

THE Creole Jazz BAND

FAKE BOOK 1

PRE 1923

***♭* BASS**



THE CREOLE JAZZ BAND WORDMARK WAS CREATED BY MADELINE KOEBERLING.

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

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THE Creole Jazz BAND

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

THIS FAKEBOOK HAS BEEN PRODUCED IN THE FOLLOWING VERSIONS:

C TREBLE

B^b TREBLE

E^b TREBLE

BASS CLEF

TUBA (BASS CLEF ONE OCTAVE LOWER)

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

KEVIN YEATES
THE CREOLE JAZZ BAND
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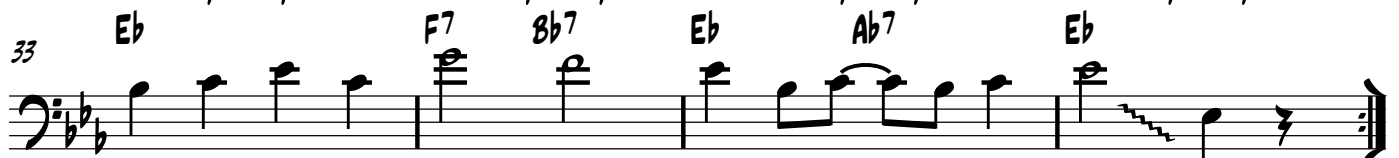
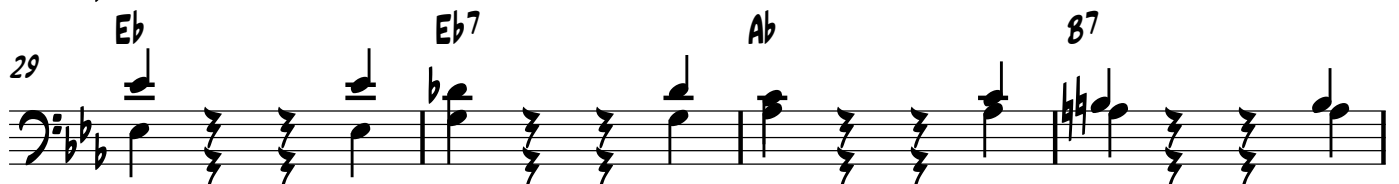
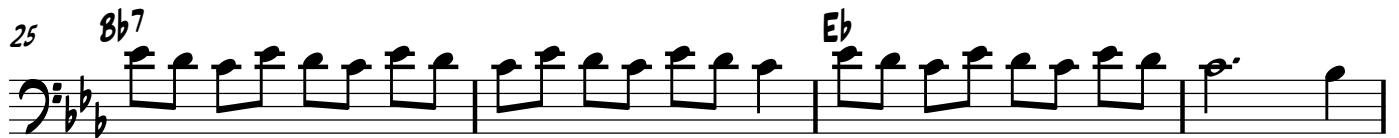
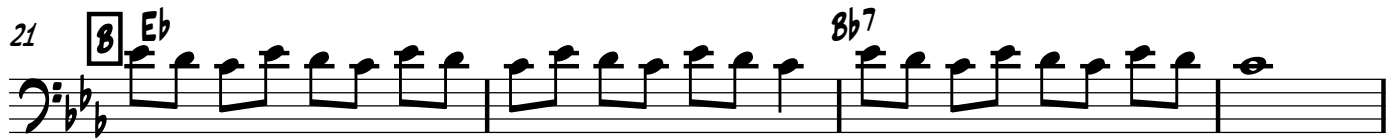
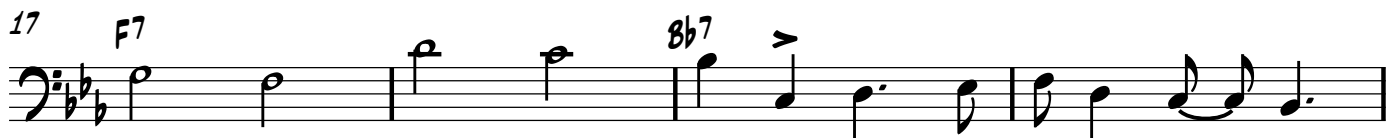
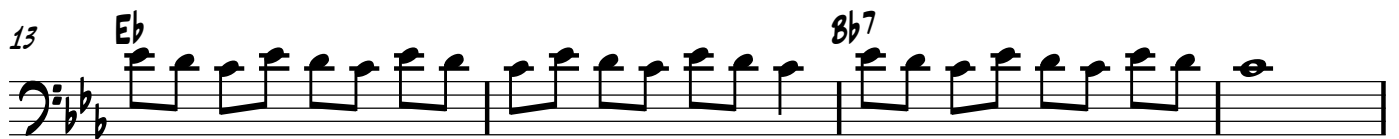
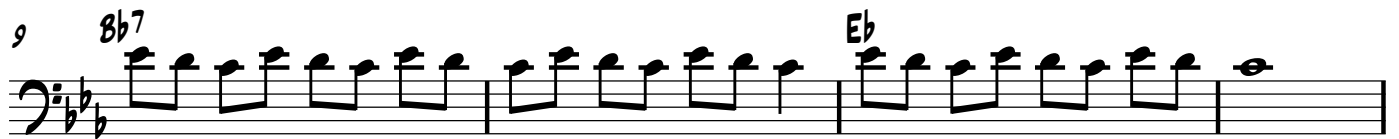
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BASS CLEF

12TH STREET RAG

EUDAY L. BOWMAN - 1914



STANDARD DOO WACK-A-DOO CHORUS

BACK TO TOP WITH INTRO



ETC

♩ = 100
BASS CLEF

A GOOD MAN IS HARD TO FIND

2

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

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

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

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

9 C^7 F C F^7

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

13 **[B]** G^7 G^7 C^7 C^7

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

17 F^7 F^7 B^b

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

20 G^7 G^7

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

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

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

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

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

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

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

Afghanistan

3

BASS CLEF

William Wilander & Harry Donnelly - 1920

A Fm F^o Bbm/F Fm

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

5 F7 Bbm Fm Break C7 Break

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

9 Fm F^o Bbm/F Fm

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

13 F7 Bbm C7/E C7 Fm Eb7

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

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

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

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

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

25 Eb7 Ebmaj7 Eb7 Ab G7/B

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

29 Bbm C7/E Fm Bb7 Eb7 Ab

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

BASS CLEF

AFTER YOU'VE GONE

4

♩ = 110 - 120

1916

A B^b F^7 B^b

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

4 F^7 D^7 G_M^7 F^7 G^7 B^b7 C_M^7 F^7

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

9 B^b F^7 D_M G^7

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

12 E^b7 B^b7 G_M^7 C_M F^7 C_M^7 F^7 B^b

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

17 **B** E^b $E^b M^6$ $A^b 9$ B^b $D M^7$ G^7

BASS CLEF

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

21 C F^9 $B^b 7$

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

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

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

29 $C M^7$ G^7 $C M^7$ $E^b M^6$ $A^b 9$ B^b $A M^7$ D^7

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

32 $G M^7$ $E D I M^7$ F $B^b 6$ G^7 $C M^7$ F^7 $B^b 6$ $B^b 7$

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

SOLOS AT "B"

AFTER THE BALL

CHARLES K HARRIS - 1891

♩ = 100

Ab Eb7

9 Eb7 Ab

17 [A] Ab C7 Fm

25 Db Ddim7 Ab F7 Bb7 Eb7 Ab

33 Fm C7 Db Eb7 Ab

41 [B] Db Ddim Ab Bb7 Eb7 Ab

51 Ab Ab C7 Fm Db

58 D Ab F7 Bb7 Eb7 Ab

65 [C] Ab Eb7 Eb7 Eb7 Ab

73 Eb7 Eb7 Eb7 Ab

81 [D] Ab F7 Bb7 Eb7 Ab

89 Eb7 Ab Bb7 Eb7 Ab

BASS CLEF

AIN'T WE GOT FUN

KAHN & EGAN⁷ WHITING
1921

♩ = 185



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



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



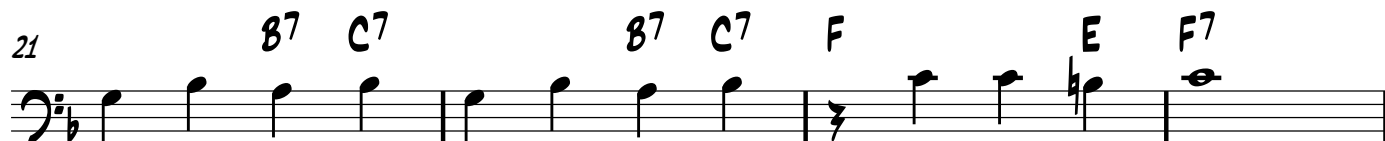
The rent's un - paid, dear, We have'nt a car,



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



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



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



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



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

Aggravatin' Papa

8

BASS CLEF

Roy Turk & Russell Robinson - 1922

A E^b A^b E^b

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

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

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

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

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

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

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

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a boxed 'A' and contains the first two measures. The second staff starts at measure 5 and contains the next four measures. The third staff starts at measure 9 and contains the next four measures. The fourth staff starts at measure 13 and contains the final four measures. Chord symbols are placed above the notes: E-flat, A-flat, E-flat, B-flat7, E-flat, E-flat, B-flat7, F7, B-flat, C7, F7, B-flat, F7, C minor7, F7, and B-flat7. The lyrics are written below the notes, with hyphens indicating syllables that span across measures.

Aggravatin' Papa

BASS CLEF

9

2 17 **B** E_b C^7 F^7 B_b^7 E_b
 "Ag- gra- va- tin' pa- pa, Don't you try to two-time me, I said don't two-time me.
 21 E_b C^7 F^7 B_b^7 E_b E_b^7
 Ag- gra- va- tin' pa- pa, Treat me kind or let me be, I mean just let me be.
 25 A_b E_b E_b^7 A_b E_b C^7
 List- en while I get you told, Stop mess- in' 'round, sweet jel- ly roll. If
 29 E^7 B_b^7 Break 2 bars
 you step out with a high brown ba- by, I'll smack you down and I don't mean may-be!
 33 **C** E_b C^7 F^7 B_b^7 E_b E_b^7
 Ag- gra- va- tin' pa- pa, I'll do an- y- thing you say, yes, an- y- thing you say.
 37 A_b G D^7 B_b^7
 But when you go strut- tin', Do your strut- tin' round my way. So pa- pa,
 Now pa- pa,
 Now pa- pa,

Stop Time - Play beats 1 & 4 as marked

41 E_b E_b^7 E_b^7 E_b^7 A_b A_b A° A°
 Just treat me pret- ty, Be nice and sweet, 'Cause I pos- sess a fort-y four that don't re-peat!
 You best be care-ful,- As you can be, 'Cause I can beat you do- in' what you're doin to me,
 Once you were stead-y Once you were true, But pa- pa, now sweet ma- ma can't de- pend on you,
 45 E_b C^7 F^7 B_b^7 $E_b E_b^7 A_b A_b^m E_b$ B_b^7
 Ag- gra- va- tin' pa- pa, Don't you try to two-time me!

BASS CLEF

ALCOHOLIC BLUES

ALBERT VON TILZER 1919

6 **A** **F** **F7** **B^b**

9 **C7** **F** **D^{b7}** **C7** **F**

13 **B** **VAMP** **C7** **F** **C7**

17 **C** **F** **G7** **C7**

21 **G^M** **G7**

24 **C7** **F** **C7**

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

30 **C** **G7** **C7**

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

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

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

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

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

BASS CLEF

33 D

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

37 B^b B^b_M F

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

40 C^7

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

SOLOS AT "D"


43 F D^b7 C^7 F

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

ALEXANDER'S RAGTIME BAND

IRVING BERLIN, 1911


VERSE



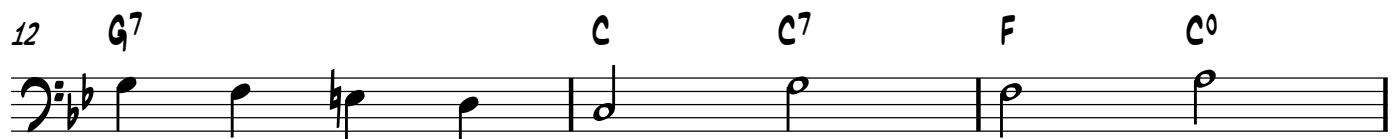
Oh,ma hon - ey, Oh,ma hon - ey, Bet - ter hur - ry and let's me - an - der,
 Oh,ma hon - ey, Oh,ma hon - ey, There's a fid - dle with notes that screech - es,



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



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



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



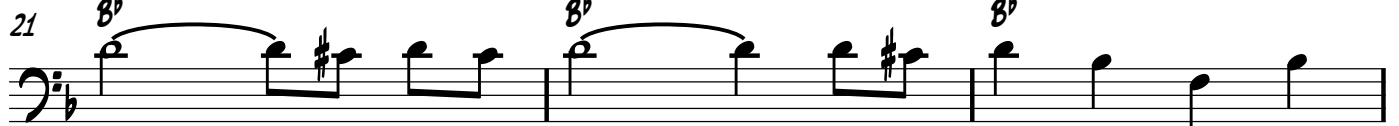
Ain't you com - in' a - long? Come on and
 Bet - ter hur - ry a - long.

2

BASS CLEF



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



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



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



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



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



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



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



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



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

ALL THE GIRLS GO CRAZY

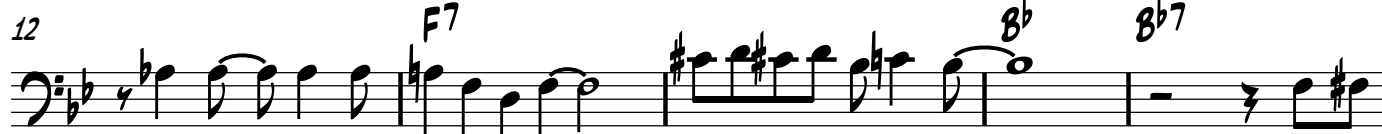
STOP TIME-2 BARS.....

♩ = 100

KID ORY 1916



STOP TIME-2 BARS.....



SOLOS BEGIN HERE

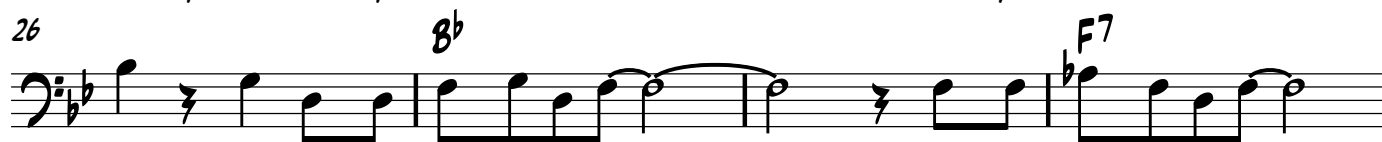
All the



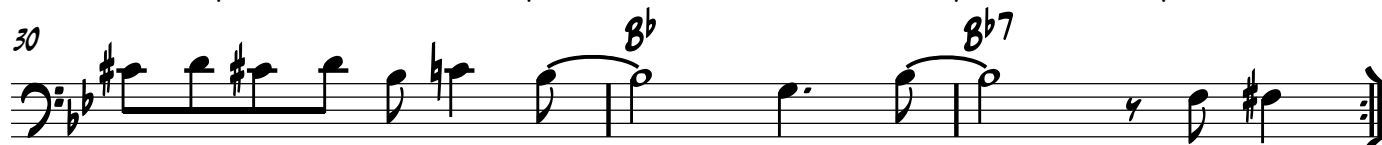
girls go craz - y 'bout the way that I walk_____ The way that I walk_
 on their knees say-in' "Ba - by," Sayin' "Ba - by," -



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



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



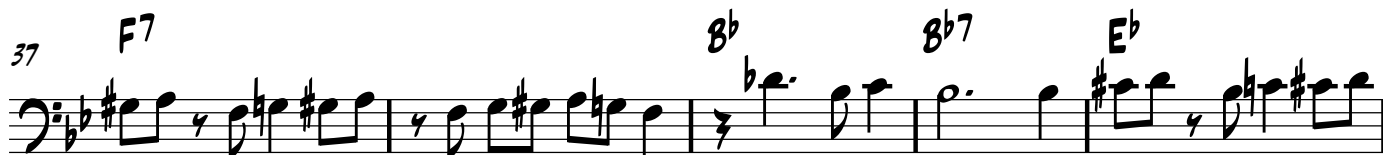
Hon - ey 'bout the way I walk_____ They fall
 Craz - y 'bout the way I walk_____

ON TO "C" AFTER LAST SOLO:

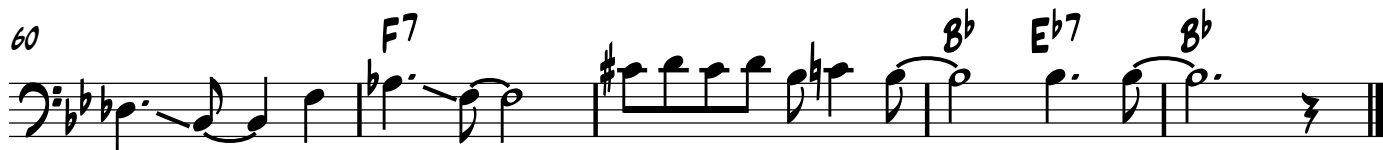
THE GRILS GO CRAZY 'BOUT THE WAY I WALK

CHORUS: 1ST TIME SOFT:

C BASS



CLIMAX CHORUS: AD LIB:



ALICE BLUE GOWN (4/4)

16

BASS CLEF

MCCARTHY/TIERNEY - 1919

A C

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

5 D⁷ D⁷ E^m⁷ F^o D⁷/F[#]

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

9 G⁷ C A⁷

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

13 D⁷ G⁷

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

17 **B** C C⁷ B⁷ B^b⁷ A⁷

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

21 D^m G⁷ E⁷ F^{#m}⁷ G^o E⁷/G[#]

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

25 D^m D^{#o} C/E B^b⁹ A⁷

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

29 D^m G⁷ C F^m C

sweet lit- tle A- lice Blue Gown.

AMAZING GRACE

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

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

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

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

ALABAMA JUBILEE

GEORGE COBB - 1915

A 8^b G^b7 8^b $F7$ 8^b $F7$

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

5 8^b G^M $C7$ F $F7$

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

9 8^b G^b7 8^b $F7$

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

12 8^b $C7$ F $F7$

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

15 $C7$ $F7$ 3

nights down in old Al - a bam: You ought to

17 **B** $G7$ $G7$ $C7$

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

20 $C7$ $F7$ $F7$

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

23 8^b 8^b $G7$

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

26 $G7$ C^{MIN} C^{MIN} $C7$

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

29 8^b $D7$ E^b 8^b $C7$ $F7$ 8^b

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

AND THEY CALLED IT DIXIELAND

RAYMOND EGAN & RICHARD WHITING - 1916



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



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



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



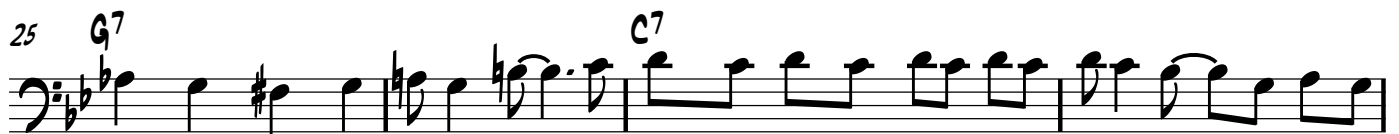
was for-got- ten in the land of cot- ton, from the clo-ver to the hon-ey comb, And then they



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



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



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



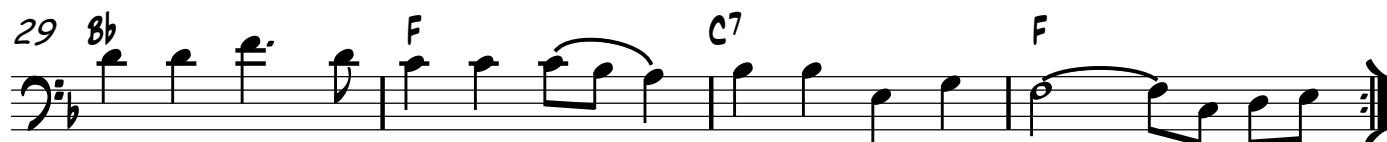
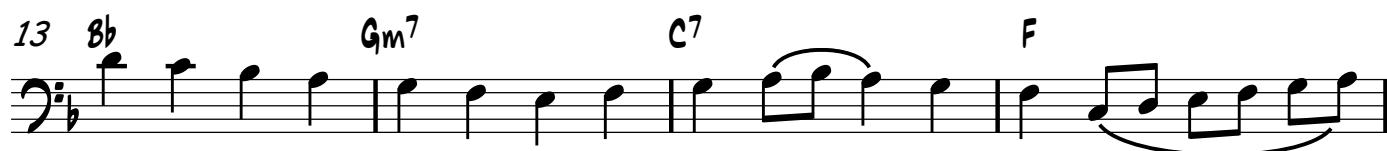
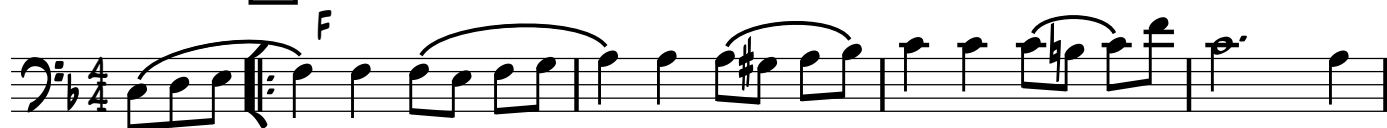
twice as nice as Par-a- dise, And they called it Dix-ie- land.

American Patrol

BASS CLEF

F.W. Meacham - 1891

A



ANY TIME


HERBERT LAWSON ? IN 1921

BASS CLEF


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

8 F 8^b 8^b_M F D⁷

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

14 

20 **G⁷**



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

24 **A⁷** **D⁷**

you, So an - y time you say you

28 **G⁷** **C⁷**

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

32 1. F F#0 C7 An - y

2. F Bb F you.

APRIL SHOWERS

22

LOUIS SILVERS & BUD DESYLVA
1921

BASS CLEF

1 D7 G D7

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

7 G E7 Am

— THAT BLOOM IN MAY. _____ SO IF ITS RAIN - ING, _____ HAVE NO RE - Grets, _____

13 A7 D7

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

18 G E7

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

24 Am C Cm G

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

29 E7 A7 D7 G

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

AT A GEORGIA CAMP MEETING

23

BASS CLEF

2 BARS UNISON W/ CLARINET TRILL



2 BARS UNISON



FINE



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

At The Devil's Ball

24

BASS CLEF

Irving Berlin - 1913

4 **A** *Am*

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

4 *Am* *G7*

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

7 *C* *E7* *Am*

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

10 *Am*

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

13 *D7* *G7*

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

At The Devil's Ball

BASS CLEF

25

17 **B** **C** **D7**

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

21 **G7** **C** **C#°** **G7** **C** **C#°**

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

25 **D7** **G7**

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

29 **C** **C** **D7**

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

33 **G7** **C** **G7** **C** **C7**

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

37 **F** **E7** **Am** **D7** **D7** **G7** **D7** **G7**

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

41 **D7** **G7** **C**

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

AT THE JAZZ BAND BALL

♩ = 180

ORIGINAL DIXIELAND JAZZ BAND - 1918

Sheet music for Bass Clef, featuring measures 1 through 43. The key signature is B-flat major (two flats). The tempo is marked as ♩ = 180. The music is in 4/4 time. The piece is titled "AT THE JAZZ BAND BALL" and is attributed to the ORIGINAL DIXIELAND JAZZ BAND - 1918.

Measures 1-4: Section A, G^M

Measures 5-8: F⁷, B^b, G⁷, C⁷, F⁷

Measures 9-12: G^M

Measures 13-16: C⁷, F⁷

Measures 17-22: Section B, G⁷, C⁷, F⁷

Measures 23-27: B^b, G⁷, C⁷

Measures 28-32: E^b, E^oIM, B^b, G⁷, C⁷, F⁷, B^b

Measures 33-37: G⁷, C⁷, F⁷

Measures 38-42: B^b, G⁷

Measures 43: C⁷, E^b, E^oIM, B^b, G⁷, C⁷, F⁷, B^b

BASS CLEF

AUNT HAGAR'S BLUES

W.C. HANDY 1921



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



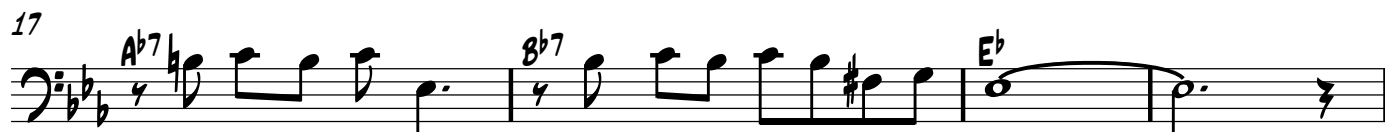
Said he "No swing- in', No rag- time sing- in' to- night".



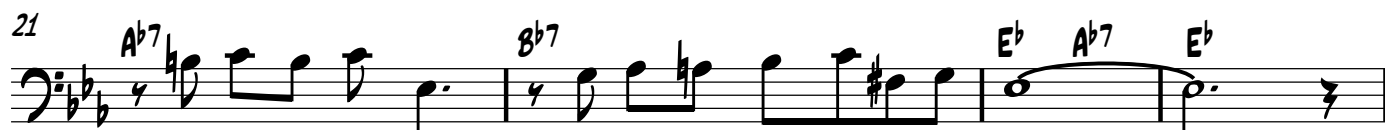
Up jumped Aunt Ha gar and shout- ed out with all her might:



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



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



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

BASS CLEF

25

29

33

37

41

46

50

BASS CLEF

AVALON

AL JOLSON 1920

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

BACK TO STORYVILLE

BASS CLEF

LOUIS ARMSTRONG

1 **A** $E\flat 7$ $B\flat m 7$ $E 7$

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

3 $E\flat 7$ $A\flat 7$

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

6 $E\flat$ $B\flat 7$ $E\flat$ $B\flat 7$

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

9 **B** $E\flat 7$ $B\flat m 7$ $E\flat 7$

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

12 $A\flat 7$ $A\flat 7$

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

15 $B\flat 7$ $E\flat$ $B\flat 7$

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

2 17 **C** **A^b** **G⁷** **C**
 ca-fe- called "The Pup" that's nev-er- shut, so you can

19 **F^m7** **B^b7** **E^b** **E^b7**
 drop a-round most an-y-time you choose. There's a

21 **A^b** **G⁷** **C^m**
 la- dy tailored- up in some-thin' cut low, she

23 **C^ø7** **F⁷** **B^b7**
 rolls the ol' pi- an- o with the "Jel-ly- Roll Blues". Goin'

25 **E^b7** **B^bm⁷** **E^b7**
 back to Sto-ry-ville, I'm gon-na'take my horn, my nif-ty suit, my brush and comb.

28 **A^b7**
 Oh I just can't wait un-til I'm back where I was born,

31 **E^b** **B^b7** **E^b** **B^b7**
 My Sto-ry-ville, my home.

BASS CLEF

BABY WON'T YOU PLEASE COME HOME

32

CLARENCE WILLIAMS AND
CHARLES WARFIELD - 1919

I've got the blues, I feel so lone - ly, I'd give the world if
 I could on - ly make you un - der - stand. Itsure-ly would be grand.
 I'm goin' to tel - e - graph you ba by, As you won't you please come home, "Cause
 when you're gone - I'm all for - lorn, - I wor - ry all day long.
 Ba - by won't you please come home, 'cause your mam - ma's all a -
 lone. I have tried in vain, nev - er no more to call your name.
 When you left you broke my heart, Be cause I nev - er thought we'd part. Ev - 'ry
 hour in the day, - you will hear me say, - Ba - by won't you please come home.

Blue (And Broken Hearted)

BASS CLEF

Lou Handman - 1922

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

Blue, and bro- ken heart- ed.

There was a time I was jol- ly,

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

Blue, and oh! so lone- ly,

True, I want you on- ly.

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

you're blue too.

Chord symbols: A^{8b}, G^o, D⁷, G⁷, C^m, E^bm, F⁷, B^{8b}, C⁷, F⁷, F^{#+}, G^o, D⁷, G⁷, C^m, E^bm, B^{8b}, G^m, E^b, E^bm, F⁷, B^{8b}, E^bm, B^{8b}.

BALLIN' THE JACK

BASS CLEF

CHRIS SMITH - 1913

A **G** **A7** **D7** **Eb7**

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

C7 **F#°** **F7** **G7**

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

Eb7 **D** **D7**

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

B **G** **A7** **D7** **Eb7**

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,

C7 **F#°** **F7** **Gb7**

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

Eb7 **D** **F7**

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

BALLIN' THE JACK
BASS CLEF

35

2 17 **C** **G7** **C7**

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

20 **C7** **F7**

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

23 **Bb** **D7** **Eb7** **D7**

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

25 **D** **G7** **G7** **C7**

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

28 **G7** **Bb** **D7** **Gm** **G7**

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

31 **Cm** **Ebm** **F7** **Bb**

SOLOS AT "C"

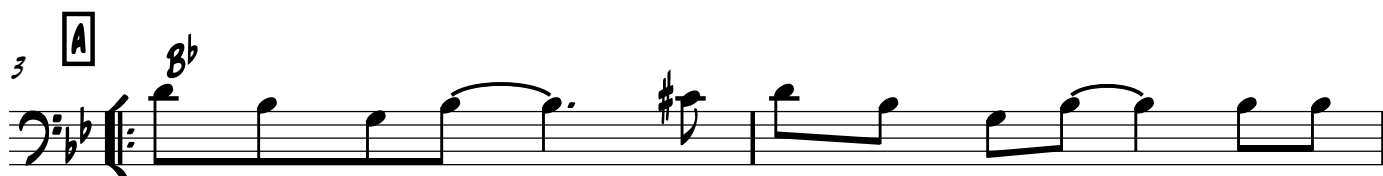
that's what I call "Ball- in the Jack".

BEALE ST. BLUES

BASS CLEF



You'll



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



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



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



bod - y hets killed. You'll Beale_ Street Blues.. Well I'd
 New Je - ru - sa - lem. If

BEALE ST. BLUES
BASS CLEF

37

2



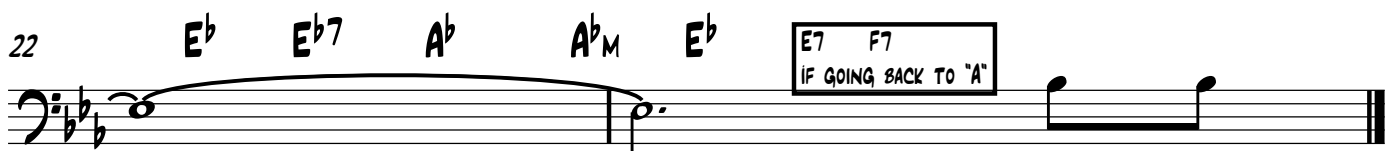
rath - er be here,	Than an - y place I know._____	I'd
goin' to the river,	May-be bye and bye._____	I said I'm
rath - er be there,	Than an - y place I know_____	I said I'd



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



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



_____	Well	I'm

_____		I'd

BLUIN' THE BLUES

HENRY RAGAS 1918

♩ = 120

8^b 8^b7 E^b F7

pp f

5 [A] 8^b 8^b7

9 E^b7 G^b7 8^b A7 A^b7 G7

13 C7 F7 8^b F 8^b

17 [B] 8^b G^b7 8^b 8^b7

pp f

21 E^b7 G^b7 8^b A7 A^b7 G7

25 C7 F7 8^b F7 8^b

2

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

BASS CLEF

pp *F*

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

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

41 **D** B^b B^b7

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

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

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

pp *F*

BASS CLEF

BLUES MY NAUGHTY SWEETIE GIVES TO ME

1919

♩ = 100



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



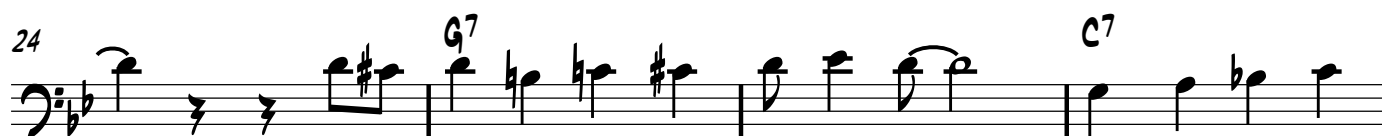
— that you get from pain, _____ And there are Blues when you're lone - ly For
 — that will give you pain, _____ And there are Blues when you're lone - ly For
 — to an - th - er guy, _____ And there are Blues when your hon - ey spends



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



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



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



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

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

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

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

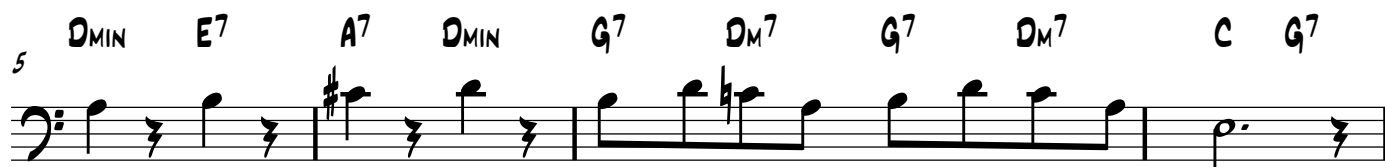
I have been developing this time traveling machine for years and am now too tired to do the work involved in converting it to run off batteries. It should be an easy fix for a home handyman.

BASS CLEF

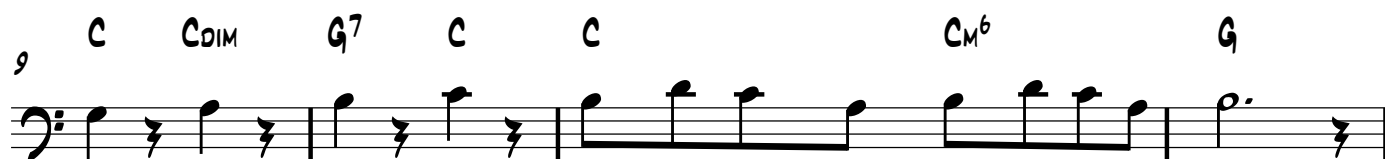
BY THE LIGHT OF THE SILVERY MOON

GUS EDWARDS & EDWARD MADDEN
1909

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



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



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



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

BASS CLEF

2 17 **8** C D7 E7

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

21 G7 C C#0 G7

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

25 C F A7 Dm A7 Dm

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

29 C C7 D7 Fm Am

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

31 E7 A7 D7 C G7 C

soon, By the sil - ve - ry Moon.

CARELESS LOVE

BASS CLEF

44

A

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

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

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

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

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

29 bad boys could not both-er me.

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

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

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

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of nine staves of music. The first staff begins with a boxed 'A' and contains the lyrics 'Love, oh love oh care-less love.' followed by a measure rest and 'You fly right'. The second staff continues with 'thru my head like wine.' followed by a measure rest and 'You've broke the heart of'. The third staff has 'ma-ny a gal, and you near-ly broke this heart of mine.' The fourth staff starts with a boxed 'B' and 'If I were a lit-tle bird, I'd fly from tree to tree.' The fifth staff continues with 'I'd build my nest way up in the air where the'. The sixth staff has 'bad boys could not both-er me.' The seventh staff starts with a boxed 'C' and 'Now I wear my a-pron high, Now I wear my a-pron high,'. The eighth staff continues with 'Now I wear my a-pron high, and he'. The ninth staff has 'nev-er, nev-er pass-es by.' followed by a measure rest. Chords are indicated above the notes: F, C7, D7, G7, F7, Bb, and Bbm.

CHICAGO

45

BASS CLEF

FRED FISHER - 1922

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

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

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

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

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

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

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

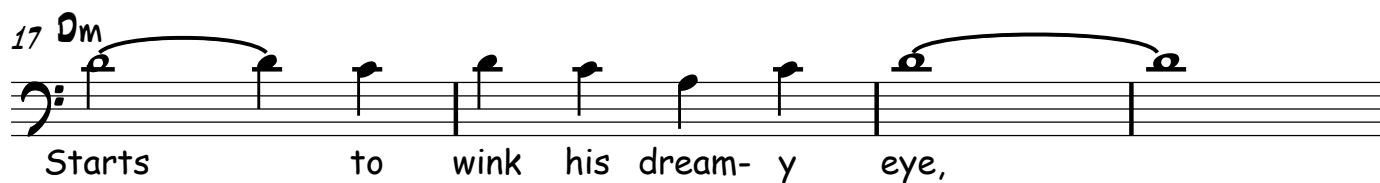
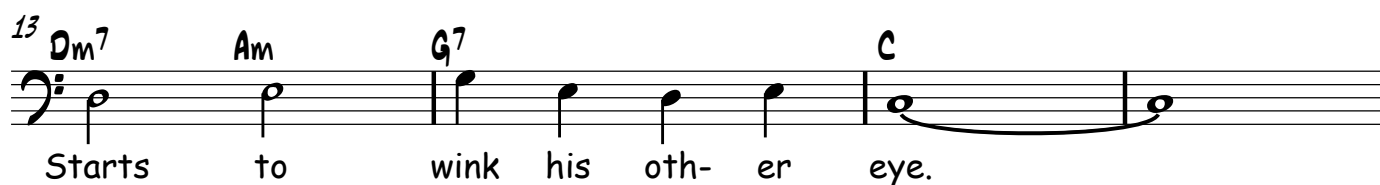
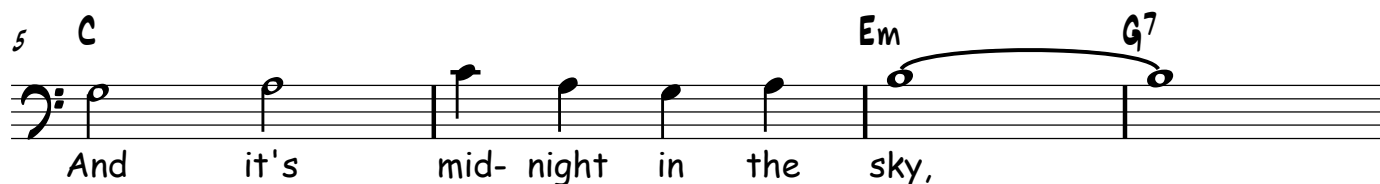
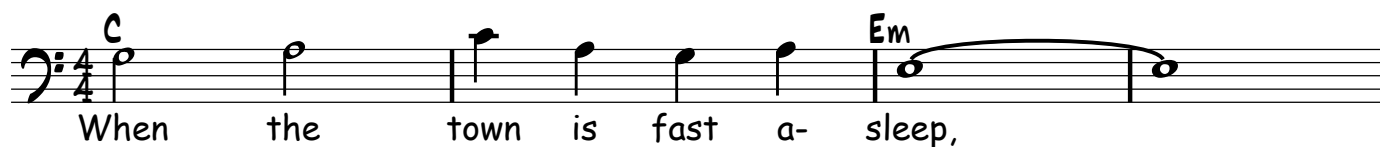
ca - go Chi - ca - go my home town!

Chords: A[♭], G[♭]°, Fm⁷, B[♭]7, Fm⁷, B[♭]7, Fm⁷, B[♭]7, Fm⁷, B[♭]7, Eb, B[♭]7, Eb, F7, Eb/G, E°/G[♭], Fm⁷, B[♭]7, Eb, G[♭]°, Fm⁷, B[♭]7, Fm⁷, B[♭]7, Dm⁷(b9), G7, Cm, C7, Fm, Abm, Eb, G°, Fm⁷, B[♭]7, Fm⁷, B[♭]7, Eb, Eb°, Fm⁷, B[♭]7

CHINATOWN, MY CHINATOWN

BASS CLEF

JEAN SCHWARTZ & WILLIAM JEROME - 1906



BASS CLEF

2 ²⁵ **A** **C** **G⁺7** **C**
 Chi- na town, my Chi- na town,

²⁹ **C** **G⁷**
 Where the lights are low,

³³ **G⁷** **E⁷** **Am**
 Hearts that know no oth- er land

³⁷ **D⁷** **G⁷** **G⁺7**
 Drift- ing to and fro.

⁴¹ **B** **C** **G⁺7** **C**
 Dream- y, dream- y, Chi- na- town,

⁴⁵ **C** **C⁷** **C⁺7** **F** **A⁷/E** **Dm**
 Al- mond eyes of brown,

⁴⁹ **F** **Fm⁶** **C** **Gm⁶/Bb** **A⁷**
 Hearts seem light and life seems bright, In

⁵³ **D⁷** **G⁷** **C** **C[#]°** **Dm⁷** **G⁷**
 dream- y Chi- na- town.

CHINA BOY

WINFREE/BOUTELJE - 1922

♩ = 160

A F

Chi - na boy go sleep,

5 F F F E⁷ E^{b7} D⁷

Close your eyes don't peep,

9 G⁷

Sand - man soon will come,

13 B^bM F E^{b7}

While I soft - ly hum.

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

Bud - dha smiles on you,

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

Moon - man loves you too. So,

25 A^b E^{b7} A^b C⁷

while their watch they keep,

29 F C⁷ F

Chi - na boy go sleep.

THE CURSE OF AN ACHING HEART

BASS CLEF

AL PIANTADOSI - 1913

Eb Ebm Bb Bb° F7
 You

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

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

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

17 C7 F7
 soul with-in me died. You

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

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

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

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

Cleopatra Had A Jazz Band

BASS CLEF

Jack Coogan & Jimmy Morgan - 1917

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

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

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

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

Cleopatra Had A Jazz Band
BASS CLEF

51

2

17 **B** A⁷ D⁷ G B^m B^b

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

21 A⁷ D⁷ G⁷ E⁺ E⁷

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

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

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

29 D⁷ F^o A⁷/E A⁷ D⁷ B^m B^b

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

33 **C** A⁷ D⁷ G B^b^o

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

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

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

41 E⁷ A⁷ D⁷ G B^m B^b

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

45 A^m⁶ D⁷ A^m⁶ D⁷ G

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

BASS CLEF

CREOLE BELLES

1900

The musical score for "Creole Belles" is written in bass clef, 2/4 time, and the key of B-flat major. The score consists of eight staves of music. The first staff begins with a B-flat major chord (Bb) and a C major chord (C). The second staff begins with a C7 chord and an F major chord (F). The third staff begins with a Bb major chord (Bb) and an F major chord (F). The fourth staff begins with a G7 chord and a C7 chord. The fifth staff begins with a Bb major chord (Bb) and a C7 chord. The sixth staff begins with a Bb major chord (Bb) and a C7 chord. The seventh staff begins with a C7 chord and an F7 chord. The eighth staff begins with a C7 chord and an F7 chord. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as chord symbols and a repeat sign.

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

9 B^b F D^7

13 G^7 C^7 F E^7 F^7

17 A B^b C^7 F^7 B^b B^b

22 F^7 B^b B^b

26 C^7 F^7 B^b G^7 C^{mi}

31 1. C^7 F^7 B^b 2. C^7 F^7 B^b

BASS CLEF

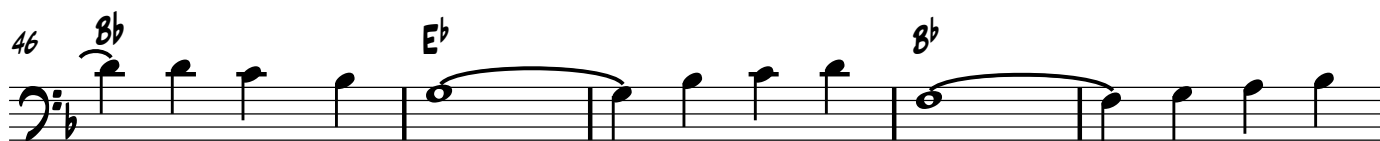
2 INTERLUDE



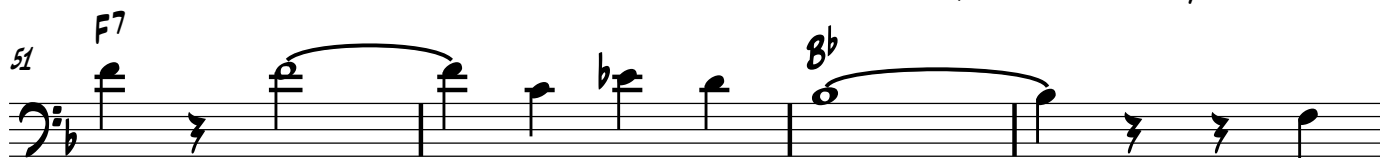
My Cre - ole
When stars



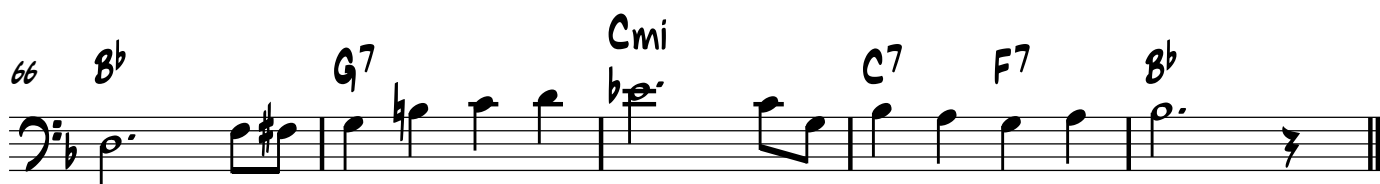
Belle shine I love her well my lit - tle dar - lin' my Cre-ole Belle
I'll call her mine, my dar - lin' ba - by my Cre-ole Belle.



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



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

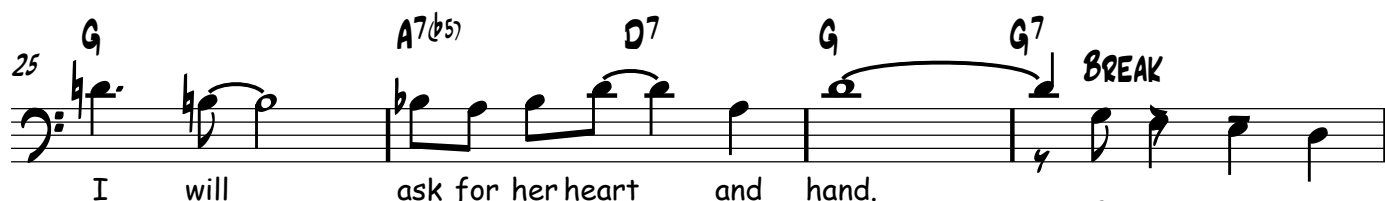
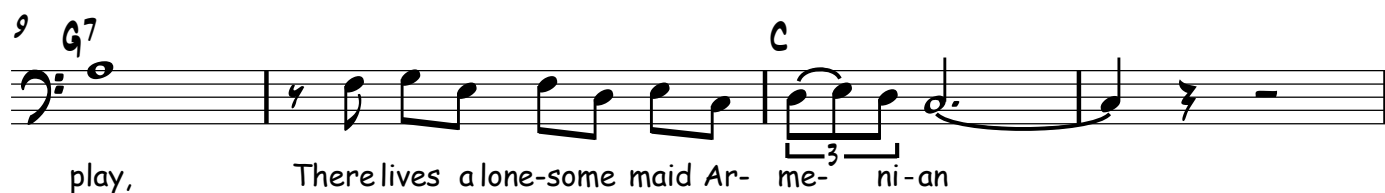


SOLOS AT "C": OUT CHORUS USE MELODY FROM "A."

BASS CLEF

DARDANELLA

FELIX BERNARD & JOHNNY BLACK - 1919

BREAK
BASS

2 29 C Oh, sweet Dar-da-nel-la, I love your ha-rem eyes.

33 C G7 C I'm a luck-y fel-low To cap-ture-such a prize. Oh Al-lah

37 F C A7 knows my love for you, And he tells you to be true, Dar-da-

41 D7 G7 BREAK 1 BAR nel-la, oh hear my sigh, My Or-i-en-tal,

45 C G7 C Oh, sweet Dar-da-nel-la, Pre-pare the wed-ding wine, There'll be

49 F E7 F#m7 G° E7/G# one girl in my ha-rem when you're mine. We'll build a

53 A7 D7 Eb° tent just like the chil-dren- of the Or-i-ent.

57 C G7 C Oh, sweet Dar-da-nel-la, My star of love di-vine.

DARKTOWN STRUTTER'S BALL

SHELDON BROOKS - 1917



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



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



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



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



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

DARTOWN STRUTTERS' BALL

BASS CLEF

2

17 B B^b G^7 C^7

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

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

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

25 C B^b G^7 C^7

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

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

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

33 C^7 F^7 B^b $B^b\dim$ C^7 F^7

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

Dear Old Southland

58

Henry Creamer & Turner Layton - 1921

BASS CLEF

1 Fm E+ Ab/Eb C7/E Fm E+ Ab/Eb C7/E

DIXIELAND JAZZ BAND ONE STEP

59

♩ = 200

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

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

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

16 B^b **B** B^b E^b C^M7 F^M7

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

28 C^M C^7 F^M $F^{\#} \text{DIM}$ E^b B^b7 E^b7

33 **C** A^b A^b C^7 C^7 F^7 F^7

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

45 C^M G^7 C^M F^7 E^b7

49 **D** A^b A^b C^7 C^7 F^7 F^7

55 B^b B^b7 D^b D^{DIM}

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

BASS CLEF

DOWN AMONG THE SHELTERING PALMS

ABE OLMAN - 1914

4 **A** Bb

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

5 C^7

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

9 F^7

Meet me down by the old Gold- en Gate,

13 Bb C^9 F^7

Out where the sun goes down a- bout eight.

17 **B** Bb^7 Eb

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

21 G^7 C^7 F^7 G^o

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

25 Bb Bb^7 A^7 Ab^7 G^7

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

29 C^9 F^9 Bb

wait for me.

DOWN BY THE RIVERSIDE

♩ = 180

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

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

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

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

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

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

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

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

Down In Borneo Isle

BASS CLEF

Herny Creamer & J. Turner Layton - 1917

A Cm

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

5 Fm G⁷ Cm

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

9 Cm

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

13 B^b7 Fm⁷ B^b7

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

17 **B** B^b7 B^b+

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

21 E^b

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

25 Cm

And they say that mon- key band,

29 B^b F⁷ B^b7

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

Down In Borneo Isle

63

BASS CLEF

2 ³³ C

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

37 ^{E^b} ^{E^o}

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

41 ^{B^b7/F} ^{B^b7/D} ^{E^b} ^{E^o} ^{B^b7/F} ^{B^b7}

see those wild men danc- ing a- round,

45 ^{E^b} ^{D7} ^{E^b}

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

49 D ^{B^b7} ^{E^b} ^{C7} ^{C^o}

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

56 ^{C7} ^{Fm} ^{Cm}

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

62 ^{B^b7}

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

67 ^{F7} ^{B^b7} ^{E^b} ^{A^b7} ^{E^b}

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

DOWN HOME RAG

WILBUR C. SWEATMAN - 1911

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

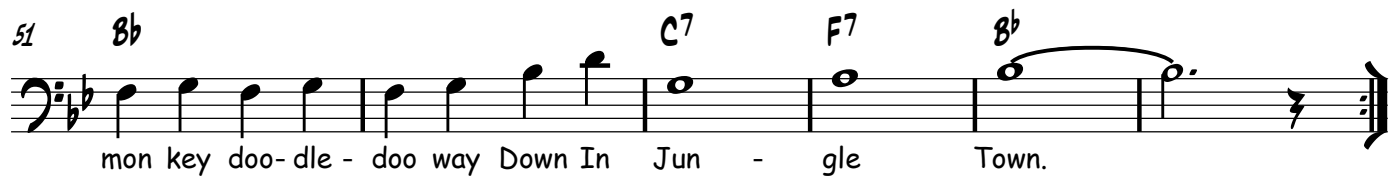
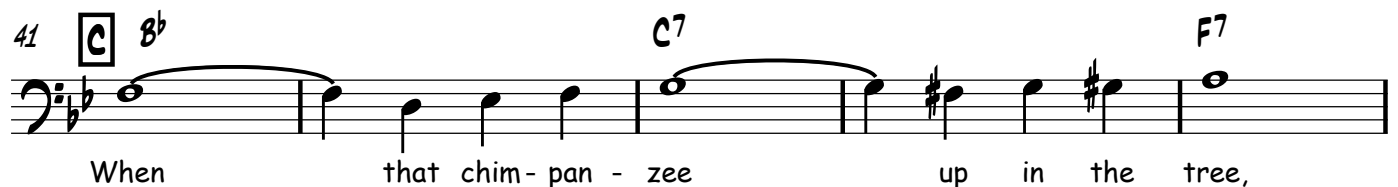
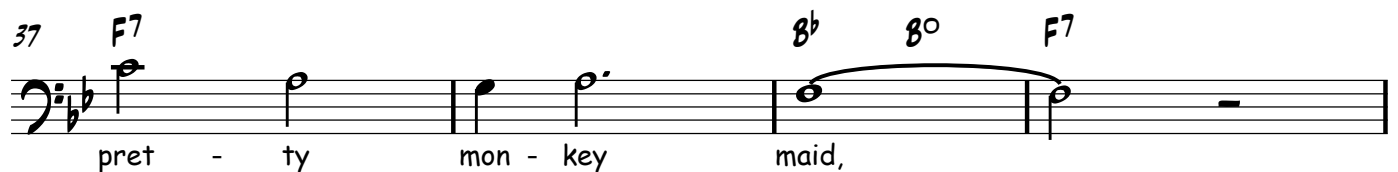
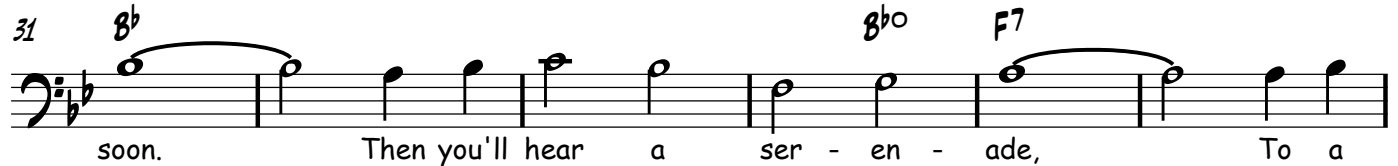
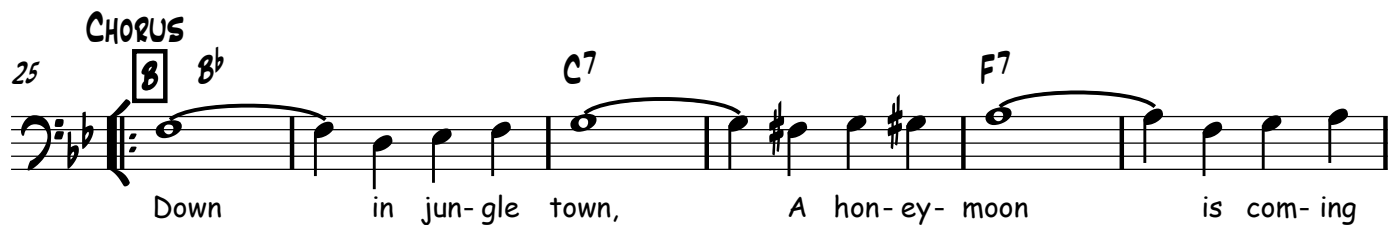
PLAY "A" ONCE AND END

BASS CLEF

VERSE

DOWN IN JUNGLE TOWN

65
EDWARD MADDEN AND
THEODORE MORSE - 1908



DOWN IN HONKY-TONK TOWN

66

CHRIS SMITH & CHARLES MCCARRON - 1915

BASS CLEF **A** **E_b**



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



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



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



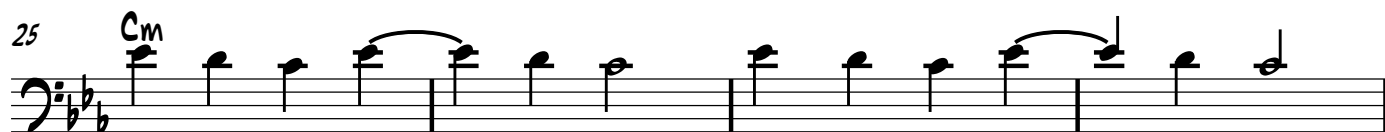
We both will go and do the thing up brown!"



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



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



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



That's where the mu- sic grows.

DOWN IN HONKY-TONK TOWN
BASS CLEF

67

2 ³³  C

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

³⁷  D7

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

⁴¹  G7

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

⁴⁵  D7  b  G7

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

⁴⁹  C

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

⁵³  D7

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

⁵⁷  G7

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

⁶¹  D7  G7  C

Down in Hon-key Ton-ky Town.

DOWN YONDER

BASS CLEF

L. WOLFE GILBERT - 1921

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

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

5 F^7 B^b7 E^b

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

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

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

13 F^7 B^b7

Yearn- ing for my Swan- ee shore,

17 F^m

Broth- er if you on- ly knew,

21 F^7 B^b7

You'd want to hur- ry up too.

DOWN YONDER
BASS CLEF

69

2 25 **B** Eb Bb Eb Eb7 Ab Eb7
Down yon-der some-one beck-ons to me, Down yon-der some-one

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

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

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

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

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

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

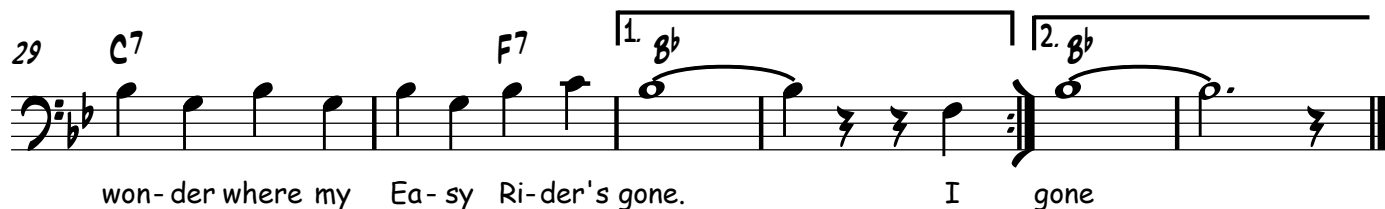
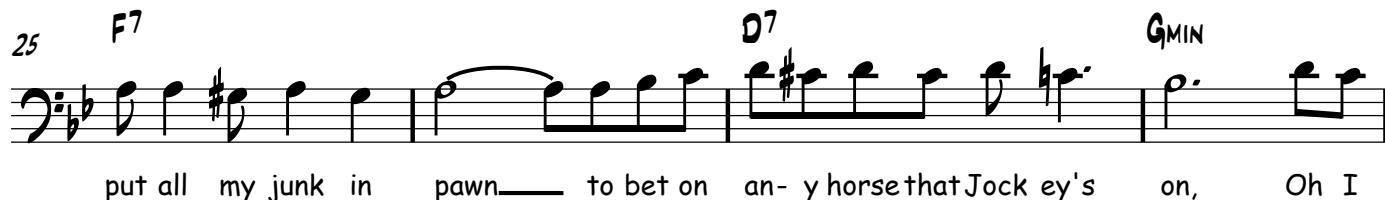
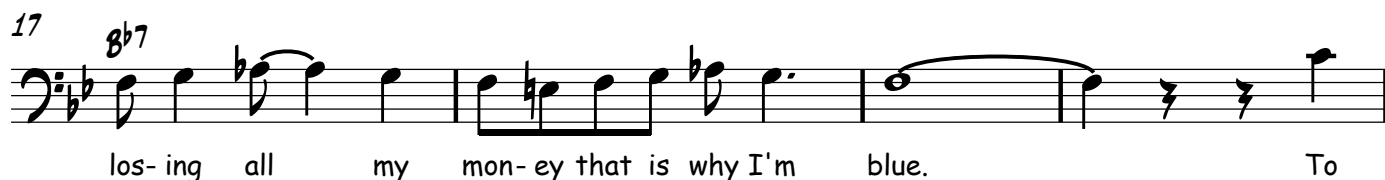
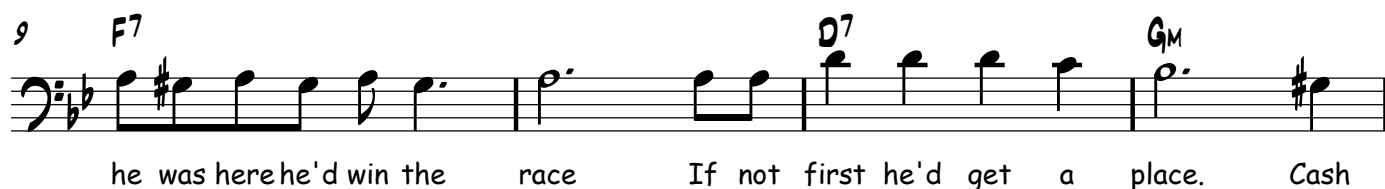
BASS CLEF

EASY RIDER'S GONE

70

SHELTON BROOKS

♩ = 120

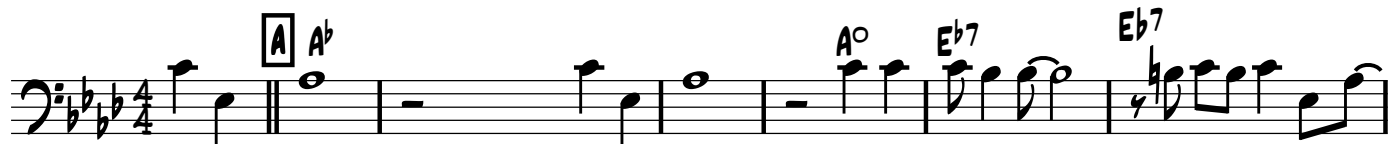


BASS CLEF

EH LAS BAS

71

TRADITIONAL



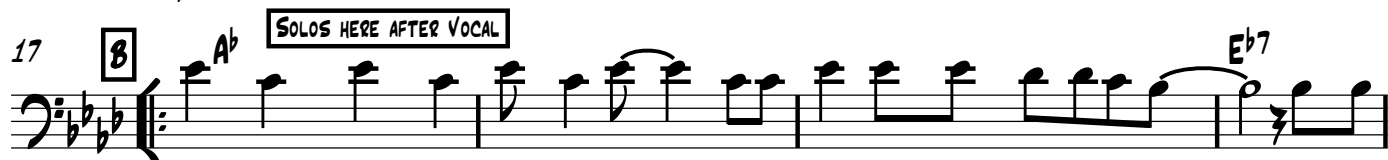
Eh la bas, (band sings echo) Eh la Bas, Eh la bas, Eh la bas,



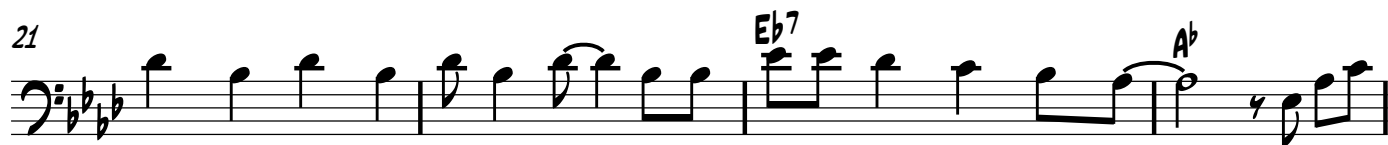
Tra la la Sis Boom Bah Eh la



bas, Eh la bas Well I



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



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



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



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

VOCAL BACK TO TOP

BASS CLEF

ECCENTRIC

J. RUSSELL ROBINSON - 1921

5 **A** B^b C^7 F^7

9 F^7 B^b F^7

13 B^b C^7

17 F^7 $\#B^b$ F^7 B^b F^7 B^b B^b7

21 **B** E^b B^b7 E^b B^b7 E^b B^b7

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

29 G^7 C^m

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

SOLOS:

ECCENTRIC
BASS CLEF

73

SOLOS BEGIN HERE FIRST TIME

2 37 **C** 8b C7

41 F7 8b F7

45 8b C7

49 F7 8b F7 8b F7 8b

53 **D** 8b 8b^o 8b C7 F7 8b

57 8b 8b^o 8b C7 F7

61 D7

65 8b 8b^o 8b C7 F7 8b

69 TAG 8b 8b^o 8b C7 F7 8b

pp *f*

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

BASS CLEF

FIDGETY FEET

THE ORIGINAL DIXIELAND JAZZ BAND - 1918

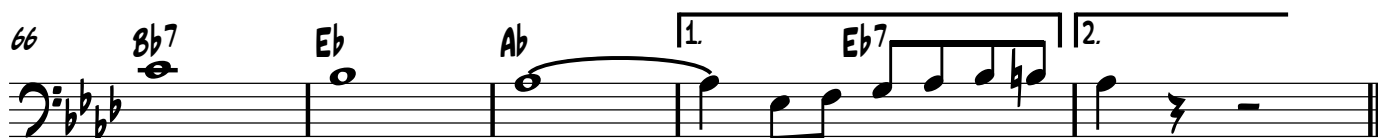
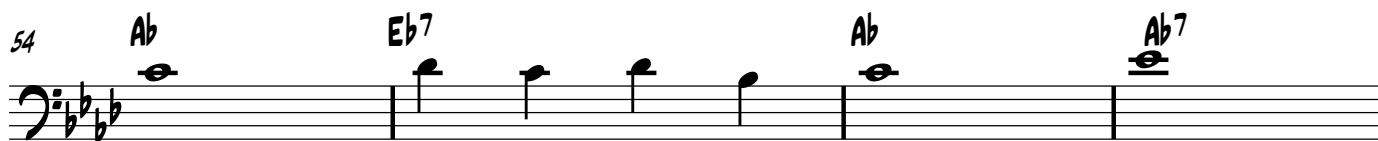
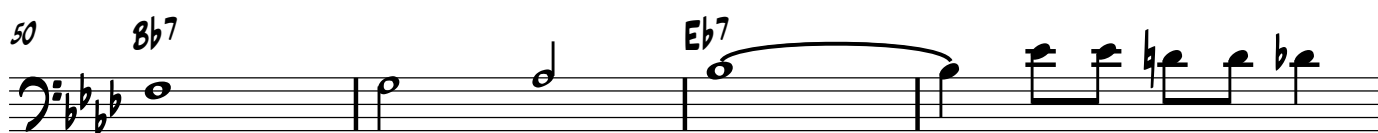
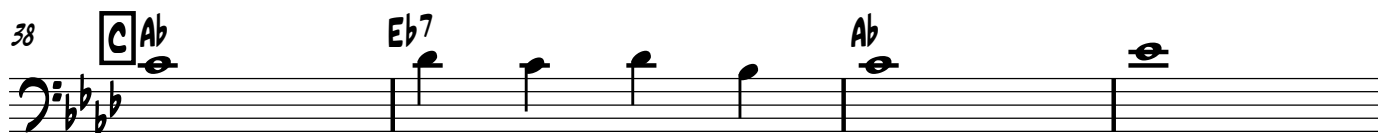
Musical score for Bass Clef, Fidgety Feet. The score is written in 4/4 time and consists of 33 measures. The key signature is B-flat major (two flats). The score includes various musical notations such as eighth notes, quarter notes, and rests, along with chord symbols (F7, Bb7, Eb, E°, Bb, F7, C7, Eb, Bb, Bb7, Eb, E°, Bb, C7, F7, Bb, Bb7, Eb, G7, Ab, Eb, Bb7, Eb, C7, F7, Bb7, Eb, Eb7) and a 2 BAR BREAK. The score is divided into sections by measure numbers (5, 9, 13, 17, 22, 28, 33) and includes a STOP TIME - 4 BARS section starting at measure 22.

5 **A** Bb Bb7 Eb E° Bb F7
 9 Bb Bb C7 F7
 13 Bb Bb Bb7 Eb E° Bb
 17 B° 2 BAR BREAK C7 F7 1. Bb 2. Bb Bb7
 STOP TIME - 4 BARS
 22 **B** Eb G7 Ab Eb Bb7 Eb C7
 28 F7 Bb7 Eb G7 Ab
 33 Eb Bb7 Eb C7 F7 Bb7 Eb Eb7

FIDGETY FEET
BASS CLEF

75

2



COOPER - 1915

CONCERT PITCH

A F

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

5 G⁷

good ship "Rock and Rye," But I

9 C⁷

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

13 F

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

17 F⁷ B^b

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

21 D⁷ G⁷ C⁷

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

25 F F⁷ E⁷ E^b7 D⁷

had to drink that whole Green Riv - er dry to

29 G⁷ C⁷ F

get back home to you!

NO REPEAT FIRST TIME - ON TO VOCAL

SOLOS AT "A"

2 **VERSE INTERLUDE:**

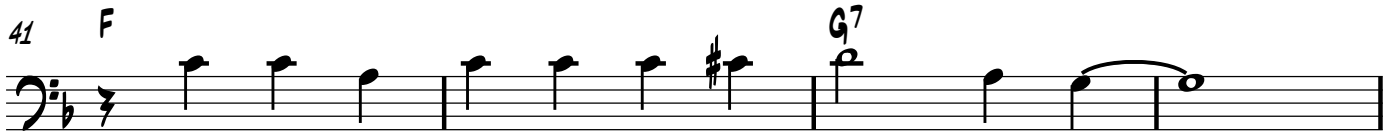
BASS CLEF



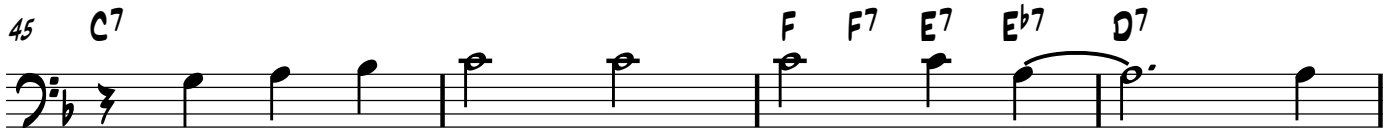
VERSE - VOCAL:



Half past four, Dan Mc - Graw,



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



She had been waitin' up half the night For



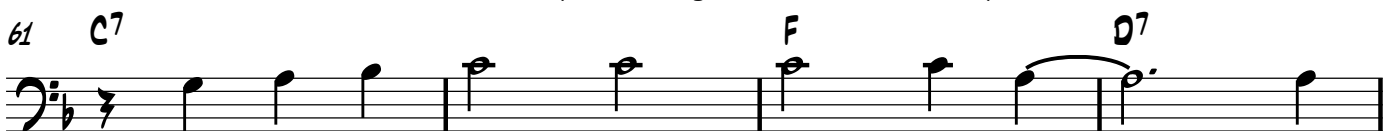
Dan to come home and go to bed.



Dan - ny smiled, like a child,



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



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



this is what Dan - ny re - plied:

I've been

BACK TO "A" FOR VOCAL AND SOLOS

FLOATIN' DOWN TO COTTON TOWN

BASS CLEF

F. HENRI KLUCKMAN - 1919

A Bb

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

5 $F7$ $F+$ Bb

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

9 Bb Bbm F $F\#o$

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

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

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

17 **B** Bb Db^o $F7$ Db^o

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

21 $F7$ $F+$ Bb Db^o

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

25 F $F\#o$ $C7$ F $C7$

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

29 $C7/G$ $C\#7/Gb$ $F7$

To that gal of mine:

FLOATIN' DOWN TO COTTON TOWN
BASS CLEF

79

2

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

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

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

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

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

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

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

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

Flee As A Bird

80

BASS CLEF

Mary S.B. Dana - 1857

A Dm A7 Dm Gm7 Bb7 A7

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

5 Dm A7 Dm A7 Dm

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

9 **B** F C7 F Gm6 Dm A7

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

13 **C** Dm A7 Dm A7 Dm Gm

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

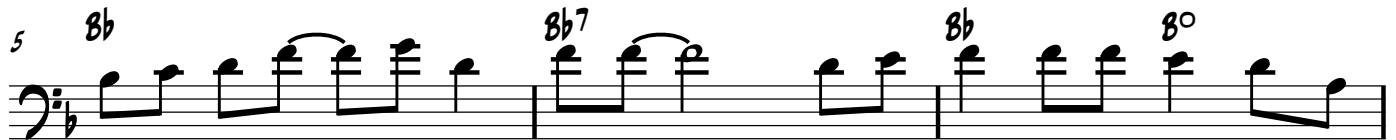
17 Dm A7 Dm A7 Dm A7 Dm A7 Dm

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



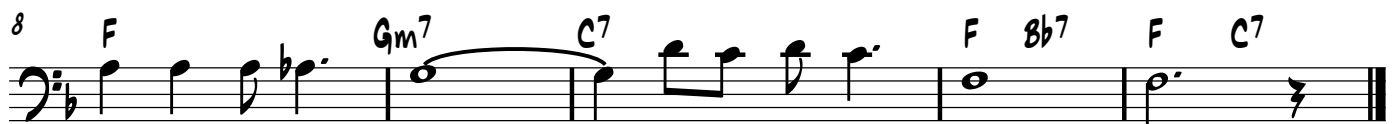
Frank-ie and John- nie were lov- ers.
Frank-iewent down to the cor-ner,

Oh, Lord-y how they could love! They
Just for a buck- et of beer. She



swore to be true to each oth- er,
said to the fat bar- ten- der,

Just as true as the stars a- bove.
"Has my lov- in- est man been here?"



He was her man,
He was my man,

But he done her wrong.
But he's done me wrong".

FLOATIN' DOWN TO COTTON TOWN

TUBA

F. HENRI KLUCKMAN - 1919

A Bb Db^o $F7$ Db^o

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

5 $F7$ $F+$ Bb

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

9 Bb Bbm F $F\#^o$

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

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

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

17 **B** Bb Db^o $F7$ Db^o

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

21 $F7$ $F+$ Bb Db^o

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

25 F $F\#^o$ $C7$ F $C7$

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

29 $C7/G$ $C\#7/Gb$ $F7$

To that gal of mine:

FLOATIN' DOWN TO COTTON TOWN
TUBA

83

2

33 C $B\flat$ G^7 C^7

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

37 F^7 $F\sharp^{\circ}$ C^7/G F^7/A $B\flat$

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

41 $C\sharp^{\circ}$ $B\flat$ G^7

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

45 C^7 C° C^7 F^7 BREAK 2 BARS

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

49 D $B\flat$ G^7 C^7

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

53 F^7 $F\sharp^{\circ}$ C^7/G F^7/A $B\flat$ $B\flat^7$

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

57 $E\flat$ $G\flat^7$ $B\flat$ G^7

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

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

Float- in' Down To Cot- ton Town.

FOOLISH QUESTIONS

♩ = 152

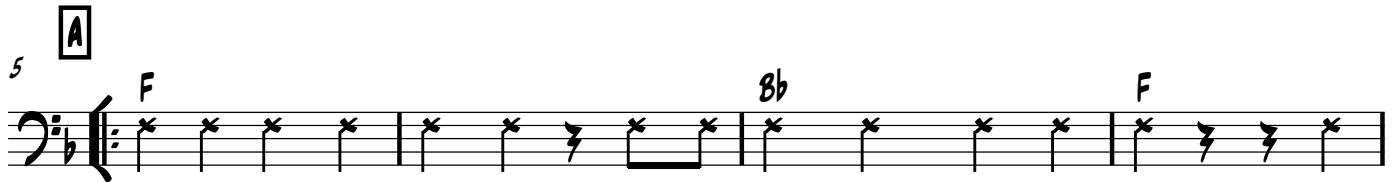
1915



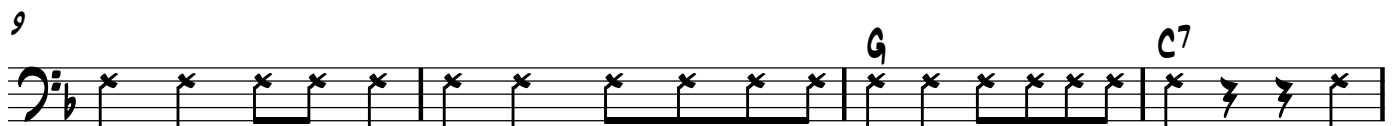
Now you've

Now—

Now let's



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



one will 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?"

FOOLISH QUESTIONS
BASS CLEF

85

2 21 **8**

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

26

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

30

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

35

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

40

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

44

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

47

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

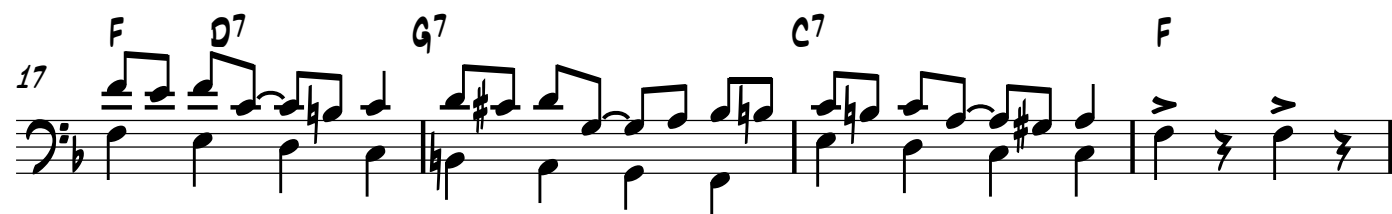
BACK TO "8"

GRIZZLY BEAR RAG

86

GEORGE BOTSFORD - 1910

BASS CLEF

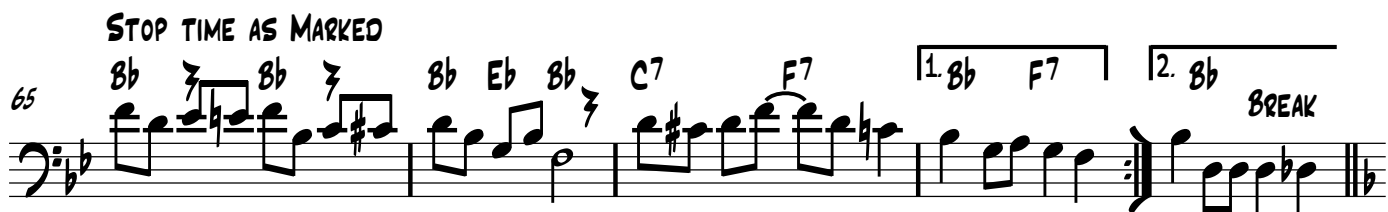
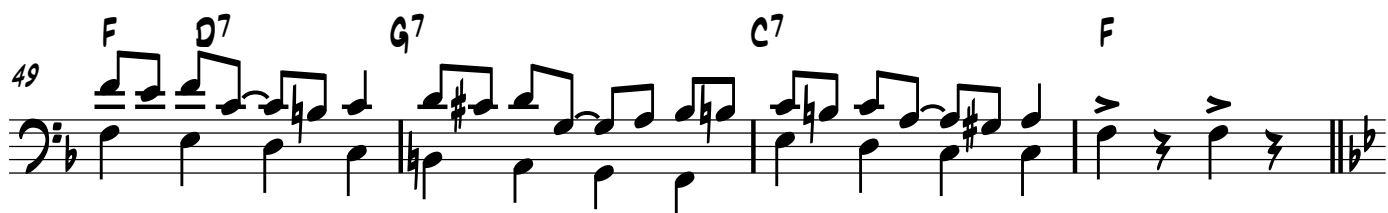


FINE

GRIZZLY BEAR RAG

BASS CLEF

87



BACK TO "B" - PLAY TO FINE

HE MAY BE YOUR MAN

(BUT HE COMES TO SEE ME SOMETIMES)

LEMUEL FOWLER - 1922



Miss
Miss



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



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



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



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



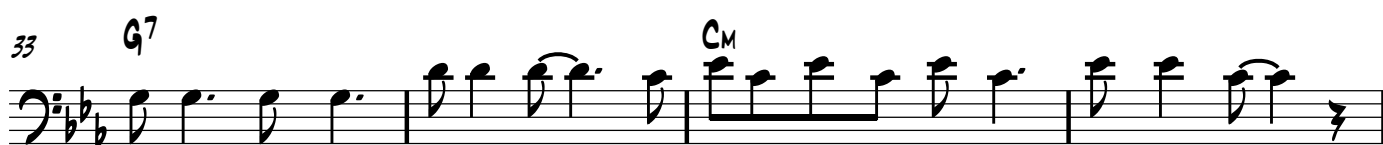
Poor Sa die near- ly dies, but Min- nie on ly sighed, then I heard her say: He
Lu- dy was mad_ as well, Min- nie said 'I_ will tell you now so you'll know"



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



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

HESITATING BLUES

W.C. HANDY - 1915



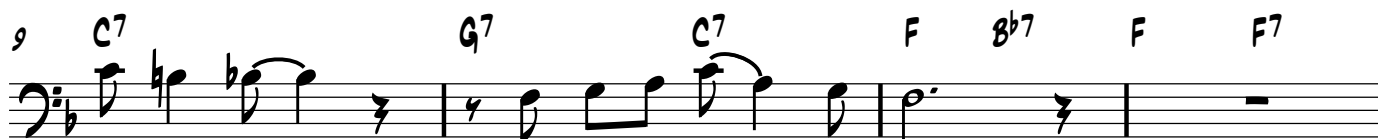
Hel - lo Cen - tral what's the mat - ter with this line?
 Sun - day night my beau pro - posed to _____ me.
 If I was whis - key, and you were a cup, I'd



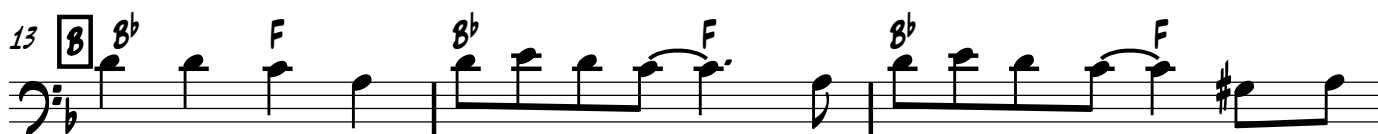
I want to talk to that_ High Brown mine.. Tell me how long
 Said she'd be hap - py if his wif - ie I'd be_ Said he, "How long
 dive_ to the bot - tom and nev - er come up,_ Oh, How long



will_ I have to wait? Please give me
 will_ I have to wait? Come be my
 do I have to wait? Can I_



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



What you say can't talk to my Brown? A storm last night blowed the
 I de - clined him just for a stall,_ He left that night_ on the
 I had wo - man, She_ was tall_ She make_ me think_ 'bout my

2

BASS CLEF



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

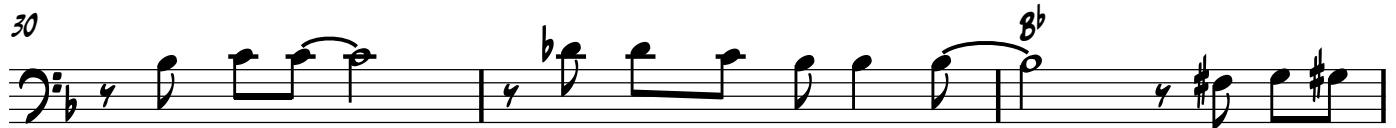


tell me now, Why do you hes - i - tate? Pro - cras - ti -
 come back now, or will he hes - i - tate?
 get it now, do I have to hes - i - tate?

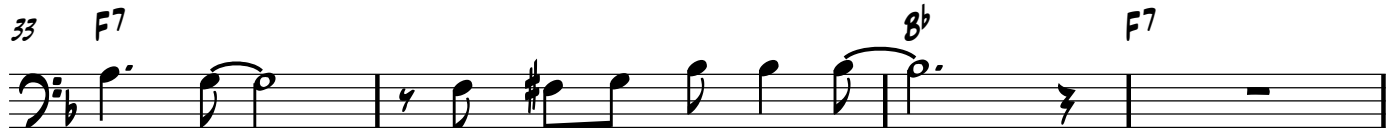
PICK-UP TO CHORUS



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



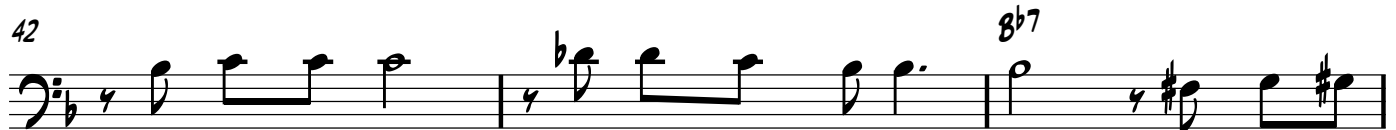
may save nine", To - mor - row's not to - day. And if you



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



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



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



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

HIGH SOCIETY

1901

Bass clef musical score for "High Society". The score is written in 4/4 time and features various chords and melodic lines. The key signature has two flats (Bb and Eb). The score is divided into measures, with measure numbers 5, 11, 16, 21, 29, 35, 41, 49, 58, and 65 indicated. Chords are labeled above the staff, and some sections are marked with letters in boxes (A, B, C) and "SOLOS HERE".

Measures 1-4: Chords Bb, F7.

Measure 5: Section A, Chord F7.

Measures 6-10: Chords Bb, F7.

Measures 11-15: Chords Bb, D7, Gm, D7, Gm.

Measures 16-20: Chords Gm, D7, Gm, C7, F7.

Measures 21-25: Section B, Chords F7, Bb, C7, F7.

Measures 26-30: Chords Bb, Bb7, Eb, Edim, Bb, C7, F7.

Measures 31-35: Chords Bb, Bb7.

Measures 36-40: Chords Bb7, Eb, F7, Bb7, Bb+7, Eb.

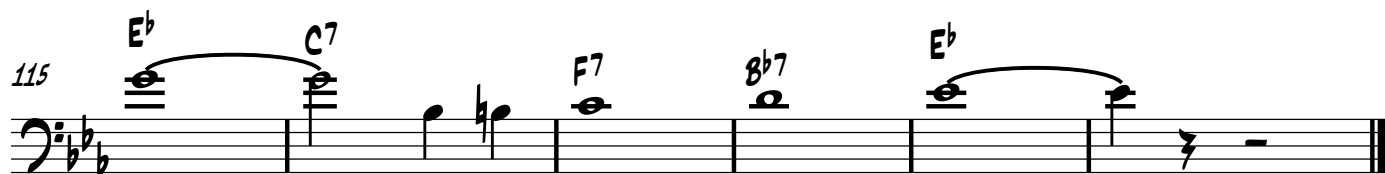
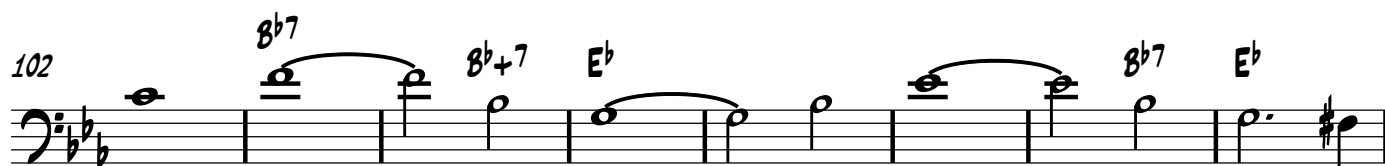
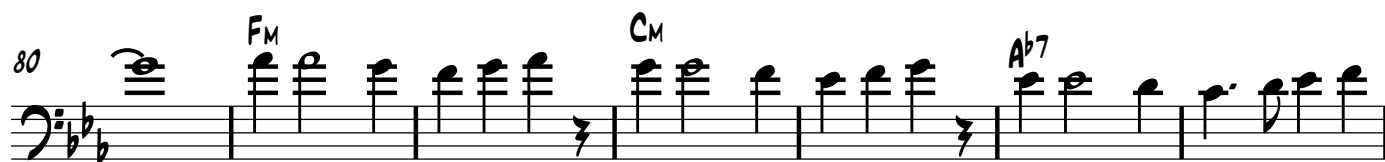
Measures 41-45: Section C, Chords Eb, A, Eb, A, Eb.

Measures 46-50: Chords Bb7, D7, Eb, F7, Bb7, Bb+7, Eb.

Measures 51-55: Chords Bb7, Eb, A, Eb, Eb7.

Measures 56-60: Chords A, Adim, Eb, C7, F7, Bb7, Eb.

Measures 61-65: Chords A, Adim, Eb, C7, F7, Bb7, Eb.



HIGH SOCIETY
BASS CLEF

94 3

B \flat CLARINET SOLO AS PLAYED BY ALPHONSE PICOU

121 **C** **F** **C7**

125 **F** **B \flat** **F**

129 **C7** **F**

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

138 **C7** **F** **C7** **F**

142 **B \flat** **F** **B \flat**

146 **B \flat ^o** **F** **D7**

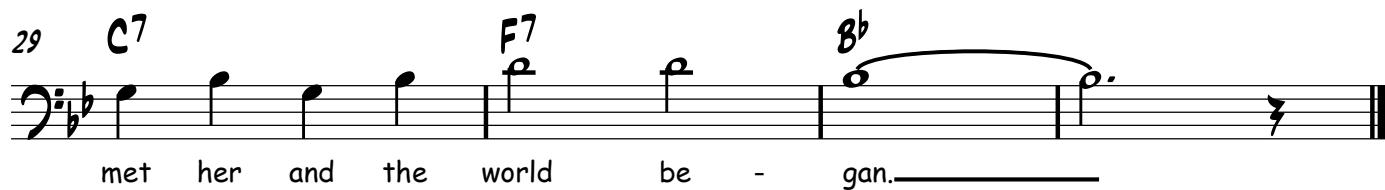
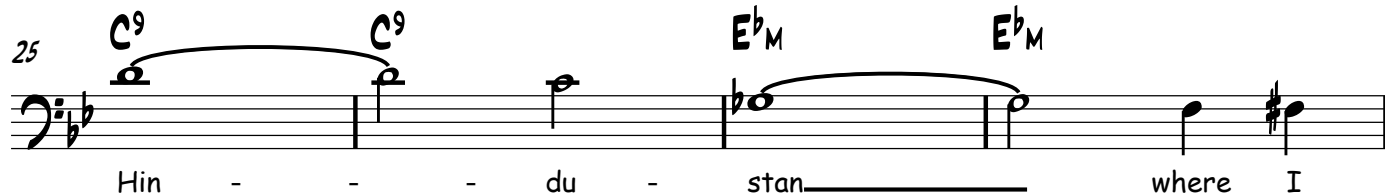
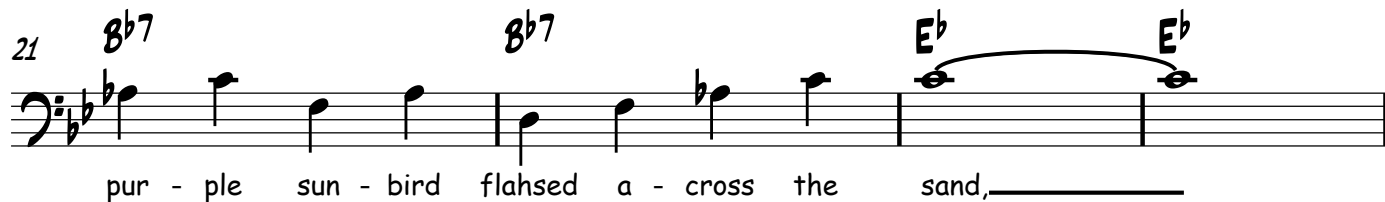
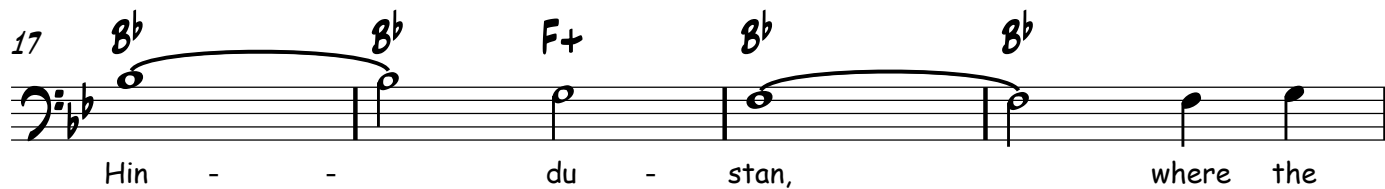
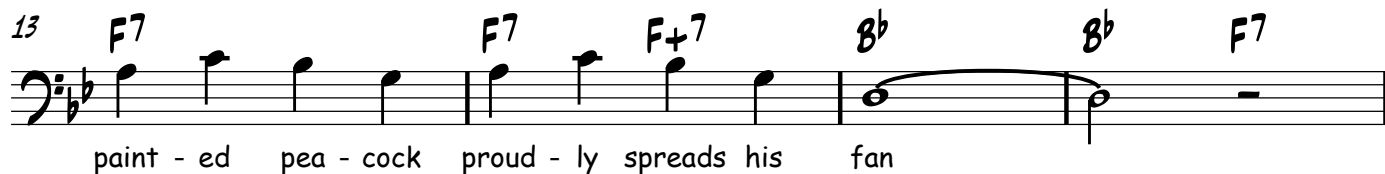
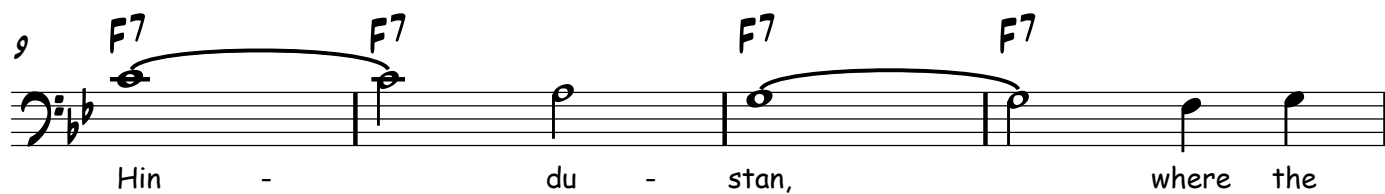
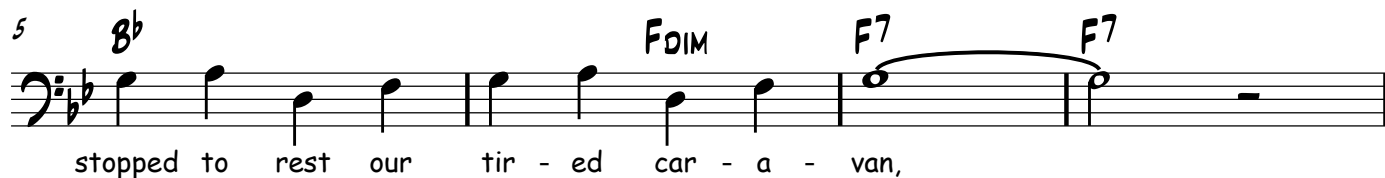
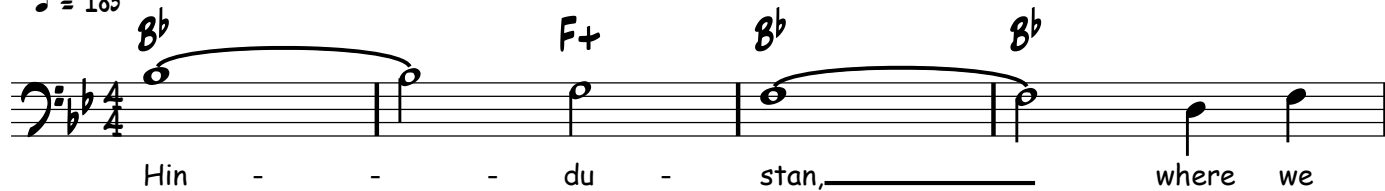
149 **G7** **C7** **F**

Detailed description: This musical score is for a B♭ Clarinet Solo, measures 121 through 149. The music is written in bass clef with a key signature of one flat (B♭). The tempo is 94 beats per minute, and there are 3 measures per staff. The score consists of eight staves. Measure 121 starts with a C major chord and an F major chord, followed by a C7 chord. Measure 125 features F, B♭, and F chords. Measure 129 has C7 and F chords. Measure 133 includes G7, C7, and F chords. Measure 138 contains C7, F, C7, and F chords. Measure 142 shows B♭, F, and B♭ chords. Measure 146 features B♭^o, F, and D7 chords. Measure 149 includes G7, C7, and F chords. The score is characterized by frequent triplets and sixteenth-note patterns.

HINDUSTAN

Oliver Wallace & Harold Weeks 1918

♩ = 185



BASS CLEF

HOT LIPS

1922

♩ = 180

[A]

D^b7

F



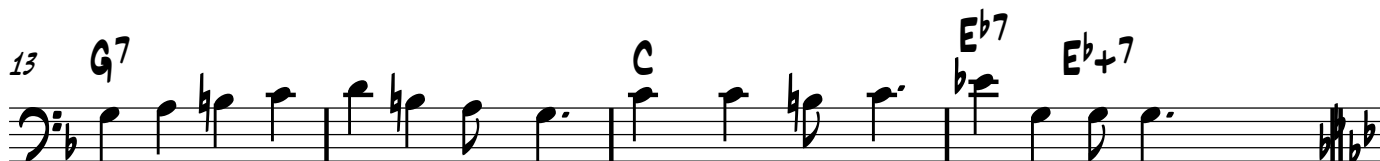
There's a boy that's in our band, And how he blows that horn,——



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



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



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



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



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

2
25 A^b $A^b M^b$ E^b B^b+ E^b7 $E^b \circ$

toes and shakes your shoes, _____ Boy how he

SOLO BREAK

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

goes, _____ When he plays Blues . I watch the

33 \boxed{C} A^b D^o E^b7

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

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

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

STOP TIME

TIME:

41 \boxed{D} A^b A^b C^7 C^7 F_M F_M D^o

rare you must de-clare you know the

SOLOS AT "B"

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

boy is there, with two hot lips.

I AIN'T GONNA GIVE NOBODY NONE OF MY JELLY ROLL 98

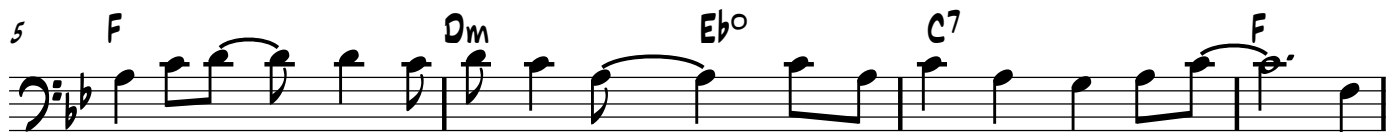
CLARENCE WILLIAMS & SPENCER WILLIAMS - 1919

BASS CLEF



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

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



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

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



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

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



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

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



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

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



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

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

BASS CLEF

99

2 25 ^{G7} ^{C7}

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

29 ^{C7} ^{F7 TWO BAR BREAK}

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

33 ^{Bb} ^{G7} ^{C7}

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

37 ^{F7} ^{D7}

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

41 ^{Eb} ^{E°} ^{Bb} ^{G7}

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

45 ^{Eb} ^{E°} ^{Bb/F} ^{G7} ^{C7} ^{F7} ^{Bb} BACK TO "A"

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

INTERLUDE TO SECOND VERSE

49 ^{Bb} ^{Db°} ^{Cm7} ^{F7} ^{Bb} ^{Db°} ^{Cm7} ^{F7}

I Can't Let 'Em Suffer

BASS CLEF

Henry Creamer & Turner Layton - 1918

A E_b Fm^7 Bb^7 E_b Bb^+ E_b

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

5 Fm Bb^7 E_b Gb° B^7/F

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

9 E_b Fm^7 Bb^7 E_b Bb^+ E_b

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

13 Gm D^7 Gm E° Bb/F Bb^7

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

I Can't Let 'Em Suffer
BASS CLEF

101

2

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

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

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

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

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

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

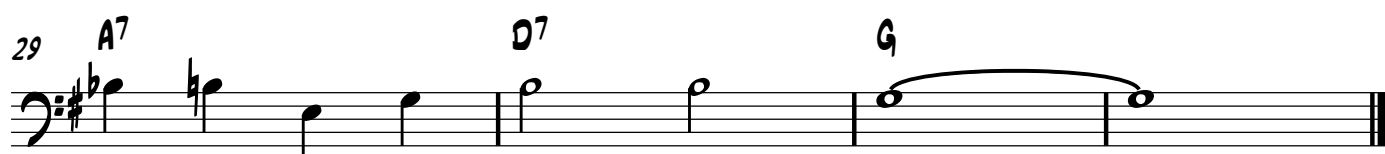
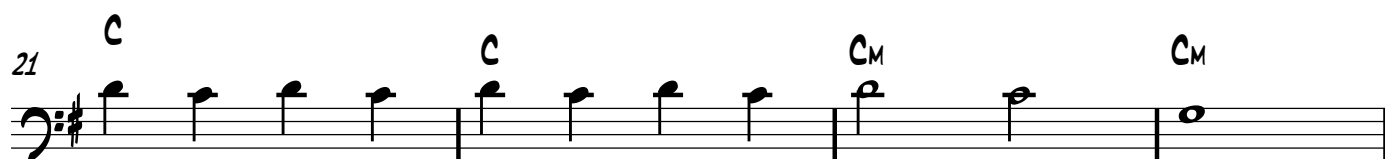
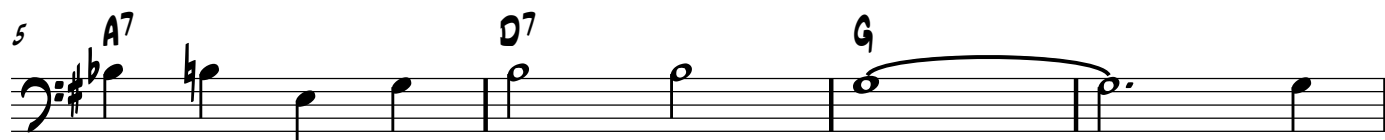
41 Ab C^7/G Fm $Gm/B\flat$ Bb^7/Ab Eb/G Cm^7
 Lov- in' kiss- es I'll pro- vide, Un- til they're sat- is- fied. 'Cause I

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

I NEVER KNEW I COULD LOVE ANYBODY

♩ = 84

1920



I WANT TO DO THE BEAR CAT DANCE

SHELTON BROOKS (1913)

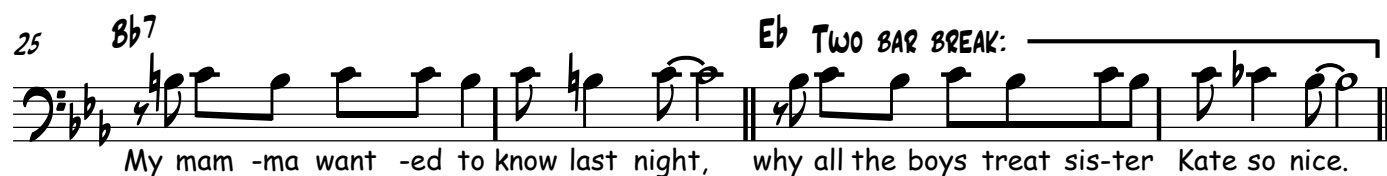
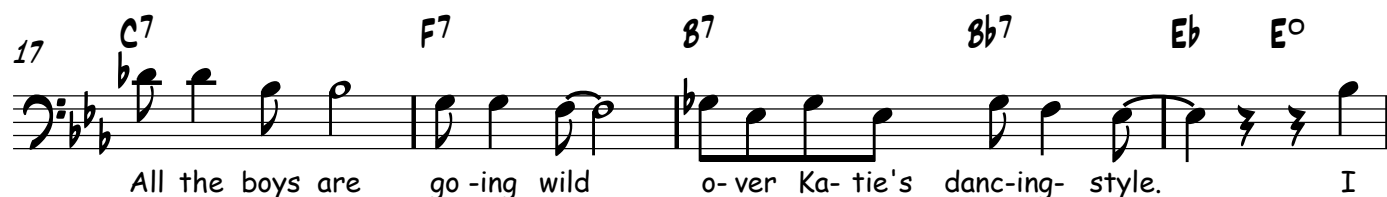
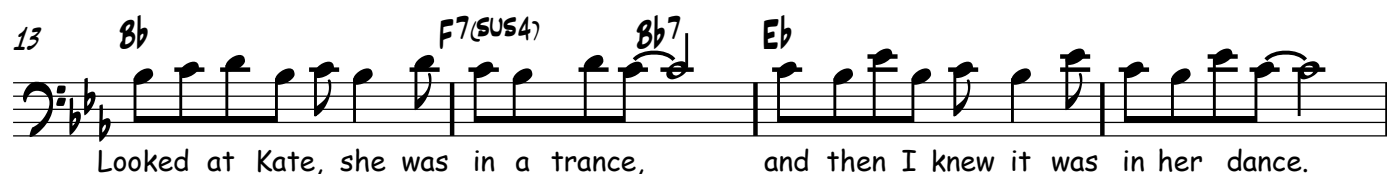
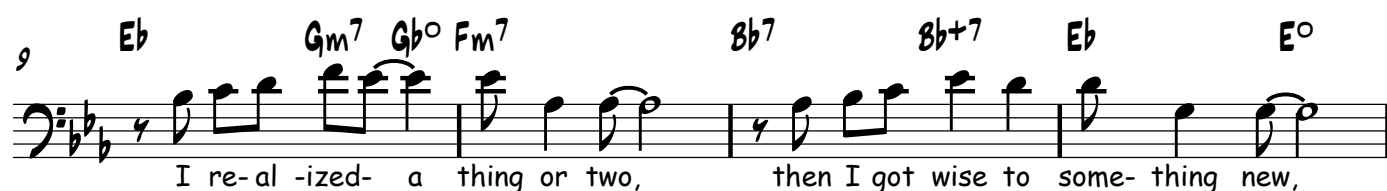
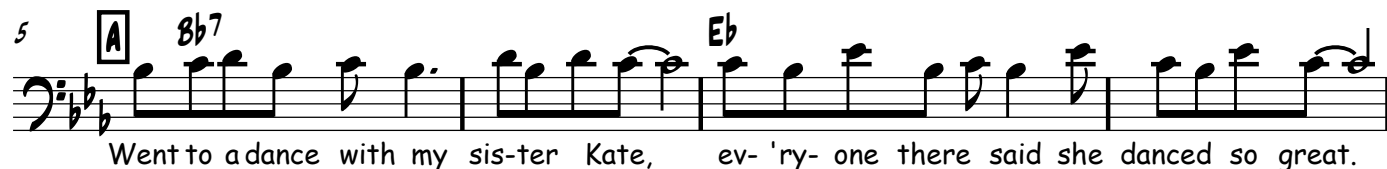
♩ = 164

Miss Sa-die Hall went to a ball— one balm-y night in June. Just as she en-tered
 in the hall they played a rag - time tune. They were teach- ing all— the
 schol ars how— to do the Bear Cat Dance. Miss Sa-die watched them for a while— then
 thought she'd take a chance. So she walked out on the floor, then she be- gan to roar,
 I want to do it I want to do it I want to do it now! It's a
 bear, its' a bear, but I don't care— I want to do it an - y how.
 That tune is snap py It makes you hap py You feel you want to dance! Oh pro-
 fess - or keep it up, keep it up, keep it up, 'cause I want to do the Bear Cat dance.

I WISH I COULD SHIMMY LIKE MY SISTER KATE

A.J. PIRON - 1919

BASS CLEF



I WISH I COULD SHIMMY LIKE MY SISTER KATE

BASS CLEF

105

2 29 $Bb7$ Eb

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

32 $Eb7$ Ab A° Eb/Bb $C7$

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

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

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

39 $Bb7$ Eb SOLOS HERE: PLAY AS WRITTEN FOR OUT-CHORUS

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

47 $Bb7$ Eb $Eb7$

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

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

BASS CLEF

IDA, SWEET AS APPLE CIDER

EDDIE MUNSON & EDDIE LEONARD - 1903

A E^b G^b B^b7

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

5 F^m7 B^b7 F^m7 B^b7 E^b B^b7

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

9 E^b G^b B^b7

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

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

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

17 **B** E^b G^b B^b7

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

21 B^b7 E^b B^b7

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

25 E^b B^b7

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

29 C^7 F^7 B^b7 B^b+7

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

IDA, SWEET AS APPLE CIDER

107

BASS CLEF

2 33 **C** E^b

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

37 B^b7 E^b G^7

Sweet- er than all I know.

41 C^7 F^7

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

45 F^7 B^b7

whis- per, so soft and low.

49 **D** E^b B^b7

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

53 B^b7 E^b G^7

Lis- ten Oh, Hon- ey do!

57 C^7 F^7

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

61 E^b E^b^o Fm^7 B^b7 E^b B^b7

love you I- da, 'deed I do.

SOLOS AT "C"

BASS CLEF

108

♩ = 200

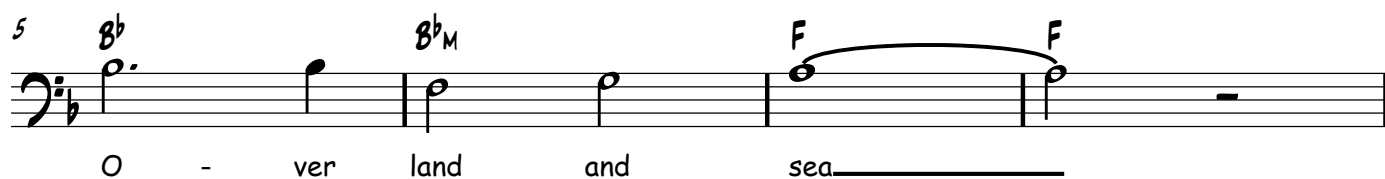
INDIANA

1 **A** **F** **B^b** **F** **F⁷**



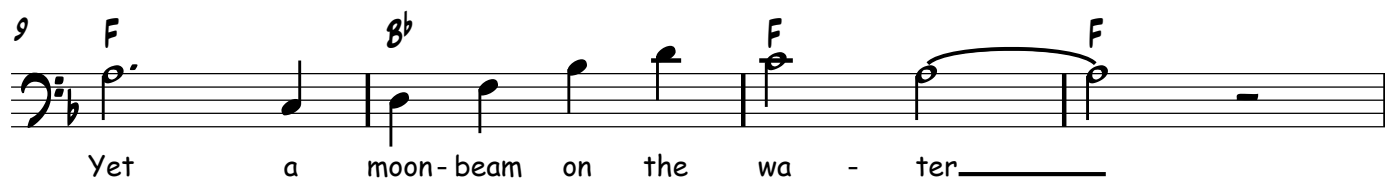
I have al - ways been a wand - 'rer

5 **B^b** **B^bM** **F** **F**



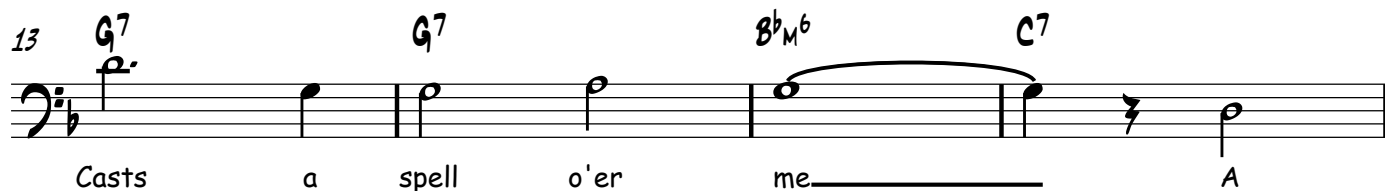
O - ver land and sea

9 **F** **B^b** **F** **F**



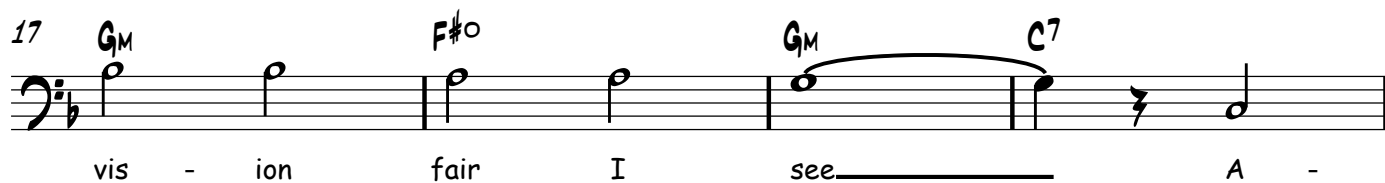
Yet a moon - beam on the wa - ter

13 **G⁷** **G⁷** **B^bM⁶** **C⁷**



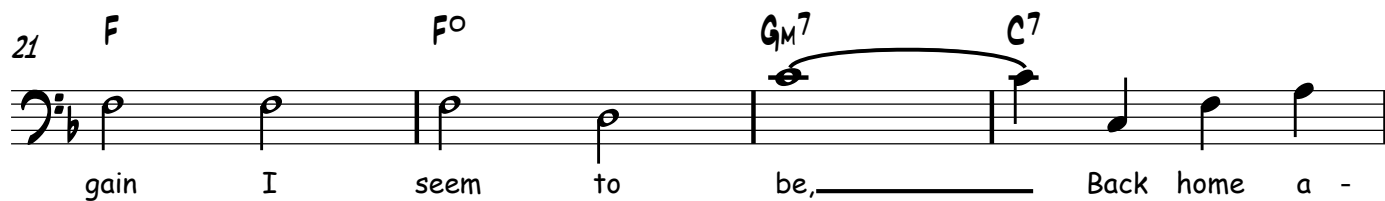
Casts a spell o'er me

17 **G^M** **F[#]O** **G^M** **C⁷**



vis - ion fair I see

21 **F** **F^O** **G^M7** **C⁷**



gain I seem to be, Back home a -

INDIANA
BASS CLEF

109

2

25 **B** **F** **E7** **E^b7** **D7** **G7** **G7**

gain in in - di - a - na And it

29 **C7** **C7** **F** **F7**

seems that I can see the gleam - ing

33 **B^b** **B^b** **F** **D7**

can - dle light still shin - ing bright thru the

37 **G7** **G7** **C7** **C7**

syc - a - mores for me The new - mown

41 **C** **F** **E7** **E^b7** **D7** **G7** **G7**

hay sends all its fra - grance From the

45 **A7** **A7** **D_M** **D_M**

fields I used to roam When I

49 **F** **A7** **D_M7** **D^o7**

dream a - bout the moon - light on the Wa - bash, then I

53 **F** **C7** **F** **C7**

long for my In - di - an - a home.

BASS CLEF

IF YOU WERE THE ONLY GIRL IN THE WORLD

110

CLIFFORD & NAT AYER - 1916

[A] C A⁷ D⁷ G⁷
 If you were the on- ly girl in the world, And I were the on- ly
 7 C E^b Dm⁷ G⁷ C Dm⁷
 boy, Noth- ing else would mat- ter in the world to- day.
 12 G⁷ G⁺ C G⁷
 We could go on lov- ing in the same old way. A
 17 **[B]** C A⁷ D⁷ G⁷ C E^b
 gar- den of E - den just made for two, With noth- ing to mar our joy.
 24 Dm⁷ G⁷ Am Em
 I would say such won- der- ful things to you,
 29 F F⁺/C[#] G⁷/D G⁺/E C/E Gm⁶ A⁷
 There would be such won- der- ful things to do, If
 33 **[C]** Dm Fm C A⁺ A⁷
 you were the on- ly girl in the world, and
 37 D⁷ G⁷ C E^b Dm⁷ G⁷
 I were the on- ly boy.

JA DA

BOB CARLTON - 1918

♩ = 132

Ja- da__ Ja- da__ Ja-da Ja-da Jing,Jing Jing.

Ja- da__ Ja- da__ Ja-da Ja-da Jing,Jing, Jing.

That's a fun - ny lit - tle bit of mel - o - dy,__

It's so sooth - ing and ap - peal - ling to me,__ It goes

Ja - da__ Ja - da__ Ja - da Ja - da Jing,Jing,

Jing, Oh yeah!_ Ja - da Ja - da Jing,Jing, Jing!

Jazz Baby

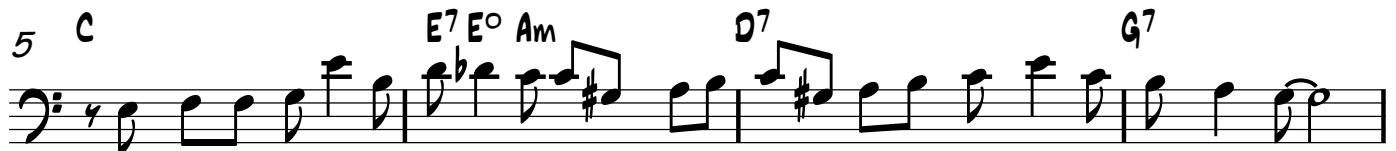
112

BASS CLEF

M.K. Jerome & Blanche Merrill - 1918



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



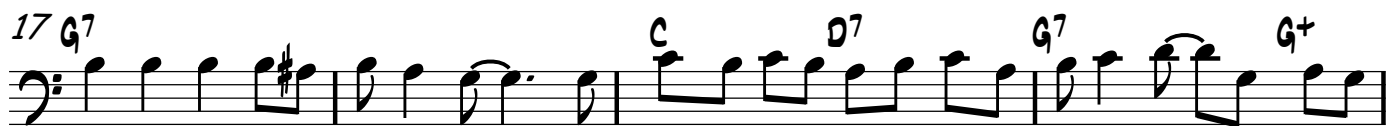
They met one day at a tan-go tea, There was a syn-co-pa-ted wed-ding and then came me.



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



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



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



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



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



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

Jazz Baby
BASS CLEF

113

2 33 C F

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

37 D7 G7 C Co D7

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

41 F F#o C A7

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

45 D7 G7 C Co G7 C G7 G+

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

49 D C C7 F

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

53 F Dm7 C Co

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

56 C G7 G+ C D7 G7 C Solos at "D"

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

After last solo
play "C" to end

THE JAZZ ME BLUES

BASS CLEF

TOM DELANEY

1921

E^b

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

4 **F7 B^b7 E^b**

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

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

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

9 **A E^b**

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

12 **F7 B^b E^b**

fill the air Then to you the whole world seems to

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

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

2
17 **B** B^b7 $B^b\circ$ **BASS CLEF** B^b7 $B^b\circ$ B^b7 G^7

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

21 **C** C^7 F^7

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

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

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

28 E^b7 D^7 D^b7 C^7

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

31 F^7 E^b G^7

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

35 C^{MIN} C^7

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

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

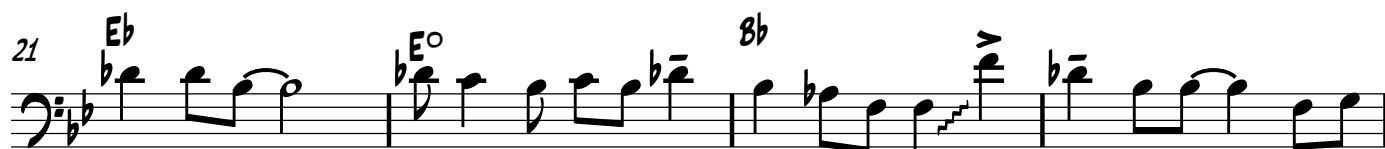
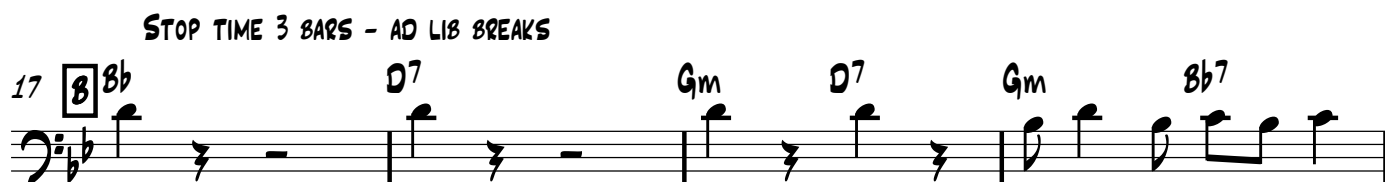
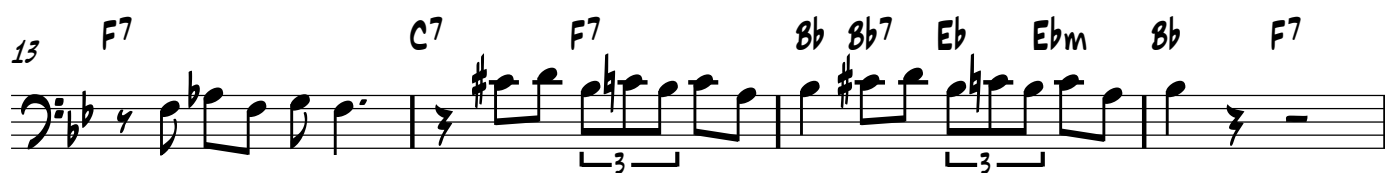
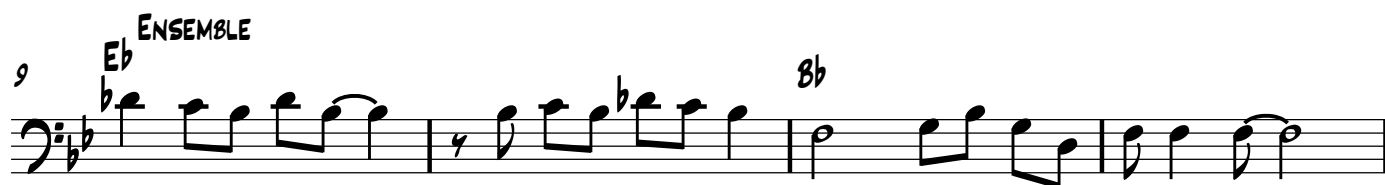
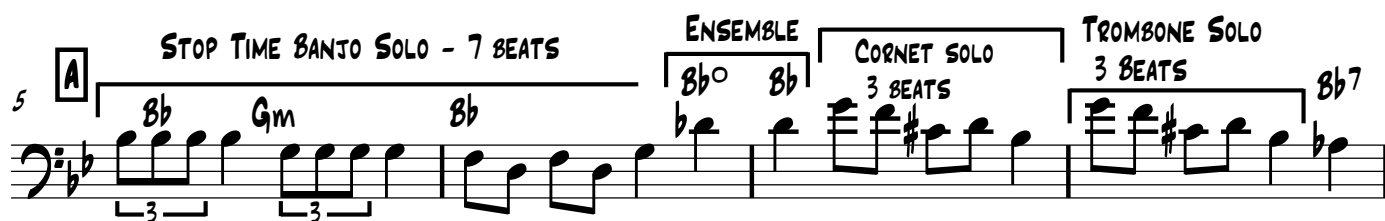
dog- gone real- gone jazz-band "Jazz— Me" blues.

SOLOS AT "C"

BASS CLEF

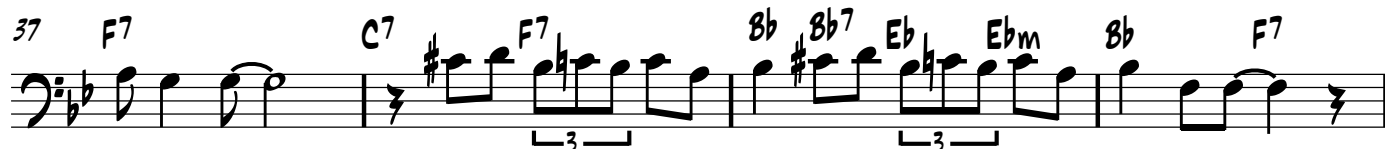
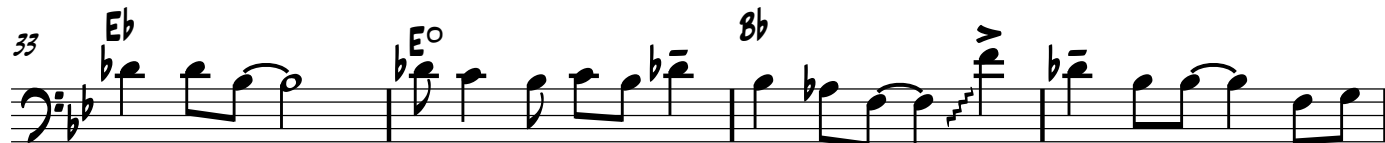
JELLY ROLL BLUES

JELLY ROLL MORTON - 1905



2

STOP TIME 3 BARS - AD LIB BREAKS



4 BAR INTERLUDE - CLARINET TRILL, DRUM ROLL



BACK TO "D" FOR SOLOS

JAPANESE SANDMAN

BASS CLEF

RAYMOND EGAN & RICHARD WHITING - 1920

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

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

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

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

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

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

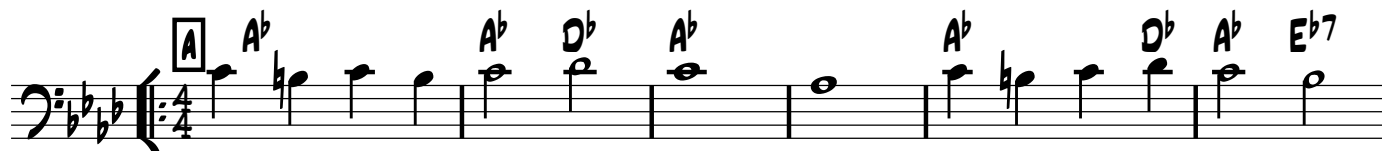
25 Sand man, Trade him sil-ver for Just an old sec-ond

29 hand man, trad ing new days for old.

Chords: Eb, C7, F7, Bb7, Eb, G, D7, G, Bb7, Eb, Eb7, Ab, Abm, Fm, Bb7, Eb, Eb°, Eb, Ab7, Bb7

JUST A LITTLE WHILE TO STAY HERE

BASS CLEF



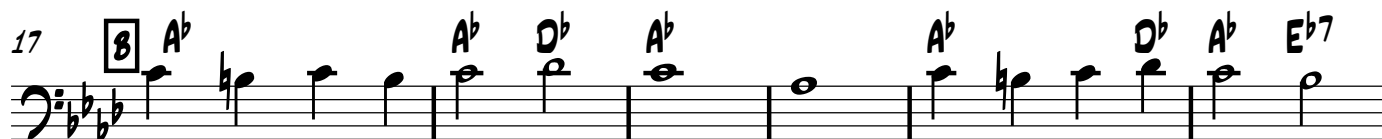
Just a lit - tle while to stay here, Just a lit - tle while to
Soon this life will all be o - ver, And our trav - els here will



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



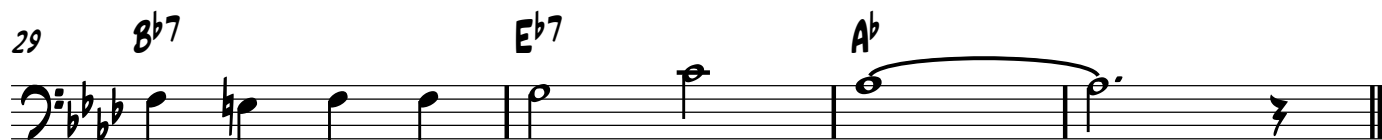
bor, in the path that's nar - row and straight, _____
ney, Be at home a - gain with _____ friends. _____



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



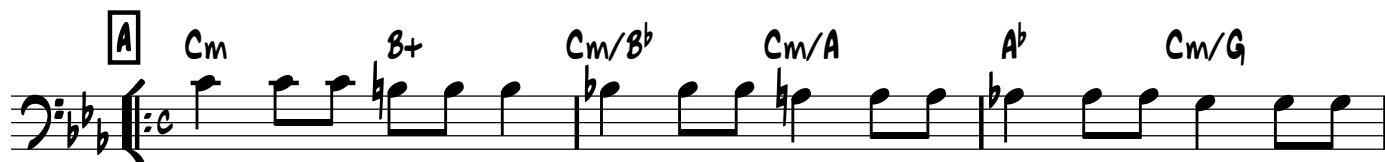
state. _____ Then we'll all go march - ing o - ver
there. _____ Some sweet day we'll all go o - ver,



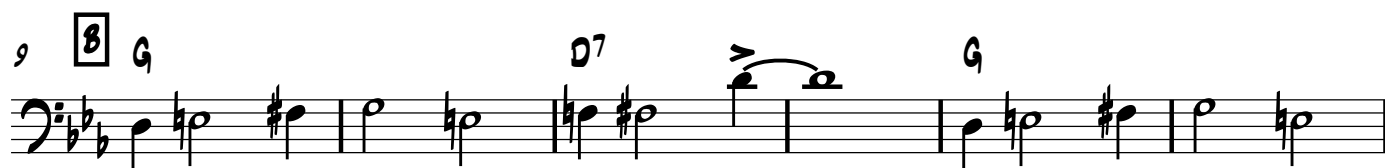
march - ing thru the Pearl - y Gate.
All the beaut - ies there to share.

KING CHANTICLEER

NAT D AYER & SEYMOUR BROWN, 1910



PLAY CUES 1X FOR REPEAT:



KING CHANTICLEER
BASS CLEF

121

2

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

39 Cm Fm

44 Fm D7 D7-5 G7 Bb7

49 **E** E' F7 Bb7

55 E' E' Gm

60 Gm Bb F7 Bb7

65 **F** E' F7 Bb7

71 E' E' E'7

75 Ab F7 Bb7 E' Ab7 E' **SOLOS AT 'E':**

BASS CLEF

LASSES CANDY

NICK LARocca - 1919

Staff 1: Measure 1 (A) Ab, Measure 2 (Ab°), Measure 3 (Eb7), Measure 4 (Eb7), Measure 5 (Eb7), Measure 6 (Eb7), Measure 7 (Eb7), Measure 8 (Eb7).

Staff 2: Measure 1 (5) Ab, Measure 2 (Ab°), Measure 3 (Eb7), Measure 4 (Eb7), Measure 5 (Eb7), Measure 6 (Eb7), Measure 7 (Eb7), Measure 8 (E°).

Staff 3: Measure 1 (9) F7, Measure 2 (F7), Measure 3 (F7), Measure 4 (F7), Measure 5 (F7), Measure 6 (F7), Measure 7 (F7), Measure 8 (F7).

Staff 4: Measure 1 (13) Bb7, Measure 2 (Bb7), Measure 3 (Bb7), Measure 4 (Bb7), Measure 5 (Bb7), Measure 6 (Bb7), Measure 7 (Bb7), Measure 8 (Bb7).

Staff 5: Measure 1 (17) (B) Ab, Measure 2 (Ab°), Measure 3 (Eb7), Measure 4 (Eb7), Measure 5 (Eb7), Measure 6 (Eb7), Measure 7 (Eb7), Measure 8 (Eb7).

Staff 6: Measure 1 (21) F7, Measure 2 (F7), Measure 3 (F7), Measure 4 (F7), Measure 5 (F7), Measure 6 (F7), Measure 7 (F7), Measure 8 (F7).

Staff 7: Measure 1 (25) E7, Measure 2 (E7), Measure 3 (E7), Measure 4 (E7), Measure 5 (E7), Measure 6 (E7), Measure 7 (E7), Measure 8 (E7).

Staff 8: Measure 1 (29) Bb7, Measure 2 (Bb7), Measure 3 (Bb7), Measure 4 (Bb7), Measure 5 (Bb7), Measure 6 (Bb7), Measure 7 (Bb7), Measure 8 (Bb7).

BASS CLEF

LASSUS TROMBONE

HENRY FILMORE - 1915

3 **A** **TROMBONE SOLO** **C7**

7 **F** **D7** **C7**

11 **F**

15 **Db7** **F** **C7** **F** **FINE** **F**

20 **B** **G7** **C7** **F** **G7**

25 **C7** **1. F** **2. F**

30 **C** **SOLOS HERE** **Bb** **mp**

34 **F7** **Bb**

38 **Bb** **Bb7** **Eb** **Ebm**

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

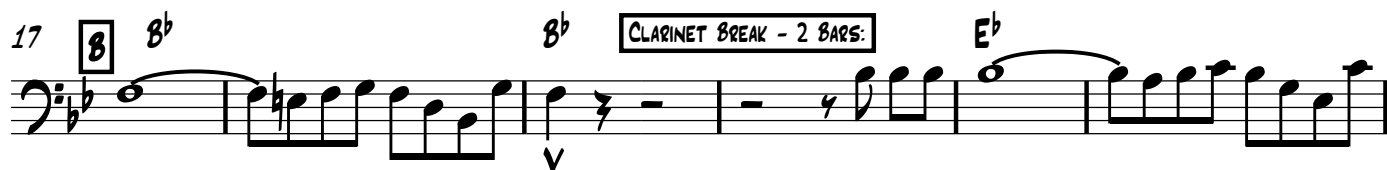
AFTER SOLOS PLAY "A" ONCE

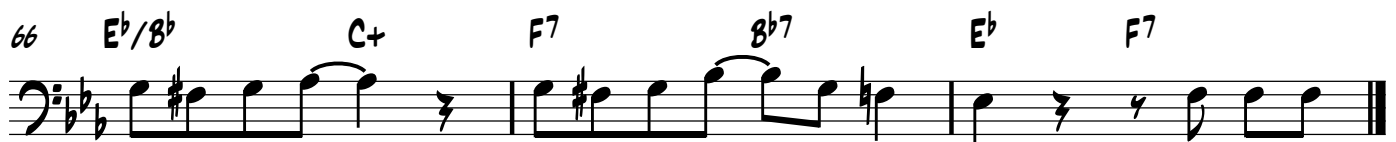
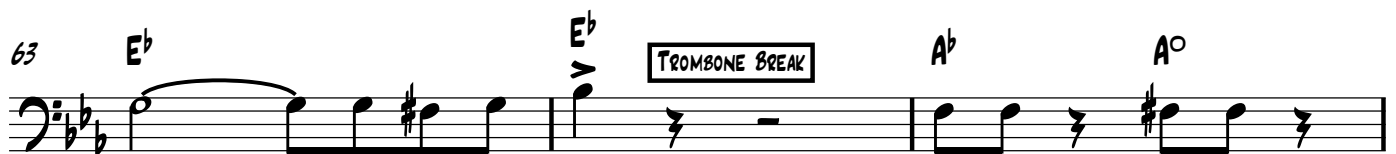
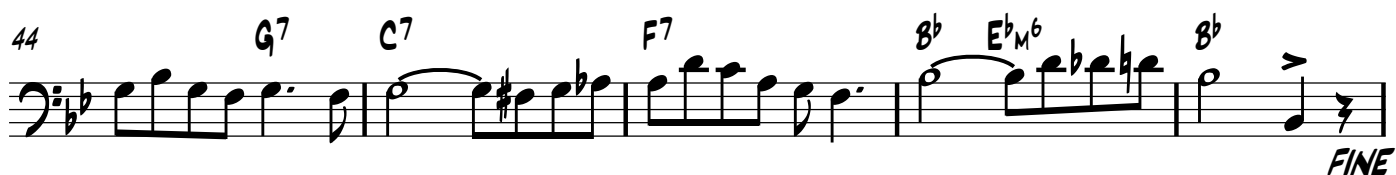
BASS CLEF

LAZY DADDY

124

ODJB, 1918





BACK TO "B" AL FINE

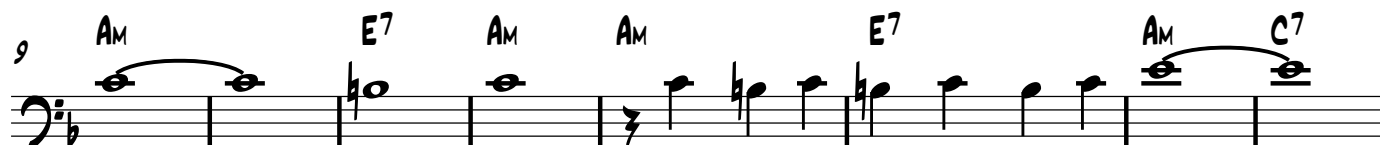
LIMEHOUSE BLUES

BASS CLEF

♩ = 184



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



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



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



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

LIMEHOUSE BLUES

2

BASS CLEF

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

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

37 B^b7 A^b

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

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

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

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

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

53 B^b7 A^b F^7

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

59 B^bM F^7 B^bM $B^bM^7(b5)$ E^b7 A^b **A^b9 FOR REPEAT**

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

LIVERY STABLE BLUES (VOCAL)

BASS CLEF

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

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

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

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

LIVERY STABLE BLUES (VOCAL)

BASS CLEF

129

2

13 **8** E_b

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

16 E_b7 A_b A°

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

19 E_b $C7$

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

21 $F7$ B_b7 E_b A_b7 E_b

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

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

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

29 A_b E_b G_b° E_b

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

32 $C7$ B_b7 $B7$ B_b7

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

35 E_b B_b7 E_b

they're the blu - est kind of blues!

LIVERY STABLE BLUES, A LA MUGGSY SPANIER

(BARNYARD BLUES)

130

BASS CLEF

LOPEZ & NUNES, 1917

Staff 1: Chords: E^b , E^b7 , A^b , A^bm , E^b , B^7 , B^b7 . Instruction: **BREAK - 1 BAR**. **BASS DRUM** (marked below the staff).

Staff 2: Measure 5. Chords: E^b , B^b+7 , E^b , E^b7 , A^b . Instruction: **A** (boxed).

Staff 3: Measure 10. Chords: E^b , C^7 , F^7 .

Staff 4: Measure 14. Chords: B^b7 , E^b , E^bo , B^b7 , E^b . Instruction: **1ST TIME ONLY**.

Staff 5: Measure 17. Chords: E^b , E^b7 . Instruction: **B** (boxed). **BASS, TROMBONE, & BASS DRUM** (boxed).

Staff 6: Measure 21. Chords: A^b , E^b , C^7 .

Staff 7: Measure 25. Chords: F^7 , B^b7 , E^b , E^bo , B^b7 , E^b . Instruction: **LAST TIME: TO CODA**.

CODA: Measure 29. Chords: E^b , B^b+7 , E^b . Instruction: **FINE**. **BASS DRUM** (marked below the staff).

Additional Instructions: **TROMBONE GLISS TO "C"** (boxed).

2

BREAK! 3 BARS

31

C^{E^b}

HARMONIZE

CLARINET BREAK

CORNET "HORSE WHINNY"

A^b

TROMBONE

37

E^bF⁷

40

B^{b7}E^bE^b°B^{b7}E^b

1 X ONLY - TROMBONE

SOLOS

43

E^bE^{b7}A^{b7}

49

E^bC⁷F⁷B^{b7}E^bE^b°B^bE^b

55

D^{E^b}

HARMONIZE

CLARINET BREAK

CORNET "HORSE WHINNY"

A^b

TROMBONE

61

E^bC⁷F⁷

64

B^{b7}E^bE^b°B^{b7}E^b

BACK TO "B" - TAKE CODA:

BASS CLEF

Long Gone

W.C. Handy & Chris Smith - 1920



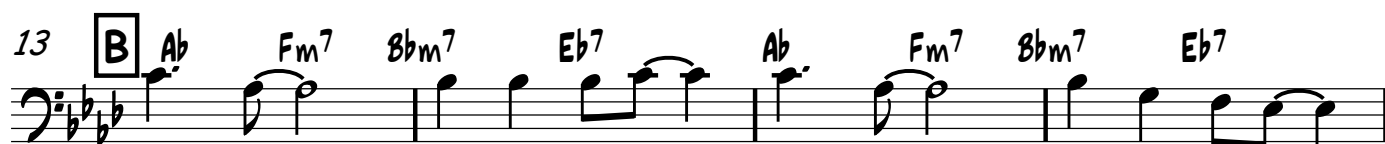
Did you



ev-er hear the sto-ry of Long John Dean? A bold bank rob-ber from Bowl ing Green, Was
Long John stood on the rail- road tie, Waitin' for freight train to come by.



sent to the jail- house yes- ter- day, Late last night he made his get- a- way. He was
Freight train came just puffin' andflyin', Ought'a seen Long John grabbin' that blind.



Long Gone from Ken- tuck- y, Long Gone, ain't he luck- y?



Long gone, and what I mean, Long Gone John from Bowl- ing Green.

Interlude



Long Gone
BASS CLEF

133

2 C

25 Ab Eb7 Ab

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

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

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

34 D Ab Fm7 Bbm7 Eb7 Ab Fm7 Bbm7 Eb7

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

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

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

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

BASS CLEF

2

LOVIN' SAM (THE SHEIK OF ALABAM')

135

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

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

29 **C7** **F**

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

33 **F** **Am**

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

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

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

41 **D** **F** **G7** **C7**

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

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

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

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

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

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

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

The Love Nest

136

Louis A. Hirsch & Otto Harbach - 1920

BASS CLEF

A

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

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

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

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

B

17 small room, tea set of blue. Best of

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

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

29 love nest, You can call home.

The musical score is written in bass clef with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. It consists of eight lines of music. The first line starts with a repeat sign and a box labeled 'A'. The second line starts with a measure rest and a box labeled '5'. The third line starts with a measure rest and a box labeled '9'. The fourth line starts with a measure rest and a box labeled '13'. The fifth line starts with a measure rest and a box labeled '17'. The sixth line starts with a measure rest and a box labeled '21'. The seventh line starts with a measure rest and a box labeled '25'. The eighth line starts with a measure rest and a box labeled '29'. The score includes various chords: Eb, Bb7, Ab, Eb7, Fm, C, F7, G7/D, C7, G7(b9), and Eb. The lyrics are written below the notes, and the piece ends with a double bar line.

MA HE'S MAKING EYES AT ME

CON CONRAD - 1921

[A] Eb Bb7 Eb Bb7
 Lit-tle Lil-ly was oh! So sil-ly and shy, And all the fel-lows knew, She would-n't
 7 Cm C° Fm7 Bb7 Eb Bb7
 bill and coo. Ev - 'ry sin-gle- night some smart fel-low would
 11 Eb F7 Bb7 Bb° Bb7
 try, to cud-dle up to her, But she would cry:
 17 [B] Eb F7 Bb7 Bb+7 Eb Eb
 "MA, he's mak-ing eyes at me! MA, he's aw-ful nice to me! MA he's
 26 C° Bb7 Bb7 Eb Bb7
 al - most break-ing my heart, I'm be- side him, Mer- cy! Let his con- science guide him
 If you peek in, Can't you see I'm goin' to weak - en?
 33 [C] Eb F7 Bb7 Ab G7 C7 F7 Bb7
 MA, he wants to mar- ry me, Be my hon- ey bee.
 41 Eb Eb° Bb7 Eb Eb°
 Ev- 'ry min- ute he gets bold- er, Now he's lean- ing
 Me, I'm meet- ing with re - sis - tance I shall hol- ler
 44 Bb7 F7 Bb7 Eb Ab7 Eb
 on my should-er,- Ma, he's kiss - ing me!"
 for as - sis- tance!

BASS CLEF

MAMA DON'T ALLOW

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

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

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

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

Mandy

139

Irving Berlin - 1918

BASS CLEF

A Bb Eb Bb G° $F7$ Bb

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

5 Bb Eb Bb Gm $C7$ F

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

9 $F7$ Bb $F7$ Bb

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

13 Bb Eb Bb Gm $C7$ $F7$

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

17 **B** Eb Bb $G7$

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

21 $C7$ $F7$ Bb $Bb7$

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

25 Eb Bb $G7$

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

29 $C7$ $F7$ Bb G° Bb G° $C7$ $F7$ Bb

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

MARGIE

♩ = 160

CON CONRAD & J. RUSSEL ROBINSON



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



Here's one I must tell to you;



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



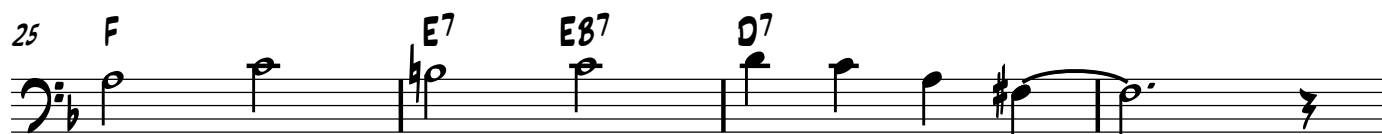
He holds her close and starts to coo: My lit - tle



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



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



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

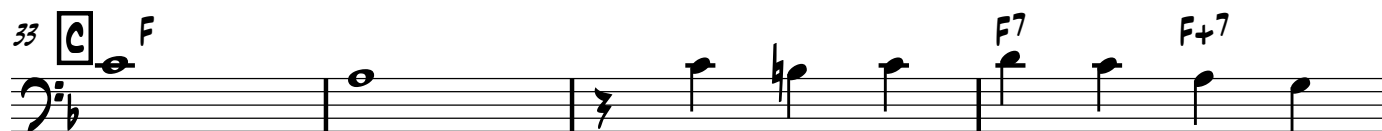


I have bought a home and ring and ev - 'ry - thing, For

MARGIE
BASS CLEF

141

2



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



Days are nev - er blue. Af - ter



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

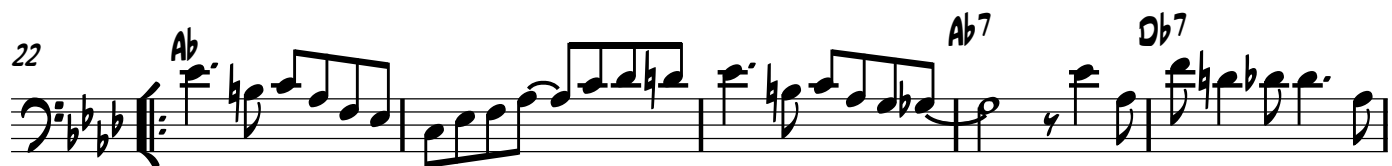


Mar - gie, Mar - gie it's you." "My lit - tle

BASS CLEF

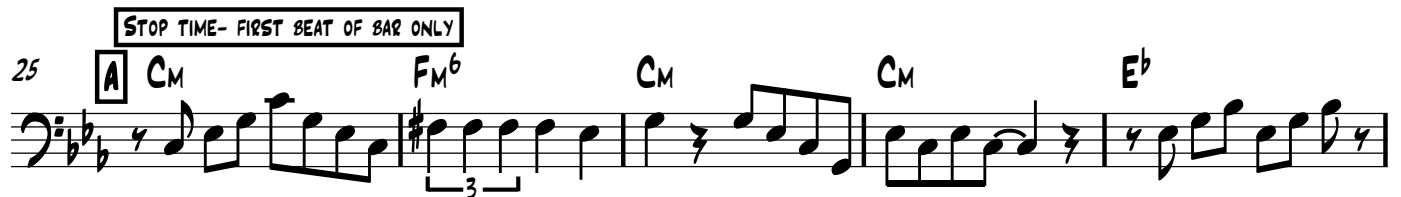
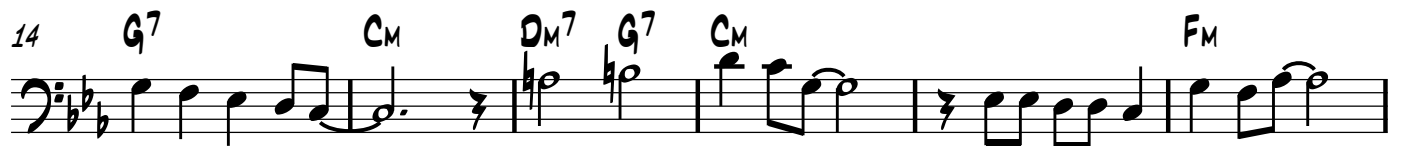
MEMPHIS BLUES

W.C. HANDY - 1912



MIDNIGHT IN MOSCOW

♩ = 160



MISSOURI WALTZ

BASS CLEF

144
JOHN EPPEL & J.R. SHANNON
1914 F



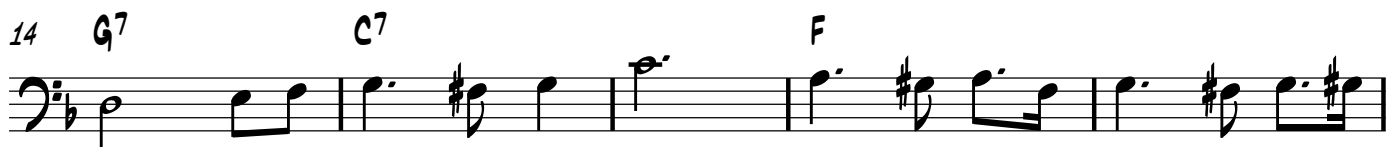
Hush - a - bye, my ba - by, slum - ber time is com - in' soon;



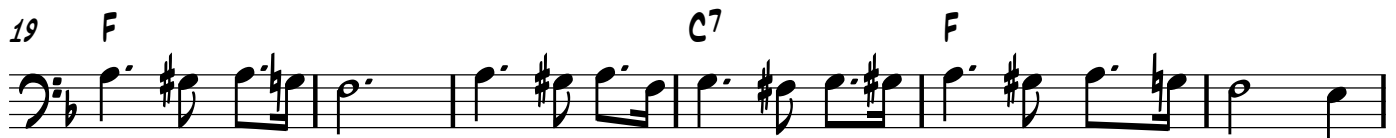
Rest your head up - on my breast while mom - my hums a tune; The



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



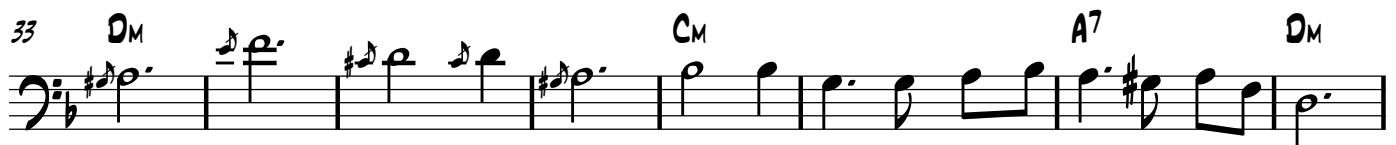
sigh as in days long gone by. Way down in Miss - our - i where I



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



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



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

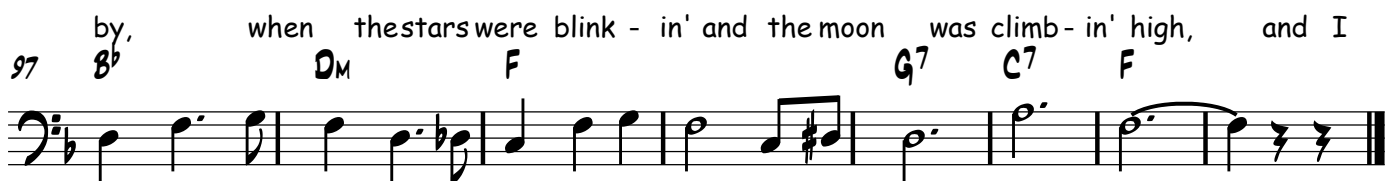
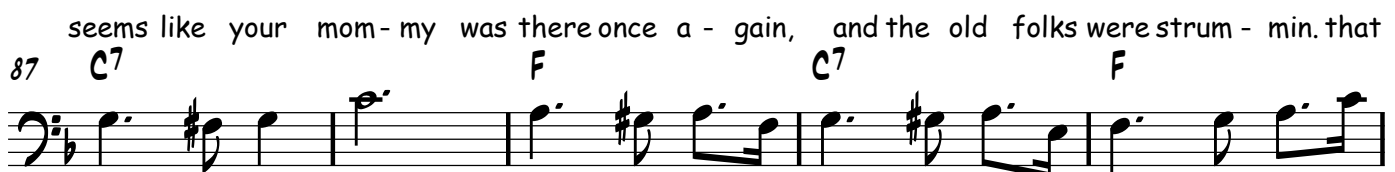
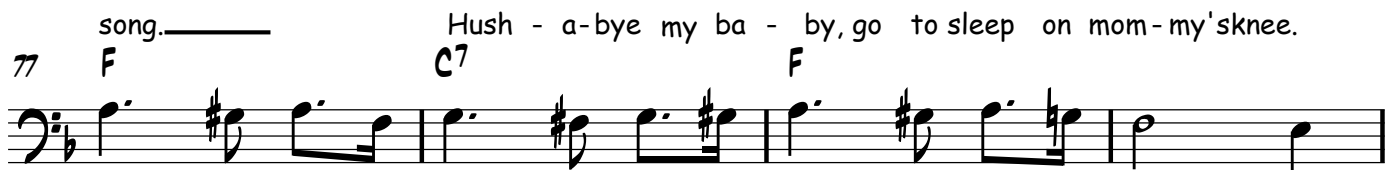
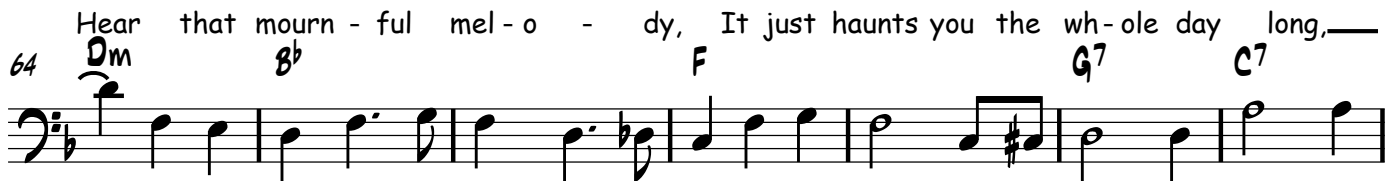


Hum, hum, hum, hum, hum, Tha-t same old plaint - ive strain.

MISSOURI WALTZ
BASS CLEF

145

2



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

MY DADDY ROCKS ME

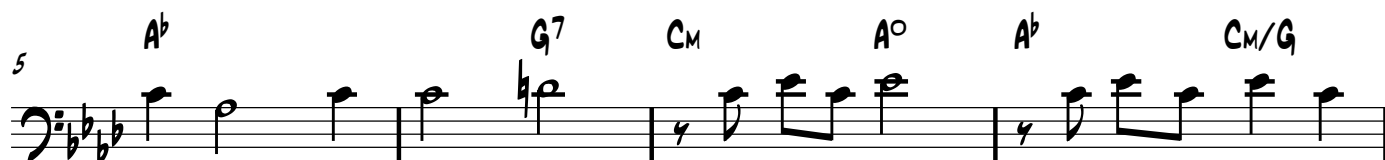
BASS CLEF

♩ = 100

J. BERNI BARBOUR - 1922



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



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



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



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



rocks me with one stead y roll. My ba by

2

MY DADDY ROCKS ME

21 F_M F_M^7/E^b D^b7 C^7 F_M/C C^7 F_M/c C^7

rocks me with all his heart and soul.

25 F_M G_M^7 C^7 F_M F_M^7/E^b D^o B^b_M/D^b

We'll always spoon while the lights are low. He hates to leave me when it's

Wrap'd in a blanket of love and charms, I'm sitting pretty when I'm
Most ev'-ry eve - ning at half past nine, We get together and the
Talk about row - boats and birch canoes, You need a chair to rock a -

28 C^7 G_M^7/D C^7/E F_M F_M/E^b F_M/D^b C^7

time to go. My baby rocks me with one steady-y

in his arms.
world is mine.
way your blues.

31 F_M G^o C^7 F_M C^7 F_M

roll. roll.

MY HONEY'S LOVIN' ARMS

HERMAN RUBY/JOSEPH MEYER - 1922

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

The musical score is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of four staves of music. The first staff contains measures 1 through 4, with lyrics 'You've heard lov-ers, Love- sick lov-ers fret A bout their'. The second staff contains measures 5 through 8, with lyrics 'pet; They al-ways get ro- man- tic, Drive you fran- tic.'. The third staff contains measures 9 through 12, with lyrics 'I'm so diff- 'rent, Oh, so diff- 'rent- now; While I'm in'. The fourth staff contains measures 13 through 16, with lyrics 'love I know I simp- ly go and whis- per low to Hon- ey Ba- by:'. Chord symbols are placed above the notes: F, Bb7, F, F#o in the first staff; C7, Co, C7, C+7, F, F#o, Gm7, C+7 in the second staff; F, Bb7, F, A7 in the third staff; Dm, Am, G9, Gm, C+7 in the fourth staff. Measure numbers 5, 9, and 13 are indicated at the start of their respective staves. Phrasing slurs are used over measures 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, and 13-14.

MY HONEY'S LOVIN' ARMS

149

BASS CLEF

2

17 **A** F Bb^7

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

21 F Cm^6 D^7

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

25 G^7 C^7

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

29 G^7 Gm^7 C^7

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

33 **B** F Bb^7

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

37 F Cm^6 D^7

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

41 G^9 C^7 F^7 Bb Bbm

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

45 F G^7 C^7 F Bb^7 F

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

♩ = 174

5

10

13

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

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

CHORUS

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

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

CHORUS

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

CHORUS

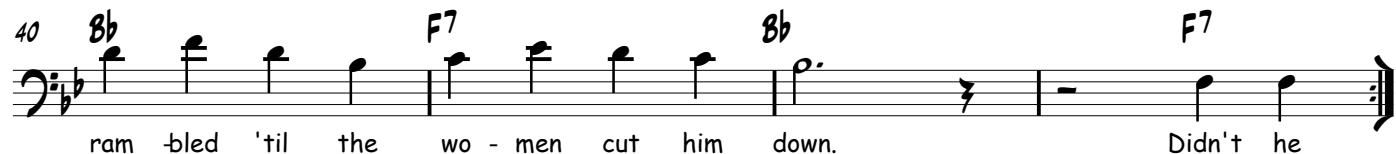
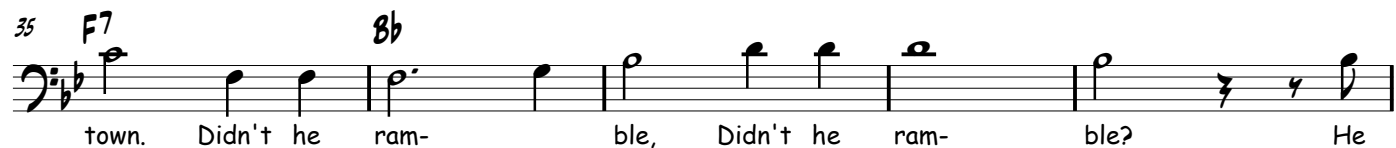
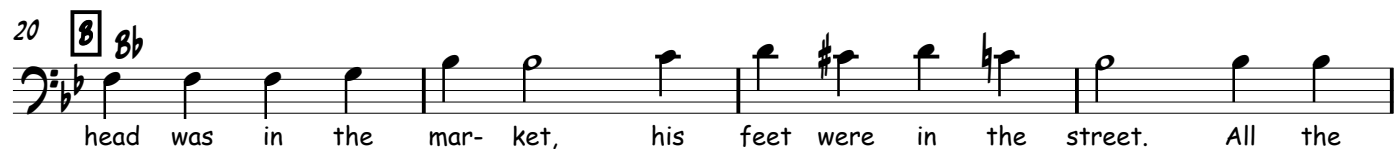
Well, me and my baby - we just bought a Ford
 And now we sit together - on the running board.

CHORUS

OH, DIDN'T HE RAMBLE

TRADITIONAL

BASS CLEF



OH!

BYRON GAY/ARNOLD JOHNSON - 1919

BASS CLEF

Musical score for the song "OH!" in bass clef, 4/4 time. The key signature has two flats (B-flat and E-flat). The score consists of 31 measures, divided into two systems of 14 measures each, with a 2-bar break between measures 14 and 15.

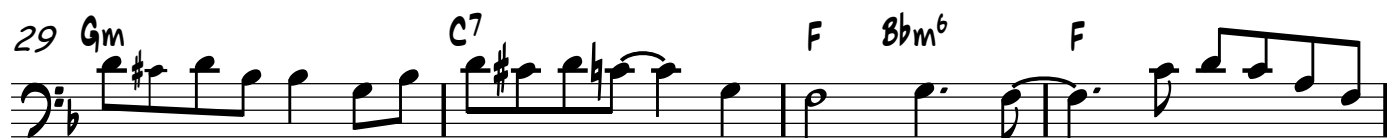
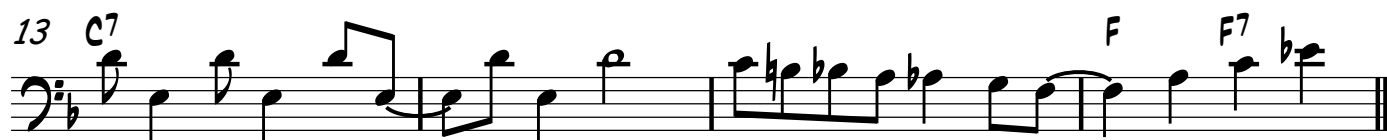
Measure 1: Starts with a repeat sign. Chord: B^b .
Measure 2: Chord: F^7 .
Measure 3: Chord: F^7 .
Measure 4: Chord: F^7 .
Measure 5: Chord: B^b .
Measure 6: Chord: F^7 .
Measure 7: Chord: F^7 .
Measure 8: Chord: F^7 .
Measure 9: Chord: F^7 .
Measure 10: Chord: E^b .
Measure 11: Chord: E^b .
Measure 12: Chord: C^7 .
Measure 13: Chord: C^7 .
Measure 14: Chord: F^7 .
Measure 15: Chord: F^7 .
Measure 16: Chord: F^7 .
Measure 17: Chord: B^b .
Measure 18: Chord: F^7 .
Measure 19: Chord: F^7 .
Measure 20: Chord: F^7 .
Measure 21: Chord: F^7 .
Measure 22: Chord: F^7 .
Measure 23: Chord: B^b .
Measure 24: Chord: B^b .
Measure 25: Chord: B^b .
Measure 26: Chord: B^b .
Measure 27: Chord: B^b .
Measure 28: Chord: B^b .
Measure 29: Chord: B^b .
Measure 30: Chord: B^b .
Measure 31: Chord: B^b .

The score includes various musical notations such as eighth notes, quarter notes, and rests. Chords are indicated by letters with superscripts (e.g., F^7 , B^b). A "BREAK: 2 BARS" is indicated between measures 14 and 15. The score ends with a double bar line.

BASS CLEF

Ole Miss

W.C. Handy - 1916



Ole Miss
BASS CLEF

155

2 C

33 C^7 F

37 C^7 F

41 C^7 F

45 C^7 F C^7

49 D F F^7 B^b F

53 C^7 F D^7 G^7 C^7

57 F^7 B^b A^7

61 B^b B^o F D^7 G^7 C^7 F

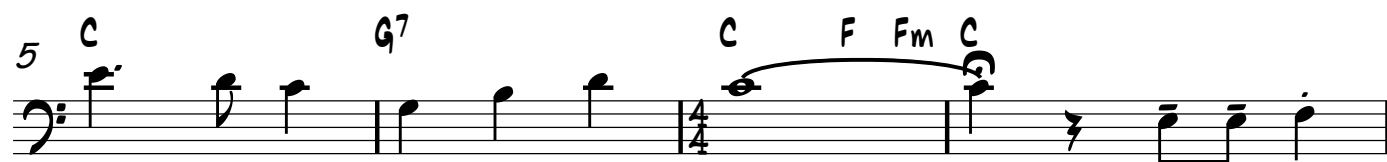
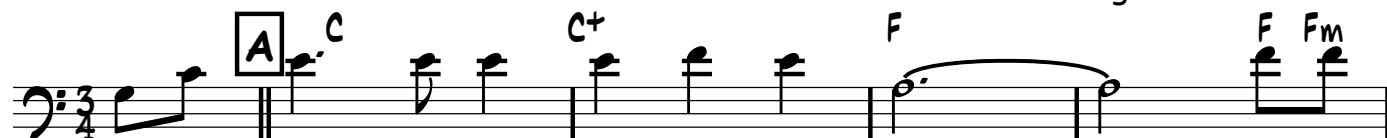
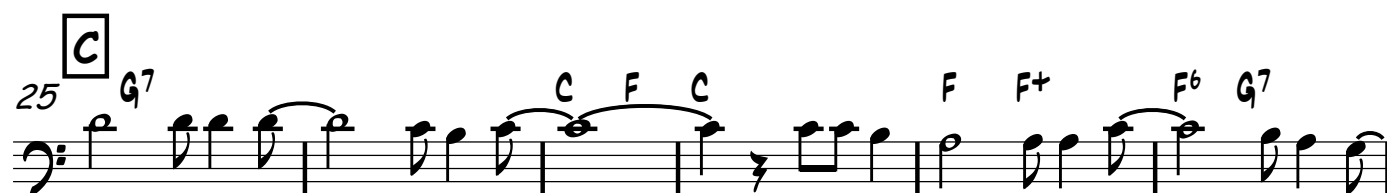
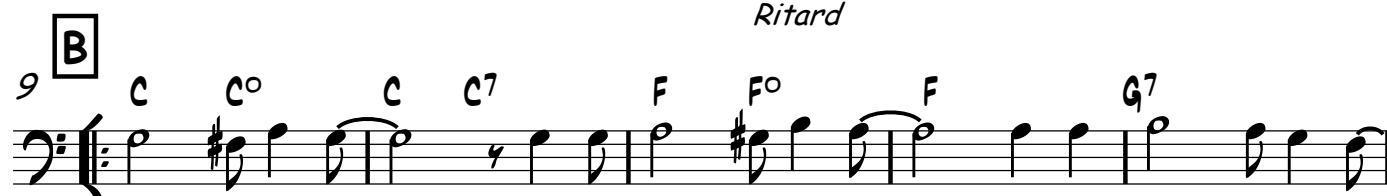
A bass clef musical score for the song 'Ole Miss'. The score consists of eight staves of music. The first staff begins with a measure number '2' and a boxed 'C' chord symbol. Subsequent staves are numbered 33, 37, 41, 45, 49, 53, 57, and 61. Chord symbols are placed above the notes: C7, F, C7, F, C7, F, C7, D, F, F7, Bb, F, C7, F, D7, G7, C7, F7, Bb, A7, Bb, Bb, F, D7, G7, C7, F. The key signature has one flat (Bb). The music is written in a bass clef. The score ends with a double bar line and repeat dots.

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

The Old Rugged Cross

BASS CLEF

George Bernard - 1913

*Ritard*

On The Alamo

157

BASS CLEF

Isham Jones & Gus Kahn - 1922

A

Where the moon swings On the Al- a- mo, In a gar-den
 fair where ros- es grow, In the ten- der
 light of the sum- mer night, I can hear her
 wan- der to and fro. For she said I'll
 wait by the gar- den gate, On the night I
 said "I love you so". And in all my
 dreams it seems I go Where the moon swings
 low, On the Al- a- mo.

B

Break

Break

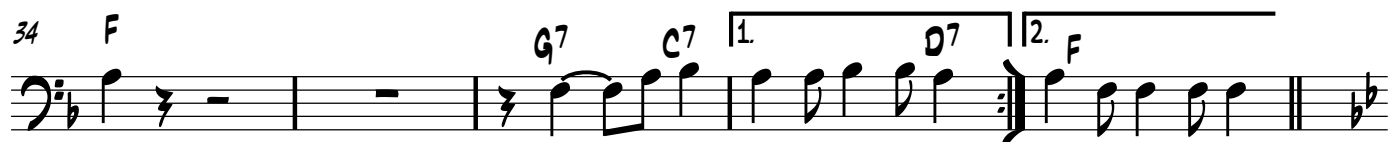
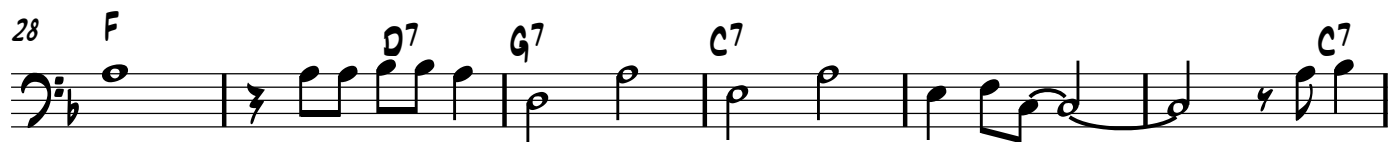
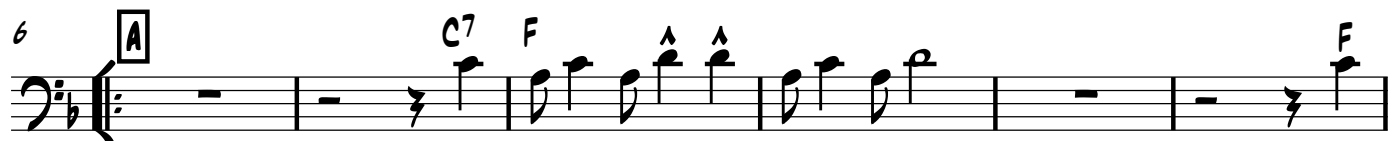
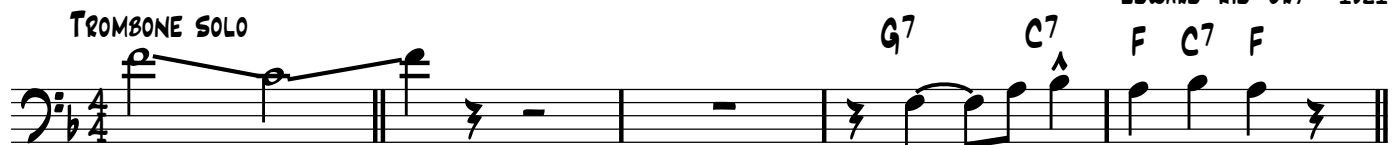
Detailed description: This is a bass clef musical score for the song 'On The Alamo'. It consists of eight staves of music, each with a line of lyrics underneath. The key signature has one flat (B-flat), and the time signature is 4/4. Chord symbols are written above the notes. The score is divided into two sections, A and B, indicated by boxed letters. Section A covers measures 1 through 24, and Section B covers measures 25 through 32. The lyrics are: 'Where the moon swings On the Al- a- mo, In a gar-den fair where ros- es grow, In the ten- der light of the sum- mer night, I can hear her wan- der to and fro. For she said I'll wait by the gar- den gate, On the night I said "I love you so". And in all my dreams it seems I go Where the moon swings low, On the Al- a- mo.' The score includes various chords such as Cmaj7, Dm7, C, D7, Am7, Fm, G7, Em7, Eb7, B7, A7, and F#o. There are also 'Break' markings above the staves at measures 12 and 30. The piece ends with a double bar line and repeat dots.

BASS CLEF

ORY'S CREOLE TROMBONE

EDWARD "KID" ORY - 1921

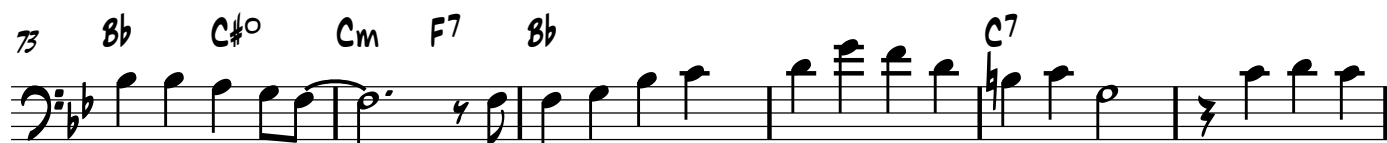
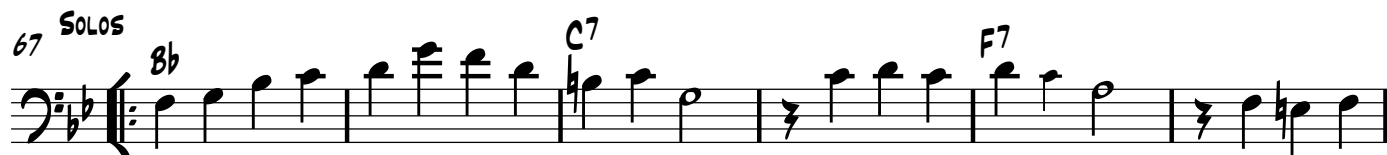
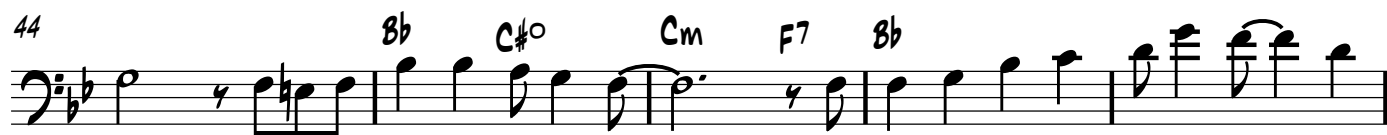
TROMBONE SOLO



ORY'S CREOLE TROMBONE
BASS CLEF

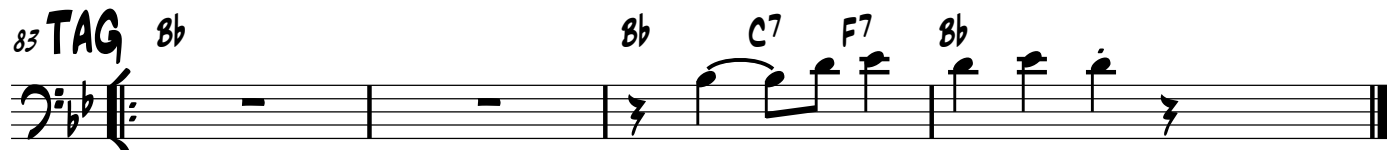
159

2



TROMBONE

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



BASS CLEF

OSTRICH WALK

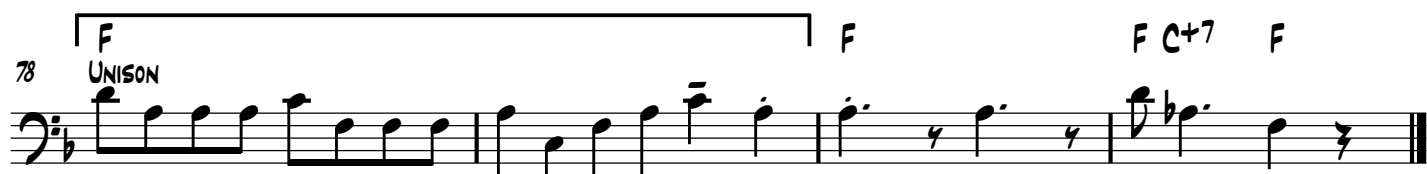
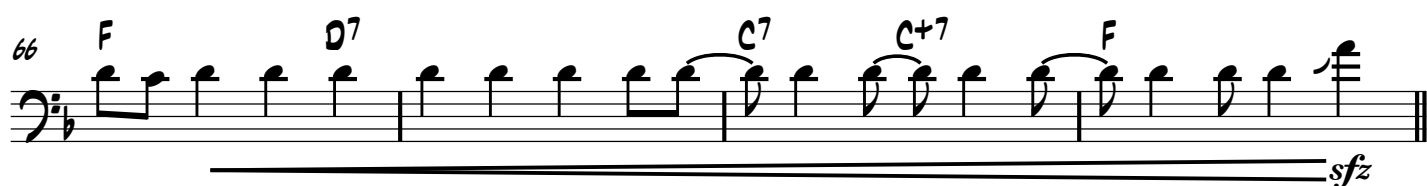
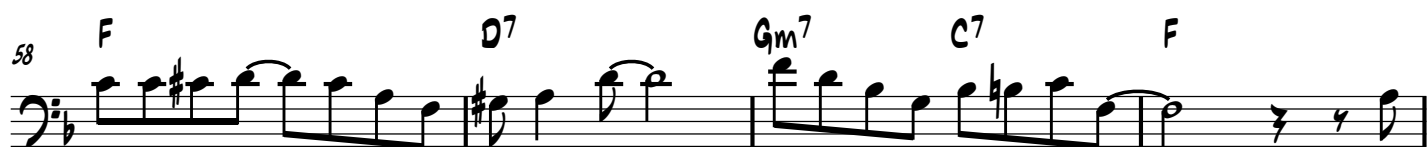
ORIGINAL DIXIELAND JAZZ BAND - 1918

F C#7 Gm7 C7
 5 G D7 G7 C7 G D7 G7 C7
 9 **A** F F G7 C7 F
 13 F G7 C7
 STOP TIME 4 BARS
 17 F TROMBONE F7 CORNET Bb CLARINET Bbm TROMBONE
 21 F D7 Gm7 C7 1. F 2. F Bb F^o
 26 **B** F F^o BREAK C7 BREAK F BREAK F F^o C7
 32 C7 F F^o F F^o BREAK C7 BREAK
 37 F BREAK F^o C7 F
 42 F C#7 Gm7 C7

OSTRICH WALK
BASS CLEF



STOP TIME 4 BARS



BASS CLEF

OVER THE WAVES

♩ = 120

♩ = 120

8^b

F7

The image shows the bass line of the song 'The Sound of Silence' by Simon & Garfunkel. It is written in 3/4 time with a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The notation includes a key signature change from B-flat major to E-flat major (indicated by a sharp sign on the B line). The bass line features a mix of eighth and quarter notes, with some notes beamed together. There are two fermatas over the notes G2 and F2. The piece ends with a double bar line and a repeat sign.

[illegible]

19

B \flat B \flat E \flat

26 Eb 8b F7 8b

The musical notation for measures 26-29 is as follows:

- Measure 26: Bass clef, key signature of two flats (Bb, Eb). The melody starts on G2, moves to A2, then Bb2. A whole note chord of Eb3 and Gb3 is written above the staff.
- Measure 27: Continuation of the melody from measure 26, ending on Bb2. A whole note chord of 8b3 is written above the staff.
- Measure 28: Continuation of the melody from measure 27, ending on A2. A whole note chord of F7 (F3, Ab3, Cb3, Eb3) is written above the staff.
- Measure 29: Continuation of the melody from measure 28, ending on G2. A whole note chord of 8b3 is written above the staff.

33 E^b B^b7

41 Bb^7 E^b

49 **E^b** **A^b**

Musical notation for measure 49, featuring a bass clef, key signature of two flats, and a common time signature. The measure contains a series of eighth and quarter notes with slurs, and a whole note at the end. The key signature changes from E-flat to A-flat.

[illegible]

BASS CLEF

163

POOR BUTTERFLY

GOLDEN/HUBBEL - 1916

♩ = 120



Poor But-ter - fly _____ 'neath the blos soms wait - ing _____ Poor But-ter -



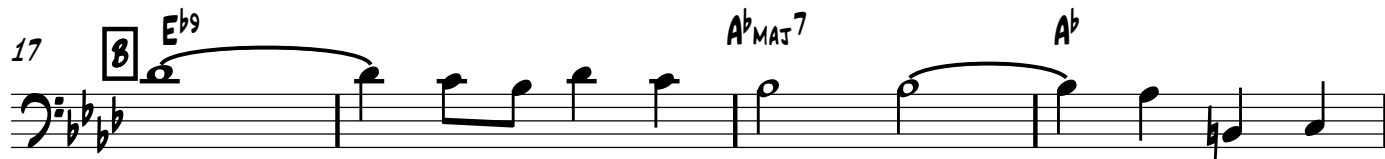
fly _____ for she loved him so. The mo-ments



pass in - to hours, _____ The hours pass in - to years, And as she



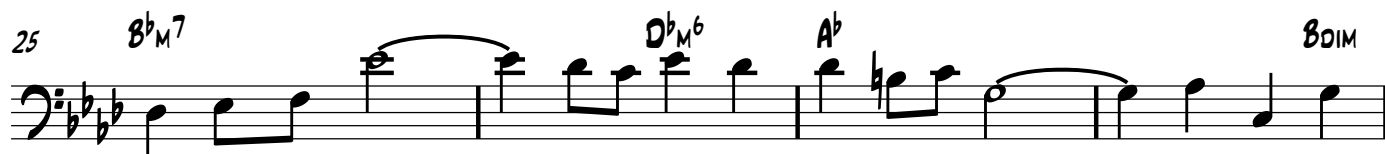
smiles thru her tears, _____ She mur-murs low, The moon and



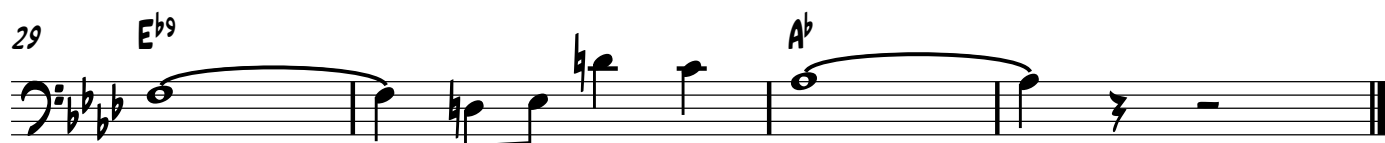
I _____ know that he be faith - ful, _____ I'm sure he



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.

BASS CLEF

PANAMA

WILLIAM H TYRES - 1913

5 **A** Eb 8b7 Eb Eb

10 8b7 Eb 8b7 Eb 8b7

15 Eb Eb7 Ab A°

18 Eb C7 F7 8b7 1. Eb 2. Eb Eb7

22 **B** Ab A° Eb C7 F7 8b7

28 Eb Eb7 Ab A° Eb

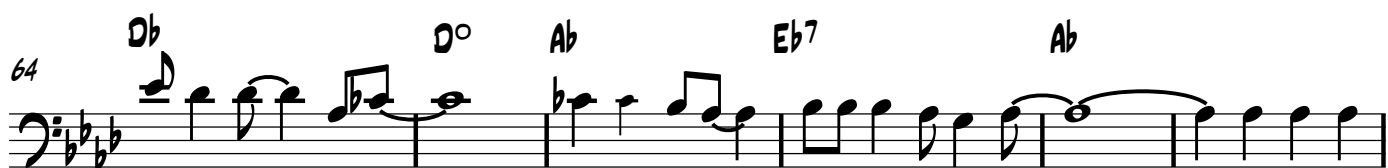
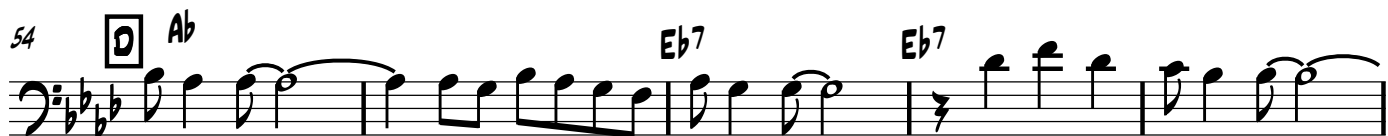
33 C7 F7 8b7 Eb Eb7

38 **C** Ab Ab+7 Db Eb7

43 Ab Eb7 Ab Ab

PANAMA
BASS CLEF

165



The Pearls

BASS CLEF

Jelly Roll Morton - 1919

The musical score for "The Pearls" is written in bass clef, 4/4 time, and key of D major. The score consists of 8 staves of music. The first staff begins with a G chord and a repeat sign. The second staff starts at measure 6 with an E chord. The third staff starts at measure 11 with an A7 chord. The fourth staff starts at measure 16 with an Eb chord. The fifth staff starts at measure 21 with a B chord. The sixth staff starts at measure 25 with a G chord. The seventh staff starts at measure 29 with a G7 chord. The eighth staff starts at measure 33 with a G° chord and a "Break - 2 bars" instruction. The score includes various chords such as G, Eb, D7, E, G, Eb, E7, Am, E7, Am, A7, D7, G, Eb, E7, Am, Em, A7, D7, G, B, G7, C7, Bm7, E7, A7, D7, G, G7, C7, G°, and G7. There are also repeat signs and a "Break - 2 bars" instruction.

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

45 A_m E_m E_b° D_m^7 G^7

49 D_m^7 G^7 C

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

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

61 G_m^7 C F A^7 D_m

65 F F_m C^\sharp A^7

69 D_m^7 G^7 C G° G^7

73 Tuba Only G^7 C^9

Pretty Baby

168

BASS CLEF

Egbert Van Alstyne & Gus Kahn - 1916

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

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

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

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

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

21 cud- dle all the time. Oh! I

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

29 Pret- ty Ba- by of mine.

Chord symbols: Bb7, Bb+, Eb, Eb7, Ab, Db7, C7, F7, Bb7, Bb, Bb°.

BASS CLEF

RIVERSIDE BLUES

THOMAS A. DORSEY & RICHARD M. JONES

Cm G⁷ Cm G⁷ Cm Fm Eb B^b+7
 5 **A** Eb Ab⁷ Eb Eb
 9 Ab⁷ Eb 2 BAR UNISON BREAK
 13 B^b7 Fm⁷ B^b+7 Eb Eb⁷ Eb^o Abm 1. Eb B^b7 2. Eb B^b7
 18 **B** Eb B^b7 Eb G⁷
 22 Ab Abm Eb 2 BAR CLARINET BREAK
 26 B^b7 Fm⁷ B^b7 Eb Eb⁷ Eb^o Abm Eb B^b7
 30 **C** Eb Ab Eb Eb⁷
 34 PLAY 2 BAR UNISON ON OUT-CHORUS
 38 B^b Fm⁷ B^b7 Eb Eb⁷ Eb^o Abm SOLOS AT "C"
 Eb

ROCK A BYE YOUR BABY

BASS CLEF

JEAN SCHWARTZ - 1918

A C $C\sharp^\circ$ G^7/D G^7 C G^+7

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

E_b E° B_b^7 B^7 E_b G^7

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

C E_b° G^7/D G^7 C E_b° G^7

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

E_b E_b° B_b^7 G D^7 G^7

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

BASS CLEF

2

17 **B** C

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

21 G⁷ C D⁷ G⁷

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

25 G⁷ C A⁷

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

29 D⁷ G⁷

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

33 **C** C

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

37 D^m G⁷ D^m G⁷ F⁷ E⁷

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

41 A⁷ D⁷ E^b°

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

45 C A^m7 D⁷ G⁷ C

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

BASS CLEF

ROSE OF PICARDY

172

HAYDN WOOD - 1916

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

5 hush of the sil- ver dew.

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

13 nev- er a rose like you! And the

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

21 may be far a- part, But there's

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

29 rose that I keep in my heart!

ROSE ROOM

HARRY WILLIAMS AND ART HICKMAN - 1917

♩ = 140

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

Chords: A^{8b7}, E^{b7}, A^b, A^{b7}, D^b, D^{bM}, A^b, F⁷, B^{8b7}, E^{b7}, A^b, D^b, A^b, F⁷, B^{8b7}, E^{b7}, A^b.

ROSE OF WASHINGTON SQUARE

BASS CLEF

JAMES F. HAINLEY - 1919

1 Am Dm E7 Am

A gar-denthat nev-er- knows sun-shine Onceshel-tered a beau-ti- ful rose. Inthe

5 A7 Dm E B7 E7

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

9 Am Dm E7 Am

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

13 C C#° G Eb7 Am D7 G

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

17 Dm7 G7 D7 G7

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

ROSE OF WASHINGTON SQUARE
BASS CLEF

175

2 21 **B** C

Rose, of Wash- ing- ton Square a flow-er so

25 G⁷ G⁺7 C

Fair should blos- som where the sun shines,

29 E⁷ Am

Rose, for Na- ture did not mean that you should

33 D⁷ G⁷

blush un- seen but be the queen of some fair gar- den,

37 **C** C C^o G⁷

Rose, I'll nev- er de- part, but dwell in your

41 G⁷ D^o Am

heart, your love to care, I'll bring the

45 D⁷ Fm⁶ C A⁷

sun-beams from the Hea-vens to you, and give you kis-ses that spar-kle with dew my

49 D⁷ G⁷ C

Rose of Wash- ing- ton Square.

SHLETON BROOKS & MAURICE ABRAHAM - 1914

A Eb F#7 E° Bb7 Eb F#7 E° Bb7

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

5 Eb Gb° Fm6 Bb7 Eb Gb° Fm6 Bb7

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

9 **B** Fm C7 Fm C7

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

13 F7 Cm7 F7 Bb Cm C#° Bb/D Bb

Down in Sa- van- nah- G. A. When
When he plays 'Man- ci- pa- tion Day. The

17 Bb B7 Gm Bb A° Bb Bb7

they par- ade each hol- i- day, You'll hear the peo- ple say:
horse and mules_ they act like fools,_ You al - most hear them say:

BASS CLEF

2 21 **C** **E^b** **G⁷**
 Here they come, Just lis- ten to that drum, Boy ain't he

25 **G⁷** **C^m** **G⁷** **C^m**
 beat- in' some, He's go- ing rump, rump, rump, rump.

29 **D** **A^b** **E^b**
 Lis- ten to that dog- gone flute, Root -te-toot, toot- te-toot,

32 **C⁷** **F⁷** **F^m7** **B^b7** **F^m7** **B^b7**
 toot-te- toot toot- te-toot. Say Hon, ain't that trom- bone moan- ing, hear it groan- ing,

37 **E** **E^b** **E^b7** **A^b**
 Lis - ten to that old cor- net, It's

41 **C⁷** **D^o** **C⁷** **F^m** **C⁷** **F^m**
 played by that lead- er man. He's

45 **F** **A^b** **A^o** **E^b** **C⁷**
 got a world wide rep- u- ta- tion For play- ing syn- co- pa- tion;

49 **F⁷** **B^b7** **E^b** **SOLOS AT "C"**
 Old Ruf- us John- son's Har- mon - y Band

RUNNIN' WILD

178

BASS CLEF



VERSE



gal and I we had a fight and I'm all by my - self. I
I first met_ that gal of mine_ it seemed just like a dream. But



guess she thinks now that she's gone_ I'll lay right on the shelf. I'm
when she thought she had me right. she start-ed act - in' mean. Like



gon-na show_ her she's all wrong no lone-some stuff for me I
Ma-ry led_ her lit-tle lamb_ she led me all the time, Un -



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

[Patter, sung/spoken after chorus]

No gal will ever make a fool of me, No gal!
I mean just what I say; I ain't the simpleton I used to be,
Wonder how I got that way.
Once I was full of sentiment, it's true, But now I got a cruel heart;
With all that other foolishness I'm through,
Gonna play the villain.

2

RUNNIN' WILD
BASS CLEF

CHORUS

21 B B^b B^b7 E^b

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

27 B^b F^7 C^b6 D^7 G^b B^bM^b6

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

33 F C^7

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

37 C B^b B^b7 E^b

don't know where, Al- ways showin' I don't care,

43 D^7 G^7 C^7 F^7 B^b

Don't love no - bo - dy It's not worth - while,

48 F^7 B^b

All a - lone Run - nin' Wild.

ROYAL GARDEN BLUES

CLARENCE & SPENCER WILLIAMS - 1919

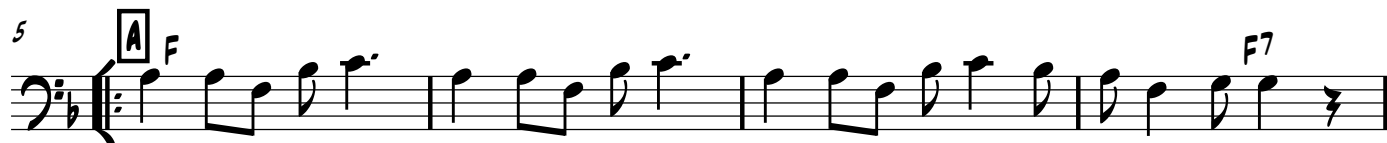
BASS CLEF

F

Ab°

C7

180



STOP TIME - PLAY DOWNBEATS 4 BARS



BACK TO "D" FOR SOLOS

SATANIC BLUES

♩ = 154

8^b F⁷ F^oIM F⁷

5 **A** 8^b 8^b7

9 E^b7 E^oIM 8^b G⁷

13 F⁷ 8^b F⁷ 8^b FINE

17 **B** 8^b E^b 8^b E^b 8^b7 E^b

22 E^oIM 8^b G⁷ C⁷ F⁷

27 8^b F⁷ 8^b **C** E^b C⁷ F⁷

32 8^b E^b G⁷ C⁷ E^b

38 C⁷ F⁷ A^b E^b F⁷ 8^b7 E^b F FROM 'A' TO FINE

The musical score is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The tempo is marked as ♩ = 154. The score consists of nine staves of music. Chord symbols are placed above the notes: 8b, F7, F7oIM, F7, 8b, 8b7, Eb7, EoIM, 8b, G7, F7, 8b, F7, 8b, Eb7, Eb, 8b7, Eb, Eb, 8b, G7, C7, F7, 8b, F7, 8b, Eb, C7, F7, 8b, Eb, G7, C7, Eb, C7, F7, A b, Eb, F7, 8b7, Eb, F. There are three boxed section markers: 'A' at measure 5, 'B' at measure 17, and 'C' at measure 27. The score ends with a double bar line and repeat dots at the final measure.

SAILING DOWN CHESAPEAKE BAY

182

BASS CLEF

VERSE

HAVEZ - BATSFORD - 1913

A $8b7$

Come on Nan- cy put your best dress on, Come on Nan- cy'fore the

7

steam-boat's gone. $8b7$ Ev- 'ry- thing is love- ly on the Ches- a- peake Bay,

12

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

17 **B** $8b7$

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

23

Eb we can't float. Eb^o Ban- jos ring-in' a good old tune, $8b7$ Up on deck

30

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

36

$8b7$ moon, A Sail- in' down Ches- a- peake, All a- board for

40

$8b7$ Ches- a- peake, Eb Sail- in' down Ches- a- peake Bay.

NO REPEAT 1ST TIME

SAILING DOWN CHESAPEAKE BAY
BASS CLEF

183

2

45 **C** **E^b** **B^b7** **E^b**

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

49 **B^b7** **E^b**

Head- in' here, to this pier. And

53 **E^b** **B^b7** **E^b**

we can make it if we hur- ry, Nev- er fear, It's the

57 **F7** **B^b7**

Old Dom- in- ion Line.

61 **D** **B^b7** **E^b**

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

65 **G7** **C^m**

Head- in' for Bal- ti- more. Just

69 **F7**

hear the pad- dles turn- in', Hear my heart a' yearn- in', She's the

73 **C7** **F7** **B^b7** **SOLOS ON VERSE**

Queen of the Ches- a- peake Bay!

SAN

McPHAIL/MICHELS - 1920

BASS INTRO



5 **A** Dm Gm A⁷ Dm

King One San day of the Sen-queen e-came gal home,

9 A⁷

Sat Saw on San the in shore sad - - at ness Bu-on la-the

13 Dm A⁷ B^b7 A⁷

may, shore, Bu-On la-the may, shore.

17 **B** Dm Gm A⁷ Dm

Sing Told - - ing him a sad re-frain
To him she'd no more roam.

21 A⁷

To On his ly dear her queen San who'd gone a-a
On ly her San she would a

25 Dm Gm A⁷ Dm B^b7 A⁷ C⁷

way. dore. This was his lay:
Then came his his lore:

2 29 **C** F **Db7** F **Db7**
 Oh, sweet-heart Lo-na, My dar-ling Lo-na,

33 F **Dm** **G7** **C7** F **Bb7** F **C7**
 Why have you gone a- way?
 Have you come back to stay?

37 F **Db7** F **D7**
 You said you loved me,
 But if you loved me,
 I knew you loved me,

41 **G7** **C7**
 Why did you act this way?
 I knew you'd come some day.

45 **D** F **F7** **Bb** **Db7**
 If I had ev-er been un-true to you

49 F **F7** **Bb** **Db7**
 What you have done would be the thing to do.

53 F **Db7** F **D7**
 But my heart aches, dear,
 But now you're mine dear,
 And it will break dear,
 For all the time dear.

57 **G7** **Gm** **C7** F **Bb7** F **C7**
 If you don't come back home a- gain to San.
 And you're for- giv- en by your lov- ing San.

Second Hand Rose

BASS CLEF

James F. Hanley & Grant Clarke - 1921

F C7 F C7 F F° Gm G7 C7

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

5 F C7 F C7 G7 Am D7 G C

Stuff in our a-part-ment, came from fath-er's store, E-ven things I'm wear-ing, Some-one wore be-fore.

9 Gm D7 Gm G7 C7 C+7

It's no won-der that I feel a- bus-ed, I nev-er- have a thing that ain't been used: I'm wear-ing

13 **A** F F° C7 F G7

Sec- ond hand hats, Sec- ond hand clothes,
Sec- ond hand shoes, Sec- ond hand hose,

17 C7 F

That's why they call me Sec- ond Hand Rose.
All the girls hand me their sec- ond hand beaux.

21 F F#° Gm7 C7

E - ven our pi- an- o in the par- lor,
E - ven my pa- ja- mas when I don 'em,

25 Gm C7 C+7 F

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

Second Hand Rose BASS CLEF

187

2 **B** 29 F F^o C⁷ F G⁷

Sec- ond hand pearls, I'm wear- ing sec- ond hand curls, I
 Sec- ond hand rings, I'm sick of sec- ond hand things I

33 F⁷ F⁺7 B^b F⁺ B^b

nev- er get a sin- gle thing that's new.
 nev- er get what oth- er girl- ies do.

37 G^m C^m G^m C^m G^m

ven Jake the plumb- er, he's the man I a- dore, He
 Once while stroll- ing thru the Ritz a girl got my goat, She

41 F G⁷ C⁺7

had the nerve to tell me he's been mar- ried be- fore!
 nudged her friend and said "Oh look! There's my old fur coat!"

45 F F^o C⁷ F G⁷

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

49 G^m7 C⁷ F C⁷

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

BASS CLEF

SHAKE IT & BREAK IT

ARTIE MATTHEWS - 1915

Staff 1: Measure 1: F (first ending bracket **A**). Measure 2: F7 . Measure 3: $\text{CLARINET BREAK: 2 BARS}$.

Staff 2: Measure 5: Bb7 . Measure 6: F .

Staff 3: Measure 9: C7 . Measure 10: F F7 Bb Bbm F .

Staff 4: Measure 13: B (first ending bracket), C7 . Measure 14: F . Measure 15: F7 .

Staff 5: Measure 17: Bb7 . Measure 18: F .

Staff 6: Measure 21: C7 . Measure 22: F .

Staff 7: Measure 25: C (first ending bracket), F . Measure 26: F7 . Measure 27: BREAK: 2 BARS .

Staff 8: Measure 29: Bb7 . Measure 30: F .

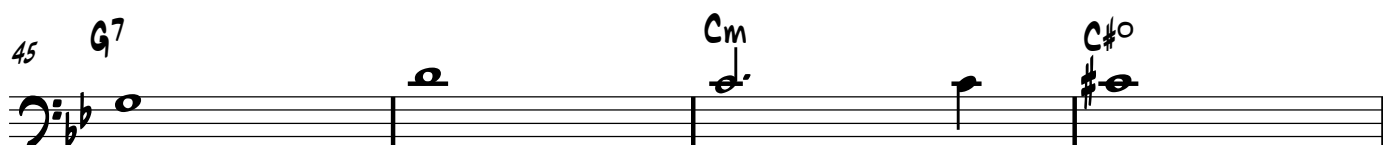
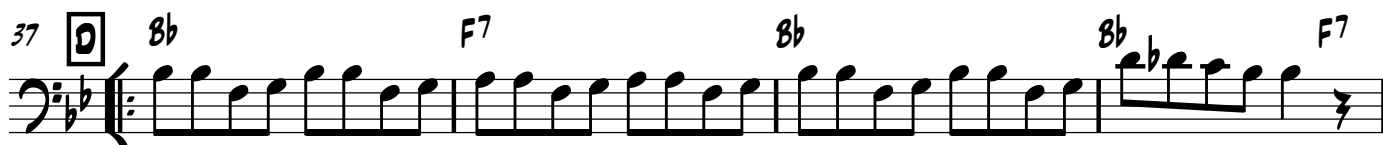
Staff 9: Measure 33: C7 . Measure 34: F F7 Bb Bbm F . Measure 35: F7 .

SHAKE IT & BREAK IT
BASS CLEF

189

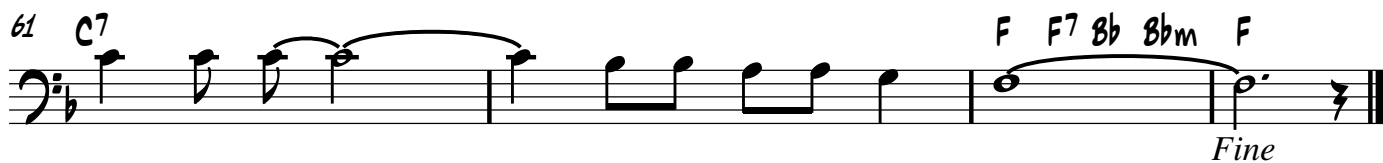
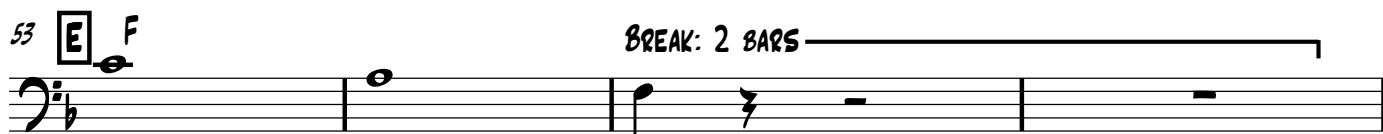
2

PLAY "D" AS AWITTEN - REPEAT FOR SOLOS



AFTER LAST SOLO

PLAY "D" ONCE AS WRITTEN THEN GO ON



BASS CLEF

SINGIN' THE BLUES

CON CONROD 1920

♩ = 120

A^b **E^bMAJ⁷** **G^M** **F^M** **E^b** **B^b7** **E^b**

5 **A** **F^M7** **B^b7** **E^b**

9 **B^b7** **E^b**

13 **B** **G⁷** **C⁷**

17 **F⁷** **C^M7** **F⁷** **B^b7** **E^bDIM**

21 **C** **F^M7** **B^b7** **E^b** **C⁷**

27 **F^M** **F^M7** **C^{DIM}** **G^bDIM** **E^b**

32 **C⁷** **F⁷** **B^b7** **E^b**

2 - BAR BREAK

BASS CLEF

191

♩ = 180

SENSATION

1917

1. **A** B^b G^M C^M F^7 B^b G^7

7. 1. C^7 F^7 2. C^M F^7 B^b

11. **B** E^b C^7 F^7 B^b

16. B^b7 E^b B^7 F^M7 B^b7 E^b C^7

21. F^7 B^b7 E^b E^b7

27. **C** A^b D^b A^b D^b B^b7 E^b7 A^b A^b D^b A^b D^b

33. B^b7 E^b7 A^b D^b A^b D^b B^b7 E^b7

38. A^b F^oIM E^b 1. A^b E^b7 2. A^b E^b7

BACK TO B

BASS CLEF

THE SHEIK OF ARABY

♩ = 180

B^b_M G^b7 C^7 F^7 B^b_M C_M^7 B^b_M C_M^7

O - ver the des - ert wild and free_____

B^b_M G^b7 C^7 F^7 B^b_M C_M^7 B^b_M C_M^7

5

Rides the bold Sheik of Ar - a - by

E^b_M E^b_M E^b_M E^b_M

9

His ar - ab band At his com - mand

F B^b_M F F

13

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

B^b_M G^b7 C^7 F^7 B^b_M C_M^7 B^b_M C_M^7

17

Un - der the shad - ow of the palms,_____

F C^7 F^7 F^7

21

He sings to call her to his arms._____ I'm the

2

25 **A** B^b B^b B^b_{DIM} C_M F^7 C_M F^7

Sheik of Ar - a - by Your

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

love be - longs to me In -

33 D_M D^b_{DIM} C_M F^7

to your tent I'll creep At

37 C_M F^7 F^+ B^b G_M C^7 F^7

night when you're a - sleep The

41 B^b B^b B^b_{DIM} C_M C_M F^7

stars that shine a - bove will

45 F^7 F^7 D^+ D^7 D^+ D^7

light our way to love you'll

49 G G C^7 C^7

rule this land with me the

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

Sheik of Ar - a - by

BASS CLEF

SKELETON JANGLE

BASS CLEF

♩ = 182

NICK LARocca - 1918

Musical score for Bass Clef, 4/4 time, tempo 182. The key signature is three flats (B-flat, E-flat, A-flat). The score consists of eight staves of music, with measures numbered 1 through 33. Chord symbols are indicated above the notes.

Staff 1 (Measures 1-4): Chords: A^b, E^b7, E^b7, E^b7. A box labeled "BASS" is under the first measure.

Staff 2 (Measures 5-8): Chords: A^b, E^b7, A^b, E^b7. A box labeled "A" is under the first measure.

Staff 3 (Measures 9-13): Chords: F7, B^bM, B^b7, E^b7, A^b.

Staff 4 (Measures 14-16): Chords: E^b7, A^b7, D^b, F7, B^bM.

Staff 5 (Measures 17-20): Chords: B^b7, E^b, B^b7, E^b.

Staff 6 (Measures 21-25): Chords: C7, F7, B^b7. A box labeled "B" is under the first measure.

Staff 7 (Measures 26-29): Chords: E^b7, A^b, A^o, E^b7, C7.

Staff 8 (Measures 30-33): Chords: C7, F7, E^b7, A^b, E^b7. A box labeled "BREAK" is under the last measure.

SKELETON JANGLE

195

BASS CLEF

2

37 **C** C⁷ F⁷

41 B^b7 E^b7 A^b UNISON FOR 2 BARS

45 C⁷ F⁷

49 B^b7 E^b7 A^b UNISON 2 BARS

53 **D** C⁷ F⁷

57 B^b7 E^b7 A^b A^o E^b7/B^b

61 C⁷ F⁷

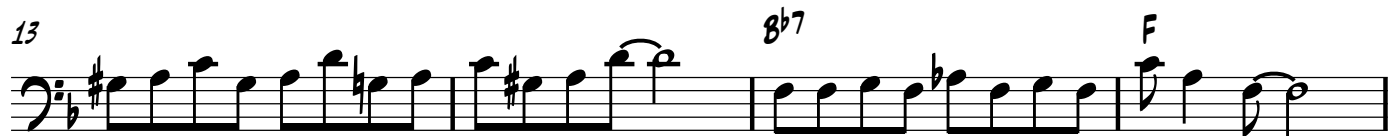
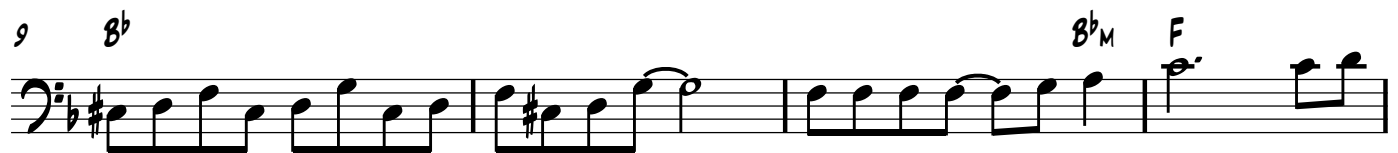
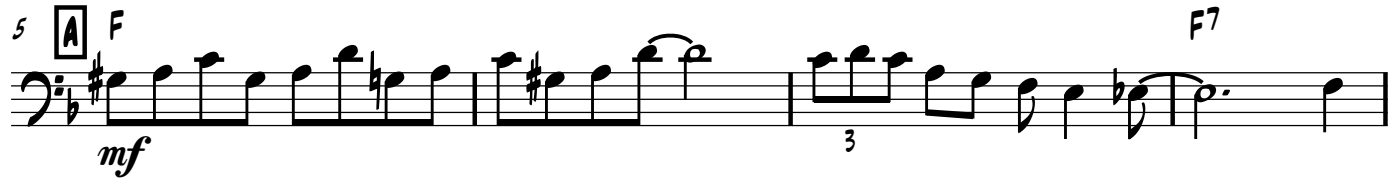
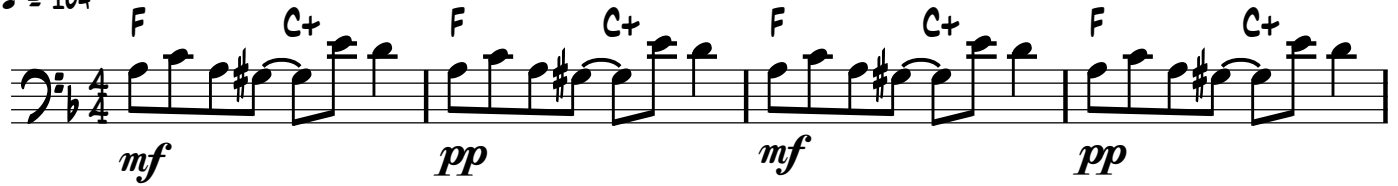
65 B^b7 E^b7 A^b E^b7 A^b E^b7 A^b

This musical score is written for a bass clef instrument. It consists of eight staves of music. The first staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music is composed of eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff: C⁷ and F⁷ on the first staff; B^b7, E^b7, and A^b on the second staff, followed by a box labeled 'UNISON FOR 2 BARS'; C⁷ and F⁷ on the third staff; B^b7, E^b7, and A^b on the fourth staff, followed by a box labeled 'UNISON 2 BARS'; **D** (in a box), C⁷, and F⁷ on the fifth staff; B^b7, E^b7, A^b, A^o, and E^b7/B^b on the sixth staff; C⁷ and F⁷ on the seventh staff; and B^b7, E^b7, A^b, E^b7, A^b, E^b7, and A^b on the eighth staff. The score ends with a double bar line and repeat dots.

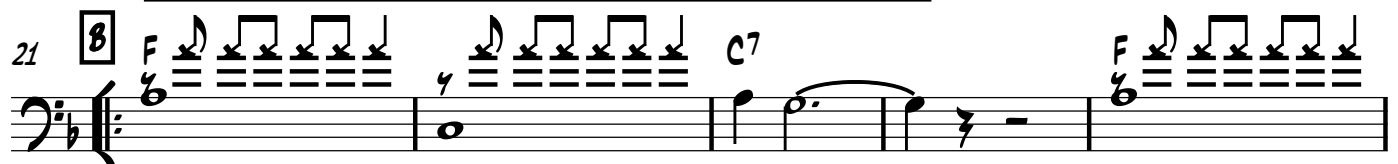
SOBBIN' BLUES

KASSEL AND BERTON - 1922

♩ = 164




RHYTHM SEC. PLAYS STRAIGHT 8THS AS WRITTEN. HORNS HARMONIZE MELODY - 8 BARS



37

42 

47 B^b B^b7 A^7 A^b7 G^7 C^7 F REPEAT ONLY FOR SOLOS

53 

57 **D**^F **B^b7** **F** **C⁷** **F** **F**

62 B^b7 F C^7 F B^b7 F



62 63 64 65

70 8^b7 F C^7 F

SOLOS ON "B" & "C" SECTION:
AFTER LAST SOLO PLAY TO BOTTOM.

SOME OF THESE DAYS

BASS CLEF

♩ = 180

Some of these days your gon - na miss me hon - ey. Some of these days

5 you'll feel so lone - ly, you'll miss my hug - gin' you'll miss my kiss - in'

11 you'll miss me hon - ey when you're a - way. You'll be so lone - ly

17 just for me on - ly, cuz you know hon - ey you al - ways got your way,

23 And when you leave me I know you'll grieve me

27 you know you'll miss your ba - by oh some of these days.

SOME SWEET DAY

199

TONY JACKSON - ED ROSE - ABE OLMAN - 1917

$\text{♩} = 146$

A C/E E^{\flat}o G^7/D $\text{C}^{\sharp}\text{o}$ D_M G^7 G^+ C C^{\flat}o G^7

Al - though it's spring the birds don't sing - You're leav - ing me - to - day. It's

5 C C_M G E^7 A_M D^7 G^7 G^+

not the first - time my poor heart has been in pain this way. In

9 C/E E^{\flat}o G^7/D $\text{C}^{\sharp}\text{o}$ D_M G^7 G^+ C

win - ter time - you're good and kind, - For - ev - er by - my side, But when

13 G/D C_M E^{\flat} G/D E^7 A_M D^7 G

sum - mer's near - you dis - ap - pear, Don't ev - en say good - bye. You're goin' to

17 D^7 G^7 D^7 G^7

long for me some - day, But I'll be far a - way. 'Cause when the

21 **B** C C^7 $\text{C}^7/\text{B}^{\flat}$ D^7/A D^7

cold wind does blow - with its ice - and its snow, - Then your heart

25 G^7 C E^{\flat}o G^7/D G^7

soon will melt - for each sor - row I have felt. And when your

29 C C^7 $\text{C}^7/\text{B}^{\flat}$ D^7/A D^7

friends turn a - way, - time will prove what I say. - Now's your time,

33 G^7 C C^7 C^{\flat}o G^7 C

I'll have mine - Some Sweet Day. (Yes, Some Sweet Day.)

SOMEDAY SWEETHEART

BASS CLEF

SPIKE BROTHERS & CARTER - 1919

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of four staves of music, each with a line of lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "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-".

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

You told me that you loved me true, and I be- lieved in you. You

5 **Gm** **D7** **Gm** **Gm7**

broke your vow and now some-how- it seems I'm al- ways blue. But there'll come a day

9 **C7** **F^b** **F**

When you're far a- way. You'll sit a- lone

13 **Am** **E7** **Am** **G7** **C7**

and cry for me you'll sigh and the days that have gone by. Some- day Sweet-

SOMEDAY SWEETHEART

BASS CLEF

201

2 17 **B** F C+7 F E7 Eb7 D7
heart, you may be sor- ry for what you've

21 G7 C7 F F#° C7/G
done to my poor heart. You may re-

25 F C+7 F Am
gret the vows you've bro- ken, The

29 E7 Am C7
things you did that made us drift a- part, You're hap- py

33 **C** F9 Bb6
now, and can't see how, the wear- y

37 G9 C7
blues will ev- er come to you. But as you

41 F C+7 F E7 Eb7 D7
sow so shall you reap, dear, and what you

45 G7 C7 Bb7 C7
reap will make you weep some- day, sweet- heart. Some- day Sweet -

SOMEBODY STOLE MY GAL

202

BASS CLEF

LEO WOOD - 1918

Some- bod- y stole my gal.

5 Some- bod- y stole my pal.

9 Some- bod- y came and took her a- way.

13 She did- n't ev- en, say she was leav- in'.

17 The kis- ses I Iove so,

21 He's get- tin' now I know. But

25 Gee! I know that she, would come to

29 me, if she could see, her

33 bro- ken heart- ed, lone- some pal.

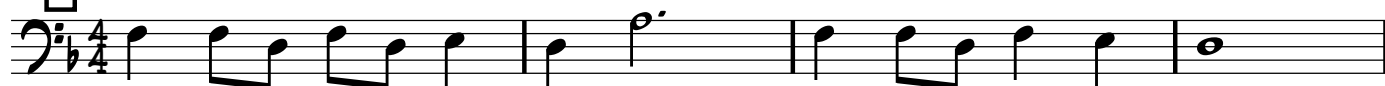
37 Some bod- y stole my gal!

Chords: A[♭]E[♭], G[♭]°, B[♭]7/F, B[♭]7, B[♭]7, E[♭], E[♭]7, D7, D[♭]7, C7, F7, F7, B[♭]7, 2 BAR BREAK, E[♭], G[♭]°, B[♭]7/F, B[♭]7, B[♭]7, A[♭]7, G7, B[♭]7, E[♭], E[♭]7, A[♭], A[♭]m, E[♭], A° (A[♭]), A[♭]°, C[♭]m/G, F7, F[♭]m7, B[♭]7, E[♭], A[♭]7, E[♭].

BASS CLEF


ST. JAMES INFIRMARY

A D^M₁ B^b7 A⁷ D^M₁ A⁷ D^M₁ B^b7 A⁷ D^M₁



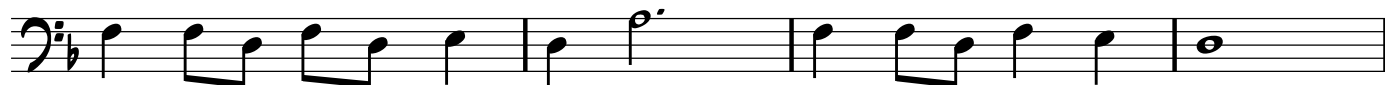
When will I ev - er stop moan - in'?

5 G^M₁ D⁷ G^M₁ B^b7 A⁷




My ba - by went and left me, She'll be gone a long long while.

9 D^M₁ B^b7 A⁷ D^M₁ A⁷ D^M₁ B^b7 A⁷ D^M₁




I feel so blue and heart - bro - ken What am I liv - ing for?

13 G^M₁ G^M₁ D^M₁ B^b7 A⁷



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

17 **B** D^M₁ A⁷ D^M₁ D^M₁ B^b7 A⁷



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

21 D^M₁ A⁷ D^M₁ F⁷ B^b7 A⁷ D^M₁



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

♩ = 195

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

6 E^b7 A^b7 G^7 A^b E^b7

11 A^b A^b7 B^b7 B^b7

15 E^b7 E^b7 A^b A^b

19 **B** A^b A^b A^b A^b A^b

24 A^b E^b7 E^b7 E^b7 E^b7

29 E^b7 E^b7 E^b7 E^b7 A^b **BREAK**

34 A^b A^b A^b A^b

39 A^b7 A^b7 D^b D^b D^b **DIM**

A bass clef musical score for the piece 'Stock Yard Strut'. The tempo is marked as quarter note = 195. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The score is written on eight staves. The first staff begins with a repeat sign and a boxed 'A' section marker. Chord symbols are placed above the notes. The second staff starts with a measure number '6'. The third staff starts with '11'. The fourth staff starts with '15'. The fifth staff starts with '19' and a boxed 'B' section marker. The sixth staff starts with '24'. The seventh staff starts with '29' and includes a 'BREAK' section. The eighth staff starts with '34'. The final staff starts with '39' and includes a 'DIM' (diminuendo) marking. The notation includes eighth and sixteenth notes, rests, and various chord symbols.

STOCK YARD STRUT
BASS CLEF

2

44 $D^{\flat} \text{DIM}$ A^{\flat} $F7$ $B^{\flat}7$ $E^{\flat}7$

49 A^{\flat} A^{\flat} A^{\flat} A^{\flat} $F^{\flat}M$ A^{\flat}

55 A^{\flat} A^{\flat} $A^{\flat} \text{DIM}$ $E^{\flat}7$ $E^{\flat}7$ $E^{\flat}7$ $E^{\flat}7$

61 $E^{\flat}7$ $E^{\flat}7$ $E^{\flat}7$ $E^{\flat}7$ A^{\flat}

66 A^{\flat} A^{\flat} A^{\flat} A^{\flat}

71 $A^{\flat}7$ $A^{\flat}7$ D^{\flat} D^{\flat} $D^{\flat} \text{DIM}$

76 $D^{\flat} \text{DIM}$ A^{\flat} $F7$

79 $B^{\flat}7$ $E^{\flat}7$ A^{\flat} $E^{\flat}7$

The musical score is written for a bass clef instrument in a key with three flats (B-flat, E-flat, A-flat). It consists of eight staves of music. The first staff (measures 44-48) features a triplet of eighth notes in the first measure, followed by eighth and quarter notes. The second staff (measures 49-54) includes eighth notes, quarter notes, and rests. The third staff (measures 55-60) continues with eighth and quarter notes, including a triplet. The fourth staff (measures 61-65) features eighth and quarter notes. The fifth staff (measures 66-70) includes eighth notes, quarter notes, and a triplet. The sixth staff (measures 71-75) features eighth and quarter notes. The seventh staff (measures 76-78) includes eighth and quarter notes. The eighth staff (measures 79-82) features eighth and quarter notes. Chord symbols are placed above the staff at the beginning of measures where they change.

STOCK YARD STRUT
BASS CLEF

83 **C** A^b A^b F_M A^b A^b A^b A_{DIM} ³

89 E^b7 E^b7 E^b7 E^b7 E^b7

94 E^b7 E^b7 E^b7 A^b A^b

99 **D** A^b A^b A^b A^b

103 A^b7 A^b7 D^b D^b D_{DIM}

108 D_{DIM} A^b $F7$ B^b7 E^b7

113 A^b7 A^b_{DIM} D^b_M7 A^b A^b7 A^b_{DIM} D^b_M7 A^b

BASS CLEF

ST. LOUIS BLUES

207

W.C. HANDY 1914

♩ = 100



St. Lou- is Wo- man

There with her dia- mond rings,

Pulls that man a- round,



by her a-pron strings.

Ex- cept for pow- der

and for store bought

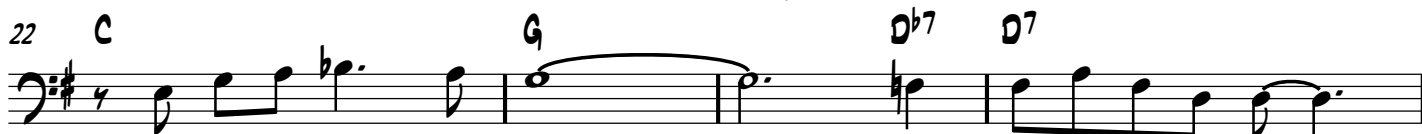
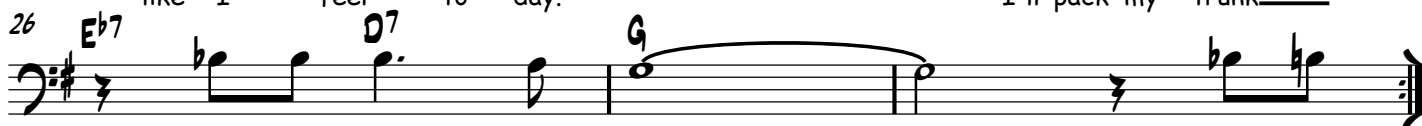
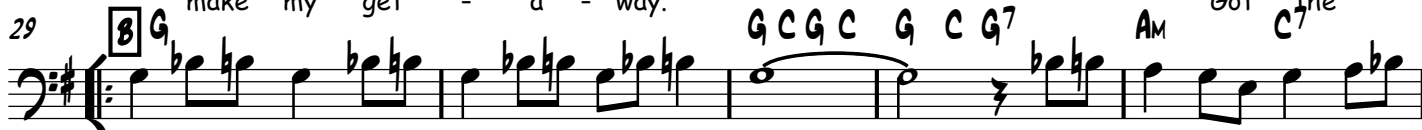


hair.

You know the man I love,

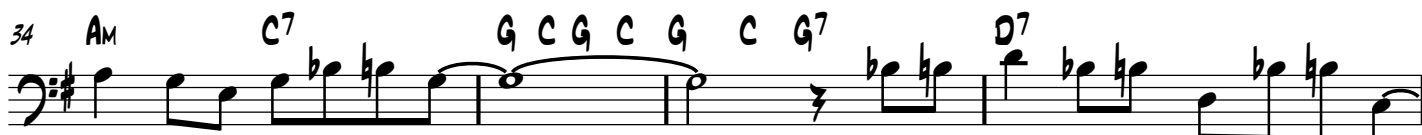
would not have gone no- where, no - where.

O- h,

I hate to see, -
to mor- row -the eve- nin' sun go down.
like - I feel to - day.I hate to - see
feel to- mor- row, -the eve- nin' sun go down.
like I feel to - day.Be - 'cause - my ba - by -
I'll pack my trunk -he done left this town.
make my get - a - way.Feel -
Got the

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

That man got a heart like a



rock cast - in - the sea, -

Or - else he wouldn't have gone -



- so - far - from - me. -

Got the me.

STRUT MISS LIZZIE

BASS CLEF

TURNER LAYTON & HENRY CREAMER - 1921



Won't you



strut Miss Liz-zie

Get bu- sy

I want to see you walk,—

for the



folks all state the way you syn- co- pate

Is the whole town talk.

When you



move so pret- ty,

It's a pi- ty,

Theoth- er girl- ies

frown..

But the men you



meet like the way you shake your feet,

Oh, you knock 'em diz- zy,



Strut Miss Liz-zie


Brown.(I'll bet you've got the cut- est

lit- tle strut in town!) Go


STRUT MISS LIZZIE

BASS CLEF


2

29 


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

33 

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

37 

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

41 

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

BACK TO 'B: FOR SOLOS

THE STORYVILLE BLUES

TRAD.

$\text{♩} = 132$

5 **A** A^b A^b7 D^b A^b E^b7 A^b

11 B^b7 E^b7 A^b A^b7 D^b

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

21 **B** A^b A^b7 D^b D^b_M A^b E^b7 A^b

27 B^b7 E^b7 A^b A^b7 D^b D^b_M A^b E^b7

33 A^b E^b7 A^b A^b7 D^b D^b_M A^b E^b7

37 **C** A^b A^b7 D^b D^b_M A^b A^b $F7$ B^b7 E^b7

45 A^b A^b7 D^b D^b_M A^b E^b7 A^b E^b7

51 A^b A^b7 D^b D^b_M A^b **TAG** A^b D^b A^b A^b7 D^b D^b_M A^b

DRUM ROLL - PIANO ROLL - SUSTAINED BASS

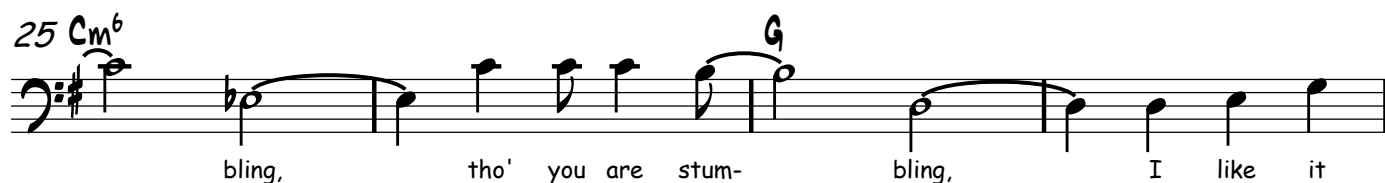
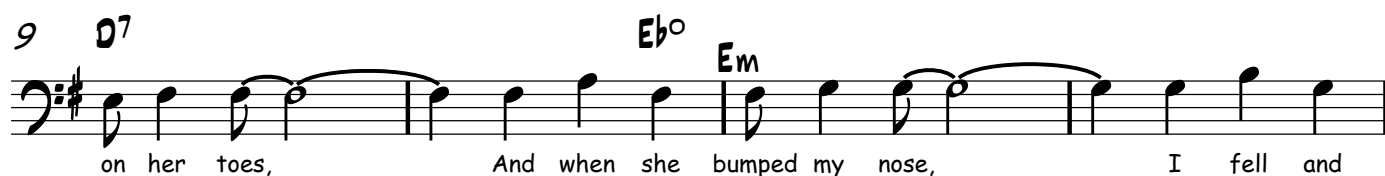
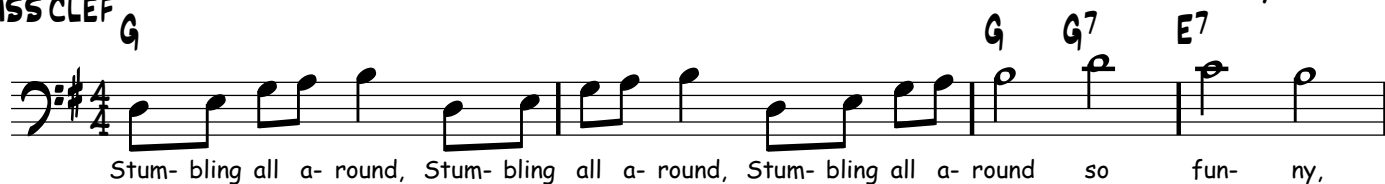
BACK TO "B" FOR SOLOS

RIT.

Stumbling

ZeZ Confrey - 1922

BASS CLEF **G**



SUEZ

212

BASS CLEF

FERDIE GROFE/PETER DEROSE - 1922



RHYTHM VAMP 4 BARS



RHYTHM VAMP

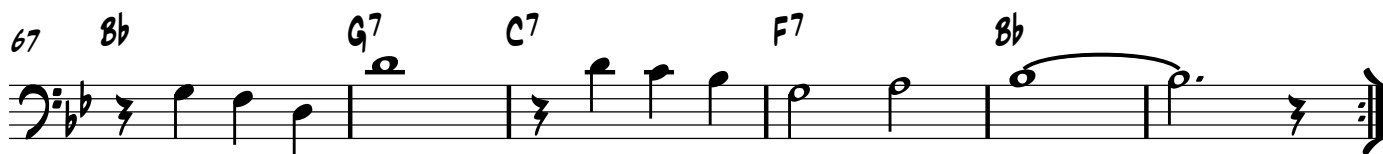
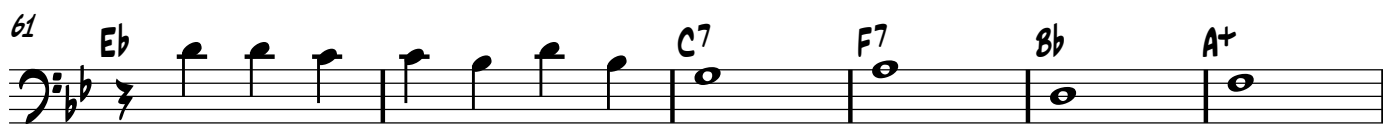
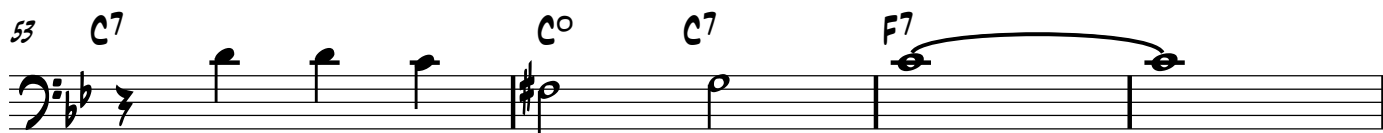
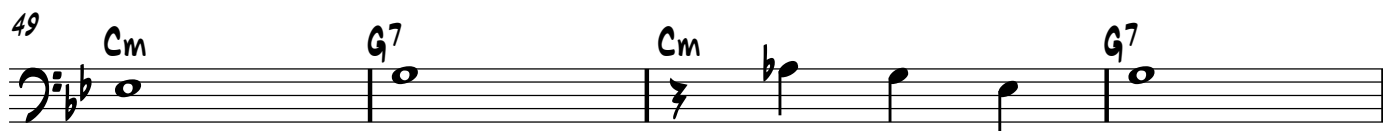
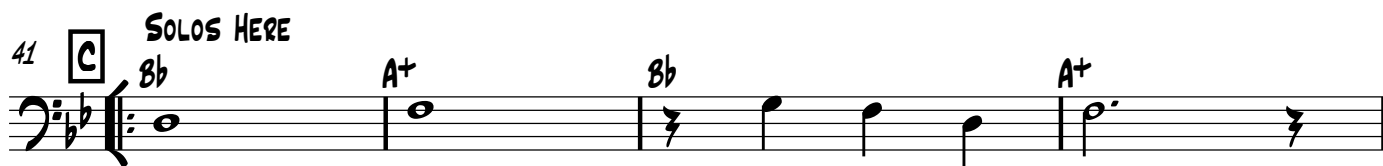


RHYTHM VAMP:



SUEZ
BASS CLEF

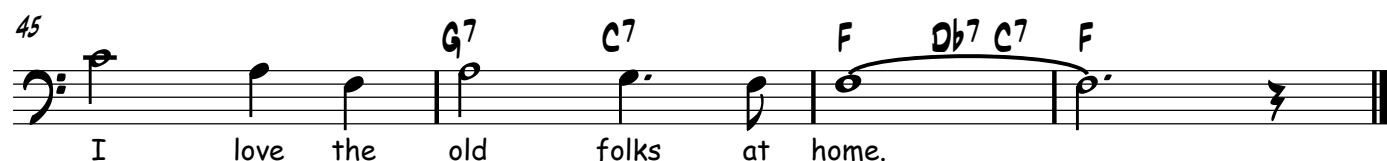
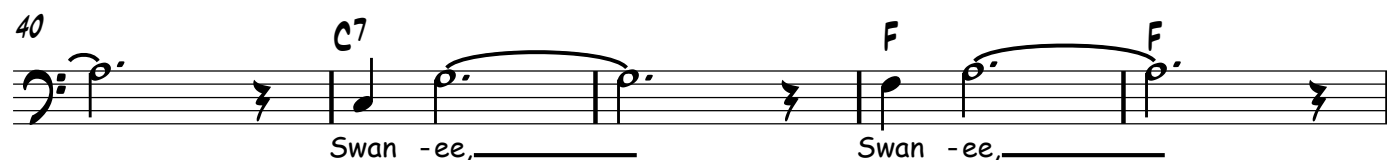
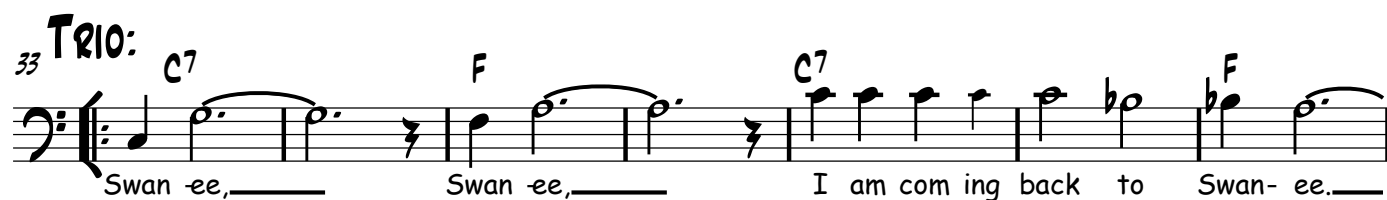
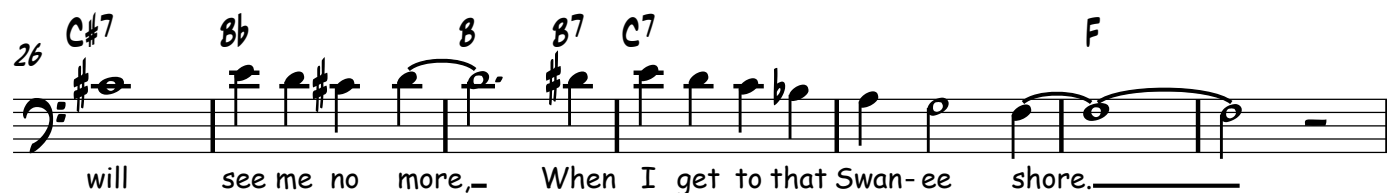
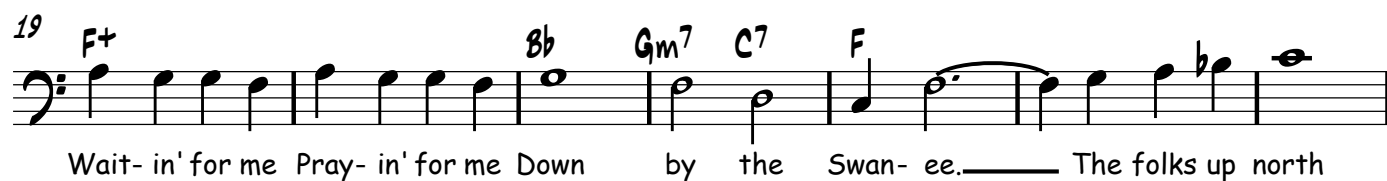
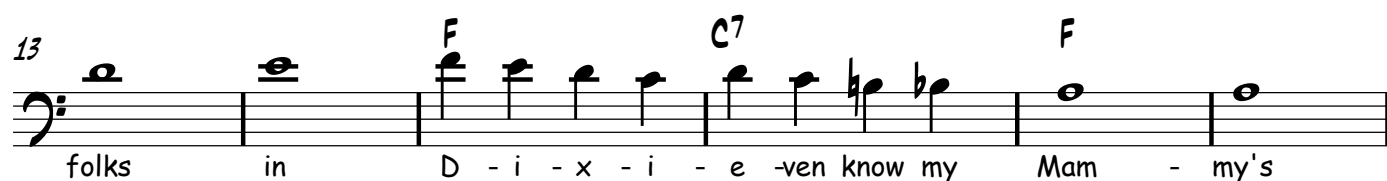
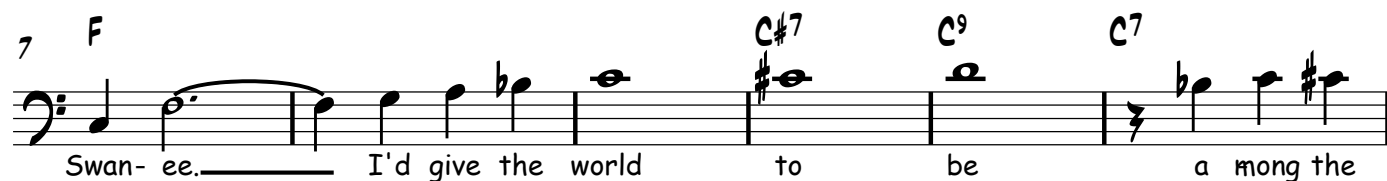
213



BASS CLEF

SWANEE

GORGE GERSHWIN - 1919



Taint Nothin Else But Jazz

BASS CLEF

Maceo Pinkard - 1921

[A] E_b A_b^7 E_b A_b^7 E_b A_b^7 C^7 F^7 B_b^+7

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

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

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

9 B_b B_b^7 D_b^7 B_b^7 B_b^+7

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

13 **[B]** E_b F^7

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

17 B_b^7 E_b B^7/F^\sharp F^m7 B_b^+7

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

21 E_b E_b^7 A_b A°

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

25 E_b/B_b B_b^+7 E_b B_b^+7 E_b F^\sharp°

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

28 E_b/G F^\sharp° E_b/G E_b C^m7 F^7 B_b^7

Gli-din' sure-ly is de- vine. Still what makes you shiv-er an- y time? 'Tain't noth-in' else but

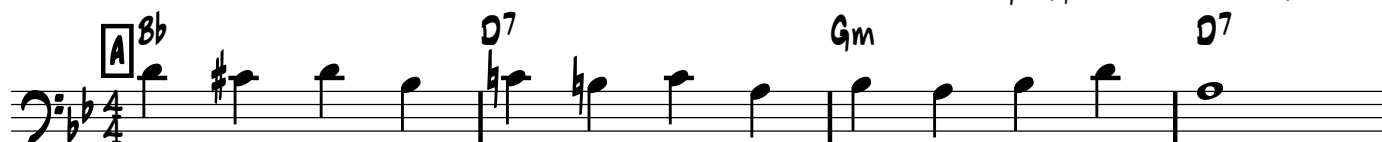
32 E_b C^7 F^7 B_b^7 E_b

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

BASS CLEF

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,
Aft- er all, the way to do is do just as you please,



That folks don't crit- i cize me
Re- gard- less of their talk- in'.



But I'm gon- na' do just as I want to an- y- way,
Of- ten times the ones that talk will get down on their knees,



And don't care if they all de- spise me.
And beg your par- don for their squawk- in'.



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



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

BASS CLEF

2
25 Bb° Bb $D7$ Gm $Bb7$ Eb Eb°

Rath- er than per- se- cute me, I choose that you would shoot me,
If I go to church on Sun -day, Then cab- a- ret on Mon- day,

29 Bb B° $F7$ $F+7$ Bb $Cm7$ C° Bb/D

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

33 Bb° Bb $D7$ Gm $Bb7$ Eb E°

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

37 Bb Bb° $F7$ $F+7$ $D7$ $G7$ $C7$ $F+7$

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

41 Bb° Bb $D7$ Gm $Bb7$ Eb E°

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

45 Bb Bb° $F7$ $F+7$ Bb Bb° $Cm7$ $F+7$

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

TAKE ME TO THE LAND OF JAZZ

BASS CLEF

BERT KALMER, EDGAR LESLIE, PETE WENDLING - 1919

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

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

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

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

2 CHORUS:

17 *Bb* *C7*

Take me to the land of jazz, Play the kind-a' blues like Mem-phs has,
Take me to the land of Jazz, Let me hear the music New Or- leans has,

21 *F7* *C7* *C7* *F7*

I wan'na step, to a tune that's full of gen-u- ine pep!
I like it hot, and you know that's what that ci- ty's got!

25 *Bb* *Gm* *D7*

Pickin' em up and layin' em down, Teach them how all o- ver town,
Come and take the lat- est dare, Learn to do the "Griz- zly- Bear". I

29 *G7* *C7* *F7*

I'll give you fair warn- in', I won't be home- 'til morn- in'. I'll be
love that syn- co- pa- tion, At my des- tin- a- tion! Just

33 *Bb* *B°* *F7* *Bb*

dan- cin' 'til the sun comes up,— In the lov- in' land of jazz.
run- nin' wild and livin' it up,— In the lov- in' land of jazz.

That Dixie Jazz

BASS CLEF

James P. Maguire & Warren DeWitt - 1919

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

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

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

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

9 E^b B^7 E^b B^b7 E^b

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

13 B^b7 B^b+ E^b C^7 F^7 B^b7

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

That Dixie Jazz

BASS CLEF

221

2 17 **B** E_b C^7 α

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

21 F^7 B^b7 E_b G^7

My how I love to hear that Dix-ie jazz! Oh, just see'em sway-ing when they're play- ing.

25 C^7 F^7

From left to right, Hold to me tight. It makes me

29 F^7 B $B^b\circ$ B^b7

want to do the shuf-fle and the tick-le toe. Oh, Hon-ey! Come, let's go!

33 **C** E_b^7 A^b

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

37 F^7 B^b7

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

41 E_b C^7 α

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

45 F^7 B^b7 E_b B^b7 E_b

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

BASS CLEF

THAT'S A 'PLENTY


LEW POLLACK / RAY GILBERT 1914

Musical notation for the bass line of "The Sound of Silence". The key signature is B-flat major (two flats) and the time signature is 4/4. The notation includes a DMI (D Minor I) chord symbol above the first measure. The bass line consists of a series of eighth and quarter notes, with some measures containing beamed eighth notes and a final measure with a half note.

9 D_{MI}

9 D_{MI}

13 **A⁷** **D^M**



17 **A** C⁷ F F[♯]o

21 C⁷ F 2 BAR BREAK C⁷

26 **C⁷** **F** **F⁷** **B^b** **B^o**

30 

THAT'S A 'PLENTY
BASS CLEF

2

33 **B** D_{MI} A^7

38 A^7 D_{MI} A^7 D_{MI} **BASS**

43 D_m A^7 **BASS**

46 A^7 D_{MI} F^7

49 **C** B^b A^7 A^b7 G^7 C^7 F^7

55 B^b $B^b\circ$ C_{MI}^7 F^7 B^b A^7 A^b7 G^7

60 G^7 C^7 F^7 B^b **CORNET, CLARINET, ETC.**

65 **D** D F **TROMBONE, BASS, ETC**

70 F F^7 **SEQUE TO SOLOS.**

THAT'S A 'PLENTY
BASS CLEF

3

77 **E** ^{B^b}
SOLOS - AD LIB:

81 ^{C⁷} ^{F⁷} ^{B^b} ^{B^b°} ^{C_{M1}} ^{F⁷} ^{B^b}

86 **F** ^{A⁷ A^b7} ^{G⁷} ^{C⁷} ^{F⁷} ^{B^b E^b7}

92 ^{B^b} ^{F⁷} ^D **FINE** **CONTINUE AFTER LAST SOLO**

98 ^F ^{F⁷} ^{mp}

105 **G** ^{B^b} ^{G⁷}
SOFT "SHUFFLE CHORUS"

109 ^{C⁷} ^{F⁷} ^{B^b} ^{C_{M1}7} ^{F⁷}

AFTER "SHUFFLE CHORUS" PLAY "E"
(16 BARS) ONCE AS OUT CHORUS:

♩ = 152

SMITH AND MEDINA - 1922



BASS CLEF

TIGER RAG

THE ORIGINAL DIXIELAND JAZZ BAND - 1917

A Bb
 5 Bb $F7$ Bb
 10 **B** $C7$ CUES ARE TROMBONE/TUBA F $C7$ F
 14 $C7$ F $C7$ F
 18 Bb $F7$ Bb
 22 Bb $F7$ $Bb7$
 26 **C** Eb Δ SOLO BREAK
 30 Eb $Bb7$ SOLO BREAK
 33 $Bb7$ Eb
 37 Bb Eb Δ SOLO BREAK

TIGER RAG
BASS CLEF

227

2 42 **D** Bb

46 Ab C^7 Fm $F\#^o$ Eb Bb^7 Eb Eb^7

50 **E** Ab

54 Ab Eb^7

58 Eb^7 Eb^7

62 Eb^7 Ab SOLO BREAK

66 **F** Ab Ab Ab^7 Db

73 Db Db^o Ab

77 F^7 Bb^7 Eb^7 SOLOS AT "E" Ab

BASS CLEF

THERE'LL BE SOME CHANGES MADE

HIGGINS/OVERSTREET - 1921

A G^7

For there's a change in the weath-er there's a change in the sea,

5 C^7

so from now on there'll be a change in me, My

9 D^7 G^7

walk will be dif- 'rent, my talk and my name,

13 C^7 F^7

Noth- in' a- bout me is goin' to be the same, I'm goin' to

17 **B** G^7

change my way of liv- in', if that ain't e- nough,

21 C^7

Then I'll change the way that I strut my stuff, 'cause

25 D^7 G^7

no- bod- y wants you when you're old and gray,

29 C^7 F^7 B^b G^7

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

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

There'll Be Some Chan- ges Made.

'TIL WE MEET AGAIN

BASS CLEF

1918



Smile the while you kiss me sad a-dieu When the clouds roll



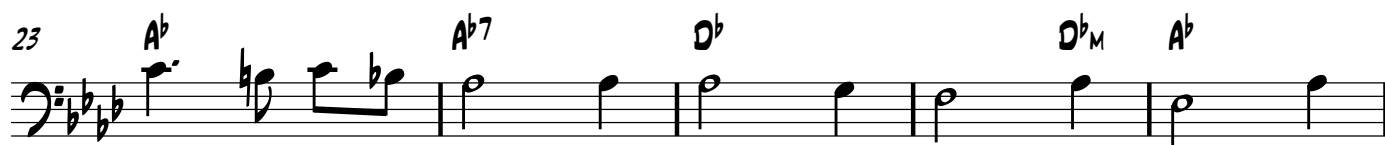
by I'll come to you. Then the skies will



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.

BASS CLEF

TISHOMINGO BLUES

SPENCER WILLIAMS - 1917

♩ = 132



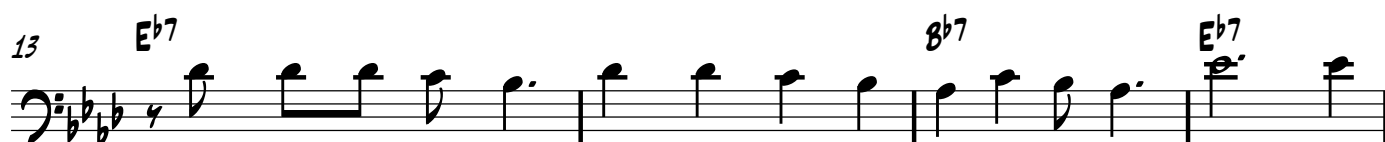
Oh Mis - si - sip - pi,
To night I'm Pray- in'

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

My heart cries out for
Oh Lord please bless the



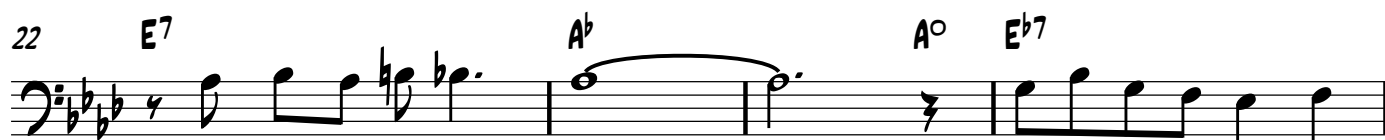
you in sad ness I want to be where, the win - try winds don't blow.
train that takes me, To Tish - o min - go way down old Dix - ie way,



Down where the South - ern moon swings low, That's where I want to go. I'm
Where South - ern folks are al - ways gay, That's why you hear me say, I'm



goin' to Tish - o min - go be cause I'm sad to - day. I wish to lin - ger,



way down old Dix - ie way.

Oh my wea - ry heart cries

TISHOMINGO BLUES
BASS CLEF

231

2

26

out in pain, Oh how I wish that I was back a- gain, with a race,

30

OPT. BREAK ON SOLOS

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

33

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

37

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

42

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

46

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

BASS CLEF

TOOT, TOOT, TOOTSIE

GUS KAHN, TED FIORITO - 1922

A E^b F^7

Toot, Toot, Toot- sie, Good- Bye!

6 B^b7 E^b E^b E^b E^o

Toot, Toot, Toot- sie, don't cry, The choo choo train that

12 Fm^7 B^b7 B^b7 Fm^7 B^b+7 E^b G^b^o Fm^7 B^b+7

takes me, a- way from you no words can tell how sad it makes me

18 **B** E^b F^7 B^b7 E^b9

Kiss me, Toot- sie and then, Do it o- ver a- gain.

26 A^b7

Watch for the mail, I'll nev- er fail, If

30 E^b B^b7

you don't get a let- ter then you know I'm in jail,

34 **C** E^b F^7

Tut, Tut, Toot- sie don't cry.

38 B^b7 E^b (B^b7)

Toot, toot, Toot - sie, Good - bye.

TUCK ME TO SLEEP IN MY OLD 'TUCKY HOME

233

BASS CLEF

GEORGE W. MEYER - 1921

A **F**

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

5 **C7** **F** **Dm** **G7** **C7**

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

9 **F** **F7** **Bb** **B°** **F/C** **F**

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

13 **C** **G7** **C7**

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

17 **B** **F7** **Bb**

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

21 **G7** **C7**

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

25 **F** **F7** **Bb** **B°** **F/C** **F**

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

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

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

BOB COLE - 1902

♩ = 164

A A^b B^b_M E^b7 A^b B^b_M $E^b7 D^b$

Down in the jun gles lived a maid, of roy-al blood though dusk-y shade.

5 C^7 F_M B^b7 E^b7

a marked im-pres sion once she made , up- on a Zu- lu from Ma- ta boo- loo

9 A^b B^b_M E^b7 A^b B^b_M $E^b7 D^b$

And ev-ry morn- ing he would be— down un-der neath a bam- boo tree,

13 C^7 F_M B^b7 E^b7

a wait- ing there his love to see— and then to her he'd sing: If

17 **B** A^b

you like - a me like I like - a you and we like - a both the same,

21 E^b7 A^b E^b7

I like - a say, this ve - ry day, I like - a chnage your name.—— 'Cause

25 A^b

I love - a you and love-a you true and if you a love a me,

29 E^b7 A^b

One live as two, two live as one, un- der the bam- boo tree.

BASS CLEF

♩ = 164

WALKIN' THE DOG

235
SHELTON BROOKS - 1917

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

Musical notation for the bass line of "The Sound of Silence". The notation is on a single staff with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody starts with a quarter note G2, followed by a half note F2, and then a quarter note E2. The next measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The following measure has a quarter note A1, a quarter note G1, and a quarter note F1. The next measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The final measure has a quarter note B1, a quarter note A1, and a quarter note G1. The notation includes various musical symbols such as accidentals, ties, and dynamic markings.

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

[illegible]

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

12 **F7** **F7** **D7** **G7** **C7** **F7**

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:

17 **A** B^b E^b B^b $B^b \circ$ F^7

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

21 B^b E^b C^7 F^7

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

25 B^b E^b B^b F^7

The second staff continues the exercise with measures 25-28. Measure 25 starts with a bass clef and a key signature of two flats (B-flat and E-flat). The notes are G2, A2, B-flat2, and C3, with a half note and a whole note. Measure 26 has a quarter rest, followed by D3, E-flat3, F3, and G3, with a half note and a whole note. Measure 27 has a quarter rest, followed by G3, F3, E-flat3, and D3, with a half note and a whole note. Measure 28 has a quarter rest, followed by C3, B-flat2, A2, and G2, with a half note and a whole note.

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

29 B^b B^b7 E^b E° B^b $F7$ B^b

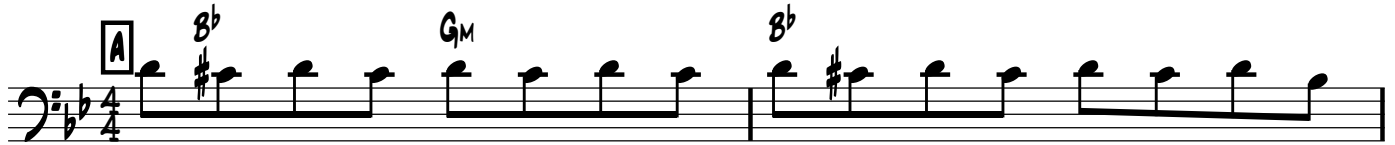
slow, that will show, the dance called "Walk - in' the Dog".

WABASH BLUES

236

BASS CLEF

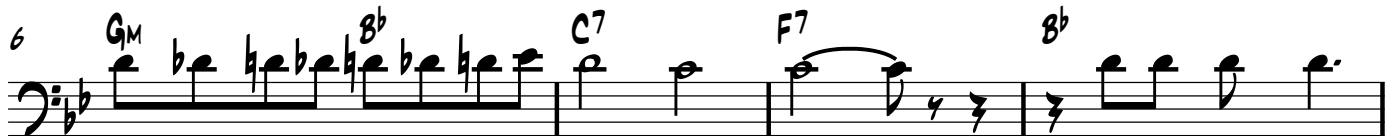
♩ = 120



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



Wa - bash 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,

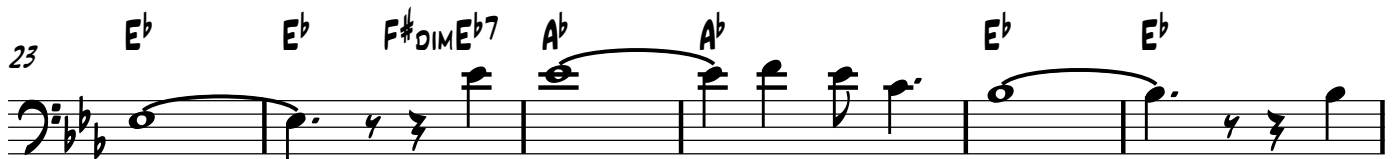


Now ev - 'ry day I'm so lone - some it's mis - er - y.

SOLOS AT 8



Oh, those Wa bash Blues I know I got my



dues. A lone - some soul am I, I

2

BASS CLEF



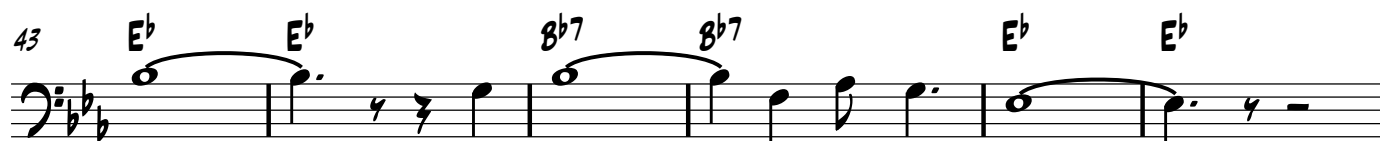
feel that I could die.



Can - dle light that gleams.



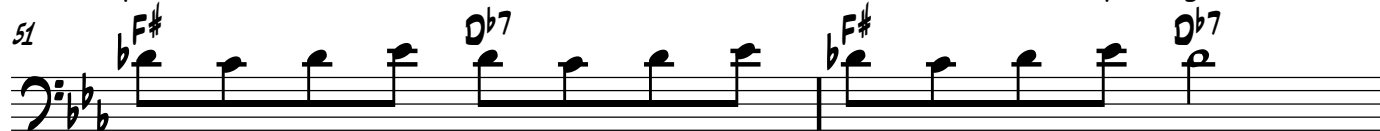
Haunts me in my dreams, I'll pack my walk-in'



shoes To lose_____ those Wa bash Blues.



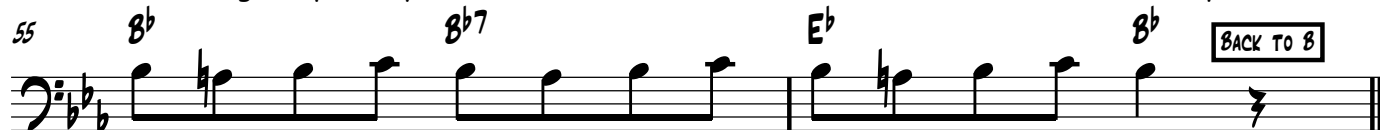
Thru the syc - a - more the can - dle light is shin - ing bright,
'Xpect to see the moon - shine on the Wa - bash an - y night,



Mem - 'ry brings the scent of new mown hay to me each night,
Seems that such a pic - ture's bound to turn me to the right,



I am start - ing for that spot no need to ask me when,
Ma - king up my mind to see that home so far a - way,



I'll be leav - ing hoof prints t'ward the old home road a - gain.
But un - til that hap - pens here's the best that I can say:

Waitin' For The Robert E Lee

238

BASS CLEF

Lewis F. Muir & L. Wolfe Gilbert - 1912

5 **A** **C** **G⁺** **C** **C⁷**

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

9 **F** **C⁺** **F**

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

13 **C** **E⁷** **F** **C**

moon light night you can find them all,
place where all is har- mo- ni- ous,

17 **D⁷** **G⁷**

While they are wait- in' the ban- jos arc syn- co- pa- tin'.
Ev- en the preach- er, He is the dance- ing teach- er.

21 **B** **C** **G⁺** **C** **C⁷**

What's that they're say- in'? What's that they're say- in'?
Have you been down there? Were you a- round there? If

25 **F** **C⁺** **F**

While they keep play- in', hum- min' and sway- in', U's the
you ev- er go there you'll al- ways be found there, Why,

29 **C** **E⁷**

good ship Rob- ert Lee that's come to
dog- gone, Here comes my ba- by on the

33 **D⁷** **G⁷** **C** **C** **G⁷/D** **C⁷/E**

car- ry the cot- ton a- way.
good old Rob- ert E. Lee.

Waitin' For The Robert E Lee

239

BASS CLEF

2

33 **C**

Watch them shuf- flin' a- long.

37 **C7**

See them shuf- flin' a- long. Go take your

41 **C7**

best gal real pal, Go

45 **F** **C+** **F** **C7**

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

49 **D** **F**

join that shuf- flin' throng.

53 **C7**

Hear that mus- ic and song. It's sim- ply

57 **C7**

great, mate, Wait- in' on the lev- ee,

61 **C7** **F#7** **G7**

Wait - in' for the Rob - ert E. Lee. For Repeat:

BASS CLEF

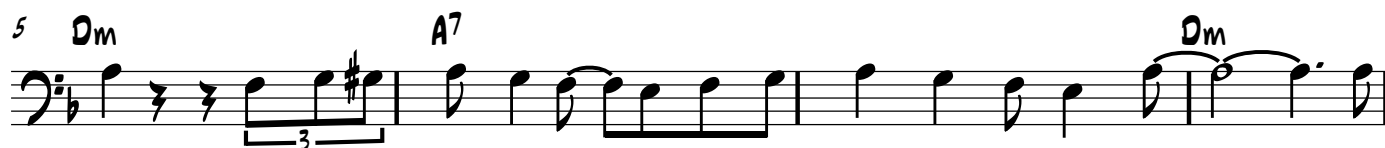
WAY DOWN YONDER IN NEW ORLEANS

HENRY CREAMER & J. TURNER LAYTON - 1922



Guess! Where do you think I'm go— in' when the winds start blow in' strong?

Guess! What do you think I'm think in' when you think I'm think in' wrong?



Guess! Where do you think I'm go— in' when the nights start grow in' long? I

Guess! What do you think I'm think in' when I'm think in' all night long? I



ain't go in' East, I ain't go in' West, I ain't go in' o ver the cuck oo's nest. I'm

ain't think in' this, I ain't think in' that, I can not be think in' a -bout your hat. My



bound for the town that I Iove best, Where life is one sweet song;

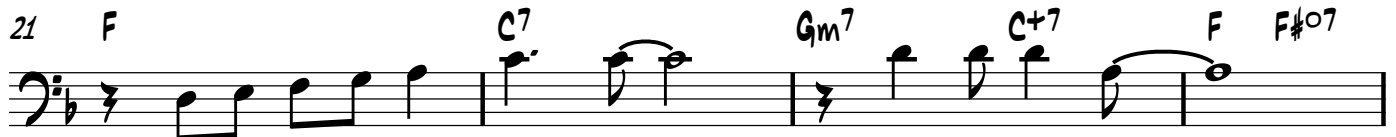
heart does not start to pit a pat— un less I hear this song;

BASS CLEF

2



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



there'sa gar den of E - den, _ that'swhat I mean. _



Cre-ole ba - bies with flash- ing eyes, soft ly whis- per with ten der sighs,



Stop! Oh won't you give your la- dy fair, _ a lit tle smile.



Stop! you bet your life you'll lin- ger there, _ a lit- tle while.



There is hea_ ven right here on earth, with thosebeau ti- ful queens,
They've got an - gels right here on earth, wear- ing lit - tle blue jeans,



way down yon- der in New Or - leans.

BASS CLEF

WASHINGTON AND LEE SWING

T. ALLEN AND M. SHEAFE - 1910

♩ = 240

♩ = 240

A B^b

[illegible]

10 

14

F

B^b

F⁷

The musical notation shows the bass line for the first system. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole note F (first line). The second measure contains a whole note B-flat (second line). The third measure contains a whole note F (first line). The fourth measure contains a whole note B-flat (second line). The fifth measure contains a whole note F (first line). The sixth measure contains a whole note B-flat (second line). The seventh measure contains a whole note F (first line). The eighth measure contains a whole note B-flat (second line). The ninth measure contains a whole note F (first line). The tenth measure contains a whole note B-flat (second line). The eleventh measure contains a whole note F (first line). The twelfth measure contains a whole note B-flat (second line). The thirteenth measure contains a whole note F (first line). The fourteenth measure contains a whole note B-flat (second line). The fifteenth measure contains a whole note F (first line). The sixteenth measure contains a whole note B-flat (second line). The seventeenth measure contains a whole note F (first line). The eighteenth measure contains a whole note B-flat (second line). The nineteenth measure contains a whole note F (first line). The twentieth measure contains a whole note B-flat (second line). The notation is labeled with '14' at the beginning, 'F' above the first measure, 'B^b' above the second measure, and 'F⁷' above the fifth measure.

[illegible]

22 8^b 8^{b7} E^b

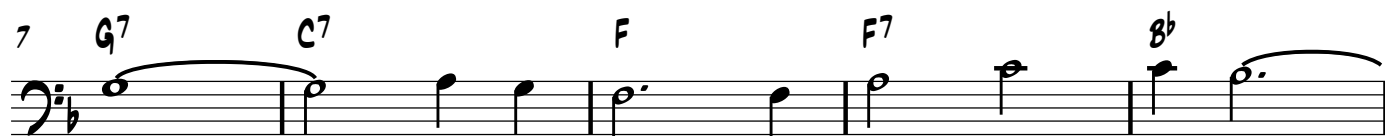
26 

WHEN THE SAINTS

BASS CLEF



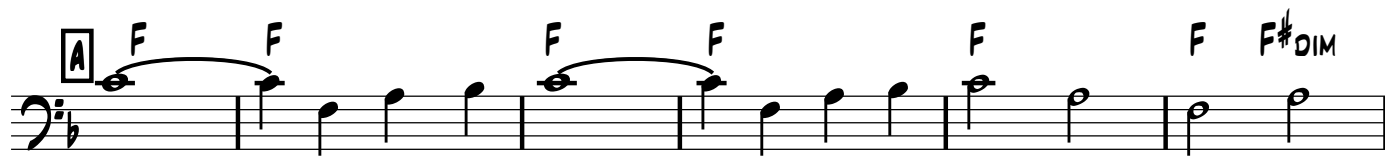
I am just a wea - ry pil - grim Plod - ding thru this land of
Well I pray each day to heav - en, For the strength to help me
Want to join the heav'nly band, Want to play in the ang - el



sin; Gett - ing read - y for that ci - ty,
win, I want to be in that pro - cess - ion,
band, Want to hear the trum - pets blow - ing,



— When the saints come march - ing in. Oh when the
— When the saints come march - ing in.
— When the saints come march - ing in.



saints go march - ing in Oh when the saints go march - ing



in Oh lord I want to be in that



num - ber When the saints go march - ing in.

WHEN RAGTIME ROSIE RAGGED THE ROSARY

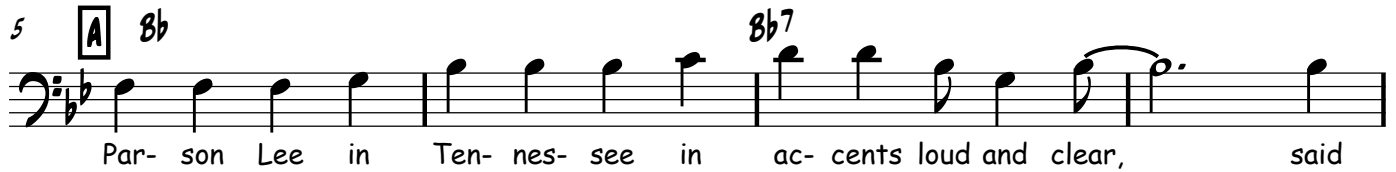
244

LEWIS MUIR & EDGAR LESLIE - 1911

BASS CLEF



VERSE:



WHEN RAGTIME ROSIE RAGGED THE ROSARY

BASS CLEF

245

2 29 **C** Bb $F7$ BREAK FOR SPOKEN VOCAL

Rag-time Ro- sie ragged the Ros- a- ry, DEACON ALEXANDER STARTED IN TO REPRIMAND HER

33 Bb $F7$ BREAK FOR SPOKEN VOCAL

Then he turned a- round on- ly to see: THAT INSTEAD OF PRAYIN' ROSIE GOT THE FOLKS TO SWAYIN'

37 Bb $Bb7$ Eb

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

41 $C7$ $F7$

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

45 **D** Bb $F7$ BREAK FOR SPOKEN VOCAL

Rag-time two-step 'til that Par-son Lee, WHY, HE FORGOT THE SERMON AND BEGAN TO SPEAK IN GERMAN

49 Bb $Bb7$ Eb $F7$ $F+$

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

53 Bb $Bb7$ Eb E^o

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

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

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

WHEN THE MIDNIGHT CHOO-CHOO LEAVES FOR ALABAM'

BASS CLEF

IRVING BERLIN - 1912



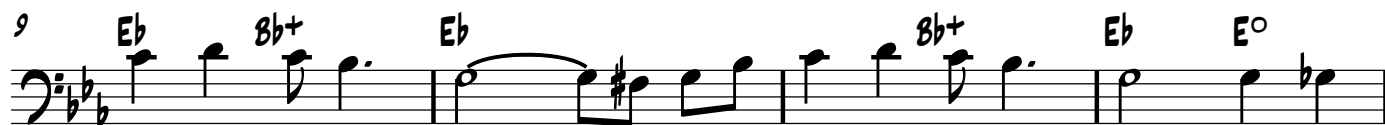
I've had a might-y bu-sy- day, I've had to pack my things a- way. Now I'H

The minute that I reach the place, I'm goin' to ov- er- feed my face, 'Cause I



give the land-lord back his rust- y key, The ver- y key, That opened

have n't had a good meal since the day I went a- way. I'm goin' to



up my drear-y- flat, Where ma- ny wear- y nights I sat, Think- ing

kiss my Pa and Ma, a doz- en times for ev- 'ry star, Shin- ing

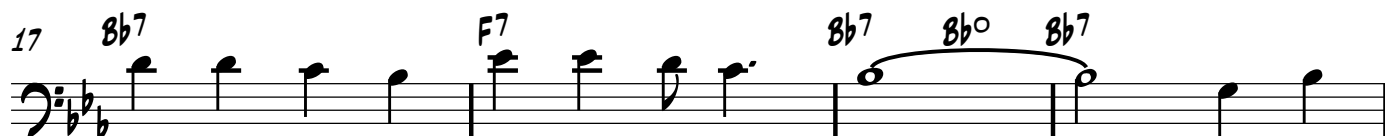


of the folks down home who think of me.

That is

o- ver Al- a- ba- ma's new mown hay.

I'll be



why you'll hear me sing- ing mer- ri- ly;

When that

glad e- nough to throw my- self a- way.

WHEN THE MIDNIGHT CHOO-CHOO LEAVES FOR ALABAM'

BASS CLEF

247

2 21 **B** **E^b** **B^b7** **E^b**
mid- night choo-choo leaves for Al- a- bam', I'll be right

25 **B^b7** **E^b**
there, I've got my fare. When I

29 **E^b** **B^b7** **E^b**
see that dust- y haired con- duc- tor- man, I'll grab him

33 **F7** **B^b7**
by the col-lar And I'll hol- ler, "Al- a- bam! Al- a-bam!"- That's where you

37 **C^b** **E^b7** **A^b**
stop this train, That's takin' me home a- gain. Back home where

41 **C7** **Fm** **B7**
I'll re- main, Where my hon- ey- lamb am.

45 **E^b** **G7** **Cm**
I will be right there with bells, When that old con- duc- tor yells, "All a-

49 **B^b7** **E^b** **B^b7**
board! All a- board! All a- board for Al- a- bam'. When that

BASS CLEF

WHEN YOU WORE A TULIP

PERCY WENRICH & JACK MAHONEY - 1914

When you wore a tul- ip, a sweet yel- low tul- ip, and

I wore a big red rose,

When you ca - ressed me, 'twas then Heav - en blessed me, what a

bless - ing no one knows.

You made life cheer- y, when you called me dear- ie, 'twas

down where the blue grass grows, Your lips were

sweet- er than jul- ep, when you wore that tul- ip and

I wore a big red rose.

WHEN YOU'RE A MILLIOIN MILES FROM NOWHERE

BASS CLEF

WALTER DONALDSON - 1919

You're a mil- lion miles from no- where, when you're
 one lit- tle mile from home. It's the
 song of moth- er's tears, That keeps
 ring- ing in your ears. You just
 leave the gates of heav- en, When you
 leave Moth- er's arms to roam. You're a
 mil- lion miles from no- where, When you're
 one lit- tle mile from home.

Chords: A, Gm7, C7, Fmaj7, Ab°, C7/G, F, Gm7, C7, Bb/F, Am/C, F, B, Gm7, C7, Fmaj7, Ab°, C7, Em7, A7, Bm7 C°, A7/C#, D7, Gm, G7, G#°, F/A, Ab°, C7/G, C7, F, Bb7, F.

WHERE DID ROBINSON CRUSOE GO?

YOUNG/LEWIS/ MEYER - 1916

VERSE

Thousands of years— a - go or may - be more,—

out on an is - land on a south-ern shore,—

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

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

His good man Fri - day was his on - ly friend,—

they didn - 't bor - row or lend,—

They built a lit - tle hut, lived there 'til Fri - day, but

Sat - ru - day night— it was shut.— And

WHERE DID ROBINSON CREUSOE GO?
BASS CLEF

251

2 ³³ **B** ^F

Where did Rob - in - son Cru - soe go With

37 ^{G7}

Fri - day on Sat - ur day night? Ev - 'ry

41 ^{C7}

Sat - ru - day night they would start in to roam,

45 ^{G7} ^{Gm7} ^{C7}

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

49 **C** ^{D7}

is - land lived wild men in can - ni - bal trim - min' and

53 ^{G7} ^{Gm7} ^{C7}

where there are wild men there must be wild wom - men, so

57 ^F ^{D7}

Where did Rob - in - son Cru - soe go With

61 ^{G7} ^{C7} ^F

Fri - day on Sat - ur - day night?

SOLOS AT "B"

THE WHIFFENPOOF SONG

BASS CLEF

TOD B. GALLOWAY - 1909

1 **A** E^b

We're poor lit-tle lambs who have lost our way.

5 Fm^7 B^7 E^b B^7

Baa! Baa! Baa! We're

9 E^b E^o B^7

lit-tle black sheep who have gone a- stray,

13 Fm^7 B^7 E^b

Baa! Baa! Baa.

17 **B** Cm Em

Gen - tle-men song - sters Off on a spree,

21 B^7 B^7+7 E^b E^b7 D^7 D^b7

Doomed from here to e- ter- ni- ty.

25 C^7 Fm^7

Lord have mer- cy on such as we,

29 B^7 E^b Abm^6 E^b B^7

Baa! Baa! Baa!

WHISPERING

SCHONBERGER - COBURN - V. ROSE - 1920

Whis- per- ing while you cud- dle near me,

Whis - per- ing so no one can hear me,

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

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

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

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

Whis- per and say that you be- lieve me,

Whis- per- ing that I love you.

Chord symbols: A, Eb, D7, Eb, C+7, C7, F7, Bb7, Eb, Bb7, Bb+7, Eb, D7, Eb, C+7, C7, F7, Bb7, Fm7, Abm, Eb.

Wild Cherries Rag

BASS CLEF

Ted Snyder - 1909

A C E⁷ Am Em F A⁷ Dm

5 G⁷ C C^o C

9 C E⁷ Am Em F A⁷ Dm

13 G⁷ C A

B 17 A⁷ Dm A⁷ Dm

21 G⁷ C G⁷ C

25 A⁷ Dm A⁷ Dm

29 F C G⁷ C

Wild Cherries Rag
BASS CLEF

255

2. 33 C F C/E D_m D^b7 C⁷

37 F C⁷ F C⁷

41 F C/E D_m D^b7 C⁷

45 F C⁷ F A⁷ 3

49 D D_m A⁷ D_m A⁷ D_m A⁷

53 F C⁷ F C⁷ F D^b7(b⁹) C

57 D^b7 C D^b7 C

Bass Solo - Stop Time C⁷ F F G⁷ G⁷ C G⁷ C⁷

61 C⁷

65 Coda D.S Back to "C" al Coda

The World Is Waiting For the Sunrise

Eugene Lockhart & Ernest Seity - 1919

Dear one, the world is
wait- ing for the sun- rise,
Ev 'ry rose is
heav- y with dew. The
thrush on high, His
sleep - y mate is call- ing,
And my heart is
call - - ing you.

Chord symbols: F+, A 8b, F+, D7, Eb, 8b, Fm, G7, C7, F7, F+, 8b, D7, Eb, 8b, Fm, G7, Ebm6, F7, 8b.

THE YAMA YAMA MAN

BASS CLEF

COLLIN DAVIS & KARL HOSCHNA - 1908

Bb Ab/C Bb/D $F7$ Bb $F7$ Bb
 Ev 'ry lit tle tot at night is a fraid of the dark, you know.

Great big sca ry eyes you see so you cov er up up your head,

5 Bb Ab/C Bb/D Fm $C7$ $F7$
 Some big Yarna man they see, when_ off to bed they go.
 But that Ya ma man is there, stand ing right be side your bed!

9 Bb $F7$ $F7$ Bb $Bb7$
 Ya- ma, Ya- ma, the Ya- ma man, Ter- ri- ble eyes and a long bo- ney hand.

13 Eb Ebm Bb $Gm7$ $C7$ $F7$
 If you don't watch out he'll get you with- out- a doubt, If he can!

17 Bb $F7$ $F7$ Bb $Bb7$
 May- be- he's hid- in' be- hind the chair, Read- y- to spring out at you un- a- ware!

21 Eb Bb $Gm7$ $C7$ $F7$ Bb $F7$
 Run to your Ma- ma cuz' here comes the Ya- ma Ya- ma man!

BASS CLEF

YELLOW DOG BLUES

W.C. HANDY 1914



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



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



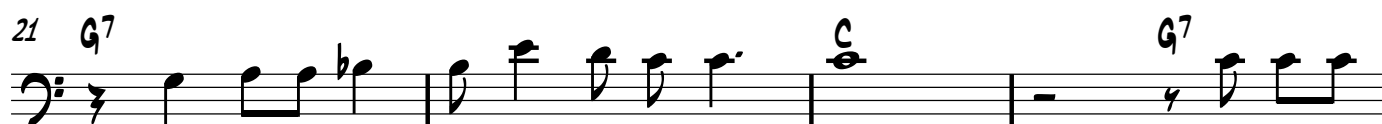
Won - der where my Ea - sy Ri - der's gone?
Way down where the South - ern cross the Dog.



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



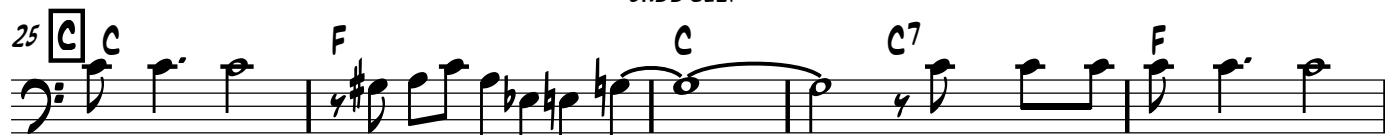
Let - ters come from down in "Bam" - And ev - 'ry where that Un - cle Sam -
racce horse, race track no grand stand Is like Old Back an' Buck - shot land..



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

2

BASS CLEF



phone_ rings
kit chen there

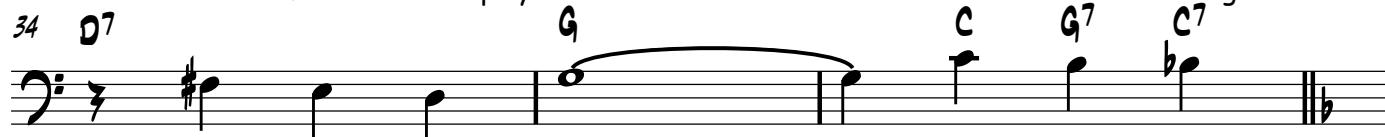
But it's_ not_ for me,
is_ a cab_ a - ret,

At last_ good ti - dings,
Down where the boll wev'l works



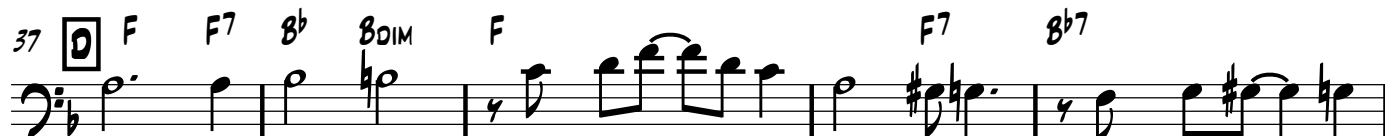
Fill our_ hearts with
While the far - mers
glee,
play.

This mes - sage comes,
This Yel - low Dog_ Blues



from Ten - nes - see.
the live - long day.

Dear Sue your

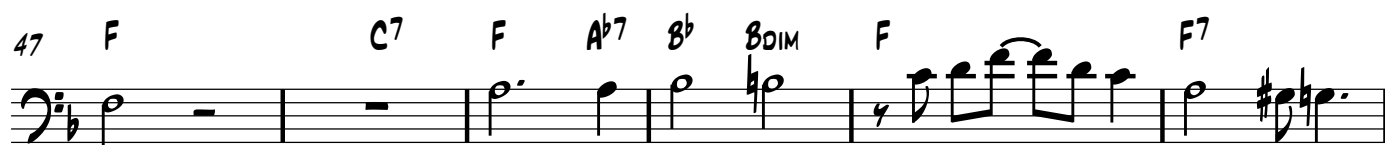


Ea - sy Ri - der struck this burg_ to - day, On a south bound'ratt - ler



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.

SOLOS AT 'D'

He's_



gone where the South - ern

cross the Yel - low

Dog.

YOU'VE GOT TO SEE YOUR MAMA EVERYNIGHT

260

BILLY ROSE & CON CONRAD - 1923

A B^b B^b_{DIM} B^b B^b_{DIM} B^b

Dadd-y dear list-en here your mam-ma's feel-in' blue.

5 F^7 B^b_{DIM} B^b

I don't see much of you, and that will ne - ver do.

9 B^b B^b_{DIM} B^b B^b_{DIM} B^b B^7

Once a week Ma-ma's cheek Needs a kiss or two.

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

I'm not show - in' you the door but I must lay down the law. You've got to

17 **B** B^b F^7 B^b

see Mam-ma ev-'ry- night, Or you can't see Mam-ma at all. You've got to

21 B^b C F^7

kiss Mam-ma, Treat her right, Or she won't be home when you call.

25 B^b7 E^b7 E^o

If you want my com-pan- y, You can't fif- ty fif- ty me. You've got to

29 B^b F^7 B^b

see Mam-ma ev-'ry night, Or you can't see Mam-ma at all.

2 33 **C** B^b F^\sharp F^7 B^b F^\sharp F^7

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

37 B^b C^M7 $F^\sharp M^7$ F^7 B^b F^7 B^b

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

41 B^b F^\sharp F^7 B^b F^\sharp F^7

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

45 B^b C^M7 $F^\sharp M^7$ F^7 B^b F^7 B^b

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

49 **D** B^b F^7 B^b

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

53 B^b C F^7

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

57 B^b E^b E^b7

I don't want the kind of man who gives his love on the in-stal-ment plan you've got to

61 B^b F^7 B^b

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