING. YOU  
 HELD A PI-PER IN YOUR HAND TO MEND ITS BROKEN WING. NOW  
 I'LL RE-MEM-BER MANY A DAY AND MANY A LONE-LY MILE, THE  
 ECHO OF A PI-PER'S SONG, THE SHA-DOW OF A SMILE.

Chords for Verse: C6, Dm7, Dm7/G, G7-5, Cm7, C6, Dm7, F#m7, Bm7, Bm7/E, E7, D6/A, A6/C#, Gm7/B, A7-9, Dm, Dm7/C, Bm7-5, E7/B, Bb9, Am9 / Am1, Am7, C6, Bm7, Em7, Am7, Am7/B, D7, Am7, G6, F#.

**CHORUS**

The Shad-ow Of Your Smile when you are gone Will col-or all my  
 star was far too high. A tear drop kiss'd your  
 dreams and light the dawn. Look in-to my eyes my love and  
 lips and so did  
 see All the love-ly things you are to me. Our wist-ful lit-tle  
 I. Now when I re-mem-ber spring. All the joy that love can bring.  
 I will be re-mem-ber-ing The Shad-ow Of Your Smile.

Chords for Chorus: F#m7, B7, F, Em, A9, Am7, D7, A7-5, C, Cmaj7(9), F#m7-5, F#m7, B7, B7-9, Em, Em7, C#m7-5, F#7, C7, C9, F#m7, B9, Tacet, Bm7-5, E7-9, E7-9, Am7, Cm7, F13, Bm7, F9-5, Bm7, E7-9, A13, Eb9-5, Am7, Cm, D7-9, G6.

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BOUNCE

**UADA** (1918)  
BOB CARLETON

VERSE

F/A Ab° C7/G C7

YOU'VE HEARD ALL A-BOU YOUR RAGGY MEL-O-DIES:—

F/A Ab° C7/G C7 F A7/E

EV'RY-THING FROM OP'RA DOWN TO HAR-MO-NY.— BUT I'VE A LITTLE SONG THAT I WILL

Dim Ab7/Eb G7/D G7 C11/F F/A Ab°

SING TO YOU. IT'S GOING TO WIN YOU THRU AND THRU.— THERE ANY MUCH TO THE WORDS, BUT THE

C7/G C7 F/A Ab° C7/G C7 F A7/E

MUSIC IS GOOD, AND YOU'LL BE SINGIN' IT TO BEAT THE BAND. NOW YOU'VE HEARD OF YOUR—

Dim Ab7/Eb G7/D G7 C7 C#D F F#Eb D7

"WILL O' THE WISP," BUT GIVE A LITTLE LISTEN TO THIS:— IT GOES: UADA,— UADA,—

G7 C7 F/A C7+ F F#Eb D7 G7

UADA, UADA, LING-LING-LING. UADA,— UADA,— UADA, UADA, LING-LING

C7 F/A Ab° C7/G C7 F/A Ab°

LING. THAT'S A FUNNY LITTLE BIT OF MEL-O-DY.— IT'S SO SOOTHING AND AF

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

-PEALING TO ME. IT GOES: UADA,— UADA,— UADA, UADA, LING-LING-LING.

SUNG BY ALICE FAYE IN THE MOVIE "ROSE OF WASHINGTON SQUARE"  
IT WAS IN THE MINSTREL SHOW SCENE IN BABES IN ARMS (MUSICAL COMEDY)

NO. 1 ON BILLBOARD CHARTS IN 1961 WITH A RECORDING BY:  
JOHNNY & THE HURRICANE'S (5 MEN)

ALSO RECORDED BY ARTHUR FIELDS AND HIS ORCHESTRA.

# RIVER, STAY 'WAY FROM MY DOOR

LYRIC: MORT DIXON

(1931)

MUSIC: HARRY WOODS

SLOW WITH A BEAT

CHD. C Dm7 C/E 1 C7 / E / F/A F F#0 C/G 1 C7 Bb A7 b7

YOU KEEP GO-IN' YOUR WAY, I'LL KEEP GO-IN' MY WAY. RIVER, STAY  
I MUST GOT A CAB-IN, YOU DON'T NEED MY CAB-IN.

A7 G7+G7 1. C/E F7 A7 G7 2. C F#0 B7

'WAY FROM MY DOOR. DOOR.

Em B7+ / B7 / Em7 A7 Em7 Em G 1 G#0

DON'T COME UP ANY HIGH-ER, I'M SO ALL A-LONE. LEAVE MY BED AND MY FI-RE,

D7/A Ab7-5 G7 3/4 C Dm7 C/E 1 C7 / E / F/A F F#0

THAT'S ALL I OWN. I AIN'T BREAKIN' YOUR HEART, DON'T START BREAKIN'

C/G 1 C7 Bb A7 b7 A7 G7+G7 1. C Ab7 C E7

MY HEART. RIV-ER STAY 'WAY FROM MY DOOR. OH

VERSE Am/E F7 Am/E F7 Am/E / / / F7

LORD, - AIN'T I BEEN FAITHFUL? - AND AIN'T I WORK'D, AIN'T I TOIL'D IN THE SWEETIN' SUN? - OH  
LORD, - YOU MAKE THE RIV-ER, - BUT WON'T YOU TRY TO RE-MEMBER THAT YOU MADE ME? - OH

Am/E 1. Bm7 Bb7-5 A E7

LORD, AIN'T I COME TO YOU, AND THANK'D YOU FOR ALL YOU'VE DONE? OH  
LORD, HEAR ME PRAY TO YOU, AND

2. D7/A G7 Am7 Bb0 G7/B D.S. CODA C/G Ab7 C

MAKE THE RIVER HEAR MY PLEA: DOOR.

RECORDED BY KATE SMITH with the able accompaniment of  
GUY LOMBARDO AND THE ROYAL CANADIANS. (1931)

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# ON GREEN DOLPHIN STREET

L: NED WASHINGTON (1947) M: BRONISLAW KAPER

VERSE I SEEMS LIKE A DREAM,  
 YET I KNOW IT HAP-PENED. A MAN, A MAID, A KISS, AND THEN GOOD-BYE.  
 RO-MANCE WAS THE THEME, AND WE WERE THE PLAY-ERS.  
 I NEVER THINK OF THIS WITH-OUT A SIGH.

CHO.

LOV-ER, ONE LOVELY DAY, I'VE COME PLANNING TO STAY,  
 THROUGH THESE MOMENTS A FACT, MEM-RIES LIVE IN MY HEART.  
 GREEN DOL-PHIN STREET SUP-PLIED THE SET-TING - THE SET-TING FOR  
 WHEN I RE- NIGHTS BE-YOND FOR-GET-TING. AND CALL THE LOVE I FOUND ON,  
 I COULD KISS THE GROUND ON - GREEN DOL-PHIN STREET.

# SUNNY SIDE UP

WDS: BUD DESYLVA - MUSIC BY LEW BROWN & RAY HENDERSON (1929)

VERSE  
 THERE'S ONE THING TO THINK OF WHEN YOU'RE BLUE, THERE ARE OTHERS  
 MUCH WORSE OFF THAN YOU. IF A LOAD OF TROUBLE SHOULD AR-  
 -RIVE, LAUGH AND SAY: "IT'S GREAT TO BE A - LIVE!"

SUNNY SIDE UP - CONT.

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**CHO.**

KEEP YOUR SOON - NY SIDE UP, UP. HIDE THE SIDE THAT GETS BLUE.  
 KEEP YOUR FUN - NY SIDE UP, UP.

IF YOU HAVE NINE SOUS IN A POOL: — BASE BALL TEAMS MAKE MON-AY, YOU KNOW!

LET YOUR LAUGH - TER COME THRU, DO. STAND UP - ON — YOUR LEGS, BE LIKE TWO  
 STRICK EGGS: KEEP YOUR SOON - NY SIDE UP.

SUNG BY UANET GAYNON IN THE TITLE FILM.

(AL LIDSON IN THE SHOW "BIG BOY")

**IT ALL DEPENDS ON YOU**

WORDS BY BUD DESYLVA (1926) **VERSE** LOVERS DE-PEND ON MOON-LIGHT, FOR A LOVE AF-  
 M: LEW BROWN & RAY HENDERSON

-FAIR BA-BIES DE-PEND ON MOTH-ERS, FOR THEIR TEN-DER CARE.  
 FLOW-ERS DE-PEND ON SUN-SHINE AND THE MORN-ING DEW.  
 EACH THING DE-PENDS ON SOME-THING, AND I DE-PEND ON YOU.

**CHO.**

I can be hap- py, I can be sad, I can be good or I can be bad, It  
 all de- pends on you — I can be lone- ly out in a crowd,  
 I can be hum-ble, I can be proud, It all de- pends on you. — I can save non-ey,  
 or- spend it, Go right on liv- ing, or end it, You're to blame hon- ey,,  
 For what I do. — I know that I can be beg- gar, I can be king,  
 I can be al- most an- y old thing. It all de- pends on you.

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# BILL BAILEY, WON'T YOU PLEASE COME HOME?

BY HUGHIE CANNON (1902)

VERSE

ON ONE SUMMER'S DAY — SUN WAS SHINING FINE. THE LADY LOVE OF  
 OLD BILL BAILEY WAS HANGIN' CLOTHES ON THE LINE IN HER BACK YARD, AND WEEPING  
 HARD. SHE MARRIED A B. & O. BRAKENAN, THAT TOOK AND THREW HER DOWN.  
 BELLERIN' LIKE A PRIME FED CALF, WITH A BIG GANG HANGIN' ROUND. AND TO THAT  
 CROWD, SHE YELL'D OUT LOUD:

## CHORUS

Won't you come home, Bill Bai-ley, Won't you come home? She moans the whole day  
 long. I'll do the cook-ing, hon-ey. I'll pay the rent; I know I've done you  
 wrong. 'Mem-ber that rain-y eve-ning I drove you out, With noth-ing but a  
 fine tooth comb? I know I'm to blame, well ain't that a  
 shame? Bill Bai-ley, won't you please come home?

MED. SLOW

# AUTUMN IN NEW YORK

W & M BY VERNON DUKE (1934) VERSE IT'S TIME TO END MY LONELY

F C7 Fm C/E Gm7 C7

HOL-I-DAY, AND BID THE COUNTRY A HASTY FARE-WELL. SO ON THIS GRAY AND MELAN-

F/A Bb7 Ab/C G/B Ab/C Db Eb7

-CHOLY DAY, I'LL MOVE TO A MANHATTAN HO-TEL. I'LL DIS-POSE OF MY ROSE COLORED

Fm7 Bb7 Eb7+ Cm7-5 Ebmb C/E

CHAT-TELS, AND PRE-PARE FOR MY SHARE OF AD-VENTURES AND BATTLES.

F Gm7-5 F Gm7-5

HERE ON THE TWENTY-SEVENTH FLOOR, LOOKING DOWN ON THE CI-TY I

Db7 / C7 F Gb F Dm7

HATE AND A-DORE!

Gm7 Am7 Gm7 C7

Aut-umn in New York, why does it seem so in- that brings the night in- to

F Dm7 F Gm Am Gm7 C7 Am7 D7 Fm7 D7

-VIT-ING MAY-FAIR AU-TUMN IN NEW YORK, IT SPELLS THE THRILL OF FIRST NIGHT-ING.

Gm7 Bb7 Eb7 Ab Cm D0

Glit-ter-ING CROUDS AND SHIM-MER-ING CLOUDS IN CAN-YONS OF STEEL; THEY'RE

Cm D7 G7 C C7 D.S. al. Cm7 Dm Cm7 F7

MAK-ING me feel I'm HOME. IT'S AU-TUMN IN NEW YORK IS OF-TEN MING-LED WITH

Bbm7 Gb Gm7 Fm C7 Fm Ab7 Db Ab7 Db Fm7 Gm / Am1

PAIN. DREAM-ERS WITH EMP-TY HANDS, MAY SIGH FOR EX-O-TIC LANDS, IT'S AU-TUMN IN NEW YORK,

Gm7-5 C7 Fm

It's God to live IT A-GAIN.



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(FROM "STRIKE UP THE BAND" - BOWEN SHOW)

# I'VE GOT A CRUSH ON YOU

WORDS BY IRA GERSHWIN (1930) MUSIC BY GED. GERSHWIN

**VERSE BOUNCE (NOT FAST)**

(BOY) HOW GLAD THE MANY MILLIONS OF AN-NA-BETTES AND LIL-LIAN'S WOULD  
 (BOY) YOU HAD SUCH PER-SIST-ANCE, YOU WORE DOWN MY RE-SISTANCE; I  
 NOT THAT YOU'RE AT-TRAC-TIVE, BUT OH MY HEART GREW ACTIVE, WHEN

1. BE. TO CAP-TURE ME. BUT FELL,

2. D

Chords: Eb/G, Bb, Eb/G, Bb/F, Eb sus Eb

AND IT WAS SWELL. (GIRL) YOU'RE MY BIG AND BRAVE AND

Chords: A7, D, D/E#1, Cm7/G, F7, Bb/D, D#

HANDSOME RO-ME-O. HOW I WON YOU, I SHALL NEVER, NEVER

Chords: Cm7, F7, Bb6, Cm7/G, F7, Bb, Bb/F, Cm7, C9

KNOW. (BOY) IT'S YOU CAME IN-TO VIEW.

3. C7

Chords: F7/A, F7, C7

I'VE GOT A CRUSH ON YOU COULD YOU COO?

Chords: C7, Bb7, A7, Eb, Cm7, F7

SWEET-IE COULD YOU CAPE ALL THE DAY AND NIGHT-TIME HEAR ME SIGN.

Chords: Eb, Cm7/F7, Bb7, A7, Eb, Cm7, F7

THEY-ER HAD THE LEAST NO-TION THAT I COULD FALL WITH SO MUCH E-MO-TION (D.S.)

Chords: Bb, Gm7, C7/B7, Cm7, Gm7, C9/B7, C7, F7/C7, F7

WE COULD SHARE? THE WORLD WILL PAR-DON MY NUSH: 'CAUSE I'VE GOT A CRUSH, "BYE-

Chords: Cm7, D7#9, D7, Gm7, A9, G7, C9, F6, Bm7, Bb6, C9

BYE ON YOU. (FINE)

Chords: Ab, F7, Bb, Gm7, Bb

LINDA RONSTADT HAD A 1988 VERSION (AS A BALLAD) ON ASYLUM RECORD ALBUM: "WHAT'S NEW".  
 SINATRA IN 1948

# IN MY MERRY OLDSMOBILE

MODE  $\text{E}_2$  WORDS BY VINCENT BRYAN (1905) MUSIC BY GUS EDWARDS

(WALTZ)

VERSE

YOUNG JOHN-NIE STEELE HAS AN OLDS-MO-BILE. HE LOVES A  
IS THE QUEEN OF HIS GAS MA-CHINE. SHE HAS HIS

DEAR LIT-TLE GIRL. SHE HEART IN A WHIRL. NOW

WHEN THEY GO FOR A SPIN YOU KNOW SHE TRIES TO LEARN THE

AU-TO. SO, HE LETS HER STEER WHILE HE GETS HER EAR. AND

WHIS-PERS SOFT AND LOW: (SEGUE)

COME A-WAY CHURCH WITH ME SWIFT-LY CILLE, IN MY  
WELL WE'LL STEAL. THEN OUR

MER-RY WED-DING OLDS-MO-BILE. BILE. PEAL. DOWN THE ROAD OF LIFE WE'LL  
YOU CAN SO AS

FLY, AU-TO-MO-BUB-BLING, YOU AND I. TO THE

FAR AS YOU LIKE WITH ME, IN MY MER-RY OLDS-MO-BILE.

DICK ROBERTSON, VOCAL — ACCOMPANIED BY  
BOBBY HACKETT and FRANK SIENORELLI (PRO.)  
ON DECCA IN 1937

# BROTHER, CAN YOU SPARE A DIME?

W: E.V. HARBURG

(1932)

M: LAY GORNEY

MED. SLOW

**VERSE**

THEY USED TO TELL ME I WAS BUILDING A DREAM. AND SO I FOLLOWED THE MOB...

WHEN THERE WAS EARTH TO PLOW AND GUNS TO BEAR, I WAS ALWAYS THERE, RIGHT THERE ON THE

JOB. THEY USED TO TELL ME I WAS BUILDING A DREAM, WITH PEACE AND GLORY A-HEAD.

WHY SHOULD I BE STANDING IN LINE, JUST WAITING FOR BREAD?

**CHO.** (with much feeling)

ONCE I BUILT A RAILROAD, MADE IT RUN, MADE IT RACE A-GAINST TIME.  
ONCE I BUILT A TOWER, TO THE SUN: BRICK AND RIV-ET AND LIME.

ONCE I BUILT A RAILROAD. NOW IT'S DONE. BROTHER CAN YOU SPARE A DIME?  
ONCE I BUILT A TOWER. NOW IT'S DONE.

ONCE IN KHAKI SUITS. SEE WE LOOK'D SWELL: FULL OF THAT YANKE DOODLE-DE-DUM.

HALF A MILLION BOOTS WENT SLOGGIN' THRU HELL. I WAS THE KID WITH THE DRUM.

SAY, DON'T YOU RE-MEM-BER? THEY CALL'D ME AL... IT WAS AL... ALL THE TIME.

BROTHER... CONT.

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FM/C G7/8 Cm Ab7/C Fm G7 G+ Cm

SAY, DON'T YOU RE-MEM-BER? I'M YOUR PAL! — BUDDY, CAN YOU SPARE A DIME? —

COCKTAILS FOR TWO

ARTHUR JOHNSON & SAM COSLOW

MOD to C B/G C B/G C

VERSE OH WHAT DELIGHT TO BE GIVEN THE RIGHT TO BE CAREFREE AND GAY

G7+ C E/B4 E/B4 E/B4 E/B4 E/B4 B7+

ONCE A - GAIN. NO LONGER SLINKING: RE-SPECT-A-BY DRINK-ING, LIKE CIV-I-LIZED LADIES AND

E A7 Dm7

MEN. NO LONG-ER NEED WE MISS — A CHARMING SCENE LIKE

G F# G G F# G D7+ G7

THIS. INSTR. (SEGUE)

CHO.

C C C C G7/B

IN SOME SEC-CLUD-ED RW-DEZ-VOUS, THAT BY-ER-LOOK THE A-VE NIVE,  
AS WE EN-JOY A CIG - A - RETTE, TO SOME EX-GUL-SITE CHAM-SON — NETTE,  
MOST AN-Y AF-TER-NOON AT FIVE, WE'LL BE SO GLAD WERE BOTH A — LIVE,

Dm7 Dm7 G7 Dm G7 IC

WITH SOME-ONE SHAR-ING A DE-LIGHT-FUL CUP OF THIS AND THAT AND COCK-TAILS FOR TWO.  
TWO HANDS ARE SURE TO SLY-LY MEET DE-NEATH A SER-VI-ETTE, WITH  
THEY MAY-BE FOR-TUNE WILL COM-PLETE HER PAAN, THAT ALL BE-GAN WITH

F Fm C G/E

COCK-TAILS FOR TWO. — MY HEART GOES REEL-ING, BUT MY HEART WILL BE O-BE-DI-ENT

E/D Dm7 Dm6 G7 C

WITH IN-TOX-I-CAT-ING KISS-ES — FOR THE PRIN-CI-PAL IN-GRE-DI-ENT.

III C

COCK-TAILS FOR TWO.

# WHEN VERONICA PLAYS THE HARMONICA

W&M: TOMMY MACK, JIMMY MULCAH & MILDRED MULCAH (1947)

MOD  $\frac{4}{4}$  (♩ = ♩)

*VERSE*

YOU CAN SAIL AROUND THE WORLD TO SEE THE SIGHTS, AND  
 EV-EN SEE THE FAMOUS NORTHERN LIGHTS. BUT STRANGE AS IT MAY BE, I'M  
 SURE YOU WILL A-GREE, THE GREATEST SIGHT OF ALL IS BY THE SEA. WHEN VE-RON-I-CA PLAYS THE HAR-  
 -MON-I-CA, DOWN ON THE PIER AT SANTA MONICA! WHEN SHE GIVES OUT WITH  
 GERSHWIN OR BACH THE PERCH AND BAR-RA-CU-DA COME WIGGLING UP TO THE DOCK. THE SEALS AND  
 HAD-DOCK GET A-QUA - BAT-LE, WHEN SHE PLAYS ON HER CHRO-MAT-IC. WHEN

**\* TAGS**

SHE PLAYS BOOGIE - WOOGIE, LOBSTERS FLIP-PI-TY FLOP. SHE EV-EN MADE A SUB-MA-RINE  
 BLOW ITS TOP: WHEN VE-RON-I-CA PLAYS HER HAR-MON-I-CA, DOWN ON THE  
 PIER AT SANTA MON-I-CA!

**\* Additional Tags .**

SANTA MONICA IS A CITY BE-  
 -TWEEN LOS ANGELES AND THE  
 PACIFIC OCEAN.

1. A flying fish from Avalon flew out of sight,  
 For he was smoking seaweed and was high as a kite,  
 When Veronica, raised the thermometer, down on the pier at Santa Monica.
2. An oyster got so stewed at an oyster spa,  
 He stood right up and holler'd "Eat Me Eight To The Bar,"  
 When Veronica, played her harmonica, down on the pier at Santa Monica.
3. A fish was using Lifebuoy soap, she knew how he felt,  
 She never smell'd a smelt that smelt like that smelt smelt,  
 So Veronica, took her harmonica, and left the pier at Santa Monica.

# WHAT IS THIS THING CALLED LOVE

LOLE PORTER (1929)

MOD  $\text{to}$   
 C Db° C°  $\text{Fin}^6$  Bb° C C7 F7 Eb7

VERSE I WAS A HUM-DRUM PER-SON, LEADING A LIFE A-PART, WHEN LOVE FLEW IN THRU MY

WINDOW WIDE, AND QUICKENED MY HUM-DRUM HEART. LOVE FLEW IN THRU MY WIN-DOW:

I WAS SO HAPPY THEN. BUT AFTER LOVE HAD STAY'D A LITTLE WHILE, LOVE FLEW OUT A-

CHO.  
 C 112 C7 y. Fm6 y. G7

GAIN. WHAT IS THIS THING CALLED LOVE? THIS FUNNY THING WHO CAN SOLVE ITS MYS-TER Y? WHY SHOULD IT MAKE

1. G7 G7+ C 1 1 1 2 12. G7+ C C7 Fm C 1 Cm7

CALLLED LOVE? MUST A FOOL OF ME. I

F7 y. 1-3 Bb y. Ab Ab+

SAW YOU THERE, ONE WONDERFUL DAY. YOU TOOK MY HEART,

Ab6 Fm7 G7 Cm6 G7 C7 Db°

AND THREW IT A-WAY. THAT'S WHY I ASK THE LORD IN HEAVEN A-

Fm6 C Fm6 / D° / G7 1 1 G7+ C Fm6 C

-BOVE: WHAT IS THIS THING CALLED LOVE?

PORTER INDICATED THAT THE CHORUS WAS TO BE "SLOW, IN THE MANNER OF A BLUES." NOWADAYS IT IS DONE MED. SWING.

# IN THE GOOD OLD SUMMERTIME

MOD  $\text{to}$

WORDS BY REN SHIELDS (1902) MUSIC BY GEORGE EVANS

VERSE

THERE'S A TIME IN EACH YEAR THAT WE ALWAYS HOLD DEAR: GOOD OLD

SUM-MER TIME. WITH THE BIRDS AND THE TREES-ES AND SWEET SCENTED

BREEZES: GOOD OLD SUM-MER TIME. WHEN YOUR

DAY'S WORK IS OVER, THEN YOU ARE IN CLD-VER, AND LIFE IS ONE BEAU-TI-FUL RHYME. NO

TROUBLE AN-NOY-ING, EACH ONE IS EN-LOY-ING THE GOOD OLD SUM-MER TIME.

CHO.

IN THE GOOD OLD SUM-MER TIME, IN THE

GOOD OLD SUM-MER TIME. STROLL-ING THROUGH THE

SHA-BY LANES WITH YOUR BA-BY MINE. YOU

HOLD HER HAND AND SHE HOLDS YOURS, AND THAT'S A

VE-RY GOOD SIGN THAT SHE'S YOUR "TOOT-SIE

WOOT-SIE" IN THE GOOD OLD SUM-MER TIME.

IN THE TIME.

# HALLELUJAH!

WORDS: LEO ROBIN & CLIFFORD GREY (1927) MUSIC: VINCENT YOUMANS

**BRISK!**

**VERSE**

I'M RE-CALL-IN' TIMES WHEN I WAS SMALL, IN LIGHT AND FREE  
 OLD FOLKS PRAY-IN'; EV-'RY-BO-DY SWAY-IN';

1. Ebm Ebm7 Fø Bb7 Edm Ebm7 Fø Bb7 1. Ebm  
 2. Eb Ab Bb7 Eb  
 LU-BI-LEE DAYS. LOUD-LY, I CHANTED MY PRAISE.

1 Bb7 Eb / Ab/C Bb7 Bbm Eb+ Bb7/E F#ø Evg Bb7/6 Db7  
 HOW I SANG A- BOUT THE JUDGMENT MORN, AND OF

Abm7 Gb/Bb Cb7 Abm6 Bb7 Edm Ebm7 Fø Bb7 Ebm7 Edm7  
 SA-BRIEL TOOTIN' ON HIS HORN. IN THAT SUN-NY LAND OF MILK AND

Fø Bb7 Eb C+ C Fm D+ D Gm  
 HON-EY, I HAD NO COM-PLAINTS, WHILE I THOUGHT OF SAINTS. SO I SAY TO

CHO. Cm7 F7 Fm7 Bb7 Eb Bb7 Fm Bb7  
 ALL WHO FEEL FOR-LORN: SING HAL-LE- LU-JAH, HAL-LE-  
 -LU-JAH, SUE-YA, -LU-JAH, " " " "

1. / 1. /  
 LU-JAH, AND YOU'LL SHOO THE BLUES A- DAY. WHEN CARES PER-  
 " " GETS YOU THROUGH THE DARK-EST DAY. CLOUDS A-  
 HELPS TO SHOO THE " "

2. Eb Abm Abm7 Abm6 Abm Gbm7 Gb6 / Db6 Db Fø Bb7-  
 SA-TAN LIES A-WAIT-IN', AND CRE-A-TIN'

1 Bb7 Eb Bb7 / Ab Bb7 Bb7  
 SKIES OF GRAY. BUT HAL-LE-

**CODA** Eb Eb6 Eb Eb6 Eb  
 YOUMANS IS ALSO WELL-KNOWN FOR GREAT DAY & WITHOUT A SONG.  
 -WAY.



# WE'LL MEET AGAIN

WEM: ROSS PARKER & HUGHIE CHARLES (1939)

MED. SLOW

**VERSE**  
 LET'S SAY GOOD-BYE WITH A SMILE, DEAR. — UHST FOR A- WHILE, DEAR, WE MUST  
**PART.**  
 DON'T LET THE PARKING UP - SET YOU. — I'LL NOT FOR-GET YOU, SWEET-HEART.

**INSTR.**

**CHO.**

WE'LL MEET A-GAIN, DON'T KNOW WHERE DON'T KNOW WHEN, BUT I KNOW WE'LL MEET A-  
 KEEP SMIL-ING THRU, JUST LIKE YOU AL-WAYS DO, — TILL THE BAVE SOES JAVE THE  
 WE'LL MEET A-GAIN, DON'T KNOW WHERE DON'T KNOW WHEN, BUT I KNOW WE'LL MEET A-  
 GAIN SOME SUN-NY DAY, — (fine) DARK CLOUDS FAR A-WAY, —

**BRIDGE**

— SO WILL YOU PLEASE SAY HEL-LO TO THE FOLKS THAT I KNOW TELL THEM I WON'T BE LONG — They'll be  
 HAPPY TO KNOW — THAT AS YOU SAW ME GO, I WAS SING-ING THIS SONG:

**DS. al Fine**

**MODERATO**

**IT'S ONLY A PAPER MOON** (1933)  
 W: BILLY ROSE, E.F. HARBURG  
 M: HAROLD ARLEN

**VERSE**  
 I NEVER FEEL A THING IS REAL, WHEN I'M A-WAY FROM  
 YOU. OUT OF YOUR EM-BRACE, THE WORLD'S A TEMPORARY PARKING PLACE. — Mmm-mm-mm-  
 —mm. A BUB-BLE FOR A MIN-UTE, MM - MM. YOU SMILES THE BUB-BLE  
 WAS A RAINBOW IN IT.

**(SECUE TO CHO.)**

**PAPER MOON - CONT.**

**CHO.**

SAY, IT'S ON-LY A PA-PEE MOON —  
 YES, IT'S ON-LY A CON-VAS SKY  
 IT'S A BAR-NOM AND BAI-KEY WORLD

SAIL-ING O-VER A COWD-BOARD SEA BUT IT WOULD-N'T BE MAKE BE-LEVE IF YOU  
 HANG-ING O-VER A MUS-LIN TREE  
 JUST AS PHON-Y AS IT CAN BE

BE-LEVED IN ME. — (fine) WITH OUT YOUR LOVE IT'S A HON-KY-TONK PA-RADE, WITH  
 OUT YOUR IT'S A MEL-O-DY PLAYED IN A PEN-NY AR-CADE

**UNDER A BLANKET OF BLUE**

MARTY SYNGS, AL NEIBURG  
 & JERRY LIVINGSTON ('33)

**VERSE**

THERE'S STAR-LIGHT SHINING FROM THE SKIES: A SWEETHEART,  
 LOVE-LIGHT SHINING IN YOUR EYES. OH,

WHAT A NIGHT FOR YOU AND ME! EN-FOLD ME, PRES YOUR LIPS TO MINE, AND  
 HOLD ME, IT WOULD BE DI-VINE. OH,

SWEETHEART, MAKE THIS NIGHT A MEM-O-RY. UNDER A BLANKET OF BLUE,  
 COVERED WITH HEA-VEN A-BOVE,

JUST YOU AND I BE-NEATH THE STARS. WRAPPED IN THE ARMS OF SWEET RO-RANCE THE  
 LET ME BE THRILLED BY ALL YOUR CHARM. DAR-LING, I KNOW MY HEART WILL DANCE WITH  
 LET'S DREAM A DREAM OF LOVE FOR TWO. WRAPPED IN THE ARMS OF

NIGHT IS OURS IN YOUR ARMS A SUM-MER NIGHT'S

MAG-IC EN-THRALLING ME SO. THE NIGHT WOULD BE TRAG-IC IF  
 YOU WERE-N'T HERE TO SHARE IT, MY DEAR. SWEET RO-MANCE,  
 UN-DEAR A BLANKET OF BLUE.

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# WE'RE IN THE MONEY

WDS: AL DUBIN (1933) MUS: HARRY WARREN

MED. FAST

VERSE *Fm* *Bb* 1 / 1 *D<sup>9</sup>* *Db<sup>7</sup>* *C* 1. 1 / 1 *Gm/Ab* *A7*

GONE ARE MY BLUES, AND GONE ARE MY TEARS.  
I'VE GOT GOOD NEWS AND TO SHOUT IN YOUR EARS.

2. *C* *B<sup>7</sup>* *Em* *B<sup>7</sup>* *Em<sup>7</sup>* *A7* 2.

THE SIL-VER DOLL-AR HAS RE-TURN'D TO THE FOLD. WITH

*G/D* *D7* *G<sup>7</sup>/B* *Dm<sup>7</sup>/A* *G<sup>7</sup> /*

SIL-VER YOU CAN TURN YOUR DREAMS TO GOLD. *B<sup>b</sup>-16*

**CH.** *C* *Dm<sup>7</sup>* *G<sup>7</sup>* *C* *Dm<sup>7</sup>* *G<sup>7</sup>* *C* *C+*

We're in the mon-ey, { We're in the mon-ey, We've got a  
THE SKIES ARE SUN-NY. OLD MAN DE-  
COME ON, MY MON-ey. LET'S SPEND IT

*F* *A<sup>7</sup>* *C/G* *Dm* *G<sup>7</sup>* *F<sup>7</sup>* *C* *A<sup>7</sup>* *Am* *B<sup>7</sup>* *Em*

LIT OF WHAT IT TAKES TO GET A-LONG. WE NEVER SEE A  
PRES-SION YOU ARE THROUGH, YOU DONE US WRONG. —  
LEND IT SEND IT

*Em* *B<sup>7</sup>* *A<sup>0</sup>* *Em* *B<sup>7</sup>* *Em* *Am* *Em* *B<sup>7</sup>*

HEAD-LINE BOWT A BREAD-LINE TO-DAY. AND WHEN WE SEE THE LAND-LORD, WE CAN

*B<sup>b</sup>7* *A7* *A<sup>b</sup>7* *G<sup>7</sup>* *D. Solo* *C* *Dm<sup>7</sup>* *G<sup>7</sup>* *C*

look that guy right IN THE EYE. Roll-ING A-LONG.

# YOU'RE AN OLD SMOOTHIE

WORDS BY BUD DE SYLVA (1932) MUS: RICHARD WHITING & NACIO HERB BROWN

MOD  $\text{to}$  MALE VOCAL

VERSE *C* 2. *A<sup>7</sup>/C<sup>#</sup>* 1. *D7*

YOU'RE THE SMOOTHEST SO AND SO. — NOT ON-LY THAT, YOU'RE MIGHTY ELITE. YOU'RE  
I'M THE SOFT-EST SO AND SO — THAT AN-Y GIRLIE EV-ER

*G* *G<sup>7</sup>* *C* *Am<sup>7</sup>* *D7* *G<sup>7</sup> / / /* 2. *D7* *D<sup>7</sup>/F<sup>#</sup>*

SLICKER, FRR, THAN THE TROUSERS ARE — ON MY LAST YEARS BLUE SERGE SUIT. KNEW. OH, I

*F* *F<sup>7</sup>* *C/G* *C* *C<sup>7</sup>* *G<sup>7</sup>/B* *G<sup>7</sup>* *C* *C+* *D+* *C<sup>7</sup>*

MAY BE DUMB — AS THEY EV-ER COME, BUT AT LEAST I'M ON TO YOU. †

YOU'RE AN OLD SMOOTHIE - CONT.

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CHO.

You're an old smoothie, I'm an old softie,  
 I'm just like putty in the hands of a girl like you.  
 I just go mit-ty, in the hands of a girl like you.  
 Poor me, you pleased me for a snap; Poor you, you thought you'd laid a trap!  
 Well, dear, I think it's time you knew, You've done just what I want-ed you to -  
 Sil-ly old smoothie, Craft-y old softie,  
 I'll stick like putty to the hand of a girl like you.

SLOWLY  
**DEEP PURPLE**

LYRICS: MITCHELL PARISH  
 MUSIC: PETER DE ROSE ('34) VERSE THE SUN IS SINK-ING LOW, BE-HIND THE

HILL. I LOVED YOU LONG A-GO, I LOVE YOU STILL, A-CROSS THE  
 YEARS, YOU COME TO ME AT TWI-LIGHT, TO BRING ME LOVE'S OLD  
 THRILL.

CHO.

When the Deep Pur-ple falls o-ver sleep-y gar-den  
 still of the night once a-gain I'll hold you  
 walls, and the stars be-gin to flick-er in the sky...  
 tighr. Tho' you're gone, your love lives on when moon-light beams.  
 Thru the mist of a mem-o-ry you wan-der  
 And as long as my heart will bear, Lov-er, we'll  
 back to me, breath-ing my name with a sigh. In the  
 al-ways meet here in my Deep Pur-ple dreams.

# I'M LOOKING OVER A FOUR LEAF CLOVER

LYRIC BY MORT DIXON (1927) MUSIC BY HARRY WOODS

BRISKLY!

VERSE

FARE-WELL ON-LY EY-'RY WAIT TILL OLD FA-MIL-IAR FACE. IT'S TIME TO STRAY,  
IT'S TIME TO STRAY. -CATE. HERE'S JUST  
WHAT I'LL SAY: OH!

CHO.

I'm look-ing o-ver a four leaf clo-ver that  
No need ex-plain-ing the one re-main-ing is  
I o-ver-looked be-fore One leaf is  
some-bod-y I a-dore  
sun-shine the sec-ond is rain Third is the  
ros-es that grow in the lane I'm look-ing o-ver a  
four leaf clo-ver that I o-ver-looked be-fore.

# DO-DO-DO

WORDS BY IRA GERSHWIN (1926) MUSIC BY GEO. GERSHWIN

VERSE (BOY) I RE-MEM-BER THE BLISS OF THAT WON-DER-FUL KISS. I KNEW THAT A BOY COULD NEVER HAVE MORE  
CLOY FROM AN-Y LITTLE MISS. (GIRL) I RE-MEM-BER IT QUITE. 'T WAS A WONDERFUL  
NIGHT! (BOY) OH HOW I'D A-DORE IT, IF YOU WOULD EN-DURE IT. OH,

**CHO.**

Do, do, do what you've done, done, done be- fore, ba- by. Let's  
do, do, do a- dore, ba- by. Let's  
try a- gain, Sigh a- gain, Fly a- gain to heav- en. Ba- by, see, It's  
A, B, C, I love you and you love me. I know, know, know what a  
beam, beam, beam should do, ba- by. So don't, don't, don't say it won't, won't, won't come  
true, ba- by. My heart be- gins to hum: Dum- da- dum- de-  
dum- dum- dum, So do, do, do what you've done, done, done be- fore.

**MOUNTAIN GREENERY**

W: LORENZ HART  
M: RICHARD RODGERS (1926) **VERSE**

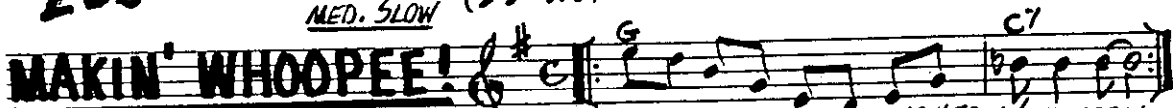
ON THE FIRST OF MAY, IT IS MOVING  
DAY. SPRING IS HERE SO BLOW YOUR JOB. THROW YOUR JOB A - WAY.  
NOW'S THE TIME TO TRUST TO YOUR WAN- DER- LIST.  
IN THE CI- TY'S DUST YOU WAIT. MUST YOU WAIT? MUST YOU WAIT?

**CHO.**

In a moun- tain green- er- y, Where God paints the scen- er- y,  
While you love your lov- er, let Blue skies be your cov- er- let.  
Just two craz- y deo- ple to- geth- er;  
When it rains we'll laugh at the weath- er;  
And if you're good I'll search for wood,  
So you can cook while I stand look- ing.  
Beans could get no keen- er Re- cep- tion in a bean- er- y  
Bless our moun- tain green- er- y home!

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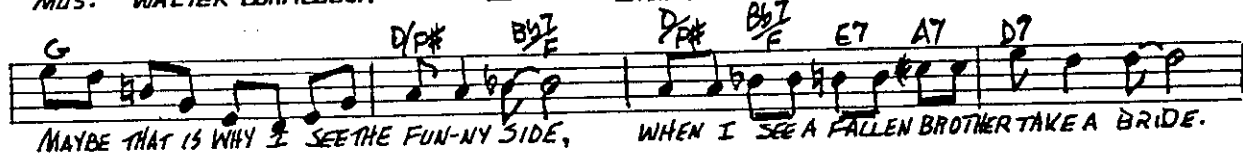
MED. SLOW (♩ = 1.5)

**MAKIN' WHOOPEE!** 

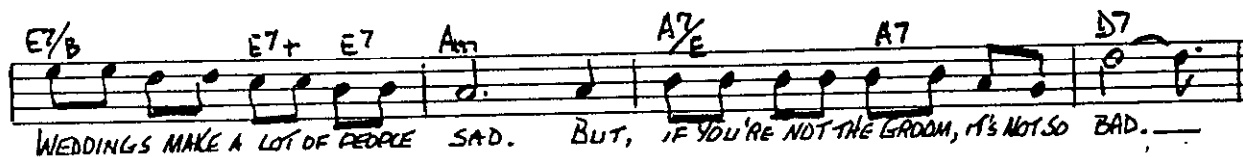
LYRIC: GUS KAHN  
MUS: WALTER DONALDSON ('28)

VERSE

EVERY TIME I HEAR THAT MARCH FROM LONENGRIN,  
I AM ALWAYS ON THE OUTSIDE LOOKING IN.



MAYBE THAT IS WHY I SEE THE FUN-NY SIDE,  
WHEN I SEE A FALLEN BROTHER TAKE A BRIDE.



WEDDINGS MAKE A LOT OF PEOPLE SAD.  
BUT, IF YOU'RE NOT THE GROOM, IT'S NOT SO BAD.

**CH.** 

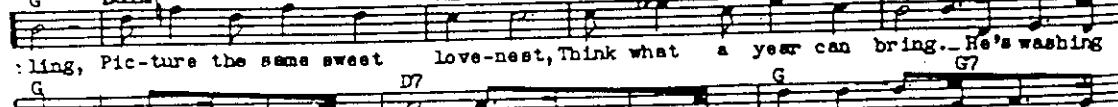
An-oth-er bride — an-oth-er June — An-oth-er sun-ny hon-ey-  
shoes — a lot of rice — the groom is nerv-ous — he an-sw-ers



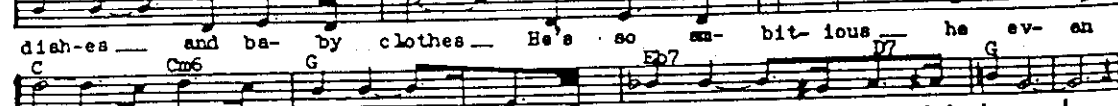
moon — An-oth-er sea-son — an-oth-er rea-son — for mak-in' whoop-ee!  
twice — It's real-ly kill-ing — that he's so will-ing — to make whoop-ee!



— A lot of Pic-ture a lit-tle love-nest, Down whers the ros-es  
:ling, Pic-ture the same sweet Love-nest, Think what a year can bring. — He's washing



dish-es — and ba-by clothes — He's so am-bit-ious — he ev-en

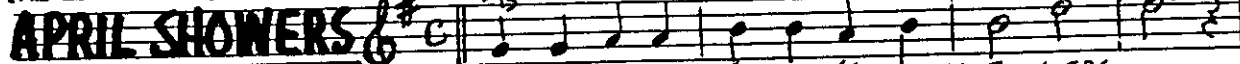


sews — But don't for-get, folks that's what you get, folks, — for mak-in' whoopee! —

N.Y.

(AL JOLSON GEM)

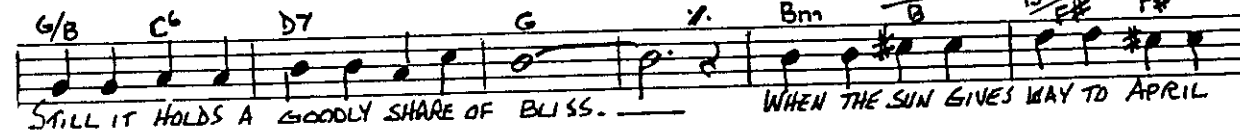
SLOWLY

**APRIL SHOWERS** 

W: B.G. DESYLVIA (1921)  
M: LOUIS SILVERS

VERSE

LIFE IS NOT A HIGHWAY STRENN WITH FLOW-ERS.



STILL IT HOLDS A GOODLY SHARE OF BLISS. — WHEN THE SUN GIVES WAY TO APRIL



SHOWERS, — HERE'S THE POINT THAT YOU SHOULD NEVER MISS: —

CHD.

Though A - pril show - ers may come your way, They bring the  
 flowers that bloom in May So if it's raining, have no re-  
 grets Be - cause it is - n't rain - ing rain you know, (It's rain - ing vi - o -  
 lets) And where you see clouds up - on the hills, You soon will  
 see crowds of pas - so - ers, So keep on look - ing for a  
 BLUE - BIRD, AND LIST - ENING FOR HIS SONGS WHEN - EV - ER A - PRIL SHOW - ERS COME A - LONG.

W.S.M. BY SIDNEY ARODIN AND HOAGY CARMICHAEL

**LAZY RIVER**

(1931)

Mood  $\text{♩} = \text{♩}$

VERSE I LIKE LA - ZY WEATHER. I LIKE LAZY DAYS. CAN'T BE BLAM'D FOR HAVING LAZY WAYS.  
 SOME OLD LAZY RIV - ER SLEEPS BE - SIDE MY DOOR, WHISPERING TO THE SUN - LIT SHORE.

CHD.

Up a LA - ZY RIV - ER where the old mill - run, That  
 Up a LA - ZY RIV - ER where the rub - in's song A -  
 la - zy, la - zy riv - er in the noon - day sun, Lin - ger in the shade of a  
 wakes a bright new morning, We can loaf a - long  
 kind old tree. Throw a - way your trou - bles, dream a dream with me  
 Blue skies up a - bove, ev - ry one's in love, Up a LA - ZY RIV - ER, how  
 hap - py you can be Up a LA - ZY RIV - ER with me.



JACK SOO (OF T.V. "BARNEY MILLER")  
SANG THIS IN A 1967 FILM:  
THOROUGHLY MODERN MILLIE

# THE JAPANESE SANDMAN

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

WORDS BY RAYMOND EGAN  
MUSIC BY RICHARD WHITING (1920)

VERSE

WON'T YOU STRETCH IN-A-GIN-A-TION FOR THE

Fm Db9 B9 C1 / / / Fm E<sup>o</sup>

MOMENT, AND COME WITH ME. LET US HASTEN TO A NATION LYING

Fm Bbm<sup>6</sup>/F F<sup>o</sup> C7/E C1 C7/E Eb7 Ab Eb7/G G<sup>o</sup>

OV-ER THE WESTERN SEA. HIDE BE-HIND THE CHERRY BLOSSOMS: HERE'S A

Ab / Bbm7/F Eb7/G Ab<sup>6</sup> / Bb<sup>o</sup> C1 Fm E<sup>o</sup>

SIGHT THAT WILL PLEASE YOUR EYES. THERE'S A BA-BY WITH A LA-DY OF JA-

Fm Db7 C7 Fm F7 Bbm7 F7/Bbm7 C4 C7 F

-PAN SINGING LIL-LA-BYS. NIGHT WINDS BREATHE HER SIGHS.

F F/A Dm7 Gm7 Gb7-5 CHO. F

HERE'S THE JAPANESE SAND-MAN, SNEAKING ON WITH THE

D7/F# D7 G7 C7/E C7 F

DEW: JUST AN OLD SEC-OND HAND MAN: HE'LL BUY YOUR OLD DAY FROM YOU.

F/A Dm7 Gm7 Gb7-5 F A/E A

HE WILL TAKE EV-RY SORROW OF THE DAY THAT IS THROUGH. AND HE'LL GIVE YOU TO-

E7 A/E F#<sup>o</sup> Gm E/G / C7/E F

-MOR-ROW JUST TO START LIFE A-NEW. THEN YOU'LL BE A BIT OLD-ER,

F7 Bb Bbm<sup>6</sup>/Db

IN-THE DAWN WHEN YOU WAKE. AND YOU'LL BE A BIT BOLD-ER, WITH THE NEW DAY YOU

JAPANESE SANDMAN - CONT.

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*Gm7/C* *C7* *F* *Dim Eb/D*

MAKE — HERE'S THE JAPANESE SANDMAN; — TRADE HIM SILVER FOR GOLD.

*G7* *F/C* *Bb* *C7/bb* *F/A* *Gm7* *E7* *F* *Db9* *F*

— JUST AN OLD SEC-OND HAND MAN, — TRADING NEW DAYS FOR OLD.

*MED. SLOW* *C/G* *A0* *C* *Bbm6/bb*

### IF I HAD MY WAY

WORDS BY LOU KLEIN (1914) MUSIC BY JAMES KENDY'S

VERSE I'D LIKE TO MAKE YOUR GOLDEN DREAMS COME

*G7* *G* *G7* *C* *G7* *C/E* *C0* *C* *A7/E Eb7*

TRUE, DEAR, IF I ON-LY HAD MY WAY. — A PAR-A-DISE THIS WORLD WOULD SEEM TO

*G7* *D7* *E7* *E7* *Am7* *Dm* *Am7* *D7* *G7* *G7* **CHO.** *C* *C* *A7/E#* *A7*

YOU, DEAR, IF I ON-LY HAD MY WAY. IF I HAD MY WAY, DEAR, FOR WAY, WE WOULD

*D7* *G7* *G7+* *C* *C* *C* *G7* *E* *E7*

— EV-ER THERE'D BE A GARDEN OF ROS-ES FOR YOU AND FOR

*G7* *C* *E7* *F* *D#* *C/E* *C*

ME. A THOUSAND AND ONE THINGS, DEAR, I WOULD DO: JUST FOR

*D7/A* *D7* *D7/#* *D7* *G* *G6* *G7* **D.S. al**

YOU, JUST FOR YOU, JUST FOR YOU. — IF

**CODA** *C/E* *C* *E7* *E7/B* *F7/C* *A7/C#* *Dm* *Dm7/F*

SUNSHINE I'D BRING EV'RY DAY. — YOU WOULD REIGN ALL A-

*F#0* *C/G* *A7* *D7* *G7* *C* *Fm6* *C*

— LONE, LIKE A QUEEN ON A THRONE, IF I HAD MY WAY.

# JEEPERS CREEPERS

LYRIC: JOHNNY MERCER (1938)  
MUSIC: HARRY WARREN

MOD  $\text{to}$

F F7/Eb Bb/D Bb

VERSE

I DON'T CARE WHAT THE WEATHER MAN SAYS, WHEN THE  
I DON'T CARE HOW THE WEATHER VANE POINTS, " "

F7/A F7 1. Bb F7/A F7 Bb

WEATHER MAN SAYS IT'S RAIN-ING. YOU'LL NEVER HEAR ME COM-PLAIN-ING: I'M  
WEATHER VANE POINTS TO

Cm7 F7 Bb 2. Bb Dm7 A7/E Dm7 F Bbm6/1

CERTAIN THE SUN WILL SHINE. GLOO-MY. IT'S GOTTA BE SUNNY TO ME, WHEN YOUR

F/C C7 F7 / (SEGUE)

EYES LOOK IN-TO MINE.

CHD. With a swing Dm F7 Dm7 Bb6 F7 F9 add Bb F7 Bb6 Bb Dm F7 Dm7 Bb6 F7 F9 add Bb F7 Bb

Jeep-ers Creep-ers! Where'd ya get those peep-ers? Jeep-ers Creep-ers! Where'd ya get those eyes?  
Gosh all git up! How'd they get so lit up? Gosh all git up! How'd they get that size?

Fm7 Gm Ebmaj9 Eb6 Fm7 Gm Bb7 Ebmaj7 Eb Eb6 Gm7 Am Fmaj7 Dm7

Gol - ly gee! When you turn those heat - ers on, Woe is me!

Gm7 Am C7 F9 add Bb F7 Dm F7 Dm7 Bb6 F7 F9 add Bb F7 Bb6 Bb

Got to put my cheat - ers on, Jeep - ers Creep - ers! Where'd ya get those peep - ers?

Dm F7 Fm6 G7 Cm7 F9 add Bb F7 Bb G7 Cm7 F9 add Bb F7 Bb

Oh! Those weep - ers! How they hyp - no - size! Where'd ya get those eyes?

# MY GAL SAL

PAUL DRESSER (1905)

MED. SLOW

Bb Gm Bb Gm Bb Bb° Bb / Gm Bb Gm C7 F7

VERSE EV-ry-thing is on-er, AND I'M FEELING BAD. I LOST THE BEST PAL THAT I EVER HAD.

Bb Gm Bb Gm Bb Bb° Bb Dm Db+ F/C F/A C7 C° F7

'TIS BUT A FORTNIGHT, SINCE SHE WAS HERE. SEEMS LIKE SHE'S GONE, THO', FOR TWENTY YEAR.

F7 Bb Bb° Bb F7 Bb Bb° Bb

OH, HOW I MISS HER: MY OLD PAL. OH, HOW I'D KISS HER: MY GAL SAL.

Bb D7/A Gm D7 Eb Eb° Bb/F Gm7 C7 F7

FACE NOT SO HANDSOME, BUT EYES, DON'T YOU KNOW, THAT SHINE JUST AS BRIGHT AS THEY DID YEARS A-GO.

MY GAL SAL - CONT.

**CHO.**

They called her friv- o- lous Sal, A pe- cu- liar  
 sort of a gal, With a heart that was mel- low, An  
 all-' round good fel- low, Was my old pal. Your  
 trou- bles, sor- rows and care She was al- ways  
 will- ing to share; A wild sort of dev- il, But  
 dead on the lev- el. Was MY GAL SAL.

**IS IT TRUE WHAT THEY SAY ABOUT DIXIE?**

W.M: IRVING CAESAR, SAMMY LERNER and GERALD MARKS (1936)

*MOD to*

**VERSE**  
 PEOP-LE BRAG, ARE THEY WRONG? PEOP-LE BOAST, ARE THEY RIGHT?  
 AND CON-SIS-TENT-LY DRINK A TOAST THEIR DE-LIGHT?  
 IS THERE REA-SON FOR  
 TO A PLACE THAT A LOT OF THEM PLACE AT THE TOP OF THE LIST.  
 I MUST LIVE IN DOUBT, TILL THE DAY THAT I FIND OUT.

**CHO.**

Is it true what they say a- bout Dix- ie? Does the sun  
 Swan- ee? Is a dream  
 real-ly shine all the time? Do the sweet Mag- nol- ias blus- som at  
 by that  
 ev- 'ry- bod- y's door? Do folks keep eat- ing 'pov- sum, 'Till  
 they can't eat no more? stream so su- blime? Do they laugh, do they love  
 like they say in ev- 'ry song? If it's true, that's where I be- long. (fine)

(1924)

BOUNCE

SOMEBODY LOVES ME

W: BALLARD MACDONALD & B.G. DE SYLVA  
MUSIC BY GEORGE GERSHWIN

VERSE

WHEN THIS WORLD BEGAN, IT WAS HEAVEN'S

Musical staff with notes and chords: Em F#m Bm Em6 Em F#m Bm

Musical staff with notes and chords: Em6 F#m B7sus B7 Em7 Em6 Am6 B7 Em  
PLAN: THERE SHOULD BE A GIRL FOR EV-'RY MAN.

Musical staff with notes and chords: G Am D7 Gb G Am D7 Gb Am7 D7sus D7  
TO MY GREAT RE-GRET, SOMEONE HAS UP-SET HEAVEN'S PRETTY

Musical staff with notes and chords: G7 G7/C Em6 D7 Em / Em6 / Bm Bm6 E7  
PRO-GRAM, FOR WEVE NEV-ER MET. I'M CLUTCHING A STRAWS, I'LL BE-CAUSE

Musical staff with notes and chords: Em7 A7 D7 D7+ C#D G Am7 D7 G  
I MAY MEET HER YET. SOME-BO-DY LOVES ME, I WON-DER

Musical staff with notes and chords: C7 G C7 Am7 D7 G  
WHO. I WON-DER WHO SHE CAN BE.

Musical staff with notes and chords: G Am7 D7 G A7/B Bm/F# C#7-9 G#7 F#7  
SOME-BO-DY LOVES ME, I WISH I KNEW. WHO SHE CAN BE WORRIES ME

Musical staff with notes and chords: Bm D7 A7/C# Am Dm6/A Ab7 Dm6/A Am6  
FOR EV-'RY GIRL WHO PASSES ME, I SHOUT HEY! MAY-

Musical staff with notes and chords: Am6 Em7 A7/C# Em7 A7/C# D7  
-BE YOU WERE MEANT TO BE MY LOVING BA - BY.

Musical staff with notes and chords: G Am7 D7 G C7 G Em7 Am7 D7 G Am7 G  
SOME-BO-DY LOVES ME, I WONDER WHO. MAY - BE IT'S YOU.

MEDIUM: (W/LE EASY SWING)

TOO MARVELOUS FOR WORDS

W: JOHNNY MERCER ('37) VERSE  
M: RICHARD WHITING

I SEARCH FOR PHRASES TO SING YOUR

Musical staff with notes and chords: D7 C/D D7-9 Gb G/D / / F7/A Am Dm7 D7

Musical staff with notes and chords: G Gb Em F#D E7/G G#D B/F# F#7/E D7  
PRAISES, BUT THERE AREN'T AN-Y MAG-IC AD-JEC-TIVES TO TELL YOU ALL YOU ARE.

TOO MARVELOUS - CONT.

CHO.

You're just too mar-vel-ous. Too mar-vel-ous for the words, Like glo-ri-ous, glam-our-ous. and that old stand-by am-er-ous, It's tell enough, I mean, they just aren't swell e-nough, You're much too much. And just too ver-y ver-y! To ev-er be in Web-ster's Dic-tion-a-ry. And so I'm bor-row-ing a love song from the birds. To tell you that you're mar-vel-ous, Too mar-vel-ous for words...

(FILM THEME) slowly

**Laura (1945)**

L: JOHNNY MERLER ('45) VERSE  
M: DAVID RAKSIN

YOU KNOW THE FEELING OF SOMETHING HALF RE-MEM-BERED, OF SOMETHING THAT NEV-ER HAP-PENED, YET YOU RE-CALL IT WELL. YOU KNOW THE FEELING OF REC-OG-NIZ-ING SOMEONE THAT YOU'VE NEVER MET, AS FAR AS YOU COULD TELL. WELL: (SEGUE)

CHO.

LAU-RA IS THE FAIR IN THE MIST-Y LIGHT, FOOT-STEPS THAT YOU HEAR DOWN THE HALL. SEEM. ON THE TRAIN THAT IS PASS-ING THRU, THOSE EYES - HOW FA-MIL-IAR THEY THE LAUGH THAT FRANTS ON A SOM-MER NIGHT, THAT YOU CAN NEV-ER QUITE RE-CALL. AND YOU SEE SHE GAVE YOUR VER-Y FIRST KISS TO YOU. THAT WAS LAU-RA, BUT SHE'S ON-LY A DREAM.

# STRAIGHTEN UP AND FLY RIGHT

WORDS & MUSIC BY NAT KING COLE and IRVING MILLS ('44)

*MDD to*

**VERSE**

A BUZZARD TOOK A MONKEY FOR A RIDE IN THE AIR. THE MONKEY THO'T THAT EV'RYTHING WAS ON THE SQUARE. THE BUZZARD TRIED TO THROW THE MONKEY OFF OF HIS BACK. BUT THE MONKEY GRAB'D HIS NECK AND SAID, "NOW LIS-TEN, JACK!"

1. STRAIGHTEN UP AND FLY RIGHT! AIN'T NO USE IN DIV-IN'!

2. STRAIGHTEN UP AND FLY RIGHT! WHAT'S THE USE IN DIV-IN'?

1. STRAIGHTEN UP AND FLY RIGHT! COOL DOWN PA-PA, DON'T YOU BLOW YOUR TOP. BLOW YOUR TOP. THE BUZZARD TOLD THE MONKEY "YOU ARE CHOKIN' ME. RE-LEASE YOUR HOLD AND I WILL SET YOU FREE! THE MONKEY LOOK'D THE BUZZARD RIGAT DEAD IN THE EYE AN SAID, "YOUR STOR'Y'S SO TOUCHING, IT SOUNDS LUST LIKE A LIE!" (TOP LINE)

Handwritten musical notation for the first song, including chords (Ab, Ab7/Gb, Db/F, Eb7, Ab/Eb, Fm, Fm7, Eb7, Eb7, Ab, Ab7/Gb, Db/F, Eb7, Ab/Eb, Fm, Fm7, Bbm7, Eb9, Ab, Db6, Ab6, Bbm7, Eb7, Ab6, Db6, Ab/Eb, Fm, Eb9, Eb7, Bbm7, Eb9, Eb9, Eb7, Bbm7, Eb9, Eb9) and lyrics.

*Slowlly*

## LET ME CALL YOU SWEETHEART

WORDS BY BETH SLATER WHITSON (1910) MUSIC BY LEO FRIEDMAN

**VERSE**

I AM DREAMING, DEAR, OF YOU.

Handwritten musical notation for the second song, including chords (Bb, Bb/D, C#0, E0, Bb/C, Bb/D, Db0, F7/C, F7, F7/C, F7, F7/C, F7, F7/C, F7, F7/C, F7+, Bb, D7/A, D7/F#) and lyrics.

DAY BY DAY. DREAM-ING WHEN THE SKIES ARE

Handwritten musical notation for the second song, including chords (F7, F7/C, F7+, Bb, D7/A, D7/F#) and lyrics.

BLUE, WHEN THEY'RE GRAY. WHEN THE SIL-V'RY

Handwritten musical notation for the second song, including chords (Gm, C7/e, C7, F7, Bb) and lyrics.

MOON-LIGHT GLEAMS, STILL I WAK-VER ON IN DREAMS, IN A

Handwritten musical notation for the second song, including chords (Gm, C7/e, C7, F7, Bb) and lyrics.

LAND OF LOVE, IT SEEMS, LUST WITH YOU.

Handwritten musical notation for the second song, including chords (Bbm, F, Cm7, D7, G7, C7, Cm7, F7) and lyrics.

CHORUS

LET ME CALL YOU SWEET-HEART, I'm in love with  
 you. Let me hear you whisper that you  
 love me, too. Keep the love-light glow-ing  
 in your eyes so true. LET ME CALL YOU  
 SWEET-HEART, I'm in love with you.

**PAPER DOLL** SLOWLY (♩ = 1.75) D7 Gm7 C7  
 (JOHNNY BLACK) VERSE I GUESS I'VE HAD A MILLION DOLLS OR  
 (1915) TELL YOU BOYS, IT'S TOUGH TO BE A-

1. Dm Ab° C7/G C7 F  
 MORE. I GUESS I'VE PLAY'D THE DOLL GAME, OER AND O'ER. I ULST SWARRELL'D WITH SUE: THAT'S WHY I'M BLUE. SHE  
 LONE. AND IT'S TOUGH TO HAVE A DOLL THAT'S NOT YOUR

2. Dm C/G C/E Eb° G7/G  
 GONE A-WAY AND LEFT ME JUST LIKE ALL DOLLS DO. I'LL OWN. I'M THRU WITH ALL OF THEM.

C Gm/Bb A7 D7 G7 C7 C° C7 2 C/D F F7/Eb D7  
 I'LL NEVER FALL AGAIN 'CAUSE THIS IS WHAT I'LL DO: I'M GONNA BUY A PAPER DOLL THAT I CAN

G7 C7 C7+ F  
 CALL MY OWN: A DOLL THAT OTHER FELLAS CANNOT STEAL. AND THEN THE

F F/A Ab° C/G Em7 A7/E Ebm6 C7/G C7 C° C7  
 FLIRTY FLIRTY GUYS, WITH THEIR FLIRTY FLIRTY EYES, WILL HAVE TO FLIRT WITH DOLLIES THAT ARE REAL. WHEN

F D7+ G7 C7 F / D7 G7 C7 A7  
 I COME HOME AT NITE, SHE WILL BE WAITING. SHE'LL BE THE TRUEST DOLL IN ALL THE WORLD. I'D

Bb Bb° F/C A7 D7 D7+ G7 Bbm/D° C7 F  
 RATHER HAVE A PAPER DOLL TO CALL MY OWN, THAN HAVE A FICKLE-MINDED REAL LIVE GIRL.



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EASY 2 BEAT (♩=96)

**THAT OLD GANG OF MINE**

LYRICS: BILLY ROSE & MORT DIXON  
MUSIC BY RAY HENERSON (1923)

VERSE I'VE GOT A LONGING, WAY DOWN IN MY HEART,  
FOR THAT OLD GANG THAT HAS DRIFTED A-PART. THEY WERE THE  
BEST PALS THAT I EV-ER HAD. I NEV-ER THOUGHT I WOULD WANT THEM SO BAD.

Musical notation for the first system, including chords: Bb, Bb+, C7, C7/E, F7, Bb, Bb°, Bb, F7, G7, G7+, G7.

Musical notation for the second system, including chords: D#, G7, Cm, C7, Gm7, Eb°, C7/E, C7, F7, F°, F7, Cm, F7.

CHORUS

Geo but I'd give the world to see THAT OLD GANG OF  
MIKE I can't for- get that old que- tette that  
sang "Sweet Ad- e- line" Good- bye for-  
ev- er old fel- lows and gals, Good- bye for- ev- er old  
sweet-hearts and pals (God bless them) Geo but I'd give the  
world to see THAT OLD GANG OF MIKE.

Musical notation for the chorus, including chords: Bb, Bb+, C7, F7, Eb, Gdim, F7, Eb7, Eb, Bbm, C7, F7, Eb.

VAN & SCHENCK (VAUDEVILLE SINGERS) DID THIS NUMBER IN THE THEATRE FOLLIES OF 1923 ON BROADWAY. REVIVED IN 1938 BY DIK ROBERTSON.

**WRAP YOUR TROUBLES IN DREAMS**

WORDS BY TED KOEHLER and BILLY MOLL  
MUSIC BY HARRY BARRIS (1931)

VERSE WHAT PRICE HAPPINESS? WHAT PRICE HAPPINESS?  
LONG IS HAPPINESS! I'VE HAD HAPPINESS,  
WHO CAN TRUTHFULLY SAY, BUT, FOR EV-RY SHARE, WITH TEARS WE PAY.  
NOW I LOOK AT LIFE A DIF-F'ERENT WAY.

Musical notation for the first system, including chords: C/E, Eb°, Dm7, D#.

Musical notation for the second system, including chords: C/E, Em7, A7+, D7, Am7/G, Dm7/F, G7, G7+, C, Am.

Musical notation for the third system, including chords: Dm, G7-9, D7, Am7, D7.

(LEAVE TO CHORUS)

WRAP YOUR TROUBLES... (CONT.)

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**CHO.**

When skies are cloud-y and gray They're on-ly gray for a day, So  
 Un-til that sun-shine pops thru, There's on-ly one thing to do, Just!

wrap your trou-les in dreams, And dream your trou-les a-way, trou-les a-

way. Your cas-tles may tum-ble, that's Fate, after all, - life's really fun-ny that

way, No use to grum-ble, just smile as they fall, - Were-n't you King-for a

day? Say! Just re-mem-ber that sun-shine Al-ways fol-lows the rain, So

wrap your trou-les in dreams, And dream your trou-les a-way.

TEMPO DI VALSE

**SWEETHEART OF SIGMA CHI**

WORDS BY BYRON D. STOKES (1912) **VERSE** WHEN THE WORLD GOES WRONG, AS IT'S

MUSIC BY F. DUDLEY VERNOR

BOUND TO DO, AND YOU'VE BROKEN DAN CU-PID'S BOW, AND YOU LONG FOR THE

GIRL YOU USED TO LOVE: THE MAID OF THE LONG A- GO: WHY,

LIGHT YOUR PIPE, BID SORROW A-VAUNT. BLOW THE SMOKE FROM YOUR AL-TAR OF DREAMS, AND

WREATH THE FACE OF YOUR DREAM GIRL THERE, THE LOVE THAT IS JUST WHAT IT SEEMS.

**CHO.**

The girl of my dreams is the sweet-est girl of all the girls I

know. Each sweet ro-ed, like a rain-bow trail,

Fades in the af-ter glow. The blue of her eyes and the

gold of her hair, are a blend of the west-em sky. And the moon-light

beams on the girl of my dreams She's the Sweet-heart of Sig-ma Chi.

MODERATO

**YES! WE HAVE NO BANANAS**

FRANK SILVER & IRVING COHN  
(1923)

VERSE

THERE'S A FRUIT STORE ON OUR STREET.  
WHEN YOU ASK HIM AN-Y THING,

Chords:  $G^7$  1  $F^7$   $G^7$   $C/E$  1  $NC$  2 1.  $C$   $F$  1  $C/E$   $B^7$   $B^7$

IT'S RUN BY A GREEK.  
NEVER ANSWERS "NO."

AND HE KEEPS GOOD THINGS TO EAT BUT YOU SHOULD HEAR HIM

Chords:  $E$   $G^7$  2  $G$   $Gm7$   $G^6$   $G$   $D/A$   $D^7$   $G^7$

SPEAK!

HE LIJST "VELSES"

YOU TO DEATH, AND AS HE TAKES YOUR DOUGH, HE TELLS YOU:

CHD.

Chords:  $C$   $D^7$   $G^7$   $C$

YES WE HAVE NO BA-NA-NAS — WE HAVE NO BA-NA-NAS TO-DAY — WEVE

Chords:  $F$   $Fm$   $C$   $B^7$

STRING BEANS AND "HOY"-IONS CAB-"BAH"-GES AND SCAL-KIONS AND ALL KINDS OF

Chords:  $B^7$   $B^7$   $G^7$  (NO CHORDS)  $C$   $F$   $C$   $F$

FRUIT AND SAY WE HAVE AN OLD FASH-IONED TO-"MAH"-TO LONG IS-LAND PO-

Chords:  $F$   $G^7$   $C$   $G^7$   $B^7$   $B^7$   $A^7$   $D^7$   $G^7$   $C$

"TAH"-TO — BUT YES WE HAVE NO BA-NA-NAS — WE HAVE NO BA-NA-NAS TO-DAY —

MED. BRIGHT

**LIZA** (1929)

W: I. GERSHWIN, GUS KAHN  
MUSIC: GED. GERSHWIN

VERSE

MOON SHININ' ON THE RIV-ER: COME A-LONG, MY LI-ZA!  
BREEZE SINGIN' THRU THE TREE TOPS: COME A-LONG, MY

Chords: 2.  $F^7$   $Bb^7$   $A^b$   $Abm^6$   $E^b/G$   $G^b$   $Fm^7$   $F^b$   $Bb^7$

LI-ZA! SOMETHIN' MIGHTY SWEET I WANT TO WHISPER SWEET AN LOW, THAT YOU OUGHT TO KNOW, MY

Chords:  $Gm^7$   $C^7$   $Ab^6$   $Abm^6$   $E^b/G$   $F^7-9$   $B^b/D$   $E^b^6$   $E^bm^6$

LI-ZA! I GET LONESOME, HONEY, WHEN I'M ALL A-LONG SO LONG. DON'T MAKE ME WAIT.

Chords:  $B^b/D$  1  $C^7$   $E^bm^6$   $B^b/D$   $Gm^7$   $Gm^7$   $F^7$   $B^b$   $Fm^7$   $Bb^7$  1

DON'T HES-I-TATE. COME AND HEAR MY SONG:

(SEGLIE)

LIZA - CONT.

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CHD.

Li-za, Li-za, (skies are grey, But if you'll smile on me, Come, keep me  
 coo-pany, All the clouds'll roll a-way. See  
 the hon-ey-moon a-shin- in' down; We should make a date with  
 Per-son Brown. So, Li-za, Li-za, name the  
 day When you be-long to me And the clouds'll roll a-way.

(ARTHUR GODFREY T.V. THEME SONG) MOD<sup>ED</sup>

**SEEMS LIKE OLD TIMES**

L & M BY CARMEN LOMBARDO & JOHN JACOB LOEB (1946) VERSE RE-MEM-BER ALL THE THINGS WE DID TO-

-GETH-ER? ALL THE FUN WE HAD ON NEW YEAR'S EVE.

HOW WE DANC'D TILL DAWN; THEN, DARLING, YOU WERE GONE.

NOW IT'S ALMOST TOO GOOD TO BE-LIEVE.

CHD.

Seems Like Old Times, hav-ing you to walk with, Seems Like Old Times,  
 Old Times, din-ner dates and flow-ers, Just like old times,  
 hav-ing you to talk with, And it's still a thrill just to have my arms a-  
 stay-ing up for hours, Mak-ing dreams come true, do-ing things we used to  
 round you, Still the thrill that it was the Jay I found you, Seems Like  
 do, Seems Like Old Times, be-ing here with you.

# NOBODY ELSE CAN LOVE ME LIKE MY OLD TOMATO CAN

WORDS BY BILLY DOWNS

(1923)

MUSIC BY BILLY BASKETTE

**VERSE**

WOMEN ALWAYS FLIRT WITH PAT AND PINCH HIM ON THE CHEEK. HE MAKES A BIGGER  
HE: "I MET A MILLION GIRLS, BUT I JUST PASS THEM BY. I

HIT WITH THEM THAN AN-Y LIV-ING SHEIK. SEE NEVER EV-EN TIP MY HAT, AND

HERE'S THE REA-SON WHY: I LOVE MY OLD TO-MA-TO, MY OLD TO-MA-TO, 'CAUSE NO-

-BO-DY ELSE CAN LOVE ME LIKE MY OLD TOMATO CAN. HER CORN BEEF AND CAB-BAGE IS

WAY A-BOVE THE AVE-RAGE, AND I'M PROUD TO BE HER MAN. YOU CAN HAVE YOUR NONE OF THEM COM-

SALLY'S AND YOUR MA-RY LANE'S, 'CAUSE CHAIN. I LOVE MY  
-PARE WITH MY OLD BALL AND

**CODA**

-PO-DY ELSE CAN LOVE ME LIKE MY OLD TO-MA-TO CAN."

**VERSE**

W & M BY ANDY RAZAF (1939) and LIDE DAVIS I GOT A LETTER FROM A GIRL AC-QUAINTANCE OF MINE: IN

BUS-NESS UP IN HAR-LEM WAY. ALL IN-DI-CATIONS GO TO SHOW THAT SHE'S DOIN' FINE.

THIS IS WHAT SHE HAD TO SAY: WHAT I'VE GOT IS FOR MEN ON-LY, AND THAT'S

GUMMIFIED TO SATISFY. IF THEY LAY IT ON THE LINE. WHAT I'VE GOT GOES FOR MEN ON-LY. MY SALES ARE LARGE YOU CAN'T DENY. ALL MY STOCK IS FOR MEN ON-LY, AND WHAT I'VE GOT IS MIGHT-Y FINE.

THE MORE THEY GET THE MORE THEY WANT, IT SURE IS NICE: TO HAVE A STORE WHERE THEY DON'T KICK A- THERE'S SHIRTS AND COLLARS, UNDER-WEAR AND SOCKS AND TIES, SUITS AND HATS AND OVERCOATS OF

-BOUT THE PRICE. EV-RY SIZE. WHAT I'VE GOT IS FOR MEN ON-LY: THE KIND OF GOODS THEY'RE GLAD TO BUY. THAT'S IF THEY LAY IT ON THE LINE.

**NAGGIN' WILL NOT HOLD A MAN**  
 ANDY RAZAF & UKE DAVIS ('39)  
 SOME NEWLYWEDS, NEXT DOOR TO ME, THE LOOM WOULD STAY OUT  
 HAD ALL THE NEIGHBORS UP A TREE...

EV-RY NIGHT. AND YET THE BRIDE WOULD NOT COM-PLAIN OR FIGHT. WHEN SHE WAS ASKED THE REA-SON WHY,

THIS IS HOW SHE MADE RE-PLY: A GAL WITH EYES WILL RE-AL-IZE

NAGGIN' WILL NOT HOLD A MAN. A GAL THAT'S WISE WON'T ERITICIZE, IT DOESN'T PAY TO SCOLD A MAN.

SHE KEEPS HER TEM-PER, IS BROADMIND-ED TOO, THO' SHE KNOWS EX-ACT-LY WHAT HE'S

TRY-IN TO DO. LETS HIM ED SPEC-U-LATIN' NOW AND THEN. SHE KNOWS A LITTLE DEV-IL'S IN THE

BEST OF MEN. SHE AIN'T NO FOOL, SHE LIJST KEEPS COOL, AND SMILES AT AL-I-BIS.

IF HE WANTS TO PLAY WITH FIRE, LET HIM ROAM. WHEN HE BURNS HIS FINGERS, HE'LL START STRY-IN' HOME. SO

TAKE MY TIP, AND YOU WON'T SLIP. NAGGIN' WILL NOT HOLD A MAN.

# WHAT WILL I TELL MY HEART?

W&M: IRVING GORDON, PETER TINTURIN & JACK LAWRENCE (1937)

*SLOWLY*

**Bb Bb<sup>o</sup> Cm7 F F+ Bb F7+ Bb6**

**VERSE** YOU AND I: THEY USED TO POINT AT US AND SAY, "A PERFECT PAIR!"

**Bb Bb<sup>o</sup> F/C Gb<sup>7</sup>/Bb C7 Bb<sup>7</sup>/F C<sup>7</sup>/E Gb<sup>7</sup>/5 F7**

NOW THEY SEE THERE'S NO ONE NEXT TO ME: THEY STOP AND STARE...

**(SEGUE)**

**CHO.**

I'LL TRY TO EX-PLAIN TO FRIENDS, DEAR THE REA-SON WE TWO ARE A-PART I  
 EAS-Y TO SAY TO STRAN- GERS THAT WE PLAYED A GAME FROM THE START IT'S  
 COULD SAY YOU'LL SOON BE BACK DEAR TO POOL THE WHOLE TOWN MAY BE SMART I'LL

**Bb G7 F7 F+ Bb**

KNOW WHAT TO TELL OUR FRIENDS DEAR BUT WHAT WILL I TELL MY HEART IT'S  
 EAS-Y TO LIE TO STRAN- GERS BUT  
 TELL THEM YOU'LL SOON BE BACK, DEAR BUT

**Gm7 C7 Bb Bb<sup>7</sup> Bb+**

WHAT WILL I TELL MY HEART WHEN I SMILE TO HIDE ALL THE TEARS IN-SIDE WHAT AN  
 WHAT WILL I TELL MY HEART (fine)

**Eb B+ Eb C7 C+7 F7**

ACHE IT WILL BRING THEN I'LL WAN-DER HOME TO A TEL-E-PHONE THAT PAR-GOT HOW TO

**F+9 D.S. al fine**

**RING III**

(FEATURED BY SOPHIE TUCKER IN WB PICTURE "HONKY TONK")

# HE'S A GOOD MAN TO HAVE AROUND (1929)

**MED. 2-BEAT**

**Gm Bb Cm7 C#<sup>o</sup> D7 Gm D+ D7 Gm/bb D/A**

**VERSE** THERE'S ONE THING THAT A WOMAN CAN'T LIVE WITHOUT: AND THAT'S A MAN! — THERE'S

**Gm/Bb Cm C7 F F#<sup>o</sup> C<sup>7</sup>/G 1 1 Gb<sup>7</sup>/5 F7**

ONE THING KEEPS A WO-MAN ALWAYS IN DOUBT: AND THAT'S A MAN!

**F7 Bb Bb<sup>7</sup>/Bb Cm7 F7 Gm<sup>7</sup>/Bb 1 D/A**

I'M NO EX-CEP-TION TO THE RIILE. — I KNOW THEY SAY THAT I'M A FOOL. — BUT THERE'S

ONE THING THAT I'M SIMPLY CRA-ZY A-BOU-T:— AND THAT'S A MAN!

*Gm Bb Cm C# D7 Gm Cm7 F7 Bb / Bb Bb*

**CHORUS**

*Cm Ebm Bb C7*

**SLOWLY** HE'S NOT GOOD-LOOKING NOT HANDSOME OR TALL, I COULDN'T TELL YOU HOW HE MADE ME FALL. HE'S NOT A STEPPER, HE CAN'T EVEN WALTZ, IN CON-VER-SATION HE STAMMERS AND HALTS. HE'S NOT EX-ACT-LY MY I-DE-A OF THE PERFECT LOVER FROM HEAVEN ABOVE.

THERE'S NOTHIN' TO HIM, BUT STILL AND ALL, HE'S A GOOD MAN TO HAVE A-ROUND. A POOR LITTLE SWEET MAN, WITH ALL HIS FAULTS, HE'S A BUT WHAT'S THE DIFFERENCE, THE MAN YOU LOVE — IS A

*F7 Bb Bb Bb*

GOOD MAN TO HAVE A-ROUND. OH GOOD MAN TO HAVE A-ROUND! SOMETIMES I FLY OFF THE LID. "GO THIS MINUTE", I

*2. Bb G7 E7 TO NEXT STRAIN F#G G7 F7 Bb Dm Bbm Db Fc*

SHOUT. BUT IF HE DID, I WOULD DIE WITH-OUT HIM.

*Bb Fc Dm Gm7 C7 F7 Bb*

**D.C. AT FINE ENDING**

**VERSE**

**BUT BEAUTIFUL**

WHO CAN SAY WHAT LOVE IS? DOES IT START IN THE MIND

*D F#m C# Bm7 Em7 A7 Dma7*

W.M: LONNAY BURKE & JAMES VAN HEUSEN (1947)

OR THE HEART? WHEN I HEAR DIS-CUS-SIONS ON WHAT LOVE IS,

*Bm7 Bm7 A G6 F#7-5 Bm7 D/A E7/G# Am7 A7 D/F#*

EV-RY-BO-DY SPEAKS A DIF-FERENT PART.

*Gm7 Gm6 D/F# Bm7 Em7 A7 D7 sus D7*

**CHORUS**

LOVE IS FUN-NY OR IT'S SAD OR IT'S QUI-ET OR IT'S MAD IT'S A GOOD THING OR IT'S TEAR-FUL OR IT'S GAY ITS A PRO-BLEM OR ITS PAIR ITS A HEAT-ANGE WITH-EE

*Dm7 E7 A7 Dm7 D7 G Em7 Am7 D7 G*

BAD BUT BEAU-TI-FUL — BEAU-TI-FUL TO TAKE A CHANCE AND IF YOU FAIL, YOU FAIL AND I'M

*Em7 A7 Am7 D7 D.S. al. A7 D7*

THINK-ING I WOULD-N'T MIND AT ALL — LOVE IS (AL) AND I'M THINK-ING IF

*G Em7 Am7 B7 B7 Em F7 G Bb7 Am7 Ab7 G*

YOU WERE HERE I'D NEV-ER LET YOU GO AND THAT WOULD BE BUT BEAU-TI-FUL I KNOW (Am)



# DID YOU EVER SEE A DREAM WALKING?

WORDS BY MACK LORDON

(1933)

MUSIC BY HARRY REVEL

ADD  $\frac{2}{4}$

**VERSE**

SOMETHING VERY STRANGE AND MYSTIC HAPPENED TO ME: OO, OO.  
 SOMETHING REALISTIC AND AS WEIRD AS CAN BE: OO, OO.

SOMETHING THAT I FEARED, SOME-HOW, IS NOW EN-DEARED TO ME.

WHAT A FUNNY FEELING: ODD AND YET SO TRUE, OO, OO.

DID A THING LIKE THIS EVER HAPPEN TO YOU? OO.

DID YOU EVER SEE A DREAM WALKING WELL I DID! DID YOU EVER HEAR A DREAM  
 TALKING WELL, I DID — DID YOU EVER HAVE A DREAM THRILL YOU WITH  
 "WILL YOU BE MINE?" OH, IT'S SO GRAND — AND IT'S TOO TOO DIVINE DID YOU  
 EVER SEE A DREAM DANCING WELL, I DID — DID YOU EVER SEE A DREAM GO-  
 MANCING WELL I DID! — DID YOU EVER FIND HEAVEN RIGHT IN YOUR ARMS,  
 SAYING I LOVE YOU I DO WELL THE DREAM THAT WAS WALK-IN AND THE  
 DREAM THAT WAS TALK-IN' AND THE HEAVEN IN MY ARMS WAS YOU

Handwritten musical notation includes chords (G, D7/F#, D7#9, D9, G, Dm7, D7, Bb, F/A, Gm, Eφ, Am7, Am7/D, D7, Eφ, Eb7, D7, G, Am7, D°, D7, D7+, D°, D7, G, Bm, G7, C, A7, D7, D°, D7, G, G7, C, Cm, G+, G, A7, Am7, D7, G) and rhythmic markings (3, 3, 3, 3).

Slowsly (♩ = 84)

# LUSH LIFE

BILLY STRAYHORN  
(1949)

VERSE

I USED TO VISIT ALL THE VERY GAY PLA-CE S, THOSE "COME-IN-HAT  
-MAY" PLA-CE S, WHERE ONE RE- LAXES ON THE AXIS OF THE WHEEL OF LIFE, TO GET THE FEEL OF LIFE, FROM VAZZA AND  
COCKTAILS. THE MEN I KNEW HAD SHADY SULLEN GRAY FA-CE S, WITH "DIS-TINGUE" TRA-CE S - THAT USED TO  
BE THERE. YOU COULD SEE WHERE THEY'D BEEN WASH'D A-WAY: TOO MA-NY, THRU THE DAY, "12 O'CLOCK - TAILS" THEN  
YOU CAME A-LONG WITH YOUR SIREN'S SING TO TEMPT ME TO MADNESS. I THO'T FOR A WHILE YOUR PD-16N-ANT SMILE WAS TINGED WITH THE SADNESS  
OF YOUR GREAT LIE FOR ME. OH YES, I WAS WRONG. A-GAIN, I WAS WRONG.

## CH.O.

Life is lone-ly a - gain and on - ly last year ev'-ry-thing seemed so sure; Now life is aw-ful a -  
gain, a troug-hul of hearts could on-ly be a bore. A week in Pa-ris will ease the bite of it,  
All I care is to smile in spite of it I'll for - get you I will while yet you are  
still burn-ing in-side my brain. Ro - mance is much sti-ling those who strive... I'll live a Lush Life in  
some small dive... And there I'll be. while I rot with the rest of those whose lives are lone-ly too.

# EVERYTHING HAPPENS TO ME

LYRIC BY TOM ADAIR

(1940)

MUSIC BY MATT DENNIS

**VERSE**

BLACK CATS CREEP A-CROSS MY PATH, UN-TIL I'M ALMOST MAD. I MUST HAVE ROUSED THE DEVIL'S WORM, 'CAUSE

ALL MY LUCK IS BAD. I WANT A DATE FOR GOLD AND YOU CAN BET YOUR LIFE IT RAINS I TRY TO GIVE A PARTY AND THE NEV-ER MISS A THING, I'VE HAD THE BEAS-LES AND THE HUMPS AND EV-RY TIME I PLAY AN AC MY TEL-ER-CRAPPED AND THUNDER I SENT AN "AIR-MAIL SPEC-AL" TOO YOUR AN-SWER WAS GOOD-BY AND THAT WAS

GUY UP-STAIRS COM-PLAINS I GUESS I'LL GOTTA LIVE JUST CALM-IN' COLDS AND MIS-SIN-TAINS - PART-NER AL-WAYS TRUMPS I GUESS I'M JUST A FOOL WHO NEV-ER ANKS BE-FOR HE JUMPS - EV-ER POS-TAGE DUE I FELL IN LOVE JUST ONCE AND THEN IT HAD TO BE WITH YOU

EV-RY THING HAP-PENS TO ME I EV-RY-THING HAP-PENS TO ME (Aire)

EV-RY THING HAP-PENS TO ME AT FIRST MY HEART THO'T YOU COULD BREAK THIS JUNK FOR ME TMT I'VE WOULD TURN THE TRUCK TO END DES-PAIR BUT NOW I JUST CAN'T FOOL THIS HEAD THAT THINKS FOR ME I'VE

MORT-GAGED ALL MY CAS-TLES IN THE AIR I'VE

**I DON'T WANT TO WALK WITHOUT YOU**

WDS: FRANK LOESSER (41) **VERSE** MED. SLOW

MUS: LULE STYNE

ALL OUR FRIENDS KEEP KNOCKING AT THE DOOR. THEY'VE

ASKED ME OUT A HUN-DRED TIMES OR MORE. BUT ALL I SAY IS:

"LEAVE ME IN THE GLOOM". AND HERE I STAY, WITH-IN MY LONELY ROOM. 'CAUSE

DON'T WANNA WALK... - CONT

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**CH.O.**

Fm Fm7 Bb7 F7 Bb7 Eb EbMa17 Eb6 Eb

I don't want to walk with-out you, Ba-by. Walk with-out my arm a-bout you,

Bbm C7 F7 Fm7 Bb7 Eb Eb+ Cm Eb7 Gm

Ba-by. I thought the day you left me be-hind, I'd take a

C#dim D7 Gm D7 Gm6 Adim Bb7 Adim Bb7 A7 Fm Fm7 Bb7

stroll and get you right off my mind, but now I find that I don't want to walk with-out the

F7 Eb7 Eb EbMa17 Eb6 Eb Bbm C7 F7 Fm7 Bb7

sun shine. Why'd you have to turn off all that sun shine? Oh, Ba-by please come back or you'll

EbMa17 Fm7 Gm7 AbMa17 Gm7 Cbm7 Fm7 Eb9 Fm7 Bb7 Fm7 Bb7 Eb6

break my heart for me. 'Cause I don't want to walk with-out you, No-sir-ee.

**I ONLY HAVE EYES FOR YOU**

LYRICS BY AL DUBIN (1934) MUSIC BY HARRY WARREN

MED. SLOW

C Am7 Dm7 G7 F. C Dm7 G7 2. C

**VERSE** MY LOVE MUST BE A KIND OF BLIND LOVE:— YOU.

I CAN'T SEE AN-Y-ONE BUT

C B7 Em Em7/A7/C C° G/B Em

AND, DEAR, I WONDER IF YOU FIND LOVE

Aim Am7 / F7/A D7 G7 Dm7/G G7 (SEGUE)

AN OP-TI-CAL IL-LU-SION TOO?

**CH.O.**

Dm G7 Fm F Gm G7 Dm7

Are the Stars out to-night? I don't know if it's cloud-y or

F G7 C moon may be high, but I can't see a thing in the

bright-] 'Cause I on-ly have eyes for you, dear. The you

sky, Dm7 G7 C Em C7 F Fm

I don't know if we're in a gar-den, Or on a

G7 C Ab7 G7 Fm F Gm

crowd-ed av-e-nue. You are here, so an I, May-be

G7 Dm7 F G7 C

mil-lions of peo-ple go by, But they all dis-ap-pear from

E7 A7 A7-9 Dm7 Fm G7 C

view, And I on-ly have eyes for you.



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(♩ = 120)

# MANNA'S BOY

W: HARRY SINCLAIR (1905)  
M: J. FRED HELF

VERSE A

B♭ F7 B♭ F7

WEE, LITTLE LAD, COMES HOME SO SAD,  
WON'T LET ME PLAY, 'CAUSE I'M IN THE WAY.

B♭7 Eb G7 Cm / 1. F7 B♭7 F7 B♭7

TEARS FILL HIS EYES OF BLUE. TO MOTHER HE SIGHS, AS SHE DRIES HIS EYES.  
I'M MAMA'S BOY THEY SAID: BUT

C7/G C7 E7 2. Cm / G7/Bb G7 Cm / G7/Bb G7

"I WANT TO PLAY SOLDIER TOO. THEY MA-MA JUST SMILED, IN HER ARMS TOOK THE CHILD. AND

C7 E7 CHO. F7

SAID, FONDLY STROKING HIS HEAD: DON'T YOU MIND WHAT THEY CALL YOU,  
-HAPS, IN SOME FA-MOUS

B♭ Eb

DAR-LING, AND DON'T LET YOUR HEART GROW SAB.  
BAT-TLE, I WILL READ OF YOUR

B♭ / B♭/F D7/F# / D7 / D7/A D7 Gm

SOME DAY YOU MAY BE A SOL-DIER: A

C7 C7/E C7 F7 1 1 1 G♭7

HE-RO LIKE YOUR DEAR OLD DAD. THEN PER-

CODA Eb D F7/C F7 B♭ B♭7

NAME WITH JOY. AND THOSE THAT SNEER WILL BE THE

E♭ Eb° B♭/F C7 F7 B♭

FIRST TO CHEER. THEY'LL BE PROUD OF MA-MA'S BOY.

(THIS IS NOT THE POPULAR STANDARD FROM 1931 BY HARRY WARREN) 288

# I FOUND A MILLION DOLLAR BABY

W&M BY BILLY ROSE and FRED FISHER (1926)

MOD  $\text{to}$

The musical score is written on a single treble clef staff in the key of B-flat major (two flats). It consists of 11 lines of music. The first line is the beginning of the verse, marked 'MOD to'. The lyrics are: 'YOU NEVER KNOW JUST WHERE YOU'LL FIND THE LITTLE GIRL YOU HAVE IN MIND, IN A MANSION OR A COTTAGE SMALL. YOU NEVER KNOW JUST WHEN OR WHERE YOU'LL RUN IN TO A LOVE AFFAIR. MY ROMANCE AND I CONNECT-ED WHERE IT WAS LEAST EXPECT-ED. I FOUND A MILLION DOLLAR BA-BY. IN A FIVE AND TEN CENT STORE. PLAIN LITTLE GIRL, BUT WHAT A LA-DY. JUST THE KIND I'D BEEN WAIT-ING FOR. BE-HIND THE CHI-NA-WARE SHE SMILED SO SWEET-LY. RIGHT THEN AND THERE, I LOST MY HEART COM-LETE-LY. I FOUND A MILLION DOLLAR BA-BY. IN A FIVE AND TEN CENT STORE.' The score includes various musical notations such as notes, rests, and bar lines. Chord symbols are written above the staff, including Eb, Bb7, Eb, Bb7, Eb, Eb, Bb7, Eb, Eb, Bb7, Eb, Gm7, D/F#, Fm, Fm, Cm7, Fm, Fm, Cm7, Fm, Fm, F7, F7, Fm, Fm, Eb, Eb, Fm, Ab/Bb, Bb7, CHO. Eb, Eb, Eb+, Fm/Ab, Em/C, Fm/Ab, C7, Fm, Bb7sus, Bb7, Bb7, Eb, Bb7, Bb7, Bb7, Bb7, Bb7, Bb7, Bb7, Bb7, Eb, Eb, Eb7, Ab, Ab7, C7, C7, C7+, C7, F7, Bb7, Eb, Eb, Eb, Eb, Ab, Bb7, Eb, Gb, Fm7, Fm7, Eb, Eb, Eb, Cm, F7, Ab/Cb, Bb7, Eb, Gb, Fm7, Fm7, Eb.

VERSE YOU NEVER KNOW JUST WHERE YOU'LL FIND THE LITTLE GIRL YOU HAVE IN MIND,  
IN A MANSION OR A COTTAGE SMALL. YOU NEVER KNOW JUST WHEN OR  
WHERE YOU'LL RUN IN TO A LOVE AFFAIR. MY ROMANCE AND I CONNECT-ED  
WHERE IT WAS LEAST EXPECT-ED. I FOUND A MILLION DOLLAR BA-BY.  
IN A FIVE AND TEN CENT STORE. PLAIN LITTLE  
GIRL, BUT WHAT A LA-DY. JUST THE KIND I'D BEEN WAIT-ING FOR.  
BE-HIND THE CHI-NA-WARE SHE SMILED SO SWEET-LY. RIGHT THEN AND THERE, I  
LOST MY HEART COM-LETE-LY. I FOUND A MILLION DOLLAR BA-BY.  
IN A FIVE AND TEN CENT STORE.

# IF I COULD BE WITH YOU

W.M.: HENRY CREAMER & JAMES P. JOHNSON  
(1926)

MOD to (♩ = ♩)

**VERSE**

I'M SO BLUE, I DON'T KNOW WHAT TO DO. I DID WRONG WHEN I  
 ALL DAY THRU, I'M PINING LUST FOR YOU. I DID WRONG WHEN I  
 LET YOU GO A-WAY. FOR NOW I GRIEVE A-BOU' YOU NITE AND DAY. I'M UN-HAPPY AND DIS-SAT-IS-FIED.  
 BUT I'D BE HAPPY IF I HAD YOU BY MY SIDE. IF I COULD BE WITH YOU, I'D  
 BE WITH YOU, ONE  
 LOVE YOU STRONG. IF I COULD BE WITH YOU I'D LOVE YOU LONG. I WANT YOU TO KNOW:  
 HOUR TO-NITE, IF I WERE FREE TO DO THE THINGS I MIGHT, I'M  
 I WOULDN'T GO UN-TIL I TOLD YOU, HONEY, WHY I LOVE YOU SO. IF I COULD  
 TELLING YOU TRUE, I'D BE AN-Y-THING BUT BLUE, IF I COULD BE WITH YOU.

**CHORDS:** Eb, E°, Fm7, Ab7, Eb, Bb7, Eb, Eb/G, C7, Db°, F7/C, F7, Bb7, Bb°, Bb7, Gb7, Bb/F, F7, Bb7, Db°, F7/C, F7, Bb7, Bb°, Bb7, Eb, Eb/G, G7, C7, F7, Bb7, Bb°, Eb, G7, C7, F7, Bb7, Eb, Fm, D7/F#, Eb/G, G7, C7/E, C7, F7, Bb7, Eb

**MARKINGS:** E.H.O., Bb7, D.S., CODA

**VERSE**

## WHAT A LITTLE MOONLIGHT CAN DO

HARRY WOODS (1934)

IF BY CHANCE YOU ARE A BASHFUL LOV-ER, DON'T  
 SIT A-ROUND IN DEEP DES-PAIR. BUT ON A MOONLITE NIGHT, JUST  
 FIND A PLEASANT SPOT, AND TAKE YOUR SWEETHEART THERE.

**CHORDS:** C, G7, C, Em, Cm, Eb, D7sus, G6, G7, C, Em, Cm, Eb, G/D, D#°, Em, Am, D7, G, Eb, G7

... A LITTLE MOONLIGHT... CONT.

8. CHO. C/E C C# F# G7 G7

DOH, DOH, DOH, WHAT A LITTLE MOONLITE CAN DO - O - O.

G7 G7 G7

DOH, DOH, DOH, WAIT A-WHILE, WHAT A LITTLE MOONLITE CAN TIL A LIT-TLE

C F

DO TO YOU. YOU'RE IN LOVE,

F Fm C C7 C7

YOU'RE HEART'S A FLUT-TER, AND ALL DAY LONG, YOU ON-LY

A7/E A7 D7

STUT-TER? 'COS YOUR POOR TONGUE LIUST WILL NOT UT-TER THE

Dm/G C# Dm7 D# CODA Dm E7 Am F#

WORDS: "I LOVE YOU." MOONBEAM COMES DEEP - ING

C/G C7 Gm7 C7 F Fm C

THROUGH. YOU'LL GET BOLD, YOU CAN'T RE-SIST-HER. AND ALL YOU'LL SAY,

C C# G7 G7/B

WHEN YOU HAVE KISSED HER, IS DOH, DOH, DOH, WHAT A LITTLE

G7 C D7 Dm7 C#

MOONLITE CAN DO.



291

# WHERE THE BLUE OF THE NIGHT

BING CRASBY, FRED AHLERT & ROY TURK (1931)

**VERSE**

WHY MUST I LIVE IN DREAMS OF THE DAYS THAT I

USED TO KNOW? WHY CAN'T I FIND REAL PIECE OF

MIND, AND RE-TURN TO THE LONG A-GO. (SEGUE)

**ECHO.**

Where The Blue Of The Night meets the gold of the  
 And the gold of her hair crowns the blue of her  
 day, Like a Some- one waits for me. If  
 eye Like a Some- one waits for me. ly. If  
 on- ly I could see her, Oh, how hep- py  
 I would be! Where The Blue Of The Night meets the  
 gold of the day, Some- one waits for me.

BING CRASBY  
THESE  
SONG

**VERSE**

**CECELIA**

W: HERMAN RUBY  
 M: DAVE DREYER ('25)

LITTLE MISS CE-CI-LIA GREEN, LITTLE DY-ER SWEET SIX-TEEN,

BUT THE CUTEST FLAPPER THAT YOU'VE EV-ER SEEN. WHEN THE FELLAS PASS HER

BY SHE WILL ALWAYS WINK HER EYE. WHEN SHE TALKS TO THEM,

WHEN SHE WINK WITH THEM, THIS IS WHAT THEY ALL CRY: (SEGUE)

CHD.

CECELIA - CONT.

292

Does your Mother know you're out Ce-ci-lia.  
 Does she know that I'm a-bout to steal you, Oh, my when I  
 look in your eyes — Some-thing tells me you and I should  
 get to- geth- er, How a-bout a lit- tle kiss Ce- ci- lia,  
 Just a kiss you'll nev- er miss Ce- ci- lia, Why do we two  
 keep on wast- ing time, Oh, Ce- ci- lia, say that you'll be mine.

**EVERYBODY LOVES MY BABY**

W & M: JACK PALMER & SPENCER WILLIAMS (1924)

SWING EASY

VERSE I'M AS HAP- PY AS A KING, FEELIN' GOOD 'N' EV-'RYTHING.  
 IT'S MY SWEETIE, CAN'T YOU GUESS? WILD A- BOUT HER, I'LL CONFESS.  
 I'M JUST LIKE A BIRD IN SPRING: GOT TO LET IT OUT.  
 DOES SHE LOVE ME? OH MY, YES! THAT'S JUST WHY I SHOUT:

CHD.

Ev- ry-bod- y loves my ba- by, But my ba- by don't (love) no- bod- y but  
 me — No- bo- dy but me me, — That's plain to see —  
 She's got a form like Ven- us, hon- est I aint talk- ing  
 Greek, No one can come be- tween us she's my She- ba, I'm her  
 Sheik, That's why ev- 'ry- bod- y loves my ba- by, But my ba- by don't  
 love no- bod- y but me. — No- bod- y but me. —

# 293

VERY SLOW

## BABY SEALS BLUES

BY BABY F. SEALS (1912)

VERSE

[HE:] I GOT THE BLUES, CAN'T BE SAT-IS-FIED — TO-

DAY. I GOT THEM BAD, — WANT TO LAY DOWN AND DIE. I

WOKE UP THIS MORN-ING, 'BOUT HALF-PAST FOUR. SOMEBODY KNOCKING AT MY DOOR. —

I WENT OUT — TO SEE WHAT IT WAS A-BOU-T. THEY TOLD ME THAT MY HONEY GAL WAS GONE. — I

SND: "DUB, THAT'S BAD NEWS, — SO SING FOR ME THEM BLUES!"

[HO:] HONEY BA-BY, MAMA DO SHE, DO SHE DOUBLE DO LOVE YOU? (YEA-HOO) I

LOVE YOU, BA - A - BY, DON'T CARE WHAT YOU DO. (SPOKEN) SUEY! [HE:] OH

SING 'EM, SING 'EM, SING THEM BLUES, 'CAUSE THEY CERT'LY SOUND GOOD TO ME.

I'VE BEEN IN LOVE THESE LAST FEW WEEKS, AND IT CERT'LY IS A MIS-ER - Y. — THERE

AIN'T BUT ONE THING I WISH WAS RIGHT: I WISH MY HONEY BABE WAS HERE TO NIGHT.

[HE:] HON - EY BABE: MAMA'S COMING BACK TO YOU — [HE:] COME ON BABE: — OH,

SING 'EM, SING 'EM, SING THEM BLUES, 'CAUSE THEY CERT'LY SOUND GOOD TO ME.

(CREOLE FOR "SING 'EM LOW") SLOWLY  
**CHANTEZ LES BAS**  
 (SHAUNTAY LAY BAH) W.C. HANDY (1931) VERSE  
 DOWN IN LOU-SI-AN-A, LOU-I-SI-AN-A,

Fm Ab7 G7 G7+ Cm / / Ab Ab7 Cm G7+ Cm  
 LAND OF CRE-OLE SUES, PA-TOIS, MAR-DI GRAS AND RO-MAN-TIC BLUES:

C F F7 C C/G G7  
 ONCE I HEARD A LOVER, WHEN WORK WAS OVER, STRUM A CRE-OLE CRON TO HIS

G° / Dm Cm6 D7/E# b7 G Cm G7 Bbm CHO. Ab6  
 LOV-EY DOV-EY, UNDERNEATH A DIXIE MOON. I HEARD HER SAY UJST SO: "CHANTEZ LES BAS"

Ab / / Ab7 Eb 1. Eb/bb / Bb Ab° G7  
 THAT MEANS IN CREOLE "SING 'EM LOW". I LIKE THAT PRETTY WORD: "CHANTEZ LES BAS"  
 I CAN'T FOR-GET THAT SER-EN-ADE.

G6 D7+ G / / Cm Eb/bb 2. Eb/bb F  
 SHE LIKED HER BLUES PLAYED SWEETLY AND SLOW. OH! AND IF YOU'LL LISTEN TO ME

Eb/bb A° Bb7 Fm / Bb7 Bb7+ Eb / Abm BLUES Eb Eb7  
 UJST A WHILE, I'LL TRY TO SING FOR YOU UJST WHAT HE SAID: OH IN DE MORNIN' BABY,

Ab6 1. Ab7 Eb Ebm / / Bb7  
 UES' FORE DAY, IN DE MORN-IN' UES' FORE DAY, OH IN DE MORN-IN' UES' FORE DAY,

Bb7+ 2. Ab Eb° Eb Eb Eb7  
 NEW OR-LEANS. HEY! HEY! OH IN DE MORN-IN' UES' FORE DAY, OH IN DE MORNIN' BABY,

Cm6 Cb7 Bb7/A Bb7 Eb D9° C° B° Bb° Bb7+ Eb  
 UES' FORE DAY, I'LL COME TO GET YOU AND TAKE YOU A-WAY: FAR, FAR A-WAY. CHANTEZ LES BAS.

295

**EVERYTHING'S IN RHYTHM WITH MY HEART**

MAURICE SIGLER, AL GOODMAN and AL HOFFMAN (1935)

VERSE

SKIES LOOK SO MUCH BRIGHTER, CLOUDS LOOK SO MUCH WHITER, WHEN YOU'RE IN A  
 HAP-PI-NESS HAS FOUND ME, SUNBEAMS DANCE A-ROUND ME,

HAP-PI FRAME OF MIND. EV-RY-WHERE I GO, I SEEM TO

FIND: EV-RYTHING'S IN RHYTHM WITH MY HEART. THE  
 EV-RY CREATURE SEEMS TO TAKE A PART. THE  
 EV-RYTHINGS IN RHYTHM WITH MY HEART. THE

FLOWERS THAT GROW AND THE BREEZ-ES THAT BLOW SEEM TO GO WITH THE  
 BIRDS IN THE SKY KEEP IN THE SWEET. EVEN TIME WHEN THEY FLY WAY UP HIGH, AS THEY  
 RHY-THM IS SWEET. EVEN CROWDS IN THE STREET MOVE THEIR FEET, AS THEY

FLY FROM OF MY MI-GRATE IN SONG. AND THE SONG I SING'S IN RHY-THM WITH MY  
 SPRING. EV-EN SPRING BEGINS IN RHY-THM WITH MY

HEART. HEART. MAKES NO DIFFERENCE WHERE I GO, ON LAND OR ON SEA,

ALL HEARTS ARE DANCING WITH ME: THEY UNDER- STAND.

EV-RY-ONE'S IN TEMPO, EVEN CHILDREN AT PLAY. THE WORLD IS HAP-PI AND GAY.

IT'S GRAND! CODA BEAT OF MY SONG.

... IN RHYTHM... CONT.

296

E7 Am Am G G7 F G Cm6 G

EV-RY-THING'S IN RHY-THM WITH MY HEART.

**TRUE CONFESSION** MED. SLOW Eb Cm7 Gm Gm7 F Eo /

WEM: SAM COSLOW and (1937) FREDERIC HOLLANDER **VERSE** I THO'T THAT I WOULD WRITE A STORY, FOR FAME A

Fm Fm7 Eb D° Eb Gm GmM7 Gm7 C7

GLORY. I'D WORK AND STRIVE AT ONE. BUT I CAN'T GIVE IT TO THE WORLD, DEAR, BECAUSE A

Cm7 F F7 Bb7 CHO. Eb Eb+

STORY IS A PRIVATE ONE. I HAVE A TRUE CON-FES-SION I'VE TRIED TO SEEK EX-PRES-SION THIS IS MY TRUE CON-FESS-ION,

Eb G7+ C7 Fm Bb7 Abb Fm7 B

TO MAKE TO YOU A-LOVE. IT'S ALL A-BOUT THE WAY I LOVE YOU FOR THIS RE-SIRE I FEEL. YOU'VE MADE A VE-RY DEEP IM-PRES-SION AND A- I SWEAR BY STARS A-BOVE. AND NOW YOU'RE IN COMPLETE POS-SES-SION THAT MY OF MY

1. Bb7 Fm7 Bb7 Bb7+ Eb / Fm7 Bb7 2. Bb7 / Fm7 D° Eb / / Eb7! Ab Bb7+

-LORE YOU, MY OWN. HEART MUST RE-VEAL. LET ME CON FESS WHAT I

Eb C7+ C7 Fm7 Bb7 Eb Eb7 Ab G7

FEEL FOR YOU, THE DREAMS THAT I DREAM. I'D EV-EN LIE AND I'D

Cm / Cm Ebm Eb F7 Fm7 Bb7

STENL FOR YOU, OR GO TO MOST AN-Y EX-TREME. D.S. al F

**CODA** Bb7 Fm7 Ebm Eb Bb7 Bb7+ Eb Abm Eb

SE-CRET OF LOVE.

(FROM PARAMOUNT'S PICTURE OF THE SAME NAME.)

RECORDED BY LOUIS ARMSTRONG ORCH. WITH

J.C. HIGGINBOTHAM & LOUIS RUSSELL. AT LOS ANGELES IN 1938.



297

# CAN YOU TAME WILD WIMMEN?

WORDS BY ANDREW STERLING (1918) MUSIC BY HARRY VON TILZER

**VERSE**

IN 2

WHEN THE CIRCUS CAME TO TOWN, LAY ALL-OUT-TIS HENPECK BROWN BOUGHT HIMSELF A  
 PASSED BY ALL THE AC-RO-BATS, ALL THE CLOWNS IN FUN-NY HATS. WENT TO SEE THE  
 TICKET FOR THE SHOW. \_\_\_\_\_ SAW A TAMER PUT HIS HEAD IN-  
 AN-I-MALS BE-LOW. \_\_\_\_\_  
 TO A LI-ON'S MOUTH. WAITED TILL THE TAMER MAN WAS THROUGH.  
 SHOOK HIS HAND AND SAID: "AT TAMING WILD ONES YOU'RE A BIRD, BUT JUST ONE THING I'D  
 LIKE TO ASK OF YOU." CAN YOU TAME WILD WIM-MEN?  
 CAN YOU TAME WILD WIM-MEN? YOU MADE A TI-GER  
 STAND AND EAT OUT OF YOUR HAND. YOU MADE THE HIP-PO DO THE FLIP-PO.  
 HONEST, IT WAS GRAND! BUT CAN YOU TAME WILD WIM-MEN, SO THEY'LL  
 AL-WAYS LEAD A SWEET AND SIMPLE LIFE? WITH A WILD FEROCIOUS GLANCE, THAT  
 PIERC'D HIM LIKE A LANCE, YOU MADE THE GRIZZLY BEAR GET UP AND DO THE HU-LA  
 DANCE. BUT CAN YOU TAME WILD WIM-MEN? IF YOU CAN, PLEASE

The musical score is written on ten staves. It begins with a treble clef, a key signature of one flat (Bb), and a time signature of 2/4. The first staff is marked 'IN 2' and contains the first line of the verse. The second staff contains the second line, including a first ending (1. D7) and a second ending (2. Bb). The third staff continues the melody with a 'v.' marking. The fourth staff contains the fifth line of the verse. The fifth staff contains the sixth line, including a 'CHO.' marking. The sixth staff contains the seventh line. The seventh staff contains the eighth line. The eighth staff contains the ninth line. The ninth staff contains the tenth line. The tenth staff contains the final line of the verse. Chord symbols are written above the notes on each staff. The lyrics are written below the notes.

*Bb7 Eb Ab/Bb Eb*

HARRY VON HELGER WROTE MOSTLY NOVELTY SONGS. (YOU'RE A GOOD OLD CAR BUT CAN'T CLIMB HILL)

TAME MY WIFE.

# HARLEM BLUES

W.C. HANDY (1922)

*Mod<sup>to</sup> (NOT TOO FAST)*

*Dm Gm7 A7 Dm Fm*

VERSE YOU NEVER CAN TELL WHAT'S IN A WOMAN'S MIND. AND IF SHE'S FROM HAR-LE

*Bbm7 C7 Fm Db Bbm7*

THERE'S NO USE O' TRYIN' JUST LIKE THE TIDE, HER MIND COMES AND

*Ab6 G7 C E7/Bb A7 Dm Gm7 Bb7 F/A Bb7 F/A A7*

GOES. LIKE MARCH WEATHER, WHEN WILL SHE CHANGE? NO-BO-DY KNOWS NO-BO-DY KNOWS. THE

*Dm Gm7 A7 Dm Bb7 A7+ Dm Fm/Ab Fm*

WOMAN I LOVE: SHE JUST TURN'D ME DOWN. SHE'S A HARLEM BROWN. OF-TIMES I WISH

*Bbm7 C7 Fm Db7 C7+ Fm/C Db Bbm7*

THAT I WERE IN THE GROUND: SIX FEET UNDER GROUND. SHE I-DOL-IZED ME, AS NO OTHER

*Ab6 G7 C E7/Bb A7 Dm Gm A7+ Dm D7*

COULD. THEN SUR-PRISED ME: LEAVING A NOTE THAT SHE WAS GONE FOR GOOD. AND

**CHO.**

*G D7 G7 C Cm/Eb G/b D7 G*

1. SINCE MY SWEET-IE LEFT ME, HAR-LEM AIN'T THE SAME OLD PLACE,  
 2. YOU CAN HAVE YOUR BROADWAY, GIVE ME LEN-OX AV-EN - U.E.  
 3. ARE SOME SPOTS IN HARLEM, WHERE I'M TOLD IT'S SUD-DEN DEATH, TO

*G/b D7 Em G7/b C C7 G D7/F# G D7*

THOUGH A THOU-SAND FLAP-PERS SMILE RIGHT IN MY FACE. I THINK I'LL TROCK SOME  
 AN-GELS FROM THE SUES STROLL TH' AND FOR THAT, THANKS ARE DUE TO MADAM WALK-ER'S  
 LET A BO-DY SEE YOU STOP TO CATCH YOUR BREATH. YET, IF YOU'VE NEV-ER

*G7 C Cm/Eb G/b D7 D7 Em G7/b G/b A7 D7*

HOMEMADE MOOCH AND GO OUT FOR A LARK, WUST TO DRIVE OFF THESE MEN HAR-LEM  
 BEAUTY SHOPS AND PO-RO SYS-TEM TOO, THAT MADE THEM AN-GELS, WITH OUT AN-Y  
 LIVED IN HAR-LEM SO THE OLD SAW ZALTH: "YOU HAVE REAL-LY BEEN JUST CAMPING

1. G B<sup>o</sup> A7/E# D7 2. G B<sup>o</sup> A7/E# D7 3. G G<sup>o</sup> G

BLUES. 2. NOW DOUBT. 3. THERE OUT.



299

**EVER AFTER ON** (INT TWO) **W.C. HANDY (1925)**

**VERSE** LATE LAST NIGHT— WHEN MY BA-BY CAME HOME, I

HEARD A MIGHTY KNOCKING AT MY DOOR. I WAS UP IN MY STOCKING FEET,

SKIPPING 'CROSS THE FLOOR. TOLD HIM: "BA-BY DON'T YOU KNOCK NO MORE?" BUT I'LL

**CHO.** LOVE MY BA - BY TILL THE SEA RUNS DRY, TILL THE ROCK ALL DIS-

-SOLVE BY THE SUN. I'LL AND EV-ER AF-TER

**LAMENT** OH, AIN'T IT HARD.

OH, AIN'T IT HARD. OH, AIN'T IT

HARD, POOR GIRL, TO LOVE A MAN THAT DON'T LOVE YOU.

**THE CHICAGO GONGUE**

W.C. HANDY (1924)

**SOLID FOUR** (♩=120) **VERSE** CHI-CA-GO IS THE CI-TY FOR STOMPS AND STRUGLES, ALL 'ROUN' DARKTOWN.— AND

EV-RY-BO-DY'S GN-ING— CHIT-TUN' UUG-LES, FROM THE DEACON DOWN. I'VE SEEN 'EM RIP AN'

ROMP, TO FIND SOME HOUSE-RENT— STOMP. I'VE SEEN SO- CI-ET-Y OF

THE CHICAGO GOUGE - CONT.

300

Bb7 Gm7 A7+ Dm Bb7 Gm A7+

SOUTHSIDE VA-RI-E-TY, STRUTTIN' TO — SOME STRUT-TIN' MOONSHINE: AND FOR WHAT ELSE

Dm7 Bb7 Gm7 A7+ Dm Dm7 A°3

BUT MORE MOONSHINE, CHITTLIN'S, BREAD, AND GIN. — I SAW A HUN-GRY MAN —

Bb7 Gm7 A7+ Dm CHO. G7+

HEAT ALL THE GUT STRINGS ON A VI-O-LIN. 1. 2. DOWN AT A — CHIT-TLIN'



F C7+ F Dm A°3

RAG, THEY PLAY'D A FID-DLIN' DRAG. 1. I TOOK MY PEN-LIL OUT — 2. THEY DID A WICK-ED DANCE,

Bb7 Gm7 A7+ Dm Bb7 Gm7 A7+

IN ALL THAT SCROUGE, AND NAMED THAT MUSIC "GOUGE" JUST FOR THE LANDLORDS: CHI-CA-GO'S ALL IN A SCROUGE. I CALL'D THAT DANCE THE "GOUGE" SO NOW THEY'RE DANCIN' THE CHI-CA-GO

Dm Bb7 1. Gm7 A7+ TO NEXT STRAIN Dm Bb7 2. and FINE D(MAJOR) Gm7 A7+ A7

GOUGE. AND FOR THE SWELL BROADS: THEY REALLY GOUGE. I THE CH-CA-GO GOUGE.

C7 F D7 Bb

GOUGED THE BEAUTY FROM THE BLUES, POURED IN SOME BOIL-ING JAZZ. STIRRED

E7/B E7/G# Dm/A Dm Dm7/C G7/B C 1 1 A7

IN A LIT-TLE SPIR-ITS; NOT THE KIND THE SPIR-TUAL HAS. — I

Dm Bb7 Gm7 G#° A7

GOUGED THE LOCK ON RAG-TIME MEL-O-DY, WITH A MI-NOR KEY.

Dm Bb7 Gm7 A7 Dm D.S. FINE

STOLE SOME PICKLED BEATS FROM CHARLESTON PAT, IN ONE FLAT.

301

# I'M LOOKING FOR A BLUEBIRD

LYRIC: BLANCHE MERRILL

(1921)

MELODY: FRED RICH

SWING!

C7 F F7 Bb Bbm F/A F#° D7

I PUT ON MY COAT PUT ON MY HAT SLAM'D THE DOOR AND LEFT MY DADDY FLAT. SWEET

VERSE

G7 | | G7 Db7 C7 F | | C7+ F

PA-PA! WHY DID I GO? THERE WAS NO AR-GU-MENT, THERE

F F7 Bb Bbm F/A A° D7 G7

WAS NO FIGHT. I SAID: "I'M GO-ING," AND HE SAID: "ALL RIGHT!" (OH, DAD-DY!

G7 C7 | | C7 F#° C7 C7 F

I DIDN'T KNOW.) HE WAS ALWAYS SWEET, ALWAYS KIND.

Db7 | | Eb° G7 G7+ C° C+ C/E Eb°

AN-Y-BO-DY SWEETER WOULD BE HARD TO FIND. I HAD NO RIGHT TO DO HIM WRONG. AND

G7/b G7 C C7+ CHO. F Bb G# F/C

THAT'S WHY ALL DAY LONG I'M LOOKING FOR A BLUEBIRD TO CHASE MY BLUES A-WAY.

F/A F7 Bb | | F° F F/C C#° D7

AND I SURE GOT 'EM. GOT THOSE BLUES THE VE-RY DAY. I WENT A-WAY. WHY DID I

C7/G C7 C° C7 C7+ F Sm Eb D7 G7 D7 G7

EV-ER, EV-ER GO? I DIDN'T KNOW I LOVED HIM SO. WHY I SIGH, CRY:

C7 Em6 C F/C C7 F | | C7 F/C

GUESS I'D BETTER SEND A LITTLE LETTER, AND TELL HIM THAT I'M SORRY AND THAT ALL I DO IS

F7 Bb | | Bb7 A7 | | A° A7 B° Db7 F/C

WEEP. AND HOW AT NIGHT I CRY MYSELF TO SLEEP (AND THEN DON'T SLEEP). TEARS KEEP CHOKIN',

B° Db7 F/C F D7 G7 | | C7 F Bbm F

HEART'S JUST BROKEN. I'M LOOKING FOR A BLUEBIRD TO CHASE MY BLUES A-WAY.

# SUNDOWN BLUES

# 302

W. C. HANDY (1923)

VERSE

MY TWO-TIMING PA-PA IS AGGRAVATING ME. HE'S

RUNNING WILD, BUT I JUST CAN'T LET HIM BE TO-MOR-ROW I'LL BE

A-RACING WITH THE RIS-ING SUN. HURRY SUNDOWN, AND LET TOMORROW

COME.

OH, MY AUNT CAR-O-LINE, OH, SHE KNOWS SOMETHIN', YES, I MEAN SOMETHIN'!

NAW! NAW! NAW! WHY, SHE'S A READER, AND I NEED HER. LAW! LAW! LAW! SHE

READS YOUR FORTUNE AND HER CARDS DON'T LIE. I'VE PUT SOME ASH-ES IN MY CON- - U-

SWEET PA-PA'S BED, -RA - - TION - SO THAT HE CAN'T SLIP OUT. HOO-DOO IN HIS BREAD,

GOOFER DUST ALL A-BOUT. I'LL FIX HIM! SHOES. TO-MOR-ROW HE WILL HAVE THOSE

MEAN SUNDOWN BLUES.

# 303

## SELL YOUR PROPOSITION WHILE IT'S HOT

ANDY RAZAF, ALEX HILL and LOE DAVIS  
(1939)

MOD  $\frac{2}{4}$

Chords: C/E Eb° G7/D G7 C/E Eb° G7 G7

VERSE A SMART SALES LA-DY, WHOSE NAME WAS SADIE,

Chords: C/E Eb° G7/D G7 C G7 C A7/C#

IN A BIG DEPARTMENT STORE, WAS NEVER KNOWN TO FAIL WHEN IT CAME TO A SALE. SHE

Chords: D7 G7 Dm A7+ Dm

WAS A SALESMAN TO THE CORE. ONE DAY I HEARD HER TALKIN' TO THE BOSS. NOW

Chords: D7 G7 1 G° G7 / CHO. C

THIS IS HOW SHE PUTS A SALE A-CROSS: 1. & 2. ALWAYS SELL YOUR PROPOSITION WHILE IT'S HOT!

Chords: D7 F° D7/F# D7/A G7 C# G7/C Dm7 C# 3 G7 G7

1. START RIGHT IN, GET DOWN TO BUSINESS FROM THE START. DON'T TAKE AN-Y CHANCES, NEVER HES-I-TATE. IT'S  
2. ALWAYS TELL 'EM THERE AIN'T NOthin' YOU AIN'T GOT. DON'T GIVE AN-Y SAMPLES OF YOUR MERCHANDISE, 'CAUSE

Chords: C/E E7 F A7 D7 G7 C

LI'BLE TO GET COLD IF YOU SHOULD MAKE IT WAIT. IF YOU HAVE THE KIND OF GOODS THEY WANT TO BUY,  
IF THEY WANT IT BADLY, THEY WILL PAY YOUR PRICE. ALWAYS MAKE THEM THINK THEY'RE GETTING PRIVATE STOCK,

Chords: D7/A D7 D7/F# D7/A F Dm7 G7

AND THEY'RE ANXIOUS FOR IT, PUT YOUR PRICE UP HIGH. ALWAYS GIVE YOUR CUSTOMERS JUST WHAT THEY WISH.  
AND YOURS IS THE GREATEST BARGAIN ON THE BLOCK. TELL 'EM THERE'S A BIG DEMAND FOR YOUR SUP-PLY,

Chords: Dm/F Dm7 G7 C

NEVER GIVE THEM CHERRIES WHEN THEY ASK FOR FISH. NO MATTER IF IT'S AFTER OFFICE  
AND YOUR GOODS HAVE NEVER FAIL'D TO SAT-IS-FY. EV-EN IF YOU'RE STANDING IN A

Chords: C Bb7 A7 D7 Ab6 G7 1. C Am7 Dm7 G7 2. C

HOURS OR NOT: VA-CANT LOT: SELL YOUR PROPO-SITION WHILE IT'S HOT. HOT.

ANDY RAZAF added his lyrics to LOE GARLAND'S "IN THE MOOD"

# HOMESICKNESS BLUES

CLIFF HESS (1916)

MOOD  $\text{♩}$

VERSE

I NEVER WILL FORGET THE DAY I LEFT MY HOME, I MUST TO  
 I NEVER THO'T I WOULD RE-GRET THAT AW-FUL

ROAM. AN-Y-WHERE, DIDN'T CARE, HAD THE TRAV'LIN' FEVER ON MY BRAIN.

2. C#° B° Bb7 D/A B° D/A Em° A7 D7 F° D7#1 D7 A°

DAY BUT NOW I MUST CON-FESS I'VE GOT TO STEP RIGHT UP AND SAY: I'VE GOT THE

CHO.

HOME - SICKNESS LAND - LORD'S  
 WILD, - WEEPIN' FI - NAN-  
 TRY TO RE- FUSE, I MUST

Em G7 C C#° G/b G 1. D7#1 2. G F° D7#1 D7

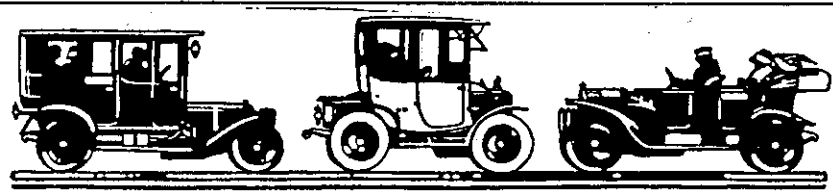
WAITIN' FOR THE RENT. (AND I AIN'T GOT A CENT.) EV'RY TIME I HEAR A RAILROAD  
 -LIAL EM-BAR-RASS-MENT. (DISCON- -TENT.)  
 CAN'T SHAKE OFF THOSE

G/b C G/b G D7/F# D7 G/b G E° D7

TRAIN, IT RE-MINDS ME OF MY HOME A- GAIN. AND THO' I

CODA

HOMESICKNESS BLUES.



# EVERYTHING IS HUNKY DORY DOWN IN HONKY TONKY TOWN

WORDS BY JOSEPH McCARTHY

(1918)

MUSIC BY HARRY TIERNEY

MOD to Eb

**VERSE**  
I KNOW A PLACE WHERE ONLY JAZZ GROWS, IT'S CALLED THE TOWN OF HONKY TONK-Y.  
WHERE FIDDLERS PLAY UP-ON THE JAZZ-BOES.

IT'S THE HOME OF EV-RY CLOWN. WHEN YOU ARE FEELING FIT, WE'LL GO THERE.  
AND YOU'LL MEET EV-RY ONE YOU KNOW THERE:

'RISTOCRATS AND DIPLOMATS AND MAYBE A COUPLE AC-RO-BATS, AND EV-RY-BO-DY OF RE-

**CHO.**  
NOW. EV-RYTHING IS HUNK-Y DO-RY, DOWN IN HONKY TONKY TOWN.  
STO-RY, WHILE YOU'RE FLIRTING ALL A-ROUND.

EV-RY-ONE IS IN HIS GLO-RY, EV-RY DOLL AND EV-RY CLOWN.

YOU SEE A CRAZY LOOKING MILLIONAIRE WITH A FLOCK OF LOVELY WOMEN THERE.

AND IF YOU'RE LONESOME, MAY-BE, PRETTY BA-BY, TELL YOUR DADDY DON'T YOU

CARE. EV'RY NIGHT THE SAME OLD I CLAIM YOU'RE MINGLEING WITH THE

HAP-PI-EST FOLKS TO BE FOUND. AND WHEN YOU'RE DANCING A-BOU-T, YOU'LL WANT TO

SHIMMY AND SHOUT. — EV-RYTHING IS HUNKY DOR-Y, — DOWN IN HONKY TONKY TOWN. —

Chords: Fm, Bb7, Eb, Eb/F, F7, Bb7, Eb, Ab/Bb, Eb

**BEALE STREET BLUES** *Moderato*  
W.C. HANDY (1916) **VERSE**

I'VE SEEN THE LIGHTS OF GAY BROAD-  
THE SEVEN WONDERS OF THE WORLD I'VE

Chords: Bb, Bb+, Bb

-WAY, SEEN. — AND MAN-Y ARE THE PLACES I HAVE BEEN. —

OLD MARKET ST. DOWN BY THE FRIS-LO BAY.

Chords: Bb, Bb7, Eb

I'VE STROLL'D THE PRA-DO, I'VE GAMBL'D ON THE BOURSE. —  
TAKE MY AD-VICE, FOLKS, AND SEE BEALE STREET FIRST. —

Chords: Bb, Bb/F, F7, Bb

YOU'LL SEE PRETTY BROWNS IN BEAUTIFUL GOWNS. YOU'LL SEE TAILOR-MADES AND  
IF BEALE ST. COULD TALK, IF BEALE ST. COULD TALK: MARRIED MEN WOULD HAVE TO TAKE THEIR

Chords: Bb, Bb, Eb, Bb7, Eb

HAND-ME-DOWNS, YOU'LL MEET WINEY MEN AND PICKPOCKETS SHILL'D. YOU'LL FIND THAT BUSINESS NEVER CLOSES TILL SOME-  
BEDS AND WALK. EX-CEPT ONE TWO WHO NEVER DRINK BOOTLE — AND THE BLIND MAN ON THE CORNER WHO —

Chords: F7, F7+, Bb, Eb, C7/G, Ebm/G, Bb/F, Eb

**CHO.**  
-BO-DY GETS KILLED. SINGS THE BEALE ST. BLUES. I'D RATHER BE HERE, — THAN AN-Y PLACE I KNOW. —  
RIV-ER, — MAY-BE BYE AND BYE. —

Chords: Bb/F, F7, Bb, Bb7, Eb, Bb7+, Bb7, Eb

I'D RATHER BE HERE, — THAN AN-Y PLACE I KNOW. — IT'S GOIN' TO BECAUSE THE  
GOIN' TO THE RIV-ER, — AND THERE'S A REASON WHY: —

Chords: Eb, Eb7, Ab, Ab7, Eb, E0

TAKE THE SER-GEANT FOR TO MAKE ME GO. GOIN' TO THE  
RIVER'S WET — AND BEALE ST.'S DONE GONE DRY. —

Chords: Bb7/F, Ebm/bb, Eb

The above tune, along with St. Louis Blues and Memphis Blues, were W.C. HANDY'S MOST POPULAR HITS.



(THE EX-DOUGHBOY'S ON THE LOOSE, SO LOOKOUT DOWN SOUTH!)

## I'M GOING TO BREAK THAT MASON-DIXON LINE

LYRIC BY ALFRED BRYAN

(1919)

MUSIC BY LENA SCHWARTZ

VERSE

G | 1 | Eb7 G/D | G | Em | Bm | 1. Em

"WHAT'S THE MATTER SAM" SAID A VOLUNTEER FROM DIXIELAND, NAMED DAN. WHAT'S THE MATTER PAL, AIN'T YOU HAD A LETTER FROM YOUR GAL, YOUR

2. Em | 1 | 2 | Am | D7 | G | 1 | Em | 2

GAL. THERE WAS A MEAN LOOK IN HIS EYE, AS HE GAVE HIM THIS REPLY: "I'M GOIN' TO

A7 | 1. | D7 | 1 G#7 D/A | 2

FIND HER AND I'LL RE-MIND HER THAT I HAVEN'T CERSED TO TRY. I'M GOIN' TO

8. CHO. D7 | 1. | G | 2. | 1. | 2.

BREAK THAT MASON-DIXON LINE UNTIL I REACH THAT GAL OF MINE. I'M GOIN' TO GO CLEAN THRU TO CAR-O-LINE AND I WILL BE RIGHT THERE ON TIME. SHOW THEM THINGS THEY DIDN'T KNOW AND LOTS OF THINGS THEY'VE NEVER SEEN.

2. G | B7/E# | G7 | Em | A7

YOU KNOW I BROKE ONE 'OVER THERE'. I DIDN'T EV-EN MUSS MY HAIR.

D | 1 | 2 | A7/E | A7 | A7/E | A7 | D | Em | F#

AND WHEN I HIT THE OLD LEV-EE, I'LL LAND ON IT HEA-VY, AND SAY THIS BOY IS THERE.

D7/E# | 1 | 2 | D.S. | G | G7 | 1. | C7

I'M GOIN' TO I'M GOIN' TO SHOW THEM HOW A BEAR CAN GO WHEN HE IS FIGHTING FOR HIS QUEEN.

C7 | A7/C# | A7 | A7/C# | G#° | G/D | C7 | 1 | 2

I DON'T WANT AN-Y MEDALS ON MY CHEST. ALL I WANT'S THE LITTLE GAL I LOVE THE BEST. I'M GOIN' TO

D7/A | D7 | D7/A | D7 | Am? | A7 | D7 | G

BREAK THAT MASON-DIXON LINE UNTIL I GET TO THAT GAL OF MINE!!

# I'VE GOT THE BLUES

LEW BERK (1916)

**VERSE**

Bb Eb7 D7 Gm Gm7 F Eb D7 Gm Bb Gm

I FEEL SO SAD AND BLUE TO-DAY, I REALLY DON'T KNOW WHAT TO DO. WITHOUT A

C7 F7 % Bb D7

CAUSE, YOU WENT A- WAY. THAT'S WHY I FEEL SO BLUE. YOU KNEW YOU HAD MY

Gsus G Gm Gm7 A7/E A7 Dm Bb B° F/C F7 D7

HEART, THAT'S WHY YOU TREATED ME UN-KIND. AND ALL DAY LONG I MOAN AND SIGH, BE-

C7 F7 % CHO. Bb / / Dm D° F/C F7 %

-CAUSE YOU'RE ON MY MIND. I'VE GOT THE BLUES, AND THEY WON'T LEAVE ME. I'VE GOT THE BLUES,

F/C G#° D7 / / Am D7 / / A° Gm D7/F# Gm

AND ALL FOR YOU. I WANT YOU NEAR ME, COME BACK AND CHEER ME.

/ / D7 Gm C7 % F7 / G° Ab7 E7/A % Bb

YOU OFTEN TOLD ME YOUR HEART WAS TRUE: THE TIME WILL COME

/ / D7/A Gm D7/F# D7 / / / / D7/A D7 D7/F# D7 D7 Gm

WHEN YOU'LL GET LONE-LY, AND THEN YOU'LL KNOW THAT YOU WERE WRONG.

/ % B° Dm G7/B D° G7 / / G7/D G7

WHEN YOU GET LONESOME JUST FOR SOMEONE'S LOVE, THAT SOMEONE WILL BE NEAR AS SURE AS

C7 F7 % Bb Gb7 Gb° Ebm6/Bb Bb

STARS A- BOVE. SOME DAY YOU'LL SAY I'VE GOT THE BLUES.

309

# (1947) SOMETHING FOR NOTHING

WRITTEN BY WILLARD ROBINSON & CHARLES O'FLYNN

med. SWW

FM7 E7 Bb Bbm Cm7/C C7-9 F Eb F F7/C

VERSE YOU DID A FINE JOB OF ACT-ING. TO YOU IT WAS A MASQUERADE. IF

Bb Bbm F/A Dm7 Abm6 Cm7 C7 Cm7 F7

YOU HAD PLAY'D SQUARE, I WOULDN'T BE THERE: IN THE BROKEN HEART PA-RADE.

1. 5. CHO.

Bb F7+ Bb F7+ Fm6/D G7 D# Bb

YOU WANTED SOMETHING FOR NOTH-ING, BUT WHAT DID YOU GIVE IN RETURN. YOU MADE BE- LIEVE THAT MY KISS-ES PUT THAT DREAMY LOOK IN YOUR EYES. BUT NO ONE GETS SOMETHING FOR NOTH-ING, YOU'LL FIND AS YOUR TEARS START TO FALL.

Cm7 E7 Cm7 E7 1. Bb/D D# Cm7 F7

PLAY'D YOUR CARDS TO GET SOMETHING FOR NOTH-ING, BUT EV-EN A FOOL CAN LEARN. I FOUND OUT YOUR HIT AND RUN KISS-ES WERE

2. Cm7 B7 Bb7 / A2-9 / Dm7 G7 C7 E7 F7+

SUGAR COATED LIES. WHY SHOULD I PREACH? WHAT GOOD WOULD IT DO? YOU'D

Bb F7/C Bb / A7 D7 Gm D7 Dm7 G7

STILL KEEP PLAYING A-ROUND. MAYBE YOU'LL REACH MY POINT OF VIEW, WHEN YOUR

Gm7 Gb7-5 Cm7 F7-9 D.S. al

STARS COME TUMBLING DOWN.

CODA Fm7 G7 Cm7 Ebm7 Bb G7 C7 Cm7 F7-9 Bb

THOSE WHO WANT SOMETHING FOR NOTH-ING, WIND UP WITH NOTHING AT ALL.

VERSE

JOHN HENRY BLUES W.C. HANDY (1922) IN AL-A-BAM!, AT MUSCLES SHOALS DAM, WITH DUSK-Y HU-MAN BAT-TER-ING RAM,

F F7 F# Bbm6 F 1. F 2. F / 1. Fm

SAW THE GREAT JOHN HEN-RY. A SIN-EWY. HE HAD A WORLD'S RECORD LIST FOR RIVETING STEEL.

C7 Fm7 D#7

OF COURSE THIS REP-U-TA-TION THRU'D HIM. HE BETHE'D DRIVE MORE RIVETS THAN A

D#7 C7 C7 C7

COMPRESSOR AIR DRILL. ALTHO' HE WON THE EFFORT KILL'D I'VE HEARD THEIR HAM-MERS RING, AND COLORED HIM.

JOHN HENRY BLUES - CONT.

310

**CHO. F**

WORK-MEN SING, FROM TEXAS TO VIR-GIN-IA. THIS OLD HAM-MER FORD HAS KILLED JOHN HEN- MILLION'S AND TRIL-  
 - LY, MADE MU-SIC SWEET AND IT DID A-MUSE. THIS LITTLE  
 - LIONS FOR MUSCLES SMOAK'S: NOW AIN'T THAT GOOD NEWS! BUT UN-CLE  
 SONG MADE LIGHTER HIS LA- BOR. THAT'S WHY WE JUST FOR THE  
 I AM WANTS OODLES OF BIL- LIONS  
 1. THOSE JOHN HENRY BLUES. 2. OH, MIS-TER  
 - MER JOHN HENRY USED.

**MR. JAZZ HIMSELF**

IRVING BERLIN (1917)

**VERSE**

I KNOW A CER-TAIN YOUNG FEL-Low,  
 EV-RY-ONE'S TALK-ING A- BOUT HIM,  
 WHO'S FILLING PEO-PLE WITH JOY.  
 HE'S BEEN THE TOP-IC FOR  
 HOW WOULD YOU LIKE TO SAY "HELLO" TO THIS REMARK-A-BLE  
 BOY?  
 DAYS. HE'S JUST A WINSOME GENT WITH AN IN-STRUMENT THAT PLAYS. I'D LIKE TO HAVE YOU MEET HIM.  
**CHO.**  
 SHAKE HANDS WITH MISTER JAZZ HIMSELF! HE TOOK THE SAXOPHONE RIGHT OFF THE SHELF. AND WHEN YOU  
 BUT WHEN HE STARTS TO PLAY THE BLUES, HE'S LIKE A MESSENGER OF  
 HEAR HIM PLAY, YOU'LL SAY THAT HE'S BEEN TAKING LES-SONS UP IN HEA-VEN. THAT DREAMY  
 MOAN IS HIS OWN 'RIG-I- WAL-I- TY. HE KNOWS A STRANGE SORT OF CHANGE  
 IN A MI-NOR KEY. I DON'T KNOW HOW HE DOES IT,  
**CODA**  
 HAP-PY NEWS. NO ONE ELSE COULD EVER DO IT, AS MY FRIEND MISTER JAZZ.

311

# WILLOW, WEEP FOR ME

ANN RONELL (1932)

SLOW BALLAD

VERSE OH LORD, WHY DID YOU SEND THE DARKNESS TO ME? ARE THE SHADOWS FOR-EVER TO

BE? WHERE'S THE LIGHT I'M LONG-ING TO SEE? OH LOVE,

ONCE WE MET BY THE OLD WILLOW TREE. NOW YOU'VE GONE, AND LEFT NOTHING TO

ME. NOTHING BUT A SWEET MEM-O-RY. OH,

**CHO.** WILLOW weep for me, WILLOW weep for me, BEND YOUR BRANCHES GREEN A-LONG THE STREAM! GONE AND LET ME HERE TO WEEP MY TEARS WEEP-ING WILLOW TREE, WEEP IN SYM-PA-THY, BEND YOUR BRANCH-ES DOWN A-LONG THE GROUND

THAT RUNS TO SEA. HIS-TEN TO MY PLEA - LIST-EN WILLOW AND WEEP FOR ME. IN - TO THE STREAM. SAD AS I CAN BE, HEAR ME WILLOW AND WEEP FOR ME. AND CO-ER ME, WHEN THE SHAD-OWS FALL, BEND, OH WILLOW, AND WEEP FOR ME.

WHIS-PER TO THE WIND, AND SAY THAT LOVE HAS SINNED. TO

HEAR: MY HEART A-BREAK-ING AND MAK-ING A MOAN, - - - BUR-NING TO THE NIGHT TO HIDE HER SOUL-RY LIGHT, SO

NONE WILL FIND ME SIGH-ING AND CRY-ING ALL A-ONE. OH,

# BOW & ARROW

(AN INDIAN SERENADE)

(1909)



Walter S. Davis  
Morris Silver  
W: WALTER DAVIS  
M: MORRIS SILVER

**VERSE** (♩=120)

F WAY OUT WEST UP-ON A WILD AND WOOLY

F / / Bbm F 1 1 1 <sup>NG</sup>/<sub>C</sub>

PRAIRIE LAND, THERE LIVED AN IN-DIAN MAID - EN FAIR. WHO WOULD

C7 C#o Bb6 Db+ C7 C#o Bb6 C7

NIGHTLY GO A-SPOONING WITH HER REDSKIN LOVER CROONING, UN-DER-

A7m7 C7 F

-NEMN THE MOONLITE'S GLARE. ULST TO SHOW HIS FOND AF-FECTION, HE WOULD

F Bbm F7 Bb D7 Gm d'

OF-TEN BRING LITTLE TRINKETS BY THE SCORE, — THAT

C7 F/A A+ Dm Dm7 G7/6 G7

HE HIM-SELF HAD MADE HER. AFTER WHICH HE'D SERENADE HER. THEN, TO WED HIM, HE WOULD PLAINTIVE-LY IM-

C C C7 2 <sup>ENO.</sup> F D7+ G7 C7

-PLORE. — (♩=♩) I LOVE YOU DEAR-LY, MOST SIN-LERE-LY I DO. MY HEART IS

C7/6 C#o F/A C7/6 F C7/2 Dm Dm7 Bb Gm6 A7/C#

ALL A - GLOW. I'M YOUR BEAU, CAN'T YOU SEE? AND I WANT YOU TO

Dm G7/6 G7 G7/6 G7 C7 1 2 2 2 F

BE MY AR-ROW, SO PLEASE DON'T SAY NO. I'LL BUILD A

D7+ G7 C7 1 C7/6 A7

WIGWAM, ULST FOR YOU AND FOR ME. THEN, BY YOUR SIDE, I'LL E'ER BE NEAR.

A7 Dm Bb/D Dm Bb/D Bb°

BS: ♯ ♯ ♯ ♯ LOVE IS LIKE A GAME OF FARD: I'M YOUR BRIDE, COME BE MY ARROW.

F/C C7 F

DON'T KEEP — ME WAITING, DEAR.

## IT'S SUNDAY DOWN IN CAROLINE

WORDS BY MARTY SYMES - MUSIC BY ALNEIDBURG & JERRY LEVINSON  
(1933)

LOWLY

**VERSE** *Bb7* *G7/bb* *Bb7/b* *G7/bb*

NO WONDER THEY CALL IT SUN-DAY; SUNDAY IS A DAY DI-VINE. FROM

*F7/C* *F7* *F7* *Bb* *G7/bb* *F7/C* *F7*

EARLY MORN-'TIL LATE AT NIGHT, THE WHOLE WORLD'S FEELING FINE.

*Bb7/b* *G7/bb* *Bb7/b* *G7/bb*

HERE I AM - A - WAY DOWN SOUTH: THAT'S WHERE THE SUN SHINES BEST.

*F7/C* *F7* *Bb NC/Bb* *Bb7 NC/Bb* *Bb7*

I DON'T EN-VY YOU, UP NORTH OR EAST OR WEST.

**CHOR.** *Eb* *Ebm* *Bb* *Dm6* *G7*

LAZY SUN IS SHININ' AND MY HEART'S AT EASE - I CAN HEAR SWEET MUSIC IN THE MORNIN' BREEZE -  
FOUR AND TWENTY HOURS SET A-SIDE FOR PLAY - COTTON IS FOR-GOTTEN DOWN OL' DIXIE WAY -  
LOVE DON'T HAVE TO WAIT UN-TIL THE EVE-NIN' TIME - THERE'S NO WORK TO KEEP ME FROM THAT GAL OF MINE -

*C7* *F7* *Bb* *Bb* *Fm7* *Bb7*

FOLKS CAN STAY IN BED 'TIL AN-Y-TIME - THEY PLEASE, IT'S SUNDAY DOWN CAR-O-LINE.  
HEAVEN COMES A-CALLIN' EV'RY SEV - ENTII DAY, IT'S  
I'LL BE OFF TO MEETHER WHEN THE CHURCH BELLS CHIME. IT'S

*2/Bb* *Dm* *Cm7* *Ebm* *Bb* *D7* *Gm* *Am7-5* / *D7*

SUNDAY DOWN IN CAR-O-LINE. CHURCH BELLS WILL BE RINGIN' "HAL-LE-LU-JAH, HAL-LE-

*Am7-5* / *D7* / *Gm* *D7* *Gm* *C7*

-LU-JAH, COME AND PRAY: DARKIES WILL BE SINGIN' SO FE-CUL-TAR, SINGIN' THEIR SINS A-

*Cm7* *F* *F7*

-WAY.

**CODA** *Bb/b* *Dm* *Cm7* *Ebm* *Bb*

SUNDAY DOWN IN CAR-O-LINE.

(FROM FOX MOVIE "KING OF BURLESQUE" w/ ALICE FAYE)  
**SPREADIN' RHYTHM AROUND**

314

W: AED KOEHLER

(1935)

M: JIMMY McHUGH

(RHYTHMICAL)

VERSE

F/A A<sup>b</sup> Gm<sup>7</sup> C7 Gm<sup>7</sup> C7 1. Fmaj7

THERE'S AN ISLAND NOT SO TROPICAL, BUT A TOP-I-CAL SPOT. NO  
 STRANGERS GO THERE TO RE-LAX A BIT, AND TO WAX A BIT

C7 F#<sup>o</sup> C<sup>7</sup>/<sub>6</sub> C7 F Bbm F/A Gm F / NC 2. F F#<sup>o</sup>

PALM TREES SWAY, BUT YOU'LL FIND IT HOTTER THAN HOT. — GAY. WHEN



C<sup>7</sup>/<sub>6</sub> Am Gm<sup>b</sup>/<sub>Bb</sub> A7 Fm<sup>9</sup>/<sub>Ab</sub> G7

THEY WRITE HOME, HERE'S WHAT THEY HAVE TO

Gm<sup>7</sup>/<sub>C</sub> C7 NC CHORUS

SAY: — F Bb F/A Gm<sup>7</sup> C7

MU-SIC EVERYWHERE, FEET ARE RAT-TIN;  
 EV-ERYWHERE YOU GO, TRUMPETS BLAR-IN;  
 THOSE THAT CAN AFFORD SILK OR SAT-AN,

F Bb F Gm<sup>7</sup> C7 F Bb F A Dm<sup>7</sup> C<sup>7</sup>/<sub>6</sub> C7

PUTTIN' TEMPO IN OLD MAN-HAT-TAN;  
 DRUMS AND SAXO PHONES RIP AND TEAR-IN;  
 DANCES WITH GIG-O-LBS WHO ARE LAT-IN;

EV-'RY-BO-DY IS OUT 'N-NAT-TIN;  
 EV-'RY-BO-DY YOU MEET IS RAA-IN;  
 COME FROM YOUNGS, THE BRONX AND STAT-EN.

SPREADIN' RHYTHM A-ROUND.

F Dm<sup>7</sup> Gm<sup>7</sup> C7 2. G7 C7 F F7 F7 C<sup>7</sup>/<sub>6</sub> G7

SPREADIN' RHYTHM A-ROUND. — (BASS) UP IN HAR-LEM FLATS ALL OF THE

F7 C<sup>7</sup>/<sub>6</sub> Bb F7 F7 C<sup>7</sup>/<sub>6</sub> G7 Dm<sup>7</sup> G7

CATS GIVE IT THAT THING: WHICH, WHEN YOU'RE IN STEP, ALL OF THE HEP PEO-PL E CALL

C7

SWING. 4 4

D.C. al<sup>o</sup>

F

CODA

(-ROUND)

VOCAL BY BILLY WILSON (AS BILLY HILL) acc. by MOUND CITY  
 BLUE BLOWERS w/ BUNNY BERIGAL, DAVE BARBOUR, DAVE HUGH,  
 and FRANK SIGNORELLI  
 ON CHAMPION No. 40099 IN 1936.

FATS WALLER (PNO-VOCAL)  
 w/ BENE SEDRIL, HERMAN AUTRY  
 ON VICTOR 26211 IN 1935.

VOCAL BY BILLY HOLIDAY  
 w/ TEDDY WILSON'S ORCHESTRA  
 (LONNAY HOBBS, DAVE BARBOUR)  
 ON BRUNSWICK 7581 IN 1935.

BOB HOWARD, VOCAL, acc. by ARTIE SHAW,  
 BADE RUSSELL, STAN KINIS.  
 ON DECCA #720 IN 1936.



315

# (1929) MY SIN

B.G. DE SYLVA, LEM BROWN  
and RAY HENDERSON

VERSE

Am E7 1. Am E7sus E7 2. Gm6 A7 G7/B C#0

MAY-BE IT'S BEST THAT WE'RE THRU. TO? YOU WERE PRE-

WHAT WAS IT LEAD-ING US

C#0 G7 C Dm7 D#0 D#0 G/E D7 Am D7 D7/A F# Ab

TENDING: THIS WAS LUST EN-D-ING DREAMS THAT COULD NEY-ER COME TRUE.

G7 C7 1 1 Gm7 C7 Fm7 F# D7

YOU GO YOUR WAY IN CON-TENT. I'M TRY-ING

D7 G7 D7 G7 1 1 G7+

HARD TO RE-PENT. (SEGUE)

CHO.

E7 D E7 A7 Dm F#m

MY SIN WAS IN-ING YOU, NOT WISE-LY, BUT TOO WELL. YOUR SIN

OUR SIN WAS FOL-LOW-ING A LOVE THAT COUD NOT BE.

F G7 C D7 F#m G7 G+ D.S. al. F#m G7

WAS LET-TING ME, AND GET-TING ME IN YOUR SPELL. (Be) Now

Dm F#m C A7 Dm7 G7 C F#m7 C

MY SIN IS WAN-TING YOU, THOUGH YOU'VE FOL-GOT-TEN ME.

# THE BEDROOM BLUES

Wds: WALTER LEINIS

(1919)

Mus: ROBT. L. LANDO

Med. Blues (♩=120)

Bb7 Eb 1. 1.

VERSE OLD RIP VAN WINKLE HAD A LOOK BOTH TIRED AND SAD.

AND WHEN I FEEL THAT WAY, I WANT TO HIT THE

Bb7 Eb 1. 1.

BUT HE FELT GOOD, OR NEVER WOULD HAVE SLEPT ON THAT MOUN-TAIN STEEP.

2. Eb/G Gb7 Bb/F F7 Bb/F Eb/F Bb/F C7/E Ebb F7 Bb 1 1 Bb7

HAY. OR LIKE OLD RIP, I WANT TO SLIP 'WAY OFF AND TAKE A SLEEP. IT'S THE

CHO. Bb7 Bb7 Bb7 Eb Eb7 Eb

BED ROOM BLUES: TAKE OFF YOUR SHOES AND SNOOZE. COU-ER UP YOUR HEAD, AND SLEEP UN-TIL YOU'RE

THE BEDROOM BLUES - CONT.

316

DEED: THAT'S WHAT I SAID! WHEN YOU'RE FEEL-ING BAD, AND YOU THINK YOU'RE SAD, IT WILL  
 MAKE YOU GLAD TO SNOOZE. YOUR HEALTH AIN'T FAIL-ING. HERE'S WHAT'S AIL-ING:  
 YOU'VE GOT THE BED-ROOM BLUES. DOGGONE IT! YOU'VE GOT THE BEDROOM BLUES:  
 THOSE SLEEPY BED-ROOM BLUES.

(FROM WEBER + FIELDS VAUDEVILLE SHOW OF 1903: "TWIRLY WHIRLY")

I NEVER LOVED A MAN AS MUCH AS THAT

WORDS BY ROBERT B. SMITH

(1903)

MUSIC BY W.T. FRANCIS

IN TWO  
 VERSE SOME LALS ARE CRA-ZY OV-ER MEN, AND FOLLOW THEM A - BOUT.  
 AND SOMETIMES EV-'RY NOW AND THEN THEY MARRY THEM RIGHT OUT. AND EV-EN  
 WHEN HE BOX THEIR EARS, THEY LOVE HIM AF-TER THAT. AND SWEAR THEY'D  
 FOR-FEIT TWEN-TY YEARS FOR TWENTY MINUTES CHAT. BUT I NEV-ER  
 LOVED A MAN AS MUCH AS THAT: SUCH A LOT. WHAT! LEAVE HOME AND TAKE A  
 LITTLE FLAT? I GUESS NOT! NO, I RATHER THINK THAT I'LL STAND PAT WITH  
 WHAT I'VE GOT. I'VE DE-LI-DED I'M VERY WELL PRO- VI - DED.

INSTR. UNISON WITH VOICE  
 BVA BASSO

## WHEN YOU WANT 'EM, YOU CAN'T GET 'EM

WORDS BY MURRAY ROTH

(1916)

MUSIC BY GEO. GERSHWIN

MODERATO

**VERSE**

C  $\frac{5}{2}$  E9 Dim7 G7 G7+ C

A LITTLE LOVING NOW AND THEN IS RELISHED BY THE BEST OF MEN.

A7 D7 D7/A D7/F# G7

THAT'S A PROVERB, OLD AND TRUE. STILL, SOME-HOW, IT'S ALWAYS NEW.

C  $\frac{5}{2}$  E9 Dim7 G7 C  $\frac{5}{2}$

A FELLOW WANTS A GIRLIE BAD, BUT THERE'S NONE TO BE HAD.

D7/F# D7 Am B9 D7/C D7 Am7 D7 G G° G7 Fm

NO MATTER HOW YOU TRY, YOU CANNOT REASON WHY. THINGS ALWAYS TURN OUT LIKE THIS. WHEN YOU

**CHO.**

C G+ C Fm C G+ C Bbm F G+ F Bbm F G+ F

WANT 'EM, — YOU CAN'T GET 'EM. — WHEN YOU'VE GOT 'EM, — YOU DON'T WANT 'EM. — ALL THE

Dim7 / / G7 C / C / Fm

WISE MEN TRY TO DOPE IT OUT, BUT IT SEEMS THEY'RE ALWAYS LEFT IN DOUBT. WHEN YOU

C G+ C Fm C G+ C C7 E9/B B7 Em C7 E9/B B7 Em A7

BET 'EM, — THEN YOU PET 'EM. — WHEN YOU LOSE 'EM, — YOU FOR-GET 'EM. AT CERTAIN

D7 / / / Am/D G7  $\frac{D7}{Ab}$  G7 Ab7 G7 Fm

TIMES YOU HAVE TOO MA-NY, AND LOTS OF OTHER TIMES YOU HAVEN'T AN-Y. — WHEN YOU

C Fm C Bbm F Bbm F NC E D7 G7 C

WANT 'EM, YOU CAN'T GET 'EM. WHEN YOU'VE GOT 'EM, YOU DON'T WANT 'EM. YOU'RE NEVER SATISFIED AT ALL.

# WHISTLIN' JOE FROM KOKOMO

WORDS: HARRY EDELHEIT (1933) MUS: ART BERMAN & BILLY BASKETTE

EASY BOUNCE

VERSE

WAY DOWN IN IN-DI-AN-A LAND THERE LIVES A HAP-PY WHIST'LIN' MAN.

AND WHEN YOU HEAR HIM, YOU'LL UN-DER STAND WHAT THEY MEAN BY RHY-THM GRAND.

CHO.

THERE HE GOES: LEND AN EAR: STARTS THE DAY: (WHISTLE) ON HIS TOES: AND YOU'LL HEAR: LIGHTS YOUR WAY: (WHISTLE)

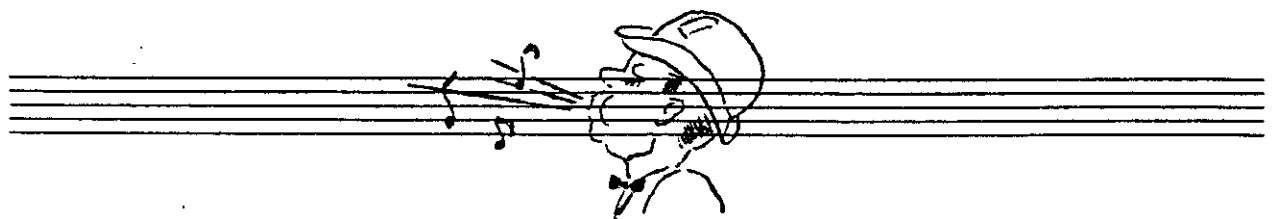
WHIST'LIN' JOE FROM KO-KO-MO. FROM KO-KO-MO.

HE DOESN'T HUR-RY, HE DOES-N'T WORRY.

HAS-N'T GOT A CARE. WHEN SKIES ARE LEADEN, YOU'LL FIND HIM SPREADIN'

SUNSHINE EV-RY- WHERE.

CODA FROM KO-KO-MO.



**SPIDER CRAWL**

W & M BY BLANDON and CONDON (EDDIE?) (1932)

*slow blues*

OH! (LET ME) (THE) (MY) (I'M) 1. SEE THAT SPI- DER, CRAWLING UP THAT WALL. OH! 2. BE YOUR LITTLE DOG, TILL THE BIG DOG COMES. LET ME 3. GRAVEYARD SURE IT IS A MEAN OLD PLACE. THE 4. GIRL IS JUST LIKE A WEEPING WILL-OW TREE. MY 5. LOIN' UP THE RIVER, HON', BUT I CAN'T TAKE YOU. I'M

SEE THAT SPI- DER CRAWLING UP THAT WALL. HE IS BE YOUR LITTLE DOG TILL THE BIG DOG COMES. AND GRAVEYARD SURE IT IS A MEAN OLD PLACE. THEY GIRL IS JUST LIKE A WEEPING WILL-OW TREE. SHE LOIN' UP THE RIVER HON' BUT I CAN'T TAKE YOU. 'CAUSE

GOING UP THAT WALL TO LET HIS ASH-ES HAILED. 2. LET ME WHEN THE BIG DOG COMES SHOW HIM WHAT THE LITTLE DOG HAS DONE. 3. THE THROW YOU DOWN THE HOLE AND DUMP DIRT IN YOUR FACE. 4. MY HANGS HER HEAD AND WEEPS, AND WEEPS ALL DAY FOR ME. 5. I'M THERE AIN'T NOTHIN' UP THERE A GOOD GIRL LIKE YOU CAN

LAST F7 C THE WASHBOARD RHYTHM KINGS - DANNER #32457 (IN 1932) DO. BILLY BANTS & HIS RHYTHMAKERS (1932?)

**JABBERWOCKY** MOD to Fm Bbm Fm KENDIS & BROCKMAN and BROWN, ERSTWOOD & WESLYN (1921) VERSE AL-ICE ONCE FELL ASLEEP, AND SHE WAS DREAMING. WHEN SHE A-WOKE SHE STARTED SCREAMING, FILLED WITH FRIGHT. "AL-ICE, YOUR DREAMY OF WONDER LAND EN- FOLD THEM. 'T WAS LIKE A BLUNDERLAND" SHE TOLD THEM, LATE THAT NIGHT. JUST PIC-TURE: DOWN IN FUNNY JABBERWOCKY TOWN. DOWN WHERE EV-'RY-THING IS UPSIDE DOWN. WHERE BLACK IS WHITE AND GREEN IS EV-'RY - BO - DY THERE HAS NO SENSE, NOR DO THEY CARE.

LABBERWOCKY - CONT.

320

ET A7 F E7/B9 C7 F/A Ab G

NOT A NAIL OR A COP. OH, POP! IN-A-GINE

**CODA** A7 A° A7 F E7 F/A Bb Bbm F

BROWN. EACH COSTUME IS LIKE A CRAZY PATCH, EACH HOUSE A BOOBY

F C7/E F#7 C7 Fm Bbm6 Fm7 Bbm6

HATCH. EV-RY-BO-DY IS A CLOWN IN FUNNY LABBERWOCKY: SEE THEM WALK Y,

Fm Bbm6 Fm7 Bbm6 Fm Bbm6 Fm7 Bbm6 F (MAJOR)

HEAR THEM TALK-Y. LAB-BER-WOCK-Y TOWN.

JOSEPH SAMUELS ORCH.  
OKEN # 4282 IN 1921.

**THE AIRSHIP MAN** (IN 2) G D/F# Em Ebt G C G/E C/B

W: HANSEN BERGEN (1909) M: LYNN F. COWAN

VERSE NOW THIS OLD WORLD IS GETTING WORSE, IS WHAT SOME PED-PL E  
-LI-E-TY IS NOT THE SAME AS WHAT IT USED TO

G/D H. G D/F# Em Ebt G/D A7/C# D7

SAY, WHILE OTHERS VOW THAT JUST SOMEHOW IT'S BETTER EV-RY-DAY. SO-

1. A7/C# D A7/E A7 Am7 D7 D7

WISE OLD MEN WITH BRAIN AND PEN ARE CHANGING THINGS, YOU SEE. TO DO A-WAY WITH

D7 D7 G A7/E A7 D

WORTHLESS SOUND, THE NOISELESS GUN GAVE BIRTH. AND THE AIRSHIP MAN HAS HIT A PLAN TO

A7 D D7 G E7/C# A7

GET A-WAY FROM EARTH. AND I WANT TO TRAVEL WITH THE AIRSHIP MAN. I WANT TO SAIL UP JUST AS

A7 D7 G/B Bb D7/A D7 G

HIGH'S I CAN. I DON'T CARE TO MEDDLE WITH SO-LI-E-TY. I WANT TO SAIL A-BONE THE

E7/C# A7 A7/E A7/C# G/D G# G/D

CLOUDS WITH BIRDS AND BEES. I WANT TO TRAVEL FAR A-BONE THE TREES. LET YOUR TELESCOPES OUT, AND

G/D G# G/B A7 D7 G

FIND, IF YOU CAN, WHERE IS THE AIR-SHIP MAN.



# BLUES MY NAUGHTY SWEETIE GIVES TO ME

ARTHUR SWANSTONE, CHAS. McCARRON & CAREY MORGAN (1919)

MODER

Chord progression: Eb/G, Ab7, Bb7, Eb, Eb/G, Ab7, Bb7, Eb

VERSE WHAT IS THAT SONG A-BOUT KISSES? WHAT IS THAT SONG A-BOUT SMILES?

Chord progression: Bb7/b, Bb7, Cm Eb, Db, C7, F7/A, F7, Bb Eb, C# Bb7, D

IF I COULD HAVE MY WAY, I'D SING A SONG TODAY, THAT'D BEAT 'EM ALL BY MILES.

Chord progression: Eb, Ab7, Bb7, Eb, Eb7/G, Eb7, Ab

I WOULDN'T SING ABOUT SMILING, — THAT'S NOT THE TITLE I'D CHOOSE.

Chord progression: Ab, Gm, D7, Gm, A7/E, Eb7, D7 NC

I WOULD SING A-BOUT WHAT I'VE GOT, — AND WHAT I'VE GOT'S THE WEARY BLUES.

CHO. Chord progression: D7, Gm, Ebdim, Gm, G7, Cm

There are BLUES that you get from wor - ry There are BLUES  
 There are BLUES that you get when sin - gle Those are BLUES  
 There are BLUES that you get from sweet - ie When she 'phones

Chord progression: Abdim, Cm, Eb7, D7, Gm

— that you get from pain, — And there are BLUES when you're lone - ly For your one and on -  
 — that will give you pain, — And there are BLUES when you're lone - ly For your one and on -  
 — to an - oth - er guy, — And there are BLUES when your hon - ey Spends all of your mon -

Chord progression: A7, D7, Gm

- ly. The BLUES you can nev - er ex - plain; — There are BLUES  
 - ly. The BLUES you can nev - er ex - plain; — There are BLUES  
 - ey. And BLUES when she telle - you a lie; — There are BLUES

Chord progression: Ebdim, Gm, G7, Cm, D7

— that you get from long - ing — But the blu - est BLUES that he  
 — that you get from long - ing — To hold some - one on your knee,  
 — that you get when mar - ried — Wish - ing that you could be free.

Chord progression: G7, C7, Bdim

— Are the sort of BLUES that's on my mind, — They're the ve - ry mean - eat kind, — The  
 — But the kind of BLUES that al - ways stabs, — Comes from hi - ring tax - i - cabs, — The  
 — But the kind of BLUES that's good and blue, — Comes from buy - ing wine for two, — The

Chord progression: F7, C7, F9, Bb, D7, Bb

BLUES my naught - y sweet - ie gives — to me. There are  
 BLUES my naught - y sweet - ie gives — to me. There are  
 kind of BLUES my sweet - ie gives — to me.

**WHEN MY SUGAR WALKS DOWN THE STREET**

GENE AUSTIN, LIMMY McHUGH and IRVING MILLS (1924)

MOD  $\text{♩}$

VERSE I KNOW A THING OR TWO, AND I'M TELLING YOU I'VE GOT A WONDER-FUL

BAL. SHE'S GOT THE CUTEST SMILE: A MILLION DOLLAR STYLE. SHE'S SUCH A WONDERFUL PAL..

I JUST FEEL SO HAP-PY, 'CAUSE I LOVE HER SO.

WHEN SHE IS BY MY SIDE, I'M SO FILL'D WITH PRIDE, I WANT THE WHOLE WORLD TO KNOW.

CHD.

OH WHEN MY SUGAR WALKS DOWN THE STREET, - ALL THE LITTLE BIRDIES GO TWEET, TWEET, TWEET. SHE'S SO AFFECTIONATE AND I'LL SAY THIS: THAT WHEN SHE KISSES ME, - I SURE STAY KISSED.

1.

AND IN THE EVENING WHEN THE SUN GOES DOWN, IT'S NEVER DARK WHEN SHE'S A-ROUND.

2.

WHEN MY SUGAR WALKS DOWN THE STREET, THE LITTLE BIRDIES GO TWEET, TWEET, TWEET.



# HOW DO YOU DO, MISS RAGTIME?

LOUIS A. HIRSCH

(1912)

mod to (♩ = ♩)

**VERSE**

FARE THEE WELL, DREAMY WALTZ; GO RIGHT ON YOUR WAY. SAY GOODBYE, TWO-STEP  
 CLASSIC DANCE: YOU'VE NO CHANCE. YOU CAN'T WIN MY HEART. SA-BY GLIDE, GO ON

PRANCE. YOU HAVE HAD YOUR DAY. KEEP TRAV-LING, YOU OTHER DAN-CES NEW. KEEP TRAV-LING,  
 HIDE. SAY! YOU'D BETTER START.

I'VE HAD E-NOUGH OF YOU. MUST SEE WHO'S COMING A-LONG SO GAY. LOOK WHO'S COMING THIS

WAY! SEE HOW SHE DOES THAT TWIRL! MY, BUT THAT GIRL'S SOME GIRL!

**CHORUS**

HOW DO YOU DO, HATS OFF TO YOU, MISS RAG-TIME. MISS RAG-TIME...

WHEN I SEE YOU COMING, I FOR-GET THE REST. YOU'RE THE ONLY ONE, THE SWEETEST AND THE BEST.

I AM DEAD IN LOVE, HEAD AND HEELS IN LOVE, ALWAYS THINKING OF YOU.

LOOK WHO'S HERE: RAGTIME, DEAR. WHEN YOU'RE NEAR,

I FEEL QUEER. THERE'S A FUNNY FEELING COMES A-LONG WITH YOU.

MAKES ME HAPPY, HAPPY, HAPPY, NEVER BLUE! HOW'D YOU DO, MISS RAG-TIME, HOW'D YOU

DO?



RECORDED IN MAY 1934 BY FATS WALLER ON VICTOR RECORD NO. 24641

ARMFUL O' SWEETNESS (1934)

WORDS & MUSIC BY ALEXANDER HILL

**MODERATO**

I CAN SMILE NOW, ALL THE WHILE NOW, I'LL NEV-ER BE SINCEREN-VEN HAS  
 SING NOW, AN-Y-THING NOW, NOW, SINCEREN-VEN HAS

BLUE AN-Y-MORE. I CAN OP-ENED IT'S DOOR. I'VE FOUND AN

**CHO.**

ARM-FUL O' SWEETNESS, I'M HAPPY AS CAN BE, BE-CAUSE THAT ARM-FUL O' SWEETNESS  
 PIC-TURE O' NEATNESS, IS WITH ME CON-STANT-LY, BE-CAUSE THAT PIC-TURE O' NEATNESS  
 (B) ARM-FUL O' SWEETNESS, MY HEART IS GAY AND FREE, BE-CAUSE THAT ARM-FUL O' SWEETNESS

BELONGS TO ME. MY PERFECT ME. YES I FELL, BUT I

KNOW I ACTED WISE, I CAN TELL, THAT I REAL-LY FOUND A PRIZE; I LOVE MY

**CODA**

BELONGS TO ME.

**I'M WALKING THE FLOOR OVER YOU** ERNEST TUBB (1941)

YOU LEFT ME AND YOU WENT A-WAY YOU SAID THAT YOU'D BE BACK IN JUST A  
 DAR-LING YOU KNOW I LOVE YOU WELL LOVE YOU MORE THAN I CAN EVER  
 SOME-DAY YOU MAY BE LONESOME TOO WALK-ING THE FLOOR IS GOOD FOR

DAY YOU'VE BRO-KEN YOU'RE PRO-MISE AND YOU LEFT ME HERE A-LONE  
 TELL I THOUGHT THAT YOU WANTED ME AND ALWAYS WOULD BE MINE  
 YOU JUST KEEP RIGHT ON WALKING AND IT WON'T HURT YOU TO CRY RE-

**CHO.**

DON'T KNOW WHY YOU DID DEAR BUT I DO KNOW THAT YOU'RE GONE. I'M WALKING THE FLOOR OVER YOU,  
 BUT YOU WENT AND LEFT ME HERE WITH TROUBLES ON MY MIND. I'M  
 MEM-BER THAT I LOVE YOU AND I WILL THE DAY I DIE. I'M

I CAN'T SLEEP A WINK THAT IS TRUE. I'M HOPING AND I'M PRAYING AS MY

HEART BREAKS RIGHT IN TWO, WALKING THE FLOOR OVER YOU. YOU.

325  
(1919)

ONE OF AL COLSON'S GREATEST RADIO HITS

**SWANEE** *Mode*

LEO. GERSHWIN  
IRVING CAESAR  
(LYRICS)

**VERSE**

I'VE BEEN A-WAY FROM YOU A LONG TIME,  
THE BIRDS ARE SINGING: IT IS SONG-TIME,

I NEV-ER THOUGHT I'D MISS YOU SO. SOME TIME I FEEL  
THE BANOS STRUMMIN' SOFT AND LOW. I KNOW THAT YOU

YOUR LOVE WAS REAL. NEAR YOU I LONG TO BE.  
YEARN FOR ME TOO. SWAN-EE!

2. C7 Fm Fm7/Bb G7/D Dbm6

YOU'RE CALLING ME.

**CHD.**

Swan-ee my dear old Swan-ee  
Mam - ee my's How I love you How I love you  
C7 F Gm D7 D9 F C7

Will- ing for me Pray- ing for me My Down  
C7 F C7

dear old Swan-ee Id give the world to  
the Swan-ee The folks up north will

be A-mong the folks in D-I-X-I - E-ven know my

see me no more When I go to the Swan-ee shore (I'll be happy I'll be happy)

Swan-ee Swan-ee I am coming back to Swan-ee

I love the old folks at home.

GEORGE  
GERSHWIN'S  
FIRST  
HM SONG  
(AGE 21)

(FROM THE FOX FILM "WAKE UP AND LIVE") *MED. SLOW*

**NEVER IN A MILLION YEARS** *VERSE*

WORDS & MUSIC BY MACK GORDON & HARRY REVEL  
(1937)

WHEN I EM- BRACE YOU,

I HOLD THE WORLD IN MY CA-RESS. WHEN I EM- BRACE YOU, WHAT GREAT-ER

TREASURE CAN I POS-SESS? YOU WONDER WHY IT IS THAT I LOVE YOU SO.

I'LL TELL YOU WHY IT IS: IT'S BECAUSE I KNOW THAT:

(SEGUE)

**CHO.** *MILLION YEARS - CONT.*

NEVER IN A MIL-LION YEARS COULD THERE BE AN-OTH-ER You  
ON-CE IN EV-ERY MOONS COULD YOU EV-ER BE SUR-PASSED AND  
LIFE TIME SOME-ONE JUST LIKE YOU AP-PEARS IS THERE

I WOULD SAID A MIL-LION TEARS IF EV-ER WE WERE THROUGH  
DAR-LING FOR A MIL-LION JONES THIS LOVE OF OURS WILL LAST

*(LIFT)*

326

THERE WOULD BE NO WORLD FOR ME IF EV-ER WE WOULD PART WHERE I GO YOUR NAME WILL BE  
RIGHT ON THE TIP OF MY HEART. FOR ANY GREAT-ER GO-ING, ANY GREAT-ER THILL, NO  
NEV-ER IN A MIL-LION YEARS.

**ELMER'S TUNE**

DICK JURENS, SAMMY GALLOP, ELMER ALBRECHT (1941)

**VERSE** EL-MER DE-LI-DED THAT HE WOULD WRITE A LITTLE MEL-O-DY.

YES SIR, HE FINISHED IT SOON, AND NOW THEY'RE SINGING EL-MER'S TUNE.

**CHO.** Moderately

Why are the stars al-ways wink-in' and blink-in' a-bove? What makes a  
la-dy of eight-y go out on the loose? Why does a  
gur-dies, the bird-ies, the cop on the beat: The can-dy  
fel-low start think-in' of fall-in' in love? It's not the sea-son, the rea-son is  
gan-der me-an-der in search of a goose? What puts the kick in a chick-en, the  
mak-er, the bak-er, the man on the street: The cit-y charm-er, the farm-er, the  
plain as the moon: It's just El-mer's Tune. What makes a  
mag-ic in June? Lis-ten, lis-ten.  
man in the moon, It's just El-mer's Tune. Lis-ten, lis-ten.  
there's a lot you're li'-ble to be miss-in': Sing it.  
swing it. an-y old way and an-y old time. The hurd-y  
all sing El-mer's Tune.

327

**DON'T SIT UNDER THE APPLE TREE**

W/M: CHAS. TOBIAS LEW BROWN & SAM STEPT (1942)

BRIGHT!

VERSE

I WROTE MY MOTH-ER, I WROTE MY FATH-ER, AND NOW I'M  
 WRITING YOU TOO. I'M SURE OF MOTH-ER, I'M SURE OF  
 FATH-ER. NOW I WANNA BE SURE OF YOU.

SEGUE

CHOR.

DON'T SIT UN-DE-R THE AP-PL-E TREE WITH AN-Y-ONE ELSE BUT ME } AN-Y ONE ELSE BUT  
 DON'T GO WALK-ING DOWN LOV-ERS LANE WITH AN-Y-ONE ELSE BUT ME }

WE AN-Y-ONE ELSE BUT ME, NO! NO! NO!  
 JUST RE-MEM-BER THAT I'VE BEEN TRUE TO  
 DON'T START SHOW-ING OFF ALL YOUR CHARMS IN  
 DON'T SIT UN-DE-R THE AP-PL-E TREE WITH

NO-BOD-Y ELSE BUT YOU SO JUST BE TRUE TO ME.  
 SOME-BOD-Y ELSE'S ARMS YOU MUST BE TRUE TO ME.  
 AN-Y-ONE ELSE BUT WE YOU'RE MY L-O-V-E. FINE NO I'M

SO A-PR-AYD THAT THE PRAYS WE MADE UN-DE-R-NEATH THOSE MIN-UT SKIES WILL FARE A-WAY. & YOU'RE

BOUND TO STRAY IF THE STARS GET IN YOUR EYES. So

D.S. al fine

**I LEFT MY HEART IN SAN FRANCISCO**

W: DOUGLASS CROSS (1954)  
 M: GEORGE CORY

MED. SLOW

VERSE

THE LOVE-LI-NESS OF PAR-IS SEEMS  
 SOMEHOW, SAD-LY GAY. THE GLO-RY THAT WAS ROME  
 IS OF AN OTH-ER DAY. I'VE BEEN TER-RI-BLY A-LONE AND FOR-  
 -GOTTEN IN MAN-HAT-TAN. I'M GOING HOME TO MY CI-TY BY THE BAY.

SAN FRANCISCO - CONT.

**CHO.**

I left my heart In San Fran-cis-co. High on a hill,  
 it calls to me. To be where lit-tle ca-ble cars climb half-way to the stars.  
 The morn-ing fog may chill the air I don't care! My love waits there  
 In San Fran-cis-co, A-bove the blue and wind-y sea. When I come  
 home to you, San Fran-cis-co, Your gold-en sun will shine for me!

**LITTLE WHITE LIES**  
 WALTER DONALDSON (1930)  
**VERSE**

'Twas just a night like this, fill'd with bliss, you  
 led my heart a-stray. 'Twas just a real sweet chance to learn ro-mance,  
 in a per-fect way. It was the end of a perfect day. Say!

**CHO.**

THE MOON WAS ALL A-GLOW AND HEAV-EN WAS IN YOUR EYES, THE NIGHT THAT YOU  
 STARS ALL SEEMED TO KNOW THAT YOU DID-N'T MEAN ALL THESE SIGNS,  
 DEVIL WAS IN YOUR HEART BUT HEAV-EN WAS IN YOUR EYES. " " " "

I. G D7 II. D7 G Em B

TEARS. THE THOSE LIT-TLE WHITE LIES. THE WHITE LIES. I TRY BUT THERE'S

NO FOR-GET-TING WHEN EVE-NING AP-PEARS I SIGH BUT THERE'S NO RE-GRET-TING IN SPITE OF MY

TEARS. THE THOSE LIT-TLE WHITE LIES.

329

WHEN THE RED RED ROBIN COMES BOB BOB BOBRIN' ALONG

HARRY WOODS (1926)

VERSE

1. I HEARD A ROBIN THIS MORN-ING, I'M FEELING HAPPY TO-DAY, GOIN' TO  
 2. THO' RAIN MAY FALL IN THE EVE-NING, AND RAIN MAY FALL IN THE NIGHT, WHEN THE

PACK MY CARES IN A WHIST-LE, AND BLOW THEM ALL A-WAY.

MORN-ING, I KNOW THE SUN IS BRIGHT. (SEGUE)

CHOR.

When the red, red rob-in comes bob, bob, bob-bin' a-long, a-  
 long, there'll be no more bob-bin' When he starts throbbin' his  
 old sweet song, Wake up, wake up you sleep-y head,  
 Get up, get up, get out of bed, Cheer up, cheer  
 up, the sun is red, Live, Love, laugh and be hap-py,  
 What if I've been blue now I'm walk-in' through fields of  
 flow'rs, Rain may glee-ten but still I lis-ten for  
 hours and hours. I'm just a kid a-gain  
 do-in' what I did a-gain sing-ing a song When the  
 red, red, rob-in comes bob, bob, bob-bin' a-long.

SHUFFLE OFF TO BUFFALO

L: AL DUBIN  
 M: HARRY WARREN

VERSE

NOW THAT WE HAVE HAD THE RICE AND FLOWERS, THE KNOT IS TIED.

1932

I CAN VIS-U-LIZE SUCH HAPPY HOURS, CLOSE BY YOUR SIDE. THE





**MY HONEY'S LOVIN' ARMS** *LIVELY* F Bb7  
 W: HERMAN RUBY (1922) M: UDS. MEYER **VERSE** YOU'VE HEARD LOVERS, LONESICK LOVERS,  
 I'M SO DIFF'RENT, OH SO DIFF'RENT,

*1.* F6 *F/A* F#o C7/6 F#o C7/6 C+ F F#o Gm7 C7+

FRET NOW. \_\_\_\_\_ A-BOUT THEIR PET. \_\_\_\_\_ THEY ALWAYS GET RO-MAN-TIC, DRIVE YOU FRANTIC.

*2.* Dm7 *A/E* Dm Am G7 Gm7 C7+

WHILE I'M IN LOVE, I KNOW I SIMPLY GO AND WHISPER LOW TO HONEY BABY:

**CHO.** Bb7

I love your lov- in' arms, — They hold a world of charms, —  
 I love you more each day, — When years have passed a- way, —

A place to bee- tle when I am lone- ly,  
 1. You'll find my love ha- longa to you on- ly,

A co- sy Mor- ris chair, — Oh, what a hap- py pair, —

One ca- r-ss, — Hap- pi-ness, — Seems to bless my lit- tle Hon- ey,  
 2. G7 C7 F7 Bb G7

'Cause when the world seems wrong, — I know that I be- long —  
 Right in my Hon- ey's lov- in' arms.

**PENNSYLVANIA 6-5000** *Mod to* Am7 / / D7 G Gm7  
 W: CARL SIMAN (1940) M: LERRY GRAY **VERSE** SINGING WHILE I'M RINGING,

Gm7 Bb° Am7 / / D7+ G G/b Bb° Am7 / / B7

'CAUSE IT'S BRINGING SUCH DE- LIGHT. SMILING WHILE I'M

Em B7 Em B7 E7 A7 Am7 D7

DIALING: P-E-6 5-0-0-0 EV-'RY NIGHT.

**CHO.** G C9 G Ddim

Num- bers I've got by the doz- en — ev-'ry one's un- cle and cous- in —  
 I've got a sweet- y I know there — Some- one who sets me a - glow there —  
 May- be it sounds a bit fun- ny — When I'm a- way from my hon- ey —

Am7 D7 <sup>1</sup>C Tacet (Spoken:) Fine

But I can't live without buzz-in' Penn-syl - van - ia Six, Five Thou-sand  
 Gives me the sweet-est "hel - lo there"  
 Here's what I do with my mon - ey

<sup>2</sup>G Tacet Am B7+ B7 Em Am

Penn-syl-van-ia Six, Five Thou-sand We don't say "how are you" and ver-y

B7+ B7 Em E7-5 A7

sel-dom ask "what's new?" In - stead we start and

D C7 B7 E9 A7 D7 Eb9 D9 *D.C. al Fine*

end each call with "ba-by con-fi-den-tial-ly I love you."

(FROM THE FILM "THE DOLLY SISTERS") MED. SLOW

**I CAN'T BEGIN TO TELL YOU** 

W: MACK GORDON (1945) M: JAMES V. MONACO **VERSE** I NEVER HAVE A DREAM THAT

C#° Dm G7 C Em E° A7+ Dm



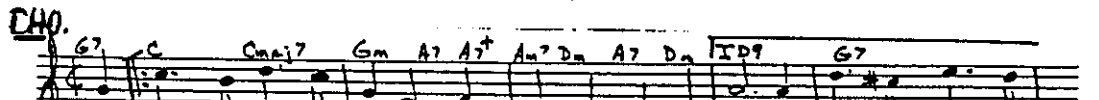
I DON'T SEE YOU IN IT. YOU NEVER LEAVE MY THOUGHT. NO, NOT EVEN FOR A MINUTE. AND

F F#° C/G G7/Bb A7 D7 Dm7 G7



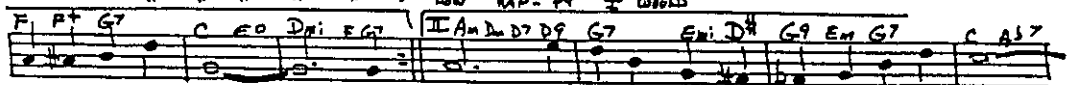
IF YOU SHOULD ASK ME HOW DEEPLY I A-DORE YOU, I WOULD SIMPLY RE-PLY:

**CHO.** G7 C Cmaj7 Gm A7 A7+ Am+ Dm A7 Dm ID9 G7



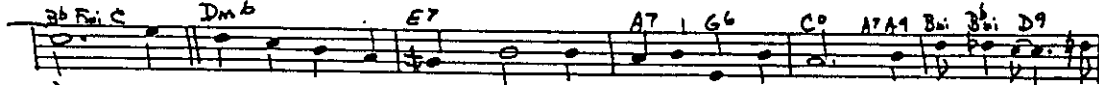
I CAN'T BE-GIN TO TELL YOU HOW MUCH YOU MEAN TO ME MY WORLD WOULD END IF

F F# G7 C E° Dm E G7 *II* A Dm D7 D9 G7 Em D# G9 Em G7 C A7

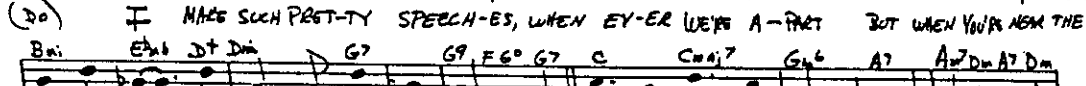


EV-ER WE WERE THROUGH I BE IF I COULD SPEAK MY MIND LIKE OTN-ERS DO

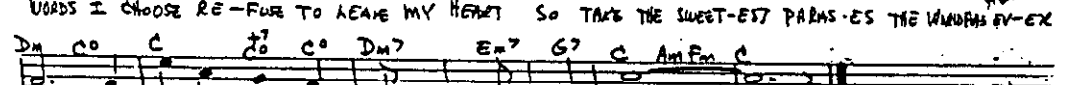
Bb F# C Dm b E7 A7 G6 C° A7 A7 Bb Bb D9



(30) F MAKE SUCH PRETTY SPEERCH-ES, WHEN EV-ER WE'RE A-PAET BUT WHEN YOU'RE NEAR THE



WORDS I CHOOSE RE-FUSE TO LEAVE MY HEART SO TAKE THE SWEET-EST PARAS-ES THE WHOMAS EV-EX



KNOW AND WAKE BE-NEVE I'VE SAID THEM ALL TO YOU

# I LET A SONG GO OUT OF MY HEART

W&M: DUKE ELLINGTON, IRVING MILLS, HENRY NEMO, JOHN REDMOND 1938

*SOULY*

VERSE EV-RY-ONE HAS A FA-VOR-ITE SONG. MY HEART HAS ONE TOO.

BUT I LOST MY FA-VOR-ITE SONG.

THAT'S WHY I'M SO BLUE. (SEGUE)

**CHO.**

I LET A SONG GO OUT OF MY HEART, It was the sweetest  
 Since you and I have drift-ed a- part. Life does-n't mean a  
 mel-o- dy, I know I lost heav- en 'Cause you were the song.  
 thing to me, please come back, sweet mus- ic, I know I was  
 wrong. Am I too late to make a- mends?  
 You know that we were meant to be more than just friends, just friends.  
 I let a song go out of my heart, Be- lieve me, dar-ling when I say—  
 I won't know sweet mus- ic un- til you re- turn some day.

(RUSS COLUMBO THEME SONG)

# YOU CALL IT MADNESS

W&M: CON CONRAD, GLADYS DUBOIS, PAUL GREGORY and RUSS COLUMBO (1981)

VERSE AT FIRST, A SLIGHT SUG- GES- TION, AND THEN, THE DAY I FOUND YOU,

THAT GREW TO HAUNT MY MIND. 'T WAS THAT E- TER- NAL QUES- TION,  
 MY LOVE I HAD TO SHARE. I BUILT MY DREAMS A- ROUND YOU.

TRUE LOVE IS HARD TO FIND. SOME- HOW YOU MADE ME CARE.

**CHO.**

I can't for-get the night I met you. That's all I'm think-ing of. And now you call it  
 mad-ness. But I call it love. You made a prom-ise to be faith-ful. By all the stars a-bove. And  
 now you call it mad-ness. I still call it love. My heart is beat-ing. it keeps re-pea-ting  
 for you con-stant-ly. You're all I'm need-ing. And so I'm plead-ing. "Please come back to me." You made a play-thing out of  
 ro-mance! What do you know of love? That's why you call it mad-ness. But I call it love!

**MOD. 2/4**

**Woe is Me! (1935)**

VAS. CAVANAUGH, DICK SANFORD  
 MUSIC BY BOB EMMERICH

**VERSE** OH "GEE, ME OH MY, — YOU

NEVER MISS THE WATER TILL THE WELL RUNS DRY. OH GEE, HOW I SIGH, — EV-ER SINCE YOU

**CHO.**

SAID GOODBYE: —

Woe is me I set you free. Now I'm sorry as I can be. — Any you  
 you were right and I was wrong. I keep singin' the whole day long, — in a  
 Woe is me and now I know I was CRA-ZY to let you go. — Love: you

GOT NO SYM-PA-THY? WOE IS ME! EV-'RY NIGHT THE SKY IS MOON-LESS.  
 MOURNFUL MINOR KEY: GOT ME UP A TREE.

EV-'RY DAY'S A DIS-MAL DAY. — EV-'RY SONG I HEAR IS TUNELESS. PLEASE FORGIVE AND

LET ME LIVE — A-GAIN.

D. S. al FINE

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CROSBY BOBCTS (YANK LAWSON, MATT MATLOCK, EDDIE MILLER, BOB HAGGART and RAY BAUDUC). DECCA 18375 IN 1942.

SLOW BALLAD

**YOU'LL BE SORRY**

WORDS: WM. TRACEY (1919) MUSIC BY MACED PINKARD

YOU'RE LEAVING ME BRO-KEN HEART-ED. I MAY BE LONESOME AND BLUE. — BUT MAYBE AF-TER WE'VE PART-ED, YOU WILL BE MISS-ING ME TOO. YOU'VE ALWAYS HAD YOUR OWN SWEET WAY, — BUT WHEN IT'S TOO LATE, SOME FINE DAY: —

YOU'LL BE SORRY THAT YOU EV-ER SAID GOODBYE. — YOU'LL BE SORRY FOR EACH TIME YOU ARE — YOU GOIN' TO MAKE ME CHANGE MY LOVE TO HATE? — OH! — YOU KNOW ILL MISS MY EV-ER-MADE ME CRY. —

COME ON, DEAR, FOR-GET THE PAST. DON'T LET THIS KISS BE OUR LAST. — MY HEART'S ACH-ING NOW, AL-MOST BREAK-ING NOW. 'CAUSE I LOVE YOU TRUE. (MY HONEY)

LOV-IN' MATE. — YOU'RE THE ONLY LOVE I'VE EVER KNOWN. — IF YOU GO AND LEAVE ME ALL A-LONE, — YOU'LL BE SOR-RY. BUT YOU'LL BE SOR-RY TOO LATE. —

*Handwritten guitar chords and musical notation for the song.*

DEDICATED TO MISS SOPHIE TUCKER

**THAT LOVING SOUL KISS**

W: ARTHUR LONGBRAKE (1910) M: ED EDWARDS

**VERSE**

HONEY LISTEN TO WHAT I'M TELLING YOU: I DON'T THINK YOU TREAT ME FAIR-LY. AND I'VE ALWAYS TRIED, WHEN I'M BY YOUR SIDE, JUST TO USE MY BA-BY SQUARE-LY. FOR WHEN I SAY GOODBYE, YOU KISS ME JUST LIKE YOU'D RATHER YOU WOULD MISS ME. SO, HONEYBUNCH, COME KISS ME LIKE YOU CARED TO. THERE IS JUST ONE KIND, AND ONE OF THEM WILL DO. — LET'S TRY THAT

*Handwritten guitar chords and musical notation for the second song.*

CHO. F

LOVING SOUL KISS, THAT LOVING KISS, OH BABE! IT'S BEAUTIFUL BLISS, IT SURE-LY SWEET LIPS TO MINE, YES CLOSE TO MINE, AND SIP THE HONEY DIVINE, FOR A LONG

I KNOW YOU'D DIE JUST FOR THIS, SO HONEY BABY DON'T MISS THAT EV-ER TIME OH BA - BY! ONE, TWO AND THREE, NOW LONGER: FOUR, FIVE AND SIX. STILL LONGER:

LOVING, LOVING, LOVING SOUL KISS. JUST PLACE YOUR SEVEN, EIGHT, NINE. OH BABE!

## BROWN SUGAR MINE

JOE GARLAND, IRVING MILLS & MANNY KURTZ (1935)

SLOWLY

SWEET AS YOU CAN BE, AND I CAN SEE YOU'RE THE ONE FOR ME, SUG- THROAT EACH TIME I NOTE SOMEONE SWEET AS YOU, SUG- -GAIN, HUMMING A STRAIN, DOWN AMONG THE CANE, SUG-

THERE'S NO SWEETER KIND ANY MORE RE- FINED THAN YOU, BROWN SUGAR MINE. LIPS LIKE HONEY COMB NEVER LET ME -AR: WHERE I'LL GET THE CHANCE TO SWEETEN MY RO-

LUMPS GET IN MY ROAM FROM YOU, BROWN SUGAR MINE. YOU'RE

GETTING TO BE LIKE A HAB - IT, I NEED YOU MUCH MORE THAN YOU KNOW. JUST

GIVE ME THE CHANCE AND I'LL GRAB IT. I'LL HOLD YOU AND WON'T LET YOU GO. CAN'T WE STROLL A-

CODA

-MANCE WITH YOU, BROWN SUGAR MINE.

MILLS BLUE RHYTHM BAND  
COL. 3044-b (1935)

JOE GARLAND COMPOSED IN THE MOOD

# WE'RE BREAKING UP A LOVELY AFFAIR

WORDS BY RALPH YAW & IRVING MILLS (1938) MUSIC BY RALPH YAW & CAB CALLOWAY

G E7 A7 | D7sus D7 G Gm7 G7 C

YOUR LOVE WAS ONCE SO THRILL-ING, YOUR KISSES OH SO RARE. —  
 THO' NOT A WORD'S BEEN SPO-KEN, TO TELL ME YOU DON'T CARE, —  
 SO WHAT'S THE USE PRE-TEND-ING, THO' IT'S TOO MUCH TO BEAR. —

G7 Cm6 G/D E° F#m7/F# Gb

AND THO' MY HEART'S STILL WILL-ING, YOU ARE LEAVING, AND WE'RE BREAKING UP A LOVELY AFFAIR. —  
 I KNOW THE SPELL'S BEEN BRO-KEN, 'CAUSE YOU'RE " " " " " " —  
 I KNOW WE'VE REACH'D THE END-ING. — LOVE IS OVER, " " " " " " —

2. D7/F# G E7m B7/F# G/D Db° Cm G F#°

LOVELY AFFAIR... MY POOR HEART'S IN SUCH SAD CON-FU-SION, AS EACH DREAM THAT WE MADE AP-

G Gm7 G7 / B7/F# F#7 Bm E7 D/F# E7

-PEARS IN A HA-LO OF DIS-IL-LUS-ION. AND MY SAD SOU-VEN-IR'S A

A7 D.C.

BOUQUET OF TEARS.

CODA D7 Gb CAB CALLOWAY ORCH. ON VOCALION 44045 (1938)

LOVELY AFFAIR. —

(A COMMON PREDICAMENT)

## YOU DIDN'T KNOW THE MUSIC

WORDS BY SAM COSLOW (1931) **VERSE** I THO'T WE WERE MADE JUST FOR ONE AN-

Eb % Eb/G B7/F# Fm7 Bb7 Eb %

-OTH-ER. — THO'T THAT WE HAD SO MUCH IN COMMON, DEAR. —

Gm7 % C7 % Fm

I FOUND, TO MY SUR-PR-ISE, WE DIDN'T HAR-MON-IZE. NOW THAT WE'RE FAR A-

Fm F# Bb° Bb7 CHO. Eb Cm7 Fm7 Bb7

-PART, I RE-AL-IZE: LIFE COULD HAVE BEEN A MEL-O-DY, A WHO EV-ER THO'T WE'D BE A-FRAID TO, OUR LOVE AF-FAIR TURNED OUT TO BE AN-

Chords: Eb/G, B7/A#, Fm7, Ab7, Eb, Cm, Ab6, Cm/G

SWEET SONG OF LOVE FOR YOU AND ME. BUT YOU DIDN'T KNOW THE  
BLEND IN A TENDER SERENADE. " MU-SIC, AND  
-OTH-ER UN-FIN-ISHED SYMPHONY. FOR

Chords: Fm7, Ab7, Eb, FINE, Gm, D7, G7

I DIDN'T KNOW THE WORDS. HAD I MADE A LOT OF PRETTY SPEECH-ES,

Chords: C7, Gm6, C7, Fm, C7/G, C7

MIGHT HAVE DONE SOME GOOD. NIGHTINGALES A-BOVE US TRIED TO TEACH US, BUT

Chords: Fm, F7, Bb7

WE NEVER UNDER-STOOD. AND

D.C. & FINE

BY HOWDY QUICKSELL M/ RAY LODWIG & HOWDY QUICKSELL ~1927~  
**SINCE MY BEST GAL TURNED ME DOWN**

Chords: Bb, C7

GONE ARE THE DAYS WHEN I WAS HAP-PI — GONE ARE THE DAYS WHEN I WAS  
I NEV-ER KNEW THAT SHE WAS FOOL-IN' — SHE MADE ME THINK SHE LOVED ME

Chords: Bb7, Eb, Bb, F7, Bb, G7, C7

GRAD — MY LOV-IN' BA-BY WENT & LEFT ME — & SINCE THEN I'VE BEEN  
TRUE — JUST LIVE & LEARN THE WISE MEN TELL US — BUT ALL I'VE LEARNED IS

Chords: C7, Fm, F7, (CHORUS) G7

FEEL-IN' MIGHT-Y SAD — I NEV-ER KNEW MY GAL WOULD  
HOW TO PEEL SO BLUG — I THOUGHT SHE LOVED ME LIKE A

Chords: G7, C7

DO ME THAT WAY — I NEV-ER THOUGHT THAT SHE WOULD LEAVE ME SOME DAY —  
SWEET MA-MA SHOULD — SHE GOT AM-BI-TIOUS & SHE LEFT ME FOR GOOD —

Chords: F7, F7, F7 (+6), Bb, F7

BUT NOW THERE'S NOTH-IN' I CAN DO OR CAN SAY — I'M ALL A-LONG I MIGHT HAVE  
I'M JUST AS LOST AS AN-Y BABES IN THE WOOD —

Chords: Bb, D7, F7, Bb, Gb7, Bb, A

KNOWN IT — (WOOD) SINCE MY BEST GAL TURNED ME DOWN —



# 339

## YES SIR, I LOVE YOUR DAUGHTER

WORDS BY HERB MAGIDSON - MUSIC BY CON CONRAD  
(1934)

(♩=144) (♩ = 5/3)

MED. SWING C/E E♭°

G7/♭ G7 C C♯ F♭ / G7 /

GOOD MORNING, MISTER DINGLEBAT, I'D LIKE TO HAVE A CHAT WITH YOU.

C Am6 E A♭ A/E B7/♯ B7 E / / ♯

DON'T RUSH ME, MISTER DINGLEBAT. I'M YOUR DAUGHTER'S BEAU: A MAN YOU OUGHT TO KNOW. LET ME

Am7 D7 G7 **CHO.** C C♯° Dm7 G7 C/E E7+

SAY BE-FORE I GO: YES SIR, I LOVE YOUR DAUGHTER. SHE'S VERY CHARMING AND VERY  
NO SIR, I CAN'T SUP-PORT HER. YOU GIVE HER SABLES AND FANCY  
YES SIR, I LOVE YOUR DAUGHTER. I'D LIKE TO SIGN ON THE DOT-TED

F♭ Fm6 C C♯° Dm7 G7 F/A C / Am /

FINE. YES SIR, I LOVE YOUR DAUGHTER, AND I'D LIKE TO MAKE HER MINE.  
HOSE. YES SIR, I LOVE YOUR DAUGHTER, BUT I CANNOT BUY HER  
LINE. YES SIR, I LOVE YOUR DAUGHTER AND I'D LIKE TO MAKE HER

G7 12. C Dm7 C ♯ Gm7 C7 F/A / Dm /

THOSE. I'LL GIVE HER ALL THE SIMPLE THINGS: A

B♭6 C/G C7 F Am7 D7 G / Em /

LITTLE FARM AND COWS AND CHICKENS TOO. SHE'LL LEARN TO LOVE THE SIMPLE THINGS: A

C6 D7/A D7 Fm G7/♭ G7 D. S. al ♯

LITTLE BA-BY CHAIR. WE'LL BE SO HAPPY THERE.

C / Dm7/G / C CODA MINE.



# MENTION MY NAME IN SHEBOYGAN

340

LYRICS & MUSIC BY BOB HILLIARD, DICK SANFORD & SAMMY MYSLES  
(1947)

**BRIGHT**

PAR-DON ME THERE STRANGER, BUT MY NAME IS BROWN. I EV-ER-HEARD YOU  
 SAY THAT YOU WERE LEAV-IN' TOWN. NOW I'VE DONE LOTS OF TRAV'LN, AND IF I MAY BOAST,  
 EV-RY-BO-DY'S HEARD OF ME FROM COAST TO COAST.

**CHO.**

MENTION MY NAME IN SHE-BOY-GAN, IT'S THE GREATEST LITTLE TOWN IN THE WORLD.  
 EL-MI-RA, PA-DU-CAH, I KNOW A GAL - THERE YOU'LL SIM-PLY A-DORE.  
 I TOLD THE MAY - OR THAT HE WOULD GO FAR. I  
 EV-RY DOOR IN TOWN WILL HAVE A BIG WELCOME SIGN. SHE-  
 SHE WAS MISS PA-DU-CAH BACK IN NINETEEN-O-FOUR. SO MENTION MY NAME IN PA-  
 EV-EN GAVE THE SHERIFF AN EX-PLD-DING LI-GAR. EL-  
 -BOY-GAN, AND IF YOU EV-ER GET IN A JAM, MUST  
 -DU-CAH, AND IF YOU EV-ER GET IN A MESS,  
 -MI-RA, AND IF THEY TRY TO PUT YOU IN JAIL,  
 MENTION MY NAME, I SAID MENTION MY NAME, BUT PLEASE DON'T TELL 'EM WHERE I  
 GIVE 'EM MY ADD-  
 WRITE TO ME FOR

AM.  
-RECS.

INTRODUCED and FEATURED BY BEATRICE KAY.

## THEN I'D BE SATISFIED WITH LIFE

WORDS & MUSIC BY GEO. M. COHAN (1905)

SLOW IN A  
 SELDOM WILL YOU MEET A MAN, AS THROUGH THIS WORLD YOU GO:  
 LITTLE BRIMSTONE SHANTY UP ON OLD FIFTH AV-EN-UE: 'TIS  
 MAN, I MEAN, WHO'S SATISFIED WITH LIFE? HE MAY BE BLESS'D WITH WEALTH, BUT WHERE'S HIS  
 THERE I SHARE MY POW-ER-TY WITH PA'S. BUT WHILE THINGS ARE COMING HARD FOR US, I'M  
 HEALTH? DON'T YOU KNOW HIS FIGHT FOR MILLIONS BRINGS HIM CARE AND STRIFE? THE  
 SAT-IS-FIED, 'TIS TRUE, TO SMOKE MY LITTLE SIXTY CENT CI-GARS. THERE  
 KING BOTH GREAT AND GRAND, WHO HAS A LAND AT HIS COM-MAND, WILL WANT HIS FLAG TO REACH AN-OTH-ER  
 ARE SOME PEE-PL-LE THINK A FARMER'S LIFE IS BUT A BLANK, AND LONG FOR CI-TY'S GLAMOUR NIGHT AND  
 SHORE. AN, THIS LIFE WE LEAD IS GREED, THO' THERE ARE SOME THINGS I NEED. IF I  
 DAY. IF TO ME THE CHOICE YOU GIVE, I WILL SETTLE DOWN AND LIVE IN SOME  
 HAD THEM I WOULD ASK FOR NOTHING MORE. AND ALL I WANT IS FIFTY MILLION,  
 QUIET LITTLE VILLAGE LIKE BROAD-WAY. ALL I WANT IS PARTRIDGE FOR MY  
 DOL-LARS, AND SEAL SKINS TO PRO-TECT ME FROM THE COLD. IF I  
 BREAK-FAST, A CHAMPAGNE FOUNTAIN SPRINKLING AT MY FEET. AND  
 ON-LY KNEW HOW STOCKS WOULD GO IN WALL STREET, AND WAS LIVING IN A MANSION BUILT OF  
 PIERPONT MORGAN WAITING ON THE TA-BLE, AND SOUSA'S BAND A-PLAYING WHILE I  
 GOLD. IF THE VAN-DER-BILTS WOULD LET ME SPEND THEIR MDN-EY. IF I  
 EAT. IF I ONLY OWNED THE WESTERN UNION CA-BLE, IF I  
 ON-LY HAD AN HEIRESS FOR A WIFE. IF I ON-LY STOOD IN WITH THE STEEL TRUST  
 HETTY GREEN WOULD ONLY BE MY WIFE. IF I ON-LY OWNED THE PENNSYLVANIA  
 RAKE-OFF, THEN I KNOW THAT I'D BE SAT-IS-FIED WITH LIFE!  
 RAIL-ROAD, THEN I

# FRIEND OF THE FAMILY

VERSE

LYRS: PECIL MACK (PSEUDONYM FOR R.C. McPHERSON) MUS: CHRIS SMITH (1907)

THE WHOLE BLAME TOWN IS UPSIDE DOWN. SOME DI-NAH WENT TO A BALL ONE NIGHT, AND

G7 F# C Am G / / E7

MORE OLD SCAN-DAL'S DIDN'T GET HOME TILL GO-ING 'ROUN. 'CAUSE OLD BILL BLUE IS A-BOU TO SUE— HIS

A7 D7 Am7 D7 2. C Am G

DI-NAH FOR DI- VORCE. NOW, BROAD DAY-LIGHT. BUT DI-NAH CLAIMS— SHE

B7/D# Fm A7 / / D7 G / / D

HAD THE RIGHT FOR TO KISS HER FRIEND OF COURSE. BILL HEARD THE SMACK, REACHED

D D G D# F# G D / / A7/E A7

FOR HIS GUN,— AND RIGHT DOWN STAIRS HE CAME. BUT HE BELLED THE GENT'-MAN'S

A7/E A7 A7/C# D7 Cm6 D7 CHO. G

PAR-DOH, WHEN HIS DI-NAH DID EX-PLAIN:— HE'S UJST AN OLD FRIEND OF THE

E7 G# E7 A7 A7/E A7 A° A7 D7 D# C/E

FAM-I-LY,— AND A MIGHTY GOOD FRIEND AT THAT. NOW, WHY CAN'T A FRIEND OF THE

D7/F# D7 A7/C# A7 D7 Am7 D7 / G

FAM-I-LY— DROP IN FOR A SO-CIAL CHAT.— MAN, YOU UJST CAN'T IM-A-GINE WHAT A

G7 C C7 B Em B G B7/F# F7

FRIEND HE'S BEEN, THO' HE AIN'T NO KIN TO ME.— DON'T TRY TO MAKE SOMETHING OUT OF

E7 Am7 (SOFTEN) A7 D7 G

NOTHING, (SHUKS), HE'S UJST A FRIEND OF THE FAM-I-LY.



# 343

## MOONRISE ON THE LOWLANDS

WORDS BY AL C. NEIBURG - MUSIC BY LARRY LEVINSON (1936)

SLOWLY with a lift (♩ = ♩♩)

Chords: Eb Eb7 Eb6 Eb+ G° Fm7 Bb7 Ab Bb7 Bb7+

ROUND A-BOU' SEV-EN, WHEN NIGHT FIRST BE-GINS, SOUTHLAND IS WRAPP'D UP IN CARES ALL TAKE WINGS. SOUTH FOLK'S ARE ONE HAP-PI

1. Eb Eb7 Eb6 Eb+ | 2. C9 C7b9 C7 / Fm Fm7 Bb7 Bb7+ Eb / Cm7 C7 Fm Fm7 Bb7 Bb7+

SONG. THROUG. WHEN THE MOON COMES PEEPIN' THROUGH: THAT'S WHEN THEY GIVE

Chords: Eb D7+ Db7 C7 Fm Fm7 Bb7 Bb7+ Eb Bb7 Bb C7 Fm7

THANKS. NOT A SOUL IS FEEL-IN' BLUE, LONG THE RIV-ER

Chords: Bb7 Bb° Bb7 Bb7+ CHO. Eb Bb7+ Eb Bb7+ Eb Eb7 Bbm6 Eb7

BANKS. WHEN IT'S MOONRISE ON THE LOW-LANDS, YOU HEAR LAUGHTER FROM EACH CABIN DOOR. NIGHT FOR RELAX-A-TION, AFTER COTTON-PICKIN' ALL THE DAY. MOONRISE ON THE LOW-LANDS, YOU SEE HEAVEN LIGHTING UP THE SHORE.

Chords: C7 / / Fm7 Cm7 Ab6 Bb7 Eb D7+ Bb7 Fm7 Eb Bb7+

WHEN IT'S MOONRISE ON THE LOW-LANDS, SOUTH FOLK'S ARE HAPPY ONCE MORE. WHAT A LIS-TEN TO THAT CONGRE-GA-TION, SINGING THEIR CARES ALL A-WAY. WHEN IT'S MOONRISE ON THE LOW-LANDS, SOUTH FOLK'S ARE HAP-PI ONCE

2. Eb Eb7 Ab6

- WAY. UP AND DOWN THE DEL-TA, UNDER-NEATH THE SHELTER OF A FRIEND-LY SKY,

Chords: Ab6 / / HC C F7

YOU SEE DIXIE DAN-DIES DANCING WITH THEIR MANDIES. THEY GOT

Chords: Bb7 D7+ C° Bb Ab Bb7 Bb7+

RHYTHM AND RE-LI-GION, AND THEY'RE FEEL-IN' HIGH. WHEN IT'S

Chords: Eb

CODA MORE.

# THERE'S A RICKETY RACKETY SHACK

CHARLES TOBIAS and ROY TURK (1927)

*Moderato*

E<sub>b</sub> A<sub>b</sub>7 E<sub>b</sub> 1. A<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub><sup>o</sup> E<sub>b</sub> E<sub>b</sub><sup>o</sup>  
 GOT UP WITH THE RISING SUN, WITH SO MUCH WORK TO BE DONE. BUT THAT KIND OF  
 HERE'S JUST WHAT I'VE GOT TO DO: PACK MY TRUNK AND

B<sub>b</sub>7 A<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub><sup>o</sup> B<sub>b</sub><sup>7</sup>/E B<sub>b</sub>7 2. Gm E<sub>b</sub><sup>7</sup>/A<sub>b</sub>  
 WORK IS JOY TO ME. CHECK IT THROUGH TO A PLACE AS

F7 E<sub>b</sub> E<sub>b</sub><sup>6</sup>/A<sub>b</sub> B<sub>b</sub><sup>o</sup> B<sub>b</sub>7 NC B<sub>b</sub> 1. CHO. B<sub>b</sub>7 B<sub>b</sub><sup>o</sup> E<sub>b</sub>7  
 HUMBLE AS CAN BE. THERE'S A RICKETY RACK-E-TY SHACK BY A  
 JIGGETY JAG-GED-Y NOOK BY A  
 FLIPPITY FLOP-PI-TY BACK LIKE A

E<sub>b</sub> C<sup>o</sup> B<sup>7</sup> E<sub>b</sub><sup>7</sup>/A<sub>b</sub> E<sub>b</sub>7 A<sub>b</sub> G7 1. Cm C7 F7  
 RICK-ET-Y ROCK-ET-Y ROAD. AND MY PITTERY PAT-TER-Y HEART KEEPS CRIN': I'M JUST DY-IN'  
 PEB-B-LY WEB-B-LY BROOK. CAN YOU PICTURE ME HAP-PI-LY  
 HIP-PI-TY HOP-PI-TY TOAD TO MY RICKETY RACK-ET-Y

B<sub>b</sub>7 B<sub>b</sub><sup>o</sup> B<sub>b</sub>7 2. Cm C7 F7 B<sub>b</sub>7 E<sub>b</sub> nc A<sub>b</sub> E<sub>b</sub><sup>7</sup>/A<sub>b</sub>  
 TO BE LY-IN' IN A SPENDING HOURS WITH A THICK-ER-Y THACK-ER-Y BOOK? NOW I HEAR: OH-DE-OH!

A<sub>b</sub> E<sub>b</sub><sup>7</sup>/A<sub>b</sub> A<sub>b</sub> D<sub>b</sub>/A<sub>b</sub> D<sub>b</sub><sup>7</sup>/A<sub>b</sub> A<sub>b</sub> C<sup>7</sup>/G G<sup>o</sup> C<sup>7</sup>/G G<sup>o</sup>  
 OH-DE-OH! WHAT IS THAT FA-MIL-IAR STRAIN? OH, I KNOW! OH, I KNOW!

C7 D<sub>b</sub>7 C7 F<sup>7</sup>/C A<sub>b</sub><sup>6</sup>/C<sub>b</sub> B<sub>b</sub>7 nc  
 MOTHER CALLING ME A-GAIN. I'M GONNA

**CODA** Cm<sup>7</sup> B<sub>b</sub><sup>7</sup>/A<sup>o</sup> E<sub>b</sub><sup>7</sup>/A<sub>b</sub> F<sup>7</sup>/A B<sub>b</sub>7 E<sub>b</sub>  
 SHACK BY A RICKETY ROCK-ET-Y ROAD.

**FLY ME TO THE MOON** *Slowly*

W/M: BART HOWARD (1954)

VERSE

PO-ETS OF-TEN USE MA-NY  
 WORDS TO SAY A SIM-PLE THING. IT TAKES THOT AND  
 TIME AND RHYME TO MAKE A PO-EM SING. WITH  
 MU-SIC AND WORDS I'VE BEEN PLAY-ING. FOR YOU I HAVE  
 WRITTEN A SONG. TO BE SURE THAT YOU'LL KNOW WHAT I'M  
 SAY-ING. I'LL TRANSLATE AS I GO A-LONG.

**CHO.**

FLY ME TO THE MOON AND LET ME PRAY A-MONG THE STARS - LET ME SEE WHAT  
 YOU ARE ALL I  
 SPRING IS HERE AND JO-PI-TEL AND MAYS IN OTHER WORDS - HOLD MY HAND - IN  
 LONG FOR ALL I WOR-SHIP AND A-DORE PROMISE  
 OTHER WORDS - PAR-LING KISS ME. THE. IN OTHER WORDS,

I LOVE YOU.

**DON'T YOU KNOW I CARE**

W: MACK DAVID M: DUKE ELLINGTON (1944)

*Slowly*

VERSE

I ALWAYS DREAM'D OF A LOVE AF-FAIR: SO TEN-DER, SO SWEET, SO GRAND.  
 I DON'T KNOW WHY, BUT OUR LOVE AF-FAIR IS NOT WORKING OUT AS I PLANNED.

DON'T YOU KNOW I CARE - CONT.

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CH. 10.

Don't you know I care or don't you care to know? — If you  
Dar-ling you are part of my — my breath I take — Will you  
know I care how can you hurt me so? — heart a break? —  
break my heart or give my  
I can't figure out what love's all about — And where I fit in — to your scheme.  
Am I wast-ing time, — please tell me 'cause I'm —  
down to my last dream. Won't you please be fair Love me or let me go —  
Don't you know I care or don't you care to know.

(FROM "GENTLEMEN MARRY BRUNETTES")

HAVE YOU MET MISS JONES?

WORDS BY LORENZ HART (1937) MUSIC BY RICHARD RODGERS

MOD<sup>ER</sup> F F/C B<sup>0</sup> C<sup>7</sup>sus C7 / B<sup>0</sup> Am<sup>7</sup> Ab<sup>0</sup> Gm<sup>7</sup> C7

VERSE  
F F/C B<sup>0</sup> C<sup>7</sup>sus C7 / B<sup>0</sup> F/A Ab<sup>0</sup> Gm<sup>7</sup> C7 F F7

Bb B<sup>b</sup>/F E<sup>0</sup> FM7 F7 Bb G7 C<sup>7</sup>sus C7

CH. 10.

'Have you met Miss Jones?' Some one said as we shook hands.  
Am<sup>7</sup> F C Dm<sup>7</sup> G7 Gm<sup>7</sup> C7 Gm<sup>7</sup> C7 F F<sup>dim</sup>  
She was just Miss Jones to me. Then I said, 'Miss Jones,  
Gm<sup>7</sup> C7 Gm<sup>7</sup> C7 Gm<sup>7</sup> C<sup>7</sup>sus C7 Am<sup>7</sup> F C Dm<sup>7</sup> G7 Gm<sup>7</sup> C7 F9 E7 Dm  
You're a girl who un-der-stands, I'm a man who must be free." And all at  
Bb D<sup>b</sup>7 Gb A7  
once I lost my breath, And all at once was scared to death, And all at  
D Abm<sup>7</sup> D<sup>b</sup>7 Gb C7 F F<sup>dim</sup>  
once I owned the earth and sky! Now I've met Miss Jones,  
Gm<sup>7</sup> C7 Gm<sup>7</sup> C7 Gm<sup>7</sup> C7 Fmaj<sup>7</sup> Bdim Gm<sup>7</sup> C7 F B<sup>b</sup>7 F  
And we'll keep on meet-ing till we die, Miss Jones and I.



# 347

(FROM "LEAVE IT TO ME" - BOWEN MUSICAL)

## MY HEART BELONGS TO DADDY

COLE PORTER (1938)

### VERSE

*C C C | 1 1 C/E F*  
 I USED TO FALL IN LOVE WITH ALL

*G G7 G7 C/E A6 A67 G7*  
 THOSE BOYS WHO MAUL THE YOUNG CU-TIES.

*C C C C/G D7/F# D7/A D7/F#*  
 BUT NOW I FIND I'M MORE IN-CLINED

*G G7 1 1 G7/B C C/G A67 G7 C Bb7*  
 TO KEEP MY MIND ON MY DU-TIES. FOR,

*Eb Bb7/F Eb/G Bb7/Bb Bb7 Cm Cm7/Bb Fm Ab7-5 G7*  
 SINCE I CAME TO CARE FOR SUCH A SWEET MILLION-AIRE:

**CHO.** *MED. Slow C7+ Cm*  
 While tear-ing off a game of golf I may make a play for the  
 I in-vite a boy some night To dine on my fine fin-nan

*Fm6 G7*  
 cad-dy: But when I do I don't fol-low through 'Cause my  
 had-die, I just a-dore His ask-ing for more. But my

*Fm A7 Cm G7 Cm G7+ Cm*  
 heart be-longs to Dad-dy. If Yes my heart be-longs to Dad-dy, So I  
 heart be-longs to Dad-dy.

*G7*  
 sim-ply could-n't be bad. Yes, my heart be-longs to Dad-dy, Da-da,  
 da-da-da, da-da-da ad! So I want to warn you,

lad-die, Tho' I know you're per-fect-ly swell, That my  
heart be-longs to Dad-dy 'Cause my Dad-dy, he treats it so well.

(FROM "HELLO FRIEND, HELLO")

# YOU'LL NEVER KNOW

WORDS BY MACK GORDON (1943) MUSIC BY HARRY WARREN

MED. SLOW

VERSE  
DARLING, I'M SO BLUE WITH-OUT YOU. I THINK A-BOUT YOU THE LIVE-LONG DAY.  
WHEN YOU ASK ME IF I'M LONE-LY, THEN I HAVE ON-LY THIS TO SAY:

## CHO.

You'll NEVER KNOW JUST HOW MUCH I MISS YOU. YOU'LL NEVER KNOW JUST HOW MUCH  
YOU WENT A-WAY AND MY HEART WENT WITH YOU. I SPEAK YOUR NAME BY MY EV-  
(MUCH) I CARE. AND IF I TRIED, I STILL COULDN'T HIDE MY LOVE FOR YOU.  
EV) -'RY  
YOU OUGHT TO KNOW, FOR HAVE-N'T I TOLD YOU SO, A MIL-LION OR MORE TIMES. PRAYER.  
IF THERE IS SOME OTHER WAY TO PROVE THAT I LOVE YOU, I SWEAR I DON'T KNOW HOW.  
YOU'LL NEVER KNOW IF YOU DON'T KNOW NOW.

# 349

REVIVED WITH AN OUTSTANDING RECORDING BY  
JIMMY DORSEY & ORCH. IN THE 40'S

VERSE

**SO RARE** F#m C/E Eb° Dm7 G7

W: JACK SHARPE M: LERRY HERST (1937) WHAT IS SO RARE AS A DAY IN JUNE? 'TIL NOW, WE HAVE NEVER BEEN

C F#m Am7 Eb Gb D7 Dm7/G7

TOLD. THE OLD QUESTION'S ANSWERED BY ONE THAT IS NEW. WHAT IS SO RARE, DEAR, AS YOU?

CHD.

G7 C6 G9 G7-9 C6

SO RARE. YOU'RE LIKE THE GRA-GRACE OF BLOS-SOMS FAIR  
THIS IS A STAR-KLE OF SAD CHAM-PAGNE  
MEAN-BW ON EARTH WE SHARE

Eb9 Ab6 I G9 Em7 A7-9 Dm7 G7-9

SWEET AS A BREATH OF AIR FRESH WITH THE MORN-ING DEW OH, YOU'RE SO RARE  
DR-CHIPS IN CEL-LO-PHANE WE CARE

I G9 C6 F9 Cb Dm7 G7

COULD-NIT COM-PARE TO YOU, TO YOU - YOU ARE PER-FECTION YOU'RE MY I-

Cmaj7 Cb Dm7 G7 Cmaj7 Cb Bm7 E7

-DE-A OF AN-GELS SINGING THE A-VE MA-ri - A. FOR YOU'RE AN ANGEL. I BREATHE

Amaj7 Ab Am7 D9 Dm7 D.S. al 3rd ending

LIVE YOU WITH EV-'RY BEAT OF THE HEART THAT I GIVE - YOU - SO RARE

III G9 G9+ C6 2 Cb G7 C

OURS IS A LOVE SO RARE. OURS IS A LOVE SO RARE.

SLOWLY

**YOU'VE CHANGED** Eb Fm7 Gm7

W: BILL CAREY M: EARL FISHER (1943) I'VE AN AW-FULLY FUNNY FEELIN' THAT THIS THOT THAT'S BEEN A...

Ab6 Ebmaj7 Cmb Gm7/C9 Gm7 Edmb

-STEALIN' THRU MY BRAIN IS NOT TO BE IG-NORED. BUT TO REALLY TELL THE TRUTH, THO' I'M

Bb/F Edmb Bbb Gm7 Cm7 F7b9 Bb7 Fm7 Ab7

NOT A WELL-KNOWN SLEUTH, I HONEST-LY BE-LIEVE THAT YOU ARE BORED.

RECORDED BY ANNE SHELTON ON LONDON LABEL

YOU'VE CHANGED - CONT.

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**MO.**

YOU'VE CHANGED THAT SPARKLE IN YOUR EYES IS GONE YOUR SMILE IS JUST A CARE-LESS  
 CHANGED YOUR KISS-ES NOW ARE SO BLA-SE, YOU'RE BORED WITH ME IN EV'-RY  
 CHANGED YOUR NOT THE AN-GEI I ONCE KNEW NO NEED TO TELL ME THAT WE'RE

YAWN YOU'RE BREAK-ING MY HEART- YOU'VE CHANGED;  
 WAY I CAN'T UN-DER-STAND-  
 THROUGH IT'S ALL O-VER NOW- YOU'VE CHANGED-

YOU'VE FOR-GOT-TEN THE WORDS I LOVE YOU EACH MEM-O-RY THAT WE'VE SHARED  
 YOU IG-NORE EV'-RY STAR A-BOV'E- YOU- I CAN'T RE-A-LIZE YOU EV-ER CARED

YOU'VE YOU'VE CHANGED. (fine)

**SLOWLY**

**GUILTY**

GUS KAHN, HARRY ANST & DICK WHITING (1931) **VERSE** THO' YOU'VE DE-CID-ED THAT OUR LOVE IS WRONG, AND THINK THAT WE SHOULD

PART, IT SEEMS AS THO' I HAVE LOVED YOU SO LONG, YOU'LL ALWAYS BE- IN MY HEART.-

**MO.** Moderato

Is it a sin- Is it a crime Lov-ing you, dear- Like I do?-  
 May-be I'm wrong dream-ing of you- Dream-ing the lone-ly night thru- }

If it's a crime then I'm Guil-ty, Guil-ty of lov-ing you- Guil-ty of dream-ing of you.

What can I do,- What can I say,- Af-ter I've tak-en the blame? You say you're thru,

You'll go your way But I'll al-ways feel just the same. May-be I'm right may-be I'm wrong

Loving you, dear, like I do,- If it's a crime then I'm Guil-ty, Guil-ty of lov-ing you.

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(FEATURED BY RAY MCKINLEY ORCHESTRA)

# RED SILK STOCKINGS AND GREEN PERFUME

BY DICK SANFORD, BOB HILLIARD and SAMMY MYSELS

(1947)

MODERATO Eb/Eb Eb Eb7 Ab Bb7 Eb/G Eb/Bb Eb Eb7

VERSE HERE'S A STORY OF A ROARING MINING TOWN AND A GAL WHO REALLY

Ab Bb7 Eb/G Eb/Bb Eb7 Ab/C Ab

KNEW HER WAY A-ROUND. THEY STILL TALK OF THAT E-VENT, 'CAUSE THE

Eb Bb7/Bb C7 F7 F7/C E7/B F7/Bb Bb/Bb Bb

WAY SHE CAME AND WENT. SHE TOOK THAT TOWN AND TURN'D IT UPSIDE DOWN! WITH HER RED SILK

CHORUS Eb

STOCKINGS AND HER GREEN PER-FUME, SHE BLEW IN-TO THIS

Eb Fm7/Ab Bb7

MAN'S TOWN WITH THE SIL-VER BOOM. NEVER WAS AN-Y

Fm7 Bb7 Eb/G Eb

TRON-BLE, BUT SHE STARTED SOME SOON, WITH HER RED SILK

Bb7/F E° Bb7/F Bb7 Eb/G Eb/Bb

STOCKINGS AND HER GREEN PER-FUME. OH, THE

Eb

TOWN WAS BROWIN' AND THE MONEY WAS FLOWIN', AND THE BOYS WERE THROWIN' IT A-ROUND FOR THE RED SILK

Bb7/F E° Bb7/F Bb7 Eb Eb6

STOCKINGS AND THE GREEN PER-FUME.

# I MISS YOU MOST OF ALL

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W: JOE Mc CARTHY (1914) M: JAMES MONACO

**VERSE**

ONE LIT-TLE QUAR-REL, AND TWO SWEETHEARTS PART-ED. HE'S SAD AND LONE-  
LY, AND SHE'S BRO-KEN HEART-ED. TWO HEADS ARE BOWED DOWN IN SHAME. BOTH  
THINK THAT THEY ARE TO BLAME. HE CALLS HER UP AF-TER ONE WEEK OF SAD-  
NESS. HE MURMURS: "SWEETHEART I CAN'T LIVE A-LONE. I MUST HAVE YOU. MAY-  
BE YOUR'E LONESOME TOO?" AND THE GIRL ANSWERS BACK ON THE PHOON:  
THE CHAIRS IN THE PAR-LOR ALL MISS YOU. THE PICTURES ALL FROWN ON THE  
WALL. THE FLOWERS WON'T GROW, FOR THEY SEEM TO KNOW. AND THE SUNSHINE  
WON'T COME IN AT ALL. OUR LIT-TLE CAN-A-TRY WON'T SING AN-Y-MORE.  
THE FOLKS ASK ME WHY YOU DON'T CALL. OUR WHOLE HOUSE IS BLUE:  
THEY WANT YOU ON-LY YOU. BUT I MISS YOU MOST OF ALL!

**Chords:** C, C/E, Ab7/Eb, G7/b, G7, C, G7, C, C/E, Ab7/Eb, G7/b, G7, C, G/B, Am, Em, B7, Em, B7, B7+, B7, B7+, B7, E, B7/D#, G7/b, G7, C, C/E, Ab7/Eb, G7/b, G7, E7/G#, Bm/F#, G7/F, E7, B7/F#, E7/G#, Am, Bb, Am/C, Am7, D7, G7, G°/G7, G7, C, Em/G, C, Em7, C°, C, CM7, Cb, C, CM7, B7, E7, A7, Dim, A7, Dim, Fm/Ab, G7, G7, G7, C°, C, Am, Am7, D7, D°, D7, G7/Ab7, G, G7, C, Em, C, CM7, C°, C, CM7, Cb, G+, Cb, E°, A7, A+, Am7, Dim, A7/E, Dim/F, F#, Fb, F°, Fb, F#, C/G, B7/F#, C7/G, A7, D7, Dim7/G, C

ORIGINAL DIXIELAND ONE-STEP

L: J. RUSSEL ROBINSON, GEO. CRANDALL (1917) M: NICK LA ROCCA, CLOE JORDAN

VERSE

HEY, POPS! SAY, POPS! BACK IN NINETEEN TWENTY YOU WERE  
 HEY, DAD! SAY, DAD! TAKE AN-OTH-ER LI-TA-MIN, AND

SWINGIN' IT A PLENTY - YOU WOULD REALLY RAISE THE DEVIL, ROCK 'N' ROLL & REVEL TO THE  
 TRY AN-OTH-ER I-TEM IN THE CA-PERS YOU WERE CUTTIN', WHEN YOU DID YOUR STRUTTIN' TO THE

1. D7/A 2. D7/A

OLD O-RIG-I-NAL DIXIE-LAND BAND. OH,

A

YOU LOOK'D DAPPER WITH YOUR FLAPPER, WHEN THE RHYTHM WAS BORN, IN THE CRADLE OF  
 AND WE'RE HERE TO VOL-UN-TEER TO KIND-A GIVE IT A

Dm7 G7 C BS: (C B A Ab) 2. Am C/G

LORN, ON A DAY THAT IS GONE. PLAY. LIKE THE FELLAS AND THE

A7 C#o Dm D#o G7/D G7 C# E7/F

CHICKS FROM DIX-IE, YOU'LL BE HEARIN' EV-RY-BO-DY SAY, HEY!

8 C#o

YOU'RE ONE STEP FROM DIX-IE-LAND, EACH TIME YOU HEAR A BAND...  
 ONE STEP NEARER DIX-IE-LAND. NO, MISTER LEADER MAN,

D7 G7

LIVE OUT WITH THAT ONE-STEP BEAT. IN A FLASH YOU ARE UP ON YOUR FEET.  
 DON'T TELL ME TO SHUT MY MOUTH, WHILE YOU'RE PLAYIN' THAT SONG OF THE SOUTH.

C7 F E7

HOT TRUMPET AND CLAR-I-NET SEND YOU WHERE YOU INAN-NA GET. WITH A FLARE,

Am E7 Am C#o C7/G C7 D# C7/E DS

YOU'RE THERE. THE BLARE OF THE TRUMPET LUST SEEMS TO CARRY YOU

**CODA**

Bb6 Bbm6 F / E Cm6 Eb D7

JAZZ THAT MEL-O-DY, AND THIS VE-RY DAY I'LL BE ON MY WAY. I'M ONE

G7 C7 F F7 Eb Cm7 D7 F/C/F#

STEP FROM DIXIE, WITH THAT DIXIE-LAND TALE.

**HOW HIGH THE MOON**

W: NANCY HAMILTON  
M: MORGAN LEWIS (1940)

VERSE

Am7 D7 Eb G/D G / G/B

UN-TIL I FELL IN LOVE, MY LIFE WAS VE-RY EA-SY. THE

Am7 G/D Cm6 Eb D7 G/B G/D G/B / Bb0 Am7

MOON LUST MADE IT MOONLIGHT. THE BREEZE LUST MADE IT BREEZ-Y. AND THEN I

D7 Am7 F#0 G maj7 Bm G/B F/C Bb/D Em7 A#

FELL IN LOVE, AND THINGS THAT ONCE WERE CLEAR: NOW I SCARCELY SEE OR

Am Cm D7 C#0 D7 [8] CHG. Cm7 G6 / G Em7 C9

HEAR. SOMEWHERE THERE'S MU-SIC, HOW FAINT THE TUNE!  
MU-SIC, IT'S WHERE YOU ARE!

Gm7 C7 D0 C7b9 Fm7 F6 / F Fm7 Eb7 / Fm7 Bb7

SOMEWHERE THERE'S HEA-VEN, HOW HIGH THE MOON! THERE IS NO  
SOMEWHERE THERE'S HEA-VEN, HOW NEAR, HOW FAR! THE DARKEST

Ep G/D Cm D7 Gm / Cm Cm6 G Em7

MOON A-BOVE WHEN LOVE IS FAR A-WAY TOO. 'TIL IT COMES TRUE  
NIGHT WOULD SHINE, IF YOU WOULD COME TO ME

Am7 D7 G/B Gm7 Am7 Em6 D7 CODA G7 C/E Gm Eb

THAT YOU LOVE ME AS I LOVE YOU. SOMEWHERE THERE'S SOON. UN-TIL YOU

G/D Gm Am7 Em6 D7 G Cm6 G6

WILL, HOW STILL MY HEART, HOW HIGH THE MOON!

FROM "TWO FOR THE SHOW"



(DEDICATED TO MILT HINTON)

# I'M CRAZY 'BOUT BASSES



LYRIC: FLOYD LEVIN (1999)

MUSIC: PAUL KELLER

**INTRO**  
 Dm7 Dm7/C Bb7 A7 Gm Dm7/F 1. Eφ A7 2. Eφ A7

**VERSE**  
 Dm Dm7/C Bb7 A7 Gm Dm7/F Eφ A7

MUST CONFESS, I LOVE THIS BASS. I'VE BEEN HAPPY SINCE I FOUND IT. IT'S GOT

SEX-Y LINES AND STY-LISH GRACE. I LOVE TO PUT MY ARMS A-ROUND IT. THESE

LOVE-LY CURVES, LIKE A LA-DY'S HIPS, AL-LURE ME WITH THEIR GRACEFUL SHAPE.

THEY'RE LIKE MY HONEY'S TAS-TY LIPS. I HOPE THEY WON'T EVER ES-CAPE. WITH-

-OUT THIS, BASS I'D NEVER SURVIVE. WHEN IT'S IN MY ARMS, I FEEL GREAT. WHEN I

PLUCK THOSE NOTES, I COME A-LIVE. IT IN-CREASES MY PULSE RATE. WHEN I

DRAW MY BOW A-CROSS THE STRING, THE VI-BRA-TION'S THRILL ME TO THE CORE. THEN,

ALL OF A SUDDEN, MY HEART SINGS, AND ALL MY TROUBLES GO OUT THE DOOR. IT'S MUCH

BETTER THAN A SOU-SA PHONE! IT DOESN'T NEED A LOT OF HOT AIR! WHILE MY

BASS IS NEAR, I'M NEV-ER A-LONE. WHEN IT'S MISSING I'M IN DEEP DES-PAIR. IT

A1

A2

B

I'M CRAZY 'BOUT BASSES

**A3** F C4 F C4 F Em7 A7 Dm F7  
 DOES-N'T MATTER WHAT FOLKS MIGHT THINK, I'D RATHER HOLD IT THAN FOUR ACES.  
 Bb Bbm Am7 D7 G7 C7 F  
 PLEASE DON'T THINK THAT I'VE HAD TOO MUCH TO DRINK. I AD-MIT I'M CRAZY 'BOUT BASSES.

**CODA** G7 C7 F D7 G7 C7  
 -MIT I'M CRAZY 'BOUT BASSES. YES, I AD-MIT THAT I'M CRAZY,  
 C7 F F7/A Bb B0 F/C C7 F  
 I'M CRAZY 'BOUT BASSES. (BASS FILL) (DBL. BASS?)

**OH! FLO!** (CHARLESTON) A0 D7 Dm7 Bb7 Eb  
 W: SAM LEWIS, LIDE JUNG  
 M: WALTER DONALDSON ('24) **VERSE** THERE WAS A TRAIN THAT WENT THRU BUF-FA-LO.  
 BRIDE AND GROOM RIGHT NEXT TO ME.

1. Eb Bb7 Eb/G D7# Fm7 Bb7 2. Eb Eb0 D7  
 AND WAS I TIR-ED? OH! AND COULD I SLEEP? OH! NO! NO! AND WHILE THE

Gm D7 Gm D7/F# Bb7 Bb7 **CHD.** Eb  
 TRAIN KEPT ON FLY-ING ALL NIGHT LONG I HEARD THEM CRYING: "OH! FLO,

D7 Bbm C7 F7 Bb7 Bb7 Bb7  
 HERE WE ARE: SO FAR FROM O-MA-HA, ON A MIDNIGHT CHOO-CHOO HONEY-MOON!"

Eb Ab Eb Ab Eb D7 Bbm C7  
 "OH! FLO KISS YOUR PA. YOU HAVEN'T SAID 'NO-NO-NO', SO FAR.

Fm Bb7 B0 F/C F7 Bb7 Bb7 F/C Bb F/C Bb7 Eb / Ebm7 Eb7  
 BETTER LEARN THAT 'MAMA LOVES PA-PA' TUNE. PA-PA LOVES HIS MAMA. OH! BA-BY,

Ab Fm7 Gm Cm Bb7 Eb / Ebm7 Eb7 Ab Fm7 F7 Bb7 Bb7 Bb7 D.S.  
 WHAT A LOURNEY THIS IS: A THOUSAND MILES OF HUGS AND KISS-ES."

**CODA** Bb7 Eb Cm Fm7 Eb  
 CHOO-CHOO HONEY-MOON.



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# LOOKING FORWARD TO LOOKING AFTER YOU

WORDS & MUSIC BY HARRY WOODS (1935)

MODES Eb Bb7 Eb Bb7 Eb

VERSE I'VE ALWAYS BEEN IN-DE-PEND-ENT; NEVER THOUGHT THAT I COULD CARE.

Gmb D7 Gm Cm7 Bb/F F7 Bb Eb7

I SAID THAT I'D NEVER WOR-RY— A-BOUT ANY-ONE, AN-Y— WHERE. BUT

Bb7 Bb7 Eb F7 Bb7 Bb7 CHG

WHEN I SAW YOU, I FAL-TERED. MY HEART'S COM-LETE-LY AL-TERED. I'M LOOKING IF YOU SHOULD

Eb/G F#0 Eb/G Fm6/Ab Bb7

FOR-WARD TO, DON'T WANT ME, DON'T LOOKING EV-EN AF-TER YOU. TAKING YOUR I'LL BE BE-



Fm6 F#0 Fm6 Eb/G Gm Eb/G Gm Eb Cm

TROUBLES, DI-VID-ING THEM IN TWO. YOUR GUARD-I-AN AN-GEL, I'M -SIDE YOU BE- FORE YOU TURN A-

G 1 1 G/B Bb D7/A D7 D7/A D7 Gm Eb

LONG-ING TO BE. IT'S EA-SY TO SEE YOU NEED SOME-BO-DY LIKE

Bb7/F Bb7

ME.

D.S. al f

G7/B G7/B Cm C7

GODA -ROUND. THAT'S MY AM-BI-TION, MY HAP-PI-NESS TOO:— LOOKING

Fm Ab Bb7 Eb F# Eb

FOR-WARD TO LOOKING AFTER YOU.

(STRICTLY A FEMALE VOCAL)  
**I'VE GOT A COOKIE JAR, BUT NO COOKIES**

WORDS: WALTER O'KEEFE

(1928)

MUSIC: HARRY ARCHER

MEMO di BLUE (♩ = ♩♩)

**VERSE**

I'VE HEARD THAT WEALTH IS ONE KIND OF WEALTH. BUT WHAT KIND OF WEALTH IS NOT THE  
 I'LL GET A MAN AS SOON AS I CAN: THE KIND OF A MAN WHO'LL MAKE ME

BRAND THAT I'M YEARNIN' FOR. PERSON-AL-LY, I'M AS POOR AS A CHURCH MOUSE CAN BE.  
 PEACEFUL AND KEEP ME CON-TENT-ED WITH LOVE.

HERE'S A SLAM ON WHAT I'M THINKING OF.

**CHO.**

I'VE GOT A COOKIE JAR, BUT NO COOK-IES. I'M LIKE A  
 " " " " " " " " MY GLASS OF  
 " " " " " " " " WONT SOME ONE



HOUSE WITH NO-BODY HOME. FANN.  
 BEER AIN'T GOT AN-Y PLEASE MAKE WHOOPEE WITH

I'VE GOT SALT AND PEP. I WANT SOMEONE TO

WRECK MY "REP." HE CAN MESS MY HAIR. WHAT DO I CARE FOR MY

HAIR, IF I'M HAP-PI? **CODA** ME!

# BY A LAZY COUNTRY LANE

W&M BY BUD GREEN and SAM STEPT (1931)

MOD to

VERSE

LOOKING THRU A CI-TY WIN-DOW, MAKES ME FEEL SO ALL A- LONE-  
THRU THE WEARY DAY, I PIC-TURE CHILDHOOD SCENES I USED TO

LIFE SEEMS SO HOLLOW AND I WISH I COULD FOLLOW EV'RY GLAD LITTLE SWALLOW BACK HOME.

2. Fm / Fm7 Gm Bb D7/A Gm F# C7 C7 F7

KNOW. I COULD BE HAPPY LIKE I USED TO BE HAPPY, IN A PLACE I WAS HAPPY LONG A-

8. CHO.

-GO. I WAN-NA WANDER IN CLO-VER, WAN-NA HEAR A ROBIN'S RE-  
I WAN-NA STROLL BY A BROOK-SIDE, FEEL I'M DREAMING A-  
I WAN-NA PEER INTO HEA- VEN. IN ITS ARMS I WANT TO RE-

Fm / Fm7 Fm Gm Bb7 A7 Bb7 F# Bb7 A7 Bb7 Eb

-FRAIN. I KNOW THAT I'LL BE IN CLO-VER, BY A LA-ZY COUNTRY LANE  
-GAIN. I KNOW THE SHAD IEST BROOK-SIDE, BY A  
-WAIN. I'LL FIND A CORNER OF HEA- VEN. " " " "

12. Bb7 Eb Eb G7 G7 D7 G7 G7 G7

LA-ZY COUNTRY LANE. I'M TIRED OF ROS-ES DRIPPING IN A FLOWER STORE.

G7 G7/Bb F7/C F7 C7 F7 F7/C F# Bb Bb7 Bb7 D.S.

I MISS THOSE ROS-ES RAMBLING 'ROUND A COTTAGE DOOR. WHAT'S MORE:

CODA

LA-ZY COUNTRY LANE. THESE COMPOSERS, ALONG WITH  
HERMAN RUBIN, BROUGHT US  
"I'LL ALWAYS BE IN LOVE WITH YOU"

LEW BROWN, CHARLES TOBIAS & SAM STEPT PENDED  
"DON'T SIT UNDER THE APPLE TREE" (1942 GLENN MILLER SMASH HIT)

NOTE: A LAVALIERE IS A NECK ORNAMENT,  
SUSPENDED BY A CHAIN. THEY ARE,  
USUALLY, QUITE EXPENSIVE.

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# FOR CRYING OUT LOUD

WORDS: BEN RYAN & MORT DIXON (1922) MUSIC: VIOLINSKY

MOD<sup>to</sup> C

VERSE

GIRLIES: IF YOU WANT A SABLE COAT, HERE'S JUST WHAT TO DO.

WHEN YOU SEE YOUR SWEETIE PASSING BY, START TO CRY "BOO HOO". WHILE YOU'RE CRY-ING

HE WILL BUY AN-Y-THING TO DRY YOUR EYE. IT'S LIKE EATING PUMPKIN PIE.

SO DON'T BE SHY. FOR CRY-ING OUT LOUD, FOR CRY-ING OUT LOUD.

GIRLIES GET DIAMONDS FOR CRY-ING OUT LOUD. THEY'RE ALL A-LIKE, EV-'RY

THOSE GREAT BIG LA-VA-LIERES: THEY GET THEM WITH THEIR TEARS. RICH MAN, POOR MAN,

BEGGAR MAN, THIEF: BUY THEM RINGS AND OTH-ER THINGS. FOR

CODA

ONE OF THE CROWD. LOTS OF GIRLS WHO WEAR CHEAP PROCKS, CRY'TIL THEY GET

SILVER FOX. THAT'S WHY SOME GUYS HAVE NO SOCKS. FOR CRY-ING OUT LOUD!

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked 'MOD<sup>to</sup>'. The lyrics are written below the notes. Chords are indicated by letters and numbers above the staff. There are several circled chord diagrams: a G7 chord with a 5 and a G7 chord with a 5 and a sharp sign. The score includes a 'CODA' section and a 'D.S. al fine' marking. The lyrics are: GIRLIES: IF YOU WANT A SABLE COAT, HERE'S JUST WHAT TO DO. WHEN YOU SEE YOUR SWEETIE PASSING BY, START TO CRY "BOO HOO". WHILE YOU'RE CRY-ING HE WILL BUY AN-Y-THING TO DRY YOUR EYE. IT'S LIKE EATING PUMPKIN PIE. SO DON'T BE SHY. FOR CRY-ING OUT LOUD, FOR CRY-ING OUT LOUD. GIRLIES GET DIAMONDS FOR CRY-ING OUT LOUD. THEY'RE ALL A-LIKE, EV-'RY THOSE GREAT BIG LA-VA-LIERES: THEY GET THEM WITH THEIR TEARS. RICH MAN, POOR MAN, BEGGAR MAN, THIEF: BUY THEM RINGS AND OTH-ER THINGS. FOR ONE OF THE CROWD. LOTS OF GIRLS WHO WEAR CHEAP PROCKS, CRY'TIL THEY GET SILVER FOX. THAT'S WHY SOME GUYS HAVE NO SOCKS. FOR CRY-ING OUT LOUD!

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FAIRLY BRIGHT

# LEAPING LENA

AL FRAZZINI (1928)

VERSE

There's a little girl in town that  
 I've been chas-ing all a-round. They call her Leap-ing Le - - na.  
 Pretty eyes and cur-ly hair, she's the kind that's ver-y rare. That's why I



(SEGUE)

(SEGUE)

Love her so. You've heard a-bout Chris-ti-na and  
 that gal Kath-e-ri-na: This baby here has got them beat a mile.  
 But just be-cause it's leap year, she's leaping like a reindeer. For  
 ev-'ry man she's got a great big smile. I'm shouting:  
 Leaping Lena, leaping here and  
 Leaping Lena say that you will be my queen-a. Can't you see I'm feeling sad and  
 leaping there. I think you're giv-ing me the air, you  
 blue. I'm runnin' wild, all ov-er you. You're

LEAPING LENA - CONT.

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**CODA**

A7 E7 A7 D G<sup>b</sup> D - F#7 F#7 / /

LEAP FOR AN-Y MAN, JUST LIKE A BEAR. LISTEN, LE-NA!

F#7 F#7 / / B7 E7 E7 E7 G<sup>b</sup> A7 D G<sup>b</sup> D

YOU MUST CHANGE, OR I WILL BUILD AN I-ROD CAGE, AND KEEP YOU IN THERE 'TIL YOU SAY YOU'RE MINE!

**VERSE**

**ME AND JANE IN A PLANE**

W: EDGAR LESLIE  
M: LOS. GILBERT ('27)

G/D G / / / / G D7/F# D7 E<sup>b</sup>

I KNOW A PAIR WHO ARE MAKING A TRIP TO LOVELAND SOON.  
EACH TIME I ASK WHERE THEY'RE PLANNING TO SPEND THEIR MON-EY-MOON,

1. D7/F# D7 D7/F# D7 G G/G G/1Am 2. A7/E A7 / / A7/G#

I GOIN TO BE AT THE WEDDING ON SUNDAY AFT-ER-NOON. I AL-WAYS HEAR HIM

D7 D7+ CHO. G D7

CRON - ING: ME AND JANE IN A PLANE, SOARING UP TO THE CLOUDS.  
I'LL BE KEEPING MY EYE ON THE MAN IN THE MOON.

D7 D7/F# D7 G / Dm7 G7

ME AND JANE IN A PLANE, FAR A-WAY FROM THE CROWDS.  
HE'S A DANGEROUS GUY,

C / / / G# G/G G G/D A7/C# A7

IN MY TWO-SEAT-ER, WHAT COULD BE SWEET-ER? I'LL HAVE SAINT

A7 D7 G/G D7

PET-ER STEP IN-SIDE AND BLESS THE BRIDE. D.S. al.

**CODA** D7 D7/C G/B G G7

WHEN HE STARTS TO SPOON. MY KISSES I'LL SHOWER, A MILLION AN

C<sup>b</sup> E<sup>b</sup> G/G G Am7 D7/F# D7 G

NO TRAFFIC COP WILL EVER STOP ME AND JANE IN A PLANE.





F Em C E1 G  $\frac{5}{b7}$  A7 Dm

ALL SHE KNEW WAS FIELDS OF CLOVER, THE LANES AND HILLS. WE WOULD WALK AND

D7/A D7 G7 F/G Em Dm G7

TALK THINGS OVER, BUT FROCKS AND FRILLS WERE NEY-ER MENTIONED.

G7/D G7/B C Fm<sup>b</sup> C

**CODA** MOONLIGHT, BUT SHE'S IN THE LIMELIGHT NOW.

(GIRL VOCAL) (♩=144) **SOLID FOUR!** (♩=♩-♩-♩)

**YOU'LL THINK OF ME**

H. QUALLI CLARK (1921) **VERSE**

Bb Bb7 Eb

SOMEONE'S TAKEN MY PLACE. DOGSBONE YOU! CAN'T YOU SEE THAT YOU'RE RUIN-ING MY HEART?—  
YOU WERE LEAN AS A TACK: SO HUN-GRY! WHEN I ASKED WOULD YOU SIT DOWN AND EAT,

Bb Bb<sup>o</sup> F7/C B<sup>o</sup> F7/C F7

GIVE ME ONE MIN-UTE'S GRACE, AND I'LL SAY A LOT ABOUT SOME THINGS YOU'VE FORGOT...  
YOU COULD NOT ANSWER BACK, SO JUST PULL YOUR FREIGHT. I MEAN FOR YOU THERE'S THE GATE...

Bb Bb7 Bb<sup>o</sup> Ebm 1. Bb Cm Bb<sup>o</sup> 2. Bb B<sup>o</sup> Bb F7 Bb

NOW WHEN YOU GET WHERE YOU ARE GO-ING, DON'T

Eb Bb/D Bb Bb7

WRITE TO ME 'BOUT LOVE. JUST SAVE IT ALL FOR THAT OLD TALL GAL THAT

Eb F7 Bb / Bb7 **CHO.** Eb Eb7 D7 Eb Eb

YOU CALL YOUR TUR-TLE DOVE. WHEN

1. SUN SHI-NY DAYS ARE TO YOU  
2. GO TO YOUR FRIENDS, BUT YOUR FRIENDS—  
3. AG - RA YOU'LL GO, WITH A MIND

Eb A<sup>o</sup> Eb Eb<sup>o</sup> Ab Ab<sup>o</sup> Eb A<sup>o</sup> Eb

BLACK AS NIGHT. BUT AF-TER THE STORM THERE'S NO RAIN-BOW IN SIGHT.  
TURN A-WAY. AND HERE'S WHAT YOU'LL GET: I CAN'T LEND, YOU CAN'T PAY.  
TO JUMP IN... BUT THE SWEET FALL-ING WATER WILL MAKE YOU STAND AND GRIN.

Eb D7 Eb Bb<sup>o</sup> F7 Eb<sup>o</sup> Bb<sup>o</sup> Bb7 Bb7 T. & 2. 1 1 1 Bb7

WHEN OUT AND DOWN 'ROUND THE TOWN, YOU'LL THINK OF ME. THEN YOU  
YOU'LL CRAVE, FOR ME WHY? TO NI-

3. Eb Eb<sup>o</sup> Eb

ME!



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TEMPO de SWING!

# OLD FOLKS SHUFFLE

"FATS" WALLER & CLAR. WILLIAMS  
(1926)

VERSE

LISTEN TO A STO-RY, A  
IN LOU-I-SI-AN-A, IN

C7/G C7

1. F/A A<sup>b</sup> 2. F F<sup>b</sup> D7

QUAINT OLD STO-RY. HAPPEN'D DOWN IN OLD NEW OR-LEANS.  
DEAR LOU-I-SI-AN-A, WHERE EV-RY 'SEASON IT

SEEMS: FROM THE DIFF'RENT SHAMIES, THE

b7 Gm Cm Gm Gm7 C7/E

UNCLES AND AUNT-IES GIVE AN OLD FOLKS SHUFFLE BALL. — YOU WILL HAVE TO BE ON-ER

C7 G7 b7 C7 F B<sup>o</sup> / 1 CHO. F/C B<sup>o</sup> F/C F7

SIX-TY YEARS OLD. ELSE YOU CAN'T GET IN THE HALL. — GRANDMA, LOU AND UNCLE JOE

B<sup>b</sup>/D Eb B<sup>b</sup>/D D<sup>b</sup> F/C B<sup>o</sup> F/C F7 B<sup>b</sup>/D Cm/G

"SLOW DRAGS": DOES THE TO-LE-DO. OLD BIG RAS-TUS HEN-RY BLACK, EVEN THO' ON CRUTCH, HE COULD

G<sup>b</sup>7 F7 B<sup>b</sup> B<sup>o</sup> F/C B<sup>o</sup> F/C F7 B<sup>b</sup>/D Eb B<sup>b</sup> B<sup>b</sup>/A<sup>b</sup>

BALL SOME CLACK. ALL BOWED DOWN TO THE GROUND. THEN THEY'D MESS AROUND. THEY WOULD

E<sup>b</sup>/G F#<sup>o</sup> Gm Gm7 F#<sup>o</sup> / B<sup>b</sup>/E F7 B<sup>b</sup>

TUSSLE, THEY WOULD SHUFFLE, SHUFFLE, AT THE OLD FOLKS SHUFFLE DANCE. —

"FATS" WALLER'S "AIN'T MISBEHAVIN'" IS A GOLDEN STANDARD.

# I HEARD YOU CRIED LAST NIGHT

LYRIC BY JERRIE KRUGER (1943) MUSIC BY TED GROUYA

*MODERATO*

*Cmaj7 C6 Cmaj7 C6 Dbmaj7 Db6*

VERSE ROMANCE DIDN'T THRILL YOU. WASN'T IT A SHAME? HOW COULD WE BE HAPPY? WE

*Dbmaj7 Db6 Cmaj7 Ab7 G7 (C Dm Em) C40. Fm7*

DIDN'T FEEL THE SAME. IT DOESN'T MATTER WHO'S TO BLAME. I HEARD YOU CRIED LAST NIGHT,

*Bb7 Ab/Bb Bb7 Ebmaj7 Eb Ab7 Ab7/Eb Dm7 G7 Dm7 G7*

AND I KNOW WHY, I HEARD YOU CRIED LAST NIGHT, AND SO DID

*Cmaj7 C6 C C7/bb F/A Fm/Ab G7 Dm7 G7 C*

I. WHY DID YOU MAKE US PART? I SO A-LONE.

*Am Am7/C Am7/E D7 Dm7/G*

WHY DID YOU TAKE MY HEART? YOU DIDN'T WANT IT FOR YOUR

*G7 (C Dm Em) Fm7 Bb7 Ab/Bb Bb7 Ebmaj7 Bb/bb C7 Eø*

OWN. AND IF YOU HAD-N'T CARED TO MAKE A-MENDS, I MIGHT HAVE

*Eb7 / / Eb7/Bb A7 A7 A7 Dm A7/C# Dm Fm7*

NEV-ER DARED. WE'D JUST BE FRIENDS. SO CALM YOUR FEARS AND

*Bb7 Cmaj7 Gm6/Bb A9 D7 D7/C7 Fm7 Fm6*

DRY YOUR TEARS. COME KISS THE ONE YOU A-DORE. NOW YOU CAN SMILE TO-NIGHT,

*G7 Dø Db7s C6 Dbmaj7 C6*

AND CRY NO MORE.



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(WORDS ADDED IN 1919)

(♩ = 5.3) VERSE



# 12TH STREET RAG

W: U.S. SUMNER M: EUDAY BOWMAN ('14)

IN A CERTAIN CITY WHERE THE GIRLS ARE CUTE & PRETTY, THEY HAVE WHEN THE SLIDE TROMBONE & MORNING SAX-O-PHONE BE-GAN TO PLAY, IT SOLO-MON, IN ALL HIS GLORY, COULD HAVE TOLD AN-OTHER STO-RY,

G7 Dim7 G7 1. Dim7 G7 Dim7 G7 Dim7 G7

A RAGGY JAZZY JAZZ TIME TUNE. WHEN YOU HEAR THAT SHIN-GLA-TER, JAZZ CRE-A-TED MEL-O-DY, YOU

WE'LL MAKE YOU SAD & MAKE YOU GLAD. WERE HE BUT LIVING HERE TO DAY.

2. D7 G7

COULD DANCE ALL MORNING NIGHT AND NOON. OH BOY! WHAT JOY! BURN MY CLOTHES FOR I'M IN HEA-VEN.

3. G7

WISH I HAD A MILLION WOMEN. WITH HIS THOUSAND WIVES OR MORE, A JAZZ BAND ON SOME EGYPT SHORE, HE

C C7/bb F/A Ab7

COULD DANCE THE NIGHT & DAY A-WAY. I WILL TELL YOU HOW THEY DANCE

C D7 G7 C CHO

THAT TAN-TA-LI-ZING 12TH STREET RAG. FIRST YOU SLIDE AND TAN-TA-LIZ-ING.

C G7

THEN YOU GLIDE, THEN SHIMMIE FOR-A WHILE. TO THE LEFT, THEN TO THE RIGHT: "LAME HYP-NO-TIZ-ING NESMER-IZ-ING STRAIN: I CAN'T GET-A-NOUGH OF IT. PLEASE

C

DICK" GET O-VER SAL". WATCH YOUR STEP, THEN PI-ROU-ETTE, FOX PLAY IT O'ER A-GAIN.

G7 D7

TROT, THEN SQUEEZE YOUR PAL. OU-ER YOU COMES

G7 D.S. al

STEALING SUCH A FUN-NY FEELING, 'TIL YOU FEEL YOUR SENSES REELING.

C C7/bb F/A Ab7 C Am7

**CODA** I COULD DANCE FOR- EV-ER TO THIS RE-FRAIN:

D7 G7 C

TO THAT 12TH STREET, OH YOU 12TH STREET RAG.

# I'VE MADE UP MY MIND TO FORGET YOU

MAY TULLY and MARTIN BROOKES

(1923)

**VERSE**

C7 F7 Bb 1 1 1 B<sup>o</sup> C7

YOU ASK ME IF I CAN FOR-GIVE YOU. YOU'VE ASKED ME SO

F7 Bb G7/Bb D7 Gm G<sup>o</sup> F Gm G<sup>o</sup>

OF-TEN BE-FORE. IN SPITE OF MY PRIDE, I'VE ALWAYS

F/A D7 E<sup>o</sup> Gm C7 F7 F7 F7 CHO. Bb

TRIED, BUT I JUST CAN'T FOR-GIVE AN-Y MORE. I'VE MADE UP MY

Bb 1. 1. 1. G7/B G7 Cm

MIND TO FOR-GET YOU, BUT I CAN'T LET YOU OUT OF MY HEART.

G7/B G7 Cm 1. F7 1.

YOU'VE MADE ME RE-GRET THAT I MET YOU. YOU WERE

F7 1. Bb Bbmaj7 Bb7 1.

WRONG ALL A-LONG FROM THE START. YOU'RE NOT A CHILD, AND YOU MUST KNOW THE

Eb 1. C7 D<sup>o</sup> C7/E C7 F7

THINGS YOU DO THAT HURT ME SO. IT'S BETTER, DEAR, BY FAR, THAT WE SHOULD PART.

F7+ F7 Bb 1. 1 1 Bb<sup>o</sup> Cm7/Bb G7/B E<sup>o</sup> G7

SO, I'VE MADE UP MY MIND TO FOR-GET YOU. BUT I

Cm C<sup>o</sup> F7 Bb Ebm<sup>o</sup> Bb

CAN'T LET YOU OUT OF MY HEART.



**BESIDE AN OPEN FIREPLACE** *MODERATO*  $\frac{4}{4}$   $\text{G}/\text{B}$   $\text{E}^{\flat}7$   $\text{D}^{\flat}/\text{A}$   $\text{D}7$

W & M: PAUL DENNIKER & WILL OSBORNE (1929)

VERSE

NA-TURE IS SLEEPING OUT IN THE SHADOWS ARE CREEPING IN-SIDE MY

$\text{D}7$   $\text{G}$   $\text{B}^{\flat}/\text{F}^{\sharp}$   $\text{E}7$   $\text{F}^{\flat}7/\text{C}^{\sharp}$   $\text{D}7$   $\text{B}7/\text{F}^{\sharp}$   $\text{F}^{\flat}$

GLOOM. ROOM. LOGS ALL A-GLOW IN THE FIRE-PLACE THERE. LONE-LY, I'M

$\text{E}7$   $\text{A}7$   $\text{D}7$   $\text{G}$   $\text{C}$   $\text{G}$   $\text{C}7$

DREAMING IN MY OLD ARM CHAIR. BE-SIDE AN OPEN FIRE-PLACE, WHEN THE COOLING EMBERS DIE,

$\text{C}7$   $\text{D}7$   $\text{G}$   $\text{F}$   $\text{E}7$   $\text{E}7$   $\text{A}7$   $\text{E}^{\flat}7$   $\text{E}^{\flat}7/\text{C}^{\sharp}$   $\text{A}7$   $\text{A}^{\flat}7$

I JUST SIT AS AND YOUR DREAM OF YOU. IN EV-'RY

$\text{D}^{\flat}/\text{A}$   $\text{D}7$   $\text{E}7$   $\text{A}7$   $\text{D}7$

FLAME, I SEE THE FACE THAT TIME AND SPACE WILL NOT E-RASE.

$\text{D}7$   $\text{E}7$   $\text{A}7$   $\text{E}^{\flat}7/\text{C}^{\sharp}$   $\text{A}7$   $\text{A}^{\flat}7$

AND LOVE DIED TOO, THERE'S NOTH-ING

$\text{D}7$   $\text{D}^{\flat}/\text{C}$   $\text{G}/\text{B}$   $\text{E}^{\flat}7/\text{B}^{\flat}$   $\text{E}^{\flat}7/\text{G}$   $\text{E}^{\flat}7/\text{B}^{\flat}$   $\text{A}7$   $\text{D}7$   $\text{G}$   $\text{C}7$   $\text{G}$

IN MY FIRE-PLACE BUT BROK-EN DREAMS OF YOU.

ARMSTRONG RECORDED BY OKEN 8657 (SING ALL VERSES TO GET THE GAMBLER'S STORY) **ST. JAMES INFIRMARY** KENTON (VOCAL) RECORDED AS "GAMBLER'S BLUES"

**SLOW BLUES**  $\text{D}7$   $\text{A}7$   $\text{D}7$   $\text{G}7$

W & M BY CLYDE FRIMROSE (1929)

$\text{D}7$   $\text{A}7$   $\text{D}7$   $\text{G}7$

I WENT 1. DOWN TO THE ST. JAMES I-FIRM'RY, TO SEE MY BA-BY  
2. DOWN TO OLD JOE'S BAR-ROOM, ON THE COR-NER BY THE

$\text{D}7$   $\text{A}7$   $\text{D}7$   $\text{B}^{\flat}7$   $\text{D}7$   $\text{A}7$

THERE, SHE WAS LYIN' ON A LONG WHITE TA-BLE, SO SWEET, SO COOL, SO SURE. THEY WERE SERVIN' THE DRINKS AS U-SUAL, AND THE U-SUAL CROWD WAS

$\text{D}7$   $\text{A}7$   $\text{D}7$   $\text{A}7$   $\text{D}7$   $\text{G}7$   $\text{D}7$

WENT UP TO SEE THE DOC-TOR. "SHE'S VE-RY LOW" HE SAID. WENT  
THERE. ON MY LEFT STOOD JOE MC KEN-NE-DY, HIS EYES BLOOD SHOT RED.

$\text{D}7$   $\text{A}7$   $\text{D}7$   $\text{B}^{\flat}7$   $\text{D}7$   $\text{A}7$   $\text{D}7$   $\text{A}7$

BACK TO SEE MY BA-BY. GREAT GOD! SHE WAS LY-IN' THERE DEAD. I WENT  
TURN'D TO THE CROWD A-ROUND HIM. THESE ARE THE WORDS HE SAID: LETHER

**DEAD**

3. GO LET HER GO - GOD BLESS HER WHER - EV - ER SHE MAY BE. SHE MAY  
 4. GAM-BLERS TO CARRY MY COF - FIN SIX CHORUS GIRLS TO SING MY SONG. PUT A

SEARCH THIS WIDE WORLD ON - ER, SHE'LL NEV - ER FIND A MAN - LIKE ME. OH,  
 JAZZ BAND ON MY TAIL - GATE, TO RAISE HELL - AS WE GO - A - LONG. NOW,

WHEN I DIE - PLEASE BU - RY ME IN MY HIGH - TOP STETSON HAT. PUT A  
 THAT'S THE END OF MY STO - RY. LET'S HAVE AN - OTHER ROUND OF BOOZE. AND IF

GOLD PIECE ON MY WATCH, SO THEY'LL KNOW I DIED - STAND - IN' PAT. LET SIX  
 AN - Y - ONE SHOULD ASK, MUST TELL 'EM I'VE GOT THE PAT. LET SIX BLUES.

**HARRIGAN**

LED. M. COHAN (1907) VERSE 1. WHO IS THE MAN WHO WILL SPEND OR WILL EVEN LEND? HAR - RI - GAN, THAT'S  
 2. " " " " NEVER STOOD FOR A GAD A - BOUT? " " " "

ME! - WHO IS YOUR FRIEN WHEN YOU FIND, THAT YOU NEED A FRIEND? HAR - RI - GAN, THAT'S  
 " " " " THE MAN THAT THE TOWN'S SIMPLY MAD A - BOUT? " " " "

ME! FOR THE I'M JUST AS PROUD OF MY NAME, YOU SEE, AS AN EM - PER - OR, CZAR OR A  
 " " " " LADIES AND BABIES ARE FOND OF ME. I'M FOND OF THEM TOO, IN RE -  
 KING COULD BE. WHO IS THE MAN HELPS A MAN EV - RY TIME HE CAN? HAR - RI - GAN, THAT'S ME!

CHO. G / E7 / A7 3 D7 A7 D7 / G / CHORD / G/B

H - A - DOUB - LE R - I - G - A - N SPELLS HAR - RI - GAN. PROUD OF ALL THE I - RISH BLOOD THAT'S

D7 3 1. G / 1 1 G / E7 / A7 3

IN ME. DIV - IL A MAN CAN SAY A WORD A - EN ME. H - A - DOUB - LE R - I -

D7 A7 D7 3 5 B7 / 1 2 G Cm G Cm G Cm Em G Em

- G - A - N, YOU SEE, IS A NAME THAT A SHAME NEV - ER HAS BEEN CON - NECT - ED WITH.

G/D 1 D7 / 1. G TO VERSE 2. G / 1 2

HAR - RI - GAN, THAT'S ME!





**HOW CAN ANY GIRLIE BE A GOOD LITTLE GIRL**

(WHEN SHE LOVES A NAUGHTY LITTLE BOY?)

W: HOWARD JOHNSON & ALFRED CENTES

(1917)

MUSIC BY HARRY JENTES

**VERSE**

WE ALL KNOW THAT GIRLIES CAN'T BE ANGELS, FOR ANGELS LIVE UP IN THE SKY. AND IT'S UN-DER-STOOD THEY WANT TO BE GOOD, BUT THE BOYS WON'T LET 'EM. THEY SOON GET 'EM. YOU CAN'T BLAME THE GIRLS AT ALL. IT SEEMS THAT THEY WERE MADE TO FALL:

**CHORUS**

HOW CAN AN-Y GIRLIE BE A GOOD LITTLE GIRL, WHEN SHE LOVES A NAUGHTY LITTLE BOY? IF SHE ISN'T WISE, HE'LL LOOK IN-TO HER EYES, SHE WILL SURELY FIND THAT LOVE IS NOT SO BLIND. HE'LL SAY SOME SEAS AND TELL HER LOTS OF LIES. HE MAY AN-Y TIME SHE TRIES TO READ HIS MIND. HE'S A LAMB, WITH ALL HER FOLKS A-BOU-T, BUT HE'S A BEAR WHEN THEY GO OUT. HOW CAN ANY GIRLIE BE A GOOD LITTLE GIRL, WHEN SHE LOVES A NAUGHTY LITTLE BOY.

(PARAMOUNT FILM TITLE SONG) **MED. WALTZ**

**SEVENTH HEAVEN**

L: SIDNEY MITCHELL (1937) M: LEW POLLACK

**VERSE** TWO HEARTS IN LOVE, SO FAR A-BONE ALL EARTHLY MOR-TALS:— THEY TREAD THE CLOUDS, FAR FROM THE CROWDS. WHEN YOU'RE WITH ME, WE SEEM TO BE AT HEAVEN'S POR-TALS. I SEVENTH HEA-VEN, I WANT TO SOAR FOR EVER-MORE.

**CHORUS**

SEV-ENTH HEA-VEN WILL ALWAYS BE SEV-ENTH HEA-VEN FOR YOU AND WHEN YOU SMILE, HEAVEN'S GATES SWING WIDE. YOU CAN'T HIDE WHAT I SEE IN-

SEVENTH HEAVEN - CONT.

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Musical notation for "SEVENTH HEAVEN - CONT." with lyrics: ME. I LOVE ON- LY YOU, HONEST I DO I LOVE YOU TRU - LY. -SIDE. YOUR LOVE COMES SMILING- THROUGH. I'M IN SEV- ENTH HEAVEN WITH YOU.

Chords: F, Am, E7/E#, C7/G, F#°7, Gm, G7, C7+, D.S. al Fine, F, E7, Bb, A7, D9, G7, G#°, Gm7, C1, C7+, F.

ZULU LOVE SONG

WORDS BY EARL G. HICKS — MUSIC BY LOUIS J. HOFMANN (1909)

Musical notation for "ZULU LOVE SONG" with lyrics: WAY DOWN SOUTH ON THE RIV-ER NILE LIVED A MAID WITH WINKING SUTLE. EV-'RY NIGHT CAME A WAR-RIOR BOLD, AND TO HER HIS LOVE HE TOLD. HE SAID: "DEAR, WON'T YOU FLY WITH ME, AND MY ZU-LU PRINCESS BE? BUT SHE SAID: "NO, I CAN-NOT GO? THEN THESE WORDS TO HER HE SANG: "IN MY LIT-TLE BUN-GA-LOW BUILT FOR TWO, DEAR, YOU LOVE ME AND I'LL FIGHT AND CON-QUER ALL OF THE TRIBES 'ROUND. THEN, MY ZU-LU QUEEN, LOVE YOU TRUE, DEAR. WE'LL BE HAP- PY, DEAR, ALL THE TIME. FOR I'LL BE YOURS, DEAR, AND YOU'LL BE MINE. I'LL YOU'LL BE CROWNED. FOR I LOVE YOU DEAR, AND WANT YOU NEAR, WAY DOWN IN ZU-OO-LU- -LAND."

Chords: Dm, A7+, Dm, D°, A7, Dm, A7, D7 / / A7+, Dm, A7+, Dm, D°, E7sus, Am, E7, Am / A7 / Dm, A7+, Dm, D°, A7, Dm, A7, Dm, Eb7-5, D7, Gm, A7, Dm, Gm, E7/B, E7+, E7, A, F/A, A7, D7, D7/C, G7/B, G7, A7, Dm6, G7, G7/F, C7/E, C7, F, C7/G, F/A, E7, C7/G, C, Am, G°, 2. Dm6, G7/B, C7, F, C7/E, Eb°, Gm7, F/C, Bb, D/A, F#°, G7, C, C7, F.

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**BAREFOOT DAYS** <sup>VERSE</sup> **(ANONYMOUS and DATELESS)**

BE, WHEN MY MOTH-ER AND DAD THEY BOUGHT NEW SHOES FOR ME.

THAT'S A FEELIN' YOU'VE ALL HAD: HOW NEW SHOES WOULD MAKE YOU GLAD. BUT THE TIME THAT YOU RE-

-CALL, WAS WHEN YOU WORE NO SHOES AT ALL. BAREFOOT DAYS, WHEN I WAS

JUST A KID! THOSE BAREFOOT DAYS: OH BOY, THE THINGS WE DID!

WE'D GO DOWN TO A SHADY BROOK, WITH A BENT PIN FOR A HOOK. WE'D

FISH ALL DAY, FISH ALL NIGHT, BUT THE DARN OL' FISH RE-FUSED TO BITE! THEN WE'D SLIDE

DOWN SOME-BOY'S CEL-LAR DOOR. WE'D SLIDE AND SLIDE, UNTIL OUR PANTS GOT

TORE. THEN WE'D HAVE TO GO HOME, CLIMB INTO BED, 'TIL MOMMA CAME A LONG WITH

NEEDLE AND THREAD. OH BOY! WHAT COY WE HAD IN BAREFOOT DAYS!

# MY PILLOW AND ME

NAT VINCENT, BILLY HUESTON (1923) AND BILLY FRISCH

MODERATO

VERSE

A7 A7/E Cm Eb / / D7 G D7# D7

SWEETHEART, I JUST GOT YOUR LET-TER,

A7 A7/E Cm Eb / / D7 G G7 C G G7

ASK-ING ME IF I FEEL BLUE. THERE'S NO REA-SON WHY,

Am6 C Cm6 G A7 D7

IN MY RE-PLY, THAT I SHOULD LIE TO YOU. 'CAUSE

8 CHOR.

G G0 D7 G / Gb F E7 / / E7+ A7 A0 Cm6 A7

NO-BO-DY KNOWS, BUT MY PILLOW AND ME, HOW MUCH I'M LONG- TROUBLES THAT I

/ A7 / / A7/E A7 1. A7/E A7 D7

-ING FOR YOU. THE SMILES ON MY FACE ARE ON-LY HAVE GONE THROUGH.

G B/Eb Em / / Em7 A7 D7/A

PLAYING A PART. BUT THEY CAN'T E- RASE ALL THE TEARS FROM MY HEART.

D7 2. D7 Am Eb7/Bb

THERE'S ONE CON-SO- LA-TION WHEN I GO TO BED.

G/B G/D D7 G G/B Am7 G Am7 D7 D7+

I CAN TELL MY SECRETS WHERE I LAY MY HEAD.

CODA

A7 D7 / / / G / G0 / G D7 G

HOW MUCH I'M LONG - ING FOR YOU.

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(1925) SLEEPY TIME GAL

L: JOE BLIVEN & RAY EGAN  
M: ANGE LORENZO & DICK WHITING

**VERSE**

WOULDN'T IT BE A CHANGE FOR YOU AND ME TO STAY AT HOME ONCE IN A WHILE?  
WOULDN'T IT BE A PLEASANT SIGHT TO SEE A TABLE SET ONLY FOR TWO?

I'D LIKE TO SEE A MOVIE ONCE MORE. — THEY DON'T KEEP PEO-PLE STAYIN' UP UN-TIL FOUR.

WOULDN'T IT BE A PLEASANT NOV-EL-TY TO TUMBLE IN EARLY ONCE MORE?

**CHO.**

Sleep-y time gal, — You're turn - ing night in - to day, — Sleep-y time gal, —

You've danced the ev - ning a - way, — Be - fore each sil - ver - y star —

Fades out of sight, — Please give me one lit - tle kiss, — Then let us whis - per Good -

night, — It's get - tin' late and, dear, your pil - low's wait - in', Sleep - y time gal, —

When all your danc - in' is thru, — Sleep - y time gal, — I'll find a

col - tage for you, — You'll learn to cook and to sew, — What's more you'll love it, I know, —

When you're a Stay - at - home, Play - at - home, Eight - o - clock, Sleep - y time gal.

**VERSE**

**AT LAST**

L. MACK LORDEM  
M. HARRY WARREN  
(1942)

I WAS NEV - ER SPELL - BOUND BY A STAR - RY SKY.  
THEN THERE CAME A MID - NIGHT AND THE WORLD WAS

WHAT IS THERE TO MOON - GLOW, WHEN LOVE HAS PASSED YOU BY? NEW. NOW

HERE AM I SO SPELLBOUND, DARLING, NOT BY STARS, BUT JUST BY YOU: **SEGUE**

AT LAST - CONT.

**CHO.**

AT LAST — MY LOVE HAS COME A — LONG — MY LOVE — MY DAYS ARE O — VER —  
 LAST — THE SKIES A — BOVE ARE BLUE — MY HEART WAS WHIPPED IN CAO — VER —  
 SMILED — AND THEN THE SPELL WAS CAST — AND HERE WE ARE IN —  
 AND LIFE IS LIKE A SONG — AT YOU I FOUND A  
 THE NIGHT I LOOKED AT — DREAM THAT I CAN SPEAK TO — A DREAM THAT I CAN CALL MY OWN I FOUND A THRILL TO PRESS  
 CHECK TO A THRILL I'VE NEV-ER KNOWN, HEAV-EN FOR YOU ARE WINE AT LAST —

**BLUEBERRY HILL**

WBS & MUSIC BY AL LEWIS, LARRY STOCK & VINCENT ROSE (1940)

**MODER**

**VERSE** DO YOU RE-CALL A YEAR A-GO, TO NIGHT? — WE STOOD AND WATCH'D THE GOLDEN  
 SUN DE-SCEND-ING. — WHEN LOVE HAD JUST BE-GUN, WHY DID THERE HAVE TO BE AN END-ING? —  
 DO YOU RE-CALL A YEAR A-GO, TO - NIGHT? — (SEGUE)

**CHO.**

I FOUND MY THRILL ON BLUE-BERRY HILL. ON BLUE-BERRY HILL  
 STILL " YOU'RE PART OF ME STILL. AND I'M GEAR'D UP - STILL  
 -PART FOR YOU WERE MY THRILL  
 WHEN I FOUND YOU. — THE MOON STOOD TRUE. — THE WIND IN THE  
 MY DREAMS CAME  
 WILL-NOW PLAYED — LAD'S SWEET HEA-O-DY. — BUT ALL OF THOSE VOWS WE MADE  
 WERE NEV-ER TO BE. THO' WERE A —  
 ON BLUE-BERRY HILL. —

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(RECORDED BY LOUIS ARMSTRONG and FRANK SINATRA)

# I GOTTA RIGHT TO SING THE BLUES


WORDS BY TED KOEHLER (1932) MUSIC BY HAROLD ARLEN

**SLOW**

**VERSE** I DON'T CARE WHO KNOWS I AM BLUE. MY SONG MY SONG  
IT'S PLAIN MY HEARTS IN PAIN. MY SONG MY SONG

WOULDN'T TAKE LONG TO GIVE MY HEART A-WAY. I KNOW  
WOULDN'T BE LONG TO GIVE MY HEART A-WAY. I KNOW

LONG TO SOMEONE FEELING GAY.



**CHO.**

I GOTTA RIGHT TO SING THE BLUES, I GOTTA RIGHT TO FEEL LOW-DOWN.  
I GOTTA RIGHT TO MORN AND SIGH. I GOTTA RIGHT TO MORN AND SIGH.

I GOTTA RIGHT TO HANG A-ROUND, DOWN A-ROUND THE RIV-ER. A CERTAIN  
I GOTTA RIGHT TO SIT AND CRY, DOWN A-ROUND THE RIV-ER. I KNOW THE

MAN IN THIS OL' TOWN, KEEPS DRAGGIN' MY POOR HEART A-ROUND. ALL I  
ASK, FOR ME, IS MIS-E-RY. I GOTTA

**CODA** DEEP BLUE SEA WILL SOON BE CALLING ME. IT MUST BE

LOVE, SAY WHAT YOU CHOOSE, I GOTTA RIGHT TO SING THE BLUES.

RECORDED BY JACK KENNERDEN (HIS THEME SONG)

**VERSE**

## YOU LEAVE ME BREATHELESS

W: RALPH FREED (1938) M: FRED HOLLANDER

I'VE SEEN THE FAMOUS REM-BRANDT'S, THE LONELY MONA LI-SA. AND  
I'VE BEEN TOLD THE FORTUNES THEY ARE WORTH. I'VE SEEN THE GREAT NI-AG-'RA, THE  
PYR-A-MIDS OF E-GYPT, THE SEVEN WONDERS OF THE EARTH. BUT,

YOU LEAVE ME BREATHLESS - CONT.

**CHO.**

F A# Cdim Ebm C7 Edim Dm G9

You leave me breath-less, you head-ban-ly thing, You look #  
 speech-less, I'm just like the birds, I'm filled with  
 F Cdim C7 C7 | 1. G+ F C+ F | 2. C7-9 F Eb9 F

you-der-ful You're like a breath of spring. for words. That lit-tle  
 mel-o-dy, But at a loss

Db F

grin of yours, that fun-ny chin of yours, Does so much, to my heart

Db Bbm6

Oh! give your lips to me, for, dar-ling, that would be the fin-al  
 Gm7 C7 F A# Cdim Bbm C7 Edim

touch to my heart. You leave me breath-less, that's all I can  
 Dm G9 F Cdim C7 C7 C7-9 F

say I can't say more, be-cause you take my breath a-way.

**PLEASE**

VERSE C F G7 C Bbm Db G7 G7 C Fm/Ab

W: LEO ROBIN ('32) ARE YOU LIST-NING, ARE YOU BORED? HAVE I STRUCK THAT CERTAIN CHORD? DOES YOUR LITTLE  
 M: RALPH RAINGER

G7sus G7 Dm7 G7 C(add D) C F7 C Dm7 G7

HEART RE-ACT? WHY HIDE THE FACT? KEEP ME GUESSING, BUT YOU'LL

C Bbm Db G7 G7 G# Am / Am7 b7

FIND I POS-SESS A ONE TRACK MIND. # LOVE IS ALL I TALK A-BOU.

D7 / Dm7 G# G7 / F7 G7 G7+

# BUT YOU'LL NEVER TUNE ME OUT! (SEGUE)

**CHO.**

C E7 E+ E7 A7

Please lend your lit-tle ear to my pleas, Lend a ray of hear to my  
 Dm Fm6 Em G+ C A7m G7 Fm6 G7 C

let me hold you tight in my arms, I could find de-light in your  
 Edim G7 C Edim Dm7 G7 Dm7 G7

pleas, Tell me that you love me too. Ev-'ry night my whole life through.

C Edim G7 C Ca G D7

Your eyes re-veal that you have the soul of an an- gel, white as  
 G7 G+ C E7 E+

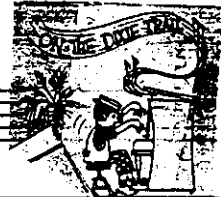
snow! But how long must I play the role of a gloom-y Ro- me-  
 E7 A7 Dm Fm6 G7 C

of Oh! Please say you're not in- tend- ing to tease.

Speed the hap- py end- ing and please Tell me that you love me too.



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# WILD TRUMPETS AND CRAZY PIANO

Wrs: FRANK LOESSER (1936) MUS: IRVING ACTMAN

**MOD TO**

**VERSE**

DON'T YOU PLAY THAT MELANCHOLY FID-DLE, AND DON'T YOU SING THAT SENTIMENTAL SONGS.  
 PUT A-WAY YOUR MELANCHOLY FID-DLE, AND

1. Gm Am7 D7 1. Gm Am7 D7

2. Gm Gm7 Eb7 D7+ Gm / Cm6 D7 Gm A7 CHO. Gm D7/E#

DON'T REMIND ME THAT MY LOVE WENT WRONG. TELL ME NOT IN MOURNFUL

Gm D7 / Gm Cm Gm Gm7 Eb Gm7 Bb Gm Eb7

**NUMBERS:** NUMBERS ABOUT SAD GOOD-BYES. GIVE ME WILD TRUMPETS AND CRAZY PIA-NO.  
 "STORMY WEATHER" AND "AM I BLUE." " " " " " "  
 GOT A GAL TO FOR-GET A-BOUT. " " " " " "

1. Gm / 1. Cm 1. Gm / 1. D7+ 1. Gm Cm6

WILD TRUMPETS: I DON'T WANT TO HEAR MY POOR HEART CRY.  
 COME AND DROWN MY SORROW ALL NIGHT THROUGH.  
 HERE'S MY TORCHLIGHT, BLOW MY TORCH RIGHT

1. Gm / 1. Cm 1. Gm / 1. D7+ 1. Gm Cm6

TELL ME GIVE ME BRASS JAM, LET ME SHIM-SHAM. LET ME

A7/e A7 A7/e A7 D7 A7/e D7

SHOUT: TRA-LA LA-LA-LA-LA LA, FEELING LOW AS I AM. TELL ME

**CODA** OUT.

**ALABAMA LULLABY**

By CAL DEVOLL (1919)

**MED. WALTZ**

**VERSE**

I'VE HEARD LOTS OF MEL-O-DIES, SONGS OF  
 QUIN-T-EST HAR-MO-NIES. BUT ONE RE-FRAIN COMES A-GAIN AND A-  
 -GAIN TO MY MIND, THAT IS THE KIND WE LOVE THE BEST: DOWN IN AL-A-  
 "LIT-TLE PICK-A-  
 -BA-MA, WHEN THE BREEZE BEGINS TO SIGH, SEEMS TO SOFTLY MURMUR JUST THE SWEETEST LULL-A-  
 -NIN-NY, CLOSE YOUR EYES AND GO TO SLEEP. MOON IS SWINGIN' LOW, AND SPOOKY SHADOWS 'RIN TO

G G/B D7/A D7 D7/E# D7/A

G G Am7 G/B A7/C C+ Am/C F#7/C# Bm7 D+ D#7

Em B7 Em A7 D7 CHO.

G D7 G G

ALABAMA LULLABY - CONT.

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-BY CREEP. EACH DEAR OLD MAMMY, IN OLD AL-A - BAM! HUDDLES AND  
 CUDDLES HER OWN HON-ET LAM! THIS MEL-O -  
 -DY BRINGS A FOND MEM-O - RY: TAKES ME BACK A-GAIN TO DEAR OLD AL-A - BAM!

NO GREATER LOVE

WORDS BY MARTY SYMES (1936) MUSIC BY ISHAM LIONES

THE SUNSHINE LOVES THE FLOWERS. THE FLOWERS LOVE THE DEW. THERE ARE MANY DIFF'RENT  
 STARS ALL LOVE THE MOONBEAMS, A - WAY UP IN THE BLUE. BUT THERE NEVER WAS A  
 KINDS OF LOVE, IT'S TRUE. THE LOVE LIKE MINE FOR YOU.

CHO. THERE IS NO GREAT-ER LOVE THAN WHAT I FEEL FOR YOU. NO GREAT-ER LOVE  
 GREAT-ER THAN ALL THE WORLD'S TRUE. NO SWEET-ER  
 GREAT-ER LOVE IN ALL THE WORLD IT'S TRUE. NO GREAT-ER  
 NO HEART SO TRUE. THERE IS NO SONG THAN WHAT YOU SING TO ME. (fine)  
 LOVE THAN WHAT I FEEL FOR YOU. (fine)  
 YOU'RE THE SWEET-EST THING I HAVE EV-ER KNOWN AND TO THINK THAT YOU ARE MINE A - LONG. -  
 D.S. (take II ENDING) *to fine*  
 THERE IS NO

# THE ALCOHOLIC BLUES



WORDS BY EDWARD LASKA (1919) MUSIC BY AL. VON TILZER

MODERATO (♩ = ♩)

**VERSE**

PRO-HI-BI-TION: THAT'S THE NAME. PRO-HI-BI-TION DRIVES ME IN-SANE.

I'M SO THIRST-Y SOON I'LL DIE. I'M SIMPLY GONNA 'VAP-D-RAME, I'M JUST THAT DRY. I WOULDN'T MIND TO LIVE FOREVER IN A TRENCH, JUST IF MY DAILY THIRST THEY ONLY LET ME QUENCH.

AND NOT WITH BE - VO OR GINGERALE. OH, I WANT REAL STUFF BY THE PAIL.

**CHO.**

I'VE GOT THE BLUES, I'VE GOT THE BLUES. I'VE GOT THE AL-CO-HOL-IC BLUES. NO MORE BEER MY HEART TO CHEER. GOOD-BYE WHIS-KEY, YOU USED TO MAKE ME FRIS-KY SO LONG HIGH BALL SO LONG gin. OH, TELL ME WHEN YOU COM-IN' BACK A-GAIN. HAVE TO TELL. OH, - I'VE GOT THE AL-CO-HOL-IC BLUES, - SOME BLUES. -

(FROM THE MGM FILM: "SONG WITH THE WIND")

## MY OWN TRUE LOVE (TARA'S THEME)

WORDS BY MACK DAVID (1941) MUSIC BY MAX STEINER

**SLOWLY**

**VERSE**

BLUE AND LONGLY WAS I, THINKING LOVE PASSED ME BY.

ALL AT ONCE, ALL MY GREY DAYS TURN'D INTO BAY DAYS. AND I KNOW WHY:

MY OWN TRUE LOVE - CONT.

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CHO. **MY OWN TRUE LOVE - NO LIPS BUT YOURS AND BY YOUR KISS. MY OWN TRUE LOVE - NO ARMS BUT YOURS YOU'VE SAOWN TELL LOVE. AT LAST I'VE FOUND YOU WILL EV-ER LEAD ME I'M YOURS FOR-EV-ER**

**MY OWN TRUE LOVE. THROUGH HEAV-EN'S DOORS MY OWN TRUE LOVE. I ROAMED THE EARTH**

**IN SEARCH OF THIS. I KNOW I'D KNOW YOU, KNOW YOU. BY YOUR KISS**

*(D.S. al Fine)*

**SHOW ME THE WAY TO GO HOME**

SWING FOX TROT BY IRVING KING (1925)

**WHEN I'M HAP-PY, WHEN I'M HAP-PY, SINGING ALL THE WHILE, I DON'T NEED NO-**

**-BO-DY THEN TO SHOW ME HOW TO SMILE. WHEN I'VE BEEN OUT ON A SPREE,**

**TODDLING DOWN THE STREET, WITH THIS LITTLE MEL-O-DY, EV-RY-ONE I GREET:**

CHO. **SHOW ME THE WAY TO GO HOME I'M TIRED AND I WANT TO GO TO BED I HAD A LITTLE DRINK A-BUT AN**

**HOUR A-GO, AND IT'S GONE RIGHT TO MY HEAD WHERE-EV-ER I MAY ROAM ON LAND OR SEA, OR**

**FROM YOU CAN ALWAYS HEAR ME SINGING THIS SONG SHOW ME THE WAY TO GO HOME**

2.  
At a ball game where they all came  
Just to see Babe Ruth swat,  
The bases three were full and he  
Stepped out to take a shot.  
Three balls and two strikes he heard.  
On the next he fouled,  
Then the guy who stood on third  
Cleared his throat and howled:  
(Chorus)

3.  
My friend Jack went to the track  
And a big bank roll he bet,  
He bet upon a horse named Don  
And the darn thing's running yet.  
He was forty miles from town,  
As the pigeons fly,  
He put his last dollar down  
And began to cry:  
(Chorus)

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**CARELESS** *Slowly* F B $\flat$ /F Gm $^7$  C $^7$  Gm $^7$  C $^7$ /E

LEW QUADLING, ED HOWARD & DICK CURGENS (1939) **VERSE** LONE IS THE THING THAT YOU WANTED. THAT'S WHY WE ANSWER'D LOVE'S

F F/C B $\flat$ /D E $\flat$  F $\sharp$  C/G Dm $^7$  G $^7$  Gm $^7$  C $^7$

CALL. NOW THAT YOU'VE GOT WHAT YOU WANT-ED, YOU DON'T SEEM TO WANT IT AT ALL.

**CHO.**

3/4 C $^7$  B $\flat$ /D C $^7$  3/4 Gm $^7$  Am Gm F F E F E

CARE-LESS NOW THAT YOU'VE GOT ME LOV-ING YOU YOU'RE CARE-LESS CARE-LESS IN EV-'RY-THING I'M CON-CEIVED ARE YOU JUST All A $\flat$  Burned " " " " Things were

Cm D $^7$  Gm $^7$  | D $^7$  Am G $^7$  Dm G $^7$

thing you do You break ap-POINT-MENTS AND THINK YOU ARE SMART If you NOT care-ful

B $\flat$  C $^7$  | D.S. al $^c$  | B $\flat$  Dm Am C $^7$  F D D $^7$  D $^7$  F $^+$  G $^9$  F $^+$

You'll break my HEART.- CARE-LESS AS you seem to BE OR do you just

Gm $^7$  C $^7$  | F / E $\flat$ 7 E $\flat$ 7 F

Care-less for me.

**MY WILD IRISH ROSE** *Molto* C E $^7$  F

W.M.: CHAUNCEY OLCOTT

**VERSE** IF YOU LISTEN, I'LL SING YOU A SWEET LITTLE ME, YES THAN ALL OF ITS DEARER TO DEARER BY FAR THAN THE WORLD'S BRIGHTEST

C E C | 1. D $^7$ /A G $^7$  / Dm $^7$  G $^7$  | 2. G $^7$  A $\flat$  G $^7$  C / F/C

SONG OF A FLOWER THAT'S NOW DROOPED AND DEAD. - YET - LOFT ITS PROUD HEAD.

C | G $^7$  | C | E $^7$  / B Am

WAS GIVEN TO ME BY A GIRL THAT I KNOW. SINCE WE'VE MET, FAITH, I'VE

D $^7$  G $^7$  / Dm $^7$  G $^7$  | D.S. al $^c$  | G $^7$  A $\flat$  G $^7$  C **CODA** **SEGUE**

KNOWN NO RE-POSE. SHE IS WILD I-RISH ROSE.

CHO. MY WILD IRISH ROSE - CONT.

My wild I- rish rose, The sweet- est  
 flow'r that grows, You may search ev'- ry- where, but  
 none can com- pare With my wild I- rish rose. My  
 wild I- rish, rose, The dear- est flow'r that  
 grows, And some day for my sake, she may let me  
 TAKE THE BLOOM FROM MY WILD I- RISH ROSE

SEPTEMBER IN THE RAIN

LYRICS: AL DUBIN  
 MUS: HARRY WARREN ('37)

(♩=96) MED. SLOW

VERSE

MY DAY DREAMS LIE BURIED IN AUTUMN LEAVES. THEY'RE COVERED WITH AUTUMN

RAIN. THE TIME IS SWEET SEP- TEM- BER. THE PLACE IS SHADY LANE.  
 I'M RIDING THE WINGS OF AN AUTUMN BREEZE, BACK TO MY MEM- O- RIES.

CHO.

1. The leaves of brown came tum- bling down, re- mem- ber? In sep-  
 2. sun went out just like a dy- ing em- ber, that sep-  
 3. spring is here, to me its still sep- tem- ber, that sep-  
 tem- ber, in the rain. 2. The  
 tem- ber, in the rain.  
 tem- ber, in the rain.  
 To ev- 'ry word of love I heard you whis- der,  
 the rain- drops seemed to play a sweet re- frain. Tho'

MED. SLOW (♩=96)



# THE DARKEY RAG

WILLARD H. RUSSELL (1917)  
(ARR. BY F. E. DAY)

VERSE

DOWN IN BLACK BOTTOM ON A PAY DAY'S NIGHT, THE

D7/D# A7/E A7 D7 G D7 G C D7/A

DARKIES HAD THE GREENGOODS: THEY SPENT IT RIGHT. LISTEN, FOLKS, AND I'LL

G/B D7/A G A7 Em7 A7 D7

TELL YOU WHAT THEY DID: THOSE SMOKE, THEY HAD SOME RAGGIN' DANCE, BE-LIEVE ME, KID!

G G/D C D7/A G G/B D7/A G B7/F# Em7 D7 G 1 2

THERE, AMONG THE SWELLS, WAS THE MOST CONSPICUOUS GUY: BEN-JA-MIN ED-I-SON NYE:

G Em Eb7 G/B A7 D7 G C D7/A G C B D7

CHAMPEN ABSORBER OF TO-BACCO BEER AND RYE. BEN, HE BOWED AND HE SCRAPED TO BEAT THE BAND, WHILE

G Em A7 D7 G7 (CHO. (DBL. TIME) C 1 2 3 4

EV-'RY-BO-DY LAUGHED BECAUSE HE THOT HIM-SELF SO GRAND. DOWN IN THAT OL' BOTTOM, 'T WAS A

F C 1 2 3 4 F C

DOWN IN THAT OL' BOT-TOM, 'T WAS A DOWN IN THAT OL' BOT-TOM, ON A

D7 G7 C/E C C/E

PAY DAY'S NIGHT. THE DARK CLOUDS GATHERED. ON THE DARK CLOUDS, THEY

F C C7/bb F/A C G7 C D7/A G7 C C7

GATHERED. SAY, THE DARK CLOUDS THEY GATHERED ON A PAY DAY'S NIGHT. AND

X F C/E C F

WHEN THE STORM WAS ON-ER, JEFF BROWN, HE WAS THE HE-RO. HE SURE-LY WAS THE

C/E C/G D7/C Bm7 D7/A Bb7 G7/B G7 C


HE-RO 'CAUSE HE HAD THE BIGGEST RA-ZOR. E-LI-ZA WAS THE BELLE, SHE

F F# C/G C/E D7/A D7 C/E D7/F#

KNEW SHE WAS THE BELLE, 'CAUSE SHE TOLD ALL THE OTHER GALS THAT THEY COULD GO TO

THE DARKEY ROSE - CONT.

WELL! WELL! WELL! 'T WAS A GRAND OLD DE - CA - SION,  
 DOWN IN BLACK BOTTOM, ON A PAY DAY'S NIGHT.



I WONDER WHO'S DANCING WITH YOU TONIGHT

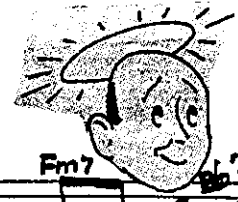
LYRIC BY MORT DIXON and BILLY ROSE (1924) MUSIC BY RAY HENDERSON

LAST NIGHT I WENT TO A DANCE DOWN THE STREET, WHERE, EV - 'RY  
 NIGHT, YOU AND I USED TO MEET. I HAVEN'T DANCED SINCE WE  
 DRIFT - ED A - PART. I WATCHED THE CROWD WITH THIS THOUGHT IN MY  
 HEART. I WON - DER WHO'S DAN - CING WITH YOU CLOCK TO NIGHT: SIGHING  
 WON - DER WHO WAITS FOR THE I / I / F7 Bb AT+ D7/A STRIKE HOME SWEET  
 GENT LY, SEN - TI - MENT LY. I WON - DER WHO  
 WHIS - PERS AND HOLDS YOU TIGHT, WHO'S ARMS EN - TWINE WHAT  
 ONCE WAS MINE. D.S. CODA - TIME LOVERS'  
 OWN - - TIME. I WISH I COULD TAKE THAT LAST WALTZ, FOR OLD TIME'S  
 SAKE. I WON - DER WHO'S DAN - CING WITH YOU TO - NIGHT.





IF YOU BELIEVED IN ME



WORDS BY L. WOLFGILBERT (1929) MUSIC BY ABEL BAER

MED. SLOW

VERSE

YOU'RE SO DIS-APPOINTED, I SEE IT IN YOUR EYES. I'M NOT ALL YOU HOPED FOR,

I RE-AL-IZE. ALL COULD CHANGE TOMORROW: RE-GRET WOULD TURN TO PRIDE, IF I HAD YOU BY MY

SIDE. I COULD A-MOUNT TO SOME-THING, NO MATTER WHERE I'D BE. I'D CHANGE MY WAY OF LIV-ING, THE RIGHT FROM WRONG I'D SEE, IN SPITE OF ALL I'M BLAMED FOR, YOU'D TRUST ME PA-TIENT-LY.

IF ALL DE-PENDS ON IF YOU WOULD BE FOR- I'D REACH THE GOAL I'VE ONE THING: IF YOU BELIEVED IN ME. YOU BE-LIEVED IN ME.

SOME-ONE MAY TELL YOU A- BOUT ME, OF SOME BY-GONE DAY.

YOU MAY HAVE REASON TO DOUBT ME, THRU WHAT THEY MAY SAY.

CODA

GILBERT DID THE LYRICS ON A COUPLE OF LAIN STANDARDS: MAMA INEZ É PENNIT VENDOR (ON PP. 240 and 202 RESPECTIVELY)

MY KID (TO OUR KIDS)

BY AL DUBIN, IRWIN DASH & JIMMY Mc HUGH (1924) VERSE

ON THE CI-TY HIGHWAYS, DOWN THE COUNTRY LANES,

I HAVG SEEN A MILLION CHILDREN PLAYING AT THEIR GAMES. AS I WATCH THOSE KIDDIES ROMPING IN THE SUN,

I WISH I COULD LOVE 'EM ALL, LIKE I LOVE THAT ONE THAT I CALL MY MY KID: TO FEEL HIS LITTLE ARMS A- WHEN THRU THE DAY HE'S NOT A-

- ROUND ME, THAT'S PAR-A - DISE TO ME. I'LL TELL THE WORLD HE'S

- ROUND ME, I'M LUST AS BLUE AS CAN BE. BUT WHEN I



E7 E7+ A7 Am6 1 1 D/A

COME HOME ROAMING IN THE GLOWING, HE MEETS ME WITH A SMILE. — HELLO DADDY,

Am7 D7 G7 Ebm6 G7/A Ab7 Dm7 G7 C C D C7

HELLO LADDIE: THAT'S WHEN LIFE IS MORTALWHILE. — AND EV'RY NIGHT, IN HIS WHITE LITTLE NIGHTIE,

F B7/E# C7/A7 D7 E7° C/E F C/E Am7

I HEAR HIM PRAY TO GOD AL- MIGHT-Y: "BLESS DAD AND MOTHER!" LEE, THERE'S NOT ANOTHER KID LIKE

D7 G7 C (DIALECT REMOVED) EASY SWING

MY KID! LOUISIANA HAYRIDE

W.M.: HOWARD DIETZ & ARTHUR SCHWARTZ (1932) VERSE

WHAT KIND O' FUN DO YOU

Em7 A7 D NC Em7 1 1 NC/E

FAN-CY MOST? PIC-NIC? (NO, MA'AM!) OYS-TER SUP-PER?

Em7 1 1 NC/E G6 A7/E Em7 A7 NC D

(NO, MA'AM!) STRAWBERRY FESTIVAL? (NO, MA'AM!) WHAT KIND OF FUN DO YOU

Em7 A7 D NC F#m G#7 F#m NC Em7

FAN-CY MOST? YOU HAVEN'T HIT IT YET, BUT YOU'RE MIGHT-Y CLOSE! DON'T HOLD IT BACK AN-Y

Em7 1 1 E7 A7 NC D7 NC CHO. G Em7

LONG-ER! — IS IT HAY-RIDE? (YES, MA'AM!) LET GO-IN' LOU- START SOMETHIN' LOU-

Am7 D7 G Em7 Am7 D7 G Em7

-I-SI-AN-A HAYRIDE! LET GO-IN' WE ALL ARE REA-DY! START SOMETHIN' LOU-  
-I-SI-AN-A HAYRIDE! NO FOOLIN' WE ALL ARE HAP-PY! GET GO-IN' LOU-

Am7 D7 G Am7 G 1 1 C/E 1 D7/E# NC/D

-I-SI-AN-A HAYRIDE! NO USE FOR CALLIN' THE ROLL. OH, I LIKE THAT SPORT:  
-I-SI-AN-A HAYRIDE! NO USE FOR CALLIN' THE

Em7 A7 D7 NC Em7 A7 D7 G 1 1 C/E 1 D7/E# NC/D Em7 A7 D7 NC

SITTIN' IN THE MAY! LOVIN' IT A-WAY, OH, OH! FOR THE TIME IS SHORT, CRACK YOUR LITTLE WHIP!

Em7 B7/E# Em7 A7 D7 C/E F#m D7/E#

GET YOUR LITTLE SHIP TO GO.

D.S. al

CODA G ROLL!

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(RECORDED BY TONY MARTINI)



**CONFESS** *VERSE* *SLOWLY*

W.F.M.: BEN BENJAMIN & GEO. WEISS (1948)

YOU OF-FER ME YOUR TENDER KISS, A THRILL I NEVER

Chords: C, C/E, B7/C#, B7, C, G7/Bb

KNEW. BUT WHAT I WANT TO KNOW IS THIS:— DOES YOUR HEART GO WITH IT TOO? CON-

Chords: A7+, A7, A7/E, Dm, C#° Dm, Fm6, Fm6/Ab, D7/A, D7, D7/E, G+

**CHO.**

- FESS, WHY DON'T YOU CON-FESS? I WISH YOU'D RE-VEAL TO ME THE WAY THAT YOU

- FESS, IT ISN'T A CRIME TO OPEN YOUR HEART TO ME, AND SAY THAT YOU'RE

- FESS PLEASE DON'T MAKE ME GUESS. IF YOU REALLY CARE FOR ME, THEN DARLING, CON-

Chords: C, Am7, Dm7, G7, C, Am7, Dm7, G7, C, Am7, Dm7, G7

1. C Am7 Dm7 G7 2. C/E F/A Fm/Ab / C G7 Dm7 G7 E7

FEEL. CON- MINE. HOW LONG CAN I KEEP WAITING FOR A

TEN- DER WORD FROM YOU? THE SWEETEST ROSE STARTS FADING, WHEN THE SUNSHINE WON'T COME

Chords: C, G7, C, C/E, D7/C#, C, Fm/Ab, D7/A, G7

THROUGH. CON- CODA - FESS.

Chords: G7, G7, C, Am7, Dm7, G7, C

**WAS IT WRONG?** *VERSE* *SLOWLY*

LULS ARNHEIM, MURRAY PECK and GORDON CLIFFORD ('31)

SOMEONE BLIND-ERED DEAR, SURELY BLIND-ERED DEAR,

Chords: Dm6, G7, C, Gm/Bb, A7

SOMEONE START-ED TO FUSS. NOW I'M WON- DER- ING, AL-WAYS WON- DER- ING

Chords: G7, G7+, C, C#° G7, Dm6, G7, C/E, Eb7, G7

**CHO.**

JUST WHAT HAP-PENED TO US. # DEAR, WAS IT WRONG TO LET YOU LOVE ME? AND WAS IT

Chords: Am6, D7, G7/b, Bb° G7, C#° G7/b, C#° G7/b, G7, 3

WRONG THAT I LOVED YOU? COULD IT BE WRONG TO MAKE YOU HAP- PY, WHEN IT WOULD

Chords: C, C/E, A7, D7, G7



WAS IT WRONG? - CONT.

THE MEMPHIS RAMBLERS  
ON MELODYNE #M-12259  
WALTER ASHBY, VOCAL. ('31) 390

Chords: C, G7, F#0, F6, C#0, G7, G7, C#0, G7, G7

MAKE ME HAP-PY, TOO. — MAY-BE THE MOON WAS WRONG TO SHINE, DEAR, LIGHTING TH.


Chords: C7, C7+, F, Fm, C, G10, A7

WAY OF LOVE FOR TWO. WAS IT REAL-LY WRONG TO SAY I LOVE YOU, WHEN IN MY

Chords: G7, G7, C, F7A, C, D

HEART I REAL-LY DO. —

(INDIAN LAMENT)  
**LO-NAH**  
W: BUD GREEN (1926) M: SAM SWEET



Chords: F, Fm6, F, F6, F, F, Bb7

VERSE SLOW SAD IS THE MOON UP A-BOVE. SAD IS THE SONG OF THE

Chords: F, Am, F7A, D7

DOVE. SAD IS THE LAD, AS HE SIGHS,

Chords: G6, G7, D#0, C, C7, CHO., F6, F

GAZ-ING AT STAR-LADEN SKIES. LO-NAH, CAN'T YOU HEAR ME  
LO-NAH, SI-LENT TEARS ARE  
SOON, DEAR, IN THE SWEET HEA

Chords: C7, F, C7, F, 1. Dm7, C7+, 2. Dm7, E7

CALL-ING? CALL-ING, EVER SINCE WE PART-ED. —  
FALL-ING, FALL-ING, FOR I'M BROKEN HEARTED. —  
-AF-TER, LO-NAH, WE WILL MEET A-

Chords: Bb, Bbm6, F/A, F, D7/#

WOOD-LANDS ECHO WITH YOUR LAUGH-TER. SONG-BIRDS CALL YOU IN

Chords: G7, C7, D.S. al.

VAIN.

Chords: F, Bb, Bbm6, F

CODA -GAIN.

ORIGINAL INDIANA FINE  
ON PATHE-ARTHELLE 36377  
IN 1926.

RUSS GORMAN'S EARL CARROLL OUCH.  
W/ NICHOLS, MOLE & SCHUTT.  
ON COL. 576-D IN 1926.

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(FEATURED BY ABE LYMAN ORCH.)

MOD<sup>to</sup> C C#° G7/b G7 C C#°

**YOU TOLD ME TO GO**

ED. SEDGWICK, ABE LYMAN and HENRY COHEN (1925) VERSE

SOR-ROW: — THERE'S NO TO-MOR-ROW.

G7/b G7 C Am C C#° Dm / / / A7 Dm A7 Dm

EV-'RY - THING WORTH WHILE IS GONE. MAY DAYS — HAVE TURN'D TO

Dm A7 Dm A7 A° D7 Am7 D7 A7/E D7 F#° F° D7 F#° D7 G G° G7 N N G7

DARK WAYS. — MY HEART WENT DEAD AT WHAT YOU SAID TO ME. — YOU TOLD ME TO

8. C#° Cmaj7 / C Am7 Ab7 Eb G7/b G7 G7/b C#° G7 G7

GO. — I DON'T KNOW WHY, — AND YOU'LL NEV-ER KNOW — IT'S MAKING ME DAY. — I'M SAD AND BLUE, — WON'T STAND IN YOUR WAY. —

C Em7 C/E Em7 Eb° G7/b G7 Am7

CRV. — JUST LIKE AN OLD GLOVE THAT'S FAD-ED AND TORN, — I'M CAST A-

D7 F#° G7+ C C/G G7

-SIDE, AND I'M HEART-SICK AND WORN. — I'M LEAVING TO-

G7/b G7 Dm E7 / Amaj7 Ab Eb E7 / Eb Eb D A7+ C# A7 A4 A7

**CODA**

— THERE'S SOME-BO-DY NEW. — "THRU WITH ME?" I WAS

A7+ C# A7 A7+ A7 D7 / / / Eb° C/E Em B7

DAZED WHEN YOU SAID IT. A BOOK'S NO GOOD WHEN ONCE YOU HAVE READ IT. GOOD-BYE, DEAR,

G7/b G7 F# B° C/E / Eb° Dm7 C

— YOU TOLD ME TO GO, —

BEN SELVIN ORCHESTRA  
ON COL. 482-D IN 1925

BAILEY'S LUCKY SEVEN  
(ARTHUR FIELDS VOCAL)  
GENNETT 3163 IN 1925.

# SINCE IT STARTED TO RAIN IN LOVER'S LANE

W&M: AL GOODHART, ED NELSON and AL HOFFMAN (1930)

MED. SLOW

VERSE

IT WAS AL-WAYS FAIR WEATHER, WHEN WE WERE TO-GETH-ER. CLEAR WERE THE

*Chords: Bb, Bb+, Eb, Bb, Bb+, Eb, C7*

SKIES THAT WE SAW. THEN YOU MET SOME ONE NEW, AND WE QUARRELED, IT'S

*Chords: F7, Bb, Gm, D7/A, D7, Gm*

TRUE. NOW THE SKIES AREN'T CLEAR AN-Y MORE. 'CAUSE IT START-ED TO OFT-EN RE-

*Chords: Gm, C7, F7, CHO Bb*

RAIN IN LOV-ERS' LANE, SWEET-HEART, WHEN YOU SAID GOOD-BYE.

*Chords: D7/A, G7, G7, G7, 1. C7, F7, Bb / B°*

NOW I MEM'RIES OF DAYS GONE BY. WHERE THE MOON USED TO

*Chords: F7/C, F7, 2. C7, C7/G, Gb7+, F7, D7/F#*

SHINE, WIST FOR YOU AND FOR ME, THERE ARE CLOUDS ALL THE TIME WHERE THE

*Chords: D7, Gm, D7, Gm, C7*

MOON OUGHT TO BE. NOW MY HEART'S FILL'D WITH PAIN, SINCE IT START-ED TO

*Chords: F, F7, F°, F7 / #, Bb, D7/A, G7*

RAIN IN LOV - - ERS' LANE.

*Chords: G7+, G7, C7, F7, Ab / F7sus, Bb*



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(A STUDY IN "SYNTAX"?)



IF THEY EVER PUT A TAX ON LOVE

WORDS BY SAM EHRLICH

(1918)

MUSIC BY NAT OSPORNE

**VERSE** MISTER WILLIAM BROWN HADN'T BEEN IN TOWN, AND HIS SWEETHEART WONDERED

WHY. — FOR SHE LONGED TO SEE A PLAY, — OR TO DANCE 'ROUND AT A

CAB-A-RET. SHE CALL'D HIM ON THE TEL-E-PHONE, — AND SAID "I HATE TO

BE A- LONE." SO MISTER BROWN CAME IN-TO TOWN, AND GAVE HER THIS RE-

**CHO.**  
-PLY: — THERE'S A TAX ON SU-GAR, AND THERE'S A LITTLE TAX ON HON-EY. —

— WHY, THEY EVEN TAX YOUR MON-EY! — I SEEMS SO FUNNY WHEN THEY TAX YOUR HONEY

AND YOUR MONEY TOO. THERE'S A TAX ON LETTERS. SOON THERE'LL BE A TAX ON STARS A-

-BOVE. BROADWAY FARMERS WILL BE OUT OF PLACE, 'CAUSE THERE'LL BE NO CHICKENS THERE TO CHASE. GOOD-

-BYE FOR- EV- ER, IF THEY EV-ER PUT A TAX ON LOVE!

FRANKIE TRUMBauer ORCH.  
(BIX, Lennie HAYMON, EDDY LANE)  
ON Okeh 41128 IN 1928.

GUY LOMBARDO ORCH.  
ON ~~SEL~~ ~~1053~~  
AT CHI. IN 1928.

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# HIGH UP ON A HILL-TOP

WEM: ABEL BAER, IAN CAMPBELL & GEO. WHITING  
(1928)

MED. FOX-TROT (♩ = ♩.3)

VERSE

Chords: Eb, Cb7, Eb, Eb7, Ab, Eb, Eb, Eb, B7, Eb

I STOP WORRYIN' WHEN I START HURRYIN' A-WAY FROM ALL MY

Chords: Ab, Fm, Bb7, Bb7, Fm7, Bb7, Eb, Eb, Eb, F7, F7, Bb7, Eb, Cb7

DAI-LY CARES AND LONGSOME-NESS. TWILITE'S HOUR FINDS ME

Chords: Eb, Eb7, Ab, Abm, Eb, Eb7, C#m, Gm, Cm7, F7

IN A BOWER WHERE THE SKIES ARE BLUE. AND HERE'S A BIRD'S EYE VIEW OF HAP-PI-

Chords: Bb7, Eb6, Eb6

NESS: HIGH UP-ON A HILL-TOP BEAUTI-FUL TO SEE  
CLOUDS, WHEN THE DAY IS DONE.  
GETH-ER, HAPPY AS CAN BE,

Chords: Eb, C7/E, Bb7, Bb7, Eb, Eb, Eb, Cm7, B7+, Eb, Bb

THERE'S A COZY COT-TAGE STANDING PEACEFUL- LY. SKIES ARE NEVER  
STARS ARE TWINKLING "HOW-DY" TO A SETTING  
HIGH UP ON A HILL-TOP:

Chords: Eb, B7/E#, Eb7, Eb7, Eb7, Eb7, Eb7, A°, Eb7, Eb7, Eb7, A°, Eb7, Eb7, Ab

SUN. JUST PICTURE LITTLE CACK AND CILL RUNNING DOWN THE HILL TO MEET ME.

Chords: Ab, G7, Cm7, F7, F°, F7, F7/C, G7, F7/C, F7, Bb7

AND THERE'S MY LITTLE LA-DY FAIR, WAITING FOR HER SHARE OF LUV!

Chords: Bb7

HAND IN HAND TO-



Chords: Bb7, Bb7, Bb7+, Eb

CODA THAT'S HEAVEN TO ME.



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(DIALECT OMITTED)

MOD to

# SHAKE YOUR SHOES

SPEED LANGWORTHY (1929)

VERSE

ALL MY WORLD LOOKS BRIGHT,  
FOR TO-NIGHT'S THE NIGHT.

Chords: C/E, Eb° (with shoe drawing), G7/D, G7/B

E7 Am / / D7 G7

WHEN THE DARKIES, ALL THE DARK-IES DANCE LIKE DY-NA-MITE,

Chords: C/E, Eb° G7/D G7/B C7/E C7 F

IN THEIR SUNDAY CLOTHES, EV-'RY-BO-DY GOES. SO

Chords: F F#° C/G A7 D7 G7

COME A-LONG, MY BROTH-ERS, GET RIGHT ON YOUR TOES!

CHD. Chords: C, Ab7, C, Ab7, C, G7

SHAKE YOUR SHOES AT THE DARKTOWN LIAM-BO-REE.  
HUR-RY DOWN TO THE AT A LOWDOWN MEL-O-DY!  
DARKIE LUB-I-LEE!

2. C G7 / C

EV-'RY-ONE STRUTTIN' DANCIN' A-ROUND, PICKIN' 'EM UP AND

Chords: C, A7/G#, D7, D7, B7/F#, B7/F, A7/E, Ab7/Eb, G7/b, NC/G

LAYIN' 'EM DOWN. YOU WILL SHIVER AT THAT RED HOT HAR-MO-NY!

CODA Chords: C, /, G7, C, C°, C, C7, F, C7, F

HUR-RY DOWN WHERE THE HIGHBROWN GALS WILL BE.

Chords: C/E, Eb° G7/D C/E Eb° G7/D

SHAKE YOUR SHOES ALL OV-ER THE FLOOR. SHAKE YOUR SHOES, THEN DO IT SOME MORE.

Chords: C, A7, D7, G7

SHAKE YOUR SHOES WHEN THEY'RE BLU-IN' THE BLUES. — COME AND SHAKE YOUR SHOES WITH ME.

# SOME LONESOME NIGHT

W: GRANT CLARKE, LEO. WHITING - M: GEO. MEYER (1918)

NOT FAST

Am7 D7/A G#0 A7

I'VE BEEN HEARING A-ROUND

D7 G/B G D7/F#

THAT YOU'RE THROWING ME DOWN. TELL ME, CAN IT BE TRUE? MUST

D7/A F#7+ G / / / E7/A# A7 D7 D#0

I STOP LOV-ING YOU? IF IT'S TRUE, I CAN SEE YOU WERE PLAYING WITH

Em7 / / Em7 A7

ME. MAYBE YOU WILL FOR-GET. AND YET I'D LIKE TO

D7 / Gm7 D7 A7 D7

BET: SOME LONESOME NIGHT, MISTER BLUES WILL GET AND HOW MA-NY THERE'LL



G / / G/D A7/E# D7

YOU: BE, SOME LONE-SOME NIGHT, WHEN THERE'S NOTHING TO WILL RE-MIND YOU OF

G F#0 B7/F# B7 Em Ed

DO. NOW YOU'RE FEELING LIGHT HEART-ED, AND IT'S EASY TO SMILE.

Am7 C#0 G/D Em A7/E A7 D7

BUT JUST WAIT TILL WE'RE PART-ED FOR A WHILE! SOME LONESOME

B/D# G#0 B B7 E7/G# E7+ E7 E7/G# E7+ E7

CODA ME. AND, BYE AND BYE, YOU'LL SIGH AND MAYBE TRY TO

A7 Em C7 A7/B# A7 B0 Bb0 D7/A D7 D7/A D7 G G0 G

FIND A LITTLE EASY WAY TO DIE. YOU'LL SEE I'M RIGHT, SOME LONESOME NIGHT.

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(DEDICATED TO THE U.S. ACTORS FUND)

# SMILES AND TEARS

MYLES McCARTHY & JOHN COOPER  
(1921)

MOD<sup>to</sup>

VERSE

WHEN YOU'RE FEELING BLUE, DON'T KNOW WHAT TO

RE-MEM-BER THERE'S SUN-SHINE AND STORMS. TO-

-MOR-ROW WILL COME, WITH ITS BRIGHTNESS AND FUN. EACH DAY BRINGS ITS

ROSE OR ITS THORNS. CHORUS SMILES ARE A PART OF THE

SUN - SHINE. TEARS ARE A PART OF THE RAIN.

THROUGH-OUT THE YEARS, WE LAUGH OR SHED TEARS. THEY ARE

WITH US IN PLEA-SURE AND PAIN. WHEN, AT THE END OF THE

RAIN - BOW, YOU'VE PASSED ALL THE SHA-DOWS AND FEARS, YOU'LL

FIND, ON THE ROAD, EV-'RY BUR-DEN AND LOAD WAS MADE OF

SMILES AND TEARS.





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**SOMEBODY'S LONELY** *Moderato* F C7 F/A

DENNY DAVIS and JOE GOLD (1926) **VERSE** IF YOU SEE A TEAR IN SOMEONE'S EYE,

F/C C7 F C7 F F7 Bb B<sup>o</sup>

IF YOU SEE THAT SOMEONE AL-MOST CRY: YOU MAY WONDER WHY THEY'RE

F/C F A<sup>7</sup>/E A7 Dim G7 %

SAD, WHY THEY FEEL SO BAD. JUST LISTEN, I'LL TELL YOU

C7 Gm7 C7 % **CHO.** Bb F/A F F/A Bbm<sup>o</sup> F/C F C<sup>7</sup>/G

WHY: SOME-BO-DY'S LONE-LY FOR SOME-ONE WHO'S

Am7 Ab<sup>o</sup> C<sup>7</sup>/G C7 % Gm7 C7 Gm7 C7

LONE - - LY TOO. SOME-BO-DY'S WAIT-ING FOR

Gm7 C7 C<sup>7</sup>/E C7 Am7 F/A F#<sup>o</sup> C<sup>7</sup>/G F/A | Cm<sup>7</sup> F7

SOME-ONE TO WHIS-PER: "I LOVE YOU". IF YOU'RE IN

F/A F7 Bb % D7+ D7 D<sup>7</sup>/F# D<sup>7</sup>/A

DOUBT WHO THAT SOMEONE CAN BE, LOOK IN MY

G7 C7 % Bb/F F // // // D<sup>7</sup>/F# D<sup>7</sup>/A

EYES AND YOU'LL SEE. SOME-BO-DY'S LONE-LY FOR SOME-ONE

D<sup>7</sup>/F# D<sup>7</sup>/A Bb/D Bbm<sup>o</sup>/Db C7 F Cm<sup>7</sup>/G F

WHO'S LONE - - LY TOO.

LUCK STILLMAN ORCHESTRA  
ON EDISON 51734 (1926)

BEN BERNIE ORCHESTRA  
(ARTHUR FIELDS VOCAL)  
ON BRUNSWICK 3145  
IN 1926.

399

# WILL YOU REMEMBER ME?

WDS: LOU DAVIS - M: HENRY SANTLY, HARRY RICHMAN (1924)

MOD<sup>to</sup>

VERSE IT'S GOOD - BYE, YOU SAY, PART-ING

OF THE WAY. MEM-'RY LANE I'LL

WAN - - DER, WON-DRING NIGHT AND DAY. WHEN

8) CHD.

ROS - ES BLOOM AND SPREAD PER - FUME, WILL YOU  
MOON - BEAMS DANCE AND BRING RO - MANCE, YOU'LL

RE - MEM - BER ME? WHEN LOU - ERS' LANE YOU

STOLL A - GAIN, WILL YOU RE - MEM - BER ME?

WHEN

CODA

THINK IT HEA - VEN - LY. BUT WHEN TEAR - DIMMED

EYES MEAN SAD GOOD - BYES, WILL YOU RE - MEM - BER ME?

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**WERE YOU SINCERE** *MOD to* *Ab Eb7 Ab*  
 W: JACK MESKILL W: VINCENT ROSE (1931) *VERSE* ONE NIGHT LIVES FOR- EV- ER,

*Ab Eb7 Ab Db Bbm7 Db° Ab/Eb Bb7 Eb7*  
 IN MY MEM- O - RY: THAT NIGHT WE MET BE- NEATH THE MOON.

*Bbm7 Eb7 Ab Eb7 Ab Cm G7 Cm / Cm7*  
 YOU VOWED THAT, FOR- EV- ER, MY LOVE YOU WOULD BE.

*Fm7 Bb Db/Eb Eb7/Bbm Eb* **8. CHO.** *Ab Bbm7 Eb7*  
 OH TELL ME, HOW COULD YOU FOR- GET SO SOON? WERE YOU SINCERE WHEN WERE YOU SINCERE WHEN MUST I RE- GRET THE

*Ab A° Bbm Eb Bbm7 A° Bbm Eb*  
 YOU MADE A VOW THAT NIGHT NEATH THE MOON A- BOVE? -- THAT NIGHT WHEN YOU SAID "I YOU HELD MY HAND AND SAID YOU WERE MINE A - LONE? AND I WAS YOUR ONE - AND NIGHT THAT WE MET: THAT NIGHT HEA- VEN SEEMED SO NEAR? AND I WAS YOUR ONE - AND WERE YOU JUST PRE- TEND - ING,

*Bbm7 Eb7 Ab Bbm7 Eb7* *2. Ab*  
 LOVE YOU": WERE YOU SINCERE? WERE YOU SIN- CERE?  
 ON - LY: DEAR? OR

*G/G F#° G7 F C/E Eb° Dm7 G7 C Eb/Bb / A° Bb7/Ab*  
 TO THINK YOU PROMISED ME THAT WE'D NEVER BE A- PART. TO THINK I

*E7/G Gb° Fm7 Bb7 Eb7/Db Eb7* **D.S. al**  
 TRUSTED YOU, THEN WOKE WITH A BRO- KEN HEART.

**CODA** *Ab Ab/Eb Ab Db° Ab°* **THE RHYTHMIC EIGHT**  
 WERE YOU SINCERE? WITH SIS PHILLIPS ON ZONOPHONE 5939 AT LONDON IN 1931.

**RED NICHOLS & HIS FIVE PENNIES (6 pc.)** | **BERT LOWN HOTEL BALTIMORE ORCHESTRA**  
 (GLENN MILLER, CHARLIE TENNARDEN, BOB KRUPA) | (W/ ADRIAN ROLLINI (SS. SAX) - STAN KING (DRS) ON BRUNSWICK 6078 IN 1931 | ON VICTOR 22653 IN 1931

401



(FEATURED BY HERNAN KENIN DRCH. - 11 Pcs.)

**NEW MOON** *MOD TO* G7+ C C/E E+ F Dm7 G7 G7+

ANSON WEEKS, GEO. TYLER & HERB MARPLE ('26)

VERSE SINCE CHILDHOOD DAYS, I'VE ALWAYS HEARD THE NEW MOON CASTS A

C6 / Em7 Eb G/D Bm7 Bbm7 Am7 D7 G7/B+ C C/E E+

SPELL. AND BRINGS TO YOU EACH WISH YOU MAKE, IF NOT A SOUL YOU TELL. THIS ALWAYS SEEM'D A

Dm7/F Dm7 G7 G7+ C6 Eb7 G/D Eb7 G/D Bm7 Bb7

FOOL-ISH DREAM, 'TIL LAST NIGHT I MET YOU. AND THEN I SAW THE NEW MOON CLEAR: WILL

Am7 D7 G G7 G7+ CHO. / AT/C# G7 G7/D D#0

MY FIRST WISH COME TRUE? NEW MOON, KEEP SHIN-ING, I'VE

C/E Em7 C C/E Am6 D7 Dm7 D#

GOOD LUCK YOU BRING ME, THERE'S

G7 C C+ Am7 C# G7 D#

MADE A WISH ON YOU. MY POOR HEART KEEPS

G7 G7+ D.S. CODA / G7 / Em7 A7 A7/E Eb0

PIN-ING. PLEASE MAKE THIS WISH OF MINE COME

D# IF Em6 G7 C Ab7 C

TRUE. MAKE NEW MOON OUR HONEY-MOON, IF

VOCAL BY EVA TAYLOR, acc. by CHAR. WILLIAMS ON BLACK SWAN 2102 M - 1922(?)

**BACK TO MOTHER** *MED. SLOW* Eb Bb7 Eb

W: JACK FROST - M: PAUL BIESE & F. HENRI KLICKMANN (1917)

VERSE YOU SAY YOU'RE SAD TO ME AND BROWN HEART-ED. YOU

Ab Abm Eb Eb7 Bb7 Eb Bb7 Eb E0

SAY THERE'S NOTHING IN LIFE WORTH LIVING FOR. YOU FEEL AS THO' YOUR FRIENDS HAVE ALL DE- PART- ED, WHEN

Bb/F F7 Bb Bb7 A7 Bb7 Abm Bb7 Abm

OLD MAN SORROW KNOCKS UP-ON YOUR DOOR. I NEVER CARED FOR SONGS THAT MADE ME BLUE. BUT

Bb7 Ab Bb0 Bb7 Bb+ CHO. Eb Cm/C Eb C/E E0

THIS IS ONE I LOVE, BECAUSE IT'S TRUE: SOMEWHERE A LIGHT SHINES THRU THE



BACK TO MOTHER - CONT.

402

NIGHT. HOME LAMPS ARE BURN-ING, MEANT FOR YOUR RE-TURN-ING.

WHEN YOU'RE A-LONE, YOUR HEART LIKE A STONE: LET YOUR MEM-O-RY

WAN-DER BACK TO -- MOTHER AND HOME, SWEET HOME.



HUM A MINSTREL SONG



BRIGHLIY! BY FRED ROSE (1929)

VERSE

IF YOU'RE FEEL-ING DOWN HEART-ED, AND LIFE IS HARD TO EN-DURE: DON'T PAY DOC-TOR BILLS, JUST FOR-GET YOUR ILLS.

HERE'S THE LAT-EST CURE: MAKE BE-LIEVE YOU'RE GLAD,

JUST FOR-GET YOU'RE SAD, AND HUM A MIN-STREL SONG,

CARES THAT MAKE YOU CRY: TOSS UP TO THE SKY, AND HUM A MIN-STREL

SONG. DON'T LOSE YOUR POW-ER IF SOMETHING GOES WRONG. 'CAUSE

AFTER THE SHOW-ER, YOU'LL SEE THE RAIN-BOW. SMILES WILL SOON RE-PLACE

TEAR-DROPS ON YOUR FACE, IF YOU WILL ON-LY HUM A MIN-STREL SONG!



403

(RECORDED BY THE CALIFORNIA RAMBLERS ON PARAMOUNT 20115 IN 1922.)

# BYGONES

(1924)

MODERATO

W: HARRY KERR  
M: Irv ABRAHAMSON & DON WARNER

VERSE

EV-'RY LOVERS' LANG LEAS TO SAD-NESS, WHEN THE ONE WE  
 LOVE IS UN-TRUE. STILL, TO WIST FOR-GIVE BRINGS US GLAD-  
 -NESS. SO, I'M ON-LY ASK-ING YOU: LET BY-MOON-  
 -GONES BE BY-GONES. RE-MEM-BER, DEAR NEW-  
 BEAMS, OUR LUNE DREAMS, WE'LL LIVE A DEAR NEW-  
 FOR LET HEART - ALMS IT MUST TAKES ONE KISS TO END A  
 WORLD OF TEARS. 'NEATH BY - GONES BE BY -  
 -GONES, FOR LOVE YOU.

# BAGDAD

(1924)

MED. FAST

W: JACK YELLEN  
M: MILTON AGER

VERSE

BAG-DAD! BAG-DAD! WHERE IT WAS I MET HER, NEVER TO FOR-  
 BAG-DAD! WAS IT ALL IN WAS IT ALL IN SEEMING? WAS I ON-LY  
 -LET HER, DREAMING IT SWEET HER LIPS! HER EYES!  
 DREAMS OF PAR - - A - DISE? BUT ON-LY THIS  
 I KNOW: THERE, IN THE MOON - LIGHT GLOW, I  
 LOST MY HEART IN BAG-DAD. AND WHEN THERE I PRAY TO  
 LOVE TO DREAM OF BAG-DAD,

ALEX HYDE ORCH.  
ON DEUTSCHE GRAMMOPHON  
20230 (BERLIN: 1925)


BAGDAD - CONT.

INTRODUCED BY FRED  
WARING'S PENNSYLVANIANS

404

C Cb C E7/B Dm Dm Dm7

BE, BE-NEATH THE SKIES OF BAG-DAD, WHERE SOMEONE IS



G7 1 1 1 G7 C C#m6 G7 Ab7 Eb D.S.

WAIT-ING PA-TIENT-LY FOR ME. I

CODA E7

LONG-ING MAKES ME

Am7 1 1 Am7 D7 D7/F# G7/E C/E A7+ A7 Dm Ab7-5 G7

SAD. FOR MY PRIN-CESS AND HAP-PI-NESS WAIT FOR ME IN OLD BAG-

C MOD TO C G7/b

**ONE MINUTE TO ONE**

-DAD. W: SAM LEWIS (1933) M: FRED LOOTS *HERE* WHEN SWEETHEARTS LOVE LIKE YOU AND

E0 A7 D# G7 C 1 Dm7 G7 C G7/b

I, HOW TIME DOES FLY, HOW TIME DOES FLY! WHEN SWEETHEARTS LOVE THE WAY WE

Am7 E Am D7 G7 C CHD.

DO, THE PARTING MO-MENT IS ALWAYS BLUE, SO BLUE. ONE MINUTE TO ONE, TO SPEND TO ONE,

C Em7 C+ F Fm C Em7 1. A7+ A7 CHD

ONE MINUTE MORE TO SAY "I LOVE YOU!" SO MUCH CAN BE DONE IN THAT  
ONE MINUTE SOME TIMES MEANS A LIFETIME. SO, DON'T LET IT END  
ONE MINUTE MORE TO BE TO-GETH-ER. LOVE'S DREAM CAN BE SPUN

Dm7 D7 G7 12. A7+ A7 Dm7 G7 C/E F# G7 C7

ONE MINUTE TO ONE. WITH JUST AN-OTH-ER GOOD-BYE. NONE OF US, NOT EVEN

C#0 Dm A7 Dm A7 Dm Bb7

ONE OF US KNOW WHAT TO-MOR-ROW MAY BRING. STILL, ALL OF US, THE BIG AND

B# 1 1 G7 C Eb0 Dm7 G7

SMALL OF US KEEP WASTING HOURS, AS IF THEY MEANT NOTHING.

A7+ A7 Ab7 A7 D7 G7 C

CODA

IN THAT ONE MINUTE TO ONE.

RECORDED BY JOE VENUTI (VCL.) & HIS ORCHESTRA  
VCL BY SLIM BORTIER - ON PANNER 32939 IN 1933.



**WHY, DEAR?** *MOD to*  $Bb$   $Bb/F$   $Ebm$   $F7$

HENRY COHEN (1921)  
(WROTE "CANADIAN CAPERS")

**VERSE**

IN EACH HEART THERE'S ALWAYS ONE A - LONE, WE

$Cm$   $F$   $F7$   $Cm$   $F7$   $Bb$   $1 1 1$   $F7$   $Bb$   $Bb+$

LOVE TO DREAM OF AND TO CALL OUR OWN. YOU MADE MY DREAMS COME TRUE, THEN

$Gm$   $E7/B$   $F/C$   $Bb/C$   $C$   $Bb/C$   $Am$   $C7$   $F7$   $1 1$   $Cm$   $A$

LEFT WHEN LOVE WAS NEW. AND NOW I'M ALWAYS ASK-ING YOU:

**CHO**  $Bb$   $Bb$   $Db$   $F7/C$   $F7$   $\%$   $Bb$   $Bb$   $Db$   $F7/C$   $F7$

WHY, DEAR, AM I LONE - - LY, FOR YOU AND YOU ON - -

$F7/C$   $F7$   $Bb$   $Bb7/Ab$   $E7/G$   $E7$   $D+$   $Bb/Db$   $C7$   $\%$

-LY. WHY, DEAR, AM I YEARN - - ING. EACH HOUR, FOR

$Ebm$   $F7$   $Cm$   $A$   $Bb$   $Db$   $Db$   $F7/C$   $F7$   $\%$   $Bb$

YOUR RE - TURN - ING. WHY KEEP MY HEART ACH - - ING, WHEN

$Bb7/Ab$   $Cm$   $Cm7$   $Bb$   $Eb$   $Gb$   $1 1$   $Gb7$   $Bb/F$   $Bb$

YOU KNOW IT'S BREAK - ING. WHY LEAVE ME, GRIEVE ME?

$C7$   $F7$   $Bb$   $Cm7$   $Bb$

DEAR HEART, WHY?

**DON'T BE TOO SURE**  
W: HAL BILLINGS (1922) M: HENRY COHEN

*MOD to*  $F$   $E7$   $F$   $Dm$   $Bb/Db$   $F/C$   $F$   $C7/G$   $C$   $C7$

**VERSE** THERE'S A LES-SON, OLD BUT EV-ER NEW. IT MAY SAVE A

$C7/E$   $C7$   $F$   $C7$   $C7/G$   $D#$   $C7$   $C7$   $F$   $E+$   $F7/Eb$

BROKEN HEART FOR YOU. LEARN IT WHILE YOU MAY, AND YOU'LL FIND SOME

$D7$   $F#$   $G7$   $\%$   $C7/E$   $C7$  **CHO:**  $C7/G$   $C7$

-DAY: THERE'S A WORLD OF TRUTH IN WHAT I SAY. DON'T BE TOO

$C7/G$   $Gm$   $Am$   $C7$   $\%$   $F$   $C7+$   $F$   $F/C$   $F$   $Am$   $E$

SURE OF YOUR SWEET - HEART, WHEN THE GAME OF LOVE YOU PLAY.

DON'T BE TOO SURE CONT.

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Musical notation for "DON'T BE TOO SURE" with lyrics: MUST UNDER- STAND: A BIRD IN THE HAND MAY FOOL YOU AND FLY A- WAY. DON'T BE TOO SURE THAT THE LOVE LANE ENDS WITH- OUT ONE DE- TOUR. DON'T COUNT ON A THING, TILL WED-DING BELLS RING. AND THEN, DON'T BE TOO SURE.

WHOSE WHO ARE YOU?

W: RAY KLAGES & ABEL GREEN  
M: JESSE GREER (1925)  
TALK OF BLISS, TALK OF LOVE: THAT IS ALL I'M THINKING OF WHEN I LOOK AT YOU. WHEN WE MEET ON THE STREET EVERYTHING SEEMS SO COM- PLETE. LOVE COM- PELS ME, WON'T YOU TELL ME: WHO, WHOSE WHO ARE YOU? I'VE SEEN A FEW: WHO HOLDS YOUR HANDS, MEETS YOUR DE- MANDS? BUT NONE LIKE YOU WHO CALLS YOU BA- DEAR- BY? WHO GAVE YOU THAT STYLE, THAT WINNING SMILE, WHO OH WHOSE WHO ARE YOU?

CHORDS: Eb, Bb7, Eb, Eb7/D9, C, D, Gm6/Bb, D9, C7, Fm, C7, Fm, C7, Eb/G, B7/F#, B7, Bb7/F, Bb7, Fm, C7, Eb, F/A, Bb7/B, Cm, Cm, Gm, Cm, D7, Cm, B7, Bb7sus, Bb7, Cm, Bb7, D7/A, D7, F#o, Gm, G7, Cm, B7, Bb7sus, Bb7, Eb, Eb, Eb

CODA: WHAT I'D GIVE IF I KNEW. SAY, TELL ME WHO, WHOSE WHO ARE YOU?

PETER VAN STERDEN'S COLLEGIANS WITH RED NICHOLS, MIFF MOLE, RUBE BLOOM, EDDY LANG. ON PATHE-ACTUELLE 36432 IN 1926.

407

RECORDED BY SOL WAGNER ORCH.  
ON GENNETT 5311 IN 1923.  
(AT RICHMOND, INDIANA)

**"TEACH ME"** MDD to

LEO. HAMILTON GREEN (1921) VERSE

WHEN A LAD, I WENT TO SCHOOL, WHERE THEY TAUGHT THE GOLDEN RULE. — AND AL-THO' I LEARN'D A LOT, — THERE WAS ONE THING THEY FOR-  
- GOT: FOR AF-FEC-TION I JUST YEARN. — AND I KNOW, WITH LOVE, YOU BURN. **CHOR.**  
TEACH ME TO LOVE AS YOU DO: LOVE WORDS. — TEACH ME A WAY THAT'S NEW. TO CUDDLE,  
BE YOUR SCHOL-AR, IN YOUR PAR-LOR: I WANT TO LEARN. — TEACH ME  
TO LOVE AS YOU DO: LOVE WORDS. — TEACH ME A WAY THAT'S NEW. TO CUDDLE,  
TEACH ME JUST HOW TO HOLD YOU, 'CAUSE WHEN I FOLD YOU,  
I'M NEVER BLUE. **CODA** TOO. THEN WE'LL PLAY

THAT WE ARE LOVEBIRDS. — AND I WILL CUB-DLE UP CLOSE TO YOU. —  
(DIALECT OMITTED) **MED. SLOW** (♩ = 53)

**IN MY DREAM OF DIXIELAND**

TAD JAMES (1933) VERSE

NEVER HAD A DREAM LIKE THAT BE-  
THAT'S THE DREAM I WANT TO DREAM SOME

1. **E♭** 2. **E♭** Cm G7/b

-FORE. BUT MORE. I DREAM'D OF SOME GIRL THAT WAS POWER-FUL NICE. AND,  
F7 F7/C B7-5 Em7/B♭ B♭7 F7 B♭7 E♭  
IF IT COULD BE TRUE I'D BE IN PAR-A-DISE. — I HOPE THAT WHEN I GO TO BED TO-NIGHT, I  
F7 F° F7 B♭7 G# B♭7/E° **CHOR.** B♭°  
FALL A-SLEEP AND SEE THAT SIGHT! I DREAM. — THEY FILL'D THE M14-315-31P-PI WITH  
-GARS AS BIG AS BALLBATS: THEY

WATER-MELON JUICE, AN' POSSUM BIG AS WILD CATS WERE TAME AN' RUNNIN' LOOSE. I  
 DIDN'T COST A CENT. THE

EVEN SAW SOME PORK CHOPS ON A PORK CHOP TREE. AN' BARBE-QUE AN' CHITTERLIN'S WERE

AB-SO-LUTE-LY FREE. THEY HAD CI- MINSTREL SHOW WAS FREE, AN' ALMOST EV-'RY-BO-DY WENT. SAW A

THOUSAND HANDS OF POKER, AN' EACH ONE A WINNIN' HAND. I FOUND MY I-DEA OF HEAVEN IN MY

**SHOO-FLY PIE AND APPLE PAN DOWDY**

W: SAMMY GALLOP  
 M: GUY WOOD (1945)

VERSE IF YOU WANNA DO RIGHT BY YOUR

AP-PE-TITE IF YOU'RE FUS-SY A-BOU YOUR FOOD: TAKE A CHOO-CHOO TO-DAY, HEAD NEW

ENGLAND WAY, AND WE'LL PUT YOU IN THE HAP-PI-EST MOOD, WITH: SHOO-FLY PIE AND

APPLE PAN DOWDY MAKES YOUR EYES LIGHT UP, YOUR TIMMY HEAVENS SAY SHOO-FLY! SHOOFLY PIE AND  
 MAKES THE SUN COME OUT, WHEN ARE CLOUDY. ARE CLOUDY.

APPLE PAN DOW-DY: I NEVER GET E-NOUGH OF THA WONDERFUL STUFF! MAMA!

WHEN YOU BAKE, MA-MA! I DON'T WANT CAKE. MA-MA! FOR MY SAKE,

GO TO THE OV-EN AND MAKE SOME EVER-LOV-IN', SH, WONDERFUL STUFF!

DINAH SHORE ON COLUMBIA	ANNA O'DAY w/ STAN KENTON ON CAPITOL	GUY LOMBARDO ON DECCA
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( AN OLNE ABOUT A REAL OLDIE (THE OLDEST) )

**WHY ADAM SINNED**

ALEX ROGERS (1904)

MED. SLOW

VERSE

ADAM NEVER HAD NO CHILDHOOD 'ROUND THE STARTED IN, A GREAT BIG GROWNUP

OL' LOG CABIN DOOR. HE NEVER KNEW NO PICKANINY LIFE. HE WIFE. JUST SUP-  
 MAN, AND WHAT IS MORE: HE NEVER HAD THE RIGHT KIND OF A

B7+ B7 / / / Em / / / Eφ A7/C# A7/E

- POSE HE'D HAD A MAMMY WHEN THAT TEMPTIN' DID BE-GIN. AN' SHE HAD COME AN' TOLD HIM, "SON, DON'T

EAT THAT: IT'S A SIN." AD-AM NEVER HAD NO MAM-MY, FOR TO

Am7 D7 G/B D7 G / / / Em7 A7

TAKE HIM ON HER KNEE, AND TEACH HIM RIGHT FROM WRONG, 'AN SHOW HIM THINGS HE OUGHT TO

D7 / / / B/C# B7+ Em Em7 A7/C# A7 D7 / / /

SEE. I KNOW, DOWN IN MY HEART, THAT HE'D A LET THAT APPLE BE. BUT

G/B C G/B G A7 Am7 D7 G

AD-AM NEV-ER HAD NO DEAR OL' MAM - MY.



**SO LONG, OO-LONG!**

BERT KALMAR & HARRY RUBY (c20)

MED. SLOW

VERSE

MING TOY LOVED A BOY, HAPPY LITTLE OAP-A-ONE DAY, OOLONG SAY: "SON I GOTTA GO A-

F/A F / / / C7 C7 E C7 F / / / C7 D7

NEE- WAY? OO-LONG WAS HIS NAME, SET HER HEART A - FLAME. WHEN HE LEAVE,

C7 E Eb G7/b G7 G7 C7 [8] CHO. F/A Bb F/A Bb C7

MING TOY BRIEVE. EV-RY-BO-DY HEAR HER SAY: "SO LONG, OOLONG. HOW LONG YOU GONNA BE GONE? TOO LONG, OOLONG. I'LL LONG - WHILE YOU'RE AWAY, SO LONG, OOLONG. HOW LONG YOU GO-IN' TO ROAM?"

F / / / C7 F

YOUR LITTLE OAP-A - NEE WILL BE WAITING UNDER NEATH THE BAMBOO

G7 C7 / / / F Dm7 A7/C# C7 A7/E D7 Dm7 G7 C7

TREE. SO DON'T BE WAITING FOR THE DAY WHEN YOU'LL COME BACK TO ME.

SO LONG, OOLONG! ~~CHORUS~~

410

*C7/E* *F7* *Bb6*

I'LL SIT AND SIGH, NEAR THE OR-I-BIT-AL SKY, EACH DAY THAT

*G7/B* *G7* *G7/b* *D7-9* *C7*

I AM LEFT A-LONE IN NAK-I SAK-I.

**CODA** *D7* *D7* *D7* *Gm* *C7* *F* *F0* *F*

PLEASE DON'T BE TOO LONG, Oo-LONG, SO LONG! HURRY BACK HOME!

WHILE YOU'RE AWAY

L. WOLFG GILBERT and ANATOL FRIEDLAND

(1918)

VERSE

*G* *Am* *Am7*

HIS FURLOUGH TIME WAS O-VER. HE WAS

*D7* *G* *B7/E#* *Em* *A7* *D/F#*

TOLD TO SAY GOOD-BYE. AND THO' HIS HEART WAS STANCH AND TRUE, A TEARDROP DIMM'D HIS EYE. HIS

*F7* *Bb7/E* *D7/F#* *Gm* *D7* *Eb0*

LITTLE MOTHER BY HIS SIDE: SHE SMIL'D TO HOEHER PAIN, AND WHISPERED SOFTLY, 'LET'S BE BRAVE. YOUR

*A7/E* *A7* *D7* *D7* **CHOR.** *Eb7* *G/b* *G* *D7* *F0* *D7/F#* *D7* *D7/F#* *F0*

TEARDROP IS IN VAIN. WHILE YOU'RE A-WAY, WHILE YOU'RE A-WAY, I'LL KEEP THE

*D7/F#* *D7* *G* *Gm/b* *G* *Gm/b* *G* *D7/A* *G7* *C* *G6* *G11/E7* *G* *G0*

YOU'LL WRITE AND SAY: I'LL KEEP THE

*G* *A7/E* *A7* *A7/C#* *A7* *D7* *A7/E* *D7/F#*

LOVE-LIGHT BRIGHT, SO AT NIGHT IT WILL LIGHT YOUR WAY, DEAR. JUST THINK OF ME, WHERE'ER YOU'LL

*Bb6* I'LL DO MY SHARE, AND BEAR. FOR SOMEDAY,

**CODA** *G7* *C/E* *E7*

'OUR WORK IS DONE, AND I AM SAILING HOMEWARD TO-DAY.'

*Am* *Gm/b* *G/b* *G* *E7*

PACK UP YOUR CARES IN A BUNDLE OF JOY. I'LL WAIT FOR YOU TILL IT'S OVER, MY BOY. MAY

*A7* *D7* *G* *C7/G* *G*

GOD BLESS YOU WHILE YOU'RE A-WAY."



# I'LL LOVE YOU MORE FOR LOSING YOU A WHILE

LYRIC: RAYMOND EGAN

(1918)

MUSIC: RICHARD WHITING

MOD to NC/C

VERSE EV'RY HEART MUST LEARN THE SADNESS OF THE WORDS: "AU RE-VOIR" BUT THAT

SORROW ON-LY MAKES US LOVE OUR LOVED ONES THE MORE. SO DON'T BE DOWN-

HEART-ED, FOR AF-TER WE'VE PART-ED, ALL THE WORLD WILL SEEM LIKE HEAVEN WHEN WE

MEET ONCE A-GAIN. WE LEARN TO LOVE THE FLOWERS WHEN THE SNOWS ARE  
-THO' EACH DAY THAT YOU'RE A-WAY WILL BE A

HERE. AND WINTER ON-LY MAKES THE SUMMER ROSE MORE DEAR. ALL THE  
TRIAL 'T'WILL MAKE THE DAY, WHEN YOU RE-TURN TO

GRAY UP IN THE SKY IS NOT THERE TO MAKE YOU SIGH. BUT IT FLOATS ABOVE TO

MAKE YOU LOVE THE SUN WHEN CLOUDS ROLL BY. AL-

**CODA**

ME WORTH-WHILE. AND THO' THIS GOODBYE KISS BREAKS MY HEART, RE-MEM-BER

THIS: I'LL LOVE YOU MORE FOR LOSING YOU A-WHILE. SO SMILE!

ERSY BOUNCE (♩ = 3.5)

AT HALF PAST NINE

WORDS: SAM LEWIS, JOE YOUNG  
MUSIC: ARCHIE LOTTLER (1918)

VERSE

ONE LITTLE WEEK FROM SUNDAY: WISH IT WERE TO

Bb Ebm7 Bb Eb C# F# Bb/F C7/G F7/A F7

- DAY. ONE LITTLE WEEK FROM SUN-DAY SEEMS A YEAR A WAY.

Bb7 Eb Bb7 Eb Eb/G Ebm7/Bb

YOU'RE GOIN' TO PROMISE TO BE MINE. I'M GOIN' TO BE THERE, RAIN OR SHINE.

Bb/F Bb Eb C# Bb/F C7/G F7/A 2 - [8] CHO.

ONE LITTLE WEEK FROM SUN-DAY, SO LET US SET THE TIME. AT HALF PAST NINE, NINE,

Bb7 / Gm7 C7 F7 F7

YOU AND I WILL BE ONE. AT HALF PAST NINE, WHEN THE PARSON IS  
THEY'LL BE WISHIN' US JOY. AT HALF PAST NINE, LUCKY GIRLIE AND

Bb / A° Bb7 Eb/G G7 C7

DONE. YOU'LL HEAR THE WHOLE FAM-I - LY WHIS-P'RING TO

C7 C7/G C7 E° F7

ME: MAY ALL YOUR TROU-BLES BE LITTLE ONES, LITTLE ONES. AT HALF PAST

CODA D7/F#1 Gm6 G# D7/A Bb7 Ab Eb/G Gb7 Bb7/Bb Bb7 Bb7

BOY. WE'LL HAVE-TER STAND FOR THEIR JOKES AND THEIR LAUGA-TER,

Eb C7/E Bb7/F E° Bb7/F Bb7/Bb G7 C# F7

KISS EACH ONE THAT YOU HAVE-TER. THEY'RE GOIN TO LEAVE US RIGHT AF-TER IT'S HALF PAST

Bb

SAM LEWIS & JOE YOUNG WERE LYRICISTS ON "DUNAH",  
"FINE FOOT TWO" and "IN A LITTLE SPANISH TOWN"  
NINE!  
(ALL IN THIS COLLECTION)

413

(INTRODUCED BY AL JOHNSON)

# OH! HOW I WISH I COULD SLEEP

WORDS BY SAM LEWIS & LOE YOUNG (1918) MUSIC BY PETE WENDLING

MED. SLOW

VERSE "EARLY TO BED, EAR-LY TO RISE," I HEARD A MOTHER SAY TO HER ANGEL EYES.

"DREAM OF YOUR DAD, MY LITTLE LAD. DON'T WAKE UNTIL THE SUN AP-PEARS IN THE SKIES"

"I HAVE THE SUN-SHINE," HE SAID. "IT MAKES ME GET OUT OF BED. OH! HOW I

**CHO**

WISH I COULD SLEEP UN-TIL MY DADDY COMES HOME. OH! MA-MA, WHY MUST WE HEARD DADDY CALL, BUT I WAS DREAMING, THAT'S ALL...

AL-WAYS BE ALL A-LONE? I MISS HIM MORE EV-RY DAY. HOW CAN YOU

ASK ME TO PLAY? YOU'RE ALWAYS SIGH-ING AND CRY-ING, SINCE HE WENT A-WAY.

LAST NIGHT I

IT'S A WONDER THERE WEREN'T MORE OF THESE WARTIME LAMENT'S FOR DADDY'S RETURN. (THIS IS A TEAR-JERKER, BUT NOT THE LOVE-SCORNED KIND.)

**CODA**

HE KISSED ME, AND HE SAID: "GO TO BED MY OWN." OH! MA-MA,

THAT'S WHEN I THOUGHT: GOD MADE THE NIGHT-TIME TOO SHORT. OH! HOW I WISH I COULD SLEEP,

... WISH I COULD SLEEP ~~CONT.~~ 414

UN-TIL MY DAD-DY COMES HOME"

## ANY LITTLE GIRL CAN MAKE A BAD MAN GOOD

WORDS BY WILL J. HARRIS (1917) MUSIC BY JAMES F. HAWLEY

MOD *to*

VERSE

EV-ER SINCE THIS WORLD BE-GAN, GIRLS HAVE PUZZLED EV-'RY MAN.

WE CAN'T DO WITH - OUT 'EM, BUT SOMETHING 'BOUT 'EM JUST MAKES US DOUBT 'EM.

EV-'RY GIRL-IE KNOWS A-WAY TO MAKE OR BREAK A FELLOW, AN-Y DAY.

CHO.

AN-Y LITTLE GIRL CAN MAKE A BAD MAN GOOD, AND A GOOD MAN BAD, THEY SAY.

YOU KNOW WE ARE TOLD IN ANCIENT HIS-TO-RY: CLE-O-PA-TRA MADE A "MARK" OF AN-TO-NY.

AN-Y MAN WILL FALL FOR AN-Y LIT-TLE GIRL WHO HAS A WIN-NING WAY.

NOW A-DAYS YOU'LL FIND WHAT EV'RY MOTH-ER'S DAUGHTER MAKES A MAN DO LOTS OF THINGS HE HAD-N'T OUGHT-ER.

AN-Y LITTLE GIRL CAN MAKE A BAD MAN GOOD, AND A GOOD MAN BAD, THEY SAY.

415

MODERATO (♩ = 57)

**SWEET INDIANA HOME**  
 WALTER DONALDSON (1922) **VERSE**  
 NEVER KNEW I'D BE BLUE. NOW I'M ME: CAN'T YOU SEE JUST HOW

MEL-AN-CHOLY RIGHT THROUGH. THERE'S A SPOT NOT FAR A-WAY: KINDA THUNTS ME, NIGHT AND  
 DOGGONE HAPPY I'D

DAY. PICTURE BE. EV-RY NIGHT, THERE'S A CANDLE LIGHT. IN ALL MY

DREAMS, IT SEEMS I'M DOWN IN IN-DI-AN-A, IN-DI-AN-A. IN MY

DREAMS I'M ROAM-IN' THRU THE SHA-DY GLAM-IN' WHERE I WAS BORN. I'LL GO RIGHT

BACK TO IN-DI-AN-A, IN-DI-AN-A. COULD AN-Y-THING BE GRANDER THAN TO

JUST ME - AN-DER THE FIELDS OF CORN. I LOVE THAT LITTLE HOMESTEAD WHERE MY

HEART'LL BE FED ON SUN-SHINE. I'LL MEET A LADY, SO FAIR, IN A ROCKIN' CHAIR, THERE A-

-LODE. I'LL LEAVE TO-NIGHT A-BOU E-LEV-EN. I'LL BE IN HEA-VEN TOMORROW

MORN AT SEV-EN, WHEN I'M IN MY HOME - SWEET IN-DI-AN-A HOME.

BAILEY'S LUCKY SEVEN with  
 PHIL NAPOLEON (TP) - HARRY DIRKSTE (PNO)  
 ON GENNETT # 4910 IN 1922.

CALIFORNIA RAMBLERS with  
 ADRIAN ROLLINI (BS. SAX) - FRANK PUSA (TP)  
 ON PATHE ACTUELLE 620839 IN 1922.

**YOU DIDN'T HAVE TO TELL ME**

WALTER DONALDSON (1931)

*Molto*

VERSE To YOU, I WAS GIVING MY TIME. ON YOU, I WAS WASTING MY TIME. ALL TRIED JUST TO MAKE YOU FORGET. I'VE SIGHED, STILL I'LL NEVER REGRET. YOU

THROUGH, YOU'VE BEEN THINKING OF SOME-BO-DY ELSE WHO MADE YOU FEEL BLUE. I'VE

KNOW HOW YOU FEEL A-BOUT SOME-BO-DY ELSE. THAT'S HOW I FEEL A-BOUT YOU!

**CHOR.**

YOU DIDN'T HAVE TO TELL ME, YOU DIDN'T HAVE TO FOOL ME, HOW COULD YOU MAKE ME HAP-PIE, YOUR HEART COULDN'T BE MINE. FOR AN-Y REASON OR RHYME. WITH SOMEONE ELSE IN YOUR MIND? YOU DIDN'T HAVE TO

TELL ME. I KNEW ALL THE TIME! TIME! SO YOU WERE THE ONE WHO'D

LOVE ME AND LEAVE ME AND LOVE ME TO THINK IT WAS NICE. SO YOU WERE THE ONE I

THOUGHT ON THE LEVEL: A DEVIL FROM PAR-A-DISE! TIME!

BEN POLLACK ORCH with RAY BAUDUC,  
 LODIE MILLER, JACK TARRANT & BENNY GOODMAN  
 ON BANNER No. 32101 IN 1931.

VOICED BY GRACE JOHNSON with MANNY KLEIN,  
 T. DORSEY, B. GOODMAN, EDDY LANE, etc.  
 ON MELOTONE M-12095 IN 1931.

417

USED IN THE 1940 PARAMOUNT FILM:  
"THAT'S MY BEAT" w/ MARTIN & LEWIS

SOLID FOUR

**BALLIN' THE JACK**

WORDS BY JIM BURRIS  
MUSIC BY CHRIS SMITH  
(1913) **VERSE**

G A7 D7 Eb7

FOLKS IN GEORGIA 'BOUT TO GO INSANE, SINCE THAT NEW DANCE  
GIVE ME CREDIT FOR A THING OR TWO. GIVE ME CREDIT

C7 F7 Gb7 Eb7

WAY DOWN IN GEORGIA CAME. I'M THE ON-LY PER-SON WHO'S TO BLAME. I'M THE PARTY INTRODUCED IT  
FOR BRINGIN' 'SUMPIN' NEW. I WILL SHOW THIS LITTLE DANCE TO YOU. WHEN I DO JUST SAY THAT IT'S A

1. D7 2. D7 F7/G

**DANCE**



THERE. So! BEAR.

CHD.

G7 C7

First you put your two knees close up tight... Then you away 'em to the left, then you away 'em to the right,

F7 Bb D7 Ebdim D7

Step a - round the floor kind of nice and light, - Then you twis' a-round and twis' a - round with all - your might, -

G7 C7

Stretch your lov - in' arms straight out in space, - Then you do the Ea - gle Rock with sty - le and grace, - Swing your

Gb7 Bb F#dim Gm G7 Cm G Cm Cm7(b5) F7 Bb

foot way 'round then bring it back, - Now that's what I call "Ball-in' The Jack." -

**I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER**

LYRICS BY DOE YOUNG

(1935)

MUSIC BY FRED AHLERT

MOD<sup>to</sup> C G7 G7+ C G7 G7+ C Am7

**VERSE** THE MAILMAN PASSES BY, AND I MUST WONDER WHY HE NEVER STOPS TO

Dm G7 C Am7 Dm7 G7 C G7 G7-9 C6

RING MY FRONT DOOR BELL. THERE'S NOT A SINGLE LINE FROM THAT DEAR OLD LOVE OF

Cm6 Eb Eb7 Gb Em Am7 D7 Dm7/G G7

MINE. NO, NOT A WORD SINCE I LAST HEARD "FARE - WELL!"

**SEGUE**

**CHO.**

I'm Gon-na Sit Right Down And Write My-self A Let-ter, And  
 smile and say "I hope you're feel-ing bet-ter" And  
 make be-lieve it came from you. I'm gon-na write words, oh, so  
 close "with love" the way you do.  
 sweet. They're gon-na knock me off my feet, A lot of kiss-es on the bnt-rom,  
 I'll be glad got 'em. I'm gon-na I'm Gon-na Sit Right Down And Write My-self A  
 Let-ter, And make be-lieve it came from you.

**MY IDEAL**

LYRICS BY LEO ROBIN (1930) MUSIC BY RICHARD WHITING & NEWELL CHASE

**BOLLAD**

LONG A-GO MY HEART AND MIND GOT TO-GETHER AND DESIGNED THE WONDERFUL GIRL FOR ME.

OH, WHAT A FAN-TA-SY! THO' THE I-DOL OF MY HEART CAN'T BE ORDERED A LA CARTE, I

WONDER IF SHE WILL BE ALWAYS A FAN-TA-SY?

**CHO.**

WILL I EY-ER FIND THE BOY IN MY MIND THE ONE WHO IS MY I-DEAL MAY-BE HE'S A DREAM &  
 WILL I REC-OG-NIZE A LIGHT IN HIS EYES THAT NO OTH-ER EYES RE-  
 YET HE MIGHT BE JUST A-ROUND THE COR-NER WAIT-ING FOR ME  
 -VEAL OR  
 WILL I PASS HIM BY AND NEVER E-VEN KNOW THAT HE IS MY I-DEAL



419

WHO SAID DIXIE?

W: ANDREW STERLING and  
BERNIE GROSSMAN  
M: ARTHUR LAJESE (1918)

MED. FAST 2-BEAT

VERSE

420

MED. FAST 2-BEAT

# SO THIS IS DIXIE

W: JACK YELLEN  
M: ALBERT GIMBLE (1917)

VERSE

JUST A MOMENT, STRANGER, YOU'LL PAR-DON ME,

Chords: Eb7, Bb7, B7/F, Bb7, Fm6, E7, Eb, Db, C7

I'M A-FRAID THAT I'VE LOST MY WAY. AND I'LL BE YE-RY, VER-

Chords: C7, C7, C7, Fm, C7/G, Fm7/Ab, Fm7/Bb, D7, Gm, F#o

- Y MUCH O-BLIGED TO YOU, IF YOU'LL TELL ME WHERE I'VE WANDER'D TO.

Chords: Bb7/F, Bb7, Eb, Eb/G, Gb, Fm6, Bb7, Bb7/F, Bb7, Eb7

THIS IS ONE PLACE I'VE NEV-ER SEEN BE-FORE, AND I WONDER

Chords: Eb7, Eb7+, Ab, A, A, A, Eb/Eb, Bb7, C7

WHAT IT CAN BE. YOU DON'T MEAN TO SAY IT'S DIX-IE-LAND,

Chords: F7, Bb, Gb, CHO. Bb7/F

THAT I'VE BEEN LONG-ING TO SEE. SO THIS IS DIX-IE,

Chords: Bb7/F, Gb, Bb7/F, Eb, Eb/G, Bb7/F

SO THIS IS DIX-IE. WELL IT LOOKS MIGHTY GOOD TO ME. IT'S NO WONDER THEY LOVE

Chords: Bb7, Fm, Bb7, Fm7/Bb7, Bb7+, Eb, Eb/G, Eb, F7, Bb7

IT AS MUCH AS THEY DO. SAY, BOY, IF YOU LIVE HERE, I'M JEALOUS OF YOU. I WANT TO

Chords: Eb7, Eb7+, Ab, C7, C7, C7/G, C7, Fm, Bb7

SAY I'VE FOUND AN-OTH-ER HOME TO-DAY. RIGHT HERE IS WHERE I'M BOUND TO STAY.

Chords: Gb, Bb7/F, Gb, Bb7/F, Gb, F7, Bb7, Eb

SO THIS IS DIX-IE, YOU'RE SURE IT'S DIX-IE? WHY, IT LOOKS LIKE HEAVEN TO ME.

421

# WHEN THE SUN GOES DOWN IN DIXIE

W: CHARLES McCARRON - M: ALBERT VON TILZER (1917)

ADD to (J.3)

VERSE

I JUST RE-CEIVED A NOTE TO- DAY. IT HAD TO COME A LONG, LONG INAY. AND IN-  
 -SIDE THERE IS A VIEW OF A COTTAGE WHERE THE GRASS IS BLUE. I LEFT THE  
 OLD HOME LONG A- GO WHERE THE COTTON BLOSSOMS GROW AS WHITE AS SNOW. ON  
 THEE - I WANT TO BE WITH MY FRIENDS AND FAM-I- LY. WHEN THE SUN GOES DOWN IN  
 CHO.  
 DIX-IE, AND THE MOON BE-GINS TO RISE: THAT'S THE HOUR DOWN IN  
 DIX-IE, WHEN THE DARKIES HARMON-IZE. OLD UNCLE  
 JOE YOU'LL SURE-LY SEE, WITH HIS BAN-DO ON HIS KNEE. AND MY  
 LITTLE SISTER HANNAH, AT THE OLD PI-AN-A, PICKING OUT A MELODY. COME TO THINK ABOUT IT,  
 I'M GO-ING BACK TO THE SCENES OF MY CHILDHOOD. SOME DAY I'LL FIND THE  
 OLD FOLK'S WITH SUR-PRISE. WHEN THE SUN GOES DOWN IN DIX-IE, AND THE MOON BEGINS TO  
 RISE, BACK IN MY MOTHER'S ARMS, I'LL BE IN PAR-A- DISE.

The musical score is written in G major and 4/4 time. It features a melody line with lyrics and a guitar accompaniment with chord diagrams. The score is divided into a Verse and a Chorus. The Verse consists of 12 lines of music, and the Chorus consists of 12 lines. The lyrics are: "I JUST RE-CEIVED A NOTE TO- DAY. IT HAD TO COME A LONG, LONG INAY. AND IN- -SIDE THERE IS A VIEW OF A COTTAGE WHERE THE GRASS IS BLUE. I LEFT THE OLD HOME LONG A- GO WHERE THE COTTON BLOSSOMS GROW AS WHITE AS SNOW. ON THEE - I WANT TO BE WITH MY FRIENDS AND FAM-I- LY. WHEN THE SUN GOES DOWN IN CHO. DIX-IE, AND THE MOON BE-GINS TO RISE: THAT'S THE HOUR DOWN IN DIX-IE, WHEN THE DARKIES HARMON-IZE. OLD UNCLE JOE YOU'LL SURE-LY SEE, WITH HIS BAN-DO ON HIS KNEE. AND MY LITTLE SISTER HANNAH, AT THE OLD PI-AN-A, PICKING OUT A MELODY. COME TO THINK ABOUT IT, I'M GO-ING BACK TO THE SCENES OF MY CHILDHOOD. SOME DAY I'LL FIND THE OLD FOLK'S WITH SUR-PRISE. WHEN THE SUN GOES DOWN IN DIX-IE, AND THE MOON BEGINS TO RISE, BACK IN MY MOTHER'S ARMS, I'LL BE IN PAR-A- DISE." The guitar accompaniment includes chords such as C, G7, Dm7, D7, F, Am7, D7/A, Fm6/Ab, G7, D7, G7, C, F, Fm, C, E7, F, F, G7, F/A, G#o, F/A, Dm7, E7, B7, G7, C, B+, Bb, A7, A7+, A7, D7, D7/A, Ab, G7, C, C, Fm6.

# I'M SAVING UP THE MEANS TO GET TO NEW ORLEANS

WORDS BY HOWARD JOHNSON

(1916)

MUSIC BY HARRY DE COSTA

MED. 2-BEAT (♩.7)

The musical score is written in treble clef with a 2/4 time signature. It consists of 12 staves of music. The lyrics are written below the notes. Chord symbols are placed above the notes. The score includes a Verse, a Chorus, and a Coda. The lyrics describe a man's journey from a small town to New Orleans, motivated by the need to escape a furnished room and find a better life.

**VERSE** I'VE BEEN A-ROUND YOUR TOWN — AND SEEN THE SIGHTS. BUT NOW I'M THROUGH, I'M TELLING  
 YOU — THAT I'VE MADE UP MY MIND — TO STAY HOME NIGHTS. THERE'S LOTS TO DO. I MEAN IT  
 TOO, — BECAUSE MY OLD FRIEND BANKROLL WAS LETTING THINNER. AND BE-FORE IT GOT TOO  
 LATE, — I HIRED A FURNISHED ROOM, GOOD-BYE TO GLOOM. AND NOW I'M MIGHTY GLAD TO  
**CHO.**  
 STATE: I'M SAVING UP THE MEANS, — TO GET TO NEW ORLEANS. — I'LL BUY A  
 NEW OR-LEANS, I'LL WEAR MY OLD BLUE JEANS. — I'LL FIND THE  
 TRUNK AND PACK IT, LEAVE THIS RACKET. I'LL BE HAPPY WHEN I'M BOUND — BACK TO THOSE  
 GIRL I LEFT BE-  
 CHILDHOOD SCENES — AND MOTHER'S HOMEMADE BEANS. — I'M THIRSTY:  
 LEE, WHIZ! I WANT A SILVER FIZZ, LIKE THEY MAKE IN MY HOME TOWN. DOWN THERE IN  
**CODA**  
 — HIND ME, IN HER TEENS. — I KNOW A TRAIN THAT GOES A  
 MILE A MINUTE. YOU BET YOUR LIFE I'M GOIN' TO BE RIGHT IN IT, ON MY WAY BACK  
 HOME TO NEW OR- LEANS.

423

*MOD to (with expression)*

# WHAT DOES IT MATTER?

IRVING BERLIN (1927) **VERSE**

TROUBLES AND WORRIES MAY DARKEN THE  
WINDS MAY BLOW OVER THE LAND AND THE

1. F C7 F G 2. Dm G  
DAY. SHADOWS MAY FRIGHTEN THE SUNSHINE A-WAY. SEA. BUT AS

G7 C7 C7+ 3. C7 F# C7/G  
LONG AS THERE'S YOU AND THERE'S ME: WHAT DOES IT MAT-TER IF THE SUN WON'T  
MAT-TER IF THE CLOUDS AP- LOVE  
MAT-TER, LONG AS I

C7 C7/G C7 3. F C7/G C7+ 2. F F7  
SHINE. LONG AS YOU ARE KING, WHAT DOES IT MAT-TER? WHAT DOES IT  
-FEAR. LONG AS YOU ARE NEAR, " " " " MAT-TER?  
YOU, AND YOU LOVE ME TODAY, " " " " MAT-TER?

Bb F E+ Eb D7 G7/b 1 D7's  
LIFE IS NEVER ONE SWEET SONG. THINGS ARE LIA-BLE TO GO WRONG.

C7 C7 3 D.S. al  $\text{\textcircled{C}}$  CODA F  
WHAT DOES IT MAT-TER.

(EDITED) (♩=120) C 1928 G7+ C Ab7  
**ADOREE**  
EUGENE WEST **VERSE** I HAVE SEARCH'D FOR MY I-DEAL, AND WITHIN MY HEART I FEEL

C/G G7+ C G7/b C G7+ C C7/b Eb  
THAT I'VE FOUND MY ONE GREAT LOVE AT LAST. I'VE HAD LOVE AFFAIRS BEFORE BUT IT'S YOU WHOM I A-DORE.

G/b Am7 D7 (♩=120) G CHO: C+ C  
OTHER LOVES BE-LONG NOW TO THE PAST. WHEN I WHISPER A - DO - REE,

C Ab7/bb G7/b Dm7 G7 Dm7  
IT'S BECAUSE MY HEART IS GAY. WHEN I TELL YOU I LOVE BUT

G7 Dm7 G7 G7+ C F# G7/b 1  
YOU, SWEETHEART MINE, BE-LIEVE ME IT'S TRUE. WHEN I LOOK IN-

C C+ C C7 11 C7+ F  
-TO YOUR EYES, THEN IS WHEN I SEE PAR-A-DISE.

42

~~ADDRESSEE - LOVE~~

F F#D D7 A7/Eb / D7 G7 C A7/Eb

A MILLION TIMES NIGHT AND DAY, WHEN YOU'RE NEAR OR A -

D7 G7 Dm7 G7 Eb7 G7 C F7/C C

-WAY, DEAREST ONE, I SAY A - DO - REE.

(IN A NINE O'CLOCK TOWN)

## I'M A TWELVE O'CLOCK FELLOW

LYRIC BY GEO. WHITING & BERT KALMAR (1917) MUSIC BY HARRY VON TILZER

(MED. 2 BEAT) VERSE Eb

I HAVE LIVED IN THIS TOWN FOR A SOOD MA-NY YEARS, BUT I'VE AL-WAYS HAD BROAD-

GUESS I WAS BORN TO BE A SPORT. I

F7/C Bb7/D 2. Eb/G Ab Eb Gm7 Eb Bb7 Eb Bb

-WAY I-DEAS. AND I WORK'D TWO WEEKS IN A SUMMER RE-SIRT. I WAS UUST FIFTEEN, WHEN I

F7/A Bb Bb/D Bb/F F7 F7/A Bb7 Eb

LEARN'D HOW TO CUSS. I LEARN'D IT DRIVING THE HO-TEL BUS. I OUGHTN'T TO LIVE IN A

Ab Eb F/C B7 C Cm Bb Bb7 CHO. Eb Bb7/D

TOWN THIS SIZE, AND I AIN'T ASHAMED TO TELL YOU THAT I'M TOO DARN'D WISE. I'M A TWELVE - O'CLOCK

Eb Bb7/D Eb Ab7/D Eb

FEL-LOW IN A NINE - O'-CLOCK TOWN. AND I DON'T WAKE UP UN-TIL THE

F7 Bb7 Eb Ab F7

SUN GOES DOWN. I CO-PIY MY CLOTHES FROM ROGERS PEET. AND I'M GONNA MAKE A BROADWAY OUT OF

Bb Bb7/D Eb Ab Eb Ab Eb

OUR MAIN STREET. MY PA AND MA RAISED AN AW-FUL HOWL, 'CAUSE THE RUIRES ALL NICK-NAMED

F7/C Bb7/D Eb G7 Ab Eb/G Bb7/F

ME "THE ONE." THERE IS NOTHN' GETS BY ME FROM THE POST OFFICE DOWN. I'M A

Eb/Bb F7 Bb7 Eb

TWELVE O'CLOCK FELLOW IN A NINE O'-CLOCK TOWN.

HARRY VON TILZER COMPOSED THE ALL-TIME FAVORITE: "TAKE ME OUT TO THE BALL GAME"

425

YOU'LL REGRET THE DAY

JERRY JARNAGIN (1917)



MOD<sup>to</sup>

G G/B Gb7/Bb Am7 D7 E7/G# E7+ E7 A7

VERSE HON-ey, DEAR, HOW I HAVE SIGH'D AND CRIED, DON'T YOU LOVE ME AN-Y MORE?  
JUST BE-CAUSE YOU SEEM DIS-SAT-IS-FIED.

A7 D7 G G/B Gb7/Bb Am7 D7

WHY CAN'T THINGS BE AS THEY WERE BE-FORE? I'M GOIN' TO MISS YOU WHEN YOU GO A-WAY. RE-

G3/B G3/D C E7 A7/C# C#0 G3/B E7+ E7 A7/C# A7/E

-MEM-BER WHAT I SAY: YOU TOO ARE GOIN' TO GRIEVE, BELIEVE ME, EV-EN THO' YOU MAY BE FAR A-

D7 1 2 CHD. D7 G G/D

-WAY. YOU WILL RE-RET THE DAY, THE DAY YOU BROKE MY HEART. FOR I'VE BEEN YOU SEEM TO

B7/D# B7 B7/D# Em C/E G3/B C

TRUE, THINK AS YOU KNOW FROM THE START. YOU SAY YOU'RE GO-ING,  
THAT IT'S BEST WE SHOULD PART. SO, HON-ey,

C/G C/E G/D G G3/E A7/E A7

WELL, HAVE YOUR WAY, DEAR. BUT YOU'LL BE SOR-RY AND SHED A

D D0 D7 D.S. al

TEAR FOR EV-ry LIT-tle THING YOU'VE DONE. YOU WILL RE-

CODA C C/E Dm/F C/G G0 G Bm/F# G3/E E7 E7+ E7

IF YOU WANT TO GO YOUR WAY: GO ON, I WOULD NOT HAVE YOU STAY. BUT YOU'LL RE-

D7/A D7 D7/D# D7 G C#6/G G 2 1 2

-GRET THE DAY, THE DAY YOU BROKE MY HEART.

# YOU'RE MAMMA'S BABY

426

WORDS BY SAM LEWIS & LEO YOUNG — MUSIC BY PÉTE WENDLING (1917)

MOD to

VERSE

ALL DAY, I'M HEARING SOMEBODY CROON: "PEEK-A-BOO, I SEE YOU."

SOUNDS LIKE A MOTHER HUMMING A TUNE.

TO HER BA-BY BLUE. IT SEEMS TO TAKE ME BACK TO BA-BY-LAND:

LUL-LA-BYS SLEEP-Y EYES, AND LITTLE ANGELS HOLD ME BY THE HAND,

EV-RY TIME SHE SIGHS: YOUR MAM-MA'S BA-BY, YOU GREAT BIG

BA-BY: YOU MADE MY LIFE COM-LETE, SWEETIE SWEET,

MAM-MA'S LITTLE ONE. JUST LIKE THE I-VY CLINGS, CLING TO MY

A-PRON STRINGS. AND IF YOU LUD-DLE TO ME, AND NEVER ANOTH-ER,

YOU'LL GROW TO BE A HELP TO YOUR MOTH-ER. PLEASE PROMISE ME THAT YOU'LL BE YOUR MAM-MA'S

BA - - BY.



# 427



## GALLOPIN' DOMINO BLUES

HARRY REYNOLDS (1926)

VERSE

A PAL OF MINE NAMED KLINE IS ALWAYS FOLLOWED HIM, AND THEN I

MOODING DIMEY, AND NO ONE KNOWS THE REA-SON WHY. 'CAUSE HE WIST TAKES YOUR JACK + SAYS: "I'LL

COLLARED HIM. AND THEN I SAID: "NOW LOOKIE HERE! WHAT YOU

PAY YOU BACK IN THE GOOD OLD BY AND BY!" BUT ONCE I DO-IN' WITH THE KALE YOU

BORROW?" AND HE WHISPERED IN MY EAR: I'VE GOT THOSE GALLOPIN'

DOM-IN-O BLUES. I GOT A HUNCH THEY WIN, BUT THEY ALWAYS LOSE. I CAN'T PASS 'EM BY.

SEEN'S I DON'T KNOW WHY: 'CAUSE WHEN I ROLL THEM BONES, I KISS MY DOUGH GOOD-BYE. EASY COME,

EA-SY GO! I LOSE IT FAST, BUT WIN IT SLOW. WHEN I WANT TO THROW A SEVEN,

I THROW LITTLE L6E. I GOT THOSE GALLOPIN' DOM-IN-O BLUES.

SWEET MEM'RIES JOINED WITH PLEASANT HOURS, IN SUNSHINE'S

## CUBAN MOON

W: LIDE McKIERNAN  
M: NORMAN SPENCER ('20)

DOWN WHERE THE BREEZES GENTLY BLOW,  
THERE IS A PLACE I LONG TO GO.

SWEET MEM'RIES JOINED WITH PLEASANT HOURS, IN SUNSHINE'S

CUBAN MOON - CONT

428



PERFUME SCENTED BOW'RS. CUBA, YOUR CHARMS ARE CALLING

ME, LUST LIKE SOME HAUNTING MEL-O-DY.

YOUR MEL-Low MOON IS CALL-ING TOO: CALL-ING ME

BACK A-GAIN TO YOU. OH! CU - BAN MOON,

I'LL COME SOON: BACK WHERE YOUR

LIGHT BEAMS, WHERE EV-RY NIGHT SEEMS A PA-RA-DISE OF GOLDEN

DREAMS. HOW I LOVE YOU! FAIR - Y LAND'S

SIL - - V'RY SANDS. WHIS-PER SOFT-LY:

"COME WHERE THE WARM WINDS BLOW. COME AND HEAR SWEET MAN-DO-LING STRUMING LOW." CU - BAN

MOON: I AM LUST LONGING FOR ONE LITTLE SIGHT OF YOU.



# 429



## HUGS AND KISSES

JAMES BROCKMAN and PETE WENDLING (1924)

VERSE (IN 2)

NOTHING IS SO BEAU-TI-FUL AS BEAU-TI-FUL LOVE: RAREST AND THE

FAIREST GIFT OF HEA-VEN A-BOVE, FROM THE DAY WE'RE BORN,

'TIL THE DAY WE'RE GONE: THAT'S WHAT MAKES THE WORLD GO ON AND ON. HUGS AND

CHO. KISS-ES IN THE MORN-ING MAKE THE SUNSHINE ALL

DAY. HUGS AND KISS-ES IN THE EVE-NING KEEP THE

SHAD-OWS A-WAY. EV-RY LAD-DIE NEEDS A

LAS-SIE, LIKE A ROSE NEEDS THE DEW. SO I'M

PLEADING THAT I'M NEED-ING HUGS AND KISS-ES AND

YOU.

PETE WENDLING IS VERY WELL RE-  
PRESENTED IN THIS COLLECTION WITH  
MORE THAN 30 SONGS. (SEE HONOR ROLL)

430

(FRENCH TITLE: "RIFIPI")

# HELLO TO THE BLUES

W: JACK LAWRENCE ('54) M: M. PHILLIPE - GERARD

MED. SLOW

VERSE

OH LOVER, LOVER I BE-SEACH YOU, IF ONLY ALL MY PRAY'RS COULD REACH YOU.  
OH LOVER, LOVER: CHEAT ME, HURT ME. DO AN-Y-THING BUT DON'T DE-SERT ME.

COME BACK, COME BACK AND GIVE ME BACK THE HEART YOU STOLE.

AND BEATING ON MY WIN-DOW PANE, I HEAR THE SOUND OF WIND AND RAIN,  
THE WHISLE OF A DIS-TANT TRAIN THAT'S MAKING YOU FREE, TAKING YOU FAR FROM  
ME. THE NIGHT YOU'RE LEFT A-LONE TO CRY, THE NIGHT YOUR LOVER SAYS GOOD BYE: HEL-  
-LO TO THE BLUES. THE DAY YOUR WORLD IS AT AN END, THE DAY YOU LOSE YOUR TRUEST FRIEND: HEL-  
-LO TO THE BLUES. YOU SIT BE-SIDE A DYING FLAME, AND WONDER WHO AND WHAT TO BLAME, JUST  
SEARCHING FOR CLUES. YOU JUMP AT FOOTSTEPS ON THE FLOOR. YOU RUN TO OP-EN UP THE DOOR: HEL-  
-LO TO THE BLUES.



Alpheus Music Corp.  
Hollywood, Calif.

M-121



431

TELEGRAM TO ALABAMA

MOE SCHENK, JOHNNY HYDE (1923)  
and A. FRED PHILLIPS

$\text{♩} = 120$  (5.3)

INSTR. VERSE

Musical staff with notes and chords: F, C, G7, C, G7

Musical staff with notes and chords: C, D7/A, D7, G, E7, D7/A, D7, G7 (VOICE)

8 CHO.

Musical staff with notes and chords: G7, A0, G7/B, C#0

GUESS I'LL SEND A TEL-E-GRAM TO SOMEONE DOWN IN ALABAMA THAT I'M FEELING SO BLUE. THE  
EV'RY-ONE IN AL-A-BAMA WILL SURELY KNOW HOW GLAD I AM THAT I'M GO-ING BACK THERE. AND

Musical staff with notes and chords: G7/D, G7, G7/D, G7, C, Am, D0

TEL-E-GRAM IN AL-A-BAMA WILL TELL A CERTAIN HONEY-LAMB THAT I GO-ING TO  
WHEN I HEAR THE OLD GATES SLAM BE-

Musical staff with notes and chords: C7, F, F#0, C/G, C7, C7/G, G#0, A7

DO. INSTR. I KNOW SOME-HOW, THERE'S ON-LY ONE PLACE FOR ME NOW.

Musical staff with notes and chords: D7/F# D7, D7/A, D7/F#, G, D7, G7

SO I'LL SOON GO WHERE A SLOW "B & O" STOPS FOR MAIL ONCE DAILY.

Musical staff with notes and chords: G7/D, G7, F/C, F6, F7, E7, Dm6/A, E7/G#, A, Dm7/F, Dm7

CODA - HIND THE TRAIN FOR AL-A-BAMA, I'LL OFFER UP A PRAY'R. THE NORTH IS FINE, BUT

Musical staff with notes and chords: F, F#0, C/G, Em, E7, A7, D7, G7, C

WHEN I REACH DIX-IE, YOU CAN BET NO MORE I'LL ROAM. — SO I GUESS I'LL SEND A TELEGRAM, TO

Musical staff with notes and chords: C, D7, G7, C

SOMEONE DOWN IN AL-A-BAMA, THAT I'M COM-ING HOME!



LES DAVIS  
MUSIC PAPER  
CHICAGO

1-10-W

# SWEET HAWAIIAN MOONLIGHT BLUES

WORDS BY HAROLD FROST (1920) MUSIC BY F. HENRI KLIKMAN

MOD<sup>to</sup> (♩.3)

**VERSE**

ALL DAY LONG, ONE LITTLE SONG IS RUNNING THRU MY MIND. AND  
 DREAM, A SUN-NY ISLE AP-PEARS, SWEET UKU-LE-LES PLAY...

ALL NIGHT THRU, I HEAR IT TOO, FOR A SWEETER SONG YOU'LL NEVER FIND. IN EV'RY

WITH SWEET GUI-TARS, HA-WAI-IAN STARS, MY HEART IS FAR A-WAY.

**CHO.**

DA-DUM! DA-DUM! DA-DUM-DEE! THAT MEL-O-DY OF MINE! HOW IT  
 THAT TUNE I'LL NEV-ER

THRILLS, HOW IT SPILLS ALL THOSE CUTE LITTLE TRILLS, AND NOW NOW EV'RY TIME I HEAR IT, A

SHIVER GOES UP MY SPINE. OR! LOSE. EV'RY LEADER KNOWS THAT SONG BY HEART. THEY

SEEM TO KNOW WHAT'S ON MY MIND, MUST EV'RY TIME THEY START: THAT DA-DUM! DA-DUM! DA-DUM-DEE! I'VE GOT THE

SWEET HA-WAI-IAN MOONLIGHT BLUES. OH! I'VE GOT THE SWEET HA-WAI-IAN MOONLIGHT

AMONG KLIKMAN'S MANY CONTRIBUTIONS TO THIS COLLECTION: OLD PLANTATION RAG and THE TRENCH TROT

BLUES.

# 433

(I'VE GOT THOSE)  
**EAST-SIDE WEST-SIDE BLUES**

BY U. EDGAR DOWELL (1923)

MODERATO

VERSE

ALL MY LIFE I'VE ROAM'D A-ROUND, ALL A-ROUND A EV-RY TOWN.  
 TO THE PLACE THAT GAVE ME BIRTH. IT'S THE GRANDEST PLACE ON EARTH.

1. A7/E A7/C# D Em D/F# E7/G# A7 D7/E# D7

AND I'VE HAD MY UPS AND DOWNS, BUT NOW I'M HOMEWARD BOUND,

2. A7 D E7 E7 A7 D7 Am7 D7 E0 CHO G

THERE'S NO PLACE LIKE NEW YORK TOWN, AND THERE I'LL SOON BE FOUND. I'VE GOT THOSE EAST-SIDE

D7/F# Em A7/E A7/C# D7/E# G#0 D/A D7/F#

WEST-SIDE BLUES. I'M LONGING JUST TO BE THERE IN NEW YORK TOWN, ANY WHERE

G G#0 D7/A D7 Bb0 G/B G D7/F# Em7 D

AS LONG AS I AM THERE. AND THERE'S A DEAR OLD LA-DY ALWAYS WATCHING,

D D0 D7/F# F0 A7/E A7 A7/E A7 E7 E7 A7 D7/A D7

WAITING FOR ME. OH, LORDY, HOW I LOVE HER. AND THE MEM'RIES OF HER, I'LL NEVER NEVER LOSE. DOWN IN

X G G7/b G7 C 1 1 1 G6 G

OLD GREENWICH VILLAGE AND A-ROUND WASHINGTON SQUARE, I WAS ALWAYS HAPPY.

Em Em7 C/E Am7 D7 G B7 Em E7+

'THO I DIDN'T HAVE A CENT, I WAS CON-TENT. I'LL SOON FOR-GET MY SOR-RON, WHEN I AR-

Am E7 Am7/E E0 G E7 A7 D7 Am7 G G

-RIVE TO- MDR ROW. I'VE GOT THOSE EAST-SIDE WEST-SIDE BLUES.

(FROM THE MUSICAL COMEDY "THE BLUE KITTEN")

# THE BLUE KITTEN BLUES

W: OTTO HARBACH & GREATREX NEWMAN (1922) M: RUDOLF FRIML

Modto (IN 2)

VERSE THERE WAS A LIT-TLE ENL NAMED KIT-TY, DEMURE AND PRE-TY,

QUITE BRIGHT AND WIT-TY. SHE WAS A TYP-IST IN THE

CI-TY. BUT IN HER LEISURE, SHE LONGED FOR MORE PLEASURE. ME-

### CHO.

-OW! ME-OW! SHE GOT THE BLUES THOSE "HATE THE CI-TY" BLUES.  
-OW! ME-OW! SHE WROTE TO SAY: "I SHALL COME

SO WON'T YOU SPARE A LITTLE PITY FOR POOR LITTLE KITTY. ME-OW! ME-

-OW! SHE WENT A-WAY. SHE WENT TO PARIS GAY. SHE WENT A-LONE: NO CHAPER-

ONE. (PSS) ME-

CODA BACK SOME DAY, BUT NOT JUST

NOW." SHE WENT TO SPEND A WEEK-END WITH A LA-BY

FRIEND. SHE'S STILL THERE NOW. ME-OW! ME-OW!





435

TEMPO di BLUES (♩.♩)



# THE BALTIMORE BLUES

WORDS BY NOBLE SYSSLE (1919) MUSIC BY EUBIE BLAKE (1919) VERSE THERE LIVES DOWN IN BAL-TI-MORE,

G C G C7

A MAN CALL'D PI-AN-O JOE, OH, HE'S ONE MORE SYNCOPATER, KEY MANIPU-LATOR:

C7 G D7 D7/F#

PLAYING THE BLUES IS HE SPECIAL-TY. WHEN HE PLAYS THEM, YOU MUST COULD LAY DOWN AND

G A7 D7 / 1 2 CHO. D7

DIE, YOU CAN'T DE-NY. OH HE'LL EAGLE ROCK FROM SIDE TO SIDE, IN

D7

SUCH A FUNNY WAY AND THIS IS HOW SHE'LL SING ABOUT HIS GAL ALL DAY: - NOW IF MY

G 1 1 1 G/B Bb/D D7/A D7

BE IN THE RIVER, FLOATING DOWN JUST LIKE A LOG, THAN TO BE IN BALTI-MORE, AND BE HOME IS ON FI-RE, AND THERE IS NO WATER 'ROUND, I'LL THROW MY TRUNK OUT THE WIN-DOW, AND

D7/A D7 1 2 CM7 C#D G/B Eb7 G/B D7

TREATED LIKE A DOG. I GOT THOSE BLUES, THOSE WEARY BLUES. I'VE GOT THE DOB-GONE BALTIMORE LET THE SHACK BURN DOWN.

1. G 1 D7/A 2. G

BLUES. OH, SHE'LL BLUES.

## (DIALECT OMITTED) LET ME IN, THAT'S ALL

W: FELIX FEIST (1903) M: TED BARRON

(2 BEAT) C 1. G7/D G7 C Am G7

OF ALL THE LA-ZY BUMS A-LIVE SAM JACKSON LEADS THE BUNCH. - HE

C 1 1 ADD E CM7 Eb G/B A7/E D7/F# G 1 2

IS TOO LA-ZY SOMETIMES FOR TO EV-EN EAT HIS LUNCH. HE'D



1-10-W

LET ME IN... ~~COSE~~

436

G7

STRETCH AND YAWN, AND LAY A-ROUND, AND SPEND HIS TIME IN SLEEP. HE

F F#0 C/G Am D7 Dm7/G G7 C | 1 2

SAID, "THERE'S NO USE WORKIN' HARD, WHEN LOAFIN'S JUST AS CHEAP." A-

Am E7 Am F/A E7/G# Am

-MAN-DA JACKSON, WHO'S HIS WIFE, IS MADE OF DIF-FRENT STUFF. AND

D7/F# Am/E D7 G D7/A G/B G A7 D7/A G/B 1 G 2

SO ONE DAY SHE SAID TO HIM, "I'VE STOOD YOU LONG E- NOUGH. YOU

C/E C G7/D C C7

GET OUT, YOU BUM! RAIN OR SHINE, YOU DON'T COME BACK NO MORE." BUT THE

F F#0 C/G C/E C#b/Eb G/D D7 G7 | 1 2

VERY NEXT DAY, HE WAS BACK THAT WAY AND A- PLEADIN' AT THE DOOR, WITH "I

CHD. C Am C Am G/D G C Am7

WANT YOU HON-EY FOR TO LET ME IN, THAT'S ALL! IT'S

C Am C Am/E C#b/Eb G/D Em6 F6 G | 1 2

HARD TO STAY HERE, FREEZIN', IN THIS HALL! I'M

E/G# Dm7/A E7/G# G D7 D7/C G 2

STANDIN' HERE IN MY SUM-MER HOSE. PLEASE LET ME GET MY WIN-TER CLOTHES. SO I

C Am C Am/E C#b/Eb D7 G7 C

WANT YOU HON-EY FOR TO LET ME IN, THAT'S ALL!"

437



MED. FAST TWO

**THE MEXICO BLUES**  $\text{C}$   $\text{C}\sharp$   $\text{G}\flat$   $\text{C}\flat$

W&M: JAMES A. SUTTON (1937) **VERSE** DID YOU EV-ER SIT AND THINK, WITH

$\text{G}\flat$   $\text{G7}$   $\text{C}\text{C}\sharp\text{G}\flat$   $\text{C}$   $\text{E}\text{M}^7$   $\text{E}\text{b}^{\circ}$   $\text{D}\text{m}$   $\text{G7}$   $\text{D}\text{m}^7$   $\text{G7}$

ONE THING ON YOUR MIND? MUST THINK A-BOU-T ONE WO-MAN THAT YOU LOVE, ALL THE

$\text{C}$   $\text{D7}$   $\text{E}^{\circ}$   $\text{F}^{\circ}$   $\text{D}\flat/\text{F}\sharp$   $\text{D7}$   $\text{G}$   $\text{D}\flat/\text{F}\sharp$   $\text{G7}$   $\text{C}\sharp$

TIME? HOW YOU'RE MISSING ALL HER KISSING ALL THE SPORTS AND FUN? BUT SHE'S

$\text{D}\flat/\text{A}$   $\text{D7}$   $\text{D}\flat/\text{F}\sharp$   $\text{D7}$   $\text{G7}$   $\text{G7}$   $\text{G7}$   $\text{G7}$

GONE ALL ON AC-COUNT OF THE WAY I DONE. SHE DID NOT LIKE MY LAIT, SO SHE'S

$\text{G7}$   $\text{D}\flat/\text{A}$   $\text{B}^{\circ}$   $\text{G}\flat/\text{B}$   $\text{G7}$   $\text{C}\text{H}\text{O.}$   $\text{C}\text{m}$   $\text{G7}$   $\text{C}\text{m}$   $\text{G7}$   $\text{G}^7+$   $\text{C}\text{m}$   $\text{G7}$

IN AN-OTH-ER STATE. I GOT THE MEX-I-CO BLUES. I

$\text{F}\text{m}$   $\text{C}\flat/\text{G}$   $\text{F}\text{m}$   $\text{C}\flat/\text{G}$   $\text{F}\text{m}$   $\text{C}$   $\text{C}$   $\text{C}\sharp$   $\text{G}\flat$   $\text{G7}$

GOT THE MEX-I-CO BLUES. I'LL PACK MY TRUNK, AND

$\text{C}$   $\text{A}\text{m}$   $\text{D7}$   $\text{G7}$   $\text{G7}$   $\text{G7}$

I WILL GO BACK TO MEX-I-CO.

$\text{C}$   $\text{G}\flat/\text{B}$   $\text{A}^{\circ}$   $\text{C}\flat/\text{G}$   $\text{C}\flat/\text{E}$   $\text{G7}$   $\text{D}\text{m}^7$   $\text{G7}$   $\text{G7}$

MY HEART'S BE-GUN TO THUMP, AND SO I GUESS I'LL

$\text{C}$   $\text{C}\sharp$   $\text{G}\flat/\text{B}$   $\text{E}^{\circ}$   $\text{E}^{\circ}$   $\text{G}\flat$   $\text{C}$   $\text{G}\flat$   $\text{C}\sharp$   $\text{C}\flat/\text{E}$   $\text{C}\flat$   $\text{F}$   $\text{E}^7$   $\text{A}\text{m}$   $\text{A}\text{b}^7-\text{s}$

THUMP. BE-CAUSE I'VE GOT, OH YES, I'VE GOT THOSE

$\text{G}\flat$   $\text{E}\flat/\text{C}\sharp$   $\text{A}\text{m}$   $\text{F}\sharp/\text{C}\flat$   $\text{G}\flat$   $\text{C}$   $\text{F}\text{m}\text{C}$   $\text{C}$

MEX-MEX-MEX-I-CO BLUES.

(PLAY FOR ME THOSE)



TANGO (1896)

# JUAREZ BLUES

W: CLARA ARMSTRONG MOODY (1919)  
M: BERT BEYERSTEDT (WINONA, MINN.)

VERSE

JUAR-EZ, ON THE BORDER OF OLD  
-EST-A, WITH ITS LURING WAY IS

MEX-I - CO, THE LAND OF THE MA-NA-NA WHERE THE CAC-TUS GROW.  
CALL-ING ME TO CAST MY LOT ON THE WHEEL WHERE FORTUNE HOLDS THE KEY

WHERE THE ROULETTE GAME IS KING, AND THE BOOLE AND DICE AND EY-ER-THING-  
I KNOW I'M SURE TO LOSE, BUT I FIND I SIMPLY CAN'T RE-FUSE.

MAKE LIFE WORTH LIV-ING EV-'RY - DAY. THE FI- HAVE THOSE  
THAT'S WHY I

JUAR-EZ BLUES. OH PLAY FOR ME THOSE JUAREZ BLUES.  
GAIN " " " "

THEY SPENK TO ME: THOSE JUAREZ BLUES, OF HOW I SAW MY MONEY  
THEY CAUSE ME PAIN:

GO. I HUNTED HIGH AND LOW TO FIND A FRIEND TO MAKE A RAISE, TO ON-LY HEAR HIM ANSWER

"NO!" OH PLAY A

THOSE JUAREZ BLUES. AND WHEN I WAKE UP NEXT DAY, LIST

TAKE THAT "STUFF" A-WAY, AND PLAY FOR ME THOSE JUAREZ BLUES.

# 439

## OUT IN FRISCO TOWN

WORDS BY HAROLD ATTERIDGE (1914) MUSIC BY HARRY CARROLL

MOD TO

VERSE  
DON'T GO TO EUROPE AND LOOK ALL A-ROUND TO SEE THE SIGHTS ON-ER THERE.  
YOU MAY HAVE TRAVELLED A-ROUND QUITE A BIT AND SEEN A LOT THAT WAS GREAT.

MUST GET A-BOARD ON A TRAIN AND GO OUT AND SEE THE NEW FRIS-CO FAIR.  
STILL TAKE MY TIP, PACK YOUR GRIP. AT THE GOLDEN GATE, FOR YOU I WILL WAIT. YOU'LL HAVE A THE CI-TY

MIGHT-Y PLEAS-ANT TIME, OUT IN A VE-RY SUN-NY CLIME. YOU'LL SEE SOME SIGHTS  
OF THE O-CEAN BREEZE IS PRE-TY, AND IS SURE TO PLEASE.

THAT WILL CAUSE YOU TO STARE... THERE'S A BIG TIME WAITING OUT IN FRIS-CO. COME ON,

8 CHD.

LET'S GO! YOU'RE WELCOME IN THE GOLDEN WEST TO ALL THE BEST,  
"YOU'D BET-TER STAY A-ROUND A- WHILE, YOU'LL LIKE OUR STYLE."

WHERE THEY ARE TRUE BLUE, RIGHT THRU! THERE BY THE SEA BREEZE YOU ARE  
YOU'LL LIKE OUR WAY. SAY, DO STAY!

BLESSED AND SWEET CA-RESSED. AND NA-TURE SEEMS TO

WHIS-PER: D.S. al F.

(OPT. S.W.BASS) D7

COVA GOOD LUCK IS SURE TO RUN FOR YOU.

THERE'LL BE A LOT OF FUN FOR YOU, OUT IN FRIS-CO TOWN.

# I CAN'T WRITE THE WORDS

W<sup>4</sup>M BY GERALD MARKS and BUDDY FIELDS (1931)

MED. BOUNCE

VERSE

BRING ME A PEN, AND BRING ME SOME INK, AND I'LL PUT IN RHYME WHAT I REALLY THINK A-BO  
 LOVE SONGS JUST FLOW RIGHT OUT OF MY PEN. BUT THIS ONE WILL BE THE GREATEST OF THEM, THAT!

1. G A7 D7 D7+ 2. Bm Bm7 E7 E7b Bb7s A7 D7

YOU. TRUE, WITH YOU FOR MY IN- SPI - RA - TION.

CHO.

SUM-MER BREEZES, MM-MM-MM, BIRDS AND BEES-ES, MM-MM-MM. WITH YOU ON MY MIND, I  
 EYES OF BLUE, LA-LA-LA-LEE, RED LIPS TOO, LA-LA-LA-LEE,  
 STARS A-BOVE YOU DA-DA-DEE. DEAR I LOVE YOU DA-DA-DEE.

D7/A D7 1. G Bbm6 Am7 D7 2. G C7 D7 G B7+

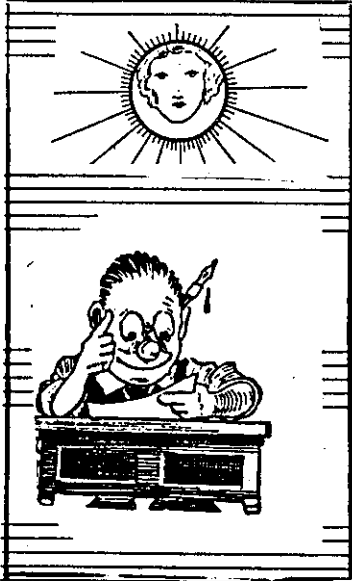
FIND I CAN'T WRITE THE WORDS. WORDS.

E B7 E B7 G

I USED TO DREAM OF A SPANISH CASTLE. I SNACKS OF REAL LOVE: A SPANISH CASTLE. I'VE GOT A RHYME FOR

G#0 D7/A D7 D7+ D.S. al fine

A SPANISH CASTLE: "BRASS 'LL ERON A-ROUND THE CAS-TLE!"



CODA

WORDS.

# 441

## I'M GONNA SEE MY BABY

BY PHIL MOORE (WRITER OF "SHOO SHOO BABY")  
(1943)

*Slower*

VERSE  
 THAT GUY YOU KNOW WHO'S "O-V-E-R THERE" HAS A LOT OF WORK TO DO. BUT  
 HERE'S THE THOUGHT THAT'S IN HIS MIND WHEN HIS DAY'S WORK IS THROUGH:  
**CHOR.** (MED. JUMP)

I'M GONNA SEE MY BA-BY. I'M GONNA SEE MY BA-BY. I'M GONNA REALLY SEE MY BA-BY. I'M GONNA REALLY SEE MY BA-BY. I'M GONNA REALLY SEE MY BA-BY. I'M GONNA REALLY SEE MY BA-BY.

1. G7 C  
 GONNA SEE MY BA-BY WHEN I LIVE GET HOME ON V.F.E. TIBY DAY. FINE

2. G7 C  
 GONNA SEE MY BA-BY WHEN I LIVE GET HOME ON V.F.E. TIBY DAY. FINE

V MAIL'S ALL RIGHT WHEN YOU JUST HAVE SOMETHING TO SAY. BUT U. S. WAY.  
 V MAIL'S NOT LIKE WHEN YOUR ARMS TOUND YOUR HONEY AND YOU'RE HOME TO STAY.

D.S. all FINE

## I'M SITTING ON TOP OF THE WORLD

LYRIC BY SAM LEWIS & LOE YOUNG (1925) MUSIC BY RAY HENDERSON

EASY TWO (BOUNCE)

VERSE  
 DON'T WANT AN-Y MIL-LIONS I'M GETTING MY SHARE. IVE ON-LY GOT ONE SUIT: THAT'S ALL I CAN WEAR. A BUN-DLE OF MON-EY WON'T MAKE YOU FEEL GAY. A SWEET LIT-TLE HON-EY IS MAKING ME SAY:

(SEGUE)



**CHO.**

I'M SIT-TING ON TOP OF THE World, — Just roll-ING A-Long, —  
 I'M QUI-TTING THE BASS OF } THE World, — Just roll-ING A-Long, —  
 } UNG-ING A SONG

Just roll-ING A LONG  
 Just SING-ING A SONG

Glor-y HAL-lo-lee-jah I just phoned the Par-son 'HEY  
 PAR GET RAD-Y TO CALL" — Just LIKE HUMP-TY DUMP-TY I'm GO-ING TO FALL I'M

SIT-TING ON TOP OF THE WORLD — Just Roll-ING A-Long — Just roll-ING A-Long. —

**I HEAR MUSIC**

W: FRANK LOESSER (1940)  
 M: BURTON LANE

NOT THAT I'M A PUN-CHI-NEL-LO, — JUST AN OP-TI-  
 -MIS-TIC FEL-Low, — WITH A LOT OF VE-RI MEL-Low — MU-SIC IN MY SOUL. —

NOT THAT I'M A POL-LY-AN-NA, SHOUTIN' OUT A LOUD HO-ZAN-NA, —

IT'S MY SING-ING HEART I CAN'T CON-TROL. —

**CHO.**

I hear MU-SIC — Might - y fine MU-SIC — The  
 I sure that's hear MU-SIC — Might - y fine MU-SIC — The  
 I hear MU-SIC — Might - y fine MU-SIC — The

mur-mur of a morn-ing breeze up there, The rat-tle of the milk-man on the stair. —  
 sing-ing of a spar-row in the sky, the the park-ing of the car - tag right near-by. —  
 an an I think my world is wroldy I get me out of bed and

There's my fav - 'rite mel - o - dy You my  
 an - gel phon - ing me. SING THIS SONG FINE



443

(1946) I WISH YOU LOVE

ENGL. LYR: ALBERT BEACH  
M & FR. LYR: CHAS. TRENET

VERSE (CRUCIAL)

(BALLAD) *Fm Ebm7 Cb Ebb7 Ab F Eb Cb7 Bb7+ Fm7 Bb*

GOOD-BYE, NO USE LEADING WITHOUT CHINS. THIS IS WHERE OUR STORY

*Ebm7 Ebm7 Cb B7 Abm6 Bb Ab7 Ebm D+*

ENDS: NEVER LOVERS NEVER FRIENDS. GOOD-BYE,

*Ebm7 Bb A/C C Db Fm Ebm7 Abm7 Eb*

LET OUR HEARTS CALL IT A DAY. BUT, BE-FORE YOU WALK A-WAY,

*Cb B7 Abm6 Bb Bb7 NC Bb*

I SIN-CERE-LY WANT TO SAY: (SEGUE)

CHD. *Eb Fm7 Bb7 Fm7 Bb Ebm7 Eb Ebm7 Eb*

I WISH YOU BLUE-BIRDS IN THE SPRING TO GIVE YOUR HEART A SONG TO SING AND A  
 LY SHEET-TER FROM THE STREAM A COOL YEA TO COOL YOU IN SUMMER AND I WISH YOU  
 KISS BUT MORE THAN THIS I WISH YOU HAVE AND IN WINTER I WISH YOU  
 HEALTH AND MORE THAN WEALTH I WISH YOU LOVE AND IN WINTER I WISH YOU  
 ALL WHEN SNOW-FIRES

*Ab Abm6 Eb Bbm6 C7 Fm*

HEART AND I A-GREE THAT YOU AND I COULD NEVER BE, SO WITH MY BEST, MY YES-Y

*F9 Bb Eb Eb Bb Eb Eb Eb Eb*

BEST, I SET YOU FREE. I WISH YOU FALL, I WISH YOU LOVE.

MED. SLOW DADDY MINE

LEW WILSON & AL DUBIN (1918) VERSE OUR SOLDIERS IN THE TRENCHES RE-CEIVED THEIR MAIL TO-DAY, FROM

*F7 Bb Bbm7 C7 F7 Bb D7/A D7*

SWEETHEARTS WINES AND MOTHERS IN THE GOOD OLD U. S. A. THERE'S ONE WHOSE HEART IS DAN-CING, HIS

*Gm A7/E Dm7 Fm C7/G F C7/G C7 F7*

EYES LIGHT UP WITH LUDY. HE READS THE LETTER OVER AND HE SHOUTS: "BOYS, IT'S A BOY!"

CHD. *Bb Gm6 C7 F7*

HE'S GOT THOSE BIG BLUE EYES LIKE YOU, DADDY: THE KIND OF EYES THAT SEEM TO

DADDY MINE - CONT.

444

SPEAK. — AND WHEN HE SMILES, HE LOOKS LIKE YOU, DAD-DY. YES, EVEN TO THE DIMPLE IN HIS  
 CHEEK. — I'VE NAMED HIM AFTER YOU, FOR I KNEW YOU'D WANT ME TO. HE RE-  
 -MINDS ME OF YOU ALL THE TIME. — WHEN HE GROWS TO BE A MAN, I'LL GIVE HIM  
 UP TO UNCLE SAM, JUST LIKE I DID WITH YOU, DADDY MINE.

KEEP YOUR FOOT ON THE SOFT PEDAL

WORDS BY WM. DILLON (1909) MUSIC BY VON TILZER (HARRY)

VERSE  
 MAR-I-AN-A BROWN WAS AN ENT-ERTAIN-ING GIRL. SHE AL-WAYS PLAY'S PI-AN-O,  
 -EV-ER WONSIE CALL'D, HIS HEAD WAS IN A WHIRL. WITH EV-RY NOTE, SHE DREW HIM  
 1. PLAYED JUST LIKE A MAW. O, WHEN- NEAR. THE OTH-ER NIGHT, HE SHOUTED OUT, "I LOVE YOU!  
 2. LOVE YOU! LOVE YOU! DARLING HOW I LOVE YOU. NEARLY CRA-ZY 'BOUT YOU. CANNOT LIVE WITH-OUT YOU." THEN  
 MAR-I-AN-A WHISPERED IN HIS EAR: KEEP YOUR FOOT ON THE SOFT, SOFT, SOFT PEDAL. (SH!)  
 (SH!) DON'T TALK SO LOUD. FOR SOMEONE'S 'ROUND AND THEY'RE LY-ABLE TO MED-DLE. (SH!)  
 (SH!) BE A LITTLE BIT PROUD. OH, LOVE ME MISTER MAN JUST AS MUCH AS YOU PLEASE. TAKE ME IN YOUR ARMS FOR A  
 HUG AND A SQUEEZE. BUT KEEP YOUR FOOT ON THE SOFT, SOFT PEDAL. (SH!) (SH!) DON'T TALK SO LOUD.

# 445

MED SLOW VERSE

**I SHOULD CARE** *6/8* *C* Am Am7 Dm7 Dm7 G7/D G7

W.M.: SAMMY CAHN, PAUL WESTON  
AND AXEL STORDAHL (49)

I KNOW I SHOULD PI-TY ME. BUT I DON'T, BECAUSE, YOU SEE:

Am7 G7 C/E C7/Eb D7-5 D7 D7+ G7 | G7+ G7

I HAVE LOVED AND I HAVE LEARNED, AND AS FAR AS I'M CON - CERNED:

8. CHO.

*3* Dm7 G9 C Dm7 G9 C Gmi | A7+ A7 A+ A7

I SHOULD CARE I SHOULD GO-A-ROUND WEEP-ING I SHOULD CARE  
" " " " LET IT UP-SET ME " " " "

Dm7 Fmi Am7 Bm7 E7 C7 G7 G9 Gm7

I SHOULD GO WITH-OUT SLEEP-ING STRANGE-LY E-NOUGH I SLEEP WELL YET FOR A DREAM OR  
BUT IT JUST DOES-N'T GET ME MAY-BE I WON'T FIND

F Dm7 G7 E7 Am7 D7 F# Dm7 G7 G9+ C D9 F# C

TWO BUT THEN, I COUNT MY SHEEP WELL FUN-NY HOW SHEEP CAN AVIL YOU TO SLEEP

DM G7 E7 Am E+ Am7 D7 F# Dm7 G7 G9+ C D9 F# C

SOME-ONE AS LOVE-LY AS YOU, BUT I SHOULD CARE, AND I DO (fine)

**DANCING IN THE DARK (1931) W: HAROLD DETZ M: ARTHUR SCHWARTZ**

*6/8* Cm Ab/C Cm7 Em6 Ab/C Fm7 Fm6 G7 Em

VERSE WHAT THOUGH LOVE IS OLD? WHAT THOUGH SONG IS OLD? THROUGH THEM

Fm6 G7 Cmaj7 C+ C Cm Ab/C Cm7 Eb G7/6

WE CAN BE YOUNG. HEAR THIS HEART OF MINE. MAKE YOURS

Cm Cm7 G7/F# Gm G7 Fm7 Bb7 Fm7 Bb7

PART OF MINE. DEAR ONE, TELL ME THAT WE'RE ONE!

CHO.

Danc-ing in the dark Till the lune ends, We're  
Look-ing for the light Of a new love to

danc-ing in the dark And it soon ends; We're  
brought-up the night I have you. love, And

waltz-ing in the won-der of why we're here..

we can face the mu sic to.

Time hur-ries by we're here... and gone.

path-er, Danc-ing in the dark.

(FOX FILM: "ON THE AVENUE")  
**HE AIN'T GOT RHYTHM**

IRVING BERLIN

446

**MED. SWING**

**VERSE**  
I KNOW A PRO-FES-SOR OF GREAT RE-NOW-AN-CE  
AND HIS WAY IS THE LON-LI-EST MAN IN TOWN.

**2.** HE'S AS SMART AS A MAN CAN BE. BUT HE NEV-ER HAS COM-PA-NY.

**3. CHO.**  
(TOWN?) HE AIN'T GOT RHYTHM. EV-'RY NIGHT HE SITS IN THE HOUSE A-LONE,  
'CAUSE HE AIN'T GOT RHY-THM. EV-'RY NIGHT HE SITS THERE AND WEARS A FROWN.  
HE AT-TRACT-ED SOME AT-TEN-TION WHEN HE FOUND THE FOURTH DI-MEN-SION.  
BUT HE AIN'T GOT RHYTHM, SO NO ONE'S WITH 'IM: THE LON-LI-EST MAN IN TOWN.  
A LONE-LY MAN IS HE, BEND-ING OY-ER HIS BOOKS. HIS WIFE AND  
FAM-I-LY KEEP GIV-ING HIM DIRTY LOOKS, 'CAUSE HE AIN'T GOT RHY-THM.  
WHEN THEY CALL HIM UP, IT'S TO CALL HIM DOWN. WITH A  
DAR-ING A-VI-A-TOR, HE EN-CIR-CLED THE E-QUA-TOR. BUT HE  
AIN'T GOT RHYTHM, AS NO ONE'S WITH 'IM: THE LON-LI-EST MAN IN TOWN.

**BILLY HOLIDAY, VOCAL, WITH TEDDY WILSON COMBO.**  
ON BRITANNICK # 7824 IN 1937.

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AN EARLY ALL-TALKING PICTURE

(FROM MGM FILM: "RECKIE CONTROL")

# JUST A LITTLE CLOSER

L: HOWARD JOHNSON (1930) M: LOS. MEYER

MOD  $\epsilon_0$

VERSE

I SHOULD BE SAT-IS-FIED WITH

YOUR LOVE: \_\_\_\_\_ CON-TENT-ED, KNOWING YOU ARE TRUE.

BUT JUST THE SAME I'D FEEL MORE SURE, LOVE, \_\_\_\_\_ IF I COULD

ON-LY HAVE YOU. \_\_\_\_\_ JUST A LIT-TLE CLOS-ER, EV-'RY WHEN YOU

DAY, TO ME; HOLD MY HAND. \_\_\_\_\_ THAT'S THE WAY I LONG TO HEAR YOU SAY YOU'LL BE..

I'D LIKE TO LOCK YOU IN MY HEART, DEAR, \_\_\_\_\_ AND

THEN LOSE \_\_\_\_\_ THE KEY.

**CODA**

JUST A LIT-TLE WORD TO MAKE ME UN-DER-stand.

I KNOW YOU'RE MINE, BUT STILL I WANT YOU JUST A LIT-TLE

CLOS-ER, DEAR.

RECORDED BY CHICK BULLOCK, VOCAL ON PERFECT # 12640 IN 1930.

# ACCORDIAN JOE

LYRIC: DALE WIMBROW (1930) M: ? CORNELL

INSTR. VERSE

Chords: G, C7, G, C7, G

Chords: Eb7, D7, G, 1 1 G, Eb+, Em, B7

Chords: Em, B7, Ein7, A7, Em7, A7, B7, 1 1 D7+

AC-COR-DI-AN

CHO.

Chords: G, C7, G/B, Bb0

JOE, THAT MUS-I-CAL BEAU: THE GALS ARE ALL SIGH-IN'  
SLOW HIS MUS-IC IS LOV. AND STILL THEY ALL CRY, "OH,  
KNOW HIS MEL-O-DIES FLOW. THEIR WO-MEN ALL GO, GO

Chords: Am7, D7, G, C7, G, D7+, 2. G, Eb7, D7

"OH, AC-COR-DI-AN JOE!" HIS RHY-THM IS JOE!"  
OH, AC-COR-DI-AN  
FOR AC-COR-DI-AN

Chords: G6, Em, F#0, Em/G, B7/A#

IN THE EVE-NIN', WHEN THE MOON HIGH UP A-BOVE IS BRIGHT,

Chords: Em, Em6, Em7, A7, Am7, A0

ALL THE MARRIED MEN LOCK UP THEIR BUN-GA-LOWS TIGHT.

Chords: D7, D7+

THE FEL-LOWS ALL

D.S. al. f

CODA

Chords: G, D7, G

JOE!



# 449

## THERE WILL NEVER BE ANOTHER YOU

W: MACK GORDON

(1942)


M: HARRY WARREN

BALLAD

VERSE

THIS IS OUR LAST DANCE TO-GETH-ER. TO-  
 -NIGHT SOON WILL BE LONG A-GO. AND IN OUR  
 MO-MENT OF PART-ING, THIS IS ALL I WANT YOU TO  
 KNOW:

Chords: Eb/Bb, Bb7/Ab, Eb/G, Fø, Eb, Bb7/ø, Bb7/Db, C7, Ab6, Fm7, Bb7, Cm7, Em7, Cm7/F-, F7, F7/C, Abm6/Cb, Bb7



CHO.

There will be man-y oth-er nights like this, And I'll be stand-ing  
 here with some-one new, There will be oth-er songs to sing, An-  
 oth-er fall, an-oth-er spring, But THERE WILL NEV-ER BE AN-OTH-ER YOU.  
 There will be oth-er lips that I may kiss, But they won't thrill me  
 like yours used to do, Yes, I may dream a mil-lion dreams, But  
 how can they come true, If there will nev-er ev-er be an-oth-er you?

Chords: Eb, Dm7, G7, Cm, Bbm7, Eb7, Ab, Eb, Cm, F7, Fm7, Bb7, Eb, Dm7, G7, Cm, Ebm7, Eb7, Ab, Eb, G7, Cm, F9, dim, Eb, D7, Bb7, Eb7, Fm7, Ab6, Bb7, Eb

HARRY WARREN (SALVATORE GUARAGNA) (1893-1981) GAVE US  
 A WEALTH OF MELODIC FAVORITES, STARTING FROM NAGASAKI  
 IN 1928 TO THE MORE I SEE YOU IN 1945.  
 HE HAS NO SONGS IN THIS COLLECTION AFTER 1946. ???  
 (SEE HONOR ROLL)

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NOT FAST (♩=120) (♩♩)

**NOBODY'S BABY** **VERSE** YEARS A-GO I FOUND A BABE OUT-SID MY DOOR, AND

FELIX RICE (1920)

SHE WAS A BEAU-TI-FUL BA-BY. I BROUGHT HER UP SORT OF WOOLY AND WILD, SO

EV-RY-BO-DY ELSE WOULD SAY: "OH WHAT A CHIL!" ALL THE NEIGHBORS USED TO COME A-ROUND TO ME, AND

MAKE COMPLAINTS MOST EV-RY DAY. I WAS QUITE PO-LITE, FOR I KNEW THEY WERE RIGHT. BUT

THIS IS WHAT I'D ALWAYS SAY: SHE'S NO-BO-DY'S BA - BY,

NO-BO-DY'S BA - BY, NO-BO-DY'S BA - BY BUT MINE.

I'M THE ON-LY DADDY THAT SHE EV-ER KNEW. AND I'M ALL THE REST OF HER RE-

-LA-TIONS, TOO. I'VE OFTEN HEARD HER SWEAR, AND RAVE, AND TEAR HER HAIR. BUT AS

LONG AS SHE LONGS PA-PA, WHY SHOULD PAPA CARE? SHE'S NO-BO-DY'S BA - BY,

NO-BO-DY'S BA - BY, NO-BO-DY'S BA - BY BUT MINE!



# 451

## 'S WONDERFUL

LYRICS BY IRA GERSHWIN (1927) MUSIC BY GED. GERSHWIN

**VERSE**

Musical staff 1 with chords: MOD  $\text{Eb}$  Fm7  $\text{Abm}$   $\text{Eb}$  Dm7 Bbm7 Gm Bb7/E Ebm7 Eb/Bb  $\text{Fm}^6$   $\text{Ab}$  G $^\circ$

LIFE HAS JUST BE-GUN, JACK HAS FOUND HIS LILL. DON'T KNOW WHAT YOU'V

Musical staff 2 with chords: Fm7 Bb7 Eb/Bb Ab7-5 Gm7 Eb/Bb Cm Eb/Bb A $\phi$  / D7 D7/A

DONE, BUT I'M ALL A-THRILL. HOW CAN WORDS EX-PRESS

Musical staff 3 with chords: Gm/Bb Ab7-5 G $\phi$  C7 F7/A6 C/G F $\phi$  Bb7 - Eb/G Bb7/E

YOUR DI-VINE AP-DEAL? YOU CAN NEVER GUESS ALL THE LOVE I

Musical staff 4 with chords: Eb $^\circ$  C7 Bb7/E Eb7/F F7 Bb Dm7/A6 Gb7

FEE-L. FROM NOW ON,  $\left\{ \begin{smallmatrix} \text{LA-DY} \\ \text{MIS-TER} \end{smallmatrix} \right.$  I IN-SIST:

Musical staff 5 with chords: Bb7/E Eb7/F F7 Ab7/Bb  $\text{Abm}$   $\text{Bb}$  Bb7

FOR ME, NO OTH-ER  $\left\{ \begin{smallmatrix} \text{BOYS} \\ \text{GIRLS} \end{smallmatrix} \right.$  EX-IST.

**CHO.**

Musical staff 6 with chords: Eb C7 Eb  $\text{Eb}$   $\text{Dm}$   $\text{C}$   $\text{C7}$   $\text{Bb}$   $\text{Eb}$  Gm Bb7 Eb

'S WON-der-ful 'S AW-ful- NICE 'S MAR-vel-ous 'S MR-A-GISE 'S YOU SHOULD CARE FOR TO ME.

Musical staff 7 with chords: Eb C7 G D7 G D7 Dm6 C9

SEE. YOU'VE MADE MY LIFE SO GLAM-O-ROUS. YOU CAN'T BLAME ME FOR FEEL-ING

Musical staff 8 with chords: F7 Bb9 Bb9 Eb C $^\circ$  F7 Fm7 Edim Fm7

A-MOR-ous. OH! 'S WON-der-ful 'S MAR-vel-ous THAT YOU SHOULD CARE

Musical staff 9 with chords: Bb7 Eb

FOR ME.

SEE HONOR ROLL FOR THE GERSHWINS! WEALTH OF SONGS and the year of PUBL.

# YOU'RE GETTING TO BE A HABIT WITH ME

WORDS BY AL DUBIN (1932) MUSIC BY HARRY WARREN

MOD E<sup>o</sup> F<sup>A</sup> E<sup>B</sup> F<sup>A</sup> G<sup>B</sup> G<sup>7</sup> Dm<sup>6</sup> B<sup>b</sup> D<sup>b</sup> C<sup>7</sup> F / Gm<sup>7</sup> C<sup>7</sup>

VERSE I DON'T KNOW EX-ACT-LY HOW IT START-ED, BUT IT START-ED IN FUN.

F<sup>A</sup> E<sup>B</sup> F<sup>A</sup> E<sup>B</sup> C / E<sup>o</sup> E<sup>b</sup> Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> B<sup>b</sup> D<sup>b</sup> C<sup>7</sup> F<sup>#</sup>

I JUST WANTED SOMEONE TO BE GAY WITH, TO PLAY WITH SOME ONE. BUT

Gm<sup>7</sup> Dm<sup>7</sup> E<sup>7</sup> Em<sup>6</sup> Dm<sup>7</sup> D<sup>o</sup> E<sup>7</sup> F<sup>#</sup> Dm<sup>7</sup> E<sup>7</sup> Gm<sup>7</sup> C / C<sup>7</sup>

NOW I RE-AL-IZE THAT I COULD NEVER LET YOU GO. AND I'VE COME TO TELL YOU SO.

CHO.

F<sup>7</sup> B<sup>b</sup> Dm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> B<sup>b</sup> C<sup>7</sup> F<sup>7</sup>

EV-'RY KISS, EV-'RY HUG SEEMS TO ACT JUST LIKE A DRUG YOU'RE GET-TING TO BE A HAB-IT WITH ME

Am<sup>7</sup> F<sup>7</sup> B<sup>b</sup> Dm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> B<sup>b</sup> C<sup>7</sup> F<sup>7</sup>

(me) - let me STAY IN YOUR ARMS, I'm ad-DIC-TED TO YOUR CHARMS; YOU'RE GET-TING TO BE A HAB-IT WITH ME

A<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> D<sup>o</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> A<sup>o</sup>

(me) - I USED TO THINK YOUR LOVE WAS SOME-THING THAT I COULD TAKE OR LEAVE A-LONE

Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Dm<sup>7</sup> Dm<sup>7</sup> E<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> Dm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup>

BUT NOW I COULD-N'T DO WITH-OUT MY SUP-PAY, I NEEDED YOU FOR MY OWN OH, I CAN'T BREAK A-WAY I MUST

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

HAVE YOU EV-'RY DAY - AS Reg-u-lar, AS cof-fee OR TEA - YOU'RE GETTING IN YOUR CLUTCH-ES, AND I

A<sup>7</sup> D<sup>7</sup> A<sup>o</sup> Gm<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> A<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> A<sup>o</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

CAN'T GET FREE YOU'RE GET-TING TO BE A HAB-IT WITH ME (CAN'T BREAK IT!) YOU'RE GET-TING TO BE A HAB-IT WITH ME



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(BALLAD) MED. SLOW

**SWEET AND LOVELY**

LUIS ARNHEIM, HARRY TOBIAS  
and LULES LEMARE (1931)

VERSE

THERE'S SWEETNESS IN THE CALL OF THE WOODLAND DOVE, AS HIS

Bb Gp C7 C#o Dm / D#o

LOVE SONG ECHOS THRU THE TREES. THERE'S SWEETNESS IN THE ROSE, WITH ITS SYMBOL OF LOVE,

Am/E E7 E7+ Am / / F#o D7 G/B D/A G

FLOATING ON A SUM-MER BREEZE. BUT NOTHING CAN COM-PARE TO THE SWEET-NESS OF THE

G7 G7 D7's Gm7 / / C7 CHO.

ONE AND ONLY ONE I LOVE. SWEET AND LOVE-LY: SWEETER THAN THE ROSES IN MAY. SKIES A-BOVE ME NEVER WERE AS BLUE AS HER EYES. SWEET AND LOVE-LY: SWEETER THAN THE ROSES IN MAY.

C7 F7 Bb / / Bbm C/G G7 C FINE

SWEET AND SHE LOVE- LY: HEAVEN MUST HAVE SENT HER MY WAY. AND SHE SHE LOVES ME. WHO WOULD WANT A SWEETER SURPRISE? THERE'S NOTHING MORE I CAN SAY.

Bb7 C Bb7 C6 / / C7

WHEN SHE NESTLES IN MY ARMS SO TENDER-LY, THERE'S A THRILL THAT WORDS CANNOT EX- PRESS.

Bb7 Eb Ab7/Eb G/B D.S. FINE

IN MY HEART A SONG OF LOVE IS TAUNTING ME, MEL-D- DY HAUNTING ME.

**CRY BABY BLUES**

WORDS BY SAM LEWIS & JOE YOUNG (1921) MUSIC BY GED. W. MEYER

MOD<sup>to</sup> (with motion)

C Dm Eb C/E F#o G7 C F C F C F7

VERSE YOU'RE THE BA-BY I'VE BEEN CALL-IN' MY OWN. OH, ME! OH, MY!

C G7 Ab7 A7 D7 G7 C F C F C

YOU'RE A-BOUT THE MEAN-EST BA-BY I'VE KNOWN. AND HERE'S WIST INHY: WHEN

C/G C G7 G7/b G7 G7/b C / / G7/b

I WAN-NA KISS, YOU ANS-WER NO. I'LL TELL YOU THIS: I'M BON-NA GO, AND

C Dm Eb C/E F#o G7 C C7 C Fm6 C / / D7 C7/E

BA-BIES AL-WAYS CRY WHEN THEY'RE LEFT A- LONE. (YOU'LL GET THOSE)

CRY BABY BLUES - CONT.

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**CHO.**

CRY BA-BY BLUES YOU'RE GON-NA CRY BA-BY CRY BA-BY BLUES JUST MEN'S GOOD  
 CRY BA-BY BLUES YOU'RE GON-NA DIE BA-BY KISS -ES YINI ROSE AS SWEET AS  
 BYE BA-BY SUB-AR O' NINE YOU'RE SO RE-PINED YOU WON'T DO THIS WON'T DO THAT  
 BA-BY  
 WHAT'S ON YOUR MIND ASK WAS' AN-Y SWEET-IE AT THE CAN-BY SHOP  
 WHAT GOOD IS A LOK-KY WITH-OUT AN-Y POP IF I SKID-DOOS YOU'RE GON-NA  
 CRY BA-BY, THOSE CRY BA-BY BLUES.—

**WONDER (1930)**

W: ANDY RAZAF  
 M: SPENCER WILLIAMS & CLIFF BURWELL

**VERSE**

EV-RY PER-SON LOOKS AT ME AND WON-DERS IF I'M ABSENT  
 MINDED OR IN LOVE. IN A DAZE, I'M AL-WAYS MAK-ING BLUNDERS.—  
 IT'S BECAUSE OF WHAT I'M THINKING OF:—

**CHO.**

WON-DER IF MY DREAMS ARE COM-ING TRUE, IF SOME-BOD-Y  
 FEELS THE WAY I DO. WON-DER IF TWO LIVES WILL SOON BE BLEND-ING,  
 IF FATE IS SEND-ING A HAP-PY END-ING 'N WON-DER IF SOME-  
 BOD-Y CAN SUR-MISE WHO THE SOME-ONE IS I I-DOL-IZE.—  
 WON-DER IF YOU'RE GUESS-ING ALL THE THINGS THAT I'M CON-FESS-ING, WON-DER IF YOU  
 KNOW THAT I NEAN YOU.—

INTRODUCED BY RUDY VALLÉE

# 455

WALTZ MOD<sup>to</sup>

## TOGETHER

DE SYLVA, BROWN,  
& HENDERSON (28)

VERSE

TO - GETH-ER, TO - GETH-ER, AL-WAYS TO - GETH-ER:  
 THAT'S HOW IT USED TO BE. TO -  
 -LETH-ER, TO GETH-ER, HEEDLESS OF WEATHER: NOW THERE IS  
 ON - LY ME, DEAR. WE STROLLED THE LAKE, TO - GETH-ER - LAUGHED AT THE  
 ONE DAY WE CRIED. TO - GETH-ER -  
 RAIN TO - GETH-ER - SAUG love's re - frain, TO - GETH-ER AND WED BOTH PRE - TEND IT WOULD  
 NEV - ER END CAST AOVE A - SIDE TO - GETH-ER. You're GONE FROM ME, BUT IN  
 MY MEM - O - RV, WE AL - WAYS WILL BE TO - GETH-ER.



## TELL ME

WORDS BY C. WILL CALLAHAN (1919) MUSIC BY MAX KORTLANDER

VERSE

I'VE SOME QUESTIONS, DEAR. YOU CAN MAKE THEM CLEAR. FOR YOUR ANSWERS  
 I AM YEARNING, LIKE A SCHOOLBOY SEEKING LEARNING. AL - THO' I'VE SEARCH'D IN VAIN,  
 WITH MY MIGHT AND MAIN. ALL THE KNOWLEDGE LEARNED AT COLLEGE: STILL THAT DON'T EX - PLAIN.

**CHO.**

TEL ME WHY NIGHTS ARE LONG - SOME - TELL ME WHY DAYS ARE BLUE -  
 WHY DO I HATE TO GO DEAR AND HATE TO SAY GOOD-BYE?  
 TEL ME WHY ALL THE SUN-SHINE - COMES JUST AT ONE TIME - WHEN I'M WITH YOU  
 (BYE) NOW SOMEHOW IT'S ALWAYS SO, DEAR - AND IF YOU KNOW DEAR PLEASE TELL ME WHY

**DEEP NIGHT** (INTRODUCED BY RUDY VALLEE)  
 W: RUDY VALLEE - M: CHAS. HENDERSON (1929)  
 SHA-DOWS ARE FALLING, AND NIGHT TIME IS CALLING. THIS IS THE TIME FOR

**VERSE**

LOVE. DAY HAS JUST END-ED, THE MOON HAS DESCENDED, LIGHTING THE SKY A-BOVE.  
 DAY SEEMED SO LONG DEAR WAIT-ING FOR YOU. MOMENTS SEEM YEARS TO ME.  
 NIGHT TIME HAS BROUGHT YOU, DAY-LIGHT HAS LOST YOU. WOULD IT COULD ALWAYS BE.

**CHO.**

Deep night stars in the sky a - bove, Moon - light  
 light-ing our place of love. Night - winds seem to have gone to rest,  
 Two eyes bright-ly with love are gleam-ing. Come to my arms my  
 dar-ling, my sweet-heart, my own. Vow that you'll love me al-ways, and be mine a-  
 lone. Deep night whis-per-ing trees a - bove, Kind night  
 bring-ing you near-er, dear-er and dear-er Deep night deep in the arms of love.



(SUBTITLE: "PASTEL BLUE")

**WHY BEGIN AGAIN?**

W & M: ARTIE SHAW, CHARLES SHAWERS and DON RAYE (1939) **VERSE**

MDD Eb Gm7/D Bb7/D6 C7

WE TASTED THE WHITE WINE OF LOVE, AS LOV-ERS

Fm 7 Ab6 Abm6 Ab6/Bb Bb7/Eb Eb6 Bb7/Eb Eb6

DO. AND WE DRANK THE DEEP RED WINE OF SORROW TOO, AND,

Eb G7 C7 F# C#6 Fm7 G7+ G7

THO' THE DREES ARE BLUE, THEY'RE ON-LY A PAS-TEL BLUE. SO

C#6 Cmi D7 D#5 G7 Cmi D7 D#5 G7

WHY BE-GIN A-GAIN IT MAY END JUST LIKE BE-FRE OUR I  
WHY BE-GIN A-GAIN THOUGH IT'S YOU I STILL A-DORE I  
-THOUGH IT DID-N'T LAST STILL I DON'T RE-GRET THE PAST WE

Cmi ED7 Ab7 G7 G7 Cmi Ab7 G7

FRAM-ING HEARTS WERE BLEND-ED YOU KNOW HOW IT END-ED ASA-ES SO  
LEARNED THE WAY YOU TAUGHT LONG NOW I HATE THE THOUGHT OF

G Cmi (D7 G7 C7 F7 Bb7) ED Ab F#0

ASA-ES YOU MADE LONG SEEM SUCH A SWEET DREAM, THAT

Ed Bb7 Eb Eb7 Ab Eb

YOU GOT UN-DER MY SKIN, NOW I'M CON-TENT JUST TO IN-VENT A DREAM OF WHAT MIGHT HAVE BEEN.

G1 F#0 G7 CODA Cmi Eb7 Ab7 G7 Cmi Ab+ Cmi

AK- REACHED OUR PEAK AND PASSED IT. SO LOVELY WHILE IT LASTED, BUT WHY BE-GIN A-GAIN?

**TAKE ME TO THE LAND OF JAZZ**

W: EDGAR LESLIE & BERT KALMAR (1919)

MUSIC BY PETE WENDLING **VERSE**

IT WAS DOWN IN TEN-NES-SEE THAT THE

C7 F7 Bb G7 C7 Gb7 Bb/F C7

JAZZ-24 MEL-O-DY OR-I-GIN-A-TED, THEN WAIT-ED FOR POP-U-LAR-I-

F7 C7 F7 Bb C7 F7 Bb

TY. NOW, IN EV-RY CAB-A-RET, IT'S THE ON-LY THING THEY PLAY. I

Bb7/D6 Gb7/D6 C7 C7/G Gb7 F7 C#7 F7

LOVE TO HEAR IT, MUST BE NEAR IT. THAT'S WHY I SAY:



CHO. ... LAND OF JAZZ - CONT.

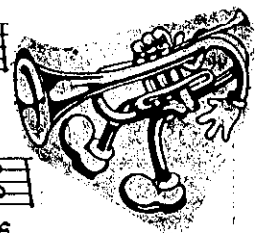
THE ME TO THE LAND OF JAZZ, LET ME HEAR THE KIND OF BLUES THAT MEM-PHIS HAS.

I WANT TO STEP- TO A TUNE THAT'S FULL OF GIN-GER AND PEP, PICK 'EM UP AND

LAY 'EM DOWN, LEARN TO DO THE RAZ-NA-TAZ. - LET ME GIVE YOU A WARN-ING: WE

WOH'T GET HOME UN-TIL MORN-ING; 'CAUSE EV'RY-BOD-Y'S FULL OF JAZZ-BO, IN THE M-V-IN' LAND OF JAZZ.

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# I'M SORRY I MADE YOU CRY

N. J. CLESI (1918)  
(ARR. BY THEODORE MORSE)

VERSE

DEAR LITTLE GIRL, HAVE I MADE YOU SAD? YOUR LIPS ARE TREM-BLING

SO! THOSE BIT-TER TEARS WILL DRIVE ME MAD: JEALOUS OF

ME, I KNOW! DO YOU BE-LIEVE THERE'S AN-OTH-ER

GIRL? DO YOU BE-LIEVE ME UN-TRUE? THO' I HAVE WANDERED IN

LIFE'S GAY WHIRL, YOU'VE CALLED ME BACK TO YOU.

CHO.

I'm sor-ry, dear, - so sor-ry, dear, - I'm sor-ry

I made you cry. Won't you for- get, won't you for-

give? Don't let us say good- bye! One lit- tle

word, - one lit- tle smile, - One lit- tle kiss, won't you

try? It breaks my heart to hear you

sigh, I'm sor-ry I made you cry!





FROM "SOPHISTICATED LADIES"

(WITH LYRICS) *MED. SLOW (BUT RHYTHMIC)*

**JUST SQUEEZE ME**

L: LEE GAINES  
MUSIC BY DUKE ELLINGTON (1946)

VERSE  
WANT YOU TO KNOW I GO FOR YOUR SQUEEZIN'.  
AM'T FOR NO TEASIN' WANT YOU TO KNOW IT

1. *Bomb* *C7 F* *1. Bomb*



2. *Bomb C F* *G7 G# C9* *1. 2.* *F* *Gm7*

REALLY IS PLEASIN'!

CHO.  
TREAT ME SWEET AND GEN-  
I GET SEN-TI-MEN-  
WHEN I GET THIS PEEL-

*Fmaj7* *F* *Gm7* *Fmaj7* *F#0* *C7* *C7* *Fmaj7*

WHEN YOU SAY GOOD NIGHT. JUST SQUEEZE ME, BUT PLEASE DON'T TEASE ME.  
WHEN YOU HOLD ME TIGHT. I'M IN EC-STAS-Y, SO

1. *F y bar Am Am* 2. *F y Dm Cm7 E7 F7*

C BASS C BASS

MISSING YOU SINCE YOU WENT A-WAY. SINGING THE BLUES A-WAY EACH DAY.

*Bb* *G7*

COUNTING THE NIGHTS AND WAITING FOR YOU. I'M IN THE MOOD TO LET YOU KNOW I NEVER KNEW I LOVED YOU SO.

*Gm7* *(B7)* *C7* *D.S.* *Fmaj7* *F6*

PLEASE SAY YOU LOVE ME TOO. CODA TEASE ME.

(WITH LYRICS)  
**ROSE ROOM**

LYRICS: HARRY WILLIAMS (1917) MUSIC: ART HICKMAN

*MOD to* *Ab* *Ab*

VERSE I WANT TO TAKE YOU TO A LITTLE ROOM: A LITTLE ROOM WHERE ALL THE RO-SES BLOOM.

*Ab* *Cm7* *Bb0* *Eb7/Bb* *Ab*

I WANT TO LEAD YOU IN-TO NATURE'S HALL, WHERE EV-RY YEAR THE ROSES GIVE A BALL...

*Ab* *Ab7* *Db*

THEY HAVE AN OR-CHES-TRA UP IN THE TREES, FOR THEIR MU-SI-CI-ANS ARE THE BIRDS AND BEES.

*Dbm* *Ab* *Ab/C* *Abm/C#* *Eb7/Bb* *Eb7* *Ab* *Dbm6* *Ab/C* *Cm7/C* *E/B*

AND THEY WILL SING US A SONG, AS WE ARE STROLLING A-LONG. I SUN-NY

CHO. *Bb7* *Eb7* *Ab* *Ab7*

ROSELAND, WHERE SUMMER BREEZES ARE PLAY-ING, WHERE THE HONEY BEES ARE A-  
SHIN-ING, IS MORE THAN EV-ER DE-SIGN-ING. FOR 'TIS EVER THEN I AM

ROSE ROOM - CONT.

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Db Dbm/Fb Ab/Eb / Ebm/F7

"MAY - ING": THERE ALL THE ROSES ARE SING - ING,

Bb7 Db/F Dbm/Fb Eb7 Cm Ab/C Eb

DANCING WHILE THE MEADOW BROOK FLOWS. THE MOON WHEN

**CODA** Dbm/Fb Ab/Eb Ebm/Fb F7 / Ab/Eb Eb/Bb Bb7

PIN - ING TO BE SWEETLY RE - CLIN - ING, SOMEWHERE IN ROSE - LAND,

Ab / Bbm7 Bb Ab / Ab

BE - SIDE A BEAUTI - FIL ROSE.

(WITH LYRICS)  
**PIGEON WALK**  
 W: SAM LEWIS - M: JAMES MONACO  
 (1915)

(.3) C7 Fm C7 Fm

**VERSE** THE VILLAGE ORCHESTRA WAS RUBEN LEE, AND ALL THE RUBES & BOOBS, FOR MILES A - ROUND,  
 COMPOSER OF THE RUBEN RHAP - SO - DY.

Db7 C7 NC/C F7 Bb13 Bbm Bbm7/Ab

DANCED AND CLOWNEED TO HIS RAG - GY DRAG - GY MUSIC. HE'D CALL EACH FIG - URE OUT:

C7 Fm C7 Fm Db7s Fm C7/E Fm Db7s

SASHAY AND TURN - A - BOUT. - AND WITH HIS FIDDLE AND BOW, HE RAN A WONDERFUL SHOW. AND EV - ERY

Fm/C D0 Bbm/Db C7 F CHO C7 F C7

NOW AND THEN HE'D SHOUT: COME ON AND STEP THAT PIGEON WALK. IT'S FULL OF PEP: THAT PIGEON WALK.

F Eb7 D7 Gm NC/F C7/E C7

YOU'D BETTER WRAP YOUR WINGS A - ROUND YOUR LOVE, - LIST LIKE A

F C7 F C7 C7

DOVE. COME ON AND COO LIKE PIGEONS DO. - LIST CLING TO ME, I'LL CLING TO YOU. -

F Eb7 D7

AND WHILE I COO TO YOU IN

Gm C7 F

PIGEON TALK, WE'LL DO THE PIGEON WALK.



# 461

MED. SLOW

## LOVE CAME OUT OF THE NIGHT

W & M: FRED ROSE & EDDIE NELSON (1936)

VERSE

*C/E* *E<sub>b</sub><sup>o</sup>*

LITTLE THINGS WE TREASURE, WE

*Dm<sup>7</sup>* *Fm<sup>7</sup>* *G<sup>7</sup>* *G<sup>7</sup><sub>4</sub>* *C* *B<sup>b</sup>7-5* *A<sup>7</sup>*

KEEP IN MEMO-RY. LITTLE BITS OF PLEAS-URE, WE CARE FOR TEN-DER LY. EV-'RYTHING, THAT I POS-

*D<sup>7</sup>* *D<sup>7</sup>/A* *A<sup>b</sup>7* *G<sup>7</sup>*

-SESS, CENTERS ON ONE NIGHT OF HAP-PI-NESS: (SEGUE)

*C* *C<sup>o</sup>* *Dm* *G<sup>+</sup>* *C* *C<sup>o</sup>* *B<sup>b</sup>ma<sup>7</sup>* *A<sup>7</sup>*

MOON-BEAMS DANCED IN-TO YOUR EYES YOU WERE HEAV-EN IN DIS-GUISE,  
STAR DUST SET-TLED IN YOUR HAIR RO-MANCE SCAT-TERED EV-ERY-WHERE,  
THOU- STARS GLIST-EVED HEAV-EN-LY YOU WERE ALL MY EYES COULD SEE.



*Dm* *Fm<sup>7</sup>* *D<sup>7</sup>* *G<sup>7</sup>* *A<sup>7</sup>*

THERE IN THE MOON'S SIL-VERY LIGHT LOVE CAME OUT OF THE NIGHT LOVE CAME OUT OF THE  
JUST WHEN THE MO-MENT WAS RIGHT " " " " " "  
MY HEART WAS THRILLED WITH DE-LIGHT, WHEN

*C* *F<sup>7</sup>* *E<sup>m</sup>* *A<sup>7</sup>* *D<sup>7</sup>* *A<sup>7</sup>*

NIGHT (Ave.) A NIGHT STAR DUST LONGED FOR OUR meet-ING A SONG THAT LOVE BIRDS SWEET-LY

*A<sup>7</sup>* *Dm* *D<sup>7</sup>*

PART SOME WHERE A TOM-TOM START-ED A BEAT-ING. I found it IN MY

*G<sup>7</sup>* *G<sup>7</sup><sup>+</sup>* *D.S. al FINE* *(2ND ENDING)*

HEART, OH!

## WHERE ARE YOU?

LYRIC BY HAROLD ADAMSON (1936) MUSIC BY JIMMY McHUGH

MED. SLOW

*G* *G<sup>7</sup><sub>9</sub>* *A<sup>7</sup>* *G<sup>7</sup>/B* *B<sup>b</sup><sup>o</sup>* *D<sup>7</sup>/A* *D<sup>7</sup>*

VERSE LOVING YOU WAS ALL THAT REALLY MATTERED. DON'T KNOW WHY YOU EVER WENT A -WAY.

*A<sup>m</sup>7* *C<sup>b</sup>* *G<sup>m</sup>7* *G<sup>7</sup>* *A<sup>m</sup>7* *C<sup>b</sup>* *G*

GONE IS EV-RY JOY AND IN-SPIR-A-TION. WHAT'S THE USE IN TRYING TO BE SAY?

*A<sup>b</sup>7-5* *G* *G<sup>7</sup>/F* *E<sup>b</sup>7* *D<sup>7</sup>* / *D<sup>7</sup><sub>4</sub>* *D<sup>7</sup>*

EV-EN THO' MY EV-RY DREAM IS SHATTERED, I KEEP HOPING YOU'LL COME BACK SOME DAY.

WHERE ARE YOU? - CONT.

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CHO.

Where Are You? Where have you gone with-  
 Where's my heart? Where is the dream we start-ed?  
 I thought you cared a-  
 I can't be-lieve we're part-ed,  
 Where Are You?  
 Where Are You? When we said good-  
 bye, love, What had we to  
 gain? When I gave you my love Was it all in vain?  
 All life through Must I go on pre-  
 land-ing?  
 Where is my hap- py and-ing? Where are you?

(FEATURED BY BING CROSBY)

TRY A LITTLE TENDERNESS

HARRY WOODS, LIMMY CAMPBELL and REG. CONNELLY (1932)

SCLOWLY

VERGE IN THE HUSTLE OF TO-DAY, WE'RE ALL INCLINED TO MISS LITTLE THINGS THAT  
 MEAN SO MUCH: A WORD, A SMILE, A KISS. WHEN A WOMAN LOVES A MAN, HE'S A  
 HE-RO IN HER EYES. AND A HE-RO HE CAN AL-WAYS BE, IF HE'LL JUST RE-AL-IZE:  
 SHE MAY BE WEAR-Y, Wo-men do get wear-y, Wea-ving the SAME shab-by dress.  
 You KNOW SHE'S WAIT-ING, Just AN-tic i-pa-ting THINGS SHE MAY NEV-ER POS-SESS.-  
 You won't re-gret it. Wo-men don't for-get 't, Love IS the whole hap-pi-NESS.  
 AND when she's wear-y } Try A lit-tle Ten-der-NESS  
 WHILE SHE'S WITH-OUT THEM } NESS (fine) It's  
 IT'S ALL SO EA-SY }  
 NOT JUST sen-ti-men-tal SHE HAS her grief AND CARE, AND A WORD, that's soft and  
 GEN-TLE, MAKES IT EAS-I-ER TO BEAR.

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(A SOLDIER'S LOVE SONG)

# TILL WE MEET AGAIN

LYRIC BY RAYMOND EGAN (1918) MUSIC BY RICHARD WHITING

*Slowly*

VERSE

THERE'S A SONG IN THE LAND OF THE LI-LY, EACH SWEETHEART HAS  
 HEARD WITH A SIGH. OV-ER HIGH GAR-DEN WALLS, THIS  
 SWEET ECHO FALLS, AS A SOL-DIER BOY WHIS-PERS GOOD-BYE.

Chords: Fm, C7, C7, Fm, Eb7/G, Ab, Eb+, Ab/Eb, Eb7, Ab, Ab, C7, C6, C7, C7, Fm, Eb/Bb, Bb7, Eb7, Eb7.

CHORUS

SMILE THE WHILE YOU KISS ME SAD A-DIEU. WHEN THE CLOUDS ROLL  
 WED-DING BELLS WILL RING SO MER-RI-LY. EV-ERY TEAR WILL  
 BY, I'LL COME TO YOU. THEN THE SMILES WILL SEEM MADE BLUE, DOWN IN LOV-ERS LANE, MY  
 BE A MEM-O-RY. SO WAIT AND PRAY EACH NIGHT FOR ME,  
 DEAR-IE. TILL WE MEET A-GAIN. (Amc)

Chords: Ab, Eb7, Ab, Ab7, D7, Ab, Ab7, Eb7, Eb7, Eb7, Eb7, Eb7, Ab, Ab, Ab, Ab.

(DEDICATED TO SUE CAROL)

## SWEET SUE (JUST YOU)

WORDS: WILL HARRIS (1928) MUSIC: VICTOR YOUNG

VERSE

SUE, DRY YOUR PRETTY EYES OF BLUE.  
 TEARS WERE NEVER MEANT FOR YOU. SMILE A-WHILE, PLEASE DO, SUE. DEAR,  
 DON'T BELIEVE THE THINGS YOU HEAR. YOU KNOW I'M  
 LONE-LY FOR ON-LY SWEET YOU.

Chords: G, Am7, G, D7, G, D7, D7, G, G, Am7, G, G, G, G, Bm, F#, Eb, A7, Am7/D, D7.



SWEET SUE - CONT.

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**CHD.**

EV-RY STAR A-BOVE - KNOWS THE ONE I LOVE - SWEET SUE - just you -  
 AND THE MOON ON HIGH - KNOWS THE REAS-ON WHY YOU LIVE ALL THE TIME -  
 NO ONE ELSE IT SEEMS EV-ER SHARES MY DREAMS AND WITH-OUT YOU DEAR, I,  
 DON'T KNOW WHAT I'D DO - SUE, - just you -

D.S. al.  
 18.

**THE TOUCH OF YOUR LIPS**

RAY NOBLE (1936)

MED. SLOW

VERSE WHEN TROUBLES GET ME, CARES BE-SET ME, AND WON'T LET ME GO, I  
 THERE I FIND NEW PEACE OF MIND, TO LEAVE BEHIND MY TURN TO YOU  
 FOR CON-SO-LA-TION. WOE, I TURN TO YOU,  
 AS I SHALL AL-WAYS DO.

(RAY NOBLE ALSO GAVE US "CHEROKEE")

(SEGUE)

**CHD.**

THE TOUCH OF YOUR LIPS - UP ON MY BROW -  
 TOUCH OF YOUR HANDS - UP ON MY HEAD -  
 YOUR LIPS THAT ARE COOL - AND SWEET SUCH TEN-DEE-NESS LIES IN THEIR SOFT CA-RESS  
 THE LOVE IN YOUR EYES A - SHINE AND NOW AT LAST  
 MY HEART FOR-GETS TO BEAT - THE THE MO-MENT DI-VINE THE TOUCH OF YOUR LIPS  
 ON MINE.

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# STOP! LOOK! AND LISTEN!

W: ART LONGBRAKE (11) M: ED EDWARDS

VERSE Eb C7  
IT WAS AT A RAILROAD CROSSING IN A

Fm Bb Eb/Bb Bb7 Eb / / 2

LITTLE COUNTRY PLACE, THAT I FIRST MET CHARMING BLUE-EYED SUE. THE

Bb7 Eb E° F B° C7 F7

SIGN: "STOP! LOOK! AND LISTEN!" STARED ME BOLDLY IN THE FACE. AS I STOPPED, THE INHIS-TLE

Bb Bb7 Eb C7 Fm

BLEW, AND DE-TAINED HER FOR A MINUTE FROM THE ERRAND SHE WAS ON, WHEN SHE

Bb Ab7-5 G / / 2 F7

HEARD THAT WARNING SOUND. AS SHE STOOD THERE CLOSE BE-SIDE ME, I THEN

Bb Bb° Bb7 E7 (CLICK-CLICK) F7 Bb / / 2 CHO. Eb Fm

KNEW MY HEART WAS GONE, WHEN THE GATES WENT DOWN. I STOPPED, SHE STOPPED,

Bb7 Fm Bb7 / / / /

WHILE THE TRAIN WAS PASSING BY. I LOOKED, SHE LOOKED MIGHTY PLEASING TO THE EYE.

Eb / C7 / Fm / / Bb7

I LISTENED, SHE LISTENED, FOR WE BOTH WERE BENT ON TALKING.

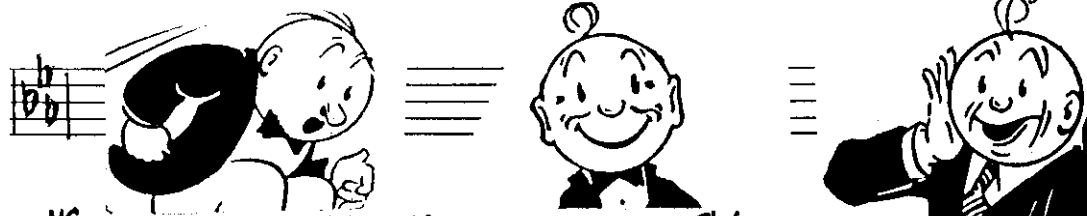
Eb Bb7 Cm Eb Fm Bb Bb7

BY HER SIDE, I SOON WAS WALKING. WE STOPPED TO SEE OLD PARSON BROWN. SHE LOOKED TO

Eb Bb7 Cm G7 Ab Fm

FIND A WEDDING GOWN. AND SOON WE LISTEN'D TO THE PARSON SAY THE WORDS THAT MADE US ONE. BECAUSE WE





$Eb/Bb$   $NC/Bb$   $Cm$   $Eb/Bb$   $NC/Bb$   $Cm$   $Eb/Bb$   $Bb$   $Bb$   $Bb$   $Eb$   
 STOPPED, AND WE LOOKED, AND WE LISTENED FOR THE TRAIN.

**THAT'S WHAT THE DAISY SAID** VERSE  
 ALBERT VON TILZER (1903) F F/A Ab C7/G  
 IN THE SUM-MER'S GOLD-EN MAID-EN BLUSH-ING STRANGELY

$C7$   $Bb/F$   $Bb$   $Abm$   $F$   $Bb/F$   $F$  1.  $Bb$  2.  $Bb$   
 GLOW, FAIR, MAN AND MAID-EN STROLL-ING GO, WHERE THE OX-EYED  
 LIPTS A DAI-SY NOD-DING THERE,

$G7/B$   $Dm/C$   $G7/B$   $G7$  1.  $C7$  2.  $Bb$   
 DAI-SIES GROW IN THEIR PRIDE AND GLD-RY. WHISPERS

$Bb$   $F/C$   $D7$   $G7/B$   $Dm/A$   $G7$  1.  $C7$   
 WITH A FRIGHT-ENED AIR: "RE-VEAL NOW LOVE'S OWN STO-RY."

CHOR.  
 $F$  1.  $D7$  1.  $G7$  1. 1.  
 "ONE I LOVE, TWO I LOVE, THREE I LOVE I SAY. SIX HE LOVES, SEVEN SHE LOVES, EIGHT HE WANTS TO WED.

$G7$  1.  $C7$  1.  $F$   $F/A$   $Ab$   
 FOUR I LOVE WITH ALL MY HEART, AND FIVE I CAST A-

$C7/G$   $C7$  2.  $Bb$   $G\phi$   $F/C$   $F$   $D7/F\#$   
 -WAY. NINE HE TAR-RIES, TEN HE MAR-RIES!

$Gm$   $G7$   $C7$   $F$   
 THAT'S WHAT THE DAI-SY SAID.





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# SUPERSTITIOUS ABOUT DELICIOUS YOU

LITTLE JACK LITTLE & HAROLD SPINA (1931)

*MODERATO*

**VERSE** I'VE MADE A RULE, YES SIR! — AM I A FOOL? NO SIR! — IN THE FUTURE  
I MUST SAY, YES SIR! — IF YOU DON'T STAY CLO-SER,

YOU'LL STAY CLO-SER TO ME. — FOR SOME-ONE MAY STEAL YOU FROM ME. —

**CHO.**

I'M GONNA WEAR A LUCK CHARM: A RABBIT'S FOOT OR TWO.  
AND WALKIN' UN-DER LAD-DERS IS SOMETHIN' I WON'T DO.  
I'M GONNA CROSS MY FIN-FERS, AND PAINT THE BLACK CATS BLUE.

I'M GETTIN' SUPER-STI-TIOUS A-BOUT DE-LI-CIOUS YOU.

I ONCE SAW YOU KISS A FLOWER, WHEN THE DAY WAS THROUGH. YOU'RE TOO CARELESS

WITH YOUR KISS-ES. — THAT WILL NEVER DO! —

**D.S.** **CODA** YOU.

*IN TWO*

## THE DISKY SALOME

W: ED MADDEN (1908) **VERSE** THE FAIR EV-A-LEEN WAS A RAG-TIME  
M: BEN UERDME SIGNED FOR A CHANCE AT A CLASS-I-CAL

QUEEN WITH A MAN-NER SEN-TI-MEN-TAL. BUT SHE WHEN  
DANCE WITH A MOVE — — — — — OR-I-EN-TAL.

LOVE-SICK COONS WITH RAGTIME TUNES SANG: "BABE, YOU'VE GOT TO SHOW ME" — SHE'D ANSWER: "BILL, YOU

BET I WILL. I'M GOIN' TO DANCE SA-LO-ME. OH, CH ME! THAT'LL SHOW ME. FOR

**CHO.**

I WANT A COON WHO CAN SPOON TO THE TUNE OF SA-LO — — — — — ME.  
I'LL MAKE HIM BIGGLE WITH A BRAND NEW WIGGLE THAT'LL SHOW — — — — — ME.

THE DUSKY SALOME - CONT.

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B $\flat$ 7 Eb

IN A TRU-LY OR-I - EN - TAL STYLE, WITH A NECKLACE AND A DREAM-Y SMILE, I'LL

EB F7 B $\flat$ 7 Eb

DANCE TO THE COON WHO CAN SPOON TO THE TINE OF SA - LO - ME.

**I MAY BE GONE FOR A LONG LONG TIME**

WORDS BY LEW BROWN (1917) MUSIC BY ALBERT VON TILZER

MARCIA

F Am/E Dm $\flat$ 7 / F/C C7 F C7 F C $\flat$ 7 / F/A F Am/E Dm $\flat$ 7 / F/C C7

GOOD-BYE, DEAR, I'M LEAVING YOU TO - DAY. DON'T CRY, DEAR, JUST

F C7 F C $\flat$ 7 / F/A B $\flat$  F/A F A $\flat$ /E Dm A $\flat$ /E Dm $\flat$  / F

DRY THOSE TEARS A - WAY. DU - TY CALLS AND I MUST O - BEY, BUT I'LL

G7 C7 C $\flat$ 7 F Am/E Dm $\flat$ 7 / F/C C7

AL - WAYS HOPE AND PRAY. WHILE I'M SAIL - ING

F C7 F C $\flat$ 7 / F/A F A $\flat$ 7 / G $\flat$  C $\flat$  / A7 D7 G7 C7

FAR A - CROSS THE SEA WILL YOU AL - WAYS THINK OF ME?

CHO.

F C $\flat$ 7 / F C $\flat$ 7 / F/A B $\flat$  B $\flat$  F/C F $\flat$ /E D7 F $\sharp$ 0

I MAY BE GONE FOR A LONG LONG TIME, LONG LONG TIME, LONG LONG TIME,  
BE TRUE TO ME FOR A LONG LONG TIME, RAIN OR SHINE,

F/A C $\flat$ 7 / F C $\flat$ 7 / F/A B $\flat$  B $\flat$  F/C F $\flat$ /E D7 F $\sharp$ 0

LONG LONG TIME. BUT WHEN I GO, YOU WILL KNOW THAT I'LL AL - WAYS PINE FOR THE

SWEET - HEART MINE. AND I'LL BE

C $\flat$ 7 / A7 D7 G7 C7

DAY WHEN YOU'LL BE MINE. D.S. al

CODA

B $\flat$  A7 Dm F $\sharp$ 0 D $\flat$ 4 D7 G7

JUST AS TRUE TO YOU AS TO THE RED, WHITE AND BLUE, THO' I'M GONE FOR A

C7 F

LONG LONG TIME.

ALBERT VON TILZER:  
TAKE ME OUT TO THE BALL GAME  
APPLE BLOSSOM TIME

469

MED. SLOW

**PAPER ROSES**

W & M: JANICE TORRE ('60) VERSE  
 & FRED SPIELMAN

Chords: C, G7  
 I RE-AL-IZE THE WAY YOUR EYES DE-CEIVED ME,

Chords: G7, C  
 WITH TEN-DER LOOKS THAT I MIS-TOOK FOR LOVE. So

Chords: C, C7, F, G7, G7  
 TAKE A-WAY THE FLOWERS THAT YOU GAVE ME, AND SEND THE KIND THAT

Chords: G7, G7, C, CHO, F, G7  
 YOU RE-MIND ME OF. PA-PER RO-SES, PA-PER  
 ON-LY IM-I-

Chords: F/C, C, A7, Dim, G7, C  
 RO-SES: OH HOW REAL THOSE RO-SES SEEM TO BE.  
 -TA-TION, LIKE YOUR IM-I-TA-TION

Chords: C, G7, A7+, Dim  
 BUT THEY'RE LOVE FOR ME. LIKE YOUR IM-I-TA-TION

Chords: G7, C (Bb9), C6  
 LOVE FOR ME.

**A PICNIC FOR TWO**

W: ARTHUR LAMB (1905) M: AL VON TILZER

MED. SLOW (5.5)  
 Chords: Bb, Eb, C7, F7  
VERSE THE MOON LOOK'D GAILY DOWN, HE DIDN'T WEAR A FROWN. A HAPPY PAIR WAS SPOONING

Chords: Bb, Bb6, Bb/D, F/C, F6, F, C7/E, C7  
 THERE. THEY SAT UP-ON THE SANDS, AND HELD EACH OTHER'S HANDS. FOR NOTHING ELSE THEY SEEM'D TO

Chords: F7, C7, F7, F7/A, F7, Bb, F7  
 CARE. HE THO'T "I LOVE HER TRUE. I DON'T KNOW WHAT TO DO OR HOW TO TELL I LOVE HER

A PICNIC FOR TWO - CONT.

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WELL" *SOON* THE BOY WAS ASKING, "SWEETHEART CAN YOU GUESS WHAT WOULD BRING ME HAP-PI-NESS?"

CHOR. TAKE A CUNNING LITTLE COT-TAGE, YOU WILL FIND THERE'S LOTS OF ROOM. TAKE A PRETTY LIT-TLE

GAR-DEN, WHERE SWEET FLOW-ERS BLOOM. TAKE A DAINTY LIT-TLE GIRL-IE,

ONE WHO SAYS SHE'S FOND OF YOU. THEN YOU SETTLE DOWN TO LOVE HER: THAT'S A PIC-NIC FOR

MED. BOUNCE (5/8) **LOVABLE** FOR THE FIRST TIME SINCE I MET YOU, AN OP-PORT

L: BUS KAHN ('32) VERSE  
M: HARRY WOODS

TUN-I-TY IS HERE, TO TELL YOU HOW I LOVE YOU, WHAT YOU MEAN TO ME, MY DEAR. SOMEONE

ELSE MAY WRITE A PO-EM TO LET YOU KNOW JUST HOW THEY FEEL. BUT YOU'LL FIND THAT

MY SEN-TI-MENTS ARE JUST AS REAL. **CHOR.** LOVABLE, LOVA-BLE: HOW I'D LOVE TO I'M SO HAP-PI ALL MY LIFE YOU'LL

BE YOUR ONE AND ONLY. COULD YOU CARE A LITTLE BIT FOR LONG-LY ME?  
JUST TO BE A ROUND YOU. I WAS MIGHTY LUCKY THAT I  
GET THE ONE I CARE FOR. CAN'T YOU FIND A LITTLE LOVE TO

FOUND YOU FREE. I CALL YOU "LOVABLE". THAT'S THE NAME THAT FITS YOU LIKE A

GLOVE. BEAUTIFUL, WONDERFUL, MADE FOR ME TO LOVE.

**CODA** SPARE FOR ME? **FEATURED BY BUDDY ROGERS and the CALIFORNIA CAVALIERS.**

471

# MAKE THE WORLD GO AWAY

W & M: HANK COCHRAN (1963)

SOFT ROCK (MED. SLOW)

**VERSE 1.** DO YOU REMEMBER WHEN YOU LOVED ME, HURT YOU. BE-FOR-E THE WORLD TOOK ME A-STRAY? I'LL MAKE IT UP DAY BY DAY.

IF YOU DO, THEN FOR GIVE ME, AND MAKE THE WORLD GO A-WAY.  
 JUST SAY YOU LOVE ME LIKE YOU USED TO, " " " " " " " " " " " "

**CHO.** MAKE THE WORLD GO A-WAY, AND GET IT OFF MY SHOUL-DERS.

SAY THE THINGS YOU USED TO SAY, AND MAKE THE WORLD GO A-WAY.

**2.** I'M SOR-RY IF I

Detailed description: This block contains the musical notation for the first part of the song. It features a treble clef and a 6/8 time signature. The melody is written on a single staff. Chords are indicated by letters G7, C, F, and G7 above the staff. The lyrics are written below the staff, with some words in all caps and some in title case. There are two verses of lyrics. The first verse is followed by a chorus. The second verse is a shorter line. The notation includes various musical symbols such as stems, beams, and rests.

**BLIND PIG** (NOT FAST) IN TWO

W: JUNE McCREE ('08) VERSE M: AL VON TILZER NOW LOOK HERE, BUDDY HOR-NER, YOU STAY'D AWAY FROM SCHOOL. WE HAD A LOT OF LESSONS, TOO, AND SPELLING WAS THE RULE. A NICE BIG ROSY AP-PL-E, THE TEACHER SAID, WOULD BE THE PRIZE FOR AN-Y BOY OR GIRL WHO WON THE SPELLING BEE. NOW BUDDY, I LOVE APPLES, OH SO WELL... AND "BLIND PIG" WAS THE WORD I HAD TO SPELL. B. L. N. D. AND P. G. THEN I WHISPERED, "TEACHER DEAR: THAT SPELLS BLIND PIG, DON'T YOU SEE. TEACHER SAID WITH SOME SURPRISE, "OH MY, YOU'VE LEFT WILL YOU KIND-LY LISTEN HERE.

**CHO.** "BLIND PIG" WAS THE WORD I HAD TO SPELL. B. L. N. D. AND P. G. THEN I WHISPERED, "TEACHER DEAR: THAT SPELLS BLIND PIG, DON'T YOU SEE. TEACHER SAID WITH SOME SURPRISE, "OH MY, YOU'VE LEFT WILL YOU KIND-LY LISTEN HERE.

**1.** F7 Bb G7  
**2.** F7 Bb Bbm F G7 C7 F

OUT BOTH I'S." SO BLIND PIG HAS NO EYES YOU SEE: "YOU'RE RIGHT!" THE TEACHER SAID TO ME.

Detailed description: This block contains the musical notation for the second song. It features a treble clef and a 4/4 time signature. The melody is written on a single staff. Chords are indicated by letters C7, F/A, C7/G, F, C, C/E, Cm, Eb, G7/D, G7, C7, Fm, Db7-5, C7, Bb, Bbm, F, G7, C7, and F above the staff. The lyrics are written below the staff, with some words in all caps and some in title case. There are two verses of lyrics. The first verse is followed by a chorus. The second verse is a shorter line. The notation includes various musical symbols such as stems, beams, and rests.

# THE CANDY MAN

W<sup>M</sup>: LESLIE BRICUSSE & ANTHONY NEWLEY (1970)

Med. Bounce (♩)

**VERSE**

I CAN'T STOP EATING SWEETS! ALL THOSE WONDERFUL WILLY WONKA TREATS,  
 YOU CAN KEEP THE OTHERS, 'CAUSE ME, I'M A WON-KER-ER. WHEN IT COMES TO  
 CAN-DY: WIL-LY'S THE CONQUEROR. WHO CAN TAKE A SUN-RISE,  
 SPRINKLE IT WITH DEW  
 COVER IT WITH CHOC-LATE AND A MIRACLE OR TWO? THE  
 CAN-DY MAN. (THE CANDY MAN) THE CAN-DY MAN CAN. (THE CANDY MAN CAN)  
 CAN-DY MAN CAN, 'CAUSE HE MIX-ES IT WITH LOVE, AND MAKES THE WORLD TASTE GOOD.  
 WORLD TASTE GOOD. THE CANDY MAN MAKES EV-RYTHING HE BAKES  
 SAT-IS-FY-ING AND DE-LI-CIOUS. TALK A-BOU-T YOUR CHILDHOOD WISHES!  
 YOU CAN EV-EN EAT THE DISH-ES!

**CHD.**

**D.S. al FINE**

FROM THE FILM: "WILLY WONKA AND THE CHOCOLATE FACTORY" (WOLPER PRODUCTION)

RECORDED BY SAMMY DAVIS, JR. IN 1970.

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FROM: STRIKE UP THE BAND

**SOON**  
 IRA & GEO. GERSHWIN (1929)  
 MOD  $\text{♩} = 120$

**VERSE**  
 I'M MAKING UP FOR ALL THE YEARS THAT I WAIT-ED. I'M COMPEN-SATED AT  
 LAST. MY HEART IS THROUGH WITH SHIRKING DEAR. THRU YOU, IT'S WORKING FAST.  
 THE MANY LONELY NIGHTS AND DAYS, WHEN THIS DUF-FER JUST HAD TO SUF-FER, ARE PAST.  
 LIFE WILL BE A DREAM SONG. LOVE WILL BE THE THEME SONG.

Chords:  $\text{C}7$ ,  $\text{E}b/\text{F}$ ,  $\text{F}7$ ,  $\text{B}b/\text{F}$ ,  $\text{C}7/\text{F}$ ,  $\text{D}7/\text{F}$ ,  $\text{E}b/\text{F}$ ,  $\text{C} \emptyset$ ,  $\text{E}b/\text{B}b$ ,  $\text{A} \emptyset$ ,  $\text{B}b$ ,  $\text{D}7/\text{A}$ ,  $\text{G}7$ ,  $\text{D}7/\text{F}$ ,  $\text{E}b$ ,  $\text{B}b/\text{D}$ ,  $\text{C}7$ ,  $\text{B}b/\text{F}$ ,  $\text{F}7$ ,  $\text{B}b/\text{E}$ ,  $\text{B}b7$ ,  $\text{B}b7+$ ,  $(\text{♩} = \text{♩})$

**CHO.**

SOON THE LONE-LY NIGHTS WILL BE END-ED. SOON TWO HEARTS AS ONE WILL BE  
 A LITT-LE COT-TAGE WILL FIND US. SAFE WITH ALL OUR CARES FAR BE-  
 HIND - ED. I'VE FOUND THE HAP-PI-NESS I'VE WAIT-ED FOR, THE ON-ly GEL THAT I WAS FAT-ED FOR.  
 -HIND US. THE DAY YOU'RE  
 MINE, THIS WORAD WILL BE IN TUNE. LETS MAKE THAT DAY COME SOON.

Chords:  $\text{E}b$ ,  $\text{E}b\text{m}6$ ,  $\text{B}b\text{m}6$ ,  $\text{C}7+5$ ,  $\text{C}7$ ,  $\text{Fm}$ ,  $\text{C}7$ ,  $\text{A}b\text{m}6$ ,  $\text{B}b7+5$ ,  $\text{B}b7$ ,  $\text{E}b$ ,  $\text{I} \text{ E}b$ ,  $\text{E}b7$ ,  $\text{C}7$ ,  $\text{E}b7+5$ ,  $\text{A}b$ ,  $\text{Fm}$ ,  $\text{C}7$ ,  $\text{Fm}$ ,  $\text{E}b$ ,  $\text{G}7$ ,  $\text{C}7$ ,  $\text{Fm}7$ ,  $\text{E}b7$ ,  $\text{E}b7+5$ ,  $\text{A}b$ ,  $\text{A}b\text{m}6$ ,  $\text{E}b$ ,  $\text{A}b$ ,  $\text{B}b7$ ,  $\text{E}b$

**THE SWEETEST STORY EVER TOLD**

BY R. M. STULTS (1920)

**MED. SLOW**

**VERSE**  
 OH, ANSWER ME A QUESTION, LOVE, I PRAY. MY HEART FOR THEE IS PINING, DAY BY DAY. OH,  
 ANSWER ME, MY DEAREST, ANSWER TRUE. HOLD ME CLOSE AS YOU WERE WONT TO DO.  
 WHISPER ONCE A-GAIN THE STO-RY OLD: THE DEAREST, SWEETEST STO - RY EV-ER TOLD.  
 WHISPER ONCE A-GAIN THE STORY OLD: THE DEAREST, SWEETEST STORY EV-ER TOLD.

Chords:  $\text{F}$ ,  $\text{A}$ ,  $\text{A}+$ ,  $\text{A}$ ,  $\text{A}+$ ,  $\text{A}+\text{A}+$ ,  $\text{C}7$ ,  $\text{F}/\text{A}$ ,  $\text{C}7/\text{G}$ ,  $\text{F}$ ,  $\text{F}\#^\circ$ ,  $\text{C}7/\text{G}$ ,  $\text{D}7$ ,  $\text{G}7$ ,  $\text{E}7$ ,  $\text{C}^\circ$ ,  $\text{C}7$ ,  $\text{C}7/\text{G}$ ,  $\text{C}7$ ,  $\text{F}$ ,  $\text{F}$ ,  $\text{A}$ ,  $\text{A}+$ ,  $\text{A}$ ,  $\text{A}+$ ,  $\text{A}$ ,  $\text{C}7$

CHO.

Tell me do you love me, Tell me soft-ly, sweet-ly, AS of old. Tell me that you  
 love me, for that's the sweet-est sto-ry even told. Tell me do you love me,  
 Whis-per soft-ly, sweet-ly, AS of old. Tell me that you love me, for  
 THAT'S THE SWEET-EST STO-RY EV-ER TOLD.

**IMAGINATION** *SLOWLY*

W: JOHNNY BURKE  
 M: JIMMY VAN HEUSEN ('39) VERSE DO YOU RE-MEMBER DON QUIX-O-TE? OR THE  
 BUL-PING-TON OF BLUP? THE THINGS THEY THO'T OF CAN'T COM-PARE WITH  
 THE THINGS MY MIND MAKES UP. (SEGUE)

CHO.

IM-AG-I- NA-TION IS FUN-NY, IT MAKES A CHOOD-Y DAY SUN-NY  
 NA-TION IS CRA-ZY, YOUR WHOLE PER-SPEC-TIVE GETS HAZ-Y  
 NA-TION IS SIL-LY, YOU GO A-ROUND WK-LY-NK-LY

MAKES A DEE THINK OF HOW-EY, JUST AS I THINK OF YOU IM-AG-I-  
 STARTS YOU ASK-ING A DAI-SY, WHAT TO DO

WHAT TO DO HAVE YOU EV-ER FELT A GEN-TLE TOUCH AND THEN A KISS AND  
 THEN AND THEN FIND ITS ONL-Y YOUR IM AG-I- NA-TION A-GAIN, OH, Well! IM-AG-I  
 GO A-ROUND WANT-ING YOU AND YET I CAN'T IM-AG-INE THAT YOU WANT ME TOO



# 475

## PRISONER OF LOVE

W.M.: LED ROBIN, RUSS COLUMBO  
and CLAR. GASKILL (1931)

VERSE

SOMEONE, THAT I BE-LONG TO, DOESN'T BE-LONG TO

ME. SOMEONE, WHO CAN'T BE FAITH-FUL, KNOWS THAT I HAVE TO BE.

WONDER IF I AM WRONG TO GIVE (HIM) (HER) MY LOY-AL-TY. WHY SHOULD I BE A

LONE SOUL? WHY CAN'T I OWN MY OWN SOUL?

A-LONE FROM NITE TO NITE YOU'LL  
FOR ONE COMMAND I STAND AND  
{HE'S} IN MY DREAMS, A-WAKE OR  
{SHE'S}

FIND ME, WAIT NOW, SLEEPING. TOO WEAK TO BREAK THE CHAINS THAT BIND ME. I NEED NO SHACKLES TO RE-  
FROM ONE WHO'S MASTER OF MY FATE NOW. I CAN'T ESCAPE, FOR IT'S TOO  
UP-ON MY KNEES TO (HIM) I'M CREEP-ING. MY VE-RY LIFE IS IN (HER)

-MIND ME. I'M UJST A PRIS'NER OF LOVE. LATE NOW. I'M UJST A PRIS'NER OF

LOVE. WHAT'S THE GOOD OF MY CAR-ING, IF SOMEONE IS SHARING THOSE ARMS WITH

ME? AL-THO' {HE} HAS AN-DTH-ER, I CAN'T HAVE AN-DTH-ER, FOR I'M NOT

FREE. KEEP-ING. I'M UJST A PRIS'NER OF LOVE.

(INTRODUCED BY RUSS COLUMBO ORCH. - REVIVED BY PERRY COMD RECORD IN 1946.)

LED ROBIN (LYRICIST) & RALPH RAINGER (MUSIC) GAVE US:  
THANKS FOR THE MEMORY and EBB TIDE (IN THIS COLLECTION).

# MISS SAMANTHA JOHNSON'S WEDDING DAY

WORDS & MUSIC BY TONY JACKSON (1916)

**IN TWO**

**VERSE** COME ON MANDY, COME ON LOU, IT'S SAMANTHA JOHNSON'S WEDDING DAY.  
TELL ME WHAT YOU'RE GOIN' TO DO.

I JUST HEARD THE PARSON SAY HE WOULD GIVE THE BRIDE A-WAY. NOW

EV-RY-BO-DY'S FEELING MIGHTY GAY. OH, HOW I'D LIKE TO SEE THE BRIDE-BROOM

STAND RIGHT BY HIS SIDE, TO SEE IT'S NICE! COME ON AND LET'S BE GO-  
KISS THE BLUSHING BRIDE. WHEN THE OR-GAN PLAYS THAT WEDDING MARCH.

-ING, MAN-DY. GET YOUR RICE, OLD SHOES AND THINGS FOR THROW-ING HAN-DY.  
SO GRAND, ON HER HAND HE'LL PLACE A WEDDING BAND.

OH! OH MY! I KNOW SHE'D LOOK SO SWEET. ONE KISS FROM

HER WOULD BE A GREAT BIG TREAT. AND THEN WE'LL

SING AND DANCE OUR-SELVES A-WAY AT MISS SA-MAN-THA JOHNSON'S WED-DING DAY. AT

MISS SA-MAN-THA JOHNSON'S WED-DING DAY.

477

(BY THE COMPOSER OF "BY THE LIGHT OF THE SILVERY MOON")

I WANT TO SPOON TO THE TUNE OF THE

SILVERY MOON

W & M BY GUS EDWARDS

(1911)

Ballad with a life (♩)  $\frac{C}{E}$   $E_b^{\circ}$   $Dm^7$   $G^7$   $C$   $\frac{7}{8}$

Musical staff with notes and chords for the first line of the verse.

VERSE STILL NIGHT, MOON LIGHT, STARS BRIGHT, SOME SIGHT! BOY AND GIRL CAN-

Musical staff with notes and chords for the second line of the verse.

-DE-ING, CUD-DING, KISSING, COO-ING. HE CROONS LOVE TUNES,

Musical staff with notes and chords for the third line of the verse.

ALL TUNES A-BOU'T MOONS. BUT SHE WHISPERS: "IF YOU'D WIN ME, SPOON ME TO THIS

Musical staff with notes and chords for the fourth line of the verse.

TUNE: I WANT TO SPOON TO THE TUNE OF THE SILVERY MOON.  $\frac{7}{8}$  THERE'S LOY AND

Musical staff with notes and chords for the fifth line of the verse.

BLISS, WHEN YOU KISS TO THAT LOV-ING MEL-O-DY. IF YOU'LL BE

Musical staff with notes and chords for the sixth line of the verse.

SMART, TO WIN MY HEART, SING NO OTH-ER TUNE. I WANT TO SPOON TO THE

Musical staff with notes and chords for the seventh line of the verse.

TUNE OF THE SIL-VER-Y MOON.

COUNTING THE DAYS

W: HARRY KERR M: EARL BURNETT & JESS KIRKPATRICK (1924)

Musical staff with notes and chords for the first line of the second song.

VERSE TONIGHT A MEM-O-RY BRINGS BACK TO ME MY MAM-MY'S LAST GOOD-

Musical staff with notes and chords for the second line of the second song.

BYE. I SEE HER TEARDROPS START, AND IN MY HEART, I DO NOT WON-DER WHY. FOR

Musical staff with notes and chords for the third line of the second song.

THRU THE YEARS THAT COME AND GO, FOR ME SHE'S WAITING, AND I KNOW: SHE'S

Musical staff with notes and chords for the fourth line of the second song.

COUNTING THE DAYS, MY MAM-MY'S COUNTING THE DAYS. EACH NIGHT I TEARS IN HER EYES, SHE CROONS OLD QUANT LULLABYS, WHILE TWI-LIGHT

COUNTING THE DAYS - CONT.

478

Am Am7 D7 Am7 D7 G / / Am Eb E7/E# E7/G#

KNOW THAT SHE PRAYS FOR MY RE-TURN. I SEE HER KNEEL-ING, AP-  
 DARKENS THE SKIES, SHE WAITS A-LONE. A FAITHFUL

E7 E7+ F#0 A7 A° A7 / Em7/A A7 Em7

PEAL-ING, AND IN HER HEART THERE CAN BE HER ON-LY ONE PRAY'R: "MAY

A7 Am7 Cm Eb7 D7

GOD SPARE AND LEAD MY LOVED ONE TO ME. D.S. al

G7/B G7 F/C G7/D Em7 Am7/E Eb7-5 G/D B7/b#

CODA MAM-MY SO LONE-LY, CARE-WORN, AND ON-LY COUNTING THE DAYS,

E° F7/Eb D° Am E A7/C# D7 G

SO DREAR-Y, UNTIL HER DEAR-IE COMES HOME.

HELLO, ALOHA! - HOW ARE YOU? FOX-TROT

LW: L. WOLFE GILBERT (1926) M: ABEL BAER

VERSE NIGHT AND DAY SHE SANG TO HIM "AL-  
 THAT'S THE ON-LY WAY HE'LL EVER

C7 G/D Eb7 D7 G G6 Bm F#7

- O - HA" WAY DOWN ON HON-O - LU-LU BAY. 'T WAS ONLY YES-TER-DAY HE TOLD ME,  
 KNOW'ER, WHEN HE RE-TURNS TO HER SOME DAY.

Bm F#7 Bm F#7 F° A7 A7 D7

I AM ON MY WAY. BE-FORE SHE GETS A CHANCE TO SLOLD ME, I'LL HOLD HER AND SAY:

CHD. G+ C G / / / Am7 D7

HEL-LO, A - LO HA! HOW ARE YOU? I'M BRINGING YOU KISS - ES  
 I'M HAPPY TO BE FIND YOU,  
 I'M GLAD TO BE BACK TO

D7 G 1. G6 G+ 2. G D7/A G7/B C

FROM OV-ER THE SEA. NOW I CAN UKE, AND UKE AND  
 STILL WAITING FOR ME YOU.

E7 G

UKE AND UKE, AND YOU CAN UKE A UK-U-LE-LE TOO. AND I CAN WICK AND YOU CAN WACK, AND

Emb A7 D7 D.S. al CODA

WE CAN WICKI, WICKY, WACKY INDD.

# 479

## WE'RE BACK TOGETHER AGAIN

LYRIC BY SIDNEY CLARE (1925) MUSIC BY JIMMIE MONACO

**MOD<sup>to</sup>**

**VERSE**

The musical score is written on a single staff in G major and 4/4 time. It includes a key signature change from one sharp (F#) to two sharps (G major) for the chorus. The score is divided into a verse and a chorus. The verse lyrics are: "GOT-TA SPREAD THE NEWS: LOST MY LONE - SOME BLUES. I MUST TELL - YOU JUST WHY. IT'S BEEN JUST A WEEK THAT WE DID - N'T SPEAK. I MEAN BA - BY AND I. I FELT MIGHT - Y SAD, I FELT KIN - A BAD, UN-TIL WE - ME TO - DAY. FIRST WE TOOK - A WALK, THEN WE HAD - A TALK. I'M DE-LIGHT-ED TO SAY: WE'RE BACK TO-GETH-ER A-GAIN, MY BA-BY AND ME! DO-IN' THE SAME - THINGS OU-ER. OH SEE! LIFE IS SO RO - - SY, SWEETER ONCE MORE. THINGS ARE MUCH NI - CER NOW, THAN EV-ER BE-FORE. WE'RE OH SO HAPPY A-GAIN, MY ISA-BY AND ME."

Chords and musical notation are provided for each line of the score. The score includes a key signature change from one sharp (F#) to two sharps (G major) for the chorus.

WE'RE BACK TOGETHER AGAIN - CONT.

480

E<sup>o</sup> A7 A<sup>7</sup>/E E<sup>1</sup> A<sup>7</sup>/E A7 E<sup>7</sup>/B A<sup>7</sup>/E Dim Fm

WE'VE HAD OUR TROU-BLES, BUT THEN — OUR LOVE IS MUCH STRONGER, AND OUR

C A7 D7 G7 G C Fm<sup>b</sup> C

KISSES ARE LONG-ER, — SINCE WE'RE BACK TO-GETH-ER A-GAIN. —

I THOUGHT ABOUT YOU

L: JOHNNY MERCER (1939) M: LIMMY VAN HEUSEN

SLOWLY Eb<sup>6</sup> Dm<sup>o</sup> G7+ D<sup>o</sup> G7 Cm Bb<sup>7</sup>

VERSE SEEMS THAT I READ, OR SOMEBODY SAID THAT OUT OF SIGHT IS OUT OF MIND. —

Eb<sup>6</sup> / / F#<sup>o</sup> G G<sup>6</sup> Fm<sup>b</sup>/Ab Am<sup>7</sup> D7 Fm<sup>7</sup> Bb<sup>7</sup>

MAYBE THAT'S SO, — BUT I TRIED TO GO — AND LEAVE YOU BEHIND. — WHAT DID I FIND? —

CHORUS

Eb D7 G7+ C9+ C9 F9 Cm<sup>7</sup> F7 Fm<sup>7</sup>

I TOOK A TRIP ON THE TRAIN — AND I THOUGHT A-BOU-T YOU — I PASSED A SHA-DOW-Y LAKE —  
AT EV'-RY STOP THAT WE MADE — OH, I " " " " BUT WHEN I PULLED DOWN THE SHADE —

Gm G7 Cm Bm<sup>7</sup> Eb<sup>7</sup> Cm Eb<sup>7</sup> Ab Cm<sup>7</sup> Ab<sup>(b)</sup> Ab<sup>m</sup>

AND I KNEW A-BOU-T YOU — I TWO OR THREE CARS PARKED UN-DER THE STARS — A  
THEN I REAL-LY FEELT BAUG — I PEERED THEN THE CRACK AND LOOKED AT THE TRACK THE

Eb Bb<sup>7</sup> Eb Cm<sup>7</sup> D7 D+ D7 D+ D7 Gm G<sup>o</sup>

WIND-ING STREAM — MOON-SHIN-ING DOWN — ON SOME LIT-TLE TOWN AND WITH EACH BEAM —

Ab<sup>(b)</sup> Ab<sup>m</sup> Bb<sup>o</sup> Eb ED<sup>(b)</sup> Ab<sup>7</sup> F9 F#<sup>o</sup> Fm<sup>7</sup> Bb<sup>(b)</sup>

SAME OLD BEAM — D.S. al<sup>o</sup> ONE GO-ING BACK TO YOU AND WHAT DID I DO? —

Fm D<sup>o</sup> Eb<sup>(b)</sup> E47 Eb<sup>b</sup>

I THOUGHT A-BOU-T YOU. —

481

(MILLER)

MARCIA

# GOOD OLD GERMAN BEER!

W: VINCENT BRYAN (1909) M: HARRY VON TILZER

WHEN MISFORTUNE MAKES YOU BLUE,  
WHEN YOUR SWEETHEART PROVES UN-TRUE,

G7 H. 1. 1. 1. 1. C C°

WORRYING THE WHOLE DAY LONG, WHEN YOU FEEL THAT FRIENDS ARE FEW, EV-RYTHING IS GOING

C 2. G7 D7 G D7 G11b

WRONG, FEAR, FALL IN LINE AND FILL YOUR STEIN WITH GOOD OLD GERMAN BEER.

G7 F/G G° G7 F7/G G° G7 1 1 2 G7 G° G7 G°

IT'S THE ON-LY CURE I KNOW FOR SOR-RON AND FOR WOE. THAT IS WAY WE

G7 G° G7 G° G7 2 G1 D7/A-1 G- CHO. C 1. 1.

LOVE OUR LAGER SO. THEN LET US CHEER! CHEER! CHEER! FOR OUR GOOD OLD GERMAN BEER! BEER! BEER! TO OUR WIVES AND SWEETHEARTS

C 1. 1. F A7/E Dm

BEER. IT WILL ALWAYS MAKE YOU HAPPY WHEN THE WORLD IS DARK AND DREAR. DEAR. IF THEY EV-ER MEET EACH OTH-ER, LET US HOPE IT WON'T BE HERE.

Dm7 D° Dm7 G7 1. G7 2 G° 2

DRINK! DRINK! DRINK! ALL OUR TROUBLES WILL BE DROWN'D. CLINK! CLINK!

G7 C 1 2/G A° G7/B D.S. al f

CLINK! AS WE DRINK THE TOAST A-ROUND, WE'LL DRINK OUR

CODA Dm7/G G7 Dm7/G Em1/G Dm7/G C G7/B A° Em1/G

WEIN? ACH, NEIN. IT MAY BE FINE. I'D RATHER HAVE A FOAM-ING STEIN OF

Dm7 G7 C

GOOD OLD GER-MAN BEER!

BALLAD-FOXTROT (5/3)

**I WANT MY MAMMY**  Gm7 D7  
 W: LEO. WEHNER — M: LOUIS BREAU (1921) VERSE IN THE DAYS OF THE SWEET LONG A-  
KISS'D MY OLD MAM-MY GOOD

Gm Gm7 C F C F A7/E Ab/Eb G7/D Bbm6 Db  
 -LO, IN MY DREAMS ALL THE WORLD WAS A SHOW, WHILE THE LIGHTS OF THE  
 -BYE, AS HER BLESSING SHE GAVE WITH A SIGH.

C F F7 Bb/E Bbm F F F7/Eb  
 GREAT WHITE WAY KEPT CALLING TO ME— NIGHT AND DAY. THEN I NOW THAT AN- GEL A-

G7/D D7+ C7 / Gm7 C7 F C7 G#0 **CHO.** F/A F F/C  
 -BOVE HEARS ME SAY: I WANT MY MAM-MY, ON-LY, LITTLE WONDERFUL  
 MAM-MY, MAM-MY, LITTLE OLD FASHIONED

Bbm Db F/C #7. F F/C C' Gm7 C' C'/Bb  
 MAM-MY, LONE- LY, MUST TO ROCK ME TO SLEEP, WHEN THE NIGHT SHADOWS

F/A 1 F C7/G G#0. 2. F 1 A/E Eb° G7/D G7 1 Ab° G7  
 CREEP. I SEE HER THEN MY CARES FADE-A- WAY. I A-WAKE AND I

C7 1 / Gm7 C7 F7 x. Bb Gb°  
 SAY: MY LOV-ING MAM-MY, IF ALL THE WEALTH OF THE WORLD WERE

Bb7 Ab G7 1. C G7 C7 F C#0 D.S.  
 MINE, MAM-MY, I'D GIVE IT ALL FOR YOUR LOVE DI-VINE. I WANT MY

**CODA** F C7/E F#° C7/G C' C'/Bb  
 ALL THE GOLDEN YEARS THROUGH, I'LL BE CALLING FOR

F/A Bb/G Bb/F Bbm F C7/E F  
 YOU, MAMMY, I'M LONGING FOR YOU.



# 483

(RECOLLECTIONS OF CHILDHOOD)

## MOTHER, DIXIE AND YOU

W & M: HOWARD JOHNSON & LIDE SAUTLY (1927)

MED. FAST (IN TWO)

VERSE

SWEET-HEART, I AM WRITING JUST A LINE TO SAY  
I WENT TO AN EX-HI-BI-TION YESTERDAY,

WHERE THEY HAD A LOT OF PAINTINGS ON DIS-PLAY. I THO'T OF YOU, DEAR, RIGHT A-

-WAY. ONE BIG PAINTING, I KNEW WOULD WIN THE FIRST PRIZE.

WHEN I SAW IT, THE TEARS CAME IN-TO MY EYES.

(♩=♩) CHO. (SLOWLY)

JUST A PIC-TURE OF THE SWAN-EE SHORE, WHERE I SPENT MY CHILDHOOD

DAYS WITH MAMMY LIN-NEYS. YOUNG PIC-IN-NIN-IES, JUST A SCENE A-ROUND A CAB-IN

DOOR, WHERE I USED TO PLAY EV-RY DAY, TO PASS THE TIME A-WAY. EACH RE-COL-LEC-TION

BRINGS AF-FEC-TION. FIELDS OF COT-TON MAKE ME THINK OF SNOW-WHITE HAIR.

SKIES MEAN YOUR DEAR EYES OF BLUE. JUST THREE THINGS I LIVE FOR,

MOTHER, DIXIE AND YOU - CONT.

484

Eb/Bb/Eb Fm7 Eb G Ab G7 Cm7 F7 Bb7 Eb Gb7/Fm7 Eb  
 ALL MY LIFE I'LL GIVE FOR: MOTHER, DIXIE AND YOU!

**HER BEAUS ARE ONLY RAINBOWS**  
 W: ALFRED BRYAN (1926) M: GEO. W. MEYER  
 VERSE THERE'S A FICKLE ROSE I

ADD2O G Cm G7 C/G Cm Eb

G7 G Gb G+ G Cm G7 C Cm G G+ Gb B7  
 KNOW: HAS A DOZEN BEAUS OR SO. SHE'S A BAY RO-

D7/F# B7 Em // E7 A7 y. D7/F# D7  
 -MAN-CER, JUST A NIGHT CLUB DAN-CER. FOOLISH LIT-TLE ROSE DON'T KNOW.

**CHOR.**  

 G y. A7 y. D7  
 HER BEAUS ARE ON-LY RAIN-BOWS, AND LIKE THE RAIN-BOWS,

D7 G y. E7/C# E7 A7  
 THEY DIS-AP-PEAR. SHE GOES THE WAY THE WIND BLOWS,

A7 Em7 A7 Em7 E7 A7 D7/F# D7 G7  
 AND KEEPS BE-LIEV-ING THEY'RE ALL SIN-CERE. THEY NEV-

G7 C y. E7 y. A7  
 -ER TAKE HER HOME TO MOTHER. SOME-HOW THEY AL-WAYS BRING AN-

D7 G Gb y. A7/C# A7 D7/F#  
 -OTH-ER. HER BEAUS ARE ON-LY RAIN-BOWS. THEY'RE NEVER REAL BEAUS,

D7 G  
 SOME - HOW!  
 GEO. MEYER COMPOSED FOR ME AND MY GAL. ALFRED BRYAN & AL DUBOIS WERE LYRICISTS ON MANY HAPPY RETURNS OF THE DAY.

485

FEATURED BY THE HERMAN MIDDLEMAN ORCH.

# IT'S THE LITTLE THINGS THAT COUNT

LYRIC: HAVEN GILLESPIE (1938) MUSIC: SEYMOUR SIMONS

MOD  $\text{E}_b$

VERSE A KINDLY THOUGHT, A TENDER WORD WILL MAKE YOUR LIFE A SONG. SO

HERE'S THE BEST ADVICE I'VE HEARD FOR TWO TO GET A- LONG:

CHD.

TELL HER YOU LOVE HER EACH DAY. BRING HER A LITTLE BOU-QUET.  
 THANK HER FOR ALL SHE MAY DO, DON'T LET A COMPLIMENT WAIT.  
 SHE'LL BE SO GRATEFUL TO YOU,  
 LIVE HER YOUR TENDER CARESS-ES. IT'S THE LITTLE THINGS THAT COUNT.  
 MENTION HOW PRETTY HER DRESS IS. MEM-BER:  
 IF YOU WILL ALWAYS RE-MEM-BER:

LIT-TLE THINGS THAT COUNT. EACH LITTLE SIGN OF AF-FEC-TION WILL

BRIGHTEN HER DAY. YOU ARE HER DREAM OF PER-FEC-TION, SO

KEEP IT THAT WAY. LIT-TLE THINGS THAT COUNT.

SLOW FOX

# 'ROUND EVENING (1928)

LYRIC: GEORGE WHITING MUS: HERB STEINER & U. FRED COOTS

VERSE A CRIMSON COL-ORED SKY  
 EACH FLOWER DROOPS ITS HEAD,  
 HAS BID THE SUN GOOD-BYE. THE BIRDS HAVE GONE TO BED.  
 THE DAY IS ENDING, I'M WENDING MY WAY BACK

HOME. HOME. AT THE CLOSING OF AN ENDLESS DAY  
 OLD MILL STREAM: GOOD TO ME

WHEN I PACK MY WEARY CAPES A WAY  
 JUST THE PLACE WHERE I CAN SIT AND DREAM.  
 AND MY HAPPY LITTLE FAM-I-LY.  
 I FIND A SHA-DY TREE 'WAITING ME,  
 THERE, IN A COOLING BREEZE, I'M AT EASE,  
 I BLESS THE ONE A-BOVE FOR HIS LOVE, 'ROUND

'ROUND EVENING - CONT.

486

1. Eb Eb/Bb Eb F  
EVE-NING. CLOSE BESIDE IT IS AN EVE-NING. AND BY A GARDEN GATE, TWO

Fm Bb7 A4° Eb/Bb Eb Eb/Bb Eb/G Bbm6 C7/E C7  
LIPS ARE WAITING TO GREET ME. AND DOWN THE LANE, TWO TI-NY FEET COME RUNNING TO

F7 Bb7 F7  
MEET ME. THIS OLD WORLD'S BEEN MIGHTY

D.S. al

CODA Eb Ab7 Eb  
EVE-NING.

I FAW DOWN AND GO BOOM!

JAMES BROCKMAN, LEONARD STEVENS (1928) ♪ B. B. B.

MODERATO C C#° G7/D G7+ C G7+ C G7/G G7  
SOME KIDS SAY THAT THE WORLD TO-DAY IS ALL HP-SIDE DOWN. SOMETIMES THEY'RE SMIL-

VERSE G7/D G7/B G7/D G7 C G7 C C#° G7/D G7+  
-ING SOMETIMES THEY FROWN. MY HEART FELT SORE FOR THE KID NEXT DOOR, WHEN

C E7/B Am Am7 D7/F# D7 1 D° D7 D7/A D7 G7 G7+  
I SAW HIM CRY. HERE'S WHAT HE TOLD ME, WHEN I ASKED HIM WHY:

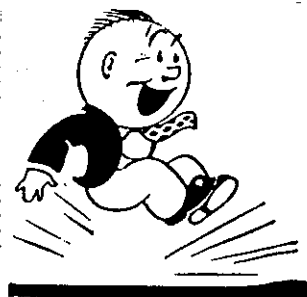
8) EHO. F G7 C E7+ E7  
I PLAY'D HORSE DOWN THE STREET, WITH MY BROOM, DOWN THE STREET. WHEN SOME-BO-DY  
I GOT RIGHT UP ON MY HORSE. BROOM, OF COURSE, WAS MY HORSE. IN MY DREAMS, THEY  
MOTHER PUT ME STRAIGHT TO BED, STRAIGHT TO BED. OH, MY HEAD!

A7 D7 G7 1. C. I Dm7 G7 2. S. I. R. E7  
MOVED THE STREET, I FAW DOWN AN' GO BOOM! BOOM! I CRIED AND CRIED, AND  
"MY HORSE," THE BED.

A7 D7 Dm7 G7  
WENT HOME TO MA. IT'S ALL RIGHT NOW, BUT HOW THAT CER-TAIN

Dm G7  
PLACE WAS HURT-IN!

C  
CODA BOOM!



(LIGHTING THE WAY FOR THE DOUGBOY'S RETURN)

## ON THE ROAD TO HOME SWEET HOME

LYRIC BY GUS KAHN (1917) MUSIC BY EGBERT VAN ALSTYNE

MODE  $\text{E}_2$

VERSE

SOMEWHERE THE STARS ARE GLEAM-ING. SOMEWHERE THE MOON SHINES BRIGHT.  
 TO EV-RY HEART THAT'S LONE-LY, THERE COMES A VIS-ION

SOMEWHERE THE BOYS ARE DREAM-ING. AND THRU THE WEARY NIGHT,  
 FAIR; JUST A

PIC-TURE OF HOME SWEET HOME AND A LOVED ONE INAITING THERE.  
 THERE'S A WIN-DOW LIGHT A-LOVING HAND TO

-BURNING FOR SOMEONE OUT THERE. THERE'S A HEART THAT'S EV-ER YEARNING, AND A  
 GUIDE HIM, WHERE E'ER HE MAY ROAM, BACK A-

HEART BOW'D DOWN IN PRAY'R. THERE'S A -GAIN TO PEACEFUL VALLEY, ON THE ROAD TO HOME SWEET

Detailed description: This block contains the musical score for the first song. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The music is written in a single system with lyrics underneath. Chords are indicated above the notes. The score includes a first ending and a second ending. The lyrics are: 'SOMEWHERE THE STARS ARE GLEAM-ING. SOMEWHERE THE MOON SHINES BRIGHT. TO EV-RY HEART THAT'S LONE-LY, THERE COMES A VIS-ION. SOMEWHERE THE BOYS ARE DREAM-ING. AND THRU THE WEARY NIGHT, FAIR; JUST A PIC-TURE OF HOME SWEET HOME AND A LOVED ONE INAITING THERE. THERE'S A WIN-DOW LIGHT A-LOVING HAND TO -BURNING FOR SOMEONE OUT THERE. THERE'S A HEART THAT'S EV-ER YEARNING, AND A GUIDE HIM, WHERE E'ER HE MAY ROAM, BACK A- HEART BOW'D DOWN IN PRAY'R. THERE'S A -GAIN TO PEACEFUL VALLEY, ON THE ROAD TO HOME SWEET'.

(AN EASY RIDDLE)

## I'M IN LOVE WITH THE MOTHER OF MY BEST GIRL

HOME. LYRIC: GUS KAHN (1913) MUSIC: EGBERT VAN ALSTYNE

MODE  $\text{E}_2$  (2-2)

VERSE

I'VE A SECRET I WOULD LIKE TO TELL TO YOU, ONLY YOU, JUST TO YOU.  
 THO' WE HUG AND KISS, WE'VE NEVER BEEN ENGAGED, SHE AND I, SHE AND

IT'S A-BOU A GIRL WITH TENDER EYES OF BLUE. HER LOVE FOR ME IS FOND AND TRUE.

I. FOR I'VE BEEN TOLD THAT I'M TOO OLD. AND HERE'S AN-OTH-ER REASON WHY: I'M IN

Detailed description: This block contains the musical score for the second song. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The music is written in a single system with lyrics underneath. Chords are indicated above the notes. The score includes a first ending and a second ending. The lyrics are: 'I'VE A SECRET I WOULD LIKE TO TELL TO YOU, ONLY YOU, JUST TO YOU. THO' WE HUG AND KISS, WE'VE NEVER BEEN ENGAGED, SHE AND I, SHE AND I. IT'S A-BOU A GIRL WITH TENDER EYES OF BLUE. HER LOVE FOR ME IS FOND AND TRUE. I. FOR I'VE BEEN TOLD THAT I'M TOO OLD. AND HERE'S AN-OTH-ER REASON WHY: I'M IN'.

CHO.

Musical staff with chords: C, D7/A, D7, G7, 1. C

LOVE WITH THE MOTHER OF MY BEST GIRL. HER MOTHER IS IN LOVE WITH ME. OF HAD TO CHOOSE BETWEEN THE TWO I LOVE, I'D LEAD A MOST UN-HAD-PI

Musical staff with chords: C, G, D7, G D7, G7

COURSE I LOVE THE GIRL THIS SWEET AND PRECIOUS PEARL. STILL HER MOTHER'S KISSES SET MY HEART A WHIRL. IF I

Musical staff with chords: 2. C, F, B7/F#, A0, C/G, A7, D7, D7/A, Fm6/Ab, G7, C

LIFE. FOR THE GIRL, YOU SEE, IS ON-LY THREE, AND THE MOTHER OF THE GIRL'S MY WIFE.

Musical staff with chords: Am, E7, Am, E7, Am, F#0, E7/G#

SWANEE ROSE

W: J. R. SHANNON (1/3) VERSE M: J. S. ZAMECNIK MOON BEAMS, SHINING THRU THE TREES, DOWN UP-ON THE SWANEE ROSE DREAMS, FLDATING ON THE BREEZE, TAKE ME BACK TO YOU ONCE

Musical staff with chords: Am, G7/D, G7, 1., C

SHORE. MORE. IN LOVE'S GAR-DEN, YOU WERE THE ROSE THAT BLOOM'D FOR ME IN A DAY.

Musical staff with chords: C, 1, 1, G, G+, G6, G6, Em, Eb+, G, D7/F#, D7

BUT I OFT TIMES FEAR THAT SOME STRANGE WIND, DEAR, MAY BEAR YOUR LOVE A

Musical staff with chords: G7, CHO, C, 1, 1, C/G, D7/F#

WAY. SWA-NEE ROSE, HEAR MY LOVING PLEA: KEEP A PLACE AND AT NIGHT WHEN THE PALE MOON GLOWS, WAY DOWN SOUTH

Musical staff with chords: D7, G7, 1., 1., C, C#0

IN YOUR HEART FOR ME. SOON I'LL COME, LIKE THE HONEY BEE, WHERE MY FLOWER WHERE THE RIVER FLOWS, I'LL MAKE LOVE

Musical staff with chords: G7/D, G7, 2. G7, C, F, C, C0, C

GROWS. TO MY SWANEE ROSE.

FROM THE WRITERS OF: JUST AN OLD SWEETHEART OF MINE.

MED. 2 BEAT (♩ = 96)

## JUMPING JACK

W: DONAGHEY & BURKHARDT

M: BEN M. CLEROME (1911) **VERSE**

IN A SMALL CANDY SHOP DWELT A PEPPERMINT DROP, WHO WAS

*Bb<sup>7</sup>/F* *Bb<sup>7</sup>* *Eb*

SWEET ON A JUMPING JACK. BUT TO EACH LITTLE HINT OF THE PAIR PEPPERMINT, HE WOULD

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

COLD-LY TURN HIS BACK, BACK, BACK. HE WOULD COLD-LY TURN HIS BACK. FOR HIS

*Bb<sup>7</sup>* *Eb* *Bb<sup>7</sup>* *Bb<sup>7</sup>+* *Eb* *Eb/G<sup>7</sup>*

ON-LY FLAME WAS A LAMP BY NAME, AND THIS DAME HE RAVED A-BOUT. SO THE

*D<sup>7</sup>* *G<sup>7</sup>* *G<sup>7</sup>* *G<sup>7</sup>* *B<sup>b</sup>/F* *D<sup>7</sup>* *Cm<sup>7</sup>* *F<sup>7</sup>* *Bb* *F*

PEPPER-MINT PAIR ALMOST DROPP'D IN DES-PAIR WHEN HER JACK AND THE LAMP WENT OUT. TO

*Bb<sup>7</sup>* *Ab/Bb* *Eb/Eb* *Bb<sup>7</sup>* *Ab<sup>6</sup>/Bb* *Abm<sup>6</sup>/Bb* *Bb<sup>7</sup>/F*

CALL HIM BACK, SHE'D TRY AND TRY. IN VAIN, SHE'D SIGH AND CRY: "OH, MY!"

### CHO.

*Eb* *Eb<sup>o</sup>* *Fm<sup>6</sup>* *Bb<sup>7</sup>* *Eb* *Eb* *C<sup>7</sup>* *Fm* *C<sup>7</sup>/G*

JACK, JACK, WON'T YOU COME BACK? IF YOU BOUNCE ME, I WILL BREAK IN-TWO. JACK, JACK,

*Ab* *F<sup>7</sup>/A* *F<sup>7</sup>* *F<sup>7</sup>+* *Bb<sup>7</sup>* *Eb* *G<sup>b</sup>o* *Fm<sup>6</sup>* *Bb<sup>7</sup>*

DON'T GIVE ME THE SACK. FOR I WANT A STRING ON YOU. (YOU, YOU, YOU) JACK, JACK, TRY AN-DTH-ER TACK. TO

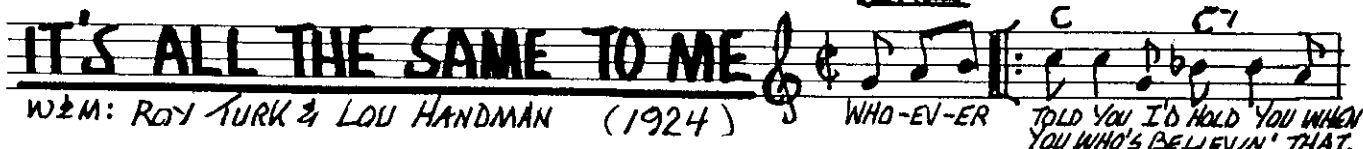
*Eb* *Eb<sup>7</sup>* *Eb<sup>7</sup>+* *Ab* *Fm<sup>7</sup>/Ab* *F<sup>7</sup>/A*

MAKE YOU HAP-PI, I'VE THE KNACK. WE'LL SPEND A HONEYMOON UP IN A TOY BALLOON,

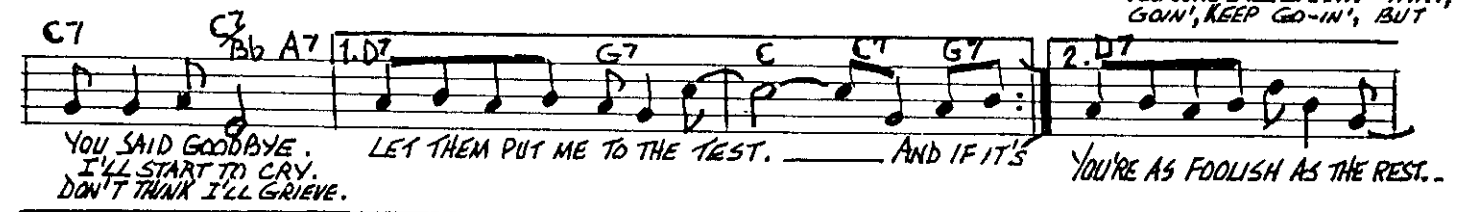
*Eb/Bb* *Bb<sup>7</sup>/Ab* *Eb/G* *Bb<sup>7</sup>/F* *Eb* *NC/E* *Eb/Bb* *Fm<sup>7</sup>/Bb* *Bb<sup>7</sup>* *Eb*

IF YOU'LL BE MY JUMPING JACK, IF YOU'LL BE MY JUMPING JACK.

VERSE

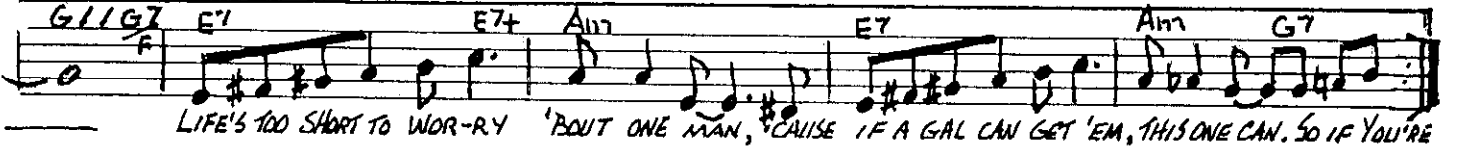
**IT'S ALL THE SAME TO ME** 

WEM: ROY TURK & LOU HANDMAN (1924) WHO-EV-ER TOLD YOU I'D HOLD YOU WHEN YOU WHO'S BELIEVIN' THAT, GOIN', KEEP GO-IN', BUT



YOU SAID GOODBYE. LET THEM PUT ME TO THE TEST. AND IF IT'S YOU'RE AS FOOLISH AS THE REST.

I'LL START TO CRY. DON'T THINK I'LL GRIEVE.




LIFE'S TOO SHORT TO WOR-RY 'BOUT ONE MAN, 'CAUSE IF A GAL CAN GET 'EM, THIS ONE CAN. SO IF YOU'RE



I WON'T EVEN KNOW YOU'LL LEAVE. IT'S ALL THE SAME TO ME, YOU CAN'T MAKE ME BLUE.



STEP OUT WITH AN-Y - BO-DY YOU SEE. BUT DON'T FOR-GET I'M STEPPIN' TOO.



DON'T WAIT FOR ME TO CRY, THAT'S BA-BY STUFF. AND IF



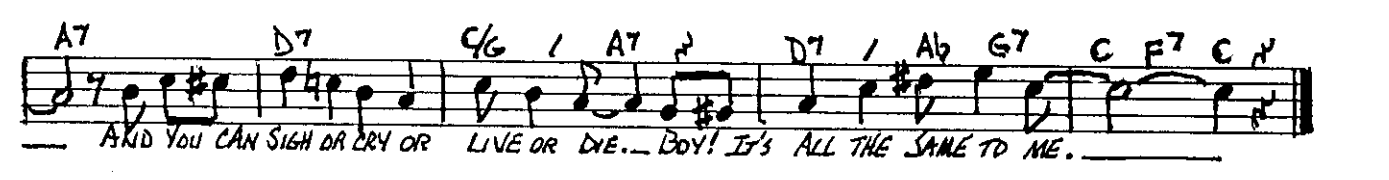
I DON'T SEE YOU AN-Y-MORE, BE-LIEVE ME, THAT'S SOON E-NOUGH. SAY WHAT YOU'VE



GOT TO SAY, THEN SAY GOODBYE. I KNOW YOU'RE GO-IN' A-WAY FOR



GOOD. GOOD! COME BACK TO ME NEV-ER. NOW DON'T MIS-UNDERSTAND, FROM NOW ON YOU'RE FREE.



AND YOU CAN SIGH OR CRY OR LIVE OR DIE. BOY! IT'S ALL THE SAME TO ME.



491



# WHEN THEY'RE OLD ENOUGH TO KNOW BETTER

WORDS: SAM M. LEWIS & JOE YOUNG

(1919)

MUSIC BY HARRY RUBY

MED. TWO BEAT

**VERSE**

MY UN-CLE BILL — SAVE ME SOME GOOD AD-VICE: — ALL ON AC-COUNT  
 OF THE GIRLS. — "YOU'RE NEVER OUT — WITH THE  
 SAME GIRL-IE TWICE". — I SAID "LOOK HERE, — YOU NEEDN'T FEAR.  
 THERE IS NO HARM IN KISSING AND WOO-ING.  
 THEY'RE OLD E-NOUGH TO KNOW WHAT THEY'RE DO-ING!" THEN HE SAID,  
 WITH A GRIN, — "THAT'S WHERE THE TROU-BLE COMES IN!"  
 WHEN THEY'RE OLD E-NOUGH — TO KNOW BET-- TER, IT'S  
 BET-- TER TO LEAVE — THEM A — LDNE. — THOUGH THEY ACT —  
 LIKE LIT-TLE BA-- BIES OF TWO, — TAKE IT FROM ME: — THEY CAN  
 TAKE IT FROM YOU. — NEV-- ER SAY TOO MUCH — IN A LET--  
 -- TER OR TELL ALL YOU KNOW — ON THE PHONE. — ONCE I

ASKED A GIRL TO SHIMMY AND SHE SAID, "BY JOSH! — HOW CAN I DO THE SHIMMY WHEN IT'S IN THE WASH." — WHEN THEY'RE OLD E- NOUGH — TO KNOW BET - TER, IT'S BETTER TO LEAVE — THEM A - LONE.

# IN THE SHADOWS OF THE SILV'RY MOON

CHRIS SMITH & BILLY B. JOHNSON (1906)

VERSE  
A WEDDING RARE IN OPEN AIR: TWO LOVERS WILL BE SEEN, IN THE SHADOWS OF THE SIL-V'RY MOON. AUNT HANNAH'S DAUGHTER, DINAH, GOIN' TO MARRY UASPER GREEN, IN THE SHADOWS OF THE SIL-V'RY MOON. — OL' PARSON JONES WILL BRING THE MARRIAGE PAPER, — AND UASPER'S GOT TO SIGN IT: HE'S THE GROOM. AUNT HANNAH WILL BE THERE A-CUTTING CA-PERS, IN THE SHADOWS OF THE SIL-V'RY MOON. IN THE SHA-DOWS OF THE SIL-V'RY MOON, — DINAH WILL BE — COME A BRIDE. — UASPER GREEN WILL SING A HAP-PY TUNE, — WHEN THE KNOT OF LOVE IS TIED. PAR-SON JONES WILL BIND THEM BOTH FOR LIFE, THE WEDDING IS TO TAKE PLACE SOON. DIN-AR WILL BE MADE MIS-TER CLAS-PER'S WIFE, IN THE SHADOWS OF THE SIL-V'RY MOON.



# LAFFIN' AT THE FUNNIES



CLARENCE GASKILL (1932)

MOD<sup>ER</sup> (NOT TOO FAST) (G.)

D7/A D7 G / / G#° D7/A D7 G G#°

VERSE LITTLE WILLIE ATE A PIECE OF AP-PL E PIE JUST BEFORE HE WENT TO BED.

D7/A D7 G G/B Bb A7 / / A7/G D7/F# A7/G D7/A D7

SO HE COULDN'T COUNT THE SHEEPY "BYE-BYE-BYE". HE HAD FUNNY DREAMS INSTEAD.

D7/A A7 D7 G Bb° D7/A D7 C7 B7 G#7

WIL-IE DREAM'D A-BOUT THE "FIINNIES", AND EACH ONE PAID HIM A CALL.

D7/A D7 G G#° D7/A E7 A7 D D7

ONE BY ONE, THEY CAME A-MARCHING IN HIS ROOM, AND A GOOD TIME WAS HAD BY ALL.

CHO. D7/A D7/F# D7/A D7/F# G Bm/F# Em7 G/B

TAKE A LOOK AT KRAZY KAT. HOW THE KIDDIES GO FOR THAT! LAFFIN' AT THE FUNNIES. HA! HA! HA!  
HERE COMES MISTER MICKY MOUSE. SEE HIM SNEAKIN' IN THE HOUSE.

E7/B E7 E7/G# / G#7/E7 Am Dm Dm7 Am

"HEY THERE SKIP-PY", HEAR THE KIDS ALL SHOUT. "IN WHAT'S A-MAT-TER? AIN-CHA COMIN' OUT?"

A7 / / Ab7 D7 Am A# D7

HEAR THAT DRUM! AL-THO' IT SOUNDS TIN-PAN-NY, BET YOU KNOW THE DRUMMER: LITTLE ORPHAN ANNIE.

D7/A D7/F# D7/A D7/F# G Bm/F# Em7/G# /

BARNEY GOOGLE AND HIS HORSE: THEY WERE SURELY THERE OF COURSE. SOMETHING HAPPEN'D, WHAT DO YOU SUP-POSE?

D7/A D7/F# D7/A D7 Am/B7 B7 3 1.

POPEYE HAD AN AWFUL FIGHT, HIT THE VILLAIN RIGHT UP-ON THE NOSE. (AND TICKLED HIM ON THE TOES.)

E7/G# E7 E7/B E7/G# A7 1.

MIN AND MAG-GIE LANDED IN A LUMP, BRINGING UP FA-THER AND AN-DY GUMP.

D7/F# D7/A E7/G# E7/B A7 D7 A7 D7 G# G

MAMA'S LITTLE CURLY HEAD TOOK A FALL RIGHT OUT OF BED, LAFFIN' AT THE FUNNIES, HA! HA! HA!



# NOAH'S WIFE LIVED A WONDERFUL LIFE

WORDS BY JACK YELLEN & ROGER LEWIS (1920) MUSIC BY ERNIE ERDMAN & ABE OLDMAN

(INTWO)

VERSE MOST EV-RY DAY I HEAR SOME WOMAN SAY: THERE'S NOTHING IN  
 MAR-RIED LIFE. EV-'RY - ONE'S COM-PLAINING I'VE FOUND,  
 'CAUSE THE MEN ARE RUNNING A-ROUND. THERE WAS ONE WO-  
 MAN WHO NEVER HAD REASON FOR FEEL-ING SAD.  
 1. NO-AH'S WIFE LIVED A WON-DER-FUL LIFE, (CANTO) WHILE (3)  
 2. HIS WIFE KNEW NO-AH HAD TO BE TRUE. THERE  
 FLOATING A-ROUND IN THE ARK. NO BLONDE HAIR EV-ER  
 HUNG ON HIS COAT. THE ON-LY BLONDE IN THE ARK WAS THE GOAT.  
 HE COULD ROAM. SO FAR AS 'I KNOW, THEY HAD  
 JUST ONE ROW: ONE NIGHT SHE CAUGHT HIM MAK-ING EYES AT THE COW.  
 OH! CODA NO-AH HAD TO STAY HOME.

CHORDS: Eb, F7, Bb7, Bb7+, Eb, Bb7, Bb7+, Eb, F7, F7/E7, Bb, Bb, Bb, Bb, Bb, F7/C, F7, Bb, Bb, Eb, Eb, Eb, Eb, Bb7, Bb7+, Eb, Eb, Eb/G, Gb, Bb7, Bb7, Bb7, Bb7, Eb, E, Bb7/E, Bb7, Bb7, Ab7, G7, E, E, C/E, C/G, G, C, Em, C7/E, C7/G, C7/bb, F7/A, Eb7, F7, F7/C, F7, F7, B7/A, Bb7, Eb

MARKINGS: S. CHO., 1., 2., 1., 2., CODA, TOP LINE

JACK YELLEN PENNED AIN'T SHE SWEET and HARD HEARTED MANNAH  
 (BOTH WITH MILTON ASER AS THE COMPOSER)

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# THE GUY AT THE END OF THE BAR



MODERATO  
(IN ONE)

W.M.: JACK WILCHER & SAUL TEPPER

(1941)

VERSE

1. MY SONG IS A- BOUT AN OLD SOUSE IF YOU PLEASE. HE'S FAMOUS BOTH NEAR AND A-  
 2. WHO SAYS THAT HIS MISS-ES JUST GAVE HIM THE AIR, AND LOADED THE KIDS IN THE  
 3. WHEN BARTENDERS SAY, "HAVE A DRINK ON THE HOUSE", HE ACTS VE-RY PAR-TIC-U  
 4. HIS FACE GETS TO LOOK-ING LIKE SOMETHING HE'D WON, AT-TENDING SOME RUMMAGE BA-

FAR. I'M SURE THAT YOU'LL KNOW HIM WHEN I TELL YOU HE'S  
 CAR. JUST GIVE HIM A NOD AND HE'LL CLIMB IN YOUR HAIR, THE GUY AT THE  
 -LAR. HE OR-DERS THE BEST AND THEN YELLS: "YOU'RE A LOUSE!"  
 -ZAAR. BUT WHO SAYS THE EVE-NING HAS ON-LY BE GUN?

END OF THE BAR. HE'S GOT ALL THE TROU-BLES OF ALL OF YOU FOLKS: IN  
 HE CLAIMS HE CAN OUT-GUZZLE ALL OF YOU MUGS. HIS  
 WHO SPENDS ALL HIS NICK-ELS, WHEN HE WANTS TO HEAR SOME  
 WHO'S DOWN ON THE FLOOR WHEN IT'S WAY AF-TER THREE, BE

FACT, ALL THE TROUBLES THERE ARE. AND THAT'S WHY HE'S ONE OF THE  
 REC-ORD HAS PROVED He'S A STAR. BUT WHO GETS TO SEE-IN' COL-  
 HILL-BILLY SONGS WITH GUI-TAR, THEN MISS-ES THEM ALL, CAUSE HE  
 -SIDE A DIS- CARD-ED CIG-AR? I KICK THE OLD BOY, AND "MY

WORST OF THE SOAKS, THE GUY AT THE END OF THE BAR. So  
 -LEC-TIONS OF BUGS, BEER?  
 GRIES IN HIS BEER?  
 -GOSH, 'HIC, IT'S ME!"

CHD.

DRINK UP! AND LET'S HAVE AN- OTH-ER. DRINK UP! WHO-

-EV-ER YOU ARE. DRINK UP! HE MAY BE YOUR BROTHER, THE

GUY AT THE END OF THE BAR. END OF THE BAR.

SUNG BY ETHEL SHUTTA'  
w/ GEO. OLSON ORCH.

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# ROLL OUT OF BED WITH A SMILE

WORDS: LOE YOUNG

(1933)

MUSIC: MILTON AGER

(NOT QUITE BRIGHT)

VERSE ARE YOU LOOKIN' FOR A SUNNY DAY? ARE YOU LOOKIN' FOR A SKY OF BLUE? YOU CAN

FIND 'EM, SO THE PO-ETS SAY, IF YOU CHANGE YOUR POINT OF VIEW. TRY THIS

SIMPLE LIT-TLE EX-ER-CISE WHEN YOU O-PEN UP YOUR EYES.

ROLL \* OUT OF BED IN THE WAKE WITH THE SUN AND THE COF-FEE AND ROLLS, WITH YOUR

MORNIN' WITH A GREAT BIG SMILE AND A GOOD GOOD MORNIN'. GET UP WITH A ROOSTER. COCK-A - DOO-DEE-DOO, LIKE THE ROOSTER LISTER. HOW CAN YOU GO HON-EY, TURNS A GLOOM-Y DAY TO A DAY THAT'S SUNNY. HOW CAN YOU GO YOU'LL FIND IT WORTH

1. GRIN THERE'S A NEW DAY THAT'S TUMBLE-ING IN. 2. WRONG, IF YOU

ROLL OUT OF BED WITH A SONG? DO YOUR SING-ING IN THE SHOW-ER. VO-CAL-

-IZE A GLAD RE - FRAIN. WHILE YOU'RE SING-IN' IN THE SHOW-ER, ALL YOUR

TROUBLES GO BUBBLE-ING DOWN THE DRAIN.

WHILE, IF YOU ROLL OUT OF BED WITH A SMILE.

# 'N' EVERYTHING

LYRIC & MUSIC BY BUD DE SYLVIA, GUS KAHN and AL JOLSON

(1918)

**VERSE**  
 I'M AS NUTTY AS A SQUIREL, 'CAUSE I'VE GOT MYSELF A GIRL WHO KEEPS ME

SCHEMING AND DREAMING ALL DAY LONG. I WANT TO SAY SHE'S GOT 'EM.

I COULD NEVER GET A THRILL OUT OF AN-Y GIRL, UN-TIL

I MET THIS GIRL FOR WHOM I SIGH. AND THIS IS WHY: SHE'S GOT A

**CHO.**

PAIR OF EYES THAT SPEAK OF LOVE 'N' EU-RYTHING. SHE'S GOT A SMILE LIKE AN-GEELS  
 CUTEST LIT-TLE DIMPLED HAND 'N' EV-RYTHING. A PRETTY FINGER FOR A

UP A-BOVE 'N' WED-DING BAND 'N' EV-RY-THING. THE LITTLE BIRDIES START TO SING, WHEN THEY SE

HER: THEY THINK IT'S SPRING. LIKE APRIL SHOWERS, SHE MAKES THE FLOWERS MUST SEEM TO

GROW 'N' EV-RY-THING. SHE'S GOT THE

D.S. al f

**CODA**  
 AND IF SHE'LL BE MY LITTLE WIFE, WE'LL LEAD THE SIMPLE LIFE. AND WE'LL

RAISE A LOT OF DUCKS AND GOOSE 'N' EV-RY-THING!





499

(A TIMELY TONSORIAL TUNE)

MED. TWO-BEAT

# GOOD MORNING, MR. ZIP-ZIP-ZIP!

WRITTEN AROUND A FORT NIAGARA FRAGMENT  
BY ROBERT LLOYD (1918)

VERSE WE COME FROM EVERY

D7 G G G<sup>b</sup> G<sup>b</sup> D/A

QUARTER FROM NORTH, SOUTH, EAST AND WEST, TO CLEAR THE WAY TO FREE-DOM, FOR THE

A7/E A7 D7 n D7/F# E° D7/F# G D7/F# E° D7/F# F#7

LAND WE LOVE THE BEST. WE'VE LEFT OUR OC-CU - PA-TIONS AND HOMES SO FAR AND

B 1 1 n E7 Am A7/E A7

DEAR, BUT WHEN THE GO-ING'S RATH-ER ROUGH, WE RAISE THIS SONG OF

D7 CHO. A7 D7sus D7 G D7

CHEER: GOOD MORN - ING, MISTER ZIP-ZIP-ZIP, WITH YOUR HAIR CUT JUST AS SHORT AS MINE. GOOD

G 1 1 n A7 D7 1 1 n G

MORN - ING, MISTER ZIP-ZIP-ZIP, YOU'RE SURE-LY LOOKING FINE! ASHES TO ASHES AND

B7/F# Em B D/A D7 D.S. al f

DUST TO DUST, IF THE CAMELS DON'T LET YOU, THE FA-TI-MA'S MUST. GOOD

A7 D7sus D7 A7 D7sus D7

HAIR CUT JUST AS SHORT AS, YOUR HAIR CUT JUST AS SHORT AS MINE.

# KEEP YOUR EYE ON THE GIRLIE YOU LOVE

W: HOWARD JOHNSON & ALEX GERBER (1916) MUSIC BY IRA SCHUSTER

(IN 2) Eb Bb/b Cm E° Fm Bb7 1. Eb E° Bb/F Bb7

VERSE TAKE A TIP FROM ONE WHO KNOWS: ALL YOU SINGLE MEN. IF YOU'VE A GIRL TO

Eb Bb7/2 E° D7/F# D7 Cm Gb° Bb7/F 2. Eb 1 1 Dg° F7/C F7

CALL YOUR OWN DON'T EVER LEAVE HER ALL A-LONE. BY? THAT'S A QUESTION, SO

Bb Cm7 Cm7 F7 Bb Gb° CHO. D7/F Gb° Bb7/F Gb°

MY SUGGESTION IS: WATCH HER ON THE SLY. KEEP YOUR EYE ON THE GIRL-IE YOU LEAVE HER FOR MORE THAN A

... GIRLIE... (CONT.)

LOVE, DAY, THERE'S A BEAU THAT YOU KNOW NOTHING OF, WHO MAY BE  
 'CAUSE THERE'S HUN-DREDS THAT LOSE 'EM THAT WAY.

THERE TO CALL WHEN YOU'RE OUT OF SIGHT. OF COURSE SHE MAY NOT FALL, BUT  
 MAYBE SHE MIGHT. NEV-ER

**CODA** SO KEEP YOUR EYE UP-ON YOUR GIRL, BILL. IF YOU  
 DON'T, SOME OTH-ER FEL-Low WILL!

(ODE TO A COWBOY'S DEPARTED COMPANION)

**THERE'S A BRIDLE HANGIN' ON THE WALL**

W&M: CARSON B. ROBISON (1936)

WESTERN BALLAD

VERSE

THERE'S A BRI-DLE HANGIN' ON THE WALL, AND A SAD-DLE THAT  
 HORSE-SHAPED BRI-DLE'S NAIL'D A-BOV'E THE DOOR, IT'S A SHOE THAT  
 HANG-IN' ON THE WALL, AND HIS SAD-DLE'S

IN A LONELY STALL. YOU ASK ME WHY THE TEAR-DROPS FALL: IT'S THAT  
 MY OLD PO-NY WORE THERE'S A ME FAD-ED BLANKET IN THE HALL, AND THAT  
 IN HIS LONELY STALL. THERE'S NO MORE HELL ANSWER TO MY CALL. THERE'S A

BRI-DLE HANGIN' ON THE WALL. THERE'S A WITH THAT PO-NY FOR MY

GUIDE, I USED TO RIDE DOWN THE TRAIL, WATCHIN' THE MOON SWING

LOW. BUT NOW THAT FAITHFUL FRIEND HAS FOUND THE END OF THAT TRAIL. HE'S

GONE WHER-EV-ER GOOD PO-NIES GO. AND HIS WALL.

**CODA**

# 501

(A PRE-CRASH DEPRESSION)

## SONG OF THE FAILURE

NELSON CHON & LOUIS EDWARDS  
(1927)

MOD *to*

VERSE

STANDING ON A COR-NER, SHIVERING WITH  
BEGGING FOR A NICK-EL, AS WE PASS HIS

COLD, IS A LONESOME DER-E-LICT, BROKEN DOWN AND OLD. LET US STOP AND  
WAY,

CHOR.

LISTEN TO WHAT HE HAS TO SAY: THEY USED TO POINT AND SAY THERE GOES A BIG MILLION-  
CAREFREE AND GLAD, NOW I'M HEARTSICK AND  
TEAR IN MY EYE, WHEN OLD FRIENDS PASS ME

BY FOR I'M ON-LY A FAIL-URE NOW. ONCE I WAS FAIL-URE  
SAD. FOR I'M ON-LY A  
BY FOR I'M ON-LY A

NOW. ALTHO' I STRAYED FROM THE FOLD I'M NO-BO-DY'S LOSS. I'M UUST A

POOR ROLLING STONE THAT GATHERS NO MOSS. AN THERE'S A

CODA

FAIL-URE NOW.

## I WANT TO BE IN DIXIE

IRVING BERLIN & TED SNYDER (1912)

MOD *to* (J. 3)

VERSE

I'M VERY GLAD, I'M VERY GLAD, BECAUSE A TRAIN, I'M TAKIN' TO THAT NE'ER FORGOTTEN  
HAD I'M GLAD I HAD ENOUGH TO BUY A TICKET. NOW I HOPE THAT THERE WILL

OR FOR SAKEN SUNNY LAND O' COTTON, DOWN TO THE TOWN I WAS BORN. I'M GLAD I BE NO PAUSE.

CHOR.

LET ME TELL YOU THE REASON IS BE-CAUSE: I WANT TO BE, I WANT TO  
SEE, YOU OUGHTA

I WANT TO BE IN DIXIE - CONT.

502

Ab F7 Ab D7 D4 Eb / / 1. Gm7 C7

BE I WANT TO BE DOWN HOME IN DIX-IE; WHERE THE HENS ARE DOGGON GLAD TO LAY -  
SEE YOU OUGHTA SEE MY HOME IN DIX-IE.

C7 F7 2. Gb7 Bb/F Bb+ Ebm Bb

SCRAMBLED EGGS IN THE NEWMOWN HAY. YOU OUGHTA YOU CAN TELL THE WORLD I'M GO-ING TO -

Ab F7/C Bb F7/C Bb Bb F7 Bb Gb7

D. I. X. I. DON'T KNOW HOW TO SPELL IT, BUT I'M GOIN', YOU BET I'M GOIN' TO MY

Bb/F Gm Cm7 F7 Bb

HOME IN DIX-IE - LAND.

**K-K-K-KATY**  
GEOFFREY O'HARA (1918)

ADD to (5.3) Eb Bb7 Eb Bb7

VERSE LIM-MY WAS A SOLDIER, BRAVE AND BOLD. KA-TY WAS A MAID WITH HAIR OF GOLD.  
LIM-MY, WITH THE GIRLS, WAS LUST A GAUK. STUT-TERED EV-'RY TIME HE TRIED TO TALK.

1. Ab Eb/G Bb7/F Eb F7/C F7 Bb7

LIKE AN ACT OF FAITH KATE WAS STANDING AT THE GATE: WATCHING ALL THE BOYS ON DRESS PA-RADE.

2. Ab Eb/G Bb7/F Eb F7/C F7 Fm7 Bb7 / / 3

STILL THAT NIGHT AT EIGHT HE WAS THERE AT KA-TY'S GATE STUTTERING TO HER THIS LOVE-SICK CRY: K-K-K-

CHD. Eb C7 3 F7 Bb7 1 3 1 Bb7/Ab

-KA - TY, BEAU-TI - FUL KA - TY, YOU'RE THE ON-LY G-G-G-GIRL THAT I A-

Eb/G Eb7 Bb7 Eb C7 F7

-DORE. WHEN THE M-M-M - MOON SHINES O-VER THE COW SHED, I'LL BE

Bb7 3 1. Eb Fm7 Bb7 Eb Bb7sus - Eb

WAITING AT THE K-K-K-KITCHEN DOOR. K-K-K- DOOR.

(FROM THE FILM: "ROBIN AND THE SEVEN HOODS")

## MY KIND OF TOWN



Frank Sinatra, Bing Crosby and Dean Martin in "Robin And The Seven Hoods"

(CHICAGO IS)  
 W: SAMMY CAHN ('64) M: JAMES VAN HEUSEN

**BRIGHT!**

**VERSE**

Ab 7. 1 Ab7

UN- LESS YOU'VE GOT AN HOUR OR TWO OR THREE.

Ab7 Ab 7. Ab°

Ab° Eb 7. Abm6 7. Cm

'CAUSE I NEED TIME TO TELL YOU WHAT CHI-CA-GO IS, ALL THE THINGS CHI-

Bb° Bbm7 A7 G7 [5] CHO. Ab/C Ab G7 Gb7-5 F7 / F7+

-CA-GO IS TO ME. LEE! IT'S MY KIND OF TOWN, CHI-CA-

F7+ / F7 / Bbm Eb° Eb7 Ab Ab° Ab7 / / Ab7+ Db6

-GO IS. MY KIND OF TOWN, CHI-CA-GO IS. 1. MY 2. MY

Dh° Ab/Eb E° Fm Fm7 Bb7 7. Eb7 Eb°

KIND OF PED- PLE WHO SMILE AT  
 KIND OF RAZZ-MA-TAZZ. AND IT HAS THAT THERE

Eb7 G7 Ab G7 Gb7-5 F7 F7+ / F7+ F7 Bbm

YOU. AND EACH TIME I ROAM, CHI-CA-GO IS CALL-  
 JAZZ. AND EACH TIME I LEAVE, CHI-CA-GO IS TUG-

Eb° Eb7 Ab Ab° Ab7 / / Ab7+ Db6 D° Ab/Eb Ab7/Gb F7+

-ING ME HOME, CHI-CA-GO IS. ONE TOWN THAT WON'T LET YOU DOWN,  
 -GING MY SLEEVE, CHI-CA-GO IS.

/ F7+ F7 / Bb9 7. Bbm9 Eb7-9 Ab6 Ab° Ab6

IT'S MY KIND OF TOWN.

MY KIND OF TOWN - CONT.

ONE OF FRANK'S BIGGEST RECORDED HITS - 1964.

504

Bbm7 F7 Bbm7 Bb4°

THIS IS

D.S. al f

**CODA** Db6 D4° Ab/Eb / Ab F0 Ab/G C7-5

THE WRIG-LEY BUILDING, CHI-CA-GO 15.  
THE WIN-DY CI-TY, CHI-CA-GO 15.

Db6 D4° Ab/Eb / Ab F0 Ab/G C7-5

THE UN-ION STOCKYARDS, CHI-CA-GO 15.  
COM - - - IS - KEY BALLPARK, CHI-CA-GO 15.

Db6 D4° Ab/Eb Gbm6 F7 Bb9

ONE TOWN THAT WON'T LET YOU DOWN: IT'S MY

Bbm7 Eb7-9 Ab6 / E7sus Eb7sus Ab6

KIND OF TOWN!

(WESTERN)

**SIXTEEN TONS** Em

MERLE TRAVIS (1947) VERSE SOME PEOPLE SAY A MAN IS MADE OUT OF MUD,

Em Am/E

POOR MAN'S MADE OUT OF MUSCLE AND BLOOD. MUSCLE AND BLOOD AND SKIN AND BONES; A

C7/E Em / B7 CHO. Em

MIND THAT'S WEAK AND A BACK THAT'S STRONG. YOU LOAD SIXTEEN TONS. WHAT DO YOU GET? AN-

Em

-OTH-ER DAY OLDER AND DEEPER IN DEBT. ST. PETER, DON'T YOU CALL ME, 'CAUSE

Am/C Em/B B7 Em Am Em

I CAN'T GO. I OWE MY SOUL TO THE COMPANY STORE.

# 505

**SOME SUNNY DAY** *MOD to*

IRVING BERLIN (1922) **VERSE**

MY HEART GOES PITTER PATTY.  
NO ONE KNOWS WHAT'S THE MATTER.

JUST RE-CEIV'D A TEL-E-GRAM FROM AL-A-BAM, MY HOME. THAT'S WHY I'M

GONNA WORRY 'TIL THE TIME WHEN I HURRY RIGHT BACK TO THAT CABIN DOOR,

NEV-ER MORE TO ROAM. **CHO.** SOME SUN-NY DAY, WITH A SMILE—  
OH, HOW I PINE FOR THOSE LIPS,—

ON MY FACE SWEET AS WINE. I'LL GO BACK TO THAT PLAZE FAR A—  
THEY'LL BE PRESSED CLOSE TO MINE,—

-WAY. BACK TO THAT SHACK AND THAT RED-

-HEADED MEN. SHE'LL SAY: "HOW HAVE YOU BEEN?" THEN GO

BACK TO THE HAY, AND LAY ME MY BREAKFAST. SOME SUNNY DAY,—

I'LL BE ON THAT EX-PRESS, FLY-ING A-WAY TO MY

LITTLE BUNCH OF HAP-PI-NESS. **CODA** SOME SUNNY DAY.



RAY HENDERSON (COMPOSER) BUD DE SYLVA and LEW BROWN (LYRICISTS) BROUGHT US BIRTH OF THE BLUES & SOMEBODY LOVE ME.

506

(1927) **GOOD NEWS** MOD to  $\text{Em}^7/\text{A}$   $\text{A}^+/\text{A}^7$

W&M: DE SYLVA, BROWN & HENDERSON

**VERSE**

OTH-ER NIGHT I SAW MY LUCKY STAR. —  
SAW THAT NEW MOON SHINING FROM A - FAR. —

$\text{Dm}^7/\text{F}$   $\text{C}/\text{E}$   $\text{Bb}/\text{D}$   $\text{A}^7/\text{C}\sharp$   $\text{A}^7/\text{C}\sharp$   $\text{Bb}/\text{D}$   $\text{A}^7/\text{C}\sharp$

SAW A HORSE, AND HE WAS MILKY WHITE. SO, I KNOW THAT

$\text{E}^0$   $\text{G}^0$   $\text{A}^7$   $\text{D}$   $\text{F}$   $\text{Em}^7/\text{A}$

THINGS WILL BE ALL RIGHT. THEN I SAW A LUCKY LOAD OF HAY.

$\text{A}^+/\text{A}^7$   $\text{D}$   $\text{F}$   $\text{Am}$

THAT MEANS GOOD NEWS MUST BE ON THE WAY.

$\text{Dm}^7/\text{F}$   $\text{C}/\text{E}$   $\text{Bb}/\text{D}$   $\text{A}^+/\text{C}\sharp$   $\text{A}^7/\text{C}\sharp$   $\text{Dm}$   $\text{Dm}^7/\text{F}$

WHEN IT'S NIGH, I'LL CRY: "WHERE HAVE YOU BEEN? CHECK YOUR HAT AND

$\text{C}/\text{E}$   $\text{Gm}^7$   $\text{A}^7$   $\text{A}^7/\text{A}^7$  **CHO.**  $\text{D}^7$   $\text{G}$

COAT, AND COME RIGHT IN!" — GOOD NEWS! 1.3. YOU'RE GOING TO DO —  
2. YOU'RE WHAT I'VE WAIT-

$\text{G}$   $\text{G}^7$   $\text{D}/\text{A}$   $\text{A}^7$   $\text{D}$   $\text{Em}^7$   $\text{D}$   $\text{Em}^7$  1.  $\text{G}^7$   $\text{A}^7$

ME GOOD. COME RIGHT HERE TO ME, GOOD NEWS. —  
-ED FOR. I WAS-N'T SLAT- ED FOR BLUES. —

2.  $\text{D}$   $\text{D}^7$   $\text{G}$  1.  $\text{G}^7$   $\text{D}$  1.  $\text{D}^7$   $\text{G}$

GOOD NEWS IS WEL — — — COME TO ME. — — — BAD NEWS IS HELL

$\text{G}^7$   $\text{D}$   $\text{A}^7$  **D.S.**  $\text{D}$  **CODA**

COME TO ME. — — — SO MILSTER





# 507

## DANCING GIRL

WDS. BY SPENCER WILLIAMS - MUS. BY CLAR. WILLIAMS  
(1927)

MED. FAST

VERSE

NOW I HAVE BEEN A - BOUT IN EV - E - RY CI - TY, AND I HAVE SEEN THE

WON - DERS OF THE WORLD. I HAVE VIEWED GREAT SCENES OF UN - TOLD

BEAUT - Y. BUT THERE'S NONE LIKE A PRANCING, DANCING GIRL. I LOVE YOU,

CHD.

DAN - - LING, PRAN - CING GIRL. I LOVE TO SEE YOU  
WON - - DROUS MEL - O - DY, IT BRINGS BOTH JOY AND

WHIRL A WHIRL. YOUR FAN - CY STEPS, AT WILL,  
BLISS TO ME. FOR WHEN I

THEY SEEM TO GIVE TO ME A THRILL. THE MU - SIC'S

CODA

HEAR A SYN - CO - PA - TED TUNE, I KNOW THERE'LL BE DANCING SOON, MY

DAN - - LING GIRL.

SPENCER WILLIAMS HAS ALL THE CREDIT FOR TISHOMINGO BLUES

THE TWO WRITERS ARE, PRIMARILY, BOTH COMPOSERS (NOT LYRICISTS)  
OCCASIONALLY, EITHER ONE WOULD DO THE WORDS, AS IN THE ABOVE.  
THEY ALSO WROTE ROYAL GARDEN BLUES, TOGETHER.

## TEARS ON MY PILLOW

WEM: GENE AUTRY & FRED ROSE (1941)

WESTERN 2-BEAT

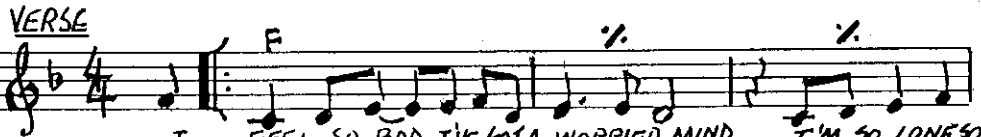
VERSE

WE WERE SO HAP-PY WHEN LOVE LINGERED ON, BACK IN THE  
 NOW I'M SO LONE-LY, BE-CAUSE YOU ARE GONE, SWEET USED TO BE.

BUT LEAV-ING A SAD MEM-O-  
-RY. TEARS ON MY PIL-LOW EACH MORNING, I  
 CRY WHEN I DREAM A-BOUT YOU. WHEN I SHOULD BE SLEEPING, I  
 JUST LIE THERE WEEP-ING, WON-BIRING IF YOU'RE WEEPING TOO. I'M  
 TRY-ING SO HARD TO FOR-GET YOU, BUT THAT'S NOT SO  
 EA-SY TO DO, WITH TEARS ON MY PIL-LOW EACH MORN-  
-ING: TEARS THAT I'VE SHED OV-ER YOU.

GENE AUTRY WAS A SINGING RECORDING ARTIST, BESIDES HIS CAREER  
 IN "WESTERN" FILMS, & HIS PART OWNERSHIP OF THE CALIFORNIA ANGELS  
 BASEBALL FRANCHISE.

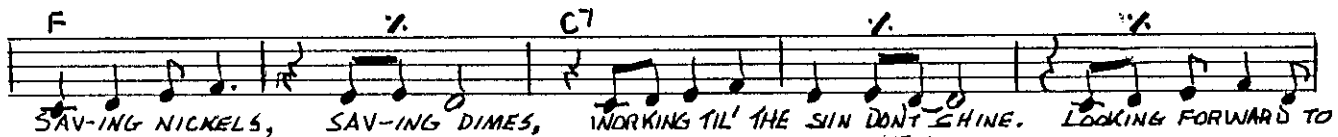
# 509

**VERSE**  
**BLUE BAYOU** 

W&M: ROY ORBISON ('61)  
 and LOU MELSON  
 (NASHVILLE)

I FEEL SO BAD I'VE GOT A WORRIED MIND. I'M SO LONESOME

  
 ALL THE TIME, SINCE I LEFT MY BA-BY BE-HIND ON BLUE BAYOU.

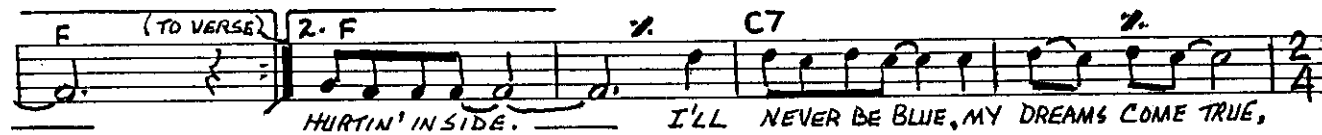
  
 SAV-ING NICKELS, SAV-ING DIMES, WORKING TIL' THE SUN DON'T SHINE. LOOKING FORWARD TO

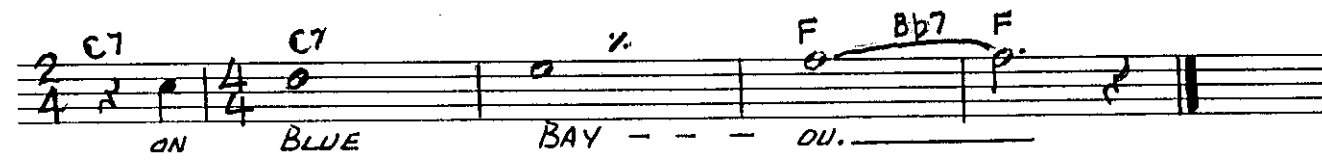
  
 HAP-PI-ER TIMES ON BLUE BAYOU. — I'M GOING BACK SOME DAY. —

  
 COME WHAT MAY TO BLUE BAY-OU, — IN HERE YOU SLEEP ALL DAY AND THE CATFISH PLAY ON

  
 BLUE BAY-OU. — ALL THOSE FISHING BOATS, WITH THEIR SAILS A-FLOAT. IF I COULD ON-LY

  
 SEE THAT FA-MILIAR SUNRISE — THROUGH SLEEPY EYES HOW HAP-PI I'D BE. —

  
 HURTIN' INSIDE. — I'LL NEVER BE BLUE, MY DREAMS COME TRUE,

  
 ON BLUE BAY — — — OU. —

Verse 2

Go to see my baby again  
 And to be with some of my friends  
 Maybe I'd be happy then on BLUE BAYOU  
 Saving nickels, saving dimes  
 Working 'til the sun don't shine  
 Looking forward to happier times on BLUE BAYOU

Chorus 2

I'm going back some day, gonna stay on BLUE BAYOU  
 Where the folks are fine and the world is mine on BLUE BAYOU  
 Ah, that girl of mine by my side, the silver moon and the evening tide  
 Oh, some sweet day gonna take away this hurtin' inside  
 I'll never be blue, my dreams come true  
 ON BLUE BAYOU

(FROM "GO-GO")

MOD TO (NOT TOO FAST)

# DOGGONE WHIPPOORWILL

LYRICS: ALEX ROGERS MUSIC: C. LUCKEYETH ROBERTS (1923) VERSE SONGBIRD LAND TOOK A STAND, MADE DE-MAND.

G7/B / / / C / C/G / C / A7 / D7 / A7 / D7 / D7

LAST NIGHT BOB WHITE SPOKE WITH SKILL AGAINST POOR BILL WHIPPOORWILL. NIGHTINGALE AND MISS QUAIL

G7 / G7/B / G7 / C / G7 / G7

TOLD THEIR TALE: 'T WAS A WHALE. THEN SAID MISTER LARK AND BOB-O-LINK: "SOON AS IT GETS DARK, WE CAN'T

C / / / D/F# / E7 / Am

SLEEP A WINK." "I'LL SAY THAT'S TRUE EACH WORD," SAID YOUNG MISS MOCKING BIRD. THEN

G / Em7 / A7 / D7sus / D7 / G7 [8] CHO. C

RO-BIN RED BREAST PULL'D DOWN HIS VEST, POKED OUT HIS CHEST, AND SAID TO POOR BILL: "WHIPPOORWILL, WHIPPOORWILL,

C / C# / G7/B / G7 / D/F# / A7/E / D/F# / Dm7 / G7

IT'S TIME TO SHOW YOU THAT WE KNOW YOU BILL WHIPPOORWILL. WHIPPOORWILL: A HINT WE'LL FROM DUSK 'TIL DAY IS PEEPING. WHIPPOORWILL I WON'T KEEP STILL, RUN YOUR BILL. THERE'LL BE NO

G7 / C / / / C7/bb / F/A / F / F/C / F / F#

THROW: YOU KNOW YOU CAN'T KEEP STILL, NOISY BILL. I SURMISE, FROM THE LOOKS OF THINGS, WAY OF SLEEPING 'TIL WE KILL WHIPPOORWILL.

C/G / C / A7 / D7 / / / D7 / D7 / D7 / D7 /

IF YOU'RE WISE, RISE AND SPREAD YOUR WINGS. RIGHT TO-DAY, DON'T DE-LAY, RISE AND FLY A-WAY,

G7 / D7 / G7 / CODA Am C/G F F/A Ab7 C/G E7/G# Am

FAR A-WAY, BILL! SUMMER OR SPRING, THAT NOISE YOU MAKE WHEN YOU SING: IT

D / A7 / G7 / C / C/G / A7sus / A7 / D7 / D7+ / G7 / C

DON'T MEAN A THING. WE'VE HAD OUR FILL. SO LONG BILL, YOU DOGGONE WHIPPOORWILL!

# COOL WATER

WEM BY BOB DOLAN (1936)

Monte

VERSE

1. ALL DAY I'VE FACED A BARREN WASTE WITH-OUT THE TASTE OF WA-TER,  
 2. THE NIGHTS ARE COOL, AND I'M A FOOL. EACH STAR'S A POOL OF WA-TER,  
 3. THE SHADOWS SWAY AND SEEM TO SAY: "TO-NIGHT WE PRAY FOR WA-TER,  
 4. DAN'S FEET ARE SORE, HE'S YEARNING FOR JUST ONE THING MORE THAN WA-TER,

COOL WA-TER. OLD DAN AND I, WITH THROATS BURN'T DRY, AND SOULS THAT  
 BUT, WITH THE DAWN, I'LL WAKE AND YAWN AND CAR-RY  
 AND WAY UP THERE, HE'LL HEAR OUR PRAY'R, AND SHOW US  
 LIKE ME, I GUESS HE'D LIKE TO REST WHERE THERE'S NO

CRY FOR WA-TER,  
 ON TO WA-TER,  
 WHERE THERE'S WA-TER,  
 QUEST FOR WA-TER,  
 COOL, CLEAR WA-TER.

CHO.

KEEP A-MOVIN' DAN. DON'T YOU LISTEN TO HIM, DAN. HE'S A DEVIL, NOT A MAN. AND HE

SPREADS THE BURNING SAND WITH WA-TER. DAN, CAN YOU SEE THAT

BIG GREEN TREE WHERE THE WATER'S RUNNING FREE? AND IT'S WAITING THERE FOR ME AND

1. 2. 3. YOU. 4. YOU.

(TO VERSE) (WA-TER) (WA-TER) (COOL CLEAR WA-TER)

2. THE  
 3. THE  
 4. DAN'S

(THE CHARLESTON SWING) **VERSE** (3)

**THE CUT-OUT**

BEN HARRIS, HENRY CREAMER & WILL VODERY (1923)

I'VE BEEN AROUND THE CITY GIRLS AND SEEN THE CITY ARE VERY PRETTY, I'M FROM A COUNTRY TOWN AND DANCE SO VERY FINE.

1. C C7 F C C7/bb A7 C#o G/b Eb+ Em Eb+ G/b D7 G7

BUT WHEN I ROAM A-WAY FROM HOME I MUSTN'T HELP FROM LOOKING A-ROUND.

2. C/E C#o G/b Eb7 G/b Em C#o Eb G/b D7

BUT I MUST CONFESS THAT I LIKE BEST THE DANCE FROM CAR-O-LINE.

**CHO. (3 TIMES)**

G Eb#o Dm7 G7 C

OH, THE CUTOUT, THE CUTOUT, THE CUT-OUT, THE CUTOUT, THAT CHARLESTON SWING, FROM CHARLESTON TOWN TO LEFT AND RIGHT.

1. C C/E Eb#o G7/b Eb7 G7/b B7/bb C/E C C/E Eb#o

I SAID THE CHARLESTON SWING AND EV'RY LITTLE THING. TRY THE

2. C Eb7 G/b D7 G 1 1 G#o D7/A D7

WE'LL PAT-A-CAKE PAT-A-CAKE BAK-ER'S MAN. WON'T YOU PAT-A-CAKE,

G7 1 1 G7/b 3. C C/E F#7/bb G7/b G7 G7/b B7/bb

WHILE YOU CAN? THE AND LET YOUR STEP BE LIGHT, A-ROUND THE

E 1 1 B7/bb E G7 C#o 1 G#o Eb 1 1 Eb7 D7 1 1 A#7

HALL. YOU CANNOT FALL. SO! IF YOU TRY, YOU WILL LEARN. BYE AND BYE,

D7/bb 1 1 Ab7/bb C/bb D7/bb G7 F C/E D7 1 G7 1 C F7 G7 C

YOU WILL YEARN TO DO THAT CHARLESTON SWING, THAT'S ALL.

HENRY CREAMER WAS LYRICIST ON "AFTER YOU'VE GONE" and "WAY DOWN YONDER IN NEW ORLEANS"

# 513

LIVELY (♩=108)

(TITLE SONG FROM FOX FILM)

## NINE TO FIVE

W&M: DOLLY PARTON  
-1980- (WHO STARRED)

### VERSE 1.

TUMBLE OUT OF BED AND STUMBLE TO THE KITCHEN. POUR MY SELF A CUP.  
2. (SEE ADD'L LYRICS AT BTM.)

C G C

OF AM-BI-TION. AND YAWN AND STRETCH, AND TRY TO COME TO LIFE.

G C

JUMP IN THE SHOWER AND THE BLOOD STARTS PUMPING. OUT ON THE STREET THE TRAF-FIC STARTS DUMPING WITH FOLKS

G D G C

LIKE ME, ON THE JOB FROM NINE TO FIVE!

WORKING (1.3.5.) NINE TO FIVE—  
(2.) NINE TO FIVE,  
(4.6.) (SEE ADDL. LYRICS)

C G

WHAT A WAY TO MAKE A LIV-ING: BARE-LY GET-TING  
FOR SER-VICE AND DE-VO-TION. YOU WOULD THINK THAT

G C

BY. IT'S ALL TAK-ING AND NO GIV-ING. THEY JUST USE YOUR  
I WOULD DE-SERVE A FAIR PRO- MO-TION. WANT TO MOVE A-

C A7

MIND AND YOU NEVER GET THE CREDIT. IT'S E- NOUGH TO DRIVE YOU  
HEAD BUT THE BOSS WON'T SEEM TO LET ME. I SWEAR SOME-TIMES THAT MAN IS

1. 3. 4. 5. 6 (fade) D FINE 2. D7 (INSTA.)

CRA-ZY, IF YOU LET IT. OUT TO GET ME.

G D7

BASS 2. THEY

Verse 2:  
They let you dream just to watch them shatter;  
You're just a step on the boss man's ladder,  
But you've got dreams he'll never take away.  
In the same boat with a lot of your friends;  
Waitin' for the day your ship'll come in,  
And the tide's gonna turn, and it's all gonna roll your way.  
(To Chorus:)

Chorus 4, 6:  
Nine to five, they've got you where they want you;  
There's a better life, and you dream about it, don't you?  
It's a rich man's game, no matter what they call it;  
And you spend your life putting money in his pocket.

# ELSIE (1922)

W.M.: NOBLE SIDDLE  
and EUBIE BLAKE

BRIGHT!

VERSE

C/G C/E

LIFE YOU KNOW IS WHAT YOU MAKE IT. THAT'S WHY I ALWAYS

C F G7 C D7

WEAR A SMILE. IF MIS-FOR-TUNE COMES MY WAY, I TAKE IT. FOR, WITH ME, MISFORTUNE

G7 C/G E7/G# Dm7/A Dm F7/Eb E7 Em7/A

ON-LY LASTS A WHILE. EV-RY-BO-DY LIKES MY PERSON-AL-I-TY. THIS IS HOW THEY

D7 Fm6/Ab G7 ENO. C

TALK A-BOU-T ME: EL-SIE IS THE PET OF EV-RY GIRL AND

F D/F# D7

BOY. EL-SIE GIVES THE PED TO ALL THEIR ES-LA-PADES OF JOY.

Dm7 G7 C

MUST LIKE THE SHIN-SHINE, SHE'LL ALWAYS CHEER YOU. FOR IT IS

C A7/C# D7 G7 C7

FUN TIME WHEN EL-SIE'S NEAR YOU. SHE'S SUCH A VI-VA - CIOUS LITTLE

F 1/1 Am7/E 1 D7 G7 G° G7

DEV - IL. BUT, GOD-NESS GRACIOUS, ON THE LEV - EL! AND IT'S

C/E Eb° G7/D 1/1 G7 G7/F A7/E 1 A7 1 Dm Dm A7/E Dm/E F/A

EL-SIE HERE, EL-SIE THERE. ELSIE, ELSIE,

Dm7 G7 C 1/1 G7/B C x 1/2

EV - 'RY - WHERE!

SIDDLE (LYRICS) & BLAKE (MUSIC)  
BROUGHT US THE FIRST WICK ABOUT HARDY  
(IN 1921)



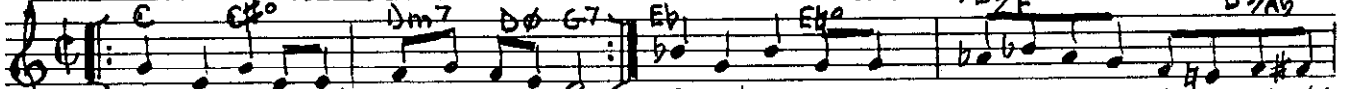
# EVERYTHING REMINDS ME OF YOU

MED. SLOW

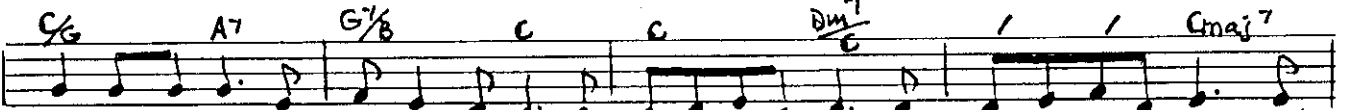
NOBLE SIDDLE and EUDIE BLAKE

(1921) Bb7/F

Bb7/Ab



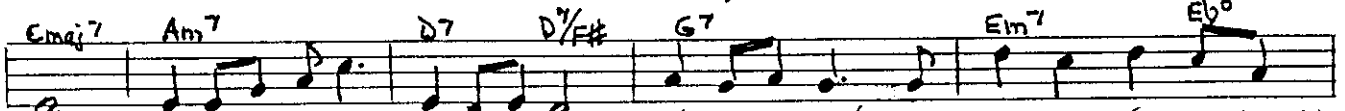
VERSE HELLO, DEARIE, I'M FEELING KINDA BLUE. BUT I'M TRY-ING WITH ALL MY EN-ER-GY TO BE THE



STRONG HEARTED BOY YOU WANT ME TO BE. BUT HOW CAN I RE-SIST EACH GROWING SENT-I-MENT. HOW



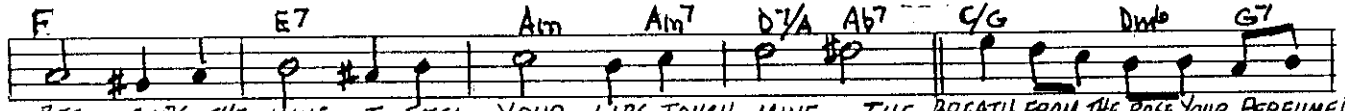
CAN I EX-IST AND WITH-OUT YOU BE CON-TENT: WHEN IN THE SKIES I SEE THE BLUE OF YOUR



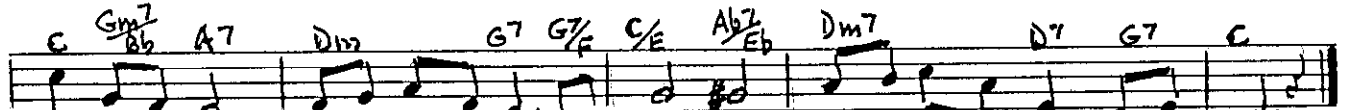
EYES. IN THE TRILLING SONG OF THE BIRD, YOUR VOICE IS HEARD. IT THRILLS ME, STILLS ME, WITH



LOVE'S ANGUISH FILLS ME. IN THE WHITE FLEUR D' LIS, IS AN EMBLEM OF YOUR PUR-I-TY. AND WHEN THE



BEE SIPS THE VINE, I FEEL YOUR LIPS TOUCH MINE. THE BREATH FROM THE ROSE, YOUR PERFUMED



TRESS-ES DIS-CLOSE. EV'RYTHING RE MINDS ME OF YOU, YOU. EV'RYTHING RE-MINDS ME OF YOU!

(J.S.) BRIGHT!

## RAGTIME COWBOY JOE

LEWIS MUIR & MAURICE ABRAHMS (MUSIC) (1912) & GRANT CLARKE (WDS.)

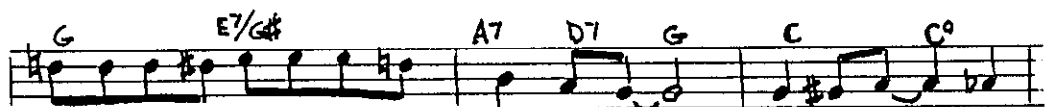
VERSE OUT IN AR-I-ZONA WHERE THE BAD MEN ARE, AND THE



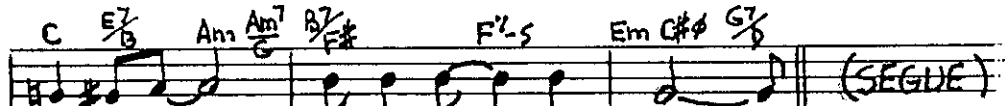
ON-LY THING TO GUIDE YOU IS AN EVENING STAR: THE ROUGHEST, TOUGHEST. MAN, BY FAR, IS



RAG-TIME COW-BOY JOE. GOT HIS NAME FROM SINGIN' TO THE COWS AND SHEEP. —

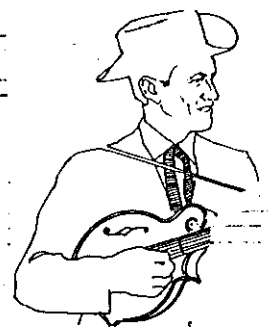


EV-'RY NIGHT, THEY SAY, HE SINGS THE HERD TO SLEEP, IN A BASS-O,



RICH AND DEEP. CROONING SOFT AND LOW: —

(SEGUE)



RAGTIME COWBOY JOE - CONT.

516

**CHO.**

He al-ways sings rag-gy mu-sic to the cat-tle, As he  
 swings back and for-ward in the sad-dle On a horse that is  
 syn-co-pa-ted, gait-ed; And there's such a fun-ny me-ter to the  
 roar of his re-peat-er! How they run, when they hear that fel-lows gun, Be-cause the  
 West-ern folks all know He's a high fa-lu-tin', scoot-in', shoot-in'  
 son of a gun From Ar-i-zo-na, RAG-TIME COW-BOY JOE!

**HUNGRY WOMEN**

W: JACK YELLEN - M: MILT AGER (1928) **VERSE**

BROKE A-GAIN! GENTLE-MEN, I AM RUINED  
 I HAVE SPENT EV'RY CENT. SHALL I TELL YOU

1. **CHO.**

NOW. WALL STREET'S NOT TO BLAME, NOR THE RACING GAME. HOW?  
 LISTEN ONE AND ALL TO THE CAUSE OF MY DOWN-FALL: HUN-GRY WO-  
 - MEN! HUN-GRY WO - MEN! I FEED 'EM AND WEEP. THEY  
 NEV-ER EAT CHEAP. ALL THOSE MEAL-HOUNDS EAT LIKE REAL HOUNDS. WHEN  
 THEY EAT ON ME THEY THINK THAT IT'S FREE. THEY'VE GOT CUTE FIGURES  
 AND CUTE FACES. BUT THE REAL QUES-TION IS WHERE TO GET ONE WHO HAS GOT A-  
 -CUTE IN-DI-GES-TION! THOSE HUN-GRY WO - MEN! HUN-GRY WO-  
 - MEN! I FEED 'EM AND WEEP.



517

# COME FLY WITH ME



Frank Sinatra

LW: SAMMY CAHN (1958) M: JIMMY VAN HEUSEN

ANDANTE

Chords: G7, C, G7, C, G7

VERSE

WHEN DAD AND MOTHER DISCOVER'D ONE AN-OTHER, THEY DREAM'D OF THE

Chords: C, G/B, Am7, G, F, C/E, Dø, C

DAY WHEN THEY WOULD LOVE AND HONOR AND O-BEY.

Chords: Dm, C/E, F, G, G7/F, Em7

AND DURING ALL THEIR MODEST SPOONING, THEY'D BLUSH AND SPEAK OF HON-EY-MOON-ING.

Chords: Am, C/G, F#ø, C/E, D7, Dm7, Fm6, G7

AND, IF YOUR MEMORY RE-CALLS, THEY SPOKE OF NI-AG-'RA FALLS. BUT TO-

CHO. TEMPO

Chords: C/E, G7/D, C, Am, E+, Am7, D7, G7, Dm7

DAY, MY DARLING, TO-DAY, WHEN YOU MEET THE ONE YOU LOVE, YOU SAY:

Chords: G7, C, C/E, Ebø, Dm7, G7

COME FLY WITH ME! LET'S FLY! LET'S FLY A-WAY! IF  
 FLY WITH ME! LET'S FLOAT DOWN TO PE-RU! IN  
 WEATHER-WISE, IT'S SUCH A LOVE-LY DAY! JUST

Chords: C, C7, Fmaj7, C6, Bb9

YOU CAN USE-SOM EX-O-TIC BOOZE, THERE'S A BAR IN FAR BOM-BAY. COME  
 LLA-MA LAND THERE'S A ONE-MAN BAND, AND HE'LL TOOT HIS FLUTE FOR YOU. COME  
 SAY THE WORDS, AND WE'LL BEAT THE BIRDS DOWN TO A-CA-PUL-CO BAY. IT'S

Chords: Cmaj7, C6, F9, Dm7, G7, E7, A7, D7, G7

FLY WITH ME! LET'S FLY! LET'S FLY A-WAY! COME  
 FLY WITH ME! LET'S TAKE- PERFECT FOR A FLY-

Chords: F9, Dm7, G7, C, F7, C, Ab

OFF IN THE BLUE? ONCE I GET YOU UP THERE!



COME FLY WITH ME - CONT.

518

Ab+ Db Bbm Bbm7 Eb7 Bbm7 Eb7

WHERE THE AIR IS RAR-I-FIED, WE'LL JUST GLIDE,

Ab Ab/Eb Ab / Ab+ Ab6 D9/Ab G

STAR-RY EYED. ONCE I GET YOU UP THERE! I'LL BE HOLDING YOU SO NEAR,

G G#0 Am7 D7 / Am7 D7 G7/B Bbm6 F/A G7 Bb7 Ab Dm A G7

YOU MAY HEAR ANGELS CHEER, 'CAUSE WE'RE TO-GETH-ER.

**CODA** F9 Dm7/G G7 F Eb Bb7 A7 D9 D7

—ING HON-ey-MOON, THEY SAY. COME FLY WITH ME! LET'S FLY!

Dm7 G7 C6 C+ C

LET'S FLY A-WAY!

WRITTEN JUST FOR FRANKIE,  
THIS TITLE WAS THE BASIS FOR  
HIS 1958 ALBUM. (CAPITOL 920)

**JINGLE STEP** VERSE C / / / Ab7 / / / C/G G7+ C/G G7+

L: NOBLE SIZZLE M: EDDIE BLAKE ('22)

C/G G7+ C 1. G7 2. C#0 G7 / Am Bm G7 / Am Bm D7

GET I SET BET FOR THIS DANCE I KNOW WILL KNOCK YOU THAT YOU NEVER SAW A DANCE THAT

RIGHT OFF YOUR SEAT. OH HONEY, CAUSE IT IS SO TRIP-PY, YOU'LL GO DIPPY. IT WILL MAKE YOU WEEE!

G7 CHO. G7 / / G7+ C

YOU WILL NEVER SLEEP. WHEN YOU DO THE JINGLE STEP, YOU TINGLE WITH A JINGLE SEN-

Am Eb/A7 D7 1. 2. Em/G Am / / D7 Dm7 G7 /

-SA-TION. FOR THE LIT-TLE JINGLE STEP IS A JING, JING, JINGLE CRE-A-TION. YOU FOR-

C7 F D7/F# G7

-LET EU'RY WORRY, FOR-GET ALL YOUR FOES. IT SETS YOU IN A FLURRY, FROM YOUR HEAD TO YOUR TOES. EVERY

C G7 C7/Bb / A7 D7 G7 C

SIN-GLE MUSCLE WILL TINGLE WITH PEP, WHEN YOU DO THE JIN-GLE STEP.

519

(MUSIC IN THE SOUNDS OF NATURE)

**JAZZING THUNDER STORMING DANCE**

(1922)

LYRICS BY NOBLE SIDDLE - MUSIC BY EUBIE BLAKE

IN TWO

VERSE BE- LIEVE ME THIS IS WHAT I CALL A SYNCO-PA-TED STORM. EV-RYTHING IS FIRST YOU HEAR THE SLAMMING OF THE DOOR OUT ON THE BARN. THEN COMES A PEAL OF

BANG-ING OUT IN THUNDER RIGHT IN RHYME. BUT WHAT'S THE USE OF

BE-ING FRIGHTENED? LET'S GIVE OLD THOR THE RAZZ! SO COME ON, LINEUP FOR A DANCE OF

THUNDER STORMING JAZZ! WHEN YOU HEAR THE WIND BE-GIN TO BLOW: EV-RY TIME YOU SEE THE LIGHTNING FLASH:

SKIP! LUMP! WHEN THE TREES BE-GIN TO BEND DOWN LOW: EV-RY-TIME YOU HEAR THE THUNDER CRASH: DIP! BUMP! WHEN THE WINDOWS

START TO RATTLE JUST LIKE RAINING SHOTS IN BAT-TLE: DO THE STEP THEY CALL SKIDDABLE, WITH A

FLIP, CHIP! WHEN THE HINGES START TO SQUAKIN', AND GABLES

START A CREAKIN', AND THE ROOF BE-GINS TO LEAKIN': THERE'S YOUR CHANCE TO LET YOUR KNEES BE-

-GIN TO QUIVER. DO A SHIMMY: SHAKE AND SHIVER, AS YOU DO THE JAZZY THUNDER STORMING DANCE!

**KENTUCKY DAYS** *IN TWO*  $\text{Bb}$   $\text{G7/B}$   $\text{C7}$

W: JACK MAHONEY ('12) **VERSE** IN MY DREAMS, I WANDER BACK TO OLD KEN-TUCK-Y  
 M: PERCY WENRICH ('12) TO THE SCENES OF AULD LANG SYNE, MY MEM-RY FOND-LY

$\text{C7}$  1.  $\text{F7}$   $\text{Cm}^7$   $\text{G}\sharp^0$   $\text{F7/A}$   $\text{F7}$   $\text{Bb}$   $\text{Bb}^0$   $\text{F7/G}$   $\text{F7}$  2.  $\text{C7/E}$   $\text{C7}$  7.

DAYS WHEN YOU AND I WERE YOUNG. AND LIFE'S SWEET SONG, DEAR,  
 STRAYS.

$\text{F7}$   $\text{Cm}^7$   $\text{G}\sharp^0$   $\text{F7/A}$   $\text{F7}$   $\text{X}$   $\text{F7/A}$   $\text{F7}$  / /  $\text{C7/G}$   $\text{F7/A}$   $\text{Bb}$  1. -.

WE TWO HAVE SUNG. OLD KENTUCKY BORROWED ALL ITS SUN-SHINE FROM YOU: FROM  
 YOU WERE ALWAYS TENDER HEARTED, SO KIND AND

$\text{F7/A}$   $\text{G}\sharp^0$   $\text{F7/A}$   $\text{F7}$   $\text{Bb}$   $\text{Bb}^0$   $\text{Bb}$  2.  $\text{Bb}$   $\text{Bb}^0$   $\text{F/C}$   $\text{D7+D7}$

YOUR EYES OF BLUE AND YOUR MAN-NER TOO. TRUE. WE WERE LUCKY IN KEN-

$\text{G7}$   $\text{C7}$   $\text{F7}$  /  $\text{C7/G}$   $\text{A}^7$   $\text{F7/A}$   $\text{X}$  -  $\text{CHO.}$  / /  $\text{F7}$   $\text{F7+}$   $\text{Bb}$

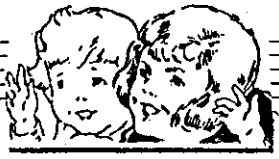
-TUCK-Y, SUE. KEN-TUCK-Y DAYS, KEN-TUCK-Y DAYS,

$\text{Bb}$   $\text{F7}$   $\text{Cm}^6$  /  $\text{G}\sharp^0$  /  $\text{Bb/G}$   $\text{F7/C}$   $\text{Bb}$   $\text{A}^7$   $\text{Eb}$

AND YOUR SWEET KEN-TUCK-Y WAYS: I'D STEAL SOME  
 WHERE THE SUN-SHINE

$\text{Eb}$   $\text{Eb/G}$   $\text{G}^7-5$   $\text{Bb/F}$   $\text{Bb}^0$   $\text{G7/B}$   $\text{C7}$  7.

CHERRIES FROM YOUR FATHER'S TREE, AND YOU'D ALWAYS TAKE THE BLAME WHEN

$\text{F7}$   $\text{Cm}^7$   $\text{F7/A}$   $\text{X}$  -  $\text{D.S. al}$  

HE'D BLAME ME. KEN-TUCK-Y

**CODA**  $\text{F7/A}$   $\text{F7}$   $\text{D7/E}\sharp$   $\text{D7}$   $\text{D7/C}$   $\text{G7/B}$   $\text{G7}$   $\text{G7/D}$   $\text{D7}$   $\text{G7/D}$

EV-ER STAYS. YOUR DAD GREW PEACHES TOO. I TOOK

$\text{C7/E}$   $\text{C7}$   $\text{C7/E}$   $\text{Eb}$   $\text{Eb}^7$   $\text{Eb}$   $\text{F7/C}$   $\text{D}^0$   $\text{Cm}^7$  /  $\text{Eb}$  /  $\text{F7}$   $\text{Bb}$   $\text{Eb}^7/\text{Bb}$   $\text{Bb}$

ONE, AND THAT WAS YOU, IN THOSE OLD KEN-TUCK-Y DAYS.

**THE SLAVE OF LOVE** *MOD to* F C7 F 1. C7/G C74 F C7/E

W: NOBLE SIZZLE (1924) VERSE FATE MOST ALWAYS PLAYS WITH WICK-ED HANDS. BUT  
 M: EDDIE BLAKE THERE'S ONE THING THAT STAYS OLD

9. G7 C7 F/A Gm7 F Dm/G G7 C C7 **CHO.**

FATE'S COM-MANDS, AND THAT IS LOVE, FOR FATE IS THE SLAVE OF  
 CU-PID, HE IS THE  
 LOVE DEAR. SO WHY SHOULD YOU WORRIED BE, WHEN IN THE  
 "TURN KEY!"  
 Bb Gm7 Gm6/Bb F/A F Gm/Bb D7 D7 Gm Gm7/F  
 CELLS OF YOUR HEART, IN THE WELLS OF MY HEART, WE HOLD LOVE  
 Dm6 G7 C7 Gm7  
 UN-DER LOCK AND KEY!" **D.S. al**

**CODA** C7 Gm7 C7 F F/Eb Bb7 F/C Bb6 A Ab C7/G Dm Am7 Dm F7/C

HE'S PLACED ON GUARD BY HIS WAR-DEN A-BOVE. SO KEEP OUR LOVE DI-  
 C7/bb F/A C7/Eb D7 G7 C7 C7sus C7 F // Gm7 F  
 -VINE, DEAR, AND I'M SURE YOU'LL FIND, DEAR, THAT FATE IS THE SLAVE OF LOVE.

**THE DOGGY IN THE YARD** *VERSE* C (♩ = ♩♩) Am Em C Am

W & M: MARIE DORO (1906) HE SAID "WHEN WE ARE MARRIED, DEAREST DARLING MINE,  
 SAID "WE'LL LIVE IN HAPPYVILLE, AND THINK HOW FINE

1. C/G Em7 F G7 C G7 2. Em Am B7 Em

WHERE WOULD YOU LIKE TO STAY? SAY, SHE TO LIVE RIGHT THERE FOR AYE. YEAH! THE  
 F G7/F C/E C Em/B Am/C Am  
 ROOMS WILL ALL BE PAPERED WITH CON-TENTMENT ALL A-BOU-T. THE WINDOWS WILL BE MADE TO KEEP OUT  
 B7 Em G7 C Am7 Em C Em7 Am  
 EV-RY KIND OF DOUBT, AND WHEN OLD MISTER TROUBLE CALLS, THE DOG WILL KEEP HIM OUT.  
 Em B G7 **CHO.** C C7 C Am C/G  
 "OH, ARE YOU GONNA HAVE A DOG?" "OH, YES! I REAL-LY THINK IT'S BEST TO KEEP A



# THE DOGGY IN THE YARD - CONT.

522

C/E Eb° G7/D C/G F#° G7/F C/E C

DOG-GY IN THE YARD. SO WHEN THE NIGHT FALLS, AND ALL HAS GONE TO REST, THE FAITHFUL

Em/B B7 Em D11/F C/G C

DOG-GY CAN KEEP GUARD. - AND JUST IN CASE, IF A BURGLAR COMES A-LONG, FROM

Em/B B7 Em G7 C C° C / Am C/G G7 C

HARM HE WILL BE BARRED. OH, YES! I REALLY THINK IT BEST TO KEEP A DOGGY IN THE YARD."

## TILL THEN

W & M: GUY WOOD, EDDIE SEILER and SOL MARCUS (1944)

*SLOWLY* Gm7 C7 F F#° Gm7 C7 C7 F

**VERSE** MY LOVE WILL LEAVE YOU NEU-ER, SO KISS ME GOOD BY AND SMILE. "TILL

F7 E7 Am / Fm6 / Ab / C/G G7 Gm7/C / C7 /

THEN" CAN'T MEAN FOR- EV-ER BUT IT CERTAINLY COULD MEAN "A WHILE". TILL

END 8'

THEN: MY DARLING PLEASE WAIT FOR ME, TILL THEN, NO MAT-TER WHEN IT WILL BE, ONE  
DREAMS WILL LIVE, THO' WE ARE A-PART. OUR LOVE, I KNOW WILL KEEP IN OUR HEARTS, TILL  
THEN, LET'S DREAM OF WHAT THERE WILL BE. TILL THEN, WE'LL CALL ON EACH MEM-O-RY. TILL

DAY, WE'LL BE TO-GETH-ER A-GAIN, PLEASE WAIT TILL THEN. OUR WAIT FOR  
THEN, PLEASE THINK OF ME LOU-ING-LY, AND  
THEN, WHEN I WILL HOLD YOU A-GAIN, PLEASE

ME. AL- THOUGH THERE ARE OCEANS WE MUST CROSS, AND MOUNTAINS THAT WE MUST  
CLIMB. I KNOW EV-RY GAIN MUST HAVE A LOSS, SO PRAY THAT OUR LOSS IS  
NOTH-ING BUT TIME. TILL

*D.S. al* **CODA** Gm7 C7 F  
WAIT TILL THEN.

THE MILLS BROTHERS ON DECCA LABEL IN 1944.



523



# THERE'S A MILLION LITTLE CUPIDS IN THE SKY

WORDS BY NOBLE SISSLE

(1924)

MUSIC BY EUBIE BLAKE

*MOD to*

**VERSE** IF YOU LOVE ME AS I LOVE YOU, THEN WE'LL NEVER KNOW AN-Y HARM. WELL, THERE'S

NOT A TRU-ER LOVE FOUND BE- NEATH THE SKIES A- BOVE. THEN CALM EACH FEAR, WE ARE

SAFE, MY DEAR, AS A BABE IN ITS MOTH-ER'S ARMS. PATIENT- LY I'LL WAIT IN THE HANDS OF FATE, SO YOU

SHOULD NOT BE A- LARMED. FOR THERE'S A MILLION LITTLE CUPIDS, WAY UP IN THE AN-Y STORM THAT MAY A- RISE TO MAR MS HAP- PI-

SKY, AND WHEN THOSE MILLION LITTLE CUPIDS LET THEIR AR- ROWS FLY, THEY

SHOOT THEIR DARTS IN- TO THE HEARTS OF THOSE THEY WANT TO LOVE. AND THAT

LOVE, NO ONE CAN SEVER. IT WILL WEA- THER

**CODA** SIGNALS OF DIS- TRESS. FROM HIS TOW'N, HE'LL HURL THE POW'R OF ALL THE GODS FROM ON

HIGH. SO WHY SHOULD WE FEAR, WHEN WE'RE GUARDED, MY DEAR, BY A MILLION LITTLE CUPIDS IN THE SKY.

*D.S. al*

# ORCHIDS IN THE MOONLIGHT

WORDS BY EDWARD ELISCU & GUS KAHN

(1933)

MUSIC BY VINCENT YOUMANS

**TANGO**

**VERSE**

WHEN ORCHIDS BLOOM IN THE MOON-LIGHT, AN LOVERS VOW TO BE TRUE,  
 I STILL CAN DREAM IN THE MOON-LIGHT, OF ONE DEAR NIGHT THAT WE KNEW.  
 WHEN ORCHIDS FADE IN THE DAWN-ING THEY SPEAK OF TEARS AND GOOD-BYE.  
 THO' MY DREAMS ARE SHATTERED, LIKE THE PET-ALS SCATTERED, STILL MY LOVE CAN NEVER DIE.

**CHD.**

THERE IS PEACE IN THE TWI-LIGHT, WHEN THE DAY IS THROUGH. BUT THE SHADOWS THAT  
 FALL ON-LY SEEM TO RE-CALL ALL MY LONGING FOR YOU. THERE'S A DREAM IN THE  
 MOON-BEAMS, UP-ON THE SEA OF BLUE. BUT THE MOONBEAMS THAT  
 FALL ON-LY SEEM TO RE-CALL: LOVE IS ALL, LOVE IS YOU.

*(Musical notation includes chords: Fm, D♭/F, Fm, C7/G, C7, G♭, C7, C1, Fm, F7, B♭13/D♭, B♭13/D♭, Fm/C, C7, Fm, C7, Fm, F/A, C7/G, C7, Am, A♭m, Am, Gm, F♯m, C7, E, F♯, C7/G, F/C, D♭, C7/E, F, F7/E♭, B♭/D, G♭7/D♭, C7/G, D♭/A♭, B♭min, F/C, D♭, C7/E, F, C7sus, F)*

INTRODUCED IN THE FILM: "FLYING DOWN TO RIO" BY FRED ASTAIRE,  
 RAUL ROULIEN and DOLORES DEL RIO. GRINGER ROGERS AP-  
 PEARED, ALSO, DANCING WITH FRED ASTAIRE, FOR THE FIRST TIME.

(FROM "THE VANDERBILT REVUE")

# BUTTON UP YOUR HEART

LYRICS BY DOROTHY FIELDS

(1930)

MUSIC BY JIMMY Mc HUGH

MODERATO

**VERSE**

I NEVER LOVED IT NEVER MAT-TERED. MY LITTLE HEART WAS NEVER SHAT-TERED.  
 I'D RATHER GIVE YOU UP THAN SHARE YOU. COME ON, BE TRUE TO ME. I DARE YOU.

BUT, FOR A FACT, IT KINDA CRACKED SINCE I SEE HOW YOU ACT.  
 VIR-TUE, AND THIS ADVICE WILL NOT HURT YOU. TO TAKE ADVICE CAN BE A

NOW THAT I HAVE FOUND YOU, I HAVE YOUR AF-FEC-TION,  
 I'LL BE YOUR A-LAD-DIN, HERE'S THE WAY WE'LL START: WHEN SOMEONE HANGS A ROUND YOU, PLEASE BUTTON UP YOUR  
 STILL WHEN WE'RE A- PART: I MEAN, FOR MY PRO-TEC-TION, HEART. I WANT NO BO-DY CREEP-ING IN THERE, WHEN YOU'RE OUT SOME  
 FROM THE VE-RY START. DUST LET YOUR MOM AND DAD IN, THEN HEART.

HEART. NIGHT. MY LOVE'S SLEEPING IN THERE, LOCKED UP TIGHT! AL-RIGHT! 'CAUSE HEART.

**CHD.**

**CODA**

# PICK-A-NINNY SHOES

LYRIC: NOBLE SIDDLE  
 MUSIC: EUDIE BLAKE

(1920)

**VERSE**

SOUTHERN SCENES UNFOLDIN', A DARKY SAT A-HOLDIN' HIS  
 SILENT MED-I-TA-TION, HE STARTED CONVERSATION WITH

PICK-A-NINNY SHOES. FROM PICK-A-NIN-NY SHOES. IN THESE ROCK-A-BY-O-  
 BA-BY WAYS, HE TALKED OF ROCK-A-BY-O-BA-BY DAYS. PICK-A-NIN-NY SHOES:

PICK-A-NIN-NY SHOES: HOW WELL I RE-MEM-BER, WHEN I WAS A LAD. YOU WERE THE ON-LY TRUE  
 PALS THAT I HAD. WHEN BOYS WOULD CHIDE ME, YOU'D ALWAYS GUIDE ME SAFELY BACK HOME, A-

**CHD.**

PICKANINNY SHOES - CONT.

526

-YELLIN' FOR DAD. — PICK-A-NIN-NY SHOES, — YOU SAVED ME A MAN-Y A  
 BRUISE. AND THO' YOU'RE MUSTY AND DUSTY AND WRINKLED AND WORN, THO' YOU'RE GRACELESS AND LACELESS AND  
 TATTERED AND TORN: YET IF I HAD TO CHOOSE, I'D RATHER A FORTUNE TO LOSE, THAN MY PICK-A-NIN-NY

**MANDA** (NOT TOO FAST) (♩ = 120) *VERSE*  
 WORDS: NADIE SISSLE (1924) MUSIC: EUPHIE BLAKE  
 MAN-DA, CUTE AS AN-<sup>S</sup> GOOSE-A-  
 COPPER COLORED DIX-16

1. C C/E G7 2. E / / Dm6 C/E F Dm7 G7  
 -GAN-DA. MAID. SWEET MISS MAND-A,

C/E Am7 Dm7 G7 C/E D7 G7 C/E D7 G7  
 LET'S ME-AN-<sup>DER</sup> 'NEATH THE GRAND-A MOON. OH COME 'LONG, MAN-DA, LISTEN TO OUR SER-EN-<sup>ADE</sup>.

C / C/E D7 G7 CHO. EIm  
 MAN - - DA, ALL THE BOYS LOVE YOU.  
 WHY, AT EV-<sup>RY</sup> DANCE,

F F/A Fm/A6 C/G / / Am EIm G7 F Fm C/E G° C G/B  
 MAN - - DA, EACH GAL LIKES YOU TOO. WITH ALL THE BOYS, YOU'RE  
 WE WILL WAIT ON A CHANCE. ALL THE TRIP THE LIGHT FAN-

Am Am7 G7 E/B Am7 E/B Am7 C Am7 D7 G7 G° G7 G°  
 SUCH A REG-'LAR PAL. — AND YOU'RE A BUD-DY TO EV-'RY GAL.

G7 D.S. al CODA D7/A D7 C/G Am7  
 -TAS-TIC WITH YOU. — FOR YOU HAVE THE CUTEST LAZZ STEP,  
 Dm7 Dm7 C EIm Am Am7 Dm7 Dm7 Dm7 G7 C EIm Am Am7  
 WE LOVE TO DO IT. IT REALLY HAS PEP, AND WHEN WE'RE THRU IT: WE ALWAYS WANT AN

D7/F# D7 D7/A Ab7s G6 D7 G7 C  
 ENCORE, FOR IT SURE IS GRAN-DA, MAN-DA!  
 SISSLE & BLAKE BROUGHT US: "I'M LOST WILD ABOUT HARRY" IN 1921.

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# JUST ONE OF THOSE THINGS

(COLE PORTER) 1935

MED. FAST

VERSE

AS DOR-O-THY PARK-ER ONCE SAID \_\_\_\_\_ TO HER BOY-FRIENDS  
 "FARE THEE WELL". \_\_\_\_\_ AS COL-UM-BUS AN-NOUNCED, WHEN HE  
 KNEW HE WAS BOUNCED: "IT WAS SWELL, IS - A - BELLE, SWELL!"

AS AB - E - LARD SAID TO EL - O - ISE: "DON'T FOR-GET  
 TO DROP A LINE TO ME, PLEASE". AS JUL-LET CRIED, IN HER  
 RO-MEO'S EAR: "RO-MEO, WHY NOT FACE THE FACT, MY DEAR?"

## CHO.

It was just one \_\_\_\_\_ of those things. \_\_\_\_\_ Just one \_\_\_\_\_  
 \_\_\_\_\_ of those cra-zy flings. \_\_\_\_\_ One of those bells that now and then  
 rings, Just one \_\_\_\_\_ of those things. \_\_\_\_\_ It was just one \_\_\_\_\_  
 \_\_\_\_\_ of those nights, \_\_\_\_\_ Just one \_\_\_\_\_ of those fab-u-lous

flights A trip to the moon on 208-sa-mer wings. Just one of those things. If we'd thought a bit of the end of it When we started paint- ing the town, we'd have been a ware That our love at fair Was too hot not to cool down. So good-bye, dear and A-men, Here's hop- ing we meet now and then. It was great fun, But it was just one of those things.

**HAPPY TRAILS** SLOWLY Eb C7/E Fm7  
DALE EVANS (1938) VERSE SOME TRAILS ARE HAPPY ONES, OTHERS ARE

Fm7 Bb7 Eb Fm7 Eb Bb7  
BLUE. IT'S THE WAY YOU RIDE THE TRAIL THAT COUNTS. HERE'S A HAP-PY ONE FOR YOU. HAP-PY

CHD. Eb Eb° Bb7 Fm7 Bb7  
TRAILS TO YOU, UN-TIL WE MEET A-GAIN. HAP-PY TRAILS TO YOU. KEEP

Bb7 Bb7 Eb Eb7 Ab  
SMIL-ING UN-TIL THEN. WHO CARES A-BOUT THE CLOUDS WHEN WE'RE TO-GETH-ER? JUST

C7 F7 Bb7 Eb Bbm6/Bb C7 C7+  
SING A SONG, AND BRING THE SUNNY WEA-THER. HAP-PY TRAILS TO YOU, TILL WE

Fm7 Bb7 1. Eb Bb7 2. EbAbEb  
MEET A-GAIN. HAP-PY GAIN.

DALE EVANS WAS A SUCCESSFUL COUNTRY SINGER BEFORE SHE MARRIED ROY ROGERS.



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WALTZ Mod to

**AFTER THE BALL**

(A STORY IN THREE VERSES)

CHAS. K. HARRIS  
(1892)

**VERSE**

1. A LITTLE MAID - EN CLIMB'D AN OLD MAN'S KNEE, -  
 2. "BRIGHT LIGHTS WERE FLASH - ING IN THE GRAND BALL - ROOM: -  
 3. "LONG YEARS HAVE PASSED, CHILD, BUT I'VE NEV - ER WED: -

BEGGED FOR A STOR - Y: "DO, LIN - CLE, PLEASE."  
 SOFT - LY THE THE MUS - IC LOST LOVE, THO' - ING SWEET SHE IS TUNES.  
 TRUE TO MY LOST LOVE, THO' - ING SWEET SHE IS TUNES.  
 DEAD.

WHY ARE YOU SIN - GLE? WHY LIVE A - LONE?  
 THERE CAME YOU MY SWEET - HEART: I TRIED LOVE, MY OWN.  
 SHE TRIED TO TELL ME, I TRIED TO EX - PLAIN.

HAVE YOU NO BA - BIES? HAVE YOU NO HOME?  
 I WISH SOME WA - TER, I PLEAD - ING WERE UN -  
 I WOULD NOT LIS - TEN. I WOULD NOT LIS - TEN.

"I HAD A SWEET - HEART, YEARS, YEARS A - GO,  
 WHEN I RE - TURNED, DEAR, THERE STOOD A MAN,  
 ONE DAY, A LET - TER CAME FROM THAT MAN.

WHERE SHE IS NOW PET, YOU WILL SOON KNOW.  
 KISS HE - WAS MY SWEET - HEART, AS THE LDERS CAN.  
 HE WAS HER BRO - THER, THE LETTER RAN.

LIST'N TO THE STOR - Y: I'LL TELL IT ALL.  
 DOWN FELL THE PET: BRO - THER - KEN, THAT'S ALL.  
 THAT'S WHY I'M LONE - LY: HOME AT ALL.  
 ALL.

I BE - LIEVED HER FAITH - LESS, AF - TER THE BALL."  
 I AS BROKE MY HEART WAS, " " " " "  
 BROKE HER HEART PET, " " " " "

**CHO.**

AF - TER THE BALL IS O - VER, AF - TER THE BREAK OF MORN, -

AF - TER THE DAN - CERS' LEAV - ING, AF - TER THE STARS ARE GONE, -

AFTER THE BALL - CONT.

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B $\flat$  G $^7$  G $^7$ /B $\flat$  C C $\flat$ /B $\flat$

MA-NY A HEART IS ACH-ING IF YOU COULD READ THEM ALL. —

F $^7$ /A F $^7$  B $\flat$  B $\flat$ /D C $\flat$ /E F $^7$  B $\flat$  1 2 3

MA-NY THE HOPES THAT HAVE VAN-ISHED, AF-TER THE BALL. —

CALIF. RAMBLERS  
(ED. KIRKLEBY VOCAL)  
COL. 1344-D (28)

SINGAPORE SORROWS

BEN POLLACK RECORD  
(VOCAL & GUIT.)  
VICTOR 21457 (1928)

CLACK LESOIR and ROY DOLL (1927)

(♩ = ♩)

Ab / Eb $^7$  Ab

VERSE THERE'S AN OLD TOWN WAY DOWN BE-LOW MAN-DA-LAY. —

Ab Eb $^7$ /G B $\flat$  $^7$ /F B $\flat$  $^7$  B $\flat$ m $^7$

SOLDIERS AND SAILORS LOVE TO GO THERE AND PLAY. — AND POOR BUTTER-

B $\flat$ m $^7$ /D $\flat$  B $\flat$ m $^7$ /F G $\flat$  $^9$  Ab A $^0$  B $\flat$ m $^7$  Eb $^7$

FLIES, WITH TEARS IN THEIR EYES, SINGING A NEW SONG, BLUE SONG O'ER THE

Ab CHD. D $\flat$  $^7$

BAY. — SING-A-PORE SORROWS, SINGAPORE SORROWS, BUYING A-ROUND ALL NIGHT,  
LOVING IS MADNESS, LOVING IS GLADNESS. WHY DO YOU GO A-WAY?

B $\flat$  $^7$  Ab/E $\flat$

SINGAPORE SORROWS, SINGAPORE SORROWS, FILLING EACH GIRL WITH DE-LIGHT. OUT THRU THE MOON,  
YOU WILL FIND SADNESS, YOU WILL FIND SADNESS, IF YOU UJST STAY AT BAY: THAT'S WHAT I HEARD

C $\flat$ /E Fm D $\flat$  $^7$  1. B $\flat$  $^7$ /B $\flat$  B $\flat$  $^7$

THEY COME DOWN TO YOUR ROOM. — AND WHILE YOU SLEEP, — THEY UJST KEEP —  
IN THAT OLD CHINESE TOWN. —

G $^7$ /B $\flat$  Cm B $\flat$  $^7$ /B $\flat$  2. D $\flat$  $^7$  / D $\flat$  $^7$ /F B $\flat$  $^7$  Eb $^7$  Ab

RIGHT ON CRON-ING. SING-A-PORE SORROWS, SING-A-PORE SORROWS, CALLING TO YOU OUT LOUD.





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# YOU MUST HAVE BEEN A BEAUTIFUL BABY

LYRIC BY JOHNNY MERCER (1938) MUSIC BY HARRY WARREN

**VERSE**

DOES YOUR MOTHER RE-AL-IZE, THE STORK DE-LIVER'D QUITE A PRIZE, THE DAY HE LEFT YOU ON THE FAM-'LY

TREE? DOES YOUR DAD APPRE-CI-ATE THAT YOU ARE MERELY SUPERGREAT, THE MIRACLE OF AN-Y CEN-TU-

RY? IF THEY DON'T, JUST SEND THEM BOTH TO ME.

**SEGUE**

**CHO.**

You must have been a beau-ti-ful ba-by, You  
 when it came to win-ning blue rib-bons, You  
 must have been a won-der-ful child, When you were on-ly start-in' to  
 must have shown the oth-er kids how,  
 go to kin-der-gar-ten, I bet you drove the lit-tle boys wild, And  
 I can see the judg-es eyes as they hand-ed you the prize, I  
 bet you made the cut-est bow, Oh! You must have been a beau-ti-ful ba-  
 by, 'Cause ba-by look at you now.

**I'M AN OLD COWHAND**

W.M.: JOHNNY MERCER (1936)

**VERSE**

STEP A-SIDE, YOU ORNERY TENDER FEET! LET A PIG, BAD BUCKER DO

PAST. I'M THE TOUGHEST HON-ORE YOU'LL EV-ER MEET, THO' I MAY BE THE LAST. YES-SIR-

-REE! WE'RE A VANISHING RACE. NO-SIR-REE! CAN'T LAST LONG. STEP A-SIDE, YOU ORNERY

TENDER FEET, WHILE I SING MY SONG:

**SEGUE**

**CHD.** **I'M AN OLD COWHAND - CONT.**

*Chords: Eb, Ab, Bb7, Eb, Ab*

I'M AN OLD COW-HAND FROM THE RI-O GRANDE BUT MY LEGS AIN'T BOWED —  
 AND I LEARNED TO RIDE —  
 AND I COME TO TOWN —  
 WHERE THE WEST IS WILD

*Chords: Bb7, Eb, Cmi, Gmi*

AND MY CHECKS AIN'T TANNED — I'M A COW-BOY WHO NEV-ER SAW A COW, NEV-ER  
 'FORG I LEARNED TO STAND — I'M A RID-IN' FOLK WHO IS UP TO DATE I KNOW  
 JUST TO HERE THE BAND — I KNOW ALL THE SONGS THAT THE COW-BOYS KNOW BUT THE  
 'ROUND THE BOR- DER — A AND — MEAS THE BOY-PA- LO ROAM A-ROUND THE ZOO AND THE

*Chords: Cmi, Gmi, Cmi, Gmi*

POPP'D A STEER 'CAUSE I DON'T KNOW HOW AND I SHO' AIN'T FIX-IN' TO START IN NEW  
 BY-TRY TRAIL IN THE LONG STATE STATE 'CAUSE I RIDE THE RANGE IN A FORD V- EIGHT  
 BIG COR-RAL WHERE THE DOAG-IES GO 'CAUSE I LEARNED THEM ALL ON THE RA- DI- O  
 IN-DIANS MAKE YOU A RUG- OR TWO AND THE OLD BAR X IS A BAR- B- 9

*Chords: Fmi, Ab, Bb7, Eb, Fmi, Cmi, Bb7, Eb*

FROM THE MOVIE  
 "RHYTHM ON THE RANGE"  
 (SUNG BY BING CROSBY)

Yip-py-I-O-Ki - AY! YIP-PY-I-O-KI - AY! AY!

**ANYTHING GOES** *(1934)* **VERSE**

*Tempo: MED. FAST 2 (1296)* *Chords: Cm/G, Ab, Fm6, Cm*

COLE PORTER (1934) TIMES HAVE CHANGED, — AND WE'VE OFTEN RE-

*Chords: Cm, G7, Cm, F, Db, G7, D7/A, G7/B, G7*

-WOUND THE CLOCK, SINCE THE PURITANS GOT A SHOCK WHEN THEY LANDED ON PLYMOUTH ROCK.

*Chords: C7, Abm6, C7, C7/bb, Fm/Ab, G7, Fm, G7, G7/F*

IF, TO- DAY, ANY SHOCK THEY SHOULD TRY TO STEM: 'STEAD OF LANDING ON

*Chords: Cm, G7, Cm, Eb, G7, D7, G7, Dm7*

PLY-MOUTH ROCK, PLYMOUTH ROCK WOULD LAND ON THEM.

**CHD.**

*Chords: G7, C, Am7, C, Am*

In old- en days a glimpse of shock- ing was looked on as some thing shock-  
 aith- ers too who once knew bet- ter words now on- ly use four- let-

*Chords: C7, Dm7, C, Dm7, Dm7, C, Dm7, C, G7*

the Now heaven knows, An-y-thing goes. Good

*Chords: C, B7, E4, B7, Em*

2. The world — has gone mad to day — And goods' bad to day. — And black's white to day. — And days

*Chords: D7, E7, Em7, C7, Dm7, C, G7*

night to-day. — When most guys to-day — That wo-men prize to-day, — 're just sil-ly 'gig-ol- os.

*Chords: C, Am7, C, Am*

So though I'm not a great ro-manc-er I know that you're bound to an-

*Chords: C7, Dm7, Dm7, C, Dm7, C, Dm7, C*

— just when I pro- pose, — An-y-thing goes.

(A DIFFERENT SONG WITH SAME TITLE IS ON P. 288)

## I FOUND A MILLION DOLLAR BABY

LYRICS: BILLY ROSE & MORT DIXON (1931) MUSIC: HARRY WARREN

MOD  $\text{♩} = \text{♩}$

VERSE

LOVE COMES A-LONG LIKE A POP-U-LAR SONG, ANY-TIME OR ANYWHERE AT  
 YOU NEVER KNOW WHEN IT MAY SAY HEL-LO, IN A VER-Y UNEXPECTED

1. F Gm7/C C7 F/A F#° Gm7 C7 F 2. D7/F#

ALL: RAIN OR SUNSHINE, SPRING OR FALL. PLACE.

Dim7/F G7 C/E Am Dim7/G G7 Gm7/C E7 [8] CHD. F/C

FOR EX-AM-PLE, TAKE MY EASE: IT WAS A LUCKY APRIL  
 THE RAIN CONTINUED FOR AN IF YOU SHOULD RUN IN-TO A

F F F/C G7 C7 F#°

SHOWER, HO-UR, SHOWER, I WAS THE MOST CONVENIENT DOOR. I FOUND A MILLION DOLLAR  
 A-ROUND A MILLION DOLLAR AND MEET THE MILLION DOLLAR

C7/G C7 1. C7/G C7+ F 2. C7/G C7 F 1

BA-BY IN A FIVE AND TEN CENT STORE. FIVE AND TEN CENT STORE. SHE WAS SELLING  
 BA-BY IN A FIVE AND TEN CENT STORE. FIVE AND TEN CENT STORE. SHE WAS SELLING  
 BA-BY FROM THE

A7/E A7 Dim A7/E Dim7/F 1

CHI-NA, AND WHEN SHE MADE THOSE EYES, I KEPT BUYING

G7/b G7 Gm7/C C7 G7/C C7/E D.S.

CHI-NA, UN-TIL THE CROWD GOT WISE. INCI-DENT-LY!

C7/G C7 Fb6 F7

**CODA**

FIVE AND TEN CENT STORE!



HARRY WARREN GAVE US:  
 AT LAST, LULU'S BACK IN TOWN and  
 JEEPERS CREEPERS, etc. etc. etc.

# WHAT HAPPENED TO MARY?

W: EARL CARROLL (1912) M: LEE OREAN SMITH



(CHARLES DANA GIBSON)

VERSE

THO' MA-RY SEEMED A SHY LITTLE GIRL, SHE WAS

F7 Bb/A Bb/D F/C F7

SHY ON-LY IN YEARS. "SIM-PLI-CI-TY" MUST HAVE

F7 E7/G F7/A F7 Bb Bb/D Bb/D

BEEN HER MID-DLE NAME, FOR HER DOWNCAST EYE WOULD

F/C F C7/E C7

CALM YOUR WILDEST FEARS. NOW, JIMMY "PICK'D HER UP" ONE DAY, DOWN AT THE ROLLER RINK. THEN

F F/A Ab7 Db/Ab Db

JIMMY "FELL", HIMSELF, FOR WHAT HE THO'T MUST BE A WINK! AND AFTER THAT, SHE NEVER

Ab7 Db/Ab Db F/C F

KEPT A THING FROM HIM. SHE'D EVEN GIVE HIS KISSES BACK TO HIM! AND WHEN MARY STARTED WEARING CLEWS,

F F/A C7/G C7 F F

IN AN AUTO RIDE, THE NEIGHBORS NEVER STOPP'D TO THINK THAT GRANDMA MAY HAVE DIED!

F/A F F/A F7 F7/A Bb Cm

MM-MM, WHAT RU-BY LIPS, THAT

HAPPENED TO MA-RY? CU-PID CRE-A-TED. MM-MM, WHAT IS-A-BY EYES, BUT HAPPENED TO MA-RY? MA-RY HAD A DAINTY

Cm7 F7 Bb F7

LITTLE FAB OF MAKING BOYS FEEL VE-RY KIND-LY TWARD HER. MA-RY WAS A

F7 F7/A G#o F7/A F7# Bb Bbo 12. Eb D7 Gm Ebm/Gb

VERY WA-RY FAIR-Y, SO NOTHING EVER HAPPENED TO HER.

Bb/F Bb/D Bbm/D C7 F7 Bb



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# CHEERFUL LITTLE EARFUL

WDS: IRA GERSHWIN & BILLY ROSE

(1930)

MUS: HARRY WARREN

VERSE

I'M GROWING TIR-ED OF LOVEY-DOVE THEME SONGS, THAT FIF-TY  
MILLION PIANOS POUND. AND IN AN AGE WHERE THESE RA-DI-OS  
SCREAM SONGS, I ON-LY WANT ONE PHRASE A-ROUND ME.

CHO.

There's a cheer-ful lit-tle ear-ful Gosh I miss it some-thing  
Stocks can go down busi-ness slow down But the milk and hon-ey  
fear-ful And this cheer-ful lit-tle ear-ful Is the well known "I love  
Flow down with a  
1. Eb 2. Eb Ab Eb7 Ab Eb7  
you" you" In ev-'ry play it's a set phrase --What the pub-lic  
get phrase But as a pet phrase it 'll do do do Poo-pa  
roo-it soft and cu-it Make me hap-py you can do it With a  
Edim C7 Fmin Abm Eb Bb7 Eb  
cheer-ful lit-tle ear-ful Of the well known "I love you."

# YOU TOOK ADVANTAGE OF ME

WDS: LORENZ HART

(1928)

MUS: RICHARD RODLERS

VERSE

IN THE SPRING, WHEN THE FEELING WAS CHRONIC, AND MY CAUTION WAS LEAVING YOU FLAT, I  
SHOULD HAVE MADE USE OF THE TO-NIC, BE-FORE YOU GAVE ME "THATT" A  
MEN-TAL DE-FI-CIENT YOU'LL GRAB ME: I'VE GIVEN YOU PLENTY OF "DA-TA." YOU  
CAME, YOU SAW, AND YOU SLAYED ME. AND THAT-A IS THAT-A!

YOU TOOK ADVANTAGE. - CONT.

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**CHO.**

I'm a sen-ti-men-tal sap, that's all... What's the use of trying not to fall? I  
 I'm just like an apple on the bough — And you re gonna shake me down somehow. So  
 have no will, You've made your kill — 'Cause you took ad-vant-age of me!  
 what's the use, you've cooked my goose —  
 I'm so hot and both-ered that I don't know — My el-bow from — my ear; I  
 suf-fer some-thing aw-ful each time you go — And much worse when — you're near.  
 Here I am with all my bridg-es burned, Just a babe in arms where you're concerned, so  
 lock the doors and call me yours — 'Cause you took ad-vant-age of me.

**AM I BLUE?**

W: GRANT CLARKE (1929) **VERSE** I'M JUST A WOMAN, A LONELY WOMAN, WAITIN' ON THE WEARY SHORE.  
 M: HARRY AKST

I'M JUST A WO-MAN WHO'S ON-LY HU-MAN: ONE YOU SHOULD BE SORRY FOR.  
 GOT UP THIS MORNIN', A - LONG A-BOUT DAWN. WITH-OUT A WARNIN', I FOUND HE WAS GONE.  
 WHY SHOULD HE DO IT? HOW COULD HE DO IT? HE NEVER DONE IT BE-FORE.

**CHO.**

Am I blue? Am I blue? Ain't those tears in these eyes  
 You'd be too If each plan with your man  
 tel-lin' you? done fell through. Am I blue? Was a time  
 I was his on-ly one, But now I'm the sad and lonely one,  
 "Law-dy, Was I gay? Til to-day, Now he's gone  
 and were through. Am I blue?

**TEN CENTS A DANCE** (♩ = ♩♩)

WDS: LORENZ HART  
MUS: RICHARD RODGERS (1930)

**VERSE I**

WORK AT THE PAL-ACE BALL-ROOM, BUT ONE OF THOSE LA-DY TEACHERS, A BEE VTHM PAL-ARE IS BEAU-TI-FUL HOSTESS, YOU CHEAP! WHEN I GET BACK TO MY CHIL-LY HALLROOM, I'M MUCH TOO TI-RED TO SLEEP. I'M KNOW. ONE THAT THE PAL-ACE FEAT-URES, AT EX-ACT-LY A DIME A THROW.

**SEGUE**

**CHD:**

Ten cents a dance; That's what they pay me. Gosh, how they weigh me down!  
Ten cents a dance, Pan-sies and rough guys, Tough guys who tear my gown! Sev-en to mid-night, I hear drums, Loudly the sax-o-phone blows, Trumpets are tear-ing my ear-drums.  
Cus-tom-ers crush my toes. Sometimes I think I've found my he-ro But it's a queer ro-mance All that you need is a lick-et; Come on, big boy, ten cents a dance.

**SWANEE** (BRIGHT!)

M: GEO. GERSHWIN  
W: IRVING CAESAR (1920)

**VERSE**

I'VE BEEN A WAY FROM YOU A LONG TIME. — THE BIRDS ARE SINGING: IT IS SONG TIME, —

I NEVER THOUGHT I'D MISS YOU SO. SOMEHOW I KNOW THAT THE BANJOS STRUMMIN' SOFT AND LOW. FEEL, YOU YOUR LOVE WAS REAL TOO. NEAR YOU, SWAN-EE'S I WANT TO BE. YOU'RE CALLING ME. INSTR.

SWANEE - CONT.

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**CHO.**

Swan-ee myd How I love you How I love you My Down  
 dear old Swan-ee Id give the world to will  
 be A-mong the folks in D-I-X-I - E-ven know my  
 see me no more When I go to the Swan-ee shore (I'll be happy I'll be happy)  
 Swan-ee Swan-ee I am coming back to Swan-ee  
 I love the old folks at home.

**LET'S DO IT** (♩ = ♩)

COLE PORTER (1928) **VERSE**

WHEN THE LITTLE BLUE BIRD, WHO HAS NEVER SAID A WORD, STARTS TO RING "SPRING, SPRING" IN THE BOTTOM OF THE BELL, WHEN THE LITTLE BLUE CLERK, IN THE MIDDLE OF HIS WORK, STARTS A TONE TO THE MOON UP ABOVE: IT IS NATURE, THAT'S ALL, SIM-PLY TELLING US TO FALL IN LOVE. AND THAT'S WHY:

SING: "SPRING, SPRING"  
 RING: "DING, DING"

**CHO.**

Chinks do it, up-per Japs do it, Up in Lap-land, lit-tle best sets do it, Lith-u-an-i-ans and  
 laps do it, Let's do it Let's fall in love. In Spain, the  
 love. The Dutch in old An-ster-dam do it, Not to men-tion the  
 Finns Folk in Si-an do it, Think of Si-an-ese twins. Some Ar-gen-  
 tines, with-out means, do it, Peo-ple say, in Bos-ton, ev-an  
 beans do it, Let's do it, let's fall in love.





# COTTON PICKIN' TIME IN ALABAMA



W: HAROLD COOL (1921)

M: ARTHUR DALY

IN TWO (FAIRLY BRIGHT)

VERSE

HEAR THOSE WHISTLES BLOW - IN', OUT ON MOBILE

C E7/B Am D7 Bb° Em/B

BAY. EV - RY - BO - DY'S GO - IN'

A7/E A7 D7 / A7 D7 A7/C# A7

DOWN TO AL - A - BAM - A, TO - DAY. HERE COMES THE

D7 A7 D7 / Am F7 D7/F# D7

TRAIN THAT WILL BRING ME BACK A - GAIN.

G G/B G7 G7/B C C° E7/B

WHEN THOSE SOUTHERN BANDS BE - LIN - TO PLAY, YOU'LL SEE THOSE DARKIES

A7 G/D G / B7/F# E7 E7/B

RUNNIN' DOWN THE QUAY. SAY! HEAR COMES OL' MOSE AND MAM - MY,

Am/C Am Em6 A7 Em6 A7 D / Am F7

HOLDIN' ON TO LITTLE SAMMY, A - MIN' LIKE THEY'RE TWO YEARS OLD TO - DAY.

D7/F# G G/B G7 G7/B G7

JUST YOU WATCH THEM COMIN' DOWN THE LINE.

C B7 Em C/E B7/D# B7/F# B7/A E7/G# E7

HOW THAT GOOD OLD SOUTHERN MOON WILL SHINE. AND WHEN THE DARKIES START A -

E7/G# E7+ A/C# Bm Eb° Em A7

COM - IN' IN FROM PUTTIN' ALL THE COTTON IN THE COT - TON GIN: SHOOTIN' "SEV - EN

A7/C# D7 Eb° Em D7/F# G G° F#7 G

COME E - LEV - EN", ALL THE DARKIES GOIN' TO HEAVEN. WHEN THE BAND STARTS

E7 E7 A7 E7 A7/E A7/C# D7 G

PLAY-IN' "DIX-IE", IT'S COTTON PICKIN' TIME IN AL-A-BAM!

# SHUFFLE ALONG

W: NOBLE SISSLE (1921) M: ELIBIE BLAKE

IN TWO C ./. ./. ./. D7

VERSE EV-RY ONE IN TOWN IS ALWAYS SINGING THIS SONG: "SHUFFLE A-LONG!"

D7 G7 C ./. C Em

"SHUFFLE A-LONG!" DOCTORS, BAKERS, UNDER-TAK-ERS

G6 D7/A G/B G/B D7 G7 ./. G7 ./.

DO A STEP THAT'S FULL OF PEP AND SYN-CO-PA-TION.

CHO. C DRUM FILL B0 Am

SHUFFLE A-LONG! OH! SHUFFLE A LONG.

DRUM FILL C#0 G7 G7/b G7

WHY, LIFE'S BUT A CHANCE, AND WHEN

C G7/b D#0 C/E C D7/A D7 ./. G D7/A B0 G7/b

TIME COMES TO CHOOSE: IF YOU LOSE, DON'T START A-SINGIN' THE BLUES.

1 G7 C DRUM BREAK A7/G

BUT YOU JUST SHUFFLE A-LONG, AND

D7/A# A/E D7# DRUM BREAK G7/b C/E C

WHISTLE A SONG. WHY, SOMETIMES A SMILE

E7/b A7 ./. Dm G7

WILL RIGHT EV-RY WRONG. KEEP SMILING, AND SHUF-FLE A-

C Dm7/E C SISSLE & BLAKE BROUGHT US "I'M JUST WILD ABOUT HARRY" (1921)

LONG!

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(FROM "SHOWBOAT") **BILL** (1927)

W: P.G. WODEHOUSE & OSCAR HANMERSTEIN II — M: JEROME KERN

*SLOWLY*

VERSE I USED TO DREAM THAT I WOULD DIS-COV-ER — THE PERFECT LOVER, SOME DAY. I KNEW I'D RECOG-NIZE HIM, IF EV-ER HE CAME 'ROUND MY WAY. I ALWAYS USED TO FANCY THEM, HE'D BE ONE OF THE EDD-LIKE KIND OF MEN, WITH A GI-ANT BRAIN AND A NO-BLE HEAD, LIKE THE HE-ROES BOLD, IN THE BOOKS I READ. BUT A-LONG CAME BILL, WHO'S NOT THE TYPE AT ALL. YOU'D MEET HIM ON THE STREET AND NEVER NOTICE HIM. HIS FORM AND FACE, HIS MANLY GRACE, ARE NOT THE KIND THAT YOU WOULD FIND IN A STATUE. AND I CAN'T EX-PLAIN, IT'S SURELY NOT HIS BRAIN THAT MAKES ME THRILL. I LOVE HIM, BECAUSE HE'S WONDERFUL — BECAUSE HE'S JUST MY BILL.

Chords: Cm7, F7, Bb6, Bb F7/C, F7, Bb6, Dm7, A7/C#, F7/C, F7, Bb6, Dm7, Cm7, Gm7, Bb6, Dm7, Bb6, Dm7, Cm7, F7, Bb6, Dm7, A7, Bb7, F7/C, Bb6, Bb7, F/A, Bb7, Gm7, Bb7, Gb7, F7, Eb7, F7, Bb7, Eb7, Bb6, Gm7, Cm7, Ab7, F7, F7+, Bb7, Dbb, Cm7, F7/C, G7, Cm, F7, Eb7, Bb/D, Bb7, Gm7, Gm6, C7, C0, F7, Gb7, F7, Bbmaj7, Bb6, B0, Cm7, F7, F7+, Bb9, Ebmaj7, Dm7, G7, C7, F7, Bb6, Bb7, A7, Bb7, Cm7, F7-9, Bb6, A7, Gm7, Cm7, Bb6.

**IN HONEYSUCKLE TIME** *FOX-TROT* VERSE

W: NOBLE SISSE (1921) M: EUBIE BLAKE

EV-RY-BO-DY LOVES — EM-A-LINE. SHE'S THE GAL THAT ALL THE FELLOWS HANG A-ROUND. EV-RY-BO-DY KNOWS — EM-A-LINE. SHE'S THE PAL OF EV-RY OTHER GAL IN TOWN. — BUT EV-RY PAL — AND GAL WILL SOON BE SINGIN' THE BLUES, WHEN THEY HEAR THE LATEST NEWS. IN HONEY SUCKLE TIME, SWEET EM-A-LINE — SAID SHE'D BE MINE. — AND IN THE WEDDING LINE, THERE'LL BE NO HES-I-TATING, FOR THE PREACHER WILL WAITING. WHEN THE

Chords: G, G/b, Bb, D7/A, D7, G, G/b, Gm, D/A, D/F#, F0, G, D7/F#, D7, G, G/b, Gm, D/A, D/F#, F0, A7/E, A7, D7, Eb7, E0, Eb0, A7/E, A7/C#, D7, CHORD, D7, G11, G7, E7, A7, D7, G, G, G, G, Bb0.

D7/A D7 D7/F# D7 G 1 1 1 2  
 NOT IS TIED, WITH EMMY BY MY SIDE, ALL THE  
 G7 1 1 G7/E C B7 E7  
 FELLAS WILL BE LEALOUS AND FEELIN' KINDA ROUGH, WHEN I COME A-LONG WITH EMALINE, A-  
 Am E7 Am E7 Am E7 Am E7 Am E7/G# Am E7  
 STRUTTIN' MY STUFF. HOT DOG, MY SOUL! GONNA KNOCK 'EM COLD! WHY, I'LL BE WORTH MY WEIGHT IN  
 Am D7 D7/A D7/F# G C/B G 1 1 2  
 GOLD, IN HONEYSUCKLE TIME, WHEN EM-A-LINE SAYS SHE'LL BE MINE!

GIVE ME NOBLE SITTLE ORCH. DKEN 40882 IN 527 C E7/B3 Am D7  
**A NIGHT IN JUNE**  
 CLIFF FRIEND (1927) VERSE (INSTRUMENTAL)  
 G7 G° G7 C C C 1/E7/1 Am E7

Am7 Am7 D7 D7/A F#m7 G7 Dm7 G7 C/E E° G7 C  
 GIVE ME A NIGHT IN

C° C C° C C/E E° G7 G7  
 JUNE, BE-NEATH THE MOON WITH YOU, JUST YOU. A

G7/B B° G7/B B° G7/B G7 Am D7  
 PLACE TO DREAM TO LOVE AND SCHEME: A PAR-A-DISE FOR

G7 G7/B Dm7 G7 C E7 F 1.  
 TWO. MY ON-LY WISH IS TO

D7/F# D7 G7 G7/B E° G7 C C°  
 TASTE YOUR SWEET KISS-ES. GIVE ME A NIGHT IN JUNE, BE-

C A7/C# D7 G7 C 1 1 F/C C  
 -NEATH THE MOON WITH YOU, JUST YOU.

# WHEN THE SAINTS GO MARCHING IN

(TRADITIONAL)

BRIGHTLY & SPARKED

**VERSE**

WE ARE TRAV-LING IN THE FOOTSTEPS OF THOSE WHO'VE  
 ALL BE-FORE. BUT WE'LL NEW AND SUN-LIT SHORE.

OH, WHEN THE SAINTS GO MARCHING IN, OH, WHEN THE SAINTS GO  
 MARCHING IN: OH, I WANT TO BE IN THEIR NUM-BER,  
 WHEN THE SAINTS GO MARCHING IN!

# QUEEN OF THE SOUTH SEA ISLES

W: L. WOLFE GILBERT

(1915)

M: S.R. HENRY

**VERSE**

ON THE SUNNY BANKS OF FI-JI,  
 SEN-TI-MENTAL LAND OF FI-JI,  
 FISHERMAN, FISHERMAID: KISS YOUR MAID, FISHERMAN.  
 SHE'S ALL YOUR OWN. HEAR THE BIRDS UP IN THE TREETOP,  
 SINGING WAY UP IN THE TREETOP. FISHERMAN, NOT-A-FRAID,  
 MAKES HIS PLEA TO THE MAID: "I LOVE YOU SO!"  
 QUEEN WE'LL OF THE SOUTH SEA ISLES,  
 WATCH THAT SOUTH SEA MOON,  
 LA-DY BEAUTI-FUL, MIGHTY BEAUTI-FUL,  
 I LOVE YOUR WHILE HE LOOKS WON-DER-FUL TROP-I-CAL SMILE.  
 OH! YES I HE'S FEELING  
 DO. YOU KNOW I DO. YOU'LL ALWAYS FIND I'M YOUR FAITHFUL SLAVE. I'LL BRING YOU

RARE PRESENTS FROM THE CORAL REEF CAVE. AT SUNDOWN,

**CODA** BAY. HE SEEMS TO SAY: OH! FISHER - MAN, WAY DOWN THERE IN THE EVERGLADE:

SHE'S THE BIGGEST CATCH THAT YOU EVER MADE: YOUR QUEEN, YOUR QUEEN

OF THE SOUTH SEA ISLES.

**SPANISH EYES**

W: EDW. MADDEN (1911) M: PERCY WENRICH

**TANGO** Cm (EVEN D's) / / Eb D# Fm6 Fm/C

VERSE SO TO THE DREAMY AL-A-MO. YOU WILL LOSE YOUR HEART, I  
 CASE SENDR-I-TA HIDES HER FACE WITH A DAINTY BIT OF

KNOW TO THOSE SPANISH EYES A GLOW. OH! IN  
 LACE, STILL HER BEAUTY YOU CAN TRACE.

GLEANING BRIGHT THRU THE NIGHT, LIKE THE LIGHT OF THE STAR LA-DEN SKIES,

COMES A GLANCE, WITH A CHANCE OF RO-MANCE, IN HER DARK LOVE-LIT EYES. OH!

**CHORUS** Cm Eb Bb7 / Bb7/F / Bb7/Bb Bb7

SPAN-ISH EYES, THOSE NAUGHTY SPAN-ISH EYES:

WICK-ED WISE, SO FULL OF LOV-ING LIES. FICKLE FI-ER-Y

SPAN-ISH EYES: THEY CAUSE SUCH BURN-ING SIGHS, THAT YOU'D GO

FANDANGO DANCING FOR THOSE ENTRANCING SPAN-ISH EYES.

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# GOOD NIGHT LUCINDA

W: R.C. McPHERSON (1902) M: LHS. BRYMAN

VERSE MOON IS A-PEEP-ING, DAYLIGHT'S A-CREEPING, THE NIGHT BIRDS ARE COO-ING, TWO LOVER'S SPOON-ING,

SKY UP A-BOVE 'T'S TURNING GRAY. BREAK OF-DAY. WHEN HEARTS ARE BEAT-ING, DUSKY LIPS MEET-ING, IT SEEMS HARD TO GO A-WAY. BUT THE DAY DAWN-ING, LIVES THEM THE WARNING. LISTEN, YOU'LL HEAR HIM SAY: GOODNITE LU-CIN-DA, GOODNITE MY LOU. SORRY MY HON-EY, I'VE GOT TO LEAVE YOU. BUT DAY'S A-BREAKING, SO WHAT SHALL I DO? GOODNITE LU-CIN-DA, GOODNITE MY LOU.

# EXCUSE ME (BUT ISN'T YOUR NAME JOHNSON?)

W: WILLIAM HAUSER (1907) M: HARRY LINCOLN

VERSE A COLORED GAL BY THE NAME OF SAL, WHO THEN GOT WISE AND ADVERTISED FOR A

LIVED IN NEW OR-LEANS, HAS OFTEN SAID SHE'D LIKE TO WED SOME MAN A-BOUT HER MEANS. SHE MAN. WHEN A GUY, LIGHT BLACK, SAID "I'LL CLINCH THAT," AND SENT HER A TEL-EGRAM. THE WORDS, YOU SEE, READ: "AT LIBERTY, I AM JOHNSON. YOURS GOODBYE. I WILL START FOR THERE, AND I'M GOIN' TO WEAR A HIGH HAT AND RED TIE." WHEN THE TRAIN AR-RIVED, THERE A MAN SHE SPIED, WHO WAS DRESS'D AS HE DE-SCRIBED. SO UP SHE WENT TO THIS COL-ORED GENT, AND

EXCUSE ME - CONT.

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A7/E A7 D /  $\hat{r}$  G B7/E# Em E7+E7 E7 E7 A7  
 LOUD-LY THEN SHE CRIED: EX-CUSE ME, BUT IS-N'T YOUR NAME JOHNSON,  
 D7/E# A7/E D7 G G# D7/A D7 G B7/E#  
 WHO SENT ME THIS YEL-LOW TEL-E-GRAM? FOL-LOW  
 Em E7 E7 E7 E7 A7 A7/C# C6 C# G6 E7  
 ME. I'M LONGING TO KNOW WHE-THER I'LL LIVE A-LONE, OR WE'LL GO HOME TO-

Am7 D7 G  
 -GETH - ER.

**THINKING OF ME**  
 W: NDDLE SISSIE (1924) M: EUBIE BLAKE

MED. 2-BEAT Gm C7 F Gm7 F  
 AL-THD' I KNOW HIS LOVE IS TRUE: AS TRUE AS AZ-URE SKIES ARE

F Am D# E7 Am Am7 D7  
 BLUE. BUT LIKE CLOUDS ROLL 'ROSS AZ-URE SKIES,

C/G G7 C/G F/G G7 C7 F/C C7 C7 CHO. D7/E#  
 WHY SOMETIMES DOUBTS WITH-IN ME RISE. AND I START WON - D'RING, BUT WHY

Gm7 C7 F Am Bb D7/A  
 DON SHOULD - D'RING I WHETHER HE'S WON-DER OR THINKING OF ME.

Gm D7/A Bb G7  
 YEARN - ING BURN - ING WITH FLAMES OF LOVE'S ANX-I-E-

C C+ D7/C C+ C C+ D7/C C+ EUBIE BLAKE COMPOSED "MEMORIES OF YOU" TO ANDY RAZAF'S LYRICS. (IN 1930)  
 -TY.

**CODA** F7 Bb Db Bbm7 Db7 Bb  
 EV-ER DON - DER, WHEN MY SOUL CRIES OUT IN

F/C F Bb6 D/A Gm D7/A G9 G7 C7 Bb/C F Bbm Db Gm7 F  
 EC- STA-SY: THAT HE IS THINK-ING, THINKING OF ME!



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(FROM THE BOWY SHOW "GREAT DAY")  
**MORE THAN YOU KNOW**

W: BILLY ROSE & ED. ELISCU (1929)  
 M: VINCENT YOUMANS

Whether you are near or far, whether you are near or far,  
 Ev-en tho' your friends for-sake you, ev-en tho' your friends for-sake you,  
 Whether you are false or true, whether you re-main or wan-der,  
 Ev-en tho' you don't suc-ceed: in-ouldn't I be glad to take you, I'm grow-ing  
 fond-er of you. break you need.

1. Cm/G / A<sup>b</sup> F<sup>b</sup> G7 2. Cm/G G<sup>o</sup> F/G

SEGUE

More than you know, more than you know, man o' my heart I'll string a long, you need me  
 Wha-ta-er you're a-ight, with-or your wrong, man o' my heart I'll string a long, you need me  
 Oh now I'd cry on how I'd cry, it you get tired and said good-bye, you need me

Find you're on my mind, more than you know, so, more than you'll ev-er know, love me you the  
 way that I do, there's no-thing I can do A-bout it, love me may be all you can give, but  
 Hon-ey, I can't live with-out it.

DS. AL FINE!

**I AIN'T GOT NO HAPPY HOME TO LEAVE!**

W & M: U. FRED HELF (1904)

AN ACTOR MAN ON A ONE NIGHT STAND MET A GIRL WHO SENT EACH DAY A NOTE OR TWO. AND  
 EV'RY NOTE THIS NICE GIRL WROTE WOULD READ "I'D LEAVE MY HAPPY HOME FOR YOU." NOW THIS  
 ACTOR NEEDED MONEY SO HE WROTE TO HER. "DEAR HONEY WOULD YOU LEAVE YOUR HAPPY HOME FOR ME," HE  
 SAID. IF YOU WOULD PLEASE SEND ME TEN, 'TIL YOU HEAR FROM ME A-GAIN. WHEN HE GOT AN ANSWER, THIS IS WHAT HE  
 SAID: WELL! I AIN'T GOT NO HAPPY HOME TO LEAVE. OH DARE, DON'T GRIEVE. I MET AN ACTOR

... NO HAPPY HOME... -CONT.

MAN LAST THURSDAY EVE, WOULD YOU BE-LIEVE. I COIN'D HIS SHOW, I BLEW MY DOUGH, AND  
 SOLD MY HAP-PY HOME. NOW I AINT GOT NO HAP-PY HOME TO LEAVE. OH BABE, DON'T GRIEVE.

**I KNOW YOUR FACE, BUT I CAN'T CALL YOUR NAME**

BY JOHN L. HILL and ADOLPH HENDERSON (1902)

IN TWO

MISS LO-SEPH-INE MET JAS-PER GREEN WHO USED TO LIVE IN TEN-NES-SEE. THE  
 MADE HIM SORE AND RAIS'D HIS CORE, TO BE TURN'D DOWN BY HER SO SOON. HE  
 DAY WAS SET THEY WERE TO WED. HE WAS GOOD TO HER AS HE COULD BE. BUT WHEN HE CAME, HER  
 PACK'D HIS TRUNK AND THEN GOT DRUNK. AND HE LEFT THE TOWN NEXT DAY AT NOON. IN TIME HE STRUCK QUITE A  
 HAND TO CLUCK. HE FOUND HIS JOSEPHINE HAD FLED. NEXT DAY AT NOON SHE WAS  
 STREAK OF LUCK, AND HE WON A SOUTHERN BELLE SO GAY. WHILE AT A DANCE, LO-SEPH-  
 WITH AN-OTH-ER COON. HE ASK'D HER TO EXPLIN, SO THEN SHE SAID: "PLEASE EX-CUSE ME, I'VE  
 -INE MET HIM BY CHANCE. HE PASS'D HER BY, AND THEN SHE HEARD HIM SAY:  
 SEEN YOU BE-FORE, BUT WHEN IT WAS I CAN'T TELL. BE-CAUSE I KNOW YOUR FACE, I'VE  
 MET YOU SOME PLACE, AND YOU CERTAINLY DID TREAT ME SWELL. I KNEW YOU BY YOUR WALK, WHEN  
 NEAR ME YOU CAME. I RE-COG-NIZED YOUR TALK, 'CAUSE IT SOUNDS THE SAME. I  
 KNOW YOUR FACE, BUT I CAN'T 'CALL YOUR NAME. I



2. G Cm/G G  
 NAME.

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(A SOLDIER'S TALE, SOMEHOW RELATED BY FEMALE VOCALISTS.)

RECORDED BY HILDEGARDE PERRY COMD, MARTHA TILTON and MARLENE DIETRICH.

(A WWII STANDARD)

# LILI MARLENE

(PRONOUNCED "LILY MARLANE") (1918)

HANS LEIP, NORMAN SCHULTZE and TOMMIE CONNER (FROM A GERMAN POEM)

**SLOWLY** (♩ = 3/4)

(CHO. SAME AS VERSE)  
 UNDERNEATH THE LAMPERN BY THE BARRACK GATE, DARLING, I RE-MEM-BER THE WAY YOU USED TO WAIT. 'T WAS TIME WOULD COME FOR ROLL CALL, TIME FOR US TO PART. DARLING, I'D CRESS YOU AND PRESS YOU TO MY HEART. AND ORDERS CAME FOR SAILING, SOMEPLACE OY-ER THERE. ALL CON-FINED TO BARRACKS, WAS MORE THAN I COULD BEAR. I RESING IN A BIL-LET, JUST BE-HIND THE LINE: EY-EN THO'WE'RE PART-ED, YOUR LIPS ARE CLOSE TO MINE. YOU

THERE THAT YOU WHIS-PERED, TEN-DER-LY, THAT YOU LOV'D ME, YOU'D AL-WAYS BE MY THERE NEATH THAT FAR OFF LAN-TERN LIGHT, I'D HOLD YOU TIGHT, WE'D KISS GOODNITE, MY KNEW YOU WERE WAIT-ING IN THE STREET. I HEARD YOUR FEET, BUT COULD NOT MEET MY WAIT WHERE THAT LAN-TERN SOFT-LY SWEAKS. YOUR SWEET FACE SEEMS TO HAUNT MY DREAMS, MY

LIL-LI OF THE LAMP-LIGHT MY, OWN LIL-LI MAR-LENE.

(FROM THE MOTION PICTURE: "ON THE AVENUE")

# THE GIRL ON THE POLICE GAZETTE

IRVING BERLIN

(1937)

VERSE SOME FELLOWS SEE THE GIRL THAT THEY LOVE IN A DREAM.

SOME FELLOWS SEE THEIR LOVE IN A RIP-PLING STREAM. I SAW THE GIRL THAT I

CAN'T FOR-GET, ON THE COVER OF A PO-LICE GA-ZETTE. IF I COULD FIND HER,

LIFE WOULD BE PEACH-ES AND CREAM. OH, MY SEARCH WILL NEVER CEASE FOR THE BONE MY MANTLEPIECE, THERE'S A LONGING WILL INCREASE FOR THE

THE GIRL ON THE POLICE GAZETTE - CONT.

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GIRL ON THE PO-LICE GA-ZETTE, FOR THE PRETTY YOUNG BRU-NETTE  
PAGE OF THE " " " " WITH THE " " " " FOR THE " " " "

ON THE PINK PO-LICE GA-ZETTE. AND A - - ZETTE. I LOVE TO

STDP AT MY FAV-RIE BARBER-SHOP, WU-IST TO TAKE AN-OTH-ER LOOK AT THE

GIRL THAT I HAVE-N'T MET, YET. AND MY - ZETTE.

(DADDY)

**D-A-DOUBLE D-Y**

HARRY ARMSTRONG & GRANT CLARK (1914) VERSE MOST EV-'RY- FELLOW'S SWEETHEART CALLS HIM

BY SOME MUSHY NAME. TO SOME IT MAY SOUND SILLY, BUT THEY CRANE IT WU-IST THE SAME. BUT

MY GIRL SURE-LY GOT MY GOAT. SHE CALLED ME "SINEETIE DEAR." I SAID: HON', I'M NO RIBBON CLEAK, NOW

WU-IST YOU LISTEN HERE. IF YOU LOVE ME TRUE THE WAY YOU SAY YOU DO, CALL ME

D - A - DOUBLE D - Y. I WOULD NEV-ER BRUOD, I'D FEED YOU

MEL-LINS FOOD, AND I WOULD LOVE AND HUG YOU 'TIL THE DAY THAT I DIE. 'CAUSE HONEY,

I COULD YELL WHEN YOU START IN TO SPELL THE NAME THAT ALWAYS MAKES ME SIGH: FIRST YOU

START WITH A "D." THE NEXT LETTER IS "A." THEN YOU DOUBLE UP THE "D" AND ADD "Y."

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# MIDNIGHT WITH THE STARS AND YOU

HARRY WOODS, JIMMY CAMPBELL and REG CONNELLY  
(1934)

MED. TWO

F Bbm F/A / / Ab° Gm7 C7 C7/G Gm7 C7

VERSE EV-'RY NIGHT WHEN THE STARLIGHT GLEAMS, THEN I RE-CALL ONE HAP-PIY HOUR.

C7/G C7+ F F/C F Bbm F/A Dm6

OF BLISS. WITH DE-LIGHT, YOU JUST HAUNT MY DREAMS,

A/C# A A/C# / / C° E7/B E7 E7/G# E7/B Am F#°

SWEET-EST OF ALL. MY HEART KEEPS SAY - ING THIS.

C7 Fm6 Ab° C7 CHO. F / / Am Ab° Gm GmM7 Gm7 C7

DEAR: MID-NIGHT WITH THE STARS AND YOU. MID-NIGHT

C7 Gm7 / C7+ F D7 D7 / D7

AND A REN-DEZ-VOUS. YOUR EYES HELD A MESSAGE

G7 / Dm Dm7 G7 C Fm/C

TEN-DER: SAYING, "I SUR-REN-DER ALL MY LOVE TO YOU."

C° C7 F / / Am Ab° Gm GmM7 Gm7 C7

MID-NIGHT BROUGHT US SWEET RO-MANCE. I KNOW,

C7 Gm7 / Gm6 D7/A Am7 D° D7 Gm / / Bbm

ALL MY WHOLE LIFE THROUGH, I'LL BE RE-MEMBERING, DEAR,

F/A Am G7/D Gm7 C7/G C7 F Gm7 F

WHAT-EVER ELSE I DO, MID-NIGHT WITH THE STARS AND YOU.

# LOVE AND THE WEATHER

IRVING BERLIN (1947)

Slowly

C A7+ G7 Dm7 G7 Gm6/Bb A7+ Fm6/Ab G7

VERSE UN-PRE-DICT-A-BLE, IR-RE-SPONSI-BLE, UN-BE-LIEV-A-BLE, UN-RE-LI-A-BLE.

C/E Eb° Dm7/G7 G#° Am7 D7/A Dm7 G7+ CHO. C A7 A7+

EV-ER SINCE THE WORLD BE-GAN, ARE CUPID AND THE WEATHER MAN. LOVE AND THE WEA-THER, LOVE AND THE WEA-THER,

Dm G7 C/E Eb° Dm7 G7 C A7 A7+

BIRDS OF A FEATHER ALWAYS TOGETH-ER CAN'T BE DE-PEND-ED UPON. PLANNING AN-OTH-ER SURPRISE, ONE DAY IT'S SUN-NY, BRINGING THE RAIN-DROPS,

Dm7 G7 C/E Am7 1. Dm7 G7 sus. 2. Dm7 G7b9 C6 /

NEXT DAY THE SUN-SHINE HAS GONE. MUST LIKE THE TEARS TO YOUR EYES.

X G Am7 D7 GM7 G6 Am7 D7

THERE WAS I, WITH LOVE CLOSE BY, SO COZY AND WARM.

G E7+ Am7 / D7 F#° Dm7/G G7 G7+

LOVE WALKED OUT, AND SO DID I: RIGHT OUT OF THE WARM, IN-TO A STORM.

C A7 A7+ Dm C7 G7 C D° C7/E F6 Fm6

MOONLIGHT RO-MAN-CEs HAVE TO TAKE CHANCES: THAT'S WHAT I LEARNED WITH THE DAWN.

C/E Eb° Dm7 Dm7/G G7b9 C Am7 Dm7 DbM7 C6

LOVE AND THE WEA-THER CAN'T BE DE-PEND-ED UP-ON.

THIS COLLECTION HAS BERLIN SONGS FROM 1911-1954.  
 HE LIVED TO BE OVER 100 YRS. OF AGE. (1888-1989)  
 HE WAS LYRICIST ON GEO. BOTSFORD'S GRIZZLY BEAR RAG OF 1910.

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# MID SUMMER NIGHT BLUES

LOE BURKE and LOU HERSCHER (1922)

VERSE

Em7 E7 A7/C# Aø D7 G D7 G E7

I'M TIRED AND WEA-RY OF CHILLY WIN-TER NIGHTS. THE HOURS SEEM

A7/C# Aø D7 G B+ C C7

DREA-RY, I LONG FOR SUMMER SIGHTS. I MISS THAT BAB-BLING BROOK, AND I'M

C Cm G/B G/D G G/D A7 A7/E

ITCHIN' FOR A HOOK AND LINE. FOR I NEVER FEEL LONE- LY,

A7/C# A7 D7 Am7 D7 D7+ CHO G7 C C7 G

IN THE OLD SUMMER TIME. I'VE GOT THOSE MID - SUMMER NIGHT BLUES, ROAM DOWN BY THE SEA.

G/D G G7 C C7 G/B G/D G D7/F#

SWEET SUM-MER NIGHT BLUES. I LONG

Am7 Cm G D7/F#

TO HOLD MY BA-BY'S HAND, WHISPER PREET-TY THINGS, STROLL-

Am7 Cm G Am7 D7 D7+ D.S. al f

-ING IN THE MOONLIGHT GRAND. I WANT TO

C B E11/B Bø B7 G F# F7 E7 E7+

**CODA** THAT'S WHERE I'LL BE. I'M IN A TRANCE, FILL'D WITH RO-

Am7 A7/E Cm6 Eb G/D Eb7 D7b9 G C7 G

-MANCE. I'VE GOT THE MID - SUMMER NIGHT BLUES.

554

# TWO HEARTS IN TUNE

LYRICS BY NOBLE SISSLE (1922)  
MUSIC BY EUBIE BLAKE

(♩ = ♩)  
WALTZ

VERSE

TWO HEARTS ARE JUST LIKE VI-O-LINS THAT PLAY.

THEY MUST HAVE THE SAME TONE PITCH OF "A". THERE CAN-

NOT BE HAR-MO-NY IF THEY'RE OFF KEY. YOU

STRIKE THE VI-O-LINS TO GET THEIR TONE, BUT CU-PID HAS A

SYS-TEM ALL HIS OWN. AND YOU CAN FIND, MIGHTY SOON,

IF YOUR TWO HEARTS ARE IN TUNE. WHEN EACH TEN THRILL DER DI-

KISS - VINE WHEN " FILLS YOUR SOUL HANDS WITH EN - BLISS. IF WITH - TWINE. IF DE-

-OUT EACH OTH - ER, NEI - THER CAN EX-

-IST. IF YOU **D.S. al** **CODA** - CEM-BERS ARE

JUST LIKE JUNE, THEN YOUR TWO HEARTS ARE BEAT-ING IN TUNE.



MED. BOUNCE

**'TAINT NO SIN**

WDS: EDGAR LESLIE ('29) **VERSE** DANCING MAY DO THIS AND THAT AND HELP YOU TAKE OFF  
 M: WALTER DONALDSON IF YOU ARE A DAN-CING FOOL WHO LOVES TO DANCE, BUT

LOTS OF FAT. BUT I'M NO FRIEND OF THE DAN-CING WHEN IT'S HOT.  
 CAN'T KEEP COOL! JUST BEAR IN MIND THE I-DEA THAT I'VE

CHO.

When it gets too hot for com- fort, And you can't get ice- cream  
 When the laz- y syn- co- pa- tion of the mus- ic soft- ly

comes; 'Taint no sin, to take off your skin, and dance a- round in your bones.

bones. The Pol- ar Bears are-n't green up in Green- land, They've got the right i-

dea. They think it's great to re- frig- er- ate while we all cre- mate down

here. Just be like those Bam- boo Ba- bies, In the South Sea trop- ic zones,

'Tain't no sin to take off your skin, And dance a- round in your bones.

MED. FAST (♩=100)

**THE MAID OF TIMBUCTOO**

W: LW. JOHNSON (1903) **VERSE** IN AF- RIC'S SUN- NY LAND, BE-  
 M: BOB COLE CHIEFTANS BY THE SCORE, WOULD

-YOND THE DESERT'S SAND, THERE LIVED A MAID, I'VE HEARD IT SAID, IN A PLACE CALL'D TIMBUC-  
 COME FOR MILES OR MORE, AR- RAYED IN BEADS AND PUMP-KIN SEEDS, THIS

-TOD. BOLD LIT-TLE MAID TO WOO. THE MAID OF

**CHO.**

TIM-BUG-TOO; SHE KNEW JUST WHAT TO DO, WHEN SUITORS CAME TO WOO,  
 DROPP'D HER EYES AND HEAVED A SEA OF SIGHS. YET SHE WAS VE-RY WISE,

HER FOR HER HAND. SHE SHY-LY - STAND.

# WILLIE HAD A MOTOR BOAT

W: STANLEY MURPHY (1914) M: HENRY I. MARSHALL

MED. TWO

WIL-LIE HAD A MO-TOR BOAT THAT WENT PUTT-PUTT-PUTT PUTT-PUTT-PUTT.  
AND A- BOUT HIS GIRL-IE HE WAS CRA-ZY AS A NUT-NUT-NUT.

VERSE

EV-RY WEEK HE'D TAKE HER ON THE OLD LONG ISLAND LINE, TO WHERE HIS LIT-TLE

MO-TOR BOAT WAS FLDYING IN THE BRINE. HE'D SENT HER IN THE CABIN, JUST AS

CO-ZY AS COULD BE. AND THEN HE'D CRANK HIS MO-TOR BOAT, AND START IT OUT TO

SEA, AND IT WOULD PUTT-PUTT-PUTT-PUTT PUTT WAY OUT TO SEA. THEN IT WOULD

PUTT PUTT PUTT PUTT PUTT BACK TO THE SHORE. AND THEN HE'D PUT, PUT, PUT, PUT,

PUT HIS LIT-TLE GIRLIE ON HIS KNEE. HE'D PUT HIS ARMS A- ROUND LIKE TH'S, AND

PUT HIS LIDS UP FOR A KISS. SHE'D SAY: "I LIKE THE MO-TION OF THE O-CEAN WHEN IT'S

ROUGH. IT PUTS A LOVING NOTION IN MY BRAIN!" THEN HE'D HOLD HER HAND, SO

TI-NY. THEN HE'D SAIL HER O'ER THE BRI-NY. THEN THE BOAT WOULD PUTT-PUTT PUTT THEM HOME A-

-GAIN.

# 557

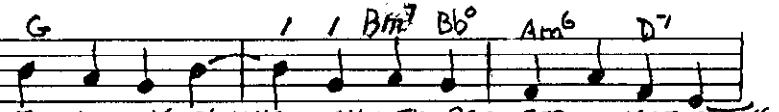
(SOCIETY FOX TROT)

MDD<sup>to</sup>

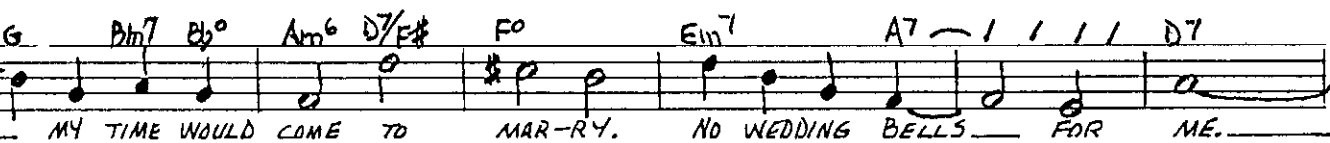
## I NEVER KNEW

TOM PITTS, RAY EGAN  
and ROY K. MARSH

(1920) VERSE



I ALWAYS THOUGHT THAT I'D PRE-FER SINGLE BLESS-

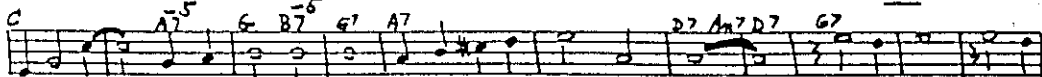


(SERUE)

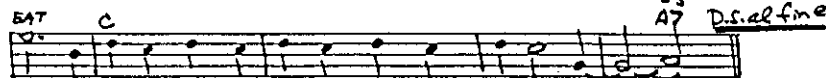
CHO.



I NEV-ER KNEW I COULD LOVE AN-Y-BAD-Y HEX-AY, LIKE I'M AN-ING YOU. I COULD-NIT



RE-AL-IZE WHAT A PAIR OF EYES AND A BA-BY SMILE COULD DO. I CAN'T SLEEP, I CAN'T



EAT, I NEV-ER KNEW A SIM-GLE SOUL COULD BE SO SWEET.



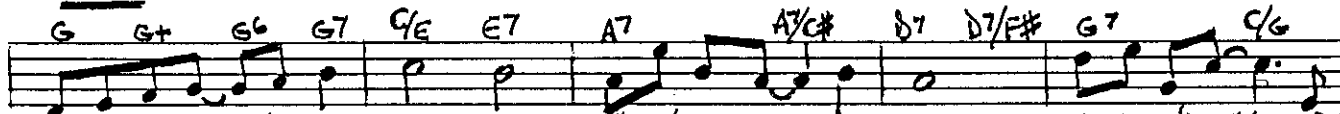
## WHAT'S TODAY GOT TO DO WITH TOMORROW?

WORDS & MUSIC BY WALTER DONALDSON

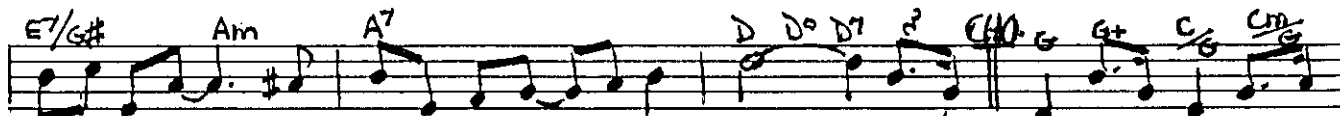
(1924)



VERSE WHEN I WAS SMALL, I CAN RECALL, I HEARD A WISE MAN SAYS



NEVER PUT OFF 'TIL TO-MOR-ROW, WHAT YOU CAN DO TO-DAY. I WONDER'D WHY, BUT



NOW I KNOW WHY, AND I FEEL THE VE-RY SAME WAY. WHAT'S TO-DAY GOT TO DO WITH TO-

... TODAY GOT TO DO... - CON'T

MOR-ROW, 'CAUSE TO - MOR-ROW MIGHT NEVER COME 'ROUND. SAY TO DAY WHAT YOU MIGHT SAY TO - MOR-ROW, WHILE THE SUN IS SMIL-ING DOWN. — JUST SUP-POSE THAT TO-MORROW IS CLOUD-Y: WHY, YOU MIGHT NOT EVEN SAY "HOW-DY." WHAT'S TO - DAY GOT TO DO WITH TO - MOR-ROW, WHEN TO - MORROW'S SO FAR A - WAY.

**A LOVE TALE OF ALSACE LORRAINE**  
 J. FRED COOTS and LOU DAVIS (1928)

**VERSE** A BOY, A GIRL, A GLANCE, TWO EYES THAT MET BY CHANCE,  
 FAR OFF IN SUNNY FRANCE, THEY SAY. THEIRS WAS A REAL LOVE,

THE STORY GOES: A LOVE THAT BLOS-SOMED, JUST LIKE A


ROSE. THEY KISSED, WHILE UN-DER A BLANKET OF MOON-  
 KISSED, AND ARE FASHIONED A CASTLE OF JUNG-  
 EYES ARE TI-RED FROM UNLEEPING AND WAIT -

-BEAMS: A LOVE TALE OF AL-SACE LOR-RAINE. THEY  
 DREAMS: A  
 -ING: A

2. RAINE. BUT IN THIS LOVE TALE, THERE CAME A TEAR:

THE HAP-PY END-ING DID NOT AP-PEAR. THAT'S WHY HER

**CODA** AL-SACE LOR-RAINE.



# 559

## IF YOU WANT TO KEEP YOUR DADDY HOME

PORTER GRAINGER, BOB RICKETTS & ERNEST PAISLEY  
(1923)

**B $\flat$ /6** **D $\flat$ <sup>o</sup>** **F7/C** **F<sup>7</sup>** **F<sup>7</sup><sub>+</sub>** **B $\flat$ /6** **D $\flat$ <sup>o</sup>** **F7/C** **F<sup>7</sup><sub>+</sub>** **B $\flat$ /D** **D $\flat$ <sup>o</sup>**  
 WHAT'S THE USE TO WORRY YOUR-SELF SICK. IF YOUR MAN RUNS

**F7/C** **F<sup>7</sup>** **F<sup>7</sup><sub>+</sub>** **B $\flat$**  **F<sup>7</sup>** **B $\flat$**  **B $\flat$ 7** **E $\flat$**  **E $\flat$ <sup>o</sup>**  
 'ROUND YOU SHOULDN'T KICK. WHAT IT TAKES TO KEEP HIM HOME?

**B $\flat$ /F** **E $\flat$ <sup>o</sup>** **B $\flat$ /F** **D<sup>7</sup>/F $\sharp$**  **G7** **C7** **G<sup>7</sup>** **D $\sharp$ <sup>o</sup>** **C<sup>7</sup>/E** **C7** **F7** **C<sup>7</sup>/G** **G $\sharp$ <sup>o</sup>**  
 YOU HAVE GOT IT YOU A- LONE. SIMPLE AS ONE-TWO: ALL YOU'VE GOT TO

**F<sup>7</sup>/A** **F<sup>7</sup>/C** **NC** **CHO.** **G<sup>7</sup>/B** **G7** **G<sup>7</sup>/B** **C** **E $\flat$ <sup>o</sup>** **Am** **G**  
 DO: IF YOU WANT TO KEEP YOUR DAD-DY HOME, YOU CAN DO IT WITH

**C7** **C<sup>7</sup>/G** **F7** **F<sup>7</sup><sub>+</sub>** **E $\flat$ <sup>o</sup>** **B $\flat$ /E** **C $\sharp$ <sup>o</sup>** **G**  
 EASE. LET A BOOK AND LEARN HOW LOVIN'S DONE. MAKE HIM THINK THE

**A7** **D $\sharp$ <sup>o</sup>** **B $\flat$**  **NC** **G<sup>7</sup>/B** **G<sup>7</sup>/B** **G7** **G<sup>7</sup>/B**  
 MOON'S GREEN CHEESE. WHEN YOU GET HIM HOME, MUST GIVE A SHOUT!

**E $\flat$**  **E $\flat$ <sup>o</sup>/G** **C** **C $\sharp$ <sup>o</sup>** **F<sup>7</sup><sub>+</sub>** **B $\flat$**  **B $\flat$**  **B $\flat$**  **D $\sharp$ <sup>o</sup>**  
 HUG AND KISS HIM TILL HE'S FALL-IN' OUT! EV'RY MAN WILL TUMBLE FOR A WO-MAN'S LOOKS.

**E $\flat$**  **G $\sharp$ <sup>o</sup>** **F<sup>7</sup>** **G7** **G<sup>7</sup>/D** **G<sup>7</sup>/B**  
 IM-I-TATE THE PICTURES IN THE FASHION BOOKS. THAT'S MY POL-I-CY, AND IT OUGHT TO

**C7** **F7** **B $\flat$**  **D<sup>7</sup>/A** **A $\flat$ 7** **G7** **C7** **F7** **F<sup>7</sup><sub>+</sub>** **B $\flat$**   
 KEEP YOUR DADDY HOME TO STAY. KEEP YOUR DAD-DY HOME!

DEDICATED TO AND SONG BY:  
JOSEPH GHIRARDELLI

560

# PICKANINNY BLUES

(BALLAD)

JOE MCKIERNAN (SAN FRANCISCO)  
(1924)

F/A Ab° G7 C7

MAM-MY, I'M MIGHTY LONELY.

F/A Ab° G7 C7 F F7 Bb Dm7 D7

SEEMS LIKE I WANT YOU ON-LY, MUST TO SEE YOUR SMILING FACE, AND

G7 C7 F/A Ab° G7 C7 F7 / / F7+

SNUGGLE IN YOUR ARMS. LATELY, I'M SO DOWNHEARTED, DON'T KNOW WHAT TO

Gm7/Bb / / E/B F/C D7+ D7 G7 C7 C° C7

DO. BUT AT LEAST I'LL SOON BE STARTED BACK A-GAIN TO YOU.

CHO.

F F7 / / F7+ Bb Bbm

I'VE GOT THE OLD VIR-GIN-NY, PICK-A-NINNY BLUES, MAMMY! THAT'S WHY YOUR  
WANT TO SEIZE YOU, LONG TO SQUEEZE YOU BLUES, MAMMY! I'VE GOT THE  
WALK THE TRACK, MUST TO BE BACK WITH YOU,

F / Cm Eb D7 G7 / Db° C7 F FINE F° E

ROLLING STONE IS ROLLING HOME TO YOU. I'VE GOT THE  
OLD VIR-GIN-NY, PICK-A-NINNY BLUES.

CODA

Bb / / G7/b G7 G7/b G7

MAM-MY! AND WHEN I GET BACK YON-DER, I WON'T WANDER A-

C / Fm° F#° C7/b C7 F7 / / / F7+

-WAY, BE-LIEVE ME. THRU THE SAD TEARS OF MANY LONG YEARS, I'VE

Bb G7/b G7 G7/b G7

COME TO RE-AL-IZE THAT YOU'RE THE DEAR-EST, SWEETEST AND NEAREST

C Gm7 C C7

THING TO PAR-A-DISE! I'D EV-EN

D.S. al FINE



561

# IOWA BLUES

MARJORIE GREEN  
(1925)

SLOWLY

B $\flat$  B $\flat$ /D B $\flat$ m<sup>6</sup>/D $\flat$  F<sup>7</sup>/C F7

EV-ER SINCE I LEFT OLD S. U. I., I'VE

B $\flat$  B $\flat$ /D B $\flat$ m<sup>6</sup>/D $\flat$  F<sup>7</sup>/C F7 F<sup>7</sup>/F $\flat$  D7 D<sup>7</sup>/F $\sharp$  Gm G<sup>7</sup> Gm<sup>7</sup> C C<sup>7</sup>/E

HAD THE BLUES, UNTIL I THO'T I'D DIE. ALL DAY LONG I SIT AND MOON, HUM MYSELF AN

F7 E $\flat$ /B $\flat$  A $\flat$ 7 B $\flat$  B $\flat$ /D B $\flat$ m<sup>6</sup>/D $\flat$  F<sup>7</sup>/C F7 B $\flat$ 7

IOWA TUNE. THE OTH-ER DAY, I MET A FRIEND FROM SCHOOL. RAN TO HAIL HIM

E $\flat$  / E $\flat$ /B $\flat$  B $\flat$  F/C F/A B $\flat$  F/C F/A B $\flat$

LIKE A FOOL: D'JA HAVE A NICE VA-CA-TION? HE SHOW'D SIGNS OF CONSTERNA-TION. AND

NC/C C/E / C/G F7 F<sup>7</sup>/4 CHO. D<sup>7</sup>/F $\sharp$  F $\sharp$ <sup>0</sup> D<sup>7</sup>/F $\sharp$  F $\sharp$ <sup>0</sup> D<sup>7</sup>/F $\sharp$  F $\sharp$ <sup>0</sup> D<sup>7</sup>/F $\sharp$  F $\sharp$ <sup>0</sup> D<sup>7</sup>/F $\sharp$

THIS IS WHAT HE SAID:

I'VE GOT THE BLUES FOR OLD I-OWA TOWN. LIKE TO DROP A-ROUND TO THE A-CAD-E-MY,

G<sup>7</sup>/D A<sup>7</sup>/C $\sharp$  G<sup>7</sup>/D G<sup>7</sup>/B F.C Dm7 E $\flat$ <sup>0</sup> C<sup>7</sup>/E C<sup>7</sup>/G

GOT AN AWFUL LONGW' LUST TO PLAY A 'ROUN' WHETSTONE'S, REICH'S, THE I-O-WA SUPPLY. I CALL THE GIRL FRIEND & SEE IF SHE'LL SEE ME.

F F/A A $\flat$  Fm7 | 2. G7

LONG TO SEE MY FRIENDS & HEAR'EM YELL: HIE! HIE! I'D I CAN'T WAIT TO HEAR THE

G<sup>7</sup>/D G<sup>7</sup>/B C7 F7

SCHOOL BELL RINGIN' TAKE MY LURLIE TO "BLUE LOOSE" & HEAR THE ORCHESTRA SINGIN': "EV-RYBO-DY

F7 B $\flat$  G<sup>7</sup>/B

LONES MY CA-BY". I HOPE TO TELL YOU THEY DO. I CAN'T WAIT TO PADDLE

G7 C7 C<sup>7</sup>/E F7

UP THE RIV-ER IN A CAN-DE BUILT FOR TWO. COME ON SEVEN! GIVE THE



IOWA BLUES - CONT.

562

F7 Bb Db7/B C7 F/A F7/C

I - O - WA 'LEVEN A LOT OF VIC-TOR-IES. GUESS I'LL START TO PACK. GOT AN A-

G7/B Gm7 C7 F

- CUTE AT-TACK OF THE BLUES FOR S. U. I.



**YOU NEVER GAVE ME NOTHIN' BUT THE BLUES**

BILLY GEDNEY, WALTER DAVIS and EDDIE ELLIOTT (1923)

*SLOWLY*

B7 Em G#m7 B7 Em

SO YOU'RE LEAV-IN' ME. YOU AIN'T GRIEVIN' ME.

G D7/F# D7 G/B Bb7/Eb B7 E7 D7/F# E7/G# E7 Am B7

TELL THE TRUTH I'M REAL-LY GLAD. BUT BEFORE YOU GO,

E7 B7/F# E7/G# E7 Am Eb7 E7 A7 D7/F# D7/A

I WANT YOU TO KNOW: YOU'RE 'BOUT THE MEANEST MAN I EV-ER HAD! FOR

CHOR. E7/G# E7 A7 A7/C# D7 D7/F# G 1 1 1

YOU NEVER SAID, WITH FLOW-ERS, WHAT ALL YOUNG GIRLS LONG TO HEAR.

G A7 D7 A7/C# A7 D7 D7/A

YOU NEV-ER GAVE ME A LOVING CAR-ESS. YOU MADE MY LIFE, OH! A TERRIBLE MESS.

E7/G# E7/B A7 A7/C# D7 B7/F# B7 Am

YOU NEVER GAVE ME KIS-SES. I MEAN THE KIND A GIRL WOULD CHOOSE. WHY YOU'RE SO

E7/G# E7 A7 C#0 D7 G

MEAN, YOU'D WALK UP-ON YOUR HANDS TO SAVE YOUR SIDES. YOU NEVER GAVE ME NOTH-IN' BUT THE BLUES.



563

MID SUMMER NIGHT BLUES

LIOE BURKE and LOW HERSCHER (1922)



ALLA BLUES

I'M TIRED AND WEA-RY OF CHILLY WINTER NIGHTS. THE HOURS SEEM  
 DREA-RY, I LONG FOR SUMMER SIGHTS.

I MISS THAT BAB-BLING BROOK AND I'M ITCH-IN' FOR A HOOK AND LINE.

FOR I NEVER FEEL ZONE-SOME IN THE OLD SUMMERTIME. I'VE GOT THOSE

CHO.

MID SUMMER NIGHT BLUES. SWEET SUMMER NIGHT

BLUES. I LONG TO HOLD MY BA-BY'S HAND,

WHIS-PER PRE-TY THINGS, STROLL-ING IN THE MOONLIGHT GRAND.

I WANT TO ROAM DOWN BY THE SEA. SOON,

THAT'S WHERE I'LL BE. I'M IN A TRANCE: FILL'D WITH RO-MANCE.

I'VE GOT THE MID SUMMER NIGHT BLUES.



564

# THE GHOST OF THE TERRIBLE BLUES

WORDS BY JACK MAHONEY

(1916)

MUSIC BY HARRY VON TILZER

IN 2

G<sup>7</sup>/B B<sup>b</sup>° A<sup>ø</sup> G A7 A<sup>7</sup>/C# A7 A<sup>7</sup>/C# D7

HEL-LO CENTRAL PLEASE CONNECT ME WITH MY HONEY, LOVIN' HONEY. FOR I'VE  
HEL-LO DEARIE, DON'T NEGLECT ME. CAN'T YOU HEAR ME? COME AND CHEER ME. LOVE ME

1. D<sup>7</sup>/A D<sup>ø</sup> D7 G G<sup>ø</sup> G G<sup>ø</sup> G 2. D<sup>7</sup>/A A7 D7 G G<sup>ø</sup>

LOT THE WEAR-Y BLUES: THOSE DREAR-Y BLUES. AS YOU KNOW YOU SHOULD.

G x = B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> D7 B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup>

COME RIGHT ON-ER, DON'T DE-LAY. COME, AND

B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> A<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> D<sup>7</sup>/A D7 CHO. D<sup>7</sup>/A D7

CHASE THE BLUES A- WAY. OH! THOSE TERRIBLE THOSE MYS-TER-I-OUSS

G G<sup>ø</sup> G G<sup>ø</sup> G G<sup>ø</sup> G 1. D<sup>7</sup>/A A<sup>b</sup>° D<sup>7</sup>/A D<sup>ø</sup> D7 G<sup>ø</sup> G G<sup>ø</sup> G

BLUE - OO - OO-OO-OOSS: MY BRAIN CAN'T EN-DURE THEM. YOU'RE THE ON-LY  
BLUE - OO - OO-OO-OOSS:

D<sup>7</sup>/C# D7 2. A<sup>7</sup>/E A7 A<sup>7</sup>/E A7 D D<sup>b</sup> C

ONE CAN CURE THEM. WHEN THEY'RE TAUNTING ME, AND THEY'RE HAUNTING ME, I'M LONE-LY,

B B<sup>b</sup> A A<sup>b</sup> G7 C C/E C<sup>b</sup>/E<sup>b</sup> A<sup>7</sup>/E A<sup>7</sup>/C#

AND I ON-LY WANT SOME LOV-ING FROM YOU, DEAR. THEN

A<sup>7</sup>/E A7 D D<sup>7</sup>/F# D D<sup>b</sup> C B B<sup>b</sup> B<sup>b</sup> C C# D D<sup>b</sup> C B<sup>b</sup>

I WOULDN'T BE BLUE, DEAR. THIS IS WHEN I NEED YOU MOST, TO CHASE A-WAY THE

B<sup>b</sup> B<sup>b</sup> C C# D D<sup>7</sup>/F# D7 G<sup>ø</sup>/B C7 G

AWFUL GHOST: THE GHOST OF THE TERRIBLE BLUES!



565

# THE BELLS OF SAN RAQUEL

ENGL. LYRIC: FRED WISE & MILTON LEEDS (1934)

SPAN. WDS. & MUSG: LORENZO BARCELATA (COMPOSER OF MARIA ELENA)

SLOWLY

Fm C7

Fm Eb7 Ab

G7 C7 CHO.

F Gm7/C C7 C7/G C7

C7/G C7 F

F/A Ab° Gm7 C7 Gm Gm7

C7/G C7 C7+ F D.S. al

CODA C7/G C7 A/C# / Dm Eb° A7/E A7 D7/A D7/A

D7 Gm F

... SAN RAQUEL - CONT.

566

WORLD — A-BOUT OUR LOVE.

**I WANT TO GO TO TOKIO**

WDS: LLOE Mc CARTHY (1914)  
MUS: FRED FISCHER

THERE'S A LITTLE SAD EYED LAD-A-NEE. TENDER-LY HE OF HIS LITTLE SWEETHEART 'CROSS THE SEA,

SINGS TO ME, WAITING PA-TIENT - LY. EV-'RY NIGHT, HE'D LIGHT A LIT-TLE

LANTERN FOR HER — AND DREAM OF OLD JA-PAN. IN THAT OR-I-EN-TAL LIGHT,

ALL HIS LOVE TAKES HE WOULD WRITE, ON A SILK-EN FAN YO-SAN. I SING A-HIGH, SING A-

-LEE, SING A-LOW. THAT MEANS I WANT TO GO TO TO-KI-O. I GOT A SWEETHEART, WHO'S

WAITING FOR ME. THAT'S WHY I WANT TO BE — BENEATH THE BAM-BOO TREE. WHEN THE LANTERNS ARE A

GLOW-ING, I CAN FEEL MY LOVE A- GROW-ING. HO, YO-SAN, HEAR YOUR MAN!

SOON YOU'RE GOING TO BE SITTING ON MY LAD-A (K) NEE. I SING A-HIGH, SING A-

LEE, SING A-LOW. THAT MEANS I WANT TO GO TO TO-KI - O.

567

(A MAN FROM THE COUNTRY) *TEMPO DI MARCIA*

**RASTUS JOHNSON, U.S.A.**

LYRIC BY ALEX ROGERS  
MUSIC BY BERT WILLIAMS

(1906)

I WON SOME COIN, SOME TIME A-GO, IN THE FIRST PLACE THAT I LAND-ED WAS IN—

B $\flat$  F $\frac{7}{C}$  1. D $\flat$ m7 E $\flat$  Cm7 F7 Cm7 F7

LOU-SI-AN - A LOT-TER-Y. I BOUGHT SOME REAL FINE SUITS OF CLOTHES, AND  
LON-DON, CROSS THE

B $\flat$  B $\flat$  F $\frac{7}{C}$  / F7 / 2. G $\frac{7}{B}$  C7 C7+ F B $\flat$  F

WENT, THE WORLD TO SEE. THE WAY, — WHERE I CHANGED MY CLOTHES SO

F B $\flat$ m $\frac{7}{F}$  C $\frac{7}{G}$  C7 F  E $\flat$  / B $\flat$  B $\flat$

MUCH, THEY CALLED ME "LIGHTNING RASTUS U." — BUT THE THING THAT

E $\flat$  B $\flat$  / Gm $\frac{7}{C}$  C7 F / / / D7 / F $\sharp$

WOR-RIED THEM WAS MY NA-TION-AL-I - TY. SO I WROTE THESE LINES TO

Gm D $\frac{7}{A}$  G $\frac{7}{B}$  Gm $\frac{7}{7}$  C7 F7 / / / CHO. B $\flat$  / D E $\flat$  B $\flat$  / F Gm $\frac{7}{7}$

SING TO THEM, WHEN THEY WOULD QUESTION ME. I'M JUST PLAIN RAS-TUS JOHNSON FROM

Cm7 F7 B $\flat$  / D E $\flat$  B $\flat$  E $\flat$  B $\flat$

U. S. A. I'M TRAV-LING 'ROUND TO — SEE THE SIGHTS, AND

C7 F7 D7 / F $\sharp$  Gm

TROW SOME COIN YOUR WAY. I DON'T KNOW MY AN - CES - TOR - Y. —

E $\flat$  Dm Cm B $\flat$  F $\frac{7}{C}$  B $\flat$  / D E $\flat$  B $\flat$  /

I WAS BORN IN TEN-NES-SEE. THANK YOU, JUST RAS-TUS JOHNSON FROM

C $\frac{7}{G}$  F7 B $\flat$

U. S. A.



A FOX TROT BLUES

# ONE O' THESE DAYS

DAVE A. HOFFMAN (1924)

Chords: Eb, Bb7+, Eb, Bb7+

DAY AFTER DAY, — YOU'VE HAD YOUR WAY,

Chords: Eb, G11, Cm, Fm, Fm7/Eb, Dø, Fm/C, Fm7

AND I'D BELIEVE — ALL YOUR LIES. YOU KNOW IT'S TRUE: YOU'RE TRY-IN' TO —

Chords: Bb7, G7/b, Bb7, Aø, D9/A, F7, F7/A, F7/C

"PULL THE WOOL OV-ER MY EYES." BA-BY, I'LL SOON CALL YOUR BLUFF!

Chords: F7, Bb7, Eb, CHO., Eb/G, Gb°

I'VE BEEN YOUR FOOL LONG E-NOUGH. ONE OF THESE DAYS, — I'M GOIN' TO  
ONE OF THESE DAYS, — YOU'LL BE SO

Chords: Fm7, Bb7, Bb7/F, Bb7, Eb

LEAVE YOU. LONE-LY. AFTER I'M GONE, — THEN YOU'LL KNOW WHY.  
ONE OF THESE DAYS, —

Chords: Bb7, Gø, C7, F7

ONE OF THESE DAYS — IT'S GOIN' TO GRIEVE YOU.

Chords: F7, Bb7

AND WHEN I'M GONE, — YOU'LL SIGH AND CRY.

Chords: Bb7, D7/A, G7, C7/E, C7

**CODA** — YOU'LL FEEL SO BLUE. — YOU'LL WRITE TO ME. —

Chords: C7/G, G7, C7/E, C7, F7, F7/C, Eb/Bb, F/A, F7, Eb, F7

HERE'S WHAT I'LL AN-SWER: — "KEEP WAIT-IN' BA-BY: MAY-BE

Chords: Fm7, Bb7, Eb, Ab7/C, Eb

I'LL COME BACK, ONE — OF THESE DAYS.



569

**OH, HENRY!** *Em / C#° C7 E1/B / B7 B7 Em*

W: J. BRADON WALSH  
 M: BONNIE BENEDICT &  
 F. HENRI KLICKMANN

(1921)

I WANT SYM-PA-THY, 'CAUSE MY MAN LEFT ME, ONE DAY.  
 MIGHTY BLUE, SINCE MY HENRY FLEW A-WAY.

*1. C7 / B7 2. Am / B7*

I FEEL 'THO I WAS RIGHT AND HE WAS WRONG, I CRY FOR HIM THE

*Em G7/F# Em Bb7 D7/F# D1 Am Bb7 E7 E7+ A7 A7/E Eb7-5*

WHOLE NIGHT LONG. DOWN ON MY KNEES, I ASK YOU PLEASE: TELL HENRY YOU HEARD ME SING THIS SONG.

**CHO.**

OH, HEN-RY! I'M A-LONGIN' FOR YOU, HEN - RY!  
 HEN-RY! DON'T YOU HEAR ME CALLIN' HEN - RY? HEN-RY,  
 HEN-RY!

*G G7 C E7/A Am Add E7/Eb D7*

YOUR SWEET MAMA MISSES YOU, YOUR SWEET MAMA'S FEELIN'  
 YOUR SWEET MAMA'S FEELIN' YOU, INDEED I DO. YOU KISSED ME GOOBYE, AND YOU

*D7 Eb7 A7/E F° D/F# D7 D7/A B7/F# Bb7*

NEVER SAID WHY. NOW ALL I DO IS WEEP AND SIGH. I DIDN'T MISS THE WATER MUCH, UNTIL THE

*E7 A7 D D7+*

WELL WENT DRY. OH,

**CODA**

*C E7/B Am Am7/G F#° F° Am E7/G# Am D7/F#*

DAD. OH, I'M NOT MAD. YOU KNOW A NEW BROOM SURE SWEEPS CLEAN, BUT

*G G7/F# G/E Eb7-5 G D#° Em Eb7 G/B G G#° D7/A D7+ D7*

YOU TREAT ALL YOUR OLD BROOMS MEAN. OH, HEN-RY! COME BACK TO ME!

*G G#° G/B D#°/B G*



# I LIKE TO WALK WITH A PAL LIKE YOU

LYRICS: NOBLE SIDDLE (1922)      MUSIC: EUBIE BLAKE

NOT FAST

*Eb7 Ab Bb7m Eb7 Ab*

IN THE CI-TY, EXCEPT WHEN SHOPPING, WELL I NEVER WALK A SQUARE. IT'S A

*Eb7 Ab Cm7 Ab7/Cb Eb/Bb Bb7 Eb/G Eb*

PI-TY, FOR I'M ALWAYS HOP-PING IN A TAX-I CAB TO CATCH SOME AIR. WHY, CUST THE

*F#7 Bb F#7*

LEAST EX-ER-CISE MAKES ME FEEL LIKE I'M ALL IN. TO SEE ONE WALKING, I'D SURMISE THEY WERE

*Bb Eb/Bb Bb7 Cm7/Bb Eb/Bb Fm Bb7*

TRYING TO GET THIN. BUT HERE IN THE COUNTRY: OH, WHAT A CHANGE HAS COME ON-ER

*Eb Ab/Eb Cm Eb7 Ab/Eb Eb7 Bb7m Eb7*

ME! SOME STRANGE FEELING, OER ME STEALING, HAS RAIS'D MY PEP TO THE NTH DE-GREE. I CAN

*Choro. Ab Bb7/F Db/Eb Eb7 Ab*

WALK THRU ACRES OF CLO-VER, CLIMB ALL THE HEDGES AND STILES. WHEN I

*F7 Bb7 Fm7 Bb7 Eb7*

COME TO A BROOK: LUMP ON-ER. NEVER STOP TO THINK OF THE MILES. PICKING

*Ab Bb7/F Bb7/Bb Bb7m/Bb C7 Fm*

LOTS OF BERRIES AND FLOW-ERS, CHASE PRETTY BUTTERFLIES, TOO. AND YOU CAN

*Bb7 Bb7/F Bb7 Eb7 Eb7/Bb*

BET THAT IF I FOUND A HONEYBEE COMB, TAKE ALL THE HON-EY FOR THE

*F7/A Bb7 Eb7 Ab Ab/Eb Bb7/D Eb7*

HONEY-BEES HOME. OH, I COULD WALK ALL THE COUNTRYSIDE ON-ER, WHEN I AM

*Bb7/F Db/F Eb7 Ab*

WALKING WITH A PAL LIKE YOU.



571

BEANICE HARRIS

**OH! OH! SUGAR** (BLUES) - 1931 -

- 1931 -

Chords: C7/E, F7/Eb, D<sup>o</sup>, C7, C7/E, F7/Eb

WHEN I MEET A SHE - BA, PAR - TIC - U - LAR - LY NEAT, AND WITH A WINNING FIGURE AND A

Chords: D<sup>o</sup>, C, Ab7, C/G, F#<sup>o</sup>, G, C, C/G, G

COUNTENANCE THAT'S SWEET, WELL, IF I CAN'T RESIST THE FLAMIN' EYES AND EV'RYTHING, I TAKE HER FOR A BUGGY RIDE, AND

Chords: D7, G7/B, CHO, C, Cm/Eb, C/G, E7/G#

HERE'S WHAT I SING: OH! OH, SUGAR! LOOK AT THE MOON. OH! OH, SUGAR! COME

Chords: A7, D7, G7/B, G7, C/E, Dm7, C, G7/B

ON, LET'S SPOON. OH! OH, SUGAR! I'M JUST A LOON A-BOU' YOU.

Chords: C, Cm/Eb, Dm7, C, Gm/Bb, A7, A7/C#

OH! OH, SUGAR! PLEASE BE MY PET. I LOVE YOU MORE THAN ANY - BO - DY I'VE FOUND YET.

Chords: G7, G7, G7/B, G7, C/E, Dm7, C, G7/B

OH! OH, SUGAR! I'LL NEVER FOR - GET - - - - - LOV - IN' YOU.

Chords: C7/E, Eb<sup>o</sup>, D<sup>o</sup>, G7, C

OH! OH, SUGAR! DON'T TELL ME "NO". OH! OH, SUGAR! I LOVE YOU SO! -

Chords: G7/B, G7, G7/B, F/A, Gm/Bb, B<sup>o</sup>, C, /, /, F7/E, C

OH! OH, SUGAR! COME ON, LET'S GO - HONEY - MOON.

EXTRA VERSES

- When I meet a nifty baby who has raven hair,  
Or if it's red or yellow I don't so much as care.  
If she's sad and lonesome with a tear in her eye,  
I'll rock-a-bye that baby with this lullaby.  
(- CHO. -)
- One gal she bought the tickets for a choo choo honeymoon,  
But when the weddin' party met there wasn't any groom.  
I done arrived in Dallas 'fore she knew that I was thru,  
A-lookin' for a sweetie that I could warble to.  
(- CHO. -)

# HURDY-GURDY BLUES

WORDS BY HARRY KERR (1923) MUSIC BY GENE SCOTT

(♩ = ♩)

*Slowly*

Abm Eb/Gc Abm Eb/Gc 1. Eb

WHEN WE WERE SMALL, DON'T YOU RE-CALL THAT OLD TIME  
DOWN ON OUR STREET, IT WAS A TREAT,

Eb Eb B+ Cm7 Eb7/bb 2. F7/c B° F7/c 1 1 F7/c

HUR-DY GUR-DY MAN. THOSE DAYS THAT OLD PI-AN-ER

Bb7/D Bb7/F E° Bb7 CHO. Eb Eb7

SEEMED MIGHTY SWEET. OLD HURDY GUR-DY MAN, WON'T YOU PLAY FOR ME

Eb7 Ab Ab7

"SAY AU RE-VOIR" ONCE MORE. THAT TENDER

Eb Bb7/F Bb7 F7

"DON'T YOU RE-MEM-BER SWEET AL-ICE, BEN BOLT." HE'D BANG IT,

F7 Bb7 Eb7/Gc Eb7

WE SANG IT. THEN EV-RY-BO-DY STARTED WHISTLING "MOCK-ING BIRD" IN THE

Ab F7/A F7/c F7 Bb7

WILD-WOOD. THOSE CHILDHOOD MEM-'RIES, HEARTS WILL NEVER LOSE.

Bb7 Eb7 Bb/D F7/c E7 F7/A F7

OLD TUNES THAT SOME FOLKS THOT A LOT OF NOISE: THEY GAVE TO US A MIL-LION JOYS!

Bb7 Fm6 Bb7 Eb

THAT'S WHY NOW, I CRY NOW THOSE HURDY GURDY BLUES

573

MOD to (NOT TOO FAST)

# MIDNIGHT BLUES

WORDS BY ERROL COLLINS  
MUSIC BY HERB BROWN (1919)

I'VE GOT AN EAR FOR MU-SIC, WHEN I HEAR A  
BUT I AM AL-WAYS WOR-RIED, WHEN IT COMES TO

G G7 C/E C#D/Eb Gb F E7 A7 | 1. D7 D7+ | 2. D7 D7+ |

SONG. — I CAN LEARN THE MEL-O-DY, AND NEVER GET IT WRONG.  
WORDS. — I STAY'D UP TILL TWELVE LAST NIGHT, ON ONE THAT I ULST HEARD.

CHO. G G7/3 C

HMM MM MM BY LAMPLIGHT. HMM  
" " " I'M CRY-ING. "

Cm G/b G D7

MM MM TILL MIDNIGHT, I TAKE 'EM, AND FAKE 'EM;  
" " I'M TRYING TO STRIKE 'EM, I LIKE 'EM;

G 1. 1 2. G/b Bb A7 D7 Eb7

HMM THEN LOSE THEM. BUT THEY GIVE ME THE MIDNIGHT BLUES.

(FEATURED BY PATTI PAGE)

# CROSS OVER THE BRIDGE

W&M: BENNIE BENJAMIN & GEORGE WEISS (1954)

(♩ = ♩) MED. SLOW WITH A BEAT

C

1. IF YOU'RE A GUY WHO'S HAD A GAL IN EACH AND EVRY PORT, AND YOU FORGOT THE RULES OF LOVE THAT  
2. (IF) YOU HAVE BUILT A BOAT TO TAKE YOU TO THE GREENER, SIDE, AND IF THAT BOAT IS BUILT OF EV'RY  
3. (I) KNOW IT ISN'T EA-SY TO RE-SIST TEMPTATION'S CALL, BUT THINK OF HOW YOUR BROKEN HEART WILL

D7 G7 C C7 F F#0

LIFE HAS ALWAYS TAUGHT. AND IF YOU BROKE AS MANY HEARTS AS RIPPLES IN A STREAM; WELL  
LIE YOU EVER LIED; YOU'LL NEVER REACH THE PROMISED LAND OF LOVE, I GUARAN TEE... 'CAUSE  
HURT YOU WHEN YOU FALL. 'CAUSE SOMEDAY YOU WILL FIND THAT YOU ARE HOPELESS-LY IN LOVE, AND

C/C C C#0 G/b G7 C B0 CHO. C 3

BROTHER, HERE'S THE ONLY WAY THAT YOU CAN BE RE-DREND!  
LIES CANNOT HOLD WATER, AND YOU'LL SINK IN-TO THE SEA! CROSS O-VER THE BRIDGE! CROSS O-VER THE  
SHE'LL BE-LONG TO SOMEONE ELSE, AS SURE AS STARS A-BOVE!

C 1 1 C/G D7/F# G7 G7

BRIDGE! CHANGE YOUR RECKLESS WAY OF LIV-ING: CROSS O-VER THE BRIDGE! LEAVE YOUR

CROSS OVER THE BRIDGE - CONT.

574

C C7/bb F/A Ab7 C/G B°

FICKLE PAST BE-HIND YOU, AND TRUE RO-MANCE WILL FIND YOU, BROTHER! CROSS O-VER THE

1. 2. C TO VERSE 3. C B° C

BRIDGE! 2. IF BRIDGE! CROSS O-VER THE BRIDGE!  
3. I

(FROM "THE LOVE MILL")

WHEN YOU FEEL A LITTLE LONGING IN YOUR HEART

LYRIC BY EARL CARROLL

(1917)

MUSIC BY ALFRED FRANCIS

MED. SLOW

C E7+ F C Dm7 E7 Am Ft. Dm A7

LOVE IS LIKE A RAINBOW, DEAR. AND YOUR HEART'S THE SKY. THERE IT SPREADS ITS GLEAM OF HOPE, TILL  
THEN IT'S LIKE A TOOTHACE, DEAR: DEEP INSIDE YOUR BREAST:

b7 G7 2. A7+ A7 D7 A° C Fm9E G7

SOMEONE SAYS "GOOD-BYE." ACHING IN YOUR HEART OF HEARTS FOR ONE WHO LOVES YOU BEST.

CHD. C G7 C C7 F

WHEN YOU FEEL A LITTLE LONG-ING LING-'RING NEAR YOUR HEART,  
MAY - BE YOU'D FIND CON-SO - LA - TION, IF YOU ONLY KNEW

1. G7 F Dm7 G7 C NC/G

FOR A CERTAIN SOME-ONE, A SOME-ONE FAR A - PART,

2. F C

THAT THE CERTAIN SOME-ONE MAY

G7/b G7 C

FEEL THAT LONGING TOO: THAT

G7/b G7 C G7/b C

LONG - ING, DEAR, FOR YOU, FOR YOU.



575

FOX TROT SONG (♩ = ♩)

CAROLINA HOME

LYRICS: BENNY HARRIS  
MUSIC: ABNER SILVER (1922)

CAR-O-LI-NA, I'VE A KINDA LONG-IN' FOR,  
CAR-O-LI-NA: NO PLACE FINER. 'DEED-Y, THAT'S

G G/B A7/C# D7 G/B G

G/B Am7 D7 B/B# B B+ B7/D# B/F# Em | | B7 Em

YOU. TRUE. I HAVE MADE ALL PRE-PA-R-A-TIONS. GO-ING HOME TO - DAY!

A7/C# | | A7 D7 D#° A7/E F° D7 D7

WHEN I GET DOWN TO THE STA-TION, TO THE EN-GIN-EER I'LL SAY:

CHO. G C/E G C/E D7/A D7 D7/F# D7 D7/A D7

CAR-RY ME BACK TO MY CAR-O-LI-NA HOME. — I'D GIVE UP EV-'RYTHING I

D7/F# D7 G Em7 E° G | | G#°

OWN — TO BE DOWN IN THE SOUTHERN ZONE. I RE-SRET WHAT I DID:

D7/A D7/F# D7 D7/F# D7 | | D7/A A#°

I RAN A-WAY LIKE A FOOL. I FEEL LIKE A WILD KID, PLAYING "HOOKY" FROM

G/B G/B G7 | | C C/G C/E

SCHOOL. DOWN ON MY KNEES, I BEG OF YOU PLEASE: HURRY THIS TRAIN FOR ME.

A7 A7/E A7 A7/C# D | | D

COME ON! LET'S GO! THERE'S SOMEONE I KNOW, WAITING ANX-IOUS-LY. (MY MAM-MY.)

G C/E G C/E D7/A D7 D7/F# D7

THE FAM - 'LV HACK — WILL MEET ME AT THE RAIL-ROAD TRACK, AND WILL

D7/A D7 D7/A D7 G | | A7 G Am7 G

CARRY ME BACK — TO MY CAR-O - LI-NA HOME.



2-10-W

(FEATURED BY AL COLSON)

**YOO-HOO**

LYRIC: B. G. DE SYLVA (1921) MELODY BY AL COLSON

**IN 2**

G D7 G<sup>b</sup> A7/E D7 G/B G/D D7/F# D7/A G D7 G/D

I LOVE THE GIRL I LEFT BE-HIND ME. I KNOW SHE

A7/E D7 G/B / B<sup>b</sup> Dm A E7/G# / E7+ E7 Am C E7/B Am B7/F# E7 E7+

WAITS FOR MY RE-TURN. SOON, IN HER ARMS YOU'RE GOING TO

Am7 Am7 E7/B A7 D7 Am7 D7 / 2

FIND ME. OH! HOW I'LL HOLD HER! I WROTE AND TOLD HER: YOU'LL

**CHOR.** G D7 G / G<sup>b</sup> / Gmaj7 G 1. A7 A7+

HEAR ME CALL-ING YOO-HOO, 'NEATH YOUR AND YOU'LL WIN-#DOW,

D7 G G<sup>b</sup> Gmaj7 / G<sup>b</sup> D7 2. A7 Bm6 A7

SOME SWEET DAY. YOU'LL KNOW I'M HOME TO

D7 Am7/G D7/F# G Dm F E7 / / D7/F# E7/G# Am7

STAY. WHEN I HEAR YOUR CHEERY AN-SWER,

Am Em6 A7 Em7 A7 D7 / / F# D7/F#

IT WILL MAKE MY DREAMS COME TRUE, BE-

G D7 G / G<sup>b</sup> / Gmaj7 E7 A7

-CAUSE I KNOW THAT YOO-HOO MEANS "I

D7 Gm6/G Am7 D G

LOVE YOU."



577

MEDITERRANEAN BLUES

W: RAYMOND WALLACE  
M: SHERMAN MYERS  
(1923)

**SLOW DRAG**

DEEP RIVER, OH! BABY! SET ME ALL A-QUIVER. THO' I'M CRAZY, MAYBE, HAPPY I USED TO BE ON DEEP RIVER. KINDA FEEL SORE A-ABOUT THE DEEP RIVER. DEEP RIVER. DEEP RIVER.

1. F7 Bb D7/A F C7/E C1/E Dm7/E C7/E A7 Fm Ab G7 Ebm Gb F7

OH HON-HEY, WHEN THE WHIP-POOR-WILL SANG A LITTLE MEL-O-DY, I SEEM TO HEAR IT STILL.

2. F7 C7/E F7/A D7 Gm C7 F7/C Bb D7/E

SINCE I'VE SEEN THE MED-I-TER-RA-NE-AN, CAN'T GET OUT OF MY MIND THOS HAUNTING:

8. **CHO** Bb F D7/F# G0 Bb7/Ab G7/E F7 Bb A7 A7 Fm Ab G7

MED-MED-MED-MED - MED-I-TER-RA-NE-AN BLUE-HOO-HOOS, BLUE-HOO-HOOS.

C7 Bb7 Eb7 Ebm6

HOW I LOVE THOSE MED-I-TER-RA-NE-AN BLUES.

Bb7 D7 E0 Bb7/E G7/E F7 Bb Dm7/A A7 Dm G7

SKY SO GRAND WITH ALL OF THOSE DIF-FER-ENT HUE-OO-OOS, HUE-OO-OOS.

F/C F#0 Gm C7 Bb0 Cm F7

I UUST RE-A-LIZE, THO' I'M NOT O-VER WISE, SEA AND SUN-NY SKIES ARE UUST LIKE PAR-A-DISE.

Bb7 Bb7 Eb C0 Ab0 Eb/Bb Eb7 D7 Db7 C7

BLUE-HOO-HOOS, BLUE HOO-HOOS, I'M GONNA FEEL BLUE. BAD NEW-HOOS,

C7/E Fm C7 F7 Eb7 A7/E7

BAD NEW-HOOS I'VE GOTTA LEAVE YOU. D.S. al.

**CODA** C7/E Gb7 F7 Bb Eb7 Bb

MED-I-TER-RA-NE-AN BLUES.

# GOBLIN BLUES

BY MONTY CARLO (1929)

FOX TROT SONG

WHEN I WAS A LITTLE GIRL, I USED TO HEAR A STORY ABOUT GHOSTS,  
 INHILE AROUND THEM PEPLE SCREAM'D, THEY WOULD BIT UP THERE, IT SEEM'D, ULST SCR-R-R-

SITTING ON POSTS.  
 -UNCH-ING BITS OF TOAST. MAY-BE THIS IS

ALL IM-A-GIN- A- TION, BUT I BELIEVED IT NO EX- AB-GER-

A- TION. NIGHT TIME IS ALWAYS FRIGHT TIME.

WHEN THE GOB-LINS COME OUT TO THEIR PLAY. AND

IF YOU GO, YOU'LL SEE A SPOOKY SHOW, UNTIL THE DAWN COMES TO  
 SLEEPY TIME IS REALLY CREEPY TIME. SO BE - WARE OF THE

WHEN THEY'RE CHASING YOU A-CROSS THE  
 DRIVE THEM A- WAY.

GRAVE - YARD, FLY TO A PAIRY RING, YOUR ON-LY SAFE- GUARD.

**CODA**  
 GOB-LINS AT PLAY!



579

# BLUE LITTLE YOU

JACK PALMER (1928)

VERSE 1. SMILE, SMILE, JUST A LITTLE SMILE;  
2. LOVE LOVE, JUST A LITTLE LOVE;

Chords: F/A, Gm7, F/C, F, D7/E#, D7, G#

YOU I'VE SHOULDN'T BE BLUE. TRY, WE, TRY, WE, AND DON'T YOU  
GOT LOTS FOR YOU. YOU. WE, WE, WHAT WE COULD

Chords: F/C, G7/B, G7/D, G7, C7, C7/E, CHO. E

SIGH! DO! SUNSHINE WILL COME TO YOU. BLUE LIT-TLE YOU,  
LOVE COMES FOR ME AND YOU. BLUE LIT-TLE YOU,

Chords: F/C, Cm EV, D7, G7

WHO MADE YOU BLUE? BLUE, LIT-TLE YOU WHO PROVED UN-TRUE?  
LET'S SEE YOU SMILE. YOU'LL FIND IT'S TIME, AFTER A- WHILE,

Chords: C7, C7, Dm, G7

WHO TOOK YOUR SUNSHINE, AND GAVE YOU THE RAIN? SOMEONE, AT

Chords: G7/D, C#7, C7, C7

SOMETIME WILL FEEL SO A-SHAMED. YOU SOON CON-FESS THAT

Chords: F, D7/E#, D7, D7/E# D7/A, G7, C7, F, G7, C7, D.C.

YOU HAVE FOUND YOUR HAP-PI-NESS, BLUE LIT-TLE YOU.

Chords: F, Db7/F, F

**CODA** YOU.

THE LUMBERJACKS ORCH. ART GILLHAM'S SOUTHLAND SYN-  
(w/ FEAGARDEN & GOODMAN) COPATORS (with D.G.)  
ON CAME 904H IN 1928. ON COL. 2016 IN 1939.

(THE SCHEME THAT BACKFIRED)

# COON! COON! COON!

WORDS BY GENE JEFFERSON (1900) MUSIC BY LEO FRIEDMAN

Chords: F, C7/E, D, F/C, F, F/A, F#m Ab, C7/G, C7, C7/E, Eb7

VERSE I HAD MY FACE E-NAM-ELED, I HAD MY HAIR MADE STRAIGHT. I DRESS'D UP LIKE A  
AS I WAS A- THINKING, I HAD THINGS FIXED UP RIGHT, I PASS'D A TREE WHERE

Chords: Gm/D, Gm7, C7, F, C7/E, D, F/C

WHITE MAN AND CER-TAINLY DID LOOK GREAT. I STARTED ON MY JOURNEY, JUST  
TWO LOVES AND SAT MAKING LOVE AT NIGHT. THEY STOPP'D AND LOOK'D ME OV-ER, I

Chords: F, F/A, F#m Ab, E/G, D7/E#, G7/E, C7/E, E#m Eb, D7, G7

SHORTLY AF-TER DARK, BUT ON THE WAY TO MEET MY BABE, I HAD TO CROSS A  
SAW MV FIN-ISH SOON, WHEN BOTH THESE BIRDS SAID LOUD AND LOUD: "LOOK AT THE COON, LOOK

COON! COON! COON! - CONT.

1.  $E7$  | 2.  $C7 / F$  | **CHO.**  $F$   $Am^7 / E$   $Dm^7$   $F/C$   $F$   $F/A$   $Fm / Ab$   $C7 / G$

PARK. *JUST* AT THE COON! COON! COON! I WISH MY COLOR WOULD FADE.

$C7$   $Eb7 / Db$   $Gm / D$   $C7 / E$   $C7 / G$   $C7$   $F$   $F$   $Am^7 / E$   $Dm^7 / F/C$   $F/C$

COON! COON! COON! I'D LIKE A DIF-FRENT SHADE. COON! COON! COON!

$F$   $F7$   $Bb$   $Gm / Db$   $D7 / Ab$   $F/C$   $F/A$   $Fm / Ab$   $G7$   $C7 / G$   $F$

MORNING NIGHT AND NOON. I WISH I WAS A WHITE MAN 'STEAD OF A COON! COON! COON!

**THERE'S A WAY OUT**

W: HENRY CREAMER (1920) M: L. TURNER LAYTON

MED. SLOW ( $\text{♩} = 59$ )

$G$   $Em$   $Em^b$   $B7+$   $Em$   $Em^7$

**VERSE** THO' THE AUTUMN SKIES SEEM DARK AND DREARY, STILL IT REALLY DOESN'T HAVE TO RAIN.

$A7$   $D7$   $G$   $A7/G$   $B7/C#$   $D7$   $3$

SO, WHEN YOUR HEART GROWS WEAR-Y, JUST SMILE A-GAIN.

$G$   $G7$   $C/G$   $Cm / G$   $G$

BYE AND BYE, THE SUN WILL COME A-SHINING. BYE AND BYE, THE CLOUDS WILL ROLL A-WAY.

$C# / F$   $Dm^7 / E$   $G/B$   $Em$   $A7$   $A7/G$   $D / F#$   $D$   $3$

IF YOU'RE BLUE, FIGHT IT THROUGH. DRY YOUR TEARS, AND SAY: THERE'S A WAY

**CHO.**

$D7$   $G$   $G6$

OUT, WAY OUT, WAY OUT OF EV-'RYTHING. A SIGH, A LIE, A CRY, MAY HELP YOU.

$D7/A$   $C/G$   $D7/A$   $Am^7$   $G# / F$   $D7/A$   $G$   $G+$   $G6$   $G+$   $G$   $G6$   $G$   $G6$

SOME-TIMES YOU CAN DO MORE BY SMILING. SO, GIVE IT A CHANCE, AND YOU WILL

$D7$   $G$   $G7$   $G7/B$   $C$   $3$

FIND YOUR MIND IN-CLINED TO HAPPI-NESS. THINK OF THE JOY YOU'LL BRING! CHEER UP AND

$C$   $A7 / C#$   $D7$   $Am^7 / E$   $G6$   $D# / F$   $Em$   $A7$   $3$   $D7$   $Am^7 / E$   $G$

SING. WHEN THINGS GO WRONG, DON'T WOR-RY: THERE'S A WAY OUT, WAY OUT OF EV-'RY-THING.

581

(DELICIOUS HARMONY - ED.)



BY THE WRITERS OF  
"JAPANESE SANDMAN"

# TEA LEAVES

W: RAYMOND EGAN  
M: RICHARD WHITING (1921)

AN OLD MAN-DA-RIN,

WEA-RY WITH

YEARS,

CALLS FOR A SONG,

AND THE MIN-STREL AP-PEARS.

STOR-IES ARE SUNG,

CHARM-ING THE EAR:

BID-DING EACH

HEART-BEAT

HASTEN A

TEAR.

**CHO.**

GAZE IN-TO

THE TEA LEAVES,

JUST A MO-MENT, LOVE, WITH ME.

READ THE OLDEN

LE-GEN-D,

WRITTEN HERE IN LEAVES OF TEA.

TELL-ING OF THE

MILLION PRAY'RS THAT WAIT AT THE GATE OF THE GODS.

LIKE A SKEIN OF

TANGLED SILK:

COUNTLESS ENDS AND

ODDS.

BUT

HEA-VEN TAKES THE

TAN-GLE,

AND BUILDS OUR TO-MORROW, THEY SAY.

PRAY'RS OF SOME ARE AN-SWERED.

OTH-ERS MAY WAIT UNTIL

AYE. SO

WHY THE SIGH OR

TEAR-DROP? WHAT IS TO BE,

WILL BE.

LET

HEA-VEN BUILT TO-MOR-ROW:

SO SAY THE LEAVES OF TEA.

CERTAIN SYNCOPATIONS  
VERY ADVANCED FOR  
THIS PERIOD.—ED.

SUCCESSOR TO  
"CUBANOLA GLIDE" *Moderato*

**I LOVE IT**

W: RAY GOETZ  
M: HARRY VON TILZER (1910)

HERE THAT BAND A-PLAYIN' AT THE BON TON BALL?

SEE THOSE COMPLES SWAYIN' UP AND DOWN THE HALL? PANSY ANNA LINCOLN TELLS HER

PARTNER, "I'M A THINKIN' HONEY: AIN'T THAT SOME BAND! THAT RAG IS GRAND!

I COULD KEEP A-GLIDIN' TO IT TILL I DROP! LAW! OH PSHAW! THEY'RE GOIN' TO STOP.

TELL ALL THE BOYS TO MAKE A NOISE. MAKE 'EM PLAY IT SOME

MORE. MUS-IC MAN, IF YOU CAN, PLAY ONE MORE EN-

-CORE. 'CAUSE I LOVE IT, LOVE IT, GODDNESS HOW I LOVE IT! SUCH A 'SWINGIN', CLINSIN'

TUNE THAT'S GOT ME WINGIN'. IT'S THE MOST PER-SUAD-ING MUS-I-CAL STRAIN. PROFESSOR:

PLEASE, PLEASE PLAY IT A-GAIN! GO ON AND RAG IT, DRAG IT, LET YOUR SHOES IN MOTION. 'CAUSE I'M

FLOATIN', FLOATIN' ON A RAGGY OCEAN. I COULD

DANCE AND DANCE WITH YOU AND NEVER GET THRU, 'BE-CAUSE I

LOVE IT, LOVE IT 'MOST AS MUCH AS I LOVE YOU.



583

# MISSISSIPPI VALLEY BLUES

WORDS BY ALBERT R. McBRIDE

(1923)

MUSIC BY LEE TURNER

MODE  $E^b$   $E^b$  ( $\text{♩} = \text{♩}$ )  $E^b/G$   $E^b$   $Cm$  1.  $F7$   $Bb7$   $E^b/G$  /  $G^b$   $F^0$

YEARS A-GO I STARTED OUT TO BE A ROLLING STONE. (ROLL-ING STONE)  
I'VE BEEN ROLLING HERE AND THERE, ALWAYS ALL-A-LONE.

2.  $F7/C$   $Bb7$  /  $Fm7$   $Bb7$   $Bb7/F$   $Bb7$   $Bb7/F$   $Bb7$

(ALL A - LONE) LATELY, I'VE BEEN GREATLY DIS-AP-POINT-ED, THOUGH.

$E^b$   $E^b$   $E^b$   $F7$

THERE IS ONLY ONE PLACE LEFT I'D LIKE TO GO. — IN THE MIS-SIS-SIP-PI VALLEY, THERE'S A SPOT THAT I

$Bb7$  /  $Fm$   $D^b7$   $Bb7$   $E^b$   $Fm7$   $F\#$  CHO.  $Bb7/F$   $E^0$   $Bb7$   $Bb7/G$   $E^b$   $Bb7$

CALL MY HOME SWEET HOME. I'VE GOT THE BLUES, — THE MIS-SIS-SIP-PI VALLEY BLUES. —  
SAY "GOODBYE, I'LL SOON BE ON MY WAY,"

$E^b$   $Bb7$   $C^0$   $G7/b$   $C\#$   $G7$   $G7/b$   $Cm$   $G7$   $Cm$   $Gm7$   $G^b$

I FEEL SO BLUE, I HARD-LY KNOW WHAT TO DO. I LONG TO

$Bb7$   $Bb7$   $E^b$   $E^b/G$

REST MY WEARY HEAD ON MY DEAR OLD TRUN-DLE BED. AND

$Cm$   $Bb7$   $E^b$   $E^b$   $Bb7$   $Gm7$   $C7$   $Cm7$   $F7$   $Bb7$  /  $Fm$   $Bb7$

GO TO SLEEP TO THE LIL-LA-BY, MY MAMMY USED TO HUM WHEN I

$Bb7$

WAS TOO YOUNG TO LIN-DER-STAND, THERE IN DEAR OLD DIX-IE-LAND. —

$F7/A$   $F7$   $F7/A$   $Bb7$  /  $E^b$   $D^b7$   $Bb7$   $E^b$   $Bb7$   $F\#$  D.S. al  $f$

I MUST STAY, IF HEA-VEN I'D NOT LOSE. SO NOW I'LL

**CODA**  $E^b$   $Bb7$   $F\#$   $E^b$   $C7$   $F7$   $Bb7$   $E^b$   $Ab7$   $E^b$

NO MORE TO ROAM FROM MY HOME WITH THOSE MISS-SIS-SIP-PI VALLEY BLUES.



(WITH MUSICAL QUOTES FROM KERN'S ORIGINAL)

# I'VE GOT THOSE OLD MAN RIVER BLUES

WORDS & MUSIC BY NOBLE SISSLE \* (1929)

**SLOW DRAG**

G E G D7+ G/B C7 G Em6 D7 G7/B C7

THERE'S A TUNE THAT ALWAYS HAUNTS ME. WHEN FOLK'S COON IT 'TALWAYS TAUNTS ME.

G G+ G E97 D7 Em7 E° E7/B Gm/Bb VA A7/C# 1 VA D

WHEN I HEAR IT IT SETS ME WILD, MAKES ME FEEL LIKE A MOTHERLESS CHILD.

D7/F# D7 Cm/Eb D7 1 1 2 D7 Cm/Eb D7 Cm/Eb D7

NEVER HAD THE HOMESICK FEELING STRONG, 'TIL I HEARD THAT OLD MAN RIV-ER SONG. I'VE GOT THOSE

**CHO.** G G7 E° Cm/Eb G/D Eb7 G/D 1 G G7 C/G 1 1 Cm/G

OLD MAN RIV-ER RIV-ER BLUES: — BLUES FOR THE OLD MIS-SIS-SIP-PI. THOSE  
OLD MAN RIV-ER BLUES: — DOWN WHERE MY CLOTHES FIT THE WEATHER. THE

G G7 C/G Cm/G G D D# A/E A7 Em6 Eb7+ D7 D7/C

OLD MAN RIV-ER BLUES: — BLUES FOR THE "SIPPY", WHERE THE DARKIES ALL GO "DIPPY."

G/B A7/C# D7 1 1 D7/C G/B A7/C# D7 1 1 1

DOWN WHERE THE BANJOS GO PLUNK PLUNK! FROGS ON THE LOGS ALL GO ZUNK CHUNK!

A7/C# A7 D7/F# F° Cm/Eb D7 D.S.

WHERE THE DUSKY WALZBO SPIELERS STRUT ON THE DECK OF THE OLD SIDE-WHEELERS. THOSE

**CODA** G G/B B7 Em C7 B D7 G C7

BLUES. — YOU CAN STAY HERE IF YOU CHOOSE.

Em G+ G G 2 G7 1 Gb G+ G G+ G 2 G/B C#°

HEAR THAT STRAIN? — THAT REFRAIN? IT MAKES ME SHAKE AND SHI-VER,

G/D G7 G° Cm/G G G° Eb7 D7 Eb7/G G

QUAKE AND QUI-VER WITH THE OLD MAN RIV-ER BLUES. —

(\*) NOBLE SISSIE IS USUALLY THE LYRICIST TO EUBIE BLAKE'S MUSIC.  
(HEAR HE HANDLES BOTH SIDES.)



# CASTLE OF DREAMS

LYRIC BY JOS. McCARTHY (1919)  
MUSIC BY HARRY TIERNEY

WE BUILD OUR CASTLES IN THE AIR, AND  
DID THE WORLD GO BY. SO HALF THE TIME WE'RE LIV-ING HERE, WE'RE  
DREAM-ING IN THE SKY. IN DREAMS, TWELVE HOURS THRU THE DAY. A  
SHAME THERE CAN'T BE MORE. IF EV-RY GIRL COULD HAVE HER WAY, WED DREAM THE TWENTY  
FOUR. (BASS) THERE'S A CAS-TLE OF OUR DREAMS, BEAMS, SCHEMES,  
WHERE WE PLACE OUR HOPES AND ALL OUR FAN-CIES,  
AND SWEETHEARTS COME A-WOO-ING UN-DER YOUR WIN-DOW, COO-ING.  
CLIMB THE STAIRWAY TO THE CAS-TLE OF DREAMS.

# COME BACK, DIXIE!

WDS: JACK MAHONEY (1915)  
MUS: FERLY WENRIECH

I'M STANDING IN THE OLD PEACH ORCHARD,  
BLOSSOMS LEFT THE TREES, JUST AS WE  
LOVELIGHT IN YOUR EYES WILL EV-ER  
DIX-IE, PART-ED, SHINE, DEAR, WHERE THE ROSE PLAY'D HIDE AND SEEK WITH THE PEACHBLOOM IN YOUR  
AND, TO IN THE  
CHEEK. THE ME EV-RY DAY SEEMS A WEEK. OH, HOW I YEARN.  
FOR YOUR RE-TURN. I WANT YOU NEAR ME, TO HEAR ME AND CHEER

COME BACK, DIXIE! - CONT.



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1. C/G F7/A | 3. F7 | Bb Bb° Bb7

COME THE ORCHARD WAY DOWN IN MY HEART. WON'T YOU

CHO.

Eb/G Eb | Eb7 Ab | Eb/G C7 F7 Bb7 Eb F#°

COME BACK, DIX-IE, BRING BACK THE SUNSHINE THAT YOU TOOK A WAY WITH YOU.  
WORLD SEEMS DREARY WITHOUT YOU, DEARIE. I AM LIKE DAD AND MOTHER. COME BACK, LOVE EACH OTH-ER.

Eb/G | 2. F7/A F7 Fm7 Bb7 Bb7/Ab Eb/G Ab Eb

ALL THE LONELY FOR YOU ON-LY. DOWN IN THE LAND OF COTTON, YOU'RE NOT FOR-

Eb Ab Eb7 Eb Ab Eb7 F7/Bb Bb7

-GOTTEN. THE SPRINGTIME IS CALLING FOR YOU. WE WILL

CHO. Eb Cm Bb7 Bb7 Eb

DIXIE, DIX-IE, DO.

**SOMEBODY'S DARLING BOY**  
WGM: WM. A. DOWNS (1919)

MED. SLOW (♩. = 96) Eb B7 Eb B7 Eb C+ Fm7

AT A LITTLE GREEN MILL AT THE FOOT OF A HILL BATTER'D BY SHOT AND SHELL, LIES AN

Bb7 Eb Db° Cm F7 Bb Bb7 (♩. = 81) B7

UNMARK'D GRAVE OF A SOLDIER, BRAVE, WHO WAS BURIED WHERE HE FELL. NO ONE KNEW HIS

Bb7 F7 Bb7 CHO. C4 C1 Fm

NAME, OR FROM WHENCE HE CAME. (♩. = 81) SOME-BO-DY'S DAR-LING LIES O-VER THERE:  
SOME POOR OLD MOTH-ER, SWEETHEART OR WIFE

Fm° Bb7 Fm7 Bb7+ Eb C7 C7/E Fm

SOME-BO-DY, SOMEONE LOVED. AR-MIES HAVE TROD OV-ER THAT  
LONGS FOR HER PRIDE AND

Fm F7/C F7 F7/A F7 Bb 1 Bb° Bb7

SOD. STILL THAT SPOT IS WATCH'D OVER BY GOD. MAY HEAVEN BLESS IT.

CHO. G7/B G7 G° C1 D° C7/E Fm G7

JOY. SOMEONE, SOME-WHERE, OFFERS A

Fm F7 Bb7 Eb Bb7sus Eb

PRAY'R FOR SOME-BO-DY'S DAR-LING BOY.





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# LOVE DREAM BLUES

Wm by ALFRED DAY  
(1923 - LONDON)

LONG DREARY EVENINGS MAKE ME SIGH.  
NOW I'M A - LONE I FEEL I'LL DIE.

Chords: Fm7, G#0, E7/G#b, Am, At, Am, D7, G7sus, G7, G7b9

NO MAT-TER WHAT I DO, I MUST RE-MEM-BER YOU.

Chords: C, F, Fm, F#0, Dm7, C7, F, F/C

AND THIS IS JUST THE REA-SON WHY: I'VE GOT THE LOVE DREAM  
LET ME DREAM OF

Chords: A7/C#, Dm, Dm7, G7, Gm7, C7

BLUES, THAT HAUNT ME ALL NIGHT THROUGH. 'CAUSE I'VE GOT NO ONE TO CALL ME "DEAR!"  
CHOOSE, I'D ASK NO MORE THAN YOU: TO SEE YOU, AND JUST TO FEEL YOU NEAR.  
YOU, WHEN - EV - ER I FEEL BLUE. AND SOMEDAY, YOU'LL MAKE THE DREAM COME TRUE.

1. F+ Db7-5 C G7 C7 2. F F# F7 F/Eb Db

IF FATE WOULD SOME TIMES I

Chords: Db, Db7-5, F, E7+, F, F7, E7, A, F/A

FEEL THAT I'VE BEEN KISSED, TO HAUNT-ING MELODIES OF

Chords: A, D7-1, A, C7, D#0, C7, E

LISZT. MY DEAR, I

**CODA** F Db7-5 F (TRUE)

# LONELY LITTLE BLUEBIRD

BY HARRY WOODS (1928)

A LITTLE BLUEBIRD, A LITTLE TREE;  
BUT CHEER UP BLUEBIRD, DON'T MIND THE STORM.

Chords: G, D7, G7, D7#9, G, G7b9, Bb0, D7/A, D7

TWO HEARTS SO LOVELY, YOUR MATE IS CALLING,  
AND ONE WAS ME. YOUR HEART IS WARM.  
AND ALL THE TIME, HOW THE COLD COLD WIND WAS  
IT'S JUST FOR ME, THAT THE COLD COLD WIND IS

Chords: G, D7/E#

BLOW-ING, BLOW-ING; BLOWING. BLOWING.  
LONE - LY SOON YOU'LL LIT - TLE BUILD YOUR BLUE - BIRD,  
LOVE NEST.

Chords: A7, Em7/A, A7, Em7/A, A7, D7, Dmaj7, D7

SIT - TIN' MINE WILL TREE. SPRING WILL COME TO -

Chords: D7/E#b, Ab7, D7, G, Bm7, Bb0, D7/A, D7/E#b, D7+

-MOR - ROW AND YOU'LL SING MER - RI - LY.



LONELY LITTLE BLUE BIRD - CONT.



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**# CODA** Am  $\frac{Am}{E}$   $\frac{E7}{B}$  Am 1 1 2 C<sup>o</sup> Am A<sup>o</sup>

NEV-ER BE. So, #0 LONE-LY LIT-TLE

G/D  $\frac{Dm7}{F}$  E7 C<sup>o</sup> C<sup>o</sup> Am<sup>6</sup> Am<sup>7</sup> D7 G 1  $\frac{Em}{G}$   $\frac{Am}{G}$  G

BLUE BIRD: SING A SONG FOR LONE-LY ME.

**ROSE OF MY HEART**

MILTON WEIL and LEO FRIEDMAN (1919)

B<sup>b</sup> Dm C<sup>o</sup> Dm C<sup>o</sup> E<sup>b</sup> E<sup>b</sup>

ROSE OF MY HEART, I AM LONGING FOR

Cm C<sup>o</sup>7 F7 B<sup>b</sup> B<sup>b</sup> B<sup>b</sup>

YOU, FAR FROM THE SIGHT OF YOUR WONDERFUL EYES. ROSE OF MY

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

HEART, I AM BLESSING YOU TOO. IN DREAMS, I HEAR ALL YOUR TEN-DER GOOD-

F/A C<sup>7</sup>/<sub>G</sub> F7 CHO. B<sup>b</sup> B<sup>b</sup>/E C<sup>7</sup>/<sub>G</sub> F7

-BYES. ROSE OF MY HEART, I LOVE YOU. WITH ALL OF MY

F7 B<sup>b</sup>/D B<sup>b</sup>/F A<sup>7</sup>/<sub>E</sub> A7 Dm

HEART, I DO. EACH STAR, THAT SHINES A-BOVE

Dm/E C<sup>7</sup>/<sub>E</sub> C<sup>7</sup> F 1 1 2 X B<sup>b</sup>

YOU, IS TELLING YOUR HEART IS TRUE. ROSE OF MY

B<sup>b</sup>/E C<sup>7</sup>/<sub>G</sub> F7 Cm Ab F7 D<sup>7</sup>/<sub>F#</sub>

HEART I'M LONE - LY, SINCE THE DAY WE TWO DRIFT-ED A-

Gm 1 1 B<sup>b</sup>7 Eb Ebm B<sup>b</sup> Fm<sup>6</sup>/<sub>Ab</sub> G7

-PART. STILL, I HOPE AND PRAY YOU WILL COME BACK SOME DAY. I

Cm Eb C<sup>7</sup> F7 B<sup>b</sup>

LONE YOU, SWEET ROSE OF MY HEART.

BY THE WRITERS OF

"SOMEWHERE A HEART IS BREAKING"



(PUBLISHED IN THE MUSIC SUPPLEMENT: SAN FRANCISCO EXAMINER)

# I AIN'T GOING TO MAT-A-LOO-LOO!

BY BREEN & GEARY (1904)

MOD. 2 BEAT

LOT OF COONS, THEY GO TO ZU-LU-LAND, AND THEN THEY JOIN A GREAT BIG COONS CAN MAKE LOVE WHEN AND WHERE THEY PLEASE, AND LIVE ON HON-EY JUST LIKE ZU-LU BAND. AND THERE THEY TRY TO WIN A ZU-LU'S HAND. FOR, FAR A-CROSS THE DEEP BLUE LIT-TLE BEES IN BUNG-A-LOWS OR 'NEATH PALM TREES. BUT THAT IS NOT THE WAY WITH ME. I AIN'T GOING TO MAT-A-LOO-LOO JUST TO WIN A LIT-TLE ZU-LU. THAT'S TOO FAR A-WAY, 'TIS TRUE, TO FIND A GAL THAT WILL LOVE YOU. IT IS REMAIN-ING FAR A-WAY, YES, FAR A-WAY IN MAT-A-LOO.

1. **CHO.** 2. **CHO.**

## THE RAGTIME COLLEGE GIRL

W: S.M. LEWIS (1911)  
M: KERRY MILLS

IF YOU TRY TO BE ALL DIG-NI-TY, YOUR LIFE WILL BE A BORE. ALWAYS SHY CO-QUET, THE MIN-U-ET IS JUST THE PROPER THING. BUT BE AT EASE, ACT AS YOU PLEASE. THE WORLD WILL LIKE YOU MORE. TO THE NOW-A-DAYS, DAME FASH-ION SAYS YOU SHOULD DO A RAGTIME SWING. YOU DON'T MEAN TO TELL ME THAT YOU DON'T YOU KNOW IT'S WRONG FOR YOU TO NEVER DID THAT DANCE FROM CAR-D-LI NA. I WON'T BRAG, THE PEARCAT RAG IS WASTE YOUR LIFE FOR JUST AN OLD DI-PLO-MA? FINE. BUT OH THIS DANCE IS SO MUCH FIN-ER. LOVE IS LOVE, IN ALMOST AN-Y CLIME. DOWN BE-LOW THE MASON-DIXON LINE, YOU'LL FIND EN-ERY LIT-TLE MOVEMENT

1. **CHO.** 2. **CHO.**



THE RAGTIME COLLEGE GIRL - CONT.

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**CODA**  
 HAS A MEANING. OH! ——— YOU CAN FIND MORE FUN IN JUST ONE MINUTE IN THAT DANCE FROM OK-LA-

**Cm Eb Cm Ebm Bb/D Bb**  
 -HO-MA. ——— "WORK MAKES JACK DULL", IS AN OLD TIME SAY-ING. LEARN TO DO SOME SWINGING  
**Bb/D Bbm7 C7 C7+ F7 Bb Cm7 Bb**  
 ADD SOME SWAYING IF YOU WANT TO BE A RAGTIME COLLEGE GIRL!

(MIGHT HAPPEN TO YOU) MOD to  
**WHAT HAPPENED TO ROSE**  
 SYDNEY KING RUSSELL (1926)  
 YOU RE-MEM-BER ROSE, WHEN SHE WENT TO BROAD-  
**Dbm Ab/C Fm7 Cm7 Db F7/C F7 Dbm F7+ F7**  
 -WAY. SHE IS JUST A FADED FLOW'ER TO - DAY. SO SHOULD THE LI-TY

**Bb117/Bb F7/C Bbm F7+ F7 Bbm Bb7/Bb Bb7**  
 CALL YOU, AND YOU FEEL YOU SHOULD GO, DON'T FORGET THE  
**Bb7/F Bb7/Bb Eb7 Eb° Eb7 Ab/C 1 Bb° CHO. Eb7 Eb7+ Bb**  
 PRICE SHE HAD TO PAY. WHAT HAPPENED TO ROSE, MIGHT HAPPEN TO YOU, IF SHE INENT A-STRAY,



**Ab Ab7/Eb F7 Bbm**  
 FOR NO-BD-Y KNOWS WHAT A GIRLIE WILL DO,  
**Bb117/F C7/E C7 Fm**  
 FOR EV-RY-ONE KNOWS IT'S THE EA-SI-EST WAY.

**Bb117/F C7/E C7 Fm**  
 WHEN SAE'S TIRED AND LONE - LY, SO WEARY AND INORN,  
**Fm Fm7/Eb Bb7/Bb Bb7 Bb7/Bb Bb7 Bb7 Ab Eb7/C 1 Ab/C 1 Bb° D.S. al**  
 DON'T BLAME HER FOR WISH - ING SHE HAD NEVER BEEN BORN. BE SORRY FOR ROSE,

**CODA**  
**Bbm 1 Ebm/Bb Bbm Dbm Ab/C Eb7/Bb**  
 BUT ON-LY RE-MEM-BER, WHAT EV-ER YOU DO,

**Ab Ab/E 1 Bb° Eb7/Bb Eb7 Ab Dbm/Ab Ab**  
 WHAT HAPPEN'D TO ROSE MIGHT HAPPEN TO YOU.



# MAMMY'S LITTLE HONEY CHILE

CHAS. A. DONELSON (1945)

**MED. SLOW**

TELL ME, HON-EE, WHAT IS WRONG: YOU USED TO SMILE THE WHOLE DAY LONG. BUT NOW I SEE WHAT LOOKS TO ME A TEARDROP WHERE A SMILE WOULD BE. — IF 'CAUSE YOU'RE BLACK YOU'RE SAD TO-DAY, JUST MIND WHAT MAM-MY HAS TO SAY.

**CHOR.** NEVER MIND WHAT WHITE FOLKS SAY TO YOU. JUST KEEP YOUR LITTLE HEART SNOW WHITE. — FOR IF YOU STICK TO THE GOLDEN RULE: A- WAY UP IN THE SKY YOU'LL SEE THE LIGHT SHINING BRIGHT. THE GOOD LORD THERE IS WATCHING OVER YOU. HE LOVES YOU HONEY LAMB FOR WHAT YOU ARE. — 'CAUSE EV-RY PICK-A-NIN-NY, 'THO HE'S BLACK AS COAL, CAN BECOME AN ANGEL WITH A SNOW-WHITE SOUL. DRUSH A-WAY THAT TEARDROP, LET ME SEE YOU SMILE: MAMMY'S LITTLE HONEY CHILD.

**HELLD GORGEOUS**

WALTER DONALDSON (1932)

THIS IS WHAT I CALL A SUNNY DAY. I'D LIKE TO MEET HER, THIS VERY DAY.

AND LOOK WHO'S STANDING A-CROSS THE WAY: A GORGEOUS BA-BY THE SWEETEST FIVE-FOOT-THREE. I'M GONNA MEET HER, AND RIGHT A-WAY I'LL HAVE TO AN-TRO-DUCE MY-SELF, AND SEE WHAT SHE'S GOT TO



Bb7 G°  
Ab

SAY. "SAY,

—SEGUE—

**CHD.**  
Ab A° Bb7 Fm6 Bb7 Eb Eb+ Eb Eb/G Eb/Bb

HEL-LO GOR-GE-OU-S, HOW DO YOU DO? YOUR SO GOR-GE-OU-S, YOU NEED A SE-CRE-TARY,  
PAINT AND POW-DER, POW-DER AND PAINT, AND SOME LIP-STICK: IT ISN'T NE-CESS-ARY,  
THERE'S NO FLOW-ER, SWEET-ER THAN YOU. RED RED ROS-ES ARE ONLY SE-CUN-DARY.

Ab A° Bb7 Bb7 F Bb7 Eb Eb/G C7 Eb Eb/Bb Bb7sus

SWEET AND GOR-GE-OU-S: YOU'RE US-T A GOR-GE-OU-S THING! SPRING!  
" " " " YOU'RE US-T A GOR-GE-OU-S THING!  
" " " " YOU'RE LIKE A BREATH OF  
" " " " YOU'RE US-T A GOR-GE-OU-S

Ab

WHEN I GOT ONE GLANCE AT YOU, STROLLING DOWN THE AV-E-NUE,

F7 Bb7 D.S. Eb Abm6 Eb

THERE WAS NOTHING ELSE TO DO, BUT US-T GO CRA-ZY! THING!"

**LIPSTAIRS AND DOWN**

W: SAM LEWIS & IDE YOUNG (1919)  
M: WALTER DONALDSON

TALK OF BA-BY VAMPIRES: WELL, HERE'S ONE THAT I

F7 Cm7 F7 C7 F7

KNOW: HER BEAU LIVED RIGHT BE-LOW, IN A TWO-FLIGHT BUNG-A-LOW. SHE

Bb/D Bb Bb/D Db7 F/C Bb F/C Gm6 Bb F/A F# C7/G C7

KNEW THE WAY TO VAMP HIM. THIS BA-BY WAS-N'T SLOW. HE FOLLOWED HER LIKE

C7/G C7 F F° F7 CHD. Bb G7+ C7

MAR-Y'S LAMB, WHER-EV-ER SHE WOULD GO. LIP-STAIRS AND DOWN.

F7 Bb Bb/D Db° F7/C F7/A F7

LIP-STAIRS AND DOWN. HE KEPT PLEADING FOR A KISS, LIKE A SIL-LY

Bb Ab7-5 G7 D7 G7/D C7 F7 F7+

CLOWN. THE REA-SON WHY THEY'RE MAR-RIED IS WHISPERED ALL A-

D7/F# F7 Bb C7/G Gb° Fb C7 E7 Bb

-ROUND: HE TRIPPED AND FELL WHILE RUNNING AFTER HER, LIP-STAIRS AND DOWN!



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MED. TWO BEAT

# SWEETIE DON'T

CHRIS SMITH & ELMER BOWMAN  
(1905)

Ab

I USED TO BRAG — A — BOUT YOU,

Ab

ALL THE TIME. I USED TO BUY YOU THINGS AND TREAT YOU FINE. I NEVER DREAMT THAT YOU WOULD EVER

Eb7 Eb° Eb Bb7/Bb Bb7/Bb Eb7 Ab

LOVE ME ALONG. NOW I WILL LEAVE IT TO YOU, DEAR, YOU'VE DONE ME WRONG. I THO'T YOU LOVE ME ON-LY

Ab

FOR YOUR — SELF. — BA — BY! — THO'T YOU WERE COLD TO EV-'RY-

Ab Eb7 C7/E C7 Fm

BO-DY ELSE. — LA — DY! NOW I AM THRU — WITH YOU FOR EV-ER:

C7 C7+ C7 Fm Bb7/D Eb7 Eb Bb7/D

BE ON YOUR MER-RY WAY. I SAW YOU KISS AN-OTH-ER, AND I COULD-N'T HELP BUT

Eb7 Eb° CHO. Eb7 Ab Eb7 Ab

SAY: SWEET-IE DON'T! SWEETIE DON'T AB-GRATE — ME! SAY YOU WON'T.

G7+ G7 Cm Eb7/Bb Bb7/D Bb7/F Eb7

THO'T YOUR LOVE WAS STAUNCH AND TRUE. EV-'RY-BO-DY'S GOIN' TO SAY: "SHAME ON YOU!"

Eb7/Bb Eb/G Ab Eb7 Ab

I COULD CRY, YOU KNOW WHY: MAK-ING LOVE — ON THE SLY.

G7+ G7 Eb° F7 Bb7/Bb Bb7/F Eb7+ Eb7 Ab

SWEETIE DON'T! SAY YOU WON'T. I'M A GET-TIN' TIRED SAYIN': "SWEETIE DON'T!"

CHINESE FOX TROT SONG

# NANKING BLUES

LYRIC: LOUIS WESLYN (1920)  
and WM. ROCK  
MUSIC BY LEON ROSEBROOK

Gm Eb° Eb7 D7

ON-ER IN NANKING THERE IS A SONG-SING,

Gm/bb F7/A Bb 1/2 D7/A D7/F# Gm7 Eφ A7 Eb7

SUNG BY A TEAHOUSE MAID: A SWEET DR-I-EN-TAL, SO SENTI-MENTAL, WEARING HER EEMS OF

D7 Gm Eb/G Gm Eb7/G Cm6/Eb D7+ Gm Eφ

LADE. JUST A LITTLE BIT OF MEL-O-DY. IT HAS MADE A HIT WITH EACH CHINEE. THEY ENJOY THEIR

Eb7 D F7 Eb/G F7/A CHO. Bb F7

MUSIC, YOU SEE, WITH THEIR TEA. NAN-KING SING-SONG BLUES: THAT

Bb F7

HAUNT-ING, TAUNT-ING MEL-O-DY SWEET. GIRLS IN SAT-IN SHOES

F7 Cm7 F7 Bb F7 Bb

KEEP TIME AND RHYME WITH CUME LIT-TLE FEET. PRET-TY SOON, THAT

Bb Dm/F D7/F# D7+ D7 Cm/Eb Cm7 C7

TUNE WILL ECH - O THRU CHI - NA, WHILE THE

C7 Gb7 Bb/F

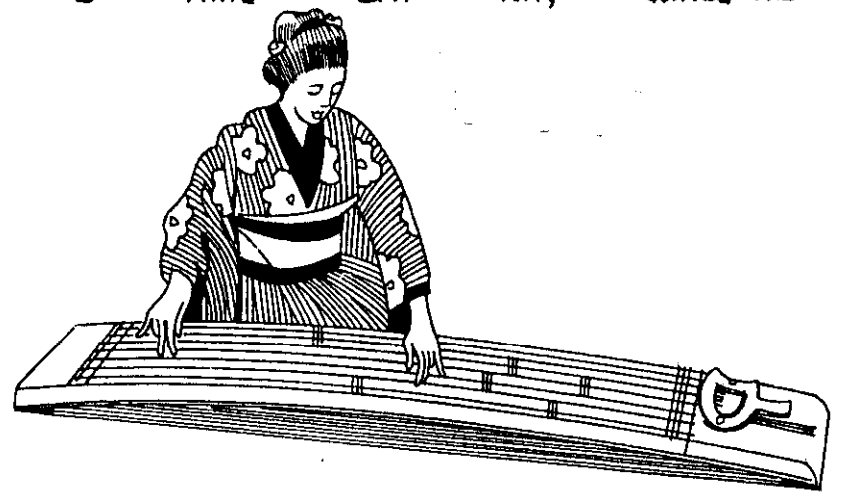
GIRLS A - MUSE MON-

Gm7 G° Gm7 C7

-GO-LIANS WITH THE NAN-

F7 Bb

-KING BLUES.





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# THE NAVY BLUES

L: BOB LUKENS

(1925)

M: JOHNNY NOBLE

**SLOW & DRAGGY**

F G7 F/C G7/B Gm7/Bb Bbm/Db

IN THE EAST OR THE WEST, THERE'S A PLACE YOU LOVE BEST. BUT I LOVE TO BE— ON THE

F/C F/A F C7/E C7 C7/E C7 F/A Bbm

DEEP BRINY SEA, WITH THE BOYS IN NA-VY BLUE, WHERE THE HEARTS ARE STRONG AND

F/C Bb/E F G7 G7 F/C G7 G7

TRUE. HOW I'M LONGING TO ROAM ON THE FAR-A-WAY FOAM, WHERE MY

F/C F/A G#° F/A F/C F Bb Bb°

HEART IS FREE, — AND I FEEL AT HOME. I CAN SEE THOSE BIG WAVES

F/C F D7/F# D7+ G C7 / /

BECKON TO ME... THEY'RE CALLING: "COME BACK A-GAIN — AND SAIL THE SEA". I'VE GOT THE

**CHO.**

F Dm7 Gm7 Bbm F/A Bbm6 C7

NA-VY BLUES: I'M GON-NA PACK UP MY GRIP. I'VE GOT NO  
SAIL-ING SOON, DRESS'D UP IN MY NA-VY BLUES. —

F G7/b G7/B G7 C7/E C/G / Gb7 /

TIME TO LOSE: I'M GOING BACK TO THE SHIP. — FOR THE

F7 / / / F7+ Bb Bbm C7

MEM'RIES OF THOSE HAP-PY HOURS WILL ALWAYS FOLLOW ME. YOU'LL SEE ME

**CODA**

F C7+ F



# LEVEE CAMP BLUES

LOUIS GODFREY (1921)

*SLOWLY*

THERE IS AN OLD LEV-EE,  
JAZZ TUNES HAUNT THE AIR.

DOWN WHERE I LONG TO BE.  
COLORED FOLKS ARE THERE.

THERE'S SHOUTIN' MEL-O-DIES,  
AND WHEN THEY ROLL THEIR EYE'S

COME SIFTEN' THRU THE BREEZE. THEY SOUND SO MER-RI-LY.  
STRAIGHT UP T'WARD THE SKIES,

2. Bb7

HOW-EST! IT'S A BEAR.

LEV-EE HUM-MING A CAMP BLUES THEY BLUES, THE

SING. WHILE, ITS AUNT MEL-O-DY CREEPS DOWN TO YOUR SHOES, WHILE

BAN-JOS RING. IT WILL SURE A-MUSE, WHEN YOU HEAR THOSE

BLUES. WAY DOWN HOME, WHERE BEST-US PED-LE ROAM, THEY'RE

AL-WAYS

**CODA** DI-NAH IS DRESS'D IN FASH-ION

STYLE LIKE "ANGEL CHILD". DOWN IN NEW OR-LEANS, PICTURES' ALL THESE

SCENES. AND THEY'RE ALL ENTHUSED OER THE LEV-EE CAMP BLUES. THOSE BLUES!

LIVELY!



# TURKEY IN THE STRAW

WBS: JED HARKINS (1941)  
MUS: OLD AMERICAN FIDDLE TUNE

VERSE

DOWN AT OLD Mc PHERSON'S FARM, ONCE I

Musical staff with notes and chords: F, Bbm6, F, Dm7, G7, C7

HAD A GOOD OLD TIME. WELL, I DANC'D ALL EVE-NIN' DIDN'T SPEND A DIME. INELL, I

Musical staff with notes and chords: F, Bbm6

DANC'D WITH SALLY LANE AND WITH MY OLD MOTH-ERN-LAW TO THAT TUNE CALL'D TURKEY

Musical staff with notes and chords: F, C7, CHO, F, C7, F, F7, Bb

IN THE STRAW. COME ON YOU FID-DLER: FIDDLE A-WAY TURKEY IN THE STRAW 'TIL

Musical staff with notes and chords: Bb, C7, F, C7, F, F7, Bb, Bbm6, F, Bbm6

BREAK OF DAY. NO ONE HERE NOW CARES TO ROAD, FOR AS LONG'S YOU'RE PLAVIN' INE AIN'T

Musical staff with notes and chords: F, C7, F

GO-IN' HOME.

# AIN'T GOIN' TO STUDY WAR NO MORE

NEGRO SPIRITUAL arr. by H. T. BURLEIGH © 1922  
(EVEN 3'S)

Musical staff with notes and chords: Bb, F

I'M GOIN' TO LAY DOWN MY BUR-DENS DOWN BY THE RIVER-SIDE,  
SWORD AND SHIELD  
LONG WHITE ROBE

Musical staff with notes and chords: F7, Bb, Bb, Cm/Bb, Bb, Bb

DOWN BY THE RIVER-SIDE, DOWN BY THE RIVERSIDE. GOIN' TO LAY DOWN MY BUR-DENS,  
SWORD AND SHIELD  
LONG WHITE ROBE

Musical staff with notes and chords: Bb, D7/A, Gm, Gm7/F, Cm/Eb, Bb/F, F7, Bb

DOWN BY THE RIVERSIDE. AIN'T GOIN' TO STUD-Y WAR NO MORE. AIN'T GOIN' TO

Musical staff with notes and chords: CHO, Eb, Bb, F7, Bb, Bb7

STUDY WAR NO MORE, STUDY WAR NO MORE, STUD-Y WAR NO MORE. — AIN'T GOIN' TO






  
 Eb Bb / G7 Cm Cm7 Bb/E F7
   
 STUDY INAR NO MORE, STUDY INAR NO MORE, STID-Y WAR NO

1. 2. Cm7 F Bb / 3. Ab Eb Bb-7
   
 MORE. I'M GOIN' TO MORE.



# THERE'S GOOD BLUES TONIGHT

WORDS & MUSIC BY EDNA and ABE OSSER (1946)

(♩ = ♩)

VERSE

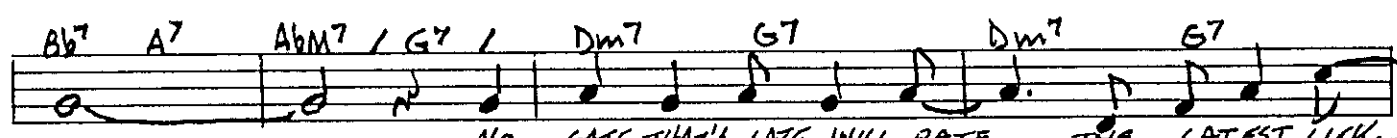

  
 MODELO F Dm7 Db7 C7 F/A Abm6
   
 I'M A - TELLIN' YOU JACK, GREAT DAYS ARE BACK. TAKE THE WORD OF A BIRD WITH AN

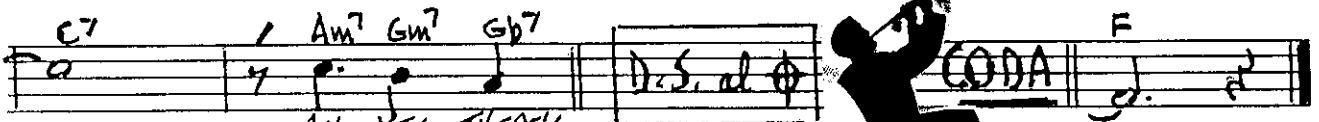

  
 Gm7 / C7 / F Dm7 Db7 C7 Dm7 G7
   
 EAR. GET A-ROUND THE STAND: LISTEN TO THE BAND. IT'S THE LIVE YOU'VE BEEN WAITING TO


  
 C7 Am7 Gm7 Gb7 [B.] CHO. F Dm7 G7 Gm7 F F/A
   
 HEAR. AH YES THERE'S GOOD BLUES TO-NIGHT. THERE'S GOOD BLUES TO-NIGHT.
   
 GROOVY TRUE


  
 Bb / C7 Gb7-5 F F7/Eb Bb/D Bbm/Db F/C G7 Gbm7 F
   
 YOU CAN'T HELP BUT DANCE, LUZ THE MUSIC IS REAL-LY RIGHT.
   
 CHANCE TO RO-MANCE, WHILE THE DANCIN' IS LILTIN' LIGHT.
   
 HOLD YOUR BA-BY TIGHT CUZ THERE'S SURE GOOD BLUES TO-NIGHT!


  
 1. F Am7 Gm7 Gb7 2. F / / Cm7 F7 Cm7 F7 Bb7
   
 AH YES, THERE'S EACH CHUCK CAN CHEEK-TO-CHEEK - IT WITH HIS CHICK.


  
 Bb7 A7 Abm7 / G7 / Dm7 G7 Dm7 G7
   
 NO GATE THAT'S LATE WILL RATE THE LATEST LICK.


  
 C7 / Am7 Gm7 Gb7 CODA F
   
 AH YES, THERE'S



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(FROM THE MOVIE: "ONE HOUR LATE") MED. SLOW 3 TIMES

# A LITTLE ANGEL TOLD ME SO

SAM COSLOW (1934)

VERSE

I NEVER JUST LIKE A THEN I CAME

D<sup>b</sup>7 A<sup>b</sup>

Gm7 Gm7 C7+ 1. F 11 C7+1 2. F 1 / B<sup>b</sup> F/A 1 G<sup>o</sup> E7/G#

KNEW THAT ROMANCE WOULD THUNDERBOLT FROM THE SKY, AND SAID "WHERE AM I WAS SO DAZED, AND SO A-MAZED, I?"

A17 D7 D7/A E7/G# G#<sup>o</sup> E7/G# E7 3. F 1 / B<sup>b</sup> F/F#F

C7 F G7/D G7 Dm C7 C7+

BUT SUDDEN- LY THE REAL- I - ZATION CAME ON ME LIKE A REV- E - LA - TION:

8. CHD. A7/E 3 C7/E<sup>b</sup> Cm D7/A D7 D7/A Gm

THIS - MUST BE PAR - A - DISE. HOW CAN I TELL? HOW DO I KNOW? I'VE REACH'D THE GOLD - EN GATE. PAR - A - DISE.

Gm7 C7 1. F C7+

I KNOW THAT IT'S PAR - A DISE, FOR A LITTLE ANGEL TOLD ME SO. THIS MUST BE THE GOLD - EN GATE, I LOOKED - IN AN AN - GEL'S EYES, AND THE

2. F F7 1 / 1 E7+ B<sup>b</sup>

SHE'S DI - VINE, - AND SHE'S MINE. MY HEART WITH ECSTASY SINGS. -

G7/B G7 G7/B G7+ E7 C<sup>o</sup> Gm F#<sup>o</sup> Gm7 C4 D.S. al

WHEN WE KISS: HEAVENLY BLISS! I FEEL JUST LIKE I'VE GOT WINGS. AND

CODA C7 F/A E/G# E<sup>b</sup>/G D7/F#

LIGHT OF LOVE WAS GLEAMING: I KNOW I CAN'T BE DREAMING. A

Gm B<sup>b</sup>/C E<sup>o</sup> F Gm7 F

LITTLE ANGEL TOLD ME SO.



600

# THE FARMYARD BLUES

CHRIS SMITH & HENRY TRDY (1917)

VERSE

C7 F C7

I WONDER WHAT'S THE MATTER NOW WITH

F Bb E7/Bb Am F Bb

ME. — I'M FEELIN' JUST AS BLUE AS I CAN BE. I GUESS THE REASON WHY I

D7/A D7 D7 G C7 F C7

FEEL SO DIP-PY: I'M SO FAR AWAY FROM MISSISSIP - PI. GOODNESS KNOWS AIN'Y NO PLACE LIKE

F F7 Bb Bb7 A 1 1 2 F7

HOME. I MISS IT IN A THOUSAND DIFFERENT WAYS. I'VE GOT THE FARMYARD BLUES. I LONG FOR

G7 / / D7 G7 C7 C7 2

BARNYARD NEWS — FOR IT SEEMS I'VE BEEN A-WAY A MIL-LION DAYS. I MISS THE

CHQ. F Bb Bb F/C F D7

CHICKENS, THE TURKEY, I MISS THE GUINEA HENS. I MISS THE COWS AND THE SOWS IN THE

G7 C7 F E7 F

OLD PIG PEN. I MISS THE LOOSE, — THE GANDER AND THE COCK-A-DOODLE DOO, AND THE

C7/G C7 F / / Bb7

MOCKING BIRDS ARE SINGING IN THE WILDWOOD, TOO. I MISS MY MOTHER, MY BROTHER AND MY

Eb G7 Bb/F C7/E F7 Bb7

LITTLE SISTER NELL, AND THE OLD OAKEN BUCK-ET THAT HANGS IN THE WELL. I MISS THE FLOWERS, THE BEES AND THE

Eb / C7m 2 C7 F7 / Bb 1

HONEY IN THE COMB. I SURE DO MISS MY MIS-SIS-SIP-PI HOME. —

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RECORDED BY THE MCGUIRE SISTERS  
ON CORAL RECORDS

# MAY YOU ALWAYS

LARRY MARKES (1958)  
E DICK CHARLES

**VERSE** THIS SPECIAL TIME, THIS SPECIAL PLACE IS  
-THOUGH WE GO OUR SEP-'RATE WAY, WE'LL

A7 Em7 B7-9 Em G7 C#0 G/D Em7

BRIGHTENED BY YOUR SPECIAL FACE. THE GANG WILL SOON SING AULD LANG SYNE, AND  
SHARE THE MEM-'RY OF THIS DAY. I WISH I MAY, I WISH I MIGHT.

A7 Em7 B7-9 Em G7 C#0 G/D Em7

TOUCH THIS SENTI-MENTAL HEART OF MINE. AL- YOU TO-NIGHT. MAY YOU AL-WAYS  
HAVE THE WISH I WISH FOR MAY GOOD FORTUNE MAY YOU AL-WAYS

A7 Em7 B7-9 Em G7 C#0 G/D Em7

WALK IN SUNSHINE, SLUMBER WARM WHEN NIGHT WINDS BLOW. MAY YOU ALWAYS LIVE WITH LAUGHTER,  
FIND YOUR DOORWAY. MAY THE BLUEBIRD SING YOUR SONG. MAY NO TROUBLE TRA-VEL YOUR WAY.  
BE A DREAMER. MAY YOUR WILDEST DREAM COME TRUE. MAY YOU FIND SOME-

A7 Em7 B7-9 Em G7 C#0 G/D Em7

FOR A SMILE BE- COMES YOU SO. STAY TOO LONG. MAY YOUR HEARTACHES BE FORGOT-TEN,  
MAY NO WORRY

A7 Em7 B7-9 Em G7 C#0 G/D Em7

MAY NO TEARS BE SPILLED. MAY OLD ACQUAINTANCE BE RE-MEM-BERED, AND YOUR CUP OF

A7 Em7 B7-9 Em G7 C#0 G/D Em7

KINDNESS FILL'D. AND - ONE TO LOVE AS MUCH AS I LOVE YOU.

# HOW'S YOUR UNCLE?

L: DOROTHY FIELDS (1931)  
M: LINDA McHUGH

**VERSE** YOU'RE WHAT I'D CHOOSE FOR A LOVE AF-FAIR. BUT  
EACH NIGHT I ASK AFTER EACH ONE'S HEALTH, WHILE

Fm7 F#0 1. Eb/G Cm Fm7 Bb7 Eb/G Fm/Ab Bb7

TELL ME WHY IS IT, WHEN I VISIT, ALL YOUR FAM-'LY'S THERE?

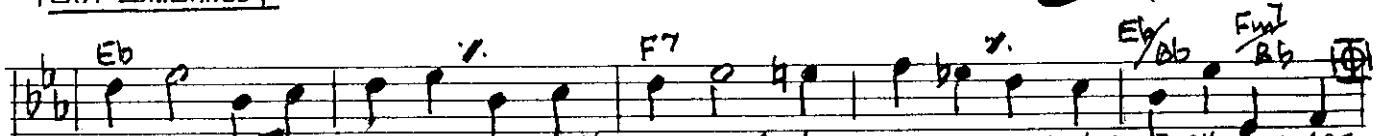
2. G Fm7 / F#0 G Bb7/C/Ab7 Eb

WHAT YOU PUT YOUR BEAU THRU! THIS IS WHAT I GO THRU! HOW'S YOUR UNCLE? HOW'S YOUR  
FATHER AND YOUR UNCLE AND HIS

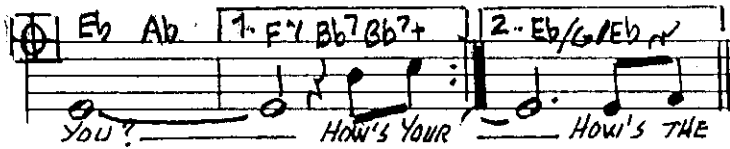
FEATURED BY  
GUY LOMBARDO

HOW'S YOUR UNCLE? - CONT.

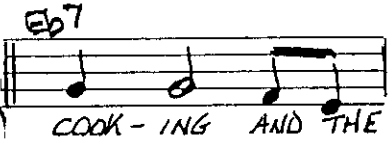
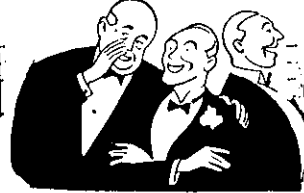
602



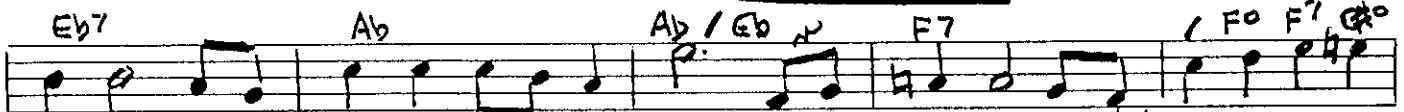
AUNTY? AND THE MOTHER? AND THE MISSUS AND THE FOLK A-ROUND THE BROTHER I COULD SMOTHER. AND IN-CI-DENT-TLY, BABY, HOW ARE THE FOLKS WHO COUNT OUR KISSES?



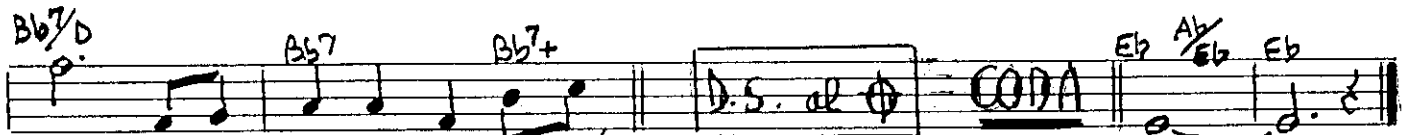
YOU? HOW'S YOUR HOW'S THE



COOK-ING AND THE



WASHING AND THE PLUMBING COMING A- LONG? IS THE COF-FEE THAT YOU'RE MAKING JUST AS



STRONG AS YOUR LOVE FOR ME. HOW'S YOUR

YOU?

## BLUE GRASS BABY BLUES

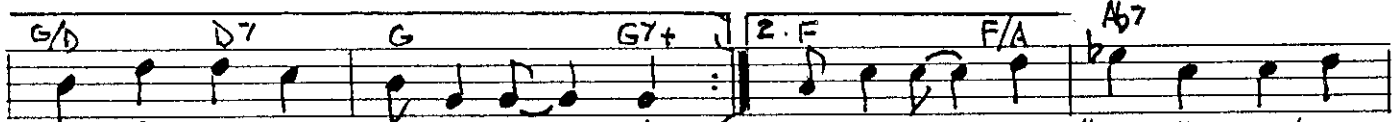
L: EDMUND SMITH (1928)  
M: LEE TURNER

VERSE

WHEN I WAS YOUNG AND FEELING FINE, I ALL THE PAPERS THAT SHE READ, THEY



LEFT KEN-TUCK-Y FOR A TIME. I LEFT MY BA-BY 'NEATH A PINE, 'WAY SAID HER WAN-DRING BOY WAS DEAD. BUT I WAS SICK FOR



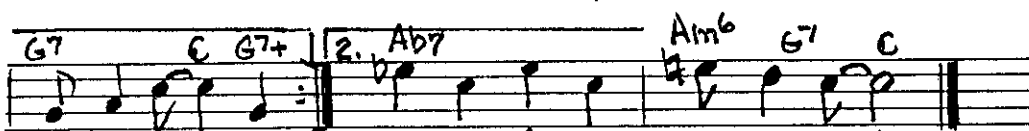
DOWN BE-LOW THE DIXIE LINE. AND LOVE IN STEAD. THE "BLUES" WERE HAUNTING



AT MY BED. I'VE GOT THE BLUE GRASS BA-BY BLUES. I WANT TO SPEED DOWN AND I'M SURE GO-ING



OLD BOONE WAY, I WANT TO HUNT MY BA-BY, AND I DON'T MEAN MAYBE: IN THE BLUE GRASS, BACK TO STAY. I WANT TO HUNT THE PARSON, WHEN MY CAR IS PASSIN'



FAR A-WAY. I'VE THRU THE BLUE GRASS, FAR A WAY.



Alpheus Music Corp.  
Hollywood, Calif.

M-121



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# SAY "YES" TODAY

WALTER DONALDSON (1928)

## VERSE

F/A D $\flat$ 7/A $\flat$  Gm7 F $\sharp$ 0

LAST NIGHT LAST NIGHT I WENT TO BED, THINGS LOOK 'B SO BRIGHT, I

Gm F $\sharp$ 0 Gm F $\sharp$ 0 G7 1. C+ C6 C7 F D $\flat$ 7

GOT OUT OF BED, SAT ON THE BED. SOMETHING YOU SAID MADE ME ACT THAT WAY.  
TURN'D OUT THE LIGHT, SAT UP ALL NIGHT; WAITING SO LONG

F/C C7/ $\flat$  2. G7/D D $\flat$ 7 C1 C $\flat$  C1 E $\flat$  F

FOR TO - DAY. (RE-MEM-BER) YES-TER-DAY, YOU

F F $\sharp$ 0 C7/G C1 C1/E C1 C7/C C7 C7

SAID YOU'D SAY "YES" TO - DAY. YES, YOU SAID YOU WOULDN'T SAY

F F F F $\sharp$  F $\flat$  A $\flat$ /E

"NO" TO - DAY. YESTERDAY, WE MADE A DATE FOR TONIGHT, 'BOUT

E7 Am G7/B G7 Dim G7/B C1 / C $\flat$

QUARTER PAST EIGHT, RIGHT DOWN BY THE GARDEN GATE, IN THE EVE-NING

C C7 F F $\sharp$ 0 G7/G C7

BY THE MOONLIGHT, PAR-SON LEE IS GONNA BE OUR GUEST TO DAY.

C1/E C1 C7/G C7 C7/G C7 C+ F

HE'LL BE, YOU'LL BE, I'LL BE DRESS'D IN THE BEST TO - DAY.

F F7 F $\sharp$ 0 Gm G $\flat$  C7

WHAT'S THE USE OF WAST-ING TIME, HES-I-TA-TING OR WAITING.

G7 C7 F D $\flat$ 7 F/C B $\flat$ 7 F

FOR TO-MOR-ROW SAY "YES" TO - DAY.



# CHINA DRAGON BLUES

WORDS: IRVING CAESAR (1919)  
MUSIC: WILL DONALDSON

VERSE BUD-DHA LAND,

(♩ = ♩)

Ab G D7

BY THE YELLOW SEA, THEY HAVE WRITTEN ME THAT YOU HAVE A DANCE CRAZE THAT IS NEW.

D7 Gm Gm Eb7 D7 Gm A7 D7 G

AND NOTHING FI-NER HAS COME TO CHI-NA. IN THE EAST,

Ab G G/D D#0 Em A7+ D7 A7+ D7 A7+

LAST BUT NOT THE LEAST, YOU HAVE WAITED FOR OUR SYNCOPATED MELODY. AND NOW THAT YOU

D7 A7+ D7 NC D# A7/E A7 D D D7

HAVE GOT IT TOO, I HEAR THAT THIS IS WHAT YOU DO: FIRST,

YANKEE POG TAKES PISTAIL MEN WHO TOMTOMS SOUND FROM

G° G Eb7 G/D Em G#°

LANKEE SOO BY THE CUE, AND STARTS TO DO A MERRY TWIRL. THEN EV'RY OR-I-EN-TAL SPEND A YEN, NOW AND THEN, TO ENTER-TAIN A CHINEE MISS, WILL WINKEE EYE AND THINK HE ALL AROUND, THEN I THINK THERE'S NOT A CHINK WHO COULD RE-FUSE TO START A-RAG-GIN' TO THOSE

D7/A 1 Eb7 D7# D7. G A7/E Eb7 D7 2. G E° Eb°

BEAU SWINGS TO AND FRO, TRY TO STEAL A KISS, CHI-NA DRAGON BLUES, WAY DOWN LOW. THOSE JUST LIKE THIS.

G/D G7 C B7 E7

IF YOU LISTEN YOU WILL HEAR THEM CRY TO SING LEE: "WE ARE DRY, SO BRING

Am 1 1 1 Em C7 B7 G#°

TEA!" MANDARINS THEN BE-GIN. THEY PLAY

D7/A D7 CODA Gm Eb E° Eb° G/D G

CHINEE MAN-DO-LINS. WHEN THOSE DRAGON BLUES!

605

# FLOWER GARDEN BLUES

W: ROGER GRAHAM

(1919)

M: JAMES WHITE

Musical notation for the first line of the verse. Chords:  $C$ ,  $C^\#^\circ$ ,  $G7/D$ ,  $G7/B$ ,  $C$ ,  $C^\#^\circ$ . Lyrics: **VERSE** OUT IN CAL-I-FORN-IA WHERE THE BALMY BREEZES BLOW, THERE'S A FLOWER GARDEN EV-'RY- IF YOU LISTEN CLOSELY, I WILL TELL YOU WHAT I'VE HEARD: HEARD IT UNST THE OTHER DAY, RIGHT

Musical notation for the second line of the verse. Chords:  $G7/D$ ,  $G7/B$ ,  $C$ , 1.  $Am/E$ ,  $Am$ ,  $D7$ . Lyrics: -BO-DY OUGHT TO KNOW. FROM A LITTLE BIRD. IT'S FULL'D WITH BEAUTIFUL FLOW-ERS, THAT BLOOM EACH DAY, A-MONG THE IT'S SUCH A SEAN-DA-LOUS

Musical notation for the third line of the verse. Chords:  $G^\circ$ ,  $G7$ , 2.  $Am$ ,  $A^\#E$ ,  $D7/A$ ,  $D7$ ,  $G^\circ$ ,  $G7$ . Lyrics: BOW-ERS. STO-RY A-BOUT A PRETTY MORNING GLORY! WHEN THE

Musical notation for the first line of the chorus. Chords:  $C$ ,  $G7+$ ,  $C/E$ ,  $G7/D$ . Lyrics: **CHO.** MORN-ING GLORIES CLIMB'D UP THE GAR-DEN WALL, UNST TO

Musical notation for the second line of the chorus. Chords:  $C$ ,  $C/E$ ,  $E^\flat^\circ$ ,  $G7/D$ ,  $G7$ ,  $G7/D$ ,  $C^\#^\circ$ . Lyrics: KISS A WILD SUN- FLOW-ER TEN FEET TALL, TWO

Musical notation for the third line of the chorus. Chords:  $G7/D$ ,  $G7$ ,  $G7/D$ ,  $G7$ ,  $C$ . Lyrics: OTHER FLOWERS SAW THEM AND BE- GAN TO TALK: THE OLD GER-AN-IUM AND THE

Musical notation for the fourth line of the chorus. Chords:  $C^\circ$ ,  $C$ ,  $B^\flat^\circ$ ,  $D7/A$ ,  $D7$ ,  $D7/F^\#$ ,  $G$ ,  $G^\flat/G$ . Lyrics: HOL-LY-HOCK. THEN THEY TOLD EV-'RY FLOWER THAT THEY MET DOWN THE GARDEN WALK. (IN

Musical notation for the fifth line of the chorus. Chords:  $G$ ,  $A^\circ$ ,  $G7$ ,  $G7/B$ ,  $C$ ,  $G7+$ ,  $C/E$ ,  $C/G$ . Lyrics: FRA-GRANT TALK) BUT THE CRIMSON ROSEBUD SAID, "OH, VE-RY WELL! GO AND

Musical notation for the sixth line of the chorus. Chords:  $F$ ,  $E7$ . Lyrics: TELL IT TO THE OTH-ER FLOWERS IN THE DELL! THE

FLOWER GARDEN BLUES - CONT.

606

A7 / A7/C# / D7

DAISIES WON'T TELL. THEY AB-SO-LUTELY RE-FUSE. SO LET THE LILY OF THE VALLEY GO AND

D7 / G7 / C / F#m / C

SPREAD THE NEWS. SAID THE VI-O-LIN: "I'VE GOT THE FLOWER GARDEN BLUES."

**WONDERLAND BLUES** SLOW BLUES

Bbm F7 Bb Eb7 Bbm Eb°

WORDS BY EDWARD WATT  
M: H. J. McDERMOTT & HARRY POOLE  
(1923)

VERSE

PRETTY ANN MO-RAN

GO IN-TO A

Bb / Eb7 / F7 / F#° / C7 / C7/E / E°

JAM. AT A DANCE, THE OTHER NIGHT, HER ACTIONS WERE A SIGHT.

F7 / Gbm / F7 / Bb / Eb7 / D7 / Gm / Gm / NC / Db

THEY ALL ASKED HER WHY SHE SHOOK AND SWAYED.

C7 / F7

SAID THAT TUNE MEANS MY RUIN, WHEN-EV-ER I HEAR IT PLAYED.

**CHO.** Bb / D7/A / G7

WHEN THEY PLAY THOSE WONDERLAND BLUES, I CAN'T STAND STILL IN MY SHOES.  
SOME-THIN' IN THAT BEWITCH-IN' TUNE, HAS GOT ME: WILL GET YOU SOON.

C7 / F / F/A / B° / F7 / D.S.

DOWN THE LINE OF MY SPINE THERE COMES THAT DANCIN' FEELIN' OH LEE, IT'S GREAT!

**CODA** Eb / C#° / Bb/D / Bb / G7/B / G7

OH! I'M GOIN', I'M GOIN', I'M GONE!

C7 / F7 / Bb / Eb7 / Bb

SIMPLY WILD A-BOUT THOSE WONDERLAND BLUES.



607

# SAILOR SWEETHEART BLUES

W&M: MAZIE H. WINGELL

(1933)

VERSE

DAYS AND NIGHTS WILL SOON BE

F<sup>0</sup> C<sup>7</sup>/E C<sup>7</sup> F<sup>m</sup> C<sup>7</sup>

WEAR-Y: YOU ARE SAILING A-WAY FROM ME. IT MAKES ME BLUE SAYING GOOD-

F<sup>0</sup> F D<sup>m</sup> A G<sup>7</sup> C G<sup>7</sup> C C<sup>0</sup> C<sup>7</sup> A CHO. A<sup>7</sup>

-BYE TO YOU CAUSE I KNOW YOU FEEL THAT WAY TOO. I'M A SAILOR'S SWEETHEART, LONE-

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

SOME AND BLUE. HE'S SAILING A-WAY AND HIS HEART ACHES TOO. IT'S HARD FOR LOV-ERS TO

G<sup>7</sup> C<sup>7</sup>/E F<sup>0</sup> C<sup>7</sup>/G C<sup>7</sup> F<sup>7</sup>

PART, YOU KNOW. BUT STILL I'M PROUD OF MY SAILOR BEAU. TRUE TO THE NAVY IS MY

B<sup>b</sup> A<sup>7</sup> D<sup>m</sup> A<sup>7</sup>/E D<sup>m</sup> B<sup>b</sup> B<sup>b</sup><sup>0</sup>

SAILOR IN BLUE. HE'S TRUE TO HIS COUNTRY AND HIS DU-TY, TOO. WHEN HE SAILS BACK A-GAIN, I'LL MEET

F/C D<sup>7</sup>/A B<sup>b</sup><sup>0</sup> B<sup>b</sup><sup>0</sup> D<sup>0</sup> F<sup>0</sup> E<sup>0</sup> C<sup>7</sup> F

HIM DOWN THE BAY. AND THERE'LL BE A HAP-PY SAILOR'S BRIDE ON OLD BROADWAY.

# IN A LITTLE BLUE CANOE WITH YOU

LED. McCONNELL, DICK SANFORD and CLESSIE BELKNAP  
(1932)

(Musical notation for the first line of 'IN A LITTLE BLUE CANOE WITH YOU')  
VERSE LOVE IS IN THE AIR, LOVE IS EV'RY - WHERE. YOU AND I BOTH

A<sup>7</sup> D<sup>7</sup> E<sup>m</sup> / A<sup>7</sup>/E D<sup>7</sup>/F<sup>0</sup> / D<sup>7</sup> / G G<sup>0</sup> Am<sup>7</sup> D<sup>7</sup>

HEAR HIS PLAINTIVE CALL - ING. WHILE OUR HEARTS ARE GAY,

A<sup>7</sup> D<sup>7</sup>/F<sup>0</sup> D<sup>7</sup> CHO. G A<sup>7</sup>/E

DEAR, LET'S DRIFT A-WAY. IN A LITTLE BLUE CANOE WITH YOU, HUMMIN' A LOVE SONG. IT WILL BE HEA- VEN.

A<sup>7</sup> / D<sup>7</sup> / G GM<sup>7</sup> G<sup>b</sup> /

I WILL HOLD YOU, DEAR, SO NEAR, DON'T FEAR, AS WE DRIFT A-LONG. EV'RY LITTLE

Star A-BOVE WILL BEAM WITH LOVE SO TENDER, WHILE BREEZES SOFT-LY SIGH A

LUL-LA-BOY FROM A-BOVE. IN A LITTLE

**CODA** BLEND, WE'LL LINGER A WHILE. AND THEN I'LL TELL MY LOVE TO YOU, 'TIL THE

DAWN COMES PEEPING THRU. IN A LITTLE BLUE CA-NOE WITH YOU, OUR DREAMS WILL COME TRUE.

(FROM THE MOVIE: "GRACIE ALLEN MURDER CASE")

# SNUG AS A BUG IN A RUG

W: FRANK LOESSER

(1939)

M: MATT MALNECK

WITH A SWING Eb G# C7 F7 1. Bb7- Bb7 Eb

**VERSE** NEVER IN ALL MY DAYS HAVE I FOUND A PAIR OF ARMS  
WHAT IS THAT WELL-KNOWN PHRASE, THAT DE-SCRIBES THE WAY YOUR ARMS SO I-DEAL.

2. F7 Bb7 **CHO.** Bb7 Eb7 Eb° Eb7 / Ab

MAKE ME FEEL? SNUG AS A BUG IN A RUG, WHEN-EV-ER YOU HOLD ME TIGHT:  
SEE BUI MY LIFE WOULD BE COLD THE MOMENT I FEEL YOUR KISS:  
WITH-OUT YOUR DE-LI-CIOUS HUG:

Abm Eb C7 E7 Bb7 Eb Eb° Em Bb7

COZY AND WARM ON THE CHIL-LI-EST NIGHT,  
TALK A-BOU-T HOME: HOME WAS NEV-ER LIKE

7. Eb Ab° Eb Fm/Bb Eb Eb9 D9 Eb9

THIS. FIRST YOUR ARMS COME STEALING, AND MY

Ab F9 E9 F9

HEART GOES ON A ROLLER COASTER. THEN I GET THAT FEELING, LIKE A

Bb7/E Ebm6 Eb G° Bb/E Bb7 Bb7+ / / D.S. al f

LITTLE PIECE OF TOAST IN A TOAST-ER.

**CODA** F7 Bb7 Eb Ab° Eb

AS A BUG IN A RUG.

609

# WHERE THE BAMBOO BABIES GROW

WORDS BY LEW BROWN

(1922)

MUSIC BY WALTER DONALDSON

*Moderato*

**VERSE**

SAILOR BILL Mc CANN WAS A HANDSOME SAILOR MAN, WHO  
 TOOK A TRIP ON A SHIP, DOWN TO THE BAMBOO IS-LANDS. HE GOT BACK TO-  
 -DAY, FEELING KIND OF GAY. WHEN I ASKED HIM WHY, HERE'S ALL HE HAD TO  
 SAY: FOL-DE-ROL-DOL, FOL-DE-ROL-DOL, FOL-DE-ROL-DOL-DEE. NEXT  
 TIME I GO TO SEA, COME ON A-LONG WITH ME. SEE, BUT IT'S GRAND IN THE  
 LAND WHERE THE BAM-BOO BAB-IES GROW. OH, WHAT A SIGHT EV-ERY  
 NIGHT, WHEN THE BAL-MY BREEZ-ES BLOW. THEY WEAR A DRESS THAT IS  
 LESS THAN A DRESS, OF CAL-I-CO. SOME SHAKE EAST, SOME SHAKE WEST.  
 YOU'LL SHAKE YOUR HAT AND YOUR COAT AND YOUR VEST. EACH LITTLE PEACH ON THE BEACH HAS A DANCE THAT  
 MAKES YOU FALL. EV-EN EVA TANG-UY'D HAVE TO GIVE 'EM GANG-WAY. THAT AIN'T  
 ALL. IF YOU'RE FEELIN' SIL-LY, DAF-FY DIC-LY, AND YOUR PULSE IS

The musical score is written on a grand staff with a treble clef and a key signature of one flat (B-flat major). The tempo is marked 'Moderato'. The score consists of 12 staves of music. Above the notes, various chords are indicated, such as Gm/D, Eb°, Gm/Bb, A°, Gm, G7, Cm, F7, Gm, Gm, Eb7, D7, Gm/D, Eb°, Gm/D, Gm, Gm/D, Eb°, Gm/D, C7/G, C7, F, F#, C7/G, C7, F, F7, F°, F7, F°, F7, F°, F7, C7/E, C7, F, C7, F7, CHQ, Bb, D7/A, Gm, D7/F, C7/E, C7/G, C7, F7/A, Eb/G, F7, Eb°, Bb/F, Bb, Bb°, F7, G7, Bb, D7/A, Gm, D7/F, Gm, Bbm, F/C, C7/Bb, F/A, Gm, F, F, F°, F, F°, F, F°, F, F°, C7/E, F7, Bb, D7/A, Gm, D7/F, C7/E, C7, F7/A, Eb/G, F7, Eb7, D7, A7/C#, D7, Gm, D7, Gm.

SLOW: GO FIND A HUT, AND GO RIGHT OFF YOUR NUT, WHERE THE BAM-BOD BA-BIES

C7 C7-5 Bb Gm C7 F7

WIMMIN, AAAH!

BUD GREEN, HARRY WARREN & DAN DOUGHERTY (1926)

VERSE YES-TER-DAY I SAW A FELLOW

Bb Eb Bb7

IN A PADDED CELL. HE LOOK'D JUST AS SANE AS HE COULD BE.

Eb Bb7 Eb Bb7 Eb7 C7

WHEN I ASKED HOW HE GOT THERE, HE REM-LY COULDN'T TELL. SO I THOUGHT I'D

Fm C7 Fm C7 F7

SOLVE THE MYS-TER-Y. I SPOKE TO HIM, AND OH HOW WILD HE

F7 Bb Bb° Bb / Bb7 / G°

SEEMED. BUT WHEN I MENTIONED "WIMMIN", HE JUST SCREAMED.

Bb7/E Bb7 C7 C7/G B7/E# F7 Bb/b Bb Ab° Bb7/Ab

CHO. WIMMIN! A-A-A-H! WIMMIN! A-A-A-H! THAT'S THE ON-LY CAUSE OF MY DES-PAIR. PAIR. HAIR. L'I-QUOR, NO! MON-EY? NO! BUT PARDON ME I'LL HAVE TO TEAR MY WIMMIN, WIMMIN,

E7/G Eb° C7/G B7/E# Bb7/E Bb7

1. PAIR. HAIR. 2. I NEV-ER CUT OUT PAP-ER

Eb Eb° Fm° Eb Eb7 Ab

DOLLIES IN BED. MY MOTHER NEV-ER LET ME FALL ON MY HEAD.

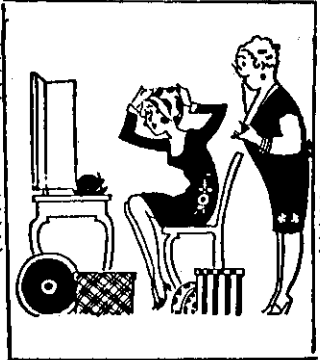
Eb/Bb Eb Ab G° Fm F7/C Abm Bb7

IT WAS-N'T

Bb7 Fm Bb7 D.S. al

CODA WIMMIN, WIMMIN! A-A-A-H!

Bb7 Bb7 Eb





611

SLOWLY

INTRO & INTERLUDE

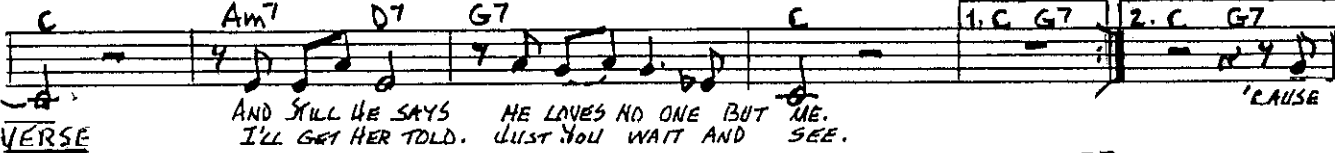
**ANY WOMAN'S BLUES** 

LOVIE AUSTIN 1923

INSTR.



MY MAN AIN'T ACTIN' RIGHT. HE STAYS OUT LATE AT NIGHT.  
BUT IF I FIND THAT GAL THAT TRIED TO STEAL MY PAL,



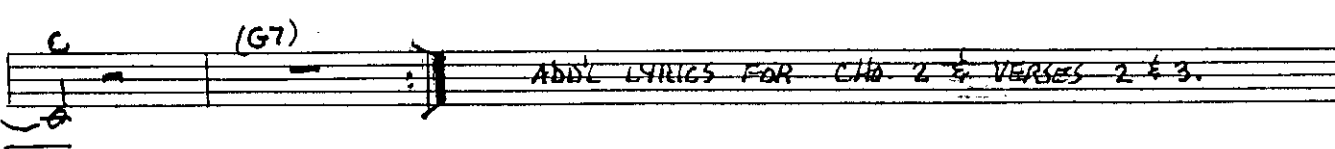
AND STILL HE SAYS HE LOVES NO ONE BUT ME. 'CAUSE  
I'LL GET HER TOLD. JUST YOU WAIT AND SEE.

**VERSE** 

I LOVE MY MAN BETTER THAN I LOVE MY-SELF. LORD! I LOVE MY MAN



BETTER THAN I LOVE MY-SELF. AND IF HE DON'T HAVE ME HE WON'T HAVE NO BO-DY ELSE.



ADD LYRICS FOR CHORUS 2 & VERSES 2 & 3.

ANY WOMAN'S BLUES (Lovie Austin)

Chorus 1)

My man ain't actin' right  
He stays out late at night  
And still he says he loves no one but me

2)

But if I find that gal  
That tried to steal my pal  
I'll get her told, just you wait and see

Interlude

I feel blue, I don't know what to do  
Every woman in my fix is bound to feel blue, too

Verse 1)

Lord, I love my man better than I love myself  
Lord, I love my man better than I love myself  
And if he don't have me, he won't have nobody else

2)

My man got teeth that light up on the street  
My man got teeth that light up on the street  
And every time he smiles he throws them lights on me

3)

His voice sound like chimes, I mean the organ kind  
His voice sound like chimes, I mean the organ kind  
And every time he speak, his music ease my troublin' mind.

MED. SLOW (♩=96)

# FROSTY MORNING BLUES

E. BROWN 1924

VERSE

HOW COME I'M BLUE AS CAN BE? —

HOW COME I NEED SYM-PATHY? I KNOW WHAT'S TROU-BLE'N' ME. LISTEN, AND YOU'LL

SEE, BECAUSE THE GOOD MAN THAT I LOVE LEFT ME ALL A-LONE. WOKE UP THIS MORNIN' AT

FOUR WHEN I HEARD HIM SLAMMIN' MY DOOR. DID YOU EV-ER WAKE UP ON A FROST-Y MORNIN' AND DIS-

-COV-ER YOUR GOOD MAN GONE? DID YOU EV-ER WAKE UP ON A FROST-Y MORNING AND DIS-

-COV-ER YOUR GOODMAN GONE? IF YOU DID, YOU'LL UNDERSTAND WHY I'M SINGIN' THIS MOURN-FUL

FOR ADD'L CHORUSES (Eb7)

ADD'L CHORUSES 2 & 3.

SONG.

### FROSTY MORNING BLUES (E. Brown)

Verse

How come I'm blue as can be, how come I need sympathy?  
 I know what's troublin' me, listen and you'll see, because  
 The good man that I love left me all alone  
 Woke up this morning at four, when I heard him slammin' my door

Chorus 1)

Did you ever wake up on a frosty morning and discover your good man gone?  
 Did you ever wake up on a frosty morning and discover your good man gone?  
 If you did you'll understand why I'm singin' this mournful song

2)

Well, he didn't provide and he wasn't handsome, so he might not appeal to you  
 Well, he didn't provide and he wasn't handsome, so he might not appeal to you  
 But he give me plenty lovin' and I never had to beg him to

3)

Now my damper is down and my fire ain't burnin' and a chill's all around my bed  
 My damper is down and my fire ain't burnin' and a chill's all around my bed  
 When you lose a man you love, then a gal is just as good as dead.

613 (1924) (2 OTHERS WITH SAME TITLE IN BOOK)

SLOWLY

**BOLL WEEVIL BLUES** 

GERTRUDE RAINEY  
& LOVIE AUSTIN

INSR. VERSE



HEY BOLL WEE-VIL, DON'T SING THEM BLUES NO MORE.



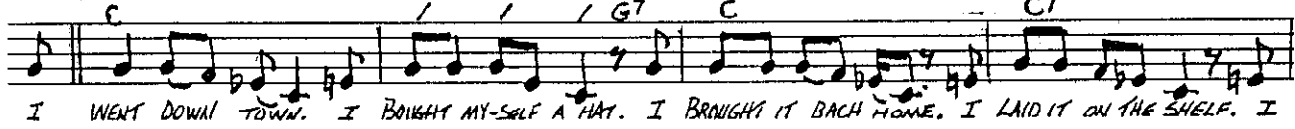
HEY BOLL WEE-VIL, DON'T SING THEM BLUES NO MORE.



BOLL WEE-VILS HERE. BOLL WEEVILS EV'RY WHERE YOU GO.

I'M A  
I DON'T

CHO. 4



I WENT DOWN TOWN. I BOUGHT MY-SELF A HAT. I BROUGHT IT BACK HOME. I LAID IT ON THE SHELF. I



LOOK'D AT MY BED: I'M TIRED SLEEPIN' BY MY-SELF.

I'M TIRED



SLEEPIN' BY MY SELF.

- 1) Hey, bo-weevil, don't sing them blues no more  
Hey, bo-weevil, don't sing them blues no more  
Bo-weevils here, bo-weevils everywhere you go
- 2) I'm a lone bo-weevil, been out a great long time  
I'm a lone bo-weevil, been out a great long time  
Gonna sing this song to ease bo-weevil's troublin' mind
- 3) I don't want no sugar put into my tea  
I don't want no sugar put into my tea  
Some mens are so evil, I'm scared they might poison me
- 4) I went downtown, I bought myself a hat, I brought it back home, I laid it on the shelf  
I looked at my bed, I'm tired sleepin' by myself  
I'm tired sleepin' by myself.

# CHICAGO BOUND BLUES (1923)

6/4

SLOWLY (♩=72)

LOVIE AUSTIN

INSTR. VERSE

CHO.

LATE LAST NIGHT, I STOLE A-WAY AND CRIED.

LATE LAST NIGHT, I STOLE A-WAY AND CRIED. THAT'S A

BLUES FOR CHI-CA-GO, AND I JUST CAN'T BE SAT-IS-FIED. BLUES ON MY BRAIN; MY

TONGUE RE-FUSED TO TALK. BLUES ON MY BRAIN; MY TONGUE RE-FUSED TO TALK.

I WAS FOLLOWING MY DADDY BUT MY FEET RE-FUS-ES TO WALK.

END OF VERSE 4 (CHO.)

BLUES... I SAID BLUES...

- 1) Late last night I stole away and cried  
Late last night I stole away and cried  
That's a blues for Chicago, and I just can't be satisfied
- 2) Blues on my brain, my tongue refused to talk  
Blues on my brain, my tongue refused to talk  
I was followin' my daddy, but my feet refused to walk
- 3) Mean old fireman, cruel old engineer  
Lord, mean old fireman, cruel old engineer  
You took my man away and left his mama standin' here
- 4) Big red headline, tomorrow Defender news  
Big red headline, tomorrow Defender news  
Woman dead down home with old Chicago blues, I said blues.

# 615

**SPOKEN LINES PRECEDE**

(♩=120)

**PINCHBACK BLUES**

BESSIE SMITH 1924 VERSE I FELL IN LOVE WITH A SWEET MAN ONCE. HE SAID HE LOVED ME TOO.

HE SAID IF I'D RUN A-WAY WITH HIM WHAT NICE THINGS WE WOULD DO. I'D

TRAVEL A-ROUND FROM TOWN TO TOWN: HOW HAPPY I WOULD FEEL! BUT DON'T YOU KNOW, HE WOULD

NOT WORK. GIRLS: TAKE THIS TIP FROM ME. GET A WORKIN' MAN, WHEN YOU

MAR - RY. AND LET ALL THESE SWEET MEN BE. CHILD, IT TAKES

MONEY TO RUN A BUS - 'NESS. AND WITH A-ME I KNOW YOU GIRLS

WILL A - GREE. THERE'S A - ONE THING A-BOUT THIS MARRIED

LIFE, THAT THESE YOUNG GIRLS HAVE GOT TO KNOW: THAT IF A SWEET

MAN EN-TER YOUR FRONT GATE: TURN OUT YOUR LIGHTS, AND LOCK YOUR DOOR.

[SPOKEN] Girls, I wanna tell you about these sweet men. These men goin' 'round here tryin' to play cute. I'm hard on ya, boys, yes sir.

[SUNG]

Verse  
I fell in love with a sweet man once; he said he loved me too  
He said if I'd run away with him what nice things he would do  
I'd travel around from town to town, how happy I would feel  
But don't you know, he would not work, girls, take this tip from me

Chorus 1)  
Get a workin' man when you marry, and let all these sweet men be  
Child, it takes money to run a business, and with me I know you girls will agree  
(NEXT PAGE FOR MORE CHORUSES)

- Chorus 2) There's one thing about this married life that these young girls have got to know  
If a sweet man enter your front gate, turn out your lights and lock your door
- 3) Yes, get a working man when you marry, let all these pinchbacks be  
Child, it takes money to run a business, and with me I know you girls will agree
- 4) And if this panic stay on much longer, I'll hear all these young girls say  
That it's a long way to Oklahoma, but these little pinchbacks, take 'em away.

SLOWLY

**GRAVEYARD DREAM BLUES**

IDA COX 1923 INSTR. VERSE

BB Eb F7+ Bb CHD. Bb Bb7

BLUES ON MY MIND, BLUES ALL AROUND MY HEAD.

Eb7 Bb F7

BLUES ON MY MIND, AND BLUES ALL A-ROUND MY HEAD. I DREAM'D LAST NIGHT THAT THE

Eb7 Bb Bb Eb7 Bb

MAN THAT I LOVE IS DEAD. I WENT TO THE GRAVEYARD: FELL DOWN ON MY KNEES.

Bb7 Eb7 Bb F7

I WENT TO THE GRAVEYARD: FELL DOWN ON MY KNEES. AND I ASKED THE GRAVEDIGGER TO

F0 F7 F7+ Bb (F7)

ADDL. CHORUSES 3 & 4.

GIVE ME BACK MY REAL GOOD MAN, PLEASE.

- 1) Blues on my mind, blues all around my head  
Blues on my mind, and blues all around my head  
I dreamed last night that the man that I love was dead
- 2) I went to the graveyard, fell down on my knee  
I went to the graveyard, fell down on my knee  
And I asked the gravedigger to give me back my real good man, please
- 3) The gravedigger looked me in the eye  
The gravedigger looked me in the eye  
Said "I'm sorry, lady, but your man has said his last goodbye."
- 4) I wrung my hand and I wanted to scream  
I wrung my hand and I wanted to scream  
But when I woke up, I found it was only a dream.

617

SLOWLY (♩=96)

12 BAR CHORUSES WITH TWO INTERLUDES (X&Y)

**FRANKIE BLUES** **E. JOHNSON 1924** **INSTR. VERSE**

**CHO. 1** **FRANKIE WAS A GOOD FELLOW TO EV'RY ONE HE KNEW.**

**I HAD SOME TROUBLE WITH FRANK-IE, THAT MADE ME FEEL SO BLUE. — HE PACKED HIS**

**GRIP FOR A TRIP, AND SAID: "I'M A-LEAV-IN' HERE, — MON-EY DEAR. — HE CALLED TO SEEME, NEXT**

**DAY. I WAS MAD — AND THIS IS WHAT I SAID: "I'M WORRIED NOW. I WON'T BE WOR-RIED**

**LONG. — I MISS SWEET FRANKIE SINCE HE'S BEEN GONE. — YES, I**

**DO. — HE WENT A WAY: — HE KNOWS HE'S DONE ME WRONG. — I'LL TELL YOU,**

**1** **NOW I'M WEEPIN' LIKE A WILLOW TREE, SINCE SWEET FRANKIE WENT A - WAY FROM ME. —**

**WHERE HE'S GONE, — I DO NOT KNOW. HE WILL BE SOME PLACE NEAR BAL-TI-MO. —**

**2** **YES, I WILL PAY 'MOST ANY FAIR RE-WARD, IF YOU WILL FIND FRANKIE, LORD. I'VE BEEN TO FRISCO,**

**HACK-EN-SACK, TRYIN' TO FIND FRANKIE AND BRING HIM BACK. SOMEBODY FIND**

**THAT SWEET FRANKIE OF MINE: — EASE MY MIND. YES, I WILL PAY MOST AN-Y FAIR RE-WARD,**

**4** **THAT SWEET FRANKIE OF MINE: — EASE MY MIND. YES, I WILL PAY MOST AN-Y FAIR RE-WARD,**

FRANKIE BLUES - CONT.

618

IF YOU WILL FIND FRANKIE, LORD. I PHON'D MY ANGELS: THEY DIDN'T HEAR. I PHON'D ST. PETER: "SEND A BROWN DOWN HERE." SOME-BO-DY FIND THAT SWEET FRANKIE OF MINE, AND EASE MY MIND.

Chord symbols: Bb, F7, Bb, Bb7, Eb7, C7/E, C7, F7, Bb, F7, Bb.

RHYTHMS ARE APPROXIMATE IN SOME PLACES. TRANSCRIBED FROM A RECORDING, WHERE MANY LIBERTIES WERE TAKEN.

FRANKIE BLUES (E. Johnson)

1. { Frankie was a good fellow  
To everyone he knew  
I had some trouble with Frankie  
That made me feel so blue  
He packed his grip for a trip  
And said, "I'm leaving here, honey dear."
- X { He called to see me next day  
I was mad and this is what I said
2. { "I'm worried now, I won't be worried long."  
I miss sweet Frankie since he's been gone, yes I do  
He went away, he knows he's done me wrong
- Y { I'll tell you, now I'm weepin' like a willow tree  
Since sweet Frankie's went away from me  
Where he's gone I do not know  
He will see some place near Baltimo'
3. { Yes, I will pay 'most any fair reward  
If you will find Frankie, Lord  
I been to Frisco, Hackensack  
Tryin' to find Frankie and bring him back  
Somebody find that sweet Frankie of mine, ease my mind
4. { Yes, I will pay 'most any fair reward  
If you will find Frankie, Lord  
I phoned my angels, they didn't hear  
I phoned Saint Peter, "Send a brown down here."  
Somebody find that sweet Frankie of mine  
And ease my mind.



619

SLOWLY

## HATEFUL BLUES

E. JOHNSON

1924

INSTRUMENTAL

Ab Eb7 Ab **VERSE** Ab Ab7 Bbm7

WOKE UP THIS MORNIN' HATE-FULL AND BLUE, 'CAUSE MY DADDY TREATED ME

Ab Db7 Ab Ab7

WRONG. — HE'S GOT HIS SACHEL PACKED, HIS CLOTHES UP-ON HIS BACK, AND GONE. — I SAY HE'S

Ab (Ab7) Eb7 Bbm7 Eb7 Ab Eb7 Ab

GONE. — YES, I'M LOWDOWN. NOTHIN' EVER WORRIES ME LONG. — I SAID LONG.

**CHO.** Ab Bbm7 Eb7 Ab Eb7 Ab

YES I'M HATEFUL, 'CAUSE HE TREATS ME SO UN-KIND. IF — I

Ab Eb7 Fm F7#9 Bb7 Eb Eb7 Ab Ab

FIND THAT MAN WHILE HURT — IS ON MY MIND, — IF I SEE HIM I'M GONNA BEAT HIM, GONNA

Ab7 Ab7 Db Db Dbm Eb7 Ab7 Ab7

KICK AND BEAT HIM TOO. GONNA TAKE MY WEDDING BUTCHER: GONNA CUT HIM IN TWO. — THE AMBULANCE IS WAITIN', THE

Ab7 Ab7 Db Db Dbm 3 Eb7 Ab7 Ab7

UNDERTAKER TOO. A SUIT IN DOCTOR'S OFFICE. ALL KINDS OF MONEY FOR YOU. AIN'T GONNA SELL HIM, GONNA

Ab7 Ab7 Db Db Dbm Eb7 Ab Eb7 Bb7

KEEP HIM FOR MY SELF. GONNA CUT ON HIM UN-TIL — A PIECE THIS BIG IS LEFT, 'CAUSE MY LOVE HAS BEEN A-BUSED.

Bb7 Eb7 Ab

NOW I GOT THE HATEFUL BLUES.

Verse 1) Woke up this mornin' hateful and blue 'cause my daddy treated me wrong  
He's got his satchel, packed his clothes upon his back and gone, I say he's gone  
Yes, I'm low down, nothin' ever worries me long, I said long

2) I cried last night and I cried all night before, cried the blues  
And I said that I ain't gonna cry no more, no more  
If he can stand to leave me, I can stand to see him go, I said go

Chorus Yes, I'm hateful 'cause he treats me so unkind  
If I find that man while hurt is on my mind

SEGUE (NEXT PAGE)

**HATEFUL  
BLUES**

(CONT.)

If I see him I'm gon' beat him, gon' kick and bite him, too  
Gonna take my weddin' butcher, gonna cut him two in two

The ambulance is waitin', the undertaker, too  
A suit in doctor's office, all kinds of money for you

Ain't gonna sell him, gon' keep him for myself  
Gonna cut on him until a piece this big is left

'Cause my love has been abused  
Now I got the hateful blues.

620

**WHEN THE MIDNIGHT CHOO-CHOO LEAVES FOR ALABAMA**

IRVING BERLIN (1912)

IN TWO

VERSE

HAD A MIGHT-Y BUSY DAY. — I'VE HAD TO PACK MY THINGS A-WAY. NOW I'M  
UP MY DREARY FLAT, WHERE MANY WEAR-Y NIGHTS I  
GOIN' TO GIVE THE LANDLORD BACK HIS KEY: — THE VE-RY KEY — THAT OPENED  
SAT, THINKING OF THE FOLKS DOWN HOME WHO THINK OF ME. YOU CAN  
BET YOU'LL FIND ME SINGING HAP-PI - LY:

CHOR.

WHEN THE MID-NIGHT CHOO-CHOO LEAVES FOR AL-A - BAMA — I'LL BE RIGHT THERE —  
I'VE GOT MY FARE — WHEN I SEE THAT RUST-Y - HAIR'D CON-DUCT-OR MAX — I'LL GRAB HIM  
BY THE COL-LAR AND I'LL HOL-ER "AL-A-BAMA! AL-A-BAMA!" THAT'S WHERE YOU STOP YOUR TRAIN  
THAT BRINGS ME BACK A-GAIN DOWN HOME WHERE I'LL RE-MAIN — WHERE MY HON-ET-LAND AM.  
I WILL BE RIGHT THERE WITH BELLS WHEN THAT OLD CON -DUCT-OR YELLS, ALL A-BOARD! ALL A-  
BOARD (with tut) ALL A-BOARD FOR AL-A - BAMA

621

**DREAMING OF THE DAY**

ROY TURK & LOE GOLD (1928)

MOD  $\text{4/4}$

**VERSE**

F C7 F D7 / / / / G7

EV-RY-BO-DY SPENDS THEIR TIME IN DIF-FRENT WAYS. AND I HAVE SPENT MY TIME  
NOW THAT I'M IN LOVE, I'M SPENDING ALL MY DAYS IN BUILDING CASTLES THAT

1. C7 F G7 C7 | 2. G7/D Gm G $\phi$  C7

FALL-ING IN LOVE. TOW-ER A-BOVE.

**CHO.**

G7/D Bbm/D $\flat$  C7 F / /

DREAMING OF THE DAY WHEN DREAMS COME TRUE. DREAMING OF THE

G7/D Bbm/D $\flat$  / C7 C7/B $\flat$  D7/A D7 D7/A B $\flat$

DAY WHEN I'LL HAVE YOU. WHAT CARE I

B $\circ$  F/C Am $\flat$  / / D7 / G7

IF THE SKY DARKENS THE DAY, AS LONG AS THE NIGHT-TIME

C7/E E7 G7/D Bbm/D $\flat$  E7 F

BRINGS YOU MY WAY. DREAMING OF A NEST SO CUTE AND WARM,

F F7 Ebm/D $\flat$  G $\flat$  F7 B $\flat$  / / F7/C B $\flat$

WHERE WE'LL WEATHER BEST EACH STRIFE AND STORM. TILL THAT

E7/B $\flat$  / / E7 A7 D7/F $\sharp$  D7/A D7 / / D7+

TIME, DEAR, I'M HERE, SPENDING MY TIME DREAMING OF THE

Gm G $\phi$  C7 F/A/B $\flat$ C7sus F

DAY WHEN YOU'LL BE MINE.

# YOU'VE GOT TO USE SOME SCIENCE

WEM BY ANDY RAZAF & PAUL DENNIKER (1937)

**VERSE**

COME UP, MIS-TER HUR-RY, " " LAN-I TOR: " " I WANT TO PACK SOME DUNK. AND PLEASE BRING IN MY TRUNK.

PUT IT IN THE KITCHEN, IN THE CORNER, BY THE DOOR, WHERE I HAD IT ONCE BE-FORE.

WHAT'S THAT, MIS-TER LISTEN, MIS-TER LAN-I TOR? JANITOR! YOU SAY IT CAN'T BE DONE? THE LAST TIME IT WAS FUN.

MY EX-PRESSMAN GOT THE SAME TRUNK IN SOMEHOW. SO YOU'LL DO THE SAME THING NOW. YOU'VE

**CHO.**

GOT TO USE SOME SCIENCE, IF YOU WANT TO FIT IT IN. LET RIGHT DOWN TO BUSINESS, MUST KEEP UP YOUR COURAGE LOOK OUT! DON'T HURT YOUR BACK. YOU NEED TIME & PATIENCE TO

DON'T STAND THERE & GRIN. MOVE IT JUST A LIT-TLE, HOLD IT WHERE YOU ARE.

PUSH IT SLIGHTLY FORWARD, BUT DON'T SHOVE TOO FAR. NOW

LEARN THE PROPER KNACK. THE OPEN-ING LOOK'S NARROW, WHEN YOU

FIRST BE-GIN. YOU'VE GOT TO USE SOME SCIENCE, IF YOU

WANT TO FIT IT IN.

## Alice Blue Gown

Parody by Glen Snelgrove Pg. 700

I once had a gown of the prettiest blue,  
 And I packed it away so 'twould always be new  
 But little moths found out its hiding place there,  
 They ate great big holes just to let in the air,  
 And they chewed and they chewed and they  
 chewed,  
 And the poor gown now ain't any good.

**Chorus:**  
 Oh my sweet little Alice blue gown,  
 When I looked at it, oh, how I frowned,  
 For the moths large and small  
 They had eaten it all,  
 If I'd wear it I'd sure make a hit at a ball,  
 All they left was a piece here and there  
 All the rest was composed just of air,  
 Gee, it made me so sore,  
 It's no wonder I swore,  
 It was "good-night" for my poor blue gown.



623

# SHAKE YOUR CAN

W&M: ANDY RAZAF and PAUL DENNIKER (1937)

VERSE

G/B

Bb°

THE SISTERS OF THE EAGLE ROCK FOUN- SAID YOU SISTERS ALL HAVE GOT TO

D7/A D7/F# C/G Eb7 D7 1. G / D7 /

-DA-TION WAKE UP WERE AND OUT TO RAISE TEN THOUSAND OR MORE. AND HUS-TLE, IN A RALLY LIKE THIS.

G/B Bb° D7/A / Am7 D7 A7/C# A7

SISTER JOHNSON THRILL'D THE CONGRE-GA-TION, THE MOMENT THAT SHE TOOK THE FLOOR.

D7 2. G Em7 A7 D

SHE THE CAUSE NEEDS EV'RY PENNY YOU CAN TAKE UP. AND

A7/C# A7 Am7/D D7 CHO. C Eb7 D7 G Gb G7

HERE'S THE WAY TO GET IT: YOU CAN'T MISS! NOW ULT GO OUT AND SHAKE YOUR CAN: AN SHAKE IT FAST AND SHAKE IT SLOW, ALL

C Eb7 D7 1. G Bb° D7/A

EA-SY MON- EY- MAK- ING PLAN. SHAKE IT LONG ENOUGH, AND THEY WILL LIP AND DOWN AND TO AND FRO.

D7 D7/F# G C G C G7

DROP IT IN YOUR CUP. SHOW THEM PLENTY ACTION, AND THEY SOON WILL FILL IT UP. SO

2. G / Gb G7 C G7+ C G7+ C C in D7+

EV-RY CORNER, EV-RY HALLWAY, EV-RY PLACE YOU GO: STOP AND

G D7+ G A7 D7 D7/F# C/G F7 Eb7 D7

SHOW IT LET THEM KNOW IT: THAT YOU'RE OUT FOR DOUGH. YOU'LL NEVER FAIL TO GET YOUR MAN,

G A7 G/B Eb7 D7 G

IF YOU GO OUT AND SHAKE YOUR CAN!

(UNIVERSAL PICTURE: "HI'YA SAILOR")  
**SPELL OF THE MOON**

624

W: EVERETT CARTER

(1944)

M: MILTON ROSEN

MED. SLOW

**VERSE**

MY SENSES REEL, THE MO-MENT I FEEL YOUR KISS.

Chords:  $D\flat 7$ ,  $E\flat$ ,  $E\flat 6$ ,  $E\flat M 7$ ,  $E\flat 6$

I'M ON THE EDGE, THE BRINK OF A DEEP A-BYSS.

Chords:  $D\flat 7$ ,  $E\flat$ ,  $E\flat 6$ ,  $E\flat M 7$ ,  $E\flat 6$ ,  $E\flat$ ,  $E\flat 6$

**CHO.**

I FEEL THE SKIES COME FALLING DOWN ON MY HEAD, YOUR EYES GIVE ME THAT

ON, AS IT GOES ROUND IN ITS COURSE. IT PULLS WITH IR-RE-

$G\flat$ . DON'T LET ME OUT OF YOUR SIGHT, THE MOON HAS ALL ITS

Chords:  $E\flat M 7$ ,  $E\flat 6$ ,  $F\flat$ ,  $B\flat 7$ ,  $E\flat$

FEELING I DREAD, I'M GOING UN- DER, CAUGHT IN A MOON-TIDE.

-SIST-I-BLE FORCE, THE OVER-WHELM-ING SPELL OF THE

POWERS TO NIGHT, I KNOW THAT I'LL BE SWEPT A-WAY

Chords:  $E\flat +$ ,  $C\flat 7$ ,  $F\flat M 7$ ,  $F\flat$ ,  $B\flat 7$ ,  $E\flat +$ ,  $E\flat$ ,  $E\flat 6$

IT DRAWS ME MOON. EN-CHANT-ED BY STARS, I'M A

Chords:  $E\flat M 7$ ,  $E\flat 6$ ,  $E\flat$ ,  $E\flat 6$ ,  $A\flat m 6$ ,  $B\flat$ ,  $B\flat 7$

SLAVE TO THEIR CHARMS. THEY DRIVE ME OUT OF MY MIND, IN-TO YOUR

Chords:  $E\flat 6$ ,  $A\flat 6$ ,  $E\flat 6$ ,  $E\flat / B\flat$ ,  $E\flat / G$ ,  $C$ ,  $D 7$

ARMS! DON'T LET ME

Chords:  $G$ ,  $D 7 / F\sharp$ ,  $B\flat 7 / F$ ,  $NC / B\flat$ ,  $D.S. al.$

**CODA**

SOON: DEEP IN THE SPELL OF THE

Chords:  $E\flat 6$ ,  $E\flat M 7$ ,  $E\flat 6$ ,  $E\flat / B\flat$ ,  $A\flat m 6$ ,  $A\flat m M 7$ ,  $A\flat m 6$ ,  $B\flat 7 - 9$ ,  $B\flat 7$

MOON.

Chords:  $E\flat$ ,  $A\flat 7$ ,  $E\flat$

625

**SWEET FAT MAMA**

ANDY RAZAF (1937)

**VERSE**

Eb/G Abm Eb Fm7 Bb7

IF I WEIGHED A TON I WOULDN'T WOR-RY, I'D RATHER BE A FAT GAL ANY

Eb Bb7 Eb/G Ebm/Gb Bb/F G7

DAY. DON'T MIND MY SIZE A BIT. IN FACT, I'M PROUD OF IT.

C7 F7 Bb7 Bb7+ CHO. Eb Bb7+

YOU CAN'T CONTRA-DICT ME WHEN I SAY: I'M A SWEET FAT MA-MA, MY

Eb6 Eb/b Ab/C Bb7/b Bb7+ Eb Bb7+

WEIGHT DON'T WORRY ME, 'CAUSE I CAN SATIS-FY MY MAN. I'M A

Eb Bb7+ Eb Cm7 F7

SWEET FAT MA-MA, CON-TENTED AS CAN BE. I DON'T NEED NO RE-DU-CIN' PLAN.

Bb7 Ab/Bb Bb7 Eb7 Eb7

1. IF YOU HANG A-ROUND A WHILE, YOU'LL LEARN A LOT.  
2. JUST BECAUSE I CAN'T SIT ON MY DAD-DY'S LAP,

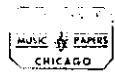
Ab6 Abm6 Bb7 Eb/b Bb7+ Cm7 Abm/Cb Eb/Bb Bb7+

I'VE GOT EV'RYTHING A SKINNY MA-MA'S GOT. I'M A SWEET FAT MA-MA, MY  
WHEN HE WANTS TO LOVE ME: THAT'S NO HAN-DI-CAP.

Eb Cm7 Cm7 Abm/Cb Bb7 Bb7+ 1. Eb Bb7+ 2. Eb

WEIGHT DON'T WORRY ME, 'CAUSE I CAN SAT-IS-FY MY MAN.

GLENN MILLER'S FAMOUS INSTRUMENTAL: "IN THE MOOD" COMPOSED BY LOE GARLOND & ARRANGED BY CHERRY GRAY, HAD WORDS ADDED, UNLESS IT WAS PUBLISHED. THE LYRICIST WAS ANDY RAZAF.



(FROM WALT DISNEY'S "MELODY TIME")

626

# BLUE SHADOWS ON THE TRAIL

WORDS BY LOHANNY LANGE

(1948)

MUSIC BY ELIOT DANIEL

**SLOWLY**

F Dm Gm7 C7 F Am Gm7/Bb C7

**VERSE** SHADES OF NIGHT ARE FALL-ING, AS THE WINDS BE-GIN TO SIGH. AND THE

F/A Dm7 Gm7 C7(-9) F (W00-00-00) Dm7 Gm7 C9 **CHD.** F Dm

WORLD IS SIL-HOU-ET-TED 'GAINST THE SKY BLUE

Gm7 Gm7 E (W00-00-00) Gm7 C7 Gm7 Gm7

SHA-DOWS ON THE TRAIL. BLUE MOON SHINING THROUGH THE

F (W00-00-00) F7 Bb (W00-00)

TREES. AND A PLAIN-TIVE WAIL FROM THE DIS-TANCE,

Bb-00) F/A Dm7 Gm7 C7 F (W00-00-00) F7

COMES A DRIFT-IN' ON THE EVE-NIN' BREEZE. MOVE A -

Bb Bb/A Gm7 C7 F C7+E

-LONG BLUE SHADDS, MOVE A-LONG. SOON THE DAWN WILL COME AND

**CHD.** Eb D7 D7 G7 Db7-5 C7 F F7 Cm7 F7

YOU'LL BE ON YOUR INAY. BUT UN-TIL THE DARKNESS SHEDS ITS

Bb D7/A Gm Bbm6 F/C Dm7 Gm7 Gm7 C7 F

VEIL, THERE'LL BE BLUE SHADOWS ON THE TRAIL





627

(A HE AND "SHE" DUET)

MED. SLOW

VERSE

# HOUSE MAN

ANDY RAZAF and  
PAUL DENNIKER (1937)

(HE)  
(SHE)

CIR-CLE SEV-EN ONE TWO THREE HELLO, IS THAT  
YES, YOU'RE QUITE COR-RECT, IN-DEED. A GOOD HOUSE MAN IS

F/A Ab° C7 C7 F C7/6

MA-DAM ZEE? FROM YOUR WANT-AD, I UN-DER-STAN', YOU'RE LOOKIN' FOR A

WHAT I NEED.

C7 1. A7/C# A7 Dm A7 Dm Dm7 G7

GOOD HOUSE MAN. I'LL TELL YOU JUST WHAT I RE-QUIRE. NOW HERE'S THE TYPE THAT

C7 CHO. F/A Ab° Fm Ab Gm7 C7

I DE-SIRE: THE (SHE) MAN I NEED MUST ALWAYS KNOW JUST HOW TO PLEASE. HE'S  
(HE) MADAM, I'M THE MAN THAT YOU'VE BEEN LOOK-ING FOR. FROM

F/A Ab° Fm Ab Gm7 C7 F/A Ab°

GOT TO BE PREPAR'D FOR ALL E-MER-GEN-CIES. 'ROUND MY HOUSE HIS DUTIES WILL BE  
NOW ON, YOU DON'T HAVE TO ADVER-TISE NO MORE. KNOW THAT FAMOUS HAND-Y MAN THEY

Gm7 C7 F F/C Gm7 Bb D7/A Gm7 A° G7/Bb Bb C7

QUITE U-NIQUE. I'LL PAY HIM BY THE HOUR, BY THE DAY OR WEEK. —  
RAVED A-BOU-T? THE DAY HIS MADAM SAW ME WORK, SHE THREW HIM OUT. —

F/A Ab° Fm Ab Gm7 C7 F/A Ab° Fm Ab

SAL-'RY IS NO OBJECT, IF HE KNOWS HIS BIZ. AS LONG AS HE CAN FILL MY NEEDS, MY  
ON DO-MESTIC SCIENCE I COULD WRITE A BOOK. YES, I'M AN ALL-A-ROUN'MAN AND A

Gm7 C7 F/A Ab° Gm7 C7 F

HOME IS HIS. TREAT HIM LIKE A MEMBER OF THE FAM-I-LY. THAT'S  
FIRST CLASS COOK. ANY-TIME YOUR HUS-BAND'S KEPT A WAY AT NIGHTS WITH

Gm7 Bb D7/A Gm7 D7/A TO REPEAT Bb C7 F C7 LAST Bb C7 F

IF HE PROVES AND DEMONSTRATES HIS WORTH TO ME. (HE) WELL  
ME RIGHT THERE, YOU'LL KNOW THAT EV-RY-THING'S ALL RIGHT. (SHE) FROM START RIGHT NOW.

(From)

3. SHE WHAT YOU SAY I'M VERY SURE THAT YOU WILL DO, BUT THERE'S A FEW MORE THINGS I MUST MAKE CLEAR TO YOU. YOU MUST PROMISE IN THE WINTER NOT TO FROWN, IF I SHOULD WAKE YOU UP TO TURN MY DAMPER DOWN. ON COLD NIGHTS MOST ANY TIME YOU MAY BE CALLED, AND I DEPEND ON YOU TO HAVE MY ASHES HAULED. IF I NEED A PLUMBER AND HE'S NOT ABOUT, YOU'VE GOT TO STOP ALL LEAKS & KEEP THE DRAINS CLEANED OUT.

4. HE MADAME WHEN IT COMES TO PLUMBING WORK I SHINE. AND HAULIN' ASHES IS A JOB THAT'S IN MY LINE. NOW THERE AIN'T A BETTER DAMPER MAN IN TOWN. JUST CALL ME ANY HOUR AND I'LL TURN YOURS DOWN. WHEN YOU SEE THE WAY I WORK YOU WILL AGREE, THAT THERE'S NO OTHER HOUSE MAN TO COMPARE WITH ME. THERE AIN'T NO OTHER I CAN'T DO, I KNOW JUST HOW. (SHE:) IF THAT'S THE CASE THE JOB IS YOURS. YOU START RIGHT NOW.

(ROSIE'S GOT)

# THE FIRE HYDRANT BLUES

LYRICS BY CYNTHIA BOWER

(ca. 1989)

MUSIC BY ED METZ

2 BEAT (♩ = 112) ♩ = ♩

VERSE OUR ROSE HAS A PROBLEM, AS WE ALL KNOW: JUST LOOK AT HER FRONT LAWN. IT

ONCE WAS GREEN AND SMOOTH AND FLAT, BUT NOW A CHUNK IS GONE. SHE

SWEEPS AND SHE DUSTS AND SHE POL-ISH-ES, IN-SIDE HER TI-DY HOME. BUT WHEN IT

COMES TO WHAT IS OUT FRONT: THE M. U. A. INON'T LEAVE HER A-LONE. THEY CHOSE HER

**CHO.**

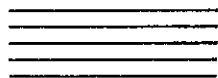
GRASS ON WHICH TO PUT A BRIGHT ORANGE FI-RE PLUG, WHICH

WON'T HOLD WATER. (EV-EN IF IT'S THERE) ON-LY A HOLE IS DUG. AND NOW WE'D

LIKE TO DED-I-CATE THIS SONG, SO PUT ON YOUR DANCING SHOES. THERE'S

NO SENSE FEEL-IN' ALL THAT SAD A-BOUT THE MISSING FIRE HYDRANT BLUES.

This is a novelty tune written to recognize an earth shattering event in the life a good friend and neighbor, Rose Fink. Rose, one of the most fastidious people on the face of the earth, woke one morning to find a gigantic hole in her front yard, placed there by the local water authority which had chosen to place a new fire hydrant in that location. Not only did having this "safety device" in her well-manicured lawn pose a problem, but the timeliness issue surrounding project completion had even a more devastating impact on Rose. This tune helped her get over the event.



629

# WHY SHOULD I SAY THAT I'M SORRY

LARRY CONLEY (1927)

**VERSE**

**CHORDS:** C, C/E, Ebm6, G7/D, G7, G7/D, G7+, Am, C, C/E, Eb7, G7/D, G, A7, D7, G7/B, G7/G°, A°, Dim, A7, Dim, D7, G7, CHO. C, A7, D7, G7, C, C#, G7/D, C, A7, E, C#, G°, B7/F#, B7, E, B7/D#, G7/D, G7, C7, F, D7/F#, D7, G7, G°, G7, C, A7, D7, G7, F#7/C#, G7/D, D7/A, D7, G7, C

**LYRICS:**  
 I'M SO UN - HAP - PY SINCE I QUARRLED WITH YOU. LONE - LI - NESS  
 DRIVES ME MAD. PIC - TUR - ING YOU, DEAR, WITH  
 SOME - BO - DY NEW. WONDER - ING, TOO, IF YOU'RE GLAD.  
 IS THERE NOTHING YOU HAVE TO SAY.  
 WHY CAN'T YOU MEET ME HALF WAY? WHY SHOULD I  
 SAY THAT I'M SOR - - - RY, WHEN NO - BO - DY'S SOR - RY BUT  
 ME. WHY IS MY SIDE OF THE STO - RY,  
 THE SIDE THAT YOU NEVER CAN SEE.  
 WHILE MY HEART'S BREAKING AND I'M IN DES - PAIR, YOU KEEP ON  
 MAKING ME THINK YOU DON'T CARE. SO WHY SHOULD I SAY THAT I'M  
 SOR - RY, WHEN NO - BO - DY'S SOR - RY BUT ME.

# IT'S GONNA BE A LONG HARD WINTER

WEM: ANDY RAZAF & PAUL DENNIKER (1937)

MEB. SLOW

G/B Bb+ Am7 G G/B Bb+

VERSE MOST MEN PREFER A PERFECT THIRTY SIX, TO GREAT BIG GIRLS LIKE ME, THEY ANSWER

F/A G7 Am7 D7 G Em7 A7 A7/E Eb7

"NIX". BUT AN-Y MAN WHO'S WISE, WILL EASI-LY SURMISE UUST WHY A GAL LIKE ME SHOULD BE A

D7 Am7 D7 / CHO. G E7 A7 A7/E Eb7 D7

PRIZE. IT'S GONNA BE A LONG HARD WIN-TER, SO YOU'D BETTER TAKE THIS FAT GAL

Gb Bm7 E7 A7

NOW. IT'S GONNA BE A ZE-RO WIN-TER, AND YOU'RE GONNA NEED MORE HEAT, AND

D7 G7

HOW! NOW WHEN THE GROUND IS COVERED UP WITH SNOW AND ICE, A MAY BE FAT AND FLABBY, BUT I'M FAR FROM OZZO, AND

C E7/B Am7 Eb7 Gb A7 D7 G

GREAT BIG FAT WARM MAMA WILL BE NIGHT-Y NICE. I'LL BE AW-F'LY HANDY WHEN THE WEATH-ER'S COLD. IT'S GONNA BE A LONG HARD

E7 A7 D7 D7 1.2.3.6 Eb7 D7 / 4. Gb

WIN-TER, SO YOU'D BETTER TAKE THIS FAT GAL NOW. NOW.

EXTRA LYRICS AT X

3. (NOW) IN A COLD APARTMENT, I'M A PERFECT CURE.  
YOU CAN DEPEND ON ME TO RAISE THE TEMPERATURE.
4. (THE) PRICE OF COAL IS GOING UP, BEYOND A DOUBT.  
BUT I CAN STOP YOUR WORRIES, WHEN YOUR FUEL GIVES OUT.

631

# ANTIQUATED PAPA

VERSE

WEM: ANDY RAZAF & PAUL DENNIKER (1937)  
(SOPHISTICATED MAMA)

(SHE) LOOK HERE PAPA: YOU'VE BECOME AN  
(HE) LISTEN MAMA: I FEEL JUST AS

F/A Ab°

AW-FUL BORE. I WONDER WHAT ON EARTH YOU THINK I GOT YOU FOR. YOU'RE JUST AS USELESS AS A CHAIR WITH-  
BORED AS YOU. I NEVER UNDERSTAND THE FUNNY THINGS YOU DO. ALL YOU DO IS BUZZLE SIN AND

Dim / Dim? G7 C7 CHO. F Bbm

-OUT A SEAT. YOU MIGHT HAVE BEEN AN OVEN, BUT YOU LOST YOUR HEAT. (SHE) ANTIQUATED PAPA,  
GAD ABOUT. WHEN YOU GET HOME AT NITE YER TIRED & ALL WORN OUT.

F Bbm G7 C7/F F F/A Bbm

ANTIQUATED PAPA, YOU'RE NOTHIN BUT AN OLD AN-TIQUE. (HE) SO-PHIS-TI-CATED MAMA, SO-

F/C D# C/G G7 C/E/C1 A7/#

-PHIS-TI-CATED MAMA AND YOU AIN'T NOTHIN' BUT A FREAK. (SHE) YOU'RE JUST A BUNCH O' BREATH AND BRITCHES

Dim A7 Dim A7 Dim A7 Dim Dim? G7

GONE TO WASTE. FROM YOUR NECK DOWN YER DEAD. YOU HAVEN'T GOT NO TASTE. YOU SAID THAT I AIN'T GOT NO TASTE 'CAUSE  
(HE)

C G7 C G7/B Bbm/D C7 F Bbm

I'M DISCREET. I'M ALWAYS CAREFUL WHEN & WHERE & WHAT I EAT. (SHE) AN-TI-QUATED PA-PA,

F/A Bbm F/A F7+ Bb/Bb° Bb Bb/b

AN-TI-QUATED PA-PA YOU'RE OLD AND COLD AS YOU CAN BE. (SHE) IN THESE MODERNISTIC TIMES, YOU'RE

Bbm/D Bbm F/A Fm6/Ab Ab7 / C7/F F Bbm

OUT OF DATE. (HE) BE-CAUSE I LIKE MY WHISKY AND MY LOU-IN' STRAIGHT? (SHE) AN-TI-QUATED PA-PA, (HE) SO-

F Eb7-5 D7 G7/b Db7 C7 F FINE

-PHIS-TI-CATED MAMA: (BOTH) YOUR METHODS DON'T AP-PEAL TO ME. (TO CHO.)

(COUNTRY-WESTERN)

632

# STAND BY YOUR MAN

TAMMY WYNETTE & BILLY SHERRILL (1968)

**A** B $\flat$  F C $\flat$

SOMETIMES IT'S HARD TO BE A WO-MAN,  
 BUT IF YOU LOVE HIM YOU'LL FOR-GIVE HIM,  
 GIVING ALL YOUR  
 EV-EN THO' HE'S

F7 B $\flat$  E $\flat$  1. A $\flat$

LOVE TO JUST ONE MAN.  
 HARD TO UNDER- STAND.  
 YOU'LL HAVE BAD TIMES,  
 AND IF YOU LOVE HIM,  
 AND HE'LL HAVE

A $\flat$  B $\flat$  F 2. B $\flat$

GOOD TIMES,  
 DO-IN' THINGS THAT YOU DON'T UNDER- STAND.  
 OH BE PROUD OF

E $\flat$  B $\flat$  F7 B $\flat$  E $\flat$  B $\flat$  F B $\flat$  F B $\flat$

HIM,  
 'CAUSE, AFTER ALL, HE'S JUST A MAN.  
 STAND BY YOUR

D E $\flat$  1 1 D $\flat$ m C $\flat$  1. B $\flat$  G7 G7+ G7

MAN.  
 GIVE HIM TWO ARMS TO CLING TO,  
 AND TELL THE WORLD YOU LOVE HIM.  
 AND SOMETHING WARM TO COME TO

C F7 2. B $\flat$  F7 D7

WHEN NIGHTS ARE COLD AND LONELY.  
 KEEP GIVING ALL THE LOVE YOU CAN.

G E $\flat$  F B $\flat$  E $\flat$  B $\flat$  F7 / / D.S. al  $\text{f}$

(o) E $\flat$  B $\flat$  F B $\flat$  F7 D $\flat$ /F $\sharp$  G

**CODA** B $\flat$  F F7 D $\flat$ /F $\sharp$  G

KEEP GIVING ALL THE LOVE YOU CAN.

E $\flat$  F B $\flat$  E $\flat$  B $\flat$  F $\sharp$  sus B $\flat$

STAND BY YOUR MAN!

TAMMY WYNETTE IS A TOP-RATED COUNTRY SINGER  
and RECORDING ARTIST. (AS OF AUG. 2000)



DIFFERENT TUNE FROM  
THAT OF COZY COLE

633

TOPSY

WORDS: FRANK CLARK  
and MACK HOWARD

(1924)

MUSIC: BILLY BASKETTE  
and BILLY WALDRON

VERSE

THERE'S A CERTAIN LITTLE VIX-EN, AND SHE'S NEARLY ALWAYS MIX-EN'  
TROU - - - BLE, TROU - - - BLE. THE LITTLE SON OF A  
GUN IS LOVED BY EV-'RY ONE. SHE'S ALWAYS TEAS - - IN', BUT  
PLEAS - - IN'. TOP-SY, TOP-SY, YOU'VE WON MY HEART.  
TOP-SY, TOP-SY, RIGHT FROM THE START, YOUR UNCLE  
TOM WAS MIGHTY PROUD OF YOU. NO WONDER LITTLE E-VA. WOULDN'T  
LET YOU LEAVE HER. TOP-SY, TOP-SY, YOU MAY BE BLACK, BUT YOUR  
HEART IS MADE OF GOLD. WITH YOUR BAG OF AS-A-FET-I-DA,  
WONDERS YOU DO. I'M TOP-SY TUR-NEY, TOPSY, O-VER YOU.

REFERENCE TO UNCLE TOM'S CABIN  
(NOVEL BY HARRIET BEECHER STOWE.)  
AS A PLAY, IT TOURED THE COUNTRY.



**THE DENTIST SONG** *VERSE*  
 ANDY RAZAF (1940) G Eb7 G/D Eb7

*G/D D7 G G7 C C/E Eb7 G/D Em7*  
 COULDN'T SLEEP THE WHOLE NITE LONG. — SHE WENT TO SEE THE DEN-TIST, TO

*A7 D7 G Eb7 G/D Eb7*  
 FIND OUT WHAT WAS WRONG. — OUT OF BREATH, AND SCARED TO DEATH, HE

*G/D D7 G G/D A7/C# A7/E A7/C# A7/E*  
 PLACED HER IN A CHAIR. WHEN HE STARTED DRILLIN', PUTTIN' IN SOME FILLIN', SHE

*A7/C# A7/E Cm/Eb D7 CHO. G Eb7 G Eb7*  
 LOUDLY DID DE- CLARE: EAS-Y MIS-TER, EAS-Y MIS-TER,

*G7/E Eb7 D7 G / Gb G7 E C7 C C7*  
 EAS-Y TIL I GO TO SLEEP. — NOW I'M WIL-LIN', BUT IT'S KILL-IN';

*A7/C# A7/E Eb7 D7 G7*  
 WHEN YOU START TO DRILL TOO DEEP. —

1. IF YOU'RE GONNA HURT ME, LET ME HOLD YOUR HAND.  
 2. DOCTOR, I HAVE NEVER FELT THIS WAY BE-FORE.

*C/E C Eb7 G/D / ADD D7*  
 WHEN YOU TOUCH THE ROOT, IT'S MORE THAN I CAN STAND.  
 STOP IT! STOP IT! I CAN'T BEAR IT AN-Y-MORE.

*G Eb7 G Eb7*  
 EAS-Y MIS-TER, EAS-Y MISTER,

*G Cm/A D7 1. G/A m7 D7 2. G*  
 EASY TIL I GO TO SLEEP. —

**Let the Rest of the World Go By** (pg 74)

Parody by Ray Hibbeler.

Oh, how sad is my life,  
 Since I married my wife,  
 It's all my mother-in-law,  
 But her nagging will cease,  
 And I soon will have peace,  
 When I crack that monk face jaw.

**Chorus**

When she's sleeping tight,  
 Her false teeth won't bite,  
 I'll pull each tooth out one by one,  
 That will be fun;  
 Her new false hair she'll never wear,  
 I'll donate that to some affair,  
 Her peg leg I'll take, nail it to her gate,  
 And watch the neighbors pass it by,  
 I'll have my friends form in line,  
 I'll not charge them a dime,  
 I'll let the rest of the world go by.



## A COOKING LESSON

ALEX HILL (1940)

(♩ = ♩♩)  
SLOWLY

1. NOW IF YOU WANT TO MAKE THE BEST WHIP'D CREAM IN  
2. " " " WANT TO MAKE SURE THAT YOUR JELLY

THIS HERE LAND, YOU GOTTA STICK THE BEATER IN, AND GRAB THE BOWL WITH YOUR HAND. AND TURN IT  
ROLL SAT-15-FIES " " " KEEP A-PATTIN' IT, UN-TIL IT'S JUST THE RIGHT SIZE. THEN ROLL IT

'ROUND AND 'ROUND.  
UP AND DOWN. OH, TURN IT 'ROUND AND 'ROUND.  
OH, ROLL IT UP AND DOWN.

TO MAKE IT " " " TURN OUT RIGHT " " " YOU TURN IT 'ROUND AND 'ROUND.-  
" " " " " YOU ROLL IT UP AND DOWN.-

1. 2. 3. 4. NOW IF YOU

### EXTRA CHORUSES

3. NOW IF YOU FEEL YOU'D LIKE TO LEARN THE WAY OF  
STUFFING A MEN,  
YOU'VE GOT TO OPEN UP THE HOLE AND RAM THE  
STUFFING RIGHTS IN.  
AND PACK IT DOWN AND DOWN. OH PACK IT  
DOWN AND DOWN,  
TO MAKE IT TURN OUT RIGHT, YOU'VE GOT TO  
PACK IT DOWN.

4. NOW IF YOUR STUFF IS OVERHEATED, TUN YOUR  
FIRE DOWN LOW.  
'CAUSE ANYBODY KNOWS YOU GOT TO LET IT  
LOOK NICE AND SLOW.  
AND LET IT BOIL WAY DOWN. OH LET IT  
BOIL WAY DOWN,  
TO MAKE IT TUN OUT RIGHT, YOU LET IT  
BOIL WAY DOWN.

## All By Myself

Parody by Glen Snelgrove. Pg 65

I'm so unhappy, what'll I do  
I long for somebody  
Who will cook my meals for me  
I'm getting so sick of getting my meals  
My wife just stays in bed all day  
And that is why I now say:

### Chorus

All by myself in the morning  
While wifey sleeps 'in her bed  
Down stairs I steal, get my early morning meal  
Eat some cold fried veal  
Imagine how I feel  
All by myself to the city  
While wifey's still in her bed  
I'd like to stay in bed and rest a little while  
longer  
I hate to eat breakfast all by myself.

## Do You Ever Think of Me

Parody by Glen Snelgrove. Page 61

One night while I lay quietly sleeping,  
A thought of booze came o'er me creeping,  
It started me in violent weeping,  
Prohibition's changed things now.

### Chorus

When you had a nice big glass of whiskey,  
Do you ever think of that  
How when you would drink it you'd get frisky,  
Do you ever think of that  
'And when your eyes got bleary and you felt so  
weary,  
Acted foolishly,  
Next morning, what a head, you wished that  
you were dead,  
Now do you ever think of that?

# HERE COMES THE SHOW BOAT

W: BILLY ROSE (1927) M: NACED PINKARD

(MED. FOX) Eb/Bb D7/A Eb/G D7/F# F7 v. Fm/C Bb7

**VERSE** ON THE MIS-SIS-SIP-PI, FIF-TY YEARS A-GO: ——— ONCE A YEAR, THE

Fm/C Bb7 Eb Eb° Eb — 1 1 1 1 Eb — 1 1 F7

FOLKS WOULD GET TO SEE A SHOW. ——— MAIN-STREL SHOWS WERE GIVEN

Bb7 Bb° Bb7 — 1 1 1 1 Fm Bb7 Eb Eb° Eb —

ON THE BOAT. ——— UP AND DOWN THE RIVER THEY WOULD FLOAT. ———

— 1 1 Bb7 Eb/Bb D7/A Eb/G D7/F# F7 v.

— AND ON THE DAY THE BOAT WAS DUE, THE DARKIES ALL TURN'D OUT. ———

D7/F# D7 D7 v. Gm D7/F# Fm Bb7 8. CHO. Eb

ALL A-LONG THE LEVEES, THEY WOULD SHOUT: ——— HERE COMES THE 1. SHOW 2. PAP —

Eb Eb7 Ab 1 v. Ab7 Db° Cm7 Db° Bb7 9.

BOAT, HERE COMES THE SHOW BOAT: PUFF-PUFF-PUFF-PUFF, PUFF-PUFF PUFFIN' A-  
-PY ARE PEELIN' HAP - PY: SHUFF-SHUFF-SHUFF-SHUFF, SHUFF-SHUFF SHUFFLE A-

Eb 1 Bb7+ Eb Ab7 Eb v. Ab Ab7

- LONG. ——— MAMMY AND LONG. ——— EACH LITTLE CHOC-LATE BON-BON,

Fm7 Bb7 Eb 1 1 G/b Bbm Db Cm CmM7 Cm7 F7

BON-BON BUDDY'S IN RIGHT. ——— THEY'RE PLAYIN' UNCLE TOM-TOM, TOM-TOM'S CABIN TO —

Bb7 1 1 Db7 Bb7/Bb Bb7+ D.C. al

NIGHT. ——— HERE COMES THE

8. CODA Eb Bb7sus Eb

- LONG! ———

637

# LITTLE RAG BABY DOLL

W: L. WOLFE GILBERT

(1913)

M: LEWIS F. MUIR

*Moderato*

VERSE MOTHER TUCKS BA-BY A - WAY FOR THE NIGHT. SHE THINKS THAT BA - BY IS

SLEEPING SO TIGHT. BA-BY CLO-SES LIT-TLE EYES, WAITS FOR MA TO

LEAVE: SHE'S WISE. THEN SHE LUMPS RIGHT OUT FROM HER TRUNDLE BED. TAKES RAG BA-BY

DOLL. HOLDS HER TIGHT, ALL HER NIGHT, SINGING AS SHE SAYS GOOD-NIGHT.

**CHO.**

LITTLE RAG BA-BY, LITTLE RAG BA-BY: TODDLE ALONG, WADDLE ALONG

TODDLE A-LONG. OUT OF THE CRA-DLE, THRU WITH THE CRA-DLE. WADDLE ALONG, OH BA-BY,

WADDLE A LONG. MADE OF OLD SAW-DUST, MADE OF OLD RAGS, DRESSES AND TRESSES

OF PA-PER BAGS. ALL THAT YOU LOST WAS COUPONS AND TAGS: LITTLE RAG BA-BY

*Bb*

GILBERT WAS LYRICIST ON THE PEANUT VENDOR & MAMA JEZ  
DOLL.

# SHE'S NINE MONTHS GONE FROM HOME 638

W & M: ANDY RAZAF and PAUL DENNIKER (1942)

WALTZ MOD<sup>to</sup>

VERSE 1. NELL WAS A COUNTRY MAID-EN, SO SWEET SO PURE AND  
 2. (NELL) WAS THE PET AND DAR-LING OF ALL THE NEIGHBOR-  
 FAIR. SHE WAS A FINE EX-AM-PL E OF IND-MAN-  
 -HOOD. THE FIRST TO CHURCH ON SUN-DAY. AT SCHOOL SO  
 -HOOD, SO RARE. THEN CAME A CI-TY SLICK-ER,  
 SMART AND GOOD. SHE WOULD HAVE MADE SOME FAR-MER  
 AND INDEED THIS SIM-PL E MAID. HE WOULD TO  
 A TRUE AND LOY-AL WIFE. THIS DEV-IL  
 HER HE LOVED HER, BUT SOON SHE WAS BE-TRAYED. OH! SHE'S  
 IN SHEEP'S CLOTHING, THEN CAME IN-TO HER LIFE. OH!

CHO.

NINE MONTHS GONE FROM HOME. SHE'S NINE MONTHS GONE FROM

HOME. SHE LOVES THE CI-TY SLICKER. NOW, SHE'S  
 NINE MONTHS GONE FROM HOME. OH, WHERE, WHERE DID SHE  
 ROAM? OH, WHERE, WHERE DID SHE ROAM? SHE  
 LOVED THE CI-TY SLICK-ER. NOW, SHE'S NINE MONTHS GONE FROM

1. G / B D<sup>o</sup> Am<sup>7</sup> D<sup>7</sup> TO VERSE  
 HOME. NELL

2. G / C<sup>7</sup> G  
 HOME.

(DIFF. SONG ON P. 1279)

# BLUE DOWNHEARTED BLUES

SPENCER WILLIAMS (1946)

VERSE

Eb Eb7 Ab7 Eb Eb7 Ab7  
 STATE. HATE. I'M SO WORRIED, MEL-AN-CHOLY TOO. MY MIND'S FLURRIED, DON'T KNOW WHAT TO DO.  
 MY LOVE'S BEEN RE-THAT IS WHY MY FUSED AND CAST A-SIDE. TEARS I CANNOT HIDE.  
 Fm7 Bb7+ 8. CHO. Eb7 Ab Eb7  
 I'M BETWIXT THE DEV-IL AND THE DEEP BLUE SEA. MY MAN'S TURN'D ME DOWN, O LANDY, I AIN'T GOT NO BO-DY NOW TO CALL MY OWN. AND I'M BROKE & BUSTED, LANDY, TO  
 WOE IS ME. I'M SO SAD, 'CAUSE I AIN'T HAD NO NEWS. WEEP AND MOAN. LEFT TO GROUSE WITH-OUT MY HOUSE-RENT DUES.  
 Bb7 Ab7 Eb Abm Ab7 D.S.  
 SINCE WE'VE PARTED, I'VE GOT THE BLUE DOWNHEARTED BLUES.  
 CODA ONE OF SPENCER WILLIAMS' BEST WAS ALSHOMINGO BLUES

(SOLID 4) SLOW

# BLUE FANTASY

L: RAYMOND LEVEEN  
M: FRANKIE CARLE

VERSE

F6 Db7 C7 C7+ F6  
 LOVE HAS ME WHERE IT WANTS ME.  
 Db7 C7 C7+ A6 B7 E7 A A+ A6 A7 Db7 C7  
 AND IT WANTS ME BLUE. I DESERVE IT TOO.  
 F6 Db7 G7 C7+ F6 Db7 C7 F7  
 LOVE: NIGHT AND DAY IT HAUNTS ME, 'CAUSE I WAS-N'T TRUE. I WAS-N'T  
 Bb Bb7+ Db Gm7/C C7 F / Dm7 G7 CHO. C C/E Eb° D7  
 TRUE. NOW I'M BLUE. BLUE FAN-TA-SY A-ROUND ME.  
 Ab6 G7 Ab7 G7 C Ab7 G7+ C  
 MY! HOW YOU HAUNT ME, 'CAUSE I DID WRONG. GO 'WAY!

BLUE FANTASY - CONT.

640

C7 C7 F A7 D7 G7 G7 C7 F7 Bb7  
 SATAN, STOP YOUR RE-VEL. LISTEN, DEVIL: NOW I'M ON THE  
 G7 Ab7 G7 G7 C C/E Eb° D7  
 LEY-EL. LOVE: YOU HAVE GOT TO TRUST ME,  
 Ab° G7 Ab7 G7 C Bb7 C  
 OR LIFE WILL JUST BE BLUE FAN-TA-SY.

I WALK WITH MUSIC **VERSE** Am Am7 A D/A 1. Am Bm7 E7 2. Am Em7 A7  
 L: U. MERCER IF YOU SEE THE HEAVENS FULL OF NIGHT-IN-GALES, FLY:  
 M: H. CARMICHAEL ('40) AND THEY ALL ARE SINGING AS THEY  
 Dm A7 Dm Dm7 G7 C Dm7 C A7 Em7/A7 D7 C D7 D7/A D7 G7 F#°  
 THEN YOU'LL KNOW, MY DEAR, WHAT I ALWAYS HEAR, EV'RYTIME THAT YOU PASS BY.  
 G7 9/8 G7 **CHO.** Cm7 C6 C#° Bb11/Db Dm7 G7 F/C G7/B C Em  
 THERE'S A LOVE SONG FLOATING ON THE SOFT SUMMER AIR. WHEN YOU  
 'THO I WANDER PAST THE LAST DISTANT STAR, IT WILL  
 Am Bm7 Em7 E7 A B7 E7 Bm7  
 SPOKE YOU LEFT IT THERE. FROM THIS DAY, I WALK WITH MU-SIC,  
 NEVER SEEM TOO  
 E7 Bm7 C#7 F#m F#m7 F#m6 Db Db7 Bbm Db7/Ab Gb Bbm  
 FOR YOUR VOICE WILL FOLLOW ME EV'-RY-WHERE. YOUR SWEET  
 Ebm Bb7 Ebm Abm Db° Db7 Gb Ebm Bb7/D  
 SIGH WILL COME SINGING THRU THE SKY. I WILL HEAR AND UN-DER-STAND.

G7  
 AND, *D.S. al f*

**CODA** Bm7 Em7 E7 G7 C D7 G7 Dm7  
 FAR. FOR FROM THIS DAY ON I WALK WITH MU-SIC,  
 G7 Dm7/G C#° Am Am7 D7 Dm7 G7 C / D7 Dbm7 C6  
 AND THAT SONG WILL LEAD ME TO WHERE YOU ARE.

641

# MY DADDY DON'T DO NOTHIN' BAD

ANDY RAZAF (1940)

VERSE

C/E E<sup>b</sup> G<sup>7</sup>/B G<sup>7</sup> C Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup>/B C E<sup>b</sup>

LUCKY AS A GIRL CAN BE. — GOT A MAN WHO'S GOOD TO ME. —

Dm<sup>7</sup> G<sup>7</sup> C Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup>

PLEASES ME IN EV-'RY WAY. — HERE IS ALL THAT I CAN SAY. —

CHD. C / B<sup>b</sup> A<sup>7</sup> / D<sup>7</sup> G<sup>7</sup>/B C C<sup>7</sup>/E<sup>7</sup>

MY DADDY DON'T DO NOTHIN' BAD. — BESTEST MAN I EVER HAD. — I'M

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

AB-SO-LUTELY SATIS-FIED WITH HIM BE-CAUSE HE PUTS HIS HEART AND SOUL IN EV-'RY

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

THING HE DOES. MY DAD-DY'S EV'RY INCH A MAN. — LOVES ME LIKE NO OTHER CAN. —

E<sup>7</sup>/G<sup>#</sup> F<sup>7</sup> X Am Dm<sup>7</sup>/F F<sup>#</sup> C/G G<sup>7</sup>/B<sup>b</sup> A<sup>7</sup>

1. HE CAN MELT ME, EVEN WHEN HE'S COLD AS ICE. —

D<sup>7</sup> E<sup>b</sup> C/E Gm<sup>7</sup> B<sup>b</sup> A<sup>7</sup>

HE DON'T EV-ER HAVE TO ASK FOR NOTHIN' TWICE.

Dm A<sup>7</sup>/C<sup>#</sup> Dm A<sup>7</sup>/E Fm C/E C<sup>7</sup>/E<sup>b</sup>

EV-EN WHEN HE BEATS ME UP, IT FEELS SO NICE. MY

D<sup>7</sup> G<sup>7</sup>/B 1. 2. G<sup>7</sup> 13. C

DAD-DY DON'T DO NOTHIN' BAD.

## My Mammy B566

Parody by Glen Snelgrove.

Folks thought things were lovely when I was a kid  
 No matter how hard I tried to do right  
 The way they scolded me was sure a fright  
 When we kids got fighting they sneaked off and hid  
 I got "lickings" daily for the things they did.

### Chorus

Mammy, mammy, she slammed me here and she slammed me there  
 She slammed and banged me most everywhere  
 Mammy, mammy, my skin hurt and tingled from lickings from Mammy  
 I remember how she used to wield that stick  
 She was slender but her arms were strong and thick  
 Mammy, mammy, ev'ry dog-gone night  
 I'd get in a fight with mammy.

3RD TIME AT X

HE IS JUST AS USEFUL AS A MAN CAN BE.  
 KNOWS THE THINGS A MAN SHOULD DO FROM A TO Z.  
 ALWAYS DOIN' LOTS OF EXTRA THINGS FOR ME.  
 DADDY DON'T DO NOTHIN' BAD.

# IF YOU CAN'T CONTROL YOUR MAN

642

ANDY RAZAF (1940)

VERSE

C G/E Eb° G7/D G7 G7 C G7 |  
 "WHAT WILL I DO?" SIGH'D LINDY LOU. "MY MAN HAS STARTED RUNNIN' ROUN'. HE'S  
 G/E Eb7-5 G/D F7-5 E7 A7 D7 G7 |  
 ACTIN' COLD, HE'S GETTIN' BOLD. YESTERDAY HE KNOCK'D ME DOWN." AS SHE  
 G7 1 1 1 2 G7 Dm7 A Bb7 G7/B Dm7/A G7 G7+ |  
 WRING HER HANDS AND CRIED, A SYM-PH-THET-IC FRIEND RE-PLIED; NOW IF YOU  
**CHORUS**  
 C G7+ C Bb A 1 D7 |  
 CAN'T CON-TROL YOUR MAN, SOME OTHER MA-MA AL-WAYS CAN.  
 G7 1 1 1 G7+ C G7+ C G7 |  
 IT'S YOUR FAULT IF SOMEONE STEALS HIM A-WAY. 'CAUSE  
 G G7+ C 1 G/E Eb7 G/D Eb° Eim Em7 |  
 AN-Y WOMAN, WHO AIN'T DUMB, CAN WRAP A MAN A-ROUND HER THUMB. THAT'S  
 A7 D7 G7/B G7 G7/B Bb° G7 1 |  
 IF SHE KNOWS THE PROPER CARD TO PLAY. NOW WHEN YOUR  
 C C Bb A 1 D7 |  
 DAD-DY'S LOVELITE DIMS YOU'VE GOTTA CATER TO HIS WHIMS.  
 G7 1 1 G7/E F7-5 E7 X A7 |  
 EV-RY-DAY, TO PLEASE HIM, YOU MUST PLAN. 1. ANY TIME YOU FIND A MAN WHO  
 2. COMPETITION NOWADAYS HAS  
 A7 D7 D7/E B7/E# |  
 LIKES TO ROAM, IT MEANS HE'S GETTIN' SOMETHIN' HE DON'T GET AT HOME. SO YOU'RE TO BLAME, YOU GOTTA  
 GOT SO STRONG, YOU GOTTA KNOW YER STUFF TO HOLD A GOOD MAN LONG.  
 C/G Em7 A7 D7 G7 F. C (TO CHOR.) G7 1 2. C |  
 LEARN THE GAME: IF YOU CAN'T CONTROL YOUR MAN. NOW LISTEN: MAN.





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# A LITTLE ONE-HORSE TOWN

LYRIC BY MITCHELL PARISH - MELODY BY ELEANOR YOUNG & HARRY SQUIRES (1922)

MOD  $\text{to}$   $B\flat/F$   $E^{\circ}$   $B\flat/F$   $F7$   $B\flat$

VERSE EV-'RYTHING SEEMS I'LL AD-MIT, THE GLOOM-Y, BIT-Y EV-'RYTHING SEEMS WRONGS. IS A PRE-TY SIGHT.

1.  $B\flat/F$   $E^{\circ}$   $F$   $F\sharp^{\circ}$   $C7/G$   $C7$   $F7$   $F7/C$

THOUGHTS OF HOME COME TO ME: THAT'S WHERE I BE-LONG.

2.  $F/A$   $F$   $F\sharp^{\circ}$   $C7/G$   $C7$   $F7$

BUT I KNOW JUST WHAT ONE REUBEN IS GON-NA DO TO-NIGHT. I'M GONNA

CHD.  $B\flat$   $G7$   $C7$

BUY A ONE-WAY TICK-ET TO A LITTLE ONE-HORSE TOWN. I'M GONNA

$F7$   $B\flat$   $B\flat^{\circ}$   $B\flat$   $D7/A$   $D7/F\sharp$

WAKE UP IN THE MORN-ING, WHERE THE SUN COMES SMILING DOWN. GOOD-BYE

$D7$   $Gm$   $C7$

TO ALL MY SOR-ROW, BECAUSE TO-MOR-ROW I'M HOMEWARD

$F7$   $E\flat 11\flat$   $G\flat$   $F7$   $B\flat$   $B\flat 7$

BOUND. NOW I'M AS CHEERFUL AS A CRICK-ET. CAN'T YOU

$B\flat 7$   $E\flat$

SEE I'M FULL OF SMILES? JUST TO TASTE MY MAMMY'S COOK-ING, I WOULD

$C7$   $F7$   $G\flat 7$   $F7$   $B\flat$   $A$   $A\flat$   $G$   $G7$

WALK A MILLION MILES. I'VE GOT SOME SUNSHINE HID A-WAY: ALL SAVED UP

$C/E$   $D^{\circ}$   $C7$   $F7$   $B\flat$   $G7$

FOR A RAIN-Y DAY. I'M GONNA BUY A ONE-WAY TICK-ET TO A

$C7$   $F7$   $B\flat$

LIT-TLE ONE-HORSE TOWN.

MITCHELL PARISH IS FAMOUS FOR THE LYRICS TO STARDUST and DEEP PURPLE (and countless others)

644

LIVELY TWO!

(FEMALE VOCAL)

# HE'S SO UNUSUAL

BEN SILVER, AL LEWIS & AL SHERMAN (1929)

WHEN I FEEL LIKE LOVIN' AND I GOTTA HAVE SOME  
WHEN I WANT SOME KISSES, AND I'M BURNING UP FOR

D7/A D7 G D7 G G/F C/E Cm D7

LOVIN' KISSES: HE SAYS "PLEASE, STOP IT PLEASE!" HE SAYS "NO, LET ME GO!" HE'S SO UN - US - U - AL.

2.G G7 C7

U - SU - AL. I KNOW LOTS OF BOYS WHO MIGHT BE CRAZY OV-ER ME,

E7 / / E7+ E7 E7+ E7 A7 D7 Am6 G#0

IF THEY ON-LY HAD THIS FELLOW'S OP-OR-TU-NI-TY. I WOULD LET HIM

D7/A D7 G F E7 C G#0

PET ME BUT THE DARN FOOL DOES-N'T LET ME. HE'S SO UN -

G/0 A/E Eb7 D7 G

U - SU - AL, HE DRIVES ME WILD!

HELEN KANE'S SENSATIONAL MOTION PICTURE HIT.

(COUNTRY - WESTERN)

# I'M WASTIN' MY TEARS ON YOU

TEX RITTER & FRANK HARFORD (1944)



Eb / / Bbm7 Eb7 Ab / / / A7

YOU CALL ME YOUR OWN, THEN YOU LEAVE ME A - LONE. I SETTLE DOWN, YOU'RE STILL PAINTING THE TOWN. I LOVED YOU SOME - HOW, BUT IT'S ALL OV-ER NOW. I'M

Bb7 / / Bb7+ Eb / / Bb7 12. Bb7 Eb

WASTING MY TEARS ON YOU. WHILE TEARS ON YOU.

Eb Eb7 Ab Abm Db7 Eb

YOU'VE PROMISED, TIME AND TIME A-GAIN, TO STOP TWO-TIMIN' ME. THO'

F7 E0 F7 E0 F7 E0 F7 Bb7 Bb0 Bb7

I KNEW BETTER, EV-EN THEN I COULDN'T SET YOU FREE. D.S. al.

Bb7 Eb Ab7 Eb

TEARS ON YOU.

TEX RITTER: WELL-KNOWN COWBOY SINGER, RECORDING ARTIST & BAND LEADER.

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**WORKING GIRL** *VERSE* Am E7 Am E7

ANDY RAZAF (1940) I MET A WORKING GIRL FROM OLD MISO-

Am E7 Am E7 Am E7 Am

-SOU-RI, UP IN A GREAT BIG CI-TY, DO-ING FINE. FOR,

Am E7 Am E7 Am Am E7/B Am6 C/G G/E Eb°

JUST LIKE EV-RY - BO-DY FROM MIS - SOU-RI, SHE ALWAYS MADE 'EM

Dm7 G7 G7+ C 1 1 1 A/B G/D D7 G/D Am D7 G

"LAY IT ON THE LINE." DE- PRESSION NEVER BOTHERED HER ONG BIT.

G 1 1 E7/G# D7/A D7 G G7 / Gb G7 G7+

'CAUSE SHE HAD "IT", AND WITH IT SHE HAD WIT:

CHO.

1. SHE WAS JUST A SWEET AND SIM-PL E WORKING GIRL, BUT HOW SHE LEARN'D TO

2. "

C#° G7/D G7 G#° EM7 E7 E7/G# E7 Am Am

WORK 'EM WAS A SHAME. I WANT IT UNDER- STOOD: THIS WORKING GIRL WAS

ONE TIME SHE THUMB'D HER WAY FROM MAINE TO SANTA

Am D/F# D7 D/F# Dm7 G7 G°/G7/ C

FE. WHEN SHE GOT THERE, THE CAR WAS IN HER NAME. ALL SHE EV-ER

LIKE A POL-I-

C y. y. C C7 C C7 F

GRANTED MEN WERE IN-TER- VIEWS. SHE KNEW EX-ACT-LY HOW TO PLAY THE GAME.

-TI-CIAN ON E- LEC-TION DAY, FOR EV-RY YEAR, HER PROMISE WAS THE SAME.

F y. y. Fm 1. G7/ C

'CAUSE SHE HAD ALL THE QUESTIONS AND THE ANS-WERS TOO. FOR EV-RYTHING SHE

THE BOYS WOULD RUSH TO PAY FOR EV-RY C. O. D. AND THEN SHE'D ALWAYS

C 1 1 G#° G/D G7 C y. y. C Bb7 A7 /

GOT, THEY TOOK AN I. O. U. SHE WAS JUST A SINGEY AND SIMPLE WORKING GIRL, BUT

HAVE A LOSS OF MEM-O-RY.

D7 G7 Dm7 / G7 1. C/E Eb° Dm7 G7 2. C F Fm C

HOW SHE LEARN'D TO WORK 'EM WAS A SHAME. SHAME.

# YOU CAN'T HAVE IT UNLESS I GIVE IT TO YOU

ANDY RAZAF (1940)

**VERSE**

A LAZY, TRIFLIN' MAN WAS HENRY ZEE: BUSY DO-IN' NOTHIN', CONSTANTLY.—  
 WHEN HE NEEDED MONEY, HE WOULD GO AND GET IT FROM HIS GAL, ME-LINDA SNOW.  
 ONE EVENING HE WAS BROKE AND HUNGRY TOO. STRAIGHT TO HIS MEL-IN-DA, HEN-RY FLEW.  
 WHEN HE TOOK HER POCKET BOOK,— SHE YELL'D SO LOUD, THE INHOLE HOUSE SHOOK.

**CHO.**

YOU CAN'T HAVE IT, YOU'LL NEVER GET IT, UN-LESS I GIVE IT TO YOU.  
 KNOW YOU WANT IT BUT YOU CAN'T TAKE IT NO MATTER INHAT YOU DO.—  
 AIN'T NO USE FOR YA GO TOO FAR, GONNA GETTIN' HOT.— KEEP YOUR HANDS OFF MY MONEY. IT'S THE LAST I'VE GOT. A  
 BAWL YOU OUT.— 'CAUSE THERE AIN'T NOTHIN' DOIN' INHATCHER THINKIN' A-BOU. A

3. NOW I'M GOOD TO YOU, ALWAYS TREAT YOU RIGHT.  
 BUT IT LOOKS LIKE I GOTTA TURN YOU DOWN TONIGHT.  
 YOU CAN'T HAVE IT, etc.

AT

4. GOT TO TELL YOU "NO", THOUGH YOU NEED IT BAD.  
 SO THERE'S NO USE A-BEGGIN', 'CAUSE IT CAN'T BE HAD.  
 YOU CAN'T HAVE IT, etc.

647

**EVERYBODY GOES WHEN THE WAGON COMES**

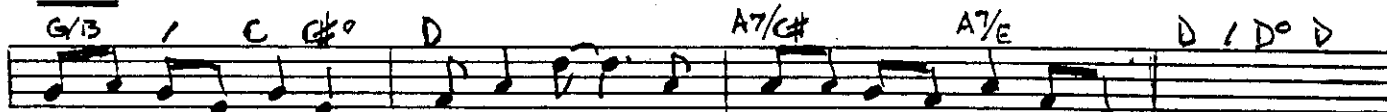
ANDY RAZAF (1940)

SLOWLY



HANNAH HAD A FLAT ON SUGAR HILL, AND RAN IT IN A CARELESS WAY. —

VERSE

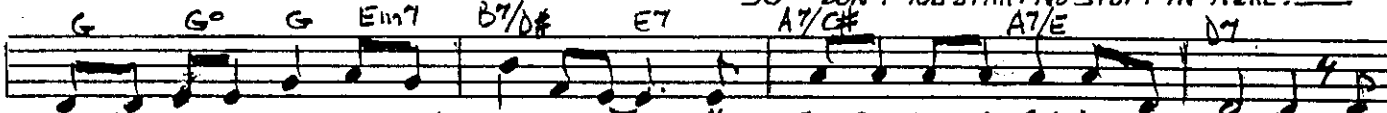
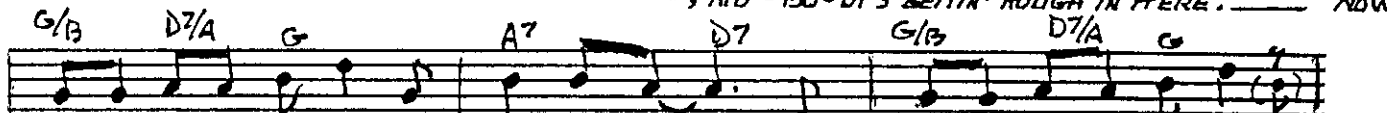
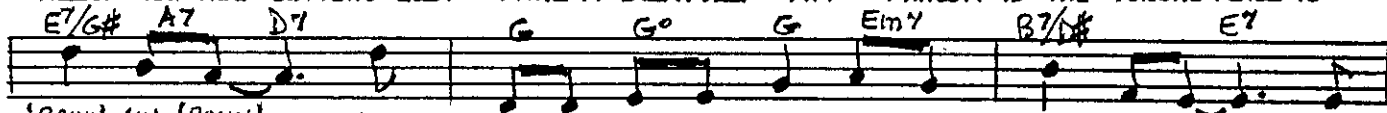
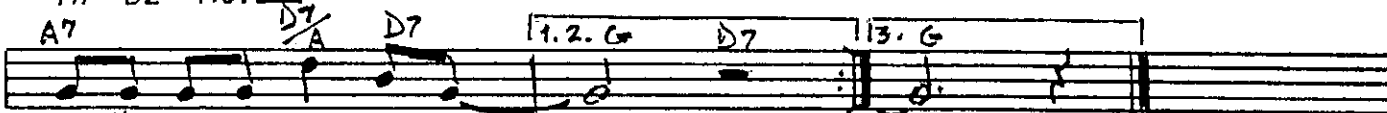


HANNAH'S POCKETBOOK WAS FAT, UN-TIL — THE WAGON CAME A-LONG ONE DAY. —



SINCE THE TIME THEY BAIL'D HER OUT, HANNAH'S NEVER FAILED TO SHOUT:

CHOR.

EV-'RY-BO-DY GOES WHEN THE WAGON COMES, SO DON'T YOU CAUSE NO RAID IN HERE. —  
SO DON'T YOU START NO STUFF IN HERE. —EV-'RY-BO-DY GOES WHEN THE WAGON COMES, NO TRUMPET WILL BE PLAY'D IN HERE. — THE NOW  
NO -BO-DY'S GETTIN' ROUGH IN HERE. —MOMENT YOU START PUSHIN' THE FIRST VALVE DOWN, I'LL START YOUR HARD HEAD GO-IN'  
ALL OF YOU RUG-CUTTERS: UUST TAKE IT SLOW. — MY PARLOR IS THE WRONG PLACE TO'ROUN' AND 'ROUN' — 'CAUSE EV-'RY-BO-DY GOES WHEN THE WA-GON COMES. SO  
'HI-DE-HO' —DON'T YOU CAUSE NO RAID IN HERE. —  
DON'T YOU START NO STUFF IN HERE. —CHORUS 3.

EVERYBODY GOES WHEN THE WAGON COMES, SO DON'T YOU BRING NO CATS IN HERE.

" " " " " " YES, I DON'T WANT NO RATS IN HERE.

NOW WHEN YOU DANCE, KEEP MOVIN', DON'T GET TOO HOT. DON'T WANT NO COUPLES PARKIN'  
IN ONE SPOT.

'CAUSE EV'RYBODY GOES WHEN THE WAGON COMES, SO DON'T YOU BRING NO CATS IN HERE.

# WHEN IT'S NIGHT-TIME IN NEVADA \*

LYR: RICHARD PASCOE - MUS: WILL DULMAGE & O'REILLY CLINT

mod to

VERSE

WHEN THE GOLDEN SUN IS SLOWLY SINK-ING  
 OF YOU THEN, SWEETHEART, I'M ALWAYS THINKING. JUST

G C Cm G

1. D7/A D7 G D7 2. A7

DOWN BEHIND THE MOUN-TAINS IN THE WEST, FASHIONING A

A7 D7 Am7 D7 1 2 CHO.

DREAM I LOVE THE BEST. WHEN IT'S NIGHT TIME IN NEV-

C G 1. D7 1.

-A-DA, I'M DREAMING OF THE OLD DAYS ON THE PRAIRIE AND  
 -VIDE AND THE

G Eb7 D7 G C G

YOU. I MISS YOU WHEN THE CAMPFIRE IS GLEAMING,

G A7 A° A7 D7 1 1 2

AND I WONDER IF YOU MISS ME TOO. I CAN

D7 1. G 1. A7/E

SEE THE GREAT DI-VIDE AND THE TRAIL WE USED TO RIDE: THE ON-LY BIT OF

A7/C# D7 1. G C G

HEAVEN I KNEW. WHEN IT'S NIGHT-TIME IN NE-VA-DA, I'M DREAMING

G D7 1. G 1 1 2

OF THE OLD DAYS ON THE PRAIR-IE AND YOU.

# TELL ME A STORY

W: M. SCHONBERGER

(1923)

M: JOHN SCHONBERGER

MDD to

VERSE

MA-NY TIMES YOU'VE TOLD ME MA-NY STO-RIES, DEAR. BUT THERE'S ONE THAT

I'VE BEEN WAITING FOR. LET ME HEAR YOU WHISPER THAT YOU

WANT ME NEAR, THAT YOU'LL WANT ME MORE AND MORE.

CHO.

TELL ME A STO-RY, TELL ME WHAT YOU'RE ALWAYS

DREAM-ING. MAKE ME BE-LIEVE IN YOU.

MAKE EV-RY DREAM COME TRUE. SO, TELL ME A

STO-RY: SOMETHING WITH A TEN-DER MEAN-ING.

TELL ME, TRU-LY, THAT OLD STO-RY: "I LOVE

YOU.



# THE LITTLE HOUSE UPON THE HILL

650

BALLARD MACDONALD, UDE GOODWIN and HARRY PUCK  
(1915)

(♩=120)

**VERSE**

I FEEL OH SO LONELY TONIGHT, — I FEEL ALL A-LONE.  
 I'M JUST STARVING FOR THE SIGHT OF MY OLD KEN-TUCK-Y HOME.  
 I CAN SEE MY MOTHER, OLD AND GRAY. I CAN HEAR THE WHIPPOR-WILL.  
 I CAN SEE A LIGHT FOR ME, IN THE WINDOW OF THE HOUSE UPON THE HILL.

**BS: G F E D EHO.**

THERE'S A LIGHT THAT'S BURNING IN THE WIN-DOW OF A  
 LITTLE HOUSE UP-ON THE HILL. AND A LIGHT WILL  
 BURN, AND A HEART WILL YEARN, AND IT AL-WAYS WILL, 'TIL  
 I RE-TURN. FOR THERE'S ON - LY ONE MOTH - ER. I  
 KNOW SHE'S WAIT-ING STILL. AND SHE'LL  
 AL-WAYS KEEP THE LIGHT A-BURN-ING IN THE  
 WINDOW OF THE HOUSE UP-ON THE HILL.

## Margie Pg 62

Parody by Glen Snelgrove

I will sing to you of Margerine,  
 That's one thing that you can't beat,  
 It's good for all people, fat or lean,  
 And furthermore the darned stuff's cheap.

Chorus

My good friend, Margie,  
 I'm always boosting for you, Margie,  
 I'll tell the world about you,  
 All about how wholesome you are.  
 You should be in every home both near and far,  
 For Margie you save my bank account,  
 And taste just like pure cream.  
 And you never make me sick,  
 Even tho' I spread you thick,  
 Oh Margie, my Margerine.



651

# VICE VERSA

ANDY RAZAF (1937)

VERSE

HALF OF THE WORLD HERE DOESN'T KNOW A-  
 -BOUT THE OTHER HALF. THE ONE WHO SPOKE THESE TIMELY WORDS SURE SAID A PAR-A-  
 GRAPH. OF ALL THE PROBLEMS THAT EX-IST THERE IS-N'T ONE LIKE THIS. NOW WHO CAN TELL A  
 MISTER FROM A MISS? \_\_\_\_\_ NOTHING HERE PER- PLEX-ES LIKE THE  
 SEX-ES. \_\_\_\_\_ FOR THINGS ARE VI-CE VER-SA NOW A- DAYS. \_\_\_\_\_  
 THERE'S MANY THINGS THAT ON-LY DOCTORS KNOW. \_\_\_\_\_

IN A SPITE OF ALL WE DO, WE CAN'T TELL WHO IS WHO'S, SO  
 A BOY WILL FILL WITH PRIDE, AND BLUSH JUST LIKE A BRIDE, IF  
 MANY FOLKS HAVE VI-CE VER-SA WAYS. \_\_\_\_\_ FOR INSTANCE, MAN-Y  
 YOU SHOULD SAY "HEL-LO MISS SO AND SO." \_\_\_\_\_ AND MANY LADIES  
 BOYS ARE HIGH SO- PRA-NOS, \_\_\_\_\_ WHILE MAN-Y GIRLS PRE-FER TO SING THE  
 HAVE A SECREET PAS-SION \_\_\_\_\_ TO WEAR A FULL MUS-TACHE AND MANNISH  
 BASS. \_\_\_\_\_ AND WHEN YOU SEE THEM SWITCH, YOU DON'T KNOW WHICH IS  
 CLOTHES. \_\_\_\_\_ AND MAN-Y GIRLS AND BOYS ARE NOW EXCHANGING  
 WHICH. A BROTHER NOW CAN TAKE HIS SISTER'S PLACE. (TO CHO.)  
 TOYS. WHAT NATURE HAD IN MIND, NO-BO-DY \_\_\_\_\_ KNOWS. \_\_\_\_\_

# NOW THEY'RE BOTH SATISFIED WITH THEIR BABY

WORDS & MUSIC BY SID GREEN and SPENCER WILLIAMS (1937)

VERSE  
 A NEW-LY MARRIED COUPLE, LIVING RIGHT NEXT DOOR TO ME, WERE

...SATISFIED WITH BABY- CONT.

652

G7 C 1 G#° G7 C

SOL-VING OUT THEIR PROB-LEMS OF MARRIED LIFE YOU SEE. SHE SAID "I HOPE THE

C C#7 Eb G7 G#° G7 G G#° D7/A

STORK BRINGS ME A LIT-TLE BA-BY BOY." BUT HUBBY SAID "I'M SURE A GIRL WOULD

D7/F# D7 G | G° G7 G C#7 G G 1 Cm G G7

FILL MY HEART WITH LOY." THAT STORK WAS SURE A WISE OLD BIRD. WHEN THE KID GREW UP, THIS IS

G7 D7 G7 CHO. C

WHAT I HEARD: HE DRESS'D LIKE A BOY, AND HE SPOKE LIKE A GIRL. NOW THEY'RE

G7/D G7 G7/D Dm7 G7 X Dm7 G7

BOTH SAT-IS- FIED, NOW THEY'RE BOTH SAT-IS- FIED. AT FOOTBALL HE'D PLAY, AT LOVE AND IN SPORTS,

G7 G D# Eb° G/E - 1 1 Eb7-5 G/D G 1 1 1

SOMETIMES KNIT AND CRO-CHET. LORD HELP THE SAILORS IF HE OH YES, HE AL-WAYS WINS. MOST PEOP-LE THINK THAT HE SHOULD

G7 C7 F C#°

COMES THEIR WAY. ONE NIGHT AT A PAR-TY, DOWN IN A NEIGHBOR'S HAVE BEEN TINNYS. USED TO SING HIGH-CLASS SONGS WITH TENOR VOICE, AND

F/A A# D7 G Dm7 Bb° G7/B

HOUSE, HE PULL'D UP HIS PANTS AND YELL'D: "HELP HELP, WON'T SOMEONE KILL THE MOUSE!" HE'S HOW! BUT NOW, SINCE HE'S IN THE NA-VY, HE SINGS: "THAT'S MY WEAKNESS NOW". TO

C C7 C° C7 F/C C° D7 D7

HANDSOME AS COHN BAR-RYMORE, BUT SPEAKS LIKE FRANCINE LARRIMORE. SO THEY'RE BOTH SATISFIED SEE HIS PIL-TURE, HERE'S THE DOPE: IT'S ON EACH CAKE OF FAIR-Y SOAP.

D7 G/D G7 1/2 C G7 3. C

WITH THEIR BA - - - BY. HE -BY.

3RD TIME AT [X]

HE'S SOME ANGEL CHILD. LISTEN: HEAIN'T NO BLUFF.  
 SOME TIMES HE'S TIMID, AND SOME TIMES HE'S ROUGH.  
 EACH NIGHT WHEN HE COMES HOME, LAYS HIS CLOTHES ON THE CHAIR.  
 THEN DOWN ON HIS KNEES, WITH HEAD UP HIGH, HE SAYS THE MAIDEN'S PRAY'R.  
 AND ALL DAY LONG HE SINGS & SINGS "MY KINGDOM FOR A PAIR OF WINGS!"  
 SO THEY'RE BOTH SATISFIED WITH THEIR BABY.

653

MOD to (♩ = ♩♩)

# POP! GOES YOUR HEART

L: MORT DIXON - M: ALLIE WRUBEL  
(1934)

CHO.

QUITE UN-EX-PECT-ED-LY, A  
WITH-OUT A WARNING WORD, A

LOVELY FACE YOU SEE, AND SUDDENLY: POP GOES YOUR HEART.  
CHARMING VOICE IS HEARD. " " " " " " " "

WHEN LIFE IS JUST A BOWL OF

WITHERED FRUIT,

SO SOUR AND DRY,

YOU JUST WANT TO CRY. THEN

"PRESTO-CHANGE-O" YOU'RE IN LOVE, AND LIFE IS A CHERRY PIE.

YOU DON'T AMOUNT TO MUCH, THEN

SOMEONE'S HAND YOU TOUCH. AND SUDDENLY: POP GOES YOUR HEART.

THE CLOUDS OF GRAY ROLL A-

-WAY ON THE DAY YOUR

LOVE DREAMS GET THEIR

START. WHAT IF YOU CHANCE TO

QUAR-REL: YOU'LL SAY GOOD-BYE, AND THEN:

QUITE UN-EX-PECT-ED-LY, THAT

LOVELY FACE YOU'LL SEE. AND SUDDENLY: POP GOES YOUR HEART A-GAIN.

Bb7/F Bbm7 Eb7 / /

D.C. al FINE

**DREAM MOTHER** MED. TWO

L: AL LEWIS & AL SHERMAN  
MUSIC BY LIDE BURKE  
(1929)

VERSE

I WAS BUT A CHILD UP-ON YOUR KNEE,  
MOTHER MINE, WHEN THEY TOOK YOU FROM ME.

Bb/0 Gb7/Bb Cm7 F7 Bb Bb0

F7/C F7 Bb D7/A Gm G0 F/C C#0 DIm Bbm6/Bb

STILL, YOUR TENDER CARE IS WITH ME EV-'RY-WHERE. FOR

F/C F F#0 C7/G C7 F7 F7+ CHQ Bb

YOU ARE MORE THAN JUST A MEM-O-RY: DREAM

Bb Bb0 y. Bb Eb/C Ebm6/Gb

MOTHER, DREAM MOTHER: AN - - GEL DI-

Bb/F Bb+ Bb6 Bb0 F/C F7 Gm D7 Gm

-VINE. THO' YOU HAVE GONE FROM MY SIGHT,

Gm / Gm Bbm6/Bb C7 y. F7 F0 F7 / / F7+ X Bb

I SEE YOU IN DREAMS EV-'RY NIGHT. WE'LL MEET,

Bb Bb0 y. Bb Bb7/Ab Eb/C Cm6 G7/F#

MOTHER, SWEET MOTHER, SOME - WHERE, SOME-TIME.

G7 Cm7 C0 Bb Bb0 Bb

THO' YOU'RE NOT HERE BE-SIDE ME, I KNOW YOU'LL

G7+G7 F#7 G7 C7/E C7 F7 Bb Cm7/F Bb

ALWAYS GUIDE ME: DREAM MOTHER OF MINE.

655

(NOVELTY SONG)

# MEAT MAN PETE

MIKE JACKSON (1939)

MOD to

VERSE

DID YOU EVER HEAR A-BOU**T** PETE, U**U**ST PETE, PLAIN PETE? HE HAS A MARKET DOWN THE

STREET. PETE IS A DEALER IN MEAT. ASK ANY-BO-DY YOU MEET, A-BOU**T**

PETE, AND THEY'LL RE-PEAT: HIS WAYS ARE SURE A-MESS, BUT HIS MEAT IS AL-WAYS

CHO.

FRESH. ALL THE BUTCHERS: HOW THEY EN-VY PETE, 'CAUSE EV-'RY-BO-DY'S CRA-ZY 'BOU**T** HIS MEAT. THEY'LL

HANG A-ROUND HIS DOOR, AND GANG RIGHT IN HIS STORE. THERE'S ONE THING SURE: I

KNOW THAT PETE DON'T CHEAT. PEOPLE COME FROM DOWN IN AL-A-

-BAM, 'CAUSE THEY HEARD A-BOU**T** HIS BONE-LESS HAM.

THEY NEVER GET E-NOUGH, BE-CAUSE HIS MEAT AIN'T TOUGH. AND

EV-'RY-BO-DY'S CRAZY 'BOU**T** PETE'S MEAT!

# FIDDLE JUST A LITTLE

HAL SPINA, HERMAN PINCUS & BILL BARRY  
(1932)

**BRIGHT!**

INSTR. VERSE

1. Eb7 | 2. Ab

**CHO.** Ab Fm Ab Fm Ab Ab° Eb7/G Cm G Eb7

PICK UP YOUR VI-O-LIN LAY DOWN YOUR MANDOLIN FIDDLE JUST A LITTLE FOR ME.

Bbm7 Eb7 Ab Ab

"HI-DID-OLE DIDDLE", THAT CUTE LITTLE RIDDLE: OH, FIDDLE JUST A LITTLE FOR ME. PLAY ME A

Ab Ab° Eb7/G Eb7 Bb7

GOOD OLD BREAKDOWN TUNE, AGAINST THE RHYTHM OF THAT

Eb7 Eb° Eb7 Ab Fm

OLD BAS-SOON. PLAY AN-Y-THING YOU CHOOSE. COME CHASE A-WAY THE BLUES.

Ab Db Ab° G Ab G Ab

FID-OLE UUSTA LITTLE FOR ME. FOR HEAVEN'S SAKE, TAKE THAT BREAK. COME ON, BROTHER,

Bb7 Eb7 Ab Fm Ab Ebm F7

MAKE ME SHAKE. OH! TAKE ME TO HEAVEN WITH YOUR DO-RE-MI. — WON'TCHA

Bb7 Eb7 Ab

FIDDLE, WON'TCHA FIDDLE, WON'TCHA FIDDLE JUST A LITTLE FOR ME?

657

**BLACK SALOME** **VERSE**

W: STAN MURPHY (1908)  
M: ED WYNN

BIG BILL JEFFERSON, A RAILROAD MAN,

**F7** **Bb°** **Bb** **F7**

SAYS "I TRY TO SAVE BUT NEV-ER CAN. EV'RY MONTH I'VE GOT TO BUY MY GAL A DRESS.

**F7/A** **F7** **Bb** **F7** **Bb** **Bb** **C7/G** **C7**

THEN THE LANDLORD HANDS ME OUT A DIS-POS-SESS. SHE'S GOT BRINKLEY HATS AND GIB-SON SACKS,

**F7** **Bb/D** **Bb/F** **Bb/D** **C#°** **Ch7** **F7/C** **Bb** **Bb/b**

LONG STRAIGHT FRONTS AND HA-BIT BACKS. I GET ENOUGH RE-MUNERATION, GOODNESS KNOWS, BUT

**C7/G** **C7/E** **F7** **C7** **F7** **CHO.** **Gm**

EV'RY SINGLE CROT I EARN SHE SPENDS ON CLOTHES. SO: I'M GOIN' TO BUY MYSELF A  
A HOOTCY-KOOCY DANCER

**Gm** **Eb7** **Gm/D** **G7** **Dm/A** **G7/B** **G7** **C7/E** **C7**

BLACK SAL - O - ME; ALL THAT SHE'LL WEAR IS A YARD OF LACE  
FROM DA - HO-MEY.

**C7/G** **F7** **C7/E** **C7** **C7/G** **Gb7** **F7/A** **D7** **Gm**

AND SOME MUS-QUI-TO NETTING ON HER FACE. A WHOLE NEW  
THEN SHE CAN

**Gm** **Gm** **Eb7** **D7** **G7** **Dm** **G7/B** **G7**

OUTFIT COSTS A - BOUT A CENT. AND NO USE OF TALK-IN; I'M  
WIGGLE OUT OF PAY-ING RENT. THERE'S

**C7/E** **Gm7** **C7** **C7-5** **F7** **Bb/D** **Bb** **C7** **F7** **Bb**

TIRED OF MY HOME. So, I'M GOIN' TO GET MY SELF A BLACK "SA-LOME"

(COUNTRY-WESTERN FLAVOR)

**PAINTED, TAINTED ROSE** **C**

PETER DE ANGELIS & LEAN SAWYER (1963)

SHE WAS A WILD AND LONE-LY  
SAW MY LOVE-LY

PAINTED, TAINTED ROSE - CONT.

658

Musical score for 'Painted, Tainted Rose' in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: 'ROSE, ROSE, OH, HOW I LOVED HER, HEAVEN KNOWS. ALL PAINTED UP IN FANCY BUT THO' MY HEART WAS TRUE, IT WOULD NEVER DO. PARTY LIFE IS WHAT SHE CHOSE. LAST NIGHT I CLOTHES. HER EYES HAVE LOST THEIR SPARK: THE YEARS HAVE LEFT THEIR MARK. SHE'S JUST A PAINT-ED, TAINT-ED ROSE.'

Miss America!

Lyric and Music by BERNIE WAYNE

Musical score for 'Miss America!' in B-flat major, 4/4 time. The score consists of seven staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: 'There she is Miss A-mer-i-cal! There she is your i-deal! The dreams of a mil-lion girls who are more than pret-ty, may come true in At-lan-tic Ci-ty, For they may turn out to be the queen of fem-in-in-i-ty! There she is Miss A-mer-i-cal! There she is your i-deal! With so man-y beau-ties she'll take the town by storm, with her all A-mer-i-can face and form! And there she is! Walk-ing on air, she is! Fair-est of the fair, she is Miss A-mer-i-cal!'



659



(FROM THE MOVIE "GIGI") **GIGI** (1957) *RUBATO* (EVEN D's) Em7 D6 Em7

W: ALAN JAY LERNER M: FREDERICK LOEWE **VERSE**

THERE'S SINEETER MUSIC WHEN SHE SPEAKS, 'IS-N'T THERE? A DIFF'REM

Em7 Bm7 Em7 Dm7 Em7 Am7 Em7

BLOOM A-BOU' HER CHEEKS 'IS-N'T THERE? COULD I BE IN'ROG? COULD IT BE SO? OH

Em7 Am7 Dm7 CM7 Dm7 CM7 Em7 Am7 Dm7 G7

WHERE, OH WHERE DID GI-GI GO? GI-GI, AAA I A

**CHO** - (SLOWLY)

C Dm7 C/E B/D# Dm7 G7

FOOL WITHOUT A MIND, OR HAVE I MERELY BEEN TOO BLIND TO RE-A LIZE? OH GI-GI, WHY YOU'VE BEEN

Dm7 G7 C6 E

GROWING UP BE-FOR' MY EYES! GI-GI, YOU'RE NOT AT

E Em F#m/B D B/D# D7 G G+ G6 G#0

ALL THAT FUNNY, AWKWARD, LITTE GIRL I KNEW. OH NO! OY-ER I WAS

Am7 D7 Dm7 G7 B F/G Gm7 G7 C

NIGHT, THERE'S BEEN A BREATHELESS CHANGE IN YOU. OH GI-GI, WHILE YOU WERE

C Dm7 C/E B/D# B/G Dm7 A7/E

TREMBLING ON THE BRINK, WAS I OUT YONDER, SOMEWHERE, BLINKING AT A STAR? OH

Dm Dm7 E0 A7+ Em7 Dm Dm7

GI-GI, HAVE I BEEN STANDING UP TOO CLOSE OR BACK TOO FAR? WHEN DID YOUR

F Fm6 C/E Em7 NC/G F6 Fm6 CM7 Am7 Fm/A

SPAR-KLE TURN TO FI-RE, AND YOUR WARMTH BE COME DE-SI-RE? OH WHAT

C/G G#0 Dm7 Dm7 G7 C Dm7

MIR-A-CLE HAS MADE YOU THE WAY YOU ARE?

**CODA** F/G Gm7 G7 Eb

YOU. OH GI-GI, WHILE YOU WERE TREMBLING ON THE BRINK, WAS I OUT

GIGI - CONT.

b60

Chords: Eb, Eb/Bb, D/A, Fm7/Bb, Fm7/Eb, Fm7, G6, C7+, Gm7

YONDER, SOMEWHERE, BLINKING AT A STAR? OH GI-GI, HAVE I BEEN STANDING UP TOO CLOSE, OR BACK TOO

Chords: Fm7/C+, Fm7, Ab, Abmb, Eb/C, Ab6, Abmb

FAR? WHEN DID YOUR SPARKLE TURN TO FI-RE, AND YOUR WARMTH BECOME DE-

Chords: Gm7/Abmb, Eb, Eb, Fm7, Fm7/Bb, Bb7, Eb

-SI-RE? OH WHAT MIR-A-CLE HAS MADE YOU THE WAY YOU ARE?

**DANCING IN THE MOONLIGHT** (5/4) A7 D7

LYRIC: GUS KAHN  
MUSIC: WALTER DONALDSON (1933) VERSE

I DON'T CARE WHAT THE DAY MAY BRING, IF THE  
I DON'T CARE WHERE THE PLACE MAY BE, IF THERE'S

Chords: G, 1. A7/E, A7, Am7/B, Am7, D7+

BIRDS WON'T SING, AND THE BELLS WON'T RING: IF THE NIGHT WILL BRING A MOON, A TUNE AND ROOM FOR YOU AND THERE'S

Chords: G, E7/G#, 2. Dm7, A7/C#, B/D#, F7/C#, B, B/D#

YOU. ROOM FOR ME, AND THERE'S ROOM E-NOUGH TO DANCE. I'LL

Chords: F#7/C#, C1-5, B7, Bb7+, A7, D7

AL-WAYS TAKE A CHANCE.

DANCING IN THE MOONLIGHT,  
DANCING IN A COR-NER,



Chords: G

UNDERNEATH THE STARS. STEAL A LITTLE KISS.

SINGING LITTLE LOVE SONGS TO MY  
GET A LITTLE CLOSER TO MY

Chords: D7/A, D7, D7/E#, D7, D7/A, D7, D7/A, G6, D7/A, D7

BA-BY. BY. BA-BY.

DANCING IN THE MOONLIGHT,  
GIVE A BOY A JUNE NIGHT,

SIGHING LITTLE SIGHS,  
GIVE A GIRL A SONG,

Chords: D7/A, G6, D7/A, D7, D7/E#, D7, G, D7/A

LOOKING FOR THE LOVELIGHT, RIGHT IN MY BA-BY'S EYES.

Chords: D7/A, G6, D7/A, D7, G, Am7, G

THEY'LL BE DANCING IN THE MOONLIGHT, ALL NIGHT LONG.

GUS KAHN & WALTER DONALDSON: A GREAT TEAM!

MY BUDDY, MAKIN' WHOOPEE, MY BABY JUST CARES FOR ME, etc.

661

(♩ = ♩)

# KICKY-KOO

GEO. MEYER (MUSIC)  
AM LEWIS, JOE YOUNG ('22)

1. & 3. KICKY KOO, KICKY KOO: YOU FOR ME, ME FOR YOU.  
2. WHEN I'M GONE ALL NIGHT LONG, I WILL MISS YOUR SWEET SONG.

F F7 1. Bb7 Eb Cm7 Fm7 Bb7+ 2. Bb7

KICKY KOO: WHO WILL DO YOUR WOODING?  
KICKY KOO: SAY YOU'LL MISS ME

Eb Ab7 Eb Ab Eb

TOO. ALL THE LITTLE STARS ABOVE YOU, IN HON-O-LU-LU, LOVE YOU,

Cm7 F7 Bb7 Eb F7

BECAUSE I TOLD THEM OF YOU. THEY'RE GONNA LIGHT MY WAY BACK TO

Eb/Bb Eb7 D7 Db7 D.C. Bb7 Eb Ab7 Eb

YOU. SO I'LL SAY  
CODA WON'T YOU BE TRUE?

# PICKIN' COTTON

MOD to (♩ = ♩) DE SYLVA, BROWN & HENDERSON (1928)

Eb Db Cb Bb7

INSTR. VERSE

1. Eb Ab7 F7 Bb7+ 2. Eb

Gm7 C7 CHO. C7 F C7

PICKIN' COTTON: LOW DOWN. WAKES YA!  
PICKIN' COTTON: GO DOWN. STAY WAKES YA!

F C7 Bb7 F

SING AS YOU GO, RIGHT DOWN THE ROW;  
INTO YOUR SACKS, ON TO YOUR BACKS.  
SING AS YOU GO, 'RIGHT DOWN THE ROW;  
PICKIN' THE COTTON A - - WAY  
GOOD TIMES ARE COMING TO  
PICKIN' THE COTTON A -

2. F F7 Bb7 F7 G7

STAY! PICK A - WAY, WHILE FOLK'S SAY EV-'RY BALE MUST THICKEN. - PICK A -

G7 C7 C7+ D.S. al

WAY! SAT-UR-DAY, YOU CAN PAY FOR FRIED CHICK-EN.

PICKIN' COTTON - CON'T.

662

**CODA** F

BUD DE SILVA & LEW BROWN WROTE THE LYRICS.  
RAY HENDERSON WAS THE COMPOSER.

- WAY.

TWO OF THEIR HITS WERE: "BUFFON UP YOUR OVERCOAT" and "BIRTH OF THE BLUES"

(INSTRUMENTAL) **MAD HOUSE** MED. SWING (♩=144) **A**

EARL HINES & JIMMY MUNDY ('36)

Chord markings include: Ab, Db7, Eb7, Eb7, Ab, Eb7, Ab7, C7, F7, Bb7, Eb7, Ab, Ab/Cb, Bbm7, Eb7, Eb7, 1. Ab, 2. Ab, D, E9, Eb9, E9, Eb9, Eb9, E9, Eb9, Db, D4°, 1. Ab/Eb, 2. Ab/Eb, Ab6, Ab/Eb, Ab6, E, Gb7, Eb6, Bb7, Eb7, Eb7, Ab, Ab, Ab/Eb, Db9, Bbm7, Eb9, Eb9, Db6, D°, Ab/Eb, A9, Ab9.

EARL "FATHA" HINES (RENOWNED PIANIST) WROTE MANY TUNES & SONGS, AMONG THEM: ROSETTA & YOU CAN DEPEND ON ME

# 663

MED. SWING

## NASTY MAN

W: L. YELLEN & I. CAESAR  
M: RAY HENDERSON ('34)


OH, YOU YOU'RE NOT OH, YOU NAS-TY MAN! FOOLING ME, NAS-TY MAN! TAKING YOUR LOVE ON THE I'VE GOT YOU FIGURED FROM I'VE NEVER MET AN-Y-

EA-SY PLAN: "A" TO "Z" - ONE WHO CAN HERE AND THERE AND WHERE YOU CAN. BUT YOU'RE DARN'D GOOD COM PA NY. BE AS BAD OR BETTER THAN OH, YOU YOU NAS-TY MAN!

BIG BAD MAN! YOUR HOT ROMANCES ARE ALL A-BOU THE TOWN.

I'M TAKING MY CHANCES. YOU'LL DECEIVE ME: LOVE ME AND LEAVE ME.

YOU, YOU NAS-TY MAN!



## KINKLETS

ARTHUR MARSHALL (1906)

RAG

1. Gm Dm A7/♯ D / / ♯ 2. Gm E° B♭/F C7/F F/A

B♭ / / ? B F7 B♭

2. F7 F7+ B♭ F7 B♭ 2. E♭ / / ♯°

B♭ A7/E B♭/F C7/F F/A B♭ E♭/G G♭° B♭/F B♭/F E♭/G G♭° B♭/F B♭/F

E♭ Fm/A♭ E♭/G B♭/F E♭ B♭7 E♭

KINKLETS - CONT.

664

G7 Cm F7 C7 F7 Bb7 Eb Fm/Ab

Eb/G Bb7/F Eb Fm/Ab Fm F# Eb/G C7 F7 Bb7 Eb

[D] Eb Gb° Fm Eb Cm Cm7 Fm F# Eb/G Eb 1. Bb7 Db7/F Fm Db7

Bb7/D Fm7 Bb7 Eb 2. Fm7 F# Eb/G e7

F7 Bb7 Eb (BAMVILLE CROON)  
**MISSISSIPPI BLUES**  
SPENCER WILLIAMS (1924)

TEMPO DI LOWDOWN Ab Db7 Ab Ab7 Db Eb7 E7 Eb7  
**VERSE** MY CONSCIENCE HAS GOT ME. THERE IN THE DELTA, DOWN MISSISSIPPI INAY.  
THAT'S WHY I WAN-NA BE

Ab Dbm Fm Dbm Ab Db7 Ab Ab / Ab Db7 Ab/C / Abm Eb  
I'M TIRED OF ROAMIN' ROUND. I'LL TELL YOU WHY I'M

Eb/Ab Eb Eb° Bb7/F Bb7 Eb7 Eb° Eb7  
BOUND: BE-CAUSE I FELT A YEARNIN' FOR MY HOME TO-DAY.

CHQ. Ab Bb° Eb7/Ab D° Ab/Eb Cm Bm B° Cm / Ab7 /  
DOWN IN THE DELTA, DOWN IN THE DELTA, A WAY FROM ICE AND SNOWS,  
I'M GO-IN' DIPPY. FOR MISSISSIP-PI. THAT'S WHY I CAN'T RE- FUSE.

D° Ab/Eb Bb° Ab/C Bb°  
DOWN IN THE DEL-TA, A WAY FROM ICE AND SNOWS:  
I'M GO-IN' DIP-PY. THAT'S WHY I CAN'T RE FUSE.

Eb7/Ab Eb7 Eb7 Eb7 1. Ab Db Ab Eb7 Db Eb7  
I WANNA BE WHERE THE WEATHER SUITS MY CLOTHES.  
I'M HEADED SOUTHWARD. I'VE GOT THE DELTA

2. Ab Db7 Ab Eb7 Ab THE BEST OF SPENCER WILLIAMS WAS  
BLUES. "TISHOMINGO BLUES"

665

# MISSISSIPPI CRADLE

W: JACK YELLEN — M: ABE OLMAN  
(1921)

(♩=120)

VERSE

## CHO.

CODA

G7 C7 F

AN-GEL BABY, MY OLD MIS-SIS - SIP-PI CRADLE SONG.

**AT THE BOTTOM OF THE HILL \***

W: R.A. BROWNE — MUSIC: THEO. MORSE (JAN. 1, 1901)

VERSE (EVEN D'S) **SLOWLY**

F A7+ E7/B F/C F° F Fm/Ab C7/G Fm/Ab E7/G C7+

THEY WERE STANDING AT THE BOTTOM OF THE HILL: — YOUTH AND MAID, — YOUTH AND

F E+ F F A7+ E7/B F/C F° F Fm/Ab

MAID. — AND TO BLUSHING RUTH, THUS WHISPERED MAN- LY WILL, — AS THEY

Fm/Ab C7 G F / / Dm G7 G7+ G C° C A7/C#

STAYED AS THEY STAYED: "MAY I TAKE YOU HOME, I'M GOING DOWN YOUR WAY, PAST THE

Dm7/ G7 G7+ C / / F F#° C/G C Ab/Eb

DOOR, — PAST THE DOOR. I'D BE PROUD IN-DEED TO HAVE YOU SAY I MAY. NOTHING

D7 / / Dm7 C F/C E7 CHO. F C7

MORE, — NOTHING MORE!" AT THE BOTTOM OF THE HILL, WHILE THE

F Bb F Dm D7 G7 Bbm C7

MEADOWLARKS WERE SINGING, AND THE AIR WAS FILL'D WITH MUSIC FROM THE RIP-PLING RILL, WHILE THE

F F7 Bb D7 Gm Gm B° F/C A7/C#

BUSY HONEY BEES IN THE CLOVER TOPS WERE SWINGING, SHE SAID "YES" TO HIS PLEADING, AT THE

Gm7/D C7

THE FIRST COPYRIGHTED SONG OF THE NEW CENTURY.

BOTTOM OF THE HILL.





# 667

## HOMESICK - THAT'S ALL

GORDON LENKINS (1945)

(♩=120)

VERSE I MISS THE THRILL OF GRAMMAR SCHOOL RO-MANCES, I MISS THE JUNIOR PROM AND GRADU-GANG THAT HANGS A-ROUND AT MILLER'S, DEVOURING CHOC'LATE SODAS WITH THE TIMES I HAD TO SET THE TABLE. I MISS THE ROLLS MY MOTHER MADE WHEN

- A-TION DAN-LES, WHIPP'D CREAM FIL-LER'S, SHE WAS AB-LE, THE GOSSIP IN AS-SEMBLY HALL, I'M HOMESICK, THAT'S THE GIRL I PROMISED I WOULD CALL, I'M THE FRAGRANT POUPIRGS IN THE FALL, I'M

ALL. — I MISS THE HOMESICK — THAT'S ALL. I MISS THE MIDNITE SERVICES ON

CHRIST-MAS EVE, AND THE LOY WHEN CHRISTMAS MORN-ING CAME. I MISS THE

SCRAMBLE FOR THE WISHBONE EV-'RY SUN- DAY, AND THE BIG THANKSGIVING FOOTBALL

LAME. — I MISS THE

CODA HOMESICK, — THAT'S ALL.

### THAT'S WHY I LOVE YOU

WR & M BY PAUL ASH (1926) & WALTER DONALDSON

VERSE WHY DO I KEEP TELLING WHY I'M BIRDIES SING, AND EV'RYTHING IS

HAP-PY? RO-SY. NEVER SIGH, AND TROUBLES I FOR-GET.

EVER SINCE, YES, EVER SINCE WE MET. WHEN SKIES WERE

GRAY, YOU CAME MY WAY: THAT'S WHY I LOVE YOU. THAT'S WHY I

LOVE YOU. I LEARNED TO SMILE LIKE SWEET-HEART'S

THAT'S WHY I LOVE YOU - CONT.

Bb7 Eb Eb° Eb

SMILE: THAT'S WHY I LOVE YOU. WHO WOULDN'T LOVE YOU? YOUR

G7+ G7 Ab° Db7 C7 C7/G B7/F# C7/G - 1 1 1 E° F7

SWEET CAR - RESS MUST FILL'D ME IT SEEMS, AND FILL'D MY

F7 Bb7 Bb7/F A7 Bb7/F - 1 B7/F# Fm7 Bb7+ Eb Eb°

HEART WITH WON- DER- FUL DREAMS: SWEET DREAMS OF STARS A- BOVE. AND

Eb Eb/bb Ab Eb/G Gb° Bb7/F Fm7/G Bb7 Eb

I'M IN LOVE: THAT'S WHY I LOVE YOU, SWEET - HEART.

VERSE

**DREAMY CAROLINA MOON** C A7/E

W: EVANS LLOYD - M: ERWIN SCHMIDT (1925) CAR - O - LI - NA MOON, I'M FEELING

D7/F# b7 G7 G7+ C 1 C#° G7/D G7+

LONG - LY. I WANT YOUR SYM - PA - THY.

C Am7 Cm/Eb G/D E7 Am

I AM PINING FOR THE ONE AND ON - LY SWEETHEART, IN THIS

A7/E D G7/B G7 [8] C/E Ab7/Eb

WORLD, FOR ME. DREAM - Y CAR - O - LI - NA DREAMING DOWN LIFE'S SIL - VERY

D7 x G7 [1] 1 G7+ C C/G C

MOON, TELL ME: WILL I SEE HER SOON. WHILE YOU'RE WATCHING

STREAM ALL I DO IS

C/E Eb° G7/D Dm7 G7sus G7/D G7 G7+ G

UP A - BOVE, WHISPER TO HER THAT I LOVE HER,

G7+ [D.F.] CODA G7 F7 E7 E7/G# Dm7 A Fm/Ab

WANT HER. FLOAT AND DREAM. MAY - BE 'CAUSE IT'S LUNE, AND

C/G E7/G# A7 A7/E Eb7-5 D7 G7 D7/A G7/B C

LUNE MEANS HONEY - MOON, DREAM - Y CAR - O - LI - NA MOON.

# 669

MED. FOUR F (♩ = ♩♩)

## BEAUTIFUL EYES

W: GED. WHITING & C. DE HAVEN  
M: TED SNYDER (1909)

VERSE GIRLS: I HAVE A SECRET, IF YOU'LL

F 1 F/A Fm Ab<sup>o</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>7</sup>

LISTEN, I WILL TELL. IT'S SO RO-MAN-TIC! MET A CHARMING GENTLEMAN, AND

C<sup>7</sup> F<sup>o</sup> F Ab<sup>7</sup>/E<sup>b</sup> G<sup>7</sup>/D<sup>9</sup> G<sup>7</sup>

HONEST, HE'S SO SWELL. I'M AL-MOST FRAN-TIC! I CAN HARDLY TELL YOU HOW IT

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

REALLY CAME A-BOUT. BUT SOMEHOW HE HAS ME IN A TRANCE.

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

NOW YOU'VE GAIN'D MY CONFIDENCE, I'LL LET IT ALL COME OUT. FOR ALL HE EV-ER GAVE ME WAS A

C<sup>7</sup> [8] CHO. F/A D<sup>7</sup> D<sup>7</sup> G G<sup>7</sup> G<sup>7</sup>/B

GLANCE. BEAUTIFUL EYES: HE HAD SUCH BEAUTIFUL EYES. HE TOLD SUCH BEAUTIFUL EYES: I NEV-ER SEEM'D TO GET WISE. HE CALL'D ME

C<sup>7</sup> F C<sup>7</sup> D.S.

BEAUTIFUL LIES. HE HAD ME HYP-NO-TIZED, MES-MER-IZED.

CODA C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

SUCH PRE-TY THINGS, THEN HE TOOK ALL MY RINGS. BUT HE

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

HAD SUCH BEAUTIFUL EYES!

TED SNYDER GAVE US:

WHO'S SORRY NOW & SWEIK OF ARABY

## Whispering Pg 62

Parody by Glen Snelgrove.

Mother, I have something to tell you,  
Why I came home so late from school,  
Teacher caught me whispering on Monday,  
She told me 'twas against the rule.

Chorus

Whispering with the teacher near me,  
Whispering so that she could hear me,  
She made me stay an hour later,  
She was a fright, made me stay near all night,  
Then she said: "Now, boy, I'll give you warning,  
Next time I'll give your pants a warming,  
You think it over till the morning,  
Whispering here will never do."

670

# MUSIC WITH MY MEALS

LYRICS BY SEYMOUR BROWN (1911) MUSIC BY NAT D. AYER

VERSE (♩ = 5.3)

There's a little restaurant on Old Broadway, where they keep the music going  
 Think the man who owns it has the right i-dea. He feeds the empty stomach, and he

Nigh and day, Oh, even in the morning or the af-ter-noon,  
 pleases the ear. The only reason that I eat there

an-y time you wander in, you hear a tune. I ev-'ry night: is be-

-cause the music seems to help my ap-pe-tite. Gee, that's fine! Oh, strains de-vine!

ev-'ry-bo-dy order 'cause I'm gonna buy wine. Oh when that fine or-ches-tra  
 hear the boys and

strains in a-playing you can see, ev-'ry-bo-dy present swinging and swaying. You can  
 girls harmoniz-ing, lordy, me! But the swing of the tune's ap-pet-i-zing! I could

hear knives & forks beating time on the dishes. See the waters running with the steaks and fish-

-es. When you never explain the way that I feel! Wait un-til they play an-oth-er.

You'll forget your home and mother. Gee, but I like mu-sic with my meals!

671

MED. WALTZ

# BELOVED

LUS KAHN & '28  
LOE SANDERS

VERSE

THE BREEZE BROUGHT A STORY OF LOVE TO A  
WHISPERED IT LOW, AT THE SUMMER DAY'S

ROSE, YOUTH BROUGHT THE ROSE TO A  
CLOSE. BEAU-TI-FUL MISS.

SHE HEARD THE DEAR LIT-TLE ROSE WHISPER THIS: BE-CAUSE OF YOU, THE  
-E'ER I GO, I'LL

SKIES ARE BLUE, BE-LOV-ED; BE-LOV-ED. BE-LOV-ED.  
ALL WORTH WHILE, BE-LOV-ED; BE-LOV-ED.

LOV-ED. BE-CAUSE WE CARE, THIS GOOD-BYE COULD NOT MEAN

LOVE WILL DIE. WHERE-LOV-ED, BE-LOV-ED.

CHO. 8

CODA

D.S.

# ONE KISS (21)

L: LED INOOD  
M: GUS ARNHEIM  
& EARL BIRTNETT

VERSE

DEAR-IE, HEAR THE MUSIC PLAY.

DEAR-IE AND IT SEEMS TO SAY: THERE'S SOMETHING MISS-ING, SOMETHING MIGHT-Y

SWEET, THAT WOULD MAKE MY LOVY COM- PLETE. ONE

CHO. 8

KISS, ONE KISS WOULD FILL MY HEART WITH  
DEAR, I FEAR: TOO MUCH I

ONE KISS - CONT.

672

G7 . . . . .

BLISS. ONE KISS, ONE KISS:

G7 . . . . .

KNOW YOU'D NEVER MISS A KISS. OH

Em C/E E D#m Fm6

**CODA**

MAY BE ASK - - ING. STILL, I STILL

C C/E Eb° Dm7 G7 B

SIGH FOR LUST ONE KISS.

Night Must Fall (Over All)

Lyric by BARNETT SHAW  
Music by XAVIER CUGAT

F7 Bb Dm7 Bb6 Ebm F7

Eve - ning sun goes to rest, Once a - gain Night Must  
mance gives con - sent, We're con - tent

Bb Dm7 Bb6 Ebm

Fall. Eve - ning breeze lends its charms and my

F7 Bb D7 Bb6 D7

arms hear your call. Deep shad - ows all a -

Ebm D7 Ebm Ebdim F7 Cm7 F7 D. S. al Coda

round guard the love that I've found. Sweet to -

**CODA** Bb F7 Bb

Night Must Fall. O - ver all Night Must Fall a - gain.

673

MED. FAST SWING (♩=144)

**WHAT YOU MEAN TO ME**

W: DON WORTHINGTON (1968)

M: ED METZ

1. & 2. KICKING MY HEELS, DO-ING CARTWHEELS

WEARING MY HAPPY SHOES. 1. STRUTTIN' HIGH, CAUSE I'M THE TYPE OF GUY DOES 2. LET 'EM STARE, BUT I'M NOT GONNA CARE WHAT

HAP-PY THINGS WHEN I'M IN LOVE. IT ON-LY TAKES A SMILE FROM YOU, TO START ME DO-IN'

CARTWHEELS FOR A MILE OR TWO... WEARIN' MY HAPPINESS SO ALL WILL KNOW DO AND ALL THE

WHAT YOU MEAN TO ME. CODA STRAIGHT LACED PEO-PLE MIGHT THINK.

WHEN I'M HAP-PY, IT'S GOT TO SHOW IN ALL THE THINGS I DO AND ALL THE PLACES I GO.

WHAT I WANT IS ALL THE WORLD TO SEE WHAT YOU MEAN TO ME.



**"GEE I'M LONELY" BLUES**

WDS: GEORGE NIDER (1956) MUS: ED METZ

SCALY (♩=72)

MY MAN HAS GONE, AND I'M A LONE WITHOUT A SOUL TO CALL MY MAN MY LIFE IS

OWN. GEE I'M LONELY FOR THAT MAN OF MINE. IF HE'D COME

FOR THAT MAN OF MINE. SINCE HE'S GONE, THE NIGHTS ARE COLDER.

DAYS ARE LONGER THAN BE-FORE. WITH- OUT HIS HEAD UP-ON MY SHOULDER,

"GEE I'M LONELY" BLUES - CONT.

674

F7 Fm7/Bb Bb7

LIFE JUST AIN'T THE SAME NO MORE. — SOMEHOW I

D.S. al f

BB7 Fm7 Bb7 Eb Db9 Eb

CODA

GEE I'M LONELY FOR THAT MAN OF MINE.

D.S.

(SOME HOW) KNOW HE'S GONE FOR GOOD.  
OH LORD, I DONE THE BEST I COULD.  
GEE I'M LONELY FOR THAT MAN OF MINE.

FOR THE NEXT TEN YEARS

LYRIC & MUSIC BY ED METZ (1988)

BOSSA NOVA (♩=120)

(EVEN 8'S)

F Bb/F F 1. Bb/F 2. Bb/F

INSTR. INTRO IF THE

Chorus

F#° Gm7 C7 Gm C°

NEXT TEN YEARS OF OUR LIVES ARE AS HAPPY AS THE PAST, YOU CAN COUNT ON HAVING  
NEXT TEN YEARS OF OUR LIVES, WE WILL SHARE OUR THOUGHTS & DREAMS, AND CON-TIN-UE FINDING

E7/B E7/G# F/A F/C Fmaj7 F6 Cm7 D7

KISS-ES AND HUGS THAT LAST AND LAST, AND ON BUT-TER-FLIES AND PLANES THAT FLY TO  
WAYS THAT WILL SHOW WHAT TRUE LOVE MEANS. — EV-RY SONG THAT GINE'S OFF MAGIC SOUNDS THAT

Gm 1. Bbm7 E7 Am 1. F#° 1

DIS-TANT LANDS, AND ON STARING EYES FROM PASSERS-BY, AS WE WALK BY, JUST  
LOV-ERS HEAR, —

Gm7 1 C7 1

HOLDING HANDS. FOR THE

D.S. al f

CODA

Bbm F Bbm6/Db F/C

WE CAN TRY TO SING IN OUR LIVES, EN- UOY AND BRING TO

Bbm F Gm7/C 1 C7 1 F Bb/F

OUR LIVES, THE NEXT TEN YEARS OF OUR LIVES, MY DEARR.

F Bb/F F

ED METZ HAS MORE THAN  
A DOZEN SONGS IN  
THIS COLLECTION.  
(SEE HONOR ROLL)



675

MED. BOUNCE

# DREAM AGAIN

BOX, COX and KULMA  
(1946)

IF I WASN'T IN YOUR DREAM LAST NIGHT, DREAM A-  
DID-N'T GET A KISS LAST NIGHT, DREAM A-  
GAIN, DREAM A - GAIN. IF I WASN'T THERE TO HOLD YOU TIGHT, DREAM A-  
GAIN, DREAM A - GAIN. IF YOU HAD TO MISS A KISS LAST NIGHT, DREAM A-  
GAIN, DREAM A - GAIN. I'LL BE WAITING FOR YOU IN A DREAMLAND REN-DEZ-  
VOUS. I'LL BE WAITING FOR YOU TO STEAL A KISS OR TWO. IF YOU

## COODA

-GAIN, DREAM A GAIN. AND BE-FORE YOU GO TO SLEEP, REMEMBER,  
YOU'VE A DATE TO KEEP. IF I WASN'T IN YOUR DREAM LAST NIGHT, DREAM A  
-GAIN, DREAM A - GAIN.

# DON'T SAY GOODNIGHT

W: AL DUBIN (1934) M: HARRY WARREN

INSTR. VERSE

VOICE

WHEN THIS LOVELY DANCE IS

## CHQ.

-GETH - VER, ER, DON'T JUST SAY HOLD GOOD-NIGHT, ME TIGHT.  
LET ME LIVE THIS MOMENT O - - VER. ER. DON'T SAY GOOD-  
WHY CAN'T THIS GO ON FOR-EV - - ER? DON'T

DON'T SAY GOODNIGHT - CONT.

676

9/8 G G G/D G Dm  
 NIGHT. 7 OH PLEASE, DON'T BREAK THE  
 E7+ E7 Dm E7+ E7 A7 A° A7  
 SPELL. I HAVE SO MUCH TO TELL YOU. CAN'T  
 A7 A° A7 Am7  
 I COM- PEL YOU TO SE THE LIGHT.  
 D7 G D.S. CODA D7 G C G  
 NOW THAT WE ARE HERE TO- SAY GOOD-NIGHT.

(INSTRUMENTAL)

MED. SWING

**GRAND TERRACE RHYTHM**

FLETCHER HENDERSON (1936)

A Db Db° 7.  
 Db Db° Db Db7 Gb Gb7 Gb6 Gbm7 Gb Gb7 Ab7+  
 1. Db6 E7 Ebm7 Ab7 Ebm7 Ab7 Db A7 Ab7 Db / A Gb7 Ab7 2. Db / E7 /  
 Ebm7 Ab7 Ebm7 Ab7 Db / A7 Ab7 Db Ab7 B Db C7+  
 (TRB.)  
 Db A7 Db7 / Ab Ebm7 Eb° Db Fm6 Eb9  
 D9 Db A7 / G° G7 / C C G7/B  
 (TPT.)  
 Am C7 E7+ F6 Fm6 C6  
 A7 D7 Db7 / G7/B G7 C Ab7 C6

677

# I TOLD THEM ALL ABOUT YOU

CLIFF FRIEND (1927)

*Moderato*

**INSTR. VERSE**

Chords: Bb7, Eb, Ab, C7, F7, Bb7, Eb6, Ebm6, A7/2, Bb7/F, Bb7, Eb, Ab, C7, C7, C7, F7/C, F7, Bb7/F, F7, Bb7, Gm/Bb, Eb, (Ab Gm Fm Eb), Eb7, Ab, Eb, F7, F7, Fm7, Bb7, CHG. Eb, Eb, Eb/G, F#0, Bb7/F, Bb7, Eb, Eb, Eb7, Ab, Ab6, AbM7, Ab, Ab, Ab, B7/F#, Eb, Eb6, EbM7, Eb, Cm6, Fm7, Bb7, Bb7, D.S. al f, Bb7, Bb7, Eb, Fm7/Bb, Eb

**LYRICS:**

I TOLD THE WHIPPORWILL, TOLD THE DAFFODILL  
 TOLD EACH LITTLE BIRD: EV-RY SINGLE WORD  
 LITTLE HONEY BEE KNOWS THERE'S GONNA BE  
 JUST HOW PRETTY YOU SMILE. I TOLD THEM ALL A-BOUT YOU.  
 THAT YOU SAY IS WORTH-WHILE. YES I TOLD THEM  
 HONEY-MOONING FOR TWO, 'CAUSE I TOLD THEM  
 ALL A-BOUT YOU. I TOLD THE MOON AND  
 EV-RY STAR THAT SHINES A-BOVE, A-BOUT THE WAY YOU ROLL YOUR EYES AND  
 HOW YOU LOVE. EACH

**CODA**  
 ALL A-BOUT YOU.



CLIFF FRIEND wrote WHEN MY DREAMBOAT COMES HOME (w/ DAVE FRANKLIN)

(ALMOST MIDNITE MOAN)

# ELEVEN FIFTY-NINE

AN INSTRUMENTAL BY FRED ROSE (1927)

**A** (♩ = 13)

**B**

**C**

679

# NAGGIN' WILL NOT HOLD A MAN

W&M: ANDY RAZAF & LIDE DAVIS (1939)

**VERSE**

*Bb Bb7 Db° F7/C F7 Bb Bb7 Db° F7/C F7*

SOME NEWLY-WEDS, NEXT DOOR TO ME, HAD ALL THE NEIGHBORS UP A TREE.

*Bb7 Bb7+ Eb G7/C C7 F 1 1 F#°*

THE GROOM WOULD STAY OUT EV'RY NIGHT. AND YET THE BRIDE WOULD NOT COM-PLAIN OR FIGHT. WHEN

*C7/G C7 F/A F C7/C C7 F F° E7 1*

SHE WAS ASKED THE REASON WHY — THIS IS HOW SHE MADE RE-PLY: — A

**CHO.**

*Bb 7/C C7/E C7 1 1 2*

GAL WITH EYES, WILL RE AL-IZE: NAGGIN' WILL NOT HOLD A MAN. — A

*F7 7. Bb Bb° Bb*

GAL THAT'S WISE, WON'T CRITICIZE. — IT DOESN'T PAY TO SCOLD A MAN. — SHE

*D7/A D7 D7/A D7 G7 7.*

KEEPS HER TEMPER, IS BROADMIND-ED TOO. 'THO SHE KNOWS EX-ACTLY WHAT SHE'S TRYIN' TO DO.

*B7 7. F 7. Dbm° C7 E7 F7*

LETS HIM GO SPECULATIN', NOW AND THEN. SHE KNOWS A LITTLE DEVIL'S IN THE BEST OF MEN. SHE

*Bb 7. Bb7 Eb*

AIN'T NO FOOL. SHE UUST KEEPS COOL, AND SMILES AT AL-1-BIS. —

*Cm Fm Cm Fm Cm Cm Gb Bb/F Ebm Gb Bb/F Ebm Gb Bb/F Bb*

IF HE WANTS TO PLAY WITH FIRE, LET HIM ROAM. WHEN HE BURNS HIS FINGERS, HELL START STAYIN' HOME. SO

*E7 Eb/G Gb7 Bb/F Bb7 G7 C7 Gb7 F7 Bb*

TAKE MY TIP, — AND YOU WON'T SLIP: NAGGIN' WILL NOT HOLD A MAN! —

ANDY RAZAF WAS LYRICIST ON MASSACHUSETTS & MEMORIES OF YOU

# ELEVATOR PAPA, SWITCHBOARD MAMA

680

W: ANDY RAZAF — M: JIMMIE JOHNSON (1935)

VERSE (♩ = ♩♩) (MALE-FEMALE DUET)

(SHE) LOOK HERE, MISTER INDOOR CHAUFFEUR, YOU AIN'T NOTHING BUT A LOWDOWN LOAFER.
   
 (HE) SAY, MISS SWITCHBOARD OPER-A-TOR, I FOUND OUT YER JUST A MEAN MAN-HATER.

1. 
  
 WHEN I'M IN YOUR CAR, IF YOU KEEP GETTIN' BOLD, SOME DAY I'M GONNA GET YOU TOLD.

2. 
  
 SO YOU'D BETTER RUN A-LONG, AND WATCH YOUR PHONE. AND LEAVE A WORKING MAN A-

- LONE. (SHE) EL-E-VA-TOR PAPA, EL-E-VA-TOR PAPA: SEEMS YOU ALWAYS WANT TO GO DOWN.

(HE) SWITCHBOARD MAMA, SWITCHBOARD MAMA: YOU'RE THE WORST CONNECTION IN

TOWN. YOU'RE THE ONE OPERATOR WHO IS HARD TO GET. I'VE WORK'D AT YOUR RECEIVER, 'TIL I'M

ALL UP-SET. (SHE) BE-FORE YOU USE YOUR LEVER, YOU SHOULD CLOSE YOUR DOORS. WITH

ME, YOU'RE ALWAYS GETTIN' STUCK BE-TWEEN THE FLOORS. SWITCHBOARD MA-MA, SWITCHBOARD MA-MA: I

JUST CAN'T SEE HOW YOU GET BY. I PUT MY NICKEL IN THE SLOT, AND RING YOU ALL NIGHT. (SHE) WELL,

I AM NOT TO BLAME IF YOU CAN'T DO THE THING RIGHT. ELEVATOR PA-PA! (HE) SWITCHBOARD MA-MA! (BOTH) YOUR

SERVICE DOESN'T SAT-IS-FY.

# 681

## IF I CAN'T SELL IT

WORDS BY ANDY RAZAF (1935) MUSIC BY ALEX HILL

VERSE

A SUNDOWN GAL, NAMED MAN-DY MOORE, OWNS A SECOND-HAND

FUR-NITURE STORE. AT HER SPECIAL SALE, THE OTHER DAY,

THIS IS WHAT I HEARD HER SAY: — IF I CAN'T SELL IT, I'LL KEEP SITTON' ON IT,

BE-FORE I GIVE IT A-WAY. — YOU'VE GOT TO BUY IT. DON'T CARE HOW MUCH YOU WANT IT.

I MEAN UUST WHAT I SAY. — UUST FELL THAT NICE SOFT BOTTOM, BUILT FOR WEAR OR TEAR. I

REALLY HATE TO PART WITH SUCH A LONE-LY CHAIR. IF I CAN'T SELL IT, I'LL KEEP SITTIN' ON IT,

BE-FORE I GIVE IT A-WAY. —

ALEX HILL COMPOSED THE THEME FOR CLAUDE FRAPKIN'S ORCHE.

"I WOULD DO ANYTHING FOR YOU"

## MY SWEET HARMONY MAN

WEM BY ALEX HILL and LOE DAVIS (1935)

VERSE

MUSIC HAS CHARMS, SO I'VE OFTEN HEARD, AND I'M IN-CLINED TO A-FREE. —

I GOT A MAN, AND YOU MARK MY WORDS, HE FILLS MY SOUL WITH SWEET HARMONY. —

CHO. (2 TIMES)

HE SEEMS SO GLAD WHEN WE'RE ALL A-LONE: MAKES ME UNCON-ER MY SAX-O-PHONE. I I LIKE TO PLAY WITH HIS IN-STRU-MENTS. HE KEEPS 'EM NICE, AND SO FREE FROM DENTS. I



MY SWEET HARMONY MAN - CONT.

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GET A-LONG GRAND WITH MY SWEET HARMONY MAN. — THERE'S AND

SOMETHING I KNOW, AND I KNOW IT WELL: — HELIKES TO PLAY IN MY TROMBONE BELL. BUT WHETHER IT'S NIGHT TIME OR EARLY MORN, I LIKE HIM ROUND LIST TO TUNE MY HORN. PLEASE

I UNDERSTAND: HE'S MY SWEET HARMONY MAN.

I LOVE TO DID-DLE 'ROUND WITH HIS FID-DLE, WHILE HE STROKES MY BAS-SOON. HE'S NOT UN-RU-LY. HE REALLY, TRU-LY GRINDS MY OR-GAN FOR ME.

HIS STEADY DRUMMING MIXED WITH MY HUMMING MAKES UP A WONDER-FUL TUNE. I'VE GOT A NO-TION HIS STEADY MO-TION MAKES IT SO EA-SY AND FREE.

I NEAR-LY PASS-OUT WITH EC-STA-SY — WHEN EV-ER HE DRAWS HIS FLUTE ON ME. — THERE'S AND WHEN HE PULLS OUT HIS PIC-CO-LO SOMETHING IN SIDE ME GOES "HI-DE-HO". — I'VE

NONE IN THE LAND LIKE MY SWEET HARMONY MAN!

1. Bb Gm7 C7 F7 2. Bb Gb7 Bb

Chimes Of Spring (Spring Beautiful Spring)

1930

Lyric by L. WOLFE GILBERT  
Music by PAUL LINCKE

Ding, Church bells — Dong, Chimes of Spring, — Ding, ring, — Chimes of they bring, —

Love is King, — Glad hearts sing, — Time for King, —

ma - ting, Chimes of Spring. —

Beau - ti - ful, beau - ti - ful' spring is here, — Li - lacs bloom, bride and groom, —  
Ring - ing out, sing - ing out, hap - py love, — Lov - ers hush, As the thrush

know it's here, — Cu - pid's dart fills the heart, full of cheer, —  
sings a - bove, — Seems a - ware all that they're dream - ing of, —

Hear the Spring - time wed - ding chimes. —  
Hear the Spring - time wed - ding chimes. —

D. C. al Fine



683

# JENNY AND THE JACKASS

W&M: SPENCER WILLIAMS & JOE DAVIS (1939)

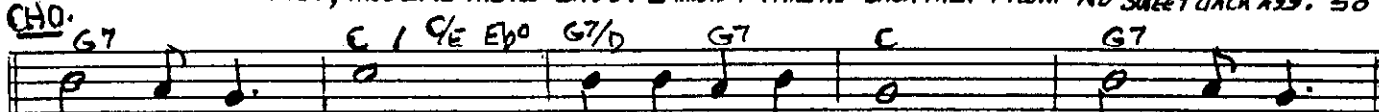
## VERSE



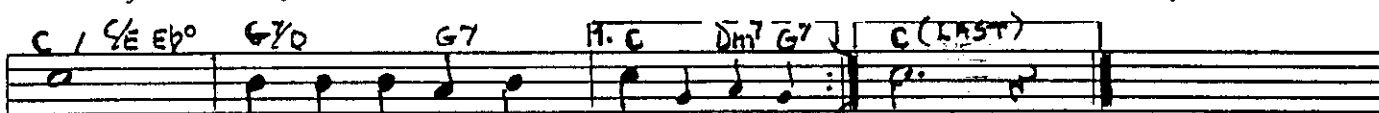
1. JENNY AND THE JACKASS HAD A HEAVY LOAD. JENNY TOLD THE JACKASS TO KEEP IN THE ROAD.  
2. YOU ARE JUST A JACKASS, IT IS PLAIN TO SEE. IF YOUR JENNY YOU WOULD LIKE FOR ME TO BE.



JACKASS SAID "HOW JENNY, DON'T YOU BE NO FOOL. I'M A JACKASS THAT'S GOT MORE SENSE THAN A MULE." SO  
DON'T YOU BE A DONKEY, AND GIVE ME NO SASS. I INON'T TAKE NO BACK-TALK FROM NO SWEET JACKASS. SO



WHOA, JEN-NY, WHOA! DON'T TAKE ME TOO FAST. WHOA, JEN-NY,



WHOA! WAIT FOR YOUR BIG JACK ASS! ASS!

## EXTRA VERSES

3. "LISTEN JENNY, YOU DON'T HAVE TO TALK THAT WAY.  
YOU MUST PAY ATTENTION, EVERY TIME I BRAY.  
IF YOU'RE COMIN' LONG WITH ME, YOU MUST SHOW CLASS.  
EVERYBODY KNOWS THAT I'M A SWEET JACKASS."

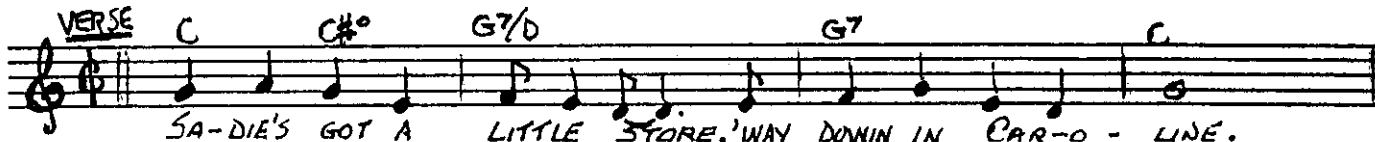
4. SAID MISS JENNY TO THE JACKASS: DO YOUR PART!  
IT'S NO USE TO PUT A JACKASS 'FORE THE CART."  
BUT THE JACKASS CAME RIGHT BACK AND SAID "WHO CARES?  
DON'T THINK I'M A NUMB KULL 'CAUSE I'VE GOT LONG EARS."

5. JENNY AND THE JACKASS PULLIN' ALL THEIR MIGHT.  
PULLIN' LIKE TWO MULES BECAUSE THE LOAD MIGHT LIGHT.  
JACKASS SAID "HOW JENNY, I HINT GOT MUCH PEP.  
IF YOU DON'T SLACK UP, I WON'T GO ONE MORE STEP."

# IF YOU CAN'T GET FIVE, TAKE TWO

W&M: JOE DAVIS, ANDY RAZAF AND PAUL DENNIKER (1935)

## VERSE



SA-DIE'S GOT A LITTLE STORE, WAY DOWN IN CAR-O-LINE.



OTHER STORES ARE CLOSING UP, BUT SA-DIE'S DO-IN' FINE.



OTH-ER PEO-PLE WONDER HOW SHE SELL HER MER-CHAN-DISE.

... CAN'T GET FIVE... - CONT.

G/D Em C<sup>9</sup>/E<sup>b</sup> G/D E7 A7/C# D7 G G<sup>o</sup> G7 G7+

WHEN THEY ASK HER TO EX-PLAIN, SHE GIVES THEM THIS AD-VICE. 1. GO 2. GO

CHO. C F Fm C/G Ab+

OUT AND GET THE COIN. CUT YOUR PRICE ON TENDER-LOIN. AND GIVE THEM ALL A BARGAIN IF THEY WISH. FOR AFTER FRIDAY, OUT AND SELL YOUR FISH. LET 'EM MEAT GETS OLDER, EV'RY HOUR. THEY WON'T SINCE YOU KNOW THEY'RE GONNA SMELL IT, WHILE IT'S

D7/A D7/E# G7 C E7 Am C7/G C7/E

SPECIAL PRICE ON YOU ARE REALLY STEW. MEAT GETS OLDER, EV'RY HOUR. THEY WON'T SINCE YOU KNOW THEY'RE GONNA SMELL IT, WHILE IT'S

F F#<sup>o</sup> C/G Ab7 C/G Am D7/F# G7

BUY IT WHEN IT'S SOUR. IF YOU CAN'T GET FIVE, TAKE FRESH, YOU'D BETTER SELL IT.

1-4 C | G7 | G7+ | LAST C

TWO! TWO!

EXTRA CHORUSES

3. JUST MAKE THEM UNDERSTAND YOU WANT MONEY IN THE HAND. JUST GUARANTEE YOUR STUFF IS GOOD AS NEW. YOU CAN LET 'EM SEE AND FEEL IT, JUST AS LONG AS THEY DON'T STEAL IT. IF YOU CAN'T GET FIVE, TAKE TWO.
4. SHOW EV'RYTHING YOU'VE GOT, MAKE 'EM BUY IT WHILE IT'S HOT. EACH DAY YOU MUST INCREASE YOUR REVENUE. EV'RY CUSTOMER WHO BUYS IT, ONLY HELPS TO ADVERTISE IT. IF YOU CAN'T GET FIVE, TAKE TWO.
5. YOU'LL NOT BE IN THE RED, IF YOU LEARN TO USE YOUR HEAD, AND DO WHAT ALL THE CLEVER SALESMEN DO. YOU MUST THINK OF YOUR POSITION YOU'VE GOT PLENTY COMPETITION. IF YOU CAN'T GET FIVE, TAKE TWO.

All Dressed Up With A Broken Heart (1946)

Lyric and Music by FRED PATRICK, CLAUDE REESE and JACK VAL

C C#dim Dm7 G7 Ebdim Em7 C G7+ C E7

I'm ALL DRESSED UP WITH A BRO - KEN HEART, Pre - tend - ing I'm with I'm a - lone, then the tear drops start, I re - a - lize it's

F Em7 A7 Dm7 G7 G7+ Em7 Em7(b5) A9 A7

you, Some - one else in my arms, On - ly brings back your charms. It's a true,

D7 Am7(b5) D7 Dm7FM7 Em7 Dm7 CM7 G9 G7+ CODA Em7 A7 tacet F

game I just can't car - ry thru. When I'm ALL DRESSED

F#dim C F#m7 F7b5 Em7 A7 Dm G7 DbMaj7 C F9 C

UP WITH A BRO - KEN HEART, And still in love with you.

685

# FOR MEN ONLY

ANDY RAZAF & CLOE DAVIS  
(1939)

VERSE

C C7/Bb A7 D7

I GOT A LETTER FROM A GIRL AC-QUAIN-TANCE OF MINE, IN

G7 C G/E Eb7 G/D

BUS'NESS UP IN HARLEM WAY. ALL INDI-CATIONS GO TO SHOW THAT SHE'S DOIN' FINE.

D7 G7 CHO. 3 TIMES

THIS IS WHAT SHE HAD TO SAY: WHAT I'VE GOT IS FOR MEN ON-LY. AND THAT'S

D7 G7

GUARAN-TEED TO SAT IS FY. IF THEY LAY IT ON THE LINE. WHAT I'VE GOT GOES FOR MEN ON-LY. MY ALL MY STOCK IS FOR MEN ON-LY. AND

D7 G7 C7 F A7/E

SALES ARE LARGE YOU CAN'T DE-NY. THE MORE THEY GET THE MORE THEY WANT. IT SURE IS NICE, TO WHAT I'VE GOT IS MIGHTY FINE. GOT SHIRTS AND COLLARS, UNDERWEAR, AND SOCKS AND TIES. AND

D7 G7 C

HAVE A STORE WHERE THEY DON'T KICK A- BOUT THE PRICE. WHAT I'VE GOT IS FOR MEN ON-LY: THE SUITS & HATS & OVERCOATS OF EV'RY SIZE. " " " " " " THAT'S

D7 G7 1.2. G7 3. G7

KIND OF GOODS THEY'RE GLAD TO BUY. IF THEY LAY IT ON THE LINE. WHAT I'VE GOT IS FOR MEN ONLY. YOU OUGHT TO SEE THEM STAND IN LINE. ALL MY STOCK IS FOR MEN ONLY, AND I DO BUSINESS, RAIN OR SHINE. WHAT I'VE GOT HAS MADE THEM COME FROM MILES AROUND. I'VE THE FINEST HABERDASHER STORE IN TOWN. WHAT I'VE GOT IS FOR MEN ONLY. I'VE NOTHING IN THE FEMALE LINE.

CHORUS 3

ANDY RAZAF GAVE US LYRICS TO  
Ain't My Behavin' & Honey Suckle Rose

# MY RIGHT HAND MAN

ANDY RAZAF and ALEXANDER HILL (1935)

VERSE

Bb D7 Eb G7 C7

WHEN IT COMES TO MEN I'M CRANKY AS CAN BE. IN

F7 Bb Bb F7 Eb D7 Gm Gb

FACT, THERE'S ONLY ONE I KNOW WHO PLEASURES ME. HE SEES I'M TAKEN CARE OF, NIGHT AND DAY. THAT'S

C7/E Eb7 F7 Cm7 F7 CHO. Bb F7+ Bb D7

WHY I'M JUST COM-PELL'D TO SAY: I COULDN'T GET A LONG WITHOUT MY RIGHT HAND MAN. HE DON'T KNOW WHAT I'D DO WITHOUT MY " " " " WHERE

C7 F7 Eb/F

FITS IN PERFECTLY WITH EV'RY THING I PLAN HE KNOWS JUST WHAT I WANT & HOW & WHEN & WHERE. HE GOT ALL HIS KNOWLEDGE I CAN'T UN-DER-STAND. AL- THO THAT MAN HAS NEVER BEEN A-CROSS THE SEA,

MY RIGHT HAND MAN - CONT.

686

EV'RYTHING HE DOES IS DONE WITH SO MUCH CARE. HE NEVER FALLS DOWN ON A JOB WHEN HE STARTS OUT. IT WHEN IT COMES TO FRENCH HE SPEAKS IT FLU-ENT-LY. HE'S SO SWEET AND SO GENTLE AND HIS STYLE IS GRAND. HE SEEMS HE ALWAYS KNOWS JUST WHAT IT'S ALL A- BOUT. HE'S THE ONLY ONE WHO HANDLE'S NEV-ER LEAVES UN-TIL I LET HIM KISS MY HAND. WHEN I WANT TO RIDE HE'S GOOD TO MY DOOR KEYS. I WANT HIM TO HAVE 'EM FOR E-MERGENCIES. HE TAKES CARE OF MY BUS'NESS LIKE NO-HAVE A-ROUND. HE CAN FIX MY ENGINE WHEN MY CAR BREAKS DOWN. AND HE CAN FIX MY AXLE LIKE NO-  
 -100-DY CAN. CAN'T DO WITHOUT MY RIGHT HAND MAN.

**SLOW UP, PAPA**

ANDY RAZAF & UDE DAVIS (1935)

**VERSE**

HEN-RY WAS A CHAUFFER, AN AWFUL RECKLESS CHAUFFER. HE LIKED TO GET A TICKET EV-RY DAY. TRAFFIC COPS WOULD SCOLD HIM. IN SPITE OF WHAT THEY TOLD HIM, HEN-RY KEPT ON SPEEDING ANY-WAY. ONE NIGHT HE TOOK HIS BAL OUT FOR A RIDE. AND WHEN THEY STARTED THIS IS WHAT SHE CRIED: SLOW UP PA-PA, SLOW UP PA-PA, MAMA LIKES TO TAKE HER TIME. YOUR GAS IS LOW, SO TAKE IT SLOW, 'CAUSE YOU'VE GOT A HILL TO CLIMB. 1. NOW YOUR SPARK IS WEAK AND YOUR TIRE IS FLAT. YOU CAN'T GO THE DISTANCE IF YOU SPEED LIKE THAT. MOTOR CHOKES AND YOU'VE UAMM'D YOUR GEARS. YOU WILL NEVER MAKE IT IN A MILLION YEARS. SLOW UP PA-PA, SLOW UP PA-PA, MAMA LIKES TO TAKE HER TIME.

3RD X at [X] NOW YOUR BRAKES WON'T WORK, WHEN YOU GO IN HIGH. YOUR CARBURETOR'S FLOODED, AND YOUR TANK IS DRY. SLOW UP PAPA, SLOW UP PAPA. MAMA LIKES TO TAKE HER TIME.

\* (AT THE END OF THESE ELEVEN BESSIE SMITH SONGS, SEE REF. TO OTHERS.)

Bessie presents the transcriber a couple real challenges. You might want to convey the following remarks to your copyist or whoever might want to check out my accuracy:

a. Rhythmically, she rarely puts any syllable squarely on the beat. She is capable of singing two or three measures without ever landing on the beat! To attempt to notate the rhythm precisely would produce an unreadable text, so I had to make some compromises.

b. Melodically, when she repeats a Verse or Chorus with different words, she introduces variations in the melody and rhythm. The result is that usually it is impossible to fit the lyrics of Chorus 2 (for example) to the notation of Chorus 1. This is the primary reason why I chose to give you additional Verses and Choruses typed out: the additional lyrics can't be made to fit the melody and rhythm of the original one, even though the chord structure is identical.

DOUGLAS I. SMINK, D.R. (NOV. 2000)

(AS SUNG ON RECORD BY BESSIE SMITH) (♩ = 72) [A] SLOW

**LONESOME DESERT BLUES**

W&M: BESSIE SMITH (1925)

FLY WILL STICK TO JELLY, AND  
MAN OF MINE IS TRIPLIN', AND

WOOD WILL STICK TO GLUE. PUT A MAN — WON'T STICK TO A WOMAN NO MATTER WHAT SHE DO. THE WRONG WAY,  
HE (ETC.)

I'M BOUND — TO CHOOSE. THAT I'M GONNA

[B1]

TRAVEL TO THE DES-ERT, OUT IN — THE WESTERN LAND. I'M GONNA END

MY — TROU-BLES IN THE BURN — IN' SAND.

TEMP-TA-TION — CAN'T RE-FUSE. FOR THAT MAN — OF MINE, I'M BOUND TO LOSE. MY

MIND IS LIKE A ROW-BOAT OUT ON — THE STORMY SEA. HE'S

WITH ME RIGHT NOW. — IN THE MORNING WHERE — WILL HE BE? LORD,

LONESOME DESERT BLUES - CONT.

688

**B2**

Chords: Eb, Eb, Bb7+, Bb7+, Eb, Eb, Eb7

Lyrics: LORD, LORD, LORD, OH

Chords: Ab7, Bb7, Eb

Lyrics: LORD, LORD, LORD, LORD.

Chords: G7, Cm, Bb7, Bb7, Eb, Bb7, Eb, Bb7

Lyrics: I'M SO NERVOUS IM SHAKIN' IN MY SHOES. I'M BURN-IN' UP. I'VE GOT THOSE LONE-SOME DESERT

Chords: Eb, Eb7, Fm7, Fø, Eb, Bb7+, Eb7

Lyrics: BLUES.

LONESOME DESERT BLUES (Bessie Smith)

- A1** A fly will stick to jelly, and wood will stick to glue  
But a man won't stick to a woman, no matter what she do  
The wrong way I'm bound to choose
- A2** That man of mine is triflin', and he don't mean me right  
He's got another sweetie, he stays out late at night  
That is why I've got those desert blues
- B1** I'm gonna travel to the desert, out in the western land  
I'm gonna end my troubles in the burnin' sand  
Temptation I can't refuse  
For that man of mine I'm bound to lose  
My mind is like a rowboat out on the stormy sea  
He's with me right now, in the morning where will he be?
- B2** Lord, Lord, Lord, Lord, Lord, oh, Lord, Lord, Lord, Lord  
I'm so nervous, I'm shakin' in my shoes  
I'm burnin' up, I've got those lonesome desert blues.

689

(AS SUNG ON RECORD BY BESSIE SMITH)  
**NEW GULF COAST BLUES**

CLARENCE WILLIAMS (1925)

(♩=72) SLOW

INSTR. INTRO.

**A**

I DONE PACKED MY CLOTHES, GON-NA LEAVE MY WOES.

GON' TO A BETTER PLACE, WITH A SMILE UP-ON MY FACE.

WHEN THAT STEAMBOAT BLOWS, WHEN THAT GULF TRAIN GOES,

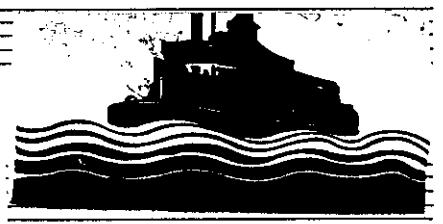
YOU'LL HEAR ME SAY GOOD-BYE, 'CAUSE HE'S THE REA-SON WHY.

**B**

GULF OF MEX-I-CO FLOWS IN-TO THE MO-BILE BAY. THE

GULF OF MEX-I-CO FLOWS IN-TO THE MO-BILE BAY. I'M GONNA LET THAT

COLD STREAM OF WATER FLOW OVER MY HEAD SOME-DAY.



**B2** Tell me, Mr. Mailman, what is on your mind?  
Tell me, Mr. Mailman, what is on your mind?  
When you pass my door, look like you are blind

**B3** My eyes are brown, my teeth are pearly white  
My eyes are brown, my teeth are pearly white  
Because my skin is dark don't mean my heart ain't right.

(AS RECORDED BY BESSIE SMITH)  
**HE'S GONE BLUES**

690

(♩ = 72) (♩ = ♩) **BESSIE SMITH** (1925)



*Slower*  
 Gb7 Fm7 Bb7 Eb7 Gb7 Db  
 INSTR. INTRO.

**A** Db Ab7 Db Gb7  
 I FEEL BLUE, I WANT SOMEONE TO CHEER ME. SO CON-FUSED, BE-CAUSE MY MAN'S NOT NEAR ME.

Db Fm7/Eb Bb7 Bb7 Eb7 Ab7 Ab7  
 I'M LETTING TIRED OF BE-IN' A- LONE. I WANT MY GOOD MAN TO COME ON HOME. HE'S

**B** Db Db7 Gb7 Db  
 GONE AND LEFT ME. HE'S GONE A-WAY TO STAY. I

Gb7 Fm7 Bb7 Eb7 Ab7/C D° Ab7/Eb Ab7  
 NEVER HAD A MAN, IN MY WHOLE LIFE, TO TREAT ME THIS A-WAY. I

**C** Db Db7 Gb7 Ab7 Db Db7  
 I WORK HARD, BOTH NIGHT AND DAY. I EVEN LET HIM DRAW MY PAY. HE

Gb Gb7 Fm7 Bb7 Eb7 Ab7 Db  
 PACK'D HIS GRIP, AND LEFT ON CHRISTMAS DAY. OH WELL, I GUESS HE'S GONE. ANY FAIR-

**D** Ab7/Eb D° Ab7/Eb D° Ab7/Eb  
 MINDED WOMAN LI'BLE TO GO IN-SANE, WHEN THE BEST MAN SHE HAD HAS

Ab7 Gb7 C7 Fm7 Ebm7 Fm7 Gb7 Fm7 Bb7  
 GONE - A STRAYIN'. SINCE MY MAN IS GONE, HE'S GONE A-WAY TO ROAM. ALL I CAN SAY: HE'S

Ebm7 Ab7+ Db  
 GONE, GONE, GONE. HE'S

**CODA** Db Bb7 Eb7 Ab7/C Db  
 GONE. OH WELL, I GUESS HE'S GONE.



# 691

(AS SING ON RECORD BY BESSIE SMITH)

## NASHVILLE WOMEN'S BLUES

FRED LONGSHAW

(1925)

(♩=72) *Slow*

**A**  $E\flat/B\flat$   $G^7/B$   $Cm^7$   $F^7$   $B\flat$

FOLKS, I KNOW YOU ALL HAVE HEARD THE BLUES. BUT

$E\flat/B\flat$   $G^7/B$   $Cm^7$   $F^9$   $B\flat$  / /  $B\flat^9$  /

THIS IS ONE YOU LIKELY NEV-ER KNEW.

$F/C$   $F/C$   $F$   $C^7$   $F$   $F$  / /  $F$

DOWN IN NASHVILLE, TEN-NES-SEE, EV'RY NIGHT A-BOUT HALF-PAST THREE, THE

$F$  / /  $G^7$   $C^7$   $F$   $F^7$  / / / / /

WOMEN DOWN THERE: THEY DO THE SHI-VA-REE.

**B**  $B\flat$   $Cm$   $F^7$   $B\flat$   $B\flat^7$

DOWN IN NASHVILLE, TEN-NES-SEE, DOWN

$E\flat^7$   $B\flat$   $B\flat^7$  / /  $B\flat^9$

IN NASHVILLE, TEN-NES-SEE,

$F^7/C$   $F^7$   $Cm^7$   $F^7$   $B\flat$  / / /  $F^7$

WOMEN DOWN THERE: THEY DO THE SHI-VA-REE.

**C**  $B\flat$   $E\flat^7$   $B\flat$   $E\flat^7$   $B\flat$   $E\flat^7$   $B\flat$   $E\flat^7$   $B\flat$   $E\flat^7$   $B\flat$   $E\flat^7$   $B\flat$

IF YOU GO DOWN THERE, YOU HAVE NO TIME TO LOSE. MUST GO UPTOWN, AND BUY A NEW PAIR OF SHOES.

$B\flat^6$   $F^7$   $B\flat^7$  / /  $F^7$  / /  $B\flat^6$   $F^7$   $B\flat$  / / /  $B\flat^9$

FOLKS DOWN THERE: THEY DRINK A LOT OF BOOZE. YOU CAN SAY MUST WHAT YOU CHOOSE.

NASHVILLE WOMEN'S BLUES - CONT.

692

C7 F7/A F7 Bb/D F7/C Bb F7/A

I HAVE GOT THOSE NASHVILLE WOMEN'S BLUES.

**D** Bb6 Cm7 F7 Bb / / Bb7 /

DOWN THERE, THEY STRUT THEIR STUFF.

Eb7 3 F7 Bb F7

DOWN THERE — THEY STRUT THEIR STUFF. — THE WAY THEY STRUT:

C7 3 F7 Bb / F7 / Bb F7 **E** Bb6

IT REAL-LY AIN'T NO BLUFF. — YOU CAN SAY WHAT YOU CHOOSE.

C7 F9 Bb / / Eb7 F F7+ Bb9

I HAVE GOT THOSE NASHVILLE WOMEN'S BLUES. —

NASHVILLE WOMEN'S BLUES (Fred Longshaw)

- A Folks, I know you all have heard the blues  
But this is one you likely never knew
- B Down in Nashville, Tennessee  
Every night about half past three  
The women down there, they does the shivaree  
  
Down in Nashville, Tennessee  
Down in Nashville, Tennessee  
Women down there, they does the shivaree
- C If you go down there you have no time to lose  
Just go uptown and buy a new pair of shoes  
Folks down there, they drinks a lots of booze  
You can say just what you choose  
I have got those Nashville women's blues
- D Down there, they strut they stuff  
Down there, they strut they stuff  
The way they strut, it really ain't no bluff
- E You can say what you choose  
I have got those Nashville women's blues.

(AS RECORDED BY BESSIE SMITH)  
**GOLDEN RULE BLUES**

BESSIE SMITH (1925)

(♩=72)

*SLOWLY* G7  
 INSTR. INTRO

**A** G7 C G7 C  
 I CAN'T UN- DER - STAND! I CAN'T KEEP MY MAN. I WON'T

D7 G7 A♭ G7/B G7  
 -SOMEONE PLEASE FIND HIM? IF YOU CAN, TELL HIM THIS, FOR ME: GIVE ME

**B1** C C#° G7/B 3 G7 C CM7 C7 3  
 BACK MY KEY, I LET YOU HAVE FIVE YEARS A-GO. BRING ME BACK

F Fm G7 3 F7 C CM7 C6  
 MY KEY, I LET YOU HAVE FIVE YEARS A-GO. YOU

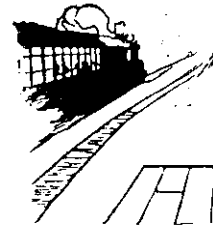
G7 G° G7 G7+ 1, 2, 3. C° C G7 / /  
 DON'T KNOW HOW TO USE IT. YOU DON'T NEED IT NO MORE.

VERSES B2, B3, B4  
 (SIMILAR TO VERSE B1)

4. C° F7 C DM7 C  
 STAY.

- B2) Looked for you at home, you never can be found  
 Looked for you at home, you never can be found  
 That's the reason why you can't carry my key around
- B3) Pretty papa, you must learn the rule  
 Pretty papa, you must learn the rule  
 Go to work every morning like all the other men do
- B4) Bring me your pay after your work every day  
 Bring me your pay after your work every day  
 That's the only way you can make your pretty mama stay.





(AS RECORDED BY BESSIE SMITH)  
**DIXIE FLYER BLUES**

(1084) *SLOWLY* (SPOKEN) "HOLD THAT TRAIN!" BESSIE SMITH (1925)

C G7 C C7

HOLD THAT EN-GINE! LET SWEET MA-MA GET ON BOARD.

F7 C

HOLD THAT EN-GINE! LET SWEET MA-MA GET ON BOARD.

G7 C G7 C/e Am7 Dm7 G7

HOME AIN'T HERE. IT'S A LONG WAY DOWN THE ROAD.

TO REPEAT

VERSES 2, 3, 4 SEGUE

VERSE 5

C G7 C C7

HERE'S MY TICKET: TAKE IT, PLEASE, CONDUCTOR MAN.

F7 C

HERE'S MY TICKET: TAKE IT, PLEASE, CONDUCTOR MAN.

G7 F7 C

- IN TO MY MAMMY 'WAY DOWN IN DIXIE-LAND.

- 2) Come back, choo-choo, mama's gonna find a berth  
 Come back, choo-choo, mama's gonna find a berth  
 Goin' to Dixieland, it's the grandest place on earth
- 3) Dixie Flyer, come on and let your drivers roll  
 Dixie Flyer, come on and let your drivers roll  
 Wouldn't stay up North to save nobody's doggone soul
- 4) Blow your whistle, tell 'em mama's comin' through  
 Blow your whistle, tell 'em mama's comin' through  
 Pick it up a little bit, 'cause I'm feelin' mighty blue
- 5) Here's my ticket, take it, please, conductorman  
 Here's my ticket, take it, please, conductorman  
 Goin' to my mammy way down in Dixieland.

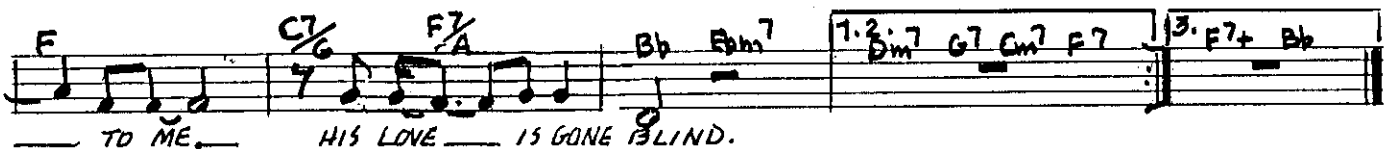
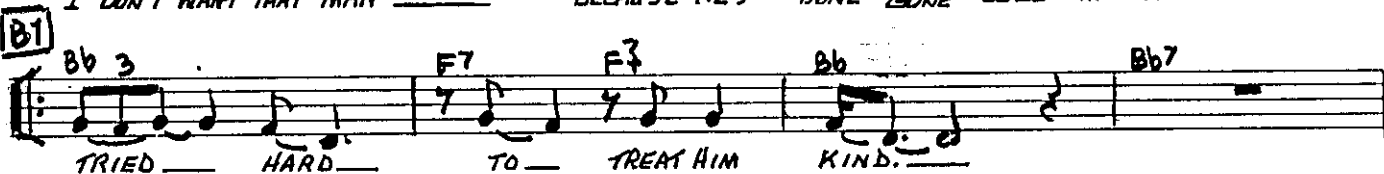
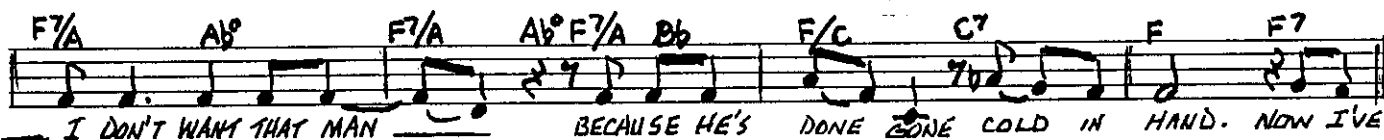
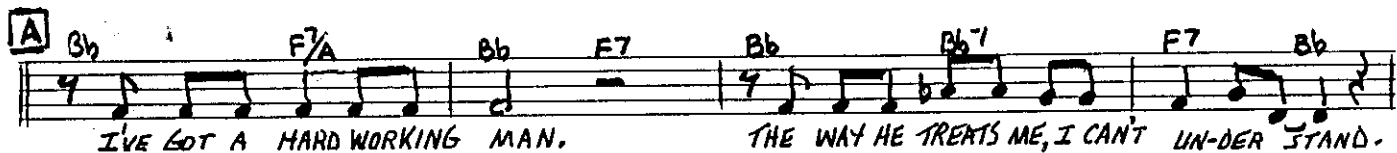
# 695

(AS RECORDED BY BESSIE SMITH)

## COLD IN HAND BLUES

LYRICS: EITHER BESSIE SMITH OR JACK GEE - MUSIC: FRED LONGSHAW (1925)

(♩=72)  
SLOWLY



B2) The man I've got must have lost his mind  
 The man I've got must have lost his mind  
 The way he quit me, I can't understand

B3) I'm gonna find myself another man  
 I'm gonna find myself another man  
 Because the one I've got has done gone cold in hand.



IN HIS BOOK: THE BESSIE SMITH COMPANION, EDWARD BROOKS  
 SUGGESTS THAT BESSIE SMITH (AND NOT JACK GEE) CO-COMPOSED THIS SONG.

# I WANT EVERY BIT OF IT (1926)

AS RECORDED BY  
BESSIE SMITH

696

WEM BY CLARENCE WILLIAMS & SPENCER WILLIAMS

*SLOW*

INSTR. INTRO.

**A**

LISTEN TO MY PLEA THIS MORN-IN'. — MAMA'S GONNA GET YOU TOLD. —

PAY ATTENTION TO MY WARNING — 'CAUSE YOU BEEN ACTIN' QUITE TOO BOLD. — EV-RY-

THING YOU GIVE ME MUST SUIT ME TO A TEE. — I

**B1**

WANT EV-RY BIT OF IT, OR NONE AT ALL, — 'CAUSE I DON'T LIKE IT SECOND-HAND. — I

WANT ALL YOUR KISSES, OR NONE AT ALL. — GIVE ME LOTS OF CANDY, HONEY. LOVE IS GRAND!

MAMA LIKES LOVIN' BOTH NIGHT AND DAY. — I DON'T LIKE NO TINTIME, THAT IS WHY I SAY: I

WANT EV-RY BIT OF IT, OR NONE AT ALL, — 'CAUSE I DON'T LIKE IT SECONDHAND. — NO! — I

1. DON'T LIKE IT SECONDHAND. — I 2. CAN'T USE IT SECOND-HAND. —

B2) I want every bit of it or none at all, 'cause I don't like it secondhand  
I want all your kisses or none at all, love good aplenty, honey, that's my  
command  
Mama likes foolin' when lights are low, when you start to makin' love, no one  
knows  
I want every bit of it or none at all, 'cause I don't like it secondhand  
No, I can't use it secondhand.

# 697

## (AS RECORDED BY BESSIE SMITH) SOFT PEDAL BLUES

BESSIE SMITH (1925)



(♩=72)  
SLOWLY

INSTR. INTRO

G7 C A7 D7 G7/B C G7+ C C/G

THERE'S A

A C A♭7 C/G D7/F# G7/3 C/E F C G7+ C/E E♭ C C

LADY IN OUR NEIGHBORHOOD, WHO RUNS A BUFFET FLAT. AND

F7 C Am7 D7 G7 F7 C/E G7

WHEN SHE GIVES A PARTY, SHE KNOWS JUST WHERE SHE'S AT. SHE

G7/B B♭° G7/B B♭° G7/B B♭° G7/B G7

GAVE A DANCE LAST FAIDAY NIGHT, THAT WAS TO LAST TILL ONE. BUT

G7/B B♭° G7/B B♭° G7/B D7 G7/B G7

WHEN THE TIME WAS ALMOST UP THE FUN HAD JUST BEGUN. BUT SHE

G7/B B♭° G7/B B♭° G7/B B♭° G7/B G7

WALK'D IN TO THE ROOM AND YELLED TO THE CROWD: "HAVE ALL

G7/B B♭° G7/B G7 D7 G7 F C/E G7

THE FUN, LADIES AND GENTLEMEN, BUT DON'T MAKE IT TOO LOUD. OH,

A C Am7 Em7 A♭ D7 G7 G7+ C G7 C

PLEASE, MISTER LEADER, MAN, PLAY IT ALL NIGHT LONG.

F Em Em7 A7/C# D7 G7

I LIKE THE WORDS AND MUSIC TO THIS LITTLE SONG.

# SOFT PEDAL BLUES

698

*C/E* *F3* *C/E* *G7/D* *C7* *F* *F7* *C*  
 HOW IT MOANS A-WAY. IT'S NEAR-LY BREAK OF DAY.

**C** *F7* *C7* *F7* *C*  
 EAR-LY IN THE MORN: SO PUT THAT SOFT-PED-AL ON. I'M

*A7/C#* *D7* *D7* *D7* *D7/F#* *A7/E* *D7*  
 DRUNK AND FULL OF FUN. YAHOO! GO AND SPREAD THE NEWS, 'CAUSE I'VE

*G7* *C* *C*  
 GOT THOSE SOFT PEDALIN' BLUES. — EARLY IN THE MORN-IN'. YAHOO! I'VE

*G7* *F* *C/E* *G7/D* *C* *G7* *C*  
 GOT THE SOFT PEDAL-IN' BLUES.

## SOFT PEDAL BLUES (Bessie Smith)

A)

There's a lady in our neighborhood who runs a buffet flat  
 And when she gives a party, she knows just where she's at  
 She give a dance last Friday night that was to last 'til one  
 But when the time was almost up, the fun had just begun  
 But she walked into the room and yelled to the crowd  
 "Have all the fun, ladies and gentlemen, but don't make it too loud.

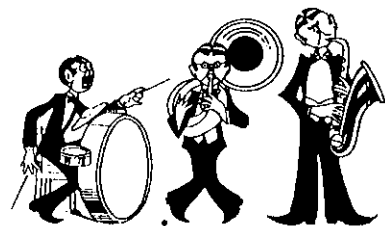


B)

"Oh, please, Mr. Leaderman, play it all night long  
 I like the words and music to this little song  
 How it moans away, it's nearly break of day

C)

"Early in the morn, so put that soft pedal on  
 I'm drunk and full of fun—YAHOO!  
 Go and spread the news, I've got them soft pedalin' blues



"Early in the morn, so put that soft pedal on  
 I'm drunk and full of fun—YAHOO!  
 Go and spread the news, 'cause I've got them soft pedalin' blues  
 Early in the mornin'—YAHOO!—I've got them soft pedalin' blues."



699

(AS SUNG ON RECORD BY BESSIE SMITH)

# I'VE BEEN MISTREATED, AND I DON'T LIKE IT

FRED LONGSHAW

(1925)

(♩=72)  
SLOW

**A** Db

FOLKS THERE IS SOMTHIN' I CAN'T UN-DER STAND: WHY A GOOD WOMAN GETS A

Db Eb7 Ab9 Ab7+ Db

NO-GOOD MAN. I'M GONNA LEAVE HERE, AND THE TIME AIN'T LONG. BECAUSE MY MAN

Eb7 Ab Ab7

HAS DONE ME WRONG.

**B1a** Db Dbm7 Bbm7 A7 Ab9 Ab7+ Db

I'VE BEEN MISTREATED, AND I DON'T LIKE IT. THERE'S NO USE TO SAY I DO.

Db Dbm7 Gb7 Eb9 Ab7

I'VE BEEN MISTREATED, AND I DON'T LIKE IT. SO I MUST TELL TO YOU: ONCE

**B1b** Db Dbm7 Gb7 Ab7 Db

UP-ON A TIME, I STOOD FOR ALL HE DID. THOSE DAYS ARE GONE, BE-LIEVE ME KID.

Db Dbm7 Gb7 Eb7 Ab7 Ab7+ Db

I'VE BEEN MISTREATED, AND I DON'T LIKE IT. THERE'S NO USE TO SAY I DO.

**B2a**

INSTR. AD LIB CHORDS FROM B1a (BARS 1-7)

Ab7

(BAR 8) ONCE UPON

SEGUE

B2b

I'VE BEEN MISTREATED... CONT.

700

A TIME, I STOOD FOR ALL HE DID. THOSE DAY ARE GONE, MAN,

BELIEVE ME. I'VE BEEN MISTREATED, AND I DON'T LIKE IT, LORD.

NO USE TO SAY I DO. I MEAN: NO USE TO SAY I DO.

I'VE BEEN MISTREATED AND I DON'T LIKE IT  
(Fred Longshaw)

- A Folks, there is somethin' I can't understand  
Why a good woman gets a no-good man  
  
I'm gonna leave here and the time ain't long  
Because my man has done me wrong
- B1a I've been mistreated and I don't like it, there's no use to say I do  
I've been mistreated and I don't like it, so I must tell to you
- B1b Once upon a time, I stood for all he did  
Those days are gone, believe me, kid  
I've been mistreated and I don't like it, there's no use to say I do
- B2b Once upon a time I stood for all he did  
Those days are gone, man, believe me  
I've been mistreated and I don't like it, Lord, no use to say I do  
I mean, no use to say I do.

701

# RED MOUNTAIN BLUES

H. TROY  
(1925)

(AS RECORDED BY BESSIE SMITH)

slow (♩=84) [A2] Ab 3 Db Ab/C Db Dbm

GOIN' A-ROUND RED MOUNTAIN, IN THE MORN - IN'.

Ab 3 Eb7

GOIN' A-ROUND RED MOUNTAIN, SURE AS YOU'RE BORN. AND IF YOU

Ab Db7 Ab/C Dbm

NEV-ER, NEV-ER NO MORE SEE ME A-GAIN, RE-

Ab/Eb 3 Eb7 Ab (16) Eb7

-MEM-BER ME WHEN I AM GONE.

[A2] (16) Ab / Eb7 D7

VERSE SIMILAR TO [A1] (15 BARS)

[B] Db Gb7

DOWN IN THE VAL-LEY, MY HEAD WAS HANGIN' LOW. MY POOR HEART WAS ACHIN. GEE IT HURT ME SO.

Db / Ab7 Db / Ab7 Db / Ab7 Gb7

FORTUNE TELLER TOLD ME WHAT I HAD TO DO. GET MY-SELF SOME SNAKE ROOT. START RIGHT IN TO CHEW.

Db / Ab7 Db / Ab7 Db / Ab7 Gb7

GET MYSELF SOME SNAKEROOT, JOHN THE CON-QU'OR TOO. CHEW'D THEM BOTH TOGETHER. I KNOW WHAT THEY WILL DO.

Db / Ab7 Db / Ab7 Db / Ab7 Db Gb7 Db Eb7

TOOK SOME IN MY POCKET. PUT SOME IN MY BOOT. THEY DON'T MAKE HIM LOVE ME, I'LL START RIGHT IN TO SHOOT.

[A3] (16) Ab Eb7 Ab7

VERSE SIMILAR TO [A1] (15 BARS)

FINE

## RED MOUNTAIN BLUES (H. Troy)

A 1)

Goin' around Red Mountain in the morning  
Goin' around Red Mountain sure as you born  
And if you never never no more see me again  
Remember me when I'm gone

A 2)

Now set down and write a letter for me  
And send it straight to the man I love  
Just tell him when you find him I'll be gone  
A-roamin' the roads above

B)

Down in the valley, my head was hangin' low  
My poor heart was achin', gee, it hurt me so  
Fortune-teller told me what I had to do  
Get myself some snakeroot, start right in to chew  
Got myself some snakeroot, John the Conqueror, too  
Chewed them both together, I know what they will do  
Took some in my pocket, put some in my boot  
That don't make him love me, I'll start right in to shoot

A 3)

Goin' around Red Mountain in a hurry  
I'm going where I can't change my mind  
And if I can't get rid of all my worries  
Then I'll be gone for a long, long time.

# 703

## MISSISSIPPI MUD

LJAMES CAVANAUGH and HARRY BARRIS (1927)

$\text{♩} = 120$  (MED. SLOW SWING)

**CHORUS**

WHEN THE SUN GOES DOWN, THE TIDE GOES OUT, THE PEOPLE GATHER 'ROUND AND THEY

ALL BEGIN TO SHOUT: HEY! HEY! UN-CLE DUD. IT'S A TREAT TO BEAT YOUR FEET ON THE

MIS-SIS-SIP-PI MUD. IT'S A TREAT TO BEAT YOUR FEET ON THE MIS-SIS-SIP-PI MUD.

WHAT A DANCE DO THEY DO! LORD-Y, HOW I'M TELLIN' YOU.

THEY DON'T NEED NO BAND. THEY KEEP TIME BY CLAPPIN' THEIR HAND. JUST AS

HAP-PI AS A COW CHEWIN' ON A CUD, WHEN THE PEOP-LE BEAT THEIR FEET ON THE

**VERSE**

MIS-SIS-SIP-PI MUD. LORD-Y, HOW THEY PLAY IT! GOODNESS, HOW THEY

LODY! THAT MU-SIC THRILLS ME. BOY! IT NEAR-LY

SWAY IT! UNCLE KILLS ME. WHAT A CLOE, UNCLE SHOW, WHEN THEY GIM: HOW THEY SAY! THEY POUND THE MIRE WITH

VIG-OR AND VIM. BEAT IT UP EITHER FAST OR SLOW. WHEN THE

RECORDED BY BESSIE SMITH

# TICKET AGENT: EASE YOUR WINDOW DOWN

SPENCER WILLIAMS 1924 COLUMBIA #14025-D

*SLOWLY*

INSTR. INTRO

VERSE TELL ME WHAT'S WRONG WITH ME.

MY MAN WE CAN'T A-GREE. NOW HE'S TRIED TO STEAL A-WAY. THAT IS WHY YOU HEAR ME

I SAY: NOW I'VE GOT THE BLUES. YES I'VE GOT THE BLUES. GONNA SING 'EM NIGHT AND DAY.

CHO.

TICKET A-AGENT: EASE YOUR WINDOW DOWN. TICKET A-AGENT:

EASE YOUR WINDOW DOWN. 'CAUSE MY MAN DONE QUIT, AND TRIED TO LEAVE THIS

TOWN. I HATE A MAN THAT DON'T PLAY FAIR AND SQUARE.

I HATE A MAN THAT DON'T PLAY FAIR AND SQUARE.

'CAUSE YOU CAN GET A CROOKED DAD-BY 'MOST AN-Y-WHERE.

(EXTRA CHO. FOLLOW)

(Verse)

Tell me what's wrong with me  
 My man we can't agree  
 Now he's tried to steal away  
 That is why you hear me say  
 Now, I've got the blues, yes, I've got the blues  
 Gonna sing 'em night and day

SEGUE

# THEM THERE EYES

WORDS & MUSIC BY MACEO PINKARD, WILLIAM TRACEY  
and DORIS TAUBER (1930)

**VERSE** C/E Eb° G7/6 G7 C/E Eb° G7/6 G7

I WAS JUST MINDING MY BUS'NESS. LIFE WAS A BEAUTI-FUL SONG.

E7/G# E7 Am7 Am7 E Eb / G7 Eb° D7 G7/Dm7 G7

DID-N'T HAVE A CARE NOR WOR-RY. THEN YOU HAD TO COME A-LONG.

**CHORUS**

C Am7 G7 Am7 C

I fell in love with you first time I looked in-to Them there eyes. You've got a cer-tain lil'  
My heart is jump-in you sure start-ed some-thing with Them there eyes.

1) Am7 Dm7 D7 G7 C

cute way of flir-tin' with Them there eyes They make me feel hap-py They make me

1) E7 A7 D7 G7 G° G7

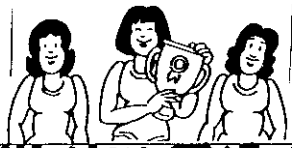
blue No stal-lin' I'm fal-lin' go-ing in a big way for sweet lit-tle you.

2. C7 C° G7 Dmi C°

You'd bet-ter with them if you're wise They spar-kle They bub-ble

C C° G7 C D7 G7 C

They're gon-na get you in a whole lot of trou-ble you're o-ver work-in 'em there's dan-ger look-in in Them there eyes



# I WISH YOU THE BEST

LINA MAE L'ARLISLE and NED BRENT  
(1951)

**F** **C7+** **F** **C7+**

I WISH YOU THE BEST OF ALL THAT IS GRAND. I  
" " " " " " " " " " " I SUR-VEY. I

**F** **Gm6** **D7** **Gm** **G0** **Dm** **D7**

WISH I HAD A MILLION AT YOUR COMMAND. IT'S EASY TO SEE INHAT YOU MEAN TO ME. I  
" " " " " " " " " " " THRONE TO BE THROWN YOUR WAY. A DIAMOND OR TWO, I KNOW, WILL NOT DO. I

**1. Gm7** **C7** **F** **2. Gm7** **C7** **F**

WISH THE VERY BEST FOR YOU. \_\_\_\_\_ I WISH THE VE-RY BEST FOR YOU. \_\_\_\_\_ I

**F7** **Bb**

WISH YOU AN IS-LAND WHERE YOU CAN RE-TIRE, TO FIND YOUR HEART'S DE-SIRE. AND

**G7** **C7**

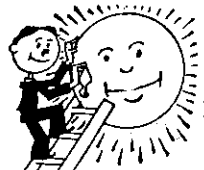
DON'T EV-ER WORRY, IF I HEAR YOU CALL FOR ME, I'LL HUR-RY INHERE YOU MAY BE. I

**F** **C7+** **F** **C7+** **F** **Gm6** **D7**

WISH YOU THE BEST OF ALL THAT'S A-ROUND, FOR YOU'RE A-BOUT THE BEST THING THAT I HAVE FOUND. I

**Gm** **G0** **Dm** **D7** **Gm7** **C7** **F**

STILL BLESS THE DAY GOD SENT YOU MY WAY. I WISH THE VERY BEST FOR YOU. \_\_\_\_\_



## The Girl Without A Name From the Broadway Success "THE SEVEN YEAR ITCH"

(1952)

Lyric by SCOTT OLSEN and DANA SUESSE, Music by DANA SUESSE

**G** **Am7** **F** **D9** **Am7**

Where's the girl, \_\_\_\_\_ The Girl With- out A Name \_\_\_\_\_ I met by chance \_\_\_\_\_  
Shar - ing my \_\_\_\_\_ um - brel-la in the rain \_\_\_\_\_ we found a lot \_\_\_\_\_

**A9** **D9** **G** **Am7** **D7** **D9** **G** **G9**

one day? \_\_\_\_\_ to say. \_\_\_\_\_

**C** **Cdim** **G** **A9**

Gee, I wish it could have rained for - ev - er, \_\_\_\_\_ I swear I'll nev - er \_\_\_\_\_

**A7** **Am7** **D9** **Am7** **D9** **G**

for - give that darned old sun, he spoiled the fun and chased a-way \_\_\_\_\_ The \_\_\_\_\_

**Am7** **F** **D9** **Am7** **F** **D7b9** **G**

Girl With- out A Name \_\_\_\_\_ who's in my heart \_\_\_\_\_ to stay. \_\_\_\_\_



(FROM "BABES IN ARMS")  
**MY FUNNY VALENTINE**

LYRIC BY LORENZ HART (1937) MUSIC BY RICHARD RODGERS

**SLOWLY** **3 TIMES**

**VERSE** BE- HOLD THE WAY OUR FINE-FEATHER'D FRIEND, HIS VIRTUE DOTH PA-  
 KNOWEST NOT, MY DIM-INITTED FRIEND, THE  
 NOBLE, UPRIGHT, TRUTHFUL, SINCERE AND

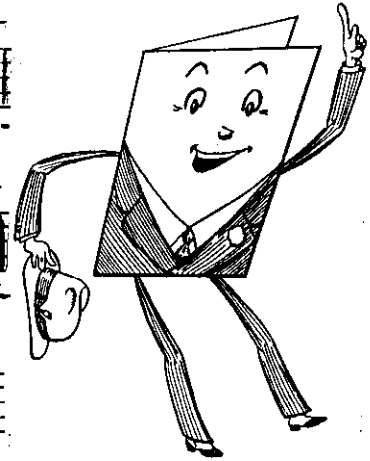
1. Eb

G7 G7 2. Eb G Cm Fm

-RADE. THOU PICTURE THOU HAST MADE. THY VACANT BROW AND THY TOUSLED HAIR CON-

Fm G G7 3. Eb G G7+

-CEAL THY GOOD IN-TENT. THOU SLIGHTLY DO-PEY GENT: YOU'RE



**CHO.** Cm Cm(#7) Cm7 Cm6 Ab Fm7 Fm6

MY FUN-NY VAL-en-tine, SWEET COM-ic VAL-en-tine: YOU MAKE ME SMILE WITH MY HEART.

G7 Cm G7 Cm7 Cm6 Ab Fm7

— YOUR LOOKS ARE LUGH-A-BLE, UN-PHO-TO-Graph-A-BLE. Yet You're my fan-tic link of

Abmi Bb7 Eb Bb7 Eb Bb7 Eb Bb7 Eb Bb7

ART — IS YOUR fig-URE LESS THAN GREEK? IS YOUR MOUTH A lit-tle WEAK? WHEN YOU

E7mi7 G7 Cm Abmi7 Ab6 Ab7 G7 Cm Cm(#7) Cm7

OPEN IT TO SPEAK, ARE YOU SMART? — BUT DON'T CHANGE A HAIR FOR ME, NOT IF YOU

Cm7 Ab D7-5 G7 Cm Eb7 A5 Fm7 Bb7 Eb

CARE FOR ME. STAY LIT-TLE VAL-en-tine, STAY. — EACH DAY IS VAL-en-tine'S DAY.

**WHEN YOUR LOVER HAS GONE**

E. A. SWAN (1931)

**BALLAD**

**VERSE** FOR AGES AND A-GEs, THE PO-ETS AND SA-GEs OF LOVE, INONDROUS

D74 D7 Gm Gm/Bb D7/A | A6 7 5 / G7 C9 / C7 / F# Bb7 / F

LOVE, AL-WAYS SING. — BUT ASK AN-Y LOU-ER, AND YOU'LL SOON DIS-

E° A7/G D/F# E° Bb/F Gm7 C7 C7+

-COV-ER THE HEARTACHES THAT RO-MANCE CAN BRING.

CHO.

... LOVER HAS GONE - CONT.

F F7 F Fmi F#7 Bb7 G7 Bb Bb7 Bb

WHY YOU'RE A-LONE WHO CARES FOR STAR-LIT SKIES WHEN YOU'RE A-LONE THE MAG-IC MORN-LIGHT DIES  
 WHAT LONE-LY HOURS THE EVE-NING SHAD-OWS BRING WHAT LONE-LY HOURS WITH MEM-RIES LIN-GER-ING

F A7 Fm7 Bb7 G7 F C7 F Gm C7 C7

AT BREAK OF DAWN THERE IS NO SUN-RISE WHEN YOUR LOV-ER HAS GONE  
 LIKE FAD-ED FLOWERS

II F C7 Db7 D7 Gm Db7 C7 F(F7 G7 D7 F6)

LIFE CAN'T MEAN AN-Y-THING, WHEN YOUR LOV-ER HAS GONE.

**BABY, WON'T YOU PLEASE COME HOME**

W & M: CLARENCE WARFIELD & CLARENCE WILLIAMS (1919)

MED. BOUNCE Gb Bb° A7+ A7 D7 G/B Bb° A7+ A7 D7

I'VE GOT THE BLUES. I FEEL SO LONE-LY. I'D GIVE THE WORLD IF I COULD ON-LY

G B7/F# F7-5 Em7 B7+ Em7 A7 Am7 D7 G/B Bb°

VERSE  
 MAKE YOU UN-DER- STAND. IT SURELY WOULD BE GRAND. I'M GOIN' TO TEL-E-

-GRAPH YOU BA-BY: ASK YOU WON'T YOU PLEASE COME HOME? 'CAUSE WHEN YOU'RE GONE, I'M

A7+ A7 D7 Em7 Eb7-5 D7-5 Eb7

ALL FOR-LORN. I WOR-RY ALL DAY LONG.

CHO.

Ab C7 F7 Bb7

Ba-by, won't you please come home - 'Cause your mam-ma's all a-

Eb7 Gdim Fm Bb7 Bb-67

lone - I have tried - in vain nev-er no more to call your name -

Eb7 Eb+ Ab C7 F7

When you left you broke my heart - Be-

Ebm Db7 C7 Db E7

cause I nev-er thought we'd part Ev-'ry hour in the day, - you will

Ab C7 F7 Bb7 Eb7 Ab

hear me say, - Ba-by won't you please come home.

# PLEASE DON'T TALK ABOUT ME WHEN I'M GONE

SIDNEY CLARE, SAM STEPT & BEE PALMER (1930)

MOD to

**VERSE**

YEARS WE'VE BEEN TO-GETH-ER, SEEMS WE CAN'T GET A-LONG. NO MATTER WHAT I  
 MAKES NO DIFFERENCE WHETHER I AM RIGHT OR I'M

Do, I DON'T AP-PEAL TO YOU. WRONG. IF WE CAN'T BE

SWEETHEARTS, THIS MUCH YOU CAN DO:



**CHORUS**

Please don't talk a-bout me when I'm gone, Oh, hon-ey,  
 if you can't say an-y-thing real nice, It's bet-ter  
 though our friend-ship ceas-es, from now on; And, lis-ten,  
 not to talk at all, is my ad-vice. We're parting, you go your way  
 I'll go mine, it's best that we do; Here's a kiss! I hope that this brings  
 lots of luck to you. Makes no diff-erence how I car-ry on,  
 Re-mem-ber, please don't talk a-bout me when I'm gone.



**VERSE**

**TELL ME**

I'VE SOME QUESTIONS, DEAR. YOU CAN MAKE THEM CLEAR.

FOR YOUR ANSWERS I AM YEARNING, LIKE A SCHOOLBOY SEEKING LEARNING. AL-

-THO' I'VE SEARCH'D IN VAIN WITH MY MIGHT AND MAIN, ALL THE KNOWLEDGE

LEARNED AT COLLEGE; STILL THAT DON'T EX-PLAIN. **SEGUE**

**CHOR.**

TEL ME WHY NIGHTS ARE LONG-SOME TELL ME WHY DAYS ARE BLUE?  
 WHY DO I HATE TO GO, DEAR AND HATE TO SAY GOOD-BYE?

TEL ME WHY ALL THE SUN-SHINE COMES JUST AT ONE TIME WHEN I'M WITH YOU

(BYE) NOW SOMEHOW IT'S ALWAYS SO, DEAR, AND IF YOU KNOW, DEAR, PLEASE TELL ME WHY. *fine*

(FROM THE MGM FILM: "DYNAMITE")  
**HOW AM I TO KNOW?**

LYRIC BY DOROTHY PARKER (1929) MUSIC BY JACK KING

**VERSE** *Slowly*

DELICATE MOON, OVER THE SILENT LANE, HERE IN MY BREAST,  
 LIGHTEN THE DARK, SHOW ME THE ANSWER PLAIN.

WAKENS MY HEART. WHEN WILL IT REST? WHY DOES IT START? DEL-I-CATE MOON,  
 WHAT IS THIS LOVELY PAIN FOR? OH, HOW AM I TO  
 KNOW? IF IT'S REALLY LOVE THAT FOUND ITS WAY HERE.  
 CAN IT BE THAT LOVE

AND LEAVE ME THEN. I DARE NOT  
 GUESS AT THIS STRANGE HAP-PI-  
 NESS. FOR,

**CHOR.**

**CODA**

HAS COME TO STAY HERE.



711

# GIVE MY LOVE TO DIXIE

WORDS: ROBERT LEVENSON

MUSIC: GEO. L. COBB

(1920)

(COMPOSED "ARE YOU FROM DIXIE?")

MED. FAST TWO-BEAT

**VERSE**

C C# C C# G7/b

BLESS MY SOUL! — IF THIS AIN'T COLONEL BROWN! — WHAT ARE YOU

G7 G7+ C

— ALL DO-IN' IN THIS TOWN? — MUST COME DOWN — TO HAVE A

C C7/bb A7 D7 G7 / / Bb7 G7/b

HOL - I - DAY. — AND YOU'RE GO-IN' HOME TO DAY. —

G7/b G7 G7/b E7 C# Am A7/b Eb7 G/b E7

WHEN YOU TALK OF DIX-IE, YOU MAKE ME FEEL BLUE. — I WISH THAT I WAS

A7 D7 G CHO. C C/b Am7 C/G D7/E#

GO-IN' TOO. — DIX-IE! TELL 'EM, DIXIE! DIX-IE! TELL 'EM, DIX-IE! WHEN YOU GET TO THAT I'M MIGHTY WHEN YOU GET TO

D7 D7/E# 1. G7 C F C/E G7/b 2. D7 G7 Bb7

DIX-IE, LONESOME, DIX-IE, GIVE MY LOVE TO MUST TO SHAKE A DIX-IE - LAND. YEA! DO! SO FRIENDLY HAND. —

G7/b G7 C7/b F# C7/b C7+ F / / / Eb7-9

WHEN YOU'RE GO-IN' THRU THE STATE OF OLD G. A., JUST

D7 Eb7 D7/E# G7

PICK A PRETTY PEACH, AND SEND HER BACK THIS WAY, — FROM DOWN IN

**CODA** G7 C F7 C#

DIX-IE - LAND. —



# ROSE OF MY HEART

(1919)

# 712

MILTON WEIL & LEO FRIEDMAN

## BRINGING UP FATHER



VERSE

ROSE OF MY HEART, I AM LONGING FOR

YOU, FAR FROM THE SIGHT OF YOUR WON-DER-FUL

EYES. ROSE OF MY HEART, I AM BLESSING YOU,

TOD. IN DREAMS I HEAR ALL YOUR TEN-DER GOOD-BYES. ROSE OF MY

HEART, I LOVE YOU. WITH ALL OF MY HEART, I DO.

EACH STAR THAT SHINES A-BOVE YOU, IS TELLING YOUR

HEART IS TRUE. ROSE OF MY HEART, I'M LONE-LY, SINCE THE

DAY WE TWO DRIFT-ED A-PART. STILL, I HOPE AND PRAY YOU WILL

COME BACK SOME DAY. I LOVE YOU, SWEET ROSE OF MY HEART.

FROM THE BROADWAY MUSICAL:  
 "BRINGING UP FATHER"

713

BABY FEET GO PITTER PATTER

WDS & MUS. BY GUS KAHN (1927)



**VERSE**

$E_b$   $C7/E$   $F7$   $Bb7$   $E_b$   $Bb7$   $E_b$   $C7/E$   
 LIFE WAS A GREAT BIG HOUSE, ALL FILL'D WITH TOYS: WAITING FOR SOME  
 $F7$   $Bb7$   $E_b$   $v.$   $Gm$   $D7$   $D7+$   $D7$   
 LITTLE GIRLS AND BOYS. LIFE IS A COTTAGE: HUMBLE, POOR AND  
 $Gm$   $v.$   $Bb$   $Bb^o$   $Bb$   $C7$   $F7$   $Bb7$   
 SMALL. BUT LOVE HAS ENTERED THERE, AND LOVE IS ALL.  
 $Bb7$  **CHO.**  $E_b$   $Bb7$   $E_b$   $v.$   
 BA-BY FEET GO PITTER PATTER 'ROSS MY FLOOR. TELL ME  
 $E_b/Bb$   $Bb7$   $Gm$   $Bb7$   $E_b/G$   $E_b/Bb$   $E_b$   $Fm/Bb$   $E_b$   $E_b/Bb$   
 FOLKS: WHAT ELSE COULD MATTER AN-Y-MORE. WHEN BABY FINGERS GO A-  
 $Bb7/F$   $Bb7$   $E_b$   $E_b/G$   $E_b/Bb$   $Bb7/F$   $G7$   $C7$   $F7$   
 -MUSS-ING THRU MY HAIR, LET THE WORLD GO ON A-FLUSS-ING. I SHOULD  
 $Bb7$   $v.$   $E_b7$   $v.$   $Ab$   
 CARE. WHEN I COME BACK FROM TOWN, THEY MEET ME BY THE GATE.  
 $Ab$   $D^b/Ab$   $Ab$   $C7/G$   $C7$   $F7$   $F7/A$   $Bb7$   $v.$   
 THEY GREET ME WITH THE LOVE I'VE HUNGERED FOR. IF I'M  
 $E_b$   $E_b/G$   $Bb7$   $Bb7/D$   $E_b$   $C$   $C7/E$   $F7$   
 NOT IN HEAVEN, THEN I'M RIGHT NEXT DOOR: WHERE BA-BY FEET GO PITTER

Bb7 Eb Abin6 Eb

PATTER 'ROSS MY FLOOR.



# "I'VE GOT THE TIME - I'VE GOT THE PLACE"

LYRIC: BALLARD MACDONALD (1910) MUSIC: S. R. HENRY

VERSE

Bb Gm C7

I'M BLUE ALL THROUGH, AND I'LL TELL MY TROUBLES ALL TO YOU. IT'S JUST BE-  
- LONE IN MY HOME, I'M A- BOUT AS SAD AS I CAN BE. I'VE GOT THE

1. F7 G° L° F7/A Bb Bb° F7/C

- CAUSE I HAVE NO GIRLIE SWEET TO CHEERY ME, WHEN MY WEARY HEART IS DREARY. ALL A-

2. F Dm/A F Dm/A F/C C7 F C F7

TIME TO SPARE THE PLACE TO SHARE BUT NOT A GIRLIE SEEMS TO CARE FOR ME. I'VE GOT THE

Ch. Bb Bbm/Bb C7 F7 Bb Bb/F F7/Fb

TIME, I'VE GOT THE PLACE. WILL SOMEONE KINDLY INTRO-DUCE ME TO THE GIRL? SHE NEEDN'T

Bb7/D Bb7/F F7/C F7 F7/C 3 Cm/F

BE SO VE-RY PRE-TTY: I DON'T CARE MUCH FOR A FACE. AND I DON'T GIVE A LOT IF HER PETTICOATS AND

Bb F7 Bb Bb/F C7/E C7

THINGS ARE TRIMM'D WITH LACE. SHE MAY BE TALL, SHE MAY BE SMALL. SHE MAY BE

F7 Eb7 D7 G7+ C7 C7/G Gb7

ANY, ANY, ANY KIND AT ALL. GEE! AIN'T IT MIGHTY FUNNY, WHEN A FELLOW'S GOT THE MONEY, AND THE

Gm / / Gm7/F C7/E / / C7 Bb/F C7 F7 Bb

TIME, AND THE PLACE, BUT IT'S GOSH DARN HARD TO FIND THE GIRL.



715

(MINSTREL SHOW MATERIAL)

# JUST BECAUSE SHE HAD DAT WINNIN' WAY

WORDS & MUSIC BY NEIL O'BRIEN

(1905)

## VERSE

C  $\frac{1}{2}$  G7  $\frac{1}{2}$

I THINK THE MEANEST COLORED GAL, I EV - ER KNEW, WAS

G7  $\frac{1}{2}$  C C7  $\frac{9}{8}$  G7  $\frac{1}{2}$  C7

ONE DAY THROU'D ME DOWN, A WEEK A - GO. I TRIED MY BEST TO NEV - ER LIKED MY

C7  $\frac{9}{8}$  Em Eb+  $\frac{9}{8}$  Em<sup>7</sup> 7, A7 D7

WIN HER WID A LOVE SO TRUE. PUT SHE WOULD TELL ME DAT I WAS TOO  
STYLE OF CLOTHES OR SHAPE OF HEAD. STILL

G  $\frac{1}{2}$  G7 C G7

SLOW. I BOUGHT HER PRESENTS EV - 'RY DAY, AND MAN - Y TIMES SHE

C D7  $\frac{1}{2}$  B <sup>ELL</sup> B G7 (TOX) 2. A7

SAID DAT I WAS EA - SY MONEY ALL THE TIME. SHE I WOULD HANG A -

D7 G G<sup>o</sup> G7 NC CHO.  $\frac{1}{2}$  G7  $\frac{1}{2}$

- ROUND AND CALL HER MINE. JUST BE - CAUSE SHE HAD DAT WIN - NIN' WAY,  
NEV - ER SAW ANOTHER CHUM LIKE ME.

G7  $\frac{1}{2}$  C  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

SHE HAD ME TWISTED TILL MY HAIR TURN'D GRAY. I COULD NOT RE - SIST HER  
I DON'T KNOW NOTHIN' BETWEEN A. AND

$\frac{9}{8}$  D<sup>7</sup> G G<sup>o</sup> D<sup>7</sup>/A D7 D<sup>7</sup>/F# D7 G Ab7-5 G  $\frac{9}{8}$  G<sup>7</sup>

LAUGHING EYES. I KNEW SHE HAD ME HYP - NO - TIZED. I

## CODA

C  $\frac{9}{8}$  C  $\frac{1}{2}$  Eb<sup>o</sup> G<sup>7</sup> 1 G7  $\frac{1}{2}$  D<sup>7</sup>/F# Dm<sup>7</sup> G<sup>7</sup>  $\frac{9}{8}$

2. IF SHE WOULD ASK ME FOR THE MOON, I'D HAND IT TO HER ON A SPOON. BE -

F D7/F# G7 C

- CAUSE SHE HAD DAT CARELESS WIN-NIN' WAY.

VERSE C G7 C G7 C/E 1 1 Em

**WHEN YOU DUNK A DOUGHNUT**  
CLIFF HESS (1926)

HOW TO DRINK YOUR COFFEE, WITHOUT TOUCHING THE

Am C Dm C Em Eb° G7/G G7 % Dm A7 Dm A7

CUP: HERE IS HOW IT'S DONE. YOU JUST GET A DOUGHNUT, AND YOU

Dm Dm7/F Dm D7/F# D7 D7/F# D7 C/G G7 G7+

SOAK IT ALL UP. IT'S A LOT OF FUN. FOR

[C] CHO. C C#° G7/G D#° C/E 1 1 Dm7/F#° C/G C/E

WHEN YOU DUNK A DOUGHNUT, DON'T MAKE IT NICE? DUNKIN' DOUGHNUTS  
IF YOU'RE NOT A MEMBER OF THIS FAMOUS CLUB, YOU ARE SIMPLY

D#° G7/G 1 1 G7 Dm7 G7 1 1 G7+1

IS A LOT OF FUN. SOME FOLKS SAY THAT IT'S WRONG, BUT

C B+ Bb° A7 1 1 1 1 D7 % 1 1 1 G7

I KNOW THEY LIE. FOR, WHEN THEY'RE A- LONE, THEY DUNK ON THE SLY.

1 1 D7/A G7

D.S. al C



C G7 C7/E F A7 Dm A D7 Am6 Ab7

**CODA** LIVING IN A RUT. YOU'LL LEARN IT QUICKLY, IF YOU TRY. BUT JUST

C/G D7 D#° C/E 1 D#° C/E Am7 D7 G7 C

KEEP YOUR WRIST WATCH DRY, WHEN YOU'RE DUNK, DUNK, DUNKING WITH A DOUGH-NUT.

# SMOKE, SMOKE, SMOKE THAT CIGARETTE

MERLE TRAVIS &  
TEX WILLIAMS  
(1947)

(WESTERN) F  $\gamma$  Bb7  $\gamma$

VERSE NOW I'M A FELLER WITH A HEART OF GOLD AND THE INAYS OF A GENTLEMAN, I'VE BEEN TOLD. THE

F  $\gamma$  C7 F  $\gamma$  F

KIND OF A GUY THAT WOULDN'T EVEN HARM A FLEA. BUT IF ME AND A CERTAIN

F Bb7  $\gamma$  F

CHAR-AC-TER MET: THE GUY THAT INVENTED THE CIG-A-RETTE, I'M MURDER THAT SON OF A

Gm7 C7 F  $\gamma$  F  $\gamma$

GUN IN THE FIRST DE-GREE. NOT CAUSE I DON'T SMOKE MY-SELF, AND

Bb7  $\gamma$  F  $\gamma$  C7 F

I DON'T RECKON THEY'LL HARM YOUR HEALTH. I'VE SMOCKED ALL MY LIFE AND AIN'T DEAD YET.

F F  $\gamma$  Bb7  $\gamma$

BUT NIC-O-TINE SLAVES ARE ALL THE SAME. AT A PET-TIN' PARTY OR A PO-KER GAME: EV-RY-

F Gm7 C7 F  $\gamma$  CHO. Bb7

-THING MUST STOP WHILE THEY SMOKE THAT CIG-A-RETTE. SMOKE, SMOKE,

Bb7 F  $\gamma$  Bb7  $\gamma$  G7/9 C7

SMOKE THAT CIG-A-RETTE. PUFF, PUFF, PUFF, AND IF YOU SMOKE YOURSELF TO DEATH, TELL SAINT

F  $\gamma$  Bb (TRIAD) F Gm7 Bb7

PETER, AT THE GOLDEN GATE, THAT YOU HATE TO MAKE HIM WAIT. BUT YOU MUST LOT TO HAVE AN-

Gm7 C7+C7 F

-OTHER CIG-A-RETTE!

## THE LORD IS COUNTING ON YOU

STUART HAMBLIN (1953)

(WESTERN) F Bb G7 C7 F  $\gamma$

VERSE I LOVE TO GO TO SUNDAY SCHOOL. I LOVE TO SING THE SONGS. BUT I HATE TO SEE A

Bb C7 F  $\gamma$  C7

VACANT PEW: I KNOW THERE'S SOMETHING WRONG. I WANT THE LORD TO BE PROUD OF ME. HIS

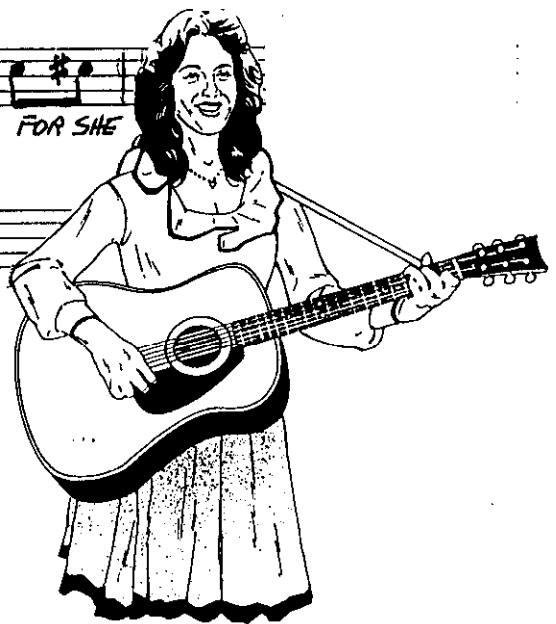
**C7** **F** **C7** **F**  
 WORK I'LL GLADLY DO, I KNOW A SONG TO GET THEM IN. LISTEN AND LEARN IT  
**F** **C7** **CHO.** **F** **F7** **Bb**  
 TOO. GO TO THE BY-WAYS TELL 'EM ON THE HIGH-WAYS; TELL 'EM THAT YOU'RE THEIR FRIEND.  
**C7** **Gm7** **F** **F**  
 TELL 'EM THE CHURCH IS O-PEN. THEY'RE WELCOME TO DROP IN. TALK JUST A LITTLE BIT.  
**F** **F7** **Bb** **C7**  
 SING JUST A LITTLE BIT, THROW IN A SMILE OR TWO. BUT HEAVY ON THE "HOWDY  
**C7** **F**  
 DO!" FOR THE LORD IS COUNTING ON YOU.



## THERE'S A GIRL IN THE HEART OF MARYLAND

W: DALLARD MACDONALD (1913) M: HARRY CARROLL

**MED. SLOW** (♩ = 53)  
**G7** **C** **G7+** **C** **A7** **D7** **G7**  
 THERE'S A GIRL IN THE HEART OF MARY-LAND, WITH A HEART THAT BE-LONGS TO  
**C** **C7** **F** **Fm** **C/G** **G#** **Am** **Am7** **D7**  
 ME. AS I TOLD HER OF MY LOVE, THE OR-I-OLE A-BOVE SANG FROM THE OLD APPLE  
**Fm** **G7** **C** **G7** **C7**  
 TREE. THEN MARY-LAND WAS FAIRY-LAND, FOR SHE  
**F** **F/A** **E/G#** **G7**  
 PROMISED: MY BRIDE TO BE. THERE'S A  
**C** **G7+** **C**  
 GIRL IN THE HEART OF MARY-LAND, WITH A  
**D7** **G7** **C**  
 HEART THAT BE-LONGS TO ME.



# ALL THE GIRLS LIKE BIG DICK

WORDS & MUSIC by BOBBY GREGORY and LEO DAVIS (1939)

(IN 2)

**VERSE**

THERE'S A MAN WHO COMES FROM 'WAY DOWN SOUTH. ALL THE GIRLS ARE

CRA-ZY 'BOUT HIM. SEEMS THAT THEY ALL FOLLOW HIM A-

-ROUND. FOR THEY JUST CAN'T DO WITH-OUT HIM.

**CHO.**

ALL THE GIRLS LIKE BIG DICK: THAT HEAVY LEEVE AND THINK THAT HELS JUST THAT GREAT BIG TON OF

MAN FROM AL-A-BAM. AND WHEN HE KISS-ES LIKE THE "HAM WHAT AM." FUN FROM AL-A-BAM.

THEM THEY STAY KISSED. HE GIVES THEM WHAT THEY'VE AL-WAYS MISSED.

**CODA**

**LATIN**

## SPANISH EYES

W: CHAS. SINGLETON, ED SNYDER. M: BERT KAEMFERT (1965)

**CHO.** BLUE SPANISH EYES:

TEAR DROPS ARE FALLING FROM YOUR SPAN-ISH EYES. PLEASE, PLEASE DON'T

CRY. THIS IS JUST A "DIOS", AND NOT GOOD-BYE.

**B**

SOON. I'LL RE-TURN, BRINGING YOU ALL THE

G7 C ♯ Cm Cm6 G

LOVE YOUR HEART CAN HOLD. PLEASE SAY "SI - SI".

G D7 ♯ G ♯

SAY YOU AND YOUR SPANISH EYES WILL WAIT FOR ME.

C Ab ♯ G Ab

SPANISH EYES, WAIT FOR ME, SAY "SI - SI"!

**YOU OUGHT TO SEE HER BOX**

W.F.M. BY BOBBY GREGORY & LOE DAVIS (1939)

MOD E♭ C ♯ G7 ♯ G7 A7

VERSE THERE'S A NEW GIRL IN OUR NEIGHBORHOOD WHO'S AN ALL 'ROUND

D7 G7 C F♯/G C G7 Dm7 G7 C

ATH - A - LETE. WHEN IT COMES TO BOXING, SHE IS

C ♯ Am E♭7 G/D E7 A7 D7 G G7

GOOD. AND SHE'S MIGHT-Y HARD TO BEAT. SHE

8 CHO C E♭/B Am D7 D7/A Ab7 G7

1. 2. 3. AIN'T MUCH OF A WRESTLER, BUT YOU OUGHT TO SEE HER  
 2. GOOD FOR AN-Y DIS-TANCE, AND SHE SURE CAN STAND HARD

1. C Dm7 / G7 ♯ 2. C C7 F C7

BOX; SHE'S KNOCKS. SHE REAL-LY LAYS THE

F ♯ A7/E D7 D7/A Ab7 G7 / Ab° G7

BOYS OUT STIFF, WITH HER LIT-TLE BIFF BAM BIFF. SHE

C Dm7 / G C

CODA BOX.

"PEACH TREE STREET" and "TAKE IT EASY" are both LOE DAVIS' TUNES.

721

# OH SAY, WOULDN'T IT BE A DREAM?

WORDS BY EARL C. LONES (1933) MUSIC BY LOE LORDAN

MED. SLOW

VERSE

IF WINTER TIME WAS HOT, AND I COULD ONLY SPEND LOHN  
 SUMMER ALWAYS COLD, ROCK-E-FEL-LE'S GOLD;

SAY WOULDN'T IT BE A DREAM? IF DREAM? IF GATES AND J. P. MOR-GAN WOULD WILL  
 ALL THEIR DOUGH TO ME, IF PORK CHOPS GREW ON BUSHES AND BUD-WEISER BEER WAS FREE, AND  
 WE COULD GET SHEET CIDER FROM A SONG CALL'D "APPLE TREE". OH SAY, WOULDN'T IT BE A  
 DREAM? OH SAY WOULDN'T IT BE A DREAM? OH SAY, WOULDN'T IT BE A  
 DREAM, IF BROADWAY WAS A GARDEN FULL OF WATER-MELONS RIPE. AND  
 TER-RAP-PIN WAS CHEAPER FAR THAN WEINERWURST OR TRIPE. OH SAY, WOULDN'T IT BE A  
 DREAM? OH SAY WOULDN'T IT BE A DREAM?

The musical score is written on a grand staff with a treble clef and a key signature of two flats (Bb and Eb). The time signature is common time (C). The score includes a verse and a chorus. The verse consists of two lines of music. The chorus consists of three lines of music. The score includes various musical notations such as notes, rests, and accidentals. Above the notes, there are several chords and chord progressions, including Eb, Bb7, Eb7/G, Bb/F, C/E, F7, Bb7, Gb7, Cb, Cm7, Bb+, D/A, A7, D7, Gm, Bb7/F, Eb0, Bb/F, Gb7/Db, C7, F7, Bb7, Cb, Eb, E0, Bb7/F, Eb/G, Eb0, Bb7/F, Bb7/F, Eb/G, Eb7, C0, Abm/Cb, Eb/Bb, A70, Bb7/Ab, Eb/G, G7/F, Cm7/Eb, G7/F, Cm7/Eb, F7/C, Abm/Cb, Bb7, Eb, Bb7/F, Eb/G, Bb7/Gb, F7, Bb7, Eb.

LOE LORDAN WROTE SOME FINE RAGS:  
 THAT TEASIN' RAG & PEKIN RAG FOR EXAMPLE.  
 (1909) (1904)

722

# SELL YOUR PROPOSITION WHILE IT'S HOT

ANDY RAZAF, ALEX HILL & LOE DAVIS (1939)

Mod to

VERSE

A SMART SALES LA-DY, WHOSE NAME WAS SA-DIE, IN A BIG DEPARTMENT STORE: WAS

NEVER KNOWN TO FAIL WHEN IT CAME TO A SALE. SHE WAS A SALESMAN TO THE CORE. — ONE

DAY, I HEARD HER TALKIN' TO THE BOSS. NOW THIS IS HOW SHE PUTS A SALE A-CROSS. —

CHO.

ALWAYS SELL YOUR PROPOSITION WHILE IT'S HOT. — START RIGHT IN, GET DOWN TO BUS'NESS  
ALWAYS TELL 'EM THERE AIN'T NOthin'

FROM THE START. — DON'T TAKE AN-Y CHANCES NEVER HES-I-TATE. IT'S  
YOU AIN'T GOT. — DON'T GIVE AN-Y SAMPLES OF YOUR MERCHANDISE. 'CAUSE

L'BLE TO GET COLD IF YOU SHOULD MAKE IT WAIT. IF YOU HAVE THE KIND OF GOODS THEY WANT TO BUY,  
IF THEY WANT IT BADLY THEY WILL PAY YOUR PRICE. ALWAYS MAKE 'EM THINK THEY'RE GETTIN' PRIVATE STOCK,

AND THEY'RE ANXIOUS FOR IT, PUT YOUR PRICE UP HIGH. ALWAYS GIVE YOUR CUSTOMERS JUST WHAT THEY WISH.  
AND YOURS IS THE GREATEST BARGAIN ON THE BLOCK. TELL 'EM THERE'S A BIG DE-MAND FOR YOUR SUPPLY.

NEVER GIVE 'EM CHERRIES IF THEY ASK FOR FISH. NO MATTER IF IT'S AFTER OFFICE HOURS OR NOT: —  
AND YOUR GOODS HAVE NEVER FAILED TO SAT-IS-FY. EV-EN IF YOU'RE STANNIN' IN A VA-CANT LOT: —

SELL YOUR PROPOSITION WHILE IT'S HOT! HOT!





# CALL ME IRRESPONSIBLE

WORDS & MUSIC BY SAMMY CAHN & JAMES VAN HEUSEN (1962)

*slowly*

**VERSE**

SEEMS I'M ALWAYS MAKING RES-O-LU-TIONS: LIKE EV-'RY NIGHT FOR  
 ME IS NEW YEAR'S EVE. THINGS THEY CHI-SEL ON THOSE IN-SI-  
 -TU-TIONS ARE LOP-TY THO'TS I NEVER QUITE A-CHIEVE. EACH  
 TIME I'M TAKING BOWS 'CAUSE EV-'RYTHING WENT WELL, THINGS GO A-  
 -WRY, AND THERE AM I, SAYING I MEANT WELL.

**CHO.**

CALL ME IR-RE-SPON-SI-BLES CALL ME UN-RE-AL-A-BLE THROW IN  
 CALL ME UN-PRE-DICT-A-BLES TELL ME I'M IM-RRAC-TI-CAL RAN-DOMS  
 UN-DE-PEND-A-BLES TOO DO MY FOOL-ISH AL-I-BIS BORE  
 I'M IN-CLINED-TO PUR-  
 You Well, I'm NOT TOO-CLEV-ER I JUST A-DORE You -SUE-  
 CALL ME IR-RE-SPON-SI-BLES YES, I'M UN-RE-AL-A-BLE, BUT ITS UN-DE-NI-A-BLY  
 TRUE, I'M IR-RES-PO-N-SI-BLY MAD FOR YOU. (fine)

# SMALL SIZE PAPA - BIG SIZE MAMA

# 724

W & M by ANDY RAZAF (1939)

Mod to

VERSE (she) LISTEN MISTER SPARE RIBS, IT'S TIME THAT YOU AND I HAD A LITTLE BUSINESS CHAT. YOU

NEVER WILL DE-LIV-ER, NO MATTER HOW YOU TRY. I'M SICK OF YOU, AND THAT IS THAT.

(he) MADAM WHALE, I HEARD YOU. I'M GLAD YOU BRO'T THIS UP. 'CAUSE I'VE DONE SOME THINKIN' TOO. EACH

DAY YOU'RE LETTIN' BIGGER, AND THAT'S MY CUP. SO I AIN'T SATISFIED WITH YOU.

CHOR. (she) SMALL SIZE PA-PA, SMALL SIZE PAPA, WE UUST CAN'T GET TOGETHER, SOMEHOW.

(he) BIG SIZE MAMA, BIG SIZE MAMA, LET'S MAKE SOME NEW ARRANGEMENTS, NOW.

(she) PAPA, YOU CAN'T TAKE IT, 'CAUSE YOU UUST AIN'T FIT. YOU KNOW YOU'LL NEVER MAKE IT, BUT YOU WON'T AD-MIT.

(he) LOOK HERE GAL, THERE AIN'T NO USE IN GETTIN' CROSS. AFTER ALL I'M UUST A MAN, I AIN'T NO HOSS.

(she) SMALL SIZE PA-PA, SMALL SIZE PA-PA, AT NIGHT WE ALWAYS HAVE A ROW.

EV-'RYTHING YOU TRY TO DO IS INCOMPLETE. WITH-OUT CO-OP-ER-A-TION, I CAN'T MAKE ENDS MEET.

(she) SMALL SIZE PAPA: (he) BIG SIZE MAMA: (both) LET'S MAKE SOME NEW ARRANGEMENTS, NOW!

# 725

(EXCERPTS FROM)

## RADIO RHYTHM

**FAST**

**A**

(SAXES)

Dm

Dm

FLEICHER HENDERSON (1931)  
(BRUNSWICK RECORD 5176)

A7 9 Dm Dm Bbm F Eo Bbm/F Bbm Eb F

F > Dm A7 Dm Dm > A7 Dm Dm

**B** Bbm6 Dm Bbm6

Bbm6 Dm **C** A7 Dm Dm

A7 Dm Dm > F Bbm/E F Bb Eo F

Dm **D** (BRASS) A7 Dm Dm A7 Dm Dm Bbm

Eo F Bm Bbm Eo F F Dm A7 Dm

Dm A7 A7+ A7 A7+ // **CHANGES** (TPT.) F7 A F#7 A G7 A G#7 A

-PNO BVA-

A7 A Bb7 Bb7 **E** (SAXES) Ebm Bb7

BASS





# WHEN THE HARBOR LIGHTS ARE BURNING

WORDS: ALFRED BRYAN

(1917)

MUSIC: ALFRED SOLMAN

**VERSE (3 TIMES)**

IN THE SHADOW OF THE MOUNTAINS IN THE VALLEY FAR BE-LOW, WHERE THE  
SPENT MY HAPPY CHILDHOOD MANY, MANY YEARS A GO. THERE A  
LITTLE THOT THAT MORNING AS I KISS'D HER LIPS A-DIEU, THAT SHE'D

1. **Fm** **Bb7** **Eb7** **F7** **Bb** **Eb7** **Ab** **Bb** **Ab** **F**

SIL-V'RY HUDSON FLOWS TO MEET THE SEA, SINEET-FACED MAIDEN GAVE HER HEART TO ME. — BUT I

**Bbm** **Fm** **Bbm** **Fm** **Ab** **Bb7**

LONGED TO BE A SAILOR, JUST TO WEAR A SUIT OF BLUE, JUST TO ROAM THE SEA. AND SO I SAILED A-

**Eb7** **Bbm7** **Eb** **3. Db** **Eb7** **Ab** **Bb** **Ab**

WAY. — FOR I BREAK HER HEART FOR LOVE OF ME, SOME DAY. WHEN THE

**CHO.** **Eb7** **Ab** **Eb7** **1. Ab** **C7/G**

HARBOR LIGHTS ARE BURNING, WHEN THE SHIPS ARE COMING HOME, WHEN THE LIGHTHOUSE BELLS ARE  
THEN MY HEART IS YEARNING, FOR I KNOW SHE WAITS FOR

**Fm** **Fm7** **Bb7** **Bb7** **Eb7** **Db** **Eb7** **2. C7** **F7** **C7** **F7** **F7** **F7**

RINGING — FAR A-CROSS THE SIL-V'RY FOAM: IT IS ME, — IN THE VALLEY OF THE

**Bb7** **G7** **Ab** **Eb** **Bb7** **Eb7** **Ab** **Db** **Ab** **Ab**

HUDSON, — WHERE IT FLOWS TO MEET THE SEA.

## ASK ME ANOTHER

DESYLVA, BROWN  
& HENDERSON (1927)

**Bb** **Bb7** **F7/C** **F7** **Bb** **Cm7** **F7**

**VERSE** THERE'S A BOOK OF QUESTIONS, THAT'S QUITE A FAD TO-DAY. "ASK ME AN-

**Bb** **Gm** **G7/F** **C/E** **C** **F7** **F7** **Gm** **D7/A** **Gm** **Bb** **D7/A**

OTH-ER", IS ALL THAT PEOPLE SAY. A HUNDRED MILLION CUCK-DOES ARE

**Gm** **Gm** **Gm** **C7** **F** **1** **1** **F#0** **C7/G**

NUTTY AS CAN BE, FROM ASKING FOOLISH QUESTIONS. AND ONE OF THEM IS

**F** **F7** **CHO.** **Bb** **Bb7/A** **Bb7/Ab** **Eb** **Bb** **F7**

ME. WHO DISCOVERED IN THE WAR OF WHICH OF US IS WASHINGTON IN FOURTEEN NINETY-TWO? I GIVE EIGHTEEN TWELVE JUST WHAT DID PERSHING DO? CRA-ZY? IS IT YOU OR IS IT ME?

ASK ME ANOTHER - CONT.

728

F7 Eb

UP. ASK ME AN- OTH- ER. OTH- ER. WHAT FAMOUS SONG BE-

Ebm Bb sus Bb / bb° Bb F/A C7/4 F F#° \*

- GINS WITH "NEATH A SPREADING CHESTNUT TREE?" AND IF IT DON'T BE- LYN WITH THAT, WHAT

C7/4 E7 F7 D.S.

WOULD THE ANSWER BE? AND

F7 Bb CODA

ASK ME AN- OTH- ER. I

E7 Cm F Bb

DON'T KNOW, AN- Y WAY.

JUST A LITTLE SONG AT TWILIGHT

W: JAMES F. CONNOR (1922) JIMMY GALLAGHER

G G/B E7/Bb A7 D7/F# D7

VERSE WHEN I HEAR THE BLUE BIRDS CALL- ING, IN THE

D7/A D7/F# G G/F# Em7 G C C E G G7/E

TREETOPS UP A- BOVE, THEN I KNOW THAT TWILITE'S FALL-

E7 A7 D7 Cm6/Ab D7 F#° CHO.

- ING, AND THE STARS WILL SEND THEIR LOVE. JUST A LIT- TLE

G Dm E7 A7 A7/C# D7 D7/F# G D7 sus

SONG AT TWI - LITE: THAT'S WHAT MAKES THE WORLD GO 'ROUND.

G FINE C C#m G G D7/A G/B E7 A7

JUST A SHADY NOOK DOWN BY A BABBLING BROOK: THAT'S WHERE

Am7 D7 Cm D7 / / / G7 C

LOVE IS FOUND. THAT'S THE PLACE WHERE SOULS ARE MA - TING.

E7 E7 E° E7 / / E4 A7 A7/E Eb7 D7 G C G/B G D7 D#°

THAT'S WHERE MIS- TER CU- PID'S WAIT - ING. IN THE GLOAMING: OH, MY

C/E Em Am C Am7 Am7/D D7 G D7/F# G D7 C/E F#° D.S. al FINE

DAR- LING, WHEN THE LIGHTS ARE DIM AND LOW.

# 731

## ALL BY YOURSELF IN THE MOONLIGHT

JAY WALLIS

(1928)

(♩=120) F

**VERSE** BOYS WERE MADE FOR GIRLS. GIRLS WERE MADE FOR BOYS. MADE TO SHARE EACH OTHER'S CARES AND CAYS. LIFE WITHOUT A MATE IS LIKE AN EMPTY PLATE. LET YOURSELF SOME-BODY TO CO-OP-ER-ATE. THERE AIN'T NO SENSE SITTING ON A FENCE, ALL BY YOURSELF IN THE MOONLIGHT. THERE AIN'T NO THRILL BY THE WATER MILL, SWINGING DOWN THE LANE, MOONLIGHT. THERE AIN'T NO FUN SITTING BE-NEATH THE TREES, GIVING YOURSELF A HUG, GIVING YOURSELF A SQUEEZE.

**CHO.**

**CODA**

MOONLIGHT.

The musical score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The tempo is marked as quarter note = 120. The piece is in 4/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. Chords are indicated by letters above the notes. The score includes a verse, a chorus, and a coda. The lyrics are written below the melody. There are some handwritten annotations and corrections in the score, such as '1. F' and '2. IT'S IN-SANE'.

**CHO.** 2. You can't be gay - In a Chevrolet  
 ALL BY YOURSELF IN THE MOONLIGHT,  
 It don't seem real - Both hands on the wheel  
 ALL BY YOURSELF IN THE MOONLIGHT,  
 It don't make sense - Parking your motor car  
 Hearing nobody say - "Stop it you're going too far"  
 Love's a "fake" - you don't get a "break"  
 ALL BY YOURSELF IN THE MOONLIGHT.

**CHO.** 3. It gets your "goat" riding in a boat  
 ALL BY YOURSELF IN THE MOONLIGHT,  
 It's all a fake swimmin' in a lake  
 ALL BY YOURSELF IN THE MOONLIGHT,  
 It ain't no fun lookin' up at the skies  
 Singin' a naughty song - No-one to harmonize  
 Love is "rare" - You'll agree it's rare  
 ALL BY YOURSELF IN THE MOONLIGHT.

**CHO.** 4. You can't tell lies to the fireflies  
 ALL BY YOURSELF IN THE MOONLIGHT,  
 And you'll agree you're poor company  
 ALL BY YOURSELF IN THE MOONLIGHT,  
 Now, ain't it dumb findin' a cozy nook,  
 Losin' a lot of sleep - Listenin' to a brook,  
 Let it rain - How can you complain  
 ALL BY YOURSELF IN THE MOONLIGHT.

# LANTERN OF LOVE

FRED FISHER (1921)

*Mod<sup>to</sup>*

THERE'S A STOR-Y OLD, THAT'S BEEN OFT-EN TOLD, OF A LANTERN THAT'S BURNING-  
 SHOULD THE LIGHT GO OUT, THEN HER HEART WOULD DOUBT THAT FOR HIM SHE WAS YEARNING.

LIT UP FOR A BOY BY A SWEET MING TOY, WAITING FOR HIM TO RE-TURN.  
 EV-RY SINGLE NIGHT HE WOULD

1. G C/G Bm C6 Bm/G G

2. G Em Bm A7/A A7 D7 | E7 D7 C/A G

SAY A PRAY'R TO THE BRIGHT LIGHT SHINING THERE. GLOW, LITTLE LAN-TERN OF

A7 D7 G

LOVE, SO I MAY KNOW, LITTLE LAN-TERN OF LOVE.

1 D7 G Em Bm Bb D7/A D7 D7/A D7

OH KEEP YOUR BRIGHT LIGHT SOFTLY SHIN-ING THROUGH THE WEARY NIGHT.

D7/A D7 D7/A D7 G 1 1 D7 F#7 G

SEND A MESSAGE FROM A-BOVE. DON'T FAIL TO GLOW,

G A7 D7 1 1 Am

LITTLE LAN-TERN OF LOVE, SO I MAY GO TO MY JAP-AN-ESE

E7/G# E7 E7/B E7+ E7 C Am/E

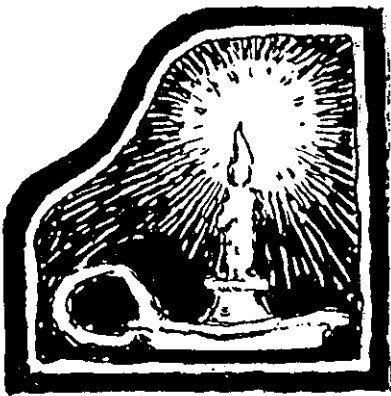
DOVE. KEEP ON A BURN-ING,

Em/Eb G/D G

BRIGHT AS CAN BE: LITTLE LANTERN OF

A7 D7 G

LOVE, FOR ME.



FRED FISHER COMPOSED "CHICAGO", "BLUE IS THE NIGHT", etc.



# IF I DIDN'T CARE

JACK LAWRENCE (1939)

MOD to

VERSE

IF YOUR HEART'S IN DOUBT, MY LOVE, WORRIED A-BOUT MY LOVE:

THEN ALL YOUR FEAR IS ON-LY FOOLISH FAN-LY, DEAR.

CHORUS

IF I DIDN'T CARE, MORE THAN WORDS CAN SAY, IF I DIDN'T WOULD IT BE THE SAME, WOULD MY EV-'RY

CARE, WOULD I FEEL THIS WAY? IF THIS IS-N'T LOVE, THEY MAY-BE I'M WRONG.

BUT WHY DO I LIE A-WAKE ALL NIGHT AND DREAM ALL DAY LONG

II

PRAY'R BE-GIN AND END WITH JUST YOUR NAME? AND WOULD I BE SURE THAT THIS IS

love be-yond com-PARE. - Would all this be TRUE, IF I DIDN'T CARE FOR YOU?

# DANCING WITH TEARS IN MY EYES

LYRIC: AL DUBIN (1930) MUSIC: UDE BURKE

VALSE MOD to

VERSE

THOSE WHO DANCE, AND RO-MANCE WHILE THEY DANCE: THEY SEEM SO

HAP-PY AND GAY. THO' THEY SING WHILE THEY SWING, AND THEY'

SWAY: SOME-HOW, I CAN'T FEEL THAT WAY.

**CHO.**

1930 Cm Eb

Fm7 Bb7 Eb B7 Eb

For I'm danc-ing with tears in my eyes, 'Cause the

Cdim Fm7 Fdim Fm

girl in my arme is- n't you, Danc- ing with some- bod- y

Fm7 Bb7 Bb7 Eb Cm Eb7

new, When it's you that my heart's call- ing to.

Gm Cm Gm A7 D7 Gm

Try- ing to smile once in a while, But I find it

Cm Gb C G D7 Bb7 Fm Eb7 Eb B7 Eb

so hard to do, For I'm danc- ing with tears in my

Bbm C7 Cdim Fm7 Bb+ Eb Ab Eb

eyes, 'Cause the girl boy in my armes is- n't you.

**EVERYTHING HAPPENS TO ME**

LYRIC: TOM ADAIR (1940) MUSIC: MATT DENNIS

VERSE BALLAD

Gm Eb7 Gm Eb7 Gm Eb9 Eb7

BLACK CATS CREEP A-CROSS MY PATH UN-TIL I'M ALMOST MAD. I MUST HAVE 'ROUSED THE DEVIL'S WORTH, 'CAUSE ALL MY LUCK IS

**CHO.**

F7 Cm9 F7 Dm7 Bb0 Cm7 F+

BAD.

- I MAKE A DATE FOR GOLD AND YOU CAN BET YOUR LIFE IT RAINS I TRY TO GIVE A PARTY AND THE  
NEV- ER MISS A THING, I'VE HAD THE MEAS-LES AND THE MUMPS AND EV-'RY TIME I PLAY AN AG MY  
TEL- E- GRAPHED AND PHONED I SENT AN "AIR-MAIL SPECIAL" TOO YOUR AN-SWER WAS GOOD-BY AND THAT WAS

Fm6 G7 D0 Cm Dm7 G

GUY UP-STAIRS COM-PLAINS I GUESS I'LL GO THRU LIFE JUST CATCH-IN' CORDS AND MIS-SIN'TRAINS -  
PART-NER AL- WAYS TRUMPS I GUESS I'M JUST A FOOL WHO NEV- ER LOOKS BE- FOR HE JUMPS -  
EV- EN POS- TAGE DUE I FELL IN LOVE JUST ONCE AND THEN IT HAD TO BE WITH YOU -

Fm7 Bb7 Bb Cm7 Bb

EV-'RY THING HAP- PENS TO ME I EV-'RY-THING HAP- PENS TO ME (Aire)

Fm7 Bb7 Bb7 Bb7 Fm7 Bb+ Fm7 Eb6

EV-'RY THING HAP- PENS TO ME AT FIRST MY HEART THO'T YOU COULD BREAK THIS Jinx FOR ME THAT

Fm7 Bb7 Ebmaj7 Eb Em7 A7+ Dm9 D6

LOVE WOULD TURN THE TRACK TO END DES- PAIR BUT NOW I JUST CAN'T FOOL THIS HEAD THAT THINKS FOR ME I'VE

Gm D+ Gm7 C7 Cm7 F7 D.S. al fine

MORT- GAGED ALL MY CAS- TLES IN THE AIR I'VE

## WHISTLE WHEN YOU'RE BLUE

BY JERRY SULLIVAN and HARRY GEISE (1924)

**VERSE**

G G/B B $\flat$  F/A D7 D7/A D $\flat$  D7 D7/A D $\flat$  D7

LIFE IS WHAT YOU MAKE IT: SO THEY SAY YOU'RE AS YOUNG AS YOU

D7/F# D7 G G $\flat$  Am7 D7 G G/B Gm/B $\flat$  D7/A A7/E

FEEL TO - DAY. WHEN, LIKE BURSTED BUBBLES, ALL YOUR

D7/F# F $\flat$  D7/F# A7/E A7 Em7 A7 D7

HOPES ARE TROUBLES: HERE'S A REM-E-DY TO CHASE ALL CARES A-WAY. MUST

**CHO.**

G G+ Am7 11 Am7

WHISTLE, WHISTLE, WHISTLE, WHISTLE, WHEN YOU ARE BLUE. DRIVE A-WAY CARE.

D7 D7/A D7/F# G

WHISTLE, WHISTLE: THAT'S WHAT TO DO.



G G/B B $\flat$  Am7 D7 - 1 1 1 1 D7/F# D7

WHEN THE SKIES ARE CLOUD-Y AND GRAY: THAT'S THE TIME TO

G/B B $\flat$  Am D7 Am/E F# D.S.

PULLER UP YOUR LIPS THIS WAY, AND

**CODA** D7 D7 Aug

WHISTLE THE WHOLE DAY

B7 % E7 E7+ E7 A7 A7/E Eb7

THROUGH. YOU CAN SMILE AND MAKE LIFE WORTHWHILE, IF YOU'LL

G/B G/B D7/F# D7 G

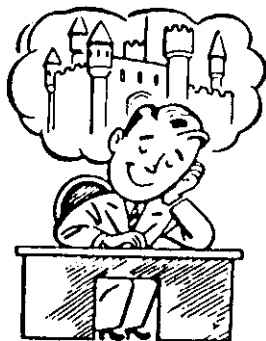
WHISTLE WHEN YOU'RE BLUE.

JERRY SULLIVAN WAS DIRECTOR & ANNOUNCER FOR RADIO STATION W.Q.J. IN CHICAGO.



# DREAMER OF DREAMS

LYRIC: GUS KAHN (1924) MUSIC: TED FIORITO



**VERSE**

G F#+ G B7/F#

"DREAMER OF DREAMS" THEY CALL ME,

E0 D7 G/B G D7/F# Am7/E

IDLING THE HOURS A - WAY. I'LL TAKE THE

D7 G D7/F# D7/F# E7 A7 D7 G A0 Bb0 G7/B

NAME, I'LL TAKE THE BLAME, WHATE'ER THE WORLD MAY SAY.

**CHO.**

C G7/B Bb0 G7/B B7 C G Am Dm7 G

LET ME WHILE A - WAY A GOLD - EN SUM - MER DAY, WHERE FLOWERS GROW,

G G7 C 1 2 2 G7/B Bb0 G7/B B7 C

BREEZES BLOW, LAZ - I - LY. LET ME DRIFT AND DREAM BE - SIDE A RIP - PLING

E7/B Am G D7 G7 G7/B B7/A E7/G# E7

STREAM, WHERE SONGBIRDS COO, SINGING TO ME. AND ALL THE JOYS I

Am F/A Am B7/F# B7 Em G#0 C

MISS, I GLAD - LY GIVE FOR THIS: LET ME LIVE AND

G7/B Bb0 G7/B B7 C E7 Am Dm

LOVE WHERE SKIES ARE BLUE A - BONE, AND BE A

G7 C

"DREAMER OF DREAMS".

THIS COMBINATION OF WRITERS BROUGHT US  
 "I NEVER KNEW" FROM 1925 ON PAGE 107.



737

# THE GHOST OF THE SAXOPHONE



WORDS BY JACK FROST - MUSIC BY F. HENRI KLICKMANN (1916)

MDD to

VERSE

Em D#0 Em / / NC/B Em D#0 Em

THERE'S A SAY-IN' GO-IN' 'ROUND, DOWN AROUND OLD MEMPHIS TOWN.  
O'ER THE GRAVEYARD, EV-'RY NIGHT, YOU CAN SEE THAT FORM OF WHITE.

1. Am F#0 Em/G Em B7/F# D#0 Em C7 B7 B0 B7 /

THERE'S A RAGTIME GHOST BEEN FOUND, WHO PLAYS A SAX-O - PHONE.

2. G F#0 G G7/F E7 / A7 D / /

THO' ITS VOICE SEEMS TO IN-VITE, BETTER LEAVE IT A-LONE.

(NC) (NC) D / / A7 D /

SAD AND GHOST-LY, BUT IT'S MOST-LY JAZZ BLUES I CHOOSE. SH!

8. CHD. G / / Eb7/G G Eb7/G G / /

SH! LOOK OUT, THAT'S THE GHOST OF THE SAX-O-PHONE. HEAR HIM MOAN, HEAR HIM MOAN, HEAR HIM MOAN!  
SH! BE WISE WHEN HIS CRIES TRY TO LEAD YOU A-STRAY. DON'T O-BEY, DON'T O-BEY, DON'T O-BEY!

Am Am F/A Am F/A Am F/A Am /

LOOK OUT FOR THE GHOST OF THE SAX-O-PHONE. HEAR HIM GROAN, HEAR HIM GROAN, HEAR HIM GROAN!

D7 G B7/F# E7

IT SETS YOU SHAKING AND SHIV-ER ING. IT GETS YOU QUAKING AND QUIV-ER ING.

A7 A7/E Eb7-5 NC / /

DON'T LET HIS MOURNFUL TONE LEAD YOU A-WAY FROM HOME. ALTHO YOU LOVE HIM, BETTER LEAVE HIM A-LONE. SH!

C B / / F#7 B /

CODA

I OWN HE COULD MOAN MY HEART A-WAY. SAY, HEN, HEN!



739



# HOME ON THE RANGE

TRADITIONAL COWBOY SONG (1873)

VERSE

G C D7

OH GIVE ME A HOME WHERE THE BUF-FA-LO ROAM, AND THE

G Em7 A7 D7 F G

DEER AND THE AN-TE-LOPE PLAY. WHERE SEL-DM IS

G C Cm Cm Eb G/D D7

HEARD A DIS-COUR-A-GING WORD, AND THE SKIES ARE NOT CLOUDY ALL

G C G CHO. D7 G

DAY. HOME, HOME ON THE RANGE:

B7 Em7 A7 D7 C/E D7 F#

WHERE THE DEER AND THE AN-TE-LOPE PLAY. WHERE

G G7 C Cm Cm Eb

SEL-DM IS HEARD A DIS-COUR-A-GING WORD, AND THE

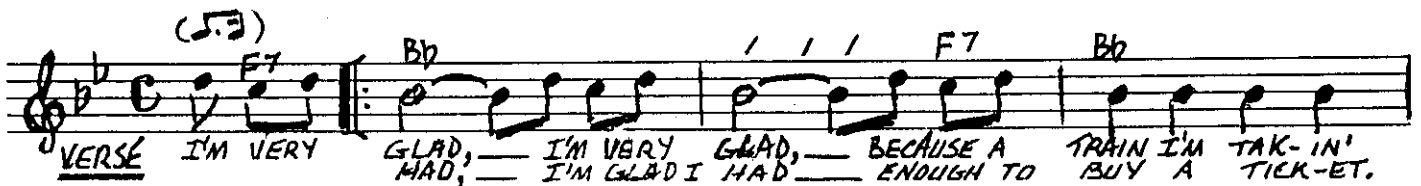
G/D D7 G C G

SKIES ARE NOT CLOUDY ALL DAY.


# I WANT TO BE IN DIXIE

IRVING BERLIN and TED SNYDER (1912)

(5.3)



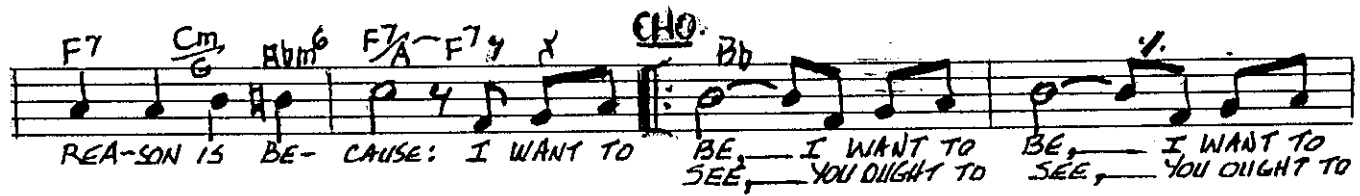
VERSE I'M VERY GLAD, I'M VERY GLAD, BECAUSE A TRAIN I'M TAK-IN' MAD, I'M GLAD I HAD ENOUGH TO BUY A TICK-ET.



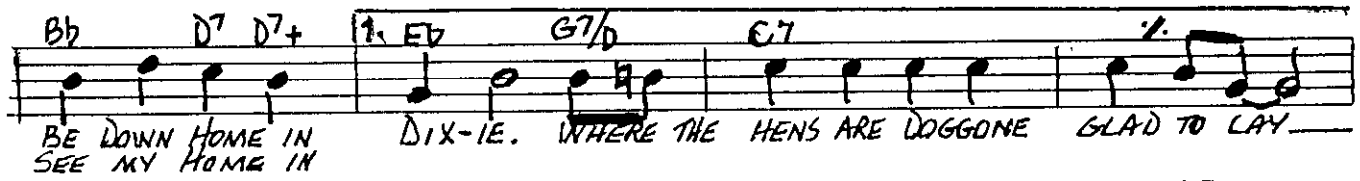
TO THAT NE'ER FOR-GOT-TEN OR FOR-SA-KEN SUNNY LAND OF COTTON, NOW I HOPE THAT THERE WILL



DOWN TO THE TOWN I WAS BORN, I'M GLAD I BE NO PAUSE. LET ME TELL YOU THE



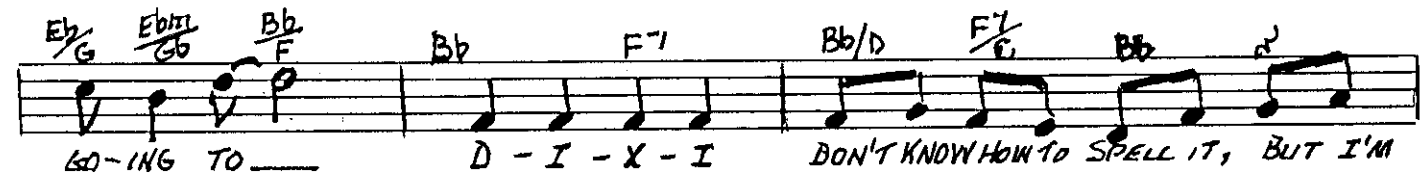
REA-SON IS BE-CAUSE: I WANT TO BE, I WANT TO BE, I WANT TO SEE, YOU OUGHT TO SEE, YOU OUGHT TO



BE DOWN HOME IN DIX-IE. WHERE THE HENS ARE LOGGONE GLAD TO LAY



SCRAMBLED EGGS IN THE NEWMOWN HAY. YOU OUGHT TO DIX-IE. YOU CAN TELL THE WORLD I'M



GO-ING TO D-I-X-I DON'T KNOW HOW TO SPELL IT, BUT I'M



GOIN', YOU BET I'M GOIN' TO MY HOME IN DIX-IE-

In 1910, BERLIN PUT WORDS TO TED SNYDER'S MUSIC FOR OH, THAT BEAUTIFUL RAG.  
-LANB.



741

FROM THE MOVIE "INCENDIARY BLONDE" (1935)

# RAGTIME COWBOY JOE

LYRICS BY GRANT CLARKE (1912) MUSIC: LEWIS MUIR & MO ABRAHAMS

Bb Bb<sup>o</sup> Bb Eb7 Bb G7

OUT IN AR-1-ZO-NA WHERE THE BAD MEN ARE, AND THE ONLY THING TO GUIDE YOU IS AN

C7 F7 F7+ Bb D7/A A7 A<sup>o</sup> Bb D7 Gm C7 Cm7 F7

EVENING STAR: THE ROUGHEST TOUGHEST MAN BY FAR IS RAGTIME COWBOY

Bb F F<sup>o</sup> F Bb7- F D7

JOE. GOT HIS NAME FROM SINGIN' TO THE COWS AND SHEEP. EV'RY NITE THEY SAY HE SINGS THE

G7 C7/E F Bb D7/A A7 A<sup>o</sup> Bb D7 Gm A7

HERD TO SLEEP, IN A BASS-O RICH AND DEEP, CROONIN' SOFT AND

Dm F7

RECORDED BY EDDIE HOWARD, ELLA LOGAN, DICK CURSENS,  
VAN ALEXANDER and BERNIE CUMMINGS.

LOW:

CHO.

F7 Bb

He al-ways sings rag-gy mu-sic to the cat-tle, As he

C7 F7

swings back and for-ward in the sad-dle On a horse that is

Bb D7 Gm

syn-co-pa-ted, gait-ed; And there's such a fun-ny me-ter to the

C7 F7 Bb

roar of his re-pea-er! How they run, when they hear that fel-low's gun, Be-cause the

C7 D7 Gm D7 Gm D7

West-ern folks all know He's a high fa-lu-tin', scoot-in', shoot-in'

Gm D7 Gm Ebm Bb G7 C7 F7 Bb

son of a gun From Ar-1-zo-na, RAG-TIME COW-BOY JOE!

742

FROM THE FOX PICTURE, "YOUNG AS YOU FEEL" (WILL ROGERS)

# THE CUTE LITTLE THINGS YOU DO

MUSIC and WORDS BY JAMES F. HANLEY (1931)

(EASY TWO)

INSTR. VERSE

CHOR.

NO ONE ELSE, NO ONE ELSE COULD NO ONE ELSE, WITH-

MATTER WHO, BUT YOU CAN DO THE THINGS YOU DO, THE CUTE LITTLE WAY YOU DO, THE ACT SO SLY, AND ROLL A NAUGHTY WICKED EYE. THE " " " " " " - BUT A PAST, COULD LOOK SO SLOW AND WORK SO FAST. THE CUTE LITTLE WAY YOU DO THE

1. CUTE LITTLE THINGS YOU DO, DO, DO. 2. CUTE LITTLE THINGS YOU DO, DO, DO.

OUT OF SIGHT IS OUT OF MIND, WITH OTHERS I'VE MET.

STILL I FIND THAT YOU'RE THE KIND I'LL NEVER FOR-GET.

CODA

CUTE LITTLE THINGS YOU DO, DO, DO.

# 743

VERY SLOW

## BABY SEALS BLUES

W&M BY BABY F. SEALS (1912) VERSE (HE) I GET THE BLUES: CAN'T BE SAT-IS-

B $\flat$ /F B $\flat$  $\frac{7}{9}$  B $\flat$ 7 E $\flat$  E $\flat$ /G E $\flat$ m

-FIED TO - DAY. I GOT THEM BAD, WANT TO LAY DOWN AND

B $\flat$ /D Gm $^7$  B $\flat$  $\frac{7}{9}$  D $\flat$  $^{\circ}$  F $^7$ /C F7

DIE. I WOKE UP THIS MORNING, 'BOUT HALF-PAST FOUR.

B $\flat$  F7

SOMEBODY KNOCKING AT MY DOOR. I WENT OUT TO SEE WHAT IT WAS A-BOU. THEY

A $^7$ /E Gm $\frac{7}{9}$  E $\flat$  Dm G $^{\circ}$  F $^7$ /C F7 A $\flat$ 7 G $\frac{7}{9}$  A $\flat$ 7 F $^7$ /A / / X

TOLD ME THAT MY HONEY GAL WAS GONE. I SAID: "DUB THAT'S BAD NEWS, SO

F $^7$  F $^{\circ}$  F $^7$ /F F / / X CHO. B $\flat$

SING FOR ME THEM BLUES". (SHE) HONEY BABY, MAMA DO, SHE DO, SHE DOUBLE DO LOVE

B $\flat$  $^7$  / C $^7$  E $\flat$ m $\frac{7}{9}$  B $\flat$  / / X F7 B $\flat$  n

YOU. (SPOKEN) YEA-HOO! I LOVE YOU, BA--- BY. DON'T CARE WHAT YOU DO.

F7 B $\flat$  B $\flat$  / / / C $^7$  F D $^+$  F $^7$ /C F7 B $\flat$

(HE) OH, SING 'EM, SING 'EM! SING THEM BLUES, 'CAUSE THEY CERT'LY SOUND GOOD TO ME.

B $\flat$  F C $^7$  F / / X

I'VE BEEN IN LOVE THESE LAST THREE WEEKS. AND IT CERT'LY IS A MIS-ER- Y. THERE

X B $\flat$  F7

AIN'T BUT ONE THING I WISH WAS RIGHT: I WISH MY HONEY BABE WAS HERE TO-NIGHT.

B $\flat$  B $\flat$  $\frac{7}{9}$  E $\flat$  E $\flat$ /G E $\flat$ m $\frac{7}{9}$  B $\flat$ /F B $\flat$  $^7$  A7

(SHE) HON-EY BABE: MAMA'S COMING BACK TO YOU. (HE) COME ON BABE! OH,

B $\flat$  B $\flat$ /F F7 B $\flat$

SING 'EM SING 'EM! SING THEM BLUES, 'CAUSE THEY CERT'LY SOUND GOOD TO ME.

(A TODDLE SONG FROM LONDON)

# SHE GIVES IT ALL TO ME

W: CHAS. RONDE ('22) M: ISADORE FISHER

MOD  $\epsilon_0$  (2.3)

INSTR. VERSE

Handwritten musical notation for the instrumental verse, including a treble clef, key signature of two flats, and various chords such as Fm, Ab, Eb7, and C7/G.

CHO.

Handwritten musical notation for the start of the vocal chorus, including a treble clef and chords like Am7, Ab0, and C7/G.

DOUGHT TO MEET HER. NOTHING SWEET-ER, AN-Y-WHERE, YOU'LL FIND... SHE'S GOT A BEAU? I DOUGHT TO KNOW. SHE HAS ME DOWN TO TEA... SHE GIVES HER

Handwritten musical notation for the first line of the vocal chorus, including a treble clef and chords like C7, F, and C7/G.

LOVE TO ONE: ALL GOT THE EYES OF GREAT BIG SIZE THAT WILL LING-ER IN YOUR MIND. AND HAS SHE

Handwritten musical notation for the second line of the vocal chorus, including a treble clef and chords like Am7, Ab0, C7/G, F#0, C7/G, and A7.

SMILE, SHE'S GOT THE LOOKS YOU READ IN BOOKS, OF THE MOST RO-MAN-TIC KIND... SHE'S GOT THE

Handwritten musical notation for the third line of the vocal chorus, including a treble clef and chords like D7, G7, C, Dm7, Eb0, C7/G, F7, and C7/G.

AND EV-'RY FEL-LOW WILL "HEL-LO" THEM TRY TO CATCH HER EYE. BUT SHE

Handwritten musical notation for the fourth line of the vocal chorus, including a treble clef and chords like Bb, F/A, Gm, C7, and F.

SAYS "NO", SHE WON'T GO: JUST PASSES THEM RIGHT BY. AND HAS SHE

Handwritten musical notation for the fifth line of the vocal chorus, including a treble clef and chords like Bb/F, F, F/C, G7/B, Bb7, F/A, G7, C, and D.S.

OTHERS NONE. AND SHE GIVES IT ALL TO ME.

CODA

Handwritten musical notation for the coda, including a treble clef and chords like C7/G, C7, C7/G, C7, and F.

745

# WASHWOMAN'S BLUES

SPENCER WILLIAMS  
(1928)

RECORDED BY BESSIE SMITH (VOCAL),  
WITH PORTER GRAINGER (PNO), BOB FULLER  
(CLAR.), ERNIE ELLIOTT (TENOR SAX).  
ON COL. 14375-D IN 1928.

SLOW BLUES

Bb

- |                              |                            |       |
|------------------------------|----------------------------|-------|
| 1. ALL DAY LONG I'M SLAVIN'; | ALL DAY LONG I'M BUSTIN'   | SUDS. |
| 2. FROM SIX IN THE MORNIN';  | TAKES MY STATION BY THE    | TUB.  |
| 3. ME AND MY OLD WASHBOARD   | SURE DO HAVE OUR CARES AND | WOES. |
| 4. SOR-RY I CHOSE WASHIN';   | WUST TO MAKE MY LIVELY -   | HOOD. |

Eb7 Bb

- |                           |                            |       |
|---------------------------|----------------------------|-------|
| ALL DAY LONG I'M SLA-VIN' | ALL DAY LONG I'M BUST-IN'  | SUDS. |
| FROM SIX IN THE MORNIN';  | TAKES MY STATION BY THE    | TUB.  |
| ME AND MY OLD WASHBOARD   | SURE DO HAVE OUR CARES AND | WOES. |
| SOR-RY I CHOSE WASHIN';   | WUST TO MAKE MY LIVELY -   | HOOD. |

F7 Eb7 Bb

- |                          |                           |          |
|--------------------------|---------------------------|----------|
| LEE MY HANDS ARE TIRED,  | WRINGIN' OUT THOSE DUST-Y | DUDS.    |
| WORKIN' LIKE A TRO-JAN:  | ALL I DO IS RUB, RUB,     | RUB.     |
| IN THAT MUDDY WATER,     | WASHIN' OUT THEM DIRT-Y   | CLOTHES. |
| 'CAUSE A WASHIN' WOMAN'S | LIFE: IT AIN'T A BIT OF   | GOOD.    |

# YOU NEVER CAN TELL ABOUT LOVE

WORDS BY BENNY DAVIS

(1930)

MUSIC BY G. FRED COOTS

VERSE (F) Gm7 C7 F

WHO KNOWS THE MYS-TER-Y OF LOVE? WHO KNOWS THE

Gm7 C7 F F7 Eb7 D7

HIS-TOR-Y OF LOVE? HOW CAN YOU TELL WHEN LOVE COMES

G7 C7 Eb7 F F7 Bb Gm7 G7

STEALING: ITS MYS-TER-IES RE-VEAL-ING. I HAVE THE STRANGEST FEELING: CAN IT BE

C7 C7+ F C7/G

LOVE, DEAR? WHEN YOU SEE THE CLOUDS YOU CAN TELL IT WILL RAIN.  
YOU CAN TELL A TUNE BY ITS HAUNTING RE-FRAIN.

C7/G Gm7 C7+ F

BUT YOU NEVER CAN TELL A- BOUT LOVE.

...NEVER CAN TELL... CONT.

2. Gm7 C7 F 1 1 1 F7 Bb

A- BOUT LOVE. YOU CAN TELL A BEE, WHEN IT STARTS

Bbm6 F/A F Dm7 G7 Db7

BZZ-IN'. AND IT'S A FACT: YOU CAN DIS- TINGUISH YOUR AUNT FROM YOUR COU- SIN.

C7 F C7/E C7 G 1 1 D7/F#

AL- THOUGH MY EYES MAY TELL JUST WHAT I'M THINKING OF, STILL, YOU

Gm7 C7 F

NEV- ER CAN TELL A- BOUT LOVE!

**WHEN I HEAR A DREAMY WALTZ MELODY**  
 W/ GRANT CLARKE (1919) M/ JIM MONACO

SLOWLY Eb Gb° Fm6 Bb7 C° Bb7

**VERSE** WHEN LOVERS PART, VE- RY SAID YOU'LL ALWAYS FIND THEM. MAYBE IT'S A FACE, IN EV'RY HEART, THERE IS SOMETHING TO RE- MIND THEM.

Fm°/Ab Eb G Bb7/F Eb/Bb F7 Bb Gb°/1

MAY- BE IT'S A PLACE. AND I HAVE SOMETHING, TOO, THAT STILL RE- MINDS ME OF YOU. WHEN I

**CHO.** Bb7/F Bb7 Bb7+ Eb 1. Bb7/D Bb7

HEAR A DREAMY WALTZ MEL- O- DY, THEN YOUR SMILE I CAN THINK HOW HAPPY WE USED TO BE.

Eb Eb G Gb° 2. Eb F7 Bb7

SEE. AND I EV- RY WALTZ RE- FRAIN BRINGS YOU BACK A-

Bb7 Bb7+ Eb7 Ab F7

- GAIN. THERE ARE TIMES WHEN IT SEEMS I'VE FOR- GOT- TEN YOU. YOU'RE ON- LY A

F7 Cb7-5 Bb7 Fm/B C Bb6 Bbm/Bb C7 F°

SWEET MEM- O- RY. BUT I SEE ALL YOUR CHARMS, AND YOU'RE BACK IN MY

Fm Bb7 Eb / Bb7sus Eb

ARMS, WHEN I HEAR A DREAMY WALTZ MEL- O- DY.

747

(FROM PARAMOUNT CARTOON: "MR. BUG GOES TO TOWN")  
**I'LL DANCE AT YOUR WEDDING**

LYRIC BY FRANK LOESSER

(1941)

MUSIC BY HOAGY CARMICHAEL

**SPRIGHTLY**

HON-ey, MARRY MONEY IN THE SPRING OF THE YEAR, AND I'LL DANCE AT YOUR  
 "MAYBE THEN YOU'LL " AND I MAY SHED A TEAR, BUT I'LL DANCE AT YOUR  
 HONEY, MARRY KISS ME, AS A SWEET SOUVIN-IR, WHEN I DANCE AT YOUR  
 MONKEY AND YOUR DIAMONDS WILL SHINE, " "

WEDDING, HONEY DEAR. WEDDING, NEV-ER FEAR. THE

CHIMES WILL RING, THE CHOIR WILL SING, AND I'LL TRY TO BE

SKIL - ING. WEDDING, HONEY DEAR.

**X** SWEETLY, I'LL CON- GRAT- U- LATE YOU ON YOUR LUCKY DAY.

SE- CRET- LY, I'LL HOPE YOU'LL CHANGE YOUR MIND, AND RUN A- WAY.

CHANGE YOUR MIND AND RUN. TELL THEM I'M THE ONE! OH, WHAT A

SCHEME, BUT IT MUST ISN'T DONE. So,

**CODA** WED- DING DANCE AT YOUR WEDDING, WISHING YOUR LOVELY

Detailed description of the musical score: The score is written on a grand staff (treble and bass clefs). It includes a key signature of one flat (Bb) and a 4/4 time signature. The melody is primarily in the treble clef, with chords indicated by letters above the notes. The lyrics are written below the notes, with some words in quotes. The score is divided into several systems. The first system includes the tempo marking 'SPRIGHTLY'. The second system has a first ending bracket labeled '1.' and a repeat sign. The third system includes a 'D.C. al fine' marking in a box. The final system is labeled 'CODA' and ends with a double bar line and a repeat sign.



DANCE AT YOUR WEDDING - CONT.

748

Musical notation for the end of the previous piece, including chords: F7, Cm7, F7, Bb, Bb/F, Cm7, Bb, Cm7, F7sus, Bb.

WEDDING COULD BE MINE.

# HORTENSE

WORDS BY JOE YOUNG & SAM LEWIS (1921) MUSIC BY WALTER DONALDSON

VERSE Eb D+ Eb D+ Eb  
 THE OTHER DAY, I SAID, "I BET I MET A LAY. YOUR LITTLE PET HIS NAME WAS HEZ-E- IS LUST A REAL NAM-

1. Eb G6 C7 Fm C7/G Fm/Ab C7/G Fm Eb/Ab  
 -KI - AH. I HAD TO GRIN, TO HEAR HIM CHIN A-BOUT HIS HEART'S DE-

F/A Bb7 2. C7/G Gb7-s F F7 Bb/F Ebm Bb/F Cm7 F7  
 -SIRE. -PIRE." HE ANSWERED, "HEY THERE PAL, SHE AIN'T THAT

Bb F7 Bb7 CHO. Eb Ab / Eb Ab Abm Eb  
 KIND-A GAL". OH! OH! OH! MY SWEET HORTENSE: SHE AIN'T GOOD LOOKIN', BUT SHE'S

F7/C Bb7 Eb Ab / Eb Ab/C Abm/C Eb/Bb  
 LOT GOOD SENSE. BE-FORE I KISS HORTENSE, I ALWAYS BUY A NICKEL'S WORTH O'

F7/A Bb7 Eb Ab Eb  
 PEPPERMINTS. RAIN MAKES FLOWERS PRETTY, I HEAR. I HOPE IT POURS ON

Eb Ab Eb Ab/C Abm/C Eb/Bb  
 HER FOR A YEAR. THAT WOULD BE IM-MENSE. YOU NEVER MET A GAL LIKE

F7/A Bb7 Eb DONALDSON GAVE US  
 SWEET HOR-TENSE. MR. MEADOWLARK, MY BLUE HEAVEN, MY BUDDY





749

(FROM WARNER BROS. FILM: "GO INTO YOUR DANCE")

# SHE'S A LATIN FROM MANHATTAN

LYRIC BY AL DUBIN

(1935)

MUSIC BY HARRY WARREN

MED. SWING OR LATIN

*Gm7*

INSTR. VERSE

*Ab7/C* *Ab7* *Ab7/Eb* *D7* | 1. *Gm7* *Gm7/F* *Eb7* *Gm6* *D7* | 2. *Gm* *Gm6/G*

*Gm7* *C7* **CHO.** *F* *Gm7* *Am7* *F* *F#0* *C7/G* *F#0*

SHE'S A LATIN FROM MAN- HATTAN. YOU CAN TELL BY HER "MA-NA-NA" FOR US, AND SHE CALLS HERSELF DO-LOR-ES,

*E7/G* *Am7/b* *C7/e* | 1. *F* *Gm7* *F/A* *Ab0* *Gm6* *F#0*

SHE'S A LATIN FROM MAN-HAT-TAN, AND NOT HA-VA-NA. SHE WAS IN A BROADWAY

*C7/G* *Am7/b* *C7/e* | 2. *F* *Dm7* *Bb* *Gm7* *Gm7/C* *F* *Bb6*

THO' SHE DOES THE RHUMBA CHORUS KNOWN AS SUSIE DON-A-HUE.

*F/A* *Gm7* *F* *Am* *Am7/G* *F#0* *Fm7* *F0* *Am* *Am7/G*

SHE CAN TAKE A TAM-BOUR-INE AND WHACK IT, BUT WITH HER IT'S

*F#0* *Fm7* *F0* *Am* *Am7/G* *F#0* *Fm7* *F0* *Am7/G* *Dm7* *Bb6* *Bb*

JUST A RACK-ET. SHE'S A "HOO-FER" FROM TENTH AV-E-NUE.

*C7* *Am7/b* *C7/e* *F* *Gm7* *Am7* *F* *F#0* *C7/G* *F#0*

SHE'S A LATIN FROM MAN-HAT-TAN. SHE'S A FORTY-SECOND STREETER.

*C7/G* *Am7/b* *Am7/b* *C7/e* *F* *Dm7* *Bb* *Gm7* *F*

SHE'S A LATIN FROM MAN-HAT-TAN SE-NO-RI-TA DON-A-HUE.



(FROM THE WALTER WANGER FILM: "52ND STREET")

750

# I'D LIKE TO SEE SAMOA OF SAMOA

WORDS BY WALTER BULLOCK

(1937)

MUSIC BY HAROLD SPINA

Db Bb7 Eb7 Ab7 1. Db

INSTR. VERSE

2. Db Db7 Gb Ab7+ Db

VOICE

Eb7 Ab7 Eb7/G D7/F#

CHO. #

D7 G#7 D7 G#7 Am7 D D7 Gb

LIKE TO SEE SA - MO - A OF SA - MO - A, WITH THE  
 LIKE TO WRITE A SONG A-BOU-T SA - MO - A, WITH "A-

D7 Am7 D7 1. G6 G#7 D7/A D7

HUMU AND NUKU AND MAYBE THE AH-POO-AH-AH-AH.  
 -LO-HA' TO RHYME IT AND PICTURE THE CLIMATE DRIFTING

2. G6 C6 G6 C6 Cm6

BY. IN ALL MY DREAMS, I SEE A VI-SION OF A MOONLIT TROPICAL

G6 C6 G6 Am7 E7/G6 Cm G#7

SHORE. WITH A MAIDEN POL - E - NE - SIAN WHO CAN WICK THAT WACK BY HER LITTLE GRASS SHACK,  
 WITH HER

G6 A7 C D7 1 G#7 D7 G#7 Am7/D D7 G6

HAIR SO BLACK HANGING DOWN HER BACK. OH, I'D LIKE TO SEE SA - MO - A OF SA - MO - A,

G6 D7/A Am7 D7 G6

AND I'D GO THERE TOMORROW, IF ON-LY I KNEW JUST WHERE IT WAS.

(♩ = 120) VERSE (♩ = 120)

**BOO-HOO-HOO** G G/D A7/C# D7

WORDS BY BOB NELSON  
 MUS: HARRY LINK, AL LENTZ  
 & IRVING HARRISON ('22)

YOU'RE JUST A LITTLE VAM-PIRE,  
 BUT YOU ARE PLAYING WITH FIRE.

WHEN YOU START FOOLING WITH ME, DEAR, I'LL MAKE YOU RE-A-LIZE THAT

I'M JUST A LITTLE LOVE DE-MON. I'LL MAKE YOU WANT ME SOME DAY.

I'LL MAKE YOU SORRY, DEAR, FOR ALL YOU HAVE DONE. YOU'RE GUNNA ASK ME TO STAY.

**CHORUS**

BOO-HOO-HOO: SOME BEAUTIFUL MORN-ING,  
 BOO-HOO-HOO: THEN YOU WILL START CRY-ING,

YOU'LL FIND ME LONE A-WAY. AND WHEN YOU WAKE UP AND FIND THAT

YOU'VE BEEN UN-KIND, JUST BEAR THIS IN MIND: YOUR HEART IT WILL PINE, AND YOU WILL WANT ME

BACK SOME DAY, DEAR.



**CODA** YOUR TEARS WILL FALL AND THAT AIN'T ALL. YOU TRIED TO TELL ME DEAR, THAT

YOU WERE FOOLING. YOU KNOW YOU SURELY NEED SOME DARN GOOD SCHOOLING. BOO-HOO-HOO:

A7 A7/G D7/F# D7 G

YOU'RE GON-NA CRY WHEN I'M GONE.



# THE OLD MUSIC MASTER

LYRIC BY FRANK LOESSER (1943) MUSIC BY HOAGY CARMICHAEL

VERSE (IN 2)

C/E E<sup>b</sup> Dm7 G7 Dm7 G7 Dm7 G7 C Dm7

ONE NIGHT LONG A-GO, BY THE LIGHT OF THE MOON, AN OLD MUSIC SPIRIT WAS SOARING, AND HIS HEART FULL OF JOY, WHE RIGHT OUT OF

1. Dm7 Dm7 G7 F/C C 2. Dm7

MASTER SAT COM-POS-ING A TUNE. HIS NO-WHERE STEPPED A LIT-

A<sup>o</sup> D7 Dm7 C7 CHG. (♩=♩) Dm7 D<sup>o</sup> D<sup>o</sup> E<sup>7</sup> F Dm7

-TLE COLORED BOY. "YOU GOTTA LUMP IT, MUSIC MASTER, "YOU BETTER TELL YOUR FRIEND BEETHOVEN

C Am7 B7 C/E Am7 G7/b G7 B7/F# Fm<sup>6</sup> C A7

YOU GOTTA PLAY THAT RHYTHM FAS-TER. YOU'RE NEVER GON-NA GET IT PLAYED ON THE AND MISTER REG-1-NOLD DE KOV-EN: THEY BETTER DO THE SAME AS YOU, OR THEY'RE

D7 1. Dm7 G7 1. C C7 2. C7 F Fm C C7 F Dm7

HAPPY CAT HIT PA-RADE. GONNA BE CORN-Y TOO. LONG ABOUT NINETEEN SEVENTEEN, - JAZZ'LL COME UP

Ab7 B7 C7 F Fm C/E A7 D7 G7 Gm7 C7

ON THE SCENE. THEN ABOUT NINETEEN THIRTY-FIVE, YOU'LL BE-GIN TO HEAR SWING, BOOGIE - WOODIE AND JIVE.

F Dm7 D<sup>o</sup> D<sup>o</sup> E<sup>7</sup> F C C/E B7/F# C/E C

YOU GOTTA SHOW THAT BIG BROAD-CAST-ER THAT YOU'RE A SOLID MUSIC MAS-TER.

G7 B7 Bb7 A7 D7 Dm7 G7 C

AND YOU'LL ACHIEVE POS - TER - I - TY. - THAT'S A BIT OF AD-VICE FROM ME."

# 753

## THERE'S NO ONE LIKE THE OLD FOLKS, AFTER ALL

KURT P. HIRSEKORN and GABRIEL SELIG (1905)

MED. 4 BEAT

VERSE 'NEATH THE PALE MOON'S SILV'RY LIGHT, A FATHER STOOD ONE NIGHT. BE-

Chords: Ab, Db/Bb, Ab, Db, Db/F, Bbm

-SIDE HIM WAS HIS SON: A YOUTH SO GAY. HE PLEADED WITH THE BOY, WHO

Chords: Eb7, Ab, Eb7, Ab, Db/Bb, Ab

WAS HIS PRIDE AND JOY. AND HE BELLD HIM THAT HE WOULD NOT GO A - WAY. THE

Chords: Db, Db/F, Bbm, Eb7, Ab, Ab°, Ab

YOUTH MADE UP HIS MIND THAT HIS FUTURE HE WOULD FIND. "DO NOT LEAVE YOUR HOME," THE POOR OLD FATHER

Chords: C7, Fm, C7/E, C7, Fm, A°, Eb/Bb, Bb7

PLEAD. WHEN HE TURNED TO SAY GOODBYE, THEN THE TEARDROPS FILL'D HIS EYE. AS HE

Chords: Eb7, Eb7, Ab, A°

CLOSED THE LAME, HIS AGED FATHER SAID: THERE'S NO ONE LIKE THE OLD FOLKS, AFTER

Chords: Eb/Bb, Abm/Bb, Bb7, Eb7, Bbm7/F, Eb7/G, CHO., Ab, Ab+

ALL. THE BEST OF FRIENDS WILL LEAVE YOU WHEN YOU FALL. BUT YOUR

Chords: Ab, Ab/C, Fm6, Bb7, Eb7, Bbm7/F, Eb7/G

DAD AND MOTHER TOO: THEY WILL ALWAYS STAND BY YOU. THERE'S NO ONE LIKE THE OLD FOLKS, AFTER

Chords: Ab, C7/G, F7, Bbm, F7, Bbm, Eb7, Ab, Bb7, Dbm7/Ab

ALL.

Chords: Ab, Ab°, Ab





# OH, WHAT I'D DO FOR A GIRL LIKE YOU!

WORDS BY GEO. WHITING

(1909)

MUSIC BY TED SNYDER

**VERSE (IN ONE)**

I CAN'T UN-DER- STAND WHY I'M LONE- LY. BUT EV-'RY- THING  
 SEEMS TO GO WRONG. I'VE TRIED AND I'VE TRIED TO FIND SOMEONE  
 TO LOVE ME THE INHOLE DAY LONG. AND, NOW THAT I'VE  
 MET YOU MY DEAR-IE I KNOW THAT I'M THROUGH WITH THE REST.  
 FOR I'VE WAITED AND INATED FOR YOU, DEAR. NOW LIS-TEN WHILE  
**CHO.** I CON- FESS. OH! OH! OH WHAT I'D  
 DO FOR A GIRL LIKE YOU. OH!  
 OH! OH TELL ME DEAR: WILL MY DREAMS COME TRUE?  
 I'D SAVE FOR YOU. I'D SLAVE FOR YOU, 'CAUSE, HONEST  
 DEAR: I CRAVE FOR YOU. OH! OH! OH WHAT I'D  
 DO FOR A GIRL LIKE YOU.

# 755

## THERE'S A HARBOR OF DREAM BOATS

NAT BURTON, AL SHERMAN and ARTHUR ALTMAN  
(1943)

MED. SLOW

**VERSE**  $E_b$   $D_b7$   $G_b$  /  $G_b-5/$   $F7$   $F7_5$   $B_b9$  /

DARLING, YOU AND I ARE NOT THE ON-LY ONES WHOSE DREAMS ARE HALTED, TEMPO - RAR - I -

$E_b$   $Gm$   $G_b+$   $B_b/E$   $A7/E$   $Cm6/E_b$  /  $D7$   $A_m7$   $Gm$   $B_b/D$   $G^o$   $B_b7$   $A_b/B_b$  /  $B_b7$  /

-LY. YOU AND I ARE NOT THE ON-LY LONELY ONES. LOOK A-ROUND AND YOU WILL SEE: - THERE'S A

**CHO.**  $E_b$  /  $Cm$  /  $A_b$   $E_b/G$   $Fm7$   $G7+$   $G7$   $C7$  /  $Fm7$   $Fm7-5$

HARBOR OF DREAM BOATS, ANCHORED ON MOONLIGHT BAY; ANCHORED BE-CAUSE THEIR  
MILLIONS OF SWEETHEARTS, WAITING A-LONG THE SHORE: WAITING TO SEE THEIR  
HARBOR OF DREAMBOATS, ANCHORED ON MOONLIGHT BAY: WAITING TO SAIL A-

1.  $B_b7$   $E_b$   $Fm7$  /  $B_b7$  / 2.  $B_b7$  /  $Cm7$   $D^o$   $E_b$   $A_bmb$   $E_b$   $B_b7$   $E_b7$  /

SKIPPERS WENT A- WAY. THERE ARE DREAM BOAT SAIL ONCE MORE. WITH A

$A_b$   $A_b+$   $A_b6$   $A^o$   $E_b/B_b$  / /  $A_bm$   $E_b/G$   $F\#^o$   $E_b/G$


PRAY'R IN EACH HEART, AND THEIR EYES ON THE DISTANT HO-RI-ZON, THEY KEEP LOOKING FOR THAT

$Cm7$   $C7+$   $C7$   $F7$   $Fm7$  /  $B_b7$  /  $B_b7$  / D.S. al

RAIN-BOW IN THE SKY. THERE'S A

**CODA**  $B_b7$  /  $Cm7$   $D^o$   $E_b$  /  $A_b6$   $B_b9$   $E_b$

-GAIN SOME SUN-NY DAY.



## FIVE FOOT TWO, EYES OF BLUE

LYRIC: SAM LEWIS & LIDE YOUNG (1925) MUSIC: RAY HENDERSON

MED. 2 BEAT

$C$   $Gm/B_b$   $A7$   $F$   $F$

**VERSE** I JUST SAW A MA-NI-AC MA-NI-AC, MA-NI-AC,  
JUMPING LIKE A JUMPING LACK, JUMPING LACK, JUMPING LACK.

$D7$   $A_m7$   $Fm$   $D7$   $G7$   $Dm7$   $G7$  1.  $C$   $Dm7$   $G7$  2.  $C$   $Dm7$   $C$   $B7$

WILD, AND TEARING HIS HAIR. THERE.  
CHILD: YOU SHOULD HAVE BEEN

$E7$   $Dm/F$   $E7$   $E_m7/A$   $A7$

LAUGHED SO LOUD, I THOUGHT THAT I WOULD CAVE. IN,

D7 C117 Eb D7 G7 C#0 Dm7 G7

WHEN I HEARD THAT SILLY, DAFFY, DIL-LY RAV-IN'

756

CHO. C E7 A7 D7 G7

Five Foot Two, Eyes of Blue, But oh! what those five foot could do, Has an - y - bod - y seen my

C G7 C E7 A7 D7

girl? Turned up nose, turned down nose, Nev - er had no oth - er beau, Has an - y - bod - y

G7 C E7 A7

seen my girl? Now if you run in - to a five foot two, cov - ered with fur,

D7 G7 C E7

Dis - mond rings and all those things, Bat - cha' life it is - n't her, But could she love, could she woo?

A7 D7 G7 C

Could she, could she, could she woo? Has an - y - bod - y seen my girl?

**IDA, SWEET AS APPLE CIDER** L: EDDIE LEONARD M: EDDIE MUNSON

(1903)

C G7/D G7

VERSE IN THE REGION WHERE THE ROSES ALWAYS BLOOM, BREATHING OUT UP- WHEN THE SUN IS SINK-ING IN THAT GOLDEN WEST, LITTLE ROBIN

G7/D G7 C/E C

-ON THE AIR THEIR SWEET PER-FUME, LIVES A DUSKY MAID I WANT TO RED BREASTS GONE TO SEEK THEIR NESTS, THEN I SNEAK DOWN TO THAT PLACE I

G7/D G7 A7 D7 T. G

CALL MY OWN. LOVE THE BEST. FOR I KNOW MY LOVE FOR HER WILL NEVER DIE. EV - RY EVE-NING THERE A - LONE I

G 12. G / Am7 Bb0 G/B C G7/8 CHO.

SIGH: I - DA, SWEET AS APPLE SEEMS THO' I CAN'T LIVE WITH-

G7 C

C1 - DER, SWEET - ER THAN ALL I KNOW. OUT You. LIS - TEN, OH HONEY, DO!

A7 1 A#0 A7 D7 1. .

COME OUT IN THE SIL - VIRY MOON - LIGHT. OF LOVE WELL IN HIS - PER, I - DA: I I - DOL - IZE YA.

D7 1 D#0 D7 G7 1 x Dm7 G7 2. D7 C/G D7 G7

SO SOFT AND LOW. I LOVE YOU, I - DA, 'DEED I

C

EDDIE CANTOR SANG THIS SONG INTO ALL-TIME FAME. HE USED IT IN VAUDEVILLE AND THE LONG-RUNNING RADIO SHOW. BETTY HUTTON SANG IT IN THE FILM "INCENBINARY BLONDE". THE GLENN MILLER BAND HAD A SMASHING ARRANGEMENT, ALSO.



# MAMA'S WELL HAS GONE DRY

ANDY RAZAF (1935)

VERSE

IN MY HOUSE 'BOUT HALF PAST FOUR, THERE WAS A RACKET ON THE SECOND FLOOR. NA-  
-POL-EON BROWN, WHO'D BEEN RUNNIN' 'ROUND, TRIED TO BEAT HIS FRONT DOOR DOWN. I

HEARD HIM YELLIN': "WAKE UP MIN! — YOU'VE LOCKED ME OUT, WHY DON'T YOU LET ME IN?"

THEN A INAMAN'S VOICE REPLIED: "I MEAN FOR YOU TO STAY OUT-SIDE. —

CHO.

GO AND FIND AN-OTHER PLACE TO DRAW YOUR WA-T-ER 'CAUSE MAMA'S WELL HAS DONE GONE DRY. —

YOU AIN'T TREATED ME THE WAY A REAL MAN OUGHTA. YOU JUST DON'T SEEM TO SATISFY. —

STAND OUT THERE TIL WIDEMENT DAY, AND KNOCK AND KNOCK. — THROW YOUR KEY A-WAY, 'CAUSE I DONE

CHANG'D MY LOCK. — GO AND FIND AN-OTHER PLACE TO DRAW YOUR WA-T-ER. 'CAUSE

MAMA'S WELL HAS DONE GONE DRY. KEEP MOVIN', 'CAUSE MAMA'S WELL HAS DONE GONE DRY. —

W: LEAN HARMON **ANTICIPATIN' BLUES** M: BILLY JAMES **758**

**VERSE** (1921)  
 F7 F0 Bbm F Db7/F C7/E F/A/F C7 F/C F  
 I'VE BEEN WAITIN' EVER SO LONG; WATCHIN' AND PRAYIN' FOR YOU.  
 DON'T KEEP ME A WEARY-IN' HERE, I'M TIRED O' BE-ING A- LONE.

F7 F0 Bbm F Db7/E Gm F/A E7 A7  
 BABE, YOU KNOW THAT MY LOVE IS STRONG. WHAT ARE YOU GO - ING TO DO?

G7 C D7 G7 C C C7 F  
 YOU HEAR ME STATIN'; I'M TIRED O' WAITIN'. YOU'D BETTER HUR-RY BACK HOME. I'VE GOT THOSE

8. Db7 C7 F Db7 %  
 TIRED OF WAITIN', THOSE AN-TI-CI-PA-TIN' SORT OF BLUES. (I'M BETTIN' WEARY)  
 -OTH-ER BROWN SKIN THAT'VE BEEN HANGIN' ROUND YOUR CABIN DOOR. (THAT GETS YOUR LOVIN')

Db7 C7 Db7 F/C F G7/b G7 G7/O G7  
 BETTER HUR-RY, DEAR, AND STOP MY WOR-RY WITH SOME NEWS. (I WANT YOU NEAR ME)

G7 % F7/A F7/C F7 F7/Eb D7  
 I ALWAYS THO'T THAT AN-TI-CI-PATION WAS FIFTY PERCENT OF RE-AL-I-ZA-TION.

G7 % C7 1 1  
 WELL THIS MAY-BE TRUE BUT I BE-LIN TO DOUBT. AND WHAT MAKES ME BLUE IS: I JUST FOUND OUT.

C7 D.S. F7 % Bb Bb°  
 - THAT THERE'S AN- GUESS THAT MEANS THAT YOU DON'T WANT ME 'ROUND YOU ANY- MORE.

Bb Bb° Bb Bb/E Gb7 F C/E Eb7 D7 D7+  
 TELL ME WILL YOU COME OR GO. HONEY IS IT YES OR NO. I'VE GOT THOSE

Gm 1 1 Gm7 C7 F F7 F0 Bbm6 F  
 TIRED O' WAITIN', AN-TI-CI-PA-TIN' BLUES.

# 759

FIRST RECORDED IN 1923 BY  
THE NEW ORLEANS RHYTHM KINGS.

VERSE

## ANGRY © 1925

W: DUDLEY MELUM - M: WILEE  
LASSARD, HENRY & MERRITT BRUNIES

TRUE LOVE NEVER DOES RUN SMOOTH. AT LEAST, THAT'S WHAT I'M  
TOLD. IF THAT IS TRUE, THEN OUR LOVE SURELY MUST BE GOOD AS GOLD.

HOW WE BAT-TLE EV-'RY DAY, AND WHEN I WANT A KISS, I  
HAVE TO START EX-PLAIN-ING. AND IT SOUNDS A-BOUT LIKE THIS:

CHD.

An - gry please don't be an - gry 'Cause I was on - ly teas - ing  
you. would - n't e - ven let you think of leav - in'  
Don't you know I love you true. Just be - cause I took a look at  
some - bod - y else That's no rea - son you should put poor me on the shelf An - gry,  
please don't be an - gry 'Cause I was on - ly teas - ing you.

VERSE

## DINAH (1925)

W: SAM LEWIS & UDE YOUNG  
MUSIC: HARRY AKST

LAR - O - LI - NA GAVE ME  
DIN-AH. I'M THE PROUDEST ONE BE-NEATH THE DIX-IE SUN.  
NEWS IS SPREAD-IN' 'BOUT A INED-DIN!  
I HEAR CHURCH BELLS RING-IN'. HERE'S THE SONG MY HEART KEEPS SINGIN':

CHO.

G Em G Em G+

Din- ah (is there an- y- one fin- er in the state of Car- b-  
 with her Dix- ie- eyes blaz- in', how I love to sit and  
 lin- a, If there is and you know 'er, show 'er to me?  
 gaze in- to the eyes of Din- ah  
 Lee. Ev- 'ry night why do I shake with fright  
 Em6 D7 Em G Em6 A7 D7 D+  
 be- cause my Din- ah might change her mind a- bout me.  
 G Em G Em G+  
 Din- ah, if she wan- dered to Chin- a I would hop an o- cean-  
 D7 D9 D7 G  
 lin- er, Just to be with Din- ah Lee.

MED. SLOW

**IT'S ALWAYS YOU** **VERSE**

LYRIC BY LIDHANNY BURKE (1941) MUSIC BY JIMMY VAN HELISEN

Eb Bb7 Eb E7-5 Eb Bb7 Bb7 / Bb7 Bb7 Bb7  
 I KNOW IT'S NOT AN OP-TI-CAL IL-  
 -LU-SION. AND I AM SURE IT IS -N'T PRESTIDIGI- TA- TION.  
 Eb Bb7 Emaj7 / F0 / E6 B7  
 MY MIND IS QUITE ALL RIGHT: THERE'S NO CON - FU - SION. SO CAN YOU  
 E / B7 E E/B Bbm7 / Ebm7 Eb7  
 OF-FER SOME EX-PLA - NA - TION.

CHO.

Adim Bbm7 A7 Ab Ddim Bbm7 Eb7 Ab F7  
 When- ev- er it's ear- ly twi- light I watch till a star breaks through  
 ev- er I roam through roses, And late- ly I of- ten do,  
 Bbm7 Dbm Ab Ddim Bbm7 Eb Ab Adim 2. Bbm7 Eb  
 Fun- ny it's not a star I see, It's al- ways you When- al- ways  
 Fun- ny it's not a rose I touch, It's  
 Ab Ebm7 Ab9 Ebm7 Ab7-9 Db D9 Db  
 you. If a breeze ca- rass- es me, It's real- ly you stroll- ing by.  
 Em7 Bb9 Em7 Bb7-9 Bbm7 E7 Eb9 Adim  
 If I hear a mel- o- dy, It's mere- ly the way you sigh. Where-  
 Bbm7 A Ab Ddim Bbm7 Eb7 Ab F7  
 ev- er you are, you're near me, You dare me to be un- true,  
 Bbm7 Dbm Ab Ddim Bbm7 A7 Ab  
 Fun- ny, each time I fall in love, It's al- ways you.

# 761

(INTRODUCED ON THE JACK BENNY RADIO SHOW)

## PICKLE IN THE MIDDLE

WDS & MUS. BY JOHN TACKABERRY & CARL SIGMAN (1946)

**VERSE** C G7 C/E G7/D C C/G G7 C/E D7/A

THE PEANUT MAN, THE ICE CREAM MAN, SHOUT THEIR WARES LIKE NO-BO-DY CAN. LIKE

G/B Am7 G C Gm/Bb A7 Am7 D7/A Dm7/G G7 NC/B

NO-BO-DY CAN, EX - CEPT ONE MAN: FAVOR-ITE, FUNNY OLD FRANKFURTER MAN.

**CHO.** G7/D G7 C F C/E D7 G G° G7

PICKLE IN THE MIDDLE, AND THE MUSTARD ON TOP: JUST THE WAY YOU LIKE IT AND THEY'RE ALL RED HOT.

F/C F C/E G7/B C/E D7/A D7 G7 G° G7 D.S.

EV-RYBODY'S HAPPY, AND THE LAUGHTER RUNS HIGH, TILL THE SUN GETS PICKLED IN A SAU'R-KRAUT SKY.

TASTY LITTLE HOT DOG: TOASTED RIGHT, WITH A BARK AS TEN-DER AS ITS BITE.

WHAT'S A LITTLE RAIN DROP,

**CODA** G7/B Em7A7 D7 G7 D7 G7 D7 G7

WHEN YOU'VE GOT PICKLE IN THE MIDDLE, SIZZLIN' OFF THE BRIDDLE. PICKLE IN THE MIDDLE WITH ME

D7 G7 C 2

MUSTARD ON TOP.

## SUGAR IS BACK IN TOWN

WDS: MIKE LANDAU (1929) MUS: LOUIS SPRINGER

**VERSE** E7 Eb/6 Abm 1. Eb/6 Bb7/F 2. C7/G

I FELT SO BLUE, WHEN MY SUGAR WENT A-WAY. - DAY:

I WON'T BE BLUE LONG, BECAUSE I HEARD TO-

F7/C B7-5 Bb7 Eb/6 Eb C7

SHE SAID SHE'S COMING TO SEE HER SWEET - - IE. AND I'M HER

F7 Bb7 F7 Bb7 Bb7+ **CHO.** Eb

SWEETIE. THIS IS MY LUCK-Y DAY. THAT'S WHY I'M SMILING ALL OV-ER,

SOON CLIPID WILL SPY US, KEEPING A LOVE DATE,

Bb7 B7 Eb Bb7

LIVING IN "LO-VER, SPREADING THE NEWS A-ROUND": SUGAR IS BACK IN

MEETING A LOVE MATE. I'LL NEVER WEAR A FROWN. " " " "

PREACHER WILL TIE US. THEN WE WILL SETTLE DOWN. " " " "

1. Eb/6 A° Bb7 2. Eb Eb7 Ab7 Gb7

TOWN. I'M LUKA I KNOW THAT WHEN I MEET HER, I WILL GREAT HER

SUGAR IS BACK IN TOWN - CONT.

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E7 Eb7 Ab7 Gb7  
 WITH A HUG AND A KISS. KNOW SHE MISSES HUGS AND KISSES,

E7 Bb7/F Bb7+ D.S.  
 MISSES THAT AND THIS. I KNOW

- Eb Ab7 Eb  
 CODA TOWN.



I'M GLAD I WAITED FOR YOU

WORDS BY SAMMY CAHN (1945) MUSIC BY LOLE STYNE

MED. SLOW

Cm7 Dm Eb F7 Bb  
 VERSE THERE WERE TIMES WHEN I FELT I COULD EAS-I-LY MELT IN THE

Gm Cm7 F7 Bb Bb7 Eb  
 FIRST ARMS THAT HAP-PENED A- LONG. BUT SOMETHING WITH-

F7 Bb F7/C Bb/D Eb D7 Gm C7sus E7C7sus C7  
 - IN SAID "YOU MUSTN'T BE- GIN" AND THAT SOME- THING WASN'T FAR FROM

F7sus F7 F9 F7 CHO. Bb Eb Bb Am7 D7Am7 D° D7  
 WRONG. I'M GLAD I WAITED FOR YOU.

Gm Dm7 G7 Am7 G° G7 C° Cm7  
 BUT, THEN, WHAT ELSE COULD I DO? YES, THERE WERE ONE OR  
 I'M GLAD MY HEART WAIT-ED

F7 Bb F7 Bb° Bb Gm7 C7 F7 Cm7  
 TWO I USED TO DATE WITH. BUT THEY AL- WAYS KNEW I USED THEM TO

F° F7 CODA D° G7Am7 G° G7 C° Cm7 F7  
 WAIT WITH. TOO. THAT FAV'-RITE DREAM OF MINE HAS

Bb F/A Gm Ebm/Gb Bb/F Gm Cm7 Eb Bb / Eb° E7m6 Bb  
 JUST COME TRUE. I'M GLAD I WAIT-ED FOR YOU.

763

1947

MED. BRIGHT

# HERE COMES SANTA CLAUS

W & M: GENE AUTRY & OAKLEY HALDEMAN ('47)

VERSE

HERE COMES SANTA CLAUS! RIGH DOWN SANTA CLAUS

Chords: Eb, Bb7, Eb, Bb7, Bb°

Chords: Bb7, Bb7, Eb, Eb°, Eb, Eb7

LANE! 1. VIX-EN AND BLITZEN AND ALL HIS REINDEER ARE PULLING ON THE REIN.  
 2. HE'S GOT A BAG THAT IS FILL'D WITH TOYS FOR THE BOYS AND GIRLS, A - GAIN.  
 3. HE DOESN'T CARE IF YOU'RE RICH OR POOR, FOR HE LOVES YOU UJST THE SAME.

Chords: Ab, A°, Eb/bb, C7/G, C7, Fm, Bb7

BELLS ARE RING-ING, CHILD-REN SING-ING. ALL IS MER-RY AND  
 HEAR THOSE SLEIGH-BELLS LIN-GLE, JAN-GLE, WHAT A BEAUTIFUL  
 SAN-TA KNOWS THAT WE'RE GOD'S CHILD-REN: THAT MAKE EV'RYTHING

Chords: Eb, Eb7, Ab, A°, Eb/bb, C7/G, C7

BRIGHT.  
SIGHT.  
RIGHT.

HANG YOUR STOCK-INGS AND SAY YOUR PRAY'RS, 'CAUSE  
 CLUMP IN BED, COVER UP YOUR HEAD, 'CAUSE  
 FILL YOUR HEARTS WITH A CHRIST-MAS CHEER, 'CAUSE

Chords: 1. 2. Fm7, Bb7, Eb, Bb7, 3. Fm7, Bb7, Eb

SANTA CLAUS COMES TO-NIGHT. SANTA CLAUS COMES TO-NIGHT.

MED. SLOW WITH A LIFT

# I'M A BIG GIRL NOW

W & M: AL HOFFMAN, MILTON DRAKE & LERRY LIVINGSTON (1946)

VERSE

ME AND MY CHILDHOOD SWEETHEART HAVE

Chords: Eb, Cm7, Fm7, Bb7

Chords: Eb, Cm7, Fm7, Bb7, Cm, Fm, Cm, Fm, Ab, Ab, Bb7

COME TO THE PARTING OF THE WAYS. HE STILL TREATS ME LIKE HE DID

Chords: Fm7, Bb7-9, Eb, Fm7, Eb, Eb7, Ab, Eb/bb

IN OUR BA-BY DAYS. I'M A LITTLE BIT OLDER, A LITTLE BIT BOLDER, SINCE

Chords: Fm7, Cm, Fm, F7, Ab, Fm7, Ab, Bb7, Eb7, Ab, Abm

BOTH OF US WERE THREE. THERE'S A CHANGE IN MY TALKING, AND A CHANGE IN MY WALKING. HE

Chords: Eb/G, Cm7, F7, Bb7, CHO, Eb, E°, Dbm

OUGHT-A TAKE ONE GOOD LOOK AT ME. - I'M A

BIG GIRL NOW! I WANNA BE TREATED LIKE A  
 I WANNA BE CUBOLED LIKE A  
 I WANNA BE THRILLING LIKE A

I'M A BIG GIRL NOW - CONT.

764

Em C Fm7 Bb7 Eb Eo

BIG GIRL NOW.

I'M TIRED OF WEARING BOBBY SOX LIKE  
I'M SICK OF HAVING EVERY-BO-DY  
I'M BORED WITH BEING LONESOME WHEN THE

Fm7 Bb7 Eb Eo Fm7 Bb7

KID-DIES DO. I'M TIRED OF GOIN' TO DANCES IN A FLAT-HEGLED SHOE. I  
CALL ME "SIS" - I'M SICK OF BE-ING TREATED LIKE A JUNIOR MISS. I  
MOON IS HIGH. I'M BORED WITH PEOPLE TELLING ME I'M SWEET AND SHY. I

1. 2. 3. Eb

WANT THE BOYS TO LOOK AT ME AND YELL "WOO-WOO" - I'M A BIG GIRL NOW. I'M A  
WANNA MAKE A FELLA THINK HE STOLE A KISS. I'M A NOW.  
WANNA LEAVE MY LIPSTICK ON A BRAND NEW TIE. I'M A  
(RAG SONG) ~ 1926~

**ELISA, LISTEN**

MAX MORATH (SUGGESTED BY A SONG BY DAVE REED JR.)

Em C G Bm/B# Bm

VERSE FEEL PRETTY GOOD TO BE FEELIN' SO BAD.

C G/B G C D7 Em C G Bm/B# Bm

GOT ME A CON-TRARY WOMAN. WORST THAT I KNOW, BUT THE BEST THAT I'VE HAD.

C G/B G D7/F# G 1 1 N E7 1 1

DON'T KNOW - HER OWN MIND. INSTR. E-LI-SA:

CHO. A7/E A7 D9 D7 G G/B C 1 G 1 G/B Bb D7/A D7/F#

LIS-TEN, AND DON'T DE- NY YOU LIKE MY KISS-EN',

D7/A D7 D7+ G 1 C C# G/B N A7/E A7 D9 D7

EACH TIME YOU TRY. SO DON'T BE SPITE-FUL: UNLOCK THE

G G/B C G/A G A7/E A7 1 D7/A D7/F#

DOOR! INSTR. E-LI-SA: LIS-TEN, I WANT YOUR KISS-IN', BE-FOR I FOR-

G C 1 D7 G C G TAG C G C 1 D7 G C G N

- BET WHAT YOUR KISSIN' IS FOR! INSTR.



# 765

ALLEGRO MODERATO

## THE FIRE WAS BURNING HOT

T.W. CONNOR (1920)

VERSE

Musical score for 'The Fire Was Burning Hot' by T.W. Connor (1920). The score is written in G major, 2/4 time, and consists of nine staves of music with lyrics underneath. The first staff is the beginning of the verse. The second staff is the start of the chorus, marked 'CHO.' above the staff. The score includes various guitar chords such as G, Eb7, D, A7, D7, G/B, B°, Am/C, Am, E7/B, Am, G, Em, E7, G, Am, E7+, E7, Am, Am, E7/G#, Am, D7, G/B, G, C/B7, Em, D7, G, G/B, G7, C, C#°, G/D, D7, and G.

OUR GALLANT LADS WERE FAST A-SLEEP, A  
 -WAIT-ING DU-TY'S CALL, WHEN SOMEONE BROUGHT THE FEARFUL NEWS THAT  
 MES-MER-IZED US ALL. A CHIMNEY POT WAS SMOKING, ON-LY  
 TEN MILES FURTHER ON. AND IF WE DID-N'T HUR-RY UP, THE  
 BEER WOULD ALL BE GONE. THE FIRE WAS BURNING HOT, AND THE  
 WATER WAS PERISHING COLD. OUR GALLANT LADS, ALL PARCH'D AND DRY,  
 WATCHED IT FROM THE PUB CLOSE BY. AND WHEN THE FIRE WAS OUT, LIKE HEROES THEY BE-  
 -HAVED. AND EV-'RY SOUL IN THAT EMP-TY HOUSE, THAT DIDN'T GET BURNT, GOT SAVED.

### VERSE 2.

We searched in all the jewellers' shops,  
 But no plug could we find;  
 Our Captain shouted, "Cheer up, boys,  
 We've left the hose behind!"  
 Then up the gutter spout he rushed,  
 His whiskers tied in knots,  
 And rubbed some hokey-pokey on  
 To cool the chimney pots.

### CHORUS 2.

At last we got the fire alight,  
 And swallowed all the smoke,  
 We couldn't reach the windows, so  
 We smashed up all the coke;  
 We cheered ourselves—with bated breath,  
 We knew not what about,  
 And never left till all the pubs  
 Were fairly gutted out

# I AIN'T YOUR HEN, MISTER FLY ROOSTER

W & M BY ANDY RAZAF & LIOE DAVIS (1935)

MOD<sup>to</sup> Eb Ab7 Eb Bb7+ Eb Bb7+ Eb Bb7 Eb Bb7 Eb Ab7 Eb Bb7+

VERSE SCAT! KEEP A-WAY FROM MY SHACK. SCAT! DON'T YOU

Eb Bb7+ Eb7 F7 F7

EVER COMEBACK. NEVER NO HUG, AND NEVER NO KISS.

F7 Bb/Bb7 CHO. (3 TIMES) Eb Ab Eb Eb7 E° C7/E

FURTHERMORE, REMEMBER THIS: I AIN'T YOUR HEN, MISTER FLY ROOSTER, SO

F7 Bb7 Bb7+ Eb F7 Bb7+ / Eb/G Ab Eb/G Eb7 C7 E7/G Gb7

DON'T CROW IN MY BACKYARD. HERE'S ONE CHICKEN YOU AIN'T PICKIN'. THE

Bb/F Bb7+ C7/G F7 Bb C° Bb7 Bb7 Eb7

DAY YOU TRY YOU'LL FIND IT HARD. WHEN YOU HEAR ME CACKLE, DON'T YOU YOU AND I AIN'T NEVER, GONNA YOU AIN'T NOTHIN' BUT A WORN OUT

Eb7 Ab Abm Eb Bb7/D Eb Bb7+

STOP AND SCRATCH. 'CAUSE YOU'RE COUNTIN' CHICKENS THAT WILL NEVER HATCH. COME TO TERMS. FIND SOME OTHER CHICKEN. I DON'T NEED YOUR WORMS. PLYMOUTH ROCK. NOW, THE DAY YOU LAY AN EGG, I'LL JOIN YOUR FLOCK.

Eb Ab Eb Gm7 C F7 Bb7 Bb7+ Eb

I AIN'T YOUR HEN, MISTER FLY ROOSTER, SO DON'T YOU CROW IN MY BACK YARD.

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# SOMEONE ELSE MAY BE THERE WHEN I'M GONE

IRVING BERLIN

(1917)

MOD  $\text{E}^{\flat}$  VERSE  $\text{E}^{\flat}$  1.  $\text{Gm}$   $\text{C}^{\circ}$   $\text{D}^{\circ}$   $\text{E}^{\flat}$   $\text{E}^{\flat 7}$

I LEFT MY DAR-LING, THE OTHER DAY. WE STARTED  
BA-BY, IN-DEED I DO, AND WHO KNOWS:

$\text{A}^{\flat}$  /  $\text{A}^{\flat 6}$   $\text{A}^{\flat 7}$   $\text{A}^{\flat}$   $\text{Cm}$   $\text{F}^{\circ}$   $\text{G}^{\circ}$  1.  $\text{A}^{\flat}$   $\text{A}^{\flat 6}$   $\text{D}^7/\text{A}$   $\text{E}^{\flat}/\text{B}^{\flat}$   $\text{E}^{\flat 7}$

QUARREL-ING, I WENT A-WAY. BUT NOW I WISH  
MAY-BE SHE LOVES ME

$\text{E}^{\flat 7}$   $\text{B}^{\flat 7}$   $\text{E}^{\flat}$   $\text{E}^{\flat 6}$   $\text{E}^{\flat}$   $\text{Gm}$   $\text{C}^{\circ}$   $\text{D}^{\circ}$  2.  $\text{A}^{\flat}$   $\text{A}^{\flat 6}$   $\text{A}^{\flat 7}$   $\text{A}^{\flat 6}$   $\text{Cm}$   $\text{G}^{\flat 7}$

THAT I WAS BACK. I LOVE MY TOO. BUT THAT'S JUST

$\text{B}^{\flat 7}$   $\text{Gm}^7$   $\text{C}^7$   $\text{F}^7$   $\text{E}^{\flat}/\text{B}^{\flat}$  /  $\text{E}^{\flat m}$   $\text{B}^{\flat 6}$   $\text{B}^{\flat 7}$  / / /  $\text{E}^{\flat}$   $\text{C}^{\circ}$   $\text{D}^{\circ}$

MAY-BE, AND THAT WON'T DO. ALL I

$\text{E}^{\flat}$   $\text{E}^{\flat}$   $\text{G}^{\circ}$   $\text{G}^{\circ}$  1.  $\text{E}^{\flat}/\text{G}$   $\text{G}^{\circ}$   $\text{B}^{\flat 7}/\text{F}$   $\text{G}^{\circ}$   $\text{B}^{\flat 7}/\text{F}$   $\text{B}^{\flat 7}$   $\text{E}^{\flat}$

THAT WORRIES ME MUST HURRY BACK IS: SOMEONE ELSE MAY BE THERE, WHILE I'M  
CAUSE SOMEONE ELSE MAY BE THERE WHILE I'M

$\text{E}^{\flat}$   $\text{G}^7$   $\text{Cm}$   $\text{F}^7/\text{A}$   $\text{Gm}$   $\text{A}^{\circ}$   $\text{Gm}$   $\text{B}^{\flat 7}/\text{F}$   $\text{E}^{\flat}$   $\text{E}^{\flat}$   $\text{Gm}$

GONE. IN MY DREAMS I SEE

$\text{Gm}$   $\text{E}^{\flat m}/\text{G}^{\flat}$   $\text{B}^{\flat}/\text{F}$   $\text{F}^7/\text{A}$   $\text{F}^7$   $\text{B}^{\flat}$   $\text{E}^{\flat m}$   $\text{B}^{\flat 6}$   $\text{B}^{\flat 7}$   $\text{B}^{\flat 7}$  /  $\text{A}^{\circ}$   $\text{B}^{\flat 7}/\text{A}^{\flat}$   $\text{E}^{\flat}/\text{G}$

A COUPLE SPOONING ON THE LAWN. THAT VE-RY THOUGHT

$\text{Gm}$   $\text{Gm}^7$   $\text{C}^7$   $\text{C}^7$   $\text{A}^{\circ}$   $\text{F}^7/\text{A}$   $\text{F}^7/\text{C}$   $\text{F}^7$   $\text{G}^{\flat 7}$   $\text{F}^7$   $\text{F}^7$   $\text{G}^{\flat 7}$   $\text{F}^7$  / /  $\text{G}^{\flat 7}$   $\text{F}^7$   $\text{B}^{\flat 7}$   $\text{B}^{\flat 7}$

LUST KEEPS ME WOR-RIED. I LAY A-WAKE TILL THE BREAK OF THE DAWN.

$\text{B}^{\flat 7}$  / / /  $\text{E}^{\flat}/\text{G}$   $\text{A}^{\circ}$   $\text{E}^{\flat}/\text{B}^{\flat}$   $\text{B}^{\flat 7}$   $\text{B}^{\flat 7}$   $\text{E}^{\flat}$   $\text{E}^{\flat}$

GONE. CODA

# SWEET MUSIC

W: AL DUBIN  
M: HARRY WARREN ('34)

## VERSE

LET THE BAND PLAY ON: PLAY UNTIL THE DAWN.

MUSIC IS THE LANGUAGE OF RO-MANCE. LOOK BE-HIND THE SCENES,

THINK WHAT MUSIC MEANS. NO ONE IS UN-HAP-PY WHILE HE'S DAN-CING. SWEET

MUSIC MAKES A RAINY DAY SEEM CLEAR A-GAIN. IT BRINGS YOU NEAR A-GAIN

TO ME. SWEET MUSIC MAKES A BIT-TER WORD BROW

SWEET A-GAIN. TWO HEARTS CAN BEAT A-GAIN, IN HAR-MO-NY.

WE'VE LEARN'D TO SING A SONG IN SPRING. AND YET, IF I FOR-GET IT BY DE-

-CEM-BER WILL YOU RE-MEM-BER? SWEET MUSIC MAKES THE

SAME OLD STORY NEW A GAIN.

I BRING TO YOU A-GAIN

MY SONG.

HARRY WARREN and JOHNNY  
MERTER GAVE US LEEDERS  
CREEPERS IN 1938.



# 769

## GOODNIGHT KISSES

MUZZY MARCELLINO  
SANG THIS NUMBER  
WITH TED FIORITO ORCH.

LYRIC BY PERT KALMAR

MUSIC BY TED FIORITO & HARRY RUBY

(1937)

**VERSE** F C7 (E) Gm6 (Eb) D D7 G7 C7 (F) Gm7 (Eb) C7 F C7 (F) C7 (F) Cm6 (Eb)

I FIND SUCH BLISS, SUCH EC-STAS-Y, IN ALL THE

D7 G7 C7 (F) F7 Cm7 F7

KISS-ES YOU GIVE TO ME. BUT THE KISSES THAT I REALLY

Bb G7/Bb F/C G7 Gm F#0

TREA-SURE, WHEN WE SAY GOOD-BYE ARE SUCH A PLEASURE.

Bb/F C7 (F) CHO. F

GOOD MINE - NIGHT TO - KISS-ES THRILL ME WHEN THEY MOR-ROW. IN MY ARMS, I'LL

Am7 Ab0 C7/G C7 Gm D7/A

COME FROM YOU. GOOD - NIGHT

Gm F/A Ab0 Gm

KISS-ES: TELL ME THAT THEY THRILL YOU, TOO. AND THAT

C7 F7 F7+ Bb

YOU WILL BE **D.S. al CODA** HOLD YOU TIGHT.

D/A D7 Gm Bb6 Bb0 F/C A/C# Dm

PART-ING IS SUCH SWEET SOR-ROW, SWEETHEART, WHEN WE

G7 Gm6 (C) C7 F Bb7 F

KISS GOOD NIGHT.





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VERSE

**CARELESS DARLIN'**

W & M. ERNEST TIBBS, LOU WAYNE & BOB SHELTON (1944)

Chords: F7, Bb, Bb7  
 Lyrics: You SAID YOU'D LOVE ME, AND ME A-NEW CAME, AND YOU DID

Chords: Eb, Eb/D, Cm7, Bb, F7, Bb  
 Lyrics: - LONE NOT AND THAT YOU'D CARE TO RE AL- MEM WAS'S BER, BE MINE, MY OWN.

Chords: Bb, F7, Bb, F7, Bb, Bb, Bb7  
 Lyrics: BUT SOMEONE SO YOU FOR- GOT. OH, CARELESS DAR-LING, HOW CARELESS-HEART I BELIEVED IN

Chords: Eb, Eb/D, Cm7, Bb, F7, Bb, F7  
 Lyrics: +LY YOU. YOU BROKE THE VOW BUT, CARELESS DAR-LIN', YOU MADE TO ME. WITH ALL MY

Chords: F7, Bb, Eb, Bb  
 Lyrics: YOU WERE UN- TRUE.



**THEY'RE EITHER TOO YOUNG OR TOO OLD**

LYRIC BY FRANK LOESSER (1943) MUSIC BY ARTHUR SCHWARTZ

MED. SLOW (♩=120)

VERSE You MARCHED A-WAY AND LEFT THIS TOWN AS EMP-TY AS COULD BE. I

CAN'T SIT UNDER THE APPLE TREE WITH ANY-ONE ELSE FOR THERE IS NO SECRET

Chords: (♩=♩) CHO.  
 LOV-ER THAT THE DRAFT BOARD DIDN'T DIS- COVER. THEY'RE EITHER TOO YOUNG OR TOO OLD.

THEY'RE EITHER TOO GRAY OR TOO GRAY-S Y GREEN. THE PICKIN'S ARE POOR,

AND THE CROP IS LEAN. WHAT'S GOOD IS IN THE AR-MY. WHAT'S LEFT WILL NEVER

HARM ME. THEY'RE EITHER TOO OLD OR TOO YOUNG. SO, DARLING, YOU'LL NEV-ER GET

STUNG. TO-MOR-RON I'LL GO HIKING WITH THAT EAGLE SCOUT, UN-LESS I

GET A CALL FROM GRANDPA FOR A SNAPPY GAME OF CHESS. I'M FINDING IT EAS-Y TO

STAY GOOD AS GOLD. THEY'RE EITHER TOO YOUNG OR TOO OLD.

**I WANT A DADDY WHO'LL ROCK ME TO SLEEP** (19)  
 L. BARTHOLOMAE and ANDERSON. MUSIC BY BALDWIN STONE

**VERSE** Eb Eb7 Fm7/Eb Bb7 Eb / Ab Eb Bb7 Eb

IN NEARLY EV'RY PLAYHOUSE NOW-A-DAYS, YOU'LL FIND THERE IS A  
 THOUGH YOU FANCIED HER IN SLUMBER DEEP, YOU FIND NEXT DAY THAT

Cm Gm Eb F7 Bb / Eb Bb Bb7 Eb/G Cm C#7/Eb Eb°

VOLIE FOR BEDROOM PLAYS. AND, AS AN AN-TI-DATE FOR BLOOM, YOU  
 SHE WALK'D IN HER SLEEP. WHEN I'M A- LONE, I'M FILL'D WITH FRIGHT, IN

Fm7 Cm Ab F7 Bb F7 Bb Eb Bb/G Cm7 F7 Bb

HAVE BEEN UP IN MABEL'S ROOM, A NO-MAN'S LAND OF PRILLS AND NEG-LI- GUES.  
 CASE I SPEND A SLEEPLESS NIGHT. AND SO I SAY, WHEN TWILIGHT SHADOWS CREEP:

1. Bb Bb7 2. Bb CHO Bb7

AND I WANT A DAD-DY WHO WILL ROCK ME TO SLEEP. AND OER MY  
 -GETH-ER TO THE COUNTRY OF DREAMS: MUST YOU AND

Bb7 Eb G7 G7

SLUMBERS TENDER WATCH HE WILL KEEP, AND HOLD ME IN HIS ARMS,  
 I, DEAR.

G7 C7 F7 Gb° F7

SAFE FROM ALL WORLDOY HARMS, AND LET ME CUDDLE, CUDDLE, CUDDLE, AS TO

Bb7 D.S. al CODA Bb7

SLUMBER LAND I CREEP. WE'LL DRIFT TO- OH WHAT RAPTURE THAT SEEMS.

G7 C7 C7 C7 C7 C7 C7 F7

WHEN ON THE PILLOW THEN I LAY MY HEAD, YOU GENTLY ROCK-A-

F7 Fm7 Bb7 Eb / Ab Eb

-BYE THE BED, WHILE YOU LET YOUR DADDY'S TIRED GIRL-IE SLEEP.



773



RECORDED BY BENNY GOODMAN  
ORCH. IN 1939.

**DON'T BE THAT WAY**

BENNY GOODMAN, EDGAR SAMPSON  
MITCHELL PARISH (LYRICS) ~1938~

VERSE

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

A - PRIL SKIES ARE IN YOUR

Gm Ebm<sup>6</sup> B<sup>b</sup>/F B<sup>b</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup> Ebm<sup>6</sup> B<sup>b</sup>/D

EYES. BUT, DAR - - LING, DON'T BE BLUE.

CHO.

Fm<sup>7</sup> B<sup>b</sup>7 Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7+5 Eb Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7+5 Eb Cm<sup>7</sup>

DON'T CRY, OH NON-EY, PLEASE DON'T BE THAT WAY. CLOUDS IN THE SKY  
RAIN WILL BLOW THE VI-O-LITS OF MAY. TEARS ARE IN VAIN.  
-HEART, TO-MOR-RON IS AN-OTH-ER DAY. DONT BREAK MY HEART.

Fm<sup>7</sup> B<sup>b</sup>7 Eb Fm<sup>7</sup> B<sup>b</sup>7+5 II. Bridge Eb Fm<sup>7</sup> Eb Eb Eb Eb

SHOULD NEV-ER MAKE YOU FEEL THAT WAY. THE WAY. AS WAY. (Ave)  
SO OH NON-EY, PLEASE DON'T BE THAT  
OH NON-EY, PLEASE DON'T BE THAT

D7 D<sup>9</sup> D7 G<sup>7</sup> C<sup>7</sup> C<sup>9</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7+5 D.S. al fine

LONG AS WE SEE IT THROUGH, YOU'LL HAVE ME - I'LL HAVE YOU - SWEET -

**WHILE THE WHOLE DAMM FAMILY STUCK AROUND**

W & M BY MAX CLAY and A. FRED PHILLIPS (1915)

VERSE (J=J.3)

C F

THERE'S A HAPPY FAM'LY BY THE NAME OF DAMM. THERE'S FATHER, THERE'S MOTHER AND

F Am/E Ebm<sup>6</sup> C/E C

SISTER MARY ANN. THERE'S THE LITTLE DAMM DOG - AND THE LITTLE DAMM CAT. - AND THE

D7 G7 C

WHOLE DAMM FAM'LY HAVE A THREE ROOM FLAT. NOW, EV'RY SUN-DAY EVENING, LIT-TLE

C C<sup>7</sup> F E<sup>7</sup> Eb<sup>9</sup> C/E

MARY ANN HAD HER LOVIN' SWEETHEART CALL. BUT, WHILE THEY WERE TO-GETHER, THEY WOULD

Eb<sup>9</sup> C/E D7 G7 C/G G7

TALK A-BOU'T THE WEATHER. FOR THEY DIDN'T GET A CHANCE TO LOVE AT ALL, BE-CAUSE THE

CHO. C F C/E Cm<sup>7</sup> Eb

WHOLE DAMM FAM'LY STUCK A - ROUND. OH, THE WHOLE DAMM FAM'LY STUCK A-ROUND. SHE

C/E C A7/C# D7

SHOW'D HIM TO THE PARLOR, WHERE THE LIGHTS WERE BURNING LOW. HE LONG'D TO HUG AND KISS HER, FOR HE

G7 C F A7/E

KNOW SHE LOVED IT SO. BUT WHEN THE WHOLE DAMM FAMILY STUCK A-ROUND, HE DIDN'T DARE TO MAKE A MOVE OR

E7 Am E7 E7/G# Am

SOUND. EN'RY TIME HER FATHER TOOK A NAP, HE'D KISS HIS LITTLE TOODLES, THEN HE'D

G/D E7 Am F C/E Eb G/C C

SET HER ON HIS LAP. BUT YOU CAN'T LOVE A CHICKEN IN A THREE ROOM FLAT, WHILE THE

D7/A D7 G7 C

WHOLE DAMM FAMILY STUCK A-ROUND.

(INTRODUCED BY FRED WARING)  
**THE FIVE PIECE BAND**  
 PHIL BAXTER (1936)

(IN 2) F F#o Gm7 E7 1. Bb7 F/A 1. C7/sus Bb7 F7 /

**VERSE** MY WORD! HAVEN'T YOU HEARD THE FIVE PIECE BAND?  
 THEY PLAY IN A CA-FE: " " " "

2. Gm7 Bb7 F#o C Dm7 Dm7/G G7/D G7 C CP C7

THERE'S A TRUMPET, TROMBONE, CLAR'-NET, PI-A-NO AND DRUMS.

F F#o Gm D7 G7 C7 C/E

HEY HEY! WHAT DO YOU SAY? LET'S HEAR THE FIVE PIECE BAND. WHEN THE CLAR-I-NET  
 WEAR-Y MOAN  
 DRUMMER MAN

F F7 Bb7

AND THE OLD COR-NET START A-HARMON-I-ZING: IT'S SURPRIS-ING WHAT THE  
 OF THE OLD TROMBONE SAY WHEN HE STARTS PAR-A-SING: IT'S A-MAZ-ING WHAT THE  
 PLAYS TO BEAT THE BAND, WHY IT'S LUST THE START OF, ON-LY PART-OF WHAT THE

D7 C7 Bb7 1. F 2. F Bb Bb7

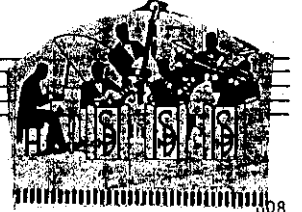
FIVE PIECE BAND CAN DO. HEAR THE DO. THEY PLAY THE HOTTEST TUNES, THAT'S ALL.

Bb7 F Dm7 A7/C# Dm7 C7/E

SWING THAT TWELFTH STREET! THEY GO TO TOWN ON BUGLE CALLS, WITH A

F F#o C/G D.S. CODA

HI-DE, HI-DE, HO ON THE OFF BEAT. WHEN THE DO.



(AN INDIAN JAZZ-EPIC)  
**WOMPUM - POMPUM**

ANDY RAZAF (LYRICS) & PAUL DENNIKER (MUSIC)  
 (1926)

(♩=120)

VERSE

Em Any/E Em

THERE WAS A MIGHTY CHIEF NAMED WOMPUM-POMPUM, WHO ORDERED OUT HIS  
 PRESENTLY A - ROSE BRAVE HOKUS-POKUS, WHO GLADLY VOLUN-

B7 Em B7 Em Any/E

TEERED TO SING A FEAST. AND IT WAS THERE THAT MIGHTY WOMPUM-  
 BE - FORE HE START-ED, HE ATE SIX BIG

Em C7 Em/B Am7 Em/B B7 Am B7 Em

POM-PUM ON-IONS, BE - CAUSE HE WANTED KIRKMAN SOAP AND YEAST.  
 HIS VOICE TO BE STRONG.

Am6 Em G D7 G C G Am G

NOW, HE TO THIS FEAST CAME ONE KNOWN FOR HIS MA-GIC: THE  
 HE TRIED TO SING "YES WE HAVE NO ISA - NA - NAS", BUT

G/B G D7 G B7/F# Em

GREAT MA-GI-CIAN, BIG CHIEF NINCOM-POOP, WHO PROVED TO THEM HE  
 SUDDEN-LY A CLUB CAME FLYING FAST, IT STRUCK HIM SQUARLY

Am/E Em C7 Em/B D7/A Em B7 Em B7

COULD STAND STILL WHILE WALKING, AND HOW TO KEEP ALL LIQUIDS OUT OF  
 ON HIS POR-OUS PLASTER. IN - TO THE HAPPY HUNTING GROUNDS HE

Em CHO. Em Am/E Em

SOUP. WOMPUM-POMPUM, WAH-WAH-WAH-WAH, TOM-TOM-TOM-TOM,  
 PASSED.

Am/E Em Am Em Am6 Em/B B7 Em

HA-HA-HA-HA! IN-D-VA-TIONS NEVER CEASED AT WOMPUM-POMPUM'S FEAST.  
 (LAUGH)

RAZAF and FATS WALLER GAVE US HONEYSUCKLE ROSE (p. 188)

## Wompum Pompum

*Extra Verses*

By ANDY RAZAF

Now at the feast was Wompum Pompum's daughter  
 Known for her beauty, talent, wealth and such;  
 And for her hand her father asked a quarter  
 But no one answered no one had that much!  
 Then thundered he, "What will you give me for her?"  
 Up spoke chief Bubkey famous as a shark  
 When he got through, the young men glared with envy  
 He took her over for one German Mark.

When they had passed around the fire water,  
 Up spoke Chief Rummybula in complaint.  
 Said he, "This fire water has no fire;  
 It should contain more sulphur, lime and paint."  
 Someone suggested that they add gun powder.  
 Straightway this brought a chorus of delight.  
 When they had mixed it over, big Chief Redface  
 Took a taste, and instantly turned white!

Some say the red man is a slave to drinking,  
 But Wompum Pompum's feast proved this was bunk;  
 For not an indian was intoxicated  
 Though everybody there was awfully drunk.  
 Among the feasters was fair Skinny-ha-ha  
 Who tried to entertain, but was a fluke;  
 For as she tried to uke her ukulele,  
 To her dismay she found she couldn't uke!

Now in the midst of all their merry making,  
 An old man, bent and feeble, slowly rose.  
 To every tribe he was known as the Thinker  
 They listened as he loudly blew his nose.  
 Said he, "For many many moons I've labored  
 To find the reason why Niagra Falls,  
 Another question just as interesting  
 Is why the white man's houses should have walls."

Continued he, "I've often thought of trying  
 To go to sleep upon the ocean bed  
 And why should birds be satisfied with flying  
 Why don't they ever try to swim instead?  
 Why did we sell Manhattan for a nickle,  
 When every paleface landlord living there,  
 For renting out the same space by the inches;  
 Will over-night be made a millionaire!"

The moment that he sat down they applauded  
 For they were glad to see that he was through.  
 Then, for a while, the feasters sat in silence;  
 Nobody seemed to know just what to do  
 Then up spoke good and gracious Wompum - Pompum,  
 "To sit here and do nothing is a bore.  
 I never like my people to be idle  
 So get your weapons and prepare for war!

777

# I LOVE YOU, APPLES

HAL RAYNOR (1941)

VERSE

F C7 F C7 F

NOW TONY WAS A HUCKSTER WITH A CART AND HORSE. AND EV'RYWHERE THAT

C7 F A7 Dm A7 Dm A7

TONY WENT, MA-RI-A WENT, OF COURSE. SHE SAT REAL CLOSE BE-SIDE HIM, AS HE SHOUTED OUT HIS

Dm G7 1. C7 1.

WARES, AND STOPP'D HIS CART FOR CUSTOMERS ON ALL THE THOROUGH-FARES. FROM

C7 1. 1. 1. 1.

TIME TO TIME HE'D LOOK AT HER AND WHISPER IN HER EAR, SWEET LIT-TLE WORDS (JUST

C7 C° C7 1. C7+ CHO. F 1. 1.

MEANT FOR HER, FOR NO ONE ELSE TO HEAR. OH, I LOVE YOU (SHOUT) AP-PLÉS!

F C7 1. 1. 1. 1. 1. 1.

YOU'RE SWEET AS (SHOUT) CHERRIES! I KNOW MY

C7 1. 1. 1. F 1. (F#°)

(SHOUT) ON-IONS! YOU ARE THE (SHOUT) BERRIES! YOUR LIPS ARE

F7 1. Bb 1. G7/Bb G7

RED LIKE (SHOUT) TO-MA-TOES! YOUR EYES ARE BIG LIKE (SHOUT) PO-

C7 1. F C7 F D7

-TA-TOES! (SHOUT) LETTUCE! OH, LETTUCE! PEACHES! HON-EY DEW!

Gm D7 Gm D7 Gm 1. Gm/Bb Bb°

AND MY (SHOUT) CEL-E-RY'S E-NOUGH FOR TWO. WHILE MY HEART (SHOUT) BEETS!

I LOVE YOU, APPLES - CONT.

778

F/C F G7 C7 F D7/F#

JUST FOR YOU I LOVE YOU, APPLES! I DO, MY SWEET PO-TA-TO!

G7 C7 F

I LOVE YOU, APPLES! I DO.

APRIL IN PORTUGAL

W: LIM KENNEDY M: RAUL FERRÃO (1949)

LATIN (SAMBA) C C6 C+ G7 G7 B0 G7

ECHO. I FOUND MY A-PRIL DREAM IN POR-TU-GAL WITH YOU, WHEN WE DIS-COV-ERED HEAD WAS IN THE CLOUDS. MY HEART WENT CRA-ZY TOO. AND, MAD-LY, I SAID,

1. Em/G G7/E C/E C/G C G7 2. Em G7 C

RO-MANCE, LIKE WE NEVER KNEW. MY "I LOVE YOU." TOO

INTERLUDE

Cm CmM7 Cm7 Cm6 Ab/C

SOON I HEARD YOU SAY: "THIS DREAM IS FOR A DAY." THAT'S PORTUGAL AND

Cm G7/B F/A1 G7 y. B0 G7/B

LOVE IN A-PRIL! AND WHEN THE SHOWERS FELL: THOSE TEARS I KNOW SO

G7/D G7/B G7 Dm7 G7+ G7 G7+ C y. (G7)

WELL, THEY TOLD ME IT WAS SPRING FOOLING ME. I

ECHO.

C C6 C+ G7/D G7 G7 B0 G7/D

FOUND MY A-PRIL DREAM IN PORTUGAL WITH YOU, WHEN WE DIS-COV-ERED MORNING BRO'T THE RAIN, AND NOW MY DREAM IS THROUGH. BUT STILL MY HEART SAYS:

1. Em/G G7/E C/E C/G C (G7) 2. Em G7 C

RO-MANCE, LIKE I NEVER KNEW. THEN "I LOVE YOU."

RECORDED BY THE FREDDY MARTIN ORCH. ON RCA VICTOR NO. 5052.

BIT OF A "DALMY" BRITISH BALLAD)

ANDANTE

## MY FIDDLE IS MY SWEETHEART

W: HARRY HUMER

M: G. H. EHREWIN

(LONDON: 1920)

VERSE

MY FID-DE IS MY SWEETHEART, AND — I'M HER FAITH-FUL BEAU. I TAKE HER TO MY BO-SOM, BE-  
 -CAUSE I LOVE HER SO. I CLASP HER BENTLY 'ROUND HER NECK; HER VOCAL CHORUS I  
 PRESS. I ASK HER IF SHE LOVES ME, AND SHE ANSWERS, "YES, YES, YES!" SHE'LL  
 SING AT EV'RY SEA-SON: DE-CEM-BER OR IN JUNE. BUT MUST HAVE ROSIN  
 REA-SON, OR WILL NOT SING IN TUNE. IT'S NOT UNTIL I COAX HER WELL, THAT  
 SHE'LL RE-VEAL HER CHARMS. BUT SHE WILL SING HER SWEETEST SONG, WHEN ONCE SHE'S IN MY  
 ARMS. MY FIDDLE IS MY SWEET-HEART, AND I'M HER FAITH-FUL BEAU. I  
 TAKE HER TO MY BO-SOM, BE - CAUSE I LOVE HER SO.

## VERSE 2.

She always is harmonic,  
 She never flirts or winks;  
 And though she takes a tonic,  
 She never eats or drinks.  
 Her stomjack's always empty but  
 She never seems to care,  
 While she can get some scrapings, she  
 Will live upon the air.  
 She'll answer ev'ry question—  
 She'll instantly reply;  
 And at the least suggestion,  
 She'll laugh or she will cry.  
 She'll grunt or groan, and sigh or moan,  
 As I wish her to do  
 And best of all, won't speak at all,  
 Unless she's spoken to.



## CHORUS 2

So, ladies, there's a wonder,  
 Wonderful but true—  
 A damsel who won't speak at all,  
 Unless she's spoken to.

RECORDED BY THE ORIGINAL  
MEMPHIS FIVE - COL. #260

780

(WITH LYRICS)

# MOBILE BLUES

BY FRED ROSE and ALBERT E. SHORT (1923)

**VERSE**

E $\flat$ 7

EACH TIME A WHISTLE BE-GINS TO BLOW,  
I GOT A LETTER FROM HOME TO-DAY.

SOMETHING I'LL TELL ME THAT  
THEY SAID THEY MISS ME WHILE

E $\flat$ 7      A $\flat$ 7      E $\flat$

I SHOULD GO:      GET ON A TRAIN THAT'S HEAD-IN' DOWN OLD MOBILE WAY.  
I'M A-WAY.      I'M SAT-IS-FIED NOW      THAT IT WON'T BE VE-RY LONG.

E $\flat$ 7 / E $\flat$  E $\circ$  B $\flat$ 7/F      B $\flat$ 7 A $\flat$ 7 F $\circ$  C $\flat$ /E      A $\flat$ 7 B $\flat$ 7+ E $\flat$

'CAUSE THAT'S THE PLACE THAT I'LL END UP SOME DAY.  
'CAUSE ALL THE TIME I SING ONE WEARY SONG.

2. E $\flat$  E $\flat$ 7 F $\circ$  B7 C $\flat$  B $\flat$ 7/F      B $\flat$ 7/F      E $\flat$ /G      A $\flat$ + C $\flat$ /G

THERE'S 1. NO      PLACE LIKE      HOME      FOR THOSE  
2. NO      PLACE I'VE      KNOWN      LIKE THE

F7      B $\flat$ 7      E $\flat$       F $\circ$  B $\flat$ 7      2. E $\flat$ 7      A $\flat$

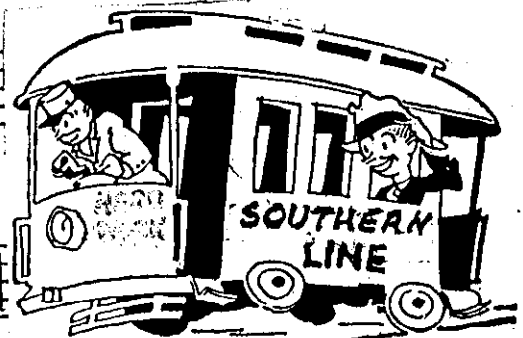
NO ONE      BILE I      BLUE'S.      BACK  
CHOOSE.

D $\flat$       A $\flat$       E $\flat$ /G      B $\flat$ 7/F      E $\flat$

IN A PAIR OF ARMS,

A $\flat$       D $\flat$       A $\flat$       E $\flat$ /G      E $\flat$

TO COM-FORT ALL THEIR



B $\flat$ 7/F      B $\flat$ 7+

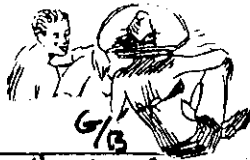
CHARMS. THERE'S (TOP LYRIC LINE)

E $\flat$  B $\flat$ 7 E $\flat$ +

CODA



MELO. SLOW



**SAND FLOWERS**

W: NODDLE SIDDLE (1922)  
M: EUBIE BLAKE

VERSE

WE WEAR BATHING SUITS, BUT NEVER SWIM.

Musical notation for the first line of the song. Chords: G, Bb°, Am, Cm, D7/F#, G/B, D7/A, G/B, D7/A.

ALWAYS ON THE BEACH, BUT DON'T GO IN. ALL WE DO IS POSE. SO NOW, I SUPPOSE, THAT'S

Musical notation for the second line of the song. Chords: G, D7, G, A7/C, Am7/b, Gbmaj7, G7.

WHY: THEY CALL US SAND FLOWERS, 'CAUSE WE SPEND THE LIVING DAY SAND FLOW'RS, WITH HER CUNNING LITTLE CHARM,

Musical notation for the third line of the song. Chords: C, Cm, G, D7.

IN CO-SY SAND BOW'RS. NEAR THE SURF WE NEVER STRAY. BUT, FAR A-WAYS FOR THAT GRAND HOUR: SHE CAN LEAN UP-ON AN ARM. AND WHEN THE

Musical notation for the fourth line of the song. Chords: G, G/b, Bb7, D/A, E7/b, G7, D/A, E7/b, G7, D/F#, A7, Eb7, G.

-WAY FROM THE ROLL-ERS, WE STAY WHERE THE STROLLERS CAN WATCH US, AS THEY'RE PROMENADING

Musical notation for the fifth line of the song. Chords: D7/F#, Am, D.S. CODA, Am7, Cm/b, G/D, G.

BY. AND LIKE A GARDEN OF ROSES, A FORM EACH DIS-CLOS-ES, TO CATCH SOME FELLOW'S

Musical notation for the sixth line of the song. Chords: E7/G#, D7/A, D7/F#-1, D7, A7/C#, D7, Cmaj, F9, Gb.

EYE. FOR EV'RY WEDDING KNOT IS TIED, WE WILL SETTLE DOWN BY THE OCEAN-

Musical notation for the seventh line of the song. Chords: E7/G#, D7/A, D7/F#-1, D7, A7/C#, D7, Cmaj, F9, Gb.

-SIDE, IN A BUNG-A-LOW: THERE TO GROW SOME LITTLE SAND FLOW-ERS.

LIVELY MARCH

**THE MARINES' HYMN**

(WORDS ANONYMOUS) MUSIC FROM OPFENBACH'S "GENEVIÈVE DE BRABANT" (1863)

Musical notation for the first line of the hymn. Chords: C, G7, C, G7, C, G7, C.

1. FROM THE HALLS OF MON-TE-ZU

-MA TO THE SHORES OF TRI-FO-LI. WE FIGHT OUR

Musical notation for the second line of the hymn. Chords: G7, C#, G7/D, G7, C, G7, C.

COUN-TRY'S BAT-TLES ON THE LAND AS ON THE SEA.

Musical notation for the third line of the hymn. Chords: C, F, C, F.

FIRST TO FIGHT FOR RIGHT AND FREE-DOM, AND TO KEEP OUR

THE MARINES' HYMN - CONT.

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Musical notation for the second system of "THE MARINES' HYMN - CONT." with lyrics: HONOR CLEAN, WE ARE PROUD TO CLAIM THE TITLE OF UNITED STATES MARINE!

2. Our flag's unfurled to every breeze  
From dawn to setting sun.  
We have fought in every clime and place  
Where we could take a gun.  
In the snow of far-off Northern lands  
And in sunny Tropic scenes,  
You will find us always on the job -  
The United States Marines.

3. Here's health to you and to our Corps  
Which we are proud to serve.  
In many a strife we've fought for life  
And never lost our nerve.  
If the Army and the Navy  
Ever look on Heaven's scenes,  
They will find the streets are guarded  
By United States Marines.

(FROM "COLLEGE COACH")  
**LONELY LANE** Musical notation for the first system of "LONELY LANE" with lyrics: THE WORLD IS RO-SY, BE-SIDE A FIRE COZY, BUT

W: IRVING KAHAL  
M: SAMMY FAIN

(1933)

VERSE THE WORLD IS RO-SY, BE-SIDE A FIRE COZY, BUT

Musical notation for the second system of "LONELY LANE" with lyrics: THERE'S NO FIRE-SIDE FOR ME. THE LANE WAS CHEERY, BUT NOW IT'S BLUE AND DREARY. I

Musical notation for the third system of "LONELY LANE" with lyrics: LINGER THERE IN MEMO-RY, RE-MEMBERING THE USED TO BE.

CHO. Musical notation for the start of the chorus with lyrics: LONE-LY LANE,

Musical notation for the fourth system of "LONELY LANE" with lyrics: THE LEAVES ARE FALLING AND I AM RECALL-ING SHE USED TO LOVE ME IN STARLITE ABOVE ME. EACH LOVER TRUE WAS A LOVENESE IN VIEW. BUT

Musical notation for the fifth system of "LONELY LANE" with lyrics: LOVE THAT COME WHEN THE APPLE BLOSSOMS KISS'D THE RAIN. LOVE'S SWEET PAIN HAUNTS MY MEM-O-RY IN LONE-LY RE-MAIN WITH A DREAM OF SUMMER, LONE-LY

Musical notation for the sixth system of "LONELY LANE" with lyrics: LANE. BLUE NO-VE-M-BER I RE-MEM-BER HAP-PY DAYS IN

Musical notation for the seventh system of "LONELY LANE" with lyrics: MAY. SHE WAS TRUE, UN-TIL YOU STOLE THE SUM-MER - A

Musical notation for the eighth system of "LONELY LANE" with lyrics: WAY. OH!

CODA Musical notation for the coda with lyrics: LANE.



YOU'VE GOT THAT THING - CONT.

**CODA**  $Bb7/F$  /  $Bb7$  /  $Fm7$   $Bb7$   $Eb$   $F\emptyset$   $Eb$

WEDDING RING. YOU'VE GOT THAT THING.

**PUCKER UP AND WHISTLE**

BLANCHE FRANKLYN & NAT VINCENT (1921)

**VERSE**

$Eb$   $E\emptyset$   $Fm7$   $Bb7$   $Eb$   $Abm6$   $Eb$

HERE OF LATE, I'VE HEARD PEOPLE SAYING THAT THEY'VE HAD THEIR SO, IN CASE YOU'RE ONE OF THE ONES WHO THINK THE WORLD ALL

1.  $Eb$   $Bb7$   $Bb\emptyset$   $Bb7$   $Eb$   $Bb7/F$   $E\emptyset/G$   $Bb7$

SHARE OF TROUBLES AND OF CARE, BOTH HERE AND EV'RY-WHERE.

2.  $Eb$   $G\emptyset7$   $F7$   $Bb$   $F\#\emptyset$   $Gm$   $C7$   $Eb/F$   $F7$   $Bb/B\emptyset$   $Bb7$

WRONG, YOU'LL FIND A REAL GOOD TONIC IN THE ECHO-RUS OF THIS SONG:

**CHO.**

$Eb$  /  $E\emptyset/Bb$   $Bb7$   $Eb$   $E\emptyset/G$   $G\emptyset$   $Bb7/F$   $Bb7$   $Bb7$

PUCKER UP AND WHISTLE, TILL THE CLOUDS ROLL BY. HAVE A HAPPY  
PUCKER UP AND WHISTLE, THO' THE DAY SEEMS DARK.

$Bb7$   $Eb$  /  $Bb$   $Eb7$   $Ab$   $Bb$   $Ab$   $E\emptyset/G$

LIT-TLE TWINKLE IN YOUR EYE. LEND YOUR EAR TO SOME-THING

$Bb7$   $Eb$   $Cm6$   $F7$   $F7$   $Bb7$

WORTHWHILE LIST'NING TO. MUST REMEMBER: FROWNING WAS NEVER MEANT FOR

**CODA**  $Bb7$   $E\emptyset$   $Ab$   $Cm$   $A$   $Fm$   $Eb$

YOU. THAT'S THE TIME TO WEAR A GREAT BIG SMILE. DON'T YOU LIVE DULL

$Fm7$   $Bb7+$   $Eb$   $Bb7/F$   $E\emptyset/G$   $G7$   $Cm$   $F7$

CARE A TUM-BLE. LET THE OTHER FEL-Low ERUM-BLE. PUCKER UP AND

$Bb7$   $Bb7$   $Eb$   $E\emptyset$   $Abm6$   $Bb9$   $Eb$

WHISTLE ALL THE WHILE.



## I'VE NEVER LOST MY LAST TRAIN YET

LYRICS BY GEO. ROLLIT

(1912)

MUSIC BY GEO. LE BRUNN

MODERATO (♩ = 73)

VERSE I'M A MODEST LITTLE MAIDEN FROM THE COUNTRY, WHERE I'M LIVING WITH MY MOTHER, QUITE ALONE. AND IT'S ONLY VERY SELDOM SHE ALLOWS ME TO BE-TAKE MYSELF TO LONDON ON MY OWN. FOR, IN TOWN, I HAVE A SORT OF SECOND COUSIN, WHO EN-JOYS TO TAKE ME 'ROUND TO SEE THE SIGHTS. AND HE ALWAYS COMES TO MEET ME AT THE STATION, AND HE TREATS ME TO THE

CHO. VARIOUS METROPOL-I-TAN DE-LIGHTS. YES, THERE'S NOTHING HALF SO SWEET AS THE

DAYS ON WHICH WE MEET. FOR HE'S QUITE THE NICEST BOY I'VE EVER MET. BUT, AL-THO' I LOVE A LARK, IN THE

DAY AND IN THE DARK, I HAVE NEVER LOST MY LAST TRAIN YET. OH NO! I HAVE NEVER LOST MY LAST TRAIN YET!

VERSE 2.

I admit I'm very fond of nature's beauty,  
 Of the flowers and the birdies in the air,  
 And the chickens and the ducks who gather  
 round me,  
 And the cattle who regard me with a stare;  
 Now this sort of thing, no doubt is very  
 charming,  
 But it's really getting very, very slow,  
 And I'm longing for sensations,  
 Such as gentle dissipations,  
 Which I always find in London when I go.

CHORUS 2.

For I've experienced what it is  
 To have quaffed a glass of "fiz",  
 When you're supping with a gay and giddy set,  
 And I've joined with one and all  
 In a Covent Garden ball,  
 But I've never lost my last train yet, Oh No!  
 I have never lost my last train yet.

VERSE 3.

Now a week or two ago I asked my cousin  
 To escort me to Boulogne—just for the day;  
 Very soon we were on board the *Marguerite*,  
 boys,  
 And we had a fair old beano on the way.  
 At Boulogne we found the fun was fast and furious,  
 And of ways to pass the time there was no lack;  
 We were feeling, oh so happy,  
 When I said, "Look here, old chappy,  
 Don't you think it's time that we were getting  
 back?"

CHORUS 3.

For when looking at the clock  
 I received a dreadful shock,  
 On discovering that the sun had gone and set.  
 So a telegram I wrote:  
 "Dear Mama, I've missed the boat!"  
 But I haven't lost my last train yet, Oh No!  
 I haven't lost my last train yet.

# STRANGE INTERLUDE

WDS: BEN BERNIE & WALT HIRSCH (1932) MUSIC BY PHIL BAKER

(♩=120) Dm7 G7 C Am6 B7 C° E<sup>b</sup>/B Am6 B7

VERSE IN-TER-LUDE, OH SO STRANGE, KEEPS MY LOVE BURN-ING. IN-TER-LUDE,

C° E<sup>b</sup>/B Am7 B7 C° E Em/B Bb° Dm7/A Fm/A<sup>b</sup> C/G

OH SO STRANGE, WHAT IS THIS YEARN-ING? MO-MENTS PASS, HOURS DIE,

Am6 B7 C° A<sup>b</sup>7/G7 B Dm7/A G7 C F G7

NEV-ER RE-TURN-ING. IN-TER-LUDE, STRANGE IN-TER-LUDE: I AM

C E C G<sup>7</sup>/B G7 CHO. Em C G+ F+ Eb+ G<sup>7</sup>/B

LEARN-ING. THE WORLD IS SUCH A SILENT PLACE, SINCE YOU'VE REACH OUT IN-TO EMP-TY SPACE, BUT NO MELLOW MOON UP IN THE SKY DIS-AP-

C 1. Dm7 G7 2. A7 A7/C# Dm

NO CON-SO-LA-TION. NO MORE THE BIRDS ABOVE ARE LONELY NO EX-PLAN- -A-TION. DAWN: WHERE IS IT PEARLS.

Dm7 G7 C E7 Am Am E Am

WING-ING, WHILE TO MY MEMORIES I'M CLINGING. THE SONG OF LOVE MY HEART WAS

D7 G A<sup>b</sup> Bb° G<sup>7</sup>/B

SING-ING, IS GONE. D.S. al

CODA Dm7 G7 A7 Bb7 A7 A7+

GO-ING? THE BABBLING BROOK, THAT MURMURED BY, FILL'D WITH

Dm F E° Fm

TEARS, NO MORE IS FLOW-ING. I'M IN A DREAM. DON'T LET ME WA-KEN.

C Bb7+ A7 Dm7 Bb7 A7 Ab7

MY, VERY SOUL, FROM ME, YOU'VE TAK-EN. HOW CAN I LIVE THRU THIS FOR-

G7 C Bb7 C

-SA-KEN, STRANGE IN-TER LUDE?

# 787

## AT THE END OF A WINDING LANE

WORDS BY GUS KAHN (1924)

MUSIC BY ISHAM LONES

**VERSE**

The musical score is written in 4/4 time and consists of ten staves of music. The melody is written on a treble clef staff, and the lyrics are written below it. Chord symbols are placed above the notes. The score includes a 'CODA' section marked with a double bar line and a 'D.S.' (Da Capo) symbol. The lyrics are: 'LIT-TLE SORROWS FIND ME, BUT THEY'RE LEFT BE-HIND ME, IN THE PEACEFUL TWILIGHT THAT FOL-LOWS THE DAY. ALL MY TOIL AND SCHEMING ENDS IN GOLDEN DREAM-ING, WHEN THE EVENING COMES AND I HURRY A-WAY. AT THE END OF A WIND-ING LANE, WEAR-Y DAY, THERE'S A COTTAGE SO SMALL AND PLAIN. BUT MY MY HEART SINGS, AS I WOR-RIES ARE LOST AT THE GATE, IN THE SMILES OF THE DEAR ONES WHO WAIT. AT THE WEND MY WAY. THERE'S THE END OF ALL CARE, IN THE LOVE WAITING THERE, AT THE END OF A WIND-ING LANE.'

LIT-TLE SORROWS FIND ME, BUT THEY'RE LEFT BE-HIND ME, IN THE PEACEFUL TWILIGHT THAT FOL-LOWS THE DAY. ALL MY TOIL AND SCHEMING ENDS IN GOLDEN DREAM-ING, WHEN THE EVENING COMES AND I HURRY A-WAY. AT THE END OF A WIND-ING LANE, WEAR-Y DAY, THERE'S A COTTAGE SO SMALL AND PLAIN. BUT MY MY HEART SINGS, AS I WOR-RIES ARE LOST AT THE GATE, IN THE SMILES OF THE DEAR ONES WHO WAIT. AT THE WEND MY WAY. THERE'S THE END OF ALL CARE, IN THE LOVE WAITING THERE, AT THE END OF A WIND-ING LANE.

LIVELY MARCH

(FROM "LITTLE JOHNNY JONES")

# THE YANKEE DOODLE BOY

GEORGE M. COHAN (1904)

VERSE

I'M THE KID THAT'S ALL THE CANDY.

D 1 1 A7 E7 1. A7 1.

I'M A YANKEE DOODLE DAN-DY. I'M GLAD I AM: SO'S UN-CLE SAM.

D Bm7 A7 D F#m7 Bm7 A7 D D7

I'M A REAL LIVE YANKEE DOODLE. MADE MY NAME AND FAME AND BOODLE, JUST LIKE MIS-TER

G/B Gm/Bb A7 D D

DOO-DLE DID: BY RIDING ON A PO-NY. I LOVE TO LISTEN TO THE DIXIE STRAIN: "I

D E7/B A7 A7/C# A7 D

LONG TO SEE THE GIRL I LEFT BE-HIND ME." AND THAT AIN'T A GOSH. SHE'S A YAN-KEE, BY

D 1. 1. A/C# Bm7 D/A E7/G# A7

GOSH! OH, SAY CAN YOU SEE AN-Y-THING A-ABOUT A

A7 1. D 1. 1. INSTR.

YANK-EE THAT'S A PHO - NY?

D D7 1. 1. 1. 1. A7 1.

I'M GOT A YAN-KEE DOODLE DAN - DY: A YAN-KEE DOODLE SWEET - HEART, AND

D7 1. G 1. E7 1.

YAN - KEE DOODLE, DO OR DIE: A REAL LIVE NEPHEW OF MY SHE'S MY YANKEE DOODLE JOY.

Am E7/B Am/C A7 D7/Am F7 D7/F# D7

UN - CLE SAM, BORN ON THE FOURTH OF JU - LY. I'VE

1. 1. 1. 1. D7 G 1.

**CODA** YANKEE DOODLE CAME TO LON-DON, JUST TO RIDE THE PONIES.

A7 D7 G A

I AM THAT YAN-KEE DOO-DLE BOY!



RECORDED BY BUTCH STONE (VOCAL) WITH LES BROWN ORCH. - COLUMBIA 36688

**A GOOD MAN IS HARD TO FIND**

W & M BY EDDIE GREEN (1917)

MOD to

VERSE MY HEART'S SAD, AND I AM ALL FOR-LORN. MY MAN'S TREATING ME MEAN. I RE-GRET THE DAY THAT I WAS BORN, AND THAT MAN OF MINE I'VE EV-ER SEEN. MY HAP-PI-NESS: IT NEV-ER LASTS A DAY. MY HEART IS ALMOST BREAKING AS I SAY:

CHO.

A good man is hard to find; You al-ways get the oth-er kind. Just when you think that he is your pal You look for him and find him fool-ing 'round some oth-er gal. Then you rave; you ev-en crave To see him lay-ing in his grave. So, if your man is nice, take my ad-vice And hug him in the morn-ing, Kiss him ev-'ry night, Give him plen-ty lov-in'; Treat him right, For a good man now-a-days is hard to find.

(WITH LYRICS) **SUGAR FOOT STOMP** VERSE

LYRIC: WALTER MELROSE (1926)  
MUSIC: LOU "KING" OLIVER

BE-SIDE THE RIVER, BE-SIDE THE RIV-ER, 'WAY DOWN IN THAT OL' DIXIE-LAND; BANKS ARE RING-IN', DARKIES ARE SINGIN'; EV-'RY-THING IS GRAND. JUST LISTEN TO THAT PLANTATION STOMPDOWN BAND.

OH, DADDY, SWEET DAD-DY,

SUGAR FOOT STOMP - CONT.

790

RECORDED BY "KING" OLIVER (ARMSTRONG SOLO),  
 FLETCHER HENDERSON & BENNY GOODMAN.  
 (ALL INSTRUMENTALS)

ORIGINALLY CALLED DIPPERMOUTH BLUES, WRITTEN BY JOE OLIVER IN 1943.

**LET'S FALL IN LOVE**

LYRICS BY TED KOEHLER (1933)  
 MUSIC BY HAROLD ARLEN

I HAVE A FEELING: IT'S A FEELING I'M CON-  
 -CEAL-ING, I DON'T KNOW WHY. IT'S JUST A MEN-TAL, IN-CI-DENT-AL, SEN-TI-  
 -MENT-AL AL-I-BI. BUT I A-DORE YOU: SO STRONG FOR YOU.  
 WHY GO ON STALLING? I AM FALL-ING, LOVE IS CALL-ING. WHY BE SHY?

**CHD.**

LETS FALL IN LOVE WHY SHOULD-N'T WE - FALL IN LOVE OUR HEARTS ARE MADE OF IT LETS TAKE A CHANCE  
 LETS CLOSE OUR EYES AND MAKE OUR OWN PAR-A-DISE LIT-TLE WE KNOW OF IT STILL WE CAN TRY  
 LETS FALL IN LOVE WHY SHOULD-N'T WE - FALL IN LOVE NOW IS THE TIME

WHY BE A - FRAID - OF IT (GO) OF IT WE MIGHT HAVE BEEN MEANT FOR EACH  
 TO MAKE A GO - OF IT

3TH-ER - TO BE OR NOT TO BE LET OUR HEARTS DIS-COV-ER FOR IT, WHILE WE ARE  
 YOUNG. LETS FALL IN LOVE.

791

# GRANDFATHER'S CLOCK

HENRY CLAY WORTH (1876)

VERSE 1. MY GRAND-FATHER'S  
2. IN WATCH-ING ITS

D7 G C G D7

CLOCK WAS TOO LARGE FOR THE SHELF, SO IT STOOD NINETY YEARS ON THE  
PEN-DU-LEM SWING TO AND FRO, MA-NY HOURS HAD HE SPENT AS A

G C G D7 G D7 G

FLOOR. IT WAS TALLER BY HALF THAN THE OLD MAN HIM-  
BOY. AND IN CHILDHOOD AND MANHOOD, THE CLOCK SEEM'D TO

C G D7 G C G

SELF, THO' IT WEIGHED NOT A PEN-NY-WEIGHT MORE. IT WAS  
KNOW AND TO SHARE BOTH HIS GRIEF AND HIS JOY. FOR IT

G D7 G D7 G %

BOUGHT ON THE MORN OF THE DAY THAT IT WAS BORN, AND WAS AL-WAYS HIS  
STRUCK TWENTY-FOUR WHEN HE ENTERED AT THE DOOR, WITH A BLOOMING AND

A7 D7 % G % D7 %

TREAS-URE AND PRIDE. BUT IT STOPPED SHORT,  
BEAU-TI-FUL BRIDE.

G C G D7 G C G D7

NEVER TO RUN A-GAIN, WHEN THE OLD MAN DIED. NINETY

CHD.

G % ( 1 2 1 2 1 2 ) D7 G

YEARS WITHOUT SLUMBER-ING: TICK-TOCK, TICK-TOCK. HIS LIFE SECONDS

G ( 1 2 1 2 1 2 ) D7 G % D7 %

NUM-BER-ING: TICK-TOCK, TICK-TOCK. IT STOPPED SHORT,

G C Am7 G/D D7 G C/G G

NEVER TO RUN A-GAIN, WHEN THE OLD MAN DIED.

# SAME OLD BLUES

MUSIC Rube BLOOM  
LYRIC BUD GREEN  
1947

VERSE

PEO-PL E WON- DER WHY I SIT HERE

NIGHT-LY, WHY I PRE-FER THIS MOOD TO SOME-ONE'S COM-PA-NY

I CAN'T TAKE A BRO-KEN HEART SO LIGHT-LY, ANOTH' IT MAY SEEM STRANGE, THERE IS NO CHANGE

WE IVE GOT THE SAME OLD BLUES LIKE THE DUBS-THE NIGHT BE-FOR-

WHAT'S TO-MOR-ROW GOT IN STORE I GUESS TH SAME OLD BLUES NO REA-SON

TO EN-THUSE WHEN THE MOON IS BRIGAT A-BOVE IT'S A SAD RE-MIND-ER OF

THE VER-Y SAME OLD BLUES I TRY TO FOOL MY-SELF IN-TO BE-HIEV-ING THAT OLD AF-

FAIR WILL HAUNT ME NO MORE BUT MY IM-AG-I-NATION IS DE-CEIV-ING BE-CAUSE MY

HEART REAL-LY KNOWS THE SCORE EACH EVE-NING I RE-FUSE TO

MAKE A DATE WITH SOME-ONE NEW KNOW-ING THAT IT CAN'T BE YOU

(You) SOME-HOW I'D RATH-ER CHOOSE THE SAME OLD BLUES



793

# THE FASCINATOR

JAMES SCOTT (1903)

RAG [A] C C/G Eb° G7 G7

1. A7/E A7 Dim A7 Dm/F F#° G G7

2. A7/E A7/E#k Dim Dm/F D/F# G/G D7 G7 C#m/w

[B] G7 C A7 1. D7 G7

G7/G G7/b C C/G D#° C/E 2. D7 D7/F# G7

C C#m C#m CODA C#m C#m

[C] Ab Eb/G Bb7/F Dbm2/Fb 1. Eb7

Ab A° Eb/bb Bb7 Eb7 2. Eb7

Ab C/G F Bbm2/F# Db Ab/Eb Eb7 Ab Eb7 F° D] Ab

Ab Ab/Gb F7 A° 1. Bb7 Eb7

Eb7 Ab Ab/Eb D#° Ab/Eb Eb7 F° 2. Bb7 Bb/G

Db Ab/Eb F7 Gb Eb7 Ab

# SORRY FOR ME

L: B.G. DE SYLVA & LEW BROWN  
MUSIC BY RAY HENDERSON ('28)

EV-'RY-BO-DY KNOWS THAT WE HAVE PART-

VERSE

G G#0 Am7

D7 Em C7 G

-ED. EV-'RY-BO-DY THINKS YOU'RE IN THE WRONG.

G G#0 D/A B7 Em7

STROLLING THRU THE MEADOWS, BRO-KEN HEART - ED, I LET SYM-PA-THY

A7 D7 Am7 D7 CHO. G

ALL DAY LONG. EV-'RY LITTLE BIRD WON'T SING, SUN IS HIDING ALL DAY LONG,

C Cm E7 A7 A7# D7

EV-'RY LITTLE BREEZE JUST SIGHS, WEEPING WILLOW TREES HANG LOW, EV-EN LITTLE BUT-TER - FLIES ARE THEY'RE 'CAUSE THEY WANT THE WORLD TO KNOW

1. G C / Cm G / Em 2. G C / D7 G G7 C C° C7

SOR-RY FOR ME. SORRY FOR ME. NOT YOU! 'CAUSE YOU DON'T

G E7/G# D7/A B7 Em Em7 A7 Aφ

CARE. NOT YOU! 'CAUSE YOU'RE GETTING YOUR

D7

SHARE. AND AL-THOUGH NATURE'S FULL OF SYM-PA - THY,

G G7/F E7 A7 D7

HOW I WISH THAT IT COULD BE JUST YOU WHO'S SOR-RY FOR

G Cm° G

ME. THIS GREAT TRIO OF WRITERS BROUGHT US: THE VARSITY DRAG, BIRTH OF THE BLUES, etc.



795

# LUCKY LITTLE DEVIL

W: MORT DIXON (1929) M: HARRY WOODS

## VERSE

YOU'RE A BUNDLE OF SWEETNESS,

CAUSING NOTHING BUT SIGHS. I WANT ALL OF YOUR SWEETNESS.

STILL, YOU WANT TO MAKE EYES. LOV-ERS GATHER A- BOUT YOU.

WHAT AF-FEC-TION THEY SHOW. WHY CAN'T THEY DO WITH- OUT YOU, WHEN

I LOVE YOU SO. LUCKY LITTLE DEV-IL, THE WHOLE WORLD IS IN A-BOUT YOU. DEV-IL, THEY ALL WANT SOME LOVING FROM YOU. DEV-IL, YOUR LOVE DREAMS ARE BOUND TO COME TRUE.

1. THAT'S WHY I'M SO BLUE, LUCKY LITTLE DEV-IL. LUCKY LITTLE LIKE I SURELY DO, WISH MINE WOULD TOO, LUCKY LITTLE

2. LUCKY LITTLE DEV-IL. I WORRY MORE AND MORE OV-ER YOUR

POP-U-LAR-I-TY. HOW CAN I PIC-TURE YOU GETTING SWEET ON

ME? LUCKY LITTLE

**CODA** LUCKY LITTLE DEV-IL.



LOUIS ARMSTRONG - OKEH 8774  
WINGY MANONE - BLUEBIRD 6375

WOODY HERMAN - DECCA 2629  
CASA LOMA ORCH. - BRUNSWICK 6886

ED LEWIS ADDED THESE JAZZ GREATS TO HIS REGULAR BAND WHEN HE RECORDED ON COL. 2527: GOODMAN, WALLER, FREEMAN, SPANIER & BRUNNIES.

796

(WITH LYRICS)

# DALLAS BLUES

LYRIC BY LLOYD GARRETT

(1925)

MUSIC BY HART A. WAND

## VERSE

Bb

WHEN YOUR MONEY'S GONE, FRIENDS HAVE TURNED YOU  
THERE'S A PLACE I KNOW, FOLKS WON'T PASS ME

Bb7 Eb Eb7 Bb/D Bb

AND YOU WAN-DER 'ROUND JUST LIKE A HOUND, (A LONESOME  
DALLAS TEX-AS, THAT'S THE TOWN I CRY! OH HEAR ME

Bb/F Bb F7

THEN YOU STOP TO SAY: "LET ME GO A-WAY FROM THIS OLD TOWN"  
AND I'M GO-ING BACK, GO-ING BACK TO STAY THERE TILL I DIE.

Bb F7+ 1. Bb F7 2. Bb Dm G° A° CHO. Bb

(THIS AW-FUL TOWN) UN-TIL-I DIE. I'VE GOT THE DALLAS BLUES AND THE  
PUT MY-SELF ON A

F7 Bb Bb7

MAIN STREET HEART DISEASE. (IT'S BUZZIN' 'ROUND) I'VE GOT THE  
SANTA FE, AND GO. (I'M BONNA GO) I'M GOIN' TO

Eb Eb7 Bb/D Bb

DALLAS BLUES AND THE MAIN STREET HEART DIS-EASE. (IT'S BUZZIN'  
PUT MY SELF ON A SAN-TA FE, AND GO, (I'M BON-NA

Bb/F Bb F7/A F7 F7/A F7

'ROUND) BUZ-ZIN' 'ROUND MY HEAD LIKE A SWARM OF LITTLE HONEY BEES.  
GO) TO THAT TEX-AS TOWN WHERE YOU NEVER SEE THE ICE AND SNOW.

Bb / / F7+ 1. Bb Dm G° A° 2. Bb / /

(OF HON-EY BEES) I'M GOING TO SNOW).



797

BDW'Y MUSICAL: "THE SWEETHEART SHOP"

# WAITING FOR THE SUN TO COME OUT

WORDS: ARTHUR FRANCIS

(1920)

MUSIC: GEORGE GERSHWIN

IN TWO

F C7 F / / / C7 F / / C7

VERSE WHEN THE CLOUDS, THE SKIES ARE FILL-ING, AND THE SONG BIRDS STOP THEIR TRILL-ING,

F D9maj7 Bb6 Gm7 C7 F E7

DON'T TAKE IT TO HEART. LET WORRY DE-PART. SOON THE SUNSHINE WILL SAY

F Dm6 Am / Am7 D7 Em

"HOW-DY!" SKIES ARE NOT FOR-EV-ER CLOUD-Y. JUST LEARN TO SING, AND NEVER MOPE.

G7 C7 C+ [D.S.] C7+ /

THERE IS A THING THAT'S KNOWN AS HOPE. WEAR-Y ARE THE FLOWERS, GRAY SKIES WILL BE CLEARING,

G7 / C/E F Gm C7 F

DREAR-Y ARE THE HOURS: WAITING FOR THE SUN TO COME OUT. GAY SKIES SOON AP-PEARING: CHASING EV-RY IN WORRY AND DOUBT.

/ / / / F/C [D.S.] Am Am Am7/G D7/F# Am7/E

AND THERE'S YET, WHILE CLOUDS ARE CRYING, I SMILE,

D7 Em/G G7 C7

NEVER SIGHING. FOR I KNOW THAT, PRESENTLY, THE SUN WILL COME AND

C7 C7+ [D.S.] CODA E7 F7/E7

SMILE ON ME. NO USE IN HAV-ING

G7/D G7 E7/F F C7 F D7 F

SORROW A-BOUT, WHILE WAIT-ING FOR THE SUN TO COME OUT.

# I DON'T WANT YOU TO CRY OVER ME

W&M BY GUS ARNHEIM and ABE LYMAN (1923)

**VERSE**

SOMEHOW, I'M GLAD YOU AND I HAVE PART-ED. DON'T PI-TY ME,  
 JUST WAIT AND SEE. THERE'LL COME A TIME YOU WILL PRAY, TILL  
 BREAK OF DAY. So TRY AND RE-MEM-BER WHAT I SAY.  
 I DON'T WANT YOU TO CRY OV-ER ME. I DON'T HAP-PI-  
 WANT SYM-PA - THY. AL-THO' YOU USED MY  
 HEART AS A CHILD WOULD USE A TOY: FOR EV-RY HOUR OF SAD-NESS, I'LL  
 NOW HAVE TWO OF doY. I DON'T I'LL HAVE  
 YET. AND, AL-THOUGH IN LA-TER YEARS, YOU'LL HAVE REA-SON TO SHED  
 TEARS, I DON'T WANT YOU TO CRY OV-ER ME.

**CHORUS**

**CODA**

799

(♩=♩.3) A NOT FAST

# WATER WAGON BLUES

GEORGE L. COBB (1919)

Musical notation for the main body of the song, including staves with notes and various chord symbols such as Gm, Cm, D7, Eb7, and Bb.

**CODA** section of the musical score with notes and chords like Eb7, D7, Gm, and Bb7.

**TRIO** section of the musical score, featuring notes and chords such as Abm, Bb7, Eb, and Bb7+.



(FROM "WAKE UP AND DANCE")

800

# LEMON LUSTERED HAIR

WORDS BY GEORGE MIDER

(1957)

MUSIC BY ED METZ

CALYPSO (2=144) EVEN 2'S

C Am Dm7 G7 Dm7 G7 C C7

WAZ UP THE CAR WITH A BALLON O' GAS. IT WON'T GET FAR, BUT IT'S GOT TO LAST 'TIL

F F#0 C/G F C G7 C

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

C Am Dm7 G7 Dm7 G7 C C7

HAIR IS GOLD AND HER EYES ARE BLUE. HER HEART IS FLAME AND HER LIPS ARE TOO, WHEN

F F#0 C/G F C G7 C

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

**B** F F7 C G7 C F F7

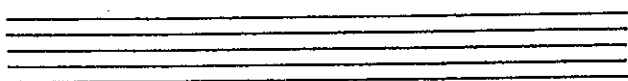
C D7 G7 C Am Dm G7

Dm7 G7 C C7 F F#0 C/G F

C G7 C

**B** MAN THAT WOMAN FLIPS ME,  
SHE REALLY SENDS ME WILD.  
SHE DRIVES ME ALMOST CRAZY,  
'CAUSE SHE'S SOME LOVELY CHILD.

OH SET ME FREE, DON'T HOLD ME DOWN.  
OH LET ME BE, 'CAUSE I'M GOIN' ROUND.  
TO SEE MY BABY, MY DIAMOND STREET BABY,  
AND I LOVE HER LOVELY LEMON LUSTERED HAIR.



**HOW I LOVE YOU**  
 LEW BROWN & CLIFF FRIEND (1926)

**VERSE**

THRU FIELDS OF GOLDEN FLOWERS,  
 I TOLD A FOUR-LEAF CLOVER,  
 WHERE WE SPENT SUNNY HO-URS,  
 MY LONESOME DAYS ARE ON-ER,  
 I STROLLING A-LONG, THINKING OF YOU.

I TALK A-BOUT YOU, ALL THE DAY THROUGH.

**CHO.**

TELLIN' THE BIRDS, TELLIN' THE BEES,  
 SHADY OLD MOON, SHADOWS THAT FALL,  
 TELLIN' THE FLOW'RS, TELLIN' THE TREES HOW I  
 "LITTLE OLD BROOK, " "EARTH ONE HOW "

LOVE YOU. I'M YOU. I FEEL SO  
 HAP-PI, AND I SHOW IT. I WANT THE WHOLE WIDE WORLD TO  
 KNOW IT! THE YOU.

**D.S. al. CODA**

**EVERYTHING IS ROSY NOW FOR ROSIE**  
 W: IRVING BERLIN & GRANT CLARKE (1919) MUSIC: IRVING BERLIN

(♩ = 120)

**VERSE**

HEAR THE DICKY BIRDS SING - TING: WHAT A BEAUTIFUL SONG. SERENADING A  
 HEAR THEM TALKING IT ON-ER: HEAR THEM NAMING A

COU-PL: SEE THEM STROLLING A-LONG. DAY. THE LITTLE

CHAP-PI LOOKS HAP-PI. LISTEN! CAN'T YOU HEAR HIM SAY: EV-RY-THING IS  
 THERE'S A LITTLE

RO-SY NOW FOR ROS-IE. EV-RY-THING IS RO-SY NOW FOR  
 COTTAGE NICE AND CO-ZY. EV-RY-THING WAS PAID FOR: C. O.

...ROSIE - CONT.

ME. THE BELLS ARE PEAL-ING. OH INHAT A FEEL-ING!

THE FU-TURE LOOKS SO FLOW-ER-Y.

**CODA** D. NOW RO-SIE'S BUSY WITH HER WEDDING DUDS. SOON THERE'LL BE A LOT OF BA-BY BUDS HANG-ING 'ROUND MY RO-SIE AND ME.

(MINSTREL SHOW MATERIAL)  
**DAT'S MAH COAL-BLACK ANGEL**

WORDS & MUSIC BY BRAD EVANS (1934)

**VERSE**

IF YOU GO DOWN TO AL-A - BA - MY, AN' YOU SHOULD PASS DAT HOME OF SOUL DAT'S WORTHWHILE MEET-IN'. SOMEONE YOU WOULDN'T WANT TO MINE, YOU WANT TO STOP AND SEE MAH MAM-MY. AN'LL GUAR-AN-TEE YOU'LL BE TREATED

FINE. - CAUSE SHE'S A MISS. YOU CAN RE-COG-NIZE HER, IF YOU REMEM-BER

**CHD**

THIS: IF HER SKIN'S AS DARK AS NIGHT, AN' HER HAIR IS COTTON WHITE: IF IF SHE STARTS TO SHED A TEAR, WHEN YOU SAY YOU LEFT ME HERE: DEN IF SHE HAS - TWO CHALKY EYES, TWICE AS NICE AS PAR-A-DISE: DEN

YOU SEE A COAL-BLACK AN-GE, DAT'S MAH MAMMY.

IF SHE'S HUMMIN' A CRADLE MEL-O-DY: DAT'S DE LUL-LA-BY

DAT SHE HUMMED TO ME IN CHILDHOOD.

**CODA**

# I'VE GOT THE WORLD ON A STRING

WORDS: TED KOEHLER (1932) MUSIC: HAROLD ARLEN


**VERSE**

MERRY MONTH OF MAY, SUNNY SKIES OF BLUE: CLOUDS HAVE ROLL'D A-WAY, AND THE  
 LBY YOU MAY DE-FINE IN A THOUSAND WAYS, BUT A CASE LIKE MINE NEEDS A

SUN PEEPS THROUGH: MAY EX-PRESS HAP-PI- NESS.  
 SPE-CIAL PHRASE TO RE-VEAL HOW I

2. **SEGUE**

FEEL.



**CHO.**

I've got the world on a string,-- sit- in' on a rain- bow,  
 a song that I sing,-- I can make the rain go,

Got the string a- round my fin- ger, What a world, what a life, } I'm in  
 an- y time I move my fin- ger, Luck- y me, can't you see,

love! love,-- Life is a beau- ti- ful things, as long as I hold the string,

I'd be a sil- ly so- and- so, If I should ev- er let go,

I've got the world on a string,-- sit- tin' on a rain- bow,  
 Got the string a- round my fin- ger, What a world, what a life, I'm in love!

**PAPER DOLL**

**VERSE SLOWLY**

JOHNNY BLACK (1915) I GUESS I'VE HAD A MILLION DOLLS OR MORE. I TELL YOU BOYS IT'S TOUGH TO BE A - LONE. I T'S

GUESS I'VE PLAY'D THE DOLL GAME O'ER AND O'ER. I UUST QUARRELED WITH SUE. THAT'S WHY I'M BLUE. SHE'S

GONE A-WAY AND LEFT ME JUST LIKE ALL DOLLS DO. I'LL OWN. I'M THRU WITH ALL OF THEM.

I'LL NEV-ER FALL A GAIN. 'CAUSE THIS IS WHAT I'LL DO.

**SEGUE**

CHO.

I'm goin' to buy a PA-PER DOLL that I can call my own, A doll that other fellows can-not  
steal. And then the flir-ty, flir-ty guys with their flir-ty, flir-ty eyes, Will  
have to flirt with dol-lies that are real. When I come home at night she will be wait-ing, She'll  
be the tru-est doll in all this world. I'd rather have a PA-PER DOLL to  
call my own, than have a fick-le mind-ed real Li'e girl.

HENRY BUSSE ALSO WROTE "WANG WANG BLUES"

**HOT LIPS (1922)** *VERSE*

HENRY BUSSE, HENRY LANGE & LOU DAVIS

THERE'S A BOY THAT'S IN OUR BAND, AND HOW HE BLOWS THAT THEY ALL CALL HIM "HOT LIPS"; FOR HE BLOWS REAL RED HOT

1. F C7 F F/C

HORN! FIN-EST SINCE YOU'RE BORN. WHEN HE STARTS, YOU'RE GONE.

2. F Eb7 G7/D G7 Dm7/A G7/B G7 Dm7/A G7/B C Eb7

NOTES. AND EV'RY-BODY ON THE FLOOR JUST FLOATS. (THAT'S WHAT THEY SAY.)

CHO. *8*

HE'S GOT HOT LIPS, WHEN HE PLAYS JAZZ. HE DRAWS OUT STEPS, CROWD, UN-TIL HE'S THROUGH. HE CAN BE PROUD,

EB7/Bb EB7 EB7+ Ab / EB7+ Ab / Abm Eb Bb D+

LIKE NO ONE HAS. YOU'RE ON YOUR TDES, AND SHAKE YOUR SHOES. THEY'RE "LUCKY"

EB / / Gb Bb7/Bb Bb7 Bb7+ Eb EB7 Eb Abm Eb EB7

BOY HOW HE GOES, WHEN HE PLAYS BLUES. I WATCH THE

**CODA** Ab7 / Ab7/Bb Bb7/F E7 Ab (FILL) Ab C7 (FILL) Gb7-9 Fm / Fm7/Eb

TOO. HIS MUSIC'S RARE, YOU MUST DE-CLARE.

D# B# Ab/E B# Bbm Eb7 Eb7/Bb Eb7 Ab Ab7 Ab° Dbm6 Ab Eb7sus Ab

THE BOY IS THERE, WITH TWO HOT LIPS.



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INTRODUCED BY MAE WEST  
IN DIAMOND LIL

\* (PAGE 29 IS INSTRUMENTAL ONLY)

(I WONDER WHERE MY)

# EASY RIDER'S GONE

—WITH LYRICS—\*  
SHELTON BROOKS (1913)

VERSE

(♩ = ♩♩)

Chords: Bb Bb6 Bb Bb7

MISS SUSIE JOHNSON IS THE CRAZIEST

Chords: Eb Eb7 E0 Bb/E Eb7 Bb / / A

LAL I'VE SEEN, A-BOUT AN EASY RIDIN' KID THEY CALL SAM-MY GREEN. NOW

Chords: G G7/F C7/E Cm7/Eb Gm D Bbm Db F/C D7 G7 C7 F F0 F7 F0

DON'T YOU THINK IT'S FUNNY: ON-LY BETS HER MONEY ON THE RACE HER SAM'LL BEAT 'EM CLEAN. THERE

Chords: F7 F0 F7 Bb / / Bb0 F7/C Bb0 F7/C F7

WAS A RACE DOWN AT THE TRACK THE OTH-ER DAY. AND SUSIE GOT AN INSIDE TIP,

Chords: Bb Bb7 Dim/A Gm7/Bb Dim/A Gm7 Bbm Db F/C

RIGHT A-WAY. SHE BET A HUNDRED TO ONE THAT HER LITTLE HON' WOULD BRING HOME ALL

Chords: G7/D C7/E F / / F C7/E F7/Eb Bb F/C Bb F/A Bb F/C Bb F/A G0

THE "MON." WHEN SHE FOUND HER JOCKEY WASN'T THERE, MISS SUSIE CRIED OUT

Chords: F/C C7 F [S] CHO. Bb7

IN DESPAIR: I WON-DER WHERE MY EA-SY RIDER'S GONE TO - DAY. LDSIN' ALL MY MONEY, THAT IS WHY I'M BLUE.

Chords: Bb7 Eb7 Bb

HE NEVER TOLD ME HE WAS GOIN' A - WAY. HE TO WIN A RACE, HE KNOWS JUST WHAT TO DO. IF I'D

Chords: F7/C Bb B0 F7/C / F7 Cm Eb D E0 Fm D7/F# Gm Eb7 Gm Db7

HE WAS HERE, HE'D WIN THE RACE. IF NOT FIRST, HE'D GET A "PLACE," CASH

Chords: F/C Bb F/A Dim F D7/F# G7 C7 F7 Eb7 F7Eb7 F7E7 F7 / D.S. al

IN OUR TICK-ETS FOR A JOLLY LOYRIDE RIGHT A - WAY. I'M

EASY RIDER'S GONE - CONT.

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**CODA**

F7/C B° F7/C F7 Eb D EØ Fm D7/F#

PUT ALL MY LUNK IN PAWN, TO BET ON AN-Y HORSE THAT JOCKEY'S

Gm Bb7 Ab Fm C7/G C1 C7/G Ebm/Gb F7 Bb Ebm/Gb Bb/F F7sus Bb/D

OH. OH, I WONDER WHERE MY EA-SY RIDER'S GONE.

(ORIGINAL MEMPHIS FIVE - VICTOR 20039)

**TAMPEEKOE**

LYRIC BY WALTER MELROSE (1926) MUSIC BY LOUIS PANICO & ELMER SCHOEBEL

**VERSE** C

BE-Low THE GRAND, OLD RI-D GRANDE, YOU'LL FIND A TOWN THEY CALL TAM-PEE-KOE.

F F7 C F7 F#7

THAT'S WHERE MY BA-BY IS WAITIN' NIGHT AND DAY. WHEN I GET

G7 C G7 C

BACK, I KNOW SHE'LL VAMP MY BLUES A WAY. THAT'S WHY I SAY: I'M TAMPEEKOE

**CH.** C F7

BOUND, I'M TAMPEEKOE BOUND, I'M LEAVIN' TO-NIGHT,  
-RIVE, AND WHEN I AR-RIVE, I'LL JUMP RIGHT IN BED,

F7 C/E C/G Am7 G7+ C/E Eb° G7/D G1 F/A Bb°

ON A PULLMAN GREY-HOUND, CAUSE THAT GAL OF MINE  
WITH A JINX ON MY WOE. PAR-A-DISE AND ME

G7/B G7 C C° C C/G

IS CALLIN' ME BACK HOME, BACK HOME. AND WHEN I AR-

**CODA** C Am7 C/G F#° C/G C

WALTER MELROSE WAS LYRICIST  
ON SUGAR FOOT STOMP  
and COPENHAGEN

-KOE.

# 807

## SING ME TO SLEEP, DEAR MAMMY

NOBLE SIDDLE and EUBIE BLAKE (1921)

med. slow

VERSE MAMMY, I'M FEELING TIRED AND WEARY. MY HEART IS HEAVY LADDER, TOO.

MAM-MY, THERE'S ON-LY ONE WHO CAN CHEER ME. AND THAT ON-LY ONE IS YOU.

CHO.

SO WON'T YOU SING ME TO SLEEP, DEAR MAM - - MY, WITH A

HUSH-A-BYE, OH, PICK-A-NIN-NY TUNE. MUST LIKE YOU

DID IN AL-A-BAM - - Y,

MAMMY LET ME HEAR YOU

CRON. "GO TO SLEEP MA MON-AY, SANDMAN'S COMING SOON. HE'S

WATCHING YOU UP YONDER IN THE MOON." THEN WHEN I FALL TO SLEEP IN YOUR DEAR ARMS,

I KNOW I'M SAFE FROM EARTH-LY HARM'S, IF YOU WILL SING ME TO

SLEEP, DEAR MAM - MY, WITH A HUSH-A-BYE OH PICK-A-NIN-NY TUNE.



VERSE

## DOCTOR JAZZ

LYRIC: WALTER MELROSE ('27)  
MUSIC: LEO "KING" OLIVER

EV-'RY - DO - DY BEES THE BLUES NOW AND THEN, —

AND DON'T KNOW IN WHAT TO DO. — I'VE HAD IT HAPPEN MANY, MANY TIMES TO ME, —

AND SO HAVE YOU. BUT THOSE DAYS HAVE GONE AND PAST. —

I FOUND OUT WHAT TO DO, AT LAST. WHEN I FEEL ALL IN, DOWN AND OUT, —

YOU WILL HEAR ME SHOUT:

JELLY ROLL MORTON'S HOT PEPPERS  
ON BLUEBIRD 10255  
WOODY HERMAN ORCH.  
ON DECCA 1307

CHOR.

Oh, hel - lo Cen - tral, give me Doc - tor Jazz. He's got just what I need, I'll say he has. When the world goes wrong, and I got the blues, He's the man who makes me get out both my danc - ing shoes. The more I get, the more I want, it seems. I page old Doc - tor Jazz in all my dreams. When I'm trou - ble bound and mixed, he's the guy that gets me fixed, Hel - lo, Cen - tral, give me Doc - tor Jazz. Jazz.

## BROKEN HEARTED

W: BUD DESYLVA, LEW BROWN  
M: RAY HENDERSON (1927)

STANDING A-LONE ON THE HIGHWAY,

VERSE

*Fm7 F7 Bb7 Eb*  
I MET A BOY THAT I KNEW.

*Gm D7+ D7 Gm*  
HE SAID, "IF YOU'RE GO-ING MY WAY,

*Cm7 F7 Bb7 Eb7 Ab*  
I'VE GOT A STO-RY FOR YOU.

*Eb Db C / Fm Bb7*  
YOU KNOW OF MY OLD GIRL, MA-RY. YOU'VE HEARD OF MY OLD PAL,

*Dim. Eb11 G7 Cm Eb Dm7 Cm Gm Cm F7 Bb°/Bb7 Bb7+*  
JIM. LOOK OV-ER THERE, (I'LL SHOW YOU WHERE) YOU'LL FIND HER SPOONIN' WITH HIM.

**CHD.**  
*Eb Eb7 Ab Ab7 Eb F7 Abm Eb/Bb / Eb E°*  
THERE SHE IS: MY OLD GAL. THERE HE IS: MY OLD PAL. AND HERE AM I,  
MINE IN MAY, HIS IN JUNE. SHE FOR-GOT MIGHTY SOON. AND  
THERE THEY GO, IN THEIR LOVY. HAPPY GIRL LUCKY BOY. AND

*1. Bb7 F D7# Bb7/Bb° Ebm Bb7*      *2. Bb7 F Bb7 Eb*  
BROKEN HEART - - ED.      BROKEN HEARTED.      THE

*G7+ G7 G7+ G7 G7+ G7 C Dm C / C+ C*  
LAST TIME THAT WE SAID GOODBYE, I KNEW THAT SHE WAS THROUGH. IT'S

*F7 Bb7 G° Gb° Bb7/Bb° Bb7*      **D.S.**  
BAD E-NOUGH THAT I LOST HER, I HAD TO LOSE HIM TOO.

**CODA**      *Eb/Bb Cm / / B° Cm F7 Bb7 Eb*  
HERE I AM: BRO-KEN HEART - - ED."

THIS GREAT TRIO OF SONGWRITERS BROUGHT US:  
BUTTA UP YOUR OVERCOAT, IT ALL DEPENDS ON YOU & MY SIN.  
(SEE HONOR ROLL)

# LIVERY STABLE BLUES (WITH LYRICS)

W: MARVIN LEE - M: RAY LOPEZ & ALCIDE NUNEZ (1917)



810

VERSE 'WAY DOWN IN AL-A-BAM, IT WAS IN BIRMINGHAM: THERE WAS A LAZY KUNDO' FELLA NAMED ZEE.

INSTEAD OF WORKING ALL DAY, UP-ON THE STABLE BRUSH HE'D PLAY. TO THE

HORSES HE'D SING, AND PLAY UP-ON ONE STRINGS, THIS SAD AND LONESOME MELD-DY.

OH HON-EY LISTEN HERE. OH HONEY LISTEN HERE. I'VE GOT THOSE MEAN OL' LIV'RY

STABLE BLUES. OH HOW I MISS YOUR KISS. I WASN'T BORN FOR THIS: HONEY, YOU KNOW WHY.

I HAVE GOT THOSE BLUES. BA-BY MINE, I'VE GOT THOSE LIV'RY STABLE BLUES.

OH LAW-DY ME! I'VE LOST MY PEP COMPLETE.

I'M GOIN' BACK TO MY AL-A-BA-MA BA-BY. SHE PROMISED THAT SHE'D MARRY

ME SOME DAY. SHE'LL DRIVE A-WAY THOS LIV'RY STA-BLE BLUES.

THEY'RE THE BLUEST KIND-A BLUES.

RECORDED BY THE ORIGINAL DIXIELAND JAZZ BAND LED BY CORNETIST NICK LARocca ON VICTOR IN 1917. THESE WERE THE FIRST JAZZ BAND RECORDS.

# I'M GONNA MAKE HAY WHILE THE SUN SHINES IN VIRGINIA

W: LOE YOUNG & SAM LEWIS (1916)

M: ARCHIE GOTTLER

MOD<sup>to</sup> Eb C<sup>o</sup> Eb<sup>o</sup> B7/A Bb7<sup>o</sup> Eb/G F#<sup>o</sup> 1. Eb/G<sup>o</sup> Eb E<sup>o</sup>

CITY PEOPLE PITY BEG-PLE LIVING ON THE FARM. I'M GOING  
DAD'S A FARMER. SO IS MA-MA. THEY LIVE IN A

Fm6 Bb7 Fm6 Bb7 Eb 1. Eb/G<sup>o</sup> G<sup>o</sup> Fm6 2. Eb/G<sup>o</sup> / E<sup>o</sup>

HOME TO-DAY, — 'WAY DOWN VIR-GIN-IA WAY. — YOU KNOW MY SHACK. IF YOU

Bb/F F7 % Db D<sup>o</sup> Fm6 Bb7

THINK I'M GRIEVIN' BECAUSE I LEA-VIN', TRY AN' HOLD ME BACK? I'M GONNA

8. CHO. Eb G7/D G7 % G<sup>o</sup>

MAKE HAY WHILE THE SUN SHINES IN VIR-GIN-IA. THE OLD FOLK'S NEED A  
SON-NA RAISE THE MORTGAGE FROM THE HOME-STEAD. I'LL INEED OUT ALL THEIR

C7 Fm % D<sup>o</sup> G G7 D<sup>o</sup> G G7

LOT OF SUNSHINE, NOW. I'M GONNA BE A FARMER IN VIR-

Cm Gm Cm Dm C7/Eb D7 Am7 Fm6 D7/F# Bb/F D7/F# Gm D/F#

-GIN - IA. — I'LL PLANT A KISS ON MOTHER'S WRIN-KLED BROW.

Bb7/F ~ Bb7 D.S. al F

(NOW I LOVE HER) I'M

CODA C7 C7/G F#m/Ab C7/G Fm / / Ab6 / Fm7 /

SORROWS AND THEIR TEARS. I'M GONNA MAKE HAY WHILE THE

Ab6 D7/A Eb/Bb Eb7/C C7 / F#m/Ab Dm7 F#m/C C# D7/Bb Bb7 Fm D7/B

SUN SHINES IN VIR-GIN-IA. I'M GONNA BRIGHTEN UP THEIR FEW RE-MAIN-ING

SEARS.

# THERE'S A QUAKER DOWN IN QUAKER TOWN

MUSIC BY ALFRED SOLMAN

(1916)

WORDS BY DAVID BERGE

**VERSE** (♩.♩)

TWO HOURS RIDE FROM OLD BROADWAY, "OLD PHILA-DELPHIA," YOU OPENED MY EYES.  
THERE IS A SLEEP-Y TOWN, THEY SAY.

AND I A-POL-O - GIZE. — THERE'S A QUAKER DOWN IN QUAKER TOWN. WHEN WATERS STILL, SHE'S VE-RY DEEP. SHE

I'M A-ROUND, SHE SIGHS. — BUT, DOWN IN HER HEART, I KNOW SHE'S NOT SO SLOW: FOR

OH, OH, OH, OH! THOSE EYES! LIKE THE I FOUND. SHE HAS THAT "MEET ME LATER" LOOK. AND

OH, SHE KNOWS HER BOOK, THIS LIT-TLE QUAKER DOWN IN QUAKER TOWN. —

Chords: Bm Bb<sup>o</sup> Am<sup>7</sup> D7 G7 G<sup>+</sup> C A7/E<sup>b</sup> D7 1 1 G D7/E<sup>#</sup> 1 D7 1 D7/E<sup>#</sup> D7 1 1 G A7 3 D7 2.G7 B7 1 1 E7+ 1 1 E7 A7 A7/E E<sup>b</sup>7 G/D D7 G

# THE MAIDEN WITH THE DREAMY EYES

W: L.W. JOHNSON  
M: BOB COLE (1001)

**VERSE** NO DOUBT YOU'VE SEEN THE MAIDEN WITH THE DIMPLE IN HER CHIN. A MAID WITH FEET AND ANKLES THAT A BEAUTY PRIZE WOULD WIN. A

VERY CHARMING GIRL IS SHE. THE SEE. BUT THE MAIDEN THAT'S MOST CHARMING, ALL YOUR

WAR-I-NESS DIS- ARM-ING, WITH SE- DUC-TIVE-NESS A- LARM-ING, IS THE

MAIDEN WITH THE DREAMY EYES. THERE ARE EYES OF BLUE. THERE ARE BROWN EYES

I SUR- MISE, THAT IF YOU ARE

TOO. THERE ARE EYES OF EV'RY SIZE AND EYES OF EV - 'RY HUE. BUT

CAREFUL OF THE MAIDEN WITH THE DREAM-Y EYES.

Chords: Bb Bb Bb/F Bb F7 Bb Bb F7 Bb Bb/F C7/E C7 G7 C7 C7 F7 1 1 Bb F7 Bb 1 1 Dm<sup>7</sup> D7 Eb Cm 1. Eb Bb C7/G C7 F7 1 1 2. Eb E<sup>o</sup> Bb/F Bb C7 F7 Bb





(WALTER WANGER FILM: "EVERY NIGHT AT EIGHT")

# I'M IN THE MOOD FOR LOVE

WDS & MUSIC BY DIMMY McHUGH & DOROTHY FIELDS (1935)

**VERSE**

C Emaj7 Dm7/C B° C Am: 1. Dm7 G7

LOVELY INTERLUDE! MOST ROMANTIC MOOD. AND YOUR ATTITUDE IS RIGHT, DEAR.  
NOW MY DREAM IS REAL! THAT IS WHY I FEEL SUCH A STRONG APPEAL TO-

Am7 Dm7 C C#° Dm7 G7 C C/G F#° G7/A G7/D

SWEET-HEART! YOU HAVE ME UNDER A SPELL!

2. E / EM7 E6 E/G# C/G F#m7 E/G# F#m7 B7 E A7 D7 G7

NIGHT! SOME-HOW! ALL MY REASONS TAKE FLIGHT, DEAR.

**CHORUS**

C 3 F6 G7 3 C

I'm In The Mood For Love Sim-ply be-cause you're near me  
Heav-en is in your eyes Bright as the stars we're un-der  
If there's a cloud a - bove If it should rain we'll let it

Em7 Ebdim Dm7 G7 1. C Dm7 G7 2. 3. Fine

Fun-ny, but when you're near me } I'm In The Mood For Love. Love.  
Oh! Is it an - y won-der? }  
But for to-night, for - get it! }

F6 G7 C Gm6 A7 Fm6 G7 C

Why stop to think of wheth-er This lit-tle dream might fade?

Am6 B7 Em Cm6 D7-5 D7 Fm6 Dm7 G7

We'll put our hearts to - geth-er Now we are one, I'm not a - fraid!

# SWINGIN' DOWN THE LANE

BY ISHAM LONES (1923)

**VERSE**

G / / F7 Em E7

THERE'S A NIGHTINGALE CALL - IN', OUT WHERE MOONBEAMS ARE FALL - IN'.  
DOWN THE LANE WHERE WE START - ED, LON - ER'S LANE WHERE WE PART - ED.

1. A7 Cm D7 G G7 G6 G+ G D7 D7+

HE'S MAKIN' LOVE TO A RED, RED ROSE. I WAN-DER

2. A7 D / D+ D6 D7

I'M SO UN-HAP-PI, BUT NO ONE KNOWS. **SEGUE**

**CHD.**

Ev-'ry-bod-y hand in hand, Swing-in' down the lane,  
 When the moon is on the rise, Hon-ey I'm so blue,  
 Ev-'ry-bod-y feel-in' grand, Swing-in' down the lane,  
 Watch-in' lov-ers mak-in' eyes Like we used to do,  
 That's the time I miss the bliss That we might have known,  
 Nights like this When I'm all a-lone.  
 When the moon is on the wane Still I'm wait-in' all in  
 vain, Should be swingin' down the lane with you.

**IT HAD TO BE YOU**

LYRIC BY GUS KAHN (1924) MUSIC BY ISHAM LONES

**MED. SWING**

**VERSE**  
 WHY DO I DO JUST AS YOU SAY? WHY MUST I JUST  
 BEEN THAT SOMETHING, LOVERS CALL FATE, KEPT ON SAYING  
 LIVE YOU YOUR WAY? WHY DO I SIGH? WHY DON'T I TRY TO FOR-  
 I HAD TO WAIT. I SAW THEM ALL. JUST COULDN'T FALL 'TIL WE  
 GET? IT MUST HAVE MET.



**CHD.**

CHIFF "Ukulele Ike" Edwards  
 Betty Johnson, Danny Thomas

IT HAD TO BE YOU, IT HAD TO BE YOU, I wan-dered a-round-  
 might nev-er be mean- Might never be cross.  
 and fin-ally found the somebody who Could make me be true,  
 or, try to be boss. And e-ven be glad, just to be sad-  
 could make me be blue. And e-ven be glad, just to be sad-  
 thinking of you Some oth-ers I've seen but they wouldn't do-  
 for no bod-y else gave me a thrill with all your faults I love you still  
 IT HAD TO BE YOU, won-der-ful you, HAD TO BE YOU.

"UNCLE TOM" DIALECT HAS BEEN REMOVED BY EDITOR.)

# EVERYTHING IS LOVELY AND THE GOOSE HANGS HIGH

WORDS & MUSIC BY GEORGE WAUGH ARNOLD  
(1901)

**VERSE**

**F**

NO USE TALKIN'; I'M A HAP-PY MAN REAL HAP-PY.

**Gm D7 D7+ Gm D7 Gm D7 Gm**

I AIN'T BUILT ON THE CHEAP FOLK'S PLAN. I'M A CHAP-PIE.

**C7/6 C7 F**

I DON'T HAVE TO A-DORN NO STAGE, NO SIR!

**C7 F**

KEEP TWO VAL-ETS AND A PAGE. YES SIR!

**X Am Am E7 Am Am7 F#0 C/G G7/B1 C C/E**

ALL MY MON-EY WAS LET TO ME: SAME'S THEM DUDES IN SO-CI-E-TY.

**F#0 C/G F#0 C/G G7/B1 C D7 C/G G7 C N**

I LIVE SWELL, AND MY GAL: WELL! THERE AIN'T A LOOKER LIKE'ER IN THE F. F. V. AN'

**C7/E Eb0 C7/E C7 C7 Eb7 Db D Eb7 C7/E C7 N**

THAT IS WHY I SAY: I'M HAP-PY AS THE DAY. FOR,

**CHO. F**

EV-RY-THING IS LOVELY AND THE GOOSE HANGS HIGH. BA-BY SAYS SHE LOVES ME. SHE'S MY

**G7/E1 D7 Gm G7/G4 G7 G7 C C7/Bb F/A C7/G**

WARM LIP PAL: THE FI-NEST GAL THAT EV-ER YOU COULD SEE.

**F Dm C7 F A7/E Dm A7/E Dm F/A**

WE DON'T DO NO RAGTIME WHEN WE WALK BROADWAY: PROUD AS THE BIRDS THAT FLY. TAKES

**B0 F/C B0 F/C C7/G F/A Dm F/C C7 F**

LOTS OF DOUGH TO SAT-IS-FY CHLOE, BUT EV-RY-THING IS LOVELY AND THE GOOSE HANGS HIGH.

(\*) F.F.V. = FIRST FAMILIES OF VIRGINIA



# IN THE LAND OF YAMO YAMO

# 816

W: LOE Mc CARTHY

(1917)

MUSIC BY FRED FISHER

MED. MARCH TEMPO (♩ = 120)

VERSE

THERE'S A PLACE THAT YOU NEVER CAN TRACE IN GE-OG-RA-PHY. COME ON WITH ME,

COME ON AND SEE IF YOU HAVEN'T BEEN THERE, I'M SURE YOU'LL DE-CLARE THAT YOU

UGHT TO BE. IT'S SO MUCH LIKE OLD NAP-O-LI. IN THE

CHO.

LAND OF YA-MO YA-MO, FU-NIC-U-LI, FU-NIC-U-

-LI, FU-NIC-U-LA! LIGHTS ARE BLINK-ING, WHILE YOU'RE

DRINK-ING. IT'S THE PLACE WHERE THE GOOD FEL-LOWS ARE. GOOD-

X

-BYE TO ALL YOUR SOR - - ROWS. YOU NEVER HEAR THEM

TALK A-BOUT THE WAR, IN THE LAND OF YA-MO

YA-MO, FU-NIC-U-LI, FU-NIC-U-LI, FU-NIC-U-LA!

LOE Mc CARTHY WAS LYRICIST ON ALICE BLUE GOWN & RAMBLING ROSE

FRED FISHER COMPOSED CHICAGO & PEG O' MY HEART

## IT TAKES A LITTLE LOVE TO DRIVE THE BLUES AWAY

WGM BY SYM WINKEL & WILL COLLINS (1922)

*(♩ = ♩)*

G E/D E° Gb D7 D7/A D7 D° D7 G/B

I'M AS LONESOME AS CAN BE... SEEMS THAT NO ONE CARES FOR ME...

G Bb° D7/A D7 G 1 1 G7/F

IN THE PAR-LOR EV-RY NIGHT, I SIT THERE WITH - OUT A LIGHT,

E7 E7 E7 E7 A7/C# / A7 / A7/E Em7/A A7 D7 A117/D

MUST TO MAKE BE- LIEVE. BUT IT SURE-LY MAKES ME B LIEVE. IT TAKES A

**CHD.** E° D7/F# G A7 A7/E Cm Eb D7 G

LIT-TLE LOVE TO DRIVE THE BLUES A-WAY. THAT'S ALL I'M  
CAY AND MOAN TO THINK I'M ALL A-LONE. I WISH I

G E° D7/F# G A7 b7 1 1 1 C7-5

THINKING OF, RIGHT THROUGH THE NIGHT AND DAY. EACH

b7 B7/F# E Em E 1 Em Bb

WAY THAT I LOOK, I'M ALL BY MYSELF. I'VE READ EVERY BOOK THAT'S UP ON THE SHELF. IT

D/A F7/5 Em A7 D7 Cm Eb D7 D.S.

SAY "WELCOME" ON THE MAT. BUT NO ONE TAKES IT THAT WAY. OH, HOW I

**CODA** G7/0 G7 G7/0 G7 G7+ C6 1 1 1 2

HAD SOME ONE THAT I COULD CALL MY OWN. I

C C/E Eb7 Dm7 Dm7 G7/F E7+ E7 E° F°

LET EACH CHANCE GO BY: THOY I WAS WISE. IT'S ON-LY HERE OF LATE, I RE-A-LIZE, IT TAKES A

D/F# / G/E Em7 A7 A7/E Eb7 D7 G G7 G° Cm G

LIT-TLE LOVE TO DRIVE THE BLUES A-WAY!

TEMPO DI MARCIA

# ELEOPHA

SCOTT JOPLIN  
(1902)

A

Musical staff 1: Treble clef, 2/4 time signature. Chords: F, F#0, C7/G, C7, F, F#0.

Musical staff 2: Treble clef. Chords: C7/G, C7, C7/G, C7, 1. F, F#0, C/G, G7, C, 2. F/A, Bb0, F/C, C7, F, F/A, A7, B D7/F#, D7, D7/A, F#0.

Musical staff 3: Treble clef. Chords: Gm, 1. / / Gm, Eb7/Db, C7, F.

Musical staff 4: Treble clef. Chords: F/A, A7, 2. Gm, Dbb, F/C, Bb0, F/C, D7, D7, G7, C7.

Musical staff 5: Treble clef. Chords: F, B.C., CODA, F, Bb, C.

Musical staff 6: Treble clef. Chords: Bb, Eb, Ebm, 1. Bb, / / Bb/F, D7/F#, Gm.

Musical staff 7: Treble clef. Chords: C7/E, C7, F7, 2. Bb, Eb, Ebm, Bb.

Musical staff 8: Treble clef. Chords: C7, F7, Bb, Dm, Dbb, D F7/C, F7/A, Bb, 1. /.

Musical staff 9: Treble clef. Chords: F7, /, Bb/F, Eb0, Bb/F, Dm, Dbb, 2. Bb7, Eb, Ebm, Bb/F, Bb, C7/E, F7, F7/A, Bb.

## BLUE BUTTERFLY

LYRICS & MUSIC BY JOHNNY TUCKER & LOE SCHUSTER  
(1929)

MED. BOUNCE (♩=96)

VERSE TELL ME WHY YOU FEEL SO UN-HAP-PY, BUTTERFLY? IS IT 'CAUSE YOU'RE

ALL RUN DOWN, FLYING 'ROUND THE TOWN? LATE-LY, YOU DON'T LOOK OR SEEM THE

SAME, SOMEHOW. CAN I BE OF HELP TO YOU? TELL ME WHY YOU'RE BLUE.

CHO. MY BLUE BUT-TER-FLY: SMILE AND BE CHEERY,

THO' YOU ARE WEARY NOW. BLUE BUT-TER-FLY:

STOP YOUR HIGH FLYING, OR IT WILL FADE YOUR BROWN.

"CHEER UP," THE MEADOWLARK SINGS. YOU STILL HAVE

BEAU-TI-FUL WINGS TO FLY WITH. WHY CAN'T YOU TRY TO BE HAP-PY,

BLUE BUT-TER FLY?





# YOU GOTTA BE A FOOTBALL HERO

WEM: AL LEWIS BUDDY FIELDS and AL SHERMAN (1933)

LIVELY MARCH

Musical score for "You Gotta Be a Football Hero" with lyrics and guitar chords.

**VERSE**

IF YOU HAVEN'T GOT A SWEETIE, AND YOU WONDER WHY YOU HAVEN'T GOT  
 SOMEONE TO LOVE: \_\_\_\_\_ IF YOU HAVEN'T GOT A SWEETIE,  
 HERE'S THE REASON WHY YOU HAVEN'T GOT \_\_\_\_\_ SOMEONE TO LOVE.  
 GEN-TLE-MEN FROM MAINE TO CAL-I-FORN-IA:  
 GIVE ME YOUR AT-TEN-TION WHILE I WARN YA: \_\_\_\_\_ YOU GOTTA BE A  
 FOOT-BALL HE-RO, \_\_\_\_\_ TO GET A-LONG WITH THE BEAU-TI-FUL GIRLS.  
 YOU GOT-TA BE A TOUCH-DOWN GETTER, YOU BET,  
 IF YOU WAN-NA GET \_\_\_\_\_ A BABY TO PET. \_\_\_\_\_ THE FACT THAT  
 YOU ARE RICH OR HAND-SOME, \_\_\_\_\_ WON'T GET YOU AN-Y THING IN  
 CURLS. \_\_\_\_\_ YOU GOT-TA BE A FOOTBALL HE-RO,  
 TO GET A - LONG WITH THE BEAU-TI-FUL GIRLS!

**CHORUS**



(EXCERPTS FROM)

ORIGINALLY AS A PIANO SOLO

# CLOTHES LINE BALLET

THOMAS "FATS" WALLER

(1934)

(DOLCE)

MOD to w/ MOTION

Chords: D9, Eb9, E9, F9, F#9, G9, C7, C7+, A, Gm7

Chords: C7, F, Am7, Abmb, Gm7, Bb/C, C7/Bb, 1. F/A

Chords: Gm7, C7/G, Gm7, C7, F, Am7, Dmb, A/E

Chords: B7/D#, E7, A/C#, C7, 2. A/D, D7, Gm, D7, Gm

Chords: A7/C#, A9, A7, Dmb, 3. N/C, Gm7, C7, Gm7, Bbmb, C7, F

Chords: F6, Bb/F, F, Db7, C7, F7+, B, CON BRIO, Bbm

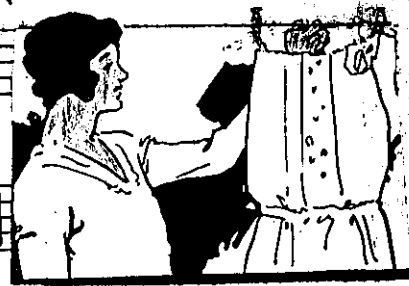
Chords: F, G7, Gm7, Bb7, F, Eb7, F7, Bb/F, F

Chords: 2. F7, Bb/F, F7, A7, D7

BVA FOR PIANO. Chords: G7, A7, D7, G7, C7, F7

D.S. al

CODA. Chords: F/A, Db9/Ab, Db7, C7, F



MED. SWINGS (♩=144)

# FIFTY-SECOND STREET

W & M: SAMMY CAHN & SAUL CHAPLIN  
(1937)

VERSE

EV-'RY MAG-A-ZINE  
ONCE YOU VIS-IT THERE,



GIVES ATTENTION, EV-'RY MAG-A-ZINE GIVES A MENTION  
YOU'LL A-DORE IT. ONCE YOU VIS-IT THERE,

TO A STREET THAT'S REALLY QUITE THE THING!

YOU'LL BE FOR IT. MUST YOU LISTEN

TO MY STO-RY 'BOUT THE STREET OF SWING!  
IT WAS JUST A  
IT'S AN ENDLESS  
IT'S A WORLD THAT'S

NORMAL STREET, WHOA HO HO, SET A-PART.  
'TIL IT GOT THAT OFF-TIME BEAT. WHERE THE TORRID TRUMPETS BLOW. IT'S WHERE SWINGIN' GOT ITS START.  
NOW IT'S THE PLACE WHERE THE IT'S QUITE THE THING WHEN YOU'RE IT'S LIKE THE BEAT OF A

SWING CATS MEET: FEEL-IN' LOW: SWINGIN' HEART:  
FIF-TY-SECOND STREET. STREET. DE'-BU-TRANTES, WHO LIKE THEIR

RHY-THM ROCK-IN; MAKE IT THEIR RENDEZVOUS. 'THO THEIR SWING IS AB-SO-

-LIFELY SHOCKING, THEIR MAMA'S AIN'T BLUE, 'CAUSE THEIR MAMAS SWING TOO!

CODA  
TWO BLOCKS FROM FIFTY, YOU'LL FIND THE NIF-TY FIFTY-SECOND STREET.

## BROKEN HEARTED SUE

LYRICS BY DAILEY PASKMAN ('26) MUSIC: MAY BREEN & PETER DE ROSE



MED. SLOW F/A Db7/Ab Gm7 C7 F

VERSE I HEARD A VOICE ON THE RA-DI-O, WHISPERING TEN-DER-LY.

F/A F A7/E A7/C# Bm7 B7 E7 A7 D7

I LISTENED THERE, WHILE THE LIGHTS WERE LOW, WONDERING WHO IT COULD BE.

Gm Gm7 C7 C7 C7 Dm7 G7 C7

SOMEWHERE TWO LOV-ERS HAVE PART-ED. THESE ARE THE WORDS THAT I HEARD:

CHO. F F/A A7/E A7 A7/C# D7 Gm

BROKEN HEARTED SUE, I KNOW YOU'RE LONE-LY AND BLUE. SINCE WE PARTED, SUE, YOU WERE ALL THE WORLD AND LOVE WAS ALL THAT I KNEW. HAP-PI-NESS IS GONE.

Gm G7 C7 C7 F# Gm7 C7 Gm7 C7

I'M BRO-KEN HEART-ED TOO. RE-MEMBER THE DAY, YOU SENT ME A-WAY, AND LEFT ME

C#° Dim / Dm7 G7 % Gm7/E

CRY - ING. YOU WERE SO GLAD, I WAS SO SAD, AND NOW YOU'RE SIGH-

C7 / E7+ D.S. al Coda Gm7/F E7 A7

ING. AND SMILES ARE FEW.

A7 Bb7 A7 A° % Gm Gm/Bm C7

BUT WHEN OUR STAR OF HOPE IS SHINING, THEN WE'LL SEE THE SILVER LINING. MY

F F/A D7 G7 C7 F / Ab° G° F

BRO-KEN HEARTED SUE, I'M STILL IN LOVE WITH YOU.



## SIAM SOO

VERSE

WDS: SID LAZARUS (1921)  
MUSIC: OTTO MOTZAN & M.K. JEROME

IN

SI-AM, WHERE STRANGE THINGS THEY DO: THERE LIVED A GIRL CALLED SI-AM SOO, WHO

$E_b$   $C7$   $F7$   $Bb7$   $E_b6$   $Cm$   
 SHOOK A WICK-ED SHOULDER WHEN SHE DANCED. SHE HAD THE CUTEST

$G7$   $Cm$   $C7$   $F7$   $Cm7$   $F7$   
 WIGGLE. AND WHEN SHE'D START TO WIG-GLE SHE'D PUT THE MEN A-ROUND HER IN A

$Bb7$   $CHO. E_b$   $Bb7$   $E_b$   $Bb7$   
 TRANCE. SI-AM SOO, SI-AM SOO: SHE

$E_b$   $Bb7$   $E_b$   $A_b$   $E_b$   $G7/0$   $G7$   
 MAKES THE MEN SO NERVOUS, IT'S A SHAME. SHE KEPT FOUR KINGS IN

$D\phi$   $G7$   $A_b/C$   $Cm/G$   $C7$   $C\#0$   $Bb/D$   $Cm6/E_b$   $Bb7/F$   $Cm/G$   $Ebm/G$   
 WAITING, WHILE SHE WAS SYN-CO-PA-TING. SHE WAS SO FAS-CIN-A-TING, THAT THE

$Bb/F$   $F7sus$   $F7$   $Bb7$   $E_b7$   $A_b$   
 MEN WERE NOT TO BLAME. SHE WAS FULL OF VIM AND VIG-OR. AND, GOODNESS, WHAT A

$A_b$   $F7$   $Bb7$   
 FIG-URE! MEN LOOK'D AT HER, AND THEN FOR-GOT TO EAT. WITH A

$E_b$   $Ebm$   $E_b7$   $D7$   $E_b+$   $E_b$   $E_b7$   $Ebm7$   $E_b$   $Ebm$   $E_b7$   $D7$   $E_b+$   $E_b$   $E_b7$   $Ebm7$   
 STRANGE E-GYPTIAN SHI-VER, SHE WOULD MAKE EACH MUSCLE QUIVER. SI-AM

$F7$   $F0$   $F7$   $Fm/Bb$   $Bb7$   $E_b$   $Fm7$   $Bb7sus$   $E_b$   
 SOO: YOU'RE AN O-RI-EN-TAL TREAT.

CHO. SLOWLY (♩ = ♩)

# MOOD INDIGO (1931)

DUKE ELLINGTON, IRVING MILLS  
and ALBANY BIGARD

YOU AIN'T BEEN BLUE, — NO, NO,

Ab Ebm Eb7+  
 No. YOU AIN'T BEEN BLUE, TILL YOU'VE HAD THAT MOOD IN-DI-GO. THAT FEELIN'

Ab B7 Ab7 Db6 Gb7 Eb4 Ab Bb7  
 GOES — STEALIN' DOWN TO MY SHOES, WHILE I SIT AND SIGH: —

TO NEXT STRAIN Ab FINE VERSE  
 "GO 'LONG BLUES!" "BLUES!" ALWAYS GET THAT MOOD IN-DI-GO, —

Eb Db Eb7 Ab Ab7 Bbm7 Eb Ab Ab7 Bb7  
 SINCE MY BA-BY SAID GOOD-BYE. IN THE EVE-NIN' WHEN LIGHTS ARE LOW, —

Bb7/F E7-5 Eb7 Db Dbm F Fb Eb7 Ab7  
 I'M SO LONESOME, I COULD CRY. 'CAUSE THERE'S NOBODY WHO CARES A-ABOUT ME. —

Db Db7 Ab Ab7 Bb7  
 I'M JUST A SOUL, WHO'S BLUER THAN BLUE CAN BE. WHEN I GET THAT MOOD IN-DI-GO, —

Eb7 Db Eb7 Ab Bb7 Bbm7 Eb7  
 I COULD LAY ME DOWN AND DIE. D.C. FINE

BRIGHT!

# LITTLE BROWN JUG

J.E. WINNER (1868)

VERSE 1. MY WIFE AND I — LIVE ALL A-LONE IN A  
 2. 'TIS YOU WHO MAKE — MY FRIENDS MY Foes. 'TIS

G7 Dm7 G7 C G7 C F Dm7  
 LITTLE LOG HUT, WE CALL OUR DOWN. SHE LOVES BIN AND I LOVE RUM. I'LL  
 YOU WHO MAKE ME WEAR OLD CLOTHES. HERE YOU ARE, SO NEAR MY NOSE, SO

G7 Dm7 G7 C G7 C F Dm7  
 TELL YOU WHAT! WE'VE LOTS OF FUN. HA! HA! HA! YOU AND ME.  
 TIP HER UP, AND DOWN SHE GOES.

G7 Dm7 G7 C G7 C F Dm7 G7 Dm7 G7  
 LITTLE BROWN JUG, DON'T I LOVE THEE. HA! HA! HA! YOU AND ME. LITTLE BROWN JUG, DON'T

LITTLE BROWN JUG - CONT.

826

TO VERSE G7 TO CHORUS NC FINE



I LOVE THEE. 'TIS I LOVE THEE. I LOVE THEE.

ADD'L VERSES

3.

When I go toiling to my farm  
I take Little Brown Jug under my arm;  
I place it under a shady tree,  
Little Brown Jug 'tis you and me.

5.

If I'd a cow that gave such milk,  
I'd clothe her in the finest silk;  
I'd feed her on the choicest hay,  
And milk her forty times a day.

4.

If all the folks in Adam's race;  
Were gather'd together in one place;  
Then I'd prepare to shed a tear,  
Before I'd part from you, my dear.

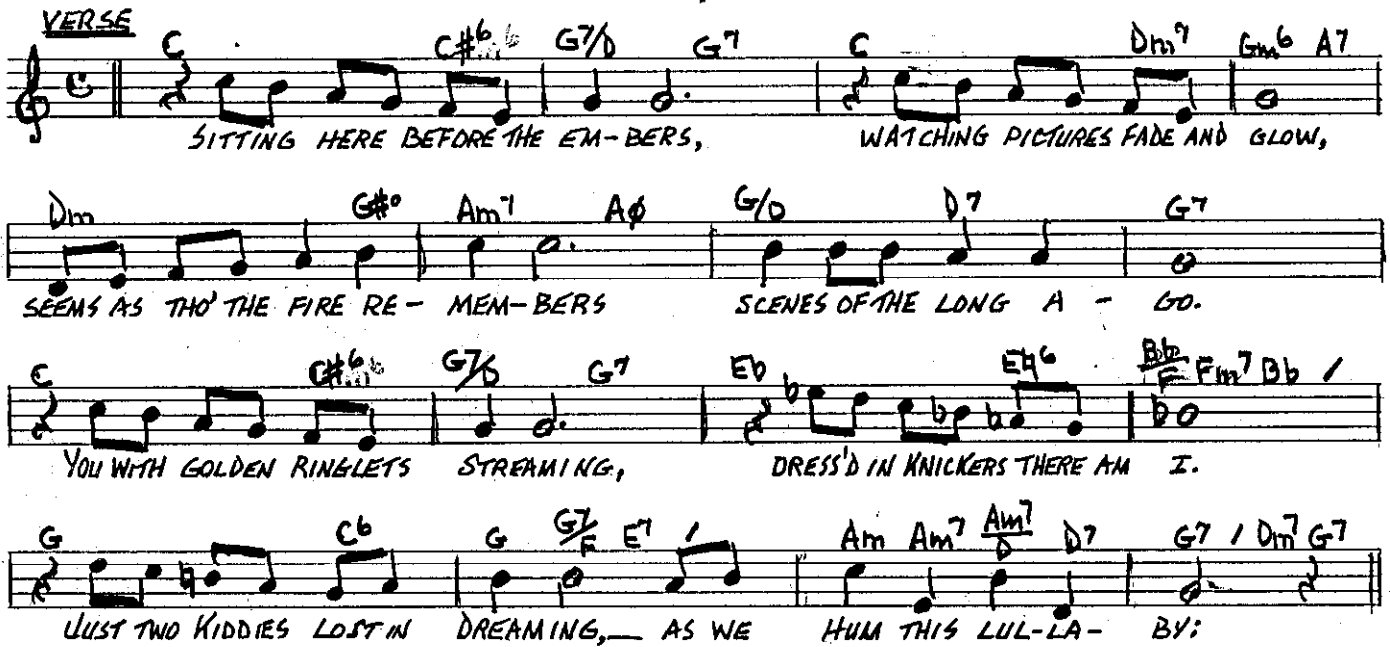
6.

The rose is red, my nose is, too,  
The violet's blue, and so are you;  
And yet I guess before I stop  
We'd better take another drop.

CUDDLE UP A LITTLE CLOSER

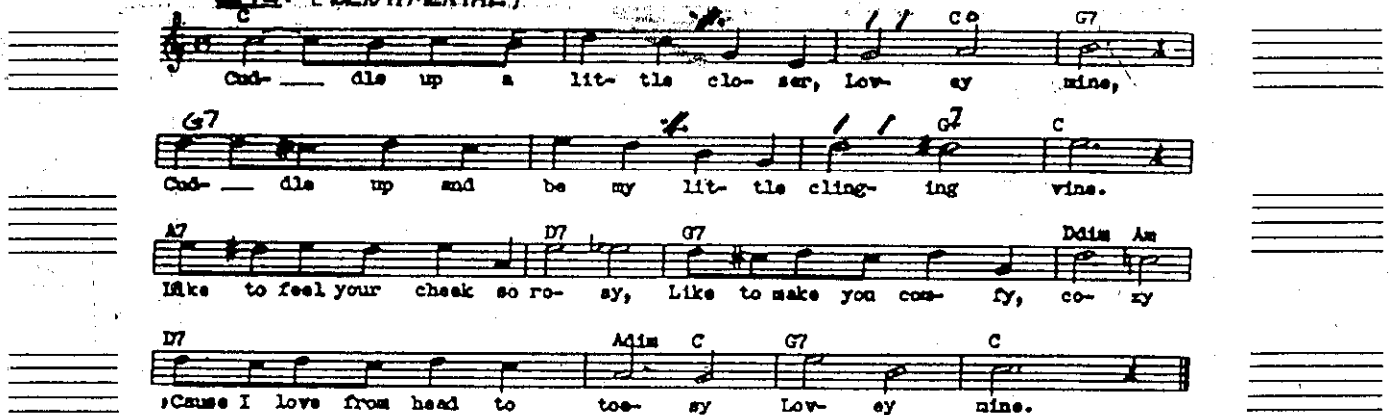
WDS: OTTO HARBACH (1908) MUS: KARL HOSCHINA

VERSE



SITTING HERE BEFORE THE EM-BERS, WATCHING PICTURES FADE AND GLOW,  
SEEMS AS THO' THE FIRE RE-MEM-BERS SCENES OF THE LONG A-GO.  
YOU WITH GOLDEN RINGLETS STREAMING, DRESS'D IN KNICKERS THERE AM I.  
JUST TWO KIDDIES LOST IN DREAMING, AS WE HUM THIS LUL-LA-BY:

CHO. (SENTIMENTAL)



Cud-dle up a lit-tle clo-ser, Lov-ey nine,  
Cud-dle up and be my lit-tle cling-ing vine.  
Like to feel your cheek so-ro-sy, Like to make you coo-sy, coo-sy  
'Cause I love from head to toe-sy Lov-ey nine.

# 827

WALTZ MOD<sup>to</sup>

## AFTER EVERY PARTY

W & M: ARTHUR FREED ('22)  
& EARL BURTNETT

WHEN THE PAR-TY'S

Chords: Eb, Eb/G, Eb/Gb, Fm7, Bb7, C#° Bb7/b, Bb7, Bb7+, Eb

O - - VER, AND THE MUS-IC'S THROUGH,

Chords: C7/G, C7+, C7, F7, Cm7/F, F7

THEN YOUR NEAR-EST SWEET - HEART LEAVES FOR HOME WITH

Chords: Bb7, Eb, Eb/G, Edim/Gb, Fm7, Bb7

YOU. MYS-TER - IES OF NIGHT TIME

Chords: Bb7/F, Bb7, Fm7/A, G7, C7, C7/Bb

HELP A - LONG THE GAME. THIS SEN - TI - MENT - AL

Chords: Ab°, Ab, Edim/Gb, F7, Bb7/F, F7, Cm7/G, F7/A, Bb7

HOUR AL - WAYS IS THE SAME.

**CHO.** Chords: Eb, Eb/G, Gb°, Bb7/F, Bb7

AFTER TAKE HER EV - 'RY THE PAR - DOOR TY, STEP, THERE'S A GOODNIGHT LONGEST

Chords: Bb7/b, Bb7, Bb7/b, Fm7/Bb, Bb7, Bb9, Bb7

KISS. WAY. AFTER PRESS HER EV - 'RY PAR - TY,

Chords: Eb, Eb/G, Gb°, Bb7/F, B7/F#, Fm6, Bb, Bb7

EACH HAP - PY MO - MENT SPENT BRINGS YOU EN - COUR - AGE - MENT.

**CODA** Chords: Bb7, Eb, Fm6, Eb/G, Edim/Gb, F7, Bb7

HAND, AND SHE'LL UN - DER - STAND WHAT YOU'RE A - FRAID TO

Chords: Eb

SAY.

# DREAM KISSES

WORDS BY JACK YELLEN—MUS: M. K. JEROME  
(1927)

**VERSE**

B $\flat$  D $\flat$  F $\flat$ /C F7 B $\flat$  C $\flat$ /G C7

NO ONE EV-ER KISSES ME WHEN I LEAVE HOME. NO ONE KISSES

F7 B $\flat$  B $\flat$ + B $\flat$  $\flat$  B $\flat$ 7 Dm A7 Dm $\flat$  G7

ME WHEN I COME BACK. I AM ONE OF THOSE YOU ALWAYS FIND A-LONE,

G7 F/A D $\flat$ 7/A $\flat$  Gm C7 F7 E $\flat$ /B $\flat$  B $\flat$  $\flat$

JUST LIKE A HER-MIT IN A LITTLE SHACK. THE

Gm G7 D C $\flat$ /E $\flat$  F//E $\flat$ M7 F7 D $\flat$ /F# Gm Gm $\flat$  A $\flat$

WHOLE DAY LONG I'M BLUE AS I CAN BE, UN-TIL THE NIGHT TIME

C $\flat$ /B $\flat$  C7 F7 E $\flat$ /B $\flat$  A $\flat$

BRINGS TO ME:



**CHO.**

B $\flat$  Fdim F7 E $\flat$  G7 C $\flat$  F7 E $\flat$ 7 C7 A7 E $\flat$ 6 F7 B $\flat$

Dream Kiss-es, Dream Kiss-es from that dream girl  
of mine They thr'll me and  
fill me with a rap-ture di-vine When I  
wake at the break of the dawn they are gone And I pray all the  
day for the night to come on With those sweet bliss-es,  
dream kiss-es, from that dream girl of mine!





## ON THE BANKS OF THE WABASH

WORDS & MUSIC BY PAUL DRESSER (1897)

**VERSE** *3 TIMES*

*LOWLY*

'ROUND MY IN-DI-AN-A HOMESTEAD WAVE THE CORNFIELDS. IN THE  
 TIMES MY THO'YS RE-VERT TO SCENES OF CHILD-HOOD, WHERE I  
 LONG TO SEE MY MOTHER IN THE DOOR-WAY, AS SHE

DISTANCE LOOM THE WOODLANDS CLEAR AND COOL. OFTEN- BUT ONE THING THERE IS MISSING IN THE  
 FIRST RECEIVED MY LESSONS: NATURE'S SCHOOL. SCHOOL.

PIC-TURE: WITH- OUT HER FACE IT SEEMS SO INCOM- PLETE. I GREET.

**CHO.**

Oh, the moon-light's fair to- night a- long the Wa- bash, From the  
 field there comes the breath of new mown hay. Thro' the  
 syc- a- mores the can- dle- lights are gleam- ing, On the  
 banks of the Wa- bash far a- way.

## IT DON'T MEAN A THING

W.M.: DUKE ELLINGTON and IRVING MILLS (1932)

**VERSE** *LIVELY!*

WHAT GOOD IS MEL-O - DY, — WHAT GOOD IS MU - SIC, —  
 IT AIN'T THE MEL-O - DY. — IT AIN'T THE MU - SIC. —

IF IT AIN'T POS-SESSIN' SOME-THING SWEET.

THERE'S SOMETHING ELSE THAT MAKES THE TUNE COM - PLETE.

**SEGUE**

**CLHO.**

It DON'T MEAN A THING, IF IT AMT GOT THAT SWING DO WAH - DOO WAH  
 DON'T MEAN A THING, ALL VIA GOT TO DO IS SING " " " "  
 DON'T MEAN A THING IF IT AIN'T GOT THAT SWING " " " "

DOO WAH DO WAH, DO WAH, DO WAH DOO WAH DO WAH IT WAH  
 " " " " " " " " " " " "

MAKES NO DIFF-'RENCE IF - IT'S SWEET OR HOT - JUST GIVE THAT RHY-THM EV-'RY-THING YOU

F7 G7 D7 **D.S. al Fine**

**HARLEM NOCTURNE**

WORDS BY DICK ROGERS - MUSIC BY EARLE HAGEN (1940)

GOT OH, IT

*Slowerly*

DEEP MUSIC FILLS THE NIGHT, DEEP IN THE HEART OF HAR-LEM.  
 A NOCTURNE BORN IN HAR-LEM.  
 THE MEL-D-DY LIVES EV-ER,

AND THO' THE STARS ARE BRIGHT, THE DARKNESS IS TAUNTING ME.  
 THAT MEL-AN-CHOL-Y STRAIN FAR-EVER IS HAUNTING ME.  
 FOR LONELY HEARTS TO LEARN OF LOVE IN A HARLEM NOCTURNE.

OH WHAT A SAD RE-FRAIN: THE MEL-D-DY CLINGS, A- IN-DI-GO TUNE, IT

-ROUND MY HEART SINGS. IT WON'T LET ME GO WHEN I'M LONELY. I HEAR IT IN DREAMS, AND SINGS, TO THE MOON, THE LONESOME RE-FRAIN OF A LOVER. THE MEL-D-DY SIGHS. IT

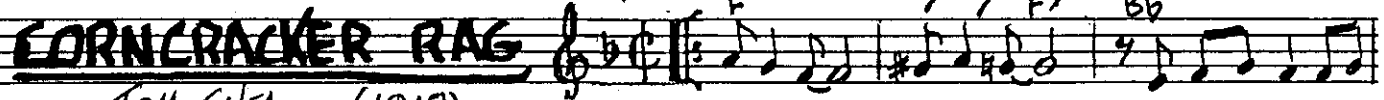
SOMEHOW IT SEEMS, IT MAKES ME WEEP AND I CAN'T SLEEP. AN WAITS THE LONG NIGHT  
 LAUGHS AND IT CRIES A MOON IN BLUE THAT

THRU. THO' WITH THE DAWN, IT'S GONE.

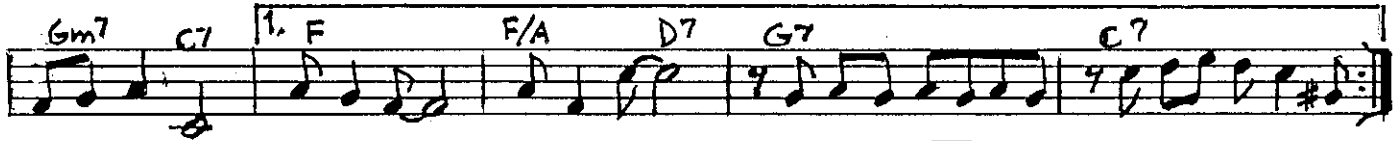
**CODA**

831

(♩=96) [A]

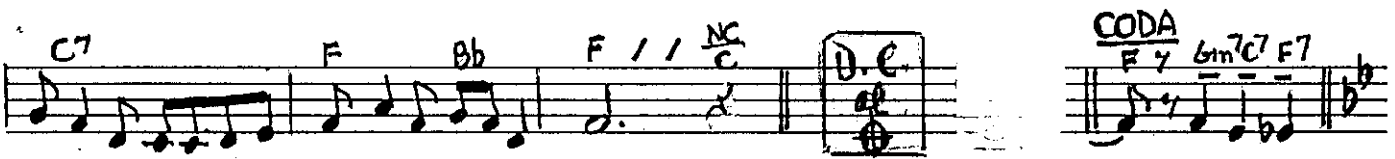
**HORNCRACKER RAG** 

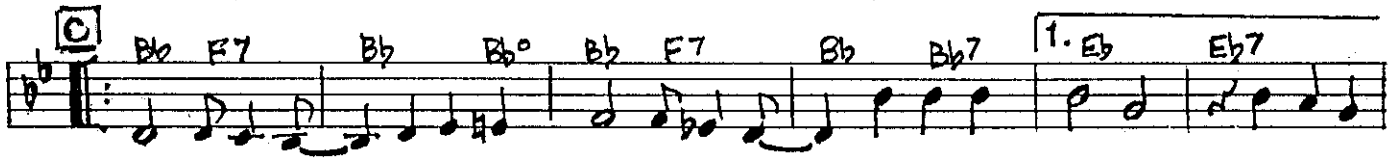
TOM SHEA (1919)




2. 

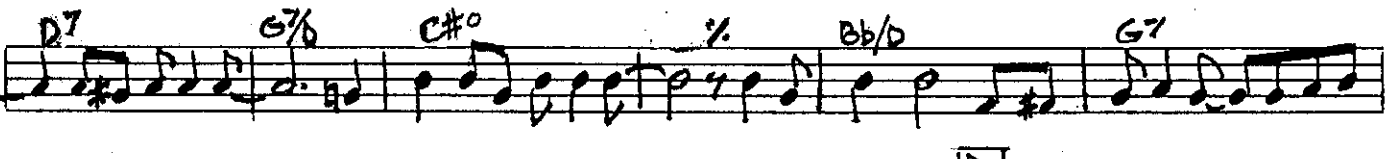




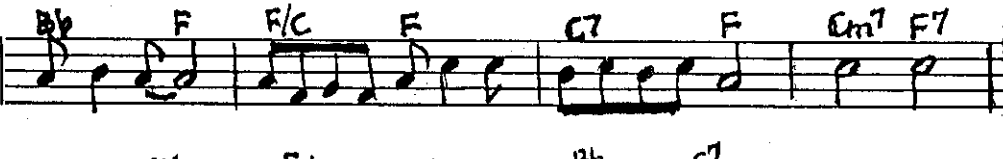


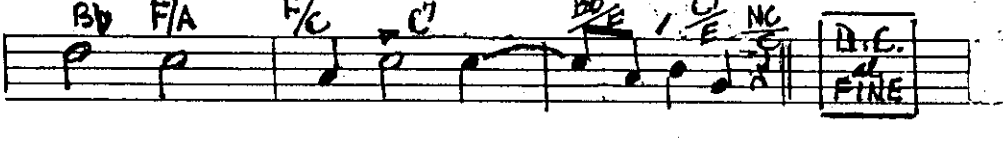














# THE BATHTUB RAN OVER AGAIN!

832

WORDS BY JOHN MERCER

(1934)

MUSIC BY MICHAEL CLEARY

IN TWO: (♩=96)

**VERSE**  
 I HEARD DRIPPING, THERE WAS SOMETHING DRIPPING. IT WAS WATER DRIPPING ON THE;  
 I HEARD DRIPPING. IT WAS PLASTER DRIPPING, AND I HAD TO PICK THE PIECES

1. F E<sup>o</sup> F F7<sup>+</sup> B<sup>b</sup> B<sup>b</sup>m F Gm7/C7+1.

BATHROOM FLOOR. I WAS DREAMING 'BOUT OUR EIGHT O'CLOCK DATE.

2. Dm A E7 A C7/G C7 N

UP ONCE MORE. NOW YOU KNOW THE REASON WHY I'M LATE. OH, THE

**CHO.**

BATHTUB CEILING GOT SOAKIN' "A-GAIN," WHILE I WAS LYING THERE DREAMING,  
 BATHTUB RAN OVER A-GAIN. THE FOLKS BE-LOW BE-GAN SAYING:

1. F F#<sup>o</sup> C7/G C7 N

LY-ING THERE AND DREAMING OF YOU. YES THE TUB RAN OVER AS TUBS WILL DO. AND THE  
 "DREAMIN' 'BOUT YER BA-BY'S O-KAY, BUT THE  
 AND I'M ALWAYS DREAMING OF YOU. SO BE-

2. G7 C7 F / / A<sup>m</sup>/E D<sup>7</sup>/F F#<sup>o</sup> F7

HOUSE IS FLOATING A-WAY!" YES, I GUESS I HEARD THE WA-TER, BUT

A<sup>m</sup>/E E7/C# Am D7 Gm<sup>b</sup>/B Eb<sup>7</sup> Eb Eb<sup>7</sup>

I DIDN'T BOTEER TO LOOK. I THOUGHT WE WERE IN THE COUNTRY, AND THE

Gm<sup>b</sup>/B D7 Gm7 C7 N

WATER WAS THE TINKLE OF A BAB-BL-ING BROOK. SO THE

D.S. al

**CODA** Eb<sup>o</sup> Bb<sup>o</sup> A<sup>o</sup> Ab<sup>o</sup> Gm7 C7 F

-FORE I DROWN THE WHOLE DAMN TOWN, I THINK YOU BETTER SAY "I DO!"

833

# CLOSE AS PAGES IN A BOOK

FROM "UP IN CENTRAL PARK"

W: DOROTHY FIELDS (1944) M: SIGMUND ROMBERG

**VERSE**



MY JOY IN LOVING YOU IS PAST UNDERSTANDING. IT MAKES ME MUCH TOO EAGER,

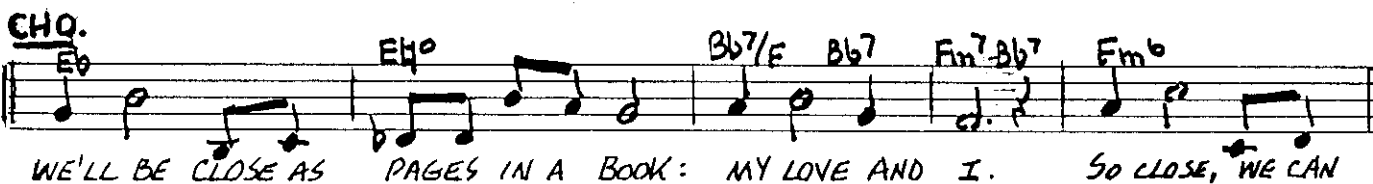


MUCH TOO DE-MAAND-ING. I'M A VERY SELFISH LOVER WITH A JEALOUS HEART. IF

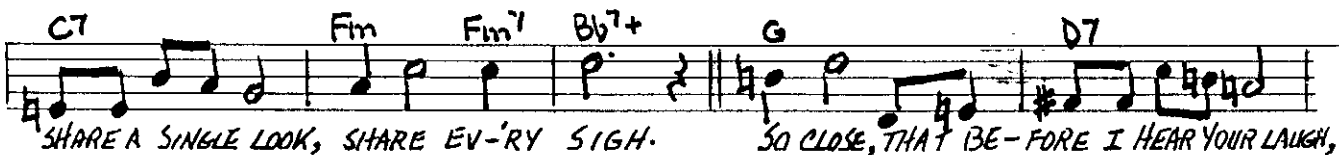


YOU'RE A-CROSS THE ROOM, I'D BE A-LONE. I'VE GOT TO FEEL YOUR CHEEK A-GAINST MY OWN.

**CHQ.**



WE'LL BE CLOSE AS PAGES IN A BOOK: MY LOVE AND I. SO CLOSE, WE CAN



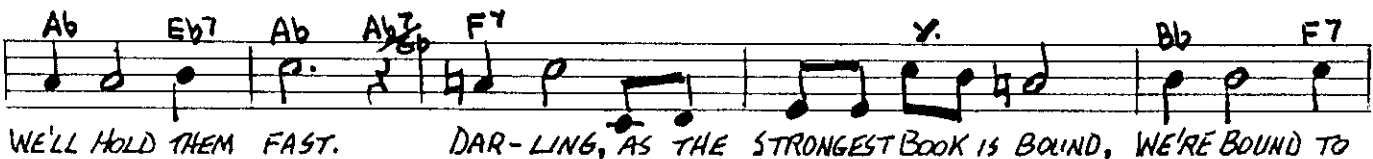
SHARE A SINGLE LOOK, SHARE EV-'RY SIGH. SO CLOSE, THAT BE-FORE I HEAR YOUR LAUGH,



MY LAUGH BREAKS THROUGH. AND WHEN A TEAR STARTS TO AP-PEAR,



MY EYES GROW MISTY TOO. OUR DREAMS WON'T COME TUMBLING TO THE GROUND.



WE'LL HOLD THEM FAST. DAR-LING, AS THE STRONGEST BOOK IS BOUND, WE'RE BOUND TO



LAST. YOUR LIFE IS MY LIFE, AND WHILE LIFE BEATS A-WAY IN MY HEART:—



WE'LL BE CLOSE AS PAGES IN A BOOK: NEV-ER TO PART.



# THE PAL THAT I LOVED STOLE THE GAL THAT I LOVED

BY HARRY PEASE and ED. G. NELSON (1924)

**BALLAD**

**VERSE**

B $\flat$  B $\flat$ + E $\flat$  E $\flat$ in $\flat$  B $\flat$  / B $\flat$ + B $\flat$ 6 C7

I MET A DOWNHEARTED LAD. HE HAD A

F7 B $\flat$  B $\flat$  D $\flat$  F7/C / F7 B $\flat$  B $\flat$ + E $\flat$ /B $\flat$  D7/A

TEAR IN HIS EYE. I WONDERED WHY HE FELT SAD.

A $\flat$ 0 C7/G C7 F7 / / /

THEN HE WHIS-PER'D TO ME WITH A SIGH: THE

**CHO.**

B $\flat$  D7 D $\flat$ 7 C $\flat$  C7 F7 F $\flat$

PAL THAT I LOVED STOLE THE GAL THAT I LOVED. AND TOOK ALL MY

F7 B $\flat$  B $\flat$ 0 B $\flat$  B $\flat$ 0 B $\flat$  F7+ B $\flat$  D $\flat$  D $\flat$ 7 C $\flat$  C $\sharp$ 0

SUNSHINE AND JOY. NO-BODY BUT HE WAS A BUD-DY TO

F7/A D $\flat$ /A $\flat$  C7/G C7 / / / F7 B $\flat$ 7

ME, SINCE WE PLAYED ON THE FLOOR WITH OUR TOYS. I JUST CAN'T BE-

B $\flat$ 7 E $\flat$  / / E $\flat$ 7/D $\flat$  C7

-LIEVE MY OLD PAL WOULD DE-CEIVE. GEE, BUT I'M HEARTSICK AND

F7 B $\flat$  D7 D $\flat$ 7 C $\flat$

SORE. THE PAL THAT I LOVED STOLE THE GAL THAT I

C7 F7 F $\flat$  F7 C $\flat$  F $\flat$  F7 B $\flat$

LOVED. THAT'S WHY WE'RE NOT PALS AN-Y - MORE.

835

**"BOUNCY" OLD FASHIONED SWING**

LYRIC BY WINKY THARP (1936) GIVE ME AN OLD FASHIONED SWING IN THE EVENING  
MUSIC BY LOE BISHOP 2. OLD FASHIONED SWING IN THE EVENING

CHORDS: C7+, F, F7, Bb, Bbm6, F

CHORDS: 1. C7+, 2. E7, Am, E7, Am

CHORDS: Am, E7, Am, E7

CHORDS: Am, E7, Am, G7/b

CHORDS: Db7-5, C7, C7+, CODA, F, C7sus, F

**THE DEPRESSION BLUES**

NELLIE A. WEGNER (1933) THE FARMER IN THE THE FACTORY DOORS ARE

CHORDS: C7, F, C7, F, F/C

CHORDS: G7/b, G7, C7, F, A+, Bb

CHORDS: Bb/13, Bbm6, F/C, G#+, Dm, G7

CHORDS: F/C, F, F#0, C7/b, C7, C7+, CHO. F

CHORDS: F, F/C, G7/b, G7, G7/b, G7, C7

THE DEPRESSION BLUES - CONT.

836

C7 F D7 G7  
 -PRESS-ION, AND EV-RY-ONE THINKS HE HAS THE HARDEST ROW TO

G7 Dm7 E11 F/G E7 1-2-3. TO VERSE  
 HOE. OH, THIS DE-PRESS-ION! OH, THIS DE-PRESS-ION. THE

LAST  
 -PRESS-ION!

VERSE 3  
 First they cut a man's wage  
 Then they lay him off cold;  
 Business isn't making any money.  
 Or so we are told;  
 Lots of folks are hungry.  
 Both the young and the old,  
 There are plenty of supplies,  
 But a lack of gold.  
 And it's all on account of the depression.

VERSE 4  
 "Prosperity is just around the corner,"  
 Mr Hoover said;  
 Along time ago, but the poor are still-  
 A being fed  
 I have hunted for that corner 'till  
 I'm dizzy in the head  
 And if I don't find it soon,  
 I might as well be dead,  
 And it's all on account of the depression.

THERE'LL BE PEACE IN THE VALLEY FOR ME

THOMAS A. DORSEY (1939)

VERSE F F/A Bb/b Bb  
 I AM TIRED AND WEA-RY, BUT I MUST TOIL ON, TILL THE

F/A G7/b G7 C7 / G7 C F  
 LORD COMES TO CALL ME A-WAY, WHERE THE MORN-ING IS

F/A Bb/b Bb F/A G7/b C7/E  
 BRIGHT AND THE LAMB IS THE LIGHT, AND THE NIGHT IS AS FAR AS THE

F Bb Bbm F / CHO Bb/b Bb F  
 DAY. THERE'LL BE PEACE IN THE VAL-LEY FOR ME, SOME

F F/A G7/b G7 C7 G7 C7  
 DAY. THERE'LL BE PEACE IN THE VAL-LEY FOR ME. I PRAY NO MORE

F/A F7 Bb G7 F  
 SOR-ROW AND SADNESS OR TROU-BLE WILL BE. THERE'LL BE PEACE IN THE

G7 C7 1-2-3. TO VERSE 3. F Bb Bbm F  
 VAL-LEY FOR ME. 2. THERE THE 3. THERE THE ME.



GAILY VERSE

**FINE AND DANDY**

WDS: PAUL JAMES  
MUS: KAY SWIFT (1930)

(JOE) PLEASE FOR-GIVE THIS PLAT-I-TUDE,  
(NANCY) HON-EY I'M SO KEEN ON YOU,

F/C G/C C 1. G7 C C/E Eb°

BUT I LIKE YOUR AT-TI-TUDE. YOU ARE UNST THE  
I COULD COME TO

G7/D Eb° G7/D C Am7 D7 G7

KIND I'VE HAD IN MIND, NEV-ER COULD FIND.

2. E7 Am 11 Cm/G D7/F# D7 D7/F# D7

LEAN ON YOU, HON-OR AND O-BEY, GIVE YOU YOUR

G7 C7 Cm7 Ebm6 C7/E

WAY, DO WHAT YOU SAY.

**CHO.**

F Ddim Cm7 C7 F

Gee, it's all fine and dan- dy, Sug- ar Can- lone-  
When you're gone Sug- ar Can- dy, I get

Ddim Cm7 C7 1. F7

dy, when I've got you. Then I on- ly see the  
some, I get so blue.

1. Bb7 Eb7

sun- ny side, E- ven troub- le has its

2. Ab7 C7 2. Cm7 F7 Bb Ebm

sun- ny side. When you're han- dy it's fine and dan-

F Dm G7 C7 F

dy, But when you're gone what can I do?

VALSE MOD<sup>to</sup>

**TOGETHER** (28)

DES SYLVA BROWN  
& HENDERSON

**VERSE**

F Dm F Am

TO-GETH-ER, TO GETHER, AL-WAYS TO-GETHER:

Gm7 C7 FM7 Fb F C9 F Dm

THAT'S HOW IT USED TO BE. TO-GETHER, TO-GETH-ER,

F Dm6/Bb A E7 A C7 Gm7 C7(b9)

HEEDLESS OF WEATHER: NOW THERE IS ON- LY ME, DEAR.

TOGETHER - CONT.

CHO.

WE STROLED THE LAKE, TO-GETH-ER — LAUGHED AT THE  
ONE DAY WE CRIED. TO-GETH-ER —

RAIN TO-GETH-ER — SAUNG LOV-ER'S RE-FRAIN, TO-GETH-ER AND WUD BOTH PRE-TEND IT WOULD

NEV-ER END CAST AOVE A-SIDE TO-GETH-ER YOU'RE GONE FROM ME BUT I

MY MEM-O-RY WE AL-WAYS WILL BE TO-GETH-ER

FROM ZIEFFELD FOLLIES

SHINE ON HARVEST MOON

WORDS BY JACK NORWORTH  
MUSIC BY NORA BAYES-NORWORTH (1908)

MED. SLOW (♩ = ♩)

VERSE

CHO.

Oh, Shine on, SHINE ON HAR-VEST MOON — up in the

sky, I ain't had no lov- in' since A- pril, — Jan-u-a- ry

June or Ju- ly. — Snow time ain't no time to stay —

but doors and spoon, So shine on,

SHINE ON HAR- VEST MOON, for me and my gal. —

839

(INSTRUMENTAL)

# CASINO DE PAREE

BY HARRY WARREN (1935)

VERSE

**A** F AM/E F7 Bbm F F/C 1. G7/B Bbm F/A

F C7 F/A F F/C 2. G7/B F7/C Am E7

Am Dm Am **B** Dm7 G7 C Am Dm7 G7 C

Dm7 G7 C Am Dm7 G7 C C7

C7 **C** CHO. F C7

F 11. C7 C7 Gm7 C7 F

2. F F7 E7 Bm7 Bm7 E7 Am Dm Am **D** Gm6 A7

Gm6 A7 Bb Dm Dm7 G7 C7 C° Gm7 C7

**E** F F C7/4 F C7

CASINO DE PAREE - CONT.

C7 Cm D7 Cm D7 F#o Gm Gm7/F C7/E C7 F Gm7/F F

(INSTRUMENTAL)

ON A STEAMER COMING OVER

LOU HANDMAN (1933)

(♩ = ♩♩) [A] Bb Cm Bb/6 Gm7 F7 Bb F7 Bb Gm Cm F7

Bb Cm Bb/6 G7 F/C Gm7 C7 F7 Cm7

[B] F7 Bb Bb° 3

Cm7 F7 1. F7 2. Bb Cm7 F7

2. F7 [C] Bb F7 Bb7 Eb EbIm

Bb Gm7 C7 G7 C7 F7 Gm7 C7 [D] F Gm7 C7

F7 Cm7 F7 A#o D7 G7 C7 C#o Bb E° 3

Eb Cm Cm7 2 F7 Bb EbIm6 Bb

841

*SLOWLY*

NOTE: LETTER "C" IS ONLY SEVEN BARS.

# BLOSSOM

DUKE ELLINGTON  
BILLY STRAYHORN (1938)

Musical score for "Blossom" by Duke Ellington and Billy Strayhorn. The score is in 4/4 time and B-flat major. It consists of five systems of music. The first system starts with a treble clef and a key signature of two flats. The second system continues the melody. The third system includes a first ending (1.) and a second ending (2.). The fourth system is marked with a 'C' and contains a sequence of chords. The fifth system continues the melody and includes a double bar line.

# WALKIN' THE STREETS

WINGY MANDONE & IRVING MILLS (1935)

Musical score for "Walkin' the Streets" by Wingy Manone and Irving Mills. The score is in 4/4 time and B-flat major. It includes lyrics: "HOME AIN'T HOME, AND NOTHING'S RIGHT. PEOPLE TRY TO PI-TY ME. I'M SO TIRED, OF BEING HOME, I'M SO RESTLESS EV-RY NIGHT: WALKIN' THE STREETS, 'TIL MY BABY COMES HOME. I DON'T WANT NO SYM-PA-THY: TEL-E-PHONE. STARING AT THAT HOME. I'M WEARY SA-BY, CAN'T YOU REALLY SEE? WHY DON'T YOU HURRY, AND COME BACK TO ME?"

Musical score for "Walkin' the Streets" by Wingy Manone and Irving Mills. The score is in 4/4 time and B-flat major. It includes lyrics: "I'M SO RESTLESS EV-RY NIGHT: WALKIN' THE STREETS, 'TIL MY BABY COMES HOME. I DON'T WANT NO SYM-PA-THY: TEL-E-PHONE. STARING AT THAT HOME. I'M WEARY SA-BY, CAN'T YOU REALLY SEE? WHY DON'T YOU HURRY, AND COME BACK TO ME?" The score ends with a CODA section.

# SOMEBODY BIGGER THAN YOU AND I

842

MOD to and EXPRESSIVE

JOHNNY LANGE, HY HEATH and SONNY BURKE (1951)

**CHORUS**

WHO MADE THE MOUNTAIN, WHO MADE THE TREE? WHO MADE THE RIVER AS IT FLOWS TO THE SEA? AND WHO MAKES THE FLOWERS BLOOM IN THE SPRING? WHO WRITES THE SONG FOR THE ROBIN TO SING? AND WHEN I AM WEAR-Y, FILL'D WITH DES-PAIR, WHO GIVES ME COURAGE TO GO ON FROM THERE? AND

WHO HUNG THE MOON IN THE STAR-RY SKY? SOME-BO-DY BIGGER THAN YOU AND I.

WHO SENDS THE RAIN WHEN THE EARTH IS DRY? WHO GIVES ME FAITH THAT WILL

YOU AND I. HE LIGHTS THE WAY WHEN THE ROAD IS LONG, KEEPS YOU COM-PA-NY. WITH

LOVE TO GUIDE YOU, HE WALKS BE-SIDE YOU, JUST LIKE HE WALKS WITH ME.

**CODA**

NEV-ER DIE? SOME-BO-DY BIG-GER THAN YOU AND I.

# SNOWFALL

LYRIC BY RUTH THORNHILL MUSIC BY CLAUDE THORNHILL (1941)

MELODY. SLOW (EVEN 3/4'S)

(NO VERSE) 1. SNOW-FALL, 2. SNOW-FLAKES

SOFT-LY, WHIS-PER

GENT-LY, 'NEATH MY

DRIFT DOWN, WIN-DOW. COV-'RING TREES, MIST-Y WHITE.

VEL-VET BREEZE, 'ROUND MY DOOR STEP.

**CODA**

(TYPICAL BASS LINE THROUGHOUT THIS PIECE)

843

(C JAM BLUES)

# DUKE'S PLACE

THE "C" JAM BLUES RECORDED  
BY DUKE ELLINGTON ORCHESTRA  
IN 1942 ON RCA 730559.  
(INSTRUMENTAL ONLY)

LYRICS BY RUTH ROBERTS, BILL KATZ and ROBERT THIELE (1943) MUSIC BY DUKE ELLINGTON

(♩.♩) C

BA-BY!  
SAXES  
IF YOU'VE

TAKE ME  
DO THEIR  
NEVER

DOWN TO  
TRICKS IN  
BEEN TO

DUKE'S PLACE.  
DUKE'S PLACE.  
DUKE'S PLACE.

F7

WILDEST  
FEL-LAS  
TAKE YOUR

BOY IN TOWN IS  
SWING THEIR CHICKS IN  
TOOTSIES INTO

DUKE'S PLACE.  
DUKE'S PLACE.  
DUKE'S PLACE.

G7

LOVE THAT  
COME ON!  
LIFE IS

PIA-NO  
GET YOUR  
IN A

SOUND IN  
KICKS IN  
SPIN AT

DUKE'S PLACE.  
DUKE'S PLACE.  
DUKE'S PLACE.

BS: 8

2. C

YOU

**B** C

FIND YOURSELF A SEAT, AND WHEN YOU WANNA EAT, YOU LOOK AROUND AND YELL: WATER! — YOU

F7

FILL YOUR CUP, CHOCK FULL OF DREAMS, AND DRINK IT UP. — YOU'RE GETTIN' A-LONG WITH YOUR GIRLIE. —

F7 C7 F7 C F7 C7 NC G7

IT'S AFTER THREE O' CLOCK. BUT BABY, IT'S EAR-LY! —

D.C. al CODA

BS: 8 8 16

(THE DIALECT HAS BEEN RETAINED)

# NOBODY'S LOOKIN' BUT DE OWL AN' DE MOON

WORDS: C.W. JOHNSON & BOB COLE. (1901) MUSIC: ROSAMOND JOHNSON.

MED. SLOW (♩=96)

DE RIBBER IS A GLIST-'NIN' IN DE MOONLIGHT. HON - EY, DE OWL IS

F Dm/A Dm F

SETTIN' HIGH UP IN DE TREE. DE LITTLE STARS AM TWINK-LIN' INID A SOF' LIGHT

F F/C G7/bb C7/bb Dm/A Dm

HON - EX. DE NIGHT SEEMS ON - LY LES FO' YOU AN' ME.

F / / G7 C7 C7/bb F/A / F

THRO' DE TREES — DE BREEZES AM — A - SIGH - ING,

Db Ab7

Nobody's Lookin' - cont.

844

BREATHIN' OUT - A SORT OF LOV-ERS CROON. DER'S NO-BO-DY LOOKIN' OR A-  
 -SPY - IN'; NO - BO-DY BUT DE OWL AN' DE MOON. NO-BO-DY'S  
 LOOK-IN', BUT DE OWL AND DE MOON. DE NIGHT IS BALM-Y,  
 FO' DE MONTH IS JUNE. DEN, MY LITTLE HONEY, HON-EY,  
 COME TO MEET ME SOON, WHILE NO-BO-DY'S LOOKIN'; BUT DE OWL AND DE  
 MOO - - - OO - OO - - OO - - - OON, BUT DE OWL AN' DE MOON.

**CATCH A FALLING STAR**

W & M BY LEE POCKRISS and PAUL VANCE (1957)

CHO.  
 CATCH A FALLING STAR AND PUT IT IN YOUR POCKET. NEVER LET IT FADE A- WAY.  
 SAVE IT FOR A RAIN-Y  
 DAY. FOR LOVE MAY COME AN TAP YOU ON THE SHOULDER, SOME STARLESS NIGHT AND  
 MUST IN CASE YOU FEEL YOU WANT TO HOLD HER: YOU'LL HAVE A POCK-ET FULL OF STARLIGHT.  
 CATCH A FALLING STAR AND PUT IT IN YOUR POCKET. NEVER LET IT FADE A- WAY. SAVE IT FOR A  
 RAIN - Y DAY.



# 845

## (FROM THE FILM OF SAME NAME) *slowly* **YOUNG AT HEART**

W: CAROLYN LEIGH  
 M: JOHNNY RICHARDS ('54)

FAIRY TALES CAN COME TRUE, IT CAN  
 KNOW THAT IT'S WORTH EVERY



*Chords: Eb, Bb, Db, Cm, F7, Cm7, F7, Fm6, G7, Fm6, G7, G7, C7, F7/C, Bb, F7/C, Bb, F7/C, Cm7, F7, Bbb, Eb, Eb, Cm7, F7, Bb*

HAPPEN TO YOU IF YOU'RE YOUNG AT HEART. FOR IT'S HARD, YOU WILL FIND, TO BE  
 TREASURE ON EARTH TO BE YOUNG AT HEART. FOR AS RICH AS YOU ARE, IT'S MUCH

NARROW OF MIND, IF YOU'RE YOUNG AT HEART. YOU CAN GO TO EXTREMES WITH IM-  
 BETTER BY FAR, TO BE YOUNG AT HEART. AND IF YOU SHOULD SUR-VIVE TO A

- POS-SI-BLE SCHEMES, YOU CAN LAUGH WHEN YOUR DREAMS FALL A - PART AT THE SEAMS. AND  
 HUNDRED AND FIVE, THINK OF ALL YOU'LL DE-RIVE OUT OF

LIFE GETS MORE EX-CI-TING WITH EACH PASS-ING DAY. AND LOVE IS EITHER IN YOUR HEART OR

ON THE WAY. DON'T YOU BEING A - LIVE. AND HERE IS THE BEST PART:

YOU HAVE A HEAD START, IF YOU ARE A-MONG THE VE-RY YOUNG AT HEART.

(FROM THE FILM: "HATARI")

## **BABY ELEPHANT WALK**

LYRICS: HAL DAVID

(1962)

MUSIC: HENRY MANCINI

EVEN ♩ MED. SLOW BOOGIE OR SOFT ROCK

*MARCATO*

1. MAKE BE-LIVE YOU'RE IN A JUNGLE MOVIE. WATCH THE BA-BY EL-E-PHANTS GO -  
 2. SEE THE BIG BACON BEAT ON THE BONGO, AS THE BA-BY EL-E-PHANTS AD -

BY. THE BEAT IS GROOVY. IT'S A BRAND NEW DANCE YOU DUGHT TO  
 -VANCE. DOWN IN THE CONGO, ALL THE SINGING MONKEYS DO THIS

TRY. COME TO THE JUNGLE, AND SEE THE ANIMAL AT-TRAC-TION!  
 DANCE. WALK.

BA-BY ELEPHANTS IN ACTION WALK. WALK.

**SEGUE**



(TYP. <sup>(QUASI CALLIOPE)</sup> <sub>BASS</sub>)

BABY ELEPHANT WALK - CONT.

846

**C**  
IF YOU PLAN ON JOINING A SA - FA - RI, DON'T GET DRESS'D FOR GOING ON A

**G F7 C**  
CRUISE. THE THING TO CAR-RY 'S AN EX-TRA PAIR OF DANCING

**C G F**  
SHOES. COME TO THE JUNGLE, AND SEE THE ANIMAL AT-TRAC-TION:

**C**  
BA-BY ELEPHANTS IN ACTION WALK.

(TITLE SONG OF BRITISH FILM)  
**GEORGY GIRL**  
W/M BY LIM DALE and (1966)  
TOM SPRINGFIELD

**(♩=144) Eb Gm Ab Bb7 Eb Gm Ab Bb7**  
HEY THERE! GEORGY GIRL!

**Eb Gm 1. Ab Bb7 Bb7**  
NO-BO-DY YOU MEET COULD EV-ER SEE THE LONE-LI-NESS THERE, IN-SIDE YOU.  
COULD IT BE YOU, JUST DON'T BRING OUT ALL THE LOVE YOU

**2. Ab Bb7sus Bb7 Cm**  
TRY, OR IS IT THE CLOTHES YOU WEAR? YOU'RE AL-WAYS

**Gm Ab Eb G**  
WIN-DOW SHOP-PING, BUT NEV-ER STOP-PING TO BUY. SO SHED THOSE

**C F Bb Bb7 D.C.**  
DOW-BY FEA-THERS, AND FLY A LIT-TLE BIT.

**CODA Ab Bb7 Cm Cm7 Eb**  
HIDE, AND OH WHAT A CHANGE THERE'D BE. THE

**Ab Ab/Bb Bb7 Eb Eb/G**  
WORLD WOULD SEE A NEW GEORGY GIRL,

**Ab Bb7 Eb Eb/G Ab Bb7 Eb**  
A NEW GEORGY GIRL, A NEW GEORGY GIRL.  
FADE



847

**BABY, I DONE GOT WISE**BIG BILL BROONZY  
(1940)

*SCOWL*  
(USE EXACT RHYTHMS)

A GYPSY TOLD ME TO LET THEM WOMEN BE. SHE SAID, "A MAN'S YOUR BEST FRIEND."  
I SAID,  
"ARE YOU TELLIN' ME?" 'CAUSE I DONE GOT WISE NOW, OH, TO THE WAY THESE WOMEN DO.

YEAH, YOU BEEN TRYIN' TO TRICK ME, BA - BY.

NOW THE TRICK'S DONE TURN'D ON YOU. I DON'T KNOW WHETHER MY WOMAN WAS JOKING, OR  
WHAT SHE IN-TENDS TO DO. BUT I DONE PULL'D THE RIGHT CARD, 'N' I  
DONE GOT TAT-TOOED, I DONE GOT WISE, OH, TO THE WAY THESE WOMEN DO.

YEAH, YOU BEEN TRYIN' TO TRICK ME, BA - BY.

NOW, THE TRICK'S DONE TURN'D ON YOU.

IF THERE'S FORTY-EIGHT CARDS IN THE DECK, JUST DEAL ME TEN. IF YOU CAN PLAY WITH THE WOMEN,  
I CAN PLAY WITH THE MEN. 'CAUSE I DONE GOT WISE - BA - BY,

OH, TO THE WAY YOU WOMEN DO. YEAH,

YOU BEEN TRYIN' TO TRICK ME BA - BY. NOW THE TRICK'S DONE TURN'D ON YOU,

Am7 D7 [4] G

I BEEN MARRIED THREE TIMES: I WAS DRUNK AS I COULD BE..

G G7

I HAD ONE WIFE, AND THE OTHER TWO WOMEN HAD ME. BUT I DONE

C7 G

GOT WISE, OH, TO THE WAY THESE WOMEN DO.

G D7 C7 sus C7

YEAH, YOU BEEN TRYIN' TO TRICK ME, BA-BY. NOW THE TRICK'S DONE TURN'D ON

G

YOU.

(FROM "DAMN YANKEES")  
**WHATEVER LOLA WANTS**  
 W/M BY: RICHARD ADLER and LERRY ROSS  
 (1955)

QUASI RHUMBA Dm7 E7

WHAT-EV-ER LO-LA WANTS LO-LA GETS. AND, LITTLE TAKE OFF YOUR

A7-9 A7 Gm7 G#° A7 A7(#9) Dm7

MAN: LITTLE LO-LA WANTS YOU. MAKE UP YOUR MIND TO HAVE

COAT: DON'T YOU KNOW YOU CAN'T WIN?

Dm7 E7 F#m7 F#° Gm7 G#A A7

NO RE-GRETS. RE-CLINE YOUR-SELF, RE-SIGN YOURSELF; YOU'RE

Dm Cm7 D

THROUGH. (SHE'LL) ALWAYS GET WHAT (I SHE'LL) AIM FOR.

D Cm7 D7/F# Fm° G# A7(#9) D.S.

AND YOUR HEART AND SOUL IS WHAT (SHE) CAME FOR. WHAT-EV-ER

**CODA** A7 A7+ Dm7 Gm7 A7+

YOU'RE NO EX-CEP-TION TO THE RULE. (I'M SHE'S) IR-RE-

Dm7 Ab° G7+ A7 Dm7

-SIST-I-BLE, YOU FOOL. GIVE IN!



849

(FROM THE PARAMOUNT FILM: "THE FIVE PENNIES")

# LULLABYE IN RAGTIME

BY SYLVIA FINE (1959)

*MOD E<sub>6</sub>*

*F* *Gm7* *D7*

WON'T YOU PLAY THE MUSIC SO THE CRADLE CAN ROCK TO A LUL-LA-BYE IN  
RHYTHM OF THE RIPPLES ON THE SIDE OF THE BOAT, AS YOU SAIL A-WAY TO

*Gm7* *D7+* *Gm7* *Gm6*

RAG-TIME. DREAMLAND. SLEEPY HANDS ARE CREEPIN' TO THE END OF THE CLOCK. PLAY A  
HIGH A-BOVE THE MOON, YOU HEAR A SILVER-Y NOTE, AS THE

*C7* *Bbm* *F* *F7*

LUL-LA-BYE IN RAG-TIME. YOU CAN TELL THE SAND MAN IS ON HIS WAY,

*Bb* *Bbm* *G7*

BY THE WAY THAT THEY PLAY: AS STILL AS THE TRILL OF A

*G7* *C7* *D.C.*

THRUSH IN A TWILIGHT HUSH. OH, YOU CAN HEAR THE

*F* *C7* *F* *F7* *Bb* *NC* *Bb*

**CODA** SANDMAN TAKES YOUR HAND. SO ROCK-A-BYE, MY BA-BY,

*Bbm* *F* *Cm* *D7* *Gm* *D7*

DON'T YOU CRY, MY BA-BY. SLEEPY TIME IS NIGH. WON'T YOU ROCK ME

*Gm* *Gm7* *C7* *F* *Gm7* *F*

TO A RAGTIME LUL - - LA - BYE.

BOOGIE WOOGIE

(FILM: "KEEP 'EM FLYING")

**PIG FOOT PETE**

DON RAY & GENE DE PAUL  
(1941)

C

WAY OUT IN KANSAS CITY ON ONE TIND STREET, THEY HANDS ARE JUST AS BIG AS VIRGINIA HAMS, AND

C F7

SAY THAT THERE'S A GUY THEY CALL PIG FOOT PETE. HE PLAYS PIANO BY EAR. WHEN THEY GO TO WORK, THEY'RE LIKE BAT-T'RIN' RAMS. AND WHEN HE PLAYS ON THAT BOX,

F7 C G7

AND HE'LL PLAY ALL NIGHT FOR PIG'S FEET AND BEER. HE'S "MURDER" ON THE

F C

EIGHTY-EIGHT. HE'S THE GUY WHO BROUGHT THE BOOGIE WOOGIE UP TO DATE. HE'S GOT A

C Dm7 Eb°

CANNON IN HIS LEFT HAND, AND A RIFLE IN HIS RIGHT.

C7 F7 C6

HE'S JUST A DOUBLE BARRELED "GATE", AND HE SHOTS THE EIGHT BEATS TO YOU AT A

C6 G7 F7 C6

FRIGHT 'NIN' RATE. HE'S JUST A SOLID "WIZ". I'LL TELL YOU WHO HE IS: HE'S PIG FOOT PETE OF BOOGIE

C6 CODA F7 C6

WOOGIE'S ELITE. HIS THE WONT ROCKS! UNTIL YOU'RE

C6 G7 F6

BEAT TO YOUR SOCKS. WHEREVER BOOGIE IS PART OF THE PLAN, YOU'LL FIND

C

PIG FOOT PETE, THE BOOGIE WOOG-IE MAN.

851

(INSTRUMENTAL)

SLOW DRAG

(♩ = ♩.♩)

# MEAN DOG BLUES

B. LOU JACKSON (1927)

♩ = ♩.♩

**A** Eb Db7 Eb

1. Ab7/F Bb7 B7 Eb NC Bb0 NC Eb7 NC Eb7 Bb7

2. Bb7/F B7 Db7 Eb E° Bb7/F F#° **B** Eb7/G Eb7

Ab Abm6 1. Eb E° Db7/F Bb7 Eb

NC Bb 2. Eb Eb/G Gb° Cb7 Eb Bb7

**C** Eb Bb7 Eb Gb9 Bb/F Eb

Gb9 Bb/F Eb Ab7 Eb 1. Bb° Bb7

2. Eb C7/E **D** Bb7/F Bb7 Eb 1. C7/E

2. Eb Eb7 Bb7 **D.C.** al CODA Eb Cb7/Eb Eb7

ARTHUR DRIGGS' SAVOY  
SYNEOPS ORCH.  
(ON DEUTSCHE GRAMMOPHON)

RED NICHOLS & FIVE PENNIES  
(ON BRUNSWICK)

DUNK RENDLEMAN & THE  
ALABAMIANS  
(ON GENNETT)



# FOLLOW THE DEAL ON DOWN

T. DELANEY  
(1924)

852

[SPOKEN]

Stop rollin' them bones and listen to me!

1. I HAD A GAMBLIN' MAN, WAS HARD TO UNDER-

Chords: *slow* Bb F7/A Bb F7 Bb F7/A F7

STAND. HE WUS' KEPT ME WOR-RIED AND GOIN' A-ROUND. HE WOULD

Chords: Bb/D F7/C Bb F7/A Bb Bb E° C7+ F E° F F7

SKIN AND SHOOT HIS DICE. COULDN'T GIVE HIM NO AD-VICE. HE

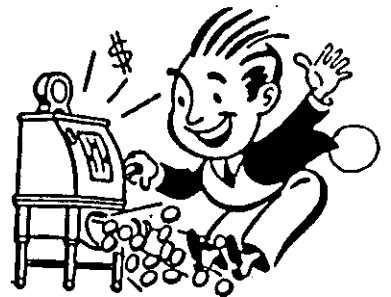
Chords: Bb F7 Bb Bb° 3 Bb Gb7 F7 Bb / Gb7 F7

FOL-LOWED THE DEAL ON DOWN.

Chords: Bb G7/B C7 Gm7/C F7 Eb7 Bb/D / F7 F7/Eb Bb/B Bb° F7/C F7

2) He was a gambler, I mean, he was a gambler  
And he'd always lay his money down  
If he win or if he lose, he would never sing the blues  
He followed the deal on down

3) He took sick the other day, and his bills I had to pay  
None of his good friends could be found  
Not a penny to his name, of course he's not to blame  
Lord, he followed the deal on down



## VERSE 4

HE WAS A GAM - - BLER. YES HE WAS A GAM-BLER. AND HE WOULD

Chords: Bb F7 Bb F7 Bb Eb7 Bb/B Bb F7/A F7

AL-WAYS GO FROM TOWN TO TOWN. GAM-BLIN' LIFE HE CRAVED.

Chords: Bb F7/C Bb/B E° F F7 Cm7 F7 Bb F7/A

IT LAID THE POOR BOY IN HIS GRAVE. HE FOL-LOWED THE

Chords: Bb7 F7 Bb Gb7 F7 Bb Gm7 Gb7 F7 Bb G7/B

DEAL ON DOWN. HEE!

Chords: Cm7 F7 F7 Bb /

BEKIE SMITH, VOCAL.  
FLETCHER HENDERSON, PNO.  
CHARLIE GREEN, TRP.  
COL. 14037 (1924).



THE NEXT TWO SONGS WERE WRITTEN BY STUDENTS FROM THE BRAD-  
 -UATING CLASS OF 1923 AT THE UNIV. OF CHICAGO. THIS WAS THE  
 19TH ANNUAL FRIARS CLUB MUSICAL. EARL LUDGEN DID THE WRITING AND  
 THE STAGING FOR THAT YEAR. THE ORCHESTRA HAD FOUR PROFESSIONAL  
 MUSICIANS TO AUGMENT A 19 PIECE STUDENT ORCHESTRA. THERE WERE 30  
 ACTORS AND A CHORUS OF 32. SEE P. 4905 FOR NINE MORE  
 SONGS AND ADDITIONAL INFORMATION. ALSO P. 5400.

# THE SONG OF SOLOMON'S WIVES

LYRICS BY EARL LUDGEN (1923) MUSIC BY KNOWLES ROBBINS

(USE  $\text{♩} = \text{♩}$ )

VERSE C  $\frac{9}{8}$  G7+ C Eb° G7/D

ONE WIFE TOO MANY IS TOO MUCH FOR ANY POOR MORTAL WHO IS WISHING FOR

C 1 C/G E C7 C7 C+ C

EASE. JUST ONE IS PLEN-TY, FAR BETTER THAN TWEN-TY; FOR THEN

G7 G7/F C/E C7 Fm

SHE WILL TRY MUCH HARDER TO PLEASE. SO! IF YOU'VE GOT TO MARRY, BE

G7+ Ab C/G Ab C/G Ab7 G7 1 1  $\frac{NC}{G}$

CHOOSY AND CHARRY. TRY TO GET YOUR WIVES BY DE-GREES.

CHO.

C 1 1 C7/Bb A7 D7

YOU HAD BEST BE-LIEVE, FOR WE KNOW: SOL-O-MON'S WISE, BUT

D7 G7 %

SO ARE HIS WIVES. YOU CAN-NOT DE-CEIVE US. OH, NO! SO

C C G7+ C C/G

TAKE OUR ADVICE, BECAUSE IT'S CHEAP AT THE PRICE. IF YOU'VE GOT TO MARR-Y,

D7/F# D7 C/G G7 C G7sus C #

TRY TO TARRY, BUT IF YOU'VE GOT TO MARRY, GO SLOW.



VERSE

F D7 D7

# WON'T YOU MARRY ME?

W: SAM LEVY (1923) M: S.V. NEWFIELD (DET) (he) WHEN FIRST I MET YOU,

G7 C C7 F F/A F/A6 C7 C7/B0

DEARIE, YOU JUST CAPTURED MY HEART. (she) YOU HAVE YOUR LINE WELL POLISHED. WHERE

C7 C7/F F//F F D7 D7 G7 G7/F A7/E A7

DID YOU LEARN THE ART? (he) NO, REALLY, I'M NOT LOOKING. I MEAN JUST WHAT I

Dim C/G 1 G7 D7 D7 1 C/E F G7 C C7

SAY. (she) BUT CAN'T WE BE JUST REAL GOOD PAL? (he) DON'T PUT ME OFF THAT WAY! OH,

CHO. F C7/E F C7/E D7 G7

(he) SWEETHEART, SWEETHEART, PLEASE WON'T YOU MARRY ME? (she) MY DAD YOU'LL HAVE TO SEE MY HEART  
 (she) NOT NOW. SOMEHOW, YOU'LL HAVE TO WAIT A WHILE. (she) YOU KNOW THAT'S NOT MY (she) CAN'T YOU  
 (he) YOU KNOW THAT'S NOT MY (she) CAN'T YOU  
 STYLE.

G7 C7 F7/E7 Eb

(he) WILL PART. COME ON, CONFESS THAT YOU CARE FOR ME. CAN'T YOU SEE I  
 (she) BE TRUE?

G7/B G7/B C7 C7/Bb FA F F/C/B G7/E7/G# E7/B C7 D.S.

LOVE YOU: SWEAR BY STARS A-BOVE YOU, SWEETHEART?

CODA G7 G7 D7 F/C F D7/F F F7/Eb

(she) OR MUST I WARY BE. (he) AS STARS GROW OLD, I'LL LOVE YOU AS THE

D7 D7 D7 G7 C7 F

YEARS UN-TOLD. OH SWEETHEART, SWEETHEART: PLEASE, WON'T YOU MARRY ME.

855

(1931)

# WELFARE STORE BLUES

SONNY WILLIAMSON

*SLOWLY* **Ebm** (USE EXACT RHYTHMS) 1.

(HE) NOW ME AND MY BA-BY, WE TALK'D LAST NITE. AND WE TALK'D FOR NEARLY AN HOUR. SHE WANTED  
 ME TO GO DOWN TO THAT WEL-FARE STORE, AND GIT A SACK O' THAT WELFARE FLOUR, BUT I TOLD HER, "NO,  
 BABE, I SURELY DON'T WANT TO GO."  
 "I'LL DO AN-Y-THING IN THE WORLD FOR YOU, BUT DON'T WANT TO GO DOWN TO THAT WEL-FARE STORE."  
 (SHE) NOW YOU NEED TO GO LET YOU SOME REAL NICE MAN, TO SIGN YOU A LITTLE NOTE. YOU CAN GET A  
 PAIR O' THOSE KEEN-TOED SHOES AND ONE O' THOSE PLEAT-BACK SOLDIER COATS, (HE) BUT I TOLD HER, "NO, BABE,  
 I SURELY DON'T WANT TO GO. I'LL DO AN-Y-  
 THING IN THE WORLD FOR YOU BUT I DON'T WANNA GO DOWN TO THAT WEL-FARE STORE."  
 PRESIDENT ROOS-E-VELT SAID THE WELFARE PEOPLE! EV-RY-BO-DY RIGHT. SAYS  
 THEY'LL GIVE YOU CAN OF THEM BEANS AN' A CAN OR TWO OF THAT OLD TRIPE. BUT I TOLD HER "NO,  
 BABE, N' I SURELY DON'T WANT TO GO. I'LL DO ANY-  
 THING IN THE WORLD FOR YOU, BUT I DON'T WANNA GO DOWN TO THE WELFARE STORE."

2. **Ebm**

3. **Ebm**

4. **Ebm**

5. **Ebm**

6. **Ebm**

7. **Ebm**

8. **Ebm**

9. **Ebm**

10. **Ebm**

11. **Ebm**

12. **Ebm**

13. **Ebm**

14. **Ebm**

15. **Ebm**

16. **Ebm**

17. **Ebm**

18. **Ebm**

19. **Ebm**

20. **Ebm**

21. **Ebm**

22. **Ebm**

23. **Ebm**

24. **Ebm**

25. **Ebm**

26. **Ebm**

27. **Ebm**

28. **Ebm**

29. **Ebm**

30. **Ebm**

31. **Ebm**

32. **Ebm**

33. **Ebm**

34. **Ebm**

35. **Ebm**

36. **Ebm**

37. **Ebm**

38. **Ebm**

39. **Ebm**

40. **Ebm**

41. **Ebm**

42. **Ebm**

43. **Ebm**

44. **Ebm**

45. **Ebm**

46. **Ebm**

47. **Ebm**

48. **Ebm**

49. **Ebm**

50. **Ebm**

51. **Ebm**

52. **Ebm**

53. **Ebm**

54. **Ebm**

55. **Ebm**

56. **Ebm**

57. **Ebm**

58. **Ebm**

59. **Ebm**

60. **Ebm**

61. **Ebm**

62. **Ebm**

63. **Ebm**

64. **Ebm**

65. **Ebm**

66. **Ebm**

67. **Ebm**

68. **Ebm**

69. **Ebm**

70. **Ebm**

71. **Ebm**

72. **Ebm**

73. **Ebm**

74. **Ebm**

75. **Ebm**

76. **Ebm**

77. **Ebm**

78. **Ebm**

79. **Ebm**

80. **Ebm**

81. **Ebm**

82. **Ebm**

83. **Ebm**

84. **Ebm**

85. **Ebm**

86. **Ebm**

87. **Ebm**

88. **Ebm**

89. **Ebm**

90. **Ebm**

91. **Ebm**

92. **Ebm**

93. **Ebm**

94. **Ebm**

95. **Ebm**

96. **Ebm**

97. **Ebm**

98. **Ebm**

99. **Ebm**

100. **Ebm**

WELFARE STORE BLUES - CONT.

856

**Bb7** **Ebm** **3** **1.** **3**

WELL NOW, ME AND BABY WE TALK'D YESTERDAY. WE TALK'D ON IN MY BACK YARD. SHE SAY,

**Ebm** **1.** **3** **3** **Ab7**

"I'LL TAKE CARE OF YOU, SONNY BOY, JUST AS LONG AS THESE TIMES STAY HARD' AND I TOLD HER "YEAH, BABE, N'

**Ab7** **Eb** **1.** **3**

I SURE WON'T HAVE TO GO" I SAY, "IF YOU'D

**Bb7** **3** **1.** **Eb**

DO THAT FOR ME, I WON'T HAVE TO GO DOWN TO THAT WEL-FARE STORE."

(EVEN 8's) **RAG** **A** **G**

# FLEUR DE LIS

HARRY AUSTIN TIERNEY (1911)

1. **G** **1.** **G** **E7** **A7** **A7** **A#7** **D7**

2. **G** **Am** **C#0** **G/D** **E7** **Am** **D7** **G7**

**B** **D7/F#** **D7** **G** **1.** **D7** **C#0** **D7/A** **D7**

**G** **D7/A** **G/B** **E7** **F#0** | 2. **E7** **E7** **Am** **E/B** **Am** **G/D** **D7** **G7** **D7** **D.C.**

**TRIO** **G7** **C** **C#** **E** **C** **G7** **C**

**C** **C#** **E** **C** **D7/A** **D7** **G7** **G7** **E7** **Am**

**B7/F#** **B7/D#** **Ebm** **G7** **Dm** **B0** **C** **C#** **A7/F#** **A7** **D7** **G7**

1. **C** **G7** **C** **C#0** **G7** **G7** **Dm/A** **B0** | 2. **C**

# 857

## MADemoiselle FROM ARMENTIÈRES

(TRADITIONAL ARMY SONG) 1917

LUSTILY

The musical score is written on a single staff in 6/8 time with a key signature of one flat (B-flat). It consists of five lines of music. Above the staff are various chords: F, C7, F, C7, F, G9, C7, F, Bb/d, F/c, C7, F. The lyrics are written below the notes.

1. MADemoiselle FROM ARMENTIÈRES: PAR - LAY VOO. OH,  
 MADemoiselle FROM ARMENTIÈRES: PAR - LAY VOO.  
 MADemoiselle FROM ARMENTIÈRES: SHE HASN'T BEEN KISS'D FOR FORTY YEARS.  
 HINK-Y DINK-Y, PAR - LAY VOO.

2. Our top kick in Armentières, parlay-voo,  
 Our top kick in Armentières, parlay-voo,  
 Our top kick in Armentières  
 Soon broke the spell of forty years,  
 Hinky dinky, parlay-voo.

3. The officers get all the steaks, parlay-voo,  
 The officers get all the steaks, parlay-voo,  
 The officers get all the steak  
 And all we get is a belly ache,  
 Hinky dinky, parlay-voo.

4. From gay Paree we heard guns roar, parlay-voo,  
 From gay Paree we heard guns roar, parlay-voo,  
 From gay Paree we heard guns roar,  
 But all we heard was "Je t'adore",  
 Hinky dinky, parlay-voo.

5. You might forget the gas and shell, parlay-voo,  
 You might forget the gas and shell, parlay-voo,  
 You might forget the gas and shell,  
 You'll never forget the mademoiselle,  
 Hinky dinky, parlay-voo.



(1924) WOMAN'S TROUBLE BLUES

Slowly

1. WHEN A WOMAN GETS IN TROUBLE, EV-RY-BO-DY THROWS HER DOWN. WHEN A

WOMAN GETS INTO TROU-BLE, EV-RY-BO-DY THROWS HER DOWN. SHE'LL LOOK

FOR HER FRIENDS, AND NONE CAN BE FOUND. 2. I GOT TO GO TO

- 2) I got to go to jail innocent, I got to do my time  
I got to go to jail innocent, I got to do my time  
Because the judge is so cruel, he won't take no fine
- 3) When I get out I'm gonna leave this town  
When I get out I'm gonna leave this town  
Everybody'll miss me when they don't see me around
- 4) There ain't but one thing worries my troublin' mind  
There ain't but one thing worries my troublin' mind  
The man I love left me behind

VERSE 5.

MY MAN LEFT ME, THAT'S WHY I'M ALL CON-FUSED. MY MAN

LEFT ME, THAT'S WHY I'M ALL CON-FUSED. HE LEFT ME

WITH THEM TROU-BLIN' BLUES.

RECORDED BY BESSIE SMITH (VOCAL) WITH BUSTER BANTON AND DON REDMAN ON CLARINETS. ON COL. # 14016. IN 1924.



# 859

## IF YOU EVER GET LONELY

LYRIC BY GUS KAHN

(1916)

MUSIC BY HENRY MARSHALL

**VERSE**

Fm Fm Ab Gm C7 Gm7 C7 Fm Fm Fm Fm Ab

I AM FEELING BLUE: YOU DON'T CARE... IT'S BE-

Gm C7 Bb7/F Bb7 Eb7 Eb7/G Eb7

-CAUSE OF YOU, I'M ALL UP IN THE AIR. I KNOW ALL A-BOU'T THE BIRDS AND

Ab Eb/G Eb G7/C C Fm Fm Ab

FLOW'RS AND BEES. BUT THERE IS SOMETHING ELSE I'M THINKING OF. JUST SUP-

Gm C7 Bb7/F Bb7 Eb7 / 1 2 CHO Ab Cm Cm Bb

-POSE THAT WE SPEAK OF LOVE? DON'T YOU EVER GET YOU GET TIR-ED AND

F7/A / F7 F7 Eb Bb7 Bb7 Bb7 Bb7 NC DB Eb/G Eb

LONE-LY? HUN-GRY, DON'T YOU EVER FEEL BLUE? DON'T YOU EVER WANT

JUST LIKE OTHER FOLKS

Eb/G Cm Eb Ab Ab° Eb7/Bb Eb7 D.S. al

SOME ONE TO KIND OF HUDDLE UP, TO KIND OF CUDDLE UP?

**CODA** Bb7/Bb Bb7 Ab Bb7/F Bb7 Eb7 / Eb7/Bb

DO. BUT YOU DON'T SEEM TO EV-EN DREAM WHAT JUST ONE WORD OF

C / C7 C7/Bb F7/A F7 F7/C F7 Bb7 Eb7

LOVE COULD MEAN! IF YOU EV-ER GET LONE-LY, RE-MEMBER THAT I'M LONELY

Ab

TOO.

GUS KAHN IS LYRICIST ON MORE "STANDARD'S" OF THE 20'S & 30'S THAN ANYBODY. (EXCEPT FOR IRVING BERLIN, WHO WROTE HIS OWN LYRICS.)

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