

THE Creole Jazz BAND

FAKE BOOK 1

PRE 1923

VER 1.1

E^b



THE CREOLE JAZZ BAND WORDMARK WAS CREATED BY MADELINE KOEBERLING.

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

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THE Creole Jazz BAND

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

THIS FAKEBOOK HAS BEEN PRODUCED IN THE FOLLOWING VERSIONS:

C TREBLE

B^b TREBLE

E^b TREBLE

BASS CLEF

TUBA (BASS CLEF ONE OCTAVE LOWER)

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

KEVIN YEATES
THE CREOLE JAZZ BAND
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E^b TREBLE

12TH STREET RAG

EUDAY L. BOWMAN - 1914

G⁷ G⁷ G⁷ G⁷ G^{#7}

A ⁵ C G⁷

9 G⁷ C

13 C G⁷

17 D⁷ G⁷

B ²¹ C G⁷

25 G⁷ C

29 C C⁷ F G^{#7}

33 C D⁷ G⁷ C F⁷ C

37 **A** C G⁷

STANDARD DOO WACK-A-DOO CHORUS

BACK TO TOP WITH INTRO ETC

A GOOD MAN IS HARD TO FIND

2

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

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

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

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

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

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

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

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

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

Afghanistan

3

E^b TREBLE

William Wilander & Harry Donnelly - 1920

A Dm D^o Gm/D Dm

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

5 D⁷ Gm Dm Break A⁷ Break

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

9 Dm D^o Gm/D Dm

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

13 D⁷ Gm A⁷/C[#] A⁷ Dm C⁷

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

17 **B** C⁷ Cmaj7 C⁷ F F/A Fm/A

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

21 Gm Gm⁷ C⁷ F G^{#o} Break - Unison 1 bar

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

25 C⁷ Cmaj7 C⁷ F E⁷/G[#]

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

29 Gm A⁷/C[#] Dm G⁷ C⁷ F

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

AFTER YOU'VE GONE

1916

♩ = 110 - 120

4



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

4




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

9



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

12



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

17 **B** C C_M^6 F^9 G B_M^7 E^7 E^8 TREBLE

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

21 A D^9 G^7

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

25 C C_M^6 F^9 G B_M^7 E^9

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

29 A_M^7 E^7 A_M^7 C_M^6 F^9 G $F\#_M^7$ B^7

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

32 E_M^7 $C\#_{DIM}^7$ D G^6 E^7 A_M^7 D^7 G^6 G^7

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

SOLOS AT "B"

AFTER THE BALL

CHARLES K HARRIS - 1891

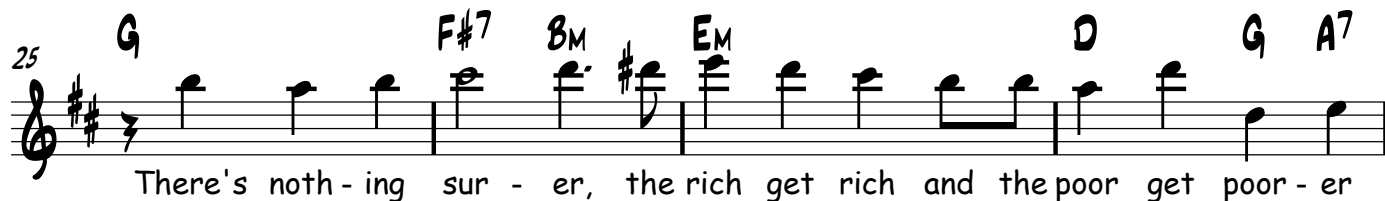
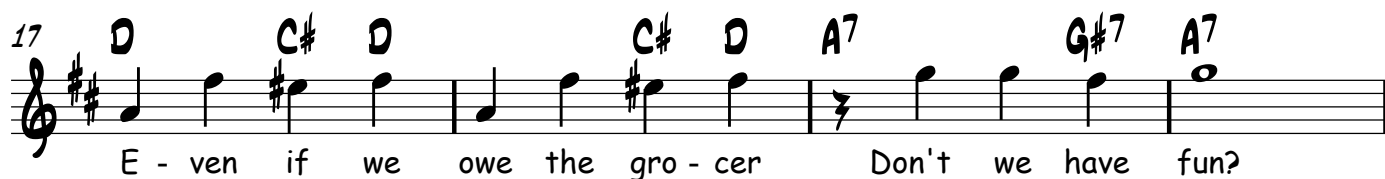
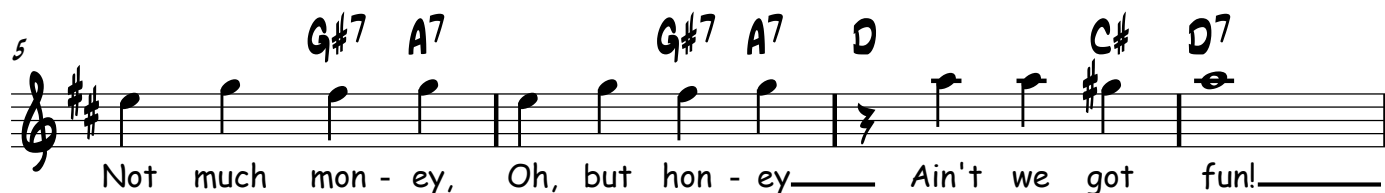
♪ = 100

The image displays a musical score for the song "The Girl on the Train" by Lisa Fiedler. The score is written for piano and guitar, featuring a key signature of one flat (B-flat) and a 3/4 time signature. The music is organized into systems, with measures numbered 1 through 89. Chord symbols are provided for the guitar part, including F, C7, A7, Dm, Bb, Bdim7, G7, and C#7. The piano part is written in a treble clef, and the guitar part is written in a bass clef. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. The piece concludes with a double bar line at measure 89.

AIN'T WE GOT FUN

KAHN & EGAN WHITING
1921

♩ = 185



Aggravatin' Papa

8

E^b TREBLE

Roy Turk & Russell Robinson - 1922

A

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

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

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

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

Aggravatin' Papa

E♭ TREBLE

9

2 17 **B** C A⁷ D⁷ G⁷ C

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

21 C A⁷ D⁷ G⁷ C C⁷

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

25 F C C⁷ F C A⁷

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

29 C^{#7} G⁷ Break 2 bars

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

33 **C** C A⁷ D⁷ G⁷ C C⁷

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

37 E B⁷ G⁷

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

C C⁷ C⁷ C⁷ F F F^{#0} F^{#0}

Stop Time - Play beats 1 & 4 as marked

41

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

45 C A⁷ D⁷ G⁷ C C⁷ F F^m C G⁷

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

E^b TREBLE

ALCOHOLIC BLUES

ALBERT VON TILZER 1919

6 **A** **D** **D7** **G**

9 **A7** **D** **B^b7** **A7** **D**

13 **B** **VAMP** **A7** **D** **A7**

17 **C** **D** **E7** **A7**

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

21 **E_M** **E7**

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

24 **A7** **D** **A7**

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

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

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

30 **A** **E7** **A7**

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

E♭ TREBLE

2

33 D

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. _____

37 G G^M D

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

40 A⁷

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

SOLOS AT "D"

43 D B^{b7} A⁷ D

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

ALEXANDER'S RAGTIME BAND

12

IRVING BERLIN, 1911

VERSE



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



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



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



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



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

17 **E♭ TREBLE** **D** **D** **A7** **D**

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

21 **G** **G** **G**

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

24 **G** **D** **D**

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

27 **D** **D**

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

29 **E** **E7** **A** **A**

That's just the best - est band what am, ho ney lamb. Come on a

33 **D** **D** **A7** **D**

long. Come on a long. Let me take you by the hand. Up to the

37 **G** **G** **G** **G**

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

41 **D7** **D7** **G** **D DIM**

care to hear the Swa- nee Ri - ver played in rag- time. Come on and

45 **D** **D** **A7** **D**

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

ALL THE GIRLS GO CRAZY

Kid Ory 1916

♩ = 100

STOP TIME-2 BARS:.....

A C C C C G D7

STOP TIME-2 BARS:.....

6 G G7 C C C C G

12 D7 G G7

All the

SOLOS BEGIN HERE

17 C **B** G D7

girls go craz - y 'bout the way that I walk_____ The way that I walk-
on their knees say - in' "Ba - by,"_____ Sayin' "Ba - by," -

22 G G7 C

Hon - ey 'bout the way I walk_____ Yes, all the girls go
Craz - y 'bout the way I walk_____ Yes, they fall on their

26 G D7

craz - y 'bout the way that walk,_____ 'Bout the way that I walk,
knees plead - in' "Ba - by,"_____ Say - in' "Ba - by,"

30 G G7

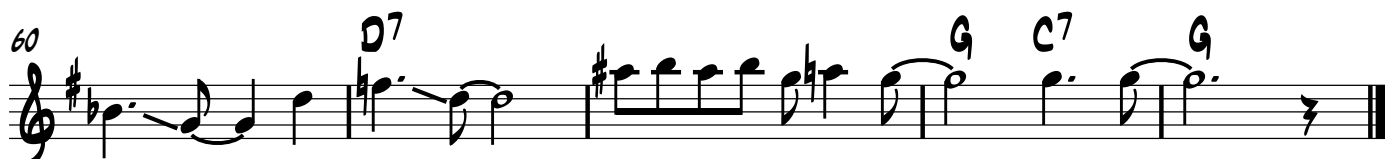
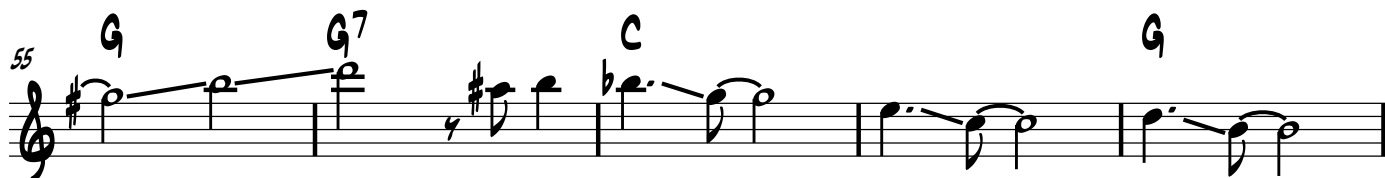
Hon - ey 'bout the way I walk_____ They fall
Craz - y 'bout the way I walk_____

ON TO "C" AFTER LAST SOLO:

THE GRILS GO CRAZY 'BOUT THE WAY I WALK

CHORUS: 1ST TIME SOFT:

E♭ TREBLE



E^b TREBLE

ALICE BLUE GOWN (4/4)

MCCARTHY/TIERNEY - 1919

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

Chords: A, A, A⁷, G^{#7}, G⁷, F^{#7}, B⁷, C^{#m7}, D^o, B⁷/D[#], E⁷, B⁷, A, F^{#7}, B⁷, E⁷, B⁷, A, G^{#7}, G⁷, F^{#7}, B^m, E⁷, C^{#7}, D^{#m7}, E^o, C^{#7}/E[#], B^m, B^{#o}, A/C[#], G⁹, F^{#7}, B^m, E⁷, A, D^m, A.

AMAZING GRACE

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

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

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

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

ALABAMA JUBILEE

GEORGE COBB - 1915

Man-do lins, vi-o- lins, Ev'-ry-bod-y tun-in' up, the fun be- gins,
 Comethis way, don't de- lay, Bet- ter hur- ry hon-ey dear, or you'll be miss- in'
 Mu- sic sweet, rag time treat, Goes right to you head and trick- les
 to your feet. It's a re mind - er a mem-o - ry find - er of
 nights down in old Al - a bam: You ought to
 see Dea con Jones when he rat- tles them bones, Old Par son Brown danc- in'
 'round like a clown, Aunt Jem- i - ma who is past eight-y three
 Shout- in "I'm full o' pep! Wtach yo' step, watch yo' step!" One leg- ged Joe danced a -
 round on his toe, Threw a- way his cane and hol lered, "Let her go!" Oh Hon ey
 Hail, Hail, the gang's all here for an Al - a - bam a Jub-i - lee.

AND THEY CALLED IT DIXIELAND

19

E^b TREBLE

RAYMOND EGAN & RICHARD WHITING - 1916

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

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

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

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

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

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

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

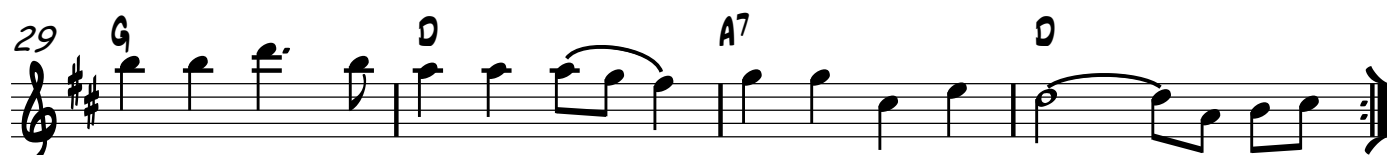
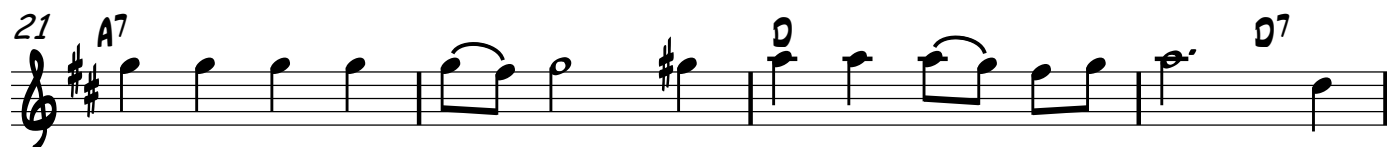
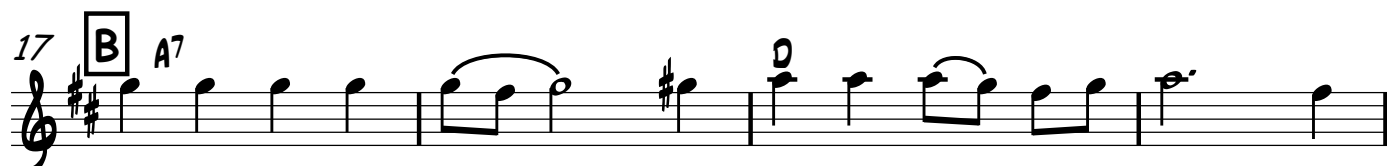
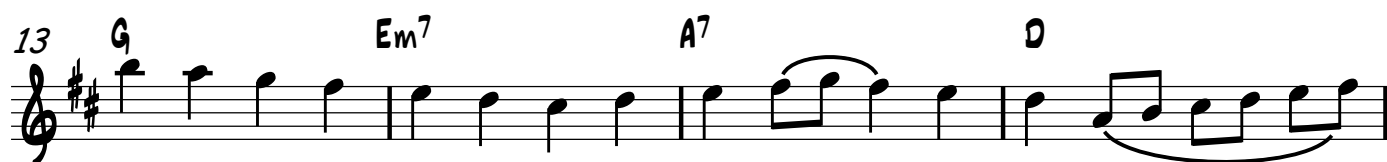
twice as nice as Par-a-dise, And they called it Dix-ie-land.

American Patrol

E^b TREBLE

F.W. Meacham - 1891

A



ANY TIME

E^b TREBLE

HERBERT LAWSON ? IN 1921

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

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

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

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

you, So an - y time you say you

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

you. An - y you.

APRIL SHOWERS

22

LOUIS SILVERS & BUD DESYLVA

1921

E^b TREBLE

8⁷ E 8⁷

THO' A-PRIL SHOW - ERS MAY COME YOUR WAY, _____ THEY BRING THE FLO - WERS.

7 E C#7 F#M

____ THAT BLOOMIN MAY. _____ SO IF ITS RAIN - ING _____ HAVE NO RE - Grets. _____

13 F#7 8⁷

____ BE CAUSE IT IS - N'T RAIN ING RAIN YOU KNOW, IT'S RAIN ING VI - O - LETS. AND WHERE YOU

18 E C#7

SEE CLOUDS _____ UP - ON THE HILLS, _____ YOU SOON WILL SEE CROWDS _____ OF DAF - FO -

24 F#M A Am E

DILS. _____ SO KEEP ON LOOK ING FOR A BLUE BIRD, AND LIST 'NING FOR HIS

29 C#7 F#7 8⁷ E

SONG, WHEN EV - ER A - PRIL SHO WERS COME A - LONG.

AT A GEORGIA CAMP MEETING

23

E^b TREBLE

2 BARS UNISON W/ CLARINET TRILL



2 BARS UNISON



FINE



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

At The Devil's Ball

24

E^b TREBLE

Irving Berlin - 1913

4

A **F#m**

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

4

F#m **E7**

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

7

A **C#7** **F#m**

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

10

F#m

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

13

B7 **E7**

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

At The Devil's Ball

E♭ TREBLE

25

17 **B** A B⁷

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

21 E⁷ A A[♯] E⁷ A A[♯]

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

25 B⁷ E⁷

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

29 **C** A B⁷

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

33 E⁷ A E⁷ A A⁷

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

37 D C[♯]7 F[♯]m B⁷ B⁷ E⁷ B⁷ E⁷

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

41 B⁷ E⁷ A

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

AT THE JAZZ BAND BALL

♩ = 180

ORIGINAL DIXIELAND JAZZ BAND - 1918

Sheet music for "At the Jazz Band Ball" in E^b Treble clef, 4/4 time, tempo 180. The music is in the key of E major (one sharp). The score is divided into two sections, A and B.

Section A (Measures 1-16):

- Measures 1-4: E_M
- Measures 5-8: D⁷, G, E⁷, A⁷, D⁷
- Measures 9-12: E_M
- Measures 13-16: A⁷, D⁷

Section B (Measures 17-44):

- Measures 17-20: E⁷, A⁷, D⁷
- Measures 21-24: G, E⁷, A⁷
- Measures 25-28: C, C[#]DIM, G, E⁷, A⁷, D⁷, G
- Measures 29-32: E⁷, A⁷, D⁷
- Measures 33-36: E⁷, A⁷, D⁷
- Measures 37-40: G, E⁷
- Measures 41-44: A⁷, C, C[#]DIM, G, E⁷, A⁷, D⁷, G

E^b TREBLE

AUNT HAGAR'S BLUES

W.C. HANDY 1921

1 A C G⁺ C G⁺ C C⁷

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

5 F⁷ D^M G⁷ C C⁷

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

9 D^M7 G⁷ C C⁷ F F^M C G⁷

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

13 B C C⁷

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

17 F⁷ G⁷ C

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

21 F⁷ G⁷ C F⁷ C

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

E^b TREBLE

2

25

29

33

37

41

46

50

AVALON

AL TOLSON 1920

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

side the bay, I

left my love in A - va - lon, and

sailed a - way. I

dream of her and A - va - lon from

dusk 'til dawn. And

so I think I'll trav - el on, to

A - va - lon.

BACK TO STORYVILLE

E^b TREBLE

LOUIS ARMSTRONG

A C⁷ G^m7 C[#]7

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

3 C⁷ F⁷

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

6 C G⁷ C G⁷

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

9 **B** C⁷ G^m7 C⁷

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

12 F⁷ F⁷

BACK TO STORYVILLE

E♭ TREBLE

31

2

17 **C** **F** **E7** **A**
 ca-fe- called "The Pup" that's nev-er- shut, so you can

19 **Dm7** **G7** **C** **C7**
 drop a round most an-y-time you choose. There's a

21 **F** **E7** **Am**
 la- dy tailored- up in some-thin' cut low, she

23 **A♭7** **D7** **G7**
 rolls the ol' pi- an- o with the "Jel-ly- Roll Blues". Goin'

25 **D** **C7** **Gm7** **C7**
 back to Sto-ry-ville, I'm gon- na' take my horn, my nif-ty suit, my brush and comb.

28 **F7**
 Oh I just can't wait un- til I'm back where I was born,

31 **C** **G7** **C** **G7**
 My Sto-ry-ville, my home.

BABY WON'T YOU PLEASE COME HOME

CLARENCE WILLIAMS AND
CHARLES WARFIELD - 1919

G B^b0 A⁷ D⁷ G B^b0
 I've got the blues, I feel so lone - ly, I'd give the world if
 4 A⁷ D⁷ G B⁷ B^{7b5} E_M B⁺ E_M⁷ A⁷ D⁷
 I could on - ly make you un - der - stand. Itsure-ly would be grand.
 9 G B^b0 A⁷ D⁷ G⁷ C
 I'm goin' to tel - e - graph you ba by, As you won't you please come home, "Cause
 13 E_M⁷ A⁷ D⁷ D[#]0 E_M⁷ A⁷ D⁷
 when you're gone - I'm all for - lorn, - I wor - ry all day long.
 17 A⁷ B⁷ E⁷ A⁷ E_M⁷
 Ba - by won't you please come home, 'cause your mam - ma's all a -
 20 A⁷ D⁷ D[#]0 E_M A⁷ E^b9 D⁷
 lone. I have tried in vain, nev - er no more to call your name.
 25 G B⁷ E⁷ A_M⁷ C B⁷
 When you left you broke my heart, Be cause I nev - er thought we'd part. Ev - 'ry
 29 C C[#]0 G F^{7b5} E⁷ A⁷ D⁷ G
 hour in the day, - you will hear me say, - Ba - by won't you please come home.

Blue (And Broken Hearted)

E^b TREBLE

Lou Handman - 1922

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

Blue, and bro- ken heart- ed.

There was a time I was jol- ly,

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

Blue, and oh! so lone- ly,

True, I want you on- ly.

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

you're blue too.

Chords: A⁺, G, E^o, B⁷, E⁷, Am, Cm, D⁷, A⁷, D⁷, D⁺⁺, G, E^o, B⁷, E⁷, Am, Cm, G, Em, C, Cm, D⁷, G, Cm, G.

BALLIN' THE JACK

34

E^b TREBLE

CHRIS SMITH - 1913

A E F#7 B7 C7

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

4 A7 D#° D7 E7

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

7 C7 B B7

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

9 **B** E F#7 B7 C7

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

12 A7 D#° D7 Eb7

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

15 C7 B D7

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


BALLIN' THE JACK
E♭ TREBLE

35


2

17 
First you put your two knees close up tight, Then you sway'em to the left then you


20 
sway'em to the right, Step a-round the floor kind of nice and light, Then you

23 
Twist a- round and twist a- round with all your might,

25 
Stretch lov- in' arms straight out in space, Then you do the Ea- gle Rock with sty-

28 
le and grace Swing your foot way 'round then bring it back, Now

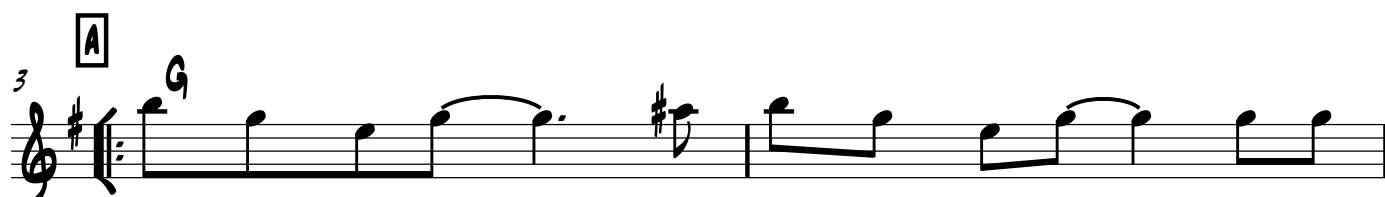
SOLOS AT "C"

31 
that's what I call "Ball- in the Jack".

BEALE ST. BLUES

E^b TREBLE

You'll



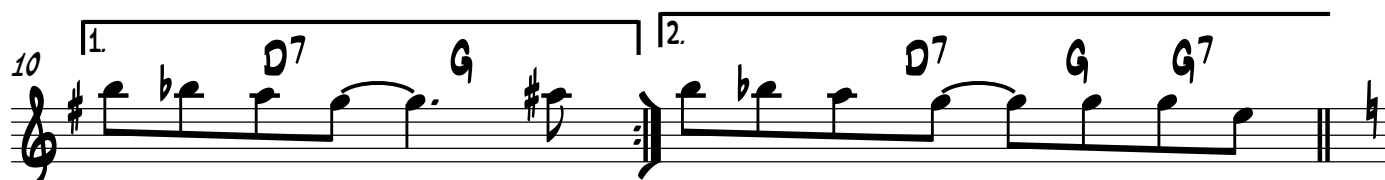
see pret - ty Browns_ in beau - ti - ful gowns, You'll see
 see Hog - Nose rest - 'rants and Chit - lin Ca - fe's, You'll see
 Beale Street Could talk, If Beale Street could talk, Mar - ried



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



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



2

E♭ TREBLE



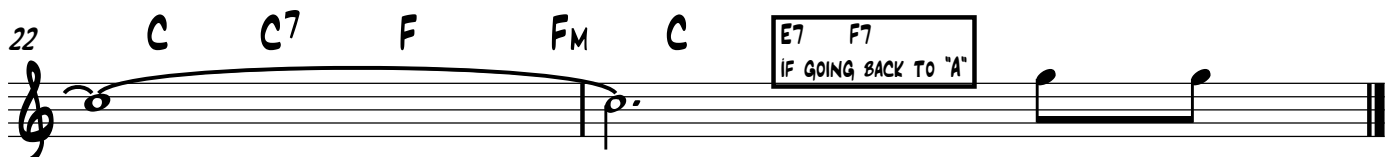
rath-er be here, Than an - y place I know._____ I'd
 goin' to the river, May-be bye and bye._____ I said I'm
 rath-er be there, Than an - y place I know_____ I said I'd



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



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



Well I'm
 I'd

E^b TREBLE

♩ = 120

G

G⁷

C

D7

[illegible]

13

A7 D7 G D G

13

21 C⁷ E^b7 G F[#]7 F7 E7

25 **A⁷** **D⁷** **G** **D⁷** **G**

The first staff contains measures 25 through 28. Measure 25 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are F#4, G4, A4, and B4. Measure 26 has a flat key signature (Bb) and notes Bb4, C5, D5, and E5. Measure 27 has a flat key signature (Bb) and notes Bb4, C5, D5, and E5. Measure 28 has a flat key signature (Bb) and notes Bb4, C5, D5, and E5. Chord symbols A7, D7, G, D7, and G are placed above the staves for measures 25, 26, 27, 28, and 29 respectively.

2 29 C G E^b7 E^b TREBLE G G^7 SOLOS

pp *F*

33 C^7 E^b7 G^7 $F\#^7$ F^7 E^7

37 A^7 D^7 G D^7 G D^7

41 G D G G^7

45 C^7 E^b7 G $F\#^7$ F^7 E^7

49 A^7 D^7 G D^7

53 G E E^b7 G D^7 G

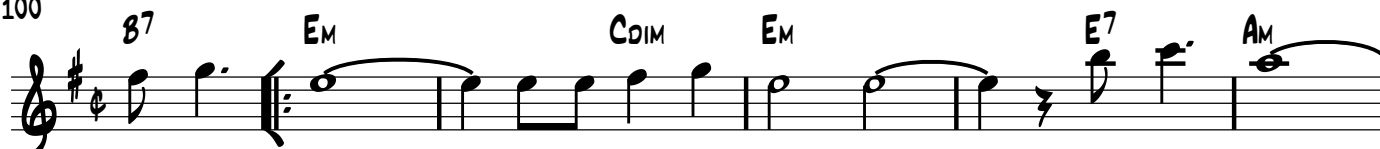
pp *F*

E^b TREBLE

BLUES MY NAUGHTY SWEETIE GIVES TO ME

1919

♩ = 100



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



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



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



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



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



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

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

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

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

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

E^b TREBLE

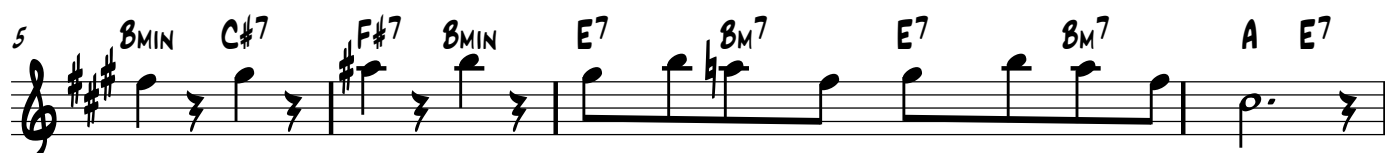
BY THE LIGHT OF THE SILVERY MOON

GUS EDWARDS & EDWARD MADDEN

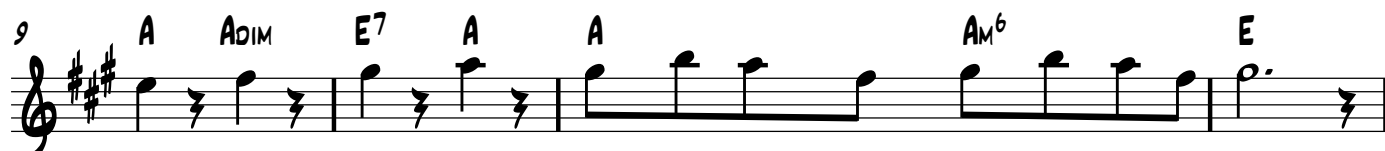
1909



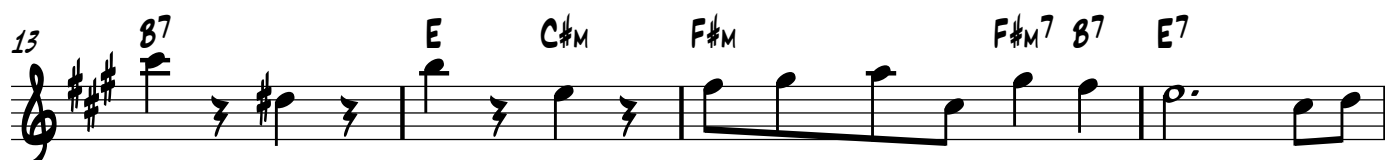
Place park scene dark, Sil-v'ry moon is shin-ing thru the trees,
Act two, scene new, Ros-es bloom-ing all a-round the place.



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




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



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

43

2

31 

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

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

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

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

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

bad boys could not both-er me.

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

Now I wear my a-pron high, and he

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

FRED FISHER - 1922

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

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

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

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

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

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

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

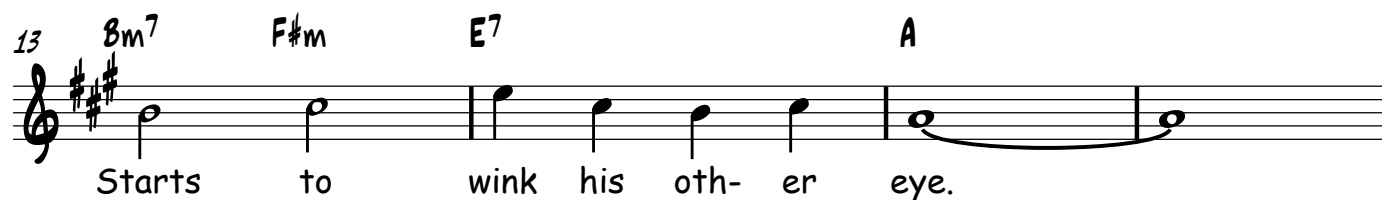
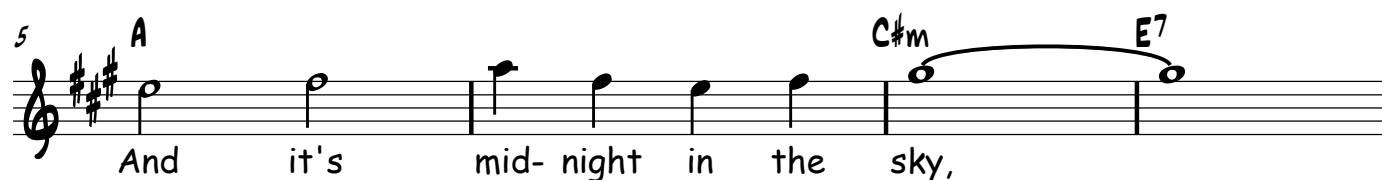
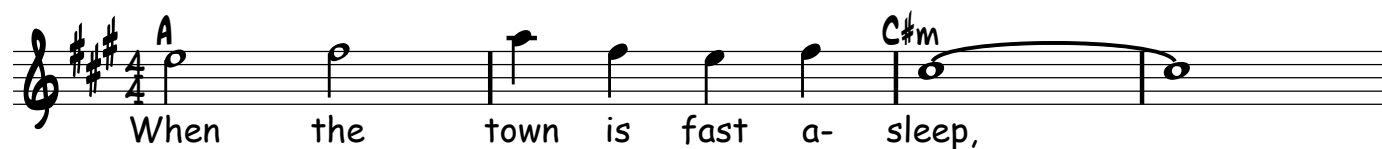
ca - go Chi - ca - go my home town!

Chords: A^C, E^b°, Dm⁷, G⁷, Dm⁷, G⁷, Dm⁷, G⁷, C, G⁷, C, D⁷, Dm⁷, G⁷, C/E, C[#]°/E^b, Dm⁷, G⁷, C, E^b°, Dm⁷, G⁷, Dm⁷, G⁷, Bm⁷(b⁵), E⁷, Am, A⁷, Dm, Fm, C, E°, Dm⁷, G⁷, Dm⁷, G⁷, C, C°, Dm⁷, G⁷.

CHINATOWN, MY CHINATOWN

E^b TREBLE

JEAN SCHWARTZ & WILLIAM JEROME - 1906



E♭ TREBLE

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

29 **A** **E7** Where the lights are low,

33 **E7** **C#7** **F#m** Hearts that know no oth- er land

37 **B7** **E7** **E+7** Drift- ing to and fro.

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

45 **A** **A7** **A+7** **D** **F#7/C#** **Bm** Al- mond eyes of brown,

49 **D** **Dm^b** **A** **Em^b/G** **F#7** Hearts seem light and life seems bright, In

53 **B7** **E7** **A** **A#^o** **Bm7** **E7** dream- y Chi- na- town.

CHINA BOY

WINFREE/BOUTELJE - 1922

♩ = 160

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.

THE CURSE OF AN ACHING HEART

E^b TREBLE

AL PIANTADOSI - 1913

C Cm G G^o D⁷
 You
 5 **A** G G^o G G⁷
 made me what I am to-day, I
 9 C Cm G
 hope you're sat-is-fied. You
 13 D⁷ G D⁷ G
 dragged me down and down un-til the
 17 A⁷ D⁷
 soul with-in me died. You
 21 **B** G G^o G G⁷
 shat-tered each and ev-'ry dream, You
 25 C F^{#7} B⁷ C^{#m} D^o B⁷/D[#]
 fooled me from the start. And
 29 C C^{#o} G/D B⁷ E⁷
 though you're not true I still love you, That's the
 33 A⁷ D⁷ G
 curse of an ach-ing heart.

Cleopatra Had A Jazz Band

E^b TREBLE

Jack Coogan & Jimmy Morgan - 1917

4

A E C[#]7 F[#]7 B⁷ E

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

5

E G[#]m G F[#]m F[#]7 B⁷ B^o B⁷ B⁺

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

9

E C[#]7 F[#]7 B⁷ C^o C[#]m D[#]o

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

13

C[#]m⁶ F[#]7 C[#]m⁶ F[#]7 C[#]m⁶ F[#]7 B⁷ G[#]m G

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

Cleopatra Had A Jazz Band Eb TREBLE

51

2 17 **B** F#7 B7 E G#m G
jazz band, In her cas-tle on the Nile. Ev-'ry night she gave a

21 F#7 B7 E7 C#m C#7
jazz dance, In her queer E-gyp-tian style. She won Marc

25 F#7 C#m6 C7 B7 E/G# F#m E G#m/D# C#m7
An-to-ny, With her syn-co-pa-ted har-mo-ny. And while they

29 B7 D°F#7/C# F#7 B7 G#m G
played, She swayed. She knew she had him all the while. In the sha-dow of the

33 **C** F#7 B7 E G°
pyr-a-mids, 'Neath the old E-gyp-tian moon, A Sphinx was

37 F#m7 B7 E7 D#7(b9) G# G#° G#7 A7 G#7
look-ing on and said: "There'll be a wed-ding soon". But the

41 C#7 F#7 B7 E G#m G
real his-tor-ic scan-dal, was Cle-o lost her san-dal as she

45 F#m6 B7 F#m6 B7 E
danced to the strains of the E-gyp-tian jazz band tune.

E^b TREBLE

CREOLE BELLES

1900

TREBLE
 CHORD GUIDE
 1900

Musical score for "The Rose Tree" in G major, 2/4 time. The score consists of eight staves of music. Chords are indicated by letters (G, D, A7, E7, C#7, D7, A, D7, G, Ami) placed above the notes. Measure numbers 5, 9, 13, 17, 22, 26, and 31 are marked at the beginning of their respective staves. The key signature has one sharp (F#) and the time signature is 2/4.

E♭ TREBLE

2 INTERLUDE



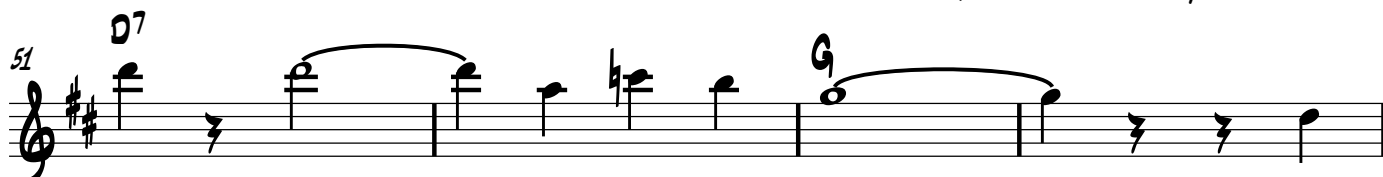
My Cre - ole
When stars



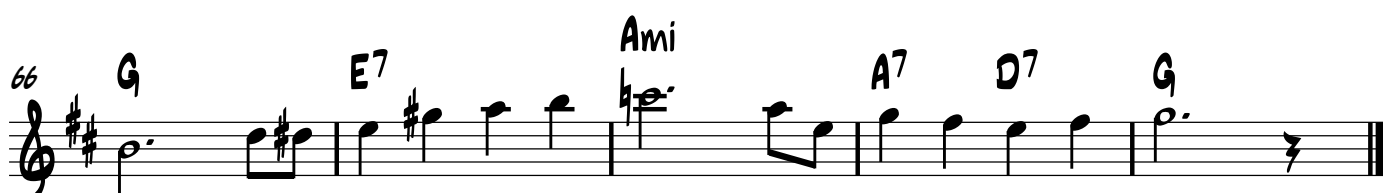
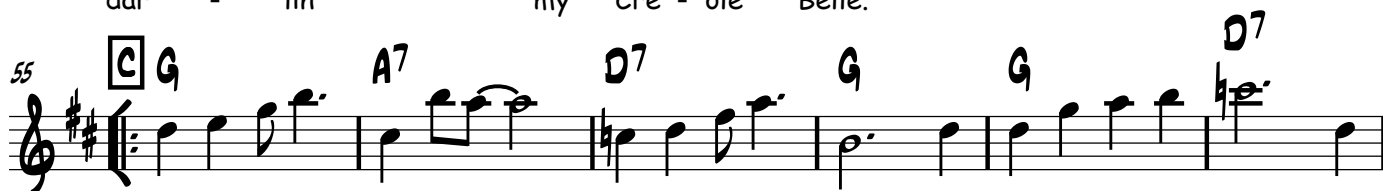
Belle shine I love her well My lit - tle dar - lin' my Cre - ole Belle
I'll call her mine, my dar - lin' ba - by my Cre - ole Belle.



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



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

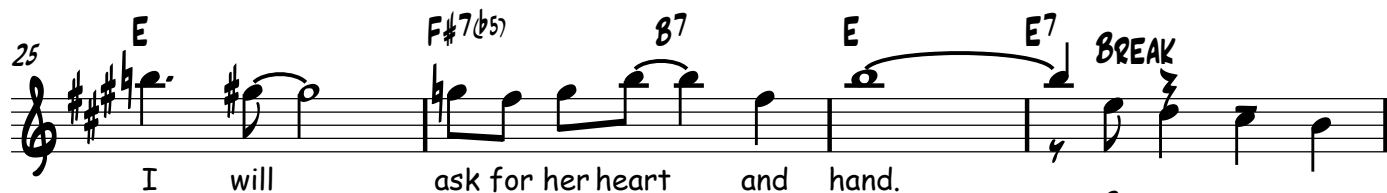
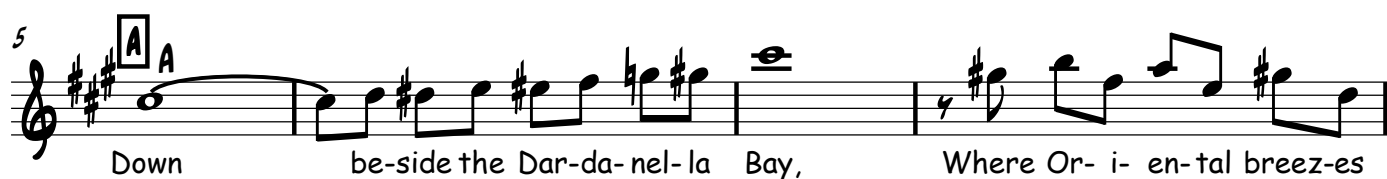


SOLOS AT "C": OUT CHORUS USE MELODY FROM "A."

E^b TREBLE

DARDANELLA

FELIX BERNARD & JOHNNY BLACK - 1919



BASS

2 29 C A E7 A

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

33 A E7 A

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

37 D A F#7

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

41 B7 E7 BREAK 1 BAR

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

45 D A E7 A

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

49 D C#7 D#m7 E° C#7/E#

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

53 F#7 B7 C°

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

57 A E7 A

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

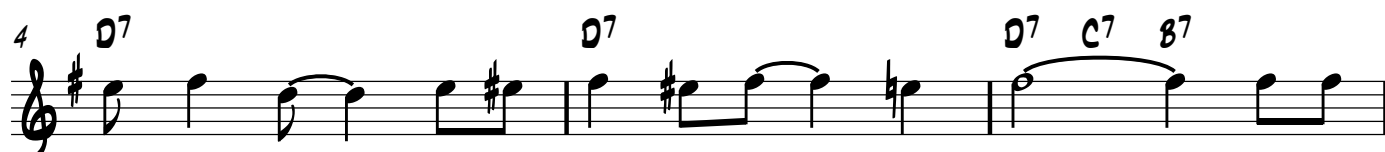
DARKTOWN STRUTTER'S BALL

E^b TREBLE

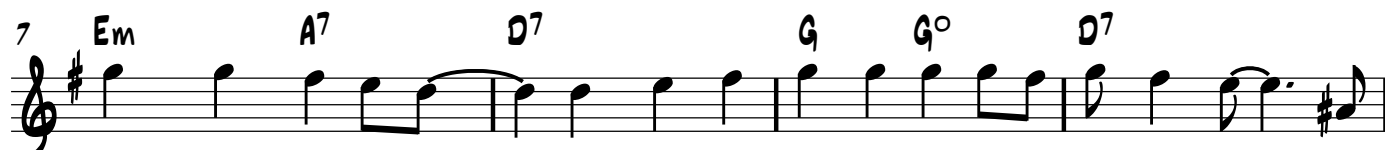
SHELDON BROOKS - 1917



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



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



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



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




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


DARKTOWN STRUTTERS' BALL

E♭ TREBLE


2

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

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

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

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

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

Dear Old Southland

58

E^b TREBLE

Henry Creamer & Turner Layton - 1921

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

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

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

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

Dear, Dear, Dear Old Old Sputh land, land, I for

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

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

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

DIXIELAND JAZZ BAND ONE STEP

59

♩ = 200

Chord progression and melodic lines for Dixieland Jazz Band One Step:

- Staff 1: Measure 1-4. Chords: G, G, D7, D7. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 2: Measure 5-8. Chords: G, G7, D, G, G, G. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 3: Measure 9-12. Chords: D7, D7, A7, D7, G, G7, D. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 4: Measure 13-16. Chords: G, G, B, C, Am7, Dm7. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 5: Measure 17-20. Chords: G, C, C, G, C. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 6: Measure 21-24. Chords: Am, A7, Dm, D#dim, C, G7, C7. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 7: Measure 25-28. Chords: C, F, A7, A7, D7, D7. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 8: Measure 29-32. Chords: G, G7, C, C, F. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 9: Measure 33-36. Chords: Am, E7, Am, D7, C7. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 10: Measure 37-40. Chords: D, F, A7, A7, D7, D7. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 11: Measure 41-44. Chords: G, G7, Bb, Bdim. Melody: G4, A4, B4, C5, B4, A4, G4.
- Staff 12: Measure 45-48. Chords: F, D7, G7, C, F, F. Melody: G4, A4, B4, C5, B4, A4, G4.

E^b TREBLE

DOWN AMONG THE SHELTERING PALMS

ABE OLMAN - 1914

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

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

Meet me down by the old Gold-en Gate,

Out where the sun goes down a-bout eight.

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

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

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

wait for me.

DOWN BY THE RIVERSIDE

♩ = 180

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

5 down by the riv-er side, Down by the riv-er side_ Gon- na

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

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

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

24 I ain't gon- na stu- dy war no more_ I ain't gon- na stu- dy war no

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

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

Down In Borneo Isle

E^b TREBLE

Herny Creamer & J. Turner Layton - 1917

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

5 Dm Jun- gle, E⁷ Jun- gle, Am Jun- gle land, Tuba- Toms

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

13 G⁷ Jun- gle, Dm⁷ Jun- gle, G⁷ Jun- gle sand.

17 **B** G⁷ In the eve- ning when the day is cool- er

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

25 Am And they say that mon- key band,

29 G Tum- bles, D⁷ Stum- bles, G⁷ As they bun- gle thru the jun- gle.

Down In Borneo Isle

63

E♭ TREBLE

2 33 C G⁷

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

37 C C[♯]°

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

G⁷/D G⁷/B C C[♯]° G[♯]7/D G⁷

41

see those wild men danc- ing a- round,

45 C B⁷ C

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

49 D G⁷ C A⁷ A[°]

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

56 A⁷ Dm Am

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

62

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

67 D⁷ G⁷ C F⁷ C

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

DOWN HOME RAG

WILBUR C. SWEATMAN - 1911

1 G^7 D^7

5 A C Dm^7 C/E Fm^6/D C Am^7 D^7 G^7

9 C Dm^7 C/E $F\#m^6/D$ C Am^7 D^7 G^7 C

13 B C^6 D^7 G^7 C^6

18 C D^7 G^7 C

21 C^7 Eb^7 Gm Eb^7 C^7 B^6 $D\#^o$ Eb^7 C^7 C^7

25 C F F^7 Bb Bbm F F F^7 Bb F G^7 C^7

29 F F^7 Bb Bbm F F F^7 Bb F G^7 C^7 F

33 D F Bbm F Bbm G^7 C^7

37 F Bbm F Bbm G^7 C^7 F

PLAY "A" ONCE AND END

VERSE

65
EDWARD MADDEN AND
THEODORE MORSE - 1908

A E_m $F\#7$ $F\#7b5$ $B7$
 9 $D7$ G
 17 B $F\#7$ B $F\#7$ D $A7$ $D7$ $D7+$
CHORUS
 25 **B** G $A7$ $D7$
 31 G G° $D7$
 37 $D7$ G G° $D7$
 41 **C** G $A7$ $D7$
 46 $D7$ $Am7$ $B7$ G
 51 G $A7$ $D7$ G

Down in jun-gle town, A hon-ey-moon is com-ing
 soon. Then you'll hear a ser-en-ade, To a
 pret-ty mon-key maid,
 When that chim-pan-zee up in the tree,
 Sings that mel-o-dy. I'll be true to my
 mon-key doo-dle-doo way Down In Jun-gle Town.

E^b TREBLE

DOWN IN HONKY-TONK TOWN

CHRIS SMITH & CHARLES MCCARRON - 1915

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

5 C B⁷ C B⁷ E^m
 "We've been to near-ly ev'-ry place in town.

9 F E⁷ F E⁷
 If you sug- gest to me, some oth-er nov-el-ty,

13 F E⁷ F E⁷ A^m
 We both will go and do the thing up brown!"

17 **B** B⁷ C B⁷
 His sweet-tie said, "My Dear, there is this place I hear,

21 C B⁷ C B⁷ E^m
 I got it straight from Mose, who brings the clothes.

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

29 B⁷ B⁷(b⁵) E⁷
 That's where the mu-sic grows.

2 ³³ C A

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

³⁷ B7

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

⁴¹ E7

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

⁴⁵ B7 E7

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

⁴⁹ D A

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

⁵³ B7

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

⁵⁷ E7

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

⁶¹ B7 E7 A

Down in Hon-key Ton-ky Town.

DOWN YONDER

E^b TREBLE

L. WOLFE GILBERT - 1921

1 **A** C D⁷ G⁷ C

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

5 D⁷ G⁷ C

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

9 C D⁷ G⁷ C

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

13 D⁷ G⁷

Yearn- ing for my Swan- ee shore,

17 D^m

Broth- er if you on- ly knew,

21 D⁷ G⁷

You'd want to hur- ry up too.

DOWN YONDER
E♭ TREBLE

69

2 25 B C G C C⁷ F C⁷

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

31 F C G⁷ C C[♯] G[♯]/D

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

37 C G⁷ C D⁷

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

43 G⁷ BREAK 2 BARS

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

49 C C G⁷ C C⁷ F C⁷ F

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

56 C

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

60 A⁷ D⁷ G⁷ C G⁷

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

EASY RIDER'S GONE

E^b TREBLE

♩ = 120

70

SHELTON BROOKS

I won-der where my Ea-sy Ri-der's gone to - day He

ne - ver told me he was goin' a - way. If

he was here he'd win the race If not first he'd get a place. Cash

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

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

win a race he knows just what to do. I'd

put all my junk in pawn — to bet on an- y horse that Jock ey's on, Oh I

won-der where my Ea- sy Ri-der's gone. I gone

E^b TREBLE

TRADITIONAL

Eh la bas, (band sings echo) Eh la Bas, Eh la bas, Eh la bas,
 Tra la la Sis Boom Bah Eh la
 bas, Eh la bas Well I
 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
 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
 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-
 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

E^b TREBLE

ECCENTRIC

J. RUSSELL ROBINSON - 1921

5 **A** G D^o D E⁷ A⁷ D D⁷

9 D⁷ G D⁷

13 G A⁷

17 D⁷ G D⁷ G D⁷ G G⁷

21 **B** C G⁷ C G⁷ C G⁷

25 C G⁷ C D⁷ G

29 E⁷ A^m

33 C G⁷ C G⁷ C SOLOS: D⁷

SOLOS BEGIN HERE FIRST TIME

2 37 C G A7

41 D7 G D7

45 G A7

49 D7 G D7 G D7 G

53 D G G° A7 D7 G

57 G G° G A7 D7

61 87

65 G G° G A7 D7 G

69 TAG G G° G A7 D7 G

pp *f*

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

E^b TREBLE

FIDGETY FEET

THE ORIGINAL DIXIELAND JAZZ BAND - 1918

Musical score for "FIDGETY FEET" in E^b TREBLE, 4/4 time. The score consists of seven staves of music. Chords are indicated by letters with superscripts (e.g., D⁷, G⁷, C, A⁷). The score includes a 2-bar break and a 4-bar stop time.

Staff 1: Measures 1-4. Chords: D⁷, G⁷, C, C⁷.

Staff 2: Measures 5-8. Chords: G, G⁷, C, C⁷, G, D⁷.

Staff 3: Measures 9-12. Chords: G, G, A⁷, D⁷.

Staff 4: Measures 13-16. Chords: G, G, G⁷, C, C⁷, G.

Staff 5: Measures 17-21. Chords: G⁷, A⁷, D⁷, G, G⁷. Includes a 2 BAR BREAK and a 3-measure triplet.

Staff 6: Measures 22-27. Chords: C, E⁷, F, C, G⁷, C, A⁷. Includes a STOP TIME - 4 BARS.

Staff 7: Measures 28-32. Chords: D⁷, G⁷, C, E⁷, F.

Staff 8: Measures 33-37. Chords: C, G⁷, C, A⁷, D⁷, G⁷, C, C⁷.

FIDGETY FEET
E♭ TREBLE

75

2

38 **C** **F** **C7** **F**

42 **C7** **F** **F7**

46 **B♭** **B♭m** **F** **Dm7**

50 **G7** **C7**

54 **F** **C7** **F** **F7**

58 **B♭** **B♭7** **A7**

62 **B♭** **F** **D7**

66 **G7** **C** **F** **C7** **1.** **2.**

FLOATIN' DOWN THAT OLD GREEN RIVER

COOPER - 1915

CONCERT PITCH

A D

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

5 **E7**

good ship "Rock and Rye," But I

9 **A7**

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

13 **D**

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

17 **D7** **G**

The ship got wrecked with the cap - tain and crew,

21 **B7** **E7** **A7**

And there was on - ly one thing I could do; I

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

had to drink that whole Green Riv - er dry to

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

get back home to you!

NO REPEAT FIRST TIME - ON TO VOCAL

SOLOS AT "A"

2

E♭ TREBLE

VERSE INTERLUDE:

33 D D#° A7 D D#° A7

VERSE - VOCAL:

37 D D#° A7 D D#° A7

Half past four, Dan Mc - Graw,

41 D E7

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

45 A7 D D7 C#7 C7 B7

She had been waitin' up half the night For

49 E7 A7

Dan to come home and go to bed.

53 D D#° A7 D D#° A7

Dan - ny smiled, like a child,

57 D E7

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

61 A7 D B7

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

65 E7 A7 D.S. to "A"

this is what Dan - ny re - plied:

I've been

BACK TO "A" FOR VOCAL AND SOLOS

FLOATIN' DOWN TO COTTON TOWN

E^b TREBLE

F. HENRI KLICKMAN - 1919

A **G** **B^b°** **D⁷** **B^b°**

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

5 **D⁷** **D⁺** **G**

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

9 **G** **G^m** **D** **D⁺°**

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

13 **A⁷/E** **A⁷** **D⁷** **D⁺**

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

17 **B** **G** **B^b°** **D⁷** **B^b°**

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

21 **D⁷** **D⁺** **G** **B^b°** **#**

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

25 **D** **D⁺°** **A⁷** **D** **A⁷**

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

29 **A⁷/E** **A⁷/E^b** **D⁷**

To that gal of mine:

FLOATIN' DOWN TO COTTON TOWN
E♭ TREBLE

79

2

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

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

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

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

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

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

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


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

Flee As A Bird

E^b TREBLE


Mary S.B. Dana - 1857

A *Bm* *F#7* *Bm* *Em7* *G7* *F#7*



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

5 *Bm* *F#7* *Bm* *F#7* *Bm*




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

9 **B** *D* *A7* *D* *Em6* *Bm* *F#7*



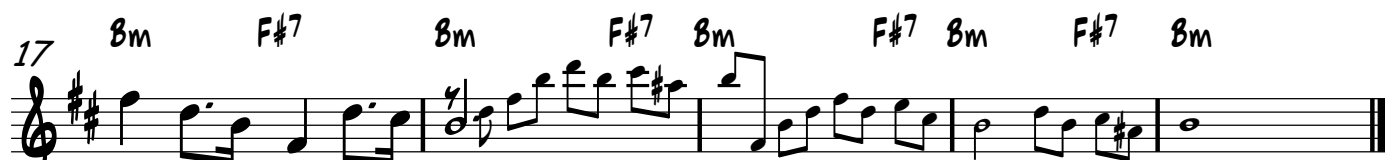
Fly for the aven -ger is near thee, Call and the Sav- iour will hear thee.
Haste then, The hours are fly- ing, Spend not the mo- ment in sigh- ing.

13 **C** *Bm* *F#7* *Bm* *F#7* *Bm* *Em*



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

17 *Bm* *F#7* *Bm* *F#7* *Bm* *F#7* *Bm* *F#7* *Bm*



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

FRANKIE AND JOHNNIE

E^b TREBLE

TRADITIONAL



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

Oh, Lord-y how they could love! They

Frank-ie went down to the cor-ner,

Just for a buck-et of beer. She

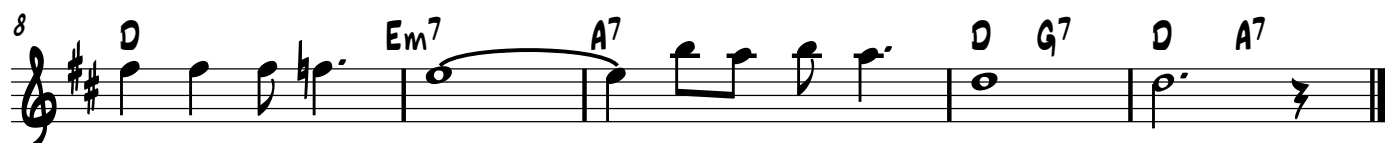


swore to be true to each oth-er,

Just as true as the stars a-bove.

said to the fat bar-ten-der,

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



He was her man,

But he done her wrong.

He was my man,

But he's done me wrong".

FLOATIN' DOWN TO COTTON TOWN

E^b TREBLE

F. HENRI KLICKMAN - 1919

[A] G I just dropped in to see you all and say, I

⁵ D⁷ leave to-day, I'm on my way.

⁹ G I'm go-in' back to sun-ny Dix-ie-land, D⁷ D⁷ D⁷

¹³ A⁷/E A⁷ That's why I came to shake you by the hand. D⁷ D⁷

¹⁷ **[B]** G The min-ute when I cross that Dix-ie Line, No

²¹ D⁷ more I'll pine, won't that be fine? Mis-ter

²⁵ D D⁷ A⁷ Cap-tain, don't fail me, just hur-ry and sail me, A⁷

²⁹ A⁷/E To that gal of mine: D⁷

FLOATIN' DOWN TO COTTON TOWN
E♭ TREBLE

83

2

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

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

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

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

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

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

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

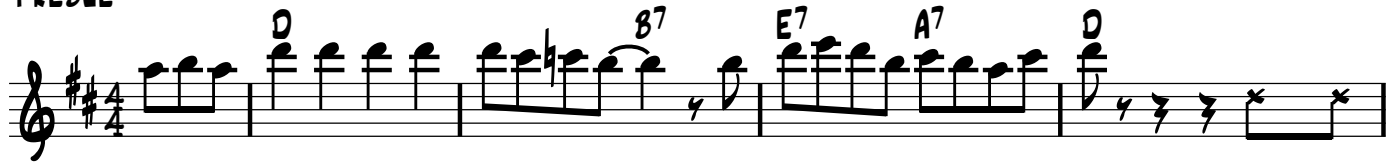
61 
Float- in' Down To Cot- ton Town.

FOOLISH QUESTIONS

84

♩ = 152
E^b TREBLE

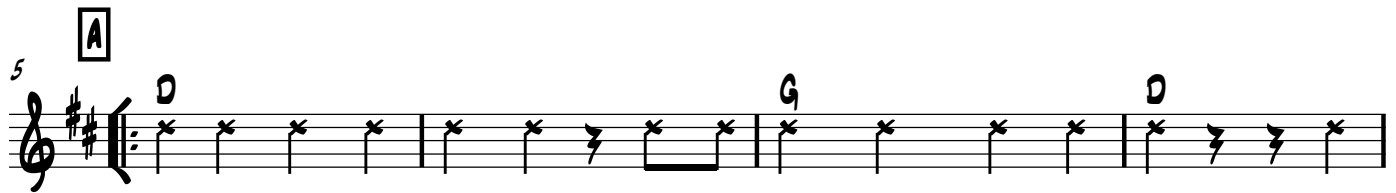
1915



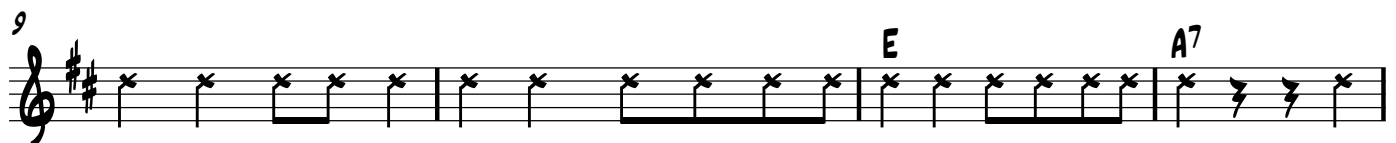
Now you've

Now—

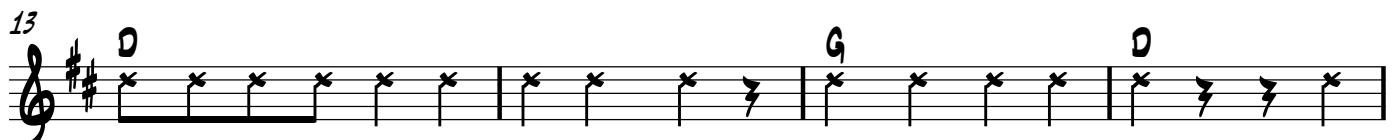
Now let's



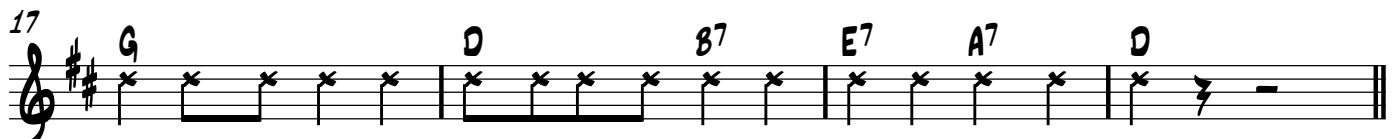
all heard fool - ish ques - tions and you no doubt won - der why Some -
then there's that per - son who's al - ways hanging 'around the place And
say the ele - vator per - son should for - get to close the door, And



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



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



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

21 **B** **G** **D**

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

26 **E** **A7** **D**

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

30 **G** **D** **G** **D** **B7**

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

35 **E7** **A7** **D** **Bm** **Em**

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

40 **Bm** **F#7**

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

44 **Bm** **Em**

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

47 **Bm** **F#7**

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

BACK TO "B"

E^b TREBLE

GRIZZLY BEAR RAG

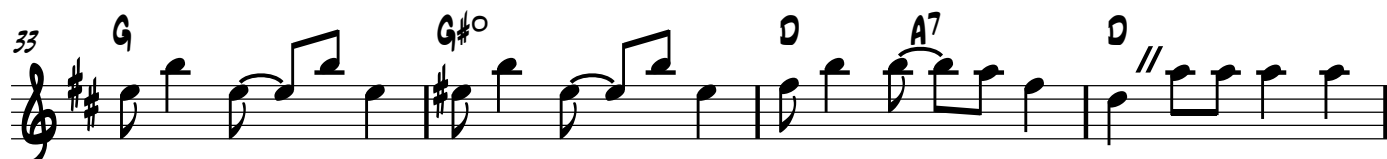
86

GEORGE BOTSFORD - 1910

D



BASS

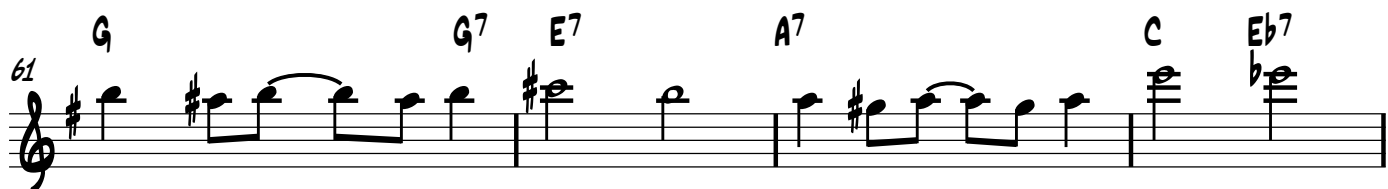


FINE

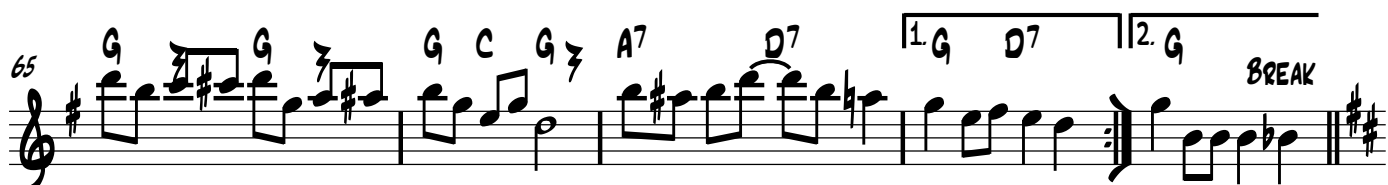
GRIZZLY BEAR RAG

E♭ TREBLE

87



STOP TIME AS MARKED

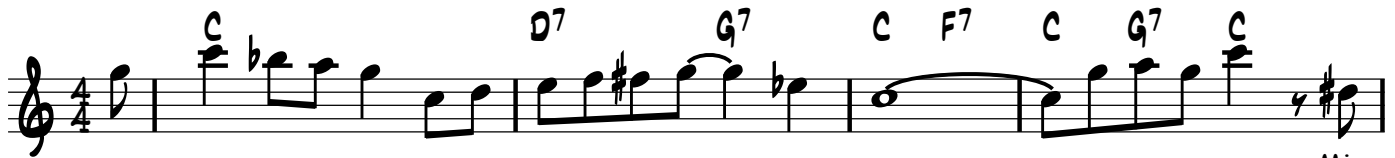


BACK TO "B" - PLAY TO FINE

HE MAY BE YOUR MAN

(BUT HE COMES TO SEE ME SOMETIMES)

LEMUEL FOWLER - 1922



Miss
Miss



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



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



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



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



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

25 8 C D⁷ G⁷ C C⁷
 may be your man but he comes to see me— some- times.

29 F F⁷ G⁷ C F⁷ C
 And when he's with you he's al ways got me on his mind. I

33 E⁷ A^M
 ain't no vam- pire that is ture, But I can cert' nly take you man from you._

37 G⁷ C G⁷ C
 My wick- ed smile, My wick- ed walk, I've got the kind of eyes that seem to talk, It's

41 C C D⁷ G⁷ C C⁷
 no need of cry - in' and it's no use to weep and mourn.

45 F E⁷
 I love you man and I'm gon- na take him for my own, my own.

49 A⁷ D⁷ G⁺
 I don't mean, to be so bold, but I just want, to get you told, He
 Ain't no need of get tin' rough, 'cause I'm just right to do my stuff

53 C D⁷ G⁷ C F⁷ C G⁷
 may be your man but he comes to see me— some- times.

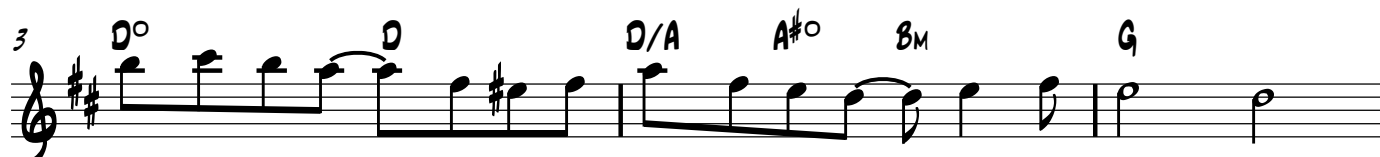
E^b TREBLE

HESITATING BLUES

W.C. HANDY - 1915



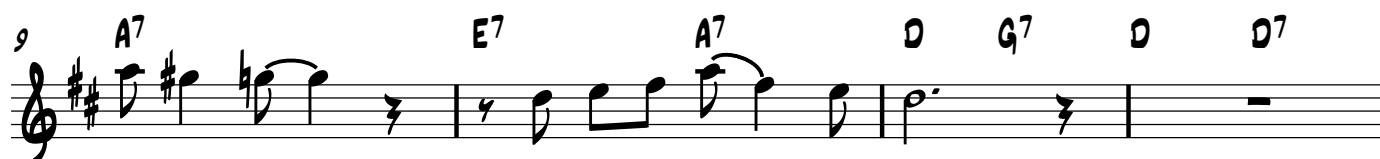
Hel - lo Cen - tral what's the mat - ter with this line?
 Sun - day night my beau pro - posed to — me.
 If I was whis - key, and you were a cup, I'd



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



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



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

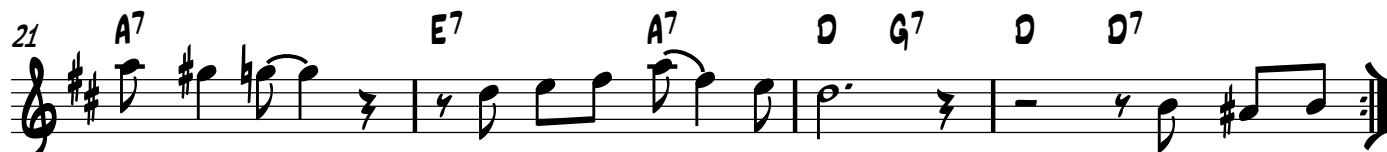


What you say can't talk to my Brown? A storm last night blowed the
 I de - clined him just for a stall, — He left that night — on the
 I had wo - man, She — was tall. — She make — me think — 'bout my

2

E^b TREBLE

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



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

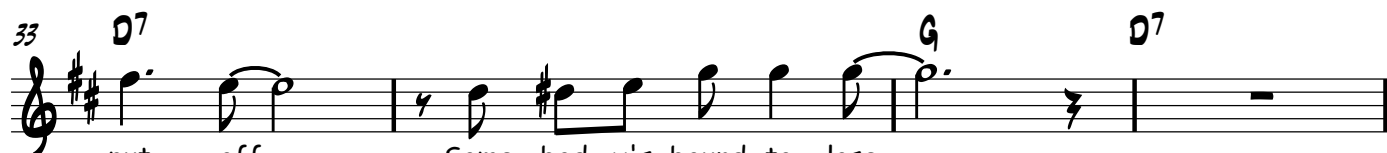
PICK-UP TO CHORUS



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



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



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



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



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



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

5 **G** **D7**

11 **G** **B7** **E_M** **B7** **E_M**

16 **E_M** **B7** **E_M** **A7** **D7**

21 **B** **D7** **G** **A7** **D7**

29 **G** **G7** **C** **C#DIM** **G** **A7** **D7**

35 **G** **G7**

41 **C** **C** **SOLOS HERE** **F** **C**

49 **G7** **B7** **C** **D7** **G7** **G+7** **C**

58 **G7** **C** **F** **C** **C7**

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

73 **D** **A_M** **E⁷** **A_M** **E⁷** **TUBA**

80 **D_M** **A_M** **F⁷**

87 **E⁷** **G⁷** **E** **C**

94 **F** **C** **G⁷** **B⁷** **C** **D⁷**

102 **G⁷** **G⁺7** **C** **G⁷** **C**

110 **F** **C** **C⁷** **F** **F[#]dim**

115 **C** **A⁷** **D⁷** **G⁷** **C**

HIGH SOCIETY
E♭ TREBLE

94

3

B♭ CLARINET SOLO AS PLAYED BY ALPHONSE PICOU

121 **C** **D** **A7**

125 **D** **G** **D**

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

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

138 **A7** **D** **A7** **D**

142 **G** **D** **G**

146 **G#°** **D** **B7**

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

HINDUSTAN

Oliver Wallace & Harold Weeks 1918

♩ = 185

Hin - - - du - stan, _____ where we

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

9 Hin - du - stan, _____ where the

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

17 Hin - - du - stan, _____ where the

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

25 Hin - - - du - stan _____ where I

29 met her and the world be - gan. _____

E^b TREBLE

HOT LIPS

1922

♩ = 180

AB^b7

D

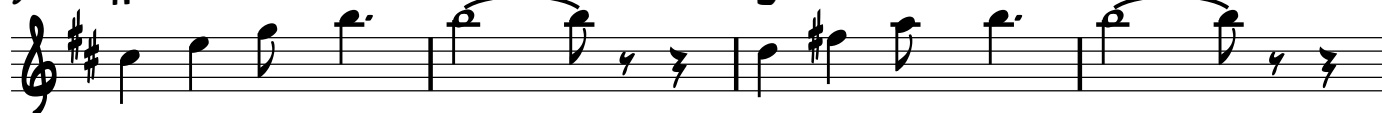


There's a boy that's in our band, And how he blows that horn,——

5

A⁷

D



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

9

B^b7

D

A^o

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

13

E⁷

A

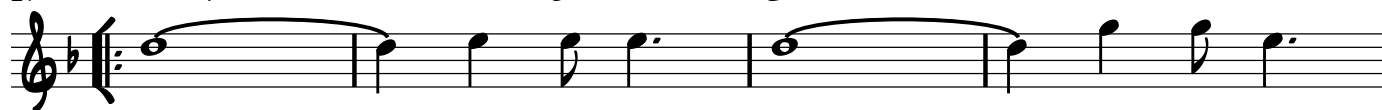
C⁷C+⁷

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

17

B

F

B^oC⁷

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

21

C⁷C+⁷

F

C+⁷

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

2

25 **F** **F^M6** **C** **G+** **C7** **C°**
 toes and shakes your shoes, _____ Boy how he

29 **G7** **G+7** **C7** **C+7**
 goes, _____ When he plays Blues . I watch the

SOLO BREAK _____

33 **C** **F** **B°** **C7**
 crowd, un - til he's through, He can be

37 **C7** **C+7** **F7** **C+7**
 proud, They're cu-ckoo too. his mus-ic's

STOP TIME _____ **TIME:**
 41 **D** **F** **F** **A7** **A7** **D_M** **D_M** **B°**
 rare you must de - clare you know the

SOLOS AT "B"
 45 **C7** **F** **C+7**
 boy is there, with two hot lips.

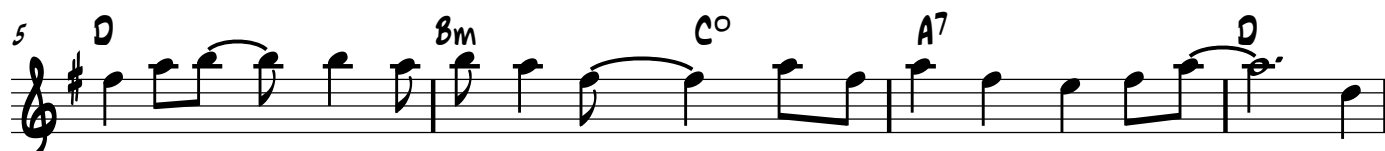
I AIN'T GONNA GIVE NOBODY NONE OF MY JELLY ROLL

E^b TREBLE

CLARENCE WILLIAMS & SPENCER WILLIAMS - 1919



Lit tle Wil ly Green from New Or leans, a greed y boy_ was he.
His sister Til ly Green was real ly mean, and ver - y stin gy, too.



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



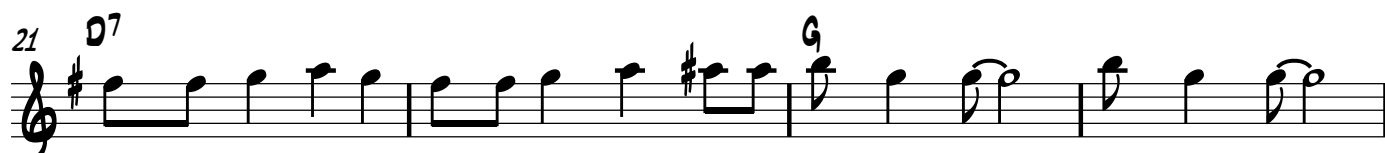
day his mom bought him a Toot_____ sie Roll, the best can- dy that was made.
When her mom bought her a jel ly roll,_____ to hide it she would try.



When the kids be gan to hang a round, lit tle Wil ly said: I
When the kids would ask her for a bite, you'd hear Til ly cry: I



ain't gon na' give no bod y none of my Toot sie Roll, (Toot sic Roll) I
ain't gon na' give no bod y_____ none of my jel ly roll._ (jel ly roll). I



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

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

E♭ TREBLE

99

2 25 **E7** **A7**

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

29 **A7** **D7** TWO BAR BREAK

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

33 **G** **E7** **A7**

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

37 **D7** **B7**

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

41 **C** **C#°** **G** **E7**

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

45 **C** **C#°** **G/D** **E7** **A7** **D7** **G** BACK TO "A"

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

INTERLUDE TO SECOND VERSE

49 **G** **Bb°** **Am7** **D7** **G** **Bb°** **Am7** **D7**

I Can't Let 'Em Suffer

E^b TREBLE

Henry Creamer & Turner Layton - 1918

A C Dm⁷ G⁷ C G⁺ C

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

5 Dm G⁷ C Eb^o G⁷/D

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

9 C Dm⁷ G⁷ C G⁺ C

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

13 Em B⁷ Em C⁷ G/D G⁷

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

I Can't Let 'Em Suffer
Eb TREBLE

101

2
17 **B** G⁷ C G⁷ C
can't let'em suf-fer for the want of love. It's a shame to let'em plead. No I

21 G⁷ C G⁷ C
shan't let'em suf-fer for the want of love, When I know just what they need. Now there's

25 C⁷ C⁷ F
no use tryin' to stall, I just can't save them all! But when they

29 D⁷ G⁷ Dm/A B^b7 G⁷/B
cry: "Oh, Come and kiss me, Sweet- ie", I'm bound to fall. Then I've

33 G⁷ C G⁷ C
just got to take'em in my lov-in' arms, Got to keep'em out of harm. Then I've

C 37 G⁷ C⁷
just got to make'em be my tur-tle dove, My hon-ey love.

41 F A⁷/E Dm Em/G G⁷/F C/E Am⁷
Lov- in' kiss- es I'll pro- vide, Un- til they're sat- is- fied. 'Cause I

45 D⁷ G⁷ C
can't let'em suf-fer, For the want of love!

I WANT TO DO THE BEAR CAT DANCE

SHELTON BROOKS (1913)

♩ = 164

Miss Sa-die Hall went to a ball— one balm-y night in June. Just as she en-tered

in the hall they played a rag - time tune. They were teach- ing all— the

schol ars how— to do the Bear Cat Dance. Miss Sa die watched them for a while— then

thought she'd take a chance. So she walked out on the floor, then she be- gan to roar,

I want to do it I want to do it I want to do it now! It's a

bear, its' a bear, but I don't care— I want to do it an - y how.

That tune is snap py It makes you hap py You feel you want to dance! Oh pro-

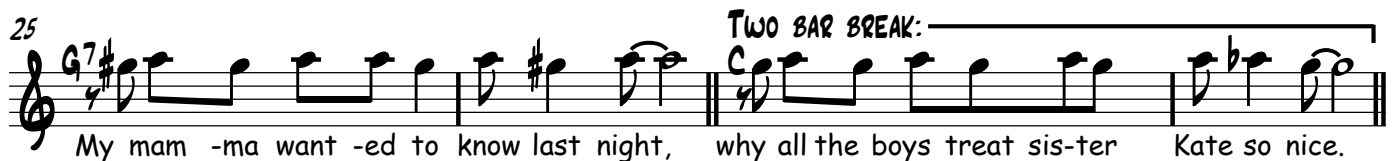
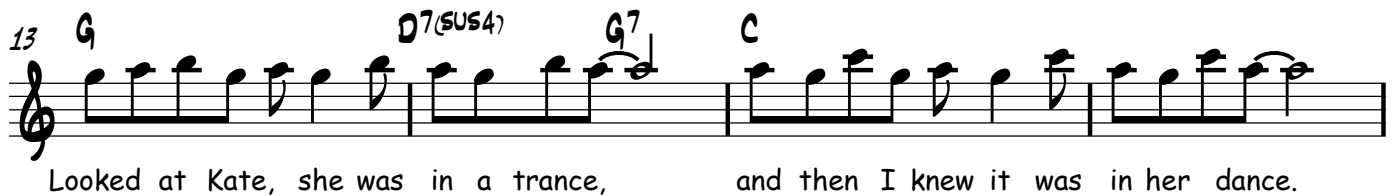
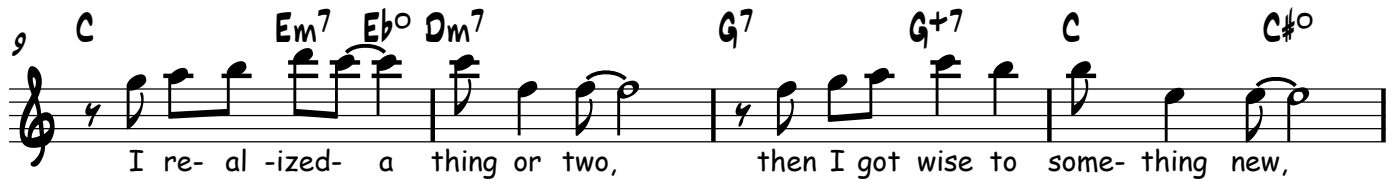
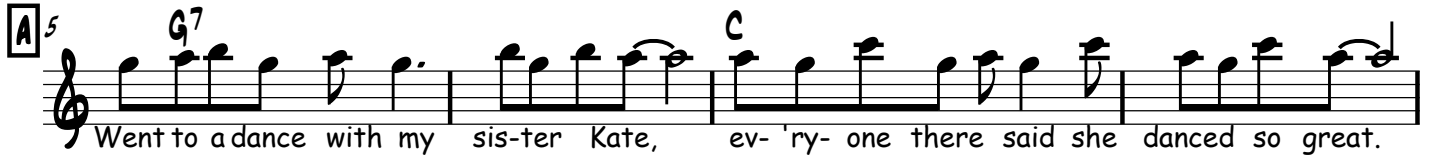
fess - or keep it up, keep it up, keep it up, 'cause I want to do the Bear Cat dance.

I WISH I COULD SHIMMY LIKE MY SISTER KATE

104

E^b TREBLE

A.J. PIRON - 1919



I WISH I COULD SHIMMY LIKE MY SISTER KATE

E♭ TREBLE

105

2 29 ^{G7} Ev -'ry boy in our neigh -bor hood, ^C knows that she can shim -my and it's

32 ^{C7} un- der- stood. ^F I know I'm late, ^{F#°} but I'll be up to date, ^{C/G} when I can ^{A7}

35 ^{D7} shim -my like my sis- -ter- Kate, I mean, ^{G7} Shim -my like my sis- ter Kate. ^C

SOLOS HERE: PLAY AS WRITTEN FOR OUT-CHORUS

39 ^C ^{G7} ^C ^{A7} ^{G#7} ^{G7} ^C

43 ^{G7} ^C ^{TROMBONE 2 BAR BREAK} ^b ^{ALL} ^{sfz sfz sfz}

47 ^{G7} ^C ^{C7}

51 ^F ^{F#°} ^{C/G} ^{A7} ^{D7} ^{G7} ^C ^{A7}

55 ^{D7} ^{G7} 1. ^C 2. ^C

IDA, SWEET AS APPLE CIDER

EDDIE MUNSON & EDDIE LEONARD - 1903

A C

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

5 Dm⁷ G⁷ Dm⁷ G⁷ C G⁷

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

9 C Eb^o G⁷

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

13 A⁷ D⁷ G G⁷

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

17 **B** C Eb^o G⁷

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

21 G⁷ C G⁷

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

25 C G⁷

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

29 A⁷ D⁷ G⁷ G⁺⁷

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

IDA, SWEET AS APPLE CIDER

E♭ TREBLE

107

2 33 C C

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

37 G⁷ C E⁷

Sweet- er than all I know.

41 A⁷ D⁷

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

45 D⁷ G⁷

whis- per, so soft and low.

49 D C G⁷

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

53 G⁷ C E⁷

Lis- ten Oh, Hon- ey do!

57 A⁷ D⁷

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

61 C C^o D^{m7} G⁷ C G⁷

love you I- da, 'deed I do.

SOLOS AT "C"

INDIANA

♩ = 200
E^b TREBLE

1 **A**^Δ **G** **D** **D**⁷

I have al - ways been a wand - 'rer_____

5 **G** **G**_M **D** **D**

O - ver land and sea_____

9 **D** **G** **D** **D**

Yet a moon-beam on the wa - ter_____

13 **E**⁷ **E**⁷ **G**_M⁶ **A**⁷

Casts a spell o'er me_____ A

17 **E**_M **D**[#] **E**_M **A**⁷

vis - ion fair I see_____ A -

21 **D** **D**^o **E**_M⁷ **A**⁷

gain I seem to be,_____ Back home a -

INDIANA
E^b TREBLE

109

2

25 **B** **D** **C#7** **C7** **B7** **E7** **E7**
 gain in in - di - a - na And it

29 **A7** **A7** **D** **D7**
 seems that I can see the gleam - ing

33 **G** **G** **D** **B7**
 can - dle light still shin - ing bright thru the

37 **E7** **E7** **A7** **A7**
 syc - a - mores for me. The new - mown

41 **C** **D** **C#7** **C7** **B7** **E7** **E7**
 hay sends all its fra - grance From the

45 **F#7** **F#7** **B_M** **B_M**
 fields I used to roam. When I

49 **D** **F#7** **B_M7** **B^o7**
 dream a - bout the moon - light on the Wa - bash, then I

53 **D** **A7** **D** **A7**
 long for my In - di - an - a home.

IF YOU WERE THE ONLY GIRL IN THE WORLD

110

E^b TREBLE

CLIFFORD & NAT AYER - 1916

Staff 1: If you were the on- ly girl in the world, And I were the on- ly
 Chords: A, F#7, B7, E7

Staff 2: boy, Noth- ing else would mat- ter in the world to- day.
 Chords: A, C°, Bm7, E7, A, Bm7

Staff 3: We could go on lov- ing in the same old way. A
 Chords: E7, E+7, A, E7

Staff 4: gar- den of E - den just made for two, With noth- ing to mar our joy.
 Chords: B, A, F#7, B7, E7, A, C°

Staff 5: I would say such won- der- ful things to you,
 Chords: Bm7, E7, F#m, C#m

Staff 6: There would be such won- der- ful things to do, If
 Chords: D, D+/A#, E7/B, E+7/C#, A/C#, Em6, F#7

Staff 7: you were the on- ly girl in the world, and
 Chords: Bm, Dm, A, F#+, F#7

Staff 8: I were the on- ly boy.
 Chords: B7, E7, A, C°, Bm7, E7

JA DA

♩ = 132

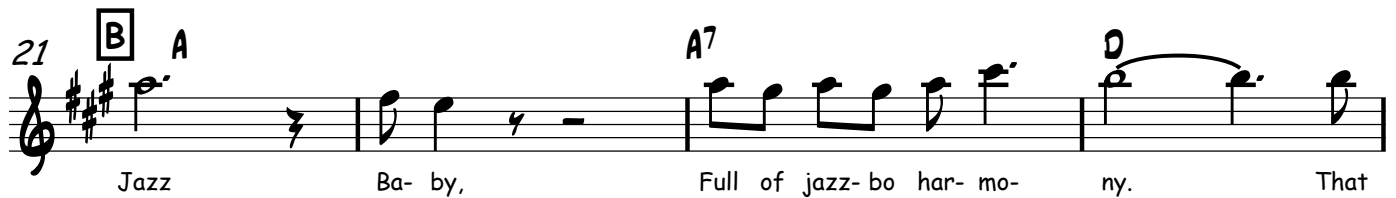
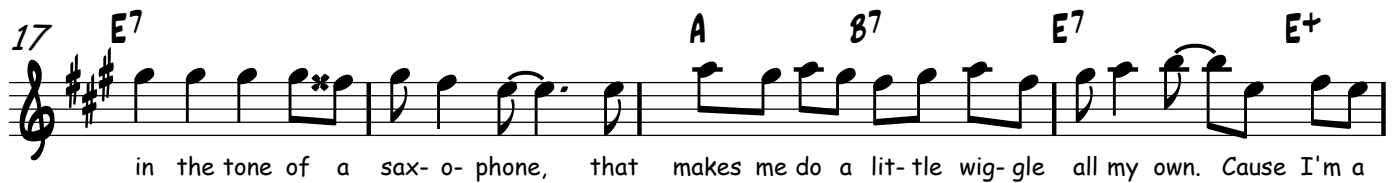
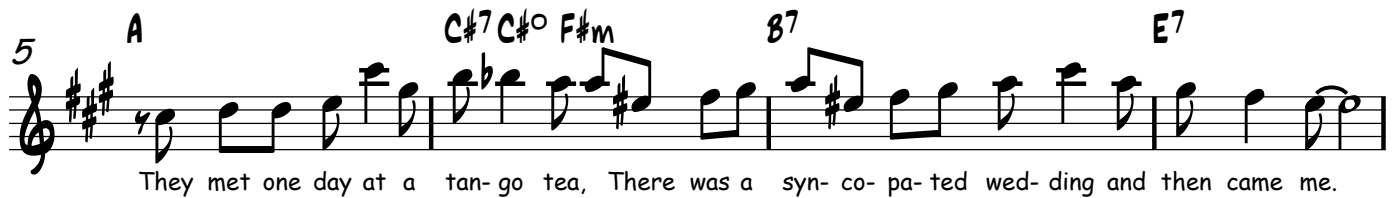
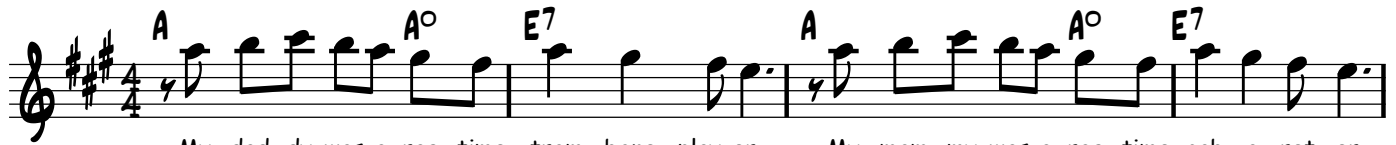
BOB CARLTON - 1918

Jazz Baby

112

E♭ TREBLE

M.K. Jerome & Blanche Merrill - 1918



Jazz Baby
Eb TREBLE

113

2 33 C D D#° A F#7

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

37 B7 E7 A A° B7

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

41 D D#° A F#7

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

45 B7 E7 A A° E7 A E7 E+

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

49 D A A7 D

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

53 D Bm7 A A°

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

56 A E7 E+ A B7 E7 A

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

Solos at "D"
After last solo
play "C" to end

THE JAZZ ME BLUES

E^b TREBLE

TOM DELANEY

1921

C

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

4 D⁷ G⁷ C

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

BREAK 1 BAR

7 C G⁷ C

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

9 A C

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

12 D⁷ G C

fill the air Then to you the whole world seems to

14 C BREAK 1 BAR G⁷ C

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

2

17 **B** G^7 G° **E♭ TREBLE** G^7 G° G^7 E^7

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

21 **C** A^7 D^7

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

25 G^7 **C** **BREAK 1 BAR**

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

28 C^7 B^7 B^b7 A^7

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

31 D^7 **C** E^7

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

35 **A MIN** A^7

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

37 D^7 G^7 **C** F^7 **C** B^7 B^b7

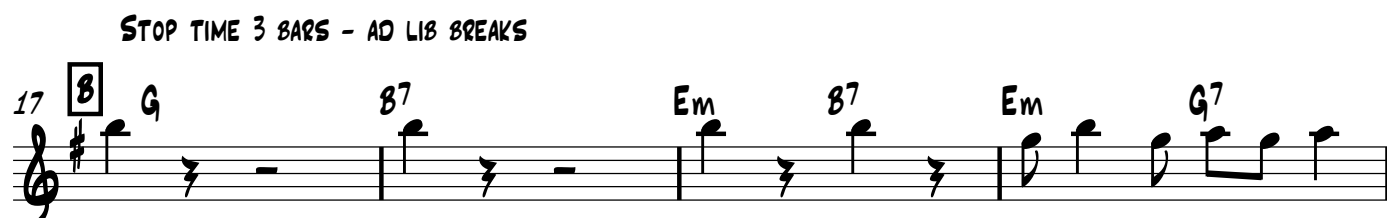
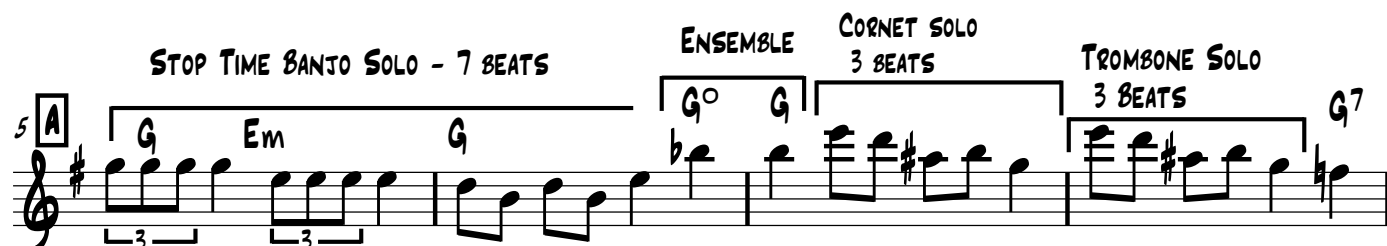
dog- gone real- gone jazz- band "Jazz— Me" blues.

SOLOS AT "C"

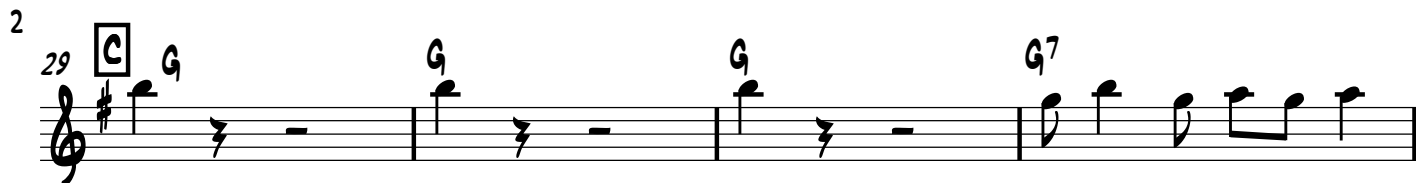
E^b TREBLE

JELLY ROLL BLUES

JELLY ROLL MORTON - 1905



STOP TIME 3 BARS - AD LIB BREAKS



4 BAR INTERLUDE - CLARINET TRILL, DRUM ROLL



JAPANESE SANDMAN

E^b TREBLE

RAYMOND EGAN & RICHARD WHITING - 1920

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

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

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

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

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

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

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

29 hand man, trad ing new days for old.

JUST A LITTLE WHILE TO STAY HERE

E^b TREBLE

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

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

[illegible]

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

17 **B** F \sharp F B^b F F F \sharp F B^b F C⁷

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

[illegible]

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

29 **G⁷** **C⁷** **F**

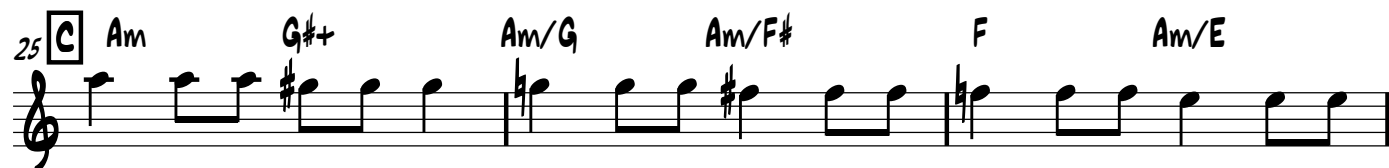
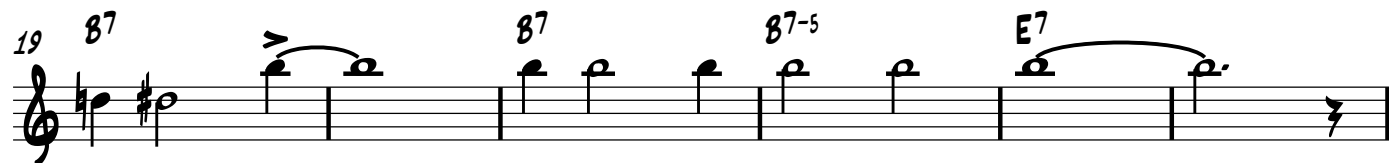
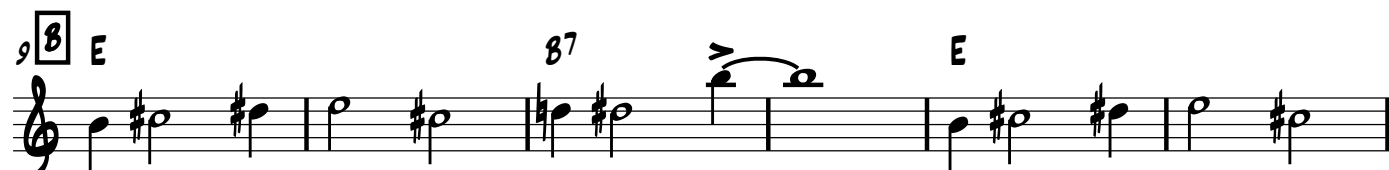
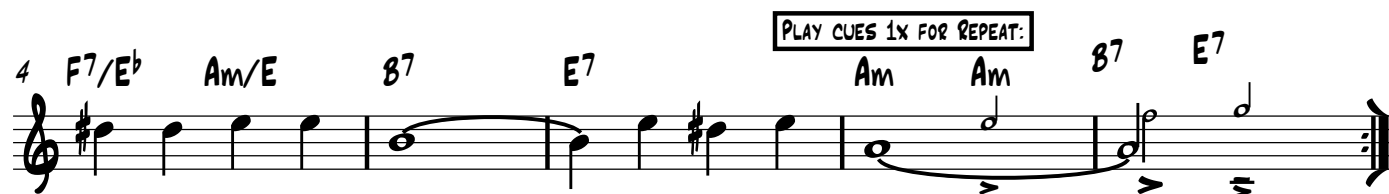
29 30 31 32

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

KING CHANTICLEER

E^b TREBLE

NAT D AYER & SEYMOUR BROWN, 1910

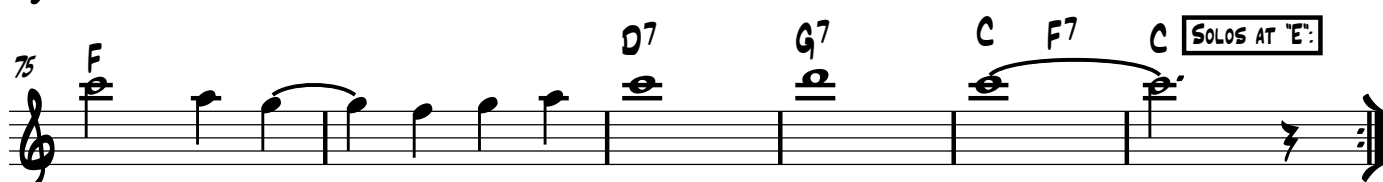
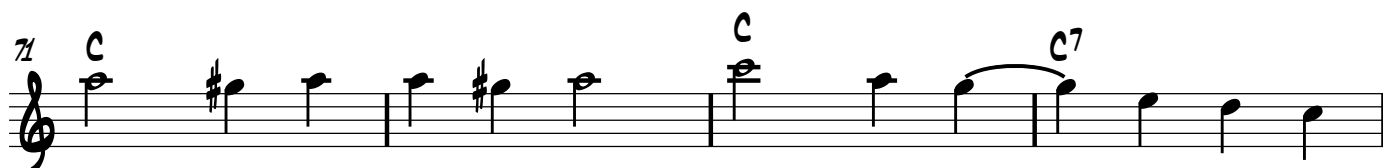
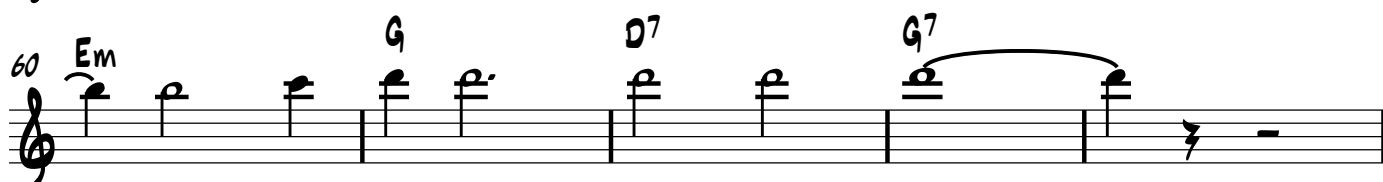
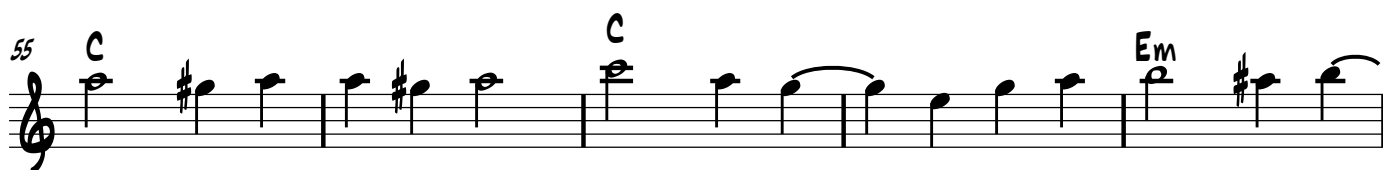
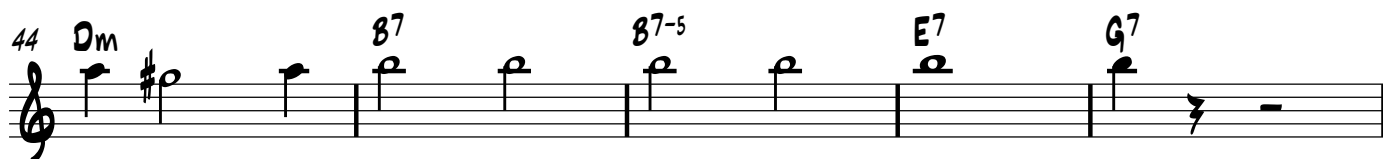
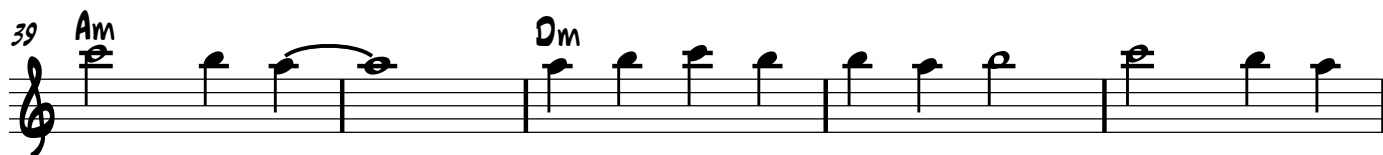
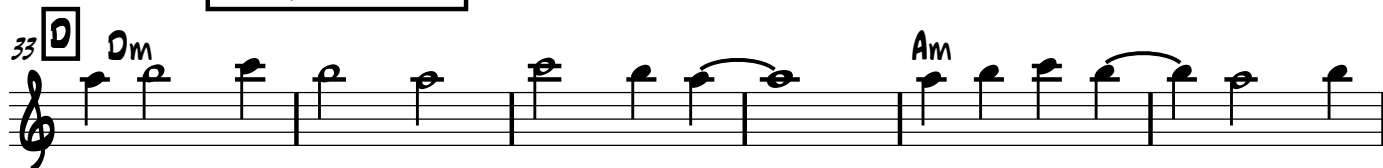


KING CHANTICLEER
E^b TREBLE

121

2

TROMBONE SOLO - 16 BARS



E^b TREBLE

LASSES CANDY

122

NICK LARROCCA - 1919

122

NICK LARROCCA - 1919

A

5

9

13

B

17

21

25

29

Chord symbols: F, F^o, C⁷, C⁷, C⁷, C⁷, D⁷, G^m, G, G^m, C⁷, C⁷, C⁷, C⁷, F, E⁷, E^b⁷, D⁷, G⁷, C⁷, F, F^o, G^m⁷, C⁷.

E^b TREBLE

LASSUS TROMBONE

HENRY FILMORE - 1915

3 **A** D **TROMBONE SOLO** **A7**

7 **D** **B7** **A7**

11 **D**

15 **Bb7** **D** **A7** **D** **FINE** **D**

20 **B** **E7** **A7** **D** **E7**

25 **A7** **1. D** **2. D**

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

34 **D7** **G**

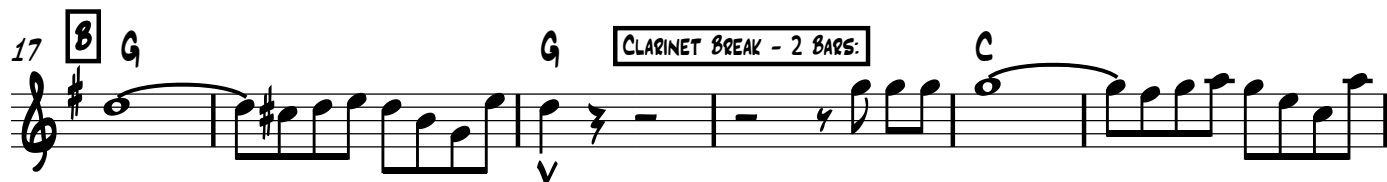
38 **G** **G7** **C** **Cm**

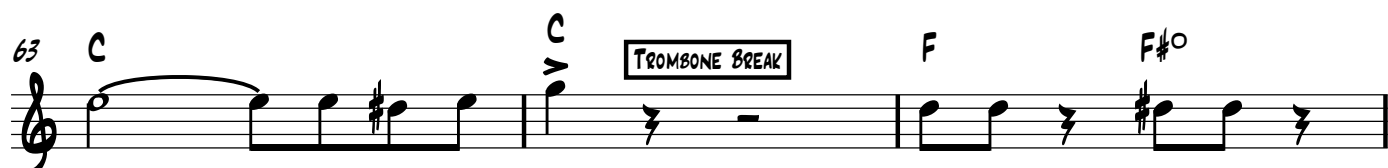
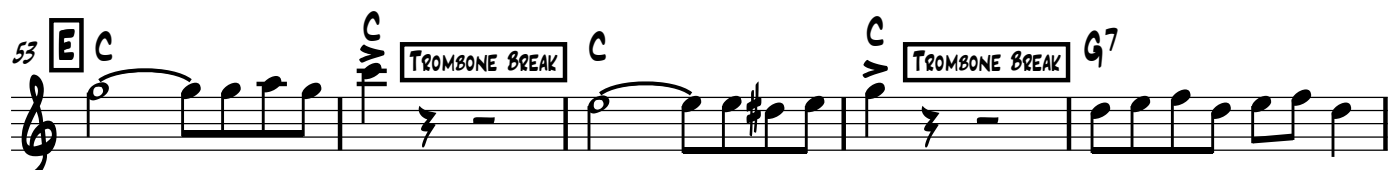
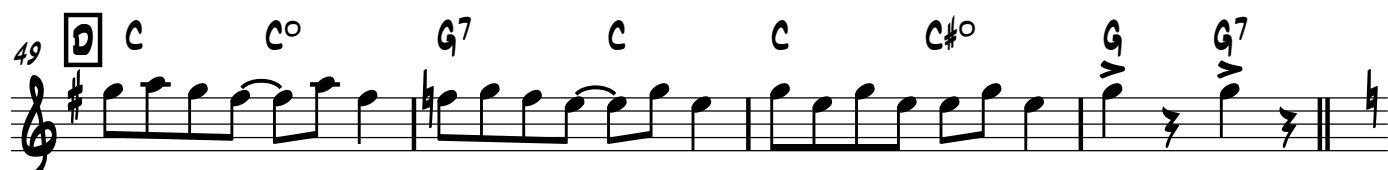
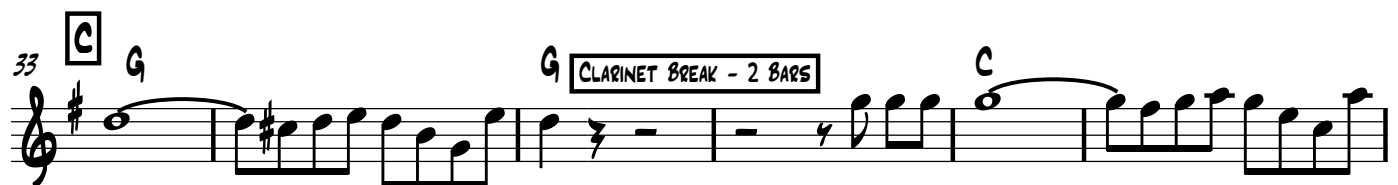
42 **G** **D7** **G** **C7** **G**

AFTER SOLOS PLAY "A" ONCE

E^b TREBLE

LAZY DADDY

124
J.B. 1918



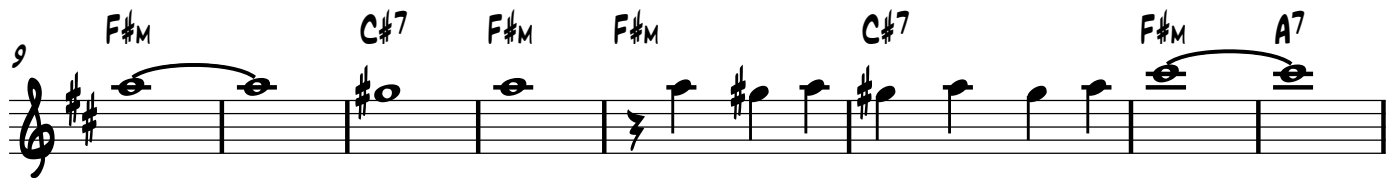
BACK TO "B" AL FINE

LIMEHOUSE BLUES

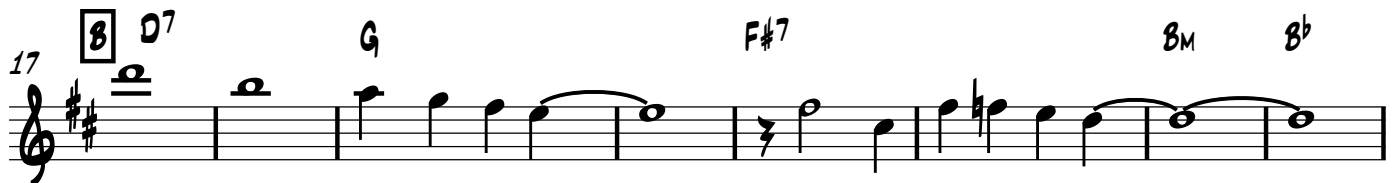
♩ = 184



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



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



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



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

2

33 C B^b7 B^b7 $A7$ $G\sharp7$

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

37 $G7$ F

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

43 $A7$ D_M7 $G7$ $C7$ $F7$

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

49 D B^b7 B^b7 $A7$ $G\sharp7$

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

53 $G7$ F $D7$

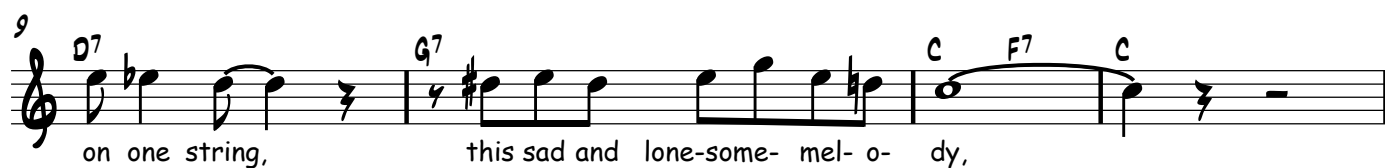
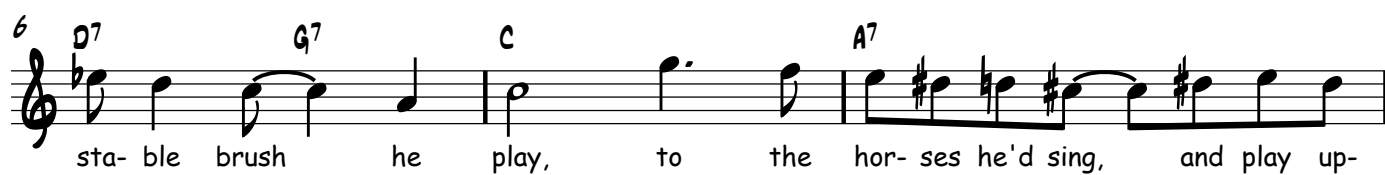
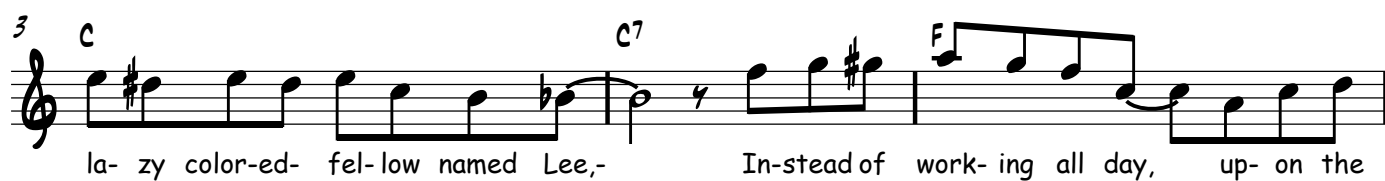
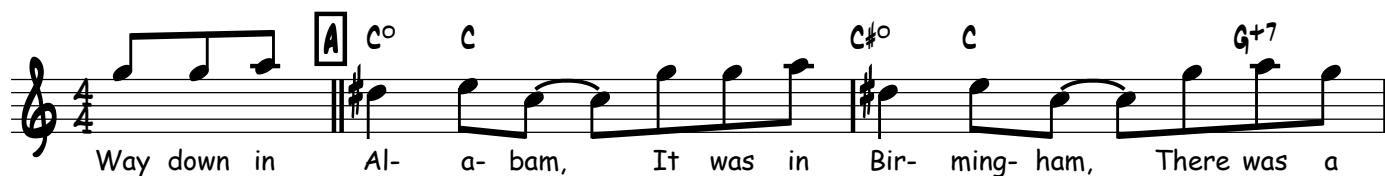
Learned from the chink - ies_____ those sad Chin - a blues,_____ Rings on your fin - gers and

59 G_M $D7$ G_M $G_M7(b5)$ $C7$ F A^b9 FOR REPEAT

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

LIVERY STABLE BLUES (VOCAL)

E^b TREBLE



LIVERY STABLE BLUES (VOCAL)

E♭ TREBLE

129

2 13 B ^C

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

16 ^{C7} ^F ^{F#°}

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

19 ^C ^{A7}

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

21 ^{D7} ^{G7} ^C ^{F7} ^C

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

25 C ^{C7} ^F ^{Fm} ^C ^{G#7} ^{G7} ^C ^{C7}

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

29 ^F ^C ^{E♭°} ^C

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

32 ^{A7} ^{G7} ^{G#7} ^{G7}

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

35 ^C ^{G7} ^C

they're the blu - est kinfd of blues!

LIVERY STABLE BLUES, A LA MUGGYS SPANIER

(BARNYARD BLUES)

130

LOPEZ & NUÑES, 1917

E^b TREBLE

Chords: C, C⁷, F, F^m, C, G^{#7}, G⁷

BREAK - 1 BAR

BASS DRUM

5

Chords: C, G⁷, C, C⁷, F

[A]

10

Chords: C, A⁷, D⁷

14

Chords: G⁷, C, C^o, G⁷, C

1ST TIME ONLY

BASS, TROMBONE, & BASS DRUM

17

Chords: C, C⁷

[B]

21

Chords: F, C, A⁷

25

Chords: D⁷, G⁷, C, C^o, G⁷, C

LAST TIME: TO CODA

TROMBONE GLISS TO "C"

29

Chords: C, G⁷, C

CODA:

BASS DRUM

FINE

2

BREAK! 3 BARS

31 **C** HARMONIZE CLARINET BREAK CORNET "HORSE WHINNY" F TROMBONE

37 **C** **D7**

40 **G7** **C** **C°** **G7** **C** 1 X ONLY - TROMBONE

SOLOS

43 **C** **C7** **F7**

49 **C** **A7** **D7** **G7** **C** **C°** **G** **C**

BREAK: 3 BARS:

55 **D** **C** HARMONIZE CLARINET BREAK CORNET "HORSE WHINNY" F TROMBONE

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

64 **G7** **C** **C°** **G7** **C**

BACK TO "B" - TAKE CODA:

Long Gone

132

E^b TREBLE

W.C. Handy & Chris Smith - 1920

Musical notation for the first line of the song, measures 1-4. Chords: F, F⁷/A, B^b, C[#]7/B, F, C⁷, F. The melody is in E^b major, 4/4 time. The lyrics "Did you" are written below the staff.

Musical notation for the second line of the song, measures 5-8. Chords: F, C⁷, F. The melody is in E^b major, 4/4 time. The lyrics "ev-er hear the sto-ry of Long John Dean? A bold bank rob-ber from Bowl ing Green, Was Long John stood on the rail- road tie, Waitin' for freight train to come by." are written below the staff.

Musical notation for the third line of the song, measures 9-12. Chords: F, F⁷/A, B^b, C[#]7/B, F, Dm⁷, G⁷, C⁷, F. The melody is in E^b major, 4/4 time. The lyrics "sent to the jail- house yes- ter- day, Late last night he made his get- a- way. He was Freight train came just puffin' andflyin', Ought'a seen Long John grabbin' that blind." are written below the staff.

Musical notation for the fourth line of the song, measures 13-16. Chords: F, Dm⁷, Gm⁷, C⁷, F, Dm⁷, Gm⁷, C⁷. The melody is in E^b major, 4/4 time. The lyrics "Long Gone from Ken- tuck- y, Long Gone, ain't he luck- y?" are written below the staff.

Musical notation for the fifth line of the song, measures 17-20. Chords: F, F⁷/A, B^b, C[#]7/B, F, C⁷, F. The melody is in E^b major, 4/4 time. The lyrics "Long gone, and what I mean, Long Gone John from Bowl- ing Green." are written below the staff.

Interlude

Musical notation for the interlude, measures 21-24. Chords: F, Dm⁷, Gm⁷, C⁷, F, Dm⁷, Gm⁷, C⁷. The melody is in E^b major, 4/4 time.

Long Gone

E♭ TREBLE

133

2 C

25

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

30

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

34 D

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

38

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.

LOVIN' SAM

(THE SHEIK OF ALABAM')

134

1922



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



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



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



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



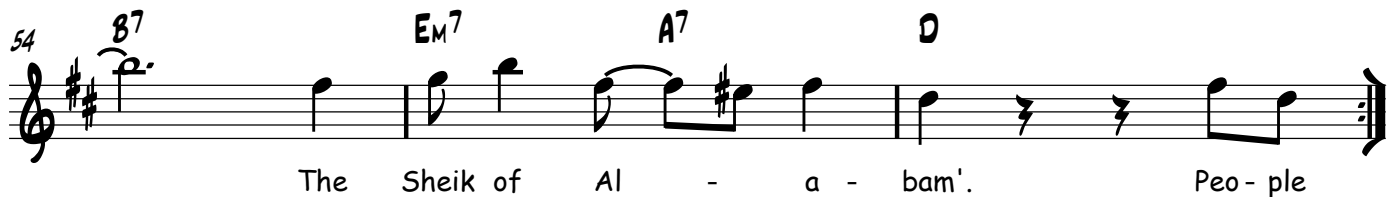
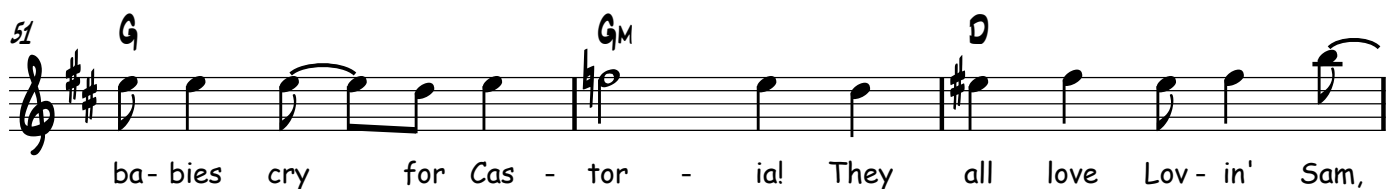
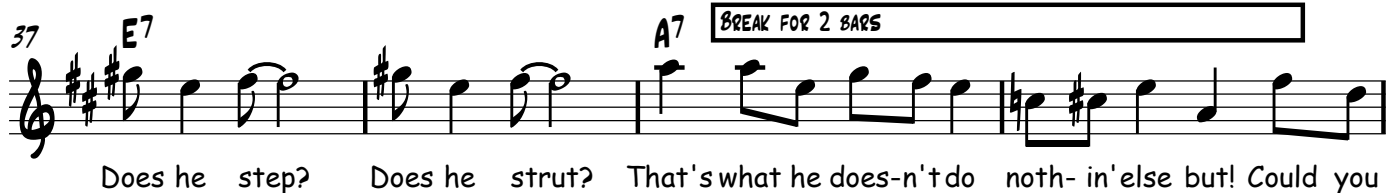
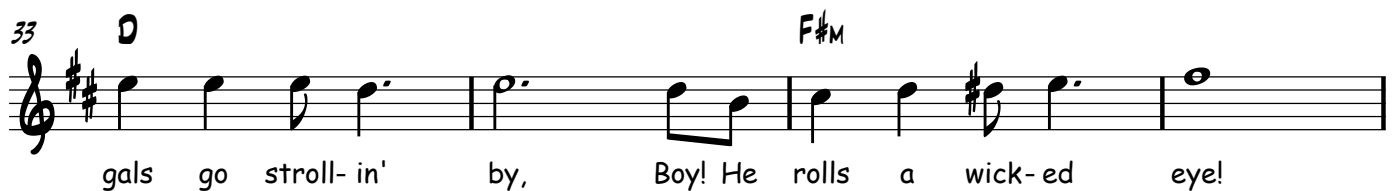
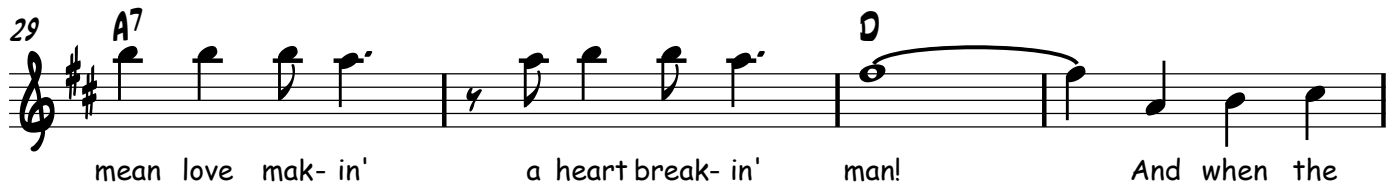
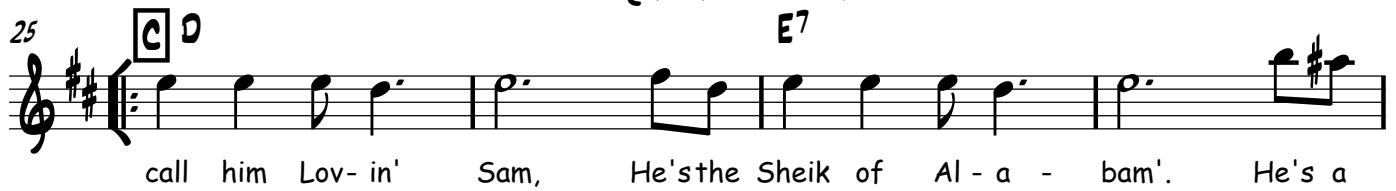
There ain't a high brown gal in town Who would-n't throw her dad-dy down
If Lov-in' Sam gives her the grin, Then you is out and Sam is in! —



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

2

LOVIN' SAM (THE SHEIK OF ALABAM')



The Love Nest

136

Louis A. Hirsch & Otto Harbach - 1920

E^b TREBLE

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

dove nest, down on a farm. A ver-

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

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

small room, tea set of blue. Best of

all room, dream room for two. Bet- ter

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

love nest, You can call home.

E^b TREBLE

MA HE'S MAKING EYES AT ME

CON CONRAD - 1921

[A] C G⁷ C G⁷
 Lit- tle Lil-ly was oh! So sil-ly and shy, And all the fel- lows knew, She would- n't
 7 Am A^o Dm⁷ G⁷ C G⁷
 bill and coo. Ev - 'ry sin-gle- night some smart fel- low would
 11 C D⁷ G⁷ G^o G⁷
 try, to cud- dle up to her, But she would cry:
 17 [B] C D⁷ G⁷ G⁺ C C
 "MA, he's mak- ing eyes at me! MA, he's aw- ful nice to me! MA he's
 26 A^o G⁷ G⁷ C G⁷
 al- most break- ing my heart, I'm be- side him, Mer- cy! Let his con- science guide him
 [C] 33 C D⁷ G⁷ F E⁷ A⁷ D⁷ G⁷
 If you peek in, Can't you see I'm goin' to weak- en?
 MA, he wants to mar- ry me, Be my hon- ey bee.
 41 C C^o G⁷ C C^o
 Ev- 'ry min- ute he gets bold- er, Now he's lean- ing
 Me, I'm meet- ing with re - sis - tance I shall hol- ler
 44 G⁷ D⁷ G⁷ C F⁷ C
 on my should-er,- Ma, he's kiss - ing me!"
 for as - sis- tance!

E^b TREBLE

MAMA DON'T ALLOW

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

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

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

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

Mandy

139

E^b TREBLE

Irving Berlin - 1918

A G C G E^o D⁷ G
 I was stroll-ing out one even - ing 'neath the silv'-ry moon. I could

5 G C G E^m A⁷ D
 hear some bo - dy sing - ing a fa-mil - iar tune. So I

9 D⁷ G D⁷ G
 stopped a while to lis - ten, Not a word I want-ed to miss. It was

13 G C G E^m A⁷ D⁷
 just some-bod - y ser - e - na - ding some - thing like this. Oh now

17 **B** C G E⁷
 Man - dy, there's a min-is-ter han - dy, and it sure would be

21 A⁷ D⁷ G G⁷
 han - dy, If we'd let him make a fee. So don't you

25 C G E⁷
 ling - er here's the ring for your fing - er is-n't it a hum -

29 A⁷ D⁷ G E^o G E^o A⁷ D⁷ G
 ding-er? Come a long and let the wed-ding chimes bring hap-py times far Man-dy and me.

MARGIE

CON CONRAD & J. RUSSEL ROBINSON

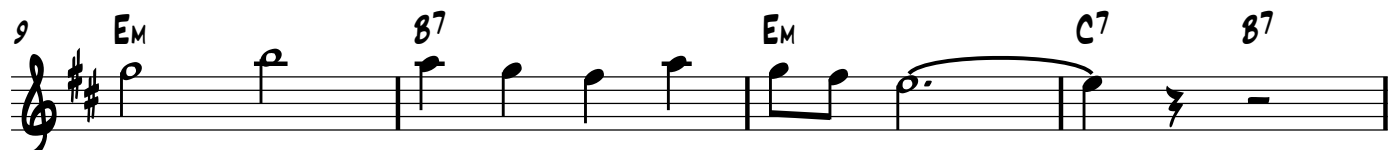
♩ = 160



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



Here's one I must tell to you;



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



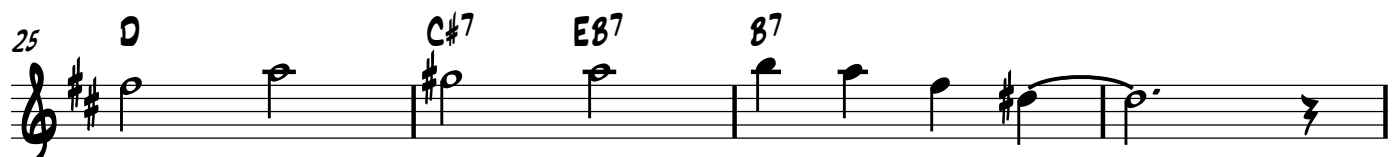
He holds her close and starts to coo: My lit - tle



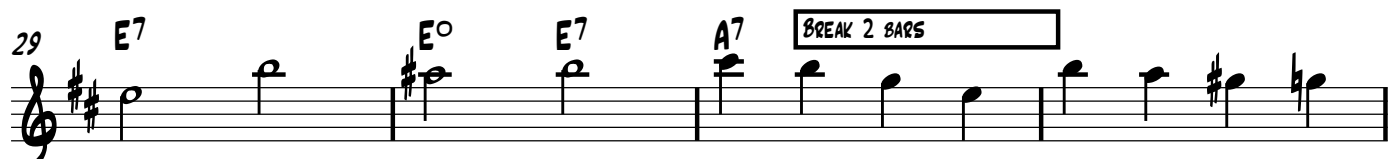
Mar - gie, I'm al - ways think - ing of you



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



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



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

MARGIE

141

E♭ TREBLE

2

33 **C** **D**

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

37 **G** **F#7**

Days are nev - er blue. Af - ter

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

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

45 **Em7** **A7** **D** **A7**

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

E^b TREBLE

MEMPHIS BLUES

W.C. HANDY - 1912

G⁷ D⁷ G⁷ C C⁷ F⁷ F^m⁶ G⁷
 6 G⁷ C
 10 C C⁷ B⁷ B^b⁷
 14 A⁷ D⁷
 18 G⁷ D⁷ G⁷ C C⁷
 22 F⁷ B^b⁷
 27 F
 30 C⁷ G⁷ C⁷ F F⁷ B^b⁷ B^b^m F

MIDNIGHT IN MOSCOW

♩ = 160

AM DM E7 AM E7 AM C F G7 C

8 BM7 E7 AM DM AM

14 E7 AM BM7 E7 AM DM

20 AM E7 AM AM

STOP TIME- FIRST BEAT OF BAR ONLY

25 A AM DM⁶ AM AM C

TIME

30 F C E7 AM AM

35 DM DM AM E7 AM BM7 E7

41 AM DM AM E7 AM

E^b TREBLE

MISSOURI WALTZ

144
JOHN EPPEL & J.R. SHANNON
1914 F



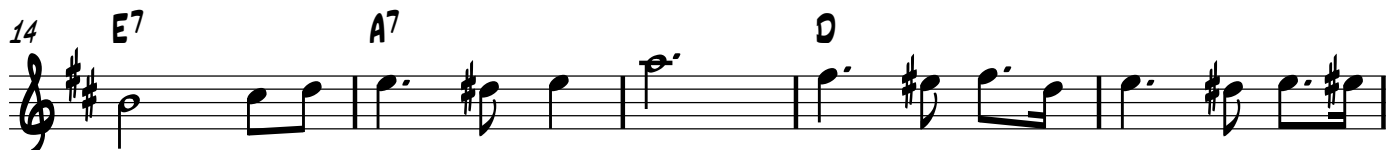
Hush - a - bye, my ba - by, slum - ber time is com - in' soon;



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



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



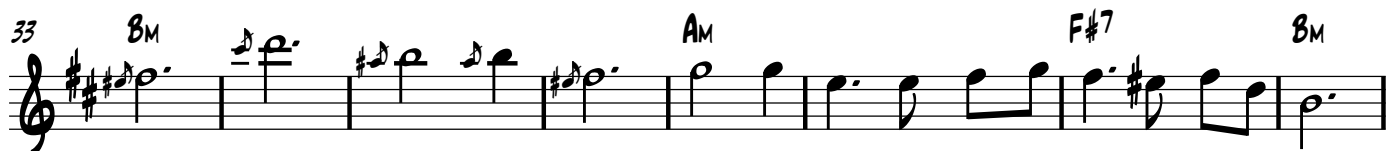
sigh as in days long gone by. Way down in Miss - our - i where I



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



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



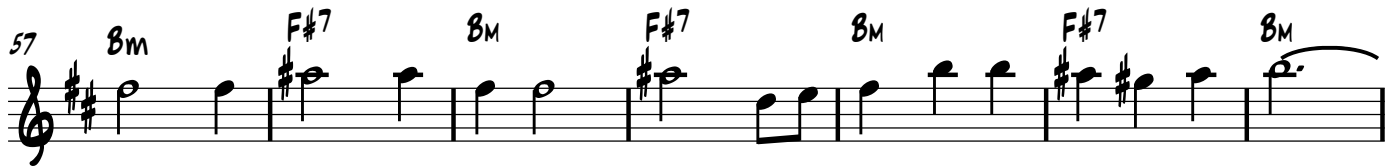
Strum, strum, strum, strum, strum, seems I hear those ban-jo's play - in' once a- gain.



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

2

E♭ TREBLE



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



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



song. —

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



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



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



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



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



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

MY DADDY ROCKS ME

E^b TREBLE

♩ = 100

J. BERNI BARBOUR - 1922

1 **A** D_M G_M D_M B^o B^{b6} D_M/C



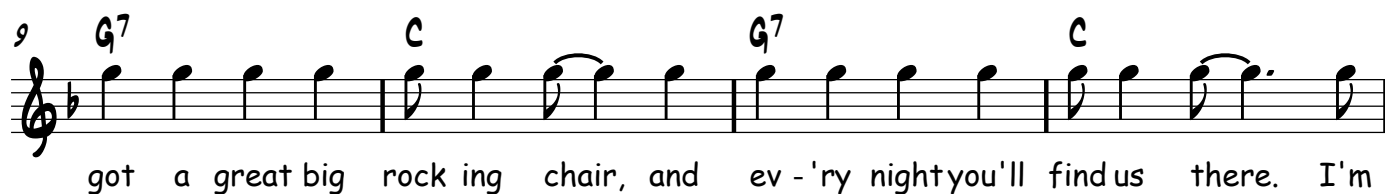
I've got a Sweet - ie, no one could be so sweet to me.

5 F E⁷ A_M F^{#o} F A_M/E



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

9 G⁷ C G⁷ C



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

13 A⁷ D_M A_M/F E⁷/B G_M/B^b A D_M/A



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

17 **B** D_M D_M/C D_M/B^b A D_M G_M D_M G_M D_M



rocks me with onstead y roll. My ba by

MY DADDY ROCKS ME

2 21 D_M D_M^7/C B^b7 A^7 D_M/A A^7 D_M/c A^7

rocks me with all his heart and soul.

25 D_M E_M^7 A^7 D_M D_M^7/C B^o G_M/B^b

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

28 A^7 E_M^7/B A^7/C^\sharp D_M D_M/C D_M/B^b A^7

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

31 D_M E^o A^7 D_M A^7 D_M

roll. roll.

MY HONEY'S LOVIN' ARMS

E^b TREBLE

HERMAN RUBY/JOSEPH MEYER - 1922

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

Chords: D, G⁷, D, D[♯]^o, A⁷, A^o, A⁷, A⁺⁷, D, D[♯]^o, E^m⁷, A⁺⁷, D, G⁷, D, F[♯]⁷, B^m, F[♯]^m, E⁹, E^m, A⁺⁷

MY HONEY'S LOVIN' ARMS

149

E♭ TREBLE

2

17 **A** **D** **G7**

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

21 **D** **Am6** **B7**

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

25 **E7** **A7**

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

29 **E7** **Em7** **A7**

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

33 **B** **D** **G7**

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

37 **D** **Am6** **B7**

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

41 **E9** **A7** **D7** **G** **Gm**

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

45 **D** **E7** **A7** **D** **G7** **D**

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

MY BUCKET'S GOT A HOLE IN IT

♩ = 174

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

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

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

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

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

CHORUS

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

CHORUS

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

CHORUS

OH, DIDN'T HE RAMBLE

E♭ TREBLE

TRADITIONAL

6

12

TO DIXIELAND 2-BEAT SWING FEEL

16

DRUMS

Well his

20

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

24

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

28

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

35

town. Didn't he ram- ble, Didn't he ram- ble? He

40

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

OH BY JINGO

152
ALBERT VON TIZLER
1919

♩ = 180

D A⁺7 D A⁺7 D E⁷ E^{dim} E⁷ E^{dim}

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

7 E⁷ A⁷ D B⁷

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

13 E⁷ A⁷

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

17 **A** D A⁺7 D A⁺7 D D⁷ G

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

23 F^{#7} G^{#m} F^{#7/A#} B^m

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

28 B^m D D^{#dim} A^{7/E} A⁷ D G⁷ D

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

E^b TREBLE

OH!

BYRON GAY/ARNOLD JOHNSON - 1919

[A] G D7

5 G D7 G

10 C A7

14 D7 BREAK: 2 BARS

[B] G D7 G

22 D7 G7

27 C G G+ G^b G+ G

31 D7 1. G 2. G

E^b TREBLE

Ole Miss

W.C. Handy - 1916

4/4

A A⁷ D

5 A⁷ D

9 A⁷ D

13 A⁷ D D⁷

B G D D⁷

21 A F^{#7} B^m F^{#m} C^{#7} F^{#m} D⁷

25 G D B⁷

29 E^m A⁷ D G^{m6} D

Ole Miss
Eb TREBLE

155

2 C

33 A⁷ D

37 A⁷ D

41 A⁷ D

45 A⁷ D A⁷

49 D D⁷ G D

53 A⁷ D B⁷ E⁷ A⁷

57 D⁷ G F^{#7}

61 G G[#] D B⁷ E⁷ A⁷ D

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

The Old Rugged Cross

E^b TREBLE

George Bernard - 1913

5

9

14

19

25

31

36

A

B

C

Ritard

Chords: A, A⁺, D, D^m, E⁷, A[°], A⁷, D[°], B⁷, D⁷, A, D⁶, E⁷, A, G⁷, F^{#7}, B

On The Alamo

157

Isham Jones & Gus Kahn - 1922

E^b TREBLE

A

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

5 fair where ros- es grow, In the ten- der

9 light of the sum- mer night, I can hear her

13 wan- der to and fro. Break For she said I'll

B

17 wait by the gar- den gate, On the night I

21 said "I love you so". And in all my

25 dreams it seems I go Where the moon swings

29 low, On the Al- a- mo. Break

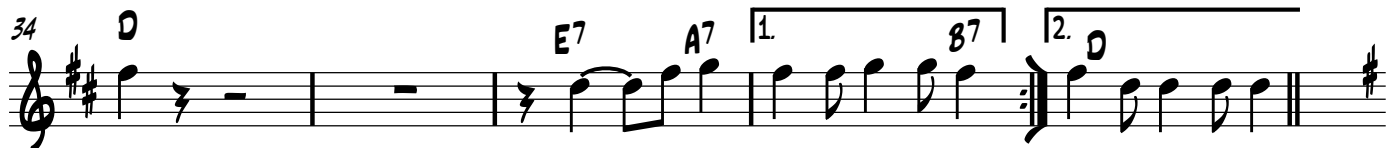
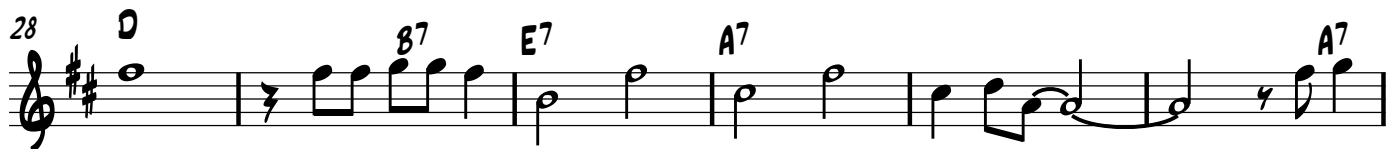
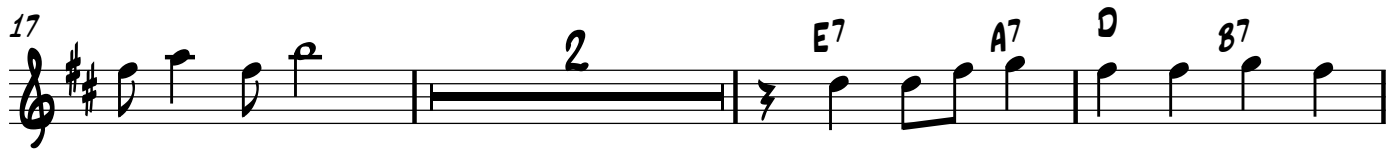
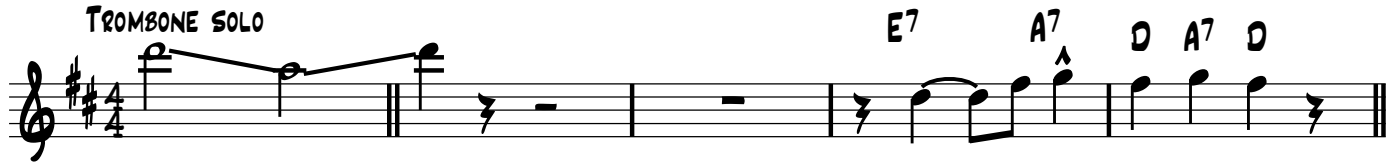
ORY'S CREOLE TROMBONE

158

E^b TREBLE

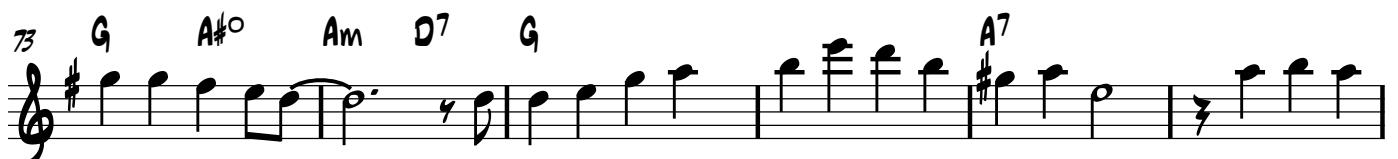
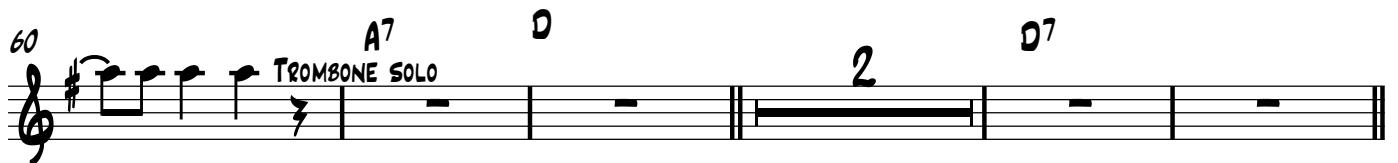
EDWARD "KID" ORY - 1921

TROMBONE SOLO



E♭ TREBLE

2



TAG TROMBONE

AFTER LAST SOLO PLAY "D" TO END AND THEN TAG



OSTRICH WALK

ORIGINAL DIXIELAND JAZZ BAND - 1918

This page contains a single system of musical notation, likely for a jazz ensemble. The notation is written on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some rests. Chord annotations are placed above the staff, including D, A#7, Em7, A7, E, B7, E7, and Gm. There are also dynamic markings like 'f' and 'p'. The notation is handwritten and appears to be a working draft or a personal score.

OSTRICH WALK

161

E♭ TREBLE

2 46 **C** D D E⁷ A⁷ D

50 D E⁷ A⁷

54 D STOP TIME 4 BARS D⁷ CORNET G CLARINET G^m TROMBONE

58 D B⁷ E^{m7} A⁷ D

62 **D** D E^{m7} A⁷ D

66 D B⁷ A⁷ A⁺⁷ D *sfz*

70 D D^o E^m A⁷ D

74 D^o A⁷ D

UNISON

78 D D D A⁺⁷ D

E^b TREBLE

OVER THE WAVES

♩ = 120

Chord progression and melodic lines for "Over the Waves":

- Staff 1: Chords G, D7. Melody: G4 (half), A4-B4 (quarter), C5 (half), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (half).
- Staff 2: Chords D7, G. Melody: D5 (half), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C5 (half), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (half).
- Staff 3: Chords G, G, C. Melody: G4 (half), A4-B4 (quarter), C5 (half), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (half).
- Staff 4: Chords C, G, D7, G. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (half).
- Staff 5: Chords C, G7. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (half).
- Staff 6: Chords G7, C. Melody: G4 (half), A4-B4 (quarter), C5 (half), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (half).
- Staff 7: Chords C, F. Melody: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (half).
- Staff 8: Chords F, C, G7, C. Melody: F4 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (half).

POOR BUTTERFLY

GOLDEN/HUBBEL - 1916

♩ = 120

F C[#]7 G^M7 [A] C⁹ F^{MAJ}7 F
 Poor But-ter - fly _____ 'neath the blos soms wait - ing _____ Poor But-ter -
 5 A⁺7 D⁹ D⁷
 fly _____ for she loved him so. The mo - ments
 9 G⁷ C⁸ F D^M
 pass in - to hours, _____ The hours pass in - to years, And as she
 13 G⁷ C⁹ F C[#]7 G^M7
 smiles thru her tears, _____ She mur - murs low, The moon and
 17 [B] C⁹ F^{MAJ}7 F
 I _____ know that he be faith - ful, _____ I'm sure he
 21 A⁺7 A⁷ D⁹
 come _____ to me by and by. _____ But if
 25 G^M7 B^bM⁶ F G[#]DIM
 he don't come back _____ Then I nev - er sigh or cry, _____ I just must
 29 C⁹ F
 die. _____ Poor But - ter - fly.

PANAMA

E^b TREBLE

WILLIAM H TYRES - 1913

Musical score for "PANAMA" in E^b TREBLE, 4/4 time. The score consists of 43 measures across 9 staves. Chord symbols are placed above the notes. The key signature has one flat (B-flat). The score includes repeat signs at measures 5-8 and 18-21, and a first/second ending at measures 18-21.

Chord symbols and measure numbers:

- Measure 1: C
- Measure 2: G⁷
- Measure 5: A, C
- Measure 6: G⁷
- Measure 7: C
- Measure 8: C
- Measure 10: G⁷
- Measure 11: C
- Measure 12: G⁷
- Measure 13: C
- Measure 14: G⁷
- Measure 15: C
- Measure 16: C⁷
- Measure 17: F
- Measure 18: F[#]°
- Measure 19: C
- Measure 20: A⁷
- Measure 21: D⁷
- Measure 22: G⁷
- Measure 23: 1. C
- Measure 24: 2. C
- Measure 25: C⁷
- Measure 26: F
- Measure 27: F[#]°
- Measure 28: C
- Measure 29: C⁷
- Measure 30: F
- Measure 31: F[#]°
- Measure 32: C
- Measure 33: A⁷
- Measure 34: D⁷
- Measure 35: G⁷
- Measure 36: C
- Measure 37: C⁷
- Measure 38: C
- Measure 39: F
- Measure 40: F⁺7
- Measure 41: B^b
- Measure 42: C⁷
- Measure 43: F

2 48 Am E7 Am C7

54 D F C7 C7

59 F C7 F F7

64 B♭ B° F C7 F

70 E F C7 *pp* *ff*

76 F F F7 B♭ 1. C#7 F C7

84 F F 2. C#7 F C7 F

90 C7 F C7 F

The Pearls

166

E^b TREBLE

Jelly Roll Morton - 1919

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes a capo on the 4th fret and a key signature change to two sharps (F#, C#) at the end.

The score is divided into systems, with measures numbered 1 through 37. Chord diagrams are provided for many of the notes, and some measures include a "Break - 2 bars" instruction. The score concludes with a double bar line and a key signature change to two sharps.

2

41 **C** Tuba Only All E^7 A^{maj7} $C\sharp m^7$

45 $F\sharp m$ $C\sharp m$ C° Bm^7 E^7

49 Bm^7 E^7 A

53 Bm $C\sharp^7$ $F\sharp^7$ Bm^7 E $G\sharp^7$ $C\sharp m$ Bm A B $C\sharp$ E^7

57 **D** Tuba only All A^{maj7}

61 E^7 A D $F\sharp^7$ Bm

65 D Dm $A\sharp$ $F\sharp^7$

69 Bm^7 E^7 A E° E^7

73 Tuba Only A^9

Pretty Baby

E^b TREBLE

Egbert Van Alstyne & Gus Kahn - 1916



Ev- 'ry- bod- y loves a ba- by that's why I'm in love with you, Pret- ty

Ba- by, Pret- ty Ba- by. And I'd

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

Ba- by, Pret- ty Ba- by. Won't you

come and let me rock you in my cra- dle of love, And we'll

cud- dle all the time. Oh! I

want a lov- in' ba- by and it might as well be you,

Pret- ty Ba- by of mine.

RIVERSIDE BLUES

THOMAS A. DORSEY & RICHARD M. JONES

Am E7 Am E7 Am Dm C G+7

5 **A** C F7 C C

9 F7 3 C 2 BAR UNISON BREAK

13 G7 Dm7 G+7 C C7 C° Fm 1. C G7 2. C G7

EVERYBODY PLAYS THIS FIGURE BEHIND CLARINET LEAD

EVERYBODY PLAYS THIS FIGURE CLARINET LEADS

ROCK A BYE YOUR BABY

E^b TREBLE

JEAN SCHWARTZ - 1918

A A A^o E⁷/B E⁷ A E⁺7

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

5 C C^o G⁷ G⁷ C E⁷

Mam- my mine, Your roll- in'stone is roll- in' home to- day, thereto stay.

9 A C^o E⁷/B E⁷ A C^o E⁷

Just to see your smil- in' face, Smile a wel- come sign.

13 C C^o G⁷ E B⁷ E⁷

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

ES TREBLE

2 B

17 A A^o E7

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

21 E7 A B7 E7

when you croon, croon a tune from the heart of Dix- ie.

25 E7 A F#7

Just hang my cra-dle, Mam- my mine, Right on that Mas- on- Dix- on Line,

29 B7 E7

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

33 C A A^o E7

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

37 Bm E7 Bm E7 D7 C#7

Old Black Joe, just as though you had me on your knee.

41 F#7 B7 C^o

A million ba-by kiss-es I'll de-liv- er, The min-utethat you sing the Swan-ee Riv- er,

45 A F#m7 B7 E7 A

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

ROSE OF PICARDY

HAYDN WOOD - 1916

Ro- ses are shin- ing in Pi- car- dy, in the

hush of the sil- ver dew.

Ro- ses are flow'r- ing in Pi- car- dy, but there's

nev- er a rose like you! And the

ro- ses will die with the sum- mer time, And our roads

may be far a- part, But there's

one rose that dies not in Pi- car- dy! 'Tis the

rose that I keep in my heart!

ROSE ROOM

HARRY WILLIAMS AND ART HICKMAN - 1917

♩ = 140

In sun - ny Rose - land, Where sum - mer breez - es are play - ing,
 Where the hon - ey bees are "A May - ing".
 There all the ros - es are sway - ing,
 Danc - ing while the mead - ow brook flows. The moon when
 shin - ing, is more than ev - er de - sign - ing
 For 'tis ev - er then I am pin - ing,
 Pin - ing to be sweet - ly re - clin - ing, Some - where in
 Rose - land, Be - side a beau - ti - ful rose.

Chords: A G⁷, C⁷, F, F⁷, B^b, B^b_M, F, D⁷, G⁷, C⁷, F, B^b, B^b_M, F, D⁷, G⁷, C⁷, F.

ROSE OF WASHINGTON SQUARE

E^b TREBLE

JAMES F. HALNLEY - 1919

Agar-denthatnev-er-knows sun-shine Onceshel-tered a beau-ti-ful rose. Inthe

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

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

heart of the roses set a-flut-ter,- with a won-der-ful tale of love, He

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

ROSE OF WASHINGTON SQUARE
E♭ TREBLE

175

2 21 **A** **B** **A°** **E7**
Rose, of Wash- ing- ton Square a flow- er so

25 **E7** **E+7** **A**
Fair should blos- som where the sun shines,

29 **C#7** **F#m**
Rose, for Na- ture did not mean that you should

33 **B7** **E7**
blush un- seen but be the queen of some fair gar- den,

37 **C** **A** **A°** **E7**
Rose, I'll nev- er de- part, but dwell in your

41 **E7** **B°** **F#m**
heart, your love to care, I'll bring the

45 **B7** **Dm6** **A** **F#7**
sun- beams from the Hea- vens to you, and give you kis- ses that spar- kle with dew my

49 **B7** **E7** **A**
Rose of Wash- ing- ton Square.

RUFÉ JOHNSON'S HARMONY BAND

176

E^b TREBLE

SHLETON BROOKS & MAURICE ABRAHAM - 1914

A C D^{#7} C^{#°} G⁷ C D^{#7} C^{#°} G⁷

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

5 C E^{b°} Dm^b G⁷ C E^{b°} Dm^b G⁷

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

9 **B** Dm A⁷ Dm A⁷

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

13 D⁷ Am⁷ D⁷ G Am A^{#°} G/B G

Down in Sa- van- nah- G. A. When
When he plays 'Man- ci- pa- tion Day. The

17 G G^{#7} Em G F^{#°} G G⁷

they par- ade each hol- i- day, You'll hear the peo- ple say:
horse and mules_ they act like fools,_ You al - most hear them say:

2 21 **C** **C** **E7**
 Here they come, Just lis- ten to that drum, Boy ain't he

25 **E7** **Am** **E7** **Am**
 beat- in' some, He's go- ing rump, rump, rump, rump.

D 29 **F** **C**
 Lis- ten to that dog- gone flute, Root -te-toot, toot- te-toot,

32 **A7** **D7** **Dm7** **G7** **Dm7** **G7**
 toot-te- toot toot- te-toot. Say Hon, ain't that trom- bone moan- ing, hear it groan- ing,

E 37 **C** **C7** **F**
 Lis - ten to that old cor- net, It's

41 **A7** **B♭** **A7** **Dm** **A7** **Dm**
 played by that lead- er man. He's

F 45 **F** **F#°** **C** **A7**
 got a world wide rep- u- ta- tion For play- ing syn- co- pa- tion;

49 **D7** **G7** **C** **SOLOS AT "C"**
 Old Ruf- us John- son's Har- mon - y Band

RUNNIN' WILD

E^b TREBLE

VERSE

My When
gal and I we had a fight and I'm all by my - self. I
I first met_ that gal of mine_ it seemed just like a dream. But
guess she thinks now that she's gone_ I'll lay right on the shelf. I'm
when she thought she had me right. she start - ed act - in' mean. Like
gon - na show_ her she's all wrong no lone - some stuff for me I
Ma - ry led_ her lit - tle lamb_ she led me all the time, Un -
won't sit home all a - lone She'll soon find that I'm Runn in' wild,
til the worm had to turn, that's the rea - son I'm Runn - in' wild

[Patter, sung/spoken after chorus]

No gal will ever make a fool of me, No gal!
I mean just what I say; I ain't the simpleton I used to be,
Wonder how I got that way.
Once I was full of sentiment, it's true, But now I got a cruel heart;
With all that other foolishness I'm through,
Gonna play the villain.

E^b TREBLE

2

CHORUS

RUNNIN' WILD

21
 _____ lost con-trol, _____ Run- nin' wild, _____ might-y bold.

27
 _____ Feel- in' gay, _____ Reck less too, _____ Care free mind,

33
 — all the time, — nev-er blue. _____ Al- ways goin',

37
 _____ don't know where, _____ Al- ways showin' _____ I don't care,

43
 — Don't love no - bo - dy It's not worth - while, _____

48
 — All a - lone _____ Run - nin' Wild.

ROYAL GARDEN BLUES

180

CLARENCE & SPENCER WILLIAMS - 1919

E^b TREBLE

1 D F^o A⁷

5 A D D⁷

9 G D⁺7 G D⁺7 G D⁺7 G

13 A⁷ B^b7 A⁷ D G⁷ D A⁷

STOP TIME - PLAY DOWNBEATS 4 BARS

17 D⁷ CORNET D⁷ CLARINET D⁷ TROMBONE - AD LIB 2 BARS

21 G B^b7 A⁷ D F^o

25 A⁷ D G⁷ D A⁷

29 C D⁷ G G^m D D⁷

33 D G G⁷

37 C⁷ C^m G C⁷ E⁷

41 A⁷ D⁷ G C⁷ G C⁷ G

BACK TO "D" FOR SOLOS

SATANIC BLUES

♩ = 154

5 **A** G G⁷

9 C⁷ C[#]dim G E⁷

13 D⁷ G D⁷ G FINE

17 **B** G C G C G⁷ C

22 C[#]dim G E⁷ A⁷ D⁷

27 G D⁷ G C **C** C A⁷ D⁷

32 G C E⁷ A⁷ C

38 A⁷ D⁷ F C D⁷ G⁷ C D FROM "A" TO FINE

SAILING DOWN CHESAPEAKE BAY

VERSE

HAVEZ - BATSFORD - 1913

A G⁷ C

Come on Nan- cy put your best dress on, Come on Nan- cy'fore the

7 steam- boat's gone. Ev- 'ry-thing is love- ly on the Ches- a- peake Bay,

12 C C C

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

17 **B** G⁷ C

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

23 C C^o G⁷

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

30 C C

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

36 G⁷

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

40 G⁷ C

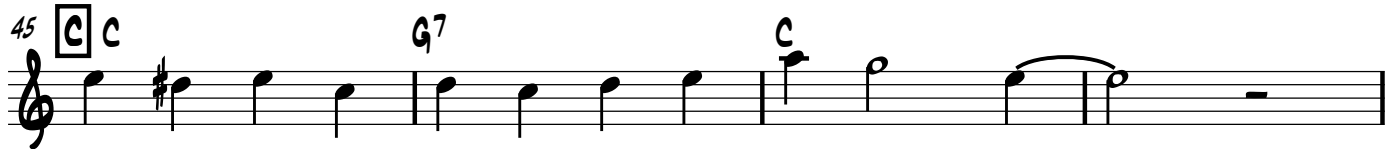
Ches- a- peake, Sail- in' down Ches- a- peake Bay.

NO REPEAT 1ST TIME

SAILING DOWN CHESAPEAKE BAY
E♭ TREBLE

183

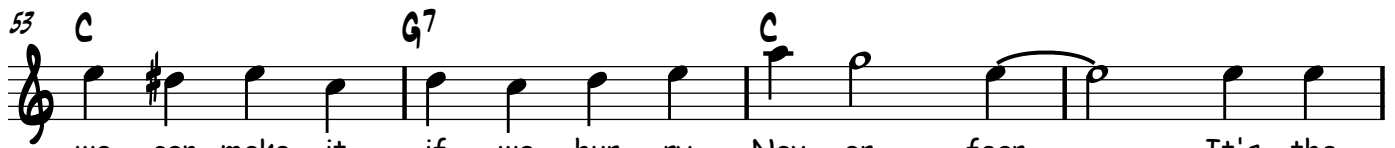
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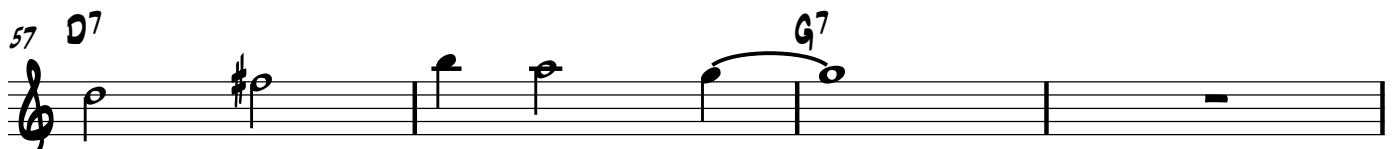
'Round the bend I think I see a steam-er, Dear,



Head- in' here, to this pier. And



we can make it if we hur-ry, Nev-er fear, It's the



Old Dom- in- ion Line.



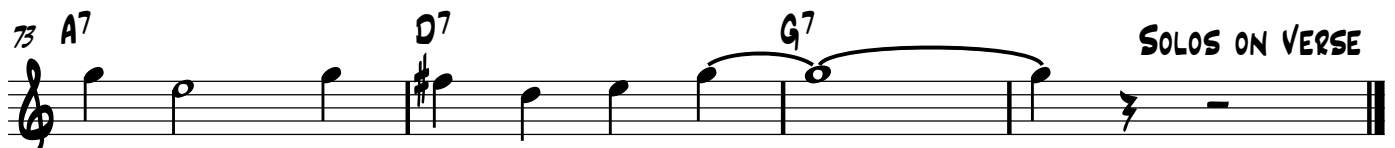
Say, don't she look pret-ty as she hugs the shore,



Head- in' for Bal- ti- more. Just



hear the pad- dles turn- in', Hear my heart a' yearn- in', She's the



Queen of the Ches- a- peake Bay!





E^b TREBLE









SAN


McPHAIL/MICHELS - 1920




BASS INTRO










2 29   Oh, sweet-heart Lo- na,  My dar- ling Lo - na, 



33  Why have you gone a-  way?  Have you come back to  stay?    







37  You said you loved me,  But if you loved me,  I knew you loved me, 

41  Why did you act this way?-  day. 

45  If I had ev- er been un- true to you   

49  What you have done would be the thing to do.   

53  But my heart aches, dear, And it will break dear,  But now you're mine dear, For all the time dear.  

57  If you don't come back home a- gain to San.  And you're for - giv - en by your lov - ing San.     

Second Hand Rose

186

E^b TREBLE

James F. Hanley & Grant Clarke - 1921

D A⁷ D A⁷ D D^o E^m E⁷ A⁷

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

5 D A⁷ D A⁷ E⁷ F^{#m} B⁷ E A

Stuff in our a-part-ment, came from fath-er's store, E-ven things I'm wear-ing, Some-one wore be-fore.

9 E^m B⁷ E^m E⁷ A⁷ A⁺⁷

It's no won-der that I feel a- bused, I nev-er- have a thing that ain't been used: I'm wear-ing

13 A D D^o A⁷ D E⁷

Sec- ond hand hats, Sec- ond hand clothes,
Sec- ond hand shoes, Sec- ond hand hose,

17 A⁷ D

That's why they call me Sec- ond Hand Rose.
All the girls hand me their sec- ond hand beaux.

21 D D^{#o} E^{m7} A⁷

E - ven our pi- an- o in the par- lor,
E - ven my pa- ja- mas when I don 'em,

25 E^m A⁷ A⁺⁷ D

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

Second Hand Rose
Eb TREBLE

187

29 **B** **D** **D°** **A7** **D** **E7**

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

33 **D7** **D+7** **G** **D+** **G**

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

37 **Em** **Am** **Em** **Am** **Em**

ven Jake the plumb- er, he's the man I a- dore, He
Once while stroll- ing thru the Ritz a girl got my goat, She

41 **D** **E7** **A+7**

had the nerve to tell me he's been mar- ried be- fore!
nudged her friend and said "Oh look! There's my old fur coat!"

45 **D** **D°** **A7** **D** **E7**

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

49 **Em7** **A7** **D** **A7**

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

E^b TREBLE

SHAKE IT & BREAK IT

ARTIE MATTHEWS - 1915

A D D^7 CLARINET BREAK: 2 BARS

5 G D

9 A^7 D D^7 G Gm D

13 **B** D A^7 D D^7

17 G^7 D

21 A^7 D

25 **C** D D^7 BREAK: 2 BARS

29 G^7 D

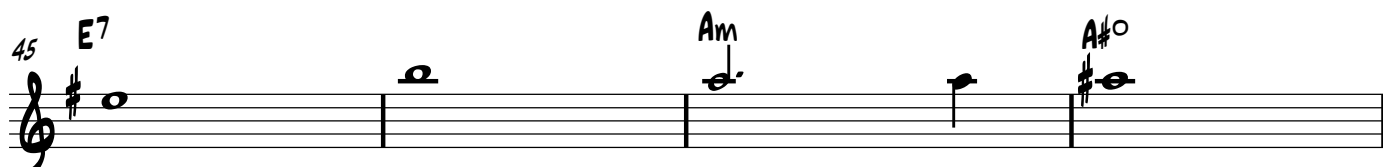
33 A^7 D D^7 G Gm D D^7

SHAKE IT & BREAK IT
E♭ TREBLE

189

2

PLAY "D" AS AWITTEN - REPEAT FOR SOLOS



AFTER LAST SOLO

PLAY "D" ONCE AS WRITTEN THEN GO ON



SINGIN' THE BLUES

♩ = 120

CON CONROD 1920

Staff 1: Measures 1-4. Chords: F, C^{MA7}, E^M, D^M, C, G⁷, C.

Staff 2: Measures 5-8. Chords: D^{M7}, G⁷, C. Measure 5 includes a key signature change to one sharp (F#).

Staff 3: Measures 9-12. Chords: G⁷, C.

Staff 4: Measures 13-16. Chords: E⁷, A⁷. Measure 13 includes a key signature change to two sharps (F#, C#).

Staff 5: Measures 17-20. Chords: D⁷, A^{M7}, D⁷, G⁷, C^{dim}. Measure 17 includes a key signature change to one sharp (F#). Measure 18 contains a 2-bar break.

Staff 6: Measures 21-26. Chords: D^{M7}, G⁷, C, A⁷. Measure 21 includes a key signature change to one sharp (F#).

Staff 7: Measures 27-31. Chords: D^M, D^{M7}, A^{dim}, E^{b dim}, C. Measure 27 includes a key signature change to one sharp (F#). Measure 30 includes a key signature change to two sharps (F#, C#).

Staff 8: Measures 32-36. Chords: A⁷, D⁷, G⁷, C. Measure 32 includes a key signature change to one sharp (F#). Measure 35 includes a key signature change to two sharps (F#, C#).

♩ = 180

SENSATION

1917

Sheet music for the piece "SENSATION" in E^b Treble clef, 4/4 time, tempo 180. The key signature has one sharp (F#). The music is divided into measures, with chord symbols and measure numbers indicated.

Measures 1-6: Chords A⁷, E^m, A^m, D⁷, G, E⁷. Measure 6 includes the year 1917.

Measures 7-10: First ending (1.) with chords A⁷, D⁷; Second ending (2.) with chords A^m, D⁷, G.

Measures 11-15: Chords C, A⁷, D⁷, G.

Measures 16-20: Chords G⁷, C, G^{#7}, D^{m7}, G⁷, C, A⁷.

Measures 21-26: Chords D⁷, G⁷, C, C⁷.

Measures 27-32: Chords F, B^b, F, B^b, G⁷, C⁷, F, F, B^b, F, B^b.

Measures 33-37: Chords G⁷, C⁷, F, B^b, F, B^b, G⁷, C⁷.

Measures 38-42: Chords F, D^{dim}, C, F, C⁷. The piece ends with the instruction "BACK TO B".

♩ = 180

THE SHEIK OF ARABY

Chords: G_M E^b7 A⁷ D⁷ G_M A_M⁷ G_M A_M⁷

1 O - ver the des - ert wild and free_____

5 Chords: G_M E^b7 A⁷ D⁷ G_M A_M⁷ G_M A_M⁷

Rides the bold Sheik of Ar - a - by

9 Chords: C_M C_M C_M C_M

His ar - ab band At his com - mand

13 Chords: D G_M D D

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

17 Chords: G_M E^b7 A⁷ D⁷ G_M A_M⁷ G_M A_M⁷

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

21 Chords: D A⁷ D⁷ D⁷

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

E^b TREBLE

2

25 **A** **G** **G** **G[#]DIM** **AM** **D7** **AM** **D7**
 Sheik of Ar - a - by _____ Your

29 **D7** **D7** **G** **G**
 love be - longs to me _____ In -

33 **B^M** **B^bDIM** **AM** **D7**
 to your tent I'll creep _____ At

37 **AM** **D7** **D⁺** **G** **E^M** **A7** **D7**
 night when you're a - sleep _____ The

41 **G** **G** **G[#]DIM** **AM** **AM** **D7**
 stars that shine a - bove _____ will

45 **D7** **D7** **B⁺** **B7** **B⁺** **B7**
 light our way to love _____ you'll

49 **E** **E** **A7** **A7**
 rule this land with me _____ the

53 **D7** **D7** **G** **G** **D7**
 Sheik of Ar - a - by _____

SKELETON JANGLE

E^b TREBLE ♩ = 182

NICK LARocca - 1918

F C⁷ C⁷ C⁷
 5 **A** F C⁷ F C⁷
 9 D⁷ G^M G⁷ C⁷ F
 14 C⁷ F⁷ B^b D⁷ G^M
 17 G⁷ C G⁷ C
 21 **B** A⁷ D⁷ G⁷
 26 C⁷ F F[#] C⁷ A⁷
 30 A⁷ D⁷
 33 C⁷ F C⁷ F **BREAK**

SKELETON JANGLE

195

E♭ TREBLE

2

37 **C** A⁷ D⁷

41 G⁷ C⁷ F UNISON FOR 2 BARS

45 A⁷ D⁷

49 G⁷ C⁷ F UNISON 2 BARS

53 **D** A⁷ D⁷

57 G⁷ C⁷ F F[♯] C⁷/G

61 A⁷ D⁷

65 G⁷ C⁷ F C⁷ F C⁷ F

SOBBIN' BLUES

KASSEL AND BERTON - 1922

♩ = 164

mf *pp* *mf* *pp*

5 **A** *mf* 3 *D*⁷

9 *G* *G*_M *D*

13 *G*⁷ *D*

17 *D* *D* *A*M⁶ *B*⁷ *E*⁷ *A*⁷

RYTHM SEC. PLAYS STRAIGHT 8THS AS WRITTEN. HORNS HARMONIZE MELODY - 8 BARS

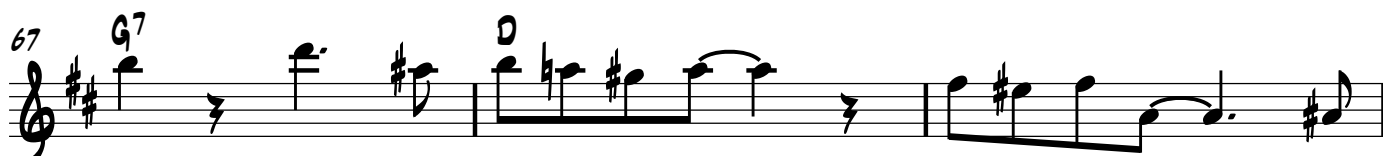
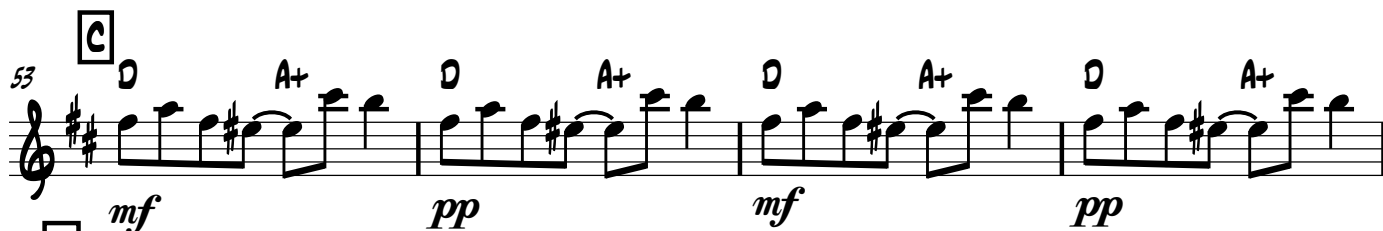
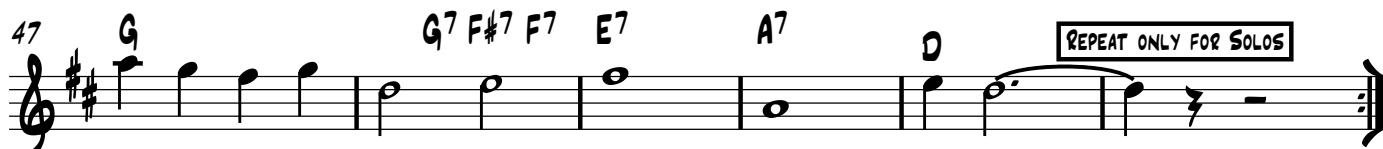
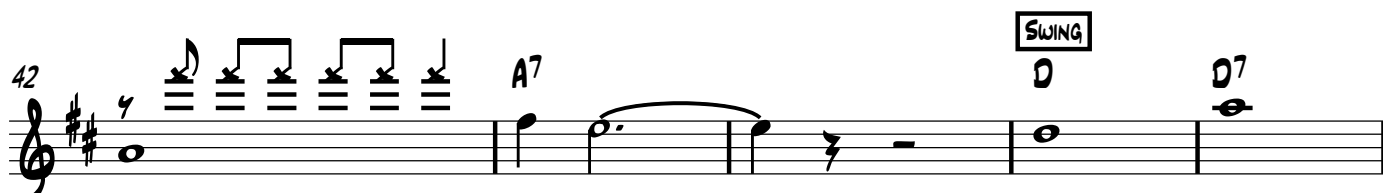
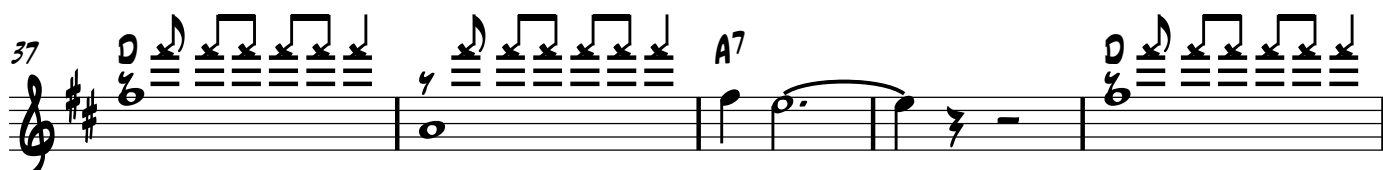
21 **8** *D* *A*⁷ *D* *D*⁷

26 *A*⁷ **SWING** *D* *D*⁷

31 *G* *G*⁷ *F*⁷ *F*⁷ *E*⁷ *A*⁷

2

RHYTHM SEC. PLAYS STRAIGHT 8THS AS WRITTEN, HORNS HARMONIZE MELODY - 8 BARS

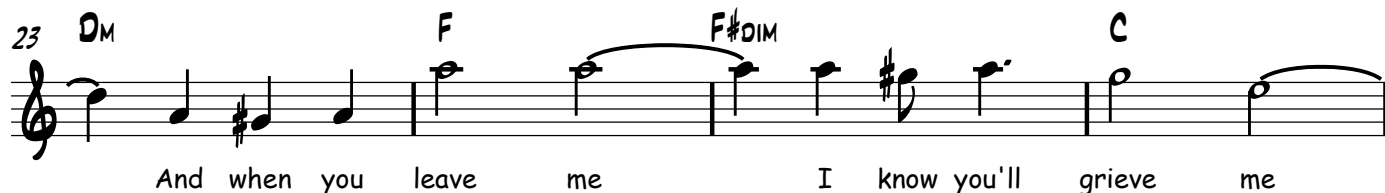


SOLOS ON "B" & "C" SECTION:
AFTER LAST SOLO PLAY TO BOTTOM.

SOME OF THESE DAYS

E^b TREBLE

♩ = 180



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

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

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

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

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

SOMEDAY SWEETHEART

E^b TREBLE

SPIKE BROTHERS & CARTER - 1919

You told me that you loved me true, and I be- lieved in you. You
 broke your vow and now some-how- it seems I'm al- ways blue. But there'll come a day
 When you're far a- way. You'll sit a- lone
 and cry for me you'll sigh and the days that have gone by. Some- day Sweet-

Chord symbols: A^D, B^{b7}, D, E^m, B⁷, E^m, E^{m7}, A⁷, D⁶, D, F^{#m}, C^{#7}, F^{#m}, E⁷, A⁷

SOMEDAY SWEETHEART

E♭ TREBLE

201

2 17 8 D A+7 D C#7 C7 B7

heart, you may be sor- ry for what you've

21 E7 A7 D D#° A7/E

done to my poor heart. You may re-

25 D A+7 D F#m

gret the vows you've bro- ken, The

29 C#7 F#m A7

things you did that made us drift a- part, You're hap- py

33 C D9 G6

now, and can't see how, the wear- y

37 E9 A7

blues will ev- er come to you. But as you

41 D A+7 D C#7 C7 B7

sow so shall you reap, dear, and what you

45 E7 A7 G7 A7

reap will make you weep some- day, sweet- heart. Some- day Sweet -

SOMEBODY STOLE MY GAL

202

E^b TREBLE

LEO WOOD - 1918

5 **BASS PICKUPS**

9

13 **2 BAR BREAK**

17 **8**

21

25

29

33

37

Some- bod- y stole my gal.

Some- bod- y stole my pal.

Some- bod- y came and took her a- way.

She did- n't ev- en, say she was leav- in'.

The kis- ses I love so,

He's get- tin' now I know. But

Gee! I know that she, would come to

me, if she could see, her

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

Some bod- y stole my gal!

E^b TREBLE

ST. JAMES INFIRMARY

A **B_MI** **G⁷** **F⁷** **B_MI** **F⁷** **B_MI** **G⁷** **F⁷** **B_MI**

When will I ev - er stop moan - in'? When will I ev - er smile?

5 **E_MI** **B⁷** **E_MI** **G⁷** **F⁷**

My ba - by went and left me, She'll be gone a long long while.

9 **B_MI** **G⁷** **F⁷** **B_MI** **F⁷** **B_MI** **G⁷** **F⁷** **B_MI**

I feel so blue and heart - bro - ken What am I liv - ing for?

13 **E_MI** **E_MI** **B_MI** **G⁷** **F⁷**

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

17 **B** **B_MI** **F⁷** **B_MI** **B_MI** **G⁷** **F⁷**

down to the Saint James In - firm - ry - My ba - by there she lay, La - id
"What is my ba - by's chances" - I asked old Doc - tor Sharp,
go, let her go - God bless her - Wher ev - er she may be. She can

21 **B_MI** **F⁷** **B_MI** **D⁷** **G⁷** **F⁷** **B_MI**

out on a cold mar - ble ta - ble - Well, I looked and I turned a - way.
"Boy, by six o' clock this eve - nin, - She'll be play - in' her gol den harp. Let her
hunt this - wide - world o - ver But she'll ne - ver find a man like me.

♩ = 195

A F F G⁷ G⁷ C⁷

6 C⁷ F⁷ E⁷ F C⁷

11 F F⁷ G⁷ G⁷

15 C⁷ C⁷ F F

B F F F F F

24 F C⁷ C⁷ C⁷ C⁷ C⁷

29 C⁷ C⁷ C⁷ C⁷ F **BREAK**

34 F F F F

39 F⁷ F⁷ B^b B^b B^{dim}

STOCK YARD STRUT
E♭ TREBLE

2

44 **B[♭]DIM** **F** **D⁷** **G⁷** **C⁷**

49 **F** **F** **F** **F** **D_M** **F**

55 **F** **F** **F[♯]DIM** **C⁷** **C⁷** **C⁷** **C⁷**

61 **C⁷** **C⁷** **C⁷** **C⁷** **F**

66 **F** **F** **F** **F**

71 **F⁷** **F⁷** **B[♭]** **B[♭]** **B[♭]DIM**

76 **B[♭]DIM** **F** **D⁷**

79 **G⁷** **C⁷** **F** **C⁷**

STOCK YARD STRUT
E♭ TREBLE

83 **C** F F D^M F F F F[#]DIM ³

89 C⁷ C⁷ C⁷ C⁷ C⁷

94 C⁷ C⁷ C⁷ F F

99 **D** F F F F F F F F

103 F⁷ F⁷ B^b B^b B^oDIM

108 B^oDIM F D⁷ G⁷ C⁷

113 F⁷ F^oDIM B^bM⁷ F F⁷ F^oDIM B^bM⁷ F

ST. LOUIS BLUES

207

E^b TREBLE

♩ = 100

W.C. HANDY 1914

St. Lou- is Wo- man There with her dia- mond rings, Pulls that man a- round,
by her a- pron strings. Ex- cept for pow- der and for store bought
hair. You know the man I love, would not have gone no- where, no - where. O- h,
I hate to see, the eve- nin' sun go down. I hate to see
to mor- row like I feel to - day. feel to- mor- row,
the eve- nin' sun go down. Be - 'cause my ba- by
like I feel to - day. I'll pack my trunk
he done left this town. Feel
make my get - a - way. Got the
St. Lou- is Blues, just as blue as I can be. That man got a heart like a
rock cast in the sea, Or else he wouldn't have gone
so far from me. Got the me.

STRUT MISS LIZZIE

E^b TREBLE

TURNER LAYTON & HENRY CREAMER - 1921

1 **A** E_M B⁷ E_M A_M E_M B⁷ E_M D⁺
 5 G A⁷ D⁷ G C⁷ G G⁷ Won't you
 9 **B** C C_M G E⁷
 strut Miss Liz-zie Get bu-sy I want to see you walk,— for the
 13 A⁷ D⁷ G G^o G G⁷
 folks all state the way you syn-co-pate Is the whole town talk. When you
 17 C C_M G B⁷ E_M B⁷
 move so pret-ty, It's a pi-ty, The oth-er girl-ies frown.. But the men you
 22 E_M A_M E_M B⁷ E_M D⁷ G
 meet like the way you shake your feet, Oh, you knock 'em diz-zy,
 26 A⁷ D⁷ G G⁷ C C_M G **VOCAL TO "C"**
 Strut Miss Liz-zie Brown. (I'll bet you've got the cut-est lit-tle strut in town!) Go

STRUT MISS LIZZIE

E♭ TREBLE

2

29 **C** G° G G° G A7 D7

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

33 G° G G° G G E7 A7 D7 G

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

37 G° G G° G G A7 D7

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

41 G G7/F C/E E♭7 G A7 D7 G G7

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

BACK TO "8: FOR SOLOS

THE STORYVILLE BLUES

210

TRAD.

$\text{♩} = 132$

5 **A** F F⁷ B^b F C⁷ F

11 G⁷ C⁷ F F⁷ B^b

16 F B^b D⁷ G⁷ C⁷

21 **B** F F⁷ B^b B^b_M F C⁷ F

27 G⁷ C⁷ F F⁷ B^b B^b_M F C⁷

33 F C⁷ F F⁷ B^b B^b_M F C⁷

TIME

37 **C** F F⁷ B^b B^b_M F F D⁷ G⁷ C⁷

DRUM ROLL - PIANO ROLL - SUSTAINED BASS

45 F F⁷ B^b B^b_M F C⁷ F C⁷

TAG

51 F F⁷ B^b B^b_M F F B^b F F⁷ B^b B^b_M F

BACK TO "B" FOR SOLOS **RIT.**

Stumbling

E^b TREBLE

Zez Confrey - 1922

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

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

on her toes, And when she bumped my nose, I fell and

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

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

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

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

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

SUEZ

212

E^b TREBLE

FERDIE GROFE/PETER DEROSE - 1922

RHYTHM VAMP 4 BARS

5 Em C Em 87 87

9 **A** Em 87 Em Am

13 Em 87 Em RHYTHM VAMP

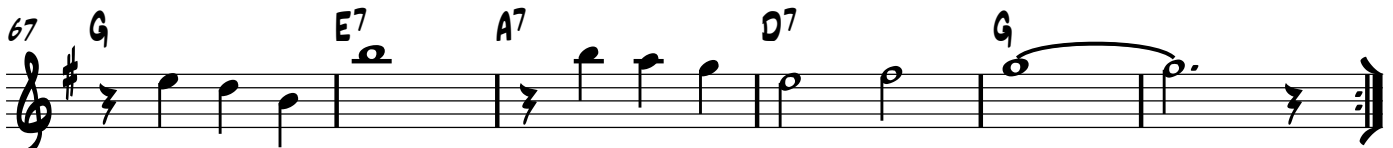
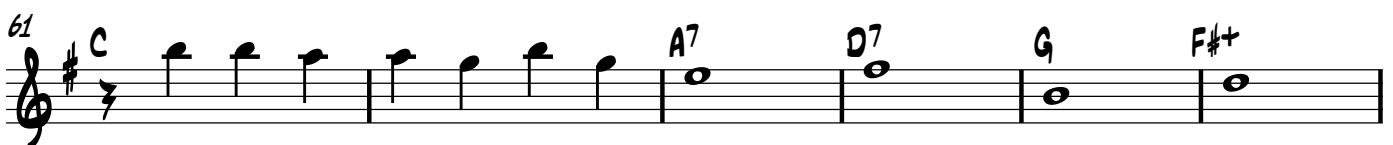
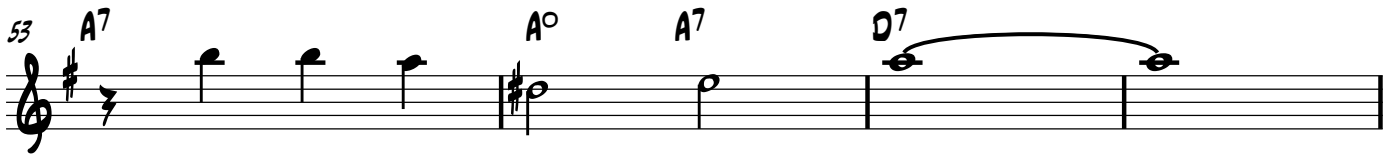
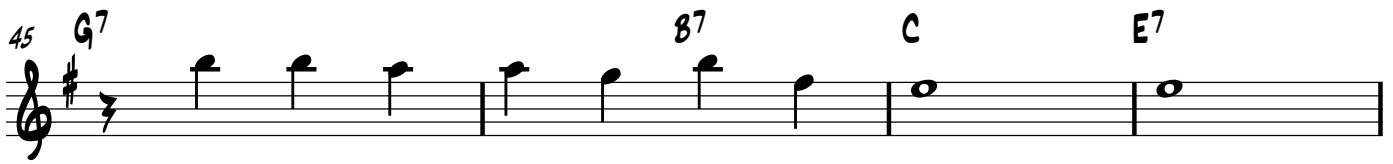
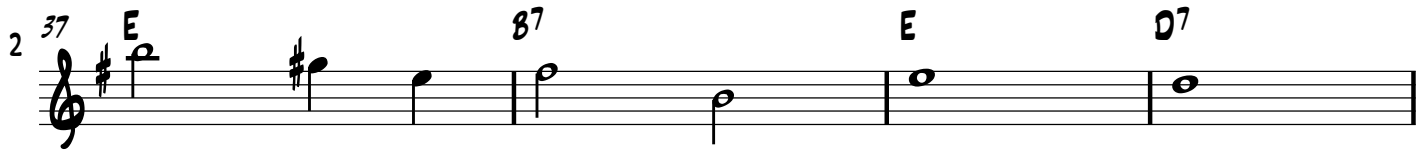
17 Em 87 Em Am

21 Em 87 Em 87 Em

25 **B** Em 87 Em Am

29 Em 87 Em RHYTHM VAMP:

33 Em 87 Em E



SWANEE

GORGE GERSHWIN - 1919

E^b TREBLE

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

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

folks in Dix - i - e - ven know my Mam - my's

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

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

TRIO: Swan - ee, Swan - ee, I am com ing back to Swan- ee.

Swan - ee, Swan - ee, I love the old folks at home.

E^b TREBLE

Taint Nothin Else But Jazz

Maceo Pinkard - 1921

A C F⁷ C F⁷ C F⁷ A⁷ D⁷ G⁺⁷

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

5 E⁷ F C C^m G D⁷ G

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

9 G G⁷ B^b⁷ G⁷ G⁺⁷

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

13 **B** C D⁷

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

17 G⁷ C G⁺⁷/D⁺ D^m⁷ G⁺⁷

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

21 C C⁷ F F⁺^o

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

25 C/G G⁺⁷ C G⁺⁷ C D⁺^o

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

28 C/E D⁺^o C/E C Am⁷ D⁷ G⁷

Gli-din' sure-ly is de-vine. Still what makes you shiv-er an- y time? 'Tain't noth-in' else but

32 C A⁷ D⁷ G⁷ C

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

TAIN'T NOBODY'S BIZ-NESS IF I DO

E^b TREBLE

PORTER GRAINGER & EVERETT ROBBINS - 1922

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

That folks don't crit- i cize me
Re- gard- less of their talk- in'.

But I'm gon- na' do just as I want to an- y- way,
Of- ten times the ones that talk will get down on their knees,

And don't care if they all de- spise me.
And beg your par- don for their squawk- in'.

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,

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

E♭ TREBLE

2
25

Rath-er than per-se-cute me, I choose that you would shoot me,
If I go to church on Sun-day, Then cab-a-ret on Mon-day,

29

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

33

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

37

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

41

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

45

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

TAKE ME TO THE LAND OF JAZZ

E^b TREBLE

BERT KALMER, EDGAR LESLIE, PETE WENDLING - 1919

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


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


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

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

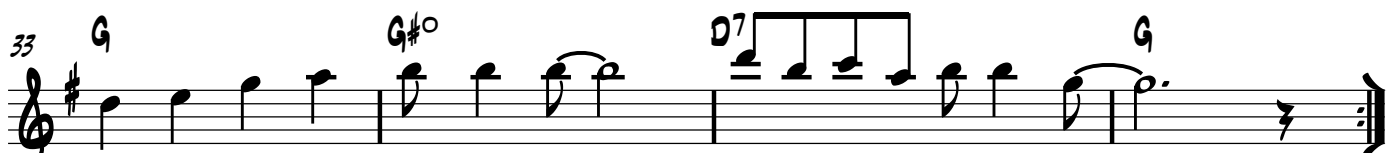
2 CHORUS:

17 
 Take me to the land of jazz, Play the kind-a' blues like Mem-phs has,
 Take me to the land of Jazz, Let me hear the music New Or- leans has,

21 
 I wan'na step, to a tune that's full of gen-u- ine pep!
 I like it hot, and you know that's what that ci- ty's got!

25 
 Pickin' 'em up and layin' 'em down, Teach them how all o-ver town,
 Come and take the lat- est dare, Learn to do the "Griz- zly- Bear". I

29 
 I'll give you fair warn- in', I won't be home- 'til morn- in'. I'll be
 love that syn- co- pa- tion, At my des- tin- a- tion! Just

33 
 dan- cin' 'til the sun comes up, In the lov- in' land of jazz.
 run- nin' wild and livin' it up, In the lov- in' land of jazz.

That Dixie Jazz

E^b TREBLE

James P. Maguire & Warren DeWitt - 1919

A C G^{#7} C G⁷ C

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

5 G⁷ C A⁷ D⁷ G⁷

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

9 C G^{#7} C G⁷ C

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

13 G⁷ G⁺ C A⁷ D⁷ G⁷

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

That Dixie Jazz

E♭ TREBLE

221

2 ¹⁷ **B** ^C That Dix- ie jazz! ^{A7} That Dix- ie jazz!

21 ^{D7} ^{G7} ^C ^{E7} My how I love to hear that Dix-ie jazz! Oh, just see'em sway-ing when they're play- ing.

25 ^{A7} ^{D7} From left to right, Hold to me tight. It makes me

29 ^{D7} ^{G#} ^{G°} ^{G7} want to do the shuf- fle and the tick- le toe. Oh, Hon- ey! Come, let's go!

33 **C** ^{C7} ^F Lis- ten can't you hear that man just coax a moan from his trom- bone.

37 ^{D7} ^{G7} Lis- ten to that syn- co- pa- tion It's the best I've ev- er known.

41 ^C ^{A7} That Dix- ie jazz! That Dix- ie jazz!

45 ^{D7} ^{G7} ^C ^{G7} ^C My how I love to hear that dear old Dix- ie jazz. That Dix- ie Jazz!

E^b TREBLE

THAT'S A PLENTY

LEW POLLACK / RAY GILBERT 1914

Musical score for "THAT'S A PLENTY" in E^b TREBLE clef, 4/4 time. The score consists of eight staves of music. Chords are indicated by letters above the notes. A "2 BAR BREAK" is marked in the 21st measure.

Staff 1: Measures 1-4. Chords: B^MI, F[#]7, B^MI, F[#]7.

Staff 2: Measures 5-8. Chords: F[#]7, B^MI, F[#]7.

Staff 3: Measures 9-12. Chords: B^MI, F[#]7, B^MI, F[#]7.

Staff 4: Measures 13-16. Chords: F[#]7, B^MI, F[#]7, B^MI.

Staff 5: Measures 17-20. Chords: A⁷, D, D[#].

Staff 6: Measures 21-25. Chords: A⁷, D, D^{2 BAR BREAK}, A⁷.

Staff 7: Measures 26-29. Chords: A⁷, D, D⁷, G, G[#].

Staff 8: Measures 30-33. Chords: D, B⁷, E⁷, A⁷, D, F[#]7.

THAT'S A PLENTY
E♭ TREBLE

2

33 **B** **B_{M1}** **F#7**

38 **F#7** **B_{M1}** **F#7** **B_{M1}** **BASS**

43 **B_m** **F#7** **BASS**

46 **F#7** **B_{M1}** **D7**

C 49 **G** **F#7 F7** **E7** **A7** **D7**

55 **G** **G^o** **A_{M1}7** **D7** **G** **F#7 F7** **E7**

60 **E7** **A7** **D7** **G** **CORNET, CLARINET, ETC.**

65 **D** **B** **D** **TROMBONE, BASS, ETC.**

70 **D** **D7** **SEQUENCE TO SOLOS:**

THAT'S A PLENTY
E♭ TREBLE

77 E SOLOS - AD LIB: G F#7 F7 E7 3

81 A7 D7 G G° A_M D7 G

86 F F#7 F7 E7 A7 D7 G C7

92 G D7 8 CONTINUE AFTER LAST SOLO D

FINE

98 D D7 mp

105 G G E7

SOFT "SHUFFLE CHORUS"

109 A7 D7 G A_M7 D7

AFTER "SHUFFLE CHORUS" PLAY "E"
(16 BARS) ONCE AS OUT CHORUS:

THAT DA DA STRAIN

225

SMITH AND MEDINA - 1922

♩ = 152

Musical score for "THAT DA DA STRAIN" in E^b TREBLE clef, 4/4 time. The tempo is marked as ♩ = 152. The score is attributed to SMITH AND MEDINA - 1922.

The score consists of eight staves of music. Chord symbols are indicated above the notes:

- Staff 1: B⁷, A, E_M
- Staff 2: B⁷
- Staff 3: E_M
- Staff 4: D, A⁷, D⁷
- Staff 5: B, G, B⁷, E⁷
- Staff 6: A⁷, D⁷, G, A_M⁷, D⁷
- Staff 7: G, B⁷, E⁷
- Staff 8: A⁷, D, G, C⁷, G

A box labeled "A" is placed above the first staff, and a box labeled "B" is placed above the sixth staff. A box labeled "SOLOS ON 'B'" is placed above the eighth staff.

TIGER RAG

THE ORIGINAL DIXIELAND JAZZ BAND - 1917

5

10

14

18

22

26

30

33

37

A G

B CUES ARE TROMBONE/TUBA A7 D A7 D

C SOLO BREAK C G7 SOLO BREAK

TIGER RAG
E♭ TREBLE

227

2

42 **D** G C

46 F A⁷ D^m D[♯]° C G⁷ C C⁷

50 **E** F

54 F C⁷

58 C⁷ C⁷

62 C⁷ F **SOLO BREAK**

66 **F** F F F⁷ B^b

73 B^b #° #° F

77 D⁷ G⁷ C⁷ **SOLOS AT "E"** F

THERE'LL BE SOME CHANGES MADE

228

E^b TREBLE

HIGGINS/OVERSTREET - 1921

A **E7**

Forthere's a change in the weath-erthere's a change in the sea,

5 **A7**

so from now on there'll be a change in me, My

9 **B7** **E7**

walk will be dif- 'rent, my talk and my name,

13 **A7**

Noth- in' a- bout me is goin' to be the same, I'm goin' to

17 **B** **E7**

change my way of liv- in', if that ain't e- nough,

21 **A7**

Then I'll change the way that I strut my stuff, 'cause

25 **B7** **E7**

no- bod- y wants you when you're old and gray,

29 **A7** **D7** **G** **E7**

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

33 **A7** **D7** **G** **C7** **G** **G7** **F#7** **F7**

There'll Be Some Chan- ges Made.

'TIL WE MEET AGAIN

1918

E^b TREBLE

A ^F ^{C7} ^{C7}
 Smile the while you kiss me sad a - dieu When the clouds roll

7 ^F ^{F7} ^{B^b} ^{B^bM}
 by I'll come to you. Then the skies will

11 ^F ^{D7} ^{G7} ^{C7} ^{C+7}
 seem more blue, down in lov - ers land my dear - ie

17 **B** ^F ^{C7} ^{C7}
 Wed - ding bells will ring so mer - ri - ly, Ev - 'ry tear will

23 ^F ^{F7} ^{B^b} ^{B^bM} ^F
 be a mem - o - ry. So wait and pray each night for

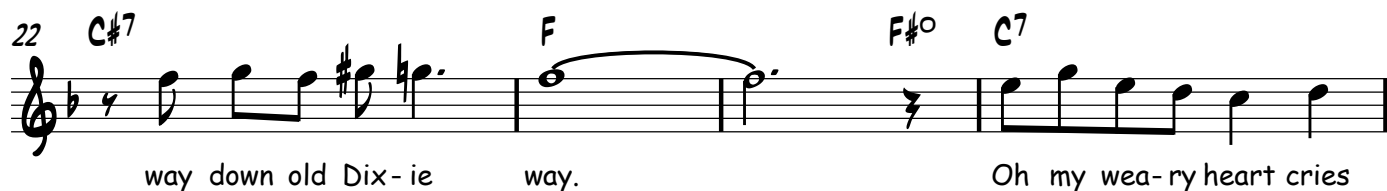
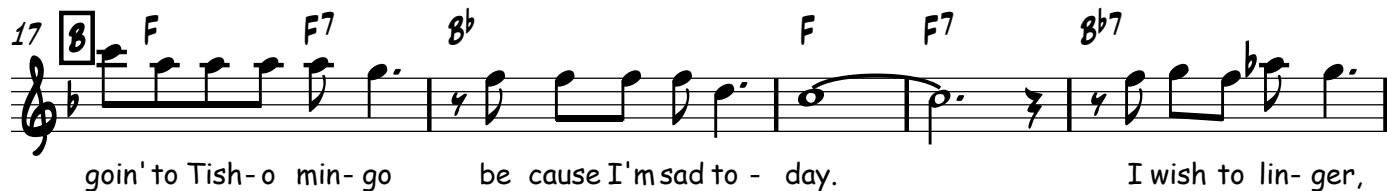
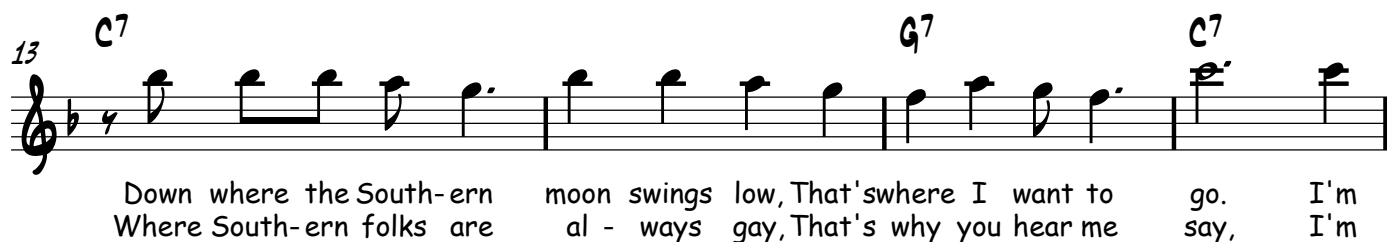
28 ^{D7} ^{G7} ^{C7} ^F
 me, 'Til we meet a - gain.

TISHOMINGO BLUES

E^b TREBLE

♩ = 132

SPENCER WILLIAMS - 1917



TISHOMINGO BLUES
E♭ TREBLE

231

2


26 
out in pain, Oh how I wish that I was back a- gain, with a race,

30 
in a place, where they make you wel come all the time. Way

OPT. BREAK ON SOLOS

33 
down in Mis- si- sip- pi, A mong the cy press trees.

37 
They get you dip- py, with their stange mel- o - dies. To re- sist temp

42 
ta - tion, I just can't re - fuse In Tish- o- min- go

46 
I wish to lin- ger, Where they play the wea- ry blues.

TOOT, TOOT, TOOTSIE

232

GUS KAHN, TED FIORITO - 1922

E^b TREBLE

1 Toot, Toot, Toot- sie, Good - Bye!

6 Toot, Toot, Toot- sie, don't cry, The choo choo train that

12 takes me, a- way from you no words can tell how sad it makes me

18 Kiss me, Toot- sie and then, Do it o- ver a- gain.

26 Watch for the mail, I'll nev- er fail, If

30 you don't get a let- ter then you know I'm in jail,

34 Tut, Tut, Toot- sie don't cry.

38 Toot, toot, Toot - sie, Good - bye.

TUCK ME TO SLEEP IN MY OLD 'TUCKY HOME

233

E^b TREBLE

GEORGE W. MEYER - 1921

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

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

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

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

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

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

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

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

UNDER THE BAMBOO TREE

BOB COLE - 1902

♩ = 164

A F G^M C⁷ F G^M C⁷ B^b

Down in the jun gles lived a maid, of roy-al blood though dusk-y shade.

5 A⁷ D^M G⁷ C⁷

a marked im-pres sion once she made , up-on a Zu-lu from Ma-ta boo-loo

9 F G^M C⁷ F G^M C⁷ B^b

And ev ry morn-ing he would be— down un-der neath a bam-boo tree,

13 A⁷ D^M G⁷ C⁷

a wait-ing there his love to see— and then to her he'd sing: If

17 **B** F

you like - a me like I like - a you and we like - a both the same,

21 C⁷ F C⁷

I like - a say, this ve - ry day, I like - a chnage your name.—— 'Cause

25 F

I love - a you and love-a you true and if you a love a me,

29 C⁷ F

One live as two, two live as one, un-der the bam-boo tree.

♩ = 164

WALKIN' THE DOG

SHELTON BROOKS - 1917

Now lis- ten hon- ey 'bout a new dance craze, Been 'rig - i - na- ted for a -
 You all were craz- y 'bout the "Bunn - ny Hug",_- Most ev- 'ry bod- y was a

bout ten days,_- It's these, It's a bear!, And it's a new step a fun- ny two step.
 "Tan - go bug!"_- But now, and some- how, The fun- ny Dog walk is all the town talk.

In ev- 'ry cab - a - ret and danc- ing hall,_- You see them do- ing it, yes,
 In ev- 'ry pri- vate home this dance is known. I called a friend of mine up

one and all,_- If you'll just give me a chance, I'll in - tro- duce this dance:
 on the phone, Hear- ing on his Gram- o- phone: This "Dog- gone" rag- gy tone:

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

Grab your gal,_- and don't you lin- ger Do that slow_- drag 'round the hall,_-

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

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

WABASH BLUES

236

E^b TREBLE

♩ = 120

1 **A** ^G ^{E_M} ^G

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

3 ^{A⁷} ^{D⁷} ^G ^G ^{B⁷}

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

6 ^{E_M} ^G ^{A⁷} ^{D⁷} ^G

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

10 ^{G⁷} ^C ^{D^{#7}}

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

13 ^G ^{G⁷} ^E ^A ^{D⁷} ^G

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

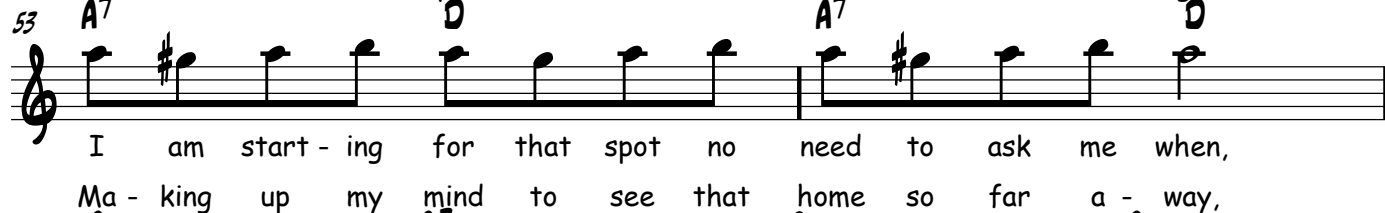
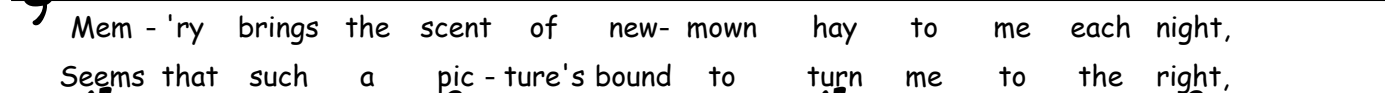
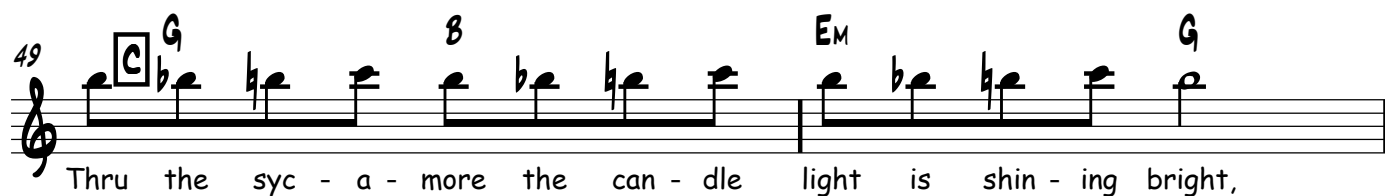
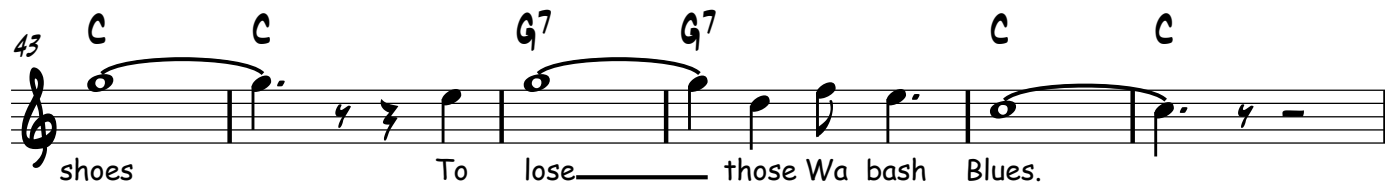
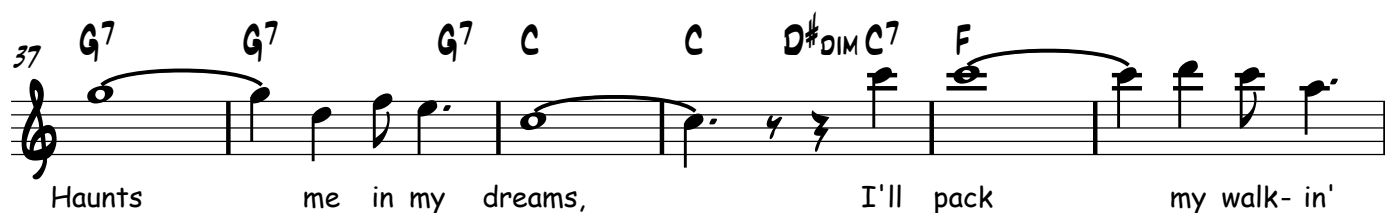
SOLOS AT 8

17 **B** ^{G⁷} ^{G⁷} ^{G⁷} ^C ^C ^{E_M} ^F ^{F[#]} ^{G⁷} ^{G⁷} ^{G⁷}

Oh, those Wa bash Blues I know I got my

23 ^C ^C ^{D[#] DIM C⁷} ^F ^F ^C ^C

dues. A lone - some soul am I, I

E^b TREBLE

BACK TO B

Waitin' For The Robert E Lee

238

Lewis F. Muir & L. Wolfe Gilbert - 1912

E^b TREBLE

A

Way down on the lev- ee in old Al- a- bam- y, There's
The whis- tles are blow- in', the smoke-stacks are show- in', The

5

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

9

moon light night you can find them all,
place where all is har- mo- ni- ous,

13

While they are wait- in' the ban- jos arc syn- co- pa- tin'.
Ev- en the preach- er, He is the dance- ing teach- er.

17

B **A** **E⁺** **A** **A⁷**

What's that they're say- in'? What's that they're say- in'?
Have you been down there? Were you a- round there? If

21

While they keep play- in', hum- min' and sway- in', U's the
you ev- er go there you'll al- ways be found there, Why,

25

good ship Rob- ert Lee that's come to
dog- gone, Here comes my ba- by on the

29

car- ry the cot- ton a- way.
good old Rob- ert E. Lee.

Waitin' For The Robert E Lee

239

Eb TREBLE

2

33 **C** **D**

Watch them shuf- flin' a- long.

37 **A7**

See them shuf- flin' a- long. Go take your

41 **A7**

best gal real pal, Go

45 **D** **A+** **D** **A7**

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

49 **D** **D**

join that shuf- flin' throng.

53 **A7**

Hear that mus- ic and song. It's sim- ply

57 **A7**

great, mate, Wait- in' on the lev- ee,

61 **A7** **D#7** **E7**

Wait - in' for the Rob - ert E. Lee. For Repeat:

WAY DOWN YONDER IN NEW ORLEANS

HENRY CREAMER & J. TURNER LAYTON - 1922

Guess! Where do you think I'm go_ in' when the winds start blow in' strong?

Guess! What do you think I'm think in' when you think I'm think in' wrong?

Guess! Where do you think I'm go_ in' when the nights start grow in' long? I

Guess! What do you think I'm think in' when I'm think in' all night long? I

ain't go in' East, I ain't go in' West, I ain't go in' o ver the cuck oo'snest. I'm

ain't think in' this, I ain't think in' that, I can not be think in' a -bout your hat. My

bound for the town that I Iove best, Where life is one sweet song;

heart does not start to pit a pat_ un less I hear this song;

E♭ TREBLE

2

17 **8** A⁷ E^m⁷ A⁷ D⁺⁷

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

21 D A⁷ E^m⁷ A⁺⁷ D D[♯]^o⁷

there'sa gar den of E - den, _ that's what I mean. _

25 A⁷ E^m⁷ A⁷ D⁺⁷

Cre-ole ba - bies with flash-ing eyes, soft ly whis-per with ten der sighs,

29 D⁷(SUS4) D⁷ G^b D⁺⁷ G F[♯]⁷F⁷

Stop! Oh won't you give your la-dy fair, _ a lit tle smile.

33 E⁷ A⁷(SUS4) A⁷

Stop! you bet your life you'll lin-ger there, _ a lit-tle while.

37 D B^m D B^b⁷

There is hea_ ven right here on earth, with those beau ti- ful queens,
They've got an - gels right here on earth, wear- ing lit - tle blue jeans,

41 D D[♯]^o⁷ E^m⁷ A⁷ D^b

way down yon- der in New Or - leans.

E^b TREBLE

WASHINGTON AND LEE SWING

T. ALLEN AND M. SHEAFE - 1910

♩ = 240

6 10 14 18 22 26 30

A G G B° D7 D D D G D7 B G G G7 C C C# E7 A7 D7 G

WHEN THE SAINTS

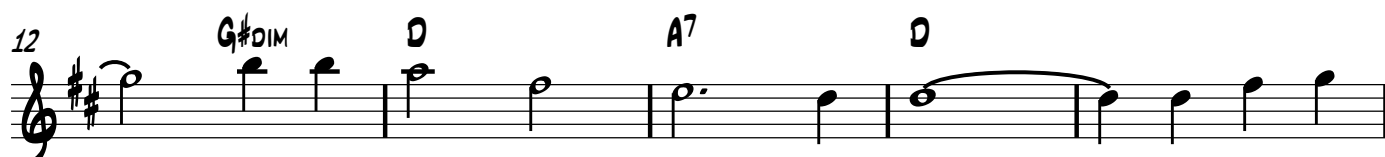
E^b TREBLE



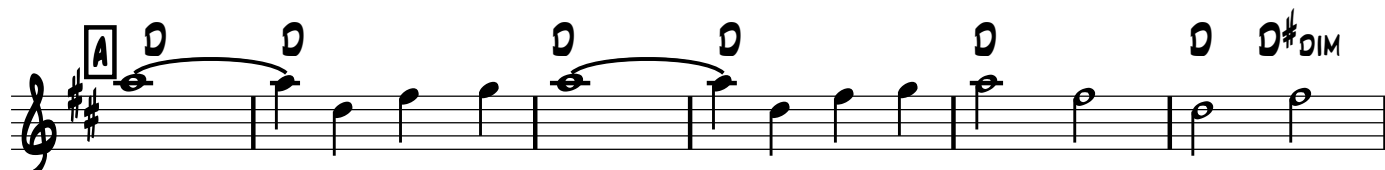
I am just a wea - ry pil - grim _____ Plod - ding thru this land of
Well I pray each day to heav - en, _____ For the strength to help me
Want to join the heav'nly band, _____ Want to play in the ang - el



sin; _____ Gett - ing read - y for that ci - ty, _____
win, _____ I want to be in that pro - cess - ion, _____
band, _____ Want to hear the trum - pets blow - ing, _____



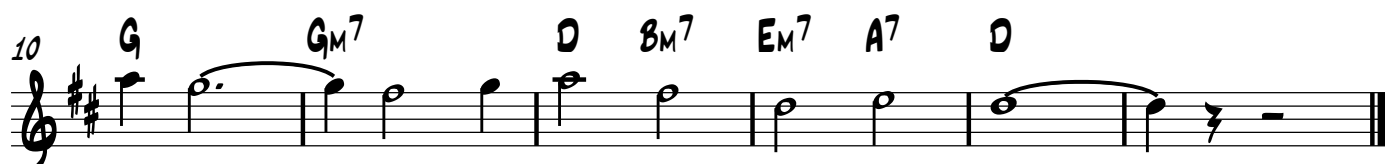
— When the saints come march - ing in. Oh when the
— When the saints come march - ing in.
— When the saints come march - ing in.



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



in _____ Oh lord I want to be in that



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

WHEN RAGTIME ROSIE RAGGED THE ROSARY

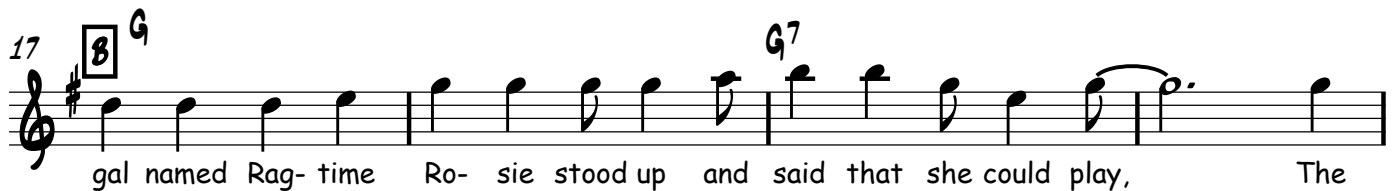
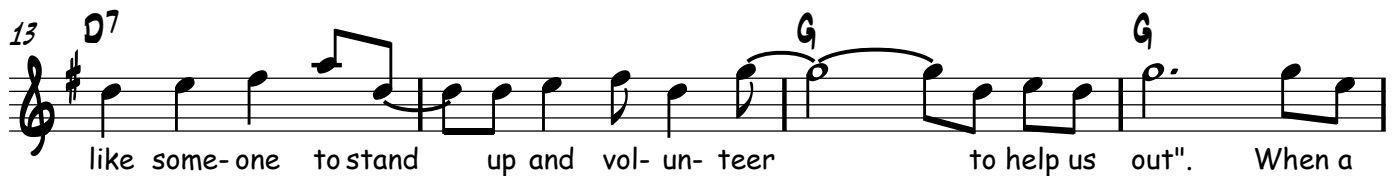
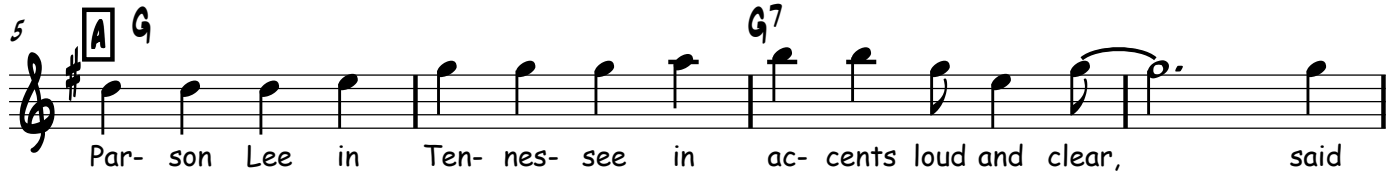
244

LEWIS MUIR & EDGAR LESLIE - 1911

E^b TREBLE





VERSE:




WHEN RAGTIME ROSIE RAGGED THE ROSARY

E♭ TREBLE


245

2 29    BREAK FOR SPOKEN VOCAL



Rag-time Ro- sie ragged the Ros- a- ry, DEACON ALEXANDER STARTED IN TO REPRIMAND HER

33   BREAK FOR SPOKEN VOCAL

Then he turned a- round on- ly to see: THAT INSTEAD OF PRAYIN' ROSIE GOT THE FOLKS TO SWAYIN'

37   





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

41  


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

45   BREAK FOR SPOKEN VOCAL





Rag-time two-step 'til that Par- son Lee, WHY, HE FORGOT THE SERMON AND BEGAN TO SPEAK IN GERMAN

49     

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

53    

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

57      

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

WHEN THE MIDNIGHT CHOO-CHOO LEAVES FOR ALABAM'

E^b TREBLE

IRVING BERLIN - 1912

1 I've had a might-y bu-sy- day, I've had to pack mythings a- way. Now I'H
The minute that I reach the place, I'm goin' to ov- er-feed my face, 'Cause I

5 give the land-lord back his rust- y key, The ver- y key, That opened
have-n't had a good meal since the day I went a- way. I'm goin' to

9 up my drear-y- flat, Where ma- ny wear- y nights I sat, Think- ing
kiss my Pa and Ma, a doz- en times for ev-'ry star, Shin- ing

13 of the folks down home who think of me. That is
o- ver Al- a- ba- ma's new mown hay. I'll be

17 why you'll hear me sing- ing mer- ri- ly; When that
glad e- nough to throw my- self a- way.

WHEN THE MIDNIGHT CHOO-CHOO LEAVES FOR ALABAM'

E♭ TREBLE

247

2 21 B C G⁷ C

mid- night choo- choo leaves for Al- a- bam', I'll be right

25 G⁷ C

there, I've got my fare. When I

29 C G⁷ C

see that dust- y haired con- duc- tor- man, I'll grab him

33 D⁷ G⁷

by the col- lar And I'll hol- ler, "Al- a- bam! Al- a- bam!"- That's where you

37 C C⁷ F

stop this train, That's takin' me home a- gain. Back home where

41 A⁷ D^m G^{#7}

I'll re- main, Where my hon- ey- lamb am.

45 C E⁷ A^m

I will be right there with bells, When that old con- duc- tor yells, "All a-

49 G⁷ C G⁷

board! All a- board! All a- board for Al- a- bam'. When that

E^b TREBLE

WHEN YOU WORE A TULIP

PERCY WENRICH & JACK MAHONEY - 1914

When you wore a tul- ip, a sweet yel- low tul- ip, and

I wore a big red rose,

When you ca - ressed me, 'twas then Heav - en blessed me, what a

bless - ing no one knows.

You made life cheer- y, when you called me dear- ie, 'twas

down where the blue grass grows, Your lips were

sweet- er than jul- ep, when you wore that tul- ip and

I wore a big red rose.

WHEN YOU'RE A MILLIOIN MILES FROM NOWHERE

E^b TREBLE

WALTER DONALDSON - 1919

You're a mil- lion miles from no- where, when you're
 one lit- tle mile from home. It's the
 song of moth- er's tears, That keeps
 ring- ing in your ears. You just
 leave the gates of heav- en, When you
 leave Moth- er's arms to roam. You're a
 mil- lion miles from no- where, When you're
 one lit- tle mile from home.

Chords: A, Em⁷, A⁷, D^{maj7}, F^o, A⁷/E, A⁷, D, Em⁷, A⁷, G/D, F^{#m}/A, D, F^o, Em⁷, A⁷, D^{maj7}, F^o, A⁷, C^{#m}⁷, F^{#7}, G^{#m}⁷ A^o F^{#7}/A[#], Em, E⁷, E^{#o}, D/F[#], F^o, A⁷/E, A⁷, D, G⁷, D.

E^b TREBLE

WHERE DID ROBINSON CRUSOE GO?

YOUNG/LEWIS/ MEYER - 1916

VERSE

Thousands of years— a - go or may - be more,—

out on an is - land on a south-ern shore,—

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

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

His good man Fri - day was his on - ly friend,—

they didn - 't bor - row or lend,—

They built a lit - tle hut, lived there 'til Fri - day, but

Sat - ru - day night— it was shut.— And

WHERE DID ROBINSON CREUSOE GO?

E♭ TREBLE

2

33 **8** **D** **B7**

Where did Rob - in - son Cru - soe go_____ With

37 **E7**

Fri - day on Sat - ur day night?_____ Ev - 'ry

41 **A7**

Sat - ru - day night they would start in to roam, _

45 **E7** **Em7** **A7**

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

49 **B7** **C**

is - land lived wild_____ men in can - ni - bal trim - min' and

53 **E7** **Em7** **A7**

where there are wild_____ men there must be wild wom - men, so

57 **D** **B7**

Where did Rob - in - son Cru - soe go_____ With

61 **E7** **A7** **D** **SOLOS AT "8"**

Fri - day on Sat - ur - day night?

THE WHIFFENPOOF SONG

E^b TREBLE

TOD B. GALLOWAY - 1909

Staff 1: We're poor lit-tle lambs who have lost our way. (Chords: A, C, C[#]°, G⁷)

Staff 2: Baa! Baa! Baa! We're (Chords: Dm⁷, G[#]7, C, G⁷)

Staff 3: lit- tleblacksheep who have gone a- stray, (Chords: C, C[#]°, G⁷)

Staff 4: Baa! Baa! Baa. (Chords: Dm⁷, G⁷, C)

Staff 5: Gen - tle-men song - sters Off on a spree, (Chords: Am, C[#]m)

Staff 6: Doomed from here to e- ter- ni- ty. (Chords: G⁷, G⁺7, C, C⁷, B⁷, B^b7)

Staff 7: Lord have mer- cy on such as we, (Chords: A⁷, Dm⁷)

Staff 8: Baa! Baa! Baa! (Chords: G⁷, C, Fm⁶, C, G⁷)

WHISPERING

253

E^b TREBLE

SCHONBERGER - COBURN - V. ROSE - 1920

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

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.

Wild Cherries Rag

E♭ TREBLE

Ted Snyder - 1909

A A C#7 F#m C#m D F#7 Bm

5 E7 A A° A

9 A C#7 F#m C#m D F#7 Bm

13 E7 A

B F#7 Bm F#7 Bm

21 E7 A E7 A

25 F#7 Bm F#7 Bm

29 D A E7 A

Wild Cherries Rag
Eb TREBLE

255

2 $\frac{S}{8}$

33 **C** D $A/C\sharp$ Bm $Bb7$ $A7$

37 D $A7$ D $A7$

41 D $A/C\sharp$ Bm $Bb7$ $A7$

45 D $A7$ $F\sharp7$

49 **D** Bm $F\sharp7$ Bm $F\sharp7$ Bm $F\sharp7$

53 D $A7$ D $A7$ D $Bb7(b5)$ A

57 $Bb7$ A $Bb7$ A

Bass Solo - Stop Time

61 $A7$ $A7$ D D $E7$ $E7$ A $E7$ $A7$

65 Coda D.S Back to "C" al Coda

The World Is Waiting For the Sunrise

Eugene Lockhart & Ernest Seity - 1919

Dear one, the world is
wait- ing for the sun- rise,
Ev 'ry rose is
heav- y with dew. The
thrush on high, His
sleep - y mate is call- ing,
And my heart is
call - - ing you.

Chord symbols: D⁺, G, D⁺, G, B⁷, C, G, D^m, E⁷, A⁷, D⁷, D⁺, G, D⁺, B⁷, C, G, D^m, E⁷, C^m⁶, D⁷, G.

THE YAMA YAMA MAN

E^b TREBLE

COLLIN DAVIS & KARL HOSCHNA - 1908

G^m F/A G^m/B^b D⁷ G^m D⁷ G^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,

5 G^m F/A G^m/B^b D^m A⁷ D⁷

Some big Ya rna man they see, when_ off to bed they go.

But that Ya ma man is there, stand ing right be side your bed!

9 G D⁷ D⁷ G G⁷

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

13 C C^m G E^m⁷ A⁷ D⁷

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

17 G D⁷ D⁷ G G⁷

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

21 C G E^m⁷ A⁷ D⁷ G D⁷

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

YELLOW DOG BLUES

W.C. HANDY 1914



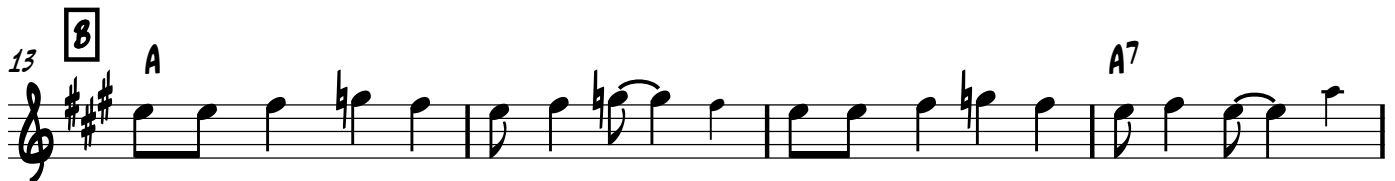
E'er since Miss Su - san John son lost her Jock ey Lee, There has been much ex - cite ment,
Yel - low Dog — Dis - trict like a book, In - deed I know the route that



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



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



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



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



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

E^b TREBLE

25 **A** **D** **A** **A⁷** **D**

phone_ rings But it's not_ for me, At last_ good ti- dings,
kit chen there is_ a cab_ a - ret, Down where the boll wev'l works

30 **D** **D** **B⁷**

Fill our_ hearts with glee, This mes- sage comes,
While the far- mers play. This Yel - low Dog_ Blues

34 **B⁷** **E** **A** **E⁷** **A⁷**

from Ten - nes - see. Dear Sue your
the live - long day.

37 **D** **D⁷** **G** **G[#]DIM** **D** **D⁷** **G⁷**

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

42 **G⁷** **D** **A⁷**

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

47 **D** **A⁷** **D** **F⁷** **G** **G[#]DIM** **D** **D⁷**

hog. Ea - sy Ri - der's got a stay_ a - way, so he

53 **G⁷** **D**

had to vamp_ it but the hike_ ain't far. **SOLOS AT "D"** He's_

57 **A⁷** **D** **A⁷** **D** **A⁷**

gone where the South- ern cross the Yel- low Dog.

YOU'VE GOT TO SEE YOUR MAMA EVERYNIGHT

260

BILLY ROSE & CON CONRAD - 1923

1 **A** G Gdim G Gdim G

Dadd-y dear list-en here your mam-ma's feel-in' blue.

5 D7 Gdim G

I don't see much of you, and that will ne - ver do.

9 G Gdim G Gdim G G#7

Once a week Ma-ma's cheek Needs a kiss or two.

13 A7 D G A7 D

I'm not show - in' you the door but I must lay down the law. You've got to

17 **B** G D7 G

see Mam-ma ev-'ry- night, Or you can't see Mam-ma at all. You've got to

21 G A D7

kiss Mam-ma, Treather right, Or she won't be home when you call.

25 G7 C7 C#°

If you want my com-pan- y, You can't fif- ty fif- ty me. You've got to

29 G D7 G

see Mam-ma ev-'ry night, Or you can't see Mam-ma at all.

2

33  G $D^\#$ D^7 G $D^\#$ D^7
 Mon-day night I sat a-lone. Tues-day night you did not phone

37 G A^M^7 $D^\#^M^7$ D^7 G D^7 G
 Wednes-day night you did not call_ and thurs-day night it was the same old stall_

41 G $D^\#$ D^7 G $D^\#$ D^7
 Fri-day night you dodged my path Sat-ur-day you took your bath

45 G A^M^7 $D^\#^M^7$ D^7 G D^7 G
 Sun-day night you called on me_ but you brought three girls for some com-pan-y you've got to

49  G D^7 G
 see your ma-ma ev-er-y night or you can't see your ma-ma at all_ You've go to

53 G A D^7
 Kiss your ma-ma and treat her right or she won't be at home when you call Now

57 G C C^7
 I don't want the kind of man who gives his love on the in-stal-ment plan you've got to

61 G D^7 G
 see your ma-ma ev-er-y night or you can't see your ma-ma at all_