

THE Creole Jazz BAND

FAKE BOOK 1

PRE 1923

VER. 1.1

 C TREBLE



THE CREOLE JAZZ BAND WORDMARK WAS CREATED BY MADELINE KOEBERLING.

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

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THE Creole Jazz BAND

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

THIS FAKEBOOK HAS BEEN PRODUCED IN THE FOLLOWING VERSIONS:

C TREBLE

B^b TREBLE

E^b TREBLE

BASS CLEF

TUBA (BASS CLEF ONE OCTAVE LOWER)

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

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THE CREOLE JAZZ BAND
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C TREBLE

12TH STREET RAG

EUDAY L. BOWMAN - 1914

5 **A** Eb Bb7

9 Bb7 Eb

13 Eb Bb7

17 F7 Bb7

21 **B** Eb Bb7

25 Bb7 Eb

29 Eb Eb7 Ab B7

33 Eb F7 Bb7 Eb Ab7 Eb BACK TO TOP WITH INTRO

37 **A** Eb STANDARD DOO WACK-A-DOO CHORUS Bb7 ETC

♩ = 100

CTREBLE

A GOOD MAN IS HARD TO FIND

2

[A] B^b C^9 F^7 $B^b B^b_{DIM} F^7$

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

B^b B^b_M F B^b_{DIM} C^7 F

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

C^7 F C F^7

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

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

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

F^7 F^7

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

G^7 G^7

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

C^7 C^7 F^7 B^b B^b_M B^b $F^{\#7}$ F^7

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

B^b B^b B^b $F^{\#7}$ F^7 B^b

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

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

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

C TREBLE

Afghanistan

William Wilander & Harry Donnelly - 1920

A Fm F^o Bbm/F Fm

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

5 $F7$ Bbm Fm Break $C7$ Break

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

9 Fm F^o Bbm/F Fm

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

13 $F7$ Bbm $C7/E$ $C7$ Fm $Eb7$

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

17 **B** $Eb7$ $Ebmaj7$ $Eb7$ Ab Ab/C Abm/C

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

21 Bbm $Bbm7$ $Eb7$ Ab B^o Break - Unison 1 bar

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

25 $Eb7$ $Ebmaj7$ $Eb7$ Ab $G7/B$

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

29 Bbm $C7/E$ Fm $Bb7$ $Eb7$ Ab

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

C TREBLE

AFTER YOU'VE GONE

♩ = 110 - 120

1916



Now won't you list-en hon-ey while I say

How could you tell me that you're



goin' a- way?

Don't say that we— must part,

Don't you break your



ba— by's heart.

You know that I've loved you for these ma - ny years,



Loved you both night— and— Day

Oh hon-ey ba - by can't you



see my

tears?— List - en

while I

say.

17 $E^b \boxed{8}$ $E^b M^6$ $A^b 9$ B^b

Af-ter you've gone,- and left me cry-in' Af-ter you've gone,-

20 $D M^7$ G^7 C F^9

there's no de-ny-in' You'll feel blue— You'll feel sad—

23 $B^b 7$ E^b

you'll miss the dear-est pal you've ev-er had.— There'll come a time—

26 $E^b M^6$ $A^b 9$ B^b $D M^7$ G^9 $C M^7$ G^7

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

30 $C M^7$ $E^b M^6$ $A^b 9$ B^b $A M^7$ D^7 $G M^7$ $E D i m^7$

When you grow lone-ly Your heart will break like mine and you'll want me on-ly

33 F $B^b 6$ G^7 $C M^7$ F^7 $B^b 6$ $B^b 7$

Af-ter you've gone. Af-ter you've gone A - way.

SOLOS AT "8"

CTREBLE

6

AFTER THE BALL

CHARLES K HARRIS - 1891

♩ = 100

9 A^b E^b7 A^b

17 A A^b C^7 F^m

25 D^b D^{DIM7} A^b F^7 B^b7 E^b7 A^b

33 F^m C^7 D^b E^b7 A^b

41 B D^b D^{DIM} A^b B^b7 E^b7 A^b

51 A^b A^b C^7 F^m D^b

58 D^o A^b F^7 B^b7 E^b7 A^b

65 C A^b E^b7

73 E^b7 $E^b{o}7$ E^b7 A^b

81 D A^b F^7 B^b7

89 E^b7 A^b B^b7 E^b7 A^b

CTREBLE

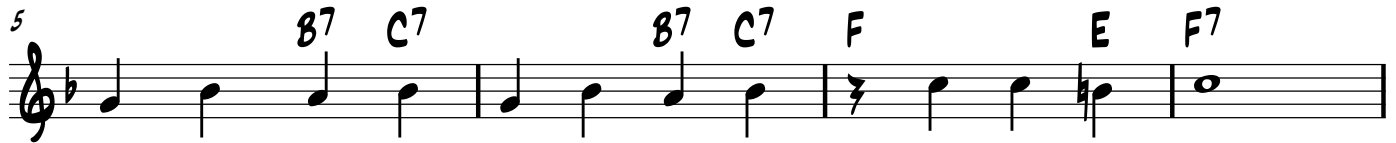
AIN'T WE GOT FUN

KAHN & EGAN ⁷WHITING
1921

♩ = 185



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



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



— The rent's un - paid, dear, — We have'n't a car, —



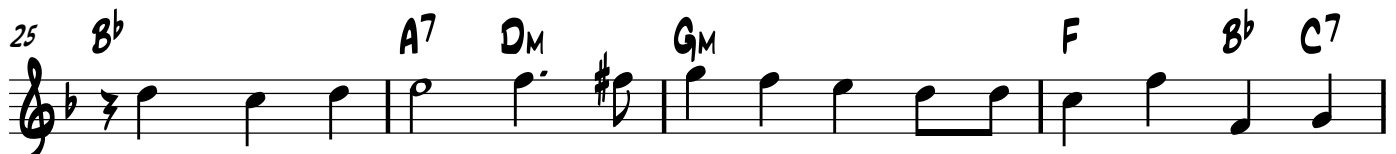
— But an - y way, dear. — We'll stay as we are, —



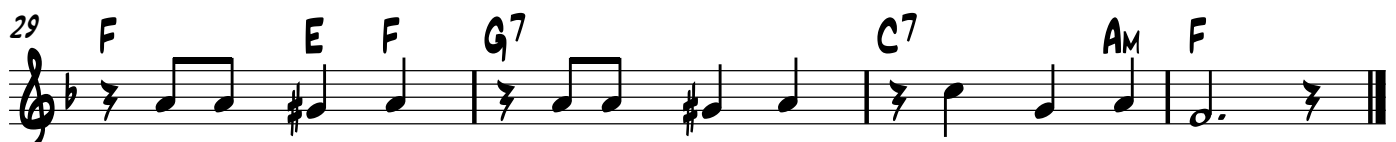
E - ven if we owe the gro - cer Don't we have fun?



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



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



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

C TREBLE

Aggravatin' Papa

Roy Turk & Russell Robinson - 1922

A E^b

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

5 E^b B^b7 E^b E^o

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

9 B^b7 $F7$ B^b $C7$ $F7$

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

13 B^b $F7$ $Cm7$ $F7$ B^b7

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

Aggravatin' Papa

9

17 **B** Eb C7 F7 Bb7 Eb
 "Ag- gra- va- tin' pa- pa, Don't you try to two-time me, I said don't two-time me.

21 Eb C7 F7 Bb7 Eb Eb7
 Ag- gra- va- tin' pa- pa, Treat me kind or let me be, I mean just let me be.

25 Ab Eb Eb7 Ab Eb C7
 List- en while I get you told, Stop mess- in' 'round, sweet jel- ly roll. If

29 E7 Bb7 Break 2 bars
 you step out with a high brown ba- by, I'll smack you down and I don't mean may- be!

33 **C** Eb C7 F7 Bb7 Eb Eb7
 Ag- gra- va- tin' pa- pa, I'll do an- y- thing you say, yes, an- y- thing you say.

37 Ab G D7 Bb7
 But when you go strut- tin', Do your strut- tin' round my way. So pa- pa,
 Now pa- pa,
 Now pa- pa,

Stop Time - Play beats 1 & 4 as marked

41 Eb Eb7 Eb7 Eb7 Ab Ab A° A°
 Just treat me pret- ty, Be nice and sweet, 'Cause I pos- sess a fort- y four that don't re- peat!
 You best be care- ful, As you can be, 'Cause I can beat you do- in' what you're doin to me,
 Once you were stead- y Once you were true, But pa- pa, now sweet ma- ma can't de- pend on you,

45 Eb C7 F7 Bb7 Eb Eb7 Ab Abm Eb Bb7
 Ag- gra- va- tin' pa- pa, Don't you try to two-time me!

CTREBLE

ALCOHOLIC BLUES

ALBERT VON TILZER 1919

[A] F F7 B^b

6 B^bM F

9 C⁷ F D^b7 C⁷ F

[B] F C⁷ F C⁷

[C] F G⁷ C⁷

21 G^M G⁷

24 C⁷ F C⁷

27 F C⁷ G⁷

30 C G⁷ C⁷

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

I'm so thirs - ty soon I'll die, — I'm sim - ply gon - na 'vap - o - rate or

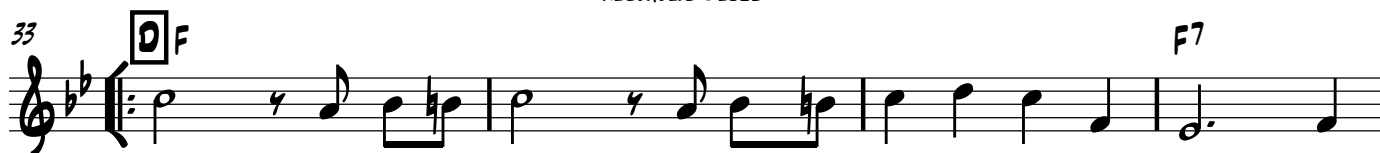
just run dry. — When Mis - ter Hoo - ver said to cut my din - ner down,

I did - n't hes - i - tate I did - n't frown. I cut my sug - ar

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

2

ALCOHOLIC BLUES



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



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



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

SOLOS AT "D"



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

C TREBLE

ALEXANDER'S RAGTIME BAND

VERSE

IRVING BERLIN, 1911

C C⁷ F

Oh, ma hon - ey, Oh, ma hon - ey, Bet - ter hur - ry and
Oh, ma hon - ey, Oh, ma hon - ey, There's a fid - dle with

4 G⁷ C

let's me - an - der, Ain't you go - in', Ain't you go - in'
notes that screech - es, Like a chick - en, Like a chick - en,

7 D⁷ G⁷ C

To the lead - er man, rag - ged me - ter man? — Oh, ma hon - ey,
And the clar i - net is a col - ored pet, Come and lis - ten,

10 F G⁷

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

13 C C⁷ F C⁰ C G⁷ C C⁷

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

ALEXANDER'S RAGTIME BAND

17 **F** **F** **C⁷** **F**
 hear, Come on and hear, Al ex an - der's Rag time Band. Come on and

21 **B^b** **B^b** **B^b**
 hear, Come on and hear! It's the best band in the

24 **B^b** **F** **F**
 land. They can play a bu - gle call like you ne - ver heard be - fore.

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

29 **G** **G⁷** **C** **C**
 That's just the best - est band what am, ho ney lamb. Come on a

33 **F** **F** **C⁷** **F**
 long. Come on a long. Let me take you by the hand. Up to the

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

41 **F⁷** **F⁷** **B^b** **F^{dim}**
 care to hear the Swa nee Ri - ver played in rag time. Come on and

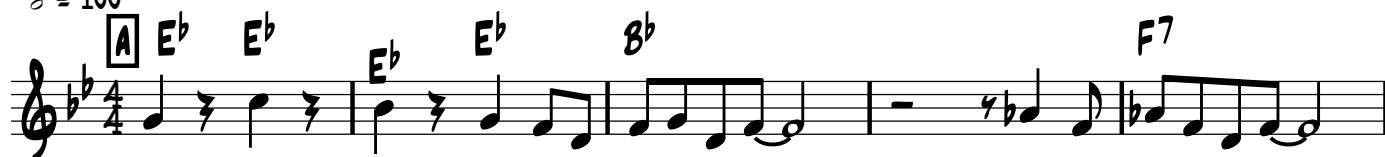
45 **F** **F** **C⁷** **F**
 hear, Come on and hear, Al - ex an der's Rag time Band,

ALL THE GIRLS GO CRAZY

STOP TIME-2 BARS:.....

KID ORY 1916

♩ = 100

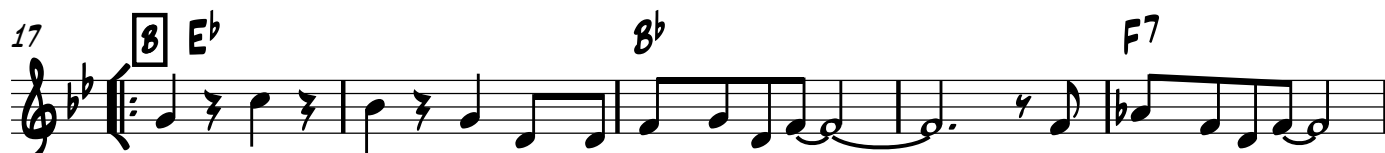


STOP TIME-2 BARS:.....



All the

SOLOS BEGIN HERE



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

The way that I walk-

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

Sayin' "Ba - by," -

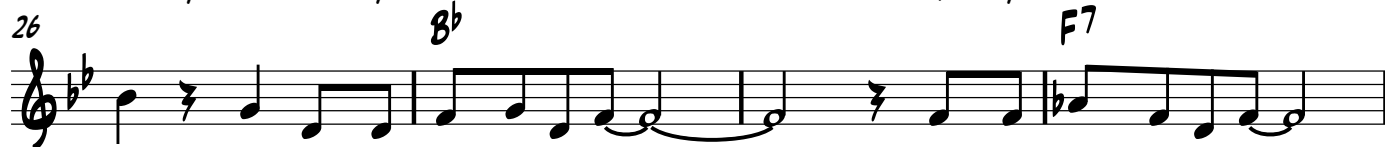


Hon - ey 'bout the way I walk_____

Yes, all the girls go

Craz - y 'bout the way I walk_____

Yes, they fall on their



craz - y 'bout the way that walk,_____

'Bout the way that I walk,

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

Say - in' "Ba - by,"



Hon - ey 'bout the way I walk_____

They fall

Craz - y 'bout the way I walk_____

ON TO "C" AFTER LAST SOLO:

THE GIRLS GO CRAZY 'BOUT THE WAY I WALK

CHORUS: 1ST TIME SOFT:

C TREBLE



CLIMAX CHORUS: AD LIB:



C TREBLE

ALICE BLUE GOWN (4/4)

MCCARTHY/TIERNEY - 1919

Staff 1: In my sweet lit- tle A - lice Blue Gown, When I
 Chords: C, C⁷, B⁷, B^{b7}, A⁷

Staff 2: first wan- dered down in- to town, I was
 Chords: D⁷, D⁷, E^{m7}, F^o, D⁷/F[#]

Staff 3: both proud and shy, As I felt ev- 'ry eye, But in
 Chords: G⁷, C, A⁷

Staff 4: ev- 'ry shop win- dow I'd primp, pass- ing by; Then in
 Chords: D⁷, G⁷

Staff 5: man- ner of fash- ion I'd frown, And the
 Chords: C, C⁷, B⁷, B^{b7}, A⁷

Staff 6: world seemed to smile all a- round. 'Til it
 Chords: D^m, G⁷, E⁷, F^{#m7}, G^o, E⁷/G[#]

Staff 7: wilt- ed I wore it, I'll al- ways a- dore it, My
 Chords: D^m, D^{#o}, C/E, B^{b9}, A⁷

Staff 8: sweet lit- tle A- lice Blue Gown.
 Chords: D^m, G⁷, C, F^m, C

AMAZING GRACE

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

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

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

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

C TREBLE $\text{♩} = 160$

ALABAMA JUBILEE

GEORGE COBB - 1915

A B^b G^b7 B^b $F7$ B^b $F7$

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

B^b G^M $C7$ F $F7$

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

B^b G^b7 B^b $F7$

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

B^b $C7$ F $F7$

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

$C7$ $F7$ 3

17 night down in old — Al - a bam: You ought to

B^b $G7$ $G7$ $C7$

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

$C7$ $F7$ $F7$

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

B^b B^b $G7$

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

$G7$ C^{MIN} C^{MIN} $C7$

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

B^b E^b B^b $C7$ B^b

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

C TREBLE

AND THEY CALLED IT DIXIELAND

RAYMOND EGAN & RICHARD WHITING - 1916

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

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

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

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

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

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

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

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

C TREBLE

American Patrol

F.W. Meacham - 1891

5 **A** F

9 F F7

13 Bb Gm7 C7 F

17 **B** C7 F

21 C7 F F7

25 Bb F C#o Dm

29 Bb F C7 F

C TREBLE

ANY TIME

HERBERT LAWSON ? IN 1921

An-y time you're feel ing lone - ly, An y time you're feel ing
 blue, An - y time you feeldownhearted, That will
 prove your love for me is true. An - y time you're think ing
 'bout me, That's the time I'll be think ing of
 you, So an - y time you say you
 want me back a - gain, that's the time I'll come back home to
 you. An - y you.

APRIL SHOWERS

LOUIS SILVERS & BUD DESYLVA
1921

C TREBLE



AT A GEORGIA CAMP MEETING

C TREBLE

2 BARS UNISON W/ CLARINET TRILL



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

C TREBLE

At The Devil's Ball

Irving Berlin - 1913

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

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

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

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

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

2 B At The Devil's Ball

17 B C D7

Dev-il's Ball, At the Dev-il's Ball, I saw the

21 G7 C C#° G7 C C#°

cute Mrs. Dev- il, so pret-ty-and fat, Dressed in a lit- tlered fire- man's hat.

25 D7 G7

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

29 C C D7

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

33 G7 C G7 C C7

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

37 F E7 Am D7 D7 G7 D7 G7

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

41 D7 G7 C

Danc-ing-at the Dev-il's-Ball. At the

CTREBLE

AT THE JAZZ BAND BALL

26

♩ = 180

ORIGINAL DIXIELAND JAZZ BAND - 1918

A G_M
5 F^7 B^b G^7 C^7 F^7
9 G_M
13 C^7 F^7
17 G^7 B C^7 F^7
23 B^b G^7 C^7
28 E^b E_{DIM} B^b G^7 C^7 F^7 B^b
33 G^7 C^7 F^7
38 B^b G^7
43 C^7 E^b E_{DIM} B^b G^7 C^7 F^7 B^b

C TREBLE

AUNT HAGAR'S BLUES

W.C. HANDY 1921

A E^b B^b+ E^b B^b+ E^b E^b7

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

5 A^b7 F^M B^b7 E^b E^o

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

9 F^M7 B^b7 E^b E^b7 A^b A^bM E^bB^b7

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

13 E^b **B** E^b7

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

17 A^b7 B^b7 E^b

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

21 A^b7 B^b7 E^b A^b7 E^b

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

2

25 **C** E^b E^b7 A^b A° E^b B^b7 E^b B^7 B^b7 E^b

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

29 E^b_M E^b7 B^7 B^b7

like a choir from on high— broke loose. If the

33 E^b_M E^b7 B^7 B^b7

dev-il brought it, the good Lawd sent— it right— down to me.— Let the

37 E^b E^b7 A^b A° E^b B^b7 E^b B^7 B^b7 E^b

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

41 **D** E^b E^b7 A^b7

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

46 E^b G^7 C^7 F^7

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

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

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

AVALON

AL TOLSON²⁹ 1920

I found my love in A - va - lon, Be -
 side the bay, I
 left my love in A - va - lon, and
 sailed a way. I
 dream of her and A - va - lon from
 dusk 'til dawn. And
 so I think I'll trav - el on, to
 A - va - lon.

C TREBLE

BACK TO STORYVILLE

LOUIS ARMSTRONG

1 **A** Eb7

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

Detailed description: This block contains the first two measures of the song. Measure 1 starts with a treble clef, key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. It features a quarter note G4, a quarter note A4, and a triplet of eighth notes Bb4, C5, and Bb4. Measure 2 continues with a quarter note G4, a quarter note A4, and a quarter note Bb4. Chords Eb7 and Bbm7 are indicated above the staff.

3

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

Detailed description: This block contains measures 3 and 4. Measure 3 starts with a triplet of eighth notes Bb4, C5, and Bb4, followed by a quarter note G4 and a quarter note A4. Measure 4 continues with a quarter note Bb4, a quarter note C5, and a triplet of eighth notes Bb4, C5, and Bb4. Chords Eb7 and Ab7 are indicated above the staff.

6

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

Detailed description: This block contains measures 5 and 6. Measure 5 starts with a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 6 continues with a quarter note C5, a quarter note Bb4, and a quarter note A4. Chords Eb, Bbm7, Eb, and Bbm7 are indicated above the staff.

9 **B** Eb7

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

Detailed description: This block contains measures 7 and 8. Measure 7 starts with a triplet of eighth notes Bb4, C5, and Bb4, followed by a quarter note G4 and a quarter note A4. Measure 8 continues with a quarter note Bb4, a quarter note C5, and a quarter note Bb4. Chords Eb7 and Bbm7 are indicated above the staff.

12

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

Detailed description: This block contains measures 9 and 10. Measure 9 starts with a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 10 continues with a quarter note C5, a quarter note Bb4, and a triplet of eighth notes Bb4, C5, and Bb4. Chords Ab7 and Ab7 are indicated above the staff.

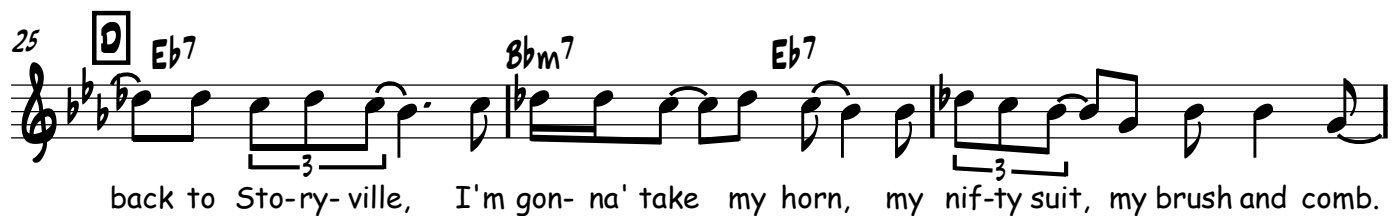
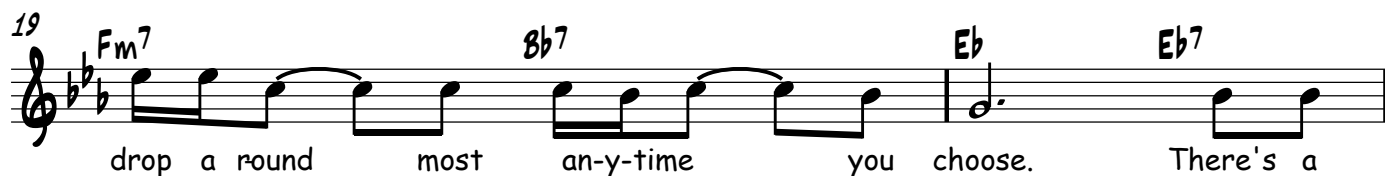
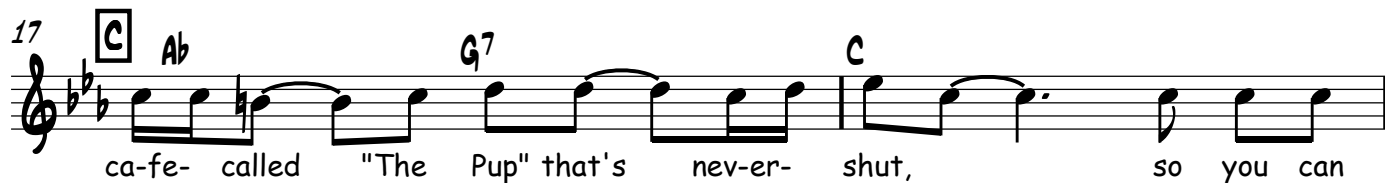
15

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

Detailed description: This block contains measures 11 and 12. Measure 11 starts with a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 12 continues with a quarter note C5, a quarter note Bb4, and a quarter note A4. Chords Bbm7, Eb, and Bbm7 are indicated above the staff.

2

BACK TO STORYVILLE



CTREBLE

BABY WON'T YOU PLEASE COME HOME

CLARENCE WILLIAMS AND
CHARLES WARFIELD - 1919

8^b D^b C⁷ F⁷ 8^b D^b

I've got the blues, I feel so lone - ly, I'd give the world if

4 C⁷ F⁷ 8^b D⁷ D^{7b5} G^M D⁺ G^{M7} C⁷ F⁷

I could on - ly make you un - der - stand. Itsure-ly would be grand.

9 8^b D^b C⁷ F⁷ 8^{b7} E^b

I'm goin' to tel - e - graph you ba by, As you won't you please come home, "Cause

13 G^{M7} C⁷ F⁷ F[#] G^{M7} C⁷ F⁷

when you're gone_ I'm all for - lorn,_ I wor - ry all day long.

17 [A] 8^b D⁷ G⁷ C⁷ G^{M7}

Ba - by won't you please come home, 'cause your mam - ma's all a -

20 C⁷ F⁷ F[#] G^M 3 C⁷ G^{b9} F⁷

lone. I have tried in vain, nev - er no more to call your name.

25 8^b D⁷ G⁷ C^{M7} E^b D⁷

When you left you brokemy heart, Be - causeI nev - er thought we'd part. Ev - 'ry

29 E^b E^o 8^b A^{b7b5} G⁷ C⁷ F⁷ 8^b

hour in the day,_ you will hear me say,_ Ba - by won't you please come home.

CTREBLE

Blue (And Broken Hearted)

Lou Handman - 1922

A B^b G^o
 Blue, be- cause we're part- ed,

5 D^7 G^7
 Blue, and bro- ken heart- ed.

9 C^m E^b^m F^7
 There was a time I was jol- ly,

13 B^b C^7 F^7 $F^{\#}$
 You know the rea- son I'm mel- an- chol- y.

17 **B** B^b G^o
 Blue, and oh! so lone- ly,

21 D^7 G^7
 True, I want you on- ly.

25 C^m E^b^m B^b G^m E^b
 We made a blun- der and lots of time I won- der if

29 E^b^m F^7 B^b E^b^m B^b
 you're blue too.

C TREBLE

BALLIN' THE JACK

CHRIS SMITH - 1913

A G A⁷ D⁷ E^b7

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

4 C⁷ F[#]0 F⁷ G⁷

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

7 E^b7 D D⁷

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

9 **B** G A⁷ D⁷ E^b7

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

12 C⁷ F[#]0 F⁷ G^b7

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

15 E^b7 D F⁷

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

BALLIN' THE JACK

17 C G⁷

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

20 C⁷ F⁷

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

23 B^b D⁷ E^b7 D⁷

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

25 D G⁷ G⁷ C⁷

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

28 G⁷ B^b D⁷ G^m G⁷

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

31 C^m E^bm F⁷ SOLOS AT "C" B^b

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

C TREBLE

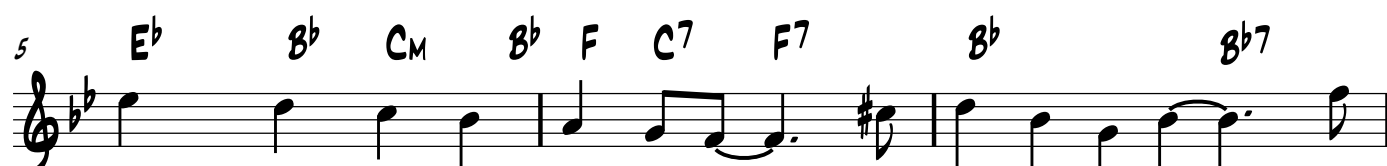
BEALE ST. BLUES



You'll



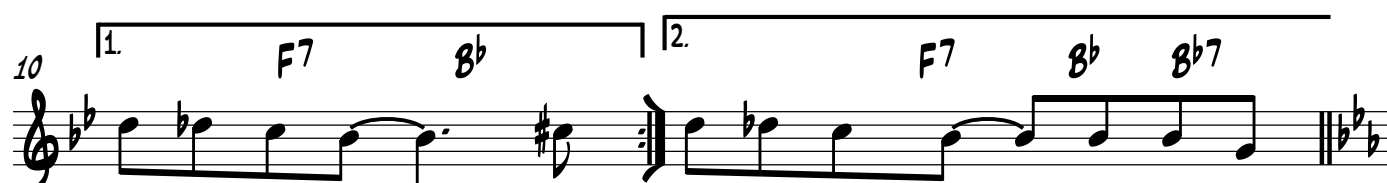
see pret - ty Browns_ in beau - ti - ful gowns,_ You'll see
 see Hog - Nose rest-'rants and Chit - lin Ca - fe's,_ You'll see
 Beale Street Could talk,_ If Beale Street could talk,_ Mar-ried



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

BEALE ST. BLUES



rath-er be here, Than an - y place I know. I'd
 goin' to the river, May - be bye and bye. I said I'm
 rath-er be there, Than an - y place I know. I said I'd



rath-er be here, Than an - y place I know. It's gon - na
 goin' to the river, And there's a rea - son why: Be - cause the
 rath-er be there, Than an - y place I know. New



take the ser - geant For to make me go.
 riv - er's wet and Beale Street's done gone dry.
 York may be all right, but Beale Street's paved with gold.

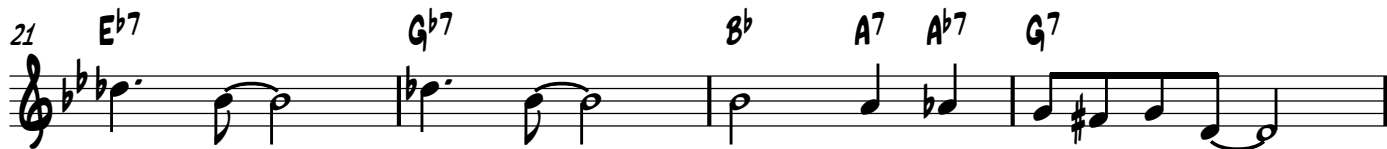


Well I'm
 I'd

BLUIN' THE BLUES

HENRY RAGAS 1918

♩ = 120



2

29 C B^b G^b7 B^b B^b7 SOLOS

pp *f*

33 E^b7 G^b7 B^b7 A^7 A^b7 G^7

37 C^7 F^7 B^b F^7 B^b F^7

41 D B^b B^b B^b7

45 E^b7 G^b7 B^b A^7 A^b7 G^7

49 C^7 F^7 B^b F^7

53 B^b E G^b7 B^b F^7 B^b

pp *f*

CTREBLE

BLUES MY NAUGHTY SWEETIE GIVES TO ME

1919

♩ = 100



There are Blues _____ that you get from wor - ry _____ There are Blues _____
 Blues _____ that you get when sin - gle _____ There are Blues _____
 Blues _____ that you get from sweet - ie _____ When she phones _____



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



your one and on - ly, The Blues you can nev - er ex - plain; _____ There are
 your one and on - ly, The Blues you can nev - er ex - plain; _____ There are
 all of your mon - ey, And Blues when she tells _____ you a lie; _____ There are



Blues _____ that you get from long - ing _____ But the blu - est Blues that be _____
 Blues _____ that you get from long - ing _____ To hold some - one on your knee, _____
 Blues _____ that you get when mar - ried _____ Wish - ing that _____ you could be free,



— Are the sort of Blues that's on my mind, _____ They're the ve - ry
 — But the kind of Blues that al - way stabs, _____ Come from hi - ring
 But the kind of Blues that's good and blue, _____ Comes from hav - ing



mean - est kind, _____ The Blues my naught - y sweet - ie gives _____ to me. There are
 tax - i cabs, _____ The Blues my naught - y sweet - ie gives _____ to me. There are
 wine for two, _____ The kind of Blues my sweet - ie gives _____ to me. There are

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

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

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

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

2

BY THE LIGHT OF THE SILVERY MOON

17 **B** C D⁷ E⁷

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

21 G⁷ C C^{#0} G⁷

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

25 C F A⁷ D_M A⁷ D_M

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

29 C C⁷ D⁷ F_M A_M

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

31 E⁷ A⁷ D⁷ C G⁷ C

soon, By the sil - ve - ry Moon.

CARELESS LOVE

44

CTREBLE

A

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

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

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

B

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

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

29 bad boys could not both-er me.

C

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

40 Now I wear my a-pron high, and he

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

CTREBLE

CHICAGO

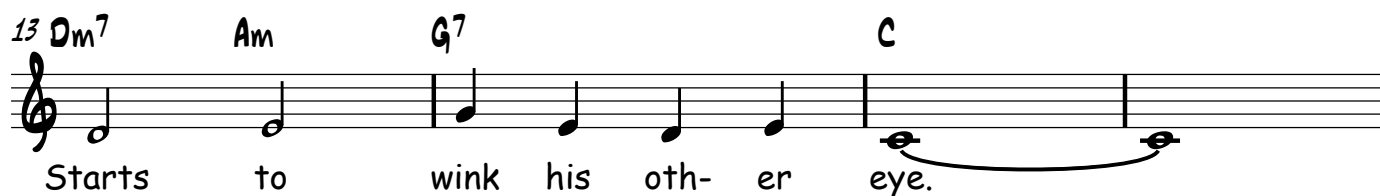
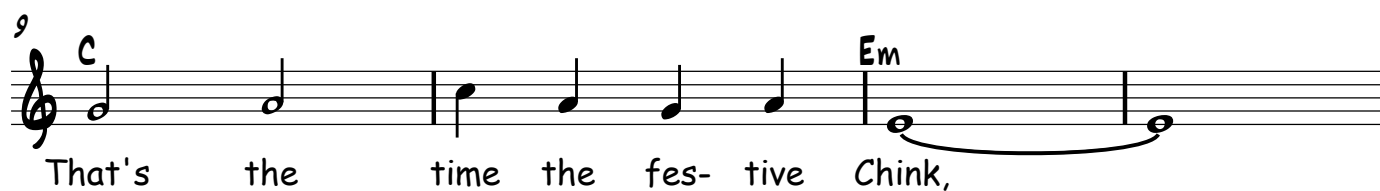
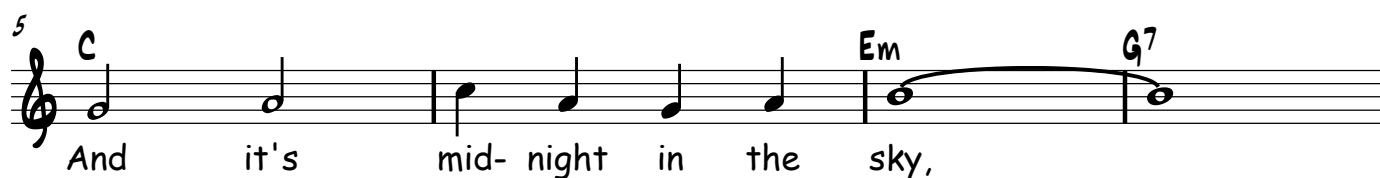
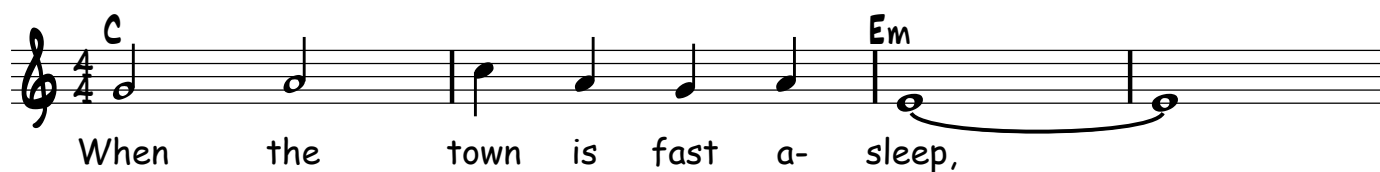
FRED FISHER - 1922

Chi - ca - go, Chi - ca - go, That tod - dl' - in' town, tod dl' - in' town, Chi -
 ca - go, Chi - ca - go, I'll show you a - round, I love it,
 Bet your bot - tom dol - lar you lose the blues in Chi - ca - go, Chi - ca - go, The
 town that Bil - ly Sun - day could not shut down! On
 State Street, that great street, I just want to say, just want to say, They
 do things they don't do on Broad - way, Say,
 They have the time the time of their life, I saw a man, he danced with his wife, In Chi -
 ca - go Chi - ca - go my home town!

C TREBLE

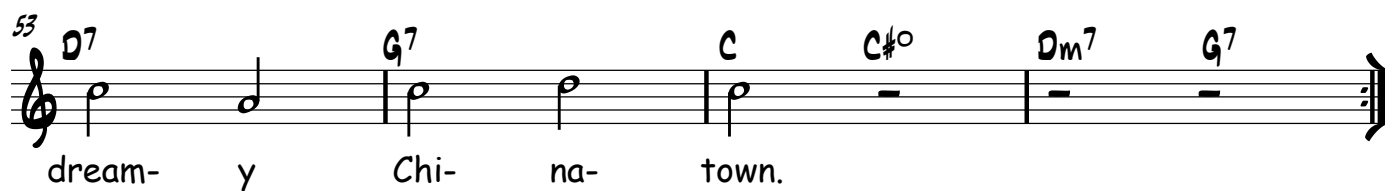
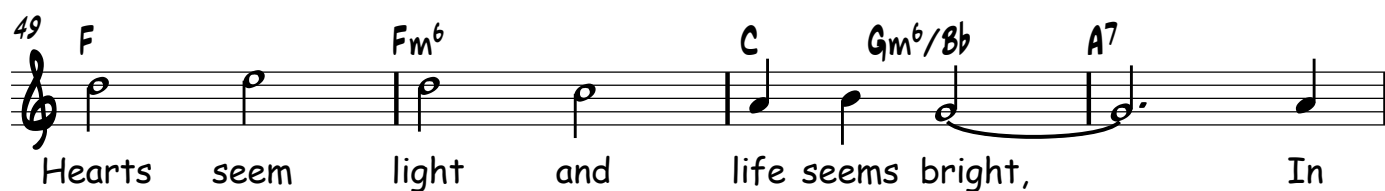
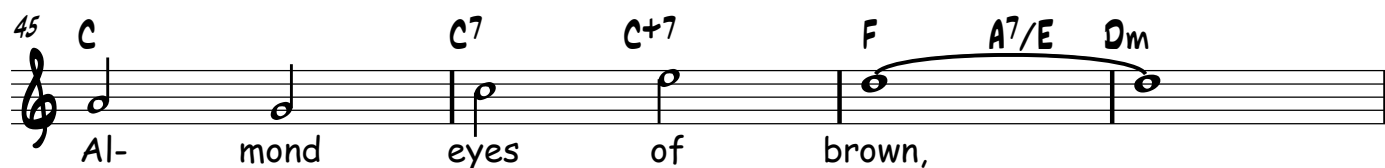
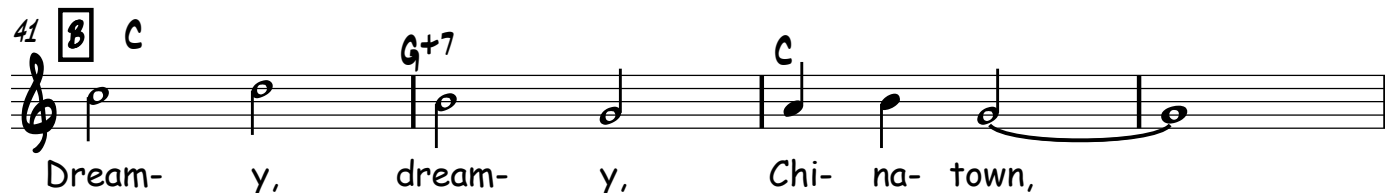
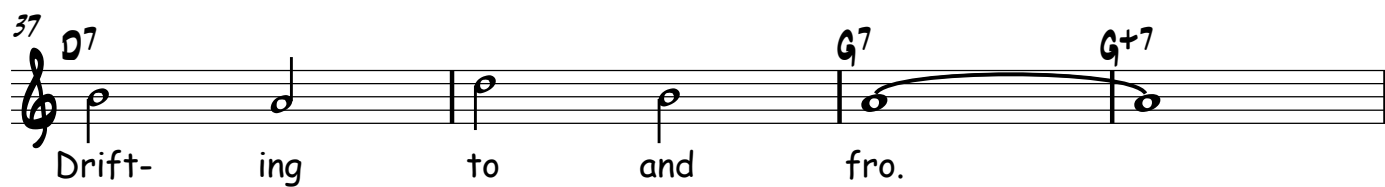
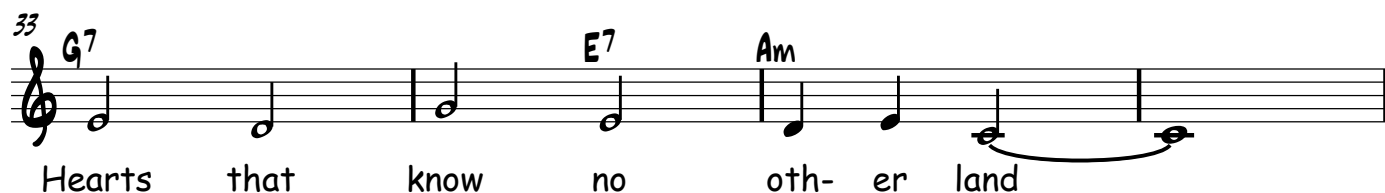
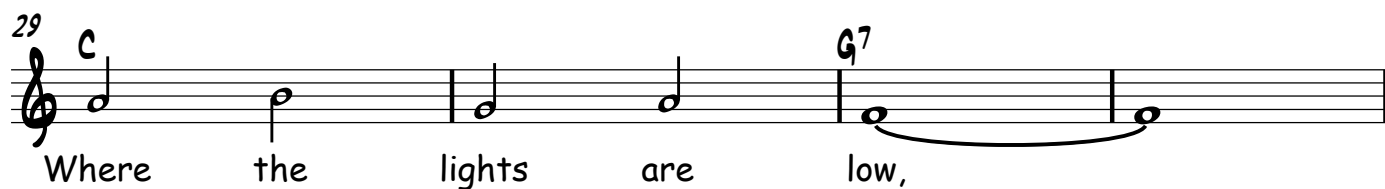
CHINATOWN, MY CHINATOWN

JEAN SCHWARTZ & WILLIAM JEROME - 1906



2

CHINATOWN, MY CHINATOWN



♩ = 160

CHINA BOY

WINFREE/BOUTELJE - 1922

A F

Chi - na boy go sleep,

5 F F F E⁷ E^{b7} D⁷

Close your eyes don't peep,

9 G⁷

Sand - man soon will come,

13 B^bM F E^{b7}

While I soft - ly hum.

17 **B** A^b E^{b7} A^b

Bud - dha smiles on you,

21 A^b E^{b7} A^b

Moon - man loves you too. So,

25 A^b E^{b7} A^b C⁷

while their watch they keep,

29 F C⁷ F

Chi - na boy go sleep.

CTREBLE

THE CURSE OF AN ACHING HEART

AL PIANTADOSI - 1913

Eb Ebm Bb Bb° F7
 You

5 **A** Bb Bb° Bb Bb7
 made me what I am to-day, I

9 Eb Ebm Bb
 hope you're sat-is-fied. You

13 F7 Bb F7 Bb
 dragged me down and down un-til the

17 C7 F7
 soul with-in me died. You

21 **B** Bb Bb° Bb Bb7
 shat-tered each and ev-'ry dream, You

25 Eb A7 D7 Em F° D7/F#
 fooled me from the start. And

29 Eb E° Bb/F D7 G7
 though you're not true I still love you, That's the

33 C7 F7 Bb
 curse of an ach-ing heart.

C TREBLE

Cleopatra Had A Jazz Band

Jack Coogan & Jimmy Morgan - 1917

1 **A** G E⁷ A⁷ D⁷ G
 His- to- ry re- peats it- self, So the wise men say. I be-

5 G B^m B^b A^m A⁷ D⁷ D^o D⁷ D⁺
 lieve they're right be- cause last night I heard pe- cu- liar mus- ic play.

9 G E⁷ A⁷ D⁷ E^b^o E^m F[#]^o
 In a dream it takes me back two thou- sand years a- go. Which

13 E^m⁶ A⁷ E^m⁶ A⁷ E^m⁶ A⁷ D⁷ B^m B^b
 on- ly goes to prove that E- gyp- tians were not slow. Cle- o- pa- tra had a

2

17 **B** A⁷ D⁷ G B^m B^b

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

21 A⁷ D⁷ G⁷ E⁺ E⁷

jazz dance, In her queer E-gyp-tian style. She won Marc

25 A⁷ E^m⁶ E^b⁷ D⁷ G/B A^m G B^m/F[#] E^m⁷

An-to-ny, With her syn-co-pa-ted har-mo-ny. And while they

29 D⁷ F^o A⁷/E A⁷ D⁷ B^m B^b

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

33 **C** A⁷ D⁷ G B^b^o

pyr-a-mids, 'Neath the old E-gyp-tian moon, A Sphinx was

37 A^m⁷ D⁷ G⁷ F[#]7(b⁵) B B^o B⁷ C⁷ B⁷

look-ing on and said: "There'll be a wed-ding soon". But the

41 E⁷ A⁷ D⁷ G B^m B^b

real his-tor-ic scan-dal, was Cle-o lost her san-dal as she

45 A^m⁶ D⁷ A^m⁶ D⁷ G

danced to the strains of the E-gyp-tian jazz band tune.

C TREBLE

CREOLE BELLES

1900

Musical score for "CREOLE BELLES" in C Treble clef, 1900. The score consists of eight staves of music, with measures numbered 1 through 31. The key signature is one flat (Bb). The time signature is common time (C). The score includes various chords and melodic lines.

Chords and notes indicated above the staff:

- Staff 1: Bb, F
- Staff 2: C7, F, C#7, G7, C7
- Staff 3: Bb, F, D7
- Staff 4: G7, C7, F, E7, F7
- Staff 5: [A] Bb, C7, F7, Bb, Bb
- Staff 6: F7, Bb, Bb
- Staff 7: C7, F7, Bb, G7, Cmi
- Staff 8: 1. C7, F7, Bb; 2. C7, F7, Bb

2 INTERLUDE

CREOLE BELLES



My Cre - ole
When stars



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



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



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

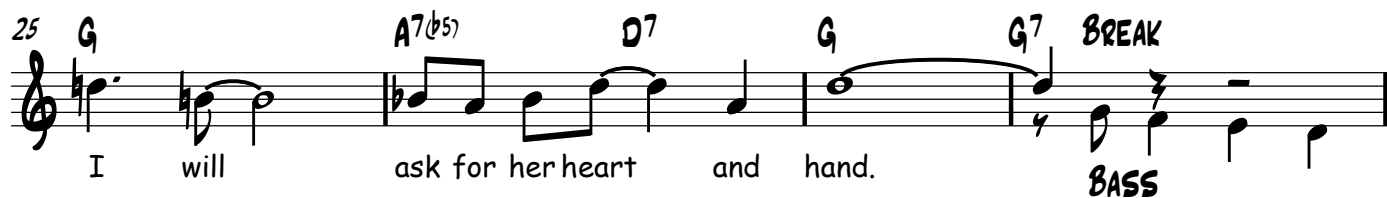
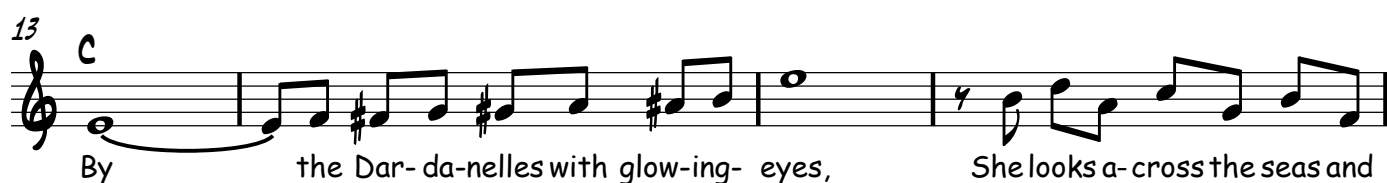


SOLOS AT "C": OUT CHORUS USE MELODY FROM "A."

C TREBLE

DARDANELLA

FELIX BERNARD & JOHNNY BLACK - 1919



2

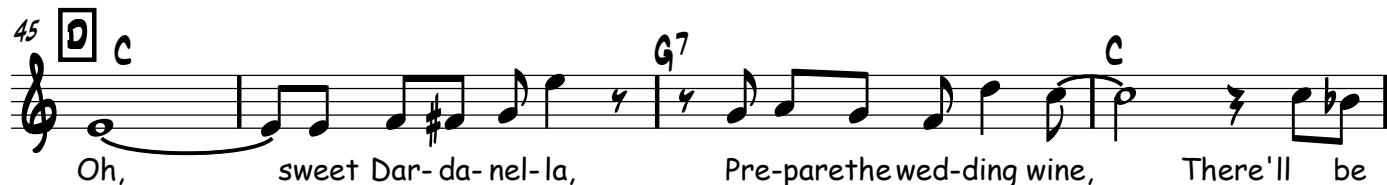
DARDANELLA

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

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

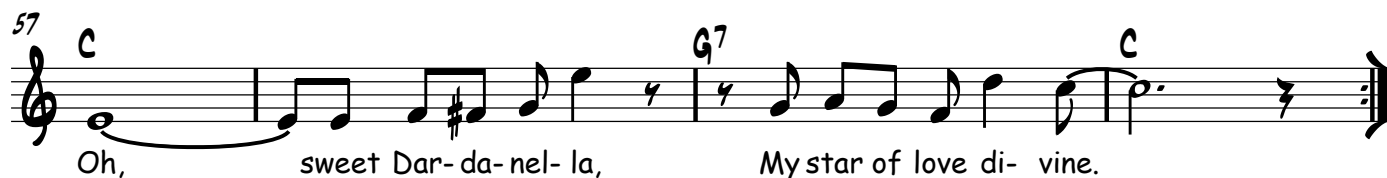
37 
knows my love for you, And he tells you to be true, Dar-da-

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

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

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

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

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

C TREBLE

DARKTOWN STRUTTER'S BALL

SHELDON BROOKS - 1917

A Bb Bb° Cm^7 F^7 Bb Bb°

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

4 F^7 F^7 F^7 Eb^7 D^7

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

7 Gm C^7 F^7 Bb Bb° F^7

"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

11 D^7 Gm F $F+7$

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

14 Dm F^7 Gm C^7 F^7

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".

DARTOWN STRUTTERS' BALL

17 B B^b G^7 C^7

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

21 F^7 B^b/D $B^b\circ$ C_M^7 F^7

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

25 C B^b G^7 C^7

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

29 E^b E^o B^b A^7 G^7

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

33 C^7 F^7 B^b B^b_{DIM} C_M^7 F^7

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

Dear Old Southland

Henry Creamer & Turner Layton - 1921

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

5
 I want to play in the cot-ton and corn, To feel it, I used to steal it.

9
 I want to hear dear old Moth-er- each morn,
 Tuba

13
 say- ing "Go long, go long, go long, go long to school".

17 **A**
 Dear, Dear Old Sputh land, I

21
 Dear, Dear Old South- land, for
 hear you call- ing to me. And I
 you my heart is yearn- ing. And I

25
 long, how I long to roam back
 long just to see once more the

29
 to my old Ken- tuck- y home.
 land I love that Swan- ee shore.

DIXIELAND JAZZ BAND ONE STEP

♩ = 200

6 11 16 22 28 33 39 45 49 55 59

A B^b B^b $F7$ $F7$ $C7$ $F7$

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

$F7$ $F7$ $C7$ $F7$ B^b B^b7 F

B^b B^b E^b C^M7 F^M7

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

C^M $C7$ F^M $F^{\#} \text{DIM}$ E^b B^b7 E^b7

C A^b A^b $C7$ $C7$ $F7$ $F7$

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

C^M $G7$ C^M $F7$ E^b7

D A^b A^b $C7$ $C7$ $F7$ $F7$

B^b B^b7 D^b $D \text{DIM}$ trio

A^b $F7$ B^b7 E^b A^b A^b

C TREBLE

DOWN AMONG THE SHELTERING PALMS

ABE OLMAN - 1914

4/4

A Bb $Bb7$ $A7$ $Ab7$ $G7$

Down a- mong the shel- ter- ing palms, Oh hon- ey

5 $C7$

wait for me; Oh hon- ey wait for me;

9 $F7$

Meet me down by the old Gold- en Gate,

13 Bb $C9$ $F7$

Out where the sun goes down a- bout eight.

17 **B** $Bb7$ Eb

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

21 $G7$ $C7$ $F7$ G^o

How my heart is yearn- ing, yearn- ing, yearn- ing to be

25 Bb $Bb7$ $A7$ $Ab7$ $G7$

Down A - mong the Shel- ter- ing Palms, Oh hon- ey

29 $C9$ $F9$ Bb

wait for me.

CTREBLE

DOWN BY THE RIVERSIDE

♩ = 180

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

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

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

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

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

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

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

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

C TREBLE

Down In Borneo Isle

Herry Creamer & J. Turner Layton - 1917

A Cm

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

5 Fm G7 Cm

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

9 Cm

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

13 Bb7 Fm7 Bb7

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

17 **B** Bb7 Bb+

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

21 Eb

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

25 Cm

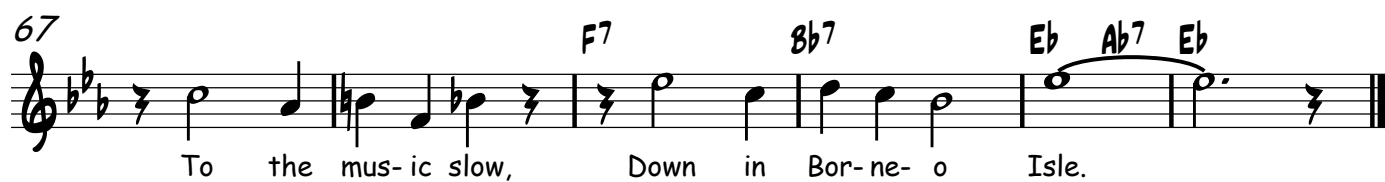
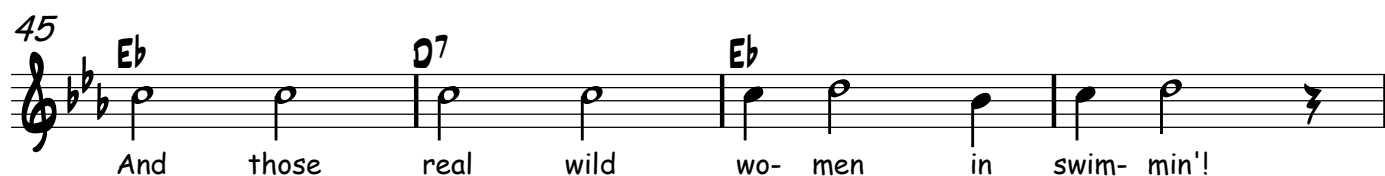
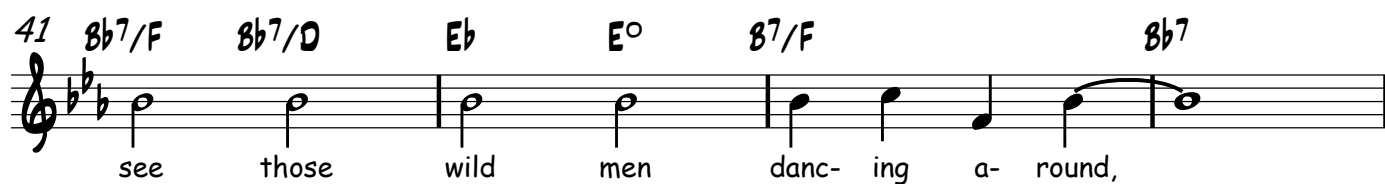
And they say that mon- key band,

29 Bb F7 Bb7

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

2

Down In Borneo Isle



DOWN HOME RAG

64

CTREBLE

WILBUR C. SWEATMAN - 1911

1 Bb^7 F^7
 5 A Eb Fm^7 Eb/G Abm^6/F Eb Cm^7 F^7 Bb^7
 9 Eb Fm^7 Eb/G Am^6/F Eb Cm^7 F^7 Bb^7 Eb
 13 B Eb^6 F^7 Bb^7 Eb^6
 18 Eb F^7 Bb^7 Eb
 21 Eb^7 Gb^7 Bbm Gb^7 Eb^7 D^6 $F\#^o$ Gb^7 Eb^7 Eb^7
 25 C Ab Ab^7 Db Dbm Ab Ab Bb^7 Eb^7
 29 Ab Ab^7 Db Dbm Ab Ab Ab^7 Db Ab Bb^7 Eb^7 Ab
 33 D Ab Dbm Ab Ab Dbm Bb^7 Eb^7
 37 Ab Dbm Ab Ab Dbm Bb^7 Eb^7 Ab

PLAY "A" ONCE AND END

CTREBLE VERSE

DOWN IN JUNGLE TOWN

65
EDWARD MADDEN AND
THEODORE MORSE - 1908

A G^M A^7 A^{7b5} D^7

17 D A^7 D A^7 F C^7 F^7 F^7+

CHORUS

25 **B** B^b C^7 F^7

Down in jun-gle town, A hon-ey - moon is com-ing

31 B^b B^b F^7

soon. Then you'll hear a ser - en - ade, To a

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

pret - ty mon - key maid,

41 **C** B^b C^7 F^7

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

46 F^7 C^M7 D^7 B^b

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

51 B^b C^7 F^7 B^b

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

C TREBLE

DOWN IN HONKY-TONK TOWN

CHRIS SMITH & CHARLES MCCARRON - 1915

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

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

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

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

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

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

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

That's where the mu-sic grows.

2

DOWN IN HONKY-TONK TOWN

33 C

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

37

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

41

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

45

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

49 C

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

53

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

57

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

61

Down in Hon-key Ton-ky Town.

C TREBLE

DOWN YONDER

L. WOLFE GILBERT - 1921

A E_b $F7$ $Bb7$ E_b

Rail- road train, Rail- road train, Hur- ry some more.

5 $F7$ $Bb7$ E_b

Put a lit- tle steam on just like nev- er be- fore.

9 E_b $F7$ $Bb7$ E_b

Hus- tle on, Bus- tle on, I've got the blues.

13 $F7$ $Bb7$

Yearn- ing for my Swan- ee shore,

17 Fm

Broth- er if you on- ly knew,

21 $F7$ $Bb7$

You'd want to hur- ry up too.

2

DOWN YONDER

25 **B** Eb Bb Eb Eb7 Ab Eb7
 Down yon-der some-one beck-ons to me, Down yon-der some-one

31 Ab Eb Bb7 Eb E° B7/F
 reck-ons on me. I seem to see a race in mem-o-ry,

37 Eb Bb7 Eb F7
 Be-tween the Natch-ez and the Rob-ert E. Lee. Swan-ee shore I miss you

43 Bb7 BREAK 2 BARS
 more and more, Ev-'ry day, my mam-my land, You're sim-ply grand.

49 **C** Eb Bb7 Eb Eb7 Ab Eb7 Ab
 Down Yon-der when the folks get the news, Don't won-der at the Hul-la-ba-loos.

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

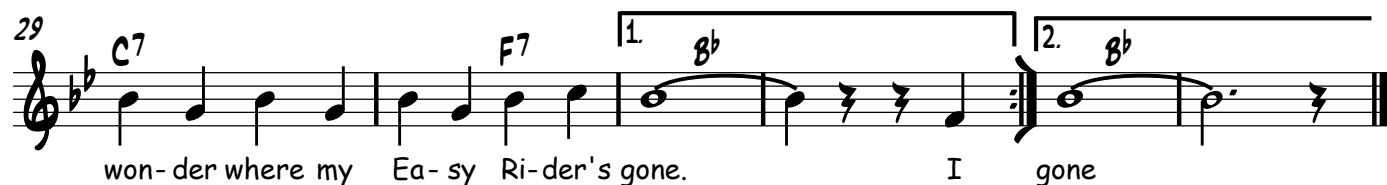
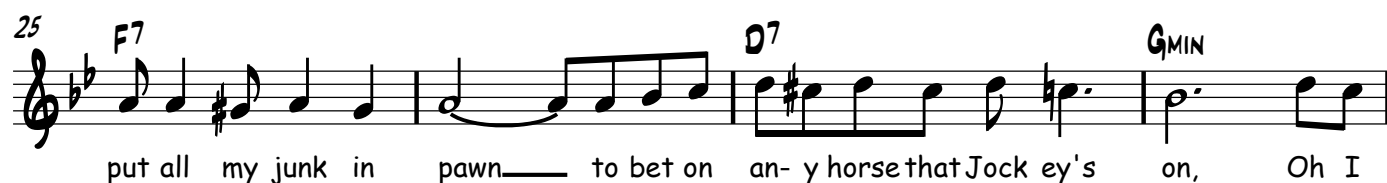
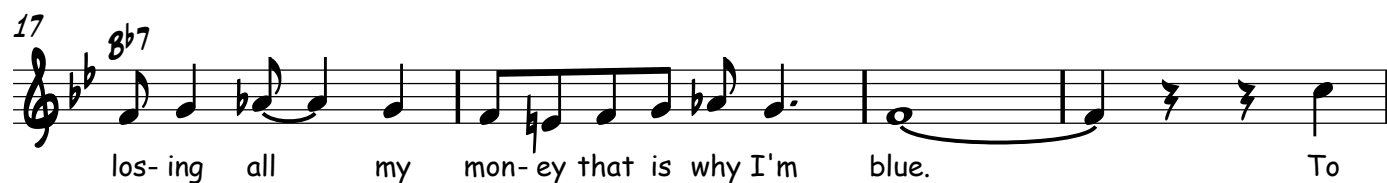
60 C7 F7 Bb7 Eb Bb7
 my, Wait-in' down yon-der or me.

CTREBLE

EASY RIDER'S GONE

SHELTON BROOKS

♩ = 120



EH LAS BAS

TRADITIONAL

A A^b A^o E^b7

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

6 E^b7 A^b A^b

Eh la bas, Tra la la Sis Boom Bah

12 A^b A^o E^b7 A^b

Eh la bas, Eh la bas Well I

17 **B** A^b **SOLOS HERE AFTER VOCAL**

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

20 E^b7 E^b7

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

24 A^b

I love to hear that clari - net burn. and hear them trom - bone
So let the good times roll my friends, and let the mus - ic

28 E^b7

gliss - es — I'd like to sing French when I
play, — To - mor - row may nev - er

30 E^b7 A^b

take my turn but that ain't the kinda band that this is — Eh la
come to be, so let's love — it up to - day — Eh la

CTREBLE

ECCENTRIC

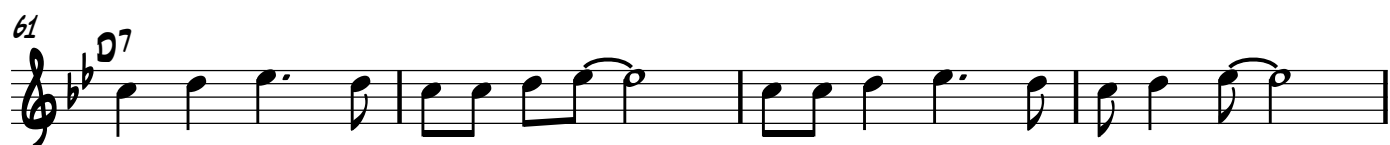
J. RUSSELL ROBINSON - 1921

Musical score for "ECCENTRIC" by J. RUSSELL ROBINSON - 1921. The score is in 4/4 time, key of B-flat major (two flats). It consists of 33 measures across eight staves. The notation includes various chords (F, F°, F7, G7, C7, Bb, Eb, Cm), accidentals, and articulation marks like accents and slurs. Measures 5, 13, 21, and 29 are marked with box letters A, B, and B respectively. Measure 33 is marked "SOLOS:". The piece ends with a double bar line and a key signature change to B-flat major.

ECCENTRIC

2

SOLOS BEGIN HERE FIRST TIME

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

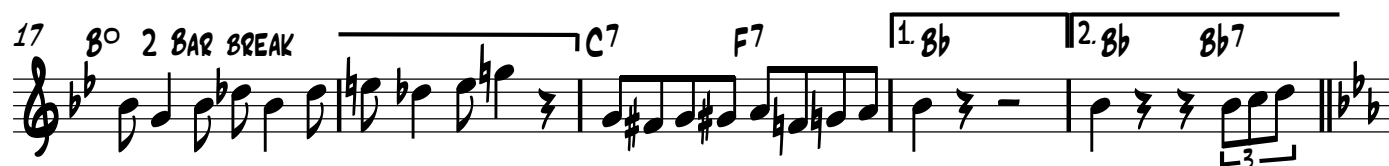
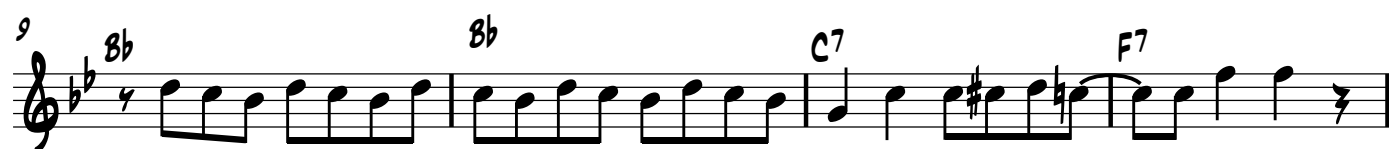
TAG



C TREBLE

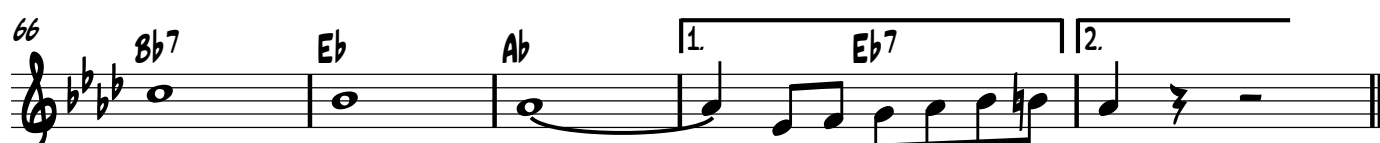
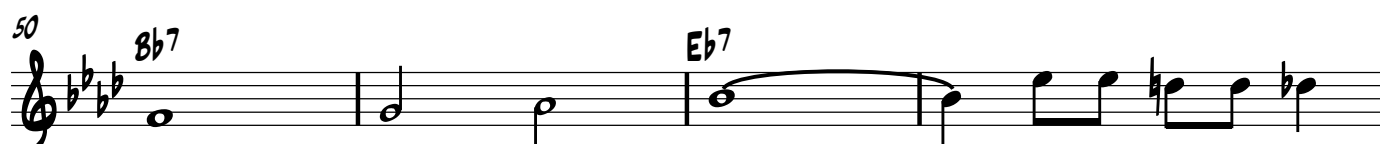
FIDGETY FEET

THE ORIGINAL DIXIELAND JAZZ BAND - 1918



FIDGETY FEET

2



CTREBLE

FLOATIN' DOWN THAT OLD GREEN RIVER

COOPER - 1915

CONCERT PITCH **A** **F** **F** **F7** **E7** **E^b7** **D7**

I've been float - in' down that old Green Riv - er on the

5 **G7**
good ship "Rock and Rye," But I

9 **C7**
wad - ed too far, I got stuck on a bar I was

13 **F**
there all a - lone, Wish - in' that I was home.

17 **F7** **B^b**
The ship got wrecked with the cap - tain and crew,

21 **D7** **G7** **C7**
And there was on - ly one thing I could do; I

25 **F** **F7** **E7** **E^b7** **D7**
had to drink that whole Green Riv - er dry to

29 **G7** **C7** **F** **NO REPEAT FIRST TIME - ON TO VOCAL**
get back home to you! **SOLOS AT "A"**

VERSE INTERLUDE:

FLOATIN' DOWN THAT OLD GREEN RIVER

2 33 F F#^o C⁷ F F#^o C⁷

VERSE - VOCAL:

8 37 F F#^o C⁷ F F#^o C⁷

Half past four, Dan Mc - Graw,

41 F G⁷

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

45 C⁷ F F⁷ E⁷ E^{b7} D⁷

She had been waitin' up half the night For

49 G⁷ C⁷

Dan to come home and go to bed.

53 F F#^o C⁷ F F#^o C⁷

Dan - ny smiled, like a child,

57 F G⁷

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

61 C⁷ F D⁷

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

65 G⁷ C⁷ .S. D.S. to "A"

this is what Dan - ny re - plied: I've been

BACK TO "A" FOR VOCAL AND SOLOS

C TREBLE

FLOATIN' DOWN TO COTTON TOWN

F. HENRI KLUCKMAN - 1919

A Bb Db° $F7$ Db°

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

5 $F7$ F^+ Bb

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

9 Bb Bbm F $F\sharp^{\circ}$

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

13 $C7/G$ $C7$ $F7$ F^+

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

17 **B** Bb Db° $F7$ Db°

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

21 $F7$ F^+ Bb Db°

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

25 F $F\sharp^{\circ}$ $C7$ F $C7$

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

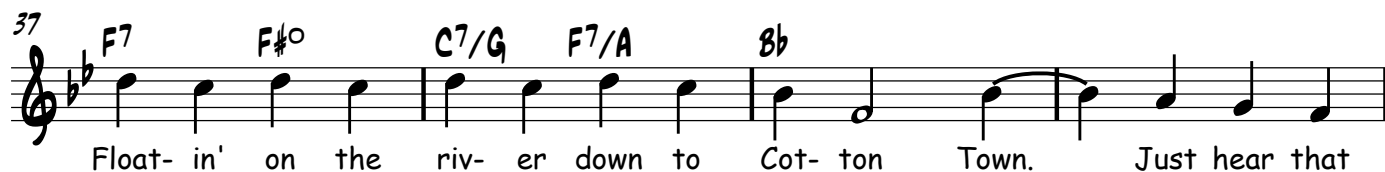
29 $C7/G$ $C\sharp^{\circ}/Gb$ $F7$

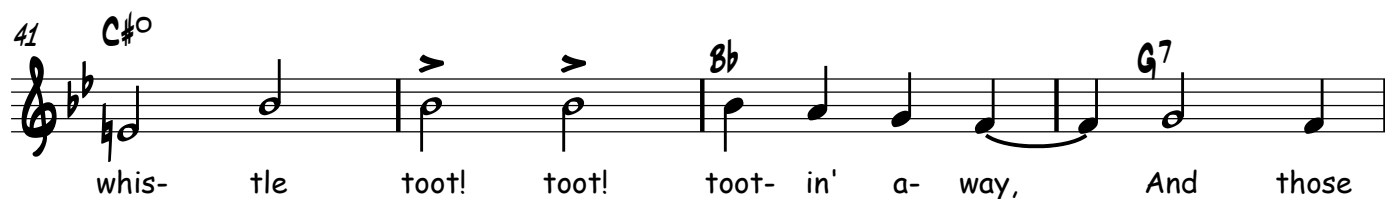
To that gal of mine:

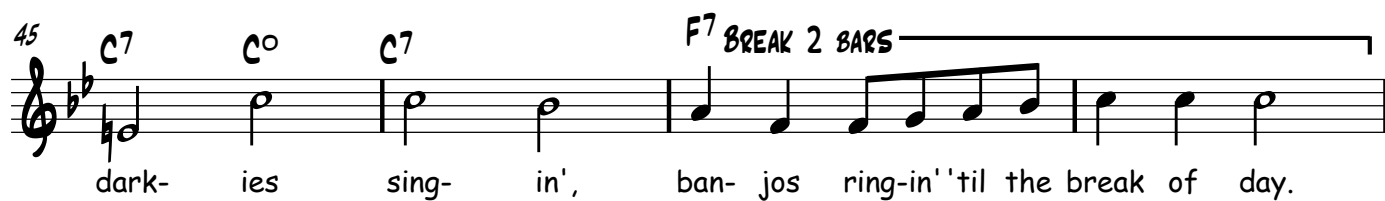
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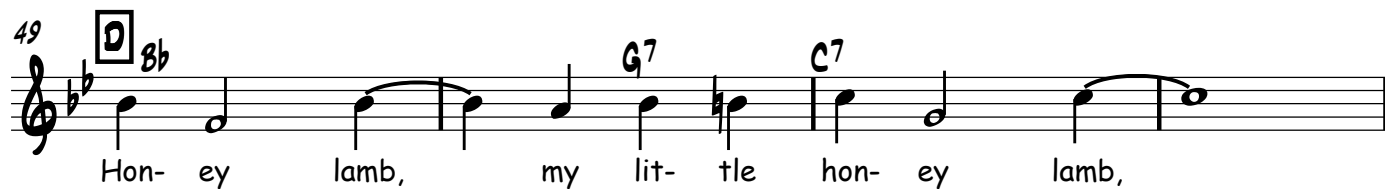
FLOATIN' DOWN TO COTTON TOWN

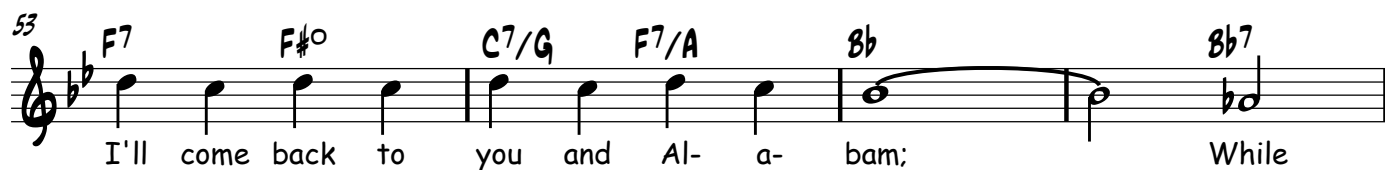
33  Float- in' down, my hon- ey, float- in' down,

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

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

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

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

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

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

61  Float- in' Down To Cot- ton Town.

C TREBLE

Flee As A Bird

Mary S.B. Dana - 1857

A Dm A⁷ Dm Gm⁷ Bb⁷ A⁷

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.

5 Dm A⁷ Dm A⁷ Dm

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.

9 **B** F C⁷ F Gm⁶ Dm A⁷

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.

13 **C** Dm A⁷ Dm A⁷ Dm Gm

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

17 Dm A⁷ Dm A⁷ Dm A⁷ Dm A⁷ Dm

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

C TREBLE

FLOATIN' DOWN TO COTTON TOWN

F. HENRI KLUCKMAN - 1919

A Bb Db° $F7$ Db°

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

5 $F7$ $F+$ Bb

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

9 Bb Bbm F $F\sharp^\circ$

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

13 $C7/G$ $C7$ $F7$ $F+$

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

17 **B** Bb Db° $F7$ Db°

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

21 $F7$ $F+$ Bb Db°

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

25 F $F\sharp^\circ$ $C7$ F $C7$

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

29 $C7/G$ $C\emptyset7/Gb$ $F7$

To that gal of mine:

2

FLOATIN' DOWN TO COTTON TOWN

33 **Bb**
Float- in' down, my hon- ey, float- in' down,

37 **F7** **F#°** **C7/G** **F7/A** **Bb**
Float- in' on the riv- er down to Cot- ton Town. Just hear that

41 **C#°** **Bb** **G7**
whis- tle toot! toot! toot- in' a- way, And those

45 **C7** **C°** **C7** **F7** **BREAK 2 BARS**
dark- ies sing- in', ban- jos ring-in''til the break of day.

49 **Bb** **G7** **C7**
Hon- ey lamb, my lit- tle hon- ey lamb,

53 **F7** **F#°** **C7/G** **F7/A** **Bb** **Bb7**
I'll come back to you and Al- a- bam; While

57 **Eb** **Gb7** **Bb** **G7**
fields of sug- ar cane seem to wel- come me a- gain,

61 **C7** **Gb7** **F7** **Bb** **F7**
Float- in' Down To Cot- ton Town.

C TREBLE

FOOLISH QUESTIONS

♩ = 152

1915

Now you've

Now_____

Now let's

[illegible]

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

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

13

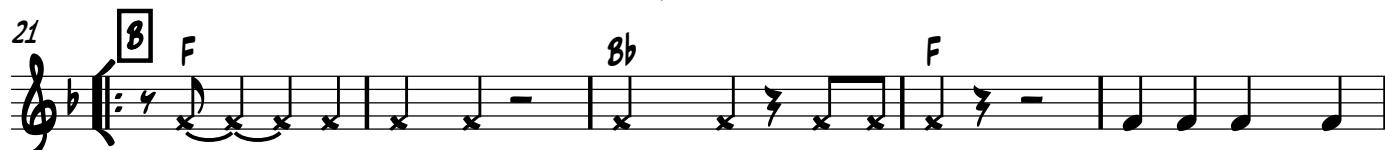
F Bb F

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

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

2

FOOLISH QUESTIONS



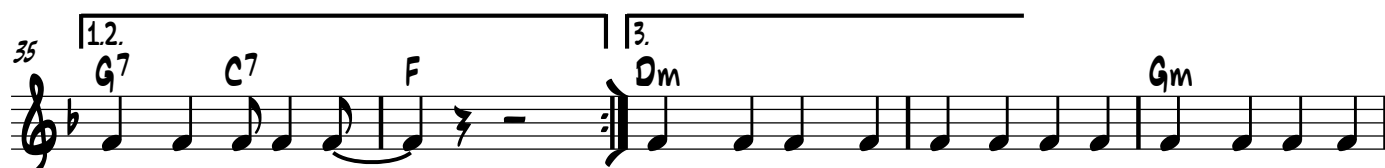
Foo - lish ques- tion no doubt you re- ply No it's for your
 your reply is I hope No I'm not pre -
 I hope that you re- ply No, he just though
 You utter your dy- ing moan No, I was in



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



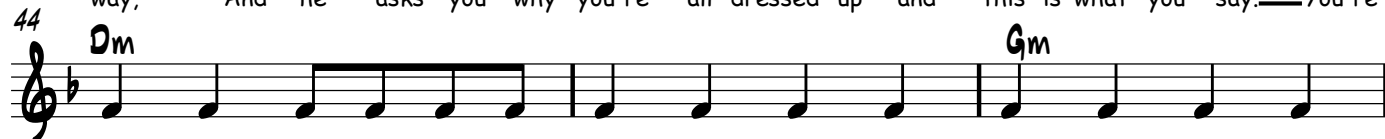
see it And now I'll take it a - way. A - no- ther fool- ish ques- tion You'll
 ing brush and paint my- self up this way.
 gi - nal he would have want- ed it that way.
 of time com - ing down_ this way.



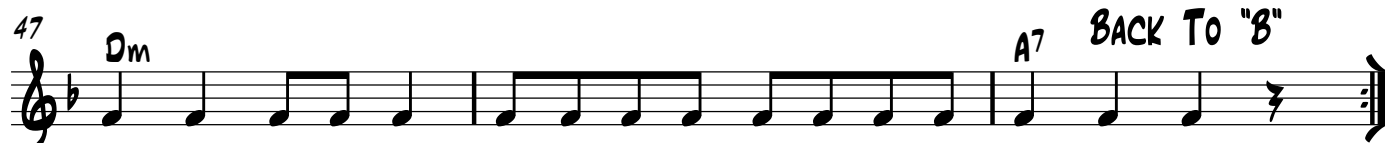
hear them ev'ry day. Then there's this fel - low_ who meets you on your



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 - ner - ral of dear old bro - ther



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

CTREBLE

GRIZZLY BEAR RAG

GEORGE BOTSFORD - 1910

5 **A** **BASS** **F** **C7** **F**

9 **F** **C** **D7** **G7** **C7 BREAK**

13 **F** **C7** **F**

17 **F** **D7** **G7** **C7** **F**

21 **B** **C7** **F**

25 **C7**

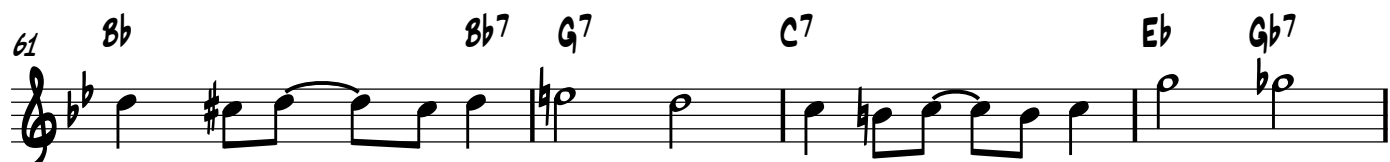
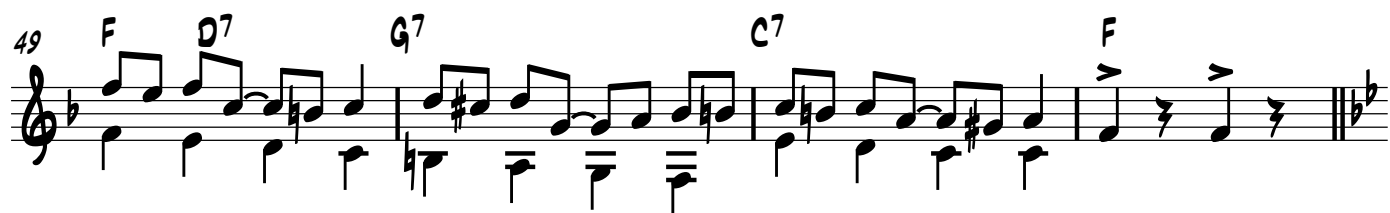
29 **C7** **F**

33 **Bb** **B^o** **F** **C7** **F //**

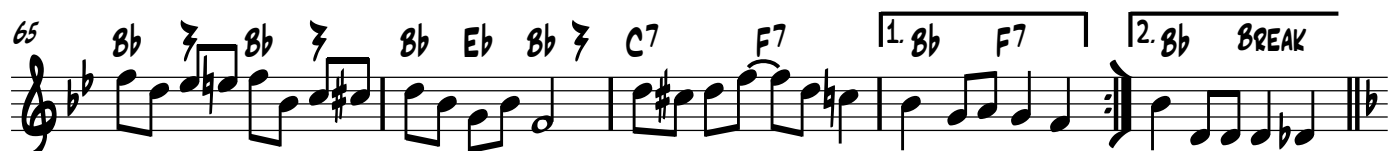
FINE

2

GRIZZLY BEAR RAG



STOP TIME AS MARKED



BACK TO "B" - PLAY TO FINE

CTREBLE

HE MAY BE YOUR MAN

(BUT HE COMES TO SEE ME SOMETIMES)

LEMUEL FOWLER - 1922

Miss
Miss

Min-nie Lee— from Ten-nes - see— was known to be quite rough.
Lu - dy Green was some l'il queen, and jeal-ous as— could be.



An - y - time and an - y - where She would al-ways struther stuff. Now
When her man— went out at night They would al-ways dis - a - gree. Down



Sa-die Snow, she had a beau— she loved him night and day.
at the ball,— at Moon-shine Hall,— where ev - 'ry - bod- y'd go,



Un - til Min-nie shook a shim-my and stole his heart a - way.
Was Miss Min- nie, drink-in'plen - ty and hug- gin' Lu - dy's beau.



Poor Sa-die near - ly dies, but Min-nie on- ly sighed, then I heard her say: He
Lu - dy was mad— as well, Min-nie said "I— will tell you now so you'll know"

2

25 **[B]** E^b F^7 B^b7 E^b E^b7

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

29 A^b A^b7 B^b7 E^b A^b7 E^b

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

33 G^7 C^M

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

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

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

41 **[C]** E^b F^7 B^b7 E^b E^b7

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

45 A^b G^7

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

49 C^7 F^7 B^b+

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

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

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

C TREBLE

HESITATING BLUES

W.C. HANDY - 1915

A F° F F° F

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

3 F° F F/C $C^{\# \circ}$ D_M B^b

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

6 F

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

9 C^7 G^7 C^7 F B^b7 F F^7

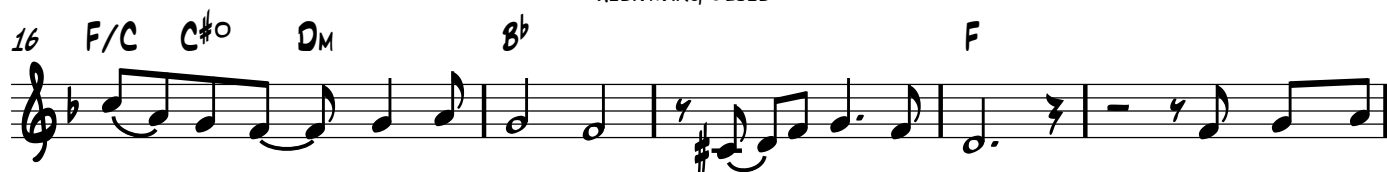
2 - 9 - 8 — Why do you hes - i - tate?
 wife my Kate, Why do you hes - i - tate?
 get it now, or do I have to hes - i - tate?

13 **B** B^b F B^b F B^b F

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

2

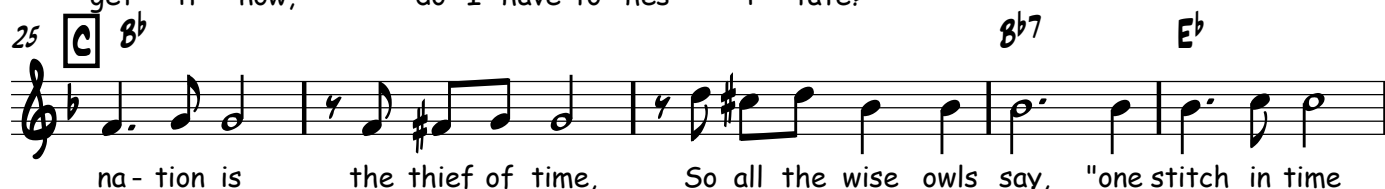
HESITATING BLUES



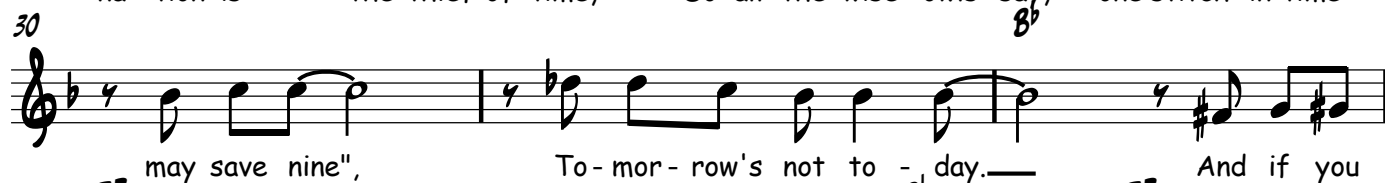
wires all down. Tell me how long will I have to wait? Oh, won't you
 Can - non Ball. Hon - ey how long will I have to wait? Will he
 par - a - sol. Oh, How long do I have to wait? Can I



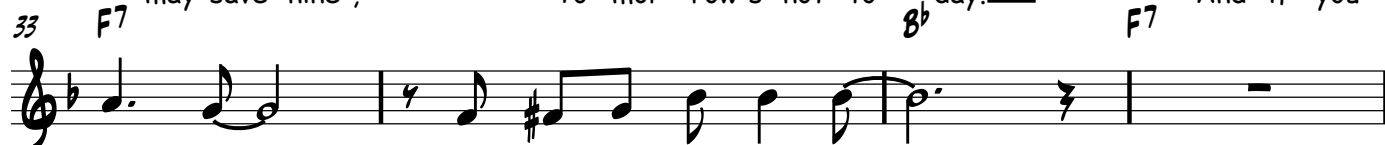
tell me now, Why do you hes - i - tate? Pro - cras - ti -
 come back now, or will he hes - i - tate? **PICK-UP TO CHORUS**
 get it now, do I have to hes - i - tate?



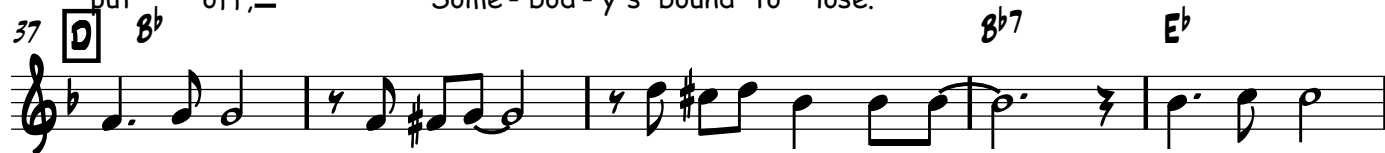
na - tion is the thief of time, So all the wise owls say, "one stitch in time



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



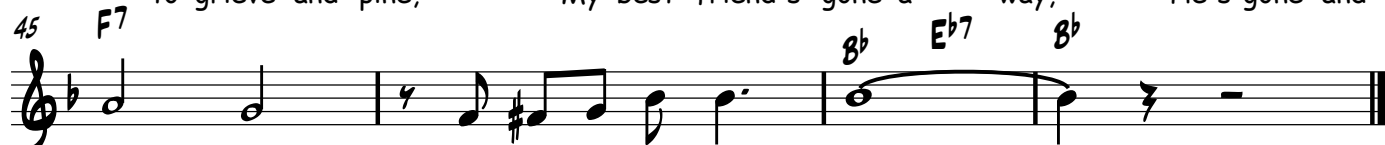
put off, - Some - bod - y's bound to lose.



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



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



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

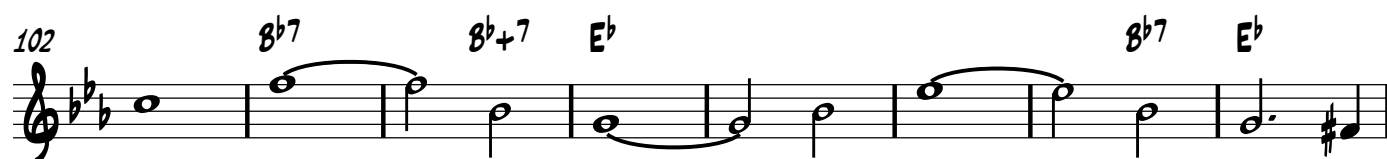
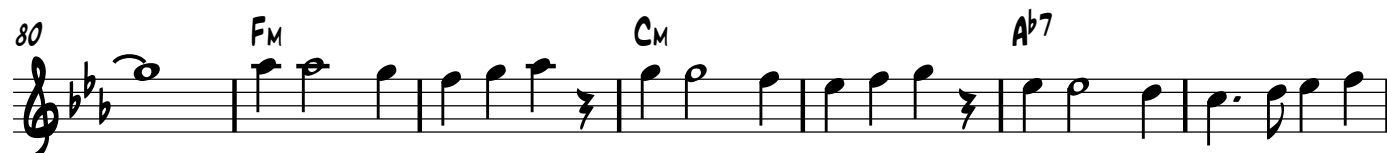
CTREBLE

HIGH SOCIETY

1901

5 **B^b** **F7**
 11 **B^b** **D7** **G_M** **D7** **G_M**
 16 **G_M** **D7** **G_M** **C7** **F7**
 21 **F7** **B^b** **C7** **F7**
 29 **B^b** **B^b7** **E^b** **E_{dim}** **B^b** **C7** **F7**
 35 **B^b** **B^b7**
 41 **C** **E^b** **SOLOS HERE** **A^b** **E^b**
 49 **B^b7** **D7** **E^b** **F7** **B^b7** **B^b+7** **E^b**
 58 **B^b7** **E^b** **A^b** **E^b** **E^b7**
 65 **A^b** **A_{dim}** **E^b** **C7** **F7** **B^b7** **E^b**

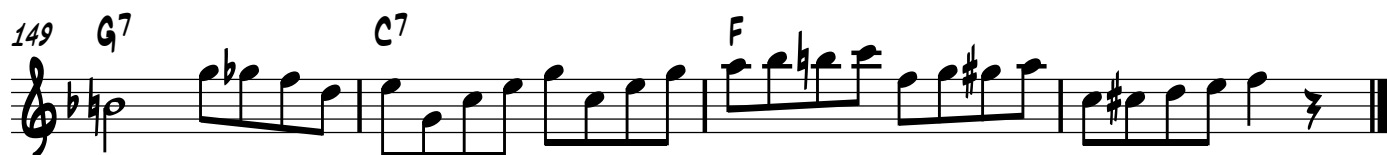
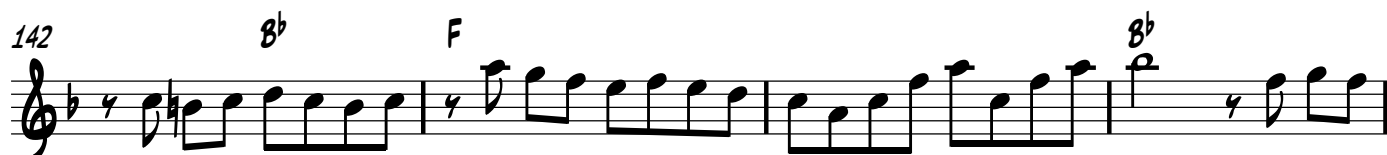
HIGH SOCIETY



HIGH SOCIETY

B^b CLARINET SOLO AS PLAYED BY ALPHONSE PICOU

3



HINDUSTAN

Oliver Wallace & Harold Weeks 1918

♩ = 185

Hin - - - du - stan, _____ where we

5

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

9

 Hin - du - stan, _____ where the

13

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

17

 Hin - - du - stan, _____ where the

21

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

25

 Hin - - du - stan _____ where I

29

 met her and the world be - gan. _____

♩ = 180

1922

A**D^b7****F**

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

5

C⁷**F**

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

9

D^b7**F****C^o**

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

13

G⁷**C****E^b7****E^b+7**

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

B

17

A^b**D^o****E^b7**

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

21


E^b7**E^b+7****A^b****E^b+7**

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

HOT LIPS


2

25 A^b $A^b M^6$ E^b B^b+ E^b7 $E^b\circ$




toes and shakes your shoes, Boy how he

29 B^b7 B^b+7 E^b7 **SOLO BREAK** E^b+7




goes, When he plays Blues. I watch the

33 **C** A^b D^o E^b7



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


37 E^b7 E^b+7 A^b7 E^b+7



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

STOP TIME **TIME:**

41 **D** A^b A^b C^7 C^7 F_M F_M D^o



rare you must de-clare you know the

45 E^b7 A^b E^b+7



boy is there, with two hot lips.

SOLOS AT "B"

C TREBLE

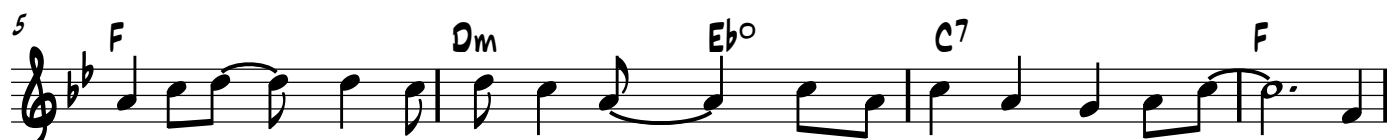
I AIN'T GONNA GIVE NOBODY NONE OF MY JELLY ROLL

CLARENCE WILLIAMS & SPENCER WILLIAMS - 1919



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

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



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

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



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

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



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

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



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

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



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

2

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

25 **G7** **C7**

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

29 **C7** **F7** **TWO BAR BREAK**

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

33 **Bb** **G7** **C7**

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

37 **F7** **D7**

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

41 **Eb** **E°** **Bb** **G7**

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

45 **Eb** **E°** **Bb/F** **G7** **C7** **F7** **Bb** **BACK TO "A"**

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

INTERLUDE TO SECOND VERSE

49 **Bb** **Db°** **Cm7** **F7** **Bb** **Db°** **Cm7** **F7**

CTREBLE

I Can't Let 'Em Suffer

Henry Creamer & Turner Layton - 1918

A E_b F_m^7 B_b^7 E_b B_b^+ E_b

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

5 F_m B_b^7 E_b G_b^o B^7/F

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

9 E_b F_m^7 B_b^7 E_b B_b^+ E_b

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

13 G_m D^7 G_m E^o B_b/F B_b^7

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

2 I Can't Let 'Em Suffer

17 **B** Bb^7 Eb Bb^7 Eb
 can't let'em suf-fer for the want of love. It's a shame to let'em plead. No I

21 Bb^7 Eb Bb^7 Eb
 shan't let'em suf-fer for the want of love, When I know just what they need. Now there's

25 Eb^7 Eb^7 Ab
 no use tryin' to stall, I just can't save them all! But when they

29 F^7 Bb^7 $\text{Fm/C}^{\flat}\text{D}^{\flat}\text{b}^7$ Bb^7/D
 cry: "Oh, Come and kiss me, Sweet- ie", I'm bound to fall. Then I've

33 Bb^7 Eb Bb^7 Eb
 just got to take'em in my lov- in' arms, Got to keep'em out of harm. Then I've

37 **C** Bb^7 Eb^7
 just got to make'em be my tur- tle dove, My hon-ey love.

41 Ab C^7/G Fm Gm/Bb Bb^7/Ab Eb/G Cm^7
 Lov- in' kiss- es I'll pro- vide, Un- til they're sat- is- fied. 'Cause I

45 F^7 Bb^7 Eb
 can't let'em suf- fer, For the want of love!

I NEVER KNEW I COULD LOVE ANYBODY

♩ = 84

1920



CTREBLE

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 thenthought 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

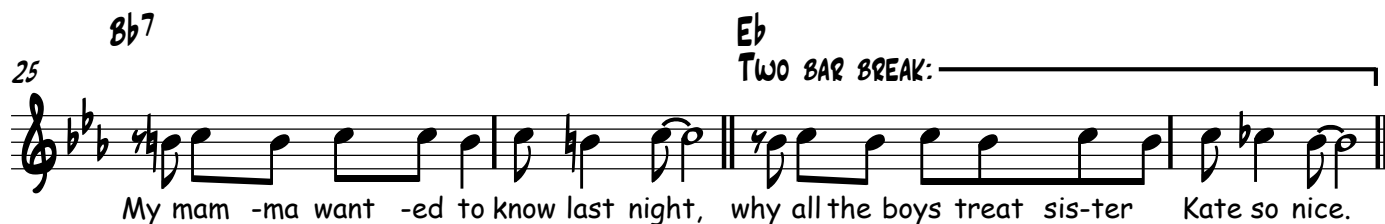
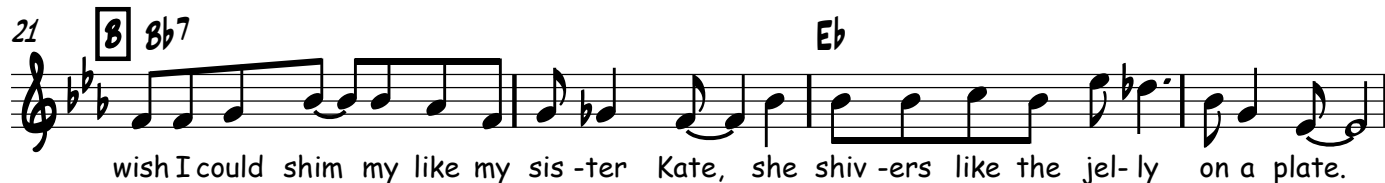
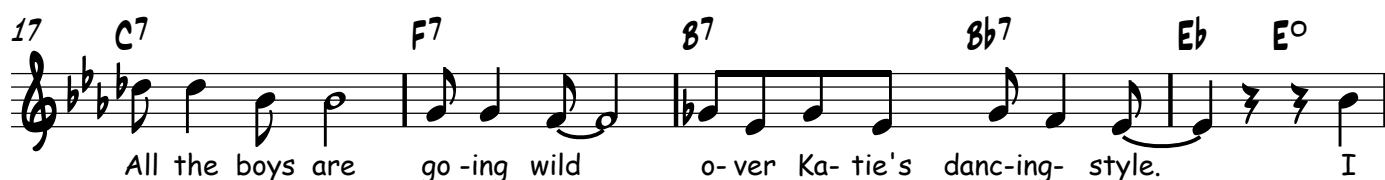
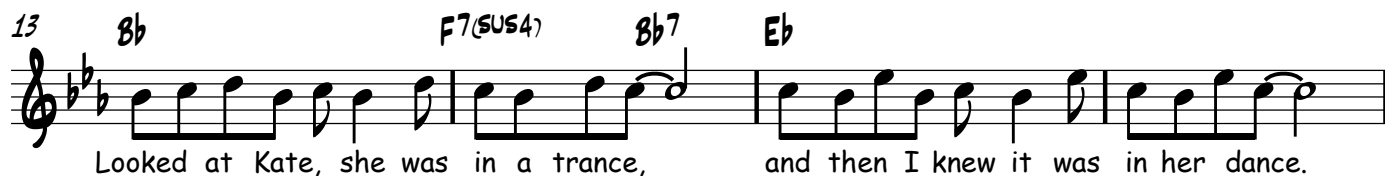
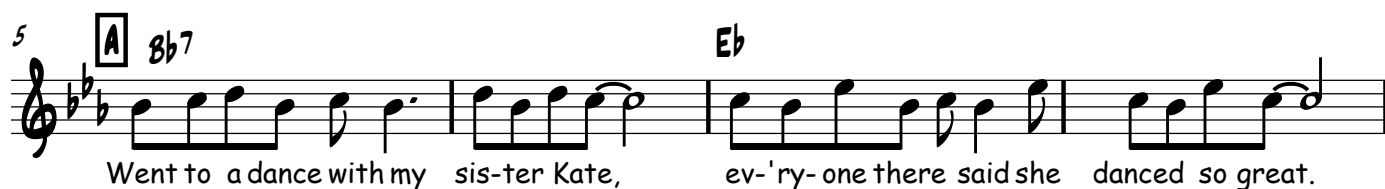
It makes you hap py You feelyou want to dance! Oh pro - fess- or keep it up, keep it

up, keep it up, 'cause I want to do the Bear Cat dance.

CTREBLE

I WISH I COULD SHIMMY LIKE MY SISTER KATE

A.T. PIRON - 1919



2

I WISH I COULD SHIMMY LIKE MY SISTER KATE

29 $Bb7$ Eb

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

32 $Eb7$ Ab A° Eb/Bb $C7$

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

35 $F7$ $Bb7$ Eb $C7$ $B7$ $Bb7$ Eb

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

SOLOS HERE: PLAY AS WRITTEN FOR OUT-CHORUS

39 $Bb7$ Eb

43 $Bb7$ Eb **2 BAR BREAK** Eb **TROMBONE** **ALL** sfz sfz sfz

47 $Bb7$ Eb $Eb7$

51 Ab A° Eb/Bb $C7$ $F7$ $Bb7$ Eb $C7$

55 $F7$ $Bb7$ 1. Eb 2. Eb

C TREBLE

IDA, SWEET AS APPLE CIDER

EDDIE MUNSON & EDDIE LEONARD - 1903

A E_b G_b^o B_b^7

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

5 F_m^7 B_b^7 F_m^7 B_b^7 E_b B_b^7

Breath- ing out up- on the air their sweet per- fume,

9 E_b G_b^o B_b^7

Lives a dus- ky maid I long to call my own,

13 C^7 F^7 B_b B_b^7

For I know my love for her will nev- er die;

17 **B** E_b G_b^o B_b^7

When the sun is sink- in' in that gold- en West,

21 B_b^7 E_b B_b^7

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

25 E_b B_b^7

Then I sneak down to that place I love the best,

29 C^7 F^7 B_b^7 B_b^+7

Ev- 'ry ev'n- ing there a- lone I sigh:

2

IDA, SWEET AS APPLE CIDER

33 **C** **E^b** **B^b7**
 I- da, Sweet as ap- ple ci- der,

37 **B^b7** **E^b** **G⁷**
 Sweet- er than all I know.

41 **C⁷** **F⁷**
 Come out, in the silv- 'ry moon- light, of love we'll

45 **F⁷** **B^b7**
 whis- per, so soft and low.

49 **D** **E^b** **B^b7**
 Seems tho', can't live with- out you,

53 **B^b7** **E^b** **G⁷**
 Lis- ten Oh, Hon- ey do!

57 **C⁷** **F⁷**
 I- da, I i- dol- ize ya, I

61 **E^b** **E^b°** **F^m7** **B^b7** **E^b** **B^b7**
 love you I- da, 'deed I do. **SOLOS AT "C"**

CTREBLE

♩ = 200

INDIANA

A

I have al - ways been a wand - 'rer_____

5

O - ver land and sea_____

9

Yet a moon-beam on the wa - ter_____

13

Casts a spell o'er me_____ A

17

vis - ion fair I see_____ A -

21

gain I seem to be,_____ Back home a -

25 **B** F E7 E^b7 D7 G7 G7
 gain_____ in in - di - a - na_____ And it

29 C7 C7 F F7
 seems that I can see_____ the gleam - ing

33 B^b B^b F D7
 can - dle light_____ still shin - ing bright_____ thru the

37 G7 G7 C7 C7
 syc - a - mores_____ for me._____ The new - mown

41 **C** F E7 E^b7 D7 G7 G7
 hay_____ sends all its fra - grance_____ From the

45 A7 A7 D^M D^M
 fields I used to roam._____ When I

49 F A7 D^M7 D^O7
 dream a - bout the moon - light on the Wa - bash,_____ then I

53 F C7 F C7
 long for my In - di - an - a home.

IF YOU WERE THE ONLY GIRL IN THE WORLD

110

C TREBLE

CLIFFORD & NAT AYER - 1916

4/4

A C A⁷ D⁷ G⁷

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

7 C E^b Dm⁷ G⁷ C Dm⁷

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

12 G⁷ G⁷ C G⁷

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

17 **B** C A⁷ D⁷ G⁷ C E^b

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

24 Dm⁷ G⁷ Am Em

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

29 F F⁺/C[#] G⁷/D G⁷/E C/E Gm⁶ A⁷

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

33 **C** Dm Fm C A⁺ A⁷

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

37 D⁷ G⁷ C E^b Dm⁷ G⁷

I were the on- ly boy.

♩ = 132

BOB CARLTON - 1918

F E7 E^b7 D7 G7 C7 F
 Ja- da__ Ja- da__ Ja-da Ja-da Jing,Jing Jing.

5 F E7 E^b7 D7 G7
 Ja- da__ Ja- da__ Ja-da Ja-da Jing,Jing, Jing.

9 F D° C7
 That's a fun - ny lit - tle bit of mel - o - dy,__

11 F D° C7
 It's so sooth - ing and ap - peal - ling to me,__ It goes

13 F E7 E^b7 D7 G7 C7
 Ja - da__ Ja - da__ Ja - da Ja - da Jing,Jing,

16 F D7 G7 C7 F
 Jing, Oh yeah!__ Ja - da Ja - da Jing,Jing, Jing!

CTREBLE

Jazz Baby

M.K. Jerome & Blanche Merrill - 1918

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

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

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

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

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

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

"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!

Jazz Baby

33 C F F#^o C A⁷

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

37 D⁷ G⁷ C C^o

Ev- er since I start- ed in to grow, I'd love to hear the mu- sic play- in',

40 D⁷ F F#^o C

See my dear old mam- my sway- in'. Jazz, jazz, jazz, that's all I ev- er knew, All day long I

44 A⁷ D⁷ G⁷ C C^o G⁷ C G⁷ G⁺

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

49 D C C⁷ F

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

53 F Dm⁷ C C^o

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

56 C G⁷ G⁺ C D⁷ G⁷ C

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

Solos at "D"

After last solo
play "C" to end

THE JAZZ ME BLUES

CTREBLE

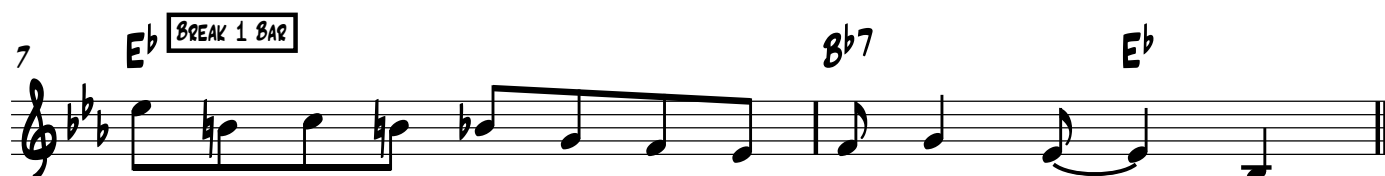
TOM DELANEY
1921



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



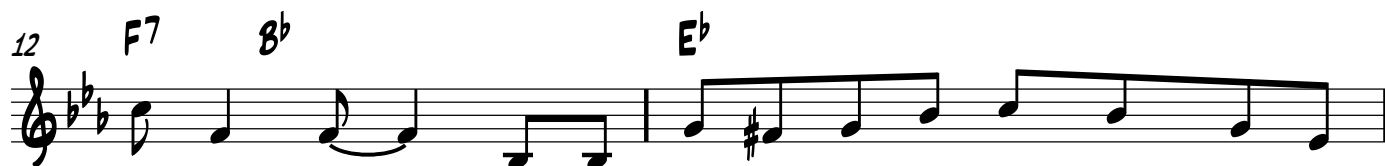
su - per fine - And it makes no dif - fer - ence if its__ rain or shine - You can



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



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



fill the air Then to you the whole world seems to



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

2 THE JAZZ ME BLUES

17 **B** B^b7 B^bO B^b7 B^bO B^b7 $G7$

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

21 **C** $C7$ $F7$

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

25 B^b7 E^b **BREAK 1 BAR**

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

28 E^b7 $D7$ D^b7 $C7$

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

31 $F7$ E^b $G7$

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

35 C^{MIN} $C7$

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

37 $F7$ B^b7 E^b A^b7 E^b $D7$ D^b7

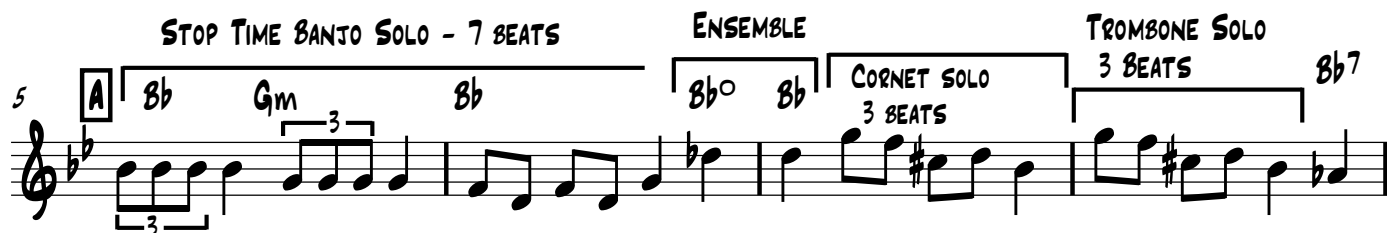
dog- gone real- gone jazz- band "Jazz— Me" blues.

SOLOS AT "C"

C TREBLE

JELLY ROLL BLUES

JELLY ROLL MORTON - 1905



STOP TIME 3 BARS - AD LIB BREAKS



4 BAR INTERLUDE - CLARINET TRILL, DRUM ROLL



BACK TO "D" FOR SOLOS

C TREBLE

JAPANESE SANDMAN

RAYMOND EGAN & RICHARD WHITING - 1920

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

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

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

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

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

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

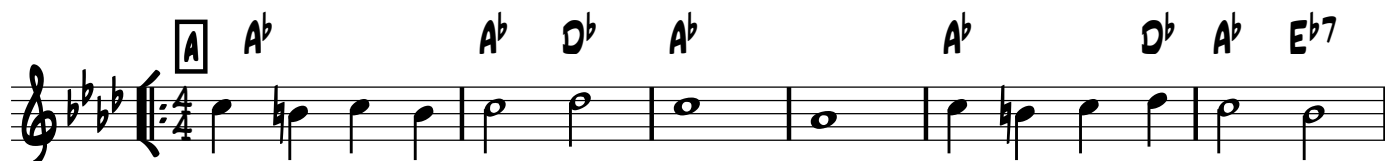
Sand man, Trade him sil-ver for Just an old sec-ond

hand man, trad ing new days for old.

Chords: A^{Eb} , C^7 , F^7 , Bb^7 , Eb , G , D^7 , G , Bb^7 , B , Ab , Abm , Fm , Bb^7 , Eb , Ab^7 , Eb , Bb^7 , Fm^7 , Bb^7 , Ab^7 , Eb , Bb^7

C TREBLE

JUST A LITTLE WHILE TO STAY HERE



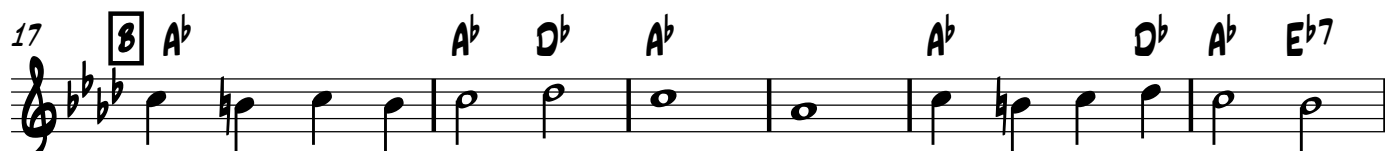
Just a lit - tle while to stay here, Just a lit - tle while to
Soon this life will all be o - ver, And our trav - els here will



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



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



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



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



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

KING CHANTICLEER

120

NAT D AYER & SEYMOUR BROWN, 1910

A Cm B+ Cm/B^b Cm/A A^b Cm/G

A^b7/G^b Cm/G D⁷ G⁷ Cm Cm D⁷ G⁷

PLAY CUES 1X FOR REPEAT:

4

9 **B** G D⁷ G

15 D⁷ G

19 D⁷ D⁷ D⁷⁻⁵ G⁷

25 **C** Cm B+ Cm/B^b Cm/A A^b Cm/G

28 A^b7/G^b Cm/G D⁷ G⁷ Cm

2

KING CHANTICLEER

33 **D** Fm **TROMBONE SOLO - 16 BARS** Cm

39 Cm Fm

44 Fm D⁷ D⁷-5 G⁷ B^b7

49 **E** E^b **CHORUS:** F⁷ B^b7

55 E^b E^b Gm

60 Gm B^b F⁷ B^b7

65 **F** E^b F⁷ B^b7

71 E^b E^b E^b7

75 A^b F⁷ B^b7 E^b A^b7 E^b **SOLOS AT "E":**

C TREBLE

LASSES CANDY

NICK LARocca - 1919

Sheet music for "Lasses Candy" in C Treble clef, 4/4 time. The key signature has four flats (Bb, Eb, Ab, Db). The music is divided into measures, with measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 indicated at the start of their respective lines. Chord symbols are written above the notes.

Measure 1: Chord **A^b** (boxed). Notes: Bb, Eb, Ab, Db.

Measure 5: Chord **A^b**. Notes: Bb, Eb, Ab, Db.

Measure 9: Chord **F⁷**. Notes: Ab, Db, Fb, Bb.

Measure 13: Chord **Bb⁷**. Notes: Ab, Db, Fb, Bb.

Measure 17: Chord **A^b** (boxed). Notes: Bb, Eb, Ab, Db.

Measure 21: Chord **F⁷**. Notes: Ab, Db, Fb, Bb.

Measure 25: Chord **E⁷**. Notes: Ab, Db, Fb, Bb.

Measure 29: Chord **Bb⁷**. Notes: Ab, Db, Fb, Bb.

C TREBLE

LASSUS TROMBONE

HENRY FILMORE - 1915

3 **A** **F** **TROMBONE SOLO**

7 **F** **D⁷** **C⁷**

11 **F**

15 **D^b7** **F** **C⁷** **F** **FINE** **F**

20 **B** **G⁷** **C⁷** **F** **G⁷**

25 **C⁷** **1. F** **2. F**

30 **C** **B^b** **SOLOS HERE** **mp**

34 **F⁷** **B^b**

38 **B^b** **B^b7** **E^b** **E^bm**

42 **B^b** **F⁷** **B^b** **E^b7** **B^b**

AFTER SOLOS PLAY "A" ONCE

C TREBLE

LAZY DADDY

ODJB, 1918

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

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

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

13 E^b E^o B^b/F G^7 C^7 F^7

B

17 B^b B^b **CLARINET BREAK - 2 BARS:** E^b

23 B^b **CLARINET BREAK - 2 BARS:** F^7 B^b

28 G^7 C^7 F F^7/C F^7

2

33 **C** B^b B^b **CLARINET BREAK - 2 BARS** E^b

39 B^b **CLARINET BREAK - 2 BARS** F^7 B^b

44 G^7 C^7 F^7 B^b $E^b M^6$ B^b **FINE**

49 **D** E^b $E^b \circ$ $B^b 7$ E^b E^b $E^b \circ$ B^b $B^b 7$

53 **E** E^b E^b **TROMBONE BREAK** E^b E^b **TROMBONE BREAK** $B^b 7$

58 E^b F^7 $B^b 7$ E^b E^b **TROMBONE BREAK**

63 E^b E^b **TROMBONE BREAK** A^b $A^b \circ$

66 E^b / B^b C^+ F^7 $B^b 7$ E^b F^7 **BACK TO "B" AL FINE**

The musical score is written for a single melodic line in treble clef, with a key signature of two flats (B-flat and E-flat). The tempo is marked '2'. The score consists of eight staves of music. Staff 1 (measures 33-38) begins with a common time signature 'C' and a B-flat chord. It features a clarinet break from measure 35 to 36. Staff 2 (measures 39-43) continues with a B-flat chord and another clarinet break from measure 40 to 41. Staff 3 (measures 44-48) includes chords G7, C7, F7, B-flat, E-flat major 6, and B-flat, ending with a 'FINE' marking. Staff 4 (measures 49-52) starts with a 'D' time signature and features a series of chords: E-flat, E-flat major, B-flat 7, E-flat, E-flat, E-flat major, B-flat, and B-flat 7. Staff 5 (measures 53-57) begins with an 'E' time signature and includes a trombone break from measure 54 to 55. Staff 6 (measures 58-62) continues with a trombone break from measure 61 to 62. Staff 7 (measures 63-65) features a trombone break from measure 64 to 65. Staff 8 (measures 66-70) concludes with a series of chords: E-flat/B-flat, C+, F7, B-flat 7, E-flat, and F7, ending with a 'BACK TO "B" AL FINE' instruction.

C TREBLE

LIMEHOUSE BLUES

♩ = 184

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

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

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

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

LIMEHOUSE BLUES

33 C D^b7 D^b7 C^7 B^7

Oh! Lime-house kid_____ Oh! Oh! Oh! Lime-house kid._____

37 B^b7 A^b

Go-ing the way_____ That the rest of them did_____ Poor bro-ken blos - som and

43 C^7 F_M^7 B^b7 E^b7 A^b7

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

49 D D^b7 D^b7 C^7 B^7

Oh! Lime-house blues_____ I've the real Lime-house blues,_____

53 B^b7 A^b F^7

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

A^b9 FOR REPEAT

59 B^b_M F^7 B^b_M $B^b_M7(b^5)$ E^b7 A^b

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

C TREBLE

LIVERY STABLE BLUES (VOCAL)

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

Chord progression: Eb° Eb Eb° Eb Bb+7

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

Chord progression: Eb Eb7 Ab

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

Chord progression: F7 Bb7 Eb C7

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

Chord progression: F7 Bb7 Eb Ab7 Eb

2

LIVERY STABLE BLUES (VOCAL)

13 **8** E_b

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

16 E_b7 A_b A°

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

19 E_b $C7$

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

21 $F7$ B_b7 E_b A_b7 E_b

ba- by mine, I've got those liv-'ry sta-ble blues.

25 **C** E_b7 A_b $A_b m$ E_b $B7$ B_b7 E_b E_b7

Oh, law-dy- me, I've lost my pep com- plete,

29 A_b E_b G_b° E_b

I'seg'wine back to my Al- a- bam-a ba-by, she prom- ised that she'd mar-ry-

32 $C7$ B_b7 $B7$ B_b7

me some- day, she'll drive a- way Those liv-'ry sta- ble blues

35 E_b B_b7 E_b

they're the blu - est kind of blues!

CTREBLE

LIVERY STABLE BLUES, A LA MUGGSY SPANIER

(BARNYARD BLUES)

LOPEZ & NUNES, 1917

E^b E^b7 A^b A^bm E^b B^7 B^b7 **BREAK - 1 BAR**

E^b **A** B^b+7 E^b E^b7 A^b **BASS DRUM**

E^b C^7 F^7

B^b7 E^b $E^b\circ$ B^b7 E^b **1ST TIME ONLY**

E^b E^b7 **BASS, TROMBONE, & BASS DRUM**

E^b E^b7

A^b E^b C^7

F^7 B^b7 E^b $E^b\circ$ B^b7 E^b **LAST TIME: TO CODA**

CODA: E^b B^b+7 E^b **FINE** **BASS DRUM**

TROMBONE GLISS TO "C"

BREAK! 3 BARS

31 **C** E^b **HARMONIZE** **CLARINET BREAK** **CORNET "HORSE WHINNY"** A^b

TROMBONE

37 E^b F^7

40 B^b7 E^b $E^b\circ$ B^b7 E^b **1 X ONLY - TROMBONE**

SOLOS

43 E^b E^b7 A^b7

49 E^b C^7 F^7 B^b7 E^b $E^b\circ$ B^b E^b

BREAK: 3 BARS:

55 **D** E^b **HARMONIZE** **CLARINET BREAK** **CORNET "HORSE WHINNY"** A^b

TROMBONE

61 E^b C^7 F^7

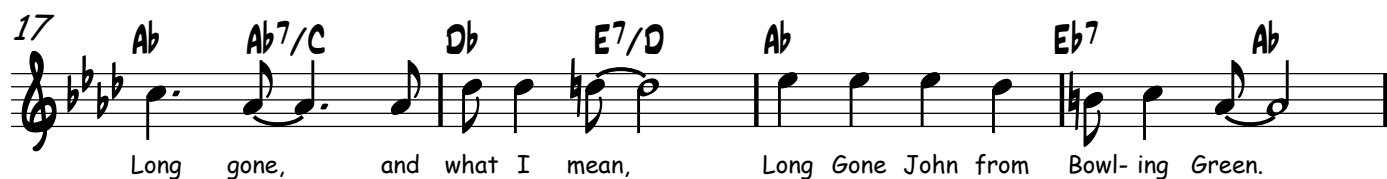
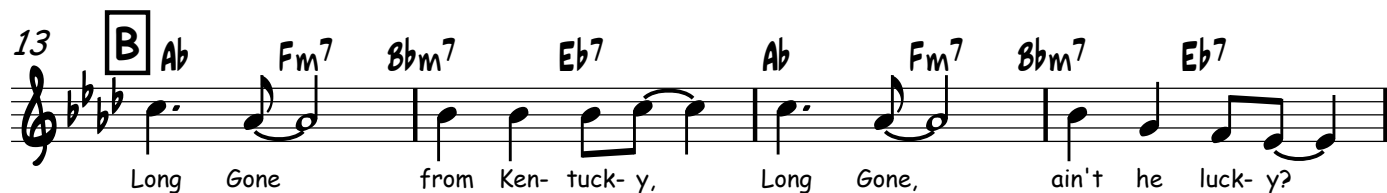
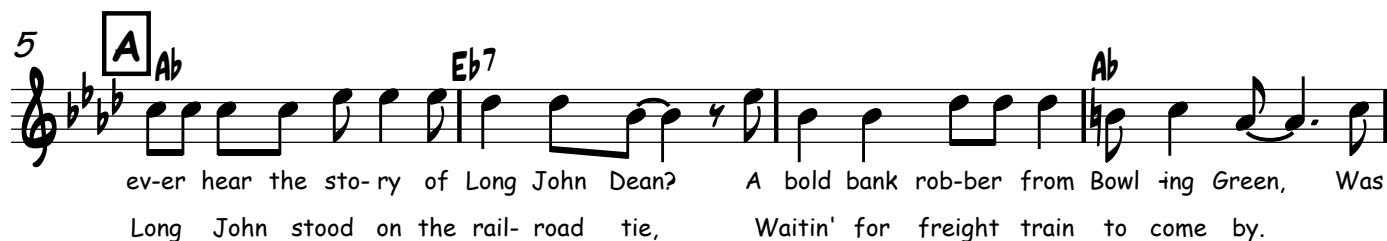
64 B^b7 E^b $E^b\circ$ B^b7 E^b

BACK TO "B" - TAKE CODA:

Long Gone

CTREBLE

W.C. Handy & Chris Smith - 1920



Interlude



Long Gone

25 C Ab Eb7 Ab

They of-fered a re-ward to bring him back, E-ven put blood- hounds on his track.

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

30 Ab Ab7/C Db E7/D Ab Fm7 Bb7 Eb7 Ab

Dog- gone blood- hounds lost his scent, Now no- bod-y knows where Long- John went. He was

out on the o- cean John es- caped, The guard for- got to close the Gol- den gate. John's

34 D Ab Fm7 Bbm7 Eb7 Ab Fm7 Bbm7 Eb7

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'.

38 Ab Ab7/C Db E7/D Ab Eb7 Ab

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.

CTREBLE

LOVIN' SAM

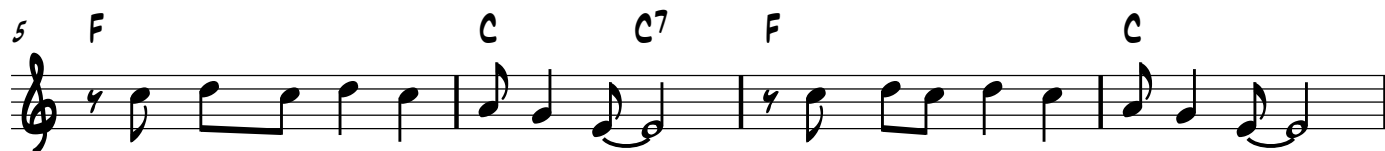
(THE SHEIK OF ALABAM')

1922



Lis-ten sis ters and bro - thers
Ev-'ry hus band and lov - er,

I sup-pose you've heard of the Sheik.
Bet-ter take a bit of ad-vice.



They say that he's the lov-in' champ,
Of course they say ad-vice is cheap,

There ain't a wo-man he can't vamp,
But if your gal you aim to keep,



But let me tell you
Then here's my warn-in'

a-bout a man I know:
and you can pass it on:



He's the great est of lov - ers
Keep your gal un-der cov - er,

Ev-er kissed a girl on the cheek. —
Sure as there's a deuce on the dice, —



There ain't a high-brown gal in town
If Lov-in' Sam gives her the grin, —

Who would-n't throw her dad-dy down
Then you is out and Sam is in! —



To be the bride of
And in the morn-in'

this col-ored Ro - me - o.
your lov - in' ma-ma's gone!

Peo-ple
Peo-ple

2

LOVIN' SAM (THE SHEIK OF ALABAM')

25 **C** **F** **G7**

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

29 **C7** **F**

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

33 **F** **Am**

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

37 **G7** **C7** **BREAK FOR 2 BARS**

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

41 **D7** **F** **G7** **C7**

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

46 **A7** **F** **F7**

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

51 **Bb** **Bbm** **F**

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

54 **D7** **Gm7** **C7** **F**

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

C TREBLE

The Love Nest

Louis A. Hirsch & Otto Harbach - 1920

A

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

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

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

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

B

17 small room, tea set of blue. Best of

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

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

29 love nest, You can call home.

C TREBLE

MA HE'S MAKING EYES AT ME

CON CONRAD - 1921

1 **A** E^b B^b7 E^b B^b7
 Lit- tle Lil- ly was oh! So sil- ly and shy, And all the fel- lows knew, She would- n't
 7 C^m C^o F^m7 B^b7 E^b B^b7
 bill and coo. Ev - 'ry sin- gle- night some smart fel- low would
 11 E^b $F7$ B^b7 B^b^o B^b7
 try, to cud- dle up to her, But she would cry:
 17 **B** E^b $F7$ B^b7 B^b+7 E^b E^b
 "MA, he's mak- ing eyes at me! MA, he's aw- ful nice to me! MA he's
 26 C^o B^b7 B^b7 E^b B^b7
 al- most break- ing my heart, I'm be- side him, Mer- cy! Let his con- science guide him
 If you peek in, Can't you see I'm goin' to weak- en?
 33 **C** E^b $F7$ B^b7 A^b $G7$ $C7$ $F7$ B^b7
 MA, he wants to mar- ry me, Be my hon- ey bee.
 41 E^b E^b^o B^b7 E^b E^b^o
 Ev- 'ry min- ute he gets bold- er, Now he's lean- ing
 Me, I'm meet- ing with re - sis - tance I shall hol- ler
 44 B^b7 $F7$ B^b7 E^b A^b7 E^b
 on my should-er,- Ma, he's kiss - ing me!"
 for as - sis- tance!

C TREBLE

MAMA DON'T ALLOW

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

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

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

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

Mandy

C TREBLE

Irving Berlin - 1918

A Bb Eb Bb G° $F7$ Bb

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

5 Bb Eb Bb Gm $C7$ F

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

9 $F7$ Bb $F7$ Bb

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

13 Bb Eb Bb Gm $C7$ $F7$

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

17 **B** Eb Bb $G7$

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

21 $C7$ $F7$ Bb $Bb7$

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

25 Eb Bb $G7$

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

29 $C7$ $F7$ Bb G° Bb G° $C7$ $F7$ Bb

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

C TREBLE

MARGIE

♩ = 160

CON CONRAD & J. RUSSEL ROBINSON

[A] F C B^b F C⁷ F G^M7 C⁷
 You can talk a - bout your love af - fairs, _____

5 F C B^b F C⁷ F F^o
 Here's one I must tell to you;

9 G^M D⁷ G^M E^b7 D⁷
 All night long they sit up - on the stairs, _____

13 G⁷ C F C⁷
 He holds her close and starts to coo: My lit - tle

17 **[B]** F⁷ F⁺⁷
 Mar - gie, I'm al - ways think - ing of you

21 B^b
 Mar - gie, I'll tell the world I love you,

25 F E⁷ E^b7 D⁷
 Don't for - get your prom - ise to me, _____

29 G⁷ G^o G⁷ C⁷ **BREAK 2 BARS**
 I have bought a home and ring and ev - 'ry - thing, For

MARGIE

33 **C** **F** **F7** **F+7**

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

37 **Bb** **A7**

Days are nev - er blue. Af - ter

41 **F** **F7** **E7** **Eb7** **D7**

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

45 **Gm7** **C7** **F** **C7**

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

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of four staves of music. The first staff (measures 33-36) starts with a common time signature 'C' and a key signature change to Bb. The notes are: Mar (half note), - (half note), gie, (half note), You've (quarter note), been (quarter note), my (quarter note), in - (quarter note), spir - (quarter note), a - (quarter note), tion, (quarter note). The second staff (measures 37-40) continues with: Days (half note), are (half note), nev - (half note), er (half note), blue. (half note), Af - (half note), ter (half note). The third staff (measures 41-44) contains: all (half note), is (half note), said (half note), and (half note), done, (half note), There (half note), is (half note), real - (half note), ly (half note), on - (half note), ly (half note), one, (half note), Oh! (half note). The fourth staff (measures 45-48) contains: Mar - (half note), gie, (half note), Mar - (half note), gie (half note), it's (half note), you." (half note), "My (half note), lit - (half note), tle (half note). The score includes various chord symbols: F, Bb, A7, F7, E7, Eb7, D7, Gm7, and C7. Measure numbers 33, 37, 41, and 45 are indicated at the start of their respective staves.

C TREBLE

MEMPHIS BLUES

W.C. HANDY - 1912

Chords and measures for 'Memphis Blues':

- Measures 1-4: Bb^7 , F^7 , Bb^7 , $Eb\ Eb^7$, Ab^7 , Abm^6 , Bb^7
- Measures 5-8: Bb^7 , Eb
- Measures 9-12: Eb , Eb^7 , D^7 , Db^7
- Measures 13-16: C^7 , F^7
- Measures 17-20: Bb^7 , F^7 , Bb^7 , Eb , Eb^7
- Measures 21-24: Ab , Ab^7 , Db^7
- Measures 25-28: Ab
- Measures 29-32: Eb^7 , Bb^7 , Eb^7 , $Ab\ Ab^7\ Db^7\ Dbm\ Ab$

MIDNIGHT IN MOSCOW

♩ = 160

Chord progression for the first system: C_M F_M G⁷ C_M G⁷ C_M E^b A^b B^{b7} E^b

Chord progression for the second system: D_M⁷ G⁷ C_M F_M C_M

Chord progression for the third system: G⁷ C_M D_M⁷ G⁷ C_M F_M

Chord progression for the fourth system: C_M G⁷ C_M C_M

STOP TIME- FIRST BEAT OF BAR ONLY

Chord progression for the fifth system: A C_M F_M⁶ C_M C_M E^b

Chord progression for the sixth system: A^b E^b G⁷ C_M C_M

Chord progression for the seventh system: F_M F_M C_M G⁷ C_M D_M⁷ G⁷

Chord progression for the eighth system: C_M F_M C_M G⁷ C_M

TIME

MISSOURI WALTZ

144

CTREBLE

JOHN EPPEL & J.R. SHANNON
1914 F

F C⁷ F

Hush - a - bye, my ba - by, slum - ber time is com - in' soon;

5 F C⁷ F

Rest your head up - on my breast while mom - my hums a tune; The

9 B^b F G⁷

sand-man is call - in' where shad - ows are fall - in' while the soft bree - zes

14 G⁷ C⁷ F

sigh as in days long gone by. Way down in Miss - our - i where I

19 F C⁷ F

heard this mel - o - dy. When I was a tin - y child up - on my mom - my's knee; The

25 B^b F⁰ F G⁷ C⁷ F

old folks were hum - min', their ban - jos were strum - min' so - o sweet and low.

33 D^M C^M A⁷ D^M

Strum, strum, strum, strum, strum, seems I hear those ban - jo's play - in' once a - gain.

41 D^M D^M A⁷ D^M

Hum, hum, hum, hum, hum, Tha - t same old plaint - ive strain.

MISSOURI WALTZ

2

CTREBLE



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 'sknee.



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."

C TREBLE

MY DADDY ROCKS ME

♩ = 100

J. BERNI BARBOUR - 1922

A F_M B^b_M F_M D^o D^{b6} F_{M/C}

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

5 A^b G⁷ C_M A^o A^b C_{M/G}

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

9 B^{b7} E^b B^{b7} E^b

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

13 C⁷ F_M C_{M/A^b} G^{7/D} B^b_{M/D^b} C F_{M/C}

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

17 **B** F_M F_{M/E^b} F_{M/D^b} C F_M B^b_M F_M B^b_M F_M

rocks me with one steady roll. My ba by

MY DADDY ROCKS ME

21 F_M F_M^7/E^b D^b7 C^7 F_M/C C^7 F_M/c C^7

rocks me with all his heart and soul.

25 F_M G_M^7 C^7 F_M F_M^7/E^b D^o B^b_M/D^b

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

28 C^7 G_M^7/D C^7/E F_M F_M/E^b F_M/D^b C^7

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

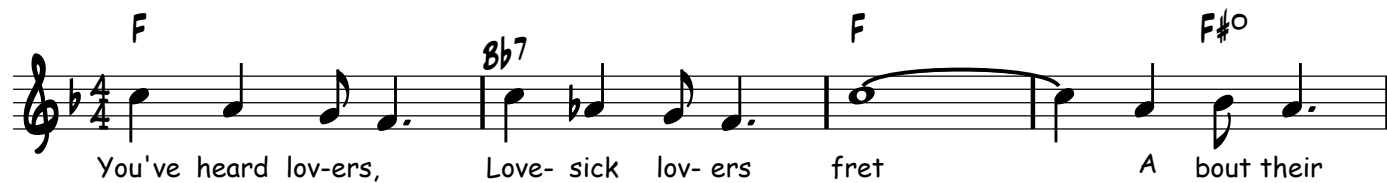
31 F_M G^o C^7 F_M C^7 F_M

roll. roll.

MY HONEY'S LOVIN' ARMS

CTREBLE

HERMAN RUBY/JOSEPH MEYER - 1922



2

MY HONEY'S LOVIN' ARMS

17 **A** **F** **Bb7**

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

21 **F** **Cm6** **D7**

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

25 **G7** **C7**

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

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

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

33 **B** **F** **Bb7**

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

37 **F** **Cm6** **D7**

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

41 **G9** **C7** **F7** **Bb** **Bbm**

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

45 **F** **G7** **C7** **F** **Bb7** **F**

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

CTREBLE

MY BUCKET'S GOT A HOLE IN IT

♩ = 174

5

10

13

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

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

CHORUS

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

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

CHORUS

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

CHORUS

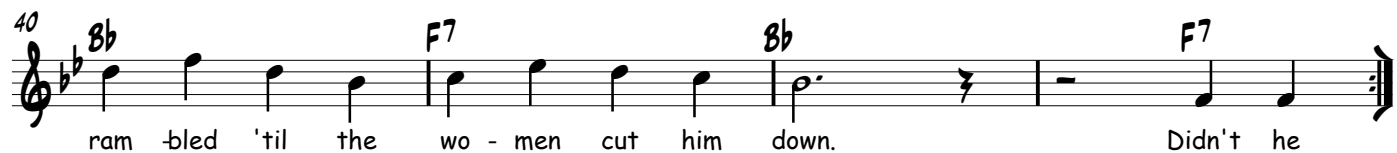
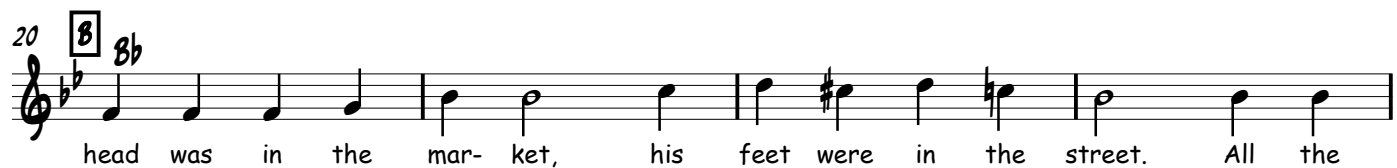
Well, me and my baby - we just bought a Ford
 And now we sit together - on the running board.

CHORUS

TREBLE

OH, DIDN'T HE RAMBLE

TRADITIONAL



CTREBLE

OH BY JINGO

ALBERT VON TIZLER

1919

♩ = 180

F C+7 F C+7 F G7 G^{dim} G7 G^{dim}

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

7 G7 C7 F D7

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

13 G7 C7

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

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

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

23 A7 B^m A7/C[#] D^m

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

28 D^m F F^{#dim} C7/G C7 F B^b7 F

C TREBLE

OH!

BYRON GAY/ARNOLD JOHNSON - 1919

Musical score for "OH!" in C Treble clef, 4/4 time. The score consists of eight staves of music.

- Staff 1:** Measures 1-4. Measure 1 has a boxed 'A' above it. Chord symbols: B \flat (measures 1-2), F7 (measures 3-4).
- Staff 2:** Measures 5-8. Chord symbols: B \flat (measures 5-6), F7 (measures 7-8).
- Staff 3:** Measures 9-12. Chord symbols: E \flat (measures 9-10), C7 (measures 11-12).
- Staff 4:** Measures 13-16. Measure 13 has a boxed 'B' above it. Chord symbols: B \flat (measures 13-14), F7 (measures 15-16). A bracket labeled '3' spans measures 14-15. A bracket labeled '3' spans measures 15-16. Above measure 14 is the instruction 'F7 BREAK: 2 BARS' with a line extending to the end of the staff.
- Staff 5:** Measures 17-20. Chord symbols: B \flat (measures 17-18), F7 (measures 19-20). A bracket labeled '3' spans measures 19-20.
- Staff 6:** Measures 21-24. Chord symbols: F7 (measures 21-22), B \flat 7 (measures 23-24).
- Staff 7:** Measures 25-28. Chord symbols: E \flat (measures 25-26), B \flat (measures 27-28). Above measures 27-28 are the chord symbols B \flat , B \flat +, B \flat 6, B \flat +, and B \flat .
- Staff 8:** Measures 29-32. Measure 29 has a boxed 'B' above it. Chord symbols: F7 (measures 29-30), B \flat (measures 31-32). A bracket labeled '1.' spans measures 31-32. A bracket labeled '2.' spans measures 31-32.

C TREBLE

Ole Miss

W.C. Handy - 1916

Sheet music for "Ole Miss" in C Treble clef, 4/4 time. The key signature has one flat (Bb).

Section A (Measures 1-16):

- Measure 1: Chord C7
- Measure 2: Chord F
- Measure 3: Chord C7
- Measure 4: Chord F
- Measure 5: Chord C7
- Measure 6: Chord F
- Measure 7: Chord C7
- Measure 8: Chord F
- Measure 9: Chord C7
- Measure 10: Chord F
- Measure 11: Chord C7
- Measure 12: Chord F
- Measure 13: Chord C7
- Measure 14: Chord F
- Measure 15: Chord F7
- Measure 16: Chord F7

Section B (Measures 17-32):

- Measure 17: Chord Bb
- Measure 18: Chord F
- Measure 19: Chord F#°
- Measure 20: Chord C
- Measure 21: Chord A7
- Measure 22: Chord Dm
- Measure 23: Chord Am
- Measure 24: Chord E7
- Measure 25: Chord Am
- Measure 26: Chord F7
- Measure 27: Chord Bb
- Measure 28: Chord F
- Measure 29: Chord Gm
- Measure 30: Chord C7
- Measure 31: Chord Bbm6
- Measure 32: Chord F

Ole Miss

33 C C⁷ F

37 C⁷ F

41 C⁷ F

45 C⁷ F C⁷

49 D F F⁷ B^b F

53 C⁷ F D⁷ G⁷ C⁷

57 F⁷ B^b A⁷

61 B^b B^o F D⁷ G⁷ C⁷ F

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

The Old Rugged Cross

156

CTREBLE

George Bernard - 1913

3/4

A C C⁺ F F F_m

5 C G⁷ C F F_m C

Ritard

9 **B** C C^o C C⁷ F F^o F G⁷

14 C C^o C C⁷

19 F F^o D⁷ G⁷ C F⁷ C

25 **C** G⁷ C F C F F⁺ F^b G⁷

31 C C B^b7 A⁷ D

36 C G⁷ C F F_m C

C TREBLE

On The Alamo

Isham Jones & Gus Kahn - 1922

A

Where the moon swings On the Al- a- mo, In a gar- den
 fair where ros- es grow, In the ten- der
 light of the sum- mer night, I can hear her
 wan- der to and fro. Break For she said I'll
B wait by the gar- den gate, On the night I
 said "I love you so". And in all my
 dreams it seems I go Where the moon swings
 low, On the Al- a- mo. Break

Chords: Cmaj7, Dm7, C, D7, Am7, Fm, D7, Dm7, G7, Em7, Eb7, Dm7, G7, Cmaj7, Dm7, C, B7, Em7, A7, Am7, D7, Dm7, C, D7, Am7, Fm, D7, Dm7, G7, Em7, Eb7, Dm7, E7, Am, C, F#o, D7, Dm7, G7, C, F7, C

C TREBLE

ORY'S CREOLE TROMBONE

EDWARD "KID" ORY - 1921

TROMBONE SOLO

TROMBONE SOLO

Measures 1-4 of the Trombone Solo. The key signature is one flat (Bb) and the time signature is 4/4. Measure 1: A half note G4, followed by a half note F4. Measure 2: A quarter rest, followed by a half note G4. Measure 3: A quarter rest, followed by a half note G4. Measure 4: A quarter note G4, followed by a quarter note A4, followed by a quarter note Bb4, followed by a quarter note C5. Above the staff, the chords G7, C7, F, C7, and F are indicated above the notes G, A, Bb, C, and A respectively.

[illegible]

Measures 12-15 of the melody. Measure 12 starts with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody begins with a G7 chord. Measure 13 has a C7 chord. Measure 14 is a whole rest. Measure 15 has an F chord. The melody consists of eighth and quarter notes.

17

2

G⁷ C⁷ F D⁷

22 

28 **F**

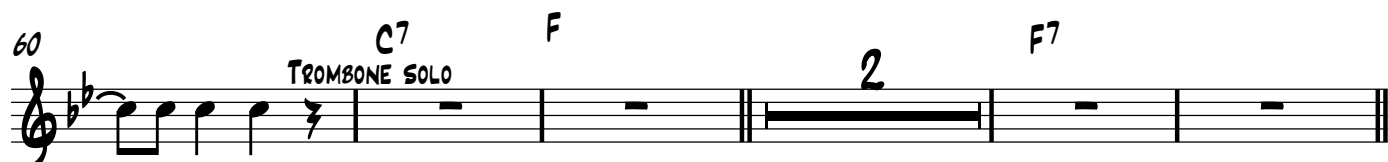
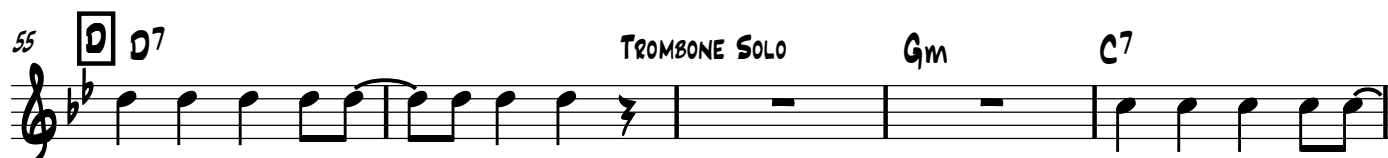
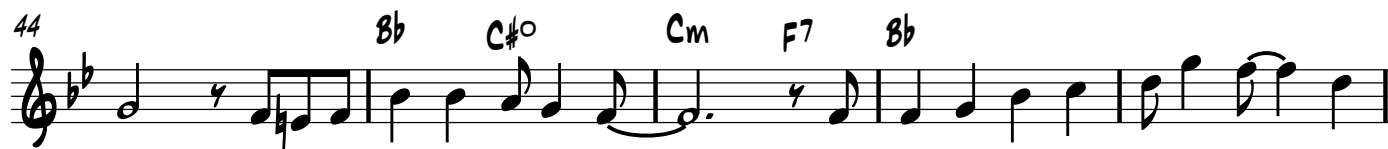
D7 **G7** **C7**

34 

ORY'S CREOLE TROMBONE
C TREBLE

159

2



AFTER LAST SOLO PLAY "D" TO END AND THEN TAG

C TREBLE

OSTRICH WALK

ORIGINAL DIXIELAND JAZZ BAND - 1918

F C#7 Gm7 C7
 5 G D7 G7 C7 G D7 G7 C7
 9 **A** F F G7 C7 F
 14 F G7 C7
 STOP TIME 4 BARS
 17 F TROMBONE F7 CORNET Bb CLARINET Bbm TROMBONE
 21 F D7 Gm7 C7 1. F 2. F Bb F^o
 26 **B** F F^o BREAK C7 BREAK F BREAK F F^o C7
 32 C7 F F^o F F^o BREAK C7 BREAK F BREAK
 38 F^o C7 F
 42 F C#7 Gm7 C7

2

OSTRICH WALK

46 **C** F F G⁷ C⁷ F

50 F G⁷ C⁷

54 F **STOP TIME 4 BARS** F⁷ CORNET B^b CLARINET B^bm TROMBONE

58 F D⁷ G^m7 C⁷ F

62 **D** F G^m7 C⁷ F

66 F D⁷ C⁷ C⁺7 F *sfz*

70 F F^o G^m C⁷ F

74 F^o C⁷ F

UNISON

78 F F F C⁺7 F

CTREBLE

OVER THE WAVES

♩ = 120

8^b F7

10 F7 8^b

19 8^b 8^b E^b

26 E^b 8^b F7 8^b

33 E^b 8^b7

41 8^b7 E^b

49 E^b A^b

57 A^b E^b 8^b7 E^b

POOR BUTTERFLY

GOLDEN/HUBBEL - 1916

♩ = 120

A^b E⁷ B^bM⁷ [A] E^b9 A^bMA⁷ A^b
 Poor But-ter - fly _____ 'neath the blos-soms wait - ing _____ Poor But-ter -
 5 C⁺7 F⁹ F⁷
 fly _____ for she loved him so. The mo - ments
 9 B^b7 E^b8 A^b F^M
 pass in - to hours, _____ The hours pass in - to years, And as she
 13 B^b7 E^b9 A^b E⁷ B^bM⁷
 smiles thru her tears, _____ She mur - murs low, The moon and
 17 [B] E^b9 A^bMA⁷ A^b
 I _____ know that he be faith - ful, _____ I'm sure he
 21 C⁺7 C⁷ F⁹
 come _____ to me by and by. _____ But if
 25 B^bM⁷ D^bM⁶ A^b B^bDM
 he don't come back _____ Then I nev - er sigh or cry, _____ I just must
 29 E^b9 A^b
 die. _____ Poor But - ter - fly.

CTREBLE

PANAMA

164

WILLIAM H TYRES - 1913

Chord symbols and measure numbers are indicated above the staff:

- Measure 1: Eb
- Measure 2: Bb7
- Measure 5: [A] Eb, Bb7
- Measure 6: Eb
- Measure 7: Eb
- Measure 10: Bb7
- Measure 11: Eb
- Measure 12: Bb7
- Measure 13: Eb
- Measure 14: Bb7
- Measure 15: Eb, Eb7
- Measure 16: Ab
- Measure 17: A°
- Measure 18: Eb, C7, F7, Bb7
- Measure 19: 1. Eb
- Measure 20: 2. Eb, Eb7
- Measure 22: [B] Ab, A°, Eb, C7, F7, Bb7
- Measure 23: Eb
- Measure 24: Eb7
- Measure 25: Ab
- Measure 26: A°
- Measure 27: Eb
- Measure 28: Eb
- Measure 29: Eb7
- Measure 30: Ab
- Measure 31: A°
- Measure 32: Eb
- Measure 33: C7, F7, Bb7
- Measure 34: Eb
- Measure 35: Eb7
- Measure 36: Eb7
- Measure 37: Eb7
- Measure 38: [C] Ab, Ab+7, Db, Eb7
- Measure 39: Eb7
- Measure 40: Ab
- Measure 41: Ab
- Measure 42: Ab
- Measure 43: Ab

2

PANAMA



C TREBLE

The Pearls

Jelly Roll Morton - 1919

Musical score for "The Pearls" by Jelly Roll Morton, 1919. The score is in C major, 4/4 time, and consists of 40 measures.

Measures 1-5: Chords G, Eb, D7, A (boxed), G.

Measures 6-10: Chords E, G, Eb, E7, Am, E7, Am.

Measures 11-15: Chords A7, D7, G, Eb, G.

Measures 16-20: Chords Eb, E7, Am, E7, Am, Em, A7, D7, G.

Measures 21-24: Chords B (boxed), G7, C7.

Measures 25-28: Chords G, Bm7, E7, A7, D7.

Measures 29-32: Chords G7, C7.

Measures 33-36: Chords G°, Break - 2 bars, G, D7, G.

Measures 37-40: Chords G, G7, G°, G7.

2

41 **C** Tuba Only All G^7 C^{maj7} E_m^7

45 A_m E_m E_b° D_m^7 G^7

49 D_m^7 G^7 C

53 D_m E^7 A^7 D_m^7 G B^7 E_m D_m C D E G^7

57 **D** Tuba only All C^{maj7}

61 G_m^7 C F A^7 D_m

65 F F_m C A^7

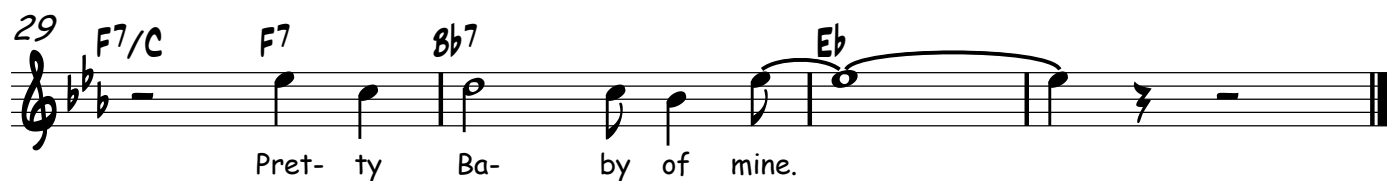
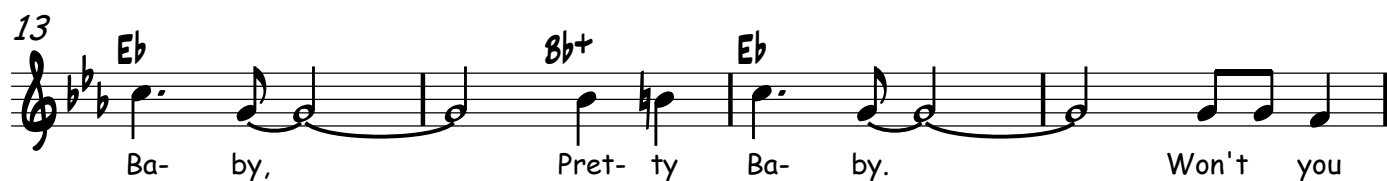
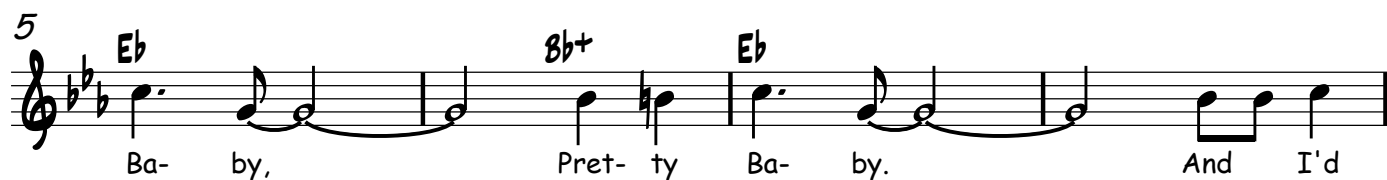
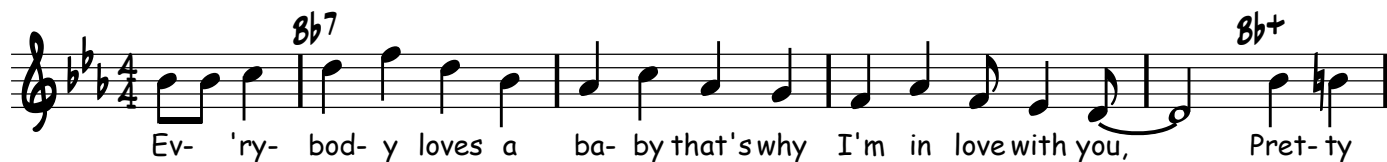
69 D_m^7 G^7 C G° G^7

73 Tuba Only G^7 C^9

C TREBLE

Pretty Baby

Egbert Van Alstyne & Gus Kahn - 1916



C TREBLE

RIVERSIDE BLUES

THOMAS A. DORSEY & RICHARD M. JONES

Cm G7 Cm G7 Cm Fm Eb Bb+7
 5 **A** Eb Ab7 Eb Eb
 9 Ab7 3 Eb 2 BAR UNISON BREAK
 13 Bb7 Fm7 Bb+7 Eb Eb7 Eb° Abm 1. Eb Bb7 2. Eb Bb7
 18 **B** Eb Bb7 Eb G7
 22 Ab Abm Eb 2 BAR CLARINET BREAK
 26 Bb7 Fm7 Bb7 Eb Eb7 Eb° Abm Eb Bb7
 30 **C** Eb Ab Eb Eb7
 34 Ab Eb PLAY 2 BAR UNISON ON OUT-CHORUS
 38 Bb Fm7 Bb7 Eb Eb7 Eb° Abm Eb SOLOS AT "C"

C TREBLE

ROCK A BYE YOUR BABY

JEAN SCHWARTZ - 1918

A C C#° G7/D G7 C G+7

Mam-my mine, Your lit-tle roll-in'stone thatrolled a- way, strolled a- way.

5 Eb E° Bb7 B7 Eb G7

Mam-my mine, Your roll-in'stone is roll-in' home to- day, there to stay.

9 C Eb° G7/D G7 C Eb° G7

Just to see your smil-in' face, Smile a wel-come sign.

13 Eb Eb° Bb7 G D7 G7

When I'm in your fond em- brace, Lis- ten Mam-my mine:

2

ROCK A BYE YOUR BABY

17 Rock- A - Bye Your Ba- by With a Dix- ie Mel- o- dy,

21 when you croon, croon a tune from the heart of Dix- ie.

25 Just hang my cra- dle, Mam-my mine, Right on that Mas- on- Dix-on Line,

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

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

37 Old Black Joe, just as though you had me on your knee.

41 A million ba-by kiss-es I'll de-liv- er, The min-ute that you sing the Swan-ee Riv- er,

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

C TREBLE

ROSE OF PICARDY

HAYDN WOOD - 1916

Ro- ses are shin- ing in Pi- car- dy, in the

5 hush of the sil- ver dew.

9 Ro- ses are flow'r- ing in Pi- car- dy, but there's

13 nev- er a rose like you! And the

17 ro- ses will die with the sum- mer time, And our roads

21 may be far a- part, But there's

25 one rose that dies not in Pi- car- dy! 'Tis the

29 rose that I keep in my heart!

TREBLE

♩ = 140

ROSE ROOM

HARRY WILLIAMS AND ART HICKMAN - 1917

In sun-ny Rose - land, Where sum-mer breezes are play - ing,
 Where the hon - ey bees are "A May - ing".
 There all the ros - es are sway - ing,
 Danc - ing while the mead-ow brook flows. The moon when
 shin - ing, is more than ev - er de - sign - ing
 For 'tis ev - er then I am pin - ing,
 Pin - ing to be sweet-ly re - clin - ing, Some-where in
 Rose - land, Be-side a beau-ti - ful rose.

Chords: B^b7 , E^b7 , A^b , D^bM , $F7$, B^b7 , E^b7 , A^b , D^b , $F7$, B^b7 , E^b7 , A^b

C TREBLE

ROSE OF WASHINGTON SQUARE

JAMES F. HAINLEY - 1919

A gar-denthat nev-er- knows sun-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,

2

ROSE OF WASHINGTON SQUARE

21 8 C

Rose, of Wash- ing- ton Square a flow-er so

25 G⁷ G⁺⁷ C

Fair should blos- som where the sun shines,

29 E⁷ Am

Rose, for Na- ture did not mean that you should

33 D⁷ G⁷

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

37 C C C^o G⁷

Rose, I'll nev- er de- part, but dwell in your

41 G⁷ D^o Am

heart, your love to care, I'll bring the

45 D⁷ Fm⁶ C A⁷

sun-beams from the Hea-vens to you, and give you kis-ses that spar-kle with dew my

49 D⁷ G⁷ C

Rose of Wash- ing- ton Square.

C TREBLE

RUFÉ JOHNSON'S HARMONY BAND

SHLETON BROOKS & MAURICE ABRAHAM - 1914

A Eb F#7 E° Bb7 Eb F#7 E° Bb7

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

5 Eb Gb° Fm6 Bb7 Eb Gb° Fm6 Bb7

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

9 **B** Fm C7 Fm C7

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

13 F7 Cm7 F7 Bb Cm C#° Bb/D Bb

Down in Sa- van- nah- G. A. When
When he plays 'Man- ci- pa- tion Day. The

17 Bb B7 Gm Bb A° Bb Bb7

they par- ade each hol- i- day, You'll hear the peo- ple say:
horse and mules they act like fools, You al- most hear them say:

2

RUFÉ JOHNSON'S HARMONY BAND

21 **C** **E^b** **G⁷**
 Here they come, Just lis- ten to that drum, Boy ain't he

25 **G⁷** **C^m** **G⁷** **C^m**
 beat- in' some, He's go- ing rump, rump, rump, rump.

29 **D** **A^b** **E^b**
 Lis- ten to that dog- gone flute, Root -te-toot, toot- te-toot,

32 **C⁷** **F⁷** **F^m7** **B^b7** **F^m7** **B^b7**
 toot-te- toot toot- te-toot. Say Hon, ain't that trom- bone moan- ing, hear it groan- ing,

37 **E** **E^b** **E^b7** **A^b**
 Lis - ten to that old cor- net, It's

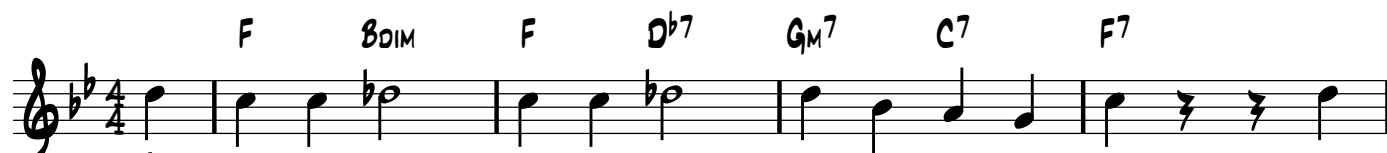
41 **C⁷** **D^o** **C⁷** **F^m** **C⁷** **F^m**
 played by that lead- er man. He's

45 **F** **A^b** **A^o** **E^b** **C⁷**
 got a world wide rep- u- ta- tion For play- ing syn- co- pa- tion;

49 **F⁷** **B^b7** **E^b** **SOLOS AT "C"**
 Old Ruf- us John- son's Har- mon -y Band

CTREBLE

RUNNIN' WILD



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

[Patter, sung/spoken after chorus]

No gal will ever make a fool of me, No gal!

I mean just what I say; I ain't the simpleton I used to be,

Wonder how I got that way.

Once I was full of sentiment, it's true, But now I got a cruel heart;

With all that other foolishness I'm through,

Gonna play the villain.

CHORUS

21 B B^b B^b7 E^b

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

27 B^b $F7$ C^b6 $D7$ G^b B^bM^b6

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

33 F $C7$

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

37 B^b C B^b7 E^b

don't know where, Al- ways showin' I don't care,

43 $D7$ $G7$ $C7$ $F7$ B^b

Don't love no - bo - dy It's not worth - while,

48 $F7$ B^b

All a - lone Run - nin' Wild.

ROYAL GARDEN BLUES

180

C TREBLE

CLARENCE & SPENCER WILLIAMS - 1919

4/4

1 2 3 4

5

9

13

Chords: F, Ab^o, C⁷, F⁷, Bb, F+7, Db⁷, C⁷, F, Bb⁷, F, C⁷

B STOP TIME - PLAY DOWNBEATS 4 BARS

17

21

25

29

Chords: F⁷ CORNET, F⁷ CLARINET, F⁷ TROMBONE - AD LIB 2 BARS, Bb, Db⁷, C⁷, F, Ab^o, C⁷, F, Bb⁷, F, C⁷, F⁷, Bb, Bbm, F, F⁷

33

37

41

Chords: Bb, Bb⁷, Eb⁷, Ebm, Bb, Eb⁷, G⁷, C⁷, F⁷, Bb, Eb⁷, Bb, Eb⁷, Bb

BACK TO "D" FOR SOLOS

SATANIC BLUES

181

CTREBLE

♩ = 154

8^b F7 F^oIM F7

5 **A** 8^b 8^b7

9 E^b7 E^oIM 8^b G7

13 F7 8^b F7 8^b FINE

17 **B** 8^b E^b 8^b E^b 8^b7 E^b

22 E^oIM 8^b G7 C7 F7

27 8^b F7 8^b **C** E^b C7 F7

32 8^b E^b G7 C7 E^b

38 C7 F7 A^b E^b F7 8^b7 E^b F FROM "A" TO FINE

C TREBLE

SAILING DOWN CHESAPEAKE BAY

HAVEZ - BATSFORD - 1913

A VERSE $8b7$

Come on Nan- cy put your best dress on, Come on Nan- cy'fore the

7 $8b7$

steam-boat's gone. Ev-'ry-thing is love-ly on the Ches-a-peake Bay,

12 Eb Eb

All a-board for Bal-ti-more, If we're late we'll all be sore.

17 **B** $8b7$ Eb

Come on Cap-'n let us catch that boat, 'Cause we can't swim, Mis-ter,

23 Eb Eb^o $8b7$

we can't float. Ban-jos ring-in' a good old tune, Up on deck

30 Eb Eb

there's a place to spoon. Set-tle down close 'neath the sil-v'ry

36 $8b7$

moon, A Sail-in' down Ches-a-peake, All a-board for

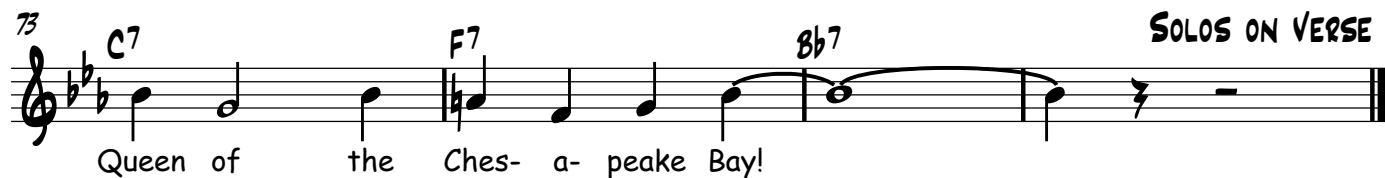
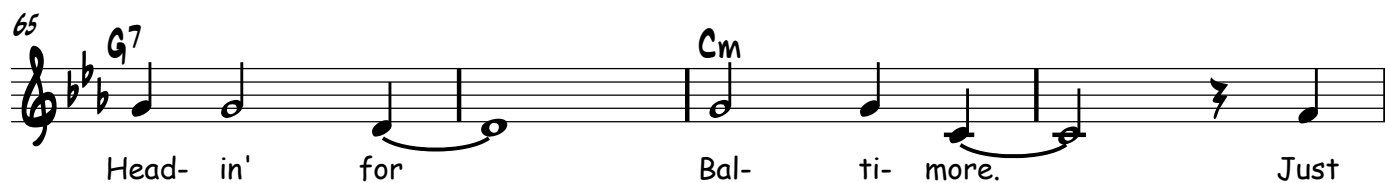
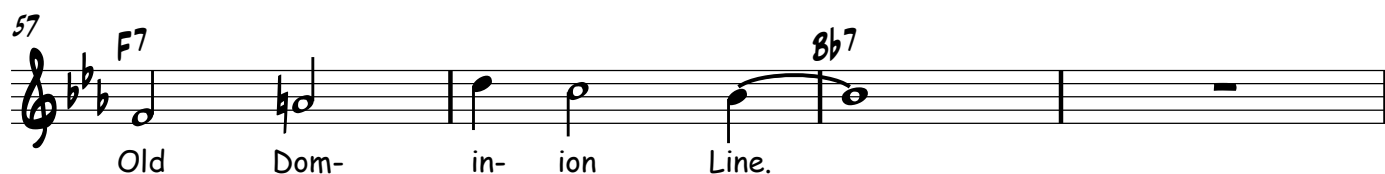
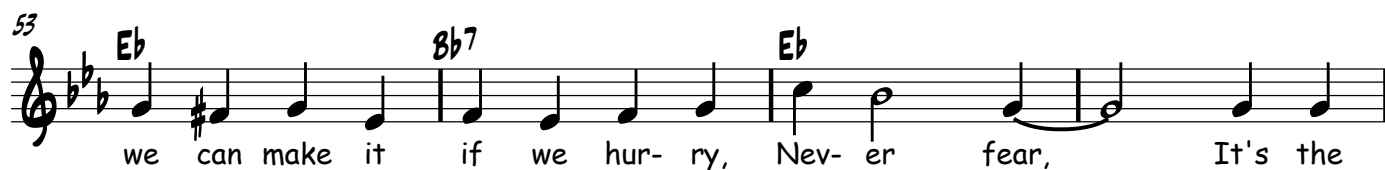
40 $8b7$ Eb

Ches-a-peake, Sail-in' down Ches-a-peake Bay.

NO REPEAT 1ST TIME

2

SAILING DOWN CHESAPEAKE BAY



C TREBLE

SAN

MCPHAIL/MICHELS - 1920

BASS INTRO



A

5 **Dm** **Gm** **A7** **Dm**

King San of Sen- e- gal
One day the queen came home,

9 **A7**

Sat on the shore at Bu- la-
Saw San in sad - - ness on the

13 **Dm** **A7** **Bb7** **A7**

may, Bu- la- may,
shore, On the shore.

17 **B** **Dm** **Gm** **A7** **Dm**

Sing - - ing a sad re- frain
Told him she'd no more roam.

21 **A7**

To his dear queen who'd gone a-
On ly her San she would a

25 **Dm** **Gm** **A7** **Dm** **Bb7** **A7** **C7**

way. This was his lay:
dore. Then came his lore:

2

SAN

29 Oh, sweet-heart Lo- na, My dar- ling Lo - na,

33 Why have you gone a- way?
Have you come back to stay?

37 You said you loved me, But if you loved me
I knew you loved me,

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

45 If I had ev- er been un- true to you

49 What you have done would be the thing to do.

53 But my heart aches, dear, And it will break dear,
But now you're mine dear, For all the time dear.

57 If you don't come back home a- gain to San.
And you're for - giv - en by your lov - ing San.

James F. Hanley & Grant Clarke - 1921

25 *Gm* *C7* *C+7* *F*

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

Second Hand Rose

29 **B** F F^o C⁷ F G⁷

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

33 F⁷ F⁺7 B^b F⁺ B^b

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

37 G^m C^m G^m C^m G^m

ven Jake the plumb- er, he's the man I a- dore, He
Once while stroll- ing thru the Ritz a girl got my goat, She

41 F G⁷ C⁺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!"

45 F F^o C⁷ F G⁷

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

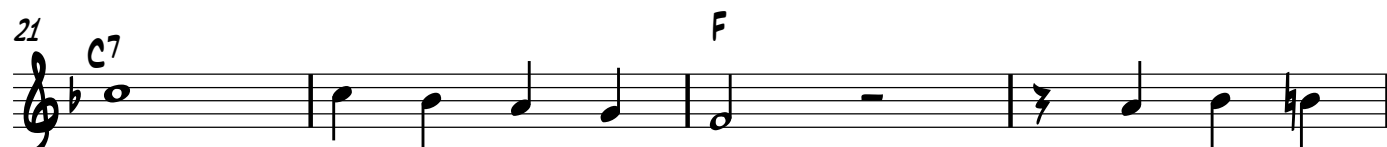
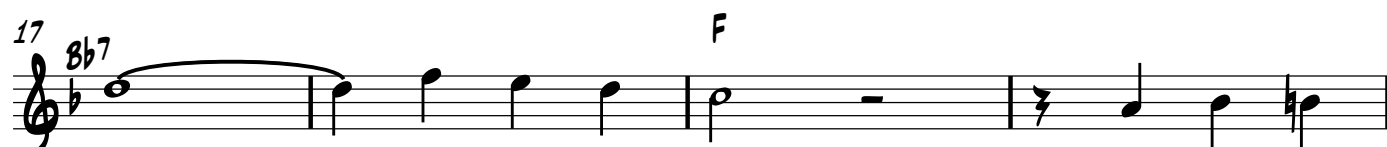
49 G^m7 C⁷ F C⁷

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

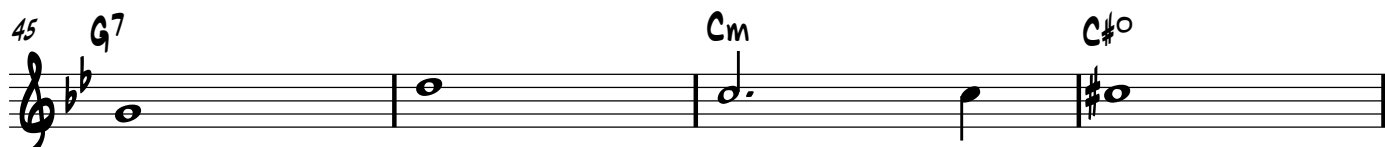
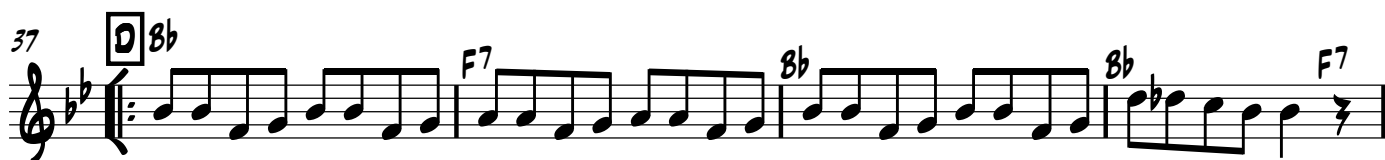
C TREBLE

SHAKE IT & BREAK IT

ARTIE MATTHEWS - 1915

F7
CLARINET BREAK: 2 BARS

PLAY "D" AS AWRTITTEN - REPEAT FOR SOLOS



AFTER LAST SOLO
PLAY "D" ONCE AS WRITTEN THEN GO ON



CTREBLE

SINGIN' THE BLUES

CON CONROD 1920

♩ = 120

A^b E^b_{MA7}⁷ G_M F_M E^b B^b⁷ E^b
 5 [A] F_M⁷ B^b⁷ E^b
 9 B^b⁷ E^b
 13 [B] G⁷ C⁷
 17 F⁷ C_M⁷ F⁷ B^b⁷ 2 - BAR BREAK E^b_{DIM}
 21 [C] F_M⁷ B^b⁷ E^b C⁷
 27 F_M F_M⁷ C_{DIM} G^b_{DIM} E^b
 32 C⁷ F⁷ B^b⁷ E^b

SENSATION

♩ = 180

1917

7 1. C7 F7 2. C_M F7 B^b

11 8 E^b C7 F7 B^b

16 B^b7 E^b B7 F_M7 B^b7 E^b C7

21 F7 B^b7 E^b E^b7

27 C A^b D^b A^b D^b B^b7 E^b7 A^b A^b D^b A^b D^b

33 B^b7 E^b7 A^b D^b A^b D^b B^b7 E^b7

38 A^b F_{DIM} E^b 1. A^b E^b7 2. A^b E^b7

BACK TO 8

C TREBLE

♩ = 180

THE SHEIK OF ARABY

1 *B^bM* *G^b7* *C7* *F7* *B^bM* *C^M7* *B^bM* *C^M7*

O - ver the des - ert wild and free_____

5 *B^bM* *G^b7* *C7* *F7* *B^bM* *C^M7* *B^bM* *C^M7*

Rides the bold Sheik of Ar - a - by

9 *E^bM* *E^bM* *E^bM* *E^bM*

His ar - ab band At his com - mand

13 *F* *B^bM* *F* *F*

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

17 *B^bM* *G^b7* *C7* *F7* *B^bM* *C^M7* *B^bM* *C^M7*

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

21 *F* *C7* *F7* *F7*

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

THE SHEIK OF ARABY
CTREBLE

2

25 **A** B^b B^b B^b_{DIM} C_M F^7 C_M F^7

Sheik of Ar - a - by Your

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

love be - longs to me In -

33 D_M D^b_{DIM} C_M F^7

to your tent I'll creep At

37 C_M F^7 F^+ B^b G_M C^7 F^7

night when you're a - sleep The

41 B^b B^b B^b_{DIM} C_M C_M F^7

stars that shine a - bove will

45 F^7 F^7 D^+ D^7 D^+ D^7

light our way to love you'll

49 G G C^7 C^7

rule this land with me the

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

Sheik of Ar - a - by

SKELETON JANGLE

CTREBLE

NICK LARROCCA - 1918

♩ = 182

Musical score for "SKELETON JANGLE" by Nick Larocca (1918). The score is written for Treble Clef and 4/4 time, with a tempo of 182 beats per minute. The key signature is three flats (B-flat, E-flat, A-flat). The score consists of 33 measures, divided into eight systems of four measures each. Chord symbols are provided above the staff for each measure. A "BASS" label is present in the first system, and a "BREAK" label is present in the eighth system.

Chord symbols and measure numbers:

- Measure 1: A^b
- Measure 2: E^b7
- Measure 3: E^b7
- Measure 4: E^b7
- Measure 5: A^b
- Measure 6: E^b7
- Measure 7: A^b
- Measure 8: E^b7
- Measure 9: F7
- Measure 10: B^bM
- Measure 11: B^b7
- Measure 12: E^b7
- Measure 13: A^b
- Measure 14: E^b7
- Measure 15: A^b7
- Measure 16: D^b
- Measure 17: F7
- Measure 18: B^bM
- Measure 19: B^b7
- Measure 20: E^b
- Measure 21: B^b7
- Measure 22: E^b
- Measure 23: C7
- Measure 24: F7
- Measure 25: B^b7
- Measure 26: E^b7
- Measure 27: A^b
- Measure 28: A^o
- Measure 29: E^b7
- Measure 30: C7
- Measure 31: F7
- Measure 32: E^b7
- Measure 33: A^b

The "BREAK" label is located above the final measure (measure 33).

SKELETON JANGLE

2

37 **C** ^{C7} ^{F7}

41 ^{B^b7} ^{E^b7} ^{A^b} UNISON FOR 2 BARS

45 ^{C7} ^{F7}

49 ^{B^b7} ^{E^b7} ^{A^b} UNISON 2 BARS

53 **D** ^{C7} ^{F7}

57 ^{B^b7} ^{E^b7} ^{A^b} ^{A^o} ^{E^b7/B^b}

61 ^{C7} ^{F7}

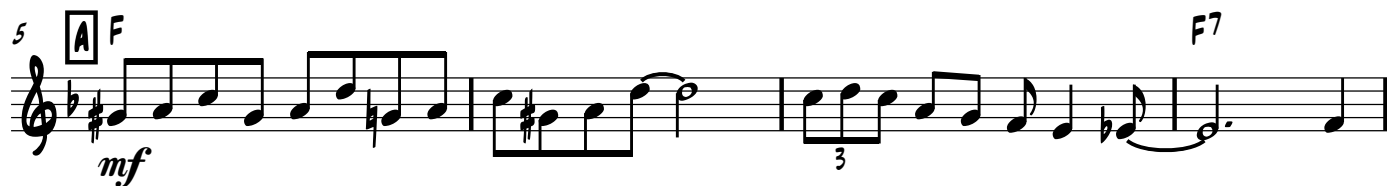
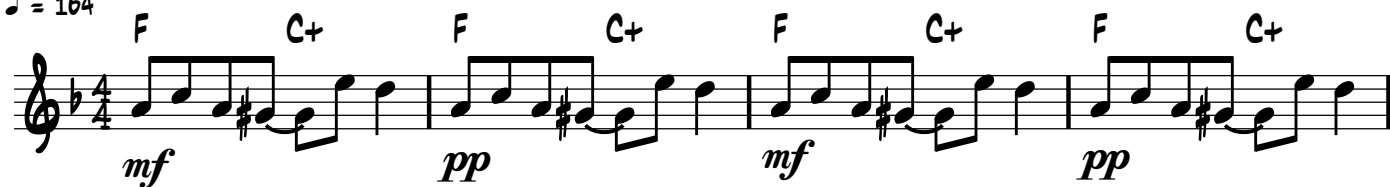
65 ^{B^b7} ^{E^b7} ^{A^b} ^{E^b7} ^{A^b} ^{E^b7} ^{A^b}

CTREBLE

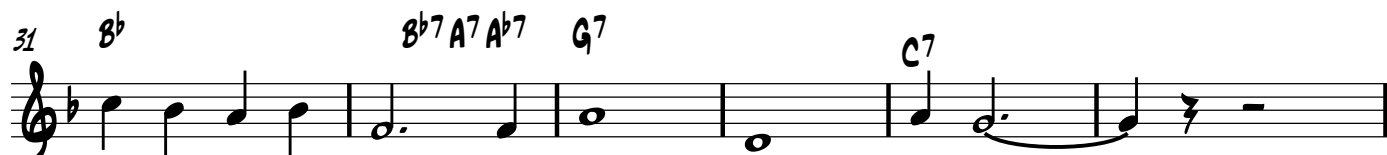
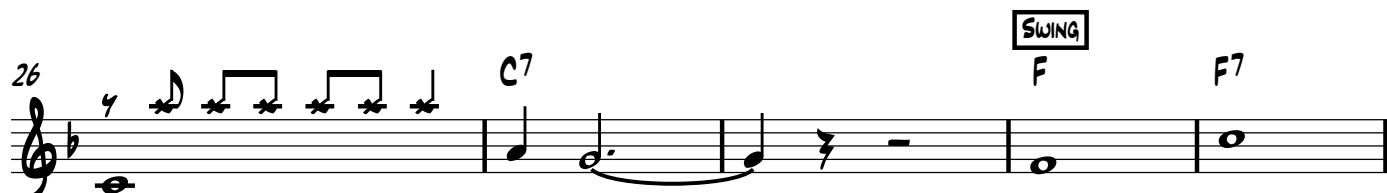
SOBBIN' BLUES

KASSEL AND BERTON - 1922

♩ = 164



RHYTHM SEC. PLAYS STRAIGHT 8THS AS WRITTEN. HORNS HARMONIZE MELODY - 8 BARS



RHYTHM SEC. PLAYS STRAIGHT 8THS AS WRITTEN, HORNS HARMONIZE MELODY - 8 BARS

70 8^b7 F C⁷ F



SOLOS ON "B" & "C" SECTION:
AFTER LAST SOLO PLAY TO BOTTOM.

SOME OF THESE DAYS

$\text{♩} = 180$

1 G^7 G^7 C_M G^7

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

5 G^7 C_M C_M F_M C^7 F^7

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

11 F^7 F^7 F^7 B^b7 B^b7 E^b7

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

17 E^b7 A^b A^b C^7 C^7 F_M

just for me on - ly, cuz you know hon - ey you al - ways got your way,

23 F_M A^b A_{DIM} E^b

And when you leave me I know you'll grieve me

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

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

SOME SWEET DAY

♩ = 146

TONY JACKSON - ED ROSE - ABE OLMAN - 1917

A C/E E^b G⁷/D C[#] D_M G⁷ G⁺ C C^o G⁷

Al - though it's spring the birds don't sing— You're leav- ing me— to - day. It's

5 C C_M G E⁷ A_M D⁷ G⁷ G⁺

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

9 C/E E^b G⁷/D C[#] D_M G⁷ G⁺ C G/D C_M E^b

win-ter time—you're good and kind, For - ev-er by— my side, But when sum-mer's near— you

14 G/D E⁷ A_M D⁷ G

dis - ap - pear,— Don't ev - en say good - bye. You're goin' to

17 D⁷ G⁷ D⁷ G⁷

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

21 **B** C C⁷ C⁷/B^b D⁷/A D⁷

cold wind does blow— with its ice— and its snow,— Then your heart

25 G⁷ C E^b G⁷/D G⁷

— soon will melt— for each sor - row I have felt. And when your

29 C C⁷ C⁷/B^b D⁷/A D⁷

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

33 G⁷ C C⁷ C^o G⁷ C

— I'll have mine— Some Sweet Day. (Yes, Some Sweet Day.)

C TREBLE

SOMEDAY SWEETHEART

SPIKE BROTHERS & CARTER - 1919

1 **A**^F **D**^{b7} **F**

You told me that you loved me true, and I be-lieved in you. You

5 **G**^m **D**⁷ **G**^m **G**^{m7}

broke your vow and now some-how- it seems I'm al-ways blue. But there'll come a day

9 **C**⁷ **F**^b **F**

When you're far a- way. You'll sit a- lone

13 **A**^m **E**⁷ **A**^m **G**⁷ **C**⁷

and cry for me you'll sigh and the days that have gone by. Some-day Sweet-

2

SOMEDAY SWEETHEART

17 **8** F C+7 F E7 Eb7 D7
 heart, you may be sor- ry for what you've

21 G7 C7 F F#° C7/G
 done to my poor heart. You may re-

25 F C+7 F Am
 gret the vows you've bro- ken, The

29 E7 Am C7
 things you did that made us drift a- part, You're hap- py

33 **C** F9 Bb6
 now, and can't see how, the wear- y

37 G9 C7
 blues will ev- er come to you. But as you

41 F C+7 F E7 Eb7 D7
 sow so shall you reap, dear, and what you

45 G7 C7 Bb7 C7
 reap will make you weep some- day, sweet- heart. Some- day Sweet -

CTREBLE

SOMEBODY STOLE MY GAL

LEO WOOD - 1918

1 **A** E^b G^b B^b7/F B^b7

Some- bod- y stole my gal.

5 B^b7 B^b+7 E^b E^b7 D^7 D^b7

Some- bod- y stole my pal.

9 C^7 F^7

Some- bod- y came and took her a- way.

13 F^7 B^b7 2 BAR BREAK

She did- n't ev- en, say she was leav- in'.

17 **B** E^b G^b B^b7/F B^b7

The kis- ses I love so,

21 B^b7 A^b7 G^7 B^b7

He's get- tin' now I know. But

25 E^b E^b7

Gee! I know that she, would come to

29 A^b A^bm

me, if she could see, her

33 E^b A^0 A^b Cm/G F^7 Fm^7 B^b7 E^b A^b7 E^b

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

ST. JAMES INFIRMARY

A D_{MI} B^b7 A^7 D_{MI} A^7 D_{MI} B^b7 A^7 D_{MI}

When will I ev - er stop moan - in' ? When will I ev - er smile ?

5 G_{MI} D^7 G_{MI} B^b7 A^7

My ba - by went and left me, She'll be gone a long long while.

9 D_{MI} B^b7 A^7 D_{MI} A^7 D_{MI} B^b7 A^7 D_{MI}

I feel so blue and heart - bro - ken What am I liv - ing for ?

13 G_{MI} G_{MI} D_{MI} B^b7 A^7

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

17 **B** D_{MI} A^7 D_{MI} D_{MI} B^b7 A^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, lether go - God bless her - Wher ev - er she may be. She can

21 D_{MI} A^7 D_{MI} F^7 B^b7 A^7 D_{MI}

out on a cold mar - ble ta - ble - Well, I looked and I turned a - way.
"Boy, by six o' clock this eve' nin, - She'll be play - in' her gol den harp. Let her
hunt this - wide - world o - ver But she'll ne - ver find a man like me.

STOCK YARD STRUT

♩ = 195

Sheet music for "Stock Yard Strut" in C Treble clef, 4/4 time, key of B-flat major (three flats). The tempo is marked as ♩ = 195. The music is divided into two systems, A and B, with measures numbered 1 through 39.

System A (Measures 1-18):

- Measures 1-5: A^b, A^b, B^b7, B^b7, E^b7
- Measures 6-10: E^b7, A^b7, G7, A^b, E^b7
- Measures 11-14: A^b, A^b7, B^b7, B^b7
- Measures 15-18: E^b7, E^b7, A^b, A^b

System B (Measures 19-39):

- Measures 19-23: A^b, A^b, A^b, A^b, A^b
- Measures 24-28: A^b, E^b7, E^b7, E^b7, E^b7
- Measures 29-33: E^b7, E^b7, E^b7, E^b7, A^b BREAK
- Measures 34-38: A^b, A^b, A^b, A^b
- Measures 39-42: A^b7, A^b7, D^b, D^b, D DIM

STOCK YARD STRUT

44 D^{DIM} A^b F^7 B^b7

48 E^b7 A^b A^b A^b A^b

53 F^M A^b A^b A^b A^{DIM} E^b7 E^b7

59 E^b7 E^b7 E^b7 E^b7 E^b7

64 E^b7 A^b A^b A^b

69 A^b A^b A^b7 A^b7 D^b

74 D^b D^{DIM} D^{DIM} A^b

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

The musical score is written for a single melodic line in treble clef, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo and style are indicated by the title 'STOCK YARD STRUT'. The score is divided into measures, with measure numbers 44, 48, 53, 59, 64, 69, 74, and 78 marking the beginning of new phrases. Chord symbols are placed above the staff to indicate the harmonic accompaniment. The notation includes eighth notes, quarter notes, and rests, with some measures containing triplets. The overall structure is a continuous melodic line with changing harmonic support.

STOCK YARD STRUT

83 **C** A^b A^b F_M A^b A^b A^b A_{DIM}

89 E^b7 E^b7 E^b7 E^b7 E^b7

94 E^b7 E^b7 E^b7 A^b A^b

99 **D** A^b A^b A^b A^b

103 A^b7 A^b7 D^b D^b D_{DIM}

108 D_{DIM} A^b F^7 B^b7

112 E^b7 A^b7 A^b_{DIM} D^b_M7 A^b A^b7 A^b_{DIM} D^b_M7 A^b

ST. LOUIS BLUES

W.C. HANDY 1914

CTREBLE

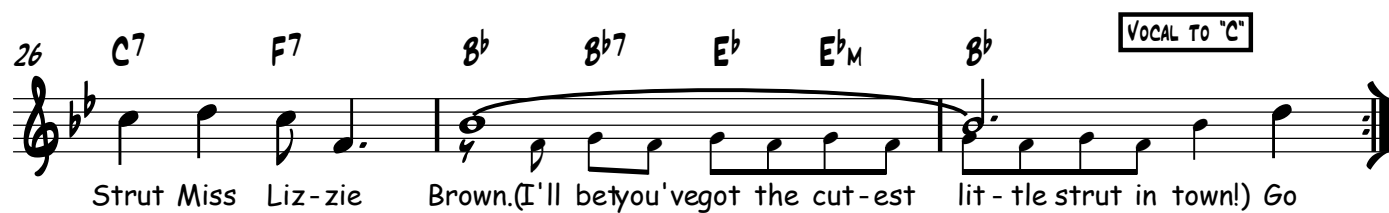
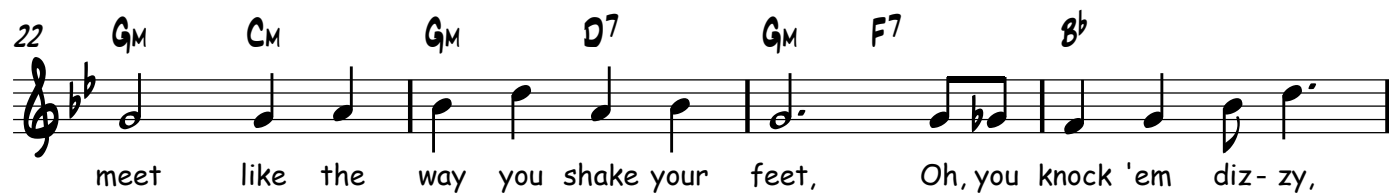
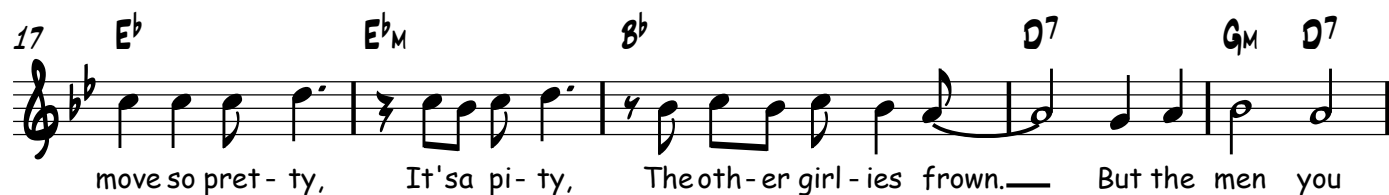
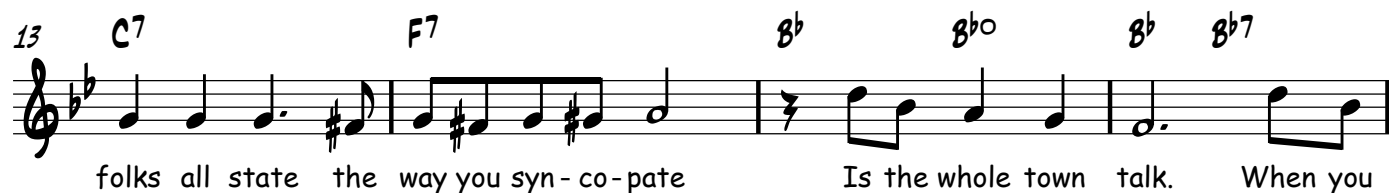
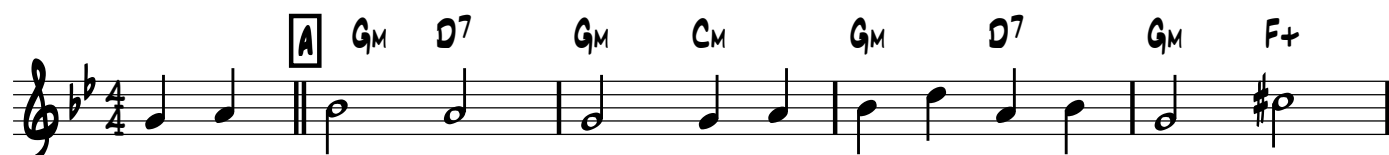
♩ = 100

G^M D⁷ C^M D⁷ A⁷ A⁷^{b5} D⁷ C^M E^b7
 St. Lou- is Wo- man There with her dia- mond rings, Pulls that man a - round,
 6 D⁷ G^M F E^b D⁷ G^M D⁷ C^M G^M
 by her a-pron strings. Ex-cept for pow-der and for store bought
 11 D⁷ G^M A⁷ D⁷
 hair. You know the man I love, would not have gone no-where, no - where. O-h,
 17 [A] G⁷ C G G⁷ C
 I hate to see, the eve- nin' sun go down. I hate to see
 to mor-row like I feel to - day. feel to-mor-row,
 22 C G D^b7 D⁷
 the eve- nin' sun go down. Be - 'cause my ba - by
 like I feel to - day. I'll pack my trunk
 26 E^b7 D⁷ G
 he done left this town. Feel
 make my get - a - way. Got the
 29 [B] G G C G C G C G⁷ A^M C[#]
 St. Lou-is Blues, just as blue as I can be. That man got a heart like a
 34 A^M C⁷ G C G C G C G⁷ D⁷
 rock cast in the sea, Or else he wouldn't have gone
 38 D⁷ 1. G 2. G
 so far from me. Got the me.

STRUT MISS LIZZIE

C TREBLE

TURNER LAYTON & HENRY CREAMER - 1921



STRUT MISS LIZZIE

29 **C** B^b B^b B^b B^b B^b C^7 F^7
 down the street, By the school, Pat your feet you step-pin' fool..

33 B^b B^b B^b B^b B^b G^7 C^7 F^7 B^b
 Strut your stuff, use your "Kerch", Trot your toot-sies by the church.

37 B^b B^b B^b B^b B^b C^7 F^7
 Thru the al-ley, Dodge the cans, Shake Miss Sal-ly's pots and pans.

41 B^b B^b7/A^b E^b/G G^b7 B^b C^7 F^7 B^b B^b7
 Cool your dogs we're com-in' thru, Get set for len-ox Av-en - ue.. Won't you

BACK TO 'B: FOR SOLOS

THE STORYVILLE BLUES

TRAD.

♩ = 132

A^b E^b7 A^b A^b7 D^b D^bM A^b

5 [A] A^b A^b7 D^b A^b E^b7 A^b

11 B^b7 E^b7 A^b A^b7 D^b

16 A^b D^b F7 B^b7 E^b7

21 [B] A^b A^b7 D^b D^bM A^b E^b7 A^b

27 B^b7 E^b7 A^b A^b7 D^b D^bM A^b E^b7

33 A^b E^b7 A^b A^b7 D^b D^bM A^b E^b7

37 [C] A^b A^b7 D^b D^bM A^b A^b F7 B^b7 E^b7

[DRUM ROLL - PIANO ROLL - SUSTAINED BASS]

45 A^b A^b7 D^b D^bM A^b E^b7 A^b E^b7

[TAG]

51 A^b A^b7 D^b D^bM A^b A^b D^b A^b A^b7 D^b D^bM A^b

[BACK TO "B" FOR SOLOS]

RIT.

C TREBLE

Stumbling

Zez Confrey - 1922

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

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

on her toes, And when she bumped my nose, I fell and

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

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

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

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

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

CTREBLE

SUEZ

FERDIE GROFE/PETER DEROSE - 1922



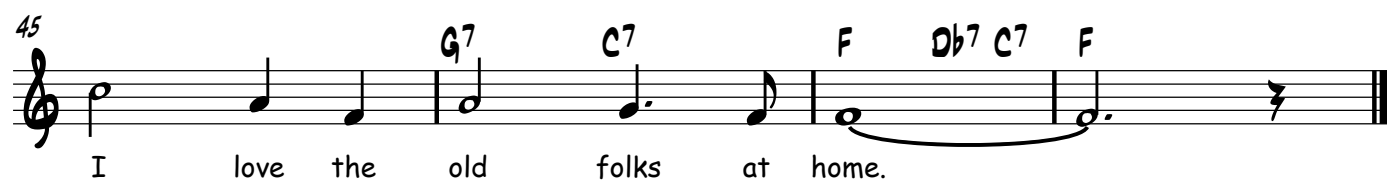
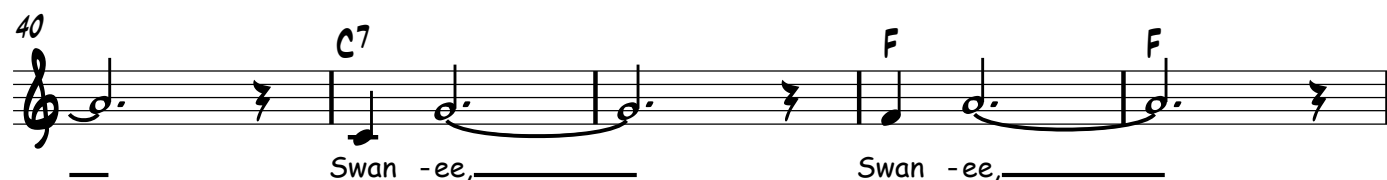
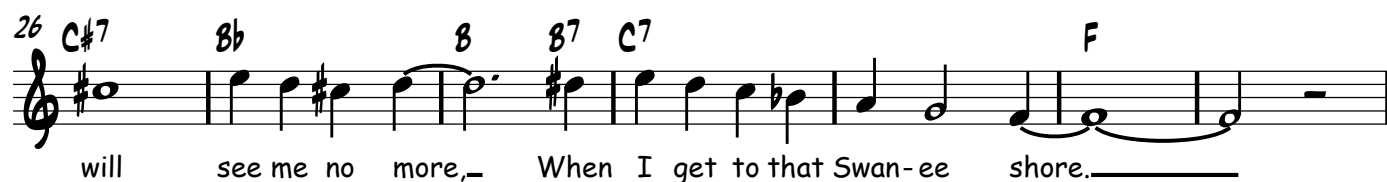
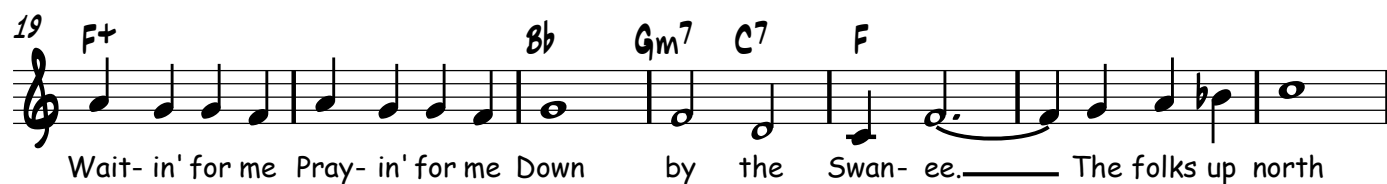
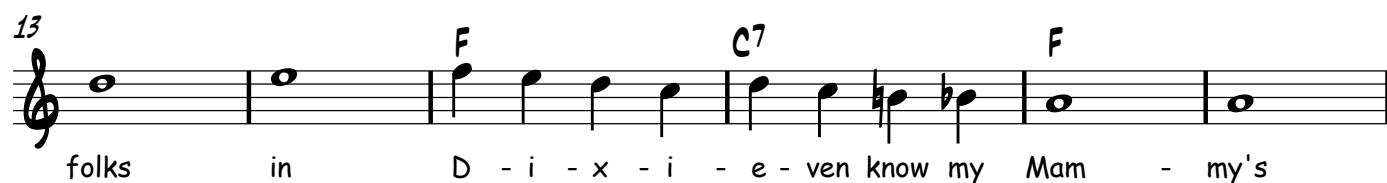
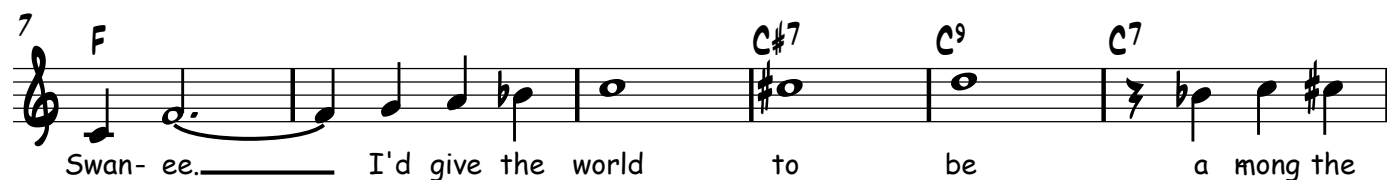
RHYTHM VAMP 4 BARS



C TREBLE

SWANEE

GORGE GERSHWIN - 1919



CTREBLE

Taint Nothin Else But Jazz

Maceo Pinkard - 1921

A Eb Ab7 Eb Ab7 Eb Ab7 C7 F7 Bb+7

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

5 G7 Ab Eb Ebm Bb F7 Bb

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

9 Bb Bb7 Db7 Bb7 Bb+7

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

13 **B** Eb F7

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

17 Bb7 Eb B7/F# Fm7 Bb+7

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

21 Eb Eb7 Ab A°

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

25 Eb/Bb Bb+7 Eb Bb+7 Eb F#°

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

28 Eb/G F#° Eb/G Eb Cm7 F7 Bb7

Gli-din' sure-ly is de-vine. Still what makes you shiv-er an- y time? 'Tain't noth-in' else but

32 Eb C7 F7 Bb7 Eb

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

TAIN'T NOBODY'S BIZ-NESS IF I DO

PORTER GRAINGER & EVERETT ROBBINS - 1922

A Bb $D7$ Gm $D7$

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

5 $G7$ $Dm7$ $G7$ Cm $G7$

That folks don't crit- i cize me
Re- gard- less of their talk- in'.

9 $G7$ $G7$ Cm C

But I'm gon- na' do just as I want to an- y- way,
Of- ten times the ones that talk will get down on their knees,

13 $C7$ $Gb7$ $F7$

And don't care if they all de- spise me.
And beg your par- don for their squawk- in'.

B 17 Bb° Bb $D7$ Gm $Bb7$ Eb E°

If I should take a no- tion To jump in to the o- cean,
If I dis- like my lov -er And leave him for an -oth- er,

21 Bb Bb° $F7$ $F+7$ $D7$ $G7$ C $F+7$

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

25 Bb° Bb D^7 Gm Bb^7 Eb Eb°

Rath- er than per- se- cute me, I choose that you would shoot me,
If I go to church on Sun -day, Then cab- a- ret on Mon- day,

29 Bb B° F^7 $F+^7$ Bb Cm^7 C° Bb/D

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

33 Bb° Bb D^7 Gm Bb^7 Eb E°

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

37 Bb Bb° F^7 $F+^7$ D^7 G^7 C^7 $F+^7$

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

41 Bb° Bb D^7 Gm Bb^7 Eb E°

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

45 Bb Bb° F^7 $F+^7$ Bb Bb° Cm^7 $F+^7$

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

BERT KALMER, EDGAR LESLIE, PETE WENDLING - 1919

13 **Bbm** **Gb7** **C7** **Gb7(b5)** **F7**





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

TAKE ME TO THE LAND OF JAZZ


CHORUS:

17 
 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,

21 
 I wan' na step, to a tune that's full of gen-u-ine pep!
 I like it hot, and you know that's what that ci-ty's got!

25 
 Pickin' 'em up and layin' 'em down, Teach them how all o-ver town,
 Come and take the lat-est dare, Learn to do the "Griz-zly- Bear". I

29 
 I'll give you fair warn- in', I won't be home- 'til morn- in'. I'll be
 love that syn- co- pa- tion, At my des- tin- a- tion! Just

33 
 dan- cin' 'til the sun comes up,— In the lov- in' land of jazz.
 run- nin' wild and livin' it up,— In the lov- in' land of jazz.

C TREBLE

That Dixie Jazz

James P. Maguire & Warren DeWitt - 1919

A E_b B^7 E_b B^b7 E_b

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

5 B^b7 E_b C^7 F^7 B^b7

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

9 E_b B^7 E_b B^b7 E_b

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

13 B^b7 B^b+ E_b C^7 F^7 B^b7

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

2 That Dixie Jazz

17 **B** $E\flat$ C^7
 That Dix- ie jazz! That Dix- ie jazz!

21 F^7 $B\flat^7$ $E\flat$ G^7
 My how I love to hear that Dix-ie jazz! Oh, just see'em sway-ing when they're play- ing.

25 C^7 F^7
 From left to right, Hold to me tight. It makes me

29 F^7 B $B\flat^o$ $B\flat^7$
 want to do the shuf- fle and the tick- le toe. Oh, Hon- ey! Come, let's go!

33 **C** $E\flat^7$ $A\flat$
 Lis- ten can't you hear that man just coax a moan from his trom- bone.

37 F^7 $B\flat^7$
 Lis- ten to that syn- co- pa- tion It's the best I've ev- er known.

41 $E\flat$ C^7
 That Dix- ie jazz! That Dix- ie jazz!

45 F^7 $B\flat^7$ $E\flat$ $B\flat^7$ $E\flat$
 My how I love to hear that dear old Dix- ie jazz. That Dix- ie Jazz!

THAT'S A PLENTY

LEW POLLACK / RAY GILBERT 1914

1 D^{MI}

5 A⁷ D^{MI} A⁷

9 D^{MI}

13 A⁷ D^{MI}

17 **A** C⁷ F F[♯]°

21 C⁷ F 2 BAR BREAK C⁷

26 C⁷ F F⁷ B^b B[°]

30 F D⁷ G⁷ C⁷ F A⁷

33 **B** DMI A7

33-37: Musical staff with treble clef, key signature of two flats (Bb, Eb). Measure 33 starts with a boxed 'B' and 'DMI' above it. Measure 34 has a boxed 'BASS' below it. Measure 35 has a boxed 'BASS' below it. Measure 36 has a boxed 'BASS' below it. Measure 37 has a boxed 'BASS' below it.

38 A7 DMI A7 DMI

38-42: Musical staff with treble clef, key signature of two flats. Measure 38 has 'A7' above it. Measure 39 has 'DMI' above it. Measure 40 has 'A7' above it. Measure 41 has 'DMI' above it. Measure 42 has a boxed 'BASS' below it.

43 Dm A7

43-45: Musical staff with treble clef, key signature of two flats. Measure 43 has 'Dm' above it. Measure 44 has a boxed 'BASS' below it. Measure 45 has 'A7' above it.

46 A7 DMI F7

46-48: Musical staff with treble clef, key signature of two flats. Measure 46 has 'A7' above it. Measure 47 has 'DMI' above it. Measure 48 has 'F7' above it.

49 **C** Bb A7 Ab7 G7 C7

49-53: Musical staff with treble clef, key signature of two flats. Measure 49 starts with a boxed 'C' and 'Bb' above it. Measure 50 has 'A7' above it. Measure 51 has 'Ab7' above it. Measure 52 has 'G7' above it. Measure 53 has 'C7' above it.

54 F7 Bb Bb° Cm7 F7 Bb A7 Ab7

54-58: Musical staff with treble clef, key signature of two flats. Measure 54 has 'F7' above it. Measure 55 has 'Bb' above it. Measure 56 has 'Bb°' above it. Measure 57 has 'Cm7' above it. Measure 58 has 'F7' above it.

59 G7 G7 C7 F7 Bb **CORNET, CLARINET, ETC.**

59-64: Musical staff with treble clef, key signature of two flats. Measure 59 has 'G7' above it. Measure 60 has 'G7' above it. Measure 61 has 'C7' above it. Measure 62 has 'F7' above it. Measure 63 has 'Bb' above it. Measure 64 has a boxed 'CORNET, CLARINET, ETC.' below it.

65 **D** D F

65-69: Musical staff with treble clef, key signature of two flats. Measure 65 starts with a boxed 'D' and 'D' above it. Measure 66 has 'D' above it. Measure 67 has 'D' above it. Measure 68 has 'F' above it. Measure 69 has 'F' above it.

70 F F7

70-74: Musical staff with treble clef, key signature of two flats. Measure 70 has 'F' above it. Measure 71 has 'F7' above it. Measure 72 has 'F7' above it. Measure 73 has 'F7' above it. Measure 74 has 'F7' above it.

SEQUE TO SOLOS:

SOLOS - AD LIB:

77 **E** B^b A^7 A^b7 G^7

81 C^7 F^7 B^b $B^b\circ$ C_{MI} F^7 B^b

86 **F** A^7 A^b7 G^7 C^7 F^7 B^b E^b7

CONTINUE AFTER LAST SOLO

92 B^b F^7 D F

98 F F^7 *mp*

105 **G** B^b G^7

SOFT "SHUFFLE CHORUS"

109 C^7 F^7 B^b C_{MI}^7 F^7

AFTER "SHUFFLE CHORUS" PLAY "E"
(16 BARS) ONCE AS OUT CHORUS:

SMITH AND MEDINA - 1922

♩ = 152

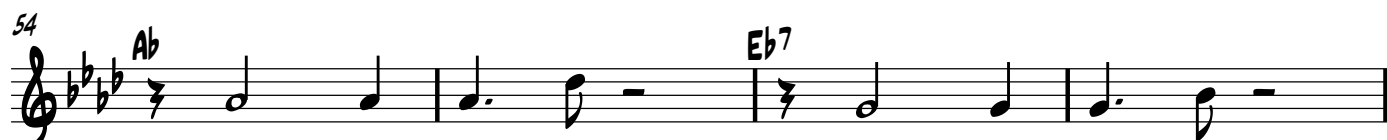
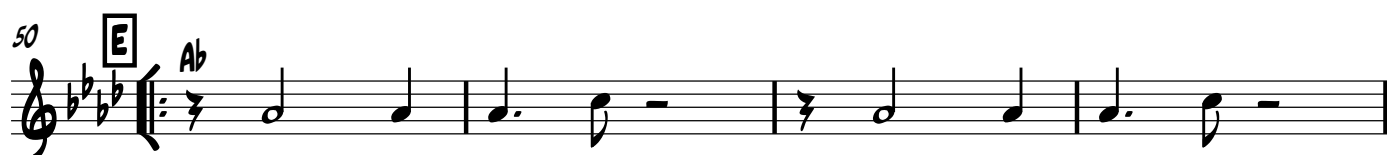
SOLOS ON "B"

THE ORIGINAL DIXIELAND JAZZ BAND - 1917

Musical score for Trombone/Tuba, measures 1-40. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols (Bb, F7, C7, Eb, Bb7) are placed above the staff. Measure numbers (1, 5, 10, 14, 18, 22, 26, 30, 33, 37) are indicated at the start of each line. A section labeled 'CUES ARE TROMBONE/TUBA' begins at measure 10. A 'SOLO BREAK' section is marked starting at measure 26. The score concludes with a double bar line at measure 40.

2

TIGER RAG



CTREBLE

THERE'LL BE SOME CHANGES MADE

HIGGINS/OVERSTREET - 1921

1 **A** **G7**
 For there's a change in the weath-er there's a change in the sea,
 5 **C7**
 so from now on there'll be a change in me, My
 9 **D7** **G7**
 walk will be dif- 'rent, my talk and my name,
 13 **C7** **F7**
 Noth- in' a- bout me is goin' to be the same, I'm goin' to
 17 **B** **G7**
 change my way of liv- in', if that ain't e- nough,
 21 **C7**
 Then I'll change the way that I strut my stuff, 'cause
 25 **D7** **G7**
 no- bod- y wants you when you're old and gray,
 29 **C7** **F7** **Bb** **G7**
 There'll Be Some Chan- ges Made to- day,
 33 **C7** **F7** **Bb** **Eb7** **Bb** **Bb7** **A7** **Ab7**
 There'll Be Some Chan- ges Made.

C TREBLE

'TIL WE MEET AGAIN

1918

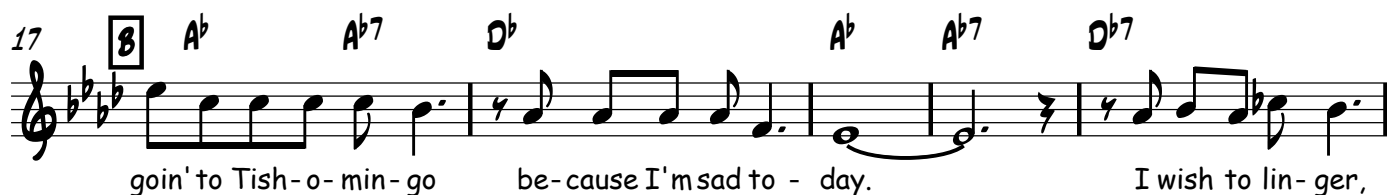
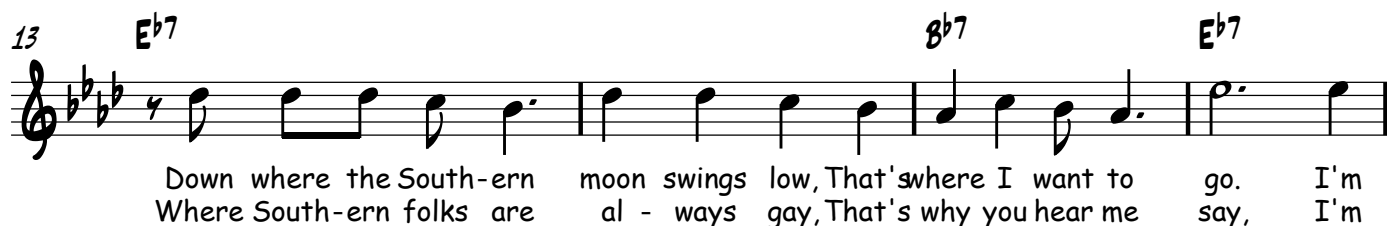
[A] A^b E^b7 E^b7
 Smile the while you kiss me sad a - dieu When the clouds roll
 7 A^b A^b7 D^b D^bM
 by I'll come to you. Then the skies will
 11 A^b $F7$ B^b7 E^b7 E^b+7
 seem more blue, down in lov - ers land my dear - ie
 17 **[B]** A^b E^b7 E^b7
 Wed - ding bells will ring so mer - ri - ly, Ev - 'ry tear will
 23 A^b A^b7 D^b D^bM A^b
 be a mem - o - ry. So wait and pray each night for
 28 $F7$ B^b7 E^b7 A^b
 me, 'Til we meet a - gain.

CTREBLE

TISHOMINGO BLUES

♩ = 132

SPENCER WILLIAMS - 1917



TISHOMINGO BLUES

26 A^b A^o E^b7

out in pain, Oh how I wish that I was back a - gain, with a race,

30 B^b7 E^b7 B^b7 E^b7

OPT. BREAK ON SOLOS

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

33 C A^b A^b7 D^b A^b A^b7

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

37 D^b $C7$ A^b

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

42 $C7$ F^m $E7$ A^b

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

46 E^b7 B^b7 E^b7 A^b

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

C TREBLE

TOOT, TOOT, TOOTSIE

GUS KAHN, TED FIORITO - 1922

[A] Eb **F7**
 Toot, Toot, Toot- sie, Good- Bye!

6 **Bb7** **Eb** **Eb** **E°**
 Toot, Toot, Toot- sie, don't cry, The choo choo train that

12 **Fm7** **Bb7** **Bb7** **Fm7 Bb+7** **Eb** **Gb°** **Fm7** **Bb+7**
 takes me, a- way from you no words can tell how sad it makes me

18 **[B] Eb** **F7** **Bb7** **Eb9**
 Kiss me, Toot- sie and then, Do it o- ver a- gain.

26 **Ab7**
 Watch for the mail, I'll nev- er fail, If

30 **Eb** **Bb7**
 you don't get a let- ter then you know I'm in jail,

34 **[C] Eb** **F7**
 Tut, Tut, Toot- sie don't cry.

38 **Bb7** **Eb** **(Bb7)**
 Toot, toot, Toot - sie, Good - bye.

C TREBLE

TUCK ME TO SLEEP IN MY OLD 'TUCKY HOME

GEORGE W. MEYER - 1921

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

5 C⁷ F D^m G⁷ C⁷
 cov- er me with Dix- ie skies and leave me there a- lone.

9 F F⁷ B^b B^o F/C F
 Just let the sun kiss my cheeks ev- 'ry dawn, like the

13 C G⁷ C⁷
 kiss- in' I've been miss- in' from my mam- my since I'm gone.

17 **B** F⁷ B^b
 I ain't had a bit of rest, since I left my mam- my's nest.

21 G⁷ C⁷
 I can al- ways rest the best in her lov- in' arms.

25 F F⁷ B^b B^o F/C F
 Tuck me to sleep in my old 'Tuck- y home, let me

29 C⁷ F G^m7 C⁷
 lay there stay there nev- er no more to roam.

CTREBLE

UNDER THE BAMBOO TREE

BOB COLE - 1902

♩ = 164

A A^b B^b_M E^b7 A^b B^b_M E^b7 D^b

Down in the jun-gles lived a maid, of roy-al blood though dusk-y shade.

5 C^7 F_M B^b7 E^b7

a marked im-pres-sion once she made , up-on a Zu-lu from Ma-ta-boo-loo

9 A^b B^b_M E^b7 A^b B^b_M E^b7 D^b

And ev-ry morn-ing he would be— down un-der-neath a bam-boo tree,

13 C^7 F_M B^b7 E^b7

a-wait-ing there his love to see— and then to her he'd sing: If

17 **B** A^b

you like - a me like I like - a you and we like - a both the same,

21 E^b7 A^b E^b7

I like - a say, this ve - ry day, I like - a chnage your name.—— 'Cause

25 A^b

I love - a you and love-a you true and if you a love a me,

29 E^b7 A^b

One live as two, two live as one, un-der the bam-boo tree.

WALKIN' THE DOG

SHELTON BROOKS - 1917

♩ = 164

CTREBLE

B^bB^b°F⁷B^bB^b°

Now lis- ten hon- ey 'bout a new dance craze,
You all were craz- y 'bout the "Bunn- ny Hug",—

Been 'rig- i- na- ted for a -
Most ev-'ry bod- y was a



bout ten days,— It's these, It's a bear!,
"Tan- go bug!"— But now, and some- how,

And it's a new step a fun- ny two step.
The fun- ny Dog walk is all the town talk.



In ev-'ry cab - a - ret and danc- ing hall,—
In ev-'ry pri- vate home this dance is known.

You see them do- ing it, yes,
I called a friend of mine up



one and all,— If you'll just give me a chance, I'll in - tro- duce this dance:
on the phone,— Hear- ing on his Gram- o phone: This "Dog- gone" rag- gy tone:



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



Grab your gal,— and don't you lin- ger Do that slow— drag 'round the hall.—



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



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

CTREBLE

WABASH BLUES

♩ = 120

[A] B^b G_M B^b

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

C^7 F^7 B^b B^b D^7

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

G_M B^b C^7 F^7 B^b

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

B^b7 E^b $F\#7$

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

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

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

SOLOS AT 8

[B] B^b7 B^b7 B^b7 E^b E^b G_M A^b A B^b7 B^b7 B^b7

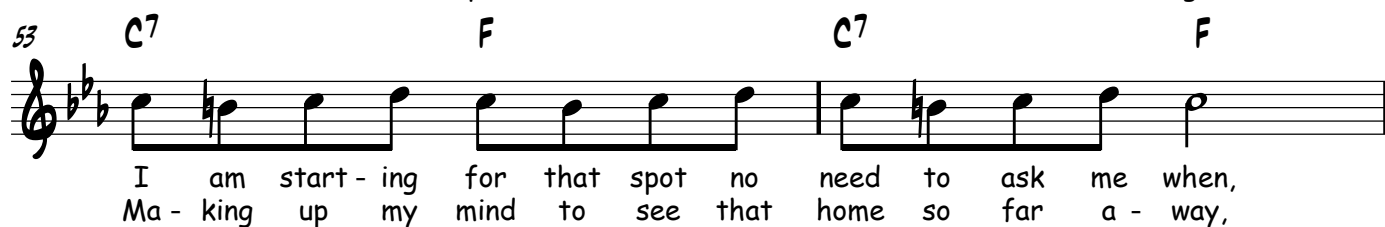
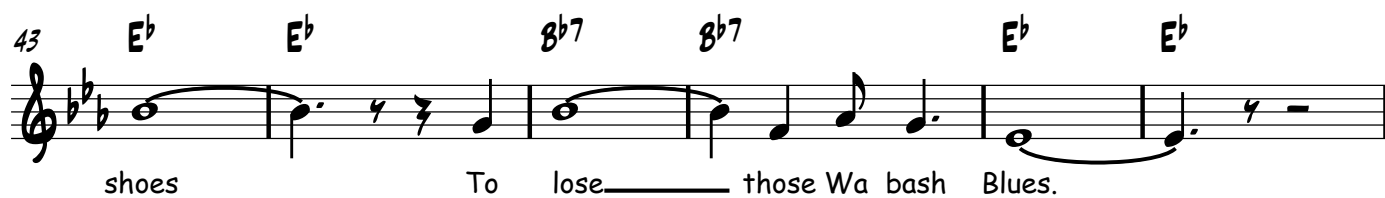
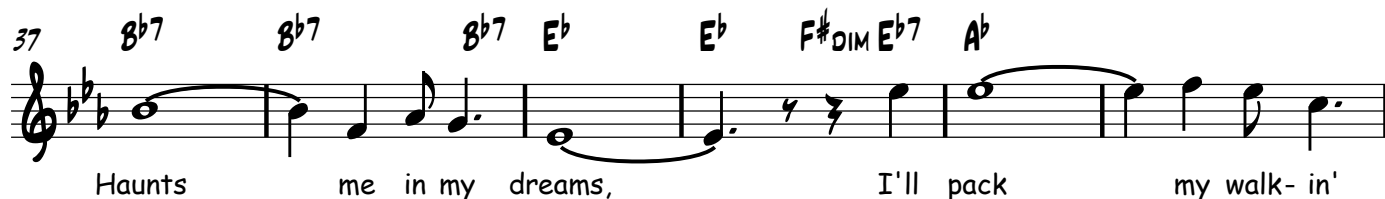
Oh, those Wa bash Blues I know I got my

E^b E^b $F\#_{DIM}$ E^b7 A^b A^b E^b E^b

dues. A lone - some soul am I, I

2

WABASH BLUES



C TREBLE

Waitin' For The Robert E Lee

Lewis F. Muir & L. Wolfe Gilbert - 1912

Way down on the lev- ee in old Al- a- bam- y, There's
The whis- tles are blow- in', the smoke-stacks are show- in', The

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

moon place light where night you can find them all,
all is har- mo- ni- ous,

While they are wait- in' the ban- jos arc syn- co- pa- tin'.
Ev- en the preach- er, He is the dance- ing teach- er.

What's that they're say- in'? What's that they're say- in'?
Have you been down there? Were you a- round there? If

While they keep play- in', hum- min' and sway- in', U's the
you ev- er go there you'll al- ways be found there, Why,

good ship Rob- ert Lee that's come to
dog- gone, Here comes my ba- by on the

car- ry the cot- ton a- way.
good old Rob- ert E. Lee.

A C G⁺ C C⁷

5 F C⁺ F

9 C E⁷ F C

13 D⁷ G⁷

17 **B** C G⁺ C C⁷

21 F C⁺ F

25 C E⁷

29 D⁷ G⁷ C C G⁷/D C⁷/E

Waitin' For The Robert E Lee

33 **C** **F**

Watch them shuf- flin' a- long.

37 **C7**

See them shuf- flin' a- long. Go take your

41 **C7**

best gal real pal, Go

45 **F** **C+** **F** **C7**

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

49 **D** **F**

join that shuf- flin' throng.

53 **C7**

Hear that mus- ic and song. It's sim- ply

57 **C7**

great, mate, Wait- in' on the lev- ee,

For Repeat:

61 **C7** **F#7** **G7**

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

WAY DOWN YONDER IN NEW ORLEANS

C TREBLE

HENRY CREAMER & J. TURNER LAYTON - 1922



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

Guess! What do you think I'm think in' when you think I'm think in' wrong?



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

Guess! What do you think I'm think in' when I'm think in' all night long? I



ain't go in' East, I ain't go in' West, I ain't go in' o ver the cuck oo'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 Iove best, Where life is one sweet song;

heart does not start to pit a pat— un less I hear this song;

WAY DOWN YONDER IN NEW ORLEANS

17 **B** C⁷ G^m7 C⁷ F⁺7

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

21 F C⁷ G^m7 C⁺7 F F[♯]o7

there'sa gar den of E - den, that's what I mean.____

25 C⁷ G^m7 C⁷ F⁺7

Cre-ole ba - bies with flash- ing eyes, soft ly whis- per with ten der sighs,

29 F7(SUS4) F⁷ B^b6 F⁺7 B^b A⁷ A^b7

Stop! Oh won't you give your la- dy fair,_____ a lit tle smile.

33 G⁷ C⁷(SUS4) C⁷

Stop! you bet your life you'll lin- ger there,_____ a lit- tle while.

37 F D^m F D^b7

There is hea_ ven right here on earth, with those beau ti- ful queens,
They've got an - gels right here on earth, wear- ing lit - tle blue jeans,

41 F F[♯]o7 G^m7 C⁷ F⁶

way down yon- der in New Or - leans.

C TREBLE

WASHINGTON AND LEE SWING

T. ALLEN AND M. SHEAFE - 1910

♩ = 240

A 8^b

6 8^b D^o F⁷

10 F

14 F 8^b F⁷

18 **B** 8^b

22 8^b 8^b7 E^b

26 E^b E^o 8^b G⁷

30 C⁷ F⁷ 8^b

The image displays a musical score for a piece titled "The Girl on the Train". The score is written for a single melodic line in treble clef, with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is indicated as quarter note = 240. The score is divided into measures, with measure numbers 6, 10, 14, 18, 22, 26, and 30 marked at the beginning of their respective lines. Chord symbols are placed above the staff to indicate the harmonic context: 8^b (F7), D^o (D major), F⁷, F, 8^b7 (F7), E^b (E-flat major), E^o (E major), C⁷, and G⁷. The notation includes various note values (quarter, eighth, and half notes), rests, and ties. A double bar line is used to denote the end of the piece at measure 34.

CTREBLE

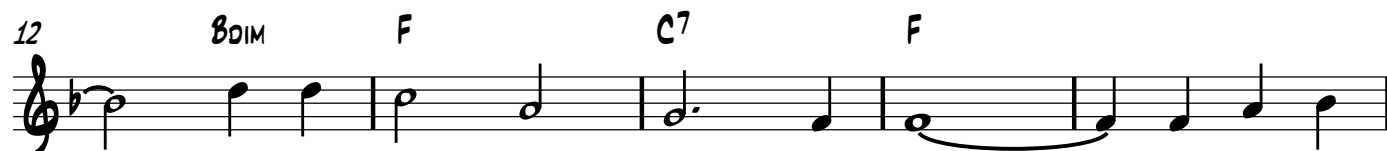
WHEN THE SAINTS



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



sin; — Gett - ing read - y for that ci - ty, —
 win, — I want to be in that pro - cess - ion, —
 band, — Want to hear the trum - pets blow - ing, —



— When the saints come march - ing in. Oh when the
 — When the saints come march - ing in.
 — When the saints come march - ing in.



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



in — Oh lord I want to be in that



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

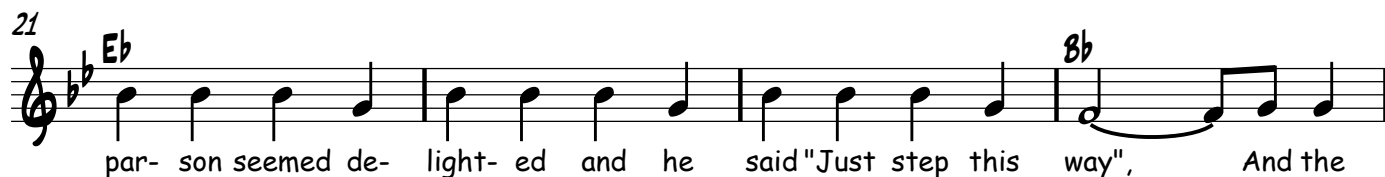
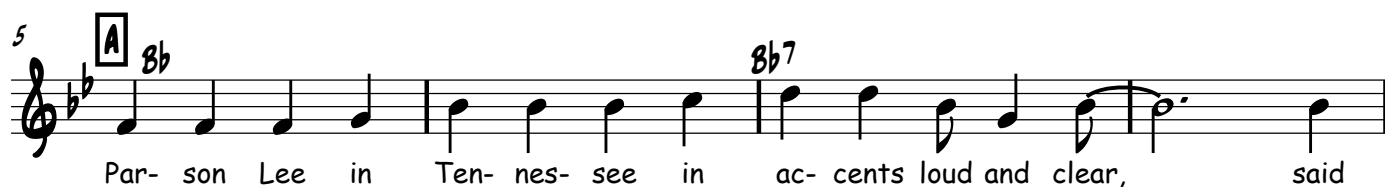
WHEN RAGTIME ROSIE RAGGED THE ROSARY

C TREBLE

LEWIS MUIR & EDGAR LESLIE - 1911



VERSE:



2

WHEN RAGTIME ROSIE RAGGED THE ROSARY

29 C Bb BREAK FOR SPOKEN VOCAL

Rag-time Ro- sie ragged the Ros- a- ry, DEACON ALEXANDER STARTED IN TO REPRIMAND HER

33 Bb BREAK FOR SPOKEN VOCAL

Then he turned a- round on- ly to see: THAT INSTEAD OF PRAYIN' ROSIE GOT THE FOLKS TO SWAYIN'

37 Bb $Bb7$ Eb

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

41 $C7$ $F7$

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

45 D Bb BREAK FOR SPOKEN VOCAL

Rag-time two-step 'til that Par-son Lee, WHY HE FORGOT THE SERMON AND BEGAN TO SPEAK IN GERMAN

49 Bb $Bb7$ Eb $F7$ $F+$

List- nin' to that low- down mel- o- dy. Then he said "I

53 Bb $Bb7$ Eb E^o

want you folks to know that this ain't no min- strel show" When

57 Bb $C7$ $F7$ Bb $Eb7$ Bb

Rag- time Ro- sie ragged the ros- a- ry.

C TREBLE

WHEN THE MIDNIGHT CHOO-CHOO LEAVES FOR ALABAM'

IRVING BERLIN - 1912

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

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

up my drear-y- flat, Where ma- ny wear- y nights I sat, Think- ing
 kiss my Pa and Ma, a doz- en times for ev- 'ry star, Shin- ing

of the folks down home who think of me. That is
 o- ver Al- a- ba- ma's new mown hay. I'll be

why you'll hear me sing- ing mer- ri- ly; When that
 glad e- nough to throw my- self a- way.

2

WHEN THE MIDNIGHT CHOO-CHOO LEAVES FOR ALABAM'

21 8 E_b $Bb7$ E_b

mid- night choo- choo leaves for Al- a- bam', I'll be right

25 $Bb7$ E_b

there, I've got my fare. When I

29 E_b $Bb7$ E_b

see that dust- y haired con- duc- tor- man, I'll grab him

33 $F7$ $Bb7$

by the col- lar And I'll hol- ler, "Al- a- bam! Al- a- bam!"- That's where you

37 C E_b7 A_b

stop this train, That's takin' me home a- gain. Back home where

41 $C7$ Fm $B7$

I'll re- main, Where my hon- ey- lamb am.

45 E_b $G7$ Cm

I will be right therewith bells, When that old con- duc- tor yells, "All a-

49 $Bb7$ E_b $Bb7$

board! All a- board! All a- board for Al- a- bam'. When that

C TREBLE

WHEN YOU WORE A TULIP

PERCY WENRICH & JACK MAHONEY - 1914

When you wore a tul- ip, a sweet yel- low tul- ip, and

I wore a big red rose,

When you ca - ressed me, 'twas then Heav - en blessed me, what a

bless - ing no one knows.

You made life cheer- y, when you called me dear- ie, 'twas

down where the blue grass grows, Your lips were

sweet- er than jul- ep, when you wore that tul- ip and

I wore a big red rose.

Chords: A^{b7} , B^{b7} , E^b , B^b , B^{b7} , E^b , E^bm , B^b , G^7 , C^7 , F^7 , B^{b7} , E^b , D^7 , G^7 , C^7 , F^7 , B^b

CTREBLE

WHEN YOU'RE A MILLIOIN MILES FROM NOWHERE

WALTER DONALDSON - 1919

You're a mil- lion miles from no- where, when you're
 one lit- tle mile from home. It's the
 song of moth- er's tears, That keeps
 ring- ing in your ears. You just
 leave the gates of heav- en, When you
 leave Moth- er's arms to roam. You're a
 mil- lion miles from no- where, When you're
 one lit- tle mile from home.

A Gm⁷ C⁷ Fmaj⁷ Ab^o
 C⁷/G C⁷ F
 Gm⁷ C⁷ Gm⁷ C⁷
 Bb/F Am/C F Ab^o
B Gm⁷ C⁷ Fmaj⁷ Ab^o
 C⁷ Em⁷ A⁷ Bm⁷ C^o A⁷/C#
 D⁷ Gm G⁷ G#^o
 F/A Ab^o C⁷/G C⁷ F Bb⁷ F

CTREBLE

WHERE DID ROBINSON CRUSOE GO?

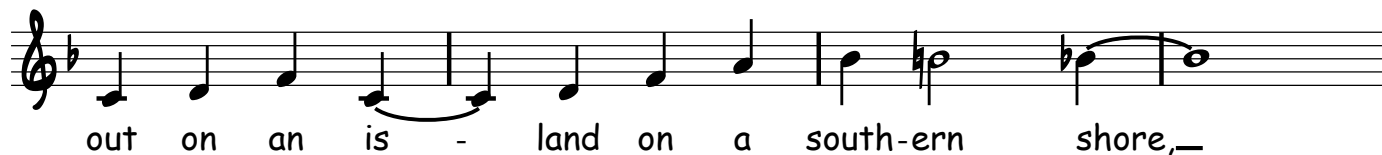
YOUNG/LEWIS/ MEYER - 1916

VERSE

F

F^oC⁷

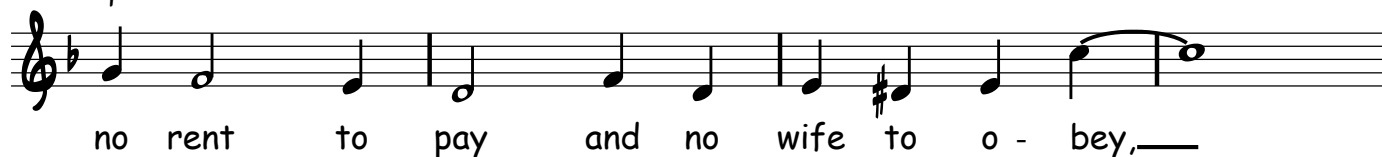
5

F^oC⁷

9

D⁷G⁷

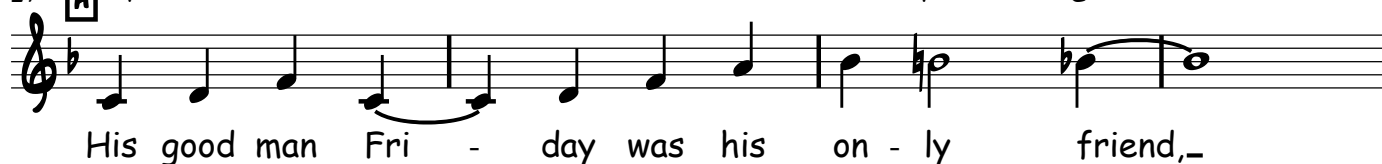
13

G⁷C⁷

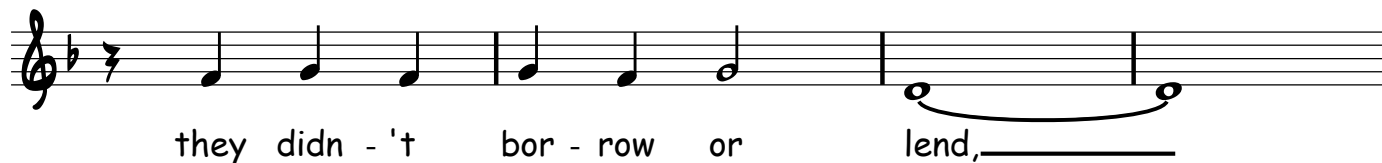
17

A

F

F^oC⁷

21

F⁷B^b

25

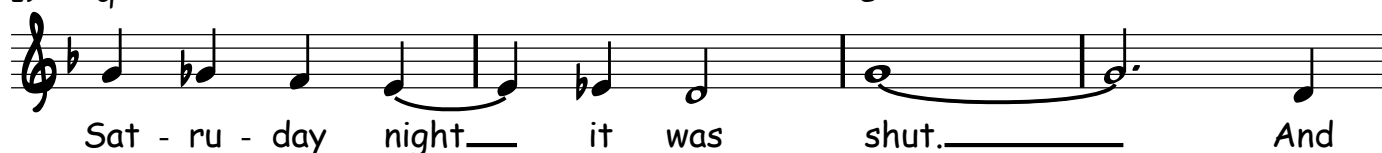
G

D⁷

G

D⁷

29

G⁷C⁷

WHERE DID ROBINSON CREUSOE GO?

33 **B** F D⁷

Where did Rob - in - son Cru - soe go With

37 G⁷

Fri - day on Sat - ur day night? Ev - 'ry

41 C⁷

Sat - ru - day night they would start in to roam,

45 G⁷ Gm⁷ C⁷

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

49 **C** D⁷

is - land lived wild men in can - ni - bal trim - min' and

53 G⁷ Gm⁷ C⁷

where there are wild men there must be wild wom - men, so

57 F D⁷

Where did Rob - in - son Cru - soe go With

61 G⁷ C⁷ F SOLOS AT "B"

Fri - day on Sat - ur - day night?

C TREBLE

THE WHIFFENPOOF SONG

TOD B. GALLOWAY - 1909

Staff 1: We're poor lit-tle lambs who have lost our way. (Chords: A¹ Eb, E^o, Bb⁷)

Staff 2: Baa! Baa! Baa! We're (Chords: Fm⁷, Bb⁷, Eb, Bb⁷)

Staff 3: lit-tle black sheep who have gone a- stray, (Chords: Eb, E^o, Bb⁷)

Staff 4: Baa! Baa! Baa. (Chords: Fm⁷, Bb⁷, Eb)

Staff 5: Gen - tle-men song - sters Off on a spree, (Chords: B¹ Cm, Em)

Staff 6: Doomed from here to e- ter- ni- ty. (Chords: Bb⁷, Bb⁷, Eb, Eb⁷, D⁷, Db⁷)

Staff 7: Lord have mer- cy on such as we, (Chords: C⁷, Fm⁷)

Staff 8: Baa! Baa! Baa! (Chords: Bb⁷, Eb, Abm⁶, Eb, Bb⁷)

CTREBLE

WHISPERING

SCHONBERGER - COBURN - V. ROSE - 1920

Whis- per- ing while you cud- dle near me,

5 Whis - per- ing so no one can hear me,

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

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

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

21 Whis- per- ing why you'll nev- er grieve me,

25 Whis- per and say that you be- lieve me,

29 Whis- per- ing that I love you.

C TREBLE

Wild Cherries Rag

Ted Snyder - 1909

A ^C ^{E7} ^{Am} ^{Em} ^F ^{A7} ^{Dm}

5 ^{G7} ^C ^{C°} ^C

9 ^C ^{E7} ^{Am} ^{Em} ^F ^{A7} ^{Dm}

13 ^{G7} ^C ^A

B 17 ^{A7} ^{Dm} ^{A7} ^{Dm}

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

25 ^{A7} ^{Dm} ^{A7} ^{Dm}

29 ^F ^C ^{G7} ^C

2

Wild Cherries Rag

33 **C** F C/E D_m D^b7 C⁷ ₃

37 F C⁷ F C⁷

41 F C/E D_m D^b7 C⁷ ₃

45 F C⁷ F A⁷

49 **D** D_m A⁷ D_m A⁷ D_m A⁷

53 F C⁷ F C⁷ F D^b7(b₅) C

57 D^b7 C D^b7 C

Bass Solo - Stop Time

61 C⁷ C⁷ F F G⁷ G⁷ C G⁷ C⁷

65 Coda D.S Back to "C" al Coda

The musical score is written for piano and bass. The piano part is in the upper staff, and the bass part is in the lower staff. The key signature has two flats (B-flat and E-flat). The score includes various chords such as F, C/E, D_m, D^b7, C⁷, A⁷, and G⁷. There are also musical notations for triplets, accents, and a 'Bass Solo - Stop Time' section. The score ends with a 'Coda' section and a 'D.S Back to "C" al Coda' instruction.

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.

Chords: F+, 8b, F+, 8b, D7, Eb, 8b, Fm, G7, C7, F7, F+, 8b, F+, 8b, D7, Eb, 8b, Fm, G7, Ebm6, F7, 8b.

COLLIN DAVIS & KARL HOSCHNA - 1908

[illegible]

Ev 'ry lit tle tot at night is a fraid of the dark, you know.

Great big scary eyes you see so you cov er up up your head,

[illegible]

Some big Yarna man they see, when— off to bed they go.

But that Ya ma man is there,stand ing right be side your bed!

9 


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

13 

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

Measures 17-20 of the musical score for 'The Girl on the Train'. The notation is in treble clef with a key signature of two flats (Bb and Eb). Measure 17 starts with a Bb chord and contains a sequence of eighth and quarter notes. Measure 18 features an F7 chord and a similar melodic line. Measure 19 continues with an F7 chord and a more complex rhythmic pattern including a triplet. Measure 20 concludes with a Bb chord and a final melodic phrase.

May-be- he's hid- in' be-hind the chair, Read-y-to spring out at you un- a- ware!

21 

Run to your Ma- ma cuz' herecomes the Ya- ma Ya- ma man!

CTREBLE

YELLOW DOG BLUES

W.C. HANDY 1914



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



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



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



Ca - ble grams come of sym - pa - thy Te - le grams go of in qui - ry
Mon - ey don't 'xact - ly grow on trees, On cot ton stalks it grows with ease, — No



Let - ters come from down in "Bam" And ev - 'ry where that Un - cle Sam —
racce horse, race track no grand stand Is like Old Back an' Buck - shot land..



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

2

YELLOW DOG BLUES

25 **C** **C** **F** **C** **C7** **F**

phone_ rings But it's_ not_ for me, At last_ good ti- dings,
 kit chen there is_ a cab_ a- ret, Down where the boll wev'l works

30 **F** **F** **D7**

Fill our_ hearts with glee, This mes- sage comes,
 While the far- mers play. This Yel- low Dog_ Blues

34 **D7** **G** **C** **G7** **C7**

from Ten - nes - see. Dear Sue your
 the live - long day.

37 **D** **F** **F7** **Bb** **Bdim** **F** **F7** **Bb7**

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

42 **Bb7** **F** **C7**

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

47 **F** **C7** **F** **Ab7** **Bb** **Bdim** **F** **F7**

hog. Ea - sy Ri - der's got a stay_ a - way, so he

53 **Bb7** **F**

had to vamp_ it but the hike_ ain't far. He's_

57 **C7** **F** **C7** **F** **C7**

gone where the South- ern cross the Yel- low Dog.

SOLOS AT "D"

YOU'VE GOT TO SEE YOUR MAMA EVERYNIGHT

BILLY ROSE & CON CONRAD - 1923

A B^b $B^b \text{ DIM}$ B^b $B^b \text{ DIM}$ B^b
 Dadd-y dear list-en here your mam-ma's feel-in' blue.

5 F^7 $B^b \text{ DIM}$ B^b
 I don't see much of you, and that will ne - ver do.

9 B^b $B^b \text{ DIM}$ B^b $B^b \text{ DIM}$ B^b B^7
 Once a week Ma-ma's cheek Needs a kiss or two.

13 C^7 F B^b C^7 F
 I'm not show - in' you the door but I must lay down the law. You've got to

17 **B** B^b F^7 B^b
 see Mam-ma ev-'ry- night, Or you can't see Mam-ma at all. You've got to

21 B^b C F^7
 kiss Mam-ma, Treat her right, Or she won't be home when you call.

25 $B^b 7$ $E^b 7$ E^o
 If you want my com-pan- y, You can't fif- ty fif- ty me. You've got to

29 B^b F^7 B^b
 see Mam-ma ev-'ry night, Or you can't see Mam-ma at all.

YOU'VE GOT TO SEE YOUR MAMA EVERYNIGHT

33 **C** B^b $F^\#$ F^7 B^b $F^\#$ F^7

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

37 B^b C^M7 $F^\#^M7$ F^7 B^b F^7 B^b

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

41 B^b $F^\#$ F^7 B^b $F^\#$ F^7

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

45 B^b C^M7 $F^\#^M7$ F^7 B^b F^7 B^b

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

49 **D** B^b F^7 B^b

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

53 B^b C F^7

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

57 B^b E^b E^b7

I don't want the kind of man who gives his love on the in-stal-ment plan you've got to

61 B^b F^7 B^b

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