

THE
Creole
Jazz
BAND

FAKE BOOK VERSION 2.2

 Bb TREBLE

THE Creole Jazz BAND

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

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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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12th Street Rag

Euday L. Bowman - 1914

Musical staff 1: Treble clef, key signature of one flat (Bb), 4/4 time signature. Chords: C7, C7, C7, C7. The melody consists of eighth and quarter notes with rests.

Musical staff 2: Treble clef, key signature of one flat (Bb). Chords: F, C7, C7. The melody consists of eighth notes.

Musical staff 3: Treble clef, key signature of one flat (Bb). Chords: C7, F, F. The melody consists of eighth notes.

Musical staff 4: Treble clef, key signature of one flat (Bb). Chords: C7, G7, C7. The melody consists of eighth notes and quarter notes.

Musical staff 5: Treble clef, key signature of one flat (Bb). Chords: F, C7, C7. The melody consists of eighth notes.

Musical staff 6: Treble clef, key signature of one flat (Bb). Chords: C7, F, F, F7. The melody consists of eighth notes and quarter notes.

Musical staff 7: Treble clef, key signature of one flat (Bb). Chords: Bb, C#7, F, G7, C7, F, Bb7, F. The melody consists of quarter notes and eighth notes.

Back to top with Intro

Musical staff 8: Treble clef, key signature of one flat (Bb). Chords: F, C7. The melody consists of quarter notes with '+' signs above them. Text: Standard Doo Wack-a-doo chorus, Etc.

hinduṣṭān

♩ = 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.

B **D** **A+** **D** **D**

Hin - - - du - stan, _____ where we

D **A****DIM** **A7** **A7**

stopped to rest our tir - ed car - a - van,

A7 **A7** **A7** **A7**

Hin - du - stan, where the

A7 **A7** **A+7** **D** **D** **A7**

paint - ed pea - cock proud - ly spreads his fan

D **D** **A+** **D** **D**

Hin - du - stan, where the

D7 **D7** **G** **G**

pur - ple sun - bird flahsed a - cross the sand, _____

E9 **E9** **G****M** **G****M**

Hin - - - du - stan _____ where I

E7 **A7** **D**

met her and the world be - gan. _____

Indiana

A G C G G⁷

I have al - ways been a wand - 'rer_____

C C^M G G

O - ver land and sea_____

G C G G

Yet a moon-beam on the wa - ter_____

A⁷ A⁷ C^{M6} D⁷

Casts a spell o'er me_____ A

A^M G^{#o} A^M D⁷

vis - ion fair I see_____ A -

G G^o A^{M7} D⁷

gain I seem to be,_____ Back home a -

B G F#7 F7 E7 A7 A7

gain_____ in in - di - a - na_____ And it

D7 D7 G G7 C C

seems that I can see_____ the gleam-ing can-dle light_____ still

G E7 A7 A7 D7 D7

shin-ing bright_____ thru the syc-a - mores_____ for me._____ The new-mown

C G F#7 F7 E7 A7 A7

hay_____ sends all its fra - grance_____ From the

B7 B7 Em Em G B7

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

Em7 Eo7 G D7 G D7

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

Suez

Ferdie Grofe/Peter DeRose - 1922

Musical staff with notes and chords: F, Am, E7, E7

Rhythm Vamp 4 bars

Musical staff for Rhythm Vamp 4 bars with chords: Am, F, Am, E7

Musical staff with notes and chords: Am, E7, Am, Dm

Musical staff with notes and chords: Am, E7, Am, Rhythm Vamp

Musical staff with notes and chords: Am, E7, Am, Dm

Musical staff with notes and chords: Am, E7, Am, E7, Am

Musical staff with notes and chords: Am, E7, Am, Dm

Musical staff with notes and chords: Am, E7, Am, Rhythm Vamp:

Musical staff with notes and chords: Am, E7, Am, A, A, E7, A, G7

Solos Here

Chords: C, B⁺, C, B⁺

Chords: C⁷, E⁷, F, A⁷

Chords: D^m, A⁷, D^m, A⁷

Chords: D⁷, D[°], D⁷, G⁷

D

Chords: C⁷

Chords: F, D⁷, G⁷, C, B⁺

Chords: C, A⁷, D⁷, G⁷, C

Afghanistan

William Wilander & Harry Donnelly - 1920

A

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

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

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

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

B

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

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

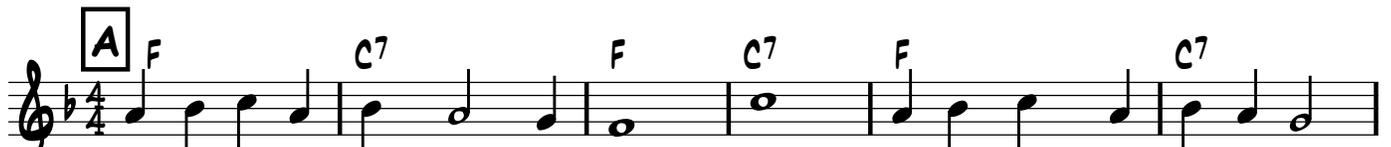
'Cross the des-ert sand, we will find a tem-ple,

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

Whispering

9
Schonberger - Coburn,
V. Rose - 1920

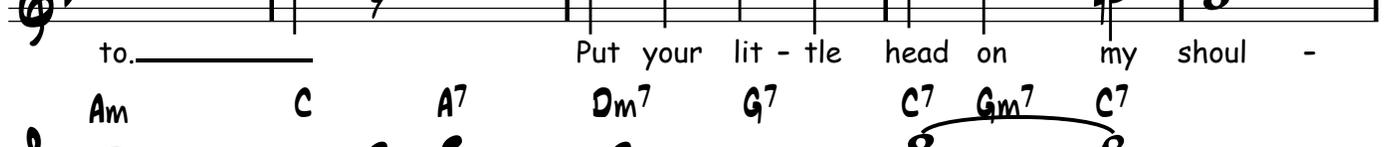
A



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 -

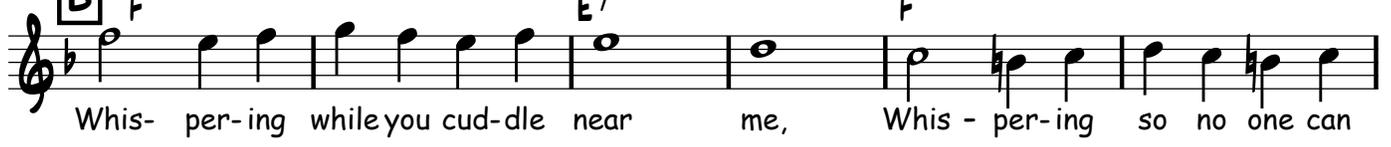


der, So that I can whis-per to you.

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

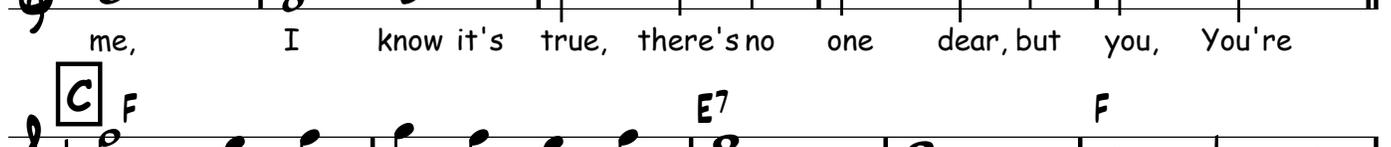


me, I know it's true, there's no one dear, but you, You're

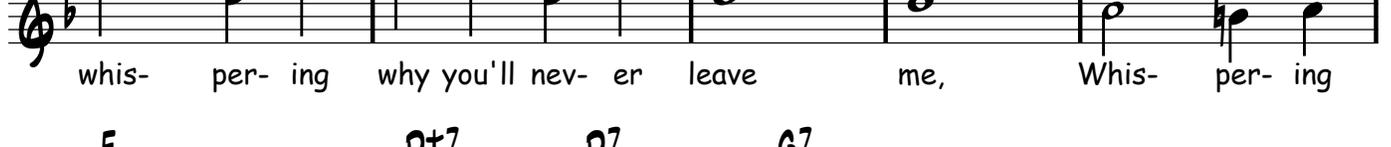
C



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.

Detailed description: This is a sheet music page for the song 'Whispering'. It features three sections labeled A, B, and C. Section A consists of three lines of music with lyrics: '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.' Section B consists of three lines of music with lyrics: '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'. Section C consists of three lines of music with lyrics: '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.' The music is written in a single treble clef with a key signature of one flat (Bb) and a 4/4 time signature. Chord symbols are placed above the notes. Section A uses chords F, C7, F, C7, F, C7. Section B uses chords D+7, D7, G7, C7, C7, F, C7, C+7. Section C uses chords F, E7, F, F, D+7, D7, G7, C7, Gm7, Bbm, F.

Eccentric

J. Russell Robinson - 1921

G G° G A7 D7 G G7

A C D7 G7

C G7 C

D7 G7

G7 C G7 C C7

B F C7 F C7 F C7 F C7 F

G7 C A7 Dm

Solos: Dm F C7 F C7 F G7

Solos Begin Here first time

Musical staff 1: Treble clef, common time signature. Chords: C, C, D7, G7. Includes a triplet of eighth notes.

Musical staff 2: Treble clef, common time signature. Chords: C, G7, C.

Musical staff 3: Treble clef, common time signature. Chords: C, D7, G7. Includes a triplet of eighth notes.

Musical staff 4: Treble clef, common time signature. Chords: C, G7, C, G7, C.

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

Musical staff 5: Treble clef, common time signature. Chords: D, C, C°, C, D7, G7, C, C, C°.

Musical staff 6: Treble clef, common time signature. Chords: C, D7, G7, E7.

Musical staff 7: Treble clef, common time signature. Chords: E7, C, C°, C, D7, G7.

Tag

Musical staff 8: Treble clef, common time signature. Chords: C, C, C°, C, D7, G7, C. Dynamics: *pp*, *f*.

Margie

Con Conrad & J. Russel Robinson

♩ = 160

A **G** **D** **C** **G** **D7** **G** **Am7** **D7**

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

G **D** **C** **G** **D7** **G** **G°**

Here's one I must tell to you;

Am **E7** **Am** **F7** **E7**

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

A7 **D** **G** **D7**

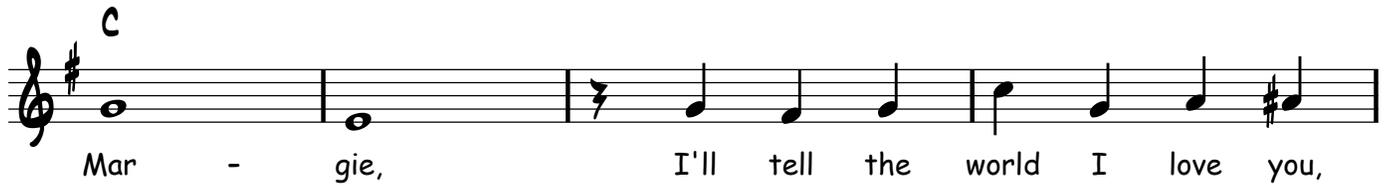
He holds her close and starts to coo: My lit - tle

B G G^7 G^+7



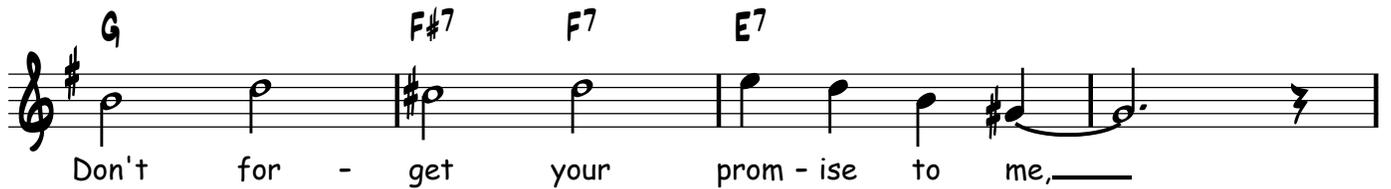
Mar - gie, I'm al - ways think - ing of you

C



Mar - gie, I'll tell the world I love you,

G $F\#7$ $F7$ $E7$



Don't for - get your prom - ise to me, _

$A7$ A° $A7$ $D7$ break



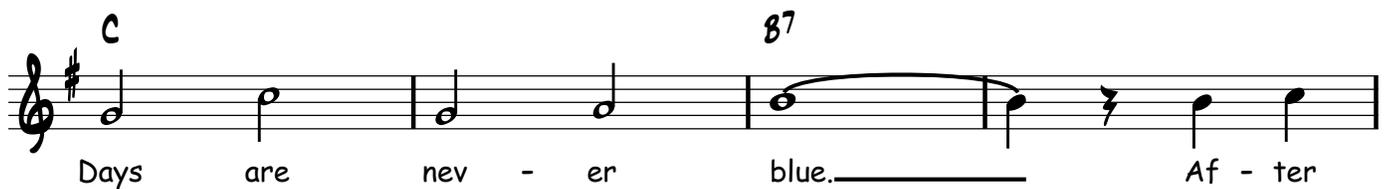
I have bought a home and ring and ev - 'ry - thing, For

C G G^7 G^+7



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

C $B7$



Days are nev - er blue. Af - ter

G G^7 $F\#7$ $F7$ $E7$



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

$Am7$ $D7$ G $D7$



Mar - gie, Mar - gie it's you." "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 first and second endings.

Staff 1: Starts with a treble clef and a 4/4 time signature. The first measure contains a melodic line. The second measure is a whole rest, with a boxed 'A' and a 'C' chord symbol above it. The third measure has a 'G7' chord symbol above it. The staff continues with a melodic line.

Staff 2: Starts with a 'C' chord symbol above the first measure. The second measure has a 'G7' chord symbol above it. The staff continues with a melodic line.

Staff 3: Starts with a 'C' chord symbol above the first measure. The second measure has an 'F' chord symbol above it. The third measure has a 'D7' chord symbol above it. The staff continues with a melodic line.

Staff 4: Starts with a 'D7' chord symbol above the first measure. The second measure has a 'G7' chord symbol above it. The staff contains several triplet markings (indicated by a '3' and a bracket) over the notes. Above the staff, the text "Break: 2 Bars" is written.

Staff 5: Starts with a boxed 'B' and a 'C' chord symbol above the first measure. The second measure has a 'G7' chord symbol above it. The staff continues with a melodic line.

Staff 6: Starts with a 'C' chord symbol above the first measure. The second measure has a 'G7' chord symbol above it. The third measure has a 'C7' chord symbol above it. The staff continues with a melodic line.

Staff 7: Starts with an 'F' chord symbol above the first measure. The second measure has a 'C' chord symbol above it. The third measure has a 'C+' chord symbol above it. The fourth measure has a 'C6' chord symbol above it. The fifth measure has a 'C+' chord symbol above it. The staff continues with a melodic line.

Staff 8: Starts with a 'G7' chord symbol above the first measure. The staff contains two first ending markings (indicated by a '1.' and a double bar line) and two second ending markings (indicated by a '2.' and a double bar line). The staff continues with a melodic line.

Panama

William H Tyres - 1913

16

Chords: F, C7, F, F, C7, F, C7, F, F7, Bb, B°, F, D7, G7, C7, F, F7, Bb, B°, F, D7, G7, C7, F, F7, Bb, B°, Bb, Bb+7, Eb, F7, F7, Bb, F7, Bb, Bb.

Section A: Measures 1-4

Section B: Measures 5-8

Section C: Measures 9-12

First ending: Measures 13-14

Second ending: Measures 15-16

Chords: Dm, A7, Dm, F7

Chords: D^b, F7, F7

Chords: F7, Bb, F7, Bb, Bb7

Chords: Eb, E°, Bb, F7, Bb

Chords: E, Bb, F7

pp
ff

Chords: Bb, Bb, Bb7, Eb, F#7, Bb, F7

Chords: Bb, Bb, F#7, Bb, F7, Bb

Chords: F7, Bb, F7, Bb

The Pearls

Jelly Roll Morton - 1919

Staff 1: A, F, E7
Staff 2: A, F#, A, F
Staff 3: F#7, Bm, F#7, Bm, B7, E7
Staff 4: A, F, A, F
Staff 5: F#7, Bm, F#7, Bm, F#m, B7, E7, A
Staff 6: B, A7, D7
Staff 7: A, C#m7, F#7, B7, E7
Staff 8: A7, D7
Staff 9: A^o Break - 2 bars, A, E7, A
Staff 10: A, A7, A^o, A7

C Tuba Only All A⁷ D^{maj7} F^{#m7}

B^m F^{#m} F^o E^{m7} A⁷

E^{m7} A⁷ D

E^m F^{#7} B⁷ E^{m7} A C^{#7} F^{#m} E^m D E F[#] A⁷

D Tuba only All D^{maj7} A^{m7}

D G B⁷ E^m G

G^m D B⁷ E^{m7} A⁷

D A^o A⁷ Tuba Only A⁷ D⁹

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 coming 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°** **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

A **A** **A7** **F#7**

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

A C A[^] A[^] A^M A[^] D^M G⁷ C A⁷

1. D⁷ G⁷ 2. D^M G⁷ C

B F D⁷ G⁷ C

C⁷ F C^{#7} G^{M7} C⁷ F D⁷

G⁷ C⁷ F F⁷

C B^b E^b B^b E^b C⁷ F⁷ B^b B^b E^b B^b E^b

C⁷ F⁷ B^b E^b B^b E^b C⁷ F⁷

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

At a Georgia Camp Meeting

2 bars unison w/ Clarinet trill

Musical staff 1: Treble clef, 4/4 time signature. Chords: C, G7, C. The melody consists of eighth and quarter notes.

Musical staff 2: Treble clef, 4/4 time signature. Chords: C, C7, F, C, G7, C. The melody consists of eighth and quarter notes.

Musical staff 3: Treble clef, 4/4 time signature. Chords: D7, G7, C, C7, F, C. The melody consists of eighth and quarter notes.

Musical staff 4: Treble clef, 4/4 time signature. Chords: C, G7, C. A bracket above the first two bars is labeled "2 bars unison". The word "Fine" is written below the staff.

Musical staff 5: Treble clef, 4/4 time signature. Chords: G7, C, G7. The melody consists of eighth and quarter notes.

Musical staff 6: Treble clef, 4/4 time signature. Chords: Adim, C, G7, C, C, C7. The melody consists of eighth and quarter notes.

Musical staff 7: Treble clef, 4/4 time signature. Chords: F, F#dim, C, A7, D7, G7, C. The melody consists of eighth and quarter notes.

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. The lyrics are: "Mam-my mine, Your lit- tle roll- in' stone that rolled a- way,". Chords are indicated above the staff: A (boxed), D, D#°, A7/E, A7, and D.

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

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

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

B D D° A^7 A^7

Rock-A-Bye Your Ba-by With a Dix-ie Mel-o-dy, when you croon,

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

croon a tune from the heart of Dix-ie. Just hang my cradle,

A^7 D B^7 E^7

Mam-my mine, Right on that Mas-on-Dix-on Line, And swing it

E^7 A^7

from Vir-gin-ia, To Ten-nes-see with all the love that's in ya'

C D D° A^7 E^m A^7

Weep no more my la-dy, sing that song a-gain for me, And Old Black Joe,

E^m A^7 G^7 $F\#^7$ B^7

just as though you had me on your knee. A million ba-by kiss-es I'll de-liv-er,

E^7 F° D

The min-ute that you sing the Swan-ee Riv-er, Rock-a-bye your

D B^m7 E^7 A^7 D

rock-a-bye ba-by with a Dix-ie mel-o-dy.

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 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 Bass

B^7 E_M G^7

D C *B7 Bb7 A7 D7 G7* 29

C C° DMI7 G7 C *B7 Bb7 A7*

cornet, clarinet

E E

trombone, bass

F C solo here *B7 Bb7 A7*

solo here

D7 G7 C C° DMI G7 C

G C *B7 Bb7 A7*

continue after last solo

E **FINE**

FINE

H C *A7*

D7 G7 C DMI7 G7

Just a Little While to Stay Here

♩ = 160 **A** B^b B^b E^b B^b B^b E^b B^b F^7

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^b B^b7 E^b E^b E^bM B^b

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

G^M7 C^7 F^7 $F+^7$

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

B B^b B^b E^b B^b B^b E^b B^b F^7

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^b B^b7 E^b E^bM B^b G^7

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

C^7 F^7 B^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

A Em B7 Em Am7 C7 B7

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.

Em B7 Em B7 Em

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.

B G D7 G Am6 Em B7

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.

C Em B7 Em B7 Em Am

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

Em B7 Em B7 Em B7 Em B7 Em

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



He al-ways want ed lots of kids_ just to keep him com pan-y. One
She al-ways want ed some of what you had but gave she noth-ing to you.



day his mom bought him a Toot_ sie Roll, the best can - dy that was made.
When her mom bought her a jel ly roll, _ to hide it she would try.



When the kids be gan to hang a round, lit tle 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#° C A7 D7 G7 C

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

F F#° C/G A7 D7 G7 C Back To "A"

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

Interlude to Second Verse

C Eb° Dm7 G7 C Eb° Dm7 G7

Down Among The Sheltering Palms

Abe Olman - 1914

A **D** **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,

Down a-mong the shel-ter-ing palms, Oh hon-ey wait for me; Oh hon-ey

wait for me; Meet me down by the old Gold-en Gate,

Out where the sun goes down a- bout eight.

How my love is burn-ing, burn-ing, burn-ing, How my heart is

yearn- ing, yearn- ing, yearn- ing to be Down A - mong the

Shel-ter- ing Palms, Oh hon- ey wait for me.

Washington and Lee Swing

T. Allen and M. Sheafe - 1910

♩ = 240

A C

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as ♩ = 240. The piece is divided into two main sections, A and B. Section A consists of 8 measures, and Section B consists of 8 measures. The score includes various chords and melodic lines.

Chords and notes for Section A:

- Measure 1: C (C4, E4, G4)
- Measure 2: E^o (E4, G4)
- Measure 3: G⁷ (G4, B4, D5, F#5)
- Measure 4: G (G4, B4, D5)
- Measure 5: C (C4, E4, G4)
- Measure 6: G⁷ (G4, B4, D5, F#5)
- Measure 7: C (C4, E4, G4)
- Measure 8: G⁷ (G4, B4, D5, F#5)

Chords and notes for Section B:

- Measure 1: C (C4, E4, G4)
- Measure 2: C⁷ (C4, E4, G4, Bb4)
- Measure 3: F (F4, A4, C5)
- Measure 4: F (F4, A4, C5)
- Measure 5: F (F4, A4, C5)
- Measure 6: F#^o (F#4, A4)
- Measure 7: C (C4, E4, G4)
- Measure 8: A⁷ (A4, C5, E5, G#5)

Joe Avery Blues

37

Joe Avery

A C C7

F C

G7 C 1. G7 2. G7

B C All Play Everytime

Solos start here

F7 C

G7 C G7

C C C7

F7 C

G7 C G7 Solos start at "B"

Tag C

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

F C⁷ F C⁷ F

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

C G⁷ C F[#]0⁷ G^m C⁷

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

F F[#]0 G^m C⁷ F

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

G⁷ C Am D⁷ G⁷ C C⁷

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

B C⁷ F C⁺ F

body loves a baby that's why I'm in love with you, Pret ty Ba by, Pret ty Ba by. And I'd

C⁷

like to be your sis ter, broth er, dad and moth - er too, Pret ty

F C⁷ F F⁷

Ba by, Pret ty Ba by. Won't you come and let me rock you in my

B^b E^b7 D⁷ G⁷ C⁷ C⁷

cradle of love, And we'll cud dle all the time. Oh! I want a lov in' ba by and it

C⁷ G⁷ C⁷ F

might as well be you, Pret ty Ba by of mine.

Bill Bailey

A **EM**

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

G **B7** **EM** **D0**

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

D7 **G** **B7**

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

EM

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

G **B7**

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

EM **D0** **D7** **G** **G** **D7**

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



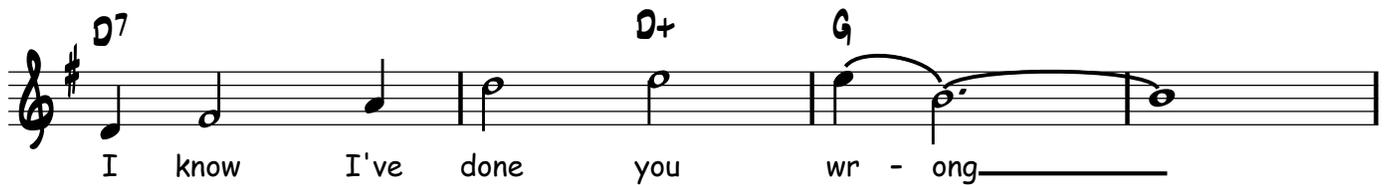
Won't you come home Bill Bail - ley, won't you come home?



She moans the whole day lo - ng



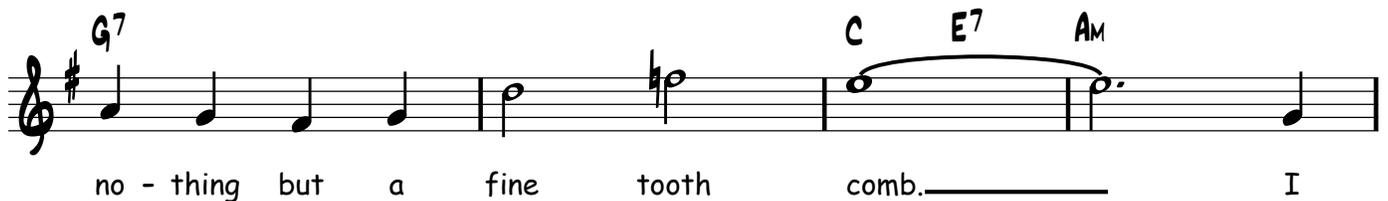
I'll do the cook - ing ho - ney, I'll pay the rent.



I know I've done you wr - ong



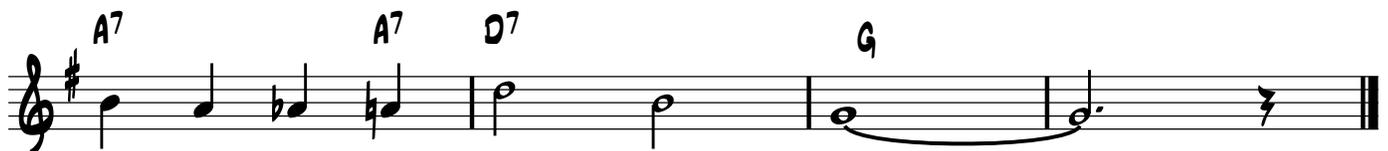
'Mem - ber that rain - y eve that I drove you out, with



no - thing but a fine tooth comb. I



know I'm to blame, well ain't that a shame! Bill



Bail - ley won't you please come home

Frankie And Johnnie

42

Traditional

Frank-ie and John-niewere 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".

China Boy

♩ = 160

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

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are: "In my sweet lit - tle A - lice Blue Gown, when I first wan - dered down in to town, I was both proud and shy, As I felt ev - 'ry eye, But in ev - 'ry shop win - dow I'd primp, pass - ing by; Then in man - ner of fash - ion I'd frown, And the world seemed to smile all a - round, 'Til it wilt - ed I wore it, I'll al - ways a - dore it, My sweet lit - tle A - lice Blue Gown." The score includes guitar chords: A, D, B, E7, A7, D, B7, E7, A7, A+, A7, B, D, B7, EM, F#7, EM, D, B7, EM, B7, E7, A7, GM, A7, D.

In my sweet lit - tle A - lice Blue Gown, when I
first wan - dered down in to town, I was
both proud and shy, As I felt ev - 'ry eye, But in
ev - 'ry shop win - dow I'd primp, pass - ing by; Then in
man - ner of fash - ion I'd frown, And the
world seemed to smile all a - round, 'Til it
wilt - ed I wore it, I'll al - ways a - dore it, My
sweet lit - tle A - lice Blue Gown.

Jazz Baby

M.K. Jerome & Blanche Merrill - 1918

A D D° $A7$ D D°

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

$A7$ D $F\#7$ $F\#^\circ$ Bm

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

$E7$ $A7$ $D7$

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

G $G7$ $E7$ $A7$

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

B D D $A7$ D D°

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

$A7$ D $E7$ $A7$ 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 $D7$ G G

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

G $Em7$ D D° D $A7$ A^+

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

Jazz Ba-by, Lit-tle Jazz Ba-by that's me!

Rocked to sleep while the cra-dle went to and fro, To and fro to the

tune of the "Tic-kle Toe". Ev-er since I start-ed in to grow, I'd

love to hear the mu-sic play-in', See my dear old mam-my sway-in'. Jazz, jazz, jazz, that's

all I ev-er knew, All day long I nev-er would get thru.

Jazz, jazz, jazz, That's all I want to do, Play me a lit-tle jazz! 'Cause I'm a
after last solo play C to end

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

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

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

Willie The Weeper



Have you heard the story folks of Willie the weeper? Willie's occupation was a



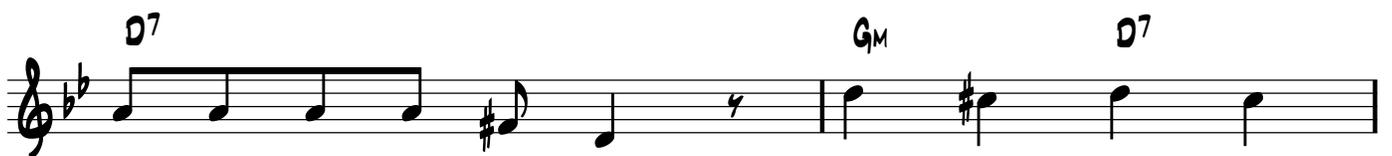
chimney sweeper He had a dream-in' habit and he



had it bad, Listen let me tell you about the dream he had.



At the north pole someone shouted Willie turned around saw a



light that knocked him silly. Right before him



in the zero breeze, a cutie little honey in her B-V-D's

C F7 B^b C_M C7 F7

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

B^b C_M C7 G7

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

C

want it good and strong__ I want to have

F B^b

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

D F7 B^b C_M C7 F7

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

F7 B^b B^b C_M C7 G7

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

G7 C

you'd lock__ the door like will - ie the

F B^b

weep - er and cry for more.

The World Is Waiting For the Sunrise

Eugene Lockhart & Ernest Seity - 1919

Dear one, the world is wait- ing for the

sun- rise, Ev 'ry rose

is heav- y with dew. The

thrush on high, His sleep - y mate is call - ing,

And my heart is call - ing you.

The Yama Yama Man

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 wateh 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'ersince 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

C **D** **G** **D** **D7** **G**

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

G

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

E7 **A** **D** **A7** **D7**

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

D **G** **G7** **C** **C#DIM** **G** **G7** **C7**

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

C7 **G** **D7** **G**

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

D7 **G** **Bb7** **C** **C#DIM** **G** **G7** **C7**

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

D7 **G** **D7**

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

D7 **G** **D7** **G** **D7**

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

B C G⁷ C

see your ma-ma_ ev-er-y night or you can't see your ma-ma at all_ You've go to

C D G⁷

Kiss your ma-ma_ and treat her right or she won't be at home when you call Now Now

C F F⁷

if you want my com-pan-y well you can't fif-ty fif - ty me you've got to
I don't want the_ kind of man who gives his love on the in - stal-ment plan,

C G⁷ C

see your ma-ma ev-er-y night or you can't see your ma-ma at all_

C C G[#] G⁷ C G[#] G⁷

Mon-day night I sat a - lone. Tues-day night you did not phone

C D^{M7} G^{#M7} G⁷ C G⁷ C

Wednes-day night you did not call_ and Thurs-day night it was the same old stall_

C G[#] G⁷ C G[#] G⁷

Fri-day night you dodged my path Sat-ur - day you took your bath

C D^{M7} G^{#M7} C G⁷ C

Sun-day night you called on me_ but you brought three girls for some com-pan-y you've got to

Down in Honky-Tonk Town

Chris Smith & Charles McCarron - 1915

A F E7 F E7 F

Bill John-son said one day, To his E - li-za May, "We've been to

F E7 F E7 Am Bb A7 Bb

near-ly ev'- ry place in town. If you sug- gest to me, some oth-er

A7 Bb Bb A7 Bb A7 Dm

nov-el- ty, We both will go and do the thing up brown!"

B F E7 F E7 F

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

F E7 F E7 Am Dm

straight from Mose, who brings the clothes. It's Hon-ky Ton- ky Town,

Dm E7 E7(b5) A7

down where the gals are brown. That's where the mu- sic grows.

C ^D

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

E7

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

A7

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

E7 **A7**

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

D ^D **E7**

He plays pi-a-no queer, He on-ly plays by ear, You want to

E7 **A7**

staya year, The mu-sic that you hear, would ev-en start a mon-key,

A7 **E7** **A7** **D**

danc-ing with a don-key, Down in Hon-key Ton-ky Town.

Down in Jungle Town

Edward Madden and
Theodore Morse - 1908

Verse

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

B C D7

Down in jungle town, A hon - ey -

G7 C C°

moon is com-ing soon. Then you'll hear a ser - en -

G7 C C#° G7

ade, To a pret - ty mon-key maid,

C C D7 G7

When that chim-pan - zee up in the tree,

G7 Dm7 E7 C

Sings that mel - o - dy. I'll be true to my

C D7 G7 C

mon-key doo-dle - doo way Down In Jun - gle Town.

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

B G_M G_M/F G_M/E^b D G_M C_M G_M C_M G_M G_M G_M⁷/F

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

E^b7 D⁷ G_M/D D⁷ G_M/c D⁷ G_M

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

A_M⁷ D⁷ G_M G_M⁷/F E^o C_M/E^b D⁷ A_M⁷/E D⁷/F[#] G_M G_M/F

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.

G_M/E^b D⁷ G_M A^o D⁷ G_M D⁷ G_M

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 his 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

B A⁷

change in the weath— er there's a change in the sea,—

D⁷ E⁷

so from now on there'll be a change in me,— My walk will be dif'rent, my talk

A⁷ D⁷ G⁷

and my name, Noth in' a bout me is goin' to be the same, I'm goin' to

A⁷ D⁷

change my way of liv- in', if that ain't e- nough, Then I'll change the way that I

D⁷ E⁷ A⁷

strut my stuff, 'cause no- bod- y wants you when you're old and gray,

D⁷ G⁷ C A⁷ D⁷ G⁷ C

There'll Be Some Chan-ges Made to- day, There'll Be Some Chan-ges Made.

Creole Belles

1900

Musical score for "Creole Belles" in G major, 2/4 time. The score consists of two main sections, A and B, with various chords and melodic lines.

Section A:

- Measures 1-4: Chords C, G. Melody: G4, A4, B4, C5, B4, A4, G4.
- Measures 5-8: Chords D7, G, D#7, A7, D7. Melody: G4, A4, B4, C5, B4, A4, G4, F#4.
- Measures 9-12: Chords C, G, E7. Melody: G4, A4, B4, C5, B4, A4, G4, F#4.
- Measures 13-16: Chords A7, D7, G, F#7, G7. Melody: G4, A4, B4, C5, B4, A4, G4, F#4.

Section B:

- Measures 17-20: Chords C, D7, G7, C, C. Melody: G4, A4, B4, C5, B4, A4, G4, F#4.
- Measures 21-24: Chords G7, C, C. Melody: G4, A4, B4, C5, B4, A4, G4, F#4.
- Measures 25-28: Chords D7, G7, C, A7, Dmi. Melody: G4, A4, B4, C5, B4, A4, G4, F#4.
- Measures 29-32: First ending (1.) and second ending (2.) with chords D7, G7, C. Melody: G4, A4, B4, C5, B4, A4, G4, F#4.

Interlude

G7 G° G7 C7 NC

My Cre - ole
When stars

C F C G7 C

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.

C F C

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

G7 C

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

D C D7 G7 C C G7

G7 C C D7 G7

C A7 Dmi D7 G7 C

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^{b7} 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

C D7 G7 C7 F7

B^b Unison for 2 bars D7 G7

C7 F7 B^b Unison 2 Bars

D D7 G7 C7

F7 B^b B^o F7/C D7

G7 C7

F7 B^b F7 B^b F7 B^b

Sobbin' Blues

Kassel and Berton - 1922

♩ = 164

G D+ G D+ G D+ G D+

mf *pp* *mf* *pp*

A G G⁷ C

mf

C^M G

mf

C⁷ G G

mf

G D^M6 E⁷ A⁷ D⁷

mf

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

B G D⁷ G

mf

Swing G G⁷

mf

C C⁷ B⁷ B^{b7} A⁷ D⁷

mf

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

Musical staff 1: Treble clef, key signature of one sharp (F#). Chords: G, D7, G. Rhythm: eighth notes and quarter notes.

Musical staff 2: Treble clef, key signature of one sharp (F#). Chords: D7, G, G7. A box labeled "Swing" is above the staff.

Musical staff 3: Treble clef, key signature of one sharp (F#). Chords: C, C7, B7, Bb7, A7, D7, G. A box labeled "Repeat only for Solos" is above the staff.

Musical staff 4: Treble clef, key signature of one sharp (F#). Chords: G, D+, G, D+, G, D+, G, D+. Dynamics: *mf*, *pp*, *mf*, *pp*.

Musical staff 5: Treble clef, key signature of one sharp (F#). Chords: G, C7, G, D7, G, G.

Musical staff 6: Treble clef, key signature of one sharp (F#). Chords: C7, G, D7, G, C7, G.

Musical staff 7: Treble clef, key signature of one sharp (F#). Chords: C7, G.

Musical staff 8: Treble clef, key signature of one sharp (F#). Chords: C7, G, D7, G.

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

Hesitating Blues

W.C. Handy - 1915

A G^o G G^o G G^o 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^{♯o} 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?

D⁷ A⁷ D⁷ G C⁷ G G⁷

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^{♯o} 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

D7
A7
D7
G
C7
G
G7

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?

C
C7
F

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

C

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

G7
C
G7

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

D
C
C7
F

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

C7

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

G7
C
F7
C

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

Grizzly Bear Rag

George Botsford - 1910

G E7 A7 D7 G

Bass

A G D7 G G

D E7 A7 D7 Break G

D7 G G E7

A7 D7 G

B D7 G

D7

D7 G

C C#° G D7 G //

C G D7 G G Fine

D E7 A7 D7 G

D7 G G F7

A7 D7 G

D C C7 A7 D7 G7

G° G7 C Break C C7 A7

D7 F Ab7 C C C F C Stop time as Marked

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

A

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 strut 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"

B F G7 C7 F F7

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

B^b B^b7 C7 F B^b7 F

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

A7 D_M

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

C7 F C7 F

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

C F G7 C7 F F7 B^b

no need of cry- in' and it's no use to weep and mourn. I love you man and I'm

A7 D7

gon-na take him for my own, my own. I don't mean, to be so bold,
Ain't no need of get- tin' rough,

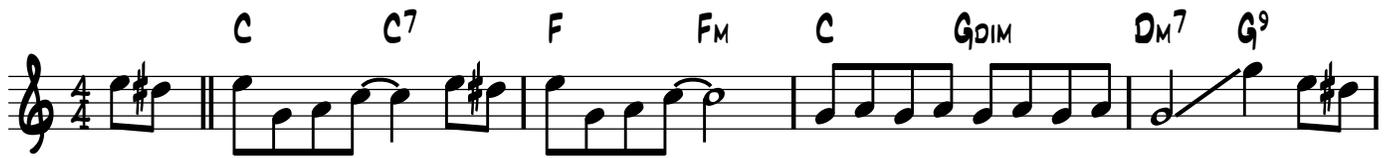
G7 C+

but I just want, to get you told, He
'cause I'm just right to do my stuff

F G7 C7 F B^b7 F C7

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

Satanic Blues



The image shows a musical score for guitar, consisting of four staves of notation. The first staff begins with a boxed 'C' time signature. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notes are as follows: Staff 1: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. Staff 2: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. Staff 3: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. Staff 4: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The chord diagrams are: Staff 1: C (boxed), F, F, D7, G7, G7. Staff 2: C, F, A7, D7, C7. Staff 3: F, F, D7, G7, G7. Staff 4: Bb, Fdim, F, Cm, 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

♩ = 132 \flat

A \flat $F7$ $\flat7$

Oh Mis - si - sip - pi, Oh Mis - si - sip - pi, My heart cries out for
To-night I'm Pray - in' To-night I'm say in' Oh Lord please bless the

E^b E^b_M \flat

you in sad-ness I want to be where, the win-try winds don't blow.
train that takes me, To Tish-o-min-go way down old Dix - ie way,

\flat^o $F7$

Down where the South - ern
Where South - ern folks are

$C7$ $F7$

moon swings low, That's where I want to go. I'm
al - ways gay, That's why you hear me say, I'm

B \flat $\flat7$ E^b \flat $\flat7$

goin' to Tish-o-min-go be-cause I'm sad to - day.

E^b7 F[#]7 B^b 8^o 79

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

F7 B^b 8^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

A C⁷ G⁷ C⁷ F F⁷ B^b7 B^bm⁶ C⁷

C⁷ F

C⁷ F F⁷ E⁷ E^b7

D⁷ G⁷

C⁷ G⁷ C⁷ F F⁷

B B^b B^b7 E^b7

B^b F⁷

C⁷ F⁷ B^b B^b7 E^b7 E^bm B^b

Detailed description: This is a musical score for the blues song 'Memphis Blues' by W.C. Handy. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of eight systems of music. The first system is marked with a boxed 'A' and contains measures 1-4. The second system contains measures 5-8. The third system contains measures 9-12. The fourth system contains measures 13-16. The fifth system contains measures 17-20. The sixth system is marked with a boxed 'B' and contains measures 21-24. The seventh system contains measures 25-28. The eighth system contains measures 29-32 and ends with a double bar line. Chord symbols are placed above the notes: C7, G7, F, F7, Bb7, Bbm6, D7, and Eb7. The score includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals.

Midnight in Moscow

♩ = 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



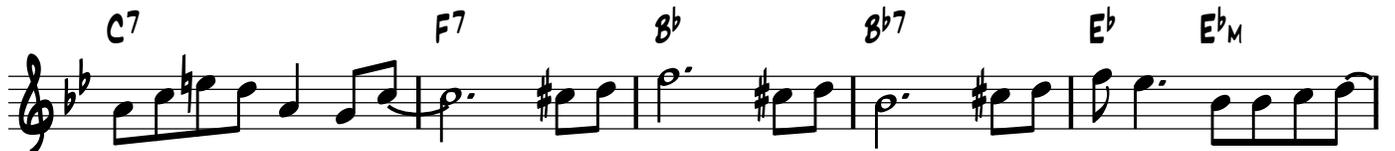
D_M G_M D_M A^7 D_M



Time

The Storyville Blues

Trad.



Time

C B^b B^b7 E^b D^bM B^b B^b G^7

Drum Roll - Piano Roll - Sustained Bass

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

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

Back to "B" for Solos

Tag

B^b E^b $B^b B^b7 E^b E^bM B^b$

rit.

Strut Miss Lizzie

Turner Layton & Henry Creamer - 1921

A Am E7 Am Dm Am E7 Am G+

C D7 G7 C F7 C C7

Won't you

B F Fm C A7

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

D7 G7 C C° C C7

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

F Fm C E7

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

Am E7 Am Dm Am E7 Am G7 C

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

D7 G7 C C7 F Fm C Vocal to "C"

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

down the street, By the school, Pat your feet you step-pin' fool..

Strut your stuff, use your "Kerch", Trot your toot-sies by the church.

Thru the al-ley, Dodge the cans, Shake Miss Sal-ly's pots and pans.

Cool your dogs we're com-in' thru, Get set for Len-ox Av-en - ue. — Won't you

Back to "B: for Solos"

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

Porter Grainger & Everett Robbins - 1922

A C E7 Am E7 A7

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

Em7 A7 Dm A7 A7 A7

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

Dm D D7 Ab7 G7

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° C E7 Am C7 F F#°

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° G7 G+7 E7 A7 D G+7 C° C

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

E7 Am C7 F F^o

per-se-cute me, I choose that you would shoot me,
church on Sun-day, Then cab-a-ret on Mon-day,

C C^o G7 G+7 C Dm7 D^o C/E

Tain't no - bod-y's biz-ness if I do.

C C^o C E7 Am C7 F F^o

If I should get the feel-in' To dance up- on the ceil- in',
If my friend ain't got no mon-ey And I say "Take all mine, Hon-ey",

C C^o G7 G+7 E7 A7 D7 G+7 C^o C

'Tain't No- bod-y's Biz-ness If I Do. If I let my
If I give him

E7 Am C7 F F^o

best com- pan- ion Drive me right in- to the can- yon,
my last nick- el And it leaves me in a pick -le,

C C^o G7 G+7 C C^o Dm7 G+7

'Tain't No- bod-y's Biz-ness If I Do.

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

F/A G \sharp \circ 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

Same Melody as "Take My Hand, Precious Lord"

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The melody begins with a repeat sign. Chords are indicated above the staff: Bb, Bb7, and Eb.

Musical staff 2: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Chords are indicated above the staff: Eb, Bb, and F7.

Musical staff 3: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Chords are indicated above the staff: Bb, Bb7, and Eb.

Musical staff 4: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Chords are indicated above the staff: Bb, F7, Bb, Eb, EbM, and Bb. The staff concludes with a repeat sign.

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

G D7 G D7

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

A7 D

I cut my sug - ar I cut my coal,

A7 D7

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

D G G7

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. _____

C Cm G

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 —

de Sotos at "D"

D7 G E7 D7 G

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.

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.

B G G D⁷ G

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

C C C C G

hear, Come on and hear! It's the best band in the land. They can play a bugle call like you

G G G A

ne-ver heard be fore. So na-tur-al that you want to go to war. That's just the

A⁷ D D G G

best-est band what am, ho ney lamb. Come on a long. Come on a long. Let me

D⁷ G C C C

take you by the hand. Up to the man. Up to the man! Who's the leader of the

C G⁷ G⁷ C G^{dim}

band. And if you are to hear the Swa nee Ri- ve played in rag time. Come on and

G G D⁷ G

hear, Come on and hear, Al- ex an der's Rag-time Band,

Riverside Blues

Thomas A. Dorsey & Richard M. Jones

Dm A7 Dm A7 Dm Gm F C+7

A F Bb7 F F Bb7

F 2 bar unison break C7

Gm7 C+7 F F7 F° Bbm 1. F C7 2. F C7

everybody plays this figure behind clarinet lead

B F C7 F A7

Bb Bbm F 2 bar clarinet break

C7 Gm7 C7 F F7 F° Bbm F C7

C F Bb F F7 Bb

F Play 2 bar unison on out-chorus

Solos at "C"

C Gm7 C7 F F7 F° Bbm F

My Bucket's Got a Hole In It

95

♩ = 174

The musical notation consists of four staves of music in G major, 4/4 time. The first staff begins with a G7 chord, followed by a C7 chord, and then a G chord. The second staff features a D7 chord, a G chord, a G7 chord, and a C7 chord. The third staff starts with a G chord. The fourth staff begins with a D7 chord, followed by a G chord, a C chord, and a G7 chord. The music is written in treble clef with a key signature of one sharp (F#).

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

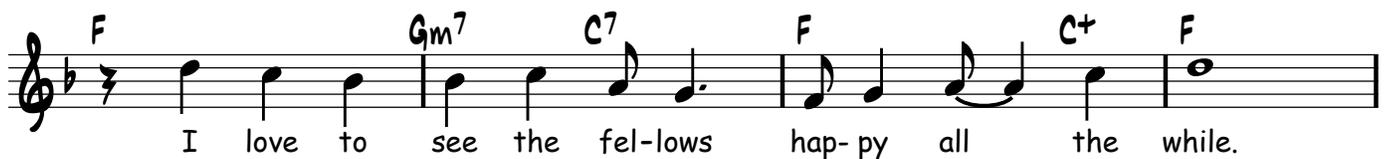
A



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 C7
 can't let 'em suf-fer for the want of love. It's a shame to let 'em

F C7 F C7
 plead. No I shan't let 'em suf-fer for the want of love, When I know just what they

F F7 F7 Bb
 need. Now there's no use tryin' to stall, I just can't save them all! But when they

G7 C7 Gm/D Eb7 C7/E
 cry: "Oh, Come and kiss me, Sweet- ie", I'm bound to fall. Then I've

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

C Eb F7 Bb D7/A
 just got to make 'em be my tur- tle dove, My hon-ey love. Lov- in' kiss- es

Gm Am/C C7/Bb F/A Dm7
 I'll pro- vide, Un- til they're sat- is- fied. 'Cause I

G7 C7 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

$\text{♩} = 180$

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as quarter note = 180. The score consists of ten staves of music. Chords are indicated by letters above the notes. A box labeled 'A' is around the first chord, and a box labeled 'B' is around the first chord of the sixth staff. The lyrics are written below the notes.

A G G G G

Gon-na lay down my sword and shield down by the riv-er-side,
down by the riv-er side, Down by the riv-er side.. Gon-na
lay down my sword and shield down by the riv-er side
down by the riv - er side. Ain't gon - na

B C C G G C

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

100

Wabash Blues

♩ = 120

A C Am C

Near - ly bro - ken heart - ed since the day that I once start - ed from my

D7 G7 C C E7

Wa - bask home, In - di - an - na's sweet and it's a

Am C D7 G7 C

place that's hard to beat but then I longed to roam, My old home - stead

C7 F G#7

I now can see, I had a girl was as sweet as could be,

C C7 A D G7 C

Now ev - 'ry day I'm so lone some it's mis - er - y.

Solos at B

B C7 C7 F F Am Bb B C7 C7 F

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

F G#dim F7 Bb Bb F F C#7

A lone - some soul am I, I feel

C#7 C7 C7 C7 C7 F F Am Bb B

that I could die. Can - dlelight that gleams.

C7 C7 F F G#dim F7 Bb 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# Eb7

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

G# Eb7 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



Poor Butterfly

103

Golden/Hubbel - 1916

♩ = 120

B^b $F\#7$ $C\#7$ **A** F^9 B^b_{MAJ7} 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 $F\#7$ $C\#7$

smiles thru her tears, _____ She mur - murs low, The moon and

B F^9 B^b_{MAJ7} 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

$C\#7$ E^b_{M6} B^b $C\#DIM$

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

A Dm C#+ Dm/C Dm/B B^b Dm/A

B^{b7}/A^b Dm/A E7 A7

Play cues 1x for Repeat:

Dm Dm E7 A7

B A E7 A

E7 A

E7 E7 E7-5 A7

C Dm C#+ Dm/C Dm/B B^b Dm/A

B^{b7}/A^b Dm/A E7 A7 Dm

D Gm Trombone Solo - 16 Bars

Dm

Gm

E7 E7-5 A7 C7

E F CHORUS:

G7 C7

F Am

C G7 C7

F F

G7 C7

F F7

F Bb7 F

Solos at "E":

Wild Cherries Rag

Ted Snyder - 1909

A D F#7 Bm F#m G B7 Em

A7 D D° D D F#7

Bm F#m G B7 Em

A7 D

B B7 Em B7 Em A7

D A7 D B7 Em

B7 Em G

D A7 D

♩ **C** G D/F# Em Eb7 D7³ G

D7 G D7 G D/F# Em Eb7

Eb7 D7³ G D7  G B7

D Em B7 Em B7 Em

B7 G D7 G D7 G Eb7(b5)

D Eb7 D Eb7 D D7 D7

Bass Solo - Stop Time

G G A7 A7 D A7 D7

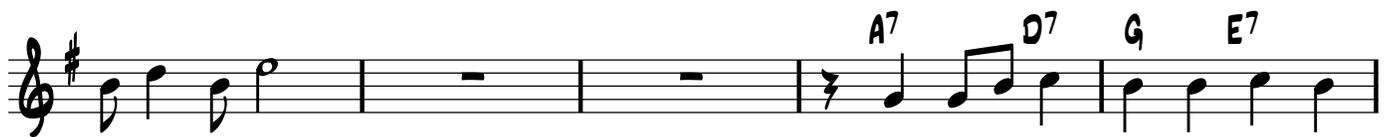
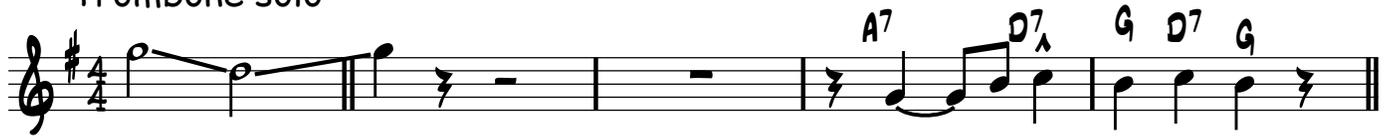
D.S Back to "C" al Coda

Coda

Ory's Creole Trombone

Edward "Kid" Ory - 1921

Trombone solo



C C D7 G7

C D#o Dm G7 C

D7 G7 C

D E7 Trombone Solo Am D7

Trombone solo D7 G G7

Solos C D7 G7

C D#o Dm G7 C D7

G7 C

TAG Trombone

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

C C D7 G7 C

Ja Da

Bob Carlton - 1918

♩ = 132

G F#7 F7 E7 A7 D7 G



Ja - da_ Ja - da_ Ja-da Ja-da Jing,Jing Jing.

G F#7 F7 E7 A7



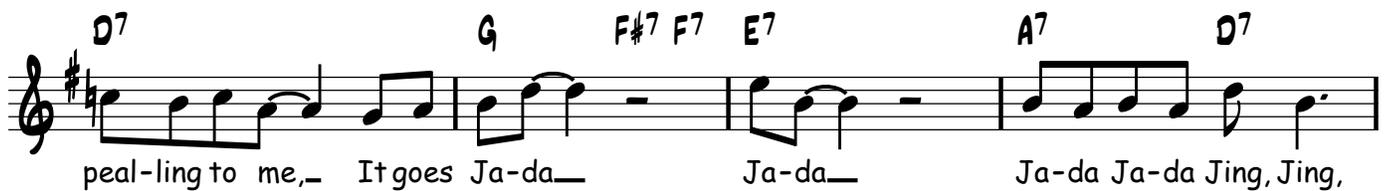
Ja - da_ Ja - da_ Ja-da Ja-da Jing,Jing, Jing.

G E° D7 G E°



That's a fun-ny lit-tle bit of mel-o - dy, It's so sooth-ing and ap -

D7 G F#7 F7 E7 A7 D7



peal-ling to me, It goes Ja-da_ Ja-da_ Ja-da Ja-da Jing,Jing,

G E7 A7 D7 G



Jing, Oh yeah!_ Ja - da Ja - da Jing,Jing, Jing!

That Da Da Strain

111

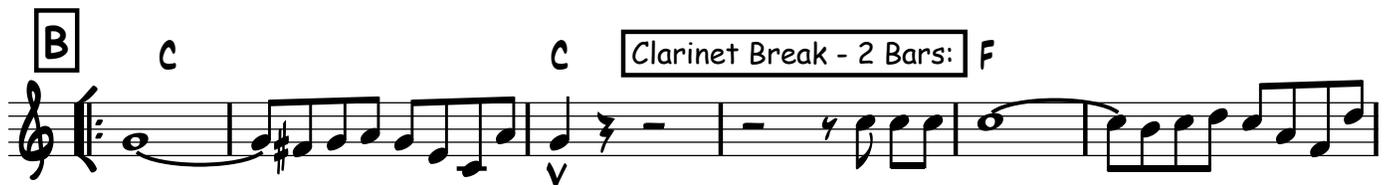
♩ = 152

Smith and Medina - 1922

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a double bar line and a repeat sign, followed by a sequence of eighth and quarter notes. Chords E7 and A (boxed) Am are indicated above the first two measures. The second staff continues the melody with eighth and quarter notes, with an E7 chord above the first measure. The third staff features eighth and quarter notes, with an Am chord above the first measure. The fourth staff contains eighth and quarter notes, with G, D7, and G7 chords above the first, second, and third measures respectively. The fifth staff starts with a double bar line and a repeat sign, followed by eighth and quarter notes, with C (boxed), E7, and A7 chords above the first, second, and third measures. The sixth staff continues with eighth and quarter notes, with D7, G7, C, Dm7, and G7 chords above the first, second, third, fourth, and fifth measures. The seventh staff features eighth and quarter notes, with C, E7, and A7 chords above the first, second, and third measures. The eighth staff contains eighth and quarter notes, with D7, G, C, F7, and C chords above the first, second, third, fourth, and fifth measures. The final staff concludes with eighth and quarter notes, with a double bar line and repeat sign at the end. The text "Solos on B" is written above the final staff.

Lazy Daddy

ODJB, 1918



C C Clarinet Break - 2 Bars F

C Clarinet Break - 2 Bars G7 C

A7 D7 G7 C Fm6 C fine

D F F° C7 F F F#° C C7

E F Trombone Break F C7

F G7 C7 F Trombone Break

F Trombone Break Bb B°

F/C D+ G7 C7 F G7

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

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

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

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

B F

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

F7 Bb B°

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

F D7 G7

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

C7 F Bb7 F

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

C F7 Bb Bbm F C#7 C7 F F7 Bb

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

F Ab° F D7

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

C7 C#7 C7 F C7 F

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 Verse

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter and eighth notes, with some phrases spanning across bar lines. Chord symbols are placed above the staff to indicate accompaniment. The lyrics are written below the staff, with hyphens indicating syllables that span across notes or bar lines.

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

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

C G E⁷ A⁷

Where did Rob - in-son Cru-soe go — With Fri-day on Sat - ur day night?_

D⁷

— Ev-'ry Sat-ur-day night they would start in to roam, —

A⁷ Am⁷ D⁷

Then on Sun-day morn-ing they'd come stag-ger - ing home. — On this

D E⁷ A⁷

is-land lived wild — men in can-ni-bal trim - min' and where there are wild — men there

Am⁷ D⁷ G E⁷

must be wild wom - men, so Where did Rob - in-son Cru-soe go —

A⁷ D⁷ G Solos at "B"

— With Fri-day on Sat - ur - day night?

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 with a treble clef. It features two measures of music. The first measure has a C chord above it and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure has a C chord above it and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third measure has a C chord above it and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The fourth measure has a C chord above it and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.



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

The second line of music is in 4/4 time with a treble clef. It features two measures of music. The first measure has a C7 chord above it and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure has a C7 chord above it and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third measure has a G7 chord above it and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The fourth measure has a G7 chord above it and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.



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 is in 4/4 time with a treble clef. It features four measures of music. The first measure has a C chord above it and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure has a C7 chord above it and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third measure has an F chord above it and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The fourth measure has an Fm chord above it and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.



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

The fourth line of music is in 4/4 time with a treble clef. It features two measures of music. The first measure has a C chord above it and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second measure has a G7 chord above it and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third measure has a C chord above it and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The fourth measure has a C chord above it and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

That Dixie Jazz

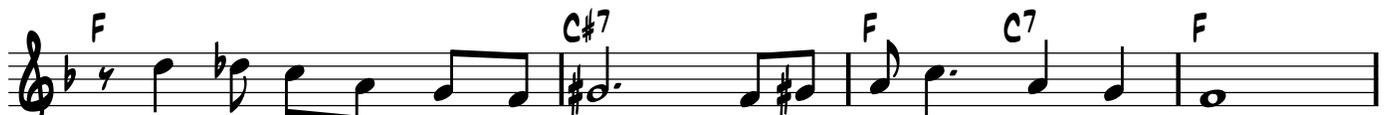
James P. Maguire & Warren DeWitt - 1919

A 

Have you heard the la-teststrain? It will lin-ger in your brain. For it's a



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



It's a brand new South-ern drag, It's a dan-dy Dix- ie rag.



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

B F D7 G7
 That Dix-ie jazz! That Dix-ie jazz! My how I love to hear that

C7 F A7 D7
 Dix-ie jazz! Oh, just see'em sway-ing when they're replay- ing. From left to

D7 G7 G7
 right, Hold to me tight. It makes me want to do the shuf- fle and the

G7 C C° C7
 tick- le toe. Oh, Hon- ey! Come, let's go!

C F7 Bb
 Lis- ten can't you hear that man just coax a moan from his trom- bone.

G7 C7
 Lis- ten to that syn- co- pa- tion It's the best I've ev- er known.

F D7
 That Dix- ie jazz! That Dix- ie jazz!

Way Down Yonder in New Orleans

Henry Creamer & J. Turner Layton - 1922

My how I love to hear that dear old Dix- ie jazz. That Dix-ie Jazz!

Guess! Where do you think I'm go— in' when the winds start blow in' strong?
 Guess! What do you think I'm think in' when you think I'm think in' wrong?

Guess! Where do you think I'm go— in' when the nights start grow in' long? I
 Guess! What do you think I'm think in' when I'm think in' all night long? I

ain't go in' East, I ain't go in' West, I ain't go in' o ver the cuck oo's nest. I'm
 ain't think in' this, I ain't think in' that, I can not be think in' a bout your hat. My

bound for the town that I love best, Where life is one sweet song;
 heart does not start to pit a pat— un less I hear this song;

B D7 Am7 D7 G+7

Way down you der in New Or - leans, in the land_ of dream-y scenes,

G D7 Am7 D+7 G G#o7 D7

there's a gar-den of E - den, that's what I mean. — Cre-ole ba bies with

Am7 D7 G+7 G7(SUS4) G7

flash-ing eyes, soft-ly whis-per with ten-der sighs, Stop! Oh won't you

C6 G+7 C Bbb7 A7

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

D7(SUS4) D7 G Em

— a lit-tle while. There is hea- ven right here on earth,
They've got an gels right here on earth,

G Eb7 G G#o7 Am7 D7 G6

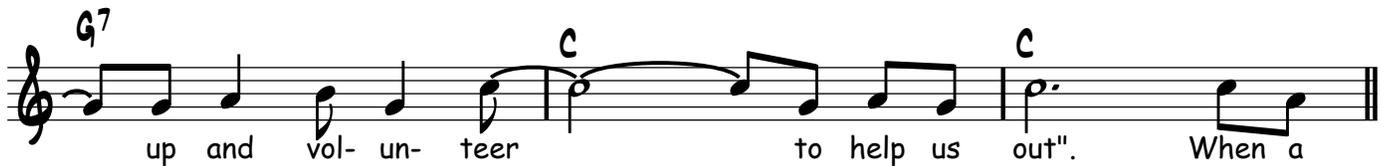
with those beau ti-ful queens, way down yon der in New Or - leans.
wear-ing lit - tle blue jeans,

When Ragtime Rosie Ragged The Rosary

Lewis Muir & Edgar Leslie - 1911



Verse:



C **C** **G7** Break for Spoken Vocal
 Rag-time Ro- sie ragged the Ros- a- ry, Deacon Alexander Started in to reprimand her

C **G7** Break for Spoken Vocal
 Then he turned a- round on- ly to see: That instead of prayin' Rosie got the folks to swayin'

C **C7** **F**
 To that tune so sweet, It was such a treat,

D7 **G7**
 It charmed their feet and set'em danc- in' and pran- cin' to the

D **C** **G7** Break for Spoken Vocal
 Rag-time two-step 'til that Par-son Lee, Why, he forgot the sermon and began to speak in German

C **C7** **F** **G7** **G+**
 List- nin' to that low- down mel- o- dy. Then he said "I

C **C7** **F** **F#0**
 want you folks to know that this ain't no min- strel show" When

C **D7** **G7** **C** **F7** **C**
 Rag- time Ro- sie ragged the ros- a- ry.

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

No Repeat First Time - On To Vocal

get back home to you!

Solos at "A"

Verse Interlude:

G G#o D7 G G#o D7

Verse - Vocal:

B G G#o D7 G G#o D7 G A7

Half past four, Dan Mc - Graw, He came a' creep - in' to his wif - ey's door.

D7 G G7F#7 F7 E7 A7

She had beerwaitin' up half the night For Dan to come home and go to

D7 G G#o D7 G G#o D7 G

bed. Dan - ny smiled, like a child, But then his wife's eyes grew

A7 D7 G

ve - ry wild! "Where have you been all night?" she cried,

E7 A7 D7 Back to "A"

And this is what Dan - ny re - plied: T've been

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

C C Cm G

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

G G#° D7/A D7 G7 G+

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

B C Eb° G7 Eb° G7 G+

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

C Eb° G G#° D7

that be fine? Mis- ter Cap- tain, don't fail me, just

G D7 D7/A D°7/Ab G7

hur- ry and sail me, To that gal of mine:

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

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

G7 **G#°** **D7/A** **G7/B** **C**

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

D#° **C** **A7**

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

D7 **D°** **D7** **G7 Break 2 bars**

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

D **C** **A7** **D7** **G7** **G#°**

Hon-ey lamb, my lit-tle hon-ey lamb, I'll come back to

D7/A **G7/B** **C** **C7** **F** **Ab7**

you and Al-a-bam; While fields of sug-ar cane seem to

C **A7** **D7** **Ab7** **G7** **C**

wel-come me a-gain, Float-in' Down To Cot-ton Town.

Sailing Down Chesapeake Bay

Verse

Havez - Batsford - 1913

A C7
Come on Nan- cy put your best dress on,
Come on Nan- cy 'fore the steam- boat's gone.
C7
Ev- 'ry- thing is love- ly on the Ches- a- peake Bay,
F F
All a- board for Bal- ti- more, If we're late we'll all be sore.

B C7 F
Come on Cap- 'n let us catch that boat, 'Cause we can't swim, Mis-ter,
F F F C7
we can't float. Ban- jos ring-in' a good old tune, Up on deck
C7 F F
there's a place to spoon. Set-tle down close 'neath the sil- v'ry
F C7
moon, A Sail- in' down Ches- a- peake, All a- board for
C7 C7 F
Ches- a- peake, Sail- in' down Ches- a- peake Bay. No Repeat 1st time

The musical score is written in G major (one flat) and 4/4 time. It consists of two main sections, A and B. Section A is the first verse, and Section B is the second verse. The score includes treble clef, a key signature of one flat, and a 4/4 time signature. Chords are indicated by letters (C7, F) above the notes. The lyrics are written below the notes. The score ends with a double bar line and a repeat sign, with the instruction 'No Repeat 1st time'.

C F C7 F C7

'Round the bend I think I see a steam-er, Dear, Head-in' here,

F F C7 F

to this pier. And we can make it if we hur-ry, Nev-er fear,

F G7 C7

It's the Old Dom-in-ion Line.

D C7 F A7

Say, don't she look pret-ty as she hugs the shore, Head-in' for

Dm G7

Bal-ti-more. Just hear the pad-dles turn-in', Hear my heart a'

G7 D7 G7 C7 Solos on Verse

yearn-in' She's the Queen of the Ches-a-peake Bay!

Easy Rider's Gone

Shelton Brooks

♩ = 120

C7 **F7**

I won-der where my Ea-sy Ri-der's gone to - day He ne-ver told me

F7 **C** **G7** **E7**

he was goin'a - way. If he was here he'd win the race If not first he'd get a

Am **G** **D7** **G7**

place. Cash in our tick ets for a jol-ly joyride right a - way I'm

C7 **F7**

los-ing all my mon-ey that is why I'm blue. To win a race he

F7 **C** **G7**

knows just what to do. I'd put all my junk in pawn — to bet on

E7 **Am** **D7**

an - y horse that Jock-ey's on, Oh I won - der where my

D7 **G7** **1C** **2C**

Ea - sy Ri-der's gone. I gone

Eh Las Bas

135

Traditional

A B^b B^o $F7$

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

$F7$ B^b B^b

Eh la bas, Tra la la Sis Boom Bah

B^b B^o $F7$ B^b

Eh la bas, Eh la bas Well I

B B^b $F7$

Solos here after Vocal

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

$F7$ 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 $F7$

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

$F7$ 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

Musical staff 1: Treble clef, 4/4 time signature. Chord G7 above the first measure. The melody consists of eighth and quarter notes with rests.

Musical staff 2: Treble clef, 4/4 time signature. Chord C above the first measure. A box labeled 'A' is around the first measure. The melody consists of eighth notes with rests. Chords C7, F, F#° are indicated above the staff.

Musical staff 3: Treble clef, 4/4 time signature. Chord C above the first measure. The melody consists of eighth notes with rests. Chords D7 and G7 are indicated above the staff.

Musical staff 4: Treble clef, 4/4 time signature. Chord C above the first measure. The melody consists of eighth notes with rests. Chords C7, F, F#°, C, and C#° are indicated above the staff. The text "2Bar break—" is written above the staff.

Musical staff 5: Treble clef, 4/4 time signature. Chord D7 above the first measure. The melody consists of eighth notes with rests. Chords G7, C, and C7 are indicated above the staff. A first ending bracket labeled "1." and a second ending bracket labeled "2." are shown.

Stop time - 4 bars

Musical staff 6: Treble clef, 4/4 time signature. Chord F above the first measure. A box labeled 'B' is around the first measure. The melody consists of quarter notes with rests. Chords A7, Bb, F, C7, F, and D7 are indicated above the staff.

Musical staff 7: Treble clef, 4/4 time signature. Chord G7 above the first measure. The melody consists of eighth notes with rests. Chords C7, F, A7, and Bb are indicated above the staff.

Musical staff with notes and chords: F, C7, F, D7, G7, C7, F, F7.

Musical staff with notes and chords: C, Bb, F7, Bb, F7, Bb, Bb7, Eb.

Musical staff with notes and chords: Eb, Ebm, Bb, Gm7, C7, F7, Bb.

Musical staff with notes and chords: F7, Bb, Bb7, Eb, Eb7, D7, Eb.

Musical staff with notes and chords: Bb, G7, C7, F, Bb, 1. F7, 2. Bb.

Waitin' For The Robert E Lee

138

Lewis F. Muir & L. Wolfe Gilbert - 1912

Way down on the levee 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 arc syn- co- pa- tin'.
er, He is the dance- ing teach- er.

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.

C **G** **D7**

Watch them shuf- flin' a- long. See them shuf- flin' a- long.

D7 **D7**

Go take your best gal real pal, Go

G **D+** **G** **D7**

down to the lev- ee, I said to the lev- ee, And

D **G** **D7**

join that shuf- flin' throng. Hear that mus- ic and song.

D7 **D7**

It's sim- ply great, mate, Wait- in' on the lev- ee,

For Repeat:

D7 **G** **G#7** **A7**

Wait- in' for the Rob- ert E. Lee.

Walkin' the Dog

Shelton Brooks - 1917

♩ = 164

140

A C C^o G⁷ C C^o

Now lis-ten hon-ey'bout a new dance craze, Been'rig - i - na-ted for a -

G⁷ 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.

"Tan-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,

G⁷ In ev-'ry pri-va-te 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

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.

The musical score is written in treble clef with a 3/4 time signature. It consists of ten staves of music. The first section, labeled 'A', contains four staves of music with lyrics. The second section, labeled 'B', contains three staves of music with lyrics. The third section, labeled 'C', contains three staves of music with lyrics. Chord symbols are placed above the notes. The score ends with a double bar line.

ROYAL GARDEN BLUES

Clarence & Spencer Williams - 1943

Musical staff 1: Treble clef, 4/4 time. Chords: G, Bb^o, D7. Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

Musical staff 2: Treble clef, 4/4 time. Chords: G, G7, C, G+7. Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

Musical staff 3: Treble clef, 4/4 time. Chords: C, G+7, C, D7, Eb7, G, C7, G, D7. Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

Musical staff 4: Treble clef, 4/4 time. Chords: G7. Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Includes annotation: "Stop time - Play downbeats 4 bars" and instrument assignments: "G7 Cornet", "G7 Clarinet", "G7 Trombone".

Musical staff 5: Treble clef, 4/4 time. Chords: G7, C, Eb7, D7. Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

Musical staff 6: Treble clef, 4/4 time. Chords: G, Bb^o, D7, G, C7, G, D7. Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

Musical staff 7: Treble clef, 4/4 time. Chords: G7, C, Cm, G, G7. Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

Musical staff 8: Treble clef, 4/4 time. Chords: C, C7, F7. Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

Musical staff 9: Treble clef, 4/4 time. Chords: Fm, C, F7, A7, D7. Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

Musical staff 10: Treble clef, 4/4 time. Chords: G7, C, F7, C, F7, C. Notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

Back to "D" for Solos

Long Gone

W.C. Handy & Chris Smith - 1920

144

Did you

A

ev-er hear the sto-ry of Long John Dean? A bold bankrob-ber from
Long John stood on the rail- road tie, Waitin' for freight train

Bowl-ing Green, Was sent to the jail-house yes- ter- day,
to come by. Freighttrain came just puffin' and flyin',

Late last night he made his get- a- way. He was
Ought'a seen Long John grabbin' that blind.

B

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

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

Interlude

They
They

C **Bb** **F7** **Bb**

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

Bb **Bb7/D** **Eb** **F#7/E**

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

Bb **Gm7** **C7** **F7** **Bb**

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

D **Bb** **Gm7** **Cm7** **F7** **Bb** **Gm7** **Cm7** **F7**

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'.

Bb **Bb7/D** **Eb** **F#7/E** **Bb** **F7** **Bb**

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 C[#]DIM G⁷



C My heart's sad and I am all a-lone C^M G C[#]DIM D⁷ my man treats— me G mean.



D⁷ re - gret the day that I was born, D and— that man I ev-er G⁷ seen oh



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

B A⁷ A⁷ D⁷ D⁷ G⁷

good man_ is hard to find you al-ways get the oth-er kind just when you think that.

G⁷ C

he's your pal, you look to find him fool- in" round with some oth-er gal then you

A⁷ A⁷ D⁷ D⁷ G⁷ C C_M

rave_ and you all crave_ you wan-na see_ him in his grave so if your man is nice take

C G^{#7} G⁷ C C C C

my ad-vice and hug him in the morn- in' kiss him ev' ry night give him plen-ty lov- in'

G^{#7} G⁷ C D⁷ G⁷ C G⁷ C G⁷

treat him right cuz a good man now-a - days is hard to find, so hard to find.

Get Out Of Here (And Go On Home)

♩ = 180

148

A C G⁷ C

C G⁷ C G⁷

B C G⁷ C

C G⁷ C⁷

C F C⁷

C⁷ F F⁷ B^b

B^b F 1. C⁷ F C⁷ 2. G⁷ C⁷ F G⁷

D C G⁷ C

C G⁷ C

Chinatown, My Chinatown

Jean Schwartz & William Jerome - 1926

A

When the town is fast a-sleep, And it's mid-night in the sky,

That's the time the fes-tive Chink,
Starts to wink his oth-er eye.

Starts to wink his dream-y eye,
La-zi-ly you'll hear him sigh:

B

Chi-na town, my Chi-na town,
Where the lights are low,

Hearts that know no oth-er land
Drift-ing to and fro.

Dream-y, dream-y, Chi-na-town,
Al-mond eyes of brown,

Hearts seem light and life seems bright,
In dream-y Chi-na-town.

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 lastnight 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#m° B7 F#m° B7 F#m° B7 E7 C#m C

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

B B^7 E^7 A $C\#m$ C



jazz band, In her cas-tle on the Nile. Ev-ry night she gave a

B^7 E^7 A^7 $F\#\ddagger$ $F\#^7$ B^7 $F\#\m^6$ F^7



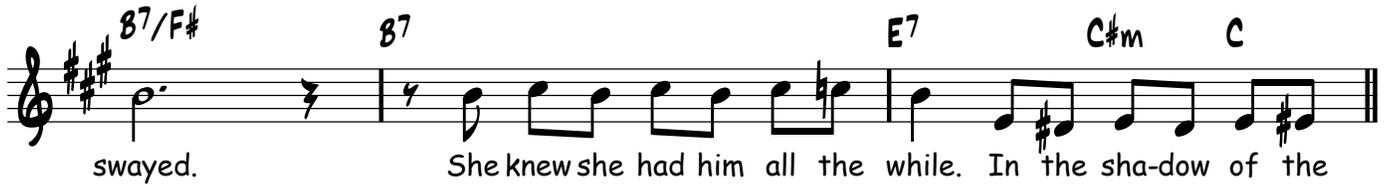
jazz dance, In her queer E- gyp-tianstyle. Shewon Marc An-to- ny,

E^7 $A/C\#$ Bm A $C\#m/G\#$ $F\#\m^7$ E^7 G°



With her syn-co pa-ted har-mo- ny. And while they played, She

$B^7/F\#$ B^7 E^7 $C\#m$ C



swayed. She knew she had him all the while. In the sha-dow of the

C B^7 E^7 A C° Bm^7 E^7



pyr- a-mids, 'Neath the old E gyp-tiar-moon, A Sphinx was look-ing on and

A^7 $G\#\m^7(b5)$ $C\#$ $C\#\m^7$ D^7 $C\#\m^7$ $F\#\m^7$ B^7



said: "There'll be a wed-ding soon". But the real his-tor-ic scan-dal, was

E^7 A $C\#m$ C Bm^6 E^7 Bm^6 E^7 A



Cle-o lost her san-dal as shedanced to the strains of the E- gyp-tian jazz bandtune.

Aunt Hagar's Blues

W.C. HANDY 1921

A F C+ F C+ F F7



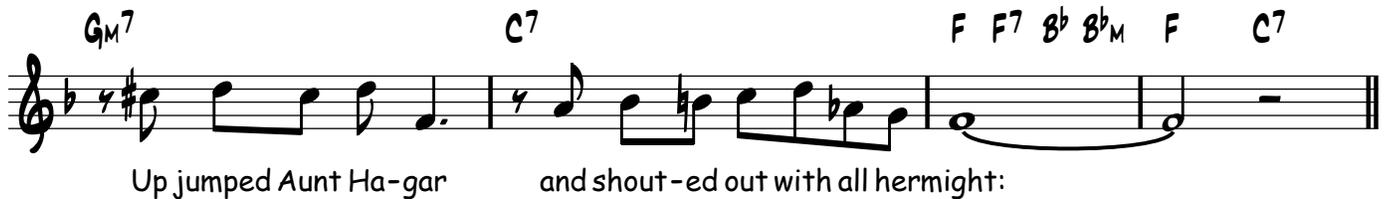
Old dea-con Spliv-in, His flock was giv-in' the way of liv-in' right.

B^b7 G_M C⁷ F F[#]0



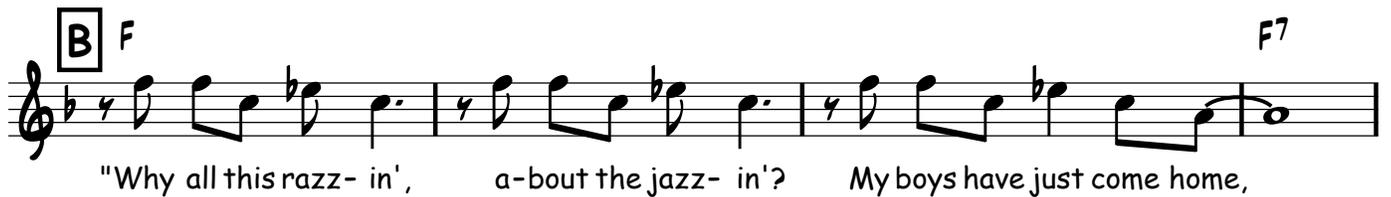
Said he "No swing-in', No rag-time sing-in' to-night".

G_M⁷ C⁷ F F⁷ B^b B_M^b F C⁷



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

B F F7



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

B^b7 C⁷ F



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

B^b7 C⁷ F B^b7 F



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

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

A D⁷ G D⁷ G

The first line of music is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a double bar line. The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4. The lyrics are: "I found my love in A-va-lon, Be - Side the bay,"

D⁷ D+⁷ G D+⁷ G F#⁷

The second line of music continues from the first. The notes are: quarter note C4, quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4. The lyrics are: "I left my love in A-va-lon, and sailed a - way. I

B E⁷ A^m E⁷ C^m⁶

The third line of music continues. The notes are: quarter note C4, quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4. The lyrics are: "dream of her and A-va-lon from dusk 'til dawn. And

G F#⁷F⁷ E⁷ A^m⁷ D⁷ G

The fourth line of music concludes the piece. The notes are: quarter note C4, quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4. The lyrics are: "so I think I'll trav-el on, to A - va - lon."

Amazing Grace

G G⁷ C G G D⁷

The first line of music is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a double bar line. The notes are: quarter note G4, eighth note A4, eighth note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4. The lyrics are: "Amazing Grace, how sweet the sound, that saves a wretch like me, when I am down and cast down."

G C G E^m D G

The second line of music continues. The notes are: quarter note C4, quarter note D4, quarter note E4, quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4, quarter note C4. The lyrics are: "I was once a poor, lost soul, who wandered far from home, but your love has brought me back, and now I'm safe and sound."

Singin' The Blues

Con Conrod 1920

♩ = 120

♭^b F^{MAT}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^bD^{DIM} F 3

D⁷ G⁷ C⁷ F 3

Second Hand Rose

James F. Hanley & Grant Clarke - 1921

A G D7 G D7 G G^o Am

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

A7 D7 G D7 G D7

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

A7 Bm E7 A D Am E7

E-ven things I'm wear- ing, Some-one wore be-fore. It's no won-der that I feel a-

Am A7 D7 D+7

bused, I nev-er- have a thing that ain't been used: I'm wear-ing

B G G^o D7 G A7 D7

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

D7 G G#^o

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

Am7 D7 Am D7 D+7 G

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.

C **G** **G^o** **D⁷** **G** **A⁷**

Sec- ond hand pearls, I'm wear- ing sec- ond hand curls, I
 Sec- ond hand rings, I'm sick of sec- ond hand things I

G⁷ **G⁷** **C** **G⁺** **C**

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

A^m **D^m** **A^m** **D^m** **A^m**

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

G **A⁷** **D⁺7**

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!"

G **G^o** **D⁷** **G** **A⁷**

Ev- 'ry- one knows, that I'm just Sec- ond Hand Rose, From
 Ev- 'ry- one knows, that I'm just Sec- ond Hand Rose, From

A^m7 **D⁷** **G** **D⁷**

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

Lovin' Sam

(The Sheik of Alabam')

1922

A D D° D D7

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.

G D D7 G D

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,

E7 A7 D

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

B D D° D D7

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, —

G D D7 G D

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! —

E7 A7 D D7

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

C **G** **A7**

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

D7 **G**

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

G **Bm**

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

A7 **D7** 2 bar break

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

D **G** **A7**

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

D7 **D7** **B7**

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

G **G7** **C** **Cm**

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

G **E7** **Am7** **D7** **G**

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

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 Dm D° Gm7 C7 F C7
 She would-n't bill and coo. Ev-'ry sin-gle-nightsome smart fel-low would
 F G7 C7 C° 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° C7 C7 F C7
 Ma he's al most break-ing my heart, I'm be-side him, Mer-cy! Let his con science guide him
 If you peek in, Can't you see I'm goin' to weak-en?

C F G7 C7 Bb A7 D7
 Ma, he wants to mar-ry me, Be my hon-ey bee.
 G7 C7 F F° C7 F F°
 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 Bb7 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

A Am7 D7 Gmaj7 Bb° D7/A

You're a mil- lion miles from no-where, when you're one lit- tle

D7 G Am7 D7 Am7

mile from home. It's the song of moth- er's tears,

D7 C/G Bm/D G Bb°

That keeps ring- ing in your ears. You just

B Am7 D7 Gmaj7 Bb° D7 F#m7 B7 C#m7 D°

leave the gates of heav-en, When you leave Moth-er's arms to roam.

B7/D# E7 Am A7 A#°

You're a mil- lion miles from no-where, When you're

G/B Bb° D7/A D7 G C7 G

one lit- tle mile from home.

My Honey's Lovin' Arms

Herman Ruby/Joseph Meyer - 1922

A G C⁷ G G[#]o
 You've heard lov-ers, Love-sick lov-ers fret A bout their

D⁷ D^o D⁷ D⁺7 G G[#]o Am⁷ D⁺7
 pet; They al-ways get ro-man-tic, Drive you fran-tic.

G C⁷ G B⁷
 I'm so diff-'rent, Oh, so diff-'rent- now; While I'm in

Em Bm A⁹ Am D⁺7
 love I know I simp-ly go and whis-per low to Hon-ey Ba-by:

B ^G ^{C7}

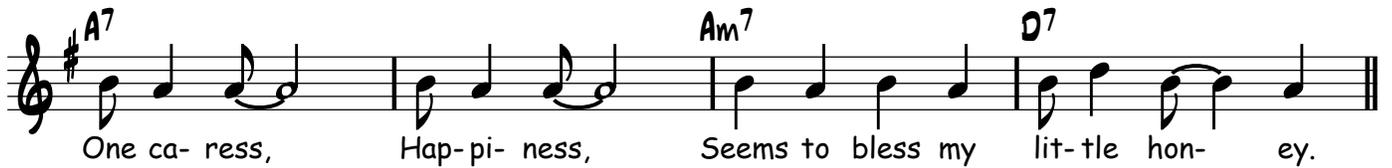
 I love your lov-in' arms, They hold a world of charms,

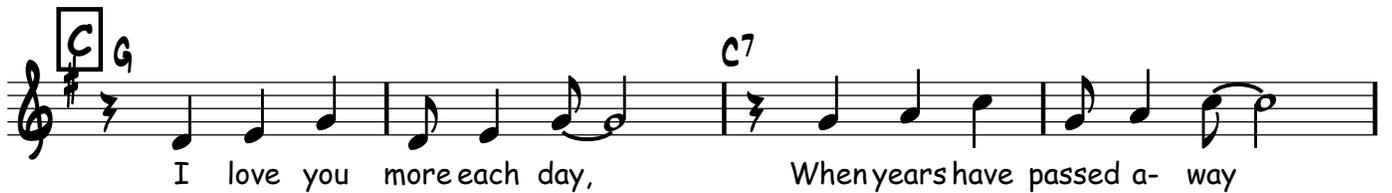
^G ^{Dm⁶} ^{E7}

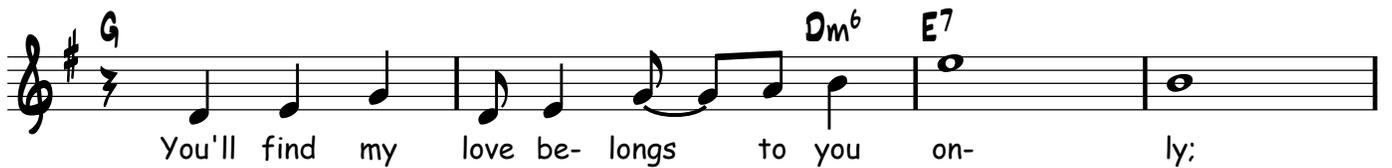
 A place to nes-tle when I am lone-ly.

^{A7} ^{D7}

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

^{A7} ^{Am7} ^{D7}

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

C ^G ^{C7}

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

^G ^{Dm⁶} ^{E7}

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

^{A9} ^{D7} ^{G7}

 'Cause when the world seems wrong, I know that

^C ^{Cm} ^G ^{A7} ^{D7} ^G ^{C7} ^G

 I be-long Right in my Hon-ey's Lov-in'

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. Let her
"Boy, by six o' clock this eve' nin, - She'll be play - in' her gol den harp.
hunt this - wide - world o - ver But she'll ne - ver find a man like me.

Down Home Rag

165
Wilbur C. Sweatman - 1911

The musical score for "Down Home Rag" is written in 4/4 time and B-flat major. It consists of 16 staves of music. The first staff begins with a C7 chord. The second and third staves contain a section labeled 'A' with chords: F, Gm7, F/A, Bbm6/G, F, Dm7, G7, C7. The fourth and fifth staves contain a section labeled 'B' with chords: F6, G7, C7. The sixth and seventh staves contain a section labeled 'C' with chords: Bb, Bb7, Eb, Ebm, Bb, Bb, Bb7, Eb, Bb, C7, F7, Bb. The eighth and ninth staves contain a section labeled 'D' with chords: Bb, Ebm, Bb, Bb, Ebm, C7, F7. The final staff concludes with chords: Bb, Ebm, Bb, Bb, Ebm, C7, F7, Bb.

Play "A" Once and end

Shake It & Break It

Artie Matthews - 1915

Clarinet Break: 2 bars

Section A: G, G7, C

Section B: D7, G, G7, C, Cm, G

Section C: G, G7, C7

Clarinet Break: 2 bars

Play "D" As A Written - Repeat for Solos

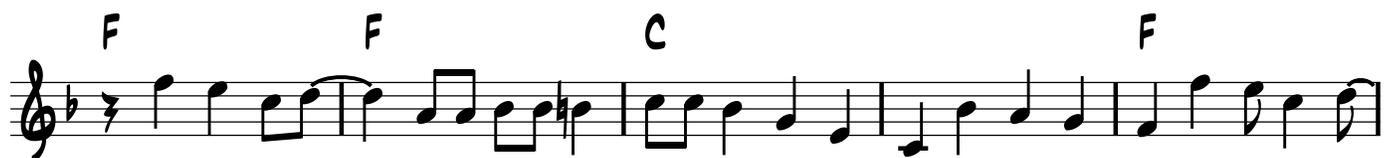
After Last Solo
play "D" once as written then go on

Break: 2 bars

Fine

Dixieland Jazz Band One Step

♩ = 200



Rufe Johnson's Harmony Band

Shleton Brooks & Maurice Abraham - 1914

A

Rufe John-son leads a band, He's one grand lead- er man,
When he comes down the street, The peo- ple shake their feet,

Down in Sa- van- nah, Down in Sa- van- nah.
They all keep sway- ing, While Rufe is play- ing.

B

He real- ly can't be beat, Plays rag-time mu--sic- sweet, Down in Sa-
Old Rufe can't read a note, but he will get your goat, When he plays

van- nah- G. A. When they par- ade each
'Man- ci- pa- tion Day. The horse and mules they

hol- i- day, You'll hear the peo- ple say:
act like fools, You al - most hear them say:

C **F** **A7**

Here they come, Just lis- ten to that drum, Boy ain't he

A7 **Dm** **A7** **Dm**

beat-in' some, He's go- ing rump, rump, rump, rump.

D **Bb** **F** **D7**

Lis-ten to that dog-gone flute, Root-te-toot, toot-te-toot, toot-te-toot toot-te-toot.

G7 **Gm7** **C7** **Gm7** **C7**

Say Hon, ain't that trom-bone moan- ing, hear it groan- ing,

E **F** **F7** **Bb**

Lis - ten to that old cor- net, It's

D7 **E°** **D7** **Gm** **D7** **Gm**

played by that lead- er man. He's

F **Bb** **B°** **F** **D7**

got a world wide rep- u- ta- tion For play- ing syn- co- pa- tion;

G7 **C7** **F** Solos at "C"

Old Ruf- us John-son's Har- mon- y Band

Runnin' Wild



My
When

Verse



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



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



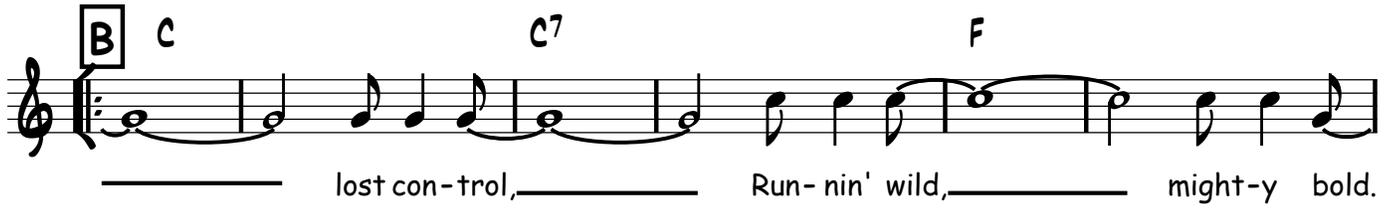
gon-na show_ her she's all wrong no lone-some stuff for me I
Ma-ry led_ her lit-tle lamb_ she led me all the time, Un -



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

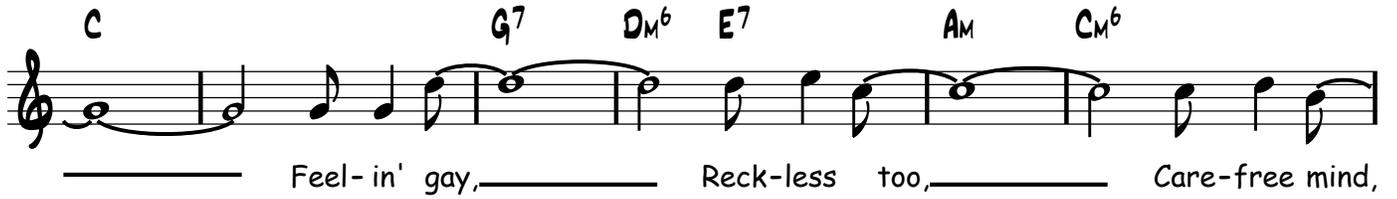
Chorus

B C C⁷ F



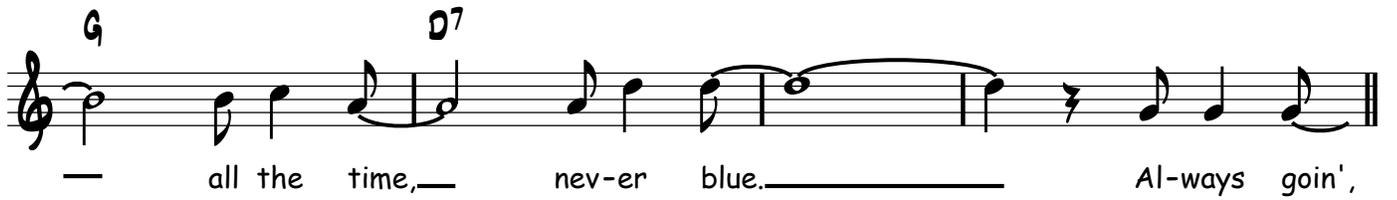
lost con-trol, Run- nin' wild, might-y bold.

C G⁷ D^M⁶ E⁷ A^M C^M⁶



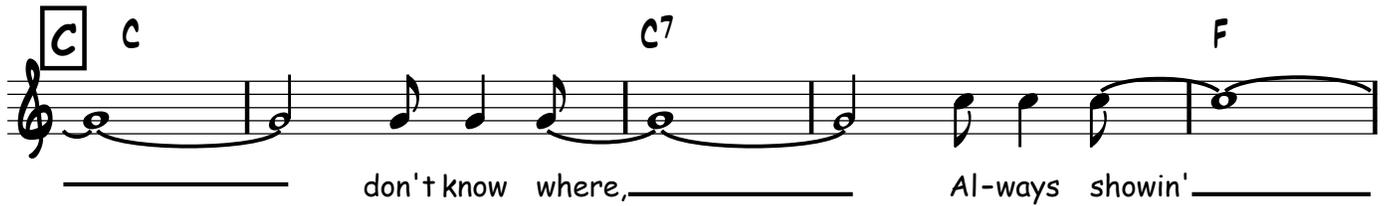
Feel- in' gay, Reck- less too, Care- free mind,

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

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.

Bugle Boy March

Tuba & Trmb.

G

G D7

D7 G

A7 D7

Tuba Trmb.

G D7 G D7

D7 G D G7 C E7

A7 D7 G7

C C F C D7 G7 C C7

F F#0 C A7 D7 G7

D C F C D7 G7 C C7

F F#0 C F C D7

G7 1. C C Last Time C

Solos at "C"

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 B^b E^o $F7$ $F7$ $F+7$ B^b

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

$F+7$ B^b B^bM^b F $C+$ $F7$ F^o

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

$C7$ $C+7$ $F7$ Solo Break $F+7$

goes, _____ When he plays Blues . I watch the

C B^b E^o $F7$

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

$F7$ $F+7$ B^b7 $F+7$

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

Stop Time **D** B^b $D7$ $D7$ G^M G^M E^o Time:

rare you must de - clare you know the Solos at "B"

$F7$ B^b $F+7$

boy is there, with two hot lips.

St. Louis Blues

W.C. Handy 1914

♩ = 100

A F_M C⁷ B_bM C⁷ G⁷ G⁷_{b5} C⁷ B_bM 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_bM 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 Bb F Bb F Bb F7

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

Gm Bb7 Gm Bb7 F Bb F Bb F Bb 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

George Meyer - 1921

A G G7 C C#° G/D G

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

D7 G Em 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 (Am7 D7)

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

The image shows a musical score for the song 'Tuck Me To Sleep in My Old 'Tucky Home' by George Meyer (1921). The score is written in G major, 4/4 time, and consists of two main sections, A and B. Section A is the main melody, and Section B is a bridge. The score includes guitar chords and lyrics. The lyrics are: 'Tuck me to sleep in my old 'Tuck-y home, cov - er me with Dix-ie skies_ and leave me there a - lone. Just let the sun kiss my cheeks ev - 'ry dawn, like the kiss - in' I've been miss - in' from my mam-my since I'm gone_ I ain't had a bit of rest, since I left my mam-my's nest. I can al - ways rest the best_ in her lov - in' arms_ Tuck me to sleep in my old 'Tuck-y home, let me lay there stay there nev-er no more_ to roam.'

The Sheik of Araby

♩ = 180

A C_M A^{b7} D^7 G^7 C_M D_M^7 C_M D_M^7

O - ver the des - ert wild and free_____

C_M A^{b7} D^7 G^7 C_M D_M^7 C_M D_M^7

Rides the bold Sheik of Ar - a - by

F_M F_M F_M F_M

His ar - ab band At his com - mand

G C_M G G

Fol - low his love's car - a - van.

C_M A^{b7} D^7 G^7 C_M D_M^7 C_M D_M^7

Un - der the shad - ow of the palms,_____

G D^7 G^7 G^7

He sings to call her to his arms._____ I'm the

B C C C#DIM DM G7 DM G7

G7 G7 C C

EM E#DIM DM G7

DM G7 G+ C AM D7 G7

C C C#DIM DM DM G7

G7 G7 E+ E7 E+ E7

A A D7 D7

G7 G7 C C

Sheik of Ar - a - by _____

Sister Kate

A.J. PIRON - 1919

♩ = 164 B^b B^o F D^7 G_M C^7 F D^7

I

A C^7 C^7 F F

Went to a dance with my sis-ter Kate, ev-'ry one there said she danced so great.

F G_M^7 C^7 F

I re-a-lized a thing or two_ and I got wise to some-thing new, _

C^7 C^7 F F

I looked at Kate, she was in a trance, and then I knew it was in her dance.

D^7 G^7 D^b7 C^7 F

all the boys are go-ing wild_ just o-ver Ka-tie's danc-ing style. _ I

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** **Db7** **C7** **F**

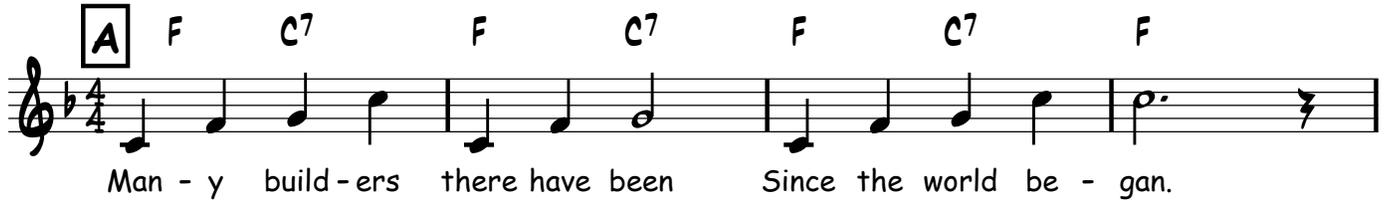


Kate I mean Shim-my like my sis - ter Kate.

The Love Nest

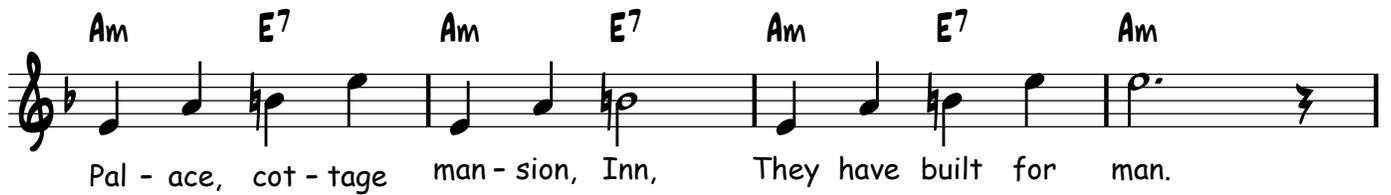
Louis A. Hirsch & Otto Harbach - 1920

A F C⁷ F C⁷ F C⁷ F



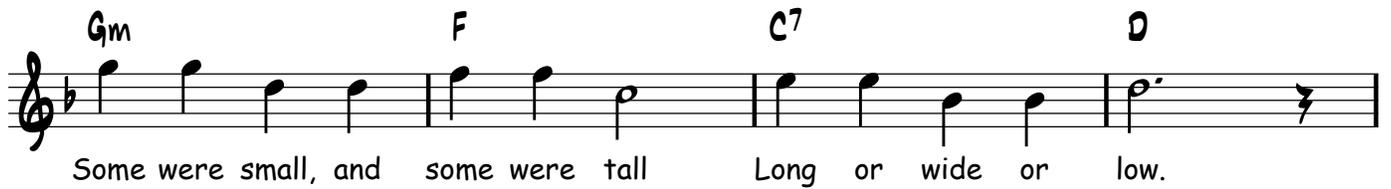
Man - y build - ers there have been Since the world be - gan.

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:

Musical notation for the first line of the chorus. It begins with a boxed letter 'B' and a common time signature 'C'. The melody consists of quarter and eighth notes on a treble clef staff.

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

Musical notation for the second line of the chorus. It features chords G7, D7, and G7. The melody continues with quarter and eighth notes.

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!

Musical notation for the third line of the chorus. It features chords C, Am, and E7. The melody continues with quarter and eighth notes.

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

Musical notation for the fourth line of the chorus. It features chords A7, D7, and G7. The melody continues with quarter and eighth notes.

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

Musical notation for the fifth line of the chorus. It features chords C, C#o, G7, and C. The melody concludes with a double bar line and repeat sign.

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

Henny Creamer & J. Turner Layton - 1917

A Dm Gm

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

A7 Dm Dm

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

C7 Gm7 C7

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

B C7 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 G7 C7

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

C C7 F

Down in Bor-ne-o, Down in Bor-ne-o, Down in Bor-ne-o Isle.

F F F#° C7/G C7/E F F#° C#7/G

I love to see those wild men danc-ing a-round,

C7 F E7 F

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

D C7 F D7 D°

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

D7 Gm Dm

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

Dm C7

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

C7 G7 C7 F Bb7 F°

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

The Jazz Me Blues

Tom Delaney

1921

A F

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

G⁷ C⁷ F

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

F break C⁷ F

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

B F

sounds so pe-cu-liar_'cause the mu-sic's queer_ How its sweet vi-bra-tion seems to

G⁷ C F

fill the air Then to you the whole world seems to

break F C⁷ F

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

C C⁷ C^o C⁷ C^o C⁷ A⁷

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

D⁷ G⁷

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

C⁷ F break

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

F⁷ E⁷ E^{b7} D⁷ G⁷

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

F A⁷

(Jazz Time) Don't want it fast Don't want it slow,

D^{MIN} D⁷

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

G⁷ C⁷ F B^{b7} F E⁷ E^{b7}

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

Solos at "C"

Jelly Roll Blues

Jelly Roll Morton - 1905

First staff of music in 4/4 time, key of B-flat major. It begins with an Ab chord and contains various rhythmic patterns including eighth and sixteenth notes, and rests.

Stop Time Banjo Solo - 7 beats

Ensemble

Second staff of music, starting with a boxed section 'A'. It features a 3-beat banjo solo with chords C, Am, and C. This is followed by an ensemble section with chords C^o and C, and a 3-beat cornet solo.

Trombone Solo
3 Beats

Ensemble

Third staff of music, featuring a trombone solo with chords C⁷ and F, followed by an ensemble section with chords C and G.

Fourth staff of music with chords G⁷, D⁷, G⁷, C, C⁷, F, Fm, C, and G⁷. It includes triplet markings under the G⁷ and F notes.

Stop time 3 bars - ad lib breaks

Fifth staff of music, starting with a boxed section 'B'. It features three bars of stop time with chords C, E⁷, Am, E⁷, Am, C⁷, F, and F#^o.

Sixth staff of music with chords C and G⁷, featuring a melodic line with a trill-like flourish.

Seventh staff of music with chords D⁷, G⁷, C, C⁷, F, Fm, C, and G⁷. It includes triplet markings under the G⁷ and F notes.

Stop time 3 bars - ad lib breaks

Musical notation for the first staff of the 'Stop time 3 bars - ad lib breaks' section. It features a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first three bars are stop time, indicated by a box around the first bar and a 'C' above it. The notes in these bars are quarter notes: C4, Bb3, and A3. The fourth bar starts with a C7 chord and contains a quarter note G4, an eighth note F4, and an eighth note E4. The fifth bar starts with an F chord and contains a quarter note D4, an eighth note C4, and an eighth note Bb3. The sixth bar starts with an F#o chord and contains a quarter note A3, an eighth note G4, and an eighth note F#4. The seventh bar starts with a C chord and contains a quarter note E4, an eighth note D4, and an eighth note C4. The eighth bar contains a quarter note Bb3, an eighth note A3, and an eighth note G4. The piece ends with a double bar line and a fermata over the final G4 note.

Musical notation for the second staff of the 'Stop time 3 bars - ad lib breaks' section. It features a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first bar starts with a G7 chord and contains a quarter note G4, an eighth note F4, and an eighth note E4. The second bar starts with a D7 chord and contains a quarter note D4, an eighth note C4, and an eighth note Bb3. The third bar starts with a G7 chord and contains a quarter note G4, an eighth note F4, and an eighth note E4. The fourth bar starts with a C chord and contains a quarter note C4, an eighth note Bb3, and an eighth note A3. The fifth bar starts with an F chord and contains a quarter note F4, an eighth note E4, and an eighth note D4. The sixth bar starts with an Fm chord and contains a quarter note F4, an eighth note E4, and an eighth note D4. The seventh bar starts with a C chord and contains a quarter note C4, an eighth note Bb3, and an eighth note A3. The eighth bar starts with a G7 chord and contains a quarter note G4, an eighth note F4, and an eighth note E4. The piece ends with a double bar line and a fermata over the final E4 note.

4 bar interlude - clarinet trill, drum roll

Musical notation for the 4 bar interlude. It features a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first bar starts with a C7 chord and contains a quarter note C4, an eighth note Bb3, and an eighth note A3. The second bar starts with a C7 chord and contains a quarter note C4, an eighth note Bb3, and an eighth note A3. The third bar starts with a C7 chord and contains a quarter note C4, an eighth note Bb3, and an eighth note A3. The fourth bar starts with a C7 chord and contains a quarter note C4, an eighth note Bb3, and an eighth note A3. The piece ends with a double bar line and a fermata over the final A3 note.

Musical notation for the fifth staff of the 'Stop time 3 bars - ad lib breaks' section. It features a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first bar starts with a D chord and contains a quarter note D4, an eighth note C4, and an eighth note Bb3. The second bar starts with an A7 chord and contains a quarter note A4, an eighth note G4, and an eighth note F4. The third bar starts with an F chord and contains a quarter note F4, an eighth note E4, and an eighth note D4. The fourth bar starts with an F7 chord and contains a quarter note F4, an eighth note E4, and an eighth note D4. The piece ends with a double bar line and a fermata over the final D4 note.

Musical notation for the sixth staff of the 'Stop time 3 bars - ad lib breaks' section. It features a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first bar starts with a Bb chord and contains a quarter note Bb4, an eighth note Ab4, and an eighth note G4. The second bar starts with a B° chord and contains a quarter note Bb4, an eighth note Ab4, and an eighth note G4. The third bar starts with an F chord and contains a quarter note F4, an eighth note E4, and an eighth note D4. The fourth bar starts with an F chord and contains a quarter note F4, an eighth note E4, and an eighth note D4. The piece ends with a double bar line and a fermata over the final D4 note.

Musical notation for the seventh staff of the 'Stop time 3 bars - ad lib breaks' section. It features a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first bar starts with a C7 chord and contains a quarter note C4, an eighth note Bb3, and an eighth note A3. The second bar starts with a G7 chord and contains a quarter note G4, an eighth note F4, and an eighth note E4. The third bar starts with a C7 chord and contains a quarter note C4, an eighth note Bb3, and an eighth note A3. The fourth bar starts with an F chord and contains a quarter note F4, an eighth note E4, and an eighth note D4. The fifth bar starts with a C7 chord and contains a quarter note C4, an eighth note Bb3, and an eighth note A3. The piece ends with a double bar line and a fermata over the final A3 note.

Back to "D" for Solos

Ole Miss

W.C. Handy - 1916

The musical score for "Ole Miss" is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The first section, labeled 'A', spans the first four staves. The second section, labeled 'B', spans the remaining four staves. The score includes various chords and melodic lines.

Section A:

- Staff 1: Chords: D7, G
- Staff 2: Chords: D7, G
- Staff 3: Chords: D7, G
- Staff 4: Chords: D7, G, G7

Section B:

- Staff 5: Chords: C, G, G#°
- Staff 6: Chords: D, B7, Em, Bm, F#7, Bm, G7
- Staff 7: Chords: C, G, F#7
- Staff 8: Chords: Am, D7, G, Cm6, G

C

Musical staff 1: Treble clef, key signature of one sharp (F#). Chords D7 and G are indicated above the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#). Chords D7 and G are indicated above the staff.

Musical staff 3: Treble clef, key signature of one sharp (F#). Chords D7 and G are indicated above the staff.

Musical staff 4: Treble clef, key signature of one sharp (F#). Chords D7 and G are indicated above the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#). Chords D, G, G7, C, G, D7, G, and E7 are indicated above the staff.

Musical staff 6: Treble clef, key signature of one sharp (F#). Chords A7, D7, G7, and C are indicated above the staff.

Musical staff 7: Treble clef, key signature of one sharp (F#). Chords B7, C, C#o, G, E7, A7, D7, and G are indicated above the staff.

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 _____



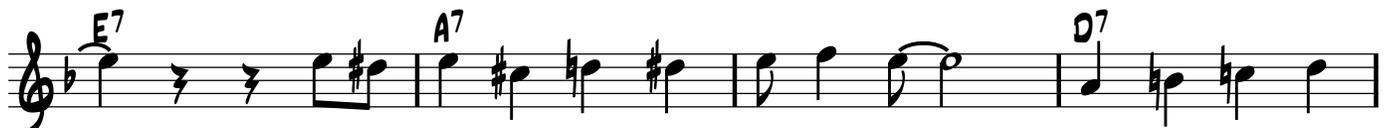
— that you get from pain, _____ And there are Blues when you're lone - ly For
 — that will give you pain, _____ And there are Blues when you're lone - ly For
 — to an-oth-er guy, _____ And there are Blues when your hon - ey spends



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+ D⁶/A G⁶ 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 A⁶ 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+ D⁶/A G⁶ 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

You

A

made me what I am to-day, I hope you're

sat-is-fied. You dragged me down and down un-

til the soul with-in me died. You

B

shat-tered each and ev-'ry dream, You fooled me from the

start. And though you're not true I still love

you, That's the curse of an ach-ing heart.

Some of These Days

203



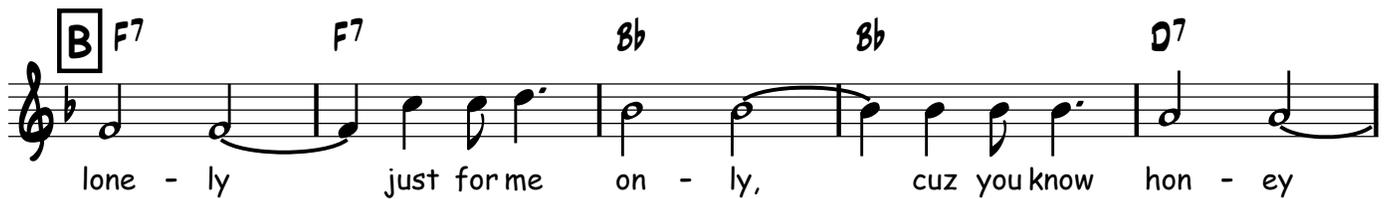
Musical staff 1: Treble clef, 4/4 time signature. Chords: A7, A7, Dm, A7. Lyrics: Some of these days your gon-na miss me hon - ey. Some of these days



Musical staff 2: Treble clef, 4/4 time signature. Chords: Dm, Dm, Gm, D7. Lyrics: you'll feel so lone - ly, you'll miss my hug - gin' you'll miss my



Musical staff 3: Treble clef, 4/4 time signature. Chords: G7, G7, G7, G7, C7, C7. Lyrics: kiss - in' you'll miss me hon - ey when you're a - way. You'll be so



Musical staff 4: Treble clef, 4/4 time signature. Chords: F7, F7, Bb, Bb, D7. Lyrics: lone - ly just for me on - ly, cuz you know hon - ey



Musical staff 5: Treble clef, 4/4 time signature. Chords: D7, Gm, Gm, Bb, Bdim. Lyrics: you al-ways got your way, And when you leave me I know you'll



Musical staff 6: Treble clef, 4/4 time signature. Chords: F, D7, G7, C7, F. Lyrics: grieve me you know you'll miss your ba-by oh some of these days.

Rose of Washington Square

James F. Halley - 1919

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

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

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

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

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

B D

Rose, of Wash- ing- ton Square a flow- er so Fair should blos- som

D $F\#7$ Bm

where the sun shines, Rose, for Na- ture did not mean

Bm $E7$ $A7$

that you should blush un- seen but be the queen of some fair gar- den,

C D D° $A7$ $A7$ E°

Rose, I'll nev- er de- part, but dwell in your heart, your love to care,

Bm $E7$ Gm^6 D

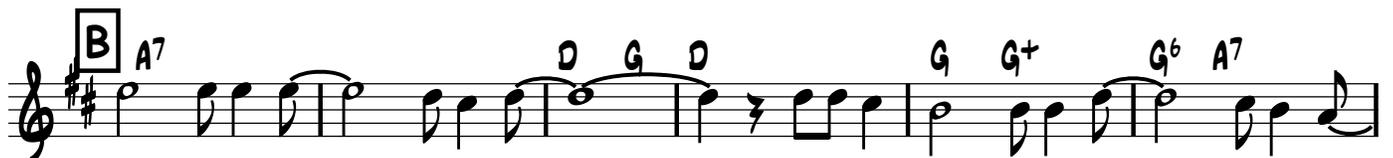
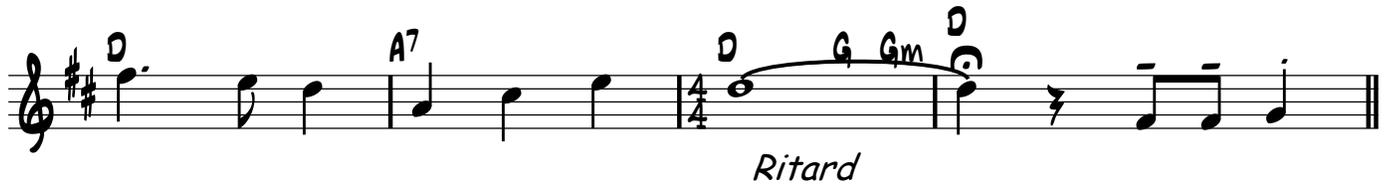
I'll bring the sun- beams from the Hea- vens to you, and give you kis- ses that

$B7$ $E7$ $A7$ D

spar- kle with dew my Rose of Wash- ing- ton Square.

The Old Rugged Cross

George Bernard - 1913



Dear Old Southland

207

Henry Creamer & Turner Layton - 1921

A Gm F#+ Bb/F D7/F# Gm F#+ 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#+ Bb/F D7/F#

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

Gm F#+ 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

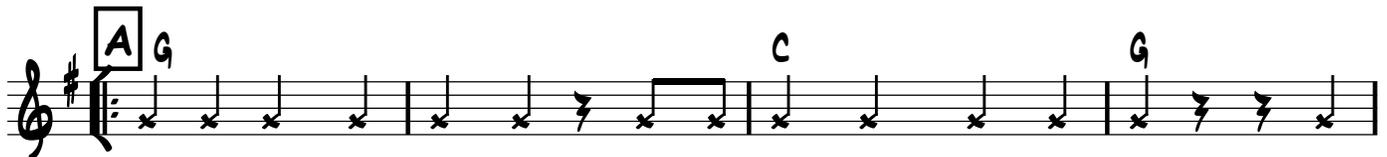
1915



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

A F Bb F

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

F C7 F F#°

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

C7 G7 C D7 G7

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

C G7 Dm7 G7 C7

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

B F D7 G7 C7 F

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

F D7 G7 C7 F F7

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

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

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

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

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

Stop Time - Play beats 1 & 4 as marked

Just treat me pret- ty, Be nice and sweet, 'Cause
 You best be care-ful,- As yon can be, 'Cause
 Once you were stead-y Once you were true, But

I pos- sess a fort - y four that don't re- peat!
 I can beat you do - in' what you're doin to me,
 pa- pa, now sweet ma- ma can't de- pend on you,

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

Rose Room

Harry Williams and Art Hickman - 1917

A Bb

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, _

Bb

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

$Bb7$ Eb Ebm F^5 $F\#$

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

$Bbmaj7$ $F7$ Bb $Bb7$ Bb^o7 $Cm7(b9)$ Bb $F\#$

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

B C7 F7 Bb

Rose - land, - Where sum-mer breez-es are play - ing,

Bb7 Eb

Where the hon - ey bees are "A May - ing".

EbM Bb G7

There _____ all the ros - es are sway - - ing,

C7 F7

Danc - ing _____ while the mead-ow brook flows. The moon when

C C7 F7 Bb

shin - ing, - is more than ev - er de - sign - ing

Bb7 Eb

For 'tis ev - er then I am pin - ing,

EbM Bb G7

Pin - ing _____ to besweet-ly re - clin - ing, Some-where in

C7 F7 Bb

Rose - land, - Be-side a beau-ti - ful rose.

High Society

The musical score for 'High Society' is presented in 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a 4/4 time signature. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and accidentals. Above the staves, chord symbols are provided for each measure. A box labeled 'A' is placed above the second staff, and a box labeled 'B' is placed above the fifth staff. A box labeled 'C' is placed above the eighth staff, with the text 'Solos Here' written inside it. The score concludes with a double bar line and repeat dots.

Chord symbols: 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, C7, C, F, 8b, F, C7, E7, F, G7, C7, C+7, F, C7, F, 8b, F, F7, 8b, 8DIM, F, D7, G7, C7, F.

D D_M A^7 Tuba D_M

A^7 G_M

D_M A^7 G_M

E D_M E_m B^b

F C^7 E^7 F G^7

A^7 C^7 C^+7 F C^7 F

G B^b F F^7 B^b B^b_{DIM}

F D^7 G^7 C^7 F

Alphonse Picou Clarinet Solo

This musical score is for a clarinet solo, measures 216 through 223. It is written in treble clef with a key signature of one flat (B-flat major or F minor). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Several measures contain triplets, indicated by a '3' over a bracket. Chord symbols are placed above the staff to indicate harmonic accompaniment: C, F, C7, G7, B DIM, and F. The notation includes slurs, ties, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line.

American Patrol

217

F.W. Meacham - 1891

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff begins with a repeat sign and a boxed letter 'A'. Chords G and D7 are indicated above the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords G, A7, D7, and G are indicated above the staff.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords G, G7, C, Am7, D7, and G are indicated above the staff.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff begins with a boxed letter 'B'. Chords D7, G, and D7 are indicated above the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords G, G7, C, G, and D#° are indicated above the staff.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords Em, C, G, D7, and G are indicated above the staff.

Tiger Rag

The Original Dixieland Jazz Band - 1917

The musical score for "Tiger Rag" is presented in ten staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various chords and section markers:

- Staff 1:** Section A, Chord C. The melody starts with a quarter rest, followed by a series of eighth and quarter notes.
- Staff 2:** Continuation of Section A, Chord C. It features a first and second ending, with a repeat sign and a final quarter rest.
- Staff 3:** Section B, Chord D7. A note above the staff reads "Cues are Trombone/Tuba". The melody consists of eighth notes with a syncopated rhythm.
- Staff 4:** Continuation of Section B, Chord D7. The melody continues with eighth notes and a syncopated rhythm.
- Staff 5:** Continuation of Section A, Chord C. The melody returns to the first staff's pattern.
- Staff 6:** Continuation of Section A, Chord C. It ends with a double bar line and a key signature change to two flats (B-flat and E-flat).
- Staff 7:** Section C, Chord F. The melody begins with a quarter rest and a dotted half note, followed by eighth notes. A note above the staff indicates a "Solo Break" starting at the end of the staff.
- Staff 8:** Continuation of Section C, Chord F. It features a "Solo Break" section with a quarter rest, followed by a C7 chord and a final quarter note.
- Staff 9:** Continuation of Section C, Chord F. It features a "Solo Break" section with a quarter rest, followed by a C chord and a final quarter note.

D C F

Bb D7 Gm G#o F C7 F F7

E Bb

Bb F7

F7 F7

F7 Bb Solo Break

F Bb Bb Bb7 Eb

Eb Eo Bb

G7 C7 F7 Bb Solos at "E"

At The Devil's Ball

Irving Berlin - 1913

A *Bm*

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

Bm **A7**

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

D **F#7** *Bm*

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

Bm

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

B D E7 A7

Dev-il's Ball, At the Dev-il's Ball, I saw the cute Mrs. Dev- il, so

D D#° A7 D D#°

pret-ty- and fat, Dressed in a lit- tle red fire- man's hat.

E7 A7

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

C E7

Dev-il's Ball, In the Dev-il's- Hall. I saw the

A7 D A7 D D7

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

G F#7 Bm E7 E7 A7

I caught a glimpse of my moth-er in- law, Danc-ing with the Dev-il,

E7 A7 E7 A7 D

Oh! the lit- tle Dev- il, Danc-ing- at the Dev-il's- Ball. At the

At The Jazz Band Ball

Original Dixieland Jazz band - 1918

♩ = 180

A *Am*

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

Am

D7 *G7*

B *A7* *D7* *G7*

C *A7* *D7*

F *F#DIM* *C* *A7* *D7* *G7* *C*

A7 *D7* *G7*

C *A7*

D7 *F* *F#DIM* *C* *A7* *D7* *G7* *C*

The musical score is written in treble clef with a 4/4 time signature. It consists of two main sections, A and B, each with four staves of music. Section A begins with a boxed 'A' and an *Am* chord. The first staff of A contains a melodic line with eighth and quarter notes. The second staff of A features a series of chords: *G7*, *C*, *A7*, *D7*, and *G7*. The third staff of A starts with *Am*. The fourth staff of A continues the melodic line with *D7* and *G7* chords. Section B begins with a boxed 'B' and an *A7* chord. The first staff of B has *A7*, *D7*, and *G7* chords. The second staff of B has *C*, *A7*, and *D7* chords. The third staff of B has *F*, *F#DIM*, *C*, *A7*, *D7*, *G7*, and *C* chords. The fourth staff of B has *A7*, *D7*, and *G7* chords. The fifth staff of B has *C* and *A7* chords. The sixth staff of B has *D7*, *F*, *F#DIM*, *C*, *A7*, *D7*, *G7*, and *C* chords. The piece concludes with a double bar line.

Under The Bamboo Tree

223

Bob Cole - 1902

♩ = 164

A

B^b

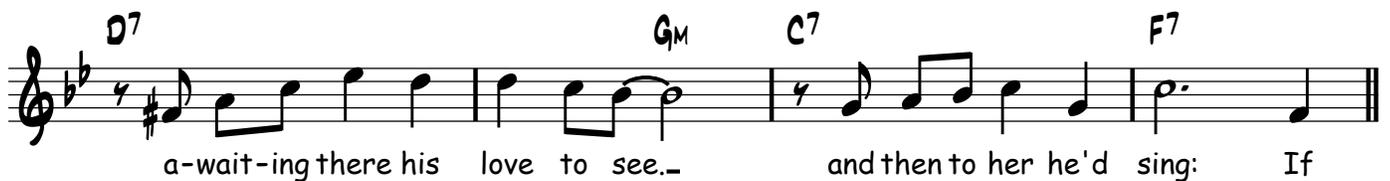
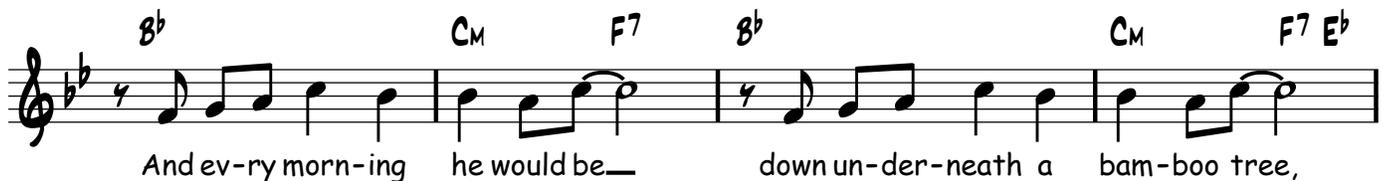
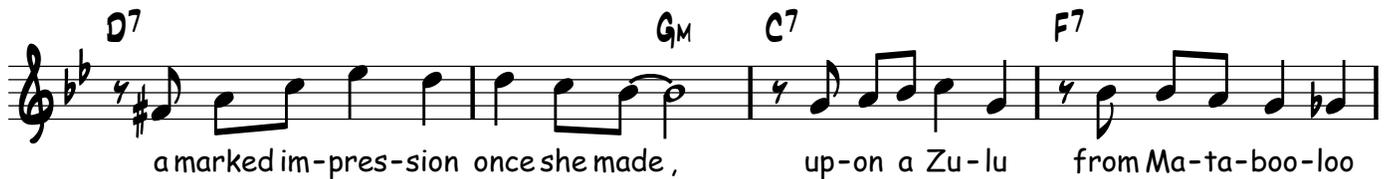
C_M

F⁷

B^b

C_M

F⁷ E^b



B

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⁺

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^o D_M⁷ 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#^o C B⁷ A⁷

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

D⁷ G⁷ C C_{dim} D_M⁷ G⁷

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

Japanese Sandman

Raymond Egan & Richard Whiting - 1920

A Gm Ebmaj7 F#o Gm Eb9 C#9 D7

Won't you stretch im-ag-i-na-tion for the mo-ment and come with me. _____ Let us

Gm Ebmaj7 F#o Gm Cm6 C#o7 A°/D D7

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

Bb Cm7 Bb6

hind the cher-ry blos-soms here's a sight that will please your eyes.

D7 Gm Gm G7 Cm G7

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

B G E⁷ A⁷

Sand man, Sneak- ing in with the dew. Just an old sec-ond hand man,

D⁷ G G

He'll buy your old day from you. He will take ev-'ry sor- row of the day that is

B F#⁷ B

through, And he'll give you to- mor row Just to start life a new.

C D⁷ G G⁷ C

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

Cm Am D⁷ G

bold- er with the new day you make. Here's the Jap- an-ese Sand man,

G^o

Trade him sil- ver for Just an old sec- ond

Am⁷ D⁷ G C⁷ G D⁷

hand man, trad- ing new days for old.

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

A F F#^o C⁷ Gm⁷

We're poor lit-tle lambs who have lost our way. Baa!

C⁷ F C⁷ F F#^o

Baa! Baa! We're lit-tle black sheep who have

C⁷ Gm⁷ C⁷ F

gone a- stray, Baa! Baa! Baa.

B Dm Fm C⁷ C+⁷

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

F F⁷ E⁷ Eb⁷ D⁷

ter-ni-ty. Lord have mer-cy on

Gm⁷ C⁷ F Bbm⁶ F C⁷

such as we, Baa! Baa! Baa!

Livery Stable Blues, a la Muggsy Spanier (Barnyard Blues)

Lopez & Nuñez, 1917

F F7 B^b B^bm F C[#]7 C7 **Break - 1 Bar**

Bass Drum

A F C+7 F^o F7 B^b

F D7 G7

C7 F F^o C7 F **1st time Only**

Bass, Trombone, & Bass Dr

B F F7

B^b F D7

Last Time: To Coda

G7 C7 F F^o C7 F

Coda: F C+7 F **Fine**

Bass Drum

Trombone Gliss to "C"

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

F

G7 C7 F F° C7 F 1 X Only - Trombone

D F Solos F7 B^b7

F D7 G7 C7 F F° C F

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

F D7 G7

C7 F F° C7 F 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. Bass Pickups

B F A^b C⁷/G C⁷ C⁷ C⁺7 F E^b7

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

D⁷ G⁷ G⁷ C^{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

Gee! 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, — Than an - y place I know. —
 goin' to the river, May - be bye and bye. —
 rath - er be there, — Than an - y place I know. —

— I'd rath - er be here, Than an - y place I know. —
 I said I'm goin' to the river, And there's a rea - son why: —
 I said I'd rath - er be there, 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. — Well I'm
 Beale Street's done gone dry. — I'd
 Beale Street's paved with gold. —

Stock Yard Strut

♩ = 195

A B^b B^b C^7 C^7 F^7

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

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

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

B B^b B^b B^b B^b B^b

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

F^7 F^7 F^7 F^7

B^b Break B^b B^b B^b

B^b B^b7 B^b7 E^b E^b

E^oIM **E^oIM** **B^b** **G⁷**

C⁷ **F⁷** **B^b** **B^b**

C **B^b** **B^b** **G^M** **B^b** **B^b** **B^b** **B^oIM**

F⁷ **F⁷** **F⁷** **F⁷** **F⁷**

F⁷ **F⁷** **F⁷** **B^b** **B^b**

B^b **B^b** **B^b** **B^b7** **B^b7**

E^b **E^b** **E^oIM** **E^oIM**

B^b **G⁷** **C⁷** **F⁷**

Rhythm section plays charleston rhythm

B^b7 **B^boIM** **E^bM⁷** **B^b** **B^b7** **B^boIM** **E^bM⁷** **B^b**

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

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 AM⁷ 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#° EM 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 Dm A F#7 Bm E7 A7 A+

not the first time my poor heart has been in pain this way. In

D/F# F° A7/E D#° EM A7 A+ D

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

A/E Dm F A/E F#7 Bm 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

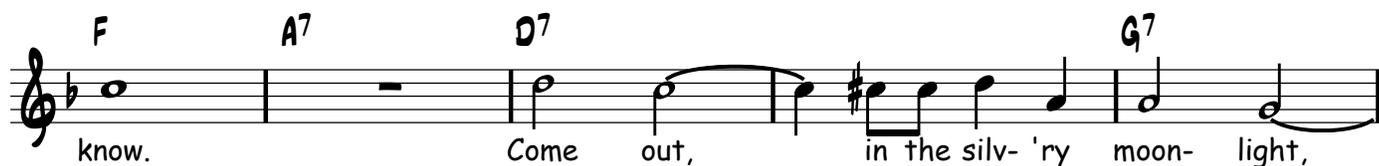
Red Breast gone to seek their nests. Then I sneak down to that place I

C⁷ D⁷ G⁷ C⁷ C⁺⁷

love the best, Ev-'ry ev'n-ing there a-lone I sigh:



I- da, Sweet as ap-ple ci- der, Sweet- er than all I



know. Come out, in the silv- 'ry moon- light,



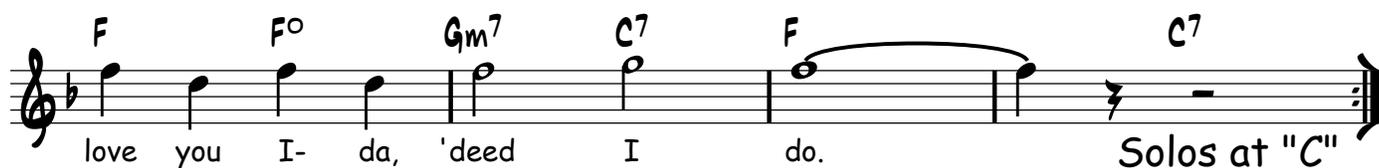
of love we'll whis- per, so soft and low.



Seems tho', can't live with-out you, Lis- ten Oh, Hon-ey do!



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



love you I- da, 'deed I do. Solos at "C"

Someday Sweetheart

Spike Brothers & Carter - 1919

You told me that you loved me true, and I be-lieved in you. You

broke your vow and now some-how- it seems I'm al-ways blue. But there'll come a day

When you're far a-way. You'll sit a-lone and cry for

me you'll sigh and the days that have gone by. Some- day Sweet-

B G D+7 G F#7 F7 E7

heart, you may be sor- ry for what you've

A7 D7 G G#0 D7/A

done to my poor heart. You may re-

G D+7 G Bm

gret the vows you've bro- ken, The

F#7 Bm D7

things you did that made us drift a- part, You're hap- py

C G9 C6

now, and can't see how, the wear- y

A9 D7

blues will ev- er come to you. But as you

G D+7 G F#7 F7 E7 A7

sow so shall you reap, dear, and what you reap will make you

D7 C7 D7

weep some - day, sweet - heart. Some - day Sweet -

'Til We Meet Again

1918

A G^M D^7 G^M F^7 B^b F^7

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

B^b D^7 G^M

sigh. — O-ver high gar - den walls This sweet e - cho
smile — And the smile will e - rase The tear blight-ing

F C^7 F^7 F^7+

falls As a sol - dier boy whis - pers good - bye —
trace When we meet in the af - ter - a - while

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

Smile the while you kiss me sa da - dieu When the clouds roll by I'll come to you.

E^b E^bM B^b G^7 C^7 F^7 $F+7$

Then the skies will seem more blue, down in lov - ers land my dear - ie

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

Wed - ding bells will ring so mer - ri - ly, Ev - 'ry tear will be a mem - o -

B^b7 E^b E^bM B^b G^7 C^7 F^7 B^b

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 7/8 time signature, and a key signature of one sharp (F#). It features a melodic line with a repeat sign and a double bar line. The second staff continues the melody with a double bar line. The third staff continues the melody with a double bar line. The fourth staff concludes the piece with a double bar line. Chord symbols are placed above the notes: C, C, G7, G7, G7, G7, C, C, C, C7, F, D7, C, G7, C.

After The Ball

♩ = 100

Charles K Harris - 1891

A B^b $F7$

A lit - tle maid - en climbed an old man's knee, ___

$F7$ B^b

Begged for a sto - ry "Do unc - le please" ___

B B^b $D7$ G^M

Why are you sin - gle, why live a - lone? ___

E^b $E^{\dim 7}$ B^b $G7$ $C7$ $F7$ B^b

Have you no ba - bies, have you no home? n ___

C G^M $D7$ E^b $F7$ B^b

I had a sweet - heart, years, tears a - go; ___

E^b $E^{\dim 7}$ B^b $C7$ $F7$

Where she is now pet, you will soon know. ___

D ^{Bb} ^{Bb} ^{Bb} ^{D7} ^{Gm}

List to the so - ry, I'll tell it all._____

^{Eb} ^{E°} ^{Bb} ^{G7} ^{C7} ^{F7} ^{Bb}

I believed her faith - less, af - ter the ball._____

E ^{Bb} ^{F7}

Af-ter the ball is o - ver Af-ter the break of morn,_____

^{F7} ^{F°7} ^{F7} ^{Bb}

A-ter the dan - cers leav - ing, af - ter the stars are gone._____

F ^{Bb} ^{G7} ^{C7}

Ma-ny a heart is break - ing if you could read them all

^{F7} ^{Bb} ^{C7} ^{F7} ^{Bb}

Ma-ny the hopes that have van - ished Af - ter the ball.

When The Midnight Choo-Choo Leaves For Alabam'

Irving Berlin - 1912

A F C⁺ F C⁺ F

I've had a might-y bu-sy- day, I've had to pack my things a- way. Now I'H

The minute that I reach the place, I'm goin' to ov- er- feed my face, 'Cause I

F B^b B^bm F

give the land-lord back his rust- y key, The ver- y key, That opened

have n't had a good meal since the day I went a- way. I'm goin' to

F C⁺ F C⁺ F F^{#o} G⁷

up my drear-y- flat, Where ma- ny wear- y nights I sat, Think- ing of the folks down

kiss my Pa and Ma, a doz- entimes for ev- 'ry star, Shin- ing o- ver Al- a-

C C^o C C⁷

home who think of me. That is why you'll hear me

ba- ma's new mown hay. I'll be glad e- nough to

G⁷ C⁷ C^o C⁷

sing- ing mer- ri- ly; When that

throw my- self a- way.

B F C⁷ F C⁷

mid-night choo-cho-deaves for Al-a- bam', I'll be right there, I've got my

F F C⁷ F

fare. When I see that dust-y haired con-duc-tor- man, I'll grab him

G⁷ C⁷

by the col-lar And I'll hol-ler, "Al- a-bam! Al- a-bam!"- That's where you

C F⁷ B^b D⁷

stop this train, That's takin' me home a-gain. Back home where I'll re-main,

G^m C^{#7} F A⁷

Where my hon-ey-lamb am. I will be right there with bells, When that old con-

D^m C⁷ F C⁷

duc-tor yells, "All a-board! All a-board! All a-board for Al-a- bam'. When that

All The Girls Go Crazy

Kid Ory 1916

Stop Time-2 Bars:.....

A F F F F C G7

Stop Time-2 Bars:.....

C C7 F F F F C

G7 C C7

Solos Begin Here

All the

B F C G7

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," -

C C7 F

Hon-ey'bout the way I walk_____ Yes, all the girls go
 Craz-y 'bout the way I walk._____ Yes, they fall on their

C G7

craz - y 'bout the way that walk,_____ 'Bout the way that I walk,
 knees plead-in' "Ba - by,"_____ Say- in' "Ba - by,"

C C7

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:



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.

B D E⁷ F^{#7}

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

A⁷ D D^{#0} A⁷

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

D G B⁷ E_M B⁷ E_M

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

D D⁷ E⁷ G_M B_M

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

F^{#7} B⁷ E⁷ D A⁷ D

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 Ab⁷

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 Ab⁷

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

C C7 F G7

pp *f*

A C C7

F7 A♭7 C B7 B♭7 A7

D7 G7 C G C

B C A♭7 C C7

pp *f*

F7 A♭7 C B7 B♭7 A7

D7 G7 C G7 C

Solos

C C A^b7 C C⁷

pp *f*

F⁷ A^b7 C⁷ B⁷ B^b7 A⁷

D⁷ G⁷ C G⁷ C G⁷

D C C C⁷

F⁷ A^b7 C B⁷ B^b7 A⁷ D⁷ G⁷

C G⁷ **E**

pp

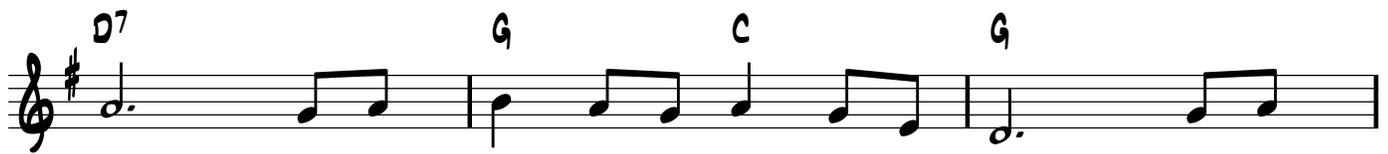
f

In the Sweet By and By

Joseph Philbrick Webster



1. There's a land that is fair-er than day, And by faith we see 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 our 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.



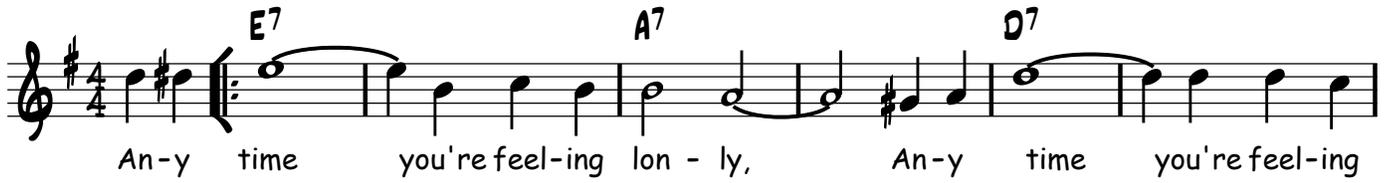
sweet by and by, We shall meet on that beau-ti-ful shore; In the



sweet by and by, We shall meet on that beau-ti-ful shore.

Any Time

Herbert Lawson 1921



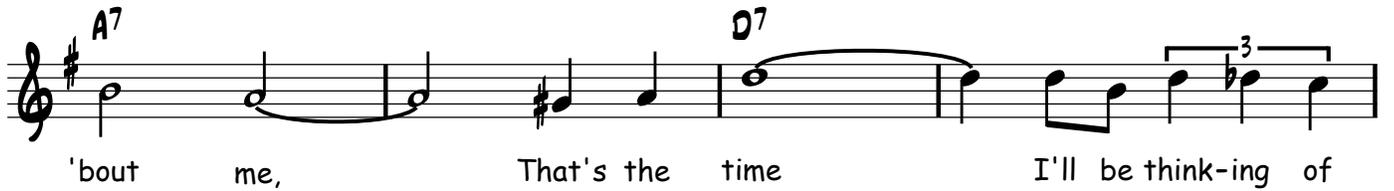
An-y time you're feel-ing lon - ly, An-y time you're feel-ing



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 Bb

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 G⁷
Toot, Toot, Toot-sie, Good - Bye!

C⁷ F F F F[♯]
Toot, Toot, Toot-sie, don't cry, The choo choo train that

Gm⁷ C⁷ C⁷ Gm⁷ C⁺ F A^b Gm⁷ C⁺
takes me, a-way from you no words can tell how sad it makes me

B F G⁷ C⁷ F⁹
Kiss me, Toot-sie and then, Do it o-ver a- gain.

B^b7
Watch for the mail, I'll nev- er fail, If

F C⁷
you don't get a let- ter then you know I'm in jail,

C F G⁷
Tut, Tut, Toot- sie don't cry.

C⁷ F C⁷
Toot, toot, Toot - sie, Good - bye.

Ostrich Walk

Original Dixieland Jazz Band - 1918

G **D#7** **Am7** **D7**
A **E7** **A7** **D7** **A** **E7** **A7** **D7**
A **G** **A7** **D7** **G**
A7 **D7** **G**
 Stop Time 4 bars
 Trombone **G7** Cornet **C** Clarinet **Cm** Trombone
G **E7** **Am7** **D7** | 1. **G** | 2. **G** **C** **Gd**
B **G** **G° Break** **D7 Break** **G Break** **G** **G°** **D7**
G **G°** **G** **G° Break** **D7 Break**
G Break **G°** **D7** **G**



Stop Time 4 bars



Missouri Waltz

John Eppel & J.R. Shannon

1914

A **G** **D7** **G**

Hush - a - bye, my ba - by, slum - ber time is com - in' soon;

G **D7** **G**

Rest your head up - on my breast while mom - my hums a tune; The

C **G** **A7**

sand-man is call - in' where shad - ows are fall - in' while the soft bree - zes

A7 **D7** **G**

sigh as in days long gone by. Way down in Miss - our - i where I

G **D7** **G**

heard this mel - o - dy. When I was a tin - y child up - on my mom - my's knee; The

C **G0** **G** **A7** **D7** **G**

old folks were hum - min', their ban - jos were strum - min' so - o sweet and low.

B **EM** **DM** **B7** **EM**

Strum, strum, strum, strum, strum, seems I hear those ban - jo's play - in' once a - gain.

Em **Em** **B7** **Em**

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 How could you tell me that you're

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 FM⁶ C

Af - ter you've gone,- and left me cry - in' Af - ter you've gone,-

A⁷ D G⁹

there's no de - ny - in' You'll feel blue__ You'll feel sad__

C⁷ F

you'll miss the dear-est pal you've ev - er had.__ There'll come a time__

FM⁶ C A⁹ DM⁷ A⁷

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

DM⁷ FM⁶ C E⁷ AM⁷ C^{dim}

When you grow lone - ly Your heart will break like mine and you'll want me on - ly

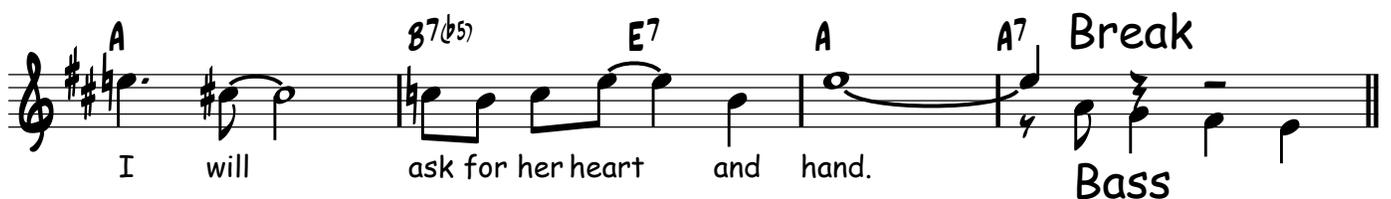
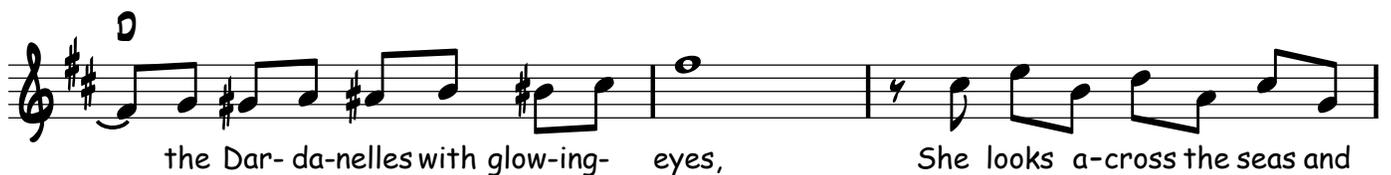
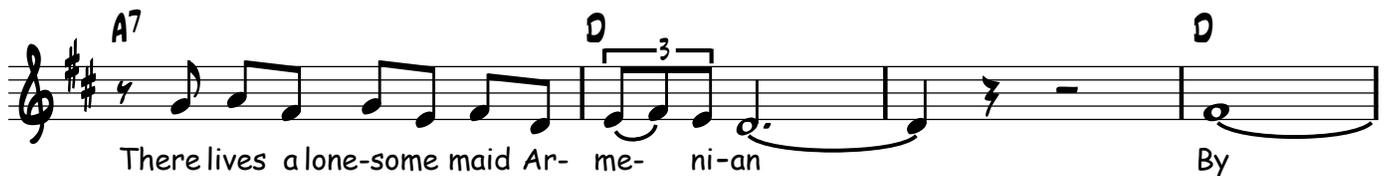
C A⁷ DM⁷ G⁷ C⁶ C⁷

Af - ter you've gone. Af - ter you've gone A - way.

Solos at "B"

Dardanella

Felix Bernard & Johnny Black - 1919



C **D** **A7** **D**

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

D **A7** **D**

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

G **D** **B7**

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

E7 **A7** **Break 1 bar**

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

D **D** **A7** **D**

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

G **F#7** **G#m7** **A°** **F#7/A#**

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

B7 **E7** **F°**

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

D **A7** **D**

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

Down Yonder

L. Wolfe Gilbert - 1921

A F G⁷ C⁷ F

Rail- road train, Rail- road train, Hur- ry some more.

G⁷ C⁷ F

Put a lit- tle steam on just like nev- er be- fore.

F G⁷ C⁷ F

Hus- tle on, Bus- tle on, I've got the blues.

G⁷ C⁷

Yearn- ing for my Swan- ee shore,

G^m

Broth- er if you on- ly knew,

G⁷ C⁷

You'd want to hur- ry up too.

B F C F F7 Bb F7

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

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

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

F C7 F G7

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

A7 C7 Break 2 Bars

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

C F C7 F F7 Bb F7 Bb

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

Bb F

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

D7 G7 C7 F

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

Chicago

Fred Fisher - 1922

A F Ab^o Gm⁷ C⁷ Gm⁷ C⁷

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#^o/Ab Gm⁷ C⁷

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

B F Ab^o Gm⁷ C⁷ Gm⁷ C⁷

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^o

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

Gm⁷ C⁷ Gm⁷ C⁷ F F^o 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^bo D⁷ G⁷ C E^bo



I've got the blues, I feel so lone - ly, I'd give the world if

D⁷ G⁷ C E⁷ E⁷b⁵ A^m E⁺ A^m⁷ D⁷ G⁷



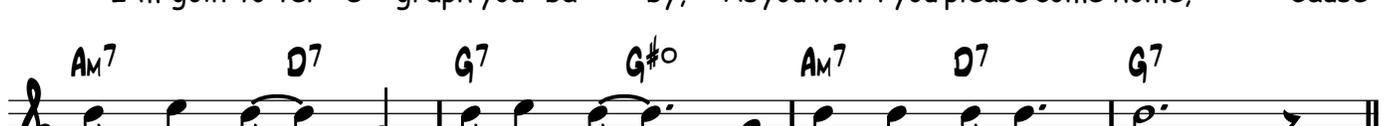
I could on - ly make you un - der - stand. It sure - ly would be grand.

C E^bo D⁷ G⁷ C⁷ F



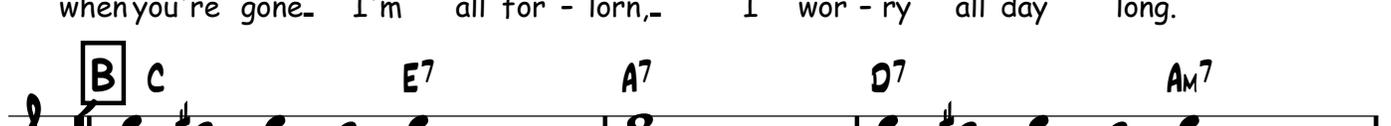
I'm goin' to tel - e - graph you ba by, As you won't you please come home, "Cause

A^m⁷ D⁷ G⁷ G[#]o A^m⁷ D⁷ G⁷



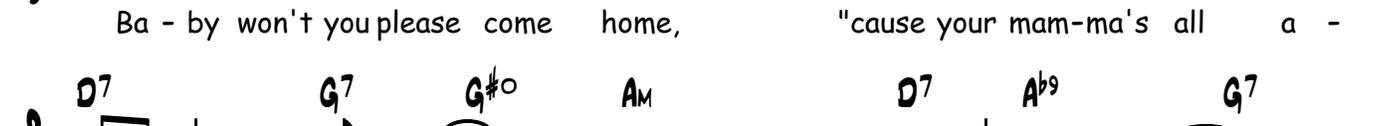
when you're gone. I'm all for - lorn, I wor - ry all day long.

B C E⁷ A⁷ D⁷ A^m⁷



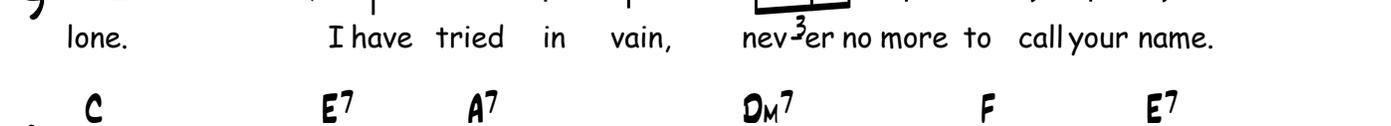
Ba - by won't you please come home, "cause your mam - ma's all a -

D⁷ G⁷ G[#]o A^m D⁷ A^b9 G⁷



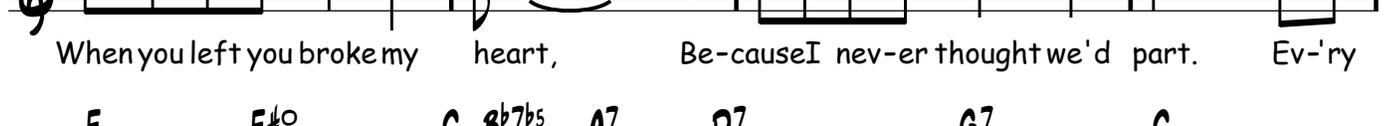
lone. I have tried in vain, nev³er no more to call your name.

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

A **C** **D7**

I met you in a gar-den in an old Ken-tuck-y town, The

G7 **C** **G7**

sun was shin - ing down, you wore a ging-han gown. I

C **D7**

kissed you as I placed a yel - low tu - lip in your - hair, Up -

G7 **C**

on my coat you pinned a rose so rare. _____ Time

F **C** **A7**

has not changed your lov - li - ness, you're just as sweet to me, I

D7 **G7**

love you yet I can't for - get the days that used to be. When

B C C7

you wore a tul- ip, a sweet yel- low tul- ip, and

F C C7

I wore a big red rose,

F Fm C A7

When you ca - ressed me, 'twas then Heav - en blessed me, what a

D7 G7

bless - ing no one knows.

C C C7

You made life cheer- y, when you called me dear- ie, 'twas

F E7

down where the blue grass grows, Your lips were

A7 D7

sweet- er than jul- ep, when you wore that tul- ip and

G7 C

I wore a big red rose.

Ain't We Got Fun

Kahn & Egan Whiting
1921

♩ = 185

Bill col - lec - tors gath - er 'Round an rath - er Haunt the cot-tage next
 door. Men the gro-cer and butch-er sent Men who call for the rent. But with
 in a hap - py chap - py And his bride of on - ly a year, Seem to
 be so cheer-ful Here's an ear - ful Of the chat-ter you hear.

A F F#°7 Gm C7 F
 F C7 F E7 Am
 Am E7 Am D°/A A7
 C Em Am7 C Am Dm A7 Dm Dm7 G7 C F#°7 Gm C+

B F C7 C7

Ev-'ry morn-ing, Ev-'ry eve-ning, Ain't we got fun! Not much mon-ey,

F F7 B^b

Oh, but hon-ey Ain't we got fun! The rent's un-paid, dear,

F AM E7 AM C7

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

C F C7

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

C7 F F7

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

B^b A7 D_M G_M E7 F B^b C7

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

F D7 G_m C7 F

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

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° Em^7 A^7 D Em^7

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

Em^7 A^7 A^+7 D A^7

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

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.

Em^7 A^7 Bm $F\#m$

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

G $G^+/D\#$ A^7/E $A^+7/F\#$ $D/F\#$ Am^b B^7

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

C Em Gm 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

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: D (above first measure), G^b (above second measure). The melody consists of quarter notes and eighth notes with some slurs.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: D⁷ (above first measure), G (above second measure). The melody includes a measure with a slash indicating a rest.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: D (above first measure), G^b (above second measure). The melody is similar to the first staff.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: C (above first measure), C^{#o} (above second measure), G/D (above third measure), E⁷ (above fourth measure), A (above fifth measure), D (above sixth measure), G (above seventh measure). The melody includes a measure with a slash indicating a rest.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: C (above first measure), C^{#o} (above second measure), G/D (above third measure), E⁷ (above fourth measure), A (above fifth measure), D (above sixth measure), G (above seventh measure). The melody includes a measure with a slash indicating a rest, ending with a double bar line.

Lassus Trombone

3

G D⁷ G G

7

D⁷ G E⁷ A⁷ G

14

E^b7 G D⁷ 1.G 2.G

21

To Coda A⁷ D⁷ G G

26

A⁷ D⁷ G A⁷ D⁷

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

♩ = 200

A C

I've a hom pre - pared where the saints a - bide,
 What a joy - ful thought that my Lord I'll see,
 Now if you get there be - fore I do,

C G7

O - ver in that Glor - y Land, And I
 And with
 You just

C

long to be by my Sa - vior's side,
 kin - dred saved there for e - ver be,
 tell them all that I'm com - in' too,

C G7 C

O - ver in that Glor - y Land. I'm sing - in'

B C C7 F

Ov - er in that Glor - y Land, Yes, O - ver in that

C C G7

Glor - y Land, O - ver in that Glor - y Land. Glor - y hal le lu - ia

C C7 F

O - ver in that Glor - y Land, Yes, O - ver in that

C C G7 C

Glor - y Land, O - ver in that Glor - y Land.

MY GAL SAL

PAUL DRESSER
1905

Bb Eb Bb

They called her friv - o - lous Sal, _____ A pe - cu - liar

Eb Bb D7

sort of a gal, _____ With a heart that was mel - low, an

Gm C7 F7

all 'round good fell - ow was my old pal, _____ Your

Bb Eb Bb D7

trou - bles sor - rows and care, _____ she was al - ways

Gm Bb7 Eb Bb

will - ing to share, _____ A wild sort of de - vil, but

G7 Cm C7 F7 Bb

dead on the lev - el was My Gal Sal.

WEARY BLUES

A F F7 B \flat F
 To CODA
B F C7 F F7 B \flat F
 D.C. AL CODA
C B \flat F7 B \flat B \flat B \flat G7
 E \flat B \flat $^{\circ}$ B \flat F7 B \flat SOLOS AT "C"

The score is written in treble clef with a key signature of one flat (F major) and a 4/4 time signature. It features several first and second endings, a double bar line with repeat dots, and a coda symbol. The music is primarily composed of eighth and quarter notes, with some rests and ties.

SHIM-ME-SHA WABBLE

A Cm G7 Cm

Cm G7

Cm G7 Cm

Fm Cm G7 Cm

B G7

G7

C C C#° Dm7 G7 C C#° Dm7 G7

C Em B7 Em G7

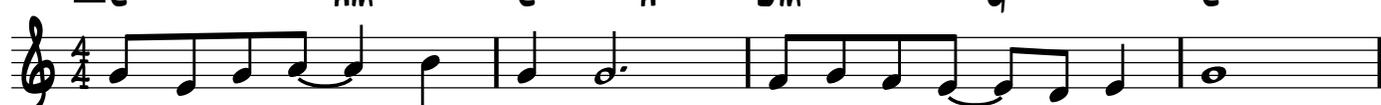
C C#° Dm7 G7 C C#° Dm7 G7

C C7 F Fm C G7 C G7

Detailed description of the musical score: The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. Section A (measures 1-12) consists of four staves of music. The first staff starts with a boxed 'A' and has chords Cm and G7 Cm above it. The second staff has Cm and G7. The third staff has Cm and G7 Cm. The fourth staff has Fm, Cm, G7, and Cm. Section B (measures 13-16) consists of two staves, both starting with a boxed 'B' and having G7 above them. Section C (measures 17-24) consists of four staves, all starting with a boxed 'C'. The first staff has chords C, C#°, Dm7, G7, C, C#°, Dm7, G7. The second staff has C, Em, B7, Em, G7. The third staff has C, C#°, Dm7, G7, C, C#°, Dm7, G7. The fourth staff has C, C7, F, Fm, C, G7, C, G7. The score includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, as well as rests and triplets.

CAROLINA IN THE MORNING

A C Am C A⁷ Dm G⁷ C



Wish-ing is good time wast-ed, Still it's a hab-it they say.

Cmaj⁷ C^o G⁷ Dm G⁷ C C⁺



Wish-ing for sweets I've tast-ed, That's all I do all day.

C Am C A⁷ D⁷ G⁷



May-be there's noth-ing in wish-ing, But speak-ing of wish-ing I'll say.

B C Cm⁷ C^b C^{#o} Dm⁷ G⁷



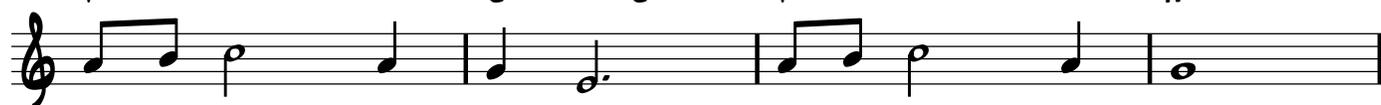
Noth-ing could be fi-ner than to be in Ca-ro-li-na in the mor-ning—

Dm Dm⁷ Dm⁷ Dm^b D^{#o} C



No one could be swee-ter than my swee-tie when I meet her in the mor-ning—

F C C⁷ F A⁷



Where the mor-ning glo-ries twine a-round the door

D⁷ G E⁷ Am⁷ D⁷ G⁷



Whis-pe-ring pret-ty sto-ries I long to hear once more

C **Cm⁷** **C^b** **C[#]°**

Strol-ling with my gir - lie where the dew is pear - ly ear - ly in the

Dm⁷ **G⁷** **Dm** **Dm⁷**

mor - - ning— But - ter - flies all flut - ter up and

Dm⁷ **Dm^b** **D[#]°** **C** **C**

kiss each lit tlebut - ter cup at dawn - ing. If I had A - lad - din's lamp for

C⁷ **F** **D⁷** **G⁷**

on - ly a day— I'd make a wish and here's what I'd say—

C **G⁺⁷** **C** **Am⁷** **D⁷** **G⁷** **C**

Noth - ing could be fi - ner than to be in Ca ro - li - na in the mor - - ning—

YOU MADE ME LOVE YOU

JAMES MONACO &
JOSEPH MC CARTHY
1913

♩ = 112

C C^{o7} G⁷ C C^{o7} G⁷

I`be been worr - ied all day long, Don't know if_ I'm right or wrong.

E⁺⁷ E⁷ Am G D⁷ G⁷

I can't help_ just what I say,_ Your love makes me speak this way_

C C^{o7} G⁷ E⁷ Am

Why oh why_ should I feel blue? Once I used to laugh at you But now I'm

D⁷ D⁷ D⁷ G⁷

cry - ing,_ no usr de - ny - ing_ That no one else but you will do.

A C C⁰ D^{M7} G⁷ D^{M7} G⁷

You made me love you, I did-n't wan-na do it, I did-n't wan-na do it,

G⁷ D^{M7} G⁷ C

You mademe want you, And all the time you knew it, I guess you al-ways knew it,

A⁷ A^{b7} A⁷ D⁷

You made me hap - py some times, you made me glad, —

D⁷ D^{M7} G⁷

But there were times — dear, you made — me feel so bad. —

B C C⁰ D^M G⁷ D^M G⁷

You made me sigh for, I did-n't wan-na tell you, I did-n't wan-na tell you,

G⁷ D^M B⁷ E⁷

I want some love, that's true, yes I do, 'deed I do, you know I do.

A⁷ D⁷

Gim - me, gim - me what I cry — for, you know you got the brand of kiss - es

A^{M7} D⁷ C G⁷ C

that I'd die — for, You know you made — me love you.

I A'INT GOT NOBODY

♩ = 124

F F+ F^b F+ F C⁷ F

There's a say-ing go-ing 'round and I be-gan to think it's true It's

D^m A⁷ Eb^{7(b5)} D⁷ G⁷ C⁷

aw - ful hard to love some - one_ when they don't care a-bout you.

A F F+ F^b F+ F C⁷ F F^{#0}

Once I had a lov-ing gal_ the sweet-est lit-tle thing in town,_____

C F^{#0} C C^{#0} G⁷ G^{7(b5)} C⁷

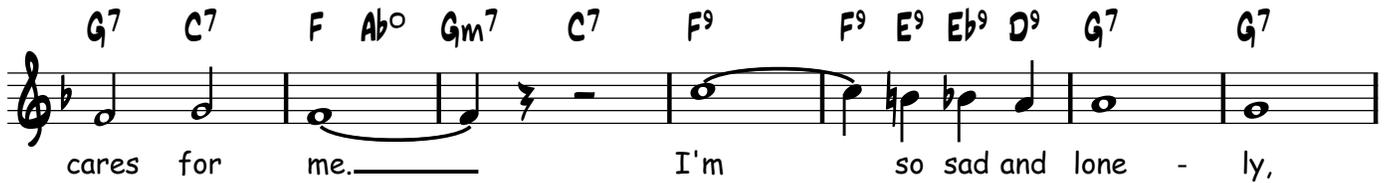
now she`s done and left me, and she has turned me down. Now

B F⁹ F⁹ E⁹ E^{b9} D⁹ G⁷ G⁷ G^{7(b5)} F D^{m7}



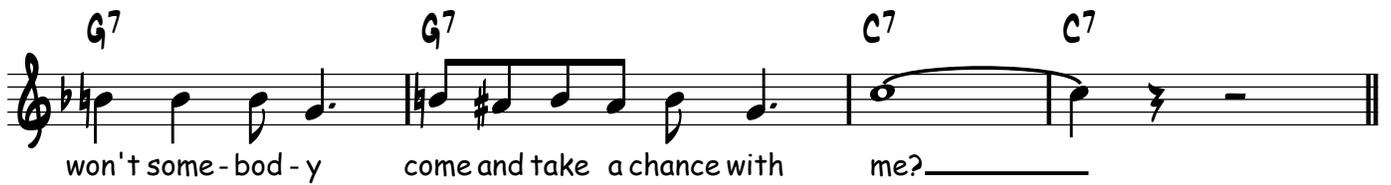
I _____ ain't got no - bod - y, and no - bod - y

G⁷ C⁷ F A^b G^{m7} C⁷ F⁹ F⁹ E⁹ E^{b9} D⁹ G⁷ G⁷



cares for me. _____ I'm so sad and lone - ly,

G⁷ G⁷ C⁷ C⁷



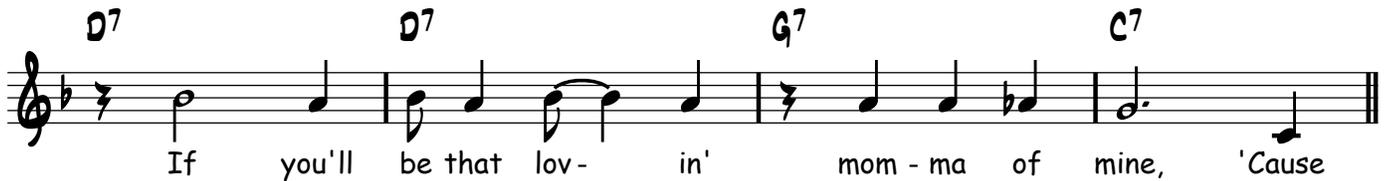
won't some - bod - y come and take a chance with me? _____

C F⁷ F⁷ B^b B^b



I'll sing you love songs hon - ey all the time,

D⁷ D⁷ G⁷ C⁷



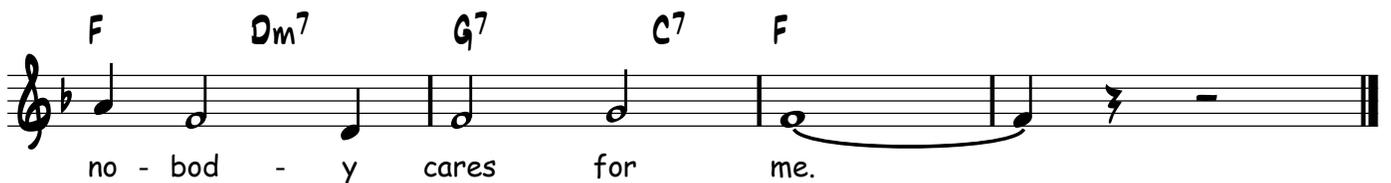
If you'll be that lov - in' mom - ma of mine, 'Cause

D F⁹ F⁹ E⁹ E^{b9} D⁹ G⁷ G⁷ G^{7(b5)}



I _____ ain't got no - bod - y _____ and

F D^{m7} G⁷ C⁷ F



no - bod - y cares for me.

IN THE SHADE OF THE OLD APPLE TREE

E. VAN ALSTYNE

$\text{♩} = 100$ **A** **G** **G**

In the shade of the old ap - ple tree_____ When the love in your

D7 **G** **D** **D7** **G**

eyes I could see_____ When the voice that I heard, like the song of the

A7 **D**

bird Seemed to whis - per sweet mu - sic to me_____ I could

B **G** **G**

hear the dull buzz of the bee_____ In the blos - soms as

D7 **G** **D** **D7**

you said to me_____ With a heart that is true, I'll be

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

wait - ing for you In the shade of the old ap - ple tree_____

ARE YOU FROM DIXIE?

A **D**

Hel-lo there stran-ger how do you do?— There's some-thing I'd like to say to you.

6 **A** **E** **E** **A7**

Don't be sur-prised, You're re-cog-nized! I'm no de-tec-tive but I've just sur-mised,

10 **D**

You're from the place where I long to be Your smi-ling face seems to say to me,—

14 **A** **E7** **A7**

You're from my own land, My sun-ny home-land, tell me can it be? Are you from

18 **B** **D** **G** **A6** **D**

Dix ie?— I said from Dix- ie? Where the fields of cot-ton beck-on to me— I'm glad to

22 **G** **E** **A**

see you,— Tell me how be you, and the friends I'm long-ing to see.— If you're from

26 **D7** **G**

Al - a - ba - ma, Ten - nes - see or Ca - ro - line, An - y place be - low the Ma - son

29 **D** **D** **G** **D** **A7** **D**

Dix - on line,— Then you're from Dix - ie.— Hur - ray for Dix - ie! 'Cause I'm from Dix - ie too!