

THE Creole Jazz BAND

FAKE BOOK 1

PRE 1923

VER. 1.1





THE CREOLE JAZZ BAND WORDMARK WAS CREATED BY MADELINE KOEBERLING.

THANKS TO MADELINE'S PATIENCE WITH US, HER INCREDIBLY THOROUGH ANALYSIS OF OUR NEEDS, HER RESEARCH, AND OF COURSE HER CREATIVITY, SHE WAS ABLE TO DEVELOP THIS OUTSTANDING LOGO.

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THE Creole Jazz BAND

THIS FAKE BOOK HAS BEEN ASSEMBLED WITH TUNES THAT HAVE ALL BEEN WRITTEN PRIOR TO 1923.
THEREFORE THESE ARE ALL OUT OF COPYRIGHT IN THE USA. I HOPE YOU ENJOY THE TUNES.

THIS FAKEBOOK HAS BEEN PRODUCED IN THE FOLLOWING VERSIONS:

C TREBLE

B^b TREBLE

E^b TREBLE

BASS CLEF

TUBA (BASS CLEF ONE OCTAVE LOWER)

IF YOU WANT VERSIONS IN OTHER KEYS OR WANT MORE TUNES ADDED, FEEL FREE TO CONTACT ME.

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12 TH STREET RAG	1	DARDANELLA	54
A GOOD MAN IS HARD TO FIND	2	DARKTOWN STRUTTER'S BALL	56
AFGHANISTAN	3	DEAR OLD SOUTHLAND	58
AFTER THE BALL IS OVER	6	DIXIELAND JAZZ BAND ONE STEP	59
AFTER YOU'VE GONE	4	DOWN AMONG THE SHELTERING PALMS	60
AGGRAVATIN' PAPA	8	DOWN BY THE RIVERSIDE	61
A'INT WE GOT FUN	7	DOWN HOME RAG	64
ALABAMA JUBILEE	18	DOWN IN BORNEO ISLE	62
ALCOHOLIC BLUES	10	DOWN IN HONKY TONK TOWN	66
ALEXANDER'S RAGTIME BAND	12	DOWN IN JUNGLE TOWN	65
ALICE BLUE GOWN	16	DOWN YONDER	68
ALL THE GIRLS GO CRAZY	14	EASY RIDER'S GONE	70
AMAZING GRACE	17	ECCENTRIC	72
AMERICAN PATROL	20	EH LA BAS	71
AND THEY CALLED IT DIXIELAND	19	FIDGETY FEET	74
ANY TIME	21	FLEE AS A BIRD	80
APRIL SHOWERS	22	FLOATIN' DOWN THAT OLD GREEN RIVER	76
AT A GEORGIA CAMP MEETING	23	FLOATIN' DOWN TO COTTON TOWN	82
AT THE DEVIL'S BALL	24	FOOLISH QUESTIONS	84
AT THE JAZZ BAND BALL	26	FRANKIE AND JOHNNIE	81
AUNT HAGAR'S BLUES	27	GRIZZLY BEAR RAG	86
AVALON	29	HE MAY BE YOUR MAN	88
BABY WON'T YOU PLEASE COME HOME	32	HESITATING BLUES	90
BACK TO STORYVILLE	30	HIGH SOCIETY	92
BALLIN' THE JACK	34	HINDUSTAN	95
BEALE STREET BLUES	36	HOT LIPS	96
BLUE AND BROKEN HEARTED	33	I AIN'T GONNA GIVE NOBODY NONE OF MY JELLY ROLL....	98
BLUES MY NAUGHTY SWEETIE GIVES TO ME .	40	I CAN'T LET 'EM SUFFER	100
BLUIN' THE BLUES	38	I NEVER KNEW I COULD LOVE ANYBODY	102
BY THE LIGHT OF THE SILVERY MOON	42	I WANT TO DO THE BEAR CAT DANCE	103
CARELESS LOVE	44	I WISH I COULD SHIMMY LIKE MY SISTER KATE	104
CHICAGO	45	IDA, SWEET AS APPLE CIDER	106
CHINA BOY	48	IF YOU WERE THE ONLY GIRL IN THE WORLD	110
CHINATOWN, MY CHINATOWN	46	INDIANA	108
CLEOPATRA HAD A JAZZ BAND	50	JA DA	111
CREOLE BELLES	52	JAPANESE SANDMAN	118
CURSE OF AN ACHING HEART	49		

JAZZ BABY	112	RIVERSIDE BLUES.....	169
JAZZ ME BLUES	114	ROCK A BYE YOUR BABY	170
JELLY ROLL BLUES	116	ROSE OF PICARDY	172
JUST A LITTLE WHILE TO STAY HERE	119	ROSE OF WASHINGTON SQUARE	174
KING CHANTICLEER.....	120	ROSE ROOM	173
LASSES CANDY	122	ROYAL GARDEN BLUES	180
LASSUS TROMBONE	123	RUFÉ JOHNSONS' HARMONY BAND	176
LAZY DADDY	124	RUNNIN' WILD	178
LIMEHOUSE BLUES	126	SAILING DOWN CHESAPEKE BAY	182
LIVERY STABLE BLUES (VOCAL)	128	SAN	184
LIVERY STABLE BLUES	130	SATANIC BLUES	181
LONG GONE	132	SECOND HAND ROSE	186
LOVE NEST	136	SENSATION	191
LOVIN' SAM	134	SHAKE IT AND BREAK IT	188
MA, HE'S MAKING EYES AT ME	137	SHEIK OF ARABY	192
MAMA DON'T ALLOW	138	SINGIN' THE BLUES	190
MANDY	139	SISTER KATE	104
MARGIE	140	SKELETON JANGLE	194
MEMPHIS BLUES	142	SOBBIN' BLUES	196
MIDNIGHT IN MOSCOW	143	SOME OF THESE DAYS	198
MISSOURI WALTZ	144	SOME SWEET DAY	199
MY BUCKET'S GOT A HOLE IN IT	150	SOMEBODY STOLE MY GAL	202
MY DADDY ROCKS ME	146	SOMEDAY SWEETHEART	200
MY HONEY'S LOVIN' ARMS	148	ST. JAMES INFIRMARY	203
OH	153	ST. LOUIS BLUES	207
OH BY JINGO	152	STOCKYARD STRUT	204
OH DIDN'T HE RAMBLE	151	STORYVILLE BLUES	212
OLD RUGGED CROSS	156	STRUT MISS LIZZIE	208
OLE MISS	154	STUMBLING	211
ON THE ALAMO	157	SUEZ	212
ORY'S CREOLE TROMBONE	158	SWANEE	214
OSTRICH WALK	160	T'AIN'T NOBODY'S BUSINESS IF I DO	216
OVER THE WAVES	162	TAIN'T NOTHIN ELSE BUT JAZZ	215
PANAMA	164	TAKE ME TO THE LAND OF JAZZ	218
PEARLS	166	THAT DA DA STRAIN	225
POOR BUTTERFLY	163	THAT DIXIE JAZZ	220
PRETTY BABY	168	THAT'S A PLENTY	222

THERE'LL BE SOME CHANGES MADE	228
TIGER RAG	226
TIL WE MEET AGAIN	229
TISHOMINGO BLUES	230
TOOT, TOOT, TOOTSIE	232
TUCK ME TO SLEEP.....	233
UNDER THE BAMBOO TREE	234
WABASH BLUES	236
WAITIN' FOR THE ROBERT E LEE	238
WALKIN' THE DOG	235
WASHINGTON AND LEE SWING	242
WAY DOWN YONDER IN NEW ORLEANS	240
WHEN RAGTIME ROSIE RAGGED THE ROSARY...	244
WHEN THE MIDNIGHT CHOO CHOO LEAVES	246
WHEN THE SAINTS	243
WHEN YOU WORE A TULIP	248
WHEN YOU'RE A MILLION MILES FROM NOWHERE	249
WHERE DID ROBINSON CRUSOE GO	250
WHIFFENPOOF SONG	252
WHISPERING	253
WILD CHERRIES RAG	254
WORLD IS WAITING FOR THE SUNRISE	256
YAMA YAMA MAN	257
YELLOW DOG BLUES	258
YOU'VE GOT TO SEE YOUR MAMA EV'RY NIGHT	260

B^b TREBLE

12TH STREET RAG

EUDAY L. BOWMAN - 1914

5 **A** F C⁷

9 C⁷ F

13 F C⁷

17 G⁷ C⁷

21 **B** F C⁷

25 C⁷ F

29 F F⁷ B^b C^{#7}

33 F G⁷ C⁷ F B^{b7} F

37 **A** F STANDARD DOO WACK-A-DOO CHORUS C⁷ BACK TO TOP WITH INTRO ETC

♩ = 100
B^b TREBLE

A GOOD MAN IS HARD TO FIND

2

[A] C D⁹ G⁷ C[#]DIM G⁷

My heart's sad and I am all a-lone my man treats— me mean.

5 C C^M G C[#]DIM D⁷ G

I re-gret the day that I was born, and— that— man I ev-er seen oh

9 D⁷ G D G⁷

my hap-pi-ness is less to-day, my heart is broke and that is why I say. Lord a

[B] A⁷ A⁷ D⁷ D⁷

13 good man— is hard to find you al-ways get the oth-er kind just

17 G⁷ G⁷ C

when you think that— he's your pal, you look to find him fool-in' 'round

20 A⁷ A⁷

with some oth-er gal then you rave— and you all crave— you wan-na

23 D⁷ D⁷ G⁷ C C^M C G[#]7 G⁷

see— him in his grave so if your man is nice take my ad-vice— and

27 C C C G[#]7 G⁷ C

hug him in the morn-in' kiss him ev' ry night give him plen-ty lov in' treat him right cuz a

31 D⁷ G⁷ C G⁷ C G⁷

good man now - a - days is hard to find, so hard to find.

Afghanistan

3

8^b TREBLE

William Wilander & Harry Donnelly - 1920

A *Gm* *G°* *Cm/G* *Gm*

In the land of Af-ghan-is- tan, There's a Hin-du maid and a man.

5 *G7* *Cm* *Gm* Break *D7* Break

She swore by the stars up a - bove her that he was the one to love her.

9 *Gm* *G°* *Cm/G* *Gm*

But there came an-oth-er one day, stole his Hin-du maid-en a - way.

13 *G7* *Cm* *D7/F#* *D7* *Gm* *F7*

Hin-du man is lone- ly and blue. In his dreams he's call- ing to her.

17 **B** *F7* *Fmaj7* *F7* *Bb* *Bb/D* *Bbm/D*

In Af-ghan-is- tan, There's a car- a- van

21 *Cm* *Cm7* *F7* *Bb* *C#°* Break - Unison 1 bar

by the fair o- a- sis, Wait- ing for you, And for you on- ly.

25 *F7* *Fmaj7* *F7* *Bb* *A7/C#*

'Cross the des-ert sand, we will find a tem- ple,

29 *Cm* *D7/F#* *Gm* *C7* *F7* *Bb*

There will be a bri- dal day for you, my i- dol, in Af-ghan-is- tan.

AFTER YOU'VE GONE

♩ = 110 - 120

1916

4/4

A C G⁷ C

Now won't you list-en hon-ey while I say How could you tell me that you're

4 G⁷ E⁷ A^M⁷ 3 G⁷ A⁷ C⁷ D^M⁷ G⁷

goin' a- way? Don't say that we_ must part, Don't you break your ba-by's heart.

9 C G⁷ E^M A⁷

You know that I've loved you for these ma - ny years, Loved you both night and_

12 F⁷ C⁷ A^M⁷ D^M G⁷ D^M⁷ G⁷ C

Day Oh hon-ey ba-by can't you see my tears? List-en while I say.

17 **8** **F** **F_M⁶** **B_b⁹ TREBLE** **C** **E_M⁷** **A⁷**

Af-ter you've gone, and left me cry- in' Af-ter you've gone, there's no de- ny- in'

21 **D** **G⁹** **C⁷**

You'll feel blue You'll feel sad_ you'll miss the dear- est pal you've ev- er had_

25 **F** **F_M⁶** **B_b⁹** **C** **E_M⁷** **A⁹**

There'll come a time now don't for- get it, There'll come a time, when you'll re- gret it.

29 **D_M⁷** **A⁷** **D_M⁷** **F_M⁶** **B_b⁹** **C** **B_M⁷** **E⁷**

Some day When you grow lone - ly Your heart will break like mine and

32 **A_M⁷** **F[#]_{dim}⁷** **G** **C⁶** **A⁷** **D_M⁷** **G⁷** **C⁶** **C⁷**

you'll want me on- ly Af-ter you've gone Af-ter you've gone A- way.

SOLOS AT "8"

AFTER THE BALL

CHARLES K HARRIS - 1891

♩ = 100

8^b F7

9 F7 8^b

17 **A** 8^b D7 G^M

25 E^b E^{DIM} 7 8^b G7 C7 F7 8^b

33 G^M D7 E^b F7 8^b

41 **B** E^b E^{DIM} 8^b C7 F7 8^b

51 8^b 8^b D7 G^M E^b

58 E^o 8^b G7 C7 F7 8^b

65 **C** 8^b F7

73 F7 F^o 7 F7 8^b

81 8^b **D** G7 C7

89 F7 8^b C7 F7 8^b

AIN'T WE GOT FUN

KAHN & EGAN ⁷WHITING
1921

♩ = 185



Ev - 'ry morn - ing, Ev - 'ry eve - ning, — Ain't we got fun!



Not much mon - ey, Oh, but hon - ey — Ain't we got fun! —



— The rent's un - paid, dear, — We have'nt a car, —



— But an - y way, dear. — We'll stay as we are, —



E - ven if we owe the gro - cer Don't we have fun?



Tax col - lec - tor's get - ting clos - er — Still we have fun!



There's noth - ing sur - er, the rich get rich and the poor get poor - er



In the mean - time — in be - tween time — Ain't We Got Fun!

Aggravatin' Papa

8

8^b TREBLE

Roy Turk & Russell Robinson - 1922

A

I know a trif- lin' man, They call him "Trif- lin' Sam".

5 He lives in Birm- ing- ham, 'Way down in Al- a- bam'. Now the

9 oth- er night, He had a fight with a gal named Man- dy Brymm, And she

13 plain- ly sta- ted she was ag- gra- va- ted, An she shout- ed out to him:

Aggravatin' Papa

Bb TREBLE

9

2 17 **B** F D7 G7 C7 F

"Ag- gra- va- tin' pa- pa, Don't you try to two-time me, I said don't two-time me.

21 F D7 G7 C7 F F7

Ag- gra- va- tin' pa- pa, Treat me kind or let me be, I mean just let me be.

25 Bb F F7 Bb F D7

List- en while I get you told, Stop mess- in' 'round, sweet jel- ly roll. If

29 F#7 C7 Break 2 bars

you step out with a high brown ba- by, I'll smack you down and I don't mean may- be!

33 **C** F D7 G7 C7 F F7

Ag- gra- va- tin' pa- pa, I'll do an- y- thing you say, yes, an- y- thing you say.

37 Bb A E7 C7

But when you go strut- tin', Do your strut- tin' round my way. So pa- pa,
Now pa- pa,
Now pa- pa,

Stop Time - Play beats 1 & 4 as marked

41 F F7 F7 F7 Bb Bb B° B°

Just treat me pret- ty, Be nice and sweet, 'Cause I pos- sess a fort- y four that don't re- peat!
You best be care- ful, As you can be, 'Cause I can beat you do - in' what you're doin to me,
Once you were stead- y Once you were true, But pa- pa, now sweet ma- ma can't de- pend on you,

45 F D7 G7 C7 F F7 Bb Bbm F C7

Ag- gra- va- tin' pa- pa, Don't you try to two-time me!

B^b TREBLE

ALCOHOLIC BLUES

ALBERT VON TILZER 1919

A ^G
 6 ^{C_M} ^G
 9 ^{D⁷} ^G ^{E^b7 D⁷ G}
 13 **B** ^G ^{D⁷} ^G ^{D⁷} **VAMP**
 17 **C** ^G ^{A⁷} ^{D⁷}
 Pro-hi-bi-tion, that's the name, pro-a-bi-tion drives me in-sane.
 21 ^{A_M} ^{A⁷}
 I'm so thirs-ty soon I'll die,— I'm sim-ply gon-na 'vap-o-rate or
 24 ^{D⁷} ^G ^{D⁷}
 just run dry.— When Mis-ter Hoo-ver said to cut my din-ner down,
 27 ^G ^{D⁷} ^{A⁷}
 I did-n't hes-i-tate I did-n't frown. I cut my sug-ar
 30 ^D ^{A⁷} ^{D⁷}
 I cut my coal, but now they've cut deep in-side my soul. I've got the

88 TREBLE



blues, I've got the Blues, I've got the al - co - hol - ic blues. There's
 blues, I've got the Blues, _____ since they am - pu - ta - ted booze. _____



no more beer _____ my heart to cheer, good - bye whis - key
 Bars are closed. and night clubs too, _____ lord - y lord - y



used to make me fris - ky. _____ So long hi - ball, good - bye gin,
 what to _____ do, _____ So long hi - ball, good - bye gin, _____

SOLOS AT "D"



tell me when you're com - in' back a - gain.
 tell me when you're com - in' back a - gain.

ALEXANDER'S RAGTIME BAND

12

IRVING BERLIN, 1911

VERSE

Oh, ma hon - ey, Oh, ma hon - ey, Bet - ter hur - ry and let's me - an - der,
 Oh, ma hon - ey, Oh, ma hon - ey, There's a fid - dle with notes that screech - es,

Ain't you go - in', Ain't you go - in' To the lead - er man,
 Like a chick - en, Like a chick - en, And the clar i - net

rag - ged ne - ter man? — Oh, ma hon - ey, Oh, ma hon - ey, Let me take you to
 is a col - ored pet, Come and lis - ten, Come and lis - ten, To a class - i - cal

Al - ex - an - der's grand - stand, brass band,
 band what's peach - es, come now, some - how,

Ain't you com - in' a - long? Come on and
 Bet - ter hur - ry a - long.

2

88 TREBLE

17 *G* *G* *D7* *G*
 hear, Come on and hear, Al ex an - der's Rag time Band. Come on and

21 *C* *C* *C*
 hear, Come on and hear! It's the best band in the

24 *C* *G* *G*
 land. They can play a bu gle call like you ne - ver heard be - fore.

27 *G* *G*
 So na - tur - al that you want to go to war.

29 *A* *A7* *D* *D*
 That's just the best - est band what am, ho ney lamb. Come on a

33 *G* *G* *D7* *G*
 long. Come on a long. Let me take you by the hand. Up to the

37 *C* *C* *C* *C*
 man. Up to the man! Who's the lea - der of the band. And if you

41 *G7* *G7* *C* *Gdim*
 care to hear the Swa nee Ri - ver played in rag - time. Come on and

45 *G* *G* *D7* *G*
 hear, Come on and hear, Al - ex an - der's Rag - time Band,

ALL THE GIRLS GO CRAZY

STOP TIME-2 BARS.....

KID ORY 1916



STOP TIME-2 BARS.....



SOLOS BEGIN HERE

All the



girls go craz - y 'bout the way that I walk_____

The way that I walk_

on their knees say - in' "Ba - by,"_____

Sayin' "Ba - by," -

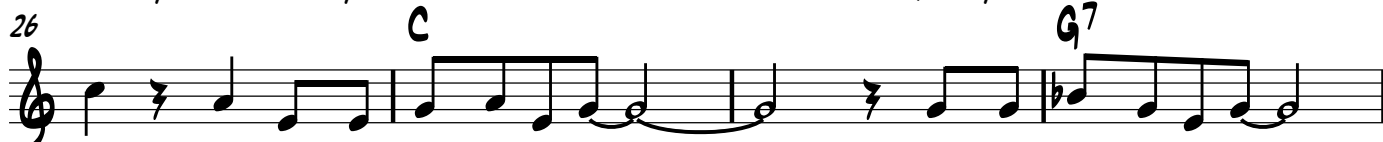


Hon - ey 'bout the way I walk_____

Yes, all the girls go

Craz - y 'bout the way I walk_____

Yes, they fall on their

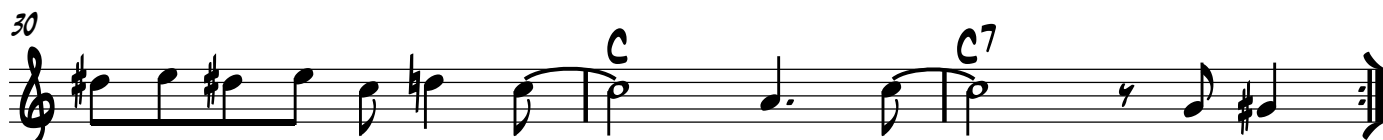


craz - y 'bout the way that walk,_____

'Bout the way that I walk,

knees plead - in' "Ba - by,"_____

Say - in' "Ba - by,"



Hon - ey 'bout the way I walk_____

They fall

Craz - y 'bout the way I walk_____

ON TO "C" AFTER LAST SOLO:

THE GRILS GO CRAZY 'BOUT THE WAY I WALK

88 TREBLE

CHORUS: 1ST TIME SOFT:



ALICE BLUE GOWN (4/4)

16

8^b TREBLE

MCCARTHY/TIERNEY - 1919

A **D** **D7** **C#7** **C7** **B7**

In my sweet lit- tle A - lice Blue Gown, When I

E7 **E7** **F#m7** **G°** **E7/G#**

5 first wan- dered down in- to town, I was

A7 **D** **B7**

9 both proud and shy, As I felt ev- 'ry eye, But in

E7 **A7**

13 ev- 'ry shop win- dow I'd primp, pass- ing by; Then in

B **D** **D7** **C#7** **C7** **B7**

17 man- ner of fash- ion I'd frown, And the

Em **A7** **F#7** **G#m7** **A°** **F#7/A#**

21 world seemed to smile all a- round. 'Til it

Em **E#°** **D/F#** **C9** **B7**

25 wilt- ed I wore it, I'll al- ways a- dore it, My

Em **A7** **D** **Gm** **D**

29 sweet lit- tle A- lice Blue Gown.

AMAZING GRACE

A - ma - zing grace, how sweet the sound, That
 'Twas grace that taught my heart to fear, And
 Through many dangers toils and snares, we

saved a wretch like me. I
 grace my fears re - lieved. How
 have al - rea - dy come. T'was

once was lost but now am found, was
 pre - cious did that grace ap - pear, the
 grace that brought us safe thus far, and

blind but now I see.
 hour I first be - lieved.
 grace will lead us home.

B^b TREBLE

ALABAMA JUBILEE

18
GEORGE COBB - 1915

♩ = 160

A C A^b7 C G⁷ C G⁷

Man-do lins, vi-o-lins, Ev'-ry-bod-y tun-in' up, the fun be-gins,

5 C A^M D⁷ G G⁷

Comethis way, don't de-lay, Bet-ter hur-ry hon-ey dear, or you'll be miss-in'

9 C A^b7 C G⁷

Mu-sic sweet, rag time treat, Goes right to you head and trick-les

12 C D⁷ G G⁷

to your feet, It's a re mind - er a mem-o - ry find - er of

15 D⁷ G⁷ 3

nights down in old Al - a bam: You ought to

B 17 A⁷ A⁷ D⁷

see Dea con Jones when he rat tles them bones, Old Par son Brown danc - in'

20 D⁷ G⁷ G⁷

'round like a clown, Aunt Jem - i - ma who is past eight - y three

23 C C A⁷

Shout-in'"I'm full o' pep! Watch yo'step, watch yo'step!" One leg-ged Joe_danced a -

26 A⁷ D^{MIN} D^{MIN} D⁷

round on his toe, Threw a-way his cane and hol - lered, "Let her go!" Oh Hon ey

29 C E⁷ F C D⁷ G⁷ C

Hail, Hail, the gang's all here for an Al - a - bam - a Jub - i - lee.

AND THEY CALLED IT DIXIELAND

19

8^b TREBLE

RAYMOND EGAN & RICHARD WHITING - 1916

They built a lit-tle gar-den for the rose, And they called it Dix-ie- land. They built a

sum-mer breeze to keep the snows far a- way from Dix- ie- land. They built the

fin- est place I've known, When they built my home sweet home, Noth-ing

was for-got- ten in the land of cot- ton, from the clo-ver to the hon-ey comb, And then they

took an an- gel from the skies, And they gave her heart to me. She had a

bit of heav- en in her eyes, Just as blue as blue can be. They put some

fine spring chick-ens in the land, And taught my Mam-my how to use a fry-ing pan. They made it

twice as nice as Par- a- dise, And they called it Dix- ie- land.

American Patrol

8^b TREBLE

F.W. Meacham - 1891

4/4

5

9

13

17

21

25

29

A

B

G

D7

A7

G7

C

Am7

D7

G

D7

G

D7

G7

C

G

D#o

Em

C

G

D7

G

ANY TIME

HERBERT LAWSON ? IN 1921

B^b TREBLE

An - y time you're feel ing lone - ly, An - y time you're feel ing

blue, An - y time you feel down heart ed, That will

prove your love for me is true. An - y time you're think ing

'bout me, That's the time I'll be think ing of

you, So an - y time you say you

want me back a - gain, that's the time I'll come back home to

you. An - y you.

APRIL SHOWERS

22

LOUIS SILVERS & BUD DESYLVA
1921

B^b TREBLE



AT A GEORGIA CAMP MEETING

23

B^b TREBLE

2 BARS UNISON W/ CLARINET TRILL



2 BARS UNISON



FINE



BACK TO "B" FOR SOLOS. AFTER LAST SOLO PLAY "A" ONCE

At The Devil's Ball

24

8^b TREBLE

Irving Berlin - 1913

4

A *Bm*

I had a dream last night, - That filled me full of fright: - I dreamt that I was with the

Detailed description: This block contains the first line of music, measures 1 through 4. It is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. A box labeled 'A' is placed above the first measure. A *Bm* chord symbol is placed above the second measure. The melody consists of eighth and quarter notes. The lyrics are: 'I had a dream last night, - That filled me full of fright: - I dreamt that I was with the'.

4

Bm **A7**

Dev - il be - low. — In his great big fier - y hall, Where the

Detailed description: This block contains the second line of music, measures 5 through 8. It continues the melody from the previous line. A *Bm* chord symbol is placed above the fifth measure, and an **A7** chord symbol is placed above the sixth measure. The lyrics are: 'Dev - il be - low. — In his great big fier - y hall, Where the'.

7

D **F#7** *Bm*

Dev - il was giv - ing a Ball. I checked my coat and hat and start - ed -

Detailed description: This block contains the third line of music, measures 9 through 12. It continues the melody. Chord symbols *D*, **F#7**, and *Bm* are placed above measures 9, 10, and 11 respectively. The lyrics are: 'Dev - il was giv - ing a Ball. I checked my coat and hat and start - ed -'.

10

Bm

gaz - ing at the mer - ry crowd that came to wit - ness the show. And I

Detailed description: This block contains the fourth line of music, measures 13 through 16. It continues the melody. A *Bm* chord symbol is placed above the thirteenth measure. The lyrics are: 'gaz - ing at the mer - ry crowd that came to wit - ness the show. And I'.

13

E7 **A7**

must con - fess to you, There were ma - ny there I knew. At the

Detailed description: This block contains the fifth line of music, measures 17 through 20. It continues the melody. Chord symbols **E7** and **A7** are placed above measures 17 and 18 respectively. The lyrics are: 'must con - fess to you, There were ma - ny there I knew. At the'.

At The Devil's Ball

Bb TREBLE

25

2 17 **B** **D** **E7**
 Dev-il's Ball, At the Dev-il's Ball, I saw the

21 **A7** **D** **D#°** **A7** **D** **D#°**
 cute Mrs. Dev- il, so pret-ty-and fat, Dressed in a lit- tle red fire-man's hat.

25 **E7** **A7**
 Eph- re-ham, the lead-er man, wha led the band last Fall, He played the mu-sic at the

29 **C** **D** **E7**
 Dev-il's Ball, In the Dev-il's- Hall. I saw the

33 **A7** **D** **A7** **D** **D7**
 fun-ni-est dev- il that I ev-er saw, Tak-ing the tick- ets from folks at the door,

37 **G** **F#7** **Bm** **E7** **E7** **A7** **E7** **A7**
 I caught a glimpse of my moth-er in-law, Danc-ing with the Dev-il, Oh! the lit tle Dev-il,

41 **E7** **A7** **D**
 Danc-ing-at the Dev-il's- Ball. At the

AT THE JAZZ BAND BALL

♩ = 180

ORIGINAL DIXIELAND JAZZ BAND - 1918

Sheet music for "At the Jazz Band Ball" in B^b Treble clef, 4/4 time, tempo 180. The music is in the key of B^b (two flats). The score consists of 48 measures, divided into two systems of 24 measures each. The first system (measures 1-24) contains two main sections: Section A (measures 1-16) and Section B (measures 17-24). The second system (measures 25-48) contains two main sections: Section C (measures 25-36) and Section D (measures 37-48). The music is written for a single melodic line, with chords indicated by letters above the staff. The key signature is B^b (two flats).

Measures 1-4: Section A (A^m)

Measures 5-8: Section C (C), A⁷, D⁷, G⁷

Measures 9-12: Section A (A^m)

Measures 13-16: Section D⁷, G⁷

Measures 17-20: Section B (B^b A⁷, D⁷, G⁷)

Measures 21-24: Section C (C), A⁷, D⁷

Measures 25-28: Section F (F), F[#]DIM, C, A⁷, D⁷, G⁷, C

Measures 29-32: Section A⁷, D⁷, G⁷

Measures 33-36: Section A⁷, D⁷, G⁷

Measures 37-40: Section C (C), A⁷

Measures 41-44: Section F (F), F[#]DIM, C, A⁷, D⁷, G⁷, C

Measures 45-48: Section D⁷, F, F[#]DIM, C, A⁷, D⁷, G⁷, C

B^b TREBLE

AUNT HAGAR'S BLUES

W.C. HANDY 1921



Old dea-con Spliv- in, His flock was giv- in' the way of liv- in' right.



Said he "No swing- in', No rag-time sing- in' to- night".



Up jumped Aunt Ha-gar and shout-ed out with all her might:



"Why all this razz- in', a-bout the jazz- in'? My boys have just come home,



With la-test mu- sic, They play it on the sax- o- phone".



Oh my, just lis- ten!" the dea-con shout-ed with a moan.

B^b TREBLE

25 C F F⁷ B^b B^o F C⁷ F C^{#7} C⁷ F

Hear Aunt Ha-gar's chil-dren har-mo-niz-ing. Hear that sweet mel - o - dy, It's

29 F^M F⁷ C^{#7} C⁷

like a choir from on high_ broke loose. If the

33 F^M F⁷ C^{#7} C⁷

dev-il brought it, the good Lawd sent_ it right_ down to me._ Let the

37 F F⁷ B^b B^o F C⁷ F C^{#7} C⁷ F

con - gre - ga - tion join_ while I sing those lov - in' Aunt Ha - gar's Blues.

41 D F F⁷ B^{b7}

Oh, 'taint no use you preach - in', Oh, 'tain't no use o'teach - in' Such jazz - a - pa - tion

46 F A⁷ D⁷ G⁷

such mod - u - la - tion, When my feet say dance, I just can't re - fuse, When I hear_

50 C⁷ F C⁷ F

that mel - o - dy they call the blues, Aunt Ha - gar's Child - ren Blues.

AVALON

AL JOLSON 1920

I found my love in A - va - lon, Be -

side the bay, I

left my love in A - va - lon, and

sailed 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.

BACK TO STORYVILLE

30

8^b TREBLE

LOUIS ARMSTRONG

1 **A** F⁷ Cm⁷ F^{#7}

Go- in' back to Sto-ry-ville, that's where I long to be,

Detailed description: This block contains the first four measures of the song. The key signature has two flats (Bb and Eb). Measure 1 starts with a treble clef and a 4/4 time signature. It features a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (C5). Measure 2 has a triplet of eighth notes (Bb4, C5, D5) followed by a quarter note (Eb5). Measure 3 has a triplet of eighth notes (Eb5, F5, G5) followed by a quarter note (Ab5). Measure 4 has a triplet of eighth notes (Ab5, Bb5, C6) followed by a quarter note (Bb5). Chords are indicated above the staff: F7 above measure 1, Cm7 above measure 3, and F#7 above measure 4. A boxed 'A' is above measure 1.

3 F⁷ Bb⁷

Ain't no time to ask me why. Ev-'ry-thing'bout Sto-ry-ville is

Detailed description: This block contains measures 5-8. Measure 5 has a triplet of eighth notes (Bb4, C5, D5) followed by a quarter note (Eb5). Measure 6 has a quarter note (Eb5) followed by a half note (F5). Measure 7 has a triplet of eighth notes (F5, G5, Ab5) followed by a quarter note (Bb5). Measure 8 has a triplet of eighth notes (Bb5, C6, D6) followed by a quarter note (Eb6). Chords are indicated above the staff: F7 above measure 5 and Bb7 above measure 7.

6 F C⁷ F C⁷

just a part of me, Since I was just this high. Go- in'

Detailed description: This block contains measures 9-12. Measure 9 has a quarter note (Eb4) followed by a half note (F4). Measure 10 has a quarter note (F4) followed by a half note (G4). Measure 11 has a quarter note (G4) followed by a half note (Ab4). Measure 12 has a quarter note (Ab4) followed by a half note (Bb4). Chords are indicated above the staff: F above measure 9, C7 above measure 10, F above measure 11, and C7 above measure 12.

9 **B** F⁷ Cm⁷ F⁷

back to ol' De-sire, I know my way a-round, Friends I know will shake my hand.

Detailed description: This block contains measures 13-16. Measure 13 has a triplet of eighth notes (Bb4, C5, D5) followed by a quarter note (Eb5). Measure 14 has a triplet of eighth notes (Eb5, F5, G5) followed by a quarter note (Ab5). Measure 15 has a triplet of eighth notes (Ab5, Bb5, C6) followed by a quarter note (Bb5). Measure 16 has a triplet of eighth notes (Bb5, C6, D6) followed by a quarter note (Eb6). Chords are indicated above the staff: F7 above measure 13, Cm7 above measure 14, and F7 above measure 15. A boxed 'B' is above measure 13.

12 Bb⁷ Bb⁷

Noth- in' changes on De- sire, that street of my home town, the

Detailed description: This block contains measures 17-20. Measure 17 has a quarter note (Eb4) followed by a half note (F4). Measure 18 has a quarter note (F4) followed by a half note (G4). Measure 19 has a quarter note (G4) followed by a half note (Ab4). Measure 20 has a quarter note (Ab4) followed by a half note (Bb4). Chords are indicated above the staff: Bb7 above measure 17 and Bb7 above measure 19.

15 C⁷ F C⁷

street where I'll take my stand. There's a

Detailed description: This block contains measures 21-24. Measure 21 has a quarter note (Eb4) followed by a half note (F4). Measure 22 has a quarter note (F4) followed by a half note (G4). Measure 23 has a quarter note (G4) followed by a half note (Ab4). Measure 24 has a quarter note (Ab4) followed by a half note (Bb4). Chords are indicated above the staff: C7 above measure 21, F above measure 23, and C7 above measure 24.

BACK TO STORYVILLE

88 TREBLE

31

2 17 **C** **Bb** **A7** **D**

ca-fe- called "The Pup" that's nev-er- shut, so you can

19 **Gm7** **C7** **F** **F7**

drop a-round most an-y-time you choose. There's a

21 **Bb** **A7** **Dm**

la- dy tailored- up in some-thin' cut low, she

23 **Dø7** **G7** **C7**

rolls the ol' pi- an- o with the "Jel-ly- Roll Blues". Goin'

25 **D** **F7** **Cm7** **F7**

back to Sto-ry-ville, I'm gon-na'take my horn, my nif-ty suit, my brush and comb.

28 **Bb7**

Oh I just can't wait un-til— I'm back where I was born,—

31 **F** **C7** **F** **C7**

My Sto-ry-ville,— my home.

BABY WON'T YOU PLEASE COME HOME

CLARENCE WILLIAMS AND
CHARLES WARFIELD - 1919

I've got the blues, I feel so lone - ly, I'd give the world if
 I could on - ly make you un - der - stand. Itsure - ly would be grand.
 I'm goin' to tel - e - graph you ba by, As you won't you please come home, "Cause
 when you're gone - I'm all for - lorn, - I wor - ry all day long.
 Ba - by won't you please come home, 'cause your mam - ma's all a -
 lone. I have tried in vain, nev - er no more to call your name.
 When you left you broke my heart, Be - cause I nev - er thought we'd part. Ev - 'ry
 hour in the day, - you will hear me say, - Ba - by won't you please come home.

Blue (And Broken Hearted)

8^b TREBLE

Lou Handman - 1922

A

Blue, be- cause we're part- ed,

Blue, and bro- ken heart- ed.

There was a time I was jol- ly,

You know the rea- son I'm mel- an- chol- y.

B

Blue, and oh! so lone- ly,

True, I want you on- ly.

We made a blun- der and lots of time I won- der if

you're blue too.

Chords: C, A^o, E7, A7, Dm, Fm, G7, C, D7, G7, G^{#+}, C, A^o, E7, A7, Dm, Fm, C, Am, F, Fm, G7, C, Fm, C.

8^b TREBLE

BALLIN' THE JACK

CHRIS SMITH - 1913

1 **A** **A** **B⁷** **E⁷** **F⁷**

Folks in Geor- gia's 'bout to go in- sane Since that new dance
It's being done at all the ca- bar- ets, All so- cie - ty

4 **D⁷** **G#^o** **G⁷** **A⁷**

down in Geor- gia came; I'm the on- ly per-son who's to blame,
now has got the craze, It's the best dance done in mod-ern days,

7 **F⁷** **E** **E⁷**

I'm the par- ty in- tro- duced it there, so!
That is why I rave a- bout it so!

9 **B** **A** **B⁷** **E⁷** **F⁷**

Give me cre- dit to know a thing or two, Give me cre- dit
Play some good Rag that will make you prance; Old folks, young folks,

12 **D⁷** **G#^o** **G⁷** **A^{b7}**

for spring- ing some- thing new; I will show this lit- tle danceto you,
all try to do the dance, Join right in now while you got the chance,

15 **F⁷** **E** **G⁷**

When I do you'll say that it's a bear!
Once a - gain the steps to you I'll show:

BALLIN' THE JACK
88 TREBLE

35

2 17 C A⁷ D⁷

First you put your two knees close up tight, Then you sway'em to the left then you

20 D⁷ G⁷

sway'em to the right, Step a-round the floor kind of nice and light, Then you

23 C E⁷ F⁷ E⁷

Twist a- round and twist a- round with all your might,

25 D A⁷ A⁷ D⁷

Stretch lov- in' arms straight out in space, Then you do the Ea- gle Rock with sty-

28 A⁷ C E⁷ A^m A⁷

le and grace Swing your foot way 'round then bring it back, Now

SOLOS AT "C"

31 D^m F^m G⁷ C

that's what I call "Ball- in the Jack".

BEALE ST. BLUES

8^b TREBLE

You'll



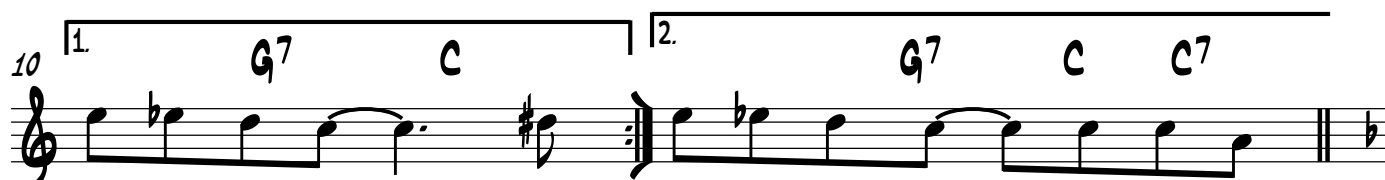
see pret - ty Browns_ in beau - ti - ful gowns,_ You'll see
 see Hog - Nose rest - 'rants and Chit - lin Ca - fe's,_ You'll see
 Beale Street Could talk,_ If Beale Street could talk,_ Mar - ried



tail - or - mades and hand - me - downs. You'll meet hon - est men,_ And
 Jugs that tell of by - gone days._ And plac - es, once plac - es,
 men_would have_to pack their bags and walk._ Ex -cept one or two,_ Who



pick-pock- ets skilled, You'll find that bus' ness nev - er clos - es 'til some -
 Now just a sham,_ You'll see Gold - en balls e - nough to pave the
 nev - er drink booze, And the blind man on the corner who sings these



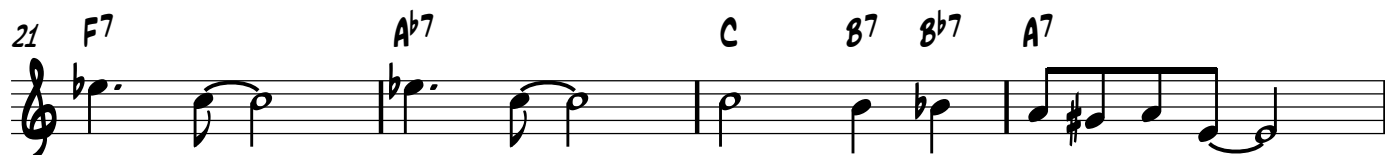
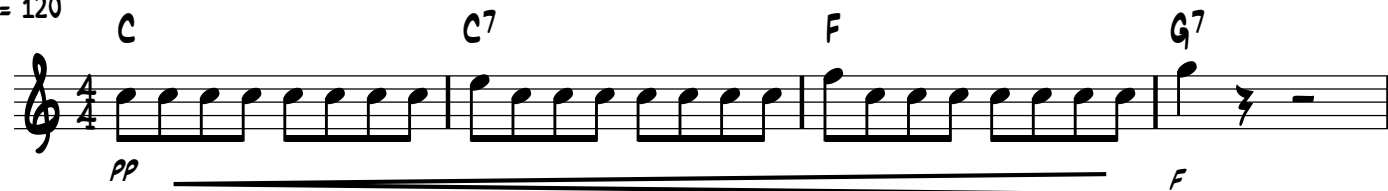
bod - y hets killed._ You'll Beale_ Street Blues.. Well I'd
 New Je - ru - sa - lem. If

B^b TREBLE

BLUIN' THE BLUES

HENRY RAGAS 1918

♩ = 120



2

8 \flat TREBLE

29 C C A \flat 7 C C7 SOLOS

pp f

33 F7 A \flat 7 C7 B7 B \flat 7 A7

37 D7 G7 C G7 C G7

41 D C C C7

45 F7 A \flat 7 C B7 B \flat 7 A7

49 D7 G7 C G7

53 C E A \flat 7 C G7 C

pp f

B^b TREBLE

BLUES MY NAUGHTY SWEETIE GIVES TO ME

1919

♩ = 100



There are Blues_____ that you get from wor - ry_____ There are Blues_____

Blues_____ that you get when sin - gle_____ There are Blues_____

Blues_____ that you get from sweet - ie_____ When she phones_____



— that you get from pain,_____ And there are Blues when you're lone - ly For

— that will give you pain,_____ And there are Blues when you're lone - ly For

— to an - th - er guy,_____ And there are Blues when your hon - ey spends



your one and on - ly, The Blues you can nev - er ex - plain;_____ There are

your one and on - ly, The Blues you can nev - er ex - plain;_____ There are

all of your mon - ey, And Blues when she tells_____ you a lie;_____ There are



Blues_____ that you get from long - ing_____ But the blu - est Blues that be_____

Blues_____ that you get from long - ing_____ To hold some - one on your knee,_____

Blues_____ that you get when mar - ried_____ Wish - ing that_____ you could be free,



— Are the sort of Blues that's on my mind,_____ They're the ve - ry

— But the kind of Blues that al - way stabs,_____ Come from hi - ring

— But the kind of Blues that's good and blue,_____ Comes from hav - ing



mean - est kind,_____ The Blues my naught - y sweet - ie gives_____ to me. There are

tax - i cabs,_____ The Blues my naught - y sweet - ie gives_____ to me. There are

wine for two,_____ The kind of Blues my sweet - ie gives_____ to me. There are

This page has been intentionally left blank. You have not been ripped off. This had to be done in order to avoid page turns in the middle of a tune. You might think this would be a good to place to make jokes or witty observations such, "Did you ever notice that Peter O'Toole is the only Hollywood actor to have a first and last name with a phallic reference?" But I won't be doing any such thing. So stop reading this. It is a waste of your time.

I won't waste your time with other foolish jokes. It is just a blank page. So why are you reading this? I told you earlier to stop. You are wasting your time.

Well since you can't just turn the page, then I will take advantage of your reading interest to see if you might be interested in buying my time machine. It is 100% operational and fully functioning. Everything works just fine and it runs very smoothly. The unit has a minor design flaw in that it plugs into the wall to operate. As a result, when the time travel starts the machine immediately loses its power source and you land back in the present.

I have been developing this time traveling machine for years and am now too tired to do the work involved in converting it to run off batteries. It should be an easy fix for a home handyman.

BY THE LIGHT OF THE SILVERY MOON

8^b TREBLE

GUS EDWARDS & EDWARD MADDEN

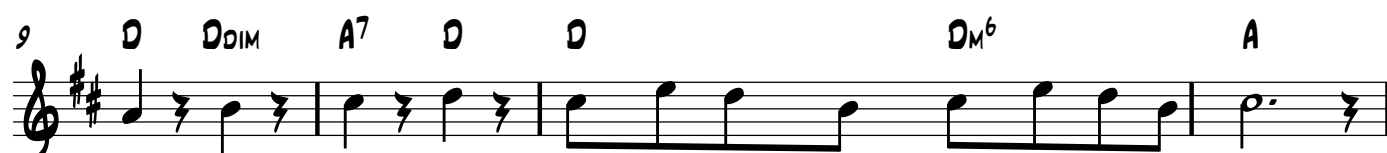
EMIN 1909



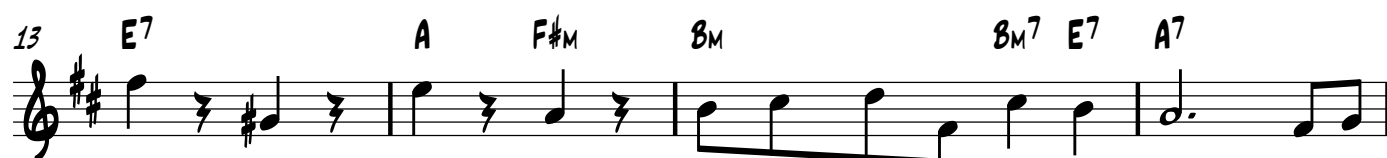
Place park scene dark, Sil-v'ry moon is shin- ing thru the trees,
Act two, scene new, Ros- es bloom- ing all a- round the place.



Cast two, me, you, Sound of kiss- es float- ing on the breeze.
Cast three, you, me Preach- er with a sol- emn look- ing face.



Act one, be - gun Di - a logue, "where woud you like to spoon?"
Choir sings, bell rings Preach - er, "You are wed for e - ver more."



My cue, with you, Un - der - neath the sil - v'ry moon. By the
Act two, all through, Ev - r'y night the same en - core.

88 TREBLE

2

17 **8** **D** **E7** **F#7**

Light of the sil - ve - ry Moon, I want to

21 **A7** **D** **D#0** **A7**

spoon, to my ho - ney I'll croon love's tune; Ho - ney

25 **D** **G** **B7** **EM** **B7** **EM**

moon, Keep a shin - in' in June, Your sil - v'ry

29 **D** **D7** **E7** **Gm** **Bm**

beams will bring love's dreams, we'll be cud - dl - ing

31 **F#7** **B7** **E7** **D** **A7** **D**

soon, By the sil - ve - ry Moon.

CARELESS LOVE

8^b TREBLE

44

Love, oh love oh care-less love. You fly right

thru my head like wine. You've broke the heart of

ma-ny a gal, and you near - ly broke this heart of mine.

If I were a lit-tle bird, I'd fly from tree to tree.

I'd build my nest way up in the air where the

bad boys could not both - er me.

Now I wear my a-pron high, Now I wear my a-pron high,

Now I wear my a-pron high, and he

nev - er, nev - er pass - es by.

CHICAGO

45

8^b TREBLE

FRED FISHER - 1922

Chi - ca - go, Chi - ca - go, That tod - dl' - in' town, tod dl' - in' town, Chi -

ca - go, Chi - ca - go, I'll show you a - round, I love it,

Bet your bot - tom dol - lar you lose the blues in Chi - ca - go, Chi - ca - go, The

town that Bil - ly Sun - day could not shut down! On

State Street, that great street, I just want to say, just want to say, They

do things they don't do on Broad - way, Say,

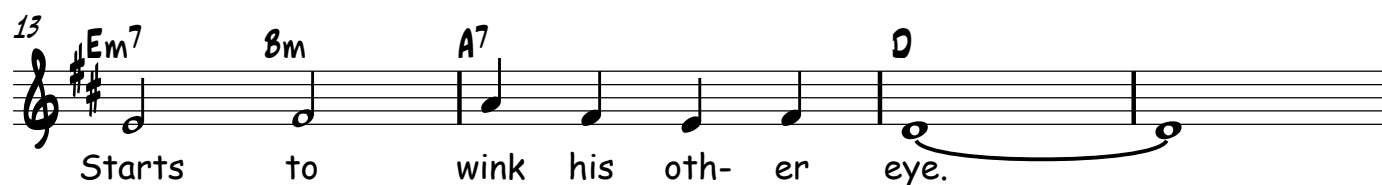
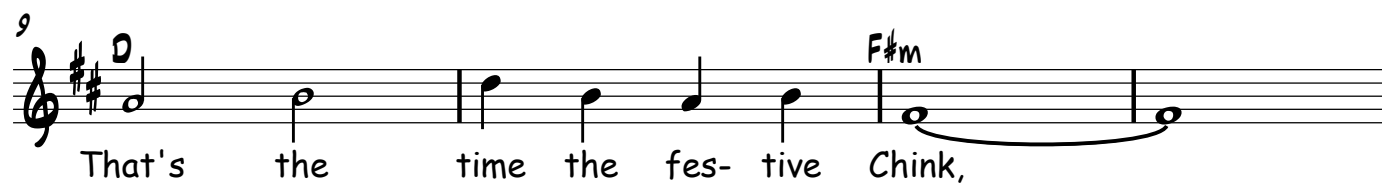
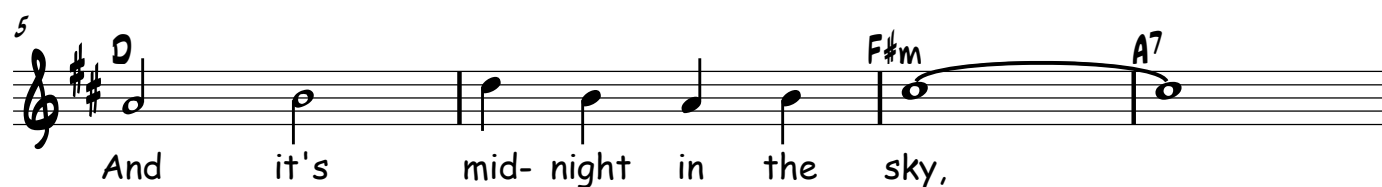
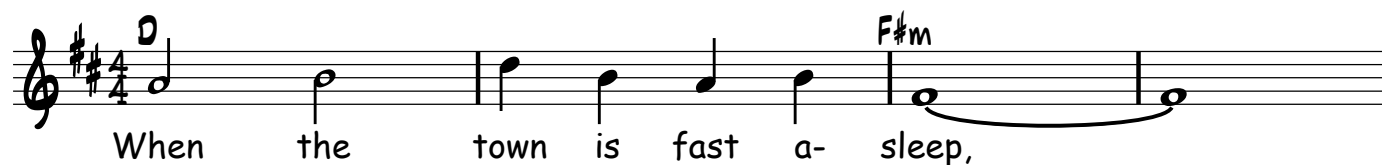
They have the time the time of their life, I saw a man, he danced with his wife, In Chi -

ca - go Chi - ca - go my home town!

CHINATOWN, MY CHINATOWN

B^b TREBLE

JEAN SCHWARTZ & WILLIAM JEROME - 1906



88 TREBLE

2 ²⁵ **A** **D**
 Chi- na town, my Chi- na town,

²⁹ **D** **A7**
 Where the lights are low,

³³ **A7** **F#7** **Bm**
 Hearts that know no oth- er land

³⁷ **E7** **A7** **A+7**
 Drift- ing to and fro.

⁴¹ **B** **D** **A+7** **D**
 Dream- y, dream- y, Chi- na- town,

⁴⁵ **D** **D7** **D+7** **G** **B7/F#** **Em**
 Al- mond eyes of brown,

⁴⁹ **G** **Gm^b** **D** **Am^b/C** **B7**
 Hearts seem light and life seems bright, In

⁵³ **E7** **A7** **D** **D#^o** **Em⁷** **A7**
 dream- y Chi- na- town.

♩ = 160

CHINA BOY

WINFREE/BOUTELJE - 1922

A G

Chi - na boy go sleep,

5 G G G F^{#7} F⁷ E⁷

Close your eyes don't peep,

9 A⁷

Sand - man soon will come,

13 C^M G F⁷

While I soft - ly hum.

17 **B** B^b F⁷ B^b

Bud - dha smiles on you,

21 B^b F⁷ B^b

Moon - man loves you too. So,

25 B^b F⁷ B^b D⁷

while their watch they keep,

29 G D⁷ G

Chi - na boy go sleep.

THE CURSE OF AN ACHING HEART

AL PIANTADOSI - 1913

8^b TREBLE

F **Fm** **C** **C^o** **G⁷**
 You

5 **A** **C** **C^o** **C** **C⁷**
 made me what I am to-day, I

9 **F** **Fm** **C**
 hope you're sat-is-fied. You

13 **G⁷** **C** **G⁷** **C**
 dragged me down and down un-til the

17 **D⁷** **G⁷**
 soul with-in me died. You

21 **B** **C** **C^o** **C** **C⁷**
 shat-tered each and ev-'ry dream, You

25 **F** **B⁷** **E⁷** **F[#]m** **G^o** **E⁷/G[#]**
 fooled me from the start. And

29 **F** **F[#]o** **C/G** **E⁷** **A⁷**
 though you're not true I still love you, That's the

33 **D⁷** **G⁷** **C**
 curse of an ach-ing heart.

Cleopatra Had A Jazz Band

B^b TREBLE

Jack Coogan & Jimmy Morgan - 1917

1 **A** **A** **F#7** **B7** **E7** **A**

His- to- ry re- peats it- self, So the wise men say. I be -

5 **A** **C#m** **C** **Bm** **B7** **E7** **E°** **E7** **E+**

lieve they're right be- cause last night I heard pe- cu- liar mus- ic play.

9 **A** **F#7** **B7** **E7** **F°** **F#m** **G#°**

In a dream it takes me back two thou- sand years a- go. Which

13 **F#m6** **B7** **F#m6** **B7** **F#m6** **B7** **E7** **C#m** **C**

on- ly goes to prove that E- gyp- tians were not slow. Cle- o- pa- tra had a

Cleopatra Had A Jazz Band
Bb TREBLE

51

2

17 **B** B^7 E^7 A $C^\sharp m$ C
jazz band, In her cas-tle on the Nile. Ev-'ry night she gave a

21 B^7 E^7 A^7 $F^\sharp+$ $F^\sharp7$
jazz dance, In her queer E-gyp-tian style. She won Marc

25 B^7 $F^\sharp m^6$ F^7 E^7 A/C^\sharp Bm A $C^\sharp m/G^\sharp$ $F^\sharp m^7$
An-to-ny, With her syn-co-pa-ted har-mo-ny. And while they

29 E^7 G° B^7/F^\sharp B^7 E^7 $C^\sharp m$ C
played, She swayed. She knew she had him all the while. In the sha-dow of the

33 **C** B^7 E^7 A C°
pyr-a-mids, 'Neath the old E-gyp-tian moon, A Sphinx was

37 Bm^7 E^7 A^7 $G^\sharp7(b5)$ C^\sharp $C^\sharp\circ$ $C^\sharp7$ D^7 $C^\sharp7$
look-ing on and said: "There'll be a wed-ding soon". But the

41 $F^\sharp7$ B^7 E^7 A $C^\sharp m$ C
real his-tor-ic scan-dal, was Cle-o lost her san-dal as she

45 Bm^6 E^7 Bm^6 E^7 A
danced to the strains of the E-gyp-tian jazz band tune.

8^b TREBLE

CREOLE BELLES

1900

Musical score for **CREOLE BELLES** (1900), 8^b TREBLE. The score is in G major (one sharp) and 2/4 time. The melody is written on a single staff with chords indicated above the notes. The score includes a repeat sign at measure 17 and a first/second ending at measure 31.

Chords indicated above the notes:

- Measure 1: C
- Measure 2: G
- Measure 5: D7
- Measure 6: G
- Measure 7: D#7
- Measure 8: A7
- Measure 9: D7
- Measure 10: C
- Measure 11: G
- Measure 12: E7
- Measure 13: A7
- Measure 14: D7
- Measure 15: G
- Measure 16: F#7
- Measure 17: G7
- Measure 18: A (boxed)
- Measure 19: C
- Measure 20: D7
- Measure 21: G7
- Measure 22: C
- Measure 23: C
- Measure 24: G7
- Measure 25: C
- Measure 26: A7
- Measure 27: Dmi
- Measure 31: D7
- Measure 32: G7
- Measure 33: C

8^b TREBLE

2 INTERLUDE



My Cre - ole
When stars



Belle shine I love her well My lit - tle dar - lin' my Cre-ole Belle
I'll call her mine, my dar - lin' ba - by my Cre-ole Belle.



My cre - ole belle I love her well my dar - lin'
When stars shine I'll call her mine, my lit - tle



ba - by my Cre - ole Belle.
dar - lin' my Cre - ole Belle.

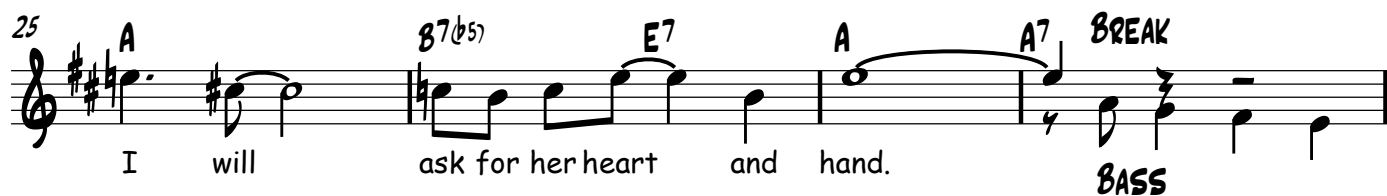
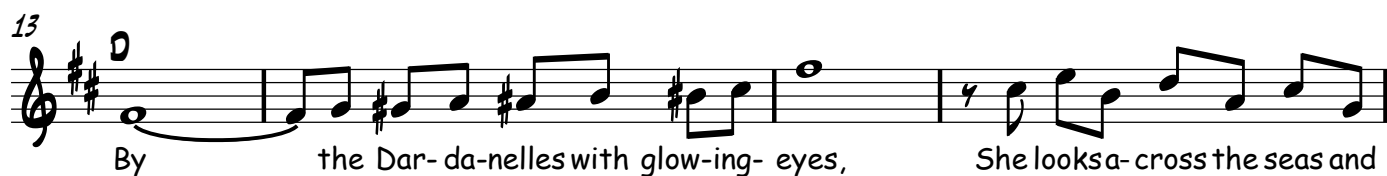


SOLOS AT "C": OUT CHORUS USE MELODY FROM "A."

B^b TREBLE

DARDANELLA

FELIX BERNARD & JOHNNY BLACK - 1919



2 29 Oh, sweet Dar-da-nel-la, I love your ha-rem eyes.

33 I'm a luck-y fel-low To cap-ture-such a prize. Oh Al-lah

37 knows my love for you, And he tells you to be true, Dar-da-

41 nel-la, oh hear my sigh, My Or-i-en-tal,

45 Oh, sweet Dar-da-nel-la, Pre-pare the wed-ding wine, There'll be

49 one girl in my ha-rem when you're mine. We'll build a

53 tent just like the chil-dren- of the Or-i-ent.

57 Oh, sweet Dar-da-nel-la, My star of love di-vine.

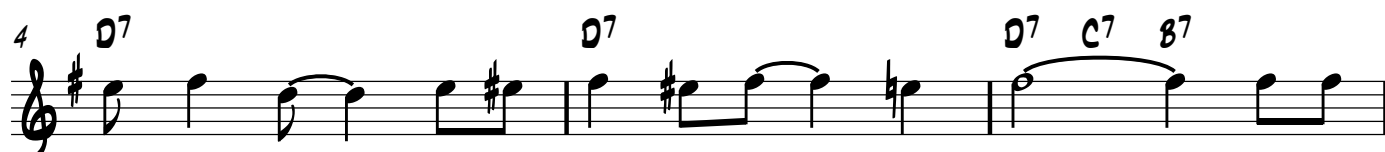
DARKTOWN STRUTTER'S BALL

E^b TREBLE

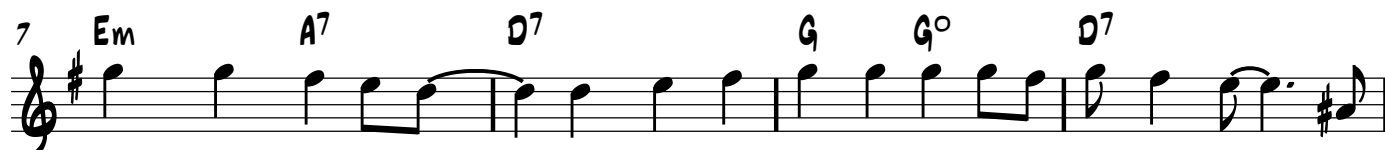
SHELDON BROOKS - 1917



I've got some good news hon - ey, An in - vi - ta - tion to the
We'll meet our high-toned neigh- bors, An ex - hi - bi - tion of the



Dark town Ball. It's a ver - y swell af - fair, All the
"ba - by Dolls", And each one will do their best, Just to



"high- browns" will be there. I'll wear my high silk hat and a frocktail coat, You
out - class all the rest. And there'll be danc-ers from ev-'ry for eign land, The



wear your Par - is gown and your new silk shawl, There ain't no doubt a -
clas - sic, buck and wing, and the wood - en clog. We'll win that fif - ty




bout it babe, We'll be the best dressed in the hall. I'll be
dol - lar prize. When we step out and "Walk the Dog".


DARKTOWN STRUTTERS' BALL

E♭ TREBLE


2

17 
 down to get you in a tax-i hon-ey, You'd bet ter be read- y a bouthalf past eight.

21 
 Now dear- ie don't be late_ I want to be there when the band starts play- ing, Re-

25 
 mem-ber when we get there hon-ey, The two steps I'm goin' to have'em all_ Goin' to

29 
 dance out both my shoes, When they play the "Jel- ly Roll Blues" To -

33 
 mor- row night at the Dar town Strut ter's Ball. I'll be

Dear Old Southland

58

8^b TREBLE

Henry Creamer & Turner Layton - 1921

I want to stray to the town I was born, My home town, My lit-tle home town.

I want to play in the cot-ton and corn, To feel it, I used to steal it.

I want to hear dear old Moth-er- each morn,

say- ing "Go long, go long, go long, go long to school".

A Dear, Dear Old Sputh land, I
Dear, Dear Old South- land, for

hear you call- ing to me. And I
you my heart is yearn- ing. And I

long, how I long to roam back
long just to see once more the

to my old Ken- tuck- y home.
land I love that Swan- ee shore.

B^b TREBLE

DIXIELAND JAZZ BAND ONE STEP

59

♩ = 200

Sheet music for Dixieland Jazz Band One Step, B^b Treble clef, 4/4 time, tempo 200. The music is divided into measures, with measure numbers 6, 11, 16, 22, 28, 33, 39, 45, 49, 55, and 59 indicated. Chord symbols are written above the staff, and measure numbers are written to the left of the staff.

Measures 1-5: Chords C, C, G⁷, G⁷, D⁷, G⁷. Measure 11 contains a boxed 'A'.

Measures 6-10: Chords C, C⁷, G⁷, D⁷, G⁷, C, C⁷, G.

Measures 11-15: Chords C, C⁷, G⁷, D⁷, G⁷, C, C⁷, G.

Measures 16-21: Chords C, C, F, D^{M7}, G^{M7}. Measure 22 contains a boxed 'B'.

Measures 22-27: Chords C, F, F, C, F.

Measures 28-32: Chords D^M, D⁷, G^M, G^{#DIM}, F, C⁷, F⁷.

Measures 33-38: Chords B^b, C, B^b, D⁷, D⁷, G⁷, G⁷. Measure 33 contains a boxed 'C'.

Measures 39-44: Chords C, C⁷, F, F, B^b.

Measures 45-48: Chords D^M, A⁷, D^M, G⁷, F⁷.

Measures 49-54: Chords B^b, D, B^b, D⁷, D⁷, G⁷, G⁷. Measure 49 contains a boxed 'D'.

Measures 55-58: Chords C, C⁷, E^b, E^{DIM}. Measure 55 contains a boxed 'E'.

Measures 59-62: Chords B^b, G⁷, C⁷, F, B^b, B^b. Measure 59 contains a boxed 'B'.

B^b TREBLE

DOWN AMONG THE SHELTERING PALMS

ABE OLMAN - 1914

1 **A** **C**
 Down a-mong the shel-ter-ing palms, Oh hon-ey

5 **D**⁷
 wait for me; Oh hon-ey wait for me;

9 **G**⁷
 Meet me down by the old Gold-en Gate,

13 **C** **D**⁹ **G**⁷
 Out where the sun goes down a-bout eight.

17 **B** **C**⁷ **F**
 How my love is burn-ing, burn-ing, burn-ing,

21 **A**⁷ **D**⁷ **G**⁷ **A**[°]
 How my heart is yearn-ing, yearn-ing, yearn-ing to be

25 **C** **C**⁷ **B**⁷ **B**^b⁷ **A**⁷
 Down A-mong the Shel-ter-ing Palms, Oh hon-ey

29 **D**⁹ **G**⁹ **C**
 wait for me.

DOWN BY THE RIVERSIDE

$\text{♩} = 180$

Gon - na lay down my sword and shield down by the riv - er - side,

down by the riv - er side, Down by the riv - er side. — Gon - na

lay down my sword and shield down by the riv - er side down by the

riv - er side. Ain't gon - na stu - dy war no more I ain't gon - na

stu - dy war no more I ain't gon - na stu - dy that war no more

I ain't gon - na stu - dy war no more — I ain't gon - na stu - dy war no

more you know I'll stu - dy war no more.

2. Gonna stick my sword in the golden sand
3. Gonna put on my long white robe
4. Gonna put on my starry crown
5. Gonna shake hands around the world

Down In Borneo Isle

8^b TREBLE

Herny Creamer & J. Turner Layton - 1917

A Dm

Far a- way in Jun- gle land, Tuba- Toms- etc.

5 Gm A⁷ Dm

Jun- gle, Jun- gle, Jun- gle land, Tuba- Toms

9 Dm

Where they play up- on the sand, Tuba- Toms- etc

13 C⁷ Gm⁷ C⁷

Jun- gle, Jun- gle, Jun- gle sand.

17 **B** C⁷ C⁺

In the eve- ning when the day is cool- er

21 F

ev- 'ry- bod- y does the Boo- la Boo- la.

25 Dm

And they say that mon- key band,

29 C G⁷ C⁷

Tum- bles, Stum- bles, As they bun- gle thru the jun- gle.

Down In Borneo Isle

63

Bb TREBLE

2 ³³ C ^{C7}

Down in Bor- ne- o, Down in Bor- ne- o,

³⁷ ^F ^{F#°}

Down in Bor- ne- o Isle. I love to

⁴¹ ^{C7/G} ^{C7/E} ^F ^{F#°} ^{C#7/G} ^{C7}

see those wild men danc- ing a- round,

⁴⁵ ^F ^{E7} ^F

And those real wild wo- men in swim- min'!

⁴⁹ D ^{C7} ^F ^{D7} ^{D°}

Down in Bor- ne- o, Where I want to go, All they wear is a smile,

⁵⁶ ^{D7} ^{Gm} ^{Dm}

And ev-'ry eve-ning when the lights are low, Oh, Oh,

⁶² ^{C7}

Oh, Oh, Oh, Oh, Oh, Oh, Oh! How they toad- al- o,

⁶⁷ ^{G7} ^{C7} ^F ^{Bb7} ^F

To the mus- ic slow, Down in Bor- ne- o Isle.

DOWN HOME RAG

B^b TREBLE

WILBUR C. SWEATMAN - 1911

1 C^7 G^7
 5 **A** F Gm^7 F/A Bbm^6/G F Dm^7 G^7 C^7
 9 F Gm^7 F/A Bm^6/G F Dm^7 G^7 C^7 F
 13 **B** F^6 G^7 C^7 F^6
 18 F G^7 C^7 F
 21 F^7 Ab^7 Cm Ab^7 F^7 E^6 $G\sharp^o$ Ab^7 F^7 F^7
 25 **C** Bb Bb^7 Eb Ebm Bb Bb C^7 F^7
 29 Bb Bb^7 Eb Ebm Bb Bb Bb^7 Eb Bb C^7 F^7 Bb
 33 **D** Bb Ebm Bb Bb Ebm C^7 F^7
 37 Bb Ebm Bb Bb Ebm C^7 F^7 Bb

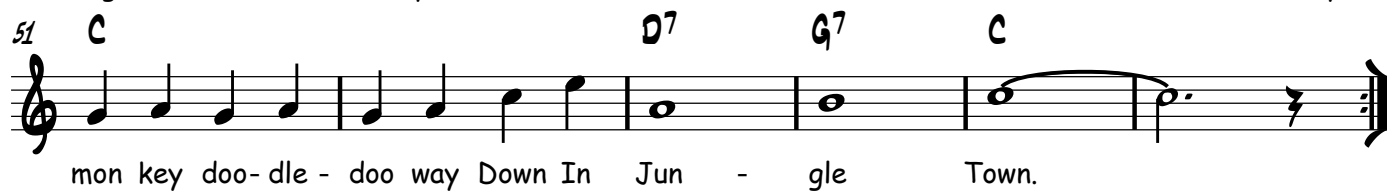
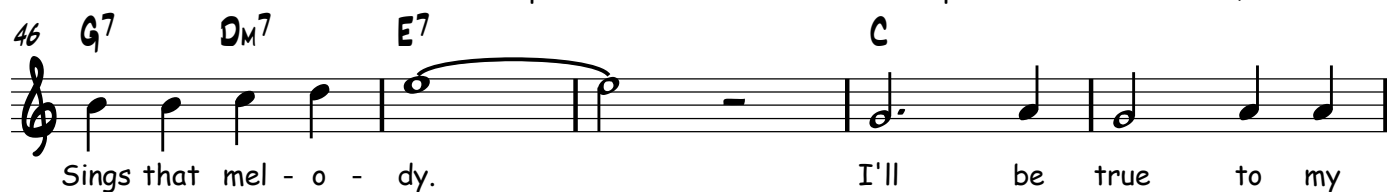
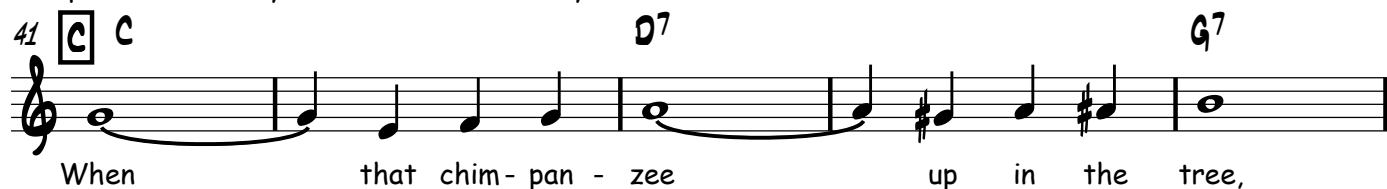
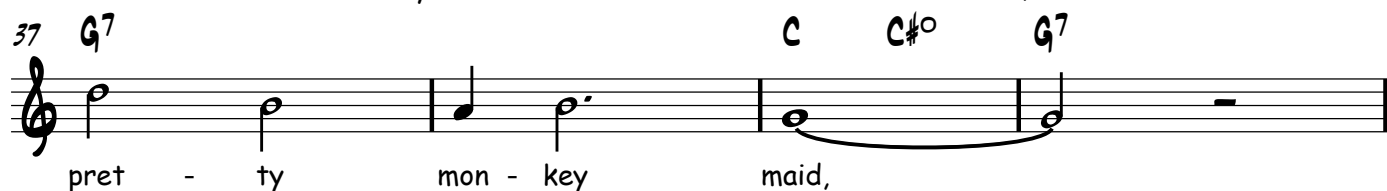
PLAY "A" ONCE AND END

VERSE

DOWN IN JUNGLE TOWN

65
EDWARD MADDEN AND
THEODORE MORSE - 1908

B⁷ B^{7b5} E⁷



DOWN IN HONKY-TONK TOWN

CHRIS SMITH & CHARLES MCCARRON - 1915

A **F** **E⁷** **F** **E⁷**

Bill John-son said one day, To his E - li-za May,

5 **F** **E⁷** **F** **E⁷** **A^m**

"We've been to near-ly ev'-ry place in town.

9 **B^b** **A⁷** **B^b** **A⁷**

If you sug- gest to me, some oth -er nov-el- ty,

13 **B^b** **A⁷** **B^b** **A⁷** **D^m**

We both will go and do the thing up brown!"

17 **B** **E⁷** **F** **E⁷**

His sweet-tie said, "My Dear, there is this place I hear,

21 **F** **E⁷** **F** **E⁷** **A^m**

I got it straight from Mose, who brings the clothes.

25 **D^m**

It's Hon- ky Ton- ky Town, down where the gals are brown.

29 **E⁷** **E⁷(b⁵)** **A⁷**

That's where the mu- sic grows.

2



33  
Come, Hon-ey, let's go down to Hon-ky Ton-ky Town,

37  
it's un-der-neath the ground, where all the fun is found.

41  
There'll be sing- ing wait- ers, sing- ing syn- co- pa- ters,

45  
danc- cin' to pi- a- no played by Mis- ter Brown.

49  
He plays pi- a- no queer, He on- ly plays by ear,

53  
You want to stay a year, The mu- sic that you hear, would

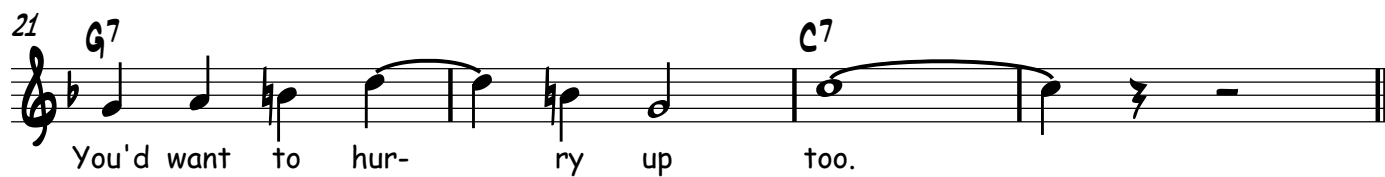
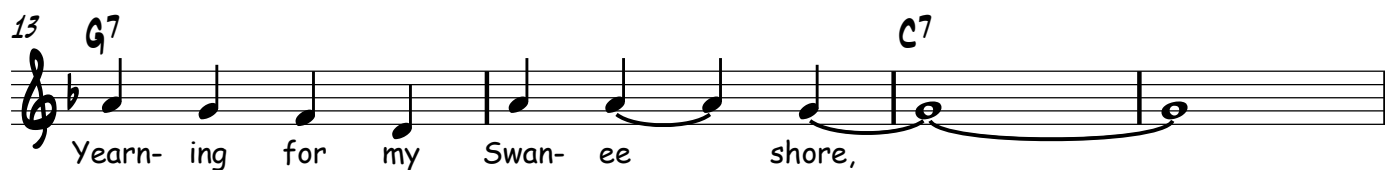
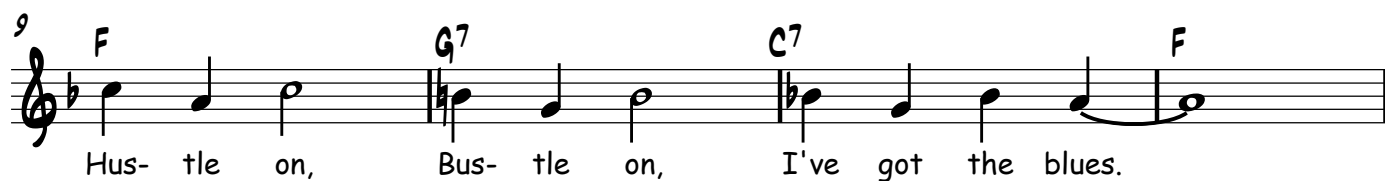
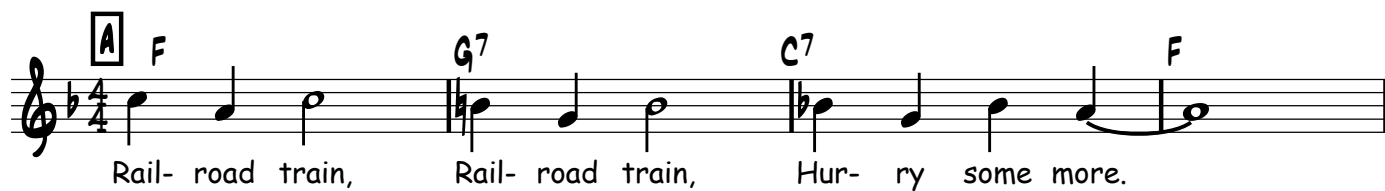
57  
ev- en start a mon- key, danc- ing with a don- key,

61  
Down in Hon- key Ton- ky Town.

DOWN YONDER

B^b TREBLE

L. WOLFE GILBERT - 1921



DOWN YONDER
88 TREBLE

69

2 25 8 F C F F7 Bb F7

Down yon-der some-one beck-ons to me, Down yon-der some-one

31 Bb F C7 F F#o C#7/G

reck-ons on me. I seem to see a race in mem-o-ry,

37 F C7 F G7

Be-tween the Natch-ez and the Rob-ert E. Lee. Swan-ee shore I miss you

43 C7 BREAK 2 BARS

more and more, Ev- 'ry day, my mam- my land, You're sim- ply grand.

49 C F C7 F F7 Bb F7 Bb

Down Yon-der when the folks get the news, Don't won-der at the Hul- la- ba- loos.

56 F

There's dad- dy and mam- my, There's Eph- raim and Sam-

60 D7 G7 C7 F C7

my, Wait- in' down yon- der or me.

EASY RIDER'S GONE

♩ = 120

I won-der where my Ea-sy Ri-der's gone to - day He
 ne - ver told me he was goin' a - way. If
 he was here he'd win the race If not first he'd get a place. Cash
 in our tick-ets for a jol-ly joy ride right a - way I'm
 los-ing all my mon-ey that is why I'm blue. To
 win a race he knows just what to do. I'd
 put all my junk in pawn — to bet on an- y horse that Jock ey's on, Oh I
 won-der where my Ea- sy Ri-der's gone. I gone

EH LAS BAS

TRADITIONAL

A 8^b 8^o F7 F7

Eh la bas, Eh la Bas, Eh la bas, Eh la bas,
(band sings echo)

7 8^b 8^b 8^b 8^o

Tra la la Sis Boom Bah Eh la

13 F7 8^b

bas, Eh la bas Well I

SOLOS HERE AFTER VOCAL

17 **B** 8^b F7

can't speak French, not in a pinch. so I don't know what it means. But it
Or - y sang that Ca - jun French in a fine ol' Cre - ole way, but the

21 F7 8^b

sounds real good, like I knew it would, like down in New Or - leans, I
on - ly Ca - jun I can say is Lais - sez les bon temps rou - lez! So

25 F7

love to hear that clari - net burn. and hear them trom - bone gliss - es I'd
let the good times roll my friends, and let the mus - ic play, To -

29 F7 8^b

like to sing French when I take my turn but that ain't the kinda band that this is. Eh la
mor - row may nev - er come to be, so let's love it up to - day. Eh la

B^b TREBLE

ECCENTRIC

J. RUSSELL ROBINSON - 1921

Musical score for B^b TREBLE, titled "ECCENTRIC" by J. Russell Robinson (1921). The score is in 4/4 time and consists of 33 measures.

Chord progressions and measure numbers are indicated above the staff:

- Measures 1-4: G, G^o, G, A⁷, D⁷, G, G⁷
- Measure 5: [A]
- Measures 9-12: G⁷, C, G⁷, G⁷
- Measures 13-16: C, D⁷
- Measures 17-20: G⁷, C, G⁷, C, G⁷, C, C⁷
- Measures 21-24: [B], F, C⁷, F, C⁷, F, C⁷
- Measures 25-28: F, C⁷, F, G⁷, C
- Measures 29-32: A⁷, D^m
- Measures 33: F, C⁷, F, C⁷, F, G⁷

The score includes various musical notations such as treble clef, key signature (one sharp), time signature (4/4), and dynamic markings (accents). The piece concludes with a double bar line and a final key signature change to one flat.

SOLOS:

SOLOS BEGIN HERE FIRST TIME

2 37 C C D7

41 G7 C G7

45 C D7

49 G7 C G7 C G7 C

53 D C C° C D7 G7 C

57 C C° C D7 G7

61 E7

65 C C° C D7 G7 C

69 TAG C C° C D7 G7 C

pp *f*

AFTER LAST SOLO PLAY "C" AS WRITTEN THEN ON TO "D"

B^b TREBLE

FIDGETY FEET

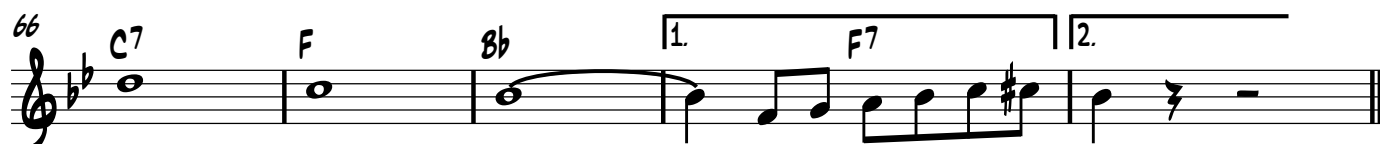
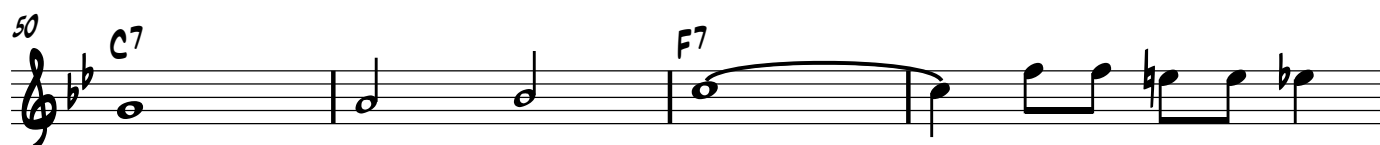
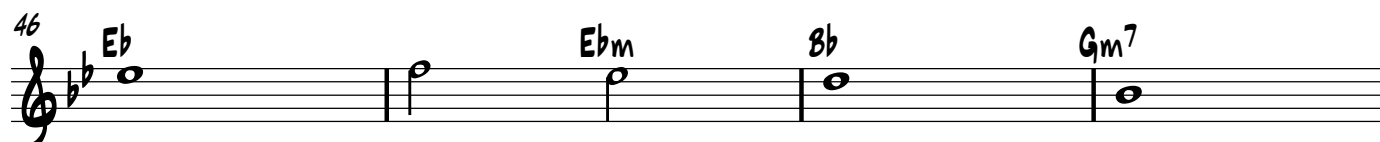
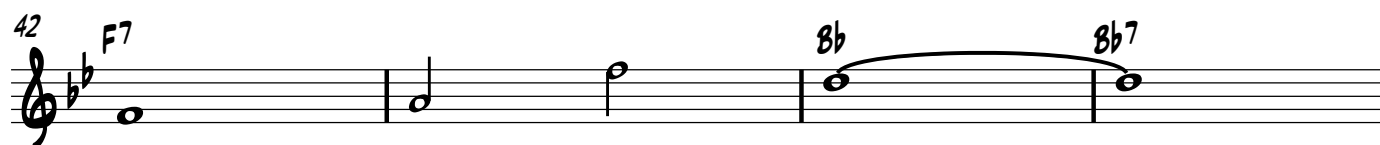
THE ORIGINAL DIXIELAND JAZZ BAND - 1918



FIDGETY FEET
B♭ TREBLE

75

2



FLOATIN' DOWN THAT OLD GREEN RIVER

COOPER - 1915

CONCERT PITCH

Chords: G, G⁷, F^{#7}, F⁷, E⁷, A⁷, D⁷, C, A⁷, D⁷, G⁷, F^{#7}, F⁷, E⁷, A⁷, D⁷, G

I've been float - in' down that old Green Riv - er on the
 good ship "Rock and Rye," But I
 wad - ed too far, I got stuck on a bar I was
 there all a - lone, Wish - in' that I was home.
 The ship got wrecked with the cap - tain and crew,
 And there was on - ly one thing I could do; I
 had to drink that whole Green Riv - er dry to
 get back home to you!

Annotations: NO REPEAT FIRST TIME - ON TO VOCAL
 SOLOS AT 'A'

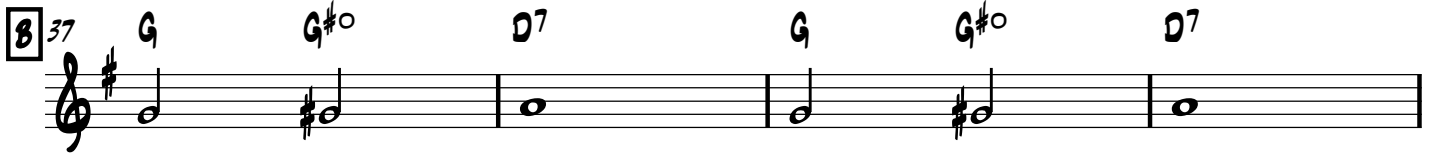
2

88 TREBLE

VERSE INTERLUDE:



VERSE - VOCAL:



Half past four, Dan Mc - Graw,



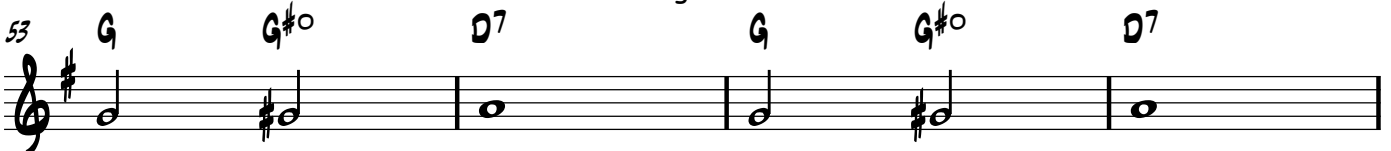
He came a' creep - in' to his wif - ey's door.



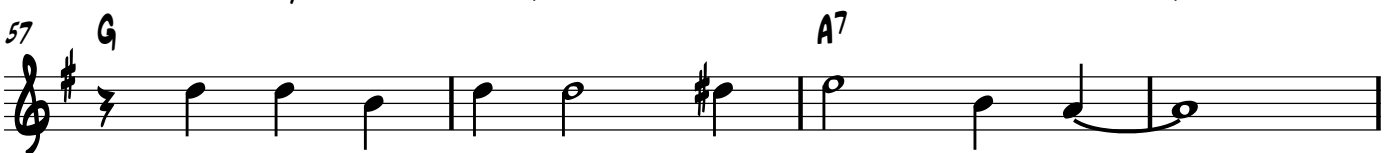
She had been waitin' up half the night For



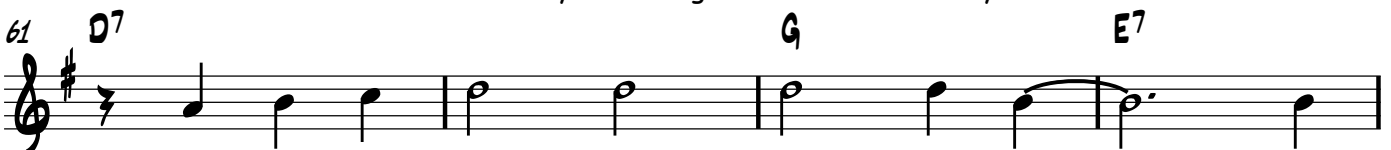
Dan to come home and go to bed.



Dan - ny smiled, like a child,



But then his wife's eyes grew ve - ry wild!



"Where have you been all night?" she cried, And



this is what Dan - ny re - plied:

I've been

BACK TO "A" FOR VOCAL AND SOLOS

FLOATIN' DOWN TO COTTON TOWN

8^b TREBLE

F. HENRI KLUCKMAN - 1919

[A] C Eb° G⁷ Eb°

I just dropped in to see you all and say, I

⁵ G⁷ G⁺ C

leave to-day, I'm on my way.

⁹ C Cm G G#°

I'm go-in' back to sun-ny Dix-ie-land,

¹³ D⁷/A D⁷ G⁷ G⁺

That's why I came to shake you by the hand.

¹⁷ **[B]** C Eb° G⁷ Eb°

The min-ute when I cross that Dix-ie Line, No

²¹ G⁷ G⁺ C Eb°

more I'll pine, won't that be fine? Mis-ter

²⁵ G G#° D⁷ G D⁷

Cap-tain, don't fail me, just hur-ry and sail me,

²⁹ D⁷/A D⁷/Ab G⁷

To that gal of mine:

FLOATIN' DOWN TO COTTON TOWN
88 TREBLE

79

2 33  C

Float- in' down, my hon- ey, float- in' down,

37 G⁷ G[#]° D⁷/A G⁷/B C

Float- in' on the riv- er down to Cot- ton Town. Just hear that

41 D[#]° C A⁷

whis- tle toot! toot! toot- in' a- way, And those

45 D⁷ D° D⁷ G⁷ BREAK 2 BARS

dark- ies sing- in', ban- jos ring-in' 'til the break of day.

49  C A⁷ D⁷

Hon- ey lamb, my lit- tle hon- ey lamb,

53 G⁷ G[#]° D⁷/A G⁷/B C C⁷

I'll come back to you and Al- a- bam; While

57 F A^b7 C A⁷

fields of sug- ar cane seem to wel- come me a- gain,

61 D⁷ A^b7 G⁷ C G⁷

Float- in' Down To Cot- ton Town.

Flee As A Bird

8^b TREBLE

Mary S.B. Dana - 1857

A Em 8⁷ Em Am⁷ C⁷ 8⁷

FRANKIE AND JOHNNIE

8^b TREBLE

TRADITIONAL

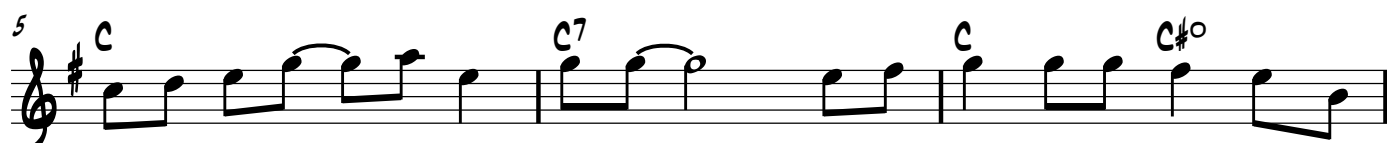


Frank-ie and John- nie were lov-ers.

Oh, Lord-y how they could love! They

Frank-ie went down to the cor-ner,

Just for a buck- et of beer. She



swore to be true to each oth- er,

Just as true as the stars a- bove.

said to the fat bar- ten- der,

"Has my lov- in- est man been here?"



He was her man,

But he done her wrong.

He was my man,

But he's done me wrong".

FLOATIN' DOWN TO COTTON TOWN

8^b TREBLE

F. HENRI KLUCKMAN - 1919

[A] C Eb° G⁷ Eb°

I just dropped in to see you all and say, I

⁵ G⁷ G⁺ C

leave to-day, I'm on my way.

⁹ C Cm G G#°

I'm go-in' back to sun-ny Dix-ie-land,

¹³ D⁷/A D⁷ G⁷ G⁺

That's why I came to shake you by the hand.

¹⁷ **[B]** C Eb° G⁷ Eb°

The min-ute when I cross that Dix-ie Line, No

²¹ G⁷ G⁺ C Eb°

more I'll pine, won't that be fine? Mis-ter

²⁵ G G#° D⁷ G D⁷

Cap-tain, don't fail me, just hur-ry and sail me,

²⁹ D⁷/A D⁷/Ab G⁷

To that gal of mine:

FLOATIN' DOWN TO COTTON TOWN

83

88 TREBLE

2 33  C

Float- in' down, my hon- ey, float- in' down,

37 G⁷ G⁷° D⁷/A G⁷/B C

Float- in' on the riv- er down to Cot- ton Town. Just hear that

41 D⁷°

whis- tle toot! toot! toot- in' a- way, And those

45 D⁷ D⁷° D⁷ G⁷ BREAK 2 BARS

dark- ies sing- in', ban- jos ring-in' 'til the break of day.

49  C

Hon- ey lamb, my lit- tle hon- ey lamb,

53 G⁷ G⁷° D⁷/A G⁷/B C C⁷

I'll come back to you and Al- a- bam; While

57 F A^b7 C A⁷

fields of sug- ar cane seem to wel- come me a- gain,

61 D⁷ A^b7 G⁷ C G⁷

Float- in' Down To Cot- ton Town.

FOOLISH QUESTIONS

84

♩ = 152
8^b TREBLE

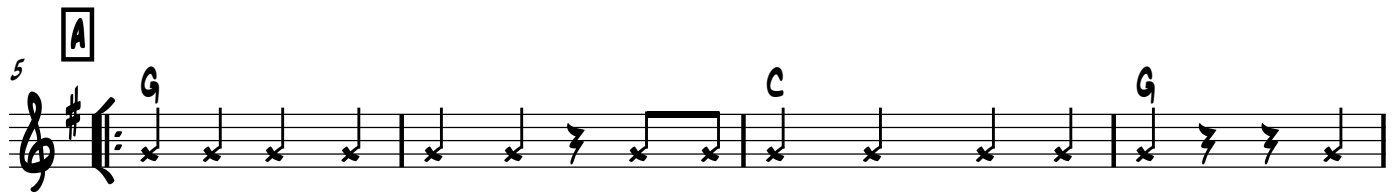
1915



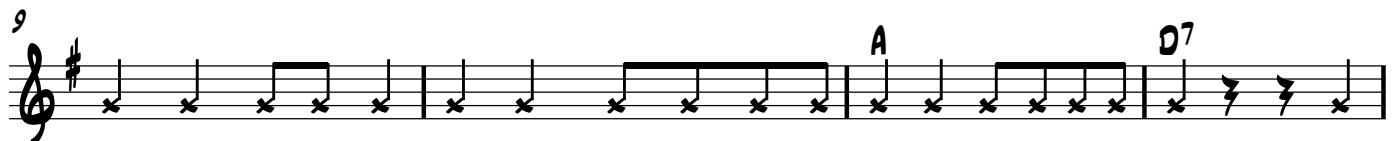
Now you've

Now—

Now let's



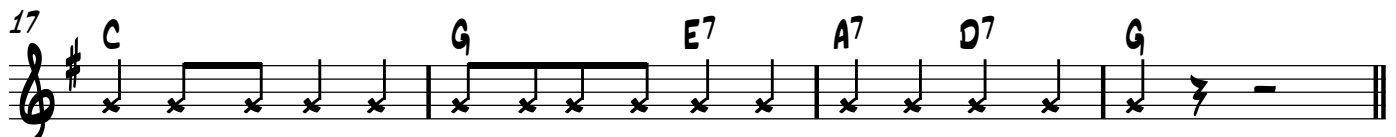
all heard fool - ish ques - tions and you no doubt won - der why Some -
then there's that per - son who's al - ways hanging 'around the place And
say the ele - vator per - son should for - get to close the door, And



one will ask you a fool - ish ques - tion but ex - pect a sen - si ble re - ply Like
he watch - es you take your shav - ing brush and start to lath - er up your_ face. And
you should hap— pen to tumble down— let's say for - ty se— ven— floors. And



when you take your girl some can - dy Say just af - ter tea The
as you give your ra - zor its prelim - in - ar - y wave You
when— you hit the bot tom and you're lying there in - ert Some



first thing she'll do is wrin - kle up her nose and ask "Is it for me?"
know that— fool will come— up to you and ask "Are you gonna shave?"
fool will stick his stick his— down the shaft and ask,—"Are you hurt?"

2 21 B G C G

Foo - lish ques- tion no doubt you re- ply No it's for your
 your reply is I hope No I'm not pre -
 I hope that you re- ply No, he just though
 You utter your dy- ing moan No, I was in

26 A D7 G

Ma or your Pa or it's for some oth- er guy I just want- ed you to
 pared for shav- ing I just love the taste of soap. I like to take my shav
 he'd have the fu ne- ral- now and then die la- ter on. Ned was al- ways so ori-
 an aw ful hurry and this ele vator's just too slow. It usual- ly saves a lot

30 C G C G E7

see it And now I'll take it a - way. A - no- ther fool- ish ques- tion You'll
 ing brush and paint my- self up this way.
 gi - nal he would have want- ed it that way.
 of time com- ing down_ this way.

35 1.2. A7 D7 G 3. Em Am

hear them ev'ry day. Then there's this fel - low_ who meets you on your

40 Em B7

way, And he asks you why you're all dressed up and this is what you say._You're

44 Em Am

just re - turn- ing from the fu - ner - ral of dear old bro - ther

47 Em B7

Ned And as you're ring- ing out your hank- ie he'll ask "Is Ned dead?"

BACK TO "B"

B^b TREBLE

GRIZZLY BEAR RAG

GEORGE BOTSFORD - 1910

5 **A** **BASS** **G** **E⁷** **A⁷** **D⁷** **G**

9 **G** **D** **E⁷** **A⁷** **D⁷ BREAK**

13 **G** **D⁷** **G**

17 **G** **E⁷** **A⁷** **D⁷** **G**

21 **B** **D⁷** **G**

25 **D⁷**

29 **D⁷** **G**

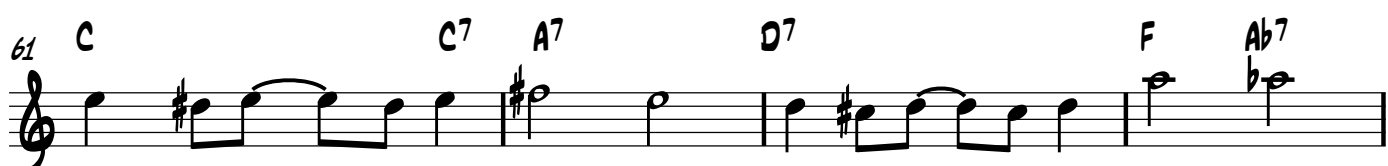
33 **C** **C[#]°** **G** **D⁷** **G //**

FINE

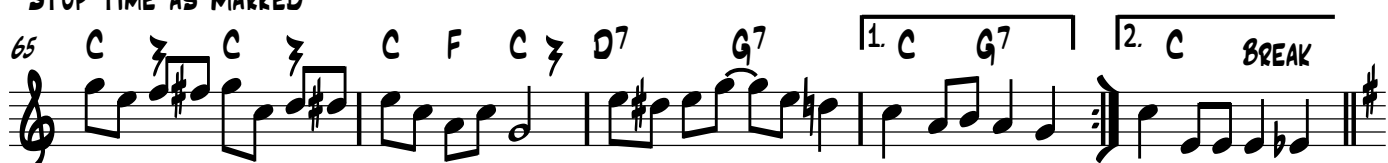
GRIZZLY BEAR RAG

88 TREBLE

87



STOP TIME AS MARKED



BACK TO "B" - PLAY TO FINE

HE MAY BE YOUR MAN

(BUT HE COMES TO SEE ME SOMETIMES)

LEMUEL FOWLER - 1922

B^b TREBLE

25 B F G⁷ C⁷ F F⁷

may be your man but he comes to see me— some- times.

29 B^b B^b7 C⁷ F B^b7 F

And when he's with you he's al ways got me on his mind. I

33 A⁷ D^M

ain't no vam- pire that is ture, But I can cert' nly take you man from you..

37 C⁷ F C⁷ F

My wick- ed smile, My wick- ed walk, I've got the kind of eyes that seem to talk, It's

41 C F G⁷ C⁷ F F⁷

no need of cry - in' and it's no use to weep and mourn.

45 B^b A⁷

I love you man and I'm gon- na take him for my own, my own.

49 D⁷ G⁷ C+

I don't mean, to be so bold, but I just want, to get you told, He
Ain't no need of get tin' rough, 'cause I'm just right to do my stuff

53 F G⁷ C⁷ F B^b7 F C⁷

may be your man but he comes to see me— some- times.

B^b TREBLE

HESITATING BLUES

W.C. HANDY - 1915

A G^o G G^o G

Hel - lo Cen - tral what's the mat - ter with this line?
 Sun - day night my beau pro - posed to me.
 If I was whis - key, and you were a cup, I'd

3 G^o G G/D D^{#o} E_M C

I want to talk to that High Brown mine. Tell me how long
 Said she'd be happy if his wife I'd be Said he, "How long
 dive to the bot - tom and nev - er come up, Oh, How long

6 G

will I have to wait? Please give me
 will I have to wait? Come be my
 do I have to wait? Can I

9 D⁷ A⁷ D⁷ G C⁷ G G⁷

2 - 9 - 8 Why do you hes - i - tate?
 wife my Kate, Why do you hes - i - tate?
 get it now, or do I have to hes - i - tate?

13 C⁷ B G C G C G

What you say can't talk to my Brown? A storm last night blowed the
 I de - clined him just for a stall, He left that night on the
 I had wo - man, She was tall. She make me think 'bout my

2

8^b TREBLE

wires all down. Tell me how long will I have to wait? Oh, won't you
 Can - non Ball. — Hon - ey how long will I have to wait? Will he
 par - a - sol. Oh, How long do I have to wait? Can I



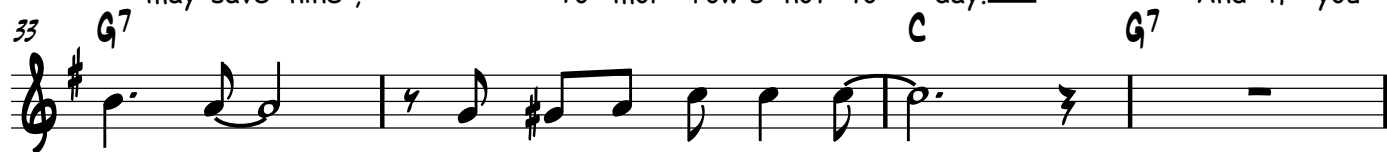
tell me now, Why do you hes - i - tate? **PICK-UP TO CHORUS** Pro - cras - ti -
 come back now, or will he hes - i - tate?
 get it now, do I have to hes - i - tate?



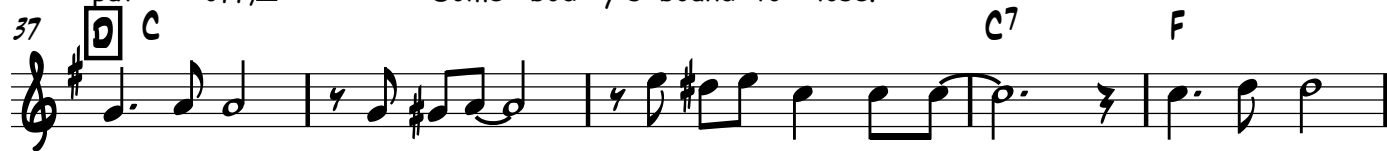
na - tion is the thief of time, So all the wise owls say, "one stitch in time



may save nine", To - mor - row's not to - day. — And if you



put off, — Some - bod - y's bound to lose.



I'd be his, He'd be mine, And I'd be feel - ing gay. Left a - lone



to grieve and pine, My best friend's gone a - way, He's gone and



left me The Hes - i - ta - ting Blues.

Sheet music for the song "High Society" (1901), page 92, B^b Treble clef. The music is in 4/4 time and features various chords and melodic lines across 65 measures.

Measures 1-4: Chords C, G⁷. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Measures 5-10: Chords G⁷, C, G⁷. Melody: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Measures 11-15: Chords C, E⁷, A^M, E⁷, A^M. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Measures 16-20: Chords A^M, E⁷, A^M, D⁷, G⁷. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Measures 21-28: Chords G⁷, C, D⁷, G⁷. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Measures 29-34: Chords C, C⁷, F, F[#] DIM, C, D⁷, G⁷. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

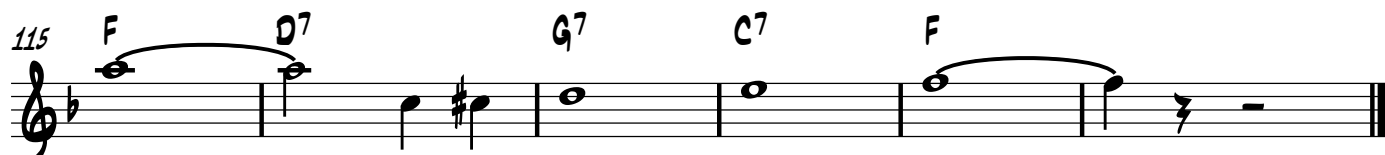
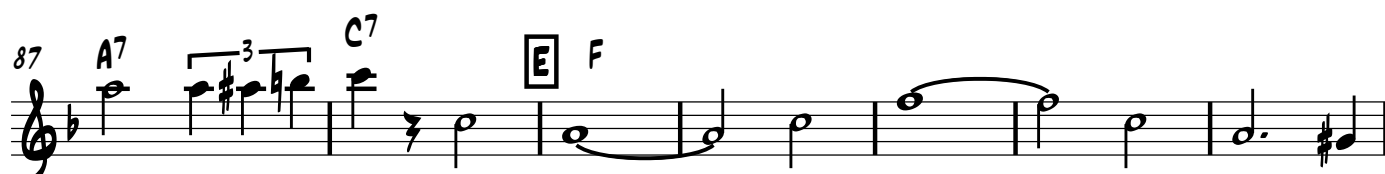
Measures 35-40: Chords C, C⁷. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Measures 41-48: Chords F, B^b, F. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Measures 49-57: Chords C⁷, E⁷, F, G⁷, C⁷, C⁺7, F. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Measures 58-64: Chords C⁷, F, B^b, F, F⁷. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Measures 65-70: Chords B^b, B^o DIM, F, D⁷, G⁷, C⁷, F. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).



B^b CLARINET SOLO AS PLAYED BY ALPHONSE PICOUB^b TREBLE

121 **C** **G** **D7**

125 **G** **C** **G**

129 **D7** **G**

133 **A7** **D7** **G**

138 **D7** **G** **D7** **G**

142 **C** **G** **C**

146 **C#^o** **G** **E7**

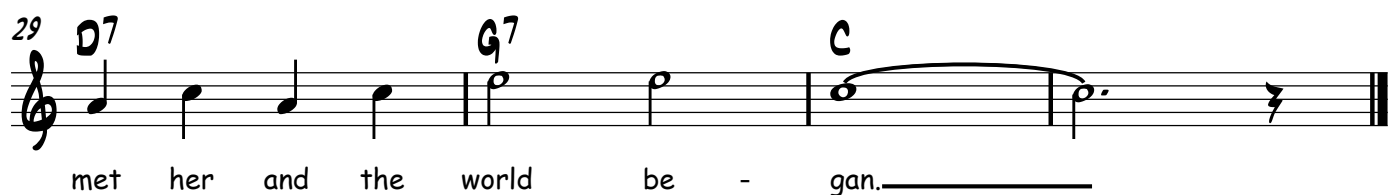
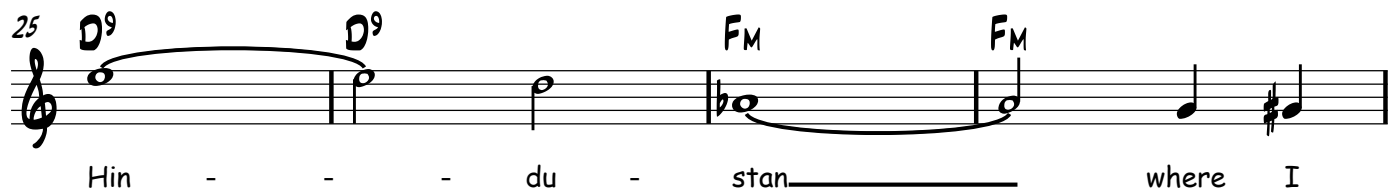
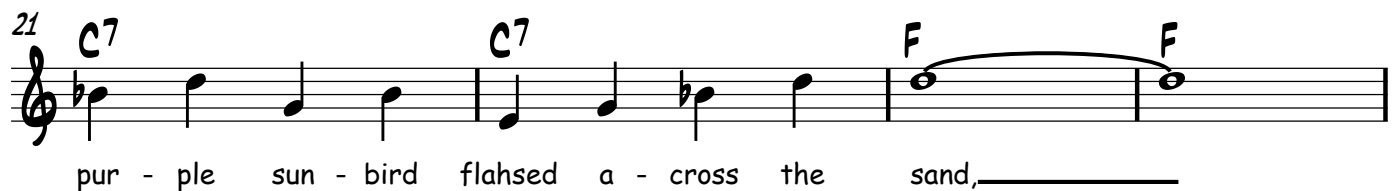
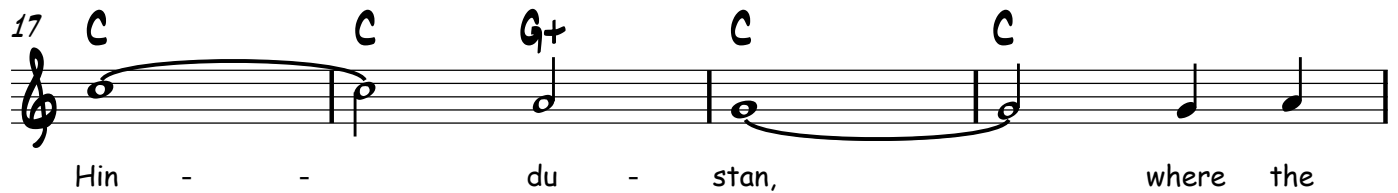
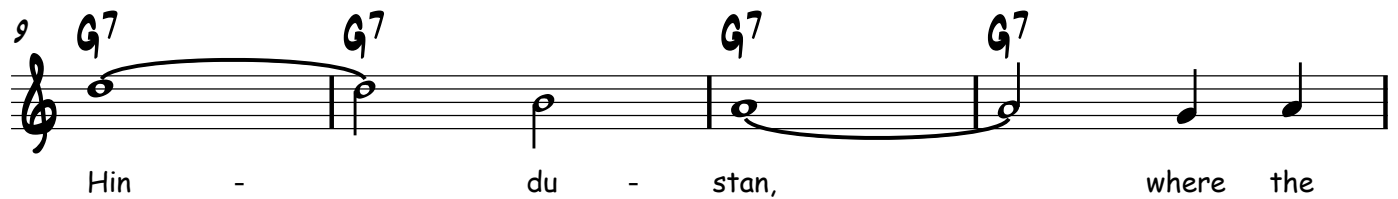
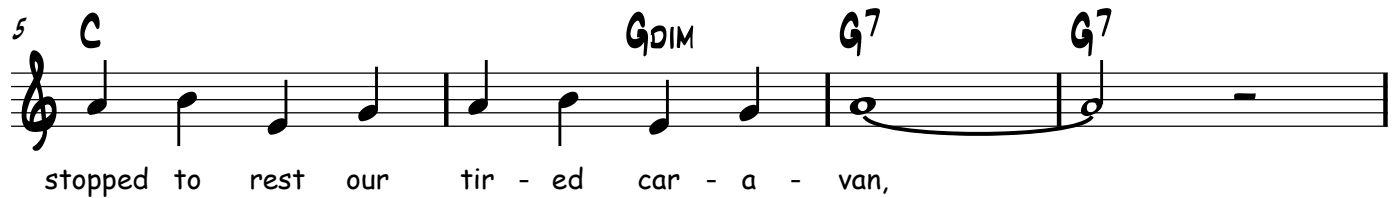
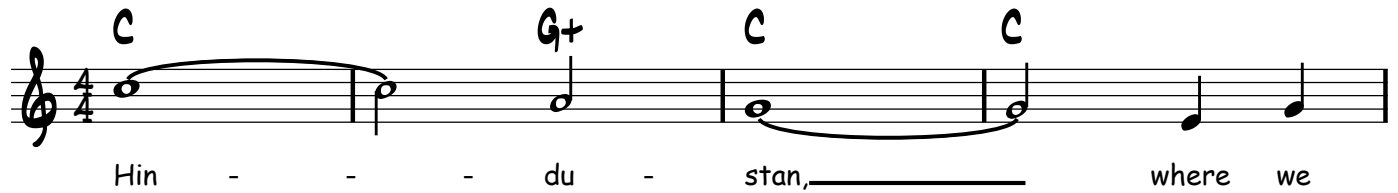
149 **A7** **D7** **G**

Detailed description of the musical score: The score consists of nine staves of music. Each staff begins with a measure number and a key signature of one sharp (F#). The first staff (measures 121-124) starts with a 'C' time signature and a 'G' chord, followed by a 'D7' chord at the end. The second staff (measures 125-128) has 'G', 'C', and 'G' chords. The third staff (measures 129-132) has 'D7' and 'G' chords. The fourth staff (measures 133-137) has 'A7', 'D7', and 'G' chords. The fifth staff (measures 138-141) has 'D7', 'G', 'D7', and 'G' chords. The sixth staff (measures 142-145) has 'C', 'G', and 'C' chords. The seventh staff (measures 146-148) has 'C#^o', 'G', and 'E7' chords. The eighth staff (measures 149-152) has 'A7', 'D7', and 'G' chords. The music includes many triplets and rests.

HINDUSTAN

Oliver Wallace & Harold Weeks 1918

♩ = 185



8^b TREBLE

HOT LIPS

♩ = 180

1922

A

E^b7

G



There's a boy that's in our band, And how he blows that horn,___

5

D7

G



Fin-est since you're born,___ When he starts you're gone.___

9

E^b7

G

D^o

They all call him Hot lips for_ He blows real red hot notes,___ And

13

A7

D

F7

F+7



ev'-ry bo-dy on the floor just floats that's what they say: He's got hot

17

B

B^bE^o

F7



lips,___ when he plays jazz,___ He draws out

21

F7

F+7

B^b

F+7

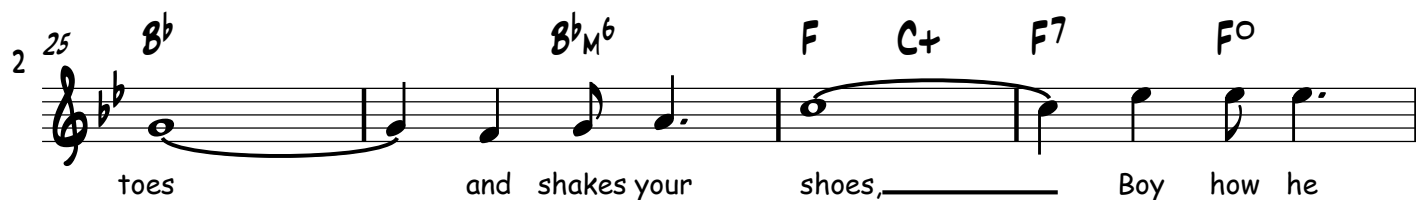


steps,___ like no one has.___ You're on your

HOT LIPS
B^b TREBLE

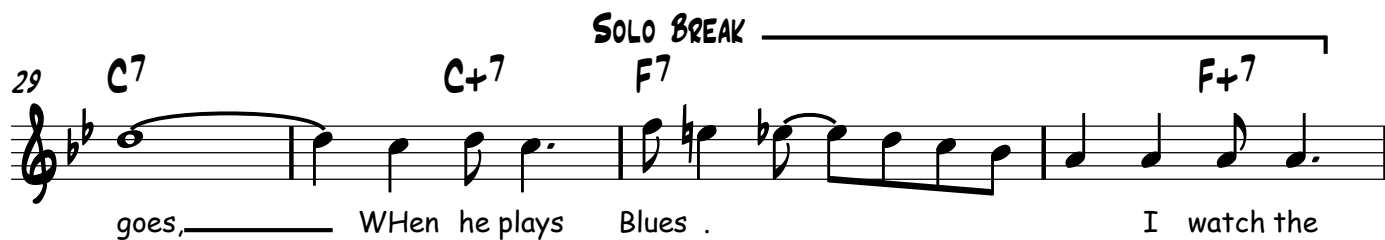
97

2 25 **B^b** **B^bM⁶** **F** **C+** **F7** **F^o**



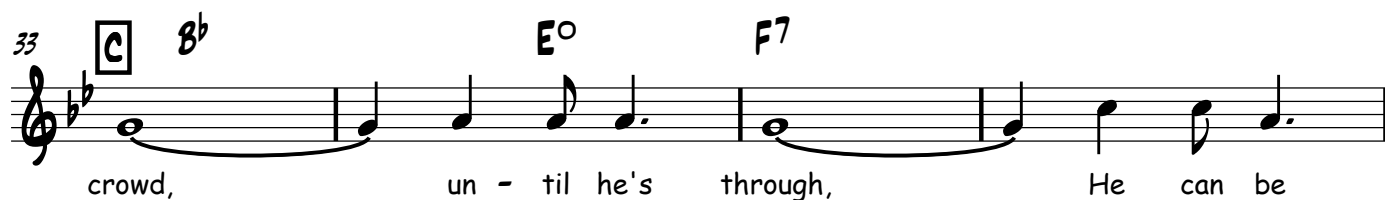
toes and shakes your shoes, Boy how he

29 **C7** **C+7** **F7** **F+7** **SOLO BREAK**



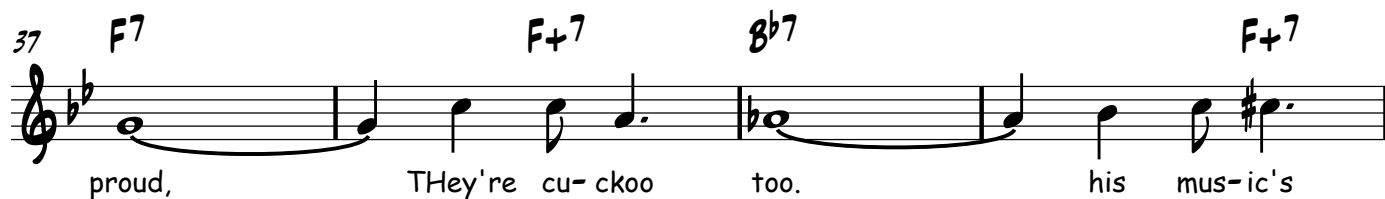
goes, When he plays Blues. I watch the

33 **C** **B^b** **E^o** **F7**



crowd, un - til he's through, He can be

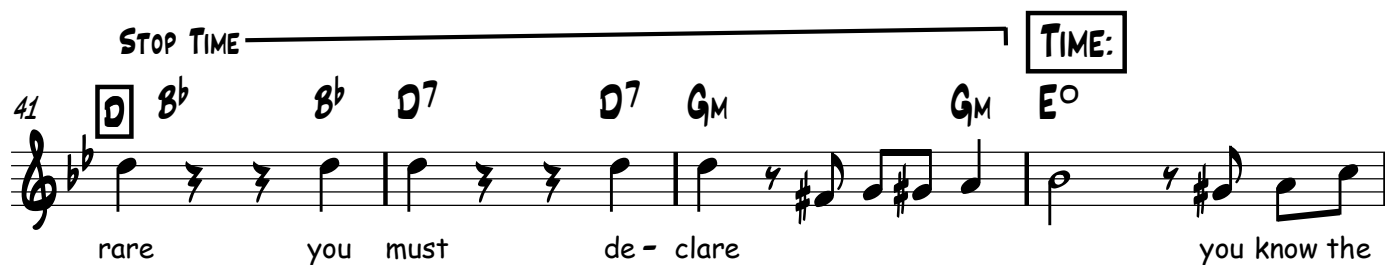
37 **F7** **F+7** **B^b7** **F+7**



proud, They're cu-ckoo too. his mus-ic's

STOP TIME **TIME:**

41 **D** **B^b** **B^b** **D7** **D7** **G_M** **G_M** **E^o**



rare you must de - clare you know the

SOLOS AT "B"

45 **F7** **B^b** **F+7**



boy is there, with two hot lips.

I AIN'T GONNA GIVE NOBODY NONE OF MY JELLY ROLL 98

CLARENCE WILLIAMS & SPENCER WILLIAMS - 1919

8^b TREBLE



Lit tle Wil ly Green_ from New Or leans, a greed y boy_ was he.

His sister Til ly Green was real ly mean, and ver - y stin gy, too.



He al-ways_ want ed lots of kids_ just to keep him com pan- y. One

She al-ways want ed some of what you had but gave she noth - ing to you.



day his mom bought him a Toot_ sie Roll, the best can- dy that was made.

When her mom bought her a jel ly roll,_ to hide it she would try.



When the kids be gan to hang a round, lit tle Wil ly said: I

When the kids would ask her for a bite, you'd hear Til ly cry: I



ain't gon na' give no bod y none of my Toot sie Roll,_ (Toot sic Roll!)_ I

ain't gon na' give no bod y_ none of my jel ly roll._ (jel ly roll!)_ I



would- n't give you a piece of my sweet, not to save your soul! (save your soul!)

88 TREBLE

2

25 **A7** **D7**

Dad dy told me to day, — Just be fore he went a way, — If I'd
Mom ma told me to day, — Just be fore she went a way; —

29 **D7** **G7** **TWO BAR BREAK**

be a good boy, He'd bring me a toy; And I'm my Dad- dy's pride — and joy! You
If I'd be a good lit tle girl, She might — put my hair — in curls! You

33 **C** **A7** **D7**

know there ain't no need in your just hang- in' a- round, (hang- -in'- a- round) I

37 **G7** **E7**

know you want it, but I'm- a gon- na' turn you down. My

41 **F** **F#°** **C** **A7**

Too sic Roll is sweet! And you know it can't be beat! I
jel ly roll is sweet!

45 **F** **F#°** **C/G** **A7** **D7** **G7** **C** **BACK TO "A"**

know you want it, but you can't have it! I ain't a gon -na' give you none!

INTERLUDE TO SECOND VERSE

49 **C** **Eb°** **Dm7** **G7** **C** **Eb°** **Dm7** **G7**

8^b TREBLE

I Can't Let 'Em Suffer

Henry Creamer & Turner Layton - 1918

A F Gm⁷ C⁷ F C⁺ F

I love to see the fel-lows hap-py all the while.

5 Gm C⁷ F Ab^o C^{#7}/G

Love to see them smile. That shows they're jol-ly and ev-'ry-thing.

9 F Gm⁷ C⁷ F C⁺ F

I love to see the fel-lows hap-py all the while.

13 Am E⁷ Am F^{#o} C/G C⁷

It's cru-el, So cru-el, To let them plead. Oh, I

I Can't Let 'Em Suffer
Bb TREBLE

101

2 17 **B** C⁷
can't let'em suf-fer for the want of love. It's a shame to let'em plead. No I

21 C⁷
shan't let'em suf-fer for the want of love, When I know just what they need. Now there's

25 F⁷ F⁷ B^b
no use tryin'to stall, I just can't save them all! But when they

29 G⁷ C⁷ G^m/D^b7 C⁷/E
cry: "Oh, Come and kiss me, Sweet- ie", I'm bound to fall. Then I've

33 C⁷ F C⁷ F
just got to take'em in my lov-in' arms, Got to keep'em out of harm. Then I've

37 **C** C⁷ F⁷
just got to make'em be my tur-tle dove, My hon-ey love.

41 B^b D⁷/A G^m Am/C C⁷/B^b F/A D^m7
Lov- in' kiss- es I'll pro- vide, Un- til they're sat- is- fied. 'Cause I


45 G⁷ C⁷ F
can't let'em suf-fer, For the want of love!

I NEVER KNEW I COULD LOVE ANYBODY

$$d = 84$$

1920

9 **B** D D_M A G⁷ F^{#7}

17 

21 

25  A A+ A^b G^b F[#]7

29 **B⁷** **E⁷** **A**



I WANT TO DO THE BEAR CAT DANCE

SHELTON BROOKS (1913)

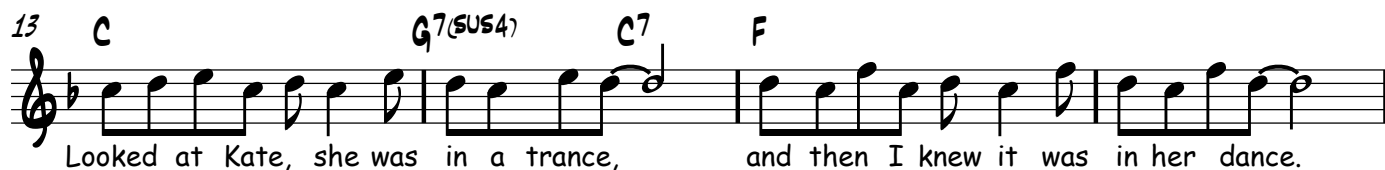
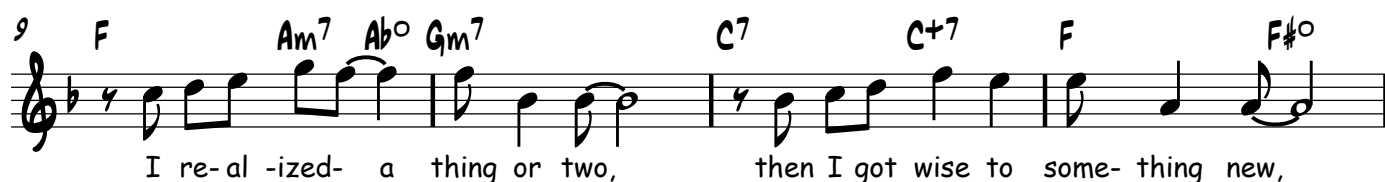
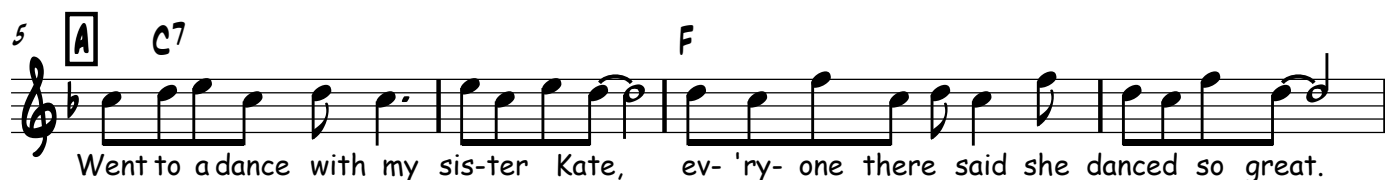
♩ = 164

Miss Sa-die Hall went to a ball— one balmy night in June. Just as she entered
 in the hall they played a rag - time tune. They were teach- ing all— the
 scholars how— to do the Bear Cat Dance. Miss Sa-die watched them for a while— then
 thought she'd take a chance. So she walked out on the floor, then she be- gan to roar,
 I want to do it I want to do it I want to do it now! It's a
 bear, its' a bear, but I don't care— I want to do it an - y how.
 That tune is snap py It makes you hap py You feel you want to dance! Oh pro-
 fess- or keep it up, keep it up, keep it up, 'cause I want to do the Bear Cat dance.

B^b TREBLE

I WISH I COULD SHIMMY LIKE MY SISTER KATE

A.J. PIRON - 1919



I WISH I COULD SHIMMY LIKE MY SISTER KATE

88 TREBLE

105

2 29 C7 F

Ev -'ry boy in our neigh -bor hood, knows that she can shim -my and it's

32 F7 Bb B° F/C D7

un- der- stood. I know I'm late, but I'll be up to date, when I can

35 G7 C7 F D7 C#7 C7 F

shim -my like my sis -ter- Kate, I mean, Shim -my like my sis- ter Kate.

39 SOLOS HERE: PLAY AS WRITTEN FOR OUT-CHORUS

43 C7 F 2 BAR BREAK

F TROMBONE ALL sfz sfz sfz

47 C7 F F7

51 Bb B° F/C D7 G7 C7 F D7

55 G7 C7 1. F 2. F

A F In the re- gion where the ros- es al- ways bloom,

⁵ Gm⁷ C⁷ Gm⁷ C⁷ F Breath- ing out up- on the air their sweet per- fume,

⁹ F Ab^o C⁷ Lives a dus- ky maid I long to call my own,

¹³ D⁷ G⁷ C C⁷ For I know my love for her will nev- er die;

¹⁷ **B** F Ab^o C⁷ When the sun is sink- in' in that gold- en West,

²¹ C⁷ F C⁷ Lit- tle Rob- in Red Breast gone to seek their nests.

²⁵ F C⁷ Then I sneak down to that place I love the best,

²⁹ D⁷ G⁷ C⁷ C⁺⁷ Ev- 'ry ev'n- ing there a- lone I sigh:

IDA, SWEET AS APPLE CIDER

88 TREBLE

107

2 33 C F

I- da, Sweet as ap- ple ci- der,

37 C7 F A7

Sweet- er than all I know.

41 D7 G7

Come out, in the silv- 'ry moon- light, of love we'll

45 G7 C7

whis- per, so soft and low.

49 D F C7

Seems tho', can't live with- out you,

53 C7 F A7

Lis- ten Oh, Hon- ey do!

57 D7 G7

I- da, I i- dol- ize ya, I

61 F F^o Gm7 C7 F C7

love you I- da, 'deed I do.

SOLOS AT "C"

INDIANA

♩ = 200

8^b TREBLE

1 A G C G⁷

I have al - ways been a wand - 'rer_____

5 C C^M G G

O - ver land and sea_____

9 G C G G

Yet a moon-beam on the wa - ter_____

13 A⁷ A⁷ C^M^b D⁷

Casts a spell o'er me_____ A

17 A^M G[#]^o A^M D⁷

vis - ion fair I see_____ A -

21 G G^o A^M⁷ D⁷

gain I seem to be,_____ Back home a -

INDIANA
8^b TREBLE

109

2

25 **B** G F#7 F7 E7 A7 A7
gain_____ in in - di - a - na_____ And it

29 D7 D7 G G7
seems that I can see_____ the gleam - ing

33 C C G E7
can - dle light_____ still shin - ing bright_____ thru the

37 A7 A7 D7 D7
syc - a - mores_____ for me._____ The new - mown

41 **C** G F#7 F7 E7 A7 A7
hay_____ sends all its fra - grance_____ From the

45 B7 B7 E_M E_M
fields I used to roam._____ When I

49 G B7 E_M7 E_O7
dream a - bout the moon - light on the Wa - bash,_____ then I

53 G D7 G D7
long for my In - di - an - a home.

IF YOU WERE THE ONLY GIRL IN THE WORLD

110

8^b TREBLE

CLIFFORD & NAT AYER - 1916

1 **A** **D** **B⁷** **E⁷** **A⁷**

If you were the on- ly girl in the world, And I were the on- ly

7 **D** **F^o** **E^{m7}** **A⁷** **D** **E^{m7}**

boy, Noth- ing else would mat- ter in the world to- day.

12 **A⁷** **A⁷** **D** **A⁷**

We could go on lov- ing in the same old way. A

17 **B** **D** **B⁷** **E⁷** **A⁷** **D** **F^o**

gar- den of E - den just made for two, With noth- ing to mar our joy.

24 **E^{m7}** **A⁷** **B^m** **F#^m**

I would say such won- der- ful things to you,

29 **G** **G⁺/D#** **A⁷/E** **A⁷/F#** **D/F#** **A^{m6}** **B⁷**

There would be such won- der- ful things to do, If

33 **C** **E^m** **G^m** **D** **B⁺** **B⁷**

you were the on- ly girl in the world, and

37 **E⁷** **A⁷** **D** **F^o** **E^{m7}** **A⁷**

I were the on- ly boy.

JA DA

BOB CARLTON - 1918

♩ = 132

G F#7 F7 E7 A7 D7 G
 Ja- da_ Ja- da_ Ja-da Ja-da Jing, Jing, Jing.

5 G F#7 F7 E7 A7
 Ja- da_ Ja- da_ Ja-da Ja-da Jing, Jing, Jing.

9 G E° D7
 That's a fun - ny lit - tle bit of mel - o - dy,

11 G E° D7
 It's so sooth - ing and ap - peal - ling to me, It goes

13 G F#7 F7 E7 A7 D7
 Ja - da_ Ja - da_ Ja - da Ja - da Jing, Jing,

16 G E7 A7 D7 G
 Jing, Oh yeah!_ Ja - da Ja - da Jing, Jing, Jing!

Jazz Baby

112

8^b TREBLE

M.K. Jerome & Blanche Merrill - 1918

My dad- dy was a rag- time trom- bone play-er, My mam- my was a rag- time cab- a- ret- er.

They met one day at a tan- go tea, There was a syn- co- pa- ted wed- ding and then came me.

Folks think the way I walk is a fad, But it's a hirth- day pres- ent from my mam- my and dad. I'm a

Jazz Ba- by, I want to be jazz- ing all the time. There's some- thing

in the tone of a sax- o- phone, that makes me do a lit- tle wig- gle all my own. Cause I'm a

Jazz Ba- by, Full of jazz- bo har- mo- ny. That

"Walkthe Dog" and "Ball theJack" that caused all the talk, is just a cop- y of the way I

nat- 'ral- ly walk! 'Cause I'm a Jazz Ba- by, Lit- tle Jazz Ba- by that's me!

Jazz Baby

Bb TREBLE

113

2

33 C G G#° D B7

Rocked to sleep while the cra-dle went to and fro, To and fro to the tune of the "Tic- kle Toe".

37 E7 A7 D D° E7

Ev-er since I start-ed in to grow, I'd love to hear the mu-sic play- in', See my dear old mam-my sway- in'.

41 G G#° D B7

Jazz, jazz, jazz, that's all I ev- er knew, All day long I nev- er would get thru.

45 E7 A7 D D° A7 D A7 A+

Jazz, jazz, jazz, That's all I want to do, Play me a lit- tle jazz! 'Cause I'm a

49 D D D7 G

Jazz Ba- by, Full of jazz- bo har- mo- ny. That

53 G Em7 D D°

"Walk the Dog" and "Ball the Jack" that caused all the talk, is just a cop-y of the way I

56 D A7 A+ D E7 A7 D

nat- 'ral- ly walk! 'Cause I'm a Jazz Ba- by, Lit- tle Jazz Ba- by that's me!

Solos at "D"

After last solo
play "C" to end

B^b TREBLE

THE JAZZ ME BLUES

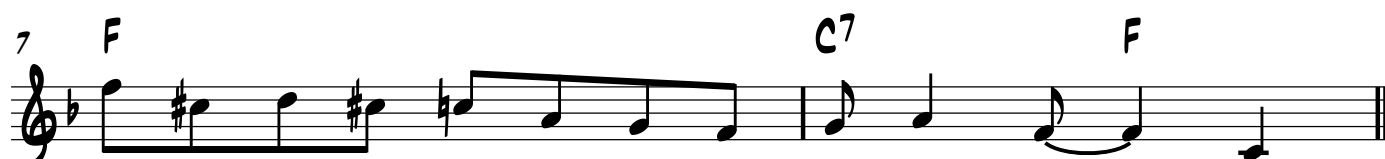
TOM DELANEY
1921

Down in Louis-i - an - a in that sun - ny clime - They play a class of mu - sic that is



su - per fine - And it makes no dif - fer - ence if its — rain or shine - You can

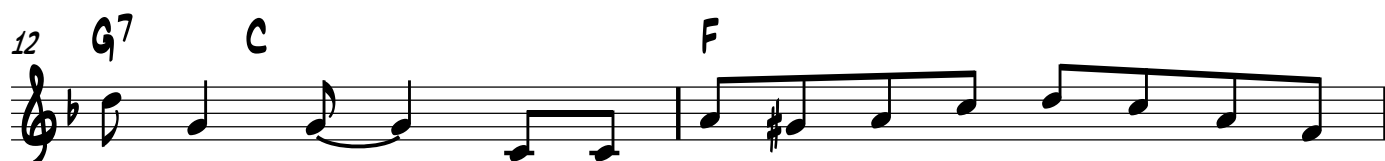
BREAK 1 BAR



hear that jazz band mu - sic play - ing all the time — it



sounds so pe - cu - liar — 'cause the mu - sic's queer — How its sweet vi - bra - tion seems to



fill the air

Then to you the whole world seems to



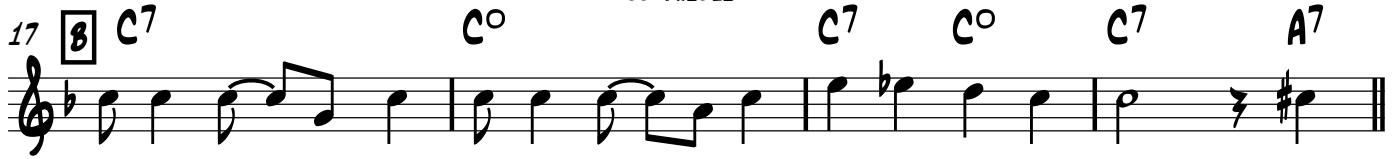
be in rhyme You want noth - ing else but jazz - band mu - sic all the time —

THE JAZZ ME BLUES

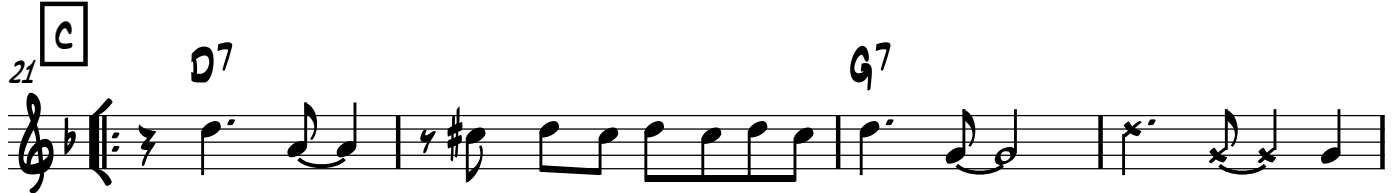
115

2

88 TREBLE



Ev-'ry one—that's nigh nev-er seems to sigh Hearthem loud-ly cry: Oh!



Jazz man— Don't stop the mu-sic it's— Jazz man— (Jazz-man!) You



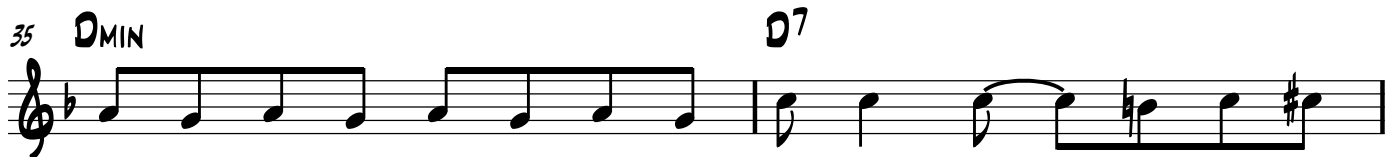
know I want to hear it both— day and night— and if you don't blow it hot then I



don't feel right— Now if it's rag - time— Please Sir will you play it in



jazz - time— (Jazz Time) Don't want it fast Don't want it slow,



Take your time don't rush it play it sweet and low— I've got those



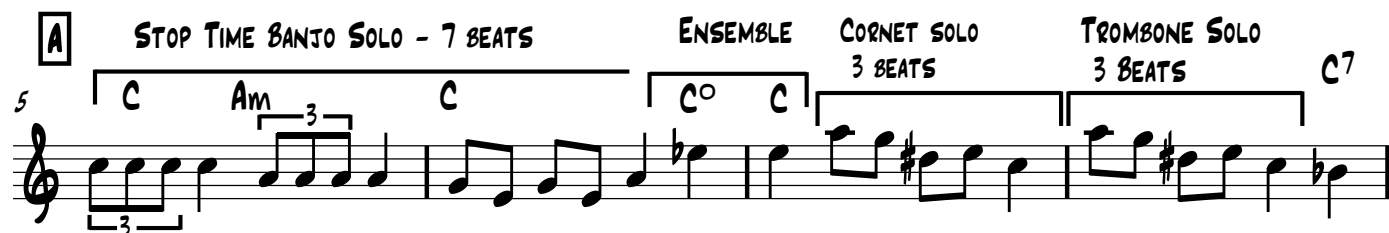
dog- gone real- gone jazz- band "Jazz— Me" blues.

SOLOS AT "C"

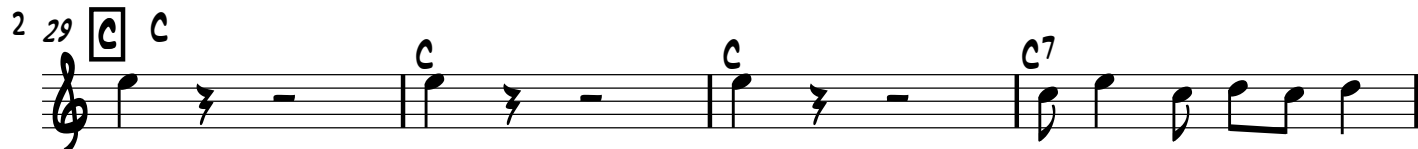
B^b TREBLE

JELLY ROLL BLUES

JELLY ROLL MORTON - 1905



STOP TIME 3 BARS - AD LIB BREAKS



4 BAR INTERLUDE - CLARINET TRILL, DRUM ROLL



BACK TO "D" FOR SOLOS

JAPANESE SANDMAN

B^b TREBLE

RAYMOND EGAN & RICHARD WHITING - 1920

Here's the Jap-an-ese Sand man, Sneak- ing in with the dew. Just an old sec-ond

5 hand man, He'll buy your old day from you. He will take ev-'ry

9 sor- row of the day that is through, And he'll give you to-

13 mor row Just to start life a new. Then you'll be a bit

17 8 F old- er In the dawn when you wake, And you'll be a bit

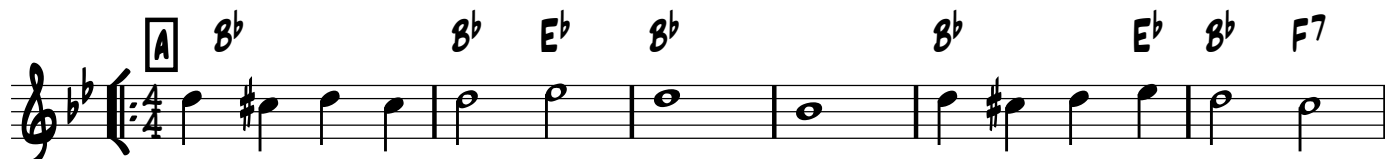
21 Bbm bold- er with the new day you make. Here's the Jap-an- ese

25 F Sand man, Trade him sil- ver for Just an old sec-ond

29 Gm7 C7 F Bb7 F C7 hand man, trad ing new days for old.

JUST A LITTLE WHILE TO STAY HERE

B^b TREBLE



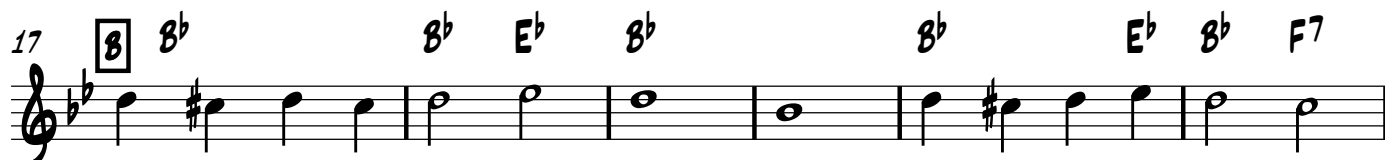
Just a lit - tle while to stay here, Just a lit - tle while to
Soon this life will all be o - ver, And our trav - els here will



wait _____ Just a lit - tle while to la -
end. _____ Soon we'll take our hev'n - ly jour -



bor, in the path that's nar - row and straight, _____
ney, Be at home a - gain with _____ friends. _____



Just a lit - tle more hard trou - ble In this low and sin - ful
Heav - en's gates are stand - ing o - pen, Wait - ing for our en - trance



state. _____ Then we'll all go march - ing o - ver
there. _____ Some sweet day we'll all go o - ver,



march - ing thru the Pearl - y Gate.
All the beaut - ies there to share.

B^b TREBLE

KING CHANTICLEER

NAT D AYER & SEYMOUR BROWN, 1910



PLAY CUES 1x FOR REPEAT:



KING CHANTICLEER
B^b TREBLE

121

2

33 **D** G_m **TROMBONE SOLO - 16 BARS** D_m

39 D_m G_m

44 G_m E⁷ E⁷⁻⁵ A⁷ C⁷

49 **E** F **CHORUS:** G⁷ C⁷

55 F F Am

60 Am C G⁷ C⁷

65 **F** F G⁷ C⁷

71 F F F⁷

75 B^b G⁷ C⁷ F B^b7 F **SOLOS AT 'E':**

B^b TREBLE

LASSES CANDY

NICK LARocca - 1919

Musical score for "LASSES CANDY" in B^b TREBLE, 4/4 time. The score consists of eight staves of music. Chords are indicated by letters above the notes: B^b, B^b°, F⁷, F[#]°, G⁷, C^m, C, B, B^b, A⁷, A^b7, G⁷, C⁷, F⁷, B^b, B^b°, C^m7, and F⁷. The key signature has two flats (B^b and E^b). The time signature is 4/4. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29.

B^b TREBLE

LASSUS TROMBONE

HENRY FILMORE - 1915

3 **TROMBONE SOLO** **A** G D7

7 G E7 D7

11 G

15 Eb7 G D7 G FINE G

20 **B** A7 D7 G A7

25 1. G 2. G

30 **C** C **SOLOS HERE** mp

34 G7 C

38 C C7 F Fm

42 C G7 C F7 C

AFTER SOLOS PLAY "A" ONCE

LAZY DADDY

ODJB, 1918

Sheet music for "Lazy Daddy" in B^b Treble clef, 12/4 time signature. The music is written on a single staff with a key signature of one flat (B^b). The tempo is 124. The song is by ODJB, 1918.

The music is divided into measures, with bar numbers 1, 5, 9, 13, 17, 23, and 28 indicated. Chords are written above the staff, and a box labeled "CLARINET BREAK - 2 BARS" is present in measures 17 and 23.

Chords and measures shown:

- Measures 1-4: C, C⁷, F, C, D⁷, G⁷
- Measures 5-8: C, C⁷, F, D⁷, G⁷
- Measures 9-12: C, C⁷, F, C, D⁷, G⁷
- Measures 13-16: F, F[#]°, C/G, A⁷, D⁷, G⁷
- Measures 17-18: C, CLARINET BREAK - 2 BARS, F
- Measures 23-26: C, CLARINET BREAK - 2 BARS, G⁷, C
- Measures 28-31: A⁷, D⁷, G, G⁷/D, G⁷

LAZY DADDY

B^b TREBLE

125

2

33 **C** **C** **C** **CLARINET BREAK - 2 BARS** **F**

39 **C** **CLARINET BREAK - 2 BARS** **G⁷** **C**

44 **A⁷** **D⁷** **G⁷** **C** **F_M⁶** **C** **FINE**

49 **D** **F** **F^o** **C⁷** **F** **F** **F^{#o}** **C** **C⁷**

53 **E** **F** **F** **TROMBONE BREAK** **F** **TROMBONE BREAK** **C⁷**

58 **F** **G⁷** **C⁷** **F** **F** **TROMBONE BREAK**

63 **F** **F** **TROMBONE BREAK** **B^b** **B^o**

66 **F/C** **D+** **G⁷** **C⁷** **F** **G⁷** **BACK TO "B" AL FINE**

B^b TREBLE

LIMEHOUSE BLUES

♩ = 184

In Lime - house Where yel - low Chin - kies love to play,
Oh Dear Oh Dear, Right here in or - ange blos - som land,

In Lime - house, Where you can hear those blues all day,
I'm wear - y 'Cause no one seems to un - der - stand.

And they seem all a - round, Like a long, - long sigh.
And Those weird Chi - na blues, Nev - er go a - way.

Queer sob sound, Oh, Hon - ey lamb they seem to say:
Sad, mad blues, For all the while they seem to say:

LIMEHOUSE BLUES

2

88 TREBLE

33 C E^b7 E^b7 D7 C[#]7

Oh! Lime - house kid____ Oh! Oh! Oh! Lime - house kid.____

37 C7 B^b

Go - ing the way____ That the rest of them did____ Poor bro - ken blos - som and

43 D7 G^M7 C7 F7 B^b7

no - bod - y's child,____ Haunt - ing and taunt - ing you're just kind o' wild.____ Oh! Oh!

49 D E^b7 E^b7 D7 C[#]7

Oh! Lime - house blues____ I've the real Lime - house blues,____

53 C7 B^b G7

Learned from the chink - ies____ those sad Chin - a blues,____ Rings on your fin - gers and

59 C_M G7 C_M C_M7(b5) F7 B^b A^b9 FOR REPEAT

tears for your crown, That is the sto - ry of old Chin - a town.

8^b TREBLE

LIVERY STABLE BLUES (VOCAL)

Way down in Al- a- bam, It was in Bir- ming- ham, There was a

la- zy color-ed- fel- low named Lee,- In- stead of work- ing all day, up- on the

sta- ble brush he play, to the hor- ses he'd sing, and play up-

on one string, this sad and lone- some- mel- o- dy,

LIVERY STABLE BLUES (VOCAL)
88 TREBLE

129

2

13 **B** F
Oh hon-ey,- lis-ten- here, Oh hon-ey lis ten here I've got those mean old liv-'ry

16 F7 Bb B°
sta- ble blues. Oh how I miss your kiss, I was-n't born for this,

19 F D7
hon- ey you know why I have got those blues,

21 G7 C7 F Bb7 F
ba- by mine, I've got those liv-'ry sta-ble blues.

25 **C** F7 Bb Bbm F C#7 C7 F F7
Oh, law-dy- me, I've lost my pep com- plete,

29 Bb F Ab° F
I'se g'wine back to my Al- a- bam- a ba- by, she prom- ised that she'd mar-ry-

32 D7 C7 C#7 C7
me some- day, she'll drive a- way Those liv- 'ry sta- ble blues

35 F C7 F
they're the blu - est kinfd of blues!

LIVERY STABLE BLUES, A LA MUGGSY SPANIER (BARNYARD BLUES)

B^b TREBLE

LOPEZ & NUNES, 1917

F F7 B^b B^bm F C[#]7 C7 **BREAK - 1 BAR**
 BASS DRUM

5 **A** F C⁺7 F^o F7 B^b

10 F D7 G7

14 C7 F F^o C7 F **1ST TIME ONLY**
 BASS, TROMBONE, & BASS DRUM

17 **B** F F7

21 B^b F D7

25 G7 C7 F F^o C7 F **LAST TIME: TO CODA**
 TROMBONE GLISS TO "C"

CODA:
 29 F C⁺7 F **FINE**
 BASS DRUM

2

88 TREBLE

BREAK! 3 BARS

31 **C** F HARMONIZE CLARINET BREAK CORNET "HORSE WHINNY" B^b

37 F G⁷ C⁷

41 F F^o C⁷ F SOLOS F

46 F⁷ B^b7 F D⁷

51 G⁷ C⁷ F F^o C F

55 **D** F HARMONIZE CLARINET BREAK CORNET "HORSE WHINNY" B^b

61 F D⁷ G⁷

64 C⁷ F F^o C⁷ F

BACK TO "B" - TAKE CODA:

Long Gone

132

B^b TREBLE

W.C. Handy & Chris Smith - 1920

8^b 8^b7/D E^b F[#]7/E 8^b F7 8^b

Did you

5 **A** 8^b F7 8^b

ev-er hear the sto-ry of Long John Dean? A bold bank rob-ber from Bowl-ing Green, Was Long John stood on the rail- road tie, Waitin' for freight train to come by.

9 8^b 8^b7/D E^b F[#]7/E 8^b Gm7 C7 F7 8^b

sent to the jail- house yes- ter- day, Late last night he made his get- a- way. He was Freight train came just puffin' andflyin', Ought'a seen Long John grabbin' that blind.

13 **B** 8^b Gm7 Cm7 F7 8^b Gm7 Cm7 F7

Long Gone from Ken- tuck- y, Long Gone, ain't he luck- y?

17 8^b 8^b7/D E^b F[#]7/E 8^b F7 8^b

Long gone, and what I mean, Long Gone John from Bowl- ing Green.

Interlude

21 8^b Gm7 Cm7 F7 8^b Gm7 Cm7 F7

133

[illegible]

They caught him in Fris-co, and to seal his fate, San Quen-tin jailed one ev-'ning- late. But

30 B \flat B \flat 7/D E \flat F \sharp 7/E B \flat Gm7 C7 F7 B \flat

The image shows a musical score for a piano piece. It consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The music is written in 4/4 time. Above the staves, there are chord symbols: B-flat, B-flat 7/D, E-flat, F-sharp 7/E, B-flat, G minor 7, C7, F7, and B-flat. The melody in the top staff starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note A4. The bass line in the bottom staff starts with a quarter note G3, followed by a quarter note F3, a quarter note E-flat3, and a quarter note D3. The music continues with various intervals and chords, ending with a final B-flat note in the top staff.

Dog- gone blood- hounds lost his scent, Now no- bod- y knows where Long- John went. He was
out on the o- cean John es- caped, The guard for- got to close the Gol- den gate. John's

34 **D** B \flat Gm 7 Cm 7 F 7 B \flat Gm 7 Cm 7 F 7

Long Gone from San Quen-tin,- Long Gone and still a' sprint- in'.

38 

Long Gone I'm tell- ing you, Shut your mouth and shut mine too.

LOVIN' SAM

134

B^b TREBLE

(THE SHEIK OF ALABAM')

1922



Lis-ten sis- ters and bro- thers I sup pose you've heard of the Sheik.
Ev-'ry hus band and lov- er, Bet-ter take a bit of ad- vice.



They say that he's the lov- in' champ, There ain't a wo- man he can't vamp,
Of course they say ad- vice is cheap, But if your gal you aim to keep,



But let me tell you a bout a man I know:
Then here's my warn- in' and you can pass it on:



He's the great est of lov- ers Ev-er kissed a girl on the cheek.—
Keep your gal un-der cov- er, Sure as there's a deuce on the dice,—



There ain't a high brown gal in town Who would-n't throw her dad- dy down
If Lov- in' Sam gives her the grin,— Then you is out and Sam is in!—



To be the bride of this col ored Ro- me - o. Peo- ple
And in the morn- in' your lov- in' ma- ma's gone! Peo- ple

2

LOVIN' SAM (THE SHEIK OF ALABAM')

25 call him Lov- in' Sam, He's the Sheik of Al - a - bam'. He's a

29 mean love mak- in' a heart break- in' man! And when the

33 gals go stroll- in' by, Boy! He rolls a wick- ed eye!

37 Does he step? Does he strut? That's what he does- n't do noth- in' else but! Could you

41 love like Lov- in' Sam, You could have your eggs and ham, In the fin est kit chens

46 down in Al- a - bam'. You'd make the high brown ba bies cry for you like

51 ba- bies cry for Cas - tor - ia! They all love Lov- in' Sam,

54 The Sheik of Al - a - bam'. Peo- ple

The Love Nest

136

Louis A. Hirsch & Otto Harbach - 1920

8^b TREBLE

A

Just a love nest, co-zy and warm. Like a

5 dove nest, down on a farm. A ver-

9 an-da with some sort of cling-ing vine, Then a

13 kit-chen where some ram-bler ros-es twine. Then a

B

17 small room, tea set of blue. Best of

21 all room, dream room for two. Bet-ter

25 than a pal-ace with a gild-ed dome, is a

29 love nest, You can call home.

8^b TREBLE

MA HE'S MAKING EYES AT ME

CON CONRAD - 1921

[A] F C⁷ F C⁷
 Lit- tle Lil-ly was oh! So sil-ly and shy, And all the fel- lows knew, She would- n't

7 D^m D^o G^{m7} C⁷ F C⁷
 bill and coo. Ev - 'ry sin-gle- night some smart fel- low would

11 F G⁷ C⁷ C^o C⁷
 try, to cud- dle up to her, But she would cry:

17 [B] F G⁷ C⁷ C⁺ F F
 "MA, he's mak- ing eyes at me! MA, he's aw- ful nice to me! MA he's

26 D^o C⁷ C⁷ F C⁷
 al- most break- ing my heart, I'm be- side him, Mer- cy! Let his con- science guide him
 If you peek in, Can't you see I'm goin' to weak- en?

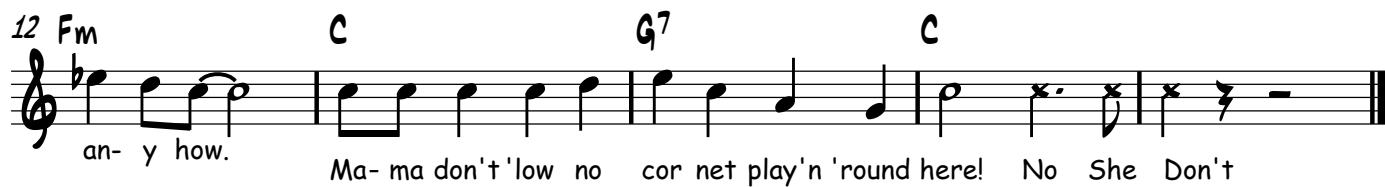
33 F G⁷ C⁷ B^b A⁷ D⁷ G⁷ C⁷
 MA, he wants to mar- ry me, Be my hon- ey bee.

41 F F^o C⁷ F F^o
 Ev- 'ry min- ute he gets bold- er, Now he's lean- ing
 Me, I'm meet- ing with re - sis - tance I shall hol- ler

44 C⁷ G⁷ C⁷ F B^{b7} F
 on my should-er,- Ma, he's kiss - ing me!"
 for as - sis- tance!

8^b TREBLE

MAMA DON'T ALLOW



Mandy

139

8^b TREBLE

Irving Berlin - 1918

A C F C A° G⁷ C

I was stroll-ing out one even - ing 'neath the silv'-ry moon. I could

5 C F C Am D⁷ G

hear some bo - dy sing - ing a fa - mil - iar tune. So I

9 G⁷ C G⁷ C

stopped a while to lis - ten, Not a word I want-ed to miss. It was

13 C F C Am D⁷ G⁷

just some-bod - y ser - e - na - ding some - thing like this. Oh now

17 **B** F C A⁷

Man - dy, there's a min-is-ter han - dy, and it sure would be

21 D⁷ G⁷ C C⁷

han - dy, If we'd let him make a fee. So don't you

25 F C A⁷

ling - er here's the ring for your fing - er is-n't it a hum -

29 D⁷ G⁷ C A° C A° D⁷ G⁷ C

ding - er? Come a-long and let the wed-ding chimes bring hap-py times far Man-dy and me.

MARGIE

♩ = 160

CON CONRAD & J. RUSSEL ROBINSON

You can talk a - bout your love af - fairs, _____
 Here's one I must tell to you;
 All night long they sit up - on the stairs, _____
 He holds her close and starts to coo: 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

Chords: A, G, D, C, G, D⁷, G, A^m⁷, D⁷, G, D, C, G, D⁷, G, G^o, A^m, E⁷, A^m, F⁷, E⁷, A⁷, D, G, D⁷, G⁷, G⁺⁷, C, F⁷, E⁷, A⁷, A^o, A⁷, D⁷

Other markings: [A], [B], BREAK 2 BARS

MARGIE

141

88 TREBLE

2 33  G

Mar - gie, You've been my in - spir - a - tion,

37 C 87

Days are nev - er blue. _____ Af - ter

41 G G7 F#7 F7 E7

all is said and done, There is real - ly on - ly one, Oh!

45 Am7 D7 G D7

Mar - gie, Mar - gie it's you." "My lit - tle

B^b TREBLE

MEMPHIS BLUES

W.C. HANDY - 1912

C⁷ G⁷ C⁷ F F⁷ B^b7 B^bm⁶ C⁷
 6 C⁷ F
 10 F F F⁷ E⁷ E^b7
 14 D⁷ G⁷
 18 C⁷ G⁷ C⁷ F F⁷
 22 B^b B^b7 E^b7
 27 B^b
 30 F⁷ C⁷ F⁷ B^b B^b7 E^b7 E^bm B^b

MIDNIGHT IN MOSCOW

♩ = 160



STOP TIME- FIRST BEAT OF BAR ONLY



8^b TREBLE

MISSOURI WALTZ

JOHN EPPEL & SHANNON
1914 F

MISSOURI WALTZ

2

B^b TREBLE

145



Hear that mourn - ful mel - o - dy, It just haunts you the wh - ole day long, —



— and you wan - der in dreams back to Dix - ie it seems when you hear that old time



song. — Hush - a - bye my ba - by, go to sleep on mom - my's knee.



Jour - ney back to Dix - ie - land in dreams a - gain with me; It



seems like your mom - my was there once a - gain, and the old folks were strum - min. that



same old re - frain. Way down in Miss - our - i, where I learned this lull - a -



by, when the stars were blink - in' and the moon was climb - in' high, and I



hear Mom - my Chloe, as in days long a - go, sing - in "Hush a bye."

MY DADDY ROCKS ME

8^b TREBLE

♩ = 100

J. BERNI BARBOUR - 1922

A G_M C_M G_M E^o E^{b6} G_{M/c}

I've got a Sweet - ie, no one could be so sweet to me.

5 B^b A⁷ D_M B^o B^b D_{M/A}

He makes me hap - py. I'm glad to say he's al ways gay. I've

9 C⁷ F C⁷ F

got a great big rock ing chair, and ev - 'ry night you'll find us there. I'm

13 D⁷ G_M D_{M/B^b} A⁷/E C_M/E^b D G_M/D

on his knee, while he rocks me to a rock-y mel - o - dy. My ba-by

17 **B** G_M G_M/F G_M/E^b D G_M C_M G_M C_M G_M

rocks me with one stead y roll. My ba by

MY DADDY ROCKS ME

2

21 G_M G_M^7/F E^b7 D^7 G_M/D D^7 G_M/c D^7

rocks me with all his heart and soul.

25 G_M A_M^7 D^7 G_M G_M^7/F E° C_M/E^b

We'll always spoon while the lights are low... He hates to leave me when it's
 Wrap'd in a blanket of love and charms, I'm sitting pretty when I'm
 Most ev'-ry eve - ning at half past nine, We get together and the
 Talk about row - boats and birch canoes, You need a chair to rock a -

28 D^7 A_M^7/E D^7/F^\sharp G_M G_M/F G_M/E^b D^7

time to go. My ba - by rocks me with one steady
 in his arms.
 world is mine.
 way your blues.

31 G_M A° D^7 G_M D^7 G_M

roll. roll.

B^b TREBLE

MY HONEY'S LOVIN' ARMS

HERMAN RUBY/JOSEPH MEYER - 1922

You've heard lov-ers, Love- sick lov- ers fret A bout their
 pet; They al- ways get ro- man- tic, Drive you fran- tic.
 I'm so diff- 'rent, Oh, so diff- 'rent- now; While I'm in
 love I know I simp- ly go and whis- per low to Hon- ey Ba- by:

Chords: G, C⁷, G, G[#]°, D⁷, D[°], D⁷, D⁺7, G, G[#]°, Am⁷, D⁺7, G, C⁷, G, B⁷, Em, Bm, A⁹, Am, D⁺7.

MY HONEY'S LOVIN' ARMS

149

88 TREBLE

2 17 **A** G

I love your lov- in' arms, They hold a world of charms,

21 G Dm⁶ E⁷

A place to nes- tle when I am lone- ly.

25 A⁷ D⁷

A com- fy co- zy chair, Oh, what a hap- py pair!

29 A⁷ Am⁷ D⁷

One ca- ress, Hap- pi- ness, Seems to bless my lit- tle hon- ey.

33 **B** G C⁷

I love you more each day, When years have passed a- way

37 G Dm⁶ E⁷

You'll find my love be- longs to you on- ly;

41 A⁹ D⁷ G⁷ C Cm

'Cause when the world seems wrong, I know that I be- long

45 G A⁷ D⁷ G C⁷ G

Right in my Hon- ey's Lov- in'

MY BUCKET'S GOT A HOLE IN IT

♩ = 174

Yeah! My Bucket's Got A Hole In It
 Yeah! My Bucket's Got A Hole In It
 Yeah! My Bucket's Got A Hole In It
 I can't buy no beer.

Well I'm standin' on a corner - With a bucket in my hand
 I'm waitin' for a woman - That ain't got no man.

CHORUS

'Cause My Bucket's Got A Hole In It
 Yeah! My Bucket's Got A Hole In It
 Yeah! My Bucket's Got A Hole In It
 I can't buy no beer.

Well, I went upon the mountain - I looked down in the sea
 I seen the crabs and the fishes - Doin' the be-bop- bee.

CHORUS

Well, there ain't no use - of me workin' so hard
 When I got a woman - in the boss man's yard.

CHORUS

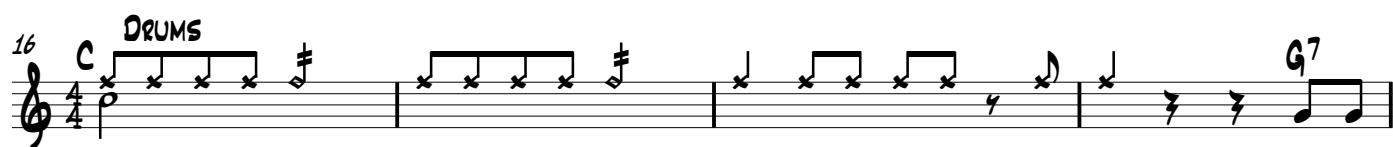
Well, me and my baby - we just bought a Ford
 And now we sit together - on the running board.

CHORUS

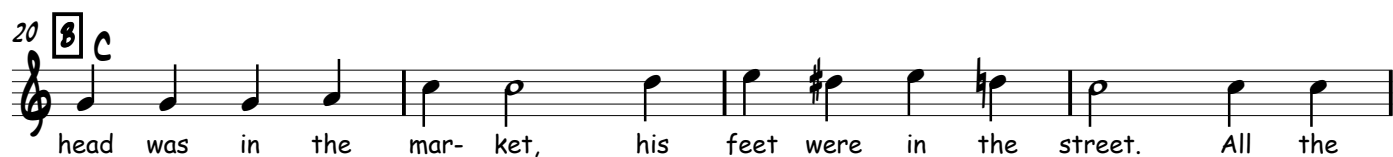
OH, DIDN'T HE RAMBLE

8^b TREBLE

TRADITIONAL



Well his



OH BY JINGO

ALBERT VON TIZLER

1919

♩ = 180

G D⁺7 G D⁺7 G A⁷ A^{DIM} A⁷ A^{DIM}

Oh, by Gee! by Gosh, by Gum... By Juv, _____ Oh! by Jin go, won't you hear our

7 A⁷ D⁷ G E⁷

love? _____ We will build for you a hut... You will be our fav'rite nut,

13 A⁷ D⁷

We'll have a lot of lit tle Oh! by Gol- lies, Then we'll put them in the Fol- lies,

17 **A** G D⁺7 G D⁺7 G G⁷ C

Oh, by Jin go said, by Gosh, by Gee. _____ "By Jim- in- y, Please don't both-er

23 B⁷ C^{#M} B⁷/D[#] E^M

me." _____ So they all went a way sing ing Oh! By Gee, By Gosh by Gum, by

28 E^m G G[#]D⁷/A D⁷ G C⁷ G

Juv, by Jin- go, By Gee, you're the on - ly girl for me.

B^b TREBLE

OH!

BYRON GAY/ARNOLD JOHNSON - 1919

Musical score for "OH!" in B^b Treble clef, 4/4 time. The score consists of seven staves of music.

Staff 1 (Measures 1-4): Key signature: B^b. Chords: C, G⁷.

Staff 2 (Measures 5-8): Chords: C, G⁷, C.

Staff 3 (Measures 9-12): Chords: F, D⁷.

Staff 4 (Measures 13-16): Chords: G⁷. Includes a "BREAK: 2 BARS" instruction at measure 14.

Staff 5 (Measures 17-20): Chords: C, G⁷, C.

Staff 6 (Measures 21-24): Chords: G⁷, C⁷.

Staff 7 (Measures 25-28): Chords: F, C, C⁺, C^b, C⁺, C.

Staff 8 (Measures 29-32): Chords: G⁷, C. Includes a first/second ending at the end of the piece.

8^b TREBLE

Ole Miss

W.C. Handy - 1916

1 **A** D⁷ G

5 D⁷ G

9 D⁷ G

13 D⁷ G G⁷

17 **B** C G G⁷

21 D B⁷ E^m B^m F^{#7} B^m G⁷

25 C G E⁷

29 A^m D⁷ G C^{m6} G

Bb TREBLE

2 33 **C** **D7**

37 **D7** **G**

41 **D7** **G**

45 **D7** **G** **D7**

49 **D** **G** **G7** **C** **G**

53 **D7** **G** **E7** **A7** **D7**

57 **G7** **C** **B7**

61 **C** **C#°** **G** **E7** **A7** **D7** **G**

The musical score is written in Bb Treble clef with a key signature of one sharp (F#). It consists of eight staves of music. The first staff (measures 33-36) begins with a boxed 'C' and a 'D7' chord. The second staff (measures 37-40) has a 'D7' and a 'G' chord. The third staff (measures 41-44) has a 'D7' and a 'G' chord. The fourth staff (measures 45-48) has 'D7', 'G', and 'D7' chords. The fifth staff (measures 49-52) has a boxed 'D', 'G', 'G7', 'C', and 'G' chords. The sixth staff (measures 53-56) has 'D7', 'G', 'E7', 'A7', and 'D7' chords. The seventh staff (measures 57-60) has 'G7', 'C', and 'B7' chords. The eighth staff (measures 61-64) has 'C', 'C#°', 'G', 'E7', 'A7', 'D7', and 'G' chords. The piece ends with a double bar line and repeat dots.

Back to "D" for Solos
Then Play "C" and "D" out.

The Old Rugged Cross

B^b TREBLE

George Bernard - 1913

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for guitar in the key of D major (indicated by two sharps) and 3/4 time. The score includes guitar chords and a guitar solo section.

Section A (Measures 1-4): This section begins with a double bar line and a box labeled 'A'. The chords are D, D+, G, and G Gm. The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4.

Section B (Measures 5-13): This section begins with a double bar line and a box labeled 'B'. The chords are D, A7, D, G, Gm, D, and A7. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. A "Ritard" (ritardando) marking is placed below the staff at measure 11.

Section C (Measures 14-36): This section begins with a double bar line and a box labeled 'C'. The chords are D, D°, D, D7, G, G°, G, A7, D, G7, D, G, G°, E7, A7, D, G7, D, G, G+, G6, A7, D, C7, B7, E, D, A7, and D, G Gm, D. The melody continues with a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The score ends with a double bar line and repeat dots.

On The Alamo

157

Isham Jones & Gus Kahn - 1922

8^b TREBLE

A

Where the moon swings On the Al- a- mo, In a gar-den

5 fair where ros- es grow, In the ten- der

9 light of the sum- mer night, I can hear her

13 wan- der to and fro. Break For she said I'll

17 **B** wait by the gar- den gate, On the night I

21 said "I love you so". And in all my

25 dreams it seems I go Where the moon swings

29 low, On the Al- a- mo. Break

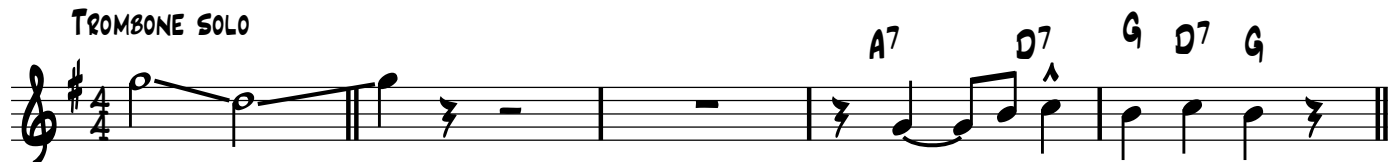
Chord symbols: Dmaj7, Em7, D, E7, Bm7, Gm, F#m7, F7, A7, C#7, B7, Bm7, E7, D, G#o, D, G7.

B^b TREBLE

ORY'S CREOLE TROMBONE

EDWARD "KID" ORY - 1921

TROMBONE SOLO



ORY'S CREOLE TROMBONE
B♭ TREBLE

2
[C] 39 C

44 C D#° Dm G7 C

49 D7 G7 C

55 [D] E7 TROMBONE SOLO Am D7

60 D7 G G7 TROMBONE SOLO 2

67 SOLOS C D7 G7

73 C D#° Dm G7 C D7

79 G7 C

TAG 83 TROMBONE C D7 G7 C

AFTER LAST SOLO PLAY "D" TO END AND THEN TAG

OSTRICH WALK

ORIGINAL DIXIELAND JAZZ BAND - 1918

Chords: G, D[#]7, Am⁷, D⁷, A, E⁷, A⁷, D⁷, A, E⁷, A⁷, D⁷, G, A⁷, D⁷, G, G, A⁷, D⁷, D⁷, G, STOP TIME 4 BARS, G⁷ TROMBONE, G⁷ CORNET, C CLARINET, C^m TROMBONE, G, E⁷, Am⁷, D⁷, 1. G, 2. G, C, G^o, G, G^o BREAK, D⁷ BREAK, G BREAK, G, G^o, D⁷, D⁷, G, G^o, G, G^o BREAK, D⁷ BREAK, G BREAK, G^o, D⁷, G, G, D[#]7, Am⁷, D⁷.

Instrumental directions: TROMBONE, CORNET, CLARINET, TROMBONE.

Rehearsal marks: A, B.

First ending: 1. G, 2. G, C, G^o.

Breaks: G^o BREAK, D⁷ BREAK, G BREAK.

2 46 C G G A⁷ D⁷ G

50 G A⁷ D⁷

STOP TIME 4 BARS

54 G TROMBONE G⁷ CORNET C CLARINET C^m TROMBONE

58 G E⁷ Am⁷ D⁷ G

62 D G Am⁷ D⁷ G

66 G E⁷ D⁷ D⁷ G *sfz*

70 G G[°] Am D⁷ G

74 G[°] D⁷ G

UNISON

78 G G G D⁷ G

B^b TREBLE

OVER THE WAVES

♩ = 120

The musical score for "Over the Waves" is written in B-flat Treble, 3/4 time, with a tempo of 120 beats per minute. The score consists of eight staves of music, each containing a melodic line and a series of chords. The chords are indicated by letters above the staff: C, G7, F, C7, and Bb. The melody is written in a treble clef and includes various note values, including quarter, eighth, and sixteenth notes, as well as rests. The score is divided into measures by vertical bar lines, and the key signature is B-flat (one flat).

Chords: C, G7, F, C7, Bb

POOR BUTTERFLY

GOLDEN/HUBBEL - 1916

♩ = 120

1 **B^b** **F#7** **C^M7** **A^bF⁹** **B^bMAT⁷** **B^b**
 Poor But-ter - fly _____ 'neath the blos soms wait - ing _____ Poor But-ter -
 5 **D⁺7** **G⁹** **G⁷**
 fly _____ for she loved him so. The mo - ments
 9 **C⁷** **F⁸** **B^b** **G^M**
 pass in - to hours, _____ The hours pass in - to years, And as she
 13 **C⁷** **F⁹** **B^b** **F#7** **C^M7**
 smiles thru her tears, _____ She mur - murs low, The moon and
 17 **B^bF⁹** **B^bMAT⁷** **B^b**
 I _____ know that he be faith - ful, _____ I'm sure he
 21 **D⁺7** **D⁷** **G⁹**
 come _____ to me by and by. _____ But if
 25 **C^M7** **E^bM⁶** **B^b** **C#DIM**
 he don't come back _____ Then I nev - er sigh or cry, _____ I just must
 29 **F⁹** **B^b**
 die. _____ Poor But - ter - fly.

B^b TREBLE

PANAMA

WILLIAM H TYRES - 1913

Musical score for "PANAMA" in B^b TREBLE clef, 4/4 time. The score consists of 43 measures across nine staves. Chord symbols are placed above the notes.

Section A (Measures 5-17):
 Measure 5: F
 Measure 6: C⁷
 Measure 7: F
 Measure 8: F
 Measure 9: C⁷
 Measure 10: F
 Measure 11: C⁷
 Measure 12: F
 Measure 13: C⁷
 Measure 14: F
 Measure 15: F⁷
 Measure 16: B^b
 Measure 17: B^o

Section B (Measures 22-31):
 Measure 22: B^b
 Measure 23: B^o
 Measure 24: F
 Measure 25: D⁷
 Measure 26: G⁷
 Measure 27: C⁷
 Measure 28: F
 Measure 29: F⁷
 Measure 30: B^b
 Measure 31: B^o

Section C (Measures 38-43):
 Measure 38: B^b
 Measure 39: B^b+7
 Measure 40: E^b
 Measure 41: F⁷
 Measure 42: B^b
 Measure 43: B^b

PANAMA

BB TREBLE

165

2 48 **Dm** **A7** **Dm** **F7**

54 **D** **Bb** **F7** **F7**

59 **Bb** **F7** **Bb** **Bb7**

64 **Eb** **E°** **Bb** **F7** **Bb**

70 **E** **Bb** **F7**

pp
ff

76 **Bb** **Bb** **Bb7** **Eb** 1. **F#7** **Bb** **F7**

84 **Bb** **Bb** 2. **F#7** **Bb** **F7** **Bb**

90 **F7** **Bb** **F7** **Bb**

The Pearls

8^b TREBLE

Jelly Roll Morton - 1919

Musical score for "The Pearls" by Jelly Roll Morton, 1919. The score is in 4/4 time, key of A major (three sharps), and is for 8-bass Treble. The score consists of nine staves of music. Chords are indicated by letters above the notes. A "Break - 2 bars" is marked at measure 33. The score ends with a double bar line and a key signature change to A major.

Measures 1-5: A, F, E⁷, A (boxed), A
 Measures 6-10: F[#], A, F, F[#]⁷, B^m, F[#]⁷, B^m
 Measures 11-15: B⁷, E⁷, A, F, A
 Measures 16-20: F, F[#]⁷, B^m, F[#]⁷, B^m, F[#]^m, B⁷, E⁷, A
 Measures 21-24: B (boxed), A⁷, D⁷
 Measures 25-28: A, C[#]^m⁷, F[#]⁷, B⁷, E⁷
 Measures 29-32: A⁷, D⁷
 Measures 33-36: Break - 2 bars, A, E⁷, A
 Measures 37-40: A, A⁷, A^o, A⁷

41 **C** Tuba Only All A⁷ D^{maj7} F^{#m7}

45 B^m F^{#m} F^o E^{m7} A⁷

49 E^{m7} A⁷ D B⁷ E^{m7} A C^{#7} F^{#m} E^m D E F[#] A⁷

53 E^m F^{#7} B⁷ E^{m7} A C^{#7} F^{#m} E^m D E F[#] A⁷

57 **D** Tuba only All D^{maj7}

61 A^{m7} D G B⁷ E^m

65 G G^m D B⁷

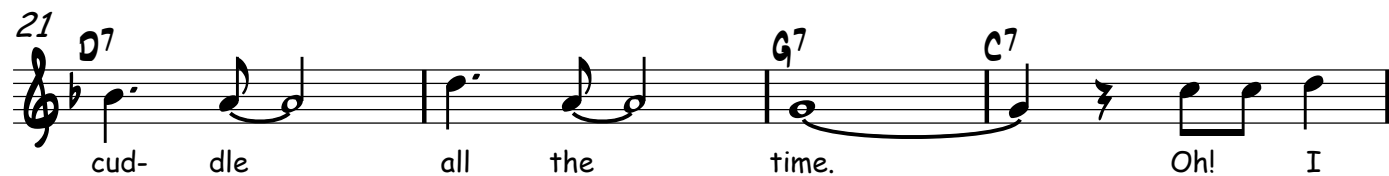
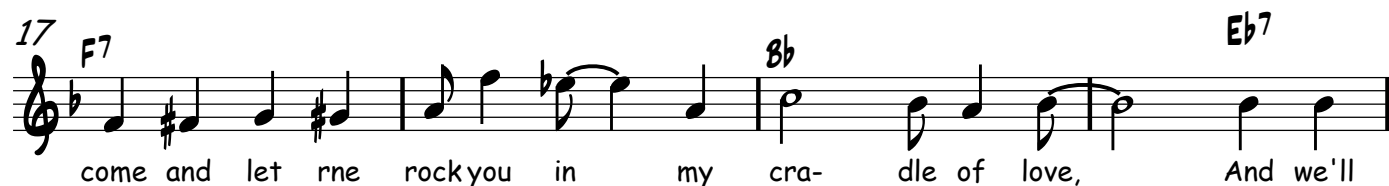
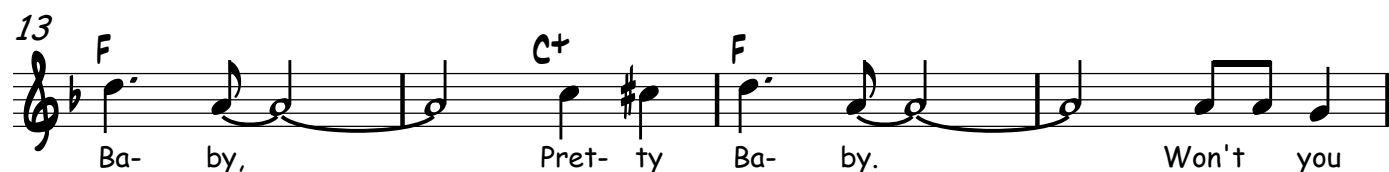
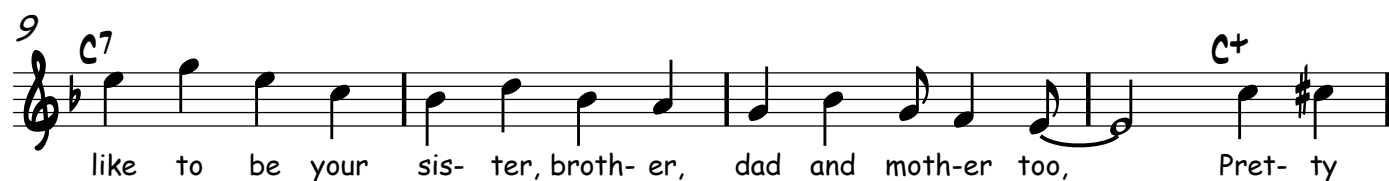
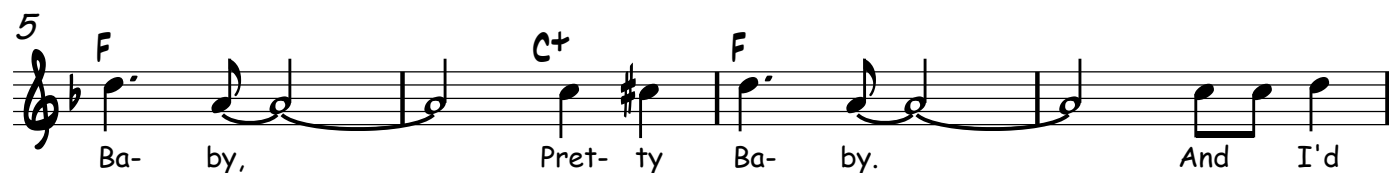
69 E^{m7} A⁷ D A^o A⁷

73 Tuba Only A⁷ D⁹

Pretty Baby

8^b TREBLE

Egbert Van Alstyne & Gus Kahn - 1916



B^b TREBLE

RIVERSIDE BLUES

THOMAS A. DORSEY & RICHARD M. JONES

Dm A7 Dm A7 Dm Gm F C+7
 5 **A** F Bb7 F F
 9 Bb7 3 F 2 BAR UNISON BREAK
 13 C7 Gm7 C+7 F F7 F° Bbm 1. F C7 2. F C7
 18 **B** F C7 F A7
 22 Bb Bbm F 2 BAR CLARINET BREAK
 26 C7 Gm7 C7 F F7 F° Bbm F C7
 30 **C** F Bb F F7
 34 Bb F PLAY 2 BAR UNISON ON OUT-CHORUS
 38 C Gm7 C7 F F7 F° Bbm F SOLOS AT "C"

ROCK A BYE YOUR BABY

8^b TREBLE

JEAN SCHWARTZ - 1918

1 **A** D D[♯]° A⁷/E A⁷ D A⁺7

Mam-my mine, Your lit-tle roll-in'stone that rolled a- way, strolled a- way.

5 F F[♯]° C⁷ C[♯]7 F A⁷

Mam- my mine, Your roll- in'stone is roll- in' home to- day, there to stay.

9 D F° A⁷/E A⁷ D F° A⁷

Just to see your smil- in' face, Smile a wel- come sign.

13 F F° C⁷ A E⁷ A⁷

When I'm in your fond em- brace, Lis-ten Mam- my mine:

ROCK A BYE YOUR BABY

171

88 TREBLE

2 17 **B** **D**

Rock- A - Bye Your Ba- by With a Dix- ie Mel- o- dy,

21 **A7** **D** **E7** **A7**

when you croon, croon a tune from the heart of Dix- ie.

25 **A7** **D** **B7**

Just hang my cra- dle, Mam- my mine, Right on that Mas- on- Dix- on Line,

29 **E7** **A7**

And swing it from Vir- gin- ia, To Ten- nes-see with all the love that's in ya'

33 **C** **D** **D°** **A7**

Weep no more my la- dy, sing that song a- gain for me, And

37 **Em** **A7** **Em** **A7** **G7** **F#7**

Old Black Joe, just as though you had me on your knee.

41 **B7** **E7** **F°**

A million ba-by kiss-es I'll de-liv- er, The min-ute that you sing the Swan-ee Riv- er,

45 **D** **Bm7** **E7** **A7** **D**

Rock- a- bye your rock- a- bye ba- by with a Dix- ie mel- o- dy.

ROSE OF PICARDY

HAYDN WOOD - 1916

Ro- ses are shin- ing in Pi- car- dy, in the

hush of the sil- ver dew.

Ro- ses are flow'r- ing in Pi- car- dy, but there's

nev- er a rose like you! And the

ro- ses will die with the sum- mer time, And our roads

may be far a- part, But there's

one rose that dies not in Pi- car- dy! 'Tis the

rose that I keep in my heart!

ROSE ROOM

HARRY WILLIAMS AND ART HICKMAN - 1917

♩ = 140

In sun - ny Rose - land, Where sum - mer breez - es are play - ing,
 Where the hon - ey bees are "A May - ing".
 There all the ros - es are sway - ing,
 Danc - ing while the mead - ow brook flows. The moon when
 shin - ing, is more than ev - er de - sign - ing
 For 'tis ev - er then I am pin - ing,
 Pin - ing to be sweet - ly re - clin - ing, Some - where in
 Rose - land, Be - side a beau - ti - ful rose.

ROSE OF WASHINGTON SQUARE

174

B^b TREBLE

JAMES F. HALNLEY - 1919

5 **A** B^m E^m F^{#7} B^m

A gar-denthat nev-er-knowssun-shine Onceshel-tered a beau-ti-ful rose. In the

5 B⁷ E^m F[#] C^{#7} F^{#7}

sha-dows it grew with-out sun-light- or dew, as a child of the cit- y grows. A

9 B^m E^m F^{#7} B^m

but-ter-fly flew to the gar- den, from out of the blue sky a- bove, the

13 D D^{#o} A F⁷ B^m E⁷ A

heart of the rose set a-flut-ter,- with a won-der-ful tale of love, He

17 E^{m7} A⁷ E⁷ A⁷

told her of birds and of bees, of the brooks and of mea-dows and trees. He whis-pered,

ROSE OF WASHINGTON SQUARE
88 TREBLE

175

2 21 **B** D
Rose, of Wash- ing- ton Square a flow- er so

25 A^7 A^+7 D
Fair should blos- som where the sun shines,

29 $F\#^7$ Bm
Rose, for Na- ture did not mean that you should

33 E^7 A^7
blush un- seen but be the queen of some fair gar- den,

37 **C** D D° A^7
Rose, I'll nev- er de- part, but dwell in your

41 A^7 E° Bm
heart, your love to care, I'll bring the

45 E^7 Gm^b D B^7
sun-beams from the Hea- vens to you, and give you kis- ses that spar- kle with dew my

49 E^7 A^7 D
Rose of Wash- ing- ton Square.

RUFÉ JOHNSON'S HARMONY BAND

176

B^b TREBLE

SHLETON BROOKS & MAURICE ABRAHAM - 1914

A F G^{#7} F^{#°} C⁷ F G^{#7} F^{#°} C⁷

Rufe John- son leads a band, He's one grand lead- er man,
When he comes down the street, The peo- ple shake their feet,

5 F A^{b°} G^{m6} C⁷ F A^{b°} G^{m6} C⁷

Down in Sa- van- nah, Down in Sa- van- nah.
They all keep sway- ing, While Rufe is play- ing.

9 **B** G^m D⁷ G^m D⁷

He real- ly can't be beat, Plays rag- time mu- sic- sweet,
Old Rufe can't read a note, but he will get your goat,

13 G⁷ D^{m7} G⁷ C D^m D^{#°} C/E C

Down in Sa- van- nah- G. A. When
When he plays 'Man- ci- pa- tion Day. The

17 C C^{#7} Am C B[°] C C⁷

they par- ade each hol- i- day, You'll hear the peo- ple say:
horse and mules. they act like fools, You al- most hear them say:

2 21 C F

Here they come, Just lis- ten to that drum, Boy ain't he

25 A7 Dm A7 Dm

beat- in' some, He's go- ing rump, rump, rump, rump.

29 D Bb F

Lis- ten to that dog- gone flute, Root -te-toot, toot- te-toot,

32 D7 G7 Gm7 C7 Gm7 C7

toot-te- toot toot- te-toot. Say Hon, ain't that trom- bone moan- ing, hear it groan- ing,

37 E F F7 Bb

Lis - ten to that old cor- net, It's

41 D7 E° D7 Gm D7 Gm

played by that lead- er man. He's

45 F Bb B° F D7

got a world wide rep- u- ta- tion For play- ing syn- co- pa- tion;

49 G7 C7 F SOLOS AT "C"

Old Ruf- us John- son's Har- mon -y Band

B^b TREBLE

RUNNIN' WILD

G C[#]DIM G E^b7 A^M7 D⁷ G⁷

VERSE

5 **A** C C⁷ F C My When

gal and I we had a fight and I'm all by my - self. I
 I first met— that gal of mine— it seemed just like a dream. But

9 C E⁷ A^M D⁷ G⁷

guess she thinks now that she's gone— I'll lay right on the shelf. I'm
 when she thought she had me right— she start - ed act - in' mean. Like

13 C C⁷ F C

gon - na show— her she's all wrong no lone - some stuff for me I
 Ma - ry led— her lit - tle lamb— she led me all the time, Un -

17 G C[#]DIM G E^b7 A^M7 D⁷ G⁷

won't sit home all a - lone She'll soon find that I'm Runn in' wild,
 til the worm had to turn, that's the rea - son I'm Runn - in' wild

[Patter, sung/spoken after chorus]

No gal will ever make a fool of me, No gal!

I mean just what I say; I ain't the simpleton I used to be,
 Wonder how I got that way.

Once I was full of sentiment, it's true, But now I got a cruel heart;
 With all that other foolishness I'm through,
 Gonna play the villain.

CHORUS

B^b TREBLE

21 B C C⁷ F

lost con-trol, Run- nin' wild, might-y bold.

27 C G⁷ D^M⁶ E⁷ A^M C^M⁶

Feel- in' gay, Reck less too, Care free mind,

33 G D⁷

all the time, nev- er blue. Al- ways goin',

37 C C C⁷ F

don't know where, Al- ways showin' I don't care,

43 E⁷ A⁷ D⁷ G⁷ C

Don't love no - bo - dy It's not worth - while,

48 G⁷ C

All a - lone Run - nin' Wild.

ROYAL GARDEN BLUES

180

B^b TREBLE

CLARENCE & SPENCER WILLIAMS - 1919

5 **A** G G⁷

9 C G⁺7 C G⁺7 C G⁺7 C

13 D⁷ Eb⁷ D⁷ G C⁷ G D⁷

17 **B** G⁷ STOP TIME - PLAY DOWNBEATS 4 BARS
CORNET G⁷ CLARINET G⁷ TROMBONE - AD LIB 2 BARS

21 C Eb⁷ D⁷ G Bb^o

25 D⁷ G C⁷ G D⁷

29 **C** G⁷ C Cm G G⁷

33 **D** C C⁷

37 F⁷ Fm C F⁷ A⁷

41 D⁷ G⁷ C F⁷ C F⁷ C

BACK TO "D" FOR SOLOS

♩ = 154

1 C G⁷ G⁷_{DIM} G⁷

5 C⁷ C⁷

9 F⁷ F⁷_{DIM} C A⁷

13 G⁷ C G⁷ C FINE

17 **B** C F C F C⁷ F

22 F⁷_{DIM} C A⁷ D⁷ G⁷

27 C G⁷ C **C** F D⁷ G⁷

32 C F A⁷ D⁷ F

38 D⁷ G⁷ B^b F G⁷ C⁷ FROM 'A' TO FINE F G

B^b TREBLE

SAILING DOWN CHESAPEAKE BAY

HAVEZ - BATSFORD - 1913

VERSE

A

C7

F

Come on Nan- cy put your best dress on, Come on Nan- cy fore the

7

c7

steam-boat's gone. Ev-'ry-thing is love-ly on the Ches-a-peake Bay,

12

All a-board for Bal-ti-more, If we're late we'll all be sore.

17

B C7

c7

F

Come on Cap- 'n let us catch that boat, 'Cause we can't swim, Mis-ter,

23

we can't float. Ban- jos ring-in' a good old tune, Up on deck

30

there's a place to spoon. Set-tle down close 'neath the sil- v'ry

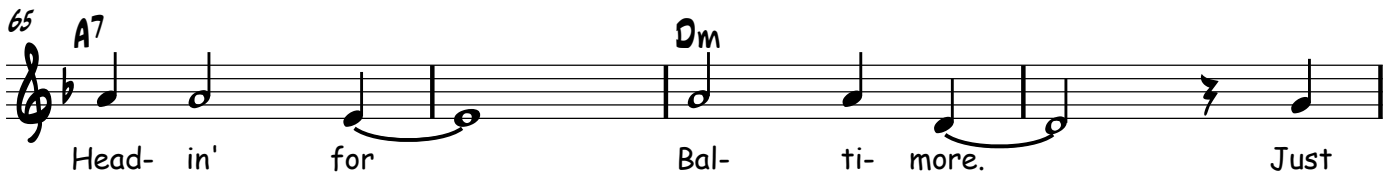
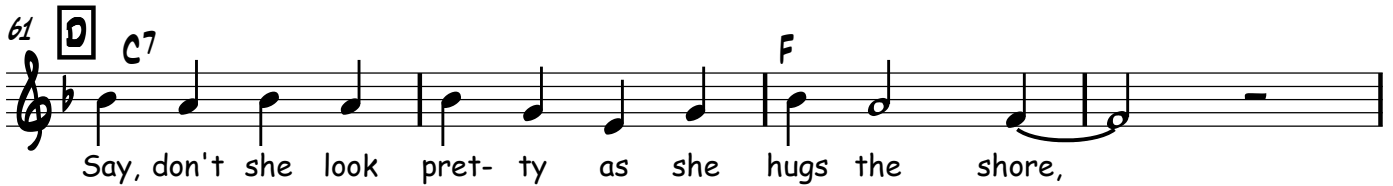
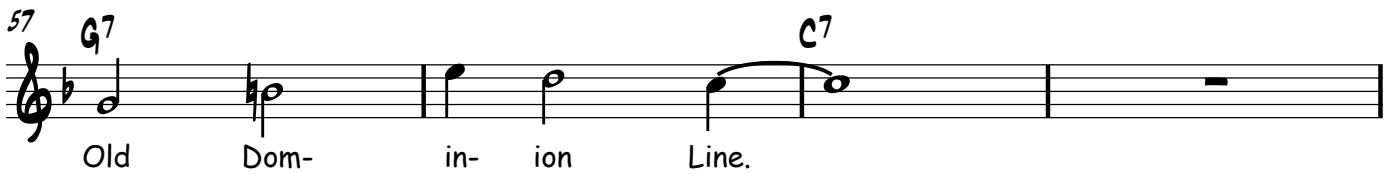
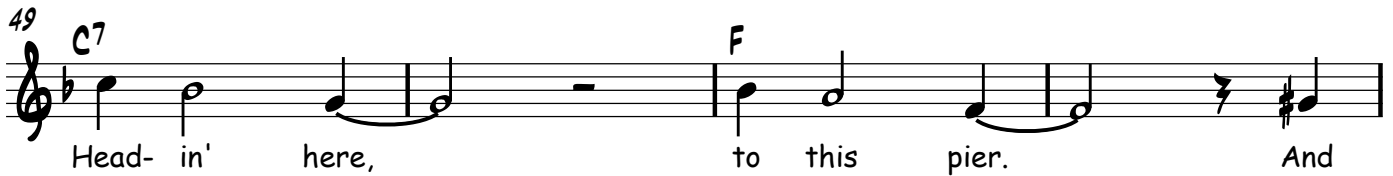
36

moon, A Sail- in' down Ches- a- peake, All a- board for

40

Ches- a- peake, Sail- in' down Ches- a- peake Bay. **NO REPEAT 1ST TIME**

2



BASS INTRO



A

5 **Em** **Am** **B⁷** **Em**

King San of Sen- e- gal
One day the queen came home,

9 **B⁷**

Sat on the shore - - at Bu- la-
Saw San in sad - - ness on the

13 **Em** **B⁷** **C⁷** **B⁷**

may, Bu- la- may,
shore, On the shore.

B

17 **Em** **Am** **B⁷** **Em**

Sing - - ing a sad re- frain
Told him she'd no more roam.

21 **B⁷**

To his dear queen who'd gone a-
On ly her San she would a

25 **Em** **Am** **B⁷** **Em** **C⁷** **B⁷** **D⁷**

way. This was his lay:
dore. Then came his lore:

2 ²⁹  G Eb7 G Eb7

Oh, sweet-heart Lo- na, My dar- ling Lo - na,

³³ G Em A7 D7 G C7 G D7

Why have you gone a- way?
Have you come back to stay?

³⁷ G Eb7 G E7

You said you loved me, But if you loved me
I knew you loved me,

⁴¹ A7 D7

Why did you act this way?-
I knew you'd come some day.

⁴⁵  G G7 C Eb7

If I had ev- er been un- true to you

⁴⁹ G G7 C Eb7

What you have done would be the thing to do.

⁵³ G Eb7 G E7

But my heart aches, dear, And it will break dear,
But now you're mine dear, For all the time dear.

⁵⁷ A7 Am D7 G C7 G D7

If you don't come back home a- gain to San.
And you're for - giv - en by your lov - ing San.

Second Hand Rose

186

8^b TREBLE

James F. Hanley & Grant Clarke - 1921

4

G D7 G D7 G G° Am A7 D7

Fath-er has a bus-'ness, Strict-ly sec-ond hand, Ev-'ry-thing from tooth-picks, To a ba-by grand.

5

G D7 G D7 A7 Bm E7 A D

Stuff in our a-part-ment, came from fath-er's store, E-ven things I'm wear-ing, Some-one wore be-fore.

9

Am E7 Am A7 D7 D+7

It's no won-der that I feel a- bused, I nev-er- have a thing that ain't been used: I'm wear-ing

13

A G G° D7 G A7

Sec- ond hand hats, Sec- ond hand clothes,
Sec- ond hand shoes, Sec- ond hand hose,

17

D7 G

That's why they call me Sec- ond Hand Rose.
All the girls hand me their sec- ond hand beaux.

21

G G#° Am7 D7

E - ven our pi- an- o in the par- lor,
E - ven my pa- ja- mas when I don 'em,

25

Am D7 D+7 G

Fath- er bought for ten cents on the dol- lar.
Have some- bod- y else's 'ni- tials on 'em.

Second Hand Rose
Bb TREBLE

187

29 **B** G G^o D⁷ G A⁷

Sec- ond hand pearls, I'm wear- ing sec- ond hand curls, I
Sec- ond hand rings, I'm sick of sec- ond hand things I

33 G⁷ G⁷ C G⁺ C

nev- er get a sin- gle thing that's new.
nev- er get what oth- er girl- ies do.

37 Am Dm Am Dm Am

ven Jake the plumb- er, he's the man I a- dore, He
Once while stroll- ing thru the Ritz a girl got my goat, She

41 G A⁷ D⁷

had the nerve to tell me he's been mar- ried be- fore!
nudged her friend and said "Oh look! There's my old fur coat!"

45 G G^o D⁷ G A⁷

Ev- 'ry- one knows, that I'm just Sec- ond Hand Rose, From
Ev- 'ry- one knows, that I'm just Sec- ond Hand Rose, From

49 Am⁷ D⁷ G D⁷

Sec- ond Av- e- nue. I'm wear- ing
Sec- ond Av- e- nue.

SHAKE IT & BREAK IT

188

B^b TREBLE

ARTIE MATTHEWS - 1915

Staff 1: Measure 1: **A** G (Chord). Measure 2: G7. **CLARINET BREAK: 2 BARS** (Measures 3-4).

Staff 2: Measure 5: **C** (Chord). Measures 6-9: G (Chord).

Staff 3: Measure 9: **D7** (Chord). Measures 10-12: G G7 C Cm G (Chords).

Staff 4: Measure 13: **B** (Chord). Measure 14: **D7** (Chord). Measure 15: G (Chord). Measure 16: G7. Measures 17-19: G (Chord).

Staff 5: Measure 17: **C7** (Chord). Measures 18-20: G (Chord).

Staff 6: Measure 21: **D7** (Chord). Measures 22-24: G (Chord).

Staff 7: Measure 25: **C** (Chord). Measure 26: G (Chord). Measure 27: G7. **BREAK: 2 BARS** (Measures 28-29).

Staff 8: Measure 29: **C7** (Chord). Measures 30-32: G (Chord).

Staff 9: Measure 33: **D7** (Chord). Measures 34-36: G G7 C Cm G (Chords). Measure 37: G7. Measures 38-40: G7. Ends with a double bar line and a final sharp sign.

SHAKE IT & BREAK IT
88 TREBLE

189

2

PLAY "D" AS AWITTEN - REPEAT FOR SOLOS



AFTER LAST SOLO
PLAY "D" ONCE AS WRITTEN THEN GO ON



SINGIN' THE BLUES

♩ = 120

CON CONROD 1920

Sheet music for "Singin' the Blues" in B^b Treble, 4/4 time, 120 bpm. The key signature has two flats (B^b and E^b). The music is in 4/4 time and consists of 32 measures.

Measures 1-4: B^b, F^{MA7}, A^M, G^M, F, C⁷, F['].

Measures 5-8: A^M (boxed), G^{M7}, C⁷, F, F['].

Measures 9-12: C⁷, F.

Measures 13-16: B^M (boxed), A⁷, D⁷.

Measures 17-20: G⁷, D^{M7}, G⁷, C⁷ (2 - BAR BREAK), F^{DIM}.

Measures 21-24: C^M (boxed), G^{M7}, C⁷, F, D⁷.

Measures 25-28: G^M, G^{M7}, D^{DIM}, A^{bDIM}, F.

Measures 29-32: D⁷, G⁷, C⁷, F.

Chord symbols are written above the staff. The music includes various blues idioms, such as the 12-bar blues structure, and features a 2-bar break in measures 17-18. The key signature changes to B^b major (two flats) in measures 21-32.

B^b TREBLE

191

♪ = 180

SENSATION

1917

A C ^ ^ AM ^ ^ Dm G7 C A7

7 1. D7 G7 | 2. Dm G7 C

11 B F D7 G7 C

16 C7 F C#7 Gm7 C7 F D7

21 G7 C7 F F7

27 C Bb Eb Bb Eb C7 F7 Bb Bb Eb Bb Eb

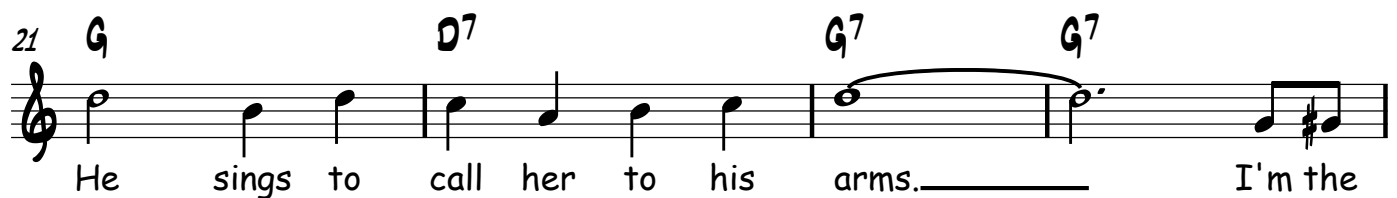
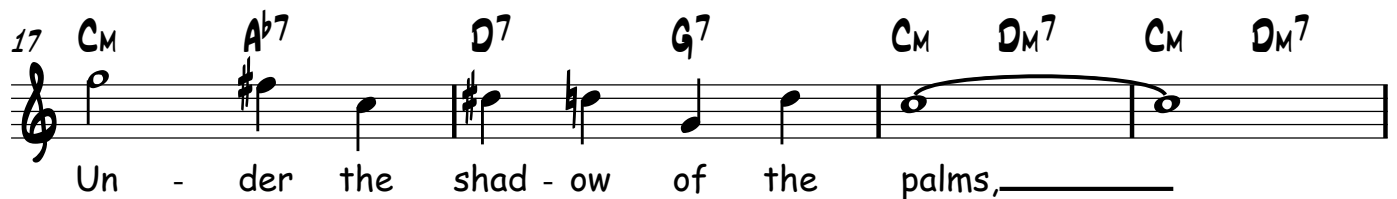
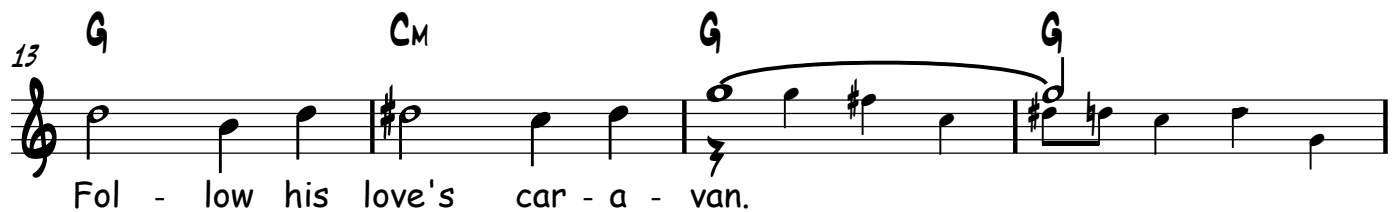
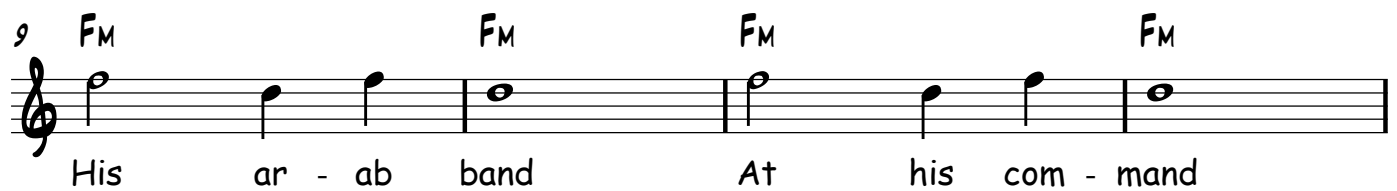
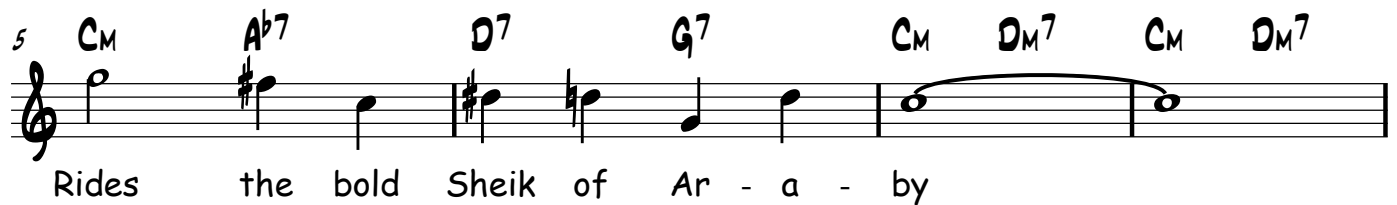
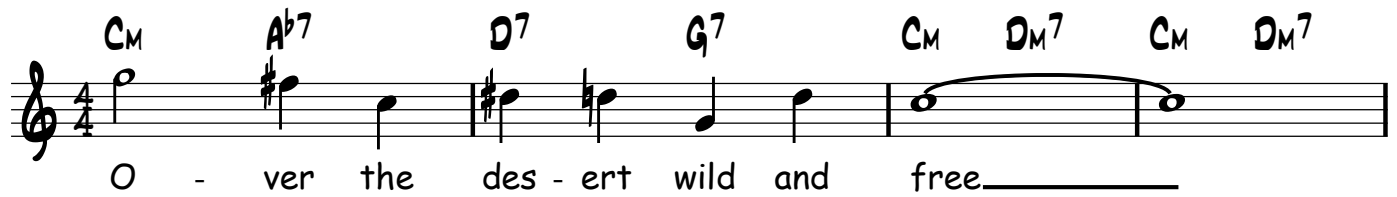
33 C7 F7 Bb Eb Bb Eb C7 F7

38 Bb Gdim F 1. Bb F7 || 2. Bb F7

BACK TO B

♩ = 180

THE SHEIK OF ARABY



B^b TREBLE

2

25 **A** C C C[#]DIM D^M G⁷ D^M G⁷

Sheik of Ar - a - by Your

29 G⁷ G⁷ C C

love be - longs to me In -

33 E^M E^bDIM D^M G⁷

to your tent I'll creep At

37 D^M G⁷ G⁺ C A^M D⁷ G⁷

night when you're a - sleep The

41 C C C[#]DIM D^M D^M G⁷

stars that shine a - bove will

45 G⁷ G⁷ E⁺ E⁷ E⁺ E⁷

light our way to love you'll

49 A A D⁷ D⁷

rule this land with me the

53 G⁷ G⁷ C C G⁷

Sheik of Ar - a - by

B^b TREBLE

SKELETON JANGLE

NICK LARROCCA - 1918

♩ = 182

8^b F⁷ F⁷ F⁷

5 8^b [A] F⁷ 8^b F⁷

9 G⁷ C_M C⁷ F⁷ 8^b

14 F⁷ 8^b7 E^b G⁷ C_M

17 C⁷ F C⁷ F

21 [B] D⁷ G⁷ C⁷

26 F⁷ 8^b 8^o F⁷ D⁷

30 D⁷ G⁷

33 F⁷ 8^b F⁷ 8^b BREAK

37 **C** D7 G7



45 **D⁷** **G⁷**



45 **D⁷** **G⁷**

49 **C7** **F7** **B^b** **UNISON 2 BARS**

49 **C7** **F7** **B^b** **UNISON 2 BARS**

53 D D⁷ G⁷

53 54 55 56

57 C⁷ F⁷ B^b B^o F⁷/C



65 C7 F7 B^b F7 B^b F7 B^b

65 C7 F7 B^b F7 B^b F7 B^b

SOBBIN' BLUES

♩ = 164

1 2 3 4 5 6 7 8

G D+ G D+ G D+ G D+

mf *pp* *mf* *pp*

5 **A** G G⁷

mf 3

9 C C^M G

13 C⁷ G

17 G G D^M6 E⁷ A⁷ D⁷

RHYTHM SEC. PLAYS STRAIGHT 8THS AS WRITTEN. HORNS HARMONIZE MELODY - 8 BARS

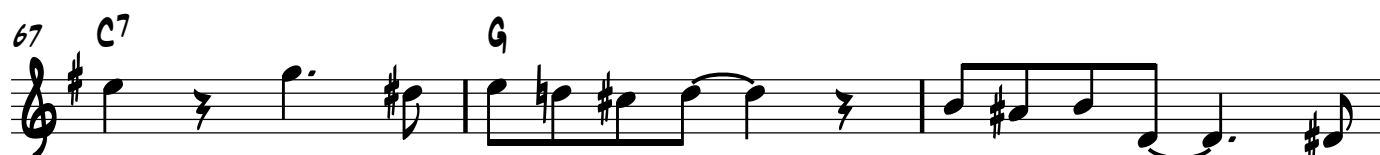
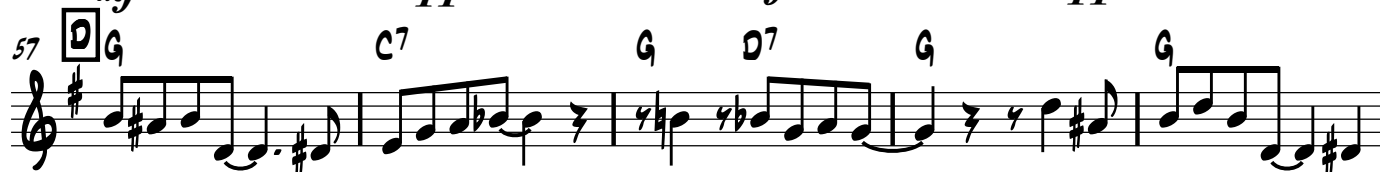
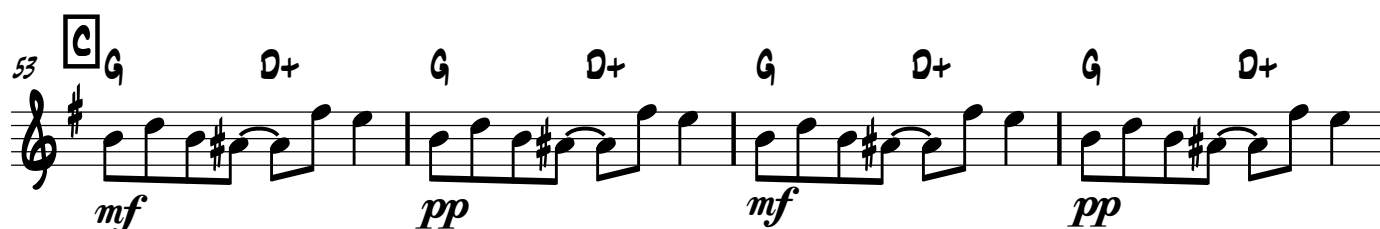
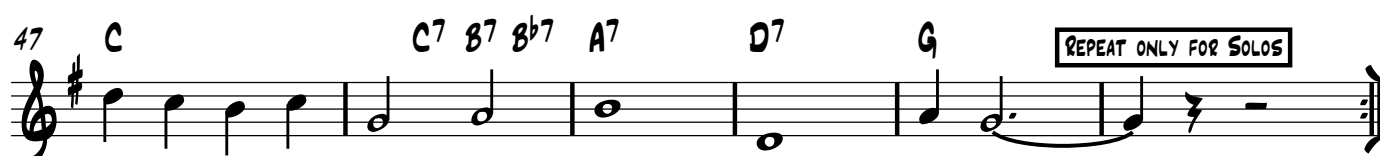
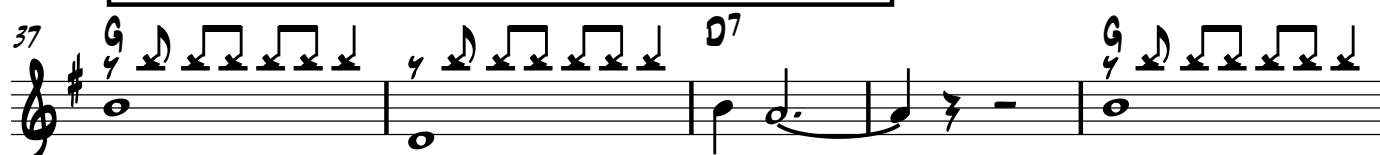
21 **B** G D⁷ G

SWING G G⁷

26 G G⁷

31 C C⁷ B⁷ B^b7 A⁷ D⁷

RHYTHM SEC. PLAYS STRAIGHT 8THS AS WRITTEN. HORNS HARMONIZE MELODY - 8 BARS



SOLOS ON "B" & "C" SECTION:
AFTER LAST SOLO PLAY TO BOTTOM.

B^b TREBLE

SOME OF THESE DAYS

♩ = 180

A⁷ A⁷ D_M A⁷

Some of these days your gon - na miss me hon - ey. Some of these days

5 A⁷ D_M D_M G_M D⁷ G⁷

you'll feel so lone - ly, you'll miss my hug - gin' you'll miss my kiss - in'

11 G⁷ G⁷ G⁷ C⁷ C⁷ F⁷

you'll miss me hon - ey when you're a - way. You'll be so lone - ly

17 F⁷ B^b B^b D⁷ D⁷ G_M

just for me on - ly, cuz you know hon - ey you al - ways got your way,

23 G_M B^b B_oIM F

And when you leave me I know you'll grieve me

27 D⁷ G⁷ C⁷ F

you know you'll miss your ba - by oh some of these days.

SOME SWEET DAY

♩ = 146

TONY JACKSON - ED ROSE - ABE OLMAN - 1917

[A] D/F# F^o A⁷/E D^{#o} E^M A⁷ A⁺ D D^o A⁷

Al - though it's spring the birds don't sing_ You're leav - ing me_ to - day. It's

5 D D^M A F^{#7} B^M E⁷ A⁷ A⁺

not the first_ time my poor heart has been in pain this way. In

9 D/F# F^o A⁷/E D^{#o} E^M A⁷ A⁺ D

win - ter time_ you're good and kind,_ For - ev - er by_ my side, But when

13 A/E D^M F A/E F^{#7} B^M E⁷ A

sum - mer's near_ you dis ap - pear, Don't ev - en say good - bye. You're goin'to

17 E⁷ A⁷ E⁷ A⁷

long for me some - day, But I'll be far a - way. 'Cause when the

21 **[B]** D D⁷ D⁷/C E⁷/B E⁷

cold wind does blow_ with its ice_ and its snow,_ Then your heart

25 A⁷ D F^o A⁷/E A⁷

_ soon will melt_ for each sor - row I have felt. And when your

29 D D⁷ D⁷/C E⁷/B E⁷

friends turn a - way,_ time will prove what I say_ Now's your time,

33 A⁷ D D⁷ D^o A⁷ D

_ I'll have mine_ Some Sweet Day. (Yes, Some Sweet Day.)

B^b TREBLE

SOMEDAY SWEETHEART

SPIKE BROTHERS & CARTER - 1919

1 **A** **G** **E^b7** **G**

You told me that you loved me true, and I be- lieved in you. You

5 **A^m** **E7** **A^m** **A^m7**

broke your vow and now some-how- it seems I'm al- ways blue. But there'll come a day

9 **D7** **G^b** **G**

When you're far a- way. You'll sit a- lone

13 **B^m** **F#7** **B^m** **A7** **D7**

and cry for me you'll sigh and the days that have gone by. Some- day Sweet-

SOMEDAY SWEETHEART

88 TREBLE

201

2 17 **B** G D+7 G F#7 F7 E7
heart, you may be sor- ry for what you've

21 A7 D7 G G#° D7/A
done to my poor heart. You may re-

25 G D+7 G Bm
gret the vows you've bro- ken, The

29 F#7 Bm D7
things you did that made us drift a- part, You're hap- py

33 **C** G9 C6
now, and can't see how, the wear- y

37 A9 D7
blues will ev- er come to you. But as you

41 G D+7 G F#7 F7 E7
sow so shall you reap, dear, and what you

45 A7 D7 C7 D7
reap will make you weep some- day, sweet- heart. Some- day Sweet -

SOMEBODY STOLE MY GAL

202

LEO WOOD - 1918

8^b TREBLE

5 **BASS PICKUPS**

9

13 **2 BAR BREAK**

17 **B**

21

25

29

33

37

Some- bod- y stole my gal.

Some- bod- y stole my pal.

Some- bod- y came and took her a- way.

She did- n't ev- en, say she was leav- in'.

The kis- ses I Iove so,

He's get- tin' now I know. But

Geel 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 gall

Chords: A, F, Ab°, C7/G, C7, C7, C+7, F, F7, E7, Eb7, D7, G7, G7, C7, Ab°, C7/G, C7, C7, Bb7, A7, C7, F, F7, Bb, Bbm, F, B°, Bb°, Dm/A, G7, Gm7, C7, F, Bb7, F

A E_{MI} C⁷ B⁷ E_{MI} B⁷ E_{MI} C⁷ B⁷ E_{MI}

When will I ev - er stop moan - in'? When will I ev - er smile?

5 A_{MI} E⁷ A_{MI} C⁷ B⁷

My ba - by went and left me, She'll be gone a long long while.

9 E_{MI} C⁷ B⁷ E_{MI} B⁷ E_{MI} C⁷ B⁷ E_{MI}

I feel so blue and heart - bro - ken What am I liv - ing for?

13 A_{MI} A_{MI} E_{MI} C⁷ B⁷

My ba - by went and left me Ne - ver to come back no more. I went

17 **B** E_{MI} B⁷ E_{MI} E_{MI} C⁷ B⁷

down to the Saint James In firm - ry - My ba - by there she lay, La - id
"What is my ba - by's chan - ces" - I asked old Doc - tor Sharp,
go, let her go - God bless her - Wher ev - er she may be. She can

21 E_{MI} B⁷ E_{MI} G⁷ C⁷ B⁷ E_{MI}

out on a cold mar - ble ta - ble - Well, I looked and I turned a - way.
"Boy, by six o' clock this eve - nin, - She'll be play - in' her gol den harp. Let her
hunt this - wide - world o - ver But she'll ne - ver find a man like me.

STOCK YARD STRUT

♩ = 195

1 **A** B^b B^b C⁷ C⁷ F⁷

6 F⁷ B^b7 A⁷ B^b F⁷

11 B^b B^b7 C⁷ C⁷

15 F⁷ F⁷ B^b B^b

19 **B** B^b B^b B^b B^b B^b

24 B^b F⁷ F⁷ F⁷ F⁷ F⁷

29 F⁷ F⁷ F⁷ F⁷ B^b BREAK

34 B^b B^b B^b B^b

39 B^b7 B^b7 E^b E^b E^b DIM

STOCK YARD STRUT
88 TREBLE

2

44 **E^{dim}** **B^b** **G⁷** **C⁷** **F⁷**

49 **B^b** **B^b** **B^b** **B^b** **G^M** **B^b**

55 **B^b** **B^b** **B^{dim}** **F⁷** **F⁷** **F⁷** **F⁷**

61 **F⁷** **F⁷** **F⁷** **F⁷** **B^b**

66 **B^b** **B^b** **B^b** **B^b**

71 **B^b7** **B^b7** **E^b** **E^b** **E^{dim}**

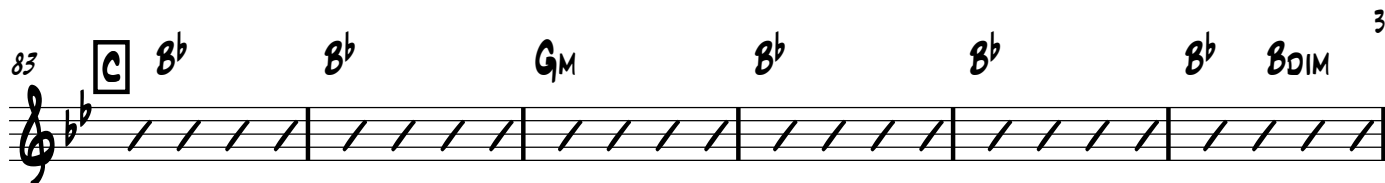
76 **E^{dim}** **B^b** **G⁷**

79 **C⁷** **F⁷** **B^b** **F⁷**

STOCK YARD STRUT
88 TREBLE

206

83 **C** B^b B^b G_M B^b B^b B^b B_{DIM} ³




89 F^7 F^7 F^7 F^7 F^7



94 F^7 F^7 F^7 B^b B^b



99 **D** B^b B^b B^b B^b



103 B^b7 B^b7 E^b E^b E_{DIM}



108 E_{DIM} B^b G^7 C^7 F^7



113 B^b7 B^b_{DIM} E^b_M7 B^b B^b7 B^b_{DIM} E^b_M7 B^b



8^b TREBLE

ST. LOUIS BLUES

207

W.C. HANDY 1914

♩ = 100

Am E7 Dm E7 B7 B7^{b5} E7 Dm F7

St. Lou-is Wo-man There with her dia-mond rings, Pulls that man a-round,

6 E7 Am G F E7 Am E7 Dm Am

by her a-pron strings. Ex-cept for pow-der and for store bought

11 E7 Am B7 E7

hair. You know the man I love, would not have gone no-where, no - where. O-h,

17 A A7 D A A7 D

I hate to see, the eve-nin' sun go down. I hate to see
to mor-row like I feel to - day. feel to-mor-row,

22 D A E^b7 E7

the eve-nin' sun go down. Be - 'cause my ba-by
like I feel to - day. I'll pack my trunk

26 F7 E7 A

he done left this town. Feel
make my get - a - way. Got the

29 B A A D A D A D A7 Bm D7

St. Lou-is Blues, just as blue as I can be. That man got a heart like a

34 Bm D7 A D A D A D A7 E7

rock cast in the sea, Or else he wouldn't have gone

38 E7 1. A 2. A

so far from me. Got the me.

B^b TREBLE

STRUT MISS LIZZIE

TURNER LAYTON & HENRY CREAMER - 1921

[A] Am E⁷ Am D_M Am E⁷ Am G⁺
 1 2 3 4 5 6 7 8 9 10
 5 C D⁷ G⁷ C F⁷ C C⁷
 11 12 13 14 15 16 17 18 19 20
 9 **[B]** F F_M C A⁷
 21 22 23 24 25 26 27 28 29 30
 13 D⁷ G⁷ C C^o C C⁷
 31 32 33 34 35 36 37 38 39 40
 17 F F_M C E⁷ Am E⁷
 41 42 43 44 45 46 47 48 49 50
 22 Am D_M Am E⁷ Am G⁷ C
 51 52 53 54 55 56 57 58 59 60
 26 D⁷ G⁷ C C⁷ F F_M C **VOCAL TO "C"**
 61 62 63 64 65 66 67 68 69 70
 Strut Miss Liz-zie Brown.(I'll bet you've got the cut- est lit- tle strut in town!) Go

Won't you
 strut Miss Liz-zie Get bu- sy I want to see you walk,— for the
 folks all state the way you syn- co- pate Is the whole town talk. When you
 move so pret- ty, It's a pi- ty, Theoth- er girl- ies frown.. But the men you
 meet like the way you shake your feet, Oh, you knock 'em diz- zy,
 Strut Miss Liz-zie Brown.(I'll bet you've got the cut- est lit- tle strut in town!) Go

STRUT MISS LIZZIE

88 TREBLE

2

29 **C** C° C C° C C D^7 G^7

down the street, By the school, Pat your feet you step-pin' fool..

33 C° C C° C C A^7 D^7 G^7 C

Strut your stuff, use your "Kerch", Trot your toot-sies by the church.

37 C° C C° C C D^7 G^7

Thru the al-ley, Dodge the cans, ShakeMiss Sal-ly's pots and pans.

41 C C^7/B^b F/A A^b7 C D^7 G^7 C C^7

Cool your dogs we're com-in' thru, Get set for len-ox Av-en - ue. Won't you

BACK TO '8: FOR SOLOS

THE STORYVILLE BLUES

TRAD.

♩ = 132

5 **A** 8^b 8^b7 E^b 8^b F7 8^b

11 C7 F7 8^b 8^b7 E^b

16 8^b E^b G7 C7 F7

21 **B** 8^b 8^b7 E^b E^b_M 8^b F7 8^b

27 C7 F7 8^b 8^b7 E^b E^b_M 8^b F7

33 8^b F7 8^b 8^b7 E^b E^b_M 8^b F7

37 **C** 8^b 8^b7 E^b E^b_M 8^b 8^b G7 C7 F7

45 **DRUM ROLL - PIANO ROLL - SUSTAINED BASS** 8^b 8^b7 E^b E^b_M 8^b F7 8^b F7

51 8^b 8^b7 E^b E^b_M 8^b **TAG** 8^b E^b 8^b 8^b7 E^b E^b_M 8^b

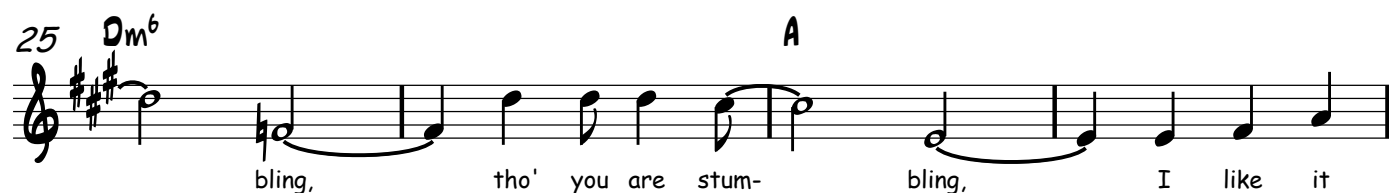
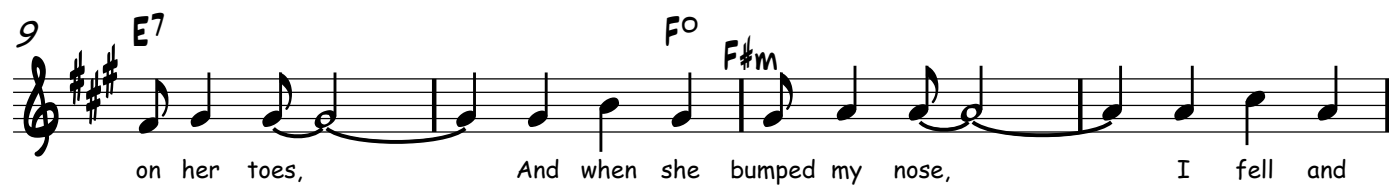
BACK TO "B" FOR SOLOS

RIT.

Stumbling

8^b TREBLE

Zez Confrey - 1922



SUEZ

212

8^b TREBLE

FERDIE GROFE/PETER DEROSE - 1922

4/4

RHYTHM VAMP 4 BARS

5

Am F Am E7 E7

9

A Am E7 Am Dm

13

Am E7 Am RHYTHM VAMP

17

Am E7 Am Dm

21

Am E7 Am E7 Am

25

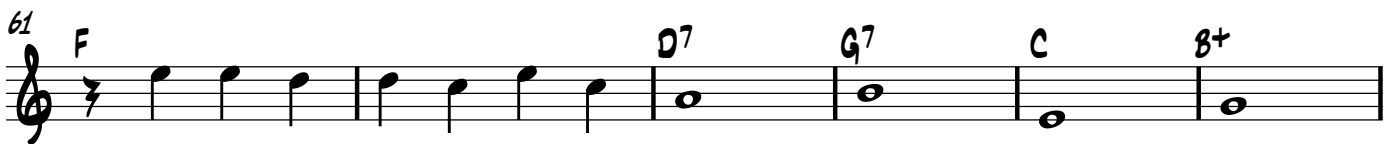
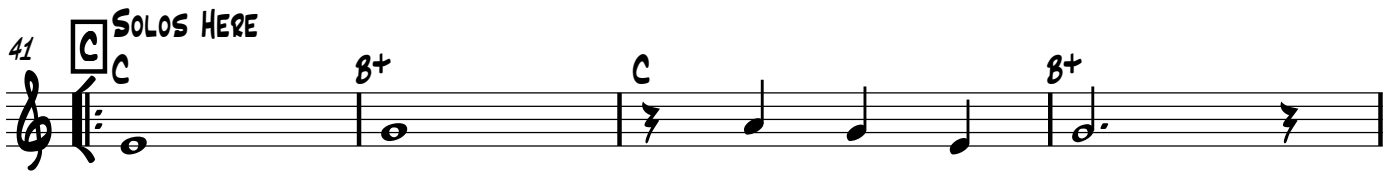
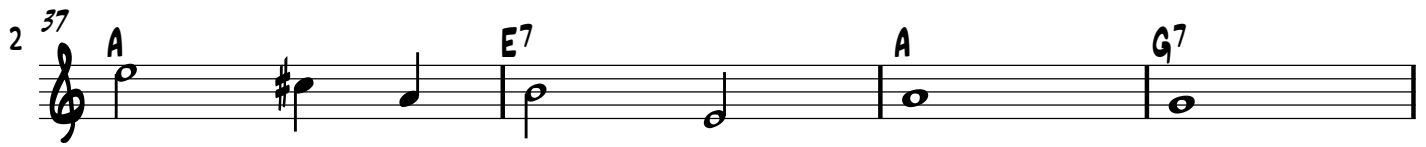
B Am E7 Am Dm

29

Am E7 Am RHYTHM VAMP:

33

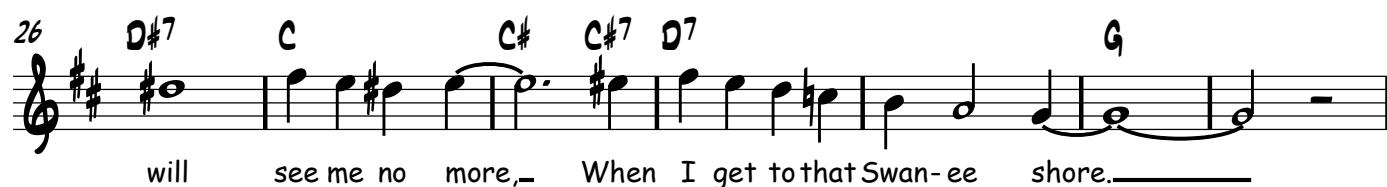
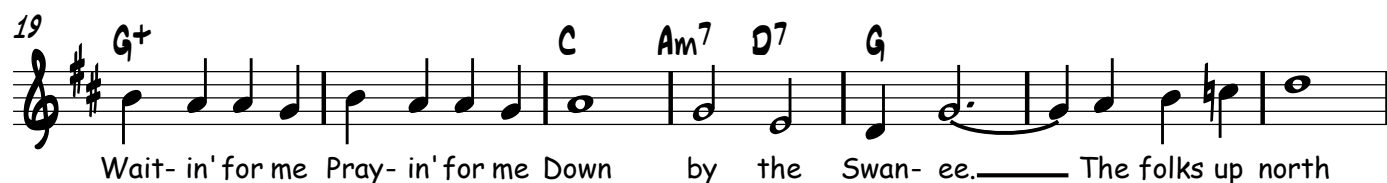
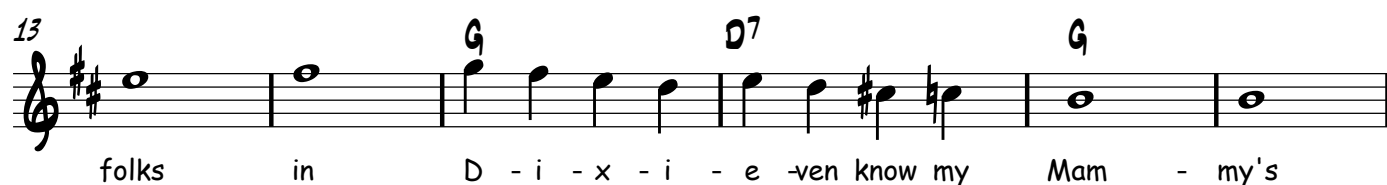
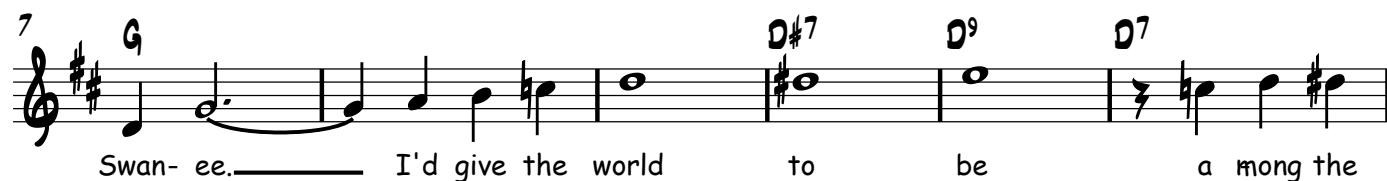
Am E7 Am A



B^b TREBLE

SWANEE

GORGE GERSHWIN - 1919



Taint Nothin Else But Jazz

8^b TREBLE

Maceo Pinkard - 1921

[A] F Bb^7 F Bb^7 F Bb^7 D⁷ G⁷ C⁺

I'm blue, Thru and thru, 'Cause they're gonna take jazz away.

5 A⁷ Bb F F^m C G⁷ C

On my knees, I'm asking you please, Just to pay attention to me while I say:

9 C C⁷ Eb^7 C⁷ C⁺

Can't you see it's wrong to condemn a song. Jazz has simply got to stay, Now!

13 **[B]** F G⁷

High-brow music really is a treat, In an opera house it can't be beat.

17 C⁷ F C⁷/G[#] G^{m7} C⁺

But what makes you wanna shake yo' feet? 'Tain't nothin' else but jazz, Babe!

21 F F⁷ Bb B^o

In society of style and grace, Ev'ry little movement has just a

25 F/C C⁺ F C⁺ F G^{#o}

little bit of wobblin', Little bit of toddlin'. Waltzin'-round is mighty fine,

28 F/A G^{#o} F/A F D^{m7} G⁷ C⁷

Gli-din' surely is de-vine. Still what makes you shiver any time? 'Tain't nothin' else but

32 F D⁷ G⁷ C⁷ F

jazz, Babe! 'Tain't nothin' else but jazz.

8^b TREBLE

TAIN'T NOBODY'S BIZ-NESS IF I DO

PORTER GRAINGER & EVERETT ROBBINS - 1922

A **C** **E⁷** **Am** **E⁷**

There ain't noth- in' I can do, nor noth- in' I can say,
Aft- er all, the way to do is do just as you please,

5 **A⁷** **Em⁷** **A⁷** **Dm** **A⁷**

That folks don't crit- i cize me
Re- gard- less of their talk- in'.

9 **A⁷** **A⁷** **Dm** **D**

But I'm gon- na' do just as I want to an- y- way,
Of- ten times the ones that talk will get down on their knees,

13 **D⁷** **Ab⁷** **G⁷**

And don't care if they all de- spise me.
And beg your par- don for their squawk- in'.

17 **C^o** **C** **E⁷** **Am** **C⁷** **F** **F#^o**

If I should take a no- tion To jump in to the o- cean,
If I dis- like my lov -er And leave him for an -oth- er,

21 **C** **C^o** **G⁷** **G+⁷** **E⁷** **A⁷** **D** **G+⁷**

'Tain't No- bod- y's Biz- ness If I Do.

2

25 C° C E^7 Am C^7 F F°

Rath- er than per- se- cute me, I choose that you would shoot me,
If I go to church on Sun -day, Then cab- a- ret on Mon- day,

29 C $C^{\sharp\circ}$ G^7 $G^{\sharp7}$ C Dm^7 $D^{\sharp\circ}$ C/E

Tain't no - bod - y's biz- ness if I do.

33 C° C E^7 Am C^7 F $F^{\sharp\circ}$

If I should get the feel- in' To dance up- on the ceil- in',
If my friend ain't got no mon- ey And I say "Take all mine, Hon -ey",

37 C C° G^7 $G^{\sharp7}$ E^7 A^7 D^7 $G^{\sharp7}$

'Tain't No- bod -y's Biz- ness If I Do. If
If

41 C° C E^7 Am C^7 F $F^{\sharp\circ}$

I let my best com- pan- ion Drive me right in- to the can -yon,
I give him my last nick- el And it leaves me in a pick -le,

45 C C° G^7 $G^{\sharp7}$ C C° Dm^7 $G^{\sharp7}$

'Tain't No- bod -y's Biz- ness If I Do.

TAKE ME TO THE LAND OF JAZZ

8^b TREBLE

BERT KALMER, EDGAR LESLIE, PETE WENDLING - 1919

There's mu- sic in the breeze, and trom-bones grow on trees. You hear


5 moan- in' and groan- in' and tune- ful har- mo- nies. In


9 ev-'ry ca- bar-et, it's the on- ly thing they play! Well, I

13 Cm long to hear it, I must be near it, and that's why I say:


2 CHORUS:

17 
Take me to the land of jazz, Play the kind-a' blues like Mem-ph is has,
Take me to the land of Jazz, Let me hear the music New Or- leans has,

21 
I wan'na step, to a tune that's full of gen-u- ine pep!
I like it hot, and you know that's what that ci- ty's got!

25 
Pickin' em up and layin' em down, Teach them how all o- ver town,
Come and take the lat- est dare, Learn to do the "Griz- zly- Bear". I

29 
I'll give you fair warn- in', I won't be home- 'til morn- in'. I'll be
love that syn- co- pa- tion, At my des- tin- a- tion! Just

33 
dan- cin' 'til the sun comes up,— In the lov- in' land of jazz.
run- nin' wild and livin' it up,— In the lov- in' land of jazz.

That Dixie Jazz

Bb TREBLE

221

2 ¹⁷ **B** ^F ^{D7}
 That Dix- ie jazz! That Dix- ie jazz!

21 ^{G7} ^{C7} ^F ^{A7}
 My how I love to hear that Dix- ie jazz! Oh, just see'em sway-ing when they're play- ing.

25 ^{D7} ^{G7}
 From left to right, Hold to me tight. It makes me

29 ^{G7} ^{C#} ^{C°} ^{C7}
 want to do the shuf- fle and the tick- le toe. Oh, Hon- ey! Come, let's go!

33 **C** ^{F7} ^{Bb}
 Lis- ten can't you hear that man just coax a moan from his trom- bone.

37 ^{G7} ^{C7}
 Lis- ten to that syn- co- pa- tion It's the best I've ev- er known.

41 ^F ^{D7}
 That Dix- ie jazz! That Dix- ie jazz!

45 ^{G7} ^{C7} ^F ^{C7} ^F
 My how I love to hear that dear old Dix- ie jazz. That Dix- ie Jazz!

B^b TREBLE

THAT'S A PLENTY

LEW POLLACK / RAY GILBERT 1914

The musical score is written in B^b Treble clef, 4/4 time. It consists of eight staves of music. The key signature has one flat (B^b). The tempo is marked with a 4/4 time signature. The score includes various chords and a 2-bar break.

Chords and markings:

- Staff 1: E_M
- Staff 2: 5, B⁷, E_M, B⁷
- Staff 3: 9, E_M
- Staff 4: 13, B⁷, E_M
- Staff 5: 17, A⁷, G, G⁷
- Staff 6: 21, D⁷, G, 2 BAR BREAK, D⁷
- Staff 7: 26, D⁷, G, G⁷, C, C⁷
- Staff 8: 30, G, E⁷, A⁷, D⁷, G, B⁷

THAT'S A PLENTY
B♭ TREBLE

2

33 **8** EMI **87**

38 **87** EMI **87** EMI **87**

43 Em **87**

46 **87** EMI G7

C 49 C **87** B♭7 A7 D7 G7

55 C C° DMI7 G7 C **87** B♭7 A7

60 A7 D7 G7 C **CORNET, CLARINET, ETC.**

65 **D** E G

70 G G7

TROMBONE, BASS, ETC.

SEQUE TO SOLOS:

THAT'S A PLENTY
88 TREBLE

3

77 **E** **C** **B⁷ B^b7 A⁷**
SOLOS - AD LIB.

81 **D⁷ G⁷ C C^o D^{M1} G⁷ C**

86 **F** **B⁷ B^b7 A⁷ D⁷ G⁷ C F⁷**

92 **C G⁷ E G**
CONTINUE AFTER LAST SOLO
FINE

98 **G G⁷**
mp

105 **G C A⁷**
SOFT "SHUFFLE CHORUS"

109 **D⁷ G⁷ C D^{M1} G⁷**

AFTER "SHUFFLE CHORUS" PLAY "E"
(16 BARS) ONCE AS OUT CHORUS:

THAT DA DA STRAIN

225

♩ = 152

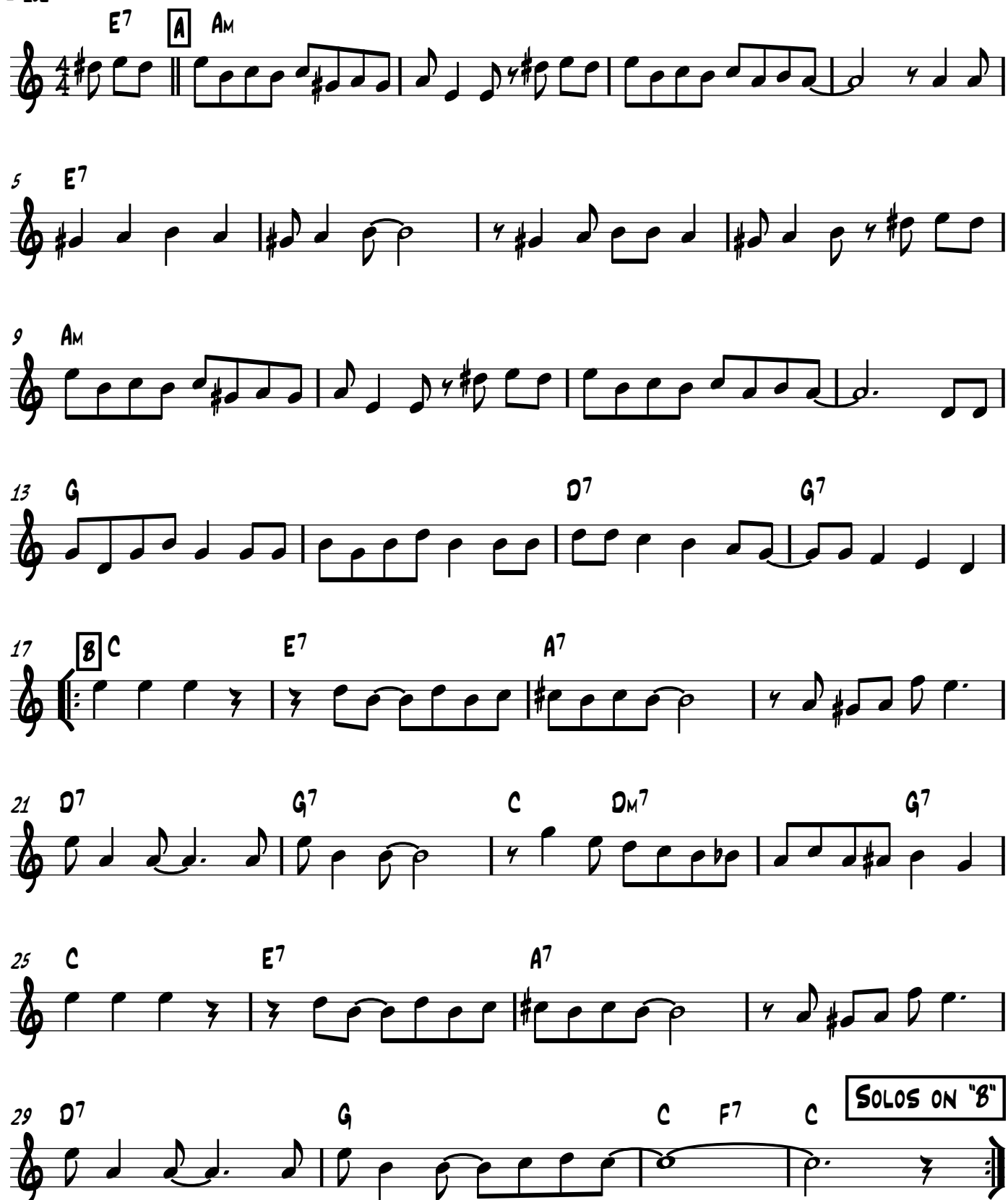
SMITH AND MEDINA - 1922

Sheet music for "That Da Da Strain" in B^b Treble, 4/4 time, 152 bpm. The key signature has one flat (B^b). The music is written on a single staff with treble clef and a key signature of one flat. The tempo is marked as 152 bpm. The piece is attributed to Smith and Medina, 1922.

The music is divided into measures, with measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 indicated. Chord symbols are provided above the staff for many measures.

Chord symbols include: E⁷, A, A_M, G, D⁷, G⁷, C, E⁷, A⁷, D⁷, G⁷, C, D_M⁷, G⁷, C, E⁷, A⁷, D⁷, G, C, F⁷, C.

Section markers are present: [A] at measure 1 and [B] at measure 17. A box labeled "SOLOS ON 'B'" is located at the end of the piece, spanning measures 29 and 30.



TIGER RAG

THE ORIGINAL DIXIELAND JAZZ BAND - 1917

Sheet music for **TIGER RAG** in B^b Treble clef, 4/4 time. The music is arranged in 9 staves, with measures numbered 1 through 37. Chord symbols (C, G⁷, D⁷, F, C⁷) are placed above the staff lines. A key signature change to one flat (B^b) occurs at measure 26.

Measure 10 includes the instruction: **CUES ARE TROMBONE/TUBA**.

Measures 26, 30, and 37 include the instruction: **SOLO BREAK**.

First and second endings are marked at measures 7 and 8.

2 42 **D** C

46 B♭ D7 Gm G#° F C7 F F7

50 **E** B♭

54 B♭ F7

58 F7

62 F7 B♭ SOLO BREAK

66 **F** B♭ B♭ B♭7 E♭

73 E♭ E° B♭

77 G7 C7 F7 B♭ SOLOS AT "E"

THERE'LL BE SOME CHANGES MADE

HIGGINS/OVERSTREET - 1921

B^b TREBLE

A A⁷

Forthere's a change in the weath-er there's a change in the sea,

5 D⁷

so from now on there'll be a change in me, My

9 E⁷ A⁷

walk will be dif- 'rent, my talk and my name,

13 D⁷ G⁷

Noth- in' a- bout me is goin' to be the same, I'm goin' to

17 **B** A⁷

change my way of liv- in', if that ain't e- nough,

21 D⁷

Then I'll change the way that I strut my stuff, 'cause

25 E⁷ A⁷

no- bod- y wants you when you're old and gray,

29 D⁷ G⁷ C A⁷

There'll Be Some Chan- ges Made to- day,

33 D⁷ G⁷ C F⁷ C C⁷ B⁷ B^{b7}

There'll Be Some Chan- ges Made.

'TIL WE MEET AGAIN

B^b TREBLE

1918

Smile the while you kiss me sad a - dieu When the clouds roll

by I'll come to you. Then the skies will

seem more blue, down in lov - ers land my dear - ie

Wed - ding bells will ring so mer - ri - ly, Ev - 'ry tear will

be a mem - o - ry. So wait and pray each night for

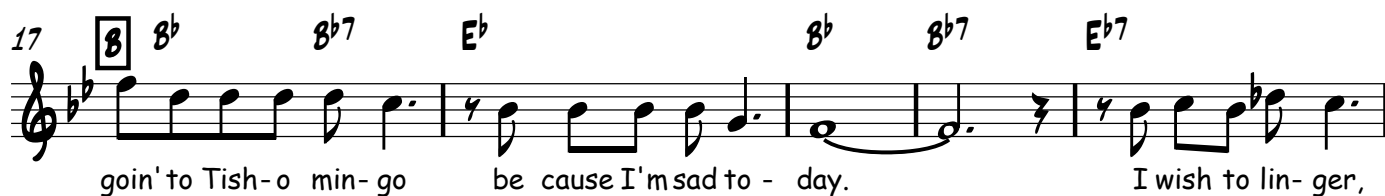
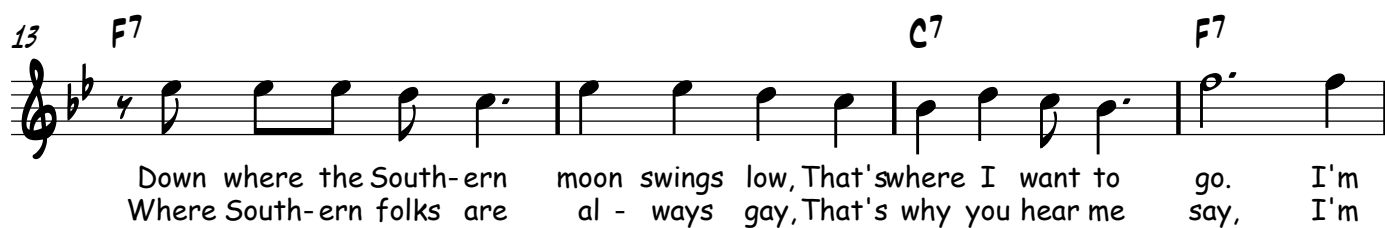
me, 'Til we meet a - gain.

TISHOMINGO BLUES

B^b TREBLE

♩ = 132

SPENCER WILLIAMS - 1917



2

OPT. BREAK ON SOLOS

46 **F⁷** **C⁷** **F⁷** **B^b**



I wish to lin- ger, Where they play the wea- ry blues.

TOOT, TOOT, TOOTSIE

232

GUS KAHN, TED FIORITO - 1922

8^b TREBLE

6 **A** F G⁷

Toot, Toot, Toot- sie, Good - Bye!

6 C⁷ F F F F[#]°

Toot, Toot, Toot- sie, don't cry, The choo choo train that

12 Gm⁷ C⁷ C⁷ Gm⁷ C+⁷ F Ab° Gm⁷ C+⁷

takes me, a- way from you no words can tell how sad it makes me

18 **B** F G⁷ C⁷ F⁹

Kiss me, Toot- sie and then, Do it o- ver a- gain.

26 Bb⁷

Watch for the mail, I'll nev- er fail, If

30 F C⁷

you don't get a let- ter then you know I'm in jail,

34 **C** F G⁷

Tut, Tut, Toot- sie don't cry.

38 C⁷ F (C⁷)

Toot, toot, Toot - sie, Good - bye.

TUCK ME TO SLEEP IN MY OLD 'TUCKY HOME

233

8^b TREBLE

GEORGE W. MEYER - 1921

Tuck me to sleep in my old 'Tuck- y home,
 cov- er me with Dix- ie skies and leave me there a- lone.
 Just let the sun kiss my cheeks ev- 'ry dawn, like the
 kiss- in' I've been miss- in' from my mam- my since I'm gone.
 I ain't had a bit of rest, since I left my mam- my's nest.
 I can al- ways rest the best in her lov- in' arms.
 Tuck me to sleep in my old 'Tuck- y home, let me
 lay there stay there nev- er no more to roam.

UNDER THE BAMBOO TREE

BOB COLE - 1902

♩ = 164

A B^b C_M F⁷ B^b C_M F⁷ E^b

Down in the jun gles lived a maid, of roy-al blood though dusk-y shade.

5 D⁷ G_M C⁷ F⁷

a marked im-pres sion once she made , up-on a Zu-lu from Ma-ta boo-loo

9 B^b C_M F⁷ B^b C_M F⁷ E^b

And ev-ry morn-ing he would be— down un-der neath a bam-boo tree,

13 D⁷ G_M C⁷ F⁷

a wait-ing there his love to see— and then to her he'd sing: If

17 **B** B^b

you like - a me like I like - a you and we like - a both the same,

21 F⁷ B^b F⁷

I like - a say, this ve - ry day, I like - a chnage your name.—— 'Cause

25 B^b

I love - a you and love-a you true and if you a love a me,

29 F⁷ B^b

One live as two, two live as one, un-der the bam-boo tree.

WALKIN' THE DOG

235
SHELTON BROOKS - 1917

♩ = 164 C



Now lis- ten hon- ey 'bout a new dance craze,
You all were craz- y 'bout the "Bunn- ny Hug",—

Been 'rig - i - na- ted for a -
Most ev- 'ry bod- y was a



bout ten days,— It's these, It's a bear!,
"Tan- go bug!"— But now, and some- how,

And it's a new step a fun- ny two step.
The fun- ny Dog walk is all the town talk.

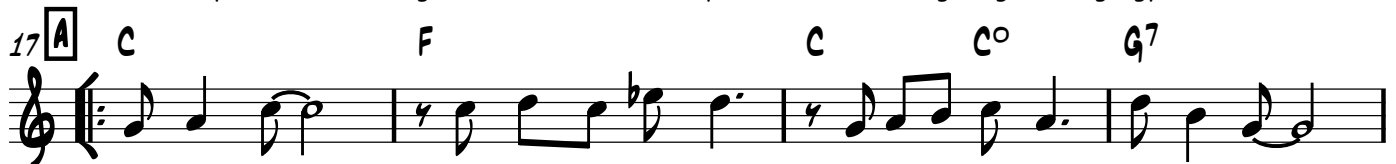


In ev- 'ry cab - a - ret and danc- ing hall,—
In ev- 'ry pri- vate home this dance is known.

You see them do- ing it, yes,
I called a friend of mine up



one and all,— If you'll just give me a chance, I'll in - tro- duce this dance:
on the phone,— Hear- ing on his Gram-o- phone: This "Dog- gone" rag- gy tone:



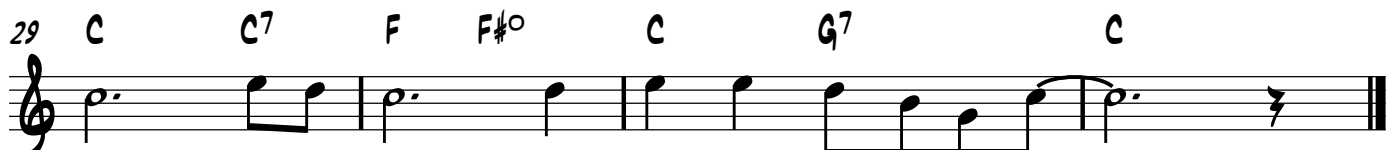
Get 'way back, and snap your fin- gers, Get o- ver Sal- ly, one and all,—



Grab your gal,— and don't you lin- ger Do that slow— drag 'round the hall.—



Do that step, the "Tex- as Tom- my", Drop! Like you're sit ting on a log, Rise



slow, that will show, the dance called "Walk - in' the Dog".

WABASH BLUES

♩ = 120

A C Am C

Near - ly bro - ken heart - ed since the day that I once start - ed from my

3 D⁷ G⁷ C C E⁷

Wa - bash home, In - di - an - na's sweet and it's a

6 Am C D⁷ G⁷ C

place that's hard to beat but then I longed to roam, My old home - stead

10 C⁷ F G^{#7}

I now can see, I had a girl was as sweet as could be,

13 C C⁷ A D G⁷ C

Now ev - 'ry day I'm so lone - some it's mis - er - y.

SOLOS AT 8

17 **B** C⁷ C⁷ C⁷ F F Am B^b B C⁷ C⁷ C⁷

Oh, those Wa bash Blues I know I got my

23 F F G^{#dim} F⁷ B^b B^b F F

dues. A lone - some soul am I, I

29 $C\sharp 7$ $C\sharp 7$ $C 7$ $C 7$

feel that I could die.

33 $C 7$ $C 7$ $C 7$ F F $A M$ B^b B

Can - - - dle light that gleams.

37 $C 7$ $C 7$ $C 7$ F F $G\sharp DIM F 7$ B^b

Haunts me in my dreams, I'll pack my walk-in'

43 F F $C 7$ $C 7$ F F

shoes To lose_____ those Wa bash Blues.

49 C C E $A M$ C

Thru the syc - a - more the can - dle light is shin - ing bright,
'Xpect to see the moon - shine on the Wa - bash an - y night,

51 $G\sharp$ $E^b 7$ $G\sharp$ $E^b 7$

Mem - 'ry brings the scent of new - mown hay to me each night,
Seems that such a pic - ture's bound to turn me to the right,

53 $D 7$ G $D 7$ G

I am start - ing for that spot no need to ask me when,
Ma - king up my mind to see that home so far a - way,

55 C $C 7$ F C BACK TO B

I'll be leav - ing hoof prints t'ward the old home road a - gain.
But un - til that hap - pens here's the best that I can say:

Waitin' For The Robert E Lee

8^b TREBLE

Lewis F. Muir & L. Wolfe Gilbert - 1912

A

Way down on the lev- ee in old Al- a- bam- y, There's
 The whis- tles are blow- in', the smoke-stacks are show- in', The

5

Dad- dy and Mam- my, and Eph- riam and Sam- my, On a
 ropes they are throw- in', ex- cuse me, I'm go- in' to the

9

moon light night you can find them all,
 place where all is har- mo- ni- ous,

13

While they are wait- in' the ban- jos arc syn- co- pa- tin'.
 Ev- en the preach- er, He is the dance- ing teach- er.

B

17

What's that they're say- in'? What's that they're say- in'?
 Have you been down there? Were you a- round there? If

21

While they keep play- in', hum- min' and sway- in', U's the
 you ev- er go there you'll al- ways be found there, Why,

25

good ship Rob- ert Lee that's come to
 dog- gone, Here comes my ba- by on the

29

car- ry the cot- ton a- way.
 good old Rob- ert E. Lee.

Waitin' For The Robert E Lee

239

Bb TREBLE

2

33 **C** **G**

Watch them shuf- flin' a- long.

37 **D7**

See them shuf- flin' a- long. Go take your

41 **D7**

best gal real pal, Go

45 **G** **D+** **G** **D7**

down to the lev- ee, I said to the lev- ee, And

49 **D** **G**

join that shuf- flin' throng.

53 **D7**

Hear that mus- ic and song. It's sim- ply

57 **D7**

great, mate, Wait- in' on the lev- ee,

61 **D7** **G#7** **A7**

Wait - in' for the Rob - ert E. Lee.

For Repeat:

B^b TREBLE

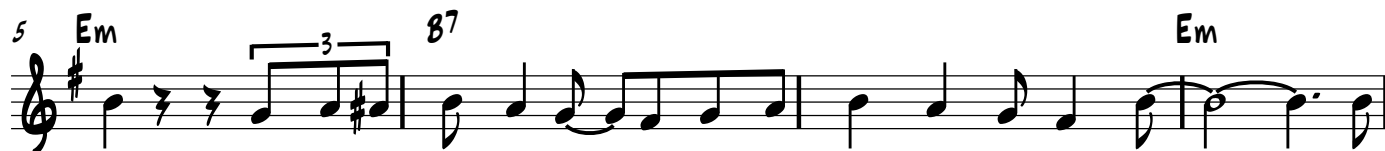
WAY DOWN YONDER IN NEW ORLEANS

HENRY CREAMER & J. TURNER LAYTON - 1922



Guess! Where do you think I'm go in' when the winds start blow in' strong?

Guess! What do you think I'm think in' when you think I'm think in' wrong?



Guess! Where do you think I'm go in' when the nights start grow in' long? I'

Guess! What do you think I'm think in' when I'm think in' all night long? I'



ain't go in' East, I ain't go in' West, I ain't go in' o ver the cuck oo'snest. I'm'

ain't think in' this, I ain't think in' that, I can not be think in' a -bout your hat. My



bound for the town that I Iove best, Where life is one sweet song;

heart does not start to pit a pat un less I hear this song;

88 TREBLE

2

17 **8** D⁷ Am⁷ D⁷ G⁺⁷

Way down you der in New Or leans, in the land_ of dream-y scenes,

21 G D⁷ Am⁷ D⁺⁷ G G^{#o7}

there'sa gar den of E - den, that's what I mean.---

25 D⁷ Am⁷ D⁷ G⁺⁷

Cre-ole ba - bies with flash-ing eyes, soft ly whis-per with ten der sighs,

29 G^{7(SUS4)} G⁷ C⁶ G⁺⁷ C B⁷ B^{b7}

Stop! Oh won't you give your la- dy fair, a lit tle smile.

33 A⁷ D^{7(SUS4)} D⁷

Stop! you bet your life you'll lin-ger there, a lit-tle while.

37 G Em G Eb⁷

There is hea_ ven right here on earth, with those beau ti- ful queens,
They've got an - gels right here on earth, wear- ing lit - tle blue jeans,

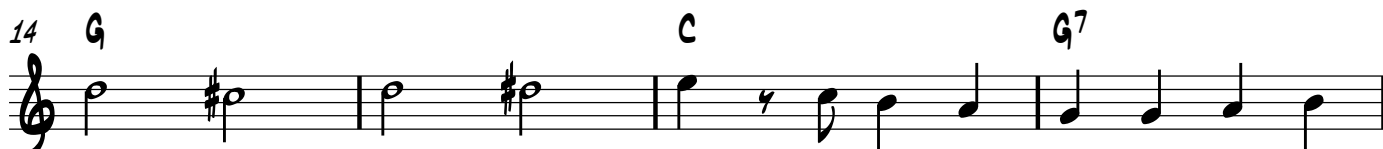
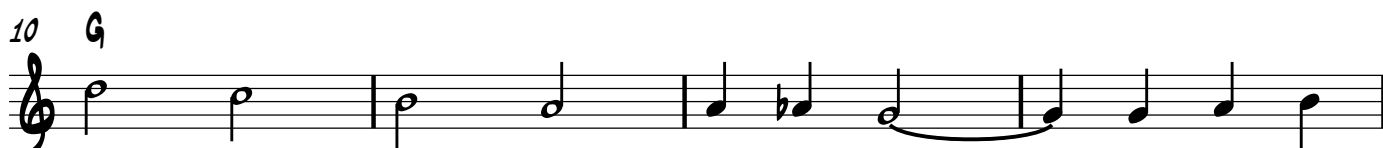
41 G G^{#o7} Am⁷ D⁷ G⁶

way down yon- der in New Or - leans.

WASHINGTON AND LEE SWING

T. ALLEN AND M. SHEAFE - 1910

♩ = 240

A C

WHEN THE SAINTS

8^b TREBLE

G G⁷ C C[#] DIM G

I am just a wea - ry pil - grim. Plod - ding thru this land of
Well I pray each day to heav - en, For the strength to help me
Want to join the heav'nly band, Want to play in the ang - el

7 A⁷ D⁷ G G⁷ C

sin; Gett - ing read - y for that ci - ty,
win, I want to be in that pro - cess - ion,
band, Want to hear the trum - pets blow - ing,

12 C[#] DIM G D⁷ G

— When the saints come march - ing in. Oh when the
— When the saints come march - ing in.
— When the saints come march - ing in.

A G G G G G G[#] DIM

saints go march - ing in. Oh when the saints go march - ing

6 A^M7 D⁷ G G⁷

in. Oh lord I want to be in that

10 C C^M7 G E^M7 A^M7 D⁷ G

num - ber. When the saints go march - ing in.

WHEN RAGTIME ROSIE RAGGED THE ROSARY

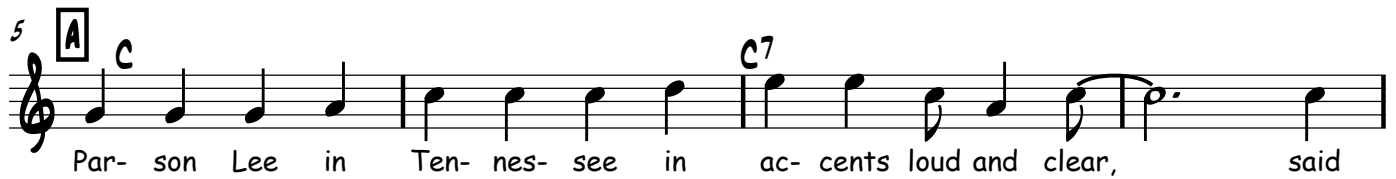
244

8^b TREBLE

LEWIS MUIR & EDGAR LESLIE - 1911




VERSE:

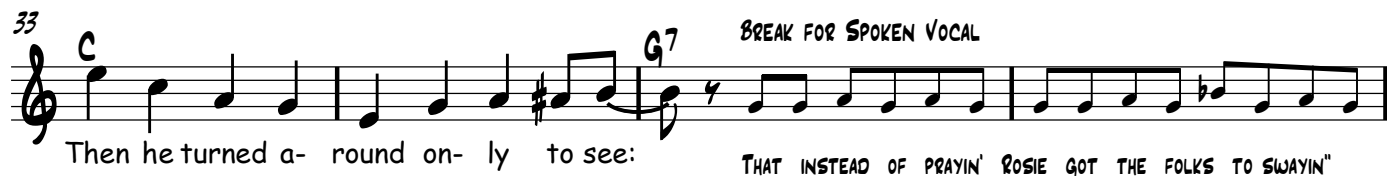


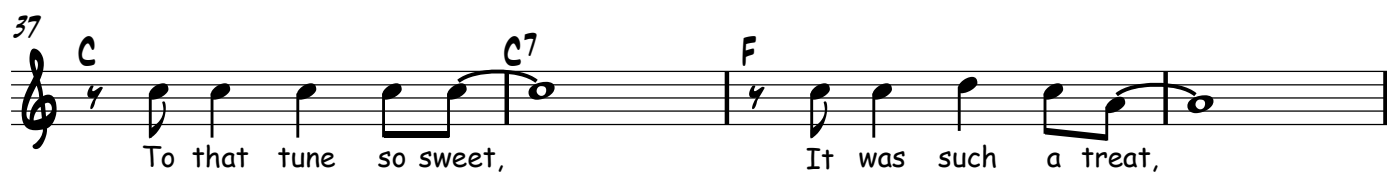
WHEN RAGTIME ROSIE RAGGED THE ROSARY

88 TREBLE

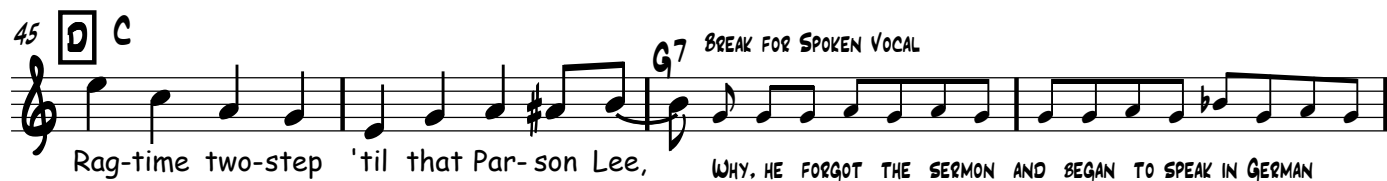
245

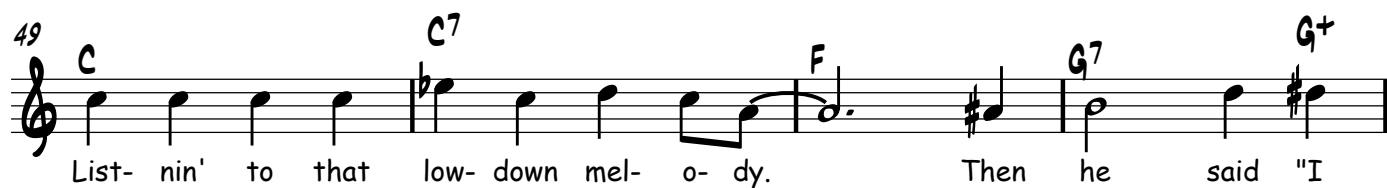
2 29 
 Rag-time Ro- sie ragged the Ros- a- ry, DEACON ALEXANDER STARTED IN TO REPRIMAND HER

33 
 Then he turned a- round on- ly to see: THAT INSTEAD OF PRAYIN' ROSIE GOT THE FOLKS TO SWAYIN'

37 
 To that tune so sweet, It was such a treat,

41 
 It charmed their feet and set'em danc- in' and pran- cin' to the

45 
 Rag-time two-step 'til that Par-son Lee, WHY, HE FORGOT THE SERMON AND BEGAN TO SPEAK IN GERMAN

49 
 List- nin' to that low- down mel- o- dy. Then he said "I

53 
 want you folks to know that this ain't no min- strel show" When

57 
 Rag- time Ro- sie ragged the ros- a- ry.

WHEN THE MIDNIGHT CHOO-CHOO LEAVES FOR ALABAM'

8^b TREBLE

IRVING BERLIN - 1912

A ^F ^{C+} ^F ^{C+} ^F

I've had a might-y bu-sy- day, I've had to pack my things a- way. Now I'H
The minute that I reach the place, I'm goin' to ov- er- feed my face, 'Cause I

⁵ ^F ^{Bb} ^{Bbm} ^F

give the land-lord back his rust- y key, The ver- y key, That opened
have n't had a good meal since the day I went a- way. I'm goin' to

⁹ ^F ^{C+} ^F ^{C+} ^F ^{F#o}

up my drear-y- flat, Where ma- ny wear- y nights I sat, Think- ing
kiss my Pa and Ma, a doz-en times for ev-'ry star, Shin- ing

¹³ ^{G7} ^C ^{Co} ^C

of the folks down home who think of me. That is
o- ver Al- a- ba- ma's new mown hay. I'll be

¹⁷ ^{C7} ^{G7} ^{C7} ^{Co} ^{C7}

why you'll hear me sing- ing mer- ri- ly; When that
glad e- nough to throw my- self a- way.

WHEN THE MIDNIGHT CHOO-CHOO LEAVES FOR ALABAM'

88 TREBLE

247

2 21 8 F C⁷ F

mid- night choo- choo leaves for Al- a- bam', I'll be right

25 C⁷ F

there, I've got my fare. When I

29 F C⁷ F

see that dust- y haired con- duc- tor- man, I'll grab him

33 G⁷ C⁷

by the col- lar And I'll hol- ler, "Al- a- bam! Al- a- bam!"- That's where you

37 C F⁷ B^b

stop this train, That's takin' me home a- gain. Back home where

41 D⁷ G^m C^{#7}

I'll re- main, Where my hon- ey- lamb am.

45 F A⁷ D^m

I will be right there with bells, When that old con- duc- tor yells, "All a-

49 C⁷ F C⁷

board! All a- board! All a- board for Al- a- bam'. When that

B^b TREBLE

WHEN YOU WORE A TULIP

PERCY WENRICH & JACK MAHONEY - 1914

When you wore a tul- ip, a sweet yel- low tul- ip, and

I wore a big red rose,

When you ca - ressed me, 'twas then Heav - en blessed me, what a

bless - ing no one knows.

You made life cheer- y, when you called me dear- ie, 'twas

down where the blue grass grows, Your lips were

sweet- er than jul- ep, when you wore that tul- ip and

I wore a big red rose.

WHEN YOU'RE A MILLIOIN MILES FROM NOWHERE

8^b TREBLE

WALTER DONALDSON - 1919

You're a mil-lion miles from no-where, when you're
 one lit-tle mile from home. It's the
 song of moth-er's tears, That keeps
 ring-ing in your ears. You just
 leave the gates of heav-en, When you
 leave Moth-er's arms to roam. You're a
 mil-lion miles from no-where, When you're
 one lit-tle mile from home.

Chords: A, Am⁷, D⁷, Gmaj⁷, B^b^o, D⁷/A, D⁷, G, Am⁷, D⁷, C/G, Bm/D, G, B^b^o, B, Am⁷, D⁷, Gmaj⁷, B^b^o, D⁷, F#m⁷, B⁷, C#m⁷, D^o, B⁷/D#, E⁷, Am, A⁷, A#^o, G/B, B^b^o, D⁷/A, D⁷, G, C⁷, G.

WHERE DID ROBINSON CRUSOE GO?

YOUNG/LEWIS/ MEYER - 1916

VERSE **G** **G^o** **D⁷**

Thousands of years— a - go or may - be more,—

5 **G^o** **D⁷**

out on an is - land on a south-ern shore,—

9 **E⁷** **A⁷**

Rob - in - son Cru - soe land - ed on fine day,—

13 **A⁷** **D⁷**

no rent to pay and no wife to o - bey,—

17 **A** **G** **G^o** **D⁷**

His good man Fri - day was his on - ly friend,—

21 **G⁷** **C**

they didn - 't bor - row or lend,—

25 **A** **E⁷** **A** **E⁷**

They built a lit - tle hut, lived there 'til Fri - day, but

29 **A⁷** **D⁷**

Sat - ru - day night— it was shut.— And

WHERE DID ROBINSON CREUSOE GO?
88 TREBLE

251

2 33 **B** **G** **E7**

Where did Rob - in - son Cru - soe go With

37 **A7**

Fri - day on Sat - ur day night? Ev - 'ry

41 **D7**

Sat - ru - day night they would start in to roam,

45 **A7** **Am7** **D7**

Then on Sun-day morn-ing they'd come stag-ger - ing home. On this

49 **C** **E7**

is - land lived wild men in can - ni - bal trim - min' and

53 **A7** **Am7** **D7**

where there are wild men there must be wild wom - men, so

57 **G** **E7**

Where did Rob - in - son Cru - soe go With

61 **A7** **D7** **G** **SOLOS AT "B"**

Fri - day on Sat - ur - day night?

THE WHIFFENPOOF SONG

8^b TREBLE

TOD B. GALLOWAY - 1909

Staff 1: We're poor lit-tle lambs who have lost our way. (Chords: F, F#^o, C⁷)

Staff 2: Baa! Baa! Baa! We're (Chords: Gm⁷, C#⁷, F, C⁷)

Staff 3: lit- tle black sheep who have gone a- stray, (Chords: F, F#^o, C⁷)

Staff 4: Baa! Baa! Baa. (Chords: Gm⁷, C⁷, F)

Staff 5: Gen - tle-men song - sters Off on a spree, (Chords: Dm, F#m)

Staff 6: Doomed from here to e- ter- ni- ty. (Chords: C⁷, C+⁷, F, F⁷, E⁷, Eb⁷)

Staff 7: Lord have mer- cy on such as we, (Chords: D⁷, Gm⁷)

Staff 8: Baa! Baa! Baa! (Chords: C⁷, F, Bbm⁶, F, C⁷)

WHISPERING

SCHONBERGER - COBURN - V. ROSE - 1920

8^b TREBLE

A

Whis- per- ing while you cud- dle near me,

5 Whis - per- ing so no one can hear me,

9 Each lit- tle whis- per seems to cheer me,

13 I know it's true, there's no one dear, but you, You're

B

17 whis- per- ing why you'll nev- er leave me,

21 Whis- per- ing why you'll nev- er grieve me,

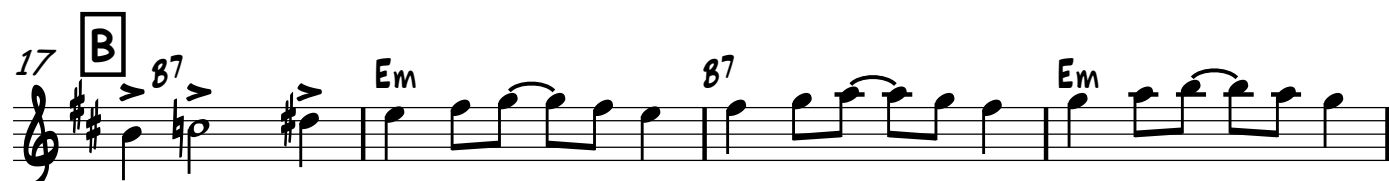
25 Whis- per and say that you be- lieve me,

29 Whis- per- ing that I love you.

Wild Cherries Rag

8^b TREBLE

Ted Snyder - 1909



Wild Cherries Rag
Bb TREBLE

255

2. C

33 G $D/F\sharp$ E_m E_b7 $D7$ triple

37 G $D7$ G $D7$

41 G $D/F\sharp$ E_m E_b7 $D7$ triple

45 G $D7$ stop time G $B7$

49 D E_m $B7$ E_m $B7$ E_m $B7$

53 G $D7$ G $D7$ G $E_b7(b5)$ D

57 E_b7 D E_b7 D

Bass Solo - Stop Time

61 $D7$ $D7$ G G $A7$ $A7$ D $A7$ $D7$

65 Coda $\text{D.S. Back to "C" al Coda}$

The World Is Waiting For the Sunrise

Eugene Lockhart & Ernest Seity - 1919

Dear one, the world is

wait- ing for the sun- rise,

Ev 'ry rose is

heav- y with dew. The

thrush on high, His

sleep - y mate is call- ing,

And my heart is

call - - ing you.

THE YAMA YAMA MAN

8^b TREBLE

COLLIN DAVIS & KARL HOSCHNA - 1908

Chords: Cm, Bb/D, Cm/Eb, G⁷, Cm, G⁷, Cm

Ev 'ry lit tle tot at night is a fraid of the dark, you know.

Great big sca ry eyes you see so you cov er up up your head,

Chords: Cm, Bb/D, Cm/Eb, Gm, D⁷, G⁷

Some big Ya rna man they see, when_ off to bed they go.

But that Ya ma man is there, stand ing right be side your bed!

Chords: C, G⁷, G⁷, C, C⁷

Ya- ma, Ya- ma, the Ya- ma man, Ter- ri- ble eyes and a long bo- ney hand.

Chords: F, Fm, C, Am⁷, D⁷, G⁷

If you don't watch out he'll get you with- out- a doubt, If he can!

Chords: C, G⁷, G⁷, C, C⁷

May- be- he's hid- in' be- hind the chair, Read- y- to spring out at you un- a- ware!

Chords: F, C, Am⁷, D⁷, G⁷, C, G⁷

Run to your Ma- ma cuz' here comes the Ya- ma Ya- ma man!

YELLOW DOG BLUES

W.C. HANDY 1914



E'er since Miss Su - san John son lost her Jock ey Lee, - There has been much ex - cite ment,
Yel - low Dog — Dis - trict like a book, In - deed I know the route that



more to be; — You can hear her moan - ing night and morn. —
Ri - der took. Ev - 'ry cross - tie ba - you, burg and bog. —



Won - der where my Ea - sy Ri - der's gone?
Way down where the South - ern cross the Dog.



Ca - ble grams come of sym - pa - thy Te - le grams go of in - qui - ry
Mon - ey don't 'xact - ly grow on trees, On cot ton stalks it grows with ease, — No



Let - ters come from down in "Bam" And ev - 'ry where that Un - cle Sam —
race horse, race track no grand stand Is like Old Back an' Buck - shot land..



Has e - ven a ru - ral de - lie - ver - y. All day the
Down where the South ern — cross the Dog. Ev - e - ry

YELLOW DOG BLUES

2

B^b TREBLE

259

25 phone_ rings But it's_ not_ for me, At last_ good ti- dings,
kit chen there is_ a cab_ a - ret, Down where the boll wev'l works

30 Fill our_ hearts with glee, This mes- sage comes,
While the far- mers play. This Yel - low Dog_ Blues

34 from Ten - nes - see. Dear Sue your
the live - long day.

37 Ea - sy Ri - der struck this burg_ to - day, On a south bound'ratt - ler

42 side door Pull_ man car. Seen him here,_____ and he was on the

47 hog. Ea - sy Ri - der's got a stay_ a - way, so he

53 had to vamp_ it but the hike_ ain't far. He's_

57 gone where the South- ern cross the Yel- low Dog.

SOLOS AT "D"

YOU'VE GOT TO SEE YOUR MAMA EVERYNIGHT

260

BILLY ROSE & CON CONRAD - 1923

A C C^{dim} C C^{dim} C

Dadd-y dear list-en here your mam-ma's feel-in' blue.

5 G⁷ C^{dim} C

I don't see much of you, and that will ne - ver do.

9 C C^{dim} C C^{dim} C C^{#7}

Once a week Ma-ma's cheek Needs a kiss or two.

13 D⁷ G C D⁷ G

I'm not show - in' you the door but I must lay down the law. You've got to

17 **B** C G⁷ C

see Mam-ma ev'-ry- night, Or you can't see Mam-ma at all. You've got to

21 C D G⁷

kiss Mam-ma, Treat her right, Or she won't be home when you call.

25 C⁷ F⁷ F^{#o}

If you want my com-pan- y, You can't fif- ty fif- ty me. You've got to

29 C G⁷ C

see Mam-ma ev'-ry night, Or you can't see Mam-ma at all.

YOU'VE GOT TO SEE YOUR MAMA EVERYNIGHT

2

33 C C G# G7 C G# G7
 Mon-day night I sat a-lone. Tues-day night you did not phone

37 C D^M7 G#^M7 G7 C G7 C
 Wednes-day night you did not call_ and thurs-day night it was the same old stall_

41 C G# G7 C G# G7
 Fri-day night you dodged my path Sat-ur-day you took your bath

45 C D^M7 G#^M7 G7 C G7 C
 Sun-day night you called on me_but you brought three girls for some com-pan-y you've got to

49 D C G7 C
 see your ma-ma ev-er-y night or you can't see your ma-ma at all_ You've go to

53 C D G7
 Kiss your ma-ma and treat her right or she won't be at home when you call Now

57 C F F7
 I don't want the kind of man who gives his love on the in-stal-ment plan you've got to

61 C G7 C
 see your ma-ma ev-er-y night or you can't see your ma-ma at all_