

THE Creole Jazz BAND

FAKE BOOK VERSION 2.2

 F TREBLE



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KEVIN YEATES

THE CREOLE JAZZ BAND

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

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Horn in F

12th Street Rag

Euday L. Bowman - 1914

F7 F7 F7 F7
 A Bb F7 F7
 F7 Bb Bb
 F7 C7 F7
 B Bb F7 F7
 F7 Bb Bb Bb7
 Eb F#7 Bb C7 F7 Bb Eb7 Bb
 C Bb Standard Doo Wack-a-doo chorus F7 Etc
 Back to top with Intro

hinduстан

♩ = 185

Oliver Wallace & Harold Weeks 1918

A Gm Gm Gm

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

Gm Gm D+7 Gm

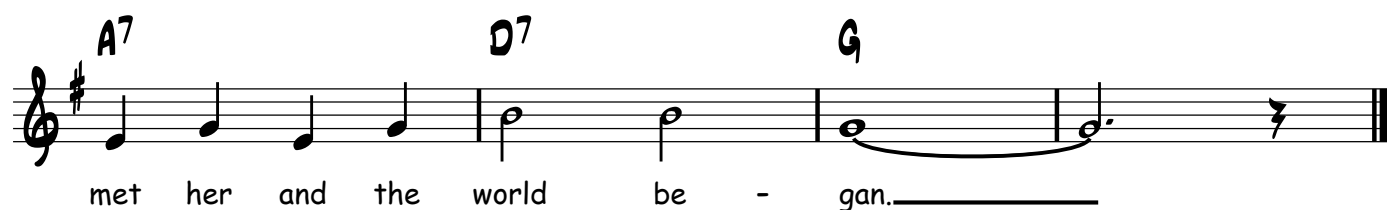
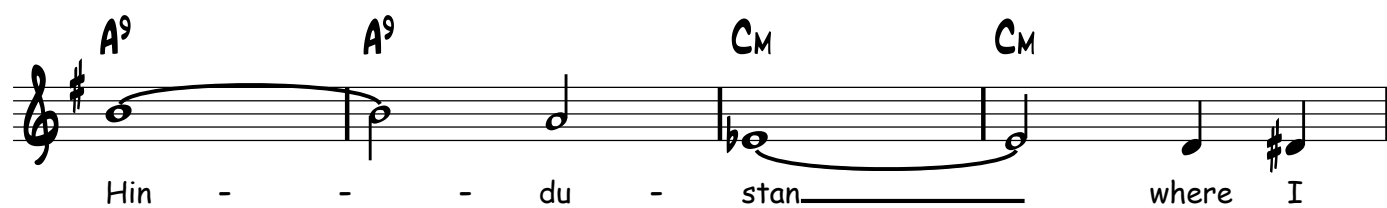
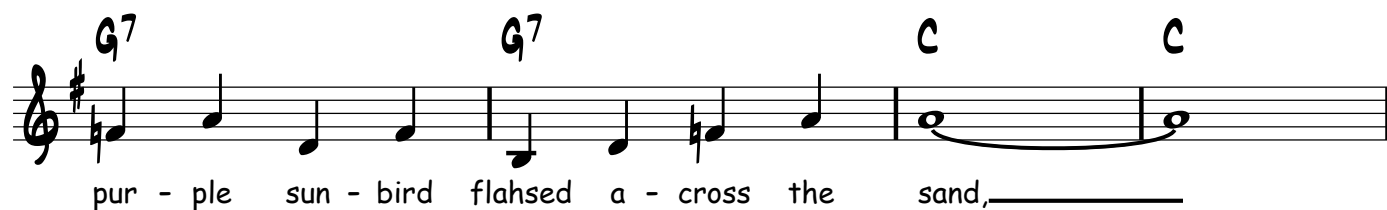
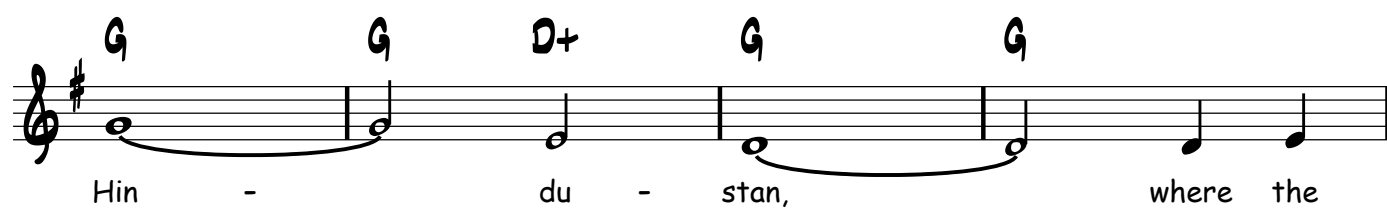
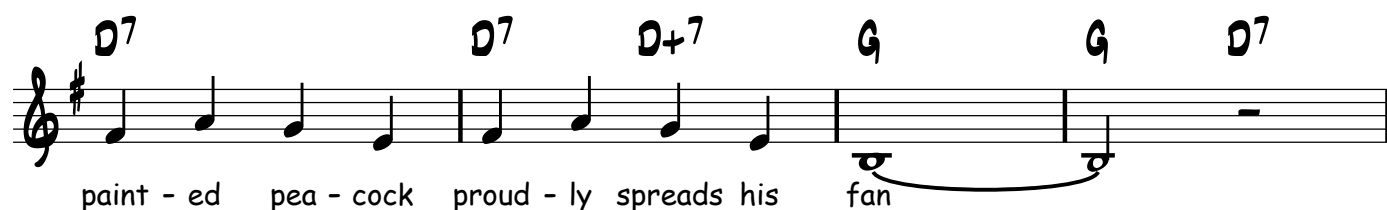
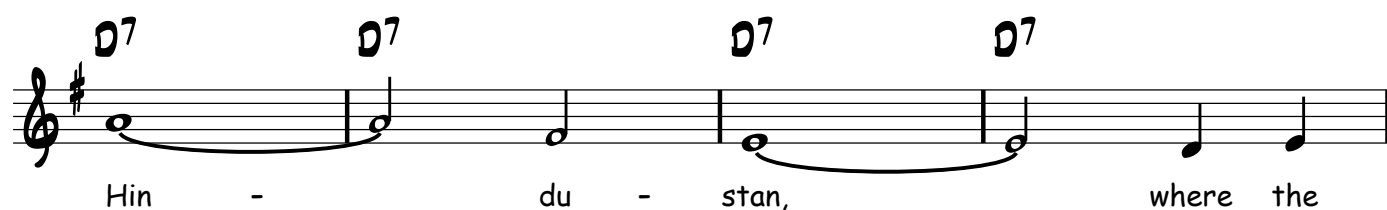
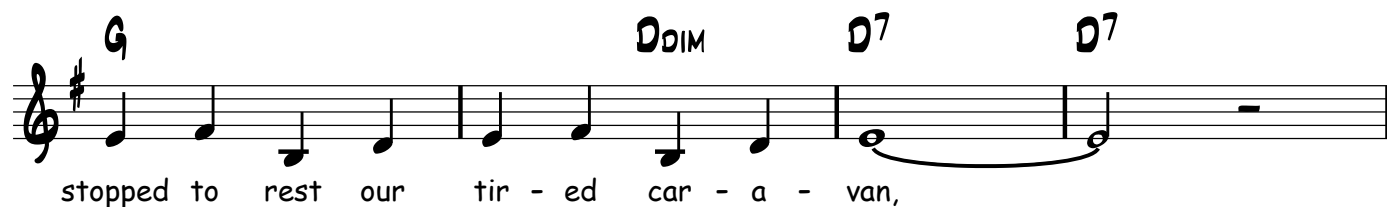
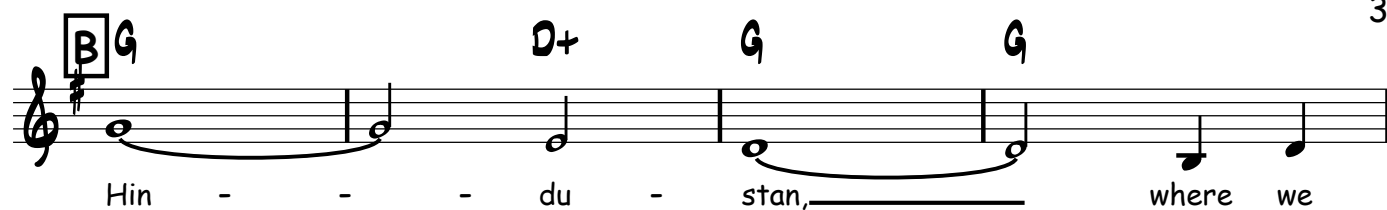
With a sweet voice mingle, Un-der-neath the stars,

Dm A7 Dm A7

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

Dm A7 D7

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



♩ = 200

Indiana

A C F C C⁷ F F^M C

I have al-ways been a wand - 'rer — O - ver land and sea —

C C F C C D⁷ D⁷

— Yet a moon-beam on the wa - ter — Casts a spell o'er

F^M⁶ G⁷ D^M C[#]° D^M

me — A vis - ion fair I see —

G⁷ C C° D^M⁷ G⁷

— A - gain I seem to be, — Back home a -

B C B⁷ B^{b7} A⁷ D⁷ D⁷

gain_____ in in - di - a - na_____ And it

G⁷ G⁷ C C⁷ F F

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

C A⁷ D⁷ D⁷ G⁷ G⁷

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

C C B⁷ B^{b7} A⁷ D⁷ D⁷

hay_____ sends all its fra - grance_____ From the

E⁷ E⁷ A^m A^m C E⁷

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

A^{m7} A^{o7} C G⁷ C G⁷

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

Suez

Ferdie Grofe/Peter DeRose - 1922

Rhythm Vamp 4 bars

Chords: Dm, Bb, Dm, A7

Chords: Dm, A7, Dm, Gm

Chords: Dm, A7, Dm, Gm

Chords: Dm, A7, Dm, Gm

Chords: Dm, A7, Dm, Gm

Chords: Dm, A7, Dm, Gm

Chords: Dm, A7, Dm, Gm

Chords: Dm, A7, Dm, D, D, A7, D, C7

Afghanistan

William Wilander & Harry Donnelly - 1920

A Cm C° Fm/C Cm

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

C7 Fm Cm Break G7 Break

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

Cm C° Fm/C Cm

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

C7 Fm G7/B G7 Cm Bb7

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

B Bb7 Bbmaj7 Bb7 Eb Eb/G Ebm/G

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

Fm Fm7 Bb7 Eb F#° Break - Unison 1 bar

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

Bb7 Bbmaj7 Bb7 Eb D7/F#

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

Fm G7/B Cm F7 Bb7 Eb

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

Whispering

Schonberger - Coburn,
V. Rose - 1920

A Bb $F7$ Bb $F7$ Bb $F7$

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

Bb $Dm7$ $A7$ Dm

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

Dm F $D7$ $Gm7$ $C7$ $F7$ $Cm7$ $F7$

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

B Bb $A7$ Bb

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

$G+7$ $G7$ $C7$ $F7$

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

Bb $F7$ $F+7$

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

C Bb $A7$ Bb

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

Bb $G+7$ $G7$ $C7$

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

$F7$ $Cm7$ Ebm Bb

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

Eccentric

J. Russell Robinson - 1921



Solos Begin Here first time

First time solo section (C):

Musical notation for the first time solo section (C). It consists of four staves of music in F major, 4/4 time. The first staff begins with a double bar line and a first ending bracket. Chords F, G7, and C7 are indicated. The second staff continues the melody with chords F and C7. The third staff features a triplet of eighth notes and chords F, G7, and C7. The fourth staff concludes the section with chords C7 and F, ending with a double bar line.

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

Second time solo section (D):

Musical notation for the second time solo section (D). It consists of four staves of music in F major, 4/4 time. The first staff begins with a double bar line and a first ending bracket. Chords F, F°, G7, C7, and F are indicated. The second staff continues the melody with chords F and F°. The third staff features a triplet of eighth notes and chords F, G7, and C7. The fourth staff concludes the section with chords A7, F, and C7, ending with a double bar line.

Tag:

Musical notation for the Tag section. It consists of one staff of music in F major, 4/4 time. The first staff begins with a double bar line and a first ending bracket. Chords F, F°, F, G7, and C7 are indicated. The section ends with a double bar line. Dynamics *pp* and *f* are marked.

Margie

♩ = 160

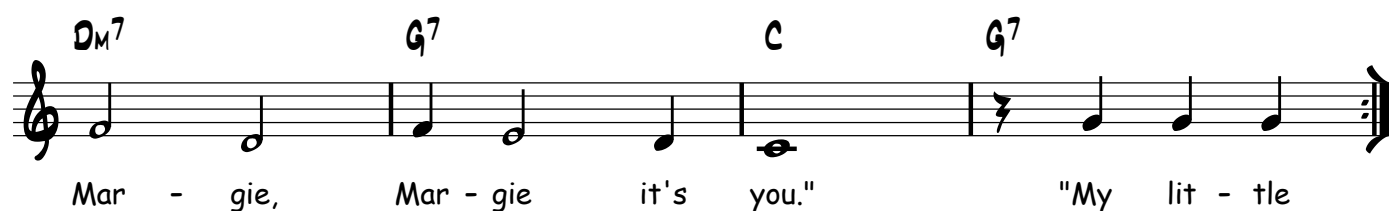
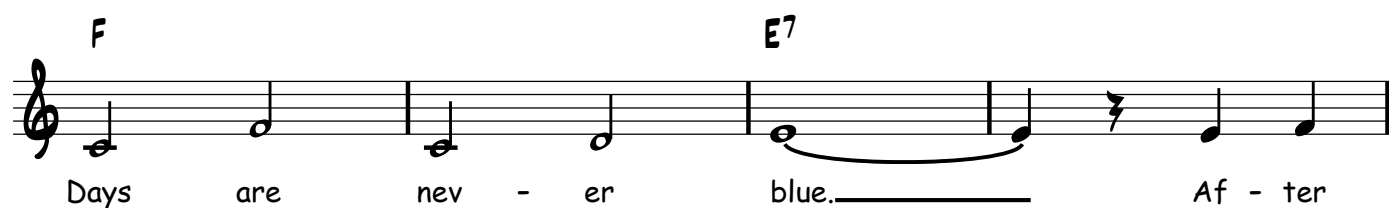
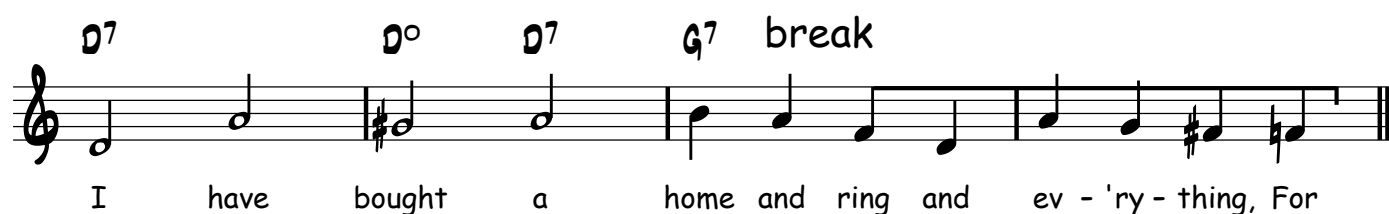
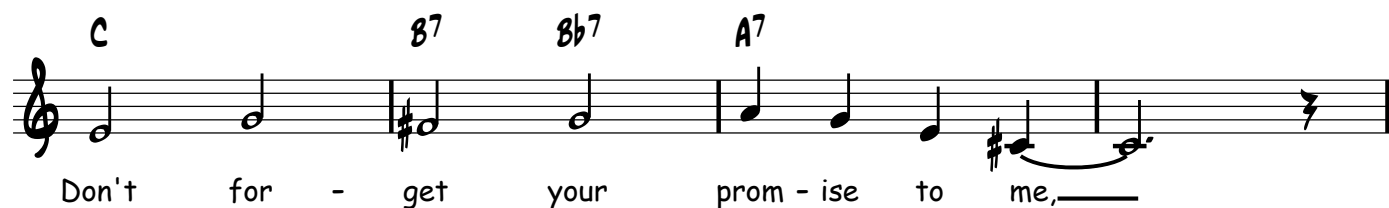
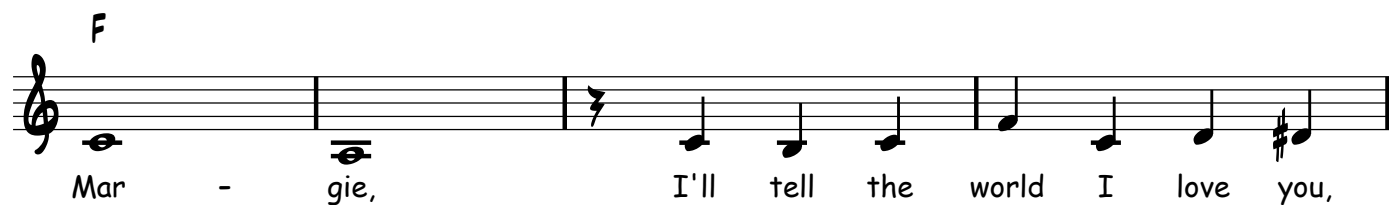
Con Conrad & J. Russel Robinson

A C G F C G⁷ C D^M⁷ G⁷
 You can talk a - bout your love af - fairs,

C G F C G⁷ C C^o
 Here's one I must tell to you;

D^M A⁷ D^M B^b7 A⁷
 All night long they sit up - on the stairs,

D⁷ G C G⁷
 He holds her close and starts to coo: My lit - tle



Mandy

Irving Berlin - 1918

A F B \flat F D $^{\circ}$ C 7 F

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

F B \flat F Dm G 7 C C 7

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

F C 7 F F B \flat

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

F Dm G 7 C 7

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

B B \flat F D 7

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

G 7 C 7 F F 7 B \flat

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

B \flat F D 7 G 7

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

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

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

Oh!

15

Byron Gay/Arnold Johnson - 1919

A F

C^7



F

C^7

F



F

B^b

G^7



Break: 2 Bars

G^7

C^7



B F

C^7

F



F

C^7

F^7



B^b

F F^+ F^6 F^+ F



C^7

1. F

2. F



Panama

William H Tyres - 1913

8b F7

A 8b F7 8b 8b

F7 8b F7 8b F7

F7 8b 8b7 Eb E°

8b G7 C7 F7 1. 8b 2. 8b 8b7

B Eb E° 8b G7 C7 F7

8b 8b7 Eb E° 8b

G7 C7 F7 8b 8b7

C Eb Eb+7 Ab 8b7

8b7 Eb 8b7 Eb Eb

The Pearls

Jelly Roll Morton - 1919

Chords: D, Bb, A7, D, B, D, Bb, B7, Em, B7, Em, E7, A7, D, Bb, D, Bb, Em, B7, Em, Bm, E7, A7, D, D7, G7, D, F#m7, B7, E7, A7, D7, G7, D, Break - 2 bars, D, A7, D, D, D7, D, D7, D7.

Measures: 1-32.

Section: A (Measures 1-8), B (Measures 9-16), Break - 2 bars (Measures 17-18), D (Measures 19-32).

C Tuba Only All D^7 G^{maj7} Bm^7

Em Bm Bb° Am^7 D^7

Am^7 D^7 G

Am B^7 E^7 Am^7 $D F^{\#7}$ Bm Am G A B D^7

D Tuba only All G^{maj7} Dm^7

G C E^7 Am C

Cm G E^7 Am^7 D^7

G D° D^7 Tuba Only D^7 G^9

Swanee

Gorge Gershwin - 1919

A C C⁺ F Dm⁷ G⁷

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

C G⁷ G⁹ G⁷

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

G⁷ C G⁷ C C⁺

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

C⁺ F Dm⁷ G⁷ C G⁷

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

F F⁷ F⁷ G⁷ C

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

B G⁷ C G⁷

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

C G⁷ C

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

C D⁷ G⁷ C A^b7 G⁷ C

I love the old folks at home.

Stumbling

21

ZeZ Confrey - 1922

A D D D^7 B^7

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

E^7

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

E^7 A^7 B^{\flat}O Bm

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

Bm E^7 A^7

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

B D D D^7 B^7

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

E^7

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

Gm^{\flat} D

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

E^7 A^7 D

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

San

McPhail/Michels - 1920

Bass Intro



A Am Dm E7 Am E7

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

Am E7 F7 E7

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

B Am Dm E7 Am E7

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

Am Dm E7 Am F7 E7 G7

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

C

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

C F7 C G7 C Ab7 C

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

A7 D7 G7

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

D C C7 F Ab7 C

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

C7 F Ab7 C Ab7

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

C A7 D7 Dm G7 C F7 C G7

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

A F D_M G_M C^7 F D^7

1. G^7 C^7 2. G_M C^7 F

B B^b G^7 C^7 F

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

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

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

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

Back to B

E^b C_{DIM} B^b 1. E^b B^b7 2. E^b B^b7

At a Georgia Camp Meeting

25

2 bars unison w/ Clarinet trill



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



Rock a Bye Your Baby

Jean Schwartz - 1918

A G G#° D7/A D7 G

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

G D+7 Bb B° F7 F#7

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

Bb D7 G Bb° D7/A D7 G Bb°

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

D7 Bb Bb° F7 D A7 D7

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



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



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



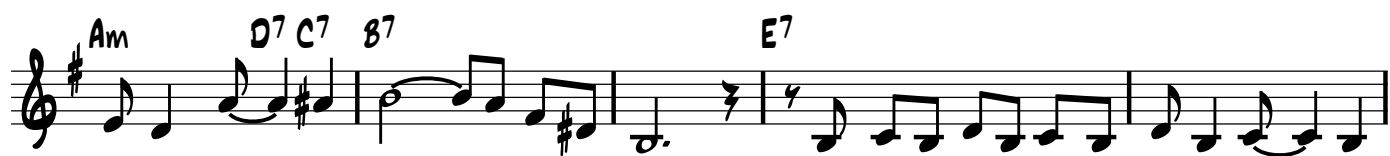
Mam-my mine, Right on that Mas-on- Dix-on Line, And swing it



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



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



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



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



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

That's A 'Plenty

Lew Pollack / Ray Gilbert 1914

The musical score is written for guitar and bass in 4/4 time. The guitar part is in standard tuning, and the bass part is in low F tuning. The score is divided into three sections: A, B, and C. Section A (measures 1-8) features a repeating melodic line in the guitar and a bass line with a 2-bar break. Section B (measures 9-16) continues the melodic line and includes a 2-bar break. Section C (measures 17-24) concludes the piece with a final melodic line and a bass line. Chord diagrams are provided for the guitar part, and the bass part is indicated by 'x' marks and the word 'Bass'.

Section A (Measures 1-8):

- Measure 1: A_M
- Measure 2: E⁷
- Measure 3: A_M
- Measure 4: E⁷
- Measure 5: A_M
- Measure 6: E⁷
- Measure 7: A_M
- Measure 8: E⁷

Section B (Measures 9-16):

- Measure 9: G⁷
- Measure 10: C
- Measure 11: C⁷
- Measure 12: F
- Measure 13: F⁷
- Measure 14: C
- Measure 15: A⁷
- Measure 16: D⁷

Section C (Measures 17-24):

- Measure 17: A_M
- Measure 18: E⁷
- Measure 19: A_M
- Measure 20: E⁷
- Measure 21: A_M
- Measure 22: E⁷
- Measure 23: A_M
- Measure 24: C⁷

Sheet music for a jazz ensemble, featuring ten staves of music. The key signature is one flat (B-flat). The music is divided into sections by letter markers in boxes: D, E, F, G, and H.

Staff 1: Treble clef. Chords: D, F, E7 E^b7, D7, G7, C7. Measure 29 is indicated.

Staff 2: Treble clef. Chords: F, F^o, G^M7, C7, F, E7 E^b7, D7.

Staff 3: Treble clef. Chords: G7, C7, F. Instrumentation: cornet, clarinet.

Staff 4: Treble clef. Chord: A. Instrumentation: trombone, bass.

Staff 5: Treble clef. Chord: C.

Staff 6: Treble clef. Chord: F. Marking: solo here.

Staff 7: Treble clef. Chords: E7 E^b7, D7.

Staff 8: Treble clef. Chords: G7, C7, F, F^o, G^M7, C7, F.

Staff 9: Treble clef. Chords: F, E7 E^b7, D7.

Staff 10: Treble clef. Chords: G7, C7, F, B^b7, F, C7. Marking: continue after last solo.

Staff 11: Treble clef. Chord: A. Marking: FINE.

Staff 12: Treble clef. Chord: C.

Staff 13: Treble clef. Chord: C7.

Staff 14: Treble clef. Chord: H. Chord: F. Chord: D7.

Staff 15: Treble clef. Chords: G7, C7, F, G^M7, C7.

Just a Little While to Stay Here

♩ = 160 **A** E^b E^b A^b E^b E^b A^b E^b B^b7

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

E^b E^b7 A^b A^b A^bM E^b

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

C^bM7 $F7$ B^b7 B^b+7

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

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

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

E^b E^b7 A^b A^bM E^b $C7$

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

$F7$ B^b7 E^b

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

Flee As A Bird

Mary S.B. Dana - 1857

A Am E7 Am Dm7 F7 E7

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.

Am E7 Am E7 Am

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

B C G7 C Dm6 Am E7

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

C Am E7 Am E7 Am Dm

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

Am E7 Am E7 Am E7 Am E7 Am

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



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

D⁷ **G⁷**

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

G⁷ **C⁷ Two Bar Break**

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

F **D⁷** **G⁷**

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

C⁷ **A⁷**

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

B^b **B^o** **F** **D⁷**

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

B^b **B^o** **F/C** **D⁷** **G⁷** **C⁷** **F** **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

F **A^b°** **G^m7** **C⁷** **F** **A^b°** **G^m7** **C⁷**

Down Among The Sheltering Palms

Abe Olman - 1914

A **G**

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

Am **D7** **D7**

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

G **D7** **D9** **G**

I love you so, Just you I know, It

Em **Bm** **Am** **G**

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

D7 **G** **G7**

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

B **C** **A⁷** **D⁷**

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

D⁷ **G⁷**

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

C **D⁹** **G⁷**

Out where the sun goes down a-bout eight.

C **C⁷** **F** **A⁷**

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

D⁷ **G⁷** **C**

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

C **A⁷** **D⁹** **G⁹** **C**

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

Washington and Lee Swing

T. Allen and M. Sheafe - 1910

♩ = 240

A F

[illegible]

B **F**

[illegible]

Joe Avery Blues

Joe Avery

A F F7

B All Play Everytime
Solos start here
F Bb7 F C7

C F F7 Bb7 F C7

Tag
F C7

Solos start at "B"

Pretty Baby

Egbert Van Alstyne & Gus Kahn - 1916

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

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

Detailed description: This is the first line of the musical score for 'Pretty Baby'. It is in 4/4 time and B-flat major. The key signature has two flats (B-flat and E-flat). The first measure is marked with a boxed 'A' and a B-flat chord. The melody consists of eighth and quarter notes. The lyrics are 'You ask me why I'm al-ways teas-ing you,— You hate to have me call you'.

$B\flat$ F^7 $B\flat$ F^7 $B\flat$

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

Detailed description: This is the second line of the musical score. The melody continues with eighth and quarter notes. The lyrics are 'Pret - ty Ba - by; I real-ly thought that I was pleas-ing you,— for you're'.

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

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

Detailed description: This is the third line of the musical score. The melody continues with eighth and quarter notes. The lyrics are 'just a ba - by to me. Your cun-ning lit - tle dim-ples and your'.

$B\flat$ B° C_m F^7 $B\flat$

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

Detailed description: This is the fourth line of the musical score. The melody continues with eighth and quarter notes. The lyrics are 'ba-by stare, Your ba-by talk and ba-by walk and cur-ly hair,— Your'.

C^7 F D_m G^7 C^7 F F^7

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

Detailed description: This is the fifth line of the musical score. The melody continues with eighth and quarter notes. The lyrics are 'ba - by smile makes lifeworth-while, You're just as sweet as you can be. Ev' ry'.

B **F7** **Bb** **F+** **Bb**

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

F7

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

Bb **F7** **Bb** **Bb7**

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

Eb **Ab7** **G7** **C7** **F7** **F7**

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


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

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

Hughie Cannon, 1902


Bill Bailey

A A_m




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

C E^7 A_m G^0



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

G^7 C E^7




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

A_m




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

C E^7



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

A_m G^0 G^7 C C G^7



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

B C

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

G^0 G^7

She moans the whole day lo - ng

G^7

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

G^7 G^+ C

I know I've done you wr - ong

D

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

C^7 F A^7 D^{M}

no - thing but a fine tooth comb. I

F F^{M} C A^7

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

D^7 D^7 G^7 C

Bail - ley won't you please come home

Frankie And Johnnie

Traditional

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

Chords: C, G7, C, G7, C, G7, C, C7, F, F7, F, F#o, Dm7, G7, C, F7, C

♩ = 160

China Boy

Winfree/Boutelje - 1922

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

Chords: A, C, C, C, B7, Bb7, A7, D7, Fm, C, Eb, Bb7, Eb, Eb, Bb7, Eb, G7, C, C, D9, Fm, C, G7, C

Alice Blue Gown

Harry Tierney & Joseph McCarthy

1919

A G E

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

A7

first wan - dered down in to town, I was

D7 G **E7**

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

A7 **D7** **D+** **D7**

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

B G E

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

Am **E7** **D7** **B7**

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

Am G **E7**

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

Am **E7** **A7** **D7** **Cm** **D7** G

sweet lit - tle A - lice Blue Gown.

Jazz Baby

M.K. Jerome & Blanche Merrill - 1918

A

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

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

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

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

B

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

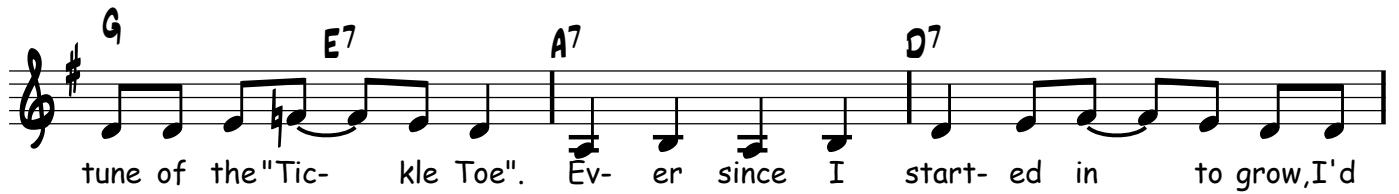
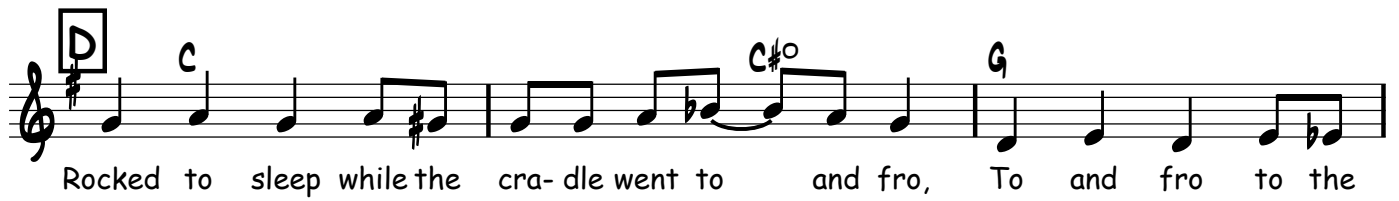
in the tone of a sax-o- phone, that makes me do a lit-tle wig- gle all my own. Cause I'm a

C

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

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

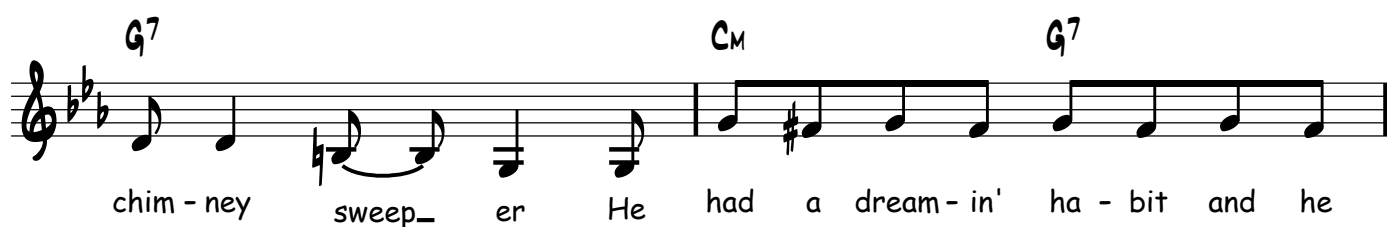
Chords: G, G°, D7, G, G°, D7, B7, B°, Em, A7, D7, G7, C, C7, A7, D7, G, G°, D7, G, A7, D7, D+, G, G7, C, C, C, Am7, G, G°, G, D7, D+



Willie The Weeper



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



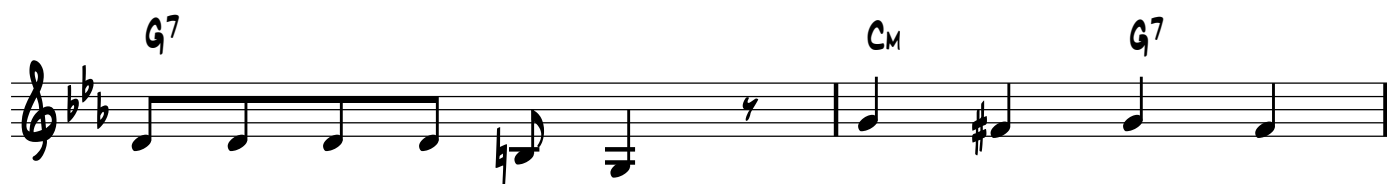
chim - ney sweep - er He had a dream - in' ha - bit and he



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



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



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



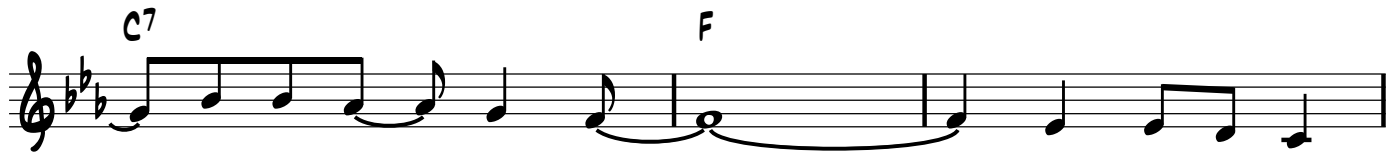
in the ze-ro breeze, a cut-ie lit-tle ho-ney in her B - V - D's



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



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



want it good and strong— I want to have



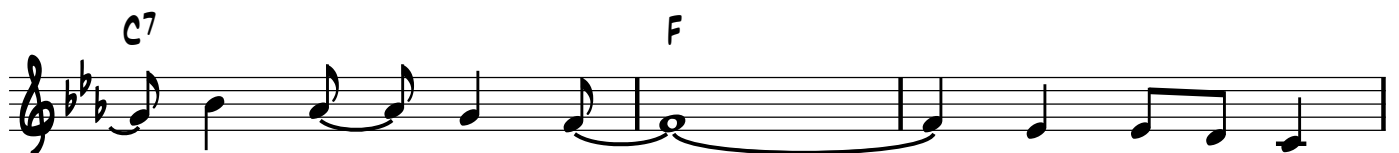
bis - cuits eight-teen inch-es long. now



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



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



you'd lock— the door like will - ie the



weep - er and cry for more.

The World Is Waiting For the Sunrise

Eugene Lockhart & Ernest Seity - 1919

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of one flat (Bb). The melody is divided into two main sections, A and B, indicated by boxed letters. Section A begins with a C+ chord and an F chord, followed by a C+ chord and an F chord. The lyrics for Section A are: "Dear one, the world is wait- ing for the sun- rise, Ev 'ry rose". Section B begins with an F chord and a C+ chord, followed by an A7 chord and a C+ chord. The lyrics for Section B are: "is heav- y with dew. The thrush on high, His sleep - y mate is call- ing, And my heart is call - ing you." The score includes various musical notations such as whole, half, quarter, and eighth notes, rests, and ties. Chord symbols are placed above or below the notes to indicate the harmonic structure. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes.

Section A:

C⁺ **A** F C⁺ F

A⁷ Dear one, the ^{Bb} world is wait- ing F for the ^{Cm} sun- rise, Ev C⁷ 'ry rose C⁺

Section B:

B F is heav- C⁺ y with dew. A⁷ The thrush ^{Bb} on high, F C^m D⁷ His sleep - y ^{Bbm^b} mate is F call- ing, And my heart is call - ing you.

The Yama Yama Man

49

Collin Davis & Karl Hoschna - 1908

A Fm Eb/G Fm/Ab C7 Fm C7 Fm

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,

Fm Eb/G Fm/Ab Cm G7 C7

Some big Yarnaman they see, when_ off to bed they go.
But that Ya ma man is there, stand-ing right be side your bed!

B F C7 C7 F F7

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

Bb Bbm F Dm7 G7 C7

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

F C7 C7 F F7

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

Bb F Dm7 G7 C7 F C7

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

Yellow Dog Blues

W.C Handy 1914

A G



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



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



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

B G



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



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



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

phone. rings But it's not_ for me, At last_ good ti - dings,
 kit-chen there is_ a cab_ a - ret, Down where the boll wev'l works

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

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

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

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

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

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

cross the Yel - low Dog.

Solos at "D"

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

Billy Rose & Con Conrad - 1923

A F F^{dim} F F^{dim} F

B F C⁷ F

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

F G C⁷

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

F B^b B^{b7}

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

F C⁷ F

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

C F C[#] C⁷ F C[#] C⁷

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

F G^{M7} C^{#M7} C⁷ F C⁷ F

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

F C[#] C⁷ F C[#] C⁷

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

F G^{M7} C^{#M7} F C⁷ F

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

Down in Honky-Tonk Town

Chris Smith & Charles McCarron - 1915

A $B\flat$ A^7 $B\flat$ A^7 $B\flat$

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

$B\flat$ A^7 $B\flat$ A^7 Dm $E\flat$ D^7 $E\flat$

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

D^7 $E\flat$ $E\flat$ D^7 $E\flat$ D^7 Gm

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

B $B\flat$ A^7 $B\flat$ A^7 $B\flat$

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

$B\flat$ A^7 $B\flat$ A^7 Dm Gm

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

Gm A^7 $A^7(b5)$ D^7

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



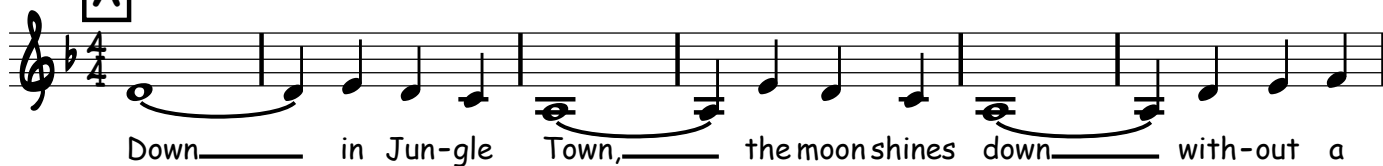
Down in Jungle Town

Edward Madden and
Theodore Morse - 1908

Verse

A

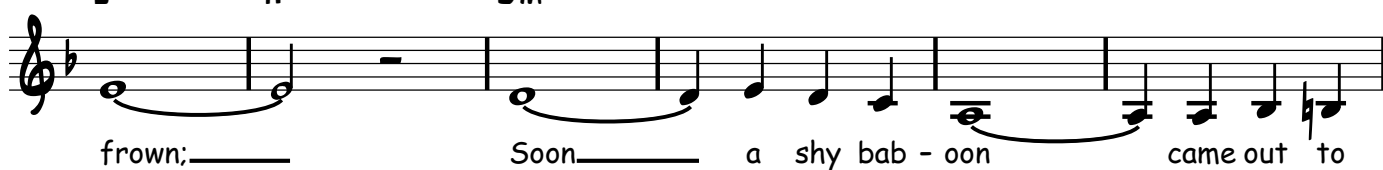
D_m



E⁷

A⁷

D_m

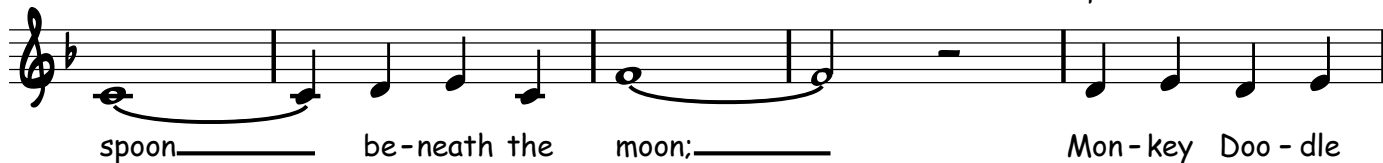


F

C⁹

F

G_m



G_m



G_m

D_m

A



A

C

C⁷



Chorus

B F G⁷

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

C⁷ F F^o

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

C⁷ F F^o C⁷

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

C F G⁷ C⁷

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

C⁷ G^{M7} A⁷ F

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

F G⁷ C⁷ F

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

My Daddy Rocks Me

J. Berni Barbour - 1922

♩ = 100

A C_M F_M C_M A° A^{b6} C_M/c

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

E^b D^7 G_M E° E^b G_M/D

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

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

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

G^7 C_M G_M/E^b D^7/A F_M/A^b G C_M/G

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

B C_M C_M/B^b C_M/A^b G C_M F_M C_M F_M C_M C_M C_M7/B^b

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

A^b7 G^7 C_M/G G^7 C_M/c G^7 C_M

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

D_M7 G^7 C_M C_M7/B^b A° F_M/A^b G^7 D_M7/A G^7/B C_M C_M/B^b

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

C_M/A^b G^7 C_M D° G^7 C_M G^7 C_M

with one stead-y roll. roll.

There'll Be Some Changes Made

Higgins/Overstreet - 1921

A F Dm G⁷ C⁷ F Dm

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

G⁷ C⁷ A⁷ Dm

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

G⁷ C⁷ C⁺ F Dm

You're jere to-day and then to - mor-row you're gone. I loved a man for ma-ny

G⁷ C⁷ F⁷ F⁺ Bb

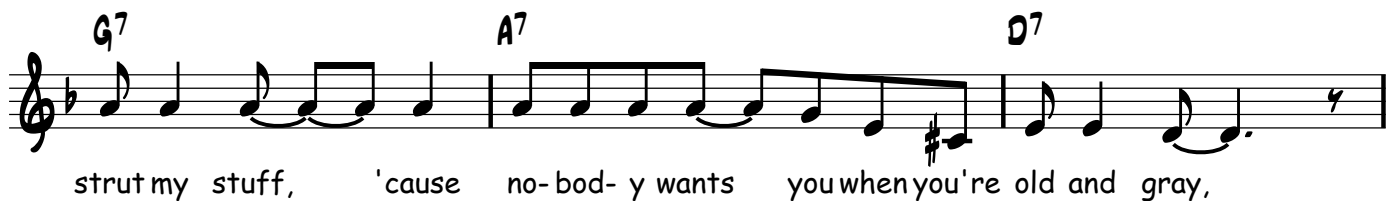
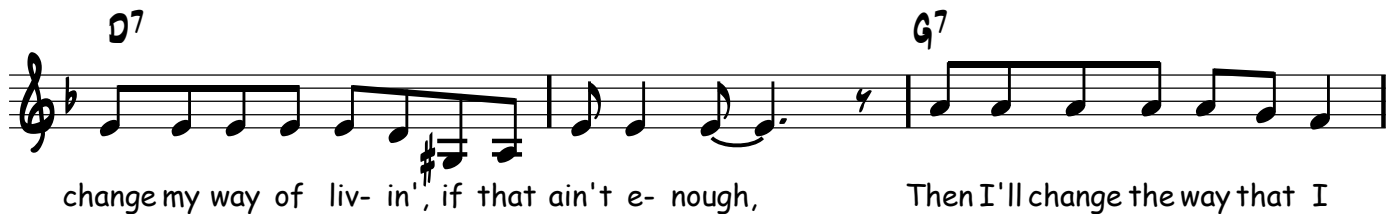
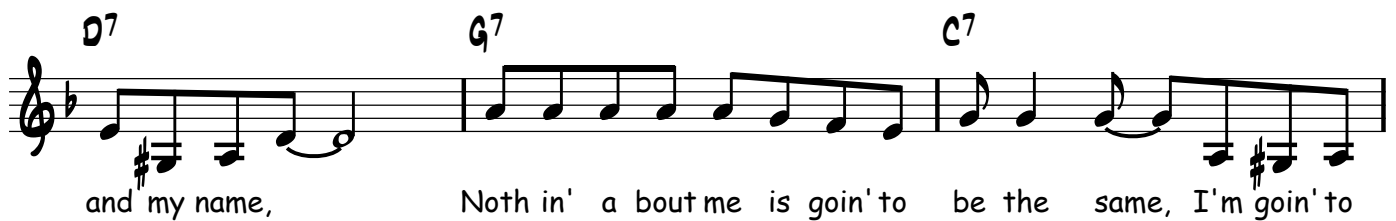
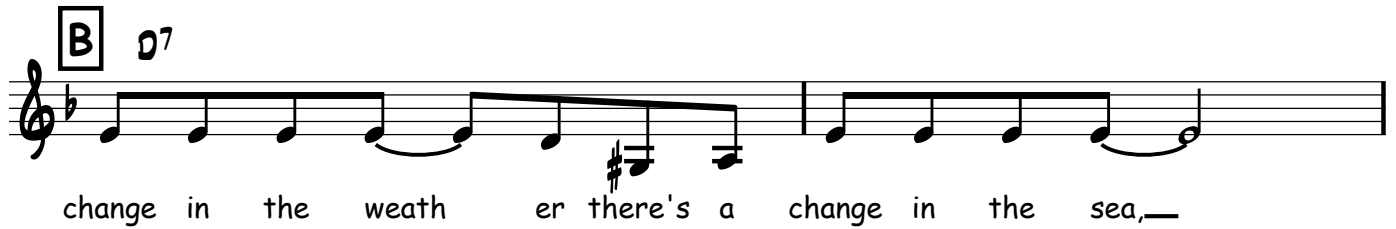
years gone by, I thought his love for me would nev - er die. —

G⁷ C E⁷ A⁹ A⁷

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

Dm D^o G¹³ G⁷ C⁷ Bbm⁶ C⁷

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



Creole Belles

1900

A**B**

Interlude



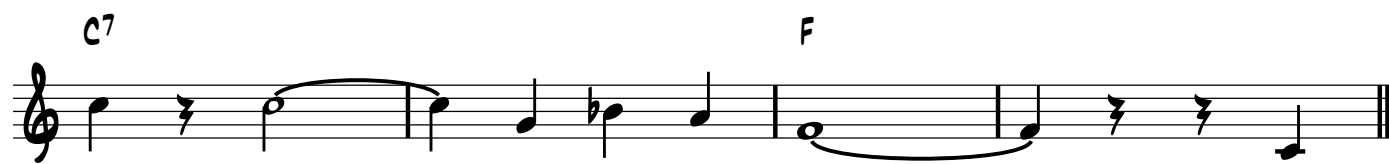
My Cre - ole
When stars



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



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



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



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

Skeleton Jangle

Nick LaRocca - 1918

♩ = 182

Chord symbols: E^b , B^b7 , B^b7 , B^b7 , B^b7 , E^b , B^b7 , B^b7 , C^7 , F^m , F^7 , B^b7 , E^b , B^b7 , E^b7 , A^b , C^7 , F^m , F^7 , B^b , B^b7 , F^7 , B^b , B^b7 , G^7 , C^7 , F^7 , B^b7 , E^b , E^o , B^b7 , G^7 , C^7 , C^7 , B^b7 , E^b , B^b7 , E^b , Break

65

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

E^b **Unison for 2 bars** G^7 C^7

F^7 B^b7 E^b **Unison 2 Bars**

D G^7 C^7 F^7

B^b7 E^b E° B^b7/F G^7

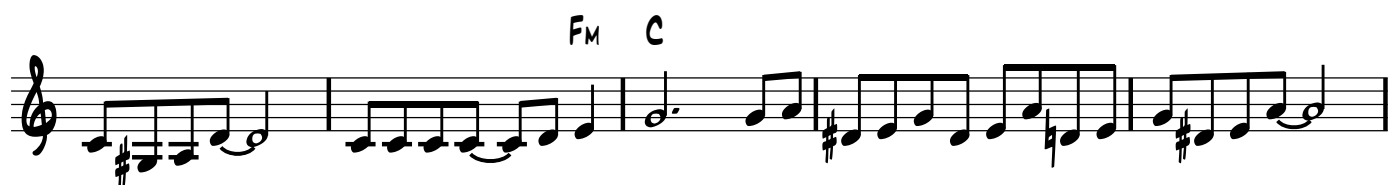
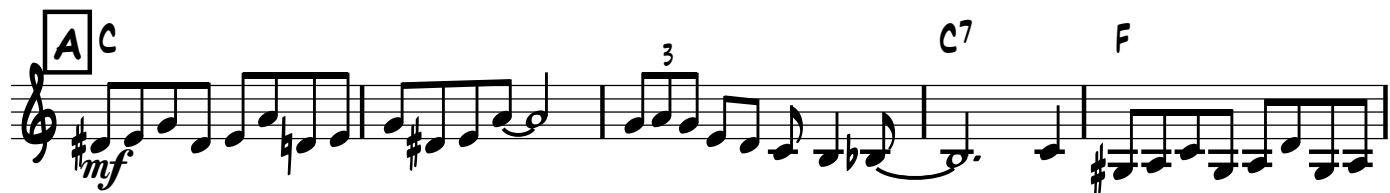
C^7 F^7

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

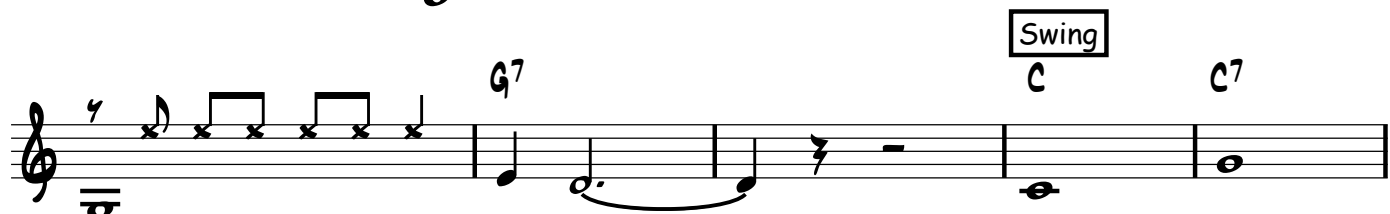
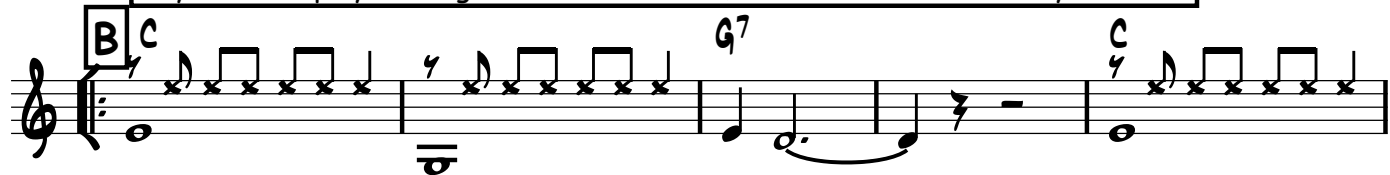
Sobbin' Blues

Kassel and Berton - 1922

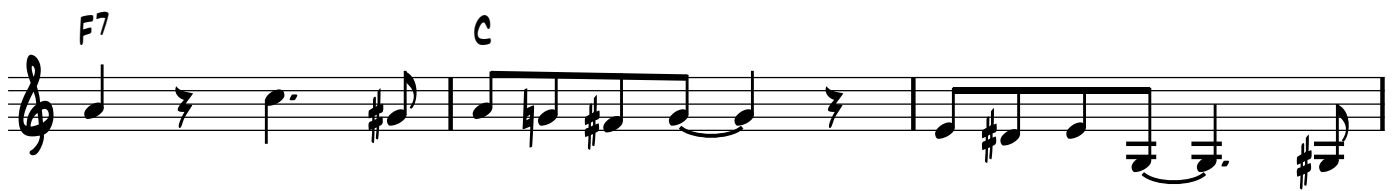
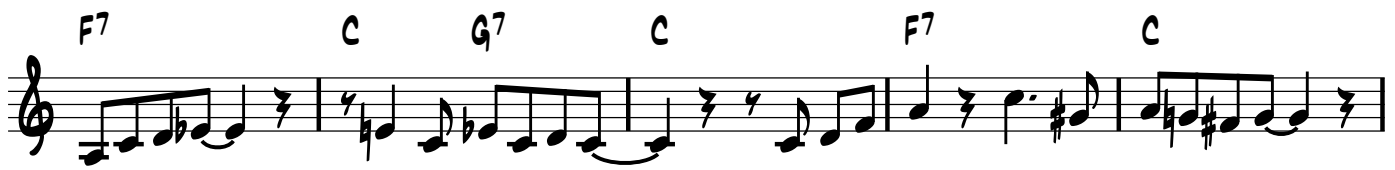
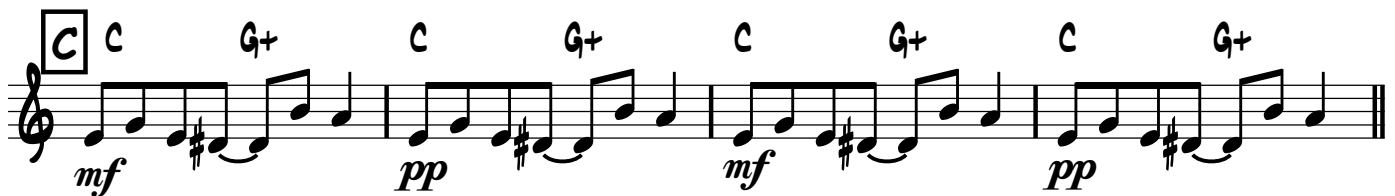
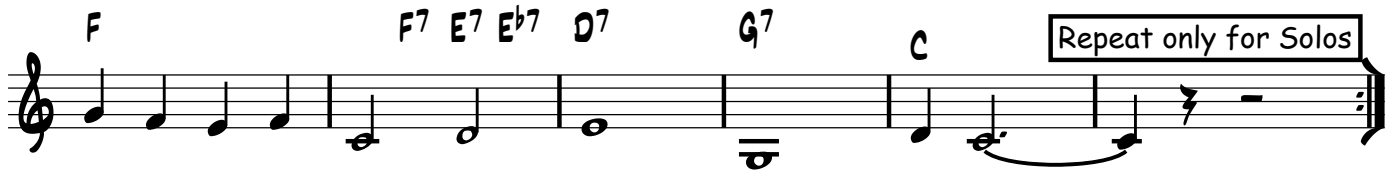
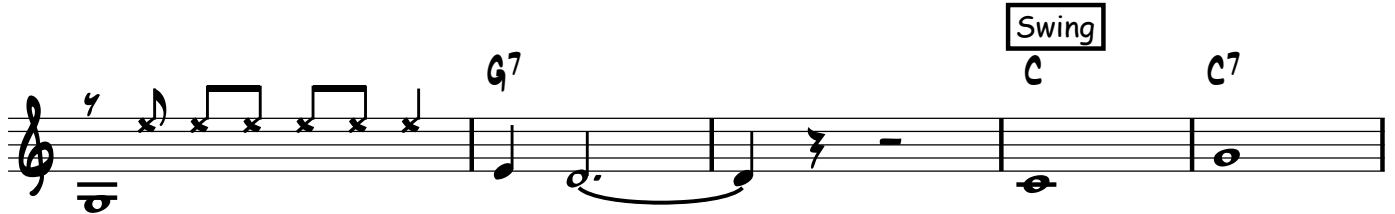
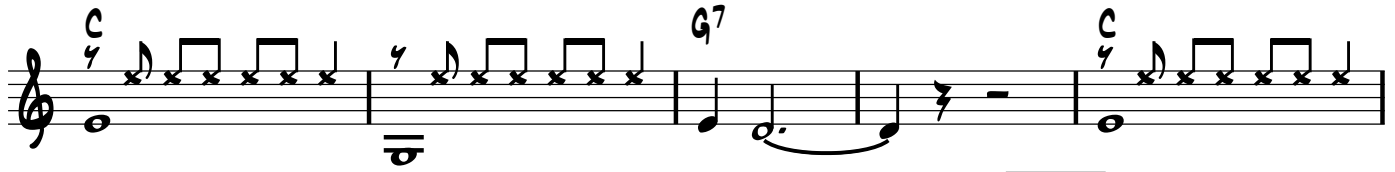
♩ = 164



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



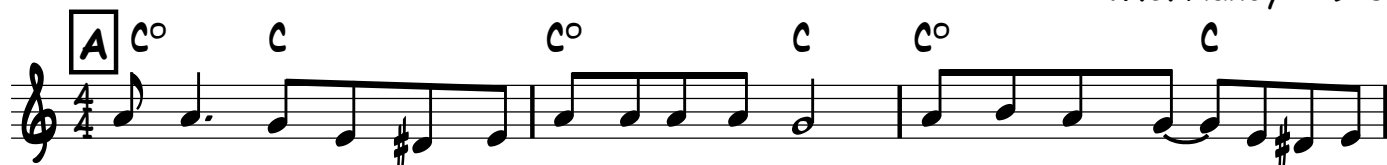
Rhythm sec. plays straight 8ths as written, horns harmonize melody - 8 bars



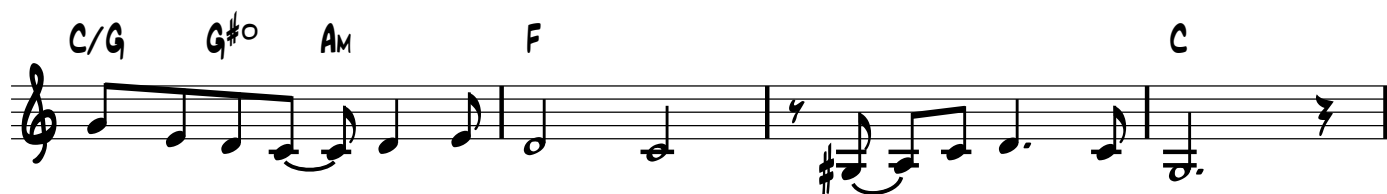
Solos on "B" & "C" Section:
After last solo play to bottom.

Hesitating Blues

W.C. Handy - 1915



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



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



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



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



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

G⁷ D⁷ G⁷ C F⁷ C C⁷

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

C F F⁷ B^b

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

F

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

C⁷ F C⁷

put off,— Some-bod-y's bound to lose.

D F F⁷ B^b

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

F⁷

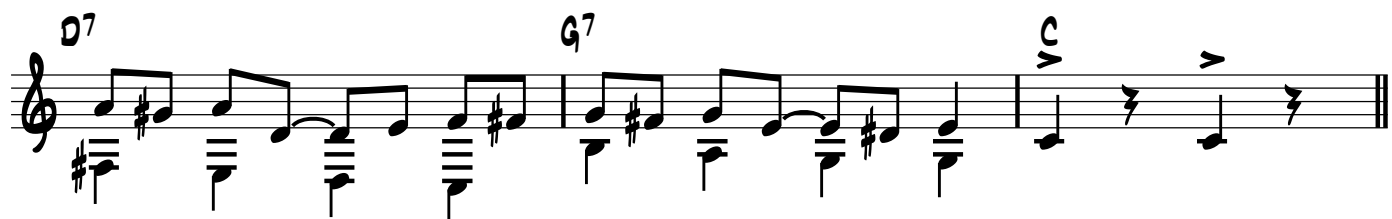
to grieve and pine, My best friend's gone a - way, He's gone and

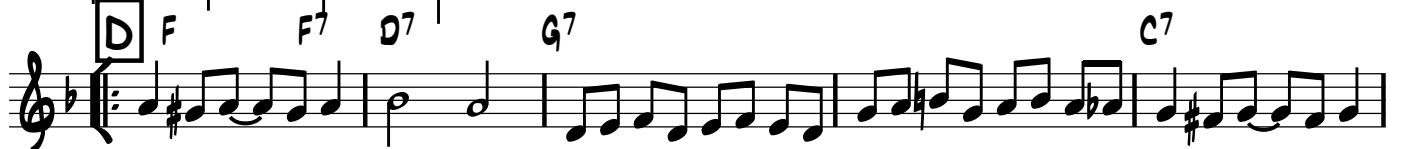
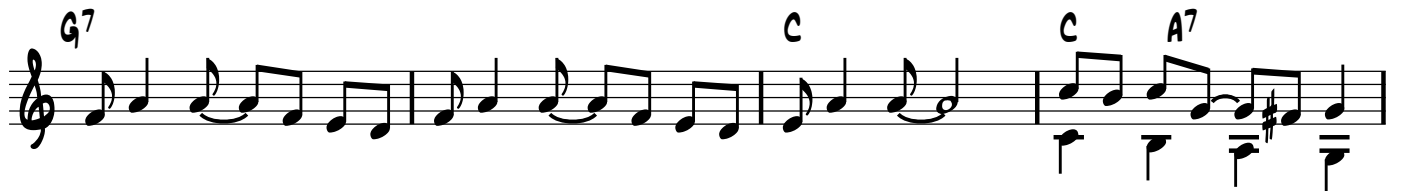
C⁷ F B^b7 F

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

Grizzly Bear Rag

George Botsford - 1910





Back to "B" - Play to Fine



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



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

I



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



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



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

I love you man and I'm



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,

F+



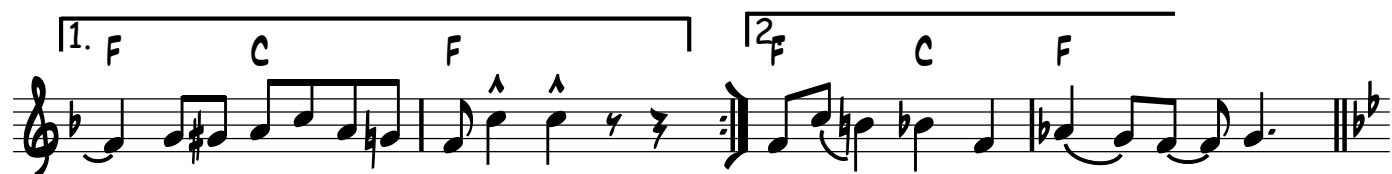
but I just want,
'cause I'm just right

to get you told, He
to do my stuff



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

Satanic Blues



Musical score for a jazz piece, page 75. The score consists of four staves of music in B-flat major, 4/4 time.

Staff 1: Chords: C (boxed), B \flat , B \flat , G 7 , C 7 , C 7 .

Staff 2: Chords: F, B \flat , D 7 , G 7 , F 7 .

Staff 3: Chords: B \flat , B \flat , G 7 , C 7 , C 7 .

Staff 4: Chords: E \flat , B \flat DIM, B \flat , F 7 , G 7 , C 7 , F 7 , B \flat , B, C. The text "Back to 'A'" is written above the final measures.

Dangerous Blues

1921

A C Cm C Cm C

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

G⁷ C C Cm

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

C Cm C

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

G⁷ C C⁷ C^o B^b7 C G⁷ C

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

B C C^bC⁺ C G⁷ C C C^bC⁺

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

C G⁷ E^o A⁷ B^o A⁷

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

E^o A⁷ G^m/D D^m D^o D^m G^m/D D^m

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

D⁷ G⁷/D D^{#o} E^o G⁷/F G⁷

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

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

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

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

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

Chords: C, C^bC⁺, C, G⁷, C, C, C^bC⁺, C, F, E⁷, Dm, Gm, Dm, Gm, Dm, Gm, Dm, Gm, Dm, D⁷, G⁷, C, C^o, C, F⁷, C.

Tishomingo Blues

Spencer Williams - 1917

[illegible]

A E^b B^b7 E^b7

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

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

[illegible]

A^b7 B^7 E^b E^o

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

B^b7 E^b E^o

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

Opt. Break on Solos

B^b7 F^7 B^b7 F^7 B^b7

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

C E^b E^b7 A^b E^b E^b7

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

A^b G^7

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

E^b G^7 C^M B^7 E^b

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

B^b7 F^7 B^b7 E^b

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

Memphis Blues

W.C Handy - 1912

Sheet music for "Memphis Blues" by W.C. Handy, 1912. The music is in 4/4 time, key of B-flat major (two flats), and consists of 32 measures.

Section A (Measures 1-16):

- Measures 1-2: F7
- Measures 3-4: C7
- Measures 5-6: F7
- Measures 7-8: Bb Bb7
- Measures 9-10: Eb7
- Measures 11-12: Ebm6
- Measures 13-14: F7
- Measures 15-16: F7

Section B (Measures 17-32):

- Measures 17-18: F7
- Measures 19-20: Bb
- Measures 21-22: Bb7
- Measures 23-24: A7
- Measures 25-26: Ab7
- Measures 27-28: G7
- Measures 29-30: C7
- Measures 31-32: F7

Chord symbols are written above the staff. The key signature is two flats (B-flat major). The time signature is 4/4.

Midnight in Moscow

♩ = 160

81

A G_M C_M D^7 G_M D^7 G_M B^b E^b F^7

B^b A_M^7 D^7 G_M C_M

G_M D^7 G_M A_M^7 D^7 G_M

C_M G_M D^7 G_M G_M

Stop time- first beat of bar only

B G_M C_M^b G_M G_M B^b

E^b B^b D^7 G_M G_M

Time

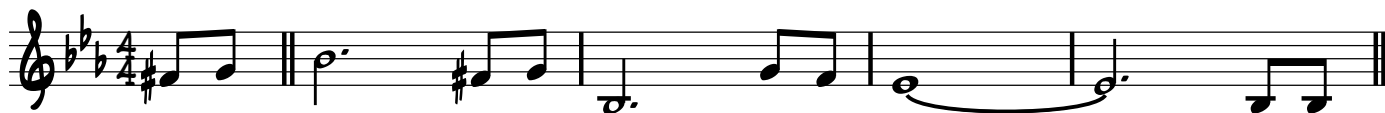
C_M C_M G_M D^7 G_M A_M^7 D^7

G_M C_M G_M D^7 G_M

The Storyville Blues

Trad.

♩ = 132

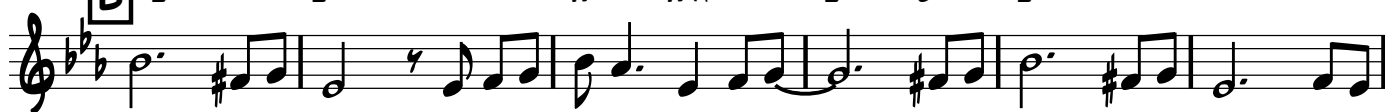
E^bB^b7E^b E^b7 A^b A^bM E^b**A**E^bE^b7A^bE^bB^b7E^b

F7

B^b7E^bE^b7A^bE^bA^b

C7

F7

B^b7**B**E^bE^b7A^bA^bME^bB^b7E^b

F7

B^b7E^bE^b7A^bA^bME^bB^b7E^bB^b7E^b E^b7 A^b A^bM E^bB^b7

Time

C E^b E^b7 A^b D^bM E^b E^b C⁷

Drum Roll - Piano Roll - Sustained Bass

F⁷ B^b7 E^b E^b7 A^b A^bM

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

Back to "B" for Solos

Tag

E^b A^b E^b E^b7 A^b A^bM E^b

rit.

Strut Miss Lizzie

Turner Layton & Henry Creamer - 1921

A D_M A⁷ D_M G_M D_M A⁷ D_M C⁺

B B^b B^b_M F D⁷

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

G⁷ C⁷ F F^o F F⁷

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

B^b B^b_M F A⁷

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

D_M A⁷ D_M G_M D_M A⁷ D_M C⁷ F

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

G⁷ C⁷ F F⁷ B^b B^b_M F

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

Vocal to "C"

F

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



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



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



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'.



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



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



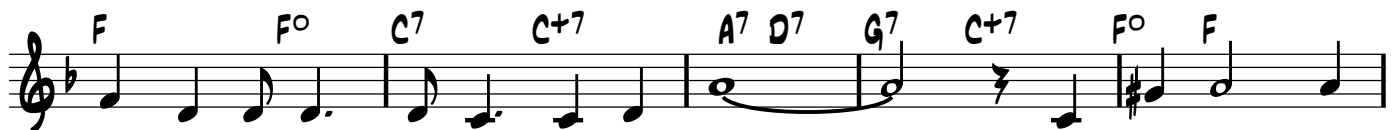
per- se- cute me, I choose that you would shoot me,
church on Sun-day, Then cab- a- ret on Mon- day,



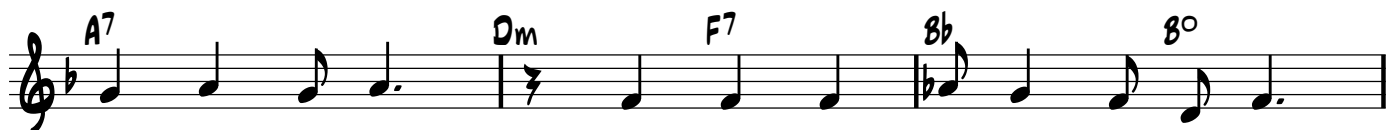
Tain't no - bod-y's biz-ness if I do.



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",



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



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



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

T'aint Nothin Else But Jazz

Maceo Pinkard - 1921

A Bb $Eb7$ Bb $Eb7$ Bb $Eb7$ $G7$ $C7$ $F+7$

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

$D7$ Eb Bb Bbm F $C7$ F

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

F $F7$ $Ab7$ $F7$ $F+7$

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

B Bb $C7$

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

$F7$ Bb $F\#7/C\#$ $Cm7$ $F+7$

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

Bb $Bb7$ Eb E^o

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

Bb/F $F+7$ Bb $F+7$ Bb $C\#^o$

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

Bb/D $C\#^o$ Bb/D Bb $Gm7$

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

$C7$ $F7$ Bb $G7$ $C7$ $F7$ Bb

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

Maitland

Same Melody as "Take My Hand, Precious Lord"

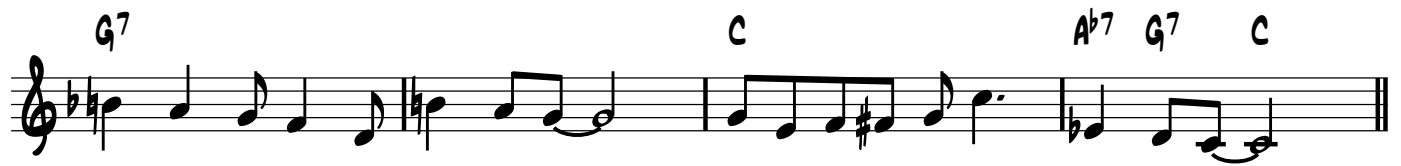
Musical score for "Maitland" in E-flat major (three flats) and 4/4 time. The score consists of four staves of music. The melody is written in treble clef. The key signature is E-flat major (three flats). The time signature is 4/4. The score includes various chords and melodic lines. The first staff begins with a repeat sign. The second staff features a half note followed by a half note, then a half note followed by a half note, and finally a half note followed by a half note. The third staff features a half note followed by a half note, then a half note followed by a half note, and finally a half note followed by a half note. The fourth staff features a half note followed by a half note, then a half note followed by a half note, and finally a half note followed by a half note. The score ends with a double bar line and a repeat sign.

Chords and notes shown in the score:

- Staff 1: E^b, E^b7, A^b
- Staff 2: A^b, E^b, B^b7
- Staff 3: E^b, E^b7, A^b
- Staff 4: E^b, B^b7, E^b, A^b, A^bM, E^b

Alcoholic Blues

Albert Von Tilzer 1919



C G7 C G7

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

D7 G

I cut my sug - ar I cut my coal,

D7 G7

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

D C C7

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. _____

F F#m C

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 — Solos at "D"

G7 C A7 G7 C


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

Alexander's Ragtime Band

Irving Berlin, 1911

VERSE

A **G** **G⁷** **C** **D⁷**




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,

G **A⁷** **D⁷**




Ain't you go - in', Ain't you go - in' To the dead-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,

G **C** **D⁷**

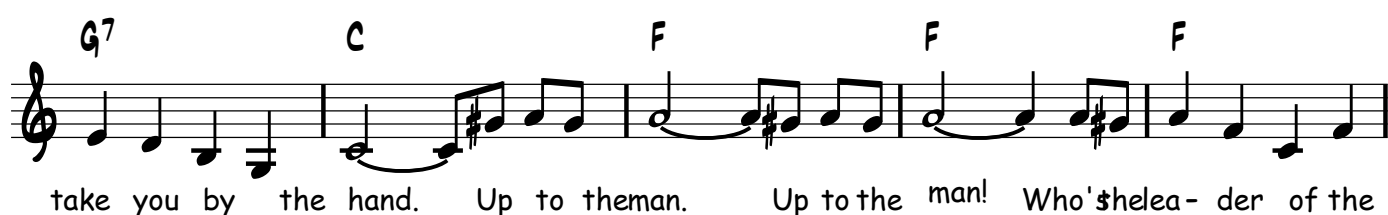


Oh, ma hon-ey, Oh, ma hon-ey, Let me take you to Al - ex - an - der's
Come and lis-ten, Come and lis-ten, To a class-i-cal band what's peach-es,

G **G⁷** **C** **G⁰** **G** **D⁷** **G** **G⁷**



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



Riverside Blues

Thomas A. Dorsey & Richard M. Jones

My Bucket's Got a Hole In It

♩ = 174

The musical score is written for a single melodic line in 4/4 time, with a tempo of 174 beats per minute. The key signature has one sharp (F#). The score consists of four staves of music. Above the staves, the following chords are indicated: C7, F7, C, G7, C, C7, F7, C, C, F, C7. The melody features a mix of eighth and sixteenth notes, with some measures containing rests. The piece concludes with a double bar line.

CHORUS

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

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

CHORUS

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

CHORUS

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

CHORUS

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

CHORUS

I Can't Let 'Em Suffer

Henry Creamer & Turner Layton - 1918

A

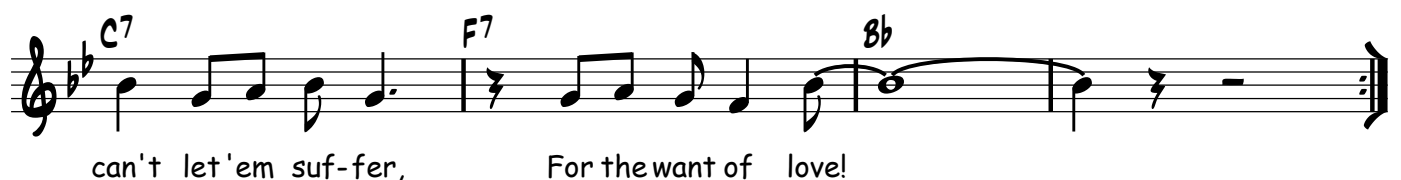
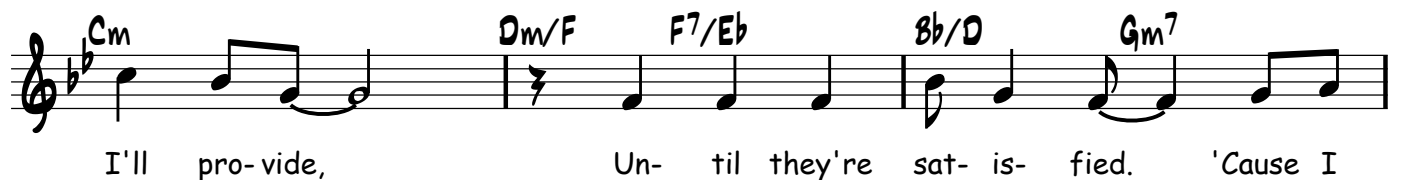
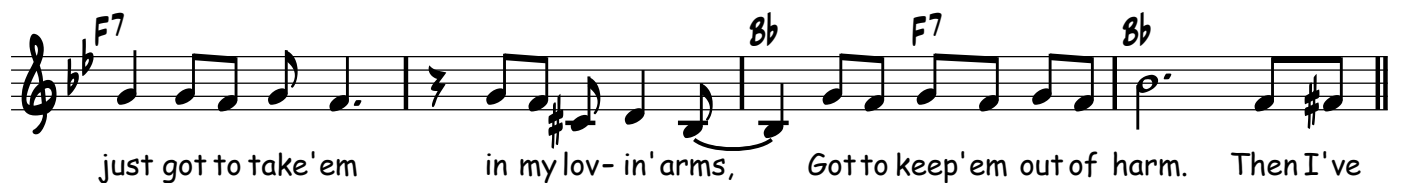
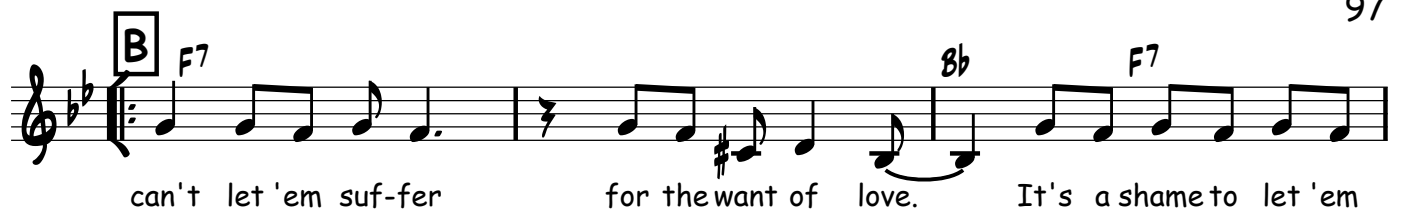
I love to see the fel-lows hap-py all the while.

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

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

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

Chords: Bb, Cm7, F7, Bb, F+, Bb, Cm, F7, Bb, Db°, F#7/C, Bb, Cm7, F7, Bb, F+, Bb, Dm, A7, Dm, B°, F/C, F7.



Oh By Jingo

Albert von Tizler
1919

♩ = 180

A C G⁺7 C G⁺7 C D⁷ D^{dim} D⁷ D^{dim}

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

D⁷ G⁷ C A⁷

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

D⁷ G⁷

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

B C G⁺7 C G⁺7 C C⁷ F

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

E⁷ F^{♯m} E⁷/G[♯] A^m

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

C C^{♯dim} G⁷/D G⁷ C F⁷ C

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

Down By The Riverside

♩ = 180

A

Musical score for section A of "Down By The Riverside". The score is written in 4/4 time with a tempo of 180 beats per minute. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single line. The lyrics "Gon-na lay down my sword and shield down by the riv-er side," are written below the first staff. The second staff continues the melody with the lyrics "down by the riv-er side, Down by the riv-er side.. Gon-na". The third staff continues with "lay down my sword and shield down by the riv-er side". The fourth staff concludes the section with "down by the riv - er side. Ain't gon - na". Chord symbols (C, G7) are placed above the notes. A box labeled 'A' is placed above the first staff.

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

Musical score for section B of "Down By The Riverside". The score is written in 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single line. The lyrics "stu-dy war no more I ain't gon-na stu-dy war no more I ain't gon-na" are written below the first staff. The second staff continues the melody with the lyrics "stu-dy that war no more I ain't gon-na stu-dy war no more". The third staff continues with "I ain't gon - na stu - dy war no more you know I'll". The fourth staff concludes the section with "stu - dy war no more.". Chord symbols (F, C, G7) are placed above the notes. A box labeled 'B' is placed above the first staff.

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.

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 F7 F7 Bb Bb Dm Eb E F7 F7 Bb

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

Bb C#dim Bb7 Eb Eb Bb Bb F#7

A lone - some soul am I, I feel

F#7 F7 F7 F7 F7 Bb Bb Dm Eb E

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

F7 F7 Bb Bb C#dim Bb7 Eb Bb

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

Bb Bb F7 F7 Bb Bb

shoes To lose those Wa-bash Blues.

C F A Dm F C# Ab7

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

C# Ab7 G7 C G7 C

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

F F7 Bb F **Back to B**

I'll be leav - ing hoof-prints t'ward the old home road a - gain.

Lasses Candy

Nick LaRocca - 1919

Sheet music for "Lasses Candy" by Nick LaRocca (1919). The music is written in 4/4 time, key of B-flat major (three flats: B-flat, E-flat, A-flat). The piece is divided into two main sections, A and B.

Section A: The first line of music (measures 1-4) is marked with a box containing the letter 'A'. The key signature is B-flat major. The notes are: B-flat (quarter), E-flat (quarter), B-flat (quarter), E-flat (quarter), B-flat (quarter), E-flat (quarter), B-flat (quarter), E-flat (quarter). The chords above the notes are: Eb, Eb°, Bb7, Eb, Eb°.

The second line of music (measures 5-8) continues the melody. The notes are: B-flat (quarter), E-flat (quarter), B-flat (quarter), E-flat (quarter), B-flat (quarter), E-flat (quarter), B-flat (quarter), E-flat (quarter). The chords above the notes are: Bb7, Bb°, C7, Fm, F, Fm.

The third line of music (measures 9-12) continues the melody. The notes are: B-flat (quarter), E-flat (quarter), B-flat (quarter), E-flat (quarter), B-flat (quarter), E-flat (quarter), B-flat (quarter), E-flat (quarter). The chords above the notes are: F7, Bb7, Bb°, Bb7.

Section B: The fourth line of music (measures 13-16) is marked with a box containing the letter 'B'. The key signature is B-flat major. The notes are: B-flat (quarter), E-flat (quarter), B-flat (quarter), E-flat (quarter), B-flat (quarter), E-flat (quarter), B-flat (quarter), E-flat (quarter). The chords above the notes are: Eb, Eb°, Bb7, C7.

The fifth line of music (measures 17-20) continues the melody. The notes are: B-flat (quarter), E-flat (quarter), B-flat (quarter), E-flat (quarter), B-flat (quarter), E-flat (quarter), B-flat (quarter), E-flat (quarter). The chords above the notes are: Fm, F, Fm, Bb7, Eb, D7, Db7.

The sixth line of music (measures 21-24) continues the melody. The notes are: B-flat (quarter), E-flat (quarter), B-flat (quarter), E-flat (quarter), B-flat (quarter), E-flat (quarter), B-flat (quarter), E-flat (quarter). The chords above the notes are: C7, F7, Bb7, Eb, Eb°, Fm7, Bb7.

Poor Butterfly

103

Golden/Hubbel - 1916

♩ = 120

The musical score is written for a single melodic line in 4/4 time, with a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into two main sections, A and B. Section A is the first 16 measures, and Section B is the next 16 measures. The lyrics are written below the notes, with some words underlined to indicate phrasing. Chord symbols are placed above the notes to indicate the harmonic structure.

Poor But-ter - fly _____ 'neath the blos-soms wait - ing _____ Poor But-ter -
 fly _____ for she loved him so. The mo - ments
 pass in - to hours, _____ The hours pass in - to years, And as she
 smiles thru her tears, _____ She mur-murs low, The moon and
 I _____ know that he be faith - ful, _____ I'm sure he
 come _____ to me by and by. _____ But if
 he don't come back _____ Then I nev - er sigh or cry, _____ I just must
 die. _____ Poor But - ter - fly.

Chord symbols: E^b, B⁷, F_M⁷, A, B^{b9}, E^b_{MAT}⁷, E^b, G⁺⁷, C⁹, C⁷, F⁷, B^{b8}, E^b, C_M, F⁷, B^{b9}, E^b, B⁷, F_M⁷, B^{b9}, E^b_{MAT}⁷, E^b, G⁺⁷, G⁷, C⁹, F_M⁷, A^b_M⁶, E^b, F[#]_{DIM}, B^{b9}, E^b.

King Chanticleer

Nat D Ayer & Seymour Brown, 1910

A Gm F#+ Gm/F Gm/E E^b Gm/D

E^b7/D^b Gm/D A⁷ D⁷ Play cues 1x for Repeat: Gm Gm A⁷ D⁷

B D A⁷ D

A⁷ D

A⁷ A⁷ A⁷⁻⁵ D⁷

C Gm F#+ Gm/F Gm/E E^b Gm/D

E^b7/D^b Gm/D A⁷ D⁷ Gm

D **Cm** Trombone Solo - 16 Bars **Gm**

The musical notation for the Trombone Solo consists of three staves. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). It contains 8 measures of music. The second staff continues the melody for another 8 measures. The third staff concludes the solo with 4 measures, including a double bar line at the end. Chord symbols are placed above the staff: 'D' at the beginning, 'Cm' above the first measure, 'Gm' above the 5th measure, 'Cm' above the 9th measure, 'A7' above the 13th measure, 'A7-5' above the 14th measure, 'D7' above the 15th measure, and 'F7' above the 16th measure.

CHORUS:

E B^b C^7 F^7

B^b B^b Dm

F C^7 F^7

The musical score for the 'E' section in E-flat major consists of three staves. The first staff begins with a boxed 'F' and a flat sign, indicating the key signature. It features a series of eighth and quarter notes, with chords C7 and F7 marked above. The second staff continues the melody with eighth and quarter notes, and chords 8b, 8b, and 8b7 marked above. The third staff concludes the section with a double bar line, featuring chords Eb, C7, F7, 8b, Eb7, and 8b marked above. A box labeled 'Solos at "E":' is positioned at the end of the third staff.

Wild Cherries Rag

Ted Snyder - 1909

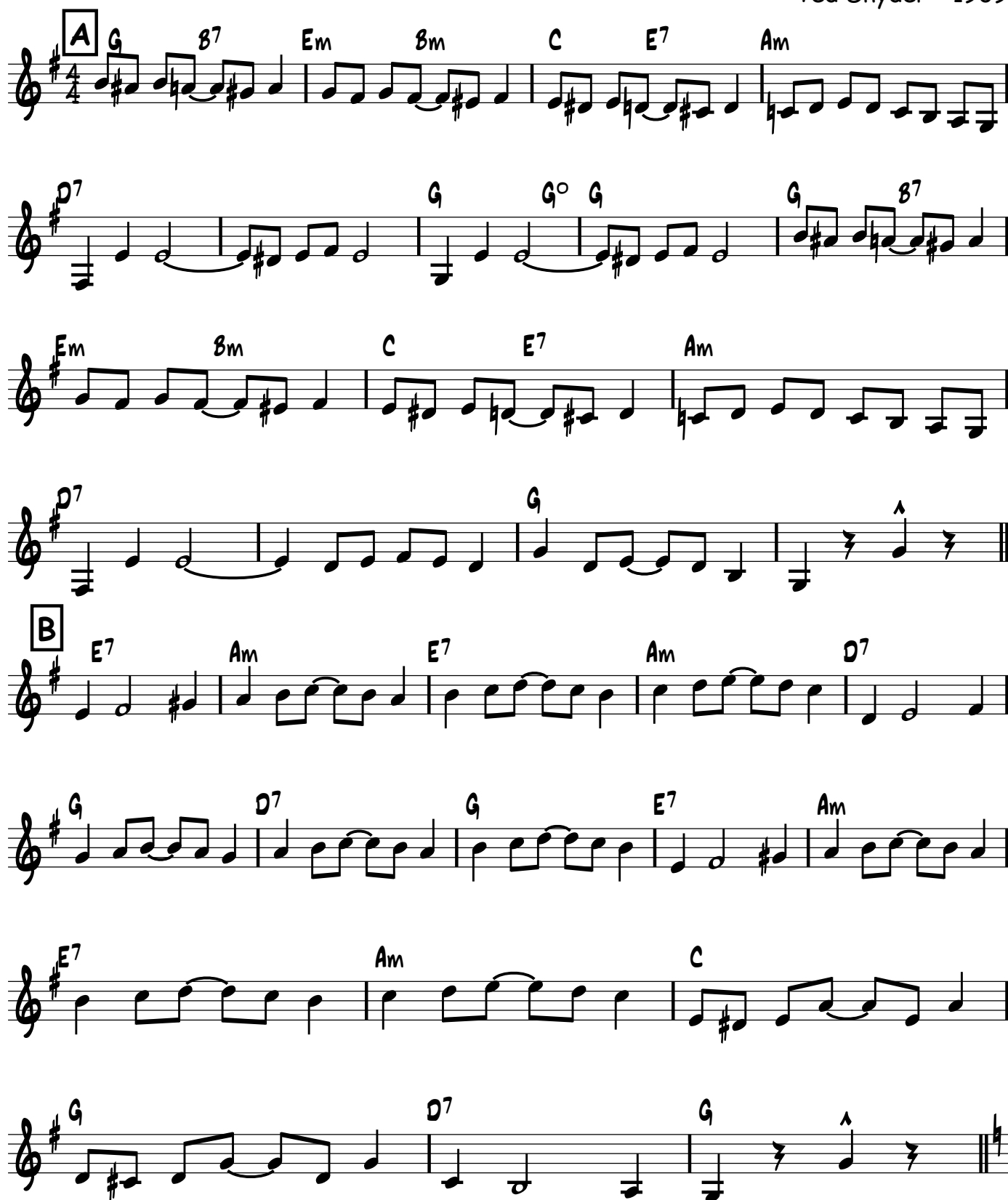
Sheet music for "Wild Cherries Rag" by Ted Snyder (1909). The music is in 4/4 time, key of G major (one sharp), and consists of two main sections, A and B.

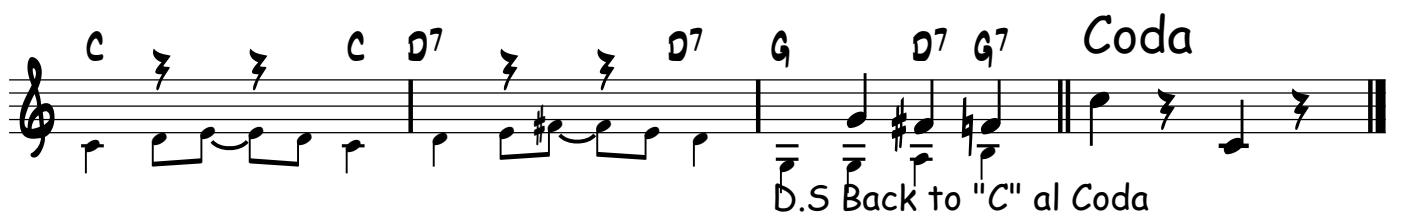
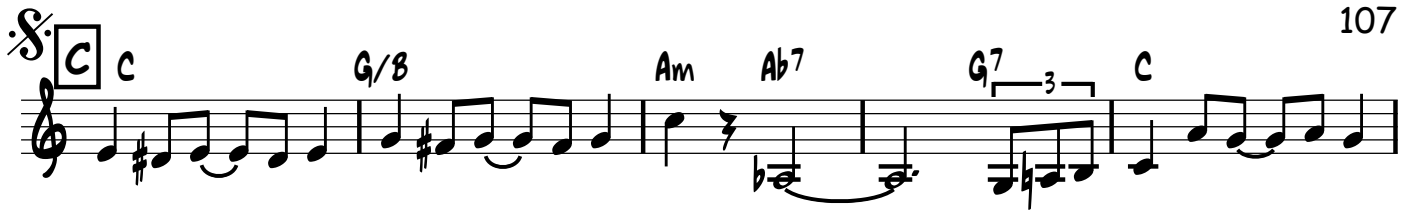
Section A: (Measures 1-16)

- Measures 1-4: G, B⁷, E_m, B_m
- Measures 5-8: C, E⁷, A_m
- Measures 9-12: D⁷, G, G[°], G
- Measures 13-16: G, B⁷

Section B: (Measures 17-32)

- Measures 17-20: E⁷, A_m, E⁷, A_m
- Measures 21-24: D⁷, G, E⁷, A_m
- Measures 25-28: E⁷, A_m, C
- Measures 29-32: G, D⁷, G, A_m





Trombone solo

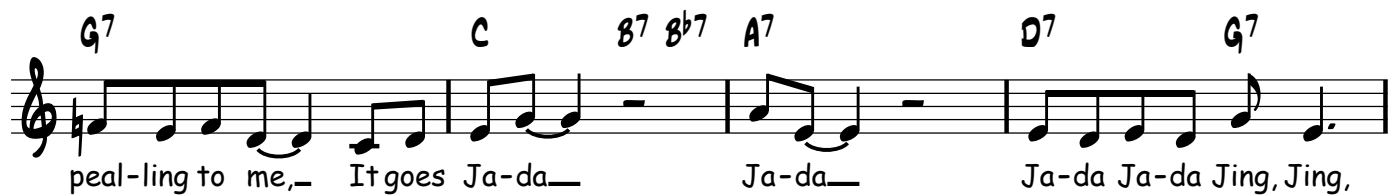
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TAG Trombone After last solo play "D" to end and then tag

Ja Da

Bob Carlton - 1918

♩ = 132



That Da Da Strain

111

Smith and Medina - 1922

♩ = 152

The musical score is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked as ♩ = 152. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melody with various chords: A7, A (boxed), and Dm. The second staff continues the melody with A7 and Dm chords. The third staff features Dm and C chords. The fourth staff features C, G7, and C7 chords. The fifth staff features B (boxed), F, A7, and D7 chords. The sixth staff features G7, C7, F, Gm7, and C7 chords. The seventh staff features F, A7, and D7 chords. The eighth staff features G7, C, F, Bb7, and F chords, and ends with a double bar line and repeat dots. The text 'Solos on B' is written above the eighth staff.

A7 A Dm

A7

Dm

C G7 C7

B F A7 D7

G7 C7 F Gm7 C7

F A7 D7

G7 C F Bb7 F

Solos on B

Lazy Daddy

ODJB, 1918

A

F F⁷ B^b F G⁷ C⁷

F F⁷ B^b G⁷ C⁷

F F⁷ B^b F G⁷ C⁷

B^b B^o F/C D⁷ G⁷ C⁷

B

F F Clarinet Break - 2 Bars: B^b

F Clarinet Break - 2 Bars C⁷ F

D⁷ G⁷ C C⁷/G C⁷

Back to "B" al fine

Limehouse Blues

♩ = 184

A C B^b C C B^b C

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

E_M B⁷ E_M E_M B⁷ E_M G⁷

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

B C⁷ F E⁷ A_M A^b

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

C B^b C C B^b C F_M⁷ B^b⁷ E^b⁷

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

C A^b7 A^b7 $G^7 F\#7$

Oh! Lime-house kid___ Oh! Oh! Oh! Lime-house kid.___

F^7 E^b

Go-ing the way___ That the rest of them did___ Poor bro-ken blos - som and

G^7 C^M7 F^7 B^b7 E^b7

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

D A^b7 A^b7 $G^7 F\#7$

Oh! Lime-house blues___ I've the real Lime-house blues,___

F^7 E^b C^7

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

F^M C^7 F^M $F^M7(b5)$ B^b7 E^b **A^b9 FOR REPEAT**

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

Livery Stable Blues (Vocal)

A Bb° Bb B° Bb $F+7$

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

Detailed description: This block contains the first line of the vocal melody. It starts with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The melody begins with a whole note G4, followed by a half note F#4, and then a half note E4. A double bar line follows. The second measure starts with a half note D#4 (marked with a boxed 'A'), followed by a half note C4 (marked with Bb°), and then a half note B3 (marked with Bb). The third measure has a half note A3 (marked with B°), followed by a half note G3 (marked with Bb), and then a half note F#3 (marked with F+7). The lyrics are 'Way down in Al- a- bam, It was in Bir- ming- ham, There was a'.

Bb $Bb7$ Eb

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

Detailed description: This block contains the second line of the vocal melody. It continues from the previous line. The first measure has a half note D#4 (marked with Bb), followed by a half note C4 (marked with Bb7), and then a half note B3 (marked with Eb). The second measure has a half note A3, followed by a half note G3, and then a half note F#3. The lyrics are 'la- zy color-ed- fel-low named Lee,- In- stead of work- ing all day, up- on the'.

$C7$ $F7$ Bb $G7$

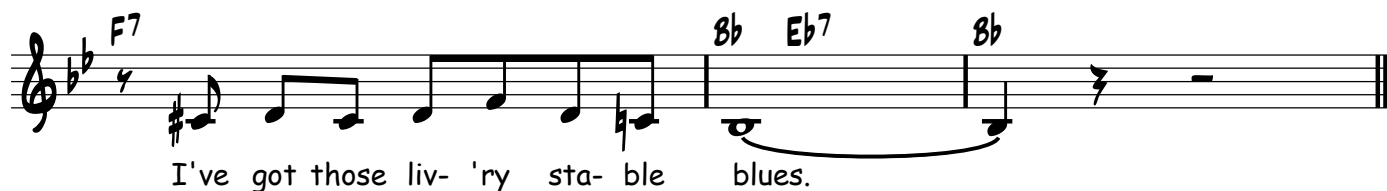
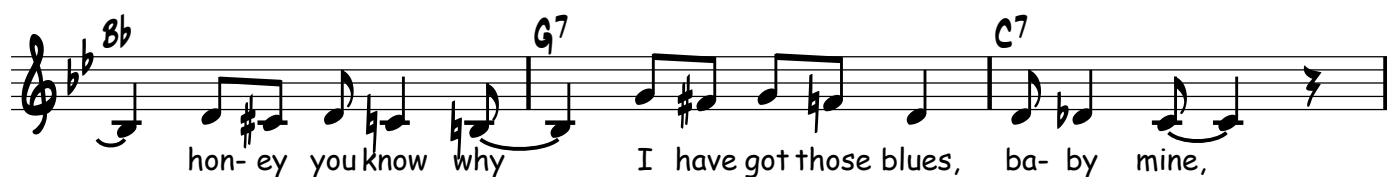
sta- ble brush he play, to the hor- ses he'd sing, and play up-

Detailed description: This block contains the third line of the vocal melody. The first measure has a half note D#4 (marked with C7), followed by a half note C4 (marked with F7), and then a half note B3 (marked with Bb). The second measure has a half note A3, followed by a half note G3, and then a half note F#3 (marked with G7). The lyrics are 'sta- ble brush he play, to the hor- ses he'd sing, and play up-'.

$C7$ $F7$ Bb $Eb7$ Bb

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

Detailed description: This block contains the fourth line of the vocal melody. The first measure has a half note D#4 (marked with C7), followed by a half note C4 (marked with F7), and then a half note B3 (marked with Bb). The second measure has a half note A3, followed by a half note G3, and then a half note F#3 (marked with Eb7). The third measure has a half note D#4 (marked with Bb), followed by a half note C4, and then a half note B3. The lyrics are 'on one string, this sad and lone- some- mel- o- dy,'.



Where Did Robinson Crusoe Go?

Verse

Young/Lewis/ Meyer - 1916

A C C° G^7

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

C° G^7 A^7 D^7

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

D^7 D^7 G^7

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

B C C° G^7 C^7

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

F D A^7 D

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

A^7 D^7 G^7

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

C **C** **A⁷** **D⁷**

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

D⁷ **G⁷**

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

D⁷ **Dm⁷** **G⁷**

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

D **A⁷** **D⁷**

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

Dm⁷ **G⁷** **C** **A⁷**

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

D⁷ **G⁷** **C** Solos at "B"

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

Oh, Didn't He Ramble

Traditional

A *F*

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

To Dixieland 2-beat swing feel

F *F* *C7*

Drums

F *C7*

Well his

B *F*

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

F *C7* *F* *C7*

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

C *F* *C7*

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

F *C7* *F*

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

F *C7* *F* *C7*

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

Mama Don't Allow



That Dixie Jazz

James P. Maguire & Warren DeWitt - 1919

A $B\flat$ $F\sharp 7$ $B\flat$ $F 7$ $B\flat$

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

$F 7$ $B\flat$ $G 7$ $C 7$ $F 7$

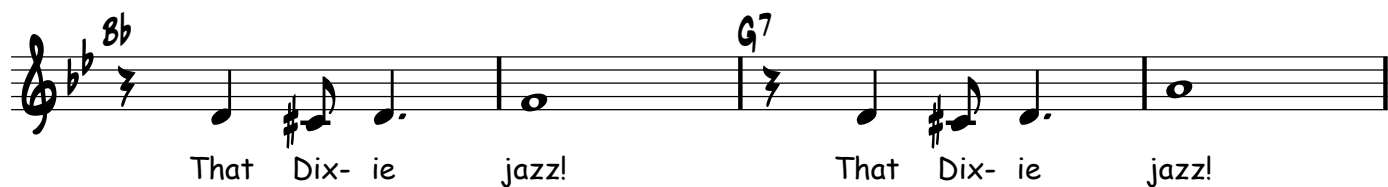
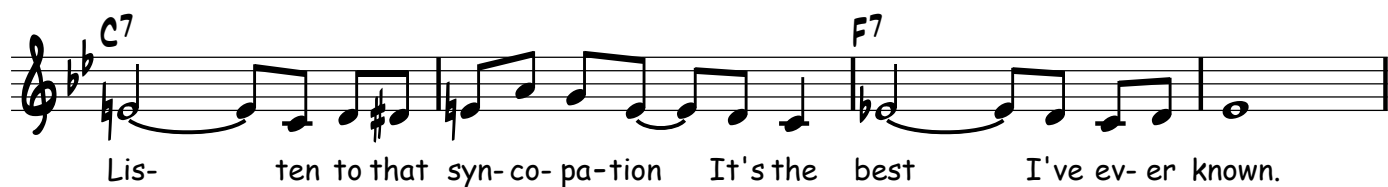
rag-gy new mel- o-dy, So full of har- mo-ny, You'll want to hear it a- gain.

$B\flat$ $F\sharp 7$ $B\flat$ $F 7$ $B\flat$

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

$F 7$ $F\sharp$ $B\flat$ $G 7$ $C 7$ $F 7$

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



Way Down Yonder in New Orleans

Henry Creamer & J. Turner Layton - 1922

C⁷ F⁷ B^b F⁷ B^b

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

A C C^{#o} G⁷ C

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?

Am E⁷ Am

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'

C F C D^{7(b5)} G⁷

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

C F A⁷ A^{7(b5)} D⁷ G⁷

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 G^7 Dm^7 G^7 C^+7

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

C G^7 Dm^7 G^+7 C $C\#^o7$ G^7

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

Dm^7 G^7 C^+7 $C^7(sus4)$ C^7

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

C^7 F^b C^+7 F E^7 E^b7 D^7

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

$G^7(sus4)$ G^7 C Am

— a lit-tle while. There is hea_ ven right here on earth,

They've got an gels right here on earth,

C A^b7 C $C\#^o7$ Dm^7 G^7 C^b

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

When Ragtime Rosie Ragged The Rosary

Lewis Muir & Edgar Leslie - 1911



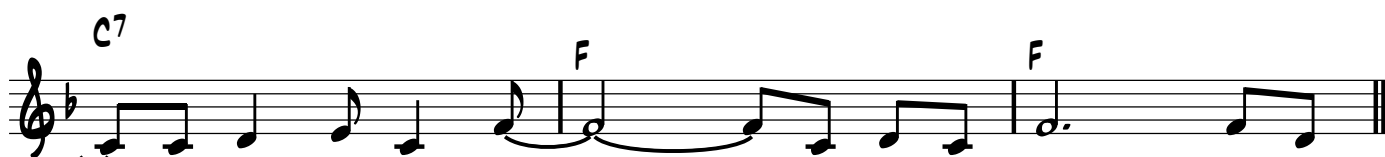
Verse:



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



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



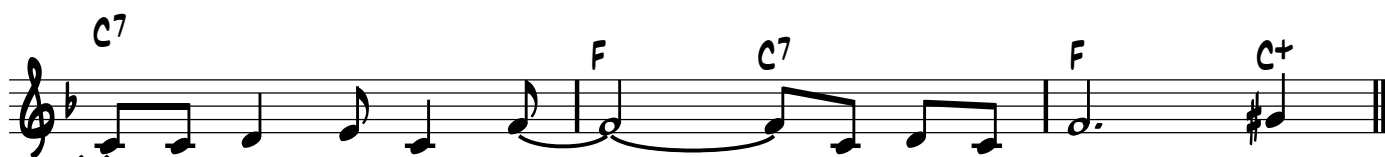
up and vol-un-teer to help us out". When a



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



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



sat down to pray, Then came a shout! When

Floatin' Down That Old Green River

Cooper - 1915

A C C C⁷ B⁷ B^{b7} A⁷ D⁷

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

G⁷

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

C C⁷

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

F A⁷ D⁷ G⁷

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

C C⁷ B⁷ B^{b7} A⁷

had to drink that whole Green Riv - er dry to

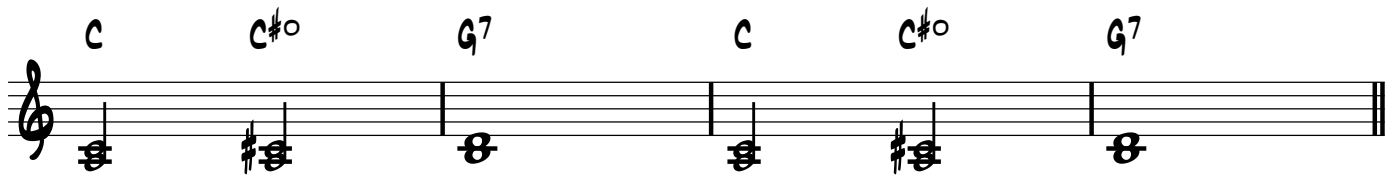
D⁷ G⁷ C

get back home to you!

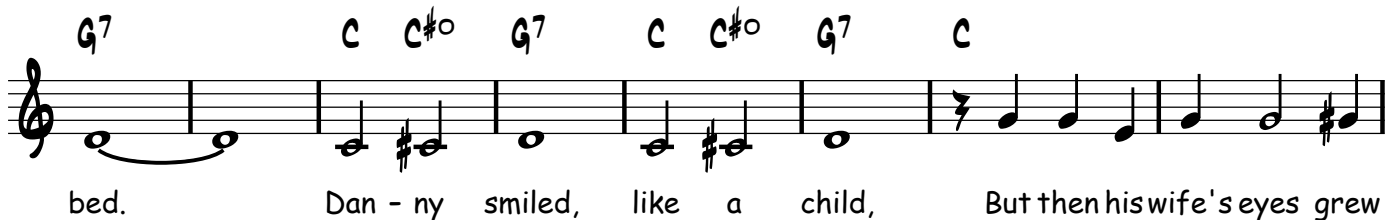
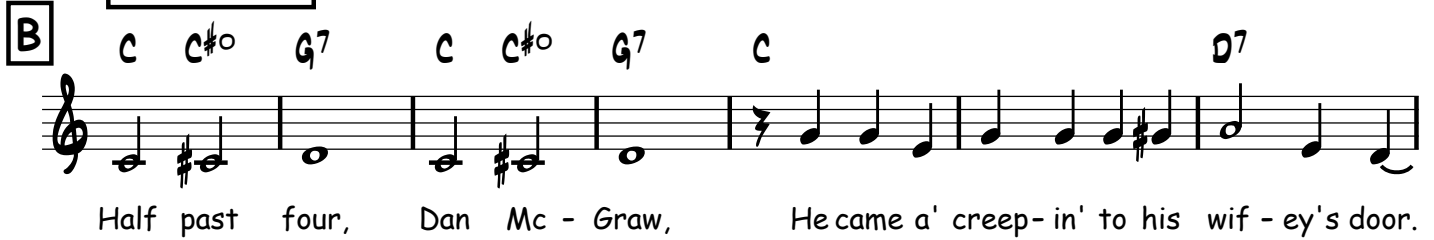
No Repeat First Time - On To Vocal

Solos at "A"

Verse Interlude:



Verse - Vocal:



Back to "A" for Vocal and Solos

Floatin' Down To Cotton Town

F. Henri Klickman - 1919

A F Ab° C7 Ab° C7 C+

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

F F Fm C

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

C C#° G7/D G7 C7 C+

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

B F Ab° C7 Ab° C7 C+

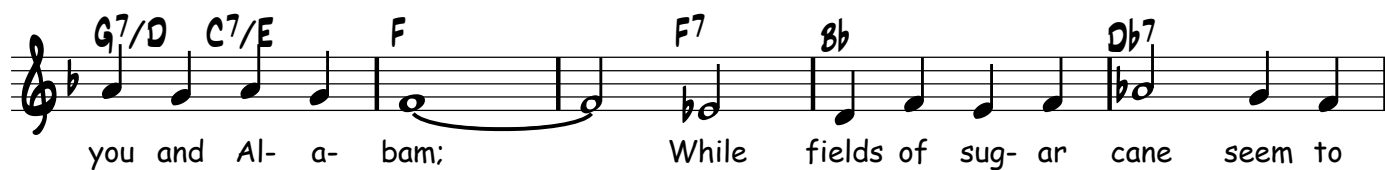
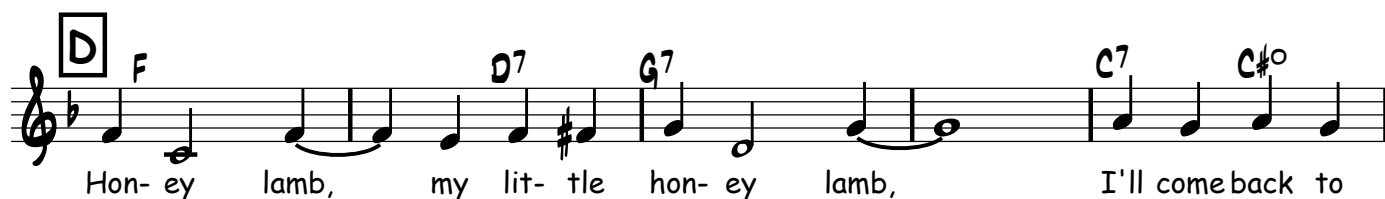
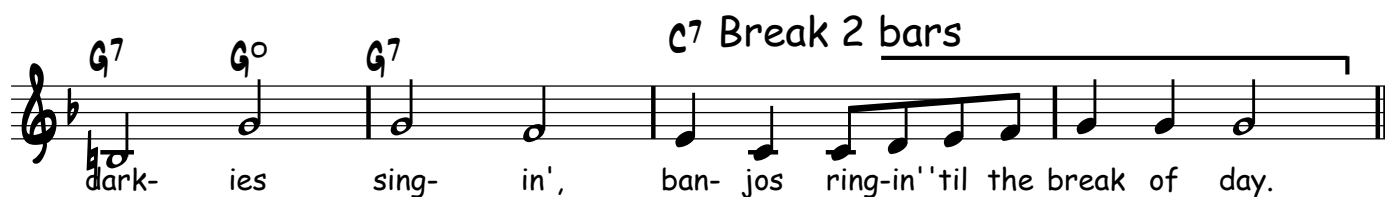
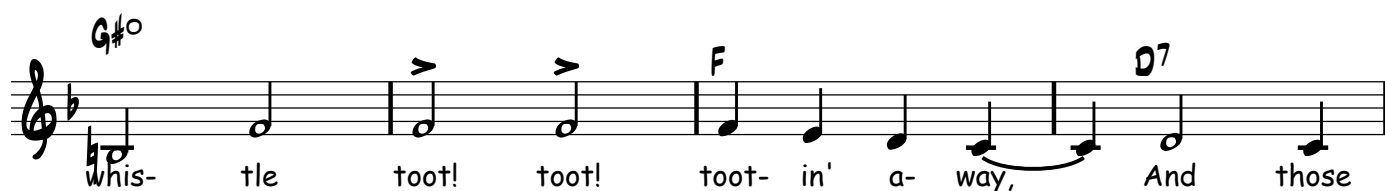
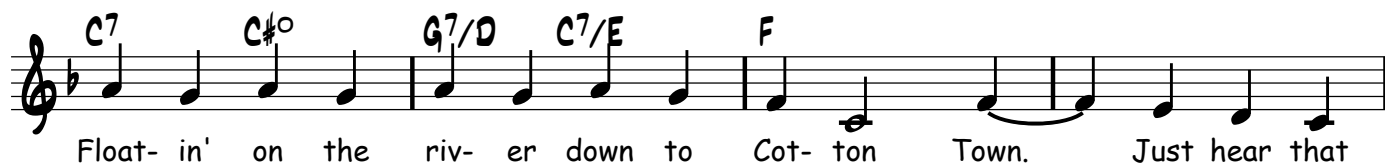
The min-ute when I cross that Dix- ie Line, No more I'll pine, won't

F Ab° C C#° G7

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

C G7 G7/D G7/D C7

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



Sailing Down Chesapeake Bay

Verse

Havez - Batsford - 1913

A F7

Come on Nan- cy put your best dress on,

8b

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

F7

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

8b

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

B F7

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

8b

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

F7

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

8b

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

F7

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

No Repeat 1st time

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

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

$B\flat$ $B\flat$ F^7 $B\flat$

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

$B\flat$ C^7 F^7

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

D F^7 $B\flat$ D^7

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

G^m C^7

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

C^7 G^7 C^7 F^7 Solos on Verse

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

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

A E^b E° $8b7$

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

$8b7$ E^b E^b

Eh la bas, Tra la la Sis Boom Bah

E^b E° $8b7$ E^b

Eh la bas, Eh la bas Well I

B E^b Solos here after Vocal $8b7$

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

$8b7$ E^b

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

E^b $8b7$

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

$8b7$ E^b

like to sing French when I take my turn but that ain't the kinda band that this is. Eh la
mor-row may nev - er come to be, so let's love it up to - day. Eh la

Vocal Back to Top

Fidgety Feet

The Original Dixieland Jazz Band - 1918



Chords: C, E \flat , B \flat 7, E \flat , B \flat 7, E \flat , E \flat 7, A \flat , A \flat , A \flat m, E \flat , C \flat m7, F7, B \flat 7, E \flat , B \flat 7, E \flat , E \flat 7, A \flat , A \flat 7, G7, A \flat , E \flat , C7, F7, B \flat , E \flat , B \flat 7, E \flat .

First ending: B \flat 7, E \flat .
Second ending: E \flat .

Waitin' For The Robert E Lee

Lewis F. Muir & L. Wolfe Gilbert - 1912

A G D⁺ G G⁷

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

C G⁺ C G B⁷

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

C G A⁷

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

A⁷ D⁷

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

B G D⁺ G G⁷ C

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

C G⁺ C G B⁷ C⁷

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-

G A⁷ D⁷ G G D⁷/A G⁷/B

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

C **C** **G7**

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

G7 **G7**

Go take your best gal real pal, Go

C **G+** **C** **G7**

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

D **C** **G7**

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

G7 **G7**

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

G7 **C** **For Repeat:** **C#7** **D7**

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

Walkin' the Dog

♩ = 164

Shelton Brooks - 1917

A F F^o C⁷ F F^o

Now lis-ten hon-ey'bout a new dance craze, Been'rig - i - na-ted for a -
You allwere craz-y 'bout the "Bunn - ny Hug", Most ev-'ry bod - y was a

C⁷ C^{#o} G⁷ C C^{#o} G⁷ C⁷

bout ten days, It'sthese, It's a bear!, And it's a new step a fun-ny two step.
"Tan - go bug!" But now, and some-how, The fun-ny Dog walk is all the town talk.

F F^o C⁷ F F^o

In ev-'ry cab - a - ret and danc-ing hall, - You see them do - ing it, yes,
In ev-'ry pri-vate home this dance is known. I called a friend of mine up

C⁷ C⁷ A⁷ D⁷ G⁷ C⁷

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 F B^b F F^o C⁷

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

F B^b G⁷ C⁷ F

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

B^b F C⁷

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

F F⁷ B^b B^o F C⁷ F

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

Over The Waves

A F C^7

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

F

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

B^b

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

F C^7 F

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

B B^b

Waltz-ing a - long in the blue — like a breeze drift-ing

B^b F^7

o - ver the sand Thrilled be the won - der of

F^7 B^b C^7

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

C F B^b

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

B^b F G^7 C^7 F

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

ROYAL GARDEN BLUES

143

Clarence & Spencer Williams - 1919

First system of music (measures 1-12). Chords: C, Eb°, G7, C7, F, C+7, F, C+7, F, G7, Ab7 G7, C F7, C G7.

Stop time - Play downbeats 4 bars

Second system of music (measures 13-24). Chords: C7, F, Ab7, G7, C, F7, C, G7. Includes instrument parts for Cornet, Clarinet, Trombone, and Tuba.

Third system of music (measures 25-32). Chords: C7, F, Fm, C, C7.

Fourth system of music (measures 33-40). Chords: F, F7, Bb7.

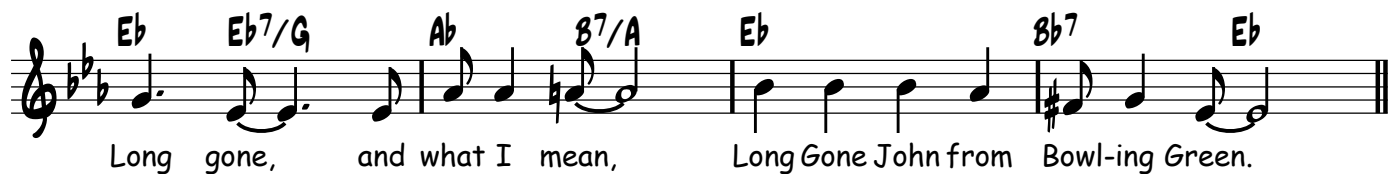
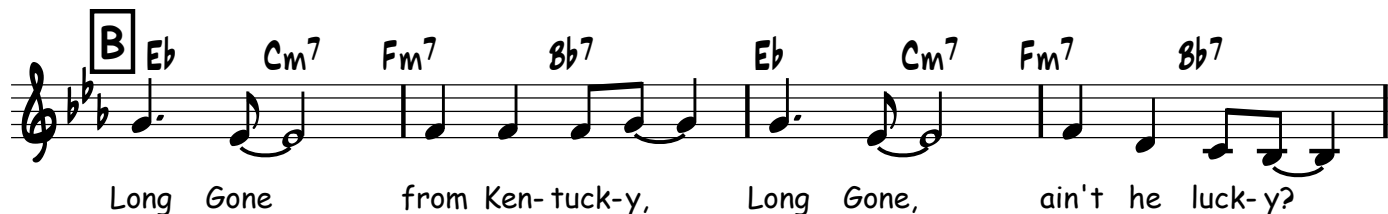
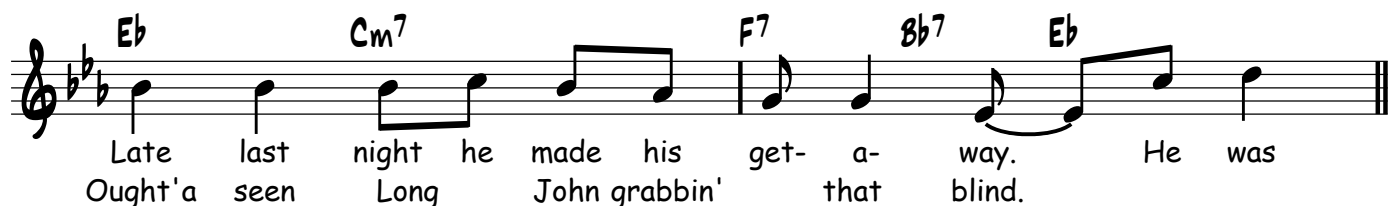
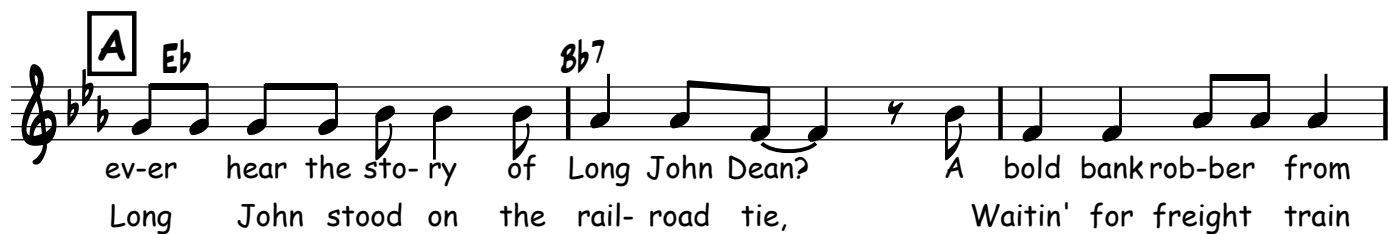
Fifth system of music (measures 41-48). Chords: Bbm, F, Bb7, D7, G7.

Sixth system of music (measures 49-56). Chords: C7, F, Bb7, F, Bb7, F.

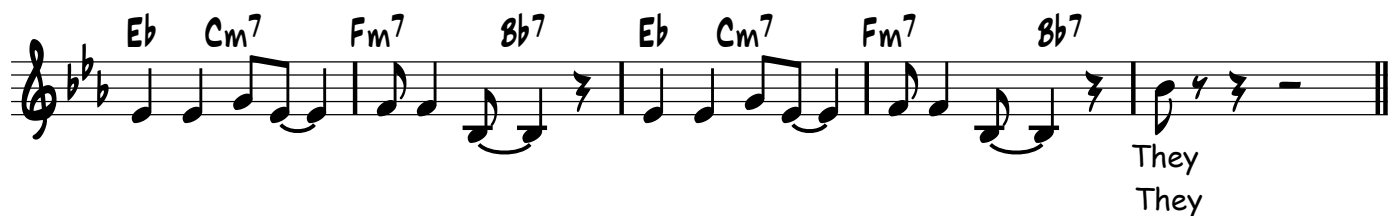
Back to "D" for Solos

Long Gone

W.C. Handy & Chris Smith - 1920



Interlude



C E_b Bb^7 E_b

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

E_b E_b^7/G A_b B^7/A

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

E_b Cm^7 F^7 Bb^7 E_b

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

D E_b Cm^7 Fm^7 Bb^7 E_b Cm^7 Fm^7 Bb^7

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'.

E_b E_b^7/G A_b B^7/A E_b Bb^7 E_b

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

A Good Man is Hard to Find

♩ = 100

Eddie Green 1917

A F G⁹ C⁷ F F[#]DIM C⁷

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

F F^M C F[#]DIM G⁷ C

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

G⁷ C G C⁷

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

B D⁷ D⁷ G⁷ G⁷ C⁷

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

C⁷ F

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

D⁷ D⁷ G⁷ G⁷ C⁷ F F_M

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

F C^{#7} C⁷ F F F

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

C^{#7} C⁷ F G⁷ C⁷ F C⁷ F C⁷

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 F C⁷ F

F C⁷ F C⁷

B F C⁷ F

F C⁷ F⁷

C B^b F⁷

F⁷ B^b B^b⁷ E^b

E^b B^b 1. F⁷ B^b F⁷ 2. C⁷ F⁷ B^b C⁷

D F C⁷ F

F C⁷ F

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked as 180 beats per minute (♩ = 180). The piece is divided into four main sections: A, B, C, and D. Section A (measures 1-4) features a melody starting on B-flat, moving to A, G, F, and then a half rest, followed by a repeat of the first two measures. Chords F, C7, and F are indicated above the staff. Section B (measures 5-8) follows a similar pattern with a half rest in the second measure, and chords F, C7, F, and C7. Section C (measures 9-16) begins with a repeat sign and a key change to B-flat major (indicated by a B-flat symbol). The melody is more complex, involving sixteenth and thirty-second notes. Chords Bb, F7, Bb, Bb7, and Eb are indicated. A first and second ending are provided for measures 13-16. Section D (measures 17-20) returns to the original key signature and features a melody similar to Section A, with chords F, C7, and F.

Chinatown, My Chinatown

149

Jean Schwartz & William Jerome - 1906

A G Bm G Bm D7

Cleopatra Had A Jazz Band

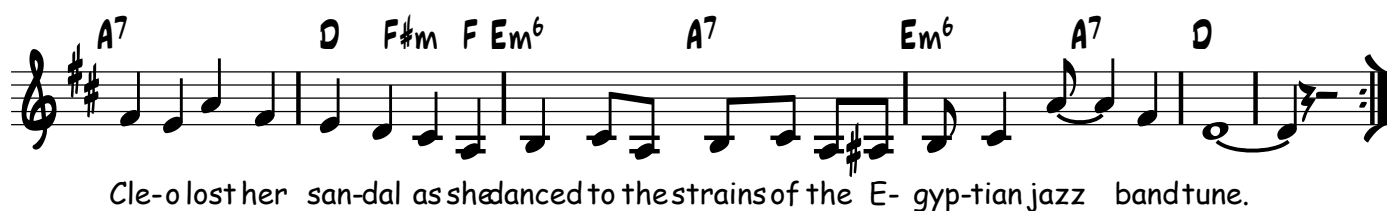
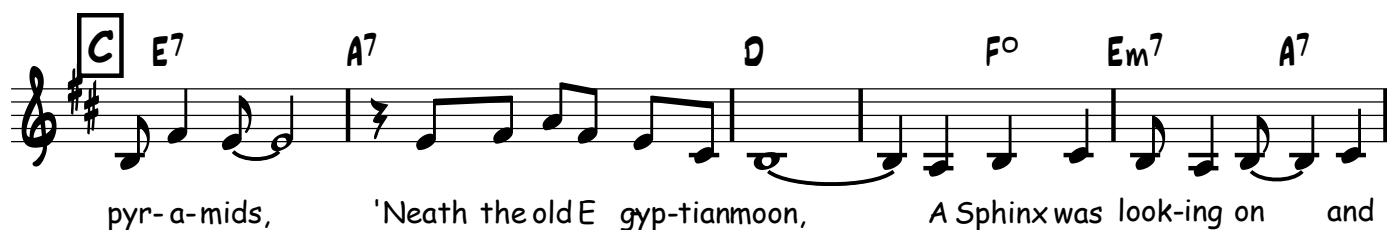
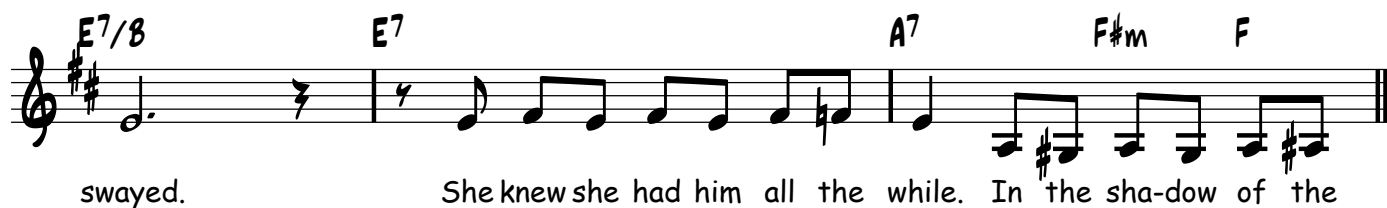
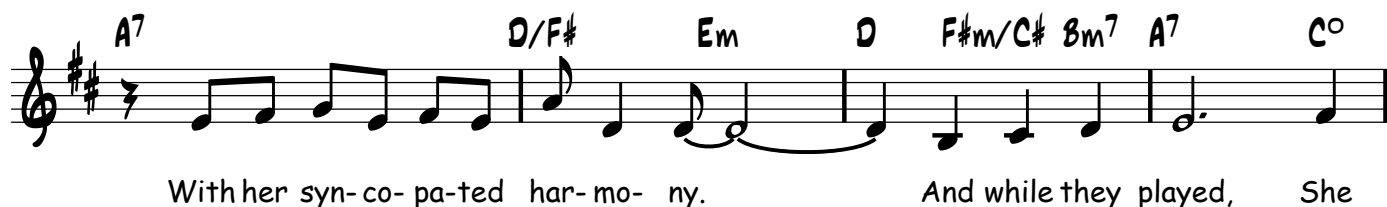
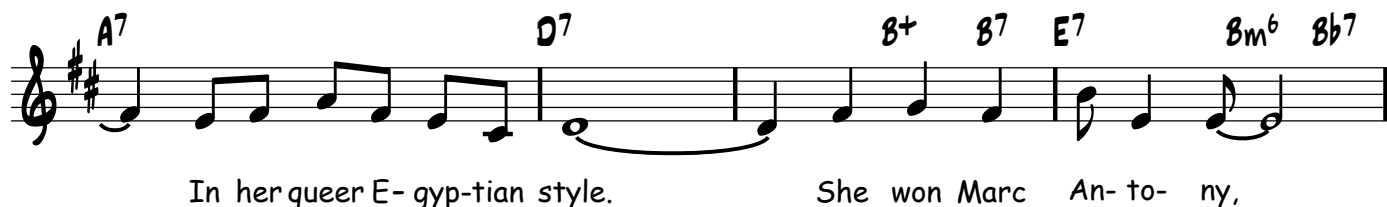
Jack Coogan & Jimmy Morgan - 1917

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

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

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

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



Aunt Hagar's Blues

W.C. HANDY 1921

A B^b F^+ B^b F^+ B^b B^b7

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

E^b7 C^M $F7$ B^b B^o

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

C^M7 $F7$ B^b B^b7 E^b E^bM B^b $F7$

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

B B^b B^b7

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

E^b7 $F7$ B^b

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

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

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

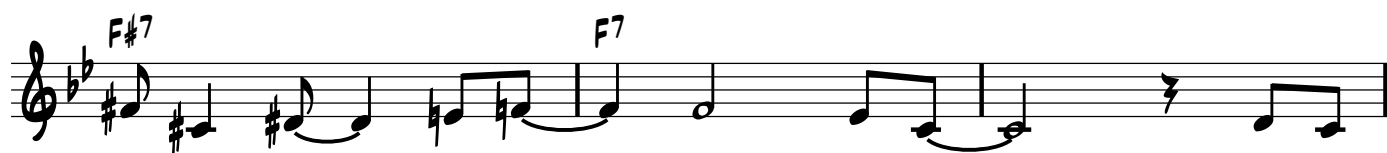


Hear Aunt Ha gar's chil-dren har-mo-niz-ing. Hear that sweet mel - o - dy, It's



like a choir from on high - broke loose.

If the dev-il brought it, the



good Lawd sent - it right - down to me -

Let the



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



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

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



Such jazz-a - pa-tion

such mod-u - la-tion,

When my feet say dance, I



just can't re-fuse,

When I hear -

that mel - o - dy they call the



blues,

Aunt

Ha - gar's Child - ren

Blues.

Avalon

Al Jolson 1920

A G^7 C G^7 C

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

G^7 G^+7 C G^+7 C B^7 B^b7

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

B A^7 D_M A^7 F_M^b

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

C B^7 B^b7 A^7 D_M^7 G^7 C

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

Amazing Grace

C C^7 F C C G^7

C F C A_M G C

Singin' The Blues

Con Conrod 1920

♩ = 120

Chords: E^b , B^b_{MAJ7} , D_M , C_M , B^b , $F7$, B^b , C_M7 , $F7$, B^b , $F7$, B^b , $D7$, $G7$, $C7$, G_M7 , $F7$, B^b , $G7$, C_M , C_M7 , G_{DIM} , D^b_{DIM} , B^b , $G7$, $C7$, $F7$, B^b .

Section A: C_M7 , $F7$, B^b .

Section B: $D7$, $G7$.

Section C: C_M7 , $F7$, B^b , $G7$.

2 - Bar Break

Triplet markings (3) are present in the final two staves.

Second Hand Rose

James F. Hanley & Grant Clarke - 1921



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



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



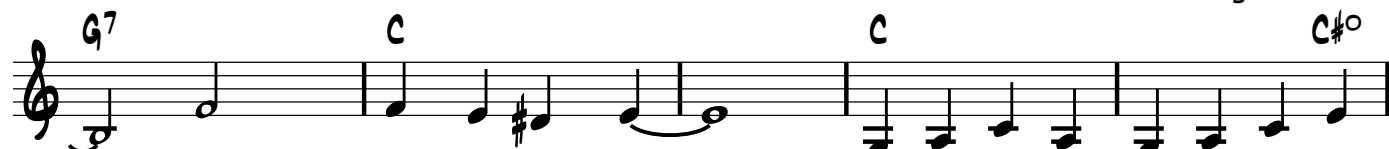
E-ven things I'm wear-ing, Some-one wore be-fore. It's no won-der that I feel a-



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



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



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



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

C **C** **C°** **G7** **C** **D7** **C7**

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

C+7 **F** **C+** **F** **Dm** **Gm** **Dm** **Gm**

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

Dm **C** **D7**

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

D7 **G+7** **C** **C°** **G7** **C** **D7**

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

D7 **Dm7** **G7** **C** **G7**

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

Lovin' Sam

(The Sheik of Alabam')

1922



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



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



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



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



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



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

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

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

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

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

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

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

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

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

Chords: C, D7, G7, C, C, Em, D7, G7, 2 bar break, D7, D7, G7, D7, E7, C, C7, F, Fm, C, A7, Dm7, G7, C.

Ma He's Making Eyes At Me

Con Conrad - 1921

A Bb $F7$ Bb $F7$

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

$F7$ Gm G^o $Cm7$ $F7$ Bb $F7$

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

Bb $C7$ $F7$ F^o $F7$

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

B Bb $C7$ $F7$ $F+7$ Bb

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

Bb G^o $F7$ $F7$ Bb $F7$

Mahe's al most break-ing my heart, I'm be-side him, Mer-cy! Let his con science guide him

If you peek in, Can't you see I'm goin' to weak-en?

C Bb $C7$ $F7$ Eb $D7$ $G7$

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

$C7$ $F7$ Bb Bb^o $F7$ Bb Bb^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

$F7$ $C7$ $F7$ Bb $Eb7$ Bb

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

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

B Dm⁷ G⁷ Cmaj⁷ Eb^o G⁷ Bm⁷ E⁷ F#mG^o

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

E⁷/G[#] A⁷ D^m D⁷ D^{#o}

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

My Honey's Lovin' Arms

Herman Ruby/Joseph Meyer - 1922

A C F7 C C#°

You've heard lov-ers, Love- sick lov-ers fret A bout their

G7 G° G7 G+7 C C#° Dm7 G+7

pet; They al-ways get ro- man-tic, Drive you fran-tic.

C F7 C E7

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

Am Em D9 Dm G+7

love I know I simp-ly go and whis-per low to Hon-ey Ba-by:

B C F7

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

C Gm6 A7

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

D7 G7

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

D7 Dm7 G7

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

I love you more each day, When years have passed a-way
 You'll find my love be-longs to you on-ly;
 'Cause when the world seems wrong, I know that
 I be-long Right in my Hon-ey's Lov-in'

St. James Infirmary

A Am F7 E7 Am E7 Am F7 E7 Am Dm A7

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

Dm F7 E7 Am F7 E7 Am E7 Am F7 E7

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

Am Dm Dm Am F7 E7

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

B Am E7 Am Am F7 E7

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

Am E7 Am C7 F7 E7 Am

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

Down Home Rag

165

Wilbur C. Sweatman - 1911

Chords and musical notation for "Down Home Rag":

- Measure 1: F7, C7
- Measure 2: A, Bb, Cm7, Bb/D, Ebm6/C, Bb, Gm7, C7, F7
- Measure 3: Bb, Cm7, Bb/D, Em6/C, Bb, Gm7, C7, F7, Bb
- Measure 4: B, Bb6, C7, F7
- Measure 5: Bb6, Bb, C7, F7, Bb
- Measure 6: Bb7, Db7, Fm, Db7, Bb7, A6, C#o, Db7, Bb7, Bb7
- Measure 7: C, Eb, Eb7, Ab, Abm, Eb, Eb, F7, Bb7
- Measure 8: Eb, Eb7, Ab, Abm, Eb, Eb, Eb7, Ab, Eb, F7, Bb7, Eb
- Measure 9: D, Eb, Abm, Eb, Eb, Abm, F7, Bb7
- Measure 10: Eb, Abm, Eb, Eb, Abm, F7, Bb7, Eb

Play "A" Once and end

Shake It & Break It

Artie Matthews - 1915

Clarinet Break: 2 bars

A C

C⁷ F

C G⁷

C C⁷ F F^m C

B C G⁷ C C⁷ F⁷

C G⁷ C

C C⁷ Break: 2 bars F⁷

C G⁷

C C⁷ F F^m C C⁷

Play "D" As A Written - Repeat for Solos

The first line of musical notation is in G major, 4/4 time. It consists of four measures. The first measure has a D7 chord and contains a whole note D4. The second measure has a Gm chord and contains a half note G3 and a half note A3. The third measure has a G#° chord and contains a whole note B#4. The fourth measure has an F chord and contains a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a half note F4.

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

play D⁺ once as written then go on

Break: 2 bars

Dixieland Jazz Band One Step

♩ = 200

A

F F C⁷ C⁷ G⁷ C⁷

F F⁷ C F F F

C⁷ C⁷ G⁷ C⁷

F F⁷ C F

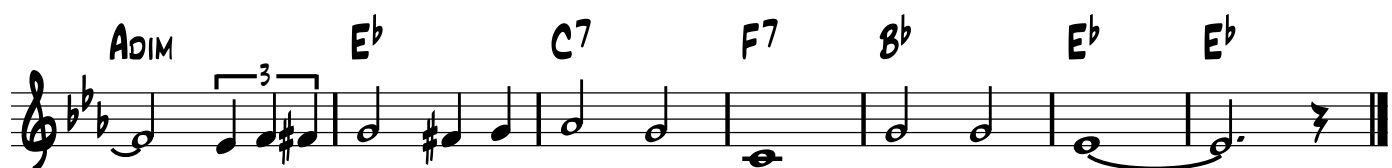
B

F B^b G^M C^M F

B^b B^b F B^b

G^M G⁷ C^M C[#] DIM B^b F⁷ B^b7

The musical score is written for a single melodic line in treble clef, 4/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked as quarter note = 200. The piece is divided into two sections, A and B. Section A consists of 8 measures. The first four measures are: 1. F major, quarter rest, quarter note G4, quarter note A4, quarter note B4. 2. F major, quarter rest, quarter note G4, quarter note A4, quarter note B4. 3. C7 major, quarter note G4, quarter note A4, quarter note B4, quarter note C5. 4. C7 major, quarter note G4, quarter note A4, quarter note B4, quarter note C5. The next four measures are: 5. G7 major, quarter note G4, quarter note A4, quarter note B4, quarter note C5. 6. C7 major, quarter note G4, quarter note A4, quarter note B4, quarter note C5. 7. F major, quarter note G4, quarter note A4, quarter note B4, quarter note C5. 8. F major, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Section B consists of 8 measures. The first four measures are: 1. F major, quarter note G4, quarter note A4, quarter note B4, quarter note C5. 2. B-flat major, quarter note G4, quarter note A4, quarter note B4, quarter note C5. 3. G major, quarter note G4, quarter note A4, quarter note B4, quarter note C5. 4. C major, quarter note G4, quarter note A4, quarter note B4, quarter note C5. The next four measures are: 5. F major, quarter note G4, quarter note A4, quarter note B4, quarter note C5. 6. B-flat major, quarter note G4, quarter note A4, quarter note B4, quarter note C5. 7. B-flat major, quarter note G4, quarter note A4, quarter note B4, quarter note C5. 8. B-flat major, quarter note G4, quarter note A4, quarter note B4, quarter note C5.



Rufe Johnson's Harmony Band

Shleton Brooks & Maurice Abraham - 1914

A $B\flat$ $C\sharp 7$ B° $F7$ $B\flat$ $C\sharp 7$ B° $F7$

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,

$B\flat$ $D\flat^\circ$ Cm^6 $F7$ $B\flat$ $D\flat^\circ$ Cm^6 $F7$

Down in Sa- van- nah,
They all keep sway- ing,

Down in Sa- van- nah.
While Rufe is play- ing.

B Cm $G7$ Cm $G7$ $C7$

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

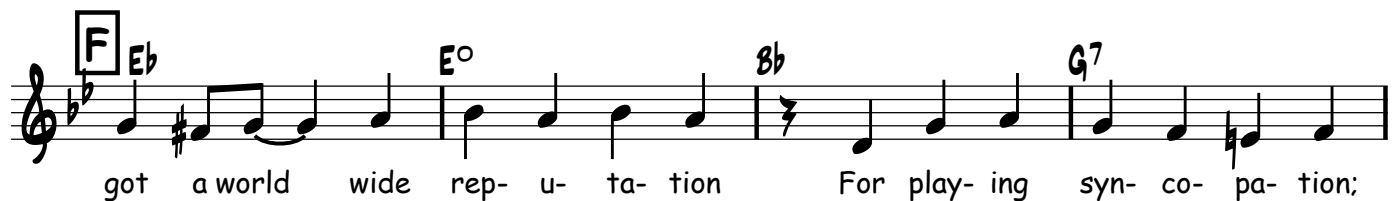
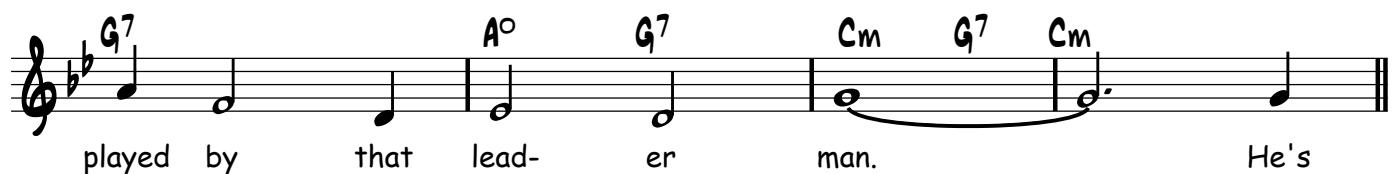
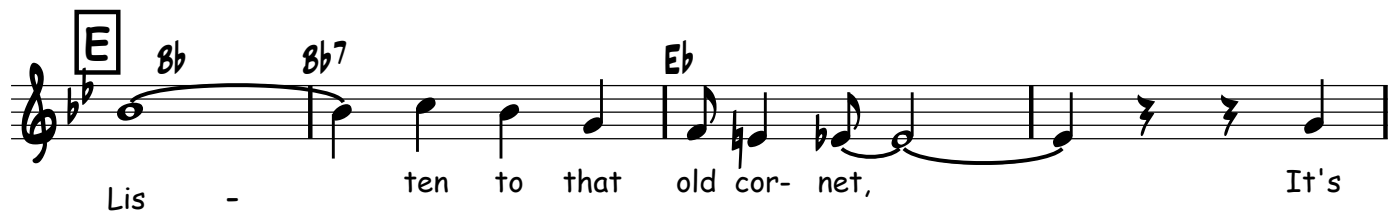
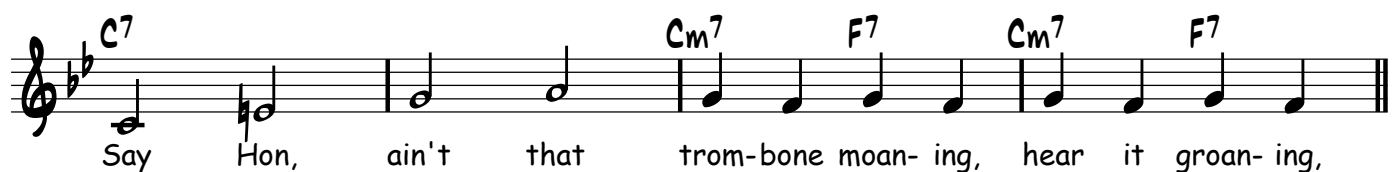
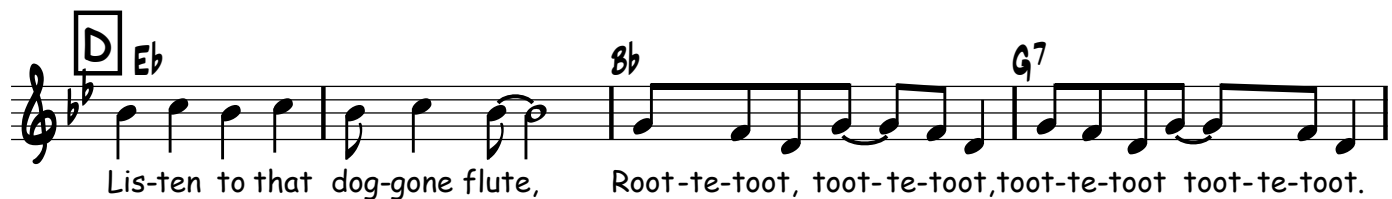
$Gm7$ $C7$ F Gm $G\sharp^\circ$ F/A F The F

van- nah- G. A.
'Man- ci- pa- tion Day.

When they par- ade each
horse and mules they

$F\sharp 7$ Dm F E° F $F7$

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



Runnin' Wild

C F#DIM C A^b7 D^M7 G⁷ C⁷

My
When

Verse

A F F⁷ B^b F

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

F A⁷ D^M G⁷ C⁷

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

F F⁷ B^b F

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 -

C F#DIM C A^b7 D^M7 G⁷ C⁷

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

Chorus

[B] F F7 B^b

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

F C7 G^M6 A7 D^M F^M6

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

C G7

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

[C] F F7 B^b

don't know where, _____ Al-ways showin' _____

B^b A7 D7 G7 C7

I don't care, _____ Don't love no - bo - dy It's not worth -

F C7 F

while, _____ All a - lone _____ Run - nin' Wild.

Alabama Jubilee

George Cobb - 1915

A F D^b7 F C⁷ F C⁷

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

F D^M G⁷ C C⁷

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

F D^b7 F C⁷ F

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

G⁷ C C⁷ G⁷ C⁷

It's a re-mind-er a mem-o-ry find-er of nights down in old Al-a bam: You ought to

B D⁷ D⁷ G⁷

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

G⁷ C⁷ C⁷ F

'round like a clown, Aunt Jem-i-ma who is past eight-y three Shout-in "I'm full o' pep!

F D⁷ D⁷

Wtach yo' step, watch yo' step!" One leg-ged Joe danced a - round on his toe, -

G^{MIN} G^{MIN} G⁷ F A⁷

Threw a - way his cane and hol-lered, "Let her go!" - Oh Hon-ey Hail, Hail, the

B^b F G⁷ C⁷ F

gang's all here for an Al - a - bam - a Jub - i - lee. -

This Little Light of Mine

175

A F F7 Bb

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

F F F

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

Dm F Bb F C7 F

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

B F F7

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.

Bb F

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

F F Dm

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.

F Bb F C7 F

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

Bugle Boy March

4/4

A C

Tuba & Trmb.

C G⁷

G⁷ C

D⁷ G⁷

B C

Tuba Trmb.

C G⁷ G⁷

C G C⁷ F A⁷

D⁷ G⁷ C⁷

The musical score is written for a single melodic line in B-flat major (one flat). It consists of five staves of music. The first staff begins with a boxed 'C' indicating the first ending. The second staff ends with a double bar line. The third staff begins with a boxed 'D' indicating the second ending. The fourth staff continues the melody. The fifth staff contains a first ending bracket labeled '1. F' and a 'Last Time' section. The text 'Solos at "C"' is written below the first ending bracket.

Chords indicated above the staff:

- Staff 1: C, F, B \flat , F, G 7 , C 7 , F, F 7
- Staff 2: B \flat , B $^{\circ}$, F, D 7 , G 7 , C 7
- Staff 3: F, B \flat , F, G 7 , C 7 , F, F 7
- Staff 4: B \flat , B $^{\circ}$, F, B \flat , F, G 7
- Staff 5: C 7 , 1. F, Last Time, F

Solos at "C"

Hot Lips

♩ = 180

1922

A A^b7 C

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

G^7 C

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

A^b7 C G^o

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

D^7 G B^b7 B^b+7

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

B E^b A° B^b7 B^b7 B^b+7 E^b

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

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

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

Solo Break

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

goes, When he plays Blues. I watch the

C E^b A° B^b7

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

B^b7 B^b+7 E^b7 B^b+7

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

Stop Time **D** E^b E^b $G7$ $G7$ C_M C_M A° Time:

rare you must de - clare you know the

B^b7 E^b B^b+7 Solos at "B"

boy is there, with two hot lips.

St. Louis Blues

W.C. Handy 1914

♩ = 100

A Bb_M $F7$ Eb_M $F7$ $C7$ $C7b5$ $F7$ Eb_M $Gb7$

St. Lou-is Wo-man There with her dia-mond rings, Pulls that man a-round,

$F7$ Bb_M Ab $Gb7$ $F7$ Bb_M $F7$ Eb_M Bb_M

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

$F7$ Bb_M $C7$ $F7$

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

B $Bb7$ Eb Bb $Bb7$ Eb

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

Bb $E7$ $F7$

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

$Gb7$ $F7$ Bb

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

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

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

C_M **Eb7** **C_M** **Eb7** **Bb Eb Bb Eb Bb Eb Bb7**

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

F7

else he wouldn't have gone so far from me

1. **Bb** **2.** **Bb**

Got the me.

Careless Love

A C G⁷ C C

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

thru my head like wine. You've broke the heart of ma-ny a

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

B C G⁷ C C

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 C G⁷ C C

Now I wear my a - pron high, Now I

wear my a - pron high, Now I wear my

a - pron high, and he nev - er, nev - er pass-es by.

Tuck Me To Sleep in My Old 'Tucky Home

George Meyer - 1921

A C C⁷ F F[♯] C/G C

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

G⁷ C Am D⁷ G⁷

cov - er me with Dix-ie skies. and leave me there a - lone.

C C⁷ F F[♯] C/G C

Just let the sun kiss my cheeks ev - 'ry dawn, like the

G D⁷ G⁷

kiss - in' I've been miss - in' from my mam-my since I'm gone.

B C⁷ C⁷ F F

I ain't had a bit of rest, since I left my mam-my's nest..

D⁷ D⁷ D⁷ G⁷

I can al - ways rest the best in her lov - in' arms.

C C⁷ F F[♯] C/G C

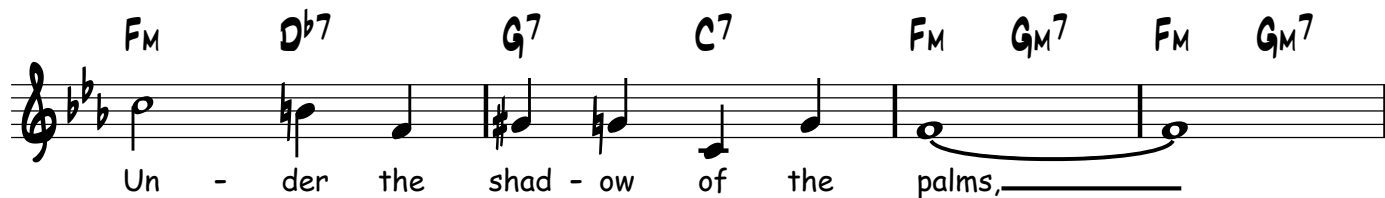
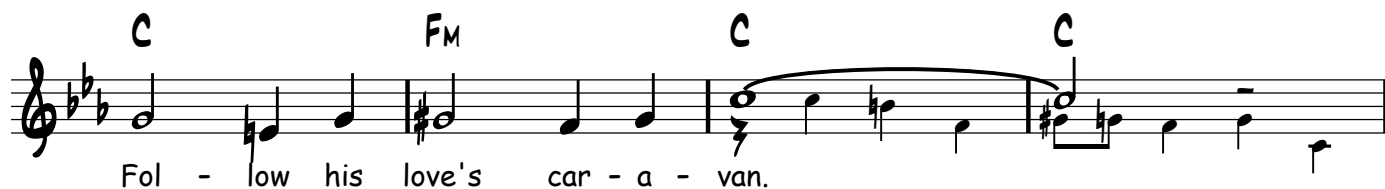
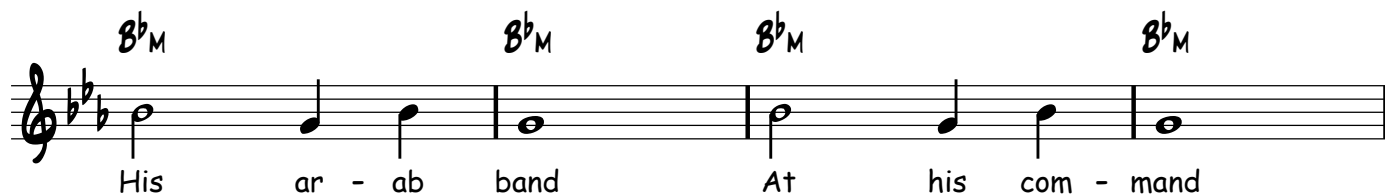
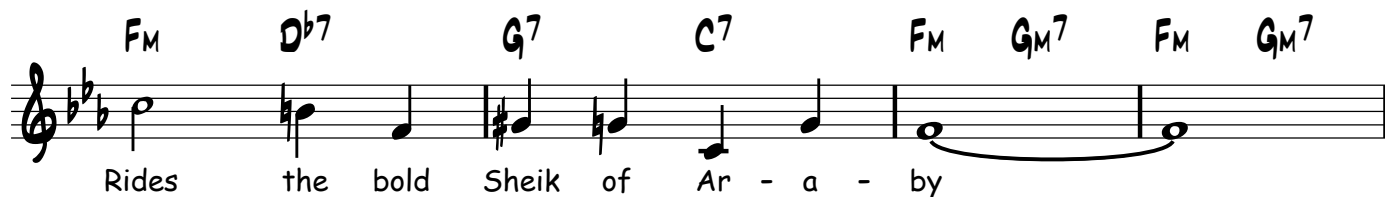
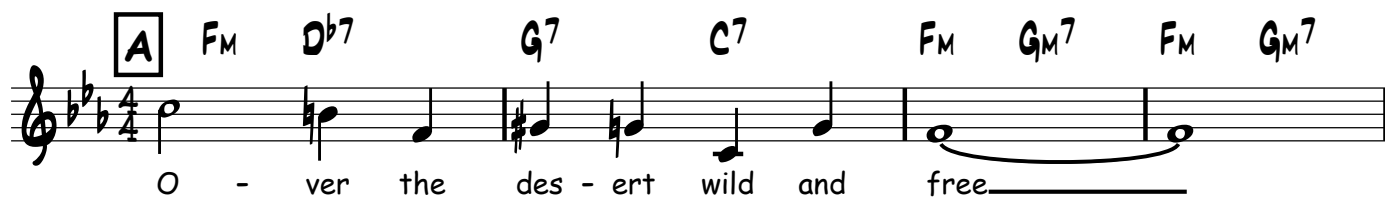
Tuck me to sleep in my old 'Tuck-y home, let me

G⁷ G⁷ C (Dm⁷ G⁷)

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

The Sheik of Araby

♩ = 180



B F F F#DIM GM C7 GM C7

Sheik of ar - a - by Your

C7 C7 F F

love be - longs to me In -

AM A^bDIM GM C7

to your tent I'll creep At

GM C7 C+ F DM G7 C7

night when you're a - sleep The

F F F#DIM GM GM C7

stars that shine a - bove will

C7 C7 A+ A7 A+ A7

light our way to love you'll

D D G7 G7

rule this land with me the

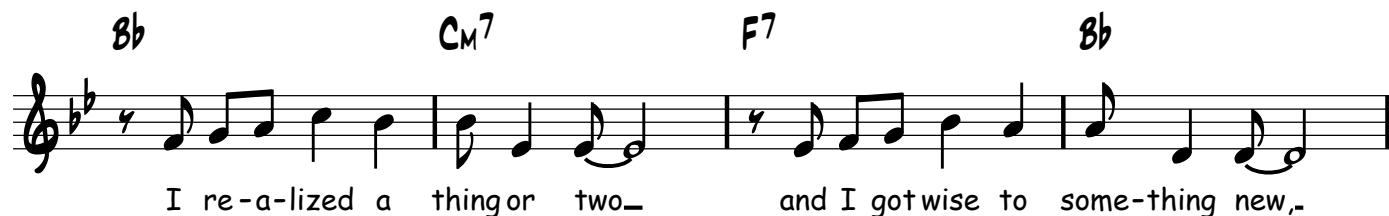
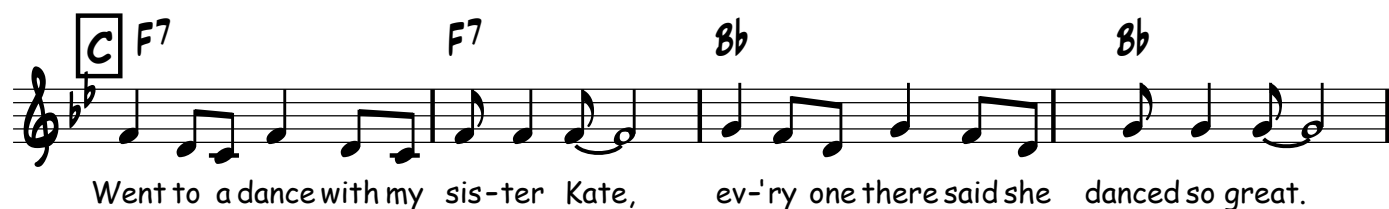
C7 C7 F F

Sheik of Ar - a - by

Sister Kate

♩ = 164

A.J. PIRON - 1919



Chorus

D **F7** **C7** **Bb** **Bb7**

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

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

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

F7 **F7** **Bb** **Bb7** **Bb7**

ev'ry boy in our neigh-bor-hood_ knows that she can shim-my and it's un-der-stood

Eb **E°** **Bb** **G7** **Cm** **F7**

I know I'm late_ but I'll be up to date_ when I can shim-my like my sis-ter


Bb **G7** **Gb7** **F7** **Bb**

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

The Love Nest

Louis A. Hirsch & Otto Harbach - 1920

A $B\flat$ F^7 $B\flat$ F^7 $B\flat$ F^7 $B\flat$



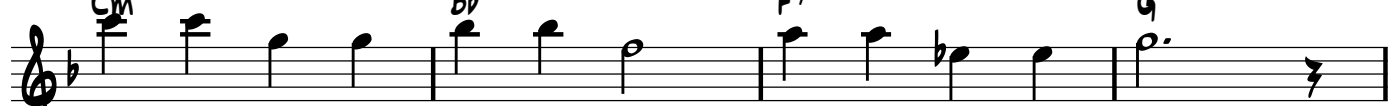
Man - y build - ers there have been Since the world be - gan.

Dm A^7 Dm A^7 Dm A^7 Dm




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

Cm $B\flat$ F^7 G



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

Cm $Cm^7(b^5)$ $B\flat$ F Cm F^9 $B\flat$



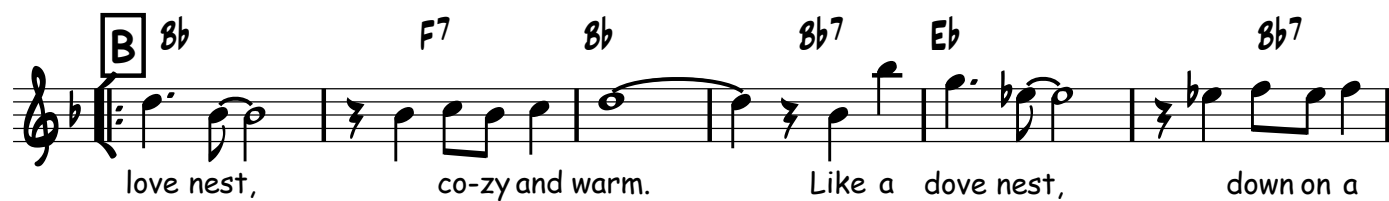
But the best one of them all Jack built long a - go. `Twas

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



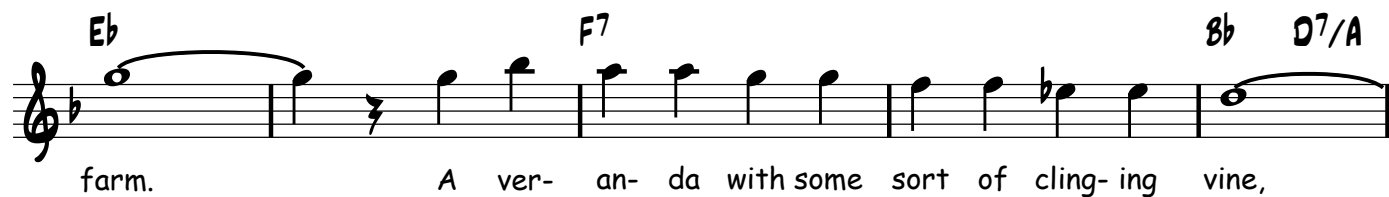
built in by - gone days, Yet mill - ions sing its praise. Just a

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



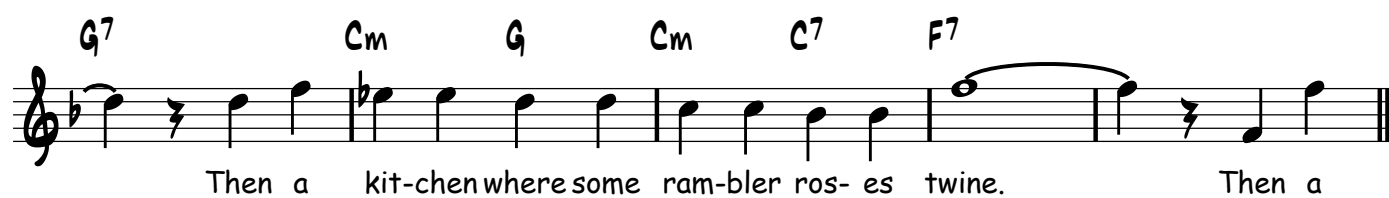
love nest, co-zy and warm. Like a dove nest, down on a

$E\flat$ F^7 $\flat\flat$ D^7/A



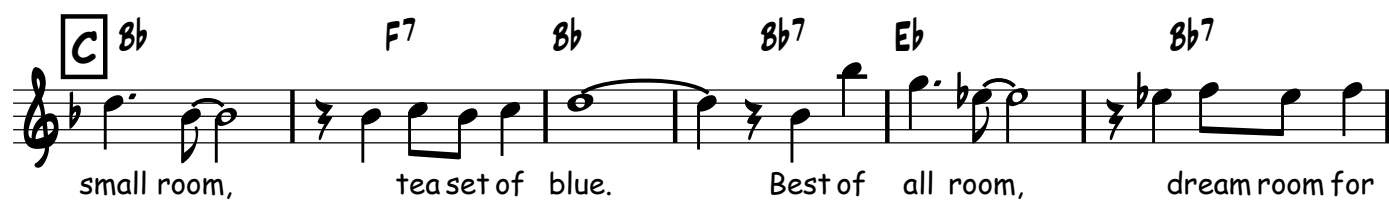
farm. A ver- an- da with some sort of cling- ing vine,

G^7 Cm G Cm C^7 F^7



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

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



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

$E\flat$ F^7 D^7 $D^7(\flat^5)$



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

G^7 Cm F^7 $\flat\flat$



is a love nest, You can call home.

Take Me To the Land of Jazz

Bert Kalmer, Edgar Leslie, Pete Wendling - 1919

A G^7 C^7 F G^7 C^7

There's mu- sic in the breeze, and trom-bones grow on trees.

F G^7 $D\flat^7$ G^7 $D\flat^7(\flat^5)$ C^7

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

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

ev-'ry ca- bar-et, it's the on- ly thing they play! Well, I

Fm $D\flat^7$ G^7 $D\flat^7(\flat^5)$ C^7

long to hear it, I must be near it, and that's why I say:


Chorus:

B *F* *G7*



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

C7 *G7* *G7* *C7*



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!

F *Dm* *A7*




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

D7 *G7* *C7*



I'll give you fair warn- in', I won't be home- 'til morn- in'. I'll be
love that syn-co- pa- tion, At my des- tin- a- tion! Just

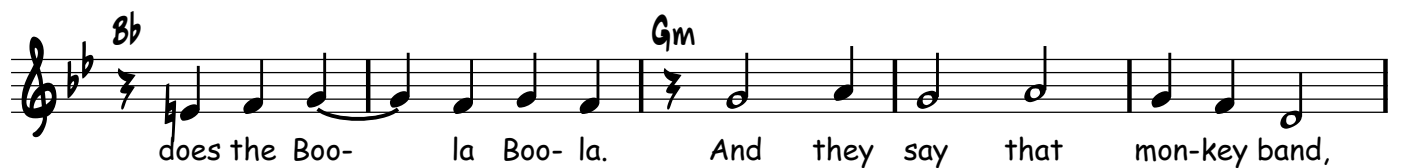
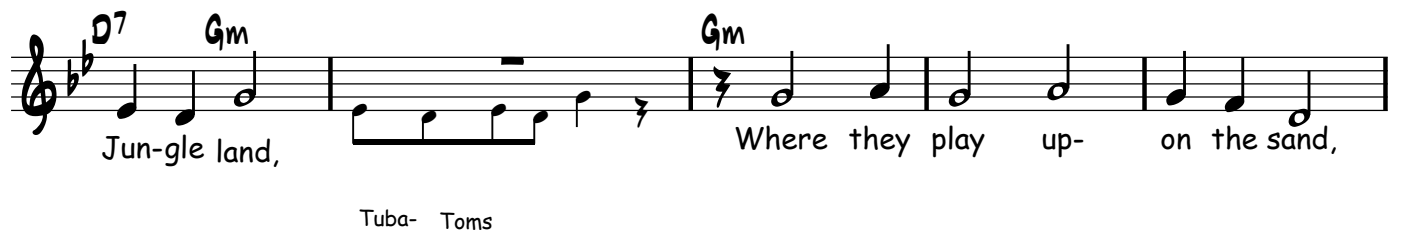
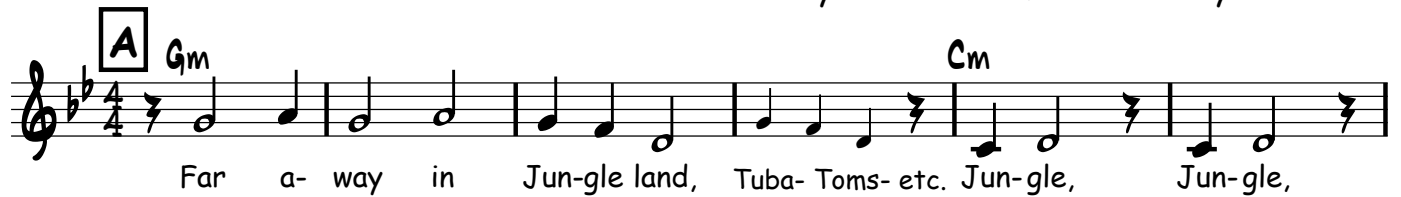
F *F#°* *C7* *F*

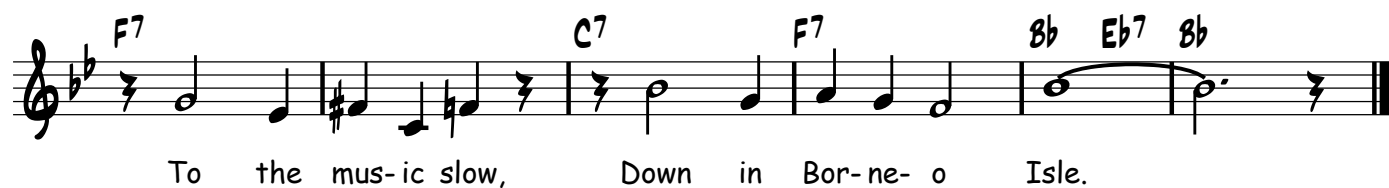
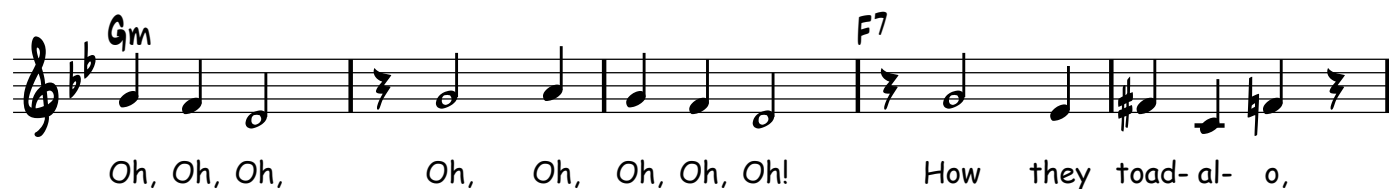
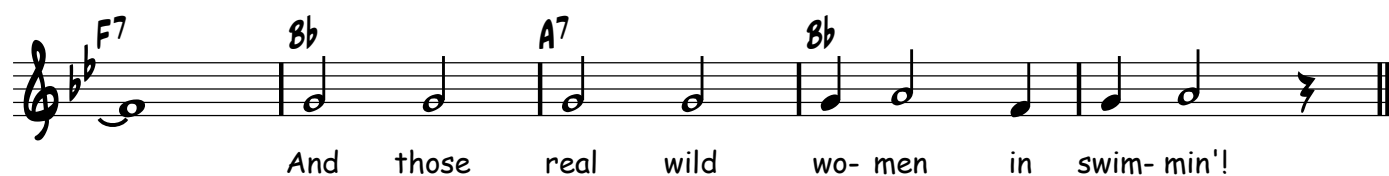
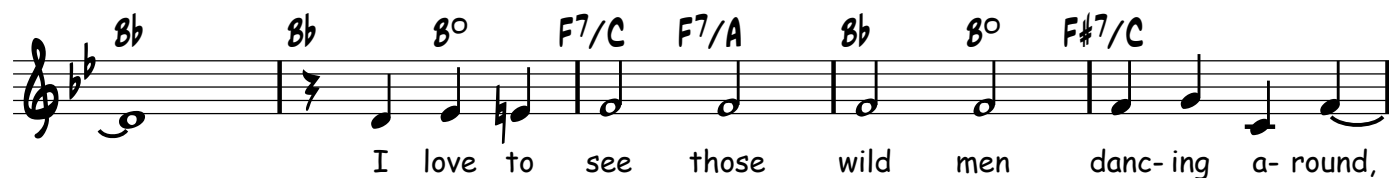
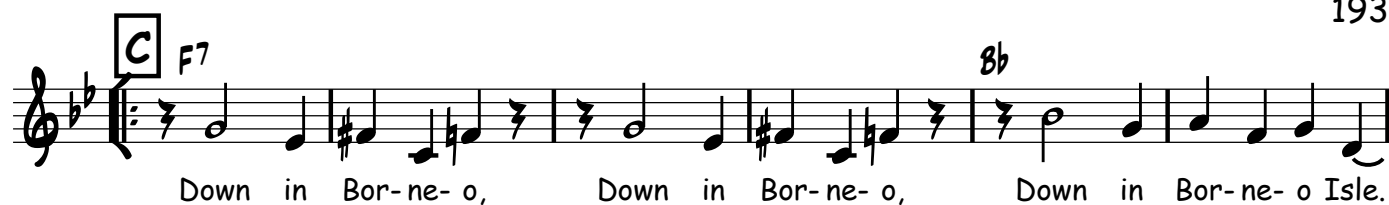


dan- cin' 'til the sun comes up,— In the lov- in' land of jazz.
run- nin' wild and livin' it up,— In the lov- in' land of jazz.

Down In Borneo Isle

Herny Creamer & J. Turner Layton - 1917





The Jazz Me Blues

Tom Delaney

1921

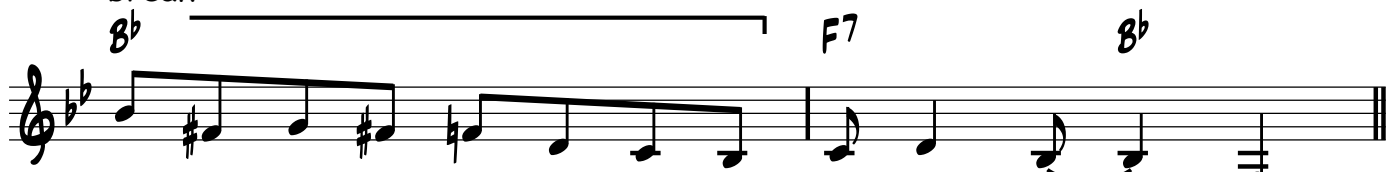


Down in Louis-i - an - a in that sun-ny clime - They play a class of mu-sic that is



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

break



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



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



fill the air Then to you the whole world seems to

break



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



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



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



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



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



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



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



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

Solos at "C"

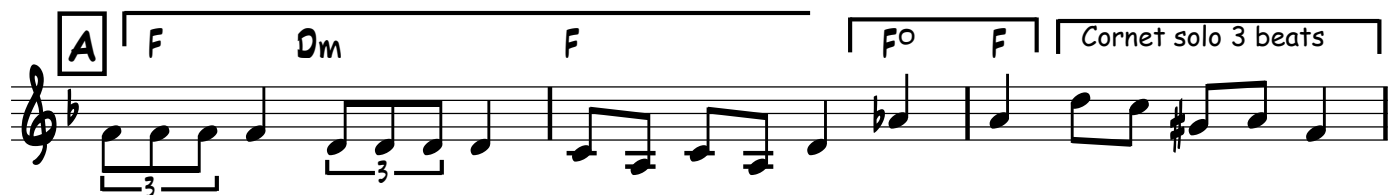
Jelly Roll Blues

Jelly Roll Morton - 1905



Stop Time Banjo Solo - 7 beats

Ensemble



Trombone Solo
3 Beats

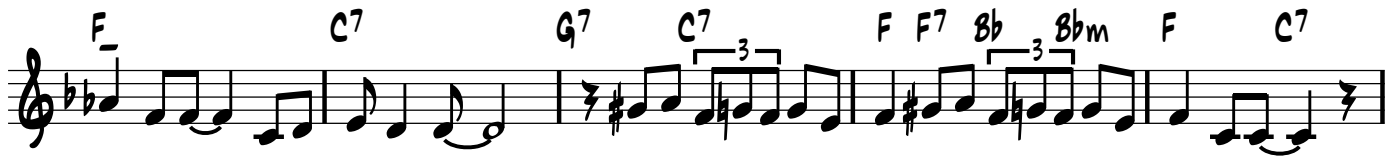
Ensemble



Stop time 3 bars - ad lib breaks



Stop time 3 bars - ad lib breaks



4 bar interlude - clarinet trill, drum roll



Back to "D" for Solos

Ole Miss

W.C. Handy - 1916

A G^7 C

G^7 C

G^7 C

G^7 C C^7

B F C $C^\#o$

G E^7 A^m E^m B^7 E^m C^7

F C A^7

D^m G^7 C F^m6 C

Detailed description: This image shows the musical score for 'Ole Miss' by W.C. Handy, 1916. The score is written in 4/4 time and consists of two main sections, A and B. Section A is marked with a box 'A' and features a key signature of one sharp (F#) and a key signature change to C major. It includes chords G^7 and C . Section B is marked with a box 'B' and features a key signature change to F major. It includes chords F , C , $C^\#o$, G , E^7 , A^m , E^m , B^7 , F , A^7 , D^m , G^7 , C , F^m6 , and C . The notation includes treble clefs, stems, beams, and various note values (quarter, eighth, and sixteenth notes) with accidentals (sharps and naturals) indicating the specific notes and key changes.

C



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

Blues My Naughty Sweetie Gives To Me

1919

♩ = 100

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

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

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

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

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

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

I Never Knew I Could Love Anybody

201

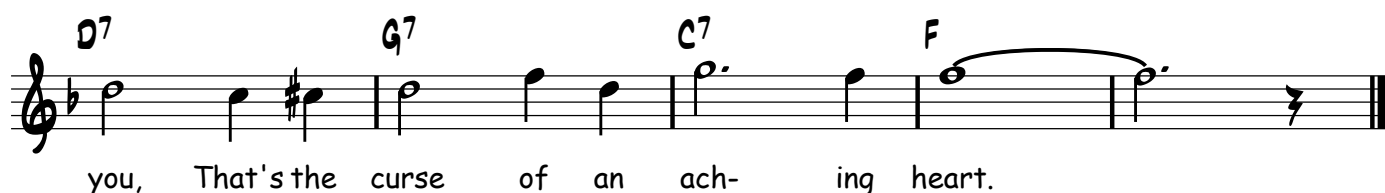
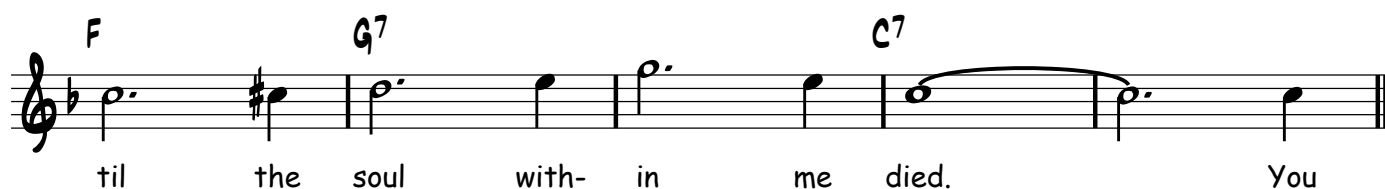
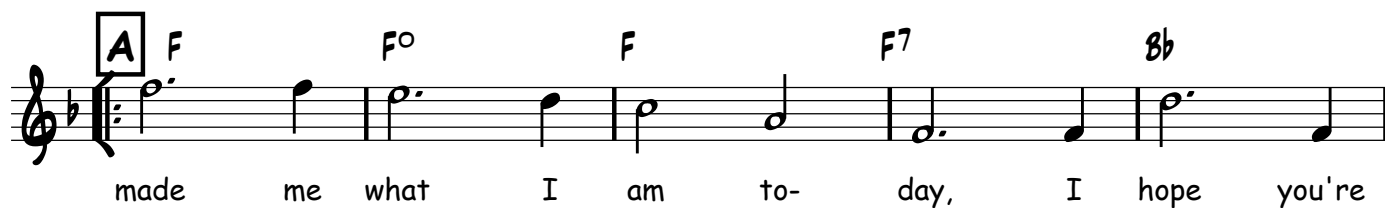
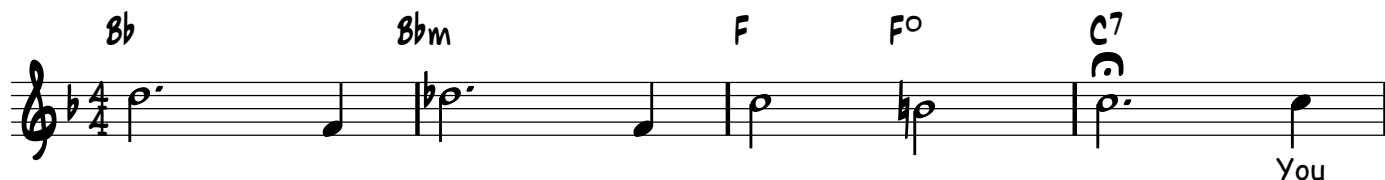
♩ = 84

1920

A D D+ G^b/D C^b B⁷ E⁷ A⁷

The Curse of An Aching Heart

Al Piantadosi - 1913



Some of These Days

A D⁷ D⁷ G^M D⁷

Some of these days your gon-na miss me hon - ey. Some of these days

D⁷ G^M G^M C^M G⁷

you'll feel so lone - ly, you'll miss my hug - gin' you'll miss my

C⁷ C⁷ C⁷ C⁷ F⁷ F⁷

kiss - in' you'll miss me hon - ey when you're a - way. You'll be so

B B^{b7} B^{b7} E^b E^b G⁷

lone - ly just for me on - ly, cuz you know hon - ey

G⁷ C^M C^M E^b E^{dim}

you al-ways got your way, And when you leave me I know you'll

B^b G⁷ C⁷ F⁷ B^b

grieve me you know you'll miss your ba-by oh some of these days.

Rose of Washington Square

James F. Hainley - 1919

A **Em** **Am** **B⁷** **Em**

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

E⁷ **Am** **B** **F⁷** **B⁷**

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

Em **Am** **B⁷** **Em** **G** **G⁷**

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

D **B^{b7}** **Em** **A⁷** **D** **Am⁷**

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

D⁷ **A⁷** **D⁷**

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

B G $G^\circ D^7$ D^7 D^+7

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

G B^7 E_m

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

E_m A^7 D^7

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

C G $G^\circ D^7$ D^7 A°

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

E_m A^7 Cm^6 G

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

E^7 A^7 D^7 G

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

The Old Rugged Cross

George Bernard - 1913

The musical score for "The Old Rugged Cross" is written in G major (one sharp) and 3/4 time. It consists of eight staves of music. The key signature is G major, and the time signature is 3/4. The score includes various chords and a "Ritard" marking.

The chords used in the score are: G, G⁺, C, D⁷, C, C^m, G, G^o, G⁷, C, C^o, C, D⁷, G, G^o, G, G⁷, C, C^o, A⁷, D⁷, G, C⁷, G, D⁷, G, C, G, C, C⁺, C⁶, D⁷, G, F⁷, E⁷, A, G, D⁷, G, C, C^m, G.

The score includes a "Ritard" marking on the second staff. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line. The score is divided into two main sections, A and B, indicated by square boxes. Section A starts on the third staff and ends on the sixth staff. Section B starts on the seventh staff and ends on the eighth staff. The score concludes with a double bar line.

Dear Old Southland

207

Henry Creamer & Turner Layton - 1921

A Cm B+ Eb/Bb G7/B Cm B+ Eb/Bb G7/B

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

Fm Ab Fm7 G7 Cm B+ Eb/Bb G7/B

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

Cm B+ Eb/Bb Eb7 Ab

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

A° Cm Eb° Fm7 G7 Cm G7

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

B C C+ F F#° C F C A7

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

D7 G7 C C+ F F#°

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

C Eb° G7/D G7 C F7 C

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

Foolish Questions

♩ = 152

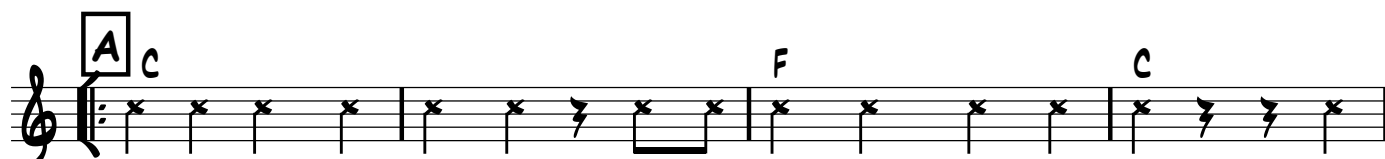
1915



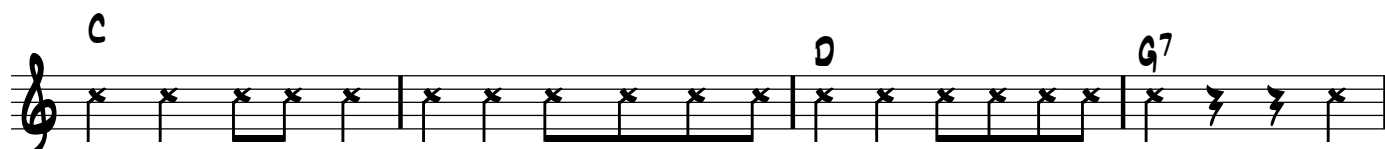
Now you've

Now—

Now let's



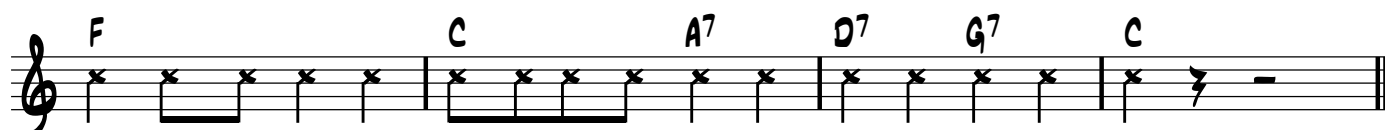
all heard fool - ish ques - tions and you no doubt won - der why Some
 then there's that per - son who's al - ways hang - ing around the place And
 say the ele - vator per - son should for - get to close the door, And



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



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



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

B **C** **F** **C**

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

D **G⁷** **C**

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

F **C** **F** **C** **A⁷**

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 **D⁷** **G⁷** **C** **C** **B_m** **E_m**

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

B_m **F^{#7}**

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

B_m **E_m**

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

B_m **F^{#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 Bb Eb Bb

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

Bb $F7$ Bb B^o

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

$F7$ $C7$ F $G7$ $C7$

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

F $C7$ $Gm7$ $C7$ $F7$

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

B Bb $G7$ $C7$ $F7$ Bb

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

Bb $G7$ $C7$ $F7$ Bb $Bb7$

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



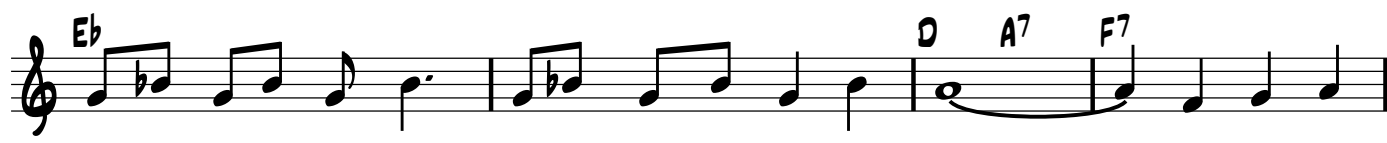
List-en while I get you told, Stop mess-in' round, sweet jel-ly roll. If



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

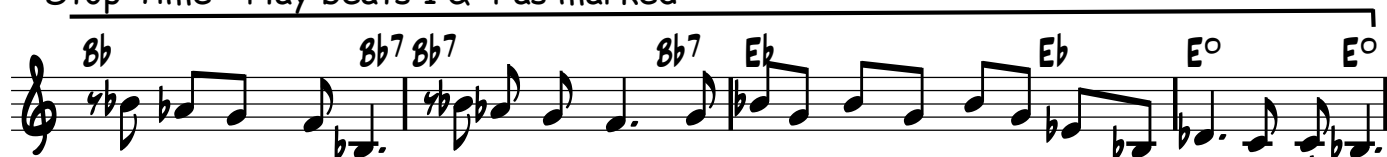


Ag-gra-va-tin' pa-pa, I'll do an-y-thing you say, yes, an-y-thing you say.




But when you go strut-tin', 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 possess a forty four that don't re-peat!
You best be care-ful,- As you can be, 'Cause I can beat you do in what you're doin to me,
Once you were stead-y Once you were true, But pa-pa, now sweet ma-ma can't de-pend on you,



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

Rose Room

Harry Williams and Art Hickman - 1917

A $E\flat$

I want to take you to a lit-tle room, A lit-tle room where all the

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

ros-es bloom. I want to lead you in - to Na-ture's Hall, -

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

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

$E\flat$ $E\flat^7$ $A\flat$ $A\flat m$ $B\flat^5$ B

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

$E\flat maj^7$ $B\flat^7$ $E\flat$ $E\flat^7$ $E\flat^{\circ 7}$ $F m^7(\flat^5)$ $E\flat$ B

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

B F7 8b7 Eb

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

Eb7 Ab

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

AbM Eb C7

There all the ros - es are sway - ing,

F7 8b7

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

C F7 8b7 Eb

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

Eb7 Ab

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

AbM Eb C7

Pin - ing to be sweet-ly re - clin - ing, Some-where in

F7 8b7 Eb

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

High Society

1901

F C7
 A C7 F C7
 F A7 D_M A7 D_M
 D_M A7 D_M G7 C7
 B C7 F G7 C7
 F F7 B^b B_oIM F G7 C7
 F F7
 C B^b Solos Here E^b B^b
 F7 A7 B^b C7 F7 F+7 B^b
 F7 B^b E^b B^b B^b7
 E^b E_oIM B^b G7 C7 F7 B^b

215

D G_M D^7 Tuba G_M

D^7 C_M

G_M D^7 C_M

E G_M A_m E^b

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

D^7 F^7 F^+7 B^b F^7 B^b

C E^b B^b B^b7 E^b E_{DIM}

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

16

C B^b

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

F7 B^b

C7 F7 B^b

B^b B^b

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

E7dim B^b B^b

C7 F7 B^b

American Patrol

F.W. Meacham - 1891

Musical score for "American Patrol" in 4/4 time, featuring treble clef, key signature of one sharp (F#), and various chords and melodic lines.

Section A (first measure):

- Chords: C, G⁷

Section B (second measure):

- Chords: C, D⁷, G⁷, C

Section C (third measure):

- Chords: C, C⁷, F, Dm⁷, G⁷, C

Section D (fourth measure):

- Chords: G⁷, C, G⁷

Section E (fifth measure):

- Chords: C, C⁷, F, C, G⁷

Section F (sixth measure):

- Chords: Am, F, C, G⁷, C

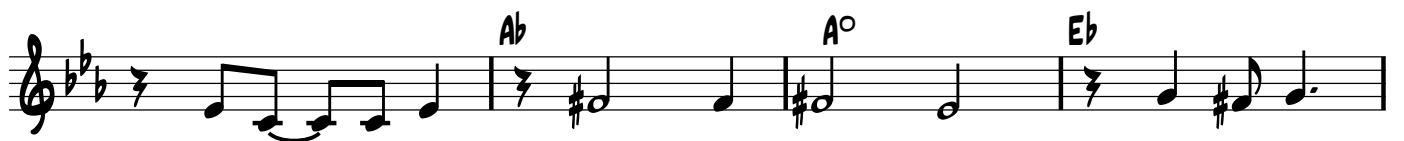
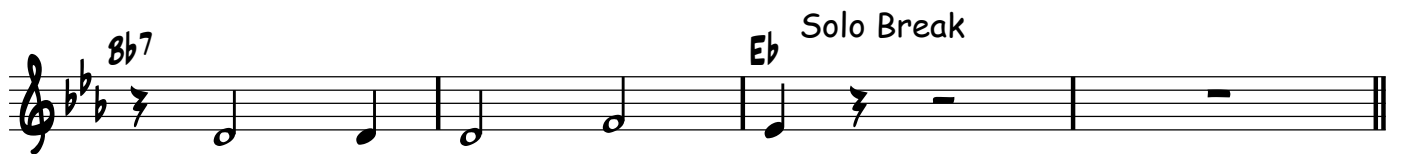
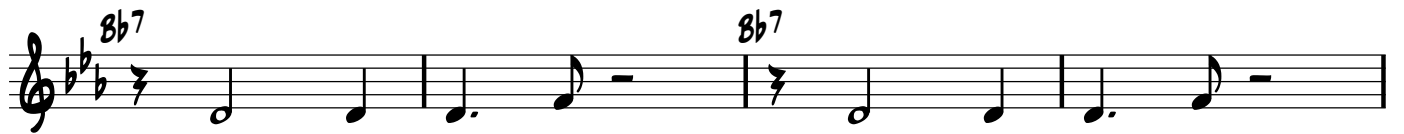
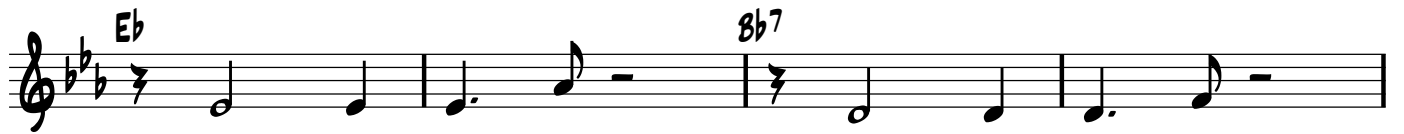
Tiger Rag

The Original Dixieland Jazz Band - 1917



Cues are Trombone/Tuba



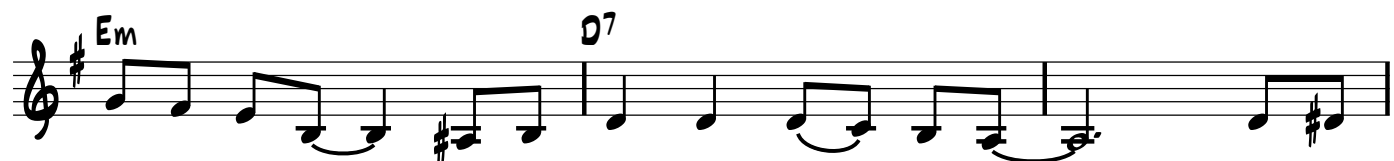


At The Devil's Ball

Irving Berlin - 1913



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



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



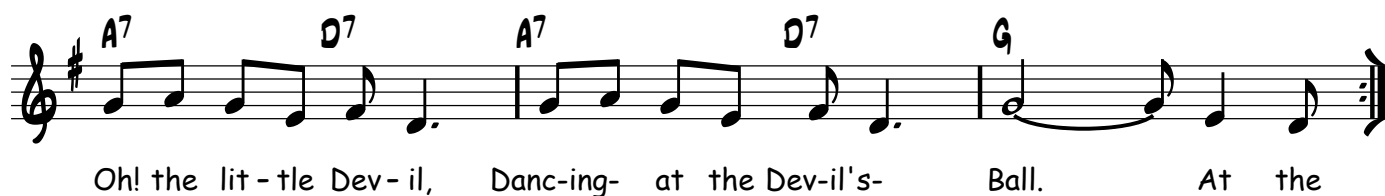
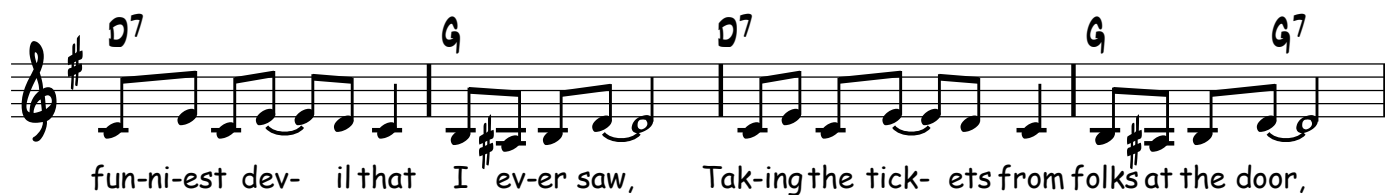
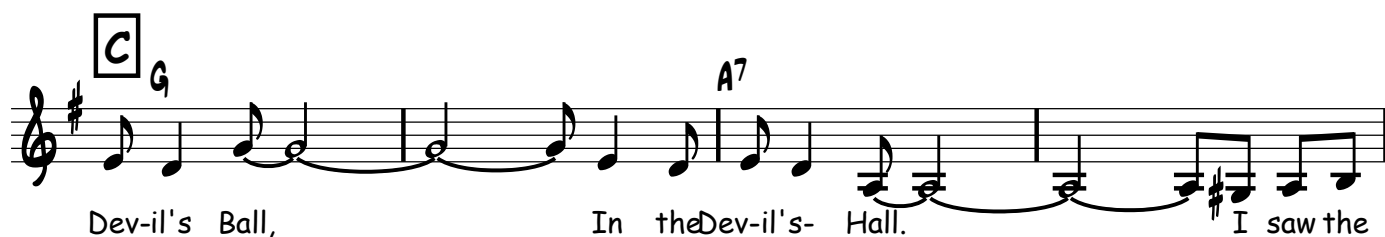
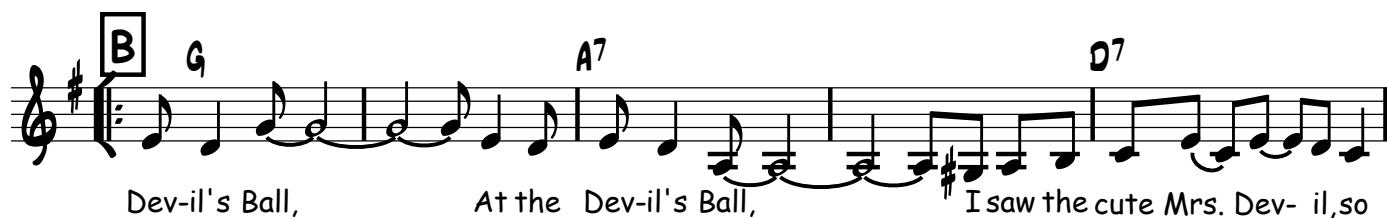
Dev - il was giv - ing a Ball. I checked my coat and hat and start - ed -



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



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



At The Jazz Band Ball

♩ = 180

Original Dixieland Jazz band - 1918

A D_M

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

D_M

G^7 C^7

B D^7 G^7 C^7

F D^7 G^7

G^7 B^b B_{DIM} F D^7 G^7 C^7 F

D^7 G^7 C^7

F D^7

G^7 B^b B_{DIM} F D^7 G^7 C^7 F

Under The Bamboo Tree

223

♩ = 164

Bob Cole - 1902

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

Down in the jun-gles lived a maid, of roy-al blood though dusk-y shade.

G^7 C_M F^7 B^b7

a marked im-pres-sion once she made, up-on a Zu-lu from Ma-ta-boo-loo

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

And ev-ry morn-ing he would be_ down un-der-neath a bam-boo tree,

G^7 C_M F^7 B^b7

a-wait-ing there his love to see._ and then to her he'd sing: If

B E^b

you like - a me like I like - a you and we like - a both the same,

B^b7 E^b B^b7

I like - a say, this ve - ry day, I like - a change your name._ 'Cause

E^b

I love - a you and love-a you true and if you a love a me,

B^b7 E^b

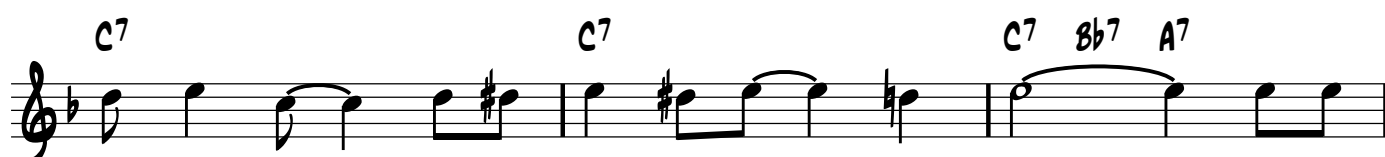
One live as two, two live as one, un-der the bam-boo tree.

Darktown Strutter's Ball

Shelton Brooks - 1917



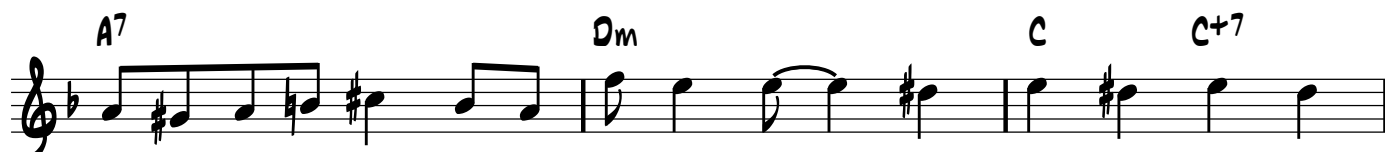
I've got some good news hon - ey, An in - vi - ta - tion to the
We'll meet our high - toned neigh - bors, An ex - hi - bi - tion of the



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



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



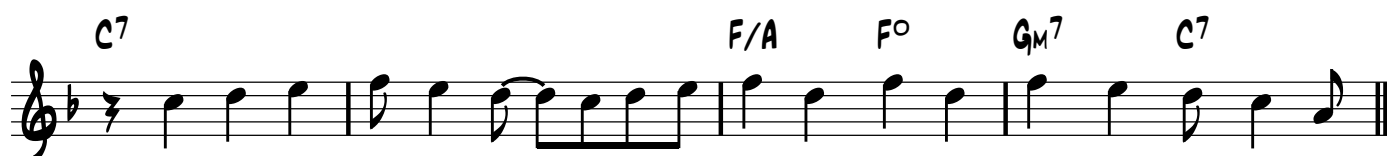
wear your Par - is gown and your new silk shawl, There ain't no doubt a -
clas - sic, buck and wing, and the wood - en clog. — We'll win that fif - ty



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



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



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



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



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



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

I'll be

Raymond Egan & Richard Whiting - 1920

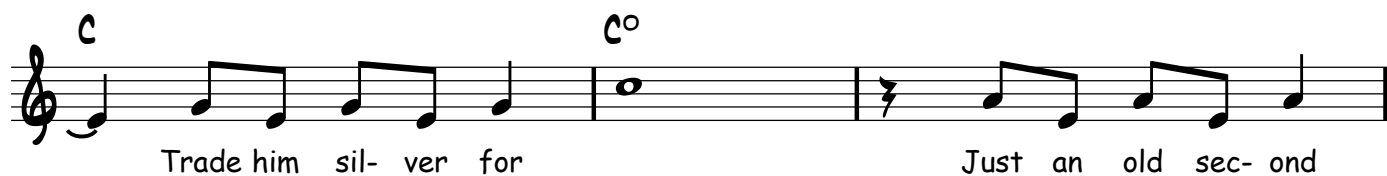
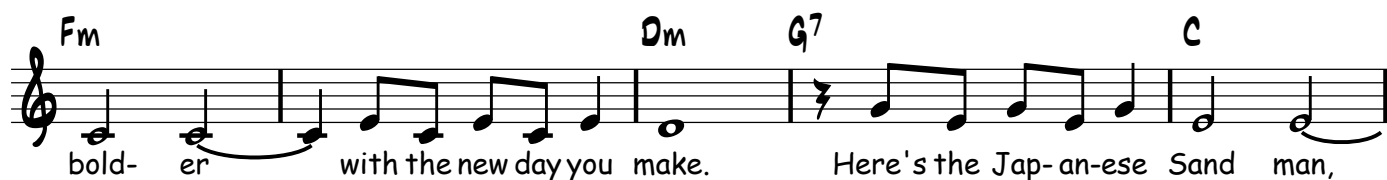
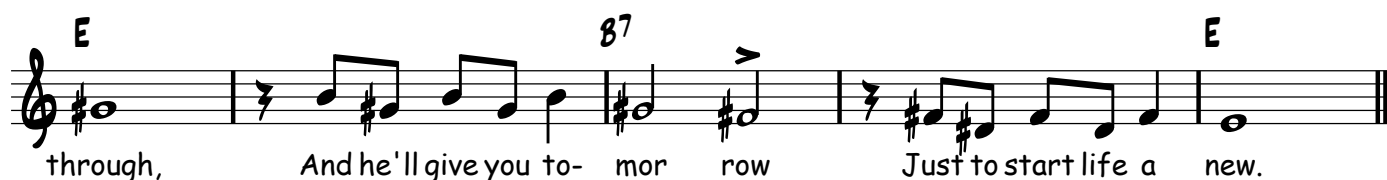
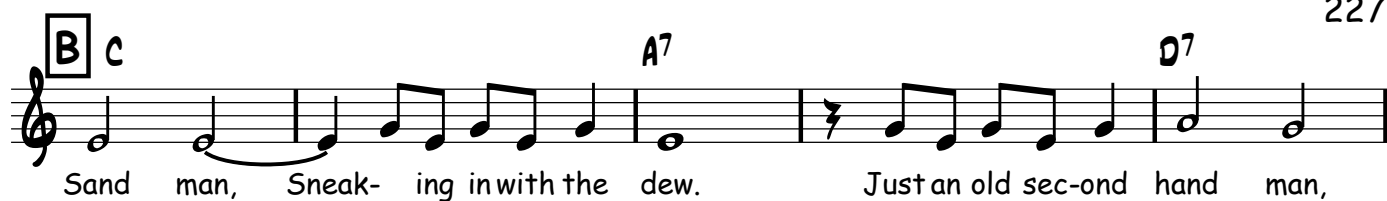
hast-en to a na-tion ly-ing o-ver the west ern sea. _____ Hide be

[illegible]

There's a ba-by with a la-dy of Ja - pan sing-ing lu - la - bies.

Fm G+7 C

Night winds breathe her sighs.



April Showers

Louis Silvers & Bud DeSylva
1921

A A^7 D A^7

Tho' A-pril Show - ers may come your way, — They bring the flo - wers —

A^7 D B^7 E_M

— that bloom in May. — So if its rain - ing — have no re - grets, —

E_M E^7 A^7

— Be-cause it is-n't rain-ing rain you know, it's rain-ing vi - o - lets. And where you

B A^7 D B^7

see clouds — up-on the hills, — you soon will see crowds — of daf-fo -

E_M G G_M D

dils, — So keep on look-ing for a blue-bird, and list-'ning for his

B^7 E^7 A^7 D

song, when ev - er A - pril Sho-wers come a - long.

The Whiffenpoof Song

Tod B. Galloway - 1909

A Bb B° F^7 Cm^7

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

F^7 Bb F^7 Bb B°

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

F^7 Cm^7 F^7 Bb

gone a- stray, Baa! Baa! Baa.

B Gm Bbm F^7 $F+7$

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

Bb Bb^7 A^7 Ab^7 G^7

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

Cm^7 F^7 Bb Ebm^6 Bb F^7

such as we, Baa! Baa! Baa!

Livery Stable Blues, a la Muggsy Spanier

(Barneyard Blues)

Lopez & Nuñez, 1917

8^b 8^b7 E^b E^bm 8^b F[#]7 F7 Break - 1 Bar

Bass Drum

A 8^b F+7 8^b 8^b7 E^b

E^b 8^b G7 C7

F7 8^b 8^b0 F7 8^b 1st time Only

Bass, Trombone, & Bass Drum

B 8^b 8^b7

E^b 8^b G7

Last Time: To Coda

C7 F7 8^b 8^b0 F7 8^b

Coda: 8^b F+7 8^b Fine

Bass Drum

Trombone Gliss to "C"

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

Trombone

B^b

1 X Only - Trombone

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

D B^b Solos B^b7 E^b7

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

Break: 3 Bars:

E B^b Harmonize Clarinet Break Cornet "Horse Whinny" E^b

Trombone

B^b G^7 C^7

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

Back to "B" - Take CODA:

The musical score is written for a band, likely a jazz or swing ensemble. It consists of several systems of staves. The first system includes a treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a series of eighth and quarter notes, with a 'Clarinet Break' and 'Cornet "Horse Whinny"' section. A 'Trombone' part is indicated with a wavy line. The second system continues the melody with various chord symbols above the staff. The third system shows a 'Solos' section with a wavy line. The fourth system continues the melody with more chord symbols. The fifth system includes a 'Break: 3 Bars:' section. The sixth system continues the melody with more chord symbols. The seventh system shows a 'Back to "B" - Take CODA:' section. The score is written in a clear, professional style with standard musical notation and symbols.

Somebody Stole My Gal

Leo Wood 1918

A Bb Bb°/C^{\sharp} F^7 Bb Bb°/C^{\sharp} F^7

Gee but I'm lone- some, lone- some and blue, I've found out some- thing I nev- er knew.

G^7 C^7 F^7

I know how what it means to be sad, For I've lost the best gal I ev- er had.

Cm G^7 Cm C^7 F^7

She on- ly left. yes- ter - day, — Some- bo- dy stole her a - way. Bass Pickups

B Bb Db° F^7/C F^7 F^7 $F^{\sharp 7}$ Bb A^7 Ab^7

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

G^7 C^7 C^7 F^7 bar break

Some- bod- y came and took her a- way. She did- n't ev- en, say she was leav- in'.

C Bb Db° F^7/C F^7 F^7 Eb^7 D^7 F^7

The kis- ses I Iove so, He's get- tin' now I know. But

Bb Bb^7 Eb Ebm

Geel! I know that she, would come to me, if she could see, her

Bb C^7 Cm^7 F^7

bro- ken heart- ed, lone- some pal. Some bod- y stole my

$1. Bb$ G^7 C^7 F^7 Bb Eb^7 Bb

gal! gal!

Somebody Stole My Gal (Foxtrot Version)

233

Leo Wood - 1918

A Bb Bb^o $F7/C$ $F7$ $F7$ $F+7$

Bass Pickups Some-bod-y stole my gal. Some-bod-y stole my

Bb $Bb7$ $A7Ab7$ $G7$ $C7$

pal. Some-bod-y came and took her a-way.

$C7$ $C7$ $F7$

She did-n't ev-en, say she was leav-in'.

B Bb Bb^o $F7/C$ $F7$ $F7$ $F+7$ Bb

The kis-ses I love so, He's get-tin' now I know.

$F7$ Bb $Bb7$ Eb

But Gee! I know that she, would come to me, if she could

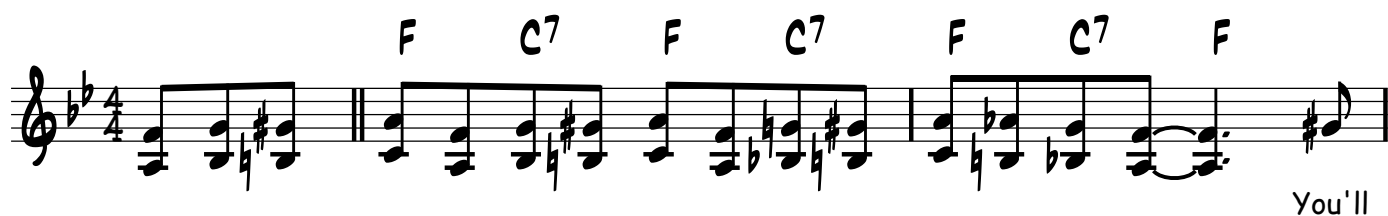
Eb^o Bb Bb^o $F7$ Bb $C7$ $C7$

see, her bro-ken heart-ed, lone-some pal.

$Fm7$ $F7$ $F+7$ 1. Bb $G7$ $C7$ $F7$ Bb $Eb7$ Bb

Some bod-y stole my gall!

Beale St. Blues



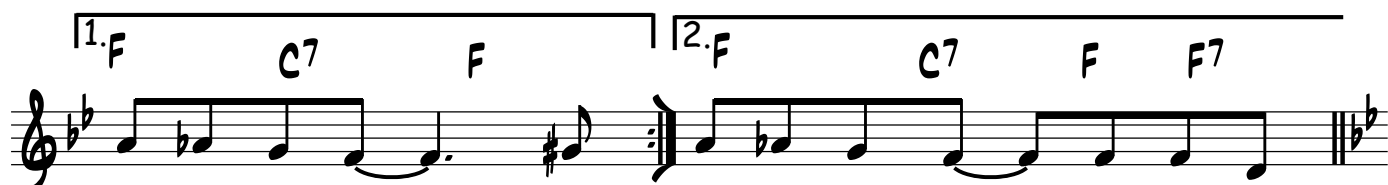
see pret - ty Browns_ in beau - ti - ful gowns,_ You'll see
 see Hog - Nose rest-'rants and Chit - lin Ca - fe's,_ You'll see
 Beale Street Could talk,_ If Beale Street could talk,_ Mar - ried



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



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



bod - y hets killed._ You'll Beale_ Street Blues.. Well I'd
 New Je - ru - sa - lem. If

B $\flat 7$ $F7$ $\flat 7$

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

$\flat 7$ $E\flat$ $E\flat_M$ $\flat 7$

I'd rath - er be here, — Than an - y place I know. —
 I said I'm goin' to the river, — And there's a rea - son why: —
 I said I'd rath - er be there, — Than an - y place I know. —

$\flat 7$ $F7$

It's gon - na take the ser - geant —
 Be - cause the riv - er's wet and —
 New York may be all right, but

$F7$ $\flat 7$ $\flat 7$ $E\flat$ $E\flat_M$ $\flat 7$ E7 $F7$
if going back to "A"

For to make me go. — Well I'm
 Beale Street's done gone dry. — I'd
 Beale Street's paved with gold. —

Stock Yard Strut

♩ = 195

A

E^b E^b F⁷ F⁷ B^b7
 B^b7 E^b7 D⁷ E^b B^b7
 E^b E^b7 F⁷ F⁷
 B^b7 B^b7 E^b E^b

B

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

ADIM ADIM₃ E^b C⁷
 F⁷ B^b7 E^b E^b
 [C] E^b E^b C_M E^b E^b E^b E^b E^b DIM
 B^b7 B^b7 B^b7 B^b7 B^b7
 B^b7 B^b7 B^b7 E^b E^b
 E^b E^b E^b E^b7
 E^b7 A^b A^b ADIM ADIM
 E^b C⁷ F⁷ B^b7
 Rhythm section plays charleston rhythm
 E^b7 E^b DIM A^bM⁷ E^b E^b7 E^b DIM A^bM⁷ E^b

On The Alamo

Isham Jones & Gus Kahn - 1922

A G^{maj7} Am⁷ G A⁷ Em⁷ Cm A⁷

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

Am⁷ D⁷ Bm⁷ Bb⁷ Am⁷ D⁷

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

G^{maj7} Am⁷ G F#⁷ Bm⁷ E⁷ Em⁷

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

A⁷ Am⁷ D⁷ Break

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

B G^{maj7} Am⁷ G A⁷ Em⁷ Cm A⁷

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

Am⁷ D⁷ Bm⁷ Bb⁷ Am⁷ B⁷

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

Em G C#^o

dreams it seems I go Where the moon swings

A⁷ Am⁷ D⁷ G C⁷ G

low, On the Al- a- mo.

When The Saints

A C C⁷ F F[#]DIM C

I am just a wea - ry pil - grim Plod - ding thru this
 Well I pray each day to heav - en, For the strength to
 Want to join the heav'nly - band, Want to play in the

D⁷ G⁷ C C⁷

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

F F[#]DIM C G⁷ C

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 C C C C C

saints go march - ing in Oh when the saints go

C C[#]DIM D^M⁷ G⁷ C C⁷

march - ing in Oh lord I want to be in that

F F^M⁷ C G⁷ C

num - ber When the saints go march - ing in.

Some Sweet Day

Tony Jackson - Ed Rose - Abe Olman - 1917

♩ = 146

A G/B B^b° D7/A G[#]° A_M D7 D⁺ G G°D7

Al - though it's spring the birds don't sing - You're leav - ing me - to - day. It's

G G_M D B7 E_M A7 D7 D⁺

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

G/B B^b° D7/A G[#]° A_M D7 D⁺ G

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

D/A G_M B^b D/A B7 E_M A7 D

sum - mer's near you dis - ap - pear, Don't ev - en say good - bye. You're goin' to

A7 D7 A7 D7

long for me some - day, But I'll be far a - way. 'Cause when the

B G G^7 G^7/F A^7/E A^7

cold wind does blow with its ice and its snow, Then your heart

D^7 G B^b D^7/A D^7

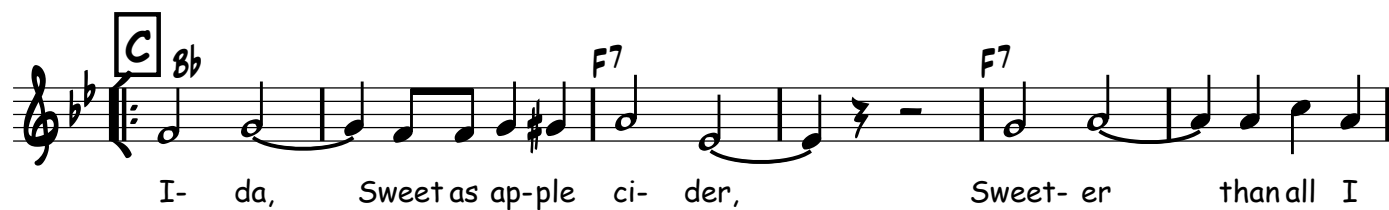
soon will melt for each sorrow I have felt. And when your

G G^7 G^7/F A^7/E A^7

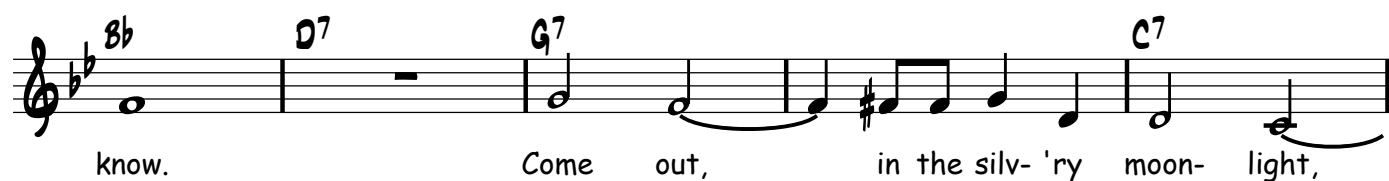
friends turn a way, time will prove what I say. Now's your time,

D^7 G G^7 G^o D^7 G

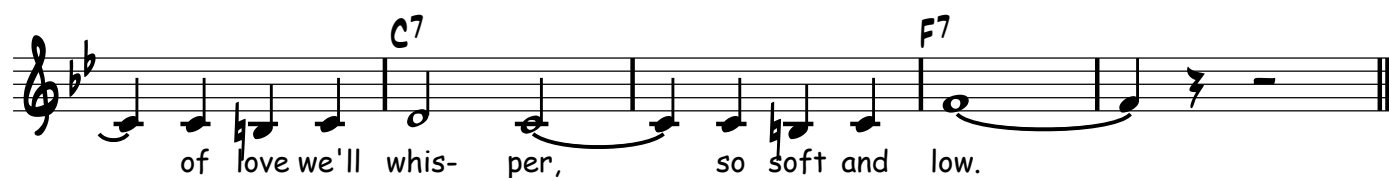
I'll have mine Some Sweet Day. (Yes, Some Sweet Day.)



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



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



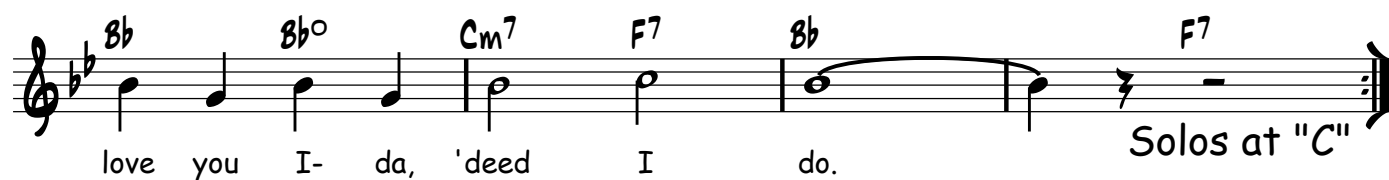
of love we'll whis- per, so soft and low.



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



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



love you I- da, 'deed I do. Solos at "C"

Someday Sweetheart

Spike Brothers & Carter - 1919

You told me that you loved me true, and I be-lieved in you. You

broke your vow and now some-how- it seems I'm al-ways blue. But there'll come a day

When you're far a-way. You'll sit a-lone and cry for

me you'll sigh and the days that have gone by. Some- day Sweet-

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

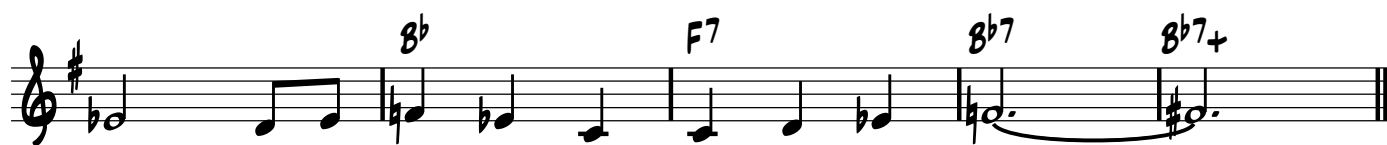
1918



There's a song in the land of the li-ly. Each sweet-heart has heard with a
Tho' good-bye means the birth of a tear drop. Hel - lo means the birth of a



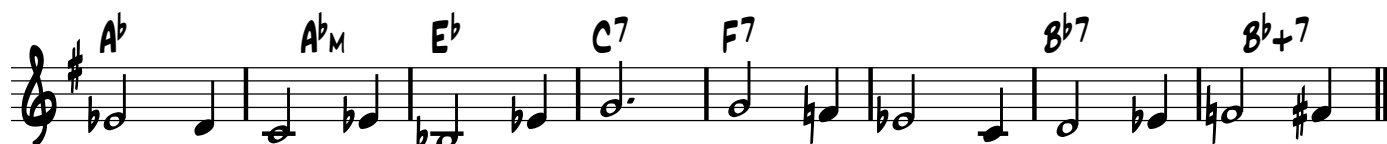
sigh. O-ver high gar-den walls This sweet e-cho
smile And the smile will e-rase The tear blight-ing



falls As a sol-dier boy whis-pers good-bye
trace When we meet in the af-ter-a-while



Smile the while you kiss me sad a-dieu When the clouds roll by I'll come to you.



Then the skies will seem more blue, down in lov-ers land my dear-ie



Wed-ding bells will ring so mer-ri-ly, Ev-'ry tear will be a mem-o-



ry. So wait and pray each night for me, 'Til we meet a-gain.

Just A Closer Walk

Just A Closer Walk

Chords: F, F, C7, C7, C7, C7, F, F, F, F7, Bb, G7, F, C7, F.

The score is written in F major (one flat) and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody starts with a quarter rest, followed by an eighth note G4, a quarter note A4, an eighth note Bb4, a quarter note C5, and a quarter note Bb4. A repeat sign follows. The second staff continues the melody with a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B4. The third staff continues with a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B4. The fourth staff concludes the piece with a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B4. The score ends with a double bar line.

After The Ball

♩ = 100

Charles K Harris - 1891

A E^b B^b7

A lit - tle maid - en climbed an old man's knee,___

B^b7 E^b

Begged for a sto - ry "Do unc - le please"

B E^b G^7 C^M

Why are you sin - gle, why live a - lone?___

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

Have you no ba - bies, have you no home?

C C^M G^7 A^b B^b7 E^b

I had a sweet - heart, years, tears a - go;___

A^b A^{DIM} E^b F^7 B^b7

Where she is now pet, you will soon know. ___

D **E^b** **E^b** **E^b** **G⁷** **C^m**

List to the so - ry, I'll tell it all._____

A^b **A^o** **E^b** **C⁷** **F⁷** **B^b7** **E^b**

I believed her faith - less, af - ter the ball._____

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

Af - ter the ball is o - ver Af - ter the break of morn,_____

B^b7 **B^bo7** **B^b7** **E^b**

A - ter the dan - cers leav - ing, af - ter the stars are gone._____

F **E^b** **C⁷** **F⁷**

Ma - ny a heart is break - ing if you could read them all

B^b7 **E^b** **F⁷** **B^b7** **E^b**

Ma - ny the hopes that have van - ished Af - ter the ball.

When The Midnight Choo-Choo Leaves For Alabam'

Irving Berlin - 1912

A Bb F^+ Bb F^+ Bb

I've had a might-y bu-sy- day, I've had to pack my things a- way. Now I'll
The minute that I reach the place, I'm goin' to ov- er- feed my face, 'Cause I

Bb Eb Ebm Bb

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

Bb F^+ Bb F^+ Bb B^o C^7

up my drear-y- flat, Where ma- ny wear- y nights I sat, Think- ing of the folks down
kiss my Pa and Ma, a doz- entimes for ev- 'ry star, Shin- ing o- ver Al- a-

C^7 F F^o F F^7

home who think of me. That is why you'll hear me
ba- ma's new mown hay. I'll be glad e- nough to

C^7 F^7 F^o F^7

sing- ing mer- ri- ly; When that
throw my- self a- way.

B Bb F7 Bb F7

mid-night choo-cho-deaves for Al-a- bam', I'll be right there, I've got my

Bb Bb F7 Bb

fare. When I see that dust-y haired con-duc-tor- man, I'll grab him

C7 F7

by the col-lar And I'll hol-ler, "Al- a-bam! Al- a-bam!"- That's where you

C Bb7 Eb G7

stop this train, That's takin' me home a-gain. Back home where I'll re-main,

Cm F\#7 Bb D7

Where my hon-ey-lamb am. I will be right there with bells, When that old con-

Gm F7 Bb F7

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:.....



Stop Time-2 Bars:.....



Solos Begin Here

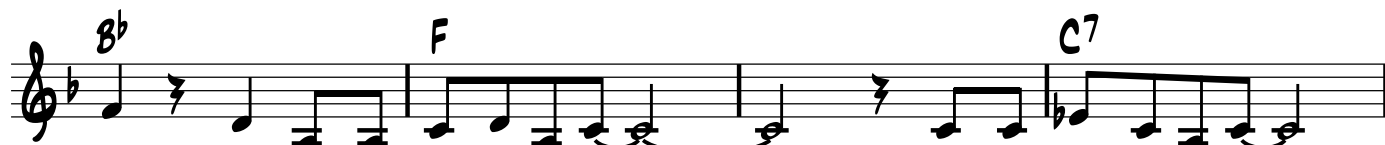


girls go craz - y'bout the way that I walk____
on their knees say-in' "Ba - by,"

The way that I walk____
Sayin' "Ba - by," -

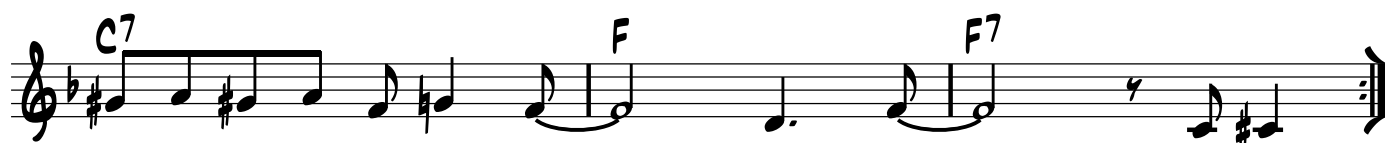


Hon-ey'bout the way I walk____ Yes, all the girls go
Craz-y 'bout the way I walk____ Yes, they fall on their



craz - y 'bout the way that walk,____
knees plead-in' "Ba - by,"

'Bout the way that I walk,
Say - in' "Ba - by,"



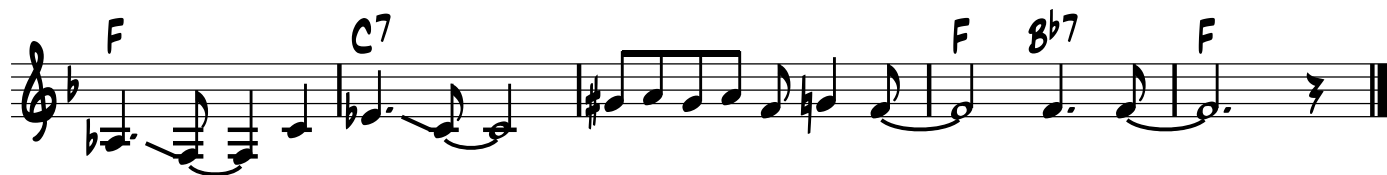
Hon-ey 'bout the way I walk____
Craz - y 'bout the way I walk____

On to "C" after last solo:

Chorus: 1st Time Soft:




Climax Chorus: ad lib:



By the Light of the Silvery Moon


Gus Edwards & Edward Madden
1909

A **G** **G^{dim}** **D⁷** **G** **G** **G^{dim}** **A^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.

A^m **B⁷** **E⁷** **A^m** **D⁷** **A^m⁷** **D⁷** **A^m⁷** **G** **D⁷**



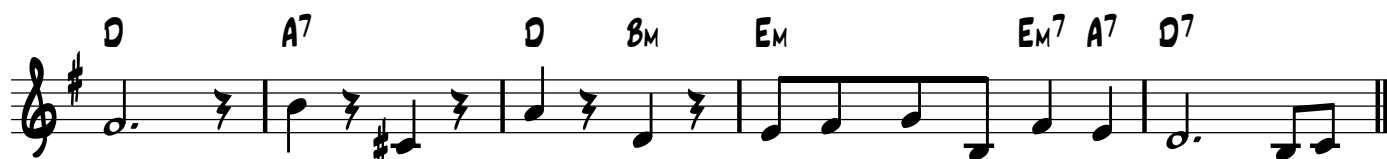
Cast two, me, you, Sound of kiss-es float-ing on the breeze.
Cast three, you, me Preach-er with a sol-emn look-ing face.

G **G^{dim}** **D⁷** **G** **G** **G^m⁶**

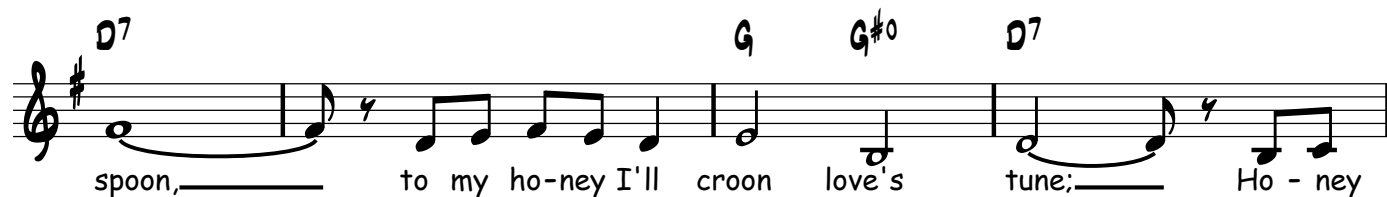
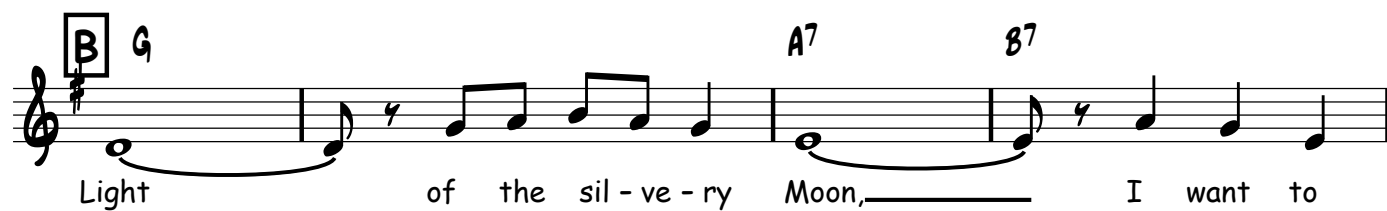


Act one, be - gun Di - a logue, "where woud you like to
Choir sings, bell rings Preach-er, "You are wed for e - ver

D **A⁷** **D** **B^m** **E^m** **E^m⁷** **A⁷** **D⁷**



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



Ballin' The Jack

Chris Smith - 1913

A D E^7 A^7 B^b7

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

G^7 $C\sharp^o$ C^7 D^b7

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,

B^b7 A A^7

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

B D E^7 A^7 B^b7

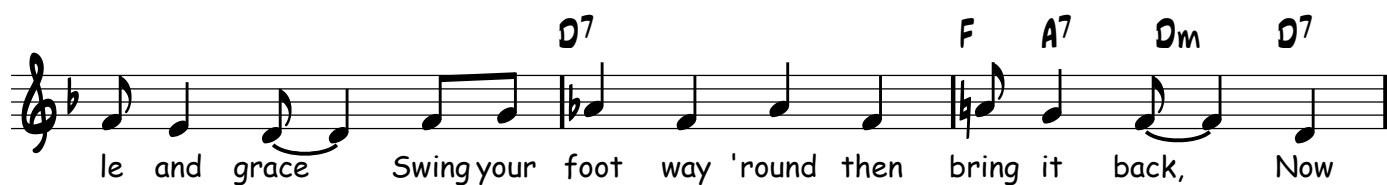
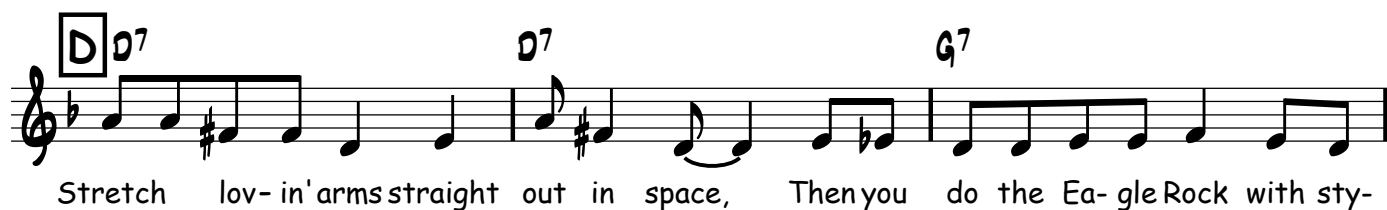
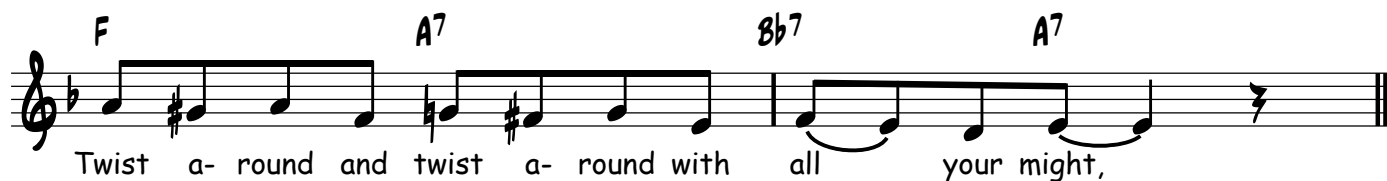
Give me cre- dit to know a thing or two, Give me cre- dit
Play some good Rag that will make you prance; Old folks, young folks,

G^7 $C\sharp^o$ C^7 D^b7

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,

B^b7 A C^7

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



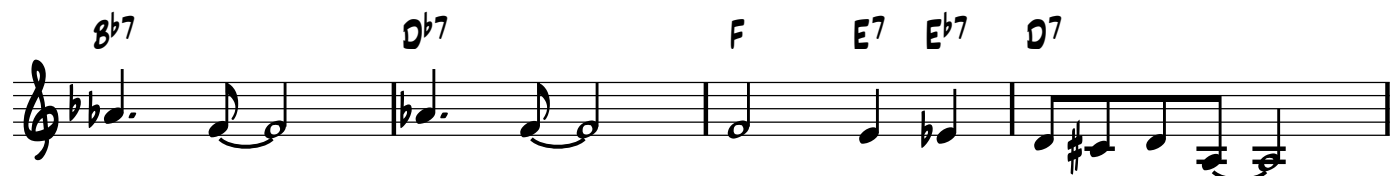
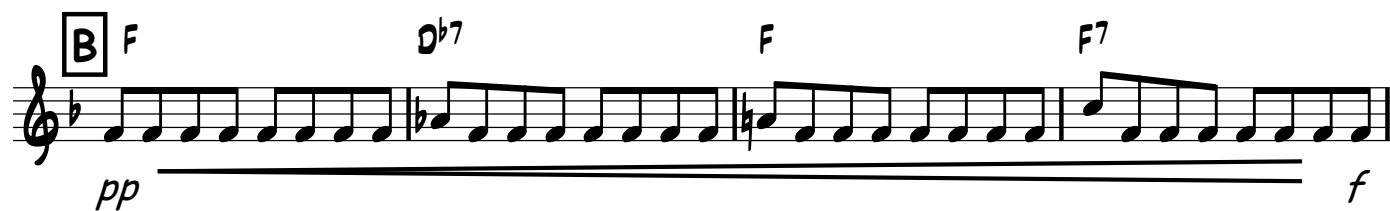
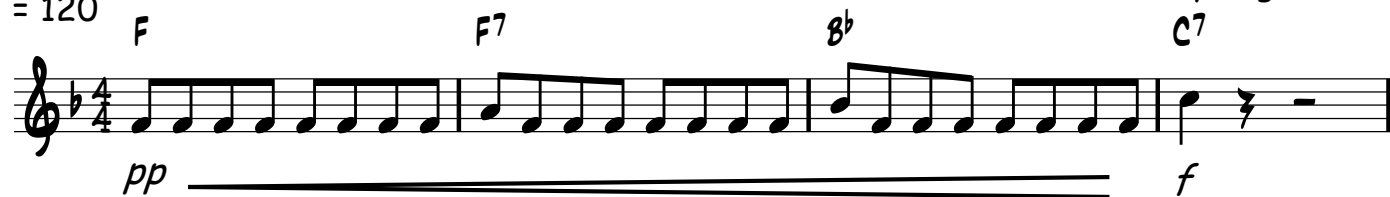
Solos at "C"

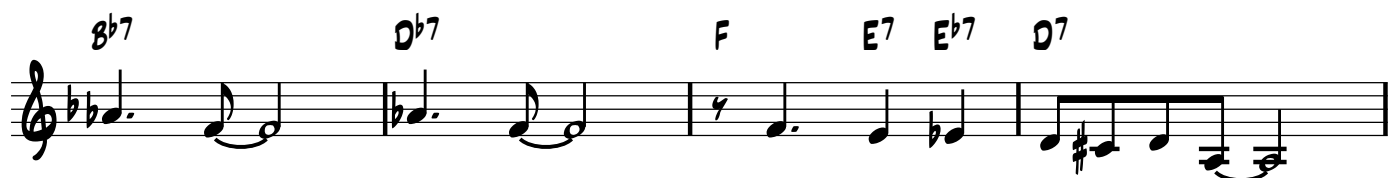
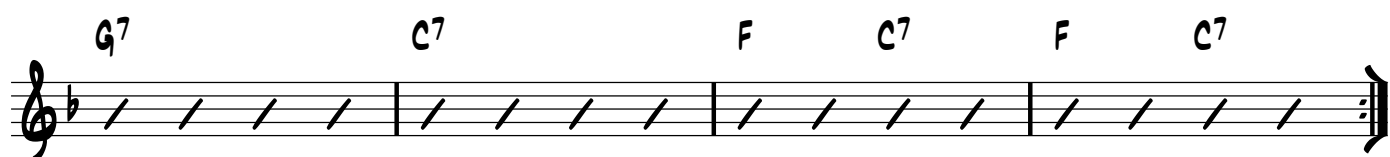
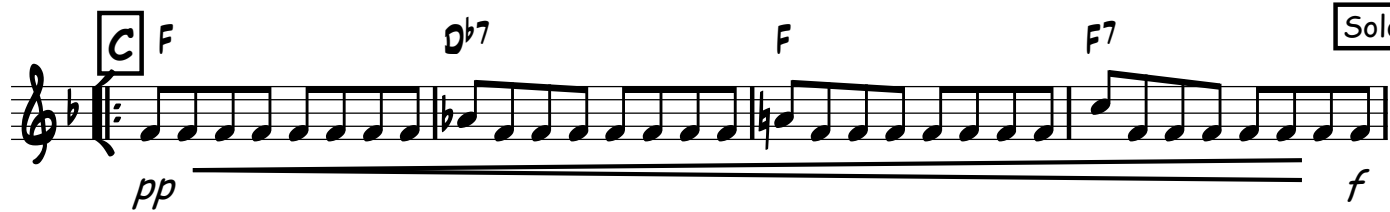


Bluin' The Blues

Henry Ragas 1918

♩ = 120



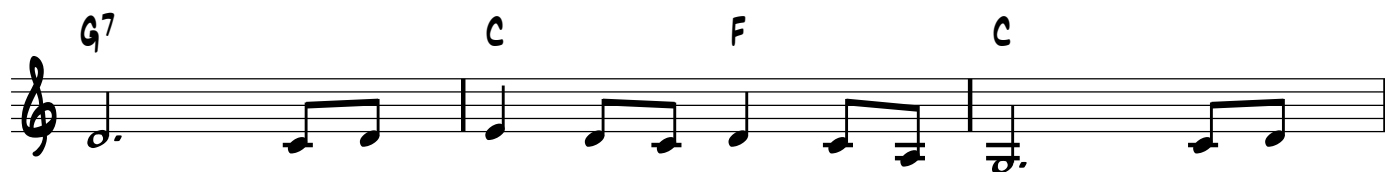


In the Sweet By and By

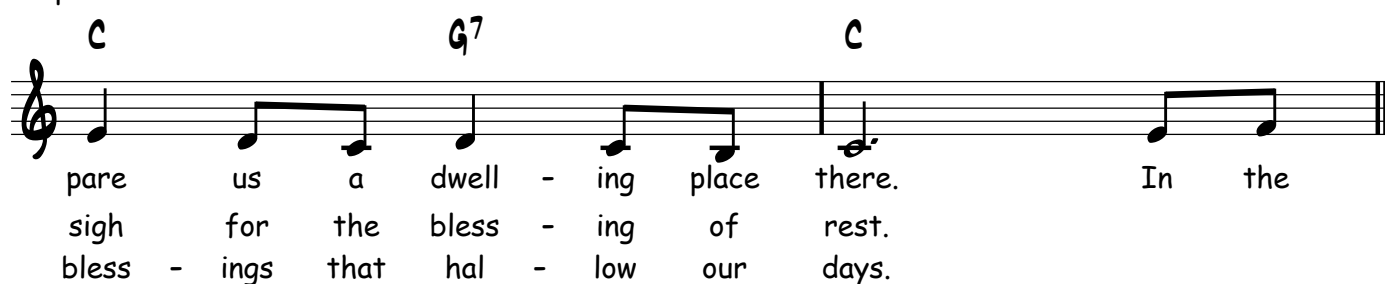
Joseph Philbrick Webster



1. There's a land that is fair - er than day, And by faith we can see it a
 2. We shall sing on that beau - ti - ful shore The me - lo - di - ous songs of the
 3. To our bount - i - ful Fa - ther a - bove, We will of - fer our trib - ute of



far; For the Fa - ther waits o - ver the way To pre
 blessed; And our spir - its shall sor - row no more, Not a
 praise For the glor - i - ous gift of His love And the



pare us a dwell - ing place there. In the
 sigh for the bless - ing of rest.
 bless - ings that hal - low our days.



sweet by and by, We shall meet on that beau - ti - ful shore; In the



sweet by and by, We shall meet on that beau - ti - ful shore.

Any Time

Herbert Lawson 1921

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

And They Called It Dixieland

Raymond Egan & Richard Whiting - 1916

A F F A⁷ D⁷ G⁷

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

C⁷ F E^b

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

D⁷ G^m D^{m7} G⁷ G⁷

fin-est place I've known, When they built my home sweet home, Noth-ing was for-got- ten in the

C G⁷ C⁷

land of cot- ton, from the clo-ver to the hon-ey comb, And then they

B F F A⁷ D⁷ G⁷

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

C⁷ A⁷

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

D⁷ G⁷

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

C⁷ F A⁷ D⁷ G⁷ C⁷ F

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

Toot, Toot, Tootsie

263

Gus Kahn, Ted Fiorito - 1922

A Bb C^7

Toot, Toot, Toot-sie, Good - Bye!

F^7 Bb Bb Bb B^o

Toot, Toot, Toot-sie, don't cry, The choo choo train that

Cm^7 F^7 F^7 Cm^7 F^+7 Bb Db^o Cm^7 F^+7

takes me, a- way from you no words can tell how sad it makes me

B Bb C^7 F^7 Bb^9

Kiss me, Toot-sie and then, Do it o-ver a- gain.

E^b7

Watch for the mail, I'll nev- er fail, If

Bb F^7

you don't get a let- ter then you know I'm in jail,

C Bb C^7

Tut, Tut, Toot- sie don't cry.

F^7 Bb (F^7)

Toot, toot, Toot - sie, Good - bye.

Ostrich Walk

Original Dixieland Jazz Band - 1918

C G#7 Dm7 G7
 D A7 D7 G7 D A7 D7 G7
 [A] C C D7 G7 C
 D7 G7
 Stop Time 4 bars
 C Trombone C7 Cornet F Clarinet Fm Trombone
 C A7 Dm7 G7 1. C 2. C F C°
 [B] C C° Break G7 Break C Break C C° G7
 C C° C C° Break G7 Break
 C Break C° G7 C

C G#7 Dm7 G7
 C C C D7 G7 C
 C D7 G7
 Stop Time 4 bars
 C Trombone C7 Cornet F Clarinet Fm Trombone
 C A7 Dm7 G7 C
 D C Dm7 G7 C
 C A7 G7 G+7 C *sfz*
 C C° Dm G7 C C°
 C° G7 C Unison
 C C C G+7 C

Missouri Waltz

John Eppel & J.R. Shannon
1914

A C G⁷ C

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

C G⁷ C

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

F C D⁷

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

D⁷ G⁷ C

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

C G⁷ C

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

F C⁰ C D⁷ G⁷ C

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

B A^M G^M E⁷ A^M

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

A^M A^M E⁷ A^M

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

Am E7 Am

C Am E7 Am E7 Am E7 Am

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

Am F C D7 G7

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

song. — Hush - a - bye my ba - by, go to sleep on mom - my' sknee.

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

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

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

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

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

I Want To Do the Bear Cat Dance

♩ = 164

Shelton Brooks (1913)

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

Miss Sa-die hall went to a ball_ one balm-y night in June. Just

G7 **C** **C**

as she en tered in the hall they played a rag - time tune. They were

A7 **D7**

teach-ing all_ the schol-ars how_ to do the Bear Cat Dance. Miss

A_M **A^b** **C/G** **A7** **D7** **G7** **C**

Sa - die watched them for a while then thought she'd take a chance. So she

G **D7** **G** **A_M** **D7** **G7**

walked out on the floor, then she be - gan to roar,

B C G⁷ C G⁷ C C⁷

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

A⁷ D⁷ G D⁷ G⁷

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

C G⁷ C G⁷ C G⁷ C⁷

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

A⁷ D⁷ G⁷ C

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 **F** **C⁷** **F**

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

C⁷ **A⁷** **D^M7** **C⁷** **D⁷** **F⁷**

goin' a- way? Don't say that we must part, Don't you break your.

G^M7 **C⁷** **F** **C⁷**

ba by's heart. You know that I've loved you for these ma - ny years,

A^M **D⁷** **B^b7** **F⁷** **D^M7**

Loved you both night and Day Oh hon - ey ba - by can't you

G^M **C⁷** **G^M7** **C⁷** **F**

see my tears? List - en while I say.

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

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

D^7 G C^9

there's no de - ny - in' You'll feel blue__ You'll feel sad__

F^7 B^b

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

$B^b M^b$ F D^9 $G M^7$ D^7

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

$G M^7$ $B^b M^b$ F A^7 $D M^7$ $F DIM$

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

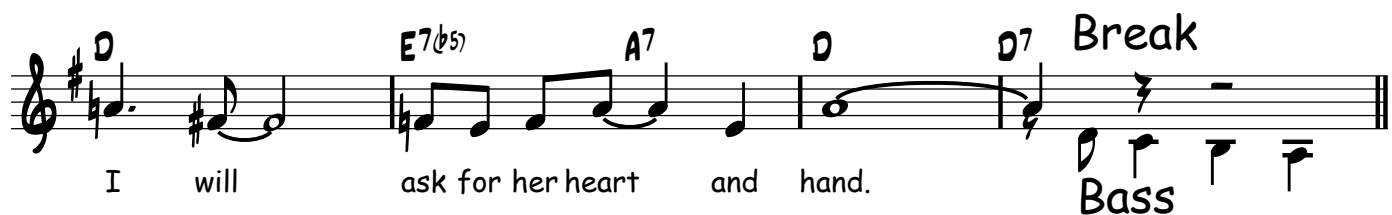
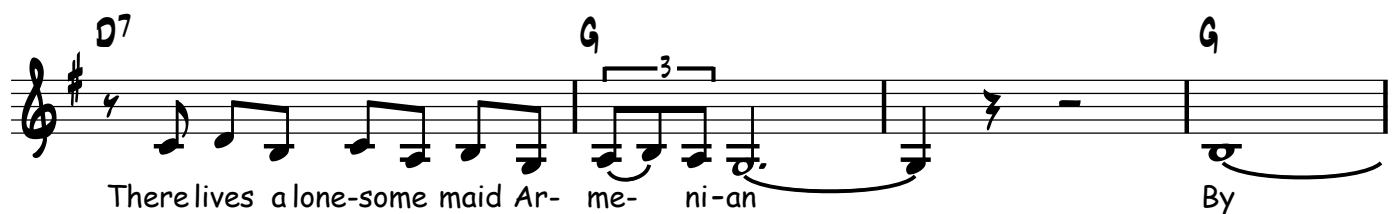
F D^7 $G M^7$ C^7 F^b F^7

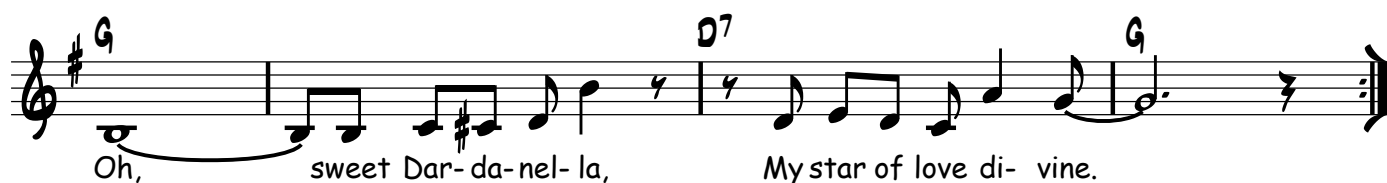
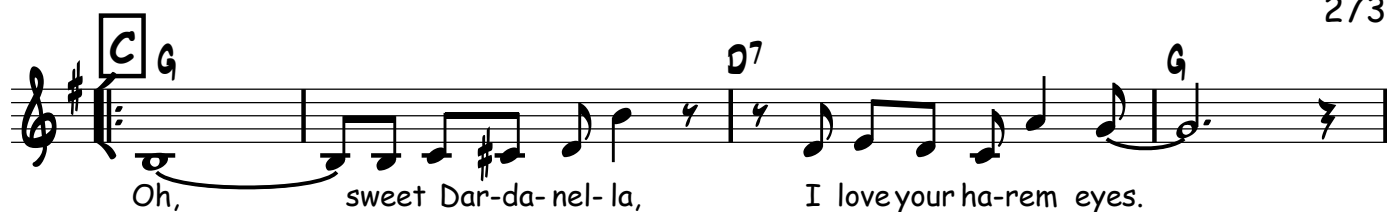
Af - ter you've gone Af - ter you've gone A - way.

Solos at "B"

Dardanella

Felix Bernard & Johnny Black - 1919





Down Yonder

L. Wolfe Gilbert - 1921

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

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

C^7 F^7 $B\flat$

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

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

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

C^7 F^7

Yearn- ing for my Swan- ee shore,

C^m

Broth- er if you on- ly knew,

C^7 F^7

You'd want to hur- ry up too.

[illegible]

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

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

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

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

Chicago

Fred Fisher - 1922

A

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

Baby Won't You Please Come Home

Clarence Williams and
Charles Warfield - 1919

A F A^b G⁷ C⁷ F A^b

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

G⁷ C⁷ F A⁷ A⁷^{b5} D^M A⁺ D^M⁷ G⁷ C⁷

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

F A^b G⁷ C⁷ F⁷ B^b

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

D^M⁷ G⁷ C⁷ C[#] D^M⁷ G⁷ C⁷

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

B F A⁷ D⁷ G⁷ D^M⁷

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

G⁷ C⁷ C[#] D^M G⁷ D^b⁹ C⁷

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

F A⁷ D⁷ G^M⁷ B^b A⁷

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

B^b B^o F E^b^{7b5} D⁷ G⁷ C⁷ F

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

When You Wore A Tulip

Percy Wenrich & Jack Mahoney - 1914

A **F** **G⁷**

I met you in a gar-den in an old Ken-tuck-y town, The

C⁷ **F** **C⁷**

sun was shin - ing down, you wore a ging-han gown. I

F **G⁷**

kissed you as I placed a yel - low tu - lip in your_ hair, Up -

C⁷ **F**

on my coat you pinned a rose so rare. _____

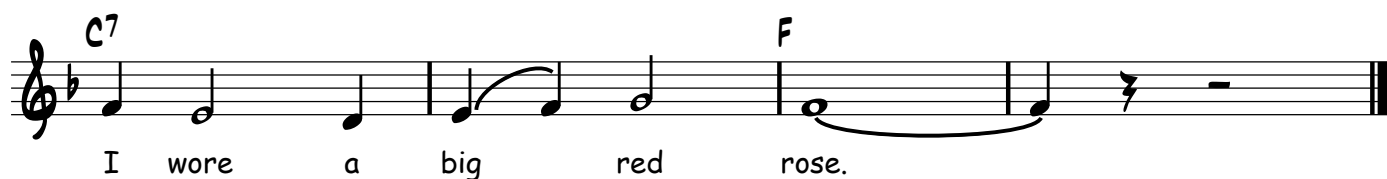
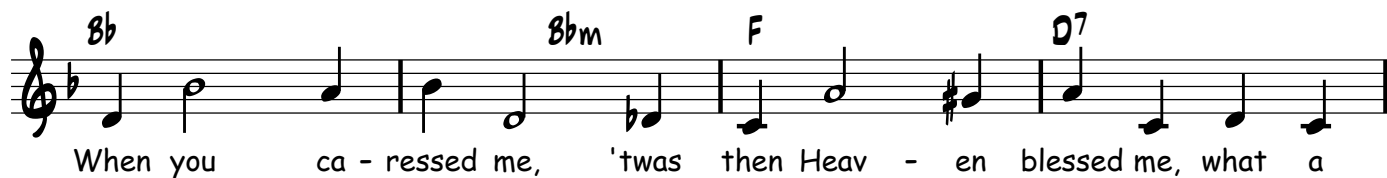
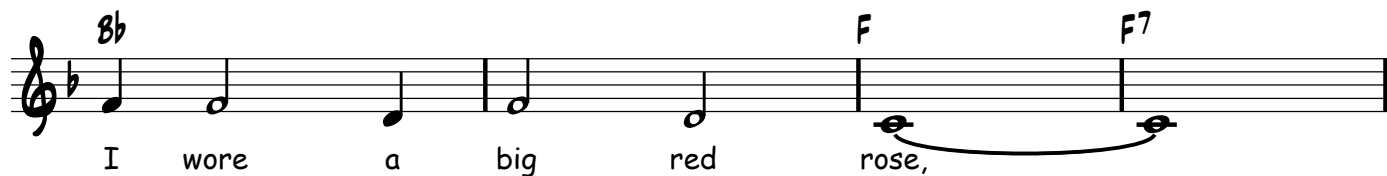
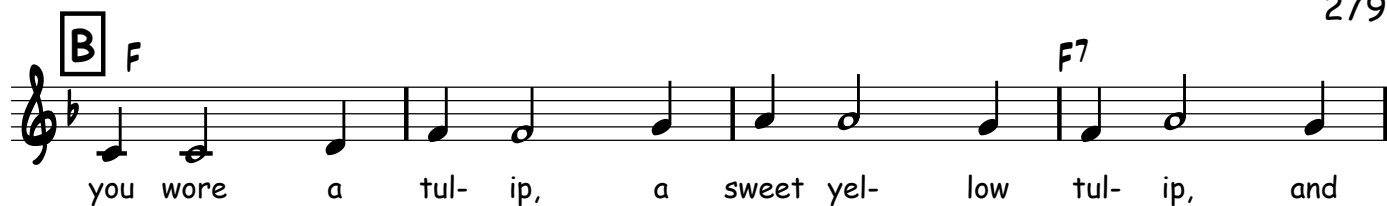
Time

B^b **F** **D⁷**

has not changed your lov - li - ness, you're just as sweet to me, I

G⁷ **C⁷**

love you yet I can't for - get the days that used to be. When



Ain't We Got Fun

Kahn & Egan Whiting
1921

♩ = 185

A \flat \flat ⁷ C_m F^7 \flat

Bill col - lec - tors gath - er 'Round an rath - er Haunt the cot-tage next

\flat F^7 \flat A^7 D_m

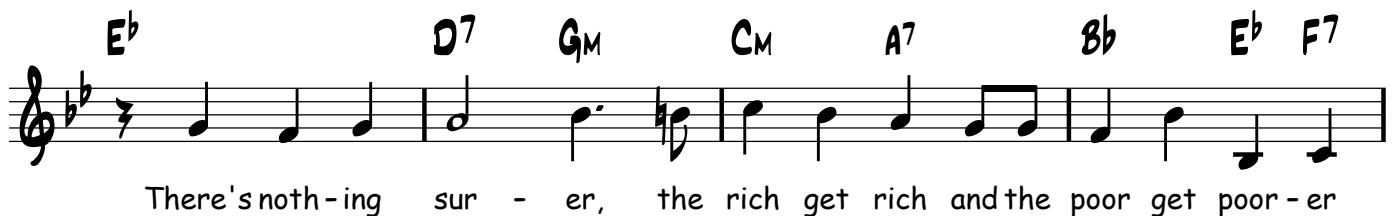
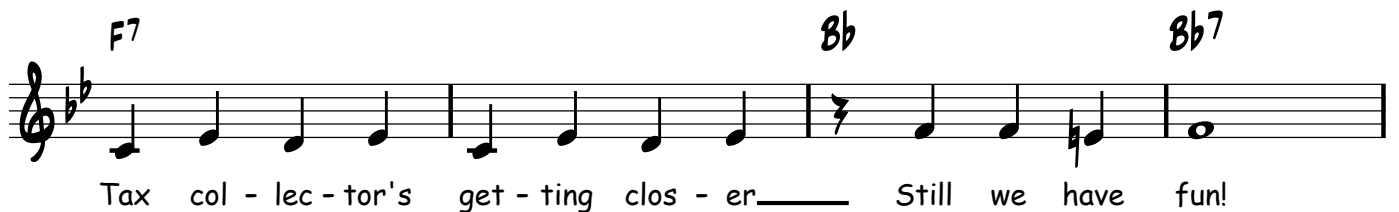
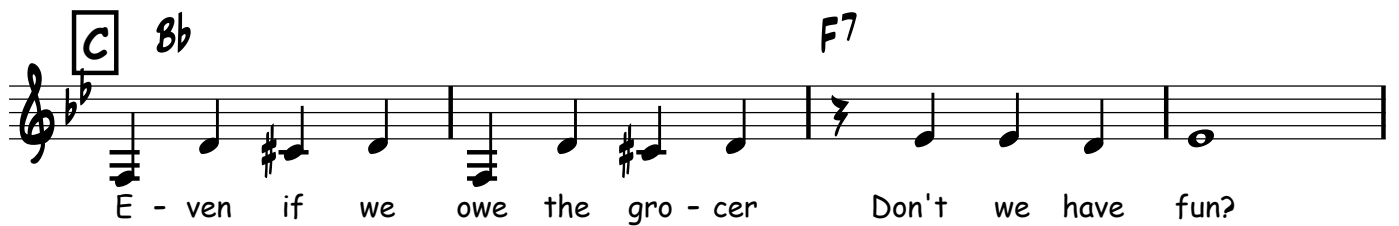
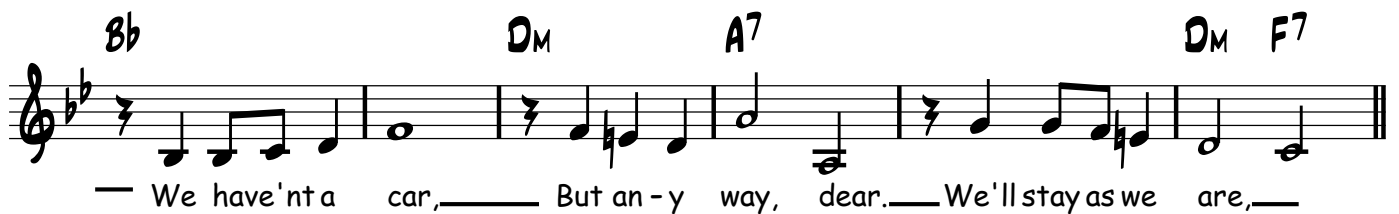
door. Men the gro-cer and butch-er sent Men who call for the rent. But with

D_m A^7 D_m G^9/D D^7

in a hap - py chap - py And his bride of on - ly a year, Seem to

F A_m D_m^7 F D_m G_m D^7 G_m G_m^7 C^7 F \flat ⁷ C_m F^+

be so cheer-ful Here's an ear-ful Of the chat-ter you hear.



If You Were The Only Girl In The World

Clifford & Nat Ayer - 1916

A G E⁷ A⁷ D⁷

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

G B^b° Am⁷ D⁷ G Am⁷

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

Am⁷ D⁷ D⁺7 G D⁷

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

B G E⁷ A⁷ D⁷ G B^b°

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

Am⁷ D⁷ E^m B^m

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

C C⁺/G[#] D⁷/A D⁺7/B G/B Dm⁶ E⁷

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

C Am Cm G E⁺ E⁷

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

A⁷ D⁷ G

I were the on- ly boy.

Shoot 'Em

283

The musical score for "Shoot 'Em" is written in 4/4 time and consists of five staves. The first staff begins with a G major chord and a C6 chord. The second staff features a G7 chord and a C major chord. The third staff starts with a G major chord and a C6 chord. The fourth and fifth staves contain a sequence of chords: F, F#° (F# diminished), C/G, A7, D, G, and C. The melody is primarily composed of eighth and quarter notes, with some rests and slurs. The piece concludes with a double bar line on the fifth staff.

Lassus Trombone

3 C G⁷ C C

6 G⁷ C A⁷ D⁷ C

13 A^b7 C G⁷ 1.C

20 2.C To Coda D⁷ G⁷ C C

26 D⁷ G⁷ C D⁷ G⁷

32 C D⁷ G⁷ C

1. 2.

D.S. al Coda ending

TRIO F C⁷ F

F F⁷ B^b B^bm

F C⁷ F C⁷ 1. F 2. F

D⁷ G⁷ C C D⁷

G⁷ 1. C 2. C

Over in the Glory Land

James Acuff and Emmett Dean

♩ = 200

A

I've a home pre - pared _____ where the saints a - bide,
 What a joy - ful thought _____ that my Lord I'll see,
 Now if you get there _____ be - fore I do,



O - ver in that Glor - y Land, _____ And I
 You just
 And with



long to be _____ by my Sa - vior's side,
 tell them all _____ that I'm com - in' too,
 kin - dred saved _____ there for e - ver be,



O - ver in that Glor - y Land. I'm sing - in'

B

Ov - er in that Glor - y Land, _____ Yes, O - ver in that



Glor - y Land, O ver in that Glor - y Land. _____ Glor - y hal - le - lu - ia



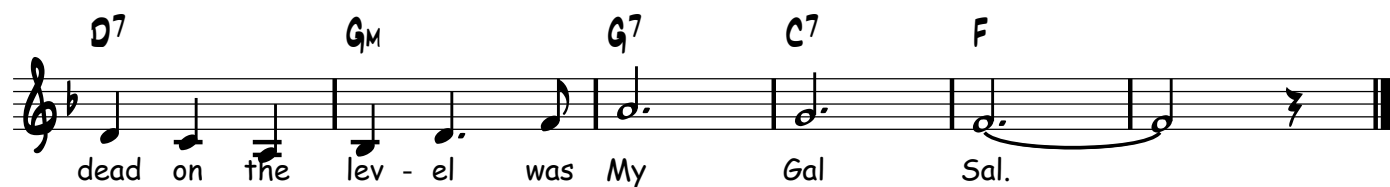
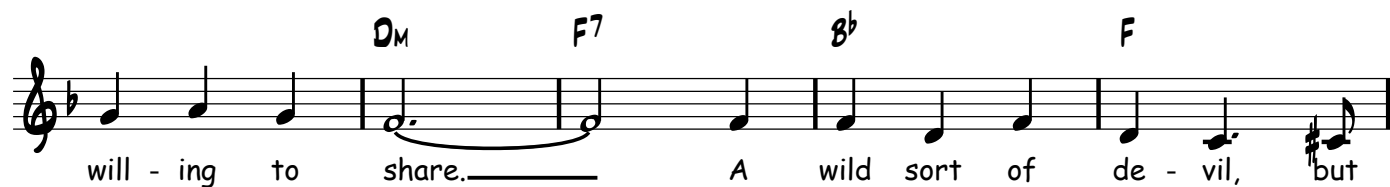
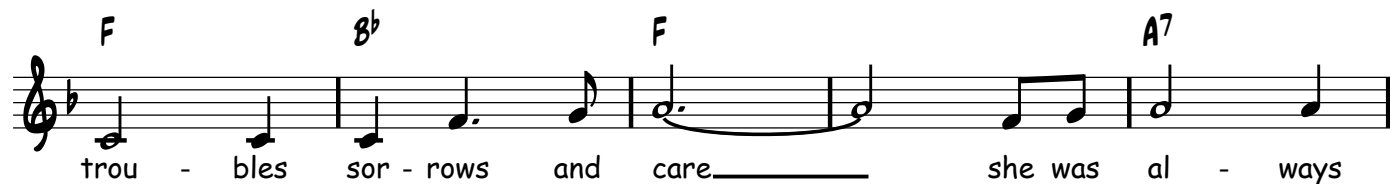
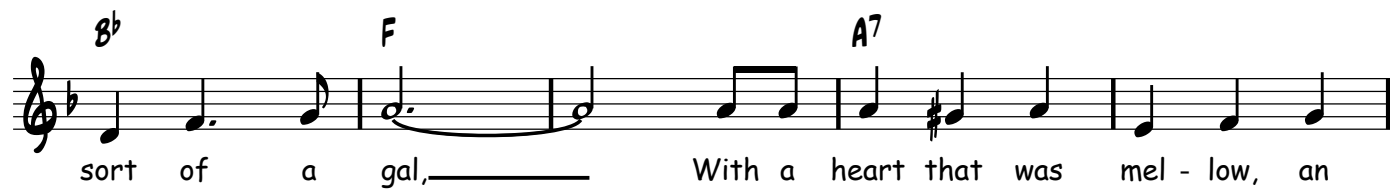
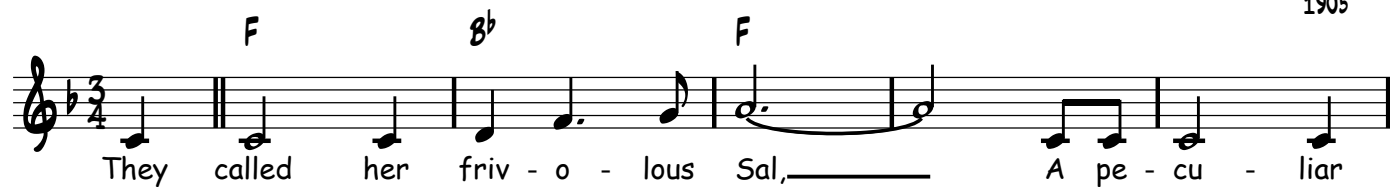
O - ver in that Glor - y Land _____ Yes, O - ver in that



Glor - y Land, O - ver in that Glor - y Land.

MY GAL SAL

PAUL DRESSER
1905



WEARY BLUES

Staff 1: Chords: **A**^C, C⁷, F, C.

Staff 2: Chords: C, G⁷, G⁷, C. **To CODA**

Staff 3: Chords: **B**^C, G⁷, C, C⁷, F, C.

Staff 4: Chords: C, G⁷, C. **D.C. AL CODA** (1. 2. C).

Staff 5: Chords: **C**, F, C⁷, F, F, C⁷.

Staff 6: Chords: F, C⁷, F, F, D⁷.

Staff 7: Chords: B^b, F^o, F, C⁷, F. **SOLOS AT "C"**

SHIM-ME-SHA WABBLE

A Gm D⁷ Gm

Gm D⁷

Gm D⁷ Gm

Cm Gm D⁷ Gm

B D⁷

C G G[♯]° Am⁷ D⁷ G G[♯]° Am⁷ D⁷

G Bm F[♯]7 Bm D⁷

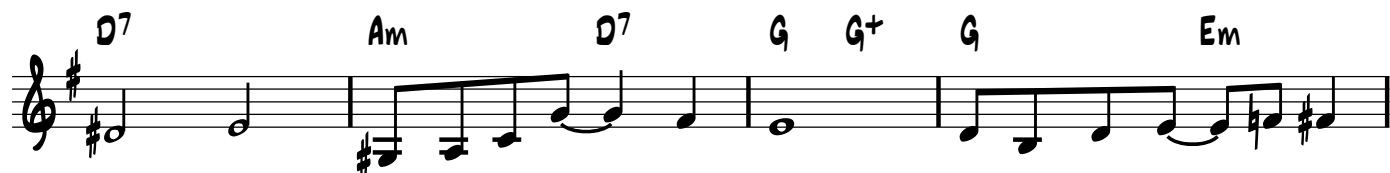
G G[♯]° Am⁷ D⁷ G G[♯]° Am⁷ D⁷

G G⁷ C Cm G D⁷ G D⁷

CAROLINA IN THE MORNING



Wish-ing is good time wast-ed, Still it's a hab - it they say. Wish-ing for sweets I've



tast - ed, That's all I do— all day. May-be there's noth - ing in



wish - ing, But speak-ing of wish - ing I'll say.



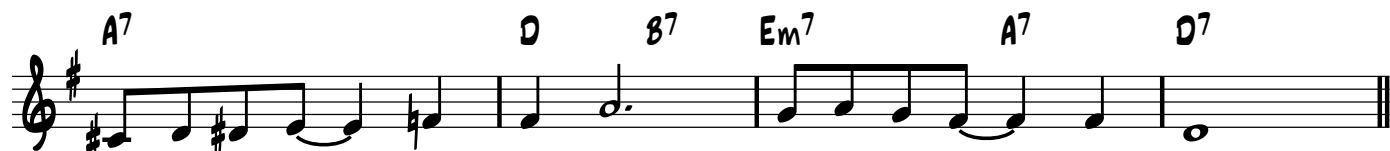
Noth-ing could be fi ner than to be in Ca-ro-li-na in the mor - ning—



No one could be swee-ter than my swee-tie when I meet her in the mor - ning—



Where the mor - ning glo - ries twine a-round the door



Whis-per-ing pret - ty sto - ries I long to hear— once more

Strol-ling with my gir - lie where the dew is pear - ly ear - ly in the

mor - - ning— But - ter - flies all flut - ter up and

kiss each lit tlebut - ter cup at dawn - ing. If I had A - lad - din's lamp for

on - ly a day— I'd make a wish and here's what I'd say—

Noth - ing could be fi - ner than to be in Ca ro - li - na in the mor - - ning—

YOU MADE ME LOVE YOU

♩ = 112

JAMES MONACO &
JOSEPHY MC CARTHY
1913

G G^{o7} D⁷ G G^{o7} D⁷

I`be been worr - ied all day long, Don't know if I'm right or wrong.

B⁺7 B⁷ E^m D A⁷ D⁷

I can't help just what I say, Your love makes me speak this way.

G G^{o7} D⁷ B⁷ E^m

Why oh why should I feel blue? Once I used to laugh at you But now I'm

A⁷ A⁷ A⁷ D⁷

cry-ing, no use deny-ing That no one else but you will do.

A G G⁰ A^m7 D⁷ A^m7 D⁷

You made me love you, I did-n't wan-na do it, I did-n't wan-na do it,

D⁷ A^m7 D⁷ G

You mademe want you, And all the time you knew it, I guess you al-ways knew it,

E⁷ E^b7 E⁷ A⁷

You made me hap - py some times, you made me glad, —

A⁷ A^m7 D⁷

But there were times — dear, you made — me feel so bad. —

B G G⁰ A^m D⁷ A^m D⁷

You made me sigh for, I did-n't wan-na tell you, I did-n't wan-na tell you,

D⁷ A^m F[#]7 B⁷

I want some love, that's true, yes I do, 'deed I do, you know I do.

E⁷ A⁷

Gim - me, gim - me what I cry — for, you know you got the brand of kiss-es

E^m7 A⁷ G D⁷ G

that I'd die — for, You know you made — me love you.

I A'INT GOT NOBODY

♩ = 124

C C⁺ C^b C⁺ C G⁷ C

There's a say-ing go-ing 'round and I be-gan to think it's true It's

Am E⁷ B^b7(b⁹) A⁷ D⁷ G⁷

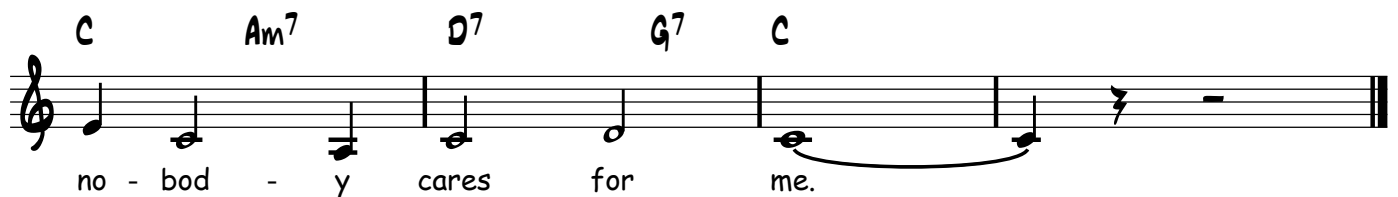
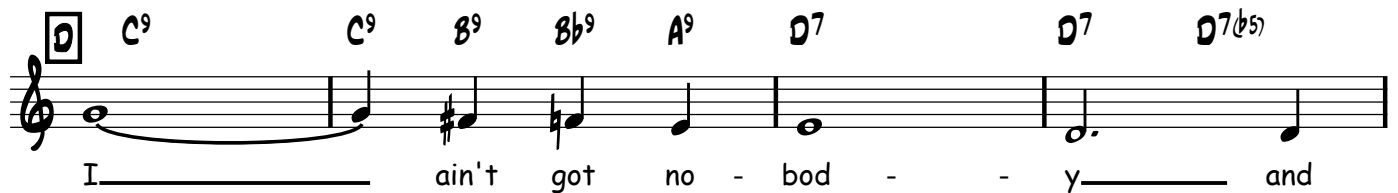
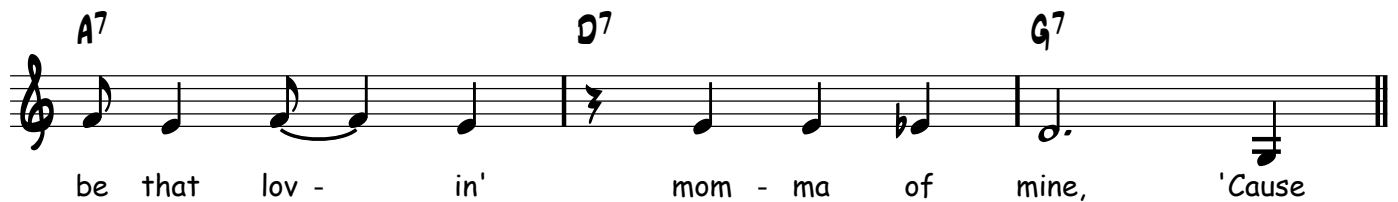
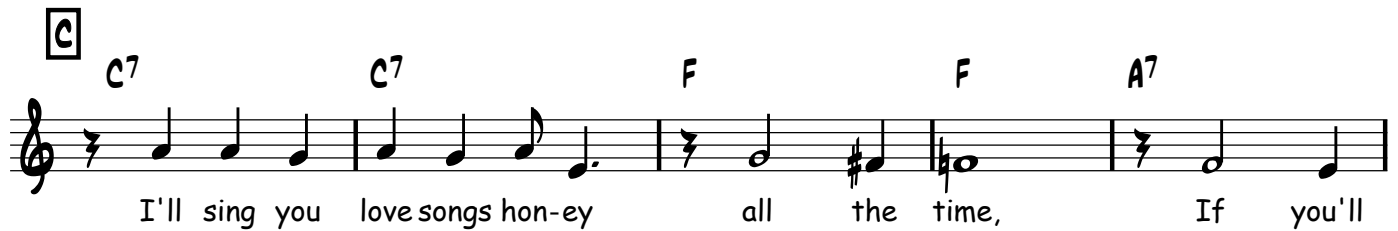
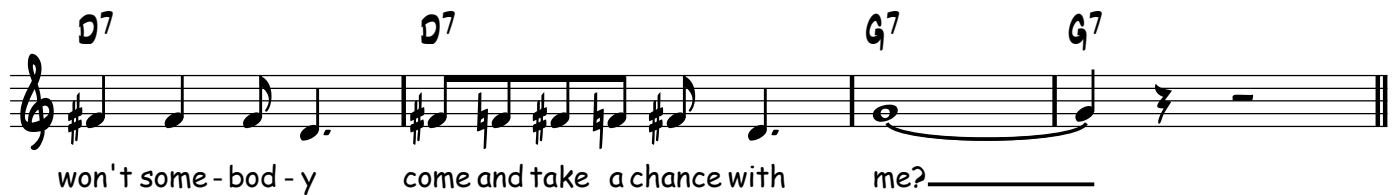
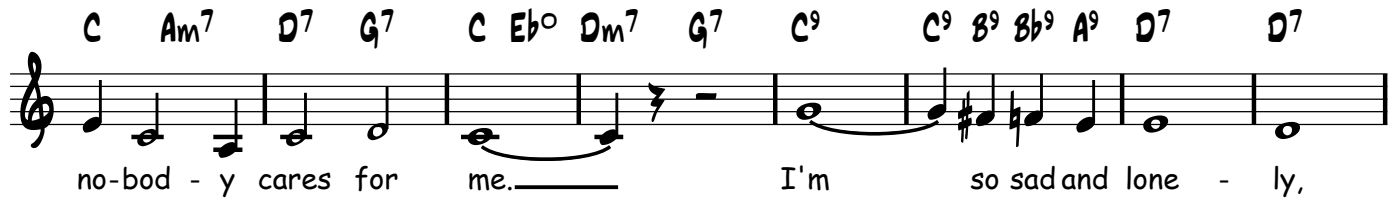
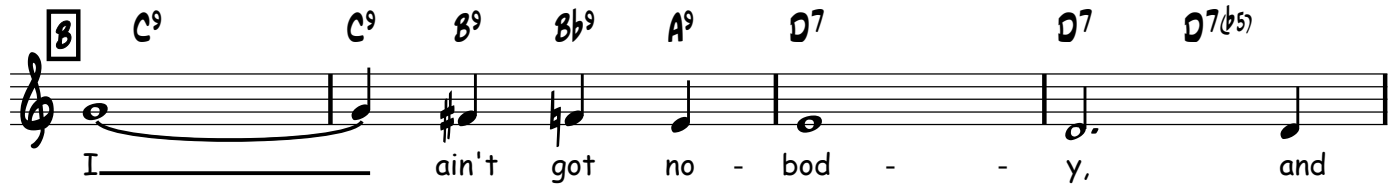
aw - ful hard to love some - one_ when they don't care a-bout you.

A C C⁺ C^b C⁺ C G⁷ C C[#]°

Once I had a lov-ing gal_ the sweet-est lit-tle thing in town,_____

G C[#]° G G[#]° D⁷ D⁷(b⁹) G⁷

now she`s done and left me, and she has turned me down. Now



IN THE SHADE OF THE OLD APPLE TREE

E. VAN ALSTYNE

$\text{♩} = 100$ **A** **D**

In the shade of the old ap - ple tree_____

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

eyes I could see_____ When the love in your

E7 **A**

bird Seemed to whis - per sweet mu - sic to me_____ I could

B **D** **D**

hear the dull buzz of the bee_____ In the blos - soms as

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

you said to me_____ With a heart that is true, I'll be

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

wait - ing for you In the shade of the old ap - ple tree_____

ARE YOU FROM DIXIE?

A **G**

Hel-lo there stran ger how do you do?— There's some thing I'd like to say to you.—

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

Don't be sur-prised, You're re cog nized! I'm no de-tec-tive but I've just sur mised,

10 **G**

You're from the place where I long to be Your smi ling face seems to say to me,—

14 **D** **A7** **D7**

You're from my own land, My sun ny home land, tell me can it be? Are you from

18 **B** **G** **C** **D6**

Dix - ie? — I said from Dix - ie? Where the fields of cot - ton

21 **G** **C**

beck-on to me — I'm glad to see you, — Tell me how be you, and the

24 **A** **D** **G7**

friends I'm long ing to see. — If you're from Al-a-ba ma, Ten nes see or Ca-ro line,

28 **C** **G**

An - y place be - low the Ma - son Dix - on line, — Then you're from

30 **G** **C** **G** **D7** **G**

Dix - ie — Hur ray for Dix - ie! 'Cause I'm from Dix - ie too!