

THE Creole Jazz BAND

FAKE BOOK VERSION 2.0

 B♭ TREBLE



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KEVIN YEATES

THE CREOLE JAZZ BAND

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. MADELINE CAN BE CONTACTED THROUGH HER WEBSITE AT:

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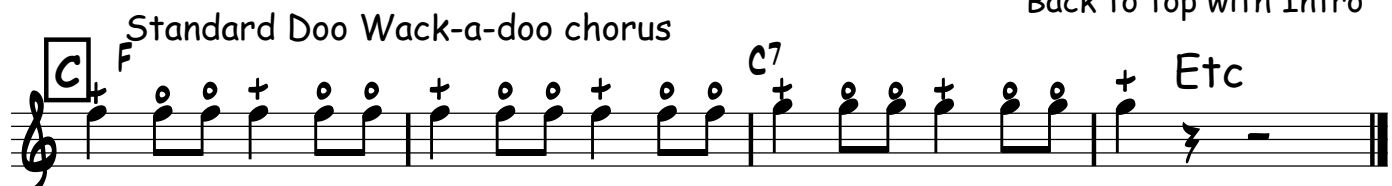
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12th Street Rag

Euday L. Bowman - 1914



Back to top with Intro



hindustan

♩ = 185

Oliver Wallace & Harold Weeks 1918

A Dm Dm Dm

Cam-el trap-pings jin - gle, — Harp strings sweet-ly tin - gle, —

Dm Dm A+7 Dm

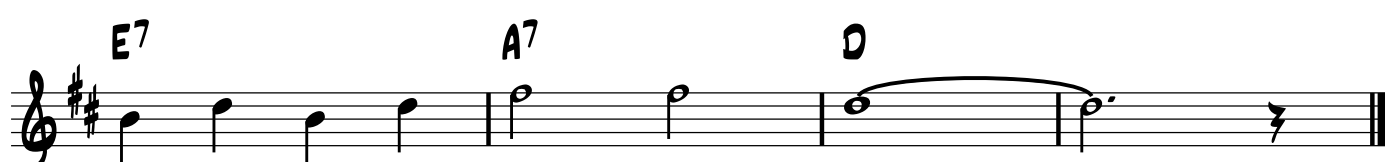
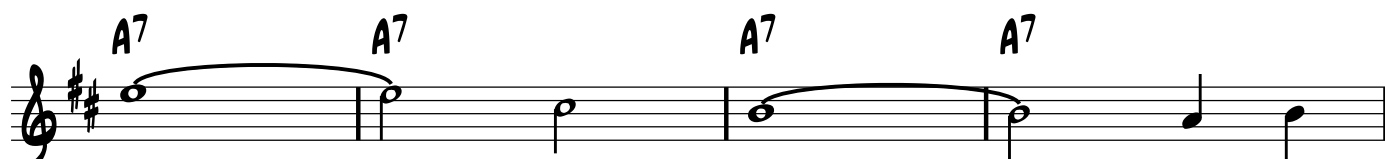
— With a sweet voice mingle, — Un-der-neath the stars. —

Am E7 Am E7

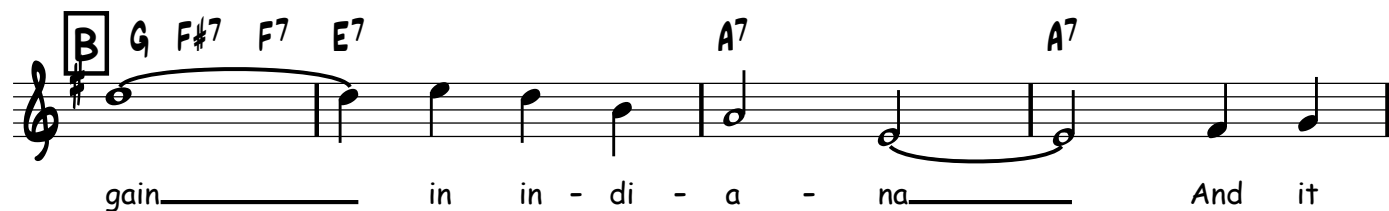
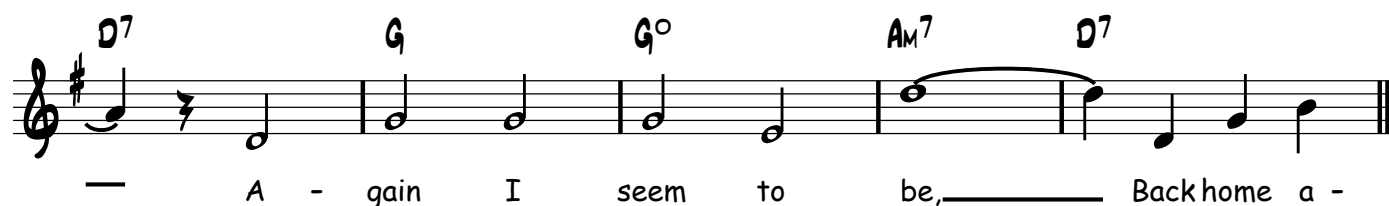
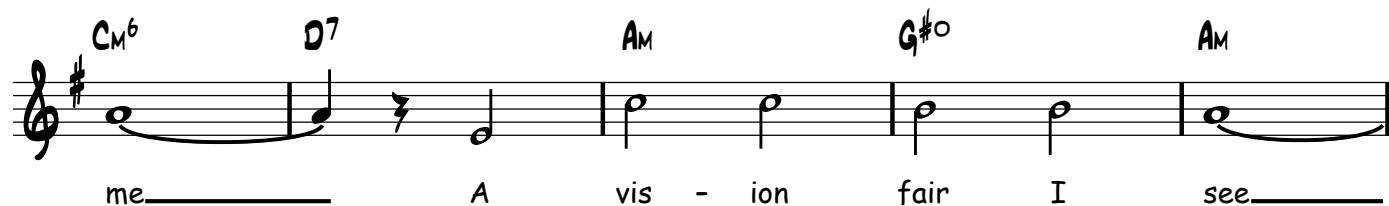
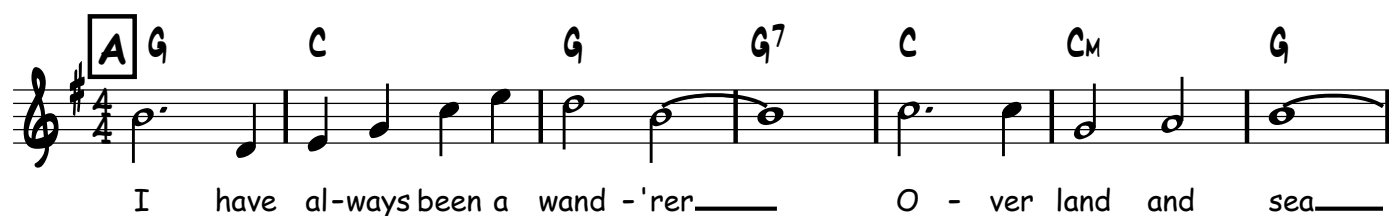
Sing - ing, — mem-o-ries are bring - ing, — Tem-ple bells are

Am E7 A7

ring - ing, — call-ing me a - far.



Indiana



5

hay sends all its fra - grance From the

fields I used to roam. When I dream-a-bout the moon-light on the

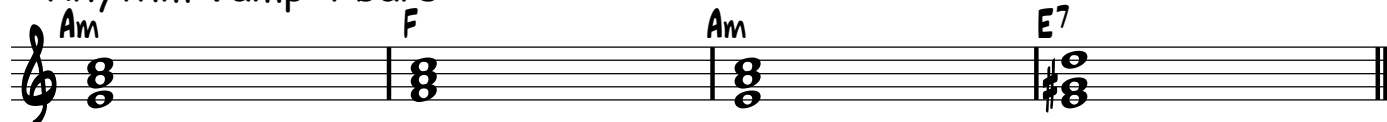
Wa - bash, — then I long for my In - di - an - a home.

Suez

Ferdie Grofe/Peter DeRose - 1922



Rhythm Vamp 4 bars



Solos Here

The musical score is written in treble clef with a key signature of one sharp (F#). The solo section is marked with a 'C' in a box and 'Solos Here' above it. The notation includes various chords (C, B+, E7, F, A7, Dm, D7, G7, D7b9, D7, G7, C, B+) and melodic lines with eighth and quarter notes, rests, and a double bar line. The solo section is divided into two systems of six measures each.

Afghanistan

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.

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

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

Gm *G°* *Cm/G* *Gm*

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

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

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

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

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

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

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

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

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

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

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

Whispering

9
Schonberger - Coburn,
V. Rose - 1920

A

Hon-ey I have some-thing to tell you And it's worth-while list-en-ing

to. Put your lit-tle head on my shoul-

der, So that I can whis-per to you.

B

Whis-per-ing while you cud-dle near me, Whis-per-ing so no one can

hear me, Each lit-tle whis-per seems to cheer

me, I know it's true, there's no one dear, but you, You're

C

whis-per-ing why you'll nev-er leave me, Whis-per-ing

why you'll nev-er grieve me, Whis-per and say that you be-

lieve me, Whis-per-ing that I love you.

Eccentric

J. Russell Robinson - 1921



Solos:

Solos Begin Here first time

11



After last solo play "C" as written then on to "D"



Tag



Margie

Con Conrad & J. Russel Robinson

♩ = 160

Chords: A G D C G D7 G Am7 D7

You can talk a - bout your love af - fairs, _____

Chords: G D C G D7 G G°

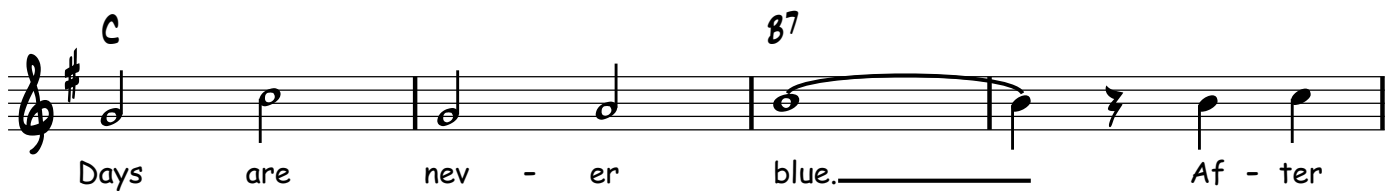
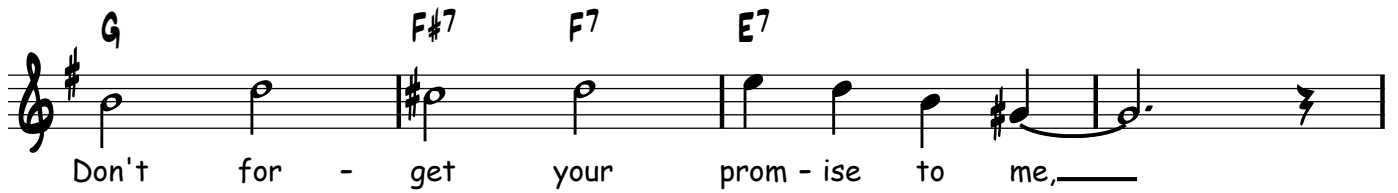
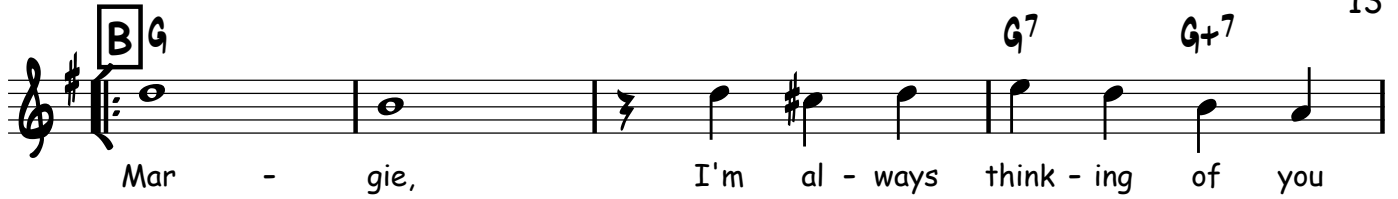
Here's one I must tell to you;

Chords: Am E7 Am F7 E7

All night long they sit up - on the stairs, _____

Chords: A7 D G D7

He holds her close and starts to coo: My lit - tle



Mandy

Irving Berlin - 1918

14

A C F C A° G⁷ C

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

C F C Am D⁷ G G⁷

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

C G⁷ C C F

lis - ten, Not a word I want-ed to miss. It was just some-bod - y

C Am D⁷ G⁷

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

B F C A⁷

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

D⁷ G⁷ C C⁷ F

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

F C A⁷ D⁷

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

G⁷ C A° C A° D⁷ G⁷ C

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

Oh!

15

Byron Gay/Arnold Johnson - 1919

The musical score is written in 4/4 time and consists of eight staves of music. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various chords and melodic lines, with some sections marked as repeats or breaks.

Staff 1: Starts with a treble clef and a 4/4 time signature. The first measure contains a melodic line with a sharp sign. The second measure is a whole rest, marked with a box 'A' and a 'C' chord. The third measure contains a melodic line with a sharp sign, marked with a 'G7' chord. The fourth measure contains a melodic line with a sharp sign.

Staff 2: The first measure is a whole rest, marked with a 'C' chord. The second measure contains a melodic line with a sharp sign, marked with a 'G7' chord. The third measure contains a melodic line with a sharp sign. The fourth measure contains a melodic line with a sharp sign, marked with a 'C' chord.

Staff 3: The first measure contains a melodic line with a sharp sign, marked with a 'C' chord. The second measure is a whole rest, marked with an 'F' chord. The third measure contains a melodic line with a sharp sign. The fourth measure is a whole rest, marked with a 'D7' chord.

Staff 4: The first measure contains a melodic line with a sharp sign, marked with a 'D7' chord. The second measure contains a melodic line with a sharp sign, marked with a 'G7' chord and a '3' (triple). The third measure contains a melodic line with a sharp sign, marked with a '3' (triple). The fourth measure contains a melodic line with a sharp sign. Above the staff, the text "Break: 2 Bars" is written.

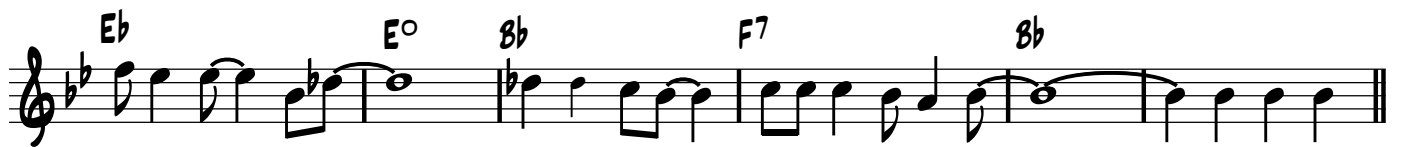
Staff 5: The first measure is a whole rest, marked with a box 'B' and a 'C' chord. The second measure contains a melodic line with a sharp sign, marked with a 'G7' chord. The third measure contains a melodic line with a sharp sign. The fourth measure contains a melodic line with a sharp sign, marked with a 'C' chord and a '3' (triple). The fifth measure contains a melodic line with a sharp sign, marked with a '3' (triple).

Staff 6: The first measure contains a melodic line with a sharp sign, marked with a 'C' chord. The second measure contains a melodic line with a sharp sign, marked with a 'G7' chord. The third measure contains a melodic line with a sharp sign. The fourth measure contains a melodic line with a sharp sign, marked with a 'C7' chord. The fifth measure is a whole rest. The sixth measure contains a melodic line with a sharp sign.

Staff 7: The first measure is a whole rest, marked with an 'F' chord. The second measure contains a melodic line with a sharp sign. The third measure contains a melodic line with a sharp sign, marked with a 'C' chord. The fourth measure contains a melodic line with a sharp sign, marked with a 'C+' chord. The fifth measure contains a melodic line with a sharp sign, marked with a 'C6' chord. The sixth measure contains a melodic line with a sharp sign, marked with a 'C+' chord. The seventh measure contains a melodic line with a sharp sign, marked with a 'C' chord.

Staff 8: The first measure contains a melodic line with a sharp sign, marked with a 'G7' chord. The second measure contains a melodic line with a sharp sign, marked with a '1. C' chord. The third measure contains a melodic line with a sharp sign. The fourth measure contains a melodic line with a sharp sign, marked with a '2. C' chord. The fifth measure contains a melodic line with a sharp sign. The sixth measure contains a melodic line with a sharp sign. The seventh measure contains a melodic line with a sharp sign. The eighth measure contains a melodic line with a sharp sign.

[illegible]



The Pearls

Jelly Roll Morton - 1919

A F E7 F A F
 A A F# A F
 F#7 Bm F#7 Bm B7 E7
 A F A F
 F#7 Bm F#7 Bm F#m B7 E7 A
 A7 D7
 A C#m7 F#7 B7 E7
 A7 D7
 A Break - 2 bars A E7 A
 A A7 A A7

C Tuba Only All A^7 D^{maj7} $F\#m^7$

Bm $F\#m$ F° Em^7 A^7

Em^7 A^7 D

Em $F\#^7$ B^7 Em^7 A $C\#^7$ $F\#m$ Em D E $F\#$ A^7

D Tuba only All D^{maj7} Am^7

D G B^7 Em G

Gm D B^7 Em^7 A^7

D A° A^7 Tuba Only A^7 D^9

Swanee

Gorge Gershwin - 1919

A G G^+ C Am^7 D^7

Swan - ee How I love you How I love you My dear old

G $D^{\#7}$ D^9 D^7

Swan-ee._____ I'd give the world to be a-mong the

D^7 G D^7 G G^+

folks in D - i - x - i - e-ven know my Mam - my's Wait-in' for me

G^+ C Am^7 D^7 G $D^{\#7}$

Pray-in' for me Down by the Swan-ee._____ The folks up north will

C $C^{\#}$ $C^{\#7}$ D^7 G

see me no more,_____ When I get to that Swan-ee shore._____

B D^7 G D^7

Swan-ee,_____ Swan-ee,_____ I am com ing back to

G D^7 G

Swan - ee._____ Swan - ee,_____ Swan - ee,_____

G A^7 D^7 G E^b7 D^7 G

_____ I love the old folks at home.

Stumbling

21

ZeZ Confrey - 1922

A

Stum-bling all a-round, Stum-bling all a-round, Stum-bling all a-round so fun-ny,

B⁷

Stumb-ling here and there, Stum-bling ev- 'ry- where, And I must de- clare:

B⁷ **E⁷** **F^o** **F#m**

I stepped right on her toes, And when she bumped my nose,

F#m **B⁷** **E⁷**

I fell and when I rose, I felt a- shamed. And told her:

B

That's the la-test step, That's the la-test step, That's the la-test step, My hon- ey,

B⁷

No-tice all the pep, No-tice all the pep, No-tice all the pep. She said: Stop mum-

Dm⁶ **A**

bling, tho' you are stum- bling, I like it

B⁷ **E⁷** **A**

just a lit-tle bit, just a lit-tle bit, quite a lit-tle bit.

San

McPhail/Michels - 1920

Bass Intro



A Em Am B7 Em B7

King San of Sen- e- gal Sat on the
One day the queen came home, Saw San in

Em B7 C7 B7

shore at Bu- la- may, Bu- la- may,
sad - ness on the shore, On the shore.

B Em Am B7 Em B7

Sing - ing a sad re- frain To his dear
Told him she'd no more roam. On - ly her

Em Am B7 Em C7 B7 D7

queen who'd gone a- way. This was his lay:
San she would a dore. Then came his lore:

C

Oh, sweet-heart Lo- na, My dar-ling Lo - na, Why have you gone a-
Have you come back to

way? stay? You said you loved me, But if you I knew you

loved me Why did you act this way?-
loved me, I knew you'd come some day.

D

If I had ev- er been un- true to you What you have

done would be the thing to do. But my heart aches, dear,
But now you're mine dear,

And it will break dear, If you don't come back home a-gain to San.
For all the time dear. And you're for- giv - en by your lov - ing San.

24
♪ = 180

Sensation

1917

[illegible]

The first system of the musical score for 'The Rose Tree' consists of two measures. The first measure is marked with a '1.' and a 'D7' chord symbol. The second measure is marked with a 'G7' chord symbol. The melody is written in treble clef, and the bass line is written in bass clef. The key signature has one sharp (F#).

8^b G^{dim} F 1. 8^b F7 2. 8^b F7 Back to B

At a Georgia Camp Meeting

25



Back to "B" for solos, after last solo play "A" once

Rock a Bye Your Baby

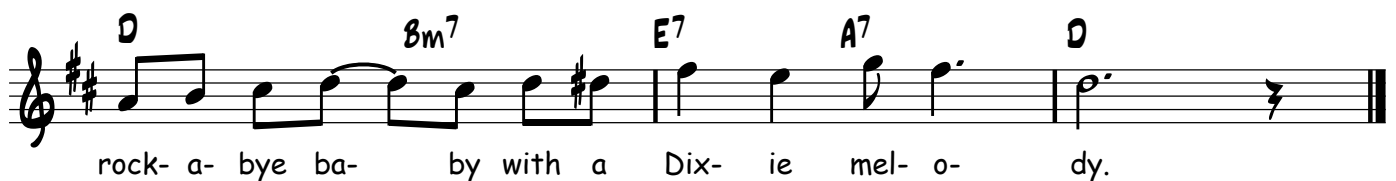
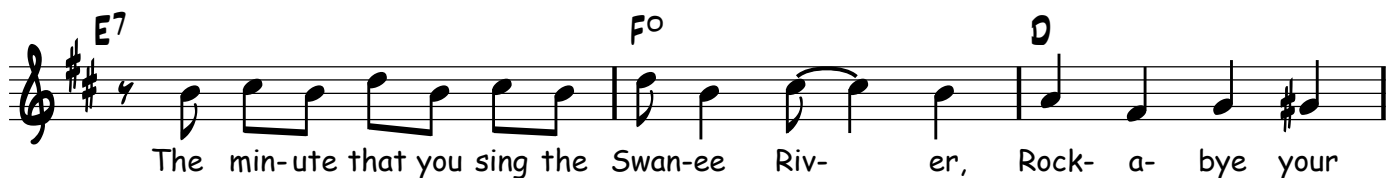
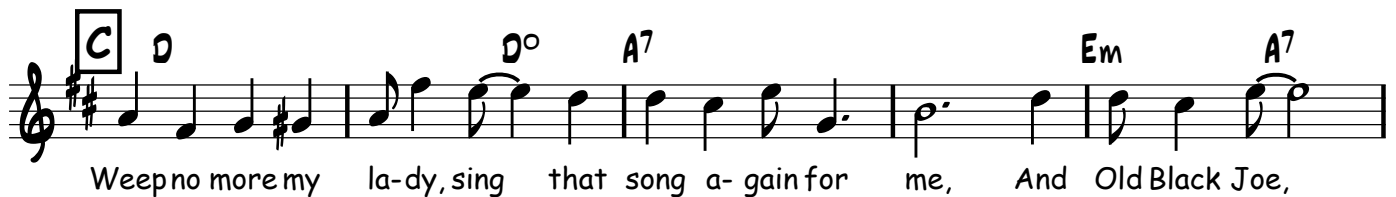
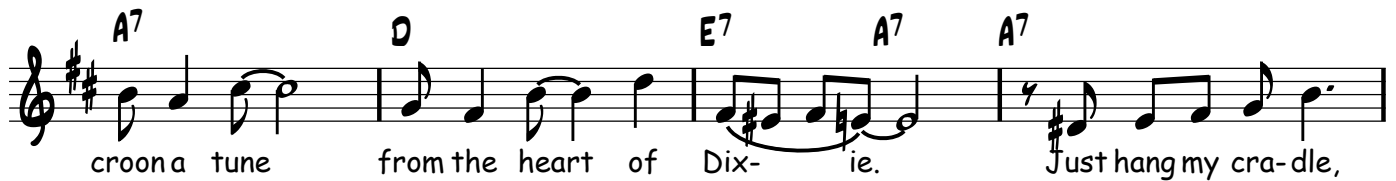
Jean Schwartz - 1918

Musical notation for the first line of the song. The key signature is two sharps (F# and C#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: A (boxed), D, D#°, A7/E, A7, and D. The lyrics are: Mam-my mine, Your lit- tle roll- in' stone that rolled a- way,

Musical notation for the second line of the song. The melody continues on the treble clef staff. Chords are indicated above the staff: A+7, F, F#°, C7, and C#7. The lyrics are: strolled a- way. Mam-my mine, Your roll- in' stone is roll- in'

Musical notation for the third line of the song. The melody continues on the treble clef staff. Chords are indicated above the staff: F, A7, D, F°, A7/E, A7, D, and F°. The lyrics are: home to-day, there to stay. Just to see your smil- in' face, Smile a wel- come

Musical notation for the fourth line of the song. The melody continues on the treble clef staff. Chords are indicated above the staff: A7, F, F°, C7, A, E7, and A7. The lyrics are: sign. When I'm in your fond em- brace, Lis- ten Mam-my mine:



That's A 'Plenty

Lew Pollack / Ray Gilbert 1914

A E_M

B^7 E_M B^7

E_M

B^7 E_M

B D^7 G $G^\#o$ D^7

2 bar break

D^7 G G^7 $C^\#o$ G E^7 A^7 D^7 G B^7

C E_M

Bass

bass

B^7 E_M B^7

E_M Bass

B^7 E_M G^7

D C B⁷ B^{b7} A⁷ D⁷ G⁷ 29

C C^o D^{M1}⁷ G⁷ C B⁷ B^{b7} A⁷

cornet, clarinet

E E

trombone, bass

F solo here

B⁷ B^{b7} A⁷ D⁷ G⁷ C C^o D^{M1} G⁷ C

G C B⁷ B^{b7} A⁷ D⁷ G⁷ C F⁷ C G⁷

continue after last solo

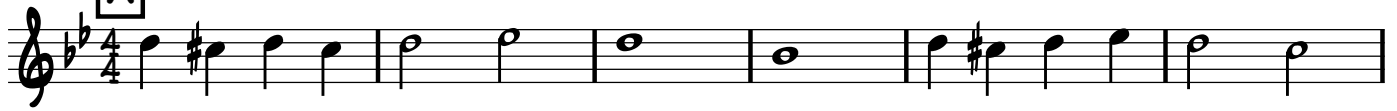
E **FINE**

H C A⁷

D⁷ G⁷ C D^{M1}⁷ G⁷

Just a Little While to Stay Here

♩ = 160

AB^bB^bE^bB^bB^bE^bB^bF⁷

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

B^bB^b7E^bE^bE^bMB^b

wait _____
end. _____

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

G^M7C⁷F⁷F⁺7

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

BB^bB^bE^bB^bB^bE^bB^bF⁷

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

B^bB^b7E^bE^bMB^bG⁷

state. _____
there. _____

Then we'll all go march - ing o - ver
Some sweet day we'll all go o - ver,

C⁷F⁷B^b

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

Flee As A Bird

31

Mary S.B. Dana - 1857



Flee as a bird to your moun- tain, Thou who art wea- ry of sin.
He will pro- tect thee for- ev- er, Wipe ev-'ry fall- ing tear.



Go to the clear flow- ing foun- tain, Where you may wash and be clean.
He will for- sake thee oh nev- er. Shel- tered so ten- der- ly there.



Fly for the aven- ger is near thee, Call and the Sav- iour will hear thee.
Haste then, The hours are fly- ing, Spend not the mo- ment in sigh- ing.



He on his bos- om will bear thee, Thou who art wea- ry of sin. Oh
Cease from your sor- row and cry- ing, The Sav- iour will wipe ev-'ry tear, The



thou who art wea- ry- of sin.
Sav- iour will wipe- ev-'ry tear.

I Ain't Gonna Give Nobody None of My Jelly Roll

Clarence Williams & Spencer Williams - 1919



Lit tle Willy Green from New Or leans, a greedy boy_ was he.

Hissister 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.



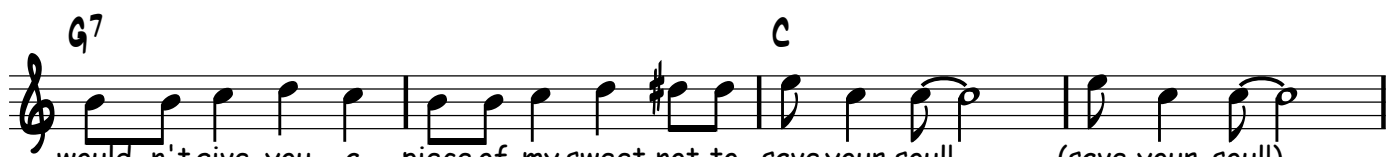
When the kids be gan to hang a round, lit tle Willy said: I

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 Tootsie 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!)

A⁷ **D⁷**

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

D⁷ **G⁷** **Two Bar Break**

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

C **A⁷** **D⁷**

— and joy!— You know there ain't no need in your just hang-in' a-round,
— in curls! You

G⁷ **E⁷**

(hang- -in'- a-round) I know you want it, but I'm-a gon-na'turn you down.

F **F#^o** **C** **A⁷**

Down Among The Sheltering Palms

Abe Olman - 1914

A **D**

I'm way down east, down east, And my heart is pin-ing, pin-ing for you,

Em **A7** **A7**

You're way out west, out west, And my soul is crav-ing, crav-ing for you,

D **A7** **A9** **D**

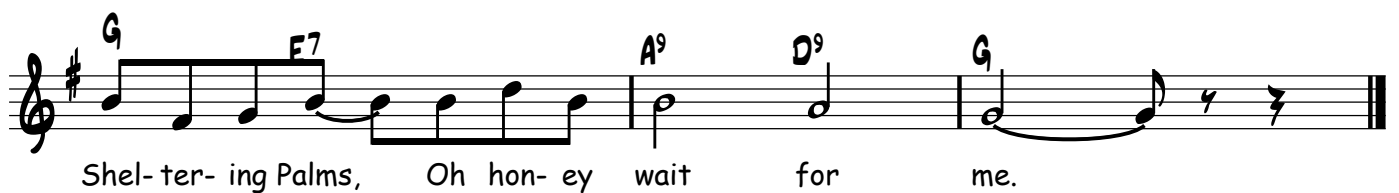
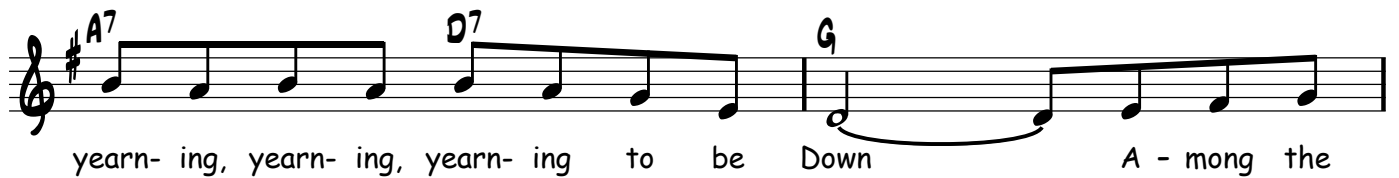
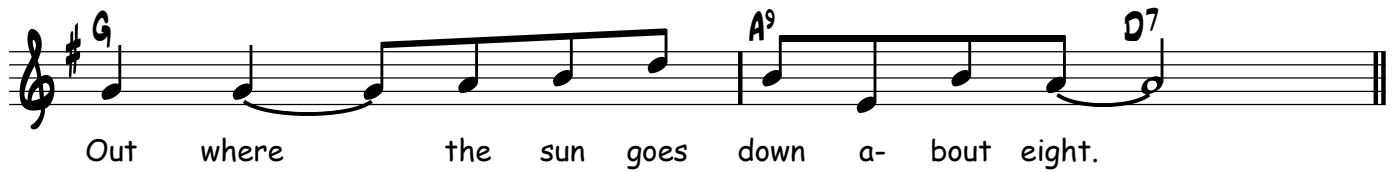
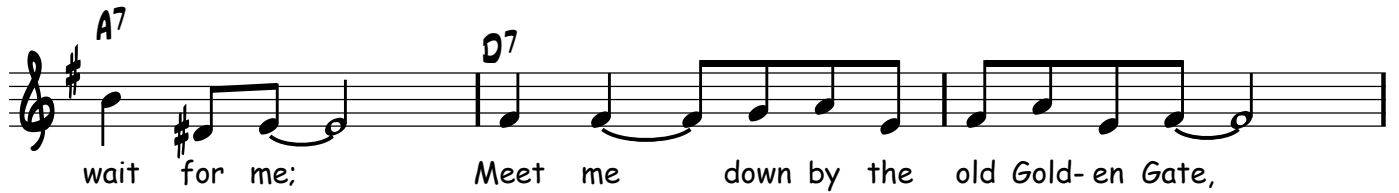
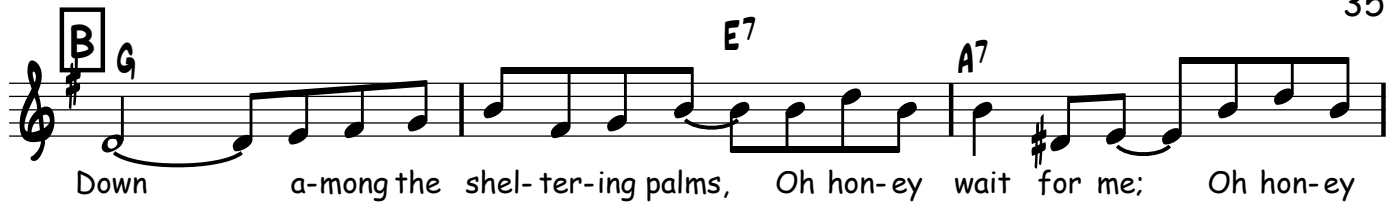
I love you so, Just you I know, It

Bm **F#m** **Em** **D**

takes six days to go there with a train, Just one week more and I'll

A7 **D** **D7**

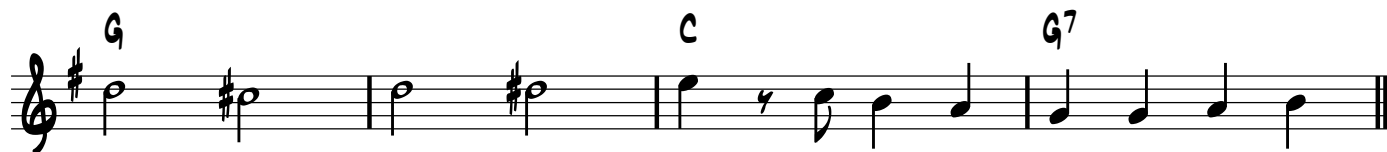
be with you a - gain. I long to be,



Washington and Lee Swing

T. Allen and M. Sheafe - 1910

♩ = 240

A C

Joe Avery Blues

37

Joe Avery

A ^C

^F ^C

^{G7} ^C 1. ^{G7} 2. ^{G7}

B ^C All Play Everytime

^{F7} ^C

^{G7} ^C ^{G7}

C ^C ^{C7}

^{F7} ^C ^{G7}

^{G7} ^C ^{G7} Solos start at "B"

^C Tag

Pretty Baby

Egbert Van Alstyne & Gus Kahn - 1916

A F C⁷ F F⁷ B^b

You ask me why I'm al-ways teas-ing you,— You hate to have me call you

Detailed description: This block contains the first line of the musical score. It starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. Above the staff, the chord progression is indicated: F, C⁷, F, F⁷, and B^b. The lyrics are written below the staff, aligned with the notes.

F C⁷ F C⁷ F

Pret - ty Ba - by; I real-ly thought that I was pleas-ing you,— for you're

Detailed description: This block contains the second line of the musical score. It continues the melody from the first line. The chord progression above the staff is F, C⁷, F, C⁷, and F. The lyrics are aligned with the notes.

C G⁷ C F[#]° G^m C⁷

just a ba - by to me. Your cun-ning lit - tle dim-ples and your

Detailed description: This block contains the third line of the musical score. The chord progression above the staff is C, G⁷, C, F[#]°, G^m, and C⁷. The lyrics are aligned with the notes.

F F[#]° G^m C⁷ F

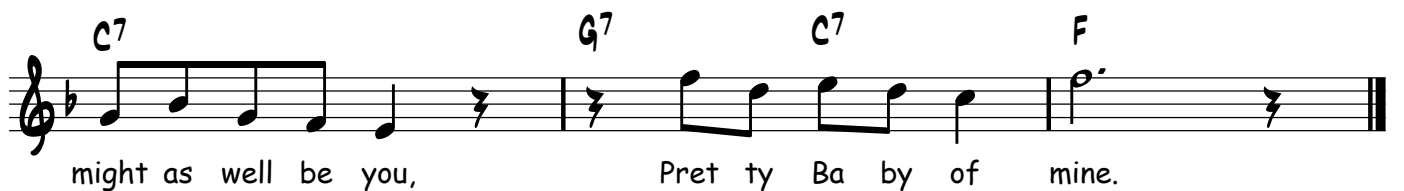
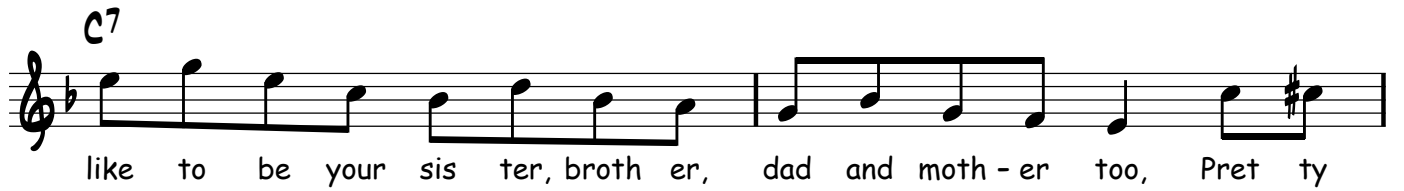
ba - by stare, Your ba - by talk and ba - by walk and cur - ly hair,— Your

Detailed description: This block contains the fourth line of the musical score. The chord progression above the staff is F, F[#]°, G^m, C⁷, and F. The lyrics are aligned with the notes.

G⁷ C Am D⁷ G⁷ C C⁷

ba - by smile makes lifeworth-while, You're just as sweet as you can be. Ev' ry

Detailed description: This block contains the fifth line of the musical score. The chord progression above the staff is G⁷, C, Am, D⁷, G⁷, C, and C⁷. The lyrics are aligned with the notes.



Bill Bailey

A E_M

On one sum-mer morn-ing the sun was shin-ing fine. The

G B^7 E_M D^0

la-dy ho-ney of old Bill Bail-ey she hung clothes on the line in her back

D^7 G B^7

ya - rd, and weep - in' ha - rd. She

E_M

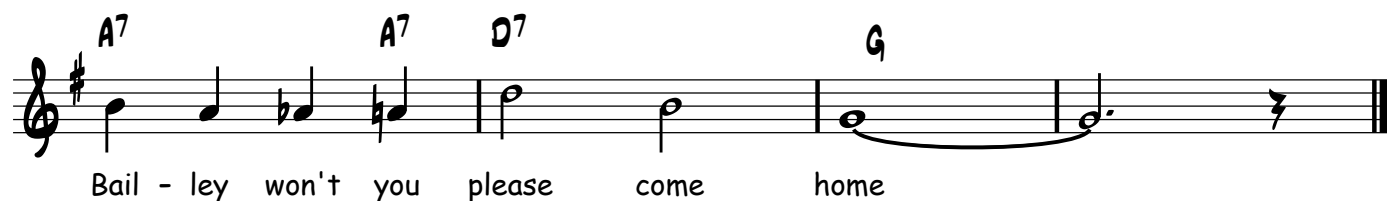
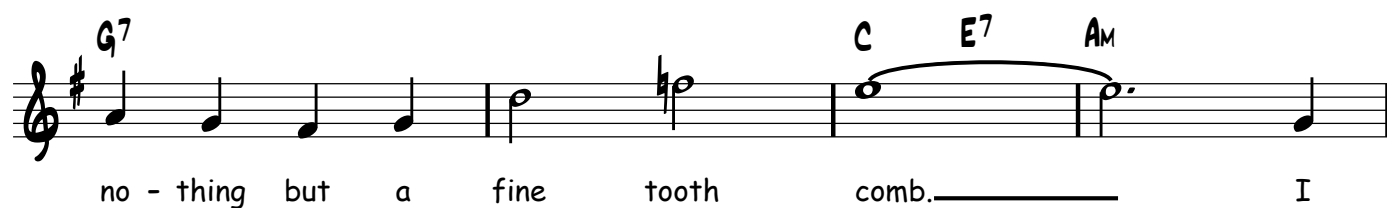
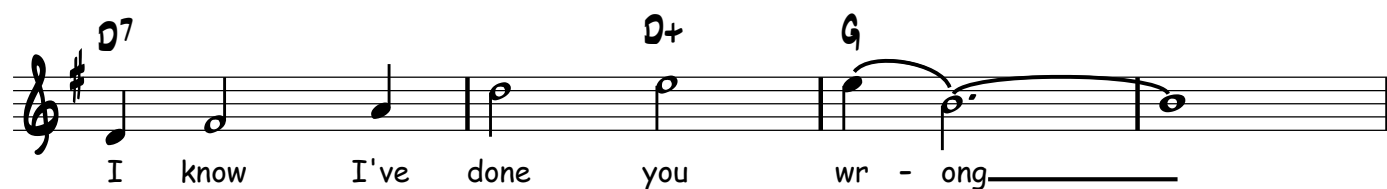
married a B & O brake-man that took and threwed her down. Bell -

G B^7

er - in' like an old prune - fed calf and with a big gang hang - in'

E_M D^0 D^7 G G D^7

round. And to that cro - wd She cried out lou - d,



Frankie And Johnnie

42

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".

♩ = 160

China Boy

Winfree/Boutelje - 1922

Chi - na boy go sleep, Close your eyes don't peep,
 Sand - man soon will come, While I soft - ly hum.
 Bud - dha smiles on you, Moon - man loves you too. So,
 while their watch they keep, Chi - na boy go sleep.

Alice Blue Gown

43

Harry Tierney & Joseph McCarthy

1919

A **D** **B**

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

E7

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

A7 **D** **B7**

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

E7 **A7** **A+** **A7**

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

B **D** **B**

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

Em **B7** **A7** **F#7**

world seemed to smile all a - round, _____ 'Til it

Em **D** **B7**

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

Em **B7** **E7** **A7** **Gm** **A7** **D**

sweet lit - tle A - lice Blue Gown.

Jazz Baby

M.K. Jerome & Blanche Merrill - 1918

A D D° A^7 D D°

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

A^7 D $F\#^7 F\#^{\circ}$ Bm

cab- a- ret- er. They met one day at a tan- go tea, There was a

E^7 A^7 D^7

syn- co- pa- ted wed-ding and then came me. Folks think the way I

G G^7 E^7 A^7

walk is a fad, But it's a birth-day pres-ent from my mam-my and dad. I'm a

B D D A^7 D D°

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

A^7 D E^7 A^7 A^+

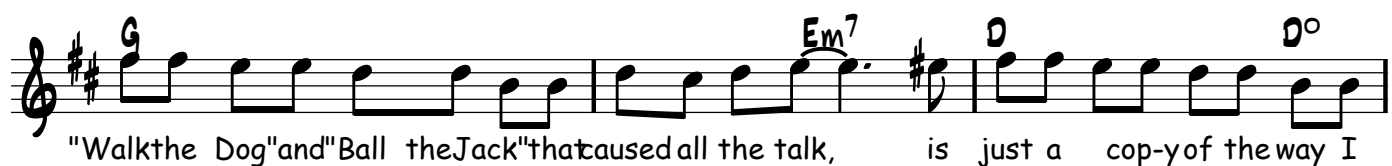
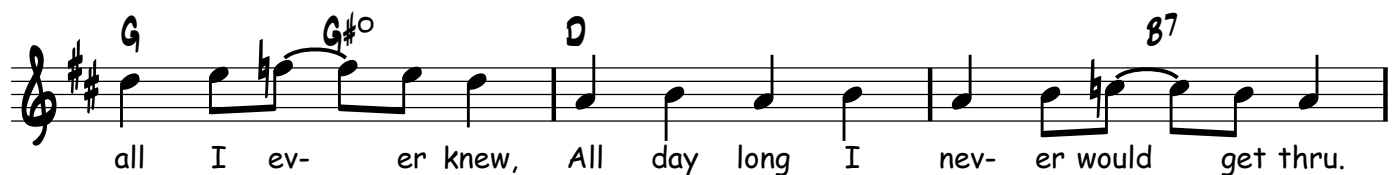
in the tone of a sax-o- phone, that makes me do a lit-tle wig- gle all my own. Cause I'm a

C D D^7 G G

Jazz Ba-by, Full of jazz-bo har- mo- ny. That "Walk the Dog" and "Ball the Jack" that

G E^7 D D° D A^7 A^+

caused all the talk, is just a cop- y of the way I nat-'ral- ly walk! 'Cause I'm a



Willie The Weeper



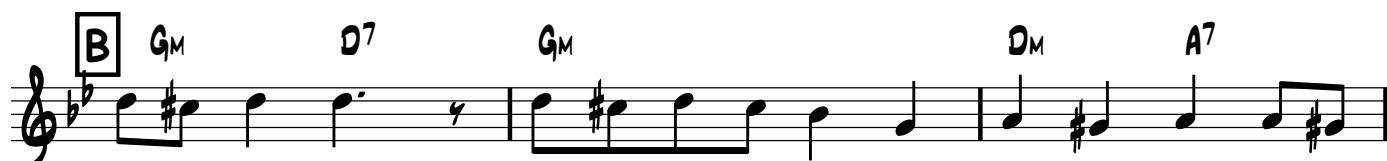
Have you heard the sto ry folks of Will-ie the weep er? Will-ie's oc-cu-pa-tion was a



chim - ney sweep - er He had a dream - in' ha - bit and he



had it bad, - List-en let me tell you'bout the dream he had.



At the north pole some-one shout-ed Will - ie turned a - round saw a



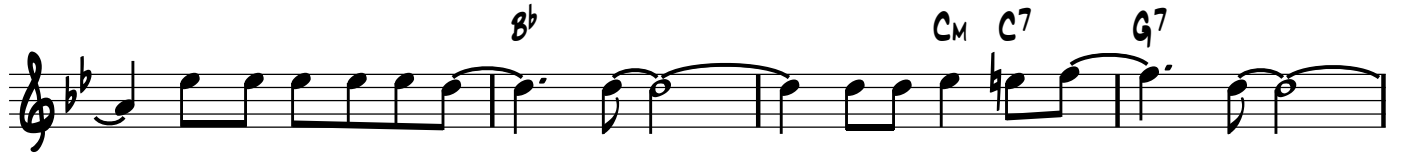
light that knocked him sil - ly. - Right be - fore him



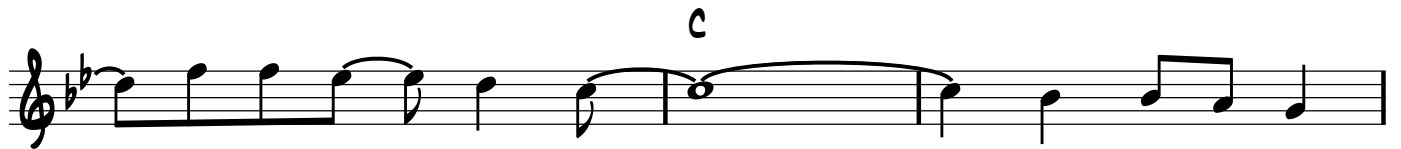
in the ze-ro breeze, a cut-ie lit-tle ho-ney in her B - V - D's



He walked a-round his feet were free-zin', some-one said, hey cut - ie__



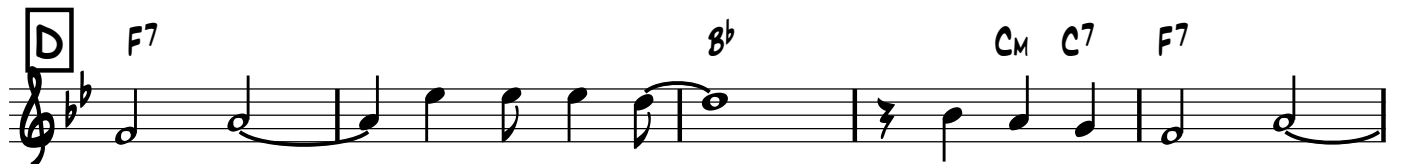
- Bet-ter list-en to rea-son says I want my coff - ee



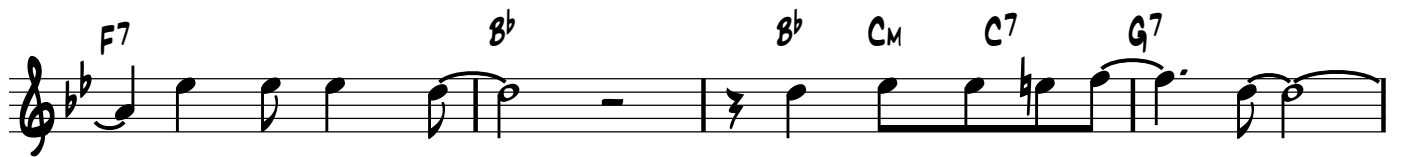
want it good and strong__ I want to have



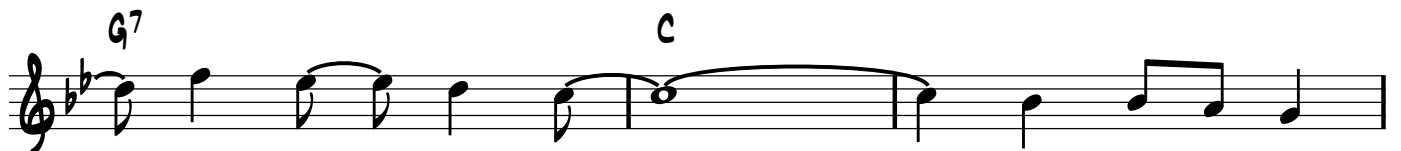
bis - cuits eight-teen inch-es long. now



tell me what would you do? if you could have all



your dreams come true? there's some-thing tells me that



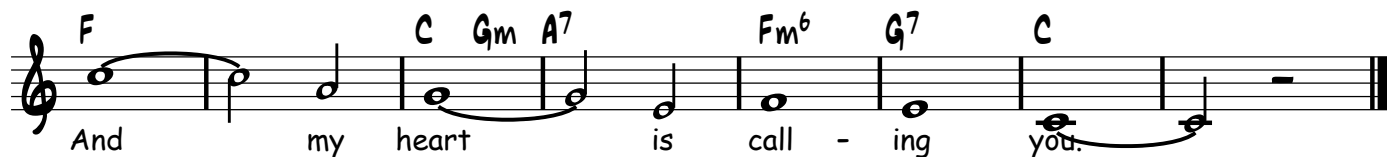
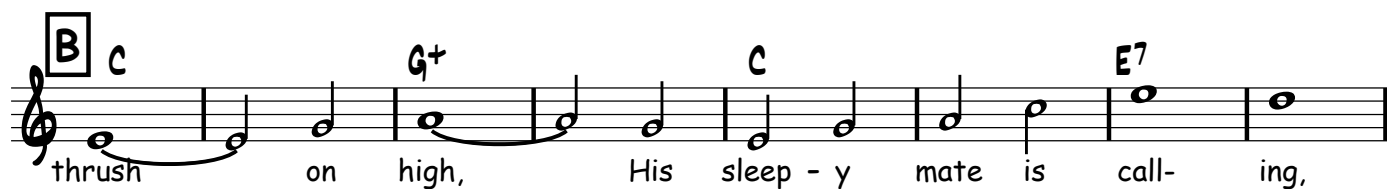
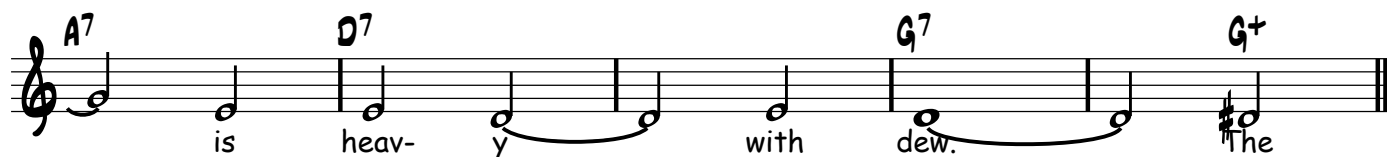
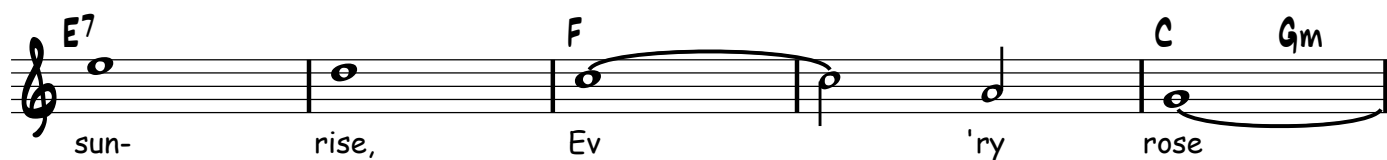
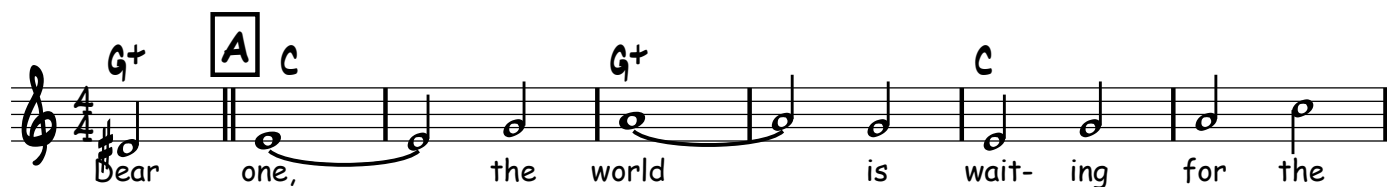
you'd lock__ the door like will - ie the



weep - er and cry for more.

The World Is Waiting For the Sunrise

Eugene Lockhart & Ernest Seity - 1919



The Yama Yama Man

49

Collin Davis & Karl Hoschna - 1908

A 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,

Cm Bb/D Cm/Eb Gm D7 G7

Some big Yarnaman they see, when_ off to bed they go.
But that Ya ma man is there, stand-ing right be side your bed!

B C G7 G7 C C7

Ya- ma, Ya- ma, the Ya- ma man, Ter-ri-ble eyes and a long bo-ney hand.

F Fm C Am7 D7 G7

If you don't watch out he'll get you with-out- a doubt, If he can!

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!

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

A ^D

E'er since Miss Su-san John-son lost her Jock-ey Lee, There has been much ex-cite-ment,
Yel-low Dog— Dis-tract like a book, In-deed I know the route that

^{D7} ^G ^{G7} ^G ^{G7} ^D

more to be;— You can hear her moan-ing night and morn.——
Ri-der took. Ev-'ry cross-tie ba-you, burg and bog.——

^{A7} ^D ^{A7}

Won-der where my Ea-sy Ri-der's gone?
Way down where the South-ern cross the Dog.

B ^D ^{D7}

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

^G ^{G7} ^G ^{G7} ^D

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.

^{A7} ^D ^{A7}

Has e-ven a ru-ral de-lie-ver - y. All day the
Down where the South-ern—— cross the Dog. Ev-e-ry

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

Fill our_ hearts with glee, This
 While_ the far - mers play. This

mes - sage comes, from Ten - nes - see. Dear Sue your
 Yel - low Dog_ Blues the live - long day.

Ea - sy Ri - der struck this burg_ to - day, On a south bound ratt - ler

side door Pull man car. Seen him here, _____ and he was on the hog.

Ea - sy Ri - der's got a stay_ a - way, so he had to vamp it

but the hike_ ain't far. He's. gone where the South - ern

cross the Yel - low Dog.

Solos at "D"

52 You've Got To See Your Mamma Ev'ry Night

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.
Dadd-y dear when you're near well ev' - ry-thing's o - kay_____

G⁷ C^{dim} C C

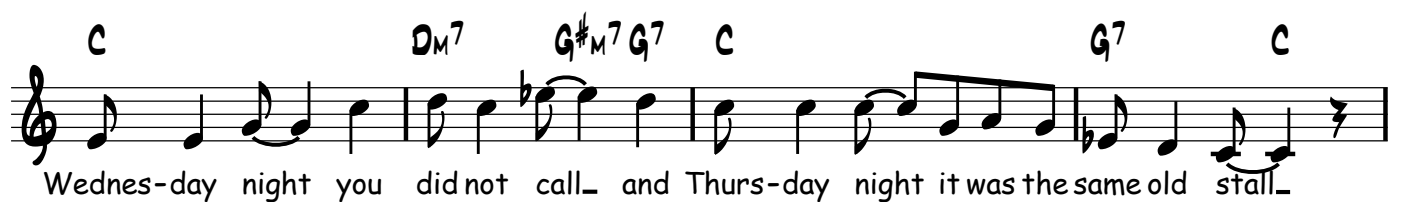
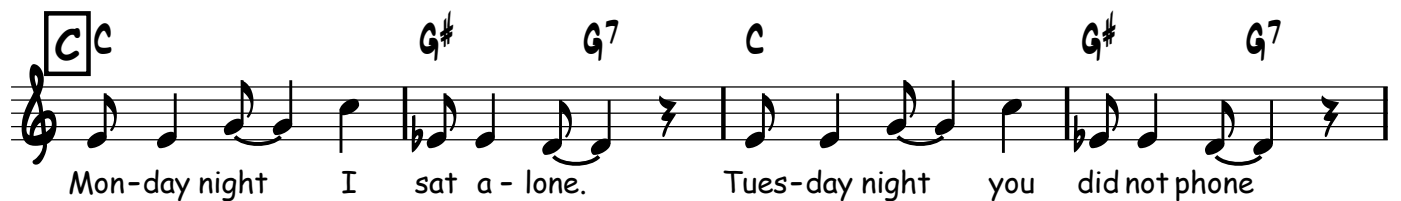
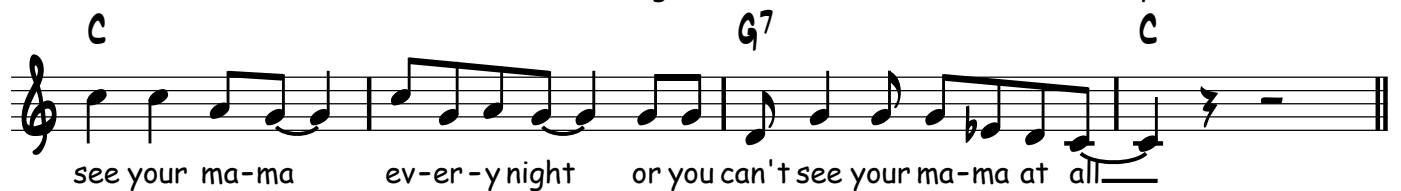
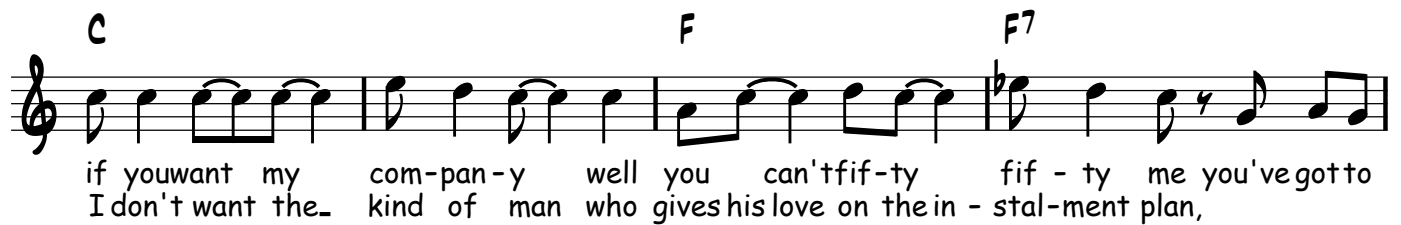
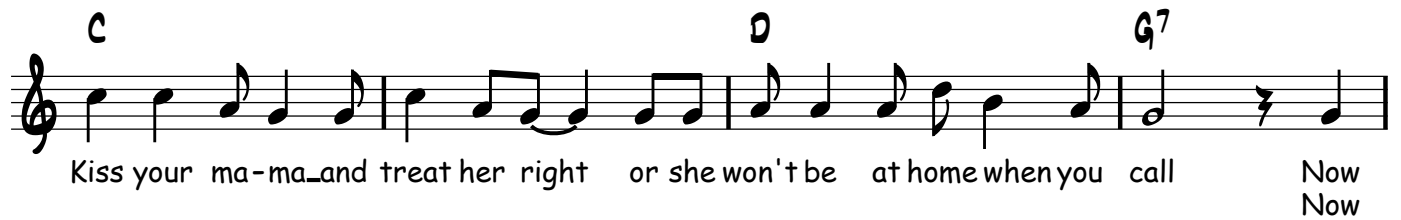
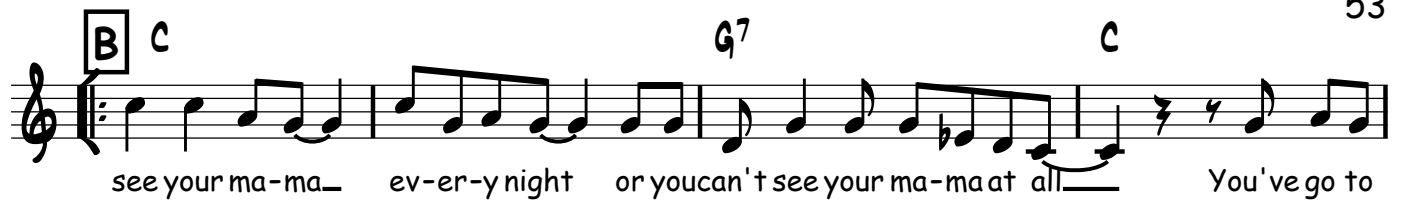
I don't see much of you, and that will ne ver do. Once a week
but when you stay a - way_____ I mope a - round all day._____ I must know,

C^{dim} C C^{dim} C C^{#7} D⁷

Ma-ma's cheek Needs a kiss or two. I'm not show in'
where you go,_____ and what makes you gay._____ I don't want to

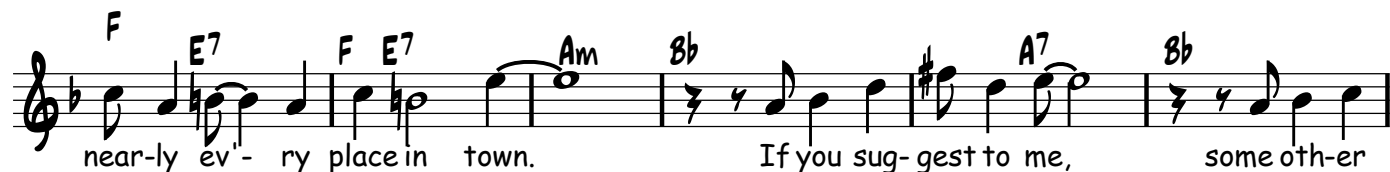
G C D⁷ G

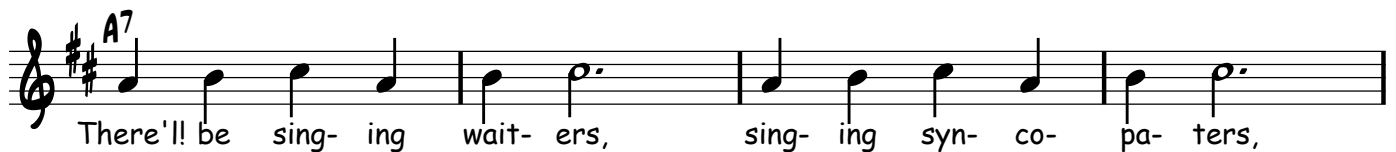
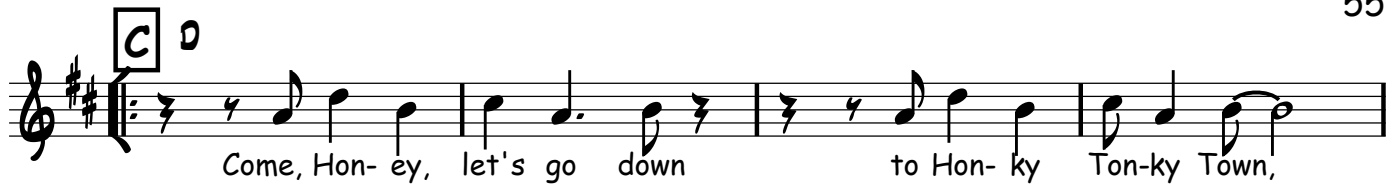
you_____ the door_ but I must lay down the law. You've got to
share my love_____ with a - noth - er tur - tle dove



Down in Honky-Tonk Town

Chris Smith & Charles McCarron - 1915





Down in Jungle Town

Verse

Edward Madden and
Theodore Morse - 1908

A **Am**

Down in Jun-gle Town, the moon shines down with-out a

B⁷ **E⁷** **Am**

frown; Soon a shy bab - oon came out to

C **G⁹** **C** **Dm**

spoon be-neath the moon; Mon - key Doo - dle

Dm

wagged his noo - dle, he was Jun - gle King, She felt flat-tered

Dm **Am** **E**

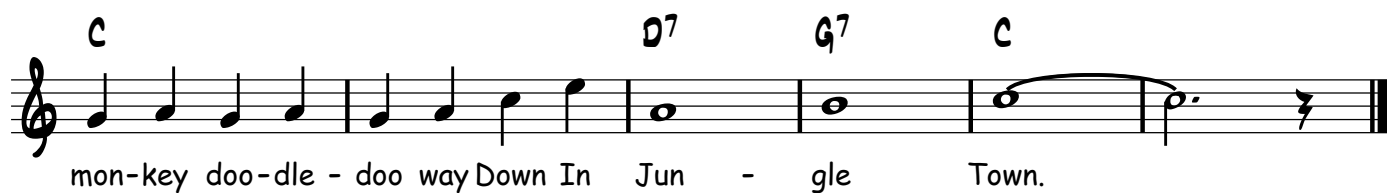
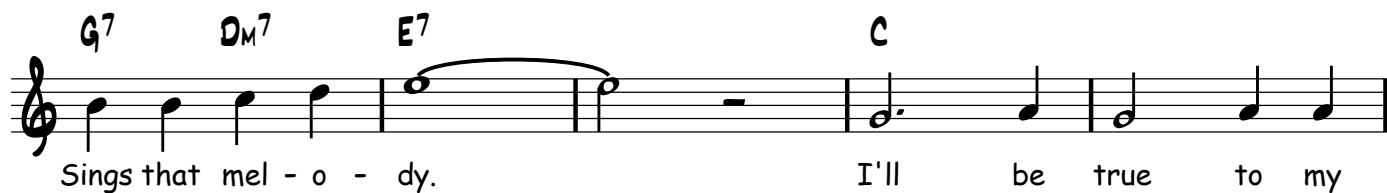
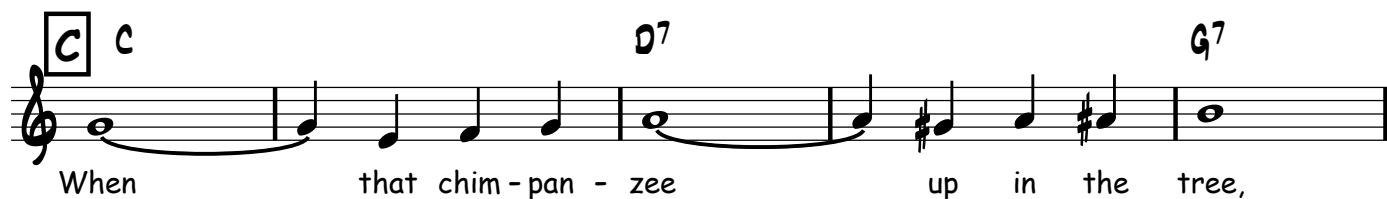
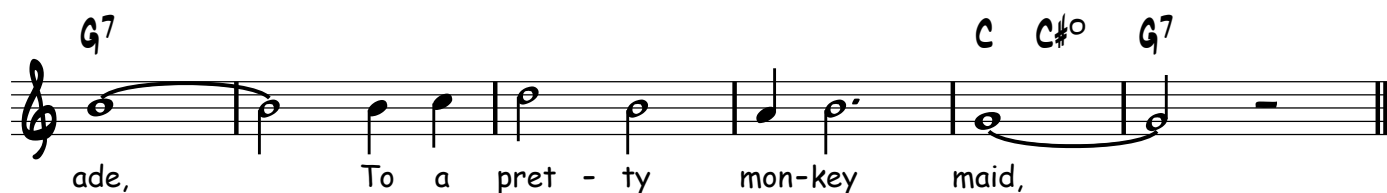
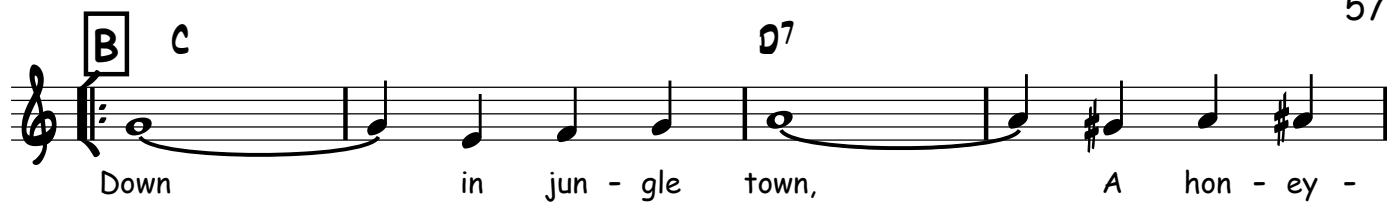
when he chat-tered You're a pret-ty thing Big Bam-boo

E **G** **G⁷**

room for two So prom - ise you'll be true!"

Chorus

57



My Daddy Rocks Me

J. Berni Barbour - 1922

♩ = 100

A G_M C_M G_M E° E^{b6} G_M/c



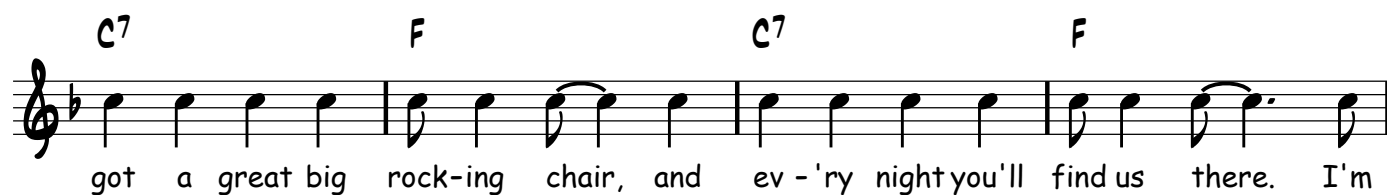
I've got a Sweet - ie, no one could be so sweet to me.

B^b A^7 D_M B° B^b D_M/A



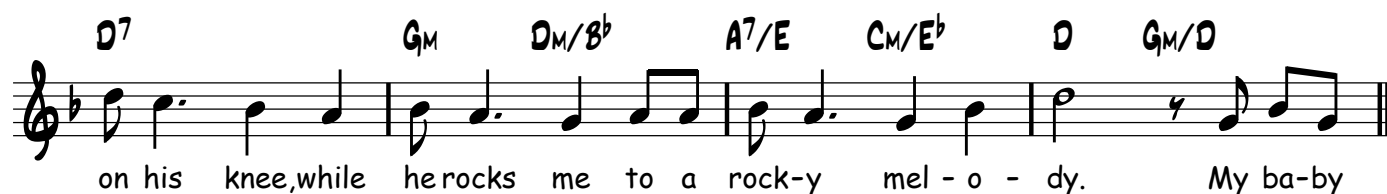
He makes me hap - py. I'm glad to say he's al-ways gay. I've

C^7 F C^7 F



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

D^7 G_M D_M/B^b A^7/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

rocks me with one stead-y roll. My ba-by rocks me

with all his heart and soul.

We'll al-ways spoon while the
 Wrap'd in a blank et of
 Most ev'-ry eve - ning at
 Talk a-bout row - boats and

lights are low.. He hates to leaveme when it's time to go. My ba-by rocks me
 love and charns, I'm sit-ting pret ty when I'm in his arms.
 half-past nine, We get to-geth er and the world is mine.
 birch can-oes, You need a chair to rock a-way your blues.

with one stead-y roll. roll.

There'll Be Some Changes Made

Higgins/Overstreet - 1921

A C Am D⁷ G⁷ C Am

They say don't change the old for the new, — But I've found out that this will

D⁷ G⁷ E⁷ Am

nev - er do. When you grow old you don't last long; —

D⁷ G⁷ G⁺ C Am

You're here to-day and then to - mor-row you're gone. I loved a man for ma-ny

D⁷ G⁷ C⁷ C⁺ F

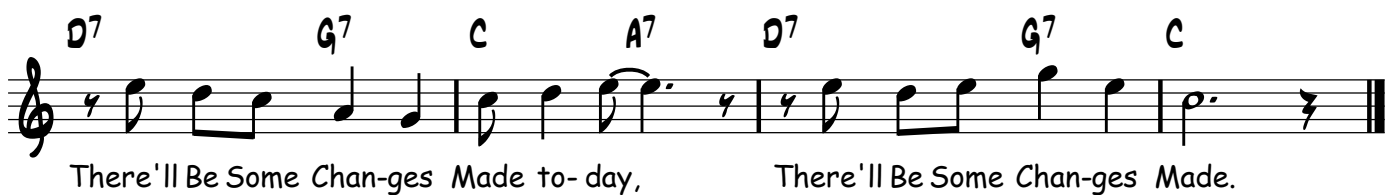
years gone by, I thought this love for me would nev - er die. —

D⁷ G B⁷ E⁹ E⁷

He made some chang - es that would nev - er do, — from now

Am A^o D¹³ D⁷ G⁷ Fm⁶ G⁷

on I'm go - in'g to make some changes too. For there's a



Creole Belles

1900

Chords: C, G, D7, G, D#7, A7, D7, C, G, E7, A7, D7, G, F#7, G7, C, D7, G7, C, C, G7, C, C, D7, G7, C, A7, Dmi, 1. D7 G7 C, 2. D7 G7 C.

Section A (Measures 1-12):

Section B (Measures 13-24):

First Ending (Measures 25-27):

Second Ending (Measures 28-30):

Interlude



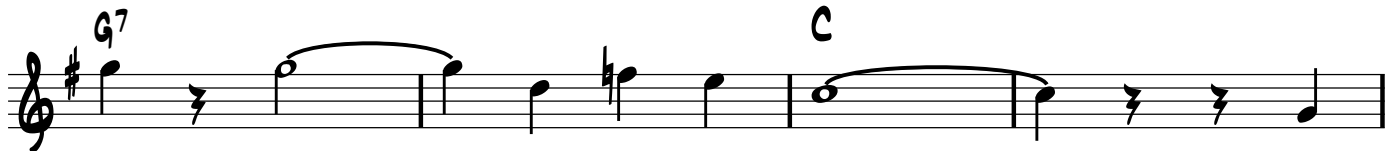
My Cre - ole
When stars



Belle I love her well My lit - tle dar - lin' my Cre - ole Belle
shine 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."

Skeleton Jangle

Nick LaRocca - 1918

♩ = 182

8^b F⁷ F⁷ F⁷

A Bass 8^b F⁷ 8^b F⁷

G⁷ C_M C⁷ F⁷

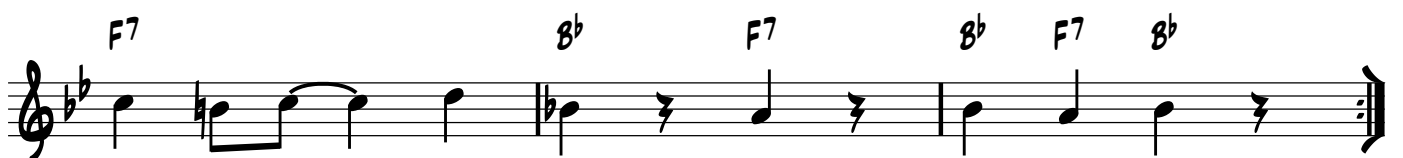
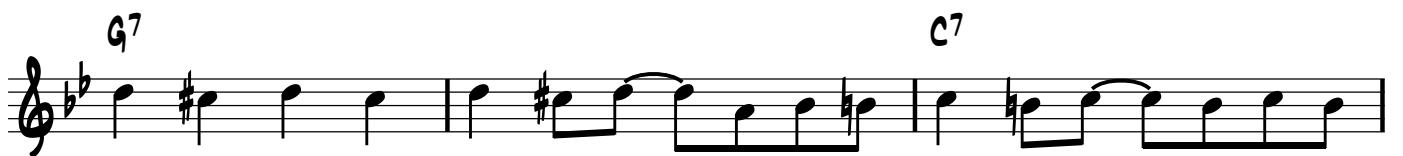
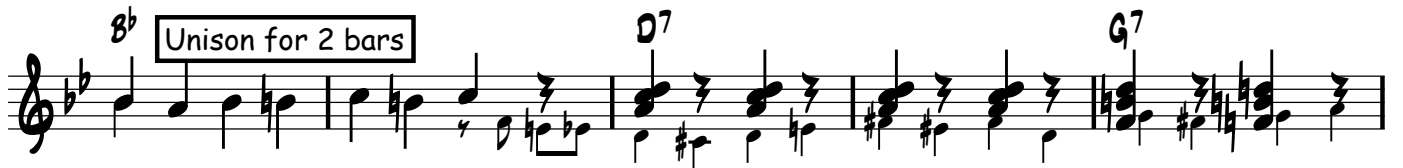
8^b F⁷ 8^b 7 E^b G⁷ C_M

C⁷ F C⁷ F

B D⁷ G⁷ C⁷

F⁷ 8^b 8^o F⁷ D⁷ G⁷

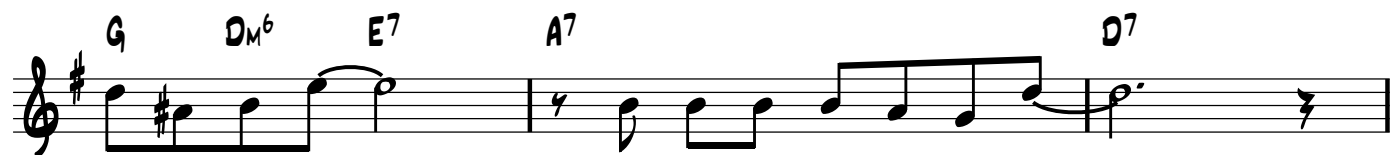
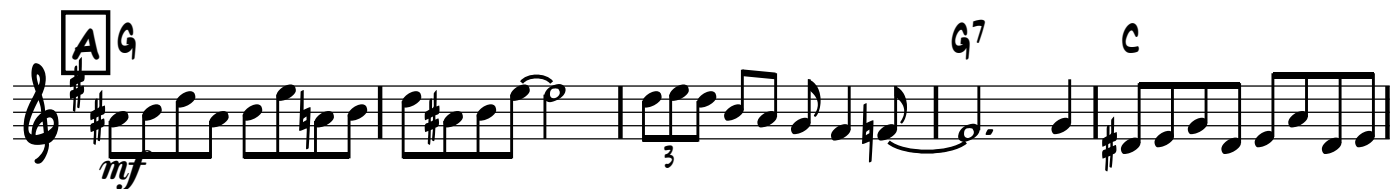
G⁷ F⁷ 8^b F⁷ 8^b Break



Sobbin' Blues

Kassel and Berton - 1922

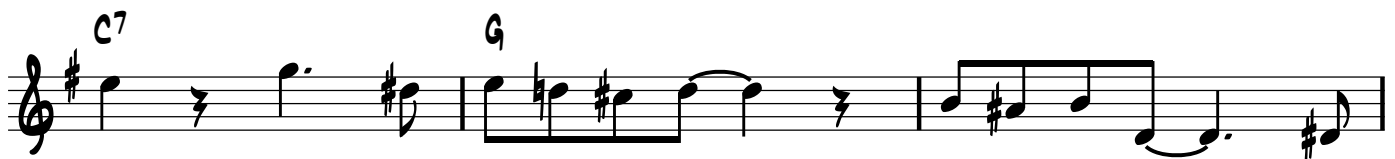
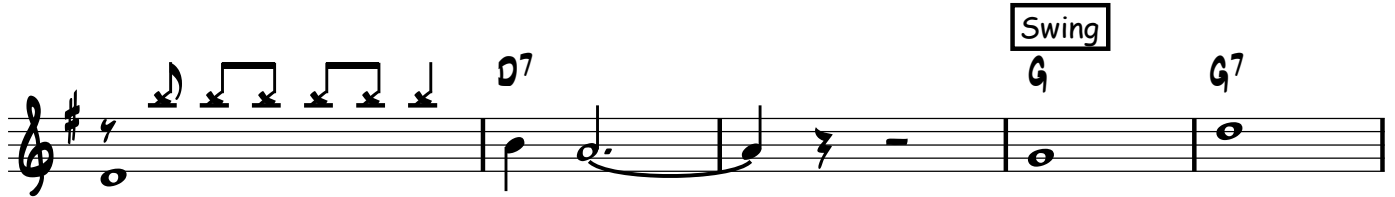
♩ = 164



Rhythm sec. plays straight 8ths as written, horns harmonize melody - 8 bars



Rhythm sec. plays straight 8ths as written, horns harmonize melody - 8 bars



Solos on "B" & "C" Section:
After last solo play to bottom.

Hesitating Blues

W.C. Handy - 1915

A G° G G° G G° G

Hel - lo Cen-tral what's the mat-ter with this line? I want to talk to that
 Sun-day night my beau proposed to me. Said she'd be hap py if his
 If I was whis-key, and you were a cup I'd dive to the bot-tom and

G/D $D^\#^\circ$ E_M C G

High Brown mine. Tell me how long will I have to wait?
 wif - ie I'd be Said he, "How long will I have to wait?
 nev - er come up, Oh, How long do I have to wait?

D^7 A^7 D^7 G C^7 G G^7

Please give me 2 - 9 - 8 Why do you hes - i - tate?
 Come be my wife my Kate, Why do you hes - i - tate?
 Can I get it now, or do I have to hes i - tate?

B C G C G C G

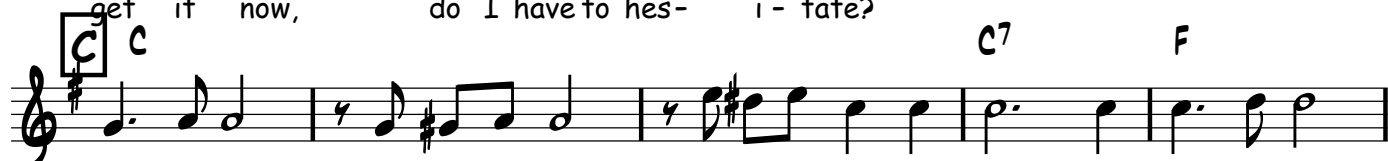
What you say can't talk to my Brown? A storm last night blowed the
 I de - clined him just for a stall, He left that night on the
 I had wo - man, She was tall. She make me think 'bout my

G/D $D^\#^\circ$ E_M C G

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? 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



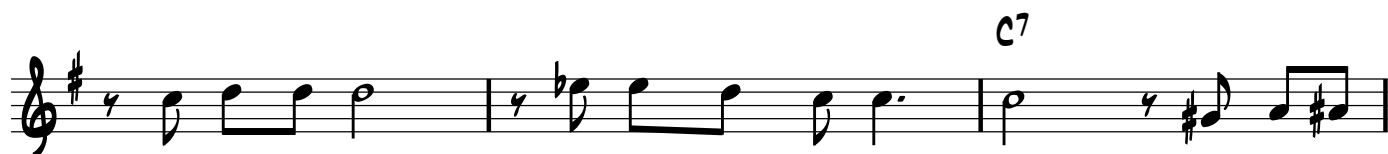
may save nine", To-mor-row's not to - day. And if you



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



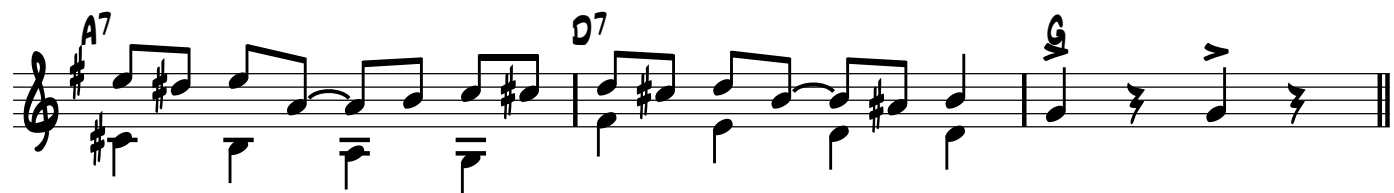
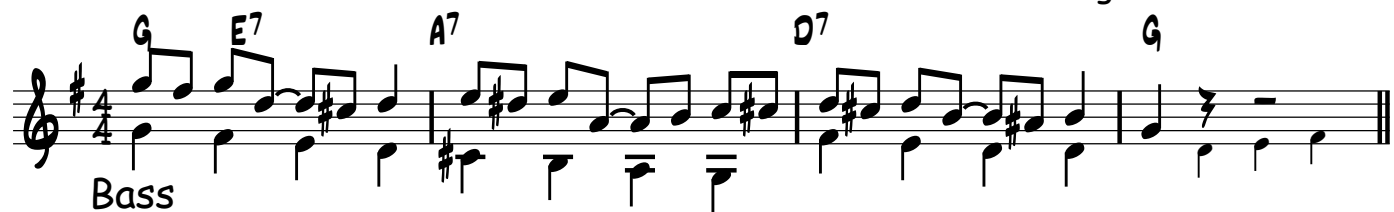
to grieve and pine, My best friend's gone a - way, He's gone and



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

Grizzly Bear Rag

George Botsford - 1910



The musical score consists of ten staves of music in treble clef, with a key signature of one sharp (F#). The notation includes various chords and melodic lines.

Staff 1: Chords: C, C#°, G, D7, G //

Staff 2: Chords: G, D7, G, G. Instruction: Fine

Staff 3: Chords: D, E7, A7, D7, G

Staff 4: Chords: D7, G, G, F7

Staff 5: Chords: A7, D7, G

Staff 6: Chords: D, C, C7, A7, D7, G7

Staff 7: Chords: G°, G7, C. Instruction: Break

Staff 8: Chords: D7, F, Ab7, C, C, C, F, C. Instruction: Stop time as Marked

Staff 9: Chords: D7, G7, 1. C, G7, 2. C, Break

Back to "B" - Play to Fine

He May Be Your Man

(But He Comes To See Me Sometimes)

Lemuel Fowler - 1922

Miss
Miss

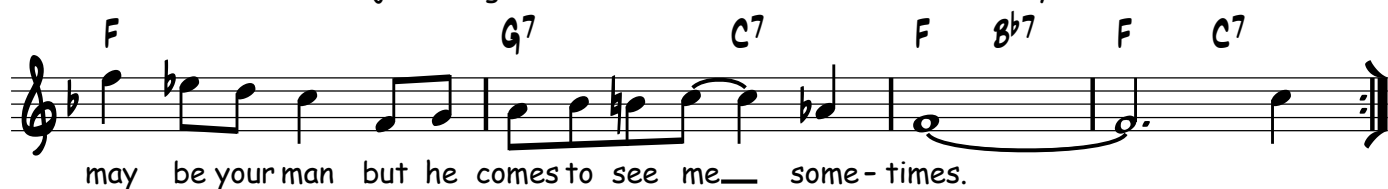
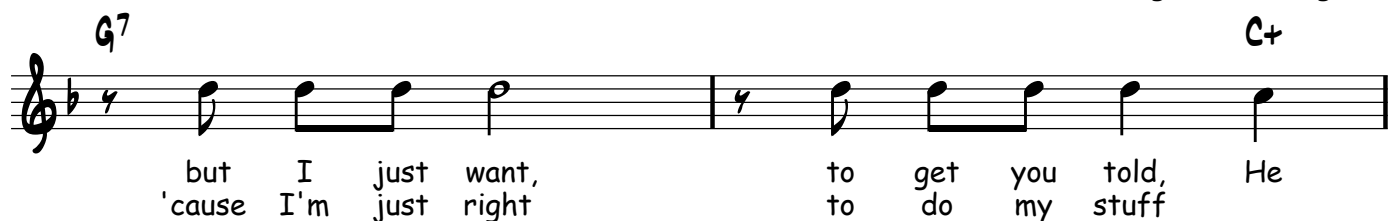
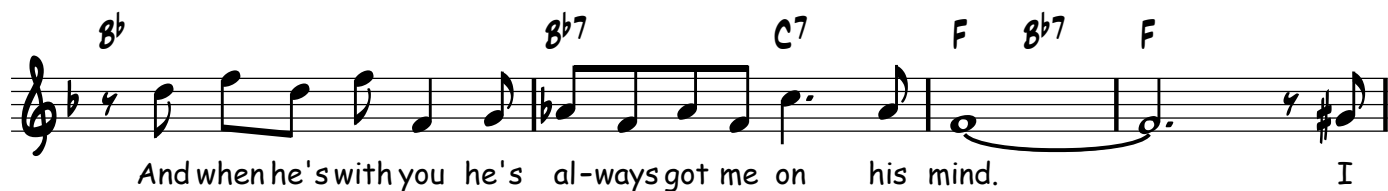
Min-nie Lee_ from Ten-nes-see_ was known to be quite rough. An - y - time and
Lu - dy Green was some l'il queen, and jeal-ous as_ could be. When her man went

an - y - where She would al-ways struth her stuff. Now Sa-die Snow, she
out at night They would al-ways dis - a - gree. Down at the ball, at

had a beau. she loved him night and day. Un - til Min-nie
Moon-shine Hall, where ev - 'ry - bod- y'd go, Was Miss Min-nie,

shook a shim-my and stole his heart a - way. Poor Sa-die near - ly dies,
drink - in' plen - ty and hug - gin' Lu - dy's beau. Lu - dy was mad_ as well,

but Min-nie on - ly sighed, then I heard her say: He
Min-nie said "I_ will tell you now so you'll know"



Satanic Blues

Chords: C, C⁷, F, F_M, C, G_{dim}, D_M⁷, G⁹

Section A (first staff): C, C, C, C⁷

Section B (second staff): F, F, C, E_M, A

Section C (third staff): D⁷, G⁷, C, G, C, G⁷

Section D (fourth staff): B, C, E, C, E, C, F

Section E (fifth staff): F, C, A, D⁷, G⁷

Section F (sixth staff): 1. C, G, C, 2. C, G, C

Chords for the first staff: **C** (boxed), F, F, D⁷, G⁷, G⁷

Chords for the second staff: C, F, A⁷, D⁷, C⁷

Chords for the third staff: F, F, D⁷, G⁷, G⁷

Chords for the fourth staff: B^b, F^{dim}, F, C^m, D⁷, G⁷, C⁷, F, F[#], G

Back to "A"

Dangerous Blues

1921

A G Gm G Gm G

Ta— de da da de dum ta— de da da de dum mel-o-dy is in the air, you

D7 G G Gm

hear them play it ev-'ry - where you go it seems. Ta— de da da de dum

G Gm G

ta— de da da de dum take a look at me and see just

D7 G G7 G° F7 G D7 G

what that ta da da de dum me means, — just what it means.

B G G°G+ G D7 G G G°G+

Oh, — I've got those dang-'rous blues, so sweet and pret-ty Lord —

G D7 B° E7 F#° E7

— I mean those dang-'rous blues. — Can't you hear the mu-sic play-ing

B° E7 Dm/A Am A° Am Dm/A Am

soft and sweet It's the kind that makes you wan-na shake your feet.

A7 D7/A A#° B° D7/CD7

I think I'm slip- pin' I know I'm slip- pin' ta da da, ta da da, ta da de dum.

Oh, _____ just hear those wear-y blues, so we-ary ho-ney, They're _____

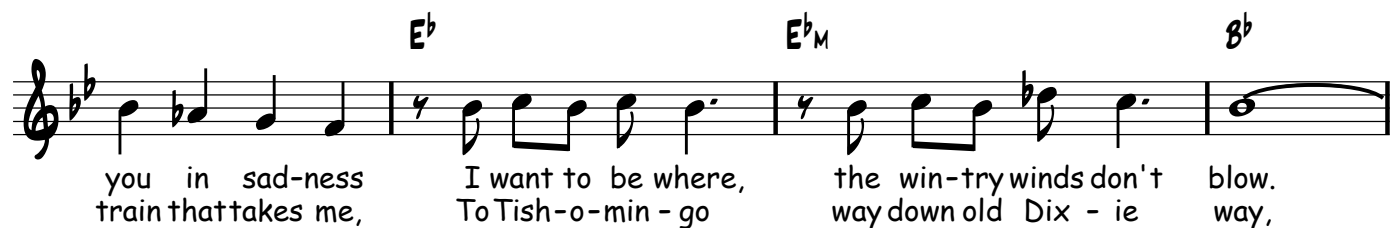
_____ the kind I'd hate to lose, those dang-er-ous blues. I can't ev-en think, can't

ev-ensleep a wink, Ev' ry time I hear those dang' rous blues I want to sink,

Oh, _____ I've got those dang' rous blues.

Tishomingo Blues

Spencer Williams - 1917



E^b7 **F[#]7** **B^b** **B^o 79**

I wish to lin-ger, way down old Dix-ie way.

F7 **B^b** **B^o**

Oh my wea-ry heart cries out in pain, Oh how I wish that I was back a - gain,

Opt. Break on Solos

F7 **C7** **F7** **C7** **F7**

with a race, in a place, where they make you wel-come all the time. Way

C **B^b** **B^b7** **E^b** **B^b** **B^b7**

down in Mis-si-sip-pi, A-mong the cy-press trees.

E^b **D7**

They get you dip-py, with their stange mel-o - dies. To re-

B^b **D7** **G_M** **F[#]7** **B^b**

sist temp - ta - tion, I just can't re - fuse In Tish-o-min-go

F7 **C7** **F7** **B^b**

I wish to lin-ger, Where they play the wea-ry blues.

Memphis Blues

W.C Handy - 1912

Sheet music for "Memphis Blues" by W.C. Handy, 1912. The music is in 4/4 time and B-flat major. It consists of two main sections, A and B.

Section A: The first section begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. The first measure is marked with a box containing the letter 'A'. The key signature changes to two flats (B-flat and E-flat) for the remainder of the section. The melody is composed of eighth and quarter notes, with some measures containing rests. The section ends with a double bar line.

Section B: The second section begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody is written on a single staff. The section is marked with a box containing the letter 'B'. The melody is composed of eighth and quarter notes, with some measures containing rests. The section ends with a double bar line.

Chords: The chords are indicated above the staff. The first section (A) includes chords: C7, G7, C7, F, F7, Bb7, Bbm6, and C7. The second section (B) includes chords: C7, F, F7, E7, Eb7, D7, G7, C7, F, F7, Bb7, Eb7, F7, and C7. The final measure of the second section includes chords: F7, Bb, Bb7, Eb7, Ebm, and Bb.

Midnight in Moscow

81

♩ = 160

A D_M G_M A^7 D_M A^7 D_M F B^b C^7

F E_M^7 A^7 D_M G_M

D_M A^7 D_M E_M^7 A^7 D_M

G_M D_M A^7 D_M D_M

Stop time- first beat of bar only

B D_M G_M^6 D_M D_M F

B^b F A^7 D_M D_M

G_M G_M D_M A^7 D_M E_M^7 A^7

D_M G_M D_M A^7 D_M

Time

The Storyville Blues

Trad.

♩ = 132

B^b F^7 B^b B^b7 E^b E^b_M B^b

A B^b B^b7 E^b B^b F^7 B^b

C^7 F^7 B^b B^b7

E^b B^b E^b G^7 C^7 F^7

B B^b B^b7 E^b E^b_M B^b F^7 B^b

C^7 F^7 B^b B^b7 E^b E^b_M

B^b F^7 B^b F^7 B^b B^b7 E^b E^b_M B^b F^7

Time

C B^b B^b7 E^b $D\flat_M$ B^b B^b G^7

Drum Roll - Piano Roll - Sustained Bass

C^7 F^7 B^b B^b7 E^b E^b_M

B^b F^7 B^b F^7 $B^b B^b7 E^b E^b_M B^b$

Tag

B^b E^b $B^b B^b7 E^b E^b_M B^b$

Back to "B" for Solos

rit.

Strut Miss Lizzie

Turner Layton & Henry Creamer - 1921

A A_m E^7 A_m D_m A_m E^7 A_m G^+

C D^7 G^7 C F^7 C C^7

Won't you

B F F_m C A^7

strut Miss Liz-zie Get bu-sy I want to see you walk,— for the

D^7 G^7 C C^o C C^7

folks all state the way you syn-co-pate Is the whole town talk. When you

F F_m C E^7

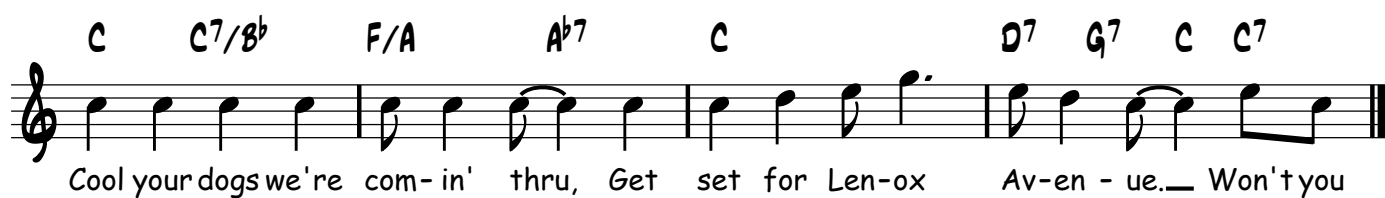
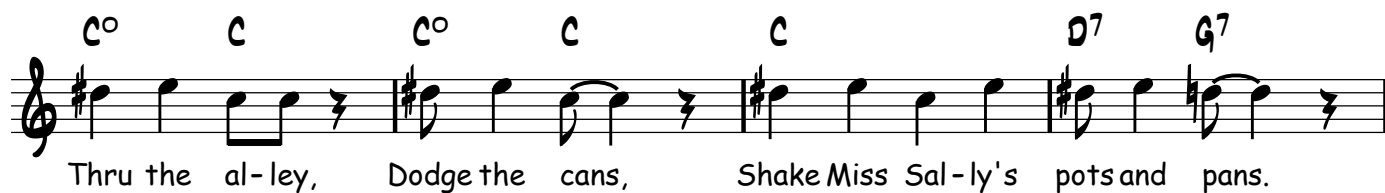
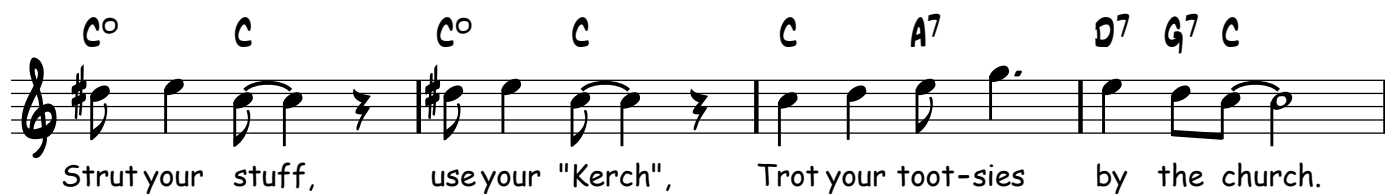
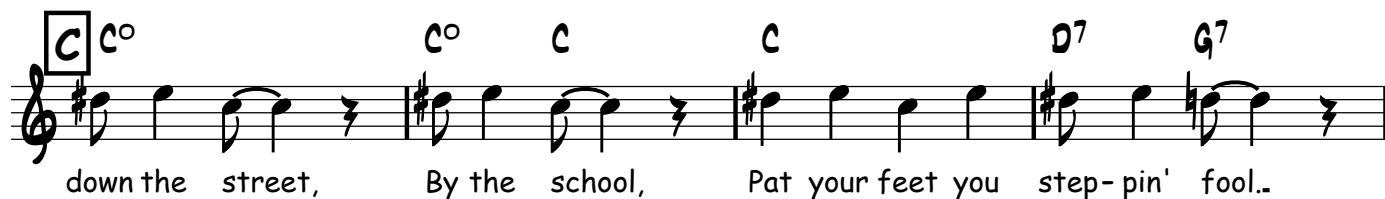
move so pret-ty, It's a pi-ty, The oth-er girl-ies frown.— But the

A_m E^7 A_m D_m A_m E^7 A_m G^7 C

men you meet like the way you shake your feet, Oh, you knock'em diz-zy,

D^7 G^7 C C^7 F F_m C **Vocal to "C"**

Strut Miss Liz-zie Brown. (I'll bet you've got the cut-est lit-tle strut in town!) Go



Back to "B: for Solos"

Tain't Nobody's Biz-ness If I Do

Porter Grainger & Everett Robbins - 1922

A C E^7 A^m E^7 A^7

There ain't noth-in' I can do, nor noth-in' I can say, That folks don't
Aft-er all, the way to do is do just as you please, Re-gard-less

E^m7 A^7 D^m A^7 A^7 A^7

crit-i cize me But I'm gon-na' do just as I
of their talk-in'. Of-ten times the ones that talk will

D^m D D^7 A^b7 G^7

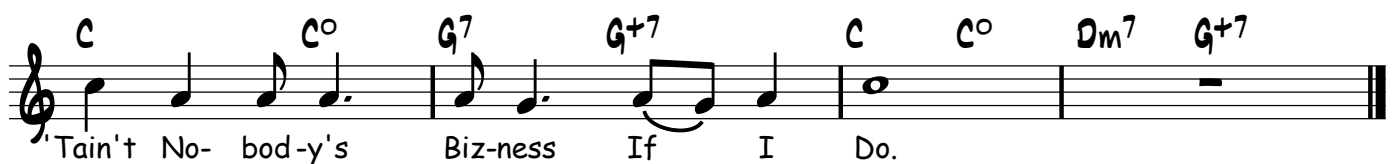
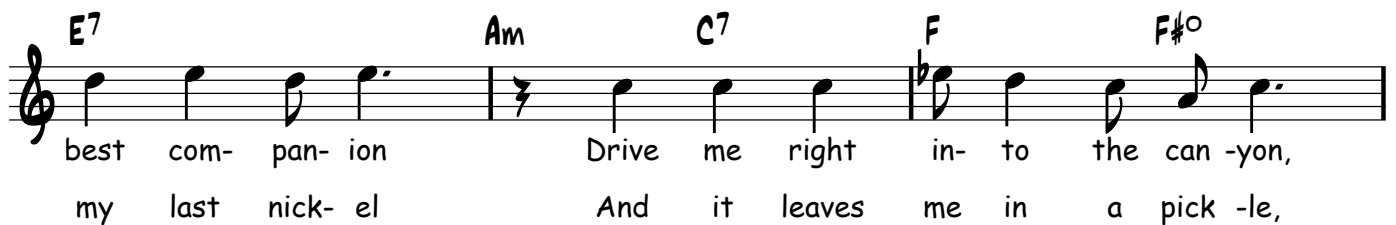
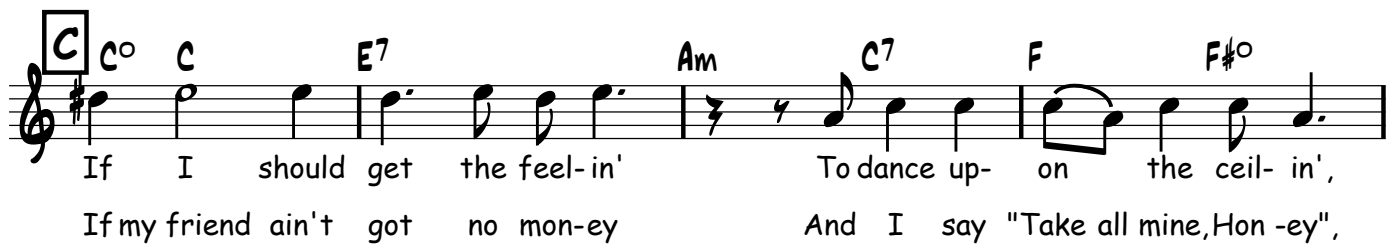
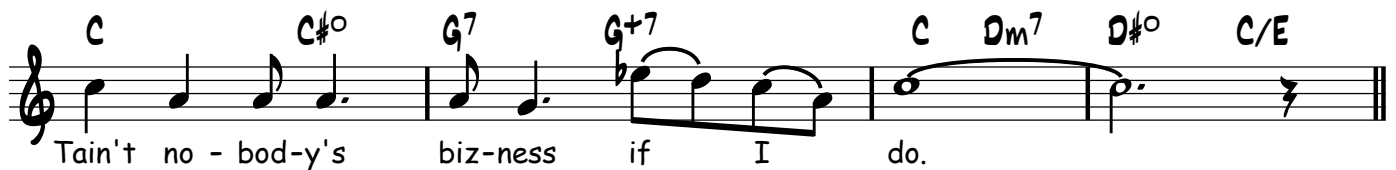
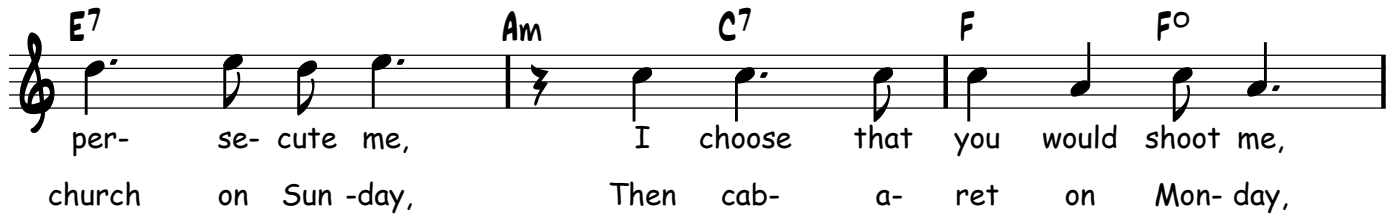
want to an-y-way, And don't care if they all de-spise me.
get down on their knees, And beg your par-don for theirsquawk-in'.

B C^o C E^7 A^m C^7 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,

C C^o G^7 G^+7 E^7 A^7 D G^+7 C^o C

Tain't No-bod-y's Biz-ness If I Do. Rath-er than
If I go to



T'aint Nothin Else But Jazz

Maceo Pinkard - 1921

A F B \flat 7 F B \flat 7 F B \flat 7 D7 G7 C+7

I'm blue, Thru and thru, 'Cause they're gon- na take jazz a- way.

A7 B \flat F Fm C G7 C

On my knees, I'm ask-ing you please, Just to pay at-ten-tion to me while I say:

C C7 E \flat 7 C7 C+7

Can't you see it's wrong to con-demn a song. Jazz has sim-ply got to stay, Now!

B F G7

High-brow mu-sic real-ly is a treat, In an op'-ra house it can't be beat.

C7 F C \sharp 7/G \sharp Gm7 C+7

But what makes you wan-na shake yo' feet? 'Tain't noth-in'else but jazz, Babel!

F F7 B \flat B \flat

In so- ci- e- ty of style and grace, Ev'-ry lit-tle move-ment has just a

F/C C+7 F C+7 F G \sharp 0

lit- tle bit of wob- blin', Lit- tle bit of tod- dlin'. Waltz-in' round is might-y fine,

F/A G \sharp 0 F/A F Dm7

Gli-din' sure- ly is de- vine. Still what makes you shiv- er an- y time?

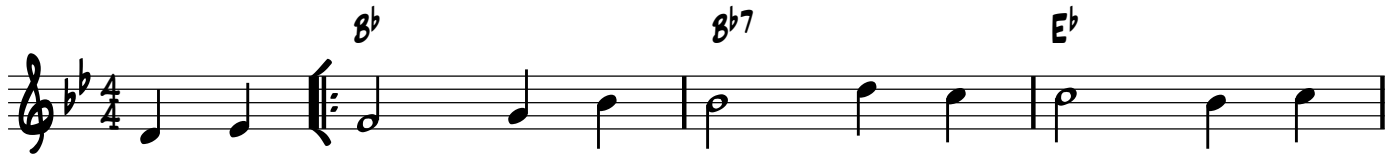
G7 C7 F D7 G7 C7 F

'Tain't noth-in'else but jazz, Babel! 'Tain't noth-in'else but jazz.

Maitland

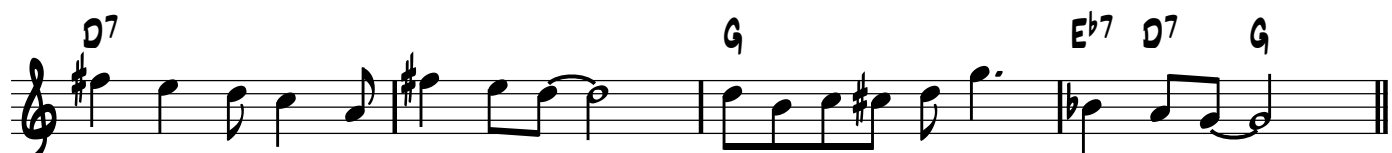
89

Same Melody as "Take My Hand, Precious Lord"



Alcoholic Blues

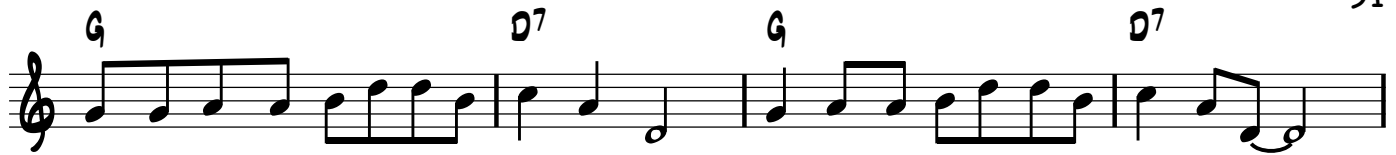
Albert Von Tilzer 1919



Pro-hi-bi-tion, that's the name, pro-a-bi-tion drives me in-sane.



I'm so thirs-ty soon I'll die, I'm sim-ply gon-na' vap-o-rate or just run dry. When



Mis-ter Hoo-ver said to cut my din-ner down, I did-n't hes-i-tate I did-n't frown.



I cut my sug - ar I cut my coal,



but now they've cut deep in - side my soul. I've got the



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 used to make me fris-ky.—
Bars are closed and night clubs too,— lord - y lord - y what to—



So long hi-ball, good-bye gin, tell me when you're com- in' back a-gain.
So long hi-ball, good-bye gin,— tell me when you're com- in' back a-gain.

de Sotos at "D"

Alexander's Ragtime Band

Irving Berlin, 1911

VERSE

A ^D ^{D7} ^G ^{A7}

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,

^D ^{E7} ^{A7}

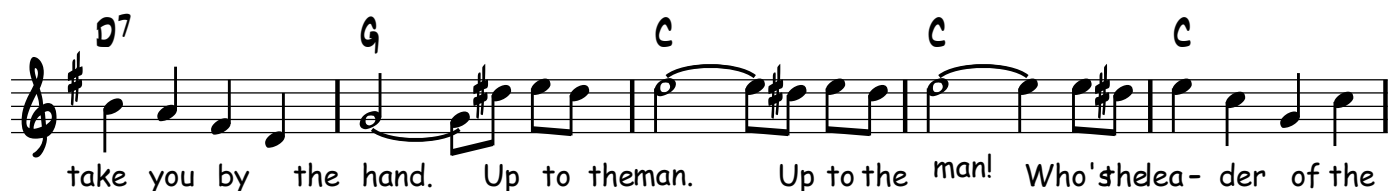
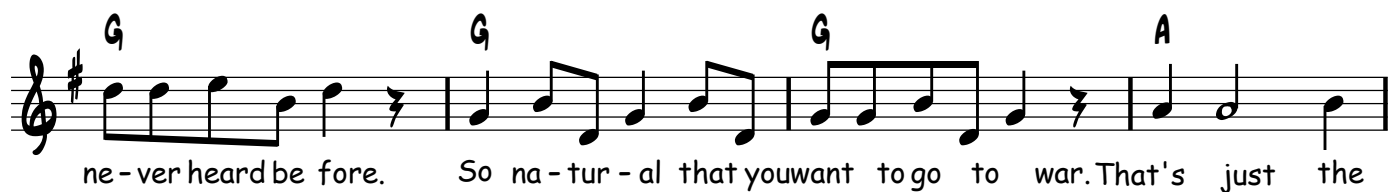
Ain't you go - in', Ain't you go - in' To the lead-er man, rag - ged me - teman?
Like a chick-en, Like a chick-en, And the clar i-net is a col-ored pet,

^D ^G ^{A7}

— Oh, ma hon-ey, Oh, ma hon-ey, Let me take you to Al - ex - an - der's
Come and lis-ten, Come and lis-ten, To a class - i - cal band what's peach-es,

^D ^{D7} ^G ^{D0} ^D ^{A7} ^D ^{D7}

grand - stand, brass band, Ain't you com - in' a - long? Come on and
come now, some - how, Bet - ter hur - ry a - long.



Riverside Blues

Thomas A. Dorsey & Richard M. Jones

Chords: Dm, A7, Dm, A7, Dm, Gm, F, C+7, F, Bb7, F, Bb7, F, C7, Gm7, C+7, F, F7, F°, Bbm, 1. F, C7, 2. F, C7, Bb, Bbm, F, C7, Gm7, C7, F, F7, F°, Bbm, F, C7, F, Bb, F7, Bb, C, Gm7, C7, F, F7, F°, Bbm, F.

Section A: 2 bar unison break

Section B: everybody plays this figure behind clarinet lead

Section C: 2 bar clarinet break

Section D: Play 2 bar unison on out-chorus

Section E: Solos at "C"

My Bucket's Got a Hole In It

95

♩ = 174



CHORUS

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

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

I Can't Let 'Em Suffer

Henry Creamer & Turner Layton - 1918

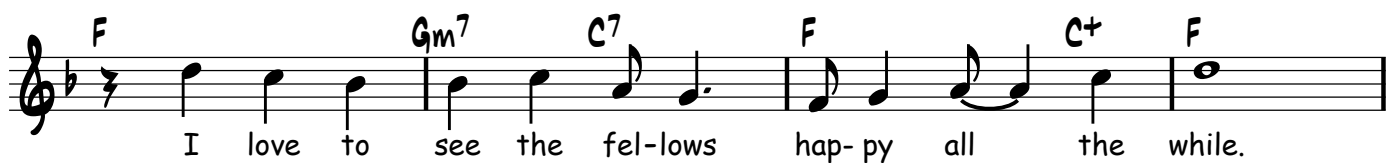
A



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



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



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



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

B C^7

can't let 'em suf-fer for the want of love. It's a shame to let 'em

F C^7 F C^7

plead. No I shan't let 'em suf-fer for the want of love, When I know just what they

F F^7 F^7 B^b

need. Now there's no use tryin' to stall, I just can't save them all! But when they

G^7 C^7 G^m/D E^b7 C^7/E

cry: "Oh, Come and kiss me, Sweet- ie", I'm bound to fall. Then I've

C^7 F C^7 F

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

C E^b F^7 B^b D^7/A

just got to make 'em be my tur- tle dove, My hon-ey love. Lov- in' kiss-es

G^m A^m/C C^7/B^b F/A D^m7

I'll pro- vide, Un- til they're sat- is- fied. 'Cause I

G^7 C^7 F

can't let 'em suf-fer, For the want of love!

Oh By Jingo

Albert von Tizler
1919

♩ = 180

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

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

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

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

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

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

Down By The Riverside

99

♩ = 180

A G G G G

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

D7 D7 G G

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

G G G G

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

D7 D7 G G

down by the riv - er side. Ain't gon - na

B C C G G

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

D7 D7 G G C

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

C G G

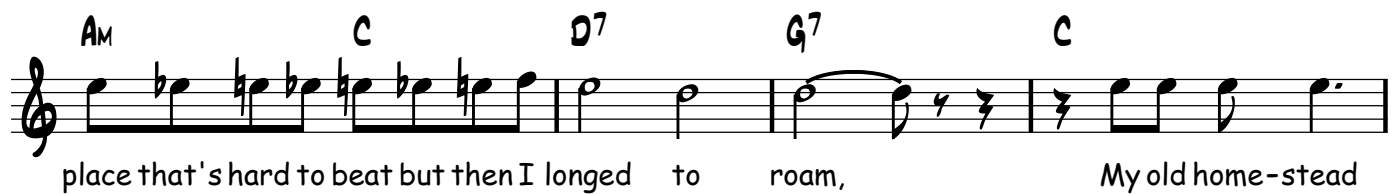
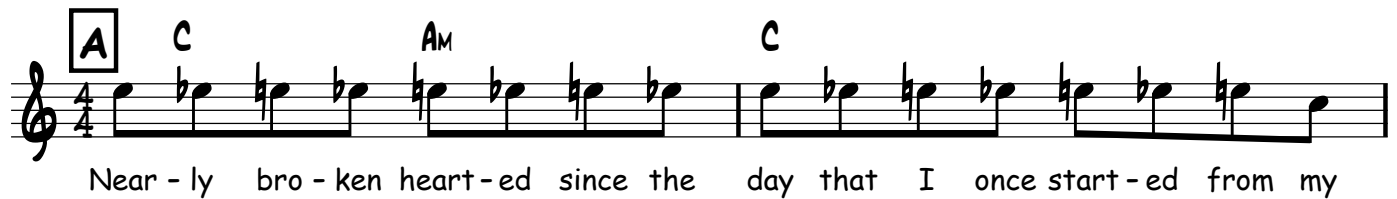
— I ain't gon - na stu - dy war no more you know I'll

D7 D7 G

stu - dy war no more.

Wabash Blues

♩ = 120



Solos at B

101

B C⁷ C⁷ F F Am B^b B C⁷ C⁷ F

Oh, those Wa-bash Blues I know I got my dues.

F G[#] DIM F⁷ B^b B^b F F C[#]7

A lone - some soul am I, I feel

C[#]7 C⁷ C⁷ C⁷ C⁷ F F Am B^b B

that I could die. Can - dle light that gleams.

C⁷ C⁷ F F G[#] DIM F⁷ B^b F

Haunts me in my dreams, I'll pack my walk-in'

F F C⁷ C⁷ F F

shoes To lose ——— those Wa-bash Blues.

C C E Am C G[#] E^b7

Thru the syc-a-more the can-dlelight is shin-ing bright, Mem-'ry brings the scent of new-mown

G[#] E^b7 D⁷ G D⁷ G

hay to me each night, I am start-ing for that spot no need to ask me when,

C C⁷ F C **Back to B**

I'll be leav - ing hoof-prints t'ward the old home road a - gain.

Lasses Candy

Nick LaRocca - 1919

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano, featuring a key signature of Bb (two flats) and a 4/4 time signature. The guitar part is marked with a "Guitar" label and includes a "Solo" section. The piano part is marked with a "Piano" label. The score is divided into two main sections, A and B, indicated by boxed letters. Section A consists of 12 measures, and Section B consists of 12 measures. The guitar part includes a solo section marked "Solo" and a "Guitar" label. The piano part includes a "Piano" label. The score is written in a standard musical notation style, with notes, rests, and chords clearly visible. Chord diagrams are provided for the guitar part, showing the fingerings for each chord. The key signature is Bb, and the time signature is 4/4. The score is a transcription of the original recording, capturing the essence of the song's melody and harmony.

Section A:

- Measure 1: Bb (Guitar), Bb (Piano)
- Measure 2: Bb (Guitar), Bb (Piano)
- Measure 3: Bb (Guitar), Bb (Piano)
- Measure 4: Bb (Guitar), Bb (Piano)
- Measure 5: Bb (Guitar), Bb (Piano)
- Measure 6: Bb (Guitar), Bb (Piano)
- Measure 7: Bb (Guitar), Bb (Piano)
- Measure 8: Bb (Guitar), Bb (Piano)
- Measure 9: Bb (Guitar), Bb (Piano)
- Measure 10: Bb (Guitar), Bb (Piano)
- Measure 11: Bb (Guitar), Bb (Piano)
- Measure 12: Bb (Guitar), Bb (Piano)

Section B:

- Measure 1: Bb (Guitar), Bb (Piano)
- Measure 2: Bb (Guitar), Bb (Piano)
- Measure 3: Bb (Guitar), Bb (Piano)
- Measure 4: Bb (Guitar), Bb (Piano)
- Measure 5: Bb (Guitar), Bb (Piano)
- Measure 6: Bb (Guitar), Bb (Piano)
- Measure 7: Bb (Guitar), Bb (Piano)
- Measure 8: Bb (Guitar), Bb (Piano)
- Measure 9: Bb (Guitar), Bb (Piano)
- Measure 10: Bb (Guitar), Bb (Piano)
- Measure 11: Bb (Guitar), Bb (Piano)
- Measure 12: Bb (Guitar), Bb (Piano)

Poor Butterfly

103

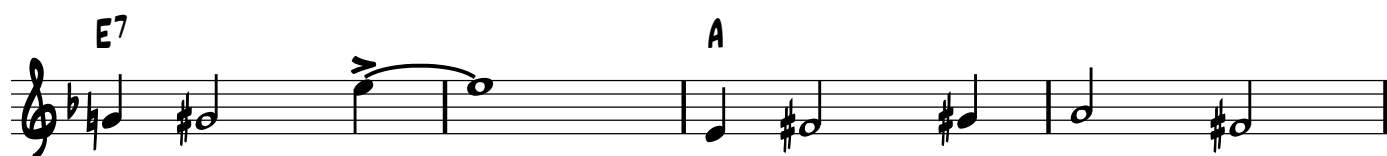
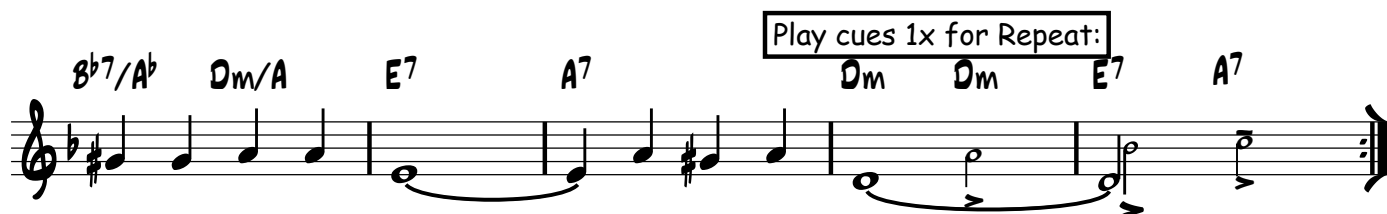
Golden/Hubbel - 1916

♩ = 120

B^b $F\sharp 7$ $C_M 7$ **A** F^9 $B^b_{MAJ 7}$ B^b
 Poor But-ter - fly _____ 'neath the blos-soms wait - ing _____ Poor But-ter -
 $D+7$ G^9 G^7
 fly _____ for she loved him so. The mo - ments
 C^7 F^8 B^b G_M
 pass in - to hours, _____ The hours pass in - to years, And as she
 C^7 F^9 B^b $F\sharp 7$ $C_M 7$
 smiles thru her tears, _____ She mur - murs low, The moon and
B F^9 $B^b_{MAJ 7}$ B^b
 I _____ know that he be faith - ful, _____ I'm sure he
 $D+7$ D^7 G^9
 come _____ to me by and by. _____ But if
 $C_M 7$ $E^b_M 6$ B^b $C\sharp_{DIM}$
 he don't come back _____ Then I nev - er sigh or cry, _____ I just must
 F^9 B^b
 die. _____ Poor But - ter - fly.

King Chanticleer

Nat D Ayer & Seymour Brown, 1910



DG_m**Trombone Solo - 16 Bars**D_mG_mE⁷E⁷⁻⁵A⁷C⁷**E**

F

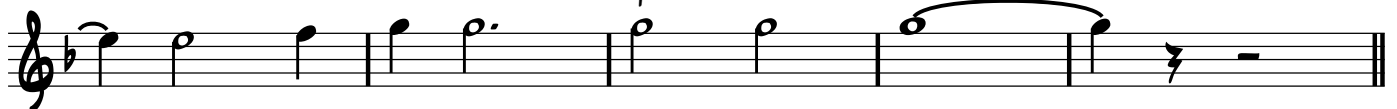
CHORUS:G⁷C⁷

F

F

A_m

C

G⁷C⁷**F**

F

G⁷C⁷

F

F

F⁷B^bG⁷C⁷

F

B^b7

F

Solos at "E":

Wild Cherries Rag

Ted Snyder - 1909

Section A:

Measures 1-4: D, F#7, Bm, F#m, G, B7, Em

Measures 5-8: A7, D, D°, D, D, F#7

Section B:

Measures 9-12: Bm, F#m, G, B7, Em

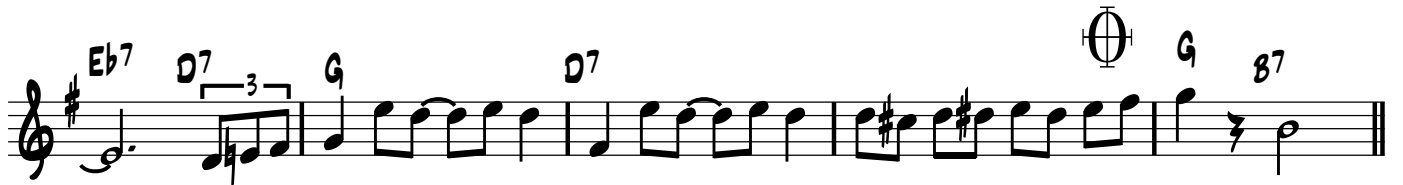
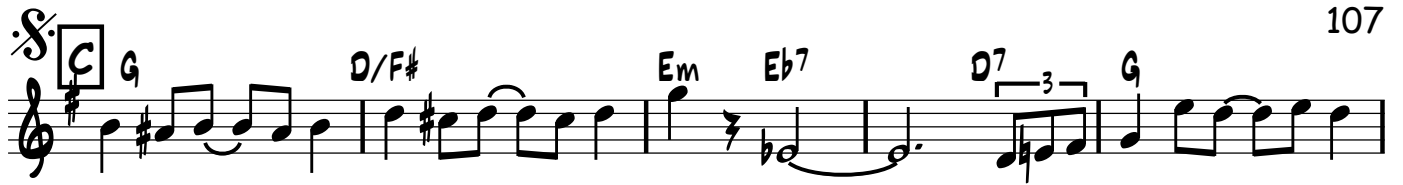
Measures 13-16: A7, D, D, D, D, D

Measures 17-20: B7, Em, B7, Em, A7

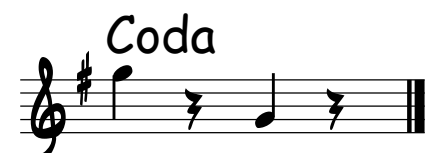
Measures 21-24: D, A7, D, B7, Em

Measures 25-28: B7, Em, G, D, D, D

Measures 29-32: D, A7, D, D, D, D



D.S. Back to "C" al Coda



Ory's Creole Trombone

Edward "Kid" Ory - 1921

Trombone solo

[illegible]

Trombone Solo

Trombone solo

Solos

TAG Trombone

After last solo play "D" to end and then tag

Ja Da

Bob Carlton - 1918

♩ = 132

Musical staff in G major (one sharp). Chords: G, F#7 F7, E7, A7, D7, G. Lyrics: Ja - da__ Ja - da__ Ja-da Ja-da Jing, Jing Jing.

Musical staff in G major. Chords: G, F#7 F7, E7, A7. Lyrics: Ja - da__ Ja - da__ Ja-da Ja-da Jing, Jing, Jing.

Musical staff in G major. Chords: G, E°, D7, G, E°. Lyrics: That's a fun-ny lit-tle bit of mel-o - dy, It's so sooth-ing and ap -

Musical staff in G major. Chords: D7, G, F#7 F7, E7, A7, D7. Lyrics: peal-ling to me, It goes Ja-da__ Ja-da__ Ja-da Ja-da Jing, Jing,

Musical staff in G major. Chords: G, E7, A7, D7, G. Lyrics: Jing, Oh yeah!__ Ja - da Ja - da Jing, Jing, Jing!

That Da Da Strain

111

♩ = 152

Smith and Medina - 1922

Sheet music for "That Da Da Strain" in 4/4 time, featuring a key signature of one sharp (F#) and a tempo of 152 beats per minute. The music is written for a single melodic line on a treble clef staff.

The piece is divided into two main sections, A and B, indicated by boxed letters above the staff.

Section A: This section begins with a double bar line and a repeat sign. The first measure is marked with **E7** and **A** (boxed). The melody consists of eighth and quarter notes, with a key signature change to one sharp (F#) in the second measure. The section concludes with a double bar line.

Section B: This section begins with a double bar line and a repeat sign. The first measure is marked with **C** and **B** (boxed). The melody continues with eighth and quarter notes, featuring various chord changes including **E7**, **A7**, **D7**, **G7**, **C**, **DM7**, and **F7**. The section concludes with a double bar line.

Solos on B: This section is marked "Solos on B" and features a melodic line on a treble clef staff. The melody consists of eighth and quarter notes, with a key signature change to one sharp (F#) in the second measure. The section concludes with a double bar line.

Lazy Daddy

ODJB, 1918

The musical score is written for piano and clarinet. It consists of two main sections, A and B, each with four staves of music.

Section A:

- Staff 1:** Chords: C, C⁷, F, C, D⁷, G⁷. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and a dotted quarter note G4.
- Staff 2:** Chords: C, C⁷, F, D⁷, G⁷. The melody continues with eighth notes F#4, G4, A4, and a dotted quarter note G4.
- Staff 3:** Chords: C, C⁷, F, C, D⁷, G⁷. The melody continues with eighth notes F#4, G4, A4, and a dotted quarter note G4.
- Staff 4:** Chords: F, F#^o, C/G, A⁷, D⁷, G⁷. The melody continues with eighth notes F#4, G4, A4, and a dotted quarter note G4.

Section B:

- Staff 1:** Chords: C, C, F. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and a dotted quarter note G4. A box labeled "Clarinet Break - 2 Bars:" is placed above the staff.
- Staff 2:** Chords: C, G⁷, C. The melody continues with eighth notes F#4, G4, A4, and a dotted quarter note G4. A box labeled "Clarinet Break - 2 Bars:" is placed above the staff.
- Staff 3:** Chords: A⁷, D⁷, G, G⁷/D, G⁷. The melody continues with eighth notes F#4, G4, A4, and a dotted quarter note G4.
- Staff 4:** Chords: A⁷, D⁷, G, G⁷/D, G⁷. The melody continues with eighth notes F#4, G4, A4, and a dotted quarter note G4.

Back to "B" al fine

Limehouse Blues

♩ = 184

A G F G G F G

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

B_M F#⁷ B_M B_M F#⁷ B_M D⁷

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

B G⁷ C B⁷ E_M E^b

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

G F G G F G C_M⁷ F⁷ B^{b7}

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

C **E^b7** **E^b7 D⁷ C[#]7**

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

C⁷ **B^b**

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

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!

D **E^b7** **E^b7 D⁷ C[#]7**

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

C⁷ **B^b** **G⁷**

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

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.

Livery Stable Blues (Vocal)

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

Chords: A, F^o, F, F^{#o}, F, C⁺7

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

Chords: F, F⁷, B^b

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

Chords: G⁷, C⁷, F, D⁷

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

Chords: G⁷, C⁷, F, B^{b7}, F



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



sta- ble blues. Oh how I miss your kiss, I was-n't born for this,



hon- ey you know why I have got those blues, ba- by mine,



I've got those liv- 'ry sta- ble blues.



Oh, law-dy-me, I've lost my pep com-plete, I'se g'wine back to my



Al- a-bam-a ba- by, she prom-ised that she'd mar-ry- me some-day,



she'll drive a-way Those liv-'ry sta-ble blues—they're the blu-est kind of blues!

Where Did Robinson Crusoe Go?

Young/Lewis/ Meyer - 1916

A ^G Verse

Thous-ands of years— a-go or may-be more,— out on an is - land on a

south-ern shore,— Rob - in - son Cru - soe land-ed on fine day,

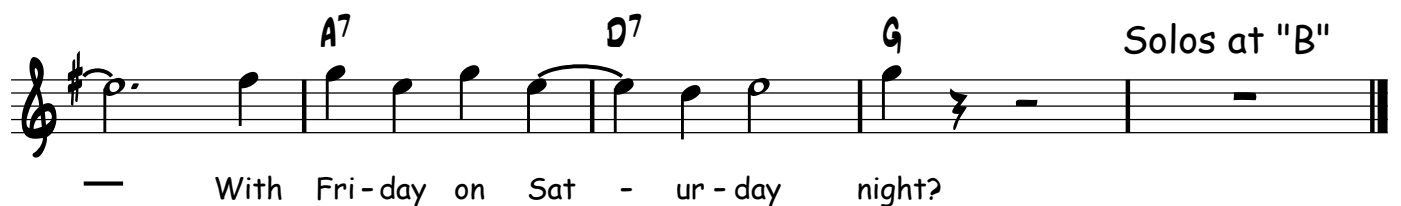
— no rent to pay and no wife to o - bey,—

B ^G

His good man Fri - day was his on - ly friend,— they didn-'t bor-row or

lend,— They built a lit - tle hut, lived there 'til Fri -

day, but Sat - ur - day night— it was shut.— And



Solos at "B"

Oh, Didn't He Ramble

Traditional

A ^C

^C ^{G7} ^C ^{G7} ^C

^C ^C ^{G7} To Dixieland 2-beat swing feel

Drums

^C ^{G7}

Well his

B ^C

head was in the mar- ket, his feet were in the street. All the

^C ^{G7} ^C ^{G7}

girls came run- ning by said: "Look at that mar- ket meat!" Oh didn't he

C ^C ^{G7}

ram - ble, Didn't he ram- ble? He ram-bled all a- round,

^C ^{G7} ^C

All a- round the town. Didn't he ram- ble, Didn't he ram-

^C ^{G7} ^C ^{G7}

ble? He ram-bled 'til the wo-men cut him down. Didn't he

Mama Don't Allow

121




Ma-ma- don't 'low no cor- net play'n'round here! No She Don't

The first line of music is in 4/4 time, starting with a C major chord. The melody consists of eighth and quarter notes. The lyrics are written below the staff.



Ma-ma- don't 'low no cor- net play'n'round here! No She Don't

The second line of music continues the melody from the first line, featuring C7 and G7 chords. The lyrics are repeated.



We don't care what Ma-ma-don't 'low, he's gon-na' play that cor- net an- y how.

The third line of music introduces a new melody with C, C7, F, and Fm chords. The lyrics are written below the staff.



Ma-ma don't 'low no cor net play'n'round here! No She Don't

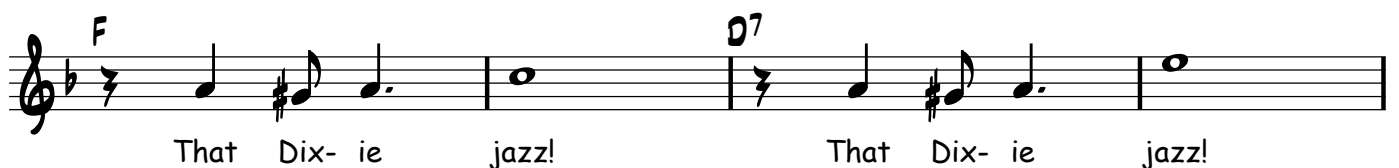
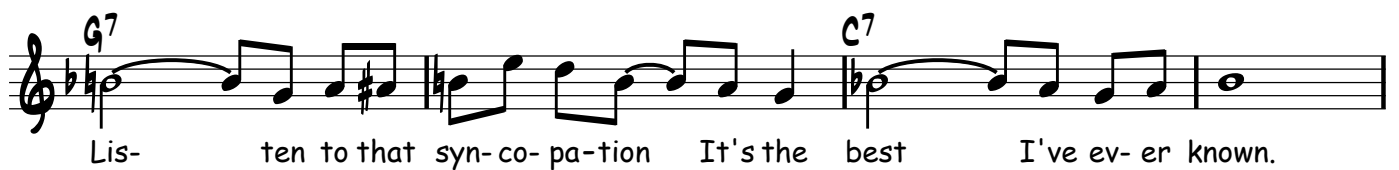
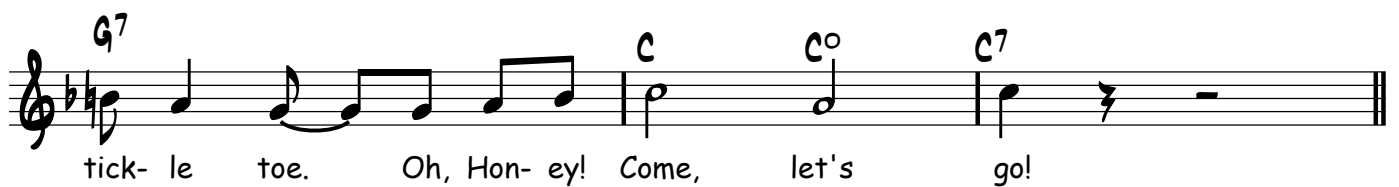
The fourth line of music returns to the first melody with C and G7 chords, ending with a double bar line. The lyrics are repeated.

That Dixie Jazz

James P. Maguire & Warren DeWitt - 1919

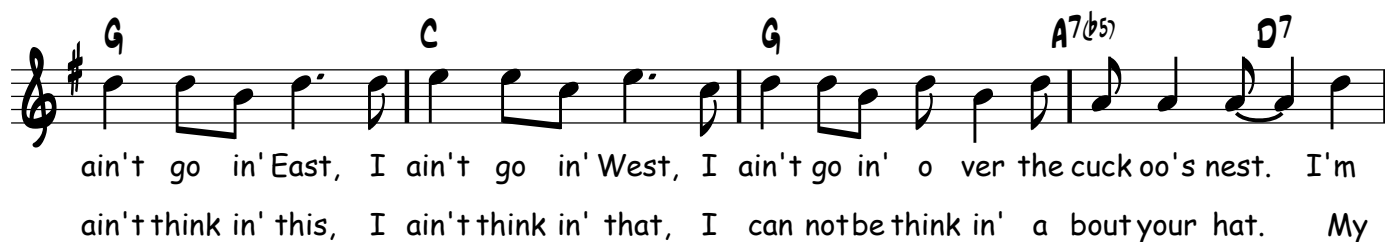
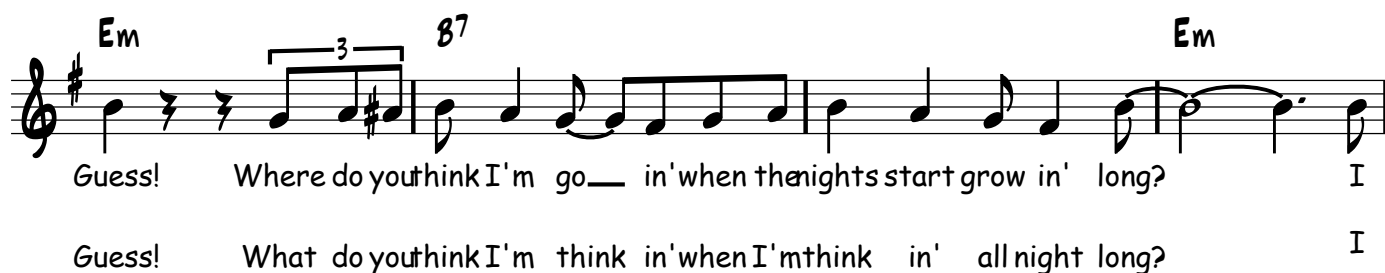
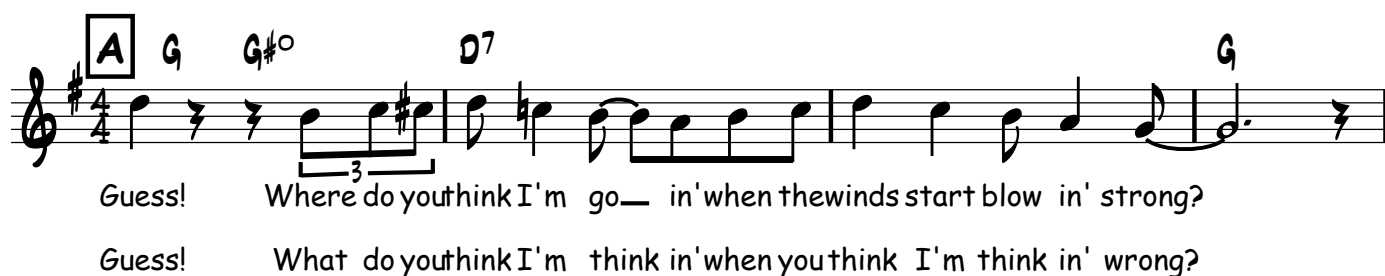
rag-gy new mel- o-dy, So full of har- mo-ny, You'll want to hear it a- gain.

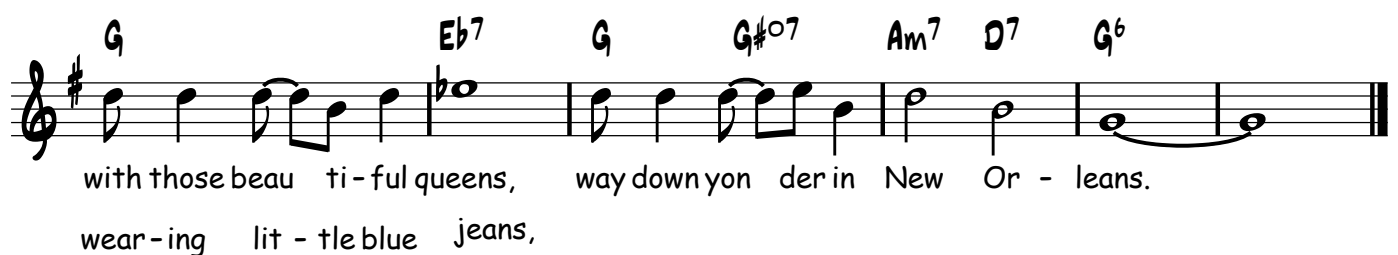
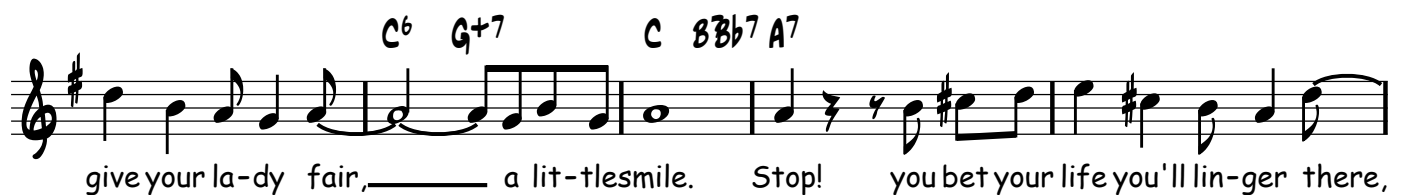
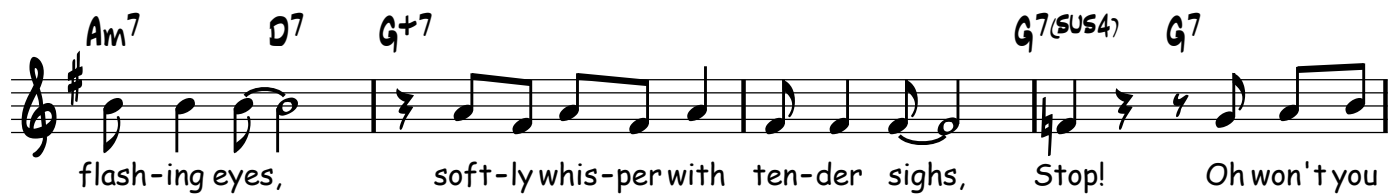
Oh, babe, What do you say? Come let us hear the band play.



Way Down Yonder in New Orleans

Henry Creamer & J. Turner Layton - 1922



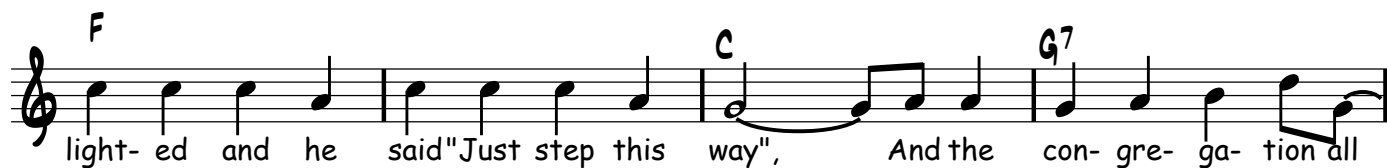
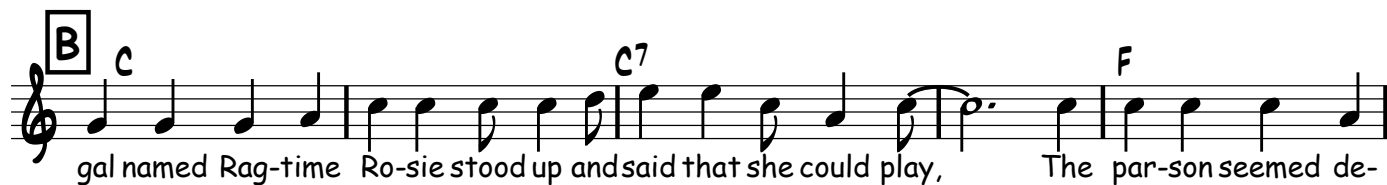
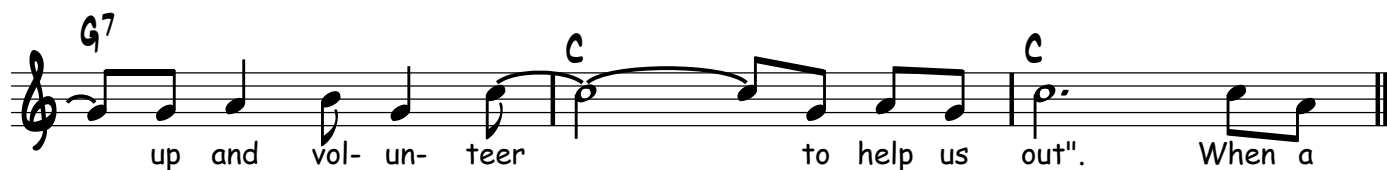


When Ragtime Rosie Ragged The Rosary

Lewis Muir & Edgar Leslie - 1911



Verse:



127

C

G7

Break for Spoken Vocal

Rag-time Ro- sie ragged the Ros- a- ry,

Deacon Alexander Started in to reprimand her

Then he turned a- round on- ly to see: Break for Spoken Vocal

That instead of prayin' Rosie got the folks to swayin'

To that tune so sweet, It was such a treat,

It charmed their feet and set'em danc- in' and pran- cin' to the

[illegible][illegible]

Floatin' Down That Old Green River

Cooper - 1915

A **G** **G** **G7** **F#7** **F7** **E7** **A7**

I've been float - in' down that old Green Riv - er on the good ship "Rock and Rye,"

D7

But I wad - ed too far, I got stuck on a bar I was

G **G7**

there all a - lone, Wish - in' that I was home. The ship got wrecked with the

C **E7** **A7** **D7**

cap - tain and crew, And there was on - ly one thing I could do; I

G **G7** **F#7** **F7** **E7**

had to drink that whole Green Riv - er dry to

A7 **D7** **G**

get back home to you!

No Repeat First Time - On To Vocal

Solos at "A"

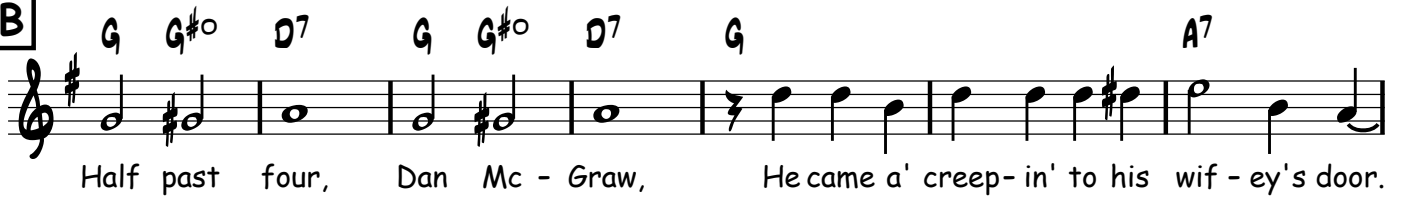
Verse Interlude:

129



Verse - Vocal:

B



Back to "A"

Back to "A" for Vocal and Solos

Floatin' Down To Cotton Town

F. Henri Klickman - 1919

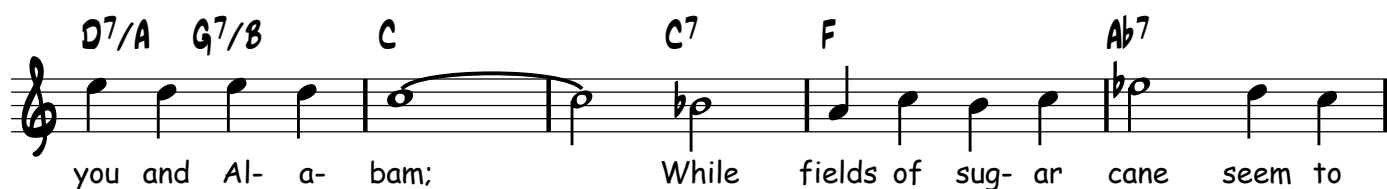
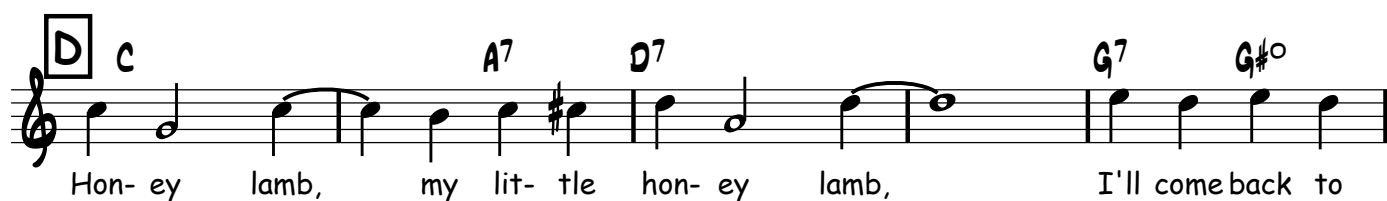
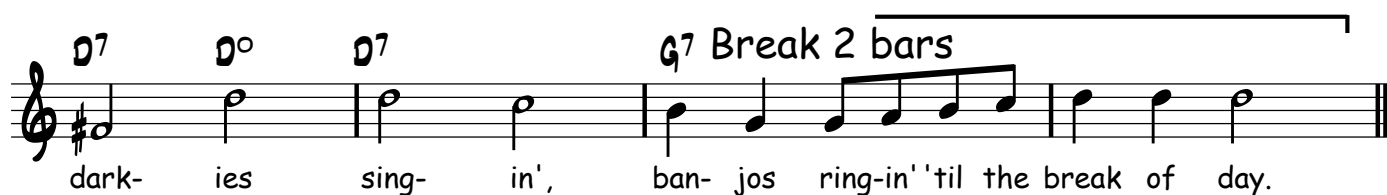
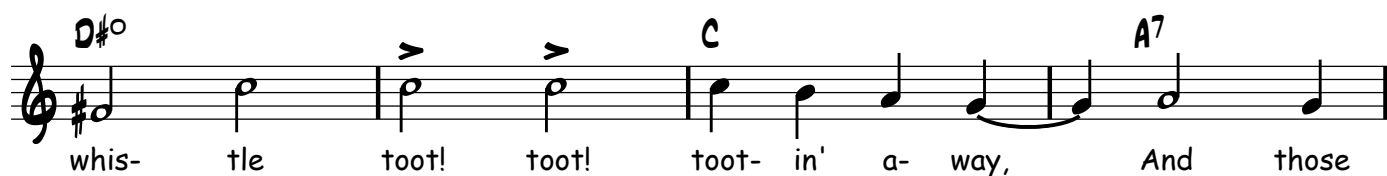
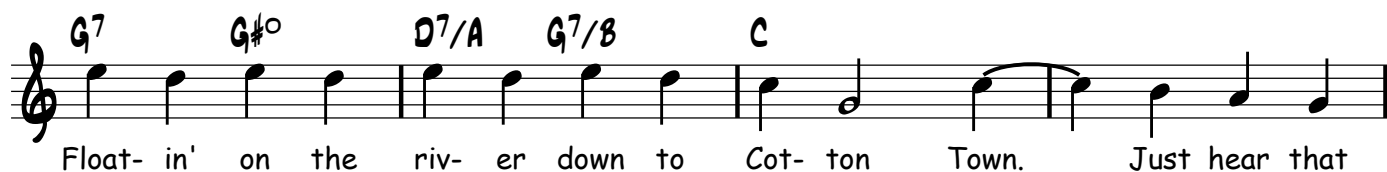
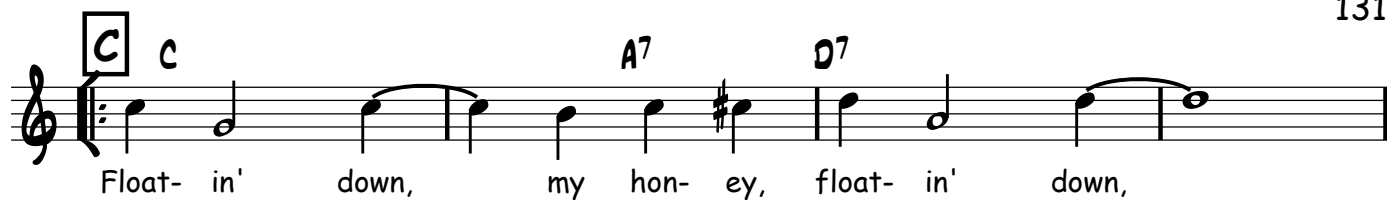
A C Eb° G7 Eb° G7 G+

I just dropped in to see you all and say, I leave to-day, I'm

on my way. I'm go- in' back to sun- ny Dix- ie- land,

B C Eb° G7 Eb° G7 G+

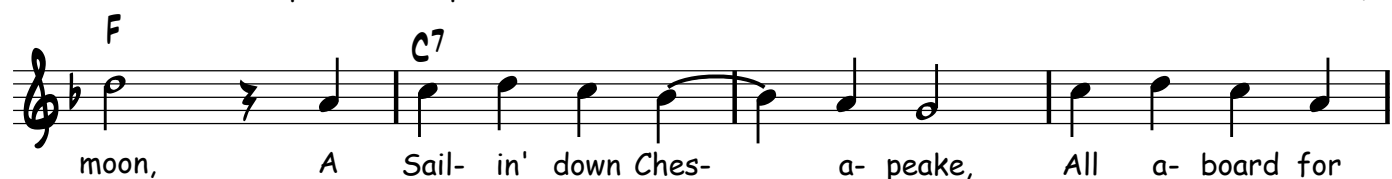
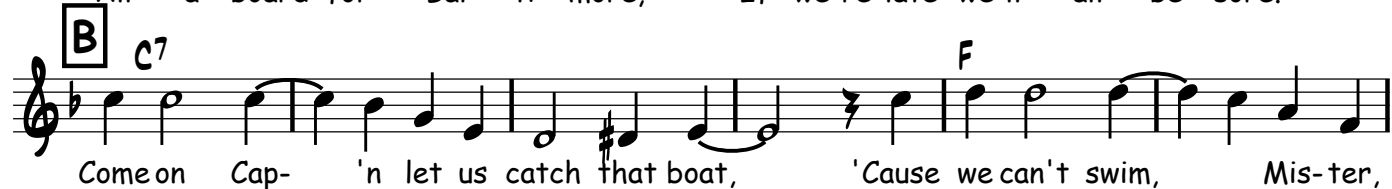
The min-ute when I cross that Dix-ie Line, No more I'll pine, won't

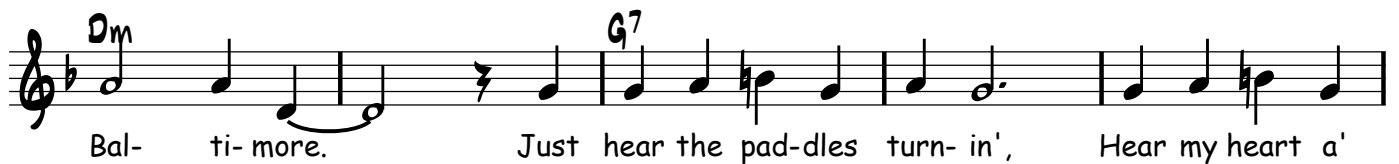
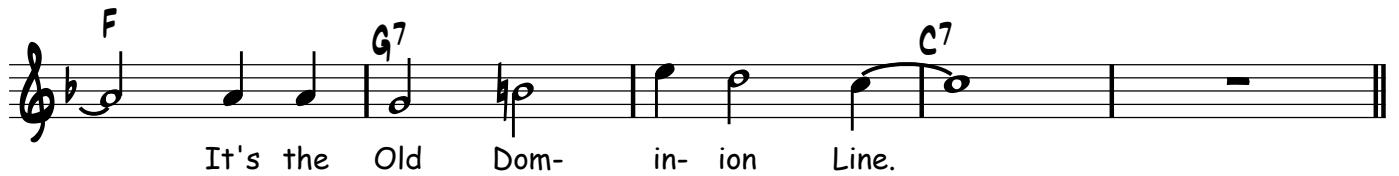
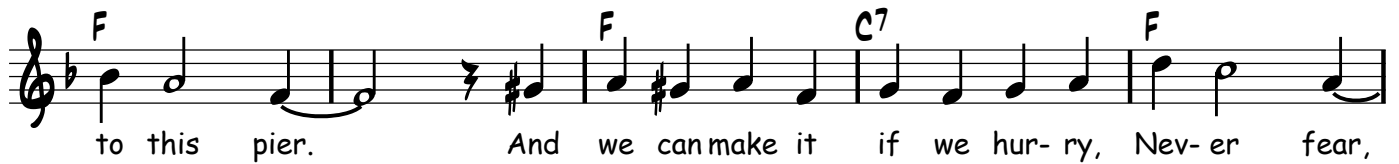


Sailing Down Chesapeake Bay

Verse

Havez - Batsford - 1913

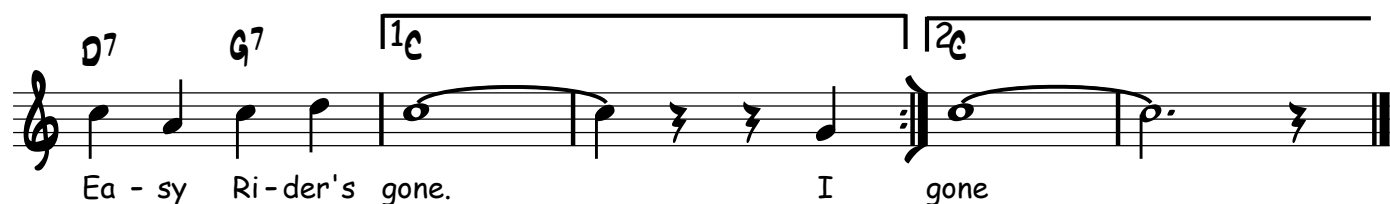
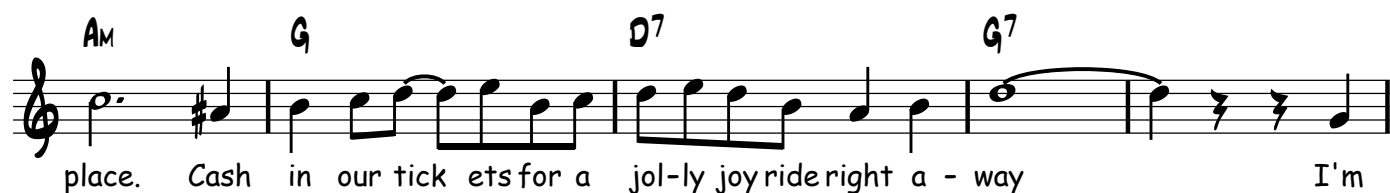
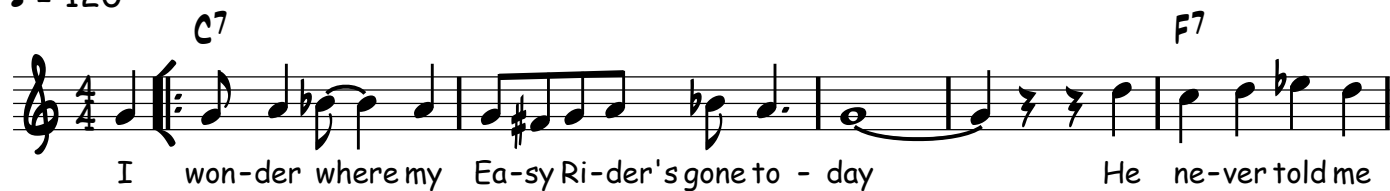




Easy Rider's Gone

Shelton Brooks

♩ = 120



Eh Las Bas

135

Traditional

A B^b B^o F^7

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

F^7 B^b B^b

Eh la bas, Tra la la Sis Boom Bah

B^b B^o F^7 B^b

Eh la bas, Eh la bas Well I

B B^b Solos here after Vocal F^7

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

F^7 B^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

B^b F^7

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

F^7 B^b

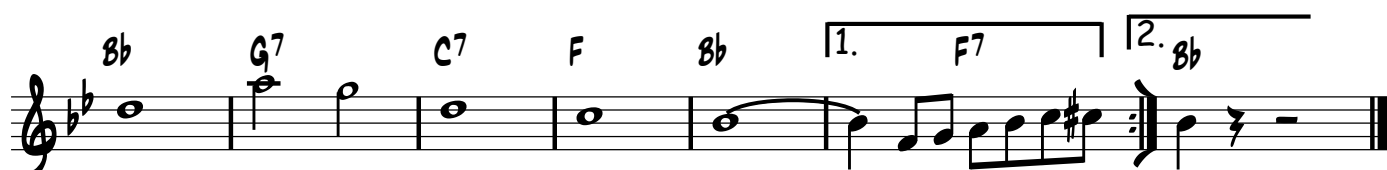
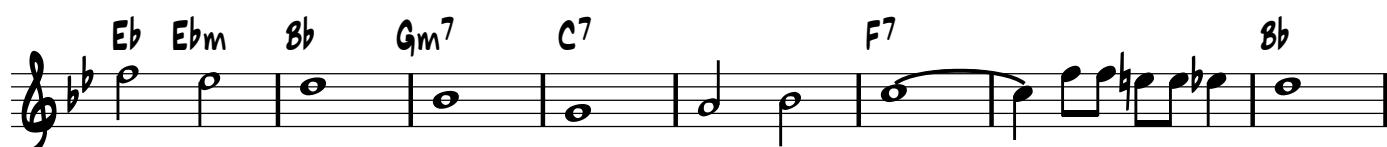
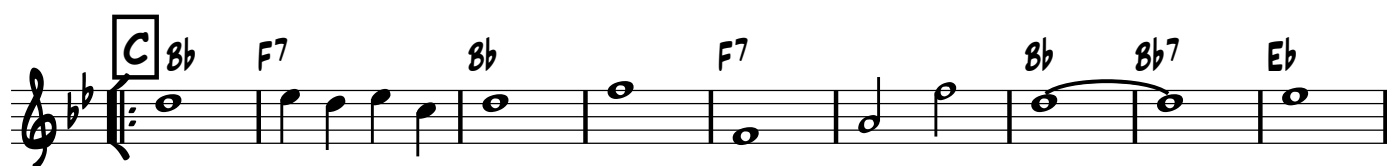
like to sing French when I take my turn but that ain't the kind a band that this is — Eh la
mor-row may nev - er come to be, so let's love — it up to - day — Eh la

Vocal Back to Top

Fidgety Feet

The Original Dixieland Jazz Band - 1918

Stop time - 4 bars



Waitin' For The Robert E Lee

138

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

Dad- dy and Mam- my, and Eph-riam and Sam- my, On a moon light
ropes they are throw- in', ex- cuse me, I'm go- in' to the place where

night you can find them all, While they are wait-
all is har- mo- ni- ous, Ev- en the preach-

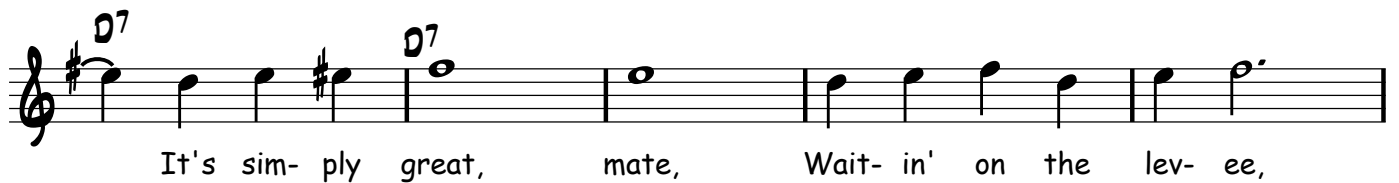
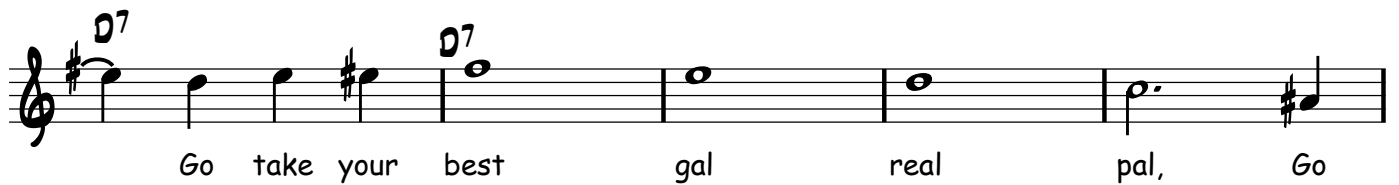
in' the ban- jos are syn- co- pa- tin'.
er, He is the dance- ing teach- er.

B

What's that they're say- in'? What's that they're say- in'? While they keep play-
Have you been down there? Were you a- round there? If you ev- er go

in, hum-min' and sway- in, it's the good ship Rob- ert Lee
there you'll al- ways be found there, Why, dog- gone, Here comes my ba-

that's come to car- ry the cot- ton a- way.
by on the good old Rob-ert E. Lee.



For Repeat:



Walkin' the Dog

Shelton Brooks - 1917

♩ = 164

140

A C C° G7 C C°

Now lis-ten, hon-ey 'bout a new dance craze, Been 'rig - i - na - ted for a -
 You all were craz - y 'bout the "Bunn - ny" Hug, Most ev - ry bod - y was a
 bout ten days, It's these, It's a bear!, And it's a new step a fun - ny two step.
 "Ten - go bug!" But now, and some - how, The fun - ny Dog walk is all the town talk.
 In ev - ry cab - a - ret and danc - ing hall, - You see them do - ing it, yes,
 In ev - ry pri - vate home this dance is E7 known. A7 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:

B C F C C^o G⁷

Get'way back, and snap your fin-gers, Get o-ver Sal-ly, one and all,—

C F D⁷ G⁷ C

Grab your gal, and don't you lin-ger Do that slow draground the hall. Do that step,

F C G⁷

the "Tex-as Tom-my", Drop! Like you're sit-ting on a log, Rise

C C⁷ F F^{#o} C G⁷ C

slow, that will show, the dance called "Walk-in' the Dog".

♩ = 120

Over The Waves

A C

When you are in love — It's the love-li-est night of the year. — Stars

C

twin-kle a - bove — And you al-most can touch them from here. — Words

F

fall in - to ryhme — an - y time you are hold-ing me near. — When

C G⁷ C

you are in love, — It's the love-li-est time of the year.

B F

Waltz-ing a - long in the blue — like a breeze drift - ing

C⁷

o - ver the sand Thrilled be the won - der of

F G⁷

you — and the won - der - ful touch of your hand, and

C C F

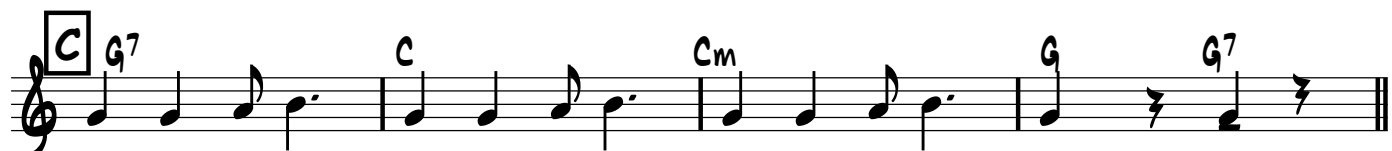
My heart starts to beat — like a child when a birth-day is near. —

F C D⁷ G⁷ C

So kiss me my sweet — It's the lov - li - est night of the year.

ROYAL GARDEN BLUES

Clarence & Spencer Williams - 1919

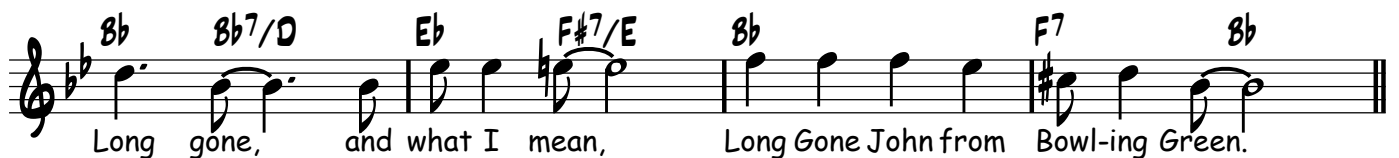
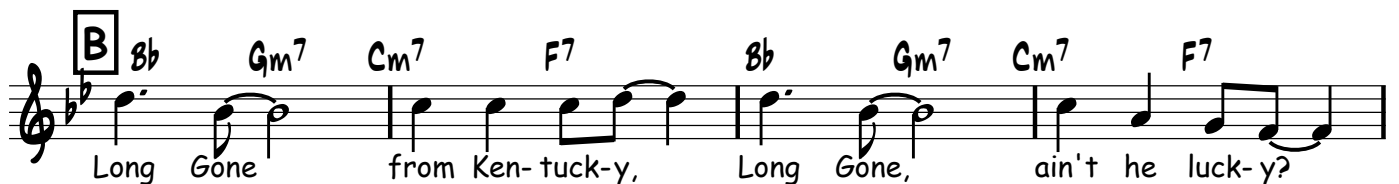
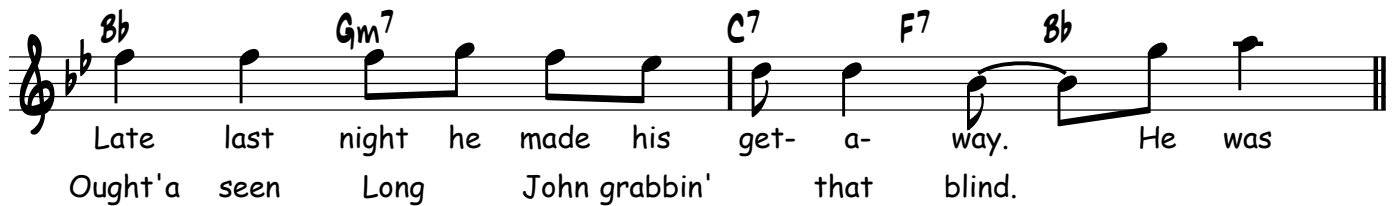
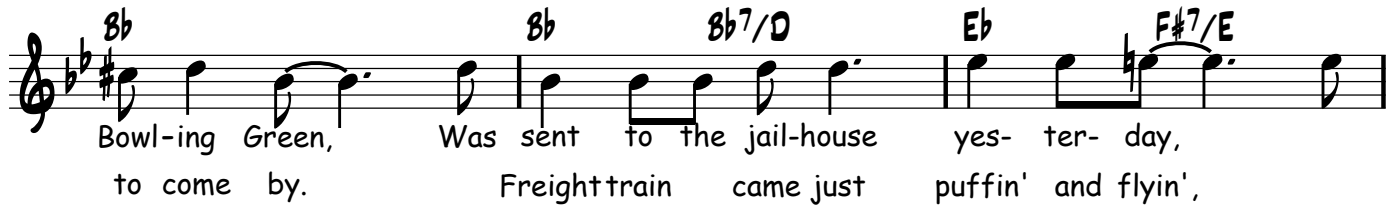
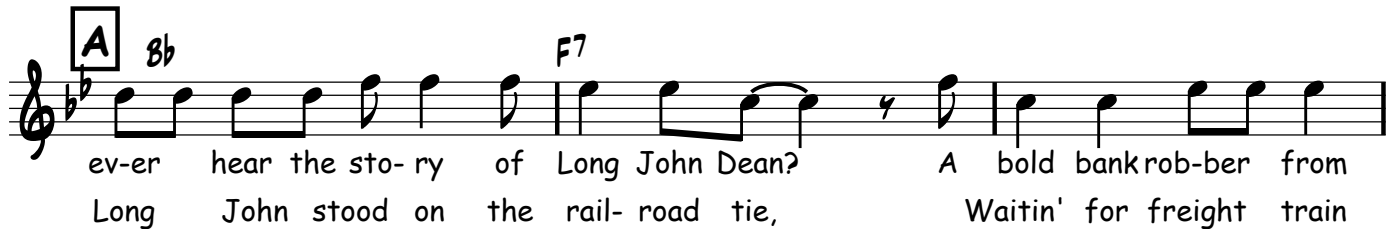


Back to "D" for Solos

Long Gone

W.C. Handy & Chris Smith - 1920

144

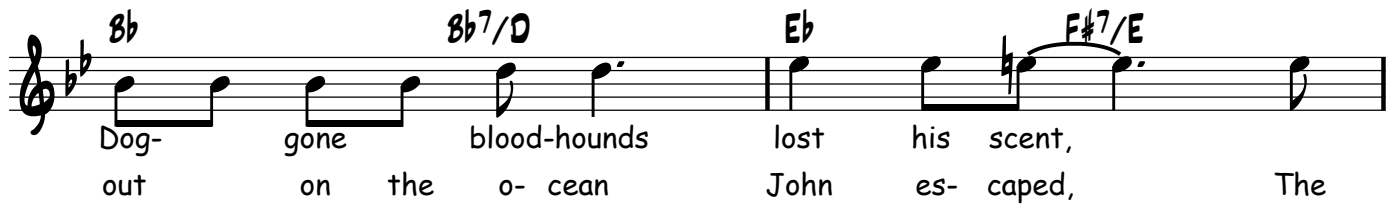


Interlude

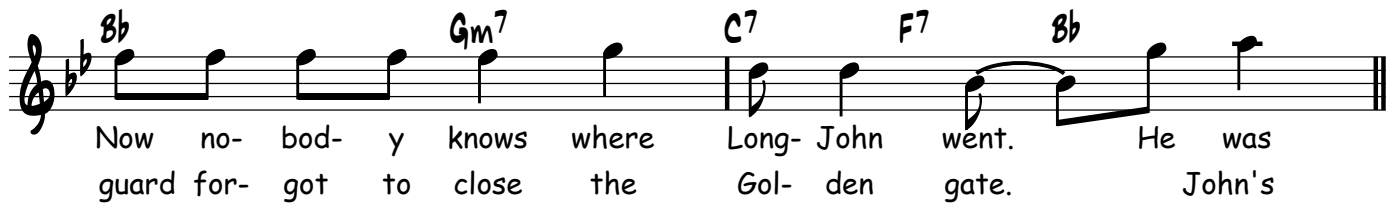




of-fered a re-ward to bring him back, E-ven put blood-hounds on his track.
 caught him in Fris-co, and to seal his fate, San Quen-tin jailed one ev-'ning late. But



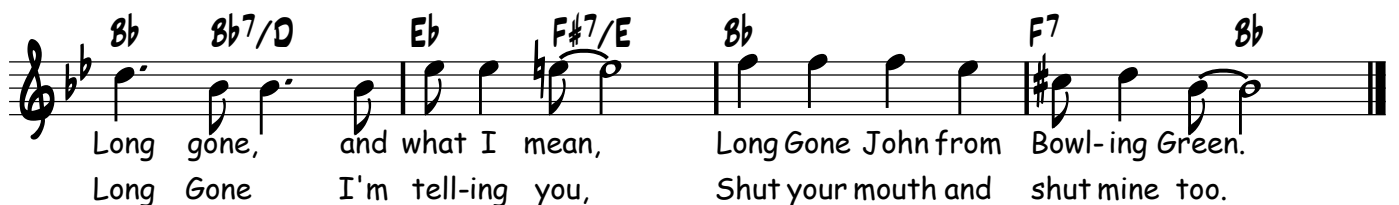
Dog- gone blood-hounds lost his scent,
 out on the o- cean John es- caped, The



Now no- bod- y knows where Long- John went. He was
 guard for- got to close the Gol- den gate. John's



Long Gone from Ken- tuck-y, Long Gone, Ain't he luck- y.
 Long Gone from San Quen-tin, Long Gone and still a' sprint- in'.



Long gone, and what I mean, Long Gone John from Bowl-ing Green.
 Long Gone I'm tell- ing you, Shut your mouth and shut mine too.

A Good Man is Hard to Find

Eddie Green 1917

♩ = 100

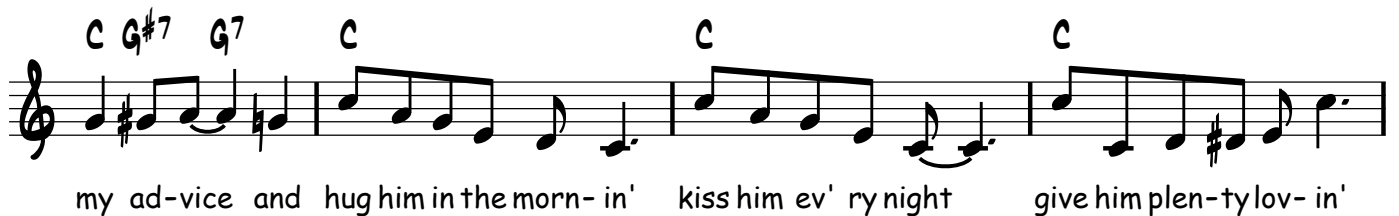
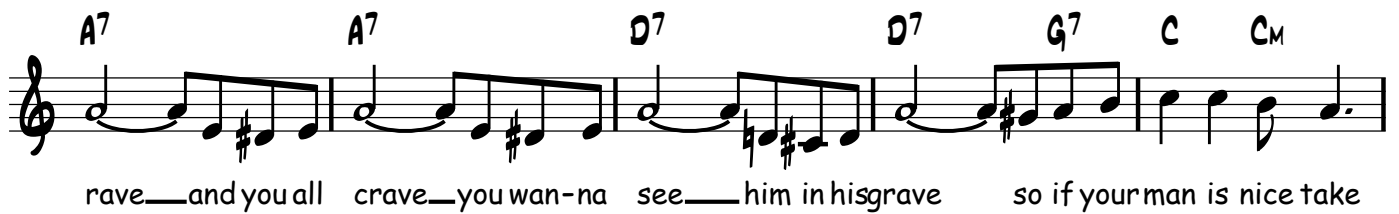
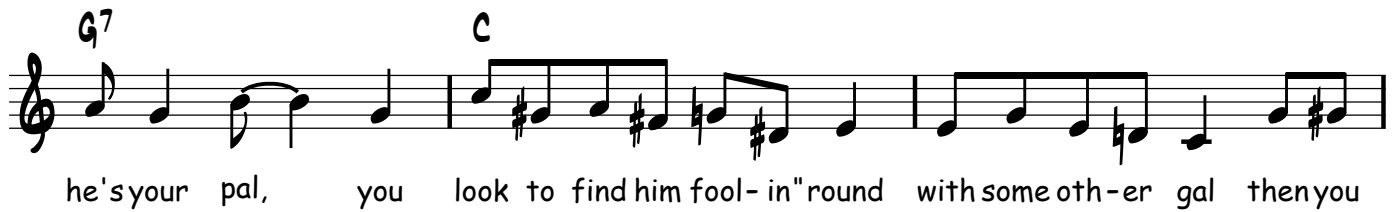
146

A C D⁹ G⁷ CC#DIM G⁷

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

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

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



Get Out Of Here (And Go On Home)

♩ = 180

148

A C G⁷ C

148 149 150 151

B C G⁷ C

152 153 154 155

C F C⁷ C⁷ F C⁷ Bb

156 157 158 159 160 161

Bb F 1. C⁷ F C⁷ 2. G⁷ C⁷ F G⁷

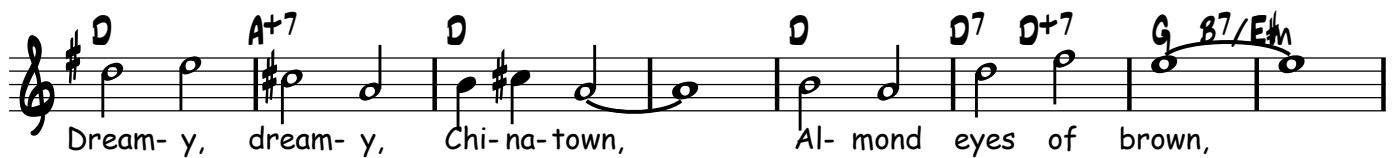
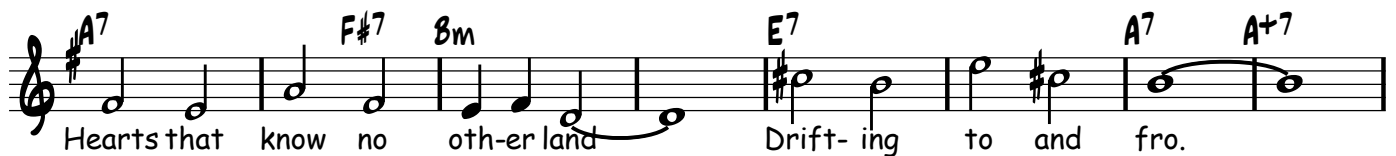
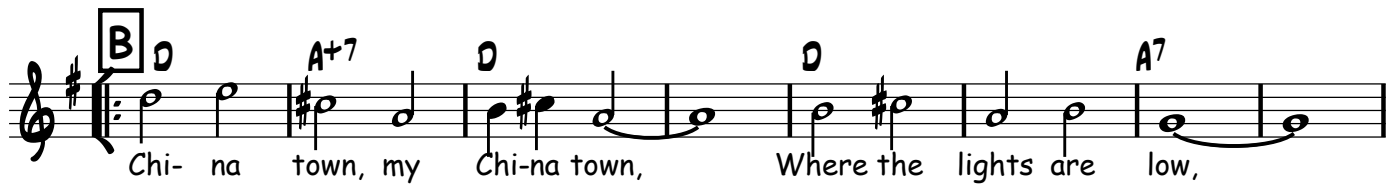
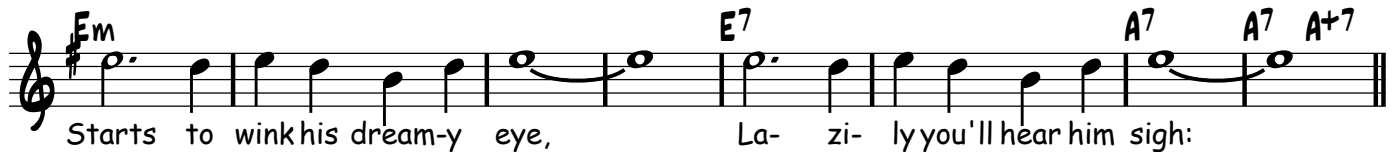
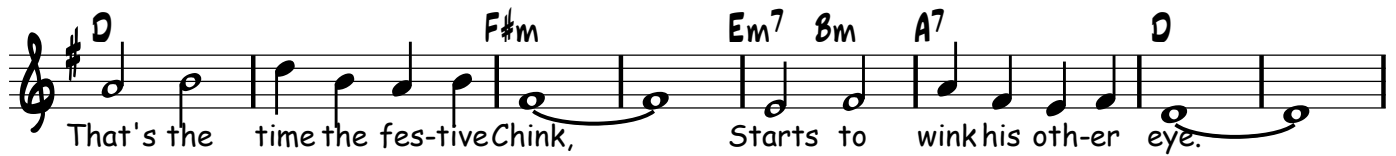
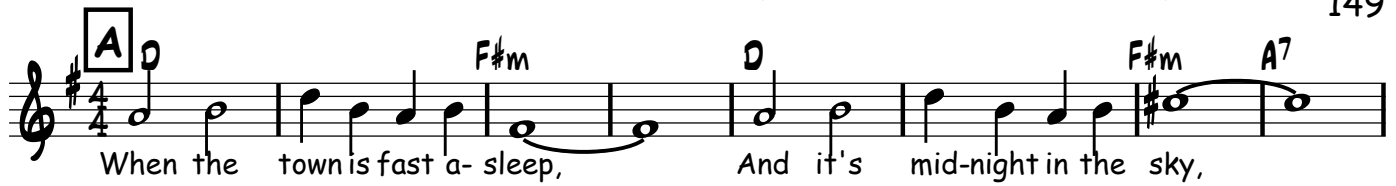
162 163 164 165 166 167

D C G⁷ C

168 169 170 171

Chinatown, My Chinatown

Jean Schwartz & William Jerome - 1926



Cleopatra Had A Jazz Band

Jack Coogan & Jimmy Morgan - 1917

A A F#7 B7 E7 A

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

A C#m C Bm B7 E7 E° E7 E+

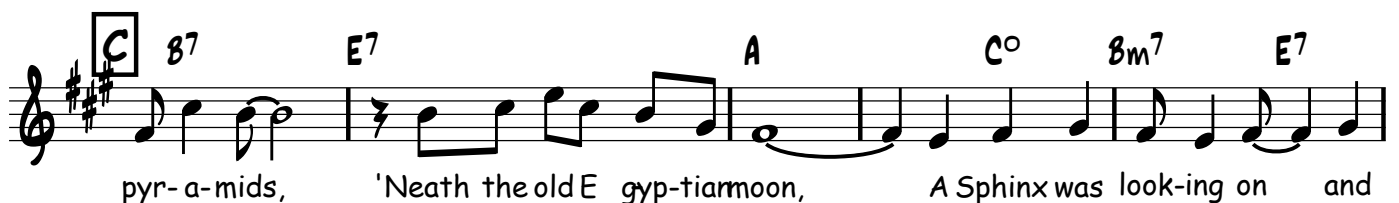
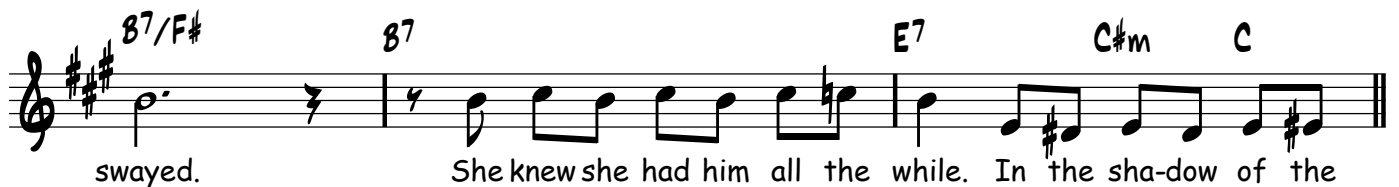
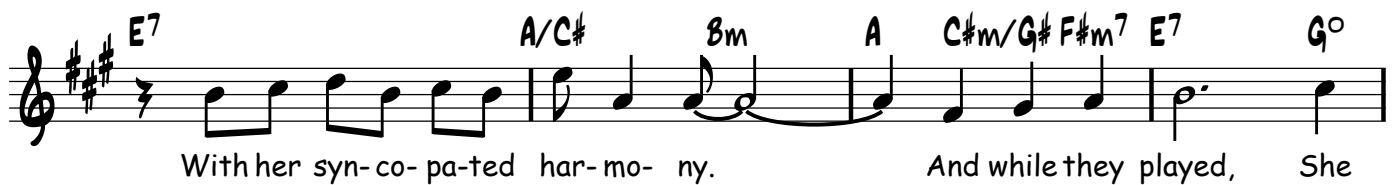
lieve they're right be- cause last night I heard pe- cu- liar mus- ic play.

A F#7 B7 E7 F° F#m G#°

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

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



Aunt Hagar's Blues

W.C. HANDY 1921

A F C+ F C+ F F7

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

Detailed description: This block contains the first line of the musical score. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth and quarter notes. Above the staff, the letter 'A' is enclosed in a box, followed by a series of chords: F, C+, F, C+, F, and F7. The lyrics are written below the staff, aligned with the notes.

B^b7 G_M C7 F F#^o

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

Detailed description: This block contains the second line of the musical score. The melody continues with eighth and quarter notes. Above the staff, the chords are B^b7, G_M, C7, F, and F#^o. The lyrics are written below the staff.

G_M7 C7 F F7 B^b B_M F C7

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

Detailed description: This block contains the third line of the musical score. The melody continues with eighth and quarter notes. Above the staff, the chords are G_M7, C7, F, F7, B^b, B_M, F, and C7. The lyrics are written below the staff.

B F F7

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

Detailed description: This block contains the fourth line of the musical score. The melody continues with eighth and quarter notes. Above the staff, the letter 'B' is enclosed in a box, followed by the chords F and F7. The lyrics are written below the staff.

B^b7 C7 F

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

Detailed description: This block contains the fifth line of the musical score. The melody continues with eighth and quarter notes. Above the staff, the chords are B^b7, C7, and F. The lyrics are written below the staff.

B^b7 C7 F B^b7 F

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

Detailed description: This block contains the sixth line of the musical score. The melody continues with eighth and quarter notes. Above the staff, the chords are B^b7, C7, F, B^b7, and F. The lyrics are written below the staff.

153

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

F_M F7 C#7 C7 F_M F7

like a choir from on high_broke loose. If the dev-il brought it, the

C#7 C7

good Lawd sent_ it right_ down to me._ Let the

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.

D F F7

Oh, 'taint no use you preach-in', Oh, 'tain't no use o'teach-in'

B^b7 F A7

Such jazz-a - pa-tion such mod-u - la-tion, When my feet say dance, I

D7 G7 C7

just can't re-fuse, When I hear_ that mel - o - dy they call the

F C7 F

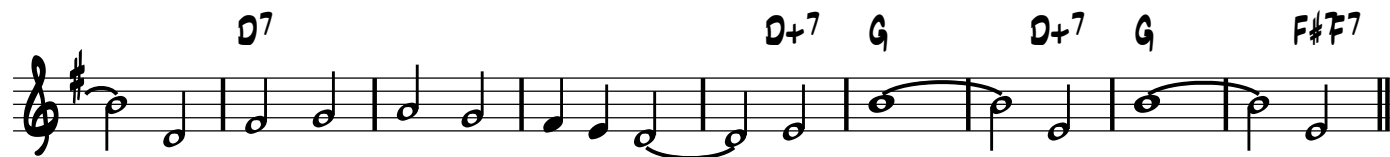
blues, Aunt Ha - gar's Child - ren Blues.

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.

Amazing Grace



Singin' The Blues

155

Con Conrod 1920

♩ = 120

8^b F_{MA7}⁷ A_M G_M F C⁷ F

A G_M⁷ C⁷ F

C⁷ F

B A⁷ D⁷

G⁷ D_M⁷ G⁷ C⁷ 2 - Bar Break F_{dim}

C G_M⁷ C⁷ F

D⁷ G_M

G_M⁷ D_{dim} A^b_{dim} F

D⁷ G⁷ C⁷ F

Second Hand Rose

James F. Hanley & Grant Clarke - 1921



Fath-er has a bus-'ness, Strict-ly sec-ond hand, Ev-'ry-thing from tooth-picks,



To a ba-by grand. Stuff in our a-part-ment, came from fath-er's store,



E-ven things I'm wear-ing, Some-one wore be-fore. 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



Sec-ond hand hats, Sec-ond hand clothes, That's why they call
Sec-ond hand shoes, Sec-ond hand hose, All the girls hand



me Sec-ond Hand Rose. E-ven our pi-an-o in the
me their sec-ond hand beaux. E-ven my pa-ja-mas when I



par-don lor, Fath-er bought for ten cents on the dol-lar.
don 'em, Have some-bod-y else's 'ni-tials on 'em.

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

nev- er get a sin- gle thing that's new.
 nev- er get what oth- er girl- ies do.

E - 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

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!"

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

Sec- ond Av- e- nue. I'm wear- ing
 Sec- ond Av- e- nue.

Lovin' Sam

(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

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

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

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

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

love like Lov-in' Sam, You could have your eggs and ham, In the

fin - est kit-chens down in Al - a - bam'. You'd make the

high-brown ba bies cry for you like ba-bies cry for Cas - tor - ia! They

all love Lov-in' Sam, The Sheik of Al - a - bam'. Peo-ple

Chords: C, G, A7, D7, Bm, D7 2 bar break, D, A7, D7, B7, G, G7, C, Cm, G, E7, Am7, D7, G.

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,

C⁷ D^m D^o G^m⁷ C⁷ F C⁷

She would-n't bill and coo. Ev-'ry sin-gle-nightsome smart fel-low would

F G⁷ C⁷ C^o C⁷

try, to cud-dle up to her, But she would cry:

B F G⁷ C⁷ C⁺⁷ F

"Ma, he's mak-ing eyes at me! Ma, he's aw-ful nice to me!

F D^o C⁷ C⁷ F C⁷

Ma he's al most break-ing my heart, I'm be-side him, Mer- cy! Let his con sci-ence guide him
If you peek in, Can't you see I'm goin' to weak- en?

C F G⁷ C⁷ B^b A⁷ D⁷

Ma, he wants to mar- ry me, Be my hon- ey bee.

G⁷ C⁷ 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

C⁷ G⁷ C⁷ F B^b⁷ F

on my should-er,- Ma, he's kiss- ing me!"
for as - sis- tance!

When You're A Million Miles From Nowhere 161

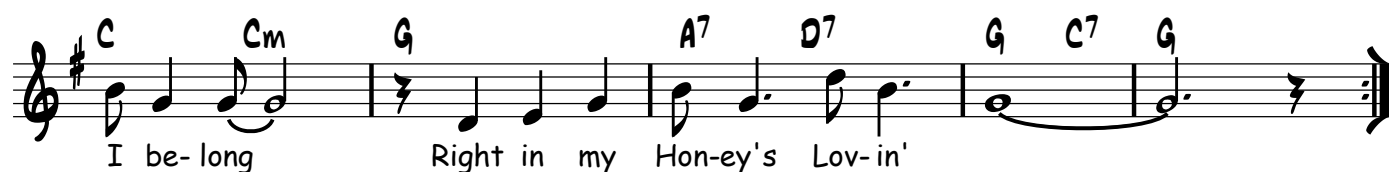
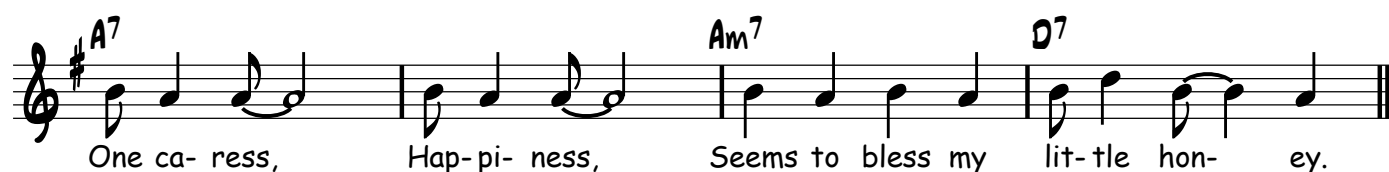
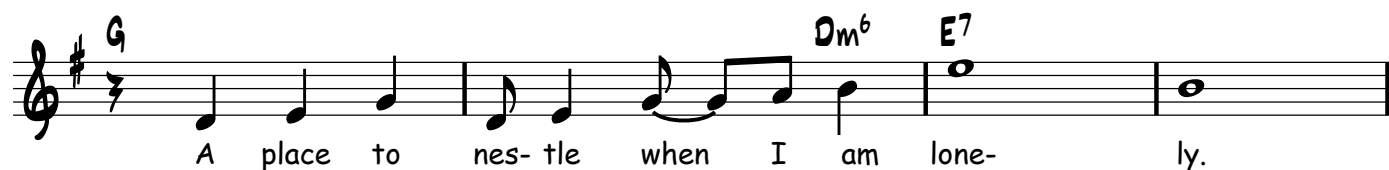
Walter Donaldson - 1919

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:

Chord symbols: A, G, C7, G, G#°, D7, D°, D7, D+7, G, G#°, Am7, D+7, G, C7, G, B7, Em, Bm, A9, Am, D+7.



St. James Infirmary

A E_M C^7 B^7 E_M B^7 E_M C^7 B^7 E_M A_M E^7

When will I ev-er stop moan- in'? When will I ev-er smile? My ba-by went and

A_M C^7 B^7 E_M C^7 B^7 E_M B^7 E_M C^7 B^7

left me, She'll be gone a long long while. I feel so blue and heart - bro - ken What am I liv - ing

E_M A_M A_M E_M C^7 B^7

for? My ba-by went and left me Ne-ver to come back no more. I went

B E_M B^7 E_M E_M C^7 B^7

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

E_M B^7 E_M G^7 C^7 B^7 E_M

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.

Down Home Rag

165
Wilbur C. Sweatman - 1911

Chord symbols and section markers for 'Down Home Rag':

- Measure 1: C⁷
- Measure 2: G⁷ (Section A)
- Measure 3: F, Gm⁷, F/A, Bbm⁶/G
- Measure 4: F, Dm⁷, G⁷, C⁷
- Measure 5: F, Gm⁷, F/A, Bbm⁶/G, F, Dm⁷, G⁷, C⁷, F
- Measure 6: F⁶ (Section B)
- Measure 7: F⁶, G⁷, C⁷
- Measure 8: F⁶, F, G⁷, C⁷, F
- Measure 9: F⁷, Ab⁷, Cm, Ab⁷, F⁷, E⁶, G#^o, Ab⁷, F⁷, F⁷
- Measure 10: Bb, Bb⁷, Eb, Ebm, Bb, Bb (Section C)
- Measure 11: Bb, Bb⁷, Eb, Ebm, Bb, Bb, Bb⁷, Eb, Bb, C⁷, F⁷
- Measure 12: Bb, Bb⁷, Eb, Ebm, Bb, Bb, Bb⁷, Eb, Bb, C⁷, F⁷, Bb
- Measure 13: Bb, Ebm, Bb, Bb, Ebm, C⁷, F⁷ (Section D)
- Measure 14: Bb, Ebm, Bb, Bb, Ebm, C⁷, F⁷, Bb
- Measure 15: Bb, Ebm, Bb, Bb, Ebm, C⁷, F⁷, Bb
- Measure 16: Bb, Ebm, Bb, Bb, Ebm, C⁷, F⁷, Bb

Play "A" Once and end

Shake It & Break It

Artie Matthews - 1915

Clarinet Break: 2 bars

A G G⁷ C

B G D⁷ G G⁷ C C^m G

C G G⁷ Break: 2 bars C⁷

D⁷ G G⁷ C C^m G G⁷

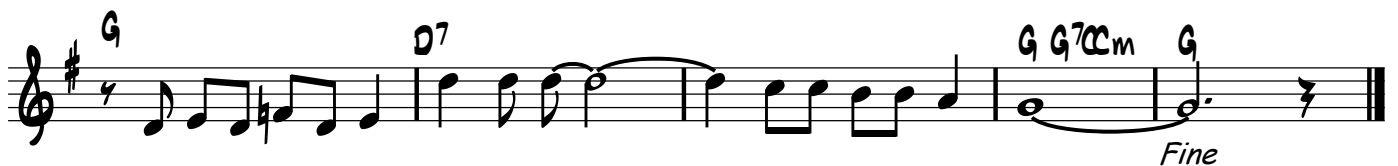
Play "D" As A Written - Repeat for Solos



After Last Solo
play "D" once as written then go on



Break: 2 bars



Dixieland Jazz Band One Step

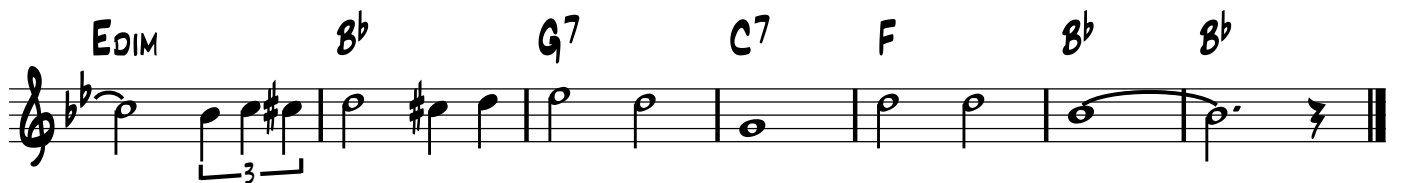
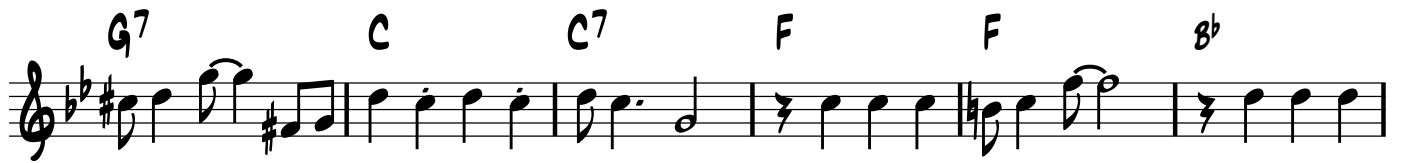
♩ = 200

Sheet music for "Dixieland Jazz Band One Step" in 4/4 time, tempo 200. The music is divided into two sections, A and B.

Section A: Measures 1-12. Chords: C, C, G⁷, G⁷, D⁷, G⁷, C, C⁷, G, C, C, C.

Section B: Measures 13-24. Chords: C, F, D^{M7}, G^{M7}, C, F, F, C, F, D^M, D⁷, G^M, G[#] D^M, F, C⁷, F⁷.





Rufe Johnson's Harmony Band

Shleton Brooks & Maurice Abraham - 1914

A

Rufe John-son leads a band,
When he comes down the street,

He's one grand lead-er man,
The peo-ple shake their feet,

Down in Sa- van- nah,
They all keep sway- ing,

Down in Sa- van- nah.
While Rufe is play- ing.

B

He real- ly can't be beat,
Old Rufe can't read a note,

Plays rag-time mu--sic- sweet,
but he will get your goat,

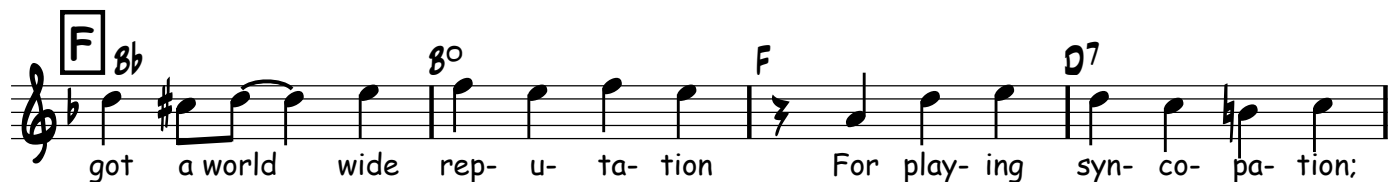
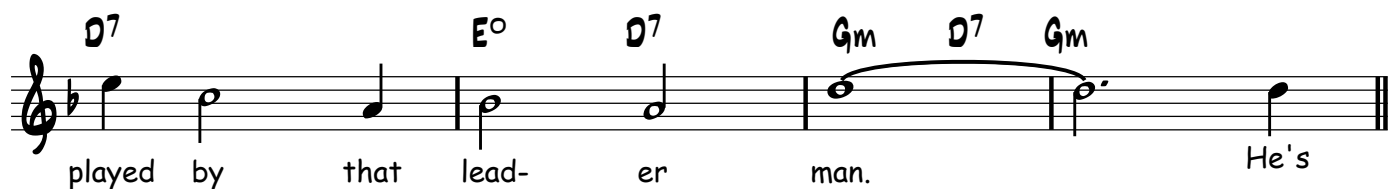
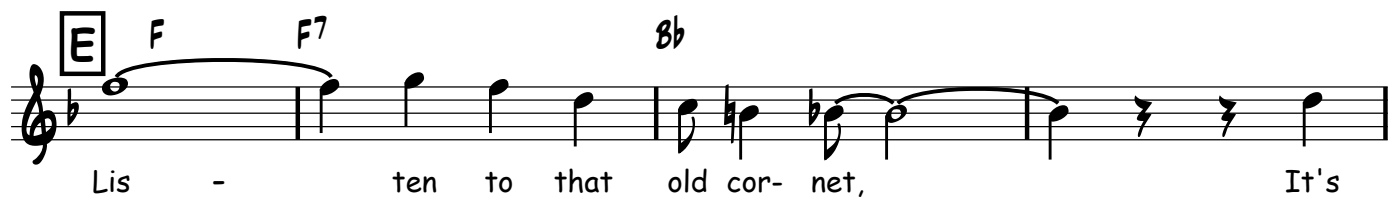
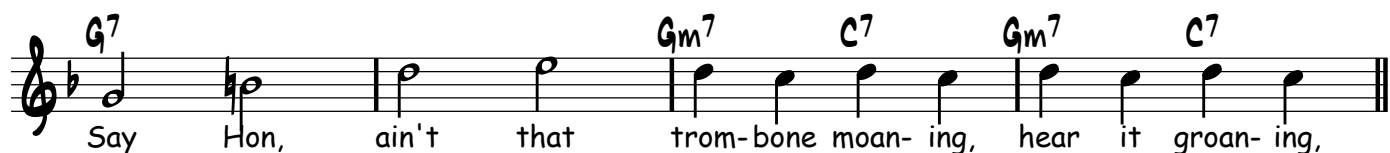
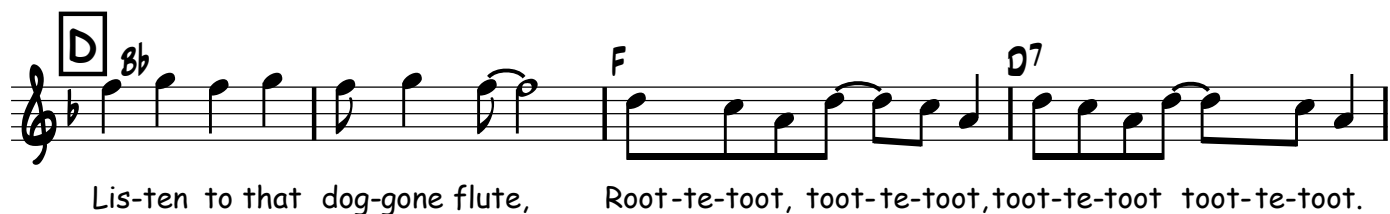
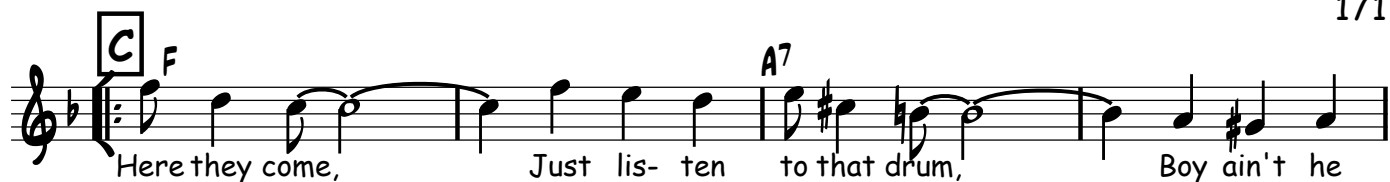
Down in Sa-
When he plays

van- nah- G. A.
'Man- ci- pa- tion Day.

When they par- ade each
The horse and mules they

hol- i- day,
act like fools,—

You'll hear the peo- ple say:
You al- most hear them say:



Runnin' Wild

G C#DIM G E^b7 A^m7 D⁷ G⁷

My
When

Verse

A^C C⁷ F C

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

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

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 -

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

Chorus

B C C⁷ F

lost con-trol, Run- nin' wild, might-y bold.

C G⁷ D^M⁶ E⁷ A^M C^M⁶

Feel-in' gay, Reck-less too, Care-free mind,

G D⁷

all the time, nev-er blue. Al-ways goin',

C C C⁷ F

don't know where, Al-ways showin'

F E⁷ A⁷ D⁷ G⁷

I don't care, Don't love no - bo - dy It's not worth -

C G⁷ C

while, All a - lone Run - nin' Wild.

Alabama Jubilee

George Cobb - 1915

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,

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'

C A^{b7} C G⁷ C

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

D⁷ G G⁷ D⁷ G⁷

It's a re-mind-er a mem-o-ry find-er of nights down in old Al-a bam: You ought to

B A⁷ A⁷ D⁷

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

D⁷ G⁷ G⁷ C

'round like a clown, Aunt Jem-i-ma who is past eight-y three Shout - in "I'm full. o' pep!

C A⁷ A⁷

Wtach yo' step, watch yo' step!" One leg-ged Joe - danced a - round on his toe, -

D^{MIN} D^{MIN} D⁷ C E⁷

Threw a - way his cane and hol-lered, "Let her go!" - Oh Hon-ey Hail, Hail, the

F C D⁷ G⁷ C

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

This Little Light of Mine

175

A C C⁷ F

This lit-tle light of mine I'm gon-na let it shine. This lit-tle light of

C C C

mine I'm gon-na let it shine. This lit-tle light of mine I'm gon-na let it

Am C F C G⁷ C

shine. Ev' ry day Ev' ry day I'm gon-na let my lit-tle light shine.

B C C⁷

Won't let a - ny-one blow it out I'm gon-na let it shine.
I'll take this light all a - round the world, I'm gon-na let it shine.

F C

Won't let a - ny-one blow it out, I'm gon-na let it shine.
I'll take this light all a - round the world, I'm gon-na let it shine.

C C Am

Won't let a - ny-one blow it out— I'm gon-na let it shine. Let it
I'll take this light all a - round the world, I'm gon-na let it shine.

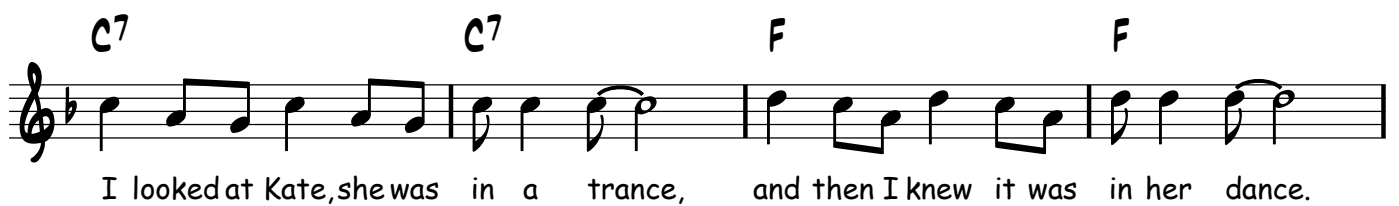
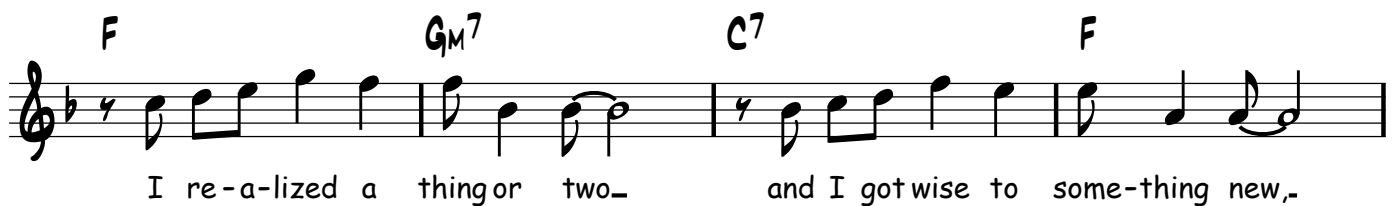
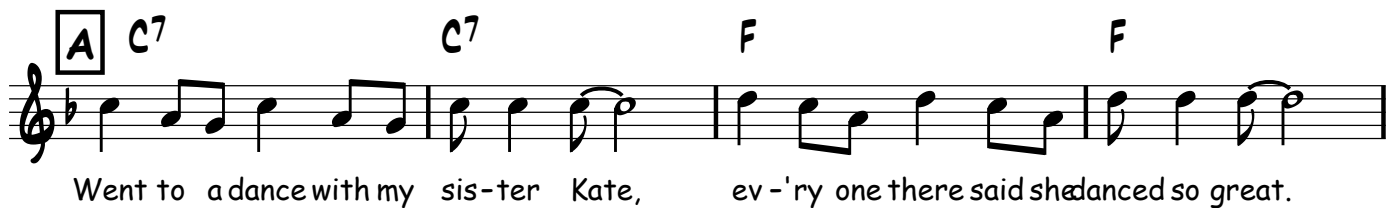
C F C G⁷ C

shine, Let it shine, I'm gon-na let my lit-tle light shine.

Sister Kate

A.J. PIRON - 1919

♩ = 164



Chorus

B **C7** **G7** **F** **F7**

wish I could shim my like my sis-ter Kate, she shi-vers like the jel-ly on a plate.

C7 **C7** **F**

my ma-ma want-ed to know last night, why all the boys treat sis-ter

F **C7** **C7**

Kate so nice._ ev' ry boy_ in our neigh-bor - hood_

F **F7** **F7** **Bb** **B0**

knows that she can shim-my and it's un-der - stood I know I'm late_ but I'll

F **D7** **Gm** **C7**

be up to date_ when I can shim - my like my sis - ter

F **D7** **D7b** **C7** **F**

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

Hot Lips

♩ = 180

1922

A E^b7 G

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

$D7$ G

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

E^b7 G D^o

They all call him Hot lips for — He blows real red hot notes, — And

$A7$ D $F7$ $F+7$

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

B \flat E° F^7 F^7 $F+7$ \flat

lips, when he plays jazz, He draws out steps, like no one has.

$F+7$ \flat $\flat M^b$ F $C+$ F^7 F°

— You're on your toes and shakes your shoes, Boy how he

C^7 $C+7$ F^7 Solo Break $F+7$

goes, When he plays Blues. I watch the

C \flat E° F^7

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

F^7 $F+7$ $\flat 7$ $F+7$

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

Stop Time **D** \flat D^7 D^7 G_M G_M E° Time:

rare you must de - clare you know the

F^7 \flat $F+7$

boy is there, with two hot lips.

you know the
Solos at "B"

St. Louis Blues

♩ = 100

W.C. Handy 1914

A F_M C⁷ B^b_M C⁷ G⁷ G⁷_{b5} C⁷ B^b_M D^b₇

St. Lou-is Wo-man There with her dia-mond rings, Pulls that man a-round,

C⁷ F_M E^b D^b C⁷ F_M C⁷ B^b_M F_M

by her a-pron strings. Ex-cept for pow-der and for store bought

C⁷ F_M G⁷ C⁷

hair. You know the man I love, would not have gone no where, no - where. O - h,

B F⁷ B^b F F⁷ B^b

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,

F B⁷ C⁷

the eve-nin'sun go down. Be - cause my ba - by
like I feel to - day. I'll pack my trunk

D^b₇ C⁷ F

he done left this town. Feel
make my get - a - way. Got the

C **F** **F B \flat F B \flat F B \flat F⁷**

St. Lou-is Blues, just as blue as I can be. That

G_M B \flat ⁷ G_M B \flat ⁷ F B \flat F B \flat F B \flat F⁷

man got a heart like a rock cast in the sea, Or

C⁷

else he wouldn't have gone so far from me.

1. F 2. F

Got the me.

Careless Love

A

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.

B

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.

C

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.

Tuck Me To Sleep in My Old 'Tucky Home 183

George Meyer - 1921

A G G⁷ C C[♯] G/D G

Tuck me to sleep in my old 'Tuck-y home,

D⁷ G E^m A⁷ D⁷

cov - er me with Dix-ie skies and leave me there a - lone.

G G⁷ C C[♯] G/D G

Just let the sun kiss my cheeks ev - 'ry dawn, like the

D A⁷ D⁷

kiss - in' I've been miss - in' from my mam-my since I'm gone.

B G⁷ G⁷ C C

I ain't had a bit of rest, since I left my mam-my's nest.

A⁷ A⁷ A⁷ D⁷

I can al - ways rest the best in her lov - in' arms.

G G⁷ C C[♯] G/D G

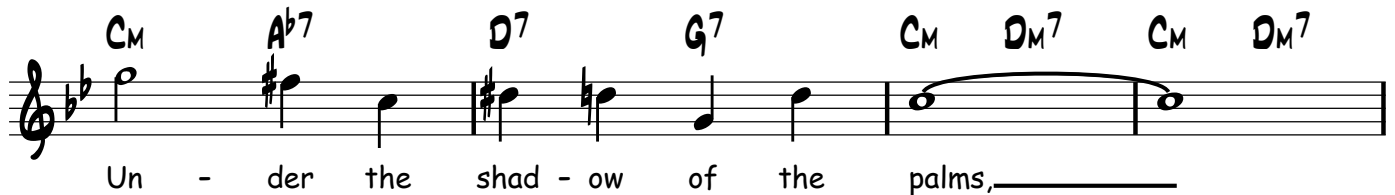
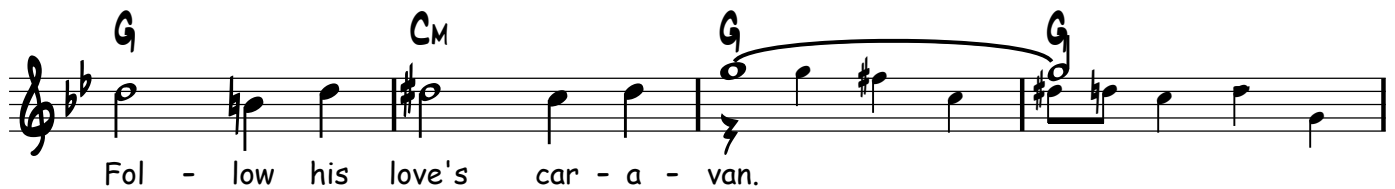
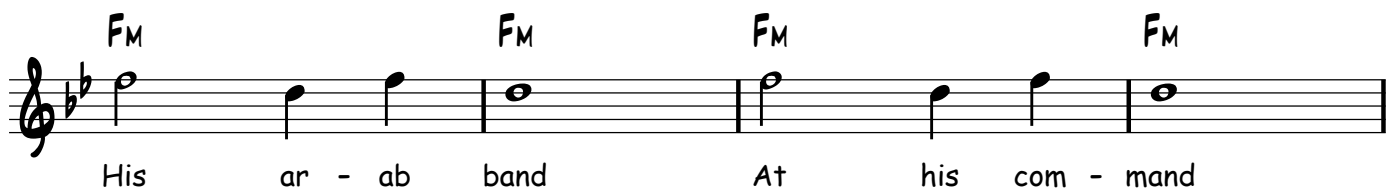
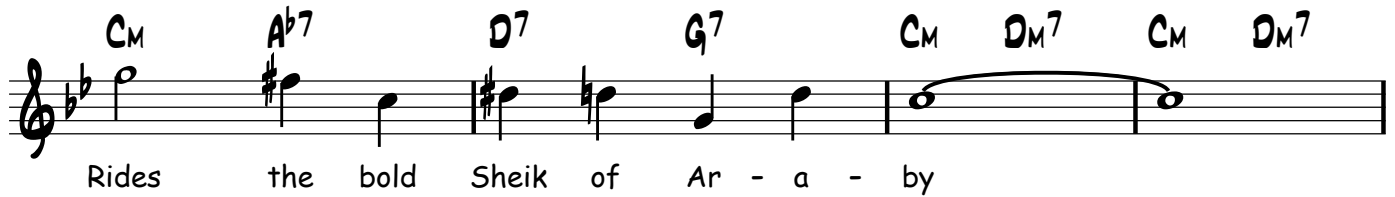
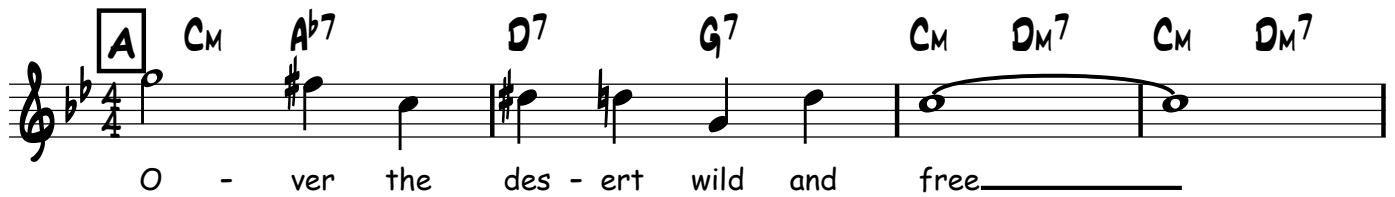
Tuck me to sleep in my old 'Tuck-y home, let me

D⁷ D⁷ G (A^m D⁷)

lay there stay there nev - er no more to roam.

The Sheik of Araby

♩ = 180



B C C C#DIM DM G7 DM G7

Sheik of ar - a - by _____ Your

G7 G7 C C

love be - longs to me _____ In -

EM EbDIM DM G7

to your tent I'll creep _____ At

DM G7 G+ C AM D7 G7

night when you're a - sleep _____ The

C C C#DIM DM DM G7

stars that shine a - bove _____ will

G7 G7 E+ E7 E+ E7

light our way to love _____ you'll

A A D7 D7

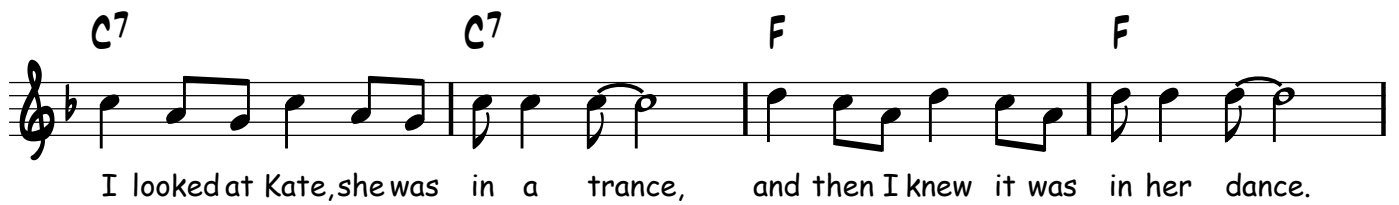
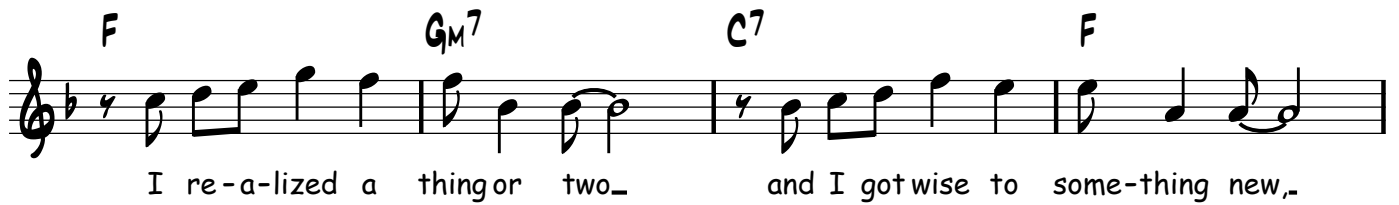
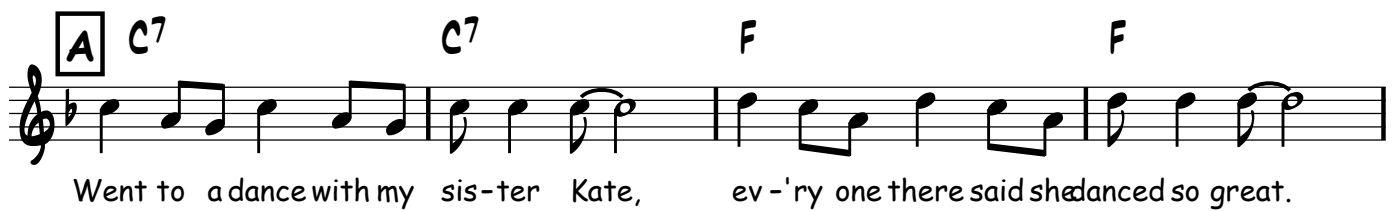
rule this land with me _____ the

G7 G7 C C

Sheik of Ar - a - by _____

Sister Kate

A.J. PIRON - 1919



Chorus

B **C7** **G7** **F** **F7**

wish I could shim my like my sis-ter Kate, she shi-vers like the jel-ly on a plate.

C7 **C7** **F**

my ma-ma want-ed to know last night, why all the boys treat sis-ter

F **C7** **C7**

Kate so nice._ ev' ry boy_ in our neigh-bor - hood_

F **F7** **F7** **Bb** **B0**

knows that she can shim-my and it's un-der - stood I know I'm late_ but I'll

F **D7** **Gm** **C7**

be up to date_ when I can shim - my like my sis - ter

F **D7** **D7** **C7** **F**

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

The Love Nest

Louis A. Hirsch & Otto Harbach - 1920

A F C⁷ F C⁷ F C⁷ F

Man - y build - ers there have been Since the world be - gan.

Am E⁷ Am E⁷ Am E⁷ Am

Pal - ace, cot - tage man - sion, Inn, They have built for man.

Gm F C⁷ D

Some were small, and some were tall Long or wide or low.

Gm Gm^{7(b5)} F C Gm C⁹ F

But the best one of them all Jack built long a - go. `Twas

Gm⁷ C F D⁷ G⁷ C⁷

built in by - gone days, Yet mill - ions sing its praise. Just a

B *F* *C7* *F* *F7* *Bb* *F7*



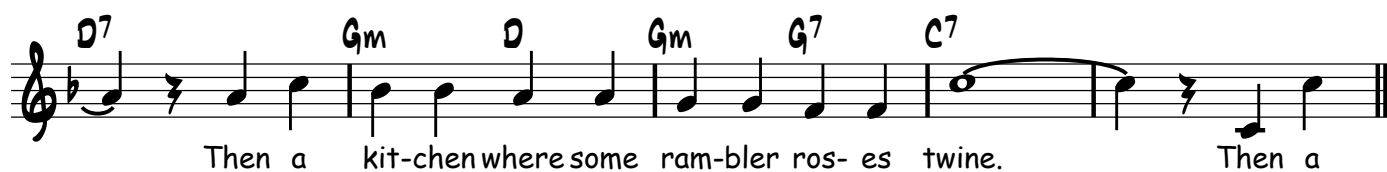
love nest, co-zy and warm. Like a dove nest, down on a

Bb *C7* *F* *A7/E*



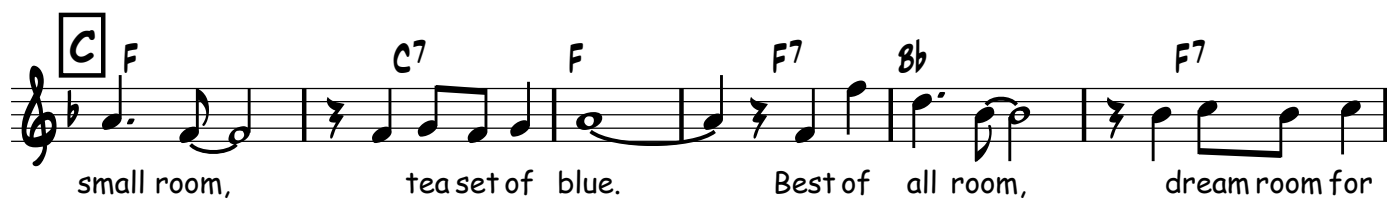
farm. A ver- an- da with some sort of cling- ing vine,

D7 *Gm* *D* *Gm* *G7* *C7*



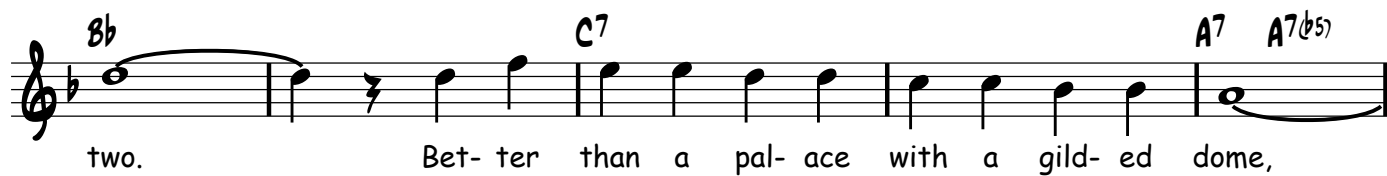
Then a kit-chen where some ram- bler ros- es twine. Then a

C *F* *C7* *F* *F7* *Bb* *F7*



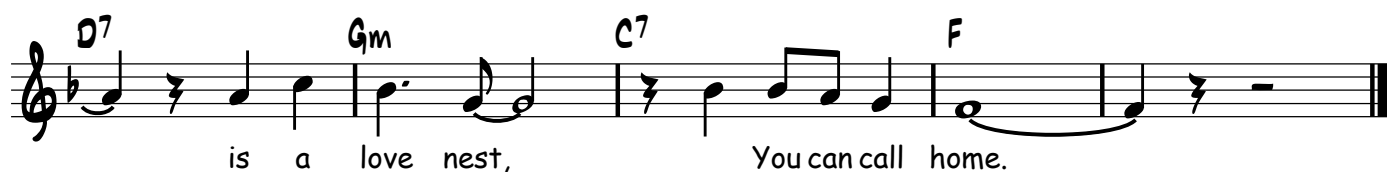
small room, tea set of blue. Best of all room, dream room for

Bb *C7* *A7* *A7(b5)*



two. Bet- ter than a pal- ace with a gild- ed dome,

D7 *Gm* *C7* *F*



is a love nest, You can call home.

Take Me To the Land of Jazz

Bert Kalmer, Edgar Leslie, Pete Wendling - 1919

A D^7 G^7 C D^7 G^7

There's mu- sic in the breeze, and trom-bones grow on trees.

C D^7 A^b7 D^7 $A^b7(b^5)$ G^7

You hear moan- in' and groan- in' and tune-ful har- mo- nies. In

D^7 G^7 C D^7 G^7 C

ev-'ry ca- bar-et, it's the on- ly thing they play! Well, I

C^m A^b7 D^7 $A^b7(b^5)$ G^7

long to hear it, I must be near it, and that's why I say:

Chorus:

B ^C ^{D7}

Take me to the land of jazz, Play the kind-a' blues like Mem-phiss has,
Take me to the land of Jazz, Let me hear the music New Or-leans has,

^{G7} ^{D7} ^{D7} ^{G7}

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!

^C ^{Am} ^{E7}

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

^{A7} ^{D7} ^{G7}

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

^C ^{C#°} ^{G7} ^C

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.

Down In Borneo Isle

Herry Creamer & J. Turner Layton - 1917

A Dm

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

A^7 Dm Dm

Jun-gle land, Tuba- Toms Where they play up- on the sand,

C^7 Gm^7 C^7

Tuba- Toms- etc Jun-gle, Jun-gle, Jun-gle sand.

B C^7 C^+ F

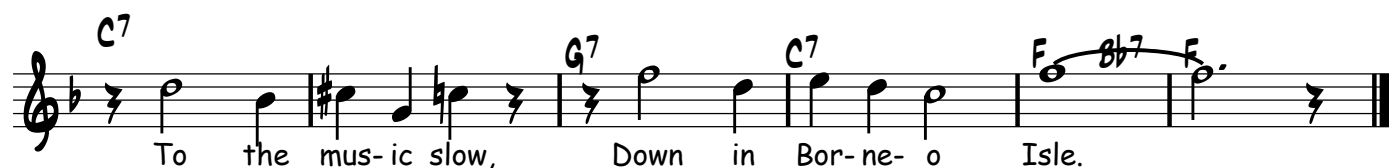
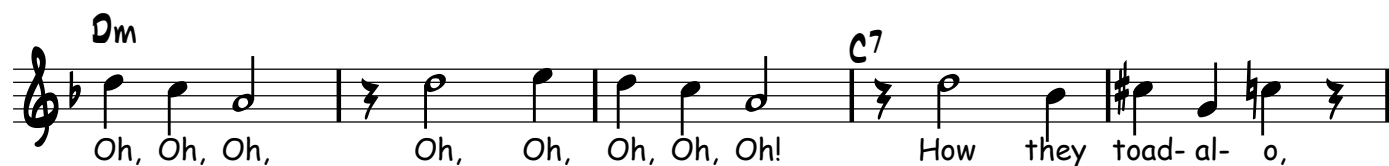
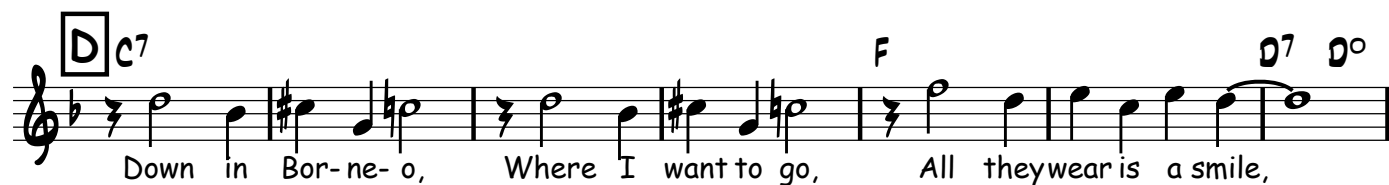
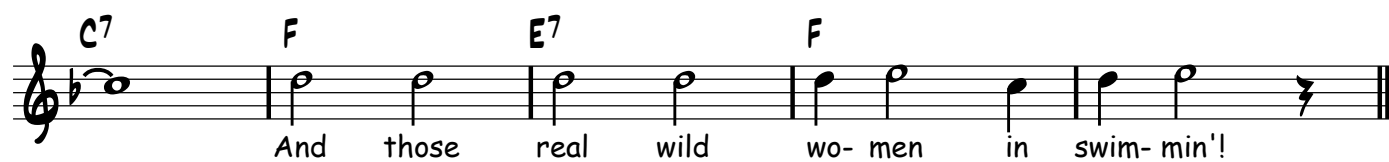
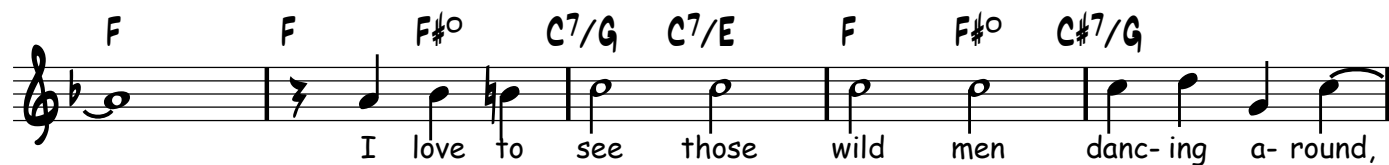
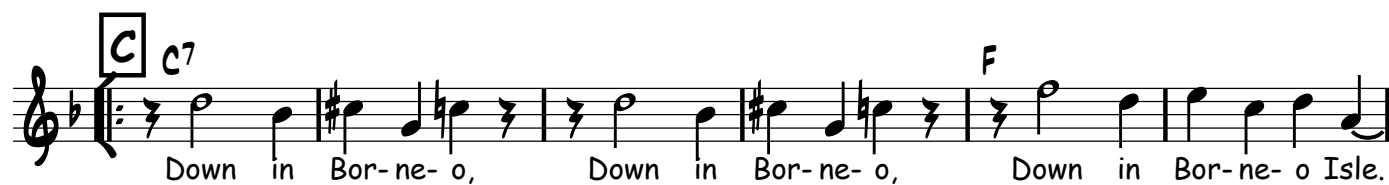
In the eve- ning when the day is cool-er ev-'ry- bod- y

F Dm

does the Boo- la Boo- la. And they say that mon-key band,

C G^7 C^7

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



The Jazz Me Blues

Tom Delaney

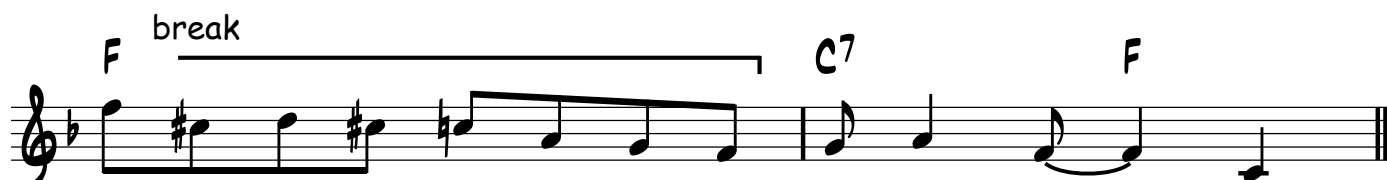
1921



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



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



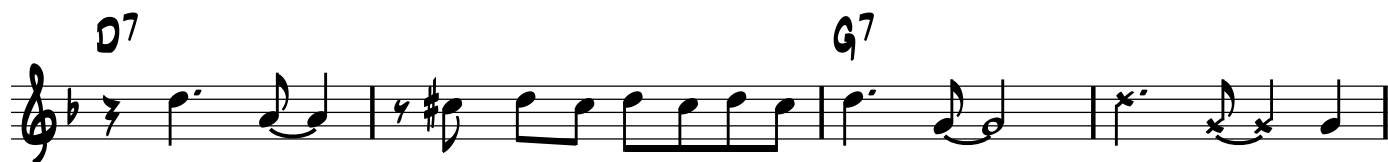
fill the air Then to you the whole world seems to



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



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



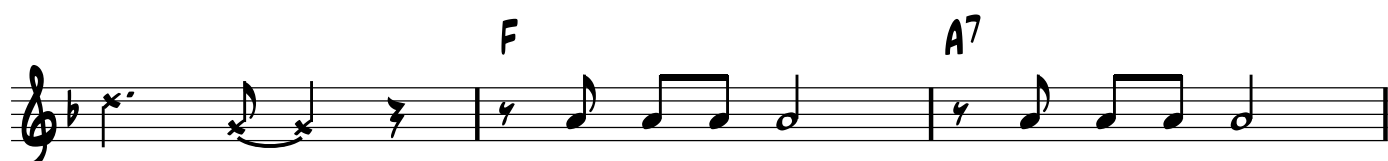
Jazz man_ Don't stop the mu-sic it's_ Jazz man_ (Jazz-man!) You



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"

Jelly Roll Blues

Jelly Roll Morton - 1905

[illegible]

Stop Time Banjo Solo - 7 beats

Ensemble

The first system of music is in treble clef and 2/4 time. It begins with a boxed 'A' above the first measure. The first measure contains a quarter note G4 and a quarter note A4, with a '3' below them indicating a triplet. The second measure contains a quarter note B4 and a quarter note C5, with an 'Arh' above them. The third measure contains a quarter note D5 and a quarter note E5, with a '3' above them indicating a triplet. The fourth measure contains a quarter note F5 and a quarter note G5, with a 'C' above them. The fifth measure contains a quarter note A5 and a quarter note B5, with a 'C' above them. The sixth measure contains a quarter note C6 and a quarter note B5, with a 'C°' above them. The seventh measure contains a quarter note A5 and a quarter note G5, with a 'C' above them. The eighth measure contains a quarter note F5 and a quarter note E5, with a 'C' above them. The system ends with a boxed 'Cornet solo 3 beats' above the final measure.

Trombone Solo
3 Beats

Ensemble

The first staff of music for '5 Bears' is written in treble clef with a key signature of one sharp (F#). It begins with a bracketed eighth-note pair (F#4, G4) followed by a quarter note (A4). The next measure contains a quarter note (B4) and a half note (C5), with a 'C7' chord symbol above. The third measure has a quarter note (B4), an eighth note (A4), and a quarter note (G4), with a 'bF' chord symbol above. The fourth measure contains a quarter rest, followed by an eighth note (F#4), a quarter note (G4), and a quarter note (A4), with a 'C' chord symbol above. The staff concludes with two eighth notes (B4, A4) and a quarter note (G4).

Stop time 3 bars - ad lib breaks

[illegible]

The first staff of music is in treble clef with a common time signature (C). It contains two measures. The first measure has a quarter note on C4, followed by an eighth note on B3, an eighth note on A3, and a quarter note on G3 with an accent (>) above it. The second measure has a half note on F3 with a flat (b) and a fermata (⏸) above it, followed by a quarter note on E3, a quarter note on D3, and a quarter note on C3.

Stop time 3 bars - ad lib breaks



4 bar interlude - clarinet trill, drum roll



Back to "D" for Solos

Ole Miss

W.C. Handy - 1916

Section A:

1. D^7

2. D^7

3. D^7

4. D^7

5. G

6. G

7. G^7

8. G^7

Section B:

1. C

2. C

3. G

4. $G^{\#o}$

5. D

6. B^7

7. E^m

8. B^m

9. $F^{\#7}$

10. B^m

11. G^7

12. C

13. C

14. G

15. E^7

16. A^m

17. D^7

18. G

19. C^m6

20. G

C



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

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-oth-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

I Never Knew I Could Love Anybody

201

♩ = 84

1920

A A A+ D^b/A G^b F[#]7 B⁷ E⁷

I nev-er knew I could love an-y bod - y, Hon-ey, like I'm lov - ing

A D A

you; _____ I could-n't re - al - ize _____ what a pair of

F[#]7 B⁷ B⁷ E⁷ E⁷

eyes And a ba - by smile could do; _____

B A^b A⁷ D

I can't sleep, I can't eat, I nev - er knew a

D D^M D E⁷

sin - gle could could be so sweet, _____

C A A+ D^b/A G^b F[#]7

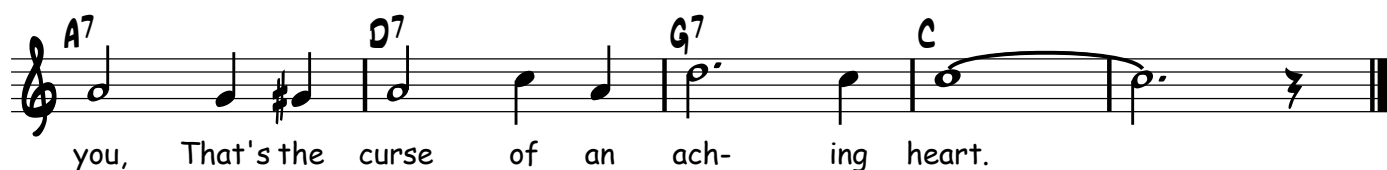
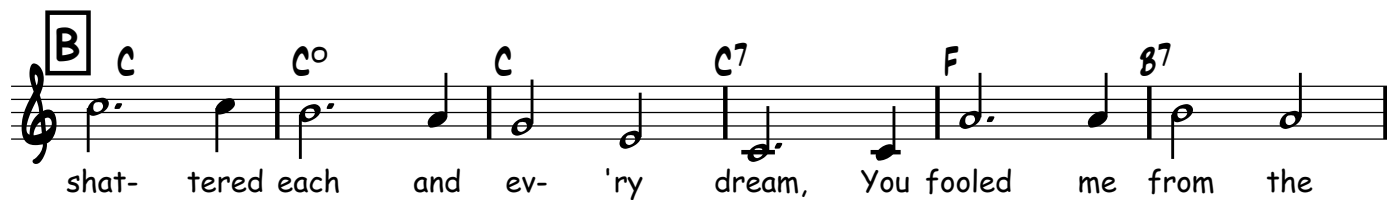
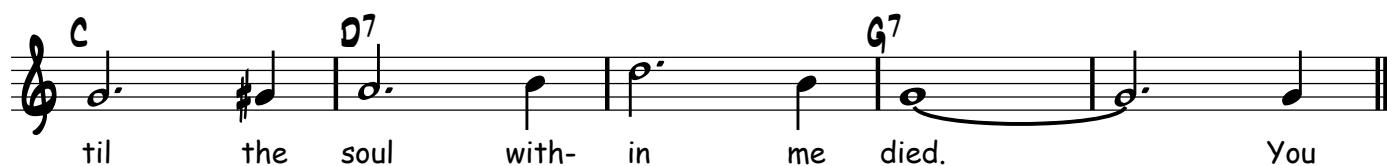
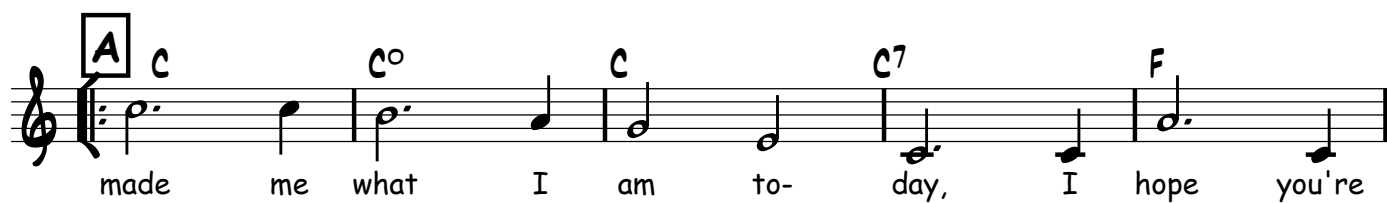
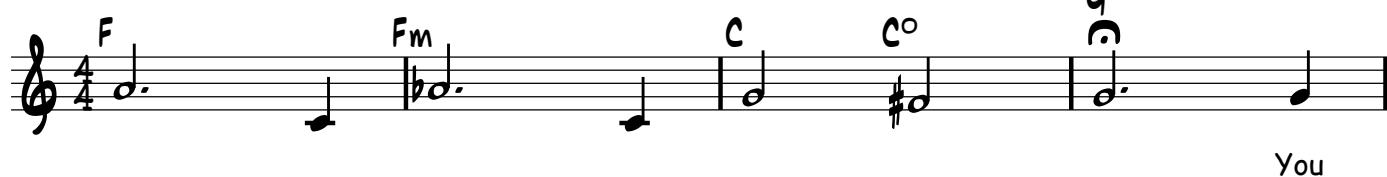
I nev - er knew I could love an - y - bod - y,

B⁷ E⁷ A

Hon - ey like I'm lov - ing you.

The Curse of An Aching Heart

Al Piantadosi - 1913



Some of These Days

203

A A⁷ A⁷ D^M A⁷

Some of these days your gon-na miss me hon - ey. Some of these days

D^M D^M G^M D⁷

you'll feel so lone - ly, you'll miss my hug - gin' you'll miss my

G⁷ G⁷ G⁷ G⁷ C⁷ C⁷

kiss - in' you'll miss me hon - ey when you're a - way. You'll be so

B F⁷ F⁷ B^b B^b D⁷

lone - ly just for me on - ly, cuz you know hon - ey

D⁷ G^M G^M B^b B^{dim}

you al-ways got your way, And when you leave me I know you'll

F D⁷ G⁷ C⁷ F

grieve me you know you'll miss your ba-by oh some of these days.

Rose of Washington Square

James F. Hainley - 1919

A *Bm* *Em* *F#7* *Bm*

A gar-denthat nev-er knowssun-shine Onceshel-tered a beau-ti-ful rose. In the

B7 *Em* *F#* *C#7* *F#7*

sha-dows it grew with-out sun-light- or dew, as a child of the cit- y grows. A

Bm *Em* *F#7* *Bm* *D* *D#°*

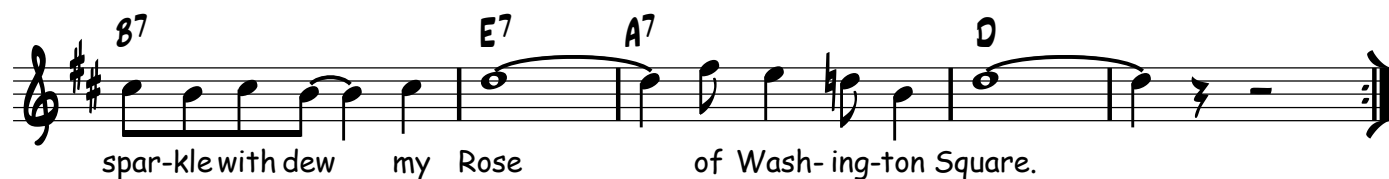
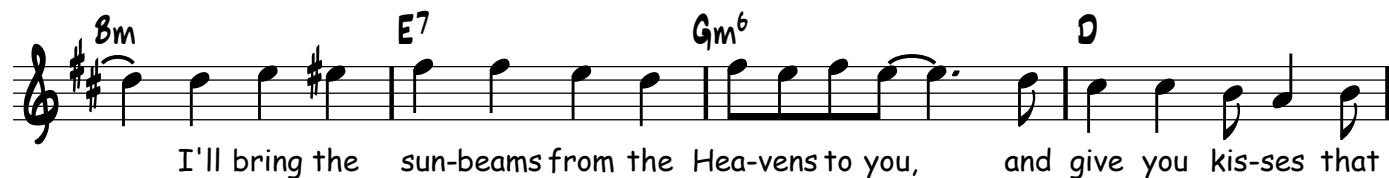
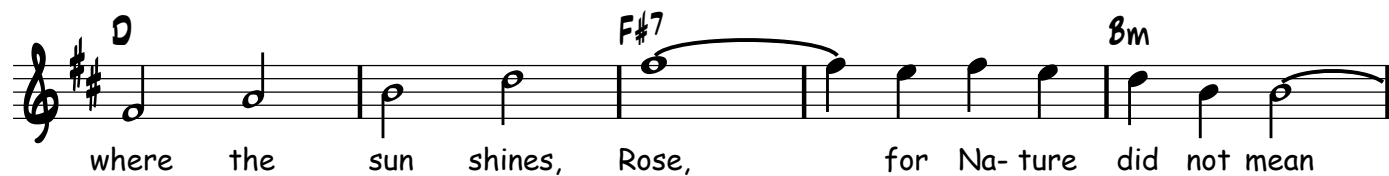
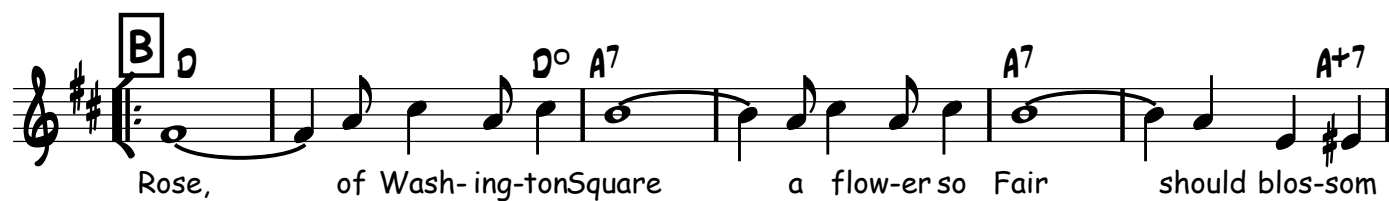
but-ter-fly flew to the gar-den, from out of the blue sky a- bove, the heart of the rose set a-

A *F7* *Bm* *E7* *A* *Em7*

flut-ter,- with a won-der-ful tale of love, He told her of birds and of

A7 *E7* *A7*

bees, of the brooks and of mea-dows and trees. He whis- pered,



The Old Rugged Cross

George Bernard - 1913

Musical score for "The Old Rugged Cross" by George Bernard (1913). The score is in treble clef, key of D major (two sharps), and 3/4 time. It consists of eight staves of music. The first staff begins with a double bar line and a repeat sign. The second staff includes a 4/4 time signature change. The third staff is marked with a box 'A' and a repeat sign. The fifth staff includes a box 'B'. The score is heavily annotated with chords: D, D+, G, A7, D, G, Gm, D, G, G°, G7, A7, E7, D, G7, D, G, G+, G6, A7, C7, B7, E, and D. A "Ritard" marking is placed below the second staff. The piece concludes with a double bar line and repeat sign.

Dear Old Southland

207

Henry Creamer & Turner Layton - 1921

A Gm F#m Bb/F D7/F# Gm F#m Bb/F D7/F#

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

Cm Eb Cm7 D7 Gm F#m Bb/F D7/F#

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

Gm F#m Bb/F Bb7 Eb

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

E° Gm Bb° Cm7 D7 Gm D7

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

B G G+ C C#° G G. G E7

Dear, Dear Old South land, I hear you call- ing to me.
Dear, Dear Old South-land, for you my heart is yearn- ing.

A7 D7 G G+ C C#°

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

G Bb° D7/A D7 G C7 G

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

Foolish Questions

♩ = 152

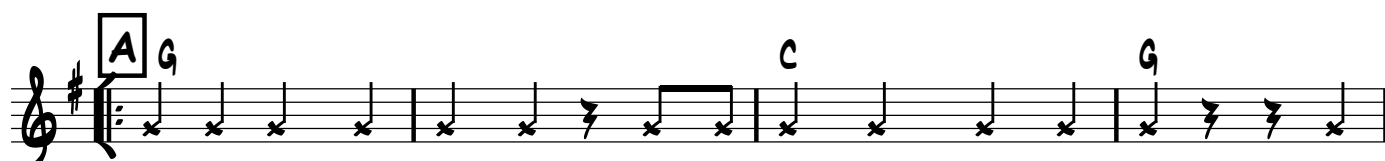
1915



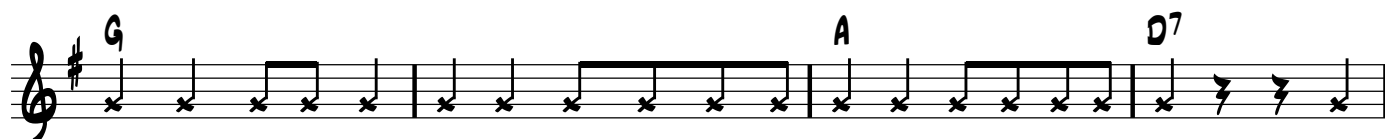
Now you've

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 hang - ing 'around the place And
 say the ele - vator per - son should for - get to close the door, And



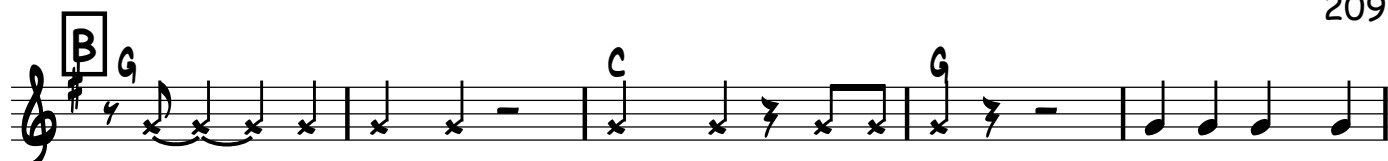
one will ask you a fool ish ques - tion but ex - pect a sen - si - ble re - ply Like
 he watch - es you take your shav - ing brush and start to lath - er up your face. And
 you should hap - pen to tumble down - let's say for - ty se - ven - floors. And



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?"



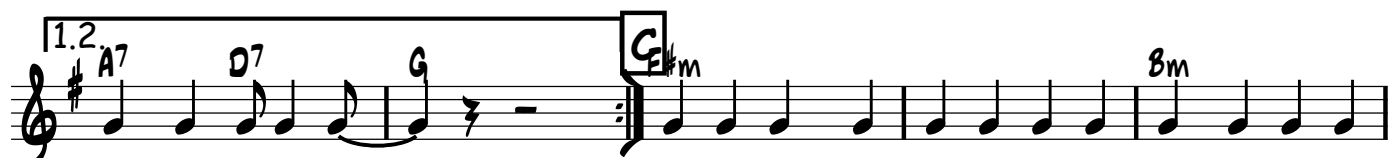
Foo - lish ques-tion no doubt you re - ply No it's for your
 your reply is I hope No I'm not pre-
 I hope that you re - ply No, he just though
 You utter your dy-ing moan No, I was in



Ma or your Pa or it's for someoth-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 hur - ry and this ele - va - tor's just too slow. It usual - ly saves a lot



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.



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



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



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



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

Aggravatin' Papa

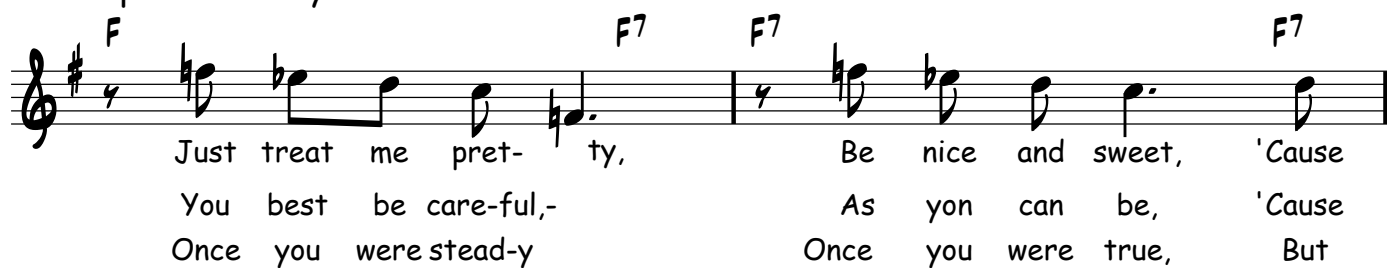
Roy Turk & Russell Robinson - 1922

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

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



Stop Time - Play beats 1 & 4 as marked



Rose Room

Harry Williams and Art Hickman - 1917

A $B\flat$

I want to take you to a lit-tle room, A lit-tle room where all the

ros-es bloom. I want to lead you in - to Na-ture's Hall, _

$B\flat$

Where ev' ry year the ros-es give a ball, _ They have an or-ches-tra up

$B\flat^7$ $E\flat$ $E\flat m$ F^5 $F\sharp$

in the trees, For their mu si-cians are the bird s and bees. And the will

$B\flat maj^7$ F^7 $B\flat$ $B\flat^7$ $B\flat^{\circ}7$ $C m^7(\flat^5)$ $B\flat$ $F\sharp$

sing us a song As we are stroll-ing a - long. In sun-ny



High Society

214

High Society

1901

4/4

C G7

A G7 C G7

C E7 Am E7 Am

Am E7 Am D7 G7

B G7 C D7 G7

C C7 F F#DIM C D7 G7

C C7

C F Solos Here Bb F

C7 E7 F G7 C7 C+7 F

C7 F Bb F F7

Bb BDIM F D7 G7 C7 F

Chord progression: C, G7, A, G7, C, G7, C, E7, Am, E7, Am, Am, E7, Am, D7, G7, B, G7, C, C7, F, F#DIM, C, D7, G7, C, C7, C, F, C7, E7, F, G7, C7, C+7, F, C7, F, Bb, F, F7, Bb, BDIM, F, D7, G7, C7, F.

216

C

F

3

3

3

3

F

F

F

B^b

F

C⁷

3

F

G⁷

3

C⁷

F

F

F

B^b

F

B^b

F

B^b

B^{dim}

F

F

3

3

G⁷

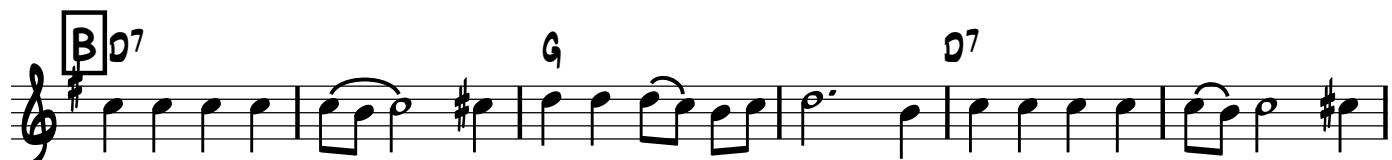
C⁷

F

American Patrol

217

F.W. Meacham - 1891



Tiger Rag

The Original Dixieland Jazz Band - 1917

The musical score for "Tiger Rag" is written for a single melodic line in 4/4 time. It consists of ten staves of music. The key signature has one flat (B-flat), and the time signature is 4/4.

Staff 1: Starts with a boxed letter **A** and a **C** chord. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. A **G7** chord is marked above the fourth measure, and a **C** chord is marked above the eighth measure.

Staff 2: Continues the melody. A **G7** chord is marked above the fourth measure. The staff ends with a first ending (1.) and a second ending (2.), both leading to a double bar line.

Staff 3: Starts with a boxed letter **B** and a **D7** chord. A note above the first measure is marked with a triangle (^). The text "Cues are Trombone/Tuba" is written above the staff. The melody consists of eighth and quarter notes. **G** and **D7** chords are marked above various measures.

Staff 4: Continues the melody from Staff 3. **D7** and **G** chords are marked above various measures.

Staff 5: Continues the melody. A **C** chord is marked above the first measure, a **G7** chord above the fourth measure, and another **C** chord above the eighth measure.

Staff 6: Continues the melody. A **C** chord is marked above the first measure, a **G7** chord above the fourth measure, and a **C7** chord above the eighth measure.

Staff 7: Starts with a boxed letter **C** and an **F** chord. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. A note above the fourth measure is marked with a triangle (^). The text "Solo Break" is written above the staff. The staff ends with a double bar line.

Staff 8: Continues the melody. An **F** chord is marked above the first measure, a **C7** chord above the fourth measure, and another **C7** chord above the eighth measure. The text "Solo Break" is written above the staff. The staff ends with a double bar line.

Staff 9: Continues the melody. An **F** chord is marked above the first measure, a **C** chord above the fourth measure, and another **F** chord above the eighth measure. A note above the eighth measure is marked with a triangle (^). The text "Solo Break" is written above the staff. The staff ends with a double bar line.

219

D C F

Bb D^7 Gm $\text{G}\sharp^{\circ}$ F C^7 F F^7

E Bb

Bb F^7

F^7 F^7

F^7 Bb Solo Break

F Bb Bb Bb^7 Eb

Eb E° Bb

G^7 C^7 F^7 Bb Solos at "E"

At The Devil's Ball

Irving Berlin - 1913

A *8m*

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

8m **A7**

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

D **F#7** *8m*

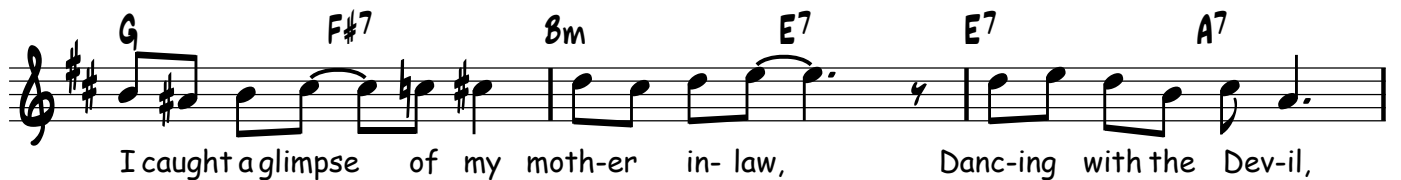
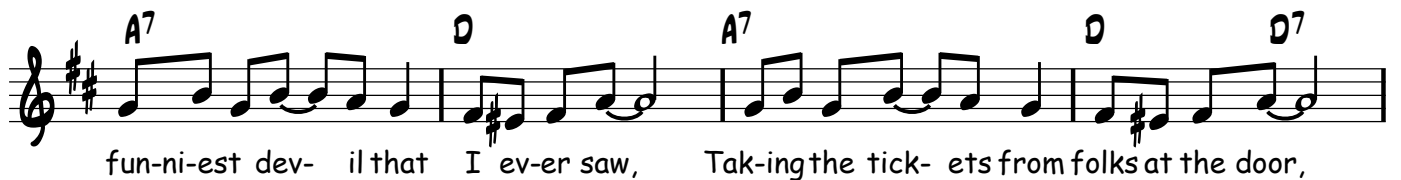
Dev - il was giv - ing a Ball. I checked my coat and hat and start - ed -

8m

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

E7 **A7**

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



At The Jazz Band Ball

♩ = 180

Original Dixieland Jazz band - 1918

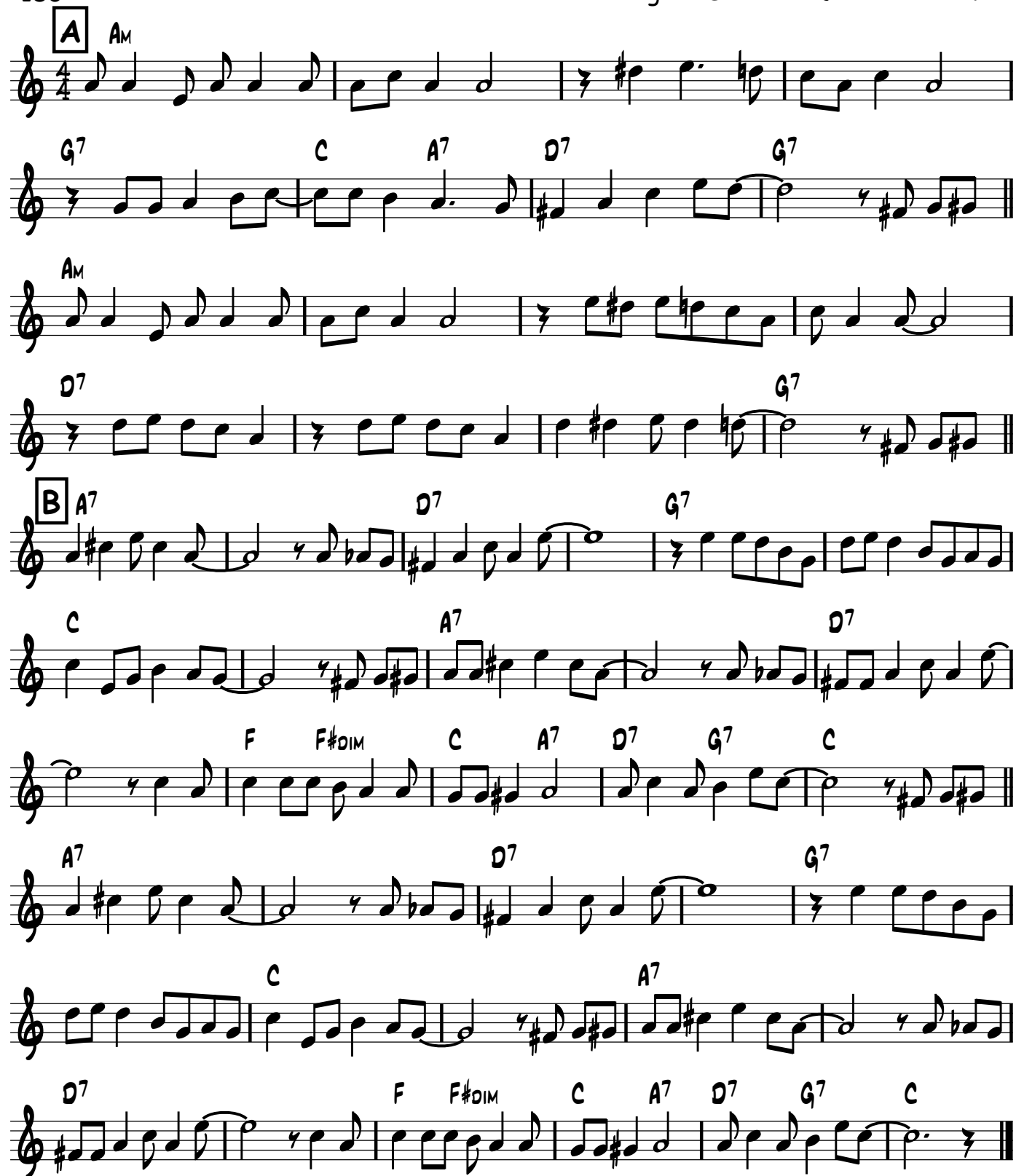
Sheet music for "At The Jazz Band Ball" in 4/4 time, featuring two sections, A and B, with various chords and melodic lines.

Section A:

- Chords: A_M, G⁷, C, A⁷, D⁷, G⁷

Section B:

- Chords: A⁷, D⁷, G⁷, C, A⁷, D⁷, F, F[#]DIM, C, A⁷, D⁷, G⁷, C, A⁷, D⁷, G⁷, C, A⁷, D⁷, G⁷, C, A⁷, D⁷, G⁷, C



Under The Bamboo Tree

223

Bob Cole - 1902

♩ = 164

A

B^b

C_M

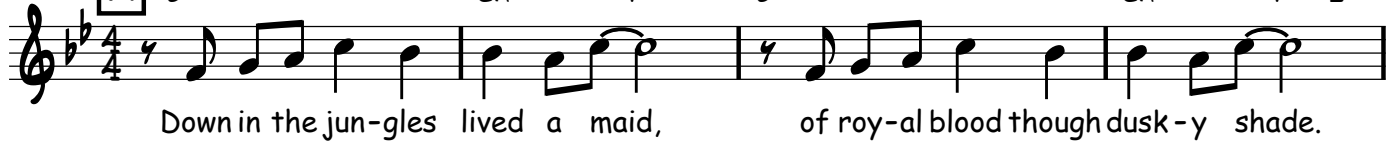
F⁷

B^b

C_M

F⁷

E^b

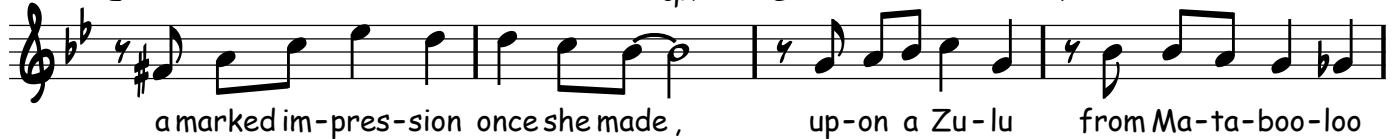


D⁷

G_M

C⁷

F⁷



B^b

C_M

F⁷

B^b

C_M

F⁷

E^b

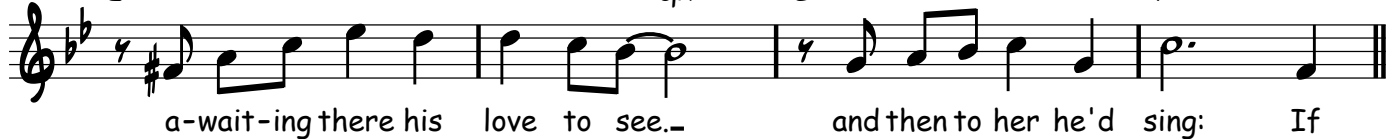


D⁷

G_M

C⁷

F⁷



B

B^b



F⁷

B^b

F⁷



B^b



F⁷


B^b



Darktown Strutter's Ball


Sheldon Brooks - 1917

A C C^o Dm⁷ G⁷ C C^o



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

G⁷ G⁷ G⁷ F⁷ E⁷



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

Am D⁷ G⁷ C C^o G⁷



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

E⁷ Am G G⁺⁷




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

Em G⁷ Am D⁷ G⁷



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".

B **C** **A7** **D7**




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

G7 **C/E** **C°** **Dm7** **G7**



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

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



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

F **F#°** **C** **B7** **A7**



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

D7 **G7** **C** **Cdim** **Dm7** **G7**



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

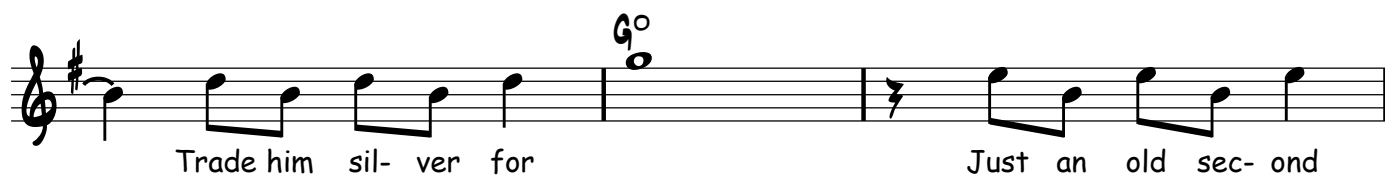
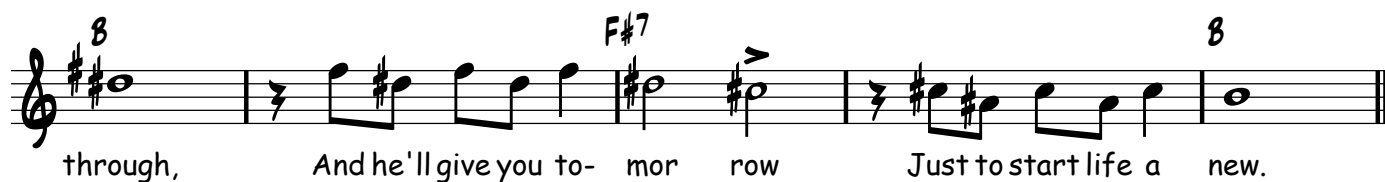
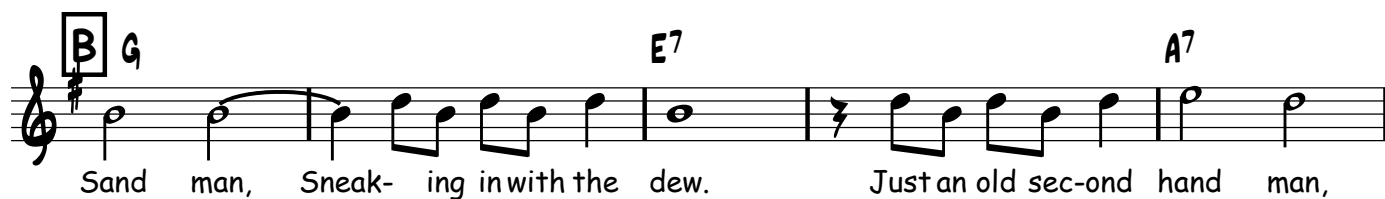
Japanese Sandman

Raymond Egan & Richard Whiting - 1920

hast-en to a na-tion ly-ing o-ver the west ern sea. Hide be-

There's a ba-by with a la-dy of Ja - pansing-ing lu - la - bies.

Cm D+7 G G
 Night winds breathe her sighs. Here's the Jap-an-ese



April Showers

Louis Silvers & Bud DeSylva
1921



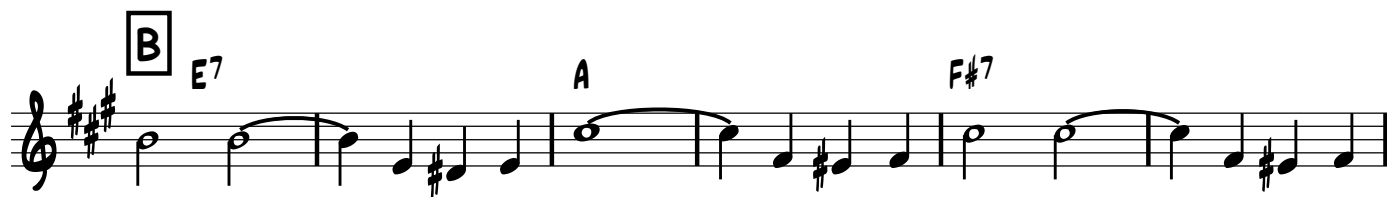
Tho' A-pril Show - ers may come your way, They bring the flo - wers_



that bloom in May. So if its rain - ing have no re - grets,



Be-cause it is-n't rain-ing rain you know, it's rain-ing vi - o - lets. And where you



see clouds up-on the hills, you soon will see crowds of daf-fo-



dils, So keep on look-ing for a blue-bird, and list-'ning for his



song, when ev - er A - pril Sho-wers come a - long.

The Whiffenpoof Song

229

Tod B. Galloway - 1909

[illegible]

First line of musical notation. It features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Chord symbols C⁷, F, C⁷, F, and F[#]° are placed above the staff. The lyrics 'Baa! Baa! We're lit- tle black sheep who have' are written below the staff.

Gen - tle-men song - sters Off on a spree, Doomed from here to e-

such as we, Baa! Baa! Baa!

Livery Stable Blues, a la Muggsy Spanier

(Barnyard Blues)

Lopez & Nuñez, 1917

Chords: F, F7, B \flat , B \flat m, F, C \sharp 7, C7, A, C+7, E, F7, B \flat , F, D7, G7, C7, F, F $^\circ$, C7, B, F7, B \flat , F, D7, G7, C7, F, F $^\circ$, C7, F, Coda, C+7, F.

Performance Instructions: Break - 1 Bar, Bass Drum, 1st time Only, Last Time: To Coda, Coda:, Trombone Gliss to "C", Fine.

C F Harmonize Clarinet Break Cornet "Horse Whinny" B^b

Trombone

F

G⁷ C⁷ F F^o C⁷ F 1 X Only - Trombone

D F Solos F⁷ B^b7

F D⁷ G⁷ C⁷ F F^o C F

E F Harmonize Break: 3 Bars: Clarinet Break Cornet "Horse Whinny" B^b

Trombone

F D⁷ G⁷

C⁷ F F^o C⁷ F

Back to "B" - Take CODA:

The musical score is written on five systems of staves. The first system includes a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of notes with a slur, a 'Clarinet Break' instruction, a 'Cornet "Horse Whinny"' instruction, and a 'Trombone' instruction. The second system continues the melody with a 'F' chord. The third system includes a 'G⁷' chord, a 'C⁷' chord, a 'F' chord, a 'F^o' chord, a 'C⁷' chord, and a 'F' chord, followed by a '1 X Only - Trombone' instruction. The fourth system includes a 'D' chord, a 'F' chord, a 'Solos' instruction, a 'F⁷' chord, and a ' B^b7 ' chord. The fifth system includes a 'F' chord, a 'D⁷' chord, a 'G⁷' chord, a 'C⁷' chord, a 'F' chord, a 'F^o' chord, a 'C' chord, and a 'F' chord. The sixth system includes a 'Break: 3 Bars:' instruction, a 'Clarinet Break' instruction, a 'Cornet "Horse Whinny"' instruction, and a ' B^b ' chord. The seventh system includes a 'F' chord, a 'D⁷' chord, and a 'G⁷' chord. The eighth system includes a 'C⁷' chord, a 'F' chord, a 'F^o' chord, a 'C⁷' chord, and a 'F' chord. The final instruction is 'Back to "B" - Take CODA:'.

Somebody Stole My Gal

Leo Wood 1918

A F F^o/G[#] C⁷ F F^o/G[#] C⁷

Gee but I'm lone- some, lone- some and blue, I've found out some- thing I nev- er knew.

D⁷ G⁷ C⁷

I know now what it means to be sad, For I've lost the best gal I ev- er had.

G^m D⁷ G^m G⁷ C⁷

She on- ly left. yes- ter - day, — Some- bo- dy stole her a - way.

B F A^b C⁷/G C⁷ C⁷ C⁺7 F E^b7 Bass Pickups

Some- bod- y stole my gal. Some- bod- y stole my pal.

D⁷ G⁷ G⁷ C⁷ bar break

Some- bod- y came and took her a- way. She did- n't ev- en, say she was leav- in'.

C F A^b C⁷/G C⁷ C⁷ B^b7 A⁷ C⁷

The kis- ses I Iove so, He's get- tin' now I know. But

F F⁷ B^b B^bm

Geel! I know that she, would come to me, if she could see, her

F G⁷ G^m7 C⁷

bro- ken heart- ed, lone- some pal. Some bod- y stole my

1. F D⁷ G⁷ C⁷ F B^b7 F

gal! gal!

Somebody Stole My Gal (Foxtrot Version)

233

Leo Wood - 1918

A

Bass Pickups

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'.

B

The kis-ses I love so, He's get-tin' now I know.

But Gee! I know that she, would come to me, if she could

see, her bro- ken heart- ed, lone- some pal.

Some bod- y stole my gal!

Beale St. Blues



You'll



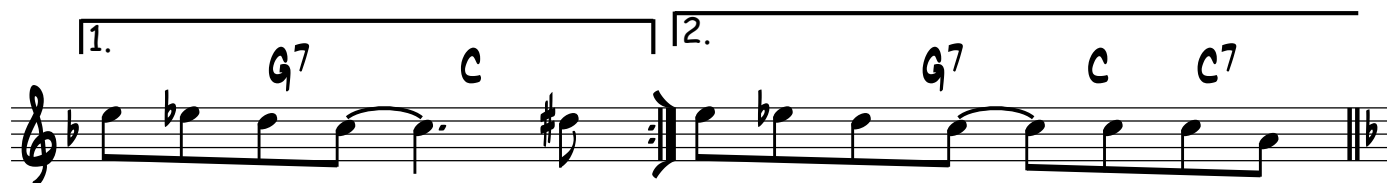
see pret - ty Browns_ in beau - ti - ful gowns,_ You'll see
 see Hog - Nose rest-'rants and Chit - lin Ca - fe's,_ You'll see
 Beale Street Could talk,_ If Beale Street could talk,_ Mar - ried



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



rath - er be here, —
 goin' to the river,
 rath - er be there, —

Than an - y place I know. —
 May - be bye and bye. —
 Than an - y place I know. —

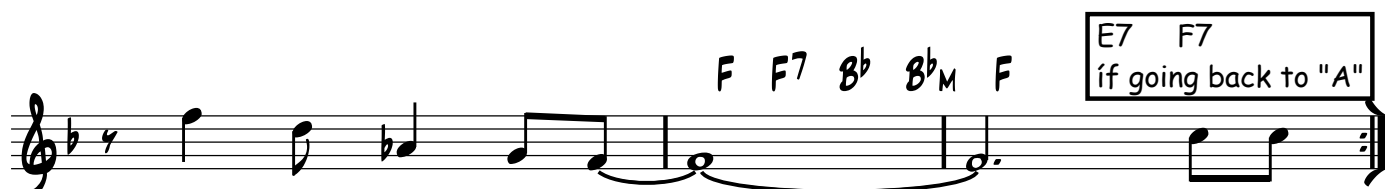


— I'd rath-er be here,
 I said I'm goin' to the river,
 I said I'd rath-er be there,

Than an - y place I know. —
 And there's a rea-son why: —
 Than an - y place I know. —



It's gon - na take the ser - geant —
 Be - cause the riv - er's wet and —
 New York may be all right, but



For to make me go. —
 Beale Street's done gone dry. —
 Beale Street's paved with gold. —

Well I'm
 I'd

Stock Yard Strut

♩ = 195

Sheet music for "Stock Yard Strut" in B-flat major, 4/4 time, tempo 195. The music is divided into two sections, A and B.

Section A: 8 measures. Chords: B^b, B^b, C⁷, C⁷, F⁷, F⁷, B^b7, A⁷, B^b, F⁷, B^b, B^b7, C⁷, C⁷.

Section B: 16 measures. Chords: B^b, B^b, B^b, B^b, B^b, B^b, F⁷, F⁷, F⁷, F⁷, F⁷, F⁷, F⁷, F⁷, B^b7, E^b, E^b.

Section Break: 4 measures. Chords: B^b, B^b, B^b, B^b.

Eb DIM Eb DIM Bb G7
 C7 F7 Bb Bb
 C Bb Bb Gm Bb Bb Bb DIM
 F7 F7 F7 F7 F7
 F7 F7 F7 Bb Bb
 Bb Bb Bb Bb7 Bb7
 Eb Eb Eb DIM Eb DIM
 Bb G7 C7 F7

Rhythm section plays charleston rhythm

Bb7 Bb DIM Eb M7 Bb Bb7 Bb DIM Eb M7 Bb

On The Alamo

Isham Jones & Gus Kahn - 1922

A D^{maj7} E^{m7} D E⁷ B^{m7} G^m E⁷

Where the moon swings low On the Al- a- mo, In a gar-den

E^{m7} A⁷ F#^{m7} F⁷ E^{m7} A⁷ D^{maj7} E^{m7} D C#⁷

fair where ros- es grow, In the ten-der light of the sum-mer

F#^{m7} B⁷ B^{m7} E⁷ E^{m7} A⁷ Break

night, I can hear her wan- der to and fro. For she said I'll

B D^{maj7} E^{m7} D E⁷ B^{m7} G^m E⁷ E^{m7} A⁷

wait by the gar-den gate, On the night I said "I love you

F#^{m7} F⁷ E^{m7} F#⁷ B^m D G#^o

so". And in all my dreams it seems I go

E⁷ E^{m7} A⁷ D G⁷ D

Where the moon swings low, On the Al- a- mo.

When The Saints

239

A G G⁷ C C[#]DIM G

I am just a wea - ry pil - grim Plod-ding thru this
Well I pray each day to heav-en, For the strength to
Want to join the heav'nly-band, Want to play in the

A⁷ D⁷ G G⁷

land of sin; Gett-ing read - y for that
help me win, I want to be in that pro -
ang - el band, Want to hear the trum - pets

C C[#]DIM G D⁷ G

ci - ty, When the saints come march - ing in. Oh when the
cess-ion, When the saints come march - ing in.
blow-ing, When the saints come march - ing in.

B G G G G G

saints go march-ing in. Oh when the saints go

G G[#]DIM A^M7 D⁷ G G⁷

march - ing in. Oh lord I want to be in that

C C^M7 G D⁷ G

num - ber When the saints go march - ing in.

Some Sweet Day

♩ = 146

Tony Jackson - Ed Rose - Abe Olman - 1917

A D/F# F° A7/E D#° E_M A7 A+ D D° A7

Al - though it's spring the birds don't sing_ You're leav-ing me_ to - day. It's

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

D/F# F° A7/E D#° E_M A7 A+ D

win-ter time_ you're good and kind, For - ev-er by_ my side, But when

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

E7 A7 E7 A7

long for me some - day, But I'll be far a - way. 'Cause when the

B **D** **D7** **D7/C** **E7/B** **E7**

cold wind does blow_ with its ice_ and its snow,_ Then your heart

A7 **D** **F°** **A7/E** **A7**

_ soon will melt_ for each sor- row I have felt. And when your

D **D7** **D7/C** **E7/B** **E7**

friends turn a - way,_ time will prove what I say._ Now's your time,

A7 **D** **D7** **D°** **A7** **D**

_ I'll have mine_ Some Sweet Day. (Yes, Some Sweet Day.)

Ida, Sweet As Apple Cider

Eddie Munson & Eddie Leonard - 1903

A F Ab^o C⁷ Gm⁷ C⁷

In the re-gion where the ros-es al-ways bloom, Breath-ing out up-

Gm⁷ C⁷ F C⁷ F Ab^o

on the air their sweet per-fume, Lives a dus-ky maid I long to

C⁷ D⁷ G⁷ C C⁷

call my own, For I know my love for her will nev-er die;

B F Ab^o C⁷ C⁷

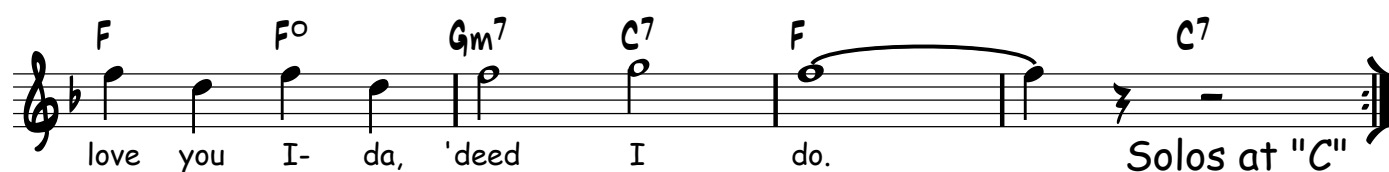
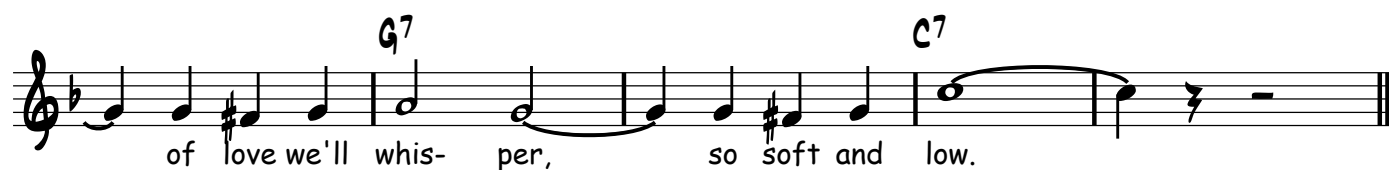
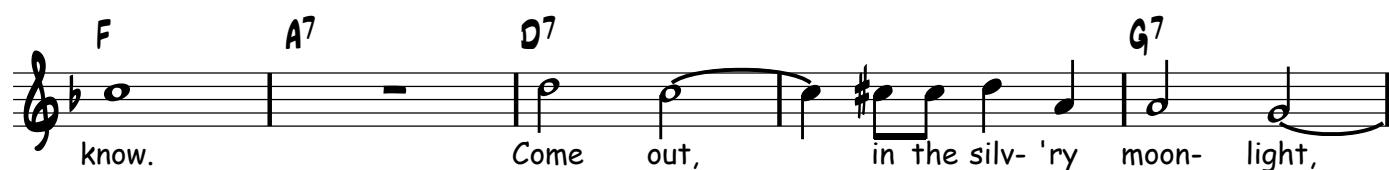
When the sun is sink-in' in that gold-en West, Lit-tle Rob-in

F C⁷ F

Red Breast gone to seek their nests. Then I sneak down to that place I

C⁷ D⁷ G⁷ C⁷ C⁺⁷

love the best, Ev-'ry ev'n-ing there a-lone I sigh:



Someday Sweetheart

Spike Brothers & Carter - 1919

When you're far a-way. You'll sit a-lone and cry for

heart, you may be sor-ry for what you've

done to my poor heart. You may re-

gret the vows you've bro-ken, The

things you did that made us drift a-part, You're hap-py

now, and can't see how, the wear-y

blues will ev-er come to you. But as you

sow so shall you reap, dear, and what you reap will make you

weep some-day, sweet-heart. Some-day Sweet-

B G D+7 G F#7 F7 E7

A7 D7 G G#° D7/A

G D+7 G Bm

F#7 Bm D7

C G9 C6

A9 D7

G D+7 G F#7 F7 E7 A7

D7 C7 D7

'Til We Meet Again

1918



There's a song in the land of the li - ly — Each sweet-heart has heard with a
 Tho' good - bye means the birth of a tear drop — Hel - lo means the birth of a



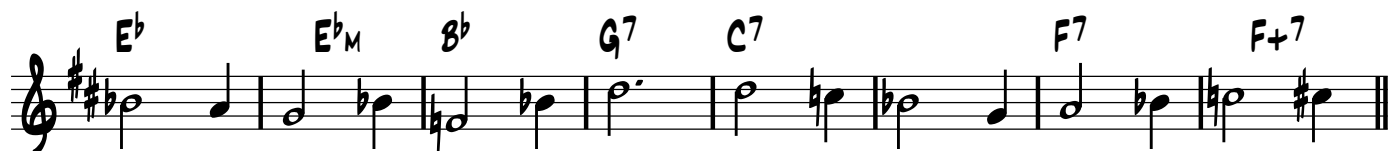
sigh. — O - ver high gar - den walls This sweet e - cho
 smile — And the smile will e - rise The tear blight - ing



falls As a sol - dier boy whis - pers good - bye —
 trace When we meet in the af - ter - a - while



Smile the while you kiss me sa - da - 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.

Just A Closer Walk

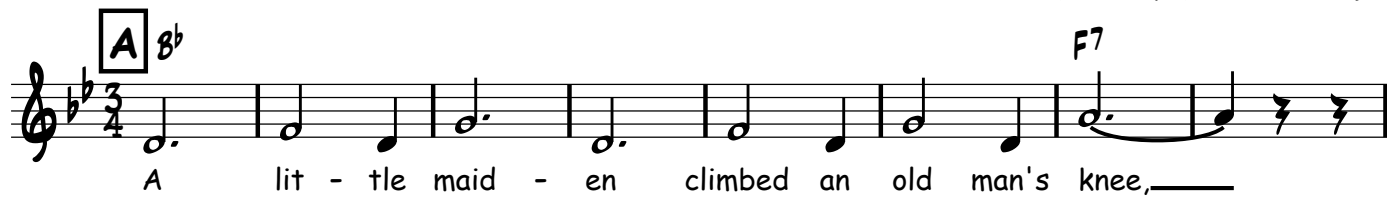
Musical score for "Just A Closer Walk" in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth and quarter notes, followed by a repeat sign. The second staff continues the melody with various note values and rests. The third staff includes a half note and a quarter note, followed by a half note and a quarter note. The fourth staff concludes the piece with a half note and a quarter note, followed by a double bar line. Chord symbols are placed above the notes: C, C, G7, G7, G7, G7, C, C, C7, F, D7, C, G7, C.

After The Ball

♩ = 100

Charles K Harris - 1891

A \flat



A lit - tle maid - en climbed an old man's knee,—"

\flat



Begged for a sto - ry "Do unc - le please"

B \flat



Why are you sin - gle, why live a - lone?—"

\flat

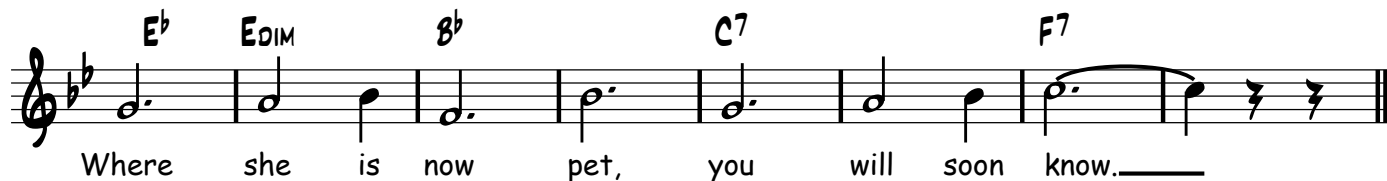
Have you no ba - bies, have you no home? n

C \flat

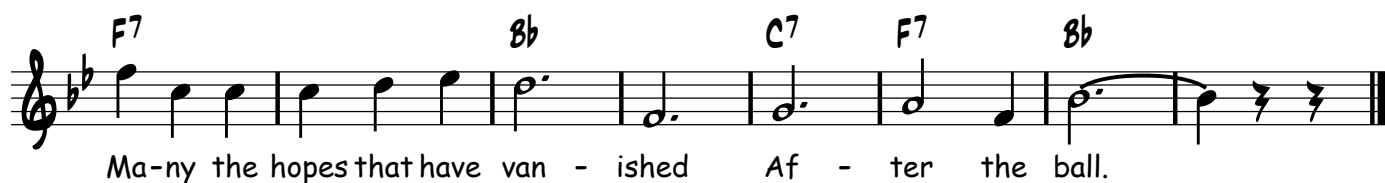
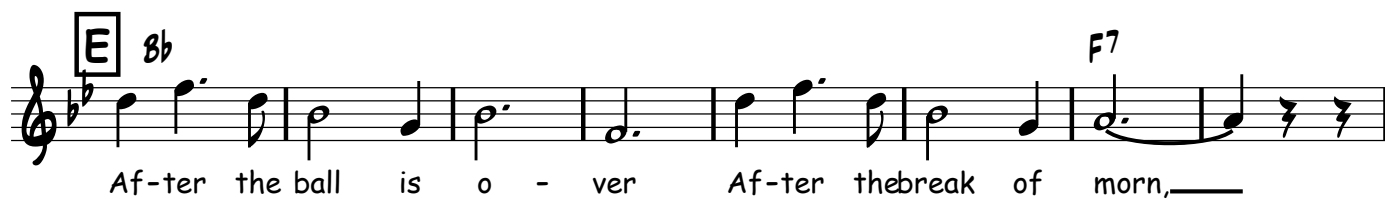
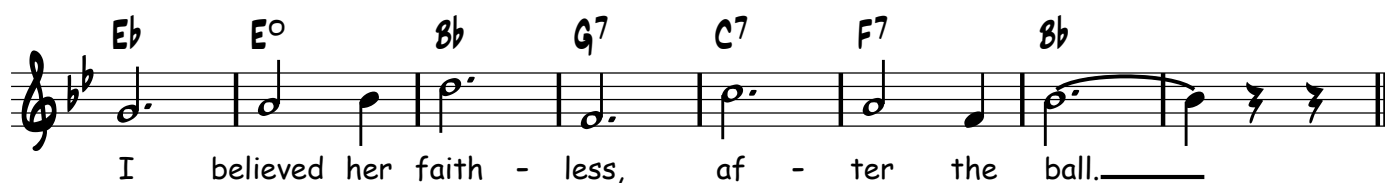


I had a sweet - heart, years, tears a - go;—"

\flat



Where she is now pet, you will soon know.—"

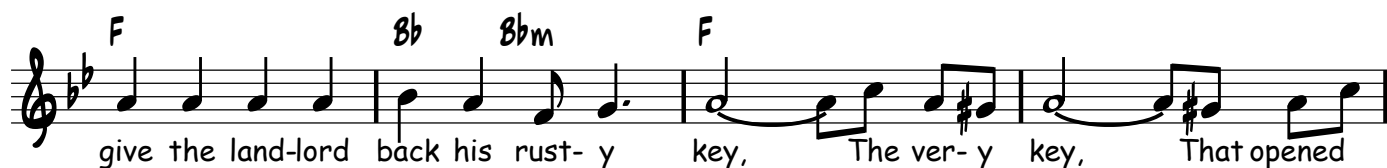


When The Midnight Choo-Choo Leaves For Alabam'

Irving Berlin - 1912



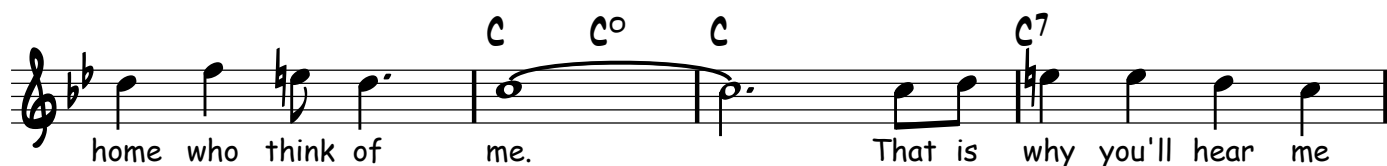
The minute that I reach the place, I'm goin'to ov-er-feed my face,'Cause I



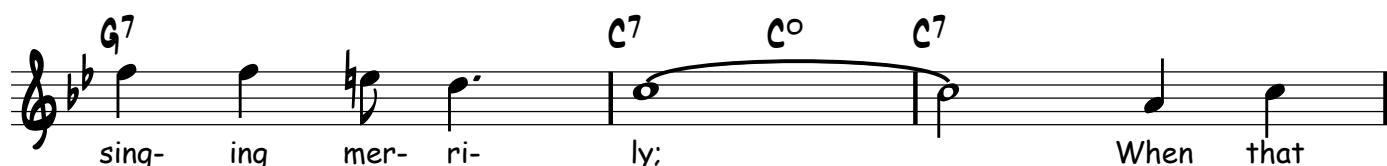
have n't had a good meal since the day I went a-way. I'm goin'to



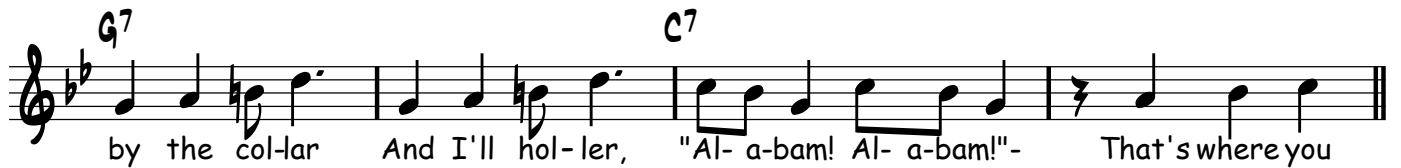
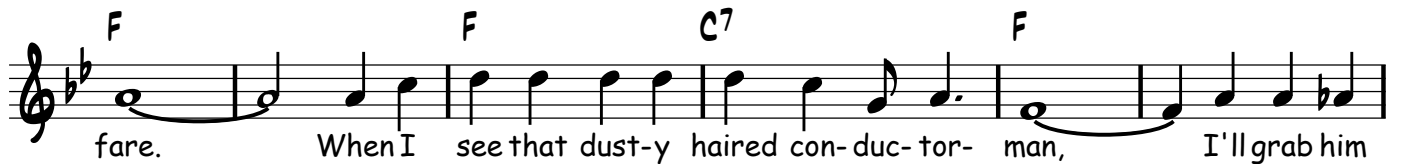
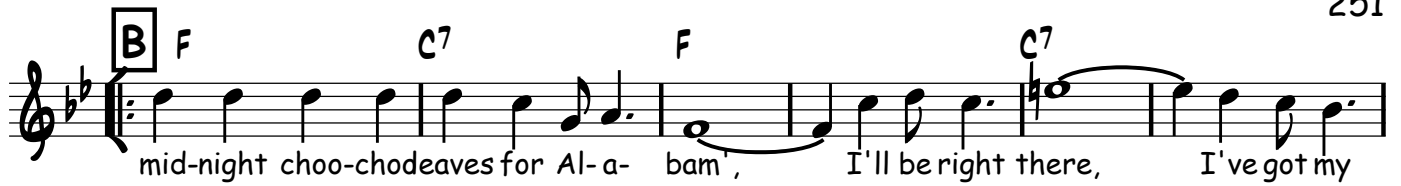
kiss my Pa and Ma, a doz-en times for ev-'ry star, Shin-ing o-ver Al-a-



ba-ma's new mown hay. I'll be glad e-nough to



throw my-self a-way.



All The Girls Go Crazy

Stop Time-2 Bars:.....

Kid Ory 1916

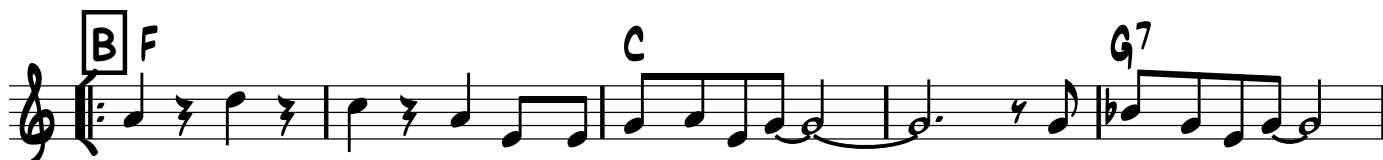


Stop Time-2 Bars:.....



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," -

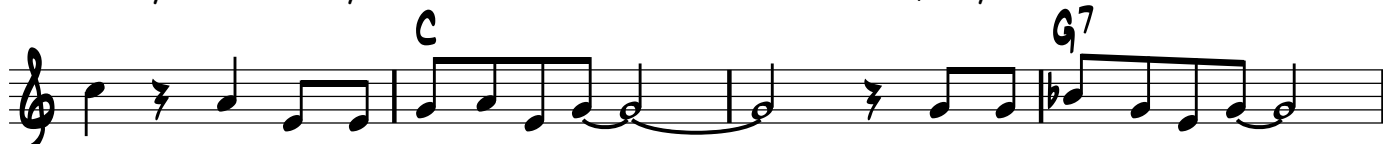


Hon-ey'bout the way I walk_____

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:

Chorus: 1st Time Soft:

First time of the chorus musical notation. The key signature has one sharp (F#). The notation consists of five staves. The first staff begins with a boxed 'C' and an 'F' chord. The second staff has 'G7', 'C', 'C7', and 'F' chords. The third staff has a 'C' chord. The fourth staff has 'G7', 'C', and 'C7' chords. The fifth staff concludes the first time of the chorus.

Climax Chorus: ad lib: Musical notation. The key signature changes to two flats (Bb and Eb). The notation consists of three staves. The first staff begins with a boxed 'D' and an 'F' chord, followed by a 'C' chord. The second staff has 'C' and 'C7' chords. The third staff has 'G7', 'C', 'F7', and 'C' chords. The notation ends with a double bar line.

By the Light of the Silvery Moon

Gus Edwards & Edward Madden
1909

A **D** **D^{DIM}** **A⁷** **D** **D** **D^{DIM}** **E_M**

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.

E_M **F^{#7}** **B⁷** **E_M** **A⁷** **E_M⁷** **A⁷** **E_M⁷** **D** **A⁷**

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

D **D^{DIM}** **A⁷** **D** **D** **D_M⁶**

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

A **E⁷** **A** **F^{#M}** **B_M** **B_M⁷** **E⁷** **A⁷**

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

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

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

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

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

soon, By the sil - ve - ry Moon.

Ballin' The Jack

Chris Smith - 1913

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

D⁷ *G#^o* *G⁷* *A^b7*

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,

F⁷ *E* *E⁷*

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

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,

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,

F⁷ *E* *G⁷*

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

C **A7** **D7**

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

D7 **G7**

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

C **E7** **F7** **E7**

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

D **A7** **A7** **D7**

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

A7 **C** **E7** **Am** **A7**

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

Solos at "C"

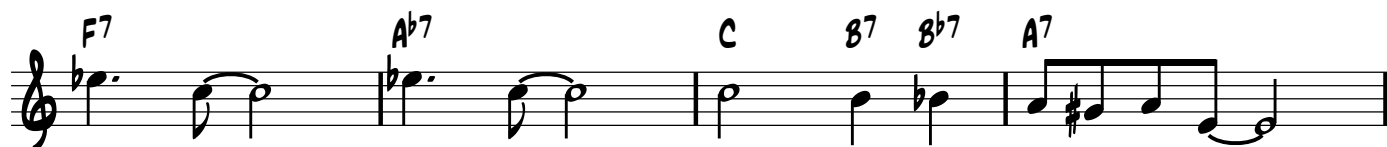
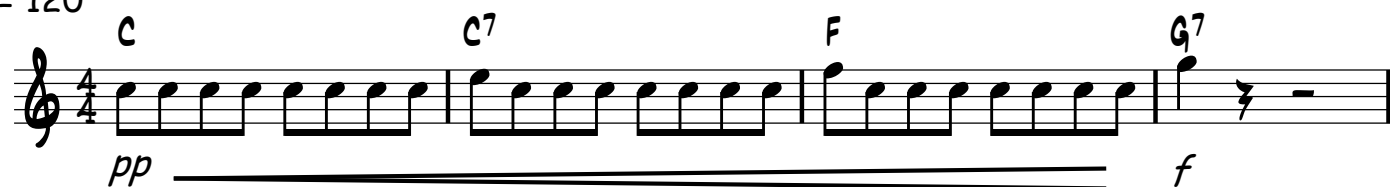
Dm **Fm** **G7** **C**

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

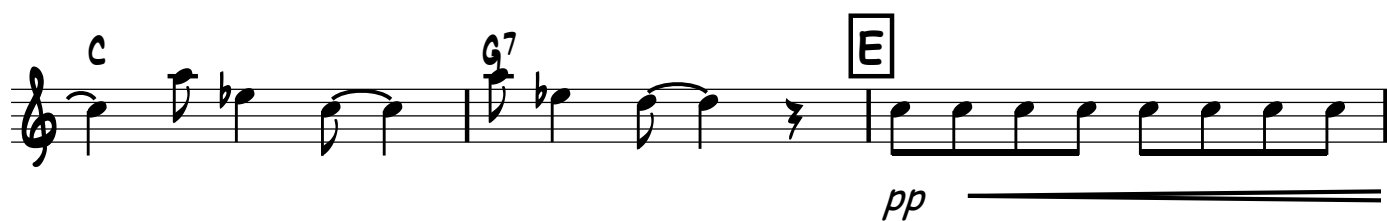
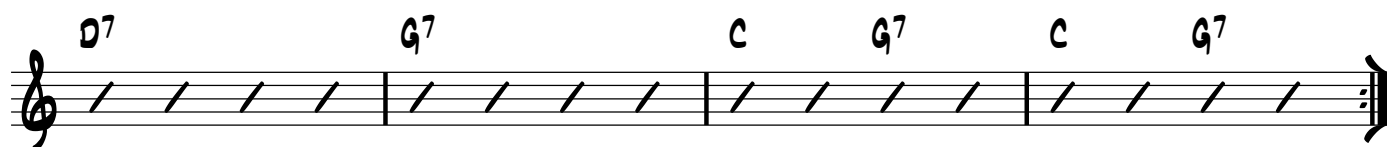
Bluin' The Blues

Henry Ragas 1918

♩ = 120



Solos



In the Sweet By and By

Joseph Philbrick Webster



1. There's a land that is fair-er than day, And by faith we ~~care~~ it a
 2. We shall sing on that beau-ti-ful shore The me-lo-di-ous songs of the
 3. To our bount-i-ful Fa-ther a-bove, We will of-fer o-trib-ute of



far; For the Fa-ther waits o-ver the way To pre
 blessed; And our spir-its shall sor-row no more, Not a
 praise For the glor-i-ous gift of His love And the



pare us a dwell-ing place there. In the
 sigh for the bless-ing of rest.
 bless-ings that hal-low our days.



sweet by and by, We shall meet on that beau-ti-ful shore; In the



sweet by and by, We shall meet on that beau-ti-ful shore.

Any Time

Herbert Lawson 1921

An-y time you're feel-ing lon - 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.

And They Called It Dixieland

Raymond Egan & Richard Whiting - 1916

A C C E⁷ A⁷ D⁷

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

G⁷ C B^b

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

A⁷ Dm Am⁷ D⁷ D⁷

fin-est place I've known, When they built my home sweet home, Noth-ing was for-got- ten in the

G D⁷ G⁷

land of cot- ton, from the clo-ver to the hon-ey comb, And then they

B C C E⁷ A⁷ D⁷

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

G⁷ E⁷

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

A⁷ D⁷

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

G⁷ C E⁷ A⁷ D⁷ G⁷ C

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

Toot, Toot, Tootsie

263

Gus Kahn, Ted Fiorito - 1922

A F G^7

Toot, Toot, Toot-sie, Good - Bye!

C^7 F F F $F^{\#o}$

Toot, Toot, Toot-sie, don't cry, The choo choo train that

Gm^7 C^7 C^7 Gm^7 C^7 F A^bo Gm^7 C^7

takes me, a-way from you no words can tell how sad it makes me

B F G^7 C^7 F^9

Kiss me, Toot-sie and then, Do it o-ver a- gain.

Bb^7

Watch for the mail, I'll nev- er fail, If

F C^7

you don't get a let- ter then you know I'm in jail,

C F G^7

Tut, Tut, Toot-sie don't cry.

C^7 F C^7

Toot, toot, Toot - sie, Good - bye.

Ostrich Walk

Original Dixieland Jazz Band - 1918

Chords and markings above the staves:

- Staff 1: G, D#7, Am7, D7
- Staff 2: A, E7, A7, D7, A, E7, A7, D7
- Staff 3: [A] G, G, A7, D7, G
- Staff 4: A7, D7, G
- Staff 5: Stop Time 4 bars (Trombone, Cornet, Clarinet, Trombone)
- Staff 6: G, E7, Am7, D7, 1. G, 2. G, C, Gd
- Staff 7: [B] G, G° Break, D7 Break, G Break, G, G°, D7
- Staff 8: G, G°, G, G° Break, D7 Break
- Staff 9: G Break, G°, D7, G

G D#7 Am7 D7
 C G G A7 D7 G
 G A7 D7
 Stop Time 4 bars
 G Trombone G7 Cornet C Clarinet Cm Trombone
 G E7 Am7 D7 G
 D G Am7 D7 G
 G E7 D7 D+7 G *sfz*
 G G° Am D7 G G°
 D7 G Unison
 G G D+7 G

Missouri Waltz

John Eppel & J.R. Shannon

1914



Hush - a - bye, my ba - by, slum - ber time is com - in' soon;



Rest your head up - on my breast while mom - my hums a tune; The



sand-man is call - in' where shad-ows are fall - in' while the soft bree-zes



sigh as in days long gone by. Way down in Miss - our - i where I



heard this mel-o - dy. When I was a tin - y child up - on my mom-my's knee; The



old folks were hum - min', their ban - jos were strum - min' so - o sweet and low.



Strum, strum, strum, strum, strum, seems I hear those ban - jo's play - in' once a - gain.



Hum, hum, hum, hum, hum, Tha - t same old plaint - ive strain.



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."

I Want To Do the Bear Cat Dance

Shelton Brooks (1913)

♩ = 164

Miss Sa-die hall went to a ball_ one balm-y night in June. Just

as she en tered in the hall they played a rag - time tune. They were

teach-ing all_ the schol-ars 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.

After You've Gone

♩ = 110 - 120

1916

A **C** **G⁷** **C**

Now won't you list-en hon-ey while I say

G⁷ **E⁷** **A^M7** **G⁷** **A⁷** **C⁷**

goin' a- way? Don't say that we must part, Don't you break your-

D^M7 **G⁷** **C** **G⁷**

ba by's heart. You know that I've loved you for these ma - ny years,

E^M **A⁷** **F⁷** **C⁷** **A^M7**

Loved you both night and Day Oh hon - ey ba - by can't you

D^M **G⁷** **D^M7** **G⁷** **C**

see my tears? List - en while I say.

B F F_M^b C

Af - ter you've gone,- and left me cry - in' Af - ter you've gone,-

A^7 D G^9

there's no de - ny - in' You'll feel blue__ You'll feel sad__

C^7 F

you'll miss the dear-est pal you've ev - er had.__ There'll come a time__

F_M^b C A^9 D_M^7 A^7

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

D_M^7 F_M^b C E^7 A_M^7 C_{dim}

When you grow lone - ly Your heart will break like mine and you'll want me on - ly

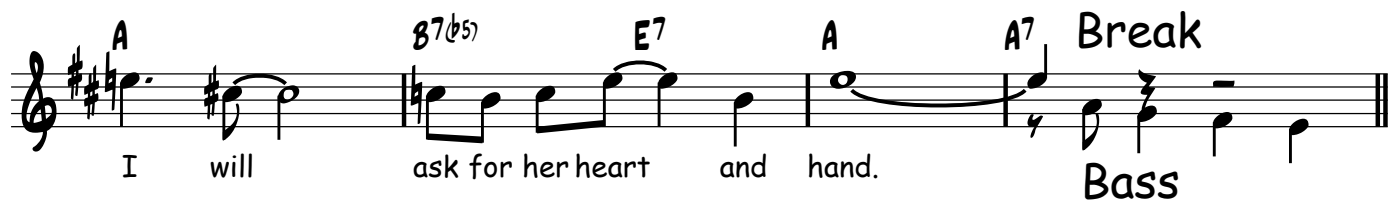
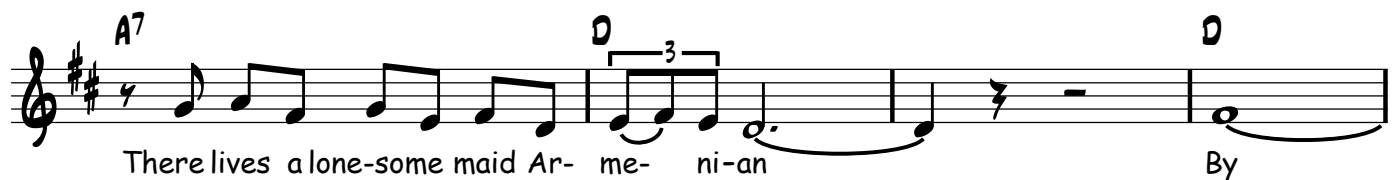
C A^7 D_M^7 G^7 C^b C^7

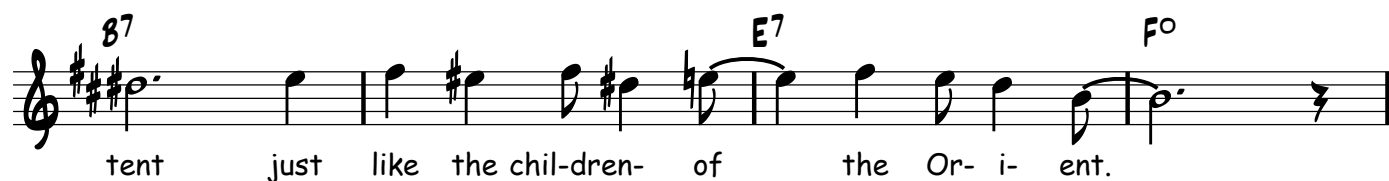
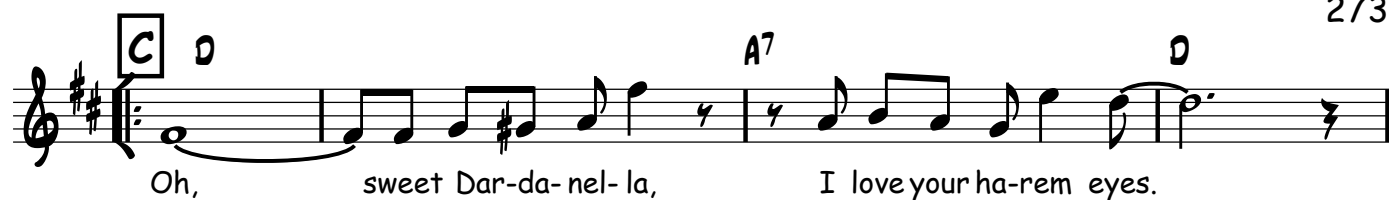
Af - ter you've gone. Af - ter you've gone A - way.

Solos at "B"

Dardanella

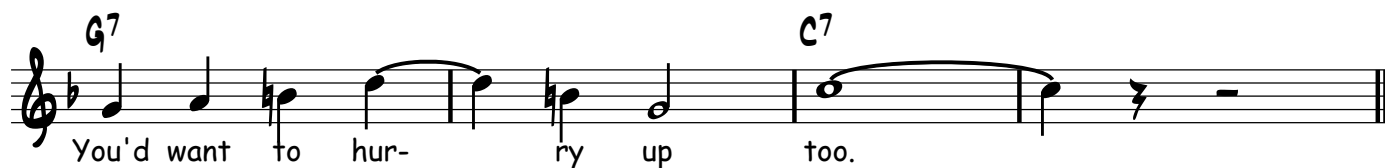
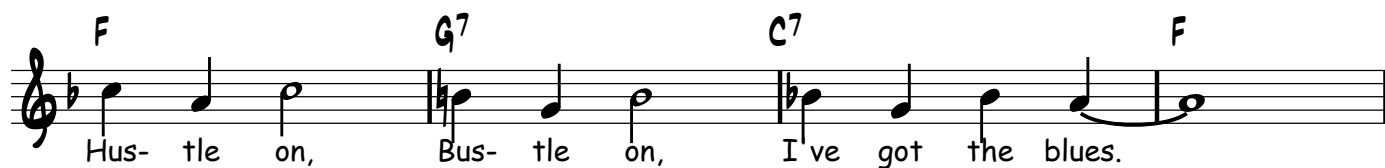
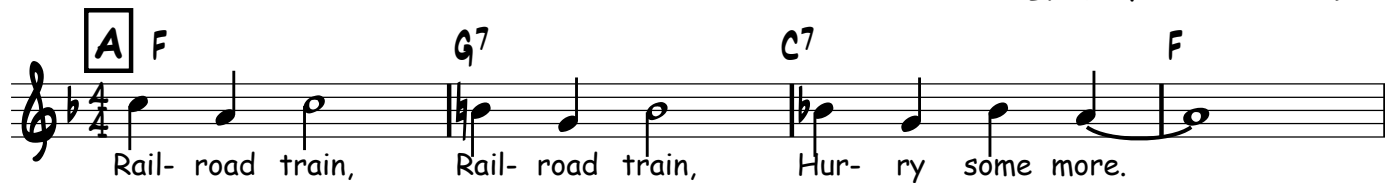
Felix Bernard & Johnny Black - 1919

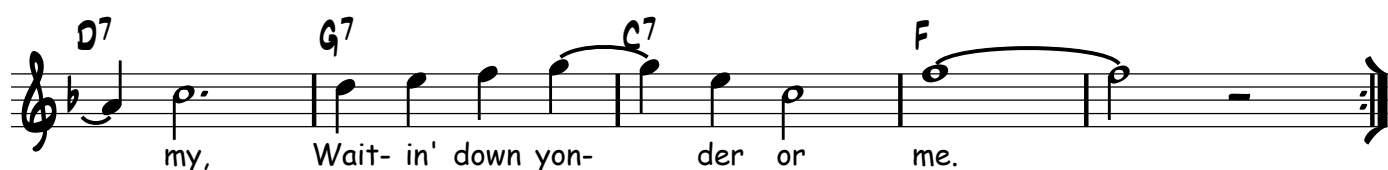
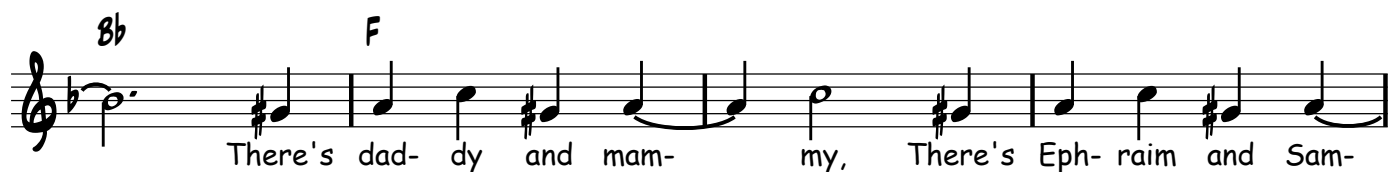
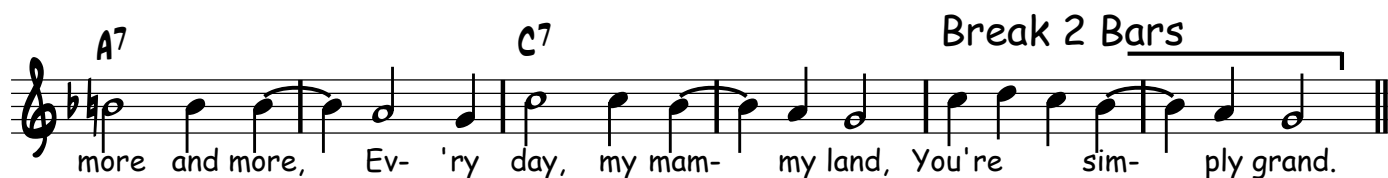




Down Yonder

L. Wolfe Gilbert - 1921





Chicago

Fred Fisher - 1922

A F

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

Gm7 C7 F C7

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

F G7 G7

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

Gm7 C7 Gm7 C7 F/A F#°/Ab Gm7 C7

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

B F

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

Em7(b5) A7 Dm D7 Gm

do things they don't do on Broad- way, Say, They have the time the time

Bbm F A°

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

Gm7 C7 Gm7 C7 F F° Gm7 C7

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

Baby Won't You Please Come Home

277

Clarence Williams and
Charles Warfield - 1919

A C E^b D⁷ G⁷ C E^b

I've got the blues, I feel so lone - ly, I'd give the world if

D⁷ G⁷ C E⁷ E⁷^b₅ A^m E⁺ A^m⁷ D⁷ G⁷

I could on - ly make you un - der - stand. It sure - ly would be grand.

C E^b D⁷ G⁷ C⁷ F

I'm goin' to tel - e - graph you ba by, As you won't you please come home, "Cause

A^m⁷ D⁷ G⁷ G[#]^o A^m⁷ D⁷ G⁷

when you're gone. I'm all for - lorn, I wor - ry all day long.

B C E⁷ A⁷ D⁷ A^m⁷

Ba - by won't you please come home, "cause your mam - ma's all a -

D⁷ G⁷ G[#]^o A^m D⁷ A^b⁹ G⁷

lone. I have tried in vain, nev³er no more to call your name.

C E⁷ A⁷ D^m⁷ F E⁷

When you left you broke my heart, Be - cause I nev - er thought we'd part. Ev - ry

F F[#]^o C B^b⁷_b⁵ A⁷ D⁷ G⁷ C

hour in the day, you will hear me say, Ba - by won't you please come home.

When You Wore A Tulip

Percy Wenrich & Jack Mahoney - 1914

I met you in a gar-den in an old Ken-tuck-y town, The

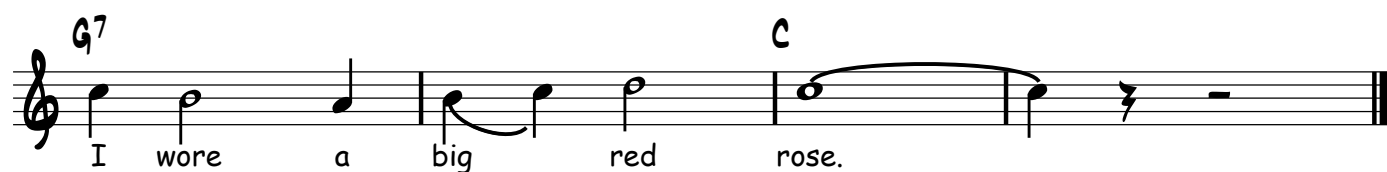
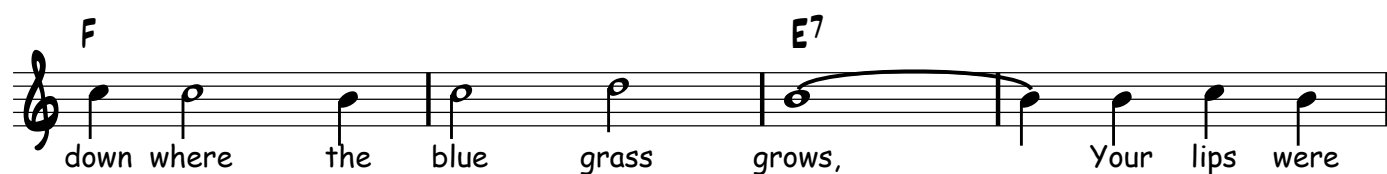
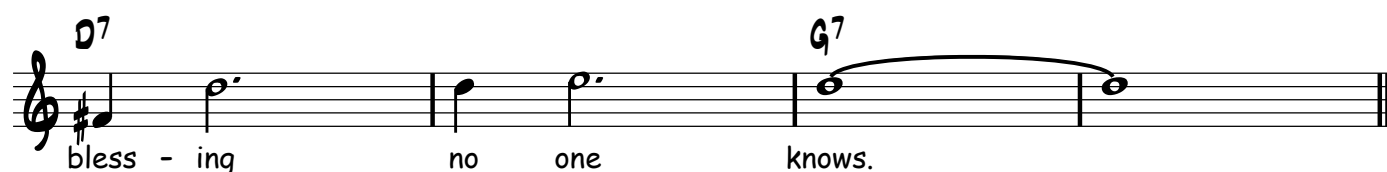
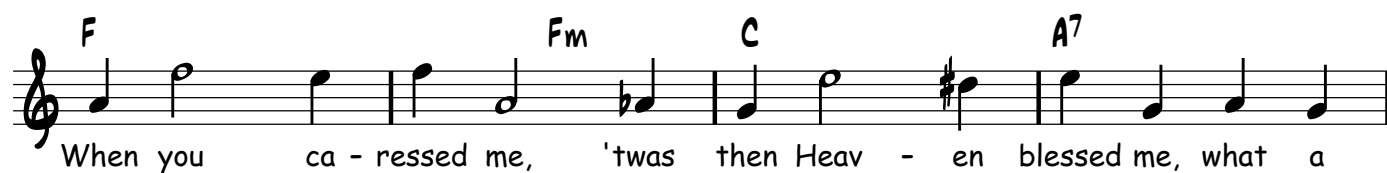
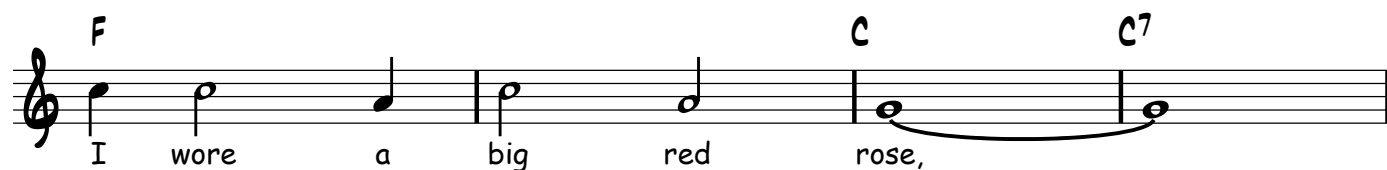
sun was shin - ing down, you wore a ging-han gown. I

kissed you as I placed a yel - low tu - lip in your_ hair, Up -

on my coat you pinned a rose so rare. _____ Time

has not changed your lov - li - ness, you're just as sweet to me, I

love you yet I can't for - get the days that used to be. When



Ain't We Got Fun

Kahn & Egan Whiting
1921

♩ = 185

A F F#°7 Gm C7 F

Bill col - lec - tors gath - er 'Round an rath - er Haunt the cot-tage next

F C7 F E7 Am

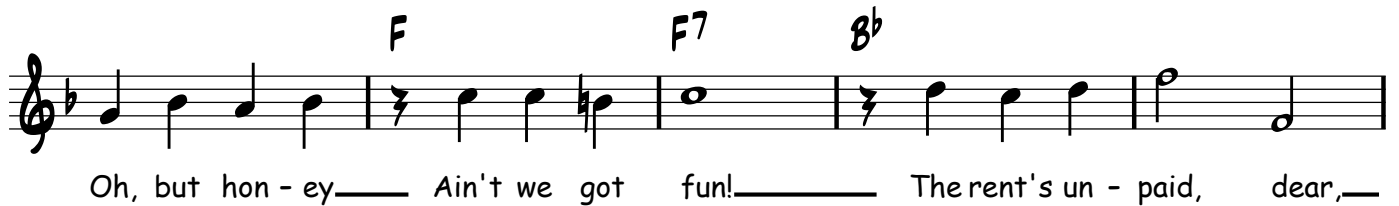
door. Men the gro-cer and butch-er sent Men who call for the rent. But with

Am E7 Am D°/A A7

in a hap - py chap - py And his bride of on - ly a year, Seem to

C Em Am7 C Am Dm A7 Dm Dm7 G7 C F#°7 Gm C+

be so cheer-ful Here's an ear - ful Of the chat-ter you hear.



If You Were The Only Girl In The World

Clifford & Nat Ayer - 1916

A D B^7 E^7 A^7

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

D F° E_m^7 A^7 D E_m^7

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

E_m^7 A^7 A^+7 D A^7

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

B D B^7 E^7 A^7 D F°

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

E_m^7 A^7 B_m $F^\sharp m$

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

G G^+/D^\sharp A^7/E A^+7/F^\sharp D/F^\sharp A_m^b B^7

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

C E_m G_m D B^+ B^7

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

E^7 A^7 D

I were the on- ly boy.

Shoot 'Em

283



Lassus Trombone

First system of music (measures 1-6). Chords: G, D7 G, G. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melody in the treble clef and a bass line in the bass clef.

Second system of music (measures 7-13). Chords: D7, G, E7, A7, G. The music continues with a melody in the treble clef and a bass line in the bass clef.

Third system of music (measures 14-20). Chords: Eb7, G, D7, 1.G, 2.G. The music continues with a melody in the treble clef and a bass line in the bass clef.

Fourth system of music (measures 21-25). Chords: A7, D7, G, G. The music continues with a melody in the treble clef and a bass line in the bass clef.

Fifth system of music (measures 26-31). Chords: A7, D7, G, A7, D7. The music continues with a melody in the treble clef and a bass line in the bass clef.

32 G A⁷ D⁷ G

1. 2.

D.S. al Coda ending

TRIO C

C C⁷ F Fm

C G⁷ C G⁷ 1. C 2. C

A⁷ D⁷ G G A⁷ D⁷

1. G 2. G

OVER IN THE GLORY LAND

JAMES ACUFF AND EMMETT DEAN

$\text{♩} = 200$ **A** **C** **C** **G⁷**

I've a home pre pared — where the saints a - bide, O-ver in that Glor - y Land, —
 What a joy - ful thought — that my Lord I'll see,
 Now if you get there — be - fore I do,

8 **C**

— And I long to be — by my Sa - vior's
 And with kin - dred saved — there for e - ver
 You just tell them all — that I'm com - in'

12 **C** **G⁷** **C**

side, O - ver in that Glor - y Land. I'm sing - in'
 be,
 too,

17 **B** **C** **C⁷** **F**

Ov - er in that Glor - y Land, — Yes, O - ver in that

23 **C** **C** **G⁷** **C**

Glor - y Land, O-ver in that Glor - y Land. — Glor-y hal-le lu-ia O - ver in that

31 **C⁷** **F**

Glor - y Land — Yes, O - ver in that Glor - y

36 **C** **C** **G⁷** **C**

Land, O - ver in that Glor - y Land.