


# THE Creole Jazz BAND

FAKE BOOK VERSION 2.2

 C TREBLE



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

KYEATES@YAHOO.COM

KEVIN YEATES

THE CREOLE JAZZ BAND

THE CREOLE JAZZ BAND WORDMARK WAS CREATED BY MADELINE KOEBERLING. THANKS TO MADELINE'S PATIENCE WITH US, HER INCREDIBLY THOROUGH ANALYSIS OF OUR NEEDS, HER RESEARCH, AND OF COURSE HER CREATIVITY, SHE WAS ABLE TO DEVELOP THIS OUTSTANDING LOGO. MADELINE CAN BE CONTACTED THROUGH HER WEBSITE AT:

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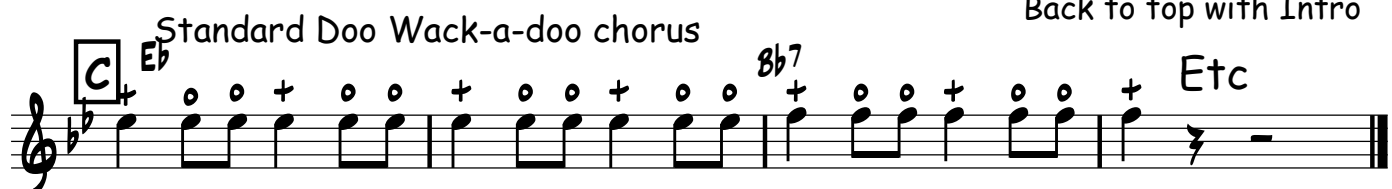
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# 12th Street Rag

Euday L. Bowman - 1914



# hindustan

♩ = 185

Oliver Wallace &amp; Harold Weeks 1918

**A** Cm Cm Cm

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

Cm Cm G+7 Cm

— With a sweet voice mingle, \_\_\_\_\_ Un derneath the stars. \_\_\_\_\_

Gm D7 Gm D7

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

Gm D7 G7

ring - ing, \_\_\_\_\_ call ing me a - far.

Hin - - - du - stan, where we  
 stopped to rest our tir - ed car - a - van,  
 Hin - du - stan, where the  
 paint - ed pea - cock proud - ly spreads his fan  
 Hin - du - stan, where the  
 pur - ple sun - bird flahsed a - cross the sand,  
 Hin - du - stan where I  
 met her and the world be - gan.

♩ = 200

## Indiana

**A**  $F$   $B^b$   $F$   $F^7$

I have al - ways been a wand - 'rer\_\_\_\_\_

$B^b$   $B^b_M$   $F$   $F$

O - ver land and sea\_\_\_\_\_

$F$   $B^b$   $F$   $F$

Yet a moon - beam on the wa - ter\_\_\_\_\_

$G^7$   $G^7$   $B^b_M^6$   $C^7$

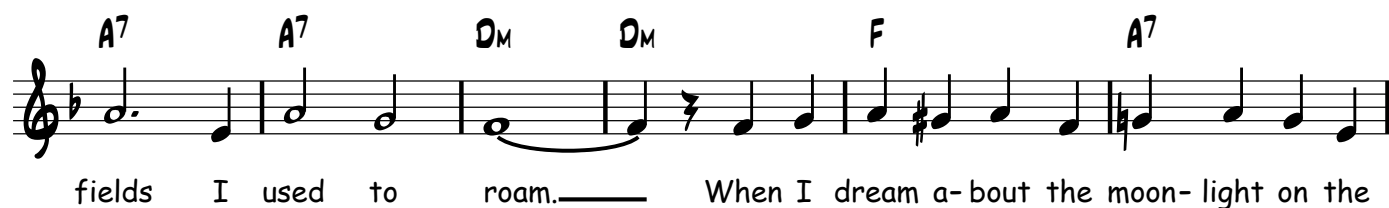
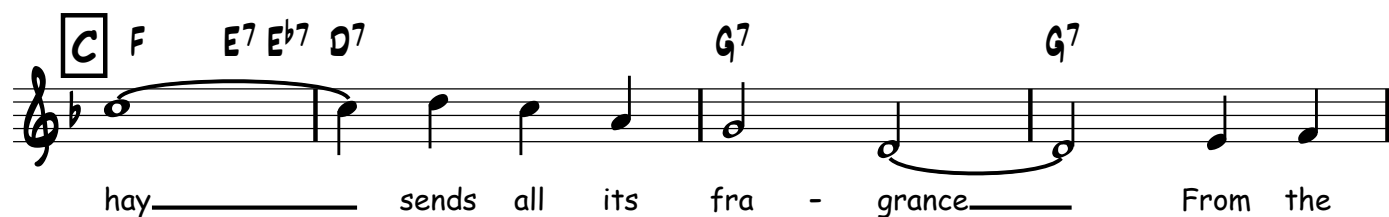
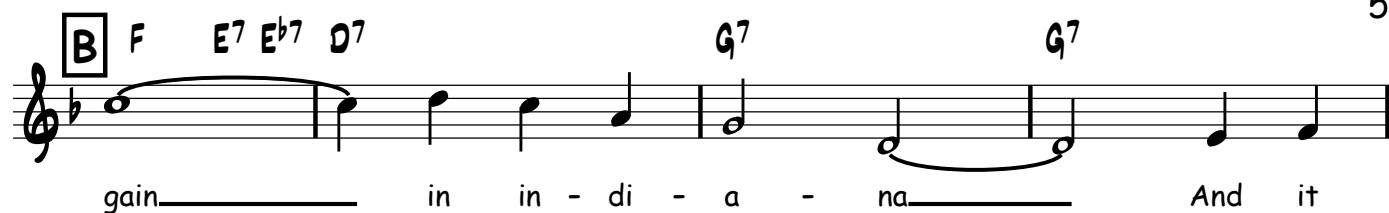
Casts a spell o'er me\_\_\_\_\_ A

$G_M$   $F^\#o$   $G_M$   $C^7$

vis - ion fair I see\_\_\_\_\_ A -

$F$   $F^o$   $G_M^7$   $C^7$

gain I seem to be,\_\_\_\_\_ Back home a -

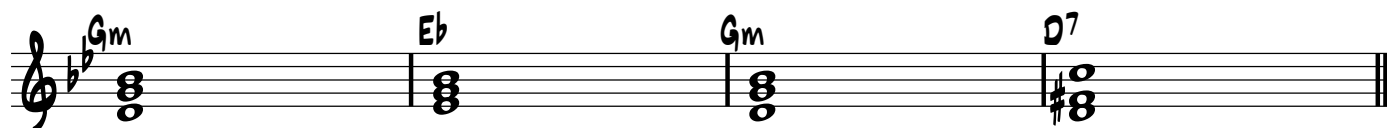


## Suez

Ferdie Grofe/Peter DeRose - 1922



Rhythm Vamp 4 bars

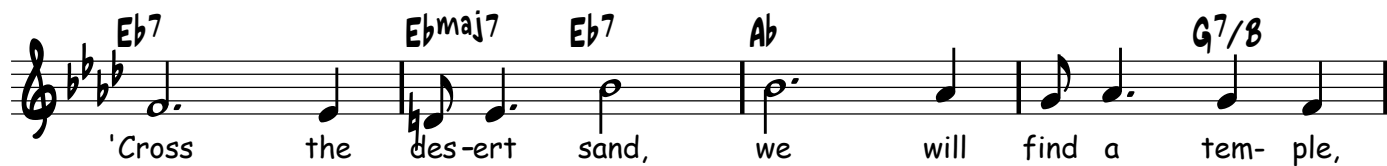
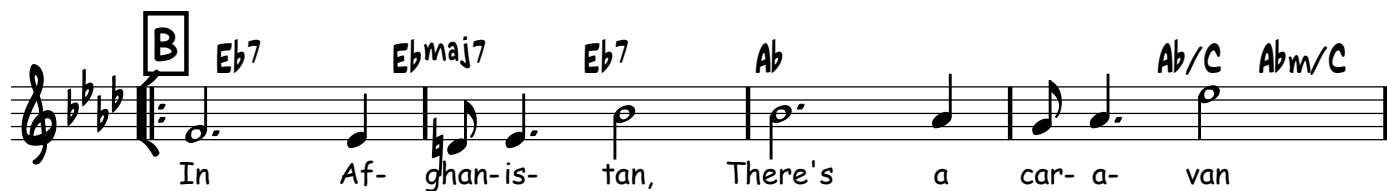
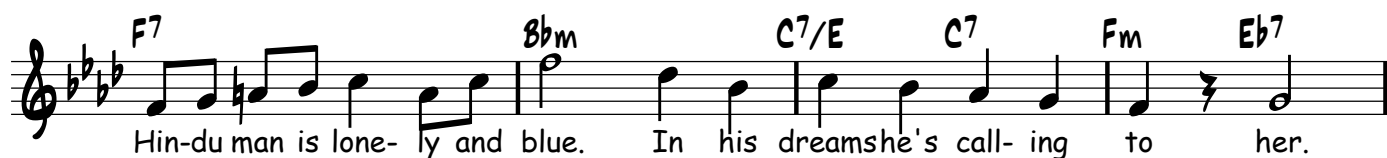
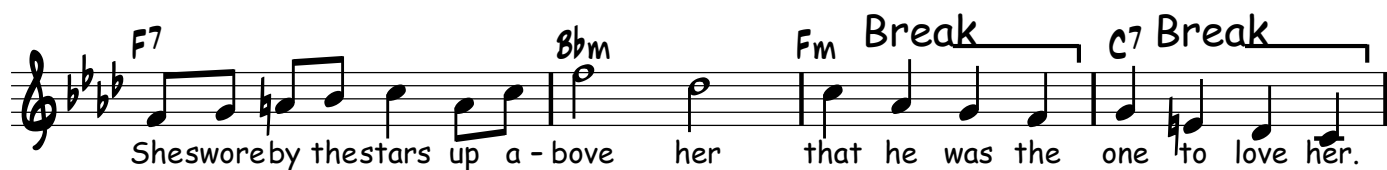
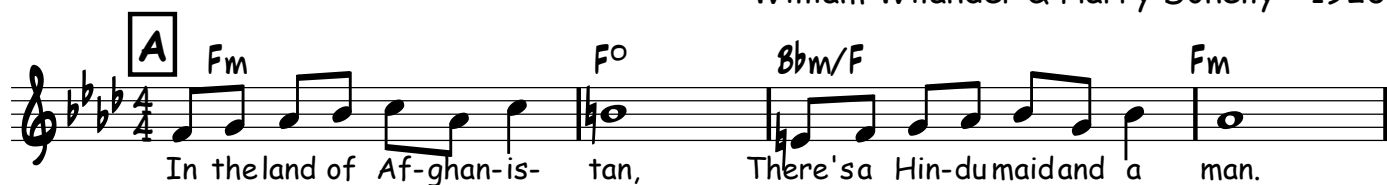


Solos Here

The musical score is written for a solo section in B-flat major. It consists of seven staves of music. The first staff begins with a boxed 'C' and a B-flat chord, followed by an A+ chord and a B-flat chord. The second staff features a B-flat 7 chord, a D7 chord, an E-flat chord, and a G7 chord. The third staff includes a C minor chord, a G7 chord, a C minor chord, and a G7 chord. The fourth staff contains a C7 chord, a C natural chord, a C7 chord, and an F7 chord. The fifth staff starts with a boxed 'D' and a B-flat 7 chord, followed by a B-flat 7 chord, a B-flat chord, and a B-flat chord. The sixth staff has an E-flat chord, a C7 chord, an F7 chord, a B-flat chord, and an A+ chord. The seventh staff includes a B-flat chord, a G7 chord, a C7 chord, an F7 chord, and a B-flat chord.

# Afghanistan

William Wilander & Harry Donnelly - 1920



# Whispering

Schonberger - Coburn,  
V. Rose - 1928

**A** Eb Bb7 Eb Bb7 Eb Bb7

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

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

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

**B** Eb D7 Eb

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

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

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

**C** Eb D7 Eb

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

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

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

Abm Eb

# Eccentric

J. Russell Robinson - 1921

Chords: F, F<sup>o</sup>, F, G<sup>7</sup>, C<sup>7</sup>, F, F<sup>7</sup>, A<sup>Bb</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>, B<sup>b7</sup>, B<sup>b</sup>, B<sup>b7</sup>, E<sup>b</sup>, B<sup>b7</sup>, E<sup>b</sup>, B<sup>b7</sup>, E<sup>b</sup>, B<sup>b7</sup>, E<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>, G<sup>7</sup>, C<sup>m</sup>, C<sup>m</sup>, E<sup>b</sup>, B<sup>b7</sup>, E<sup>b</sup>, B<sup>b7</sup>, E<sup>b</sup>, F<sup>7</sup>.

Solos:

Solos Begin Here first time



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



Tag



# Margie

Con Conrad & J. Russel Robinson

♩ = 160

**A** F C B<sup>b</sup> F C<sup>7</sup> F G<sup>M</sup>7 C<sup>7</sup>

You can talk a - bout your love af - fairs, \_\_\_\_\_

F C B<sup>b</sup> F C<sup>7</sup> F F<sup>o</sup>

Here's one I must tell to you;

G<sup>M</sup> D<sup>7</sup> G<sup>M</sup> E<sup>b</sup>7 D<sup>7</sup>

All night long they sit up - on the stairs, \_\_\_\_\_

G<sup>7</sup> C F C<sup>7</sup>

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

**B** **F** **F7** **F+7**

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

**F** **E7** **Eb7** **D7**

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

**G7** **G°** **G7** **C7**

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

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

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

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

**Bb** **A7**

Days are nev - er blue. — Af - ter

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

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

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

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

## Mandy

Irving Berlin - 1918

**A**  $Bb$   $Eb$   $Bb$   $G^\circ$   $F7$   $Bb$

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

$Bb$   $Eb$   $Bb$   $Gm$   $C7$   $F$   $F7$

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

$Bb$   $F7$   $Bb$   $Bb$   $Eb$

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

$Bb$   $Gm$   $C7$   $F7$

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

**B**  $Eb$   $Bb$   $G7$

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

$C7$   $F7$   $Bb$   $Bb7$   $Eb$

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

$Eb$   $Bb$   $G7$   $C7$

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

$F7$   $Bb$   $G^\circ$   $Bb$   $G^\circ$   $C7$   $F7$   $Bb$

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

# Oh!

15

Byron Gay/Arnold Johnson - 1919

**A**  $Bb$   $F7$   
 $Bb$   $F7$   $Bb$   
 $Bb$   $Eb$   $C7$   
 $C7$   $F7$  Break: 2 Bars  
**B**  $Bb$   $F7$   $Bb$   
 $Bb$   $F7$   $Bb7$   
 $Eb$   $Bb$   $Bb+$   $Bb6$   $Bb+$   $Bb$   
 $F7$   $Bb$   $Bb$

# Panama

16

William H Tyres - 1913

Chord symbols and section markers:

- Measure 1:  $E^b$
- Measure 2:  $B^b7$
- Section A (Measures 5-8):  $E^b$ ,  $B^b7$ ,  $E^b$ ,  $E^b$
- Measure 9:  $B^b7$
- Measure 10:  $E^b$ ,  $E^b7$ ,  $A^b$ ,  $A^\circ$
- Measure 11:  $E^b$ ,  $C^7$ ,  $F^7$ ,  $B^b7$
- Measure 12:  $1. E^b$ ,  $2. E^b$ ,  $E^b7$
- Section B (Measures 13-16):  $A^b$ ,  $A^\circ$ ,  $E^b$ ,  $C^7$ ,  $F^7$ ,  $B^b7$
- Measure 17:  $E^b$ ,  $E^b7$ ,  $A^b$ ,  $A^\circ$ ,  $E^b$
- Measure 18:  $C^7$ ,  $F^7$ ,  $B^b7$ ,  $E^b$ ,  $E^b7$
- Section C (Measures 19-22):  $A^b$ ,  $A^b+7$ ,  $D^b$ ,  $E^b7$
- Measure 23:  $E^b7$ ,  $A^b$ ,  $E^b7$ ,  $A^b$ ,  $A^b$



## The Pearls

Jelly Roll Morton - 1919

Chords: G, Eb, D7, A, G, E, Eb, E7, Am, E7, Am, A7, D7, G, Eb, Am, E7, Am, Em, A7, D7, G, B, G7, C7, G, Bm7, E7, A7, D7, G7, C7, G7, Break - 2 bars, G, D7, G, G7, G7, G7, G7.

Measures: 1-18.

Key: G major (one sharp).

Time Signature: 4/4.

Tempo: Not specified.

Form: Standard musical notation with treble clef and a key signature of one sharp (F#).

Chord Progression: G, Eb, D7, A, G, E, Eb, E7, Am, E7, Am, A7, D7, G, Eb, Am, E7, Am, Em, A7, D7, G, B, G7, C7, G, Bm7, E7, A7, D7, G7, C7, G7, Break - 2 bars, G, D7, G, G7, G7, G7, G7.

Structure: The score is divided into two main sections. The first section (measures 1-10) is marked with a repeat sign and a key signature change to G major. The second section (measures 11-18) is marked with a repeat sign and a key signature change to G major. The break section (measures 15-16) is marked with a repeat sign and a key signature change to G major.

**C** Tuba Only All  $G^7$   $C^{maj7}$   $E_m^7$

$A_m$   $E_m$   $E_b^\circ$   $D_m^7$   $G^7$

$D_m^7$   $G^7$   $C$

$D_m$   $E^7$   $A^7$   $D_m^7$   $G$   $B^7$   $E_m$   $D_m$   $C$   $D$   $E$   $G^7$

**D** Tuba only All  $C^{maj7}$   $G_m^7$

$C$   $F$   $A^7$   $D_m$   $F$

$F_m$   $C$   $A^7$   $D_m^7$   $G^7$

$C$   $G^\circ$   $G^7$  Tuba Only  $G^7$   $C^9$

## Swanee

Gorge Gershwin - 1919

**A**  $F$   $F^+$   $Bb$   $Gm^7$   $C^7$

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

$F$   $C\#^7$   $C^9$   $C^7$

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

$C^7$   $F$   $C^7$   $F$   $F^+$

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

$F^+$   $Bb$   $Gm^7$   $C^7$   $F$   $C\#^7$

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

$Bb$   $B$   $B^7$   $C^7$   $F$

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

**B**  $C^7$   $F$   $C^7$

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

$F$   $C^7$   $F$

Swan - ee, Swan - ee, Swan - ee,

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

I love the old folks at home.

# Stumbling

21

Zez Confrey - 1922

**A** G

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

A<sup>7</sup>

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

A<sup>7</sup> D<sup>7</sup> E<sup>b</sup>° E<sup>m</sup>

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

E<sup>m</sup> A<sup>7</sup> D<sup>7</sup>

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

**B** G

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

A<sup>7</sup>

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

C<sup>m</sup>6 G

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

A<sup>7</sup> D<sup>7</sup> G

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

## San

McPhail/Michels - 1920

## Bass Intro



**A** Dm Gm A<sup>7</sup> Dm A<sup>7</sup>

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

Dm A<sup>7</sup> B<sup>b</sup>7 A<sup>7</sup>

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

**B** Dm Gm A<sup>7</sup> Dm A<sup>7</sup>

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

Dm Gm A<sup>7</sup> Dm B<sup>b</sup>7 A<sup>7</sup> C<sup>7</sup>

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

**C**

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

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

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

**D**

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

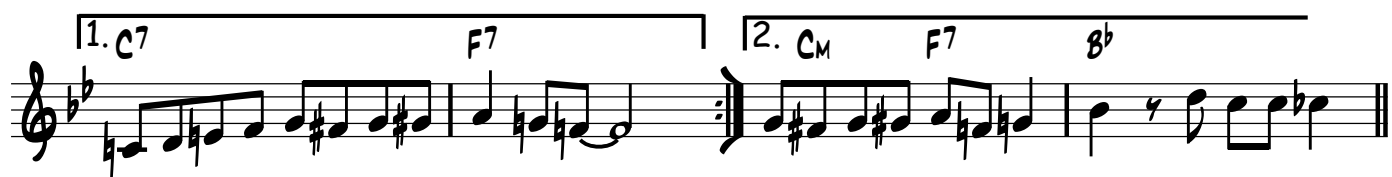
done would be the thing to do. But my heart aches, dear,  
But now you're mine dear,

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

24 ♩ = 180

## Sensation

1917



# At a Georgia Camp Meeting

25



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

# Rock a Bye Your Baby

Jean Schwartz - 1918

**A**  $C$   $C\sharp^{\circ}$   $G^7/D$   $G^7$   $C$

Mam-my mine, Your lit-tle roll-in'stone that rolled a-way,

$G^+7$   $E^b$   $E^{\circ}$   $B^b7$   $B^7$

strolled a-way. Mam-my mine, Your roll-in'stone is roll-in'

$E^b$   $G^7$   $C$   $E^b^{\circ}$   $G^7/D$   $G^7$   $C$   $E^b^{\circ}$

home to-day, there to stay. Just to see your smil-in' face, Smile a wel-come

$G^7$   $E^b$   $E^b^{\circ}$   $B^b7$   $G$   $D^7$   $G^7$

sign. When I'm in your fond em-brace, Lis-ten Mam-my mine:

**B**  $\text{C}$   $\text{C}^\circ$   $\text{G}^7$   $\text{G}^7$

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

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

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

$\text{G}^7$   $\text{C}$   $\text{A}^7$   $\text{D}^7$

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

$\text{D}^7$   $\text{G}^7$

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

**C**  $\text{C}$   $\text{C}^\circ$   $\text{G}^7$   $\text{Dm}$   $\text{G}^7$

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

$\text{Dm}$   $\text{G}^7$   $\text{F}^7$   $\text{E}^7$   $\text{A}^7$

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

$\text{D}^7$   $\text{E}^\flat$   $\text{C}$

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

$\text{C}$   $\text{Am}^7$   $\text{D}^7$   $\text{G}^7$   $\text{C}$

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

## That's A 'Plenty

Lew Pollack / Ray Gilbert 1914

**A**  $D_M$

$A^7$   $D_M$   $A^7$

$D_M$

$A^7$   $D_M$

**B**  $C^7$   $F$   $F^\#o$   $C^7$

$C^7$  2 bar break  $C^7$

$F$   $F^7$   $B^b$   $B^o$   $F$   $D^7$   $G^7$   $C^7$   $F$   $A^7$

**C**  $D_M$

Bass bass

$A^7$   $D_M$   $A^7$

$D_M$  Bass Bass

$A^7$   $D_M$   $F^7$

29

**D**  $B^b$   $A^7$   $A^b7$   $G^7$   $C^7$   $F^7$

$B^b$   $B^b$   $C^7$   $F^7$   $B^b$   $A^7$   $A^b7$   $G^7$

$C^7$   $F^7$   $B^b$  cornet, clarinet

**E**  $D$   $F^7$

trombone, bass

**F**  $B^b$  solo here  $A^7$   $A^b7$   $G^7$

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

**G**  $B^b$   $A^7$   $A^b7$   $G^7$

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

continue after last solo **FINE**

**H**  $B^b$   $G^7$

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

# Just a Little While to Stay Here

♩ = 160 **A** A<sup>b</sup> A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>7

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

A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> D<sup>b</sup> D<sup>b</sup>M A<sup>b</sup>

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

F<sup>M</sup>7 B<sup>b</sup>7 E<sup>b</sup>7 E<sup>b</sup>+7

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

**B** A<sup>b</sup> A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>7

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

A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> D<sup>b</sup>M A<sup>b</sup> F<sup>7</sup>

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

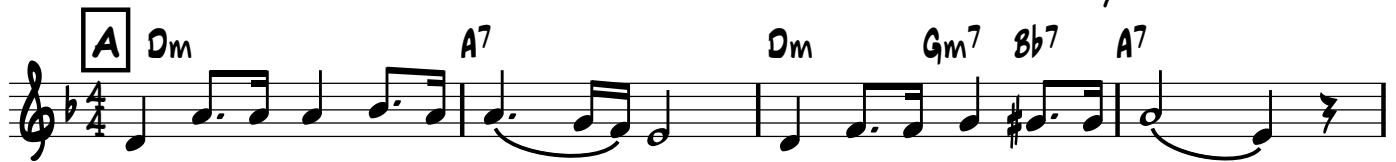
B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>

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

# Flee As A Bird

31

Mary S.B. Dana - 1857



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



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



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



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



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

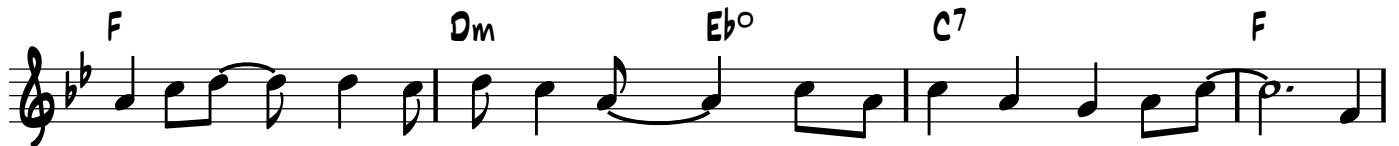
# I Ain't Gonna Give Nobody None of My Jelly Roll

Clarence Williams & Spencer Williams - 1919



Lit tle Willy Green from New Or leans, a 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!)



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; —



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



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



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



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



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

### Interlude to Second Verse

### Back To "A"



A C

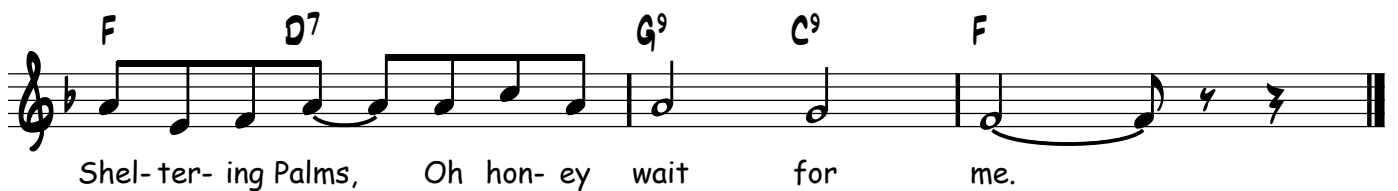
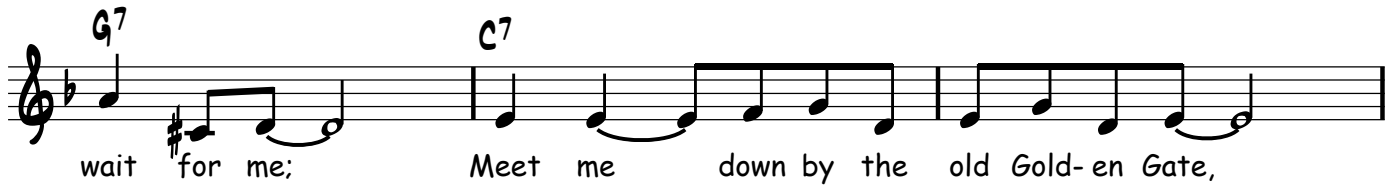
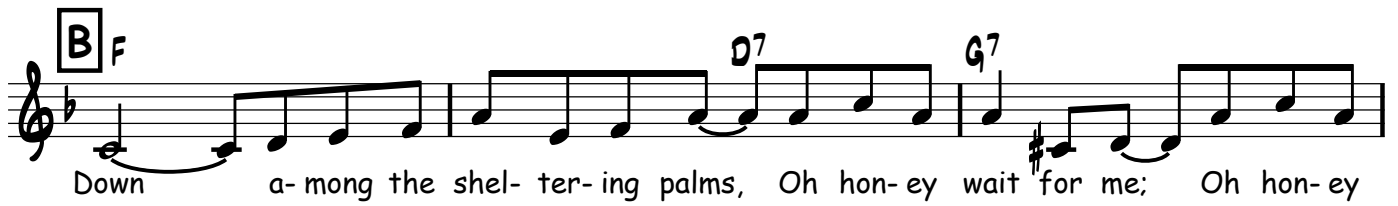
I'm way down east, down east, And my heart is pin-ing, pin-ing for you,

Am Em Dm C



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

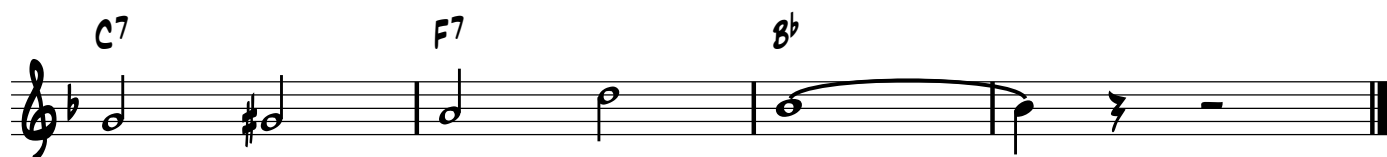
be with you a - gain. I long to be,



# Washington and Lee Swing

T. Allen and M. Sheafe - 1910

♩ = 240

**A**  $\flat$ **B**  $\flat$ 

# Joe Avery Blues

37  
Joe Avery

**A**  $Bb$   $Bb7$

$Eb$   $Bb$

$F7$   $Bb$  1.  $F7$  2.  $F7$

**B**  $Bb$  All Play Everytime

$Eb7$  Solos start here

$F7$   $Bb$   $F7$

**C**  $Bb$   $Bb7$

$Eb7$   $Bb$

$F7$   $Bb$   $F7$  Solos start at "B"

Tag  $Bb$

# Pretty Baby

Egbert Van Alstyne & Gus Kahn - 1916

**A**  $E\flat$   $B\flat^7$   $E\flat$   $E\flat^7$   $A\flat$

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

Detailed description: This is the first line of the musical score. It features a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: E-flat, B-flat 7, E-flat, E-flat 7, and A-flat.

$E\flat$   $B\flat^7$   $E\flat$   $B\flat^7$   $E\flat$

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

Detailed description: This is the second line of the musical score. The melody continues with eighth and quarter notes. Chord symbols are: E-flat, B-flat 7, E-flat, B-flat 7, and E-flat.

$B\flat$   $F^7$   $B\flat$   $E^{\circ 7}$   $Fm$   $B\flat^7$

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

Detailed description: This is the third line of the musical score. The melody continues with eighth and quarter notes. Chord symbols are: B-flat, F 7, B-flat, E 7 (diminished), F minor, and B-flat 7.

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

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

Detailed description: This is the fourth line of the musical score. The melody continues with eighth and quarter notes. Chord symbols are: E-flat, E (diminished), F minor, B-flat 7, and E-flat.

$F^7$   $B\flat$   $Gm$   $C^7$   $F^7$   $B\flat$   $B\flat^7$

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

Detailed description: This is the fifth and final line of the musical score. The melody concludes with eighth and quarter notes. Chord symbols are: F 7, B-flat, G minor, C 7, F 7, B-flat, and B-flat 7.

**B**  $\text{Bb}^7$   $\text{Eb}$   $\text{Bb}^+$   $\text{Eb}$

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

$\text{Bb}^7$

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

$\text{Eb}$   $\text{Bb}^7$   $\text{Eb}$   $\text{Eb}^7$

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

$\text{Ab}$   $\text{Db}^7$   $\text{C}^7$   $\text{F}^7$   $\text{Bb}^7$   $\text{Bb}^7$

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

$\text{F}^7$   $\text{Bb}^7$   $\text{Eb}$

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

## Bill Bailey

**A**  $D_M$

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

$F$   $A^7$   $D_M$   $C^0$

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

$C^7$   $F$   $A^7$

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

$D_M$

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

$F$   $A^7$

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

$D_M$   $C^0$   $C^7$   $F$   $F$   $C^7$

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

**B**  $F$

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

$C^0$   $C^7$

She moans the whole day lo - ng

$C^7$

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

$C^7$   $C^+$   $F$

I know I've done you wr - ong

$G$

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

$F^7$   $B^b$   $D^7$   $G_M$

no - thing but a fine tooth comb. I

$B^b$   $B^b_M$   $F$   $D^7$

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

$G^7$   $G^7$   $C^7$   $F$

Bail - ley won't you please come home

# Frankie And Johnnie

Traditional

Musical notation for 'Frankie And Johnnie' in 4/4 time, key of B-flat major. The melody is written on a single staff. Chords are indicated above the notes: F, C7, F, C7, F, C7, F, F7. The lyrics are: Frank-ie and John- nie were lov- ers. Oh, Lord-y how they could love! They Frank-ie went down to the cor- ner, Just for a buck- et of beer. She swore to be true to each oth- er, Just as true as the stars a- bove. said to the fat bar- ten- der, "Has my lov- in- est man been here? He was her man, But he done her wrong. He was my man, But he's done me wrong".

♩ = 160

## China Boy

Winfree/Boutelje - 1922

Musical notation for 'China Boy' in 4/4 time, key of B-flat major. The melody is written on a single staff. Chords are indicated above the notes: F, F, F, F, E7, E7, D7. The lyrics are: Chi - na boy go sleep, Close your eyes don't peep, Sand - man soon will come, While I soft - ly hum. Bud - dha smiles on you, Moon - man loves you too. So, while their watch they keep, Chi - na boy go sleep.

# Alice Blue Gown

Harry Tierney & Joseph McCarthy

1919

**A** **C**

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

**D7**

first wan - dered down in to town, \_\_\_\_\_ I was

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

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

**D7** **G7** **G+** **G7**

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

**B** **C** **A**

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

**D<sub>M</sub>** **A7** **G7** **E7**

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

**D<sub>M</sub>** **C** **A7**

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

**D<sub>M</sub>** **A7** **D7** **G7** **F<sub>M</sub>** **G7** **C**

sweet lit - tle A - lice Blue Gown.

# Jazz Baby

M.K. Jerome & Blanche Merrill - 1918

**A**  $C$

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

$G^7$   $C$   $E^7 E^o$   $Am$

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

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

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

$F$   $F^7$   $D^7$   $G^7$

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

**B**  $C$

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

$G^7$   $C$   $D^7$   $G^7$   $G^+$

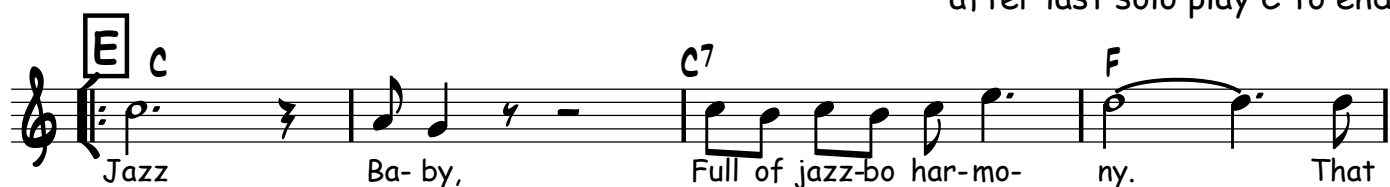
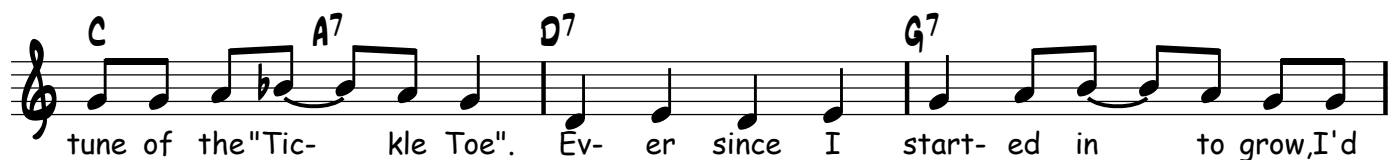
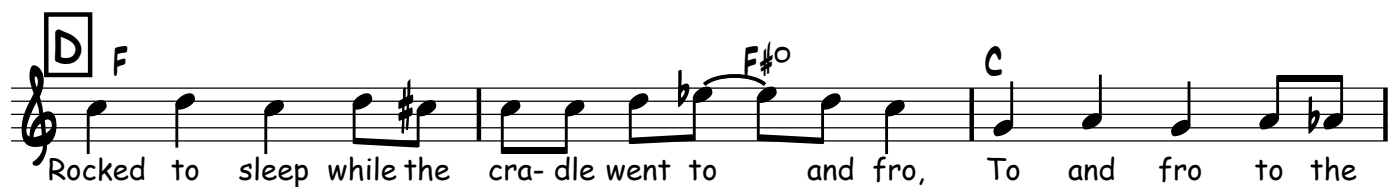
in the tone of a sax-o-phone, that makes me do a lit-tle wig-gle all my own. Cause I'm a

**C**  $C$   $C^7$   $F$   $F$

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

$F$   $Dm^7$   $C$   $C^o$   $C$   $G^7$   $G^+$

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



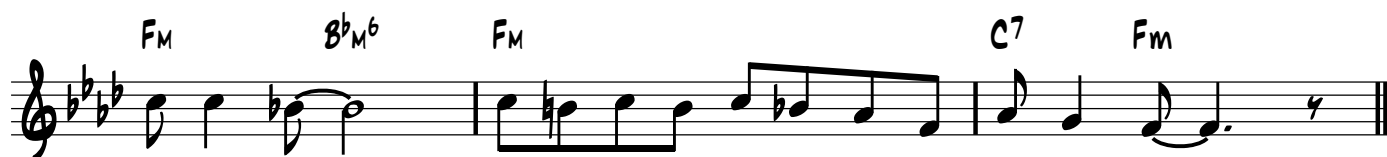
# Willie The Weeper



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



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



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



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



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



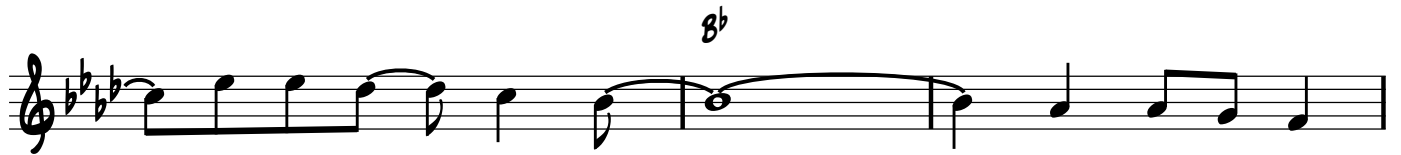
in the ze-ro breeze, a cut-ie lit-tle ho ney in her B - V - D's



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



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



want it good and strong\_\_ I want to have



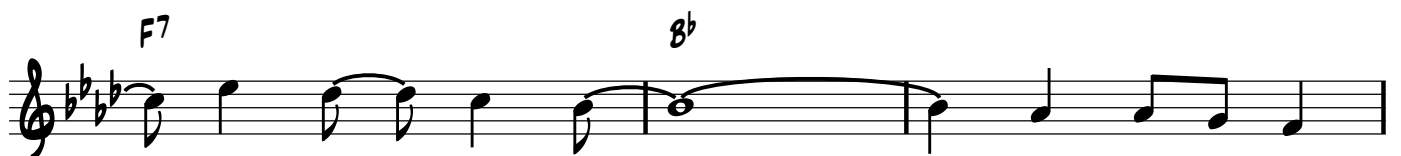
bis - cuits eight een inch-es long. now



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



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



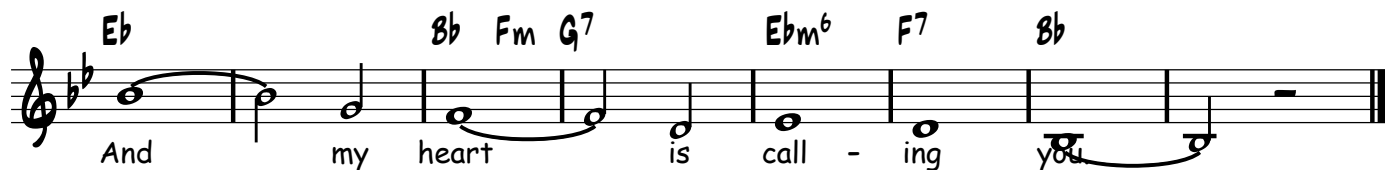
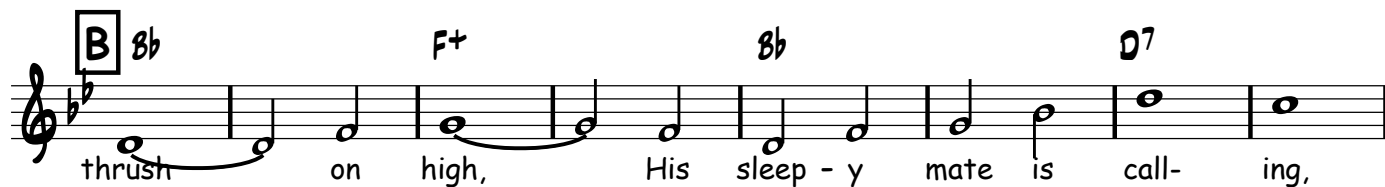
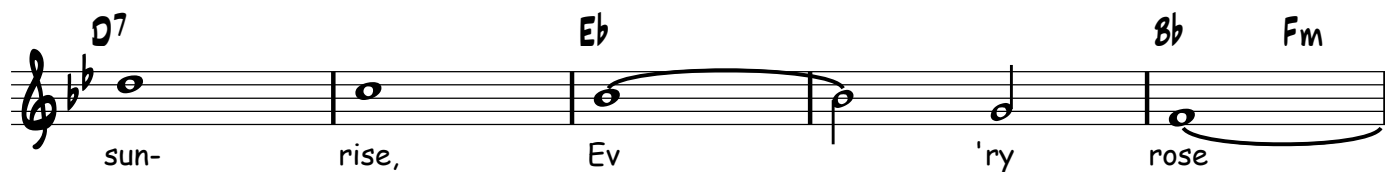
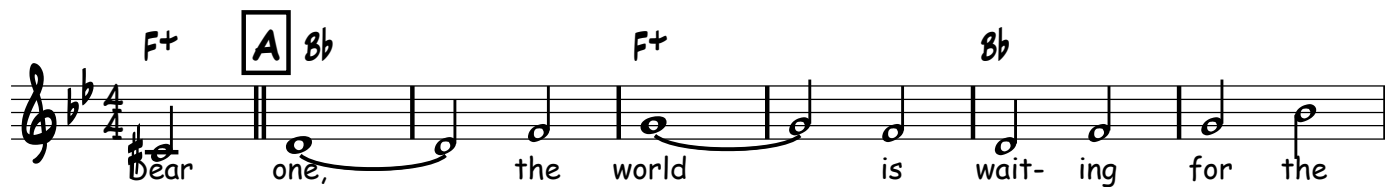
you'd lock\_\_ the door like will - ie the



weep - er and cry for more.

# The World Is Waiting For the Sunrise

Eugene Lockhart & Ernest Seity - 1919



# The Yama Yama Man

49

Collin Davis & Karl Hoschna - 1908

**A**  $Bb\text{m}$   $Ab/C$   $Bb\text{m}/Db$   $F^7$   $Bb\text{m}$   $F^7$   $Bb\text{m}$

Ev 'ry lit tle tot at night is a fraid of the dark, you know.  
Great big sca ry eyes you see so you cov er up up your head,

$Bb\text{m}$   $Ab/C$   $Bb\text{m}/Db$   $F\text{m}$   $C^7$   $F^7$

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!

**B**  $Bb$   $F^7$   $F^7$   $Bb$   $Bb^7$

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

$Eb$   $Eb\text{m}$   $Bb$   $G\text{m}^7$   $C^7$   $F^7$

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

$Bb$   $F^7$   $F^7$   $Bb$   $Bb^7$

May-be-he's hid- in' be-hind the chair, Read-y to spring out at you un-a-ware!

$Eb$   $Bb$   $G\text{m}^7$   $C^7$   $F^7$   $Bb$   $F^7$

Run to your Ma- ma cuz' here comes the Ya- ma Ya- ma man!

# Yellow Dog Blues

W.C Handy 1914



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



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



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



Ca-ble grams come of sym-pa- thy Te - le grams go of in qui - ry  
Mon-ey don't 'xact-ly grow on trees, On cot ton stalks it grows with ease,\_\_\_ No



Let- ters come from down in "Bam" And ev -'ry where that Un - cle Sam—  
race horse, race track no grand-stand Is like Old Back an' Buck shot land..



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

**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

**F** **F**

Fill our\_ hearts with glee, This  
**D7** While\_ the far- mers play. **G** **C** **G7** **C7** This

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

**D** **F** **F7** **Bb** **Bdim** **F** **F7** **Bb7**

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

**Bb7** **F** **C7** **F**

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

**C7** **F** **Ab7** **Bb** **Bdim** **F** **F7** **Bb7**

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

**C7** **F** **C7**

but the hike\_ ain't far. He's\_ gone where the South ern

**C7** **F** **C7** **F** **C7**

cross the Yel - low Dog.

Solos at "D"

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

Billy Rose & Con Conrad - 1923

**A**  $B^b$   $B^b \text{ DIM}$   $B^b$   $B^b \text{ DIM}$   $B^b$




Dadd-y dear list - en here your mam ma's feel - in' blue.  
Dadd-y dear when you're near well ev' - ry thing's o - kay\_\_\_\_\_

$F^7$   $B^b \text{ DIM}$   $B^b$   $B^b$



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

$B^b \text{ DIM}$   $B^b$   $B^b \text{ DIM}$   $B^b$   $B^7$   $C^7$

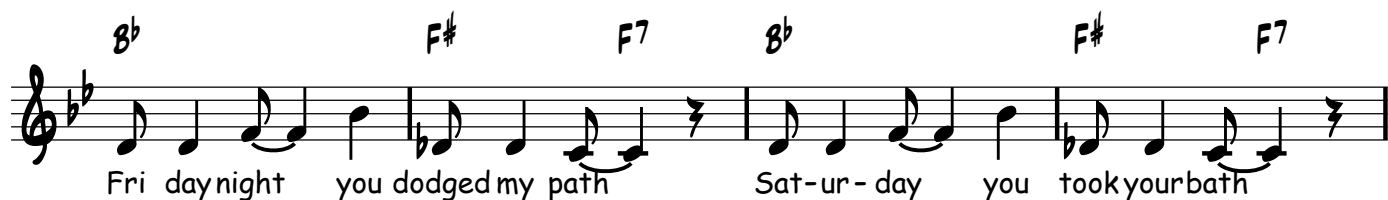
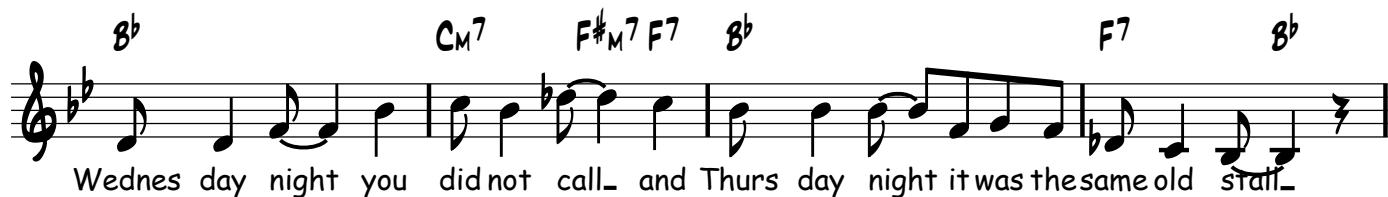
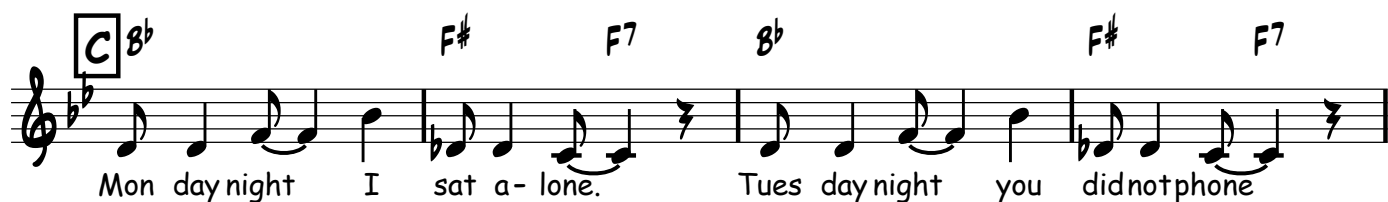
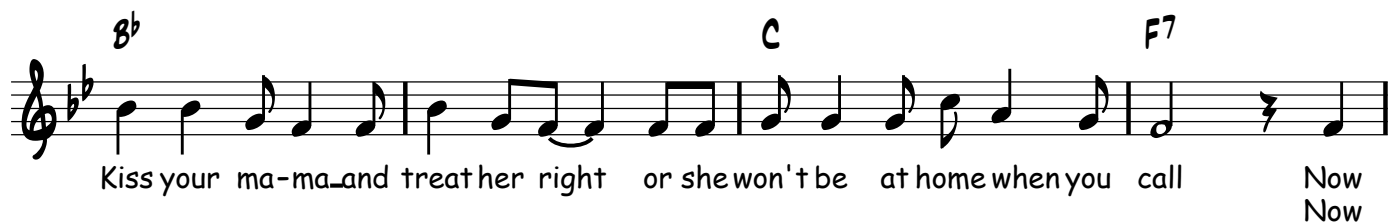


Ma ma's cheek Needs a kiss or two. I'm not show in'  
where you go,\_\_\_\_\_ and what makes you gay.\_\_\_\_\_ I don't want to

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



you\_\_\_\_\_ the door\_\_\_\_\_ but I must lay down the law. You've got to  
share my love\_\_\_\_\_ with a - noth - er tur - tle dove



# Down in Honky-Tonk Town

Chris Smith & Charles McCarron - 1915

**A**  $E_b$   $D^7$   $E_b$   $D^7$   $E_b$

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

$E_b$   $D^7$   $E_b$   $D^7$   $Gm$   $A_b$   $G^7$   $A_b$

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

$G^7$   $A_b$   $A_b$   $G^7$   $A_b$   $G^7$   $Cm$

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

**B**  $E_b$   $D^7$   $E_b$   $D^7$   $E_b$

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

$E_b$   $D^7$   $E_b$   $D^7$   $Gm$   $Cm$

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

$Cm$   $D^7$   $D^7(b9)$   $G^7$

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



# Down in Jungle Town

## Verse

Edward Madden and  
Theodore Morse - 1908

**A**  $G_m$

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

$A^7$   $D^7$   $G_m$

frown; Soon a shy bab- oon came out to

$B^b$   $F^9$   $B^b$   $C_m$

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

$C_m$

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

$C_m$   $G_m$   $D$

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

$D$   $F$   $F^7$

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

## Chorus

The musical score for the Chorus is written in G-flat major (two flats) and 4/4 time. It consists of six staves of music. The first staff begins with a boxed 'B' and a B-flat chord, followed by a C7 chord. The second staff has F7, B-flat, and B-flat5 chords. The third staff has F7, B-flat, B-flat5, and F7 chords. The fourth staff begins with a boxed 'C' and a B-flat chord, followed by C7 and F7 chords. The fifth staff has F7, C major 7, D7, and B-flat chords. The sixth staff has B-flat, C7, F7, and B-flat chords. The lyrics are: 'Down in jungle town, A honey-moon is coming soon. Then you'll hear a serenade, To a pretty monkey maid, When that chimpanzee up in the tree, Sings that melody. I'll be true to my monkey doo-dle-doo way Down In Jungle Town.'

**B**  $B^b$   $C^7$

Down in jun - gle town, A hon - ey -

$F^7$   $B^b$   $B^b\circ$

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

$F^7$   $B^b$   $B^b\circ$   $F^7$

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

**C**  $B^b$   $C^7$   $F^7$

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

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

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

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

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

# My Daddy Rocks Me

J. Berni Barbour - 1922

♩ = 100

**A**  $F_M$   $B^b_M$   $F_M$   $D^\circ$   $D^b6$   $F_M/C$

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

$A^b$   $G^7$   $C_M$   $A^\circ$   $A^b$   $C_M/G$

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

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

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

$C^7$   $F_M$   $C_M/A^b$   $G^7/D$   $B^b_M/D^b$   $C$   $F_M/C$

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

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

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

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

with one stead-y roll. roll.

# There'll Be Some Changes Made

Higgins/Overstreet - 1921

**A**  $B\flat$   $Gm$   $C^7$   $F^7$   $B\flat$   $Gm$

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

$C^7$   $F^7$   $D^7$   $Gm$

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

$C^7$   $F^7$   $F^+$   $B\flat$   $Gm$

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

$C^7$   $F^7$   $B\flat^7$   $B\flat^+$   $E\flat$

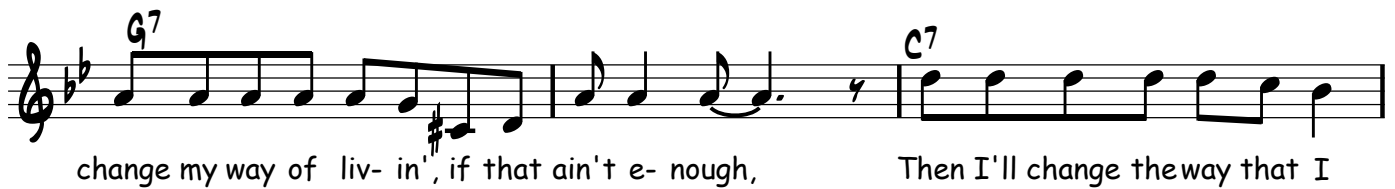
years gone by, I thought his love for me would nev - er die. —

$C^7$   $F$   $A^7$   $D^9$   $D^7$

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

$Gm$   $G^o$   $C^{13}$   $C^7$   $F^7$   $E\flat m^6$   $F^7$

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



## Creole Belles

1900

**A**  $B^b$   $F$

$C^7$   $F$   $C\#^7$   $G^7$   $C^7$

$B^b$   $F$   $D^7$

$G^7$   $C^7$   $F$   $E^7$   $F^7$

**B**  $B^b$   $C^7$   $F^7$   $B^b$   $B^b$

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

$C^7$   $F^7$   $B^b$   $G^7$   $Cmi$

1.  $C^7$   $F^7$   $B^b$  | 2.  $C^7$   $F^7$   $B^b$

Interlude

63



My Cre - ole  
Whenstars



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



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



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



Solos at "C"; Out Chorus use Melody from "A."

# Skeleton Jangle

Nick LaRocca - 1918

♩ = 182

$A^b$   $E^b7$   $E^b7$   $E^b7$

$A^b$   $E^b7$   $A^b$   $E^b7$

$F7$   $B^bM$   $B^b7$   $E^b7$

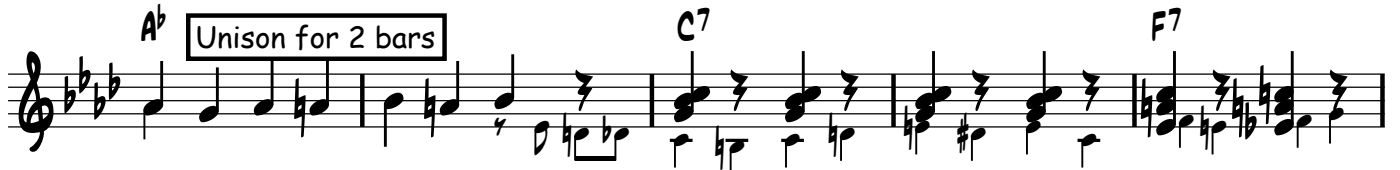
$A^b$   $E^b7$   $A^b7$   $D^b$   $F7$   $B^bM$

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

$B$   $C7$   $F7$   $B^b7$

$E^b7$   $A^b$   $A^\circ$   $E^b7$   $C7$   $F7$

$F7$   $E^b7$   $A^b$   $E^b7$   $A^b$  **Break**



## Sobbin' Blues

Kassel and Berton - 1922

♩ = 164

F C+ F C+ F C+ F C+  
 mf pp mf pp

**A** F F7 B<sup>b</sup>  
 mf 3

B<sup>b</sup>M F

B<sup>b</sup>7 F F

F C<sup>M</sup>6 D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

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

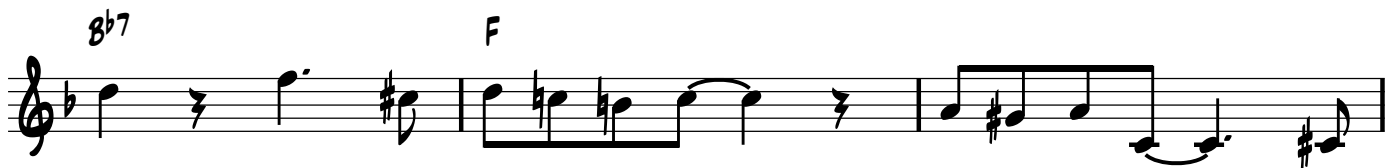
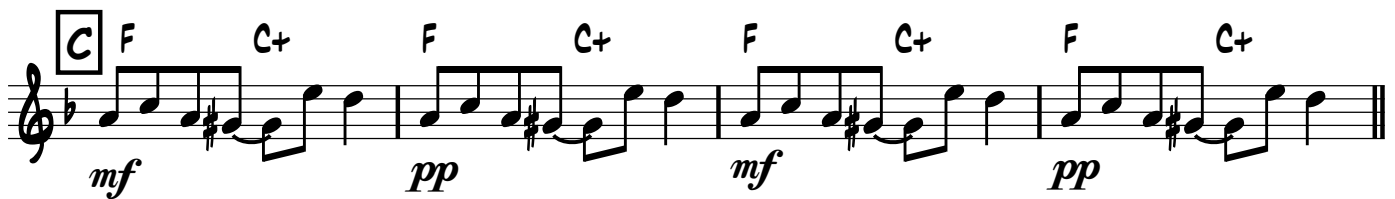
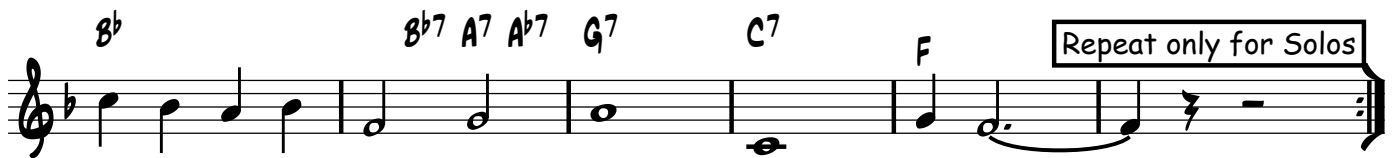
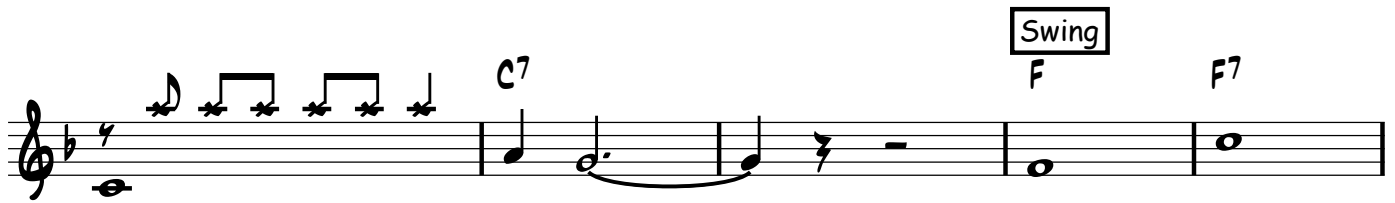
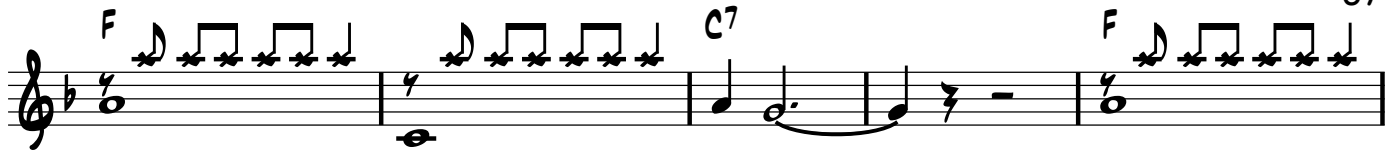
**B** F C<sup>7</sup> F

Swing  
 F F<sup>7</sup>

B<sup>b</sup> B<sup>b</sup>7 A<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup> C<sup>7</sup>

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

67



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

# Hesitating Blues

W.C. Handy - 1915



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



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



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



What you say can't talk to my Brown? A storm last night blew 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



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

**C7** **G7** **C7** **F** **Bb7** **F** **F7**

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

**C** **Bb** **Bb7** **Eb**

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

**Bb**

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

**F7** **Bb** **F7**

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

**D** **Bb** **Bb7** **Eb**

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

**Bb7**

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

**F7** **Bb** **Eb7** **Bb**

left me The Hes - i - ta ting Blues.

# Grizzly Bear Rag

## George Botsford - 1910

The image displays a musical score for guitar, written in 4/4 time and featuring a key signature of one flat (Bb). The score is composed of several staves of music, primarily using eighth and quarter notes. Chords are indicated by letters: F, D7, G7, and C7. The score includes a 'Bass' section and a 'Break' section. The score is divided into two main sections, A and B, with section B starting with a 'C7' chord.

**Section A:** This section begins with a 'Bass' section. The first staff shows a sequence of chords: F, D7, G7, C7, and F. The second staff continues with F, C7, F, and F. The third staff includes C, D7, G7, C7, and a 'Break' section. The fourth staff features C7, F, F, and D7. The fifth staff shows G7, C7, and F. The section concludes with a double bar line.

**Section B:** This section begins with a 'C7' chord. The first staff shows a sequence of chords: C7, F, and C7. The second staff continues with C7, F, and C7. The section concludes with a double bar line.

$B^b$   $B^{\circ}$  F  $C^7$  F //

[C] F  $C^7$  F Fine F

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

$C^7$  F F  $D^7$

$G^7$   $C^7$  F

[D]  $B^b$   $B^b7$   $G^7$   $C^7$  F7

F $^{\circ}$  F7  $B^b$  Break —  $B^b$   $B^b7$   $G^7$

Stop time as Marked

$C^7$   $E^b$   $G^b7$   $B^b$   $B^b$   $B^b$   $E^b$   $B^b$

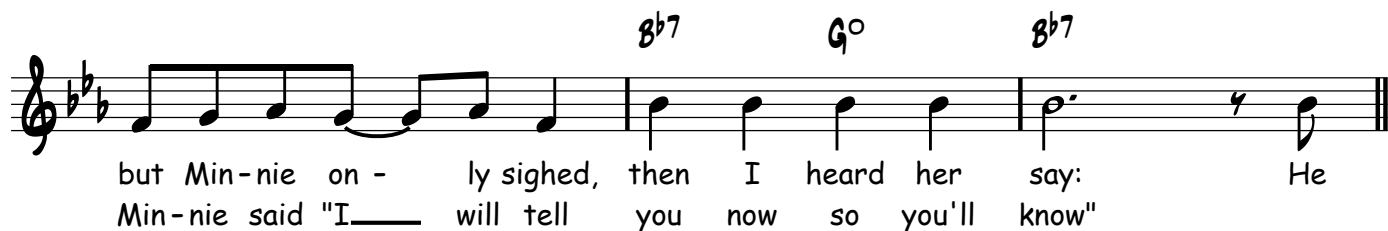
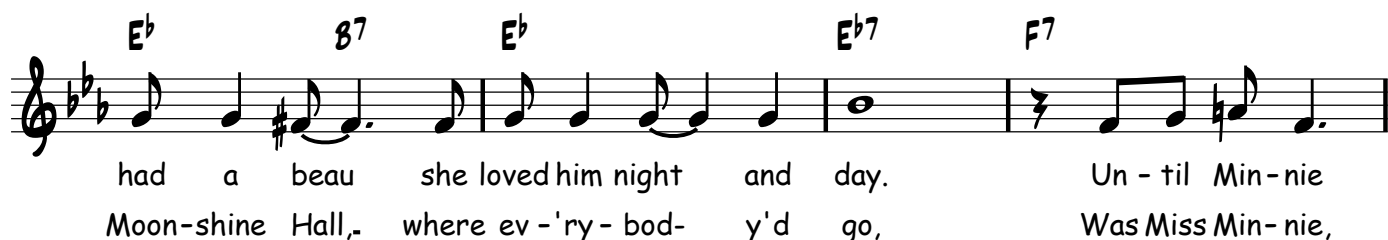
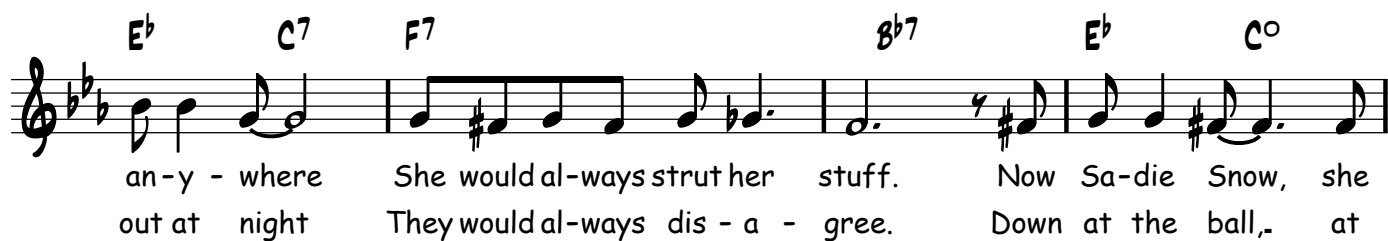
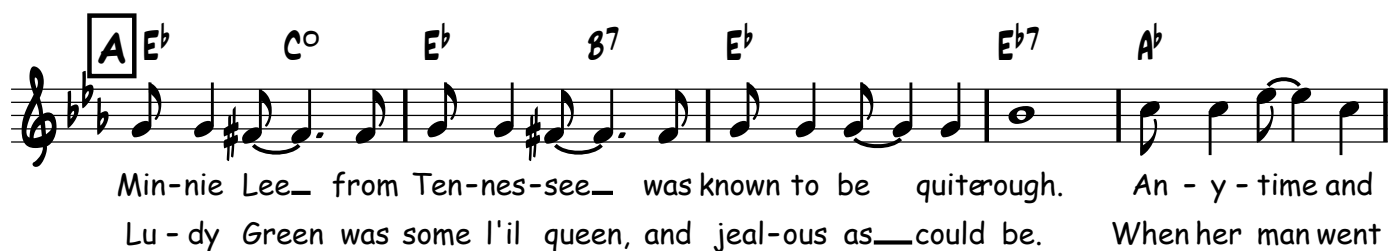
$C^7$  F7 1.  $B^b$  F7 2.  $B^b$  Break

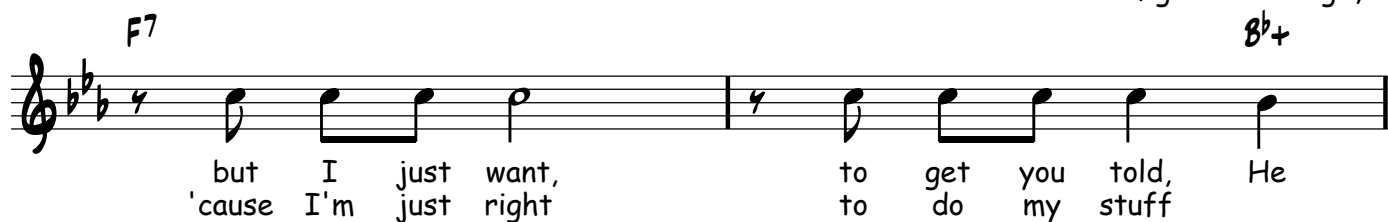
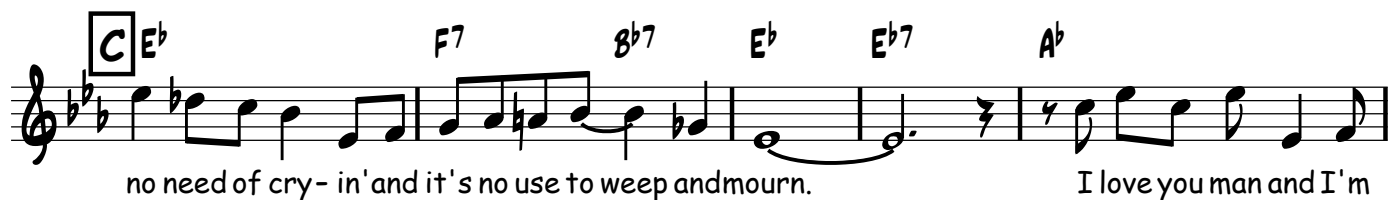
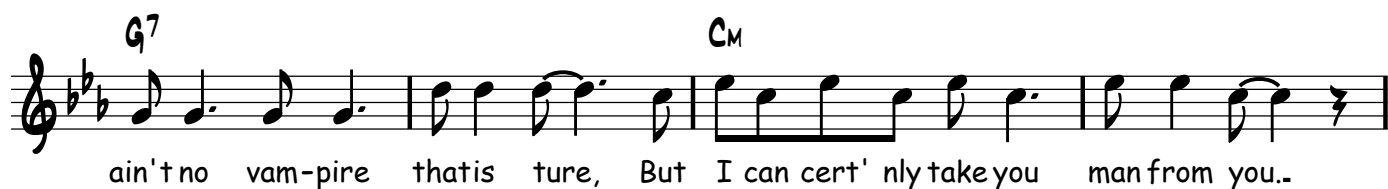
Back to "B" - Play to Fine

# He May Be Your Man

(But He Comes To See Me Sometimes)

Lemuel Fowler - 1922





## Satanic Blues

Musical score for "Satanic Blues" in B-flat major, 4/4 time. The score consists of seven staves of music with various chords and melodic lines.

**Staff 1:** Chords:  $B^b$ ,  $B^b7$ ,  $E^b$ ,  $E^b_M$ ,  $B^b$ ,  $F^{dim}$ ,  $C^b_M7$ ,  $F^9$ .

**Staff 2:** Chords:  $A$ ,  $B^b$ ,  $B^b$ ,  $B^b$ ,  $B^b7$ .

**Staff 3:** Chords:  $E^b$ ,  $E^b$ ,  $B^b$ ,  $D^b_M$ ,  $G$ .

**Staff 4:** Chords:  $C^7$ ,  $F^7$ ,  $B^b$ ,  $F$ ,  $B^b$ ,  $F^7$ .

**Staff 5:** Chords:  $B$ ,  $B^b$ ,  $E^b$ ,  $B^b$ ,  $E^b$ ,  $B^b$ ,  $E^b$ .

**Staff 6:** Chords:  $E^b$ ,  $B^b$ ,  $G$ ,  $C^7$ ,  $F^7$ .

**Staff 7:** Chords:  $B^b$ ,  $F$ ,  $B^b$ ,  $F$ ,  $B^b$ .

The score includes repeat signs and first/second endings.

Chords indicated above the staff:

Staff 1: **C** E<sup>b</sup> E<sup>b</sup> C<sup>7</sup> F<sup>7</sup> F<sup>7</sup>

Staff 2: B<sup>b</sup> E<sup>b</sup> G<sup>7</sup> C<sup>7</sup> B<sup>b</sup>7

Staff 3: E<sup>b</sup> E<sup>b</sup> C<sup>7</sup> F<sup>7</sup> F<sup>7</sup>

Staff 4: A<sup>b</sup> E<sup>b</sup><sub>DIM</sub> E<sup>b</sup> B<sup>b</sup><sub>M</sub> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> E F

Back to "A"

# Dangerous Blues

1921

**A** F Fm F Fm F

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

C7 F F Fm

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

F Fm F

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

C7 F F7 F° Eb7 F C7 F

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

**B** F F° F+ F C7 F F F° F+

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

F C7 A° D7 E° D7

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

A° D7 Cm/G Gm G° Gm Cm/G Gm

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

G7 C7/G G#° A° C7/Bb C7

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

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

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

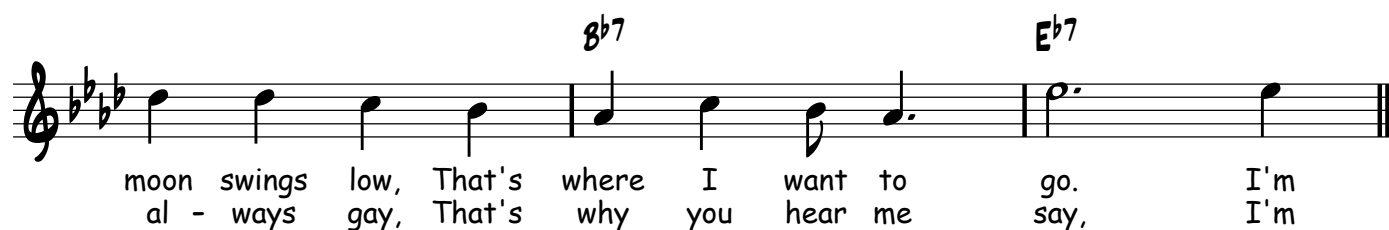
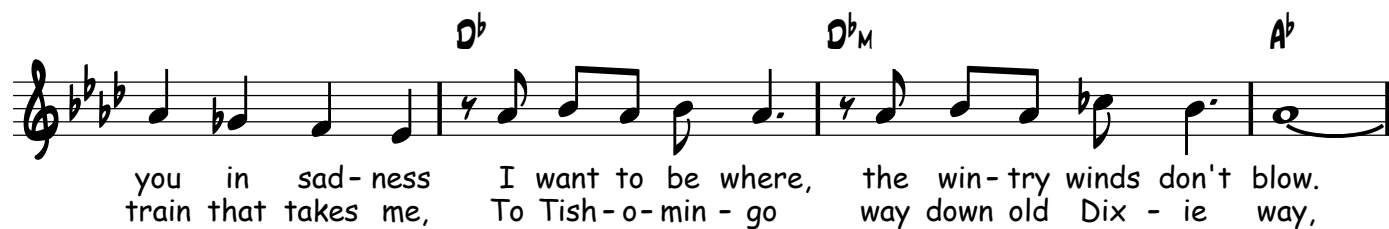
ev-en sleep a wink, Ev'ry time I hear those dang'rous blues I want to sink,

Oh, \_\_\_\_\_ I've got those dang'rous blues.

Chords: C, F, F<sup>b</sup>, F<sup>+</sup>, F, C<sup>7</sup>, F, F, F<sup>b</sup>, F<sup>+</sup>, F, B<sup>b</sup>, A<sup>7</sup>, Gm, Cm, Gm, Cm, Gm, Cm, Gm, Cm, Gm, Cm, Gm, G<sup>7</sup>, C<sup>7</sup>, F, F<sup>o</sup>, F, B<sup>b</sup><sup>7</sup>, F

## Tishomingo Blues

Spencer Williams - 1917



$D^b7$   $E^7$   $A^b$   $A^{\circ}79$

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

$E^b7$   $A^b$   $A^{\circ}$

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

Opt. Break on Solos

$E^b7$   $B^b7$   $E^b7$   $B^b7$   $E^b7$

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

$C$   $A^b$   $A^b7$   $D^b$   $A^b$   $A^b7$

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

$D^b$   $C^7$

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

$A^b$   $C^7$   $F^{\#}m$   $E^7$   $A^b$

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

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

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

# Memphis Blues

W.C Handy - 1912

A  $Bb7$   $F7$   $Bb7$   $Eb$   $Eb7$   $Ab7$   $Abm6$   $Bb7$

$Bb7$   $Eb$

$Bb7$   $Eb$   $Eb7$   $D7$   $Db7$

$C7$   $F7$

$Bb7$   $F7$   $Bb7$   $Eb$   $Eb7$

B  $Ab$   $Ab7$   $Db7$

$Ab$   $Eb7$

$Bb7$   $Eb7$   $Ab$   $Ab7$   $Db7$   $Dbm$   $Ab$

# Midnight in Moscow

81

♩ = 160

**A** C<sub>M</sub> F<sub>M</sub> G<sup>7</sup> C<sub>M</sub> G<sup>7</sup> C<sub>M</sub> E<sup>b</sup> A<sup>b</sup> B<sup>b7</sup>

E<sup>b</sup> D<sub>M</sub><sup>7</sup> G<sup>7</sup> C<sub>M</sub> F<sub>M</sub>

C<sub>M</sub> G<sup>7</sup> C<sub>M</sub> D<sub>M</sub><sup>7</sup> G<sup>7</sup> C<sub>M</sub>

F<sub>M</sub> C<sub>M</sub> G<sup>7</sup> C<sub>M</sub> C<sub>M</sub>

Stop time- first beat of bar only

**B** C<sub>M</sub> F<sub>M</sub><sup>6</sup> C<sub>M</sub> C<sub>M</sub> E<sup>b</sup>

A<sup>b</sup> E<sup>b</sup> G<sup>7</sup> C<sub>M</sub> C<sub>M</sub>

F<sub>M</sub> F<sub>M</sub> C<sub>M</sub> G<sup>7</sup> C<sub>M</sub> D<sub>M</sub><sup>7</sup> G<sup>7</sup>

C<sub>M</sub> F<sub>M</sub> C<sub>M</sub> G<sup>7</sup> C<sub>M</sub>

Time

# The Storyville Blues

Trad.

♩ = 132

A<sup>b</sup>E<sup>b</sup>7A<sup>b</sup>A<sup>b</sup>7D<sup>b</sup>D<sup>b</sup>MA<sup>b</sup>

A

A<sup>b</sup>A<sup>b</sup>7D<sup>b</sup>A<sup>b</sup>E<sup>b</sup>7A<sup>b</sup>B<sup>b</sup>7E<sup>b</sup>7A<sup>b</sup>A<sup>b</sup>7D<sup>b</sup>A<sup>b</sup>D<sup>b</sup>

F7

B<sup>b</sup>7E<sup>b</sup>7

B

A<sup>b</sup>A<sup>b</sup>7D<sup>b</sup>D<sup>b</sup>MA<sup>b</sup>E<sup>b</sup>7A<sup>b</sup>B<sup>b</sup>7E<sup>b</sup>7A<sup>b</sup>A<sup>b</sup>7D<sup>b</sup>D<sup>b</sup>MA<sup>b</sup>E<sup>b</sup>7A<sup>b</sup>E<sup>b</sup>7A<sup>b</sup>A<sup>b</sup>7D<sup>b</sup>D<sup>b</sup>MA<sup>b</sup>E<sup>b</sup>7

Time

C A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> D<sup>b</sup>M A<sup>b</sup> A<sup>b</sup> F<sup>7</sup>

Drum Roll - Piano Roll - Sustained Bass

B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> D<sup>b</sup>M

A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> D<sup>b</sup>M A<sup>b</sup>

Tag Back to "B" for Solos

A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> D<sup>b</sup>M A<sup>b</sup>

rit.

# Strut Miss Lizzie

Turner Layton & Henry Creamer - 1921

**A**  $G_M$   $D^7$   $G_M$   $C_M$   $G_M$   $D^7$   $G_M$   $F^+$

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

Won't you

**B**  $E^b$   $E^b_M$   $B^b$   $G^7$

strut Miss Liz-zie

Get bu-sy

I want to see you walk,\_\_\_

for the

$C^7$   $F^7$   $B^b$   $B^b0$   $B^b$   $B^b7$

folks all state the way you syn-co-pate

Is the whole town talk. When you

$E^b$   $E^b_M$   $B^b$   $D^7$

move so pret-ty,

It's a pi-ty,

The oth-er girl-ies frown.\_\_\_\_

But the

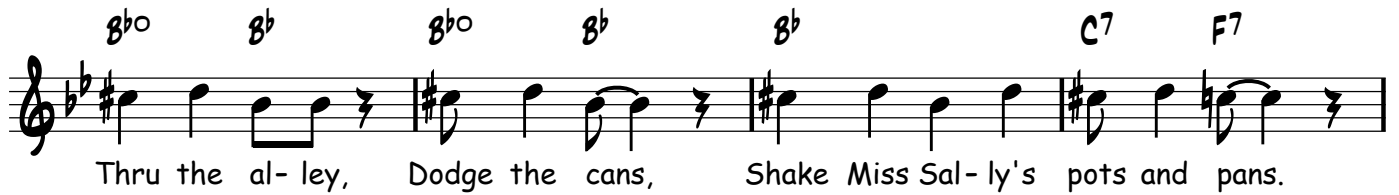
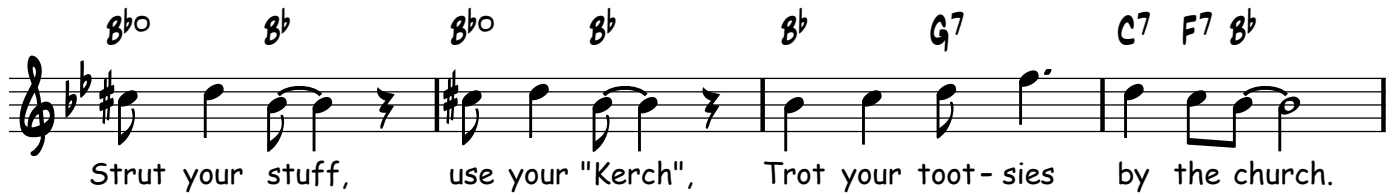
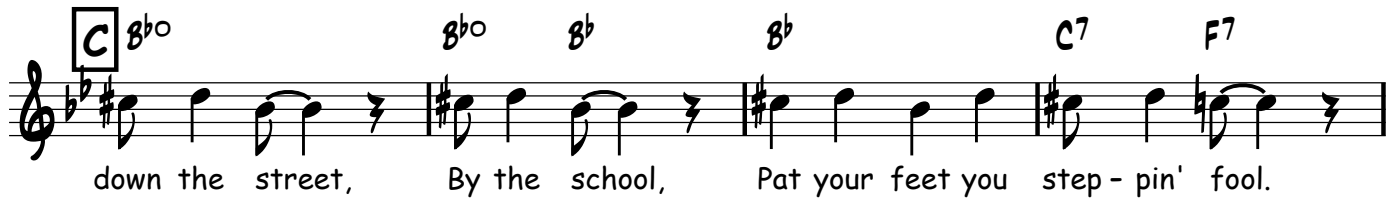
$G_M$   $D^7$   $G_M$   $C_M$   $G_M$   $D^7$   $G_M$   $F^7$   $B^b$

men you meet like the way you shake your feet,

Oh, you knock 'em diz-zy,

$C^7$   $F^7$   $B^b$   $B^b7$   $E^b$   $E^b_M$   $B^b$  **Vocal to "C"**

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

B<sup>b</sup>

Back to "B: for Solos"

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

Porter Grainger & Everett Robbins - 1922

**A**  $Bb$   $D7$   $Gm$   $D7$   $G7$

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

$Dm7$   $G7$   $Cm$   $G7$   $G7$   $G7$

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

$Cm$   $C$   $C7$   $Gb7$   $F7$

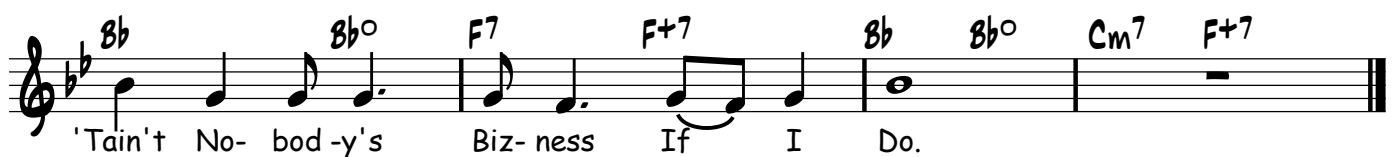
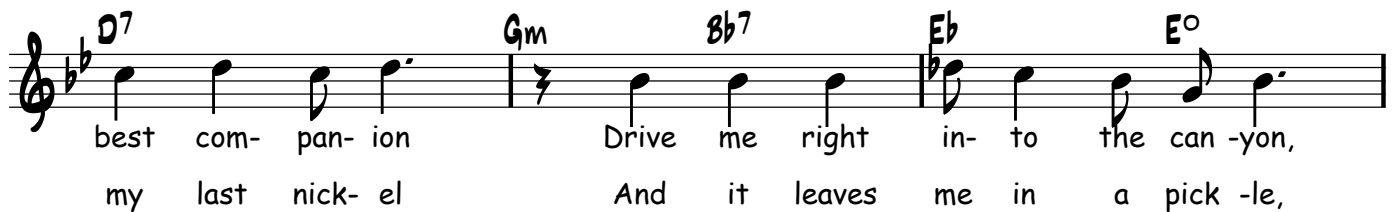
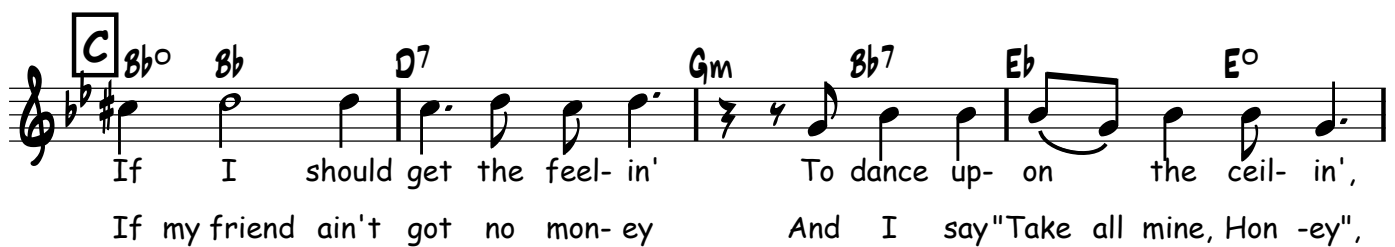
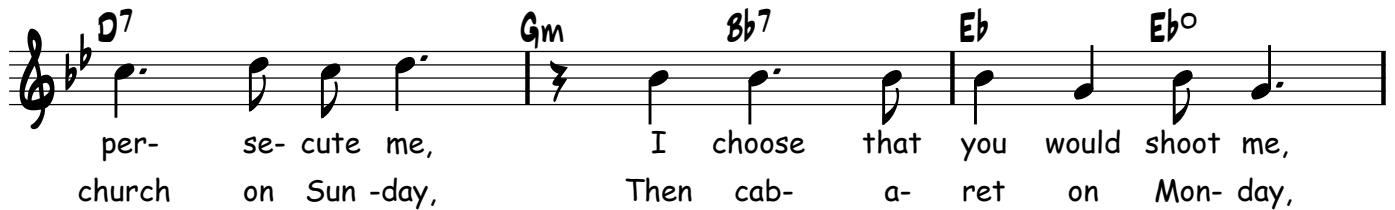
want to an- y- way, And don't care if they all de- spise me.  
get down on their knees, And beg your par- don for their squawk- in'.

**B**  $Bb$   $Bb$   $D7$   $Gm$   $Bb7$   $Eb$   $Eo$

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,

$Bb$   $Bb$   $F7$   $F+7$   $D7$   $G7$   $C$   $F+7$   $Bb$   $Bb$

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



# T'aint Nothin Else But Jazz

Maceo Pinkard - 1921

**A**  $E_b$   $A_b^7$   $E_b$   $A_b^7$   $E_b$   $A_b^7$   $C^7$   $F^7$   $B_b^+7$

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

$G^7$   $A_b$   $E_b$   $E_b^m$   $B_b$   $F^7$   $B_b$

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

$B_b$   $B_b^7$   $D_b^7$   $B_b^7$   $B_b^+7$

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

**B**  $E_b$   $F^7$

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

$B_b^7$   $E_b$   $B^7/F^\sharp$   $F^m^7$   $B_b^+7$

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

$E_b$   $E_b^7$   $A_b$   $A^\circ$

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

$E_b/B_b$   $B_b^+7$   $E_b$   $B_b^+7$   $E_b$   $F^\sharp^\circ$

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

$E_b/G$   $F^\sharp^\circ$   $E_b/G$   $E_b$   $C^m^7$

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

$F^7$   $B_b^7$   $E_b$   $C^7$   $F^7$   $B_b^7$   $E_b$

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

# Maitland

89

Same Melody as "Take My Hand, Precious Lord"

The musical score for "Maitland" is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is presented on a single staff with four lines of music. The notes are as follows: Line 1: Quarter note B-flat, quarter note A-flat, half note G-flat, quarter note F. Line 2: Quarter note E-flat, quarter note D-flat, quarter note C, quarter note B. Line 3: Quarter note A-flat, quarter note G-flat, quarter note F, quarter note E-flat. Line 4: Quarter note D-flat, quarter note C, quarter note B, quarter note A-flat. The score includes various chords: A-flat, A-flat7, D-flat, D-flat, A-flat, E-flat7, A-flat, A-flat7, D-flat, A-flat, E-flat7, A-flat, D-flat, D-flat minor, and A-flat. The piece concludes with a double bar line and repeat dots.

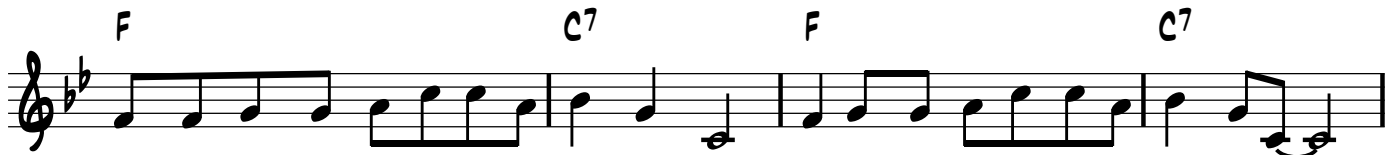
# Alcoholic Blues

Albert Von Tilzer 1919

[illegible]

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

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



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



I cut my sug - ar I cut my coal,



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



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



no more beer my heart to cheer, good-byewhis-key used to make me fris-ky.\_  
Barsare closed and night clubs too, lord - y lord - y what to \_\_\_\_\_ do, \_\_\_\_\_



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

# Alexander's Ragtime Band

Irving Berlin, 1911

## VERSE

**A** C C<sup>7</sup> F G<sup>7</sup>

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

C D<sup>7</sup> G<sup>7</sup>

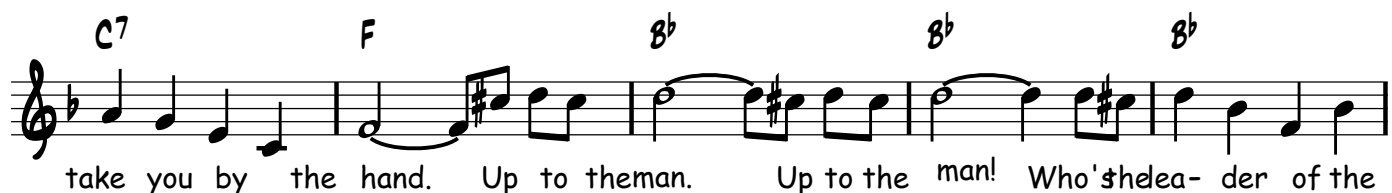
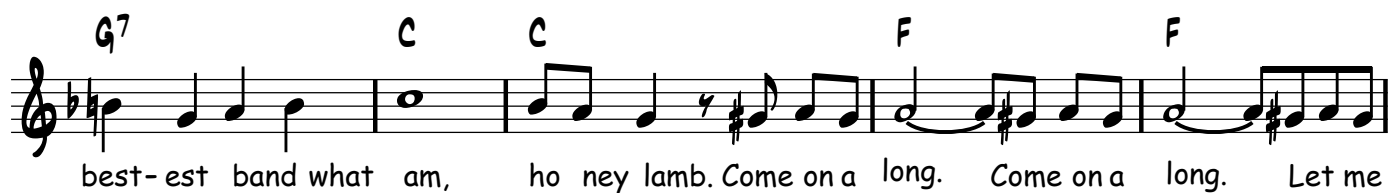
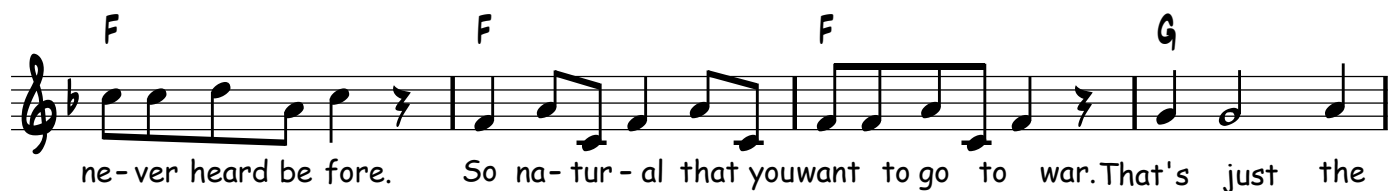
Ain't you go - in', Ain't you go - in' To the ad- er man, rag- ged ne - terman?  
Like a chick- en, Like a chick- en, And the clar i- net is a col- ored pet,

C F G<sup>7</sup>

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

C C<sup>7</sup> F C<sup>0</sup> C G<sup>7</sup> C C<sup>7</sup>

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



# Riverside Blues

Thomas A. Dorsey & Richard M. Jones

Chords: Cm, G<sup>7</sup>, Cm, G<sup>7</sup>, Cm, Fm, E<sup>b</sup>, B<sup>b</sup>+<sup>7</sup>

**A** E<sup>b</sup>, A<sup>b</sup>+<sup>7</sup>, E<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>+<sup>7</sup>

3, E<sup>b</sup> 2 bar unison break, B<sup>b</sup>+<sup>7</sup>

Fm<sup>7</sup>, B<sup>b</sup>+<sup>7</sup>, E<sup>b</sup>, E<sup>b</sup>+<sup>7</sup>, E<sup>b</sup>°, A<sup>b</sup>m, 1. E<sup>b</sup>, B<sup>b</sup>+<sup>7</sup>, 2. E<sup>b</sup>, B<sup>b</sup>+<sup>7</sup>

**B** everybody plays this figure behind clarinet lead, E<sup>b</sup>, B<sup>b</sup>+<sup>7</sup>, E<sup>b</sup>, G<sup>7</sup>

A<sup>b</sup>, A<sup>b</sup>m, E<sup>b</sup> 2 bar clarinet break

B<sup>b</sup>+<sup>7</sup>, Fm<sup>7</sup>, B<sup>b</sup>+<sup>7</sup>, E<sup>b</sup>, E<sup>b</sup>+<sup>7</sup>, E<sup>b</sup>°, A<sup>b</sup>m, E<sup>b</sup>, B<sup>b</sup>+<sup>7</sup>

**C** E<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>, E<sup>b</sup>+<sup>7</sup>, A<sup>b</sup>

E<sup>b</sup> Play 2 bar unison on out-chorus

B<sup>b</sup>, Fm<sup>7</sup>, B<sup>b</sup>+<sup>7</sup>, E<sup>b</sup>, E<sup>b</sup>+<sup>7</sup>, E<sup>b</sup>°, A<sup>b</sup>m, E<sup>b</sup> Solos at "C"

# My Bucket's Got a Hole In It

95

♩ = 174

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The second staff continues with: C4 (half), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half). The third staff continues with: C3 (half), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The fourth staff continues with: C2 (half), Bb1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (half). The score includes various musical notations such as treble clef, key signature, and time signature.

## CHORUS

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

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

## CHORUS

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

## CHORUS

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

## CHORUS

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

## CHORUS

# I Can't Let 'Em Suffer

Henry Creamer & Turner Layton - 1918

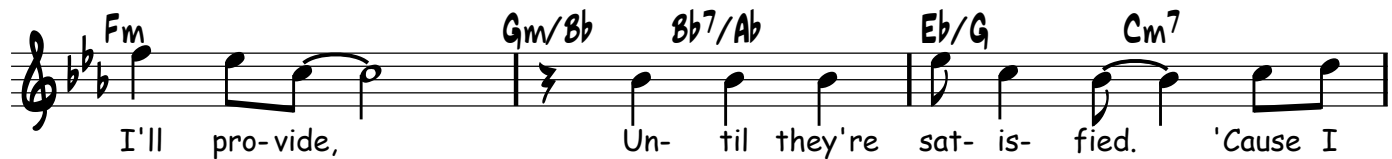
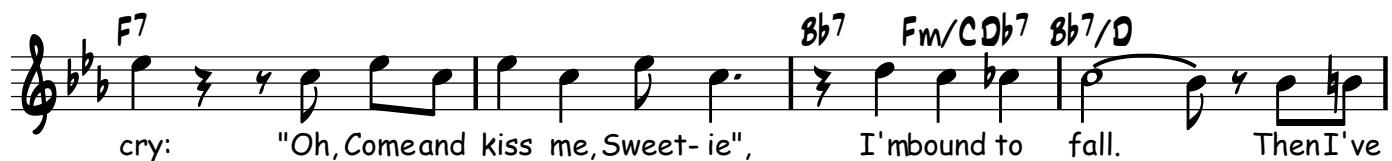
**A**

Eb Fm7 Bb7 Eb Bb+ Eb  
 I love to see the fel lows hap-py all the while.

Fm Bb7 Eb Gb° B7/F  
 Love to see them smile. That show they're jol-ly and ev- 'ry- thing.

Eb Fm7 Bb7 Eb Bb+ Eb  
 I love to see the fel lows hap-py all the while.

Gm D7 Gm E° Bb/F Bb7  
 It's cru-el, So cru-el, To let them plead. Oh, I



## Oh By Jingo

Albert von Tizler  
1919

♩ = 180

**A** F C+7 F C+7 F G7 G<sup>dim</sup> G7 G<sup>dim</sup>

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

G7 C7 F D7

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

G7 C7

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

**B** F C+7 F C+7 F F7 B<sup>b</sup>

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

A7 B<sub>M</sub> A7/C<sup>#</sup> D<sub>M</sub>

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

F F<sup>#dim</sup> C7/G C7 F B<sup>b7</sup> F

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

# Down By The Riverside

99

♩ = 180

**A** *F* *F* *F* *F*

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

*C7* *C7* *F* *F*

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

*F* *F* *F* *F*

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

*C7* *C7* *F* *F*

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

**B** *Bb* *Bb* *F* *F*

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

*C7* *C7* *F* *F* *Bb*

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

*Bb* *F* *F*

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

*C7* *C7* *F*

stu - dy war no more.

# Wabash Blues

♩ = 120

**A**  $\flat$   $G^M$   $\flat$

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

$C^7$   $F^7$   $\flat$   $\flat$   $D^7$

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

$G^M$   $\flat$   $C^7$   $F^7$   $\flat$

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

$\flat^7$   $E^b$   $F\sharp^7$

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

$\flat$   $\flat^7$   $G$   $C$   $F^7$   $\flat$

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

## Solos at B

**B**  $B^b7$   $B^b7$   $E^b$   $E^b$   $G_M$   $A^b$   $A$   $B^b7$   $B^b7$   $E^b$

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

$E^b$   $F^\sharp_{DIM}$   $E^b7$   $A^b$   $A^b$   $E^b$   $E^b$   $B^7$

A lone - some soul am I, I feel

$B^7$   $B^b7$   $B^b7$   $B^b7$   $B^b7$   $E^b$   $E^b$   $G_M$   $A^b$   $A$

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

$B^b7$   $B^b7$   $E^b$   $E^b$   $F^\sharp_{DIM}$   $E^b7$   $A^b$   $E^b$

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

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

shoes To lose \_\_\_\_\_ those Wa bash Blues.

**C**  $B^b$   $D$   $G_M$   $B^b$   $F^\sharp$   $D^b7$

Thru the sync a more the can dle light is shin ing bright, Mem-'ry brings the scent of new mown

$F^\sharp$   $D^b7$   $C^7$   $F$   $C^7$   $F$

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

$B^b$   $B^b7$   $E^b$   $B^b$  **Back to B**

I'll be leav - ing hoof printst'ward the old home road a - gain.

## Lasses Candy

Nick LaRocca - 1919

**A**  $A^b$   $A^b\circ$   $E^b7$   $A^b$   $A^b\circ$

$E^b7$   $E\circ$   $F7$   $B^bm$   $B^b$   $B^bm$

$B^b7$   $E7$   $E^b7$

**B**  $A^b$   $A^b\circ$   $E^b7$   $F7$

$B^bm$   $B^b$   $B^bm$   $E7$   $A^b$   $G7$   $G^b7$

$F7$   $B^b7$   $E^b7$   $A^b$   $A^b\circ$   $B^bm7$   $E^b7$

# Poor Butterfly

103

Golden/Hubbel - 1916

♩ = 120

A  $E^b9$   $A^b_{MAY}7$   $A^b$   
 Poor But-ter - fly \_\_\_\_\_ 'neath the blos-soms wait - ing \_\_\_\_\_ Poor But-ter -  
 $C+7$   $F^9$   $F7$   
 fly \_\_\_\_\_ for she loved him so. The mo - ments  
 $B^b7$   $E^b8$   $A^b$   $F_M$   
 pass in - to hours, \_\_\_\_\_ The hours pass in - to years, And as she  
 $B^b7$   $E^b9$   $A^b$   $E7$   $B^b_M7$   
 smiles thru her tears, \_\_\_\_\_ She mur - murs low, The moon and  
B  $E^b9$   $A^b_{MAY}7$   $A^b$   
 I \_\_\_\_\_ know that he be faith - ful, \_\_\_\_\_ I'm sure he  
 $C+7$   $C7$   $F^9$   
 come \_\_\_\_\_ to me by and by. \_\_\_\_\_ But if  
 $B^b_M7$   $D^b_M6$   $A^b$   $B^b_{DIM}$   
 he don't come back \_\_\_\_\_ Then I nev - er sigh or cry, \_\_\_\_\_ I just must  
 $E^b9$   $A^b$   
 die. \_\_\_\_\_ Poor But - ter - fly.

# King Chanticleer

Nat D Ayer & Seymour Brown, 1910

**A** Cm B+ Cm/B<sup>b</sup> Cm/A A<sup>b</sup> Cm/G

Play cues 1x for Repeat:

A<sup>b</sup>7/G<sup>b</sup> Cm/G D<sup>7</sup> G<sup>7</sup> Cm Cm D<sup>7</sup> G<sup>7</sup>

**B** G D<sup>7</sup> G

D<sup>7</sup> G

D<sup>7</sup> D<sup>7</sup> D<sup>7-5</sup> G<sup>7</sup>

**C** Cm B+ Cm/B<sup>b</sup> Cm/A A<sup>b</sup> Cm/G

A<sup>b</sup>7/G<sup>b</sup> Cm/G D<sup>7</sup> G<sup>7</sup> Cm

**D**

Fm

Trombone Solo - 16 Bars

Cm

105



Fm



D7

D7-5

G7

Bb7



**E**

CHORUS:

Eb

F7

Bb7



Eb

Eb

Gm



Bb

F7

Bb7



**F**

Eb

F7

Bb7



Eb

Eb

Eb7



Ab

F7

Bb7

Eb

Ab7

Eb

Solos at "E":



## Wild Cherries Rag

Ted Snyder - 1909

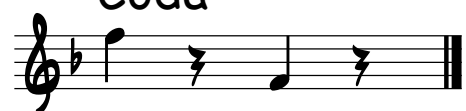
Sheet music for "Wild Cherries Rag" by Ted Snyder (1909). The music is in 4/4 time and consists of two main sections, A and B.

**Section A:** This section begins with a boxed 'A' and a key signature of one sharp (F#). The melody is written on a single staff. The chords are: C, E7, Am, Em, F, A7, Dm, G7, C, C°, C, C, E7, Am, Em, F, A7, Dm, G7, C, C, C, E7. The section ends with a double bar line.

**Section B:** This section begins with a boxed 'B' and a key signature of one sharp (F#). The melody is written on a single staff. The chords are: A7, Dm, A7, Dm, G7, C, G7, C, A7, Dm, A7, Dm, F, C, G7, C, A7, Dm. The section ends with a double bar line.



D.S Back to "C" al Coda  
Coda



## Ory's Creole Trombone

Edward "Kid" Ory - 1921

Trombone solo

Musical score for Trombone solo, 4/4 time, key of B-flat major. The score consists of seven staves of music. The first staff begins with a double bar line and a repeat sign. The second staff is marked with a box labeled 'A'. The third staff continues the melody. The fourth staff continues the melody. The fifth staff is marked with a box labeled 'B'. The sixth staff continues the melody. The seventh staff concludes the piece with a double bar line and a repeat sign. Chord symbols are written above the notes: G7, C7, F, C7, F, C7, F, G7, C7, F, D7, G7, C7, F, D7, G7, C7, F, D7, F.

Staff 1:  $G^7$   $C^7$   $F$   $C^7$   $F$

Staff 2:  $C^7$   $F$   $F$   $F$   $F$   $F$

Staff 3:  $G^7$   $C^7$   $F$

Staff 4:  $G^7$   $C^7$   $F$   $D^7$

Staff 5:  $G^7$   $C^7$   $F$   $C^7$

Staff 6:  $F$   $D^7$   $G^7$   $C^7$   $C^7$

Staff 7:  $F$   $G^7$   $C^7$  1.  $D^7$  2.  $F$

[illegible]

## Ja Da

Bob Carlton - 1918

♩ = 132

F E7 E♭7 D7 G7 C7 F  
 Ja- da\_\_ Ja- da\_\_ Ja- da Ja- da Jing, Jing Jing.

F E7 E♭7 D7 G7  
 Ja da\_\_ Ja da\_\_ Ja- da Ja- da Jing, Jing, Jing.

F D° C7 F D°  
 That's a fun-ny lit-tle bit of mel-o- dy,\_\_\_ It's so sooth-ing and ap-

C7 F E7 E♭7 D7 G7 C7  
 peal- ling to me,- It goes Ja da\_\_ Ja da\_\_ Ja- da Ja- da Jing, Jing,

F D7 G7 C7 F  
 Jing, Oh yeah!\_\_ Ja - da Ja - da Jing, Jing, Jing!

# That Da Da Strain

111

♩ = 152

Smith and Medina - 1922

Sheet music for "That Da Da Strain" in G major, 4/4 time, 152 bpm. The score consists of eight staves of music.

**Staff 1:** Chords: D7, A, G<sub>M</sub>. The key signature is one flat (F major/G minor).

**Staff 2:** Chord: D7.

**Staff 3:** Chord: G<sub>M</sub>.

**Staff 4:** Chords: F, C7, F7.

**Staff 5:** Chords: B, B<sup>b</sup>, D7, G7. A repeat sign is present at the beginning of this staff.

**Staff 6:** Chords: C7, F7, B<sup>b</sup>, C<sub>M</sub>7, F7.

**Staff 7:** Chords: B<sup>b</sup>, D7, G7.

**Staff 8:** Chords: C7, F, B<sup>b</sup>, E<sup>b</sup>7, B<sup>b</sup>. The section ends with the instruction "Solos on B".

# Lazy Daddy

ODJB, 1918

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

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

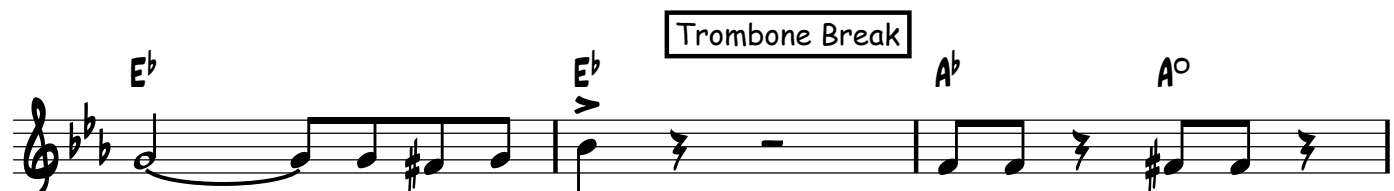
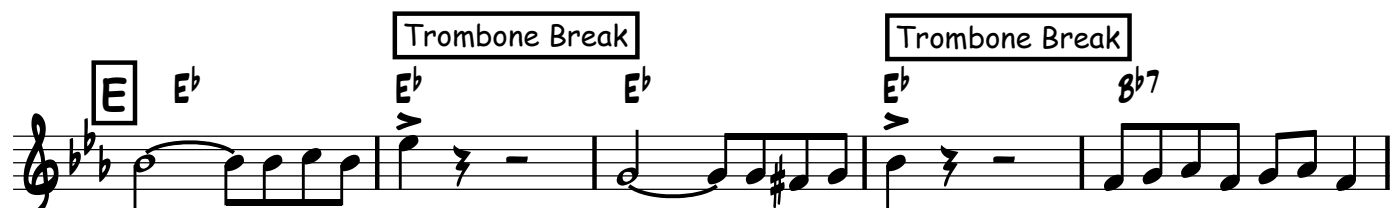
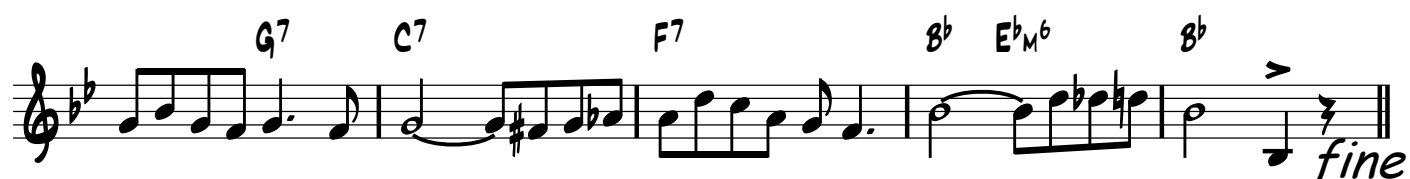
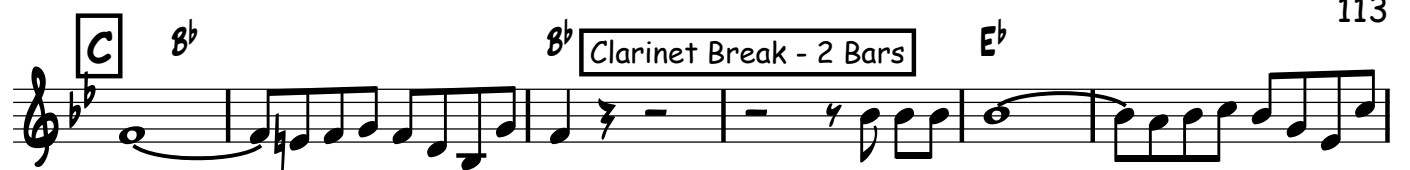
$B^b$   $B^b7$   $E^b$   $B^b$   $C^7$   $F^7$

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

**B**  $B^b$   $B^b$  **Clarinet Break - 2 Bars:**  $E^b$

$B^b$  **Clarinet Break - 2 Bars:**  $F^7$   $B^b$

$G^7$   $C^7$   $F$   $F^7/C$   $F^7$



Back to "B" al fine

# Limehouse Blues

**A** F E<sup>b</sup> F F E<sup>b</sup> F

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

A<sup>M</sup> E<sup>7</sup> A<sup>M</sup> A<sup>M</sup> E<sup>7</sup> A<sup>M</sup> C<sup>7</sup>

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

**B** F<sup>7</sup> B<sup>b</sup> A<sup>7</sup> D<sup>M</sup> D<sup>b</sup>

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

F E<sup>b</sup> F F E<sup>b</sup> F B<sup>b</sup>M<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>7

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

**C**  $D^b7$   $D^b7$   $C^7$   $B^7$

Oh! Lime-house kid\_\_\_ Oh! Oh! Oh! Lime-house kid.\_\_\_

$B^b7$   $A^b$

Go-ing the way\_\_\_ That the rest of them did\_\_\_ Poor bro ken blos - som and

$C^7$   $F^M7$   $B^b7$   $E^b7$   $A^b7$

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

**D**  $D^b7$   $D^b7$   $C^7$   $B^7$

Oh! Lime-house blues\_\_\_ I've the real Lime-house blues,\_\_\_

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

Learned from the chink - ies\_\_\_ those sad Chin-a blues,\_\_\_ Rings on your fin- gers and

**A<sup>b9</sup> FOR REPEAT**

$B^bM$   $F^7$   $B^bM$   $B^bM^7(b5)$   $E^b7$   $A^b$

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

# Livery Stable Blues (Vocal)

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

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

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

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

Chord symbols: Eb°, Eb, E°, Eb, Bb+7, Eb, Eb7, Ab, F7, Bb7, Eb, C7, F7, Bb7, Eb, Ab7, Eb.



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



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



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



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



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



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



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

# Where Did Robinson Crusoe Go?

## Verse

Young/Lewis/ Meyer - 1916

**A**  $F$   $F^{\circ}$   $C^7$

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

$F^{\circ}$   $C^7$   $D^7$   $G^7$

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

$G^7$   $C^7$

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

**B**  $F$   $F^{\circ}$   $C^7$   $F^7$

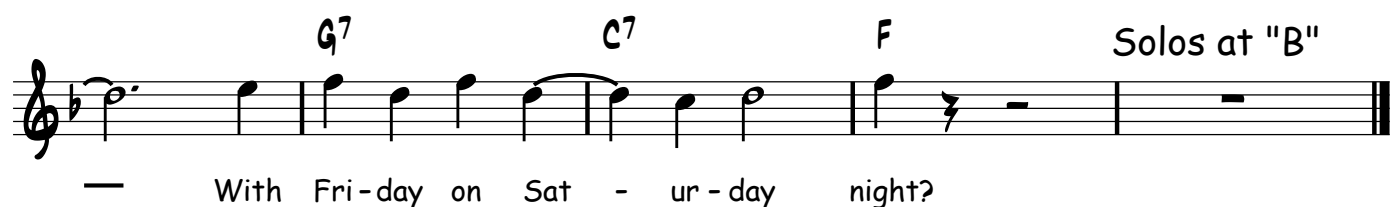
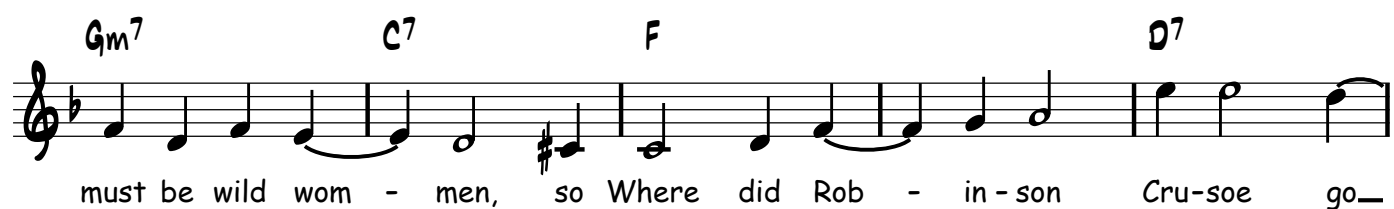
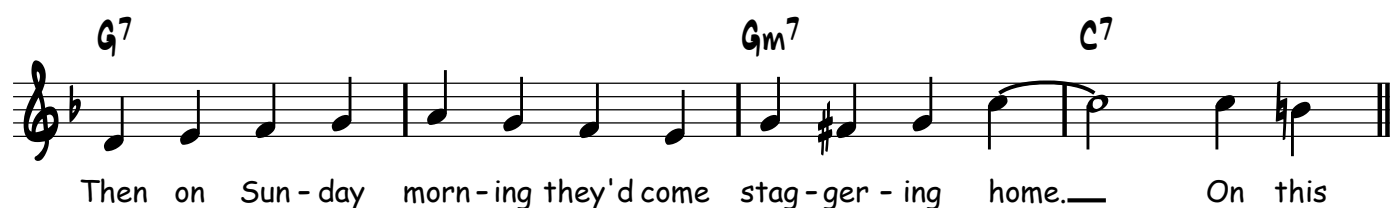
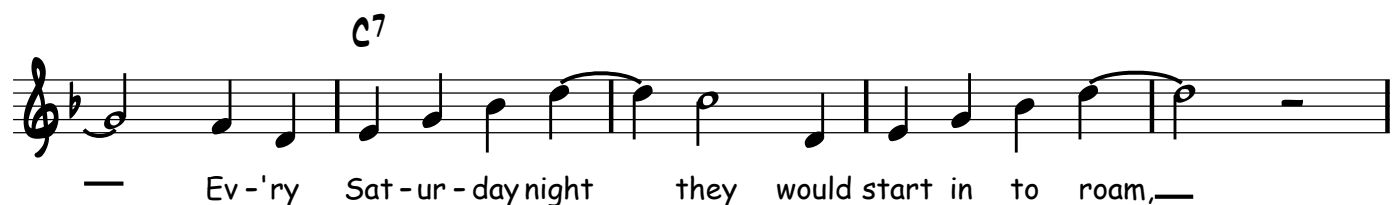
His good man Fri - day was his on - ly friend,— they didn-'t bor-row or

$Bb$   $G$   $D^7$   $G$

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

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

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



# Oh, Didn't He Ramble

Traditional

**A**  $8b$

$8b$   $F7$   $8b$   $F7$   $8b$

$8b$   $8b$   $F7$

To Dixieland 2-beat swing feel

**Drums**

$8b$   $F7$

Well his

**B**  $8b$

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

$8b$   $F7$   $8b$   $F7$

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

**C**  $8b$   $8b$   $F7$

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

$8b$   $F7$   $8b$

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

$8b$   $F7$   $8b$   $F7$

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

# Mama Don't Allow

121



# That Dixie Jazz

James P. Maguire & Warren DeWitt - 1919

**A**  $E\flat$   $B^7$   $E\flat$   $B\flat^7$   $E\flat$

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

$B\flat^7$   $E\flat$   $C^7$   $F^7$   $B\flat^7$

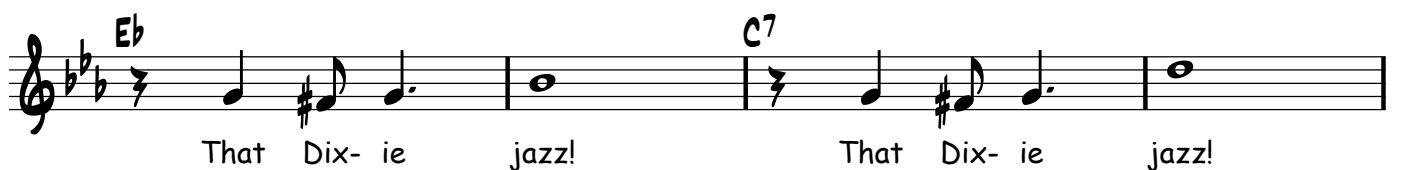
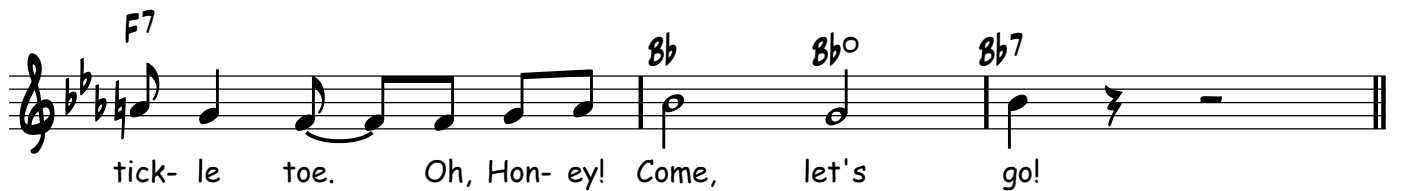
rag-gy new mel- o-dy, So full of har- mo-ny, You'll want to hear it a- gain.

$E\flat$   $B^7$   $E\flat$   $B\flat^7$   $E\flat$

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

$B\flat^7$   $B\flat^+$   $E\flat$   $C^7$   $F^7$   $B\flat^7$

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




# Way Down Yonder in New Orleans

Henry Creamer & J. Turner Layton - 1922

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

[illegible]



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

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

**B** C<sup>7</sup> G<sup>m7</sup> C<sup>7</sup> F<sup>+7</sup>

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

F C<sup>7</sup> G<sup>m7</sup> C<sup>+7</sup> F F<sup>#o7</sup> C<sup>7</sup>

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

G<sup>m7</sup> C<sup>7</sup> F<sup>+7</sup> F<sup>7</sup>(SUS4) F<sup>7</sup>

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

B<sup>b6</sup> F<sup>+7</sup> B<sup>b</sup> A<sup>7</sup> B<sup>7</sup> G<sup>7</sup>

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

C<sup>7</sup>(SUS4) C<sup>7</sup> F D<sup>m</sup>

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

F D<sup>b7</sup> F F<sup>#o7</sup> G<sup>m7</sup> C<sup>7</sup> F<sup>b</sup>

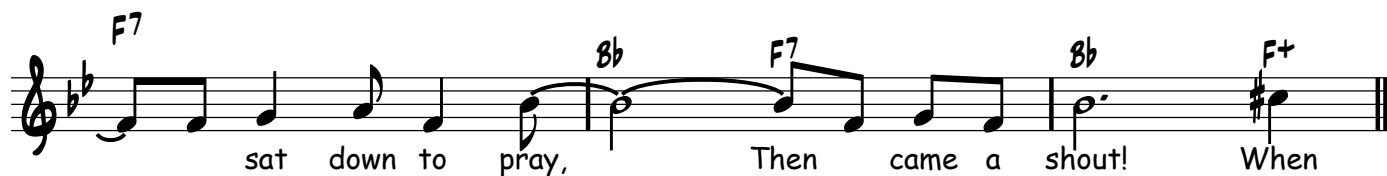
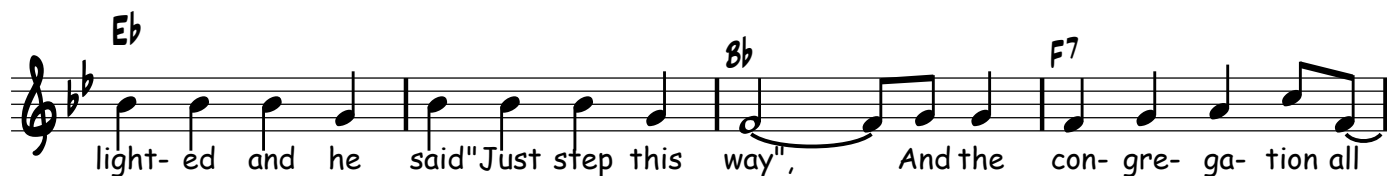
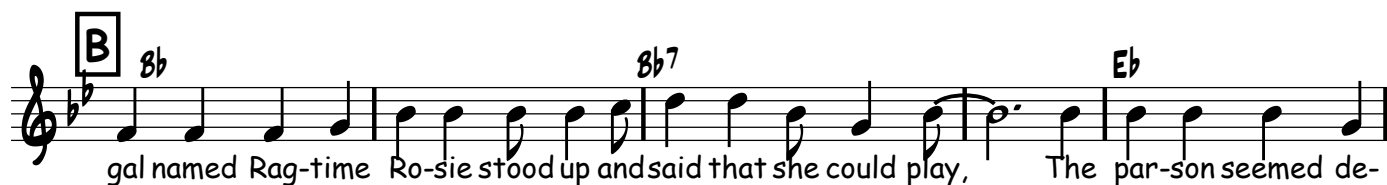
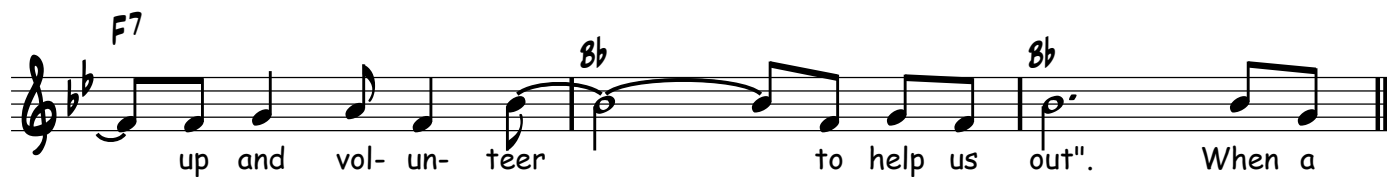
with those beau ti-ful queens, way down yon der in New Or - leans.  
wear-ing lit - tle blue jeans,

# When Ragtime Rosie Ragged The Rosary

Lewis Muir & Edgar Leslie - 1911



Verse:



**C** <sup>Bb</sup> Break for Spoken Vocal

Rag-time Ro-sie ragged the Ros-a-ry, Deacon Alexander Started in to reprimand her

<sup>Bb</sup> Break for Spoken Vocal

Then he turned a-round on-ly to see: That instead of prayin' Rosie got the folks to swayin'

<sup>Bb</sup> <sup>Bb7</sup> <sup>Eb</sup>

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

<sup>C7</sup> <sup>F7</sup>

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

**D** <sup>Bb</sup> Break for Spoken Vocal

Rag-time two-step 'til that Par-son Lee, Why, he forgot the sermon and began to speak in German

<sup>Bb</sup> <sup>Bb7</sup> <sup>Eb</sup> <sup>F7</sup> <sup>F+</sup>

List-nin' to that low-down mel-o-dy. Then he said "I

<sup>Bb</sup> <sup>Bb7</sup> <sup>Eb</sup> <sup>E°</sup>

want you folks to know that this ain't no min-strel show" When

<sup>Bb</sup> <sup>C7</sup> <sup>F7</sup> <sup>Bb</sup> <sup>Eb7</sup> <sup>Bb</sup>

Rag-time Ro-sie ragged the ros-a-ry.

# Floatin' Down That Old Green River

Cooper - 1915

**A** **F** **F F<sup>7</sup> E<sup>7</sup> E<sup>b</sup>7 D<sup>7</sup> G<sup>7</sup>**

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

**C<sup>7</sup>**

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

**F F<sup>7</sup>**

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

**B<sup>b</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>**

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

**F F<sup>7</sup> E<sup>7</sup> E<sup>b</sup>7 D<sup>7</sup>**

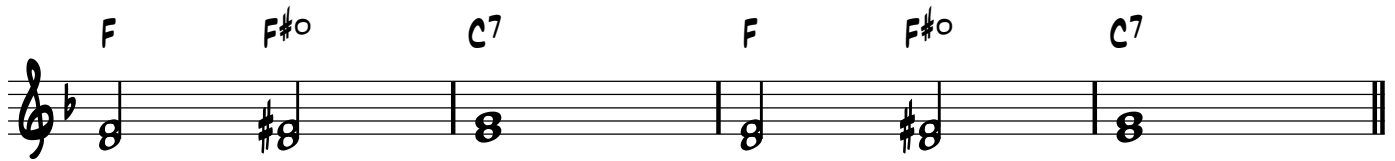
had to drink that whole Green Riv - er dry to

**G<sup>7</sup> C<sup>7</sup> F** **No Repeat First Time - On To Vocal**

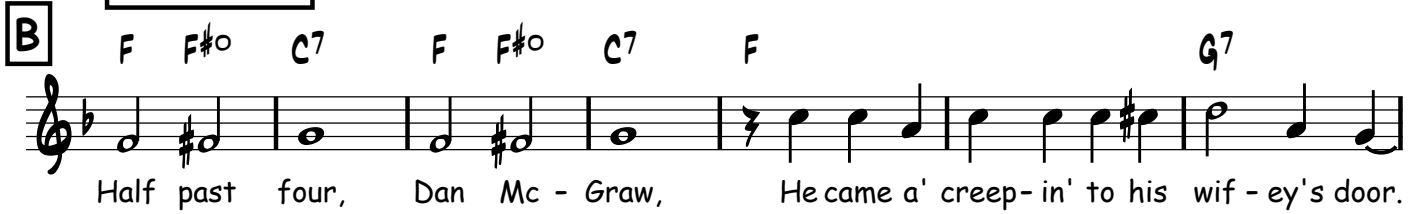
get back home to you!

**Solos at "A"**

## Verse Interlude:



## Verse - Vocal:



Back to "A" for Vocal and Solos

# Floatin' Down To Cotton Town

F. Henri Klickman - 1919

**A**  $Bb$   $Db^o$   $F7$   $Db^o$   $F7$   $F^+$

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

$Bb$   $Bb$   $Bbm$   $F$

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

$F$   $F\#^o$   $C7/G$   $C7$   $F7$   $F^+$

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

**B**  $Bb$   $Db^o$   $F7$   $Db^o$   $F7$   $F^+$

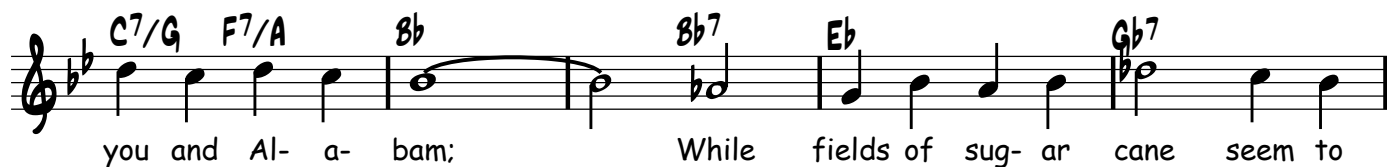
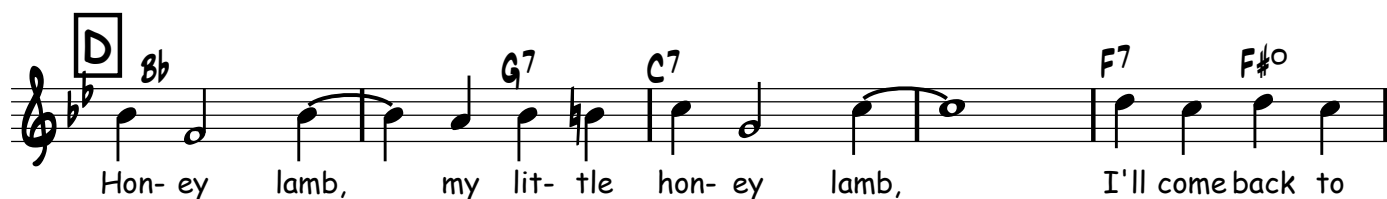
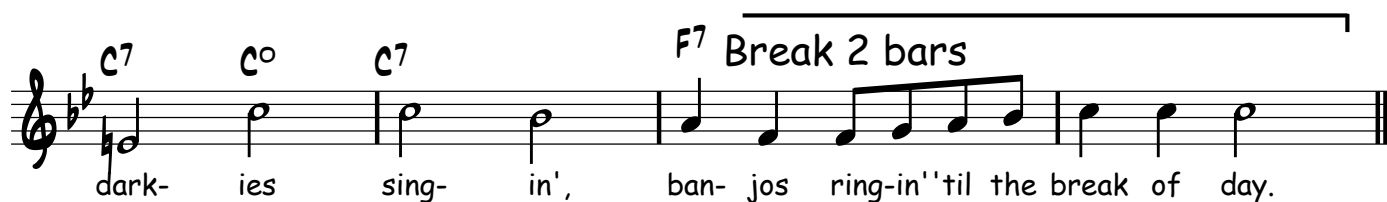
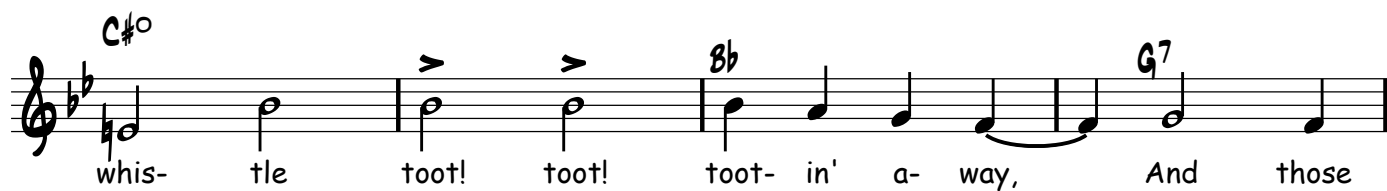
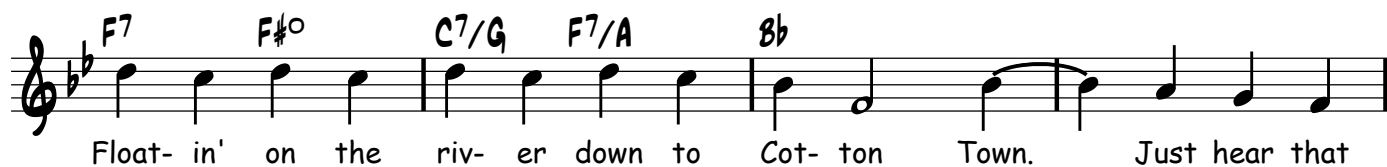
The min-ute when I cross that Dix-ie Line, No more I'll pine, won't

$Bb$   $Db^o$   $F$   $F\#^o$   $C7$

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

$F$   $C7$   $C7/G$   $C\#7/Gb$   $F7$

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



# Sailing Down Chesapeake Bay

Verse

Havez - Batsford - 1913

**A**  $\text{Bb}^7$

Come on Nan- cy put your best dress on,

$\text{Eb}$

Come on Nan- cy 'fore the steam- boat's gone.

$\text{Bb}^7$

Ev- 'ry- thing is love- ly on the Ches- a- peake Bay,

$\text{Eb}$   $\text{Eb}$

All a- board for Bal- ti- more, If we're late we'll all be sore.

**B**  $\text{Bb}^7$   $\text{Eb}$

Come on Cap- 'n let us catch that boat, 'Cause we can't swim, Mis-ter,

$\text{Eb}$   $\text{Eb}$   $\text{Eb}^\circ$   $\text{Bb}^7$

we can't float. Ban- jos ring-in' a good old tune, Up on deck

$\text{Bb}^7$   $\text{Eb}$   $\text{Eb}$

there's a place to spoon. Set- tle down close 'neath the sil- v'ry

$\text{Eb}$   $\text{Bb}^7$

moon, A Sail- in' down Ches- a- peake, All a- board for

$\text{Bb}^7$   $\text{Eb}$

Ches- a- peake, Sail- in' down Ches- a- peake Bay.

No Repeat 1st time

**C** Eb 8b7 Eb 8b7

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

Eb Eb 8b7 Eb

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

Eb F7 8b7

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

**D** 8b7 Eb G7

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

Cm F7

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

F7 C7 F7 8b7 Solos on Verse

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

## Easy Rider's Gone

Shelton Brooks

$\text{♩} = 120$

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

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

$\text{E}^{\flat}7$   $\text{B}^{\flat}$   $\text{F}7$   $\text{D}7$

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

$\text{G}^{\text{M}}$   $\text{F}$   $\text{C}7$   $\text{F}7$

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

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

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

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

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

$\text{D}7$   $\text{G}^{\text{MIN}}$   $\text{C}7$

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

$\text{C}7$   $\text{F}7$  1.  $\text{B}^{\flat}$  2.  $\text{B}^{\flat}$

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

# Eh Las Bas

135

Traditional

**A**  $A^b$   $A^o$   $E^b7$

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

$E^b7$   $A^b$   $A^b$

Eh la bas, Tra la la Sis Boom Bah

$A^b$   $A^o$   $E^b7$   $A^b$

Eh la bas, Eh la bas Well I

**B**  $A^b$  Solos here after Vocal  $E^b7$

can't speak French, not in a pinch so I don't know what it means. But it

Or - y sang that Ca-jun French in a fine ol' Cre-ole way, but the

$E^b7$   $A^b$

sounds real good, like I knew it would, like down in New Or - leans, I

on - ly Ca - jun I can say is Lais - sez les bon temps rou - lez! So

$A^b$   $E^b7$

love to hear that clari-net burn and hear them trom bone gliss-es I'd

let the good times roll my friends, and let the mus - ic play, To

$E^b7$   $A^b$

like to sing French when I take my turn but that ain't the kinda band that this is Eh la

mor-row may nev - er come to be, so let's love it up to - day Eh la

Vocal Back to Top

# Fidgety Feet

The Original Dixieland Jazz Band - 1918

F7  
 A Bb  
 Bb7 Eb Eo Bb F7 Bb  
 Bb C7 F7 Bb  
 Bb Bb7 Eb Eo Bb Bb  
 2Bar break—  
 C7 F7 1. Bb 2. Bb Bb7  
 Stop time - 4 bars  
 B Eb G7 Ab Eb Bb7 Eb C7  
 F7 Bb7 Eb G7 Ab  
 Eb Bb7 Eb C7 F7 Bb7 Eb Eb7

The musical score is written for a single melodic line in E-flat major (three flats: B-flat, E-flat, A-flat). It consists of four staves of music. The first staff begins with a common time signature 'C' in a box. The notes and chords are as follows:

- Staff 1: A-flat (half note), Eb7 (quarter note), A-flat (quarter note), Eb7 (quarter note), A-flat (half note), A-flat7 (half note), D-flat (half note).
- Staff 2: D-flat (half note), Dbm (quarter note), A-flat (quarter note), Fm7 (quarter note), Bb7 (quarter note), Eb7 (quarter note), A-flat (half note), A-flat (half note).
- Staff 3: Eb7 (half note), A-flat (quarter note), A-flat7 (quarter note), D-flat (quarter note), D-flat7 (quarter note), C7 (half note), D-flat (half note), D-flat (half note).
- Staff 4: A-flat (half note), F7 (quarter note), Bb7 (quarter note), Eb (quarter note), A-flat (half note), 1. Eb7 (quarter note), 2. A-flat (half note).

The piece concludes with a repeat sign and a first ending (1.) leading to a second ending (2.) which ends with a final A-flat half note.

# Waitin' For The Robert E Lee

Lewis F. Muir & L. Wolfe Gilbert - 1912

**A**

Way down on the lev- ee in old Al- a- bam- y, There's  
The whis-tles are blow- in', the smoke-stacks are show- in', The

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

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

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

**B**

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

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

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

**C** **F** **C7**

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

**C7** **C7**

Go take your best gal real pal, Go

**F** **C+** **F** **C7**

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

**D** **F** **C7**

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

**C7** **C7**

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

**C7** **F** **F#7** **G7**

For Repeat:

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

# Walkin' the Dog

♩ = 164

Shelton Brooks - 1917



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:

**B**  $\flat$   $E^{\flat}$   $\flat$   $\flat$   $F^7$   
 Get'way back, and snap your fin gers, Get o ver Sal- ly, one and all, —

$\flat$   $E^{\flat}$   $C^7$   $F^7$   $\flat$   
 Grab your gal, and don't you lin ger Do that slow draground the hall. Do that step,

$E^{\flat}$   $\flat$   $F^7$   
 the "Tex-as Tom my", Drop! Like you're sit ting on a log, Rise

$\flat$   $\flat^7$   $E^{\flat}$   $E^{\circ}$   $\flat$   $F^7$   $\flat$   
 slow, that will show, the dance called "Walk- in' the Dog".

## Over The Waves

**A**  $8^b$   $F^7$

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

$8^b$

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

$E^b$

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

$8^b$   $F^7$   $8^b$

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

**B**  $E^b$

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

$8^b 7$

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

$E^b$   $F^7$

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

$E^b$

**C**  $8^b$

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

$E^b$   $8^b$   $C^7$   $F^7$   $8^b$

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

# ROYAL GARDEN BLUES

143  
Clarence & Spencer Williams - 1919

The musical score is written in 4/4 time and consists of ten staves. The key signature has two flats (Bb and Eb). The score includes various musical notations such as eighth notes, quarter notes, and rests, along with a variety of chords including F, Ab°, C7, F7, Bb, F+7, Bbm, Eb7, G7, and Fbm. Section markers A, B, C, and D are placed at the beginning of specific staves. A 'Stop time' instruction is provided for the Cornet, Clarinet, and Trombone parts in measure 12. The score concludes with the instruction 'Back to "D" for Solos'.

**Staff 1:** F, Ab°, C7, ^

**Staff 2:** [A] F, F7, Bb, F+7

**Staff 3:** Bb, F+7, Bb, F+7, Bb, C7, Db7 C7, F Bb7, F, C7

**Staff 4:** [B] Stop time - Play downbeats 4 bars  
F7 Cornet, F7 Clarinet, F7 Trombone

**Staff 5:** F7 Tuba, Bb, Db7, C7

**Staff 6:** F, Ab°, C7, F, Bb7, F, C7

**Staff 7:** [C] F7, Bb, Bbm, F, F7

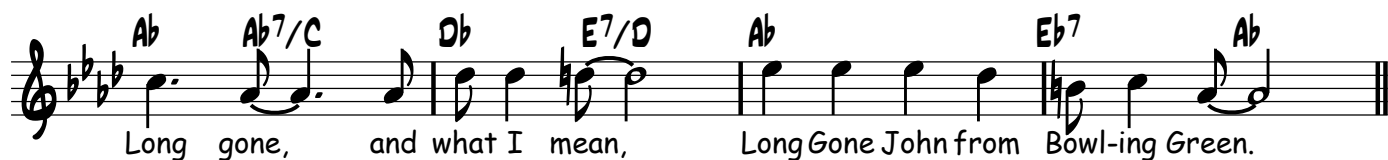
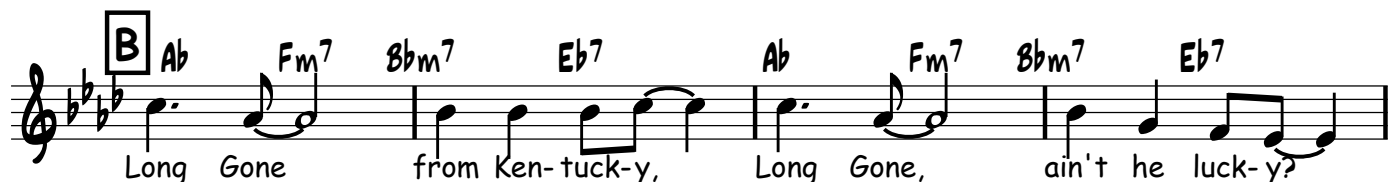
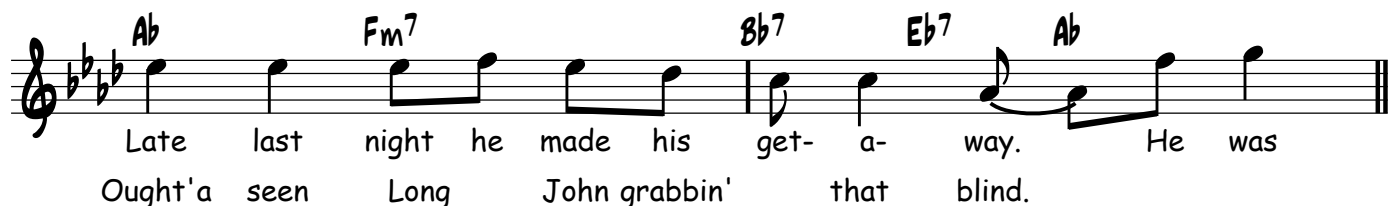
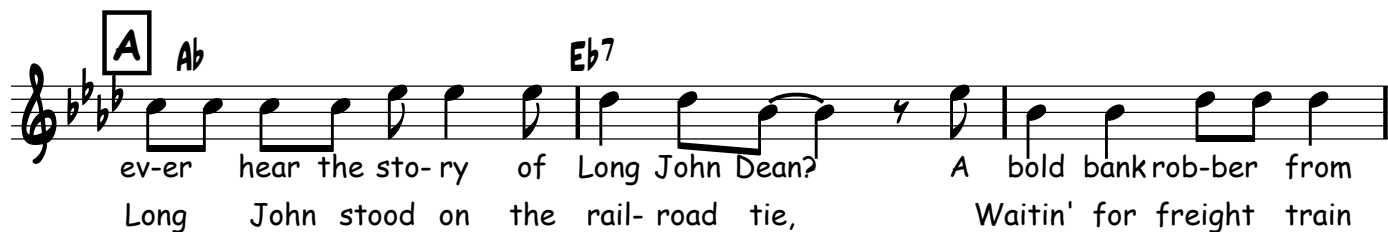
**Staff 8:** [D] Bb, Bb7, Eb7

**Staff 9:** Ebm, Bb, Eb7, G7, C7

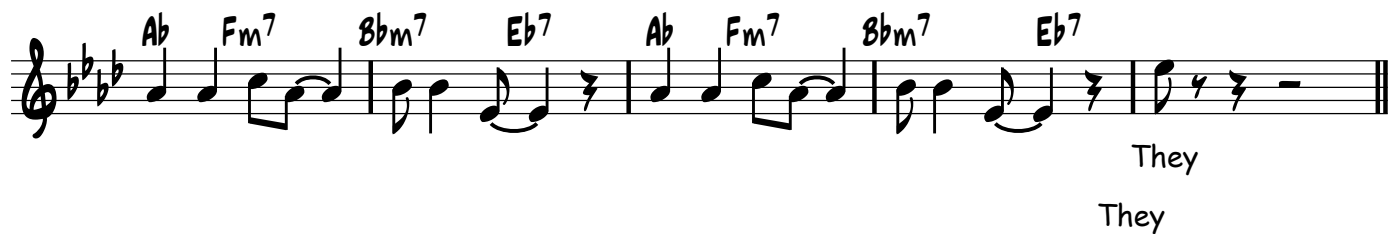
**Staff 10:** F7, Bb, Eb7, Bb, Eb7, Bb  
Back to "D" for Solos

# Long Gone

W.C. Handy & Chris Smith - 1920



## Interlude



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

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

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

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


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

# A Good Man is Hard to Find

♩ = 100


Eddie Green 1917

**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.

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

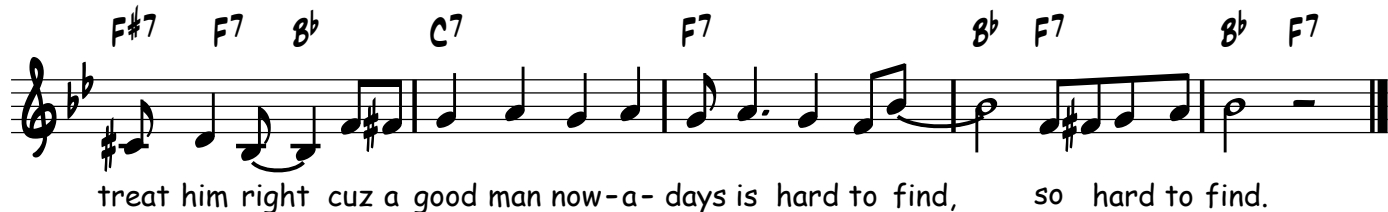
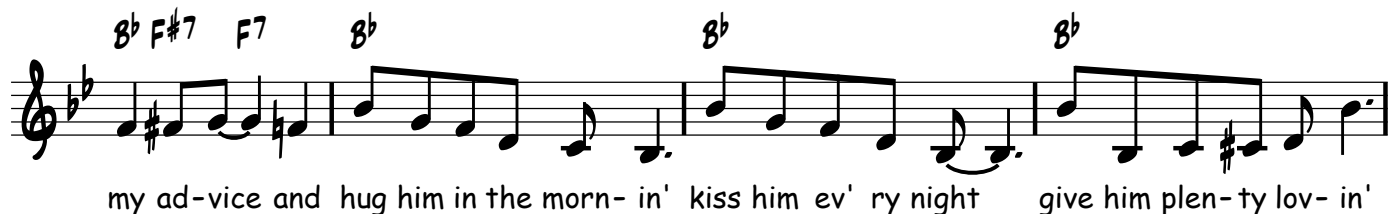
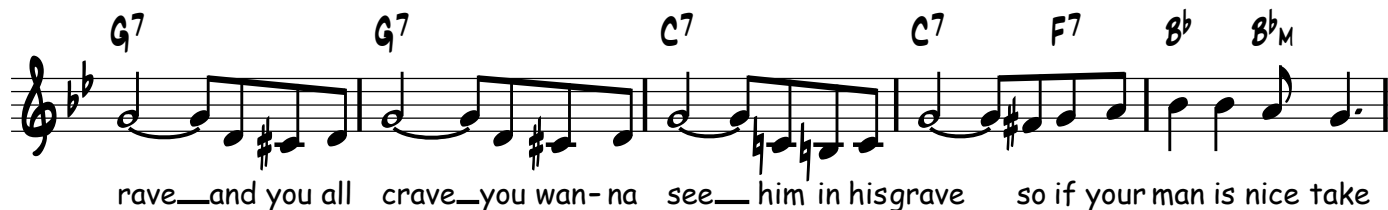
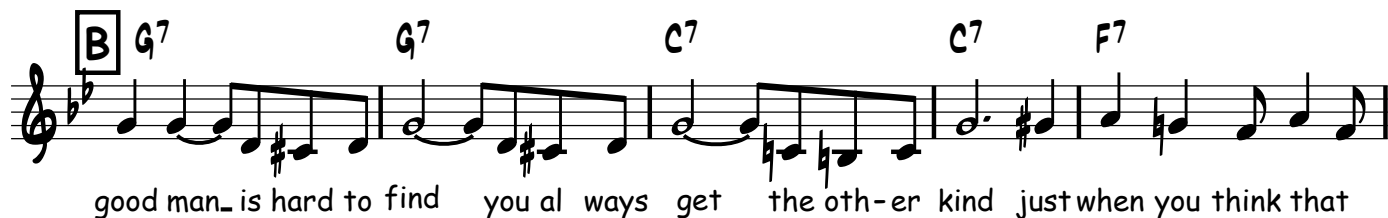


I re-gret the day that I was born, and— that. man I ev-er seen oh

$C^7$   $F$   $C$   $F^7$



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



# Get Out Of Here (And Go On Home)

♩ = 180

**A**  $Bb$   $F7$   $Bb$

$Bb$   $F7$   $Bb$   $F7$

**B**  $Bb$   $F7$   $Bb$

$Bb$   $F7$   $Bb7$

**C**  $Eb$   $Bb7$

$Bb7$   $Eb$   $Eb7$   $Ab$

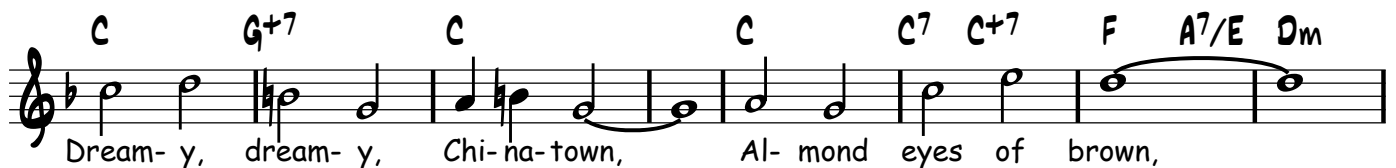
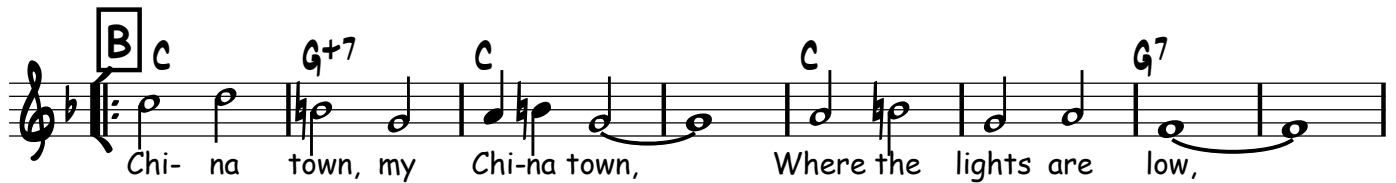
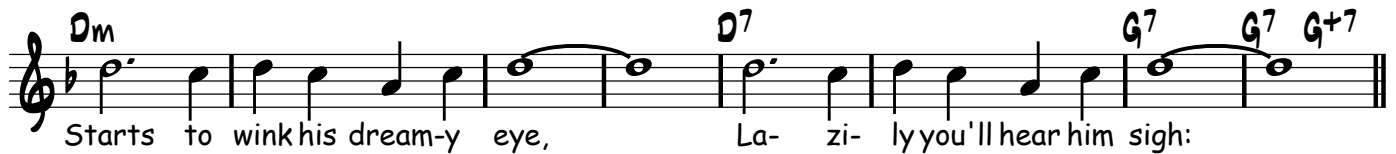
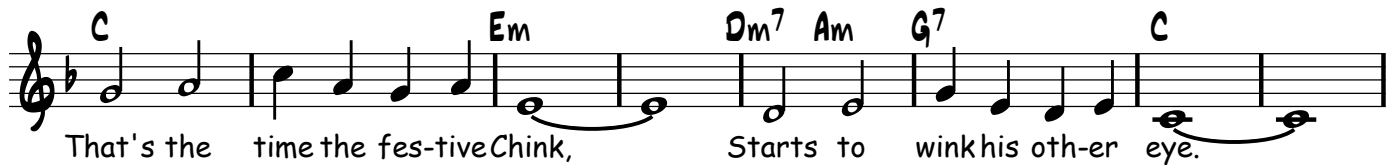
$Ab$   $Eb$  1.  $Bb7$   $Eb$   $Bb7$  2.  $F7$   $Bb7$   $Eb$   $F7$

**D**  $Bb$   $F7$   $Bb$

$Bb$   $F7$   $Bb$

# Chinatown, My Chinatown

Jean Schwartz & William Jerome - 1906



# Cleopatra Had A Jazz Band

Jack Coogan & Jimmy Morgan - 1917

**A** G E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G

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

G B<sup>m</sup> B<sup>b</sup> A<sup>m</sup> A<sup>7</sup> D<sup>7</sup> D<sup>o</sup> D<sup>7</sup> D<sup>+</sup>

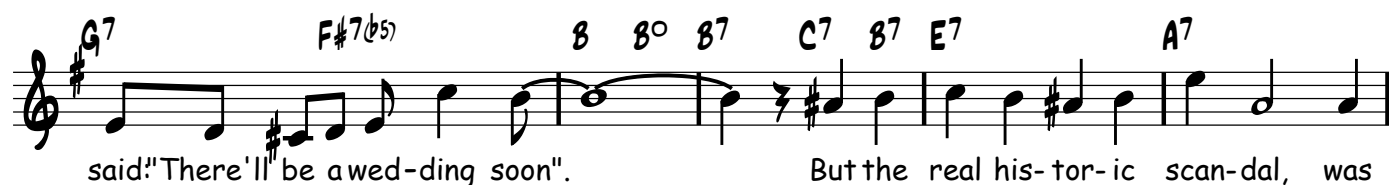
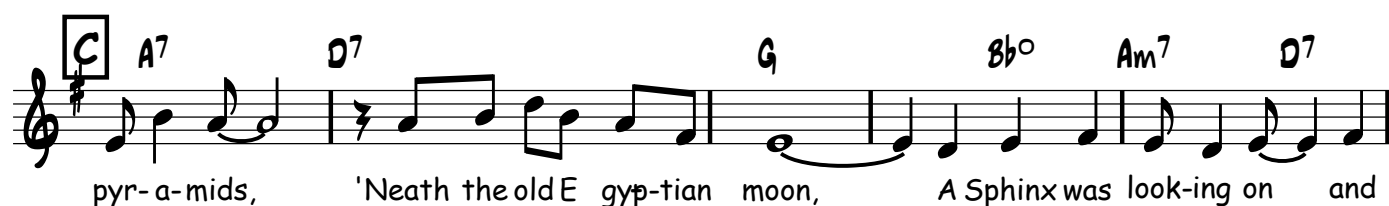
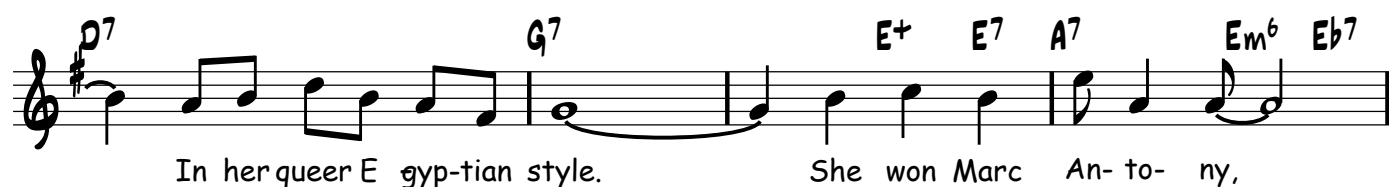
lieve they're right be- cause last night I heard pe- cu- liar mus- ic play.

G E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> E<sup>b</sup>° E<sup>m</sup> F<sup>#</sup>°

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

E<sup>m</sup><sup>6</sup> A<sup>7</sup> E<sup>m</sup><sup>6</sup> A<sup>7</sup> E<sup>m</sup><sup>6</sup> A<sup>7</sup> D<sup>7</sup> B<sup>m</sup> B<sup>b</sup>

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



## Aunt Hagar's Blues

W.C. HANDY 1921

**A**  $E^b$   $B^b+ E^b$   $B^b+ E^b$   $E^b7$

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

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

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

$F^M7$   $B^b7$   $E^b E^b7 A^b A^b M E^b$   $B^b7$

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

**B**  $E^b$   $E^b7$

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

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

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

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

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



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



like a choir from on high\_broke loose.

If the dev-il brought it, the



good Lawd sent\_ it right\_ down to me.\_

Let the



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



Oh, 'taint no use you preach-in',

Oh, 'tain't no use o'teach-in'



Such jazz a - pa-tion

such mod u - la- tion,

When my feet say dance, I



just can't re- fuse,

When I hear\_

that mel-o - dy they call the



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

# Avalon

Al Jolson 1920

**A**  $C^7$   $F$   $C^7$   $F$

I found my love in A-va lon, — Be - Side — the bay, —

$C^7$   $C+^7$   $F$   $C+^7$   $F$   $E^7$   $E^b7$

— I left my love in A-va lon, — and sailed — a - way. — I

**B**  $D^7$   $G_M$   $D^7$   $B^b_M6$

dream of her and A-va lon — from dusk — 'til dawn. — And

$F$   $E^7E^b7$   $D^7$   $G_M7$   $C^7$   $F$

so I think I'll trav-el on, — to A - va - lon.

# Amazing Grace

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

$F$   $B^b$   $F$   $D_M$   $C$   $F$

# Singin' The Blues

155

Con Conrad 1920

♩ = 120

Sheet music for "Singin' The Blues" in 4/4 time, featuring various chords and melodic lines.

**Chords:** A<sup>b</sup>, E<sup>b</sup><sub>MAT</sub>7, G<sub>M</sub>, F<sub>M</sub>, E<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, F<sub>M</sub>7, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, C<sub>M</sub>7, F<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup><sub>DIM</sub>, F<sub>M</sub>7, B<sup>b</sup>7, E<sup>b</sup>, C<sup>7</sup>, F<sub>M</sub>, F<sub>M</sub>7, C<sub>DIM</sub>, G<sup>b</sup><sub>DIM</sub>, E<sup>b</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>.

**Section A:** (First measure)

**Section B:** (Second measure)

**Section C:** (Third measure)

**2 - Bar Break:** (Fourth measure)

**Trills:** (Fifth measure)

**Triplets:** (Sixth measure)

## Second Hand Rose

James F. Hanley & Grant Clarke - 1921

**A** F C7 F C7 F F° Gm  
Fath-er has a bus-'ness, Strict-ly sec-ond hand, Ev-'ry-thing from tooth-picks,

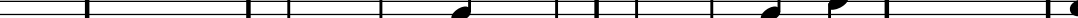
To a ba-by grand. Stuff in our a-part-ment, came from fath-er's store,

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

Gm G7 C7 C+7  
 bused, I nev-er- have a thing that ain't been used: I'm wear-ing

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

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



**C** **F** **F<sup>o</sup>** **C<sup>7</sup>** **F** **G<sup>7</sup>** **F<sup>7</sup>**

Sec-ond hand pearls, I'm wear- ing sec- ond hand curls, I nev- er get a  
 Sec-ond hand rings, I'm sick of sec- ond hand things I nev- er get what

**F<sup>+</sup>7** **B<sup>b</sup>** **F<sup>+</sup>** **B<sup>b</sup>** **G<sup>m</sup>** **C<sup>m</sup>** **G<sup>m</sup>** **C<sup>m</sup>**

sin- gle thing that's new. E -ven Jake the plumb- er, he's the  
 oth- er girl- ies do. Once while stroll- ing thru the Ritz a

**G<sup>m</sup>** **F** **G<sup>7</sup>**

man I a- dore, He had the nerve to tell me he's been mar-ried be- fore!  
 girl got my goat, Shæudged her friend and said "Oh look! There's my old fur coat!"

**C<sup>+</sup>7** **F** **F<sup>o</sup>** **C<sup>7</sup>** **F** **G<sup>7</sup>**

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

**G<sup>m</sup>7** **C<sup>7</sup>** **F** **C<sup>7</sup>**

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

# Lovin' Sam

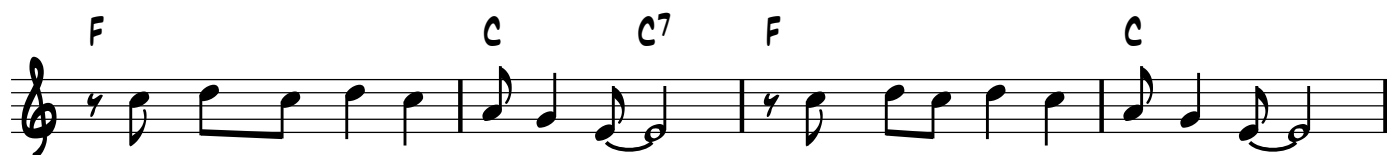
## (The Sheik of Alabam')

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

call him Lov-in' Sam, He's the Sheik of Al-a - bam'. He's a  
 mean love mak-in' a heart break-in' man! And when the  
 gals go stroll-in' by, Boy! He rolls a wick-ed eye!  
 Does he step? Does he strut? That's what he does n't do noth-in' else but! Could you  
 love like Lov-in' Sam, You could have your eggs and ham, In the fin est kit chens  
 down in Al-a - bam'. You'd make the high brown ba-bies cry for you like  
 ba-bies cry for Cas - tor - ia! They all love Lov-in' Sam,  
 The Sheik of Al - a - bam'. Peo - ple

# Ma He's Making Eyes At Me

Con Conrad - 1921

**A**  $E_b$   $Bb^7$   $E_b$   $Bb^7$

Lit- tle Lil-ly was oh! So sil-ly and shy, And all the fel-lows knew,

$Bb^7$   $C_m$   $C^\circ$   $F_m^7$   $Bb^7$   $E_b$   $Bb^7$

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

$E_b$   $F^7$   $Bb^7$   $Bb^\circ$   $Bb^7$

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

**B**  $E_b$   $F^7$   $Bb^7$   $Bb^+7$   $E_b$

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

$E_b$   $C^\circ$   $Bb^7$   $Bb^7$   $E_b$   $Bb^7$

Ma he's al most break-ing my heart, I'm be-side him, Mer-cy! Let his con sci-ence guide him

**C**  $E_b$   $F^7$   $Bb^7$   $A_b$   $G^7$   $C^7$

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

$F^7$   $Bb^7$   $E_b$   $E_b^\circ$   $Bb^7$   $E_b$   $E_b^\circ$

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

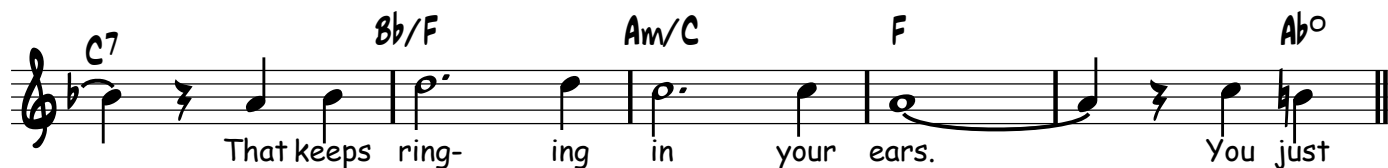
$Bb^7$   $F^7$   $Bb^7$   $E_b$   $A_b^7$   $E_b$

on my should-er,- Ma, he's kiss- ing me!"

for as - sis- tance!

# When You're A Million Miles From Nowhere <sup>161</sup>

Walter Donaldson - 1919



# My Honey's Lovin' Arms

Herman Ruby/Joseph Meyer - 1922

**A** *F* *Bb7* *F* *F#o*

You've heard lov-ers, Love- sick lov-ers fret A bout their

*C7* *Co* *C7* *C+7* *F* *F#o* *Gm7* *C+7*

pet; They al-ways get ro- man-tic, Drive you fran-tic.

*F* *Bb7* *F* *A7*

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

*Dm* *Am* *G9* *Gm* *C+7*

love I know I simp-ly go and whis-per low to Hon-ey Ba- by:

**B** *F* *Bb7*

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

*F* *Cm6* *D7*

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

*G7* *C7*

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

*G7* *Gm7* *C7*

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

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

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

'Cause when the world seems wrong, I know that

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

# St. James Infirmary

**A** D<sup>M</sup> B<sup>b</sup>7 A<sup>7</sup> D<sup>M</sup> A<sup>7</sup> D<sup>M</sup> B<sup>b</sup>7 A<sup>7</sup> D<sup>M</sup> G<sup>M</sup> D<sup>7</sup>

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

G<sup>M</sup> B<sup>b</sup>7 A<sup>7</sup> D<sup>M</sup> B<sup>b</sup>7 A<sup>7</sup> D<sup>M</sup> A<sup>7</sup> D<sup>M</sup> B<sup>b</sup>7 A<sup>7</sup>

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

D<sup>M</sup> G<sup>M</sup> G<sup>M</sup> D<sup>M</sup> B<sup>b</sup>7 A<sup>7</sup>

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

**B** D<sup>M</sup> A<sup>7</sup> D<sup>M</sup> D<sup>M</sup> B<sup>b</sup>7 A<sup>7</sup>

down to the Saint James In - firm - ry - My ba - by there she lay, La - id  
 "What is my ba - by's chan - ces" - I asked old Doc - tor Sharp,  
 go, let her go - God bless her - Wher ev - er she may be. She can

D<sup>M</sup> A<sup>7</sup> D<sup>M</sup> F<sup>7</sup> B<sup>b</sup>7 A<sup>7</sup> D<sup>M</sup>

out on a cold mar - ble ta - ble - Well, I looked and I turned a - way.  
 "Boy, by six o' clock this eve' - nin, - She'll be play - in' her gol - den harp. Let her  
 hunt this - wide - world o - ver But she'll ne - ver find a man like me.

# Down Home Rag

165  
Wilbur C. Sweatman - 1911

8b7 F7

**A** Eb Fm7 Eb/G Abm6/F Eb Cm7 F7 8b7

Eb Fm7 Eb/G Am6/F Eb Cm7 F7 8b7 Eb

**B** Eb6 F7 8b7

Eb6 Eb F7 8b7 Eb

Eb7 Gb7 Bbm Gb7 Eb7 D6 F#o Gb7 Eb7 Eb7

**C** Ab Ab7 Db Dbm Ab Ab 8b7 Eb7

Ab Ab7 Db Dbm Ab Ab Ab7 Db Ab 8b7 Eb7 Ab

**D** Ab Dbm Ab Ab Dbm 8b7 Eb7

Ab Dbm Ab Ab Dbm 8b7 Eb7 Ab

Play "A" Once and end

# Shake It & Break It

Artie Matthews - 1915

Clarinet Break: 2 bars

**A** F

F7 Bb

F C7

C7 F F7 Bb Bbm F

**B** F C7 F F7 Bb7

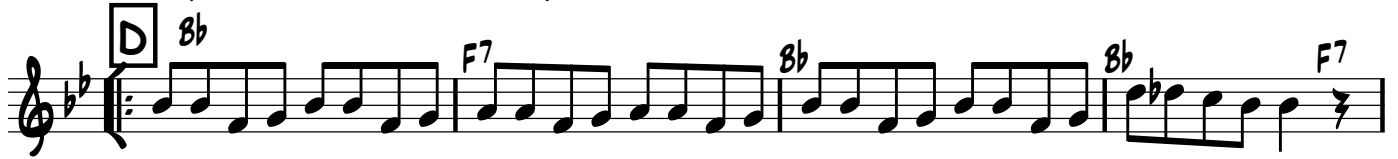
F C7 F

**C** F F7 Break: 2 bars Bb7

F C7

C7 F F7 Bb Bbm F F7

Play "D" As A Written - Repeat for Solos



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



## Dixieland Jazz Band One Step

♩ = 200

Sheet music for 'Dixieland Jazz Band One Step' in 4/4 time, key of B-flat major (two flats). The tempo is marked as ♩ = 200. The score is divided into two sections, A and B.

**Section A:** Measures 1-12. Chord progression: B<sup>b</sup>, B<sup>b</sup>, F<sup>7</sup>, F<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, B<sup>b7</sup>, F, B<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>. The melody features a characteristic 'one step' pattern in measures 3-4 and 7-8.

**Section B:** Measures 13-24. Chord progression: B<sup>b</sup>, E<sup>b</sup>, C<sup>M7</sup>, F<sup>M7</sup>, B<sup>b</sup>, E<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>, C<sup>M</sup>, C<sup>7</sup>, F<sup>M</sup>, F<sup>#dim</sup>, E<sup>b</sup>, B<sup>b7</sup>, E<sup>b7</sup>. The melody continues the 'one step' pattern and concludes with a double bar line.



# Rufe Johnson's Harmony Band

Shleton Brooks & Maurice Abraham - 1914

**A**  $E^b$   $F\#^7$   $E^\circ$   $B^b7$   $E^b$   $F\#^7$   $E^\circ$   $B^b7$

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,

$E^b$   $G^b^\circ$   $Fm^6$   $B^b7$   $E^b$   $G^b^\circ$   $Fm^6$   $B^b7$

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

**B**  $Fm$   $C^7$   $Fm$   $C^7$   $F^7$

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

$Cm^7$   $F^7$   $B^b$   $Cm$   $C\#^\circ$   $B^b/D$   $B^b$  The  $B^b$

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

$B^b7$   $Gm$   $B^b$   $A^\circ$   $B^b$   $B^b7$

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

Here they come, Just lis- ten to that drum, Boy ain't he  
beat-in' some, He's go- ing rump, rump, rump, rump.

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

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

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

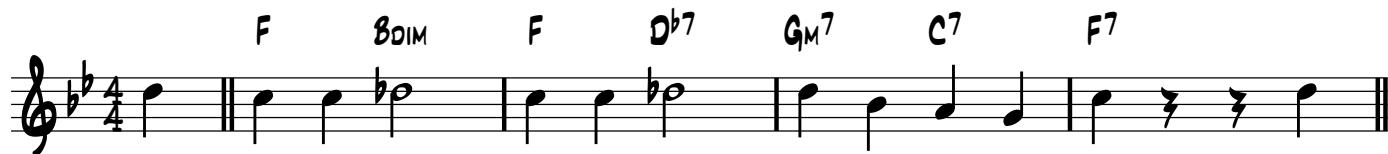
played by that lead- er man. He's

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

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

Solos at "C"

## Runnin' Wild



My  
When

## Verse



gal and I we had a fight and I'm all by my - self. I  
I first met\_ that gal of mine\_ it seemed just like a dream. But



guess she thinks now that she's gone. I'll lay right on the shelf. I'm  
when she thought she had me right she start - ed act - in' mean. Like



gon - na show her she's all wrong no lone - some stuff for me I  
Ma - ry led\_ her lit - tle lamb. she led me all the time, Un -



won't sit home all a - lone She'll soon find that I'm Runn - in' wild,  
til the worm had to turn, that's the rea - son I'm Runn - in' wild

# Chorus

173

**B**  $\flat 7$   $\flat 7$   $E^b$

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

$\flat 7$   $F^7$   $C^b$   $D^7$   $G^b$   $\flat M^b$

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

$F$   $C^7$

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

**C**  $\flat 7$   $\flat 7$   $E^b$

don't know where, Al - ways showin'

$E^b$   $D^7$   $G^7$   $C^7$   $F^7$

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

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

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

## Alabama Jubilee

George Cobb - 1915

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

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

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

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

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

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

$C7$   $F$   $F7$   $C7$   $F7$

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

**B**  $G7$   $G7$   $C7$

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

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

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

$B^b$   $G7$   $G7$

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

$C^{MIN}$   $C^{MIN}$   $C7$   $B^b$   $D7$

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

$E^b$   $B^b$   $C7$   $F7$   $B^b$

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

# This Little Light of Mine

175

**A**  $\flat\flat$   $\flat\flat^7$   $E\flat$

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

$\flat\flat$   $\flat\flat$   $\flat\flat$

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

$Gm$   $\flat\flat$   $E\flat$   $\flat\flat$   $F^7$   $\flat\flat$

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

**B**  $\flat\flat$   $\flat\flat^7$

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

$E\flat$   $\flat\flat$

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

$\flat\flat$   $\flat\flat$   $Gm$

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

$\flat\flat$   $E\flat$   $\flat\flat$   $F^7$   $\flat\flat$

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

## Bugle Boy March

4/4

Tuba & Trmb.

**A** F

F C<sup>7</sup>

C<sup>7</sup> F

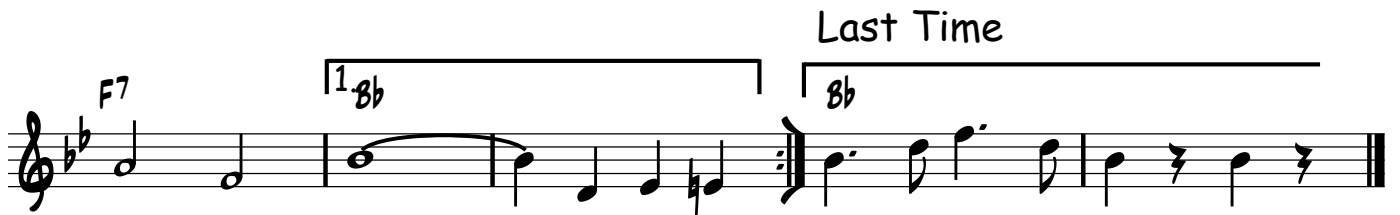
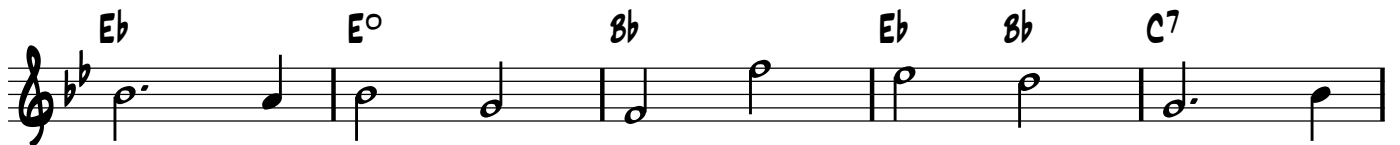
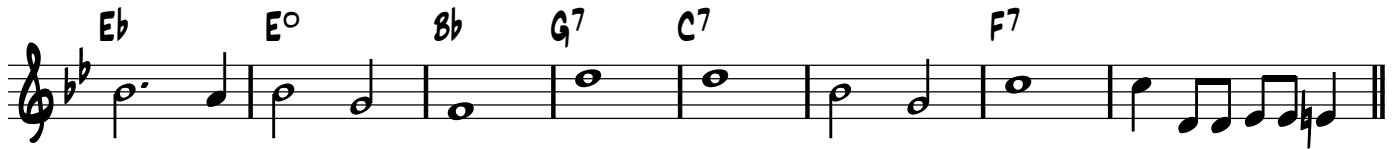
G<sup>7</sup> C<sup>7</sup>

Tuba Trmb.

**B** F C<sup>7</sup> F C<sup>7</sup>

C<sup>7</sup> F C F<sup>7</sup> B<sup>b</sup> D<sup>7</sup>

G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>



Solos at "C"

## Hot Lips

♩ = 180

1922

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

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

$C^7$   $F$

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

$D^b7$   $F$   $C^o$

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

$G^7$   $C$   $E^b7$   $E^b+7$

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

**B**  $A^b$   $D^o$   $E^b7$   $E^b7$   $E^b+7$   $A^b$

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

$E^b+7$   $A^b$   $A^bM^b$   $E^b$   $B^b+$   $E^b7$   $E^bo$

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

$B^b7$   $B^b+7$   $E^b7$  Solo Break  $E^b+7$

goes, When he plays Blues. I watch the

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

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

$E^b7$   $E^b+7$   $A^b7$   $E^b+7$

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

Stop Time **D**  $A^b$   $A^b$   $C^7$   $C^7$   $F_M$   $F_M$   $D^o$  Time:

rare you must de - clare you know the

$E^b7$   $A^b$   $E^b+7$

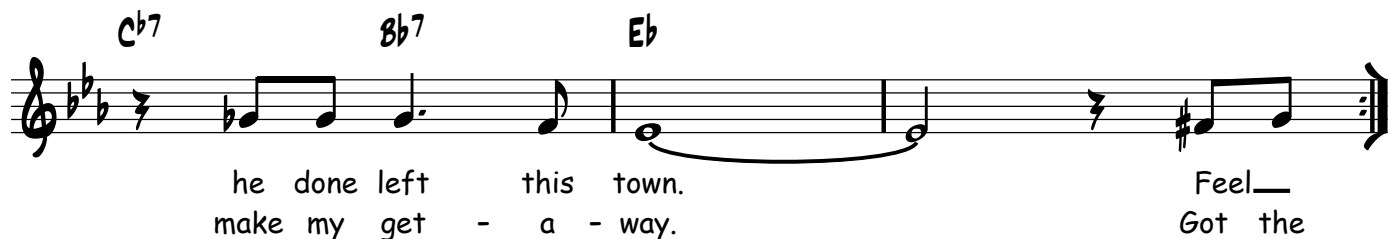
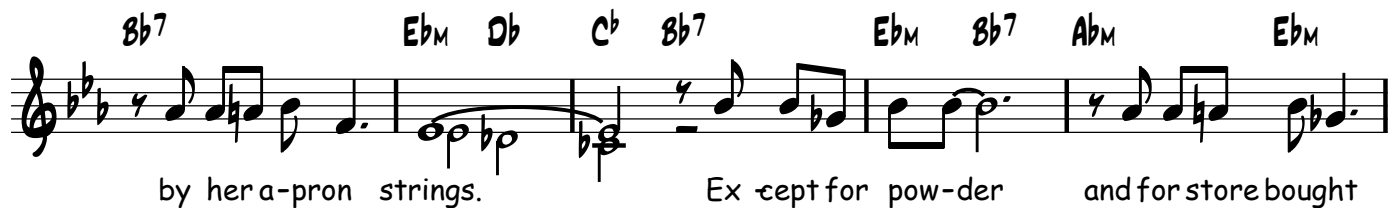
boy is there, with two hot lips.

Solos at "B"

## St. Louis Blues

W.C. Handy 1914

♩ = 100





# Careless Love

**A**

Love, oh love oh care-less love. You fly right  
 thru my head like wine. You've broke the heart of ma-ny a  
 gal, and you near - ly broke this heart of mine.

**B**

If I were a lit - tle bird, I'd fly from  
 tree to tree. I'd build my nest way up in the  
 air where the bad boys could not both - er me.

**C**

Now I wear my a - pron high, Now I  
 wear my a - pron high, Now I wear my  
 a - pron high, and he nev - er, nev-er pass-es by.

Chords: F, C<sup>7</sup>, F, F<sup>7</sup>, B<sup>b</sup>, D<sup>7</sup>, G<sup>7</sup>, B<sup>b</sup><sub>M</sub>

# Tuck Me To Sleep in My Old 'Tucky Home 183

George Meyer - 1921

**A** F F7 Bb B° F/C F

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

C7 F Dm G7 C7

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

F F7 Bb B° F/C F

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

C G7 C7

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

**B** F7 F7 Bb Bb

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

G7 G7 G7 C7

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

F F7 Bb B° F/C F

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

C7 C7 F (Gm7 C7)

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

# The Sheik of Araby

♩ = 180

**A**  $B^b_M$   $G^b7$   $C^7$   $F^7$   $B^b_M$   $C^7_M$   $B^b_M$   $C^7_M$

O - ver the des - ert wild and free\_\_\_\_\_

$B^b_M$   $G^b7$   $C^7$   $F^7$   $B^b_M$   $C^7_M$   $B^b_M$   $C^7_M$

Rides the bold Sheik of Ar - a - by

$E^b_M$   $E^b_M$   $E^b_M$   $E^b_M$

His ar - ab band At his com - mand

$F$   $B^b_M$   $F$   $F$

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

$B^b_M$   $G^b7$   $C^7$   $F^7$   $B^b_M$   $C^7_M$   $B^b_M$   $C^7_M$

Un - der the shad - ow of the palms,\_\_\_\_\_

$F$   $C^7$   $F^7$   $F^7$

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

**B**  $B^b$   $B^b$   $B^{DIM}$   $C^M$   $F^7$   $C^M$   $F^7$   
 Sheik of ar - a - by \_\_\_\_\_ Your

$F^7$   $F^7$   $B^b$   $B^b$   
 love be - longs to me \_\_\_\_\_ In -

$D^M$   $D^{bDIM}$   $C^M$   $F^7$   
 to your tent I'll creep \_\_\_\_\_ At

$C^M$   $F^7$   $F^+$   $B^b$   $G^M$   $C^7$   $F^7$   
 night when you're a - sleep \_\_\_\_\_ The

$B^b$   $B^b$   $B^{DIM}$   $C^M$   $C^M$   $F^7$   
 stars that shine a - bove \_\_\_\_\_ will

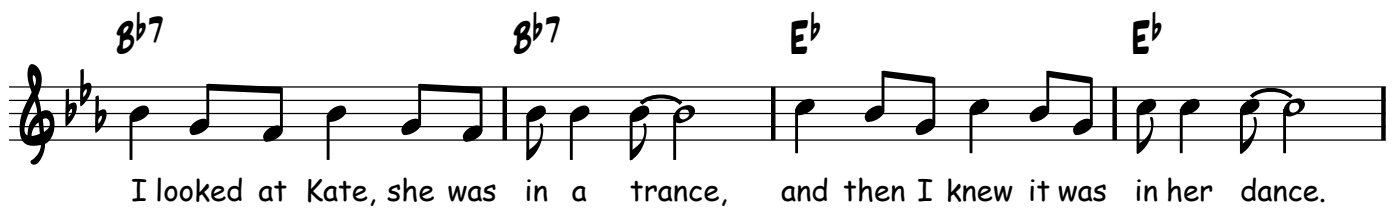
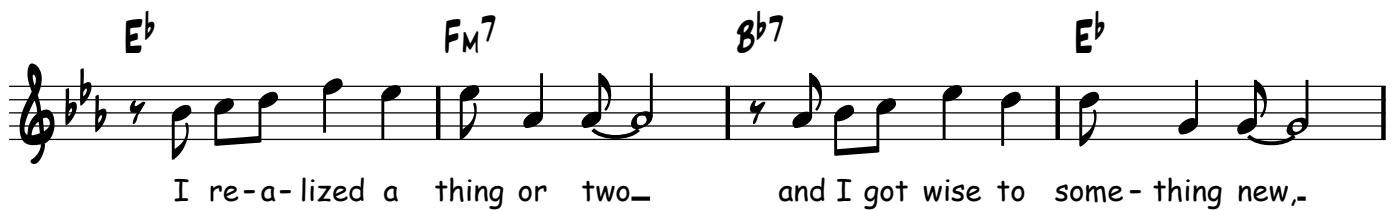
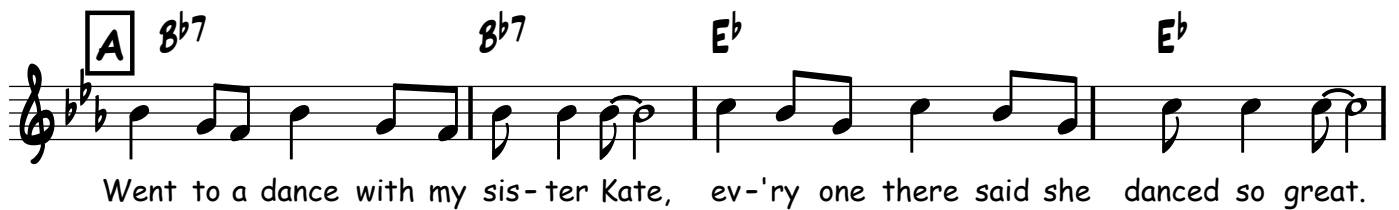
$F^7$   $F^7$   $D^+$   $D^7$   $D^+$   $D^7$   
 light our way to love \_\_\_\_\_ you'll

$G$   $G$   $C^7$   $C^7$   
 rule this land with me \_\_\_\_\_ the

$F^7$   $F^7$   $B^b$   $B^b$   
 Sheik of Ar - a - by \_\_\_\_\_

# Sister Kate

A.J. PIRON - 1919



## Chorus

**B**  $\flat 7$   $F^7$   $E^b$   $E^b 7$

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

$\flat 7$   $\flat 7$   $E^b$

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

$E^b$   $\flat 7$   $\flat 7$

Kate so nice.— ev' ry boy— in our neigh-bor - hood—

$E^b$   $E^b 7$   $E^b 7$   $A^b$   $A^o$

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

$E^b$   $C^7$   $F_M$   $\flat 7$

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

$E^b$   $C^7$   $C^b 7$   $\flat 7$   $E^b$

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

# The Love Nest

Louis A. Hirsch & Otto Harbach - 1920

**A**  $E\flat$   $B\flat^7$   $E\flat$   $B\flat^7$   $E\flat$   $B\flat^7$   $E\flat$

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

$Gm$   $D^7$   $Gm$   $D^7$   $Gm$   $D^7$   $Gm$

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

$Fm$   $E\flat$   $B\flat^7$   $C$

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

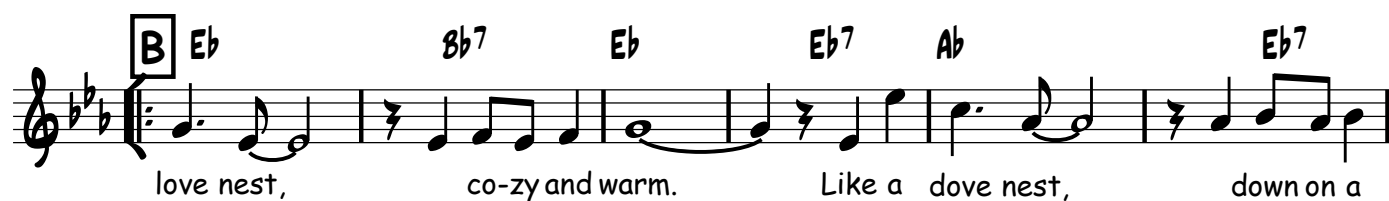
$Fm$   $Fm^7(b^5)$   $E\flat$   $B\flat$   $Fm$   $B\flat^9$   $E\flat$

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

$Fm^7$   $B\flat$   $E\flat$   $C^7$   $F^7$   $B\flat^7$

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

**B** Eb Bb7 Eb Eb7 Ab Eb7



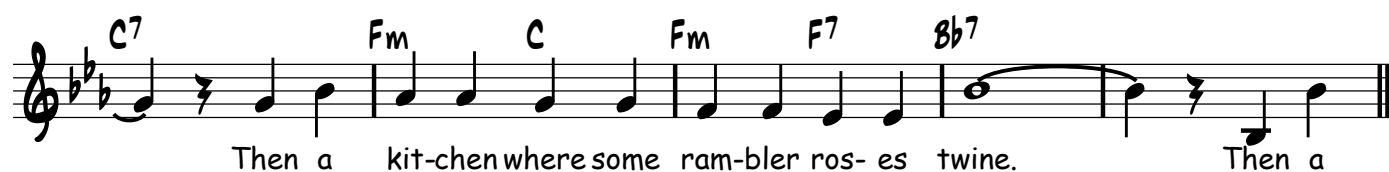
love nest, co-zy and warm. Like a dove nest, down on a

Ab Bb7 Eb G7/D



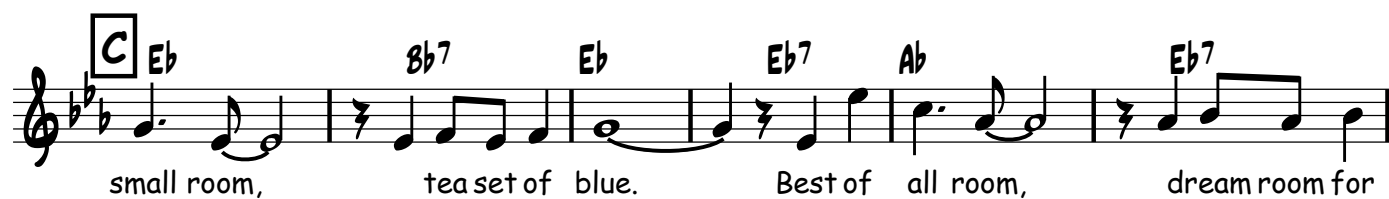
farm. A ver- an- da with some sort of cling- ing vine,

C7 Fm C Fm F7 Bb7



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

**C** Eb Bb7 Eb Eb7 Ab Eb7



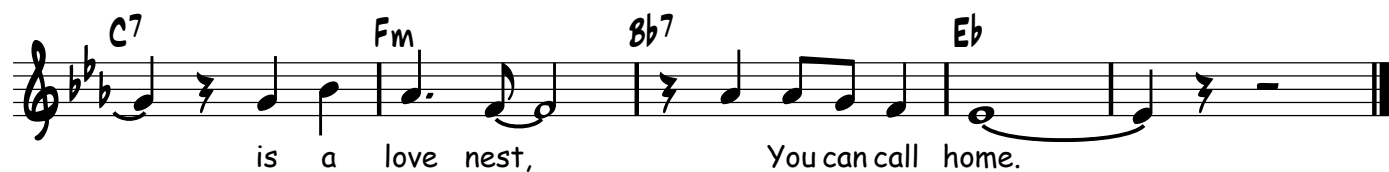
small room, tea set of blue. Best of all room, dream room for

Ab Bb7 G7 G7(b5)



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

C7 Fm Bb7 Eb



is a love nest, You can call home.

# Take Me To the Land of Jazz

Bert Kalmer, Edgar Leslie, Pete Wendling - 1919

**A**

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

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

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

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

## Chorus:

**B**  $Bb$   $C7$

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,

$F7$   $C7$   $C7$   $F7$

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!

$Bb$   $Gm$   $D7$

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

$G7$   $C7$   $F7$

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

$Bb$   $Bb$   $F7$   $Bb$

dan- cin' 'til the sun comes up,— In the lov- in' land of jazz.  
run- nin' wild and livin' it up,— In the lov- in' land of jazz.

# Down In Borneo Isle

Herny Creamer & J. Turner Layton - 1917

**A** Cm Fm

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

G<sup>7</sup> Cm

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

B<sup>b</sup>7 Fm<sup>7</sup> B<sup>b</sup>7

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

**B** B<sup>b</sup>7 B<sup>b</sup>+ Eb

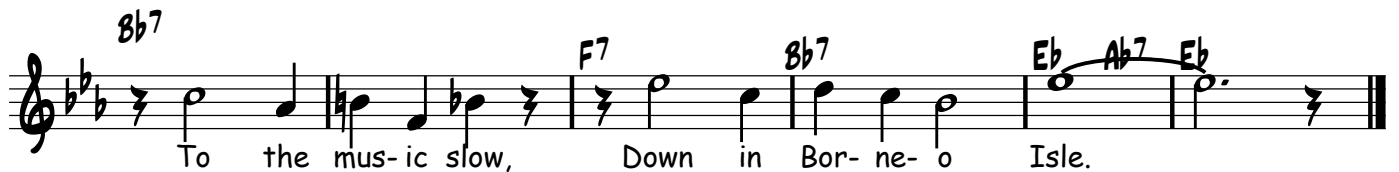
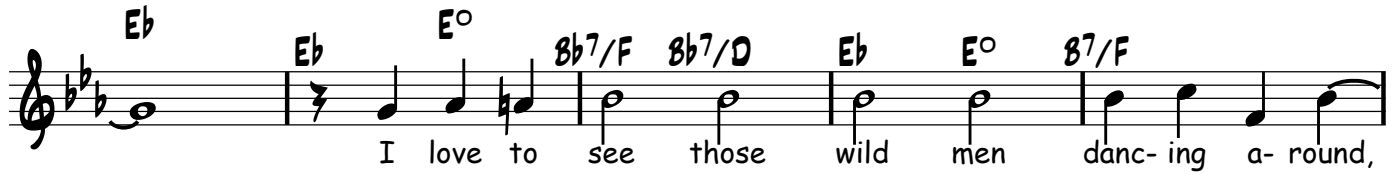
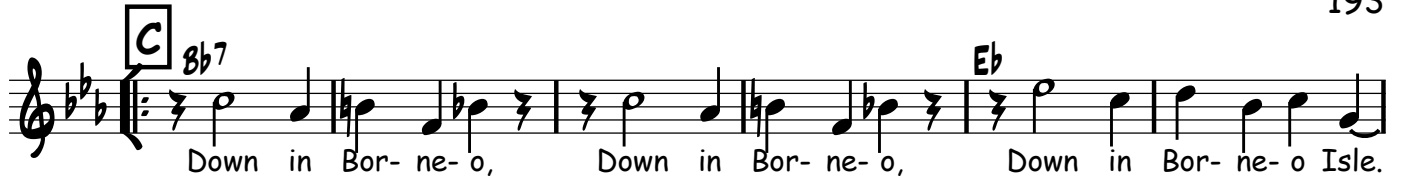
In the eve- ning when the day is cool- er ev- 'ry- bod- y

E<sup>b</sup> Cm

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

B<sup>b</sup> F<sup>7</sup> B<sup>b</sup>7

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



# The Jazz Me Blues

Tom Delaney

1921

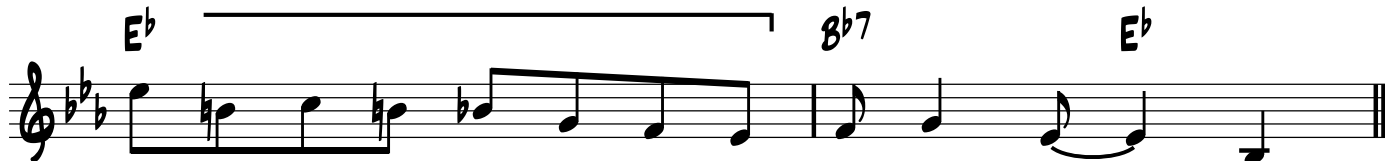


Down in Louis-i-an-a in that sun-ny clime - They play a class of mu-sic that is



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

break



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

break



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



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



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



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



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



(Jazz Time)

Don't want it fast

Don't want it slow,



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



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

Solos at "C"

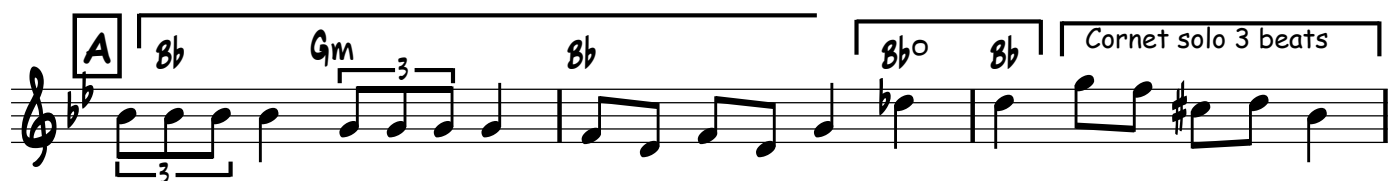
# Jelly Roll Blues

Jelly Roll Morton - 1905



Stop Time Banjo Solo - 7 beats

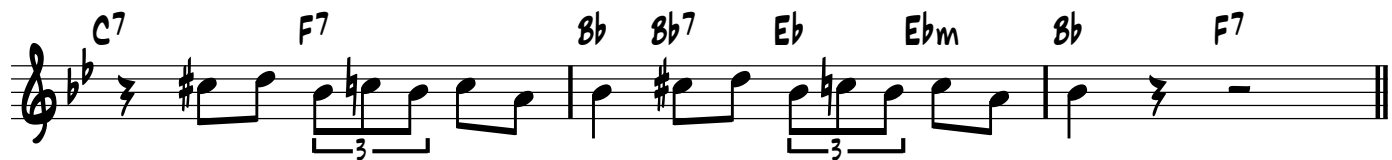
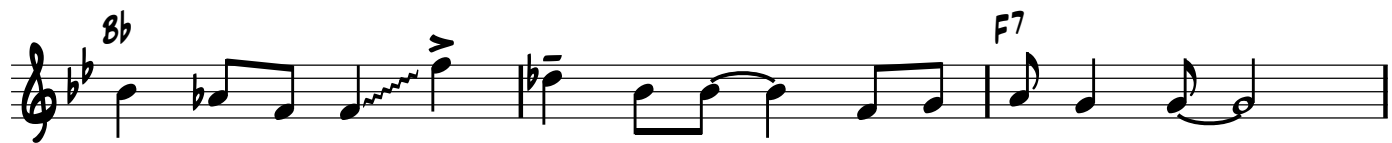
Ensemble

Trombone Solo  
3 Beats

Ensemble



Stop time 3 bars - ad lib breaks



Stop time 3 bars - ad lib breaks

4 bar interlude - clarinet trill, drum roll

Back to "D" for Solos

## Ole Miss

W.C. Handy - 1916

Sheet music for "Ole Miss" by W.C. Handy (1916). The music is in 4/4 time, key of B-flat major (two flats). The score is divided into two main sections, A and B.

**Section A:** This section consists of four staves of music. The first staff begins with a boxed 'A' and a C7 chord. The melody features eighth and quarter notes, with a repeat sign after the first measure. The second staff continues the melody with a C7 chord. The third staff also continues the melody with a C7 chord. The fourth staff concludes the section with a C7 chord and a final F7 chord.

**Section B:** This section consists of four staves of music. The first staff begins with a boxed 'B' and a Bb chord. The melody features eighth and quarter notes, with a repeat sign after the first measure. The second staff continues the melody with a C chord, A7 chord, Dm chord, Am chord, E7 chord, Am chord, and F7 chord. The third staff continues the melody with a Bb chord, F chord, and Bb7 chord. The fourth staff concludes the section with a Gm chord, C7 chord, F chord, Bbm6 chord, and F chord.

C

199



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

# 200 Blues My Naughty Sweetie Gives To Me

1919

♩ = 100



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



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



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



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



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



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

# I Never Knew I Could Love Anybody

201

♩ = 84

1920

**A** G G+ C<sup>6</sup>/G F<sup>6</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

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

G C G

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

E<sup>7</sup> A<sup>7</sup> A<sup>7</sup> D<sup>7</sup> D<sup>7</sup>

eyes And a ba - by smile could do; \_\_\_\_\_

**B** G<sup>6</sup> G<sup>7</sup> C

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

C C<sub>M</sub> C D<sup>7</sup>

sin - gle could could be so sweet, \_\_\_\_\_

**C** G G+ C<sup>6</sup>/G F<sup>6</sup> E<sup>7</sup>

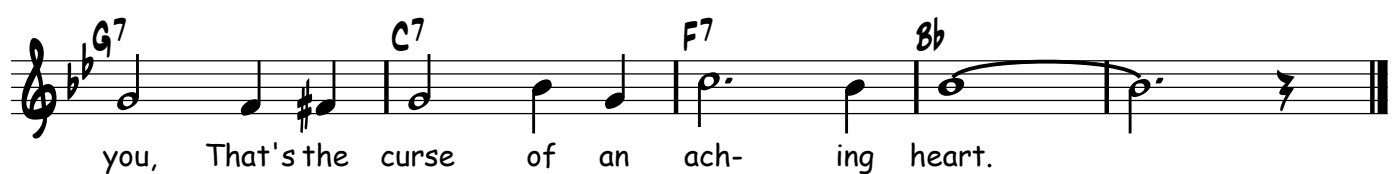
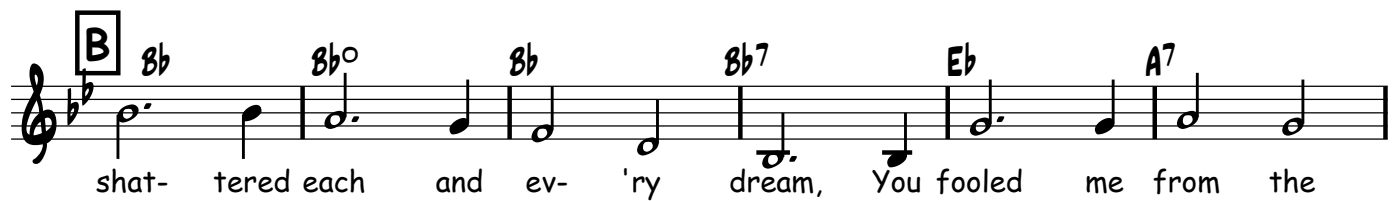
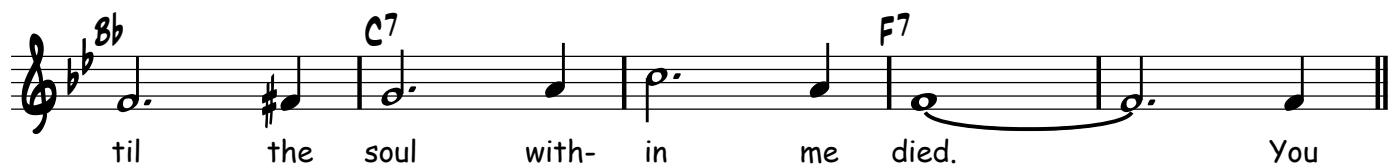
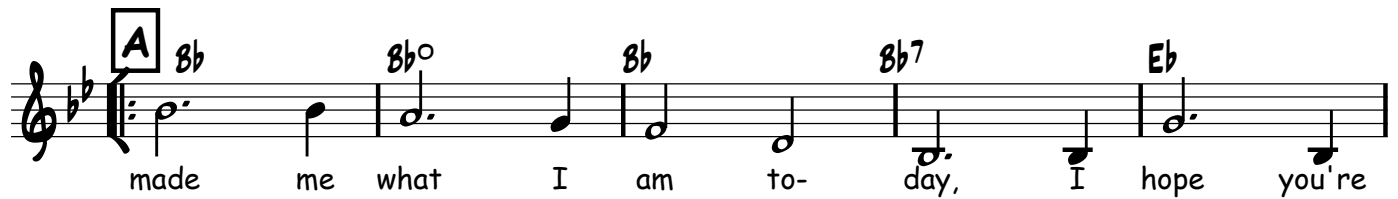
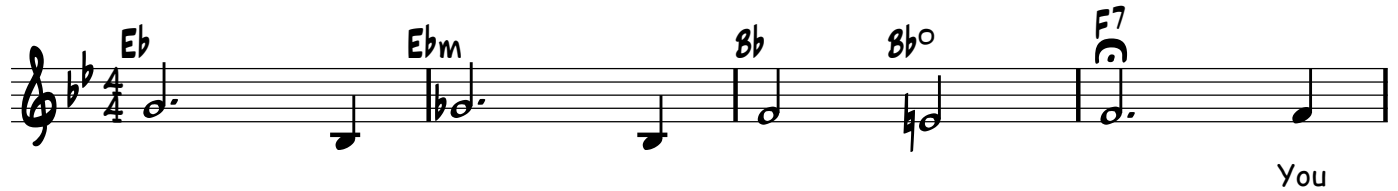
I nev - er knew I could love an - y - bod - y,

A<sup>7</sup> D<sup>7</sup> G

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

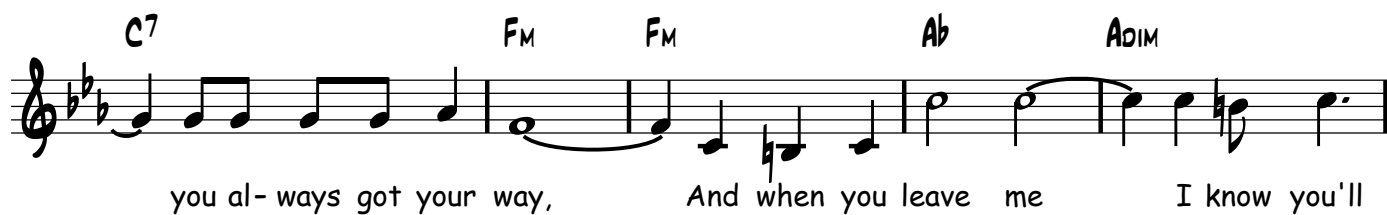
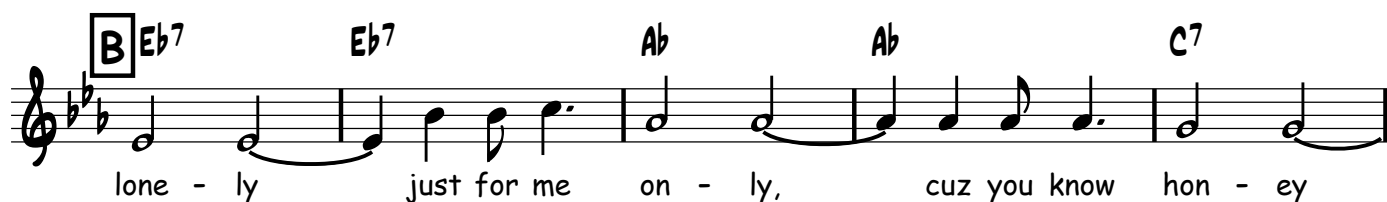
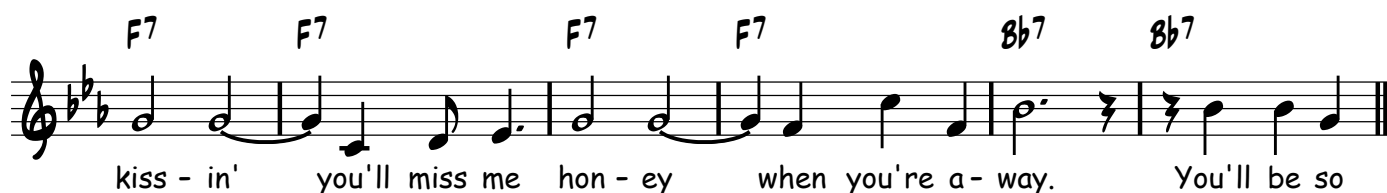
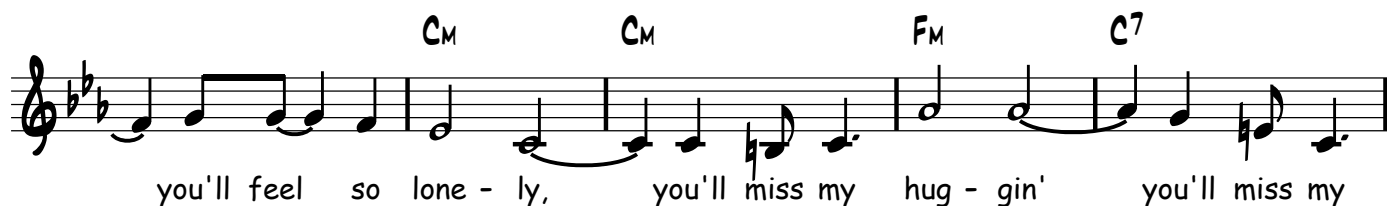
# The Curse of An Aching Heart

Al Piantadosi - 1913



# Some of These Days

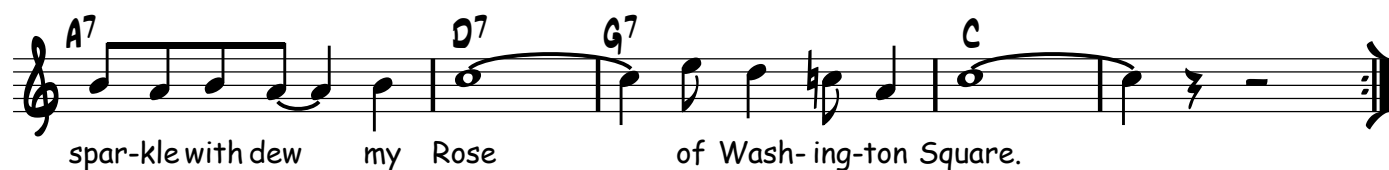
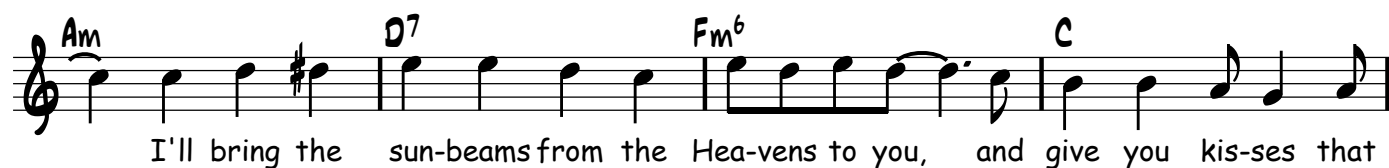
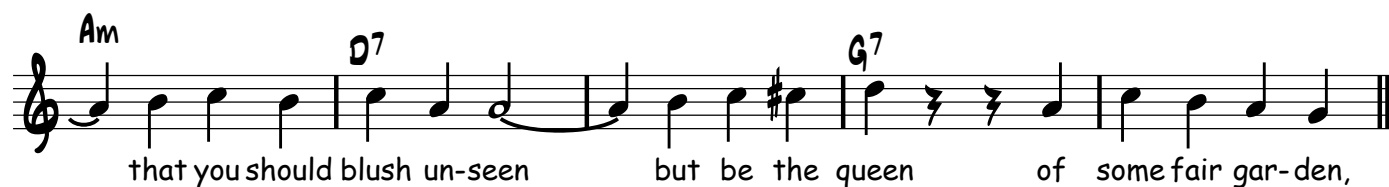
203



# 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



# The Old Rugged Cross

George Bernard - 1913

The musical score for "The Old Rugged Cross" is written in 3/4 time. It consists of eight staves of music. The chords and other markings are as follows:

- Staff 1: C, C<sup>+</sup>, F
- Staff 2: C, G<sup>7</sup>, C, F, F<sup>m</sup>, C, *Ritard*
- Staff 3: [A] C, C<sup>o</sup>, C, C<sup>7</sup>, F, F<sup>o</sup>, F, G<sup>7</sup>
- Staff 4: C, C, C<sup>o</sup>, C, C<sup>7</sup>
- Staff 5: F, F<sup>o</sup>, D<sup>7</sup>, G<sup>7</sup>, C, F<sup>7</sup>, C
- Staff 6: [B] G<sup>7</sup>, C, F, C, F, F<sup>+</sup>, F<sup>b</sup>, G<sup>7</sup>
- Staff 7: C, C, B<sup>b</sup>7, A<sup>7</sup>, D
- Staff 8: C, G<sup>7</sup>, C, F, F<sup>m</sup>, C

# Dear Old Southland

207

Henry Creamer & Turner Layton - 1921

**A** Fm E+ Ab/Eb C7/E Fm E+ Ab/Eb C7/E

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

Bbm Db Bbm7 C7 Fm E+ Ab/Eb C7/E

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

Fm E+ Ab/Eb Ab7 Db

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

Db

Tuba

Do Fm Ab° Bbm7 C7 Fm C7

saying "Go long, go long, go long, go long to school".

**B** F F+ Bb B° F Bb F D7

Dear, Dear Old Southland, I hear you call-ing to me.

Dear, Dear Old Southland, for you my heart is yearn-ing.

G7 C7 F F+ Bb B°

And I long, how I long to roam back

And I long just to see once more the

F Ab° C7/G C7 F Bb7 F

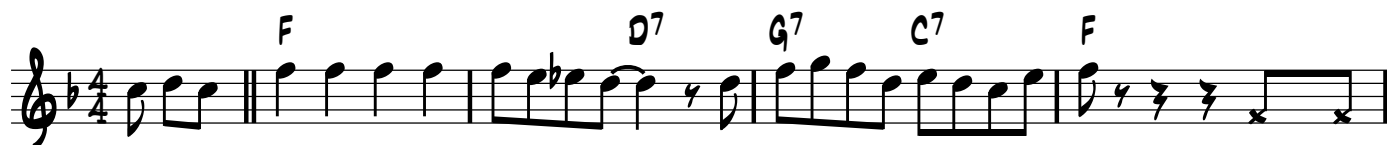
to my old Ken-tuck-y home.

land I love that Swan-ee shore.

# Foolish Questions

♩ = 152

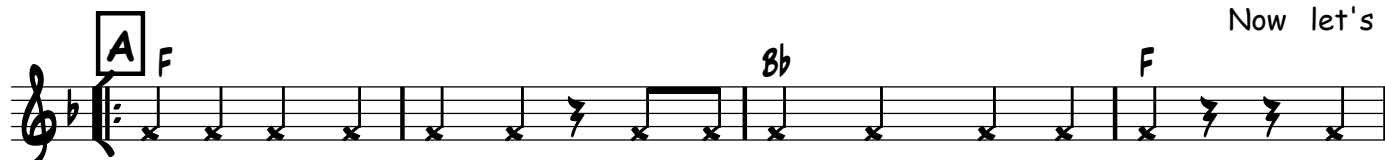
1915



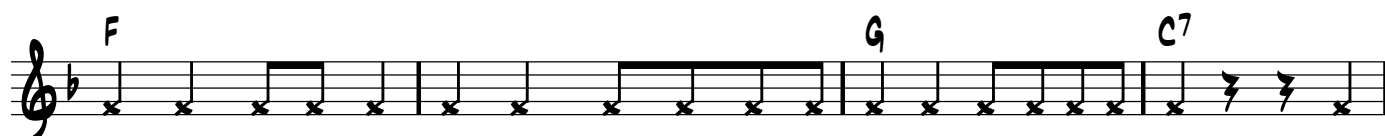
Now you've

Now—

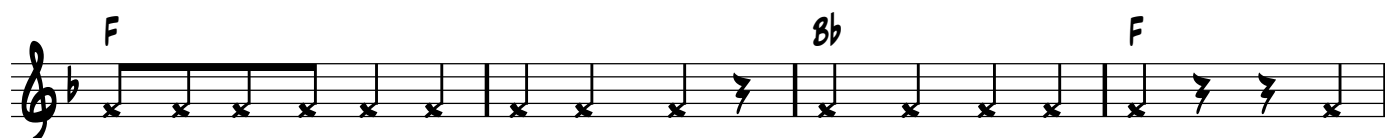
Now let's



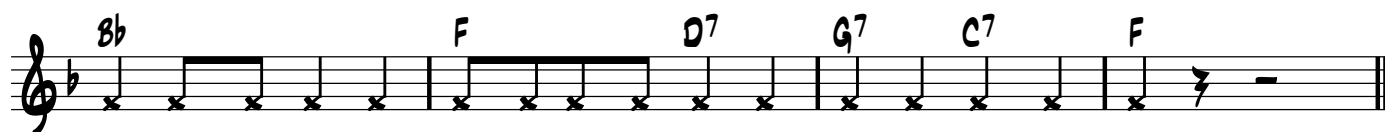
all heard fool - ish ques tions and you no doubt won - der why Some  
 then there's that per - son who's al ways hang - ing 'around the place And  
 say the ele va tor per - son should for - get to close the door, And



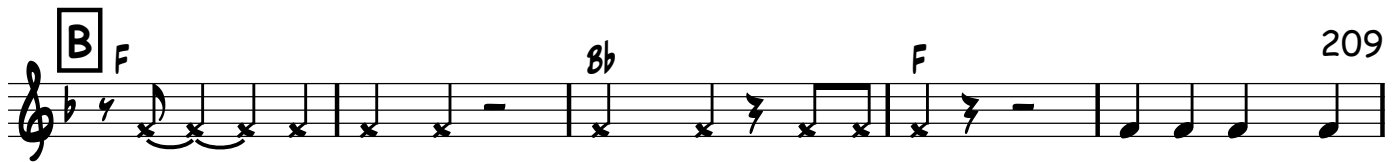
one will ask you a fool - ish ques tion but ex - pect a sen si ble re - ply Like  
 he watch - es you take your shav - ing brush and start to lath er up your face. And  
 you should hap - pen to tumble down - let's say for - ty se - ven - floors. And



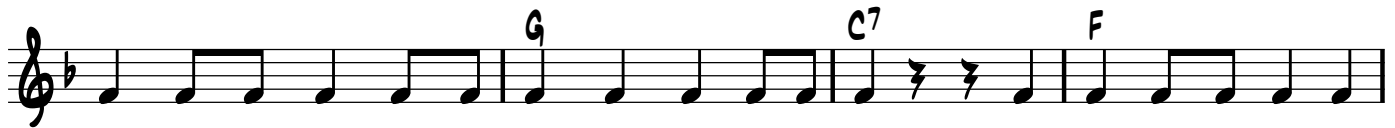
when you take your girl some can - dy Say just af - ter tea The  
 as you give your ra - zor its pre lim - in - ar - y wave You  
 when — you hit the bot tom and you're lying there in - ert Some



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



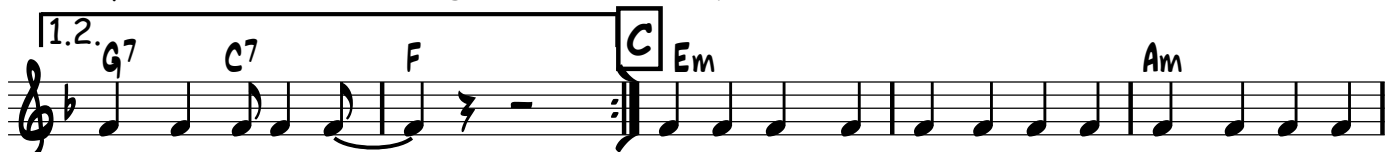
Foo - lish ques tion no doubt you re- ply No it's for your  
 your reply is I hope No I'm not pre -  
 I hope that you re- ply No, he just though  
 You utter your dy ing moan No, I was in



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



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



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



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



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



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

# Aggravatin' Papa

Roy Turk & Russell Robinson - 1922

**A**  $E^b$

I know a trif- lin' man,  $A^b$  They call him "Trif- lin' Sam".  $E^b$

$E^b$   $B^b7$   $E^b$   $E^o$

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

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

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

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

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

**B**  $E^b$   $C7$   $F7$   $B^b7$   $E^b$

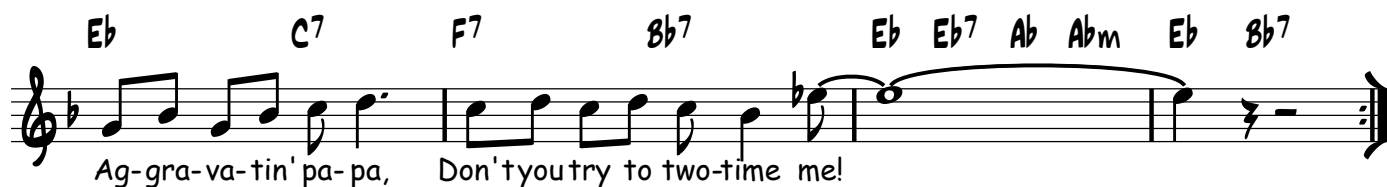
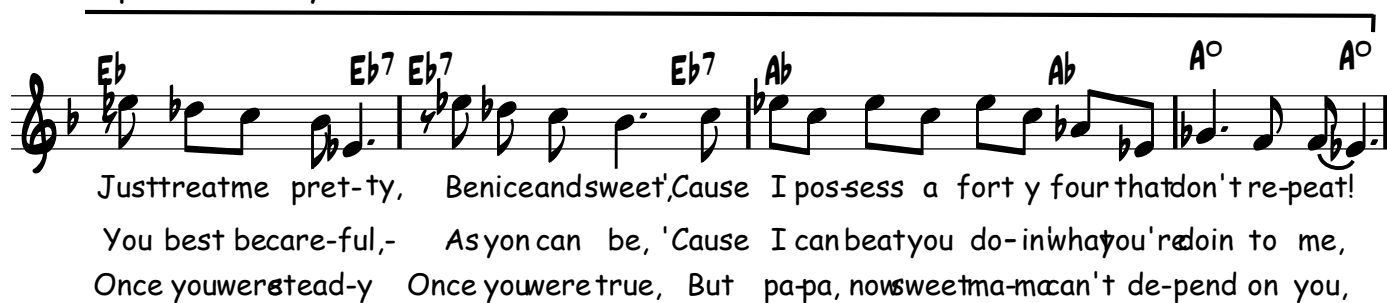
"Ag- gra- va- tin' pa- pa, Don't you try to two-time me, I said don't two-time me.

$E^b$   $C7$   $F7$   $B^b7$   $E^b$   $E^b7$

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

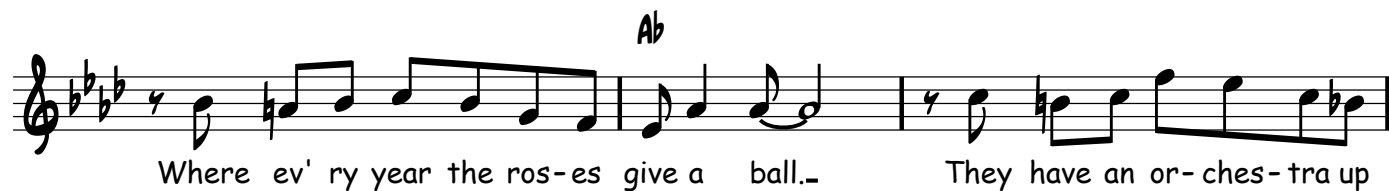


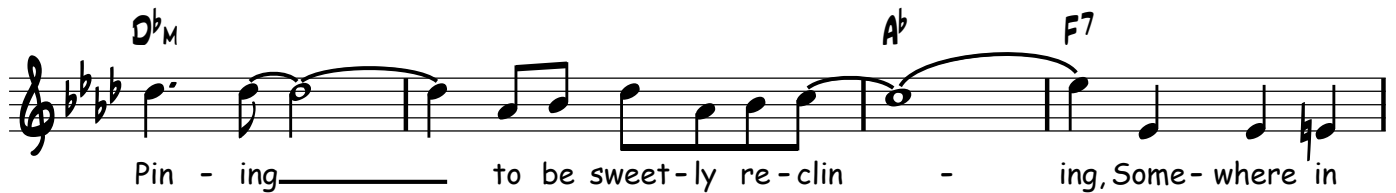
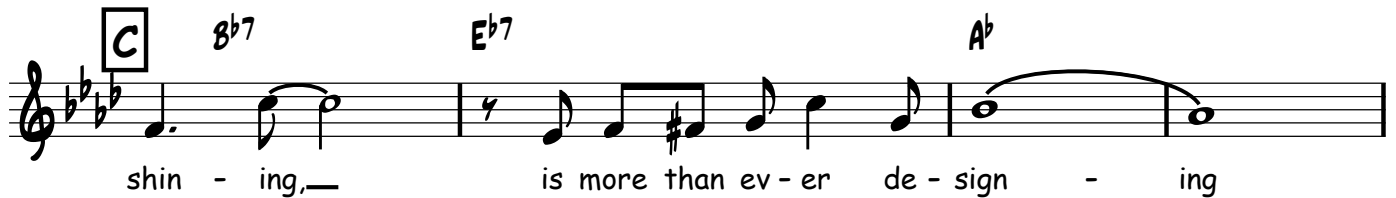
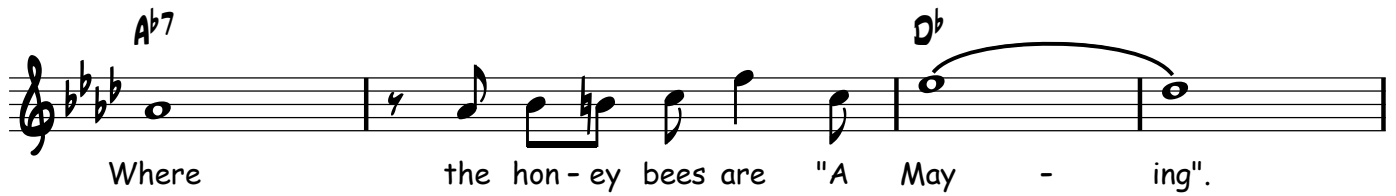
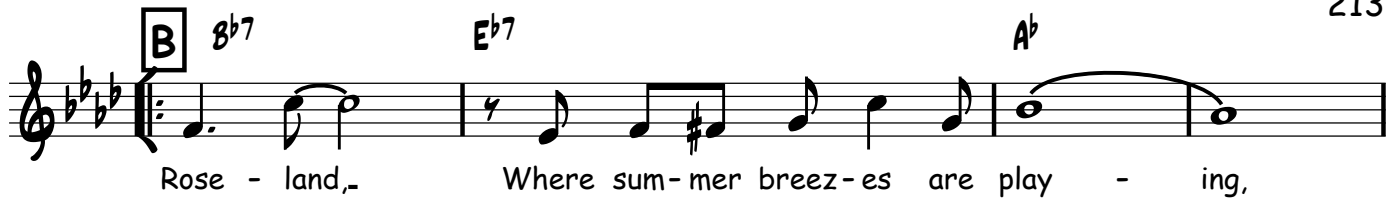
Stop Time - Play beats 1 & 4 as marked



# Rose Room

Harry Williams and Art Hickman - 1917





## High Society

Musical score for "High Society" (1901), page 214. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is presented on a single staff with various chords indicated above the notes. The score is divided into three sections: A, B, and C.

**Section A:** Starts with a key signature change to two flats. The melody begins with a half note B-flat, followed by a quarter note F, and then a series of eighth and quarter notes. Chords include B-flat, F7, B-flat, and F7.

**Section B:** Continues the melody with various chords including B-flat, D7, Gm, D7, Gm, Gm, D7, Gm, C7, and F7.

**Section C:** Labeled "Solos Here". The melody features a triplet of eighth notes (A-flat, B-flat, C) and a half note E-flat. Chords include B-flat, B-flat7, E-flat, Ebdim, B-flat, C7, F7, B-flat, B-flat7, B-flat+7, E-flat, B-flat7, E-flat, A-flat, E-flat, E-flat7, A-flat, Adim, E-flat, C7, F7, B-flat7, and E-flat.

Chords: **D**  $C_M$   $G^7$   $C_M$   $G^7$   $F_M$   $C_M$   $E$   $C_M$   $D_m$   $A^b$   $E^b$   $B^b7$   $D^7$   $E^b$   $F^7$   $G^7$   $B^b7$   $B^b+7$   $E^b$   $B^b7$   $E^b$   $F$   $A^b$   $E^b$   $E^b7$   $A^b$   $A_{DIM}$   $E^b$   $C^7$   $F^7$   $B^b7$   $E^b$

Tuba

215

216

## Alphonse Picou Clarinet Solo

Chord symbols and musical notation details:

- Staff 1: Eb, Eb, Ab, Eb, Eb7, F7, Eb7, Eb
- Staff 2: Eb, Ab, Eb, Adim, Eb, Eb, F7, Eb7, Eb
- Staff 3: Eb, Ab, Eb, F7, Eb7, Eb
- Staff 4: Eb, Ab, Eb, F7, Eb7, Eb
- Staff 5: Eb, Ab, Eb, F7, Eb7, Eb
- Staff 6: Eb, Ab, Eb, F7, Eb7, Eb
- Staff 7: Eb, Ab, Eb, F7, Eb7, Eb
- Staff 8: Eb, Ab, Eb, F7, Eb7, Eb

# American Patrol

217

F.W. Meacham - 1891

The musical score for "American Patrol" is written in F major (one flat) and 4/4 time. It consists of six staves of music. The first staff begins with a repeat sign and a box labeled 'A' above it. The second staff continues the melody. The third staff ends with a double bar line. The fourth staff begins with a box labeled 'B' above it. The fifth staff continues the melody. The sixth staff ends with a double bar line. The chords are indicated by letters above the notes: F, G7, C7, F, F7, Bb, Gm7, C7, F, C7, F, Bb, F, C#o, Dm, Bb, F, C7, F.

# Tiger Rag

The Original Dixieland Jazz Band - 1917

The musical score for "Tiger Rag" is written in a single melodic line in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into several sections:

- Section A:** Labeled with a boxed 'A' and a B-flat chord symbol. It consists of two staves of music. The first staff has a repeat sign at the beginning. The second staff has a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.
- Section B:** Labeled with a boxed 'B' and the text "Cues are Trombone/Tuba". It consists of two staves of music, primarily featuring eighth and sixteenth notes with rests, and includes C7 and F chord symbols.
- Section C:** Labeled with a boxed 'C' and the text "Solo Break". It consists of two staves of music. The first staff has an E-flat chord symbol. The second staff has E-flat, B-flat7, and B-flat7 chord symbols.

The score concludes with a final staff featuring an E-flat chord symbol and a "Solo Break" instruction.

The musical score is written on a single staff with a key signature of four flats (Bb, Eb, Ab, Db). The score consists of several measures with various chords and melodic lines.

**Chords and Melodic Lines:**

- Measure 1: Chord **D** (boxed), notes Bb, D, F.
- Measure 2: Chord **Bb**, notes Bb, D, F.
- Measure 3: Chord **Ab**, notes Ab, Bb, D.
- Measure 4: Chord **C7**, notes C, Eb, F, Ab.
- Measure 5: Chord **Fm**, notes F, Ab, Bb.
- Measure 6: Chord **F#o**, notes F#, Ab, Bb.
- Measure 7: Chord **Eb**, notes Eb, F, Ab.
- Measure 8: Chord **Bb7**, notes Bb, D, F, Ab.
- Measure 9: Chord **Eb**, notes Eb, F, Ab.
- Measure 10: Chord **Eb7**, notes Eb, F, Ab, Bb.

**Solo Break:**

- Measure 11: Chord **E** (boxed), notes Eb, F, Ab.
- Measure 12: Chord **Ab**, notes Ab, Bb, D.
- Measure 13: Chord **Eb7**, notes Eb, F, Ab, Bb.
- Measure 14: Chord **Eb7**, notes Eb, F, Ab, Bb.
- Measure 15: Chord **Ab**, notes Ab, Bb, D.

**Solos at "E":**

- Measure 16: Chord **F** (boxed), notes F, Ab, Bb.
- Measure 17: Chord **Ab**, notes Ab, Bb, D.
- Measure 18: Chord **Ab7**, notes Ab, Bb, D, F.
- Measure 19: Chord **Db**, notes Db, F, Ab.
- Measure 20: Chord **Db**, notes Db, F, Ab.
- Measure 21: Chord **Db**, notes Db, F, Ab.
- Measure 22: Chord **Db**, notes Db, F, Ab.
- Measure 23: Chord **Db**, notes Db, F, Ab.
- Measure 24: Chord **Db**, notes Db, F, Ab.
- Measure 25: Chord **Db**, notes Db, F, Ab.
- Measure 26: Chord **Db**, notes Db, F, Ab.
- Measure 27: Chord **Db**, notes Db, F, Ab.
- Measure 28: Chord **Db**, notes Db, F, Ab.
- Measure 29: Chord **Db**, notes Db, F, Ab.
- Measure 30: Chord **Db**, notes Db, F, Ab.
- Measure 31: Chord **Db**, notes Db, F, Ab.
- Measure 32: Chord **Db**, notes Db, F, Ab.
- Measure 33: Chord **Db**, notes Db, F, Ab.
- Measure 34: Chord **Db**, notes Db, F, Ab.
- Measure 35: Chord **Db**, notes Db, F, Ab.
- Measure 36: Chord **Db**, notes Db, F, Ab.
- Measure 37: Chord **Db**, notes Db, F, Ab.
- Measure 38: Chord **Db**, notes Db, F, Ab.
- Measure 39: Chord **Db**, notes Db, F, Ab.
- Measure 40: Chord **Db**, notes Db, F, Ab.
- Measure 41: Chord **Db**, notes Db, F, Ab.
- Measure 42: Chord **Db**, notes Db, F, Ab.
- Measure 43: Chord **Db**, notes Db, F, Ab.
- Measure 44: Chord **Db**, notes Db, F, Ab.
- Measure 45: Chord **Db**, notes Db, F, Ab.
- Measure 46: Chord **Db**, notes Db, F, Ab.
- Measure 47: Chord **Db**, notes Db, F, Ab.
- Measure 48: Chord **Db**, notes Db, F, Ab.
- Measure 49: Chord **Db**, notes Db, F, Ab.
- Measure 50: Chord **Db**, notes Db, F, Ab.
- Measure 51: Chord **Db**, notes Db, F, Ab.
- Measure 52: Chord **Db**, notes Db, F, Ab.
- Measure 53: Chord **Db**, notes Db, F, Ab.
- Measure 54: Chord **Db**, notes Db, F, Ab.
- Measure 55: Chord **Db**, notes Db, F, Ab.
- Measure 56: Chord **Db**, notes Db, F, Ab.
- Measure 57: Chord **Db**, notes Db, F, Ab.
- Measure 58: Chord **Db**, notes Db, F, Ab.
- Measure 59: Chord **Db**, notes Db, F, Ab.
- Measure 60: Chord **Db**, notes Db, F, Ab.

# At The Devil's Ball

Irving Berlin - 1913

**A** *Am*

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

*Am* *G7*

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

*C* *E7* *Am*

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

*Am*

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

*D7* *G7*

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



## At The Jazz Band Ball

♩ = 180

Original Dixieland Jazz band - 1918

**A**  $G_M$

$F^7$   $B^b$   $G^7$   $C^7$   $F^7$

$G_M$

$C^7$   $F^7$

**B**  $G^7$   $C^7$   $F^7$

$B^b$   $G^7$   $C^7$

$E^b$   $E_{DIM}$   $B^b$   $G^7$   $C^7$   $F^7$   $B^b$

$G^7$   $C^7$   $F^7$

$B^b$   $G^7$

$C^7$   $E^b$   $E_{DIM}$   $B^b$   $G^7$   $C^7$   $F^7$   $B^b$

# Under The Bamboo Tree

223

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.

$C7$   $F_M$   $B^b7$   $E^b7$

a marked im-pres sion once she made , up-on a Zu-lu from Ma-ta boo-loo

$A^b$   $B^b_M$   $E^b7$   $A^b$   $B^b_M$   $E^b7$   $D^b$

And ev ry morn-ing he would be— down un-der neath a bam-boo tree,

$C7$   $F_M$   $B^b7$   $E^b7$

a-wait-ing there his love to see... and then to her he'd sing: If

**B**  $A^b$

you like - a me like I like - a you and we like - a both the same,

$E^b7$   $A^b$   $E^b7$

I like - a say, this ve - ry day, I like - a change your name.\_\_\_\_\_ 'Cause

$A^b$

I love - a you and love-a you true and if you a love a me,

$E^b7$   $A^b$

One live as two, two live as one, un-der the bam-boo tree.

# Darktown Strutter's Ball

Sheldon Brooks - 1917

**A**  $B\flat$   $B\flat^\circ$   $Cm^7$   $F^7$   $B\flat$   $B\flat^\circ$

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

$F^7$   $F^7$   $F^7$   $E\flat^7$   $D^7$

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

$Gm$   $C^7$   $F^7$   $B\flat$   $B\flat^\circ$   $F^7$

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

$D^7$   $Gm$   $F$   $F+7$

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

$Dm$   $F^7$   $Gm$   $C^7$   $F^7$

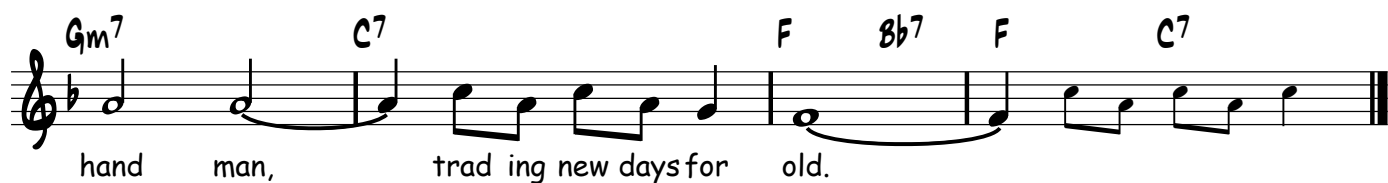
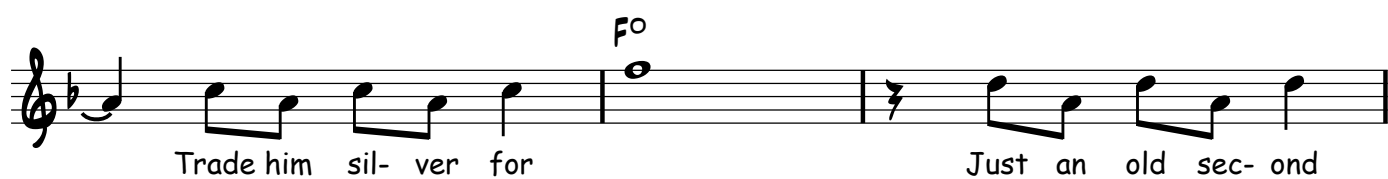
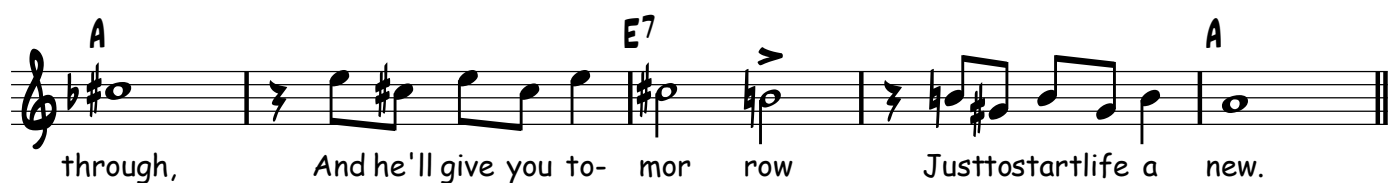
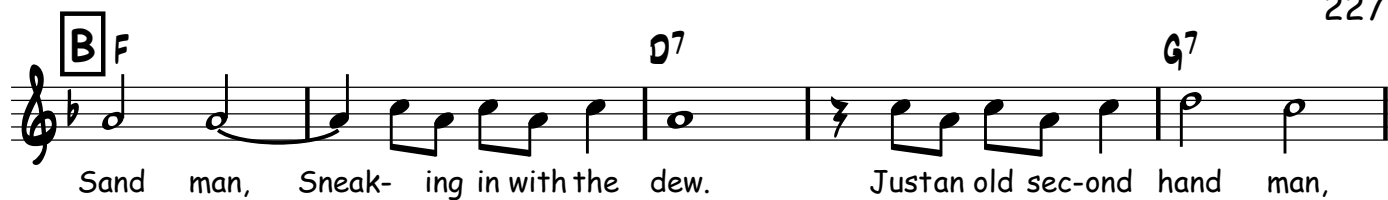
bout it babe, We'll be the best dressed in the hall. I'll be  
dol - lar prize. When we step out and "Walk the Dog".

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

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

[illegible]





# April Showers

Louis Silvers & Bud DeSylva  
1921



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



— that bloom in May. ——— So if it's rain - ing ——— have no re - grets, —



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



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



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



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

# The Whiffenpoof Song

229

Tod B. Galloway - 1909

**A**  $E^b$   $E^\circ$   $B^b7$   $Fm^7$

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

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

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

$B^b7$   $Fm^7$   $B^b7$   $E^b$

gone a- stray, Baa! Baa! Baa.

**B**  $Cm$   $Ebm$   $B^b7$   $B^b+7$

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

$E^b$   $E^b7$   $D^7$   $D^b7C^7$

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

$Fm^7$   $B^b7$   $E^b$   $Abm^6$   $E^b$   $B^b7$

such as we, Baa! Baa! Baa!

# Livery Stable Blues, a la Muggsy Spanier

(Baryard Blues)

Lopez &amp; Nuñez, 1917

$E^b$   $E^b7$   $A^b$   $A^bm$   $E^b$   $B^7$   $B^b7$  **Break - 1 Bar**

$E^b$   $B^b+7$   $E^b$   $E^b7$   $A^b$  **Bass Drum**

$E^b$   $C^7$   $F^7$

$B^b7$   $E^b$   $E^bo$   $B^b7$   $E^b$  **1st time Only**

$E^b7$  **Bass, Trombone, & Bass Drum**

$E^b$   $E^b7$

$A^b$   $E^b$   $C^7$

$F^7$   $B^b7$   $E^b$   $E^bo$   $B^b7$   $E^b$  **Last Time: To Coda**

**Coda:**  $E^b$   $B^b+7$   $E^b$  **Fine**

**Bass Drum**

C E<sup>b</sup> Harmonize Clarinet Break Cornet "Horse Whinny" A<sup>b</sup>

Trombone

E<sup>b</sup>

F<sup>7</sup> 8<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>o 8<sup>b</sup>7 E<sup>b</sup> 1 X Only - Trombone

D E<sup>b</sup> Solos E<sup>b</sup>7 A<sup>b</sup>7

E<sup>b</sup> C<sup>7</sup> F<sup>7</sup> 8<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>o 8<sup>b</sup> E<sup>b</sup>

E E<sup>b</sup> Harmonize Clarinet Break Cornet "Horse Whinny" A<sup>b</sup>

Trombone

E<sup>b</sup> C<sup>7</sup> F<sup>7</sup>

8<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>o 8<sup>b</sup>7 E<sup>b</sup>

Back to "B" - Take CODA:

# Somebody Stole My Gal

Leo Wood 1918

232

**A**  $E_b$   $E_b^{\circ}/F^{\#}$   $B_b7$   $E_b$   $E_b^{\circ}/F^{\#}$   $B_b7$

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

$C7$   $F7$   $B_b7$

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

$Fm$   $C7$   $Fm$   $F7$   $B_b7$

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

**B**  $E_b$   $G_b^{\circ}$   $B_b7/F$   $B_b7$   $B_b7$   $B_b+7$   $E_b$   $D7$   $D_b7$

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

$C7$   $F7$   $F7$   $B_b7$

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

**C**  $E_b$   $G_b^{\circ}$   $B_b7/F$   $B_b7$   $B_b7$   $A_b7$   $G7$   $B_b7$

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

$E_b$   $E_b7$   $A_b$   $A_bm$

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

$E_b$   $F7$   $Fm7$   $B_b7$

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

1.  $E_b$   $C7$   $F7$   $B_b7$   $E_b$   $A_b7$   $E_b$

gal! gal!

Bass Pickups

bar break

# Somebody Stole My Gal (Foxtrot Version)

233

Leo Wood - 1918

**A** Bass Pickups  $E_b$   $E_b^{\circ}$   $Bb^7/F$   $Bb^7$   $Bb^7$   $Bb^+7$

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

$E_b$   $E_b^7$   $D^7$   $D_b^7$   $C^7$   $F^7$

pal. Some- bod- y came and took her a- way.

$F^7$   $F^7$   $Bb^7$

She did- n't ev- en, say she was leav- in'.

**B**  $E_b$   $E_b^{\circ}$   $Bb^7/F$   $Bb^7$   $Bb^7$   $Bb^+7$   $E_b$

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

$Bb^7$   $E_b$   $E_b^7$   $A_b$

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

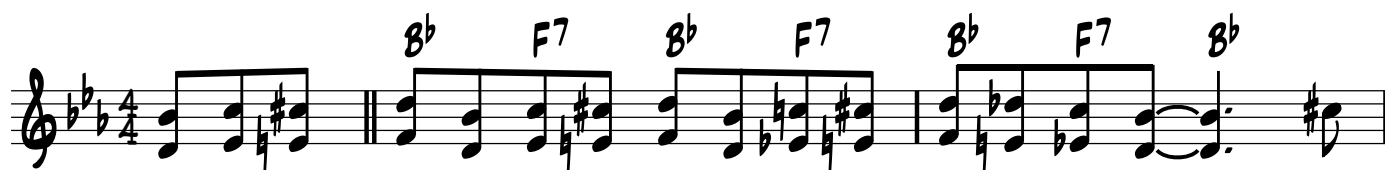
$A_b^{\circ}$   $E_b$   $E_b^{\circ}$   $Bb^7$   $E_b$   $F^7$   $F^7$

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

$Fm^7$   $Bb^7$   $Bb^+7$  1.  $E_b$   $C^7$   $F^7$   $Bb^7$   $E_b$   $A_b^7$   $E_b$

Some bod- y stole my gal!

## Beale St. Blues



You'll



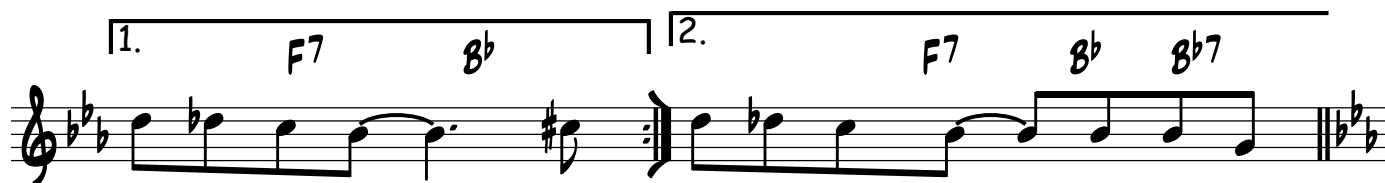
see pret - ty Browns. in beau - ti - ful gowns, You'll see  
 see Hog - Nose rest-'rants and Chit - lin Ca - fe's, You'll see  
 Beale Street Could talk, If Beale Street could talk, Mar-ried



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



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



bod - y gets killed. You'll Beale Street Blues. Well I'd  
 New Je - ru - sa - lem. If



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

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



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

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



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



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

Well I'm  
 I'd

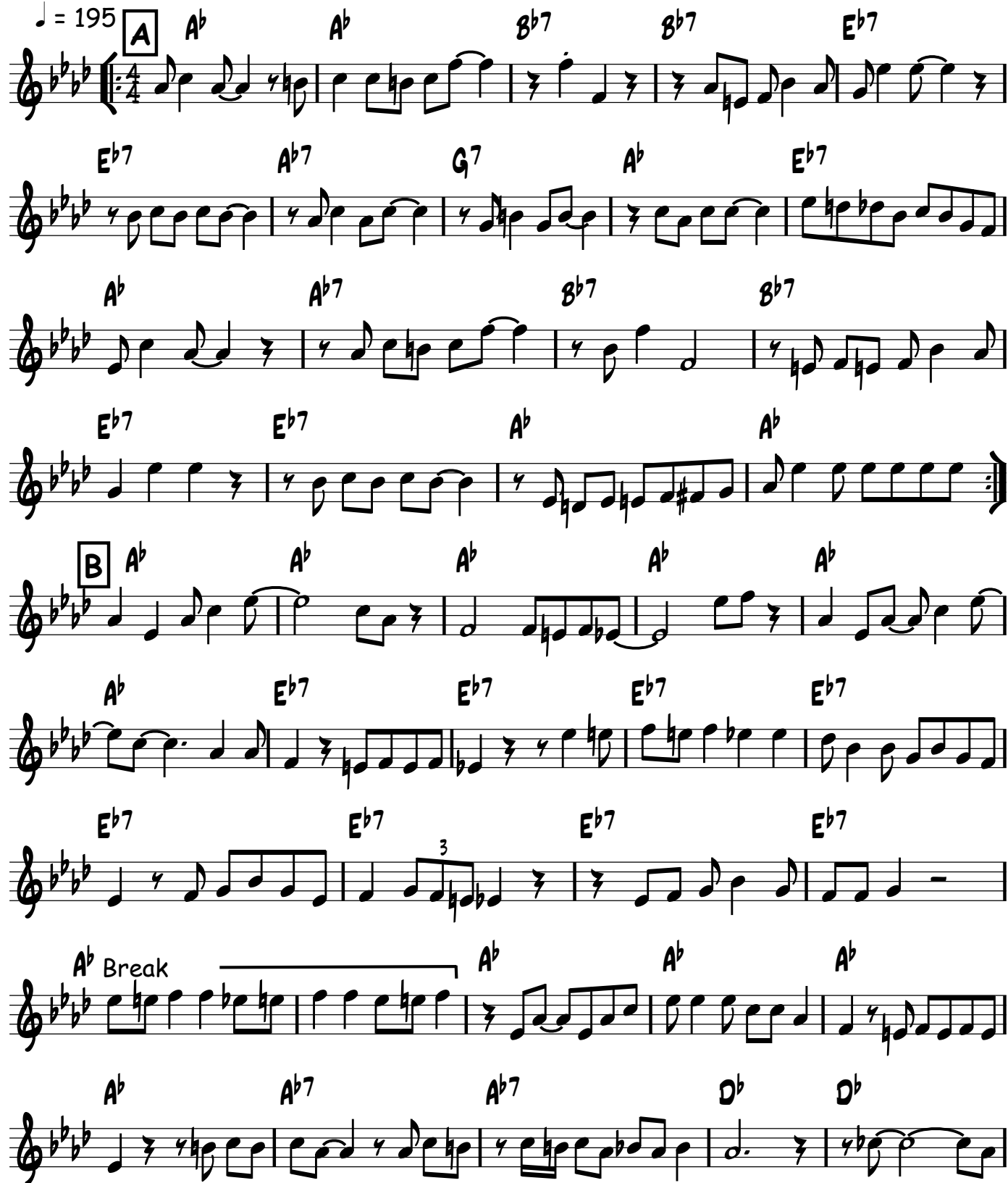
## Stock Yard Strut

♩ = 195

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

**Section A:** 8 measures. Chords: A<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>7, B<sup>b</sup>7, E<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>7, G<sup>7</sup>, A<sup>b</sup>, E<sup>b</sup>7.

**Section B:** 16 measures. Chords: A<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>7, E<sup>b</sup>7, E<sup>b</sup>7, E<sup>b</sup>7, E<sup>b</sup>7, E<sup>b</sup>7, E<sup>b</sup>7, E<sup>b</sup>7, E<sup>b</sup>7, E<sup>b</sup>7. Includes a "Break" section and a triplet.



Chords and notes for measures 237-246:

- Measure 237: D<sup>dim</sup> (Bb, Eb, Ab, Bb), D<sup>dim</sup> (Bb, Eb, Ab, Bb), A<sup>b</sup> (Ab, Bb, Cb), F<sup>7</sup> (F, Ab, Bb, Cb).
- Measure 238: B<sup>b7</sup> (Bb, Cb, Db, Eb), E<sup>b7</sup> (Eb, F, G, Ab), A<sup>b</sup> (Ab, Bb, Cb), A<sup>b</sup> (Ab, Bb, Cb).
- Measure 239: [C] A<sup>b</sup> (Ab, Bb, Cb), A<sup>b</sup> (Ab, Bb, Cb), F<sup>M</sup> (F, Ab, Bb, Cb), A<sup>b</sup> (Ab, Bb, Cb), A<sup>b</sup> (Ab, Bb, Cb), A<sup>b</sup> (Ab, Bb, Cb), A<sup>dim</sup> (Ab, Bb, Cb).
- Measure 240: E<sup>b7</sup> (Eb, F, G, Ab), E<sup>b7</sup> (Eb, F, G, Ab), E<sup>b7</sup> (Eb, F, G, Ab), E<sup>b7</sup> (Eb, F, G, Ab), E<sup>b7</sup> (Eb, F, G, Ab).
- Measure 241: E<sup>b7</sup> (Eb, F, G, Ab), E<sup>b7</sup> (Eb, F, G, Ab), E<sup>b7</sup> (Eb, F, G, Ab), A<sup>b</sup> (Ab, Bb, Cb), A<sup>b</sup> (Ab, Bb, Cb).
- Measure 242: A<sup>b</sup> (Ab, Bb, Cb), A<sup>b</sup> (Ab, Bb, Cb), A<sup>b</sup> (Ab, Bb, Cb), A<sup>b7</sup> (Ab, Bb, Cb, Db).
- Measure 243: A<sup>b7</sup> (Ab, Bb, Cb, Db), D<sup>b</sup> (Db, Eb, F, G), D<sup>b</sup> (Db, Eb, F, G), D<sup>dim</sup> (Db, Eb, F, G), D<sup>dim</sup> (Db, Eb, F, G).
- Measure 244: A<sup>b</sup> (Ab, Bb, Cb), F<sup>7</sup> (F, Ab, Bb, Cb), B<sup>b7</sup> (Bb, Cb, Db, Eb), E<sup>b7</sup> (Eb, F, G, Ab).

Rhythm section plays charleston rhythm

Chords and notes for measures 245-246:

- Measure 245: A<sup>b7</sup> (Ab, Bb, Cb, Db), A<sup>bdim</sup> (Ab, Bb, Cb), D<sup>bM7</sup> (Db, Eb, F, G), A<sup>b</sup> (Ab, Bb, Cb).
- Measure 246: A<sup>b7</sup> (Ab, Bb, Cb, Db), A<sup>bdim</sup> (Ab, Bb, Cb), D<sup>bM7</sup> (Db, Eb, F, G), A<sup>b</sup> (Ab, Bb, Cb).

# On The Alamo

Isham Jones & Gus Kahn - 1922

**A** Cmaj7 Dm7 C D7 Am7 Fm D7

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

Dm7 G7 Em7 Eb7 Dm7 G7

fair where ros- es grow, In the ten- der

Cmaj7 Dm7 C B7 Em7 A7 Am7

light of the sum- mer night, I can hear her

D7 Dm7 G7 Break

wan- der to and fro. For she said I'll

**B** Cmaj7 Dm7 C D7 Am7 Fm D7

wait by the gar- den gate, On the night I

Dm7 G7 Em7 Eb7 Dm7 E7

said "I love you so". And in all my

Am C F#°

dreams it seems I go Where the moon swings

D7 Dm7 G7 C F7 C

low, On the Al- a- mo.

# When The Saints

239

**A** F F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>DIM F

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

G<sup>7</sup> C<sup>7</sup> F F<sup>7</sup>

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

B<sup>b</sup> B<sup>b</sup>DIM F C<sup>7</sup> F

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

**B** F F F F F

saints go march - ing in Oh when the saints go

F F<sup>#</sup>DIM G<sup>M</sup>7 C<sup>7</sup> F F<sup>7</sup>

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

B<sup>b</sup> B<sup>b</sup>M<sup>7</sup> F C<sup>7</sup> F

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

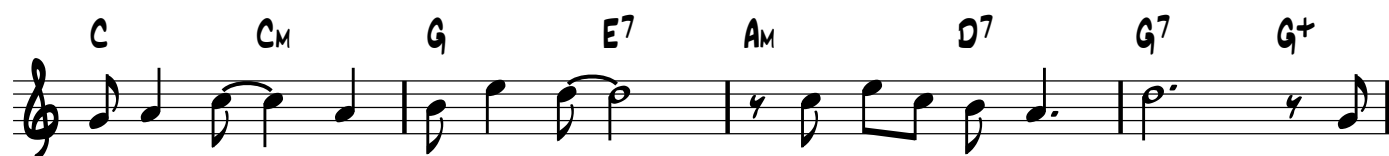
# Some Sweet Day

Tony Jackson - Ed Rose - Abe Olman - 1917

♩ = 146



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



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



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



sum mer's near you dis ap pear, Don't ev - en say good bye. You're goin'to



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

**B** C C<sup>7</sup> C<sup>7</sup>/B<sup>b</sup> D<sup>7</sup>/A D<sup>7</sup>

cold wind does blow— with its ice— and its snow,— Then your heart

G<sup>7</sup> C E<sup>b</sup> G<sup>7</sup>/D G<sup>7</sup>

— soon will melt— for each sor - row I have felt. And when your

C C<sup>7</sup> C<sup>7</sup>/B<sup>b</sup> D<sup>7</sup>/A D<sup>7</sup>

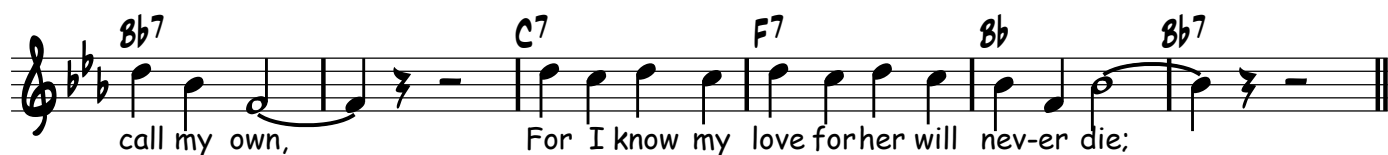
friends turn a - way,— time will prove what I say.— Now's your time,

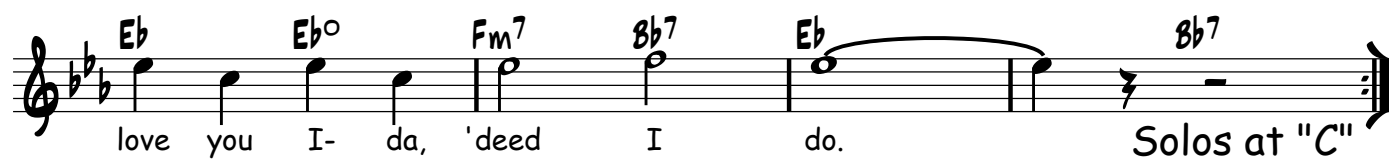
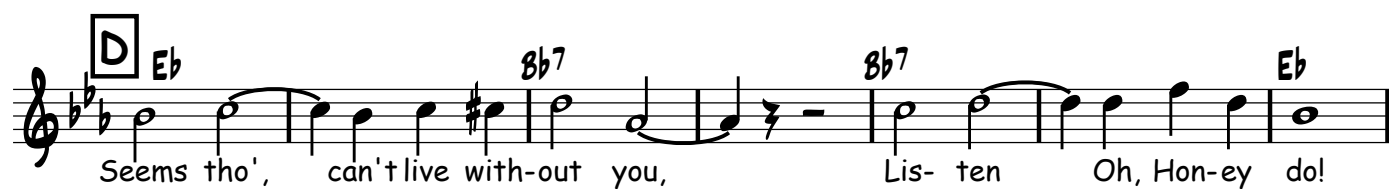
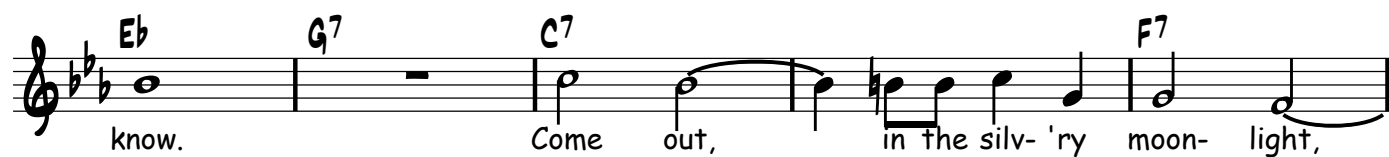
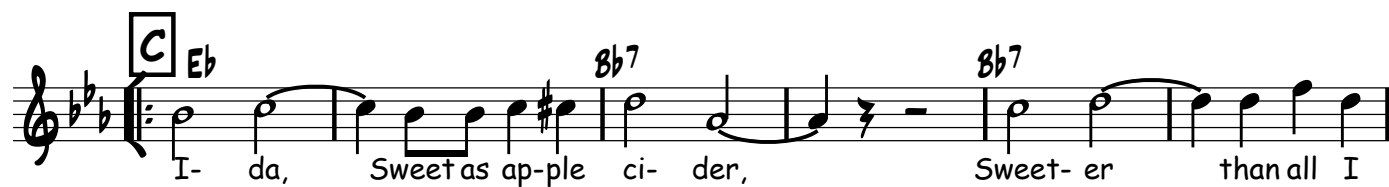
G<sup>7</sup> C C<sup>7</sup> C<sup>o</sup> G<sup>7</sup> C

— I'll have mine— Some Sweet Day. (Yes, Some Sweet Day.)

# Ida, Sweet As Apple Cider

Eddie Munson & Eddie Leonard - 1903





# Someday Sweetheart

Spike Brothers & Carter - 1919

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music with corresponding lyrics and guitar chords.

**Staff 1:** The first staff begins with a boxed letter 'A' above the first measure. The lyrics are "You told me that you loved me true, and I be-lieved in you. You". Chords shown are F, Db7, and F.

**Staff 2:** The lyrics are "broke your vow and now some-how- it seems I'm al-ways blue. But there'll come a day". Chords shown are Gm, D7, Gm, and Gm7.

**Staff 3:** The lyrics are "When you're far a- way. You'll sit a-lone and cry for". Chords shown are C7, Fb, F, and Am.

**Staff 4:** The lyrics are "me you'll sigh and the days that have gone by. Some- day Sweet-". Chords shown are E7, Am, G7, and C7.

heart, you may be sor- ry for what you've

done to my poor heart. You may re-

gret the vows you've bro- ken, The

things you did that made us drift a- part, You're hap- py

now, and can't see how, the wear- y

blues will ev- er come to you. But as you

sow so shall you reap, dear, and what you reap will make you

weep some - day, sweet - heart. Some - day Sweet -

**B** F C+7 F E7 Eb7 D7

G7 C7 F F#o C7/G

F C+7 F Am

E7 Am C7

**C** F9 Bb6

G9 C7

F C+7 F E7 Eb7 D7 G7

C7 Bb7 C7

## 'Til We Meet Again

1918



There's a song in the land of the li - ly — Each sweet heart has heard with a  
 Tho' good - bye means the birth of a tear drop — Hel - lo means the birth of a



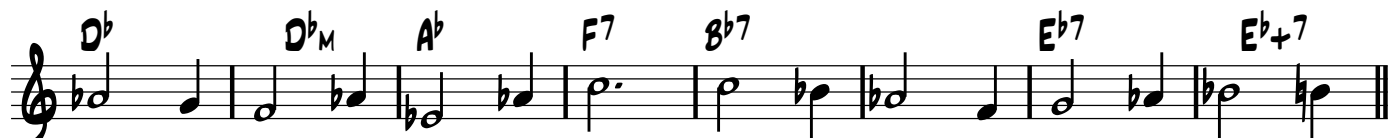
sigh. — O - ver high gar - den walls This sweet e - cho  
 smile — And the smile will e - rase The tear blight - ing



falls As a sol - dier boy whis - pers good - bye —  
 trace When we meet in the af - ter - a - while



Smile the while you kiss me sad a - dieu When the clouds roll by I'll come to you.



Then the skies will seem more blue, down in lov - ers land my dear - ie



Wed - ding bells will ring so mer - ri - ly, Ev - 'ry tear will be a mem - o -



ry. So wait and pray each night for me, 'Til we meet a - gain.

## Just A Closer Walk

Musical score for "Just A Closer Walk" in B-flat major, 4/4 time. The score consists of four staves of music. The key signature has two flats (B-flat and E-flat). The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note B-flat, an eighth note A-flat, a quarter note G, and a quarter note F. A repeat sign follows, with a first ending bracket over the next four measures. The second staff continues the melody with a half note B-flat, a quarter note A-flat, a quarter note G, and a quarter note F. The third staff continues with a half note B-flat, a quarter note A-flat, a quarter note G, and a quarter note F. The fourth staff concludes the piece with a half note B-flat, a quarter note A-flat, a quarter note G, and a quarter note F, followed by a double bar line.

Chord symbols above the staff:

- Staff 1:  $B^b$ ,  $B^b$ ,  $F^7$ ,  $F^7$
- Staff 2:  $F^7$ ,  $F^7$ ,  $B^b$ ,  $B^b$
- Staff 3:  $B^b$ ,  $B^b7$ ,  $E^b$ ,  $C^7$
- Staff 4:  $B^b$ ,  $F^7$ ,  $B^b$

# After The Ball

♩ = 100

Charles K Harris - 1891

**A**  $A^b$   $E^b7$

A lit - tle maid - en climbed an old man's knee, —

$E^b7$   $A^b$

Begged for a sto - ry "Do unc - le please"

**B**  $A^b$   $C^7$   $F^M$

Why are you sin - gle, why live a - lone? —

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

Have you no ba - bies, have you no home? n

**C**  $F^M$   $C^7$   $D^b$   $E^b7$   $A^b$

I had a sweet - heart, years, tears a - go; —

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

Where she is now pet, you will soon know. —



# When The Midnight Choo-Choo Leaves For Alabam'

Irving Berlin - 1912

**A**  $E^b$   $B^b+$   $E^b$   $B^b+$   $E^b$

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

$E^b$   $A^b$   $A^bm$   $E^b$

give the land-lord back his rust- y key, The ver- y key, That opened  
haven't had a good meal since the day I went a- way. I'm goin' to

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

up my drear-y- flat, Where ma- ny wear- y nights I sat, Think- ing of the folks down  
kiss my Pa and Ma, a doz- entimes for ev- 'ry star, Shin- ing o- ver Al- a-

$B^b$   $B^bo$   $B^b$   $B^b7$

home who think of me. That is why you'll hear me  
ba- ma's newmown hay. I'll be glad e- nough to

$F^7$   $B^b7$   $B^bo$   $B^b7$

sing- ing mer- ri- ly; When that  
throw my- self a- way.

**B**  $E\flat$   $B\flat 7$   $E\flat$   $B\flat 7$

mid-night choo-choeaves for Al-a- bam', I'll be right there, I've got my

$E\flat$   $E\flat$   $B\flat 7$   $E\flat$

fare. When I see that dust-y haired con-duc-tor- man, I'll grab him

$F 7$   $B\flat 7$

by the col-lar And I'll hol-ler, "Al- a-bam! Al- a-bam!"- That's where you

**C**  $E\flat 7$   $A\flat$   $C 7$

stop this train, That's takin' me home a-gain. Back home where I'll re-main,

$F m$   $B 7$   $E\flat$   $G 7$

Where my hon-ey-lamb am. I will be right there with bells, When that old con-

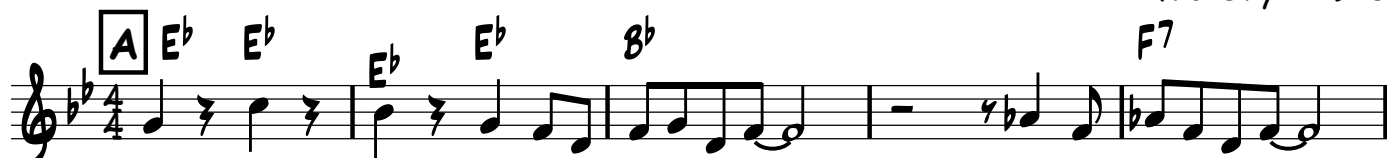
$C m$   $B\flat 7$   $E\flat$   $B\flat 7$

duc-tor yells, "All a-board! All a-board! All a-board for Al-a- bam'. When that

# All The Girls Go Crazy

Stop Time-2 Bars:.....

Kid Ory 1916

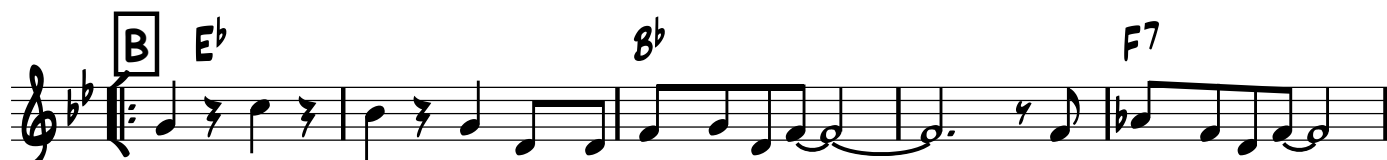


Stop Time-2 Bars:.....



Solos Begin Here

All the



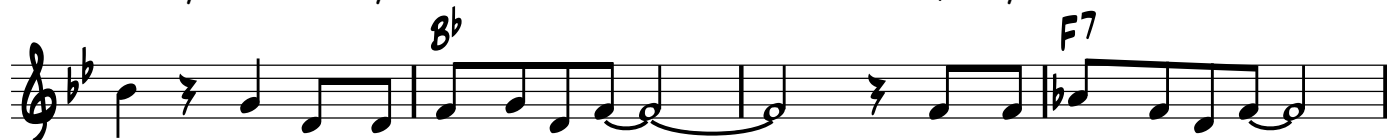
girls go craz - y 'bout the way that I walk \_\_\_\_\_  
on their knees say - in' "Ba - by," \_\_\_\_\_

The way that I walk.  
Sayin' "Ba - by," -



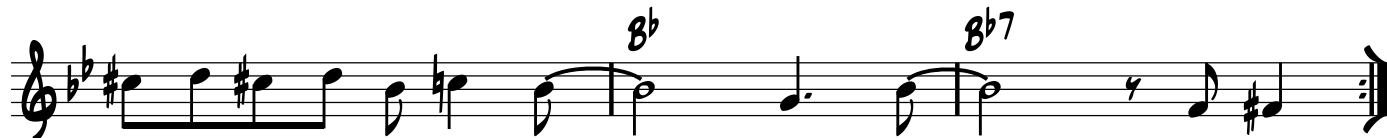
Hon ey 'bout the way I walk \_\_\_\_\_  
Craz - y 'bout the way I walk. \_\_\_\_\_

Yes, all the girls go  
Yes, they fall on their



craz - y 'bout the way that walk, \_\_\_\_\_  
knees plead - in' "Ba - by," \_\_\_\_\_

'Bout the way that I walk,  
Say - in' "Ba - by,"



Hon - ey 'bout the way I walk \_\_\_\_\_  
Craz - y 'bout the way I walk \_\_\_\_\_

They fall

On to "C" after last solo:

## Chorus: 1st Time Soft:

Chorus: 1st Time Soft:

Chorus: 1st Time Soft:

## Climax Chorus: ad lib:

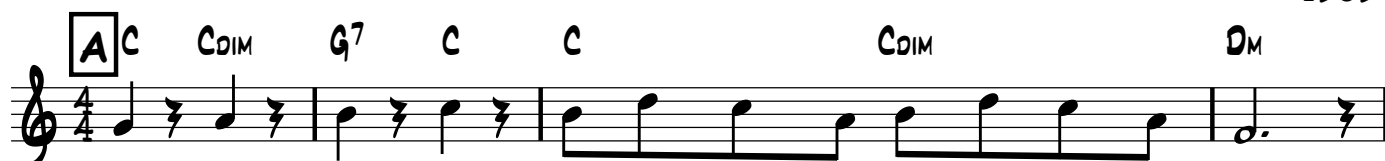
Climax Chorus: ad lib:

Climax Chorus: ad lib:

# By the Light of the Silvery Moon

Gus Edwards &amp; Edward Madden

1909



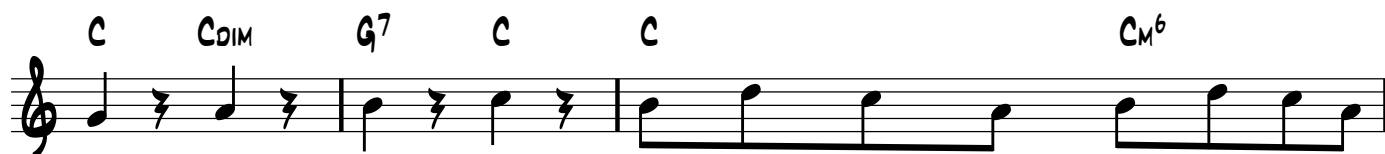
Place park scene dark, Sil - v'ry moon is shin - ing thru the trees,

Act two, scene new, Ros - es bloom - ing all a - round the place.



Cast two, me, you, Sound of kiss - es float - ing on the breeze.

Cast three, you, me Preach - er with a sol - emn look - ing face.



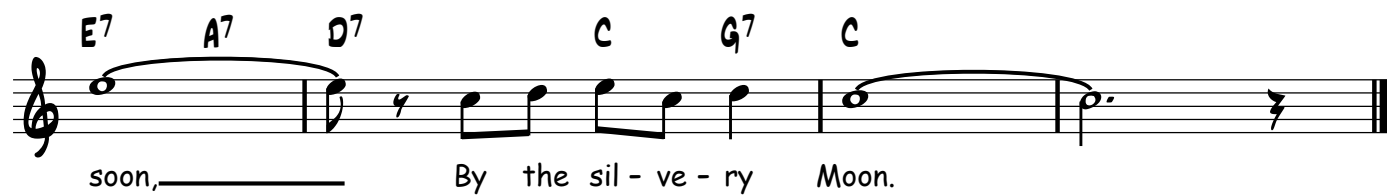
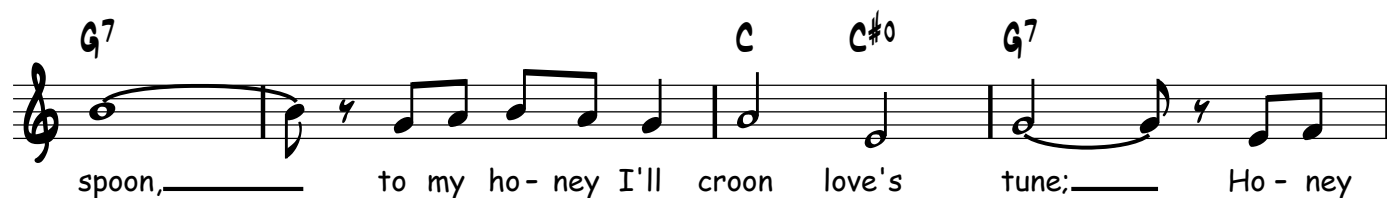
Act one, be - gun Di - a - logue, "where woud you like to

Choir sings, bell rings Preach - er, "You are wed for e - ver



spoon?" My cue, with you, Un - der - neath the sil - v'ry moon. By the

more." Act two, all through, Ev - r'y night the same en - core.



# Ballin' The Jack

Chris Smith - 1913

**A** G A<sup>7</sup> D<sup>7</sup> E<sup>b</sup>7

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

C<sup>7</sup> F#<sup>o</sup> F<sup>7</sup> G<sup>b</sup>7

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,

E<sup>b</sup>7 D D<sup>7</sup>

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

**B** G A<sup>7</sup> D<sup>7</sup> E<sup>b</sup>7

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,

C<sup>7</sup> F#<sup>o</sup> F<sup>7</sup> G<sup>b</sup>7

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,

E<sup>b</sup>7 D F<sup>7</sup>

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

**C** **G7** **C7**

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

**C7** **F7**

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

**Bb** **D7** **Eb7** **D7**

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

**D** **G7** **G7** **C7**

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

**G7** **Bb** **D7** **Gm** **G7**

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

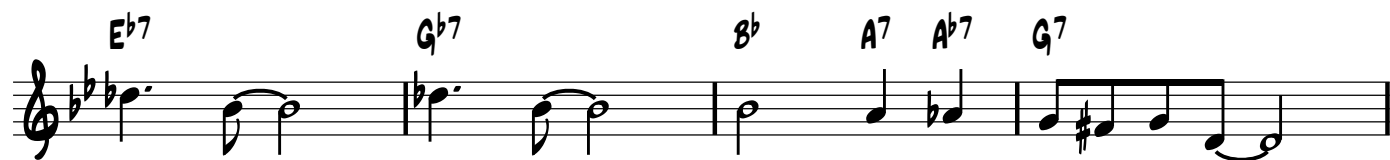
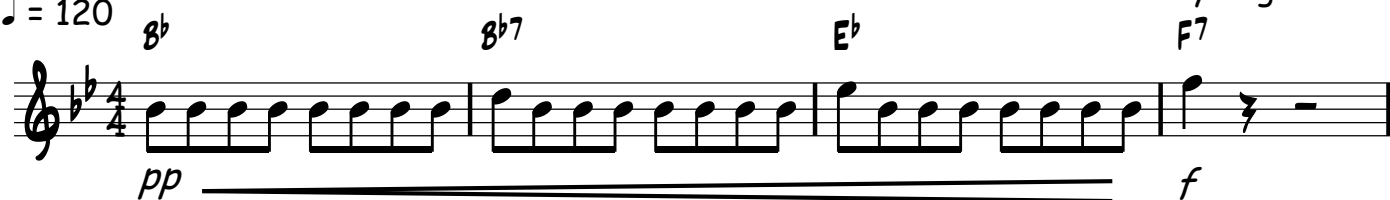
**Cm** **Ebm** **F7** **Bb** Solos at "C"

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

## Bluin' The Blues

Henry Ragas 1918

♩ = 120



**[C]**  $B^b$   $G^b7$   $B^b$   $B^b7$

*pp* *f*

**Solos**  $E^b7$   $G^b7$   $B^b7$   $A^7$   $A^b7$   $G^7$

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

**[D]**  $B^b$   $B^b$   $B^b7$

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

$B^b$   $F^7$  **[E]** *pp*

*pp*

*f*

*f*

# In the Sweet By and By

Joseph Philbrick Webster



1. There's a land that is fair-er than day, And by faith we can see it a  
 2. We shall sing on that beau-ti-ful shore The me - lo - di - ous songs of the  
 3. To our bount-i-ful Fa-ther a-bove, We will of-fer our trib - ute of



far; For the Fa-ther waits o - ver the way To pre  
 blessed; And our spir - its shall sor - row no more, Not a  
 praise For the glor - i - ous gift of His love And the



pare us a dwell - ing place there. In the  
 sigh for the bless - ing of rest.  
 bless - ings that hal - low our days.



sweet by and by, We shall meet on that beau - ti - ful shore; In the



sweet by and by, We shall meet on that beau - ti - ful shore.

# Any Time

Herbert Lawson 1921

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

# And They Called It Dixieland

Raymond Egan & Richard Whiting - 1916

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.

# Toot, Toot, Tootsie

263

Gus Kahn, Ted Fiorito - 1922

**A**  $E^b$   $F^7$

Toot, Toot, Toot-sie, Good- Bye!

$B^b7$   $E^b$   $E^b$   $E^b$   $E^o$

Toot, Toot, Toot-sie, don't cry, The choo choo train that

$Fm^7$   $B^b7$   $B^b7$   $Fm^7$   $B^b+7$   $E^b$   $G^b o$   $Fm^7$   $B^b+7$

takes me, a- way from you no words can tell how sad it makes me

**B**  $E^b$   $F^7$   $B^b7$   $E^b9$

Kiss me, Toot sie and then, Do it o-ver a- gain.

$A^b7$

Watch for the mail, I'll nev- er fail, If

$E^b$   $B^b7$

you don't get a let- ter then you know I'm in jail,

**C**  $E^b$   $F^7$

Tut, Tut, Toot- sie don't cry.

$B^b7$   $E^b$   $(B^b7)$

Toot, toot, Toot - sie, Good - bye.

# Ostrich Walk

264

Original Dixieland Jazz Band - 1918

Sheet music for "Ostrich Walk" in 4/4 time, featuring a melody line and a Trombone solo section.

**Chords:** F, C#7, Gm7, C7, G, D7, G7, C7, F, G7, C7, F, G7, C7, F, F7, Bb, Bbm, F, D7, Gm7, C7, F, F°, C7, F, F°, C7, F, F°, C7, F.

**Section A:** (First 8 bars of the melody line)

**Section B:** (Last 8 bars of the melody line)

**Trombone Solo:** (4 bars, marked "Stop Time 4 bars")

**Instrumentation:** Trombone, Cornet, Clarinet, Trombone.

**Key Signature:** B-flat major (two flats).

**Time Signature:** 4/4.

**Tempo:** Original Dixieland Jazz Band - 1918.

**Notes:** The melody line is written in treble clef. The Trombone solo is written in treble clef. The key signature is B-flat major. The time signature is 4/4. The tempo is Original Dixieland Jazz Band - 1918.

F C#7 Gm7 C7  
 [C] F F G7 C7 F  
 F G7 C7  
 Stop Time 4 bars  
 F Trombone F7 Cornet Bb Clarinet Bbm Trombone  
 F D7 Gm7 C7 F  
 [D] F Gm7 C7 F  
 F D7 C7 C+7 F *sfz*  
 F F° Gm C7 F F°  
 C7 F Unison  
 F F C+7 F

# Missouri Waltz

John Eppel &amp; J.R. Shannon

1914

**A**  $F$   $C^7$   $F$

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

$F$   $C^7$   $F$

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

$B^b$   $F$   $G^7$

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

$G^7$   $C^7$   $F$

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

$F$   $C^7$   $F$

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

$B^b$   $F^0$   $F$   $G^7$   $C^7$   $F$

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

**B**  $D^m$   $C^m$   $A^7$   $D^m$

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

$D^m$   $D^m$   $A^7$   $D^m$

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



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



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



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



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



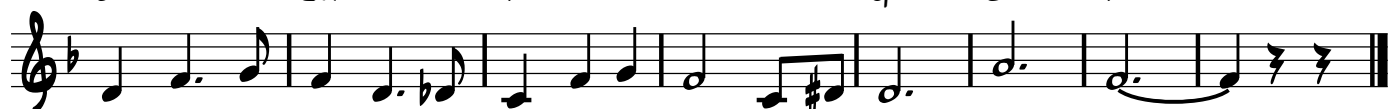
seems like your mom - my was there once a - gain, and the old folks were strum - min. that



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."

# I Want To Do the Bear Cat Dance

Shelton Brooks (1913)

♩ = 164

**A** **D7** **G** **G7**

Miss Sa die hall went to a ball\_ one balm-y night in June. Just

**C7** **F** **F**

as she en tered in the hall they played a rag - time tune. They were

**D7** **G7**

teach ing all\_ the schol-ars how\_ to do the Bear Cat Dance. Miss

**Dm** **Db** **F/C** **D7** **G7** **C7** **F**

Sa - die watched them for a while then thought she'd take a chance. So she

**C** **G7** **C** **Dm** **G7** **C7**

walked out on the floor, then she be - gan to roar,

**B** F C<sup>7</sup> F C<sup>7</sup> F F<sup>7</sup>

I want to do it I want to do it I want to do it now! It's a

D<sup>7</sup> G<sup>7</sup> C G<sup>7</sup> C<sup>7</sup>

bear, its' a bear, but I don't care. I want to do it an - y how.

F C<sup>7</sup> F C<sup>7</sup> F C<sup>7</sup> F<sup>7</sup>

That tune is snap-py It makes you hap-py You feel you want to dance! Oh pro

D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F

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

# After You've Gone

♩ = 110 - 120

1916

The first line of music is in G major (one sharp) and 4/4 time. It consists of two measures. The first measure contains the lyrics 'Now won't you list - en hon - ey while I say' and the second measure contains 'How could you tell me that you're'. The melody is written on a treble clef staff. The first measure has a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure has a quarter note C5, an eighth note B4, a quarter note A4, and a quarter note G4. The key signature is one sharp (F#) and the time signature is 4/4.

**B**  $E^b$   $E^b M^b$   $B^b$

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

$G^7$   $C$   $F^9$

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

$B^b7$   $E^b$

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

$E^b M^b$   $B^b$   $G^9$   $C M^7$   $G^7$

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

$C M^7$   $E^b M^b$   $B^b$   $D^7$   $G M^7$   $B^b D I M$

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

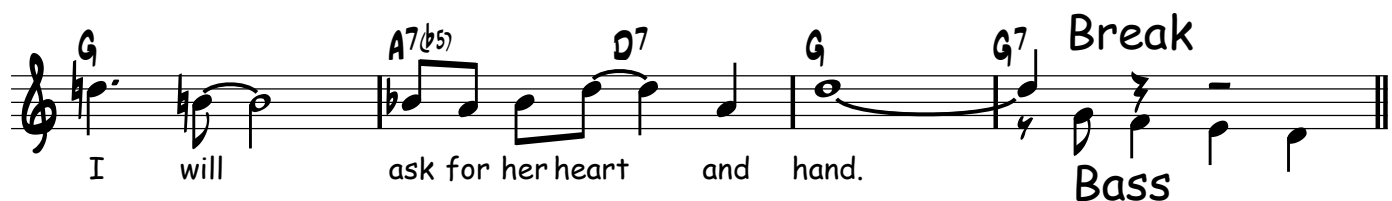
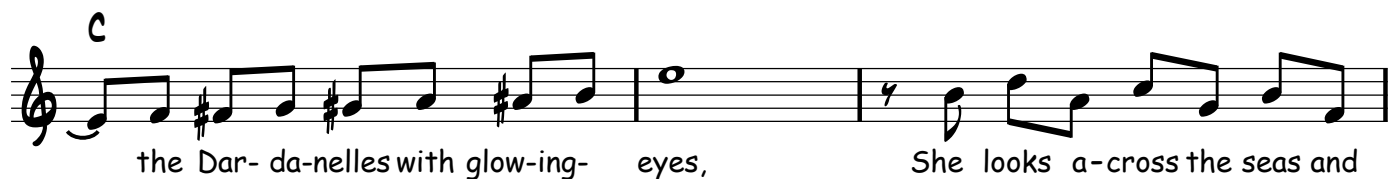
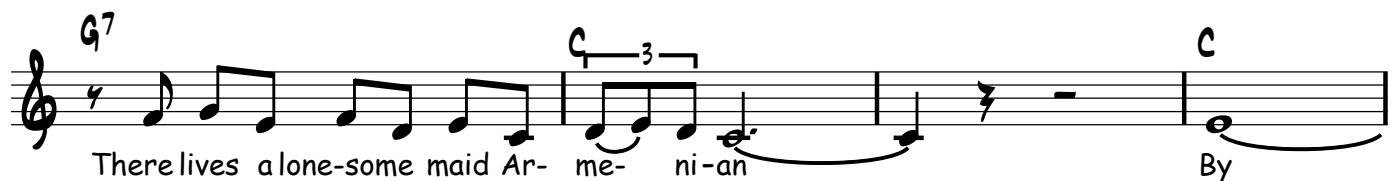
$B^b$   $G^7$   $C M^7$   $F^7$   $B^b6$   $B^b7$

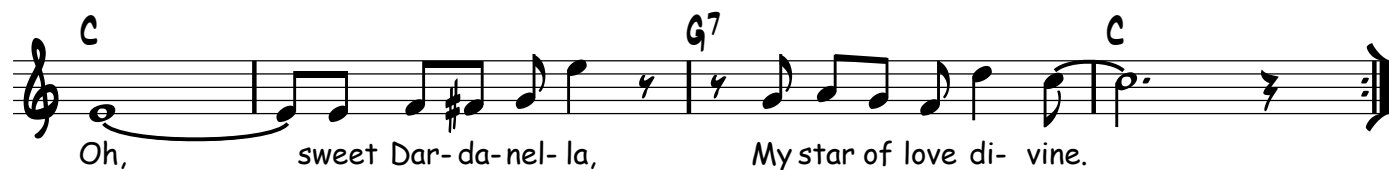
Af - ter you've gone Af - ter you've gone A - way.

Solos at "B"

# Dardanella

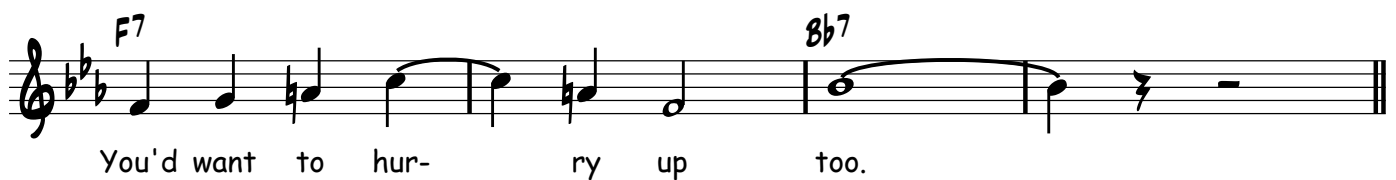
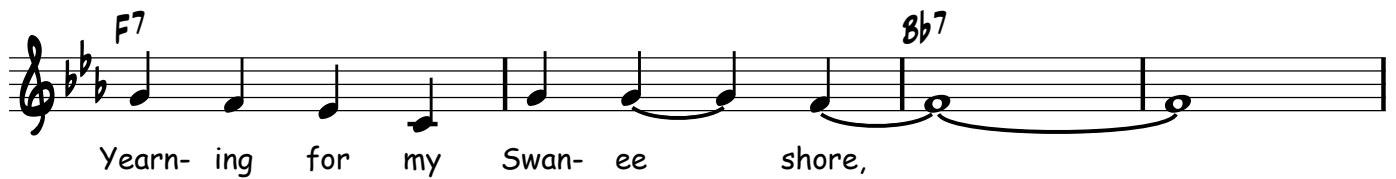
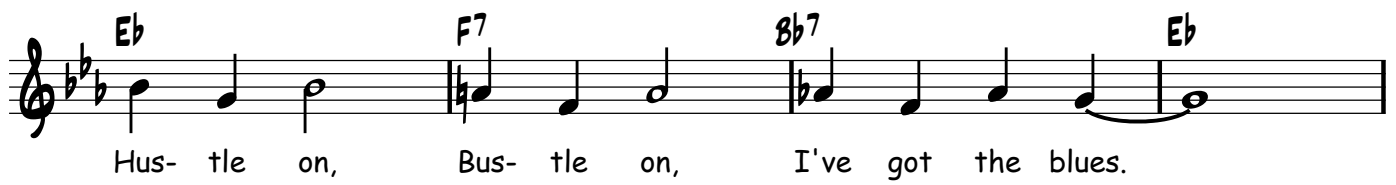
Felix Bernard & Johnny Black - 1919

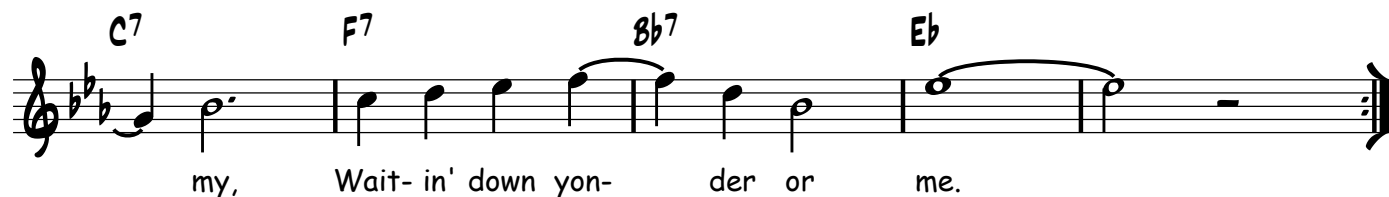
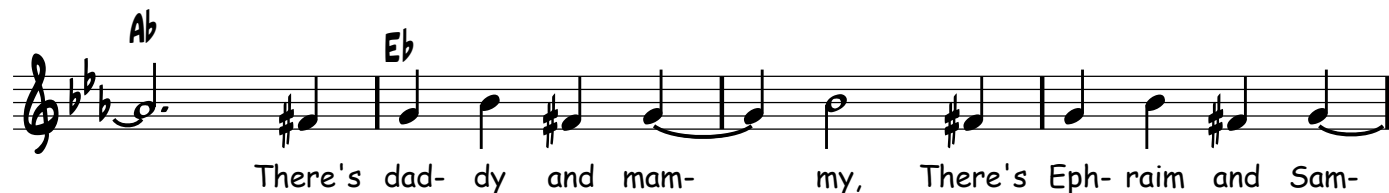
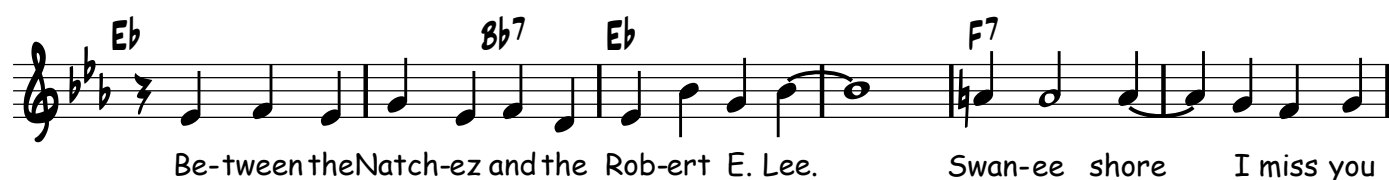




# Down Yonder

L. Wolfe Gilbert - 1921





## Chicago

Fred Fisher - 1922

**A**  $E_b$   $G_b^o$   $Fm^7$   $Bb^7$   $Fm^7$   $Bb^7$

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

$Fm^7$   $Bb^7$   $E_b$   $Bb^7$

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

$E_b$   $F^7$   $F^7$

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

$Fm^7$   $Bb^7$   $Fm^7$   $Bb^7$   $E_b/G$   $E^o/G_b$   $Fm^7$   $Bb^7$

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

**B**  $E_b$   $G_b^o$   $Fm^7$   $Bb^7$   $Fm^7$   $Bb^7$

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

$Dm^7(b9)$   $G^7$   $Cm$   $C^7$   $Fm$

do things they don't do on Broad-way, Say, They have the time the time

$A_b m$   $E_b$   $G^o$

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

$Fm^7$   $Bb^7$   $Fm^7$   $Bb^7$   $E_b$   $E_b^o$   $Fm^7$   $Bb^7$

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

# Baby Won't You Please Come Home

277

Clarence Williams and  
Charles Warfield - 1919

**A**  $B^b$   $D^b$   $C^7$   $F^7$   $B^b$   $D^b$

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

$C^7$   $F^7$   $B^b$   $D^7$   $D^7b^5$   $G_M$   $D^+$   $G_M^7$   $C^7$   $F^7$

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

$B^b$   $D^b$   $C^7$   $F^7$   $B^b7$   $E^b$

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

$G_M^7$   $C^7$   $F^7$   $F^{\#0}$   $G_M^7$   $C^7$   $F^7$

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

**B**  $B^b$   $D^7$   $G^7$   $C^7$   $G_M^7$

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

$C^7$   $F^7$   $F^{\#0}$   $G_M$   $3$   $C^7$   $G^b9$   $F^7$

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

$B^b$   $D^7$   $G^7$   $C_M^7$   $E^b$   $D^7$

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

$E^b$   $E^0$   $B^b$   $A^b7b^5$   $G^7$   $C^7$   $F^7$   $B^b$

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

# When You Wore A Tulip

Percy Wenrich & Jack Mahoney - 1914

**A**  $B\flat$   $C^7$

I met you in a gar-den in an old Ken tuck y town, The

$F^7$   $B\flat$   $F^7$

sun was shin - ing down, you wore a ging han gown. I

$B\flat$   $C^7$

kissed you as I placed a yel - low tu - lip in your\_ hair, Up -

$F^7$   $B\flat$

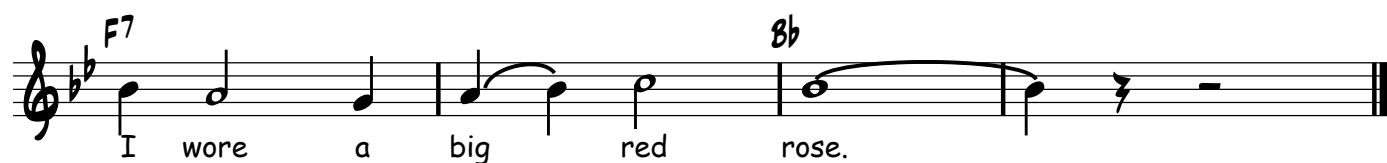
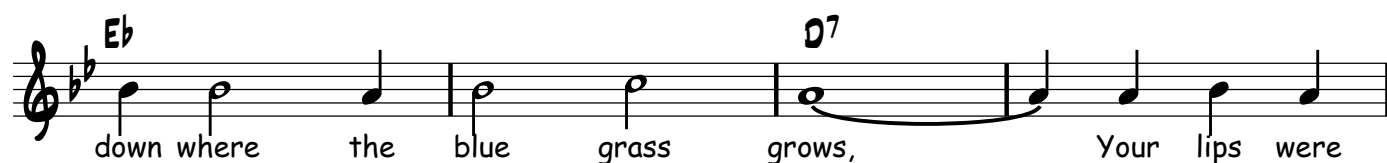
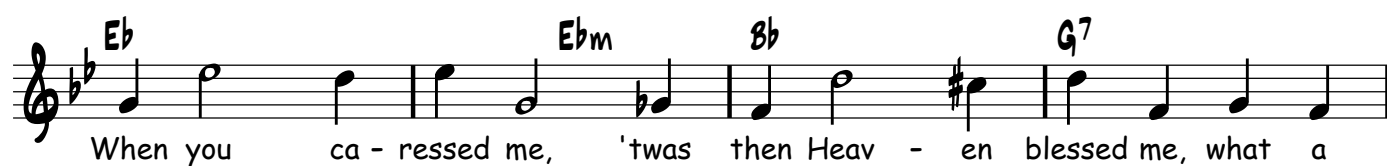
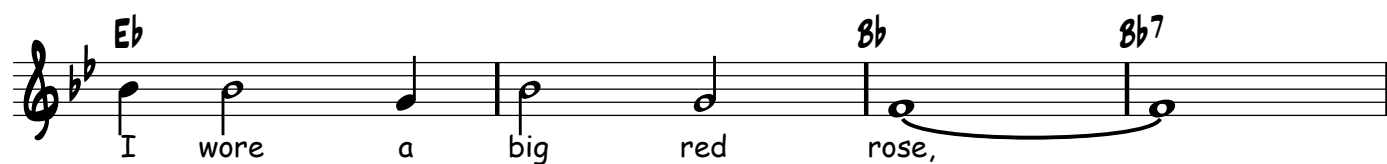
on my coat you pinned a rose so rare. \_\_\_\_\_ Time

$E\flat$   $B\flat$   $G^7$

has not changed your lov - li - ness, you're just as sweet to me, I

$C^7$   $F^7$

love you yet I can't for - get the days that used to be. When

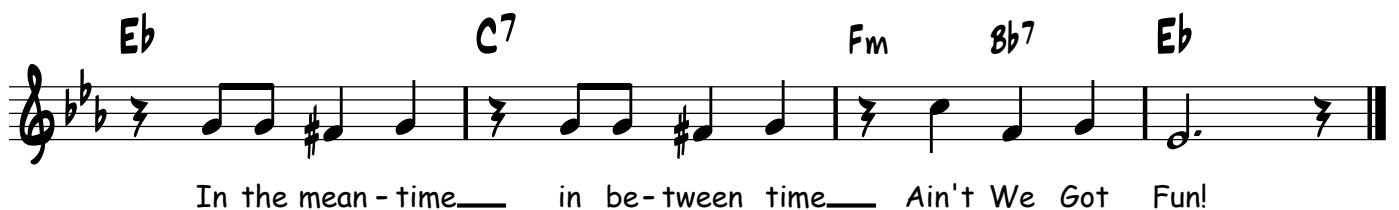
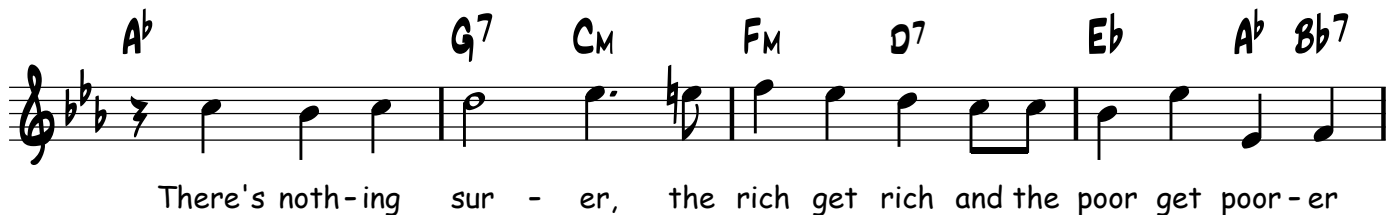
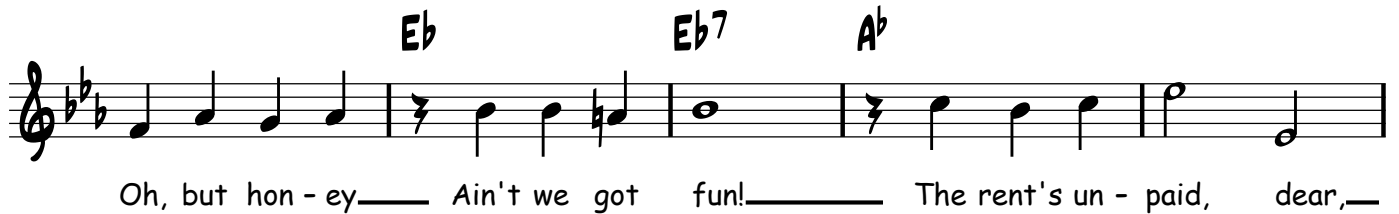


## Ain't We Got Fun

Kahn & Egan Whiting  
1921

♩ = 185

Bill col - lec - tors gath - er 'Round an rath - er Haunt the cot - tage next  
 door. Men the gro - cer and butch - er sent Men who call for the rent. But with  
 in a hap - py chap - py And his bride of on - ly a year, Seem to  
 be so cheer - ful Here's an ear - ful Of the chat - ter you hear.



# If You Were The Only Girl In The World

Clifford & Nat Ayer - 1916

**A** C A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

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

C E<sup>b</sup> Dm<sup>7</sup> G<sup>7</sup> C Dm<sup>7</sup>

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

G<sup>7</sup> G<sup>7</sup> C G<sup>7</sup>

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

**B** C A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C E<sup>b</sup>

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

Dm<sup>7</sup> G<sup>7</sup> Am Em

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

F F<sup>+</sup>/C<sup>#</sup> G<sup>7</sup>/D G<sup>7</sup>/E C/E Gm<sup>6</sup> A<sup>7</sup>

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

**C** Dm Fm C A<sup>+</sup> A<sup>7</sup>

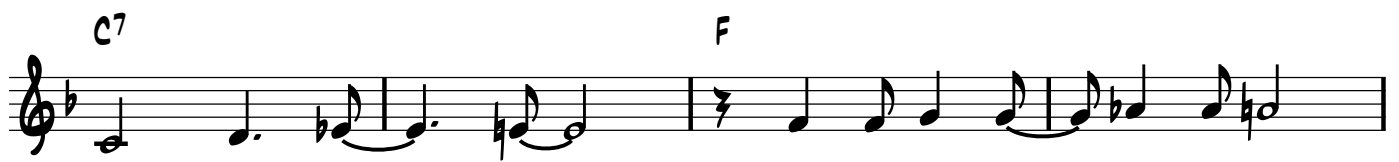
you were the on- ly girl in the world, and

D<sup>7</sup> G<sup>7</sup> C

I were the on- ly boy.

# Shoot 'Em

283



## Lassus Trombone

First system of music (measures 1-6). The key signature is one flat (B-flat). The time signature is 2/4. The music is written for a single staff (treble clef). Measure 1 contains a triplet of eighth notes. Chord symbols above the staff are F, C<sup>7</sup> F, and F. A repeat sign is present at the end of measure 5.

Second system of music (measures 7-13). The key signature is one flat (B-flat). The time signature is 2/4. The music is written for a single staff (treble clef). Measure 7 is marked with a '7'. Chord symbols above the staff are C<sup>7</sup>, F, D<sup>7</sup>, G<sup>7</sup>, and F. The system ends with a repeat sign.

Third system of music (measures 14-20). The key signature is one flat (B-flat). The time signature is 2/4. The music is written for a single staff (treble clef). Measure 14 is marked with a '14'. Chord symbols above the staff are D<sup>b7</sup>, F, C<sup>7</sup>, and F. The system ends with a repeat sign.

Fourth system of music (measures 21-25). The key signature is one flat (B-flat). The time signature is 2/4. The music is written for a single staff (treble clef). Measure 21 is marked with a '21'. The text "To Coda" is written above the staff. Chord symbols above the staff are G<sup>7</sup>, C<sup>7</sup>, F, and F. The system ends with a repeat sign.

Fifth system of music (measures 26-31). The key signature is one flat (B-flat). The time signature is 2/4. The music is written for a single staff (treble clef). Measure 26 is marked with a '26'. Chord symbols above the staff are G<sup>7</sup>, C<sup>7</sup>, F, G<sup>7</sup>, and C<sup>7</sup>. The system ends with a repeat sign.

32 F G<sup>7</sup> C<sup>7</sup> F

1. 2.

D.S. al Coda ending

TRIO B<sup>b</sup> F<sup>7</sup> B<sup>b</sup>

B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>m

B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> F<sup>7</sup> 1. B<sup>b</sup> 2. B<sup>b</sup>

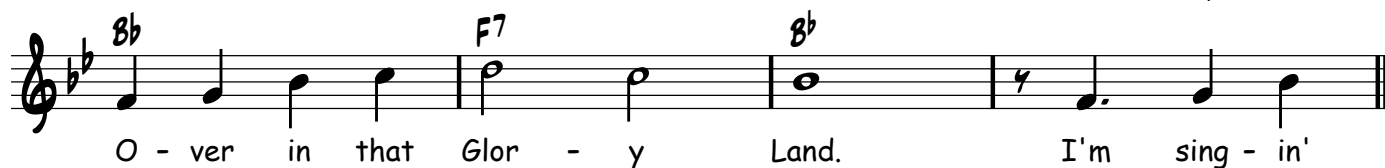
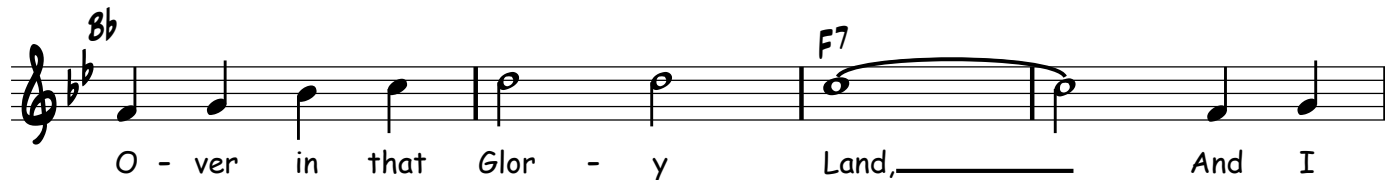
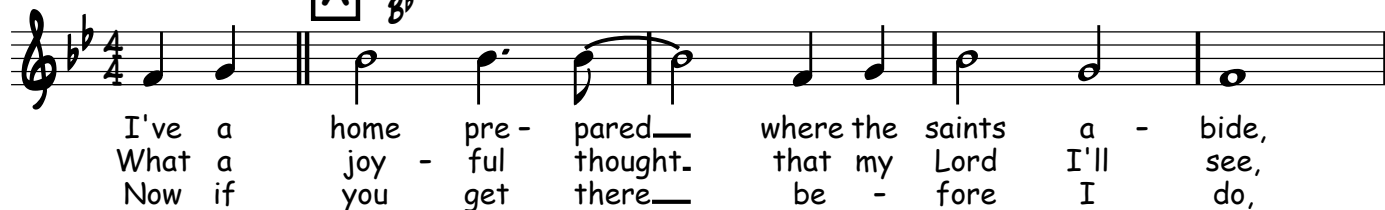
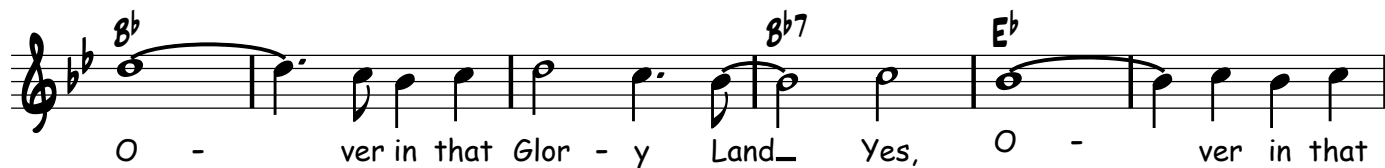
G<sup>7</sup> C<sup>7</sup> F F G<sup>7</sup>

C<sup>7</sup> 1. F 2. F

# Over in the Glory Land

James Acuff and Emmett Dean

♩ = 200

**A**  $8^b$ **B**  $8^b$ 

# Weary Blues

♩ = 200

287

Sheet music for "Weary Blues" in F major, 4/4 time, tempo 200. The piece is divided into sections A, B, and C.

**Section A:** Measures 1-8. Chords: F, F7, Bb, F, C7. Ends with a double bar line and repeat sign.

**Section B:** Measures 9-16. Chords: F, C7, F, F7, Bb, F. Includes a first ending (1.) and second ending (2.) leading to the Coda. Ends with a double bar line and repeat sign.

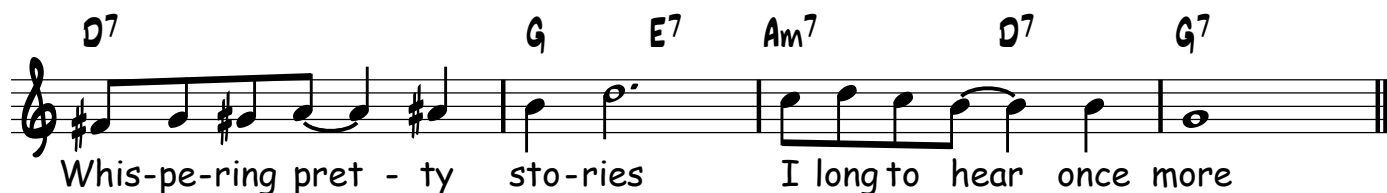
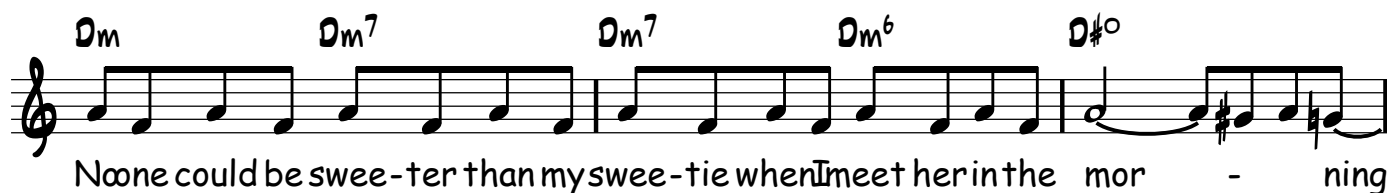
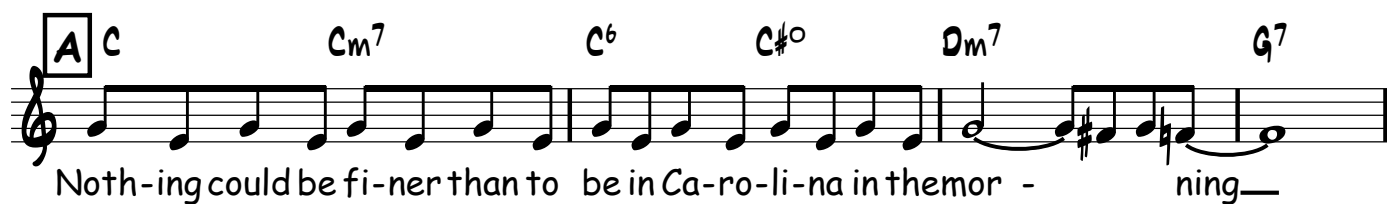
**Section C:** Measures 17-24. Chords: F, F7, Bb, F7, Bb, F7, Bb, G7, Eb, Bbo. Ends with a double bar line and repeat sign.

**Solos at "C":** Measures 25-28. Chords: Bb, F7, Bb. Ends with a double bar line and repeat sign.

**To Coda:** Measure 15. A double bar line with a circle and cross symbol, followed by the text "To Coda".

**D.C. al Coda:** Measure 16. A double bar line with the text "D.C. al Coda".

# Carolina In The Morning



C Cm<sup>7</sup> C<sup>6</sup> C<sup>#o</sup> Dm<sup>7</sup>

Strol-ling with my gir-lie where the dew is pear-ly ear-ly in the mor - ning

G<sup>7</sup> Dm Dm<sup>7</sup> Dm<sup>7</sup> Dm<sup>6</sup>

But-ter-flies all flut-ter up and kisseach lit-tle but-ter cup at

D<sup>#o</sup> C C C<sup>7</sup>

dawn - ing. If I had A-lad-din's lamp for on-ly a day-

F D<sup>7</sup> G<sup>7</sup> C G<sup>+7</sup>

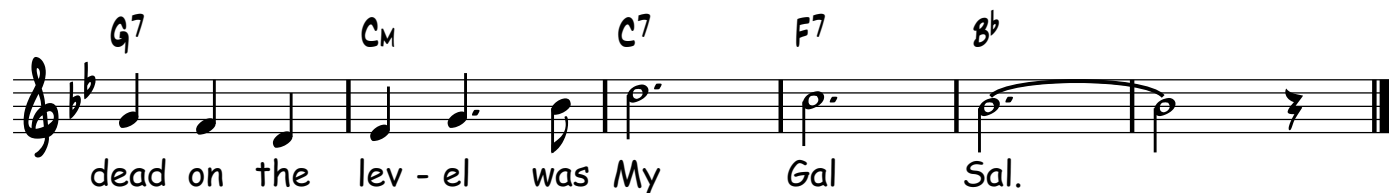
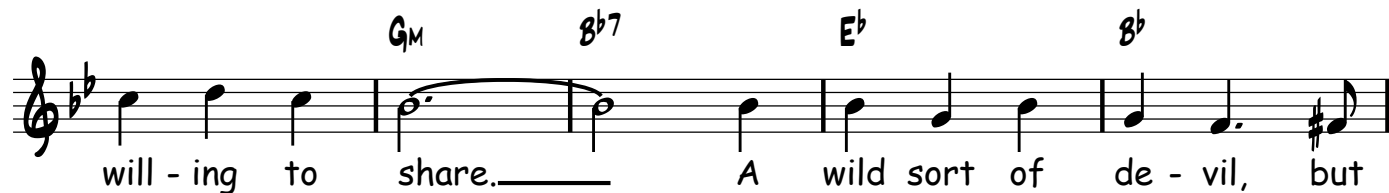
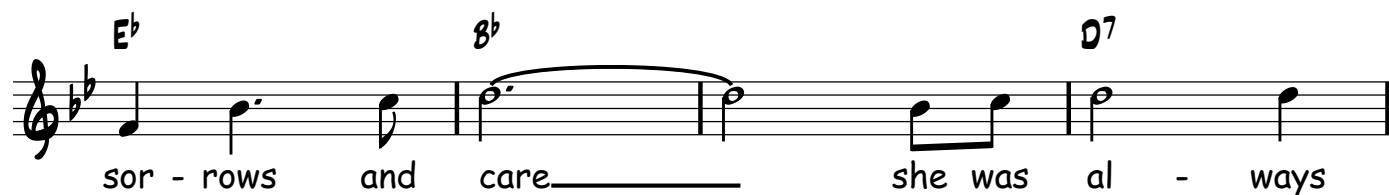
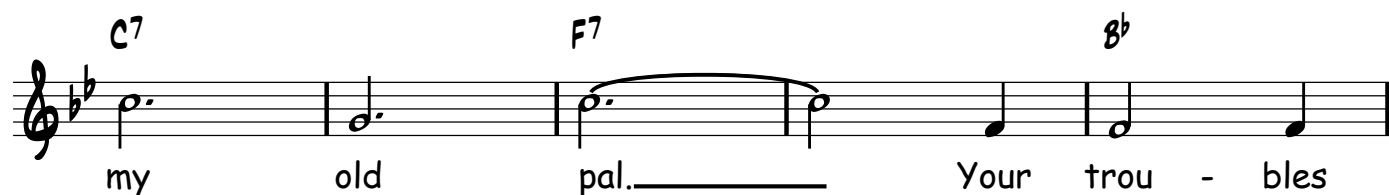
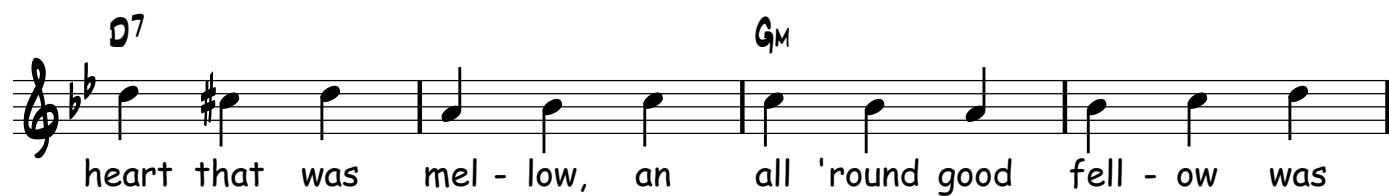
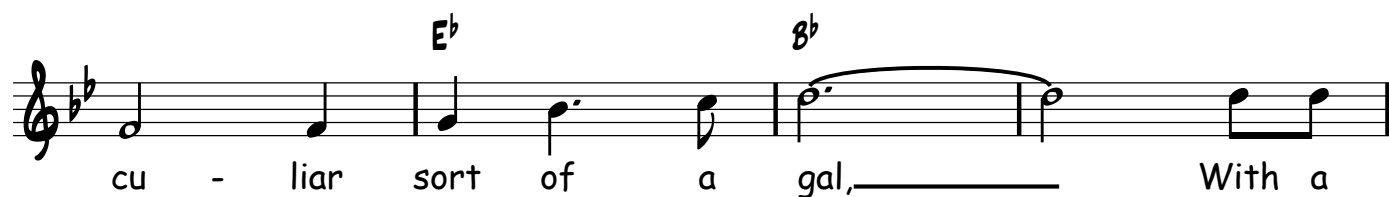
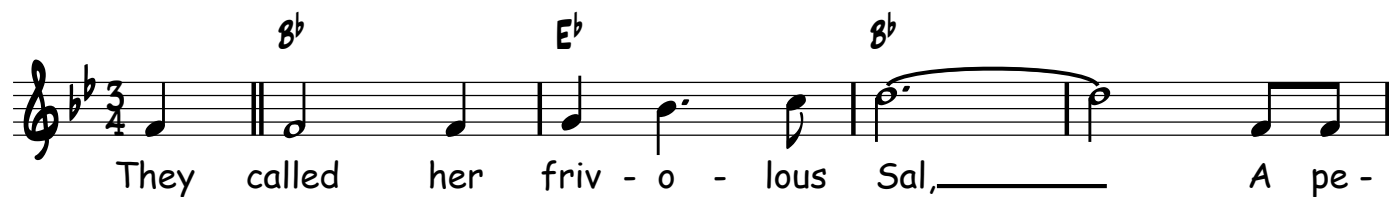
I'd make a wish and here's what I'd say — Noth-ing could be fi ner than to

C Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C

be in Ca-ro-li-na in the mor - - ning —

# My Gal Sal

Paul Dresser  
1905



# Shim-Me-Sha Wobble

291

**A** Cm G7 Cm

Cm G7

Cm G7 Cm

Fm Cm G7 Cm

**B** G7

G7

**C** C C#° Dm7 G7 C C#° Dm7 G7

C Em B7 Em G7

C C#° Dm7 G7 C C#° Dm7 G7

C C7 F Fm C G7 C G7

The musical score is written for a single melodic line in 4/4 time. It consists of three main sections: A, B, and C. Section A (measures 1-12) features a mix of Cm and G7 chords, with a triplet of eighth notes in measures 4, 8, and 12. Section B (measures 13-16) is primarily G7. Section C (measures 17-24) is a more complex sequence of chords including C, C#°, Dm7, G7, B7, and Fm, with a repeat sign at the end. The notation includes various note values (quarter, eighth, and triplet eighth notes), rests, and accidentals (sharps, flats, and naturals).

# You Made Me Love You

James Monaco &  
Joseph Mc Carthy  
1913

♩ = 112

The musical score is written in 4/4 time with a tempo of 112 beats per minute. It consists of five staves of music. The lyrics are written below the notes, and guitar chords are indicated above the staff lines. The chords include C, C<sup>o7</sup>, G<sup>7</sup>, E<sup>+</sup>7, E<sup>7</sup>, Am, D<sup>7</sup>, and G<sup>7</sup>.

I`be been worr - ied all day long, - Don't know if — I'm  
 right or wrong. I can't help — just what I say, —  
 Your love makes me speak this way. — Why oh why — should  
 I feel blue? Once I used. to laugh at you But now I'm  
 cry-ing, — no usr de - ny-ing — That no one else but you will do.

**A** C C<sup>0</sup> D<sup>M7</sup> G<sup>7</sup> D<sup>M7</sup> G<sup>7</sup>

You made me love you, I did-n't wan-na do it, I did-n't wan-na do it,

G<sup>7</sup> D<sup>M7</sup> G<sup>7</sup> C

You made me want you, And all the time you knew it,

A<sup>7</sup> A<sup>b7</sup> A<sup>7</sup>

I guess you al-ways knew it, You made me hap - py some times,

D<sup>7</sup> D<sup>7</sup>

you made me glad, — But there were times

D<sup>M7</sup> G<sup>7</sup>

dear, you made — me feel so bad. —

**B** C C<sup>0</sup> D<sup>M</sup> G<sup>7</sup> D<sup>M</sup> G<sup>7</sup>

You made me sigh for, I did-n't wan-na tell you, I did-n't wan-na tell you,

G<sup>7</sup> D<sup>M</sup> B<sup>7</sup> E<sup>7</sup>

I want some love, that's true, yes I do, deed I do, you know I do.

A<sup>7</sup> D<sup>7</sup>

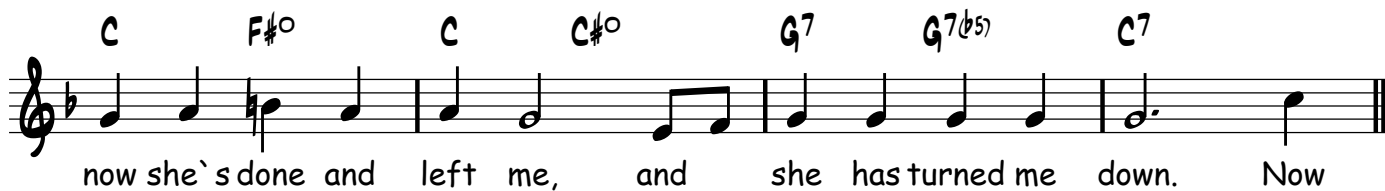
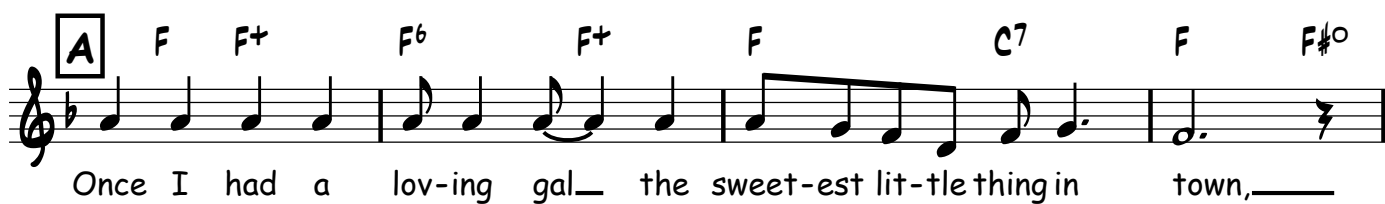
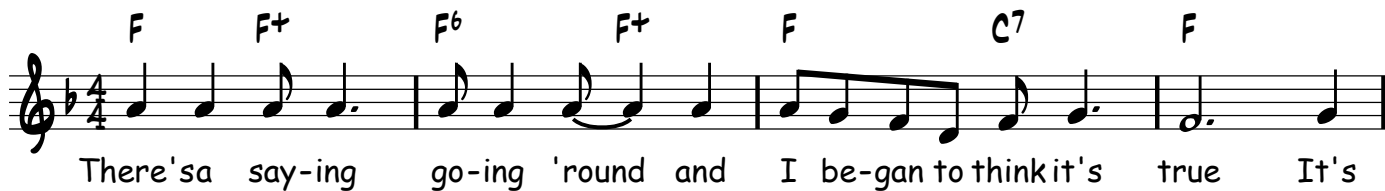
Gim - me, gim - me what I cry — for, you know you got the brand of kiss-es

A<sup>M7</sup> D<sup>7</sup> C G<sup>7</sup> C

that I'd die — for, You know you made — me love you.

# I A'int Got Nobody

♩ = 124



**B** F<sup>9</sup> F<sup>9</sup> E<sup>9</sup> E<sup>b</sup>9 D<sup>9</sup> G<sup>7</sup> G<sup>7</sup> G<sup>7</sup>(b<sup>5</sup>) F Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F Ab<sup>o</sup> Gm<sup>7</sup> C<sup>7</sup>

I \_\_\_\_\_ ain't got no-bod - y, and no-bod - y cares for me. \_\_\_\_\_

F<sup>9</sup> F<sup>9</sup> E<sup>9</sup> E<sup>b</sup>9 D<sup>9</sup> G<sup>7</sup> G<sup>7</sup> G<sup>7</sup>

I'm so sad and lone - ly, wont' some-bod - y

G<sup>7</sup> C<sup>7</sup> C<sup>7</sup>

come and take a chance with me? \_\_\_\_\_

**C** F<sup>7</sup> F<sup>7</sup> Bb Bb

I'll sing you love songs hon-ey all the time,

D<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

If you'll be that lov- in' mom - ma of mine, 'Cause

**D** F<sup>9</sup> F<sup>9</sup> E<sup>9</sup> E<sup>b</sup>9 D<sup>9</sup> G<sup>7</sup> G<sup>7</sup> G<sup>7</sup>(b<sup>5</sup>)

I \_\_\_\_\_ ain't got no - bod - y \_\_\_\_\_ and

F Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F

no - bod - y cares for me.

# In The Shade of the Old Apple Tree

♩ = 100

E. Van Alstyne

When the voice that I heard, like the song of the

hear the dull buzz of the bee

The first line of musical notation is in G major (one sharp, F#) and 4/4 time. It consists of a single staff with a treble clef. The notes are: G4 (quarter), A4-B4 (eighths), G4 (quarter), A4-B4 (eighths), G4 (quarter), A4-B4 (eighths), G4 (quarter), and a final G4 (quarter) tied to the next line. Chord symbols C, G, D7, and G are placed above the staff at the beginning of each measure. The lyrics 'you In the shade of the old ap-ple tree' are written below the staff, with a long horizontal line under 'tree' indicating it continues on the next line.

# Are You From Dixie?

297

**A** <sup>C</sup>

Hel-lo there stran-ger how do you do? There's some-thing I'd like to say to you.

<sup>G</sup> <sup>D</sup> <sup>D</sup> <sup>G7</sup>

Don't be sur-prised, You're re-cog-nized! I'm no de-tec-tive but I've just sur-mised,

<sup>C</sup>

You're from the place where I long to be Your smi-ling face seems to say to me, -

<sup>G</sup> <sup>D7</sup> <sup>G7</sup>

You're from my own land, My sun-ny home-land, tell me can it be? Are you from

**B** <sup>C</sup> <sup>F</sup> <sup>G6</sup> <sup>C</sup>

Dix-ie? — I said from Dix-ie? Where the fields of cot-ton beck-on to me — I'm glad to

<sup>F</sup> <sup>D</sup> <sup>G</sup>

see you, — Tell me how be you, and the friends I'm long-ing to see. — If you're from

<sup>C7</sup> <sup>F</sup>

Al - a - ba - ma, Ten - nes - see or Ca - ro - line, An - y place be - low the Ma - son

<sup>C</sup> <sup>C</sup>

Dix - on line, — Then you're from Dix - ie — Hur - ray for

<sup>F</sup> <sup>C</sup> <sup>G7</sup> <sup>C</sup>

Dix - ie! 'Cause I'm from Dix - ie too!