

THE Creole Jazz BAND

FAKE BOOK VERSION 2.2

 C BASS CLEF



THIS FAKE BOOK HAS BEEN ASSEMBLED WITH TUNES THAT HAVE BEEN WRITTEN PRIOR TO 1923 WHICH MAKES THEM OUT OF COPYRIGHT IN THE USA. THIS FAKEBOOK HAS BEEN PRODUCED IN THE FOLLOWING VERSIONS:

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.

KYEATES@YAHOO.COM

KEVIN YEATES

THE CREOLE JAZZ BAND

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

WWW.MADELINEKOEBERLING.CA

12 th Street Rag	1
A Good Man Is Hard To Find	146
A'int We Got Fun	280
Afghanistan	8
After The Ball Is Over	248
After You've Gone	270
Aggravatin' Papa	210
Alabama Jubilee	174
Alcoholic Blues	90
Alexander's Ragtime Band	92
Alice Blue Gown	43
All The Girls Go Crazy	252
Amazing Grace	154
American Patrol	217
And They Called It Dixieland	262
Any Time	261
April Showers	228
Are You From Dixie	297
At a Georgia Camp Meeting	25
At The Devil's Ball	220
At The Jazz Band Ball	222
Aunt Hagar's Blues	152
Avalon	154
Baby Won't You Please Come Home	277
Ballin' The Jack	256
Barnyard Blues	230
Beale Street Blues	234
Bill Bailey	40
Blue and Broken Hearted	33
Blues My Naughty Sweetie Gives to Me	200
Bluin' The Blues	258
Bugle Call Rag	186
By The Light of the Silvery Moon	254
Careless Love	182
Carolina In The Morning	288
Chicago	276
China Boy	42
Chinatown, My Chinatown	149
Cleopatra Had a Jazz Band	150
Creole Belles	62
Curse of An Aching Heart	202
Dangerous Blues	76
Dardanella	272
Darktown Strutter's Ball	224
Dear Old Southland	207
Dixieland Jazz Band One Step	168
Down Among The Sheltering Palms	34
Down By the Riverside	99
Down Home Rag	165
Down In Borneo Isle	192
Down In Honky Tonk Town	54

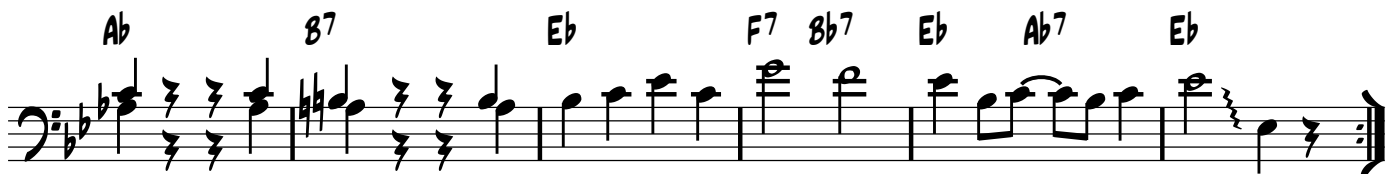
Down in Jungle Town	56
Down Yonder	274
Easy Rider's Gone	132
Eccentric	10
Eh La Bas	133
Fidgety Feet	134
Flee As A Bird	31
Floatin' Down That Old Green River	126
Floatin' Down To Cotton Town	128
Foolish Questions	208
Frankie And Johnnie	42
Get Out Of Here	148
Grizzly Bear Rag	70
He May Be Your Man	72
Hesitating Blues	68
High Society	214
Hindustan	2
Hot Lips	178
I Ain't Gonna Give None of My Jelly Roll	32
I Ain't Got Nobody	294
I Can't Let 'Em Suffer	96
I Never Knew I Could Love Anybody	201
I Want To Do The Bear Cat Dance	268
I Wish I Could Shimmy Like My Sister Kate	186
Ida, Sweet As Apple Cider	242
If You Were The Only Girl In The World	282
In The Shade of the Old Apple Tree	296
In The Sweet By and By	260
Indiana	4
Ja Da	110
Japanese Sandman	226
Jazz Baby	44
Jazz Me Blues	194
Jelly Roll Blues	196
Joe Avery's Piece	37
Just A Closer Walk With Thee	247
Just a Little While to Stay Here	30
King Chanticleer.....	104
Lasses Candy	102
Lassus Trombone	284
Lazy Daddy	112
Limehouse Blues	114
Livery Stable Blues (Vocal)	116
Livery Stable Blues	228
Long Gone	142
Love Nest	188
Lovin' Sam	158
Ma, He's Making Eyes At Me	160
Maitland	89
Mama Don't Allow	13
Mandy	14

Margie	12
Memphis Blues	80
Midnight in Moscow	81
Missouri Waltz	266
My Bucket's Got a Hole In It	95
My Daddy Rocks Me	58
My Gal Sal	290
My Honey's Lovin' Arms	162
Oh	15
Oh By Jingo	98
Oh Didn't He Ramble	120
Old Rugged Cross	206
Ole Miss	198
On The Alamo	238
Ory's Creole Trombone	108
Ostrich Walk	264
Over in The Glory Land	286
Over The Waves	140
Panama	16
Pearls	18
Poor Butterfly	103
Pretty Baby	38
Riverside Blues.....	94
Rock A Bye Your Baby	26
Rose of Washington Square	204
Rose Room	212
Royal Garden Blues	141
Rufe Johnsons' Harmony Band	170
Runnin' Wild	172
Sailing Down Chesapeake Bay	130
San	22
Satanic Blues	74
Second Hand Rose	156
Second Line	38
Sensation	24
Shake It and Break It	166
Sheik of Araby	184
Shim-Me-Sha Wobble	291
Shoot 'Em	283
Singin' The Blues	155
Sister Kate	176
Skeleton Jangle	64
Sobbin' Blues	66
Some of These Days	203
Some Sweet Day	240
Somebody Stole My Gal	232
Someday Sweetheart	244
St. James Infirmary	164
St. Louis Blues	180
Stockyard Strut	236
Storyville Blues	82

Strut Miss Lizzie	84
Stumbling	21
Suez	6
Swanee	20
Tain't Nothin Else But Jazz	88
T'aint Nobody's Business If I Do	86
Take Me To The Land Of Jazz	190
Take My Hand, Precious Lord	89
That Da Da Strain	111
That Dixie Jazz	120
That's A Plenty	28
There'll Be Some Changes Made	60
This Little Light of Mine	175
Tiger Rag	218
Til we Meet Again	246
Tishomingo Blues	78
Toot, Toot, Tootsie	263
Tuck me to Sleep.....	183
Under The Bamboo Tree	223
Wabash Blues	100
Waitin' For The Robert E Lee	136
Walkin' the Dog	138
Washington and Lee Swing	36
Way Down Yonder in New Orleans	122
Weary Blues	287
When Ragtime Rosie Ragged The Rosary.....	124
When The Midnight Choo Choo Leaves	250
When The Saints	239
When You Wore A Tulip	278
When You're A Million Miles From Nowhere	161
Where Did Robinson Crusoe Go	118
WhiffenPoof Song	229
Whispering	9
Wild Cherries Rag	106
Willie The Weeper	46
World Is Waiting For The Sunrise	48
Yama Yama Man	49
Yellow Dog Blues	50
You Made Me Love You	292
You've Got To See Your Mama Ev'ry Night	52

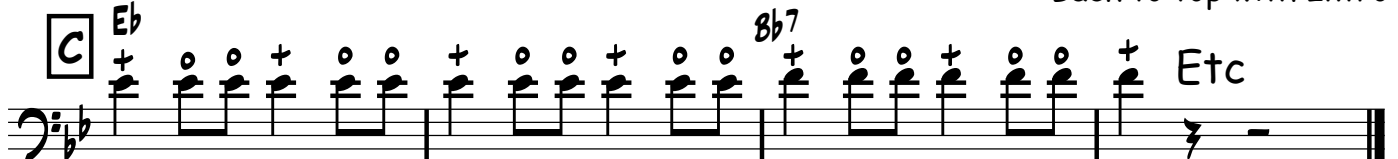
12th Street Rag

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

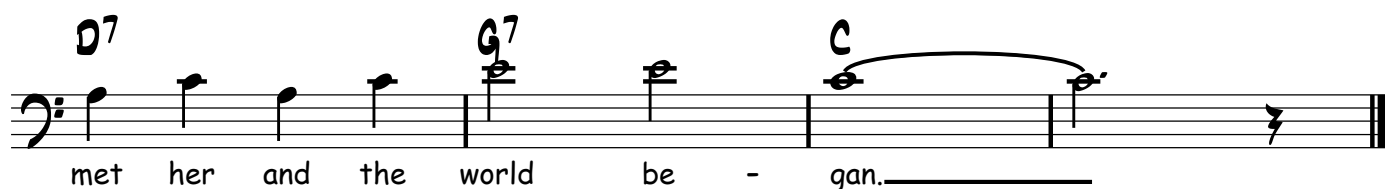
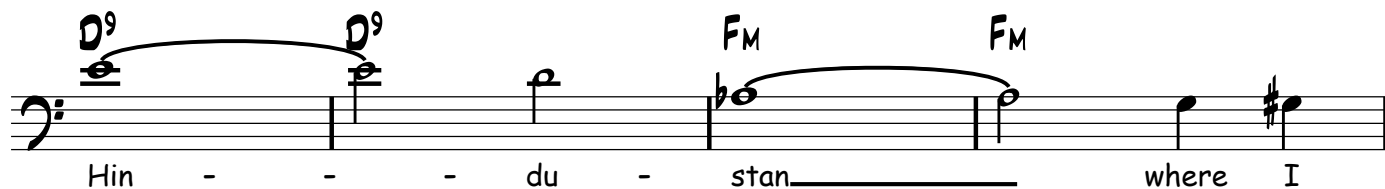
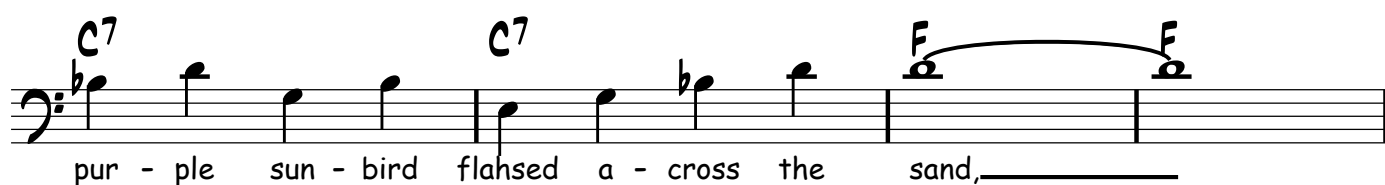
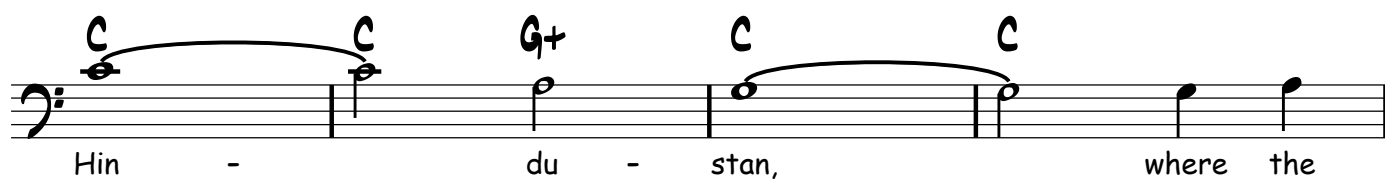
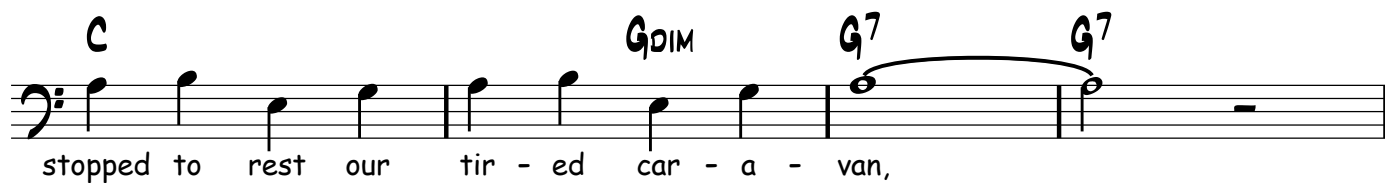
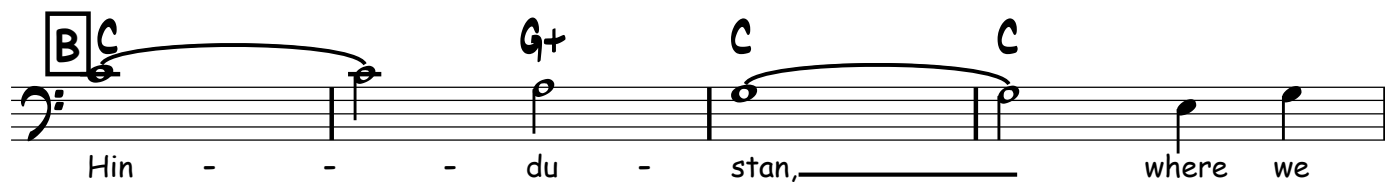
— With a sweet voice mingle, — Un-der-neath the stars. —

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 $F7$

I have al - ways been a wand - 'rer _____

Bb BbM F F

O - ver land and sea _____

F Bb F F

Yet a moon-beam on the wa - ter _____

$G7$ $G7$ $BbM6$ $C7$

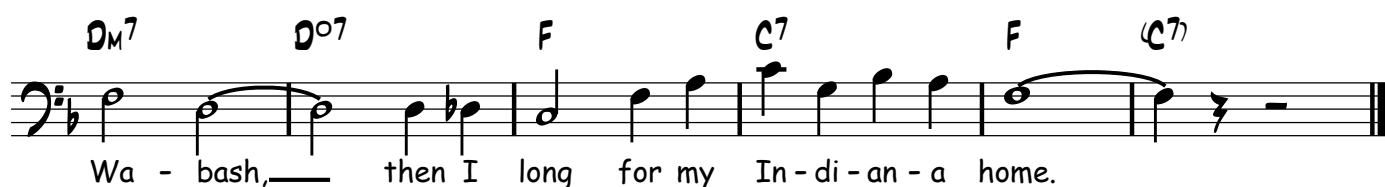
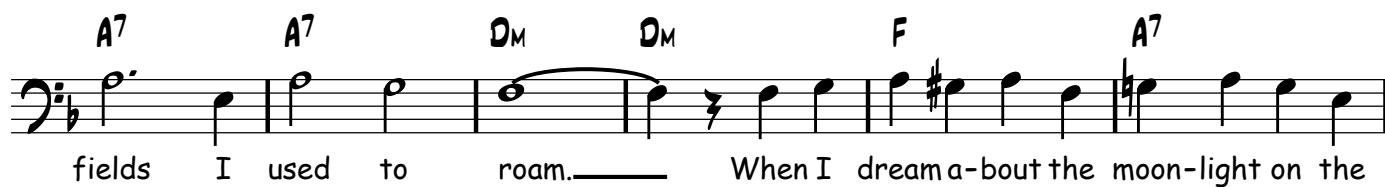
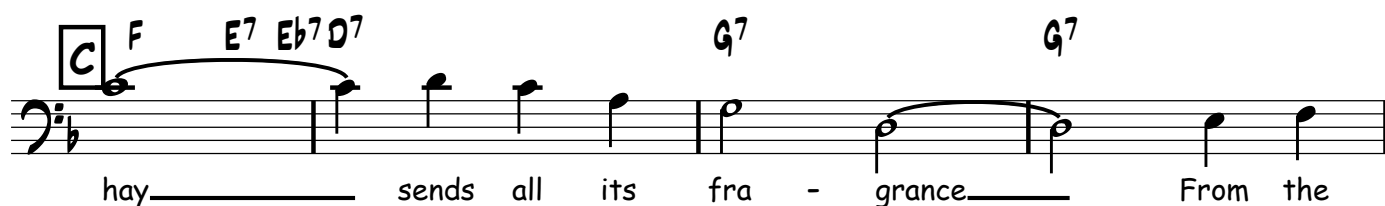
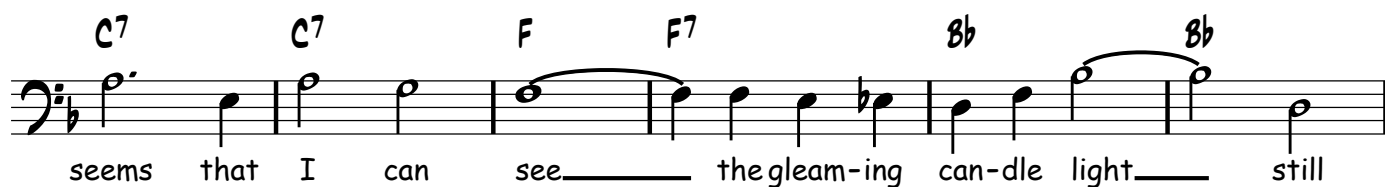
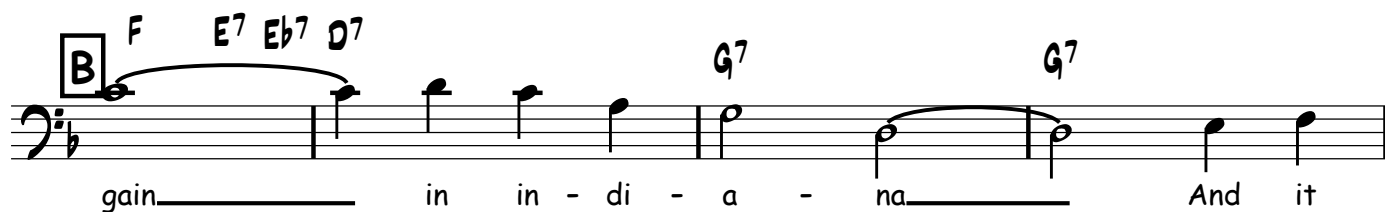
Casts a spell o'er me _____ A

Gm $F\#o$ Gm $C7$

vis - ion fair I see _____ A -

F Fo $Gm7$ $C7$

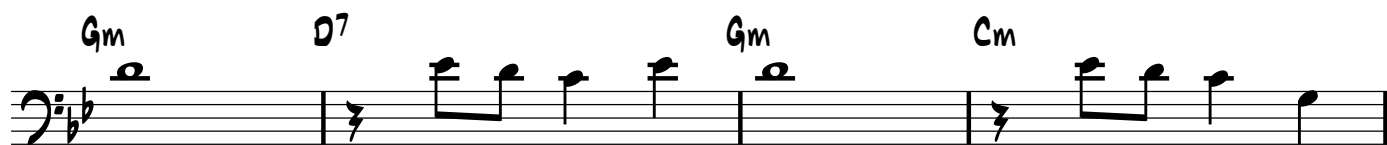
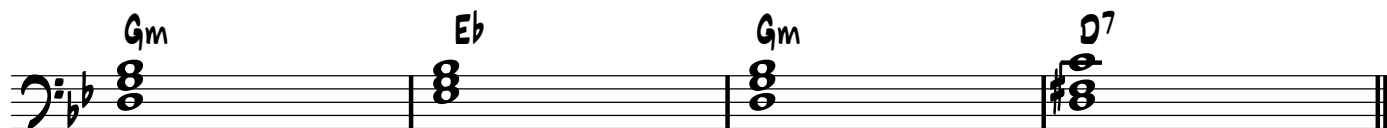
gain I seem to be, _____ Back home a -



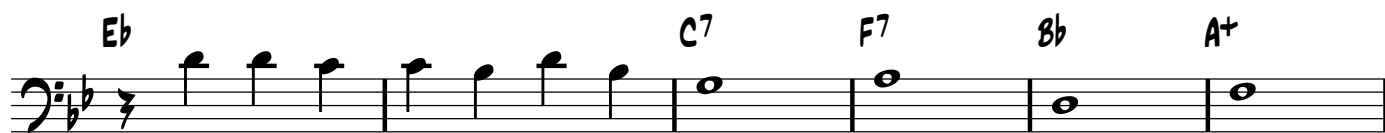
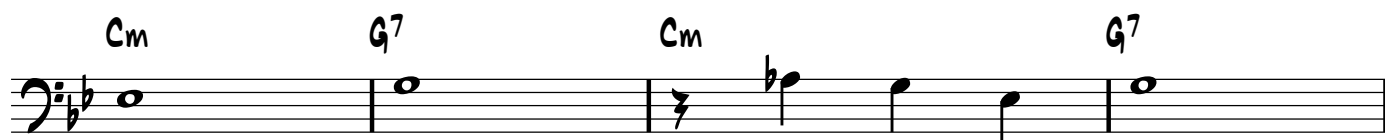
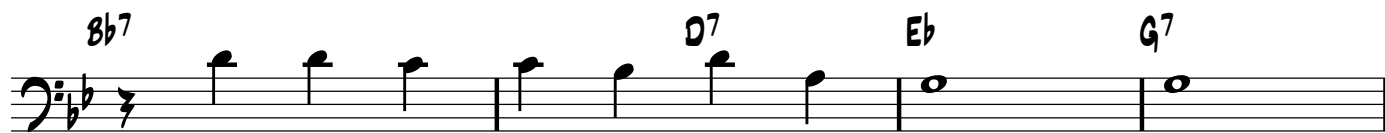
Suez

Ferdie Grofe/Peter DeRose - 1922

Rhythm Vamp 4 bars



C 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, Gm7, D7, Cm7, F7, Bb7, Fm7, Bb7, C+7, C7, F7, Bb7, Eb, Bb7, Bb+7, Eb, C+7, C7, F7, Bb7, 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.

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

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 fifth measure has a B-flat chord symbol. The sixth measure has a B-flat chord symbol. The seventh measure has a B-flat chord symbol. The eighth measure has a B-flat chord symbol. The system ends with a repeat sign.

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 B-flat chord symbol. The third measure has a B-flat chord symbol. The fourth measure has a B-flat chord symbol. The fifth measure has a C7 chord symbol. The sixth measure has an F7 chord symbol. The seventh measure has a B-flat chord symbol. The eighth measure has a B-flat 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 stopped 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

Chords and notes for the first system (measures 1-4):

- Measure 1: E^b (chord), notes: G b , A b , B b , C b
- Measure 2: E^b (chord), notes: D b , E b , F b , G b
- Measure 3: E^b (chord), notes: A b , B b , C b , D b
- Measure 4: E^b (chord), notes: E b , F b , G b , A b

Chords and notes for the second system (measures 5-8):

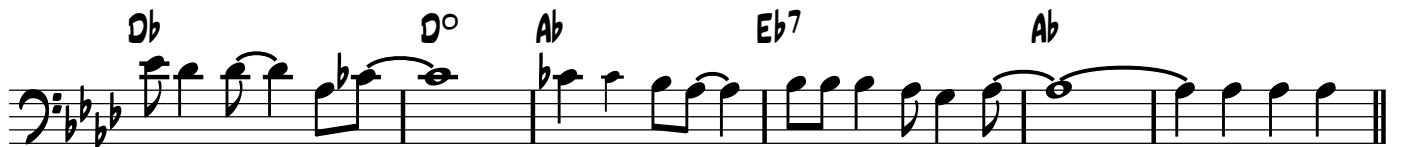
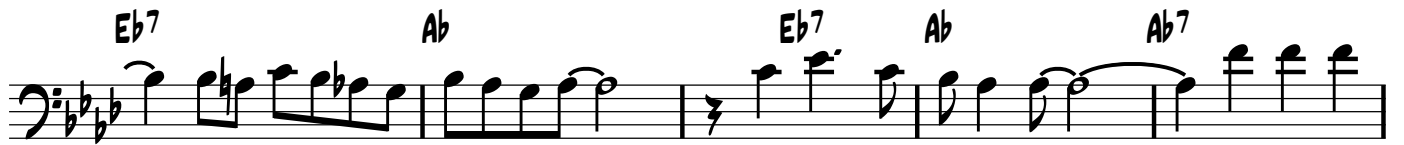
- Measure 5: E^b (chord), notes: B b , C b , D b , E b
- Measure 6: E^b (chord), notes: F b , G b , A b , B b
- Measure 7: E^b (chord), notes: C b , D b , E b , F b
- Measure 8: E^b (chord), notes: G b , A b , B b , C b

Chords and notes for the third system (measures 9-12):

- Measure 9: E^b (chord), notes: D b , E b , F b , G b
- Measure 10: E^b (chord), notes: A b , B b , C b , D b
- Measure 11: E^b (chord), notes: E b , F b , G b , A b
- Measure 12: E^b (chord), notes: B b , C b , D b , E b

Chords and notes for the fourth system (measures 13-16):

- Measure 13: E^b (chord), notes: F b , G b , A b , B b
- Measure 14: E^b (chord), notes: C b , D b , E b , F b
- Measure 15: E^b (chord), notes: G b , A b , B b , C b
- Measure 16: E^b (chord), notes: D b , E b , F b , G b



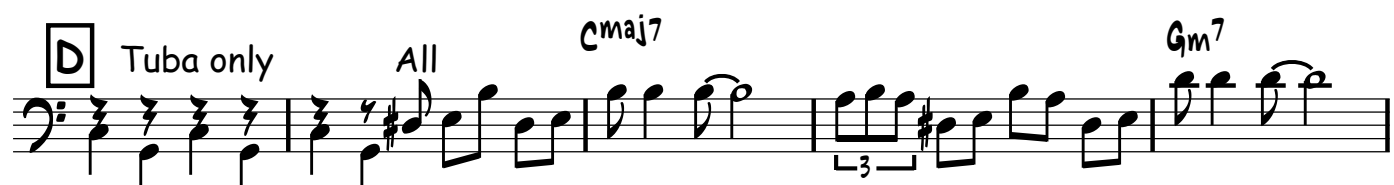
pp
ff



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 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

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

B

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

C F Db7 F Db7 F Dm G7 C7

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

F Bb7 F C7 F Db7 F

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

D7 G7 C7

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

D F F7 Bb Db7 F

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

F7 Bb Db7 F Db7

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

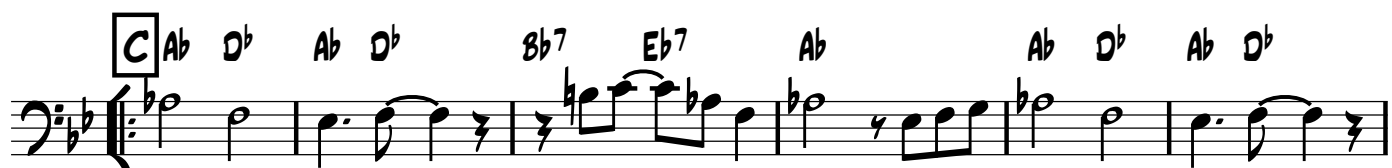
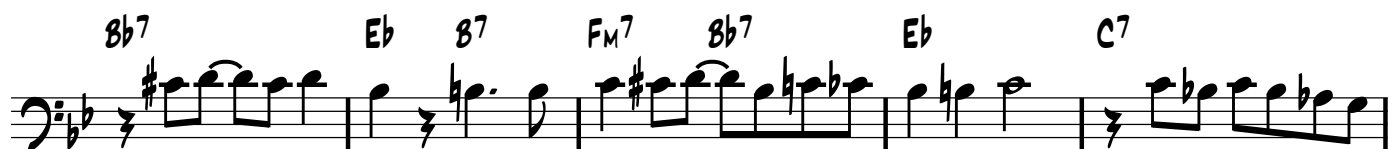
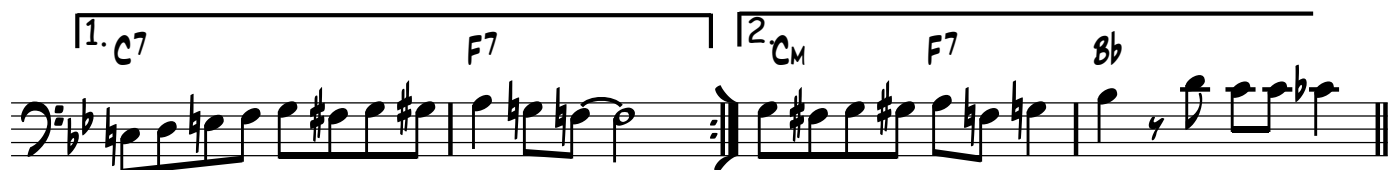
F D7 G7 Gm C7 F Bb7 F C7

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

Sensation

♩ = 180

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 $C\sharp^{\circ}$ G^7/D G^7 C

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

C G^+7 E^b E° B^b7 B^7

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

E^b G^7 C E^b° G^7/D G^7 C E^b°

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

G^7 E^b E^b° B^b7 G D^7 G^7

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



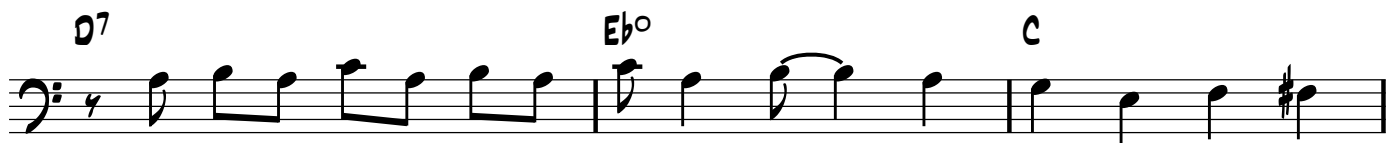
from Vir-gin-ia, To Ten-nes-see with all the love that's in ya'



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 $B^\#o$ 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

Sheet music for a jazz ensemble, featuring a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music is divided into sections labeled D, E, F, G, and H, each with specific chord progressions and instrument assignments.

Section D: Chords include Bb, Bb°, Cm7, F7, Bb, A7, Ab7, G7, C7, and F7. The instrument assignment is "cornet, clarinet".

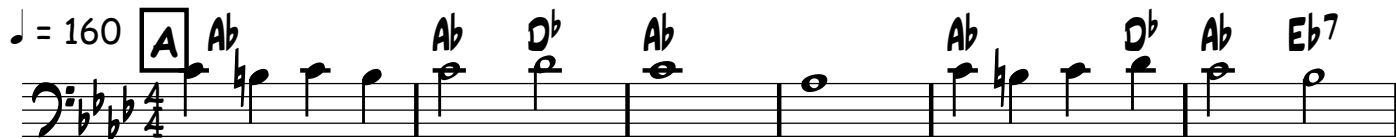
Section E: Chords include D, F7, and Bb. The instrument assignment is "trombone, bass".

Section F: Chords include Bb, A7, Ab7, G7, C7, F7, Bb, Bb°, Cm7, F7, and Bb. The instruction "Bb solo here" is present.

Section G: Chords include Bb, A7, Ab7, G7, C7, F7, Bb, Eb7, Bb, and F7. The instruction "continue after last solo" is present.

Section H: Chords include Bb, G7, C7, F7, Bb, Cm7, and F7. The instruction "FINE" is present.

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 -



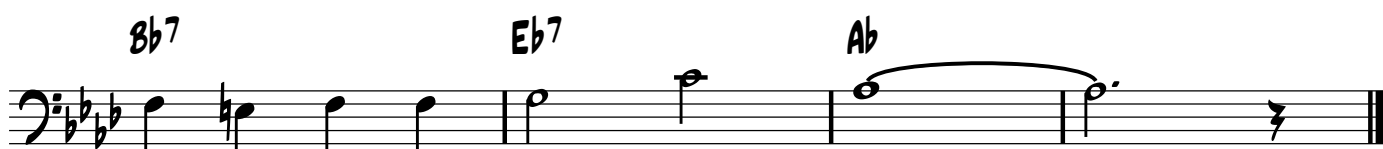
bor, in the path that's nar - row and straight, _____
ney, Be at home a - gain with _____ friends. _____



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.

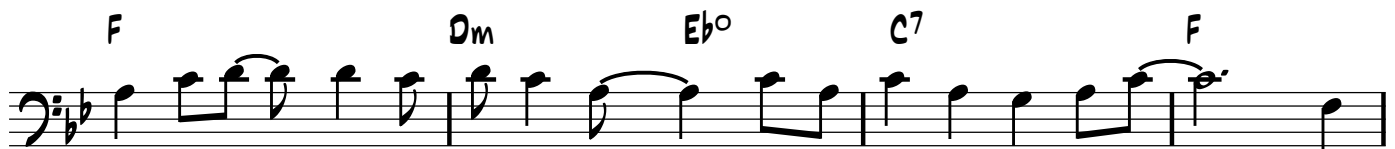
I Ain't Gonna Give Nobody None of My Jelly Roll

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.



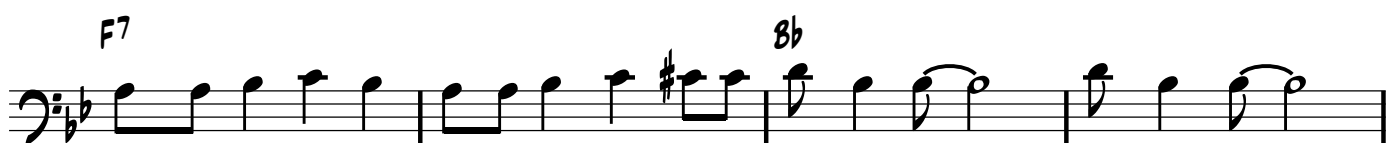
When the kids be gan to hang a round, lit tle Wil ly said: I

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

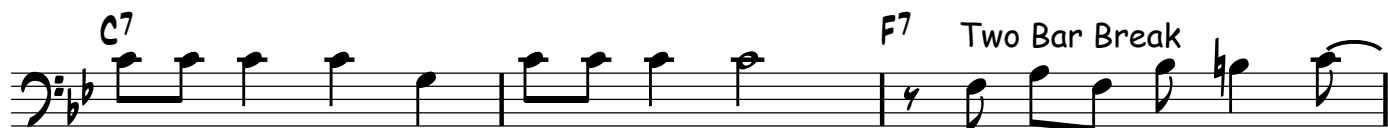
ain't gon na'give no bod y_ none of my jel ly roll._ (jel ly roll)- I



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**

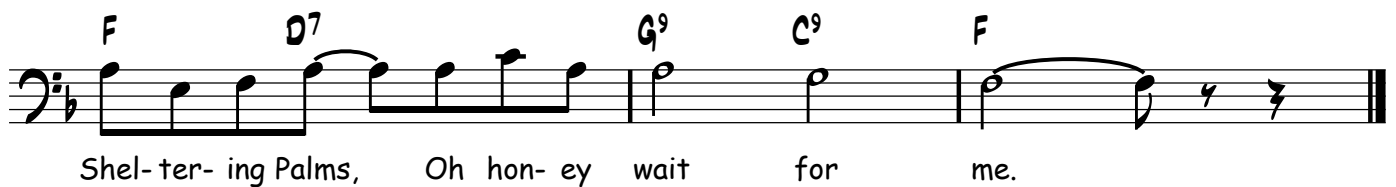
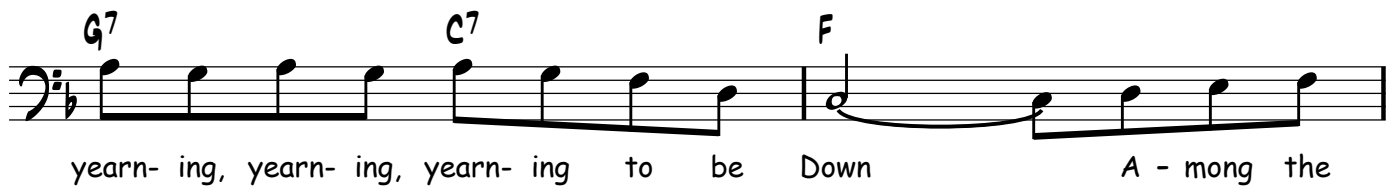
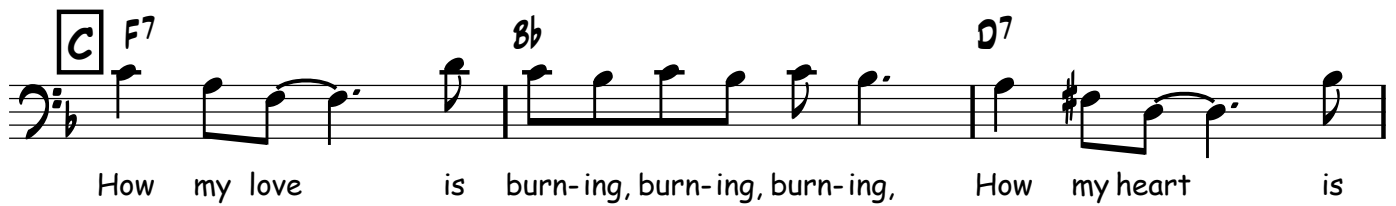
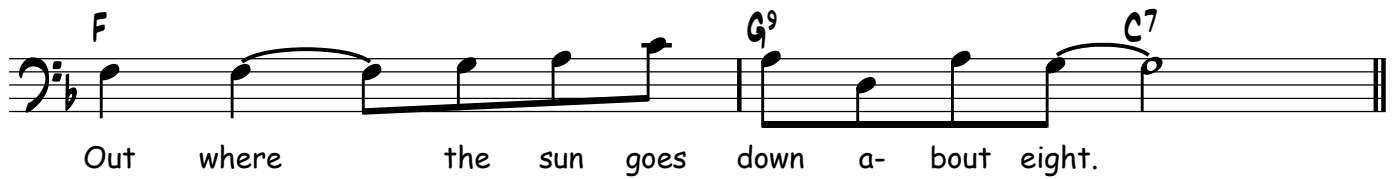
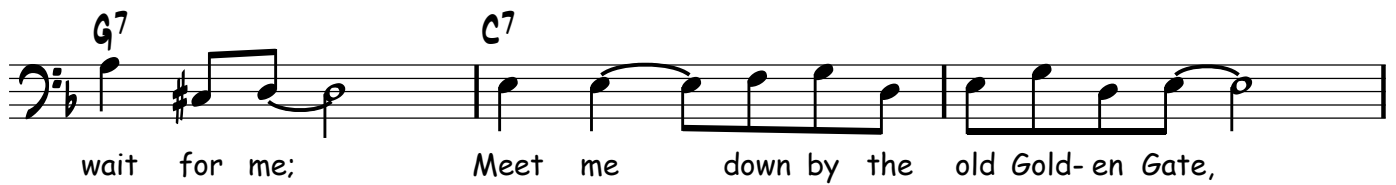
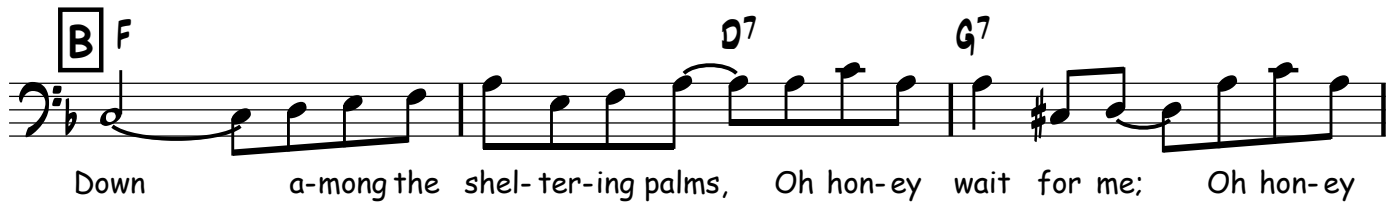
I love you so, Just you I know, It

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

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

G7 **C** **C7**

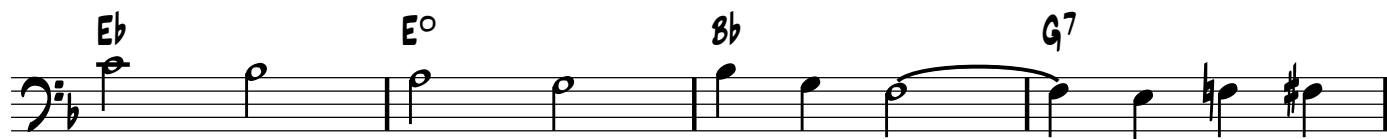
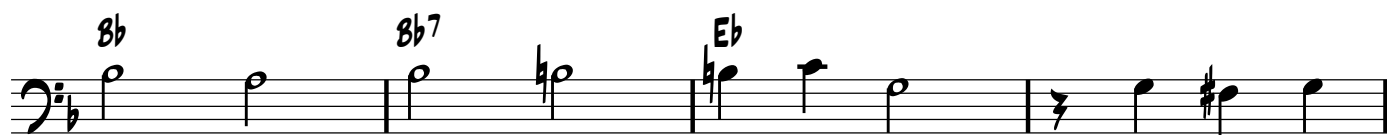
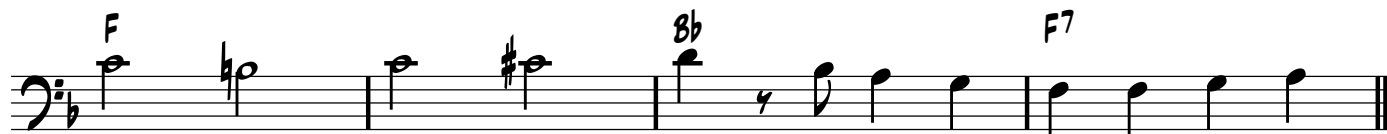
be with you a - gain. I long to be,



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 $8b$ $8b7$

$Eb7$ $8b$

$F7$ $8b$ $F7$ 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



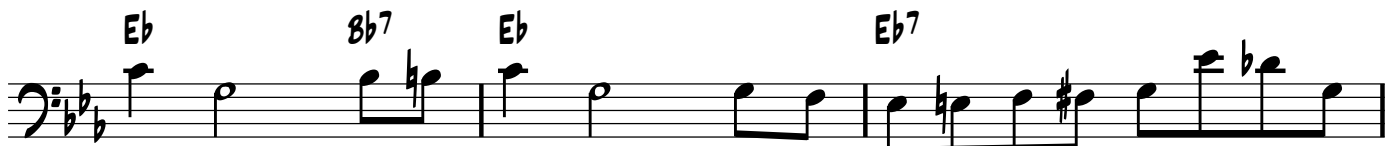
ba - by smile makes lifeworth-while, You're just as sweet as you can be. Ev' ry



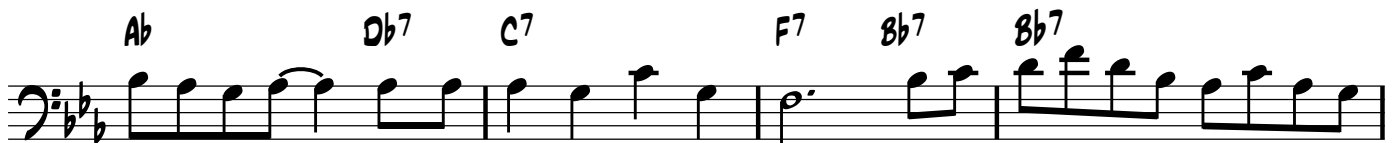
body loves a baby that's why I'm in love with you, Pret ty Ba by, Pret ty Ba by. And I'd



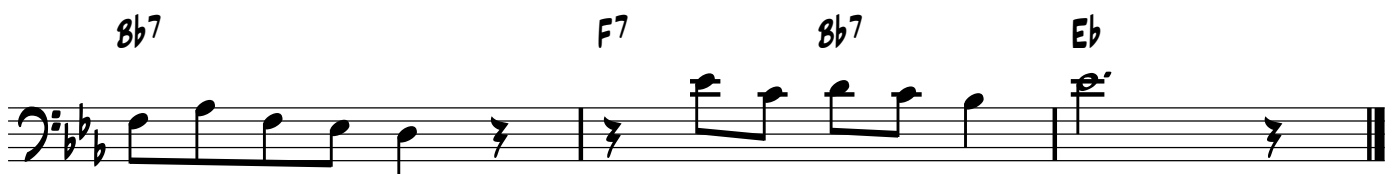
like to be your sis ter, broth er, dad and moth - er too, Pret ty



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



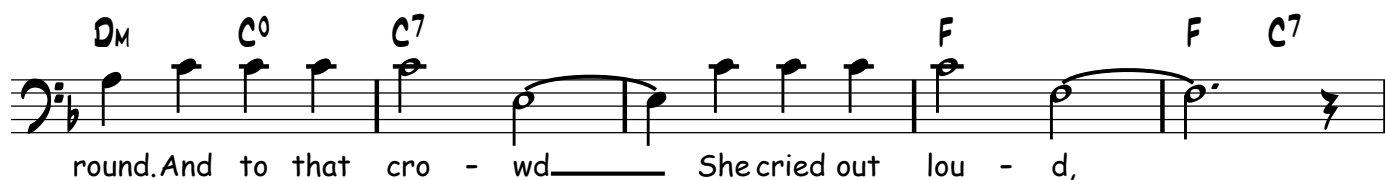
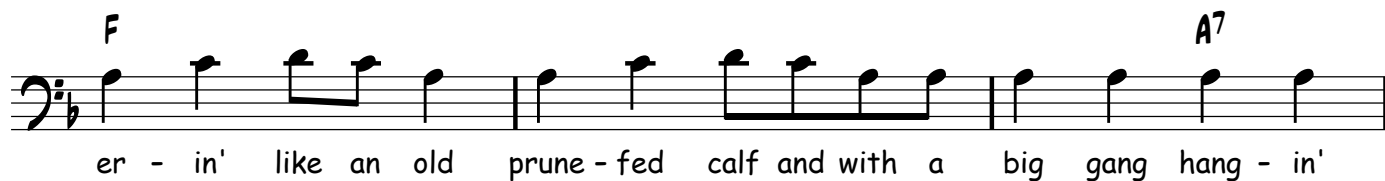
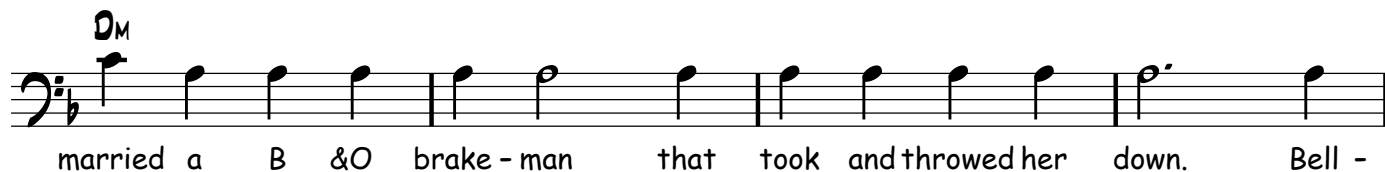
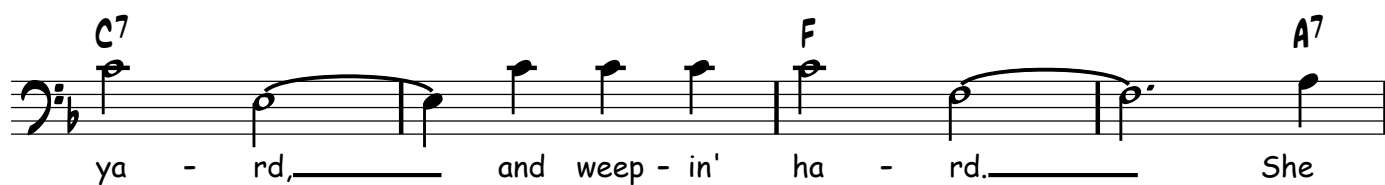
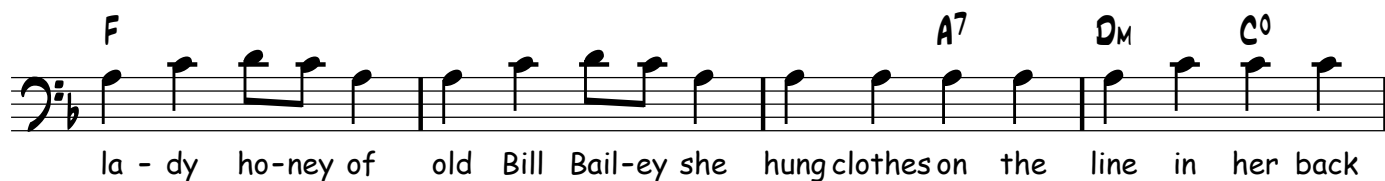
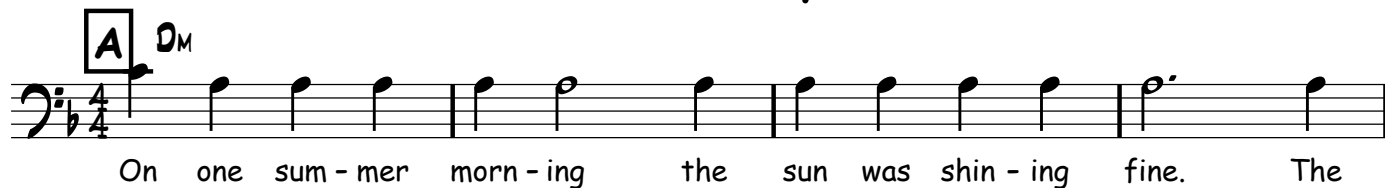
cradle of love, And we'll cud dle all the time. Oh! I want a lov in' ba by and it

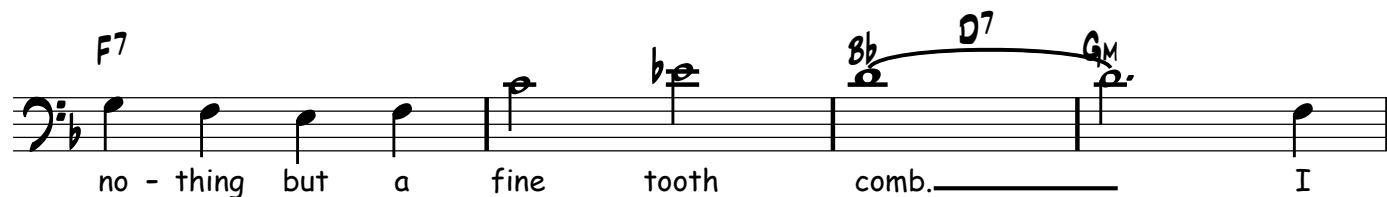
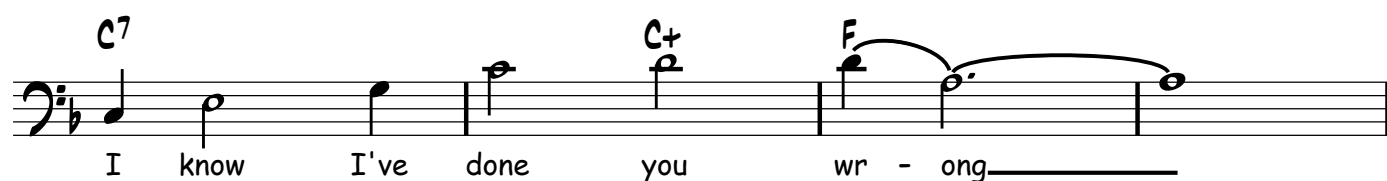
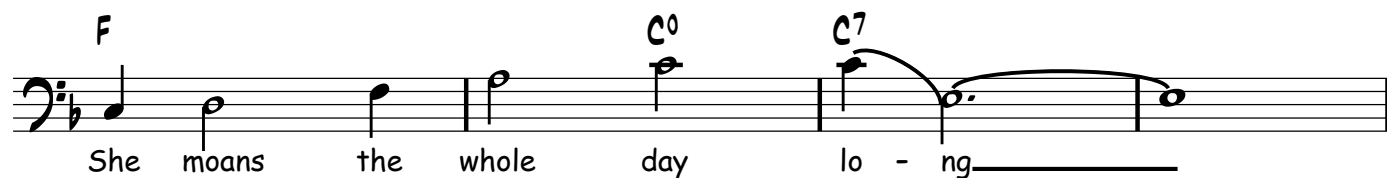


might as well be you, Pret ty Ba by of mine.

Hughie Cannon, 1902

Bill Bailey





Frankie And Johnnie

Traditional

F F7

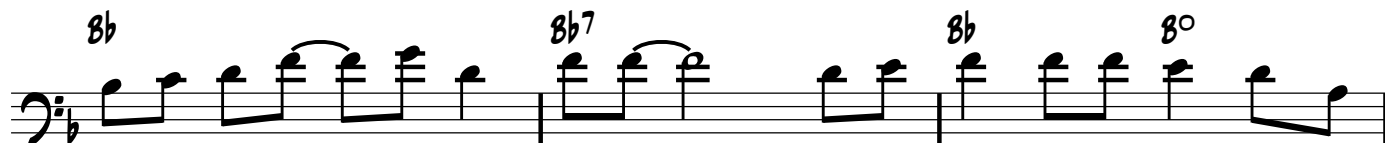


Frank-ie and John- niewere lov- ers.

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,

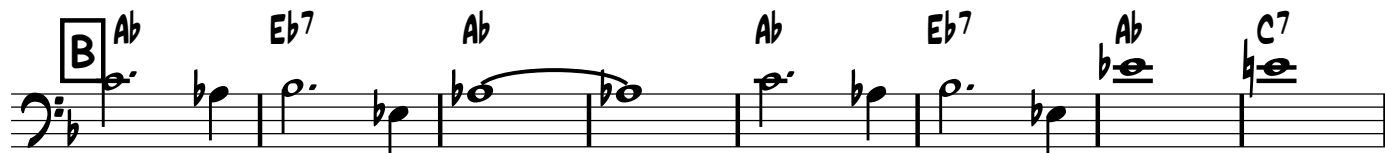
Close your eyes

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

A C C° G^7 C C°

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

G^7 C E^7 E° A_m

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

D^7 G^7 C^7

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

F F^7 D^7 G^7

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

B C C G^7 C C°

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

G^7 C D^7 G^7 G^+

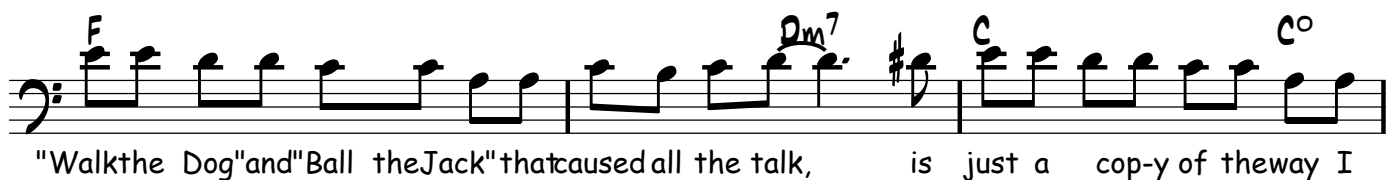
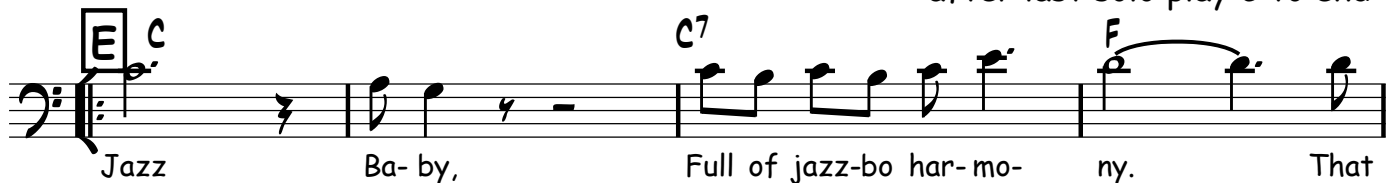
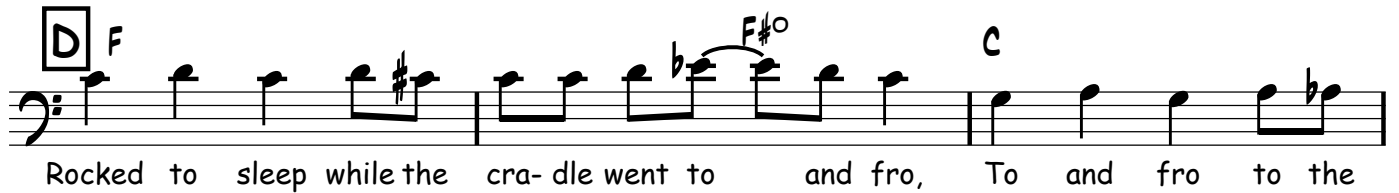
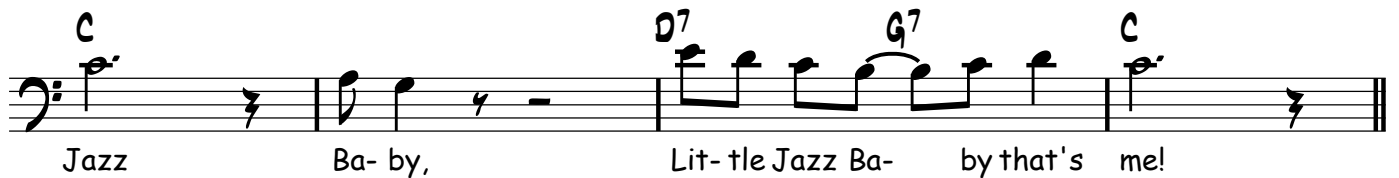
in the tone of a sax-o-phone, that makes me do a lit-tle wig-gle all my own. Cause I'm a

C C C^7 F F

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

F D_m^7 C C° C G^7 G^+

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

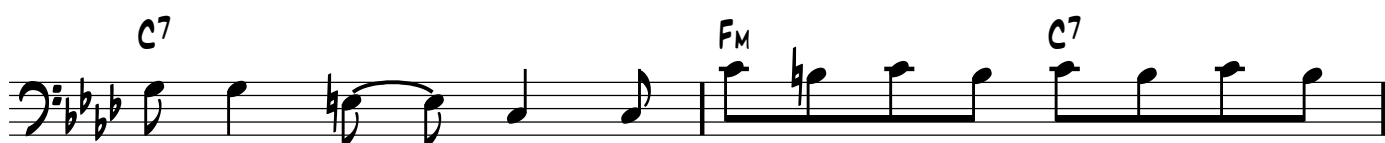


nat-'ral-ly walk! 'Cause I'm a Jazz Ba-by, Lit-tle Jazz Ba-by that's me!

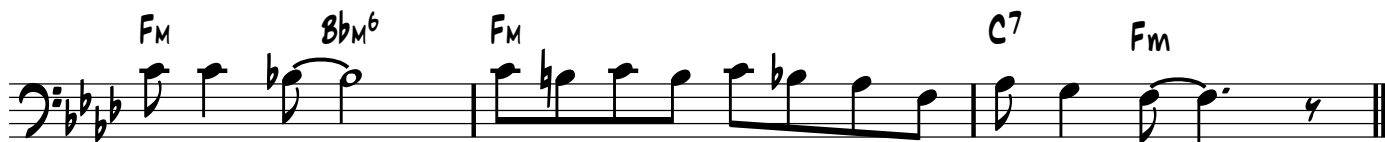
Willie The Weeper



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.



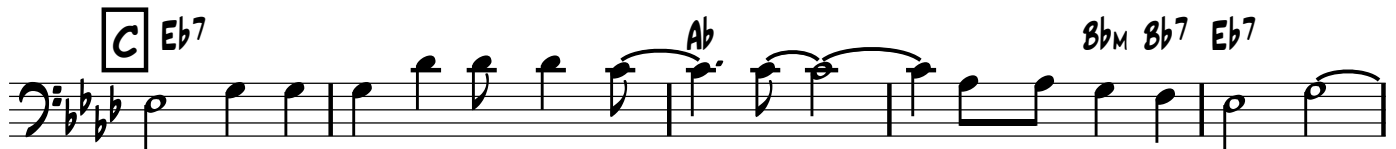
At the north pole some-one shout-ed Will - ie turned a - round saw a



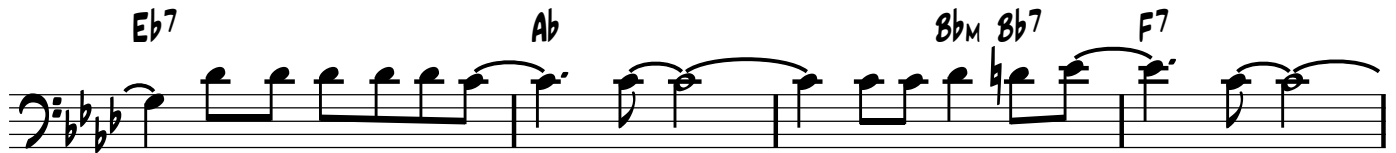
light that knocked him sil - ly. - Right be - fore him



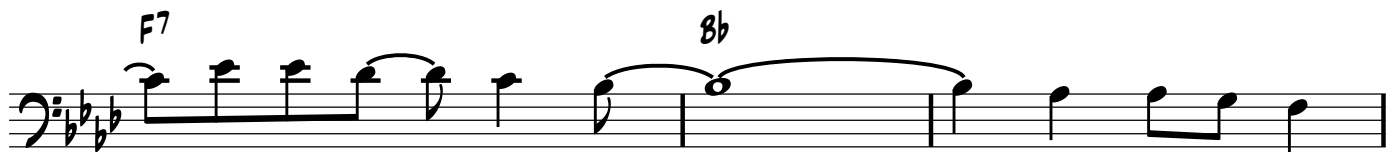
in the ze-ro breeze, a cut-ie lit-tle ho-ney in her B - V - D's



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



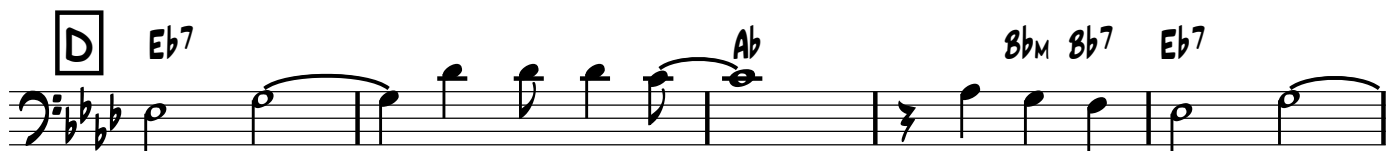
Bet-ter list-en to rea-son says I want my coff - ee



want it good and strong__ I want to have



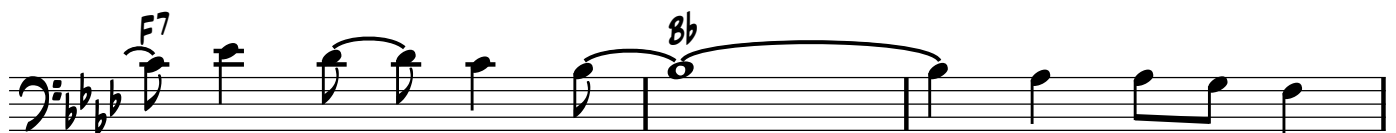
bis - cuits eight-ee-n inch-es long. now



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



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



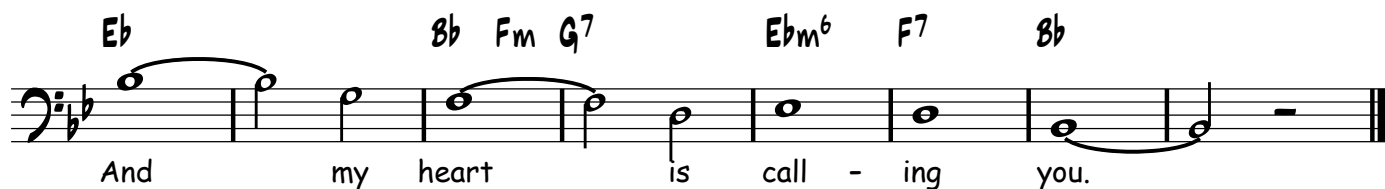
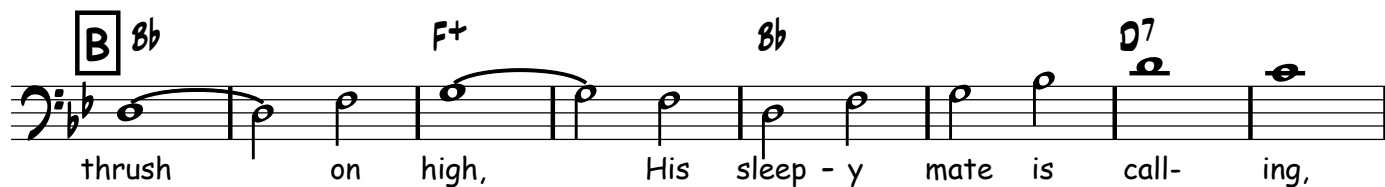
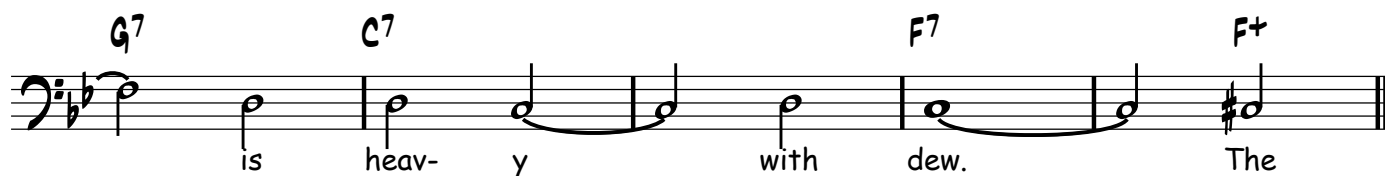
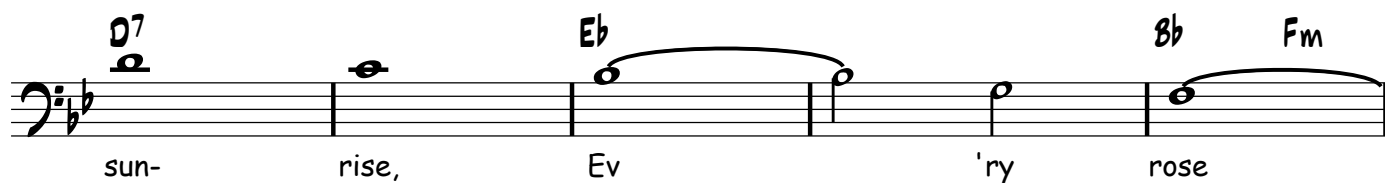
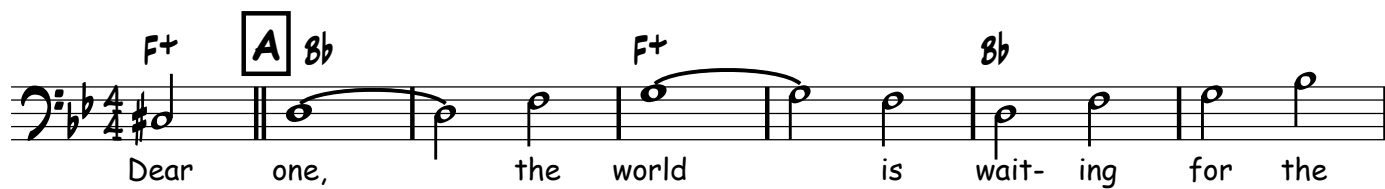
you'd lock__ the door like will - ie the



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-strict like a book, In-deed I know the route that



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



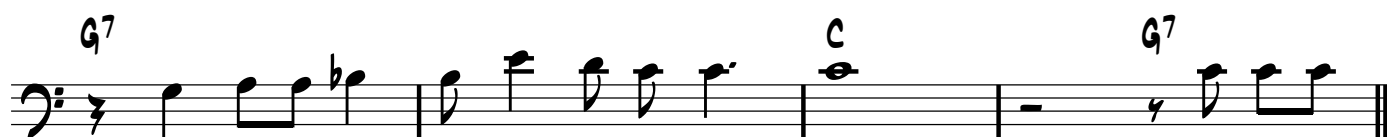
Won-der where my Ea-sy Ri-der's gone?
Way down where the South-ern cross the Dog.



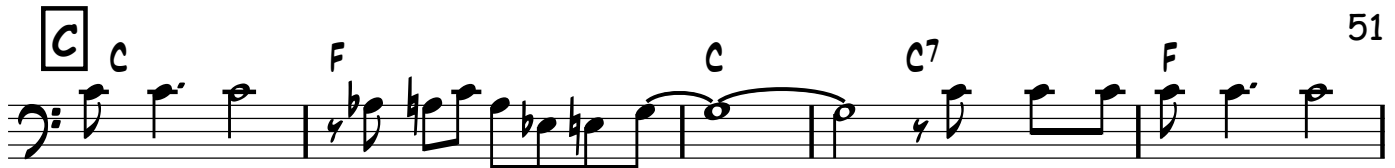
Ca-ble grams come of sym-pa-thy Te-le-grams go of in qui-ry
Mon-ey don't 'xact-ly grow on trees, On cot-ton stalks it grows with ease,—— No



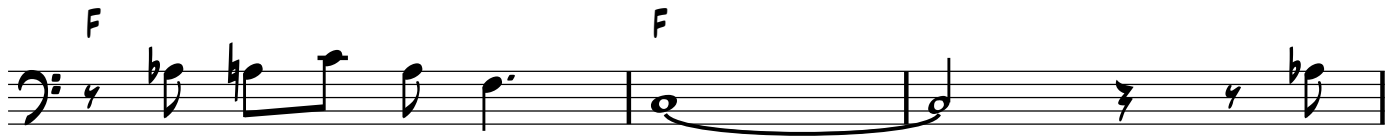
Let-ters come from down in "Bam" And ev-'ry where that Un-cle Sam—
race horse, race track no grand-stand Is like Old Back an' Buck-shot land..



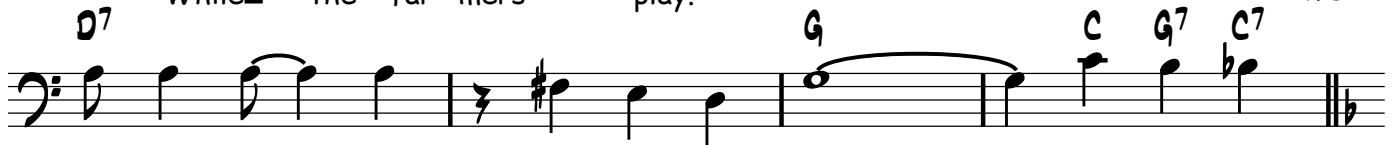
Has e-ven a ru-ral de-lie-ver - y. All day the
Down where the South-ern—— cross the Dog. Ev-e-ry



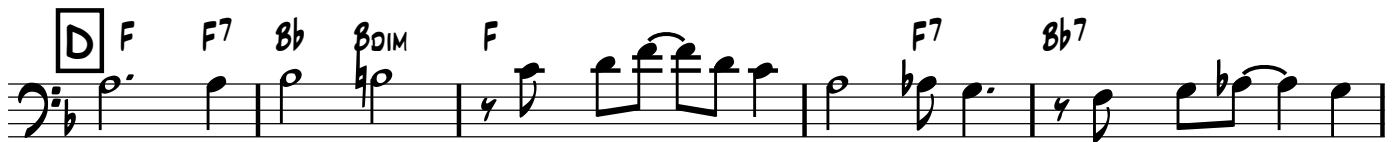
phone_ rings But it's not_ for me, At last_ good ti - dings,
kit-chen there is_ a cab_ a - ret, Down where the boll wev'l works



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



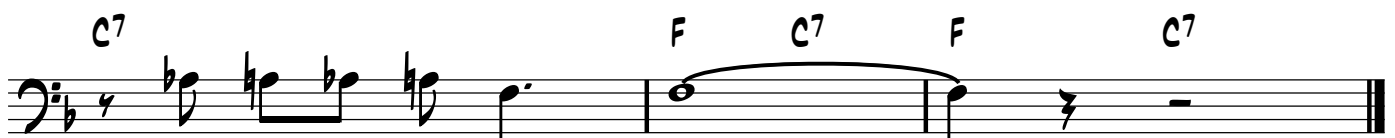
side door Pull_ man car. Seen him here, _ and he was on the hog.



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 $B\flat$ $B\flat \text{ DIM}$ $B\flat$ $B\flat \text{ DIM}$ $B\flat$

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_____

$B\flat$ F^7 $B\flat \text{ DIM}$ $B\flat$ $B\flat$

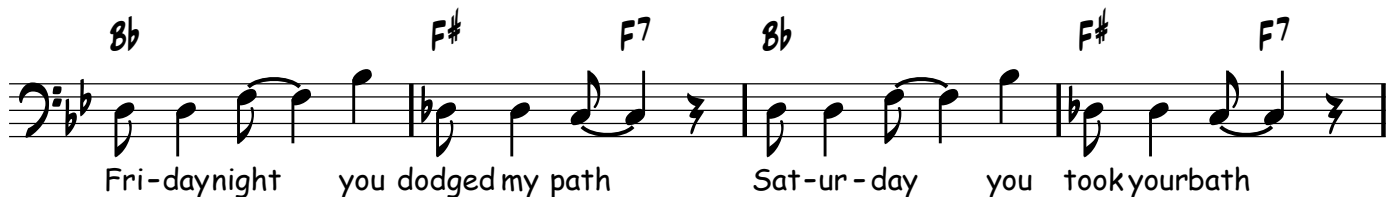
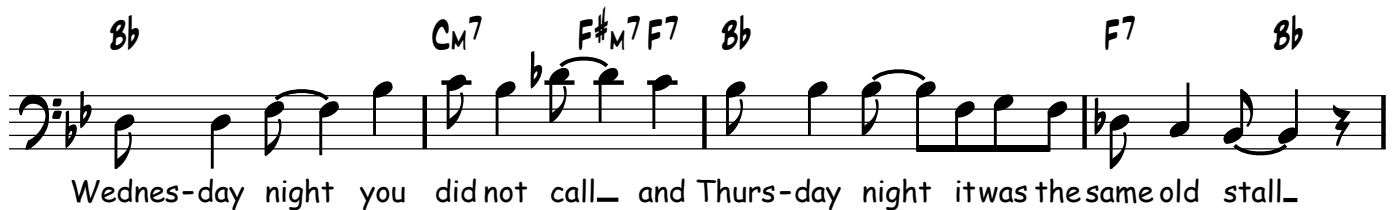
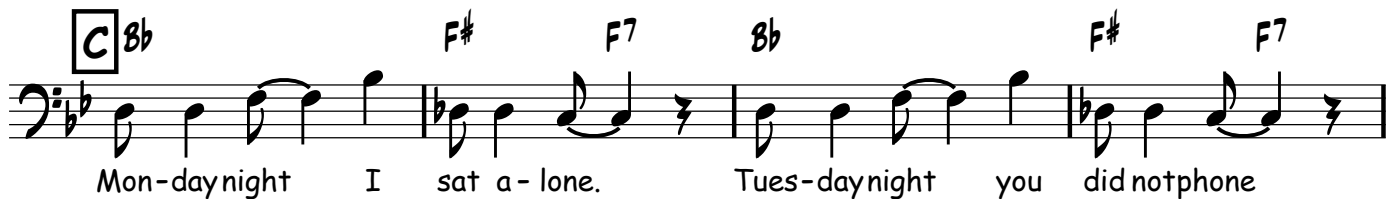
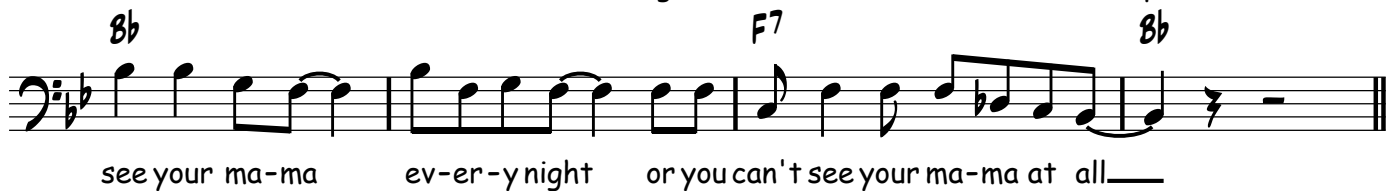
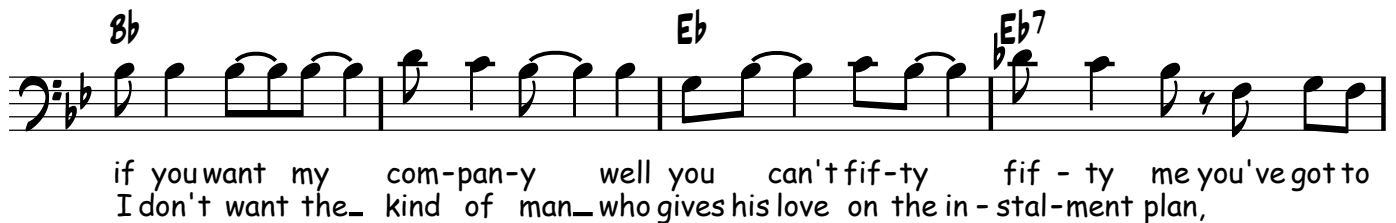
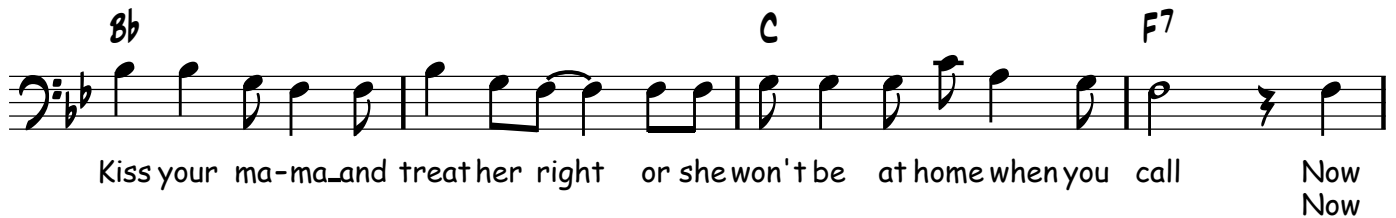
I don't see much of you, and that will ne ver do. Once a week
but when you stay a - way_ I mope a - round all day._ I must know,

$B\flat \text{ DIM}$ $B\flat$ $B\flat \text{ DIM}$ $B\flat$ 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 $B\flat$ 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

A E^b D^7 E^b D^7 E^b

Bill John-son said one day,

E^b D^7 E^b D^7 G^m A^b G^7 A^b

To his E - li - za May,

G^7 A^b A^b G^7 A^b G^7 C^m

"We've been to

B E^b D^7 E^b D^7 E^b

near-ly ev'- ry place in town.

E^b D^7 E^b D^7 G^m C^m

If you sug-gest to me,

C^m D^7 $D^7(b^9)$ G^7

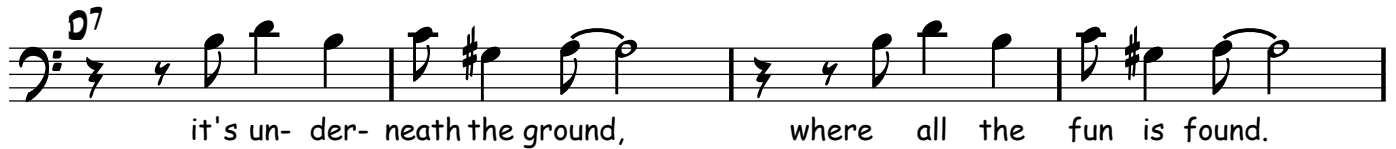
some oth-er

G^7 A^b G^7 C^m

nov-el- ty,

E^b D^7 E^b D^7 G^m A^b G^7 A^b G^7 C^m

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




Down in Jungle Town

Verse

Edward Madden and
Theodore Morse - 1908

A G_M



Down in Jun-gle Town, the moon shines down with-out a

musical notation for the first line of the song. It features a bass clef and a key signature of two flats (Bb and Eb). The melody consists of the following notes: Bb2 (half note), Eb3 (quarter note), F3 (quarter note), Gb3 (quarter note), Ab3 (quarter note), Bb3 (half note), Cb4 (half note), and D4 (quarter note). The lyrics 'spoon be-neath the moon; Mon-key Doo-dle' are written below the notes, with 'spoon' under Bb2, 'be-neath the' under Eb3-F3, 'moon;' under Gb3-Ab3, and 'Mon-key Doo-dle' under Bb3-Cb4-D4. Chord symbols Bb, F9, Bb, and Cm are placed above the staff at the beginning of each measure.

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

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

The musical notation is on a single staff in bass clef with a key signature of one flat (B-flat). The melody consists of the following notes: D2 (quarter), D2 (quarter), D2 (half), a whole rest, F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), F2 (quarter), E2 (half), D2 (half), and a final whole rest. Chord symbols 'D' and 'F7' are placed above the first and fifth measures, respectively.

Chorus

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

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

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

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

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

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

Chord symbols: B^b, C⁷, F⁷, B^b, B^b[°], F⁷, C⁷, F⁷, B^b, C⁷, F⁷, B^b, C⁷, F⁷, B^b.

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

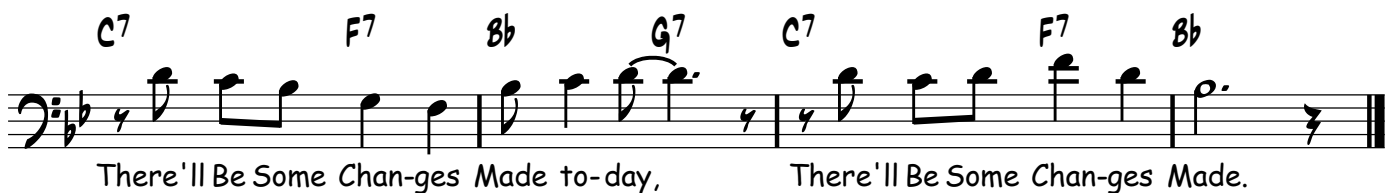
years gone by, I thought his love for me would nev - er die. -

$C7$ 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

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

Bb F D^7

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

B Bb C^7 F^7 Bb Bb

F^7 Bb Bb

C^7 F^7 Bb G^7 Cmi

1. C^7 F^7 Bb 2. C^7 F^7 Bb

Interlude



My Cre - ole
When stars

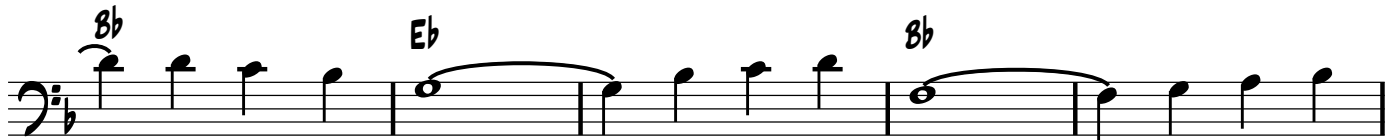


Belle
shine

I love her well
I'll call her mine,

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

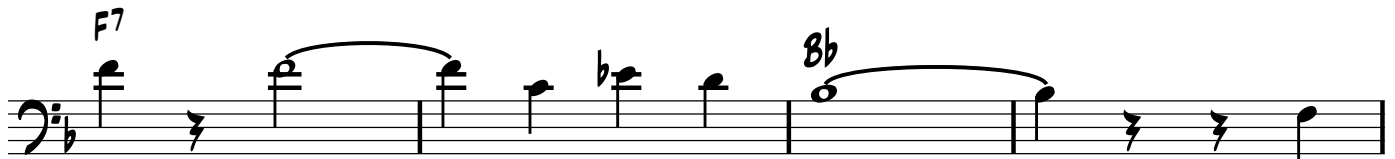
my Cre - ole Belle
my Cre - ole Belle.



My cre - ole belle
When stars shine

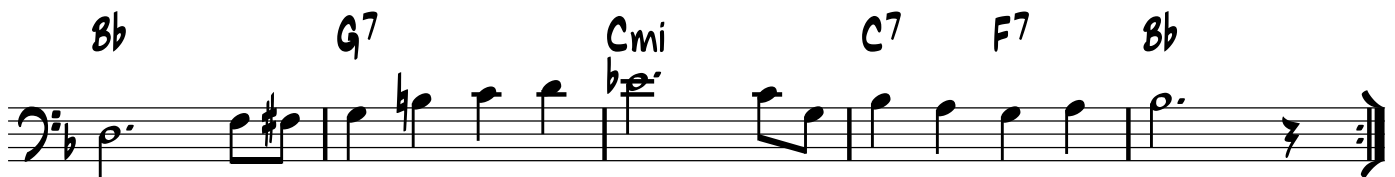
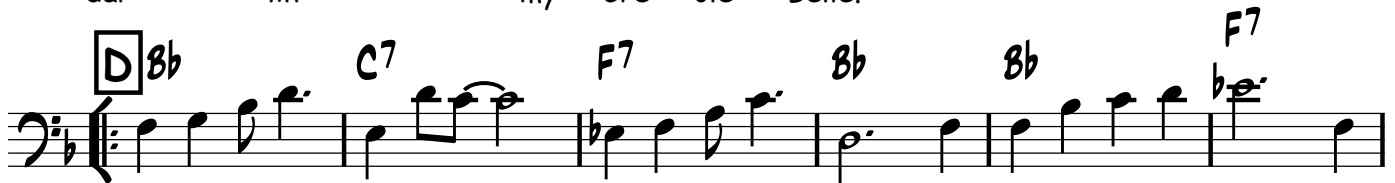
I love her well
I'll call her mine,

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

Staff 1: Ab Eb^7 Eb^7 Eb^7
 Bass

Staff 2 (Section A): Ab Eb^7 Ab Eb^7

Staff 3: F^7 Bb^M Bb^7 Eb^7

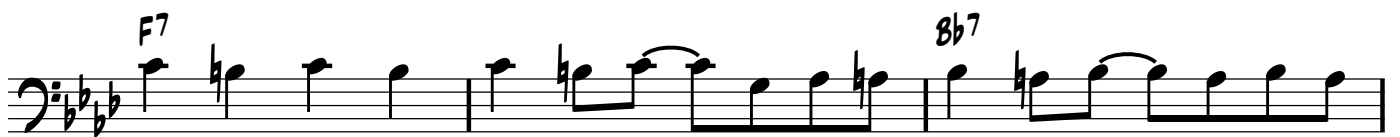
Staff 4: Ab Eb^7 Ab^7 D^b F^7 Bb^M

Staff 5: Bb^7 Eb Bb^7 Eb

Staff 6 (Section B): C^7 F^7 Bb^7

Staff 7: Eb^7 Ab A° Eb^7 C^7 F^7

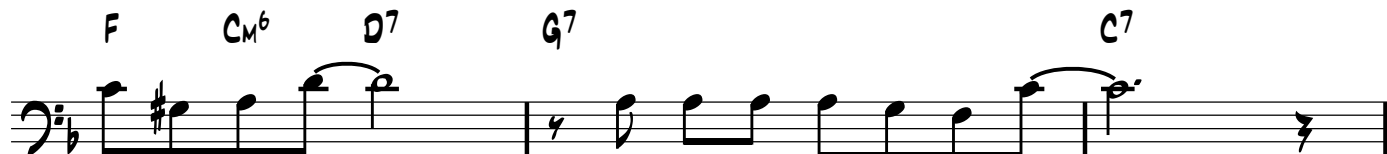
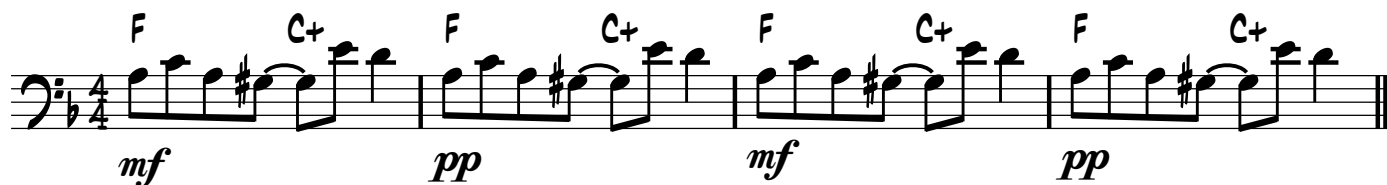
Staff 8: F^7 Eb^7 Ab Eb^7 Ab Break



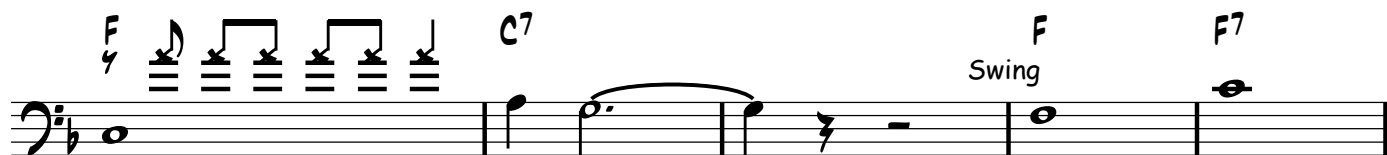
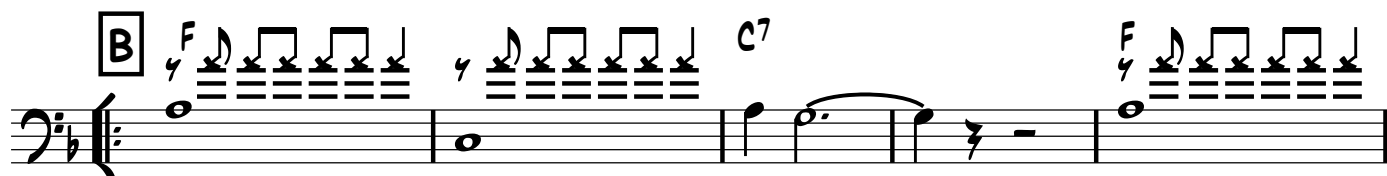
Sobbin' Blues

Kassel and Berton - 1922

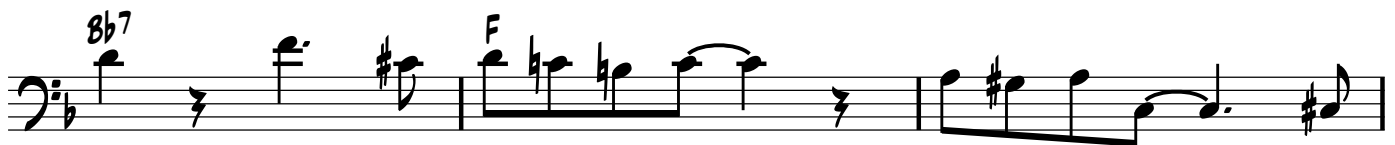
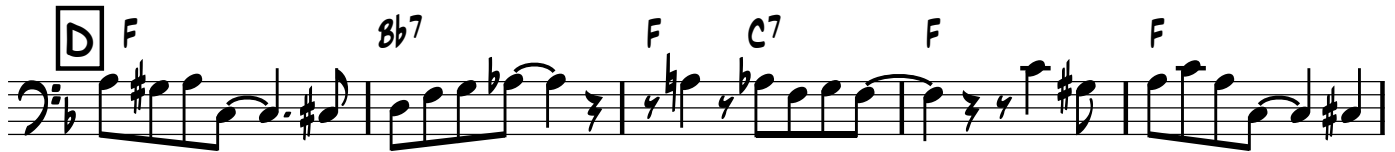
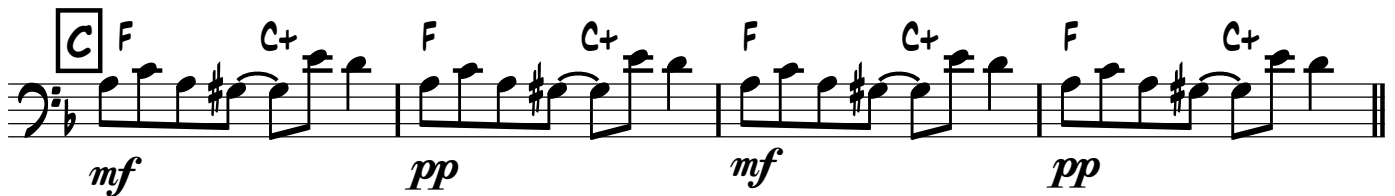
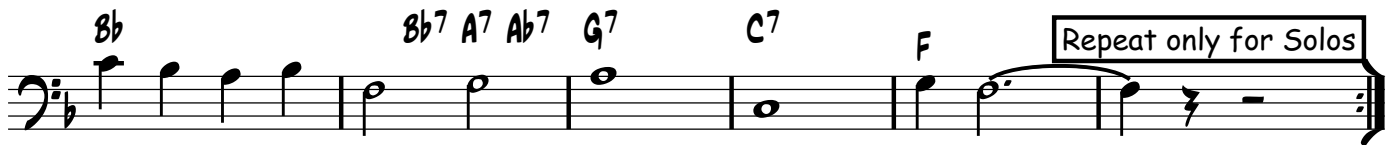
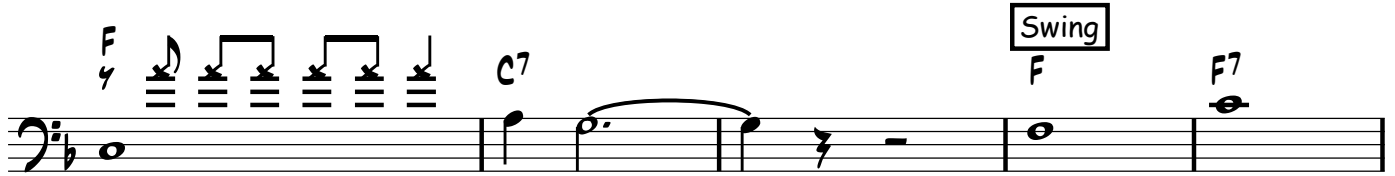
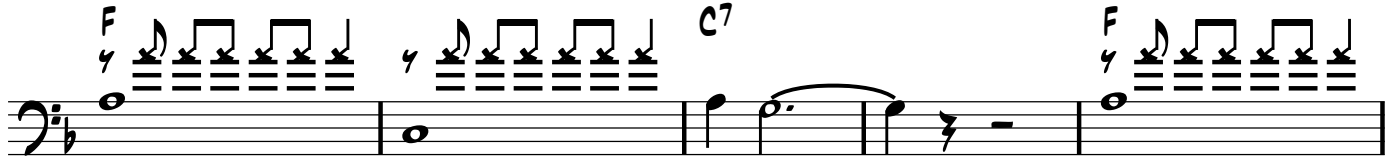
♩ = 164



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



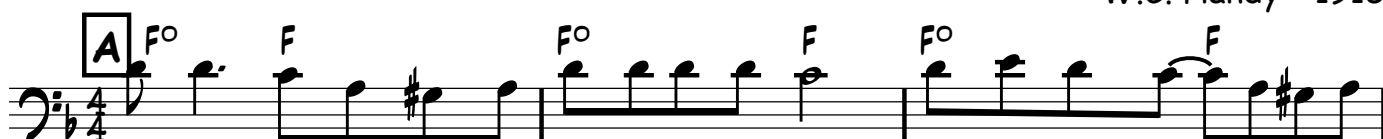
Rhythm sec. plays straight 8ths as written, horns harmonize melody - 8 bars



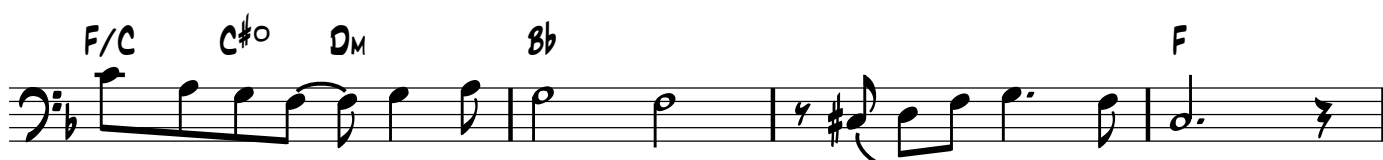
Solos on "B" & "C" Section:
After last solo play to bottom.

Hesitating Blues

W.C. Handy - 1915



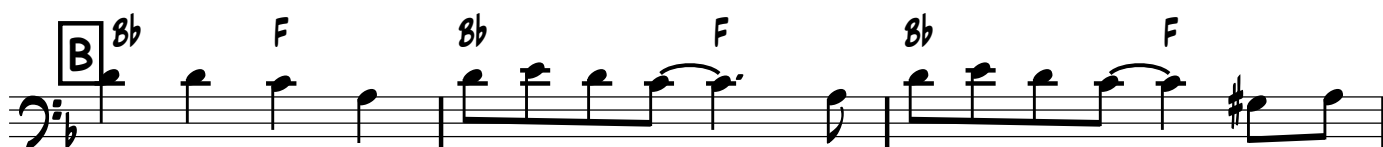
Hel - lo Cen-tral what's the mat-ter with this line? I want to talk to that
Sun-day night my beau proposed to me. Said she'd be hap py if his
If I was whis-key, and you were a cup I'd dive to the bot-tom and



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



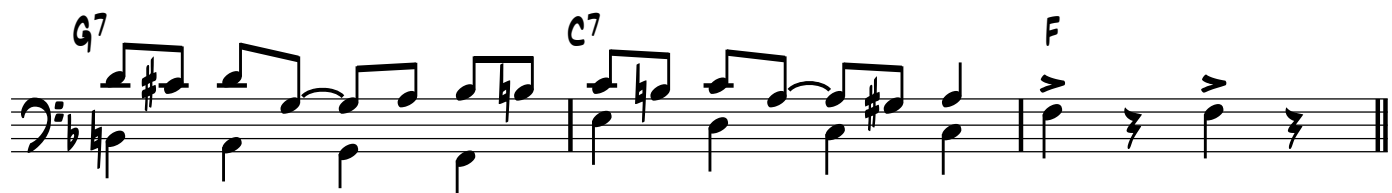
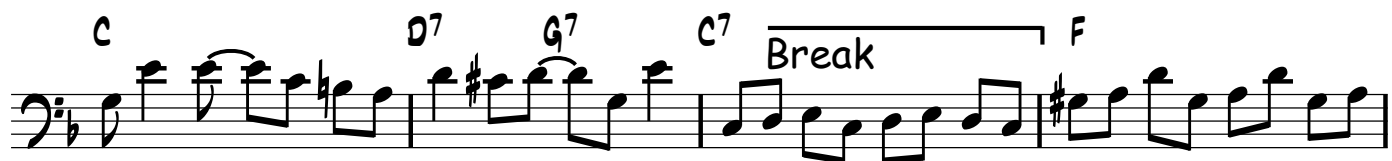
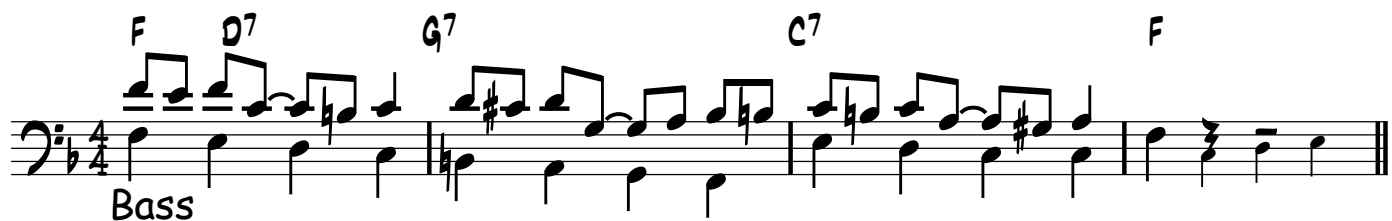
 to grieve and pine, My best friend's gone a - way, He's gone and

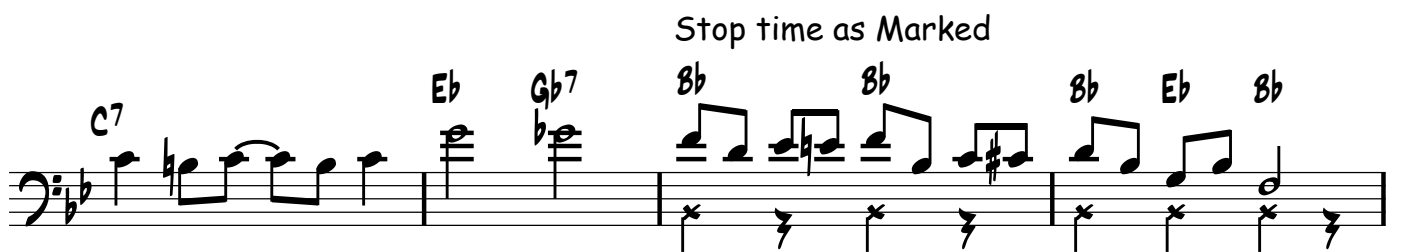
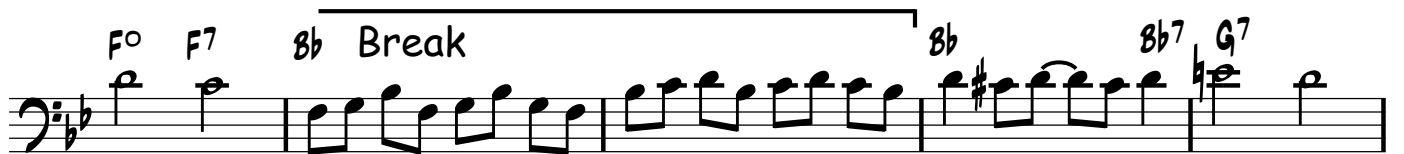
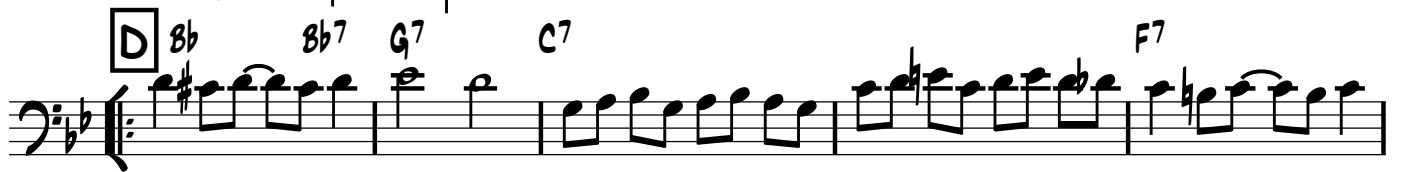
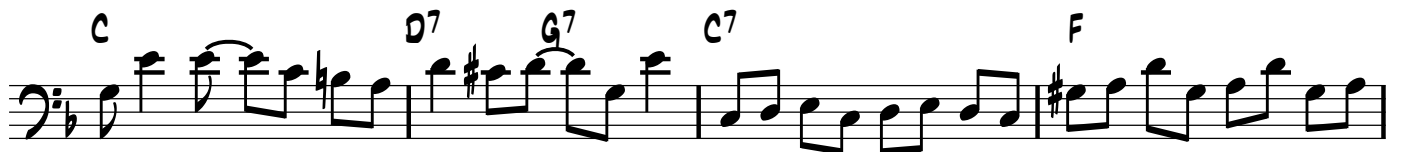
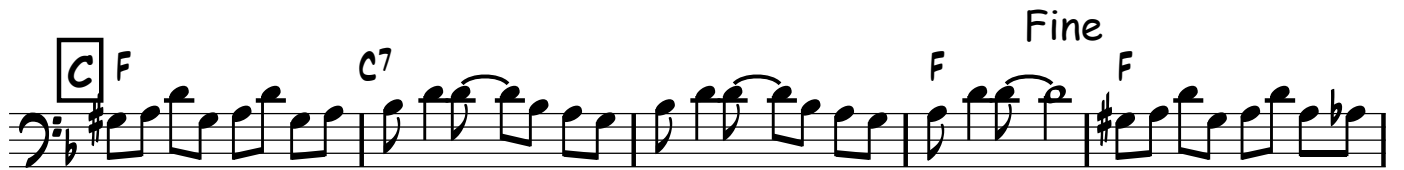


 left me The Hes - i - ta-ting Blues.

Grizzly Bear Rag

George Botsford - 1910



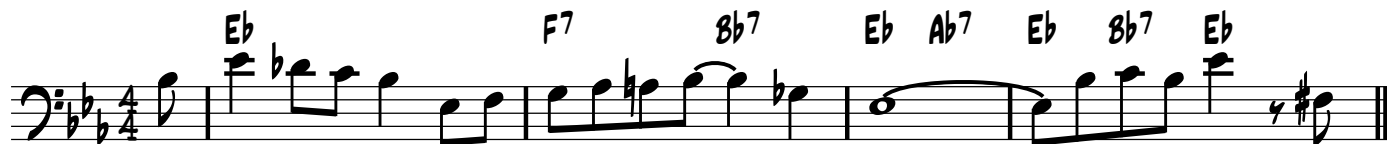


Back to "B" - Play to Fine

He May Be Your Man

(But He Comes To See Me Sometimes)

Lemuel Fowler - 1922

Miss
Miss

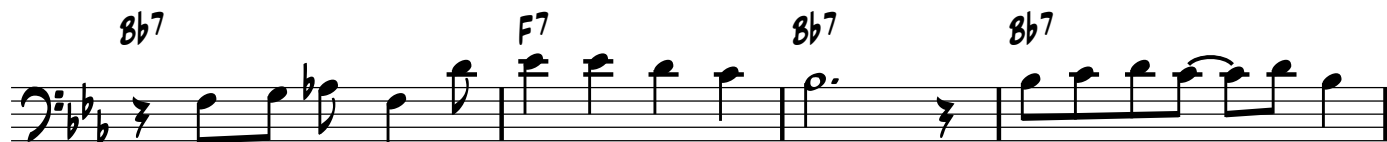
Min-nie Lee— from Ten-nes-see— was known to be quit rough. An - y - time— and
Lu - dy Green was some l'il queen, and jeal-ous as— could be. When her man— went



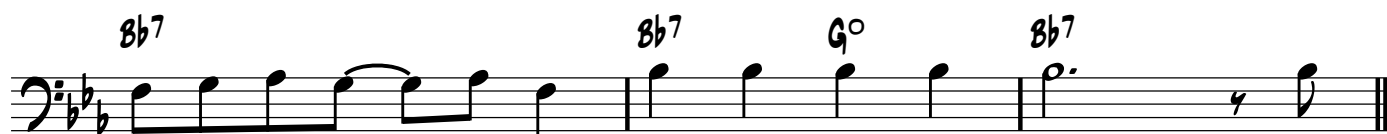
an - y - where She would al-ways strut her stuff. Now Sa-die Snow, she
out at night They would al-ways dis - a - gree. Down at the ball,— at



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"

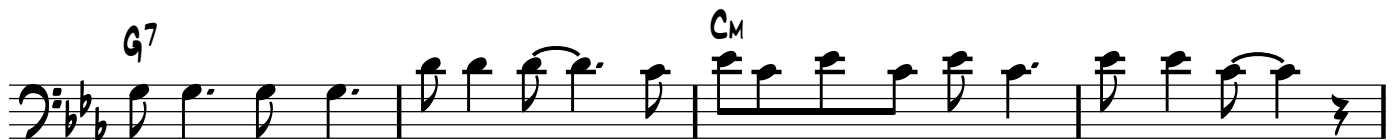


may be your man but he comes to see me— some-times.



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.

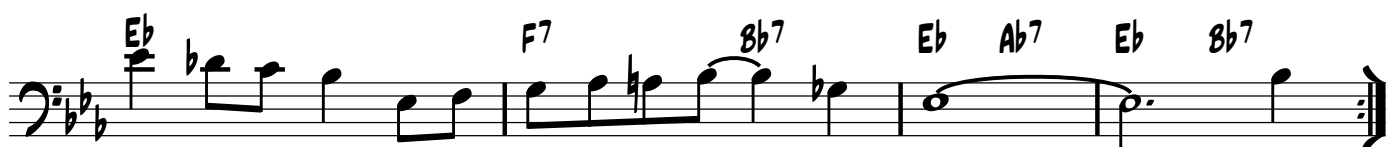
I don't mean,
Ain't no need

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



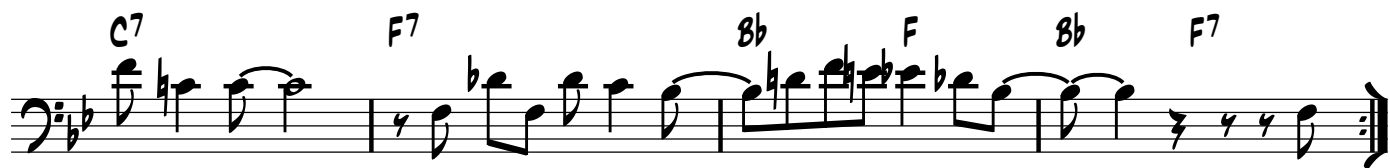
but I just want,
'cause I'm just right

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 F° F+ F C7 F F F° F+

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/Bb C7

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 _____

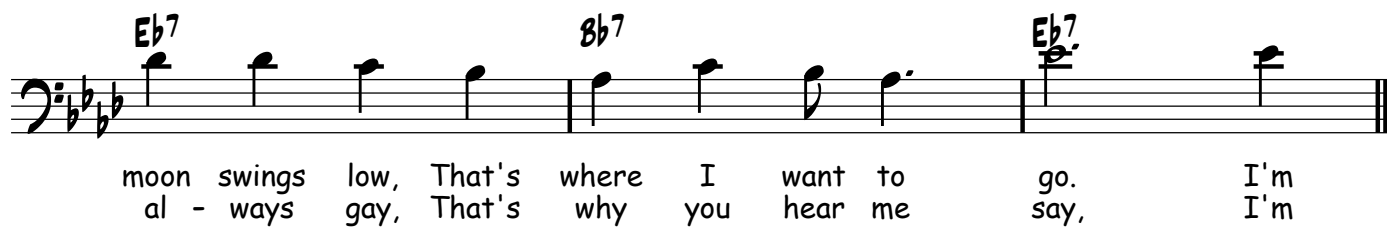
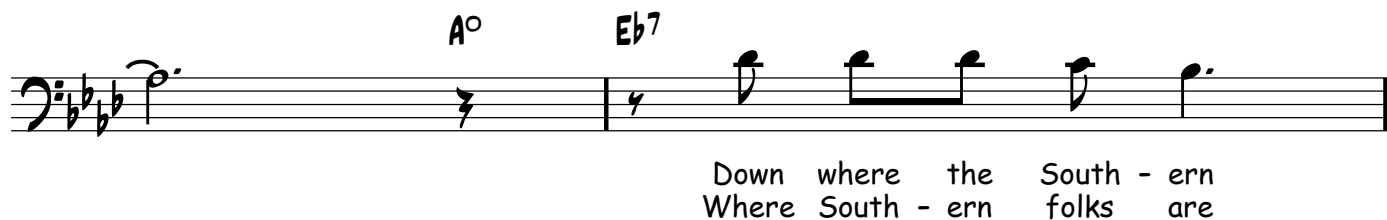
_____ the kind I'd hate to lose, those dang-er-ous blues. I can't ev-en think, can't

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

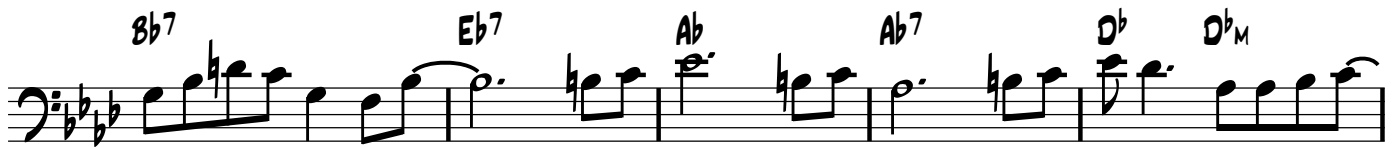
♩ = 132

Trad.

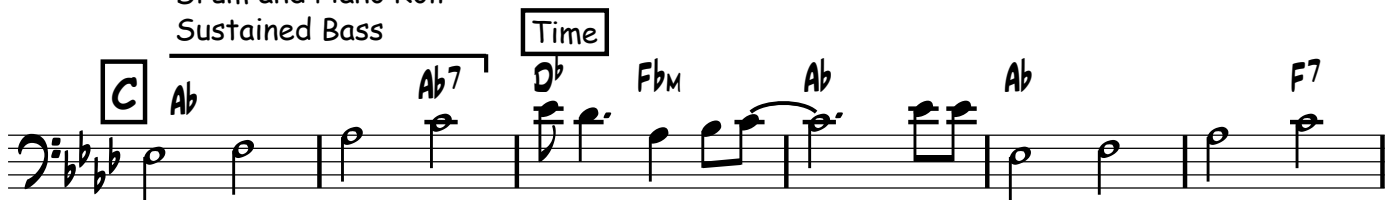
The musical score for "The Storyville Blues" is written in 4/4 time with a tempo of 132 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of four staves of music, all in bass clef. The first staff begins with a double bar line and a key signature change to three flats. The second staff starts with a boxed letter 'A' indicating a repeat. The music features a variety of chords including Ab, Eb7, Ab7, D-flat, and F7. The piece concludes with a double bar line.

Chords and notation details:

- Staff 1: Ab, Eb7, Ab Ab7 D^b D^b_M Ab
- Staff 2: A Ab, Ab7, D^b, Ab, Eb7, Ab
- Staff 3: Ab, B^b7, Eb7, Ab, Ab7
- Staff 4: D^b, Ab, D^b, F7, B^b7, Eb7

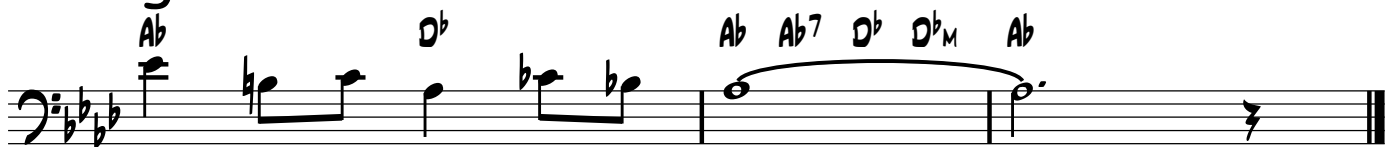


Drum and Piano Roll
Sustained Bass



Back to "B" for Solos

Tag



rit....

Strut Miss Lizzie

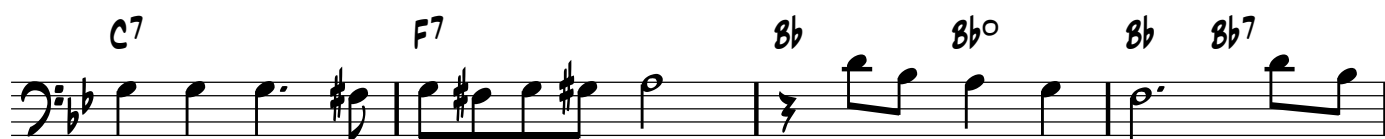
Turner Layton & Henry Creamer - 1921



Won't you



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



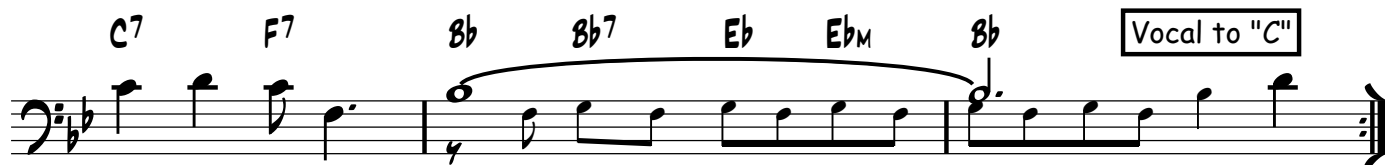
folks all state the way you syn-co-pate Is the whole town talk. When you



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.

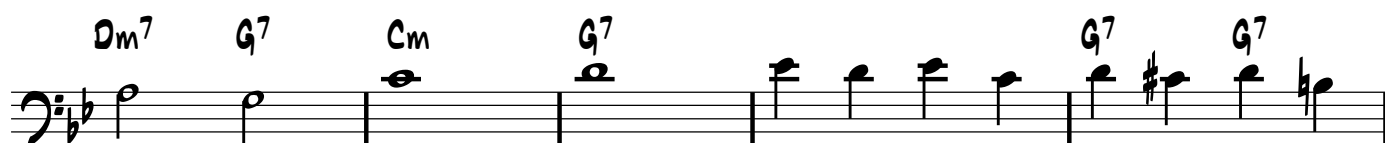
Cool your dogs we're com-in' thru, Get set for Len-ox Av-en - ue. — Won't you

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'.



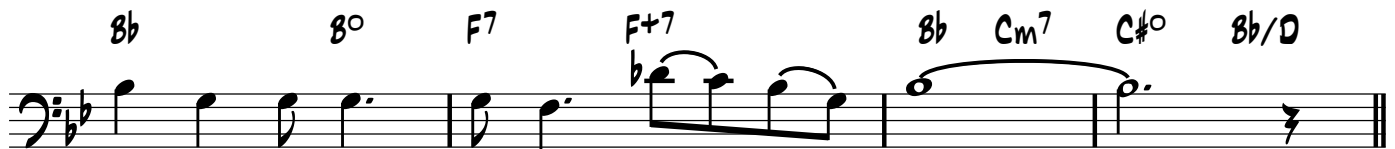
If I should take a no-tion To jump in to the o-cean,
If I dis-like my lov-er And leave him for an -oth-er,



'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

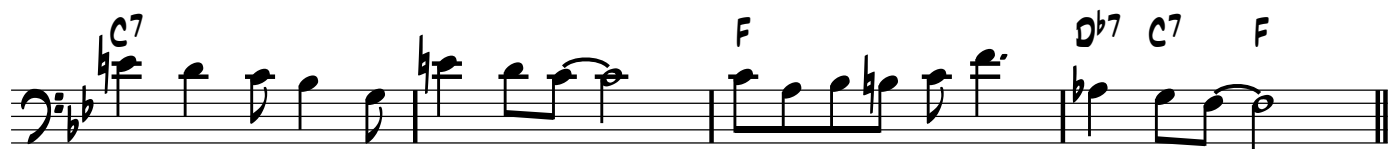
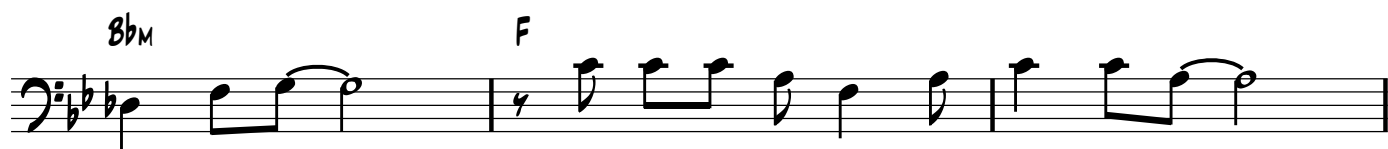
Ab Ab⁷ D^b

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. Chords are indicated above the notes: Ab, Ab⁷, and D^b. The second staff features a slur over the final two measures, with Eb⁷ indicated above the first note of the slur. The third staff has chords Ab, Ab⁷, and D^b above the first, second, and third measures respectively. The fourth staff concludes with a double bar line and repeat sign, with chords Ab, Eb⁷, Ab, D^b, D^b_M, and Ab indicated above the measures.

Alcoholic Blues

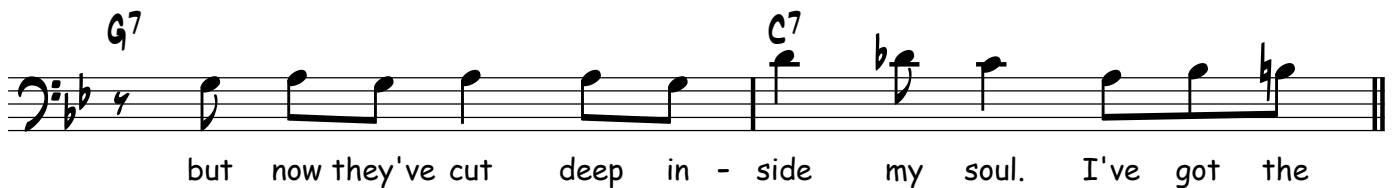
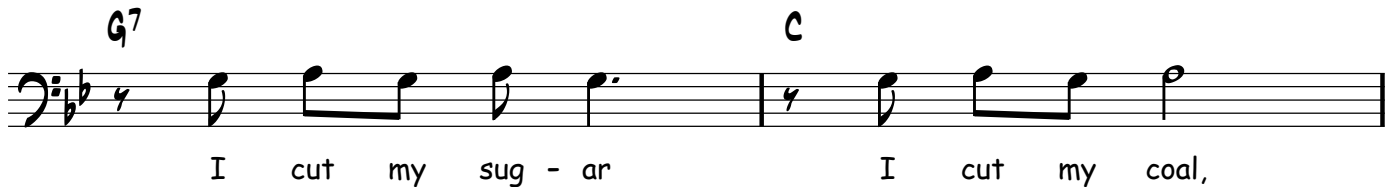
Albert Von Tilzer 1919



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



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



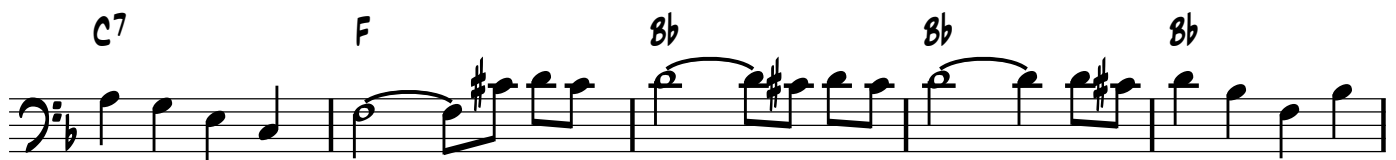
hear, Come on and hear! It's the best band in the land. They can play a bugle call like you



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

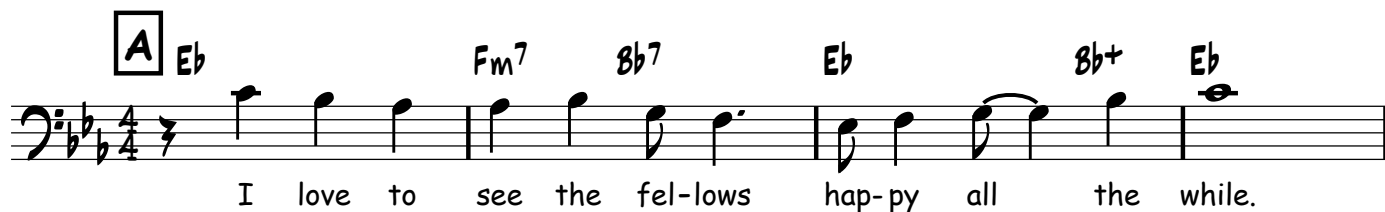
Well, me and my baby - we just bought a Ford
And now we sit together - on the running board.

CHORUS

I Can't Let 'Em Suffer

Henry Creamer & Turner Layton - 1918

A Eb Fm7 Bb7 Eb Bb+ Eb



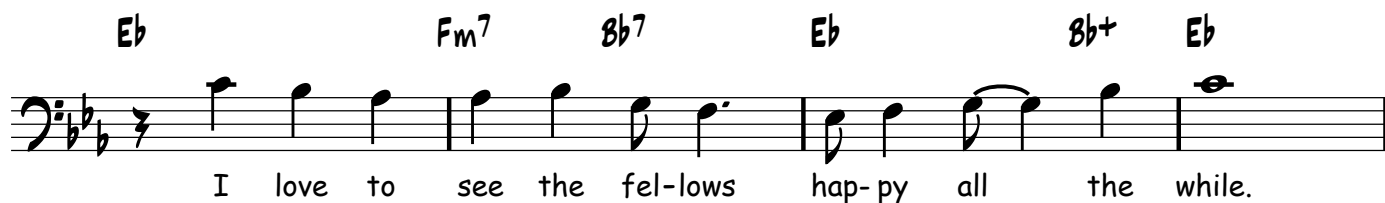
I love to see the fel-lows hap-py all the while.

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

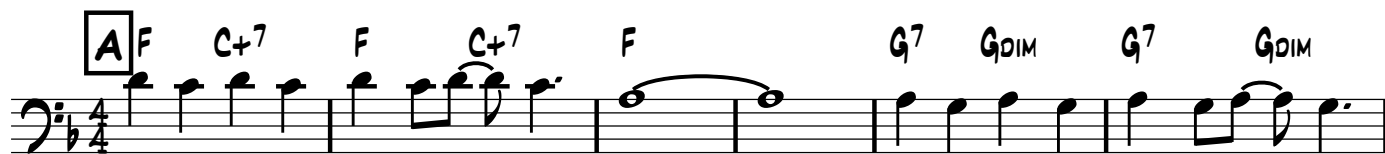
I'll pro- vide, Un- til they're sat- is- fied. 'Cause I

F^7 Bb^7 Eb

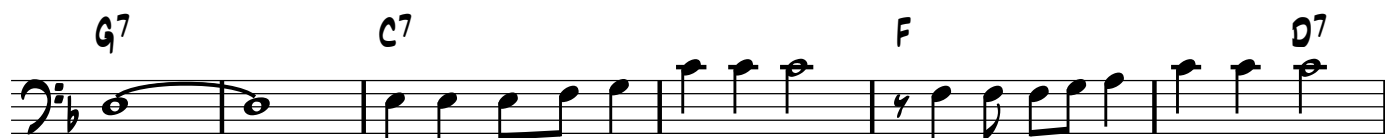
can't let 'em suf-fer, For the want of love!

Oh By Jingo

♩ = 180

Albert von Tizler
1919

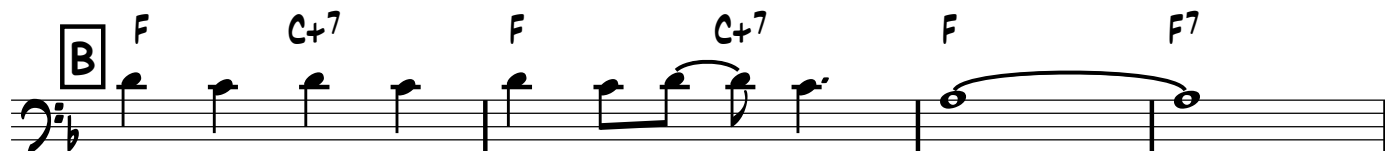
Oh, by Geelby Gosh, by Gum By Juv, _____ Oh! by Jin-go, won't you hear our



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

A Bb G_M Bb

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

C^7 F^7 Bb Bb D^7

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

G_M Bb C^7 F^7 Bb

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

Bb^7 Eb $F\#^7$

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

Bb Bb^7 G C F^7 Bb

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

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:

- Chords: A^b , $A^b\circ$, E^b7 , A^b , $A^b\circ$, E^b7 , $E\circ$, $F7$, B^bm , B^b , B^bm , E^7 , E^b7 .

Section B:

- Chords: A^b , $A^b\circ$, E^b7 , $F7$, B^bm , B^b , B^bm , E^7 , A^b , $G7$, 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

Musical notation for the Trombone Solo (16 Bars). The key signature is B-flat major (two flats). The notation is written on a single staff with a bass clef. The melody consists of eighth and quarter notes, with some slurs. Chord symbols are placed above the staff: Fm (first bar), Cm (fourth bar), Cm (fifth bar), Fm (sixth bar), D7 (seventh bar), D7-5 (eighth bar), G7 (ninth bar), and Bb7 (tenth bar). The solo ends with a double bar line and a repeat sign.

E

CHORUS:

Musical notation for the Chorus. The key signature is B-flat major (two flats). The notation is written on a single staff with a bass clef. The melody consists of eighth and quarter notes, with some slurs. Chord symbols are placed above the staff: Eb (first bar), F7 (second bar), Bb7 (third bar), Eb (fourth bar), Eb (fifth bar), Gm (sixth bar), Bb (seventh bar), F7 (eighth bar), and Bb7 (ninth bar). The chorus ends with a double bar line and a repeat sign.

F

Musical notation for section F. The key signature is B-flat major (two flats). The notation is written on a single staff with a bass clef. The melody consists of eighth and quarter notes, with some slurs. Chord symbols are placed above the staff: Eb (first bar), F7 (second bar), Bb7 (third bar), Eb (fourth bar), Eb (fifth bar), Eb7 (sixth bar), Ab (seventh bar), F7 (eighth bar), Bb7 (ninth bar), Eb (tenth bar), Ab7 (eleventh bar), and Eb (twelfth bar). The section ends with a double bar line and a repeat sign.

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

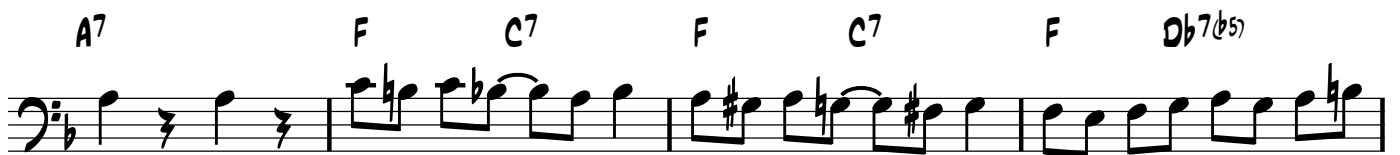
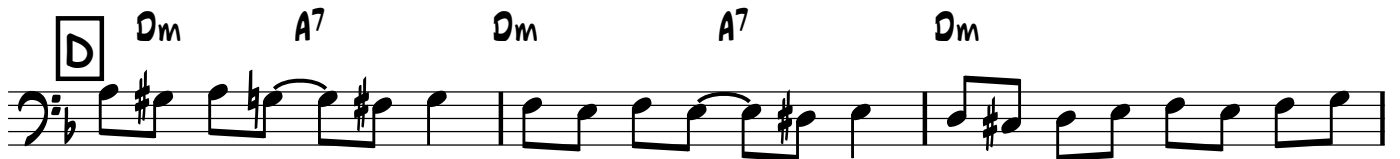
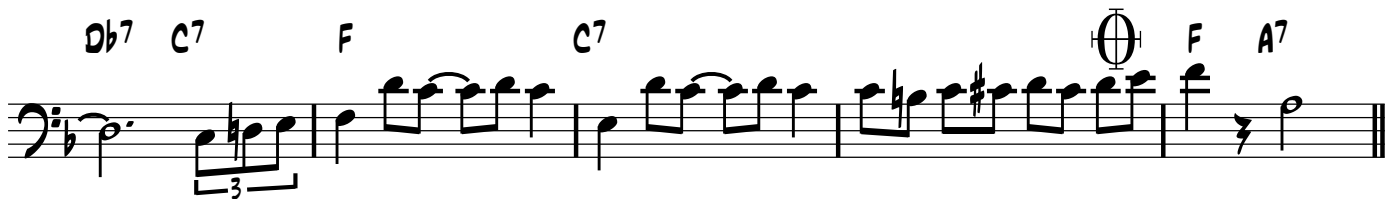
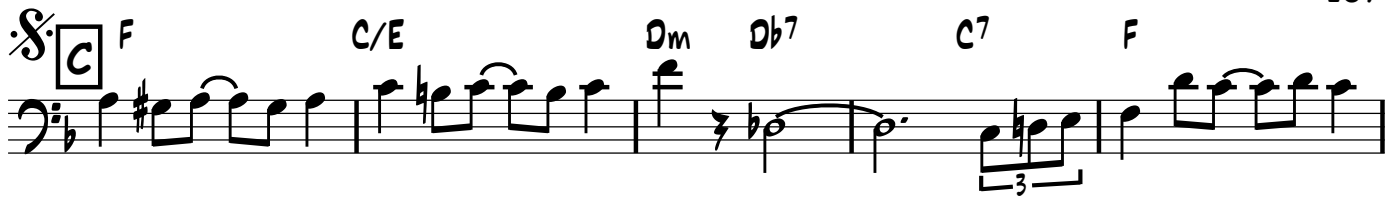
The musical score is written for a single melodic instrument in 4/4 time. It features two main sections, A and B, each with 16 measures. The key signature has one sharp (F#). The score includes various chords and melodic lines for a single melodic instrument.

Section A:

- Measures 1-4: C, E⁷, Am, Em
- Measures 5-8: F, A⁷, Dm
- Measures 9-12: G⁷, C, C^o, C
- Measures 13-16: C, E⁷

Section B:

- Measures 17-20: A⁷, Dm, A⁷, Dm
- Measures 21-24: G⁷
- Measures 25-28: C, G⁷, C, A⁷
- Measures 29-32: Dm
- Measures 33-36: A⁷, Dm, F
- Measures 37-40: C, G⁷, C



Bass Solo - Stop Time



D.S Back to "C" al Coda

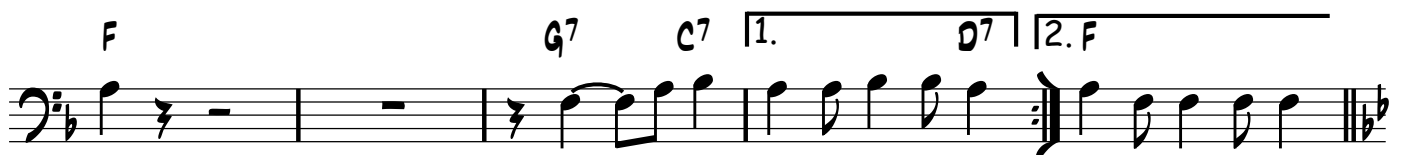
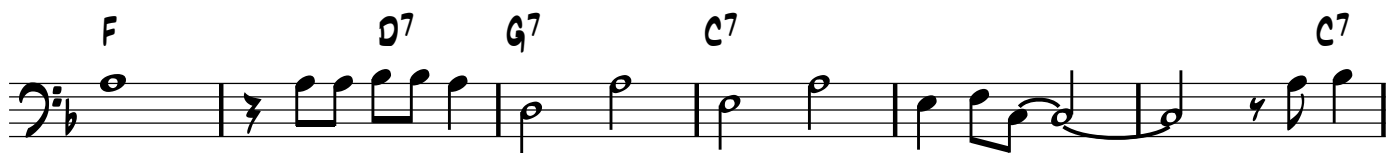
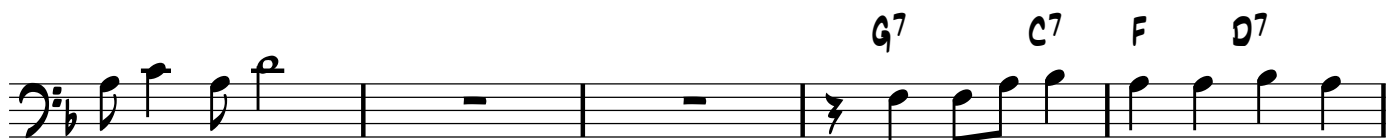
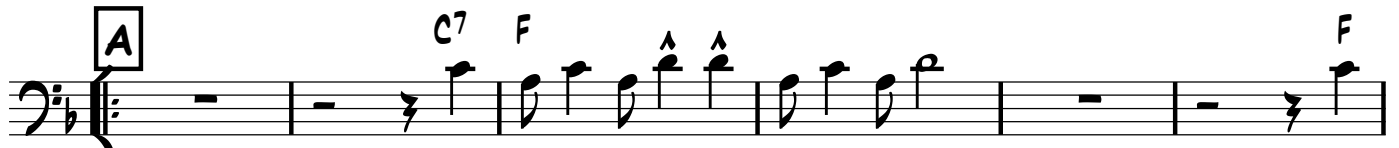
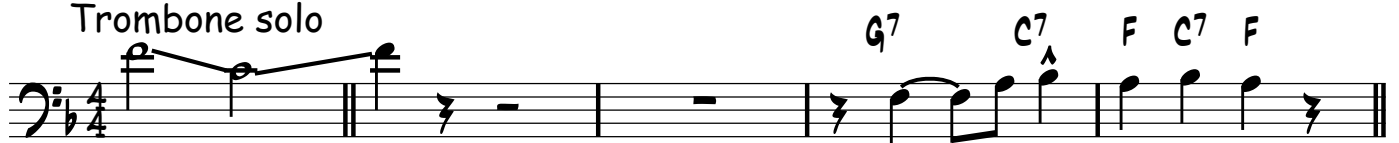
Coda

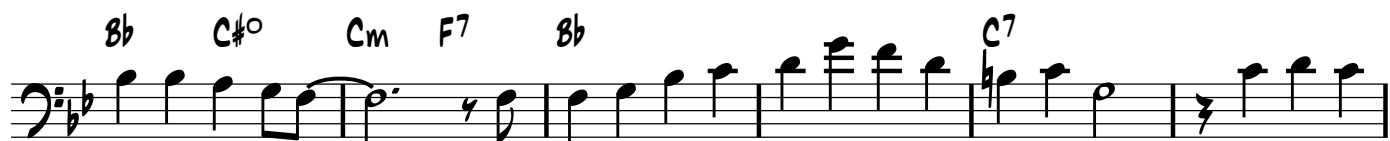
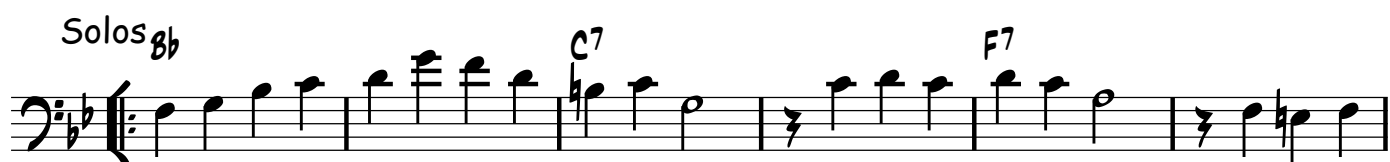
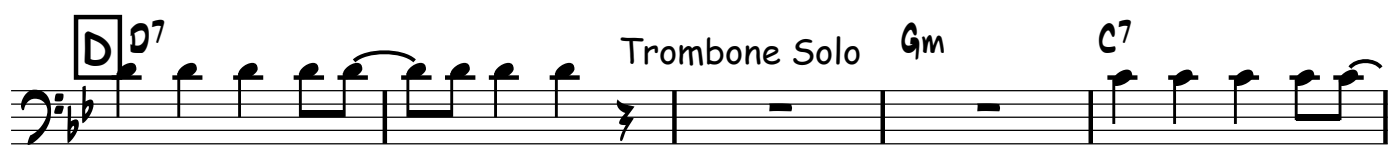
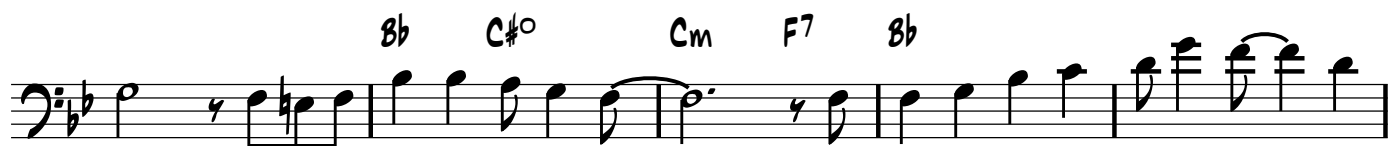


Ory's Creole Trombone

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

The musical score is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The tempo is marked as 152 beats per minute. The score consists of eight staves of music.

Staff 1: Starts with a D7 chord, followed by a boxed section labeled 'A' with a Gm chord. The melody features eighth and sixteenth notes.

Staff 2: Continues the melody with a D7 chord at the beginning.

Staff 3: Features a Gm chord at the start.

Staff 4: Includes chords F, C7, and F7.

Staff 5: Starts with a boxed section labeled 'B' with a Bb chord, followed by D7 and G7 chords.

Staff 6: Features C7, F7, Bb, Cm7, and F7 chords.

Staff 7: Includes Bb, D7, and G7 chords.

Staff 8: Features C7, F, Bb, Eb7, and Bb chords, ending with a double bar line and repeat dots.

The text "Solos on B" is written above the final staff.

The musical score for the 'A' section of 'The Girl on the Train' is written in bass clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The score consists of four staves of music. The first staff begins with a boxed 'A' and a key signature change to two flats. The notes are: Bb2, D3, Eb3, F3, G3, A3, Bb3, C4, D4, Eb4, F4, G4, A4, Bb4, C5, D5, Eb5, F5, G5, A5, Bb5, C6, D6, Eb6, F6, G6, A6, Bb6, C7, D7, Eb7, F7, G7, A7, Bb7, C8, D8, Eb8, F8, G8, A8, Bb8, C9, D9, Eb9, F9, G9, A9, Bb9, C10, D10, Eb10, F10, G10, A10, Bb10, C11, D11, Eb11, F11, G11, A11, Bb11, C12, D12, Eb12, F12, G12, A12, Bb12, C13, D13, Eb13, F13, G13, A13, Bb13, C14, D14, Eb14, F14, G14, A14, Bb14, C15, D15, Eb15, F15, G15, A15, Bb15, C16, D16, Eb16, F16, G16, A16, Bb16, C17, D17, Eb17, F17, G17, A17, Bb17, C18, D18, Eb18, F18, G18, A18, Bb18, C19, D19, Eb19, F19, G19, A19, Bb19, C20, D20, Eb20, F20, G20, A20, Bb20, C21, D21, Eb21, F21, G21, A21, Bb21, C22, D22, Eb22, F22, G22, A22, Bb22, C23, D23, Eb23, F23, G23, A23, Bb23, C24, D24, Eb24, F24, G24, A24, Bb24, C25, D25, Eb25, F25, G25, A25, Bb25, C26, D26, Eb26, F26, G26, A26, Bb26, C27, D27, Eb27, F27, G27, A27, Bb27, C28, D28, Eb28, F28, G28, A28, Bb28, C29, D29, Eb29, F29, G29, A29, Bb29, C30, D30, Eb30, F30, G30, A30, Bb30, C31, D31, Eb31, F31, G31, A31, Bb31, C32, D32, Eb32, F32, G32, A32, Bb32, C33, D33, Eb33, F33, G33, A33, Bb33, C34, D34, Eb34, F34, G34, A34, Bb34, C35, D35, Eb35, F35, G35, A35, Bb35, C36, D36, Eb36, F36, G36, A36, Bb36, C37, D37, Eb37, F37, G37, A37, Bb37, C38, D38, Eb38, F38, G38, A38, Bb38, C39, D39, Eb39, F39, G39, A39, Bb39, C40, D40, Eb40, F40, G40, A40, Bb40, C41, D41, Eb41, F41, G41, A41, Bb41, C42, D42, Eb42, F42, G42, A42, Bb42, C43, D43, Eb43, F43, G43, A43, Bb43, C44, D44, Eb44, F44, G44, A44, Bb44, C45, D45, Eb45, F45, G45, A45, Bb45, C46, D46, Eb46, F46, G46, A46, Bb46, C47, D47, Eb47, F47, G47, A47, Bb47, C48, D48, Eb48, F48, G48, A48, Bb48, C49, D49, Eb49, F49, G49, A49, Bb49, C50, D50, Eb50, F50, G50, A50, Bb50, C51, D51, Eb51, F51, G51, A51, Bb51, C52, D52, Eb52, F52, G52, A52, Bb52, C53, D53, Eb53, F53, G53, A53, Bb53, C54, D54, Eb54, F54, G54, A54, Bb54, C55, D55, Eb55, F55, G55, A55, Bb55, C56, D56, Eb56, F56, G56, A56, Bb56, C57, D57, Eb57, F57, G57, A57, Bb57, C58, D58, Eb58, F58, G58, A58, Bb58, C59, D59, Eb59, F59, G59, A59, Bb59, C60, D60, Eb60, F60, G60, A60, Bb60, C61, D61, Eb61, F61, G61, A61, Bb61, C62, D62, Eb62, F62, G62, A62, Bb62, C63, D63, Eb63, F63, G63, A63, Bb63, C64, D64, Eb64, F64, G64, A64, Bb64, C65, D65, Eb65, F65, G65, A65, Bb65, C66, D66, Eb66, F66, G66, A66, Bb66, C67, D67, Eb67, F67, G67, A67, Bb67, C68, D68, Eb68, F68, G68, A68, Bb68, C69, D69, Eb69, F69, G69, A69, Bb69, C70, D70, Eb70, F70, G70, A70, Bb70, C71, D71, Eb71, F71, G71, A71, Bb71, C72, D72, Eb72, F72, G72, A72, Bb72, C73, D73, Eb73, F73, G73, A73, Bb73, C74, D74, Eb74, F74, G74, A74, Bb74, C75, D75, Eb75, F75, G75, A75, Bb75, C76, D76, Eb76, F76, G76, A76, Bb76, C77, D77, Eb77, F77, G77, A77, Bb77, C78, D78, Eb78, F78, G78, A78, Bb78, C79, D79, Eb79, F79, G79, A79, Bb79, C80, D80, Eb80, F80, G80, A80, Bb80, C81, D81, Eb81, F81, G81, A81, Bb81, C82, D82, Eb82, F82, G82, A82, Bb82, C83, D83, Eb83, F83, G83, A83, Bb83, C84, D84, Eb84, F84, G84, A84, Bb84, C85, D85, Eb85, F85, G85, A85, Bb85, C86, D86, Eb86, F86, G86, A86, Bb86, C87, D87, Eb87, F87, G87, A87, Bb87, C88, D88, Eb88, F88, G88, A88, Bb88, C89, D89, Eb89, F89, G89, A89, Bb89, C90, D90, Eb90, F90, G90, A90, Bb90, C91, D91, Eb91, F91, G91, A91, Bb91, C92, D92, Eb92, F92, G92, A92, Bb92, C93, D93, Eb93, F93, G93, A93, Bb93, C94, D94, Eb94, F94, G94, A94, Bb94, C95, D95, Eb95, F95, G95, A95, Bb95, C96, D96, Eb96, F96, G96, A96, Bb96, C97, D97, Eb97, F97, G97, A97, Bb97, C98, D98, Eb98, F98, G98, A98, Bb98, C99, D99, Eb99, F99, G99, A99, Bb99, C100, D100, Eb100, F100, G100, A100, Bb100, C101, D101, Eb101, F101, G101, A101, Bb101, C102, D102, Eb102, F102, G102, A102, Bb102, C103, D103, Eb103, F103, G103, A103, Bb103, C104, D104, Eb104, F104, G104, A104, Bb104, C105, D105, Eb105, F105, G105, A105, Bb105, C106, D106, Eb106, F106, G106, A106, Bb106, C107, D107, Eb107, F107, G107, A107, Bb107, C108, D108, Eb108, F108, G108, A108, Bb108, C109, D109, Eb109, F109, G109, A109, Bb109, C110, D110, Eb110, F110, G110, A110, Bb110, C111, D111, Eb111, F111, G111, A111, Bb111, C112, D112, Eb112, F112, G112, A112, Bb112, C113, D113, Eb113, F113, G113, A113, Bb113, C114, D114, Eb114, F114, G114, A114, Bb114, C115, D115, Eb115, F115, G115, A115, Bb115, C116, D116, Eb116, F116, G116, A116, Bb116, C117, D117, Eb117, F117, G117, A117, Bb117, C118, D118, Eb118, F118, G118, A118, Bb118, C119, D119, Eb119, F119, G119, A119, Bb119, C120, D120, Eb120, F120, G120, A120, Bb120, C121, D121, Eb121, F121, G121, A121, Bb121, C122, D122, Eb122, F122, G122, A122, Bb122, C123, D123, Eb123, F123, G123, A123, Bb123, C124, D124, Eb124, F124, G124, A124, Bb124, C125, D125, Eb125, F125, G125, A125, Bb125, C126, D126, Eb126, F126, G126, A126, Bb126, C127, D127, Eb127, F127, G127, A127, Bb127, C128, D128, Eb128, F128, G128, A128, Bb128, C129, D129, Eb129, F129, G129, A129, Bb129, C130, D130, Eb130, F130, G130, A130, Bb130, C131, D131, Eb131, F131, G131, A131, Bb131, C132, D132, Eb132, F132, G132, A132, Bb132, C133, D133, Eb133, F133, G133, A133, Bb133, C134, D1

The musical notation for the Clarinet Break is written on a single staff in B-flat major (two flats). It consists of two measures. The first measure begins with a double bar line and a repeat sign, followed by a half note B-flat, a quarter note A-flat, and an eighth note G-flat. The second measure starts with a quarter note F, followed by a quarter rest, a quarter note E-flat, and an eighth note D-flat. The notation includes a 'Clarinet Break - 2 Bars:' label above the staff and a 'B' box at the beginning.

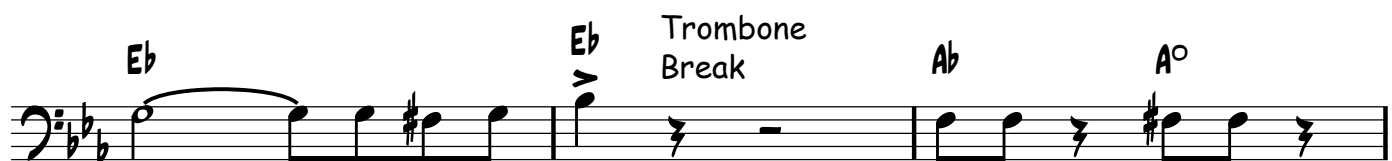
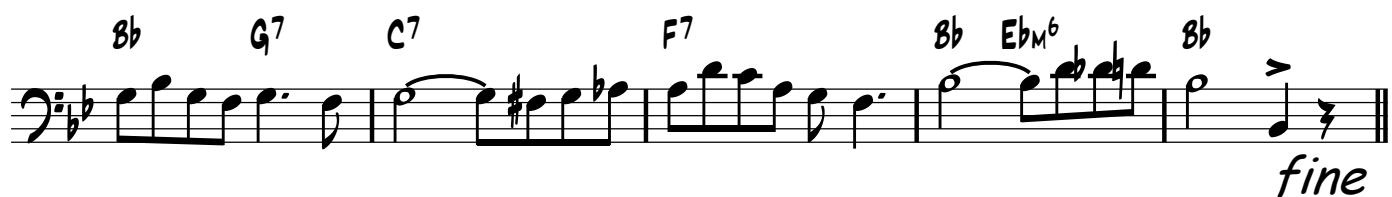
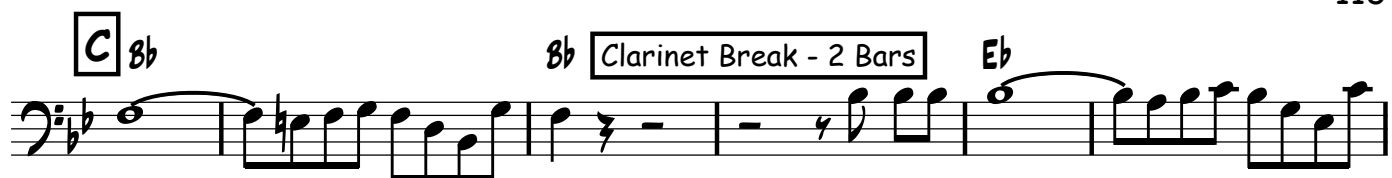
8b **Clarinet Break - 2 Bars** F7 8b

8b **Clarinet Break - 2 Bars** F7 8b

Second staff (Bass line):

Chords: B \flat , G 7 , C 7 , F, F 7 /C, F 7

Notes: The bass line consists of eighth and quarter notes, with some notes beamed together. The key signature has two flats (B \flat and E \flat), and the time signature is 4/4.



Back to "B" al fine

Limehouse Blues

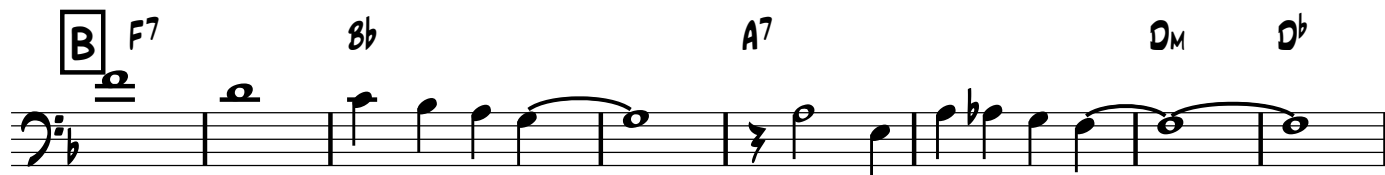
♩ = 184



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.

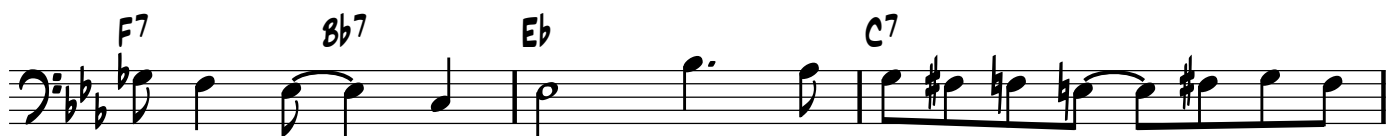
Livery Stable Blues (Vocal)



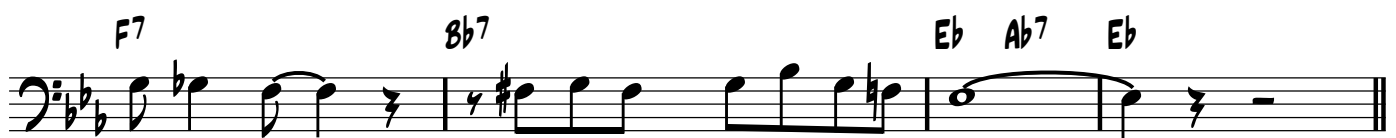
Way down in Al- a- bam, It was in Bir- ming- ham, There was a



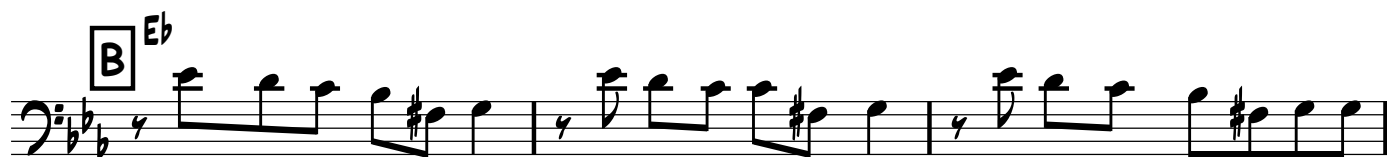
la- zy color-ed- fel- low named Lee,- In- stead of work- ing all day, up- on the



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



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



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,

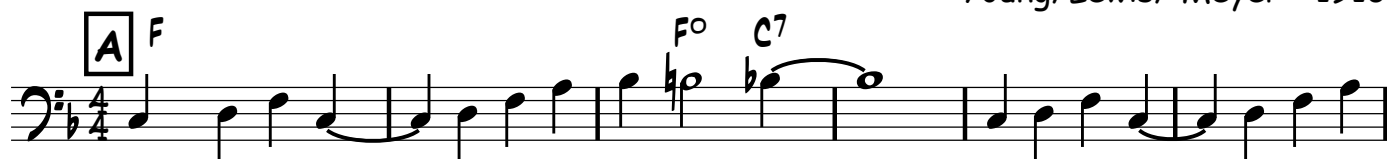


she'll drive a-way Those liv-'ry sta-ble blues they're the blu-est kinfd of blues!

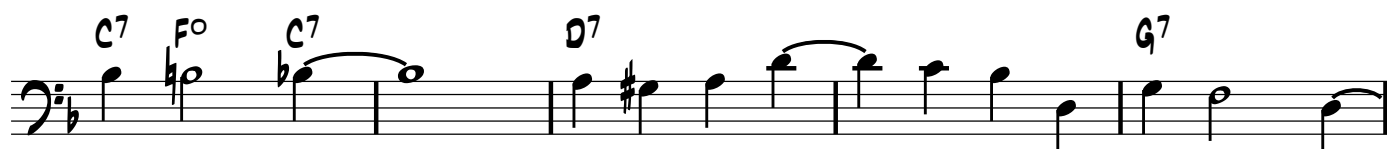
Where Did Robinson Crusoe Go?

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,—



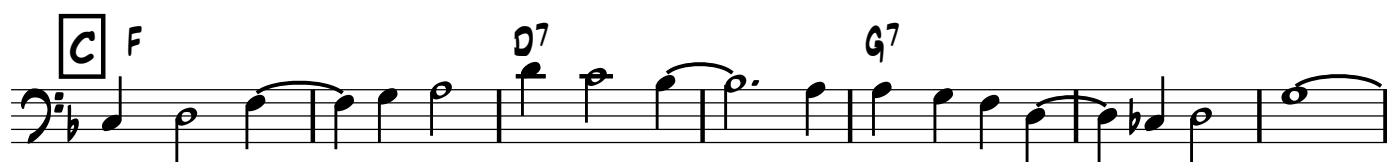
His good man Fri - day was his on - ly friend,— they didn - t bor-row or



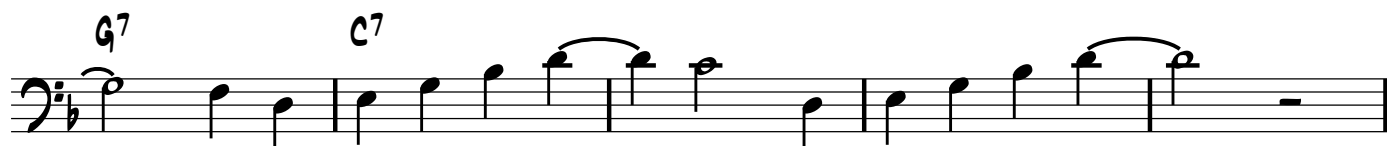
lend,— They built a lit - tle hut, lived there 'til Fri -



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,—



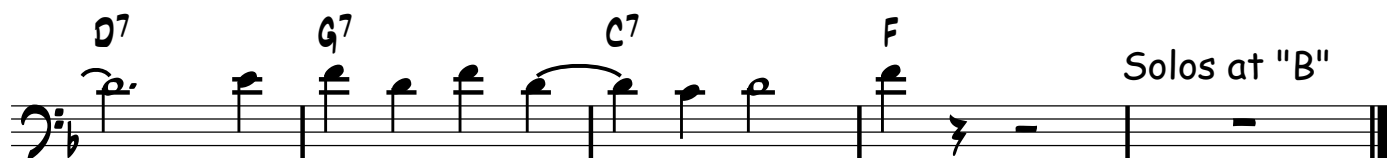
Then on Sun-day morn-ing they'd come stag-ger-ing home.— On this



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?

Oh, Didn't He Ramble

Traditional

A Bb

Bb $F7$ Bb $F7$ Bb

Bb Bb $F7$

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

Bb $F7$ Bb $F7$

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

C Bb

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

Bb $F7$ Bb $F7$

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

Bb $F7$ Bb $F7$

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

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

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

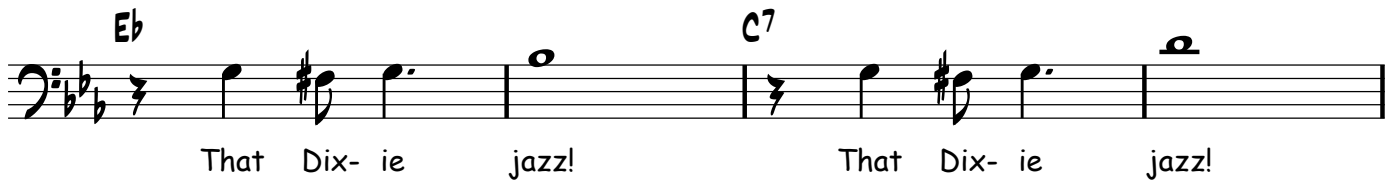
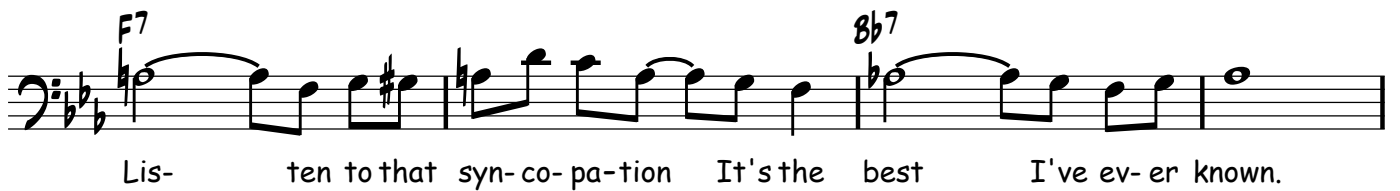
rag-gy new mel- o-dy, So full of har- mo-ny, You'll want to hear it a- gain.

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

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

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

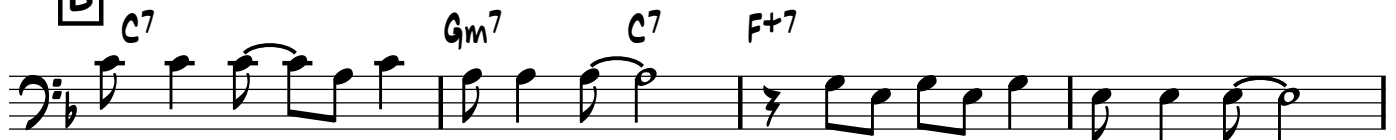
Oh, babe, What do you say? Come let us hear the band play.



Way Down Yonder in New Orleans

Henry Creamer & J. Turner Layton - 1922

A F F#° C7 F

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



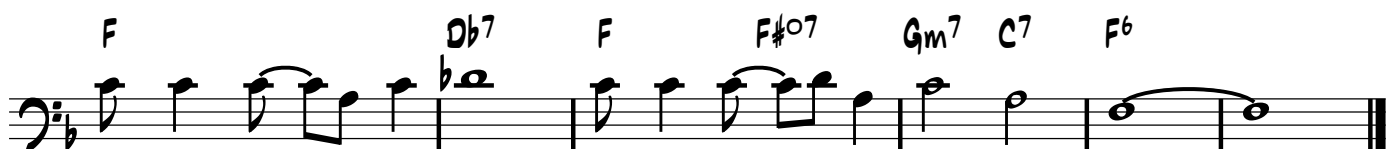
flash-ing eyes, soft-ly whis-per with ten-der sighs, Stop! Oh won't you



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,



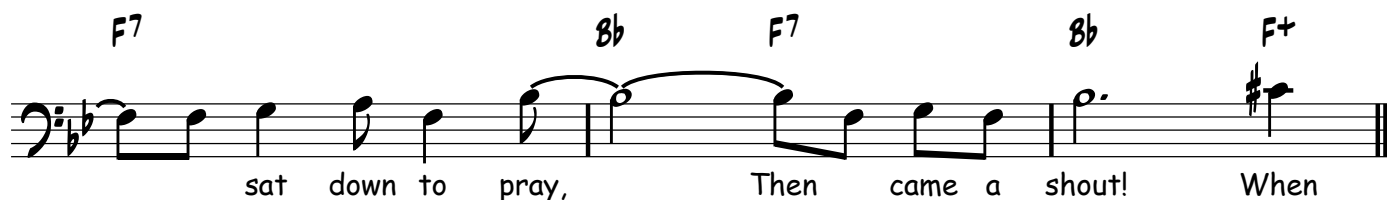
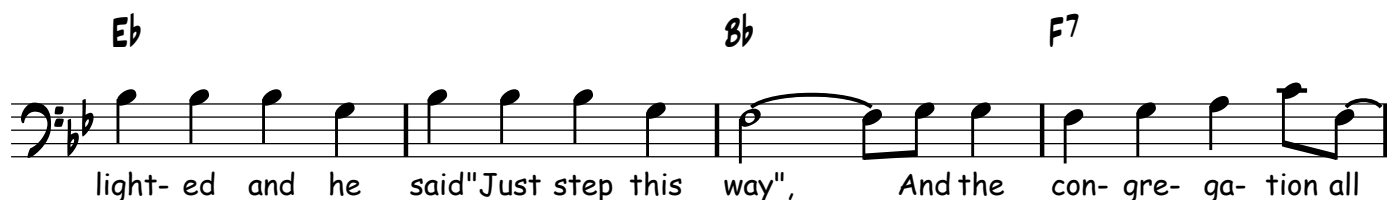
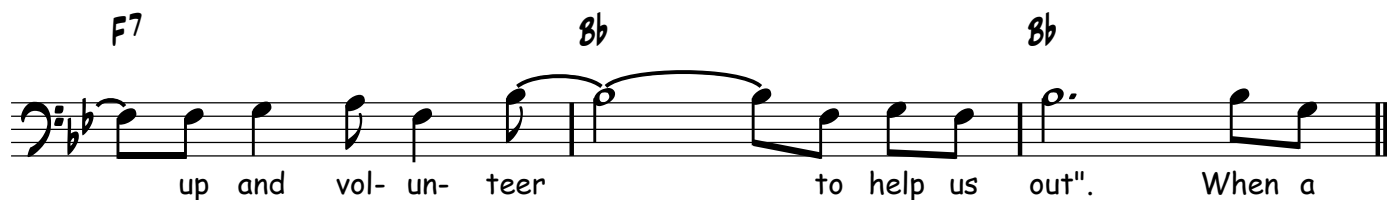
with those beau ti-ful queens, way down yon der in New Or - leans.
wear-ing lit - tle blue jeans,

When Ragtime Rosie Ragged The Rosary

Lewis Muir & Edgar Leslie - 1911



Verse:



C Bb $F7$ Break for Spoken Vocal

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

Bb $F7$ Break for Spoken Vocal

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

Bb $Bb7$ Eb

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

$C7$ $F7$

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

D Bb $F7$ Break for Spoken Vocal

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

Bb $Bb7$ Eb $F7$ $F+$

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

Bb $Bb7$ Eb E^o

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

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

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

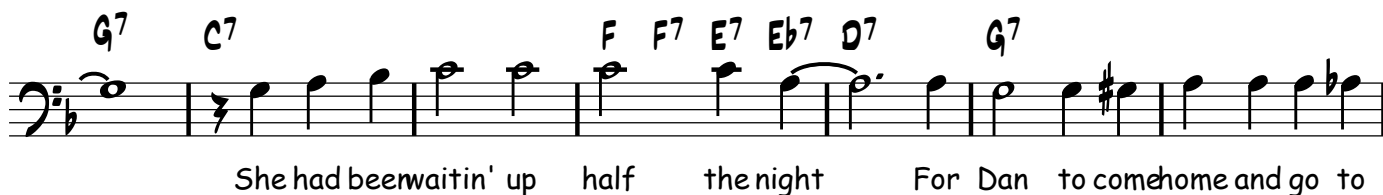
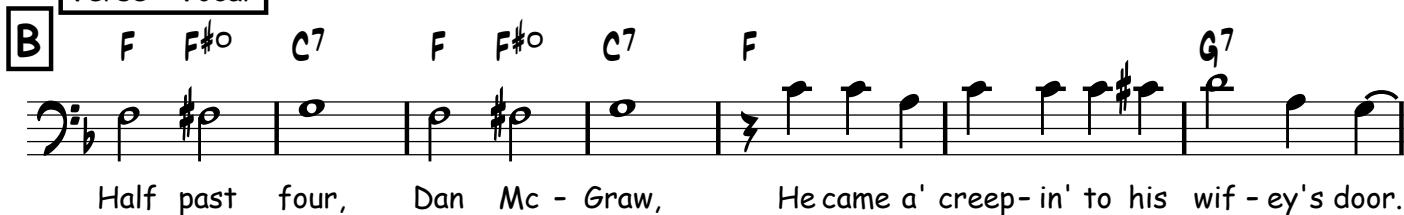
get back home to you!

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^+

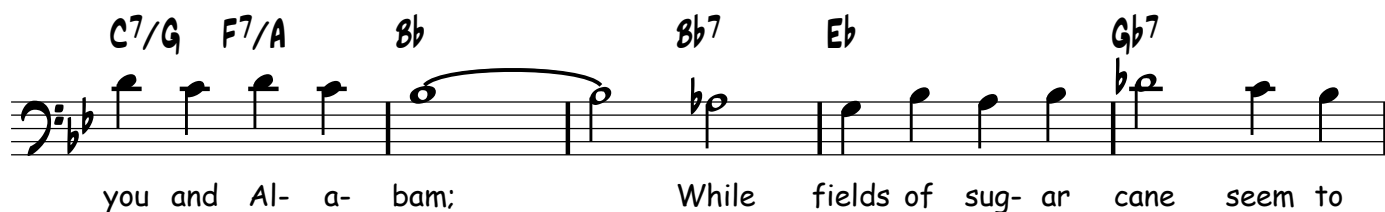
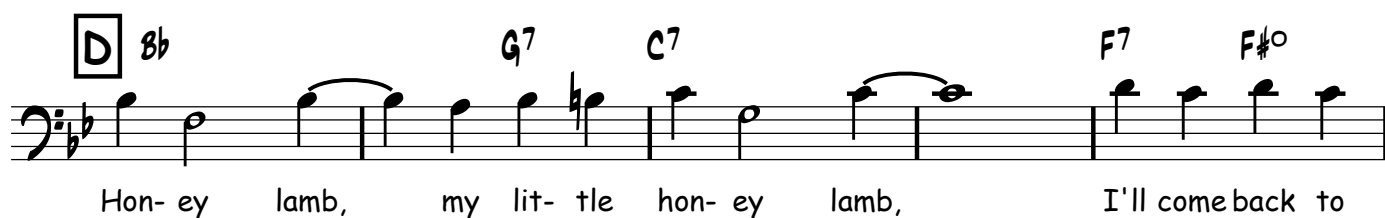
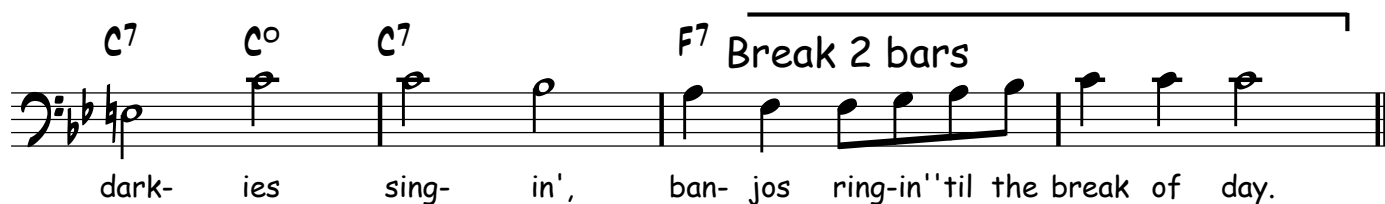
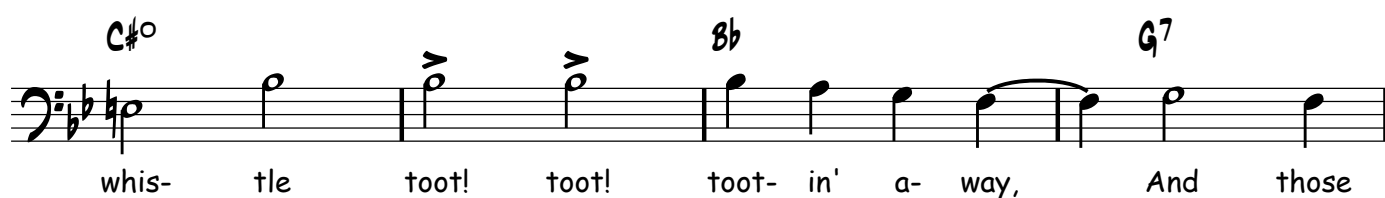
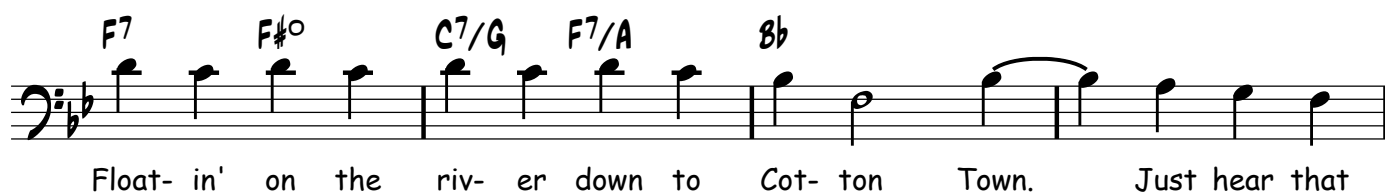
The min-ute when I cross that Dix-ie Line, No more I'll pine, won't

\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

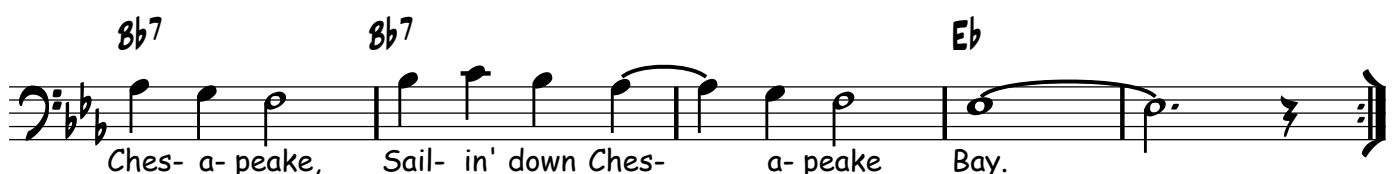
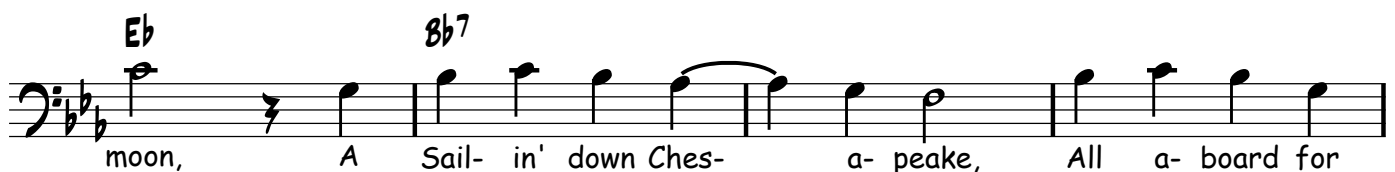
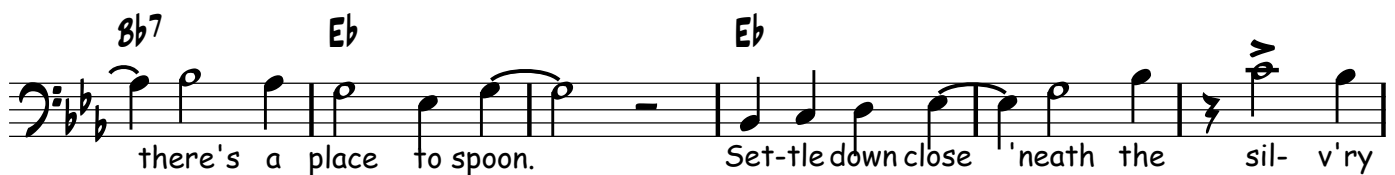
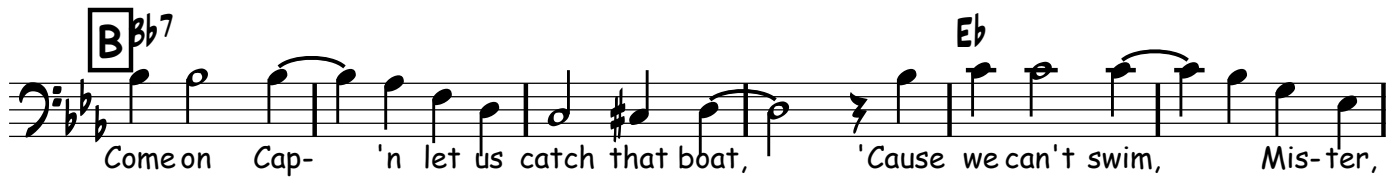
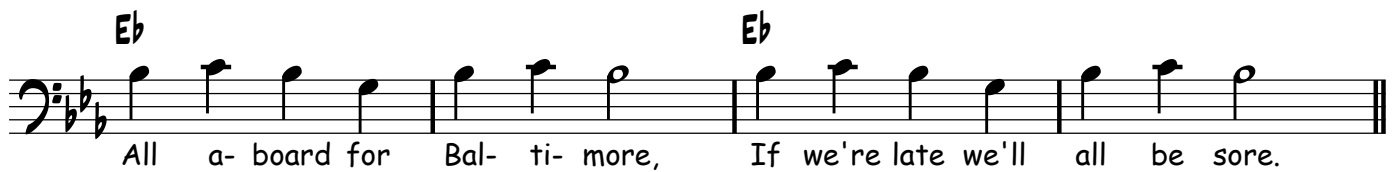
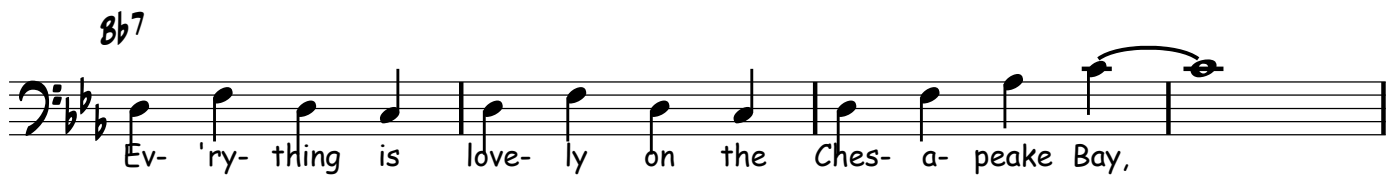
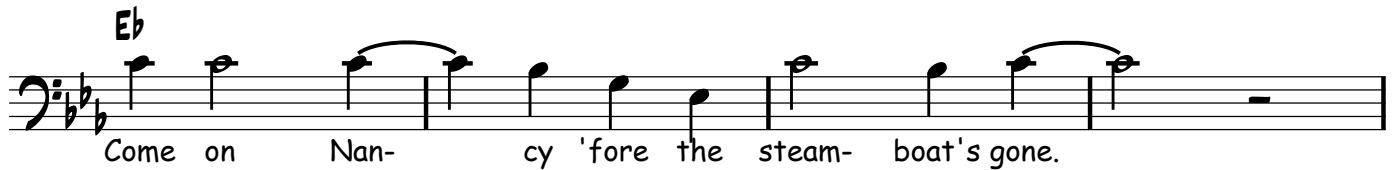
hur-ry and sail me, To that gal of mine:



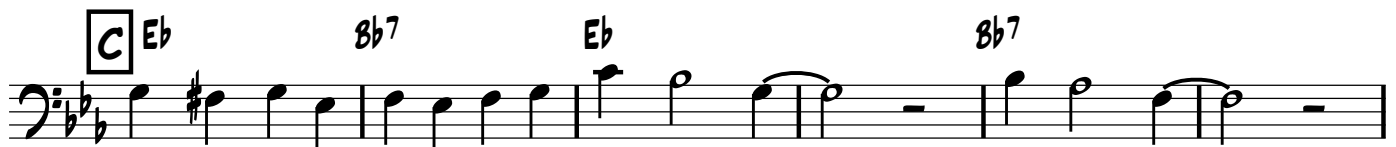
Sailing Down Chesapeake Bay

Havez - Batsford - 1913

A Verse $8b7$



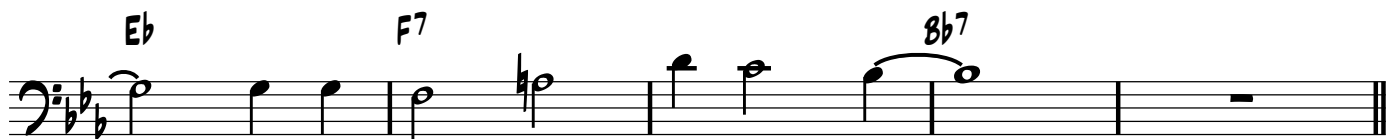
No Repeat 1st time



'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'



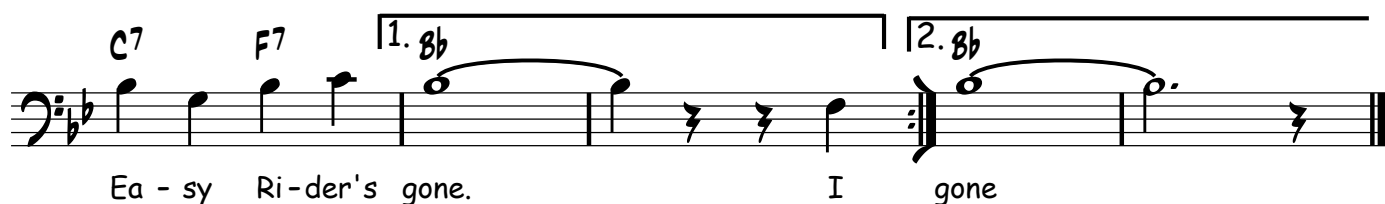
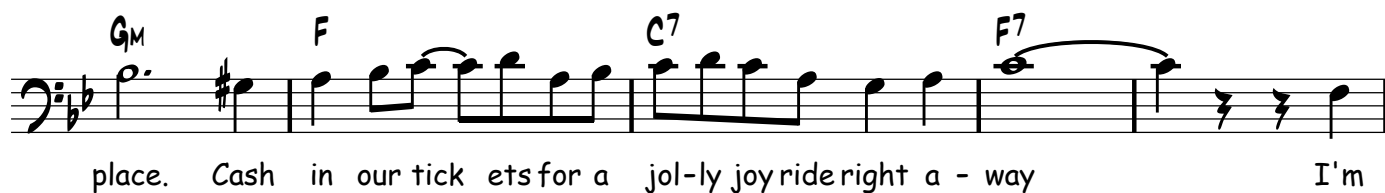
yearn-in' She's the Queen of the Ches-a-peake Bay!

Solos on Verse

Easy Rider's Gone

Shelton Brooks

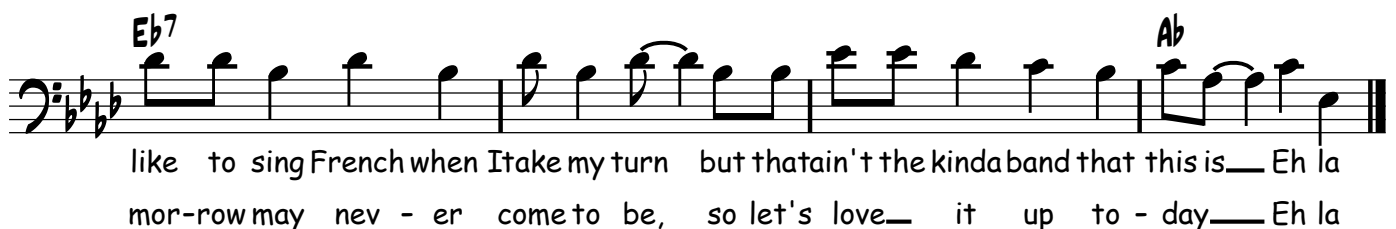
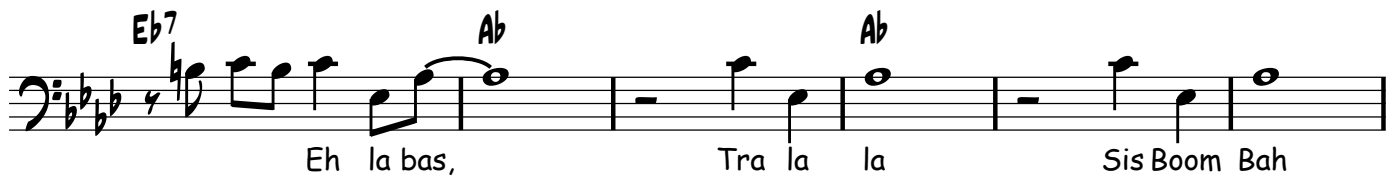
♩ = 120



Eh Las Bas

135

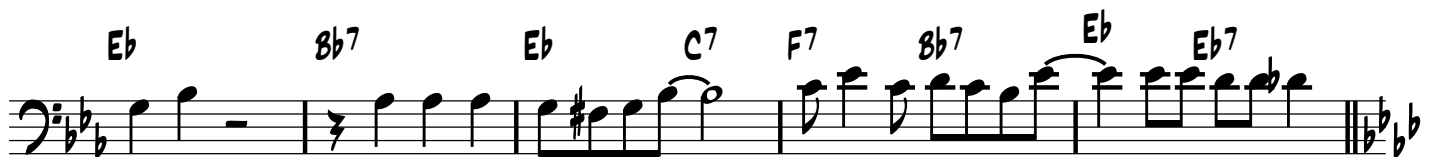
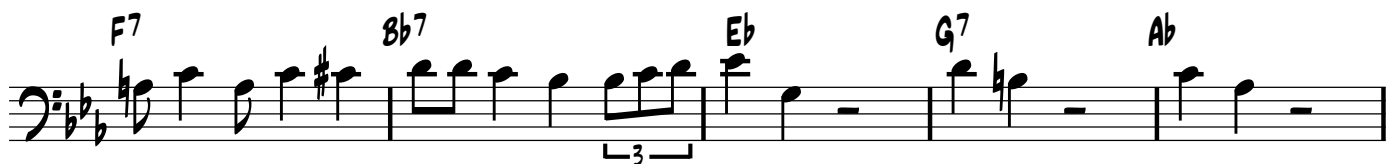
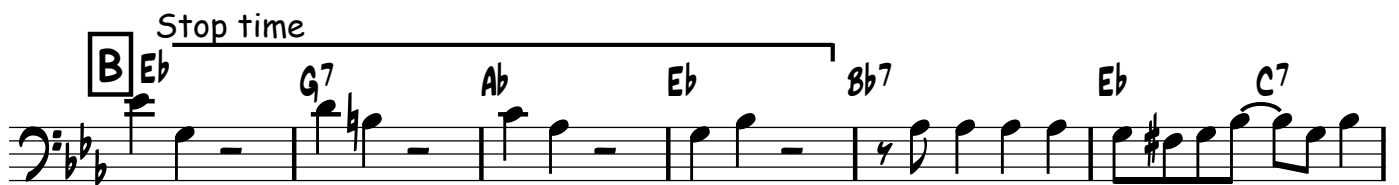
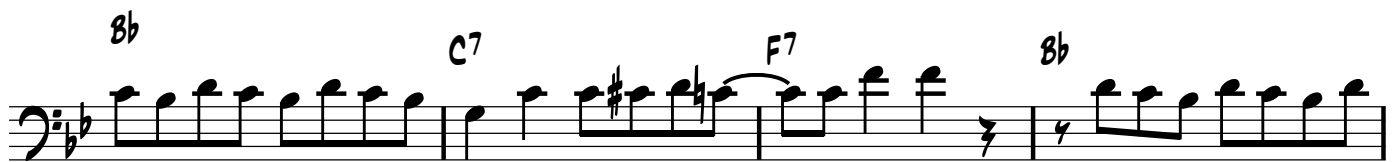
Traditional



Vocal Back to Top

Fidgety Feet

The Original Dixieland Jazz Band - 1918



Chords: C, Ab, Eb7, Ab, Eb7, Ab, Ab7, Db

Chords: Db, Dbm, Ab, Fm7, Bb7, Eb7, Ab

Chords: Eb7, Ab, Ab7, Db, Db7, C7, Db

Chords: Ab, F7, Bb7, Eb, Ab, 1. Eb7, 2. Ab

The musical score is written in C major (one sharp, F#) and 4/4 time. It consists of four staves of music. The first staff begins with a C time signature and a repeat sign. The notes are: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (half). The second staff continues with: D4 (half), E4 (quarter), F4 (quarter), G4 (quarter), A4 (half), B4 (quarter), C5 (quarter), D5 (half). The third staff continues with: E4 (half), F4 (quarter), G4 (quarter), A4 (quarter), B4 (half), C5 (quarter), D5 (quarter), E5 (half). The fourth staff continues with: F4 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), D5 (quarter), E5 (quarter), F5 (half). The piece ends with a double bar line.

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 are 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



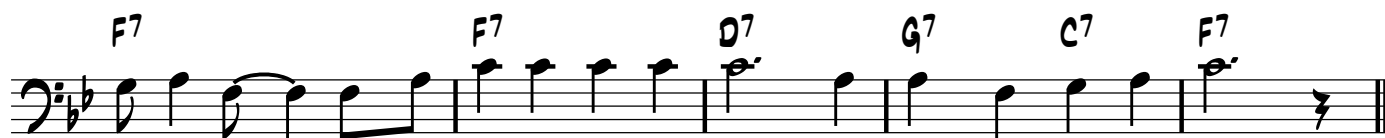
bout ten days, It's these, It's a bear!,
"Tan-go bug!" But now, and some-how,

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

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

F7

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°** **C7** **A**

A **F** **F7** **Bb** **F+7**

Bb **F+7** **Bb** **F+7** **Bb** **C7** **Db7** **C7** **F8b7** **F** **C7**

B **F7** **Cornet** **F7** **Clarinet** **F7** **Trombone**

F7 **Tuba** **Bb** **Db7** **C7**

F **Ab°** **C7** **F** **Bb7** **F** **C7**

C **F7** **Bb** **Bbm** **F** **F7**

D **Bb** **Bb7** **Eb7**

Ebm **Bb** **Eb7** **G7** **C7**

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

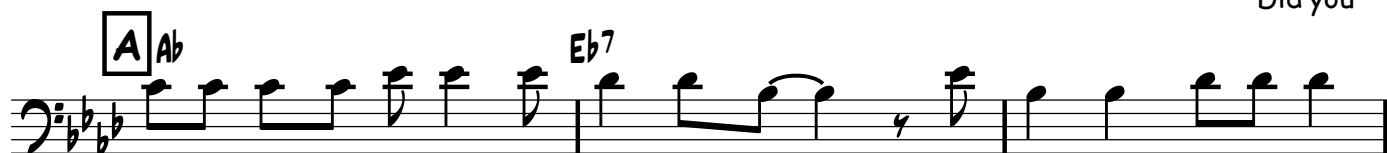
Back to "D" for Solos

Long Gone

W.C. Handy & Chris Smith - 1920



Did you



ev-er hear the sto-ry of Long John Dean?
Long John stood on the rail-road tie,

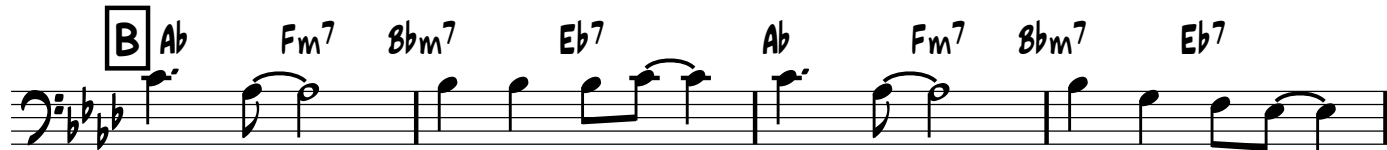
A bold bankrob-ber from
Waitin' for freight train



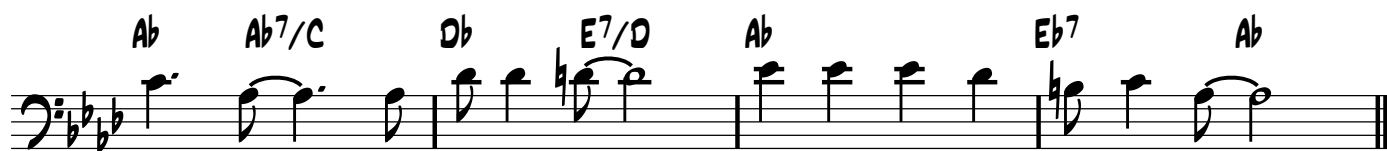
Bowl-ing Green, Was sent to the jail-house yes- ter- day,
to come by. Freighttrain came just puffin' and flyin',



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

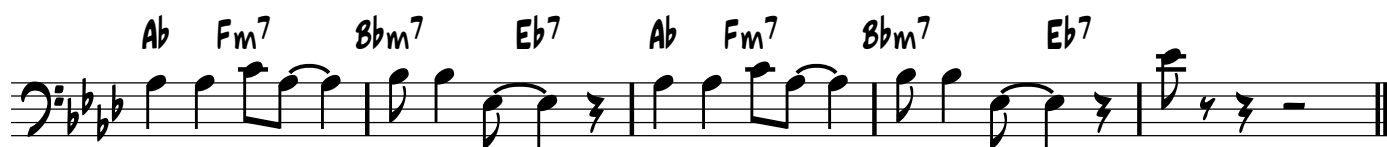


Long Gone from Ken-tuck-y, Long Gone, ain't he luck-y?



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

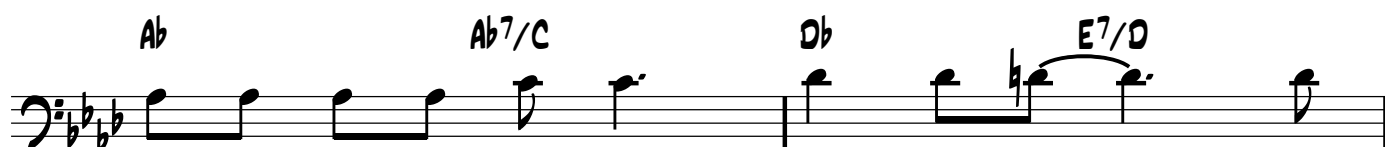
Interlude



They
They



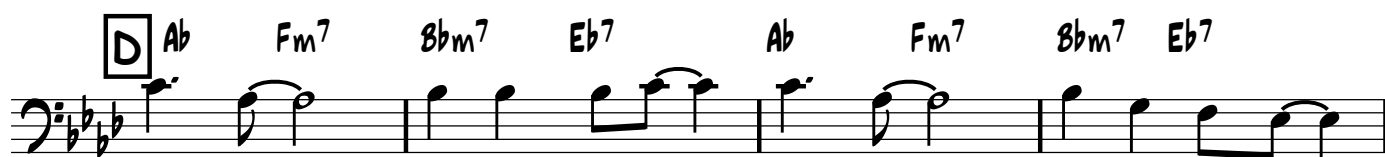
of-fered a re-ward to bring him back, E-ven put bloodhounds on his track.
 caught him in Fris-co, and to seal his fate, San Quen-tin jailed one ev'-ning late. But



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.

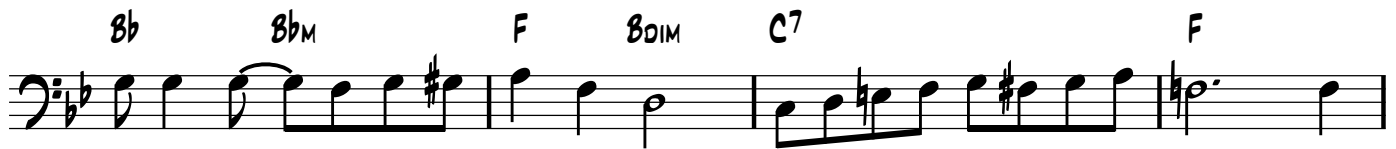
A Good Man is Hard to Find

♩ = 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 G^7 G^7 C^7 C^7 F^7

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

F^7 Bb

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

G^7 G^7 C^7 C^7 F^7 Bb Bb_M

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

Bb $F\#^7$ F^7 Bb Bb Bb

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

$F\#^7$ F^7 Bb C^7 F^7 Bb F^7 Bb F^7

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

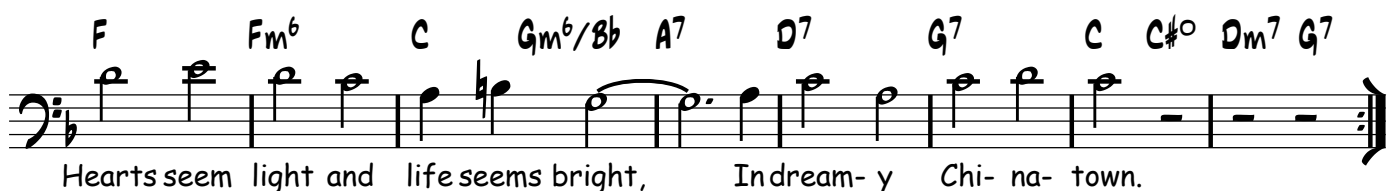
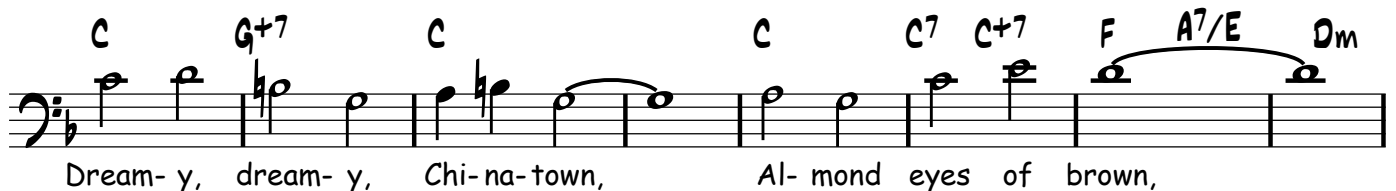
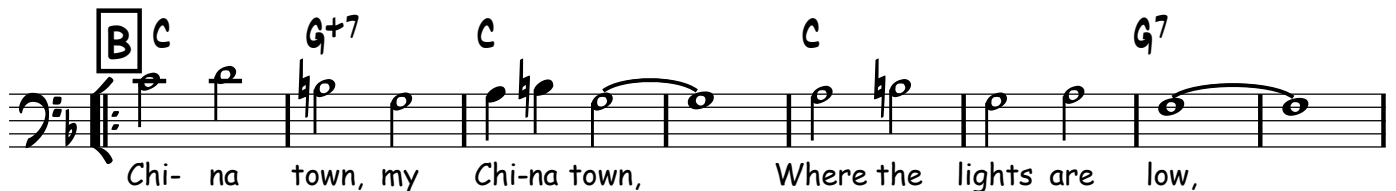
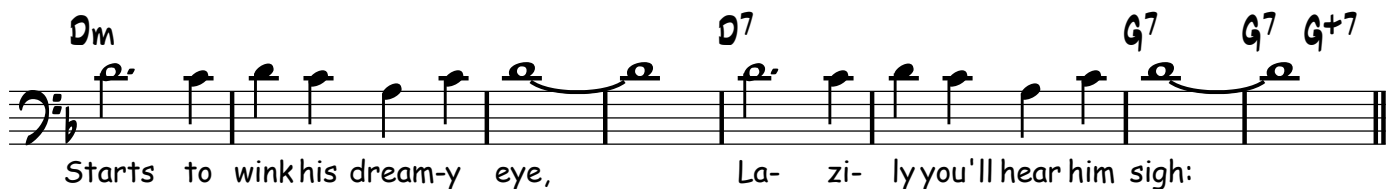
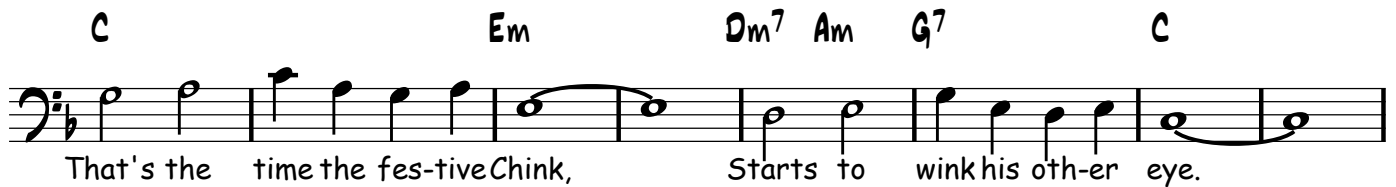
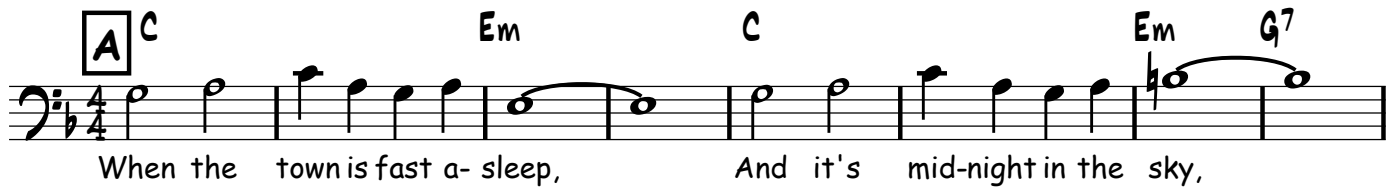
D $\flat 8$ F^7 $\flat 8$

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

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⁺

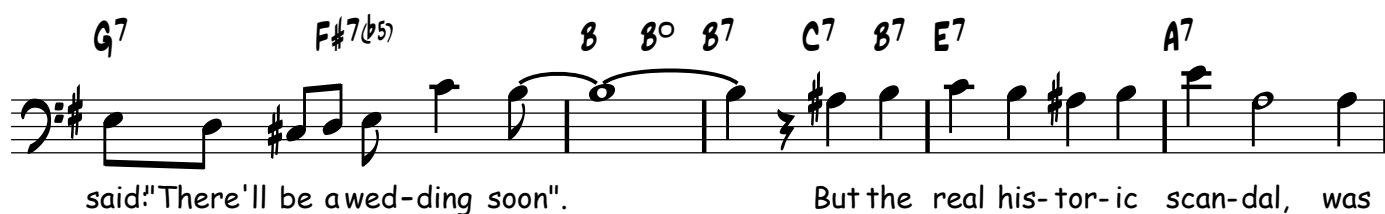
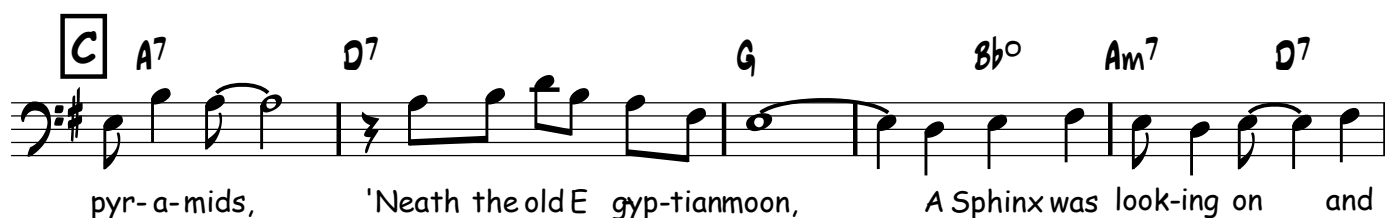
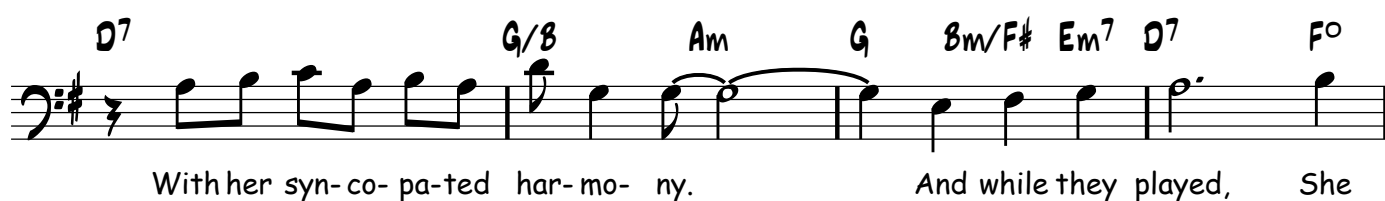
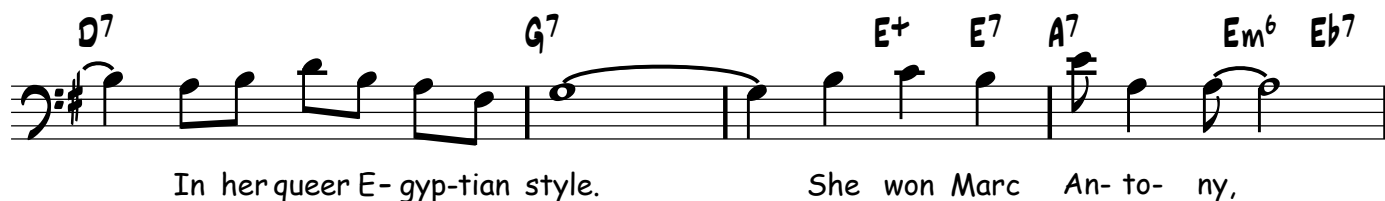
lieve they're right be- cause last night I heard pe-cu-liar mus-ic play.

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

Musical notation for the bass line of "Swing Time". The notation is on a single staff with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: Ab7, Fm, Bb7, Eb, and Eo. The lyrics are written below the staff: "Said he 'No swing- in', No rag-time sing- in' to- night'."

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

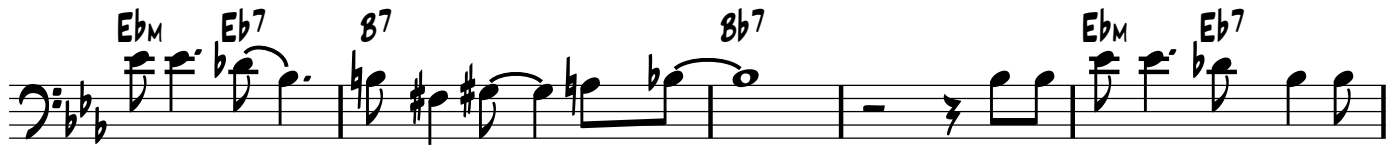
With la-test mu- sic, They play it on the sax-o- phone".

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

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



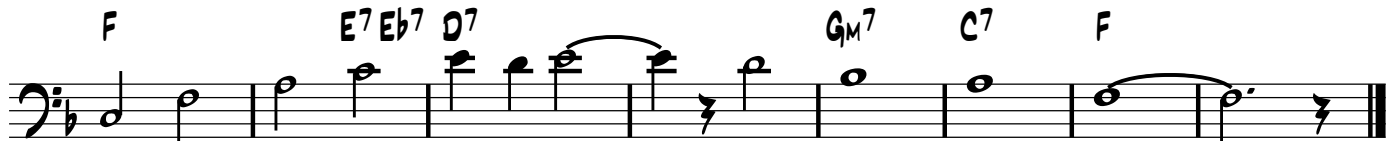
I found my love in A-va-lon, — Be - Side — the bay, —



— 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

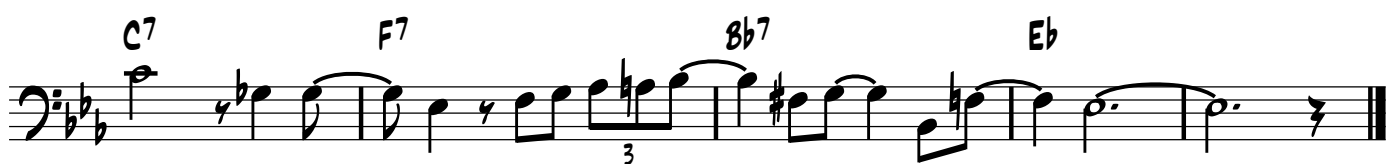
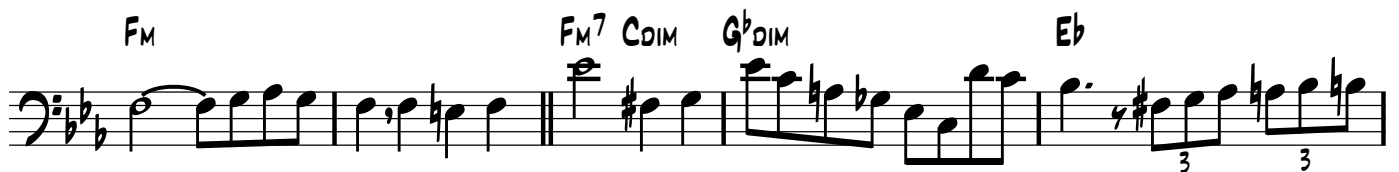
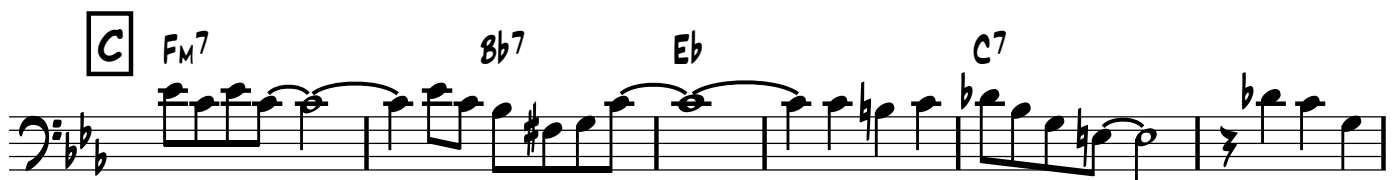


Singin' The Blues

155

Con Conrod 1920

♩ = 120



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 C⁺7

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^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 C⁺7 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
Ev-'ry hus band and lov - er,

I sup-pose you've heard of the Sheik.
Bet-ter take a bit of ad-vice.



They say that he's the lov-in' champ,
Of course they say ad-vice is cheap,

There ain't a wo man he can't vamp,
But if your gal you aim to keep,



But let me tell you
Then here's my warn-in'

a-bout a man I know:
and you can pass it on:

B

He's the great est of lov - ers
Keep your gal un-der cov - er,

Ev-er kissed a girl on the cheek.—
Sure as there's a deuce on the dice,—



There ain't a high-brown gal in town—
If Lov-in' Sam gives her the grin,—

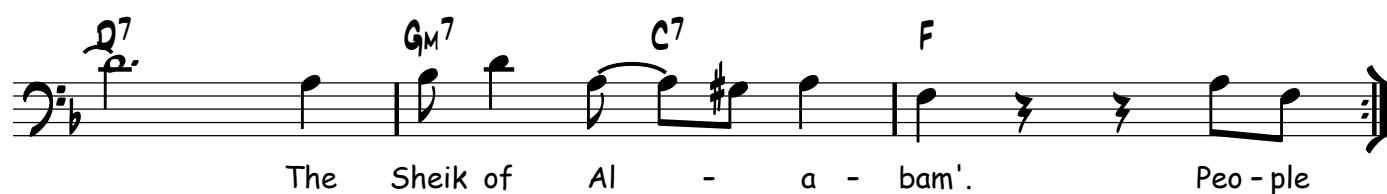
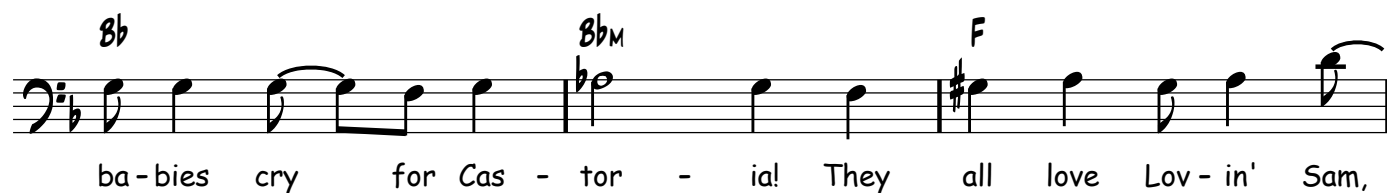
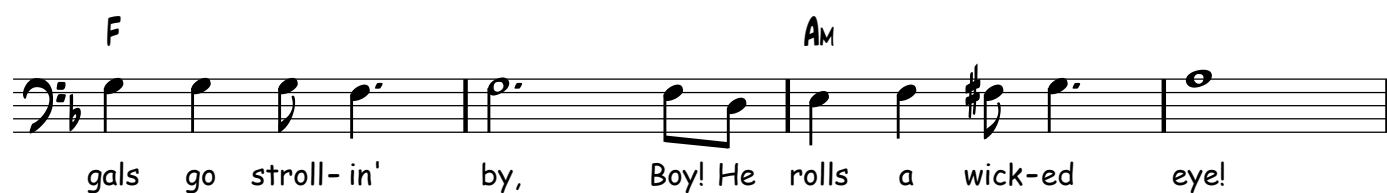
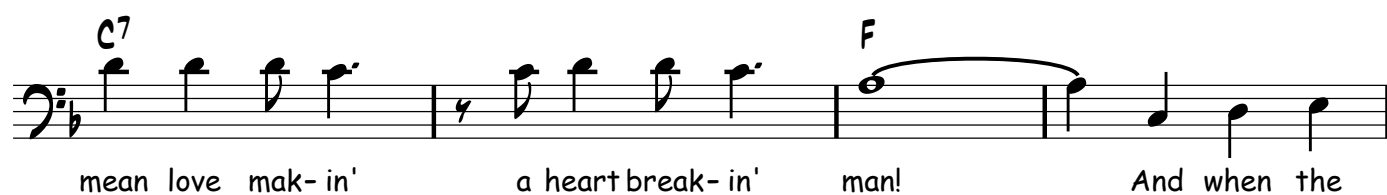
Who would-n't throw her dad-dy down
Then you is out and Sam is in!—



To be the bride of
And in the morn-in'

this col-ored Ro - me - o.
your lov - in' ma-ma's gone!

Peo-ple
Peo-ple



Ma He's Making Eyes At Me

Con Conrad - 1921

A E_b Bb^7 E_b Bb^7

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

Bb^7 C_m C° F_m^7 Bb^7 E_b Bb^7

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

E_b F^7 Bb^7 Bb° Bb^7

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

B E_b F^7 Bb^7 Bb^+7 E_b

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

E_b C° Bb^7 Bb^7 E_b Bb^7

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 Bb^7 A_b G^7 C^7

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

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

F^7 Bb^7 E_b E_b° Bb^7 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

Bb^7 F^7 Bb^7 E_b A_b^7 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.

$A^7/C^{\#}$ D^7 Gm G^7 $G^{\# \circ}$

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 notation for the first system:

- Chords: Bb^7 , F^7 , Bb^7
- Section A: Eb , Fm^7 , Eb/G , Abm^6/F , Eb , Cm^7 , F^7 , Bb^7
- Section B: Eb^6 , F^7 , Bb^7
- Section C: Eb^6 , Eb , F^7 , Bb^7 , Eb
- Section D: Eb^7 , Gb^7 , Bbm , Gb^7 , Eb^7 , D^6 , $F\#^o$, Gb^7 , Eb^7 , Eb^7

Chords and notation for the second system:

- Section A: Ab , Ab^7 , Db , Dbm , Ab , Ab , Ab^7 , Db , Ab , Bb^7 , Eb^7 , Ab
- Section B: Ab , Ab^7 , Db , Dbm , Ab , Ab , Ab^7 , Db , Ab , Bb^7 , Eb^7 , Ab
- Section C: Ab , Dbm , Ab , Ab , Dbm , Bb^7 , Eb^7 , Ab
- Section D: Ab , Dbm , Ab , Ab , Dbm , Bb^7 , Eb^7 , Ab

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

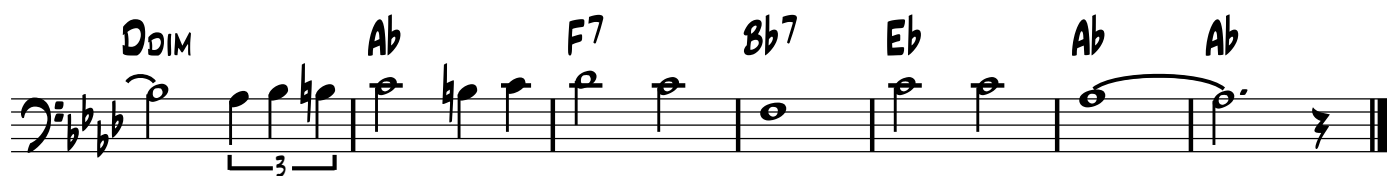
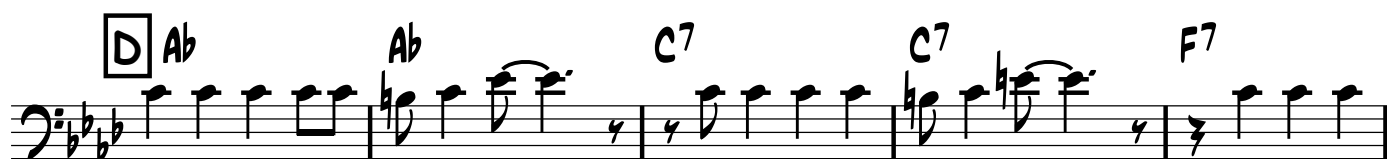
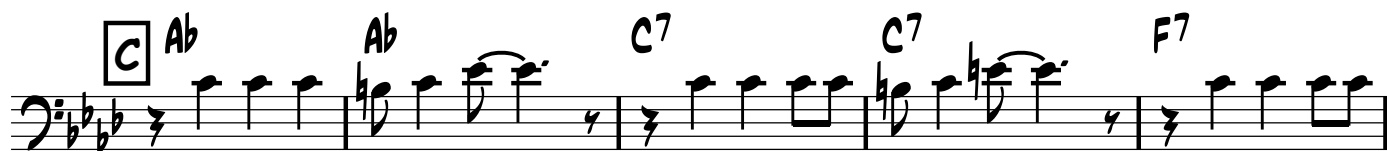
F C^7

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

Dixieland Jazz Band One Step

♩ = 200

A $B\flat$ $B\flat$ $F7$ $F7$ $C7$ $F7$
 $B\flat$ $B\flat7$ F $B\flat$ $B\flat$ $B\flat7$
 $F7$ $F7$ $C7$ $F7$
 $B\flat$ $B\flat7$ F $B\flat$
B $B\flat$ $E\flat$ C^M7 F^M7 $B\flat$
 $E\flat$ $E\flat$ $B\flat$ $E\flat$
 C^M $C7$ F^M F^\sharp_{DIM} $E\flat$ $B\flat7$ $E\flat7$



Rufe Johnson's Harmony Band

Shleton Brooks &
Maurice Abraham - 1914

A E^b $F\sharp^7$ E° B^b7 E^b $F\sharp^7$ E° B^b7

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

E^b G^b° Fm^6 B^b7 E^b G^b° Fm^6 B^b7

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

B Fm C^7 Fm C^7 F^7

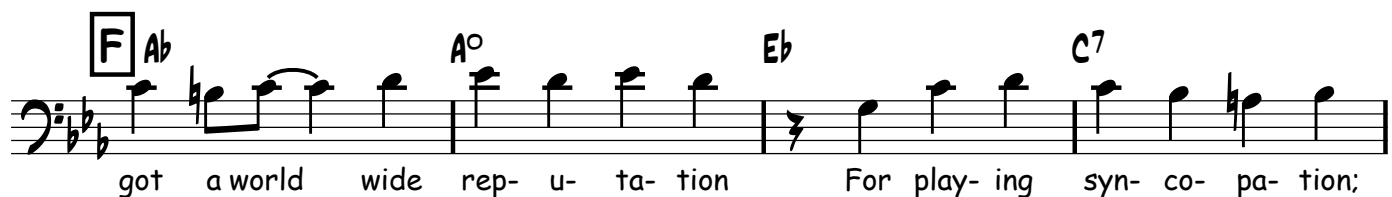
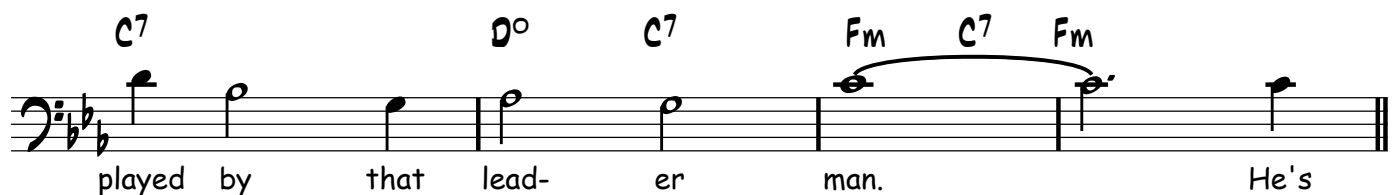
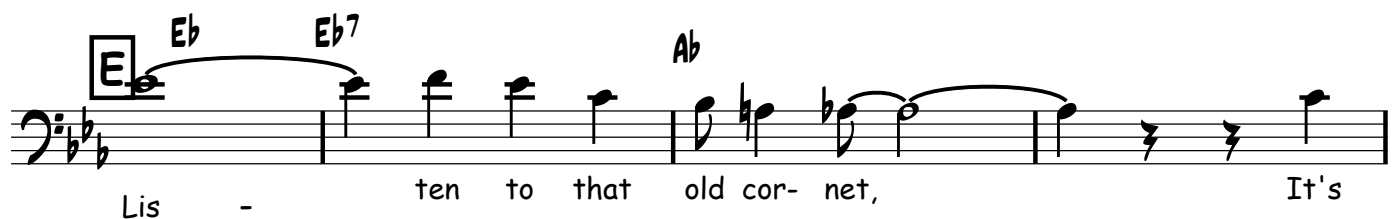
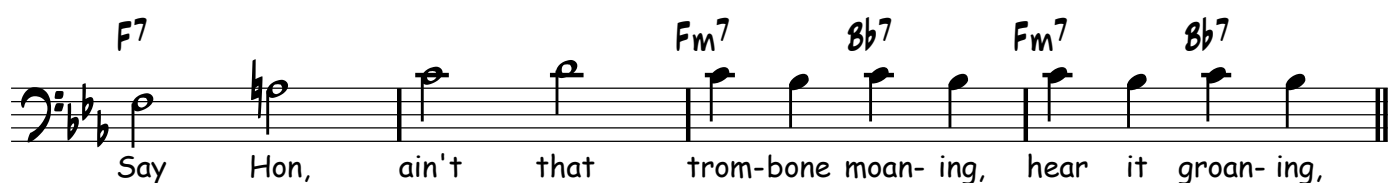
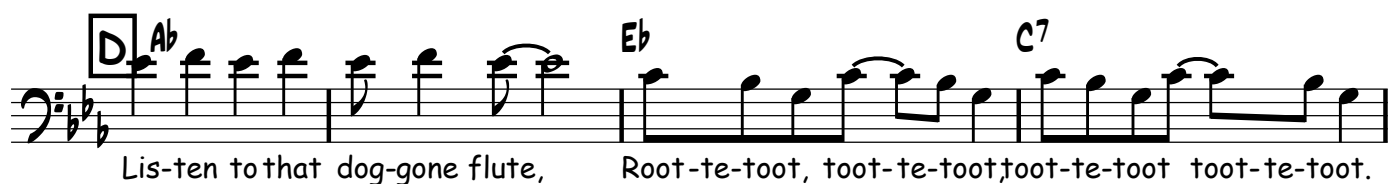
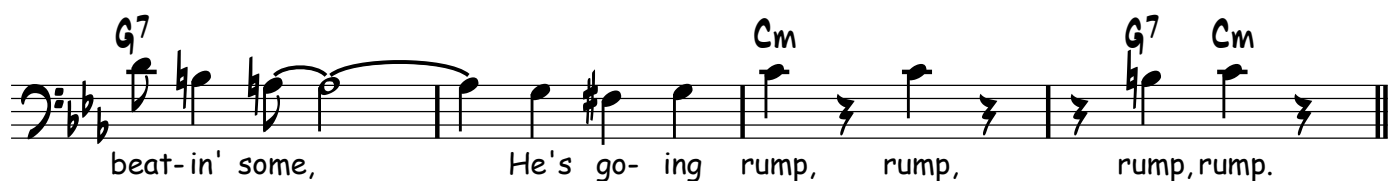
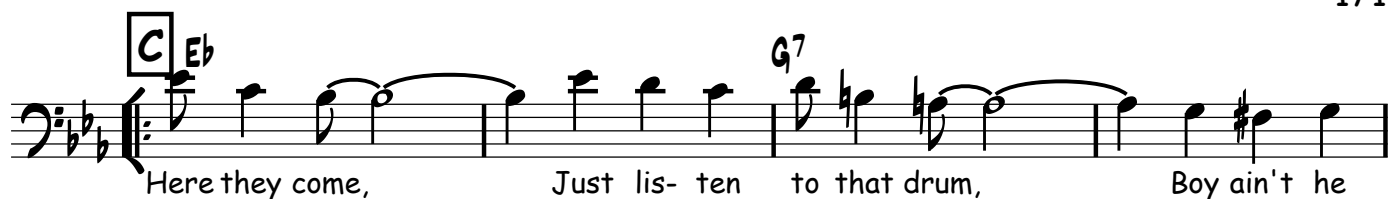
He real-ly can't be beat, Plays rag-time mu-sic- sweet, Down in Sa-
Old Rufe can't read a note, but he will get your goat, When he plays

Cm^7 F^7 B^b Cm $C\sharp^\circ$ B^b/D B^b B^b

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

B^b7 Gm B^b A° B^b B^b7

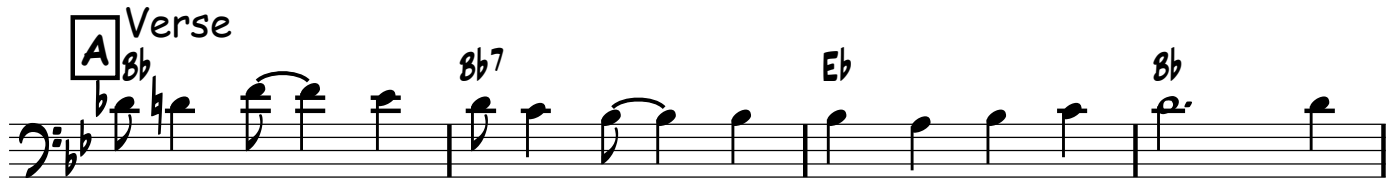
hol- i- day, You'll hear the peo-ple say:
act like fools, - You al- most hear them say:



Runnin' Wild



My
When



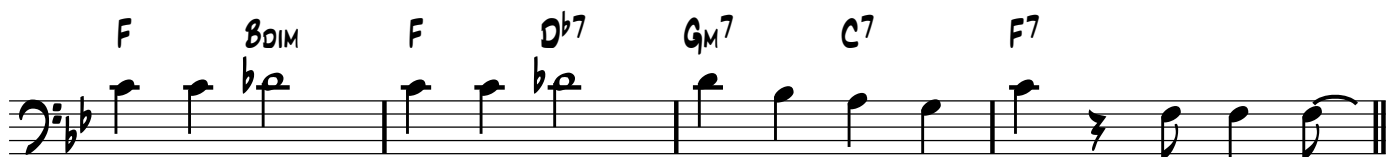
gal and I we had a fight and I'm all by my - self. I
I first met_ that gal of mine_ it seemed just like a dream. But



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



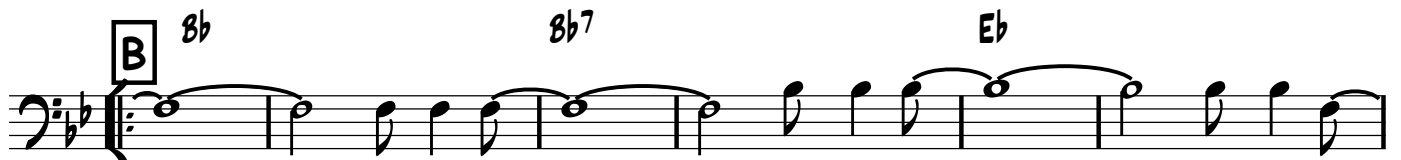
gon-na show her she's all wrong no lone-some stuff for me I
Ma-ry led_ her lit-tle lamb_ she led me all the time, Un -



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

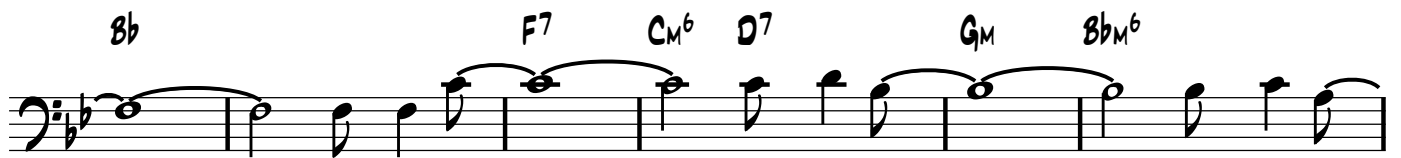
Chorus

B Bb $Bb7$ Eb



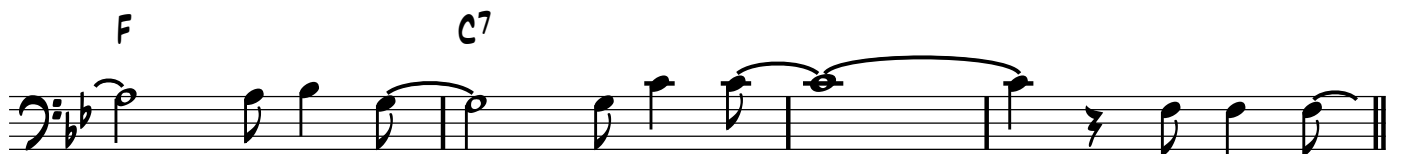
lost con-trol, Run- nin' wild, might-y bold.

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



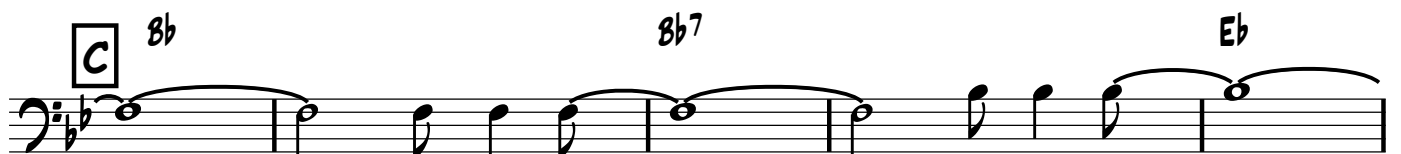
Feel- in' gay, Reck-less too, Care-free mind,

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^b G^b7 B^b F^7 B^b F^7

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

B^b G^M 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^b G^b7 B^b F^7 B^b

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^b

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

B^b G^7 G^7

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

C^{MIN} C^{MIN} C^7 B^b D^7

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

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

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

This Little Light of Mine

A

Bb **Bb7** **Eb**

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

Eb **Bb** **Bb** **Bb**

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

Gm **Bb** **Eb** **Bb** **F7** **Bb**

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

B

Bb **Bb7**

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.

Eb **Bb**

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

Bb **Bb** **Gm**

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.

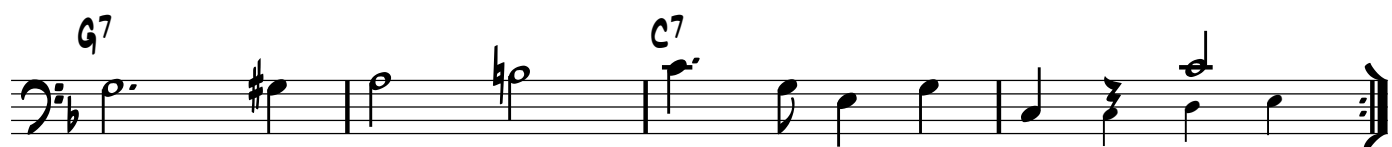
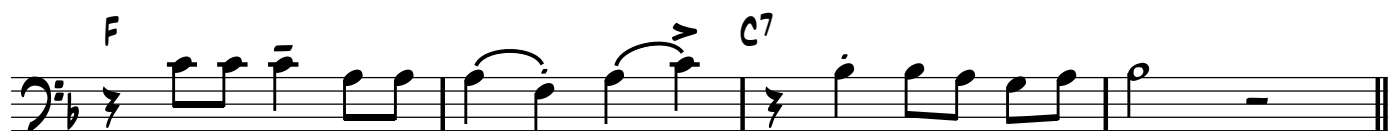
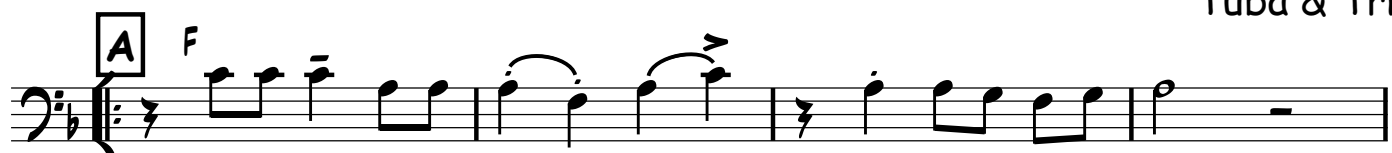
Bb **Eb** **Bb** **F7** **Bb**

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

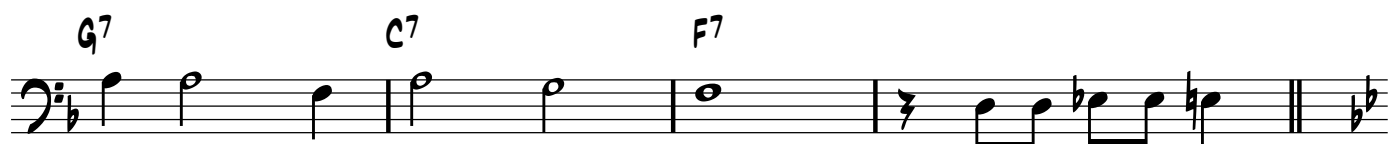
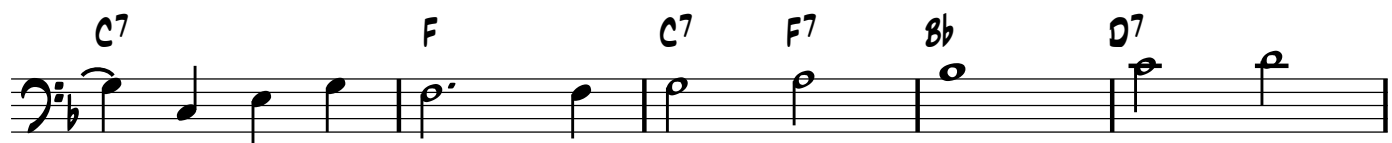
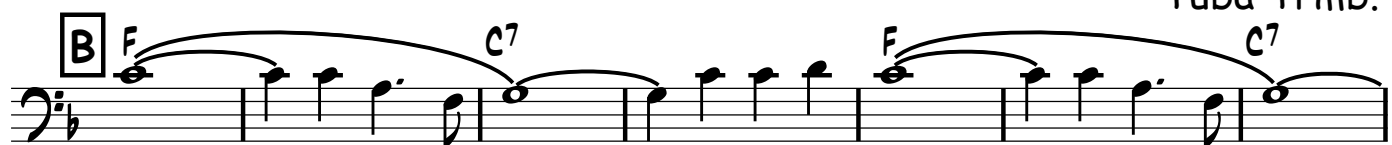
Bugle Boy March

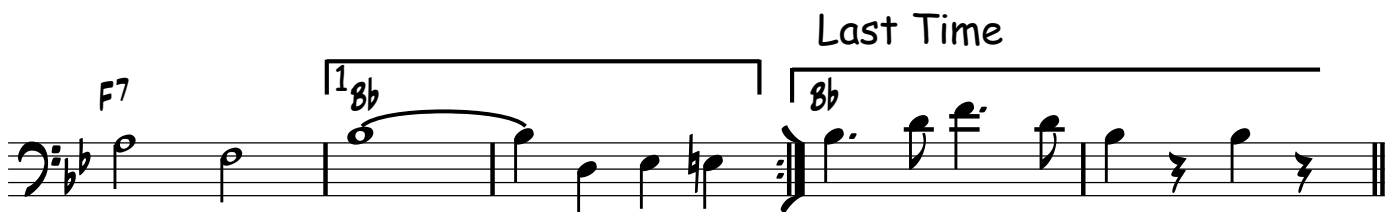
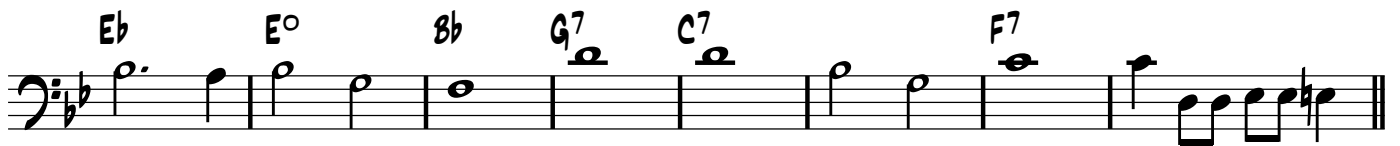


Tuba & Trmb.



Tuba Trmb.





Solos at "C"

Last Time

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



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



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



goes, When he plays Blues. I watch the



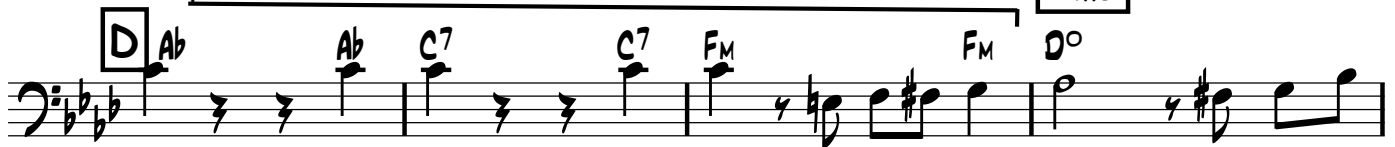
crowd, un - til he's through, He can be



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

Stop Time

Time:



rare you must de - clare you know the

Solos at "B"



boy is there, with two hot lips.

St. Louis Blues

W.C. Handy 1914

♩ = 100



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



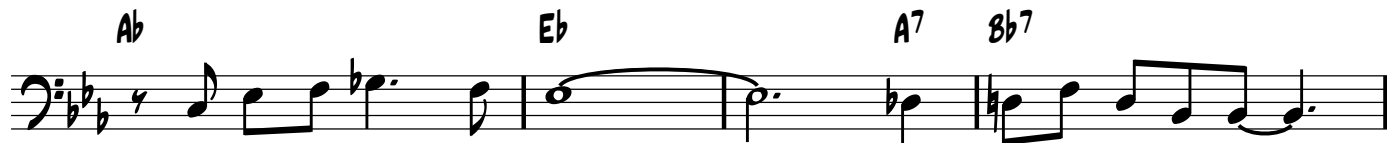
by her a-pron strings. Ex-cept for pow-der and for store bought



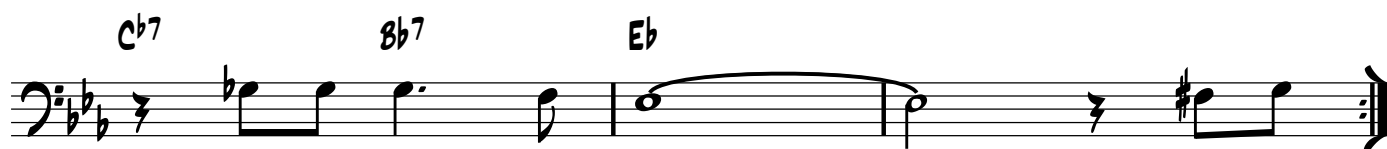
hair. You know the man I love, would not have gone no where, no - where. O - h,



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_b^7

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

F_M A_b^7 F_M A_b^7 E_b A_b E_b A_b E_b A_b E_b^7

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

B_b^7

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

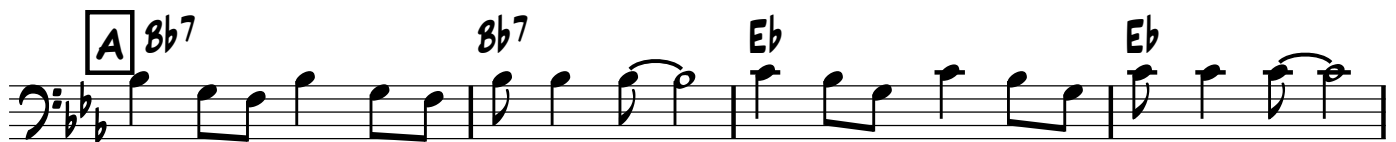
$F7$ $F7$ Bb Bb

Sheik of Ar - a - by _____

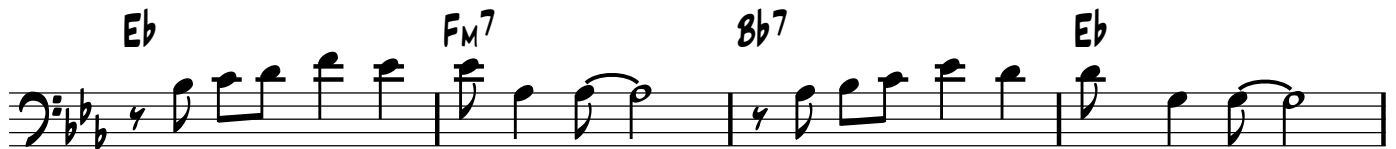
Sister Kate

A.J. PIRON - 1919

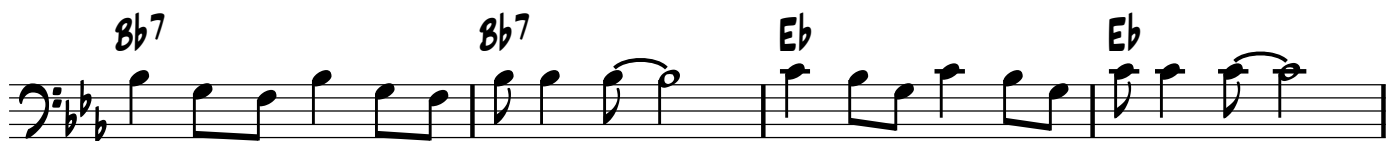
♩ = 164



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

The Love Nest

Louis A. Hirsch & Otto Harbach - 1920

A E_b Bb^7 E_b Bb^7 E_b Bb^7 E_b

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

Gm D^7 Gm D^7 Gm D^7 Gm

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

Fm E_b Bb^7 C

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

Fm $Fm^7(b^9)$ E_b Bb Fm Bb^9 E_b

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

Fm^7 Bb E_b C^7 F^7 Bb^7

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)

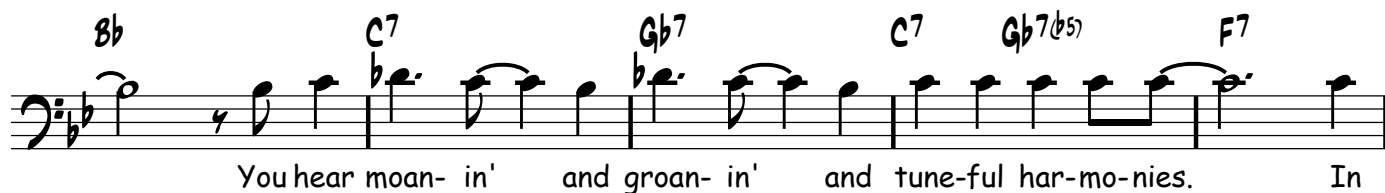
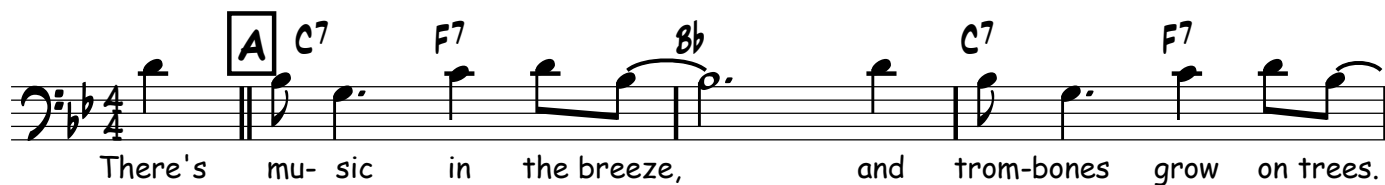
two. Bet- ter than a pal- ace with a gild- ed dome,

C7 Fm Bb7 Eb

is a love nest, You can call home.

Take Me To the Land of Jazz

Bert Kalmer, Edgar Leslie, Pete Wendling - 1919



Chorus:



Take me to the land of jazz, Play the kind-a' blues like Mem-phis has,
Take me to the land of Jazz, Let me hear the music New Or-leans has,



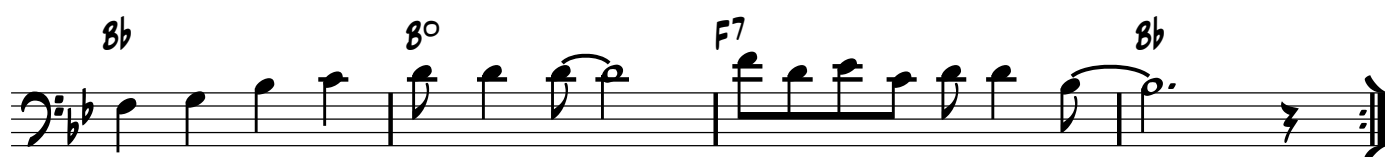
I wan'na step, to a tune that's full of gen-u-ine pep!
I like it hot, and you know that's what that ci-ty's got!



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

A Cm Fm

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

G^7 Cm Cm

Jun- gle land, Tuba- Toms Where they play up- on the sand,

Bb^7 Fm^7 Bb^7

Tuba- Toms- etc Jun- gle, Jun- gle, Jun- gle sand.

B Bb^7 Bb^+ Eb

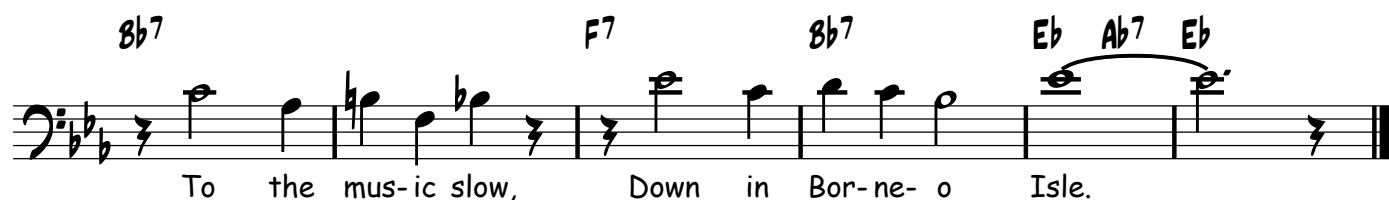
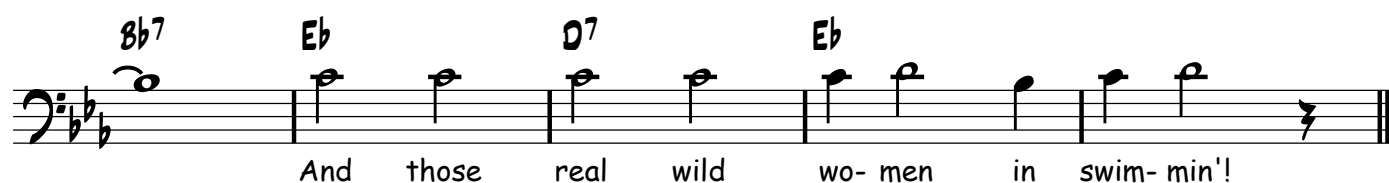
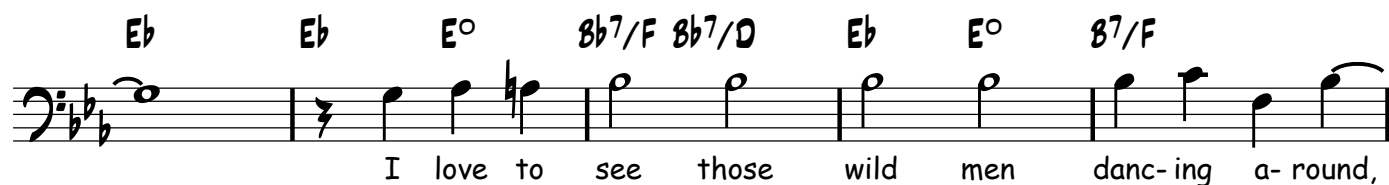
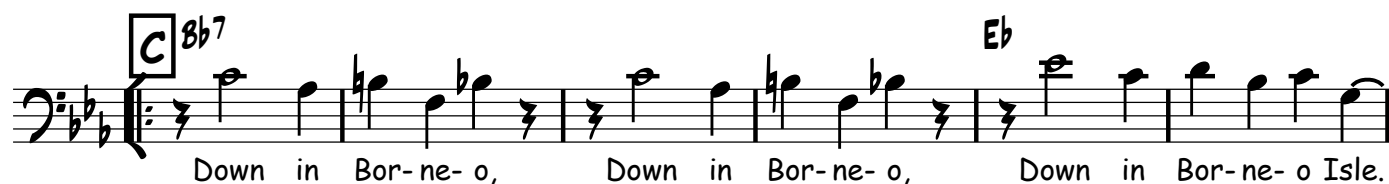
In the eve- ning when the day is cool- er ev-'ry- bod- y

Eb Cm

does the Boo- la Boo- la. And they say that mon- key band,

Bb F^7 Bb^7

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

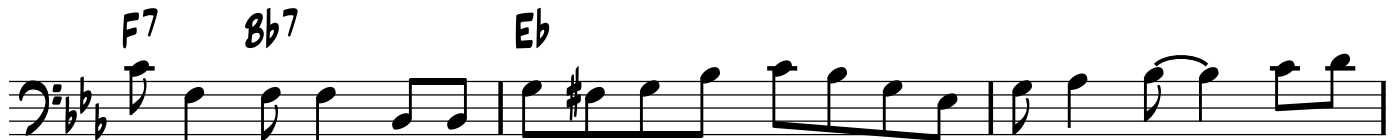


The Jazz Me Blues

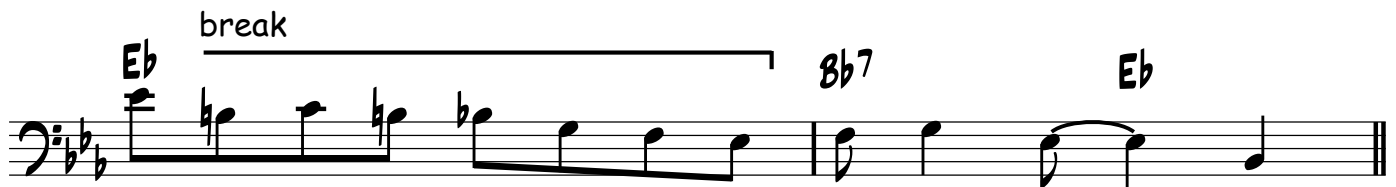
Tom Delaney
1921



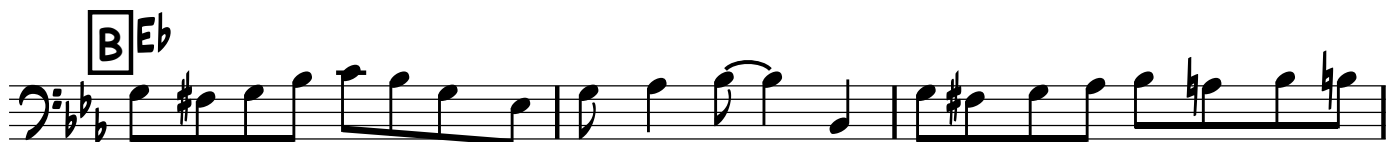
Down in Louis-i - an - a in that sun-ny clime - They play a class of mu-sic that is



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



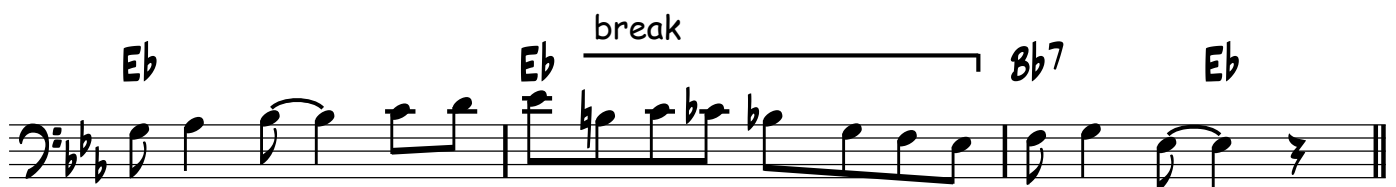
hear that jazz band mu - sic play - ing all the time— it



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



fill the air Then to you the whole world seems to



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

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

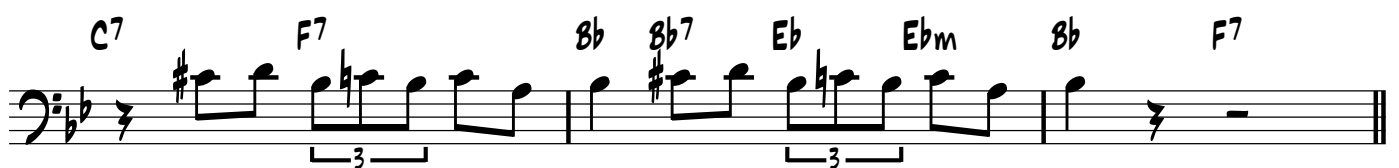
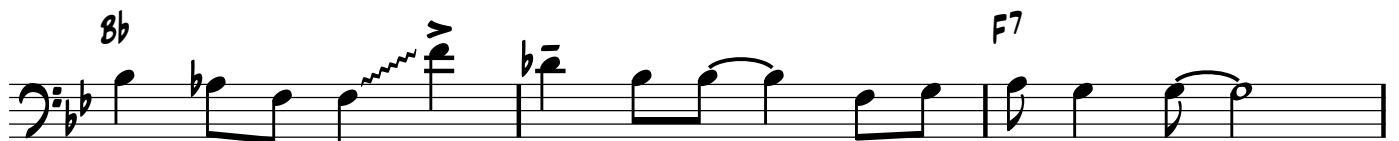
F7 **Bb7** **Eb** **Ab7** **Eb** **D7** **Db7**

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

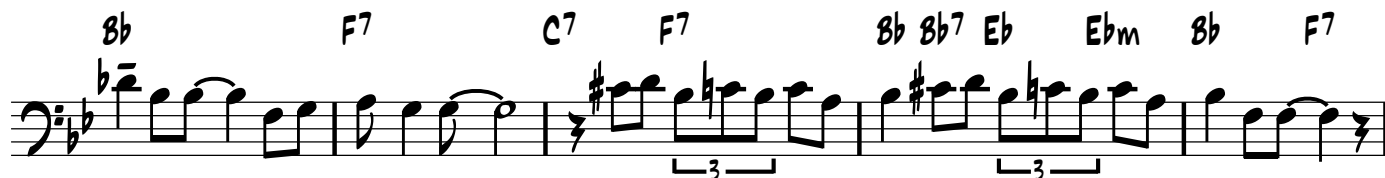
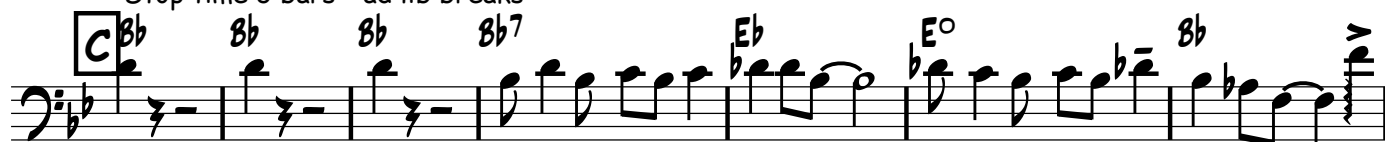
Solos at "C"

Jelly Roll Blues

Jelly Roll Morton - 1905



Stop time 3 bars - ad lib breaks



4 bar interlude - clarinet trill, drum roll



Back to "D" for Solos

Ole Miss

W.C. Handy - 1916

A C⁷ F

C⁷ F

C⁷ F

C⁷ F F⁷ b

B B^b F F^{#o}

C A⁷ D^m A^m E⁷ A^m F⁷ b

B^b F D⁷

G^m C⁷ F B^bm⁶ F

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

Blues My Naughty Sweetie Gives To Me

1919

♩ = 100



There are Blues_____ that you get from wor - ry_____ There are Blues_____
 Blues_____ that you get when sin - gle_____ There are Blues_____
 Blues_____ that you get from sweet - ie_____ When she phones_____



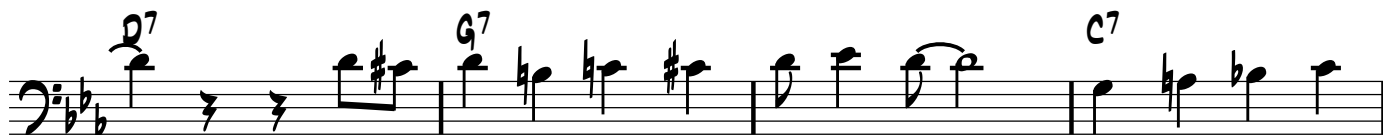
— that you get from pain,_____ And there are Blues when you're lone - ly For
 — that will give you pain,_____ And there are Blues when you're lone - ly For
 — to an-oth-er guy,_____ And there are Blues when your hon - ey spends



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



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



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



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

I Never Knew I Could Love Anybody

201

♩ = 84

1920

A 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

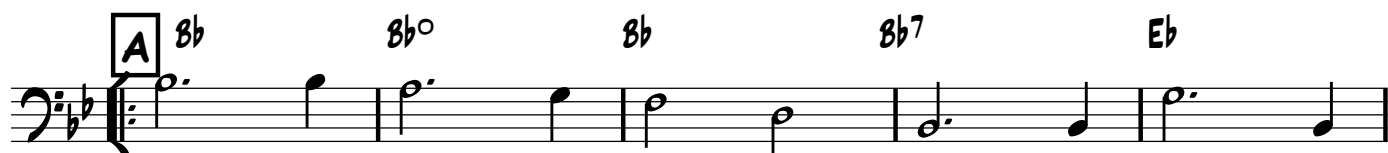
Hon - ey like I'm lov - ing you.

The Curse of An Aching Heart

Al Piantadosi - 1913



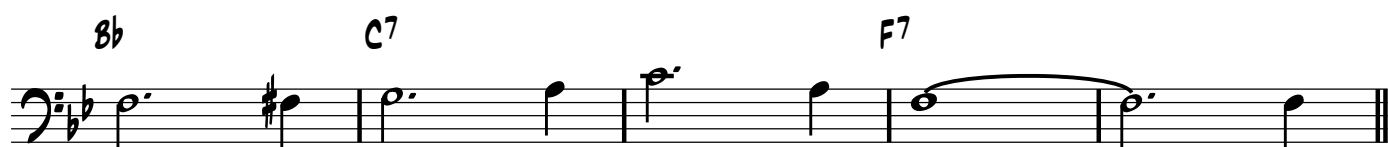
You



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 aching heart.

Some of These Days

203

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#o

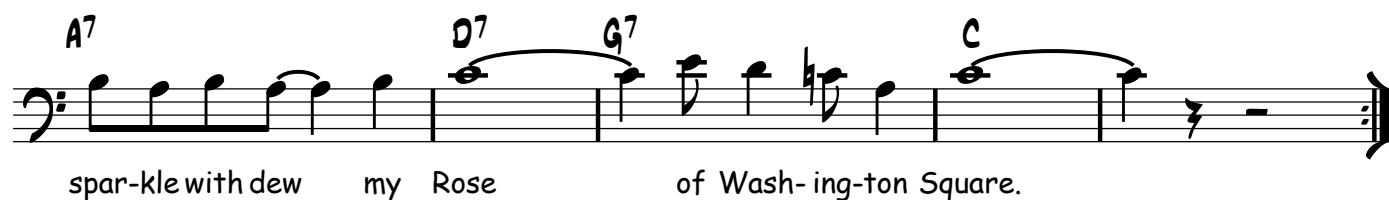
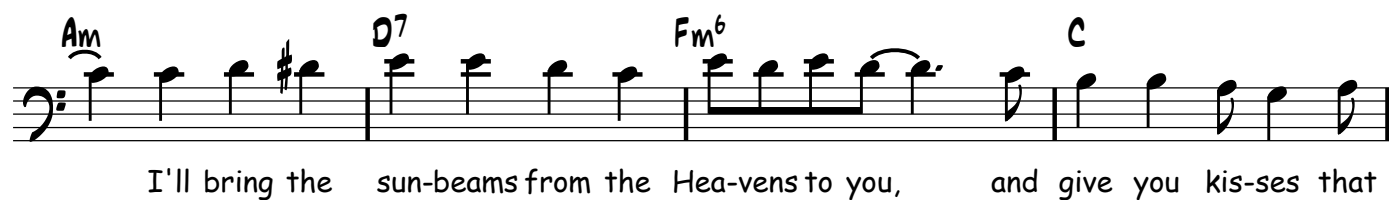
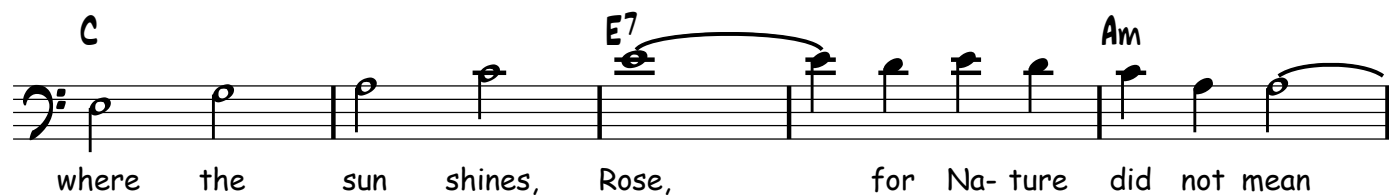
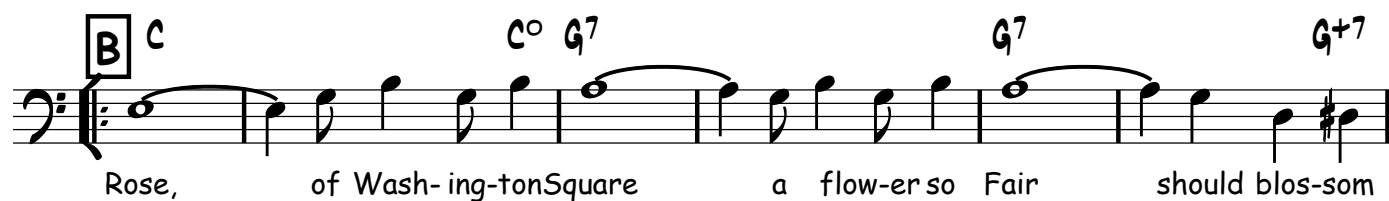
but-ter-fly flew to the gar-den, from out of the blue sky a- bove, the heart of the roseset a-

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,



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

207

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

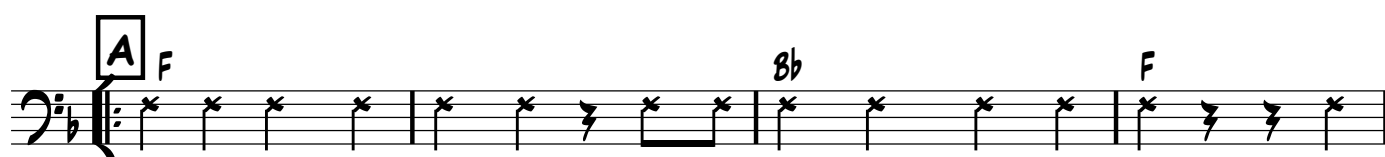
1915



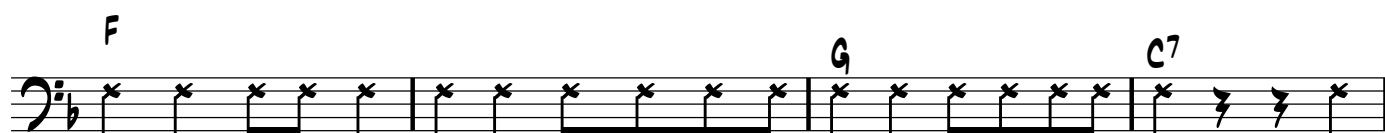
Now you've

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?"



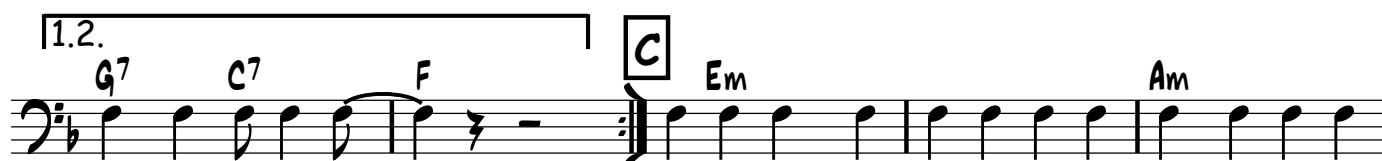
Foo - lish ques-tion no doubt you re - ply No it's for your
 your reply is I hope No I'm not pre-
 I hope that you re - ply No, he just though
 You utter your dy-ing moan No, I was in



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, A^b They call him "Trif- E^b 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

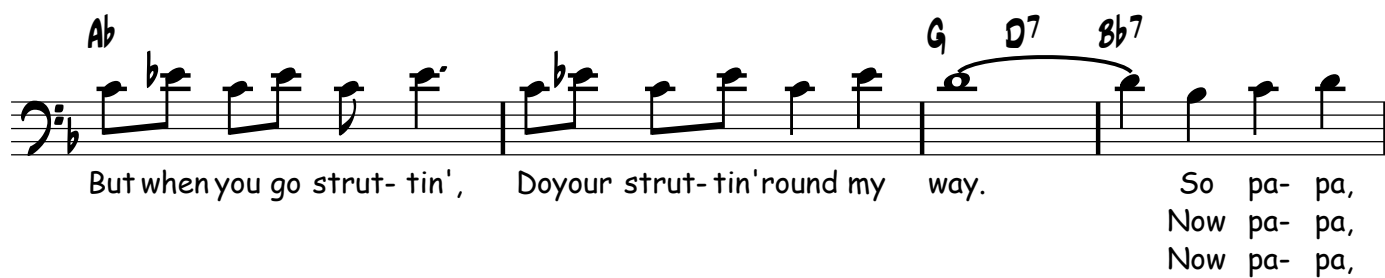
plain- ly sta- ted she was ag- gra- va- ted, An she shout-ed out to him:

B E^b $C7$ $F7$ B^b7 E^b

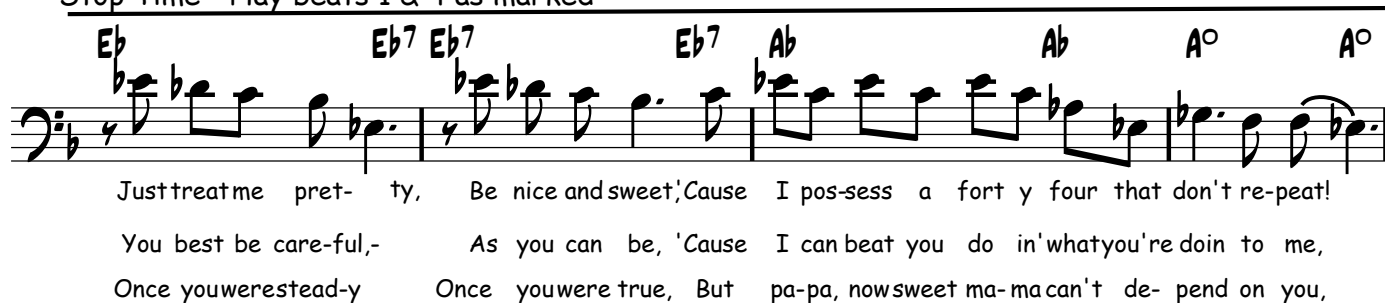
"Ag- gra- va- tin' pa-pa, Don't you try to two-time me, I said don't two-time me.

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.



Stop Time - Play beats 1 & 4 as marked



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 moon when

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 be sweet-ly re-clin - ing, Some-where in

$8b7$ $Eb7$ Ab

Rose - land, - Be-side a beau-ti - ful rose.

High Society

1901

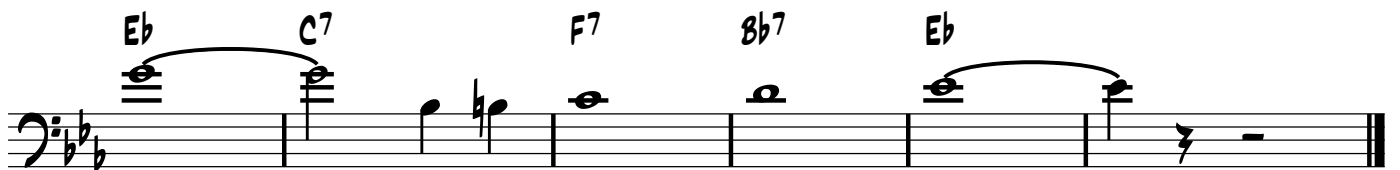
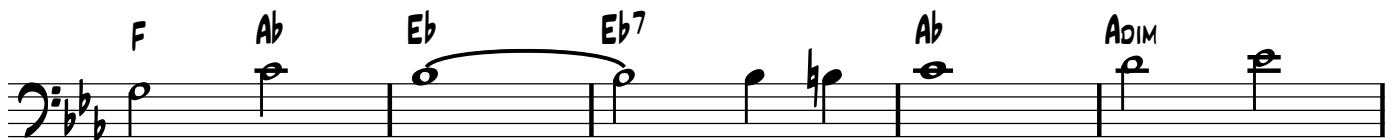
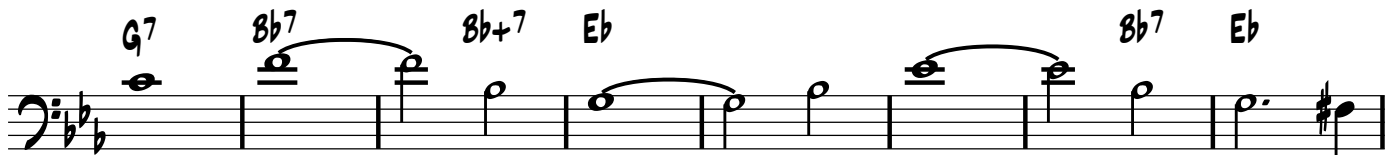
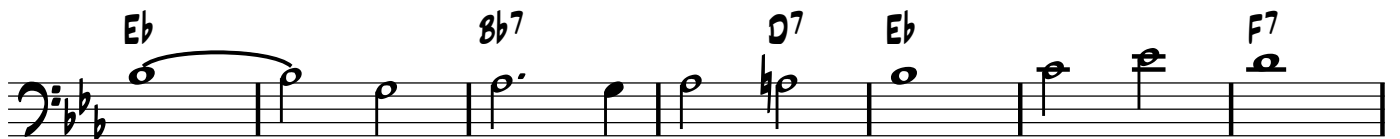
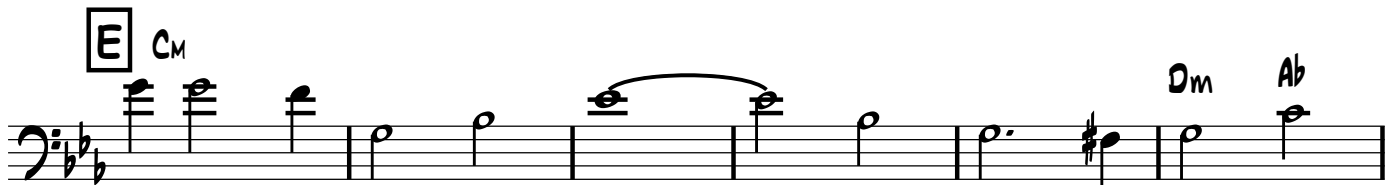
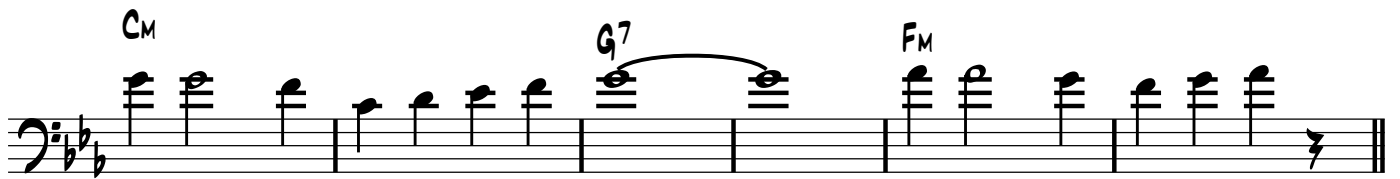
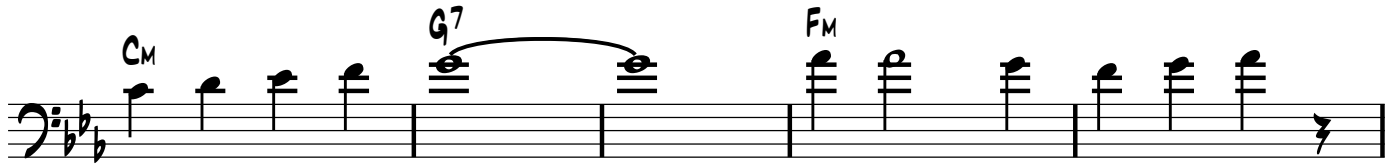
Musical score for "High Society" (1901) in 4/4 time, featuring bass clef staves with chords and melodic lines. The score includes sections A, B, and C, with various chord symbols and a "Solos Here" box.

Section A: Chords include Bb , $F7$, Bb , $F7$, $D7$, G_M , $D7$, G_M , G_M , $D7$, G_M , $C7$, $F7$.

Section B: Chords include Bb , $Bb7$, Eb , E_{DIM} , Bb , $C7$, $F7$, Bb , $Bb7$, Eb , E_{DIM} , Bb , $C7$, $F7$.

Section C: Chords include Eb , $Bb7$, $D7$, Eb , $F7$, $Bb7$, $Bb+7$, Eb , Eb , $Eb7$, Ab , Ab_{DIM} , Eb , $C7$, $F7$, $Bb7$, Eb .

A box labeled "Solos Here" is present in Section C.



Alphonse Picou Clarinet Solo

Alphonse Picou Clarinet Solo

Key signature: Bb, Eb

Time signature: C

Staff 1: Eb, Eb, Ab, Eb, Eb, Eb, F7, Bb7, Adim

Staff 2: Eb, Eb, Ab, Eb, Eb, Eb, F7, Bb7, Adim

Staff 3: Eb, Eb, Ab, Eb, Eb, Eb, F7, Bb7, Adim

Staff 4: Eb, Eb, Ab, Eb, Eb, Eb, F7, Bb7, Adim

Staff 5: Eb, Eb, Ab, Eb, Eb, Eb, F7, Bb7, Adim

Staff 6: Eb, Eb, Ab, Eb, Eb, Eb, F7, Bb7, Adim

Staff 7: Eb, Eb, Ab, Eb, Eb, Eb, F7, Bb7, Adim

Staff 8: Eb, Eb, Ab, Eb, Eb, Eb, F7, Bb7, Adim

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 repeat sign. The melody is primarily composed of eighth and sixteenth notes, often beamed together. Chords are indicated by letters above the staff: F, G7, C7, and F. The second staff continues the melody with chords F, G7, C7, and F. The third staff features a more complex harmonic progression with chords F, F7, Bb, Gm7, C7, and F. The fourth staff begins with a boxed letter 'B' above the first measure, followed by a repeat sign, with chords C7, F, and C7. The fifth staff continues with chords F, F7, Bb, F, and C#o. The sixth and final staff concludes the piece with chords Dm, Bb, F, C7, and F, ending with a double bar line and repeat dots.

Tiger Rag

The Original Dixieland Jazz Band - 1917

A Bb

$F7$ Bb

Bb $F7$ 1. 2.

Cues are Trombone/Tuba

B $C7$ F $C7$ F $C7$ F

Bb $F7$ Bb

Bb $F7$ $Bb7$

C Eb Solo Break

Eb $Bb7$ Solo Break $Bb7$

Eb Bb Eb 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*

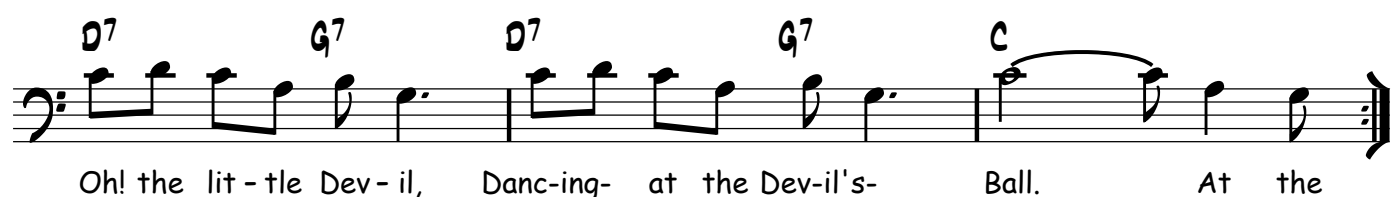
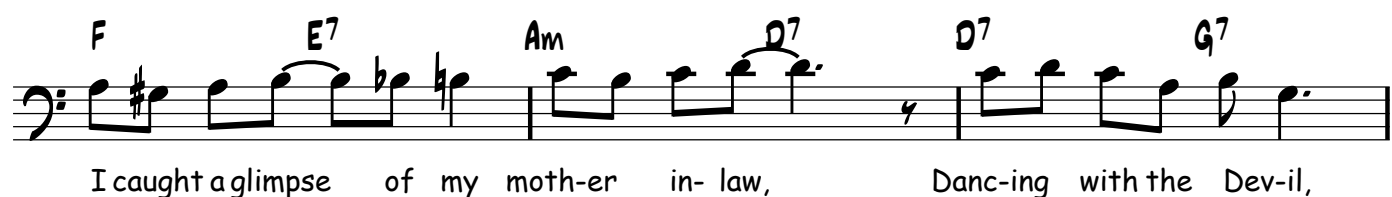
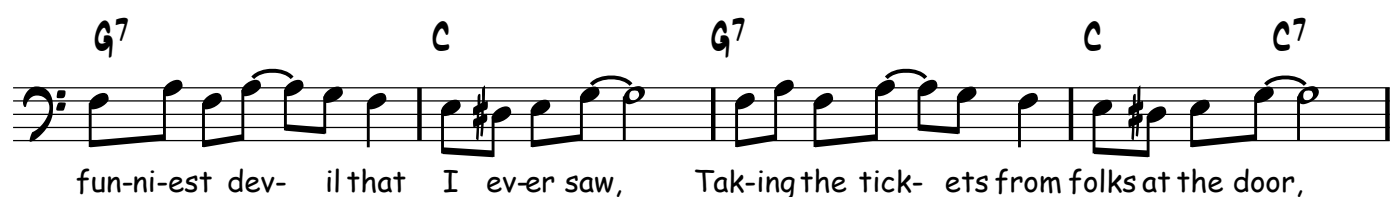
Dev - il was giv - ing a Ball. I checked my coat and hat and start - ed -

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

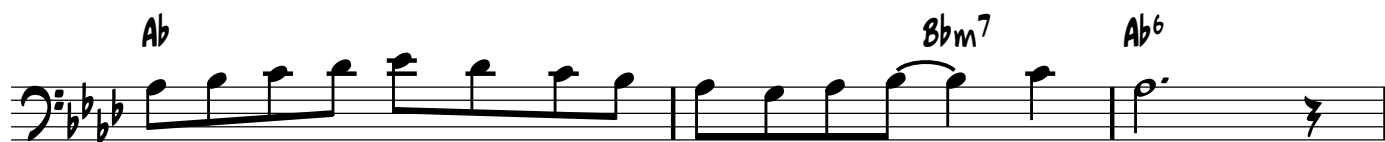
Raymond Egan & Richard Whiting - 1920



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-pans sing-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,



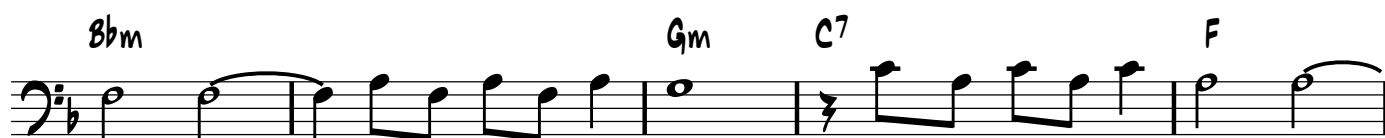
He'll buy your old day from you. He will take ev-'ry sor- row of the day that is



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,



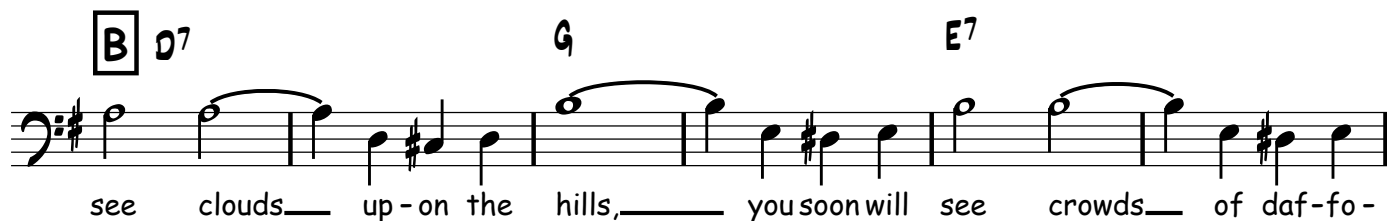
Trade him sil- ver for Just an old sec- ond



hand man, trad-ing new days for old.

April Showers

Louis Silvers & Bud DeSylva
1921



The Whiffenpoof Song

229

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 Ebm 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 $A_b m$ E_b B^7 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^o 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^o B^b7 E_b

Last Time: To Coda

Coda:

Trombone Gliss to "C"

E_b B^b+7 E_b

Bass Drum

Fine

C E^b Harmonize Clarinet Break Cornet "Horse Whinny" Ab
Trombone

Ab E^b

F⁷ B^b7 E^b E^b° B^b7 E^b 1 X Only - Trombone

D E^b Solos E^b7 Ab7

E^b C⁷ F⁷ B^b7 E^b E^b° B^b E^b

E E^b Harmonize Break: 3 Bars: Clarinet Break Cornet "Horse Whinny" Ab
Trombone

Ab E^b C⁷ F⁷

B^b7 E^b E^b° B^b7 E^b

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 G_b° Bb^7/F Bb^7 Bb^7 Bb^+7 E_b D^7 D_b^7

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 G_b° 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)

233

Leo Wood - 1918

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

Bass Pickups

Some-bod-y stole my gal. Some-bod-y stole my

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

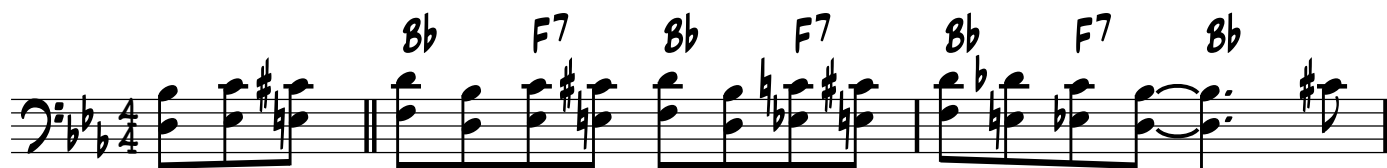
A^b E^b E^b B^b7 E^b $F7$ $F7$

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



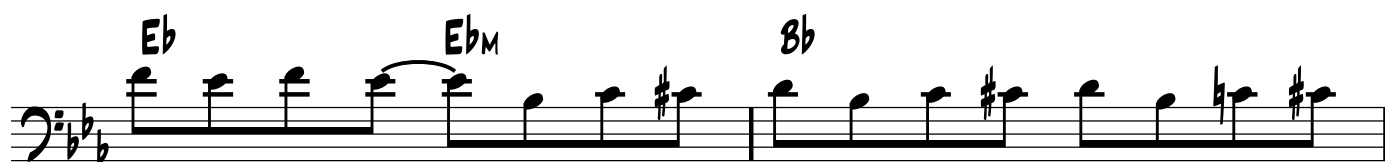
You'll



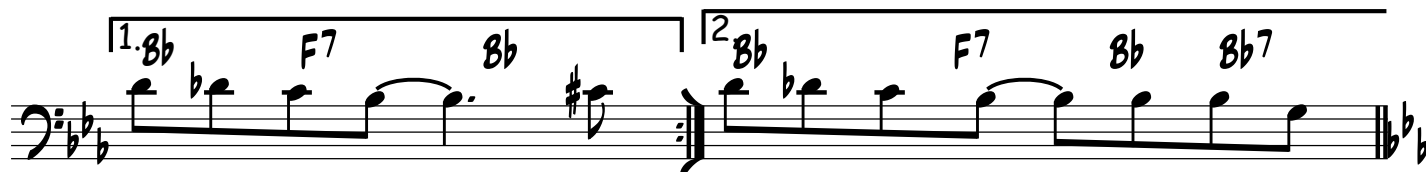
see pret - ty Browns_ in beau - ti - ful gowns,_ You'll see
 see Hog - Nose rest-'rants and Chit - lin Ca - fe's,_ You'll see
 Beale Street Could talk,_ If Beale Street could talk,_ Mar - ried



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



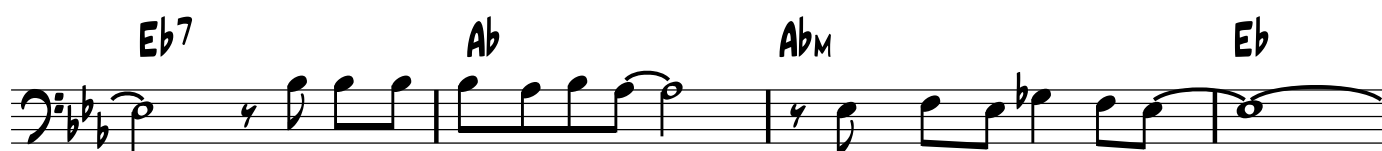
pick-pock-ets skilled, You'll find that bus' ness nev - er clos - es 'til some -
 Now just a sham,_ You'll see Gold - en balls e - nough to pave the
 nev - er drink booze, And the blind man on the corner who sings these



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



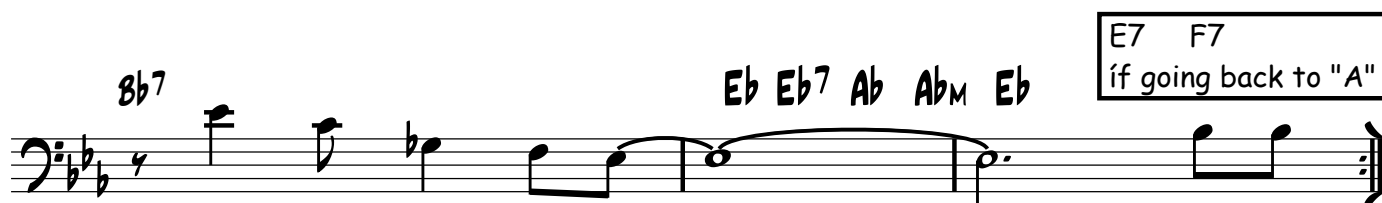
rath - er be here, — Than an - y place I know. —
 goin' to the river, May - be bye and bye. —
 rath - er be there, Than an - y place I know —



— 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 $A\flat$ $A\flat$ $A\flat$

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

Ddim Eb7 Ab F7
 Eb7 Eb7 Ab Ab Ab Adim
 Eb7 Eb7 Eb7 Eb7 Ab Ab
 Ab Ab7 Db Db Ddim Ddim
 Ab F7 Bb7 Eb7

C

Rhythm section plays charleston rhythm

Ab7 Abdim Dbm7 Ab Ab7 Abdim Dbm7 Ab

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

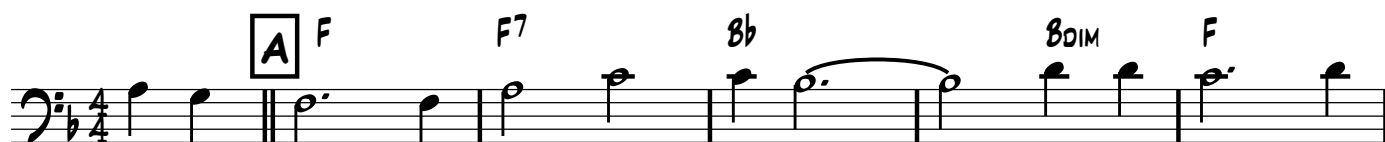
Am C F#o

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 C^7 C^7/Bb D^7/A D^7

cold wind does blow — with its ice — and its snow, — Then your heart

G^7 C $E^b\circ$ G^7/D G^7

— soon will melt — for each sor - row I have felt. And when your

C C^7 C^7/Bb D^7/A D^7

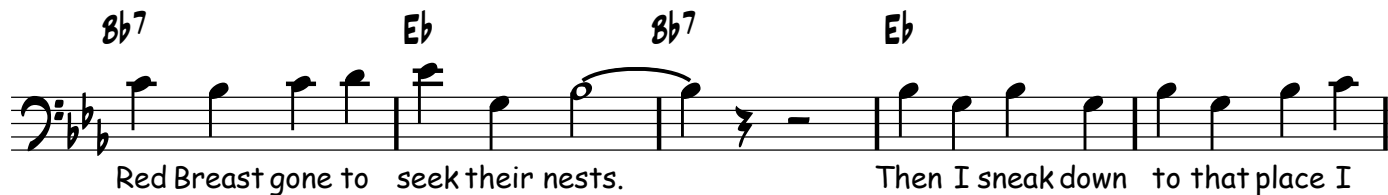
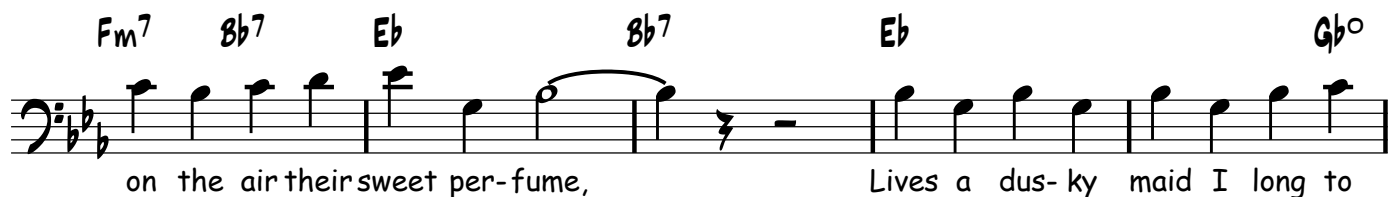
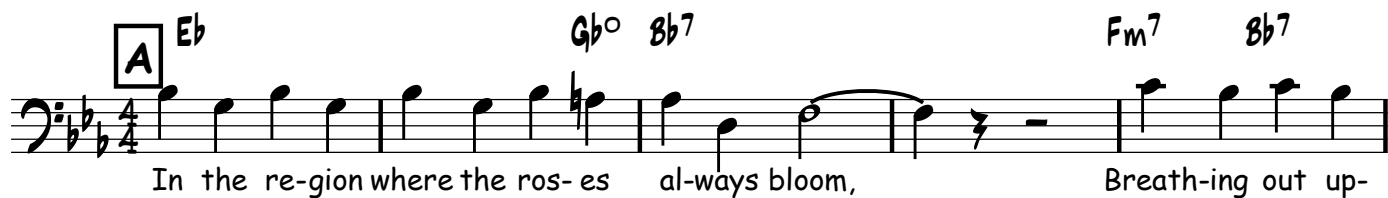
friends turn a - way, — time will prove what I say. — Now's your time,

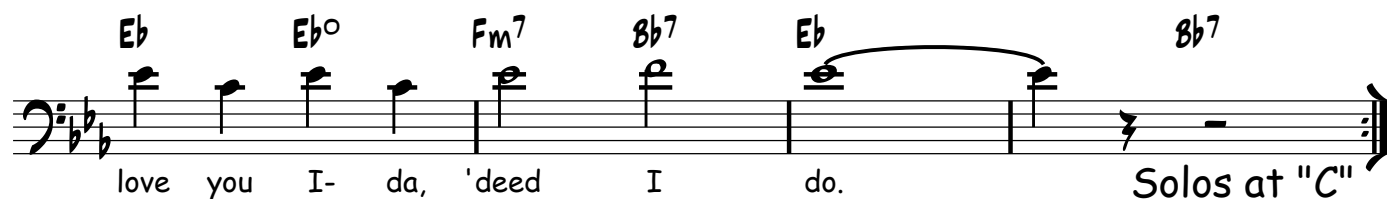
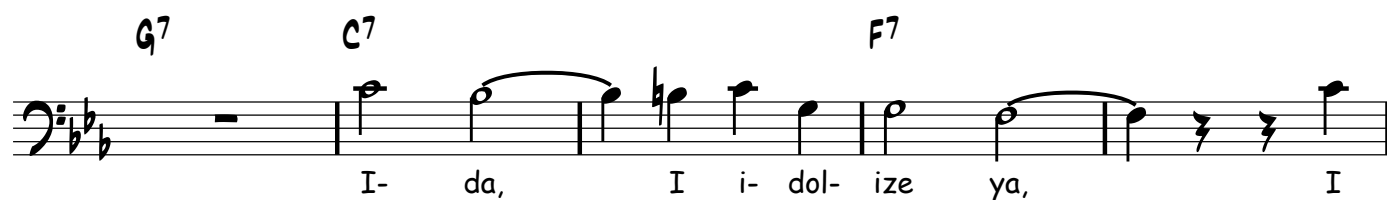
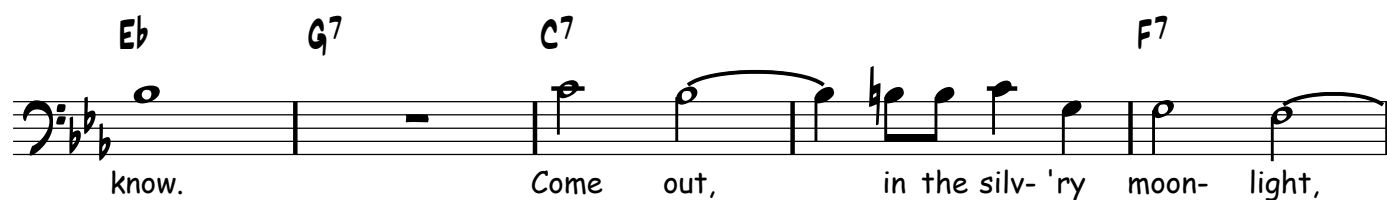
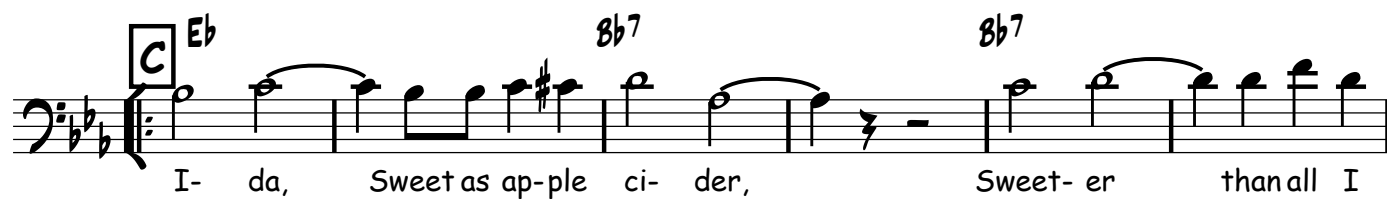
G^7 C C^7 C° G^7 C

— I'll have mine — Some Sweet Day. (Yes, Some Sweet Day.)

Ida, Sweet As Apple Cider

Eddie Munson & Eddie Leonard - 1903





Someday Sweetheart

Spike Brothers & Carter - 1919

Gm D7 Gm Gm7
 broke your vow and now some-how- it seems I'm al-ways blue. But there'll come a day

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



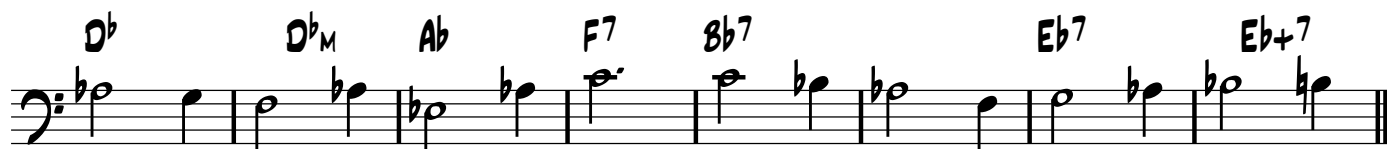
sigh. O-ver high gar-den walls This sweet e-cho
smile And the smile will e-rase The tear blight-ing



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 series of eighth and quarter notes. The second staff continues the melody with various chords and a final sharp sign. The third staff features a series of chords and a melodic line with 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° F^7

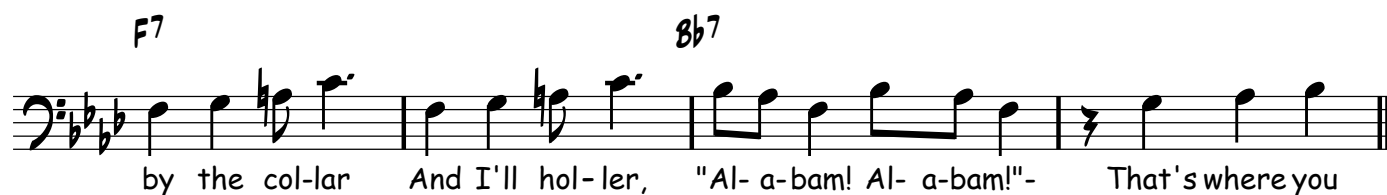
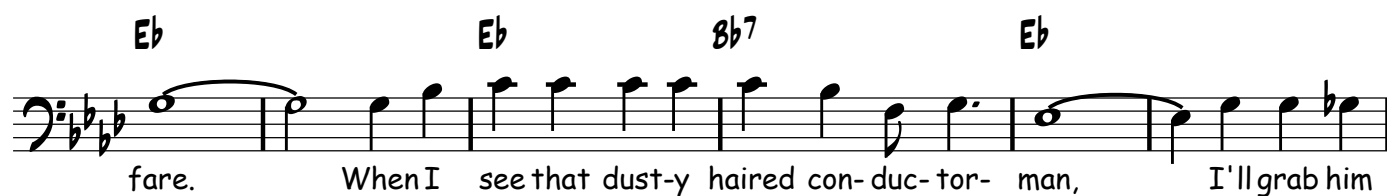
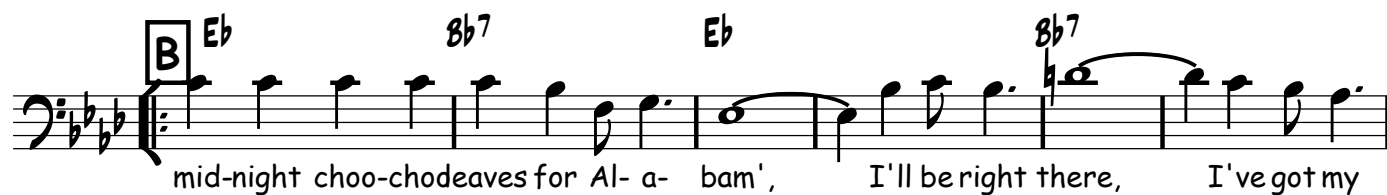
up my drear-y- flat, Where ma- ny wear- y nights I sat, Think- ing of the folks down
kiss my Pa and Ma, a doz- en times for ev- 'ry star, Shin- ing o- ver Al- a-

F^7 B^b B^b° 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^b° B^b7

sing- ing mer- ri- ly; When that
throw my- self a- way.



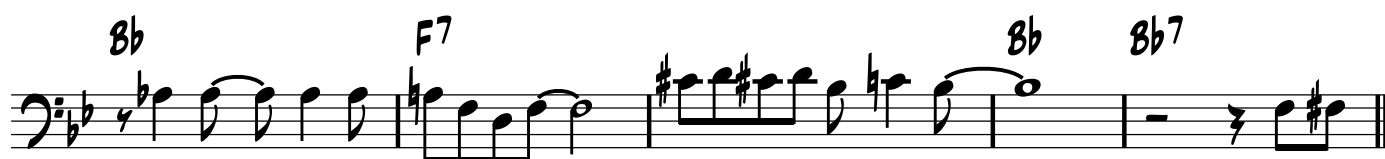
All The Girls Go Crazy

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," -

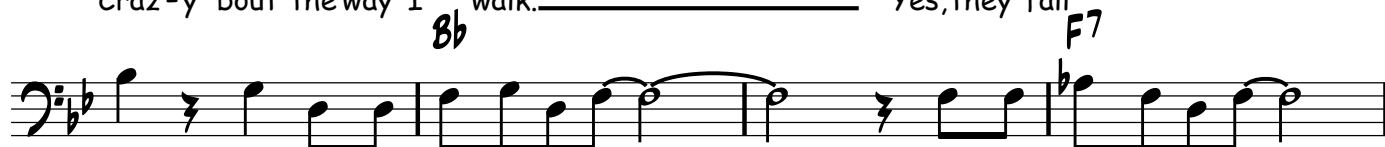


Hon-ey'bout the way I walk_____

Yes, all the girls go

Craz-y 'bout the way I walk_____

Yes, they fall on their

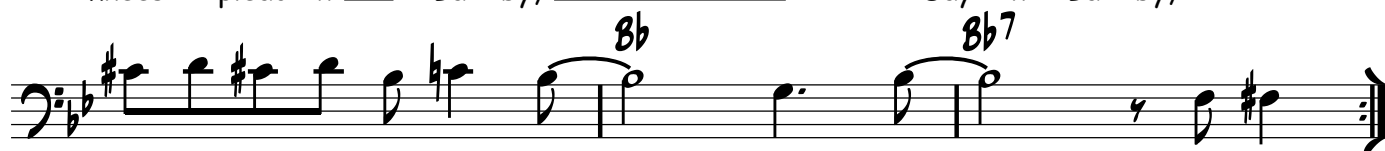


craz - y 'bout the way that walk,_____

'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

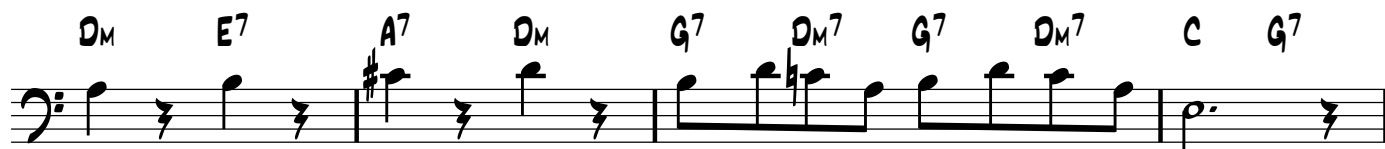
Climax Chorus, marked 'ad lib'. The notation is in bass clef with a key signature of two flats (Bb, Eb). The melody features longer note values and slurs. Chord symbols are placed above the staff: Eb, Bb, F7, Bb, Eb, Bb7, Eb, Bb, Bb7, Eb, Bb, Bb7, and Eb.

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,



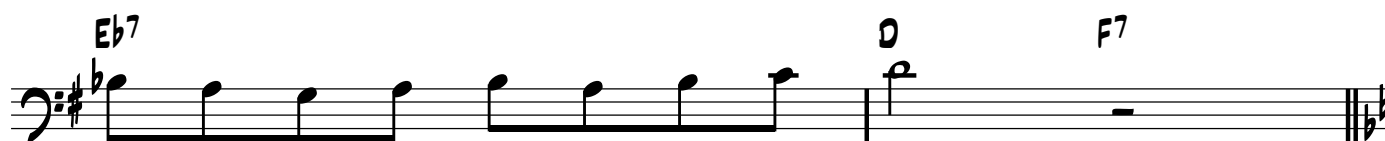
I'm the par- ty in- tro- duced it there, so!
That is why I rave a- bout it so!



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,



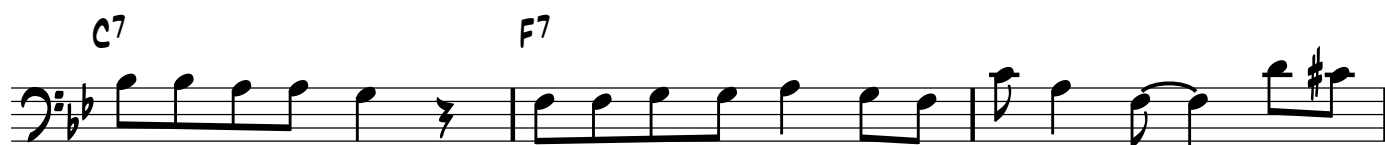
for spring-ing some-thing new; I will show this lit- tle dance to you,
all try to do the dance, Join right in now while you got the chance,



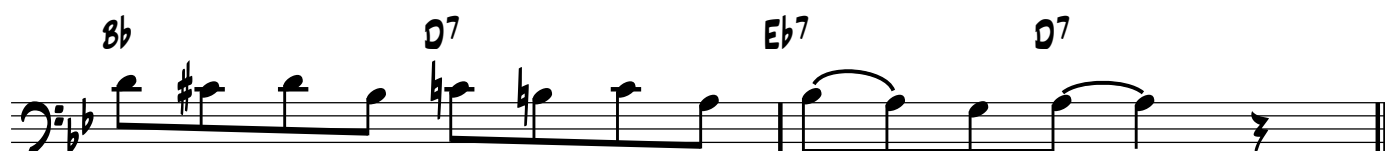
When I do you'll say that it's a bear!
Once a - gain the steps to you I'll show:



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,

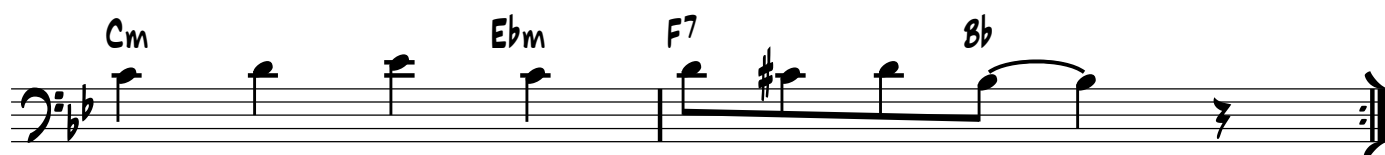


Stretch lov-in' arms straight out in space, Then you do the Ea- gle Rock with sty-



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

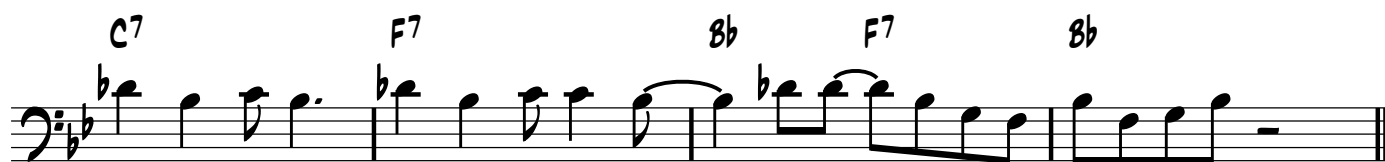
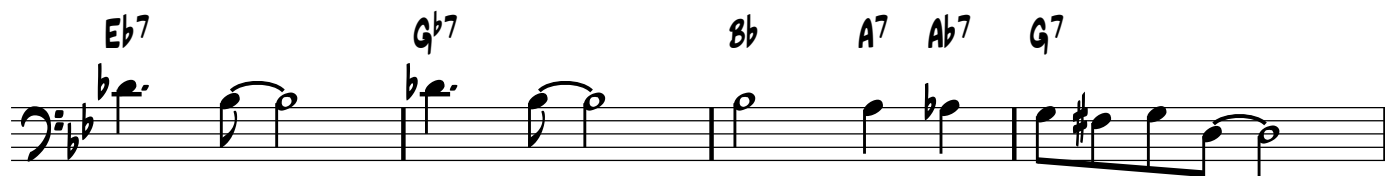
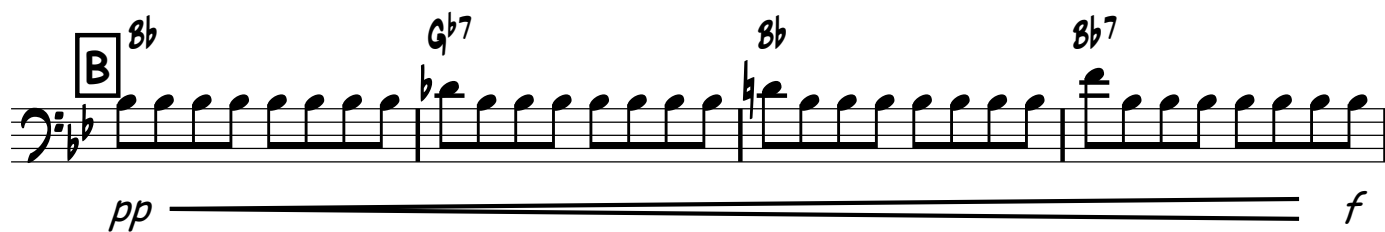
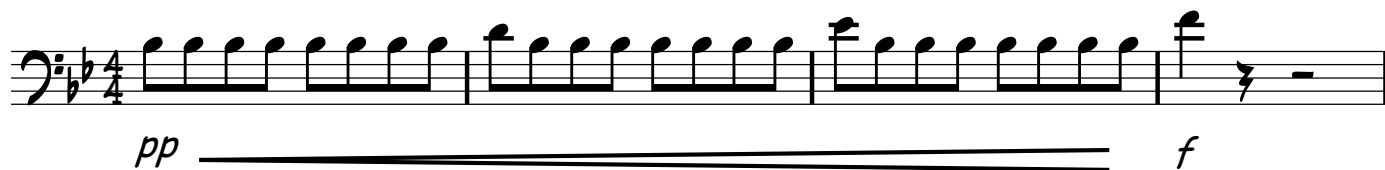
Solos at "C"



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

Bluin' The Blues

Henry Ragas 1918

♩ = 120 Bb Bb^7 Eb F^7 

C Bb G^b7 Bb $Bb7$ Solos

pp *f*

$Eb7$ G^b7 $Bb7$ $A7$ $Ab7$ $G7$

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

D Bb Bb $Bb7$

$Eb7$ G^b7 Bb $A7$ $Ab7$ $G7$ $C7$ $F7$

Bb $F7$ **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 outrib - 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

1. F F#0 C7 you. An - y you.

2. F Bb F 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

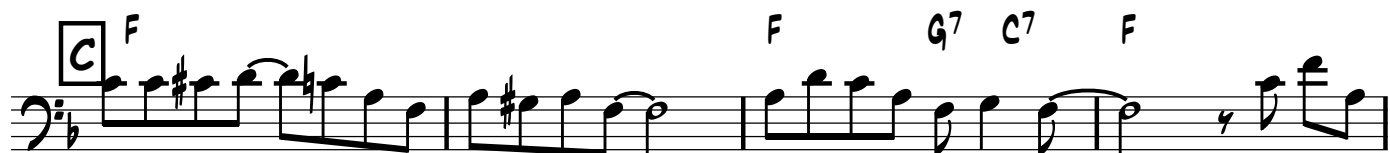
Original Dixieland Jazz Band - 1918

Chord symbols: F, C#7, Gm7, C7, G, D7, G7, C7, F, G7, C7, F, G7, C7, F, F7, Bb, Bbm, F, D7, Gm7, C7, 1. F, 2. F Bb F°, F, F° Break, C7 Break, F Break, F, F°, C7, F Break, F°, C7, F.

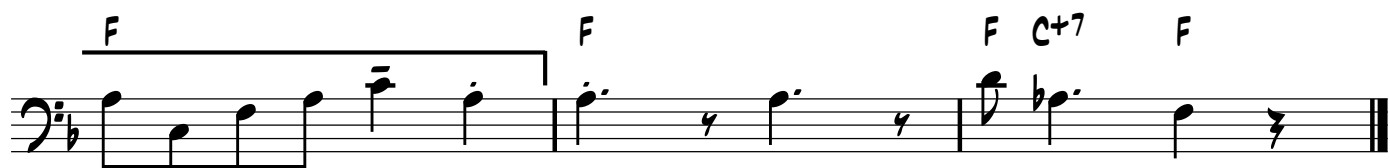
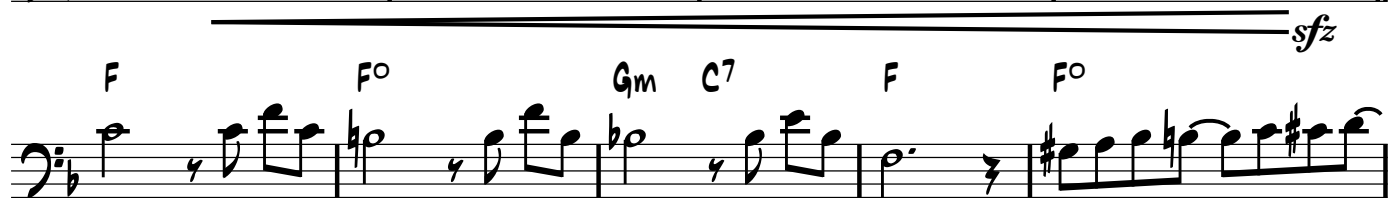
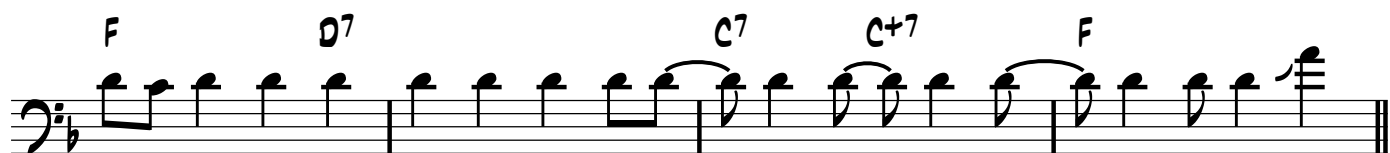
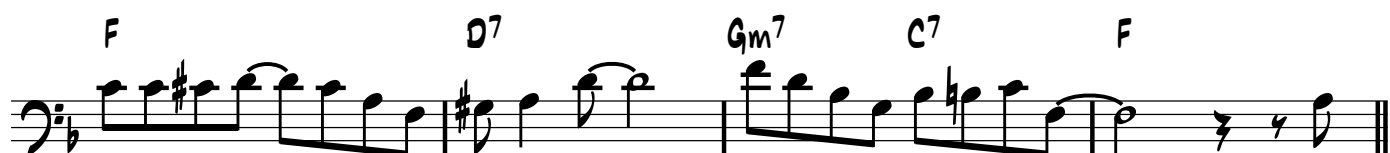
Section markers: A, B.

Instrumentation: Trombone, Cornet, Clarinet.

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



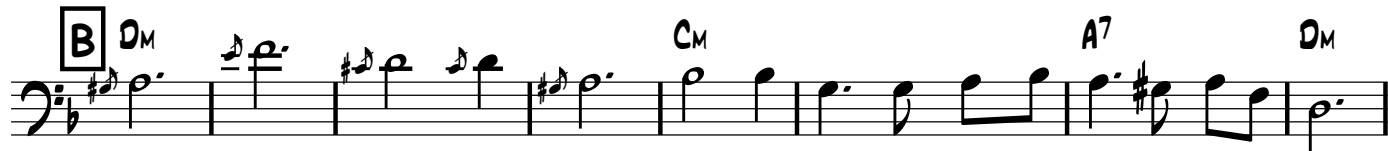
sigh as in days long gone by. Way down in Miss - our - i where I



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.



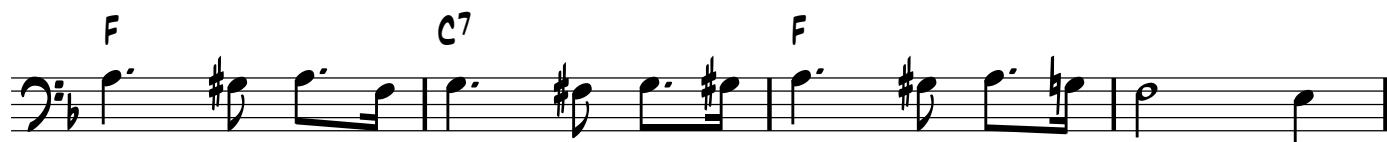
Hear that mourn - ful mel - o - dy, It just haunts you the wh - ole day long, —



— 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



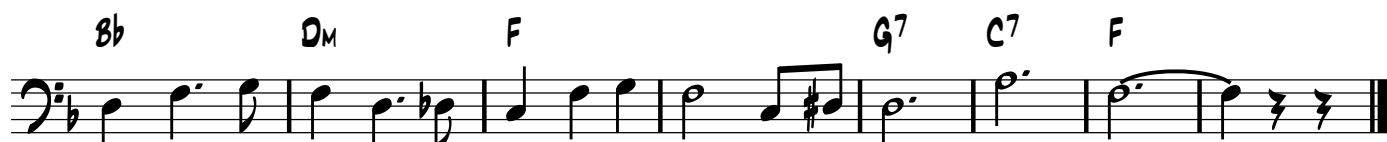
seems like your mom - my was there once a - gain, and the old folks were strum - min. that



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 D^7 G G^7

Miss Sa-die hall went to a ball_ one balm-y night in June. Just

C^7 F F

as she en tered in the hall they played a rag - time tune. They were

D^7 G^7

teach-ing all_ the schol-ars how_ to do the Bear Cat Dance. Miss

D_M D^b F/C D^7 G^7 C^7 F

Sa - die watched them for a while then thought she'd take a chance. So she

C G^7 C D_M G^7 C^7

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,



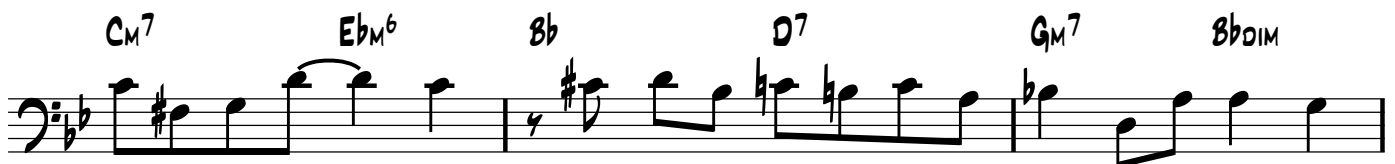
there's no de - ny - in' You'll feel blue__ You'll feel sad__



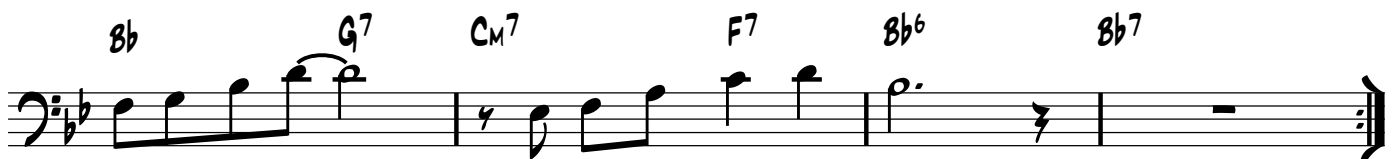
you'll miss the dear-est pal you've ev - er had__ There'll come a time__



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

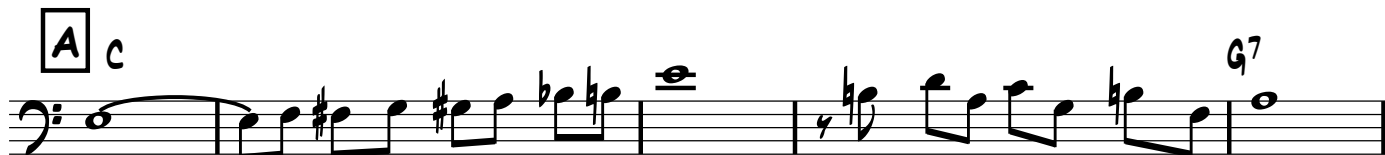
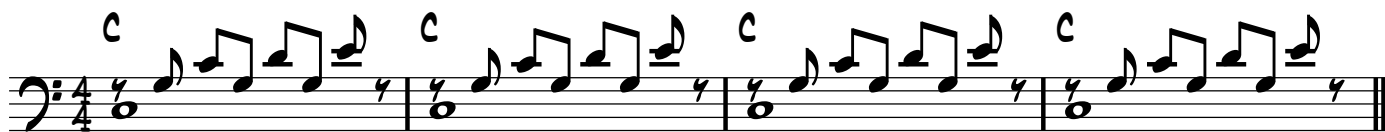


Af - ter you've gone Af - ter you've gone A - way.

Solos at "B"

Dardanella

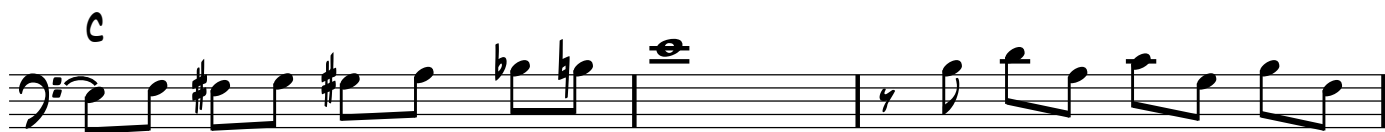
Felix Bernard & Johnny Black - 1919



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



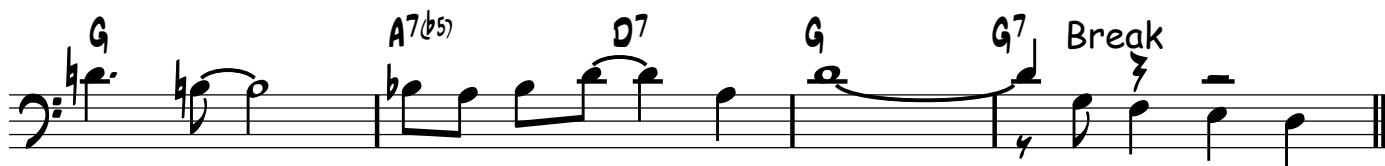
the Dar-da-nelles with glow-ing-eyes, She looks a-cross the seas and



sighs, And weaves her love spell so si-re-ni-an.

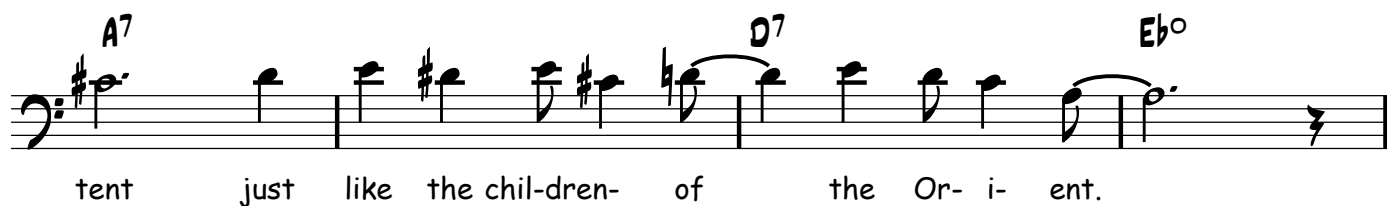
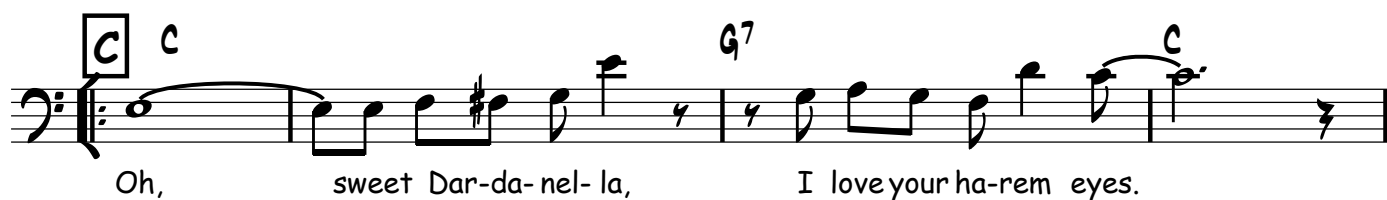


Soon I shall re-turn to Turk-e-stan.



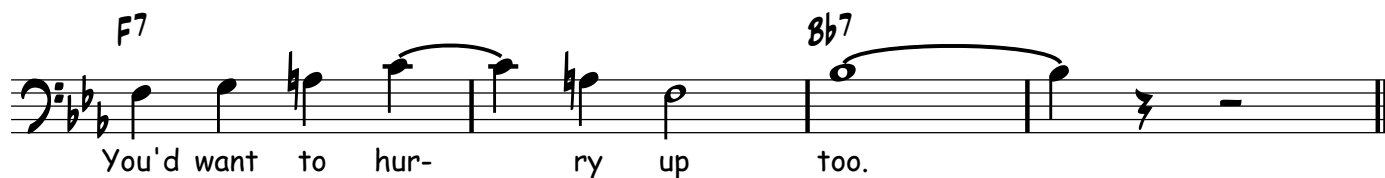
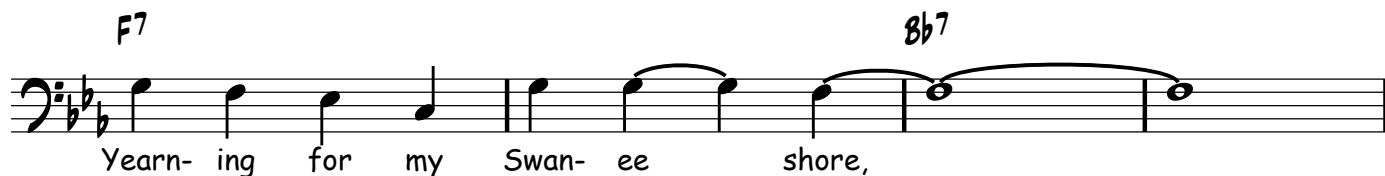
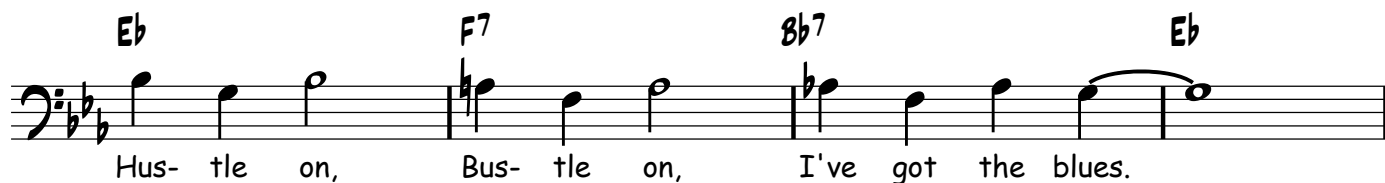
I will ask for her heart and hand.

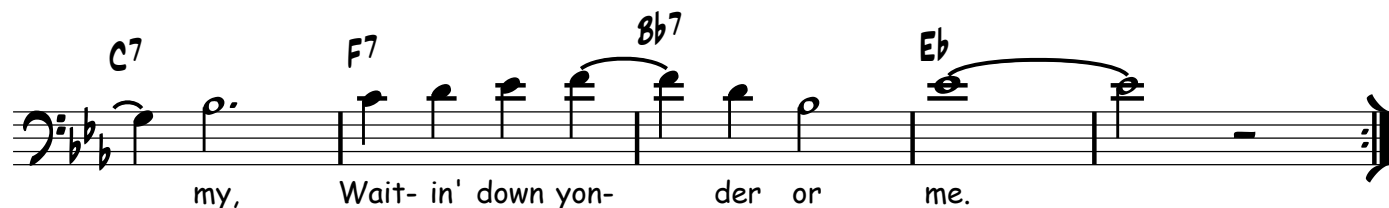
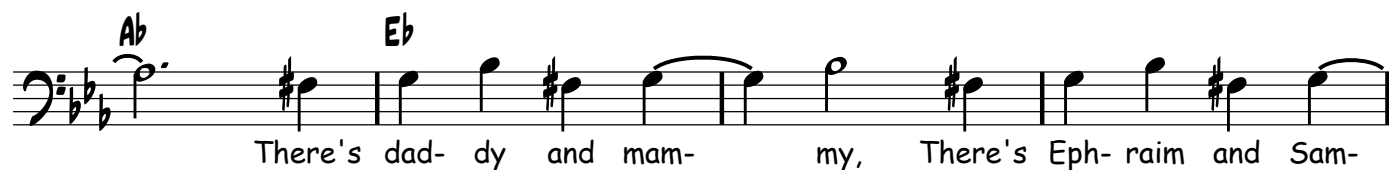
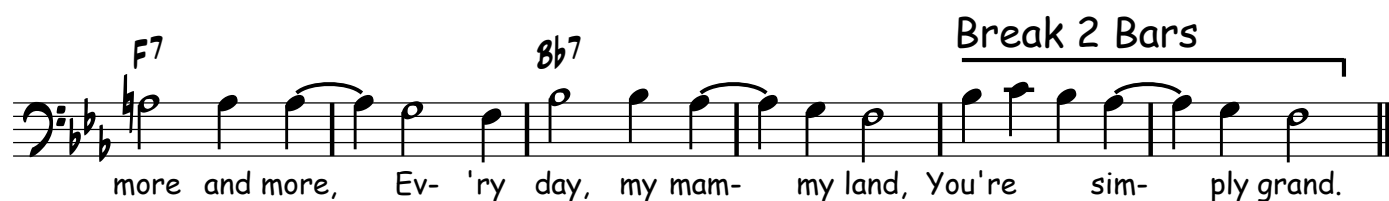
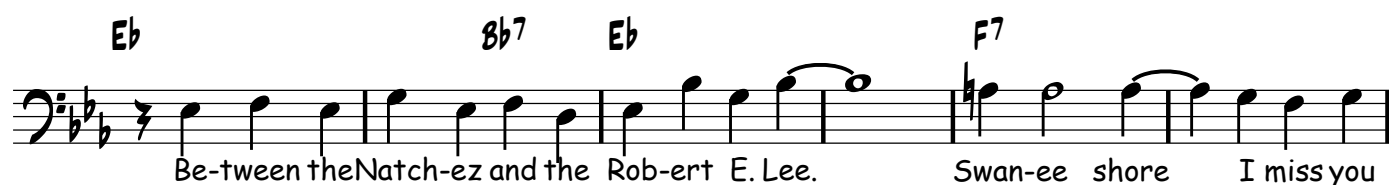
Bass



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 E^b

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 E^b D^7

When you left you brokemy heart, Be - cause I nev - er thought we'd part. Ev - 'ry

E^b E^0 Bb A^b7b5 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 $B\flat$

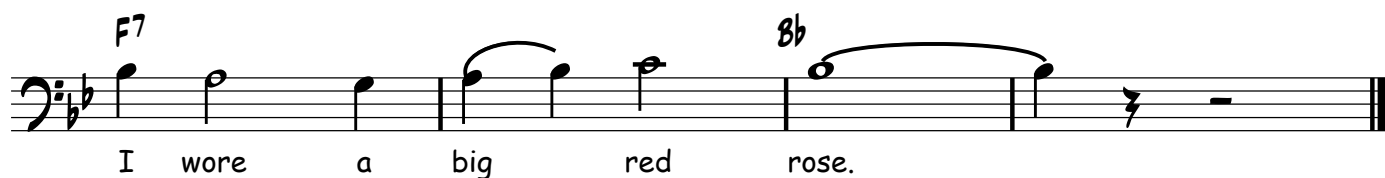
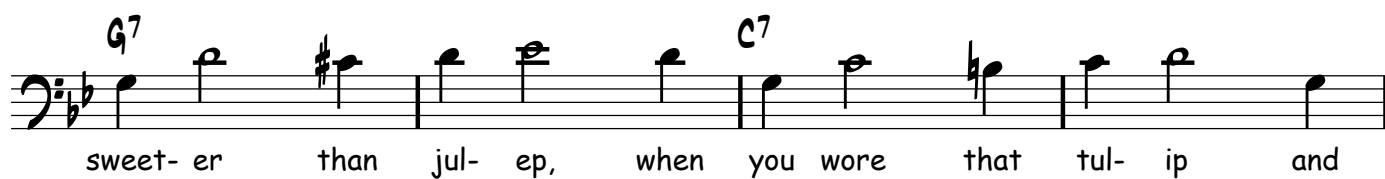
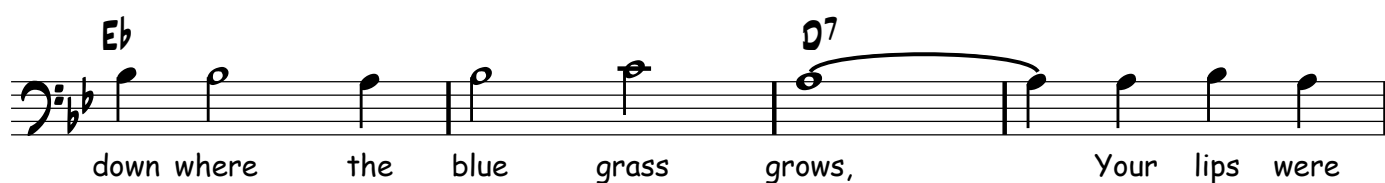
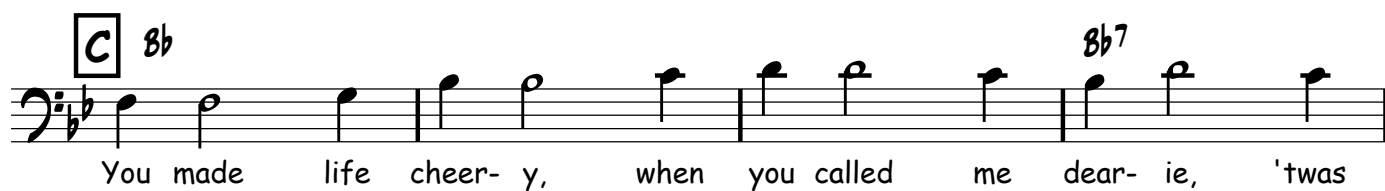
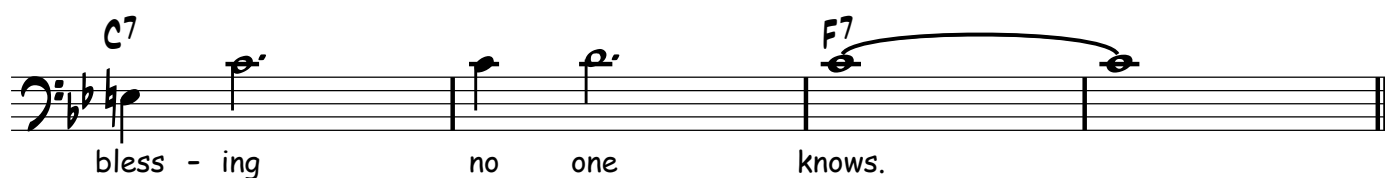
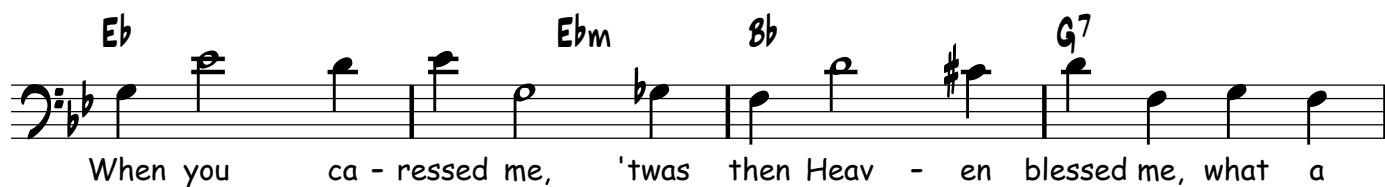
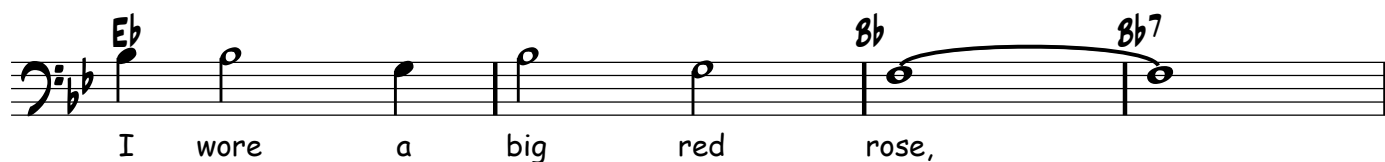
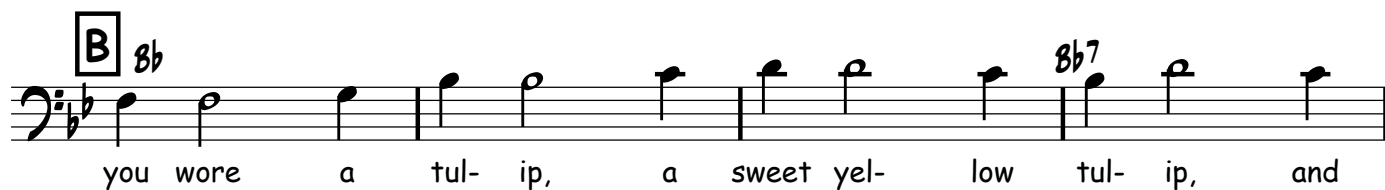
on my coat you pinned a rose so rare. _____ Time

$E\flat$ $B\flat$ 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

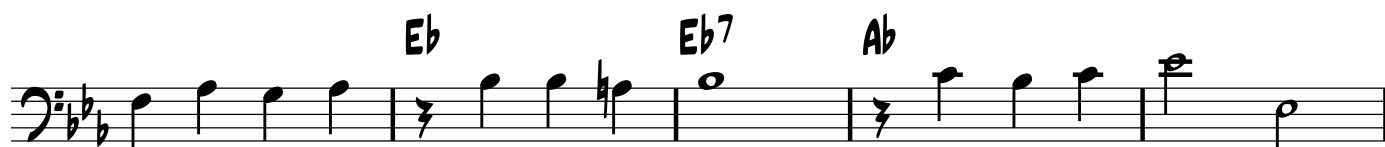
in a hap - py chap - py And his bride of on - ly a year, Seem to

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 Am Em

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

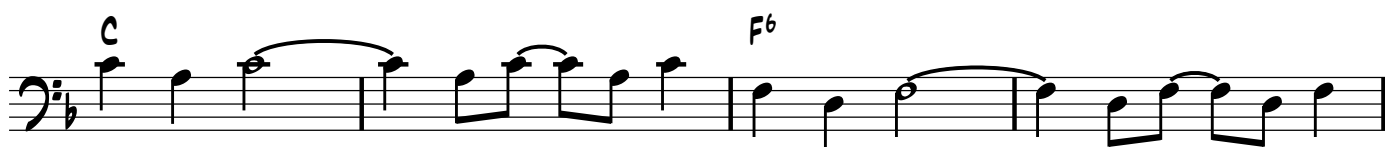
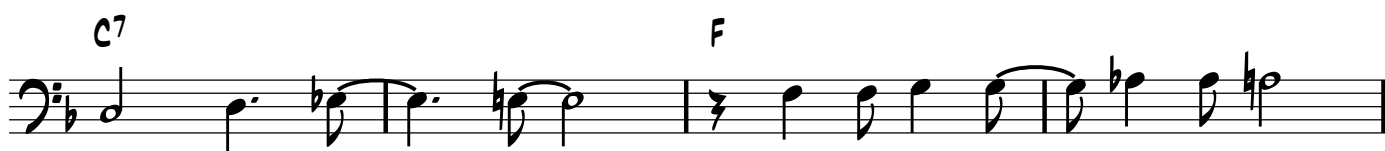
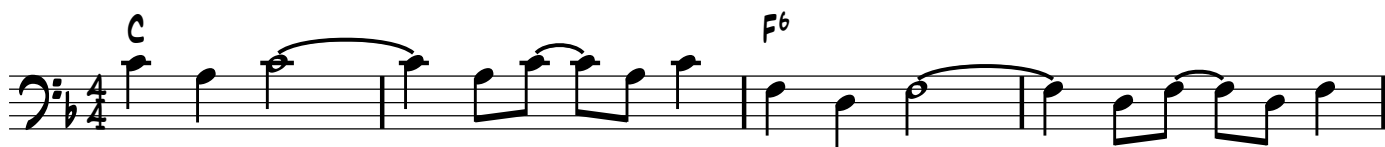
C Dm Fm C A⁺ A⁷

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 one flat (B-flat). The time signature is 2/4. The music is written for two staves. The first staff has a treble clef and the second staff has a bass clef. The first staff contains a triplet of eighth notes in measure 1, followed by eighth and quarter notes. The second staff contains a half note in measure 1, followed by eighth and quarter notes. Chord symbols F, C7, F, and F are placed above the first staff.

Second system of music (measures 6-9). The key signature is one flat (B-flat). The time signature is 2/4. The music is written for two staves. The first staff has a treble clef and the second staff has a bass clef. The first staff contains a half note in measure 6, followed by eighth and quarter notes. The second staff contains a half note in measure 6, followed by eighth and quarter notes. Chord symbols C7, F, D7, and G7 are placed above the first staff.

Third system of music (measures 10-13). The key signature is one flat (B-flat). The time signature is 2/4. The music is written for two staves. The first staff has a treble clef and the second staff has a bass clef. The first staff contains a half note in measure 10, followed by eighth and quarter notes. The second staff contains a half note in measure 10, followed by eighth and quarter notes. Chord symbols F, Db7, F, and C7 are placed above the first staff.

Fourth system of music (measures 14-18). The key signature is one flat (B-flat). The time signature is 2/4. The music is written for two staves. The first staff has a treble clef and the second staff has a bass clef. The first staff contains a half note in measure 14, followed by eighth and quarter notes. The second staff contains a half note in measure 14, followed by eighth and quarter notes. Chord symbols 1.F, 2.F, To Coda, G7, C7, and F are placed above the first staff.

Fifth system of music (measures 19-24). The key signature is one flat (B-flat). The time signature is 2/4. The music is written for two staves. The first staff has a treble clef and the second staff has a bass clef. The first staff contains a half note in measure 19, followed by eighth and quarter notes. The second staff contains a half note in measure 19, followed by eighth and quarter notes. Chord symbols F, G7, C7, F, G7, and C7 are placed above the first staff.

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

F⁷ B^b F⁷ B^b B^b

1. 2.

G⁷ C⁷ F F G⁷ C⁷

G⁷ C⁷ F F G⁷ C⁷

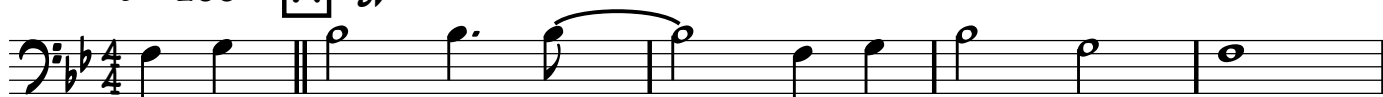
1. F 2. F

1. F 2. F

Over in the Glory Land

James Acuff and Emmett Dean

♩ = 200

A $\flat\flat$ 

I've a hom pre - pared where the saints a - bide,
 What a joy - ful thought that my Lord I'll see,
 Now if you get there be - fore I do,



O - ver in that Glor - y Land, And I
 And with
 You just



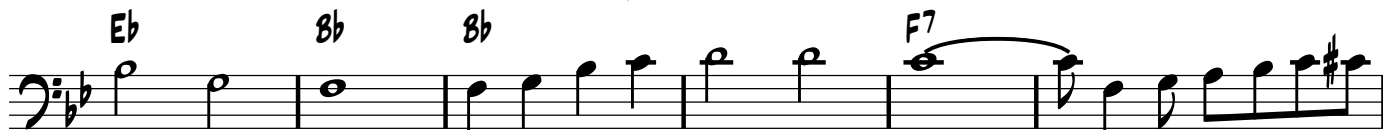
long to be by my Sa - vior's side,
 kin - dred saved there for e - ver be,
 tell them all that I'm com - in' too,



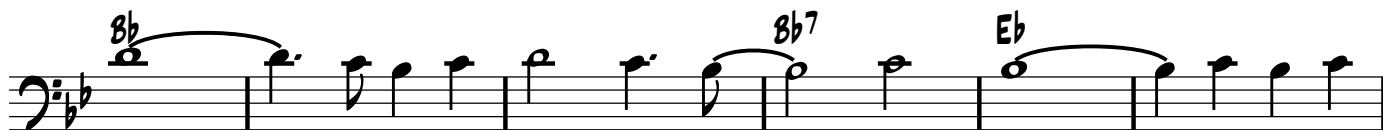
O - ver in that Glor - y Land. I'm sing - in'



Ov - er in that Glor - y Land, Yes, O - ver in that



Glor - y Land, O-ver in that Glor - y Land. Glor-y hal-le lu - ia



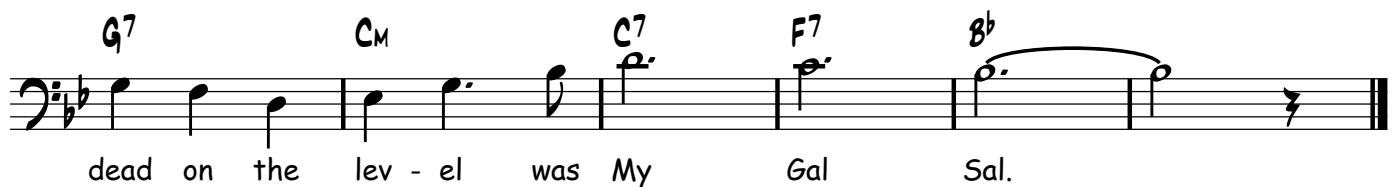
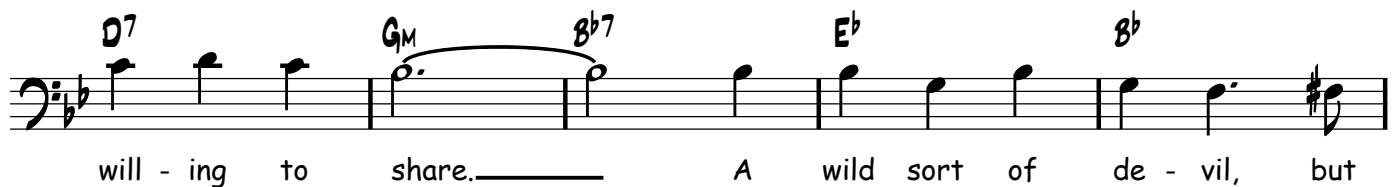
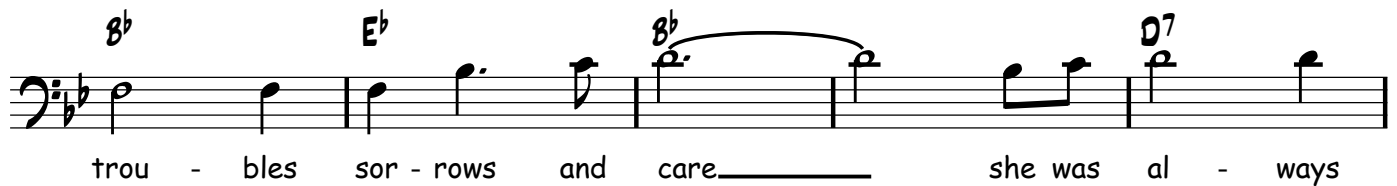
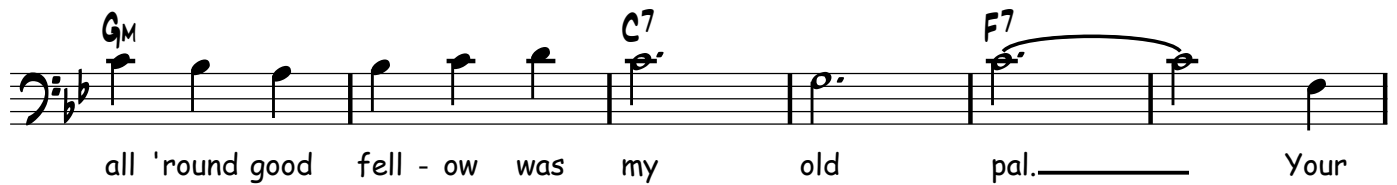
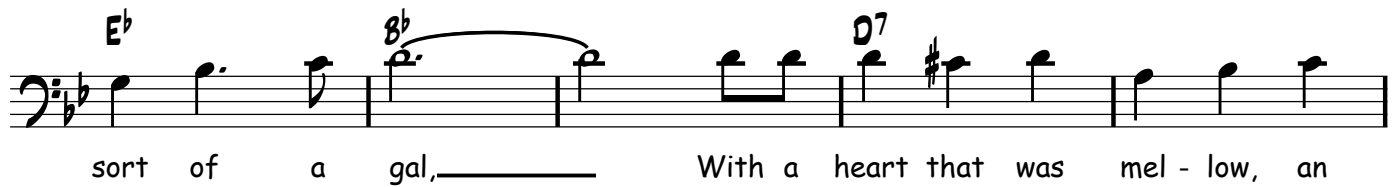
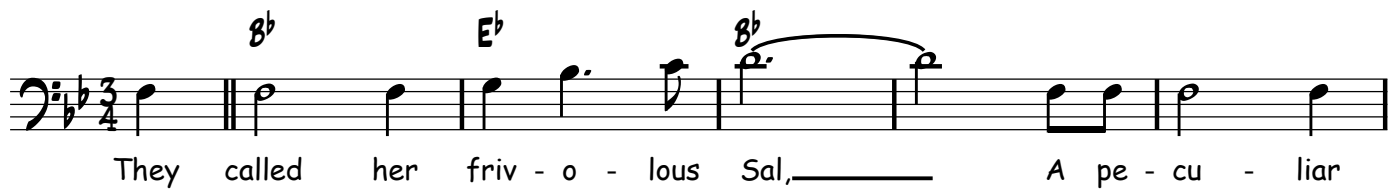
O - ver in that Glor - y Land, Yes, O - ver in that



Glor - y Land, O-ver in that Glor - y Land.

MY GAL SAL

PAUL DRESSER
1905



WEARY BLUES

The musical score for "Weary Blues" is written in 4/4 time and features a bass line with various chords and melodic patterns. The key signature has two flats (B-flat and E-flat).

First System: Starts with a repeat sign and a box labeled 'A' containing an F chord. The melody begins with a half note F, followed by a quarter rest, then a quarter note G, and a quarter note F. The next measure has a quarter rest, followed by a quarter note G, a quarter note F, and a quarter note E. The final measure has a quarter note D, a quarter note C, and a quarter note B.

Second System: Continues the melody with a quarter note B, a quarter note A, and a quarter note G. The next measure has a quarter note F, a quarter note E, and a quarter note D. The final measure has a quarter note C, a quarter note B, and a quarter note A. Above the staff, the text "To CODA" is written.

Third System: Starts with a repeat sign and a box labeled 'B' containing an F chord. The melody begins with a half note F, followed by a quarter note G, and a quarter note F. The next measure has a quarter note E, a quarter note D, and a quarter note C. The final measure has a quarter note B, a quarter note A, and a quarter note G.

Fourth System: Continues the melody with a quarter note F, a quarter note E, and a quarter note D. The next measure has a quarter note C, a quarter note B, and a quarter note A. The final measure has a quarter note G, a quarter note F, and a quarter note E. Above the staff, the text "D.C. AL CODA" is written.

Fifth System: Starts with a repeat sign and a box labeled 'C' containing an F chord. The melody begins with a half note F, followed by a quarter note G, and a quarter note F. The next measure has a quarter note E, a quarter note D, and a quarter note C. The final measure has a quarter note B, a quarter note A, and a quarter note G.

Sixth System: Continues the melody with a quarter note F, a quarter note E, and a quarter note D. The next measure has a quarter note C, a quarter note B, and a quarter note A. The final measure has a quarter note G, a quarter note F, and a quarter note E.

Seventh System: Starts with a half note F, followed by a quarter note G, and a quarter note F. The next measure has a quarter note E, a quarter note D, and a quarter note C. The final measure has a quarter note B, a quarter note A, and a quarter note G.

Eighth System: Continues the melody with a quarter note F, a quarter note E, and a quarter note D. The next measure has a quarter note C, a quarter note B, and a quarter note A. The final measure has a quarter note G, a quarter note F, and a quarter note E.

Ninth System: Starts with a half note F, followed by a quarter note G, and a quarter note F. The next measure has a quarter note E, a quarter note D, and a quarter note C. The final measure has a quarter note B, a quarter note A, and a quarter note G.

Tenth System: Continues the melody with a quarter note F, a quarter note E, and a quarter note D. The next measure has a quarter note C, a quarter note B, and a quarter note A. The final measure has a quarter note G, a quarter note F, and a quarter note E.

Eleventh System: Starts with a half note F, followed by a quarter note G, and a quarter note F. The next measure has a quarter note E, a quarter note D, and a quarter note C. The final measure has a quarter note B, a quarter note A, and a quarter note G.

Twelfth System: Continues the melody with a quarter note F, a quarter note E, and a quarter note D. The next measure has a quarter note C, a quarter note B, and a quarter note A. The final measure has a quarter note G, a quarter note F, and a quarter note E.

Thirteenth System: Starts with a half note F, followed by a quarter note G, and a quarter note F. The next measure has a quarter note E, a quarter note D, and a quarter note C. The final measure has a quarter note B, a quarter note A, and a quarter note G.

Fourteenth System: Continues the melody with a quarter note F, a quarter note E, and a quarter note D. The next measure has a quarter note C, a quarter note B, and a quarter note A. The final measure has a quarter note G, a quarter note F, and a quarter note E.

Fifteenth System: Starts with a half note F, followed by a quarter note G, and a quarter note F. The next measure has a quarter note E, a quarter note D, and a quarter note C. The final measure has a quarter note B, a quarter note A, and a quarter note G.

Solos at "C": The final system of the score is labeled "SOLOS AT 'C'" and features a half note F, followed by a quarter note G, and a quarter note F. The next measure has a quarter note E, a quarter note D, and a quarter note C. The final measure has a quarter note B, a quarter note A, and a quarter note G.

SHIM-ME-SHA WABBLE

[A] Cm G⁷ Cm

Cm G⁷ Cm

Cm G⁷ Cm

Fm Cm G⁷ Cm

[B] G⁷

G⁷

[C] C C[#]° Dm⁷ G⁷ C C[#]° Dm⁷ G⁷

C Em B⁷ Em G⁷

C C[#]° Dm⁷ G⁷ C C[#]° Dm⁷ G⁷

C C⁷ F Fm C G⁷ C G⁷

CAROLINA IN THE MORNING

A C Am C A⁷ Dm G⁷ C C^{maj7} C^o

Wish-ing is good time wast-ed, Still it's a hab - it they say. Wish-ing for sweets I've

G⁷ Dm G⁷ C C⁺ C Am

tast - ed, That's all I do— all day. May-be there's noth - ing in

C A⁷ D⁷ G⁷

wish - ing, But speak-ing of wish - ing I'll say.

B C Cm⁷ C^b C^{#o} Dm⁷ G⁷

Noth-ing could be fi-ner than to be in Ca-ro-li-na in the mor - ning—

Dm Dm⁷ Dm⁷ Dm^b D^{#o} C

No one could be swee-ter than my swee-tie when I meet her in the mor - ning—

F C C⁷ F A⁷

Where the mor - ning glo - ries twine a-round the door

D⁷ G E⁷ Am⁷ D⁷ G⁷

Whis-pe-ring pret - ty sto - ries I long to hear— once more

C **Cm⁷** **C^b** **C[#]°**

Strol-ling with my gir - lie where the dew is pear - ly ear - ly in the

Dm⁷ **G⁷** **Dm** **Dm⁷**

mor - - ning— But - ter - flies all flut - ter up and

Dm⁷ **Dm^b** **D[#]°** **C** **C**

kiss each lit tle but - ter cup at dawn - ing. If I had A - lad - din's lamp for

C⁷ **F** **D⁷** **G⁷**

on - ly a day— I'd make a wish and here's what I'd say—

C **G⁺7** **C** **A^m7** **D⁷** **G⁷** **C**

Noth - ing could be fi - ner than to be in Ca ro - li - na in the mor - - ning—

YOU MADE ME LOVE YOU

JAMES MONACO &
JOSEPHY MC CARTHY
1913

♩ = 112

C C^{o7} G⁷ C C^{o7} G⁷

I've been worr - ied all day long, - Don't know if — I'm right or wrong.

E⁺7 E⁷ A^m G D⁷ G⁷

I can't help - just what I say, - Your love makes me speak this way. -

C C^{o7} G⁷ E⁷ A^m

Why oh why - should I feel blue? Once I used - to laugh at you But now I'm

D⁷ D⁷ D⁷ G⁷

cry - ing, — no use de - ny - ing — That no one else but you will do.

A C C⁰ D^M7 G⁷ D^M7 G⁷

You made me love you, I did-n't wan-na do it, I did-n't wan-na do it,

G⁷ D^M7 G⁷ C

You made me want you, And all the time you knew it, I guess you al-ways knew it,

A⁷ A^b7 A⁷ D⁷

You made me hap - py some times, you made me glad,—

D⁷ D^M7 G⁷

But there were times— dear, you made— me feel so bad.—

B C C⁰ D^M G⁷ D^M G⁷

You made me sigh for, I did-n't wan-na tell you, I did-n't wan-na tell you,

G⁷ D^M B⁷ E⁷

I want some love, that's true, yes I do, 'deed I do, you know I do.

A⁷ D⁷

Gim - me, gim - me what I cry— for, you know you got the brand of kiss-es

A^M7 D⁷ C G⁷ C

that I'd die— for, You know you made— me love you.

I A'INT GOT NOBODY

♩ = 124

F F⁺ F^b F⁺ F C⁷ F

There's a say-ing go-ing 'round and I be-gan to think it's true It's

D^m A⁷ E^b7(b⁹) D⁷ G⁷ C⁷

aw - ful hard to love some - one_ when they don't care a-bout you.

A F F⁺ F^b F⁺ F C⁷ F F[#]°

Once I had a lov-ing gal_ the sweet-est lit-tle thing in town,_____

C F[#]° C C[#]° G⁷ G⁷(b⁹) C⁷

now she`s done and left me, and she has turned me down. Now



I _____ ain't got no - bod - - y, and



no - bod - y cares for me. _____



I'm so sad and lone - - ly,



won't some - bod - y come and take a chance with me? _____



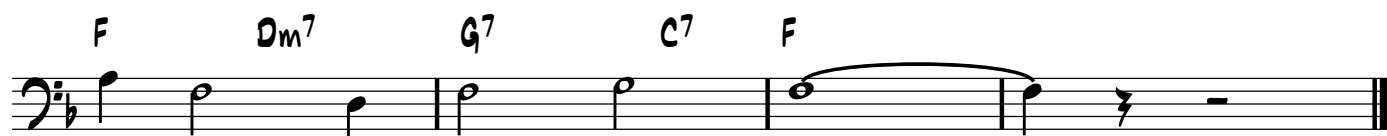
I'll sing you love songs hon - ey all the time,



If you'll be that lov - in' mom - ma of mine, 'Cause



I _____ ain't got no - bod - - y _____ and



no - bod - y cares for me.

IN THE SHADE OF THE OLD APPLE TREE

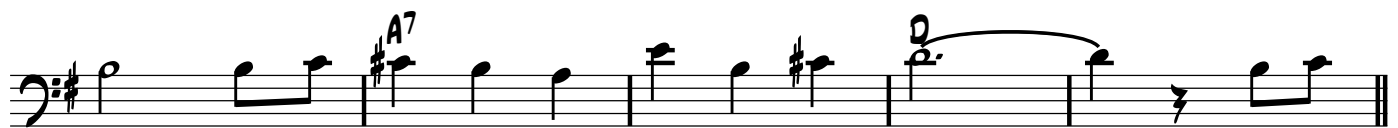
E. VAN ALSTYNE



In the shade of the old ap - ple tree_____ When the love in your



eyes I could see_____ When the voice that I heard, like the song of the



bird Seemed to whis - per sweet mu - sic to me_____ I could



hear the dull buzz of the bee_____ In the blos - soms as



you said to me_____ With a heart that is true, I'll be



wait - ing for you In the shade of the old ap - ple tree_____

ARE YOU FROM DIXIE?

A C



Hel-lo there stran-ger how do you do?— There's some-thing I'd— like to say to you.—

6 G D D G7



Don't be sur-prised, You're re-cog-nized! I'm no de-tec-tive but I've just sur-mised,

10 C



You're from the place where I long to be Your smi-ling face seems to say to me,—

14 G D7 G7



You're from my own land, My sun-ny home-land, tell me can it be? Are you from

18 **B** C F G6 C



Dix-ie?— I said from Dix-ie? Where the fields of cot-ton beck-on to me— I'm glad to

22 C F D G



see you,— Tell me how be you, and the friends I'm long-ing to see.— If you're from

26 C7 F



Al - a - ba - ma, Ten - nes - see or Ca - ro - line, An - y place be - low the Ma - son

29 C C F C G7 C



Dix-on line, Then you're from Dix-ie.— Hur-ray for Dix-ie! 'Cause I'm from Dix-ie too!