

THE Creole Jazz BAND

FAKE BOOK VERSION 2.0

 C BASS CLEF



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C TREBLE

B^b TREBLE

E^b TREBLE

BASS CLEF

F HORN

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

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KEVIN YEATES

THE CREOLE JAZZ BAND

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

WWW.MADELINEKOEERLING.CA

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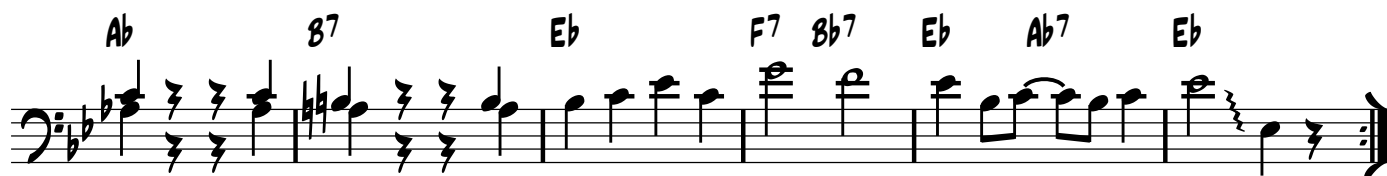
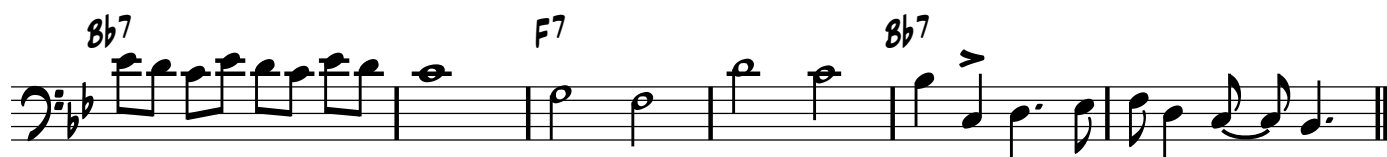
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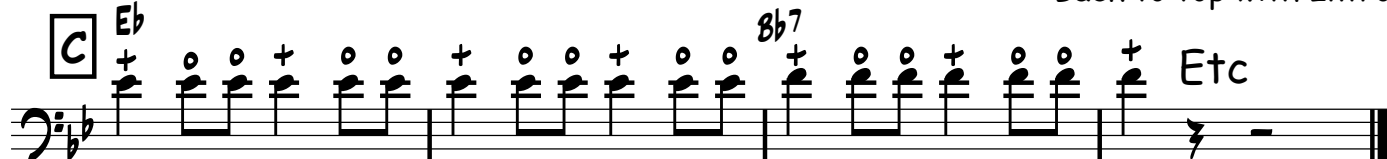
12th Street Rag

Euday L. Bowman - 1914



Standard Doo Wack-a-doo chorus

Back to top with Intro



hinduṣṭan

♩ = 185

Oliver Wallace & Harold Weeks 1918

A Cm Cm Cm

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

Cm Cm G+7 Cm

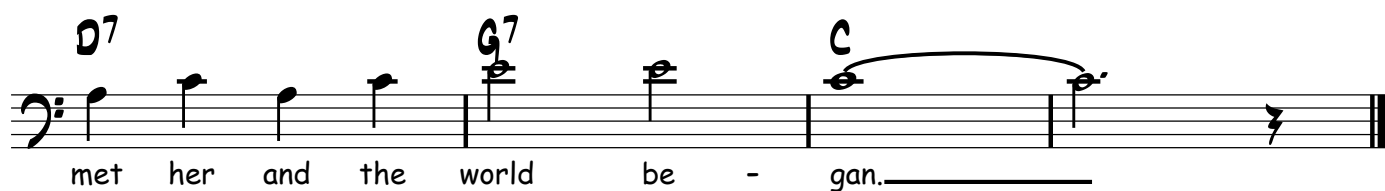
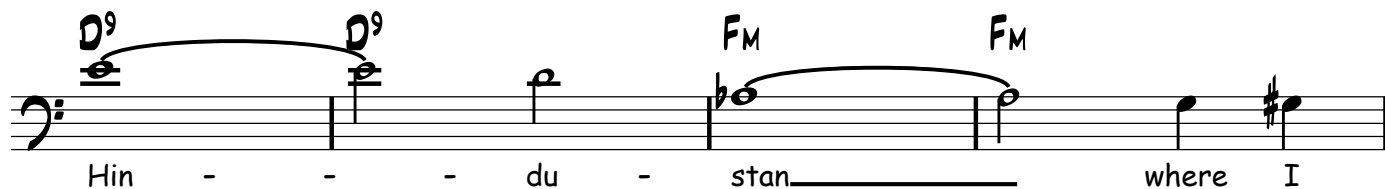
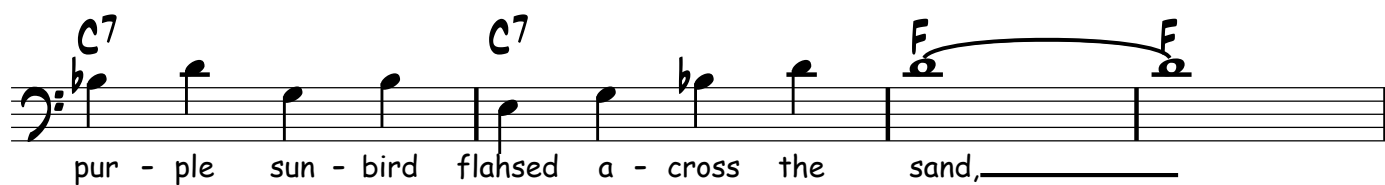
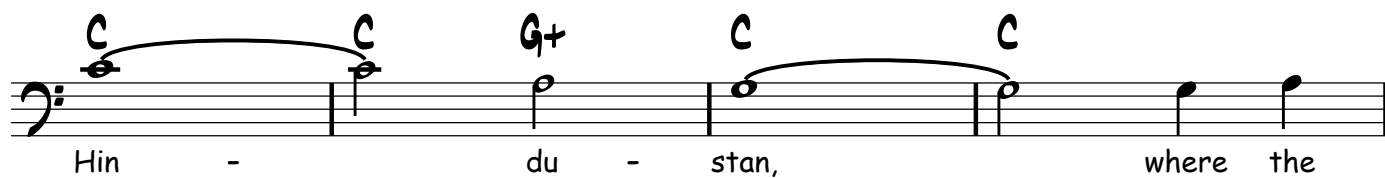
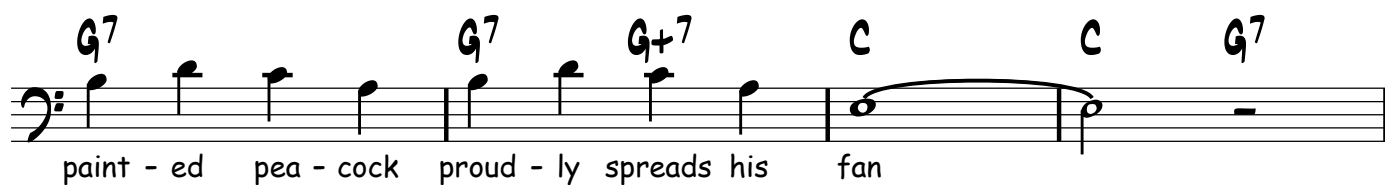
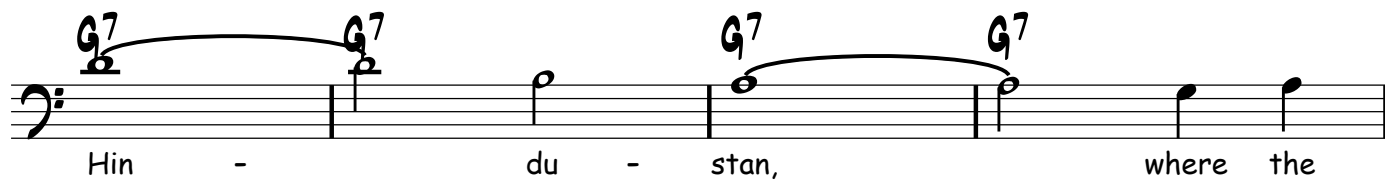
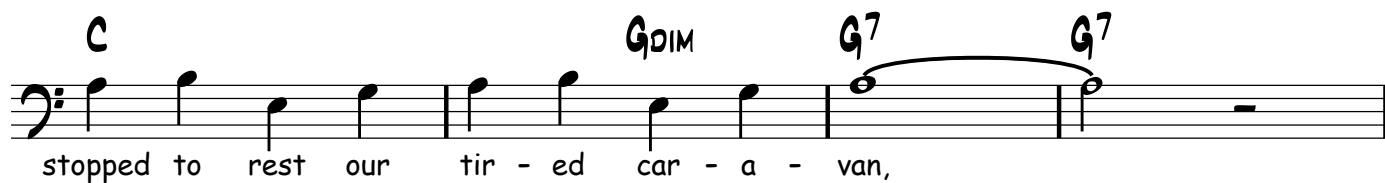
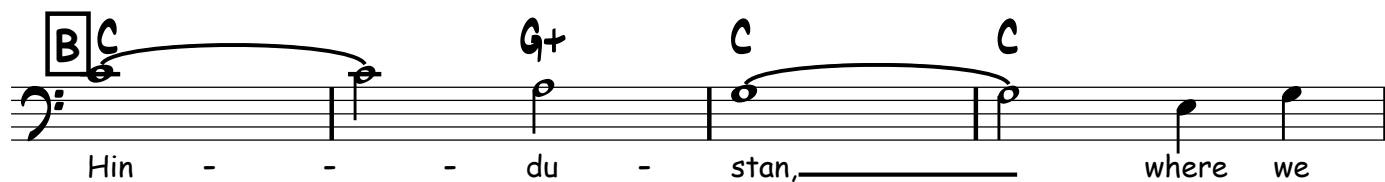
— With a sweet voice mingle, — Un-der-neath the stars. —

Gm D7 Gm D7

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

Gm D7 G7

ring - ing, — call-ing me a - far.



♩ = 200

Indiana

A F Bb F F^7 Bb Bb^M F

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

F F Bb F F G^7 G^7

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

Bb^M6 C^7 G^M $F^\#o$ G^M

me _____ A vis - ion fair I see _____

C^7 F F^o G^M7 C^7

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

B F E^7 Eb^7 D^7 G^7 G^7

gain _____ in in - di - a - na _____ And it

C^7 C^7 F F^7 Bb Bb

seems that I can see _____ the gleam-ing can-dle light _____ still

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

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

Musical score in bass clef, 4/4 time, key of B-flat major. The score consists of three staves of music with lyrics underneath. Chords are indicated above the notes.

Staff 1: Chords: C (boxed), F, E⁷, E^b7, D⁷, G⁷, G⁷. Lyrics: hay_____ sends all its fra - grance_____ From the

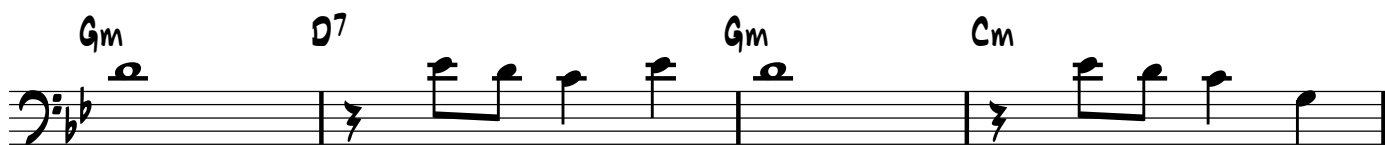
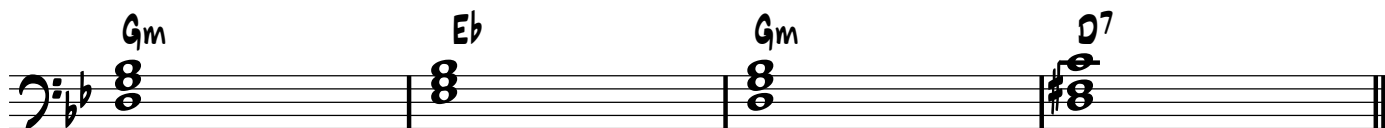
Staff 2: Chords: A⁷, A⁷, D_M, D_M, F, A⁷. Lyrics: fields I used to roam._____ When I dream a-bout the moon-light on the

Staff 3: Chords: D_M⁷, D^o7, F, C⁷, F, C⁷. Lyrics: Wa - bash,_____ then I long for my In - di - an - a home.

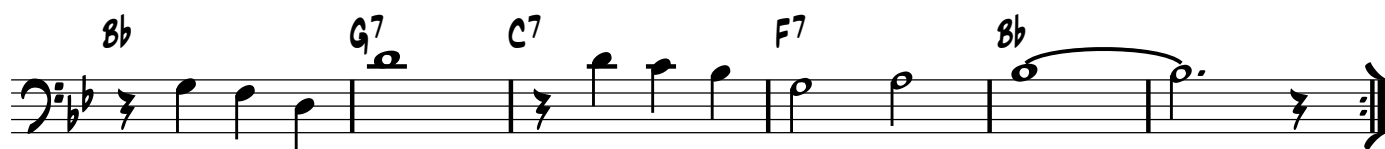
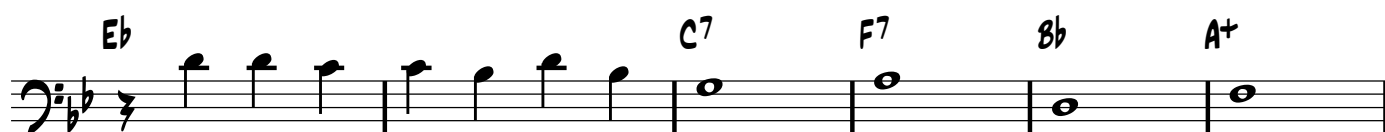
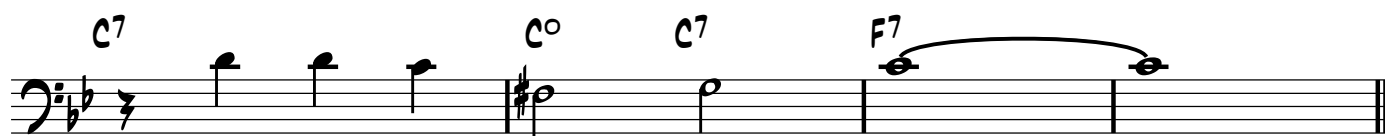
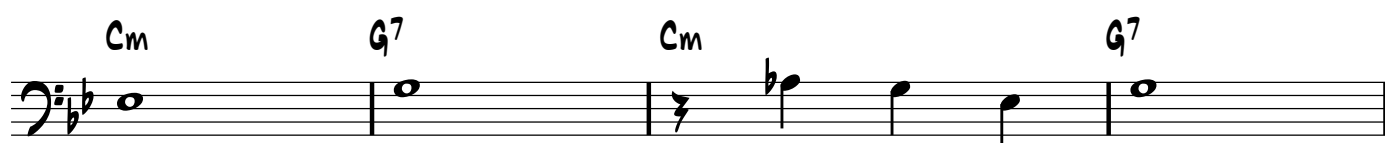
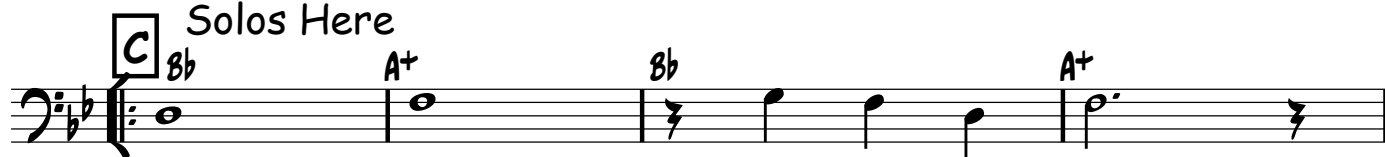
Suez

Ferdie Grofe/Peter DeRose - 1922

Rhythm Vamp 4 bars



Solos Here



Afghanistan

William Wilander & Harry Donnelly - 1920

A Fm F^o Bbm/F Fm

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

F7 Bbm Fm Break C7 Break

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

Fm F^o Bbm/F Fm

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

F7 Bbm C7/E C7 Fm Eb7

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

B Eb7 Ebmaj7 Eb7 Ab Ab/C Abm/C

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

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.

Eb7 Ebmaj7 Eb7 Ab G7/B

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

Bbm C7/E Fm Bb7 Eb7 Ab

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

Whispering

Schonberger - Coburn,
V. Rose - 1920

A Eb Bb7 Eb Bb7 Eb Bb7

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

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

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

B Eb D7 Eb

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

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

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

C Eb D7 Eb

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

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

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

Chords: Eb, Bb7, Eb, Bb7, Eb, Bb7, Gm7, D7, Gm, Eb, Bb, G7, Cm7, F7, Bb7, Fm7, Bb7, C+7, C7, F7, Bb7, Eb, Bb7, Bb+7, Eb, D7, Eb, C+7, C7, F7, Eb, Fm7, Abm, Eb.

Eccentric

J. Russell Robinson - 1921

First staff: F F° F G^7 C^7 F F^7

Second staff: **A** B^b C^7 F^7

Third staff: B^b F^7 B^b

Fourth staff: C^7 F^7

Fifth staff: B^b F^7 B^b F^7 B^b B^b7

Sixth staff: **B** E^b B^b7 E^b B^b7 E^b B^b7 E^b B^b7 E^b

Seventh staff: F^7 B^b G^7 C^m

Eighth staff: C^m E^b B^b7 E^b B^b7 E^b F^7 Solos:

Solos Begin Here first time

First system of musical notation (measures 1-4). The key signature is B-flat major (two flats). The first measure is marked with a box containing 'C' and a B-flat chord symbol. The second measure has a C7 chord symbol. The third measure has a triplet of eighth notes. The fourth measure has an F7 chord symbol. The system ends with a repeat sign.

Second system of musical notation (measures 5-8). The key signature is B-flat major. The first measure is marked with a box containing 'D' and a B-flat chord symbol. The second measure has a B-flat chord symbol. The third measure has a C7 chord symbol. The fourth measure has an F7 chord symbol. The system ends with a repeat sign.

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

Third system of musical notation (measures 9-12). The key signature is B-flat major. The first measure has a B-flat chord symbol. The second measure has a C7 chord symbol. The third measure has an F7 chord symbol. The fourth measure has a D7 chord symbol. The system ends with a repeat sign.

Fourth system of musical notation (measures 13-16). The key signature is B-flat major. The first measure has a D7 chord symbol. The second measure has a B-flat chord symbol. The third measure has a B-flat chord symbol. The fourth measure has a C7 chord symbol. The system ends with a repeat sign.

Fifth system of musical notation (measures 17-20). The key signature is B-flat major. The first measure has a B-flat chord symbol. The second measure has a B-flat chord symbol. The third measure has a B-flat chord symbol. The fourth measure has a C7 chord symbol. The system ends with a repeat sign.

pp *f*

Margie

Con Conrad & J. Russel Robinson

♩ = 160

A F C B \flat F C 7 F G M^7 C 7

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

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

Here's one I must tell to you;

G M D 7 G M E \flat^7 D 7

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

G 7 C F C 7

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

B F

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

Bb

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

F E^7 E^b7 D^7

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

G^7 G^o G^7 C^7 break —

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

C F

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

Bb A^7

Days are nev - er blue. — Af - ter

F F^7 E^7 E^b7 D^7

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

G^M7 C^7 F C^7

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

Mandy

Irving Berlin - 1918

A Bb Eb Bb G° $F7$ Bb

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

Bb Eb Bb Gm $C7$ F $F7$

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

Bb $F7$ Bb Bb Eb

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

Bb Gm $C7$ $F7$

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

B Eb Bb $G7$

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

$C7$ $F7$ Bb $Bb7$ Eb

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

Eb Bb $G7$ $C7$

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

$F7$ Bb G° Bb G° $C7$ $F7$ Bb

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

Oh!

Byron Gay/Arnold Johnson - 1919

A Bb $F7$

Bb $F7$ Bb

Bb Eb $C7$

$C7$ $F7$ **Break: 2 Bars**

B Bb $F7$ Bb

Bb $F7$ $Bb7$

Eb Bb $Bb+$ $Bb6$ $Bb+$ Bb

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

Panama

William H Tyres - 1913

Chord symbols and section markers:

- Section A (Measures 5-8):
 - Measure 5: E^b
 - Measure 6: B^b7
 - Measure 7: E^b
 - Measure 8: E^b
- Section B (Measures 9-14):
 - Measure 9: B^b7
 - Measure 10: E^b
 - Measure 11: B^b7
 - Measure 12: E^b
 - Measure 13: B^b7
 - Measure 14: E^b
- Section C (Measures 15-16):
 - Measure 15: E^b
 - Measure 16: B^b7

Chord symbols for measures 1-4 and 17-18:

- Measure 1: E^b
- Measure 2: C^7
- Measure 3: F^7
- Measure 4: B^b7
- Measure 17: E^b
- Measure 18: B^b7

First and second endings for measure 14:

- 1. E^b
- 2. E^b E^b7

Chord symbols for measures 19-24:

- Measure 19: A^b
- Measure 20: A°
- Measure 21: E^b
- Measure 22: C^7
- Measure 23: F^7
- Measure 24: B^b7

Chord symbols for measures 25-30:

- Measure 25: E^b
- Measure 26: E^b7
- Measure 27: A^b
- Measure 28: A°
- Measure 29: E^b
- Measure 30: E^b

Chord symbols for measures 31-36:

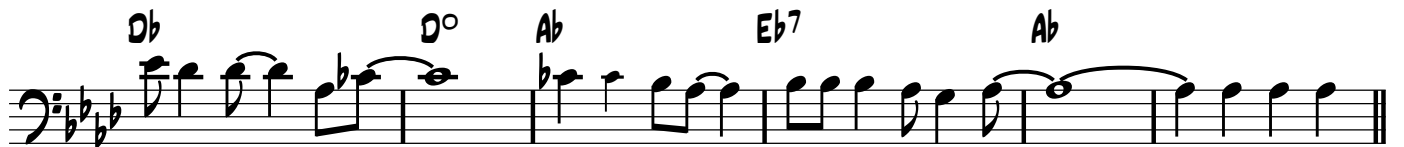
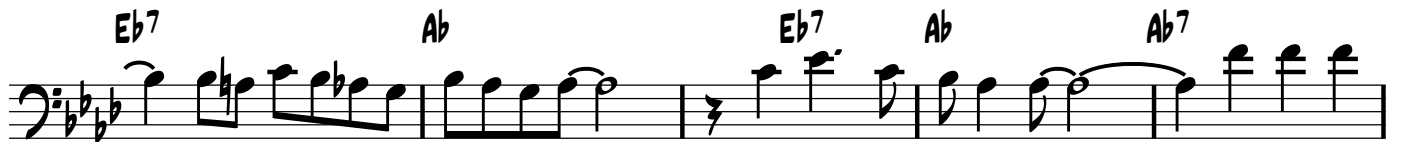
- Measure 31: C^7
- Measure 32: F^7
- Measure 33: B^b7
- Measure 34: E^b
- Measure 35: E^b7
- Measure 36: E^b7

Chord symbols for measures 37-42:

- Measure 37: A^b
- Measure 38: A^b+7
- Measure 39: D^b
- Measure 40: E^b7
- Measure 41: E^b7
- Measure 42: A^b

Chord symbols for measures 43-48:

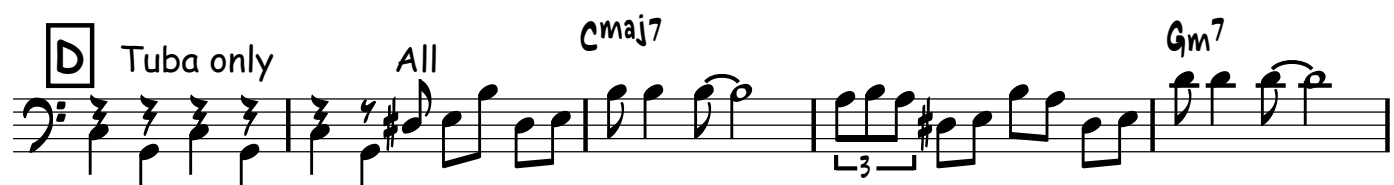
- Measure 43: E^b7
- Measure 44: A^b
- Measure 45: E^b7
- Measure 46: A^b
- Measure 47: A^b
- Measure 48: A^b



The Pearls

Jelly Roll Morton - 1919

G Eb D7
 [A] G E G Eb
 E7 Am E7 Am A7 D7
 G Eb G Eb
 E7 Am E7 Am Em A7 D7 G
 [B] G7 C7
 G Bm7 E7 A7 D7
 G7 C7
 G° Break - 2 bars G D7 G
 G G7 G° G7



Swanee

Gorge Gershwin - 1919

A

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

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

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

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

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

B

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

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

I love the old folks at home.

Stumbling

ZeZ Confrey - 1922

A G



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

A^7



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

A^7 D^7 $E^b\circ$ E_m



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

E_m A^7 D^7



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

B G G G^7 E^7



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

A^7



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

C_m^6 G



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

A^7 D^7 G



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

San

McPhail/Michels - 1920

Bass Intro


[illegible]

King One San day of the queen came home, Sat Saw on San the in

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

B

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



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

C F D \flat 7 F D \flat 7 F D \flat G \flat C \flat

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

F B \flat 7 F C \flat F D \flat 7 F

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

D \flat 7 G \flat 7 C \flat

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

D F F \flat B \flat D \flat 7 F

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

F \flat B \flat D \flat 7 F D \flat 7

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

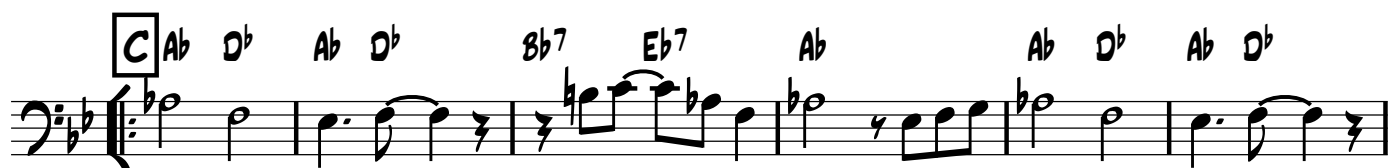
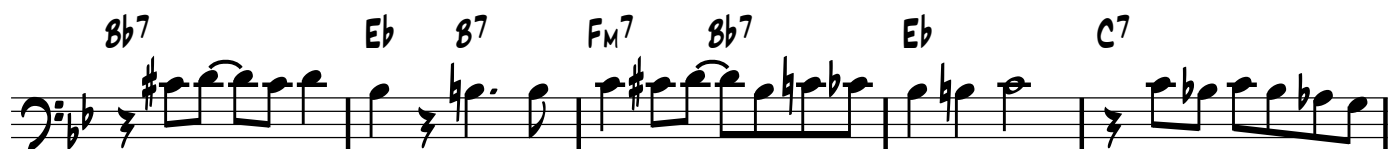
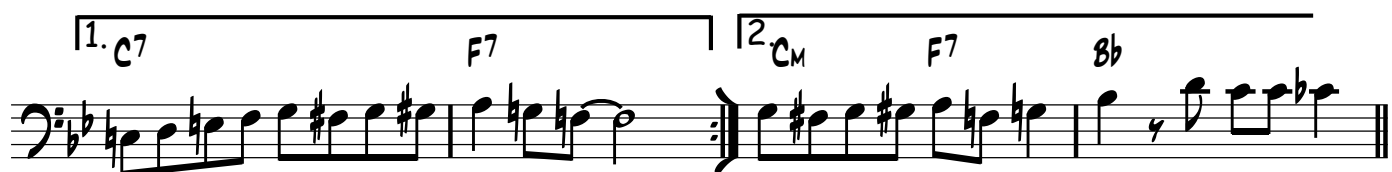
F D \flat 7 G \flat 7 G \flat C \flat F B \flat 7 F C \flat

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

♩ = 180

Sensation

1917



At a Georgia Camp Meeting

25



Fine



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

Rock a Bye Your Baby

Jean Schwartz - 1918

A C C#° G7/D G7 C

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

C G+7 Eb E° Bb7 B7

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

Eb G7 C Eb° G7/D G7 C Eb°

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

G7 Eb Eb° Bb7 G D7 G7

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



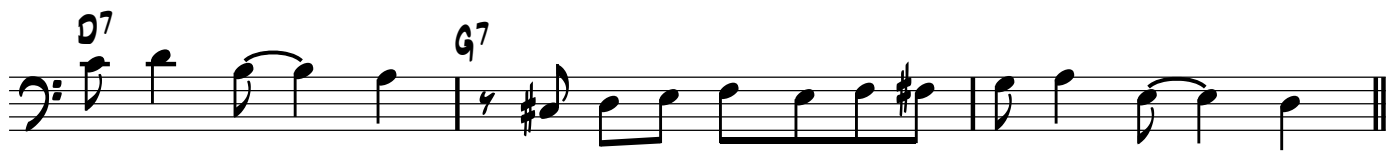
Rock-A-Bye Your Ba-by With a Dix-ie Mel-o-dy, when you croon,



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



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



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



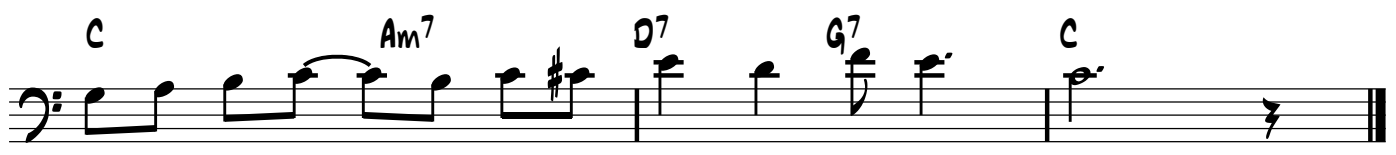
Weep no more my la-dy, sing that song a-gain for me, And Old Black Joe,



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



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



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

That's A 'Plenty

Lew Pollack / Ray Gilbert 1914

A D_M

A^7 D_M A^7

D_M

A^7 D_M

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

C^7 F 2 bar break C^7

F F^7 Bb Bbo F D^7 G^7 C^7 F A^7

C D_M

A^7 D_M A^7

D_M

A^7 D_M F^7

Bass bass

D Bb $A^7 Ab^7$ G^7 C^7 F^7

Bb Bb^o Cm^7 F^7 Bb A^7 Ab^7 G^7

cornet, clarinet

E D

trombone, bass

F^7

F Bb solo here A^7 Ab^7 G^7

C^7 F^7 Bb Bb^o Cm^7 F^7 Bb

G Bb A^7 Ab^7 G^7

C^7 F^7 Bb Eb^7 Bb F^7

continue after last solo

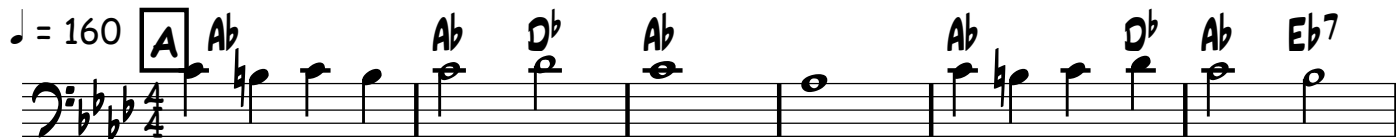
D D F **FINE**

F F^7

H Bb G^7

C^7 F^7 Bb Cm^7 F^7

Just a Little While to Stay Here



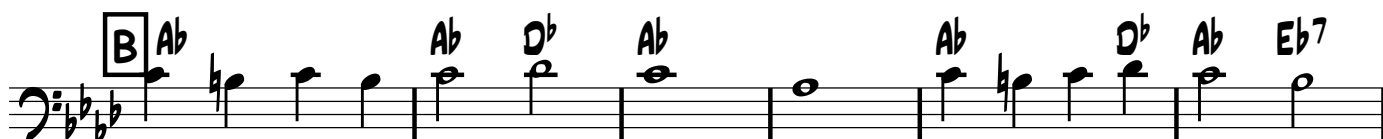
Just a lit-tle while to stay here, Just a lit-tle while to
Soon this life will all be o - ver, And our trav-els here will



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



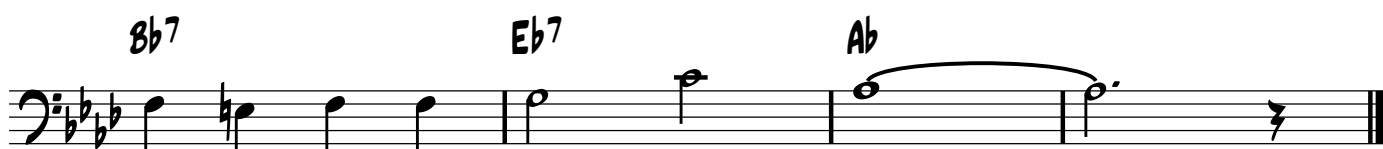
bor, in the path that's nar - row and straight, _____
ney, Be at home a - gain with _____ friends. _____



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.

Flee As A Bird

31

Mary S.B. Dana - 1857



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



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



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.



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



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

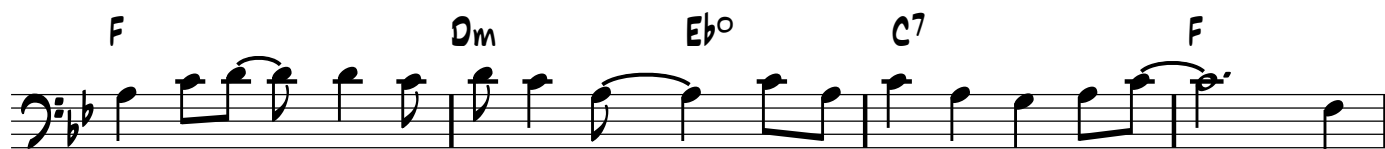
I Ain't Gonna Give Nobody None of My Jelly Roll

Clarence Williams & Spencer Williams - 1919



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

Hissister 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, thebest can - dy that was made.

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



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

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



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

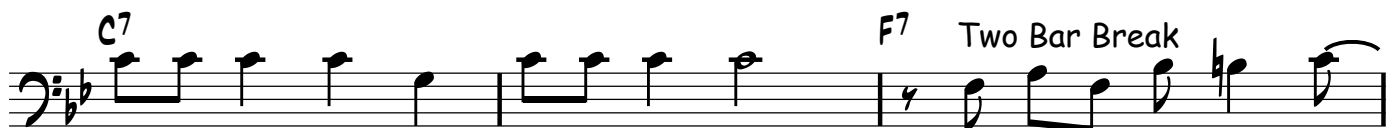
ain't gon na'give no bod y_ none of my jel ly roll._ (jel ly roll)- I



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



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



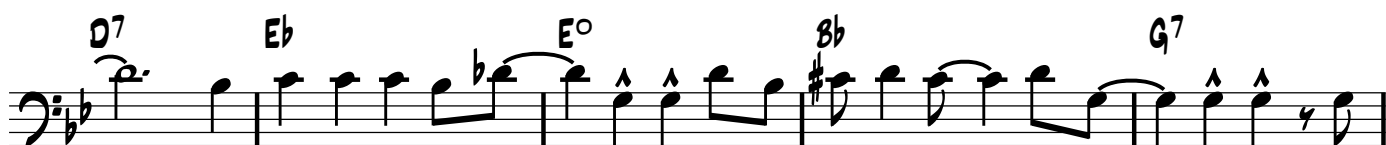
be a good boy, He'd bring me a toy; And I'm my Dad-dy's pride
If I'd be a good lit tle girl, She might put my hair-



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



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



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



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

Interlude to Second Verse



Down Among The Sheltering Palms

Abe Olman - 1914

A **C**

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

Dm **G7** **G7**

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

C **G7** **G9** **C**

I love you so, Just you I know, It

Am **Em** **Dm** **C**

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

G7 **C** **C7**

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

B F D⁷ G⁷

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

G⁷ C⁷

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

F G⁹ C⁷

Out where the sun goes down a- bout eight.

C F⁷ B^b D⁷

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

G⁷ C⁷ F

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

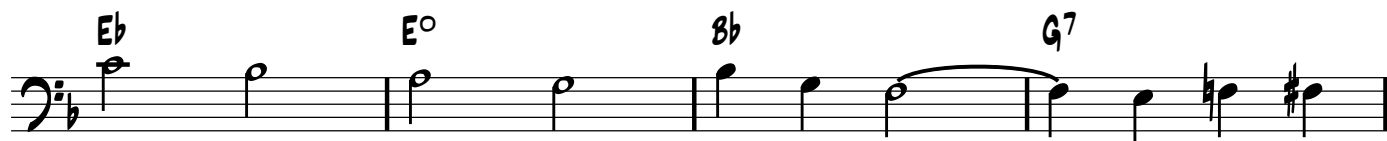
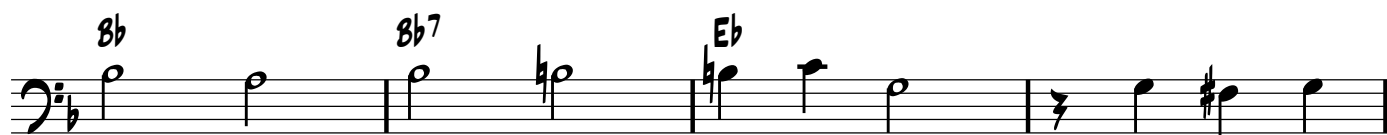
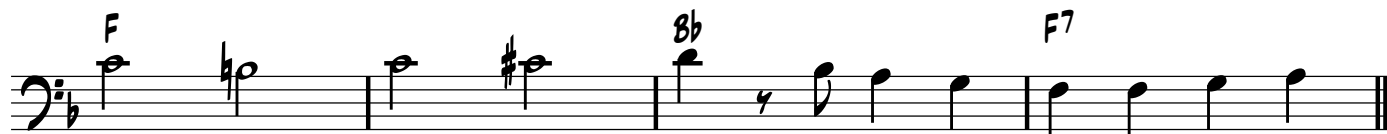
F D⁷ G⁹ C⁹ F

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

Washington and Lee Swing

T. Allen and M. Sheafe - 1910

♩ = 240



Joe Avery Blues

Joe Avery

A $8b$

Eb $8b$

$F7$ $8b$ 1. $F7$ 2. $F7$

B $8b$ All Play Everytime

Solos start here

$F7$ $8b$ $F7$

C $8b$ $8b7$

$Eb7$ $8b$ $F7$

$F7$ $8b$ $F7$ Solos start at "B"

Tag $8b$

Pretty Baby

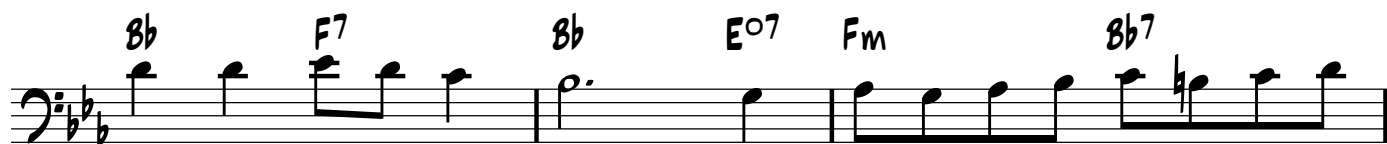
Egbert Van Alstyne & Gus Kahn - 1916



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



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



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



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



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



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



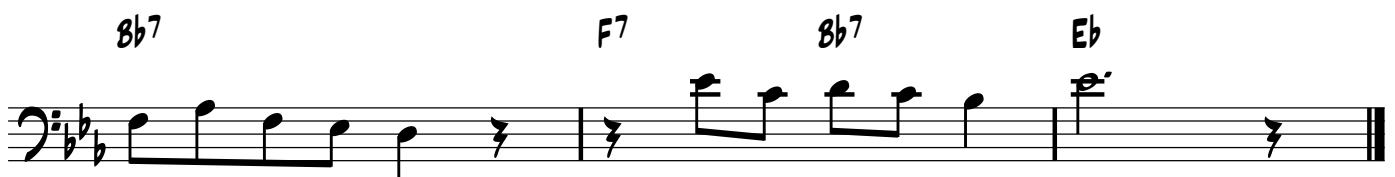
like to be your sis ter, broth er, dad and moth - er too, Pret ty



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



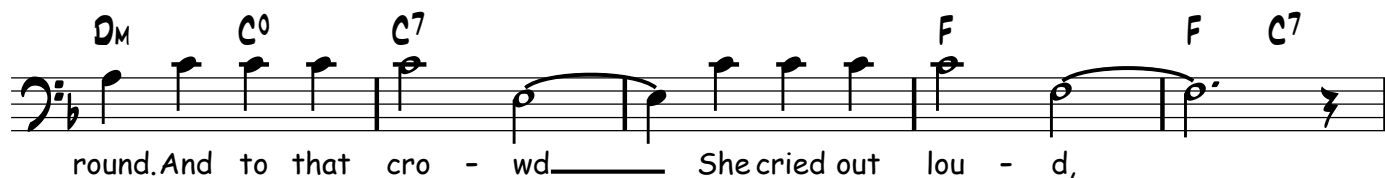
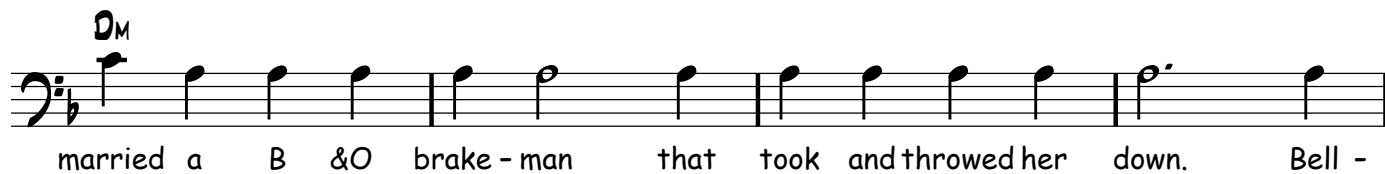
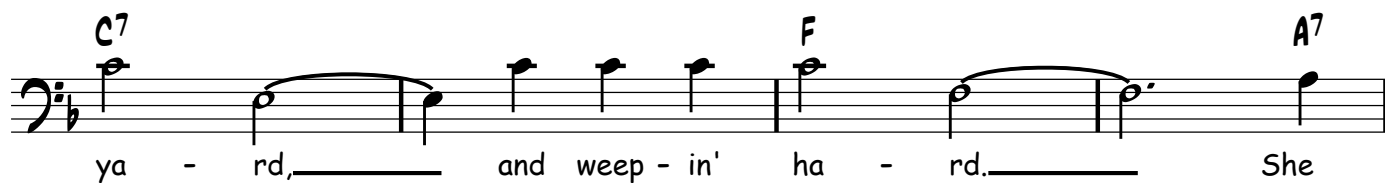
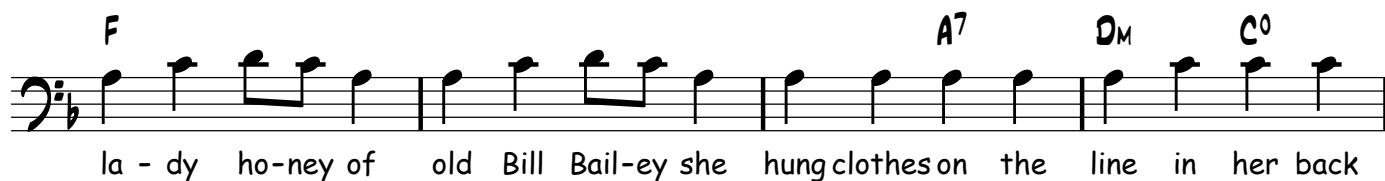
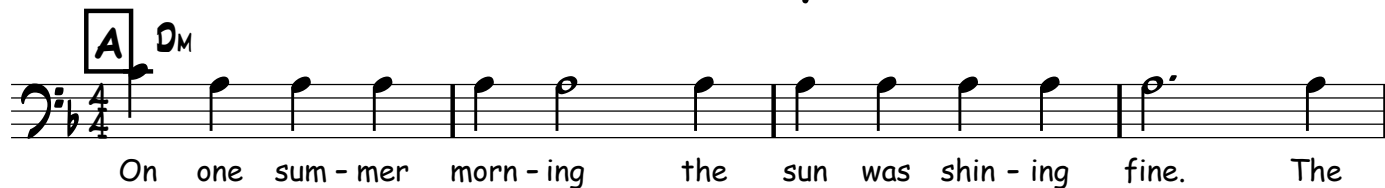
cradle of love, And we'll cud dle all the time. Oh! I want a lov in' ba by and it

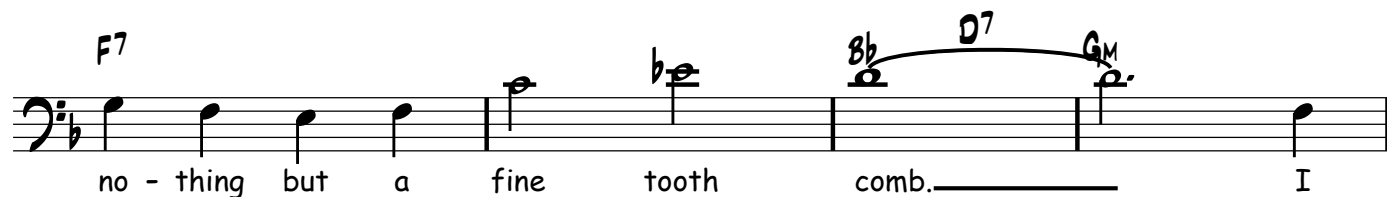
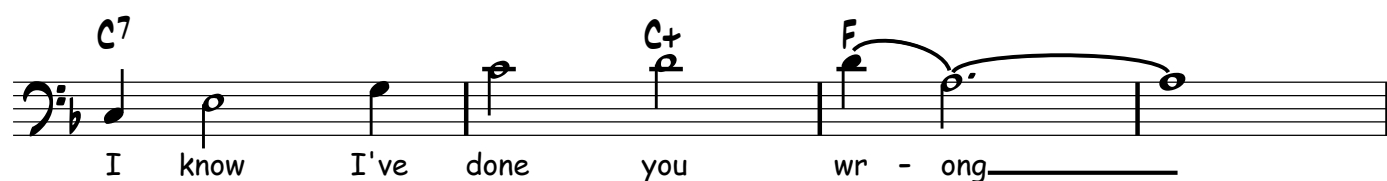
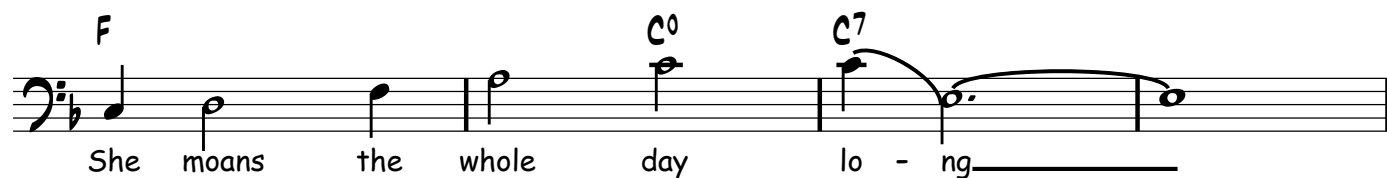


might as well be you, Pret ty Ba by of mine.

Hughie Cannon, 1902

Bill Bailey





Frankie And Johnnie

Traditional

F F7

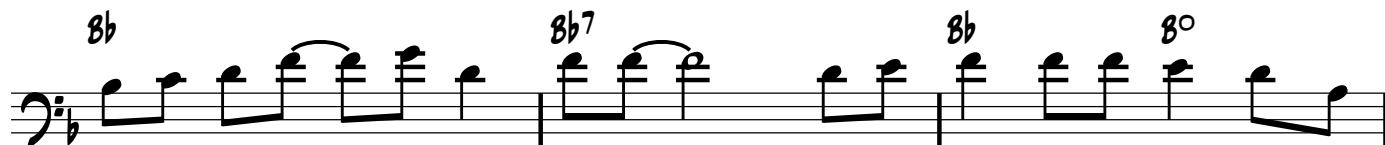


Frank-ie and John- nie were lov- ers.

Oh, Lord-y how they could love! They

Frank-ie went down to the cor- ner,

Just for a buck- et of beer. She

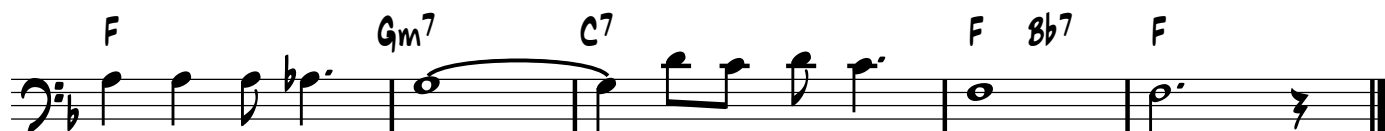


swore to be true to each oth- er,

Just as true as the stars a- bove.

said to the fat bar- ten- der,

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



He was her man,

But he done her wrong.

He was my man,

But he's done me wrong".

♩ = 160

China Boy

Winfree/Boutelje - 1922



Chi - na boy go sleep,

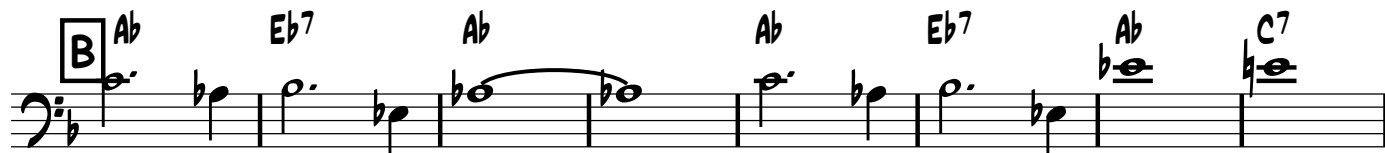
Close your eyes

don't peep,



Sand - man soon will come,

While I soft - ly hum.



Bud - dha smiles on you,

Moon - man loves you too.

So,



while their watch they keep,

Chi - na boy go sleep.

Alice Blue Gown

43

Harry Tierney & Joseph McCarthy

1919

A C

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

D7

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

G7 C **A7**

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

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

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

B C **A**

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

D_M **A7** **G7** **E7**

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

D_M C **A7**

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

D_M **A7** **D7** **G7** **F_M** **G7** C

sweet lit - tle A - lice Blue Gown.

Jazz Baby

M.K. Jerome & Blanche Merrill - 1918



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

My mam-my was a rag-time



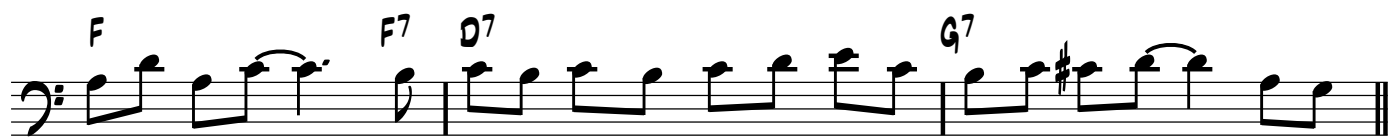
cab- a- ret- er.

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 birth-day pres-ent from my mam-my and dad.

I'm a

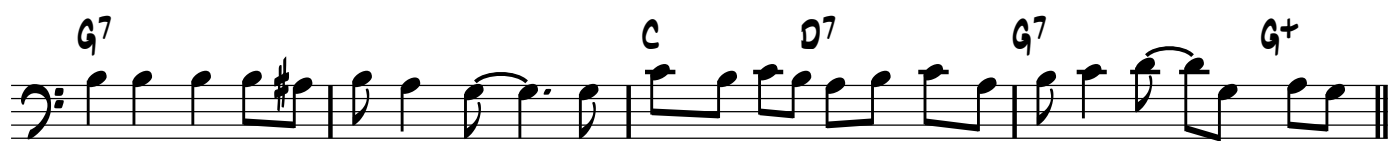


Jazz

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,

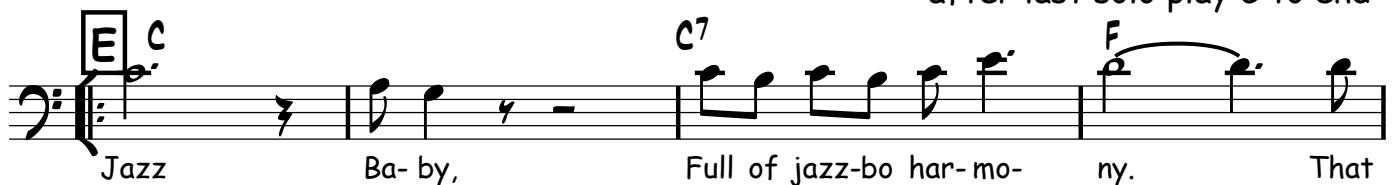
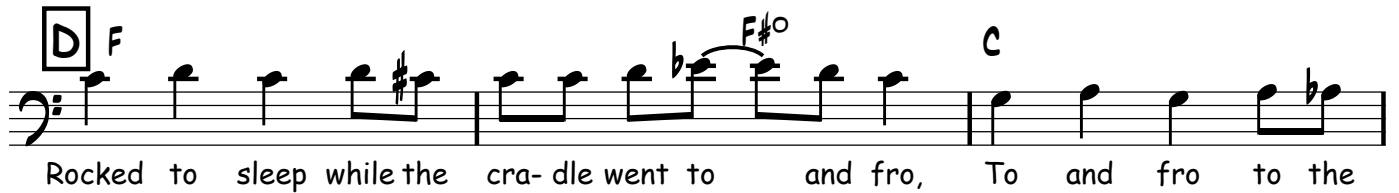
Full of jazz-bo har- mo- ny.

That "Walk the Dog" and "Ball the Jack" that

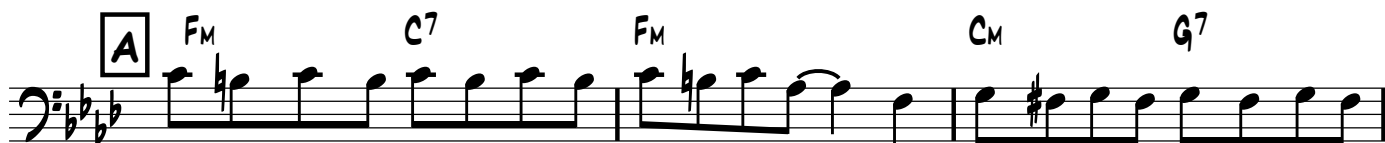


caused all the talk,

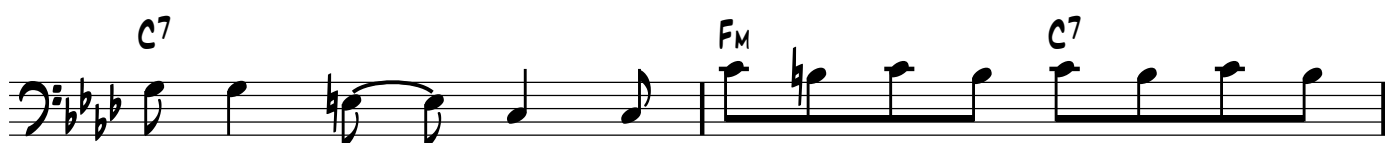
is just a cop- y of the way I nat-'ral- ly walk! 'Cause I'm a



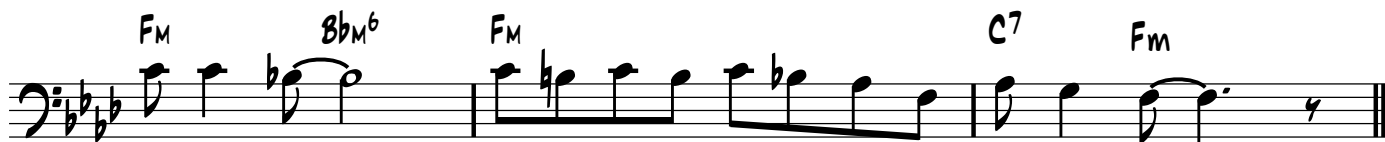
Willie The Weeper



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



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



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



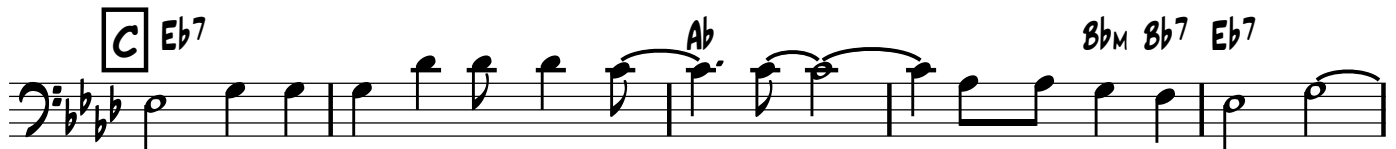
At the north pole some-one shout-ed Will - ie turned a - round saw a



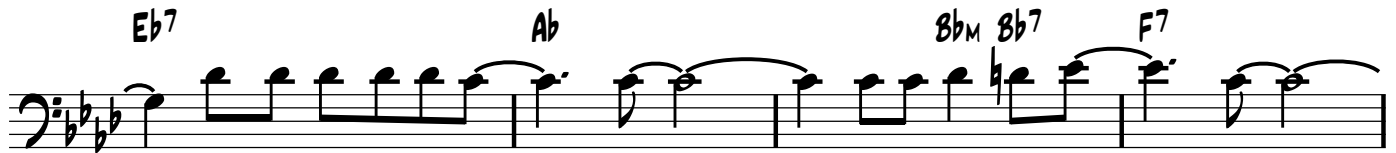
light that knocked him sil - ly. - Right be - fore him



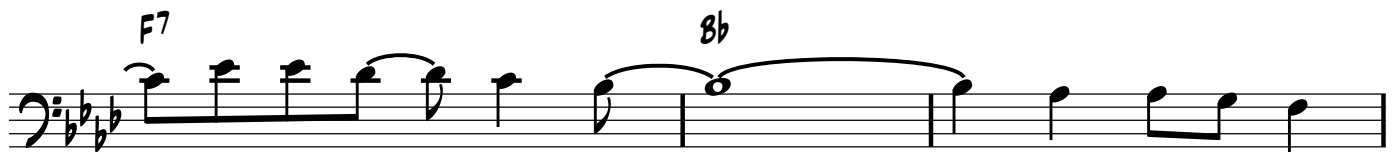
in the ze-ro breeze, a cut-ie lit-tle ho-ney in her B - V - D's



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



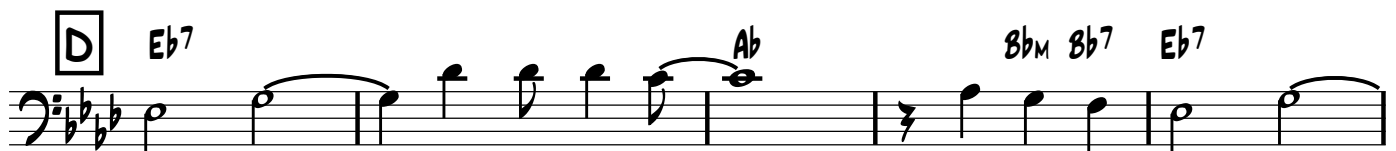
Bet-ter list-en to rea-son says I want my coff - ee



want it good and strong__ I want to have



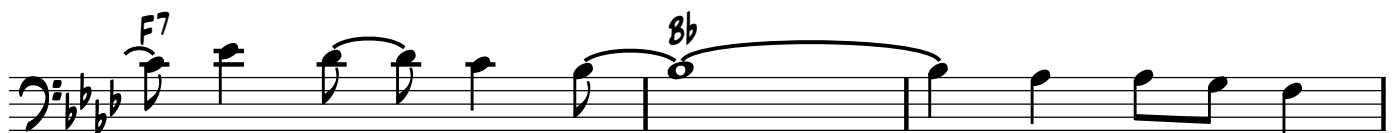
bis - cuits eight-een inch-es long. now



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



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



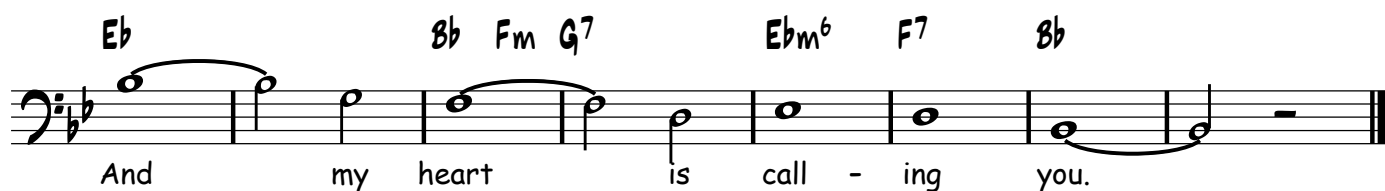
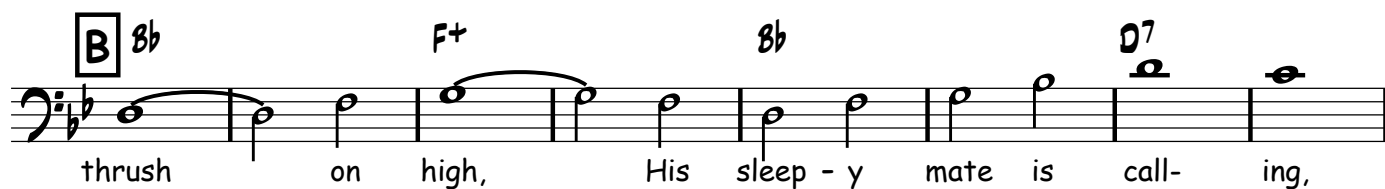
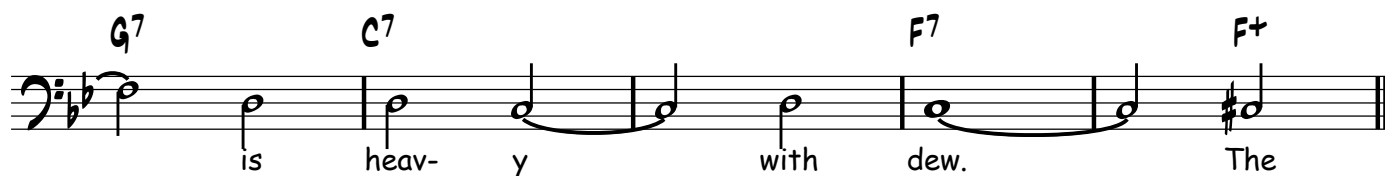
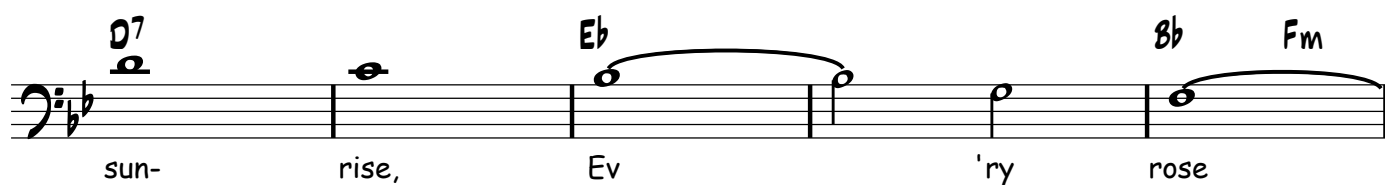
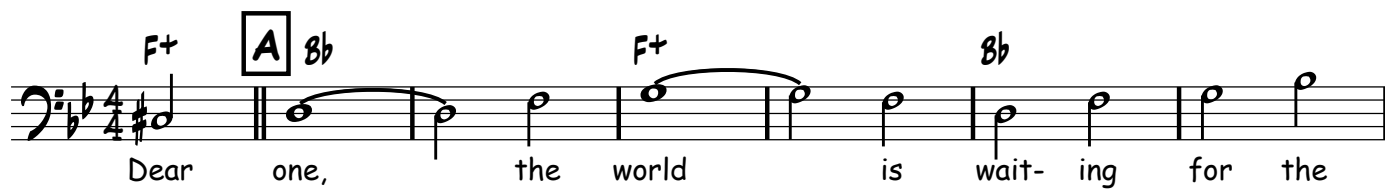
you'd lock__ the door like will - ie the



weep - er and cry for more.

The World Is Waiting For the Sunrise

Eugene Lockhart & Ernest Seity - 1919



The Yama Yama Man

49

Collin Davis & Karl Hoschna - 1908

A $Bb\text{m}$ Ab/C $Bb\text{m}/Db$ $F7$ $Bb\text{m}$ $F7$ $Bb\text{m}$

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

$Bb\text{m}$ Ab/C $Bb\text{m}/Db$ $F\text{m}$ $C7$ $F7$

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!

B Bb $F7$ $F7$ Bb $Bb7$

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

Eb Ebm Bb $Gm7$ $C7$ $F7$

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

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!

Eb Bb $Gm7$ $C7$ $F7$ Bb $F7$

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

Yellow Dog Blues

W.C Handy 1914



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



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



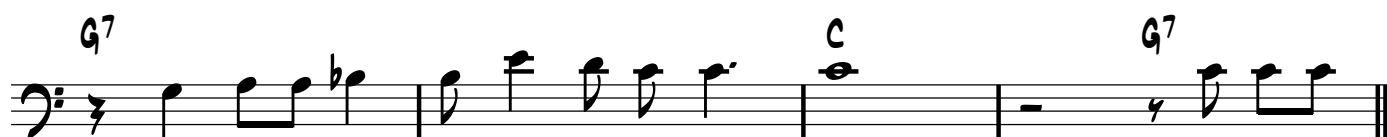
Won-der where my Ea-sy Ri-der's gone?
Way down where the South-ern cross the Dog.



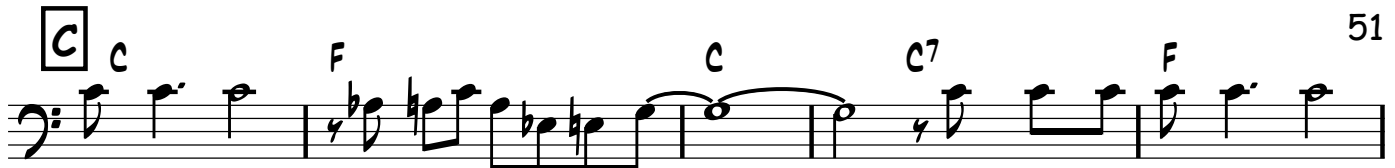
Ca-ble grams come of sym-pa-thy Te-le-grams go of in qui-ry
Mon-ey don't 'xact-ly grow on trees, On cot-ton stalks it grows with ease,—— No



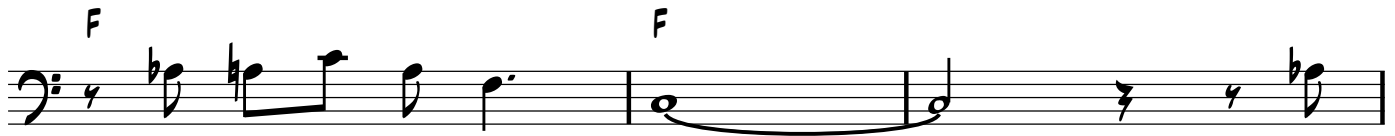
Let-ters come from down in "Bam" And ev-'ry where that Un-cle Sam—
race horse, race track no grand-stand Is like Old Back an' Buck-shot land..



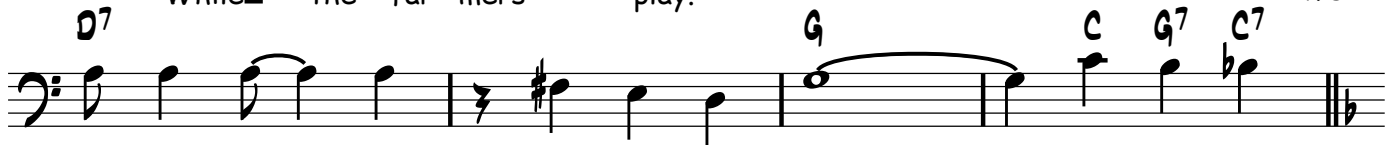
Has e-ven a ru-ral de-lie-ver - y. All day the
Down where the South-ern—— cross the Dog. Ev-e-ry



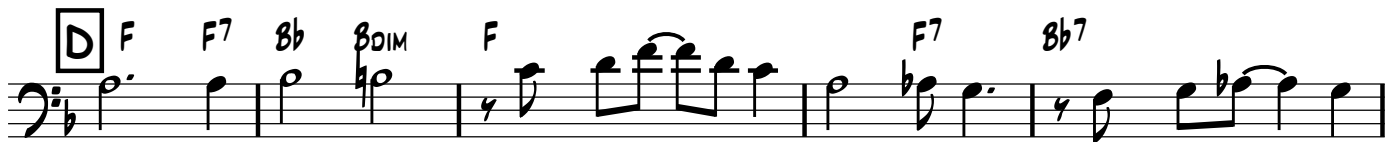
phone_ rings But it's not_ for me, At last_ good ti - dings,
kit-chen there is_ a cab_ a - ret, Down where the boll wev'l works



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



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



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



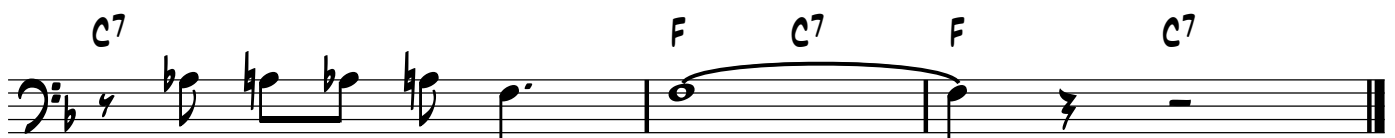
side door Pull_ man car. Seen him here, _ and he was on the hog.



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



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



cross the Yel - low Dog.

Solos at "D"

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

Billy Rose & Con Conrad - 1923

A Bb Bb^{DIM} Bb Bb^{DIM} Bb

Dadd-y dear_ list - en here_ your mam-ma's feel - in' blue.
Dadd-y dear_ when you're near_ well ev' - ry-thing's o - kay_____

Bb F^7 Bb^{DIM} Bb Bb

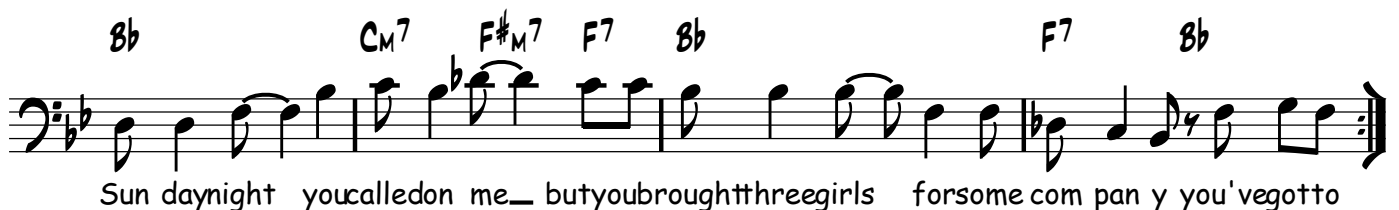
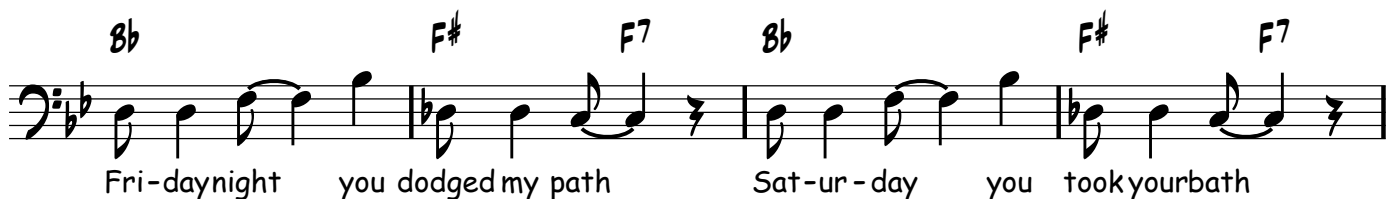
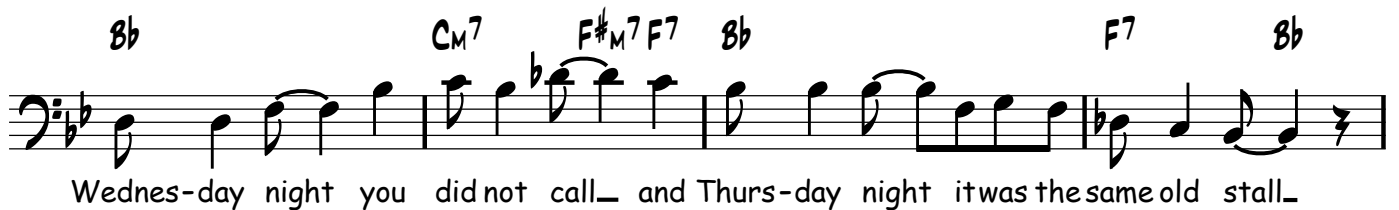
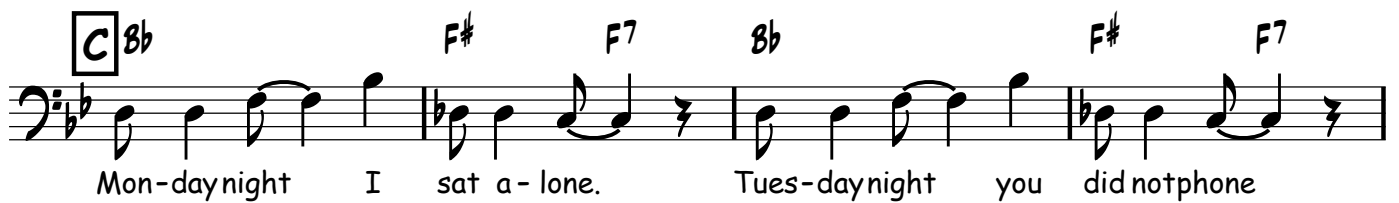
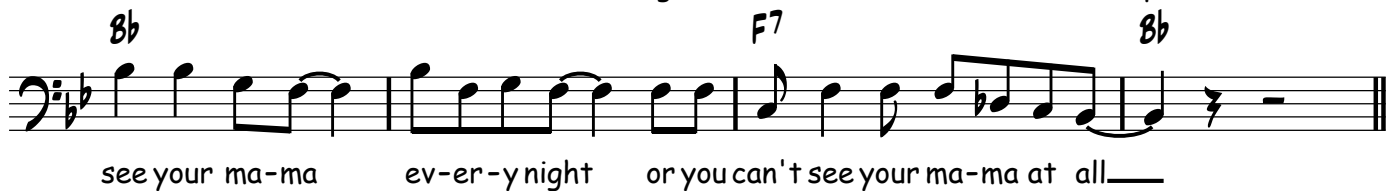
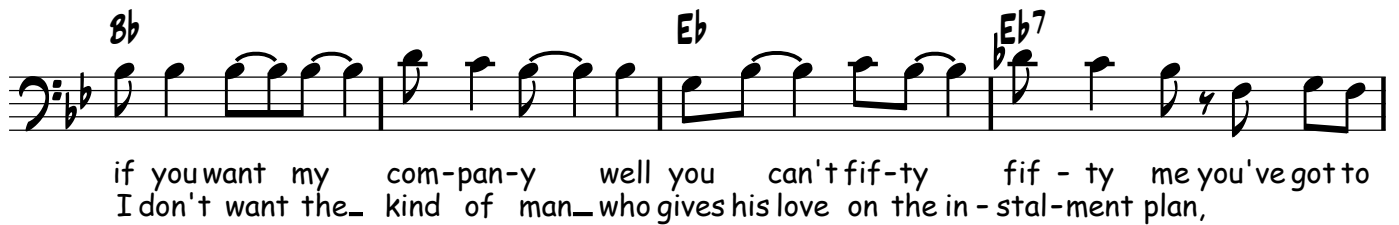
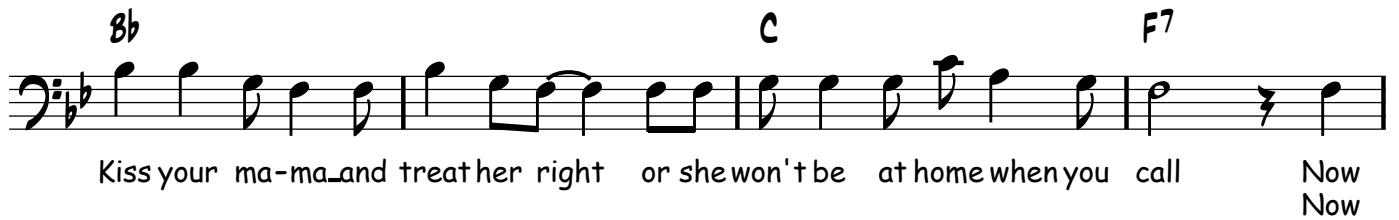
I don't see much of you, and that will ne ver do. Once a week
but when you stay a - way_ I mope a - round all day._ I must know,

Bb^{DIM} Bb Bb^{DIM} Bb B^7 C^7

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

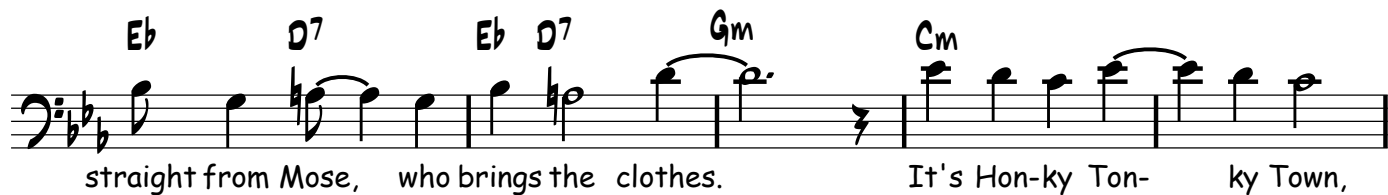
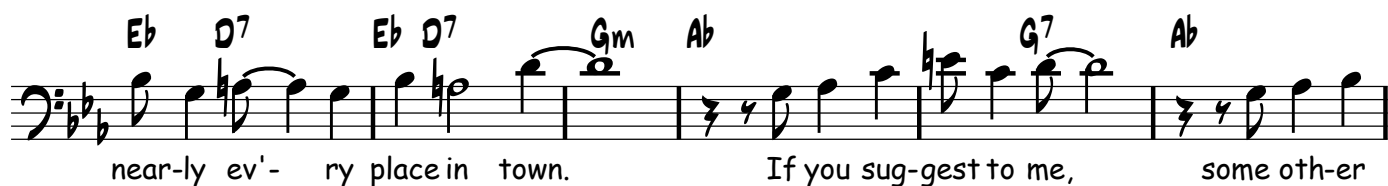
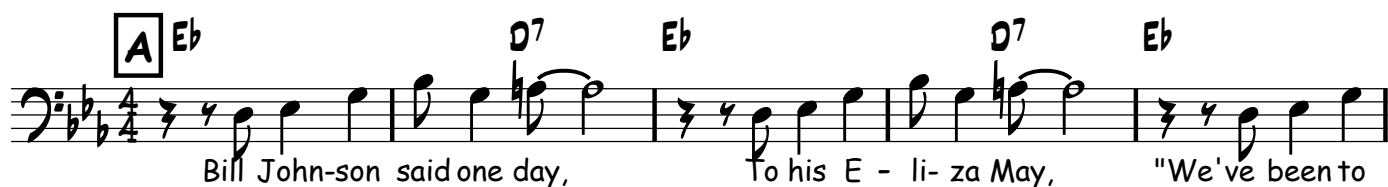
F Bb C^7 F

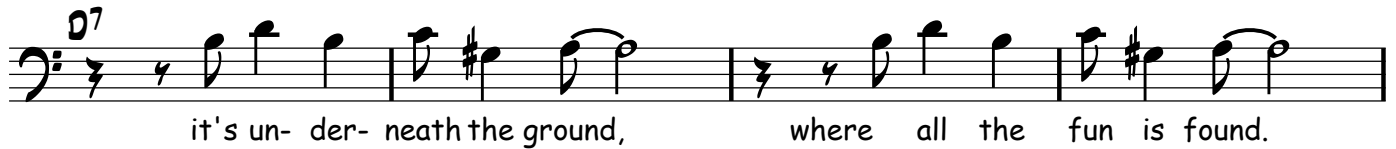
you_ the door_ but I must lay down the law. You've got to
share my love_ with a - noth - er tur - tle dove



Down in Honky-Tonk Town

Chris Smith & Charles McCarron - 1915





Down in Jungle Town

Edward Madden and
Theodore Morse - 1908

Verse

A G_M

Down_____ in Jun-ple Town,_____ the moon shines down_____ with-out a

A^7 D^7 G_M

frown;_____ Soon_____ a shy bab - oon came out to

Bb F^9 Bb C_m

spoon_____ be-neath the moon;_____ Mon-key Doo - dle

C_m C_m

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

C_m G_M D

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

D F F^7

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

Chorus

Down in jungle town, A honey -

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

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

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

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

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

My Daddy Rocks Me

J. Berni Barbour - 1922

♩ = 100

A F_M Bb_M F_M D° D^{b6} F_M/c




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

A^b G^7 C_M A° A^b C_M/G




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

Bb^7 E^b Bb^7 E^b



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

C^7 F_M C_M/A^b G^7/D Bb_M/D^b C F_M/C



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

B F_M F_M/E_b F_M/D^b C F_M B^b_M F_M B^b_M F_M $F_M F_M^7/E_b$

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

D^b7 C^7 F_M/C C^7 F_M/c C^7 F_M

with all his heart and soul.

We'll al-ways spoon while the

Wrap'd in a blank et of
Most ev'-ry eve - ning at
Talk a - bout row - boats and

G_M^7 C^7 F_M F_M^7/E_b D^o B^b_M/D^b C^7 G_M^7/D C^7/E F_M F_M/E_b

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

F_M/D^b C^7 F_M G^o C^7 F_M C^7 F_M

with one stead-y roll. roll.

There'll Be Some Changes Made

Higgins/Overstreet - 1921

A Bb Gm $C7$ $F7$ Bb Gm

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

$C7$ $F7$ $D7$ Gm

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

$C7$ $F7$ $F+$ Bb Gm

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

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

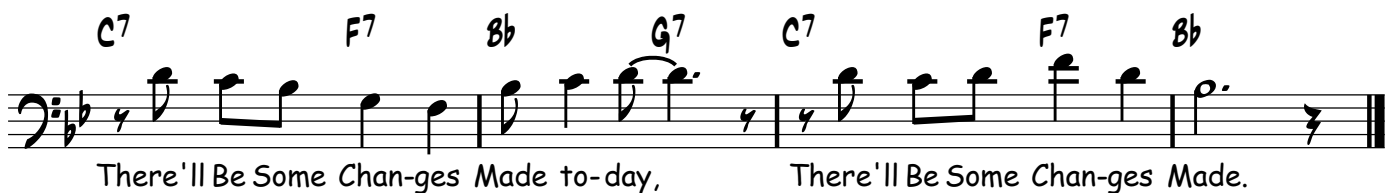
years gone by, I thought his love for me would nev - er die.——

$C7$ F $A7$ $D9$ $D7$

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

Gm G^o C^{13} $C7$ $F7$ Ebm^6 $F7$

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



Creole Belles

1900

A Bb F

$C7$ F $C\#7$ $G7$ $C7$

Bb F $D7$

$G7$ $C7$ F $E7$ $F7$

B Bb $C7$ $F7$ Bb Bb

$F7$ Bb Bb

$C7$ $F7$ Bb $G7$ Cmi

1. $C7$ $F7$ Bb 2. $C7$ $F7$ Bb

Interlude



My Cre - ole
When stars



Belle
shine

I love her well
I'll call her mine,

My lit - tle dar - lin'
my dar - lin' ba - by

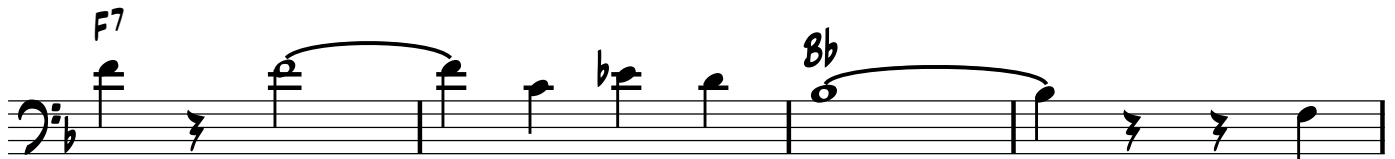
my Cre - ole Belle
my Cre - ole Belle.



My cre - ole belle
When stars shine

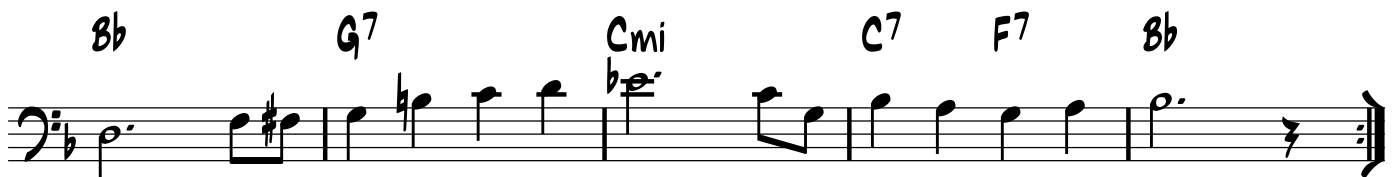
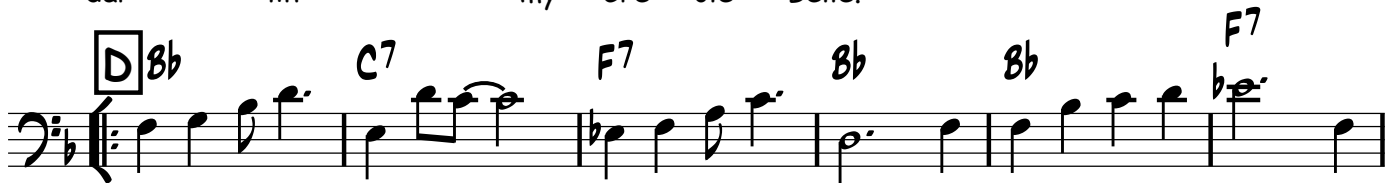
I love her well
I'll call her mine,

my dar - lin'
my lit - tle



ba - by
dar - lin'

my Cre - ole Belle.
my Cre - ole Belle.



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

Skeleton Jangle

Nick LaRocca - 1918

♩ = 182

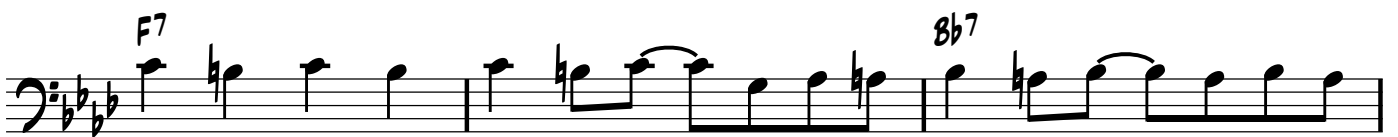
Section A:

- Chords: Ab, Eb7, Eb7, Eb7
- Chords: Ab, Eb7, Ab, Eb7
- Chords: F7, Bbm, Bb7, Eb7
- Chords: Ab, Eb7, Ab7, Db, F7, Bbm
- Chords: Bb7, Eb, Bb7, Eb

Section B:

- Chords: C7, F7, Bb7
- Chords: Eb7, Ab, A°, Eb7, C7, F7
- Chords: F7, Eb7, Ab, Eb7, Ab

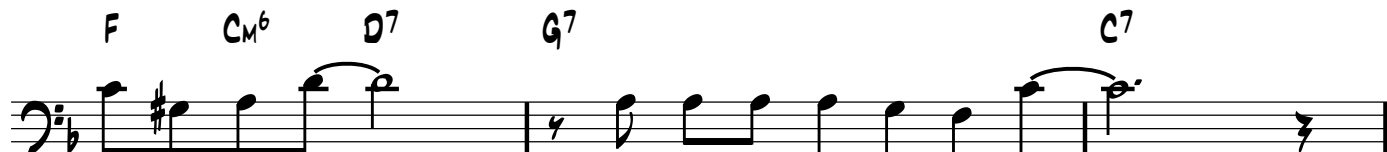
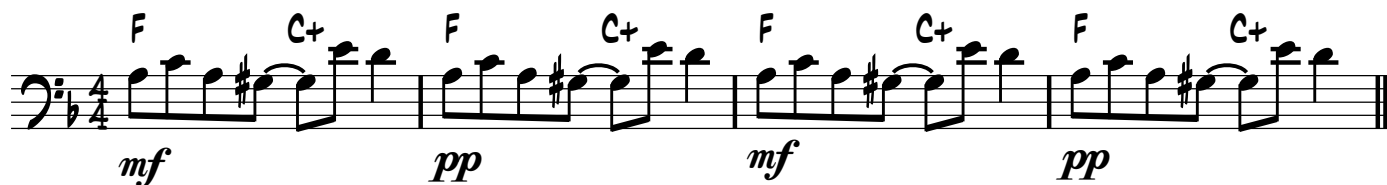
Break:



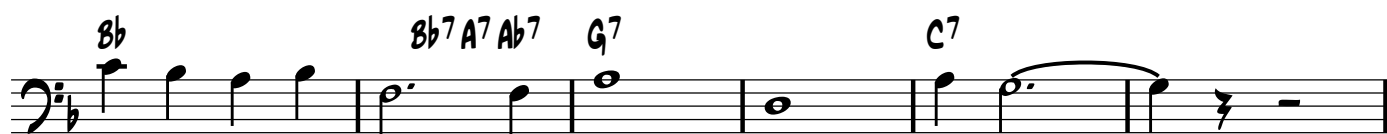
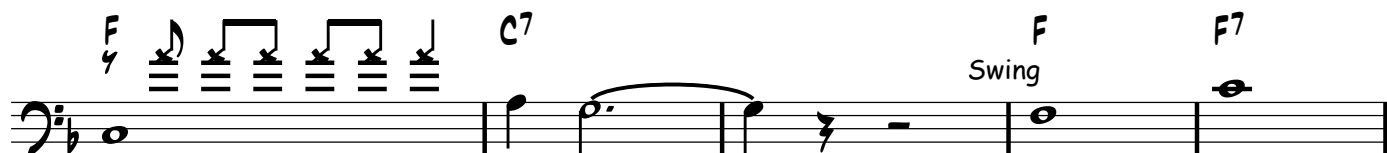
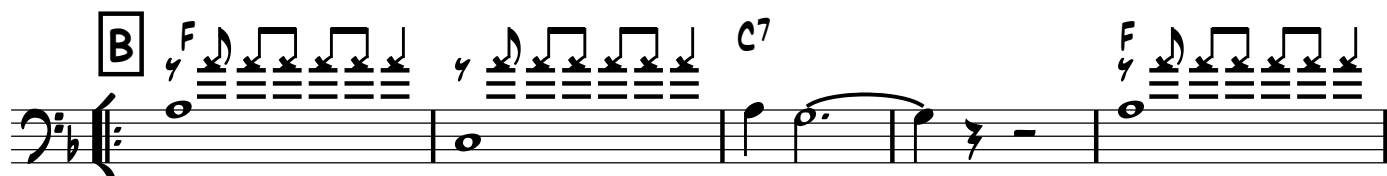
Sobbin' Blues

Kassel and Berton - 1922

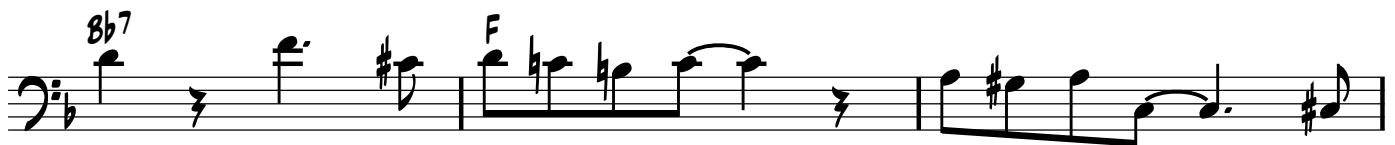
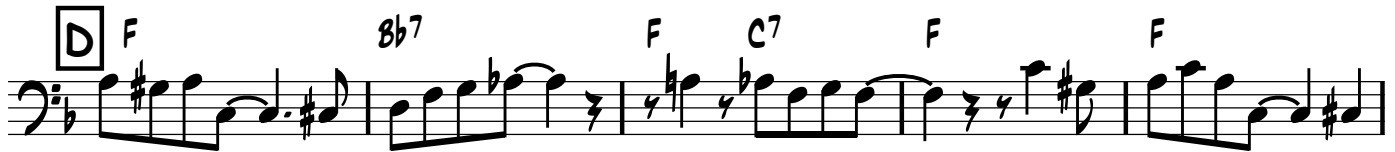
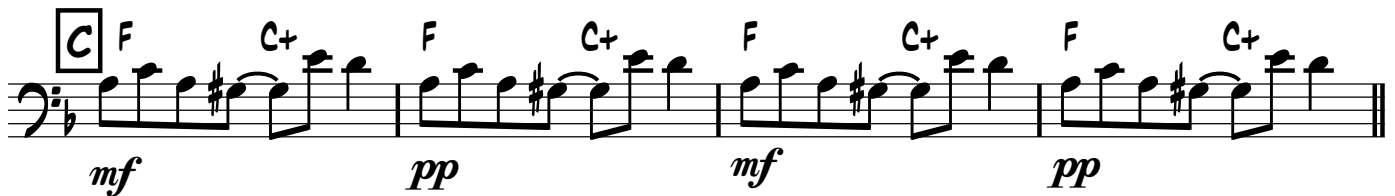
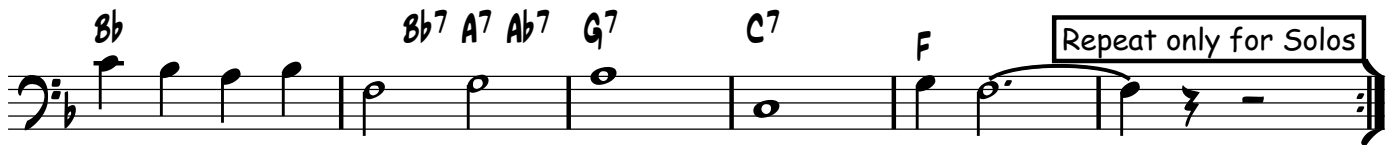
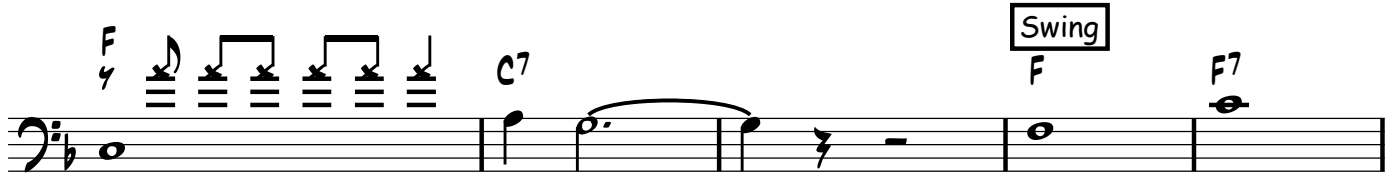
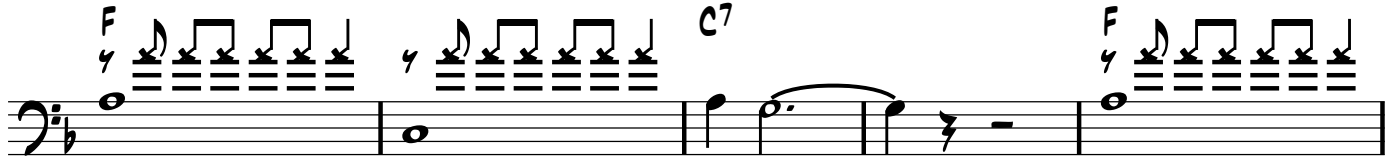
♩ = 164



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



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



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

Hesitating Blues

W.C. Handy - 1915



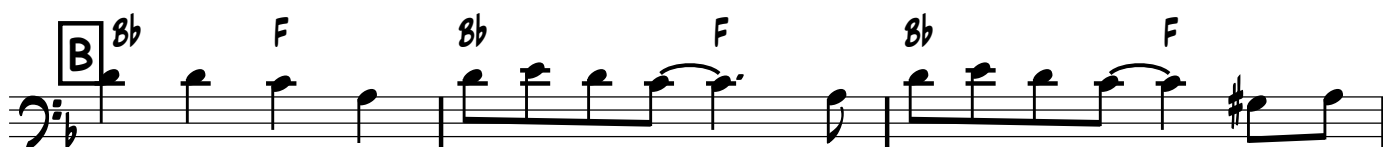
Hel - lo Cen-tral what's the mat-ter with this line? I want to talk to that
Sun-day night my beau proposed to me. Said she'd be hap py if his
If I was whis-key, and you were a cup I'd dive to the bot-tom and



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



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



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



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

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?

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.

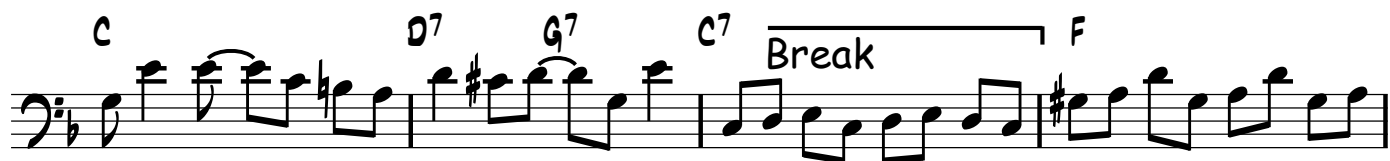
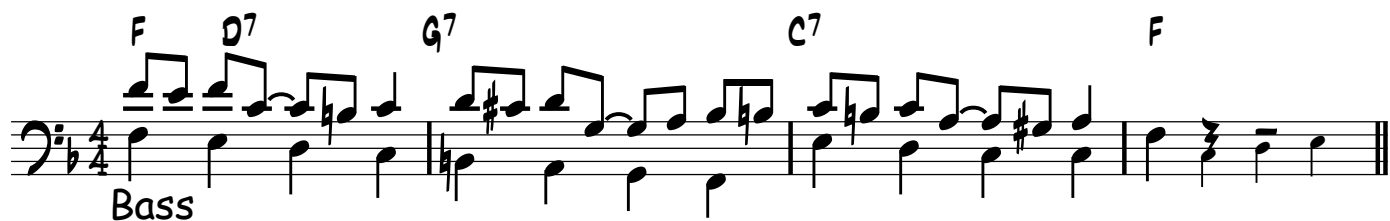
I'd be his, He'd be mine, And I'd be feel-ing gay. Left a-lone

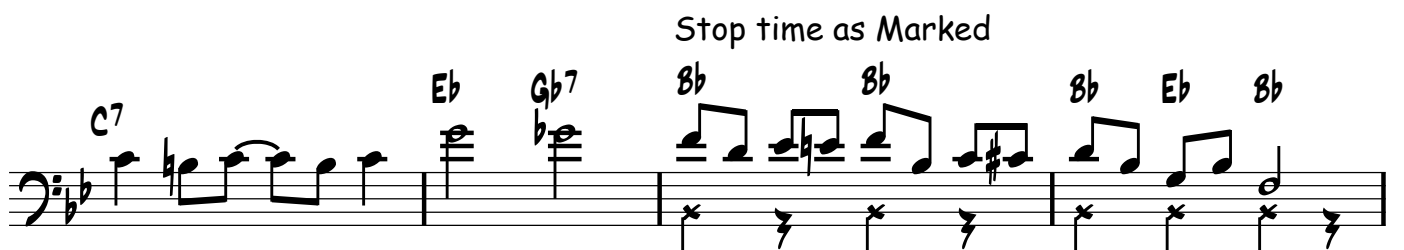
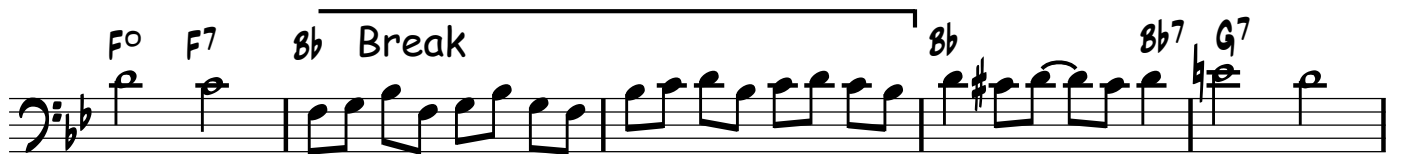
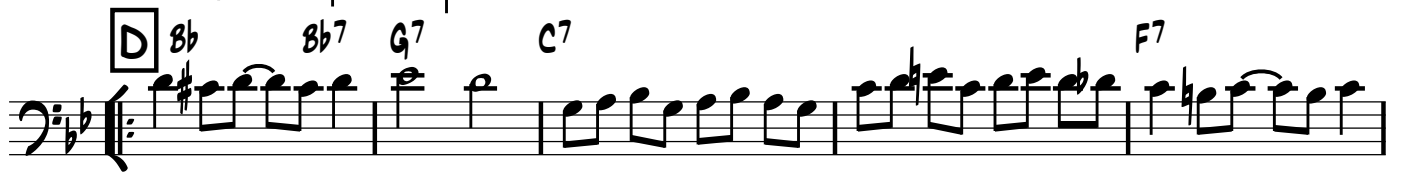
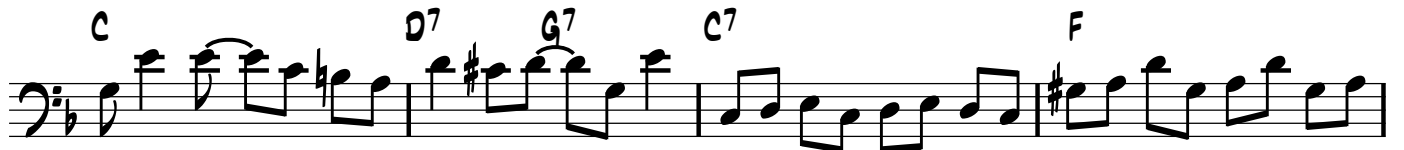
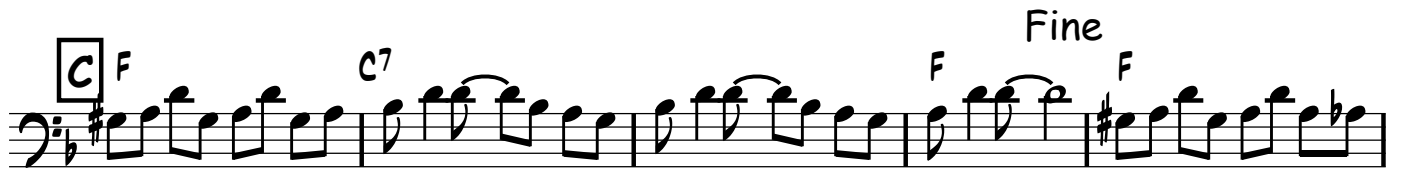
to grieve and pine, My best friend's gone a - way, He's gone and

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

Grizzly Bear Rag

George Botsford - 1910



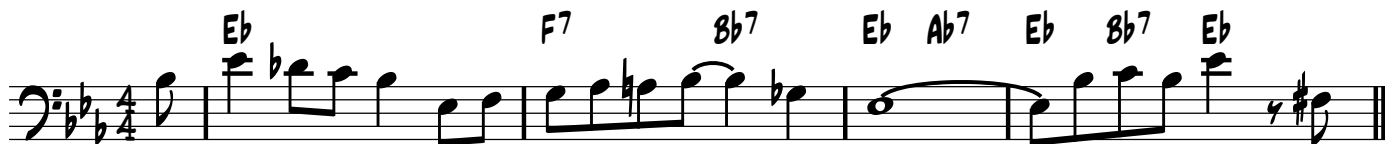


Back to "B" - Play to Fine

He May Be Your Man

(But He Comes To See Me Sometimes)

Lemuel Fowler - 1922

Miss
Miss

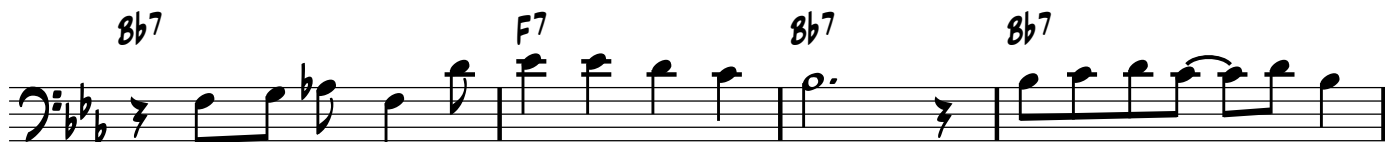
Min-nie Lee— from Ten-nes-see— was known to be quit rough. An - y - time— and
Lu - dy Green was some l'il queen, and jeal-ous as— could be. When her man— went



an - y - where She would al-ways strut her stuff. Now Sa-die Snow, she
out at night They would al-ways dis - a - gree. Down at the ball,— at



had a beau she loved him night and day. Un - til Min-nie
Moon-shine Hall,— where ev - 'ry - bod- y'd go, Was Miss Min-nie,



shook a shim-my and stole his heart a - way. Poor Sa-die near - ly dies,
drink - in' plen - ty and hug - gin' Lu-dy's beau. Lu - dy was mad— as well,



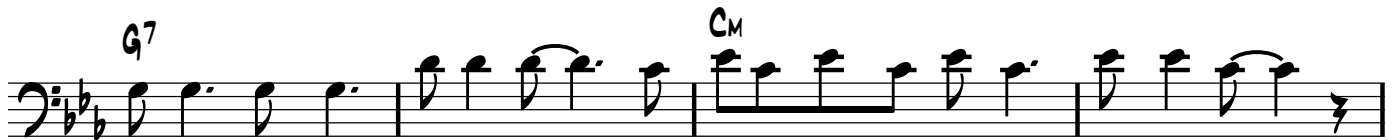
but Min-nie on - ly sighed, then I heard her say: He
Min-nie said "I— will tell you now so you'll know"



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,
Ain't no need

to be so bold,
of get- tin' rough,



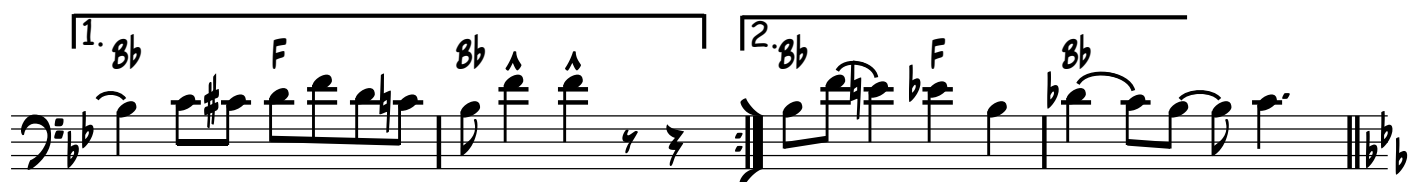
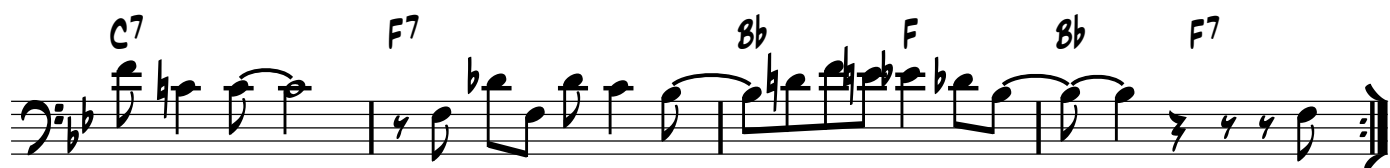
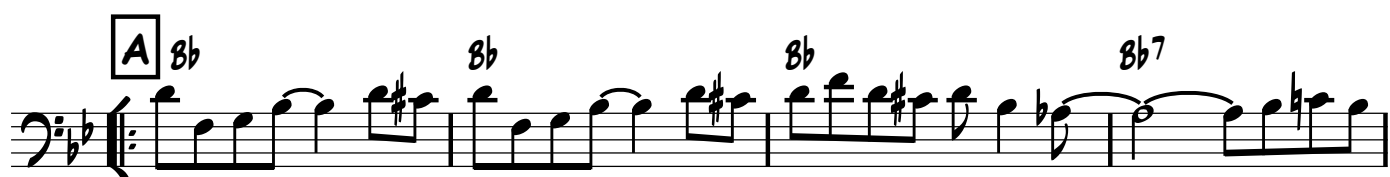
but I just want,
'cause I'm just right

to get you told, He
to do my stuff



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

Satanic Blues



C E \flat E \flat C 7 F 7 F 7

B \flat E \flat G 7 C 7 B \flat 7

E \flat E \flat C 7 F 7 F 7

A \flat E \flat dim E \flat B \flat M C 7 F 7 B \flat 7 E \flat E F Back to "A"

Dangerous Blues

1921

A

F Fm F Fm F

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

C7 F F Fm

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

F Fm F

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

C7 F F7 F° Eb7 F C7 F

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

B F FbF+ F C7 F F FbF+

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

F C7 A° D7 E° D7

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

A° D7 Cm/G Gm G° Gm Cm/G Gm

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

G7 C7/G G#° A° C7/BbC7

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

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

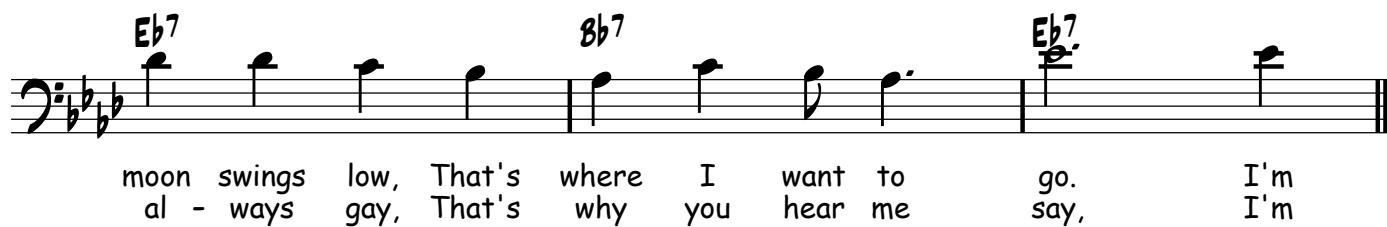
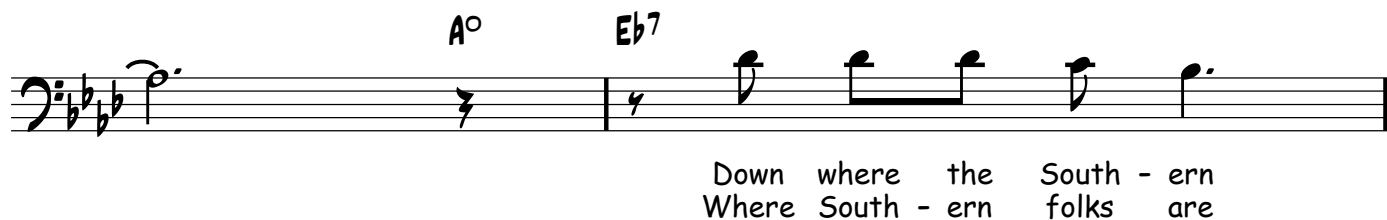
_____ the kind I'd hate to lose, those dang-er-ous blues. I can't ev-en think, can't

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

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

Tishomingo Blues

Spencer Williams - 1917



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

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

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

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

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

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

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

Memphis Blues

W.C Handy - 1912

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

$Bb7$ Eb

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

$C7$ $F7$

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

B Ab $Ab7$ $Db7$

$Db7$ Ab $Eb7$

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

Midnight in Moscow

81

♩ = 160

A C_M F_M G^7 C_M G^7 C_M E_b A_b B_b^7

E_b D_M^7 G^7 C_M F_M

C_M G^7 C_M D_M^7 G^7 C_M

F_M C_M G^7 C_M C_M

Stop time- first beat of bar only

B C_M F_M^b C_M C_M E_b

A_b E_b G^7 C_M C_M

F_M F_M C_M G^7 C_M D_M^7 G^7

C_M F_M C_M G^7 C_M

Time

The Storyville Blues

♩ = 132

Trad.

Chords: A^b , E^b7 , A^b , A^b7 , D^b , D^b_M , A^b

Section A: A^b , A^b7 , D^b , A^b , E^b7 , A^b

Chords: A^b , B^b7 , E^b7 , A^b , A^b7

Chords: D^b , A^b , D^b , $F7$, B^b7 , E^b7

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

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

$A\flat$ $E\flat^7$ $A\flat$ $E\flat^7$ $A\flat$ $A\flat^7$ $D\flat$ $D\flat_M$ $A\flat$ $E\flat^7$

Drum and Piano Roll
Sustained Bass

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

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

$A\flat$ $E\flat^7$ $A\flat$ $E\flat^7$ $A\flat$ $A\flat^7$ $D\flat$ $D\flat_M$ $A\flat$

Back to "B" for Solos

Tag

$A\flat$ $D\flat$ $A\flat$ $A\flat^7$ $D\flat$ $D\flat_M$ $A\flat$

rit....

Strut Miss Lizzie

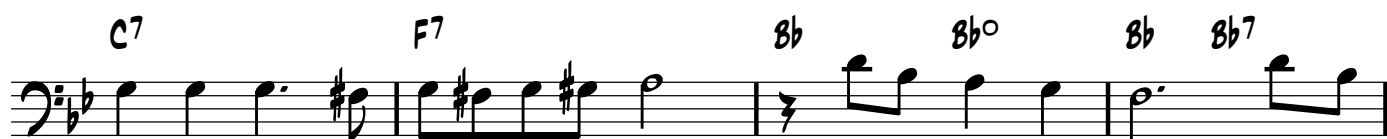
Turner Layton & Henry Creamer - 1921



Won't you



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



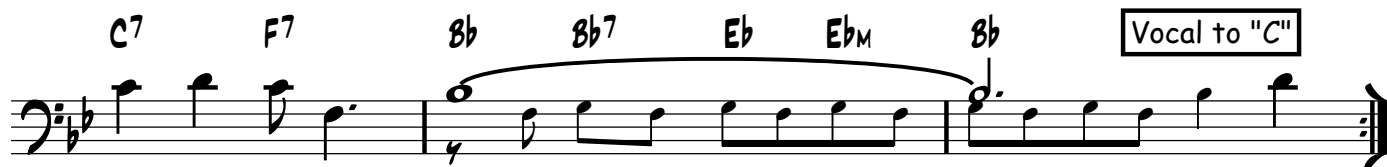
folks all state the way you syn-co-pate Is the whole town talk. When you



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



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



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

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

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

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

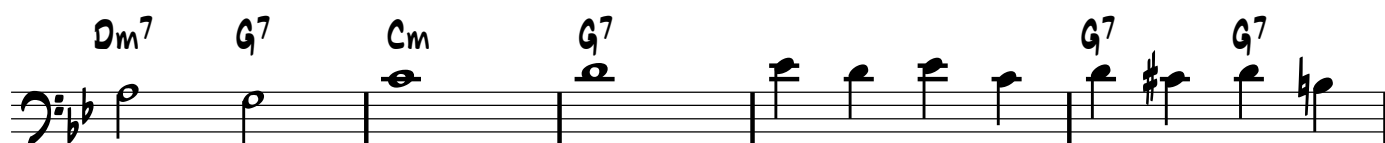
Cool your dogs we're com-in' thru, Get set for Len-ox Av-en - ue. — Won't you

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

Porter Grainger & Everett Robbins - 1922



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



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



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



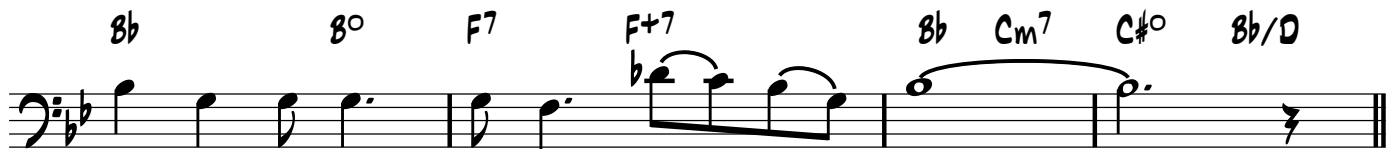
If I should take a no-tion To jump in to the o-cean,
If I dis-like my lov-er And leave him for an -oth-er,



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



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



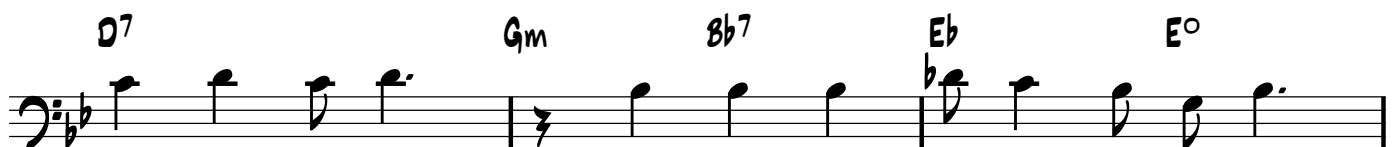
Tain't no-bod-y's biz-ness if I do.



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



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



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



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

T'aint Nothin Else But Jazz

Maceo Pinkard - 1921

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

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

G^7 A^b E^b E^bm 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:

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

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

B E^b F^7

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

B^b7 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!

E^b E^b7 A^b A°

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

E^b/B^b B^b+7 E^b B^b+7 E^b F^\sharp°

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

E^b/G F^\sharp° E^b/G E^b C^m7

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

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

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

Maitland

89

Same Melody as "Take My Hand, Precious Lord"

Ab Ab⁷ D^b

D^b Ab Eb⁷

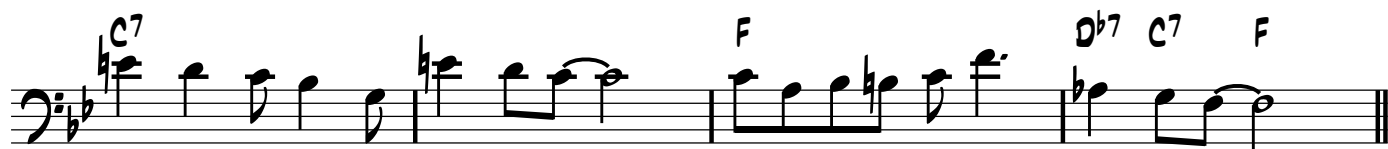
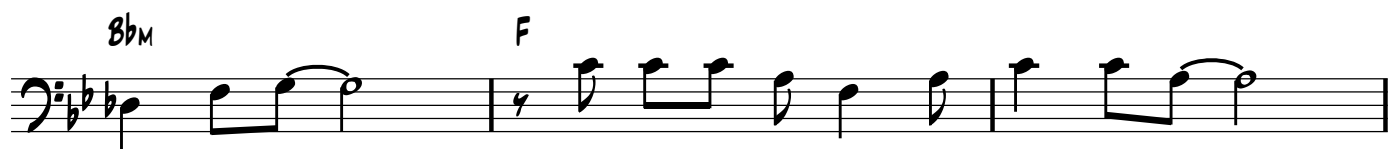
Ab Ab⁷ D^b

Ab Eb⁷ Ab D^b D^b_M Ab

The musical score is written in bass clef with a key signature of three flats (Ab major) and a 4/4 time signature. It consists of four staves. The first staff begins with a repeat sign. The second staff features a slur over the final two measures. The third staff includes a whole note chord in the first measure. The fourth staff concludes with a repeat sign and a final whole note chord.

Alcoholic Blues

Albert Von Tilzer 1919



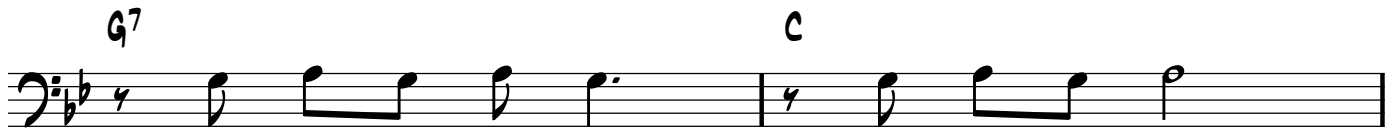
Pro-hi-bi-tion, that's the name, pro-a-bi-tion drives me in-sane.



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



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



I cut my sug - ar I cut my coal,



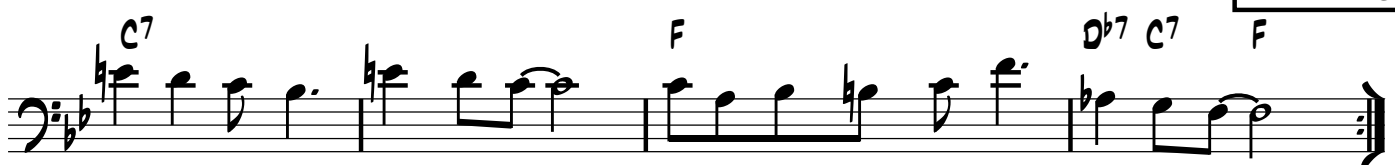
but now they've cut deep in - side my soul. I've got the



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



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



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

Solos at "D"

Alexander's Ragtime Band

Irving Berlin, 1911

VERSE

A C C⁷ F G⁷

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

C D⁷ G⁷

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

C F G⁷

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

C C⁷ F C⁰ C G⁷ C C⁷

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



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



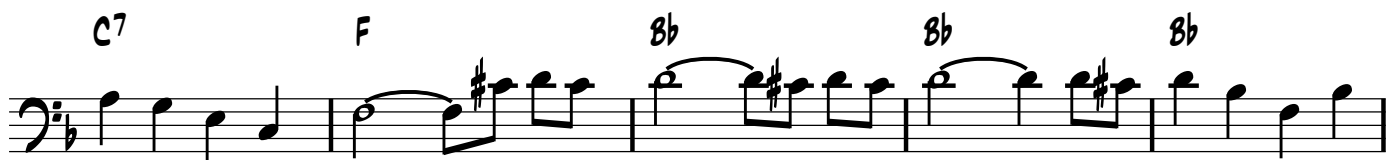
hear, Come on and hear! It's the best band in the land. They can play a bugle call like you



ne-ver heard be fore. So na-tur-al that you want to go to war. That's just the



best-est band what am, ho ney lamb. Come on a long. Come on a long. Let me



take you by the hand. Up to the man. Up to the man! Who's the lea- der of the



band. And if you are 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,

Riverside Blues

Thomas A. Dorsey & Richard M. Jones

Cm G7 Cm G7 Cm Fm Eb Bb7

A Eb Ab7 Eb Eb Ab7

Ab7 Eb 2 bar unison break Bb7

Fm7 Bb7 Eb Eb7 Eb° Abm 1. Eb Bb7 2. Eb Bb7

3 everybody plays this figure behind clarinet lead

B Eb Bb7 Eb G7

Ab Abm Eb 2 bar clarinet break

Bb7 Fm7 Bb7 Eb Eb7 Eb° Abm Eb Bb7

C Eb Ab Eb Eb7 Ab

Ab Eb Play 2 bar unison on out-chorus

Bb Fm7 Bb7 Eb Eb7 Eb° Abm Eb Solos at "C"

My Bucket's Got a Hole In It

95

♩ = 174



CHORUS

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

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

CHORUS

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

CHORUS

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

CHORUS

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

CHORUS

I Can't Let 'Em Suffer

Henry Creamer & Turner Layton - 1918

A Eb Fm7 Bb7 Eb Bb+ Eb

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

Fm Bb7 Eb Gb° B7/F

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

Eb Fm7 Bb7 Eb Bb+ Eb

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

Gm D7 Gm E° Bb/F Bb7

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

B Bb^7 Eb Bb^7

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

Eb Bb^7 Eb Bb^7

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

Eb Eb^7 Eb^7 Ab

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

F^7 Bb^7 Fm/C Db^7 Bb^7/D

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

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

C Db Eb^7 Ab C^7/G

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

Fm Gm/Bb Bb^7/Ab Eb/G Cm^7

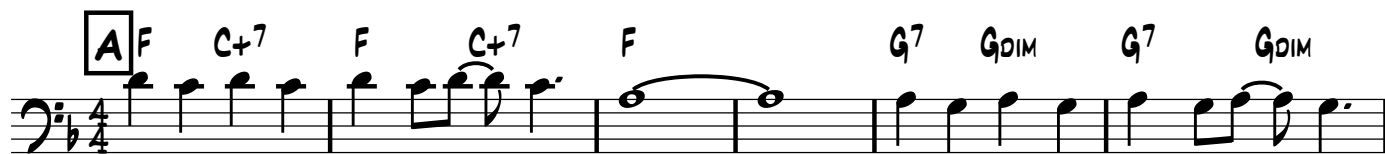
I'll pro- vide, Un- til they're sat- is- fied. 'Cause I

F^7 Bb^7 Eb

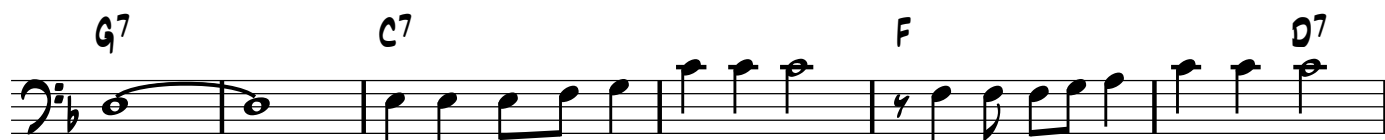
can't let 'em suf-fer, For the want of love!

Oh By Jingo

♩ = 180

Albert von Tizler
1919

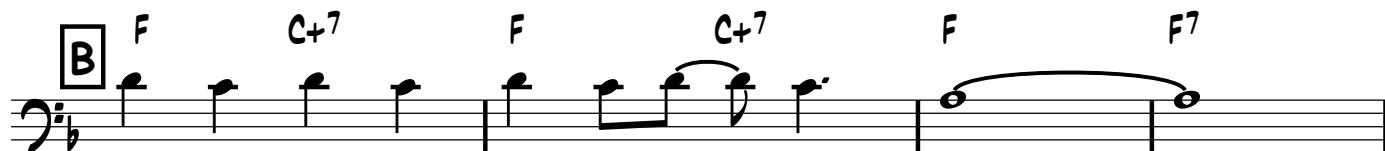
Oh, by Geelby Gosh, by Gum By Juv, _____ Oh! by Jin-go, won't you hear our



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



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



Oh, by Jin - go said, by Gosh, by Gee. _____



"By Jim-in - y, Please don't both-er me." _____ So they



all went a-way sing-ing Oh! By Gee, By Gosh by Gum, by Juv, by Jin - go,



By Gee, you're the on - ly girl for me.

Down By The Riverside

♩ = 180

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

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

C7 *C7* *F* *F*

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

F *F* *F* *F*

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

C7 *C7* *F* *F*

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

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

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

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

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

Bb *F* *F*

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

C7 *C7* *F*

stu - dy war no more.

Wabash Blues

♩ = 120

Musical notation for the first line of the song. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written on a single staff. The first measure is marked with a box containing the letter 'A'. The notes are: A2 (quarter), Bb2 (quarter), A2 (quarter), Gb2 (quarter), A2 (quarter), Bb2 (quarter), A2 (quarter), Gb2 (quarter). The second measure is marked with a box containing the letter 'G'. The notes are: Gb2 (quarter), A2 (quarter), Bb2 (quarter), A2 (quarter), Gb2 (quarter), A2 (quarter), Bb2 (quarter), A2 (quarter). The third measure is marked with a box containing the letter 'B'. The notes are: Bb2 (quarter), A2 (quarter), Gb2 (quarter), A2 (quarter), Bb2 (quarter), A2 (quarter), Gb2 (quarter), A2 (quarter). The lyrics are: "Near - ly bro - ken heart - ed since the day that I once start - ed from my".

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

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

solos at B

B $Bb7$ $Bb7$ Eb $Eb G_M Ab A$ $Bb7$ $Bb7$ Eb

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

Eb $F\#_{DIM}$ $Eb7$ Ab Ab Eb Eb $B7$

A lone - some soul am I, I feel

$B7$ $Bb7$ $Bb7$ $Bb7$ $Bb7$ Eb $Eb G_M Ab A$

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

$Bb7$ $Bb7$ Eb Eb $F\#_{DIM}$ $Eb7$ Ab Eb

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

Eb Eb $Bb7$ $Bb7$ Eb Eb

shoes To lose — those Wa-bash Blues.

C Bb D G_M Bb $F\#$ $Db7$

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

$F\#$ $Db7$ $C7$ F $C7$ F

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

Bb $Bb7$ Eb Bb **Back to B**

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

Lasses Candy

Nick LaRocca - 1919

Sheet music for "Lasses Candy" by Nick LaRocca (1919). The music is written in bass clef, 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat).

Section A (first system):

- Chords: A^b , $A^b\circ$, E^b7 , A^b , $A^b\circ$

Section A (second system):

- Chords: E^b7 , $E\circ$, $F7$, B^bm , B^b , B^bm

Section A (third system):

- Chords: B^bm , B^b7 , $E7$, E^b7

Section B (first system):

- Chords: A^b , $A^b\circ$, E^b7 , $F7$

Section B (second system):

- Chords: B^bm , B^b , B^bm , $E7$, A^b , $G7$

Section B (third system):

- Chords: G^b7 , $F7$, B^b7 , E^b7 , A^b , $A^b\circ$, B^bm7 , E^b7

Poor Butterfly

♩ = 120

Golden/Hubbel - 1916

Ab E7 BbM7 **A** Eb9 AbMAJ7 Ab
 Poor But-ter - fly _____ 'neath the blos-soms wait - ing _____ Poor But-ter -
 C+7 F9 F7
 fly _____ for she loved him so. The mo - ments
 Bb7 Eb8 Ab FM
 pass in - to hours, _____ The hours pass in - to years, And as she
 Bb7 Eb9 Ab E7 BbM7
 smiles thru her tears, _____ She mur - murs low, The moon and
B Eb9 AbMAJ7 Ab
 I _____ know that he be faith - ful, _____ I'm sure he
 C+7 C7 F9
 come _____ to me by and by. _____ But if
 BbM7 DbM6 Ab Bdim
 he don't come back _____ Then I nev - er sigh or cry, _____ I just must
 Eb9 Ab
 die. _____ Poor But - ter - fly.

King Chanticleer

Nat D Ayer & Seymour Brown, 1910

A Cm B+ Cm/Bb Cm/A Ab Cm/G

Play cues 1x for Repeat:

Ab7/Gb Cm/G D7 G7 Cm Cm D7 G7

B G D7 G

D7 G

D7 D7 D7-5 G7

C Cm B+ Cm/Bb Cm/A Ab Cm/G

Ab7/Gb Cm/G D7 G7 Cm

D

Trombone Solo - 16 Bars

Measures 1-12 of the Trombone Solo. The key signature has two flats (Bb, Eb). The notation is in bass clef. Chords are indicated above the staff: Fm (measures 1-4), Cm (measures 5-8), Fm (measures 9-12). The melody consists of eighth and quarter notes with some slurs.

E

CHORUS:

Measures 13-24 of the Chorus. The key signature has two flats (Bb, Eb). The notation is in bass clef. Chords are indicated above the staff: Eb (measures 13-16), F7 (measures 17-20), Bb7 (measures 21-24). The melody consists of eighth and quarter notes with some slurs.

F

Measures 25-36 of the Chorus. The key signature has two flats (Bb, Eb). The notation is in bass clef. Chords are indicated above the staff: Eb (measures 25-28), F7 (measures 29-32), Bb7 (measures 33-36). The melody consists of eighth and quarter notes with some slurs.

Solos at "E":

Wild Cherries Rag

Ted Snyder - 1909

A C E⁷ Am Em F A⁷ Dm

G⁷ C C^o C C E⁷

Am Em F A⁷ Dm

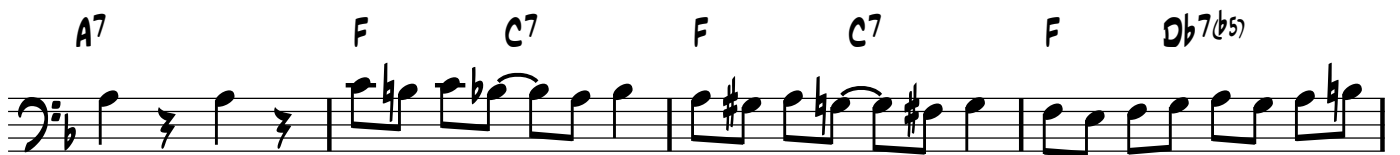
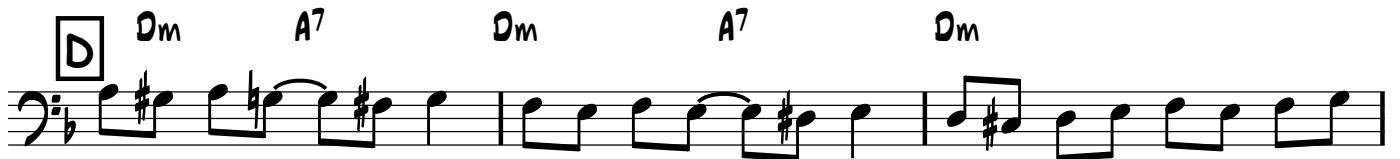
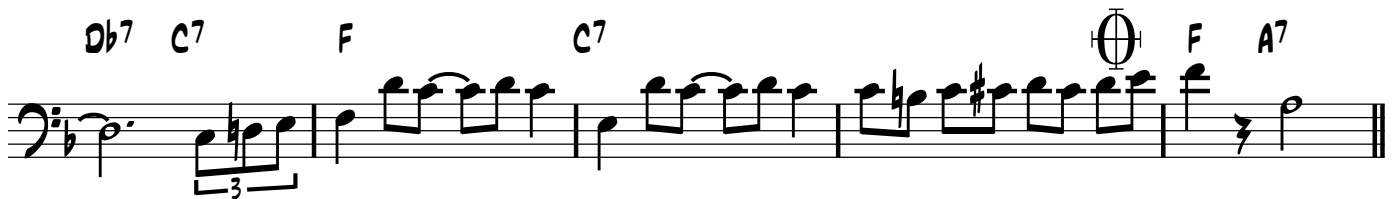
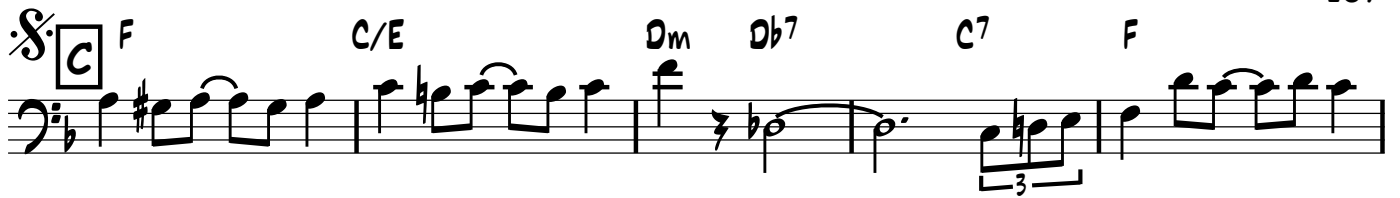
G⁷ C

B A⁷ Dm A⁷ Dm G⁷

C G⁷ C A⁷ Dm

A⁷ Dm F

C G⁷ C



Bass Solo - Stop Time



D.S Back to "C" al Coda

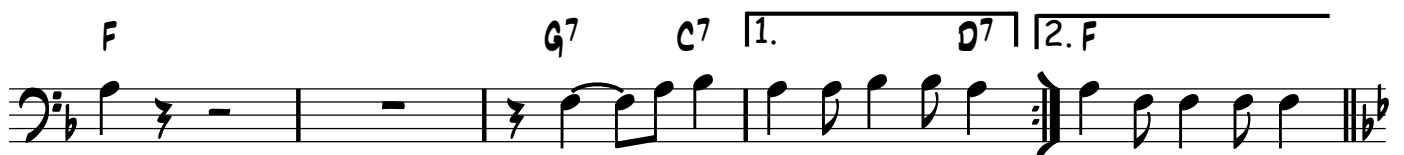
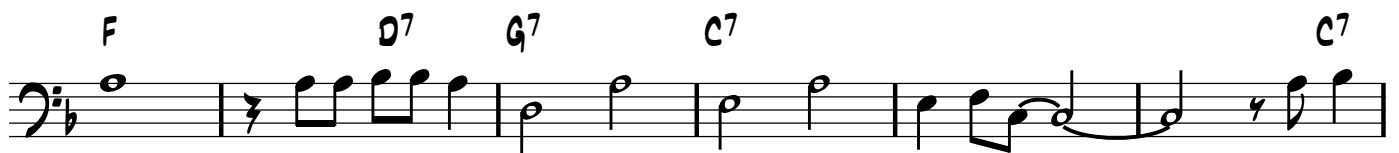
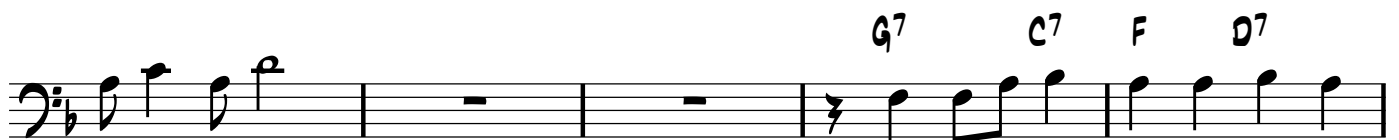
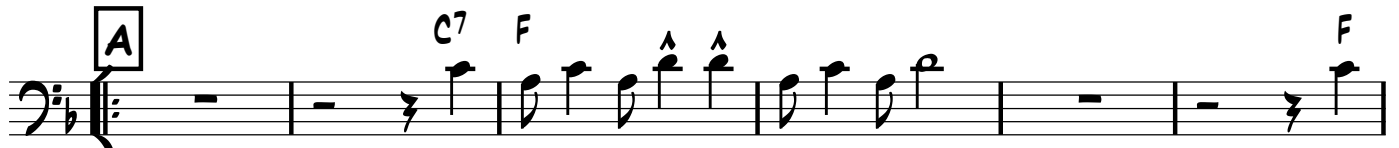
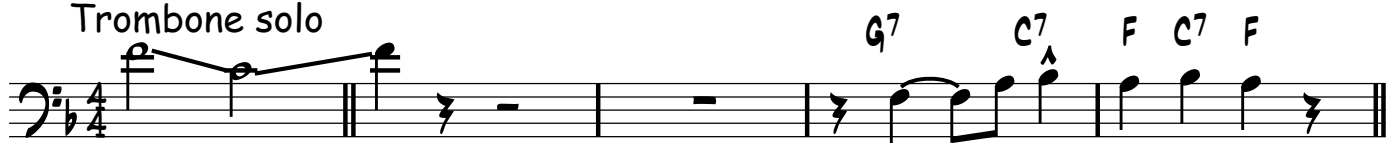
Coda

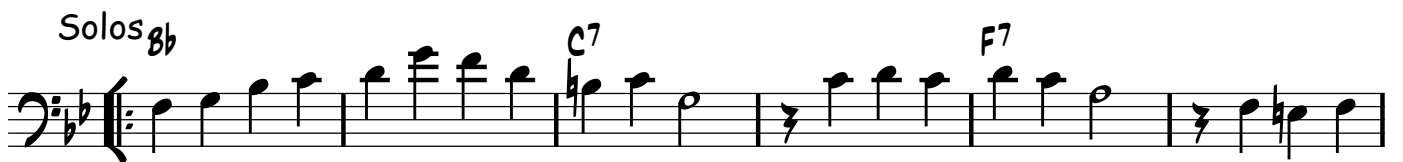
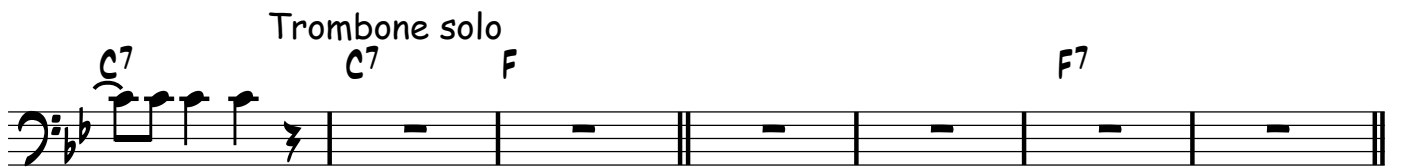
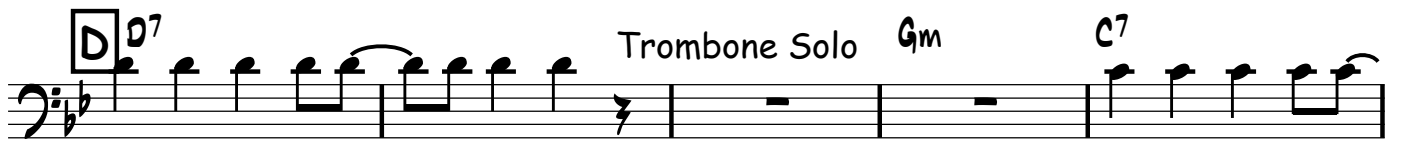
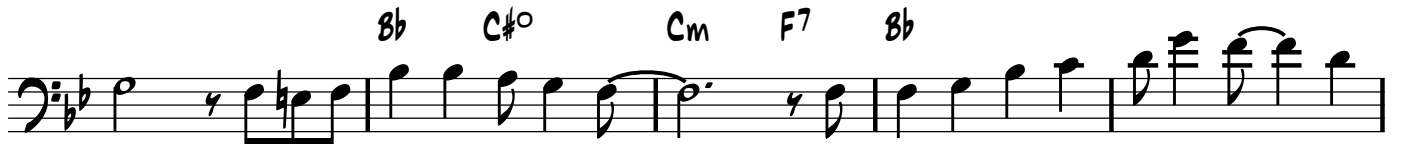


Ory's Creole Trombone

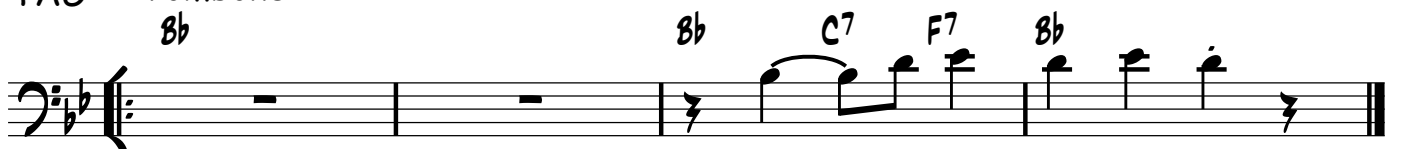
Edward "Kid" Ory - 1921

Trombone solo





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



Ja Da

Bob Carlton - 1918

♩ = 132

That Da Da Strain

♩ = 152

Smith and Medina - 1922

Musical score for "That Da Da Strain" in 4/4 time, 152 bpm. The score is written in bass clef with a key signature of two flats (Bb and Eb). The piece is divided into two main sections, A and B, each with a repeat sign.

Section A:

- Measures 1-4: D7, Gm
- Measures 5-8: D7
- Measures 9-12: Gm
- Measures 13-16: F, C7, F7

Section B:

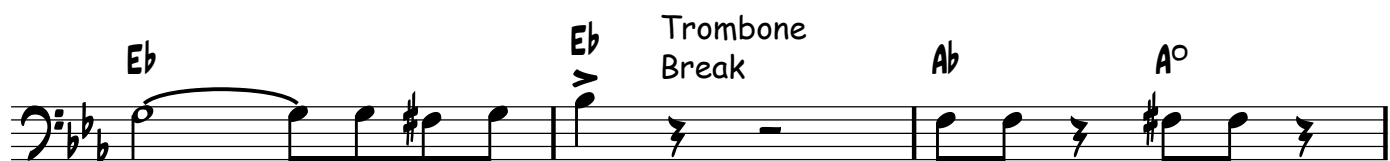
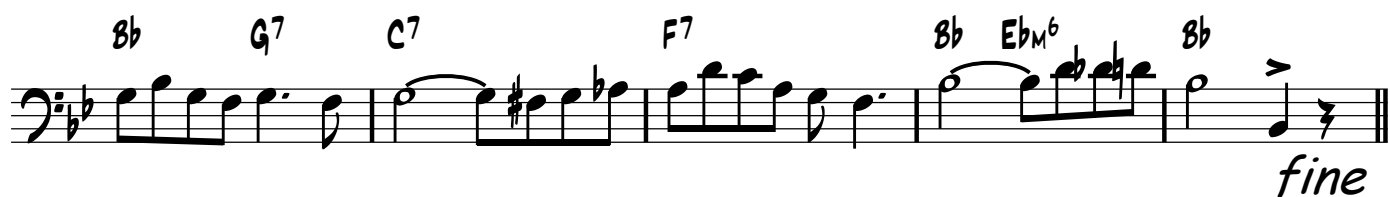
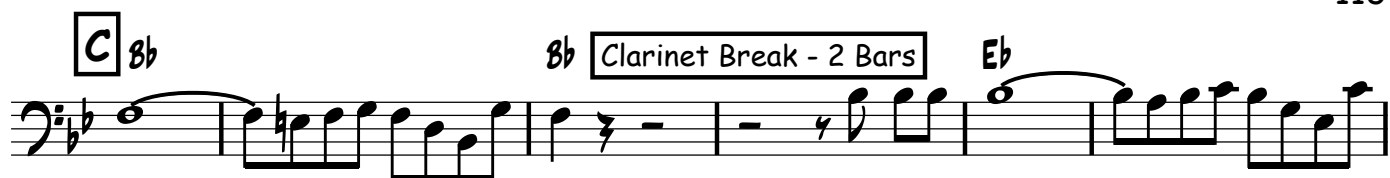
- Measures 17-20: Bb, D7, G7
- Measures 21-24: C7, F7, Bb, Cm7, F7
- Measures 25-28: Bb, D7, G7
- Measures 29-32: C7, F, Bb, Eb7, Bb

The score concludes with a double bar line and repeat dots. The final instruction is "Solos on B".

Lazy Daddy

ODJB, 1918





Back to "B" al fine

Limehouse Blues

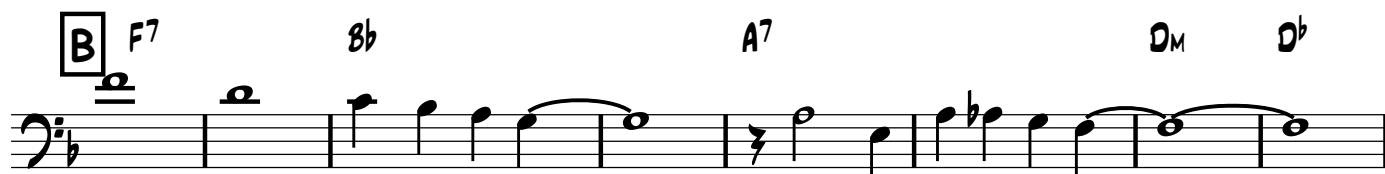
♩ = 184



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



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



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



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

C D^b7 D^b7 C^7 B^7

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

B^b7 A^b

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

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

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

D D^b7 D^b7 C^7 B^7

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

B^b7 A^b F^7

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

B^bM F^7 B^bM $B^bM^7(b^5)$ 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)

[illegible]

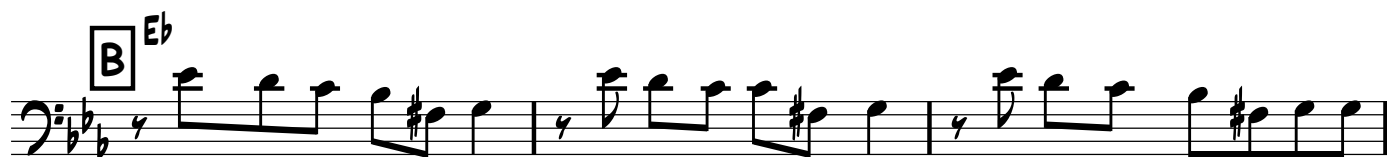
Way down in Al- a- bam, It was in Bir- ming- ham, There was a

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-

[illegible]

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



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



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



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



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



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



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

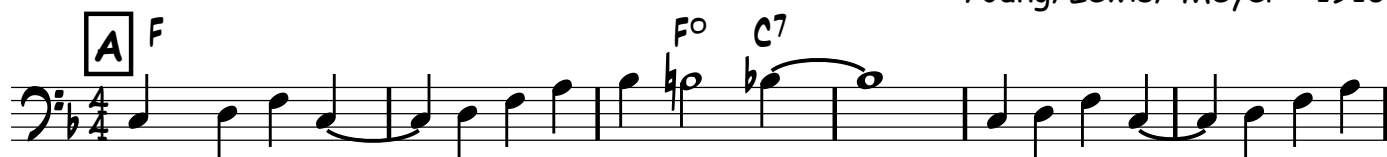


she'll drive a-way Those liv-'ry sta-ble blues they're the blu-est kinfd of blues!

Where Did Robinson Crusoe Go?

Verse

Young/Lewis/ Meyer - 1916



Thous-ands 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,—



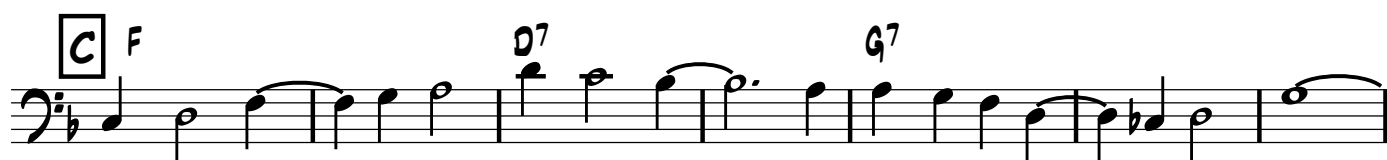
His good man Fri - day was his on - ly friend,— they didn-'t bor-row or



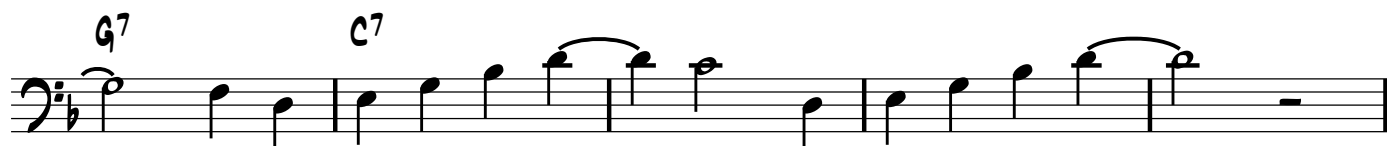
lend,— They built a lit - tle hut, lived there 'til Fri -



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



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



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



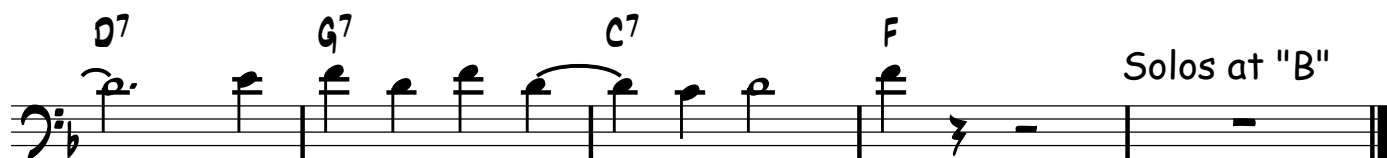
Then on Sun-day morn-ing they'd come stag-ger-ing home.— On this



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



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



— With Fri-day on Sat - ur-day night?

Solos at "B"

Oh, Didn't He Ramble

Traditional

A Bb

Bb $F7$ Bb $F7$ Bb

To Dixieland 2-beat swing feel

Drums

Bb $F7$

Well his

B Bb

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

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

Bb $F7$ Bb $F7$

C Bb

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

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

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

Bb $F7$ Bb $F7$

Mama Don't Allow

121

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

Chords: Bb, Bb7, F7, Eb, Ebm

That Dixie Jazz

James P. Maguire & Warren DeWitt - 1919

A $E\flat$ $B\flat 7$ $E\flat$ $B\flat 7$ $E\flat$

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

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

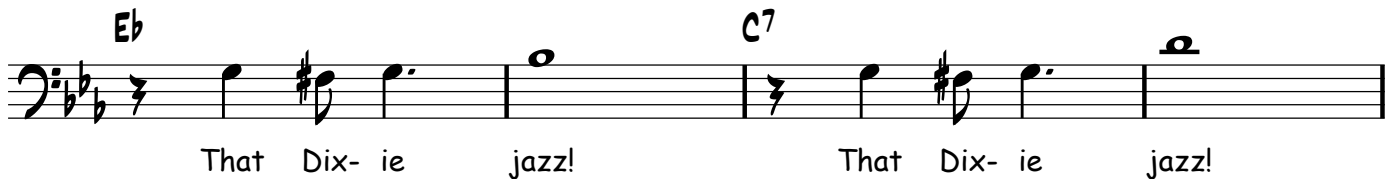
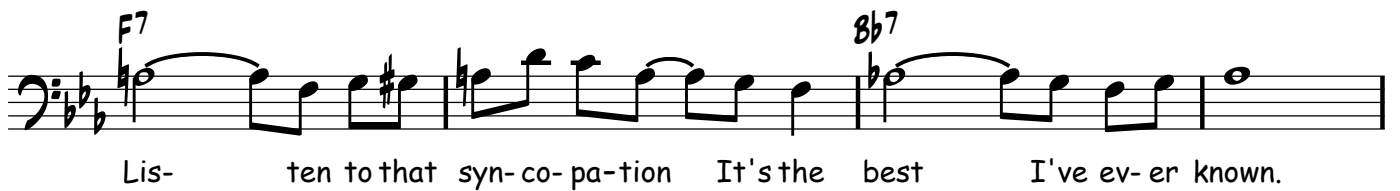
rag-gy new mel- o-dy, So full of har- mo-ny, You'll want to hear it a- gain.

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

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

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

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



Way Down Yonder in New Orleans

Henry Creamer & J. Turner Layton - 1922

A F F#° C7 F

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?

Dm A7 Dm

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

F Bb F G7(b5) C7

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

F Bb D7 D7(b5) G7 C7

bound for the town that I love best, Where life is one sweet song;

heart does not start to pit a pat— un less I hear this song;

B

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



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



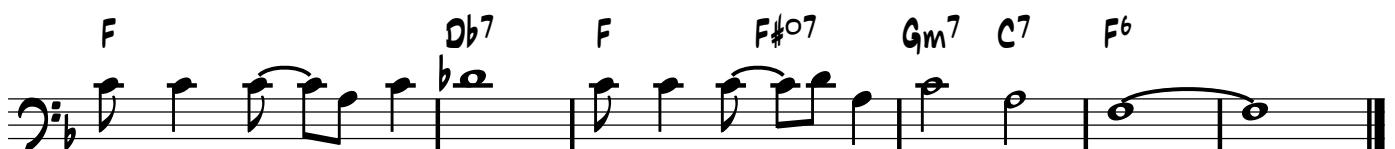
flash-ing eyes, soft-ly whis-per with ten-der sighs, Stop! Oh won't you



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,
They've got an gels right here on earth,



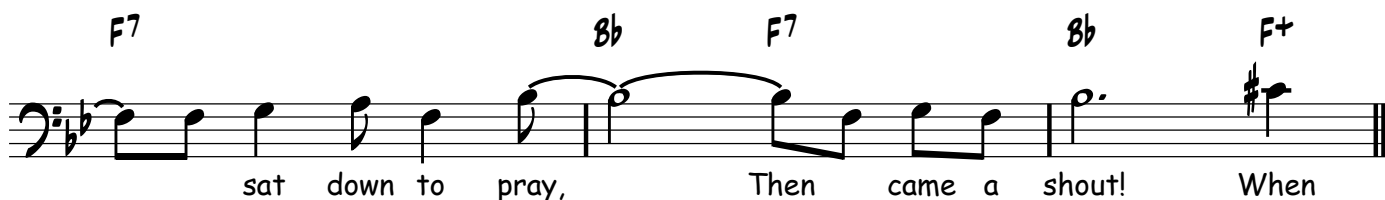
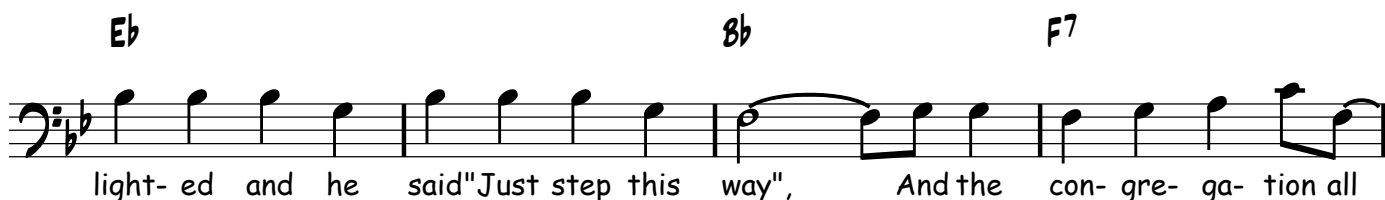
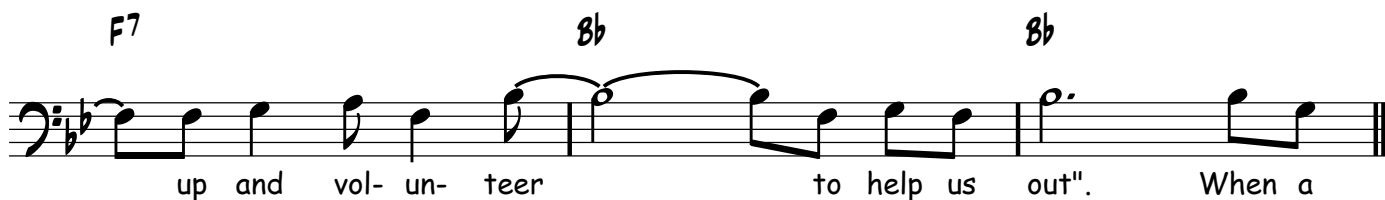
with those beau ti-ful queens, way down yon der in New Or - leans.
wear-ing lit - tle blue jeans,

When Ragtime Rosie Ragged The Rosary

Lewis Muir & Edgar Leslie - 1911



Verse:



C \flat F^7 Break for Spoken Vocal

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

\flat F^7 Break for Spoken Vocal

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

\flat \flat^7 $E\flat$

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

C^7 F^7

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

D \flat F^7 Break for Spoken Vocal

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

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

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

\flat \flat^7 $E\flat$ E^o

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

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

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

Floatin' Down That Old Green River

Cooper - 1915

A F F F⁷ E⁷ E^b7 D⁷ G⁷

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

G⁷ C⁷

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

F F⁷

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

B^b D⁷ G⁷ C⁷

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

F F⁷ E⁷ E^b7 D⁷

had to drink that whole Green Riv - er dry to

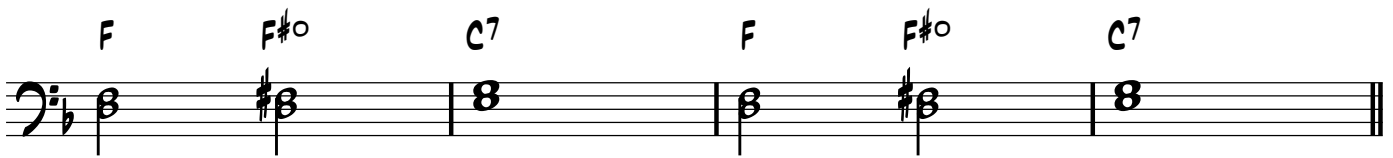
No Repeat First Time - On To Vocal

G⁷ C⁷ F

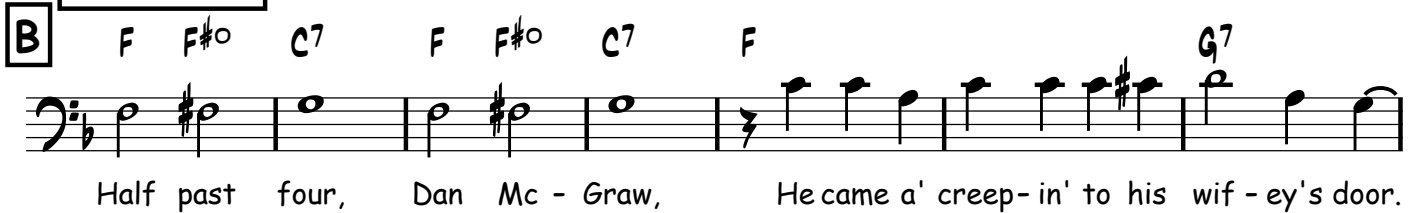
get back home to you!

Solos at "A"

Verse Interlude:



Verse - Vocal:



Back to "A" for Vocal and Solos

Floatin' Down To Cotton Town

F. Henri Klickman - 1919

A \flat Db° F^7 Db° F^7 F^+

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

\flat \flat $\flat\text{m}$ F

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

F F^\sharp° C^7/G C^7 F^7 F^+

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

B \flat Db° F^7 Db° F^7 F^+

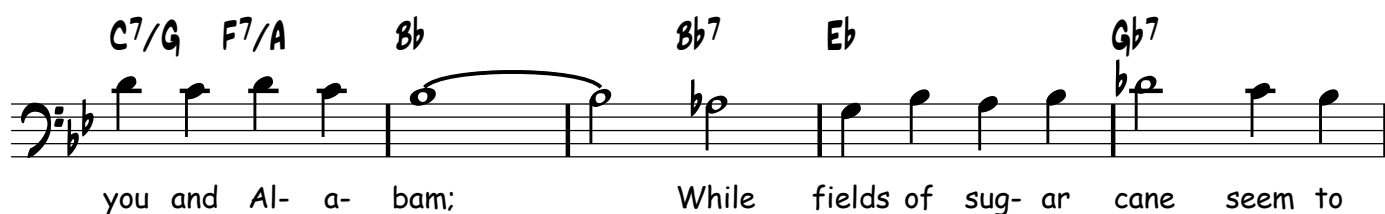
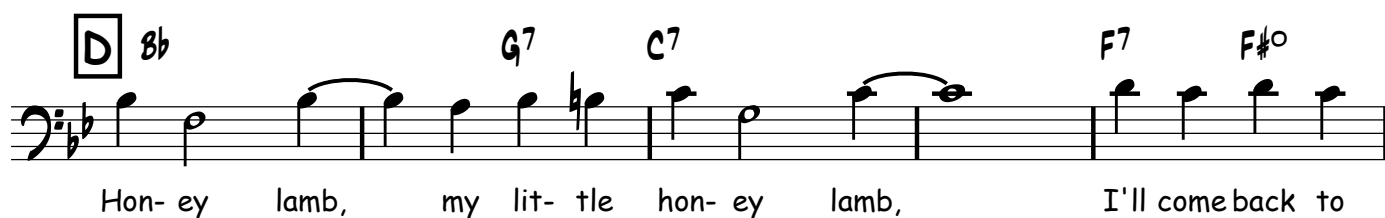
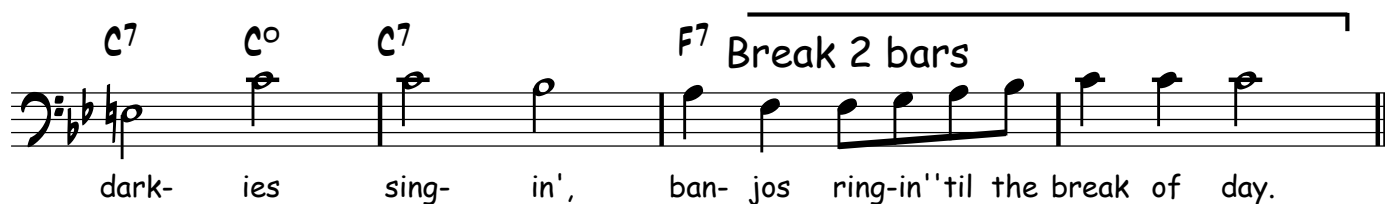
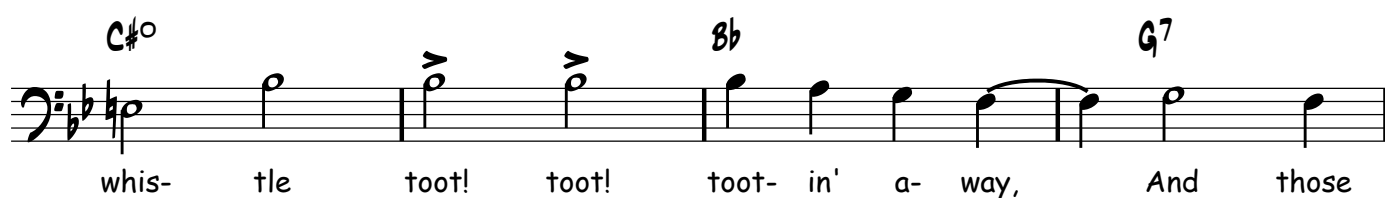
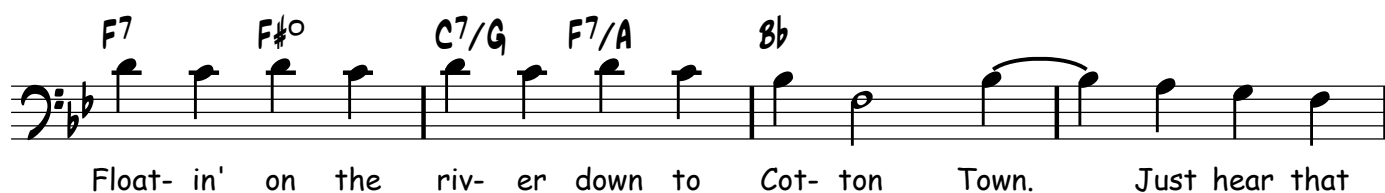
The min-ute when I cross that Dix-ie Line, No more I'll pine, won't

\flat Db° F F^\sharp° C^7

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

F C^7 C^7/G C°/Gb F^7

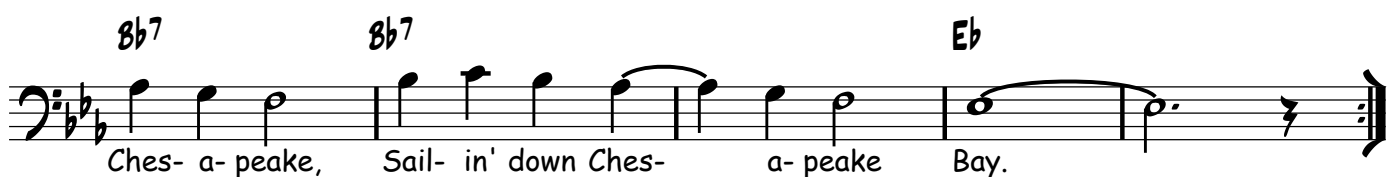
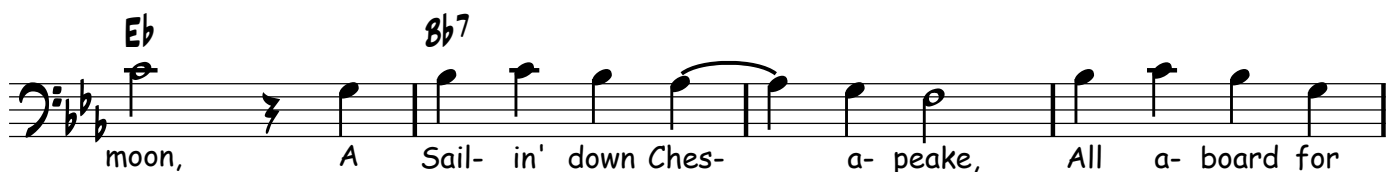
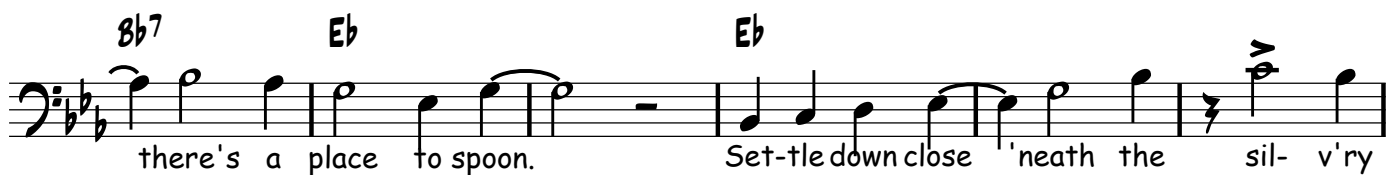
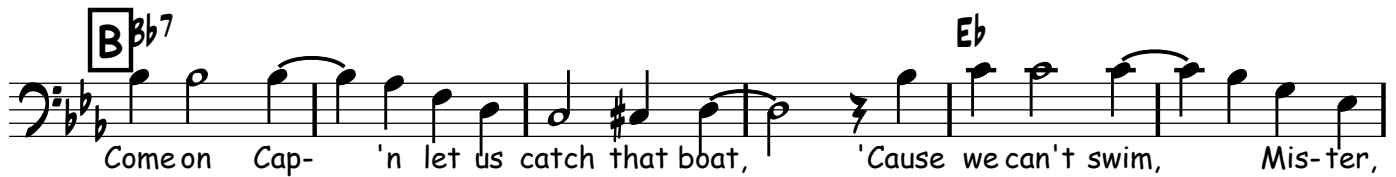
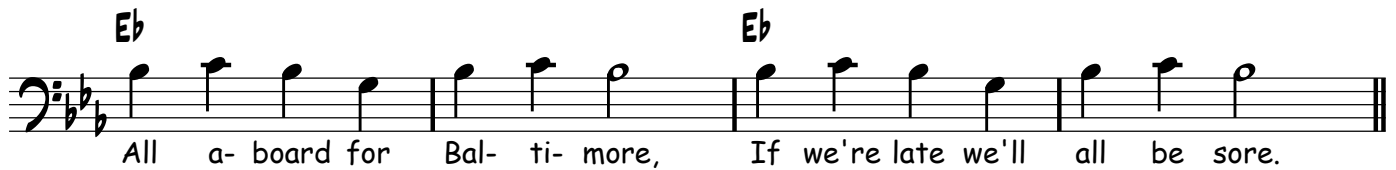
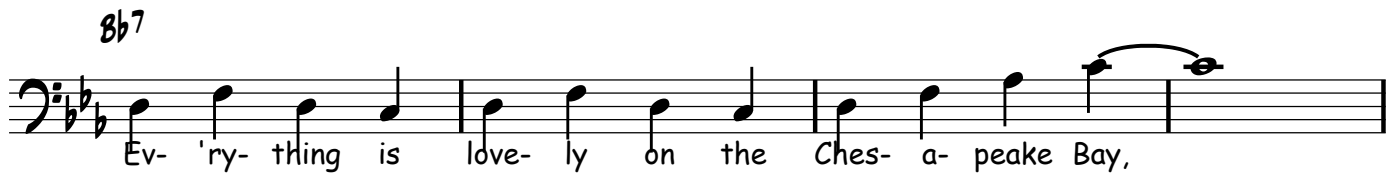
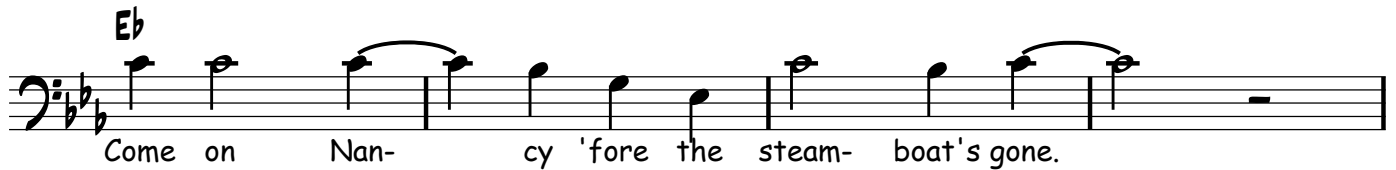
hur-ry and sail me, To that gal of mine:



Sailing Down Chesapeake Bay

Havez - Batsford - 1913

A Verse



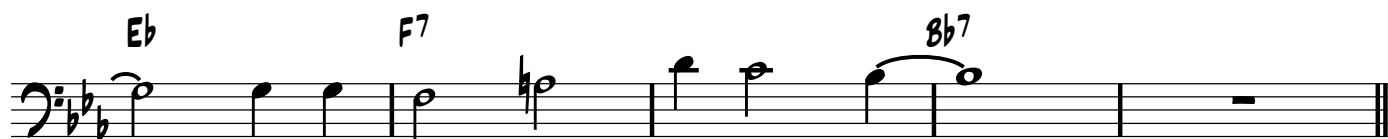
No Repeat 1st time



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



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



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



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



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



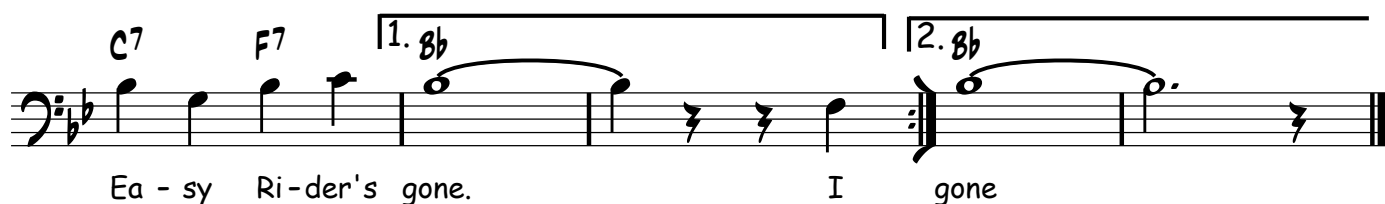
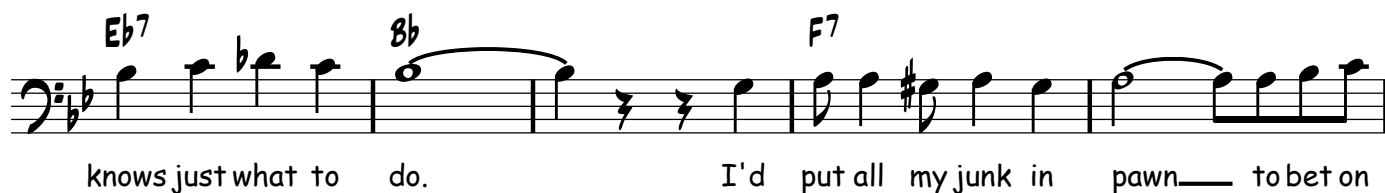
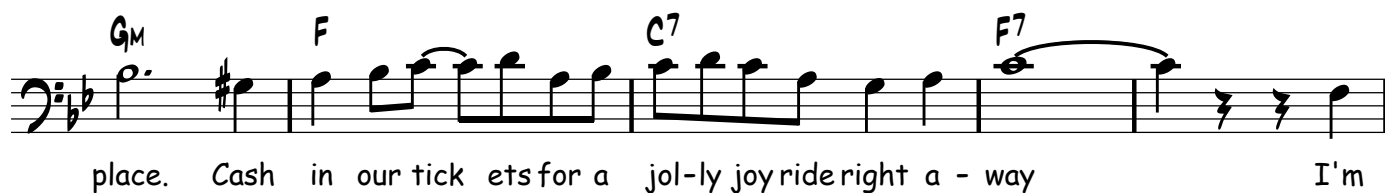
yearn-in' She's the Queen of the Ches-a-peake Bay!

Solos on Verse

Easy Rider's Gone

Shelton Brooks

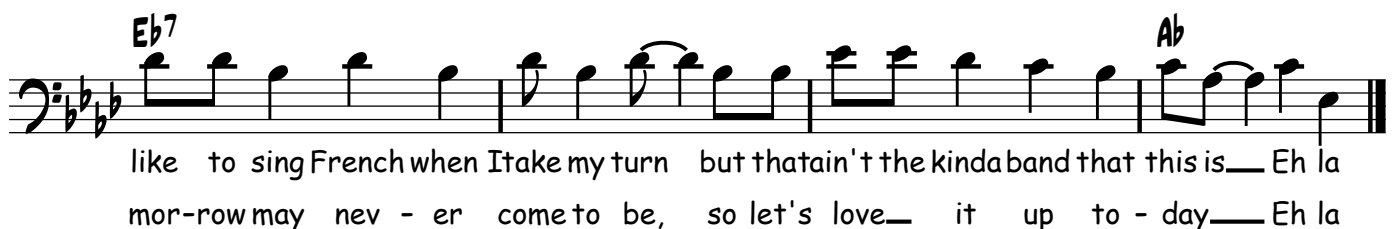
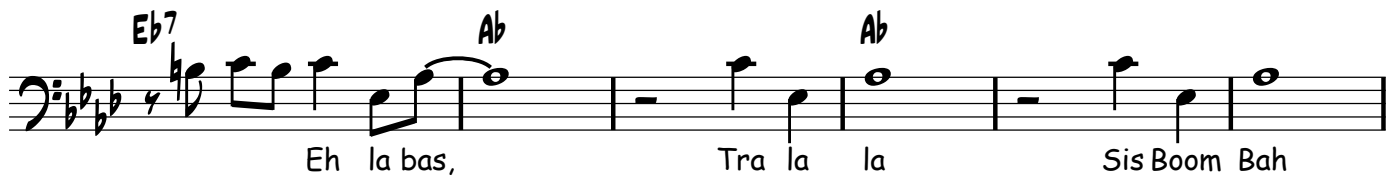
♩ = 120



Eh Las Bas

135

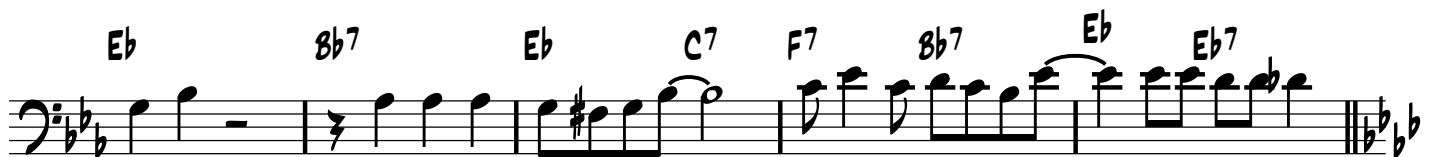
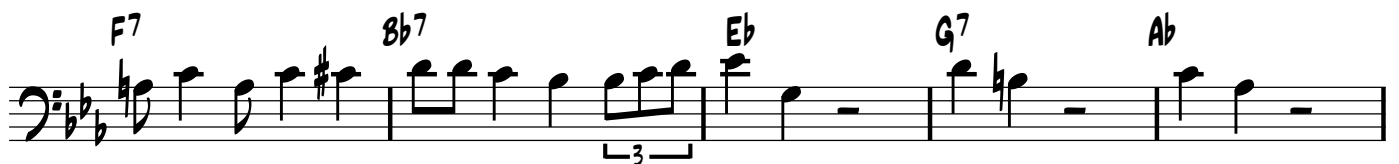
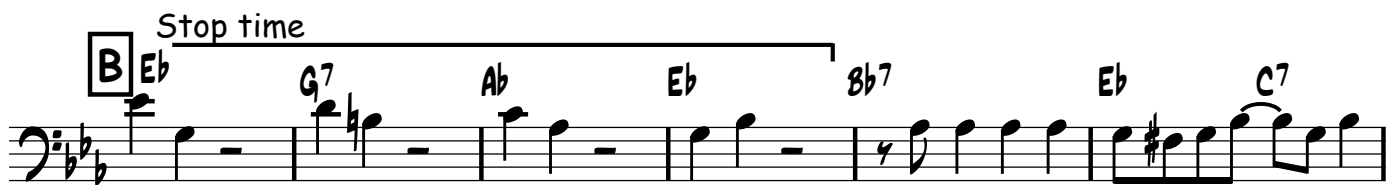
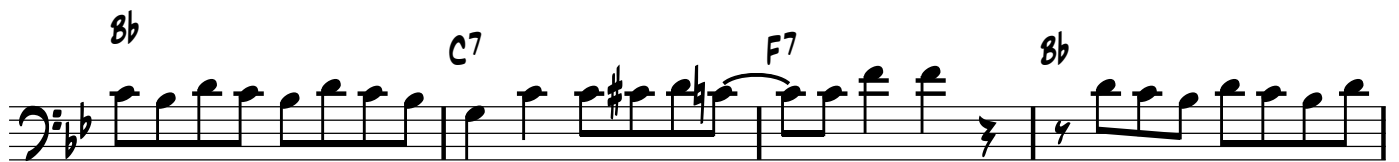
Traditional



Vocal Back to Top

Fidgety Feet

The Original Dixieland Jazz Band - 1918



Musical score for a piece in C minor, 4/4 time. The score consists of four staves of music, primarily in the bass clef. The key signature has three flats (Bb, Eb, Ab). The time signature is common time (C).

Staff 1: Chords: Ab, Eb7, Ab, Eb7, Ab, Ab7, Db. The melody starts with a double bar line and a repeat sign.

Staff 2: Chords: Db, Dbm, Ab, Fm7, Bb7, Eb7, Ab. The melody continues with a repeat sign.

Staff 3: Chords: Eb7, Ab, Ab7, Db, Db7, C7, Db. The melody continues with a repeat sign.

Staff 4: Chords: Ab, F7, Bb7, Eb, Ab. The melody includes a first ending (1.) and a second ending (2.). The first ending leads back to the beginning of the piece, and the second ending leads to a final cadence.

Waitin' For The Robert E Lee

Lewis F. Muir & L. Wolfe Gilbert - 1912

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

F C⁺ F C E⁷

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

F C D⁷

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

D⁷ G⁷

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

B C G⁺ C C⁷ F

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

F C⁺ F C E⁷ F⁷

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

C D⁷ G⁷ C C G⁷/D C⁷/E

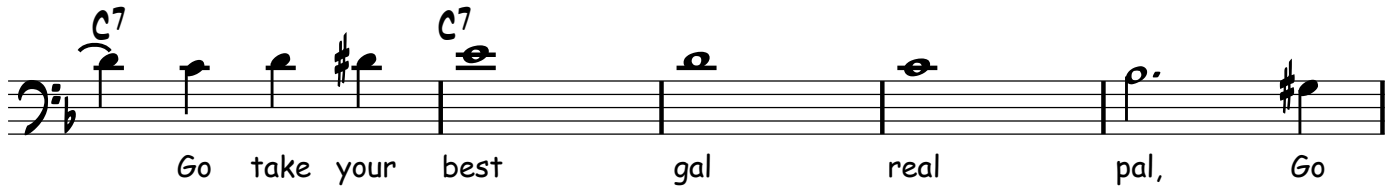
that's come to car- ry the cot- ton a- way.
by on the good old Rob-ert E. Lee.

C **F** **C7**



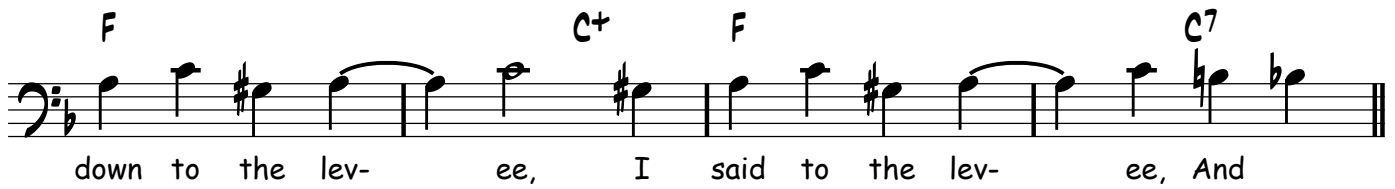
Watch them shuf- flin' a- long. See them shuf- flin' a- long.

C7 **C7**



Go take your best gal real pal, Go

F **C+** **F** **C7**



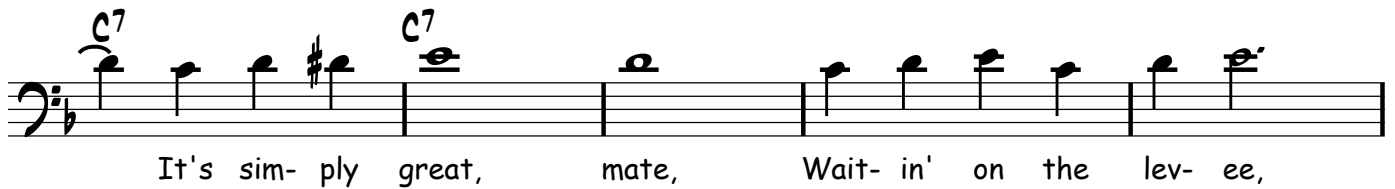
down to the lev- ee, I said to the lev- ee, And

D **F** **C7**



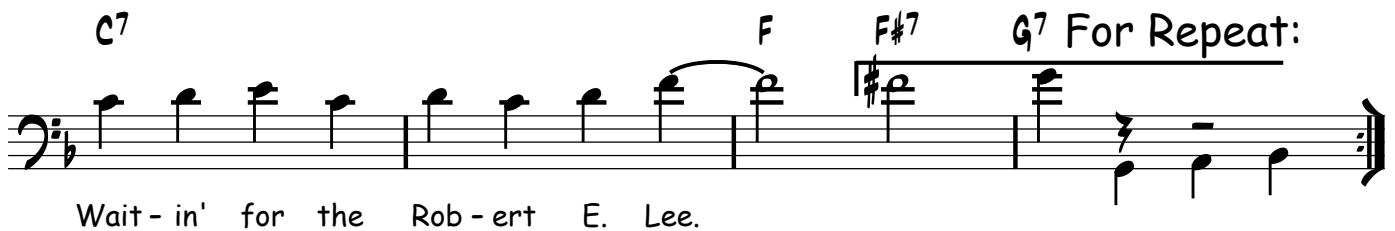
join that shuf- flin' throng. Hear that mus- ic and song.

C7 **C7**



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

C7 **F** **F#7** **G7 For Repeat:**



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

Walkin' the Dog

♩ = 164

Shelton Brooks - 1917



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

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



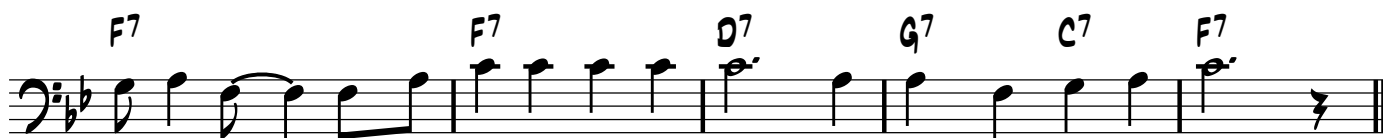
bout ten days, It's these, It's a bear!,
"Tan-go bug!" But now, and some-how,

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



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

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



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

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

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

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

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

Over The Waves

A Bb F7

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

Bb

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

Eb

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

Bb F7 Bb

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

B Eb

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

Eb Bb7

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

Bb7 Eb F7

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

C Bb Eb

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

Eb Bb C7 F7 Bb

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

ROYAL GARDEN BLUES

143

Clarence & Spencer Williams - 1919

F Ab° C^7

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

Bb $F+7$ Bb $F+7$ Bb C^7 $Db^7 C^7$ $F8b^7$ F C^7

B Stop time - Play downbeats 4 bars
 F^7 Cornet F^7 Clarinet F^7 Trombone

F^7 Tuba Bb Db^7 C^7

F Ab° C^7 F Bb^7 F C^7

C F^7 Bb Bbm F F^7

D Bb Bb^7 Eb^7

Ebm Bb Eb^7 G^7 C^7

F^7 Bb Eb^7 Bb Eb^7 Bb

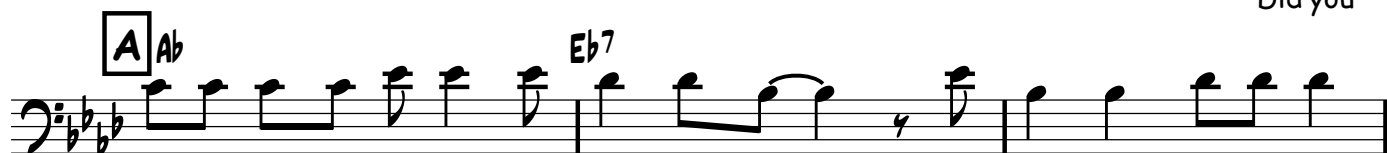
Back to "D" for Solos

Long Gone

W.C. Handy & Chris Smith - 1920



Did you



ev-er hear the sto-ry of Long John Dean?

A bold bankrob-ber from

Long John stood on the rail-road tie,

Waitin' for freight train



Bowl-ing Green,

Was sent to the jail-house

yes-ter-day,

to come by.

Freighttrain came just

puffin' and flyin',



Late last night he made his get-a-way.

He was

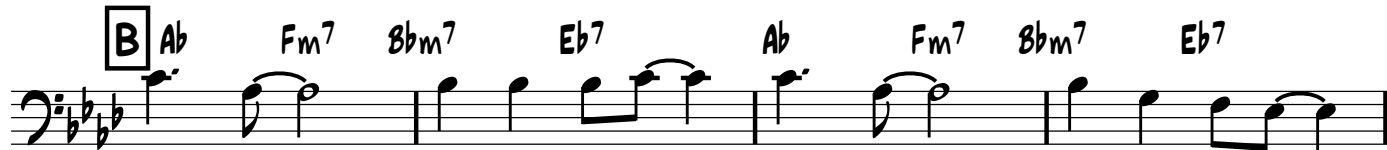
Ought'a seen

Long

John grabbin'

that

blind.

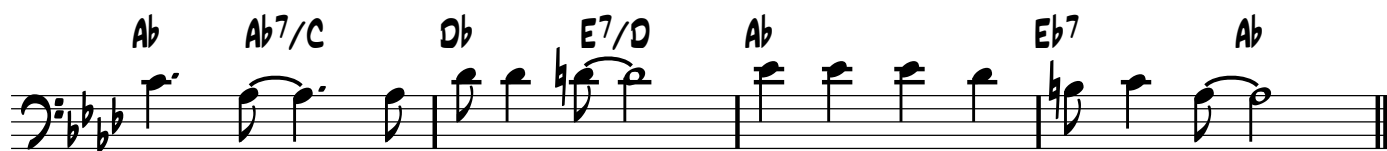


Long Gone

from Ken-tuck-y,

Long Gone,

ain't he luck-y?

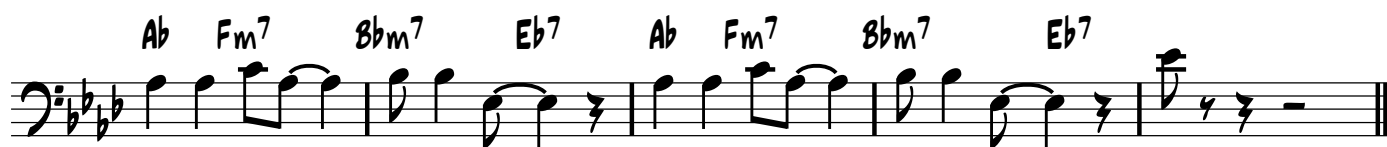


Long gone,

and what I mean,

LongGone John from Bowl-ing Green.

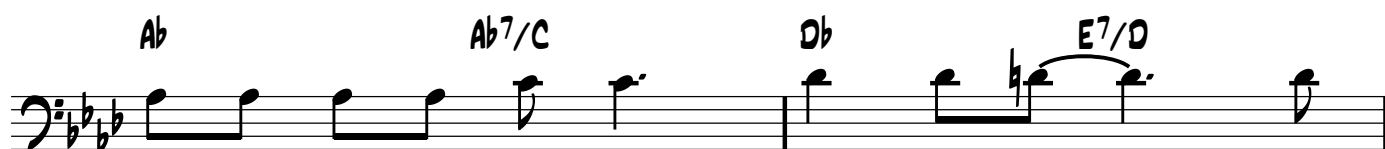
Interlude



They
They



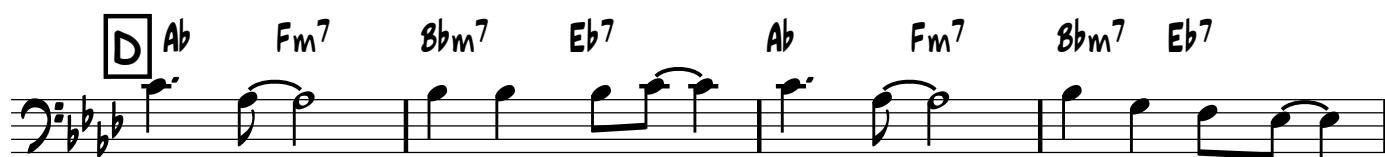
of-fered a re-ward to bring him back, E-ven put bloodhounds on his track.
 caught him in Fris-co, and to seal his fate, San Quen-tin jailed one ev'-ning late. But



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



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



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



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

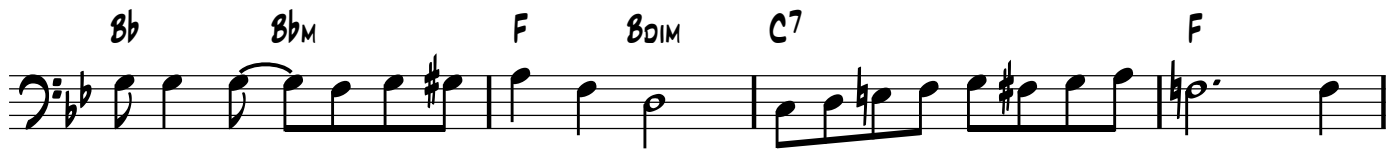
A Good Man is Hard to Find

♩ = 100

Eddie Green 1917



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



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



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

B G⁷ G⁷ C⁷ C⁷ F⁷

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

F⁷ B^b

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

G⁷ G⁷ C⁷ C⁷ F⁷ B^b B^bM

rave—and you all crave—you wan-na see— him in his grave so if your man is nice take

B^b F^{#7} F⁷ B^b B^b B^b

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

F^{#7} F⁷ B^b C⁷ F⁷ B^b F⁷ B^b F⁷

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

Get Out Of Here (And Go On Home)

♩ = 180

A $\flat 8$ F^7 $\flat 8$

$\flat 8$ F^7 $\flat 8$ F^7

B $\flat 8$ F^7 $\flat 8$

$\flat 8$ F^7 $\flat 8^7$

C $E\flat$ $\flat 8^7$

$\flat 8^7$ $E\flat$ $E\flat^7$ $A\flat$

$A\flat$ $E\flat$ 1. $\flat 8^7$ $E\flat$ $\flat 8^7$ 2. F^7 $\flat 8^7$ $E\flat$ F^7

D $\flat 8$ F^7 $\flat 8$

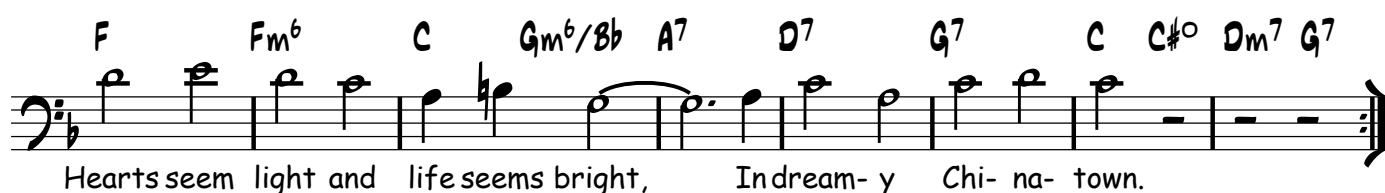
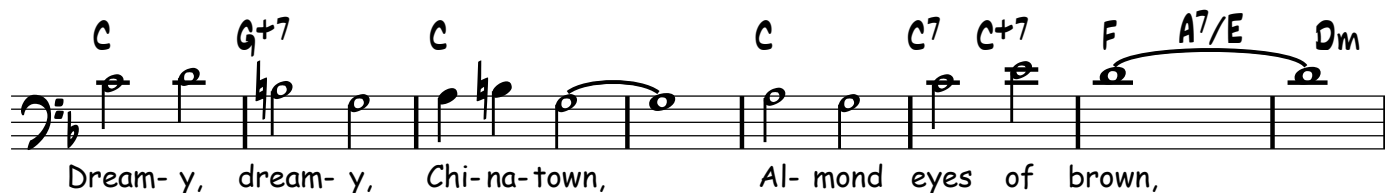
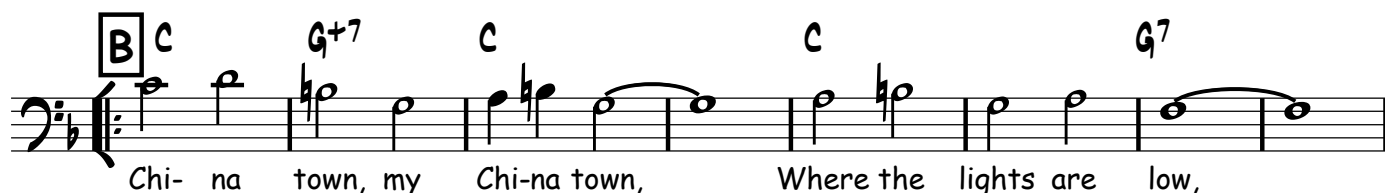
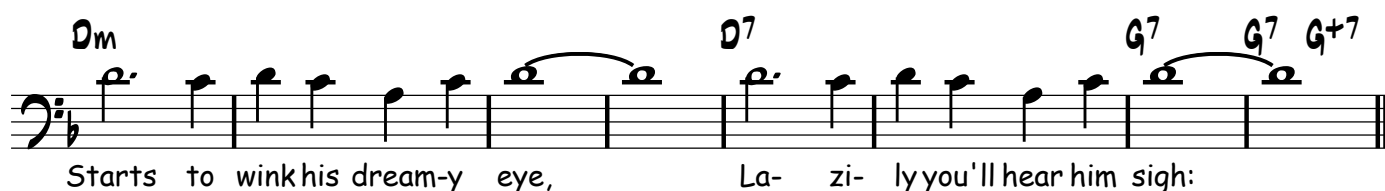
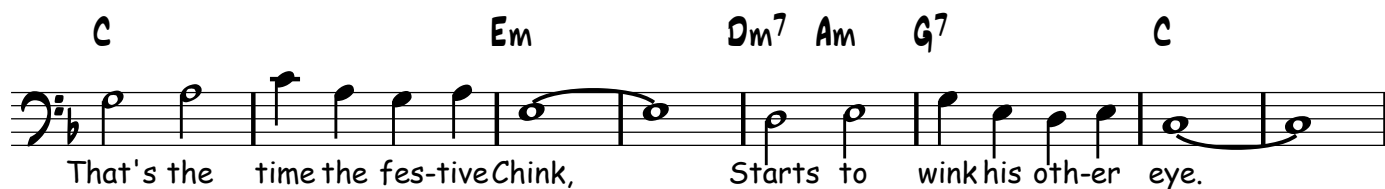
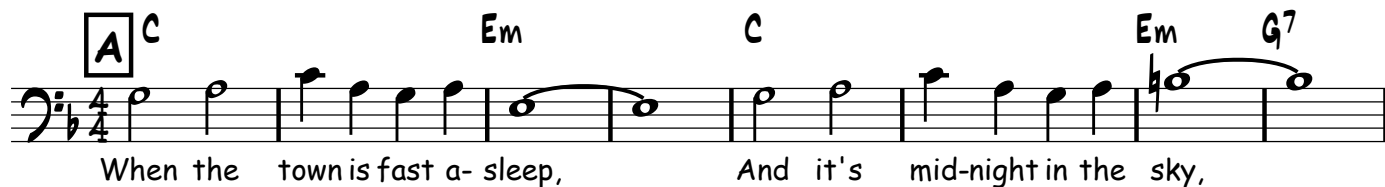
$\flat 8$ F^7 $\flat 8$

The musical score is written for bass clef in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as ♩ = 180. The score is divided into four sections: A, B, C, and D. Section A consists of two staves of music. Section B also consists of two staves. Section C is more complex, spanning three staves and including a double bar line with repeat signs. Section D consists of two staves. Chord symbols are placed above the notes: $\flat 8$ (B-flat major), F^7 (F major 7), $\flat 8^7$ (B-flat major 7), $E\flat$ (E-flat major), and $A\flat$ (A-flat major). The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests.

Chinatown, My Chinatown

149

Jean Schwartz & William Jerome - 1906



Cleopatra Had A Jazz Band

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-

G Bm B^b A^m A⁷ D⁷ D^o D⁷ D⁺

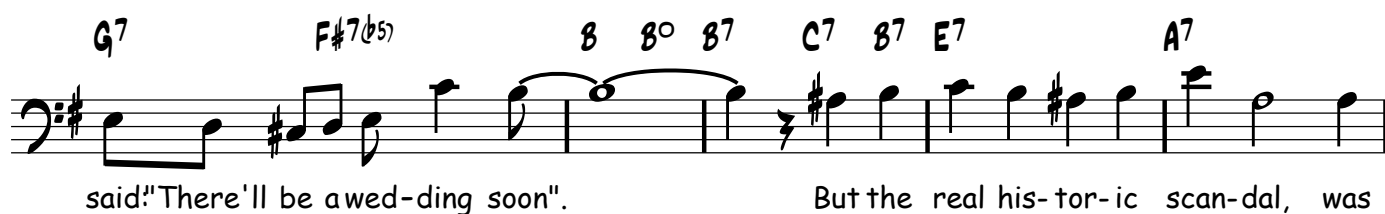
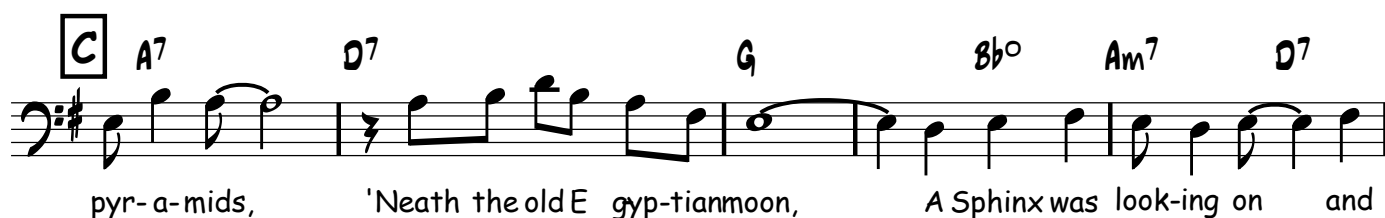
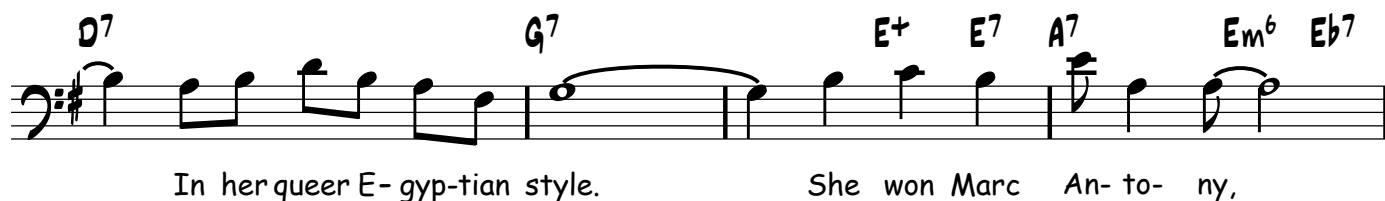
lieve they're right be- cause last night I heard pe-cu-liar mus-ic play.

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

E^m⁶ A⁷ E^m⁶ A⁷ E^m⁶ A⁷ D⁷ Bm B^b

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



Aunt Hagar's Blues

W.C. HANDY 1921

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

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

A^b7 F^M B^b7 E^b E°

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

F^M7 B^b7 E^b E^b7 A^b A^bM E^b B^b7

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

B E^b E^b7

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

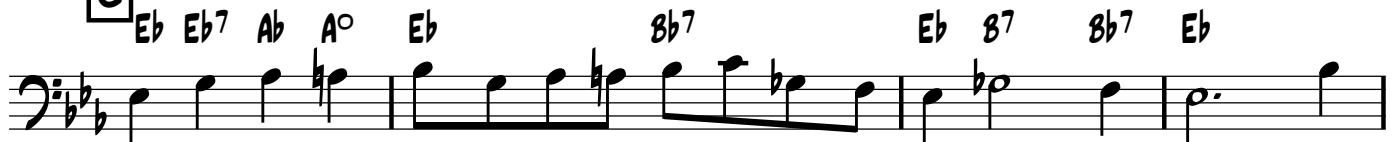
A^b7 B^b7 E^b

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

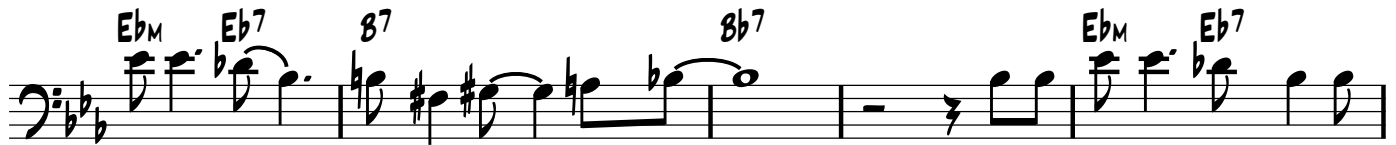
A^b7 B^b7 E^b A^b7 E^b

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

C



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



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



good Lawd sent it right down to me. Let the



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

D



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



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



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



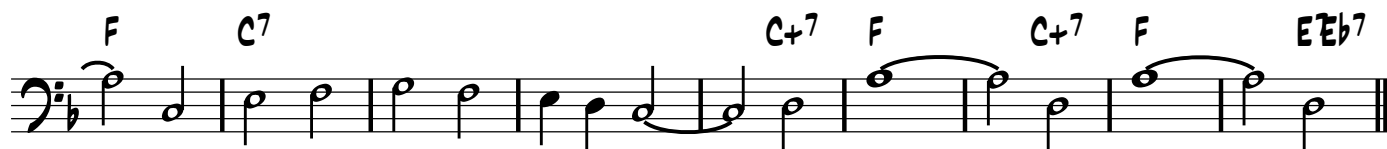
blues, Aunt Ha - gar's Child - ren Blues.

Avalon

Al Jolson 1920



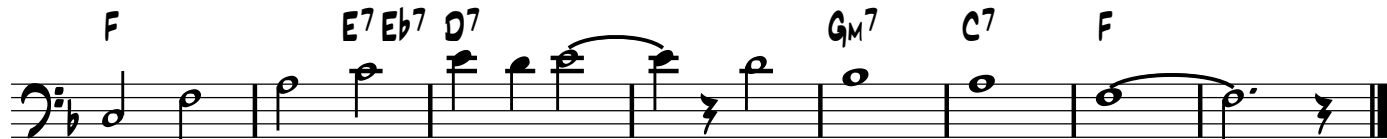
I found my love in A-va-lon, — Be - Side — the bay, —



— 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.

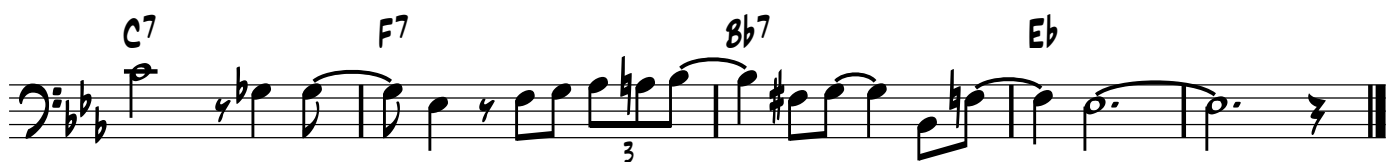
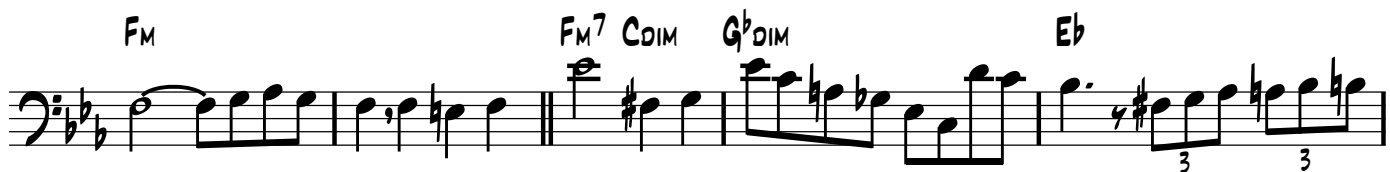
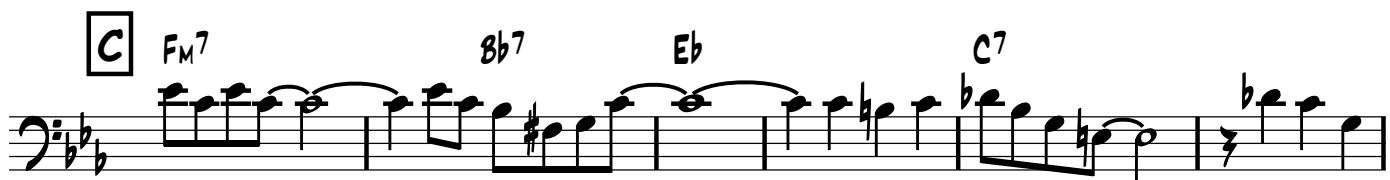
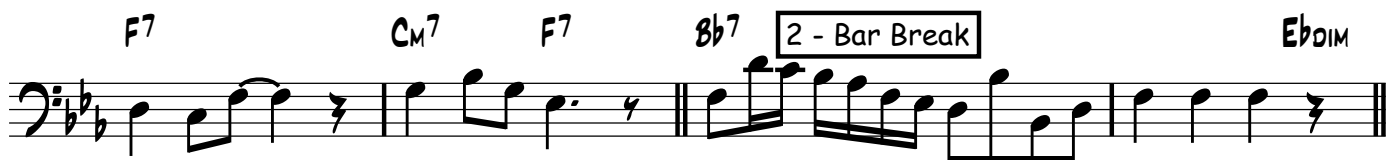
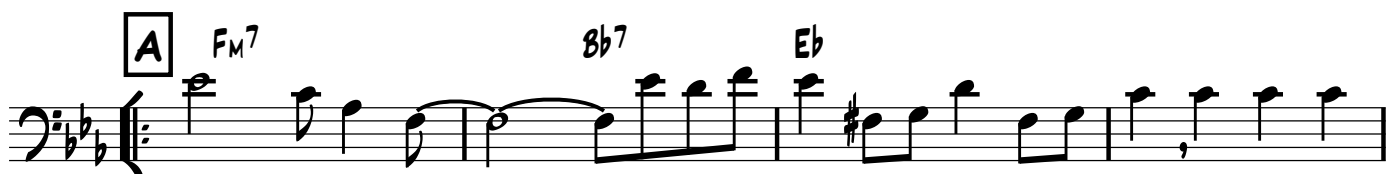
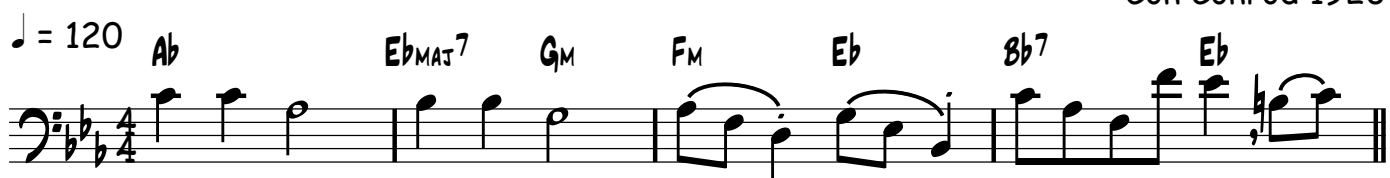
Amazing Grace



Singin' The Blues

155

Con Conrod 1920



Second Hand Rose

James F. Hanley & Grant Clarke - 1921

A F C⁷ F C⁷ F F^o G^m

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

G⁷ C⁷ F C⁷ F C⁷

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

G⁷ Am D⁷ G C G^m D⁷

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

G^m G⁷ C⁷ C⁷

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

B F F^o C⁷ F G⁷ C⁷

Sec-ond hand hats, Sec-ond hand clothes, That's why they call

Sec-ond hand shoes, Sec-ond hand hose, All the girls hand

C⁷ F F F^o

me Sec-ond Hand Rose. E-ven our pi-an-o in the

me their sec-ond hand beaux. E-ven my pa-ja-mas when I

G^m C⁷ G^m C⁷ C⁷ F

par-don lor, Fath-er bought for ten cents on the dol-lar.

don 'em, Have some-bod-y else's 'ni-tials on 'em.

C F F^o C⁷ F G⁷ F⁷

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

F⁺7 B^b F⁺ B^b G^m C^m G^m C^m

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

G^m F G⁷

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

G⁷ C⁺7 F F^o C⁷ F G⁷

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

G⁷ G^m7 C⁷ F C⁷

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

Lovin' Sam

(The Sheik of Alabam')

1922

A

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:

B

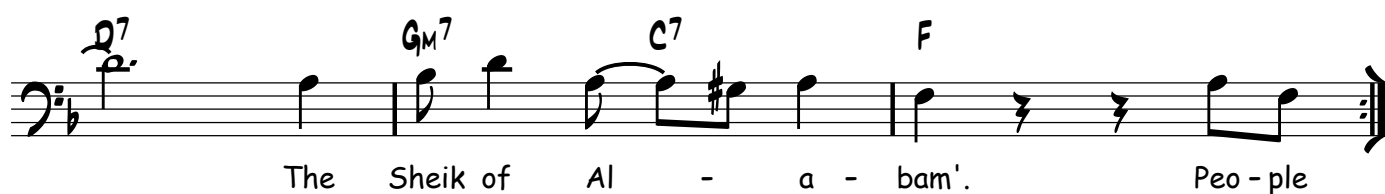
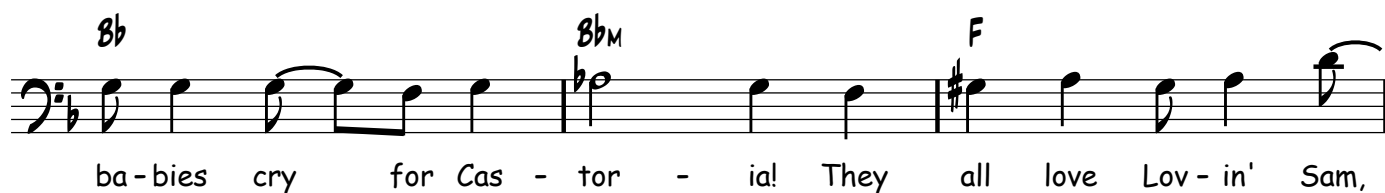
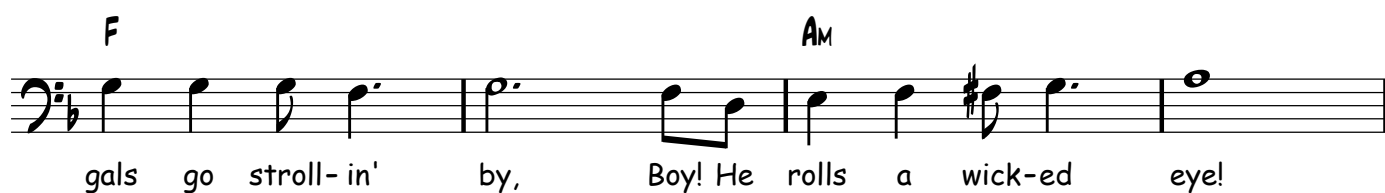
He's the great est of lov - ers Ev-er kissed a girl on the cheek.—
Keep your gal un-der cov - er, Sure as there's a deuce on the dice,—



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



Ma He's Making Eyes At Me

Con Conrad - 1921

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

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

B^b7 C^m C° F^m7 B^b7 E^b B^b7

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

E^b F^7 B^b7 B^b° B^b7

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

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

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

E^b C° B^b7 B^b7 E^b B^b7

Ma he's al most break-ing my heart, I'm be-side him, Mer-cy! Let his con sci-ence guide him

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

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

F^7 B^b7 E^b E^b° B^b7 E^b E^b°

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

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

on my should-er,- Ma, he's kiss- ing me!"
for as - sis- tance!

When You're A Million Miles From Nowhere

Walter Donaldson - 1919

A Gm^7 C^7 $Fmaj^7$ Ab° C^7/G

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

C^7 F Gm^7 C^7 Gm^7

mile from home. It's the song of moth- er's tears,

C^7 Bb/F Am/C F Ab°

That keeps ring- ing in your ears. You just

B Gm^7 C^7 $Fmaj^7$ Ab° C^7 Em^7 A^7 Bm^7 C°

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

A^7/C^\sharp D^7 Gm G^7 G^\sharp°

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

F/A Ab° C^7/G C^7 F Bb^7 F

one lit- tle mile from home.

My Honey's Lovin' Arms

Herman Ruby/Joseph Meyer - 1922

A F Bb^7 F $F\sharp^0$

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

C^7 C^0 C^7 $C+^7$ F $F\sharp^0$ Gm^7 $C+^7$

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

F Bb^7 F A^7

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

Dm Am G^9 Gm $C+^7$

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

B F Bb^7

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

F Cm^6 D^7

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

G^7 C^7

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

G^7 Gm^7 C^7

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

C **F** **Bb7**

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

F **Cm6** **D7**

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

G9 **C7** **F7**

'Cause when the world seems wrong, I know that

Bb **Bbm** **F** **G7** **C7** **F** **Bb7** **F**

I be- long Right in my Hon-ey's Lov-in'

St. James Infirmary

A D_M Bb^7 A^7 D_M A^7 D_M Bb^7 A^7 D_M G_M D^7

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

G_M Bb^7 A^7 D_M Bb^7 A^7 D_M A^7 D_M Bb^7 A^7

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

D_M G_M G_M D_M Bb^7 A^7

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

B D_M A^7 D_M D_M Bb^7 A^7

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

D_M A^7 D_M F^7 Bb^7 A^7 D_M

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

Down Home Rag

Wilbur C. Sweatman - 1911

Chords and notes for Section A:

- Measure 1: Bb^7
- Measure 2: F^7
- Measure 3: E^b Fm^7 E^b/G Abm^6/F
- Measure 4: E^b Cm^7 F^7 Bb^7

Chords and notes for Section B:

- Measure 1: E^b Fm^7 E^b/G Am^6/F
- Measure 2: E^b Cm^7 F^7 Bb^7
- Measure 3: E^b Fm^7 E^b/G Am^6/F
- Measure 4: E^b Cm^7 F^7 Bb^7
- Measure 5: E^b Fm^7 E^b/G Am^6/F
- Measure 6: E^b Cm^7 F^7 Bb^7
- Measure 7: E^b Fm^7 E^b/G Am^6/F
- Measure 8: E^b Cm^7 F^7 Bb^7

Chords and notes for Section C:

- Measure 1: E^b Fm^7 E^b/G Am^6/F
- Measure 2: E^b Cm^7 F^7 Bb^7
- Measure 3: E^b Fm^7 E^b/G Am^6/F
- Measure 4: E^b Cm^7 F^7 Bb^7
- Measure 5: E^b Fm^7 E^b/G Am^6/F
- Measure 6: E^b Cm^7 F^7 Bb^7
- Measure 7: E^b Fm^7 E^b/G Am^6/F
- Measure 8: E^b Cm^7 F^7 Bb^7

Chords and notes for Section D:

- Measure 1: E^b Fm^7 E^b/G Am^6/F
- Measure 2: E^b Cm^7 F^7 Bb^7
- Measure 3: E^b Fm^7 E^b/G Am^6/F
- Measure 4: E^b Cm^7 F^7 Bb^7
- Measure 5: E^b Fm^7 E^b/G Am^6/F
- Measure 6: E^b Cm^7 F^7 Bb^7
- Measure 7: E^b Fm^7 E^b/G Am^6/F
- Measure 8: E^b Cm^7 F^7 Bb^7

Play "A" Once and end

Shake It & Break It

Artie Matthews - 1915

A F F^7 Clarinet Break: 2 bars Bb

F C^7

C^7 F F^7 Bb Bbm F

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

F C^7 F

C F F^7 Break: 2 bars Bb^7

F C^7

C^7 F F^7 Bb Bbm F F^7

Dixieland Jazz Band One Step

♩ = 200

Sheet music for the song "Dixieland Jazz Band One Step". The music is written in bass clef, 4/4 time, with a tempo of 200 beats per minute. The key signature is B-flat major (two flats). The score is divided into two main sections, A and B, each with four measures.

Section A:

- Measure 1: Bass clef, 4/4 time. Chords: Bb, Bb. Notes: G2, F2, E2, D2.
- Measure 2: Chords: F7, F7. Notes: C3, B2, A2, G2.
- Measure 3: Chords: C7, F7. Notes: F3, E3, D3, C3.
- Measure 4: Chords: Bb, Bb7. Notes: B2, A2, G2, F2.

Section B:

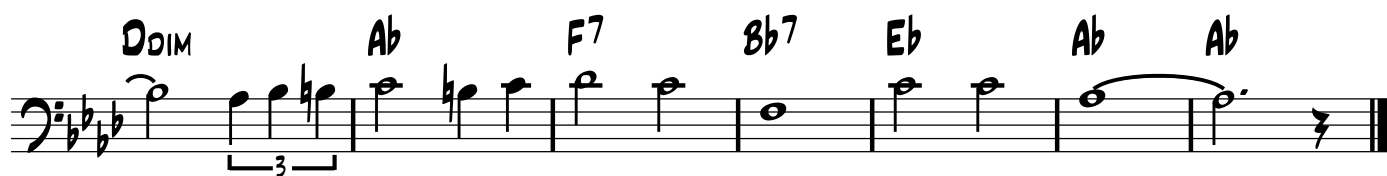
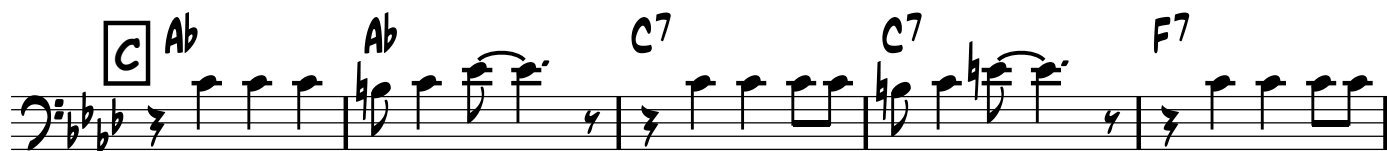
- Measure 1: Bass clef, 4/4 time. Chords: Bb, Bb7. Notes: G2, F2, E2, D2.
- Measure 2: Chords: F, Bb. Notes: C3, B2, A2, G2.
- Measure 3: Chords: C7, F7. Notes: F3, E3, D3, C3.
- Measure 4: Chords: Bb, Bb7. Notes: B2, A2, G2, F2.

Section C:

- Measure 1: Bass clef, 4/4 time. Chords: Eb, Eb. Notes: G2, F2, E2, D2.
- Measure 2: Chords: Eb, Eb. Notes: C3, B2, A2, G2.
- Measure 3: Chords: Bb, Eb. Notes: F3, E3, D3, C3.
- Measure 4: Chords: Eb, Eb. Notes: B2, A2, G2, F2.

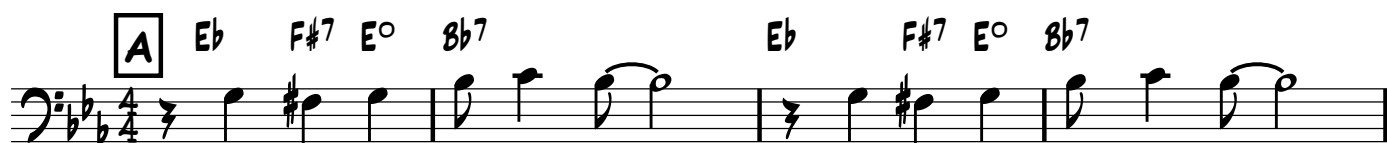
Section D:

- Measure 1: Bass clef, 4/4 time. Chords: Cm, C7. Notes: G2, F2, E2, D2.
- Measure 2: Chords: Fm, F#dim. Notes: C3, B2, A2, G2.
- Measure 3: Chords: Eb, Bb7. Notes: F3, E3, D3, C3.
- Measure 4: Chords: Eb7. Notes: B2, A2, G2, F2.



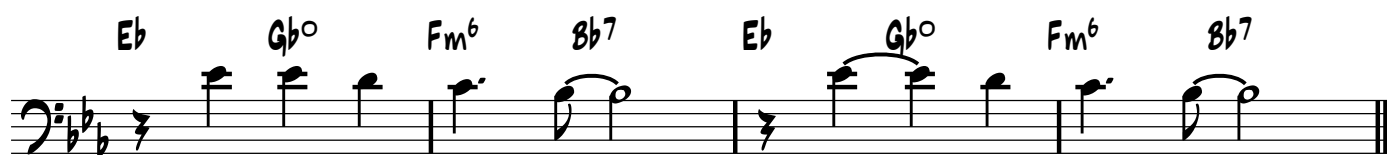
Rufe Johnson's Harmony Band

Shleton Brooks &
Maurice Abraham - 1914



Rufe John-son leads a band,
When he comes down the street,

He's one grand lead-er man,
The peo-ple shake their feet,



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

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



He real- ly can't be beat,
Old Rufe can't tread a note,

Plays rag-time mu--sic- sweet,
but he will get your goat,

Down in Sa-
When he plays



van- nah- G. A.

When they par- ade each

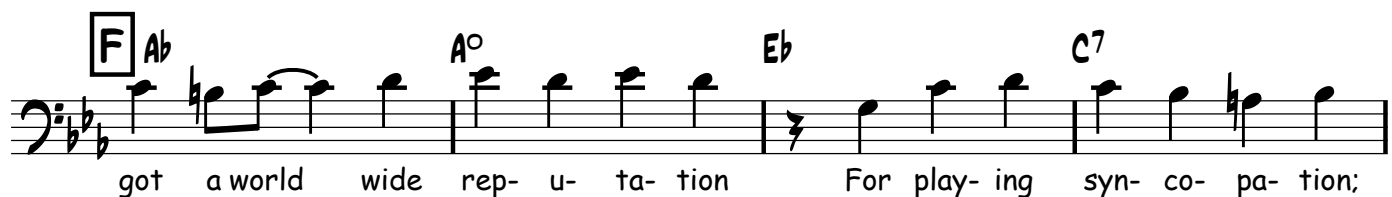
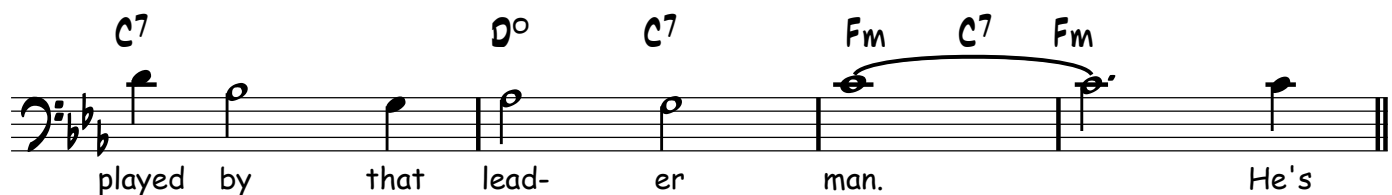
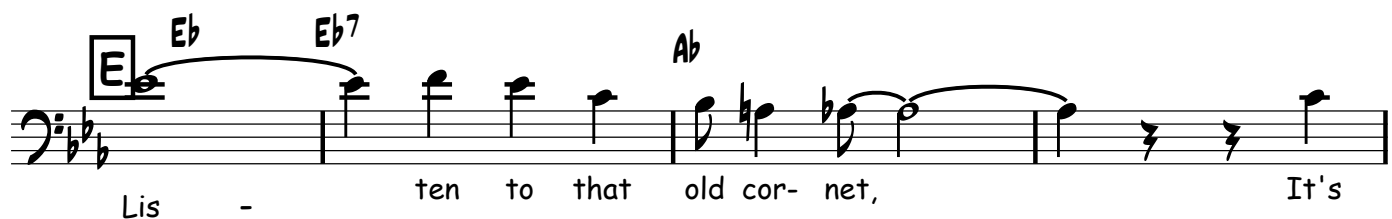
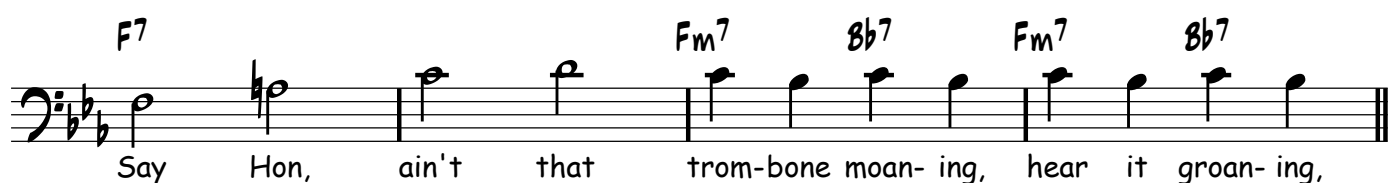
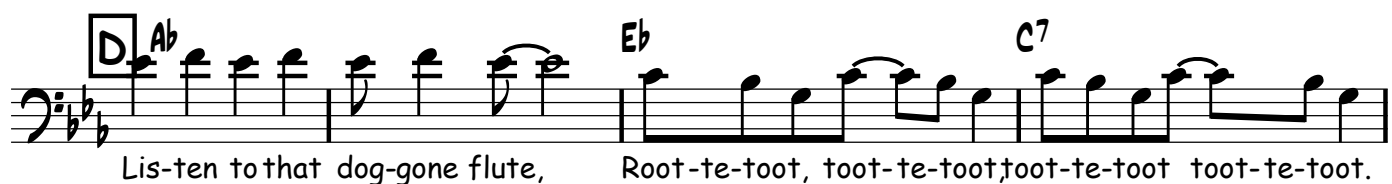
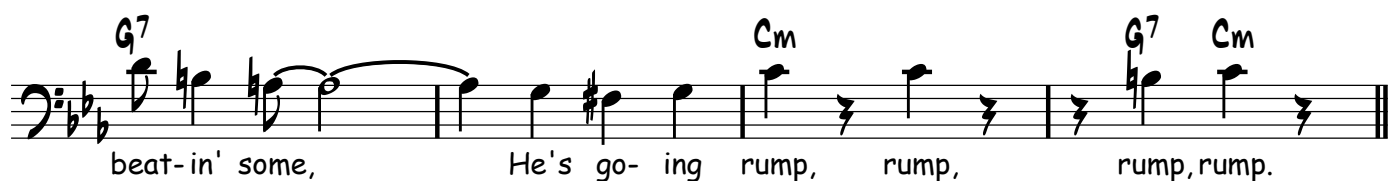
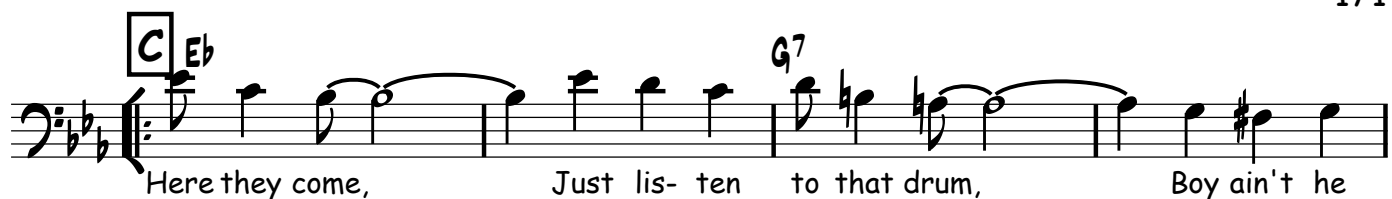
'Man- ci- pa- tion Day.

The horse and mules they



hol- i- day, You'll hear the peo- ple say:

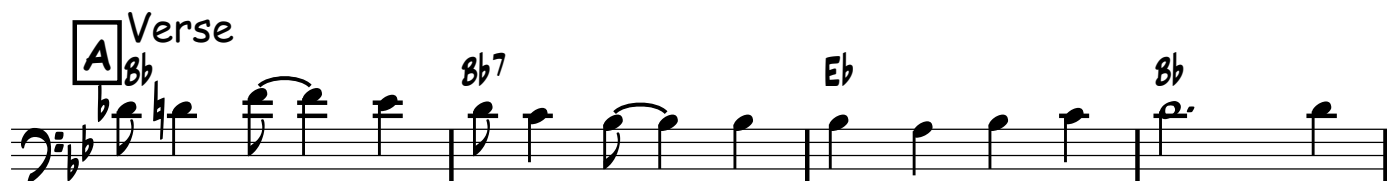
act like fools, — You al - most hear them say:



Runnin' Wild



My
When



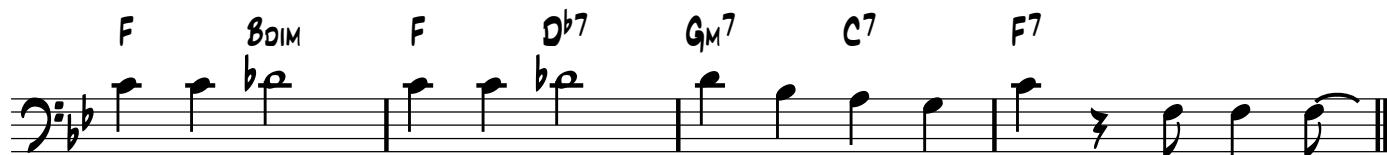
gal and I we had a fight and I'm all by my - self. I
I first met_ that gal of mine_ it seemed just like a dream. But



guess she thinks now that she's gone_ I'll lay right on the shelf. I'm
when she thought she had me right she start-ed act - in' mean. Like



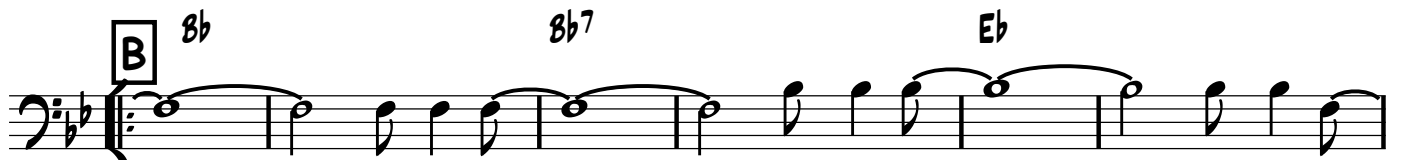
gon-na show her she's all wrong no lone-some stuff for me I
Ma-ry led_ her lit-tle lamb_ she led me all the time, Un -



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

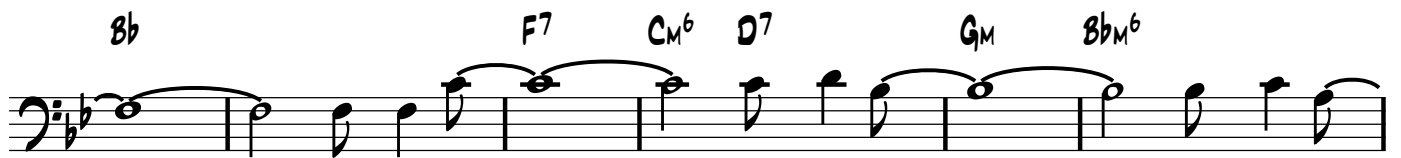
Chorus

B Bb $Bb7$ Eb



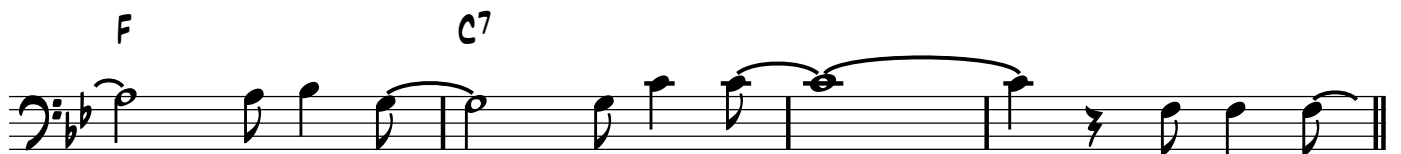
lost con-trol, Run- nin' wild, might-y bold.

Bb $F7$ $Cm6$ $D7$ Gm $Bbm6$



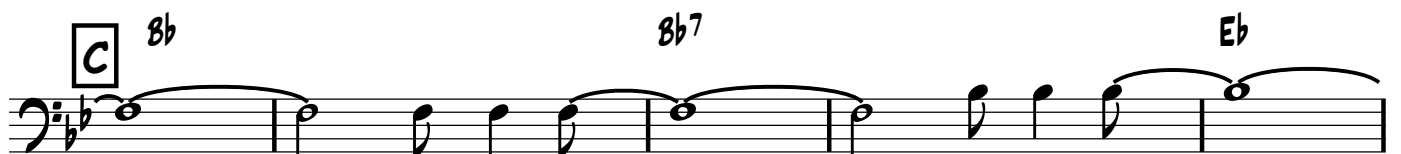
Feel- in' gay, Reck-less too, Care-free mind,

F $C7$



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

C Bb $Bb7$ Eb




don't know where, Al-ways showin'

Eb $D7$ $G7$ $C7$ $F7$



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

Bb $F7$ Bb



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

Alabama Jubilee

George Cobb - 1915

A $B\flat$ $G\flat 7$ $B\flat$ $F 7$ $B\flat$ $F 7$

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

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

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

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

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

$C 7$ F $F 7$ $C 7$ $F 7$

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

B $G 7$ $G 7$ $C 7$

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

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

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

$B\flat$ $G 7$ $G 7$

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

$C\text{MIN}$ $C\text{MIN}$ $C 7$ $B\flat$ $D 7$

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

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

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

This Little Light of Mine

A

8^b 8^b7 E^b

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

E^b 8^b 8^b 8^b

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

G^m 8^b E^b 8^b F⁷ 8^b

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

B

8^b 8^b7

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

E^b 8^b

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

8^b 8^b G^m

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

8^b E^b 8^b F⁷ 8^b

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

Hot Lips

♩ = 180

1922

A D^b7 F

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

C^7 F

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

D^b7 F C^o

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

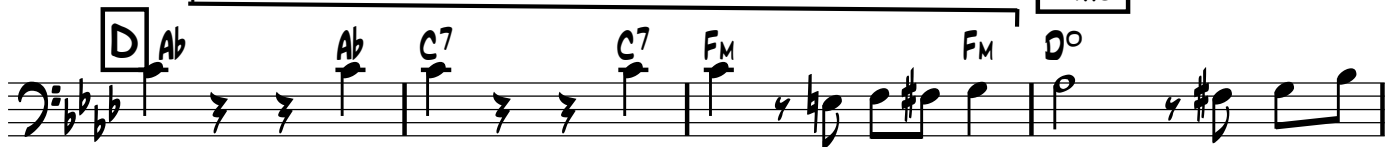
G^7 C E^b7 E^b+7

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



Stop Time

Time:



Solos at "B"



St. Louis Blues

W.C. Handy 1914

♩ = 100



St.Lou-is Wo-man There with her dia - mondrings, Pulls that mana - round,



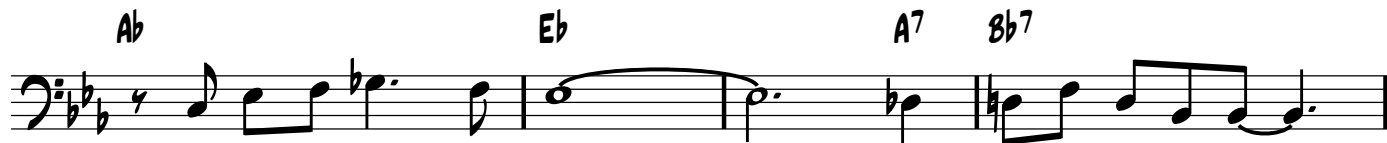
by her a-pron strings. Ex-cept for pow-der and for store bought



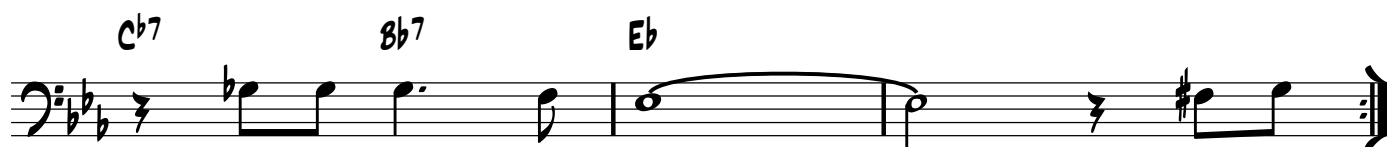
hair. You know the man I love, would not have gone no where, no - where. O - h,



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



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



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

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

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

F_M **A^b7** **F_M** **A^b7** **E^b A^b E^b A^b E^b A^b E^b7**

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

B^b7

else he wouldn't have gone so far from me

1. E^b **2. E^b**

Got the me

Careless Love

A F C⁷ F F

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

F D⁷ G⁷ C⁷ F F⁷ B^b

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

B^bM F C⁷ F C⁷

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

B F C⁷ F F

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

F D⁷ G⁷ C⁷ F F⁷ B^b

tree to tree. I'd build my nest way up in the

B^bM F C⁷ F C⁷

air where the bad boys could not both - er me.

C F C⁷ F F

Now I wear my a - pron high, Now I

F D⁷ G⁷ C⁷ F F⁷

wear my a - pron high, Now I wear my

B^b B^bM F C⁷ F

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

Tuck Me To Sleep in My Old 'Tucky Home

George Meyer - 1921

A

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

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

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

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

B

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

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

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

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

The Sheik of Araby

♩ = 180

A Bb_M G^b7 C^7 F^7 Bb_M C_M^7 Bb_M C_M^7

O - ver the des - ert wild and free_____

Bb_M G^b7 C^7 F^7 Bb_M C_M^7 Bb_M C_M^7

Rides the bold Sheik of Ar - a - by

Eb_M Eb_M Eb_M Eb_M

His ar - ab band At his com - mand

F Bb_M F F

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

Bb_M G^b7 C^7 F^7 Bb_M C_M^7 Bb_M C_M^7

Un - der the shad - ow of the palms,_____

F C^7 F^7 F^7

He sings to call her to his arms._____ I'm the

B Bb Bb B_{DIM} C_M $F7$ C_M $F7$

Sheik of ar - a - by _____ Your

$F7$ $F7$ Bb Bb

love be - longs to me _____ In -

D_M D_{bDIM} C_M $F7$

to your tent I'll creep _____ At

C_M $F7$ $F+$ Bb G_M $C7$ $F7$

night when you're a - sleep _____ The

Bb Bb B_{DIM} C_M C_M $F7$

stars that shine a - bove _____ will

$F7$ $F7$ $D+$ $D7$ $D+$ $D7$

light our way to love _____ you'll

G G $C7$ $C7$

rule this land with me _____ the

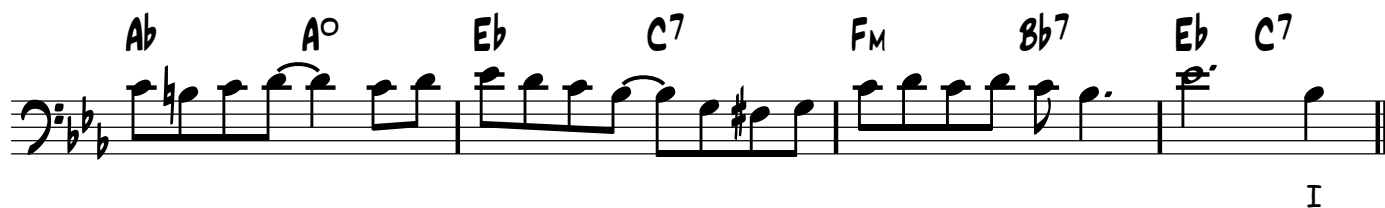
$F7$ $F7$ Bb Bb

Sheik of Ar - a - by _____

Sister Kate

A.J. PIRON - 1919

♩ = 164



Went to adance with my sis-ter Kate, ev - 'ry one theresaid shedanced so great.



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



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



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

Chorus

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

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

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

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

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

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

[illegible]

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

The Love Nest

Louis A. Hirsch & Otto Harbach - 1920

A Eb 8b7 Eb 8b7 Eb 8b7 Eb

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

Gm D7 Gm D7 Gm D7 Gm

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

Fm Eb 8b7 C

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

Fm Fm7(b9) Eb 8b Fm 8b9 Eb

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

Fm7 8b Eb C7 F7 8b7

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

B Eb Eb7 Eb7 Ab Eb7

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

Ab Eb7 Eb G7/D

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

C7 Fm C Fm F7 Bb7

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

C Eb Eb7 Ab Eb7

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

Ab Eb7 G7 G7(b9)

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

C7 Fm Eb

is a love nest, You can call home.

Take Me To the Land of Jazz

Bert Kalmer, Edgar Leslie, Pete Wendling - 1919

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

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

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

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

Chorus:



Take me to the land of jazz, Play the kind-a' blues like Mem-phiss has,
Take me to the land of Jazz, Let me hear the music New Or-leans has,



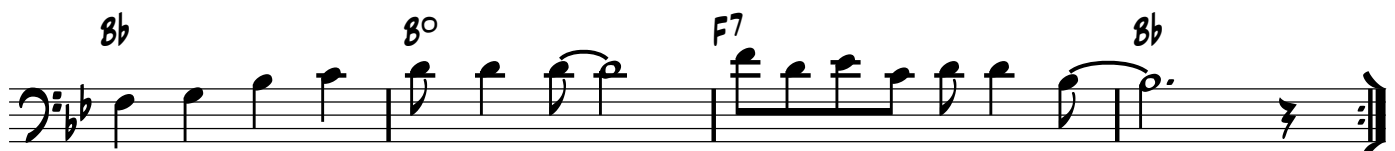
I wan'na step, to a tune that's full of gen-u-ine pep!
I like it hot, and you know that's what that ci-ty's got!



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



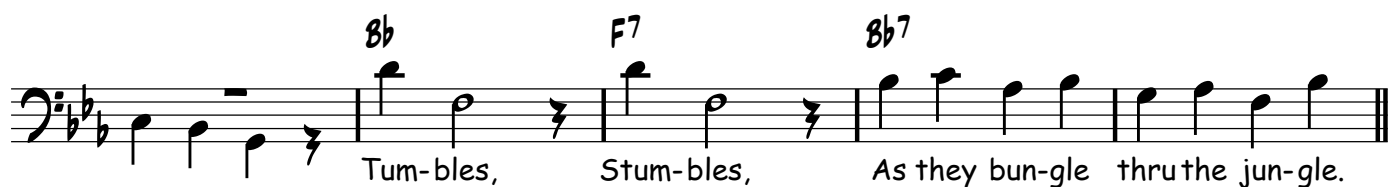
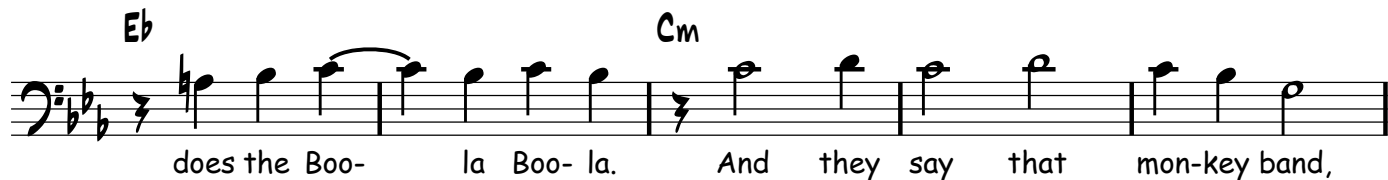
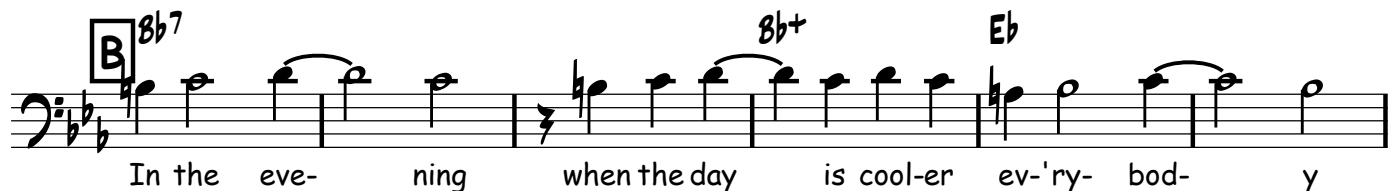
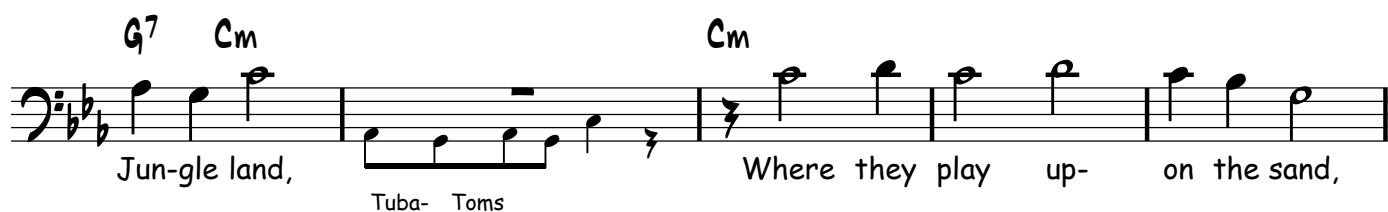
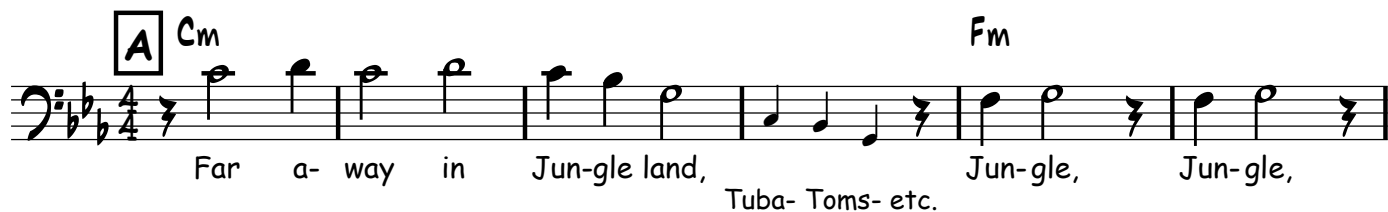
I'll give you fair warn- in', I won't be home- 'til morn- in'. I'll be
love that syn- co- pa- tion, At my des- tin- a- tion! Just

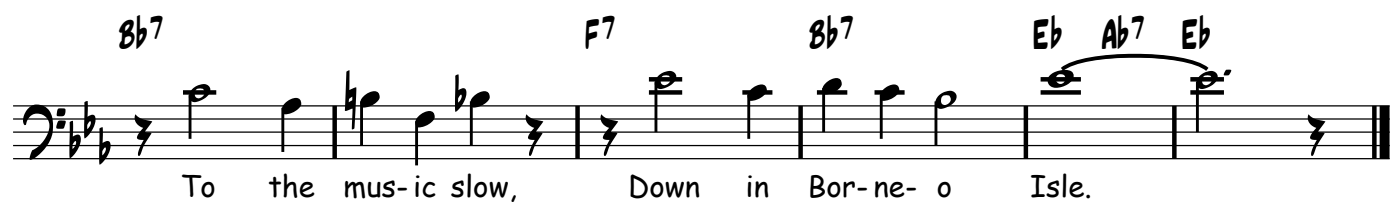
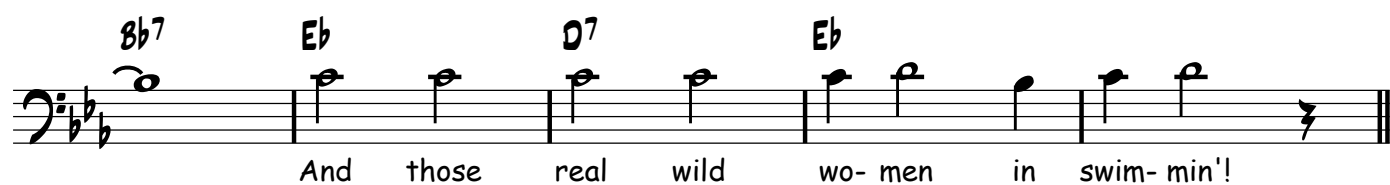
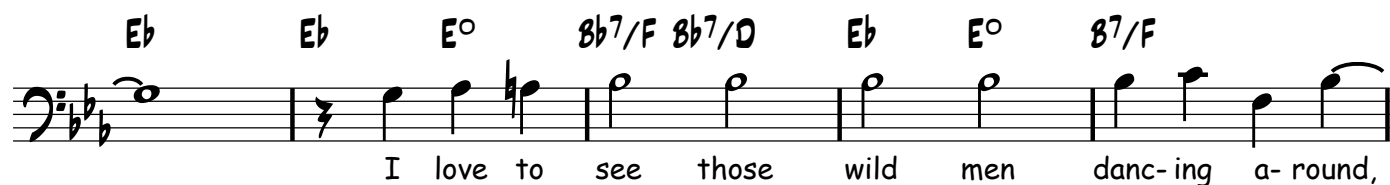
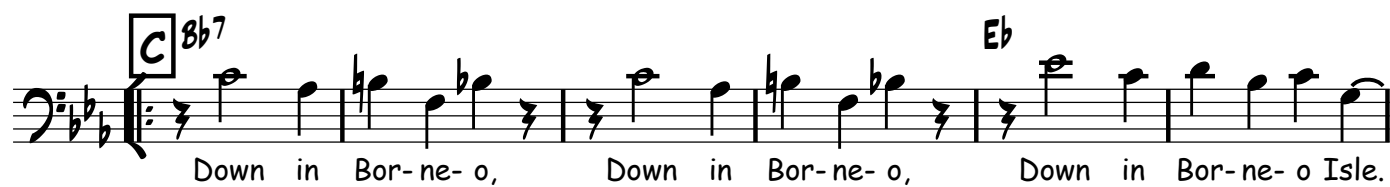


dan- cin' 'til the sun comes up,— In the lov- in' land of jazz.
run- nin' wild and livin' it up,— In the lov- in' land of jazz.

Down In Borneo Isle

Herny Creamer & J. Turner Layton - 1917





The Jazz Me Blues

Tom Delaney

1921

A $E\flat$ 

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

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

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

break



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

B $E\flat$ 

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

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

fill the air Then to you the whole world seems to

break



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

C **Bb7** **Bb°** **Bb7** **Bb°** **Bb7** **G7**

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

C7 **F7**

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

Bb7 **Eb** break

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

Eb7 **D7** **Db7** **C7** **F7**

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

F7 **Eb** **G7**

(Jazz Time) Don't want it fast Don't want it slow,

Cmin **C7**

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

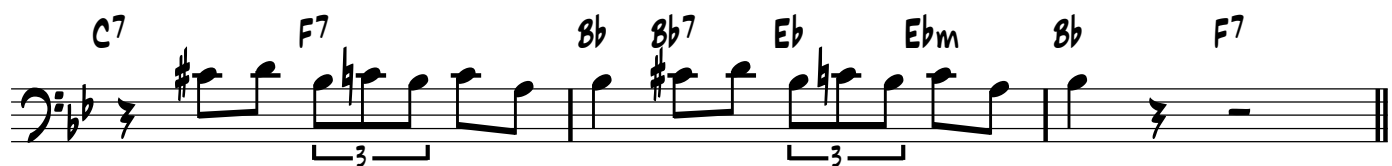
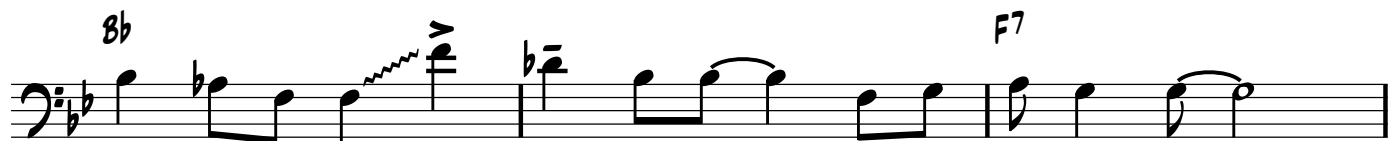
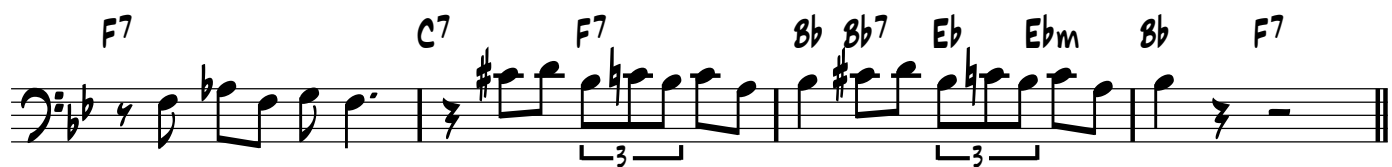
F7 **Bb7** **Eb** **Ab7** **Eb** **D7** **Db7**

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

Solos at "C"

Jelly Roll Blues

Jelly Roll Morton - 1905



Ole Miss

W.C. Handy - 1916

The musical score for "Ole Miss" is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into two main sections, A and B, with various chords and melodic lines.

Section A: This section begins with a boxed 'A' and a C7 chord. The melody starts with a quarter note G2, followed by a quarter note A2, a quarter note Bb2, and a quarter note C3. The next measure contains a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The third measure contains a quarter note A3, a quarter note Bb3, a quarter note C4, and a quarter note D4. The fourth measure contains a quarter note E4, a quarter note F4, a quarter note G4, and a quarter note A4. The fifth measure contains a quarter note Bb4, a quarter note C5, a quarter note D5, and a quarter note E5. The sixth measure contains a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note Bb5. The seventh measure contains a quarter note C6, a quarter note D6, a quarter note E6, and a quarter note F6. The eighth measure contains a quarter note G6, a quarter note A6, a quarter note Bb6, and a quarter note C7. The section ends with a double bar line.

Section B: This section begins with a boxed 'B' and a Bb chord. The melody starts with a quarter note G2, followed by a quarter note A2, a quarter note Bb2, and a quarter note C3. The next measure contains a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The third measure contains a quarter note A3, a quarter note Bb3, a quarter note C4, and a quarter note D4. The fourth measure contains a quarter note E4, a quarter note F4, a quarter note G4, and a quarter note A4. The fifth measure contains a quarter note Bb4, a quarter note C5, a quarter note D5, and a quarter note E5. The sixth measure contains a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note Bb5. The seventh measure contains a quarter note C6, a quarter note D6, a quarter note E6, and a quarter note F6. The eighth measure contains a quarter note G6, a quarter note A6, a quarter note Bb6, and a quarter note C7. The section ends with a double bar line.

Chords and Melody: The chords are C7, F, Bb, C, A7, Dm, Am, E7, F7, Gm, C7, F, Bbm6, and F. The melody is written in bass clef and consists of a series of eighth and quarter notes, with some measures containing beamed eighth notes. The melody is written in a style that is typical of early 20th-century blues and jazz.

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

Blues My Naughty Sweetie Gives To Me

1919

♩ = 100



There are Blues_____ that you get from wor - ry_____ There are Blues_____
 Blues_____ that you get when sin - gle_____ There are Blues_____
 Blues_____ that you get from sweet - ie_____ When she phones_____



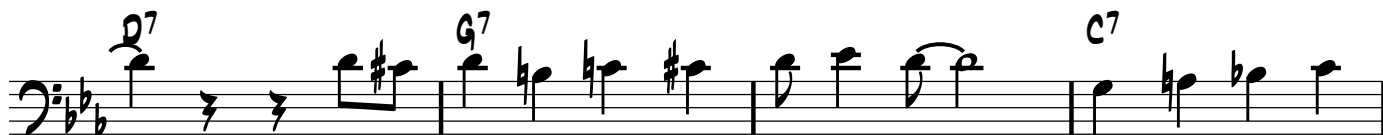
— that you get from pain,_____ And there are Blues when you're lone - ly For
 — that will give you pain,_____ And there are Blues when you're lone - ly For
 — to an-oth-er guy,_____ And there are Blues when your hon - ey spends



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



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



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



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

I Never Knew I Could Love Anybody

199

♩ = 84

1920

A G G+ C⁶/G F⁶ E⁷ A⁷ D⁷

I nev-er knew I could love an - y bod - y, Hon-ey, like I'm lov - ing

G C G

you; _____ I could-n't re - al - ize _____ what a pair of

E⁷ A⁷ A⁷ D⁷ D⁷

eyes And a ba - by smile could do; _____

B G⁶ G⁷ C

I can't sleep, I can't eat, I nev - er knew a

C C_M C D⁷

sin - gle could could be so sweet, _____

C G G+ C⁶/G F⁶ E⁷

I nev - er knew I could love an - y - bod - y,

A⁷ D⁷ G

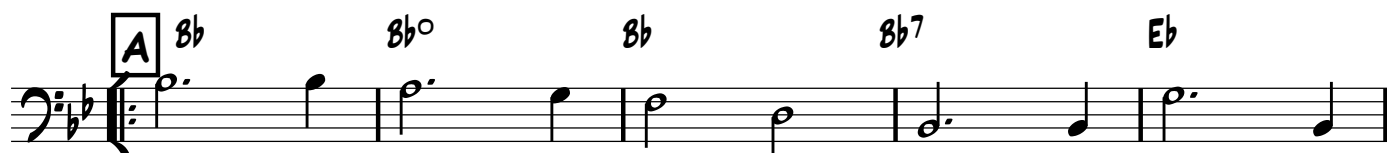
Hon - ey like I'm lov - ing you.

The Curse of An Aching Heart

Al Piantadosi - 1913



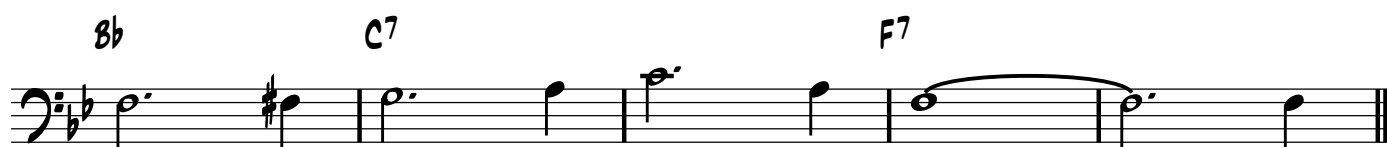
You



made me what I am to-day, I hope you're



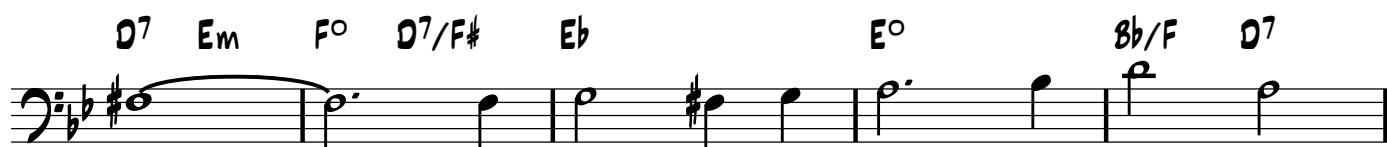
sat-is-fied. You dragged me down and down un-



til the soul with-in me died. You



shat-tered each and ev-'ry dream, You fooled me from the



start. And though you're not true I still love



you, That's the curse of an ach-ing heart.

Some of These Days

201

A G^7 G^7 C_M G^7

Some of these days your gon-na miss me hon - ey. Some of these days

G^7 C_M C_M F_M C^7

you'll feel so lone - ly, you'll miss my hug - gin' you'll miss my

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

kiss - in' you'll miss me hon - ey when you're a - way. You'll be so

B Eb^7 Eb^7 Ab Ab C^7

lone - ly just for me on - ly, cuz you know hon - ey

C^7 F_M F_M Ab $Adim$

you al-ways got your way, And when you leave me I know you'll

Eb C^7 F^7 Bb^7 Eb

grieve me you know you'll miss your ba-by oh some of these days.

Rose of Washington Square

James F. Hahnley - 1919

A Am Dm E7 Am

A gar-denthat nev-er knowssun-shine Onceshel-tered a beau-ti-ful rose. In the

A7 Dm E B7 E7

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

Am Dm E7 Am C C#°

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

G Eb7 Am D7 G Dm7

flut-ter,- with a won-der-ful tale of love, He told her of birds and of

G7 D7 G7

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

B C C° G7 G7 G7+

Rose, of Wash-ington Square a flow-er so Fair should blos-som

C E7 Am

where the sun shines, Rose, for Na-ture did not mean

Am D7 G7

that you should blush un-seen but be the queen of some fair gar-den,

C C C° G7 G7 D°

Rose, I'll nev-er de-part, but dwell in your heart, your love to care,

Am D7 Fm6 C

I'll bring the sun-beams from the Hea-vens to you, and give you kis-ses that

A7 D7 G7 C

spar-kle with dew my Rose of Wash-ington Square.

The Old Rugged Cross

George Bernard - 1913

Chords and markings in the score:

- Staff 1: C, C⁺, F
- Staff 2: C, G⁷, C, F, F^m, C
- Staff 3: **A**, C, C^o, C, C⁷, F, F^o, F, G⁷, *Ritard*
- Staff 4: C, C, C^o, C, C⁷
- Staff 5: F, F^o, D⁷, G⁷, C, F⁷, C
- Staff 6: **B**, G⁷, C, F, C, F, F⁺, F^b, G⁷
- Staff 7: C, C, B^b7, A⁷, D
- Staff 8: C, G⁷, C, F, F^m, C

Dear Old Southland

205

Henry Creamer & Turner Layton - 1921

A Fm E+ Ab/Eb C7/E Fm E+ Ab/Eb C7/E

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

Bbm Db Bbm7 C7 Fm E+ Ab/Eb C7/E

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

Fm E+ Ab/Eb Ab7 Db

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

D° Fm Ab° Bbm7 C7 Fm C7

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

B F F+ Bb B° F Bb F D7

Dear, Dear Old South land, I hear you call- ing to me.

Dear, Dear Old South-land, for you my heart is yearn- ing.

G7 C7 F F+ Bb B°

And I long, how I long to roam back

And I long just to see once more the

F Ab° C7/G C7 F Bb7 F

to my old Ken- tuck- y home.

land I love that Swan- ee shore.

Foolish Questions

♩ = 152

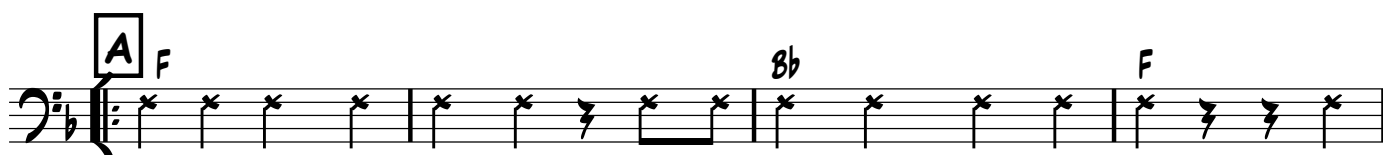
1915



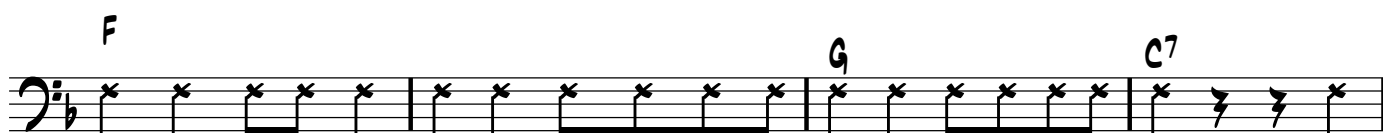
Now you've

Now—

Now let's



all heard fool - ish ques - tions and you no doubt won - der why Some
 then there's that per - son who's al - ways hang - ing 'around the place And
 say the ele - 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?"



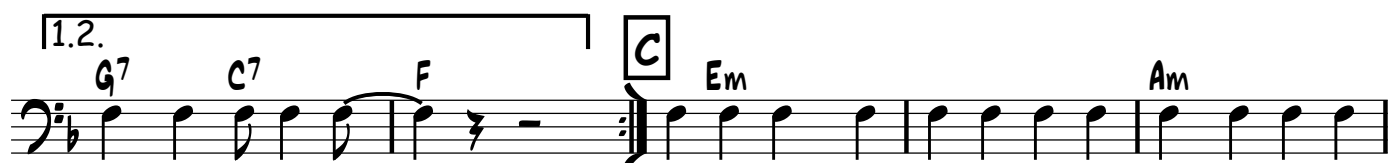
Foo - lish ques-tion no doubt you re - ply No it's for your
 your reply is I hope No I'm not pre-
 I hope that you re - ply No, he just though
 You utter your dy-ing moan No, I was in



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



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



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



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



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



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

Aggravatin' Papa

Roy Turk & Russell Robinson - 1922

A E^b

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

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

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

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

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

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

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

B E^b $C7$ $F7$ B^b7 E^b

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

E^b $C7$ $F7$ B^b7 E^b E^b7

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

Ab Eb Eb7 Ab Eb C7

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

F7 Bb7 Break 2 bars

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

C Eb C7 F7 Bb7 Eb Eb7

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

Ab G D7 Bb7

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

Stop Time - Play beats 1 & 4 as marked

Eb Eb7 Eb7 Eb7 Ab Ab 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,

Eb C7 F7 Bb7 Eb Eb7 Ab Abm Eb Bb7

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

Rose Room

Harry Williams and Art Hickman - 1917



I want to take you to a lit-tle room, A lit-tle room where all the



ros-es bloom. I want to lead you in - to Na-ture's Hall, -



Where ev' ry year the ros-es give a ball... They have an or-ches-tra up



in the trees, For their mu-si-cians are the bird s and bees. And the will



sing us a song As we are stroll-ing a - long. In sun-ny

B $8b7$ $Eb7$ Ab

Rose - land, - Where sum-mer breez-es are play - ing,

$Ab7$ D^b

Where the hon-ey bees are "A May - ing".

D^b_M Ab $F7$

There _____ all the ros-es are sway - - ing,

$8b7$ $Eb7$

Danc - ing _____ while the mead-ow brook flows. The moonwhen

C $8b7$ $Eb7$ Ab

shin - ing, - is more than ev - er de - sign - ing

$Ab7$ D^b

For 'tis ev - er then I am pin - ing,

D^b_M Ab $F7$

Pin - ing _____ to besweet-ly re-clin - ing, Some-where in

$8b7$ $Eb7$ Ab

Rose - land, - Be-side a beau-ti - ful rose.

High Society

1901

8b F7

A F7 8b F7

8b D7 G_M D7 G_M G_M D7 G_M C7 F7

B F7 8b C7 F7

8b 8b7 E_b E_bDIM 8b C7 F7

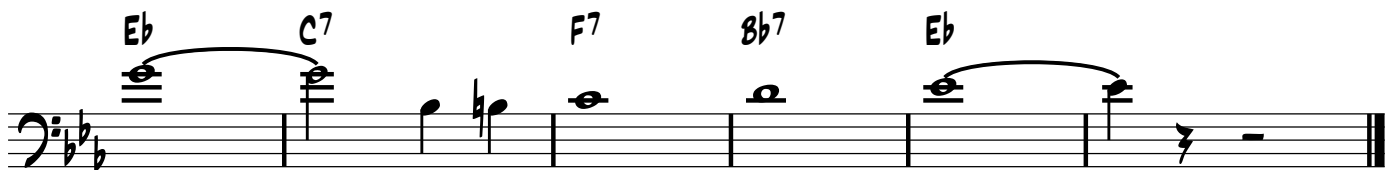
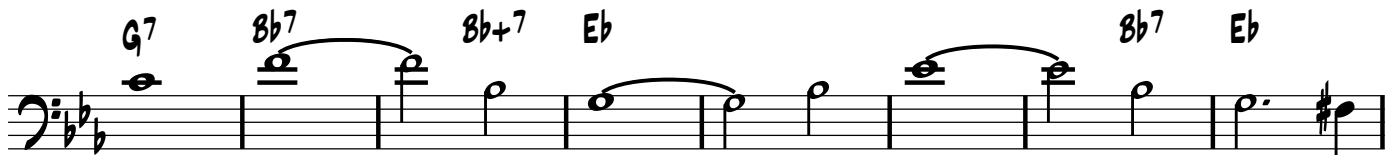
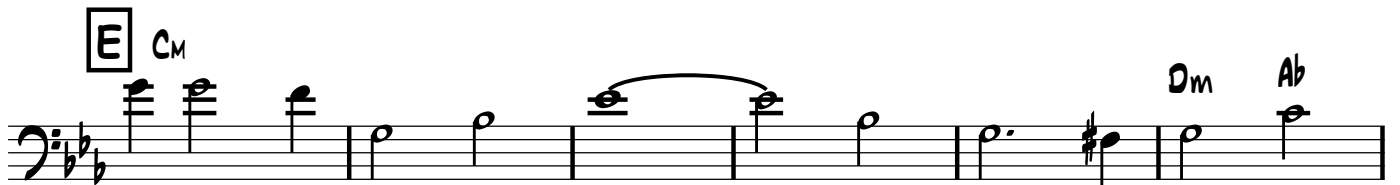
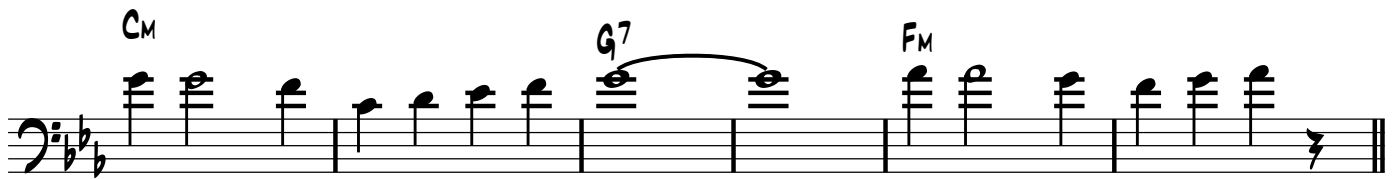
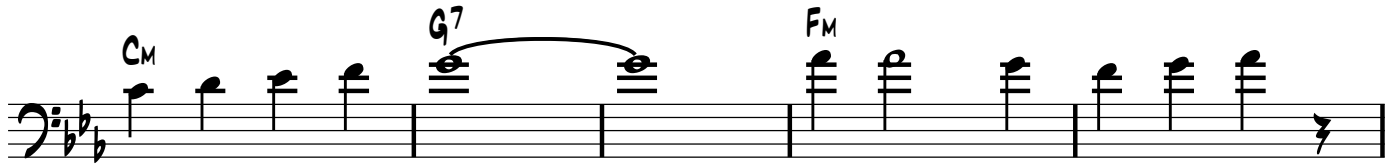
8b 8b7

C E_b Solos Here Ab E_b

8b7 D7 E_b F7 8b7 8b+7 E_b

8b7 E_b Ab E_b E_b7

Ab ADIM E_b C7 F7 8b7 E_b



14 **Alphonse Picou Clarinet Solo**

This section of the musical score contains measures 14 through 27. It continues the melodic and harmonic development of the piece. Measures 14-17 feature a series of eighth-note patterns with various accidentals and triplets. Measures 18-21 show a more complex melodic line with many accidentals and a triplet. Measures 22-25 continue with eighth-note patterns and triplets. Measures 26-27 conclude the section with a final melodic phrase and a triplet. The key signature remains three flats (B-flat, E-flat, A-flat).

American Patrol

F.W. Meacham - 1891

The musical score for "American Patrol" is written in bass clef, 4/4 time, and the key of B-flat major (two flats). The score consists of six staves of music. The first staff begins with a boxed letter 'A' above the first measure, followed by a chord 'F'. The second staff has chords 'F', 'G7', 'C7', and 'F' above it. The third staff has chords 'F', 'F7', 'Bb', 'Gm7', 'C7', and 'F' above it. The fourth staff begins with a boxed letter 'B' above the first measure, followed by a chord 'C7'. The fifth staff has chords 'F', 'F7', 'Bb', 'F', and 'C#°' above it. The sixth staff has chords 'Dm', 'Bb', 'F', 'C7', and 'F' above it. The music features various melodic lines, including eighth and sixteenth notes, and rests. The score ends with a double bar line and repeat dots.

Tiger Rag

The Original Dixieland Jazz Band - 1917

A B^b

B^b F^7 B^b

B^b F^7 1. 2.

Cues are Trombone/Tuba

B C^7 F C^7 F

C^7 F C^7 F

B^b F^7 B^b

B^b F^7 B^b7

C E^b Solo Break

E^b B^b7 Solo Break B^b7

E^b B^b E^b Solo Break

[illegible]

At The Devil's Ball

Irving Berlin - 1913

A *Am*

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

Am *G7*

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

C *E7* *Am*

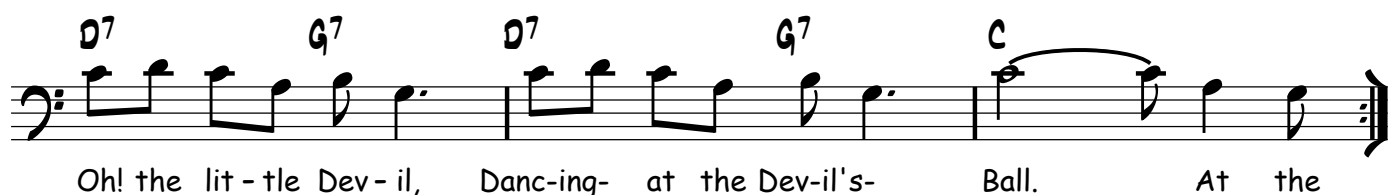
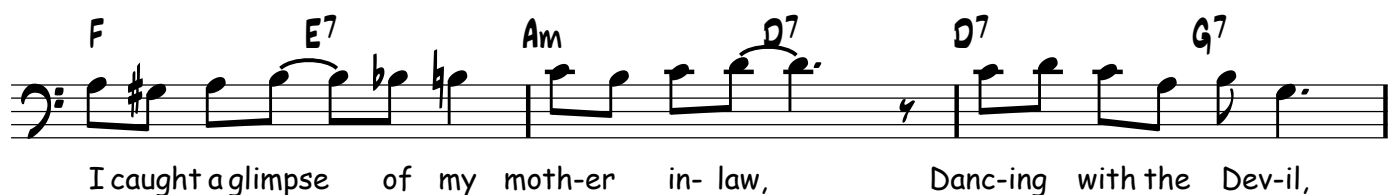
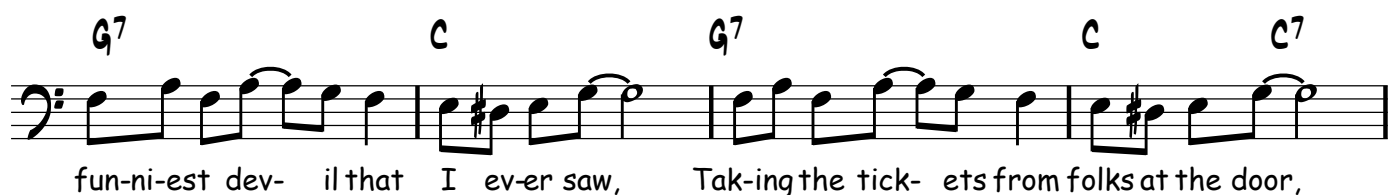
Dev - il was giv - ing a Ball. I checked my coat and hat and start - ed -

Am

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

D7 *G7*

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



At The Jazz Band Ball

♩ = 180

Original Dixieland Jazz band - 1918

A G_M

F^7 B^b G^7 C^7 F^7

G_M

C^7 F^7

B G^7 C^7 F^7

B^b G^7 C^7

E^b E_{DIM} B^b G^7 C^7 F^7 B^b

G^7 C^7 F^7

B^b G^7

C^7 E^b E_{DIM} B^b G^7 C^7 F^7 B^b

Under The Bamboo Tree

♩ = 164

Bob Cole - 1902

A $A\flat$ $B\flat M$ $E\flat 7$ $A\flat$ $B\flat M$ $E\flat 7$ $D\flat$

Down in the jun-gles lived a maid, of roy-al blood though dusk-y shade.

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

a marked im-pres-sion once she made, up-on a Zu-lu from Ma-ta-booo-loo

$A\flat$ $B\flat M$ $E\flat 7$ $A\flat$ $B\flat M$ $E\flat 7$ $D\flat$

And ev-ry morn-ing he would be— down un-der-neath a bam-boo tree,

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

a-wait-ing there his love to see... and then to her he'd sing: If

B $A\flat$

you like - a me like I like - a you and we like - a both the same,

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

I like - a say, this ve - ry day, I like - a change your name. — 'Cause

$A\flat$

I love - a you and love-a you true and if you a love a me,

$E\flat 7$ $A\flat$

One live as two, two live as one, un-der the bam-boo tree.

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-bouthalf-past eight.

F^7 B^b/D B^b° C_M^7 F^7



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

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

E^b E° B^b A^7 G^7



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

C^7 F^7 B^b B^b_{DIM} C_M^7 F^7



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

Japanese Sandman

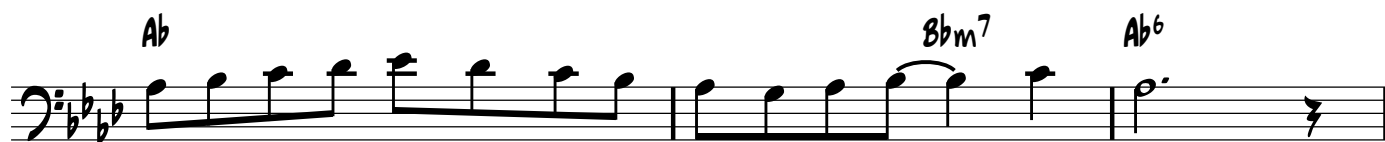
Raymond Egan & Richard Whiting - 1920



Won't you stretch im-ag-i-na-tion for the mo-ment and come with me. — Let us



hast-en to a na-tion ly-ing o-ver the west ern sea. — Hide be



hind the cher-ry blos-soms here's a sight that will please your eyes.



There's a ba-by with a la-dy of Ja-pansing-ing lu - la - bies.



Night winds breathe her sighs.

Here's the Jap-an-ese



Sand man, Sneak- ing in with the dew. Just an old sec-ond hand man,



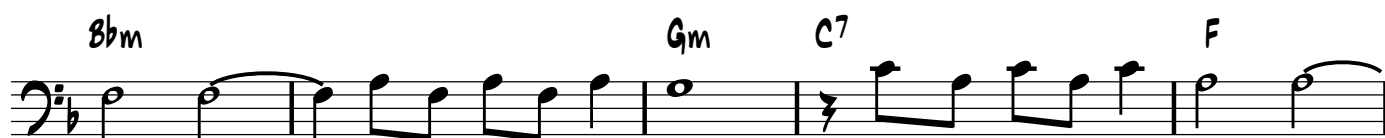
He'll buy your old day from you. He will take ev-'ry sor- row of the day that is



through, And he'll give you to- mor row Just to start life a new.



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



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



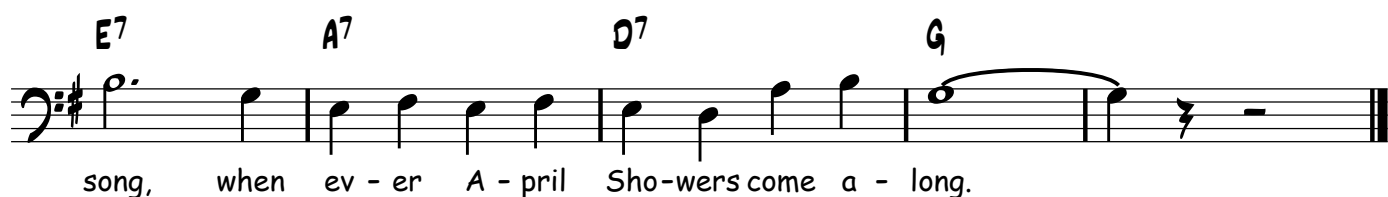
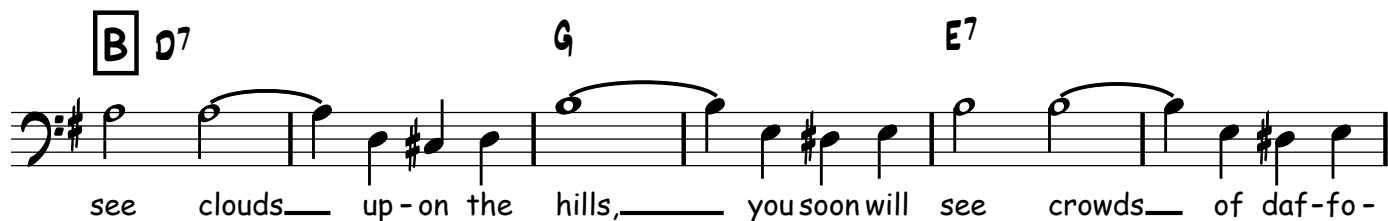
Trade him sil- ver for Just an old sec- ond



hand man, trad-ing new days for old.

April Showers

Louis Silvers & Bud DeSylva
1921



The Whiffenpoof Song

227

Tod B. Galloway - 1909

A E^b E° B^b7 Fm^7

We're poor lit-tle lambs who have lost our way. Baa!

B^b7 E^b B^b7 E^b E°

Baa! Baa! We're lit-tle black sheep who have

B^b7 Fm^7 B^b7 E^b

gone a- stray, Baa! Baa! Baa.

B Cm E^bm B^b7 B^b+7

Gen - tle-men song - sters Off on a spree, Doomed from here to e-

E^b E^b7 D^7 D^b7C^7

ter- ni- ty. Lord have mer- cy on

Fm^7 B^b7 E^b Abm^6 E^b B^b7

such as we, Baa! Baa! Baa!

Livery Stable Blues, a la Muggsy Spanier

(Barnyard Blues)

Lopez & Nuñez, 1917

E_b E_b7 A_b A_bm E_b B^b7 B^b7 Break - 1 Bar
 Bass Drum

E_b B^b+7 E_b E_b7 A_b
A

A_b E_b C^7 F^7

B^b7 E_b E_b° B^b7 E_b 1st time Only
 Bass, Trombone, & Bass Drum

E_b
B

A_b E_b C^7

F^7 B^b7 E_b E_b° B^b7 E_b Last Time: To Coda
 Trombone Gliss to "C"

E_b B^b+7 E_b Fine
 Bass Drum

C Eb Harmonize Clarinet Break Cornet "Horse Whinny" Ab Trombone

Ab Eb

F7 Bb7 Eb Eb° Bb7 Eb 1 X Only - Trombone

D Eb Solos Eb7 Ab7

Eb C7 F7 Bb7 Eb Eb° Bb Eb

E Eb Harmonize Break: 3 Bars: Clarinet Break Cornet "Horse Whinny" Ab Trombone

Ab Eb C7 F7

Bb7 Eb Eb° Bb7 Eb

Back to "B" - Take CODA:

Somebody Stole My Gal

Leo Wood 1918

A E_b $E_b^{\circ}/F^{\#}$ Bb^7 E_b $E_b^{\circ}/F^{\#}$ Bb^7

Gee but I'm lone- some, lone- some and blue, I've found out some- thing I nev- er knew.

C^7 F^7 Bb^7

I know now what it means to be sad, For I've lost the best gal I ev- er had.

Fm C^7 Fm F^7 Bb^7

She on- ly left yes- ter - day, Some- bo- dy stole her a - way. Bass Pickups

B E_b Gb° Bb^7/F Bb^7 Bb^7 Bb^+7 E_b D^7 D^b7

Some- bod- y stole my gal. Some- bod- y stole my pal.

C^7 F^7 F^7 Bb^7 bar break

Some- bod- y came and took her a- way. She did- n't ev- en, say she was leav- in'.

C E_b Gb° Bb^7/F Bb^7 Bb^7 Ab^7 G^7 Bb^7

The kis- ses I Iove so, He's get- tin' now I know. But

E_b E_b^7 Ab Abm

Gee! I know that she, would come to me, if she could see, her

E_b F^7 Fm^7 Bb^7

bro- ken heart- ed, lone- some pal. Some bod- y stole my

E_b C^7 F^7 Bb^7 E_b Ab^7 E_b

gal! gal!

Somebody Stole My Gal (Foxtrot Version)

231

Leo Wood - 1918

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

Some-bod-y stole my gal. Some-bod-y stole my

Bass Pickups

E^b E^b7 $D7$ D^b7 $C7$ $F7$

pal. Some-bod- y came and took her a- way.

$F7$ $F7$ B^b7

She did- n't ev- en, say she was leav- in'.

B E^b E^b B^b7/F B^b7 B^b7 B^b+7 E^b

The kis-ses I love so, He's get-tin' now I know.

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

But Gee! I know that she, would come to me, if she could

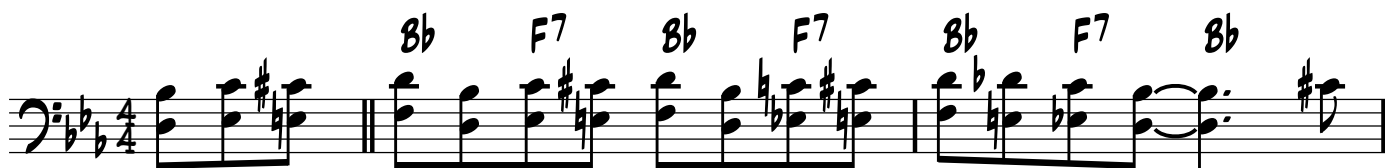
A^b E^b E^b B^b7 E^b $F7$ $F7$

see, her bro- ken heart- ed, lone- some pal.

$Fm7$ B^b7 B^b+7 1. E^b $C7$ $F7$ B^b7 E^b A^b7 E^b

Some bod- y stole my gall!

Beale St. Blues



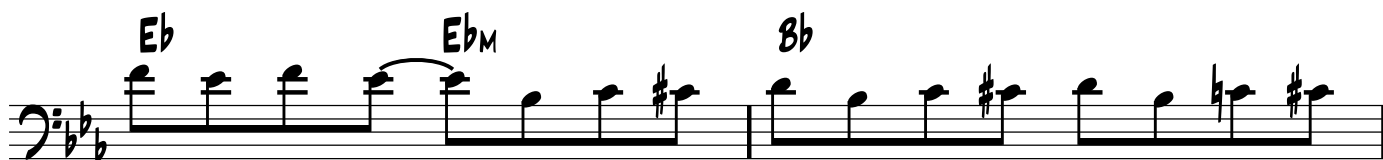
You'll



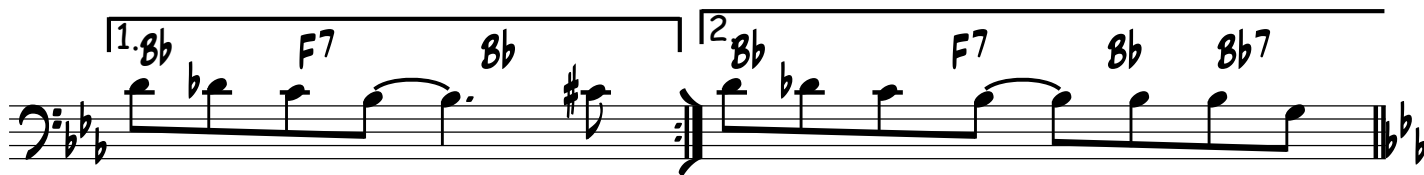
see pret - ty Browns_ in beau - ti - ful gowns,_ You'll see
 see Hog - Nose rest-'rants and Chit - lin Ca - fe's,_ You'll see
 Beale Street Could talk,_ If Beale Street could talk,_ Mar - ried



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



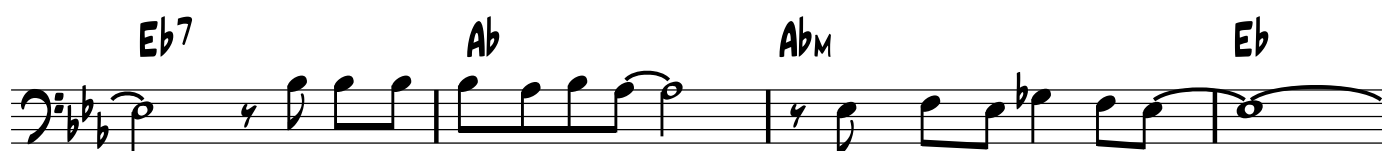
pick - pock - ets skilled, You'll find that bus' ness nev - er clos - es 'til some -
 Now just a sham,_ You'll see Gold - en balls e - nough to pave the
 nev - er drink booze, And the blind man on the corner who sings these



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



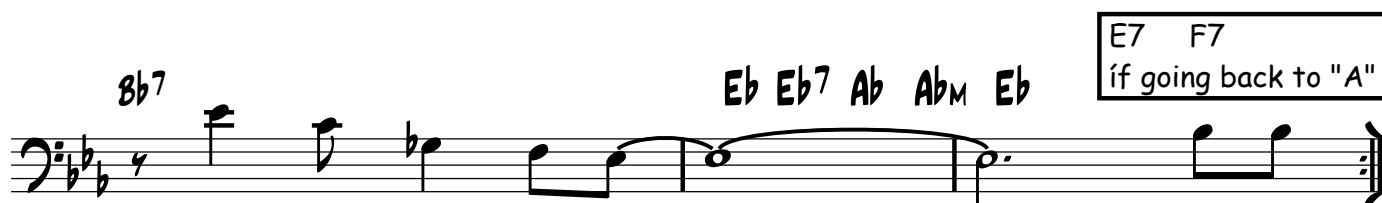
rath - er be here, — Than an - y place I know. —
 goin' to the river, May - be bye and bye. —
 rath - er be there, Than an - y place I know —



— I'd rath - er be here, Than an - y place I know. —
 I said I'm goin' to the river, And there's a rea - son why: —
 I said I'd rath - er be there, Than an - y place I know —



— It's gon - na take the ser - geant —
 — Be - cause the riv - er's wet and —
 — New York may be all right, but



For to make me go. — Well I'm
 Beale Street's done gone dry. — I'd
 Beale Street's paved with gold. —

Stock Yard Strut

♩ = 195

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

$E\flat^7$ $A\flat^7$ G^7 $A\flat$ $E\flat^7$

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

$E\flat^7$ $E\flat^7$ $A\flat$ $A\flat$

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

$A\flat$ $E\flat^7$ $E\flat^7$ $E\flat^7$ $E\flat^7$ $E\flat^7$

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

$A\flat$ Break $A\flat$ $A\flat$ $A\flat$

$A\flat$ $A\flat^7$ $A\flat^7$ $D\flat$ $D\flat$

D^{dim} D^{dim} A^b F⁷
 B^b7 E^b7 A^b A^b
 [C] A^b A^b F^m A^b A^b A^b A^{dim}
 E^b7 E^b7 E^b7 E^b7 E^b7
 E^b7 E^b7 E^b7 A^b A^b
 A^b A^b A^b A^b7
 A^b7 D^b D^b D^{dim} D^{dim}
 A^b F⁷ B^b7 E^b7
 Rhythm section plays charleston rhythm
 A^b7 A^bdim D^bm7 A^b A^b7 A^bdim D^bm7 A^b

On The Alamo

Isham Jones & Gus Kahn - 1922

A Cmaj7 Dm7 C D7 Am7 Fm D7

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

Dm7 G7 Em7 Eb7 Dm7 G7

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

Cmaj7 Dm7 C B7 Em7 A7 Am7

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

D7 Dm7 G7 Break

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

B Cmaj7 Dm7 C D7 Am7 Fm D7

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

Dm7 G7 Em7 Eb7 Dm7 E7

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

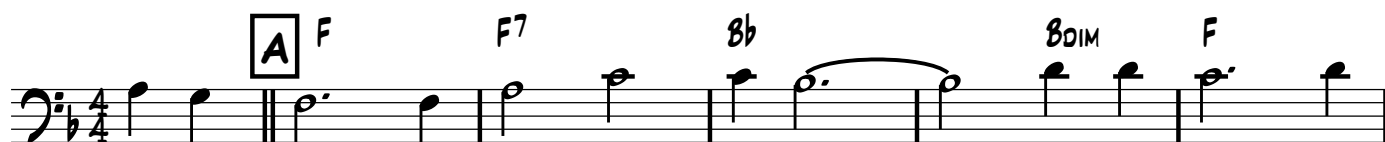
Am C F#o

dreams it seems I go Where the moon swings

D7 Dm7 G7 C F7 C

low, On the Al- a- mo.

When The Saints



I am just a wea - ry pil - grim _____ Plod-ding thru this
Well I pray each day to heav-en, _____ For the strength to
Want to join the heav'nly-band, _____ Want to play in the



land of sin; _____ Gett-ing read - y for that
help me win, _____ I want to be in that pro -
ang - el band, _____ Want to hear the trum - pets



ci - ty, _____ When the saints come march - ing in. Oh when the
cess-ion, _____ When the saints come march - ing in.
blow-ing, _____ When the saints come march - ing in.



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.

Some Sweet Day

Tony Jackson

Ed Rose - Abe Olman - 1917

♩ = 146

A

C/E E^b G⁷/D C[#] D_M G⁷ G⁺ C C^o G⁷

Al - though it's spring the birds don't sing - You're leav - ing me - to - day. It's

C C_M G E⁷ A_M D⁷ G⁷ G⁺

not the first - time my poor heart has been in pain this way. In

C/E E^b G⁷/D C[#] D_M G⁷ G⁺ C

win - ter time - you're good and kind, - For - ev - er by - my side, But when

G⁷/D C_M E^b G⁷/D E⁷ A_M D⁷ G

sum - mer's near - you dis - ap - pear, Don't ev - en say good - bye. You're goin' to

D⁷ G⁷ D⁷ G⁷

long for me some - day, But I'll be far a - way. 'Cause when the

B C C⁷ C⁷/B^b D⁷/A D⁷

cold wind does blow — with its ice — and its snow, — Then your heart

G⁷ C E^b° G⁷/D G⁷

— soon will melt — for each sor - row I have felt. And when your

C C⁷ C⁷/B^b D⁷/A D⁷

friends turn a - way, — time will prove what I say. — Now's your time,

G⁷ C C⁷ C° G⁷ C

— I'll have mine — Some Sweet Day. (Yes, Some Sweet Day.)

Ida, Sweet As Apple Cider

Eddie Munson & Eddie Leonard - 1903

A E^b $G^b\circ$ B^b7 Fm^7 B^b7

In the re-gion where the ros-es al-ways bloom, Breath-ing out up-

Fm^7 B^b7 E^b B^b7 E^b $G^b\circ$

on the air their sweet per-fume, Lives a dus-ky maid I long to

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

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

B E^b $G^b\circ$ B^b7 B^b7

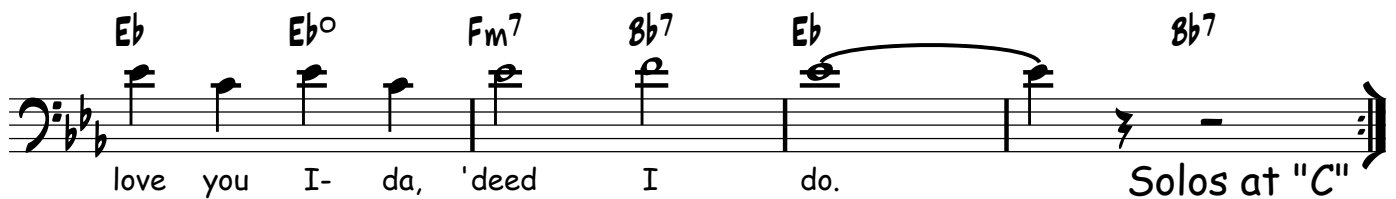
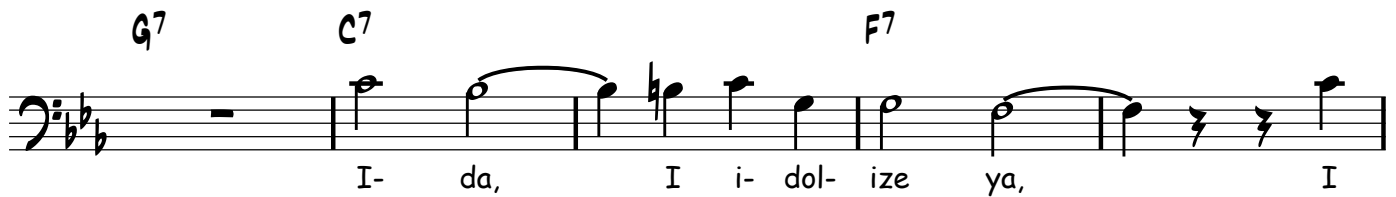
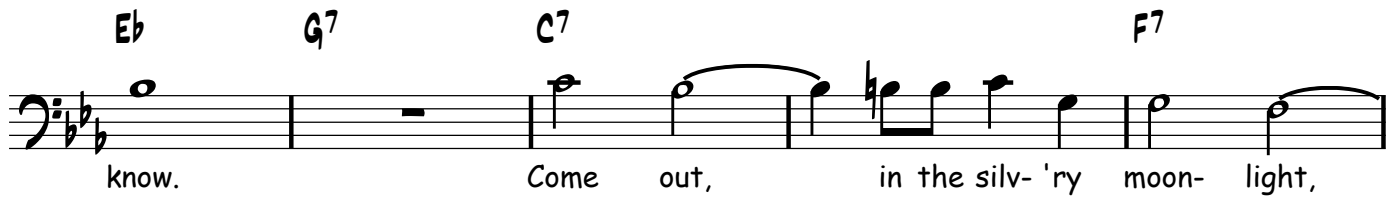
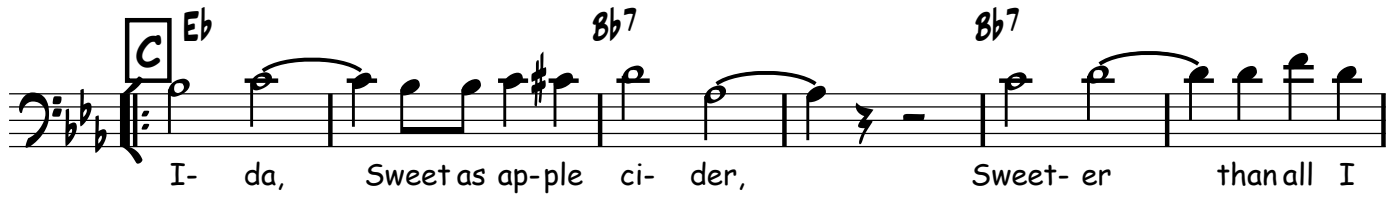
When the sun is sink-in' in that gold-en West, Lit-tle Rob-in

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

Red Breast gone to seek their nests. Then I sneak down to that place I

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

love the best, Ev'-ry ev'n-ing there a-lone I sigh:



Someday Sweetheart

Spike Brothers & Carter - 1919



You told me that you loved me true, and I be-lieved in you. You



broke your vow and now some-how- it seems I'm al-ways blue. But there'll come a day



When you're far a-way. You'll sit a-lone and cry for



me you'll sigh and the days that have gone by. Some- day Sweet-

heart, you may be sor-ry for what you've

done to my poor heart. You may re-

gret the vows you've bro-ken, The

things you did that made us drift a-part, You're hap-py

now, and can't see how, the wear-y

blues will ev-er come to you. But as you

sow so shall you reap, dear, and what you reap will make you

weep some-day, sweet-heart. Some-day Sweet-

B F C+7 F E7 Eb7 D7

G7 C7 F F#° C7/G

F C+7 F Am

E7 Am C7

C F9 Bb6

G9 C7

F C+7 F F E7 Eb7 D7 G7

C7 Bb7 C7

'Til We Meet Again

1918



There's a song in the land of the li - ly. — Each sweet-heart has heard with a
 Tho' good - bye means the birth of a tear drop — Hel - lo means the birth of a



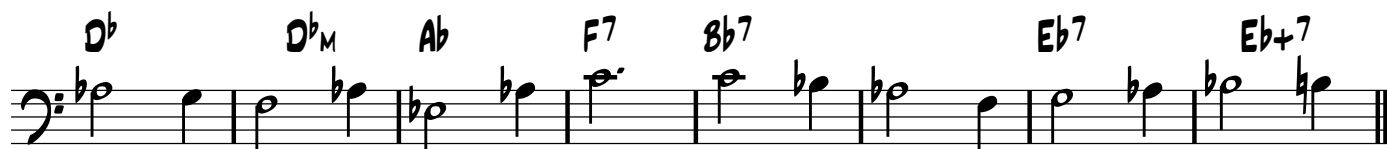
sigh. — O - ver high gar - den walls This sweet e - cho
 smile — And the smile will e - rase The tear blight - ing



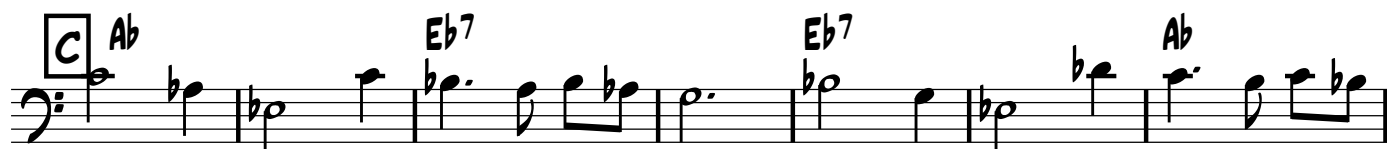
falls As a sol - dier boy whis - pers good - bye —
 trace When we meet in the af - ter - a - while



Smile the while you kiss me sad a - dieu When the clouds roll by I'll come to you.



Then the skies will seem more blue, down in lov - ers land my dear - ie



Wed - ding bells will ring so mer - ri - ly, Ev - 'ry tear will be a mem - o -



ry. So wait and pray each night for me, 'Til we meet a - gain.

Just A Closer Walk

Chords: Bb , Bb , $F7$, $F7$, $F7$, $F7$, Bb , Bb , Bb , $Bb7$, Eb , $C7$, Bb , $F7$, Bb .

The musical score is written in bass clef with a key signature of two flats (B-flat major). It consists of four staves of music. The first staff begins with a treble clef and a key signature change to two flats, followed by a 4/4 time signature. The melody is written in the bass clef. The second staff continues the melody with various chords. The third staff features a melodic line with a long note and a slur. The fourth staff concludes the piece with a final chord and a double bar line.

After The Ball

Charles K Harris - 1891

♩ = 100

A A^b E^b7

A lit - tle maid - en climbed an old man's knee,___

E^b7 A^b

Begged for a sto - ry "Do unc - le please"

B A^b C^7 F^M

Why are you sin - gle, why live a - lone?___

D^b D^{DIM7} A^b F^7 B^b7 E^b7 A^b

Have you no ba - bies, have you no home? n

C F^M C^7 D^b E^b7 A^b

I had a sweet - heart, years, tears a - go;___

D^b D^{DIM} A^b B^b7 E^b7

Where she is now pet, you will soon know. ___

D $A\flat$ $A\flat$ $A\flat$ C^7 Fm

List to the so - ry, I'll tell it all._____

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

I believed her faith - less, af - ter the ball._____

E $A\flat$ $E\flat^7$

Af-ter the ball is o - ver Af-ter the break of morn,_____

$E\flat^7$ $E\flat^{\circ 7}$ $E\flat^7$ $A\flat$

A-ter the dan - cers leav - ing, af - ter the stars are gone._____

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

Ma-ny a heart is break - ing if you could read them all

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

Ma-ny the hopes that have van - ished Af - ter the ball.

When The Midnight Choo-Choo Leaves For Alabam'

Irving Berlin - 1912

A E^b B^b+ E^b B^b+ E^b

I've had a might-y bu-sy- day, I've had to pack my things a- way. Now I'H
The minute that I reach the place, I'm goin'to ov- er- feed my face,'Cause I

E^b A^b A^bm E^b

give the land-lord back his rust- y key, The ver- y key, That opened
have-n't had a good meal since the day I went a- way. I'm goin'to

E^b B^b+ E^b B^b+ E^b E^o F^7

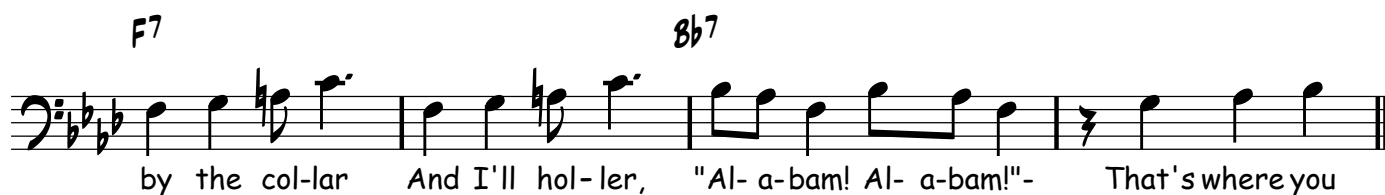
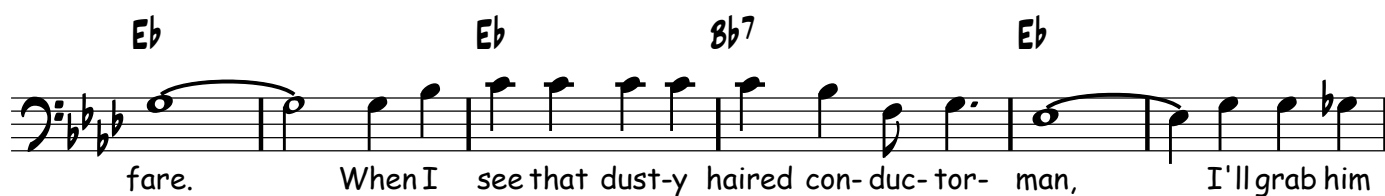
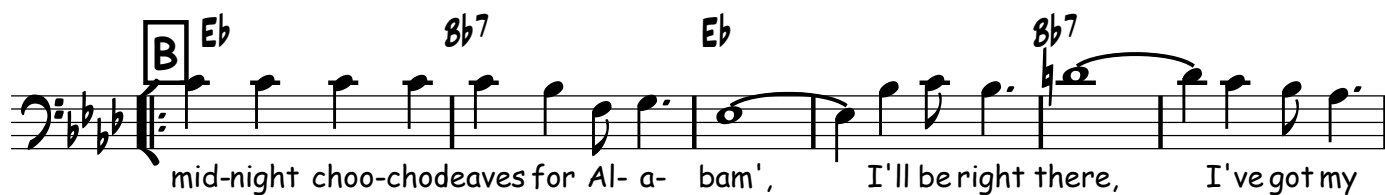
up my drear-y- flat, Where ma- ny wear- y nights I sat, Think- ing of the folks down
kiss my Pa and Ma, a doz- en times for ev-'ry star, Shin- ing o- ver Al- a-

F^7 B^b B^bo B^b B^b7

home who think of me. That is why you'll hear me
ba- ma's new mown hay. I'll be glad e- nough to

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

sing- ing mer- ri- ly; When that
throw my- self a- way.



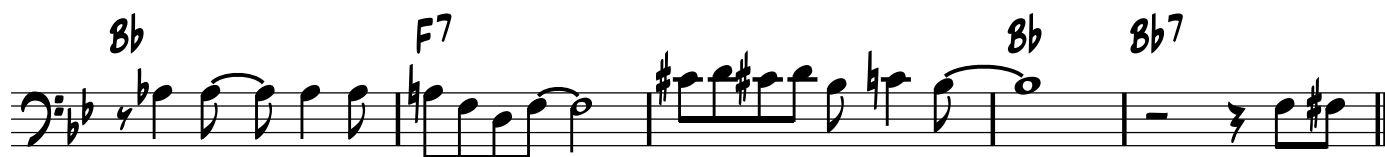
All The Girls Go Crazy

Kid Ory 1916

Stop Time 2 bars



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," -

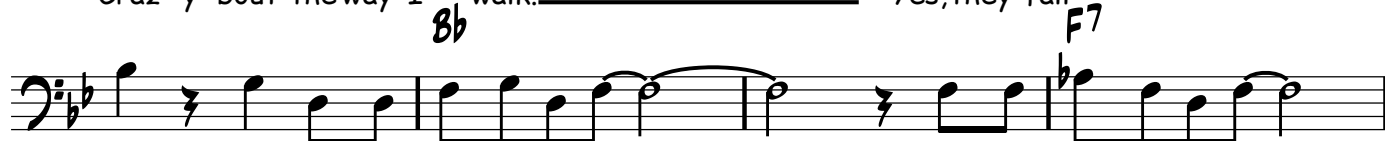


Hon-ey'bout the way I walk_____

Yes, all the girls go

Craz-y 'bout the way I walk_____

Yes, they fall on their

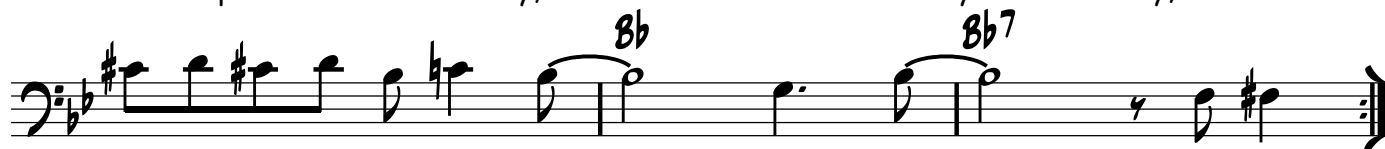


craz - y 'bout the way that walk,_____

'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:

Chorus: 1st Time Soft:

C

First time of the Chorus, marked 'Soft'. The notation is in bass clef with a key signature of two flats (Bb, Eb). The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: Eb, Bb, F7, Bb, Bb7, Eb, Eb, Bb, Bb7, and Eb.

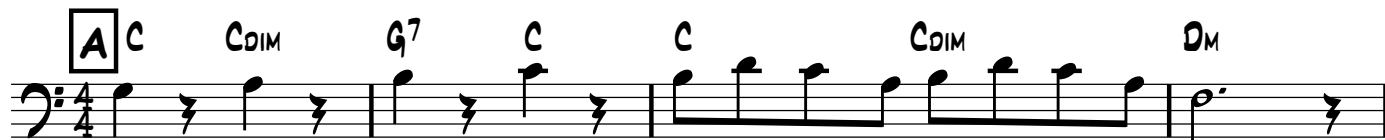
Climax Chorus: ad lib:

D

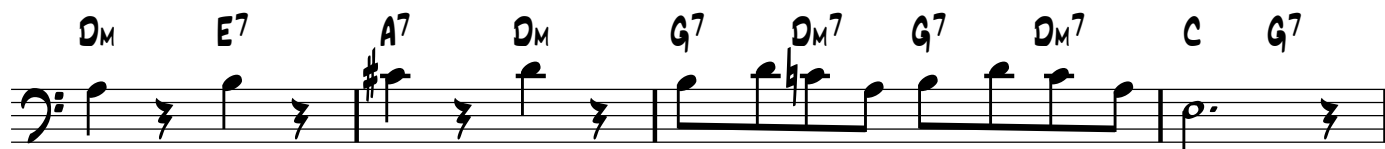
Climax Chorus, marked 'ad lib'. The notation is in bass clef with a key signature of two flats (Bb, Eb). The melody features longer note values and slurs. Chord symbols are placed above the staff: Eb, Bb, F7, Bb, Eb, Bb7, Bb, F7, Bb, Eb7, and Bb.

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-emn look-ing face.



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



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

B C D⁷ E⁷

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

G⁷ C C^{#0} G⁷

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

C F A⁷ D^M A⁷ D^M

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

C C⁷ D⁷ F^M A^M

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

E⁷ A⁷ D⁷ C G⁷ C

soon, By the sil - ve - ry Moon.

Ballin' The Jack

Chris Smith - 1913



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



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,



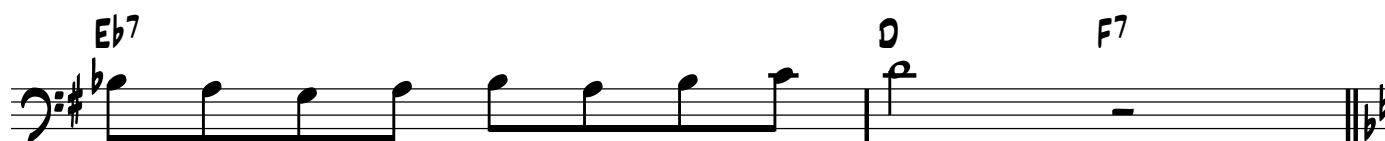
I'm the par- ty in- tro- duced it there, so!
That is why I rave a- bout it so!



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,



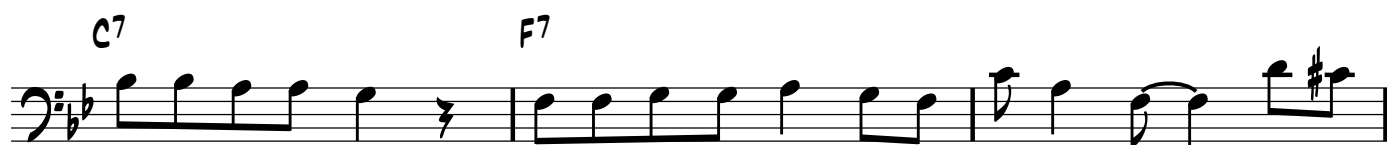
for spring-ing some-thing new; I will show this lit- tle dance to you,
all try to do the dance, Join right in now while you got the chance,



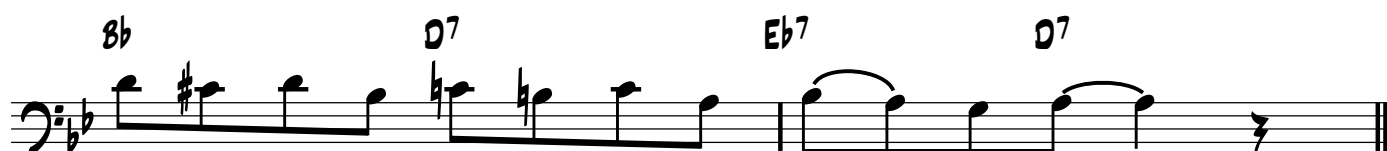
When I do you'll say that it's a bear!
Once a - gain the steps to you I'll show:



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



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



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

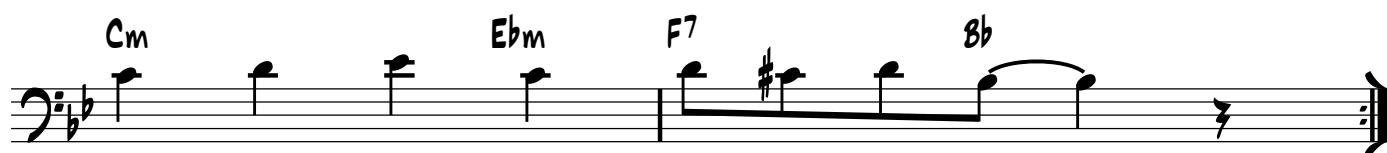


Stretch lov-in' arms straight out in space, Then you do the Ea-gle Rock with sty-



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

Solos at "C"



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

Bluin' The Blues

Henry Ragas 1918

♩ = 120

pp *f*

A

pp *f*

B

pp *f*

Chords: Bb, Bb7, Eb, F7, Eb7, Gb7, Bb, A7, Ab7, G7, C7, F7, Bb, F, Bb, Bb, Gb7, Bb, Bb7, Eb7, Gb7, Bb, A7, Ab7, G7, C7, F7, Bb, F7, Bb.

C Bb G^b7 Bb $Bb7$ Solos

pp *f*

E^b7 G^b7 $Bb7$ A^7 A^b7 G^7

C^7 F^7 Bb F^7 Bb F^7

D Bb Bb $Bb7$

E^b7 G^b7 Bb A^7 A^b7 G^7 C^7 F^7

Bb F^7 **E**

pp *f*

In the Sweet By and By

Joseph Philbrick Webster



1. There's a land that is fair - er than day, And by faith we ~~case~~ see it a
 2. We shall sing on that beau - ti - ful shore The me - lo - di - ous songs of the
 3. To our bount - i - ful Fa - ther a - bove, We will of - fer out - rib - ute of



far; For the Fa - ther waits o - ver the way To pre
 blessed; And our spir - its shall sor - row no more, Not a
 praise For the glor - i - ous gift of His love And the



pare us a dwell - ing place there. In the
 sigh for the bless - ing of rest.
 bless - ings that hal - low our days.



sweet by and by, We shall meet on that beau - ti - ful shore; In the



sweet by and by, We shall meet on that beau - ti - ful shore.

Any Time

Herbert Lawson 1921

An-y time you're feel-ing lon - ly, An-y time you're feel-ing
blue, An - y time you feel down heart-ed, That will
prove your love for me is true. An - y time you're think-ing
'bout me, That's the time I'll be think-ing of
you, So an - y time you say you
want me back a - gain, that's the time I'll come back home to
you. An - y you.

And They Called It Dixieland

Raymond Egan & Richard Whiting - 1916

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

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

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

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

G^7 Cm Gm^7 C^7 C^7

fin-est place I've known, When they built my home sweet home, Noth-ing was for-got- ten in the

C^7 F C^7 F^7

land of cot- ton, from the clo-ver to the hon-ey comb, And then they

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

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

F^7 D^7

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

G^7 C^7

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

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

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

Toot, Toot, Tootsie

Gus Kahn, Ted Fiorito - 1922

A E_b F^7

Toot, Toot, Toot-sie, Good - Bye!

Bb^7 E_b E_b E_b E°

Toot, Toot, Toot-sie, don't cry, The choo choo train that

F_m^7 Bb^7 Bb^7 F_m^7 Bb^+7 E_b G_b° F_m^7 Bb^+7

takes me, a-way from you no words can tell how sad it makes me

B E_b F^7 Bb^7 E_b^9

Kiss me, Toot-sie and then, Do it o-ver a- gain.

A_b^7

Watch for the mail, I'll nev- er fail, If

E_b Bb^7

you don't get a let- ter then you know I'm in jail,

C E_b F^7

Tut, Tut, Toot- sie don't cry.

Bb^7 E_b (Bb^7)

Toot, toot, Toot - sie, Good - bye.

Ostrich Walk

Original Dixieland Jazz Band - 1918

Chord symbols: F, C[#]7, Gm⁷, C⁷, G, D⁷, G⁷, C⁷, F, G⁷, C⁷, F, G⁷, C⁷, F⁷, B^b, B^bm, F, D⁷, Gm⁷, C⁷, 1. F, 2. F B^b F^o, F, F^o Break, C⁷ Break, F Break, F, F^o, C⁷, F Break, F^o, C⁷, F Break, F^o, C⁷, F.

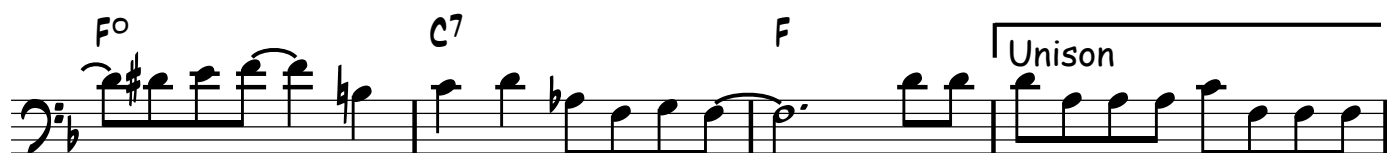
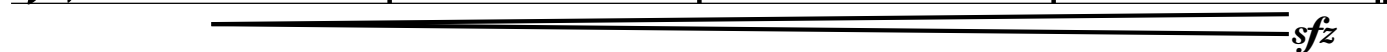
Section markers: A, B.

Instrumentation: Trombone, Cornet, Clarinet.

Tempo/Style: Stop Time 4 bars.



Stop Time 4 bars



Missouri Waltz

John Eppel & J.R. Shannon
1914



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



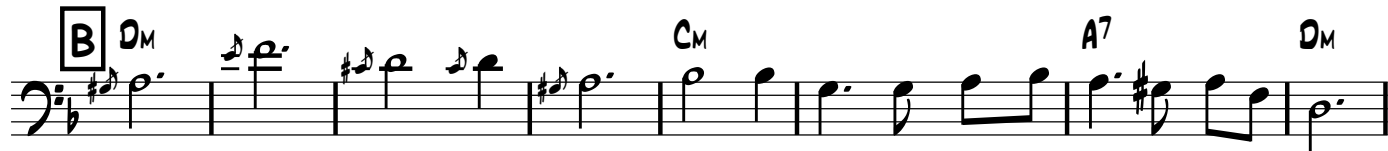
sigh as in days long gone by. Way down in Miss - our - i where I



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.



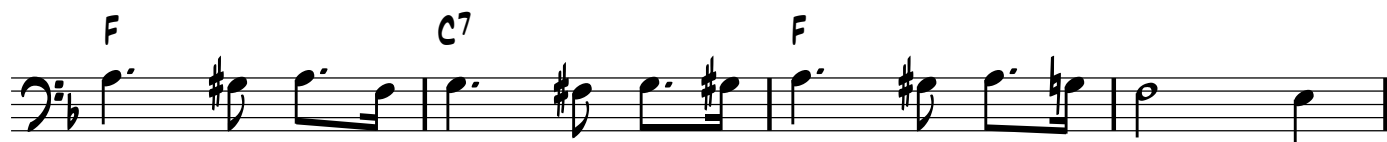
Hear that mourn - ful mel - o - dy, It just haunts you the wh - ole day long, —



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



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



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



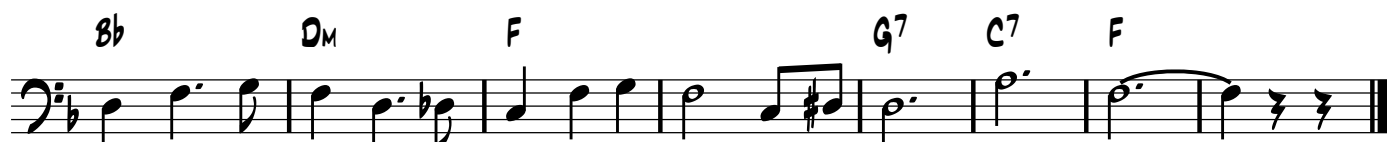
seems like your mom - my was there once a - gain, and the old folks were strum - min. that



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



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



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

I Want To Do the Bear Cat Dance

Shelton Brooks (1913)

♩ = 164

A **D⁷** **G** **G⁷**

Miss Sa-die hall went to a ball— one balm-y night in June. Just

C⁷ **F** **F**

as she en tered in the hall they played a rag - time tune. They were

D⁷ **G⁷**

teach-ing all— the schol-ars how— to do the Bear Cat Dance. Miss

D_M **D^b** **F/C** **D⁷** **G⁷** **C⁷** **F**

Sa - die watched them for a while then thought she'd take a chance. So she

C **G⁷** **C** **D_M** **G⁷** **C⁷**

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.

After You've Gone

♩ = 110 - 120

1916



Now won't you list-en hon-ey while I say

How could you tell me that you're



goin' a- way?

Don't say that we must part,

Don't you break your.



ba— by's heart.

You know that I've loved you for these ma - ny years,



Loved you both night— and— Day

Oh hon - ey ba - by can't you



see my

tears?—

List - en

while I

say.



Af - ter you've gone, and left me cry - in' Af - ter you've gone,



there's no de - ny - in' You'll feel blue__ You'll feel sad__



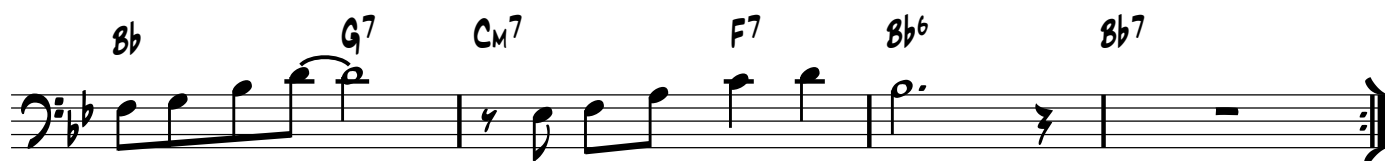
you'll miss the dear-est pal you've ev - er had__ There'll come a time__



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



When you grow lone - ly Your heart will break like mine and you'll want me on - ly

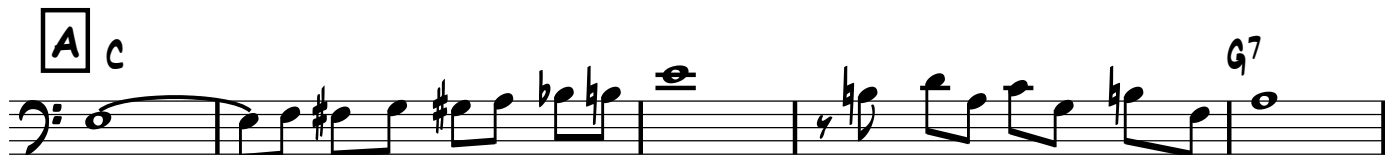
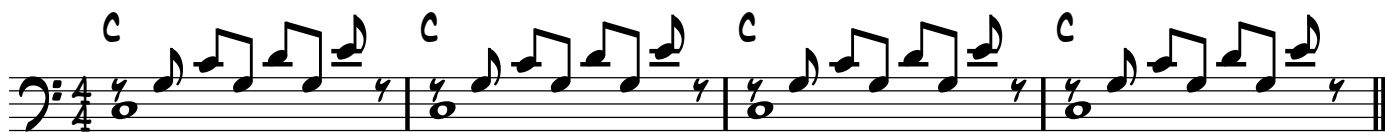


Af - ter you've gone Af - ter you've gone A - way.

Solos at "B"

Dardanella

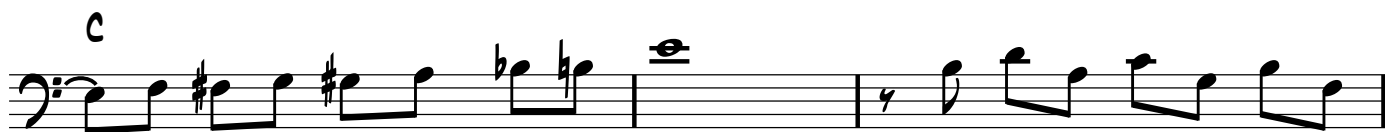
Felix Bernard & Johnny Black - 1919



Down be-side the Dar-da-nel-la Bay, Where Or-i-en-tal breez-es play,



There lives a lone-some maid Ar-me-ni-an By



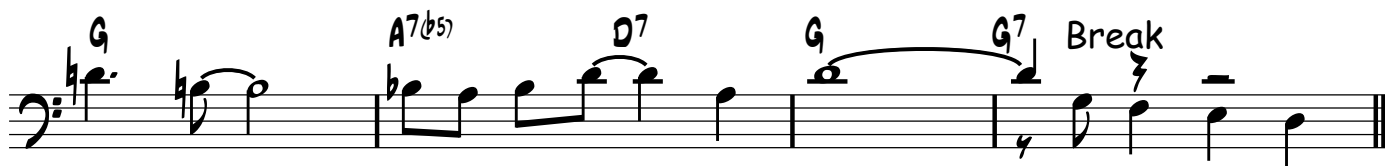
the Dar-da-nelles with glow-ing-eyes, She looks a-cross the seas and



sighs, And weaves her love spell so si-re-ni-an.

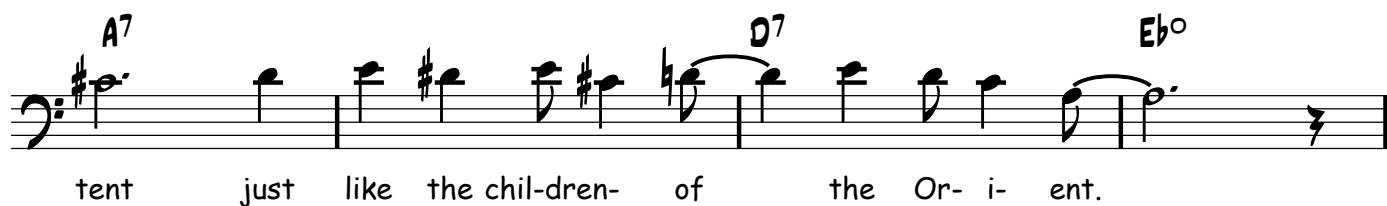
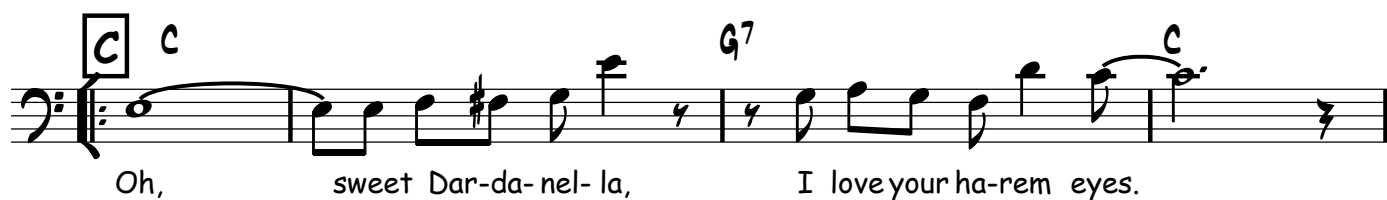


Soon I shall re-turn to Turk-e-stan.



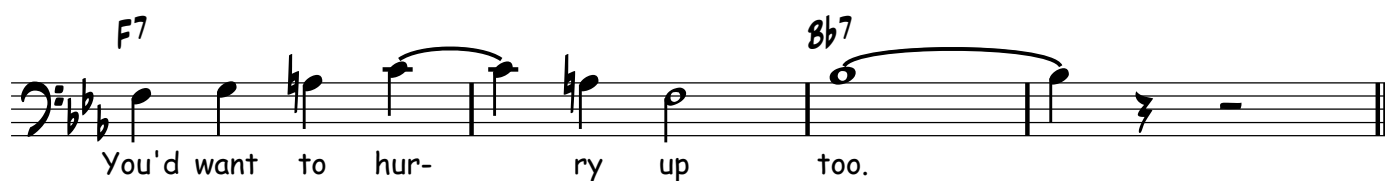
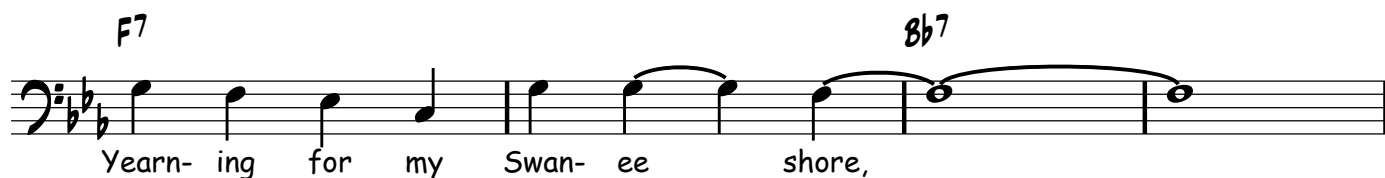
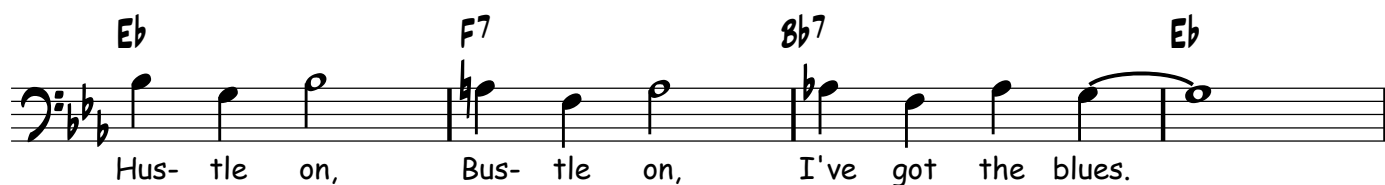
I will ask for her heart and hand.

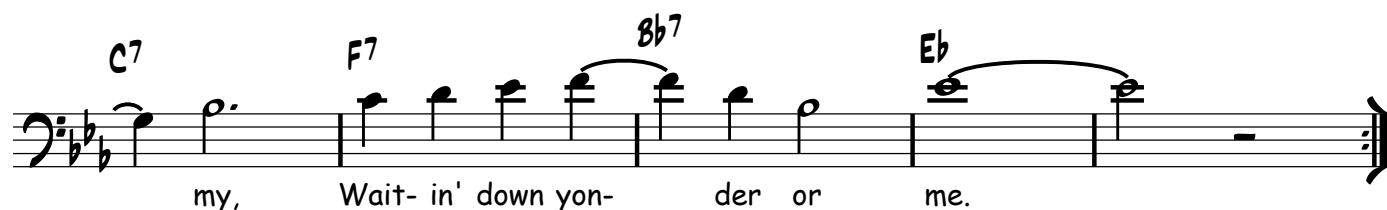
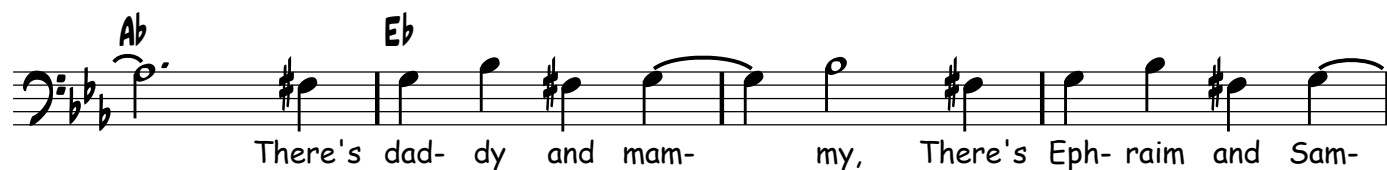
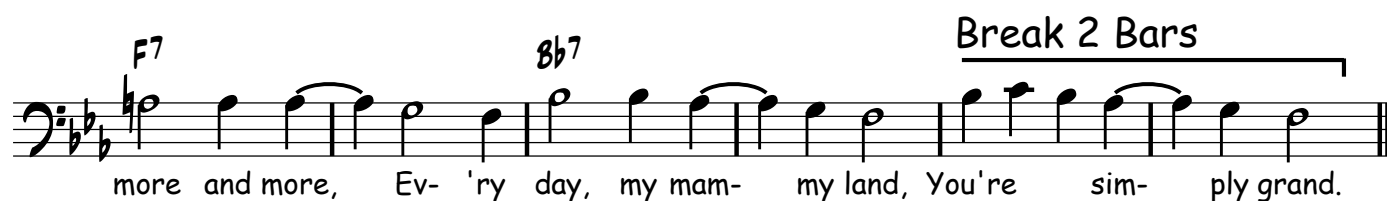
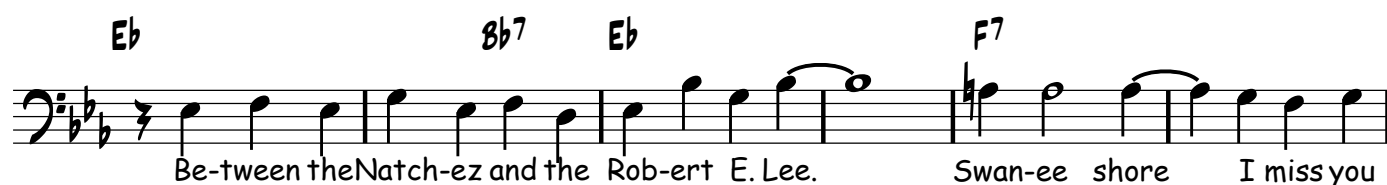
Break
Bass



Down Yonder

L. Wolfe Gilbert - 1921





Chicago

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 put 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!

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

Fm^7 B^b7 E^b B^b7

E^b F^7 F^7

Fm^7 B^b7 Fm^7 B^b7 E^b/G E^o/G^b Fm^7 B^b7

B E^b G^b Fm^7 B^b7 Fm^7 B^b7

$Dm^7(b9)$ G^7 Cm C^7 Fm

A^bm E^b G^o

Fm^7 B^b7 Fm^7 B^b7 E^b E^b Fm^7 B^b7

Baby Won't You Please Come Home

Clarence Williams and
Charles Warfield - 1919

A Bb D^b C^7 F^7 Bb D^b

I've got the blues, I feel so lone - ly, I'd give the world if

C^7 F^7 Bb D^7 D^7b5 G_M D^+ G_M^7 C^7 F^7

I could on - ly make you un - der - stand. It sure - ly would be grand.

Bb D^b C^7 F^7 Bb^7 Eb

I'm goin' to tel - e - graph you ba by, As you won't you please come home, "Cause

G_M^7 C^7 F^7 $F^{\#0}$ G_M^7 C^7 F^7

when you're gone - I'm all for - lorn, - I wor - ry all day long.

B Bb D^7 G^7 C^7 G_M^7

Ba - by won't you please come home, "cause your mam - ma's all a -

C^7 F^7 $F^{\#0}$ G_M C^7 G^b9 F^7

lone. I have tried in vain, nev³er no more to call your name.

Bb D^7 G^7 C_M^7 Eb D^7

When you left you brokemy heart, Be - cause I nev - er thought we'd part. Ev - 'ry

Eb E^0 Bb Ab^7b5 G^7 C^7 F^7 Bb

hour in the day, - you will hear me say, - Ba - by won't you please come home.

When You Wore A Tulip

Percy Wenrich & Jack Mahoney - 1914

A $B\flat$ C^7

I met you in a gar-den in an old Ken-tuck-y town, The

F^7 $B\flat$ F^7

sun was shin - ing down, you wore a ging-han gown. I

$B\flat$ C^7

kissed you as I placed a yel - low tu - lip in your_ hair, Up -

F^7 $B\flat$

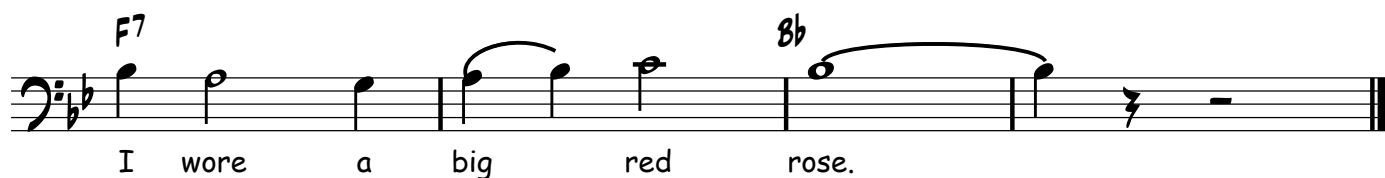
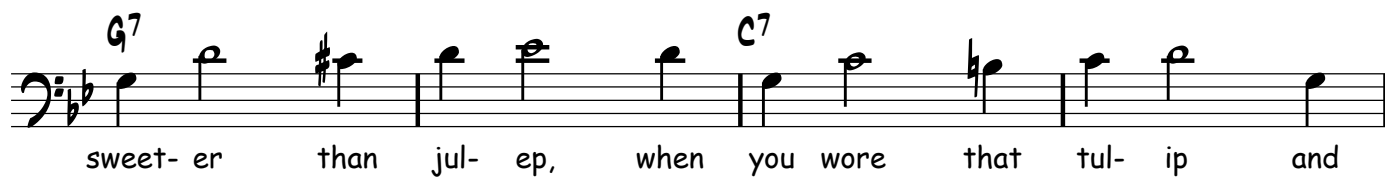
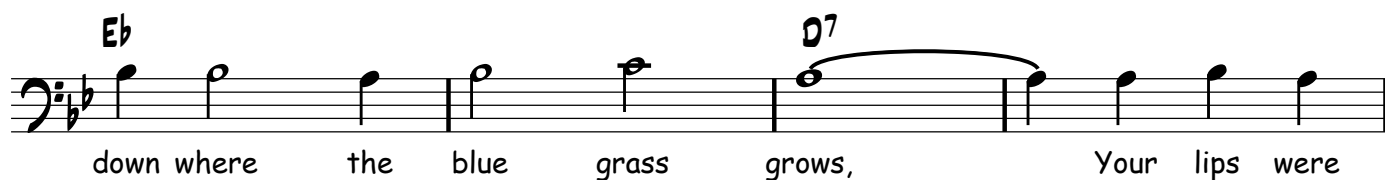
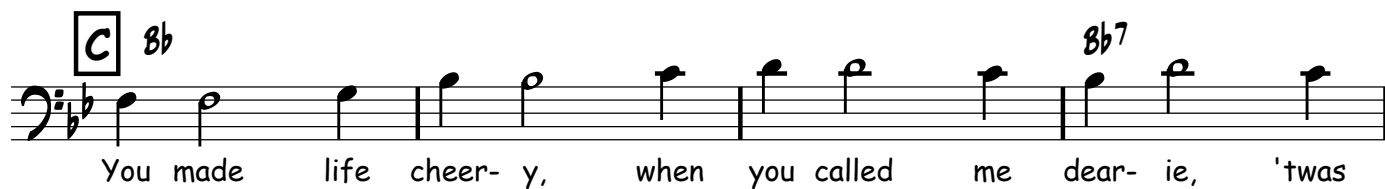
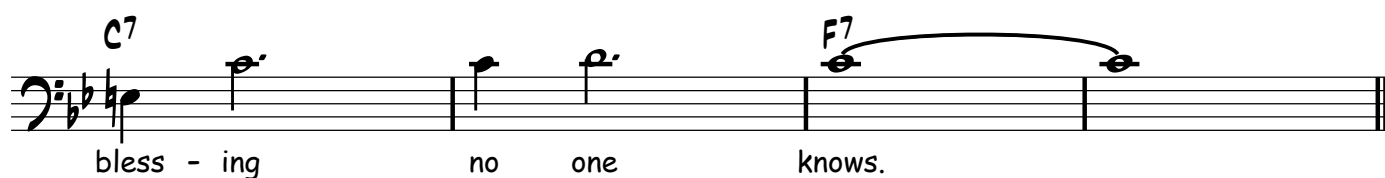
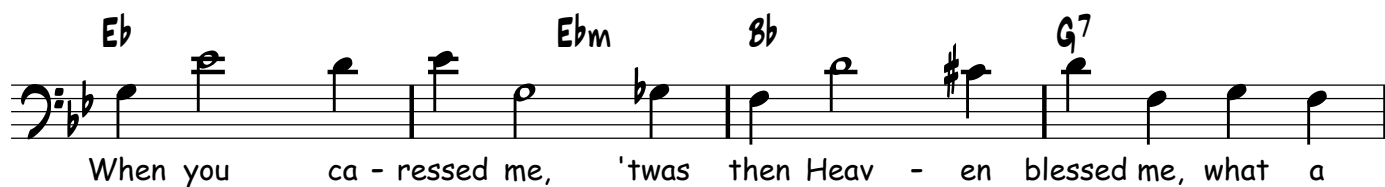
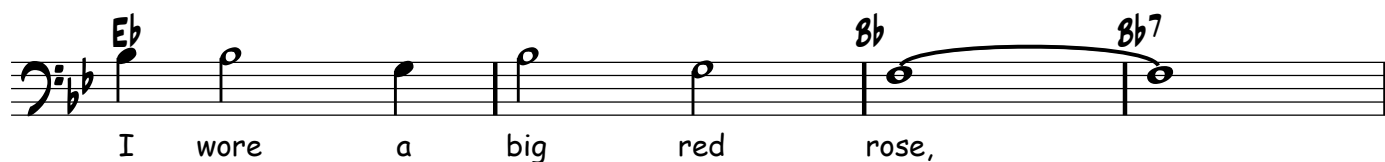
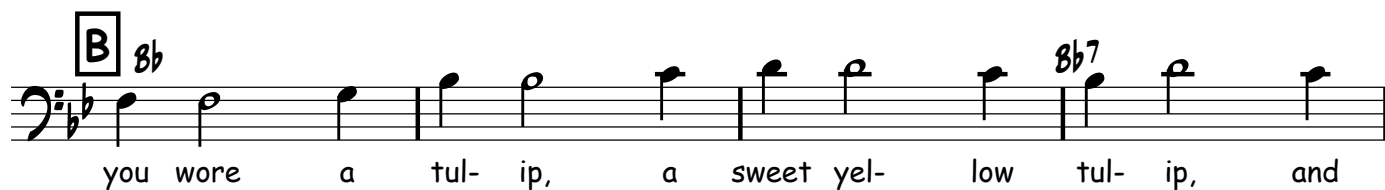
on my coat you pinned a rose so rare. _____ Time

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

has not changed your lov - li - ness, you're just as sweet to me, I

C^7 F^7

love you yet I can't for - get the days that used to be. When



Ain't We Got Fun

Kahn & Egan Whiting
1921

♩ = 185

A E^b $E^{\circ 7}$ F^m $B^b 7$ E^b

Bill col - lec - tors gath - er 'Round an rath - er Haunt the cot-tage next

E^b $B^b 7$ E^b D^7 G^m

door. Men the gro-cer and butch-er sent Men who call for the rent. But with

G^m D^7 G^m C°/G G^7

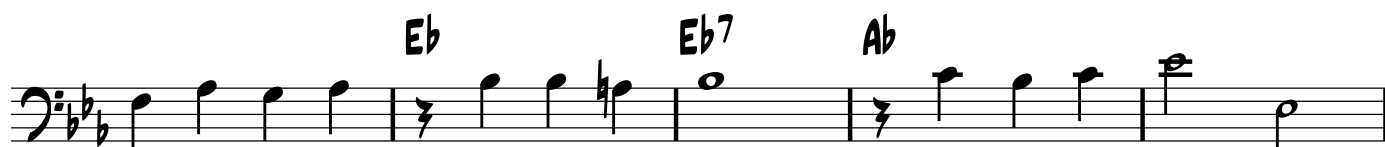
in a hap - py chap - py And his bride of on - ly a year, Seem to

B^b D^m $G^m 7$ B^b G^m C^m G^7 C^m $C^m 7$ F^7 B^b $E^{\circ 7}$ F^m $B^b +$

be so cheer-ful Here's an ear-ful Of the chat-ter you hear.



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!

If You Were The Only Girl In The World

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

C E^b Dm⁷ G⁷ C Dm⁷

boy, Noth- ing else would mat- ter in the world to- day.

Dm⁷ G⁷ G⁷ C G⁷

We could go on lov- ing in the same old way. A

B C A⁷ D⁷ G⁷ C E^b

gar- den of E - den just made for two, With noth- ing to mar our joy.

Dm⁷ G⁷ A^m E^m

I would say such won- der-ful things to you,

F F⁺/C[#] G⁷/D G⁷/E C/E Gm⁶ A⁷

There would be such won- der-ful things to do, If

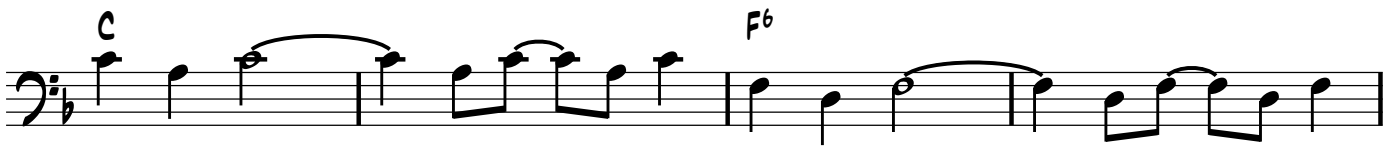
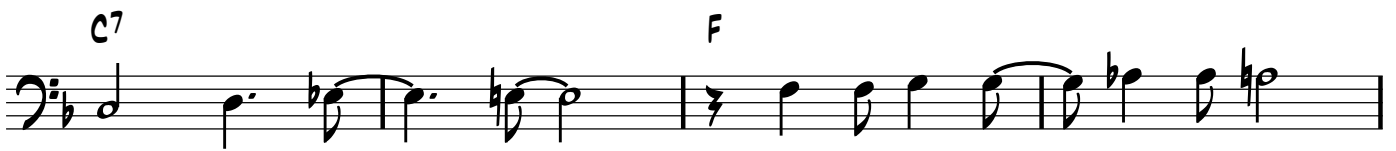
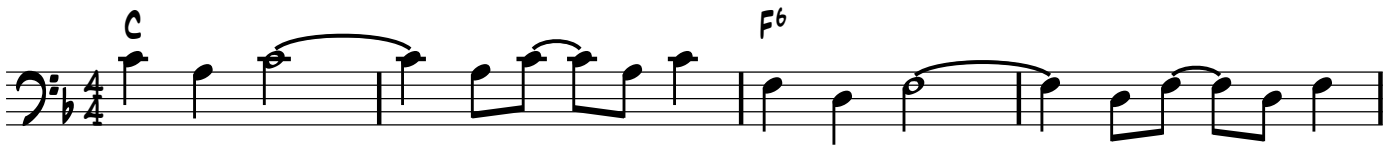
C Dm Fm C A⁺ A⁷

you were the on- ly girl in the world, and

D⁷ G⁷ C

I were the on- ly boy.

Shoot 'Em



Lassus Trombone

First system of music (measures 1-5). The key signature is B-flat major (two flats). The time signature is 2/4. The music is written for a Trombone (treble clef) and a Bass (bass clef). The Trombone part features a triplet of eighth notes in measure 1, followed by eighth and quarter notes. The Bass part features a steady eighth-note accompaniment. Chord symbols above the staff are F, C7, F, and F.

Second system of music (measures 6-9). The Trombone part has rests in measures 6 and 7, then plays eighth notes in measure 8 and a quarter note in measure 9. The Bass part continues with eighth-note accompaniment. Chord symbols above the staff are C7, F, D7, and G7.

Third system of music (measures 10-15). The Trombone part has rests in measures 10 and 11, then plays eighth notes in measure 12 and quarter notes in measures 13-15. The Bass part continues with eighth-note accompaniment. Chord symbols above the staff are F, Db7, F, and C7.

Fourth system of music (measures 16-20). The Trombone part has a first ending (1.F) in measure 16, a second ending (2.F) in measure 17, and then plays eighth notes in measure 18 and quarter notes in measures 19-20. The Bass part has rests in measures 16 and 17, then plays eighth notes in measure 18 and quarter notes in measures 19-20. The text "To Coda" is written above measure 18. Chord symbols above the staff are G7, C7, and F.

Fifth system of music (measures 21-25). The Trombone part plays eighth notes in measure 21, quarter notes in measure 22, and eighth notes in measure 23 and quarter notes in measures 24-25. The Bass part has rests in measures 21 and 22, then plays eighth notes in measure 23 and quarter notes in measures 24-25. Chord symbols above the staff are F, G7, C7, F, G7, and C7.

32 F G⁷ C⁷ F

1. 2.

D.S. al Coda ending

TRIO B^b F⁷ B^b

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

F⁷ B^b F⁷ B^b B^b

G⁷ C⁷ F F G⁷ C⁷

1. F 2. F

Lassus Trombone

Measures 1-5 of the Lassus Trombone part. The key signature is B-flat major (two flats). The time signature is 2/4. Measure 1 contains a triplet of eighth notes in the bass staff. Chord symbols F, C7, F, and F are placed above the staff. A repeat sign is present at the end of measure 5.

Measures 6-11 of the Lassus Trombone part. Chord symbols C7, F, D7, and G7 are placed above the staff. The notation includes various rhythmic patterns and a repeat sign at the end of measure 11.

Measures 12-18 of the Lassus Trombone part. Chord symbols F, Db7, F, and C7 are placed above the staff. The notation includes various rhythmic patterns and a repeat sign at the end of measure 18.

Measures 19-24 of the Lassus Trombone part. Measure 19 has first and second endings marked "1.F" and "2.F". Measure 20 is marked "To Coda". Chord symbols G7, C7, and F are placed above the staff. The notation includes various rhythmic patterns and a repeat sign at the end of measure 24.

Measures 25-30 of the Lassus Trombone part. Chord symbols F, G7, C7, F, G7, and C7 are placed above the staff. The notation includes various rhythmic patterns and a repeat sign at the end of measure 30.

32 F G⁷ C⁷ F

1. 2.

D.S. al Coda ending

TRIO B^b F⁷ B^b

TRIO

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

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

F⁷ B^b F⁷ B^b B^b

1. 2.

G⁷ C⁷ F F G⁷ C⁷

G⁷ C⁷ F F G⁷ C⁷

1. F 2. F

1. F 2. F

OVER IN THE GLORY LAND

JAMES ACUFF AND EMMETT DEAN

♩ = 200 **A** G

G

D⁷

I've a home pre pared where the saints a - bide, O-ver in that Glor - y Land,
 What a joy - ful thought that my Lord I'll see,
 Now if you get there be - fore I do,



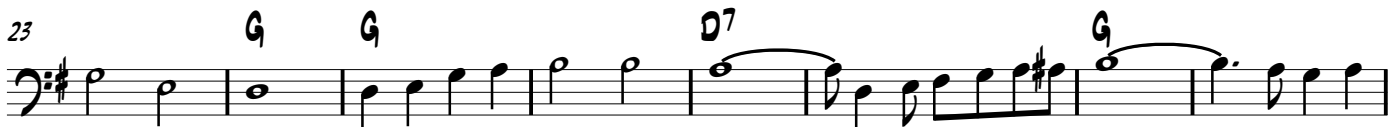
— And I long to be by my Sa - vior's
 And with kin - dred saved there for e - ver
 You just tell them all that I'm com - in'



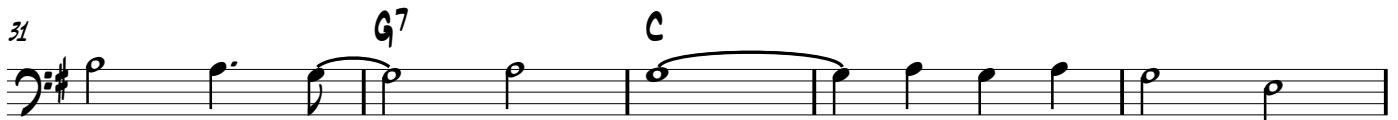
side, O - ver in that Glor - y Land. I'm sing - in'
 be,
 too,



Ov - er in that Glor - y Land, Yes, O - ver in that



Glor - y Land, O-ver in that Glor - y Land. Glor-y hal-le lu-ia O - ver in that



Glor - y Land Yes, O - ver in that Glor - y



Land, O - ver in that Glor - y Land.