

THE
Creoße JAZZ
BAND

FAKE BOOK VERSION 2.2

♪ Eb TREBLE

THE Creole Jazz BAND

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KYEATES@YAHOO.COM

KEVIN YEATES
THE CREOLE JAZZ BAND

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

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12th Street Rag

Euday L. Bowman - 1914

Musical score for the first section of the 12th Street Rag. The key signature is one sharp (F#). The time signature is common time (indicated by a '4'). The melody consists of eighth-note patterns. Chords labeled above the staff are G7, G7, G7, and G7.

Musical score for the second section of the 12th Street Rag. The key signature is one sharp (F#). The time signature is common time (indicated by a '4'). The melody continues with eighth-note patterns. A box labeled 'A' contains the letters 'C'. Chords labeled above the staff are G7 and G7.

Musical score for the third section of the 12th Street Rag. The key signature is one sharp (F#). The time signature is common time (indicated by a '4'). The melody continues with eighth-note patterns. Chords labeled above the staff are G7, C, C, and G7.

Musical score for the fourth section of the 12th Street Rag. The key signature is one sharp (F#). The time signature is common time (indicated by a '4'). The melody continues with eighth-note patterns. Chords labeled above the staff are G7, D7, G7, and G7.

Musical score for the fifth section of the 12th Street Rag. The key signature is one sharp (F#). The time signature is common time (indicated by a '4'). The melody continues with eighth-note patterns. A box labeled 'B' contains the letters 'C'. Chords labeled above the staff are G7 and G7.

Musical score for the sixth section of the 12th Street Rag. The key signature is one sharp (F#). The time signature is common time (indicated by a '4'). The melody continues with eighth-note patterns. Chords labeled above the staff are G7, C, C, and G7.

Musical score for the seventh section of the 12th Street Rag. The key signature is one sharp (F#). The time signature is common time (indicated by a '4'). The melody consists of eighth-note patterns. Chords labeled above the staff are F, G#7, C, D7, G7, C, F7, and C.

Standard Doo Wack-a-doo chorus

Back to top with Intro

Musical score for the eighth section of the 12th Street Rag. The key signature is one sharp (F#). The time signature is common time (indicated by a '4'). The melody consists of eighth-note patterns. A box labeled 'C' contains the letters 'C'. Chords labeled above the staff are G7 and G7. The section ends with the word 'Etc'.

hindustan

$\text{♩} = 185$

Oliver Wallace & Harold Weeks 1918

Am
Am
Am

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

Am
Am
 E^7
Am

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

Em
 B^7
Em
 B^7

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

Em
 B^7
Em
 B^7

ring - ing, — call-ing me a - far.

Hin - du stan, where we

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

Hin - du stan, where the

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

Hin - du stan, where the

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

Hin - du stan, where I

met her and the world be - gan.

4

 $\text{♩} = 200$

Indiana

A D

I have al - ways been a wand - 'rer_____

G GM

O - ver land and sea_____

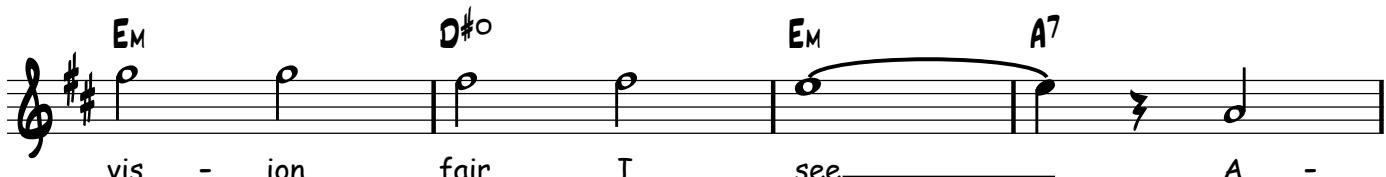
D G

Yet a moon-beam on the wa - ter_____

E7 E7 GM^b A7

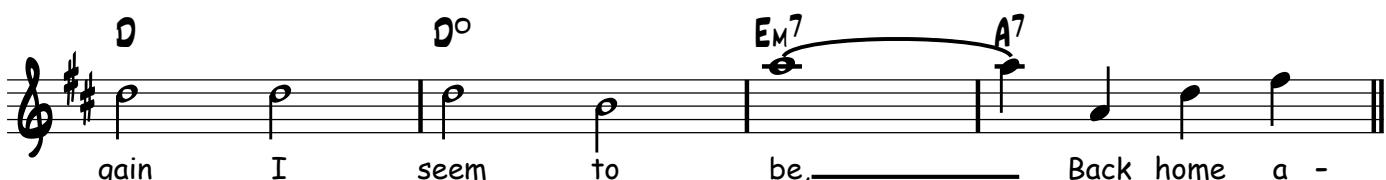
Casts a spell o'er me _____ A

EM D[#]0 EM A7



vis - ion fair I see _____ A -

D D^o EM7 A7



gain I seem to be, _____ Back home a -

B D C#7 C7 B7 E7 E7

gain in in - di - a - na And it

A7 A7 D D7 G G

seems that I can see the gleam-ing candle light still

D B7 E7 E7 A7 A7

shin-ing bright thru the syc-a - mores for me. The new-mown

C D C#7 C7 B7 E7 E7

hay sends all its fra - grance From the

F#7 F#7 Bm Bm D F#7

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

Bm7 B7 D A7 D (A7)

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

Suez

Ferdie Grofe/Peter DeRose - 1922

Rhythm Vamp 4 bars

Em C Em B⁷

A Em B⁷ Em Am

Rhythm Vamp

Em B⁷ Em Am

Em B⁷ Em Am

B Em B⁷ Em Am

Rhythm Vamp:

Em B⁷ Em E E

Solos Here

C G F#⁺ G F#⁺

G⁷ B⁷ C E⁷

Am E⁷ Am E⁷

A⁷ A° A⁷ D⁷

D G⁷

C A⁷ D⁷ G F#⁺

G E⁷ A⁷ D⁷ G

Afghanistan

William Wilander & Harry Donelly - 1920

A

Dm D^o Gm/D Dm

In the land of Af-ghan-is-tan,

D^o Gm D^o Break A⁷ Break

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

Dm D^o Gm/D Dm

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

D^o Gm A^{7/C#} A⁷ Dm C⁷

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

B

C⁷ Cmaj7 C⁷ F F/A Fm/A

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

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.

C⁷ Cmaj7 C⁷ F E^{7/G[#]}

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

Gm A^{7/C[#]} Dm G⁷ C⁷ F

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

Whispering

Schonberger - Coburn,
V. Rose - 1920

A

Hon-ey I have some-thing to tell you And it's worth-while list-en-ing to. Put your lit - tle head on my shoul - der, So that I can whis-per to you.

B

Whis- per-ing while you cud-dle near me, Whis - per-ing so no one can hear me, Each lit - tle whis- per seems to cheer me, I know it's true, there's no one dear, but you, You're

C

whis- per-ing why you'll nev- er leave me, Whis- per-ing that you be- lieve me, Whis- per-ing that I love you.

Eccentric

J. Russell Robinson - 1921

Musical score for Eccentric, page 10. The first staff shows a melodic line with various dynamics like 'oo', 'o', 'E7', 'A7', and 'D7'.

Second staff of the musical score, labeled 'A' in a box. It features a complex rhythmic pattern with sixteenth-note figures and a '3' below the staff indicating a triplet grouping.

Third staff of the musical score, continuing the rhythmic pattern from staff A.

Fourth staff of the musical score, continuing the rhythmic pattern from staff A.

Fifth staff of the musical score, continuing the rhythmic pattern from staff A.

Sixth staff of the musical score, labeled 'B' in a box. It shows a melodic line with chords 'C', 'G7', 'C', 'G7', 'C', 'G7', 'C', 'G7'.

Seventh staff of the musical score, continuing the melodic line with chords 'D7', 'G', 'E7', and 'Am'.

Eighth staff of the musical score, ending with a 'Solos:' instruction above the final measure.

Solos Begin Here first time

Musical score for the first solo section. The key signature is G major (one sharp). The first measure starts with a C major chord (G, B, D) indicated by a box. The melody consists of eighth-note patterns. Measures 2-3 show a transition to A7 (E, G, B, D, F#) and D7 (A, C, E, G, B). Measure 4 ends with a D7 chord.

Continuation of the first solo section. The melody continues with eighth-note patterns. Measures 5-6 show a transition back to G major (E, G, B, D).

Further continuation of the first solo section. Measures 7-8 show a transition to A7 (E, G, B, D, F#) and D7 (A, C, E, G, B). Measure 9 ends with a D7 chord.

Final part of the first solo section. Measures 10-11 show a transition back to G major (E, G, B, D).

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

Transition from the first solo to the second solo. The key signature changes to D major (no sharps or flats). The melody starts with a D major chord (B, D, F#, A) indicated by a box. Measures 12-13 show a transition to G major (E, G, B, D).

Continuation of the second solo section. Measures 14-15 show a transition to A7 (E, G, B, D, F#) and D7 (A, C, E, G, B). Measure 16 ends with a D7 chord.

Further continuation of the second solo section. Measures 17-18 show a transition to B7 (F#, A, C, E, G) and D7 (A, C, E, G, B).

Final part of the second solo section. Measures 19-20 show a transition back to G major (E, G, B, D). The section concludes with a tag section starting at measure 21.

Tag

G

G°

G

D7

A7

D7

G

v

z

pp

f

Margie

Con Conrad & J. Russel Robinson

$\text{J} = 160$

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

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

Days are nev - er blue.

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

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

Mandy

Irving Berlin - 1918

A

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

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

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

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

B

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

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

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

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

Oh!

Byron Gay / Arnold Johnson - 1919

Panama

William H Tyres - 1913

4

A

C G⁷ C C

G⁷ C G⁷ C F F[#]o

C C⁷ F F[#]o

C A⁷ D⁷ G⁷ 1. C 2. C C⁷

B

F F[#]o C A⁷ D⁷ G⁷

C C⁷ F F[#]o C

A⁷ D⁷ G⁷ C C⁷

C

F F[#]7 B^b C⁷

C⁷ F F[#]o C F

C⁷ F F[#]o C F

Am E⁷ Am C⁷

C⁷ F C⁷ F F⁷

B^b B^o F C⁷ F

E F C⁷ pp ff F F F⁷ B^b 1 C^{#7} F C⁷

F F 2 C^{#7} F C⁷ F C⁷

C⁷ F C⁷ F C⁷ F

The Pearls

Jelly Roll Morton - 1919

Sheet music for "The Pearls" by Jelly Roll Morton, 1919. The music is in 4/4 time, key of E major (4 sharps).

Chords labeled in the music:

- Staff 1: E
- Staff 2: A
- Staff 3: C#7, F#m, C#7, F#m, F#7
- Staff 4: E
- Staff 5: C#7, F#m, C#7, F#m, C#m, F#7, B7, E
- Staff 6: B
- Staff 7: E
- Staff 8: G#m7, C#7, F#7, B7
- Staff 9: E
- Staff 10: E
- Staff 11: E
- Staff 12: E

Annotations in the music:

- Staff 7: "Break - 2 bars" with a bracket under the staff.
- Staff 8: "Eo" under the first note.
- Staff 10: "Eo" under the first note.
- Staff 11: "Eo" under the first note.
- Staff 12: "Eo" under the first note.

C Tuba Only All E⁷ Amaj7 C#m⁷

F#m C#m C° Bm⁷ E⁷

Bm⁷ E⁷ A

Bm C#⁷ F#⁷ Bm⁷ E G#⁷ C#m Bm A B C# E⁷

D Tuba only All Amaj7 Em⁷

A D F#⁷ Bm D

Dm A F#⁷ Bm⁷ E⁷

A E° E⁷ > Tuba Only E⁷ A⁹

Swanee

George Gershwin - 1919

A

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 D - i - x - 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.
 Swan-ee, Swan-ee, I am coming back to
 Swan - ee, Swan - ee, Swan - ee,
 — I love the old folks at home.

Stumbling

Zez Confrey - 1921

A E

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

F#7

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

F#7 B7 C° C#m

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

C#m F#7 B7

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

B E

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

F#7

No-tice all the pep, No-tice all the pep, No-tice all the pep.

She said: Stop mum-

Am^b E

bling, bling, bling, I like it

F#7 B7 E

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

San

McPhail/Michels - 1920

Bass Intro



A

Bm Em F#7 Bm F#7
 King One San of Sen-e-gal Sat Saw on San the in
 day the queen came home,

F#7 Bm F#7 G7 F#7
 shore at Bu-la-may, Bu-la-may,
 sad - ness on the shore, On the shore.

B

Bm Em F#7 Bm F#7
 Sing - ing a sad re-frain To his dear
 Told him she'd no more roam. On - ly her

F#7 Bm Em F#7 Bm G7 F#7 A7
 queen who'd gone a-way. This was his lay:
 San she would a-dore. Then came his lore:

C

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

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

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

D

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

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

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

Sensation

1917

$\text{♩} = 180$

A G

1. A⁷ D⁷ **2** A_M D⁷ G

B C A⁷ D⁷ G

G⁷ C G^{#7} D_M⁷ G⁷ C A⁷

D⁷ G⁷ C F C⁷

C F B^b F B^b G⁷ C⁷ F F B^b F B^b

G⁷ C⁷ F B^b F B^b G⁷ C⁷

F D_{DIM} - C 1. F C⁷ 2. F C⁷

Back to B

At a Georgia Camp Meeting

25

2 bars unison w/ Clarinet trill

A

B

C

DIM

E⁷

F⁷

G

G⁷

A⁷

B⁷

C⁷

D⁷

E⁷

F⁷

G⁷

H⁷

I⁷

J⁷

K⁷

L⁷

M⁷

N⁷

O⁷

P⁷

Q⁷

R⁷

S⁷

T⁷

U⁷

V⁷

W⁷

X⁷

Y⁷

Z⁷

Fine

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

Rock a Bye Your Baby

Jean Schwartz - 1918

Musical notation for the first line of the song. The key signature is A major (no sharps or flats). The time signature is 4/4. The melody starts on A, moves to A[#], then E⁷/8, then E⁷, and ends on A. The lyrics are "Mam-my mine, Your lit-tle roll-in'stone that rolled a-way,".

Musical notation for the second line of the song. The key signature is A major. The melody starts on A, then E⁺⁷, then C, then C[#]^o, then G⁷, and ends on G[#]⁷. The lyrics are "strolled a-way. Mam-my mine, Your roll-in'stone is roll-in'".

Musical notation for the third line of the song. The key signature is A major. The melody starts on C, then E⁷, then A, then C^o, then E⁷/8, then E⁷, and ends on A, then C^o. The lyrics are "home to-day, there to stay. Just to see your smil-in' face, Smile a wel-come".

Musical notation for the fourth line of the song. The key signature is A major. The melody starts on E⁷, then C, then C^o, then G⁷, then E, then B⁷, and ends on E⁷. The lyrics are "sign. When I'm in your fond em-brace, Lis-ten Mam-my mine:".

B A A° E7 E7

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

E7 A B7 E7 E7

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

E7 A F#7 B7

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

B7 E7

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

C A A° E7 Bm E7

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

Bm E7 D7 C#7 F#7

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

B7 C° A

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

A F#m7 B7 E7 A

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

That's A 'Plenty

Lew Pollack / Ray Gilbert 1914

The sheet music consists of 12 staves of musical notation. The first staff begins with a section labeled 'A' in a box, starting in B major (B^M). The second staff begins in F#7. The third staff begins in B major. The fourth staff begins in F#7. The fifth staff begins with a section labeled 'B' in a box, starting in A7. This section includes a '2 bar break' indicated by a bracket. The sixth staff begins in D. The seventh staff begins in G. The eighth staff begins in B7. The ninth staff begins in E7. The tenth staff begins in A7. The eleventh staff begins in D. The twelfth staff begins in F#7.

Chords and bass parts are indicated as follows:

- Staff 1:** B^M
- Staff 2:** F#7
- Staff 3:** B^M
- Staff 4:** F#7
- Staff 5:** A7
- Staff 6:** D
- Staff 7:** G
- Staff 8:** B7
- Staff 9:** E7
- Staff 10:** A7
- Staff 11:** D
- Staff 12:** F#7
- Bass parts:**
 - Staff 2: Bass
 - Staff 6: bass
 - Staff 7: Bass
 - Staff 8: Bass
 - Staff 10: Bass
 - Staff 11: Bass

D G F#7 F7 E7 A7 D7 29

trombone, bass

cornet, clarinet

G solo here

continue after last solo

F

G G F#7 F7 E7 A7 D7 G

A7 D7 G G° AMI D7 G

G F#7 F7 E7 A7 D7 G C7 G D7

B F#7 F7 E7 A7 D7 G C7 G D7

H G E7 A7 D7 G AMI7 D7

Just a Little While to Stay Here

$\text{J} = 160$

A

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

wait _____
end._____

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

Dm7 G7

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

B

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

F F7 Bb BbM F D7

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

G7 C7 F

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

Flee As A Bird

31

Mary S.B. Dana - 1857

A 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.

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.

D A7
D Em6 Bm F#7

Fly for the aven- geris 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.

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

Bm F#7 Bm F#7 Bm F#7 Bm Bm

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

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

Clarence Williams & Spencer Williams - 1919

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

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

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

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

day his mom bought him a Toot_sie Roll, the best can_dy that was made.

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

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

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

ain't gon na'give no bod y none of my Tootsie Roll,- (Tootsic 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!)

E⁷

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

A⁷

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

D⁷ Two Bar Break

G

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

E⁷ A⁷

A⁷

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

D⁷

B⁷

B⁷

C

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

C[♯]O

E⁷

C

C[♯]O

G/D

E⁷

A⁷

D⁷

G

E⁷

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

G B^bO Am⁷ D⁷

G B^bO Am⁷ D⁷

Down Among The Sheltering Palms

Abe Olman - 1914

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

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

I love you so, Just you I know, It

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

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

B D

Down among the shelter-ing palms, Oh hon-ey wait for me; Oh hon-ey

E⁷ A⁷

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

D E⁹ A⁷

Out where the sun goes down a- bout eight.

C D⁷ G B⁷

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

E⁷ A⁷ D

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

D B⁷ E⁹ A⁹ D

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

Washington and Lee Swing

T. Allen and M. Sheafe - 1910

$\text{J} = 240$

A G

G B° D^7

D

D^7

B G

G G^7 C

C $C^{\#}\circ$ G E^7

A^7 D^7 G

Joe Avery Blues

Joe Avery

A

B All Play Everytime
Solos start here

C

D Solos start at "B"

Tag

Pretty Baby

Egbert Van Alstyne & Gus Kahn - 1916

A C G⁷ C C⁷ F

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

C G⁷ C G⁷ C

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

G D⁷ G C^{#7} Dm G⁷

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

C C⁷ Dm G⁷ C

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

D⁷ G E^m A⁷ D⁷ G G⁷

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

B G⁷ C G⁺ C

bod y loves a ba by that's why I'm in love with you Pretty Ba by, Pretty Ba by. And I'd

G⁷ C G⁷ C

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

C G⁷ C C⁷

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

F B_b⁷ A⁷ D⁷ G⁷ G⁷

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

G⁷ D⁷ G⁷ C

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

Hughie Cannon, 1902

Bill Bailey

A *B^M*

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

D *F#⁷* *B^M* *A^O*

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

A⁷ **D** *F#⁷*

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

B^M

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

D *F#⁷*

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

B^M *A^O* *A⁷* **D** *A⁷*

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

B D

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

D A⁰

She moans the whole day lo - ng.

A⁷

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

A⁷ A⁺⁰

I know I've done you wr - ong.

E

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

D⁷

no - thing but a fine tooth comb. I

G G_M

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

E⁷ E⁷ A⁷

Bail - ley won't you please come home

Frankie And Johnnie

Traditional

D D7

Frank-ie and John- nie were lov- ers.
Frank-ie went down to the cor-ner,
Oh, Lord-y how they could love! They
Just for a buck- et of beer. She
swore to be true to each oth-er,
Just as true as the stars a- bove.
said to the fat bar- ten- der,
"Has my lov- in- est man been here?
He was her man,
But he done her wrong.
He was my man,
But he's done me wrong".

♩ = 160

China Boy

Winfrey/Boutelje - 1922

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

Alice Blue Gown

43

Harry Tierney & Joseph McCarthy

1919

In my sweet lit - tle Alice 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 Alice Blue Gown.

Jazz Baby

M.K. Jerome & Blanche Merrill - 1918

4/4 time, key signature of A major (no sharps or flats). The melody consists of eighth-note patterns. Chords labeled: A, A, A°, E7, A, A°.

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

Chords labeled: E7, A, C#7, C#°, F#m.

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

Chords labeled: B7, E7, A7.

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

Chords labeled: D, D7, B7, E7.

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

Chords labeled: B, A.

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

Chords labeled: E7, A, B7, E7, E+.

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

Chords labeled: C, A.

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

Chords labeled: Bm7, A7, A°, A, E7, E+.

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

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

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

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

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

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

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

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

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

A E7 E+ A Solos at D
nat'-ral-ly walk! Cause I'm a Jazz Ba-by, Lit-tle Jazz Ba-by that's me!

Willie The Weeper



A

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

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

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

B

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

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

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

C C7

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

C7 F Gm G7 D7

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

D7 G

want it good and strong— I want to have

C F

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

D C7 Gm G7 C7

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

C7 F Gm G7 D7

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

D7 G

you'd lock the door like will - ie the

C F

weep - er and cry for more.

The World Is Waiting For the Sunrise

Eugene Lockhart & Ernest Seity - 1919

Music staff 1: Treble clef, key signature of A major (no sharps or flats), time signature 4/4. Notes: D+, A (boxed), G, G, D+, G, G, D+, G. Lyrics: Dear one, the world is wait-ing for the

Music staff 2: Treble clef, key signature of A major (no sharps or flats), time signature 4/4. Notes: B7, G, C, G, Dm. Lyrics: sun-rise, Ev 'ry rose

Music staff 3: Treble clef, key signature of A major (no sharps or flats), time signature 4/4. Notes: E7, A7, D7, D+. Lyrics: is heav-y with dew. The

Music staff 4: Treble clef, key signature of A major (no sharps or flats), time signature 4/4. Notes: B (boxed), G, D+, G, D+, G, B7. Lyrics: thrush on high, His sleep-y mate is call-ing,

Music staff 5: Treble clef, key signature of A major (no sharps or flats), time signature 4/4. Notes: C, G, Dm, E7, Cm⁶, D7, G. Lyrics: And my heart is call-ing you.

The Yama Yama Man

Collin Davis & Karl Hoschna - 1908

A

Gm F/A Gm/Bb D⁷ Gm D⁷ Gm

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,

Gm F/A Gm/Bb 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!

B

G D⁷ G D⁷ G G⁷

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

C Cm G Em⁷ A⁷ D⁷

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

G D⁷ G D⁷ G G⁷

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

C G Em⁷ A⁷ D⁷ G D⁷

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

Yellow Dog Blues

W.C Handy 1914

A A

E'ersince Miss Su-san John-sonlost her Jock-ey Lee, There has been much ex-cite-ment,
Yellow Dog— Dis-trict like a book, In-deed I know the route that

A⁷ D D⁷ D A

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

E⁷ A E⁷

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

B A A⁷

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

D D⁷ D A

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.

E⁷ A E⁷

Has e - ven a ru - ral de-lie - ver - y.
Down where the South-ern cross the Dog.

All day the
Ev - e - ry

C A D A A⁷ D

phone. rings But it's not for me,
kit-ch'en there is— a cab—a ret,

At last good ti-dings,
Downwhere the boll wev'l works

D D

Fill our hearts with glee,
While the far-mers play.

This
This

87 E A E⁷ A⁷

mes-sage comes, from Ten-nes - see.
Yel-low Dog- Blues the live-long day.

Dear Sue your

D D D⁷ G G^{#DIM} D D⁷ G⁷

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

G⁷ D A⁷ D

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

A⁷ D F⁷ G G^{#DIM} D D⁷ G⁷

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

A⁷ D A⁷

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

A⁷ D A⁷ D A⁷

cross the Yel - low Dog.

Solos at "D"

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

Billy Rose & Con Conrad - 1923

A G G^{DIM} G G^{DIM} G

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

G D⁷ G^{DIM} G G

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

G^{DIM} G G^{DIM} G G^{#7} A⁷

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

D G A⁷ D

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

B G D7 G

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

G A D7

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

G C C7

if you want my com-pa-n-y well you can't fif-fy fif - ty me you've gotta
I don't want the kind of man who gives his love on the in - stal-ment plan.

G D7 G

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

C G D# D7 G D# D7

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

G AM7 D#M7 D7 G D7 G

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

G D# D7 G D# D7

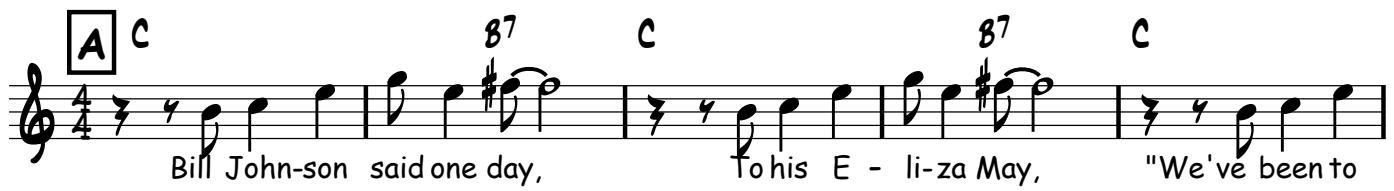
Fri-day night you dodged my path Sat-ur - day you took your bath

G AM7 D#M7 D7 G D7 G

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

Down in Honky-Tonk Town

Chris Smith & Charles McCarron - 1915

A C B⁷ C B⁷ C


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

C B⁷ C B⁷ Em F E⁷ F

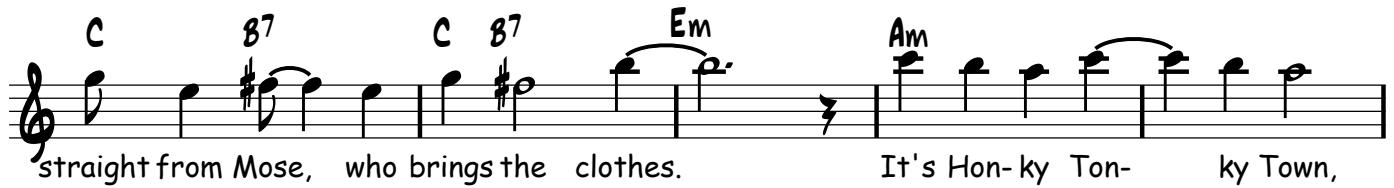

near-ly ev'- ry place in town. If you sug- gest to me, some oth-er

E⁷ F F E⁷ F E⁷ Am


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

B C B⁷ C B⁷ C


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

C B⁷ C B⁷ Em Am Am


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

Am Am B⁷ B^{7(b5)} E⁷


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

C A

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

B⁷

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

E⁷

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

B⁷

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

D

A

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

B⁷

stay a year, The mu-sic that you hear, would ev- enstart a mon-key,

E⁷

B⁷

E⁷

A

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

Down in Jungle Town

Edward Madden and
Theodore Morse - 1908

Verse

A E_M

Down____ in Jun-gle Town,____ the moon shines down____ with-out a

F#⁷ B⁷ E_M

frown;____ Soon____ a shy bab - oon came out to

G D⁹ G Am

spoon____ be-neath the moon;____ Mon-key Doo - dle

Am Am

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

Am Em B

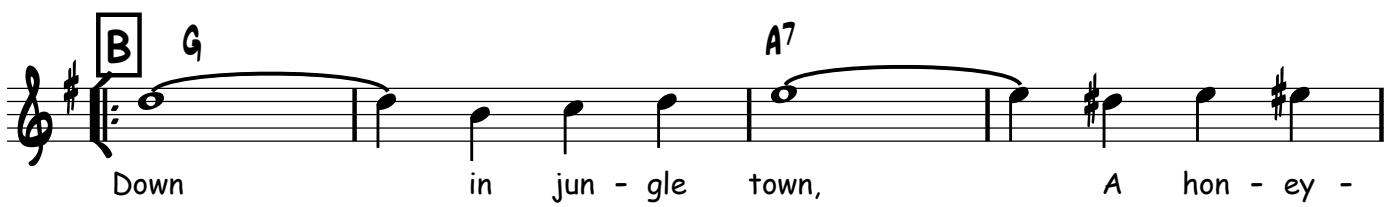
when he chat-tered You're a pret-ty thing Big Bam-boo

B D D⁷

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

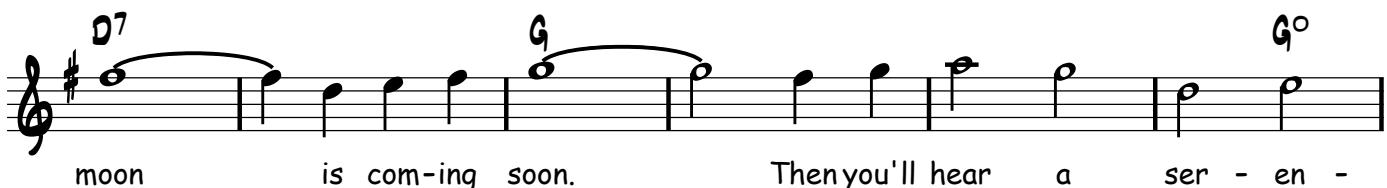
Chorus

B G



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

D7 G G°



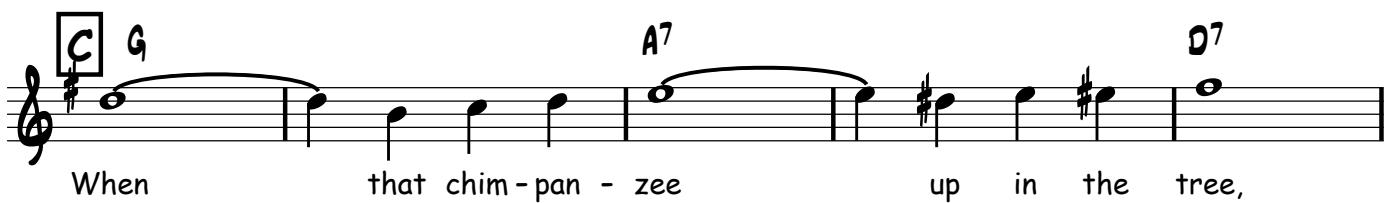
moon is com-ing soon. Then you'll hear a ser - en -

D7 G G° D7



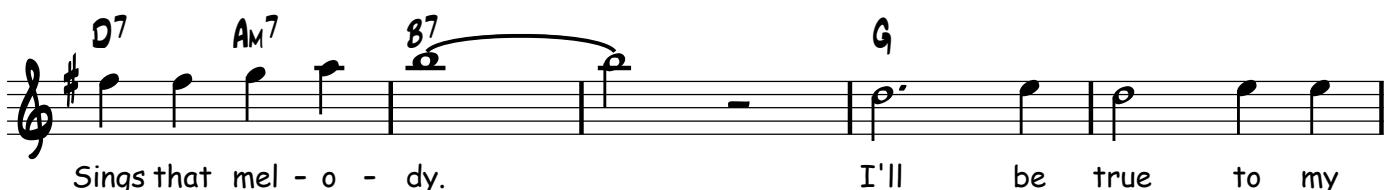
ade, To a pret - ty mon-key maid,

C G



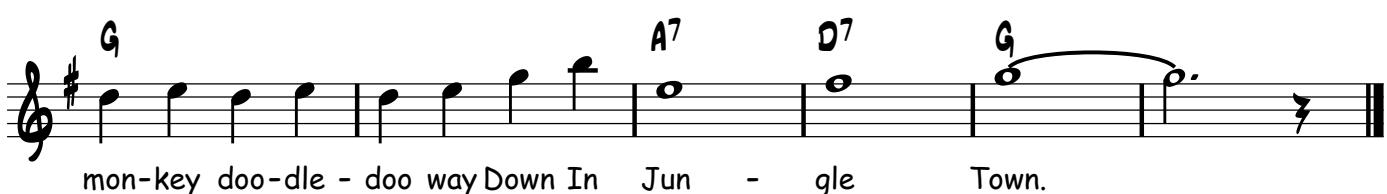
When that chim - pan - zee up in the tree,

D7 A7 B7 G



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

G A7 D7 G



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

My Daddy Rocks Me

J. Berni Barbour - 1922

♩ = 100



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.

F

E⁷A_MF[#]_O

F

A_{M/E}

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

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

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

B D_M D_{M/C} D_{M/B^b} A D_M G_M D_M G_M D_M D_M D_{M/C}

rocks me with one steady roll. My ba-by rocks me

B^b A⁷ D_{M/A} A⁷ D_{M/C} A⁷ D_M

with all his heart and soul.

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

E_M⁷ A⁷ D_M D_{M/C} B^o G_{M/B^b} A⁷ E_{M/B} A^{7/C#} D_M D_{M/C}

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

D_{M/B^b} A⁷ D_M E^o A⁷ D_M A⁷ D_M

with one steady roll. roll.

There'll Be Some Changes Made

Higgins/Overstreet - 1921

A G Em A⁷ D⁷ G Em
They say don't change the old for the new, - But I've found out that this will

A⁷ D⁷ B⁷ Em
nev - er do. When you grow old you don't last long; -

A⁷ D⁷ D⁺⁷ G Em
You're here to-day and then to - mor - row you're gone. I loved a man for ma - ny

A⁷ D⁷ G⁷ G⁺⁷ C
years gone by, I thought his love for me would nev - er die.

A⁷ D F#⁷ G⁹ B⁷
He made some chang - es that would nev - er do, - from now

Em E^o A¹³ A⁷ D⁷ Cm^b D⁷
on I'm go - in'g to make some changes too. For there's a

B E⁷

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

A⁷ B⁷

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

E⁷ A⁷ D⁷

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

E⁷ A⁷

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

A⁷ B⁷ E⁷

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

A⁷ D⁷ G E⁷ A⁷ D⁷ G

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

Creole Belles

1900

A

B

Interlude

Music staff showing measures 1-4. Chords: D7, D9, D7, G7, NC. The NC chord is a Neapolitan chord.

My Cre - ole
Whenstars

Music staff showing measures 5-8. Chords: C, G, D7, G. The C chord is highlighted with a box.

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.

Music staff showing measures 9-12. Chords: G, C, G. The C chord is highlighted with a box.

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

Music staff showing measures 13-16. Chords: D7, G, G. The G chord is highlighted with a box.

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

Music staff showing measures 17-20. Chords: D, G, A7, D7, G, G. The D chord is highlighted with a box.

Music staff showing measures 21-24. Chords: D7, G, G, A7, D7, G. The G chord is highlighted with a box.

Music staff showing measures 25-28. Chords: G, E7, Ami, A7, D7, G. The Ami chord is highlighted with a box.

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

Skeleton Jangle

Nick LaRocca - 1918

 $\text{♩} = 182$

Bass

A

B

The score consists of eight staves of handwritten musical notation. The first staff is labeled 'Bass'. The second staff is labeled 'A' with a box around it. The third staff is labeled 'B' with a box around it. The fourth staff is labeled 'G' with a box around it. The fifth staff is labeled 'C'. The sixth staff is labeled 'A'. The seventh staff is labeled 'C'. The eighth staff is labeled 'F' with a box around it, followed by 'Break'.

Chords indicated include F, C⁷, C⁷, C⁷, D⁷, G_M, G⁷, C⁷, F, C⁷, F⁷, B^b D⁷, G_M, G⁷, C, A⁷, D⁷, G⁷, C⁷, F, F[#], C⁷, A⁷, D⁷, C⁷, F, C⁷, F, Break.

C A⁷ D⁷ G⁷ C⁷

F Unison for 2 bars A⁷ D⁷

D⁷ G⁷ C⁷ F Unison 2 Bars

D A⁷ D⁷ G⁷

C⁷ F F#¹⁰ C^{7/G} A⁷

D⁷ G⁷

C⁷ F C⁷ F C⁷ F

Sobbin' Blues

Kassel and Berton - 1922

♩ = 164

Musical score for 'Sobbin' Blues' featuring four staves of music. The first staff uses a treble clef and a key signature of two sharps. It includes dynamics: *mf*, *pp*, *mf*, and *pp*. The second staff begins with a boxed **A**7 chord. The third staff begins with a **G**. The fourth staff begins with a **G7**. The music consists of eighth-note patterns and includes chords such as **A+**, **D7**, **G**, **GM**, **D**, **A7**, **AM⁶**, **B7**, **E7**, and **A7**.

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

Rhythm section score for 'Sobbin' Blues'. It consists of three staves of music. The top staff is labeled **B** and features a continuous pattern of eighth notes. The middle staff shows a harmonic pattern with chords **A7**, **A7**, **A7**, and **A7**. The bottom staff shows a harmonic pattern with a 'Swing' instruction and chords **G**, **G7/F#7/F7**, **E7**, and **A7**.

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

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

Hesitating Blues

W.C. Handy - 1915

A

Hello Central what's the matter with this line?
Sun-day night my beau proposed to me.
If I was whis-key, and you were a cup I'd

I want to talk to that
Said she'd be happy if his
dive to the bot-tom and

D/A A[#]o Bm G

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

D A⁷ E⁷ A⁷ D G⁷ D D⁷

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

B G

What you say can't talk to my Brown?
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

D/A A[#]o Bm G

wires all down. Tell me how long will I have to wait?
Will he Can I
Can-non Ball.. Hon-ey how long will I have to wait?
par-a-sol. Oh, How long do I have to wait?

A7 E7 A7 D G7 D D7
 tell me now, Why do you hes- i - tate? Pro-cras-ti-
 come back now, or will he hes - i - tate?
 get it now, do I have to hes- i - tate?

C G
 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

D7 G
 put off, Some-bod-y's bound to lose.

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

C G7 C
 to grieve and pine, My best friend's gone a - way, He's gone and

D7 G C7 G
 left me The Hes - i - ta-ting Blues.

Grizzly Bear Rag

George Botsford - 1910

Bass

D B⁷ E⁷ A⁷ D

A B⁷ E⁷ A⁷ Break D

A⁷ D B⁷

E⁷ A⁷ D

B A⁷

A⁷

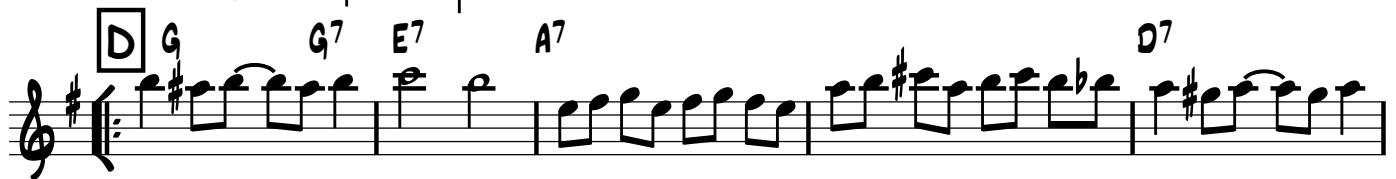
A⁷

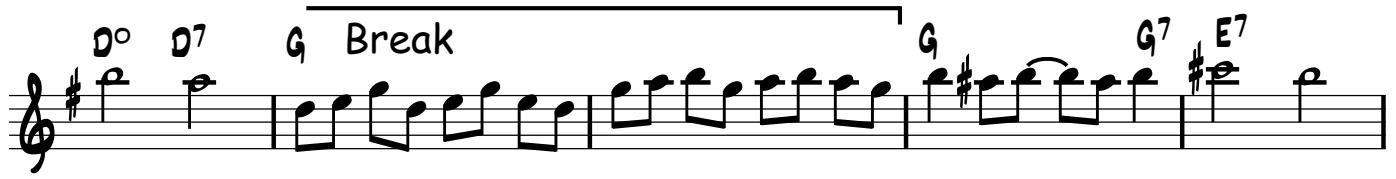
G G[#]


 C A7


 A B7 E7 A7 D


 E7 A7 D


 D G G7 E7 A7 D7


 D7 D7 G Break G G7 E7


 Stop time as Marked


 A7 D7 1. G D7 2. G Break


 Back to "B" - Play to Fine

He May Be Your Man

(But He Comes To See Me Sometimes)

Lemuel Fowler - 1922

Miss
Miss

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

An - y - time and
 When her man went

an - y - where
 out at night She would al-ways struther stuff.
 They would al-ways dis - a - gree.

Now Sa-die Snow, she
 Down at the ball,- at

had a beau.
 Moon-shine Hall,- she loved him night and day.
 Un - til Min-nie

she
 where ev - 'ry - bod- y'd go,
 Was Miss Min-nie,

shook a shim-my and stole his heart a - way.
 drink- in' plen - ty and hug- gin' Lu-dy's beau.

Poor Sa-die near - ly dies,
 Lu-dy was mad_ as well,

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

B C
D7 G7 C C7

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

F F7 G7 C F7 C
I

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

E7 A7

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

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

C C D7 G7 C C7 F

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

F E7 A7

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

D7 G7

but 'cause I'm just want, to to get you told, He

C F7 C G7

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

Satanic Blues

Sheet music for "Satanic Blues" featuring five staves of musical notation.

Staff 1: G, G⁷, C, CM, G, D⁹IM, A⁷M, D⁹

Staff 2 (boxed A): G, G, G, G⁷

Staff 3: C, C, G, BM, E

Staff 4: A⁷, D⁷, G, G, D⁷

Staff 5 (boxed B): G, C, G, C, G, C

Staff 6: C, G, E, A⁷, D⁷

Staff 7: G, G, G, G, G

Music score for a solo instrument (likely trumpet) in C major. The score consists of four staves of music.

The first three staves begin with a C major chord (C-C). The melody then moves through various chords: A7, D7, and D7. The fourth staff begins with an F major chord (F), followed by a C diminished chord (CDIM). The melody then moves through GM, A7, D7, G7, and concludes with a section labeled "Back to 'A'" consisting of notes over chords C, C#, and D.

Dangerous Blues

1921

A

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

A7

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

D

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

A7

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

B

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

A7

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

F#o **B7** **Am/E** **Em** **Eo** **Em** **Am/E** **Em**

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

E7

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

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

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

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

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

Tishomingo Blues

Spencer Williams - 1917

$\text{♩} = 132$

A

Oh Mis-si-sip-pi,
To-night I'm pray-in'

Oh Mis-si-sip-pi,
To-night I'm say in'

My heart cries out for
Oh Lord please bless the

you in sadness train that takes me,

I want to be where,
To Tish-o-min-go

the wintry winds don't way down old Dixie way,

Down where the

Where South-ern folks are

moon swings low, That's where I want to go.

That's why you hear me say, I'm I'm

B

goin' to Tish-o-min-go

be-cause I'm sad to - day.

B♭7 **C♯7** **F** **F♯7**

I wish to linger, way down old Dixie way.

C7 **F** **F♯7**

Oh my weary heart cries out in pain, Oh how I wish that I was back again,

C7 **G7** **C7** **G7** **C7**

Opt. Break on Solos

with a race, in a place, where they make you welcome all the time. Way

C **F** **F7** **B♭** **F** **F7**

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

B♭ **A7** **A7**

They get you dip-py, with their strange melo-dies. To re-

F **A7** **Dm** **C♯7** **F**

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

C7 **G7** **C7** **F**

I wish to linger, Where they play the weary blues.

Memphis Blues

W.C Handy - 1912

4

A

G⁷ D⁷ G⁷ C C⁷ F⁷ Fm⁶ G⁷

G⁷

C

G⁷

C

C⁷ B⁷ Bb⁷

A⁷

D⁷

G⁷ D⁷ G⁷ C C⁷

B

F.

Bb⁷

F

C⁷

Bb⁷

F

G⁷ C⁷ F F⁷ Bb⁷ Bb⁷ Bb⁷ F

Midnight in Moscow

81

$\text{♩} = 160$

AM Dm E⁷ Am E⁷ Am - C F G⁷

C B^{m7} E⁷ Am D^m

Am E⁷ Am B^{m7} E⁷ Am

D^m Am E⁷ Am Am

Stop time- first beat of bar only

B Am D^{m6} Am Am C

F C E⁷ Am Am Time

D^m D^m Am E⁷ Am B^{m7} E⁷

Am D^m Am E⁷ Am

The Storyville Blues

 $\text{♩} = 132$

Trad.

Musical score for The Storyville Blues, first line. Key signature: B-flat major (two flats). Time signature: 4/4. Measures 1-4. Chords: F, C7, F, F7, B-flat, B-flat major, F. The measure F F7 B-flat B-flat major F has a bracket under it.

Musical score for The Storyville Blues, second line. Key signature: B-flat major (two flats). Time signature: 4/4. Measures 5-8. Chord A (F) is boxed. Chords: F, F7, B-flat, F, C7, F.

Musical score for The Storyville Blues, third line. Key signature: B-flat major (two flats). Time signature: 4/4. Measures 9-12. Chords: F, G7, C7, F, F7.

Musical score for The Storyville Blues, fourth line. Key signature: B-flat major (two flats). Time signature: 4/4. Measures 13-16. Chords: B-flat, F, B-flat, G7, C7.

Musical score for The Storyville Blues, fifth line. Key signature: B-flat major (two flats). Time signature: 4/4. Measures 17-20. Chords: F, F7, B-flat, B-flat major, F, C7, F.

Musical score for The Storyville Blues, sixth line. Key signature: B-flat major (two flats). Time signature: 4/4. Measures 21-24. Chords: G7, C7, F, F7, B-flat, B-flat major.

Musical score for The Storyville Blues, seventh line. Key signature: B-flat major (two flats). Time signature: 4/4. Measures 25-28. Chords: F, C7, F, C7, F, F7, B-flat, B-flat major, F, C7.

Time

Drum Roll - Piano Roll - Sustained Bass

Back to "B" for Solos

Tag

Strut Miss Lizzie

Turner Layton & Henry Creamer - 1921

Chord Boxes:

- A:** E_M B⁷ E_M A_M E_M B⁷ E_M D⁺
- B:** G A⁷ D⁷ G C⁷ G G⁷
- C:** C E⁷ C_M G
- D+:** E⁷

Lyrics:

Won't you
strut Miss Lizzie Get bu-sy I want to see you walk,— for the
folks all state the way you syn-co-pate Is the whole town talk. When you
move so pret-ty, It's a pi-ty, The oth-er girl-ies frown.— But the
men you meet like the way you shake your feet, Oh, you knock'em diz-zy,
Strut Miss Liz-zie Brown. (I'll bet you've got the cut-est lit-tle strut in town!) Go

Vocal to "C"

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

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

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

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

[Back to "B: for Solos](#)

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

Porter Grainger & Everett Robbins - 1922

A

G B⁷ Em B⁷ E⁷

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

Bm⁷ E⁷ Am E⁷ E⁷ E⁷

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

Am A A⁷ Eb⁷ D⁷

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

B

G G B⁷ Em G⁷ C C^{#o}

If I should take a no-tion To jump in to the o-cean,
If I dis- like my lov-er And leave him for an -oth- er,

G G D⁷ D⁺⁷ B⁷ E⁷ A D⁺⁷ G G

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

B⁷ Em G⁷ C C^o

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

G G^o D⁷ D⁺⁷ G Am⁷ A^o G/B

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

C G^o G B⁷ Em G⁷ C C^o

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

G G^o D⁷ D⁺⁷ B⁷ E⁷ A⁷ D⁺⁷ G^o G

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

B⁷ Em G⁷ C C^o

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

G G^o D⁷ D⁺⁷ G G^o Am⁷ D⁺⁷

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

T'aint Nothin Else But Jazz

Maceo Pinkard - 1921

A

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

On my knees, I'm asking you please, Just to pay at-tention to me while I say:

G G7 Bb7 G7 G+7

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

B

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

G7 C G#7/D# Dm7 G7

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

C C7 F F#o

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

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 mighty fine,

C/E D#o C/E C Am7

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

D7 G7 C A7 D7 G7 C

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

Maitland

89

Same Melody as "Take My Hand, Precious Lord"

The musical score for "Maitland" is presented in four staves, each starting with a treble clef and a key signature of one flat (F major). The time signature is 4/4 throughout.

- Staff 1:** Features a single note followed by a short rest, then a series of eighth-note pairs. Chords labeled above the notes include F, F7, and B-flat.
- Staff 2:** Shows a sequence of eighth-note pairs. Chords labeled include B-flat, F, and C7.
- Staff 3:** Contains eighth-note pairs. Chords labeled include E, F7, and B-flat.
- Staff 4:** Displays eighth-note pairs. Chords labeled include F, C7, and F. The final measure ends with a repeat sign and a double bar line.

Chords labeled in the score:
F, F7, B-flat, B-flat, C7, E, F7, B-flat, F, C7, F, B-flat, B-flat, M, F

Alcoholic Blues

Albert Von Tilzer 1919

A

G_M

B **Vamp**

C

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

E_M

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

D A⁷
D A⁷

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

E⁷ A
I cut my sug - ar I cut my coal,

E⁷ A⁷ ♯
but now they've cut deep in - side my soul. I've got the

D 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.

G G_M
no more beer my heart to cheer, good-bye whis-key used to make me fris-ky.
Bars are closed and night clubs too,- lord - y lord - y what to do,-

A⁷ D B^{b7} A⁷ D
So long hi-ball, good-bye gin, tell me when you're com- in' back a-gain.
So long hi-ball, good-bye gin, tell me when you're com- in' back a-gain.

Solos at "D"

Alexander's Ragtime Band

Irving Berlin, 1911

VERSE

A A A⁷ D E⁷

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,

A B⁷ E⁷

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

A D E⁷

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

A A⁷

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

A musical score for a single melodic line, likely for a band instrument like a trumpet or flute. The score consists of eight staves of music, each with a key signature of one sharp (F#). The lyrics are written below each staff, corresponding to the chords indicated above the notes. The chords are: B (first staff), D (second staff), A7 (third staff), D (fourth staff), E (fifth staff), A (sixth staff), G (seventh staff), and D7 (eighth staff).

hear, Come on and hear, Al ex an - der's Rag time Band. Come on and
 hear, Come on and hear! It's the best band in the land. They can play a bugle call like you
 ne-ver heard be fore. So na-tur-al that you want to go to war. That's just the
 best-est band what am, ho ney lamb. Come on a long. Come on a long. Let me
 take you by the hand. Up to the man. Up to the man! Who's the dea- der of the
 band. And if you care to hear the Swa nee Ri- veplayed in rag time. Come on and
 hear, Come on and hear, Al - ex an der's Rag-time Band,

Riverside Blues

Thomas A. Dorsey & Richard M. Jones

Musical score for "Riverside Blues" featuring two staves of jazz notation. The top staff uses a treble clef and 4/4 time signature. The bottom staff uses a bass clef and 4/4 time signature.

Chords:

- Am, E⁷, Am, E⁷, Am, Dm, C, G⁺⁷
- F⁷, C, F⁷, G⁷, C, C⁷, C^o, Fm, 1.C, G⁷, 2.C, G⁷
- Dm⁷, G⁺⁷, C, F
- E⁷, C, G⁷, Fm, C, G⁷
- F, Fm, C, G⁷, Dm⁷, G⁷, C, C⁷, C^o, Fm, C, G⁷
- C, F, C, G⁷, F, C, Fm, C, G⁷
- G, Dm⁷, G⁷, C, C⁷, C^o, Fm, C

Performance Instructions:

- "everybody plays this figure behind clarinet lead" (referring to section B)
- "2 bar unison break"
- "2 bar clarinet break"
- "Play 2 bar unison on out-chorus"
- "Solos at 'C'"

My Bucket's Got a Hole In It

95

♩ = 174

The musical score consists of four staves of music. The first staff starts with a D7 chord, followed by a G7 chord, then a D chord. The second staff starts with an A7 chord, followed by a D chord, then a D7 chord, and ends with a G7 chord. The third staff starts with a G7 chord, followed by a D chord. The fourth staff starts with an A7 chord, followed by a D chord, then a G chord, and ends with a D7 chord.

CHORUS

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

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

CHORUS

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

CHORUS

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

CHORUS

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

CHORUS

I Can't Let 'Em Suffer

Henry Creamer & Turner Layton - 1918

A c Dm⁷ G⁷ C G+ C

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

This musical score consists of a single staff in common time (indicated by a '4' over a '1'). The key signature is A major (no sharps or flats). The melody starts on A, moves to C, then to Dm⁷, G⁷, C, G+, and ends on C. The lyrics 'I love to see the fel-lows hap-py all the while.' are written below the notes.

Dm G⁷ C Eb^o G#7/D

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

This musical score consists of two staves. The top staff continues from the previous section, ending on G+. The bottom staff begins with Dm, followed by G⁷, C, Eb^o, and G#7/D. The lyrics 'Love to see them smile. That shows they're jol-ly and ev- 'ry-thing.' are written below the notes.

C Dm⁷ G⁷ C G+ C

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

This musical score consists of a single staff in common time, continuing the melody from the previous sections. It features chords C, Dm⁷, G⁷, C, G+, and C, with the lyrics 'I love to see the fel-lows hap-py all the while.' written below.

Em B⁷ Em C#o G/D G⁷

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

This musical score consists of a single staff in common time, featuring chords Em, B⁷, Em, C#o, G/D, and G⁷. The lyrics 'It's cru-el, So cru-el, To let them plead. Oh, I' are written below the notes.

B G⁷

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

C G⁷

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

C C⁷ F

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

D⁷

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

G⁷ Dm/A Bb⁷ G⁷/B

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

C G⁷ C

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

C Bb

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

D⁷ E^m/G G⁷/F C/E Am⁷

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

Oh By Jingo

Albert von Tizler
1919

$\text{J} = 180$

Oh, by Gee! by Gosh, by Gum By Juv, _____

Oh! by Jin-go, won't you hear our

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

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

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

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

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

Down By The Riverside

$\text{♩} = 180$

A 



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

B 



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



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

100

Wabash Blues

♩ = 120

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

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

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

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

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

solos at B

101

B G⁷ G⁷ C C E M F F# G⁷ G⁷ C
Oh, those Wa-bash Blues I know I got my dues.

C D[#] DIM C⁷ F F C C G[#]7
A lone - some soul am I, I feel

G[#]7 G⁷ G⁷ G⁷ C C E M F F#
that I could die. Can - dle light that gleams.

G⁷ G⁷ C C D[#] DIM C⁷ F C
Haunts me in my dreams, I'll pack my walk-in'

C C G⁷ G⁷ C C
shoes To lose those Wa-bash Blues.

C G B E M G D[#] B^b7
Thru the syc-a-more the can-dle light is shin-ing bright, Mem'-ry brings the scent of new-mown

D[#] B^b7 A⁷ D A⁷ D
hay to me each night, I am start-ing for that spot no need to ask me when,

G G7 C G
I'll be leav - ing hoof-prints t'ward the old home road a - gain.
Back to B

Lasses Candy

Nick LaRocca - 1919

A

F F^o C⁷ F F^o

This line starts with a forte dynamic (F) on the first beat. It then moves to a piano dynamic (F^o) on the second beat, followed by a dominant seventh chord (C⁷). The next two beats are piano dynamics (F), separated by a short rest. The final two beats are forte dynamics (F) with a piano dynamic (F^o) on the fourth beat.

C⁷ C⁷ D⁷ G_m G G_m

This line begins with a dominant seventh chord (C⁷) on the first beat. It then moves to another dominant seventh chord (C⁷) on the second beat, followed by a piano dynamic (D⁷). The next two beats are piano dynamics (G_m), separated by a short rest. The final two beats are forte dynamics (G), with a piano dynamic (G_m) on the fourth beat.

G_m G⁷ C⁷ C⁷

This line starts with a piano dynamic (G_m) on the first beat. It then moves to a forte dynamic (G⁷) on the second beat. The next two beats are piano dynamics (C⁷), separated by a short rest. The final two beats are forte dynamics (C⁷), with a piano dynamic (C⁷) on the fourth beat.

B

F F^o C⁷ D⁷

This line starts with a forte dynamic (F) on the first beat. It then moves to a piano dynamic (F^o) on the second beat, followed by a dominant seventh chord (C⁷). The next two beats are piano dynamics (D⁷), separated by a short rest.

G_m G F E⁷

This line starts with a piano dynamic (G_m) on the first beat. It then moves to a forte dynamic (G) on the second beat. The next two beats are piano dynamics (F), separated by a short rest. The final two beats are forte dynamics (E⁷), with a piano dynamic (F) on the fourth beat.

E_b⁷ D⁷ G⁷ C⁷ F F^o G_m⁷ C⁷

This line starts with a forte dynamic (E_b⁷) on the first beat. It then moves to a piano dynamic (D⁷) on the second beat, followed by a dominant seventh chord (G⁷). The next two beats are piano dynamics (C⁷), separated by a short rest. The final two beats are forte dynamics (F), with a piano dynamic (F^o), a dominant seventh chord (G_m⁷), and a forte dynamic (C⁷) on the fourth beat.

Poor Butterfly

♩ = 120

Golden/Hubbel - 1916

F C[#]7 G_M7 [A] C⁹ F_{MAJ}7 F
 Poor But-ter - fly———'neath the blos-soms wait - ing——— Poor But-ter -

A+7 D⁹ D⁷
 fly——— for she loved him so. The mo - ments

G⁷ C⁸ F D_M
 pass in - to hours,——— The hours pass in - to years, And as she

G⁷ C⁹ F C[#]7 G_M7
 smiles thru her tears,——— She mur - murs low, The moon and

[B] C⁹ F_{MAJ}7 F
 I——— know that he be faith - ful,——— I'm sure he

A+7 A⁷ D⁹
 come——— to me by and by.——— But if

G_M7 B^b_M6 F G[#]DIM
 he don't come back——— Then I nev - er sigh or cry,——— I just must

C⁹ F
 die.——— Poor But - ter - fly.

King Chanticleer

Nat D Ayer & Seymour Brown, 1910

A

Am G[#]+ Am/G Am/F[#] F Am/E

Play cues 1x for Repeat:

F⁷/E^b Am/E B⁷ E⁷ Am Am B⁷ E⁷

B

E B⁷ E

B⁷

B⁷ B⁷ B⁷⁻⁵ E⁷

C

Am G[#]+ Am/G Am/F[#] F Am/E

F⁷/E^b Am/E B⁷ E⁷ Am

Trombone Solo - 16 Bars

D

Am

G⁷

E⁷

C

G⁷

C

F

CHORUS:

D⁷

G⁷

C

D⁷

G⁷

C

D⁷

G⁷

C

F⁷

C

Solos at "E":

Wild Cherries Rag

Ted Snyder - 1909

A

F#m C#m D F#7 Bm

E7 A A° A A C#7

F#m C#m D F#7 Bm

E7 A

B

F#7 Bm F#7 Bm E7

A E7 A F#7 Bm

F#7 Bm F#7 Bm E7

A E7 A F#7 Bm

F#7 Bm D

A E7 A

8. **C** D A/C# Bm Bb7 A7 D

A7 D A7 D A/C# Bm Bb7

Bb7 A7 D A7 D F#7

D Bm F#7 Bm F#7 Bm

F#7 D A7 D A7 D Bb7(b5)

Bass Solo - Stop Time

A Bb7 A Bb7 A A7 A7

D E7 E7 A E7 A7

D.S Back to "C" al Coda

Coda

F#7 D E7 A7

Ory's Creole Trombone

Edward "Kid" Ory - 1921

Trombone solo

Ja Da

Bob Carlton - 1918

♩ = 132

Musical score for the first line of the song "Ja Da". The key signature is A major (no sharps or flats). The tempo is indicated as ♩ = 132. The melody starts on D, followed by a rest, then a melodic line with chords C♯7, C7, B7, E7, A7, and D. The lyrics "Ja - da" are repeated twice, followed by "Ja-da Ja-da Jing,Jing" and "Jing.". The vocal line includes several grace notes and slurs.

Musical score for the second line of the song "Ja Da". The melody continues with the same harmonic progression (D, rest, C♯7, C7, B7, E7, A7, D) over the lyrics "Ja - da" and "Ja-da Ja-da Jing,Jing, Jing.". The vocal line features grace notes and slurs.

Musical score for the third line of the song "Ja Da". The melody begins on D, followed by a rest, then a melodic line with chords B°, A7, D, and B°. The lyrics "That's a fun-ny lit-tle bit of mel-o - dy," and "It's so sooth-ing and ap -" are sung. The vocal line includes grace notes and slurs.

Musical score for the fourth line of the song "Ja Da". The melody continues with the same harmonic progression (A7, D, C♯7, C7, B7, E7, A7, D) over the lyrics "peal-ling to me,- It goes Ja-da", "Ja-da", and "Ja-da Ja-da Jing,Jing,". The vocal line features grace notes and slurs.

Musical score for the fifth line of the song "Ja Da". The melody begins on D, followed by a rest, then a melodic line with chords B7, E7, A7, and D. The lyrics "Jing, Oh yeah!", "Ja - da Ja - da Jing,Jing,", and "Jing!" are sung. The vocal line includes grace notes and slurs.

That Da Da Strain

Smith and Medina - 1922

 $\text{♩} = 152$

A E_M

B G

D B^7 A^7 D^7

A⁷ **D⁷** **G** **A⁷M⁷** **D⁷**

G **B⁷** **E⁷**

A⁷ **D⁷** **G** **C⁷** **G**

Solos on B

Lazy Daddy

ODJB, 1918

A

B

Clarinet Break - 2 Bars

Clarinet Break - 2 Bars

Trombone Break

C/G

Back to "B" al fine

Limehouse Blues

♩ = 184

A D C D D C D

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

F♯M C♯7 F♯M F♯M C♯7 F♯M A7

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

B D7 G F♯7 Bm B♭

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

D C D D C D Gm7 C7 F7

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

C *B♭7*

115

B♭7 **A7 G♯7**

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

G7

F

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

A7

Dm7

G7

C7

F7

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

D *B♭7*

B♭7 *A7 G♯7*

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

G7

F

D7

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

Gm

D7

Gm

Gm7(b5)

C7

F

A♭9 FOR REPEAT

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

Livery Stable Blues (Vocal)

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

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

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

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

B C

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

C7 F F#^o

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

C A7 D7

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

G7 C F7 C

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

C C7 F Fm C G#7 G7 C C7 F

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

C E♭^o C A7

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

A7 G7 G#7 G7 C G7 C

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

Where Did Robinson Crusoe Go?

Verse

Young/Lewis/ Meyer - 1916

A ♭

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

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

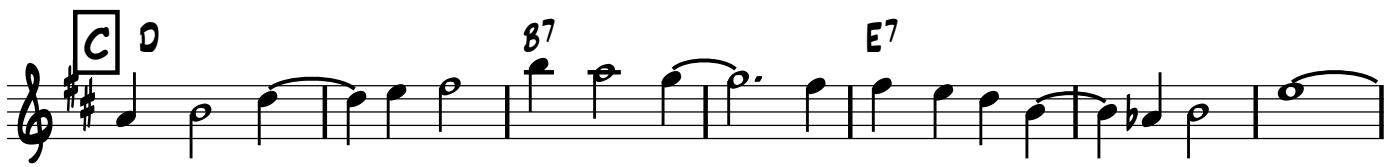
— no rent to pay and no wife to o - bey,—

B ♭

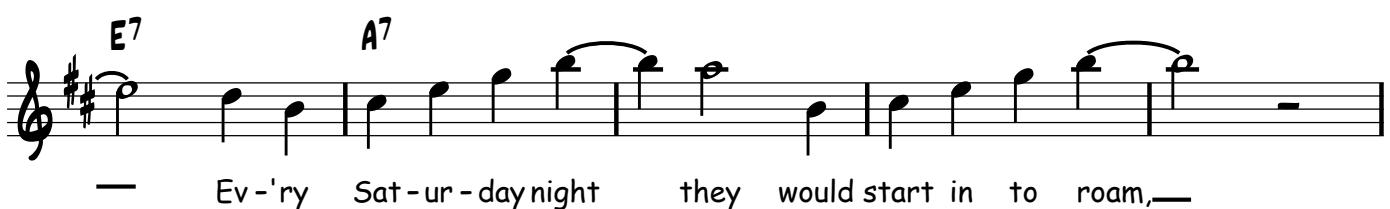
His good man Fri - day was his on-ly friend,— they didn't bor-row or

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

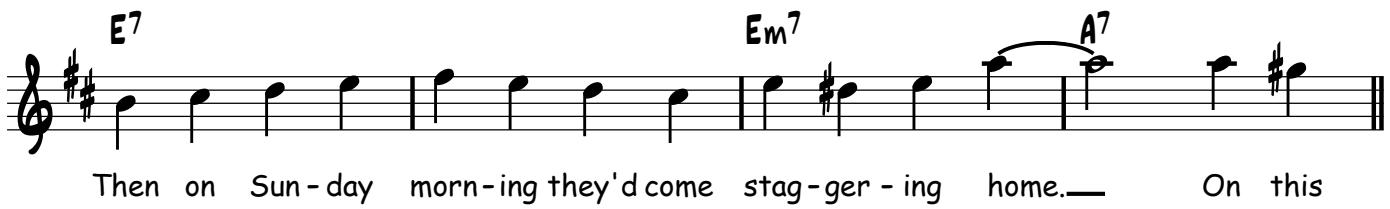
day, but Sat - ur - day night— it was shut.— And



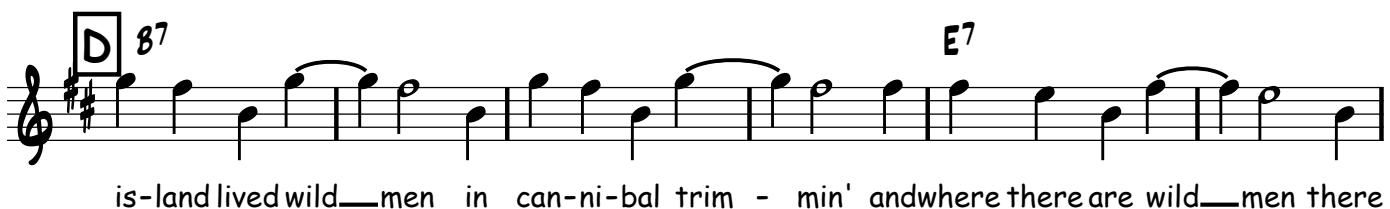
Where did Rob - in-son Cru-soe go— With Fri-day on Sat - ur day night?—



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



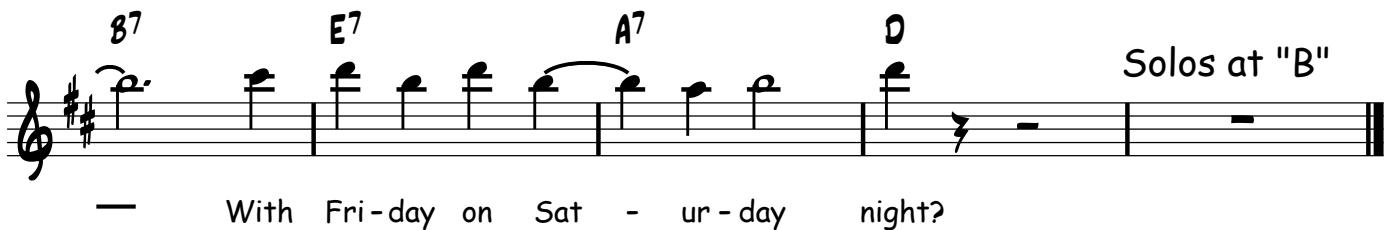
Then on Sun-day morn-ing they'd come stag-ger-ing home.— On this



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



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



— With Fri-day on Sat - ur - day night? Solos at "B"

Oh, Didn't He Ramble

Traditional

A

To Dixieland 2-beat swing feel

Drums

Well his

B

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

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

C

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

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

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

Mama Don't Allow

121

The musical score consists of four staves of music in G major, 4/4 time. The lyrics are integrated into the music, with some words aligned with specific notes or chords. The chords indicated are G, D7, G7, C, and Cm.

Chords: G, D7, G7, C, Cm

Lyrics:

- 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

That Dixie Jazz

James P. Maguire & Warren DeWitt - 1919

A C G[#]7 C G⁷ C

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

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.

C G[#]7 C G⁷ C

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

G⁷ G⁺ C A⁷ D⁷ G⁷

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

B C A⁷ D⁷ 123

That Dix-ie jazz! That Dix-ie jazz! My how I love to hear that

G⁷ C E⁷ A⁷

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

A⁷ D⁷ D⁷

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

D⁷ G G⁷

tick- le toe. Oh, Hon- ey! Come, let's go!

C C⁷ F

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

D⁷ G⁷

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

C A⁷ D⁷

That Dix- ie jazz! That Dix- ie jazz!

D⁷ G⁷ C

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

Way Down Yonder in New Orleans

Henry Creamer & J. Turner Layton - 1922

A D D#^o A⁷ D

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?

Bm F#⁷

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

D G D E7(b5) A⁷

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

D G B⁷ B7(b5) E⁷ A⁷

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

B

A7 Em7 A7 D7

Way down you der in New Or - leans,

D A7 Em7 A7 D D7 A7

there's a gar-den of E - den, that's what I mean.

Em7 A7 D7

D7(sus4) D7

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

D7 G6 D7 G F#7 F7 E7

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

A7(sus4) A7 D Bm

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

D Bb7 D D7 Em7 A7 D6

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

126 When Ragtime Rosie Ragged The Rosary

Lewis Muir & Edgar Leslie - 1911

D7 F#7 Am F7 D7 F7 Am F7 D7 D7

Verse:

A G

Par-son Lee in Ten-nes-see in ac-cent-s loud and clear, said "Folks I'm aw- ful"

C G D7

sor-ry but our or- gan man ain't here. Now I'd like some-one to stand

D7 G G

up and vol- un- tee-r to help us out". When a

B G G

gal named Rag-time Ro-sie stood up and said that she could play, The par-son seemed de-

C G D7

light- ed and he said "Just step this way", And the con- gre- ga- tion all

D7 G D7 G D+

sat down to pray, Then came a shout, When

C G

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

D7

Break for Spoken Vocal

Deacon Alexander Started in to reprimand her

G

Then he turned a-round on- ly to see:

D7

Break for Spoken Vocal

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

G

To that tune so sweet,

G7

C

It was such a treat,

A7

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

D G

Rag-time two-step 'til that Par-son Lee.

D7

Break for Spoken Vocal

Why, he forgot the sermon and began to speak in German

G

List-nin' to that low-down mel-o-dy.

G7

C

D7

Then he said "I

D+

G

want you folks to know

G7

C

C#o

that this ain't no min-strel show"

D+

When

G

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

A7

D7

G

C7

G

FLOATIN' DOWN THAT OLD GREEN RIVER

A D **D D7 C#7 C7 B7** **E7** Cooper - 1915

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

E7 **A7**

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

D **D7**

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

G **B7** **E7** **A7**

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

D **D7 C#7 C7 B7**

had to drink that whole Green Riv- er dry to

No Repeat First Time - On To Vocal

E7 **A7** **D**

get back home to you!

Solos at "A"

Verse Interlude:

D D[#]o A⁷ D D[#]o A⁷

Verse - Vocal:

B D D[#]o A⁷ D D[#]o A⁷ D E⁷

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

E⁷ A⁷ D D⁷ C^{#7} C⁷ B⁷ E⁷

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

A⁷ D D[#]o A⁷ D D[#]o A⁷ D

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

E⁷ A⁷ D

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

B⁷ E⁷ A⁷ Back to "A"

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

Back to "A" for Vocal and Solos

Floatin' Down To Cotton Town

F. Henri Klickman - 1919

A G $Bb^o\ D7$ $Bb^o\ D7$ D^+

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

G G Gm D

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

D $D^{\#}o\ A7/E$ A7 D7 D+

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

B G $Bb^o\ D7$ $Bb^o\ D7$ D^+

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

G Bb^o D $D^{\#}o$ A7

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

D A7 $A7/E$ $A^{\#}7/Eb$ D7

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

C G

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

D7 D7/F# A7/E D7/F# G

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

A7/F# G E7

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

A7 A7/F# A7 D7 Break 2 bars

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

D G E7 A7 D7 D7/F#

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

A7/E D7/F# G G7 C Eb7

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

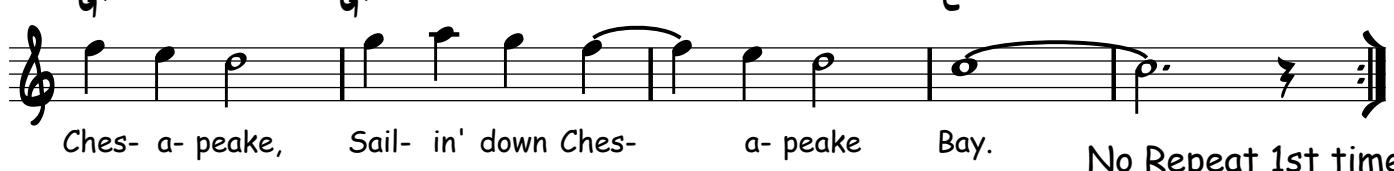
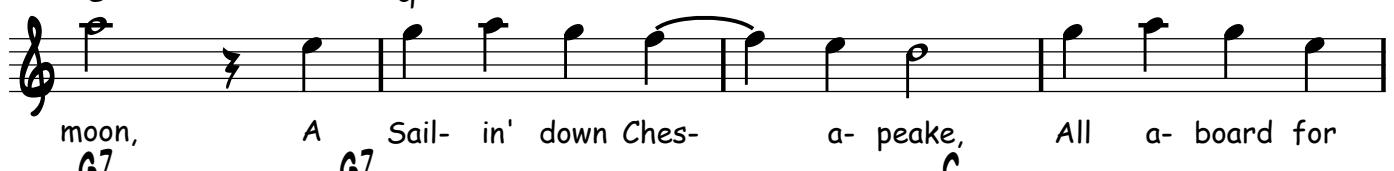
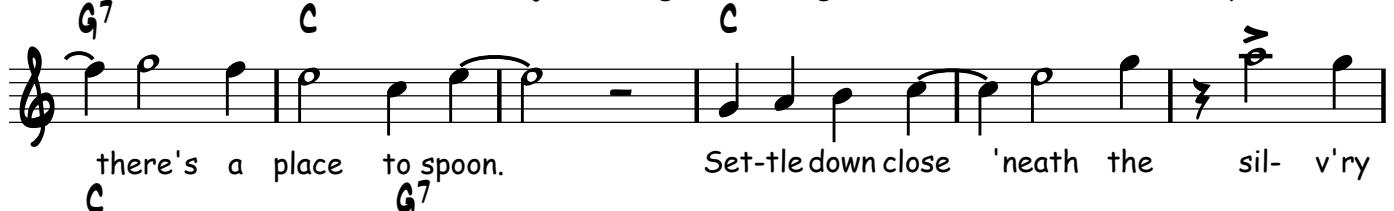
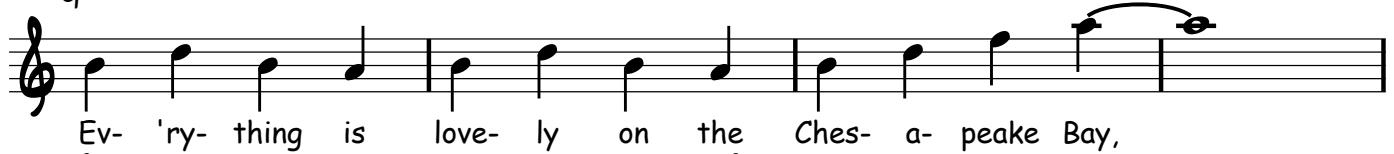
G E7 A7 Eb7 D7 G

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

Sailing Down Chesapeake Bay

A G⁷ Verse

Havez - Batsford - 1913



No Repeat 1st time

C **C** **G⁷** **C** **G⁷**

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

Head-in' here,

C **C** **G⁷** **C**

to this pier.

And we can make it if we hur- ry, Nev- er fear,

C **D⁷** **D** **C** **G⁷**

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

D **G⁷** **C** **E⁷** **C**

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

Head-in' for

A_m **D⁷** **D** **A⁷** **D⁷**

Bal- ti- more.

Just hear the pad-dles turn- in',

Hear my heart a'

D⁷ **A⁷** **D⁷** **G⁷** **D⁷**

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

Solos on Verse

Easy Rider's Gone

Shelton Brooks

♩ = 120

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

Eh Las Bas

135
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, Well I

B Solos here after Vocal

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

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

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

Fidgety Feet

The Original Dixieland Jazz Band - 1918

Staff 1: 4/4 time, key signature of one sharp. Chords: D⁷, G, C, C[#]O, G, D⁷, G.

Staff 2: Key signature changes to no sharps or flats. Chords: A, G, G⁷, C, C[#]O, G, D⁷, G.

Staff 3: Chords: G, A⁷, D⁷, G.

Staff 4: Chords: G, G⁷, C, C[#]O, G, G[#]O. A "2 Bar break" is indicated by a blank staff.

Staff 5: Chords: A⁷, D⁷, 1.G, 2.G, G⁷. The first measure is labeled "Stop time".

Staff 6: Key signature changes to one flat. Chords: C, E⁷, F, C, G⁷, C, A⁷.

Staff 7: Chords: D⁷, G⁷, C, E⁷, F.

Staff 8: Chords: C, G⁷, C, A⁷, D⁷, G⁷, C, C⁷.

A musical score consisting of four staves of music, each in common time and featuring a key signature of one flat (B-flat). The music is divided into measures by vertical bar lines. The first staff begins with a boxed measure containing a C note followed by an F note. Subsequent measures include C7, F, C7, B-flat, B-flat major, F, D major 7, G7, C7, F, C7, B-flat, B-flat major 7, A major 7, B-flat, C7, G7, C, F, 1. C7, 2. F. The second staff starts with B-flat, followed by B-flat major, F, D major 7, G7, C7, B-flat, B-flat major 7, A major 7, B-flat, C7, G7, C, F, 1. C7, 2. F. The third staff starts with C7, followed by F, C7, B-flat, B-flat major 7, A major 7, B-flat, C7, G7, C, F, 1. C7, 2. F. The fourth staff starts with F, followed by B-flat major, F, D major 7, G7, C, F, 1. C7, 2. F.

Waitin' For The Robert E Lee

Lewis F. Muir & L. Wolfe Gilbert - 1912

A A E+ A A7

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

D A+ D A C#7

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

D A B7

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

B7 E7

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

B A E+ A A7 D

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

D A+ D A C#7 D7

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

A B7 E7 A A E7/B A7/C#

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

C **D**

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

A7 **A7**

Go take your best gal real pal, Go

D **A7** **D** **A7**

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

D_b **A7**

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

A7 **A7**

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

A7

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

D **D[#]7** **E7** For Repeat:

Walkin' the Dog

♩ = 164

Shelton Brooks - 1917

A G G° D7 G G°

Now lis-ten hon-ey'bout a new dance craze,
You all were craz-y 'bout the "Bunn-ny Hug",

Been'rig-i-na-ted for a-
Most ev'-ry bod-y was a

D7 D° A7 D D° A7 D7

bout ten days, It's these, It's a bear!,
"Tan-go bug!" But now, and some-how,

And it's a new step a fun-ny two step.
The fun-ny Dog walk is all the town talk.

G G° D7 G G°

In ev'-ry cab-a-ret and danc-ing hall,-
In ev'-ry pri-vate home this dance is known.

You see them do-ing it, yes,
I called a friend of mine up

D7 D7 B7 E7 A7 D7

one and all,— If you'll just give me a chance, I'll in - tro-duce this dance:
on the phone, Hear-ing on his Gram-o-phone: This "Dog-gone" rag-gy tone:

B G C G G^o D⁷

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

G C A⁷ D⁷ G

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

C G D⁷

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

G G⁷ C C^{#o} G D⁷ G

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

Over The Waves

A G

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

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

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

B C

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

Waltz-ing a - long in the blue, like a breeze drift-ing o - ver the sand.

Thrilled be the won - der of

C

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

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

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

ROYAL GARDEN BLUES

143

Clarence & Spencer Williams - 1919

The musical score consists of eight staves of music in 4/4 time, key of D major (two sharps). The score includes the following parts:

- Staff 1:** Bassoon (Bassoon part only shown).
- Staff 2:** Clarinet (labeled 'A' in a box).
- Staff 3:** Trombone (labeled 'B' in a box, followed by 'Cornet' in parentheses).
- Staff 4:** Tuba (labeled 'C' in a box, followed by 'Tuba' in parentheses).
- Staff 5:** Bassoon (labeled 'D' in a box, followed by 'Cornet' in parentheses).
- Staff 6:** Bassoon (labeled 'E' in a box, followed by 'Clarinet' in parentheses).
- Staff 7:** Bassoon (labeled 'F' in a box, followed by 'Trombone' in parentheses).
- Staff 8:** Bassoon (labeled 'G' in a box, followed by 'Tuba' in parentheses).

Chords indicated throughout the score include D7, G, A7, Bb7, C7, E7, and Gm.

Performance instructions:

- Staff 2: Stop time - Play downbeats 4 bars.
- Staff 5: Bassoon part only shown.
- Staff 6: Bassoon part only shown.
- Staff 7: Bassoon part only shown.
- Staff 8: Bassoon part only shown.

Final instruction at the bottom of the page:

Back to "D" for Solos

Long Gone

W.C. Handy & Chris Smith - 1920

F F^{7/A} B_b C^{#7/B} F C⁷ F
 Did you

A F C⁷
 ev-er hear the sto-ry of Long John Deah?
 Long John stood on the rail-road tie,
 A bold bankrob-ber from
 Waitin' for freight train

F F^{7/A} B_b C^{#7/B}
 Bowl-ing Green, Was sent to the jail-house yes- ter- day,
 to come by. Freight train came just puffin' and flyin',

F Dm⁷ G⁷ C⁷ F
 Late last night he made his get- a- way. He was
 Ought'a seen Long John grabbin' that blind.

B F Dm⁷ Gm⁷ C⁷ F Dm⁷ Gm⁷ C⁷
 Long Gone from Ken-tuck-y, Long Gone, ain't he luck-y?

F F^{7/A} B_b C^{#7/B} F C⁷ F
 Long gone, and what I mean, Long Gone John from Bowl-ing Green.

Interlude
 F Dm⁷ Gm⁷ C⁷ F Dm⁷ Gm⁷ C⁷
 They They

C F C7 F

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

F F7/A Bb C#7/B

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

F Dm7 G7 C7 F

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

D F Dm7 Gm7 C7 F Dm7 Gm7 C7

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'.

F F7/A Bb C#7/B F C7 F

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

A Good Man is Hard to Find

♩ = 100

Eddie Green 1917

A7 G
A⁹ D⁷ G G^{#DIM} D⁷

My heart's sad and I am all a-lone

my man treats me mean.

G GM D G^{#DIM} A⁷ D

I re-gret the day that I was born,

and that man I ev-er seen oh

A⁷ D A D⁷

my hap-pi-ness is less to-day,

my heart is broke and that is why I say. Lord a

B E⁷ A⁷ D⁷

good man_ is hard to find

you al-ways get the oth-er kind just when you think that.

D⁷ G

he's your pal,

you look to find him fool-in"round with some oth-er gal then you

E⁷ A⁷ D⁷ G

rave_and you all crave you wan-na see him in his grave

so if your man is nice take

G D^{#7} D⁷ G

my ad-vice and hug him in the morn- in' kiss him ev' ry night

give him plen-ty lov- in'

D^{#7} D⁷ G A⁷ D⁷ G D⁷

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

so hard to find.

Get Out Of Here (And Go On Home)

♩ = 180

A

B

C

D

Chinatown, My Chinatown

149

Jean Schwartz & William Jerome - 1906

A

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

B

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

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

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

Cleopatra Had A Jazz Band

Jack Coogan & Jimmy Morgan - 1917

A E C#7 F#7 B7 E

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

E G#m G F#m F#7 B7 B° B7 B+

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

E C#7 F#7 B7 C° C#m D°

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

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

B F#⁷ B7 E G#m G F#⁷

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

B7 E7 C#⁷ C#⁷ F#⁷ C#m⁶ C7

In her queer E-gyp-tian style. She won Marc An-to-ny,

B7 E/G# F#m E G#m/D#C#m⁷ B7 D⁰

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

F#⁷/C# F#⁷ B7 G#m G

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

C F#⁷ B7 E G⁰ F#m⁷ B7

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

E7 D#7(b5) G# G#⁰ G#⁷ A7 G#⁷ C#⁷ F#⁷

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

B7 E G#m G F#m⁶ B7 F#m⁶ B7 E

Cle-o lost her san-dal as she danced to the strains of the E-gyp-tian jazz band tune.

Aunt Hagar's Blues

W.C. HANDY 1921

A C G+ C G+ C C7

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

F7 Dm G7 C C#o

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

Dm7 G7 C C7 F Fm C G7

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

B C G7 C C7

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

F7 G7 C

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

F7 G7 C F7 C

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

C

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

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

good Lawd sent it right down to me. Let the

C C7 F F#7 C G7 C G#7 G7 C

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

D C

Oh, 'taint no use you preach- in', Oh, 'taint no use o'teach- in'

F7

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

A7 D7 G7

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

C G7 C

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

Avalon

Al Jolson 1920

Musical notation for the first part of 'Avalon'. The key signature is A major (no sharps or flats). The melody starts with an upbeat of two eighth notes followed by a measure of two eighth notes. The first chord is A7, indicated by a box around the 'A'. The melody continues with eighth-note patterns, leading to a D chord. The next chord is A7, followed by another D chord.

I found my love in A-va-lon, — Be - Side — the bay, —

Musical notation for the second part of 'Avalon'. The key signature changes to D major (one sharp). The melody continues with eighth-note patterns. The chords are D, A7, A+7, D, A+7, D, C#C7.

— I left my love in A-va-lon, — and sailed a - way. — I

Musical notation for the third part of 'Avalon'. The key signature changes to B major (two sharps). The melody continues with eighth-note patterns. The chords are B, B7, EM, B7, GM6.

dream of her and A-va-lon from dusk 'til dawn. — And

Musical notation for the fourth part of 'Avalon'. The key signature changes to A major (one sharp). The melody continues with eighth-note patterns. The chords are D, C#C7, B7, EM7, A7, D.

so I think I'll trav-el on, — to A - va - lon.

Amazing Grace

Musical notation for the first part of 'Amazing Grace'. The key signature is G major (one sharp). The melody starts with an upbeat of two eighth notes followed by a measure of two eighth notes. The chords are D, D7, G, D, D.

Musical notation for the second part of 'Amazing Grace'. The key signature changes to A major (no sharps or flats). The melody continues with eighth-note patterns. The chords are G, Bm, A, D.

Singin' The Blues

155

Con Conrod 1920

$\text{J} = 120$

F CMAJ^7 EM DM C G^7 C

A D_M^7 G^7 C

B E^7 A^7

D^7 AM^7 D^7 G^7 [2-Bar Break] CDIM

C D_M^7 G^7 C A^7

D_M D_M^7 ADIM $\text{E}^{\flat}\text{DIM}$ C

A^7 D^7 G^7 C

Second Hand Rose

James F. Hanley & Grant Clarke - 1921

A D A⁷ D A⁷ D D^o Em

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

E⁷ A⁷ D A⁷ D A⁷

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

E⁷ F#m B⁷ E A Em B⁷

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

Em E⁷ A⁷ A+⁷

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

B D D^o A⁷ D E⁷ A⁷

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

A⁷ D D A⁷ D^o

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

Em⁷ A⁷ Em A⁷ A+⁷ D

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

C D D^o A⁷ D E⁷ D⁷

Sec-ondhand pearls, I'm wear-ing sec-ondhand curls, I nev-er get a
Sec-ondhand rings, I'm sick of sec-ondhand things I nev-er get what

D⁺⁷ G D⁺ G Em Am Em Am

sin- gle thing that's new. E - ven Jake the plumb-er, he's the
oth- er girl- ies do. Once while stroll-ing thru the Ritz a

Em D E⁷

man I a-dore, He had the nerve to tell me he's been mar-ried be- fore!
girl got my goat, Shenudded her friend and said "Oh look! There's my old fur coat!"

E⁷ A⁺⁷ D D^o A⁷ D E⁷

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

E⁷ Em⁷ A⁷ D A⁷

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

Lovin' Sam (The Sheik of Alabam')

1922

A A A⁰ A A⁷

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

D A A⁷ D A

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

B⁷ E⁷ A

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

B A A⁰ A A⁷

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

D A A⁷ D A

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

B⁷ E⁷ A

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

A musical score for a vocal performance, likely for a piano or guitar. The music is in common time and consists of eight staves of music with lyrics underneath. The key signature changes throughout the piece, indicated by various chords above the staff. Chords include C, E7, A7, D, F#M, E7, A7, G, GM, and D. The lyrics describe the character Lov-in' Sam, his various talents, and the admiration he receives from women and babies.

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

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

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

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

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

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

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

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

Ma He's Making Eyes At Me

Con Conrad - 1921

A C G⁷ C G⁷

Lit-tle Lil-ly was oh! So sil-ly and shy,
And all the fel-lows knew,

G⁷ Am A^o Dm⁷ G⁷ C G⁷

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

C D⁷ G⁷ G^o G⁷

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

B C D⁷ G⁷ G⁷ C

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

C A^o G⁷ G⁷ C G⁷

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

C C D⁷ G⁷ G⁷ F E⁷ A⁷

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

D⁷ G⁷ 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

G⁷ D⁷ G⁷ C F⁷ C

on my should-er,- Ma, he's kiss-ing me!"

for as sis-tance!

When You're A Million Miles From Nowhere

Walter Donaldson - 1919

A Em⁷ A⁷ Dmaj⁷ F^o A^{7/E}

A⁷ D Em⁷ A⁷ Em⁷

A⁷ G/D F#m/A D F^o

B Em⁷ A⁷ Dmaj⁷ F^o A⁷ C#m⁷ F#⁷ G#m⁷ A^o

F#^{7/A#} B⁷ E^m E⁷ E^{#o}

D/F# F^o A^{7/E} A⁷ D G⁷ D

My Honey's Lovin' Arms

Herman Ruby/Joseph Meyer - 1922

A

You've heard lov-ers, Love-sick lov-ers fret A bout their pet; They al-ways get ro- man-tic, Drive you fran-tic.

B

I'm so diff'rent, Oh, so diff'rent- now; While I'm in love I know I simp-ly go and whis-per low to Hon-ey Ba- by:

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

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

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

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

C D

I love you more each day,

When years have passed a-way

D

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

A^m6 B7

E⁹

'Cause when the world seems wrong,

D7

I know that

G **Gm** **D**

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

E7 A7 D G7 D

St. James Infirmary

A B_M G⁷ F#⁷ B_M F#⁷ B_M G⁷ F#⁷ B_M E_M B⁷

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

E_M G⁷ F#⁷ B_M G⁷ F#⁷ B_M F#⁷ B_M G⁷ F#⁷

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

B_M E_M E_M B_M G⁷ F#⁷

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

B B_M F#⁷ B_M B_M G⁷ F#⁷

down to the Saint James In-firm'-ry - My ba - by there she lay, La-id
 "What is my ba - by's chan-ces" - I asked old Doc - tor Sharp,
 go, let her go - Godbless her - Wher ev - er she may be. She can

B_M F#⁷ B_M D⁷ G⁷ F#⁷ B_M

out on a cold mar-ble ta - ble - Well, I looked and I turned a-way.
 "Boy, by six o'clock this eve' nin, - She'll be play - in' her gol den harp. Let her
 hunt this - wide - world o - ver But she'll ne - ver find a man like me.

Down Home Rag

Wilbur C. Sweatman - 1911

The sheet music consists of four staves of musical notation for a single instrument, likely a piano or guitar. The music is in common time (indicated by '4'). The first staff shows a melodic line with chords G⁷, D⁷, and G⁷. The second staff contains a harmonic progression: C, Dm⁷, C/E, Fm⁶/D, C, Am⁷, D⁷, G⁷, C. The third staff begins with a section labeled 'A' enclosed in a box, followed by a melodic line with chords C, Dm⁷, C/E, F#m⁶/D, C, Am⁷, D⁷, G⁷, C. The fourth staff begins with a section labeled 'B' enclosed in a box, followed by a melodic line with chords C⁶, D⁷, G⁷, C. The fifth staff begins with a section labeled 'C' enclosed in a box, followed by a melodic line with chords C⁷, Eb⁷, Gm, Eb⁷, C⁷, B⁶, D⁴O, Eb⁷, C⁷, C⁷. The sixth staff begins with a section labeled 'D' enclosed in a box, followed by a melodic line with chords F, F⁷, Bb, Bbm, F, F, F⁷, Bb, F, G⁷, C⁷, F. The seventh staff continues the melodic line with chords F, Bbm, F, Bbm, F, G⁷, C⁷, F. The eighth staff concludes the piece with a melodic line ending on a final chord.

Play "A" Once and end

Shake It & Break It

Artie Matthews - 1915

A

D7 Clarinet Break: 2 bars G

A7

D D7 G Gm D

B D A7

D D7 G7

D

C D

D7 Break: 2 bars G7

A7

D D7 G Gm D D7

A7

Play "D" As AWritten - Repeat for Solos

Musical staff showing a sequence of chords: D, G, D⁷, G, G, G⁷. The first chord, D, is highlighted with a square box.

Musical staff showing a sequence of chords: G, D⁷, G, G, E⁷. The first chord, G, is highlighted with a square box.

Musical staff showing a sequence of chords: E⁷, Am, A[#]7, G. The first chord, E⁷, is highlighted with a square box.

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

Musical staff showing a sequence of chords: D⁷, G, G, G⁷. The first chord, D⁷, is highlighted with a square box.

Musical staff showing a sequence of chords: E⁷, followed by a break of 2 bars, then G⁷, D, and G. The first chord, E⁷, is highlighted with a square box.

Musical staff showing a sequence of chords: D, A⁷, D⁷, G, G^m, D. The first chord, D, is highlighted with a square box.

Dixieland Jazz Band One Step

 $\text{♩} = 200$

A

B

C F F A⁷ A⁷ D⁷

D⁷ G G⁷ C C F

F A^M E⁷ A^M D⁷ C⁷

D F F A⁷ A⁷ D⁷

D⁷ G G⁷ B^b

B^{DIM} F D⁷ G⁷ C F F

Rufe Johnson's Harmony Band

Shleton Brooks &
Maurice Abraham - 1914

A

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

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

B

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

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

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

C **c**

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

E⁷ **Am** **E⁷** **Am**

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

D **F** **C** **A⁷**

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

D⁷ **Dm⁷** **G⁷** **Dm⁷** **G⁷**

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

E **C** **C⁷** **F**

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

A⁷ **B^o** **A⁷** **Dm** **A⁷** **Dm**

played by that lead- er man.
He's

F **F** **F#^o** **C** **A⁷**

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

D⁷ **G⁷** **C** **Solos at "C"**

Old Ruf- us John-son's Har- mon-y Band
Solos at "C"

Runnin' Wild

D G[#]DIM D G⁷ E_M⁷ A⁷ D⁷

My
When

Verse

A G

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

G B⁷ E_M A⁷ D⁷

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

G G⁷ C G

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 -

D G[#]DIM D G⁷ E_M⁷ A⁷ D⁷

won't sit home all a - lone She'll soon find that I'm Runn-in' wild,
til the worm had to turn, that's the rea - son I'm Runn-in' wild

Chorus

173

B G G⁷ C
lost con-trol, Run-nin' wild, mighty bold.

G D⁷ A^{m6} B⁷ E^m G^{m6}
Feel-in' gay, Reck-less too, Care-free mind,

D A⁷
all the time, nev-er blue. Al-ways goin',

C G G⁷ C
don't know where, Al-ways showin'

C B⁷ E⁷ A⁷ D⁷
I don't care, Don't love no-bo-dy It's not worth -

G D⁷ G
while, All a - lone, Run - nin' Wild.

Alabama Jubilee

George Cobb - 1915

A G E^{b7} G D⁷ G D⁷

G E^m A⁷ D D⁷

G E^{b7} G D⁷ G

A⁷ D D⁷ A⁷ D⁷

B E⁷ E⁷ A⁷

A⁷ D⁷ D⁷ G

G E⁷ E⁷

A MIN A MIN A⁷ G B⁷

C G A⁷ D⁷ G

This Little Light of Mine

A

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

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

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

B

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

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

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

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

Bugle Boy March

The musical score consists of eight staves of music, likely for a brass band, arranged vertically. The key signature is mostly A major (no sharps or flats), indicated by a single sharp sign on the staff.

- Staff 1:** Treble clef, 4/4 time. Dynamics include forte, piano, and mezzo-forte. A dynamic instruction "Tuba & Trmb." is placed below the staff.
- Staff 2:** Treble clef, 4/4 time. Contains a circled letter "C".
- Staff 3:** Treble clef, 3/4 time. Contains a circled letter "A7".
- Staff 4:** Treble clef, 3/4 time. Contains a circled letter "D".
- Staff 5:** Treble clef, 3/4 time. Dynamics include forte, piano, and mezzo-forte. A dynamic instruction "Tuba Trmb." is placed below the staff.
- Staff 6:** Treble clef, 3/4 time. Contains a circled letter "D".
- Staff 7:** Treble clef, 3/4 time. Chords labeled: A7, D, A, D7, G, B7.
- Staff 8:** Treble clef, 3/4 time. Chords labeled: E7, A7, D7.

E G C F G A⁷ D⁷ G G⁷

C C#^o G E⁷ A⁷ D⁷

F G C F G A⁷ D⁷ G G⁷

C C#^o G C G A⁷

D⁷ [1. G] G Last Time

Solos at "C"

$\text{♩} = 180$

Hot Lips

1922

A **B^{b7}**

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

A⁷

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

B^{b7}

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

E⁷ **A** **C⁷** **C+7**

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

B F B^o C⁷ C⁷ C+⁷ F

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

C+⁷ F F^{M⁶} C G+ C⁷ C^o

You're on your toes and shakes your shoes, Boy how he goes, When he plays Blues.

Solo Break

I watch the

C F B^o C⁷

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

C⁷ C+⁷ F⁷ C⁷

proud, They're cu-cloo too. his music's

D F E A⁷ A⁷ D_M D_M B^o

rare you must de - clare you know the

Stop Time

Time:

Solos at "B"

C⁷ F C+⁷

boy is there, with two hot lips.

St. Louis Blues

W.C. Handy 1914

$\text{J} = 100$

A C^M G⁷ F^M G⁷ D⁷ D^{7b5} G⁷ F^M A^{b7}

St. Louis Woman There with her dia-mond rings, Pulls that man a-round,

G⁷ C^M B^b A^b G⁷ C^M G⁷ F^M C^M

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

G⁷ C^M D⁷ G⁷

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

B C⁷ F C C⁷ F

I hate to see, to mor-row the eve-nin'sun go down. like I feel to-day. I hate to see feel to-mor-row,

F C F#⁷ G⁷

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

A^{b7} G⁷ C

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

C C

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

C F C F C F C⁷

D_M F⁷ D_M F⁷ C F C F C F C⁷

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

Or—

G⁷

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

1. C

Got the me.

2. C

Careless Love

A

Love, oh love oh care-less love. You fly right
thru my head like wine.

B

If I were a lit - tle bird, I'd fly from tree_ to tree.
I'd build my nest way up in the air where the bad boys could not both - er me.

C

Now I wear my a - pron high,
Now I wear my a - pron high,
and he nev - er, nev-er pass-es by.

Tuck Me To Sleep in My Old 'Tucky Home

George Meyer - 1921

A

Tuck me to sleep in my old 'Tucky home,
cov'er me with Dix-ie skies. and leave me there a - lone.
Just let the sun kiss my cheeks ev-'ry dawn,
like the kiss - in' I've been miss - in' from my mam-my since I'm gone.

B

I ain't had a bit of rest., since I left my mam-my's nest.
I can al - ways rest the best- in her lov - in' arms.
Tuck me to sleep in my old 'Tucky home, let me
lay there stay there nev-er no more to roam.

The Sheik of Araby

♩ = 180

A G_M E^b7 A⁷ D⁷ G_M A^{M7} G_M A^{M7}

O - ver the des - ert wild and free _____

G_M E^b7 A⁷ D⁷ G_M A^{M7} G_M A^{M7}

Rides the bold Sheik of Ar - a - by

C_M C_M C_M C_M

His ar - ab band At his com - mand

D G_M D D

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

G_M E^b7 A⁷ D⁷ G_M A^{M7} G_M A^{M7}

Un - der the shad - ow of the palms,

D A⁷ D D

He sings to call her to his arms.

I'm the

B G G#DIM AM D7 AM D7

Sheik of ar - a - by Your

D7 D7 G G

love be - longs to me In -

Bm BbDIM AM D7

to your tent I'll creep At

AM D7 D+ G E^bM A7 D7

night when you're a - sleep The

G G G#DIM AM AM D7

stars that shine a - bove will

D7 D7 B+ B7 B+ B7

light our way to love you'll

E E A7 A7

rule this land with me the

D7 D7 G G

Sheik of Ar - a - by

Sister Kate

A.J. PIRON - 1919

$\text{J} = 164$

I

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

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

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

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

Chorus

B G⁷ D⁷ C C⁷

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

G⁷ G⁷ C

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

C G⁷ G⁷

Kate so nice.— ev' ry boy— in our neighbor - hood—

C C⁷ F

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

C A⁷ D_M G⁷

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

C A⁷ A^{b7} G⁷ C

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

The Love Nest

Louis A. Hirsch & Otto Harbach - 1920

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

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

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

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

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

B C G⁷ C C⁷ F C⁷

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

F G⁷ C E^{7/B}

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

A⁷ Dm A Dm D⁷ G⁷

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

C C G⁷ C C⁷ F C⁷

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

F G⁷ E⁷ E^{7(b5)}

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

A⁷ Dm G⁷ C

is a love nest,
You can call home.

Take Me To the Land of Jazz

Bert Kalmer, Edgar Leslie, Pete Wendling - 1919

There's mu-sic in the breeze,

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

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

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

Chorus:

B **G**

Take me to the land of jazz,
Play the kind-a blues like Memphis has,

Take me to the land of Jazz,
Let me hear the music New Orleans has,

D7

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!

G

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

E7

I'll give you fair warn- in',
love that syn-co- pa- tion,

I won't be home- 'til morn- in'. I'll be

At my des- tin- a- tion! Just

G

dan- cin' 'til the sun comes up,—
run- nin' wild and livin' it up,—

In the lov- in' land of jazz.
In the lov- in' land of jazz.

Down In Borneo Isle

Herny Creamer & J. Turner Layton - 1917

A Am

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

E⁷ Am

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

G⁷

Dm⁷ G⁷

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

B G⁷

C

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

C

Am

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

G

D⁷

G⁷

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

C G⁷

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

C C C[#]O G⁷/D G⁷/B C C[#]O G^{#7}/D

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

G⁷ C B⁷ C

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

D G⁷

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

A⁷ Dm Am

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

Am G⁷

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

G⁷ D⁷ G⁷ C F⁷ C

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

The Jazz Me Blues

Tom Delaney

1921

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

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

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

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

fill the air Then to you the whole world seems to

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

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

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

know I want to hear it both_ day and night and if you don't blow it hotthen I

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

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

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

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

Solos at "C"

Jelly Roll Blues

Jelly Roll Morton - 1905

Music score for Jelly Roll Blues, first system. Key signature: F# major (one sharp). Time signature: 4/4. Measures 1-2 show a melodic line starting with Eb. Measures 3-4 show a continuation of the melody. Measures 5-6 show a melodic line starting with D7. Measures 7-8 show a melodic line starting with D7.

Stop Time Banjo Solo - 7 beats

Music score for Jelly Roll Blues, second system. Key signature: F# major (one sharp). Measures 1-2 show a banjo solo section labeled "Stop Time Banjo Solo - 7 beats". Measures 3-4 show an ensemble section labeled "Ensemble". Measures 5-6 show a cornet solo section labeled "Cornet solo 3 beats".

Trombone Solo
3 Beats

Ensemble

Music score for Jelly Roll Blues, third system. Key signature: F# major (one sharp). Measures 1-2 show a trombone solo section labeled "Trombone Solo 3 Beats". Measures 3-4 show an ensemble section labeled "Ensemble". Measures 5-6 show a continuation of the ensemble section.

Music score for Jelly Roll Blues, fourth system. Key signature: F# major (one sharp). Measures 1-2 show a melodic line starting with D7. Measures 3-4 show a melodic line starting with A7. Measures 5-6 show a melodic line starting with D7. Measures 7-8 show a melodic line starting with G. Measures 9-10 show a melodic line starting with G7. Measures 11-12 show a melodic line starting with C. Measures 13-14 show a melodic line starting with Cm. Measures 15-16 show a melodic line starting with G. Measures 17-18 show a melodic line starting with D7.

Stop time 3 bars - ad lib breaks

Music score for Jelly Roll Blues, fifth system. Key signature: F# major (one sharp). Measures 1-2 show a stop time section labeled "Stop time 3 bars - ad lib breaks". Measures 3-4 show a melodic line starting with B7. Measures 5-6 show a melodic line starting with E7. Measures 7-8 show a melodic line starting with E7. Measures 9-10 show a melodic line starting with G7. Measures 11-12 show a melodic line starting with C. Measures 13-14 show a melodic line starting with C#7.

Music score for Jelly Roll Blues, sixth system. Key signature: F# major (one sharp). Measures 1-2 show a melodic line starting with G. Measures 3-4 show a melodic line starting with D7. Measures 5-6 show a melodic line starting with G. Measures 7-8 show a melodic line starting with G7. Measures 9-10 show a melodic line starting with C. Measures 11-12 show a melodic line starting with Cm. Measures 13-14 show a melodic line starting with G. Measures 15-16 show a melodic line starting with D7.

Music score for Jelly Roll Blues, seventh system. Key signature: F# major (one sharp). Measures 1-2 show a melodic line starting with A7. Measures 3-4 show a melodic line starting with D7. Measures 5-6 show a melodic line starting with D7. Measures 7-8 show a melodic line starting with G. Measures 9-10 show a melodic line starting with G7. Measures 11-12 show a melodic line starting with C. Measures 13-14 show a melodic line starting with Cm. Measures 15-16 show a melodic line starting with G. Measures 17-18 show a melodic line starting with D7.

Stop time 3 bars - ad lib breaks

Musical score showing a stop time section with three bars of ad lib breaks. The first bar starts with a C major chord (G, B, D) indicated by a box.

G D7 A7 D7 G G7 C Cm G D7

Musical score showing harmonic progression: G, D7, A7, D7, G, G7, C, Cm, G, D7.

4 bar interlude - clarinet trill, drum roll

Musical score showing a 4-bar interlude consisting of a clarinet trill and a drum roll. The first bar starts with a G7 chord.

Musical score showing harmonic progression: D, C, E7, C, C7.

Musical score showing harmonic progression: F, F#7, C, C7.

Musical score showing harmonic progression: G7, D7, G7, C, G7.

Back to "D" for Solos

Ole Miss

W.C. Handy - 1916

A A⁷

B G

A F#7 Bm F#m G#7 F#m D7

G

Em A7 D Gm6 D B7

C

Musical staff C in A7 chord. The melody consists of eighth-note patterns with grace notes and slurs.

Musical staff C in A7 chord. The melody continues with eighth-note patterns and slurs.

Musical staff C in A7 chord. The melody continues with eighth-note patterns and slurs.

Musical staff C in A7 chord. The melody continues with eighth-note patterns and slurs.

Musical staff D. The melody starts with a dotted half note followed by an eighth note, then moves to G chord (D7) with a sixteenth-note pattern. It then moves to A7 and B7 chords.

Musical staff D. The melody consists of eighth-note patterns with slurs, transitioning between E7, A7, D7, and G chords.

Musical staff D. The melody consists of eighth-note patterns with slurs, transitioning between F#7, G, G#7, D, B7, E7, A7, and D chords.

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

200

Blues My Naughty Sweetie Gives To Me

1919

 $\text{d} = 100$

87 E_M C_{DIM} E_M E₇ A_M

There are Blues that you get from wor - ry
 Blues that you get when sin - gle
 Blues that you get from sweet - ie

There are Blues
 There are Blues
 When she phones

A_M F_{DIM} A_M C₇ 87

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

E_M F#₇ 87

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

E_M C_{DIM} E_M E₇ A_M 87

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 Wishing that you could be free,

87 E₇ A₇

— 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

A₇ D₇ A₇ D₉ G 87

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

There are
 There are
 There are

I Never Knew I Could Love Anybody

201

$\text{♩} = 84$

1920

A **E** **E+** **A^b/E** **D^b** **C#⁷** **F#⁷** **B⁷**

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

E **A** **E**

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

C#⁷ **F#⁷** **F#⁷** **B⁷** **B⁷**

eyes And a ba - by smile could do; _____

B **E⁶**

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

A **Am** **A** **B⁷**

sin - gle could could be so sweet, _____

C **E**

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

F#⁷ **B⁷** **E**

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

The Curse of An Aching Heart

Al Piantadosi - 1913

C Cm G G^o D⁷

You

A G

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

Cm G D⁷ G D⁷

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

G A⁷ D⁷

til the soul with-in me died. You

B G G^o G⁷ C F#⁷

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

B⁷ C#m D^o B^{7/D#} C C#^o G/D B⁷

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

E⁷ A⁷ D⁷ G

you, That's the curse of an aching heart.

Some of These Days

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

AM AM Dm A⁷
you'll feel so lone - ly, you'll miss my hug - gin' you'll miss my

D⁷ D⁷ D⁷ G⁷ G⁷
kiss - in' you'll miss me hon - ey when you're a - way. You'll be so

B C⁷ C⁷ F F A⁷
lone - ly just for me on - ly, cuz you know hon - ey

A⁷ Dm Dm F F#dim
you al-ways got your way, And when you leave me I know you'll

C A⁷ D⁷ G⁷ C
grieve me you know you'll miss your ba-by oh some of these days.

The musical score consists of five staves of music. The first staff starts with a 4/4 time signature. Chords shown are A, E7, E7, Am, and E7. The second staff begins with Am, followed by Dm and A7. The third staff shows D7, D7, G7, and G7. The fourth staff starts with B, followed by C7, C7, F, F, and A7. The fifth staff starts with A7, followed by Dm, Dm, F, and F#dim. The sixth staff starts with C, followed by A7, D7, G7, and C. The lyrics are written below each staff, corresponding to the chords. The lyrics include: 'Some of these days', 'your gon-na miss me hon - ey.', 'Some of these days', 'you'll feel so lone - ly, you'll miss my hug - gin' you'll miss my', 'when you're a - way. You'll be so', 'lone - ly just for me on - ly, cuz you know hon - ey', 'you al-ways got your way, And when you leave me I know you'll', and 'grieve me you know you'll miss your ba-by oh some of these days.'

Rose of Washington Square

James F. Hahnley - 1919

A gar-den that nev-er knowssun-shine Once shel-tered a beau-ti-ful rose. In the

The musical score consists of a single staff in G major (two sharps) and common time. The melody is in eighth-note form. Chords indicated above the staff are A (boxed), F#m, Bm, C#7, and F#m. The lyrics are: "A gar-den that nev-er knowssun-shine Once shel-tered a beau-ti-ful rose. In the".

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

The musical score continues with a single staff in G major (two sharps) and common time. The melody is in eighth-note form. Chords indicated above the staff are F#7, Bm, C#, G#7, and C#7. The lyrics are: "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, thheart of the rose set a-

The musical score continues with a single staff in G major (two sharps) and common time. The melody is in eighth-note form. Chords indicated above the staff are F#m, Bm, C#7, F#m, A, and A#o. The lyrics are: "but-ter-fly flew to the gar-den, from out of the blue sky a- bove, thheart of the rose set a-".

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

The musical score continues with a single staff in G major (two sharps) and common time. The melody is in eighth-note form. Chords indicated above the staff are E, C7, F#m, B7, E, and Bm7. The lyrics are: "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,

The musical score concludes with a single staff in G major (two sharps) and common time. The melody is in eighth-note form. Chords indicated above the staff are E7, B7, E7, and E7. The lyrics are: "bees, of the brooks and of mea-dows and trees. He whis- pered,".

B A A° E⁷ E⁷ E+⁷

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

A C#⁷ F#m

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

F#m B⁷ E⁷

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

C A A° E⁷ E⁷ B°

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

F#m B⁷ Dm^b A

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

F#⁷ B⁷ E⁷ A

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

The Old Rugged Cross

George Bernard - 1913

Staff A:

- A
- A⁺
- D
- E⁷
- Ritard
- A
- A°
- A⁷
- D
- D°
- E⁷
- A
- A°
- A⁷
- D
- D°
- B⁷
- E⁷
- A
- D
- A
- D⁺
- D⁶
- E⁷
- A
- G⁷
- F#⁷
- B
- A
- E⁷
- A
- D
- Dm
- A

Staff B:

- E⁷
- A
- D
- A
- A°
- A⁷
- D
- D°
- B⁷
- E⁷
- A
- D
- A
- D⁺
- D⁶
- E⁷
- A
- G⁷
- F#⁷
- B
- A
- E⁷
- A
- D
- Dm
- A

Dear Old Southland

Henry Creamer & Turner Layton - 1921

A Dm C \sharp F/C A 7 /C \sharp Dm C \sharp F/C A 7 /C \sharp

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

Gm B b Gm 7 A 7 Dm C \sharp F/C A 7 /C \sharp

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

Dm C \sharp F/C F 7 B b

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

Tuba

B $^{\circ}$ Dm F $^{\circ}$ Gm 7 A 7 Dm A 7

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

B D D $^+$ G G $^{\#}$ D G $^{\#}$ D B $^{\#}$

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

E 7 A 7 D D $^+$ G G $^{\#}$

And I long, how I long to roam back the.

D F $^{\circ}$ A $7/E$ A 7 D G 7 D

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

Foolish Questions

♩ = 152

1915

Now you've
Now—
Now let's

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

one will askyou a fool-ish ques-tion but ex pect a sen-si-blere - 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'relying 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?"

B **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 thought
You utter your dy-ing moan No, I was in

E **A7** **D**

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

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.

1.2.

E7 **A7** **D** **C** **C#m** **F#m**

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

C#m

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

C#m

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

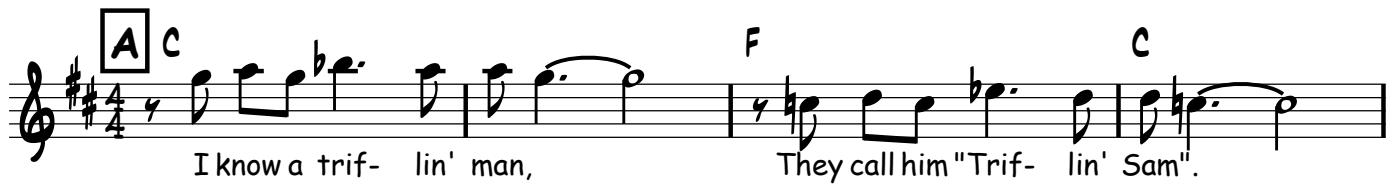
C#m **G#7**

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

Aggravatin' Papa

Roy Turk & Russell Robinson - 1922

A



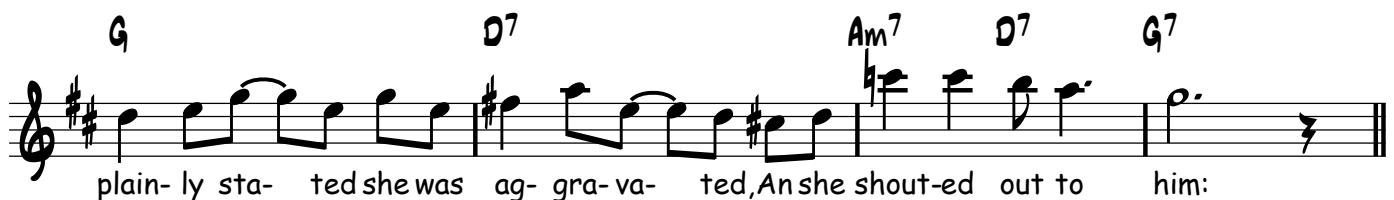
I know a trif- lin' man,
They call him "Trif- lin' Sam".



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:

B



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



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

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

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

Break 2 bars

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

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

Stop Time - Play beats 1 & 4 as marked

Just treat me pret- ty, Be nice and sweet, 'Cause 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 steady Once you were true, But pa-pa, now sweet ma-ma can't de- pend on you,

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

Rose Room

Harry Williams and Art Hickman - 1917

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

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

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

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

Fmaj7
C7
F F7 F07 Gm7(b5) F C#
sing us a song As we are stroll-ing a-long. In sun-ny

B G⁷ C⁷ F
 Rose - land., Where sum-mer breez-es are play - ing,

F⁷ B^bM F D⁷
 Where the hon - ey bees are "A May - ing".

B^bM F D⁷
 There all the ros - es are sway - - - ing,

G⁷ C⁷ F
 Danc - ing while the mead-ow brook flows.

The moon when

C G⁷ C⁷ F
 shin - ing, is more than ev - er de - sign - ing

F⁷ B^bM F D⁷
 For 'tis ev - er then I am pin - ing,

B^bM F D⁷
 Pin - ing to be sweet-ly re - clin - ing, Some-where in

G⁷ C⁷ F
 Rose - land., Be-side a beau-ti - ful rose.

High Society

The sheet music consists of ten staves of musical notation for a single instrument, likely a piano or guitar. The music is in common time and uses a treble clef. The key signature is one sharp, indicating G major.

Chords and Progressions:

- Staff 1: G, D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷.
- Staff 2 (labeled A): D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷, G, D⁷.
- Staff 3: G, B⁷, E^M, B⁷, E^M, B⁷, E^M, B⁷, E^M, B⁷, E^M, B⁷, E^M.
- Staff 4: E^M, B⁷, E^M, B⁷, E^M, B⁷, E^M, B⁷, E^M, B⁷, E^M, B⁷, E^M.
- Staff 5: G, A⁷, D⁷, G, A⁷, D⁷, G, A⁷, D⁷, G, A⁷, D⁷.
- Staff 6 (labeled B): D⁷, G, A⁷, D⁷, G, A⁷, D⁷, G, A⁷, D⁷, G, A⁷, D⁷.
- Staff 7: G, G⁷, C, C^{#DIM}, G, A⁷, D⁷, G, A⁷, D⁷.
- Staff 8: G, G⁷, C, C^{#DIM}, G, A⁷, D⁷, G, A⁷, D⁷.
- Staff 9 (labeled C): C Solos Here, F, C, G⁷, G⁺⁷, C.
- Staff 10: G⁷, B⁷, C, D⁷, G⁷, C, F, C, C⁷.
- Staff 11: F, F^{#DIM}, C, A⁷, D⁷, G⁷, C, F, C, C⁷.

Annotations:

- A box labeled "A" is placed over the first two measures of staff 2.
- A box labeled "B" is placed over the first two measures of staff 6.
- A box labeled "C" is placed over the first measure of staff 9, with the text "Solos Here" written next to it.
- A bracket with the number "3" is placed under the eighth measure of staff 7.

D AM

The first measure shows a bass line in D major with a forte dynamic. The second measure continues in D major. The third measure begins with an E7 chord, followed by a bass note and a forte dynamic. The fourth measure starts with a Tuba part, then returns to the bass line in D major.

AM

The bass line continues in A major, featuring eighth-note patterns and a forte dynamic.

E7

The bass line continues in A major, featuring eighth-note patterns and a forte dynamic.

DM

The bass line continues in D major, featuring eighth-note patterns and a forte dynamic.

E AM

The bass line begins in E major, transitioning to A major. It features eighth-note patterns and a forte dynamic.

C

The bass line continues in C major, featuring eighth-note patterns and a forte dynamic.

G7

The bass line continues in G major, featuring eighth-note patterns and a forte dynamic.

B7

The bass line continues in B major, featuring eighth-note patterns and a forte dynamic.

C

The bass line continues in C major, featuring eighth-note patterns and a forte dynamic.

D7

The bass line continues in D major, featuring eighth-note patterns and a forte dynamic.

E7

The bass line continues in E major, featuring eighth-note patterns and a forte dynamic.

G7

The bass line continues in G major, featuring eighth-note patterns and a forte dynamic.

G+7

The bass line continues in G major, featuring eighth-note patterns and a forte dynamic.

C

The bass line continues in C major, featuring eighth-note patterns and a forte dynamic.

D

The bass line continues in D major, featuring eighth-note patterns and a forte dynamic.

F

The bass line continues in F major, featuring eighth-note patterns and a forte dynamic.

C

The bass line continues in C major, featuring eighth-note patterns and a forte dynamic.

C7

The bass line continues in C major, featuring eighth-note patterns and a forte dynamic.

F

The bass line continues in F major, featuring eighth-note patterns and a forte dynamic.

F#DIM

The bass line continues in F#diminished, featuring eighth-note patterns and a forte dynamic.

C

The bass line continues in C major, featuring eighth-note patterns and a forte dynamic.

A7

The bass line continues in A major, featuring eighth-note patterns and a forte dynamic.

D7

The bass line continues in D major, featuring eighth-note patterns and a forte dynamic.

G7

The bass line continues in G major, featuring eighth-note patterns and a forte dynamic.

C

The bass line continues in C major, featuring eighth-note patterns and a forte dynamic.

The sheet music consists of ten staves of musical notation for clarinet. The key signature varies throughout the piece, indicated by letters above the staff (C, F, G⁷, D⁷, C, F, C, F, F[#]DIM, D⁷, G⁷). Measure numbers are present at the beginning of each staff: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and dynamic markings such as accents and slurs.

American Patrol

F.W. Meacham - 1891

Musical staff A, first section of the melody. The key signature is F# major (one sharp). The melody consists of eighth-note patterns. The first measure starts with a dotted half note followed by an eighth note, then a sixteenth-note pattern. Measures 2-4 show a similar pattern with some variations. Measure 5 begins with a sixteenth-note pattern followed by a eighth-note pattern.

Musical staff B, second section of the melody. The key signature changes to C major (no sharps or flats). The melody continues with eighth-note patterns. Measures 1-3 show a consistent pattern. Measures 4-5 show a variation where the melody shifts to a higher register.

Musical staff C, third section of the melody. The key signature changes to G major (one sharp). The melody consists of eighth-note patterns. Measures 1-2 show a sixteenth-note pattern followed by an eighth-note pattern. Measures 3-4 show a similar pattern with some variations.

Musical staff D, fourth section of the melody. The key signature changes to A major (two sharps). The melody consists of eighth-note patterns. Measures 1-2 show a sixteenth-note pattern followed by an eighth-note pattern. Measures 3-4 show a similar pattern with some variations.

Musical staff E, fifth section of the melody. The key signature changes to D major (one sharp). The melody consists of eighth-note patterns. Measures 1-2 show a sixteenth-note pattern followed by an eighth-note pattern. Measures 3-4 show a similar pattern with some variations.

Musical staff F, sixth section of the melody. The key signature changes to B major (two sharps). The melody consists of eighth-note patterns. Measures 1-2 show a sixteenth-note pattern followed by an eighth-note pattern. Measures 3-4 show a similar pattern with some variations.

Tiger Rag

The Original Dixieland Jazz Band - 1917

A G

B A⁷ Cues are Trombone/Tuba

C C

Solo Break

Solo Break

Solo Break

The sheet music consists of eight staves of musical notation for a band. The first staff starts with a section labeled 'A' followed by 'G'. The second staff starts with 'G' and includes a note 'D7'. The third staff starts with 'B' followed by 'A7'. A note 'D' is present in the middle of this staff, with 'Cues are Trombone/Tuba' written above it. The fourth staff starts with 'A7'. The fifth staff starts with 'G'. The sixth staff starts with 'G' and includes a note 'D7'. The seventh staff starts with 'C'. The eighth staff starts with 'C' and includes a note 'G7', followed by a section labeled 'Solo Break'. The ninth staff starts with 'G'. The tenth staff starts with 'G' and includes a note 'D7', followed by another 'Solo Break'. The eleventh staff starts with 'C'. The twelfth staff starts with 'C' and includes a note 'G7', followed by a final 'Solo Break'.

D

F A⁷ D^m D⁷ C G⁷ C C⁷

E

F C⁷

C⁷ C⁷

C⁷ F Solo Break

F F⁷ B^b

B^b B^b B^o F F⁷

D⁷ G⁷ C⁷ F Solos at "E"

At The Devil's Ball

Irving Berlin - 1913

A F#m

Music staff showing a melody in A major (F#m). The key signature has two sharps.

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

F#m E7

Music staff showing a melody in A major (F#m) followed by E7. The key signature changes to one sharp.

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

A C#7 F#m

Music staff showing a melody in A major (F#m) followed by C#7. The key signature changes to one sharp.

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

F#m

Music staff showing a melody in A major (F#m).

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

B7 E7

Music staff showing a melody in B major (B7) followed by E7. The key signature changes to one sharp.

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

B A

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

A A#o E7 A A#o

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

B7 E7

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

C A B7

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

E7 A E7 A A7

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

D C#7 F#m B7 E7

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

B7 E7 B7 E7 A

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

At The Jazz Band Ball

♩ = 180

Original Dixieland Jazz band - 1918

A E_M

D⁷ G E⁷ A⁷ D⁷

E_M

A⁷

B E⁷

G E⁷ A⁷

C C^{#DIM} G E⁷ A⁷ D⁷ G

E⁷

A⁷

G

E⁷

A⁷

C C^{#DIM} G E⁷ A⁷ D⁷ G

A⁷

C C^{#DIM} G E⁷ A⁷ D⁷ G

Under The Bamboo Tree

♩ = 164

Bob Cole - 1902

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.

A⁷ D_M G⁷ C⁷

a marked im-pres-sion once she made,
up-on a Zu-lu from Ma-ta-boolo

F G_M C⁷ F G_M C⁷ B^b

And ev-ry morn-ing he would be—
down un-der-neath a bam-booo tree,

A⁷ D_M G⁷ C⁷

a-wait-ing there his love to see..—
and then to her he'd sing: If

B F

you like - a me like I like - a you and we like - a both the same,

C⁷ F C⁷

I like - a say, this ve - ry day, I like - a change your name.— 'Cause

F

I love - a you and love-a you true and if you a love a me,

C⁷ F

One live as two, two live as one, un-der thebam-booo tree.

Darktown Strutter's Ball

Sheldon Brooks - 1917

A G G° Am⁷ D⁷ G G°

I've got some good news hon - ey,
We'll meet our high-toned neigh-bors,

An in - vi - ta - tion to the
An ex - hi - bi - tion of the

D⁷ D⁷ D⁷ C⁷ B⁷

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

E⁹ A⁹ D⁷ G G° D⁷

"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

B⁹ E⁹ D D⁹

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

B⁹ D⁹ E⁹ A⁹ D⁹

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

B G E⁷ A⁷

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

D⁷ G/B G^o A^{M7} D⁷

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

C G E⁷ A⁷

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

C C^{#o} G F^{#7} E⁷

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

A⁷ D⁷ G G^o M A^{M7} D⁷

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

Japanese Sandman

Raymond Egan & Richard Whiting - 1920

A Dm Gbmaj7 C#º Dm Gbº G#º A7

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

Dm Gbmaj7 C#º Dm Gm⁶ G#º⁷ Eº/A A7

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

F Gm⁷ F⁶

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

A⁷ Dm D⁷ Gm D⁷

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

Gm A+⁷ D D Gm D⁷

Night winds breathe her sighs. Here's the Jap-an-ese

B D B7 E7

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

A7 D D

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

F# C#7 F#

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

C A7 D D7 G

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

Gm Em A7 D

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

D D D

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

Em7 A7 D G7 D A7

hand man, trad-ing new days for old.

April Showers

Louis Silvers & Bud DeSylva

1921

A *B7*

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

E *C#7* *F#M*

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

F#M *F#7* *B7*

— Be-cause it is-n'train-ing rain you know, it's rain-ing vi-o-lets. And where you

B *B7* *E* *C#7*

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

F#M *A* *Am* *E*

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

C#7 *F#7* *B7* *E*

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

The Whiffenpoof Song

229

Tod B. Galloway - 1909

A C G⁷ Dm⁷

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

G⁷ C G⁷ C G⁷

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

G⁷ Dm⁷ G⁷ C

gone a-stray, Baa! Baa! Baa.

B Am Cm G⁷ G+⁷

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

C C⁷ B⁷ B^{b7}A⁷

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

Dm⁷ G⁷ C Fm^b C G⁷

such as we, Baa! Baa! Baa!

Livery Stable Blues, a la Muggsy Spanier

(Barnyard Blues)

Lopez & Nuñes, 1917

4/4

Chords and markings:

- Staff 1: C, C⁷, F, Fm, C, G^{#7}, G⁷, Break - 1 Bar, Bass Drum.
- Staff 2: A, C, G⁷, C, C⁷, F.
- Staff 3: F, C, A⁷, D⁷.
- Staff 4: G⁷, C, C^o, G⁷, C, 1st time Only, Bass, Trombone, & Bass Drum.
- Staff 5: B, C, C⁷.
- Staff 6: F, C, A⁷.
- Staff 7: D⁷, G⁷, C, C^o, G⁷, C, Last Time: To Coda.
- Staff 8: Coda, Trombone Gliss to "C", Fine, Bass Drum.

C C Harmonize Clarinet Break Cornet "Horse Whinny"

F C

D7 G7 C C° G7 C 1 X Only - Trombone

D C Solos C7 F7

C A7 D7 G7 C C° G C

E C Harmonize Clarinet Break Break: 3 Bars: Cornet "Horse Whinny" F Trombone

F C A7 D7

G7 C C° G7 C

Back to "B" - Take CODA:

Somebody Stole My Gal

Leo Wood 1918

A C C^o/D[#] G⁷ C C^o/D[#] G⁷

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

A⁷ D⁷ G⁷

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

Dm A⁷ Dm D⁷ G⁷

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

Bass Pickups

B C E^b^o G⁷/D G⁷ G⁷ G⁺⁷ C B^{Bb}7

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

A⁷ D⁷ D⁷ G⁷ bar break

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

C C E^b^o G⁷/D G⁷ G⁷ F⁷ E⁷ G⁷

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

C C⁷ F Fm G⁷

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

C D⁷ Dm⁷ G⁷

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

1. C A⁷ D⁷ G⁷ C F⁷ C

gal! gal!

Somebody Stole My Gal (Foxtrot Version)

233

Leo Wood - 1918

A

Bass Pickups

C C⁷ B⁷B^{b7} A⁷ D⁷

Some-bod-y stole my gal.
Some-bod-y came and took her a-way.

D⁷ D⁷ G⁷

She did- n't ev- en, say she was leav- in'.

B

C C⁷/D G⁷ G⁷ G⁺⁷ C

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

G⁷ C C⁷ F

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

F⁷ C C⁷ G⁷ C D⁷ D⁷

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

Dm⁷ G⁷ G⁺⁷ [1. C A⁷ D⁷ G⁷] C F⁷ C

Some bod-y stole my gal!

Beale St. Blues



You'll

A musical staff in G major, 4/4 time. It shows a melody line with eighth-note patterns and two measures of chords: A and G.

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

A musical staff in G major, 4/4 time. It shows a melody line with eighth-note patterns and chords: C, G, A major, G, D, A7, D7, G, and G7.

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

A musical staff in G major, 4/4 time. It shows a melody line with eighth-note patterns and chords: C, CM, and G.

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

A musical staff in G major, 4/4 time. It shows a melody line with eighth-note patterns and chords: G, D7, G, and G7.

bod - y hets killed. You'll Beale_ Street Blues.. Well I'd
 New Je - ru - sa - lem. If

B C G⁷ C

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

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

C⁷ F FM C

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

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

C G⁷

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

G⁷ C C⁷ F FM C

E7 F7
if going back to "A"

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

Well I'm
I'd

Stock Yard Strut

$\text{♩} = 195$

A

B

Break

Musical score for a jazz band, featuring eight staves of music. The chords and rhythms are as follows:

- Staff 1: B^bDIM, B^bDIM, F, D⁷
- Staff 2: G⁷, C⁷, F, F
- Staff 3: C, F, D_M, F, F, F, F#D_{DIM}
- Staff 4: C⁷, C⁷, C⁷, C⁷, C⁷, C⁷
- Staff 5: C⁷, C⁷, C⁷, F, F
- Staff 6: F, F, F, F⁷
- Staff 7: F⁷, B^b, B^b, B^bDIM, B^bDIM
- Staff 8: F, D⁷, G⁷, C⁷

Rhythm section plays charleston rhythm

Rhythm section playing charleston rhythm, featuring the following chords:

- F⁷, F_{DIM}, B^b_M⁷, F, F⁷, F_{DIM}, B^b_M⁷, F

On The Alamo

Isham Jones & Gus Kahn - 1922

A Amaj7 Bm7 A B7 F#m7Dm B7

Where the moon swings low, On the Al-a-mo, In a gar-den
fair where ros-es grow, In the ten-der
light of the sum-mer night, I can hear her
wan-der to and fro. For she said I'll
wait by the gar-den gate, On the night I
said "I love you so". And in all my
dreams it seems I go Where the moon swings
low, On the Al-a-mo.

When The Saints

A

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

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

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

G **G#dim** **D** **A7** **D**

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

B

saints go march-ing in_____ Oh when the saints go

D **D#dim** **EM7** **A7** **D** **D7**

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

G **GM7** **D** **A7** **D**

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

Some Sweet Day

Tony Jackson
Ed Rose - Abe Olman - 1917

$\text{♩} = 146$

A A/C# C^o E⁷/B A^{#o} B^M E⁷ E⁺ A A^o E⁷

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

A Am E C#7 F#M B7 E⁷ E⁺

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

A/C# C^o E⁷/B A^{#o} B^M E⁷ E⁺ A

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

E/B Am C E/B C#7 F#M B7 E

sum-mer's near you dis-ap - pear, Don't ev - en say good-bye. You're goin'to

B7 E⁷ B7 E⁷

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

Ida, Sweet As Apple Cider

Eddie Munson & Eddie Leonard - 1903

A

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

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

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

B

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

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

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

C

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

C **E⁷** **A⁷** **D⁷**

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

D⁷ **G⁷**

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

D **C** **G⁷** **G⁷** **C**

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

E⁷ **A⁷** **D⁷**

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

C **C^o** **Dm⁷** **G⁷** **C** **G⁷**

love you I- da, 'deed I do. Solos at "C"

Someday Sweetheart

Spike Brothers & Carter - 1919

A D
You told me that you loved me true, and I believed in you. You

Em B7 Em Em⁷
broke your vow and now some-how- it seems I'm al-ways blue. But there'll come a day

A7 D6 D F#m
When you're far a-way. You'll sit a-lone and cry for

C#7 F#m E7 A7
me you'll sigh and the days that have gone by. Some- day Sweet-

B D A+7 D C#7 C7 B7

heart, you may be sor- ry for what you've

done to my poor heart. You may re-

gret the vows you've bro- ken, The

things you did that made us drift a- part, You're hap- py

now, and can't see how, the wear- y

blues will ev- er come to you. But as you

sow so shall you reap, dear, and what you reap will make you

weep some - day, sweet - heart. Some - day Sweet -

'Til We Meet Again

1918

A (Dm) A7 Dm C7 F C7

There's a song in the land of the li - ly — Each sweet-heart has heard with a
Tho' good - bye means the birth of a tear drop — Hel - lo means the birth of a

F A7 Dm

sigh. — O - ver high gar - den walls This sweet e - cho
smile — And the smile will e - rase The tear blight - ing

Dm C G7 C7 C7+

falls As a sol - dier boy whis - pers good - bye —
trace When we meet in the af - ter - a - while

B (F) C7 C7 F F7

Smile the while you kiss me sad a-dieu When the clouds roll by I'll come to you.

Bb BbM F D7 G7 C7 C7

Then the skies will seem more blue, down in lov - ers land my dear - ie

C (F) C7 C7 F F7

Wed - ding bells will ring so mer-ri - ly, Ev - 'ry tear will be a mem-o-

F7 Bb BbM F D7 G7 C7 F

ry. So wait and pray each night for me, 'Til we meet a - gain.

Just A Closer Walk

Musical score for "Just A Closer Walk" in G major, featuring four staves of music:

- Staff 1:** Starts with a eighth-note rest followed by an eighth-note G. Then a sixteenth-note pattern (G, B, A, G) is repeated twice. A measure with a bass note G and a treble note D7 follows. The next measure has a bass note D7 and a treble note G. The final measure shows a bass note D7 and a treble note D7.
- Staff 2:** Starts with a bass note D7. Then a bass note G and a treble note D7 are shown. The next measure has a bass note D7 and a treble note G. The final measure shows a bass note D7 and a treble note G.
- Staff 3:** Starts with a bass note G. Then a bass note D7 and a treble note G7 are shown. The next measure has a bass note C and a treble note A7. The final measure shows a bass note A7 and a treble note G.
- Staff 4:** Starts with a bass note G. Then a bass note D7 and a treble note G are shown. The final measure shows a bass note G and a treble note G.

After The Ball

Charles K Harris - 1891

♩ = 100

A F

A lit - tle maid - en climbed an old man's knee, _____

C7 F

Begged for a sto - ry "Do unc - le please"

B F A7 Dm

Why are you sin - gle, why live a - lone? _____

B♭ Bdim7 F D7 G7 C7 F

Have you no ba - bies, have you no home? n

C Dm A7 B♭ C7 F

I had a sweet - heart, years, tears a - go; _____

B♭ Bdim F G7 C7

Where she is now pet, you will soon know. _____

D F F A⁷ Dm

List to the sorry, I'll tell it all.

B^b B^o F D⁷ G⁷ C⁷ F

I believed her faith-less, af-ter the ball.

E F C⁷

Af-ter the ball is o-ver Af-ter the break of morn.

C⁷ C^{o7} C⁷ F

A-ter the dan-cers leav-ing, af-ter the stars are gone.

F F D⁷ G⁷

Ma-ny a heart is break-ing if you could read them all

C⁷ F G⁷ C⁷ F

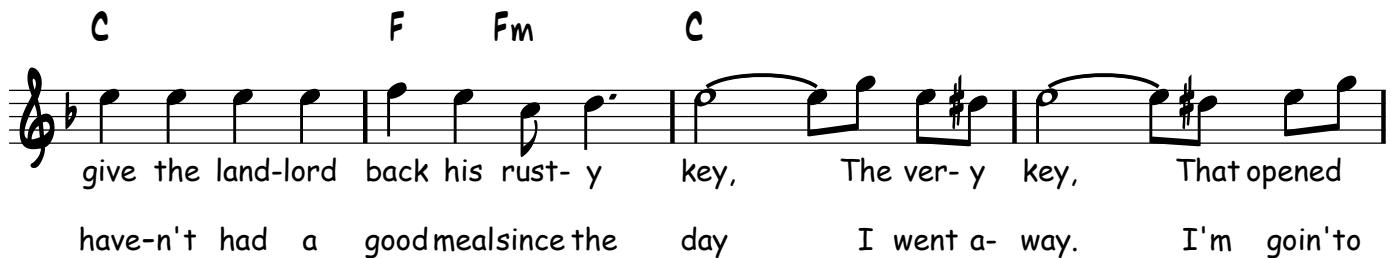
Ma-ny the hopes that have van-ished Af-ter the ball.

When The Midnight Choo-Choo Leaves For Alabam'

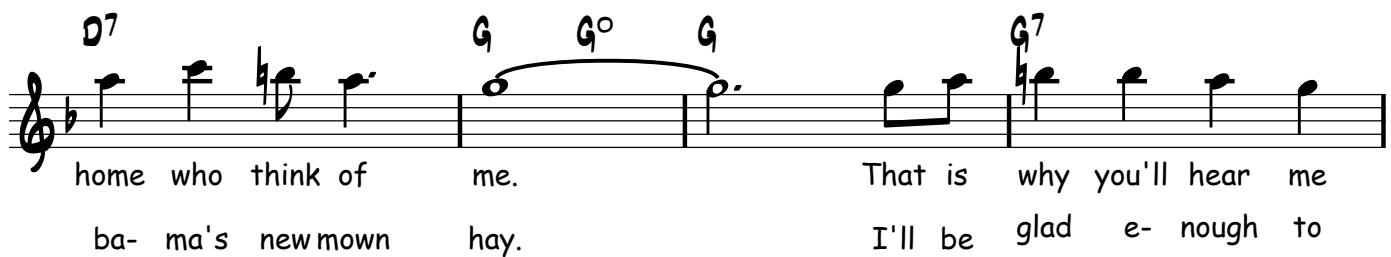
Irving Berlin - 1912



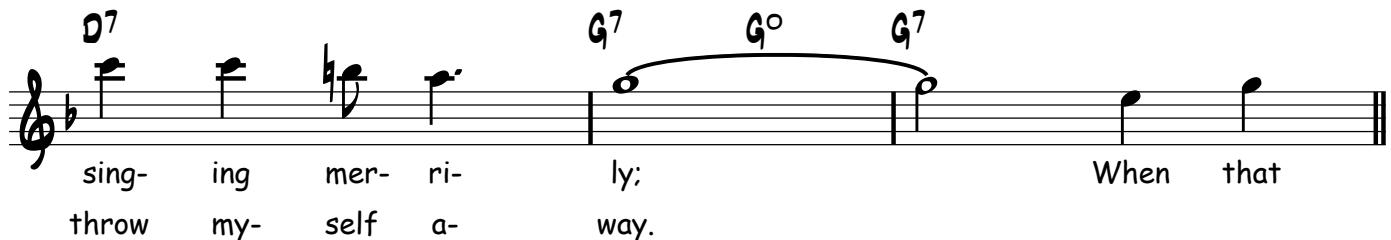
I've had a mighty bu-sy- day, I've had to pack my things a-way. Now I H
The minute that I reach the place, I'm goin'to ov- er-feed my face, 'Cause I



give the land-lord back his rust-y key, The ver-y key, That opened have-n't had a good meal since the day I went a-way. I'm goin'to



up my drear-y flat, Where ma-ny wear-ynights I sat, Think-ing of the folks down kiss my Pa and Ma, a doz-entimes for ev-'ry star, Shin-ing o-ver Al-a-home who think of me. That is why you'll hear me ba- ma's newmown hay.



sing-ing mer-ri- ly; When that throw my-self a-way.

B C G⁷ C G⁷

mid-night choo-choo deaves for Al-a-bam', I'll be right there, I've got my

C C G⁷ C

fare. When I see that dust-y haired con-duc-tor man, I'll grab him

D⁷ G⁷

by the col-lar And I'll hol-ler, "Al- a-bam! Al- a-bam!"- That's where you

C C⁷ F A⁷

stop this train, That's takin'me home a-gain. Back home where I'll re-main,

A⁷ Dm G#⁷ C E⁷

Where my hon-ey- lamb am. I will be rightthere with bells, When that old con-

A^m G⁷ C G⁷

duc-tor yells, "All a-board! All a-board! All a-board for Al-a-bam'. When that

All The Girls Go Crazy

Kid Ory 1916

Stop Time 2 bars

Kid Ory 1916

Stop Time 2 bars

Solos Begin Here

All the

B **C**

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

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

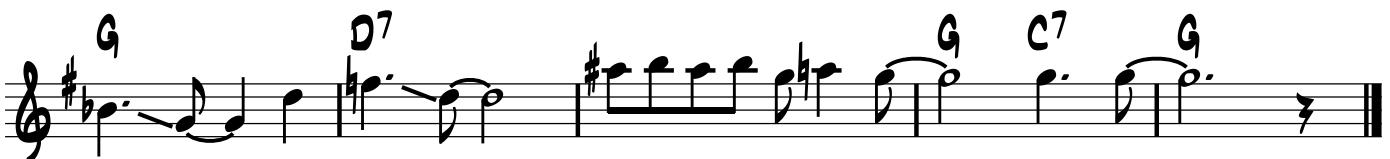
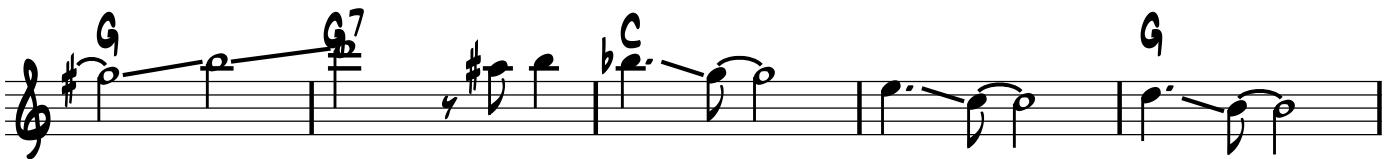
craz - y 'bout the way that walk,_____ 'Bout the way that I walk,
knees plead-in' "Ba - by,"_____ Say - in' "Ba - by,"

Hon-ey 'bout the way I walk_____ They fall
Craz-y 'bout the way I walk_____ On to "C" after last solo:

C Chorus: 1st Time Soft:



Climax Chorus: ad lib:



By the Light of the Silvery Moon

Gus Edwards & Edward Madden
1909

A A ADIM E⁷ A A ADIM B^M

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

B^M C#⁷ F#⁷ B^M E⁷ B^{M7} E⁷ B^{M7} A E⁷

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

A ADIM E⁷ A A A M⁶

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

E B⁷ E C#M F#M F#M7 B⁷ E⁷

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

B A

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

E7 A A#0 E7

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

A D F#7 Bm F#7 Bm

moon, Keep ashin - in'in June, Your sil - v'ry

A A7 B7 Dm F#M

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

C#7 F#7 B7 A E7 A

soon, By the sil - ve - ry Moon.

Ballin' The Jack

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

A7 D#7 D7 Eb7

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,

C7 B

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

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,

A7 D#7 D7 Eb7

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

C7 B D7

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

C E⁷

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

A⁷ **D⁷** **A⁷**

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

G **B⁷** **C⁷** **B⁷**

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

D **E⁷** **E⁷** **A⁷**

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

A⁷ **E⁷** **G** **B⁷** **Em** **E⁷**

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

Solos at "C"

Am **Cm** **D⁷** **G**

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

Bluin' The Blues

Henry Ragas 1918

$\text{J} = 120$

pp G G^7 C D^7

A G G^7

C^7 $\text{E}^{\flat}7$ G $\text{F}^{\sharp}7$ $\text{F}7$ $\text{E}7$

A^7 D^7 G D G

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

C^7 $\text{E}^{\flat}7$ G $\text{F}^{\sharp}7$ $\text{F}7$ $\text{E}7$

A^7 D^7 G D^7 G

C G E^b7 G G⁷

pp *f*

C⁷ E^b7 G⁷ F#⁷ F⁷ E⁷

D G G G⁷

A⁷ D⁷ G D⁷ G D⁷

C⁷ E^b7 G F#⁷ F⁷ E⁷ A⁷ D⁷

G D⁷ G D⁷ E

pp

f

In the Sweet By and By

Joseph Philbrick Webster

A7 D G D D

1. There's a land that is fair-erthan day,
2. We shall sing onthat beau-ti-ful shore
3. To our bount-i-ful Fa-ther a-bove,

And by faith we care it a
The me - lo - di - ous songs of the
We will of-fer otrib - ute of

A7 D G D D

far; For the Fa - therwaits o - ver the way To pre
blessed; And our spir - its shall sor - row no more, Not a
praise For the glor - i - ous gift of His love And the

D A7 D D

pare us a dwell - ing place there. In the
sigh for the bless - ing of rest.
bless - ings that hal - low our days.

B7 D A7 D D

sweet by and by, We shall meet onthat beau - ti - ful shore; In the

G D A7 D D

sweet by and by, We shall meet onthat beau - ti - ful shore.

Any Time

Herbert Lawson 1921

The musical score consists of eight staves of music for a single instrument, likely a piano or guitar. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The music is divided into two sections, each with four staves. The first section starts with a 12-bar blues progression: D (D7), G, Gm, D (D7). The second section follows with a 12-bar blues progression: E7, A7, E7, A7 (with a 3-note grace note). The lyrics are integrated into the music, with each line of text corresponding to a specific chord or measure. The lyrics are:

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

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

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

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

you, So an - y time you say you

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

you. An - y you.

Chords indicated in the score include D, D7, G, Gm, E7, A7, F#7, and B7.

And They Called It Dixieland

Raymond Egan & Richard Whiting - 1916

A G G B⁷ E⁷ A⁷

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

D⁷ G F

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

E⁷ Am Em⁷ A⁷ A⁷

fin-est place I've known, When they built my home sweet home, Noth-ing was for-got-ten in the

A⁷ D A⁷ D⁷

land of cot-ton, from the clo-ver to the hon-ey comb, And then they

B G G B⁷ E⁷ A⁷

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

D⁷ B⁷

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

E⁷ A⁷

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

D⁷ G B⁷ E⁷ A⁷ D⁷ G

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

Toot, Toot, Tootsie

Gus Kahn, Ted Fiorito - 1922

A

Toot, Toot, Toot-sie, Good - Bye!

Toot, Toot, Toot-sie, don't cry, The choo choo train that

takes me, a-way from you no words can tell how sad it makes me

B

Kiss me, Toot-sie and then, Do it o-ver a-gain.

Watch for the mail, I'll nev-er fail, If

you don't get a let-ter then you know I'm in jail,

C

Tut, Tut, Toot-sie don't cry.

Toot, toot, Toot-sie, Good - bye.

Ostrich Walk

Original Dixieland Jazz Band - 1918

Sheet music for "Ostrich Walk" featuring eight staves of musical notation. The music is in 4/4 time and consists of two parts, A and B.

Staff 1: Shows chords D, A#7, Em7, and A7. The melody consists of eighth-note patterns.

Staff 2: Shows chords E, B7, E7, A7, E, B7, E7, and A7. The melody consists of eighth-note patterns.

Staff 3: Shows chord D. The melody starts with a bass line (labeled 'A') followed by eighth-note patterns.

Staff 4: Shows chords E7, A7, and D. The melody continues with eighth-note patterns.

Staff 5: Shows chords E7 and A7. The melody continues with eighth-note patterns.

Staff 6: Shows chords D, Trombone; D7, Cornet; G, Clarinet; and Gm, Trombone. The melody consists of eighth-note patterns.

Staff 7: Shows chords D, B7, Em7, and A7. The melody consists of eighth-note patterns.

Staff 8: Shows chords D, D°, G, and D°. The melody consists of eighth-note patterns.

Staff 9: Shows chords D, D° Break, A7 Break, D Break, D, D°, and A7. The melody consists of eighth-note patterns.

Staff 10: Shows chords A7, D, D°, D, D° Break, and A7 Break. The melody consists of eighth-note patterns.

Staff 11: Shows chords D Break, D°, and D. The melody consists of eighth-note patterns.

D A[#]7 Em⁷ A⁷
 D E⁷ A⁷ D
 D E⁷ A⁷

Stop Time 4 bars

D Trombone D⁷ Cornet G Clarinet G^m Trombone

D B⁷ Em⁷ A⁷ D
 E^m⁷ A⁷ D

D B⁷ A⁷ A⁺⁷ D
 sfz

D D^o Em A⁷ D D^o

D^o A⁷ D Unison

D D^o A⁺⁷ D



Missouri Waltz

John Eppel & J.R. Shannon
1914

A D A7 D

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

D A7 D

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

G D E7

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

E7 A7 D

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

D A7 D

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

G D E7 A7 D

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

Bm Bm Am F#7 Bm

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

Bm Bm F#7 Bm

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



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



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



song.— Hush - a-bye my ba - by, go to sleep on mom-my'sknee.



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



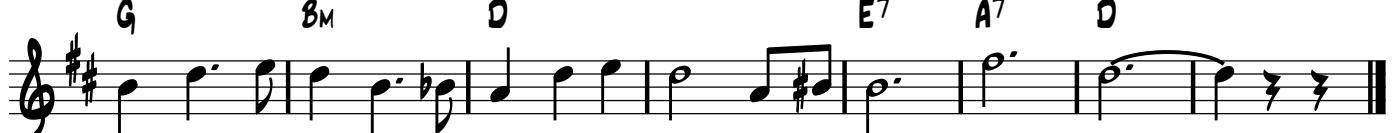
seems like yourmom-my was there once a - gain, and the old folks were strum - min. that



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- ir'Hush a bye."

I Want To Do the Bear Cat Dance

Shelton Brooks (1913)

♩ = 164

A **B7**

Miss Sa-die hall went to a ball one balm-y night in June. Just

A7

as she en tered in the hall they played a rag - time tune. They were

B7

teach-ing all the schol-ars how to do the Bear Cat Dance. Miss

B^b **D/A** **B7**

Sa - die watched them for a while then thought she'd take a chance. So she

A **E7** **A**

walked out on the floor, then she be - gan to roar,

B7 A7 A7 D7

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

B7 E7 A E7 A7

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

B7 A7 D7 A7

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

B7 E7 A7 D

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

After You've Gone

♩ = 110 - 120

1916

A G D⁷ G

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

D⁷ B⁷ E⁷ G⁷

goin' a-way? Don't say that we must part, Don't you break your.

A⁷ D⁷ G D⁷

ba by's heart. You know that I've loved you for these ma - ny years,

B^m E⁷ C⁷ G⁷ E^{m7}

Loved you both night and Day Oh hon - ey ba - by can't you

A^m D⁷ A^{m7} D⁷ G

see my tears?— List - en while I say.

B C
C⁶
G

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

E⁷
A
D⁹

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

G⁷
C

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

C⁶
G
E⁹
A^{M7} E⁷

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

A^{M7}
C⁶
G
B⁷
E^{M7}
G^{DIM}

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

G
E⁷
A^{M7}
D⁷
G⁶
G⁷

Af - ter you've gone

Af - ter you've gone A - way.

Solos at "B"

Dardanella

Felix Bernard & Johnny Black - 1919



A A

The second system begins with a melodic line starting on A. The lyrics are: 'Down be-side the Dar-da-nel-la Bay, Where Or-i-en-tal breez-es play,'. The melody ends on E⁷.

E⁷

A

The third system continues the melody on A. The lyrics are: 'There lives alone-some maid Ar-me-nian By'. The melody ends on A.

A

The fourth system continues the melody on A. The lyrics are: 'the Dar-da-nelles with glow-ing- eyes, She looks a-cross the seas and'. The melody ends on A.

E⁷

A

The fifth system continues the melody on A. The lyrics are: 'sighs, And weaves her love spell so si-re-ni-an.'. The melody ends on A.

B F

G^{7(b5)}

C⁷

F

The sixth system begins with a melodic line starting on B. The lyrics are: 'Soon I shall re-turn to Turk-e stan.'. The melody ends on F.

E

F^{7(b5)}

B⁷

E

E⁷

Break

Bass

The seventh system continues the melody on E. The lyrics are: 'I will ask for her heart and hand.' The melody ends on E⁷, followed by a bass line labeled 'Bass Break'.

A musical score for a vocal performance, likely a solo or accompanied piece. The music is in common time and uses a treble clef. The key signature changes throughout the piece, indicated by various sharps and flats. Chords are labeled above the staff at specific points. The lyrics are written below the notes, corresponding to the chords and key changes. The vocal line includes several melodic phrases with slurs and grace notes.

Chords and Key Changes:
 - C major (indicated by a box around 'C')
 - A major (indicated by 'A')
 - E7
 - A major (indicated by 'A')
 - E7
 - A major (indicated by 'A')
 - F#7
 - B7
 - E7
 - Break 1 bar
 - D major (indicated by a box around 'D')
 - A major (indicated by 'A')
 - E7
 - C#7
 - D#m7
 - E°
 - C#7/E#
 - F#7
 - B7
 - C°
 - A major (indicated by 'A')
 - E7
 - A major (indicated by 'A')

Lyrics:
 Oh, sweet Dar-da-nel-la, I love your ha-rem eyes.
 I'm a luck-y fel-low To cap-ture-such a prize. Oh Al-lah
 knows my love for you, And he tells you to be true, Dar-da-
 nel-la, oh hear my sigh, My Or-i-en-tal,
 Oh, sweet Dar-da-nel-la, Pre-pare the wed-ding wine, There'll be
 one girl in my ha- rem when you're mine. We'll build a
 tent just like the chil-dren- of the Or-i- ent.
 Oh, sweet Dar-da-nel-la, My star of love di- vine.

Down Yonder

L. Wolfe Gilbert - 1921

A C

Rail-road train, Rail-road train, Hurry some more.

D7 G7 C

Put a little steam on just like never before.

C D7 G7 C

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

D7 G7

Yearning for my Swan-ee shore,

Dm

Broth-er if you on- ly knew,

D7 G7

You'd want to hur- ry up too.

B C G C C⁷ F C⁷

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

Down yon-der some-one

F C G⁷ C C⁷ C⁷ G⁷/D

reck-ons on me.

I seem to see a race in mem-o-ry,

C G⁷ C D⁷

Be-tween the Natch-ez and the Rob-ert E. Lee.

Swan-ee shore I miss you

D⁷ G⁷ Break 2 Bars

more and more, Ev-'ry day, my mam-

my land, You're sim-

ply grand.

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.

F C

There's dad-dy and mam-

my, There's Eph- raim and Sam-

A⁷ D⁷ G⁷ C

my, Wait- in' down yon-

der or me.

Chicago

Fred Fisher - 1922

A C **E^b** **Dm⁷** **G⁷** **Dm⁷** **G⁷**

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

Dm⁷ **G⁷** **C** **G⁷**

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

C **D⁷** **D⁷**

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

Dm⁷ **G⁷** **Dm⁷** **G⁷** **C/E** **C[#]/E^b** **Dm⁷** **G⁷**

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

B **C** **E^b** **Dm⁷** **G⁷** **Dm⁷** **G⁷**

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

Bm^{7(b5)} **E⁷** **Am** **A⁷** **Dm**

do things they don't do on Broad-way, Say, They have the time the time

Fm **C** **E^b**

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

Dm⁷ **G⁷** **Dm⁷** **G⁷** **C** **C^o** **Dm⁷** **G⁷**

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

Baby Won't You Please Come Home

Clarence Williams and
Charles Warfield - 1919

A

G B^bo A⁷ D⁷ G B^bo

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

A⁷ D⁷ G B⁷ B^{7bs} E^M B⁺⁷ E^{M7} A⁷ D⁷

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

G B^bo A⁷ D⁷ G⁷ C

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

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.

B

G B⁷ E⁷ A⁷ E^{M7}

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

A⁷ D⁷ D^{#0} E^M A⁷ E^{b9} D⁷

lone. I have tried in vain, nev³er no more to call your name.

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

C C^{#0} G F^{7bs} E⁷ A⁷ D⁷ G

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

When You Wore A Tulip

Percy Wenrich & Jack Mahoney - 1914

The musical score consists of six staves of music in G major, 4/4 time. The lyrics are integrated with the music, appearing below each staff. Chords indicated above the staff include A, G, A7, D7, A7, D7, C, G, E7, A7, and D7.

Staff 1: I met you in a gar-den in an old Ken-tuck-y town, The

Staff 2: sun was shin-ing down, you wore a ging-han gown. I

Staff 3: kissed you as I placed a yel-low tu-lip in your- hair, Up -

Staff 4: on my coat you pinned a rose so rare. _____ Time

Staff 5: has not changed your lov-li-ness, you're just as sweet to me, I

Staff 6: love you yet I can't for-get the days that used to be. When

B G

you wore a tulip, a sweet yellow tulip, and

I wore a big red rose,

When you caressed me, 'twas then Heaven blessed me, what a

blessing no one knows.

C G

You made life cheery, when you called me dearie, '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.

Ain't We Got Fun

♩ = 185

Kahn & Egan Whiting
1921

Bill col - lec - tors gath - er 'Round an rath - er Haunt the cot-tage next

door. Men the gro-cer and butch-er sent Men who call for the rent. But with

in a hap - py chap - py And his bride of on - ly a year, Seem to

be so cheer-ful Here's an ear - ful Of the chat-ter you hear.

B C G⁷ G⁷

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

C C⁷ F

Oh, but hon - ey— Ain't we got fun!—— The rent's un - paid, dear,—

C E_M B⁷ E_M G⁷

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

C C G⁷

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

G⁷ C C⁷

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

F E⁷ A_M D_M B⁷ C F G⁷

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

C A⁷ D_m G⁷ C

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

If You Were The Only Girl In The World

Clifford & Nat Ayer - 1916

A

If you were the on- ly girl in the world,
And I were the on- ly boy,
Noth- ing else would mat- ter in the world to- day.

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

B

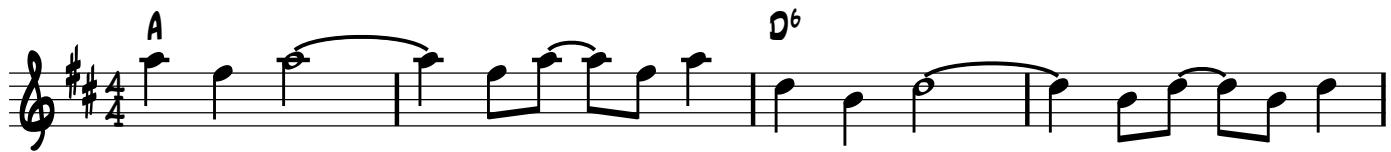
gar- den of E - den just made for two,
Withnoth- ing to mar our joy.

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

C

There would be such won- der-ful things to do,
If you were the on- ly girl in the world, and
If I were the on- ly boy.

Shoot 'Em



A musical staff in G major (one sharp) and common time (4/4). The melody begins with a quarter note followed by a sixteenth note, then a sixteenth note. The second measure starts with a sixteenth note followed by a quarter note, then a sixteenth note. The third measure consists of a sixteenth note followed by a quarter note, then a sixteenth note. The fourth measure starts with a sixteenth note followed by a quarter note, then a sixteenth note. The fifth measure consists of a sixteenth note followed by a quarter note, then a sixteenth note.

A musical staff in G major (one sharp) and common time (4/4). The melody begins with an eighth note followed by a sixteenth note, then a sixteenth note. The second measure starts with a sixteenth note followed by an eighth note, then a sixteenth note. The third measure consists of a sixteenth note followed by an eighth note, then a sixteenth note. The fourth measure starts with a sixteenth note followed by an eighth note, then a sixteenth note. The fifth measure consists of a sixteenth note followed by an eighth note, then a sixteenth note.

A musical staff in G major (one sharp) and common time (4/4). The melody begins with a quarter note followed by a sixteenth note, then a sixteenth note. The second measure starts with a sixteenth note followed by a quarter note, then a sixteenth note. The third measure consists of a sixteenth note followed by a quarter note, then a sixteenth note. The fourth measure starts with a sixteenth note followed by a quarter note, then a sixteenth note. The fifth measure consists of a sixteenth note followed by a quarter note, then a sixteenth note.

A musical staff in G major (one sharp) and common time (4/4). The melody begins with a quarter note followed by a sixteenth note, then a sixteenth note. The second measure starts with a sixteenth note followed by a quarter note, then a sixteenth note. The third measure consists of a sixteenth note followed by a quarter note, then a sixteenth note. The fourth measure starts with a sixteenth note followed by a quarter note, then a sixteenth note. The fifth measure consists of a sixteenth note followed by a quarter note, then a sixteenth note.

Lassus Trombone

1 D A⁷ D | : | D

7 A⁷ D B⁷ E⁷ D

14 B_b⁷ D A⁷ [1.D] [2.D]

21 To Coda E⁷ A⁷ D D

26 E⁷ A⁷ D E⁷ A⁷

32 D E⁷ A⁷ D | 1. | 2. |

D.S. al Coda ending

TRIO G D⁷ G

G G⁷ C Cm G

D⁷ G D⁷ | 1. G | 2. G |

E⁷ A⁷ D D E⁷

A⁷ D | 1. | 2. D |

Over in the Glory Land

James Acuff and Emmett Dean

$\text{♩} = 200$

A G

I've a horn pre - pared where the saints a - bide,
What a joy - ful thought. that my Lord I'll see,
Now if you get there be - fore I I do,

O - ver in that Glor - y Land, _____ And I
And with You just

long kin - dred them be - saved by my Sa - vior's side,
tell tell all there for I'm com e - ver be,
be, too,

O - ver in that Glor - y Land. I'm sing - in'

B G

Ov - er in that Glor - y Land, Yes, O - ver in that

C G G

Glor - y Land, O-ver in that Glor - y Land. Glor-y hal le lu - ia

G

O - ver in that Glor - y Land. Yes, O - ver in that

C G G

Glor - y Land, O-ver in that Glor - y Land.

My GAL SAL

G C G

They called her friv - o - lous Sal, _____ A pe - cu - liar

C G B7

sort of a gal, _____ With a heart that was mel - low, an

E_M A⁷ D⁷

all 'round good fell - ow was my old pal. _____ Your

G C G B7

trou - bles sor - rows and care. _____ she was al - ways

E_M G⁷ C G

will - ing to share. _____ A wild sort of de - vil, but

E⁷ A_M A⁷ D⁷ G

dead on the lev - el was My Gal Sal.

WEARY BLUES

AD

TO CODA

BD

D.C. AL CODA

C G

SOLOS AT "C"

SHIM-ME-SHA WABBLE

A Am E⁷ Am

Am E⁷

Am E⁷ Am

Dm Am E⁷ Am

B E⁷

E⁷

C A A[#]O Bm⁷ E⁷ A A[#]O Bm⁷ E⁷

A C#m G#⁷ C#m E⁷

A A[#]O Bm⁷ E⁷ A A[#]O Bm⁷ E⁷

A A⁷ D Dm A E⁷ A E⁷

CAROLINA IN THE MORNING

A A F#m A F#7 Bm E7 A Amaj7 A^o
 Wish-ing is good timewast-ed, Still it's a hab-it they say. Wish-ing for sweets I've

E7 Bm E7 A A+ A F#m
 tast-ed, That's all I do— all day. May-be there's noth-ing in

A F#7 B7 E7
 wish-ing, But speak-ing of wish-ing I'll say.

B A Am⁷ A^b A^{#o} Bm⁷ E7
 Noth-ing could be fi-ner than to be in Ca-ro-li-na in the mor-ning—

Bm Bm⁷ Bm⁷ Bm^b B^{#o} A
 No one could be swee-ter than myswee-tie when I meet her in the mor-ning—

D A A⁷ D F#7
 Where the mor-ning glo-ries twine a-round the door

B7 E C#7 F#m⁷ B7 E7
 Whis-pe-ring pret-ty sto-ries I long to hear once more

C A **A^m7** **A^b** **A#^o**

Strol-ling with my gir - lie where the dew is pear - ly ear - ly in the

Bm⁷ **E⁷** **Bm** **Bm⁷**

mor - ning But - ter-flies all flut - ter up and

Bm⁷ **Bm^b** **B#^o** **A** **A**

kiss each lit - tle but - ter cup at dawn - ing. If I had A lad - din's lamp for

A⁷ **D** **B⁷** **E⁷**

on - ly a day - I'd make a wish and here's what I'd say -

A **E⁺⁷** **A** **F#m⁷** **B⁷** **E⁷** **A**

Noth-ing could be fi - ner than to be in Ca - ro - li - na in the mor - ning -

YOU MADE ME LOVE YOU

 $\text{♩} = 112$ JAMES MONACO &
JOSEPHY MC CARTHY
1913

A A⁰⁷ E⁷ A A⁰⁷ E⁷

I`be been worr - ied all day long, Don't know if— I'm right or wrong.

C♯⁷ C♯⁷ F♯m E B⁷ E⁷

I can't help- just what I say,- Your love makes me speak this way.-

A A⁰⁷ E⁷ C♯⁷ F♯m

Why oh why- should I feel blue? Once I used to laugh at you But now I'm

B⁷ B⁷ B⁷ E⁷

cry-ing.— no usr de - ny-ing— That no one else but you will do.

A

You made me love you, I did-n't wan-na do it, I did-n't wan-na do it,

E⁷ B⁹ E⁷ A

You made me want you, And all the time you knew it, I guess you al-ways knew it,

F⁹ B⁹ F⁹ F⁹ B⁹

You made me hap - py some times, you made me glad,—

B⁹

But there were times— dear, you made— me feel so bad.—

B

A A⁰ B⁹ E⁷ B⁹ E⁷

You made me sigh for, I did-n't wan-na tell you, I did-n't wan-na tell you,

E⁷ B⁹ G⁹ C⁹

I want some love, that's true, yes I do,'deed I do, you know I do.

F⁹

Gim - me, gim - me what I cry— for, you know you got the brand of kiss-es

F⁹ B⁹ A E⁷ A

that I'd die— for, You know you made— me love you.

I A'INT GOT NOBODY

 $\text{♩} = 124$

D D+ D^b D+ D A⁷ D

There's a say-ing go-ing 'round and I be-gan to think it's true It's

Bm F#7 C7(b5) B7 E7 A⁷

aw - ful hard to love some - one when they don't care a-bout you.

A D D+ D^b D+ D A⁷ D D#o

Once I had a lov-ing gal the sweet-est lit-tle thing in town, _____

A D#o A A#o E7 E7(b5) A⁷

now she's done and left me, and she has turned me down. Now

B D⁹ D⁹ C^{#9} C⁹ B⁹ E⁷ E^{7(b5)} D Bm⁷

I ain't got no - bod - y, and no - bod - y

E⁷ A⁷ D F⁹ E^{m7} A⁷ D⁹ D⁹ C^{#9} C⁹ B⁹ E⁷ E⁷

cares for me. I'm so sad and lone - ly,

E⁷ E⁷ A⁷ A⁷

won't some-bod-y come and take a chance with me?

C D⁷ D⁷ G G

I'll sing you love songs hon-ey all the time,

B⁷ B⁷ E⁷ A⁷

If you'll be that lov- in' mom - ma of mine, 'Cause

D D⁹ C^{#9} C⁹ B⁹ E⁷ E^{7(b5)}

I ain't got no - bod - y and

D Bm⁷ E⁷ A⁷ D

no - bod - y cares for me.

IN THE SHADE OF THE OLD APPLE TREE

E. VAN ALSTYNE

d = 100

In the shade of the old apple tree _____ When the love in your

Eyes I could see _____ When the voice that I heard, like the song of the

bird Seemed to whis-per sweet mu-sic to me _____ I could

hear the dull buzz of the bee _____ In the blos-soms as

you said to me _____ With a heart that is true, I'll be

wait-ing for you In the shade of the old apple tree _____

ARE YOU FROM DIXIE?

1 [A] A

2 Hel-lo there stran- ger how do you do? - There's some- thing I'd like to say to you.

6 E B B E7

7 Don't be sur-prised, You're re-cog-nized! I'm no de-tec-tive but I've just sur-mised,

10 A

11 You're from the place where I long to be Your smi-ling face seems to say to me,-

14 E B7 E7

15 You're from my own land, My sun-ny home-land, tell me can it be? Are you from

18 B A D E6

19 Dix-ie? I said from Dix-ie? Where the fields of cot-ton

21 A D

22 beck-on to me I'm glad to see you, Tell me how be you, and the

24 B E A7

25 friends I'm long-ing to see. If you're from Al-a-ba-ma, Ten-nes-see or

27 A7 D A

28 Ca-ro-line, An-y place be-low the Ma-son Dix-on line, Then you're from

30 A D A E7 A

31 Dix-ie Hur-ray for Dix-ie! 'Cause I'm from Dix-ie too!