


THE Creole Jazz BAND

FAKE BOOK 1
PRE 1923

 TUBA

THE Creole Jazz BAND

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

THIS FAKEBOOK HAS BEEN PRODUCED IN THE FOLLOWING VERSIONS:

C TREBLE

B^b TREBLE

E^b TREBLE

BASS CLEF

TUBA (BASS CLEF ONE OCTAVE LOWER)

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

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A GOOD MAN IS HARD TO FIND

[A] B^b C^9 F^7 $B^b B^b \dim F^7$

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

[B] G^7 G^7 C^7 C^7

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

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

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

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

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

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

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

Afghanistan

3

TUBA

William Wilander & Harry Donnelly - 1920

A Fm F^o Bbm/F Fm

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

5 F7 Bbm Fm Break C7 Break

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

9 Fm F^o Bbm/F Fm

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

13 F7 Bbm C7/E C7 Fm Eb7

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

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

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

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

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

25 Eb7 Ebmaj7 Eb7 Ab G7/B

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

29 Bbm C7/E Fm Bb7 Eb7 Ab

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

A

Bb

F7

Bb

F

F7

D7

GM⁷

F7

G7

b7

 $2M^7$

F7

9

B^b

F7

 D_M

G⁷

12

E^b7

b7

GM⁷

 C_M

F7

C_M⁷

F7

B^b

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

17 E^b **8** $E^b M^6$ $A^b 9$ B^b $D M^7$ G^7

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

21 C F^9 $B^b 7$

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

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

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

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

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

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

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

SOLOS AT "8"

TUBA

6

AFTER THE BALL

CHARLES K HARRIS - 1891

♩ = 100

9 A^b E^b7 A^b E^b7

17 **A** A^b $C7$ F^M

25 D^b D^{DIM7} A^b $F7$ B^b7 E^b7 A^b

33 F^M $C7$ D^b E^b7 A^b

41 **B** D^b D^{DIM} A^b B^b7 E^b7 A^b

51 A^b A^b $C7$ F^M D^b

58 D^o A^b $F7$ B^b7 E^b7 A^b

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

73 E^b7 $E^b{o7}$ E^b7 A^b

81 **D** A^b $F7$ B^b7

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

TUBA

AIN'T WE GOT FUN

KAHN & EGAN⁷ WHITING
1921

♩ = 185

F E F E F C⁷ B⁷ C⁷
 Ev - 'ry morn - ing, Ev - 'ry eve - ning, — Ain't we got fun!

5 B⁷ C⁷ B⁷ C⁷ F E F⁷
 Not much mon - ey, Oh, but hon - ey — Ain't we got fun! —

9 B^b F
 — The rent's un - paid, dear, — We have'nt a car, —

13 A^M E⁷ A^M E⁷ A^M C⁷
 — But an - y way, dear, — We'll stay as we are, —

17 F E F E F C⁷ B⁷ C⁷
 E - ven if we owe the gro - cer Don't we have fun?

21 B⁷ C⁷ B⁷ C⁷ F E F⁷
 Tax col - lec - tor's get - ting clos - er — Still we have fun!

25 B^b A⁷ D^M G^M F B^b C⁷
 There's noth - ing sur - er, the rich get rich and the poor get poor - er

29 F E F G⁷ C⁷ A^M F
 In the mean - time — in be - tween time — Ain't We Got Fun!

Aggravatin' Papa

8

TUBA

Roy Turk & Russell Robinson - 1922

A $E\flat$ $A\flat$ $E\flat$

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

5 $E\flat$ $B\flat^7$ $E\flat$ E°

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

9 $B\flat^7$ F^7 $B\flat$ C^7 F^7

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

13 $B\flat$ F^7 Cm^7 F^7 $B\flat^7$

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

Aggravatin' Papa

TUBA

9

2 17 **B** E_b C^7 F^7 Bb^7 E_b

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

21 E_b C^7 F^7 Bb^7 E_b E_b^7

Ag- gra- va- tin' pa- pa, Treat me kind or let me be, I mean just let me be.

25 A_b E_b E_b^7 A_b E_b C^7

List- en while I get you told, Stop mess- in' 'round, sweet jel- ly roll. If

29 E^7 Bb^7 Break 2 bars

you step out with a high brown ba- by, I'll smack you down and I don't mean may- be!

33 **C** E_b C^7 F^7 Bb^7 E_b E_b^7

Ag- gra- va- tin' pa- pa, I'll do an- y- thing you say, yes, an- y- thing you say.

37 A_b G D^7 Bb^7

But when you go strut- tin', Do your strut- tin' round my way. So pa- pa,
Now pa- pa,
Now pa- pa,

Stop Time - Play beats 1 & 4 as marked

41 E_b E_b^7 E_b^7 E_b^7 A_b A_b A° A°

Just treat me pret- ty, Be nice and sweet, 'Cause I pos- sess a fort- y four that don't re- peat!
You best be care- ful, As you can be, 'Cause I can beat you do- in' what you're do- in' to me,
Once you were stead- y Once you were true, But pa- pa, now sweet ma- ma can't de- pend on you,

45 E_b C^7 F^7 Bb^7 E_b E_b^7 A_b A_b^m E_b Bb^7

Ag- gra- va- tin' pa- pa, Don't you try to two-time me!

TUBA

ALCOHOLIC BLUES

ALBERT VON TILZER 1919

A F $F7$ B^b

6 B^b_M F

9 $C7$ F D^b7 $C7$ F

B F $C7$ F $C7$

C F $G7$ $C7$

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

24 G_M $G7$

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

27 $C7$ F $C7$ $G7$

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

30 C $G7$ $C7$

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

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

TUBA

2



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

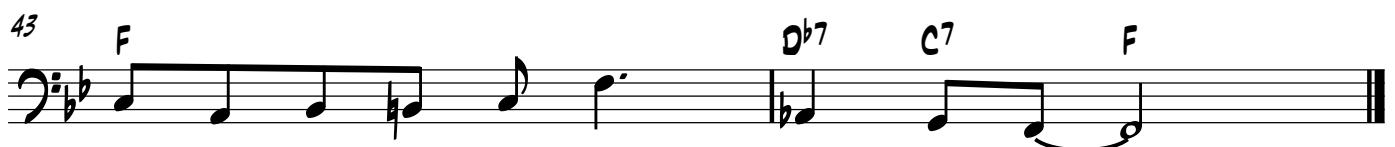


no more beer_ my heart to cheer, good - bye whis - key
 Bars are closed and night clubs too, _ lord - y lord - y



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

SOLOS AT "D"



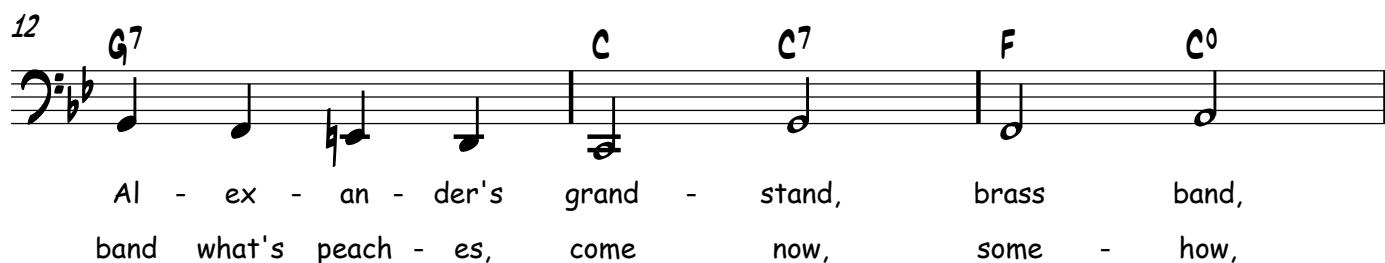
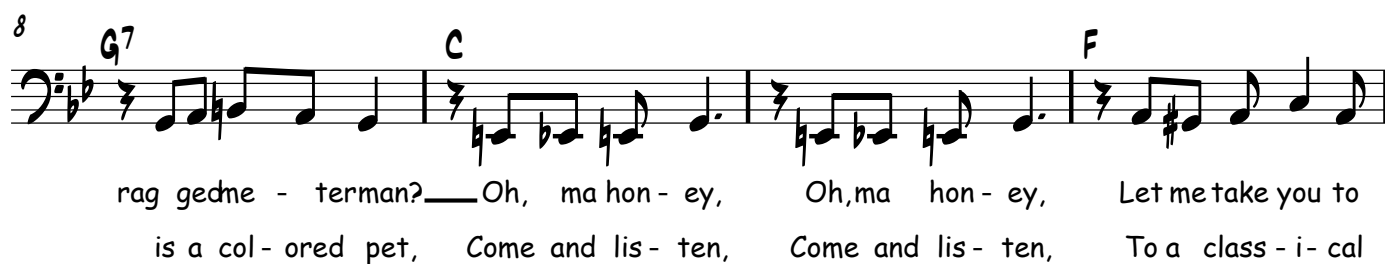
tell me when you're com - in' back a - gain.
 tell me when you're com - in' back a - gain.

ALEXANDER'S RAGTIME BAND

12

IRVING BERLIN, 1911

VERSE



TUBA

17 **F** **F** **C⁷** **F**
 hear, Come on and hear, Al ex an - der's Rag time Band. Come on and

21 **B^b** **B^b** **B^b** **B^b**
 hear, Come on and hear! It's the best band in the

24 **B^b** **F** **F**
 land. They can play a bu gle call like you ne - ver heard be - fore.

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

29 **G** **G⁷** **C** **C**
 That's just the best - est band what am, ho ney lamb. Come on a

33 **F** **F** **C⁷** **F**
 long. Come on a long. Let me take you by the hand. Up to the

37 **B^b** **B^b** **B^b** **B^b**
 man. Up to the man! Who's the lea - der of the band. And if you

41 **F⁷** **F⁷** **B^b** **F^{dim}**
 care to hear the Swa nee Ri - ver played in rag - time. Come on and

45 **F** **F** **C⁷** **F**
 hear, Come on and hear, Al - ex an - der's Rag - time Band,

ALL THE GIRLS GO CRAZY

KID ORY 1916

STOP TIME-2 BARS:

$\text{♩} = 100$

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

STOP TIME-2 BARS:

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

12 F^7 B^b B^b7

SOLOS BEGIN HERE

17 **B** E^b B^b F^7

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," -

22 B^b B^b7 E^b

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

26 B^b F^7

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

30 B^b B^b7

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

ON TO "C" AFTER LAST SOLO:

THE GRILS GO CRAZY 'BOUT THE WAY I WALK

TUBA

CHORUS: 1ST TIME SOFT:



CLIMAX CHORUS: AD LIB:



TUBA

ALICE BLUE GOWN (4/4)

MCCARTHY/TIERNEY - 1919

A

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

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

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

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

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

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

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

29 sweet lit- tle A- lice Blue Gown.

Chords: C, C⁷, B⁷, B^b7, A⁷, D⁷, E^m7, F^o, D⁷/F[#], G⁷, D^m, D[#]o, C/E, B^b9, A⁷, C, F^m, C.

AMAZING GRACE

A - ma - zing grace, how sweet the sound, That
 T'was grace that taught my heart to fear, And
 Through many dangers toils and snares, we

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

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

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

TUBA

♩ = 160

ALABAMA JUBILEE

GEORGE COBB - 1915

A 8^b G^b7 8^b F⁷ 8^b F⁷

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

8^b G^M C⁷ F F⁷

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

8^b G^b7 8^b F⁷

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

8^b C⁷ F F⁷

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

C⁷ F⁷ 3

17 night down in old — Al - a bam: You ought to

8^b G⁷ G⁷ C⁷

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

C⁷ F⁷ F⁷

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

8^b 8^b G⁷

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

G⁷ C^{MIN} C^{MIN} C⁷

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

8^b D⁷ E^b 8^b C⁷ F⁷ 8^b

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

TUBA

AND THEY CALLED IT DIXIELAND

19

RAYMOND EGAN & RICHARD WHITING - 1916

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

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

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

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

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

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

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

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

American Patrol

TUBA

F.W. Meacham - 1891

5 **A** F

5 C⁷ F G⁷ C⁷

9 F F⁷

13 B^b G^{m7} C⁷ F

17 **B** C⁷ F

21 C⁷ F F⁷

25 B^b F C^{#o} D^m

29 B^b F C⁷ F

ANY TIME

HERBERT LAWSON ? IN 1921

TUBA

An-y time you're feel ing lone - ly, An - y time you're feel ing
 blue, An - y time you feel down heart ed, That will
 prove your love for me is true. An - y time you're think ing
 'bout me, That's the time I'll be think ing of
 you, So an - y time you say you
 want me back a - gain, that's the time I'll come back home to
 you. An - y you.

Chords: D⁷, G⁷, C⁷, F, B^b, B^b_M, D⁷, G⁷, C⁷, D⁷, G⁷, C⁷, A⁷, D⁷, G⁷, C⁷, F, F[#]0, C⁷, F, B^b, F.

APRIL SHOWERS

LOUIS SILVERS & BUD DESYLVA
1921

TUBA

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

7

THAT BLOOMIN MAY. SO IF ITS RAIN - ING HAVE NO RE - GRETS.

13

A7 D7

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

18

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

24

Am C C G

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

29 **E7** **A7** **D7** **G**

AT A GEORGIA CAMP MEETING

23

TUBA

2 BARS UNISON W/ CLARINET TRILL



2 BARS UNISON



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

24

Irving Berlin - 1913

13 **D7** **G7**



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

At The Devil's Ball

TUBA

25

2 ¹⁷ **B** ^C

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

21 ^{G7} ^C ^{C#°} ^{G7} ^C ^{C#°}

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

25 ^{D7} ^{G7}

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

29 **C** ^C ^{D7}

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

33 ^{G7} ^C ^{G7} ^C ^{C7}

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

37 ^F ^{E7} ^{Am} ^{D7} ^{D7} ^{G7} ^{D7} ^{G7}

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

41 ^{D7} ^{G7} ^C

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

AT THE JAZZ BAND BALL

♩ = 180

ORIGINAL DIXIELAND JAZZ BAND - 1918

A G_M

AUNT HAGAR'S BLUES

W.C. HANDY 1921

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

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

5 A^b7 F^M B^b7 E^b E^o

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

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

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

13 **B** E^b E^b7

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

17 A^b7 B^b7 E^b

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

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

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

2

25 **C** E^b E^b7 A^b A^o E^b B^b7 E^b B⁷ B^b7 E^b

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

29 E^bM E^b7 B⁷ B^b7

like a choir from on high_ broke loose. If the

33 E^bM E^b7 B⁷ B^b7

dev- il brought it, the good Lawd sent_ it right_ down to me._ Let the

37 E^b E^b7 A^b A^o E^b B^b7 E^b B⁷ B^b7 E^b

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

41 **D** E^b E^b7 A^b A^o E^b B^b7 E^b B⁷ B^b7 E^b

Oh, 'taint no use you preach- in', Oh, 'tain't no use o'teach- in' Such jazz- a- pa- tion

46 E^b G⁷ C⁷ F⁷

such mod- u- la- tion, When my feet say dance, I just can't re- fuse, When I hear_

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

that mel - o - dy they call the blues, Aunt Ha gar's Child- ren Blues.

AVALON

AL TOLSON 1920

A C⁷
I found my love in A - va - lon, — Be -

5 F C⁷ F
side — the bay, — I

9 C⁷ C⁺⁷
left my love in A - va - lon, — and

13 F C⁺⁷ F E⁷ E^{b7}
sailed — a - way. — I

17 **B** D⁷
dream of her and A - va - lon — from

21 G^M D⁷ B^bM^{b6}
dusk — 'til dawn. — And

25 F E⁷ E^{b7} D⁷
so I think I'll trav - el on, — to

29 G^{M7} C⁷ F
A - - va - - lon.

BACK TO STORYVILLE

TUBA

LOUIS ARMSTRONG

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

TUBA

BABY WON'T YOU PLEASE COME HOME

32

CLARENCE WILLIAMS AND
CHARLES WARFIELD - 1919

8^b D^b C⁷ F⁷ 8^b D^b

I've got the blues, I feel so lone - ly, I'd give the world if

4 C⁷ F⁷ 8^b D⁷ D^{7b5} G^M D⁺ G^{M7} C⁷ F⁷

I could on - ly make you un-der - stand. Itsure-ly would be grand.

9 8^b D^b C⁷ F⁷ 8^{b7} E^b

I'm goin' to tel - e - graph you ba by, As you won't you please come home, "Cause

13 G^{M7} C⁷ F⁷ F[#] G^{M7} C⁷ F⁷

when you're gone - I'm all for - lorn, - I wor - ry all day long.

17 [A] 8^b D⁷ G⁷ C⁷ G^{M7}

Ba - by won't you please come home, 'cause your mam-ma's all a -

20 C⁷ F⁷ F[#] G^M 3 C⁷ G^{b9} F⁷

lone. I have tried in vain, nev-er no more to call your name.

25 8^b D⁷ G⁷ C^{M7} E^b D⁷

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

29 E^b E^o 8^b A^{b7b5} G⁷ C⁷ F⁷ 8^b

hour in the day, - you will hear me say, - Ba-by won't you please come home.

Blue (And Broken Hearted)

TUBA

Lou Handman - 1922

A Bb

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

5 D7 G7

Blue, and bro- ken heart- ed.

9 Cm Eb m F7

There was a time I was jol- ly,

13 Bb C7 F7 F\#

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

17 **B** Bb G°

Blue, and oh! so lone- ly,

21 D7 G7

True, I want you on- ly.

25 Cm Eb m Bb Gm Eb

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

29 Eb m F7 Bb Eb m Bb

you're blue too.

TUBA

BALLIN' THE JACK

CHRIS SMITH - 1913

A G A⁷ D⁷ E^b7

Folks in Geor- gia's 'bout to go in- sane Since that new dance
It's being done at all the ca- bar- ets, All so- cie - ty

4 C⁷ F#^o F⁷ G⁷

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

7 E^b7 D D⁷

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

9 **B** G A⁷ D⁷ E^b7

Give me cre- dit to know a thing or two, Give me cre- dit
Play some good Rag that will make you prance; Old folks, young folks,

12 C⁷ F#^o F⁷ G^b7

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

15 E^b7 D F⁷

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

BALLIN' THE JACK
TUBA

35

2 17 C G⁷ C⁷

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

20 C⁷ F⁷

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

23 B^b D⁷ E^b7 D⁷

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

25 D G⁷ G⁷ C⁷

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

28 G⁷ B^b D⁷ G^m G⁷

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

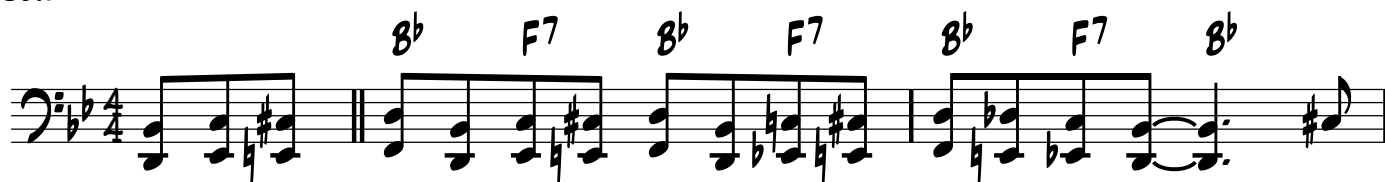
SOLOS AT "C"

31 C^m E^bm F⁷ B^b

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

BEALE ST. BLUES

TUBA



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

2
12 **8** E^b B^b7 TUBA E^b E^b7

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

16 A^b A^bM E^b

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

20 B^b7

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

22 E^b E^b7 A^b A^bM E^b **E7 F7**
IF GOING BACK TO "A"

Well I'm
I'd

TUBA

BLUES MY NAUGHTY SWEETIE GIVES TO ME

1919

♩ = 100

D7 G_M E^bDIM G_M G⁷ C_M

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_____

6 A^bDIM C_M E^b7 D⁷

— that you get from pain,_____ And there are Blues when you're lone - ly For

— that will give you pain,_____ And there are Blues when you're lone - ly For

— to an - th - er guy,_____ And there are Blues when your hon - ey spends

11 G_M A⁷ D⁷

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

17 G_M E^bDIM G_M G⁷ C_M D⁷

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,

24 G⁷ C⁷

— 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

28 F⁷ C⁷ F⁹ B^b D⁷

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

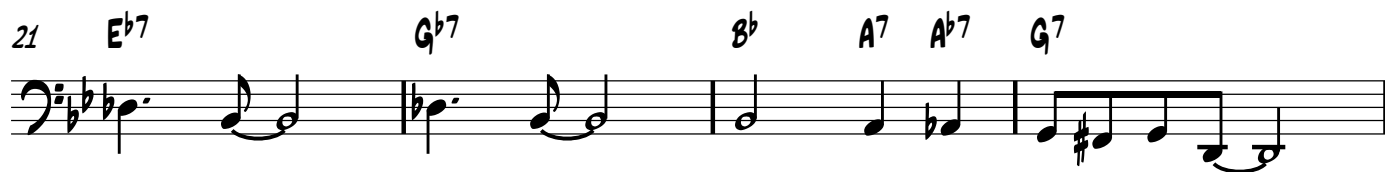
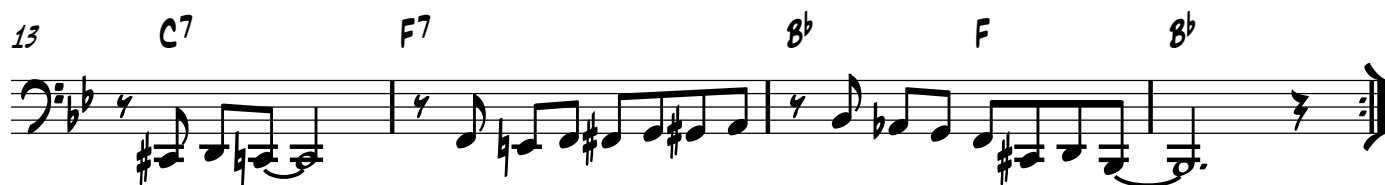
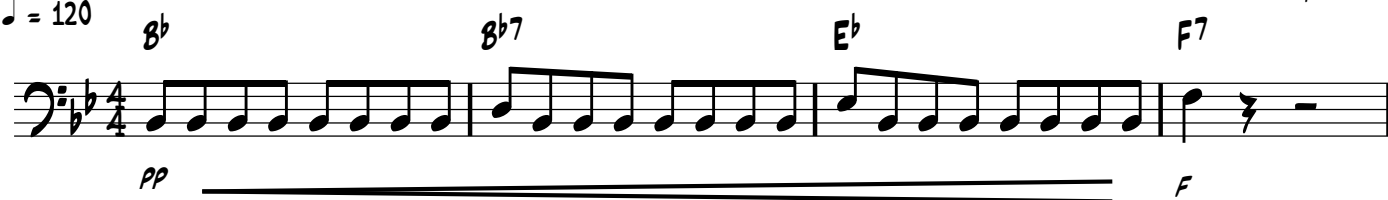
wine for two,_____ The kind of Blues my sweet - ie gives_ to me. There are

TUBA

BLUIN' THE BLUES

HENRY RAGAS 1918

♩ = 120



TUBA

2 29 **C** B^b G^b7 B^b B^b7 **SOLOS**

pp *f*

33 E^b7 G^b7 B^b7 $A7$ A^b7 $G7$

37 $C7$ $F7$ B^b $F7$ B^b $F7$

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

45 E^b7 G^b7 B^b $A7$ A^b7 $G7$

49 $C7$ $F7$ B^b $F7$

53 **E** B^b G^b7 B^b $F7$ B^b

pp *f*

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

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

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

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

TUBA

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 spoon?"
Choir sings, bell rings Preach-er, "You are wed for e-ver more."



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

TUBA

2

17 **8** C D⁷ E⁷

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

21 G⁷ C C^{#0} G⁷

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

25 C F A⁷ D^M A⁷ D^M

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

29 C C⁷ D⁷ F^M A^M

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

31 E⁷ A⁷ D⁷ C G⁷ C

soon, By the sil - ve - ry Moon.

CARELESS LOVE

TUBA

44

[A] F C7 F F

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

6 D7 G7 C7 F F7

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

11 Bb BbM F C7 F C7

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

17 **[B]** F C7 F F D7 G7

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

24 C7 F F7 Bb BbM

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

29 F C7 F C7

bad boys could not both-er me.

33 **[C]** F C7 F F D7 G7

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

40 C7 F F7 Bb BbM

Now I wear my a-pron high, and he

45 F C7 F C7

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

CHICAGO

45

TUBA

FRED FISHER - 1922

A E^b G^b Fm^7 B^b7 Fm^7 B^b7
 Chi - ca - go, Chi - ca - go, That tod - dl' - in' town, tod dl' - in' town, Chi-

5 Fm^7 B^b7 E^b B^b7
 ca - go, Chi - ca - go, I'll show you a - round, I love it,

9 E^b F^7
 Bet your bot - tom dol - lar you lose the blues in Chi - ca - go, Chi - ca - go, The

13 Fm^7 B^b7 Fm^7 B^b7 E^b/G E°/G^b Fm^7 B^b7
 town that Bil - ly Sun - day could not shut down! On

17 **B** E^b G^b Fm^7 B^b7 Fm^7 B^b7
 State Street, that great street, I just want to say, just want to say, They

21 $Dm^7(b^9)$ G^7 Cm C^7
 do things they don't do on Broad - way, Say,

25 Fm A^bm E^b G°
 They have the time the time of their life, I saw a man, he danced with his wife, In Chi-

29 Fm^7 B^b7 Fm^7 B^b7 E^b E^b Fm^7 B^b7
 ca - go Chi - ca - go my home town!

CHINATOWN, MY CHINATOWN

TUBA

JEAN SCHWARTZ & WILLIAM JEROME - 1906

When the town is fast a- sleep,

And it's mid- night in the sky,

That's the time the fes- tive Chink,

Starts to wink his oth- er eye.

Starts to wink his dream- y eye,

La- zi- ly you'll hear him sigh:

TUBA

2 ²⁵ **A** **C**
 Chi- na town, my Chi- na town,

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

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

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

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

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

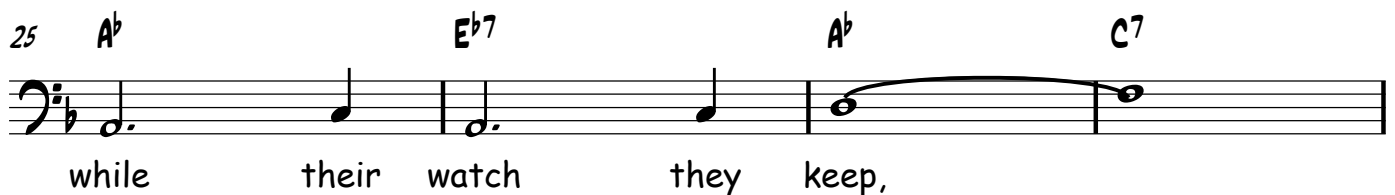
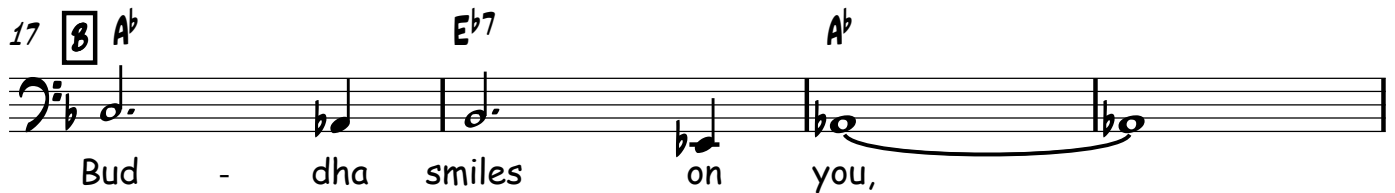
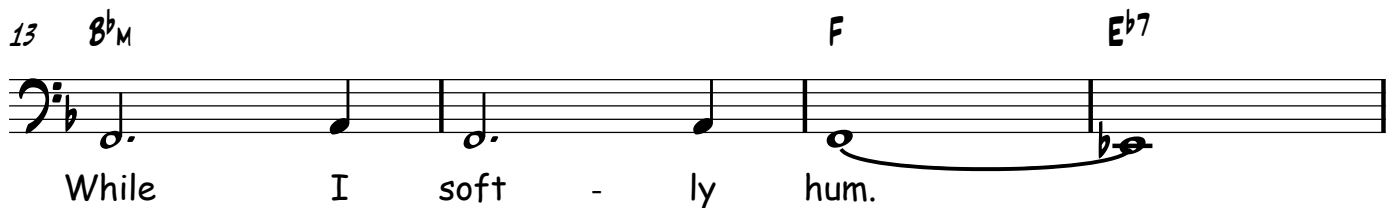
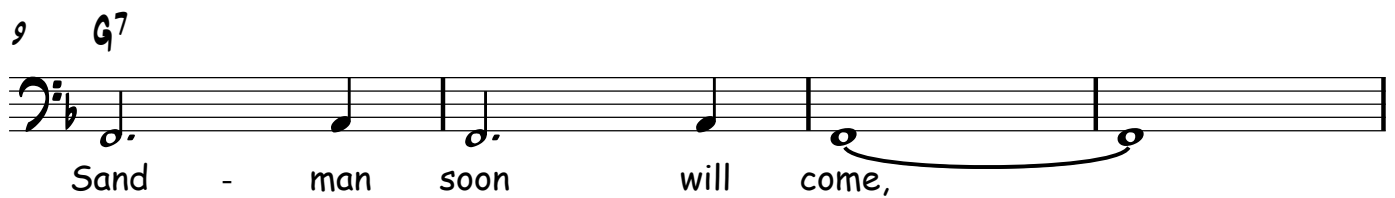
⁴⁹ **F** **Fm6** **C** **Gm6/Bb** **A7**
 Hearts seem light and life seems bright, In

⁵³ **D7** **G7** **C** **C#o** **Dm7** **G7**
 dream- y Chi- na- town.

CHINA BOY

WINFREE/BOUTELJE - 1922

♩ = 160

A F

THE CURSE OF AN ACHING HEART

TUBA

AL PIANTADOSI - 1913

Eb Ebm Bb Bb° F7
 You

5 [A] 8b Bb° 8b Bb7
 made me what I am to-day, I

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

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

17 C7 F7
 soul with-in me died. You

21 [B] 8b Bb° 8b Bb7
 shat-tered each and ev-'ry dream, You

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

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

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

TUBA

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 -

5 G B^m B^b A^m A⁷ D⁷ D^o D⁷ D⁺

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

9 G E⁷ A⁷ D⁷ E^b^o E^m F[#]^o

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

13 E^m⁶ A⁷ E^m⁶ A⁷ E^m⁶ A⁷ D⁷ B^m B^b

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

Cleopatra Had A Jazz Band

TUBA

51

2

17 **B** A⁷ D⁷ G B^m B^b

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

21 A⁷ D⁷ G⁷ E⁺ E⁷

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

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

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

29 D⁷ F^o A⁷/E A⁷ D⁷ B^m B^b

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

33 **C** A⁷ D⁷ G B^b^o

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

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

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

41 E⁷ A⁷ D⁷ G B^m B^b

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

45 A^m⁶ D⁷ A^m⁶ D⁷ G

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

TUBA

CREOLE BELLES

1900

Musical score for Tuba, featuring the title "CREOLE BELLES" and the year "1900". The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is accompanied by chords indicated above the staff.

Chords and measures shown:

- Measures 1-4: B^b , F
- Measures 5-8: C^7 , F, $C\#^7$, G^7 , C^7
- Measures 9-12: B^b , F, D^7
- Measures 13-16: G^7 , C^7 , F, E^7 , F^7
- Measures 17-21: B^b (marked with a box 'A'), C^7 , F^7 , B^b , B^b
- Measures 22-25: F^7 , B^b , B^b
- Measures 26-30: C^7 , F^7 , B^b , G^7 , Cmi
- Measures 31-34: First ending: C^7 , F^7 , B^b ; Second ending: C^7 , F^7 , B^b

TUBA

2 INTERLUDE

35 F7 F^o F7 B^b7 NC

My Cre - ole
When stars

39 B E^b B^b F7 B^b

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

46 B^b E^b B^b

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

51 F7 B^b

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

55 C B^b C7 F7 B^b B^b F7

61 F7 B^b B^b C7 F7

66 B^b G7 Cmi C7 F7 B^b

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

TUBA

DARDANELLA

FELIX BERNARD & JOHNNY BLACK - 1919



2 29 C

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

33 C

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

37 F

knows my love for you, And he tells you to be true, Dar-da-

41 D7

nel-la, oh hear my sigh, My Or-i-en-tal,

45 C

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

49 F

one girl in my ha-rem when you're mine. We'll build a

53 A7

tent just like the chil-dren- of the Or-i-ent.

57 C

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

DARKTOWN STRUTTER'S BALL

TUBA

SHELDON BROOKS - 1917

A Bb Bb° Cm^7 F^7 Bb Bb°

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

4 F^7 F^7 F^7 Eb^7 D^7

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

7 Gm C^7 F^7 Bb Bb° F^7

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

11 D^7 Gm F $F+7$

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

14 Dm F^7 Gm C^7 F^7

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

TUBA

2

17 **B** B^b G^7 C^7

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

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

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

25 **C** B^b G^7 C^7

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

29 E^b $E\circ$ B^b A^7 G^7

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

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

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

Dear Old Southland

58

Henry Creamer & Turner Layton - 1921

TUBA

I want to stray to the town I was born, My home town, My lit-tle home town.

5
 I want to play in the cot-ton and corn, To feel it, I used to steal it.

9
 I want to hear dear old Moth-er- each morn,
Tuba

13
 say- ing "Go long, go long, go long, go long to school".

17 **A**
 Dear, Dear, Dear Old Sputh land, I
 Dear, Dear Old South- land, for

21
 hear you my call- ing to me. And I
 you my heart is yearn- ing. And I

25
 long, long how just I to long see to once roam more back the

29
 to land my old love Ken- tuck- y home.
 land I love that Swan- ee shore.

TUBA

DIXIELAND JAZZ BAND ONE STEP

59

♩ = 200

Sheet music for Tuba, Dixieland Jazz Band One Step, page 59. The music is in 4/4 time, key of B-flat major (two flats), and tempo is marked ♩ = 200. The score consists of 10 staves of music, with measures numbered 1 through 59. The key signature is B-flat major (two flats).

Chord progressions and measure numbers are indicated above the staff:

- Measures 1-5: **A** 8^b, 8^b, F7, F7, C7, F7
- Measures 6-10: 8^b, 8^b7, F, 8^b, 8^b, 8^b
- Measures 11-15: F7, F7, C7, F7, 8^b, 8^b7, F
- Measures 16-20: 8^b, 8^b, E^b, C^M7, F^M7
- Measures 21-25: 8^b, E^b, E^b, 8^b, E^b
- Measures 26-30: C^M, C7, F^M, F[#]DIM, E^b, 8^b7, E^b7
- Measures 31-35: **C** A^b, A^b, C7, C7, F7, F7
- Measures 36-40: 8^b, 8^b7, E^b, E^b, A^b
- Measures 41-45: C^M, G7, C^M, F7, E^b7
- Measures 46-50: **D** A^b, A^b, C7, C7, F7, F7
- Measures 51-55: 8^b, 8^b7, D^b, D^bDIM, 3
- Measures 56-59: A^b, F7, 8^b7, E^b, A^b, A^b

DOWN AMONG THE SHELTERING PALMS

60

TUBA

ABE OLMAN - 1914

The musical score is written for a Tuba in the bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody consists of half notes and quarter notes, often beamed together in pairs. Chord symbols are placed above the staff at various points: A Bb, Bb7, A7, Ab7, G7, C7, F7, Bb, C9, F7, Bb7, Eb, G7, C7, F7, G°, Bb, A7, Ab7, G7, C9, F9, and Bb. The lyrics are written below the staff, aligned with the notes.

Down a- mong the shel- ter- ing palms, Oh hon- ey
 wait for me; Oh hon- ey wait for me;
 Meet me down by the old Gold- en Gate,
 Out where the sun goes down a- bout eight.
 How my love is burn- ing, burn- ing, burn- ing,
 How my heart is yearn- ing, yearn- ing, yearn- ing to be
 Down A - mong the Shel- ter- ing Palms, Oh hon- ey
 wait for me.

DOWN BY THE RIVERSIDE

♩ = 180

The musical score is written for Tuba in 4/4 time with a tempo of 180 beats per minute. The key signature has one flat (B-flat). The score consists of seven staves of music, each with a corresponding line of lyrics. Chord symbols (F, C7, Bb) are placed above the staff lines. Measure numbers 5, 9, 14, 19, 24, and 28 are indicated at the start of their respective staves. A boxed 'A' is placed above the staff at measure 17.

Gon-na lay down my sword and shield down by the riv-er - side,
 down by the riv-er side, Down by the riv-er side... Gon-na
 lay down my sword and shield down by the riv-er side down by the
 riv - er side. Ain't gon-na stu-dy war no more I ain't gon-na
 stu-dy war no more I ain't gon-na stu - dy that war no more
 I ain't gon-na stu - dy war no more— I ain't gon-na stu - dy war no
 more you know I'll stu - dy war no more.

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

Down In Borneo Isle

TUBA

Herny Creamer & J. Turner Layton - 1917

A Cm

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

5 Fm G7 Cm

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

9 Cm

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

13 Bb7 Fm7 Bb7

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

17 **B** Bb7 Bb+

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

21 Eb

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

25 Cm

And they say that mon- key band,

29 Bb F7 Bb7

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

Down In Borneo Isle

63

TUBA

2 ³³ **C** ^{Bb7}

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

37 ^{Eb} ^{E°}

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

41 ^{Bb7/F} ^{Bb7/D} ^{Eb} ^{E°} ^{B7/F} ^{Bb7}

see those wild men danc- ing a- round,

45 ^{Eb} ^{D7} ^{Eb}

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

49 **D** ^{Bb7} ^{Eb} ^{C7} ^{C°}

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

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

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

62 ^{Bb7}

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

67 ^{F7} ^{Bb7} ^{Eb} ^{Ab7} ^{Eb}

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

TUBA

DOWN HOME RAG

64

WILBUR C. SWEATMAN - 1911

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

PLAY "A" ONCE AND END

TUBA

VERSE

DOWN IN JUNGLE TOWN

65
EDWARD MADDEN AND
THEODORE MORSE - 1908

[A] G_M A^7 A^{7b5} D^7

9 F^7 B^b

17 D A^7 D A^7 F C^7 F^7 F^7+

CHORUS

[B] B^b C^7 F^7

25 Down in jun- gle town, A hon- ey- moon is com- ing

31 B^b B^{b0} F^7

soon. Then you'll hear a ser - en - ade, To a

37 F^7 B^b B^{b0} F^7

pret - ty mon - key maid,

41 **[C]** B^b C^7 F^7

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

46 F^7 C_M^7 D^7 B^b

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

51 B^b C^7 F^7 B^b

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

DOWN IN HONKY-TONK TOWN

CHRIS SMITH & CHARLES MCCARRON - 1915

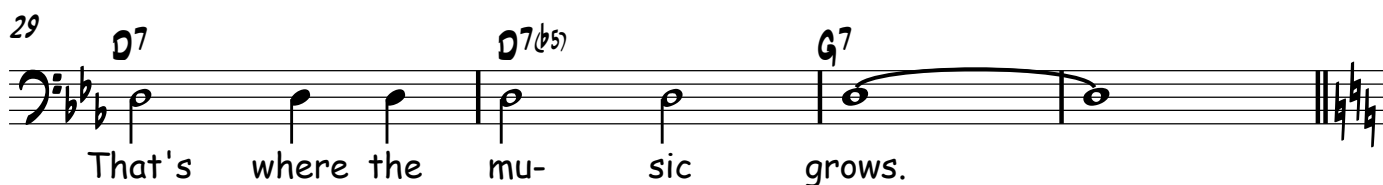
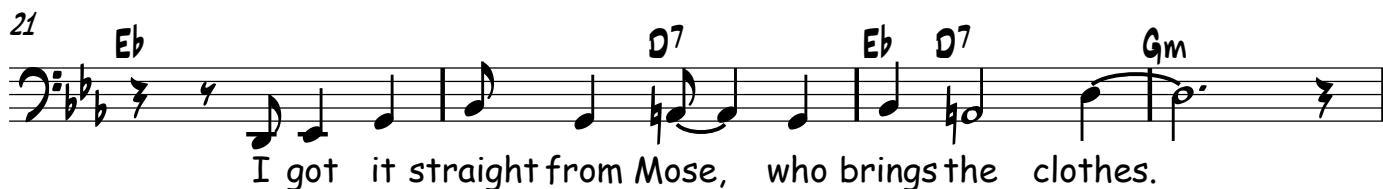
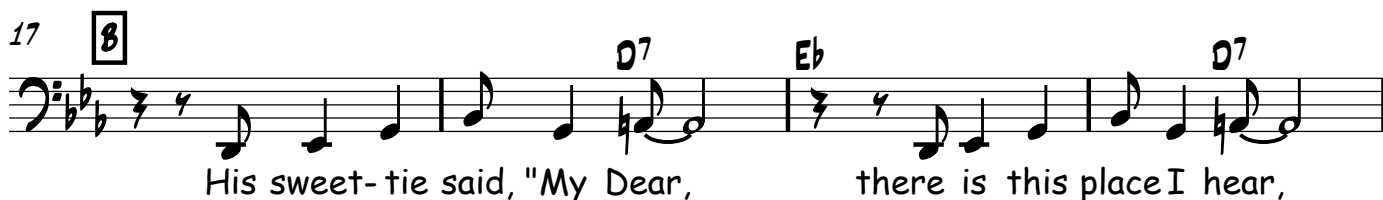
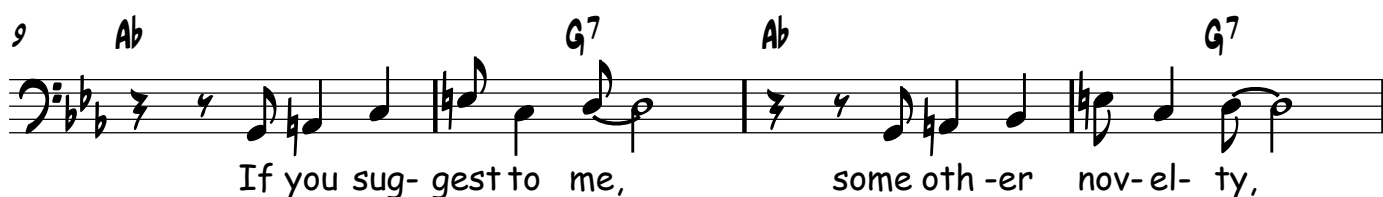
TUBA

A Eb

D7

Eb

D7



DOWN IN HONKY-TONK TOWN

TUBA

67

2 ³³  C

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

³⁷  D7

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

⁴¹  G7

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

⁴⁵  D7  G7

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

⁴⁹  C

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

⁵³  D7

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

⁵⁷  G7

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

⁶¹  D7  G7  C

Down in Hon- key Ton- ky Town.

DOWN YONDER

TUBA

L. WOLFE GILBERT - 1921

A $E\flat$ $F7$ $B\flat7$ $E\flat$

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

5 $F7$ $B\flat7$ $E\flat$

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

9 $E\flat$ $F7$ $B\flat7$ $E\flat$

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

13 $F7$ $B\flat7$

Yearn- ing for my Swan- ee shore,

17 Fm

Broth- er if you on- ly knew,

21 $F7$ $B\flat7$

You'd want to hur- ry up too.

DOWN YONDER
TUBA

69

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

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

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

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

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

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

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

EASY RIDER'S GONE

70

TUBA

SHELTON BROOKS

♩ = 120

I won-der where my Ea-sy Ri-der's gone to - day He
 ne - ver told me he was goin' a - way. If
 he was here he'd win the race If not first he'd get a place. Cash
 in our tick-ets for a jol-ly joyride right a - way I'm
 los-ing all my mon-ey that is why I'm blue. To
 win a race he knows just what to do. I'd
 put all my junk in pawn— to bet on an- y horse that Jock ey's on, Oh I
 won-der where my Ea- sy Ri-der's gone. I gone

TUBA

EH LAS BAS

71

TRADITIONAL



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



Tra la la Sis Boom Bah Eh la



bas, Eh la bas Well I



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



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



love to hear that clari - net burn_ and hear them trom_ bone gliss - es_ I'd
let the good times roll my friends, and let the mus - ic play,_ To -



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

VOCAL BACK TO TOP

TUBA

ECCENTRIC

J. RUSSELL ROBINSON - 1921

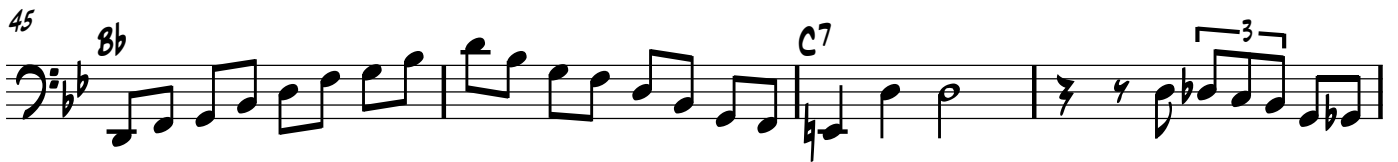
Musical score for Tuba, titled "ECCENTRIC" by J. Russell Robinson (1921). The score is written in 4/4 time and features various chords and melodic lines.

Chords indicated above the staff: F, F^o, F, G⁷, C⁷, F, F⁷, B^b, C⁷, F⁷, B^b, F⁷, B^b, C⁷, F⁷, B^b, F⁷, B^b, B^b⁷, E^b, B^b⁷, E^b, B^b⁷, E^b, B^b⁷, E^b, B^b⁷, F⁷, B^b, G⁷, C^m, E^b, B^b⁷, E^b, B^b⁷, E^b, F⁷.

Measure numbers: 5, 9, 13, 17, 21, 25, 29, 33.

Section markers: [A], [B], SOLOS:

SOLOS BEGIN HERE FIRST TIME



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



TAG



TUBA

FIDGETY FEET

THE ORIGINAL DIXIELAND JAZZ BAND - 1918

Musical score for Tuba part of "Fidgety Feet". The score is written in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The piece is in 4/4 time and consists of 33 measures.

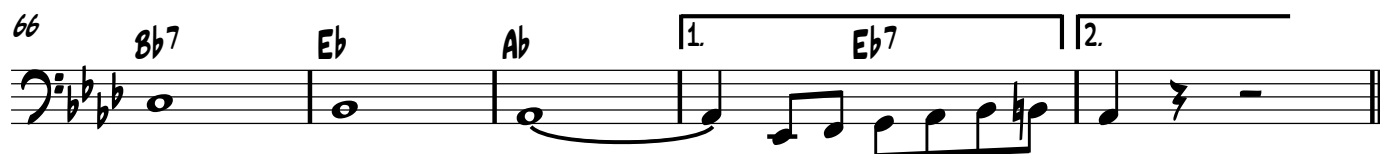
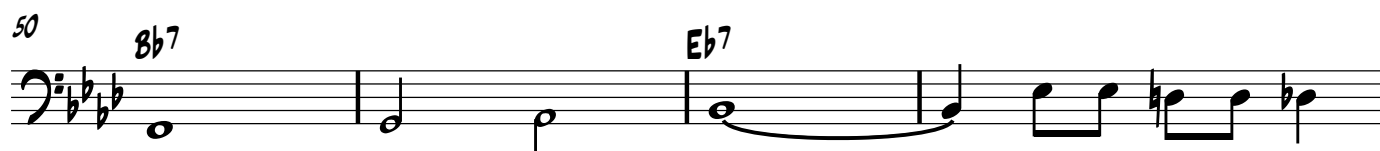
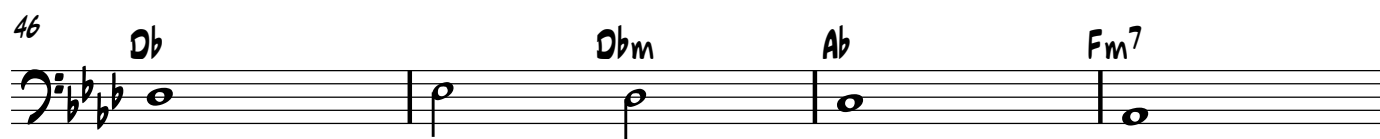
Chord progressions and musical notation are as follows:

- Measures 1-4:** F7 (first measure), then a sequence of eighth notes.
- Measures 5-8:** A (boxed), Bb, Bb7, Eb, E°, Bb, F7.
- Measures 9-12:** Bb, Bb, C7, F7.
- Measures 13-16:** Bb, Bb, Bb7, Eb, E°, Bb.
- Measures 17-21:** B°, 2 BAR BREAK, C7, F7, 1. Bb, 2. Bb, Bb7, 3. Bb7.
- Measures 22-27:** STOP TIME - 4 BARS, Eb, G7, Ab, Eb, Bb7, Eb, C7.
- Measures 28-32:** F7, Bb7, Eb, G7, Ab.
- Measures 33:** Eb, Bb7, Eb, C7, F7, Bb7, Eb, Eb7.

FIDGETY FEET
TUBA

75

2



FLOATIN' DOWN THAT OLD GREEN RIVER

COOPER - 1915

CONCERT PITCH

A

F

F F7 E7 Eb7 D7



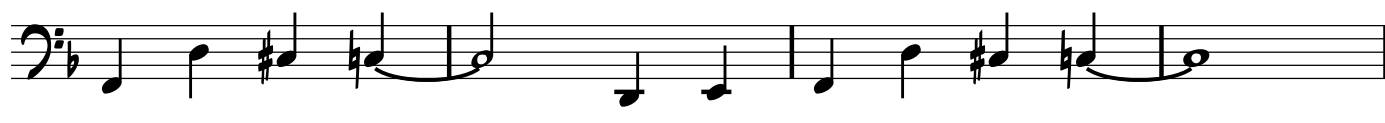
5 I've been float - in' down that old Green Riv - er on the



9 good ship "Rock and Rye," But I



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



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



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



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



29 had to drink that whole Green Riv - er dry to



get back home to you!

NO REPEAT FIRST TIME - ON TO VOCAL

SOLOS AT "A"

VERSE INTERLUDE:

33 F F#° C7 F F#° C7

VERSE - VOCAL:

37 F F#° C7 F F#° C7

41 Half past four, Dan Mc - Graw,

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

49 She had been waitin' up half the night For

53 Dan to come home and go to bed.

57 Dan - ny smiled, like a child,

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

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

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

BACK TO "A" FOR VOCAL AND SOLOS

FLOATIN' DOWN TO COTTON TOWN

TUBA

F. HENRI KLUCKMAN - 1919

A Bb Db° $F7$ Db°

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

5 $F7$ F^{+} Bb

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

9 Bb Bbm F $F^{\sharp\circ}$

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

13 $C7/G$ $C7$ $F7$ F^{+}

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

17 **B** Bb Db° $F7$ Db°

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

21 $F7$ F^{+} Bb Db°

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

25 F $F^{\sharp\circ}$ $C7$ F $C7$

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

29 $C7/G$ $C^{\circ}7/Gb$ $F7$

To that gal of mine:

FLOATIN' DOWN TO COTTON TOWN
TUBA

79

2

33 C \flat G^7 C^7
Float- in' down, my hon- ey, float- in' down,

37 F^7 $F\sharp^{\circ}$ C^7/G F^7/A \flat
Float- in' on the riv- er down to Cot- ton Town. Just hear that

41 $C\sharp^{\circ}$ \flat G^7
whis- tle toot! toot! toot- in' a- way, And those

45 C^7 C° C^7 F^7 BREAK 2 BARS
dark- ies sing- in', ban- jos ring-in''til the break of day.

49 D \flat G^7 C^7
Hon- ey lamb, my lit- tle hon- ey lamb,

53 F^7 $F\sharp^{\circ}$ C^7/G F^7/A \flat \flat^7
I'll come back to you and Al- a- bam; While

57 $E\flat$ $G\flat^7$ \flat G^7
fields of sug- ar cane seem to wel- come me a- gain,

61 C^7 $G\flat^7$ F^7 \flat F^7
Float- in' Down To Cot- ton Town.

80

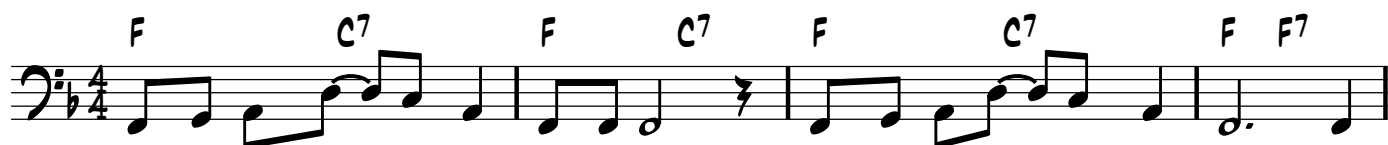
Mary S.B. Dana - 1857

17 *Dm A7 Dm A7 Dm A7 Dm A7 Dm*

FRANKIE AND JOHNNIE

TUBA

TRADITIONAL

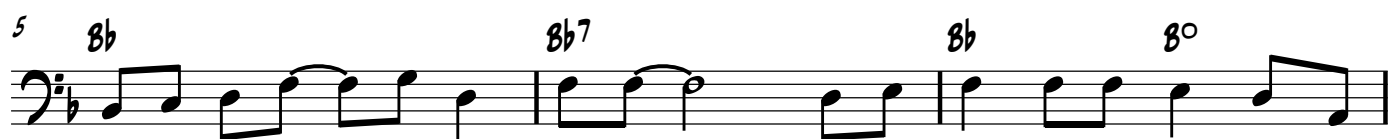


Frank-ie and John-niewere lov-ers.

Oh, Lord-y how they could love! They

Frank-iewent down to the cor-ner,

Just for a buck- et of beer. She



sworeto 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".

FLOATIN' DOWN TO COTTON TOWN

TUBA

F. HENRI KLUCKMAN - 1919

A Bb Db° $F7$ Db°

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

5 $F7$ F^{+} Bb

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

9 Bb Bbm F $F\sharp^{\circ}$

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

13 $C7/G$ $C7$ $F7$ F^{+}

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

17 **B** Bb Db° $F7$ Db°

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

21 $F7$ F^{+} Bb Db°

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

25 F $F\sharp^{\circ}$ $C7$ F $C7$

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

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


To that gal of mine:

FLOATIN' DOWN TO COTTON TOWN
TUBA

83


2

33  Bb




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

37 $F7$ $F\sharp^o$ $C7/G$ $F7/A$ Bb




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

41 $C\sharp^o$




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

45 $C7$ C^o $C7$ $F7$ BREAK 2 BARS




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

49  Bb $G7$ $C7$



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

53 $F7$ $F\sharp^o$ $C7/G$ $F7/A$ Bb $Bb7$



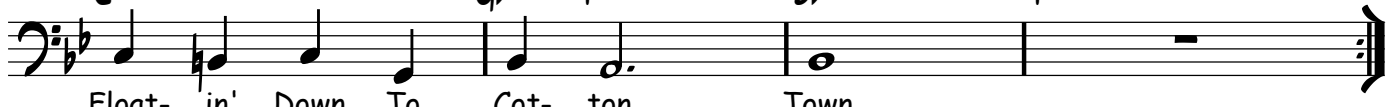
I'll come back to you and Al- a- bam; While

57 Eb $Gb7$ Bb $G7$



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

61 $C7$ $Gb7$ $F7$ Bb $F7$



Float- in' Down To Cot- ton Town.

FOOLISH QUESTIONS

♩ = 152

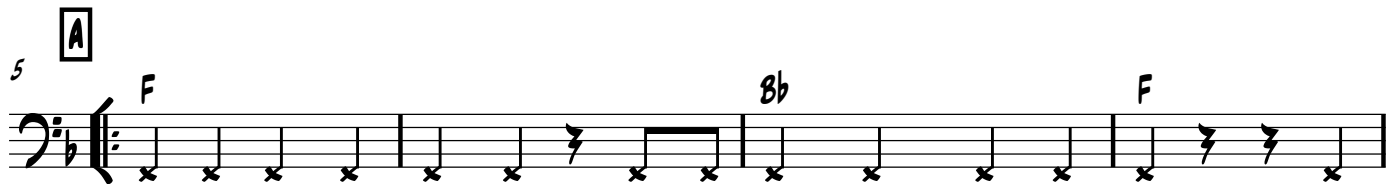
1915



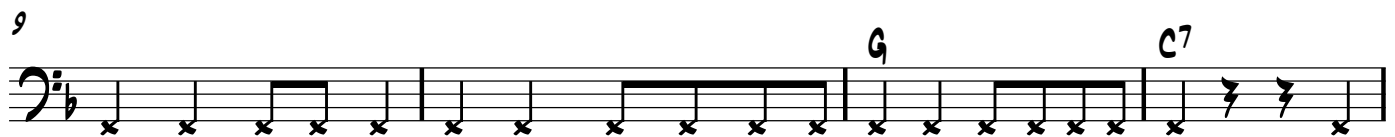
Now you've

Now—

Now let's



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



one will ask you a fool - ish ques - tion but ex - pect a sen - si ble re - ply Like
 he watch - es you take your shav - ing brush and start to lath - er up your face. And
 you should hap — pen to tumble down — let's say for - ty se — ven — floors. And



when you take your girl some can - dy Say just af - ter tea The
 as you give your ra - zor its prelim - in - ar - y wave You
 when — you hit the bot tom and you're lying there in - ert Some



first thing she'll do is wrin - kle up her nose and ask "Is it for me?"
 know that — fool will come — up to you and ask "Are you gonna shave?"
 fool will stick his stick his — down the shaft and ask, — "Are you hurt?"

2 21 **F** **B** **Bb** **F**

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

26 **G** **C7** **F**

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

30 **Bb** **F** **Bb** **F** **D7**

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

35 1.2. **G7** **C7** **F** 3. **Dm** **Gm**

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

40 **Dm** **A7**

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

44 **Dm** **Gm**

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

47 **Dm** **A7**

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

BACK TO "B"

TUBA

GRIZZLY BEAR RAG

GEORGE BOTSFORD - 1910

F D7 G7 C7 F
 BASS

5 **A** F C7 F

9 F C D7 G7 C7 BREAK

13 F C7 F

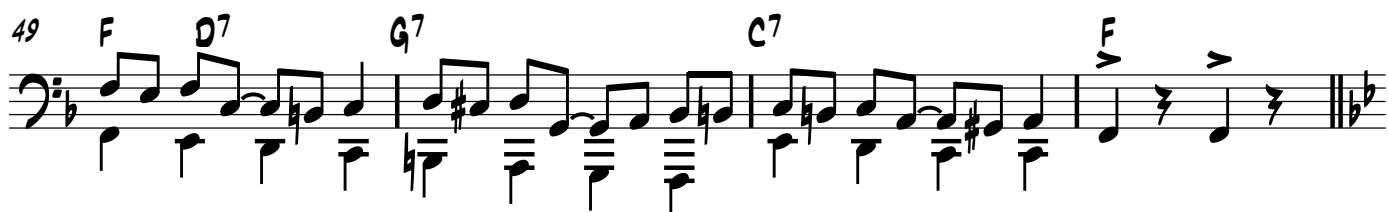
17 F D7 G7 C7 F

21 **B** C7 F

25 C7

29 C7 F

33 B^b B^o F C7 F // FINE



STOP TIME AS MARKED



BACK TO "B" - PLAY TO FINE

HE MAY BE YOUR MAN

(BUT HE COMES TO SEE ME SOMETIMES)

LEMUEL FOWLER - 1922

Chord progression: E^b F⁷ B^b7 E^b A^b7 E^b B^b7 E^b



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 thatis ture, But I can cert' nly take you man from you—



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



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



I love you man and I'm gon- na take him for my own, my own.



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



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

TUBA

HESITATING BLUES

W.C. HANDY - 1915

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

3 F^o F F/C C^{#o} D_M B^b

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

6

F

will I have to wait? Please give me

will I have to wait? Come be my

do I have to wait? Can I

[illegible]

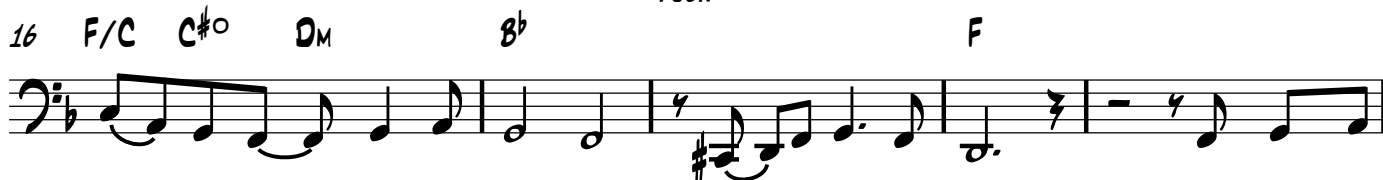
13 **B** B^b F B^b F B^b F



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

2

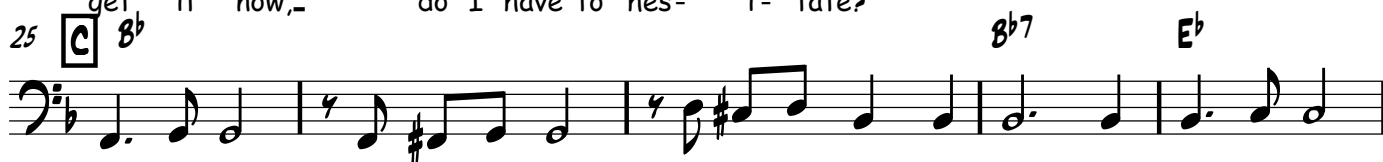
TUBA



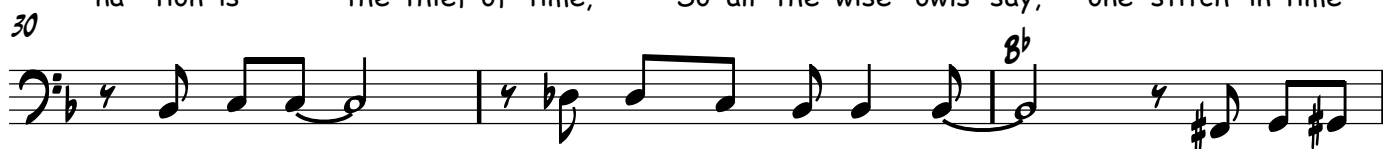
wires all down. Tell me how long will— I have to wait? Oh, won't you
 Can - non Ball.— Hon - ey how long will— I have to wait? Will he
 par - a - sol. Oh, How long do— I have to wait? Can I



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



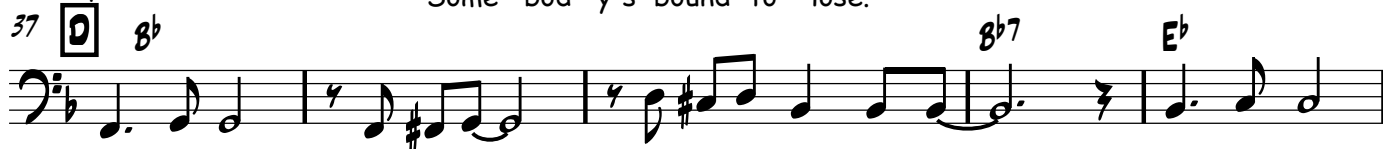
na - tion is the thief of time, So all the wise owls say, "one stitch in time



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



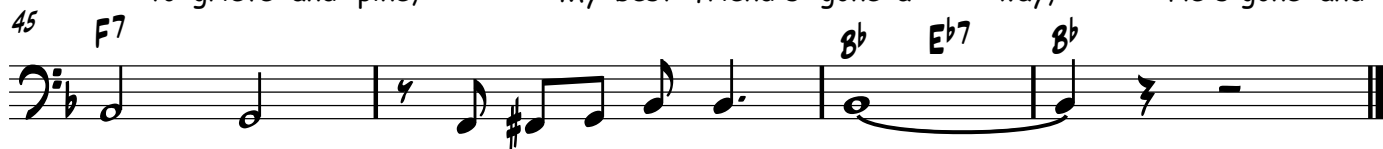
put off,— Some - bod - y's bound to lose.



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



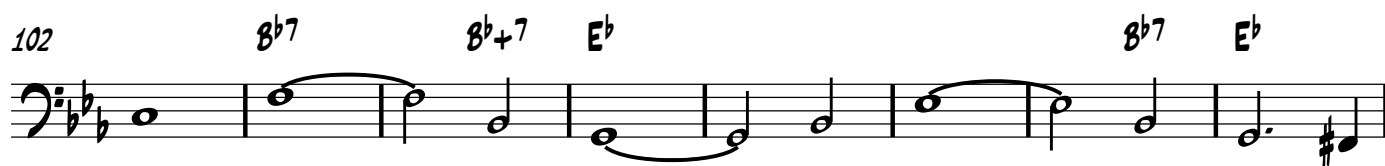
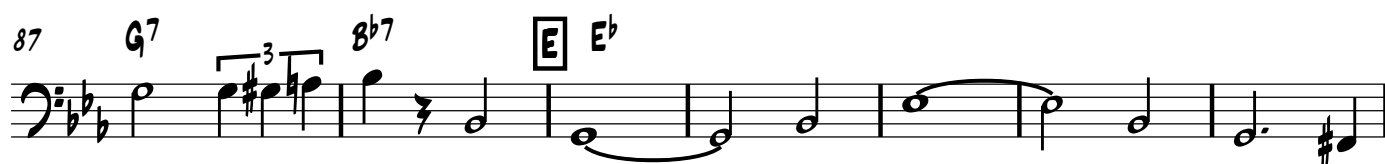
left me The Hes - i - ta - ting Blues.

Sheet music for Tuba, featuring a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music is divided into measures, with measure numbers 5, 11, 16, 21, 29, 35, 41, 49, 58, and 65 marked. Chord symbols are provided above the staff, and a section labeled "SOLOS HERE" is indicated between measures 41 and 49.

Chord symbols include: Bb, F7, Ab, D7, Gm, C7, Eb, Edim, Bb7, A7, E7, and Adim.

Measure numbers and corresponding chord symbols:

- 5: Ab, F7
- 11: Bb, D7, Gm, D7, Gm
- 16: Gm, D7, Gm, C7, F7
- 21: Ab, F7, Bb, C7, F7
- 29: Bb, Bb7, Eb, Edim, Bb, C7, F7
- 35: Bb, Bb7
- 41: Eb, SOLOS HERE, Ab, Eb
- 49: Bb7, D7, Eb, F7, Bb7, Bb+7, Eb
- 58: Bb7, Eb, Ab, Eb, Eb7
- 65: Ab, Adim, Eb, C7, F7, Bb7, Eb

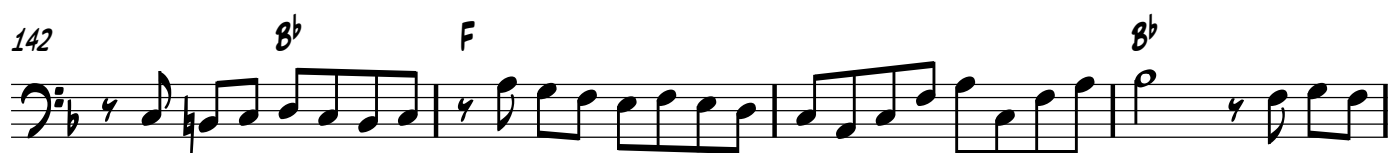


HIGH SOCIETY
TUBA

94

3

B^b CLARINET SOLO AS PLAYED BY ALPHONSE PICOU



HINDUSTAN

Oliver Wallace & Harold Weeks 1918

♪ = 185

1 *Bb* *F+* *Bb* *Bb*
 Hin - - - du - stan, where we

5 *Bb* *F DIM* *F7* *F7*
 stopped to rest our tir - ed car - a - van,

9 *F7* *F7* *F7* *F7*
 Hin - du - stan, where the

13 *F7* *F7* *F+7* *Bb* *Bb* *F7*
 paint - ed pea - cock proud - ly spreads his fan

17 *Bb* *Bb* *F+* *Bb* *Bb*
 Hin - - du - stan, where the

21 *Bb7* *Bb7* *Eb* *Eb*
 pur - ple sun - bird flahsed a - cross the sand,

25 *C9* *C9* *Ebm* *Ebm*
 Hin - - du - stan, where I

29 *C7* *F7* *Bb*
 met her and the world be - gan.

2

25 A^b $A^b M^6$ E^b B^b+ E^b7 $E^b \circ$

toes and shakes your shoes, _____ Boy how he

29 B^b7 B^b+7 E^b7 **SOLO BREAK** E^b+7

goes, _____ When he plays Blues . I watch the

33 **[C]** A^b D° E^b7

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

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

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

STOP TIME **TIME:**

41 **[D]** A^b A^b C^7 C^7 F_M F_M D°

rare you must de-clare you know the

SOLOS AT "B"

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

boy is there, with two hot lips.

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

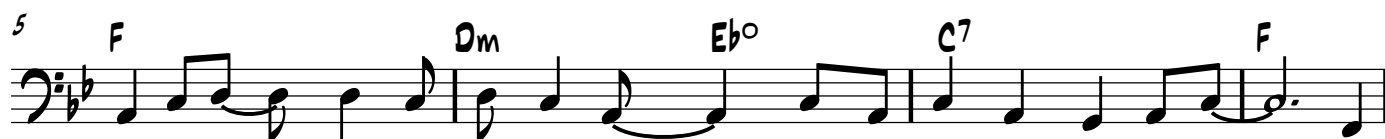
TUBA

CLARENCE WILLIAMS & SPENCER WILLIAMS - 1919



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

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



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

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



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

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



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

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



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

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



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

TUBA

2 25 **G7** **C7**

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

29 **C7** **F7** **TWO BAR BREAK**

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

33 **Bb** **G7** **C7**

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

37 **F7** **D7**

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

41 **Eb** **E°** **Bb** **G7**

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

45 **Eb** **E°** **Bb/F** **G7** **C7** **F7** **Bb** **BACK TO "A"**

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

49 **INTERLUDE TO SECOND VERSE**

Bb **Db°** **Cm7** **F7** **Bb** **Db°** **Cm7** **F7**

I Can't Let 'Em Suffer

TUBA

Henry Creamer & Turner Layton - 1918

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

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

5 Fm Bb^7 E_b Gb° B^7/F

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

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

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

13 Gm D^7 Gm E° Bb/F Bb^7

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

I Can't Let 'Em Suffer

TUBA

101

2

17 **B** Bb^7 Eb Bb^7 Eb

can't let'em suf-fer for the want of love. It's a shame to let'em plead. No I

21 Bb^7 Eb Bb^7 Eb

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

25 Eb^7 Eb^7 Ab

no use tryin' to stall, I just can't save them all! But when they

29 F^7 Bb^7 $\text{Fm}/\text{C}\text{D}\text{b}^7$ Bb^7/D

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

33 Bb^7 Eb Bb^7 Eb

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

37 **C** Bb^7 Eb^7

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

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

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

45 F^7 Bb^7 Eb

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

I NEVER KNEW I COULD LOVE ANYBODY

♩ = 84

1920

Sheet music for Tuba, showing measures 1 through 29. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 84. The music is in the key of G major.

Measures 1-4: Chords A⁺, G⁺, G⁶, F⁶, E⁷. Measure 1 contains a boxed letter 'A'.

Measures 5-8: Chords A⁷, D⁷, G. Measure 5 contains a boxed letter 'B'.

Measures 9-12: Chords C, C_M, G, F⁷, E⁷. Measure 9 contains a boxed letter 'C'.

Measures 13-16: Chords A⁷, A⁷, D⁷, D⁷.

Measures 17-20: Chords G⁷, G⁷, G⁷, G⁷. Measure 17 contains a boxed letter 'D'.

Measures 21-24: Chords C, C, C_M, C_M.

Measures 25-28: Chords G, G⁺, G⁶, F⁶, E⁷. Measure 25 contains a boxed letter 'D'.

Measures 29-32: Chords A⁷, D⁷, G. Measure 29 contains a boxed letter 'D'.

I WANT TO DO THE BEAR CAT DANCE

SHELTON BROOKS (1913)

♩ = 164

A **D7** **G** **G7** **C7**
 Miss Sa-die Hall went to a ball— one balmy night— in June. Just as she entered
 6 **C7** **F** **F** **D7**
 in the hall they played a rag - time tune. They were teach- ing all— the
 10 **D7** **G7** **DM** **D♭** **F/C** **D7**
 scholars how— to do the Bear Cat Dance. Miss Sa die watched them for a while— then
 15 **G7** **C7** **F** **C** **G7** **C** **DM** **G7** **C7**
 thought she'd take a chance. So she walked out on the floor, then she be- gan to roar,
 21 **B** **F** **C7** **F** **C7** **F** **F7**
 I want to do it I want to do it I want to do it now! It's a
 25 **D7** **G7** **C** **G7** **C7**
 bear, its' a bear, but I don't care— I want to do it an - y how.
 29 **F** **C7** **F** **C7** **F** **C7** **F7**
 That tune is snap py It makes you hap py You feel you want to dance! Oh pro-
 33 **D7** **G7** **C7** **F**
 fess- or keep it up, keep it up, keep it up, 'cause I want to do the Bear Cat dance.

I WISH I COULD SHIMMY LIKE MY SISTER KATE

TUBA

A.T. PIRON - 1919



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



I re-al-ized- a thing or two, then I got wise to some- thing new,



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



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



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



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

I WISH I COULD SHIMMY LIKE MY SISTER KATE

TUBA

105

2 29 $Bb7$ Eb

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

32 $Eb7$ Ab A° Eb/Bb $C7$

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

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

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

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

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

47 $Bb7$ Eb $Eb7$

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

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

IDA, SWEET AS APPLE CIDER

TUBA

EDDIE MUNSON & EDDIE LEONARD - 1903

A E_b G_b^o B_b^7

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

F_m^7 B_b^7 F_m^7 B_b^7 E_b B_b^7

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

E_b G_b^o B_b^7

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

C^7 F^7 B_b B_b^7

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

B E_b G_b^o B_b^7

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

B_b^7 E_b B_b^7

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

E_b B_b^7

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

C^7 F^7 B_b^7 B_b^+7

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

IDA, SWEET AS APPLE CIDER

TUBA

107

2 33 **C** **E^b**

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

37 **B^b7** **E^b** **G⁷**

Sweet- er than all I know.

41 **C⁷** **F⁷**

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

45 **F⁷** **B^b7**

whis- per, so soft and low.

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

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

53 **B^b7** **E^b** **G⁷**

Lis- ten Oh, Hon- ey do!

57 **C⁷** **F⁷**

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

61 **E^b** **E^b^o** **F^m7** **B^b7** **E^b** **B^b7**

love you I- da, 'deed I do.

SOLOS AT "C"

INDIANA

♩ = 200
TUBA

A

I have al - ways been a wand - 'rer

5

O - ver land and sea

9

Yet a moon-beam on the wa - ter

13

Casts a spell o'er me

A

17

vis - ion fair I see

A

21

gain I seem to be,

Back home a -

TUBA

2

25 **B** F E⁷ E^{b7} D⁷ G⁷ G⁷

gain in in - di - a - na And it

29 C⁷ C⁷ F F⁷

seems that I can see the gleam - ing

33 B^b B^b F D⁷

can - dle light still shin - ing bright thru the

37 G⁷ G⁷ C⁷ C⁷

syc - a - mores for me. The new - mown

41 **C** F E⁷ E^{b7} D⁷ G⁷ G⁷

hay sends all its fra - grance From the

45 A⁷ A⁷ D^M D^M

fields I used to roam. When I

49 F A⁷ D^{M7} D^{o7}

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

53 F C⁷ F C⁷

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

IF YOU WERE THE ONLY GIRL IN THE WORLD

110

TUBA

CLIFFORD & NAT AYER - 1916

[A] C A⁷ D⁷ G⁷

If you were the on- ly girl in the world, And I were the on- ly

7 C E^b Dm⁷ G⁷ C Dm⁷

boy, Noth- ing else would mat- ter in the world to- day.

12 G⁷ G⁺⁷ C G⁷

We could go on lov- ing in the same old way. A

17 **[B]** C A⁷ D⁷ G⁷ C E^b

gar- den of E - den just made for two, With noth- ing to mar our joy.

24 Dm⁷ G⁷ Am Em

I would say such won- der- ful things to you,

29 F F⁺/C[#] G⁷/D G⁺/E C/E Gm⁶ A⁷

There would be such won- der- ful things to do, If

33 **[C]** Dm Fm C A⁺ A⁷

you were the on- ly girl in the world, and

37 D⁷ G⁷ C E^b Dm⁷ G⁷

I were the on- ly boy.

JA DA

♩ = 132

BOB CARLTON - 1918

F E7 E^b7 D7 G7 C7 F
 Ja- da__ Ja- da__ Ja-da Ja-da Jing, Jing, Jing.

5 F E7 E^b7 D7 G7
 Ja- da__ Ja- da__ Ja-da Ja-da Jing, Jing, Jing.

9 F D^o C7
 That's a fun - ny lit - tle bit of mel - o - dy,____

11 F D^o C7
 It's so sooth - ing and ap - peal - ling to me,____ It goes

13 F E7 E^b7 D7 G7 C7
 Ja - da__ Ja - da__ Ja - da Ja - da Jing, Jing,

16 F D7 G7 C7 F
 Jing, Oh yeah!__ Ja - da Ja - da Jing, Jing, Jing!

Jazz Baby

112

TUBA

M.K. Jerome & Blanche Merrill - 1918

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

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

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

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

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

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

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

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

Jazz Baby

113

TUBA

2

33 **C** **F** **F#°** **C** **A7**

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

37 **D7** **G7** **C** **C°** **D7**

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

41 **F** **F#°** **C** **A7**

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

45 **D7** **G7** **C** **C°** **G7** **C** **G7** **G+**

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

49 **D** **C** **C7** **F**

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

53 **F** **Dm7** **C** **C°**

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

Solos at "D"

56 **C** **G7** **G+** **C** **D7** **G7** **C**

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

After last solo
play "C" to end

THE JAZZ ME BLUES

TUBA

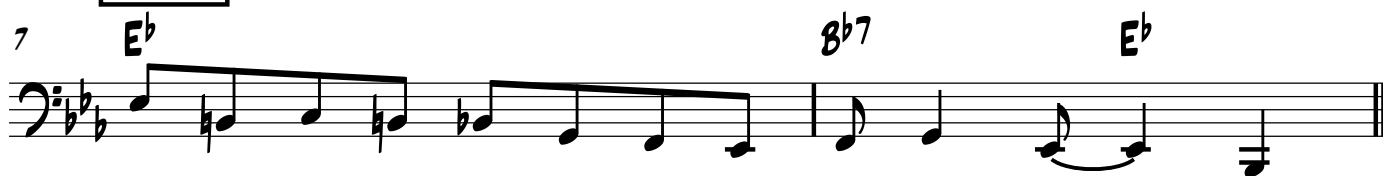
TOM DELANEY
1921E^b

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



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

BREAK 1 BAR



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—

2

17 **B** B^b7 B^b0 TUBA B^b7 B^b0 B^b7 $G7$

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

21 **C** $C7$ $F7$

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

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

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

28 E^b7 $D7$ D^b7 $C7$

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

31 $F7$ E^b $G7$

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

35 C^{MIN} $C7$

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

37 $F7$ B^b7 E^b A^b7 E^b $D7$ D^b7

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

SOLOS AT "C"

TUBA

JELLY ROLL BLUES

JELLY ROLL MORTON - 1905

1 G^b F^7 F^7

5 **STOP TIME BANJO SOLO - 7 BEATS** **ENSEMBLE** **CORNET SOLO 3 BEATS** **TROMBONE SOLO 3 BEATS** B^b7

9 **ENSEMBLE**

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

17 **STOP TIME 3 BARS - AD LIB BREAKS** B^b D^7 G^m D^7 G^m B^b7

21 E^b E^o B^b

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

2

STOP TIME 3 BARS - AD LIB BREAKS



4 BAR INTERLUDE - CLARINET TRILL, DRUM ROLL



BACK TO "D" FOR SOLOS

JAPANESE SANDMAN

118

TUBA

RAYMOND EGAN & RICHARD WHITING - 1920

A E^b C^7

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

5 F^7 B^b7 E^b

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

9 E^b G

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

13 D^7 G B^b7

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

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

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

21 $A^b m$ $F m$ B^b7

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

25 E^b $E^b o$

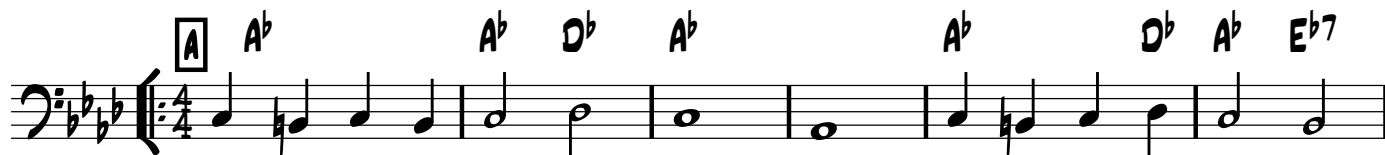
Sand man, Trade him sil-ver for Just an old sec-ond

29 $F m^7$ B^b7 E^b A^b7 E^b B^b7

hand man, trad ing new days for old.

JUST A LITTLE WHILE TO STAY HERE

TUBA



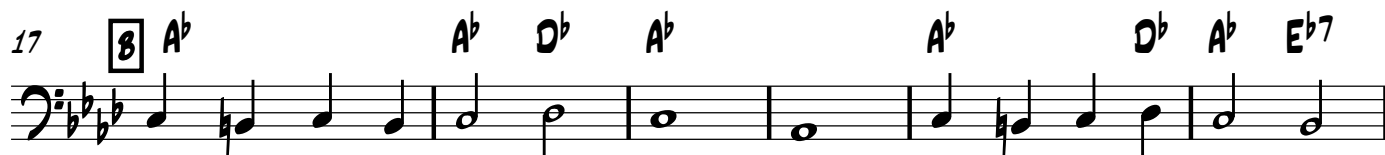
Just a lit - tle while to stay here, Just a lit - tle while to
Soon this life will all be o - ver, And our trav - els here will



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



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



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



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



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

KING CHANTICLEER

TUBA

120
NAT D AYER & SEYMOUR BROWN, 1910

A Cm B+ Cm/B^b Cm/A A^b Cm/G

PLAY CUES 1X FOR REPEAT:

4 A^b7/G^b Cm/G D7 G7 Cm Cm D7 G7

9 G D7 G

15 D7 G

19 D7 D7 D7-5 G7

25 **C** Cm B+ Cm/B^b Cm/A A^b Cm/G

28 A^b7/G^b Cm/G D7 G7 Cm

KING CHANTICLEER
TUBA

121

2

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

39 Cm Fm

44 Fm D7 D7-5 G7 Bb7

49 **E** Eb **CHORUS:** F7 Bb7

55 Eb Eb Gm

60 Gm Bb F7 Bb7

65 **F** Eb F7 Bb7

71 Eb Eb Eb7

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

TUBA

LASSES CANDY

NICK LARocca - 1919

A Ab Ab° Eb^7

5 Ab Ab° Eb^7 E°

9 F^7 Bbm Bb Bbm

13 Bb^7 E^7 Eb^7

B Ab Ab° Eb^7

21 F^7 Bbm Bb Bbm

25 E^7 Ab G^7 Gb^7 F^7

29 Bb^7 Eb^7 Ab Ab° Bbm^7 Eb^7

TUBA

LASSUS TROMBONE

HENRY FILMORE - 1915

TROMBONE SOLO

3 **A** ^F ^{C7}

7 ^F ^{D7} ^{C7}

11 ^F

15 ^{Db7} ^F ^{C7} ^F FINE ^F

20 **B** ^{G7} ^{C7} ^F ^{G7}

25 ^{C7} 1. ^F 2. ^F

30 **C** ^{Bb} SOLOS HERE ^{mp}

34 ^{F7} ^{Bb}

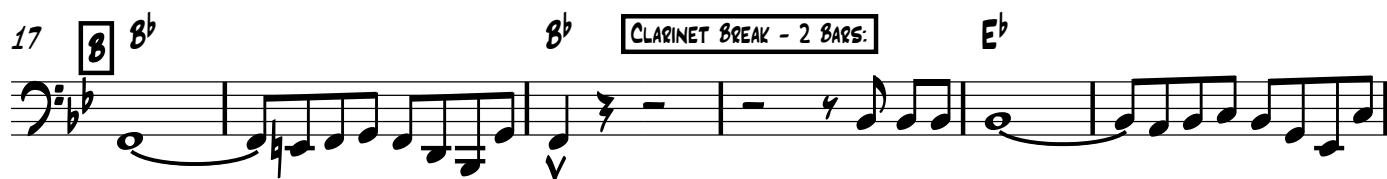
38 ^{Bb} ^{Bb7} ^{Eb} ^{Ebm}

42 ^{Bb} ^{F7} ^{Bb} ^{Eb7} ^{Bb}

AFTER SOLOS PLAY "A" ONCE

TUBA

LAZY DADDY

124
ODJB, 1918

33 **C** B^b B^b **CLARINET BREAK - 2 BARS** E^b

39 B^b **CLARINET BREAK - 2 BARS** F^7 B^b

44 G^7 C^7 F^7 B^b $E^b M^6$ B^b **FINE**

49 **D** E^b $E^b \circ$ $B^b 7$ E^b E^b $E^b \circ$ B^b $B^b 7$

53 **E** E^b E^b **TROMBONE BREAK** E^b E^b **TROMBONE BREAK** $B^b 7$

58 E^b F^7 $B^b 7$ E^b E^b **TROMBONE BREAK**

63 E^b E^b **TROMBONE BREAK** A^b $A^b \circ$

66 E^b / B^b C^+ F^7 $B^b 7$ E^b F^7 **BACK TO "B" AL FINE**

LIMEHOUSE BLUES

TUBA

♩ = 184

A F E^b F F E^b F

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

9 A^M E⁷ A^M A^M E⁷ A^M C⁷

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

17 **B** F⁷ B^b A⁷ D^M D^b

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

25 F E^b F F E^b F B^b_M⁷ E^b⁷ A^b⁷

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

LIMEHOUSE BLUES

2

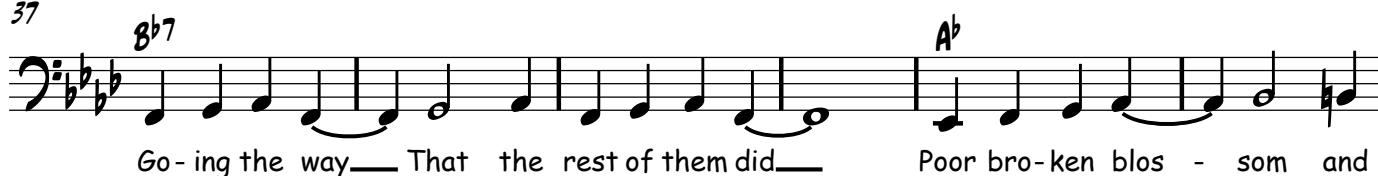
TUBA

C

33



37

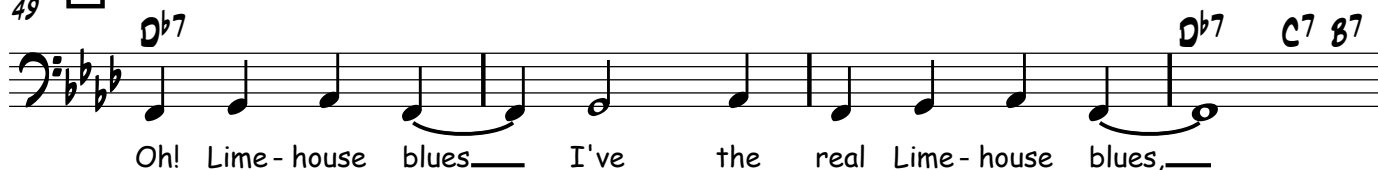


43



49

D



53



59

Ab9 FOR REPEAT



TUBA

LIVERY STABLE BLUES (VOCAL)

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

Chord progression: Eb° Eb Eb° Eb Bb+7

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

Chord progression: Eb Eb7 Ab

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

Chord progression: F7 Bb7 Eb C7

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

Chord progression: F7 Bb7 Eb Ab7 Eb

LIVERY STABLE BLUES (VOCAL)
TUBA

129

2

13 **8** E_b

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

16 E_b^7 A_b A°

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

19 E_b C^7

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

21 F^7 B_b^7 E_b A_b^7 E_b

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

25 **C** E_b^7 A_b A_b^m E_b B^7 B_b^7 E_b E_b^7

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

29 A_b E_b G_b° E_b

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

32 C^7 B_b^7 B^7 B_b^7

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

35 E_b B_b^7 E_b

they're the blu - est kind of blues!

LIVERY STABLE BLUES, A LA MUGGSY SPANIER (BARNYARD BLUES)

130

TUBA

LOPEZ & NUNES, 1917

E^b E^b7 A^b A^bm E^b B^7 B^b7 **BREAK - 1 BAR**

BASS DRUM
 5 **A** E^b B^b+7 E^b E^b7 A^b

10 E^b C^7 F^7

14 B^b7 E^b $E^b\circ$ B^b7 E^b **1ST TIME ONLY**

BASS, TROMBONE, & BASS DRUM
 17 **8** E^b E^b7

21 A^b E^b C^7

LAST TIME: TO CODA
 25 F^7 B^b7 E^b $E^b\circ$ B^b7 E^b

CODA: 29 E^b B^b+7 E^b **FINE**

BASS DRUM

BREAK! 3 BARS

2

31 **C** E^b HARMONIZE CLARINET BREAK CORNET "HORSE WHINNY" A^b TROMBONE

37 E^b F^7

40 B^b7 E^b $E^b\circ$ B^b7 E^b 1 X ONLY - TROMBONE

43 SOLOS E^b E^b7 A^b7

49 E^b C^7 F^7 B^b7 E^b $E^b\circ$ B^b E^b

BREAK: 3 BARS:

55 **D** E^b HARMONIZE CLARINET BREAK CORNET "HORSE WHINNY" A^b TROMBONE

61 E^b C^7 F^7

64 B^b7 E^b $E^b\circ$ B^b7 E^b

BACK TO "B" - TAKE CODA:

Long Gone

132

TUBA

W.C. Handy & Chris Smith - 1920

Ab Ab⁷/C Db E⁷/D Ab Eb⁷ Ab

Did you

5 **A** Ab Eb⁷ Ab

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

9 Ab Ab⁷/C Db E⁷/D Ab Fm⁷ Bb⁷ Eb⁷ Ab

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

13 **B** Ab Fm⁷ Bbm⁷ Eb⁷ Ab Fm⁷ Bbm⁷ Eb⁷

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

17 Ab Ab⁷/C Db E⁷/D Ab Eb⁷ Ab

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

Interlude

21 Ab Fm⁷ Bbm⁷ Eb⁷ Ab Fm⁷ Bbm⁷ Eb⁷

Long Gone

133

TUBA

2 25 C Ab Eb7 Ab

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

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

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

34 D Ab Fm7 Bbm7 Eb7 Ab Fm7 Bbm7 Eb7

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

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

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

LOVIN' SAM (THE SHEIK OF ALABAM')

134

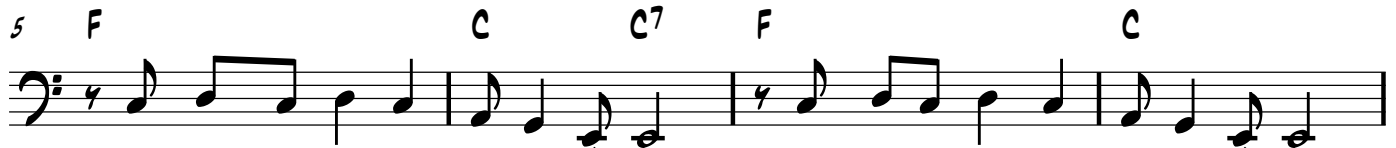
1922

TUBA



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 thathe'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,



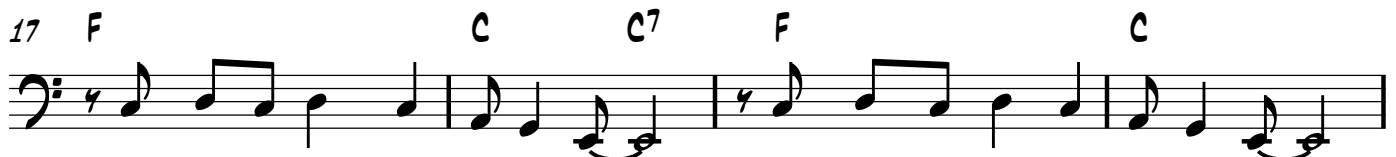
But let me tell you
Then here's my warn- in'

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



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

2

LOVIN' SAM (THE SHEIK OF ALABAM')



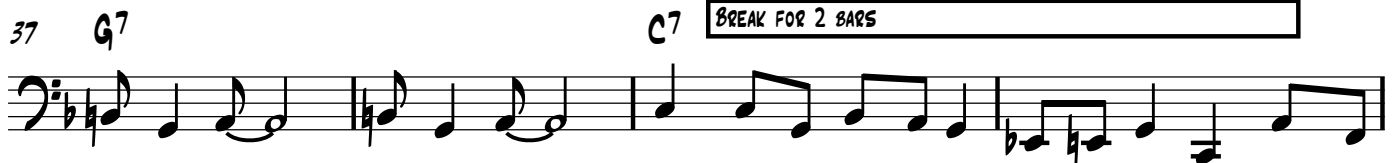
call him Lov-in' Sam, He's the Sheik of Al-a-bam'. He's a



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



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



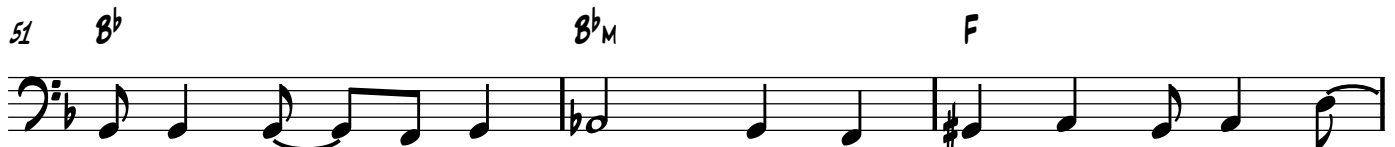
Does he step? Does he strut? That's what he does-n't do noth-in' else but! Could you



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



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



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



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

The Love Nest

TUBA

Louis A. Hirsch & Otto Harbach - 1920

A

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

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

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

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

B

17 small room, tea set of blue. Best of

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

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

29 love nest, You can call home.

MA HE'S MAKING EYES AT ME

CON CONRAD - 1921

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

Lit-tle Lil-ly was oh! So sil-ly and shy, And all the fel-lows knew, She would- n't

7 C^m C^o F^m7 $B\flat^7$ $E\flat$ $B\flat^7$

bill and coo. Ev - 'ry sin-gle- night some smart fel- low would

11 $E\flat$ F^7 $B\flat^7$ $B\flat^o$ $B\flat^7$

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

17 **B** $E\flat$ F^7 $B\flat^7$ $B\flat+^7$ $E\flat$ $E\flat$

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

26 C^o $B\flat^7$ $B\flat^7$ $E\flat$ $B\flat^7$

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

33 **C** $E\flat$ F^7 $B\flat^7$ $A\flat$ G^7 C^7 F^7 $B\flat^7$

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

41 $E\flat$ $E\flat^o$ $B\flat^7$ $E\flat$ $E\flat^o$

Ev- 'ry min- ute he gets bold- er, Now he's lean- ing
Me, I'm meet- ing with re - sis - tance I shall hol- ler

44 $B\flat^7$ F^7 $B\flat^7$ $E\flat$ $A\flat^7$ $E\flat$

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

MAMA DON'T ALLOW

TUBA

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

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

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

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

Mandy

139

TUBA

Irving Berlin - 1918

A Bb Eb Bb G° F^7 Bb

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

5 Bb Eb Bb Gm C^7 F

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

9 F^7 Bb F^7 Bb

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

13 Bb Eb Bb Gm C^7 F^7

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

17 **B** Eb Bb G^7

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

21 C^7 F^7 Bb Bb^7

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

25 Eb Bb G^7

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

29 C^7 F^7 Bb G° Bb G° C^7 F^7 Bb

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

MARGIE

♩ = 160

CON CONRAD & J. RUSSEL ROBINSON

[A] F C B^b F C⁷ F G^M7 C⁷

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

5 F C B^b F C⁷ F F^o

Here's one I must tell to you;

9 G^M D⁷ G^M E^b7 D⁷

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

13 G⁷ C F C⁷

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

17 **[B]** F F⁷ F⁺⁷

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

21 B^b

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

25 F E⁷ E^b7 D⁷

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

29 G⁷ G^o G⁷ C⁷ **BREAK 2 BARS**

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

MARGIE
TUBA

141

2 33 **C** **F** **F7** **F+7**

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

37 **B^b** **A7**

Days are nev - er blue. Af - ter

41 **F** **F7** **E7** **E^b7** **D7**

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

45 **G_M7** **C7** **F** **C7**

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

TUBA

MEMPHIS BLUES

142

W.C. HANDY - 1912

Sheet music for Tuba, Memphis Blues, W.C. Handy - 1912. The music is in 4/4 time, key of B-flat major (two flats). The score consists of 34 measures, grouped into seven lines of four measures each. Chord symbols are provided above the staff for each measure.

Measures 1-4: Bb^7 , F^7 , Bb^7 , Eb Eb^7 Ab^7 Abm^6 Bb^7

Measures 5-8: Bb^7 , Eb

Measures 9-12: Eb , Eb^7 D^7 Db^7

Measures 13-16: C^7 , F^7

Measures 17-20: Bb^7 , F^7 Bb^7 Eb Eb^7

Measures 21-24: Ab , Ab^7 Db^7

Measures 25-28: Ab

Measures 29-32: Eb^7 , Bb^7 Eb^7 Ab Ab^7 Db^7 Dbm Ab

TUBA

MIDNIGHT IN MOSCOW

143

♩ = 160

CM FM G⁷ CM G⁷ CM E^b A^b B^{b7} E^b

8 DM⁷ G⁷ CM FM CM

14 G⁷ CM DM⁷ G⁷ CM FM

20 CM G⁷ CM CM

STOP TIME- FIRST BEAT OF BAR ONLY

25 A CM FM^b CM CM E^b

30 A^b E^b G⁷ TIME CM CM

35 FM FM CM G⁷ CM DM⁷ G⁷

41 CM FM CM G⁷ CM

TUBA

MISSOURI WALTZ

JOHN EPPEL & SHANNON
1914 F

F **C7** **F**
 Hush - a - bye, my ba - by, slum - ber time is com - in' soon;

5 **F** **C7** **F**
 Rest your head up - on my breast while mom - my hums a tune; The

9 **Bb** **F** **G7**
 sand-man is call - in' where shad - ows are fall - in' while the soft bree - zes

14 **G7** **C7** **F**
 sigh as in days long gone by. Way down in Miss - our - i where I

19 **F** **C7** **F**
 heard this mel - o - dy. When I was a tin - y child up - on my mom - my's knee; The

25 **Bb** **F0** **F** **G7** **C7** **F**
 old folks were hum - min', their ban - jos were strum - min' so - o sweet and low.

33 **Dm** **Cm** **A7** **Dm**
 Strum, strum, strum, strum, strum, seems I hear those ban - jo's play - in' once a - gain.

41 **Dm** **Dm** **A7** **Dm**
 Hum, hum, hum, hum, hum, Tha - t same old plaint - ive strain.

49 D_MA⁷ D_M57 D_M A⁷ D_M A⁷ D_M A⁷ D_M

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

64 D_M B^b F G⁷ C⁷

— and you wan - der in dreams back to Dix - ie it seems when you hear that old time

71 F F F



song. — Hush - a - bye my ba - by, go to sleep on mom - my's knee.

77 F C⁷ F

Jour - ney back to Dix - ie - land in dreams a - gain with me; It

81 B^b F G⁷

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

87 C⁷ F C⁷ F

same old re - frain. Way down in Miss - our - i, where I learned this lull - a -

92 F C⁷ F

by, when the stars were blink - in' and the moon was climb - in' high, and I

97 B^b D_M F G⁷ C⁷ F

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

MY DADDY ROCKS ME

TUBA

♩ = 100

J. BERNI BARBOUR - 1922

A F_M B^b_M F_M D^o D^{b6} F_M/c

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

5 A^b G^7 C_M A^o A^b C_M/G

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

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

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

13 C^7 F_M C_M/A^b G^7/D B^b_M/D^b C F_M/C

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

17 **B** F_M F_M/E^b F_M/D^b C F_M B^b_M F_M B^b_M F_M

rocks me with one steady roll. My ba by

2

MY DADDY ROCKS ME

21 F_M F_M^7/E^b D^b7 C^7 F_M/C C^7 F_M/c C^7

rocks me with all his heart and soul.

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

We'll al ways spoon while the lights are low._ He hatesto leave me when it's
 Wrap'din a blank- et of love and charns, I'm sit tingpret ty when I'm
 Most ev'-ry eve - ning at half past nine, We get to geth er and the
 Talk a- bout row - boats and birch can- oes,- You need a chair to rock a -

28 C^7 G_M^7/D C^7/E F_M F_M/E^b F_M/D^b C^7

in his arms.
 world is mine.
 way your blues.

31 F_M G^o C^7 F_M C^7 F_M

roll. roll.

MY HONEY'S LOVIN' ARMS

148

HERMAN RUBY/JOSEPH MEYER - 1922

TUBA

5 **F** **Bb7** **F** **F#°**

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

5 **C7** **C°** **C7** **C+7** **F** **F#°** **Gm7** **C+7**

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

9 **F** **Bb7** **F** **A7**

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

13 **Dm** **Am** **G9** **Gm** **C+7**

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

MY HONEY'S LOVIN' ARMS

TUBA

149

2

17 **A** **F** **Bb7**

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

21 **F** **Cm6** **D7**

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

25 **G7** **C7**

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

29 **G7** **Gm7** **C7**

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

33 **B** **F** **Bb7**

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

37 **F** **Cm6** **D7**

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

41 **G9** **C7** **F7** **Bb** **Bbm**

'Cause when the world seems wrong, I know that I be- long

45 **F** **G7** **C7** **F** **Bb7** **F**

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

MY BUCKET'S GOT A HOLE IN IT

♩ = 174

F7 B^b7 F

5 C7 F F7 B^b7

10 F

13 C7 F B^b F7

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

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

CHORUS

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

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

CHORUS

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

CHORUS

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

CHORUS

OH, DIDN'T HE RAMBLE

TRADITIONAL

TUBA

A Bb

6 Bb $F7$ Bb $F7$ Bb

12 Bb $F7$

TO DIXIELAND 2-BEAT SWING FEEL

16 **DRUMS** Bb $F7$

Well his

20 **B** Bb

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

24 Bb $F7$ Bb $F7$

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

28 **C** Bb Bb $F7$ Bb

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

35 $F7$ Bb

town. Didn't he ram- ble, Didn't he ram- ble? He

40 Bb $F7$ Bb $F7$

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

OH BY JINGO

ALBERT VON TIZLER

1919

♩ = 180

F C+7 F C+7 F G7 G^{dim} G7 G^{dim}

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

7 G7 C7 F D7

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

13 G7 C7

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

17 **A** F C+7 F C+7 F F7 B^b

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

23 A7 B^m A7/C# D^m

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

28 D^m F F#^{dim} C7/G C7 F B^b7 F

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

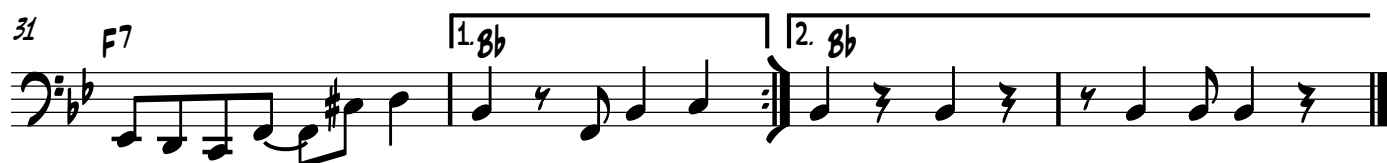
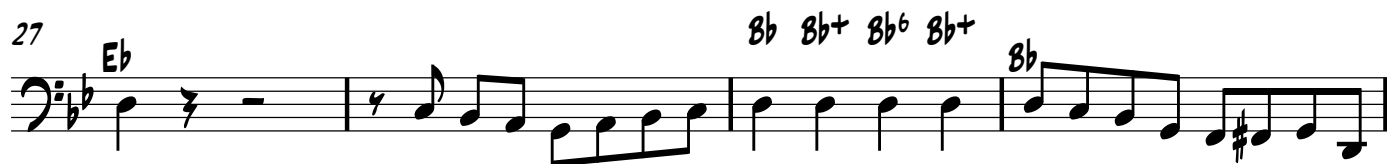
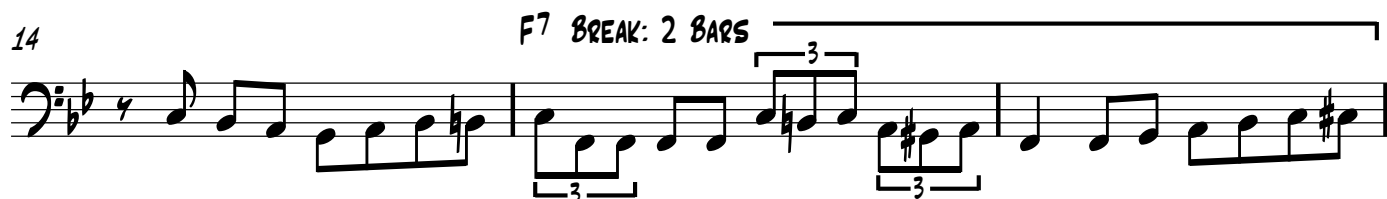
OH!

TUBA

BYRON GAY/ARNOLD JOHNSON - 1919

AB \flat

F7



TUBA

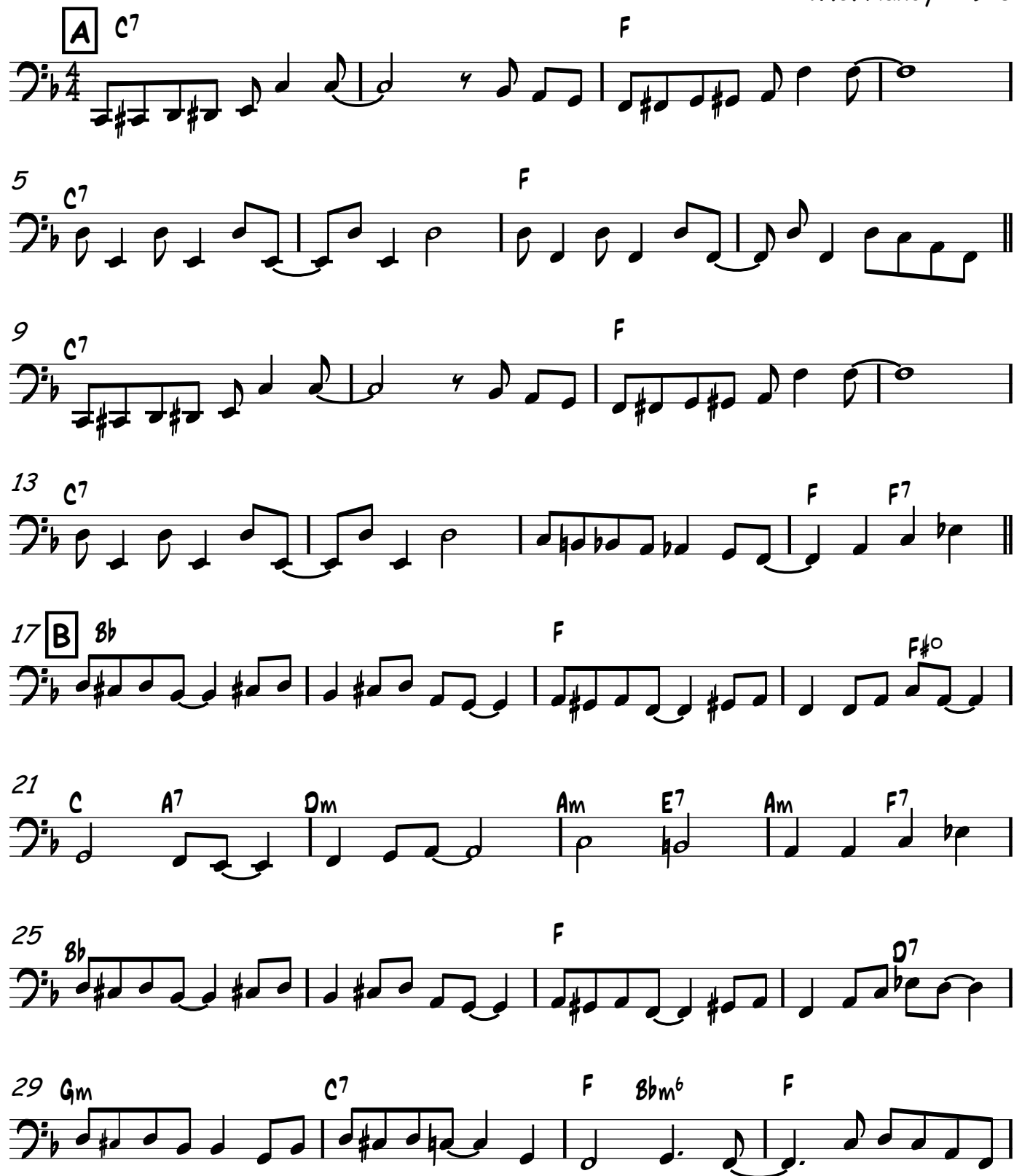
Ole Miss

W.C. Handy - 1916

Sheet music for Tuba, showing measures 1 through 32. The key signature is one flat (B-flat), and the time signature is 4/4. The music is divided into two main sections, A and B.

Section A (Measures 1-16): This section is marked with a box 'A' and a C7 chord. The melody is primarily composed of eighth and quarter notes, with a prominent F chord appearing in measures 2, 5, 8, and 11. Measure 16 ends with a double bar line.

Section B (Measures 17-32): This section is marked with a box 'B' and a B-flat chord. The melody continues with eighth and quarter notes. Chord changes include B-flat (17), F (18), F#° (20), C (21), A7 (22), Dm (23), Am (24), E7 (25), Am (26), F7 (27), B-flat (28), D7 (29), Gm (30), C7 (31), F (32), Bbm6 (33), and F (34). The section concludes with a double bar line.



TUBA

2

33 C C⁷ F

37 C⁷ F

41 C⁷ F

45 C⁷ F C⁷

49 D F F⁷ B^b F

53 C⁷ F D⁷ G⁷ C⁷

57 F⁷ B^b A⁷

61 B^b B^o F D⁷ G⁷ C⁷ F

The musical score is written for a Tuba in the key of B-flat major (two flats). It consists of eight staves of music. The first staff begins with a measure number '2' and a boxed 'C' chord, followed by 'C7' and 'F'. The second staff has measure numbers '37', 'C7', and 'F'. The third staff has '41', 'C7', and 'F'. The fourth staff has '45', 'C7', 'F', and 'C7'. The fifth staff has '49', a boxed 'D' chord, 'F', 'F7', 'Bb', and 'F'. The sixth staff has '53', 'C7', 'F', 'D7', 'G7', and 'C7'. The seventh staff has '57', 'F7', 'Bb', and 'A7'. The eighth staff has '61', 'Bb', 'Bo', 'F', 'D7', 'G7', 'C7', and 'F'. The music features various rhythmic patterns including eighth and sixteenth notes, and rests. The score ends with a double bar line and repeat dots.

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

The Old Rugged Cross

TUBA

George Bernard - 1913

Musical score for Tuba, showing measures 1 through 36. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. Chord symbols are indicated above the notes.

Measure 1: Chord **A** (boxed), C.

Measure 5: Chord C, G7, C, F, Fm, C.

Measure 9: Chord **B** (boxed), C, C°, C, C7, F, F°, F, G7.

Measure 14: Chord C, C, C°, C, C7.

Measure 19: Chord F, F°, D7, G7, C, F7, C.

Measure 25: Chord **C** (boxed), G7, C, F, C, F, F+, F6, G7.

Measure 31: Chord C, C, Bb7, A7, D.

Measure 36: Chord C, G7, C, F, Fm, C.

The score includes a *Ritard* marking under measure 6.

On The Alamo

157

TUBA

Isham Jones & Gus Kahn - 1922

A Cmaj7 Dm7 C D7 Am7 Fm D7

Where the moon swings On the Al- a- mo, In a gar-den

5 Dm7 G7 Em7 Eb7 Dm7 G7

fair where ros- es grow, In the ten- der

9 Cmaj7 Dm7 C B7 Em7 A7 Am7

light of the sum- mer night, I can hear her

13 D7 Dm7 G7 Break

wan- der to and fro. For she said I'll

17 **B** Cmaj7 Dm7 C D7 Am7 Fm D7

wait by the gar- den gate, On the night I

21 Dm7 G7 Em7 Eb7 Dm7 E7

said "I love you so". And in all my

25 Am C F#o

dreams it seems I go Where the moon swings

29 D7 Dm7 G7 C F7 C Break

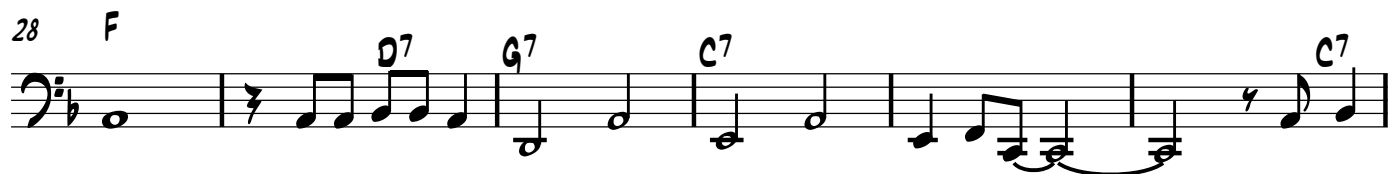
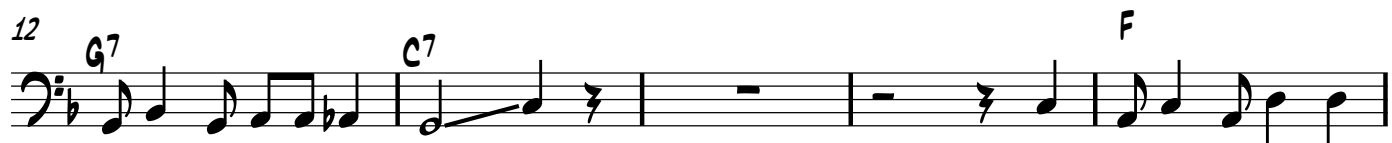
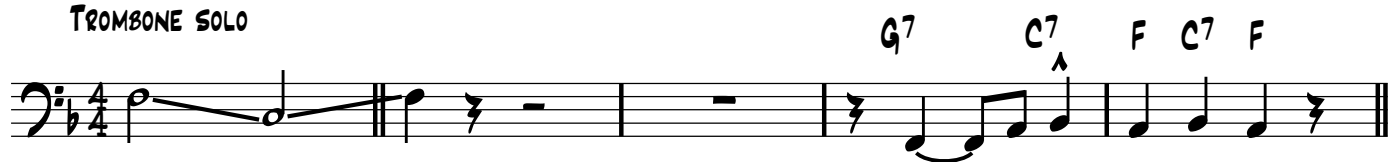
low, On the Al- a- mo.

ORY'S CREOLE TROMBONE

TUBA

TROMBONE SOLO

EDWARD "KID" ORY - 1921



TUBA

2 39 C B \flat

44 B \flat C \sharp $^{\circ}$ C \flat F7 B \flat

49 C7 F7 B \flat

55 D D7 TROMBONE SOLO G \flat C7

60 C7 F TROMBONE SOLO 2 F7

67 SOLOS B \flat C7 F7

73 B \flat C \sharp $^{\circ}$ C \flat F7 B \flat C7

79 F7 B \flat

83 TAG TROMBONE B \flat B \flat C7 F7 B \flat

AFTER LAST SOLO PLAY "D" TO END AND THEN TAG

TUBA

OSTRICH WALK

ORIGINAL DIXIELAND JAZZ BAND - 1918

F C#7 Gm7 C7
 5 G D7 G7 C7 G D7 G7 C7
 9 **A** F F G7 C7 F
 13 F G7 C7
 17 **STOP TIME 4 BARS**
 F TROMBONE F7 CORNET Bb CLARINET Bbm TROMBONE
 21 F D7 Gm7 C7 1. F 2. Bb F^o
 26 **B** F F^o BREAK C7 BREAK F BREAK F F^o C7
 32 C7 F F^o F F^o BREAK C7 BREAK
 37 F BREAK F^o C7 F
 42 F C#7 Gm7 C7

The musical score is written for a Tuba in 4/4 time. It consists of nine staves of music. The key signature has one flat (Bb). The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are placed above the staff to indicate the harmonic structure. There are two repeat signs: one at measure 9 labeled 'A' and another at measure 26 labeled 'B'. A 'STOP TIME 4 BARS' instruction is placed above measures 17-20. The score ends with a double bar line at measure 44.

OSTRICH WALK
TUBA

161

2 46 **C** F F G⁷ C⁷ F

50 F G⁷ C⁷

STOP TIME 4 BARS

54 F TROMBONE F⁷ CORNET B^b CLARINET B^bm TROMBONE

58 F D⁷ Gm⁷ C⁷ F

62 **D** F Gm⁷ C⁷ F

66 F D⁷ C⁷ C⁺7 F *sfz*

70 F F^o Gm C⁷ F

74 F^o C⁷ F

78 **F** UNISON F F C⁺7 F

TUBA

OVER THE WAVES

♩ = 120

8^b F7

10 F7 8^b

19 8^b 8^b E^b

26 E^b 8^b F7 8^b

33 E^b 8^b7

41 8^b7 E^b

49 E^b A^b

57 A^b E^b 8^b7 E^b

The musical score is written for a tuba in the bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo is marked as quarter note = 120. The score consists of eight staves of music, each containing measures 1 through 6. Measure numbers 10, 19, 26, 33, 41, 49, and 57 are placed at the beginning of their respective staves. Chord symbols (8^b, F7, E^b, 8^b7, A^b) are placed above the staff lines to indicate the harmonic structure. The music features a mix of eighth and quarter notes, often beamed together, and includes rests. The final measure of the eighth staff ends with a double bar line.

POOR BUTTERFLY

GOLDEN/HUBBEL - 1916

♩ = 120

1 A^b E^7 B^b_M7 **A** E^b9 A^b_{MA7} A^b
 Poor But-ter - fly ————— 'neath the blos soms wait - ing ————— Poor But-ter -
 5 $C+^7$ F^9 F^7
 fly ————— for she loved him E^b8 so. A^b The F_M mo - ments
 9 B^b7
 pass in - to hours, ————— The hours pass in - to years, E^b9 And as she A^b E^7 B^b_M7
 13 B^b7
 smiles thru her tears, ————— She mur - murs low, The moon and
 17 **B** E^b9 A^b_{MA7} A^b
 I ————— know that he be faith - ful, ————— I'm sure he
 21 $C+^7$ C^7 F^9
 come ————— to me by and by. ————— But if
 25 B^b_M7 D^b_M6 A^b B^b_{DIM}
 he don't come back ————— Then I nev - er sigh or cry, ————— I just must
 29 E^b9 A^b
 die. ————— Poor But - ter - fly.

TUBA

PANAMA

164

WILLIAM H TYRES - 1913

5 **A** Eb 8b7 Eb Eb

10 8b7 Eb 8b7 Eb 8b7

15 Eb Eb7 Ab A°

18 Eb C7 F7 8b7 1. Eb 2. Eb Eb7

22 **B** Ab A° Eb C7 F7 8b7

28 Eb Eb7 Ab A° Eb

33 C7 F7 8b7 Eb Eb7

38 **C** Ab Ab+7 Db Eb7

43 Ab Eb7 Ab Ab

PANAMA
TUBA

165

2 48 Cm G⁷ Cm Eb⁷

54 **D** Ab Eb⁷ Eb⁷

59 Ab Eb⁷ Ab Ab⁷

64 Db D^o Ab Eb⁷ Ab

70 **E** Ab Eb⁷
pp
ff

76 Ab Ab Ab⁷ Db 1. E⁷ Ab Eb⁷

84 Ab Ab 2. E⁷ Ab Eb⁷ Ab

90 Eb⁷ Ab Eb⁷ Ab

[illegible]

The Pearls
TUBA

167

2

41 **C** Tuba Only All G^7 C^{maj7} E_m^7

45 A_m E_m E_b° D_m^7 G^7

49 D_m^7 G^7 C

53 D_m E^7 A^7 D_m^7 G B^7 E_m D_m C D E G^7

57 **D** Tuba only All C^{maj7}

61 G_m^7 C F A^7 D_m

65 F F_m C A^7

69 D_m^7 G^7 C G° G^7

73 Tuba Only G^7 C^9

This musical score is for the Tuba part of a piece titled 'The Pearls'. It is written in bass clef with a key signature of one sharp (F#). The score is divided into measures, with measure numbers 41, 45, 49, 53, 57, 61, 65, 69, and 73 marked at the beginning of their respective lines. Chord symbols are placed above the notes to indicate the harmonic structure. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like 'All' and 'Tuba Only'. The piece concludes with a double bar line at the end of measure 73.

Pretty Baby

TUBA

Egbert Van Alstyne & Gus Kahn - 1916

Ev- 'ry- bod- y loves a ba- by that's why I'm in love with you, Pret- ty

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 cra- dle 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.

TUBA

169

RIVERSIDE BLUES

THOMAS A. DORSEY & RICHARD M. JONES

Chord progression for the first system: Cm G7 Cm G7 Cm Fm Eb Bb+7

5 **A** Eb 3 Ab7 Eb Eb

9 Ab7 Eb 2 BAR UNISON BREAK

13 Bb7 Fm7 3 Bb+7 Eb Eb7 Eb° Abm 1. Eb Bb7 2. Eb Bb7

18 **B** Eb Bb7 Eb G7

22 Ab Abm Eb 2 BAR CLARINET BREAK

26 Bb7 Fm7 Bb7 Eb Eb7 Eb° Abm Eb Bb7

30 **C** Eb Ab Eb Eb7

34 Ab Eb PLAY 2 BAR UNISON ON OUT-CHORUS

38 Bb Fm7 Bb7 Eb Eb7 Eb° Abm Eb SOLOS AT "C"

ROCK A BYE YOUR BABY

TUBA

JEAN SCHWARTZ - 1918

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

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

⁵ E^b E° B^b7 B^7 E^b G^7

Mam-my mine, Your roll-in'stone is roll-in' home to-day, thereto stay.

⁹ C E^b° G^7/D G^7 C E^b° G^7

Just to see your smil-in' face, Smile a wel-come sign.

¹³ E^b E^b° B^b7 G D^7 G^7

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

TUBA

2

17 8 C

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

21 G7 C D7 G7

when you croon, croon a tune from the heart of Dix- ie.

25 G7 C A7

Just hang my cra- dle, Mam- my mine, Right on that Mas- on- Dix- on Line,

29 D7 G7

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

33 C C C° G7

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

37 Dm G7 Dm G7 F7 E7

Old Black Joe, just as though you had me on your knee.

41 A7 D7 Eb°

A million ba-by kiss-es I'll de-liv- er, The min-ute that you sing the Swan-ee Riv- er,

45 C Am7 D7 G7 C

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

TUBA

ROSE OF PICARDY

HAYDN WOOD - 1916

1 **F7** **Bb**
 Ro- ses are shin- ing in Pi- car- dy, in the

5 **F(SUS4)** **F7** **Bb** **D7**
 hush of the sil- ver dew.

9 **G7** **Cm**
 Ro- ses are flow'r- ing in Pi- car- dy, but there's

13 **C7** **F7**
 nev- er a rose like you! And the

17 **F7** **Bb**
 ro- ses will die with the sum- mer time, And our roads

21 **F(SUS4)** **F7** **D7**
 may be far a- part, But there's

25 **G7** **C7**
 one rose that dies not in Pi- car- dy! 'Tis the

29 **Cm7** **F7** **Bb** **Em6** **Bb**
 rose that I keep in my heart!

ROSE ROOM

HARRY WILLIAMS AND ART HICKMAN - 1917

♩ = 140

In sun-ny Rose-land, Where sum-mer breez-es are play-ing,
 Where the hon-ey bees are "A May-ing".
 There all the ros-es are sway-ing,
 Danc-ing while the mead-ow brook flows. The moon when
 shin-ing, is more than ev-er de-sign-ing
 For 'tis ev-er then I am pin-ing,
 Pin-ing to be sweet-ly re-clin-ing, Some-where in
 Rose-land, Be-side a beau-ti-ful rose.

Chords: A^{8b7}, E^{b7}, A^b, A^{b7}, D^b, D^{bM}, A^b, F⁷, E^{b7}, A^b, A^{b7}, D^b, A^b, F⁷, E^{b7}, A^b

ROSE OF WASHINGTON SQUARE

TUBA

JAMES F. HALNLEY - 1919

1 **A** **Am** **Dm** **E7** **Am**

A gar-denthat nev-er- knows sun-shine Onceshel-tered a beau-ti- ful rose. Inthe

5 **A7** **Dm** **E** **B7** **E7**

sha-dows it grew with-out sun-light- or dew, as a child of the cit- y grows. A

9 **Am** **Dm** **E7** **Am**

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

13 **C** **C#°** **G** **Eb7** **Am** **D7** **G**

heart of the rose set a-flut-ter,- with a won-der-ful tale of love, He

17 **Dm7** **G7** **D7** **G7**

told her of birds and of bees, of the brooks and of mea- dows and trees. He whis- pered,

ROSE OF WASHINGTON SQUARE
TUBA

175

2 21 **B** C

Rose, of Wash- ing- ton Square a flow- er so

25 G7 G+7 C

Fair should blos- som where the sun shines,

29 E7 Am

Rose, for Na- ture did not mean that you should

33 D7 G7

blush un- seen but be the queen of some fair gar- den,

37 **C** C C° G7

Rose, I'll nev- er de- part, but dwell in your

41 G7 D° Am

heart, your love to care, I'll bring the

45 D7 Fm6 C A7

sun- beams from the Hea- vens to you, and give you kis- ses that spar- kle with dew my

49 D7 G7 C

Rose of Wash- ing- ton Square.

TUBA

RUFÉ JOHNSON'S HARMONY BAND

176

SHLETON BROOKS & MAURICE ABRAHAM - 1914

A Eb F#7 E° Bb7

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

5 Eb Gb° Fm6 Bb7 Eb Gb° Fm6 Bb7

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

9 **B** Fm C7 Fm C7

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

13 F7 Cm7 F7 Bb Cm C#° Bb/D Bb

Down in Sa- van- nah- G. A. When
When he plays 'Man- ci- pa- tion Day. The

17 Bb B7 Gm Bb A° Bb Bb7

they par- ade each hol- i- day, You'll hear the peo- ple say:
horse and mules_ they act like fools,_ You al - most hear them say:

TUBA

2 21 **C** E^b G^7

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

25 G^7 C^m G^7 C^m

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

29 **D** A^b E^b

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

32 C^7 F^7 F^m7 B^b7 F^m7 B^b7

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

37 **E** E^b E^b7 A^b

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

41 C^7 D^o C^7 F^m C^7 F^m

played by that lead- er man. He's

45 **F** A^b A^o E^b C^7

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

49 F^7 B^b7 E^b SOLOS AT "C"

Old Ruf- us John- son's Har- mon- y Band

VERSE

5 **A** B^b B^b7 E^b B^b 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

9 B^b $D7$ G^M $C7$ $F7$
 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

13 B^b B^b7 E^b B^b
 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 -

17 F B^b_{DIM} F D^b7 G^M7 $C7$ $F7$
 won't sit home all a - lone She'll soon find that I'm Runn in' wild,
 til the worm had to turn, that's the rea - son I'm Runn - in' wild

[Patter, sung/spoken after chorus]

No gal will ever make a fool of me, No gal!

I mean just what I say; I ain't the simpleton I used to be,

Wonder how I got that way.

Once I was full of sentiment, it's true, But now I got a cruel heart;

With all that other foolishness I'm through,

Gonna play the villain.

CHORUS

RUNNIN' WILD

179

2

TUBA

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

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

27 B^b F^7 C^M6 D^7 G^M B^bM^6

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

33 F C^7

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

37 **C** B^b B^b7 E^b

don't know where, Al- ways showin' I don't care,

43 D^7 G^7 C^7 F^7 B^b

Don't love no - bo - dy It's not worth - while,

48 F^7 B^b

All a - lone Run - nin' Wild.

ROYAL GARDEN BLUES

CLARENCE & SPENCER WILKINS - 1919

TUBA

1 F Ab° C7 ^

5 [A] F F7

9 Bb F+7 Bb F+7 Bb F+7

12 Bb C7 Db7 C7 F Bb7 F C7

F7 STOP TIME - PLAY DOWNBEATS 4 BARS

17 [B] CORNET 3 F7 CLARINET 3 F7 TROMBONE - AD LIB 2 BARS

21 Bb Db7 C7 F Ab°

25 C7 F Bb7 F C7

29 [C] F7 Bb Bbm F F7

33 [D] Bb Bb7

37 Eb7 Ebm Bb Eb7 G7

41 C7 F7 Bb Eb7 Bb Eb7 Bb

BACK TO "D" FOR SOLOS

SATANIC BLUES

TUBA $\text{♩} = 154$ B^b F^7 F^{DIM} F^7

5 **A** B^b B^b7

9 E^b7 E^{DIM} B^b G^7

13 F^7 B^b F^7 B^b FINE

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

22 E^{DIM} B^b G^7 C^7 F^7

27 B^b F^7 B^b **C** E^b C^7 F^7

32 B^b E^b G^7 C^7 E^b

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

FROM "A" TO FINE

HAVEZ - BATSFORD - 1913

VERSE

A $8b7$

Come on Nan- cy put your best dress on, Eb Come on Nan- cy'fore the

7 $8b7$

steam-boat's gone. Ev- 'ry- thing is love- ly on the Ches- a- peake Bay,

12 Eb Eb

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

17 **B** $8b7$ Eb

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

23 Eb Eb^o $8b7$

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

30 Eb Eb

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

36 $8b7$

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

40 $8b7$ Eb

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

NO REPEAT 1ST TIME

SAILING DOWN CHESAPEAKE BAY
TUBA

183

2 45 **C** **E^b** **B^b7** **E^b**

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

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

Head- in' here, to this pier. And

53 **E^b** **B^b7** **E^b**

we can make it if we hur- ry, Nev- er fear, It's the

57 **F7** **B^b7**

Old Dom- in- ion Line.

61 **D** **B^b7** **E^b**

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

65 **G7** **C^m**

Head- in' for Bal- ti- more. Just

69 **F7**

hear the pad- dles turn- in', Hear my heart a' yearn- in', She's the

73 **C7** **F7** **B^b7** **SOLOS ON VERSE**

Queen of the Ches- a- peake Bay!


TUBA

SAN

MCPHAIL/MICHELS - 1920

BASS INTRO

5 **A** Dm Gm A⁷ Dm



King of Senegal
One day the queen came home,

9 A7

Sat on the shore at Bu-la-
Saw San in sad - - ness on the

13 *Dm* *A7* *Bb7* *A7*

may, shore, Bu- On la- the may, shore.

17 **B** Dm Gm A⁷ Dm

Sing - - ing a sad re- frain
Told him she'd no more roam.

21 **A7**

To his dear queen who'd gone a-
On ly her San she would a

25 **Dm** **Gm** **A⁷** **Dm** **B^b7** **A⁷** **C⁷**

way. dore. Then This was his lay: came his lore:

2 29  F Db^7 F Db^7

Oh, sweet-heart Lo-na, My dar-ling Lo-na,

33 F Dm G^7 C^7 F Bb^7 F C^7

Why have you gone a- way? stay?
Have you come back to

37 F Db^7 F D^7

You said you loved me, But if you loved me
I knew you loved me,

41 G^7 C^7

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

45  F F^7 Bb Db^7

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

49 F F^7 Bb Db^7

What you have done would be the thing to do.

53 F Db^7 F D^7

But my heart aches, dear,
But now you're mine dear,

57 G^7 Gm C^7 F Bb^7 F C^7

If you don't come back home a- gain to San.
And you're for- giv- en by your lov- ing San.

Second Hand Rose

186

TUBA

James F. Hanley & Grant Clarke - 1921

F C7 F C7 F F° Gm G7 C7

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

5 F C7 F C7 G7 Am D7 G C

Stuff in our a-part-ment, came from fath-er's store, E-ven things I'm wear-ing, Some-one wore be-fore.

9 Gm D7 Gm G7 C7 C+7

It's no won-der that I feel a- bused, I nev-er- have a thing that ain't been used: I'm wear-ing

13 A F F° C7 F G7

Sec- ond hand hats, Sec- ond hand clothes,
Sec- ond hand shoes, Sec- ond hand hose,

17 C7 F

That's why they call me Sec- ond Hand Rose.
All the girls hand me their sec - ond hand beaux.

21 F F#° Gm7 C7

E - ven our pi- an- o in the par- lor,
E - ven my pa- ja- mas when I par- don 'em,

25 Gm C7 C+7 F

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

Second Hand Rose TUBA

187

2

29 **B** F F^o C⁷ F G⁷

Sec- ond hand pearls, I'm wear- ing sec- ond hand curls, I
Sec- ond hand rings, I'm sick of sec- ond hand things I

33 F⁷ F⁺7 B^b F⁺ B^b

nev- er get a sin- gle thing that's new.
nev- er get what oth- er girl- ies do.

37 G^m C^m G^m C^m G^m

ven Jake the plumb- er, he's the man I a- dore, He
Once while stroll- ing thru the Ritz a girl got my goat, She

41 F G⁷ C⁺7

had the nerve to tell me he's been mar- ried be- fore!
nudged her friend and said "Oh look! There's my old fur coat!"

45 F F^o C⁷ F G⁷

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

49 G^m7 C⁷ F C⁷

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

TUBA

SHAKE IT & BREAK IT

ARTIE MATTHEWS - 1915

[A] F F7 CLARINET BREAK: 2 BARS

5 Bb F

9 C7 F F7 Bb Bbm F

13 **[B] F** C7 F F7

17 Bb7 F

21 C7 F

25 **[C] F** F7 BREAK: 2 BARS

29 Bb7 F

33 C7 F F7 Bb Bbm F F7

SHAKE IT & BREAK IT
TUBA

189

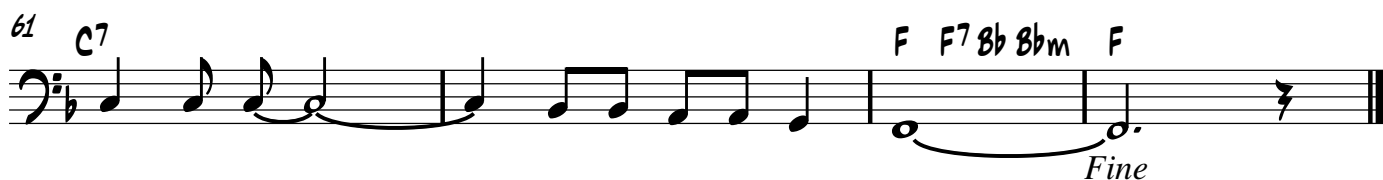
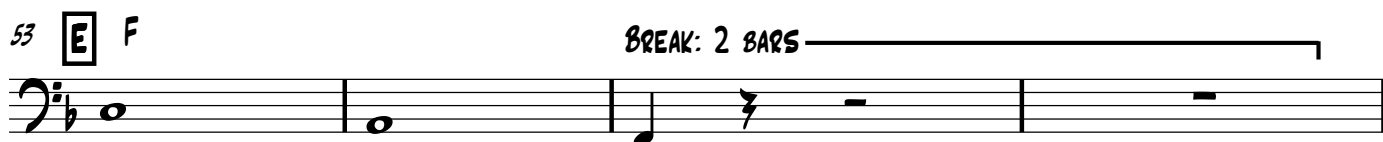
2

PLAY "D" AS AWITTEN - REPEAT FOR SOLOS



AFTER LAST SOLO

PLAY "D" ONCE AS WRITTEN THEN GO ON



♩ = 120

CON CONROD 1920

Sheet music for Tuba, featuring a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked as ♩ = 120. The music is composed of seven staves, each containing a line of music with corresponding chord symbols above the notes.

Chord symbols and measures are as follows:

- Staff 1: A^b, E^b_{MA7}, G_M, F_M, E^b, B^b7, E^b (measures 1-7)
- Staff 2: [A] F_M7, B^b7, E^b (measures 8-12)
- Staff 3: B^b7, E^b (measures 13-16)
- Staff 4: [B] G⁷, C⁷ (measures 17-20)
- Staff 5: F⁷, C_M7, F⁷, B^b7, 2 - BAR BREAK, E^b_{DIM} (measures 21-25)
- Staff 6: [C] F_M7, B^b7, E^b, C⁷ (measures 26-29)
- Staff 7: F_M, F_M7, C_{DIM}, G^b_{DIM}, E^b, 3, 3 (measures 30-35)
- Staff 8: C⁷, F⁷, B^b7, E^b (measures 36-39)

TUBA

191

♩ = 180

SENSATION

1917

1. A^{b7} G^M C^M F^7 B^b G^7

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

11 8 E^b C^7 F^7 B^b

16 B^b7 E^b B^7 F^M7 B^b7 E^b C^7

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

27 C A^b D^b A^b D^b B^b7 E^b7 A^b A^b D^b A^b D^b

33 B^b7 E^b7 A^b D^b A^b D^b B^b7 E^b7

38 A^b F^D^M E^b 1. A^b E^b7 2. A^b E^b7

BACK TO B

♩ = 180

THE SHEIK OF ARABY

B^b_M G^b7 C^7 F^7 B^b_M C^7_M B^b_M C^7_M

 O - ver the des - ert wild and free_____

5 B^b_M G^b7 C^7 F^7 B^b_M C^7_M B^b_M C^7_M

 Rides the bold Sheik of Ar - a - by

9 E^b_M E^b_M E^b_M E^b_M

 His ar - ab band At his com - mand

13 F B^b_M F F

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

17 B^b_M G^b7 C^7 F^7 B^b_M C^7_M B^b_M C^7_M

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

21 F C^7 F^7 F^7

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

2

25 **A** B^b B^b B^b DIM C_M F^7 C_M F^7

Sheik of Ar - a - by Your

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

love be - longs to me In -

33 D_M D^b DIM C_M F^7

to your tent I'll creep At

37 C_M F^7 F^+ B^b G_M C^7 F^7

night when you're a - sleep The

41 B^b B^b B^b DIM C_M C_M F^7

stars that shine a - bove will

45 F^7 F^7 D^+ D^7 D^+ D^7

light our way to love you'll

49 G G C^7 C^7

rule this land with me the

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

Sheik of Ar - a - by

TUBA

SKELETON JANGLE

194

TUBA

NICK LARROCCA - 1918

♩ = 182

A^b E^b7 E^b7 E^b7
 5 **A** **BASS** E^b7 A^b E^b7
 9 F⁷ B^bM B^b7 E^b7 A^b
 14 E^b7 A^b7 D^b F⁷ B^bM
 17 B^b7 E^b B^b7 E^b
 21 **B** C⁷ F⁷ B^b7
 26 E^b7 A^b A^o E^b7 C⁷
 30 C⁷ F⁷
 33 E^b7 A^b E^b7 **BREAK** A^b

The musical score is written for Tuba in 4/4 time, with a tempo of 182 beats per minute. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The score consists of 33 measures, with some measures containing multiple chords. The chords are: A^b, E^b7, E^b7, E^b7, A^b, E^b7, F⁷, B^bM, B^b7, E^b7, A^b, E^b7, A^b7, D^b, F⁷, B^bM, B^b7, E^b, B^b7, E^b, C⁷, F⁷, B^b7, E^b7, A^b, A^o, E^b7, C⁷, C⁷, F⁷, E^b7, A^b, E^b7, and A^b. There is a 'BREAK' section starting at measure 33, indicated by a horizontal line with the word 'BREAK' above it.

SKELETON JANGLE
TUBA

195

2

37 **C** C⁷ F⁷

41 B^b7 E^b7 A^b UNISON FOR 2 BARS

45 C⁷ F⁷

49 B^b7 E^b7 A^b UNISON 2 BARS

53 **D** C⁷ F⁷

57 B^b7 E^b7 A^b A^o E^b7/B^b

61 C⁷ F⁷

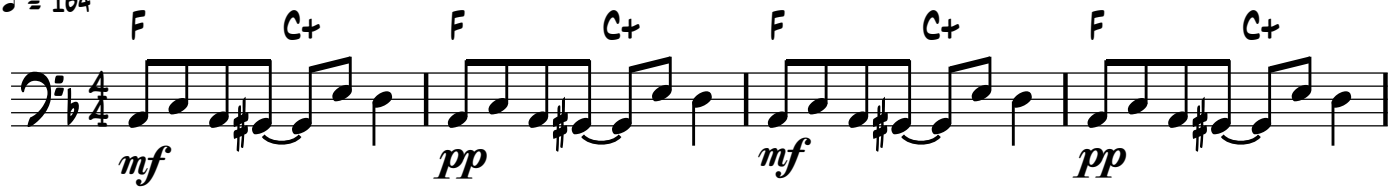
65 B^b7 E^b7 A^b E^b7 A^b E^b7 A^b

TUBA

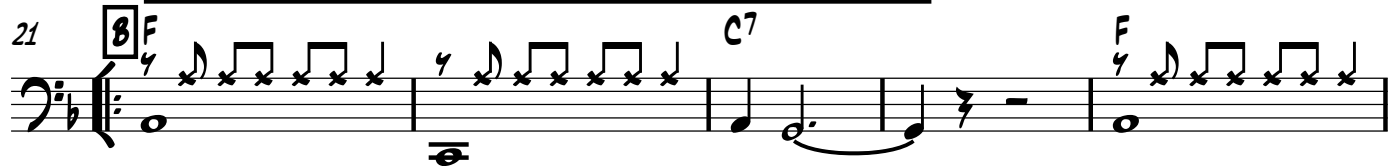
SOBBIN' BLUES

196
KASSEL AND BERTON - 1922

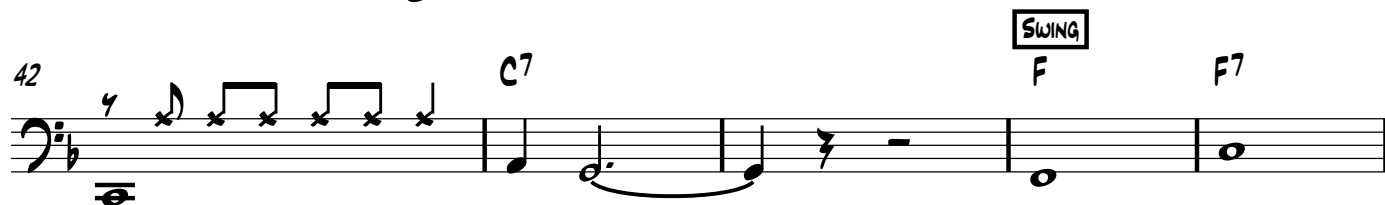
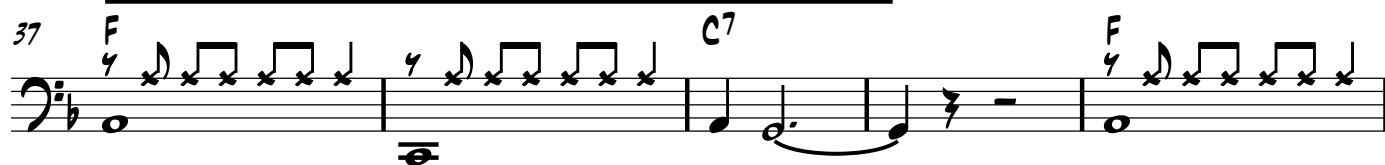
♩ = 164



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.

TUBA

SOME OF THESE DAYS

♩ = 180

G⁷G⁷C_MG⁷

Some of these days

your gon - na miss me hon - ey.

Some of these days



you'll feel so lone - ly,

you'll miss my hug - gin'

you'll ^{miss} my kiss - in'

you'll miss me hon - ey

when you're a - way.

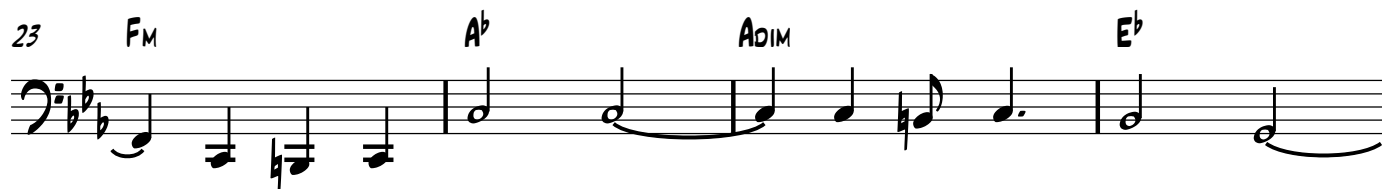
You'll be so lone - ly



just for me on - ly,

cuz you know hon - ey

you al- ways got your way,



And when you leave me

I know you'll grieve me



you know you'll miss your ba-by

oh some of these days.

SOME SWEET DAY

TONY JACKSON - ED ROSE - ABE OLMAN - 1917

♩ = 146

A C/E E^b C[#] G⁷/D 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

5 C C^M G E⁷ A^M D⁷ G⁷ G⁺

not the first_ time my poor heart. has been in pain this way. In

9 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

13 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

17 D⁷ G⁷ D⁷ G⁷

long for me some - day, But I'll be far a - way. 'Cause when the

21 **B** C C⁷ C⁷/B^b D⁷/A D⁷

cold wind does blow_ with its ice_ and its snow,_ Then your heart

25 G⁷ C E^b G⁷/D G⁷

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

29 C C⁷ C⁷/B^b D⁷/A D⁷

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

33 G⁷ C C⁷ C^o G⁷ C

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

SOMEDAY SWEETHEART

TUBA

SPIKE BROTHERS & CARTER - 1919

1 **A** **F** **D \flat 7** **F**

You told me that you loved me true, and I be- lieved in you. You

5 **Gm** **D7** **Gm** **Gm7**

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

9 **C7** **F \flat** **F**

When you're far a- way. You'll sit a- lone

13 **Am** **E7** **Am** **G7** **C7**

and cry for me you'll sigh and the days that have gone by. Some- day Sweet-

SOMEDAY SWEETHEART

TUBA

201

2 17 B F C+7 F E7 Eb7 D7

heart, you may be sor- ry for what you've

21 G7 C7 F F#° C7/G

done to my poor heart. You may re-

25 F C+7 F Am

gret the vows you've bro- ken, The

29 E7 Am C7

things you did that made us drift a- part, You're hap- py

33 C F9 Bb6

now, and can't see how, the wear- y

37 G9 C7

blues will ev- er come to you. But as you

41 F C+7 F E7 Eb7 D7

sow so shall you reap, dear, and what you

45 G7 C7 Bb7 C7

reap will make you weep some- day, sweet- heart. Some- day Sweet-

SOMEBODY STOLE MY GAL

202

TUBA

LEO WOOD - 1918

5 **BASS PICKUPS**

9

13 **2 BAR BREAK**

17 **B**

21

25

29

33

37

Some- bod- y stole my gal.

Some- bod- y stole my pal.

Some- bod- y came and took her a- way.

She did- n't ev- en, say she was leav- in'.

The kis- ses I love so,

He's get- tin' now I know. But

Gee! I know that she, would come to

me, if she could see, her

bro- ken heart- ed, lone- some pal.

Some bod- y stole my gal!

A E_b G_b^o B_b7/F B_b7

B_b7 B_b+7 E_b E_b7 $D7$ D_b7

$C7$ $F7$

$F7$ B_b7

E_b G_b^o B_b7/F B_b7

B_b7 A_b7 $G7$ B_b7

E_b E_b7

A_b $A_b m$

E_b A^o A_b^o Cm/G $F7$

$Fm7$ B_b7 E_b A_b7 E_b

TUBA

ST. JAMES INFIRMARY

A D_MI B^b7 A7 D_MI A7 D_MI B^b7 A7 D_MI

When will I ev - er stop moan - in'? When will I ev - er smile?

5 G_MI D7 G_MI B^b7 A7

My ba - by went and left me, She'll be gone a long long while.

9 D_MI B^b7 A7 D_MI A7 D_MI B^b7 A7 D_MI

I feel so blue and heart - bro - ken What am I liv - ing for?

13 G_MI G_MI D_MI B^b7 A7

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

17 **B** D_MI A7 D_MI D_MI B^b7 A7

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

21 D_MI A7 D_MI F7 B^b7 A7 D_MI

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.

STOCK YARD STRUT

♩ = 195

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

6 E^b7 A^b7 G^7 A^b E^b7

11 A^b A^b7 B^b7 B^b7

15 E^b7 E^b7 A^b A^b

19 **B** A^b A^b A^b A^b A^b

24 A^b E^b7 E^b7 E^b7 E^b7

29 E^b7 E^b7 E^b7 E^b7 A^b BREAK

34 A^b A^b A^b A^b

39 A^b7 A^b7 D^b D^b D^b DIM

STOCK YARD STRUT
TUBA

2

44 D^{DIM}_3 A^b F^7 B^b7 E^b7

49 A^b A^b A^b A^b F_M A^b

55 A^b A^b A^{DIM} E^b7 E^b7 E^b7 E^b7

61 E^b7 E^b7 E^b7 E^b7 A^b

66 A^b A^b A^b A^b

71 A^b7 A^b7 D^b D^b D^{DIM}

76 D^{DIM} A^b F^7

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

This musical score is for the Tuba part of the piece 'Stock Yard Strut'. It consists of eight staves of music, each with a measure number and a key signature of three flats (B-flat, E-flat, A-flat). The notes are written in a bass clef. Above the staves, various chords are indicated: D^{DIM}_3 , A^b , F^7 , B^b7 , E^b7 , A^b , A^b , A^b , A^b , F_M , A^b , A^b , A^b , A^{DIM} , E^b7 , E^b7 , E^b7 , E^b7 , E^b7 , A^b , A^b , A^b , A^b , A^b7 , A^b7 , D^b , D^b , D^{DIM} , D^{DIM} , A^b , F^7 , B^b7 , E^b7 , A^b , and E^b7 . The music features a variety of note values, including eighth, quarter, and half notes, as well as rests and triplets.

STOCK YARD STRUT
TUBA

83 **C** A^b A^b F_M A^b A^b A^b A_{DIM} ³

89 E^b7 E^b7 E^b7 E^b7 E^b7

94 E^b7 E^b7 E^b7 A^b A^b

99 **D** A^b A^b A^b A^b

103 A^b7 A^b7 D^b D^b D_{DIM}

108 D_{DIM} A^b $F7$ B^b7 E^b7

113 A^b7 A^b_{DIM} D^b_M7 A^b A^b7 A^b_{DIM} D^b_M7 A^b C

ST. LOUIS BLUES

W.C. HANDY 1914

TUBA

♩ = 100

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

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

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

I hate to see, 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

St. Lou-is Blues, just as blue as I can be. That man got a heart like a

rock cast in the sea, Or else he wouldn't have gone

so far from me. Got the me.

STRUT MISS LIZZIE

TUBA

TURNER LAYTON & HENRY CREAMER - 1921

A G_M D^7 G_M C_M G_M D^7 G_M F^+

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

9 **B** E^b E^b_M B^b G^7

13 C^7 F^7 B^b $B^b\circ$ B^b B^b7

17 E^b E^b_M B^b D^7 G_M D^7

22 G_M C_M G_M D^7 G_M F^7 B^b

26 C^7 F^7 B^b B^b7 E^b E^b_M B^b **VOCAL TO "C"**

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

STRUT MISS LIZZIE

TUBA

2

29 **C** B^b B^b B^b B^b B^b C^7 F^7

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

33 B^b B^b B^b B^b B^b G^7 C^7 F^7 B^b

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

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

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

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

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

BACK TO "B": FOR SOLOS

THE STORYVILLE BLUES

♩ = 132

5 **A** A^b A^b7 D^b A^b E^b7 A^b

11 B^b7 E^b7 A^b A^b7 D^b

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

21 **B** A^b A^b7 D^b D^b_M A^b E^b7 A^b

27 B^b7 E^b7 A^b A^b7 D^b D^b_M A^b E^b7

33 A^b E^b7 A^b A^b7 D^b D^b_M A^b E^b7

37 **C** A^b A^b7 D^b D^b_M A^b A^b $F7$ B^b7 E^b7

45 A^b A^b7 D^b D^b_M A^b E^b7 A^b E^b7

51 A^b A^b7 D^b D^b_M A^b A^b D^b A^b A^b7 D^b D^b_M A^b

TIME

DRUM ROLL - PIANO ROLL - SUSTAINED BASS

TAG

BACK TO "B" FOR SOLOS

RIT.

Stumbling

211

ZeZ Confrey - 1922

TUBA

1 G

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

5 A7

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

9 D7 Eb° Em

on her toes, And when she bumped my nose, I fell and

13 A7 D7

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

17 A G

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

21 A7

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

25 Cm6 G

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

29 A7 D7 G

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

SUEZ

212

TUBA

FERDIE GROFE/PETER DEROSE - 1922

RHYTHM VAMP 4 BARS

5

9 **A**

13

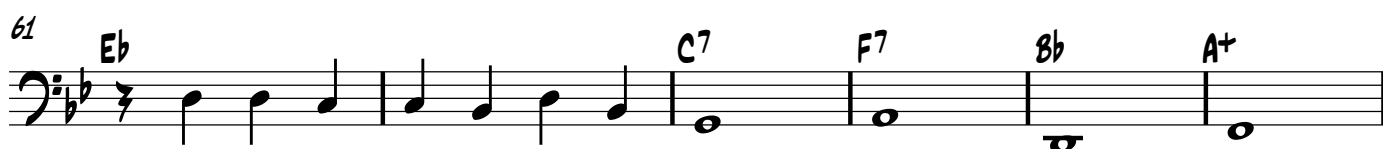
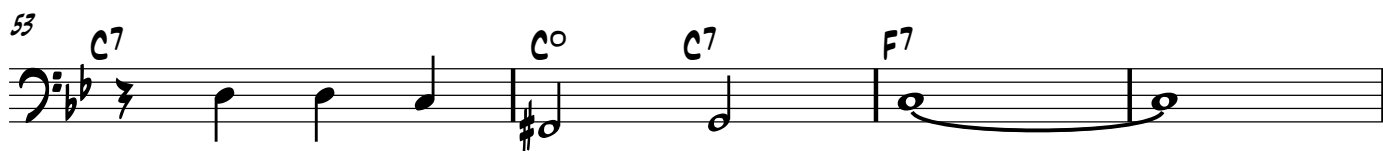
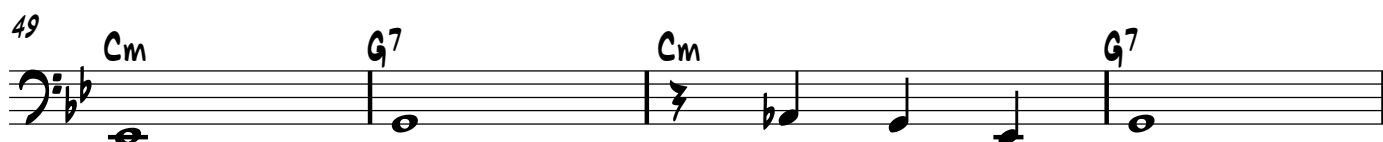
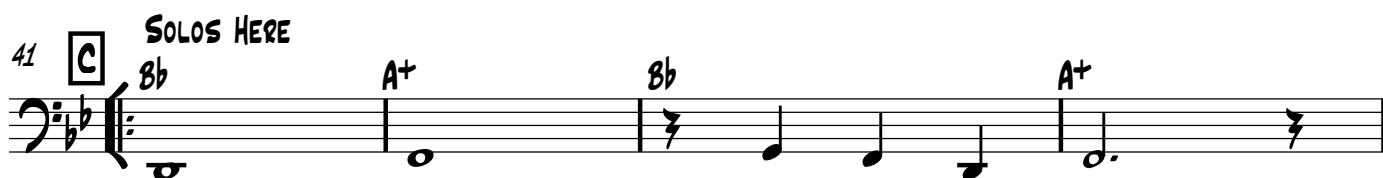
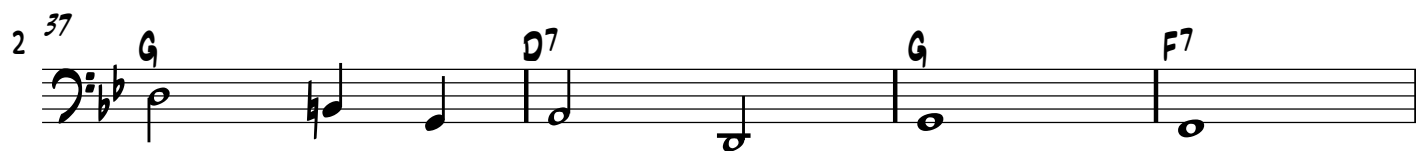
17

21

25 **B**

29

33



TUBA

SWANEE

214

GORGE GERSHWIN - 1919

4 F F+ Bb Gm7 C7

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

7 F C#7 C9 C7

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

13 F C7 F

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

19 F+ Bb Gm7 C7 F

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

26 C#7 Bb B B7 C7 F

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

33 TRIO: C7 F C7 F

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

40 C7 F F

Swan - ee, Swan - ee,

45 G7 C7 F Db7 C7 F

I love the old folks at home.

Taint Nothin Else But Jazz

TUBA

Maceo Pinkard - 1921

A E_b A_b^7 E_b A_b^7 E_b A_b^7 C^7 F^7 B_b^+7

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

5 G^7 A_b E_b E_b^m B_b F^7 B_b

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

9 B_b B_b^7 D_b^7 B_b^7 B_b^+7

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

13 **B** E_b F^7

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

17 B_b^7 E_b B^7/F^\sharp F^m7 B_b^+7

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

21 E_b E_b^7 A_b A°

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

25 E_b/B_b B_b^+7 E_b B_b^+7 E_b F^\sharp°

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

28 E_b/G $F^\sharp^\circ E_b/G$ E_b C^m7 F^7 B_b^7

Gli- din' sure- ly is de- vine. Still what makes you shiv- er an- y time? 'Tain't noth- in' else but

32 E_b C^7 F^7 B_b^7 E_b

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

TUBA

TAIN'T NOBODY'S BIZ-NESS IF I DO

PORTER GRAINGER & EVERETT ROBBINS - 1922

A Bb $D7$ Gm $D7$

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

$G7$ $Dm7$ $G7$ Cm $G7$

That folks don't crit- i cize me
Re- gard- less of their talk- in'.

$G7$ $G7$ Cm C

But I'm gon- na' do just as I want to an- y- way,
Of- ten times the ones that talk will get down on their knees,

$C7$ $Gb7$ $F7$

And don't care if they all de- spise me.
And beg your par- don for their squawk- in'.

B Bb° Bb $D7$ Gm $Bb7$ Eb E°

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,

Bb Bb° $F7$ $F+7$ $D7$ $G7$ C $F+7$

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

TUBA

2

25 Bb° Bb $D7$ Gm $Bb7$ Eb Eb°

Rath- er than per- se- cute me, I choose that you would shoot me,
If I go to church on Sun -day, Then cab- a- ret on Mon- day,

29 Bb Bb° $F7$ $F+7$ Bb $Cm7$ $C\sharp^{\circ}$ Bb/D

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

33 Bb° Bb $D7$ Gm $Bb7$ Eb E°

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

37 Bb Bb° $F7$ $F+7$ $D7$ $G7$ $C7$ $F+7$

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

41 Bb° Bb $D7$ Gm $Bb7$ Eb E°

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

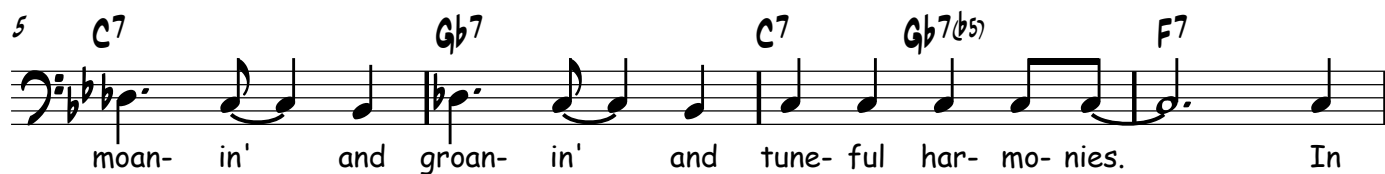
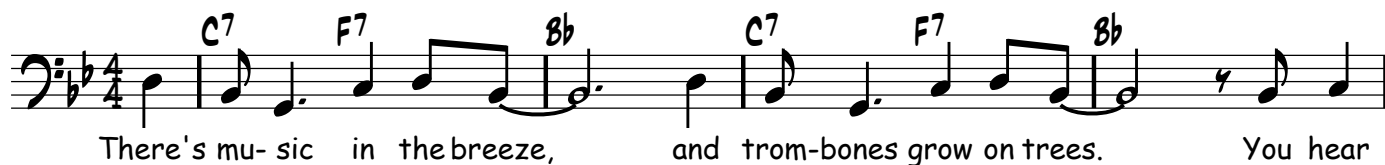
45 Bb Bb° $F7$ $F+7$ Bb Bb° $Cm7$ $F+7$

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

TAKE ME TO THE LAND OF JAZZ

TUBA

BERT KALMER, EDGAR LESLIE, PETE WENDLING - 1919



2 CHORUS:

17 *Bb* *C7*

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

21 *F7* *C7* *C7* *F7*

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

25 *Bb* *Gm* *D7*

Pickin' 'em up and layin' 'em down, Teach them how all o- ver town,
Come and take the lat- est dare, Learn to do the "Griz- zly- Bear". I

29 *G7* *C7* *F7*

I'll give you fair warn- in', I won't be home- 'til morn- in'. I'll be
love that syn- co- pa- tion, At my des- tin- a- tion! Just

33 *Bb* *B0* *F7* *Bb*

dan- cin' 'til the sun comes up,— In the lov- in' land of jazz.
run- nin' wild and livin' it up,— In the lov- in' land of jazz.

That Dixie Jazz

TUBA

James P. Maguire & Warren DeWitt - 1919



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



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



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



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

That Dixie Jazz

TUBA

221

2 17 **B** E_b C^7

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

21 F^7 Bb^7 E_b G^7

My how I love to hear that Dix-ie jazz! Oh, just see'em sway-ing when they're play- ing.

25 C^7 F^7

From left to right, Hold to me tight. It makes me

29 F^7 B Bb^o Bb^7

want to do the shuf-fle and the tick-le toe. Oh, Hon-ey! Come, let's go!

33 **C** E_b^7 A_b

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

37 F^7 Bb^7

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

41 E_b C^7

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

45 F^7 Bb^7 E_b Bb^7 E_b

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

TUBA

THAT'S A 'PLENTY

LEW POLLACK / RAY GILBERT 1914

Musical score for Tuba, showing measures 1 through 34. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various chords and melodic lines.

Measures 1-4: Chord D_{MI} .

Measures 5-8: Chord A^7 . Chord D_{MI} appears above measures 6 and 7. Chord A^7 appears above measure 8.

Measures 9-12: Chord D_{MI} .

Measures 13-16: Chord A^7 . Chord D_{MI} appears above measure 16.

Measures 17-20: Chord C^7 (marked with a box 'A'). Chord F appears above measure 18. Chord $F^\#o$ appears above measure 20.

Measures 21-25: Chord C^7 . Chord F appears above measure 22. A "2 BAR BREAK" is indicated above measures 23 and 24. Chord C^7 appears above measure 25.

Measures 26-29: Chord C^7 . Chord F appears above measure 27. Chord F^7 appears above measure 28. Chords B^b and B^o appear above measures 29 and 30 respectively.

Measures 30-34: Chord F . Chord D^7 appears above measure 31. Chord G^7 appears above measure 32. Chord C^7 appears above measure 33. Chord F appears above measure 34. Chord A^7 appears above measure 34.

THAT'S A 'PLENTY
TUBA

2

33 **B** D^M A⁷

38 A⁷ D^M A⁷ D^M **BASS**

43 D^m A⁷ **BASS**

46 A⁷ D^M F⁷

49 **C** B^b A⁷ A^b7 G⁷ C⁷ F⁷

55 B^b B^b C^M7 F⁷ B^b A⁷ A^b7 G⁷

60 G⁷ C⁷ F⁷ B^b **CORNET, CLARINET, ETC.**

65 **D** D F

70 F **TROMBONE, BASS, ETC.** F⁷

SEQUE TO SOLOS:

THAT'S A 'PLENTY
TUBA

3

77 **E** ^{B^b} **SOLOS - AD LIB:** ^{A⁷ A^b7 G⁷}

81 ^{C⁷ F⁷ B^b B^b C_M F⁷ B^b}

86 **F** ^{A⁷ A^b7 G⁷ C⁷ F⁷ B^b E^b7}

92 ^{B^b F⁷ D F} **CONTINUE AFTER LAST SOLO** **FINE**

98 ^{F F⁷} *mp*

105 **G** ^{B^b} **SOFT "SHUFFLE CHORUS"** ^{G⁷}

109 ^{C⁷ F⁷ B^b C_M F⁷}

AFTER "SHUFFLE CHORUS" PLAY "E"
(16 BARS) ONCE AS OUT CHORUS:

TUBA

THAT DA DA STRAIN

225

♩ = 152

SMITH AND MEDINA - 1922

Sheet music for Tuba, titled "THAT DA DA STRAIN" (225), by Smith and Medina (1922). The tempo is marked as ♩ = 152. The key signature is one flat (B-flat), and the time signature is 4/4.

The music is written in bass clef. The notation includes various chords and melodic lines. The chords are indicated by letters above the staff: D⁷, G^M, F, C⁷, F⁷, B^b, D⁷, G⁷, C⁷, F⁷, B^b, C^{M7}, F⁷, B^b, D⁷, G⁷, C⁷, F, B^b, E^{b7}, B^b.

The music is divided into measures, with measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 indicated. A section labeled "SOLOS ON 'B'" is marked at the end of the piece.

TUBA

226

TIGER RAG

THE ORIGINAL DIXIELAND JAZZ BAND - 1917

Sheet music for Tuba part of "Tiger Rag" by The Original Dixieland Jazz Band (1917). The music is in 4/4 time and B-flat major.

Measure 1: Chord **A^b**. Notes: B^b, A^b, G^b, F^b.

Measure 5: Chord **B^b**. Notes: B^b, A^b, G^b, F^b. Chord **F⁷**. Notes: F^b, E^b, D^b, C^b. Chord **B^b**. Notes: B^b, A^b, G^b, F^b. First ending (1.) and second ending (2.) are indicated.

Measure 10: Chord **C⁷**. Notes: C^b, B^b, A^b, G^b. Chord **F**. Notes: F^b, E^b, D^b, C^b. Chord **C⁷**. Notes: C^b, B^b, A^b, G^b. Chord **F**. Notes: F^b, E^b, D^b, C^b. Cue for Trombone/Tuba.

Measure 14: Chord **C⁷**. Notes: C^b, B^b, A^b, G^b. Chord **F**. Notes: F^b, E^b, D^b, C^b. Chord **C⁷**. Notes: C^b, B^b, A^b, G^b. Chord **F**. Notes: F^b, E^b, D^b, C^b.

Measure 18: Chord **B^b**. Notes: B^b, A^b, G^b, F^b. Chord **F⁷**. Notes: F^b, E^b, D^b, C^b. Chord **B^b**. Notes: B^b, A^b, G^b, F^b.

Measure 22: Chord **B^b**. Notes: B^b, A^b, G^b, F^b. Chord **F⁷**. Notes: F^b, E^b, D^b, C^b. Chord **B^b7**. Notes: B^b, A^b, G^b, F^b. Chord **B^b7**. Notes: B^b, A^b, G^b, F^b.

Measure 26: Chord **C^b**. Notes: C^b, B^b, A^b, G^b. Chord **E^b**. Notes: E^b, D^b, C^b, B^b. Chord **E^b**. Notes: E^b, D^b, C^b, B^b. Chord **E^b**. Notes: E^b, D^b, C^b, B^b. Solo Break.

Measure 30: Chord **E^b**. Notes: E^b, D^b, C^b, B^b. Chord **E^b**. Notes: E^b, D^b, C^b, B^b. Chord **E^b**. Notes: E^b, D^b, C^b, B^b. Chord **E^b**. Notes: E^b, D^b, C^b, B^b. Solo Break.

Measure 33: Chord **B^b7**. Notes: B^b, A^b, G^b, F^b. Chord **E^b**. Notes: E^b, D^b, C^b, B^b. Chord **E^b**. Notes: E^b, D^b, C^b, B^b.

Measure 37: Chord **B^b**. Notes: B^b, A^b, G^b, F^b. Chord **E^b**. Notes: E^b, D^b, C^b, B^b. Chord **E^b**. Notes: E^b, D^b, C^b, B^b. Chord **E^b**. Notes: E^b, D^b, C^b, B^b. Solo Break.

TIGER RAG

TUBA

227

2 42 **D** Bb

46 Ab C^7 Fm $F\sharp^o$ Eb Bb^7 Eb Eb^7

50 **E** Ab

54 Ab Eb^7

58 Eb^7 Eb^7

62 Eb^7 Ab SOLO BREAK

66 **F** Ab Ab Ab^7 Db

73 Db D^o Ab

77 F^7 Bb^7 Eb^7 Ab SOLOS AT "E"

TUBA

THERE'LL BE SOME CHANGES MADE

HIGGINS/OVERSTREET - 1921

A G^7

5 Forthere's a change in the weath-erthere's a change in the sea,

C^7

so from now on there'll be a change in me, My

9 D^7 G^7

13 walk will be dif- 'rent, my talk and my name,

C^7 F^7

Noth- in' a- bout me is goin' to be the same, I'm goin' to

17 **B** G^7

21 change my way of liv- in', if that ain't e- nough,

C^7

Then I'll change the way that I strut my stuff, 'cause

25 D^7 G^7

no- bod- y wants you when you're old and gray,

29 C^7 F^7 Bb G^7

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

33 C^7 F^7 Bb Eb^7 Bb Bb^7 A^7 Ab^7

There'll Be Some Chan- ges Made.

'TIL WE MEET AGAIN

TUBA

1918

A A^b E^b7 E^b7

Smile the while you kiss me sad a - dieu When the clouds roll

7 A^b A^b7 D^b D^bM

by I'll come to you. Then the skies will

11 A^b $F7$ B^b7 E^b7 E^b+7

seem more blue, down in lov - ers land my dear - ie

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

Wed - ding bells will ring so mer - ri - ly, Ev - 'ry tear will

23 A^b A^b7 D^b D^bM A^b

be a mem - o - ry. So wait and pray each night for

28 $F7$ B^b7 E^b7 A^b

me, 'Til we meet a - gain.

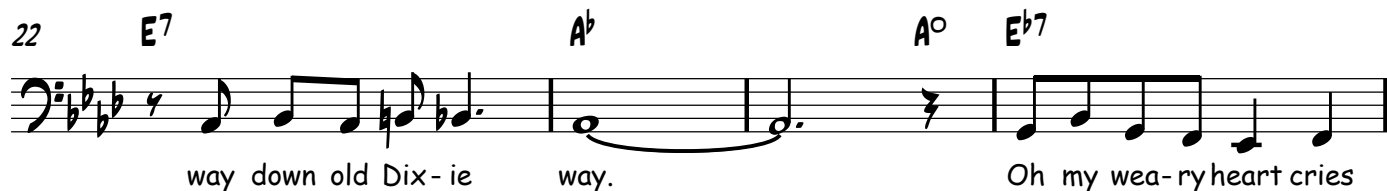
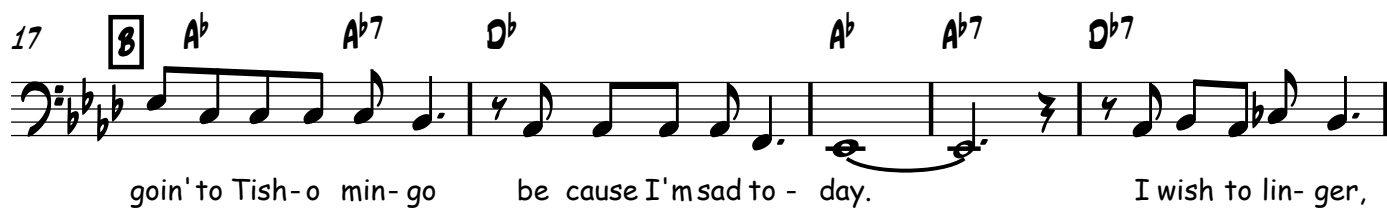
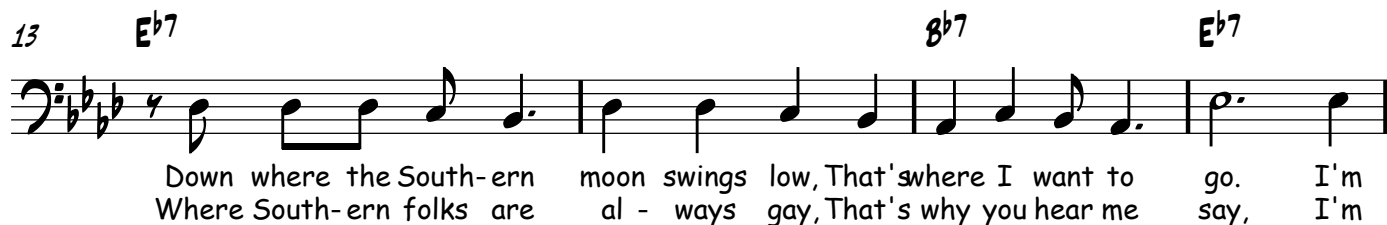
TUBA

TISHOMINGO BLUES

230

♩ = 132

SPENCER WILLIAMS - 1917



TISHOMINGO BLUES
TUBA

231

2

26 A^b A° E^b7

out in pain, Oh how I wish that I was back a- gain, with a race,

30 B^b7 E^b7 B^b7 E^b7

OPT. BREAK ON SOLOS

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

33 C A^b A^b7 D^b A^b A^b7

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

37 D^b $C7$ A^b

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

42 $C7$ F^m $E7$ A^b

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

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

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

TOOT, TOOT, TOOTSIE

232

TUBA

GUS KAHN, TED FIORITO - 1922

A E^b F^7

Toot, Toot, Toot- sie, Good- Bye!

6 B^b7 E^b E^b E^b E^o

Toot, Toot, Toot- sie, don't cry, The choo choo train that

12 Fm^7 B^b7 B^b7 Fm^7 B^b+7 E^b G^b^o Fm^7 B^b+7

takes me, a- way from you no words can tell how sad it makes me

18 **B** E^b F^7 B^b7 E^b9

Kiss me, Toot- sie and then, Do it o- ver a- gain.

26 A^b7

Watch for the mail, I'll nev- er fail, If

30 E^b B^b7

you don't get a let- ter then you know I'm in jail,

34 **C** E^b F^7

Tut, Tut, Toot- sie don't cry.

38 B^b7 E^b (B^b7)

Toot, toot, Toot - sie, Good - bye.

TUCK ME TO SLEEP IN MY OLD 'TUCKY HOME

233

TUBA

GEORGE W. MEYER - 1921

[A] **F**

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

5 **C7** **F** **Dm** **G7** **C7**

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

9 **F** **F7** **Bb** **B°** **F/C** **F**

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

13 **C** **G7** **C7**

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

17 **[B]** **F7** **Bb**

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

21 **G7** **C7**

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

25 **F** **F7** **Bb** **B°** **F/C** **F**

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

29 **C7** **F** **Gm7** **C7**

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

UNDER THE BAMBOO TREE

BOB COLE - 1902

$\text{♩} = 164$ **A** A^b B^b_M E^b7 A^b B^b_M E^b7 D^b

Down in the jun gles lived a maid, of roy-al blood though dusk-y shade.

5 $C7$ F_M B^b7 E^b7

a marked im-pres sion once she made , up- on a Zu- lu from Ma-ta boo- loo

9 A^b B^b_M E^b7 A^b B^b_M E^b7 D^b

And ev-ry morn- ing he would be— down un-der neath a bam- boo tree,

13 $C7$ F_M B^b7 E^b7

a wait- ing there his love to see— and then to her he'd sing: If

17 **B** A^b

you like - a me like I like - a you and we like - a both the same,

21 E^b7 A^b E^b7

I like - a say, this ve - ry day, I like - a chnage your name. 'Cause

25 A^b

I love - a you and love-a you true and if you a love a me,

29 E^b7 A^b

One live as two, two live as one, un-der the bam- boo tree.

TUBA

♩ = 164

WALKIN' THE DOG

235
SHELTON BROOKS - 1917

B^b B^b F⁷ B^b B^b
 Now lis- ten hon- ey 'bout a new dance craze, Been 'rig - i - na- ted for a -
 You all were craz- y 'bout the "Bunn - ny Hug",_- Most ev-'ry bod- y was a
 4 F⁷ F[#] C⁷ F F[#] C⁷ F⁷
 bout ten days,_- It's these, It's a bear!, And it's a new step a fun- ny two step.
 "Tan- go bug!"_- But now, and some- how, The fun- ny Dog walk is all the town talk.
 9 B^b B^b F⁷ B^b B^b
 In ev-'ry cab - a - ret and danc- ing hall,_- You see them do- ing it, yes,
 In ev-'ry pri- vate home this dance is known. I called a friend of mine up
 12 F⁷ F⁷ D⁷ G⁷ C⁷ F⁷
 one and all,_- If you'll just give me a chance, I'll in - tro- duce this dance:
 on the phone,_- Hear- ing on his Gram- o phone: This "Dog- gone" rag- gy tone:
 17 [A] B^b E^b B^b B^b F⁷
 Get 'way back,_- and snap your fin- gers, Get o- ver Sal- ly, one and all,_-
 21 B^b E^b C⁷ F⁷
 Grab your gal,_- and don't you lin- ger Do that slow_- drag 'round the hall._
 25 B^b E^b B^b F⁷
 Do that step,_- the "Tex- as Tom- my", Drop! Like you're sit ting on a log, Rise
 29 B^b B^b7 E^b E^o B^b F⁷ B^b
 slow, that will show, the dance called "Walk - in' the Dog".

TUBA

WABASH BLUES

236

♩ = 120



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



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



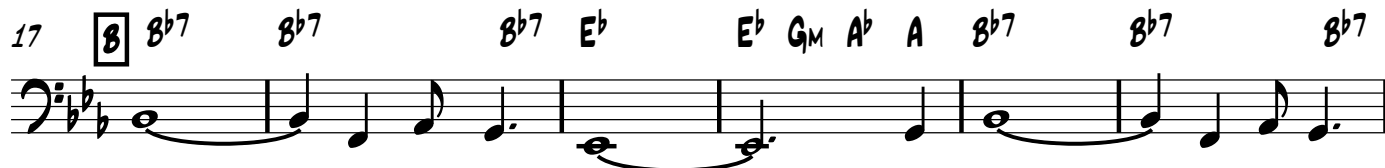
place that's hard to beat but then I longed to roam, My old home - stead



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



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

SOLOS AT B

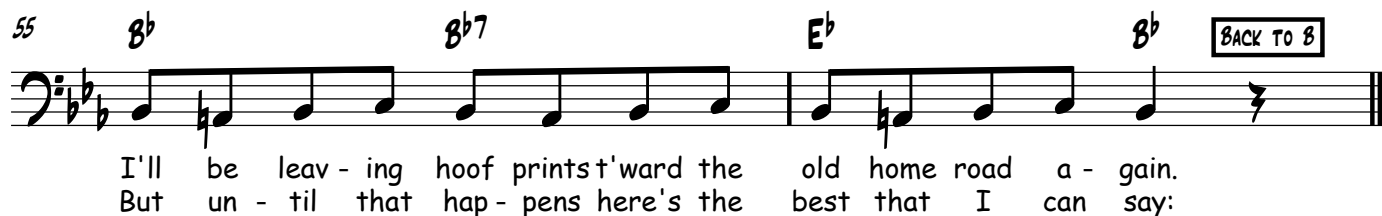
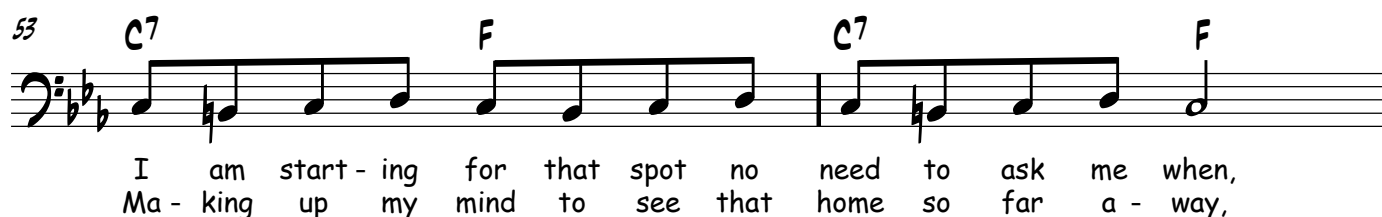
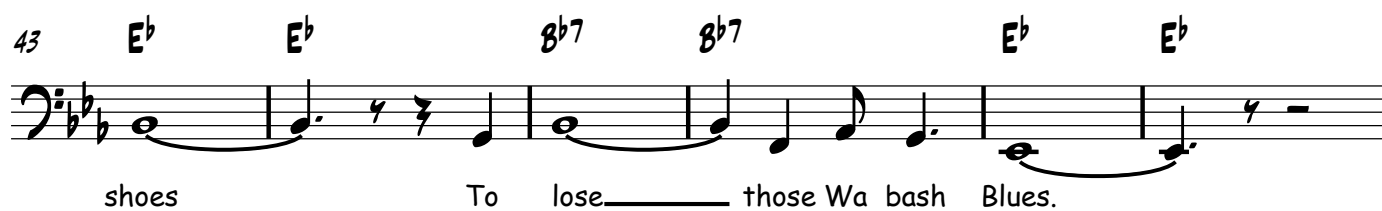
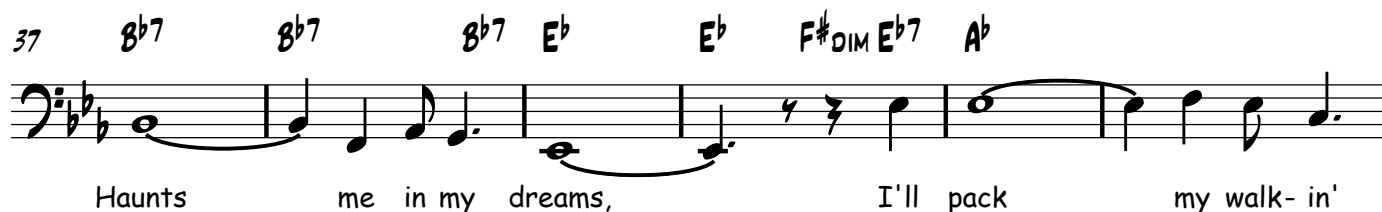
Oh, those Wa bash Blues I know I got my



dues. A lone - some soul am I, I

2

TUBA



Waitin' For The Robert E Lee

238

TUBA

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

5 **F** The whis- tles are blow- **C+** in', the smoke-stacks are show- in', The

Dad- dy and Mam- my, and Eph- riam and Sam- my, On a

9 ropes they are throw- in', ex- cuse me, I'm go- in' to the

C **E7** **F** **C**

moon place light where night you can find them all,

13 **D7** all is har- mo- ni- ous,

G7

While they are wait- in', the ban- jos arc syn- co- pa- tin'.

Ev- en the preach- er, He is the dance- ing teach- er.

B **C** **G+** **C** **C7**

What's that they're say- in'? What's that they're say- in'?

21 Have you been down there? Were you a- round there? If

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

While they keep play- in', hum- min' and sway- in', U's the

25 you ev- er go there you'll al- ways be found there, Why,

C **E7**

good ship Rob- ert Lee that's come to

dog- gone, Here comes my ba- by on the

29 **D7** **G7** **C** **C** **G7/D** **C7/E**

car- ry the cot- ton a- way.

good old Rob- ert E. Lee.

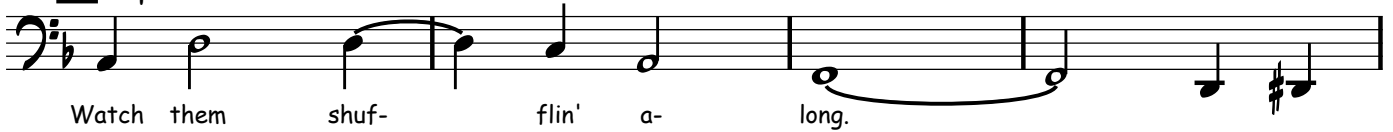
Waitin' For The Robert E Lee

239

TUBA

2

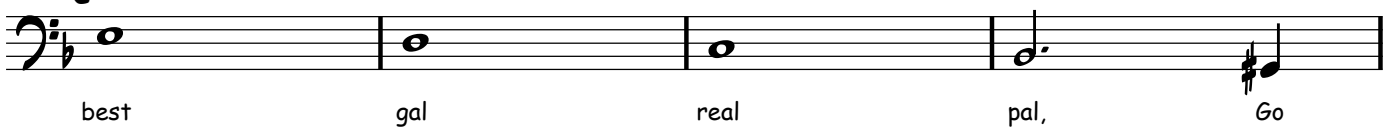
33 **C** F



37 **C7**



41 **C7**



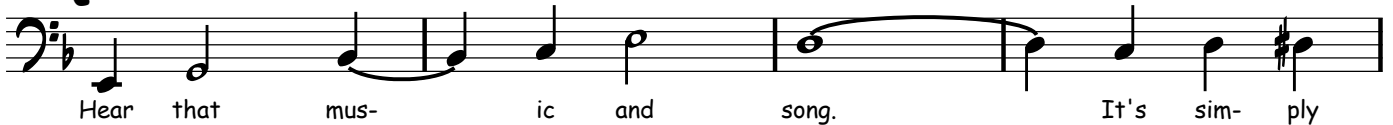
45



49 **D** F



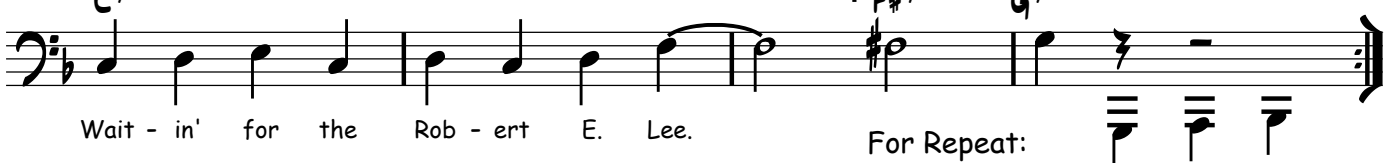
53 **C7**



57 **C7**



61 **C7**



TUBA

WAY DOWN YONDER IN NEW ORLEANS

HENRY CREAMER & J. TURNER LAYTON - 1922



Guess! Where do you think I'm go— in' when the winds start blow in' strong?

Guess! What do you think I'm think in' when you think I'm think in' wrong?



Guess! Where do you think I'm go— in' when the nights start grow in' long? I

Guess! What do you think I'm think in' when I'm think in' all night long? I



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



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

WAY DOWN YONDER IN NEW ORLEANS
TUBA

241

2

17 **B** C⁷ Gm⁷ C⁷ F⁺⁷

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

21 F C⁷ Gm⁷ C⁺⁷ F F^{#07}

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

25 C⁷ Gm⁷ C⁷ F⁺⁷

Cre-ole ba - bies with flash- ing eyes, soft ly whis- per with ten der sighs,

29 F⁷(SUS4) F⁷ Bb⁶ F⁺⁷ Bb A⁷ Ab⁷

Stop! Oh won't you give your la- dy fair, a lit tle smile.

33 G⁷ C⁷(SUS4) C⁷

Stop! you bet your life you'll lin- ger there, a lit- tle while.

37 F Dm F Db⁷

There is hea_ ven right here on earth, with those beau ti- ful queens,
They've got an - gels right here on earth, wear- ing lit - tle blue jeans,

41 F F^{#07} Gm⁷ C⁷ F⁶

way down yon- der in New Or - leans.

WASHINGTON AND LEE SWING

T. ALLEN AND M. SHEAFE - 1910

♩ = 240

A **B^b**



6 Bb

D^o

F7



10 F



14 F

B^b

F7



18 **B** *B^b*



22 B^b

b7

E^b

26 **E^b**

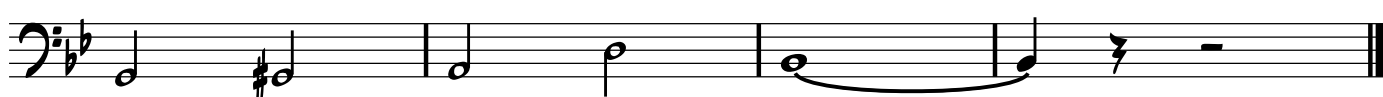
 E° **Bb**

G7



30 C7

F7

Bb

WHEN THE SAINTS

TUBA

F F⁷ B^b B^{dim} F

I am just a wea - ry pil - grim Plod - ding thru this land of
Well I pray each day to heav - en, For the strength to help me
Want to join the heav'nly band, Want to play in the ang - el

7 G⁷ C⁷ F F⁷ B^b

sin; Gett - ing read - y for that ci - ty,
win, I want to be in that pro - cess - ion,
band, Want to hear the trum - pets blow - ing,

12 B^{dim} F C⁷ F

— When the saints come march - ing in. Oh when the
— When the saints come march - ing in.
— When the saints come march - ing in.

[A] F F F F F F F^{#dim}

saints go march - ing in. Oh when the saints go march - ing

6 G^{M7} C⁷ F F⁷

in. Oh lord I want to be in that

10 B^b B^{bM7} F D^{M7} G^{M7} C⁷ F

num - ber. When the saints go march - ing in.

TUBA

WHEN ERASTUS PLAYS HIS OLD KAZOO

♩ = 185



I've heard Cho-pin Wag-ner too— Know their mu-sic thru and thru, I love their
 They say "Ras-tus is so cute— when he starts to toot toot toot— His toot-in'

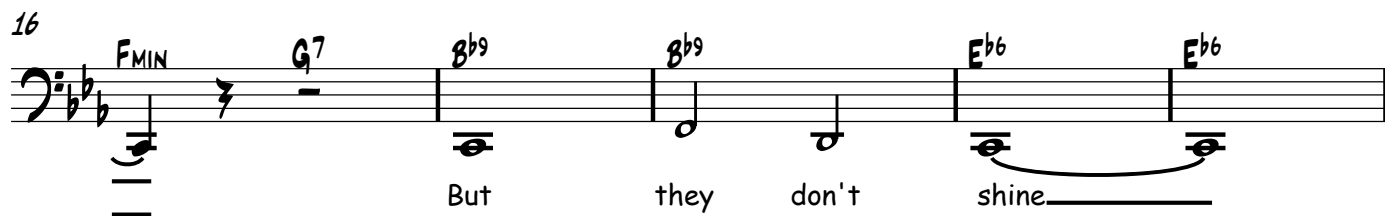


won-der ful mel-o - dies, _____
 cer-tain-ly can't be beat. _____

I've heard Liszt and Rub-en stein,
 Crit-ics all say he's un-ique—



Thought they real-ly were di - vine, - They al ways put me in ec-sta - cies. _____
 They rave ov - er his tech nique His mu - sic cer tain-ly is a treat. _____



But they don't shine _____
 And from his lips, _____



With a cer-tain man in Car - o - line. _____
 Jazz - y notes like sweet mo - las - ses drips. _____

TUBA

2

25 **A** E^b E^b E^b
 Tain't no use to keep your seat— for you sim - ply can't con -

28 E^b B^b7 B^b7 E^b B^b7
 trol your feet— when E - ras - tus plays his old ka - zoo.

33 E^b E^b E^b E^b
 Tho' he plays in just one key— It's a reg - lar low - down sym - pho - ny— when E -

37 B^b7 B^b7 E^b
 ras - tus plays his old Ka - zoo. When he goes

41 G^7 G^7 C^7 C^7
 vo - do - de - o, vo - do - de - o, vo - do - de - o, you can't help sing - ing

45 F F B^b7 B^b7
 Vo - do - de - o, vo - do - de - o, vo - do - de - o, your ears are ring - in'.

49 E^b E^b E^b
 Ev - 'ry op - er - at - tic - star— throws a - way his whole darn

52 E^b B^b7 B^b7 E^b
 re - per toire— when E - ras - tus plays his old ka - zoo.

WHEN THE MIDNIGHT CHOO-CHOO LEAVES FOR ALABAM'

TUBA

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

5 E^b A^b $A^b m$ 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

9 E^b B^b+ E^b B^b+ E^b E^o

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

13 F^7 B^b $B^b o$ B^b

of the folks down home who think of me. That is
o- ver Al- a- ba- ma's new mown hay. I'll be

17 $B^b 7$ F^7 $B^b 7$ $B^b o$ $B^b 7$

why you'll hear me sing- ing mer- ri- ly; When that
glad e- nough to throw my- self a- way.

WHEN THE MIDNIGHT CHOO-CHOO LEAVES FOR ALABAM'

TUBA

247

2 21 8 E_b $Bb7$ E_b

mid- night choo-choo leaves for Al- a- bam', I'll be right

25 $Bb7$ E_b

there, I've got my fare. When I

29 E_b $Bb7$ E_b

see that dust- y haired con- duc- tor- man, I'll grab him

33 $F7$ $Bb7$

by the col- lar And I'll hol- ler, "Al- a- bam! Al- a- bam!"- That's where you

37 C E_b7 A_b

stop this train, That's takin' me home a- gain. Back home where

41 $C7$ Fm $B7$

I'll re- main, Where my hon- ey- lamb am.

45 E_b $G7$ Cm

I will be right there with bells, When that old con- duc- tor yells, "All a-

49 $Bb7$ E_b $Bb7$

board! All a- board! All a- board for Al- a- bam'. When that

TUBA

WHEN YOU WORE A TULIP

248

PERCY WENRICH & JACK MAHONEY - 1914

The musical score is written for a Tuba in the bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody consists of eighth and quarter notes, with some measures containing half notes or whole notes. Chord symbols are placed above the staff at various points: A8b, Eb, Bb, Bb7, Eb, Ebm, Bb, G7, C7, F7, Bb, Bb7, Eb, D7, G7, C7, F7, and Bb. The lyrics are written below the staff, aligned with the notes.

When you wore a tul- ip, a sweet yel- low tul- ip, and
 I wore a big red rose,
 When you ca - ressed me, 'twas then Heav - en blessed me, what a
 bless - ing no one knows.
 You made life cheer- y, when you called me dear- ie, 'twas
 down where the blue grass grows, Your lips were
 sweet- er than jul- ep, when you wore that tul- ip and
 I wore a big red rose.

WHEN YOU'RE A MILLIOIN MILES FROM NOWHERE

249

TUBA

WALTER DONALDSON - 1919

A Gm^7 C^7 $Fmaj^7$ Ab°
 You're a mil- lion miles from no- where, when you're
 5 C^7/G C^7 F
 one lit- tle mile from home. It's the
 9 Gm^7 C^7 Gm^7 C^7
 song of moth- er's tears, That keeps
 13 Bb/F Am/C F Ab°
 ring- ing in your ears. You just
 17 B Gm^7 C^7 $Fmaj^7$ Ab°
 leave the gates of heav- en, When you
 21 C^7 Em^7 A^7 $Bm^7 C^\circ$ A^7/C^\sharp
 leave Moth- er's arms to roam. You're a
 25 D^7 Gm G^7 G^\sharp°
 mil- lion miles from no- where, When you're
 29 F/A Ab° C^7/G C^7 F Bb^7 F
 one lit- tle mile from home.

WHERE DID ROBINSON CRUSOE GO?

YOUNG/LEWIS/ MEYER - 1916

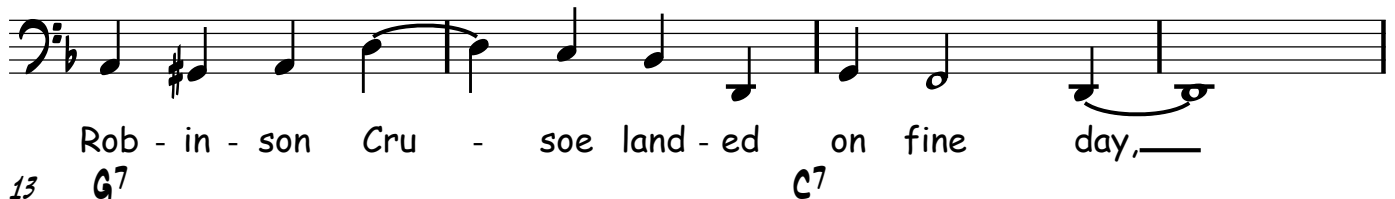
VERSE F

F^oC⁷

5

F^oC⁷

9

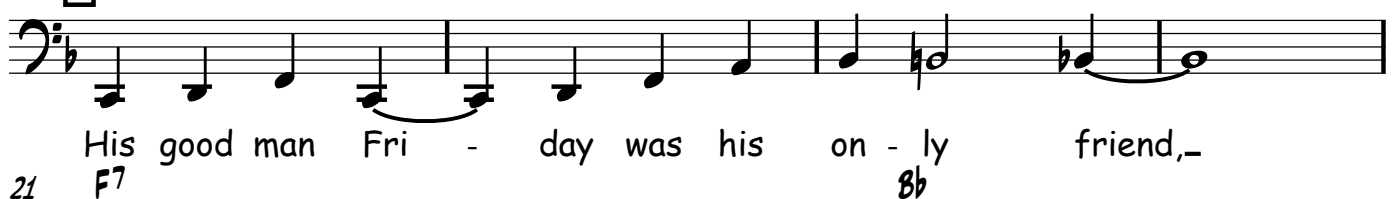
D⁷G⁷

13

G⁷C⁷

17

[A] F

F^oC⁷

21

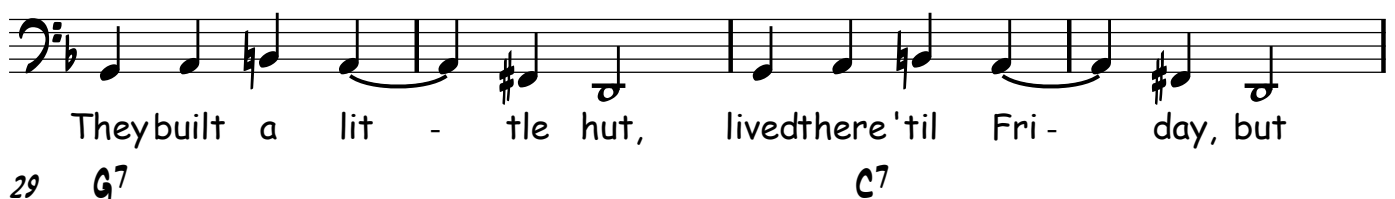
F⁷B^b

25

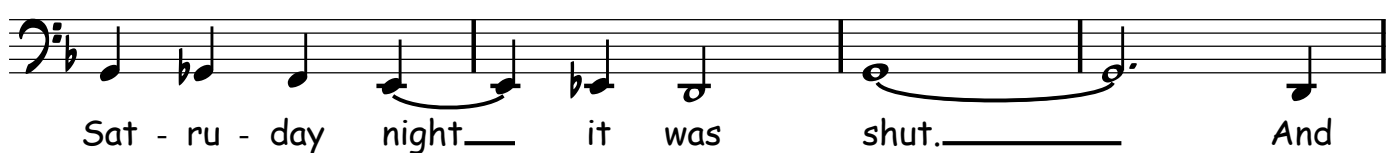
G

D⁷

G

D⁷

29

G⁷C⁷

WHERE DID ROBINSON CREUSOE GO?
TUBA

251

2 33 **B** F **D7**

Where did Rob - in - son Cru - soe go With

37 **G7**

Fri - day on Sat - ur day night? Ev - 'ry

41 **C7**

Sat - ru - day night they would start in to roam,

45 **G7** **Gm7** **C7**

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

49 **C** **D7**

is - land lived wild men in can - ni - bal trim - min' and

53 **G7** **Gm7** **C7**

where there are wild men there must be wild wom - men, so

57 F **D7**

Where did Rob - in - son Cru - soe go With

61 **G7** **C7** F **SOLOS AT "B"**

Fri - day on Sat - ur - day night?

THE WHIFFENPOOF SONG

TUBA

TOD B. GALLOWAY - 1909

The musical score is written for a tuba in a key of three flats (B-flat major or D-flat minor) and 4/4 time. It consists of eight staves of music. The first staff begins with a boxed 'A' and an E-flat major chord. The lyrics 'We're poor lit-tle lambs who have lost our way.' are written below the notes. The second staff starts at measure 5 with an F minor 7 chord and the lyrics 'Baa! Baa! Baa! We're'. The third staff starts at measure 9 with an E-flat major chord and the lyrics 'lit-tle black sheep who have gone a- stray,'. The fourth staff starts at measure 13 with an F minor 7 chord and the lyrics 'Baa! Baa! Baa.'. The fifth staff starts at measure 17 with a boxed 'B' and a C minor chord, followed by the lyrics 'Gen - tle-men song - sters Off on a spree,'. The sixth staff starts at measure 21 with a B-flat 7 chord and the lyrics 'Doomed from here to e- ter- ni- ty.'. The seventh staff starts at measure 25 with a C7 chord and the lyrics 'Lord have mer- cy on such as we,'. The eighth staff starts at measure 29 with a B-flat 7 chord and the lyrics 'Baa! Baa! Baa!'. Chord changes are indicated by letters above the staff at various points.

A E^b
 We're poor lit-tle lambs who have lost our way.

5 Fm⁷ B⁷ E^b B^b7
 Baa! Baa! Baa! We're

9 E^b E^o B^b7
 lit-tle black sheep who have gone a- stray,

13 Fm⁷ B^b7 E^b
 Baa! Baa! Baa.

17 **B** C^m E^m
 Gen - tle-men song - sters Off on a spree,

21 B^b7 B^b+7 E^b E^b7 D⁷ D^b7
 Doomed from here to e- ter- ni- ty.

25 C⁷ Fm⁷
 Lord have mer- cy on such as we,

29 B^b7 E^b A^bm⁶ E^b B^b7
 Baa! Baa! Baa!

WHISPERING

SCHONBERGER - COBURN - V. ROSE - 1920

TUBA

A E_b D^7

Whis- per- ing while you cud- dle near me,

⁵ E_b C^+7 C^7

Whis - per- ing so no one can hear me,

⁹ F^7 Bb^7

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

¹³ E_b Bb^7 Bb^+7

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

¹⁷ **B** E_b D^7

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

²¹ E_b C^+7 C^7

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

²⁵ F^7 Bb^7

Whis- per and say that you be- lieve me,

²⁹ Fm^7 Abm E_b

Whis- per- ing that I love you.

Wild Cherries Rag

TUBA

Ted Snyder - 1909

A

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

B 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

Wild Cherries Rag
TUBA

255

2. $\frac{8}{8}$ 33 \boxed{C} F C/E Dm Db7 C7 3

37 F C7 F C7

41 F C/E Dm Db7 C7 3

45 F C7 F A7

49 \boxed{D} Dm A7 Dm A7 Dm A7

53 F C7 F C7 F Db7(b5) C

57 Db7 C Db7 C

Bass Solo - Stop Time

61 C7 C7 F F G7 G7 C G7 C7

65 Coda D.S Back to "C" al Coda

256

Eugene Lockhart & Ernest Seity - 1919

F+ **A** 8b F+

5 Dear one, the world is

8b D7

wait- ing for the sun- rise,

9 Eb 8b Fm G7

Ev 'ry rose is

13 C7 F7 F+

heav- y with dew. The

17 **B** 8b F+

thrush on high, His

21 8b D7

sleep - y mate is call- ing,

25 Eb 8b Fm G7

And my heart is

29 Ebm6 F7 8b

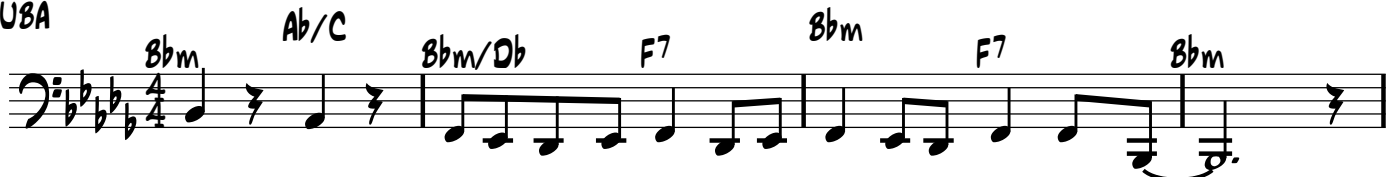
call - - ing you.

THE YAMA YAMA MAN

257

COLLIN DAVIS & KARL HOSCHNA - 1908

TUBA



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,

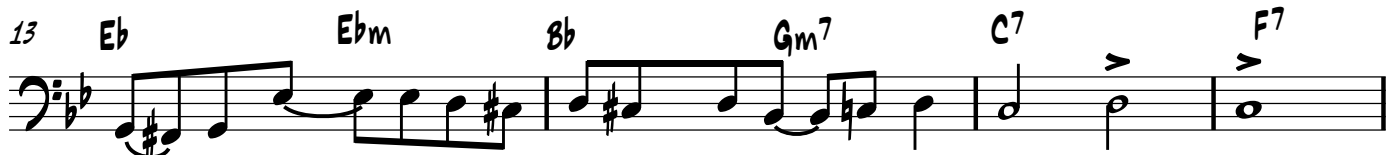


Some big Ya rna man they see, when_ off to bed they go.

But that Ya ma man is there, stand ing right be side your bed!



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



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



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



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

TUBA

YELLOW DOG BLUES

W.C. HANDY 1914



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



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



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



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



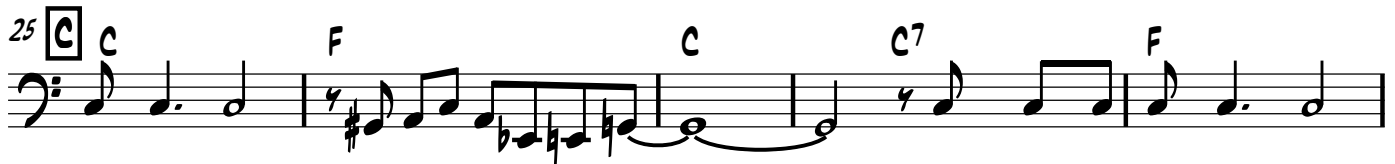
Let - ters come from down in "Bam" And ev - 'ry where that Un - cle Sam —
racce horse, race track no grand stand Is like Old Back an' Buck - shot land..



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

2

TUBA



phone_ rings
kit chen there

But it's_ not_ for me,
is_ a cab_ a - ret,

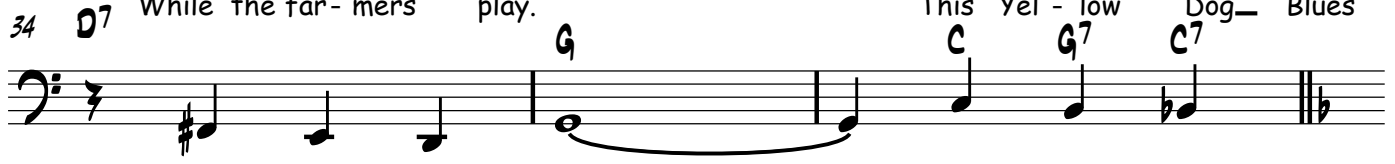
At last_ good ti - dings,
Down where the boll wev'l works



Fill our_ hearts with
While the far - mers

glee,
play.

This mes - sage comes,
This Yel - low Dog_ Blues



from Ten - nes - see.
the live - long day.

Dear Sue your

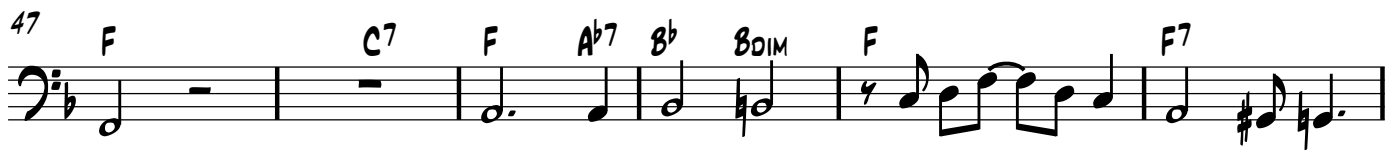


Ea - sy Ri - der struck this burg_ to - day, On a south bound' ratt - ler



side door Pull_ man car.

Seen him here, _ and he was on the



hog. Ea - sy Ri - der's got a stay_ a - way, so he



had to vamp_ it but the hike_ ain't far.

SOLOS AT "D"

He's_



gone where the South - ern

cross the Yel - low

Dog.

YOU'VE GOT TO SEE YOUR MAMA EVERYNIGHT

BILLY ROSE & CON CONRAD - 1923

A B^b $B^b \text{ DIM}$ B^b $B^b \text{ DIM}$ B^b

5 Dadd-y dear- list-en here- your mam-ma's feel-in' blue.

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

9 I don't see much of you, and that will ne-ver do.

B^b $B^b \text{ DIM}$ B^b $B^b \text{ DIM}$ B^b B^7

13 Once a week Ma-ma's cheek Needs a kiss or two.

C^7 F B^b C^7 F

17 I'm not show-in' you the door but I must lay down the law. You've got to

B^b F^7 B^b

21 B^b see Mam-ma ev-'ry- night, Or you can't see Mam-ma at all. You've got to

C F^7

kiss Mam-ma, Treat her right, Or she won't be home when you call.

25 $B^b 7$ $E^b 7$ E^o

If you want my com-pan-y, You can't fif-ty fif-ty me. You've got to

29 B^b F^7 B^b

see Mam-ma ev-'ry night, Or you can't see Mam-ma at all.

YOU'VE GOT TO SEE YOUR MAMA EVERYNIGHT

2 33 **C** B^b F^\sharp $F7$ B^b F^\sharp $F7$

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

37 B^b C_M7 F^\sharp_M7 $F7$ B^b $F7$ B^b

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

41 B^b F^\sharp $F7$ B^b F^\sharp $F7$

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

45 B^b C_M7 F^\sharp_M7 $F7$ B^b $F7$ B^b

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

49 **D** B^b $F7$ B^b

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

53 B^b C $F7$

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

57 B^b E^b E^b7

I don't want the kind of man who gives his love on the in-stal-ment plan you've got to

61 B^b $F7$ B^b

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