

THE
Creole
Jazz
BAND

FAKE BOOK 1

PRE 1923

VER 1.1

E^b



THE CREOLE JAZZ BAND WORDMARK WAS CREATED BY MADELINE KOEBERLING.

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

MADELINE CAN BE CONTACTED THROUGH HER WEBSITE AT:

WWW.MADELINEKOEBERLING.CA

THE Creole Jazz BAND

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

THIS FAKEBOOK HAS BEEN PRODUCED IN THE FOLLOWING VERSIONS:

C TREBLE

B^b TREBLE

E^b TREBLE

BASS CLEF

TUBA (BASS CLEF ONE OCTAVE LOWER)

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

KEVIN YEATES
THE CREOLE JAZZ BAND
KYEATES@YAHOO.COM

12 TH STREET RAG	1	DARDANELLA	54
A GOOD MAN IS HARD TO FIND	2	DARKTOWN STRUTTER'S BALL	56
AFGHANISTAN	3	DEAR OLD SOUTHLAND	58
AFTER THE BALL IS OVER	6	DIXIELAND JAZZ BAND ONE STEP	59
AFTER YOU'VE GONE	4	DOWN AMONG THE SHELTERING PALMS	60
AGGRAVATIN' PAPA	8	DOWN BY THE RIVERSIDE	61
A'INT WE GOT FUN	7	DOWN HOME RAG	64
ALABAMA JUBILEE	18	DOWN IN BORNEO ISLE	62
ALCOHOLIC BLUES	10	DOWN IN HONKY TONK TOWN	66
ALEXANDER'S RAGTIME BAND	12	DOWN IN JUNGLE TOWN	65
ALICE BLUE GOWN	16	DOWN YONDER	68
ALL THE GIRLS GO CRAZY	14	EASY RIDER'S GONE	70
AMAZING GRACE	17	ECCENTRIC	72
AMERICAN PATROL	20	EH LA BAS	71
AND THEY CALLED IT DIXIELAND	19	FIDGETY FEET	74
ANY TIME	21	FLEE AS A BIRD	80
APRIL SHOWERS	22	FLOATIN' DOWN THAT OLD GREEN RIVER	76
AT A GEORGIA CAMP MEETING	23	FLOATIN' DOWN TO COTTON TOWN	82
AT THE DEVIL'S BALL	24	FOOLISH QUESTIONS	84
AT THE JAZZ BAND BALL	26	FRANKIE AND JOHNNIE	81
AUNT HAGAR'S BLUES	27	GRIZZLY BEAR RAG	86
AVALON	29	HE MAY BE YOUR MAN	88
BABY WON'T YOU PLEASE COME HOME	32	HESITATING BLUES	90
BACK TO STORYVILLE	30	HIGH SOCIETY	92
BALLIN' THE JACK	34	HINDUSTAN	95
BEALE STREET BLUES	36	HOT LIPS	96
BLUE AND BROKEN HEARTED	33	I AIN'T GONNA GIVE NOBODY NONE OF MY JELLY ROLL....	98
BLUES MY NAUGHTY SWEETIE GIVES TO ME .	40	I CAN'T LET 'EM SUFFER	100
BLUIN' THE BLUES	38	I NEVER KNEW I COULD LOVE ANYBODY	102
BY THE LIGHT OF THE SILVERY MOON	42	I WANT TO DO THE BEAR CAT DANCE	103
CARELESS LOVE	44	I WISH I COULD SHIMMY LIKE MY SISTER KATE	104
CHICAGO	45	IDA, SWEET AS APPLE CIDER	106
CHINA BOY	48	IF YOU WERE THE ONLY GIRL IN THE WORLD	110
CHINATOWN, MY CHINATOWN	46	INDIANA	108
CLEOPATRA HAD A JAZZ BAND	50	JA DA	111
CREOLE BELLES	52	JAPANESE SANDMAN	118
CURSE OF AN ACHING HEART	49		

JAZZ BABY	112	RIVERSIDE BLUES.....	169
JAZZ ME BLUES	114	ROCK A BYE YOUR BABY	170
JELLY ROLL BLUES	116	ROSE OF PICARDY	172
JUST A LITTLE WHILE TO STAY HERE	119	ROSE OF WASHINGTON SQUARE	174
KING CHANTICLEER.....	120	ROSE ROOM	173
LASSES CANDY	122	ROYAL GARDEN BLUES	180
LASSUS TROMBONE	123	RUFE JOHNSONS' HARMONY BAND	176
LAZY DADDY	124	RUNNIN' WILD	178
LIMEHOUSE BLUES	126	SAILING DOWN CHESAPEKE BAY	182
LIVERY STABLE BLUES (VOCAL)	128	SAN	184
LIVERY STABLE BLUES	130	SATANIC BLUES	181
LONG GONE	132	SECOND HAND ROSE	186
LOVE NEST	136	SENSATION	191
LOVIN' SAM	134	SHAKE IT AND BREAK IT	188
MA, HE'S MAKING EYES AT ME	137	SHEIK OF ARABY	192
MAMA DON'T ALLOW	138	SINGIN' THE BLUES	190
MANDY	139	SISTER KATE	104
MARGIE	140	SKELETON JANGLE	194
MEMPHIS BLUES	142	SOBBIN' BLUES	196
MIDNIGHT IN MOSCOW	143	SOME OF THESE DAYS	198
MISSOURI WALTZ	144	SOME SWEET DAY	199
MY BUCKET'S GOT A HOLE IN IT	150	SOMEBODY STOLE MY GAL	202
MY DADDY ROCKS ME	146	SOMEDAY SWEETHEART	200
MY HONEY'S LOVIN' ARMS	148	ST. JAMES INFIRMARY	203
OH	153	ST. LOUIS BLUES	207
OH BY JINGO	152	STOCKYARD STRUT	204
OH DIDN'T HE RAMBLE	151	STORYVILLE BLUES	212
OLD RUGGED CROSS	156	STRUT MISS LIZZIE	208
OLE MISS	154	STUMBLING	211
ON THE ALAMO	157	SUEZ	212
ORY'S CREOLE TROMBONE	158	SWANEE	214
OSTRICH WALK	160	T'AIN'T NOBODY'S BUSINESS IF I DO	216
OVER THE WAVES	162	TAIN'T NOTHIN ELSE BUT JAZZ	215
PANAMA	164	TAKE ME TO THE LAND OF JAZZ	218
PEARLS	166	THAT DA DA STRAIN	225
POOR BUTTERFLY	163	THAT DIXIE JAZZ	220
PRETTY BABY	168	THAT'S A PLENTY	222

THERE'LL BE SOME CHANGES MADE	228
TIGER RAG	226
TIL WE MEET AGAIN	229
TISHOMINGO BLUES	230
TOOT, TOOT, TOOTSIE	232
TUCK ME TO SLEEP.....	233
UNDER THE BAMBOO TREE	234
WABASH BLUES	236
WAITIN' FOR THE ROBERT E LEE	238
WALKIN' THE DOG	235
WASHINGTON AND LEE SWING	242
WAY DOWN YONDER IN NEW ORLEANS	240
WHEN RAGTIME ROSIE RAGGED THE ROSARY... ..	244
WHEN THE MIDNIGHT CHOO CHOO LEAVES	246
WHEN THE SAINTS	243
WHEN YOU WORE A TULIP	248
WHEN YOU'RE A MILLION MILES FROM NOWHERE	249
WHERE DID ROBINSON CRUSOE GO	250
WHIFFENPOOF SONG	252
WHISPERING	253
WILD CHERRIES RAG	254
WORLD IS WAITING FOR THE SUNRISE	256
YAMA YAMA MAN	257
YELLOW DOG BLUES	258
YOU'VE GOT TO SEE YOUR MAMA EV'RY NIGHT	260

E^b TREBLE

12TH STREET RAG

EUDAY L. BOWMAN - 1914

Chords: G7, G7, G7, G7, G#7

A 5 Chords: C, G7

9 Chords: G7, C

13 Chords: C, G7

17 Chords: D7, G7

B 21 Chords: C, G7

25 Chords: G7, C

29 Chords: C, C7, F, G#7

33 Chords: C, D7, G7, C, F7, C

STANDARD DOO WACK-A-DOO CHORUS

BACK TO TOP WITH INTRO ETC

37 **A** Chords: C, G7

♩ = 100
E^b TREBLE

A GOOD MAN IS HARD TO FIND

2

1 **A** G A⁹ D⁷ G G[#] DIM D⁷

5 G G^M D G[#] DIM A⁷ D

9 A⁷ D A D⁷

13 **B** E⁷ E⁷ A⁷ A⁷

17 D⁷ D⁷ G

20 E⁷ E⁷

23 A⁷ A⁷ D⁷ G G^M G D[#]7 D⁷

27 G G G D[#]7 D⁷ G

31 A⁷ D⁷ G D⁷ G D⁷

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

Afghanistan

3

E^b TREBLE

William Wilander & Harry Donnelly - 1920

A Dm D^o Gm/D Dm

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

5 D⁷ Gm Dm Break A⁷ Break

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

9 Dm D^o Gm/D Dm

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

13 D⁷ Gm A⁷/C# A⁷ Dm C⁷

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

17 **B** C⁷ Cmaj⁷ C⁷ F F/A Fm/A

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

21 Gm Gm⁷ C⁷ F G#^o Break - Unison 1 bar

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

25 C⁷ Cmaj⁷ C⁷ F E⁷/G#

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

29 Gm A⁷/C# Dm G⁷ C⁷ F

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

17 **B** C C_{M^6} F^9 E_8 TREBLE G B_{M^7} E7

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

21 A D^9 G7

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

25 C C_{M^6} F^9 G B_{M^7} E9

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

29 A_{M^7} E7 A_{M^7} C_{M^6} F^9 G $F\#_{M^7}$ B7

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

32 E_{M^7} $C\#_{DIM^7}$ D G^6 E7 A_{M^7} D^7 G^6 G7

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

SOLOS AT "B"

AFTER THE BALL

CHARLES K HARRIS - 1891

♩ = 100

The musical score is written in E-flat major (one flat) and 3/4 time. It consists of ten staves of music. The tempo is marked as ♩ = 100. The score includes various chords and section markers:

- Staff 1: Chords F, C7.
- Staff 2: Chords C7, F.
- Staff 3: Section marker **A**, chords F, A7, Dm.
- Staff 4: Chords B^b, B^bdim7, F, D7, G7, C7, F.
- Staff 5: Chords Dm, A7, B^b, C7, F.
- Staff 6: Section marker **B**, chords B^b, B^bdim, F, G7, C7, F.
- Staff 7: Chords F, F, A7, Dm, B^b.
- Staff 8: Chords B^o, F, D7, G7, C7, F.
- Staff 9: Section marker **C**, chords F, C7.
- Staff 10: Chords C7, C^o7, C7, F.
- Staff 11: Section marker **D**, chords F, D7, G7.
- Staff 12: Chords C7, F, G7, C7, F.

AIN'T WE GOT FUN

KAHN & EGAN ⁷ WHITING
1921

♩ = 185

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

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

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

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

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

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

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

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

Aggravatin' Papa

8

E^b TREBLE

Roy Turk & Russell Robinson - 1922

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

5 C He lives in Birm- ing- ham, G7 'Way down in Al- a- bam'. C C#° Now the

9 G7 D7 G A7 D7 oth- er night, He had a fight with a gal named Man- dy Brymm, And she

13 G D7 Am7 D7 G7 plain- ly sta- ted she was ag- gra- va- ted, An she shout- ed out to him:

Aggravatin' Papa

E♭ TREBLE

9

2 17 **B** C A7 D7 G7 C

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

21 C A7 D7 G7 C C7

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

25 F C C7 F C A7

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

29 C#7 G7 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 C A7 D7 G7 C C7

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

37 E B7 G7

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 C7 F F F#° F#°

41

Just treat me pret- ty, Be nice and sweet, 'Cause I pos- sess a fort- y four that don't re- peat!

You best be care- ful,- As you can be, 'Cause I can beat you do -in' what you're doin to me,
Once you were stead- y Once you were true, But pa- pa, now sweet ma- ma can't de- pend on you,

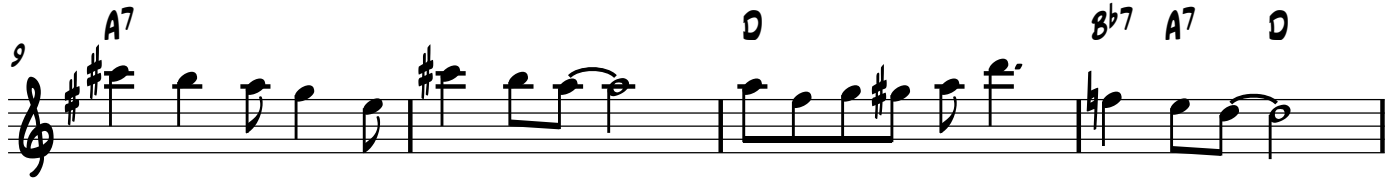
45 C A7 D7 G7 C C7 F Fm C G7

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

E^b TREBLE

ALCOHOLIC BLUES

ALBERT VON TILZER 1919



ALCOHOLIC BLUES

E♭ TREBLE

2

33 D

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

37 G G^M #D

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

40 A⁷

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

SOLOS AT "D"

43 D B^{b7} A⁷ 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

VERSE

A A⁷ D E⁷

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

5 A B⁷

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

8 E⁷ A D

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

12 E⁷ A A⁷ D A⁰

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

15 A E⁷ A A⁷

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

E♭ TREBLE

17 **D** **D** **A7** **D**
 hear, Come on and hear, Al ex an - der's Rag time Band. Come on and

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

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

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

29 **E** **E7** **A** **A**
 That's just the best - est band what am, ho ney lamb. Come on a

33 **D** **D** **A7** **D**
 long. Come on a long. Let me take you by the hand. Up to the

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

41 **D7** **D7** **G** **F** **D^{dim}** **D**
 care to hear the Swa - nee Ri - ver played in rag - time. Come on and

45 **D** **D** **A7** **D**
 hear, Come on and hear, Al - ex an - der's Rag - time Band,

ALL THE GIRLS GO CRAZY

KID ORY 1916

♩ = 100

STOP TIME-2 BARS:

A C C C C G D7

STOP TIME-2 BARS:

6 G G7 C C C C G

12 D7 G G7

SOLOS BEGIN HERE

All the

17 **B** G D7

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 G G7 C

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 G D7

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

30 G G7

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

ON TO "C" AFTER LAST SOLO:

THE GIRLS GO CRAZY 'BOUT THE WAY I WALK

E8 TREBLE

CHORUS: 1ST TIME SOFT:

33 C C G

37 D7 G G7 C

42 G

45 D7 G G7

49 D C CLIMAX CHORUS: AD LIB: G D7

55 G G7 C G

60 D7 G C7 G

E^b TREBLE

ALICE BLUE GOWN (4/4)

MCCARTHY/TIERNEY - 1919

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 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: A, A, A7, G#7, G7, F#7, B7, C#m7, D°, B7/D#, E7, B7, Bm, E7, C#7, D#m7, E°, C#7/E#, Bm, B#°, A/C#, G9, F#7, Bm, E7, A, Dm, A

AMAZING GRACE

Musical notation for the first system, measures 1-4. Chords: D, D7, G, D. Lyrics: A - ma - zing grace, how sweet the sound, That T'was grace that taught my heart to fear, And Through ma - ny dang - ers toils and snares, we

Musical notation for the second system, measures 5-8. Chords: D, A7. Lyrics: saved grace have a my al - 3 wretch fears - rea - dy like re - dy me. re - lieved. come. I How T'was

Musical notation for the third system, measures 9-12. Chords: D, G, D. Lyrics: once pre - cious grace was lost did that brought but us now grace safe am ap - pear, thus found, far, was the and

Musical notation for the fourth system, measures 13-16. Chords: Bm, A, D. Lyrics: blind hour grace but I will 3 now first lead I be - us see. lieved. home.

ALABAMA JUBILEE

Man- do lins, - vi - o - lins, - Ev - ry - bod - y tun - in' up, the fun be - gins,
 Com ethis way, - don't de - lay, - Bet - ter hur - ry hon - ey dear, or you'll be miss - in'
 Mu - sic sweet, rag time treat, Goes right to you head and trick - les
 to your feet. - It's a re mind - er a mem - o - ry find - er of
 nights down in old Al - a bam: You ought to
 see Dea con Jones when he rat - tles them bones, Old Par son Brown danc - in'
 'round like a clown, Aunt Jem - i - ma who is past eight - y three
 Shout - in "I'm full - o' pep! Wtach yo' step, watch yo' step!" One leg - ged Joe - danced a -
 round on his toe, - Threw a - way his cane and hol lered, "Let her go!" - Oh Hon ey
 Hail, Hail, the gang's all here for an Al - a - bam a Jub - i - lee. -

AND THEY CALLED IT DIXIELAND

19

E^b TREBLE

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

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

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

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

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

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

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

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

American Patrol

E^b TREBLE

F.W. Meacham - 1891

A

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains the first measure of the piece, starting with a repeat sign. A chord symbol 'D' is placed above the first measure.

Musical staff 2: Continuation of the melody. Chord symbols 'A7', 'D', 'E7', and 'A7' are placed above the staff.

Musical staff 3: Continuation of the melody. Chord symbols 'D' and 'D7' are placed above the staff.

Musical staff 4: Continuation of the melody. Chord symbols 'G', 'Em7', 'A7', and 'D' are placed above the staff.

Musical staff 5: Continuation of the melody. A boxed chord symbol 'B' is placed above the first measure, followed by 'A7' and 'D'.

Musical staff 6: Continuation of the melody. Chord symbols 'A7' and 'D7' are placed above the staff.

Musical staff 7: Continuation of the melody. Chord symbols 'G', 'D', 'A#°', and 'Bm' are placed above the staff.

Musical staff 8: Continuation of the melody, ending with a double bar line. Chord symbols 'G', 'D', 'A7', and 'D' are placed above the staff.

ANY TIME

E^b TREBLE

HERBERT LAWSON ? IN 1921

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.

APRIL SHOWERS

22

LOUIS SILVERS & BUD DESYLVA
1921

E^b TREBLE

8⁷ E 8⁷

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

Detailed description: This block contains the first six measures of the song. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A double bar line occurs after the second measure. The melody continues with quarter notes D5, E5, and F5, followed by quarter notes G5, A5, and B5. The final measure has a quarter note C6 and a quarter rest.

7 E C#7 F#M

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

Detailed description: This block contains measures 7 through 12. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A double bar line is after the eighth measure. The melody continues with quarter notes D5, E5, and F5, followed by quarter notes G5, A5, and B5. The final measure has a quarter note C6 and a quarter rest.

13 F#7 B7

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

Detailed description: This block contains measures 13 through 17. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A double bar line is after the 14th measure. The melody continues with quarter notes D5, E5, and F5, followed by quarter notes G5, A5, and B5. The final measure has a quarter note C6 and a quarter rest.

18 E C#7

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

Detailed description: This block contains measures 18 through 23. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A double bar line is after the 19th measure. The melody continues with quarter notes D5, E5, and F5, followed by quarter notes G5, A5, and B5. The final measure has a quarter note C6 and a quarter rest.

24 F#M A Am E

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

Detailed description: This block contains measures 24 through 28. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A double bar line is after the 25th measure. The melody continues with quarter notes D5, E5, and F5, followed by quarter notes G5, A5, and B5. The final measure has a quarter note C6 and a quarter rest.

29 C#7 F#7 B7 E

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

Detailed description: This block contains measures 29 through 33. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A double bar line is after the 30th measure. The melody continues with quarter notes D5, E5, and F5, followed by quarter notes G5, A5, and B5. The final measure has a quarter note C6 and a quarter rest.

AT A GEORGIA CAMP MEETING

E^b TREBLE

2 BARS UNISON W/ CLARINET TRILL

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 1-4. Chords: G, D7, G.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 5-10. Chords: G, G7, C, G, D7, G. Section marker 'A' is above measure 5.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 11-16. Chords: A7, D7, G, G7, C, G.

2 BARS UNISON

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 17-20. Chords: G, D7, G.

FINE

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 21-26. Chords: D7, G, D7. Section marker 'B' is above measure 21.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 27-32. Chords: E^odim, G, D7, G, G, G7.

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 33-38. Chords: C, C^odim, G, E7, A7, D7, G.

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

At The Devil's Ball

24

E^b TREBLE

Irving Berlin - 1913

A F#m

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

4 F#m E7

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

7 A C#7 F#m

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

10 F#m

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

13 B7 E7

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

At The Devil's Ball

E♭ TREBLE

25

17 **B** A B7

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

21 E7 A A#° E7 A A#°

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

25 B7 E7

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

29 **C** A B7

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

33 E7 A E7 A A7

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

37 D C#7 F#m B7 B7 E7 B7 E7

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

41 B7 E7 A

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

AT THE JAZZ BAND BALL

♩ = 180

ORIGINAL DIXIELAND JAZZ BAND - 1918

The musical score is written in E-flat treble clef, 4/4 time, with a tempo of 180. It consists of ten staves of music. The key signature has one flat (B-flat). The score includes various chords and a repeat sign at the end.

Staff 1: Measure 1 starts with a boxed 'A' and an E_M chord. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The staff ends with a repeat sign.

Staff 2: Measure 5 starts with a D^7 chord. The melody continues with quarter notes D5, E5, F5, and G5. The staff ends with a repeat sign.

Staff 3: Measure 9 starts with an E_M chord. The melody continues with quarter notes G5, A5, B5, and C6. The staff ends with a repeat sign.

Staff 4: Measure 13 starts with an A^7 chord. The melody continues with quarter notes D6, E6, F6, and G6. The staff ends with a repeat sign.

Staff 5: Measure 17 starts with a boxed 'B' and an E^7 chord. The melody continues with quarter notes A6, B6, C7, and D7. The staff ends with a repeat sign.

Staff 6: Measure 23 starts with a G chord. The melody continues with quarter notes E7, F7, G7, and A7. The staff ends with a repeat sign.

Staff 7: Measure 28 starts with a C chord. The melody continues with quarter notes B7, C8, D8, and E8. The staff ends with a repeat sign.

Staff 8: Measure 33 starts with an E^7 chord. The melody continues with quarter notes F8, G8, A8, and B8. The staff ends with a repeat sign.

Staff 9: Measure 38 starts with a G chord. The melody continues with quarter notes C9, D9, E9, and F9. The staff ends with a repeat sign.

Staff 10: Measure 43 starts with an A^7 chord. The melody continues with quarter notes G9, A9, B9, and C10. The staff ends with a repeat sign.

E^b TREBLE

AUNT HAGAR'S BLUES

W.C. HANDY 1921

1 A C

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

5 F7 D_M G7 C C[♯]0

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

9 D_M7 G7 C C7 F F_M C G7

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

13 B C

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

17 F7 G7 C

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

21 F7 G7 C F7 C

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

AVALON

AL JOLSON 1920

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

Chords: A, A7, D, A7, D, A7, A7, C#7, C7, B7, B7, Gm6, Em, C#7, C7, B7, Em7, A7, D.

BACK TO STORYVILLE

E^b TREBLE

LOUIS ARMSTRONG

1 **A** C⁷ G^m7 C[#]7

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

3 C⁷ F⁷

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

6 C G⁷ C G⁷

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

9 **B** C⁷ G^m7 C⁷

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

12 F⁷ F⁷

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

15 G⁷ C G⁷

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

BACK TO STORYVILLE

E♭ TREBLE

2

17 **C** F E7 A
 ca-fe- called "The Pup" that's nev-er- shut, so you can

19 Dm7 G7 C C7
 drop a round most an-y-time you choose. There's a

21 F E7 Am
 la- dy tailored- up in some-thin' cut low, she

23 A♭7 D7 G7
 rolls the ol' pi- an- o with the "Jel-ly- Roll Blues". Goin'

25 **D** C7 Gm7 C7
 back to Sto-ry-ville, I'm gon- na' take my horn, my nif-ty suit, my brush and comb.

28 F7
 Oh I just can't wait un-til I'm back where I was born,

31 C G7 C G7
 My Sto-ry-ville, my home.

E^b TREBLE

BABY WON'T YOU PLEASE COME HOME

32

CLARENCE WILLIAMS AND
CHARLES WARFIELD - 1919

G B^b0 A⁷ D⁷ G B^b0

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

4 A⁷ D⁷ G B⁷ B⁷b⁵ E_M B⁺ E_M⁷ A⁷ D⁷

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

9 G B^b0 A⁷ D⁷ G⁷ C

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

13 E_M⁷ A⁷ D⁷ D[#]0 E_M⁷ A⁷ D⁷

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

17 A⁷ G B⁷ E⁷ A⁷ E_M⁷

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

20 A⁷ D⁷ D[#]0 E_M A⁷ E^b9 D⁷

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

25 G B⁷ E⁷ A_M⁷ C B⁷

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

29 C C[#]0 G F⁷b⁵ E⁷ A⁷ D⁷ G

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

Blue (And Broken Hearted)

E^b TREBLE

Lou Handman - 1922

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

Blue, and bro- ken heart- ed.

There was a time I was jol- ly,

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

Blue, and oh! so lone- ly,

True, I want you on- ly.

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

you're blue too.

A G E^o

5 87 E⁷

9 Am Cm D⁷

13 G A⁷ D⁷ D^{#+}

B G E^o

17 87 E⁷

21 Am Cm G Em C

25 Cm D⁷ G Cm G

BALLIN' THE JACK

34

E^b TREBLE

CHRIS SMITH - 1913

A E F#7 B7 C7

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 A7 D#° D7 E7

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 C7 B B7

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

9 **B** E F#7 B7 C7

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 A7 D#° D7 Eb7

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 C7 B D7

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

BALLIN' THE JACK
E♭ TREBLE


2

17 **C** **E7** **A7**

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


20 **A7** **D7**

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

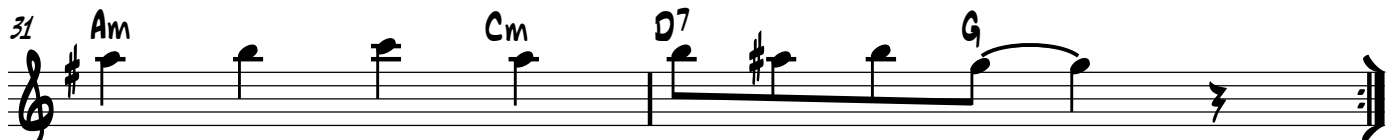
23 **G** **B7** **C7** **B7**

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

25 **D** **E7** **E7** **A7**

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

28 **E7** **G** **B7** **Em** **E7**

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

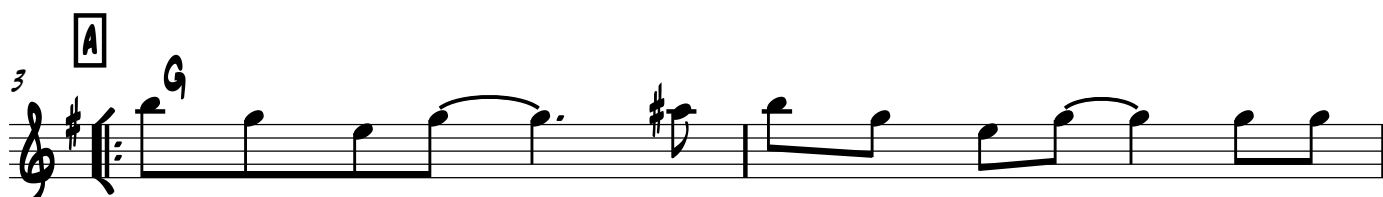
SOLOS AT "C"

31 **Am** **Cm** **D7** **G**

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

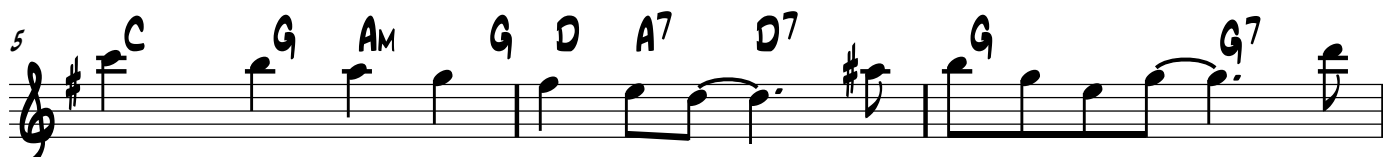
BEALE ST. BLUES

E^b TREBLE

You'll



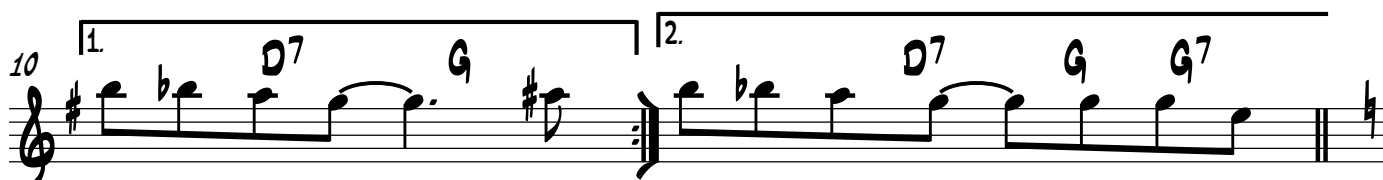
see pret - ty Browns_ in beau - ti - ful gowns,_ You'll see
 see Hog - Nose rest - 'rants and Chit - lin Ca - fe's,_ You'll see
 Beale Street Could talk,_ If Beale Street could talk,_ Mar - ried



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

E♭ TREBLE

12 B C G⁷ C C⁷

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 F FM C

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 G⁷ F

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 C C⁷ F FM C E7 F7
IF GOING BACK TO "A"

Well I'm
 I'd

2 29 C G E^b7 E^b TREBLE G G7 SOLOS

pp F

33 C7 E^b7 G7 F#7 F7 E7

37 A7 D7 G D7 G D7

41 D G G7

45 C7 E^b7 G F#7 F7 E7

49 A7 D7 G D7

53 E E^b7 G D7 G

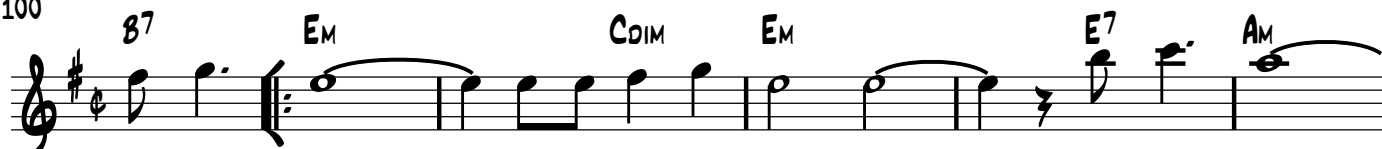
pp F

E^b TREBLE

BLUES MY NAUGHTY SWEETIE GIVES TO ME

1919

♩ = 100



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



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



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



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



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



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

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

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

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

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

E^b TREBLE

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.

BY THE LIGHT OF THE SILVERY MOON

E♭ TREBLE

2

17 **B** **A** **B7** **C#7**

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

21 **E7** **A** **A#0** **E7**

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

25 **A** **D** **F#7** **Bm** **F#7** **Bm**

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

29 **A** **A7** **B7** **Dm** **F#m**

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

31 **C#7** **F#7** **B7** **A** **E7** **A**

soon, By the sil-ve-ry Moon.

6 **A** **D** **A7** **D** **D**

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

6 **B7** **E7** **A7** **D** **D7** **#**

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

11 **G** **G^M** **D** **A7** **D** **A7**

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

17 **B** **D** **A7** **D** **D** **B7** **E7**

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

24 **A7** **D** **D7** **G** **G^M**

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

29 **D** **A7** **D** **A7**

bad boys could not both - er me. _____

33 **C** **D** **A7** **D** **D** **B7** **E7**

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

40 **A7** **D** **D7** **G** **G^M**

_____ Now I wear my a _____ pron high, and he

45 **D** **A7** **D** **A7**

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

FRED FISHER - 1922

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

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

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

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

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

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

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

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

CHINATOWN, MY CHINATOWN

E^b TREBLE

JEAN SCHWARTZ & WILLIAM JEROME - 1906

When the town is fast a- sleep,

5 And it's mid- night in the sky,

9 That's the time the fes- tive Chink,

13 Starts to wink his oth- er eye.

17 Starts to wink his dream- y eye,

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

CHINATOWN, MY CHINATOWN

E♭ TREBLE

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

29 A E7
 Where the lights are low,

33 E7 C#7 F#m
 Hearts that know no oth- er land

37 B7 E7 E+7
 Drift- ing to and fro.

41 **B** A E+7 A
 Dream- y, dream- y, Chi- na- town,

45 A A7 A+7 D F#7/C# Bm
 Al- mond eyes of brown,

49 D Dm^b A Em^b/G F#7
 Hearts seem light and life seems bright, In

53 B7 E7 A A#° Bm7 E7
 dream- y Chi- na- town.

CHINA BOY

WINFREE/BOUDELJE - 1922

♩ = 160

A **D**
 Chi - na boy go sleep,

5 **D** **D** **C#7** **C7** **B7**
 Close your eyes don't peep,

9 **E7**
 Sand - man soon will come,

13 **Gm** **D** **C7**
 While I soft - ly hum.

17 **B** **F** **C7** **F**
 Bud - dha smiles on you,

21 **F** **C7** **F**
 Moon - man loves you too. So,

25 **F** **C7** **F** **A7**
 while their watch they keep,

29 **D** **A7** **D**
 Chi - na boy go sleep.

THE CURSE OF AN ACHING HEART

E^b TREBLE

AL PIANTADOSI - 1913

C Cm G G^o D⁷
 You

5 **A** G G^o G G⁷
 made me what I am to-day, I

9 C Cm G
 hope you're sat-is-fied. You

13 D⁷ G D⁷ G
 dragged me down and down un-til the

17 A⁷ D⁷
 soul with-in me died. You

21 **B** G G^o G G⁷
 shat-tered each and ev-'ry dream, You

25 C F^{#7} B⁷ C^{#m} D^o B⁷/D[#]
 fooled me from the start. And

29 C C^{#o} G/D B⁷ E⁷
 though you're not true I still love you, That's the

33 A⁷ D⁷ G
 curse of an ach-ing heart.

Cleopatra Had A Jazz Band

E^b TREBLE

Jack Coogan & Jimmy Morgan - 1917

4

A E C#7 F#7 B7 E

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

5

E G#m G F#m F#7 B7 B^o B7 B⁺

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

9

E C#7 F#7 B7 C^o C#m D#^o

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

13

C#m⁶ F#7 C#m⁶ F#7 C#m⁶ F#7 B7 G#m G

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

Cleopatra Had A Jazz Band
Eb TREBLE

2 17 **B** F#7 B7 E G#m G
jazz band, In her cas-tle on the Nile. Ev-'ry night she gave a

21 F#7 B7 E7 C#7 C#7
jazz dance, In her queer E-gyp-tian style. She won Marc

25 F#7 C#m6 C7 B7 E/G# F#m E G#m/D#C#m7
An-to-ny, With her syn-co-pa-ted har-mo-ny. And while they

29 B7 D°F#7/C# F#7 B7 G#m G
played, She swayed. She knew she had him all the while. In the sha-dow of the

33 **C** F#7 B7 E G°
pyr-a-mids, 'Neath the old E-gyp-tian moon, A Sphinx was

37 F#m7 B7 E7 D#7(b5) G# G#° G#7 A7 G#7
look-ing on and said: "There'll be a wed-ding soon". But the

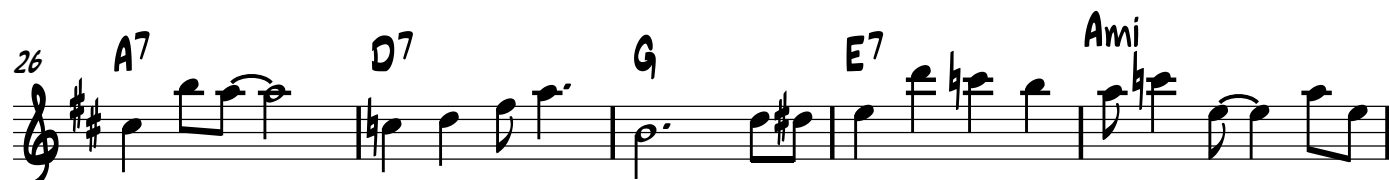
41 C#7 F#7 B7 E G#m G
real his-tor-ic scan-dal, was Cle-o lost her san-dal as she

45 F#m6 B7 F#m6 B7 E
danced to the strains of the E-gyp-tian jazz band tune.

E^b TREBLE

CREOLE BELLES

1900



E♭ TREBLE

2 INTERLUDE

35 D7 D° D7 F G7 NC

My Cre - ole
When stars

39 [B] C G D7 G

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

46 G C G

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

51 D7 G

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

55 [C] G A7 D7 G G D7

61 D7 G G A7 D7

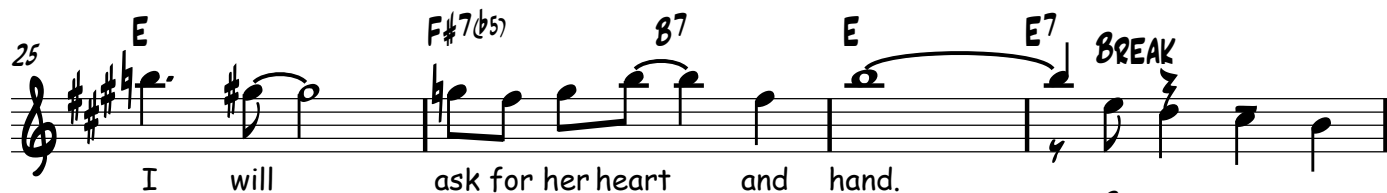
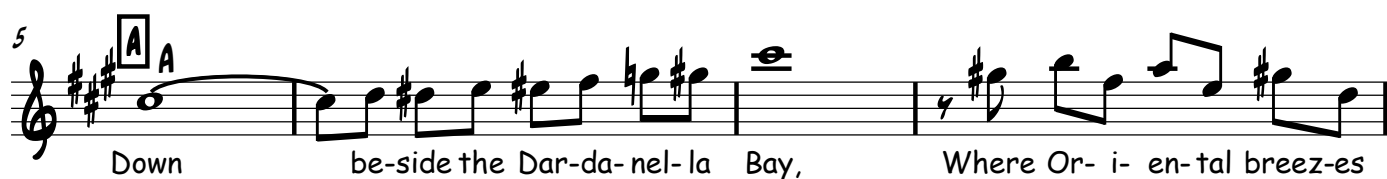
66 G E7 Ami A7 D7 G

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

E^b TREBLE

DARDANELLA

FELIX BERNARD & JOHNNY BLACK - 1919

BREAK
BASS

2 29 **C** **A** **E7** **A**
Oh, sweet Dar-da-nel-la, I love your ha-rem eyes.

33 **A** **E7** **A**
I'm a luck-y fel-low To cap-ture-such a prize. Oh Al-lah

37 **D** **A** **F#7**
knows my love for you, And he tells you to be true, Dar-da-

41 **B7** **E7** **BREAK 1 BAR**
nel-la, oh hear my sigh, My Or-i-en-tal,

45 **D** **A** **E7** **A**
Oh, sweet Dar-da-nel-la, Pre-pare the wed-ding wine, There'll be

49 **D** **C#7** **D#m7** **E°** **C#7/E#**
one girl in my ha-rem when you're mine. We'll build a

53 **F#7** **B7** **C°**
tent just like the chil-dren- of the Or-i-ent.

57 **A** **E7** **A**
Oh, sweet Dar-da-nel-la, My star of love di-vine.

DARKTOWN STRUTTER'S BALL

E^b TREBLE

SHELDON BROOKS - 1917

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

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

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

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

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

DARKTOWN STRUTTERS' BALL

E♭ TREBLE

2

17 G/B E⁷ A⁷

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

21 D⁷ G/B G^o A^{m7} D⁷

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

25 C G E⁷ A⁷

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

29 C C^o G F^{#7} E⁷

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

33 A⁷ D⁷ G G^{dim} A^{m7} D⁷

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

Dear Old Southland

58

E^b TREBLE

Henry Creamer & Turner Layton - 1921

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

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

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

saying "Go long, go long, go long, go long to school".

Dear, Dear, Dear Old Sputh land, I
Dear, Dear Old South- land, for

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

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

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

DIXIELAND JAZZ BAND ONE STEP

♩ = 200

6 **A** G G D⁷ D⁷ A⁷ D⁷

11 D⁷ D⁷ A⁷ D⁷ G G⁷ D

16 G G **B** C Am⁷ Dm⁷

22 G C C G C

28 Am A⁷ Dm D^{#dim} C G⁷ C⁷

33 **C** F F A⁷ A⁷ D⁷ D⁷

39 G G⁷ C C F

45 Am E⁷ Am D⁷ C⁷

49 **D** F F A⁷ A⁷ D⁷ D⁷

55 G G⁷ B^b B^{dim}

59 F D⁷ G⁷ C F F

E^b TREBLE

DOWN AMONG THE SHELTERING PALMS

ABE OLMAN - 1914

4/4

AG

G⁷ F^{#7} F⁷ E⁷

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

5

A⁷

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

9

D⁷

Meet me down by the old Gold-en Gate,

13

G A⁹ D⁷

Out where the sun goes down a-bout eight.

17

BG⁷ C

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

21

E⁷ A⁷ D⁷ E^o

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

25

G G⁷ F^{#7} F⁷ E⁷

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

29

A⁹ D⁹ G

wait for me.

DOWN BY THE RIVERSIDE

♩ = 180

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

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

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

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

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

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

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

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

Down In Borneo Isle

E^b TREBLE

Henny Creamer & J. Turner Layton - 1917

A Am

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

5 Dm E⁷ Am

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

9 Am

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

13 G⁷ Dm⁷ G⁷

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

17 **B** G⁷ G⁺

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

21 C

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

25 Am

And they say that mon- key band,

29 G D⁷ G⁷

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

Down In Borneo Isle

E♭ TREBLE

2 ³³ C G7

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

³⁷ C C#°

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

G7/D G7/B C C#° G#7/D G7

⁴¹

see those wild men danc- ing a- round,

⁴⁵ C B7 C

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

⁴⁹ D G7 C A7 A°

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

⁵⁶ A7 Dm Am

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

⁶² G7

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

⁶⁷ D7 G7 C F7 C

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

DOWN HOME RAG

WILBUR C. SWEATMAN - 1911

5 **A** C Dm⁷ C/E Fm⁶/D C Am⁷ D⁷ G⁷

9 C Dm⁷ C/E F[#]m⁶/D C Am⁷ D⁷ G⁷ C

13 **B** C⁶ D⁷ G⁷ C⁶

18 C D⁷ G⁷ C

21 C⁷ E^b7 Gm E^b7 C⁷ B^b D[#]° E^b7 C⁷ C⁷

25 **C** F F⁷ B^b B^bm F F G⁷ C⁷

29 F F⁷ B^b B^bm F F F⁷ B^b F G⁷ C⁷ F

33 **D** F B^bm F B^bm G⁷ C⁷

37 F B^bm F B^bm G⁷ C⁷ F

PLAY "A" ONCE AND END

E^b TREBLE

VERSE

DOWN IN JUNGLE TOWN

65
EDWARD MADDEN AND
THEODORE MORSE - 1908

4 **A** Em F#7 F#7b5 B7

9 D7 G

17 B F#7 B F#7 D A7 D7 D7+

CHORUS

25 **B** G A7 D7

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

31 G G° D7

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

37 D7 G G#° D7

pret-ty mon-key maid,

41 **C** G A7 D7

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

46 D7 Am7 B7 G

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

51 G A7 D7 G

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

E♭ TREBLE

2 ³³ C A

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

³⁷ B7

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

⁴¹ E7

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

⁴⁵ B7 E7

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

⁴⁹ D A

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

⁵³ B7

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

⁵⁷ E7

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

⁶¹ B7 E7 A

Down in Hon-key Ton-ky Town.

DOWN YONDER
E♭ TREBLE

2 25 **B** C G C C⁷ F C⁷
Down yon-der some-one beck-ons to me, Down yon-der some-one

31 F C G⁷ C C[♯] G⁷/D
reck-ons on me. I seem to see a race in mem-o-ry,

37 C G⁷ C D⁷
Be-tween the Natch-ez and the Rob-ert E. Lee. Swan-ee shore I miss you

43 G⁷ BREAK 2 BARS
more and more, Ev-'ry day, my mam-my land, You're sim-ply grand.

49 **C** C G⁷ C C⁷ F C⁷ F
Down Yon-der when the folks get the news, Don't won-der at the Hul-la-ba-loos.

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

60 A⁷ D⁷ G⁷ C G⁷
my, Wait-in' down yon-der or me.

EASY RIDER'S GONE

70

E^b TREBLE

SHELTON BROOKS

♩ = 120

I won-der where my Ea-sy Ri-der's gone to - day He

ne - ver told me he was goin' a - way. If

he was here he'd win the race If not first he'd get a place. Cash

in our tick-ets for a jol-ly joy ride right a - way I'm

los-ing all my mon-ey that is why I'm blue. To

win a race he knows just what to do. I'd

put all my junk in pawn— to bet on an- y horse that Jock ey's on, Oh I

won-der where my Ea- sy Ri-der's gone. I gone

EH LAS BAS

71

E^b TREBLE

TRADITIONAL

1 A F F#^o C⁷ C⁷

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

7 F F F F#^o

Tra la la Sis Boom Bah Eh la

13 C⁷ F

bas, Eh la bas Well I

SOLOS HERE AFTER VOCAL

17 B F C⁷

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

21 C⁷ F

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

25 C⁷

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 -

29 C⁷ F

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

E^b TREBLE

ECCENTRIC

J. RUSSELL ROBINSON - 1921

Musical score for "ECCENTRIC" in E^b TREBLE clef, 4/4 time. The score consists of nine staves of music with various chords and melodic lines.

Staff 1: Chords: D, D°, D, E7, A7, D, D7.

Staff 2: Measure 5 marked with a boxed 'A'. Chords: G, A7. Includes a triplet of eighth notes.

Staff 3: Measure 9 marked with a '9'. Chords: D7, G, D7.

Staff 4: Measure 13 marked with a '13'. Chords: G, A7. Includes a triplet of eighth notes.

Staff 5: Measure 17 marked with a '17'. Chords: D7, G, D7, G, D7, G, G7.

Staff 6: Measure 21 marked with a boxed 'B'. Chords: C, G7, C, G7, C, G7.

Staff 7: Measure 25 marked with a '25'. Chords: C, G7, C, D7, G.

Staff 8: Measure 29 marked with a '29'. Chords: E7, Am.

Staff 9: Measure 33 marked with a '33'. Chords: C, G7, C, G7, C, D7. Section labeled "SOLOS:" above measure 33.

SOLOS BEGIN HERE FIRST TIME

2 37 **C** G A7

41 D7 G D7

45 G A7

49 D7 G D7 G D7 G

53 **D** G G° A7 D7 G

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

57 G G° G A7 D7

61 87

65 G G° G A7 D7 G

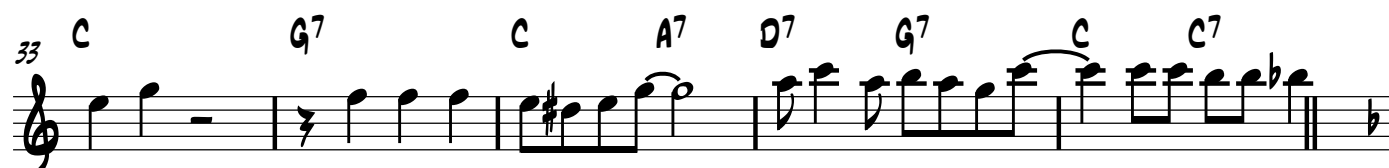
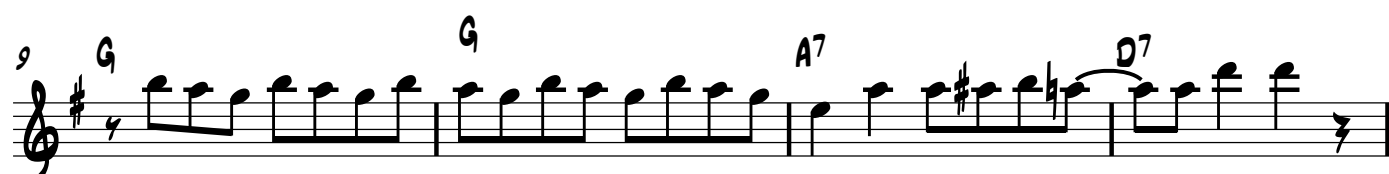
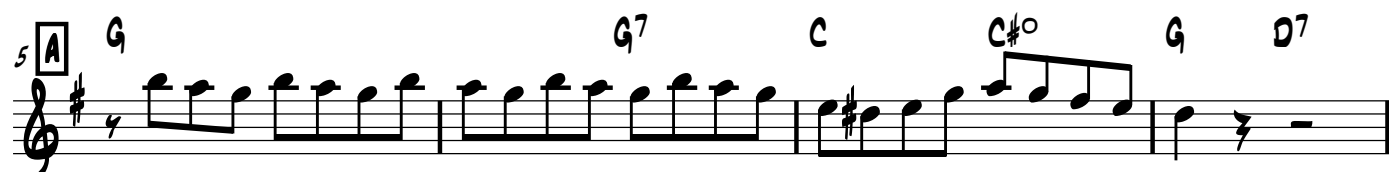
69 TAG G G° G A7 D7 G

pp *f*

E^b TREBLE

FIDGETY FEET

THE ORIGINAL DIXIELAND JAZZ BAND - 1918



FIDGETY FEET
E♭ TREBLE

2

38 **C** **F** **C7** **F**

42 **C7** **F** **F7**

46 **B♭** **B♭m** **F** **Dm7**

50 **G7** **C7**

54 **F** **C7** **F** **F7**

58 **B♭** **B♭7** **A7**

62 **B♭** **F** **D7**

66 **G7** **C** **F** **C7**

FLOATIN' DOWN THAT OLD GREEN RIVER

COOPER - 1915

CONCERT PITCH

5 **A** **D** **D** **D7** **C#7** **C7** **B7**

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

5 **E7**

good ship "Rock and Rye," But I

9 **A7**

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

13 **D**

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

17 **D7** **G**

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

21 **B7** **E7** **A7**

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

25 **D** **D7** **C#7** **C7** **B7**

had to drink that whole Green Riv - er dry to

29 **E7** **A7** **D**

get back home to you!

SOLOS AT "A"

FLOATIN' DOWN TO COTTON TOWN

E^b TREBLE

F. HENRI KLICKMAN - 1919

A G

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

5 **D7** **D+** **G**

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

9 **G** **Gm** **D** **D#°**

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

13 **A⁷/E** **A⁷** **D⁷** **D+**

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

17 **B** **G** **Bb°** **D⁷** **Bb°**

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

21 **D⁷** **D+** **G** **Bb°** **#**

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

25 **D** **D#°** **A⁷** **D** **A⁷**

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


29 **A⁷/E** **A⁷/Eb** **D⁷**


To that gal of mine:

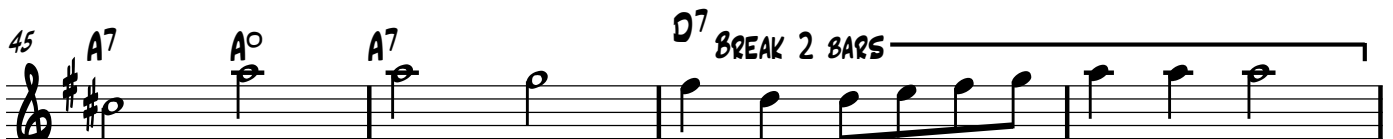
FLOATIN' DOWN TO COTTON TOWN
E♭ TREBLE


2


33 
Float- in' down, my hon- ey, float- in' down,

37 
Float- in' on the riv- er down to Cot- ton Town. Just hear that

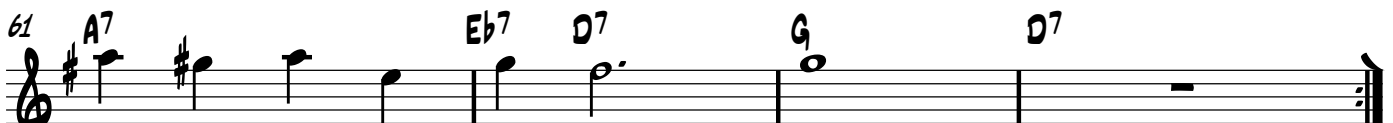
41 
whis- tle toot! toot! toot- in' a- way, And those

45 
dark- ies sing- in', ban- jos ring-in'til the break of day.

49 
Hon- ey lamb, my lit- tle hon- ey lamb,

53 
I'll come back to you and Al- a- bam; While

57 
fields of sug- ar cane seem to wel- come me a- gain,

61 
Float- in' Down To Cot- ton Town.

Flee As A Bird

E^b TREBLE

Mary S.B. Dana - 1857

A *Bm* *F#7* *Bm* *Em7* *G7* *F#7*

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

5 *Bm* *F#7* *Bm* *F#7* *Bm*

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

9 **B** *D* *A7* *D* *Em6* *Bm* *F#7*

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

13 **C** *Bm* *F#7* *Bm* *F#7* *Bm* *Em*

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

17 *Bm* *F#7* *Bm* *F#7* *Bm* *F#7* *Bm* *F#7* *Bm*

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

FRANKIE AND JOHNNIE

E^b TREBLE

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

swore to be true to each oth-er,

Just as true as the stars a-bove.

said to the fat bar-ten-der,

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

He was her man,

But he done her wrong.

He was my man,

But he's done me wrong".

FLOATIN' DOWN TO COTTON TOWN

E^b TREBLE

F. HENRI KLICKMAN - 1919

A G

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

5 **D7** **D+** **G**

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

9 **G** **Gm** **D** **D#°**

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

13 **A7/E** **A7** **D7** **D+**

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

17 **B** **G** **Bb°** **D7** **Bb°**

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

21 **D7** **D+** **G** **Bb°**

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

25 **D** **D#°** **A7** **D** **A7**

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

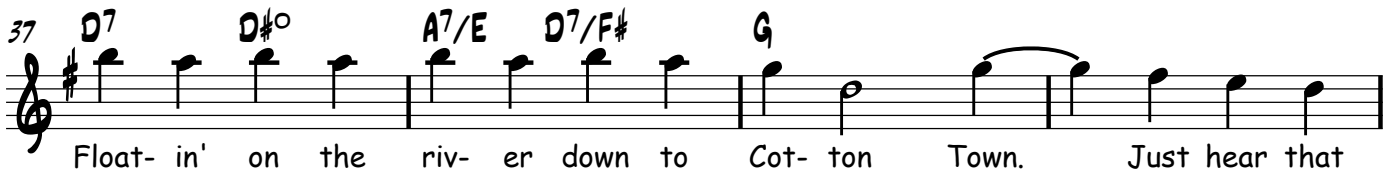
29 **A7/E** **A°7/Eb** **D7**

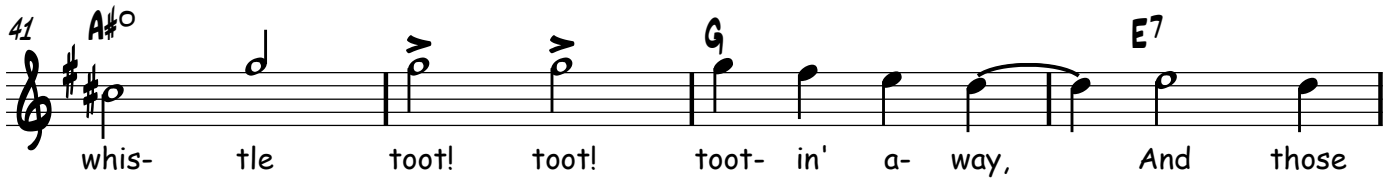
To that gal of mine:

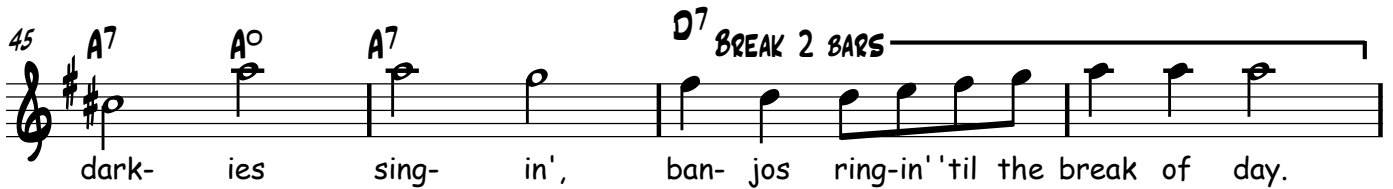
FLOATIN' DOWN TO COTTON TOWN
E♭ TREBLE

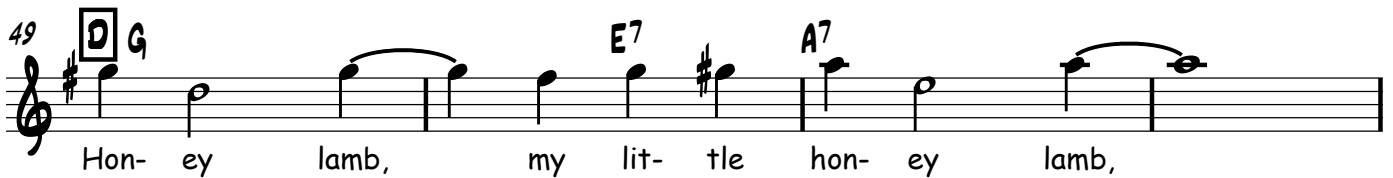
2

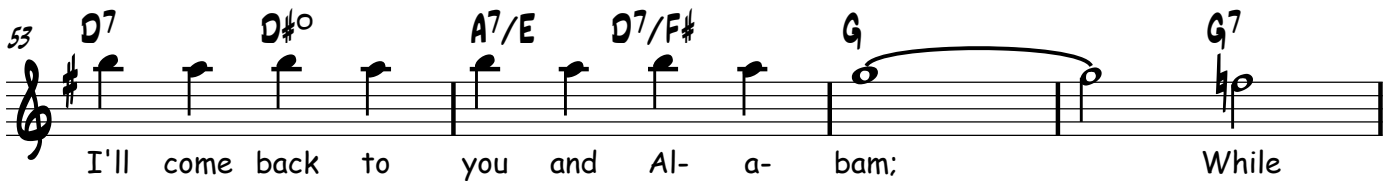
33 
Float- in' down, my hon- ey, float- in' down,

37 
Float- in' on the riv- er down to Cot- ton Town. Just hear that

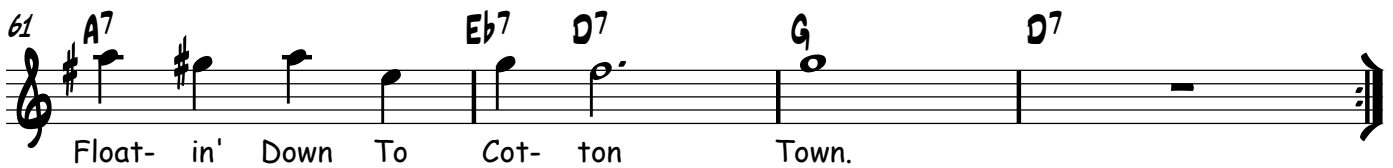
41 
whis- tle toot! toot! toot- in' a- way, And those

45 
dark- ies sing- in', ban- jos ring-in'til the break of day.

49 
Hon- ey lamb, my lit- tle hon- ey lamb,

53 
I'll come back to you and Al- a- bam; While

57 
fields of sug- ar cane seem to wel- come me a- gain,

61 
Float- in' Down To Cot- ton Town.

FOOLISH QUESTIONS

84

♩ = 152
E^b TREBLE

1915

Now you've

Now—

Now let's

5 **A**

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

9

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

13

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

17

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

FOOLISH QUESTIONS

E♭ TREBLE

2 21 

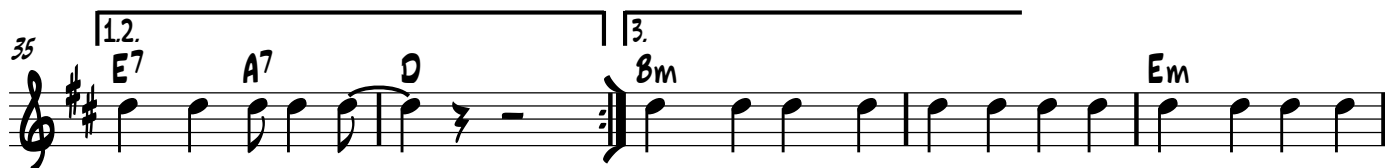
Foo - lish ques- tion no doubt you re- ply No it's for your
 your reply is I hope No I'm not pre -
 I hope that you re- ply No, he just though
 You utter your dy- ing moan No, I was in

26 

Ma or your Pa or it's for some oth- er guy I just want- ed you to
 pared for shav- ing I just love the taste of soap. I like to take my shav-
 he'd have the 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 

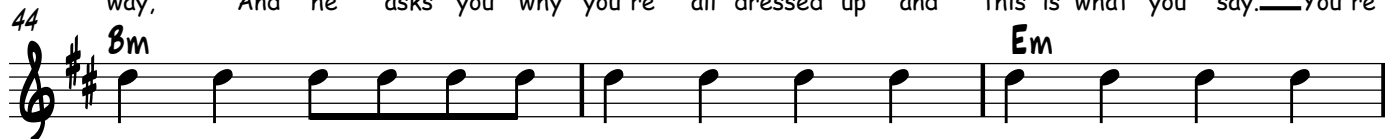
see it And now I'll take it a - way. A - no- ther fool- ish ques- tion You'll
 ing brush and paint my- self up this way.
 gi- nal he would have want- ed it that way.
 of time com- ing down_ this way.

35 

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

40 

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

44 

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

47 

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

BACK TO "B"

GRIZZLY BEAR RAG

86

GEORGE BOTSFORD - 1910

E^b TREBLE

Musical notation for measures 1-4. Chords: D, B7, E7, A7, D.

Musical notation for measures 5-8. Chord: A7, D.

5 **A**

Musical notation for measures 9-12. Chords: D, A, B7, E7, A7. Break.

9 D A B7 E7 A7 BREAK

Musical notation for measures 13-16. Chords: D, A7, D.

13 D A7 D

Musical notation for measures 17-20. Chords: D, B7, E7, A7, D.

17 D B7 E7 A7 D

Musical notation for measures 21-24. Chords: A7, D.

21 **B** A7 D

Musical notation for measures 25-28. Chord: A7.

25 A7

Musical notation for measures 29-32. Chords: A7, D.

29 A7 D

Musical notation for measures 33-36. Chords: G, G#° (G#), D, A7, D. Fine.

33 G G#° D A7 D

FINE

GRIZZLY BEAR RAG
E♭ TREBLE

2 37 C D A7 D

41 D A B7 E7 A7

45 D A7 D

49 D B7 E7 A7 D

53 D G G7 E7 A7

57 D7 D° D7 G BREAK

61 G G7 E7 A7 C Eb7

STOP TIME AS MARKED

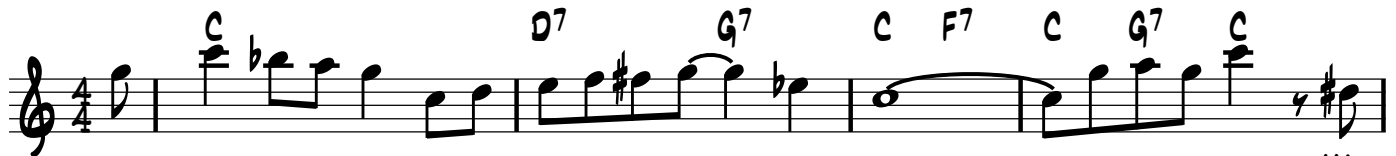
65 G C G A7 D7 1. G D7 2. G BREAK

BACK TO "B" - PLAY TO FINE

HE MAY BE YOUR MAN

(BUT HE COMES TO SEE ME SOMETIMES)

LEMUEL FOWLER - 1922



Miss
Miss



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



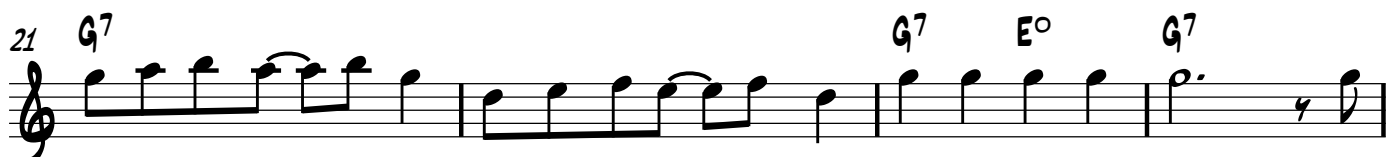
An - y - time_ and an - y - where She would al-ways struther stuff. Now
When her man_ went out at night They would al ways dis - a - gree. Down



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



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



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

HE MAY BE YOUR MAN

E^b TREBLE

89

2

25 **B** C D⁷ G⁷ C C⁷

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

29 F F⁷ G⁷ C F⁷ C

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

33 E⁷ A^M

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

37 G⁷ C G⁷ C

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

41 C D⁷ G⁷ C C⁷

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

45 F E⁷

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

49 A⁷ D⁷ G⁺

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

53 C D⁷ G⁷ C F⁷ C G⁷

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

E^b TREBLE

HESITATING BLUES

W.C. HANDY - 1915

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

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

will — I have to wait? Please give me
 will — I have to wait? Come be my
 do I have to wait? Can I —

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

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

2

E^b TREBLE

16 **D/A** **A#^o** **B_M** **G** **D**

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

21 **A⁷** **E⁷** **A⁷** **D** **G⁷** **D** **D⁷**

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

25 **C** **G** **G⁷** **C**

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

30 **G**

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

33 **D⁷** **G** **D⁷**

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

37 **C** **G** **G⁷** **C**

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

42 **G⁷**

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

45 **D⁷** **G** **C⁷** **G**

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

5 G D7

5 A D7 G D7

11 G B7 EM B7 EM

16 EM B7 EM A7 D7

21 B D7 G A7 D7

29 G G7 C C#DIM G A7 D7

35 G G7

41 C C SOLOS HERE F C

49 G7 B7 C D7 G7 G+7 C

58 G7 C F C C7

65 F F#DIM C A7 D7 G7 C

73 **D** AM E7 TUBA AM E7

Musical staff 73-79: Treble clef, key signature of one flat. Measure 73: D (boxed), AM, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 74: E7, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 75: TUBA, quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 76: AM, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 77: quarter note G5, quarter note A5, quarter note B5, quarter note C6. Measure 78: quarter note D6, quarter note E6, quarter note F6, quarter note G6. Measure 79: E7, quarter note G6, quarter note A6, quarter note B6, quarter note C7.

80 DM AM F7

Musical staff 80-86: Treble clef. Measure 80: DM, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 81: DM, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 82: DM, quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 83: AM, quarter note E6, quarter note F6, quarter note G6, quarter note A6. Measure 84: AM, quarter note B6, quarter note C7, quarter note D7, quarter note E7. Measure 85: F7, quarter note F6, quarter note G6, quarter note A6, quarter note B6. Measure 86: F7, quarter note C7, quarter note D7, quarter note E7, quarter note F7.

87 E7 G7 E C

Musical staff 87-93: Treble clef. Measure 87: E7, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 88: G7, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 89: E, quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 90: C, quarter note E6, quarter note F6, quarter note G6, quarter note A6. Measure 91: quarter note B6, quarter note C7, quarter note D7, quarter note E7. Measure 92: quarter note F7, quarter note G7, quarter note A7, quarter note B7. Measure 93: quarter note C8, quarter note D8, quarter note E8, quarter note F8.

94 F C G7 B7 C D7

Musical staff 94-101: Treble clef. Measure 94: F, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 95: C, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 96: G7, quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 97: B7, quarter note E6, quarter note F6, quarter note G6, quarter note A6. Measure 98: C, quarter note B6, quarter note C7, quarter note D7, quarter note E7. Measure 99: D7, quarter note F7, quarter note G7, quarter note A7, quarter note B7. Measure 100: quarter note C8, quarter note D8, quarter note E8, quarter note F8. Measure 101: quarter note G8, quarter note A8, quarter note B8, quarter note C9.

102 G7 G+7 C G7 C

Musical staff 102-109: Treble clef. Measure 102: G7, quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 103: G+7, quarter note E6, quarter note F6, quarter note G6, quarter note A6. Measure 104: C, quarter note B6, quarter note C7, quarter note D7, quarter note E7. Measure 105: G7, quarter note F7, quarter note G7, quarter note A7, quarter note B7. Measure 106: C, quarter note C8, quarter note D8, quarter note E8, quarter note F8. Measure 107: quarter note G8, quarter note A8, quarter note B8, quarter note C9. Measure 108: quarter note D9, quarter note E9, quarter note F9, quarter note G9. Measure 109: quarter note A9, quarter note B9, quarter note C10, quarter note D10.

110 F C C7 F F#DIM

Musical staff 110-114: Treble clef. Measure 110: F, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 111: C, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 112: C7, quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 113: F, quarter note G5, quarter note A5, quarter note B5, quarter note C6. Measure 114: F#DIM, quarter note D6, quarter note E6, quarter note F6, quarter note G6.

115 C A7 D7 G7 C

Musical staff 115-119: Treble clef. Measure 115: C, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 116: A7, quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 117: D7, quarter note E6, quarter note F6, quarter note G6, quarter note A6. Measure 118: G7, quarter note B6, quarter note C7, quarter note D7, quarter note E7. Measure 119: C, quarter note F7, quarter note G7, quarter note A7, quarter note B7.

HIGH SOCIETY
E^b TREBLE

B^b CLARINET SOLO AS PLAYED BY ALPHONSE PICOU

121 **C** D A7

125 D G D

129 A7 D

133 E7 A7 D

138 A7 D A7 D

142 G D G

146 G^o D B7

149 E7 A7 D

Detailed description: This is a musical score for a B^b Clarinet Solo, titled "HIGH SOCIETY" in E^b Treble clef. The score is for measures 121 through 149. The key signature has two sharps (F# and C#). The music is written in a single staff with a treble clef. Measure 121 starts with a common time signature (C) and a D chord. The melody consists of eighth-note triplets. Measure 125 has D, G, and D chords. Measure 129 has A7 and D chords. Measure 133 has E7, A7, and D chords. Measure 138 has A7, D, A7, and D chords. Measure 142 has G, D, and G chords. Measure 146 has G^o, D, and B7 chords. Measure 149 has E7, A7, and D chords. The score ends with a double bar line and a fermata.

HINDUSTAN

Oliver Wallace & Harold Weeks 1918

♩ = 185

1 5 9 13 17 21 25 29

G D+ G G

G D DIM D7 D7

D7 D7 D7 D7

D7 D7 D+7 G G D7

G G D+ G G

G7 G7 C C

A9 A9 CM CM

A7 D7 G

Hin - - - du - stan, _____ where we

stopped to rest our tir - ed car - a - van,

Hin - du - stan, _____ where the

paint - ed pea - cock proud - ly spreads his fan

Hin - - - du - stan, _____ where the

pur - ple sun - bird flahsed a - cross the sand, _____

Hin - - - du - stan _____ where I

met her and the world be - gan. _____

E^b TREBLE

HOT LIPS

1922

♩ = 180

A **B^b7** **D**

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

A⁷ **D**

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

B^b7 **D** **A^o**

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

E⁷ **A** **C⁷** **C+⁷**

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

B **F** **B^o** **C⁷**

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

C⁷ **C+⁷** **F** **C+⁷**

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

HOT LIPS
E^b TREBLE

2

25

F Fm⁶ C G⁺ C⁷ C^o

toes and shakes your shoes, _____ Boy how he

Detailed description: This musical staff covers measures 25 to 28. It begins with a treble clef and a key signature of one flat (Bb). Measure 25 starts with a half note F. Measures 26 and 27 contain quarter notes G, A, B, and C. Measure 28 contains quarter notes D, E, and F. Chord symbols are placed above the notes: F above the first measure, Fm⁶ above the second, C above the third, G⁺ above the fourth, C⁷ above the fifth, and C^o above the sixth. A horizontal line is drawn under the lyrics 'shoes, _____ Boy how he'.

SOLO BREAK _____

29

G⁷ G⁺ C⁷ C⁺

goes, _____ When he plays Blues . I watch the

Detailed description: This musical staff covers measures 29 to 32. It begins with a treble clef and a key signature of one flat (Bb). Measure 29 starts with a half note G. Measures 30 and 31 contain quarter notes A, B, and C. Measure 32 contains quarter notes D, E, and F. Chord symbols are placed above the notes: G⁷ above the first measure, G⁺ above the second, C⁷ above the third, and C⁺ above the fourth. A horizontal line labeled 'SOLO BREAK' spans from the end of measure 28 to the end of measure 32. A horizontal line is drawn under the lyrics 'goes, _____ When he plays Blues . I watch the'.

33

C F B^o C⁷

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

Detailed description: This musical staff covers measures 33 to 36. It begins with a treble clef and a key signature of one flat (Bb). Measure 33 starts with a half note C. Measures 34 and 35 contain quarter notes D, E, and F. Measure 36 contains quarter notes G, A, and B. Chord symbols are placed above the notes: C above the first measure, F above the second, B^o above the third, and C⁷ above the fourth. A square box containing the letter 'C' is placed above the first measure. A horizontal line is drawn under the lyrics 'crowd, un - til he's through, He can be'.

37

C⁷ C⁺ F⁷ C⁺

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

Detailed description: This musical staff covers measures 37 to 40. It begins with a treble clef and a key signature of one flat (Bb). Measure 37 starts with a half note C. Measures 38 and 39 contain quarter notes D, E, and F. Measure 40 contains quarter notes G, A, and B. Chord symbols are placed above the notes: C⁷ above the first measure, C⁺ above the second, F⁷ above the third, and C⁺ above the fourth. A horizontal line is drawn under the lyrics 'proud, They're cu-ckoo too. his mus-ic's'.

STOP TIME _____ TIME:

41

D F F A⁷ A⁷ D^M D^M B^o

rare you must de - clare you know the

Detailed description: This musical staff covers measures 41 to 44. It begins with a treble clef and a key signature of one flat (Bb). Measure 41 starts with a half note D. Measures 42 and 43 contain quarter notes E, F, and G. Measure 44 contains quarter notes A, B, and C. Chord symbols are placed above the notes: D above the first measure, F above the second, A⁷ above the third, A⁷ above the fourth, D^M above the fifth, D^M above the sixth, and B^o above the seventh. A square box containing the letter 'D' is placed above the first measure. A horizontal line labeled 'STOP TIME' spans from the end of measure 40 to the end of measure 44. A square box labeled 'TIME:' is placed above the end of measure 44. A horizontal line is drawn under the lyrics 'rare you must de - clare you know the'.

SOLOS AT "B"

45

C⁷ F C⁺

boy is there, with two hot lips.

Detailed description: This musical staff covers measures 45 to 48. It begins with a treble clef and a key signature of one flat (Bb). Measure 45 starts with a half note C. Measures 46 and 47 contain quarter notes D, E, and F. Measure 48 contains quarter notes G, A, and B. Chord symbols are placed above the notes: C⁷ above the first measure, F above the second, and C⁺ above the third. A square box labeled 'SOLOS AT "B"' is placed above the end of measure 44. A horizontal line is drawn under the lyrics 'boy is there, with two hot lips.'

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

E^b TREBLE

CLARENCE WILLIAMS & SPENCER WILLIAMS - 1919

1 2 3 4

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.

5 6 7 8

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.

9 10 11 12

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.

13 14 15 16

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

17 18 19 20

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

21 22 23 24

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

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

E♭ TREBLE

2 25 E7 A7

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 A7 D7 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 G E7 A7

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

37 D7 B7

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

41 C C#° G E7

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

45 C C#° G/D E7 A7 D7 G BACK TO "A"

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

INTERLUDE TO SECOND VERSE

49 G Bb° Am7 D7 G Bb° Am7 D7

I Can't Let 'Em Suffer

E^b TREBLE

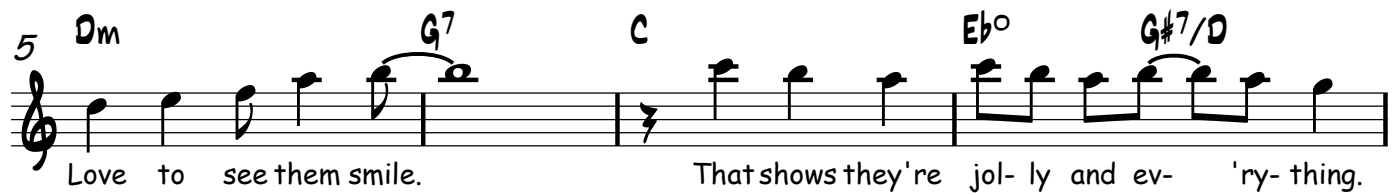
Henry Creamer & Turner Layton - 1918

A C Dm⁷ G⁷ C G⁺ C



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

5 Dm G⁷ C E^b° G⁺/D



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

9 C Dm⁷ G⁷ C G⁺ C



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

13 Em B⁷ Em C[°] G/D G⁷



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

I Can't Let 'Em Suffer
Eb TREBLE

2

17 **B** G7 C G7 C

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

21 G7 C G7 C

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

25 C7 C7 F

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

29 D7 G7 Dm/A Bb7 G7/B

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

33 G7 C G7 C

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

C 37 G7 C7

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

41 F A7/E Dm Em/G G7/F C/E Am7

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

45 D7 G7 C

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

I NEVER KNEW I COULD LOVE ANYBODY

$\text{♩} = 84$
E^b TREBLE

1920

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), common time. Chords: A⁺, E, E⁺, E^b, D^b, C#⁷.

Musical staff 2: Treble clef, key signature of three sharps. Chords: F#⁷, B⁷, E. Measure 5 is indicated.

Musical staff 3: Treble clef, key signature of three sharps. Chords: A, A^M, E, D⁷, C#⁷. Measure 9 is indicated.

Musical staff 4: Treble clef, key signature of three sharps. Chords: F#⁷, F#⁷, B⁷, B⁷. Measure 13 is indicated.

Musical staff 5: Treble clef, key signature of three sharps. Chords: E⁷, E⁷, E⁷, E⁷. Measure 17 is indicated.

Musical staff 6: Treble clef, key signature of three sharps. Chords: A, A, A^M, A^M. Measure 21 is indicated.

Musical staff 7: Treble clef, key signature of three sharps. Chords: D, E, E⁺, E^b, D^b, C#⁷. Measure 25 is indicated.

Musical staff 8: Treble clef, key signature of three sharps. Chords: F#⁷, B⁷, E. Measure 29 is indicated.

I WANT TO DO THE BEAR CAT DANCE

SHELTON BROOKS (1913)

♩ = 164

1 A B⁷ E E⁷ A⁷

Miss Sa-die Hall went to a ball— one balm-y night in June. Just as she en-tered

6 A⁷ D D B⁷

in the hall they played a rag - time tune. They were teach- ing all— the

10 B⁷ E⁷ B^M B^b D/A B⁷

schol ars how— to do the Bear Cat Dance. Miss Sa die watched them for a while— then

15 E⁷ A⁷ D A E⁷ A B^M E⁷ A⁷

thought she'd take a chance. So she walked out on the floor, then she be- gan to roar,

21 B D A⁷ D A⁷ D D⁷

I want to do it I want to do it I want to do it now! It's a

25 B⁷ E⁷ A E⁷ A⁷

bear, its' a bear, but I don't care— I want to do it an - y how.

29 D A⁷ D A⁷ D A⁷ D⁷

That tune is snap py It makes you hap py You feel you want to dance! Oh pro-

33 B⁷ E⁷ A⁷ D

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

104

E^b TREBLE

A.J. PIRON - 1919

4

5

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

9

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

13

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

17

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

21

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

25

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

E♭ TREBLE

2 29 G7 C

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

32 C7 F F#° C/G A7

I know I'm late, but I'll be up to date, when I can shim -my like my sis- -ter- Kate, I mean,

35 D7 G7 C A7 G#7 G7 C

Shim -my like my sis- ter Kate. SOLOS HERE: PLAY AS WRITTEN FOR OUT-CHORUS Shim -my like my sis- ter Kate.

39 C G7 C

I know I'm late, but I'll be up to date, when I can shim -my like my sis- -ter- Kate, I mean, Shim -my like my sis- ter Kate.

43 G7 C TROMBONE 2 BAR BREAK ALL sfz sfz sfz

I know I'm late, but I'll be up to date, when I can shim -my like my sis- -ter- Kate, I mean, Shim -my like my sis- ter Kate.

47 G7 C C7

I know I'm late, but I'll be up to date, when I can shim -my like my sis- -ter- Kate, I mean, Shim -my like my sis- ter Kate.

51 F F#° C/G A7 D7 G7 C A7

I know I'm late, but I'll be up to date, when I can shim -my like my sis- -ter- Kate, I mean, Shim -my like my sis- ter Kate.

55 D7 G7 1. C 2. C

I know I'm late, but I'll be up to date, when I can shim -my like my sis- -ter- Kate, I mean, Shim -my like my sis- ter Kate.

IDA, SWEET AS APPLE CIDER

EDDIE MUNSON & EDDIE LEONARD - 1903

4 **A** C Eb^o G⁷

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

5 Dm⁷ G⁷ Dm⁷ G⁷ C G⁷

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

9 C Eb^o G⁷

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

13 A⁷ D⁷ G G⁷

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

17 **B** C Eb^o G⁷

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

21 G⁷ C G⁷

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

25 C G⁷

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

29 A⁷ D⁷ G⁷ G⁺⁷

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

IDA, SWEET AS APPLE CIDER

E♭ TREBLE

2 33 C C

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

37 G7 C E7

Sweet- er than all I know.

41 A7 D7

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

45 D7 G7

whis- per, so soft and low.

49 D C G7

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

53 G7 C E7

Lis- ten Oh, Hon- ey do!

57 A7 D7

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

61 C C^o Dm7 G7 C G7

love you I- da, 'deed I do.

SOLOS AT "C"

INDIANA

$\text{♩} = 200$
E^b TREBLE

1 **A** **D** **G** **D** **D**⁷

I have al - ways been a wand - 'rer_____

5 **G** **G**^M **D** **D**

O - ver land and sea_____

9 **D** **G** **D** **D**

Yet a moon-beam on the wa - ter_____

13 **E**⁷ **E**⁷ **G**^M⁶ **A**⁷

Casts a spell o'er me_____ A

17 **E**^M **D**[#] **E**^M **A**⁷

vis - ion fair I see_____ A -

21 **D** **D**^o **E**^M⁷ **A**⁷

gain I seem to be,_____ Back home a -

INDIANA

109

E^b TREBLE

2

25 **B** **D** **C#7** **C7** **B7** **E7** **E7**
 gain in in - di - a - na And it

29 **A7** **A7** **D** **D7**
 seems that I can see the gleam - ing

33 **G** **G** **D** **B7**
 can - dle light still shin - ing bright thru the

37 **E7** **E7** **A7** **A7**
 syc - a - mores for me. The new - mown

41 **C** **D** **C#7** **C7** **B7** **E7** **E7**
 hay sends all its fra - grance From the

45 **F#7** **F#7** **B_M** **B_M**
 fields I used to roam. When I

49 **D** **F#7** **B_M7** **B_O7**
 dream a - bout the moon - light on the Wa - bash, then I

53 **D** **A7** **D** **(A7)**
 long for my In - di - an - a home.

IF YOU WERE THE ONLY GIRL IN THE WORLD

110

E^b TREBLE

CLIFFORD & NAT AYER - 1916

A A F#7 B7 E7
 If you were the on- ly girl in the world, And I were the on- ly

7 A C^o Bm7 E7 A Bm7
 boy, Noth- ing else would mat- ter in the world to- day.

12 E7 E+7 A E7
 We could go on lov- ing in the same old way. A

17 **B** A F#7 B7 E7 A C^o
 gar- den of E - den just made for two, With noth- ing to mar our joy.

24 Bm7 E7 F#m C#m
 I would say such won- der- ful things to you,

29 D D+/A# E7/B E+7/C# A/C# Em⁶ F#7
 There would be such won- der- ful things to do, If

33 **C** Bm Dm A F#+ F#7
 you were the on- ly girl in the world, and

37 B7 E7 A C^o Bm7 E7
 I were the on- ly boy.

JA DA

BOB CARLTON - 1918

♩ = 132

Ja- da_ Ja- da_ Ja-da Ja-da Jing,Jing Jing.

Ja- da_ Ja- da_ Ja-da Ja-da Jing,Jing, Jing.

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

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

Ja - da_ Ja - da_ Ja - da Ja - da Jing,Jing,

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

Jazz Baby

112

E^b TREBLE

M.K. Jerome & Blanche Merrill - 1918

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

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

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

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

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

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

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

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

Jazz Baby
Eb TREBLE

2
33 **C** **D** **D#°** **A** **F#7**

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

37 **B7** **E7** **A** **A°** **B7**

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 **D** **D#°** **A** **F#7**

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

45 **B7** **E7** **A** **A°** **E7** **A** **E7** **E+**

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

49 **D** **A** **A7** **D**

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

53 **D** **Bm7** **A** **A°**

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

56 **A** **E7** **E+** **A** **B7** **E7** **A**

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

Solos at "D"
After last solo
play "C" to end

THE JAZZ ME BLUES

E^b TREBLETOM DELANEY
1921

C

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

4 D7 G7 C

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

BREAK 1 BAR

7 C G7 C

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

9 A C

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

12 D7 G C

fill the air Then to you the whole world seems to

14 C BREAK 1 BAR G7 C

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

2

17 **B** G⁷ G^o E^b TREBLE G⁷ G^o G⁷ E⁷

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

21 **C** A⁷ D⁷

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

25 G⁷ **C** **BREAK 1 BAR**

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

28 C⁷ B⁷ B^{b7} A⁷

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

31 D⁷ C E⁷

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

35 A^{MIN} A⁷

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

37 D⁷ G⁷ C F⁷ C B⁷ B^{b7}

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

SOLOS AT "C"

E^b TREBLE

JELLY ROLL BLUES

JELLY ROLL MORTON - 1905

Musical staff 1: Treble clef, 4/4 time signature. Notes: G4, F4, E4, D4, C4, B3, A3, G3. Chords: Eb, D7, D7.

Musical staff 2: Treble clef, 4/4 time signature. Notes: G4, F4, E4, D4, C4, B3, A3, G3. Chords: G, Em, G, G, G. Solo sections: CORNET SOLO 3 BEATS, TROMBONE SOLO 3 BEATS.

Musical staff 3: Treble clef, 4/4 time signature. Notes: G4, F4, E4, D4, C4, B3, A3, G3. Chord: C. Section: ENSEMBLE.

Musical staff 4: Treble clef, 4/4 time signature. Notes: G4, F4, E4, D4, C4, B3, A3, G3. Chords: D7, A7, D7, G, G7, C, Cm, G, D7.

STOP TIME 3 BARS - AD LIB BREAKS

Musical staff 5: Treble clef, 4/4 time signature. Notes: G4, F4, E4, D4, C4, B3, A3, G3. Chords: G, B7, Em, B7, Em, G7.

Musical staff 6: Treble clef, 4/4 time signature. Notes: G4, F4, E4, D4, C4, B3, A3, G3. Chords: C, C#o, G.

Musical staff 7: Treble clef, 4/4 time signature. Notes: G4, F4, E4, D4, C4, B3, A3, G3. Chords: D7, A7, D7, G, G7, C, Cm, G, D7.

STOP TIME 3 BARS - AD LIB BREAKS

2
29 C G G G G⁷

33 C C#° G

37 D⁷ A⁷ D⁷ G G⁷ C C^m G D⁷

4 BAR INTERLUDE - CLARINET TRILL, DRUM ROLL

41 G⁷ G⁷ G⁷ G⁷ G⁷

45 D C E⁷ C C⁷

49 F F#° C

53 G⁷ D⁷ G⁷ C G⁷

BACK TO "D" FOR SOLOS

JAPANESE SANDMAN

E^b TREBLE

RAYMOND EGAN & RICHARD WHITING - 1920

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

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

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

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

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

21 Fm Dm G7 bold- er with the new day you make. Here's the Jap- an- ese

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

29 Dm⁷ G7 C F7 C G7 hand man, trad ing new days for old.

JUST A LITTLE WHILE TO STAY HERE

E^b TREBLE

A

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

7

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

12

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

B

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

23

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

29

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

KING CHANTICLEER

E^b TREBLE

NAT D AYER & SEYMOUR BROWN, 1910

A Am G#⁺ Am/G Am/F# F Am/E

4 F7/E^b Am/E 87 E7 Am Am 87 E7

PLAY CUES 1X FOR REPEAT:

B E 87 E

15 87 E

19 87 87 87-5 E7

C Am G#⁺ Am/G Am/F# F Am/E

28 F7/E^b Am/E 87 E7 Am

KING CHANTICLEER
E^b TREBLE

2

TROMBONE SOLO - 16 BARS

33 **D** Dm Am

39 Am Dm

44 Dm B7 B7-5 E7 G7

49 **E** C **CHORUS:** D7 G7

55 C Em

60 Em G D7 G7

65 **F** C D7 G7

71 C C7

75 F D7 G7 C F7 C **SOLOS AT 'E':**

E^b TREBLE

LASSES CANDY

122

NICK LAROCCA - 1919

1 **A** F F^o C⁷

5 F F^o C⁷ C#^o

9 D⁷ Gm G Gm

13 G⁷ C#⁷ C⁷

17 **B** F F^o C⁷

21 D⁷ Gm G Gm

25 C#⁷ F E⁷ Eb⁷ D⁷

29 G⁷ C⁷ F F^o Gm⁷ C⁷

E^b TREBLE

LASSUS TROMBONE

HENRY FILMORE - 1915

The musical score is written for E^b Treble clef in 4/4 time. It begins with a key signature of two sharps (F# and C#). The first staff contains the initial notes of the piece, with accents over the notes and an A7 chord symbol above the fourth measure. The second staff is marked with a box 'A' and a D chord symbol, indicating the start of a solo section. The third staff continues the solo with a D chord symbol and an 87 dynamic marking. The fourth staff also continues the solo with a D chord symbol. The fifth staff features a B^b7 chord symbol, a D chord symbol, an A7 chord symbol, and a 'FINE' marking. The sixth staff starts with a box 'B' and an E7 chord symbol. The seventh staff includes first and second endings, marked with '1.' and '2.' above the staff. The eighth staff is marked with a box 'C' and 'SOLOS HERE' above the staff, with a *mp* dynamic marking. The ninth staff continues the solo with a D7 chord symbol. The tenth staff features G, G7, C, and C_m chord symbols. The eleventh staff concludes the solo with G, D7, G, C7, and G chord symbols.

AFTER SOLOS PLAY "A" ONCE

E^b TREBLE

LAZY DADDY

124
J.B. 1918

1 **A** G G⁷ C G A⁷ D⁷

5 G G⁷ C A⁷ D⁷

9 G G⁷ C G A⁷ D⁷

13 C C[#] G/D E⁷ A⁷ D⁷

17 **B** G G CLARINET BREAK - 2 BARS: C

23 G CLARINET BREAK - 2 BARS: D⁷ G

28 E⁷ A⁷ D D⁷/A D⁷

33 **C** G G **CLARINET BREAK - 2 BARS** C

39 G **CLARINET BREAK - 2 BARS** D7 G

44 E7 A7 D7 G Cm6 G **FINE**

49 **D** C C° G7 C C C#° G G7

53 **E** C **TROMBONE BREAK** C **TROMBONE BREAK** G7

58 C D7 G7 C **TROMBONE BREAK**

63 C **TROMBONE BREAK** F F#°

66 C/G A+ D7 G7 C D7

BACK TO "B" AL FINE

LIMEHOUSE BLUES

♩ = 184

8 **A** D C D D C D

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

9 F#M C#7 F#M F#M C#7 F#M A7

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** D7 G F#7 Bm Bb

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

25 D C D D C D Gm7 C7 F7

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

LIMEHOUSE BLUES

E♭ TREBLE

2

33 C B♭7 B♭7 A7 G♯7

Oh! Lime-house kid_____ Oh! Oh! Oh! Lime-house kid_____

37 G7 F

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

43 A7 D♭7 G7 C7 F7

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

49 D B♭7 B♭7 A7 G♯7

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

53 G7 F D7

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

59 G♭ D7 G♭ G♭7(b5) C7 F A♭9 FOR REPEAT

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

LIVERY STABLE BLUES (VOCAL)

E^b TREBLE

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

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

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

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

LIVERY STABLE BLUES (VOCAL)

129

E♭ TREBLE

2 13 8 C



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

16 C7 F F#°



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

19 C A7



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

21 D7 G7 C F7 C



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

25 C C7 F Fm C G#7 G7 C C7



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

29 F C Eb° C



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

32 A7 G7 G#7 G7



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

35 C G7 C



they're the blu - est kinfd of blues!

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

LOPEZ & NUÑES, 1917

E^b TREBLE

1 C C7 F Fm C G#7 G7 **BREAK - 1 BAR**
BASS DRUM

5 C A G+7 C C7 F

10 C A7 D7

14 G7 C C° G7 C **1ST TIME ONLY**

BASS, TROMBONE, & BASS DRUM

17 B C C7

21 F C A7

LAST TIME: TO CODA

25 D7 G7 C C° G7 C

TROMBONE GLISS TO "C"

CODA: 29 C G+7 C FINE
BASS DRUM

2

BREAK! 3 BARS

31 **C** HARMONIZE CLARINET BREAK CORNET "HORSE WHINNY" F TROMBONE

37 **C** **D7**

40 **G7** **C** **C°** **G7** **C** 1 X ONLY - TROMBONE

SOLOS

43 **C** **C7** **F7**

49 **C** **A7** **D7** **G7** **C** **C°** **G** **C**

BREAK: 3 BARS:

55 **D** **C** HARMONIZE CLARINET BREAK CORNET "HORSE WHINNY" F TROMBONE

61 **C** **A7** **D7**

64 **G7** **C** **C°** **G7** **C**

BACK TO "B" - TAKE CODA:

Long Gone

132

E^b TREBLE

W.C. Handy & Chris Smith - 1920

Musical staff for measures 1-4. Chords: F, F7/A, Bb, C#7/B, F, C7, F. The melody consists of quarter and eighth notes in a 4/4 time signature.

Did you

Musical staff for measures 5-8. Chords: F, C7, F. Measure 5 is marked with a boxed 'A'. The melody continues with quarter and eighth notes.

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.

Musical staff for measures 9-12. Chords: F, F7/A, Bb, C#7/B, F, Dm7, G7, C7, F. The melody continues with quarter and eighth notes.

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.

Musical staff for measures 13-16. Chords: F, Dm7, Gm7, C7, F, Dm7, Gm7, C7. Measure 13 is marked with a boxed 'B'. The melody continues with quarter and eighth notes.

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

Musical staff for measures 17-20. Chords: F, F7/A, Bb, C#7/B, F, C7, F. The melody continues with quarter and eighth notes.

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

Interlude

Musical staff for measures 21-24. Chords: F, Dm7, Gm7, C7, F, Dm7, Gm7, C7. The melody continues with quarter and eighth notes.

Long Gone
Eb TREBLE

2 C

25 F C7 F

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 F F7/A Bb C#7/B F Dm7 G7 C7 F

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 F Dm7 Gm7 C7 F Dm7 Gm7 C7

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 F F7/A Bb C#7/B F C7 F

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')

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

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

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

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

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

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

2

LOVIN' SAM (THE SHEIK OF ALABAM')

25 **C** **D** **E7**

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

29 **A7** **D**

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

33 **D** **F#m**

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

37 **E7** **A7** **BREAK FOR 2 BARS**

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

41 **D** **E7** **A7**

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

46 **F#7** **D** **D7**

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

51 **G** **Gm** **D**

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

54 **B7** **Em7** **A7** **D**

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

The Love Nest

136

Louis A. Hirsch & Otto Harbach - 1920

E^b TREBLE

Just a love nest, co-zy and warm. Like a
dove nest, down on a farm. A ver-
an- da with some sort of cling- ing vine, Then a
kit- chen where some ram- bler ros- es twine. Then a
small room, tea set of blue. Best of
all room, dream room for two. Bet- ter
than a pal- ace with a gild- ed dome, is a
love nest, You can call home.

Chords: A, C, G⁷, C⁷, F, C⁷, F, C⁷, G⁷, C, E⁷/B, A⁷, D^m, A, D^m, D⁷, G⁷, C, G⁷, C⁷, F, G⁷, E⁷, E⁷(b5), A⁷, D^m, G⁷, C.

E^b TREBLE

MA HE'S MAKING EYES AT ME

CON CONRAD - 1921

[A] C G⁷ C G⁷
 Lit- tle Lil-ly was oh! So sil-ly and shy, And all the fel- lows knew, She would- n't

7 Am A^o Dm⁷ G⁷ C G⁷
 bill and coo. Ev - 'ry sin- gle- night some smart fel- low would

11 C D⁷ G⁷ G^o G⁷
 try, to cud- dle up to her, But she would cry:

17 [B] C D⁷ G⁷ G⁺7 C C
 "MA, he's mak- ing eyes at me! MA, he's aw- ful nice to me! MA he's

26 A^o G⁷ G⁷ C G⁷
 al- most break- ing my heart, I'm be- side him, Mer- cy! Let his con- science guide him

33 [C] C D⁷ G⁷ F E⁷ A⁷ D⁷ G⁷
 If you peek in, Can't you see I'm goin' to weak- en?
 MA, he wants to mar- ry me, Be my hon- ey bee.

41 C C^o G⁷ C C^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 G⁷ D⁷ G⁷ C F⁷ C
 on my should-er,- Ma, he's kiss - ing me!"
 for as - sis- tance!

E^b TREBLE

MAMA DON'T ALLOW

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

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

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

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

Mandy

139

E^b TREBLE

Irving Berlin - 1918

I was stroll-ing out one even - ing 'neath the silv' - ry moon. I could
hear some bo - dy sing - ing a fa - mil - iar tune. So I
stopped a while to lis - ten, Not a word I want-ed to miss. It was
just some-bod - y ser - e - na - ding some - thing like this. Oh now
Man - dy, there's a min-is-ter han - dy, and it sure would be
han - dy, If we'd let him make a fee. So don't you
ling - er here's the ring for your fing - er is - n't it a hum -
ding - er? Come a long and let the wed-ding chimes bring hap-py times far Man-dy and me.

MARGIE

CON CONRAD & J. RUSSEL ROBINSON

♩ = 160

1 A D A G D A⁷ D EM⁷ A⁷

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

5 D A G D A⁷ D D^o

Here's one I must tell to you;

9 EM B⁷ EM C⁷ B⁷

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

13 E⁷ A D A⁷

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

17 B D D⁷ D⁺

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

21 G

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

25 D C^{#7} E^{b7} B⁷

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

29 E⁷ E^o E⁷ A⁷ BREAK 2 BARS

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

MARGIE

E♭ TREBLE

2

33 **C** D D7 D+7
Mar - gie, You've been my in - spir - a - tion,

37 G F#7
Days are nev - er blue. Af - ter

41 D D7 C#7 C7 B7
all is said and done, There is real - ly on - ly one, Oh!

45 EM7 A7 D A7
Mar - gie, Mar - gie it's you." "My lit - tle

E^b TREBLE

MEMPHIS BLUES

W.C. HANDY - 1912



MIDNIGHT IN MOSCOW

♩ = 160

AM DM E7 AM E7 AM C F G7 C

8 BM7 E7 AM DM AM

14 E7 AM BM7 E7 AM DM

20 AM E7 AM AM

STOP TIME- FIRST BEAT OF BAR ONLY

25 A AM DM⁶ AM AM C

30 F C E7 AM AM

35 DM DM AM E7 AM BM7 E7

41 AM DM AM E7 AM

E^b TREBLE

MISSOURI WALTZ

144
JOHN EPPEL & J.R. SHANNON
1914 F

D A⁷ D

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

5 D A⁷ D

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

9 G D E⁷

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

14 E⁷ A⁷ D

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

19 D A⁷ D

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

25 G D⁰ D E⁷ A⁷ D

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

33 B_M A_M F^{#7} B_M

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

41 B_M B_M F^{#7} B_M

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

MISSOURI WALTZ

2

E♭ TREBLE

49 *Bm* *F#7* *Bm*

57 *Bm* *F#7* *Bm* *F#7* *Bm* *F#7* *Bm*

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

64 *Bm* *G* *D* *E7* *A7*

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

71 *D* *D* *D*

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

77 *D* *A7* *D*

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

81 *G* *D* *E7*

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

87 *A7* *D* *A7* *D*

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

92 *D* *A7* *D*

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

97 *G* *Bm* *D* *E7* *A7* *D*

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

MY DADDY ROCKS ME

E^b TREBLE

♩ = 100

J. BERNI BARBOUR - 1922

1 **A** D_M G_M D_M B^o B^b D_M/c

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

5 F E⁷ A_M F[♯]° F A_M/E

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

9 G⁷ C G⁷ C

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

13 A⁷ D_M A_M/F E⁷/B G_M/B^b A D_M/A

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

17 **B** D_M D_M/C D_M/B^b A D_M G_M D_M G_M D_M

rocks me with onstead y roll. My ba by

MY DADDY ROCKS ME

2
21 D_M D_M^7/C B^b7 A^7 D_M/A A^7 D_M/c A^7

rocks me with all his heart and soul.

25 D_M E_M^7 A^7 D_M D_M^7/C B^o G_M/B^b

We'll always spoon while the lights are low. — He hates to leave me when it's
 Wrap'd in a blanket of love and charms, I'm sitting pretty when I'm
 Most ev'-ry eve - ning at half past nine, — We get to gether and the
 Talk a - bout row - boats and birch canoes, — You need a chair to rock a -

28 A^7 E_M^7/B A^7/C^\sharp D_M D_M/C D_M/B^b A^7

time to go. My ba - by rocks me with one steady

in his arms.
 world is mine.
 way your blues.

31 D_M E^o A^7 D_M A^7 D_M

roll. roll.

MY HONEY'S LOVIN' ARMS

HERMAN RUBY/JOSEPH MEYER - 1922

E^b TREBLE

You've heard lov-ers, Love- sick lov-ers fret A bout their
 pet; They al-ways get ro- man- tic, Drive you fran- tic.
 I'm so diff- 'rent, Oh, so diff- 'rent- now; While I'm in
 love I know I simp- ly go and whis- per low to Hon- ey Ba- by:

MY HONEY'S LOVIN' ARMS

149

E♭ TREBLE

2

17 **A** **D** **G7**

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

21 **D** **Am6** **B7**

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

25 **E7** **A7**

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

29 **E7** **Em7** **A7**

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

33 **B** **D** **G7**

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

37 **D** **Am6** **B7**

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

41 **E9** **A7** **D7** **G** **Gm**

'Cause when the world seems wrong, I know that I be- long

45 **D** **E7** **A7** **D** **G7** **D**

Right in my Hon- ey's Lov- in'

MY BUCKET'S GOT A HOLE IN IT

♩ = 174

10

13

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

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

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

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

CHORUS

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

CHORUS

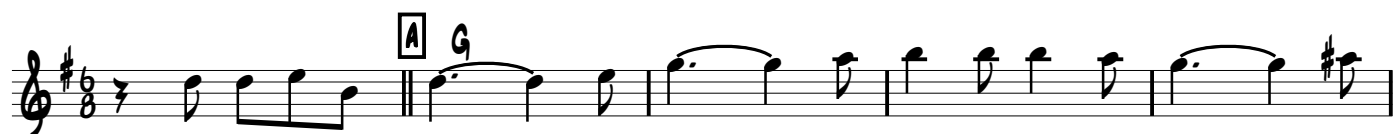
Well, me and my baby - we just bought a Ford
 And now we sit together - on the running board.

CHORUS

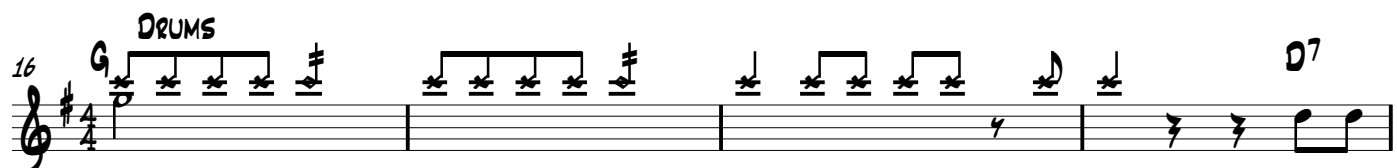
OH, DIDN'T HE RAMBLE

E^b TREBLE

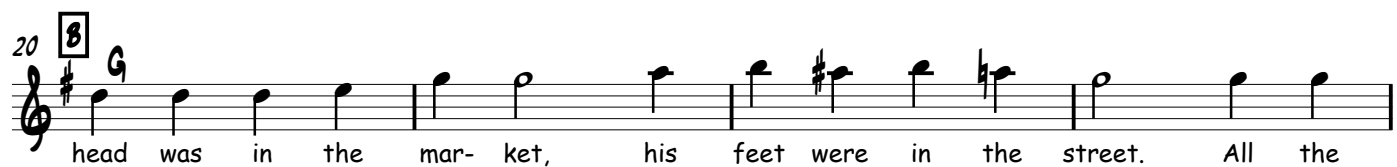
TRADITIONAL



TO DIXIELAND 2-BEAT SWING FEEL



Well his



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



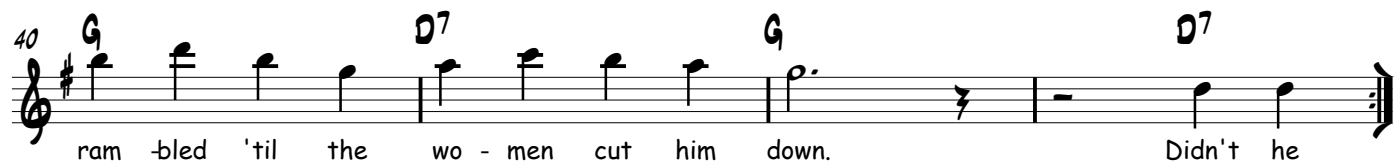
girls came run- ning by said: "Look at that mar- ket meat!" Oh didn't he



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



town. Didn't he ram- ble, Didn't he ram- ble? He



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

OH BY JINGO

152
ALBERT VON TIZLER
1919

♩ = 180

D A⁺7 D A⁺7 D E⁷ E^oIM E⁷ E^oIM

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

7 E⁷ A⁷ D B⁷

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

13 E⁷ A⁷

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

17 **A** D A⁺7 D A⁺7 D D⁷ G

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

23 F[#]7 G[#]M F[#]7/A[#] B^M

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

28 B^m D D[#]oIM A⁷/E A⁷ D G⁷ D

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

E^b TREBLE

OH!

BYRON GAY/ARNOLD JOHNSON - 1919

1. **A** G D7

5. G D7 G

10. C A7

14. D7 BREAK: 2 BARS

17. **B** G D7 G

22. D7 G7

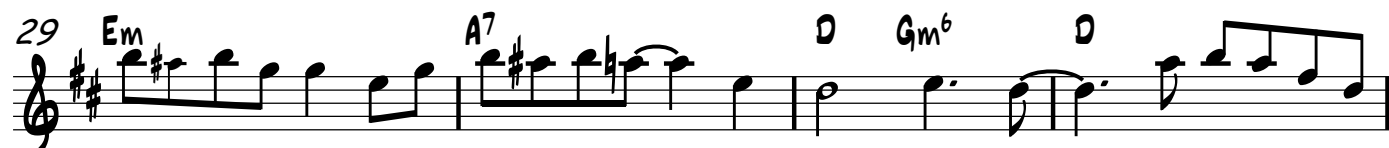
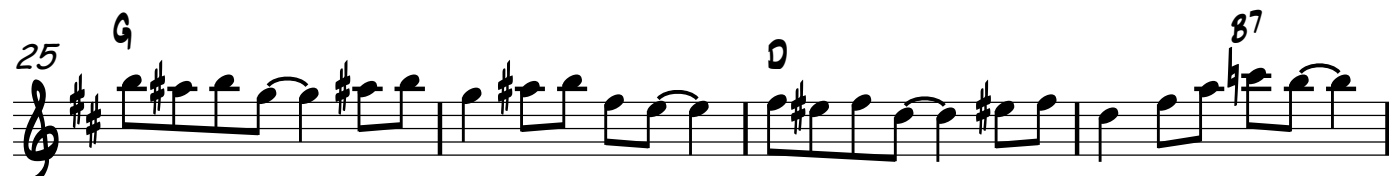
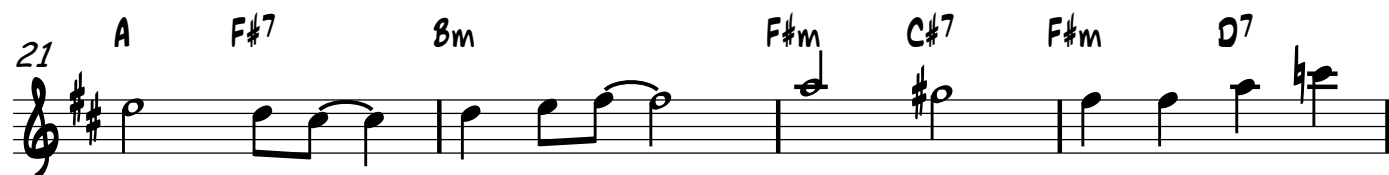
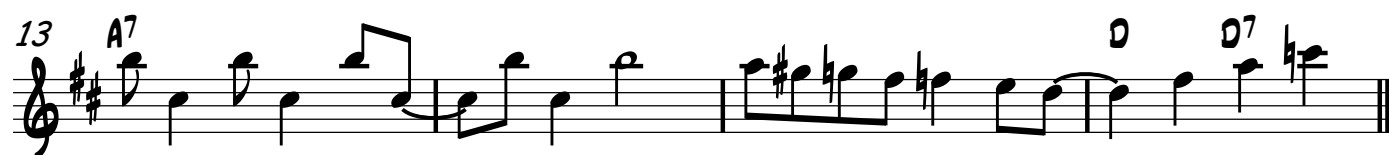
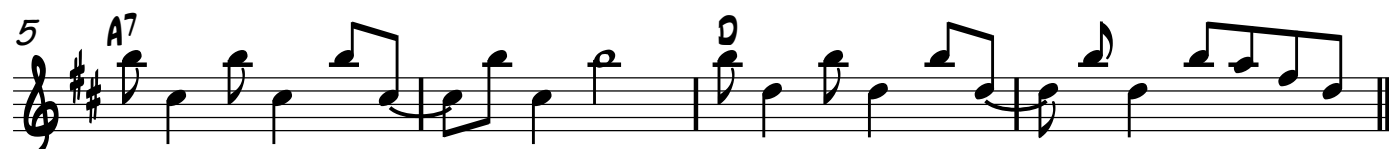
27. C G G+ G^b G+ G

31. D7 1. G 2. G

E^b TREBLE

Ole Miss

W.C. Handy - 1916



Ole Miss
Eb TREBLE

155

2 C

33 A7 D

37 A7 D

41 A7 D

45 A7 D A7

49 D D7 G D

53 A7 D B7 E7 A7

57 D7 G F#7

61 G G#° D B7 E7 A7 D

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

The Old Rugged Cross

E^b TREBLE

George Bernard - 1913

Musical notation for measures 1-4. Chords: A, A, A⁺, D, D, D_m.

Musical notation for measures 5-8. Chords: A, E⁷, A, D, D_m, A. Measure 8 includes a 4/4 time signature change.

Ritard

Musical notation for measures 9-13. Chords: A, A^o, A, A⁷, D, D^o, D, E⁷. Measure 9 includes a boxed 'B' above the first note.

Musical notation for measures 14-18. Chords: A, A, A^o, A, A⁷.

Musical notation for measures 19-24. Chords: D, D^o, B⁷, E⁷, A, D⁷, A.

Musical notation for measures 25-30. Chords: E⁷, A, D, A, D, D⁺, D⁶, E⁷. Measure 25 includes a boxed 'C' above the first note.

Musical notation for measures 31-35. Chords: A, A, G⁷, F^{#7}, B.

Musical notation for measures 36-40. Chords: A, E⁷, A, D, D_m, A.

On The Alamo

157

Isham Jones & Gus Kahn - 1922

E^b TREBLE

A

Amaj7 Bm7 A B7 F#m7 Dm B7

Where the moon swings On the Al- a- mo, In a gar- den

5 Bm7 E7 C#m7 C7 Bm7 E7

fair where ros- es grow, In the ten- der

9 Amaj7 Bm7 A G#7 C#m7 F#7 F#m7

light of the sum- mer night, I can hear her

13 B7 Bm7 E7 Break

wan- der to and fro. For she said I'll

B

17 Amaj7 Bm7 A B7 F#m7 Dm B7

wait by the gar- den gate, On the night I

21 Bm7 E7 C#m7 C7 Bm7 C#7

said "I love you so". And in all my

25 F#m. A D#0

dreams it seems I go Where the moon swings

29 B7 Bm7 E7 A D7 A Break

low, On the Al- a- mo.

ORY'S CREOLE TROMBONE

E^b TREBLE

EDWARD "KID" ORY - 1921

TROMBONE SOLO

Musical notation for measures 1-5. Chords: E7, A7, D, A7, D.

Musical notation for measures 6-11. Chords: A, A7, D, D, D, D, D.

Musical notation for measures 12-16. Chords: E7, A7, D.

Musical notation for measures 17-21. Chords: E7, A7, D, B7.

Musical notation for measures 22-27. Chords: E7, A7, D, A7.

Musical notation for measures 28-33. Chords: D, B7, E7, A7, A7.

Musical notation for measures 34-38. Chords: D, E7, A7, B7, D. Includes first and second endings.

E♭ TREBLE

2

39 **C** G A7 D7

44 G A#° Am D7 G

49 A7 D7 G

55 **D** B7 TROMBONE SOLO Em A7

60 A7 D 2 D7

67 SOLOS G A7 D7

73 G A#° Am D7 G A7

79 D7 G

TAG TROMBONE

AFTER LAST SOLO PLAY "D" TO END AND THEN TAG

83 G A7 D7 G

OSTRICH WALK

ORIGINAL DIXIELAND JAZZ BAND - 1918

Musical staff 1 (measures 1-4):
Chords: D, A#7, Em7, A7

Musical staff 2 (measures 5-8):
Chords: E, B7, E7, A7, E, B7, E7, A7

Musical staff 3 (measures 9-12):
Chords: A, D, D, E7, A7, D

Musical staff 4 (measures 13-16):
Chords: D, E7, A7

STOP TIME 4 BARS

Musical staff 5 (measures 17-20):
Instrumentation: D TROMBONE, D7 CORNET, G CLARINET, Gm TROMBONE

Musical staff 6 (measures 21-25):
Chords: D, B7, Em7, A7, D, G, D^o
First ending: 1. D
Second ending: 2. G, D^o

Musical staff 7 (measures 26-31):
Chords: D, D^o, A7, D, D, D^o, A7
Includes "BREAK" markings

Musical staff 8 (measures 32-36):
Chords: A7, D, D^o, D, D^o, A7
Includes "BREAK" markings

Musical staff 9 (measures 37-41):
Chords: D, D^o, A7, D
Includes "BREAK" marking

Musical staff 10 (measures 42-45):
Chords: D, A#7, Em7, A7

OSTRICH WALK

E♭ TREBLE

2 46 **C** D D E7 A7 D

Musical staff 46-49: Treble clef, key signature of two sharps (F# and C#). Measure 46 starts with a circled 'C' time signature. Chords: D, D, E7, A7, D.

50 D E7 A7

Musical staff 50-53: Treble clef. Chords: D, E7, A7.

54 D STOP TIME 4 BARS TROMBONE D7 CORNET G CLARINET Gm TROMBONE

Musical staff 54-57: Treble clef. Measure 54 has a 'STOP TIME 4 BARS' instruction for Trombone. Chords: D, D7, G, Gm.

58 D B7 Em7 A7 D

Musical staff 58-61: Treble clef. Chords: D, B7, Em7, A7, D.

62 **D** D Em7 A7 D

Musical staff 62-65: Treble clef. Measure 62 has a circled 'D' time signature. Chords: D, Em7, A7, D.

66 D B7 A7 A+7 D

Musical staff 66-69: Treble clef. Chords: D, B7, A7, A+7, D. A *sfz* dynamic marking is present at the end of the staff.

70 D D° Em A7 D

Musical staff 70-73: Treble clef. Chords: D, D° (D with a flat), Em, A7, D.

74 D° A7 D

Musical staff 74-77: Treble clef. Chords: D° (D with a flat), A7, D.

UNISON 78 D D D A+7 D

Musical staff 78-81: Treble clef. Chords: D, D, D, A+7, D. The word 'UNISON' is written above the staff.

E^b TREBLE

OVER THE WAVES

♩ = 120



POOR BUTTERFLY

GOLDEN/HUBBEL - 1916

♩ = 120

1 F C#7 G_M7 [A] C⁹ F_{MAJ}7 F

Poor But-ter - fly _____ 'neath the blos soms wait - ing _____ Poor But-ter -

5 A+7 D⁹ D7

fly _____ for she loved him so. The mo - ments

9 G7 C⁸ F D_M

pass in - to hours, _____ The hours pass in - to years, And as she

13 G7 C⁹ F C#7 G_M7

smiles thru her tears, _____ She mur - murs low, The moon and

17 [B] C⁹ F_{MAJ}7 F

I _____ know that he be faith - ful, _____ I'm sure he

21 A+7 A7 D⁹

come _____ to me by and by. _____ But if

25 G_M7 B^bM⁶ F G#DIM

he don't come back _____ Then I nev - er sigh or cry, _____ I just must

29 C⁹ F

die. _____ Poor But - ter - fly.

PANAMA

E^b TREBLE

WILLIAM H TYRES - 1913

Musical score for "Panama" in E^b Treble clef, 4/4 time. The score consists of ten staves of music with various chords and melodic lines. Chords are indicated by letters above the notes. The key signature has one flat (B-flat).

Staff 1: Measures 1-4. Chords: C, G⁷.

Staff 2: Measures 5-8. Chords: A⁷, C, G⁷, C, C.

Staff 3: Measures 9-12. Chords: G⁷, C, G⁷, C, G⁷.

Staff 4: Measures 13-16. Chords: C, C⁷, F, F[♯]^o.

Staff 5: Measures 17-21. Chords: C, A⁷, D⁷, G⁷. First ending: C. Second ending: C, C⁷.

Staff 6: Measures 22-27. Chords: B⁷, F, F[♯]^o, C, A⁷, D⁷, G⁷.

Staff 7: Measures 28-32. Chords: C, C⁷, F, F[♯]^o, C.

Staff 8: Measures 33-37. Chords: A⁷, D⁷, G⁷, C, C⁷.

Staff 9: Measures 38-42. Chords: C, F, F⁷, B^b, C⁷.

Staff 10: Measures 43-46. Chords: C⁷, F, F.

2 48 Am E7 Am C7

54 D F C7 C7

59 F C7 F F7

64 Bb 8° F C7 F

70 EF C7

pp
ff

76 F F F7 Bb 1. C#7 F C7

84 F F 2. C#7 F C7 F

90 C7 F C7 F

The Pearls

166

E^b TREBLE

Jelly Roll Morton - 1919

1 E C B7 A E

6 C# E C C#7 F#m C#7 F#m

11 F#7 B7 E C E

16 C C#7 F#m C#7 F#m C#m F#7 B7 E

21 B E7 A7

25 E G#m7 C#7 F#7 B7

29 E7 A7

33 E^o Break - 2 bars E B7 E

37 E E7 E^o E7

2

41 **C** Tuba Only All E7 Amaj7 C#m7

45 F#m C#m C° Bm7 E7

49 Bm7 E7 A

53 Bm C#7 F#7 Bm7 E G#7 C#m Bm A B C# E7

57 **D** Tuba only All Amaj7

61 Em7 A D F#7 Bm

65 D Dm A# F#7

69 Bm7 E7 A E° E7

73 Tuba Only A°

Pretty Baby

E^b TREBLE

Egbert Van Alstyne & Gus Kahn - 1916



Ev- 'ry- bod- y loves a ba- by that's why I'm in love with you, Pret- ty

5 Ba- by, Pret- ty Ba- by. And I'd

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

13 Ba- by, Pret- ty Ba- by. Won't you

17 come and let me rock you in my cra- dle of love, And we'll

21 cud- dle all the time. Oh! I

25 want a lov- in' ba- by and it might as well be you,

29 Pret- ty Ba- by of mine.

RIVERSIDE BLUES

THOMAS A. DORSEY & RICHARD M. JONES

Am E7 Am E7 Am Dm C G⁺7

5 **A** C F7 C C

9 F7 C 2 BAR UNISON BREAK

13 G⁷ Dm⁷ G⁺7 C C⁷ C^o Fm 1. C G⁷ 2. C G⁷

18 **B** EVERYBODY PLAYS THIS FIGURE BEHIND CLARINET LEAD

22 F Fm C 2 BAR CLARINET BREAK

26 G⁷ Dm⁷ G⁷ C C⁷ C^o Fm C G⁷

30 **C** C F C C⁷

34 F C PLAY 2 BAR UNISON ON OUT-CHORUS

38 G Dm⁷ G⁷ C C⁷ C^o Fm SOLOS AT "C"

ROCK A BYE YOUR BABY

E^b TREBLE

JEAN SCHWARTZ - 1918

A A A^o E⁷/B E⁷ A E⁺⁷

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

5 C C^o G⁷ G^{#7} C E⁷

Mam- my mine, Your roll- in'stone is roll- in' home to- day, there to stay.

9 A C^o E⁷/B E⁷ A C^o E⁷

Just to see your smil- in' face, Smile a wel- come sign.

13 C C^o G⁷ E B⁷ E⁷

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

ROCK A BYE YOUR BABY

E♭ TREBLE

2 B

17 A A° E7

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

21 E7 A B7 E7

when you croon, croon a tune from the heart of Dix- ie.

25 E7 A F#7

Just hang my cra- dle, Mam- my mine, Right on that Mas- on- Dix- on Line,

29 B7 E7

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

33 C A A° E7

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

37 Bm E7 Bm E7 D7 C#7

Old Black Joe, just as though you had me on your knee.

41 F#7 B7 C°

A million ba-by kiss-es I'll de-liv- er, The min-ute that you sing the Swan-ee Riv- er,

45 A F#m7 B7 E7 A

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

Ro- ses are shin- ing in Pi- car- dy, in the

5 hush of the sil- ver dew.

9 Ro- ses are flow'r- ing in Pi- car- dy, but there's

13 nev- er a rose like you! And the

17 ro- ses will die with the sum- mer time, And our roads

21 may be far a- part, But there's

25 one rosethat dies not in Pi- car- dy! 'Tis the

29 rose that I keep in my heart!

ROSE ROOM

HARRY WILLIAMS AND ART HICKMAN - 1917

♩ = 140

In sun-ny Rose-land, Where sum-mer breez-es are play-ing,

Where the hon-ey bees are "A May-ing".

There all the ros-es are sway-ing,

Danc-ing while the mead-ow brook flows. The moon when

shin-ing, is more than ev-er de-sign-ing

For 'tis ev-er then I am pin-ing,

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

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

ROSE OF WASHINGTON SQUARE

E^b TREBLE

JAMES F. HALNLEY - 1919

1 **A** F#m Bm C#7 F#m

Agar-denthatnev-er-knows sun-shine Onceshel-tered a beau-ti-ful rose. Inthe

5 F#7 Bm C# G#7 C#7

sha-dows it grew with-out sun-light- or dew, as a child of the cit- y grows. A

9 F#m Bm C#7 F#m

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

13 A A#° E C7 F#m B7 E

heart of the roseset a-flut-ter,- with a won-der-ful tale of love, He

17 Bm7 E7 B7 E7

told her of birds and of bees, of the brooks and of mea-dows and trees. He whis-pered,

ROSE OF WASHINGTON SQUARE
E♭ TREBLE

175

2 21 **A** **B** A° E^7
Rose, of Wash- ing- ton Square a flow- er so

25 E^7 E^+7 **A**
Fair should blos- som where the sun shines,

29 $C\#7$ $F\#m$
Rose, for Na- ture did not mean that you should

33 B^7 E^7
blush un- seen but be the queen of some fair gar- den,

37 **C** **A** A° E^7
Rose, I'll nev- er de- part, but dwell in your

41 E^7 B° $F\#m$
heart, your love to care, I'll bring the

45 B^7 Dm^6 **A** $F\#7$
sun- beams from the Hea- vens to you, and give you kis- ses that spar- kle with dew my

49 B^7 E^7 **A**
Rose of Wash- ing- ton Square.

RUFÉ JOHNSON'S HARMONY BAND

E^b TREBLE

SHLETON BROOKS & MAURICE ABRAHAM - 1914

A C D^{#7} C^{#°} G⁷ C D^{#7} C^{#°} G⁷

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 C E^{b°} Dm^b G⁷ C E^{b°} Dm^b G⁷

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

9 **B** Dm A⁷ Dm A⁷

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 D⁷ Am⁷ D⁷ G Am A^{#°} G/B G

Down in Sa- van- nah- G. A. When
When he plays 'Man- ci- pa- tion Day. The

17 G G^{#7} Em G F^{#°} G G⁷

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:

RUFÉ JOHNSON'S HARMONY BAND

E♭ TREBLE

177

2 21 **C** C E7

 Here they come, Just lis- ten to that drum, Boy ain't he

25 E7 Am E7 Am

 beat- in' some, He's go- ing rump, rump, rump, rump.

D 29 F C

 Lis- ten to that dog- gone flute, Root -te-toot, toot- te-toot,

32 A7 D7 Dm7 G7 Dm7 G7

 toot-te- toot toot- te-toot. Say Hon, ain't that trom- bone moan- ing, hear it groan- ing,

E 37 C C7 F

 Lis - ten to that old cor- net, It's

41 A7 B♭ A7 Dm A7 Dm

 played by that lead- er man. He's

F 45 F F#° C A7

 got a world wide rep- u- ta- tion For play- ing syn- co- pa- tion;

49 D7 G7 C SOLOS AT "C"

 Old Ruf- us John- son's Har- mon -y Band

RUNNIN' WILD

E^b TREBLE

VERSE

5 **A** **G** **G7** **C** **G** 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 **G** **B7** **EM** **A7** **D7**

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

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 **D** **G#dim** **D** **Bb7** **EM7** **A7** **D7**

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.

E^b TREBLE

2 CHORUS

RUNNIN' WILD

21

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

27

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

33

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

37

don't know where, Al- ways showin' I don't care,

43

Don't love no - bo - dy It's not worth - while,

48

All a - lone Run - nin' Wild.

ROYAL GARDEN BLUES

180

CLARENCE & SPENCER WILLIAMS - 1919

E^b TREBLE

Musical notation for the first system (measures 1-12). The key signature is two sharps (D major) and the time signature is 4/4. Chord symbols above the staff are: D (measures 1-2), F^o (measure 3), A⁷ (measures 4-5), A (measures 6-7), D (measures 8-9), and D⁷ (measures 10-12). Measure numbers 1, 5, 9, and 13 are indicated on the left.

B STOP TIME - PLAY DOWNBEATS 4 BARS

Musical notation for the second system (measures 13-24). Measure 17 is the start of section B. Above the staff, it says "D⁷ CORNET", "D⁷ CLARINET", and "D⁷ TROMBONE - AD LIB 2 BARS". Chord symbols above the staff are: A⁷ (measures 13-14), B^b7 A⁷ (measures 15-16), D (measures 17-18), G⁷ (measures 19-20), D (measures 21-22), and F^o (measures 23-24). Measure numbers 13, 17, 21, and 25 are indicated on the left.

Musical notation for the third system (measures 25-28). Chord symbols above the staff are: A⁷ (measures 25-26), D (measures 27-28), G⁷ (measures 29-30), D (measures 31-32), and A⁷ (measures 33-34). Measure numbers 25 and 29 are indicated on the left.

Musical notation for the fourth system (measures 33-36). Chord symbols above the staff are: D⁷ (measures 33-34), G (measures 35-36), G^m (measures 37-38), D (measures 39-40), and D⁷ (measures 41-42). Measure numbers 29 and 33 are indicated on the left.

Musical notation for the fifth system (measures 37-40). Chord symbols above the staff are: C⁷ (measures 37-38), C^m (measures 39-40), G (measures 41-42), C⁷ (measures 43-44), and E⁷ (measures 45-46). Measure numbers 33 and 37 are indicated on the left.

Musical notation for the sixth system (measures 41-44). Chord symbols above the staff are: A⁷ (measures 41-42), D⁷ (measures 43-44), G (measures 45-46), C⁷ (measures 47-48), G (measures 49-50), C⁷ (measures 51-52), and G (measures 53-54). Measure numbers 37 and 41 are indicated on the left.

BACK TO "D" FOR SOLOS

SATANIC BLUES

E^b TREBLE

♩ = 154

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, D7, D^oIM, D7.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, G7. Includes a first ending bracket labeled 'A'.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: C7, C^oIM, G, E7.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: D7, G, D7, G. Ends with a double bar line and the word 'FINE'.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, C, G, C, G7, C. Includes a second ending bracket labeled 'B'.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: C^oIM, G, E7, A7, D7.

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, D7, G, A, A, C, C, A7, D7. Includes a third ending bracket labeled 'C'.

Musical staff 8: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, C, E7, A7, C.

Musical staff 9: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: A7, D7, F, C, D7, G7, C, D. Includes the instruction 'FROM 'A' TO FINE'.

SAILING DOWN CHESAPEAKE BAY

VERSE

HAVEZ - BATSFORD - 1913

4 **A** G⁷ C

Come on Nan- cy put your best dress on, Come on Nan- cy'fore the

7 G⁷

steam- boat's gone. Ev- 'ry-thing is love- ly on the Ches- a- peake Bay,

12 C

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

17 **B** G⁷ C

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

23 C C^o G⁷

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

30 C C

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

36 G⁷

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

40 G⁷ C

Ches- a- peake, Sail- in' down Ches- a- peake Bay. **NO REPEAT 1ST TIME**

SAILING DOWN CHESAPEAKE BAY
E♭ TREBLE

2

45 **C** C G7 C

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

49 G7 C

Head- in' here, to this pier. And

53 C G7 C

we can make it if we hur-ry, Nev-er fear, It's the

57 D7 G7

Old Dom- in- ion Line.

61 **D** G7 C

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

65 E7 Am

Head- in' for Bal- ti- more. Just

69 D7

hear the pad- dles turn- in', Hear my heart a' yearn- in', She's the

73 A7 D7 G7

Queen of the Ches- a- peake Bay!

SOLOS ON VERSE

E^b TREBLE

SAN

MCPHAIL/MICHELS - 1920

BASS INTRO



5 **A** **Bm** **Em** **F#7** **Bm**

King One San day of the Sen-queen e-came gal home,

Musical notation for the first line of the song, starting at measure 5. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is written on a single staff with lyrics underneath. Chord symbols Bm, Em, F#7, and Bm are placed above the staff. A slur covers the final two notes of the line.

9 **F#7**

Sat Saw on San the in shore sad - - at ness Bu-on la-the

Musical notation for the second line of the song, starting at measure 9. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is written on a single staff with lyrics underneath. A chord symbol F#7 is placed above the staff. A slur covers the final two notes of the line.

13 **Bm** **F#7** **G7** **F#7**

may, shore, Bu-On la-the may, shore.

Musical notation for the third line of the song, starting at measure 13. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is written on a single staff with lyrics underneath. Chord symbols Bm, F#7, G7, and F#7 are placed above the staff.

17 **B** **Bm** **Em** **F#7** **Bm**

Sing Told - - ing him she'd no more fraim roam.

Musical notation for the fourth line of the song, starting at measure 17. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is written on a single staff with lyrics underneath. Chord symbols B, Bm, Em, F#7, and Bm are placed above the staff. A slur covers the final two notes of the line.

21 **F#7**

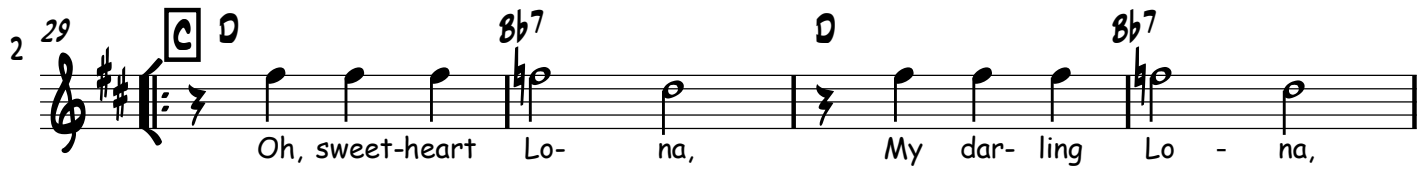
To On his ly dear her queen San who'd gone a-she would a

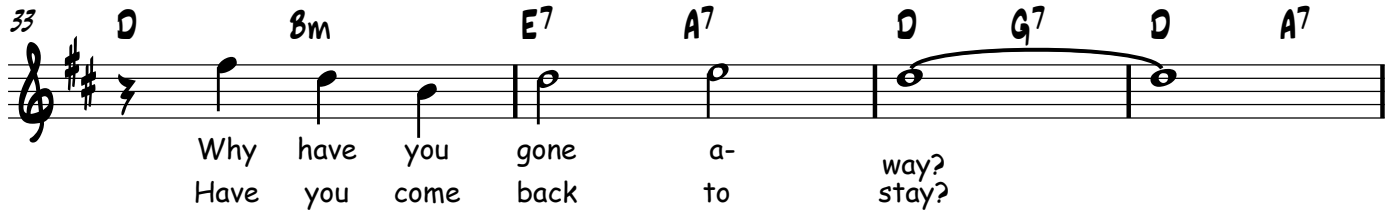
Musical notation for the fifth line of the song, starting at measure 21. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is written on a single staff with lyrics underneath. A chord symbol F#7 is placed above the staff. A slur covers the final two notes of the line.

25 **Bm** **Em** **F#7** **Bm** **G7** **F#7** **A7**

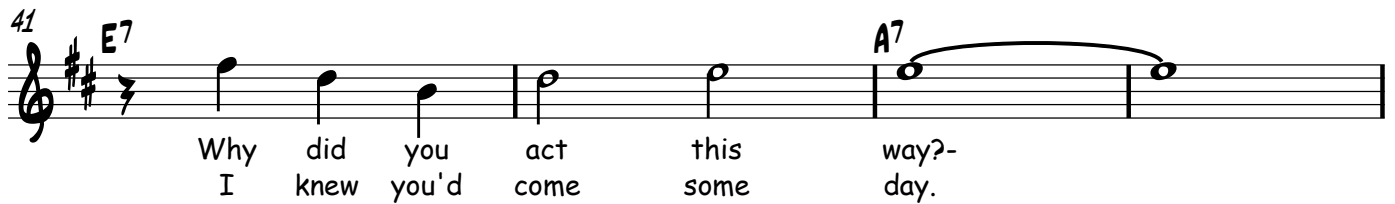
way. dore. This was his lay: Then came his his lay: lore:

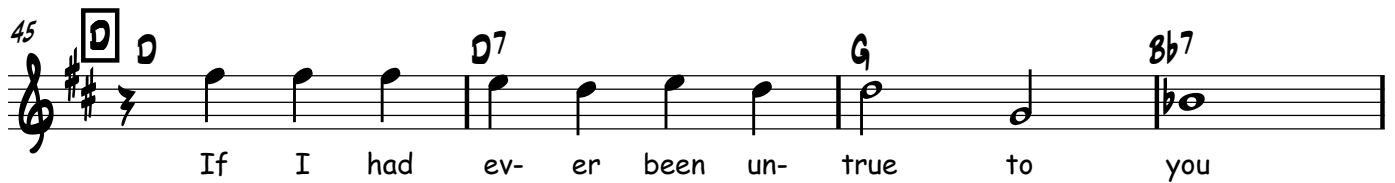
Musical notation for the sixth line of the song, starting at measure 25. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is written on a single staff with lyrics underneath. Chord symbols Bm, Em, F#7, Bm, G7, F#7, and A7 are placed above the staff.

2 29  Oh, sweet-heart Lo- na, My dar- ling Lo - na,

33  Why have you gone a- way? stay?
Have you come back to

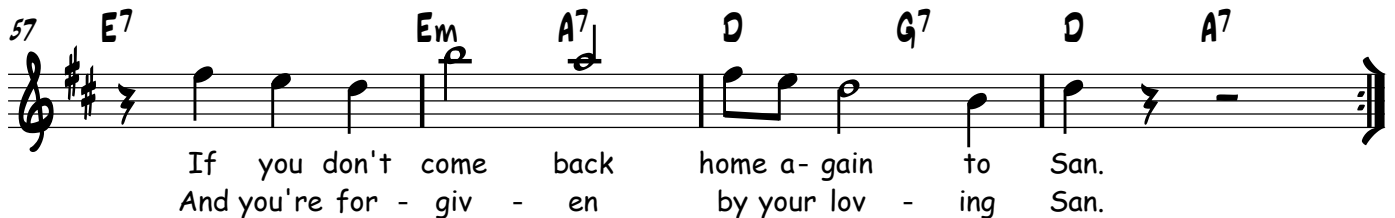
37  You said you loved me, But if you loved me
I knew you loved me,

41  Why did you act this way?- day?
I knew you'd come some

45  If I had ev- er been un- true to you

49  What you have done would be the thing to do.

53  But my heart aches, dear, And it will break dear,
But now you're mine dear, For all the time dear.

57  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

E^b TREBLE

James F. Hanley & Grant Clarke - 1921

D A7 D A7 D D^o Em E7 A7

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

5 D A7 D A7 E7 F#m B7 E A

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 Em B7 Em E7 A7 A+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 D D^o A7 D E7

Sec- ond hand hats, Sec- ond hand clothes,
Sec- ond hand shoes, Sec- ond hand hose,

17 A7 D

That's why they call me Sec- ond Hand Rose.
All the girls hand me their sec- ond hand beaux.

21 D D#^o Em7 A7

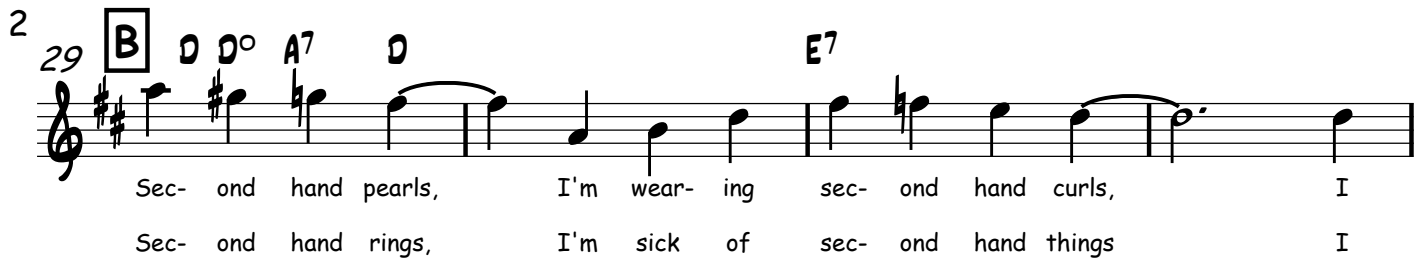
E - ven our pi- an- o in the par- lor,
E - ven my pa- ja- mas when I don 'em,

25 Em A7 A+7 D

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

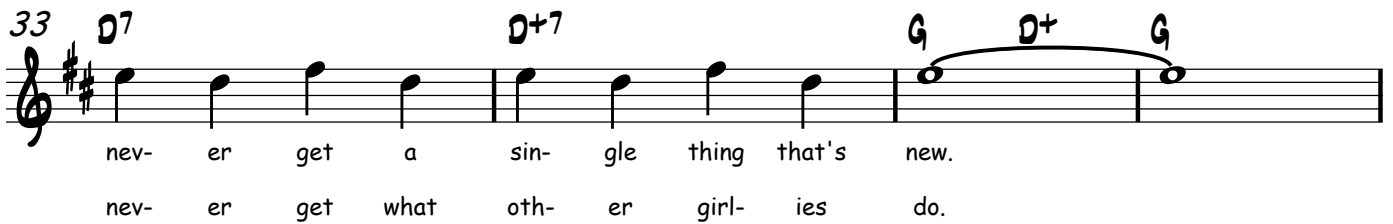
Second Hand Rose
Eb TREBLE

29 **B** **D** **D°** **A7** **D** **E7**



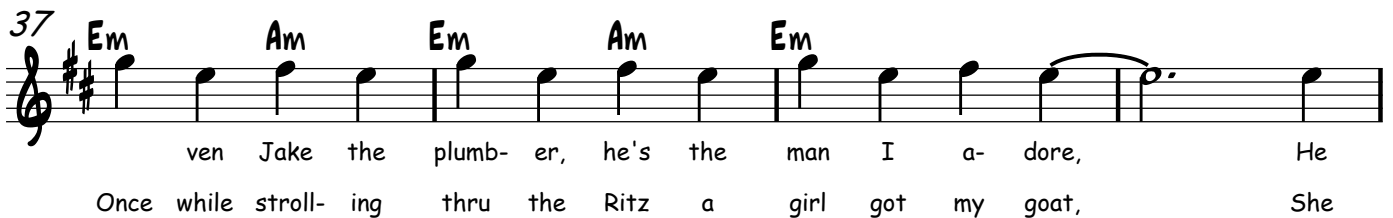
Sec- ond hand pearls, I'm wear- ing sec- ond hand curls, I
Sec- ond hand rings, I'm sick of sec- ond hand things I

33 **D7** **D+7** **G** **D+** **G**



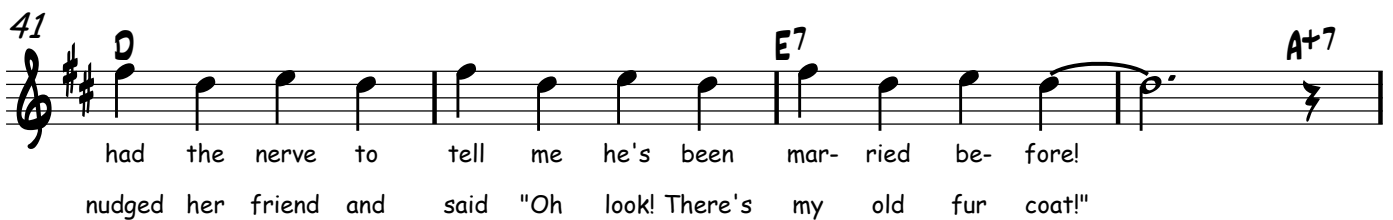
nev- er get a sin- gle thing that's new.
nev- er get what oth- er girl- ies do.

37 **Em** **Am** **Em** **Am** **Em**



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 **D** **E7** **A+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 **D** **D°** **A7** **D** **E7**



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 **Em7** **A7** **D** **A7**



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

E^b TREBLE

SHAKE IT & BREAK IT

ARTIE MATTHEWS - 1915

Musical score for "SHAKE IT & BREAK IT" in E^b TREBLE clef, 4/4 time signature, and key signature of two sharps (F# and C#). The score is divided into sections A, B, and C, with bar numbers 1, 5, 9, 13, 17, 21, 25, 29, and 33 marking the beginning of each line.

Section A (Measures 1-8): Starts with a whole note chord **A** (boxed) and **D** (circled). Measure 2 contains a whole note **D7** chord. Measures 3-4 are marked as **CLARINET BREAK: 2 BARS**.

Section B (Measures 13-24): Starts with a whole note chord **B** (boxed) and **D** (circled). Measure 14 contains a whole note **A7** chord. Measure 15 contains a whole note **D** chord. Measure 16 contains a whole note **D7** chord. Measures 17-24 contain various chords and melodic lines, including **G7**, **D**, **A7**, and **D7**.

Section C (Measures 25-34): Starts with a whole note chord **C** (boxed) and **D** (circled). Measure 26 contains a whole note **D7** chord. Measures 27-28 are marked as **BREAK: 2 BARS**. Measures 29-34 contain various chords and melodic lines, including **G7**, **D**, **A7**, **D7**, **G7**, **Gm**, and **D**.

SHAKE IT & BREAK IT
E♭ TREBLE

2

PLAY "D" AS AWITTEN - REPEAT FOR SOLOS

37

Musical staff 37-40: Treble clef, key signature of one sharp (F#). Measure 37 starts with a boxed 'D' chord above a G note. Chords above the staff are D, D7, G, G, and D7. The melody consists of eighth notes in a rhythmic pattern.

41

Musical staff 41-44: Treble clef, key signature of one sharp (F#). Chords above the staff are G, D7, G, and G. The melody continues with eighth notes.

45

Musical staff 45-48: Treble clef, key signature of one sharp (F#). Chords above the staff are E7, Am, and A#° (with a sharp sign above the A). The melody consists of quarter notes.

AFTER LAST SOLO
PLAY "D" ONCE AS WRITTEN THEN GO ON

49

Musical staff 49-52: Treble clef, key signature of one sharp (F#). Chords above the staff are G, D7, G, and G. The melody consists of eighth notes. The staff ends with a double bar line and a sharp sign.

53

Musical staff 53-56: Treble clef, key signature of two sharps (F# and C#). Chords above the staff are E and D. A bracket above the staff from measure 54 to 56 is labeled "BREAK: 2 BARS".

57

Musical staff 57-60: Treble clef, key signature of two sharps (F# and C#). Chords above the staff are G7 and D. The melody consists of eighth notes.

61

Musical staff 61-64: Treble clef, key signature of two sharps (F# and C#). Chords above the staff are A7, D, D7, G, Gm, and D. The melody consists of quarter notes. The staff ends with a double bar line and the word "Fine" below it.

SINGIN' THE BLUES

CON CONROD 1920

♩ = 120

1 F CMA7⁷ EM DM C G7 C

5 [A] DM7 G7 C

9 G7 C

13 [B] E7 A7

17 D7 AM7 D7 G7 2 - BAR BREAK C DIM

21 [C] DM7 G7 C A7

27 DM DM7 ADIM E^b DIM C

32 A7 D7 G7 C

♩ = 180

SENSATION

1917

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: A^G, E^M, A^M, D⁷, G, E⁷.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: A⁷, D⁷, A^M, D⁷, G. Includes first and second endings.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: C, A⁷, D⁷, G.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G⁷, C, G^{#7}, D^{M7}, G⁷, C, A⁷.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: D⁷, G⁷, C, C⁷.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: F, B^b, F, B^b, G⁷, C⁷, F, F, B^b, F, B^b.

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G⁷, C⁷, F, B^b, F, B^b, G⁷, C⁷.

Musical staff 8: Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: F, D^oDIM, C, F, C⁷. Includes first and second endings.

BACK TO B

♩ = 180

THE SHEIK OF ARABY

Musical notation for the first line of the song. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes and half notes, with a long note at the end of the line. Chords are indicated above the staff: G^M, E^b7, A⁷, D⁷, G^M, A^M7, G^M, and A^M7.

O - ver the des - ert wild and free_____

Musical notation for the second line of the song. It continues the melody from the first line. Chords are indicated above the staff: G^M, E^b7, A⁷, D⁷, G^M, A^M7, G^M, and A^M7.

Rides the bold Sheik of Ar - a - by

Musical notation for the third line of the song. The melody consists of quarter notes. Chords are indicated above the staff: C^M, C^M, C^M, and C^M.

His ar - ab band At his com - mand

Musical notation for the fourth line of the song. The melody consists of quarter notes and half notes. Chords are indicated above the staff: D, G^M, D, and D.

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

Musical notation for the fifth line of the song. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes and half notes, with a long note at the end of the line. Chords are indicated above the staff: G^M, E^b7, A⁷, D⁷, G^M, A^M7, G^M, and A^M7.

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

Musical notation for the sixth line of the song. The melody consists of quarter notes and half notes. Chords are indicated above the staff: D, A⁷, D⁷, and D⁷.

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

THE SHEIK OF ARABY

E^b TREBLE

2

25 **A** G G G[#]DIM AM D7 AM D7
 Sheik of Ar - a - by _____ Your

29 D7 D7 G G
 love be - longs to me _____ In -

33 B^M B^bDIM AM D7
 to your tent I'll creep _____ At

37 AM D7 D⁺ G E^M A7 D7
 night when you're a - sleep _____ The

41 G G G[#]DIM AM AM D7
 stars that shine a - bove _____ will

45 D7 D7 B⁺ B7 B⁺ B7
 light our way to love _____ you'll

49 E E A7 A7
 rule this land with me _____ the

53 D7 D7 G G D7
 Sheik of Ar - a - by _____

SKELETON JANGLE

E^b TREBLE $\text{♩} = 182$

NICK LAROCCA - 1918

Staff 1: Chords: F, C⁷, C⁷, C⁷

Staff 2 (BASS): Chords: F, C⁷, F, C⁷

Staff 3: Chords: D⁷, G^m, G⁷, C⁷, F

Staff 4: Chords: C⁷, F⁷, B^b, D⁷, G^m

Staff 5: Chords: G⁷, C, G⁷, C

Staff 6 (B): Chords: A⁷, D⁷, G⁷

Staff 7: Chords: C⁷, F, F^{#0}, C⁷, A⁷

Staff 8: Chords: A⁷, D⁷

Staff 9: Chords: C⁷, F, C⁷, F

BREAK

SKELETON JANGLE

E♭ TREBLE

2

37 **C** A7 D7

41 G7 C7 F UNISON FOR 2 BARS

45 A7 D7

49 G7 C7 F UNISON 2 BARS

53 **D** A7 D7

57 G7 C7 F F#° C7/G

61 A7 D7

65 G7 C7 F C7 F C7 F

SOBBIN' BLUES

KASSEL AND BERTON - 1922

♩ = 164

D A+ D A+ D A+ D A+

mf pp mf pp

5 **A** D D7

mf

3

9 G Gm D

13 G7 D

17 D D Am6 B7 E7 A7

RHYTHM SEC. PLAYS STRAIGHT 8THS AS WRITTEN. HORNS HARMONIZE MELODY - 8 BARS

21 **B** D A7

26 **SWING** D D7

31 G G7 F#7 F7 E7 A7

2

RHYTHM SEC. PLAYS STRAIGHT 8THS AS WRITTEN. HORNS HARMONIZE MELODY - 8 BARS

37

Musical staff 37-41: Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. Measures 37-41 contain a rhythmic pattern of eighth notes with chords D, A7, and D. Measure 41 ends with a fermata.

42

Musical staff 42-46: Treble clef, key signature of two sharps, 6/8 time signature. Measures 42-46 contain a rhythmic pattern of eighth notes with chords A7, D, and D7. Measure 46 ends with a fermata. A box labeled "SWING" is positioned above measure 45.

47

Musical staff 47-52: Treble clef, key signature of two sharps, 6/8 time signature. Measures 47-52 contain a melodic line with chords G, G7 F#7 F7 E7, A7, and D. Measure 52 ends with a fermata. A box labeled "REPEAT ONLY FOR SOLOS" is positioned above measure 51.

53

Musical staff 53-56: Treble clef, key signature of two sharps, 6/8 time signature. Measures 53-56 contain a melodic line with chords D and A+. Dynamics markings mf and pp alternate between measures. A box labeled "C" is positioned above measure 53.

57

Musical staff 57-61: Treble clef, key signature of two sharps, 6/8 time signature. Measures 57-61 contain a melodic line with chords D, G7, D, A7, D, and D. Dynamics markings mf and pp alternate between measures. A box labeled "D" is positioned above measure 57.

62

Musical staff 62-66: Treble clef, key signature of two sharps, 6/8 time signature. Measures 62-66 contain a melodic line with chords G7, D, A7, D, G7, and D. Dynamics markings mf and pp alternate between measures.

67

Musical staff 67-69: Treble clef, key signature of two sharps, 6/8 time signature. Measures 67-69 contain a melodic line with chords G7, D, and D. Dynamics markings mf and pp alternate between measures.

70

Musical staff 70-74: Treble clef, key signature of two sharps, 6/8 time signature. Measures 70-74 contain a melodic line with chords G7, D, A7, and D. Dynamics markings mf and pp alternate between measures. The staff ends with a double bar line.

SOLOS ON "B" & "C" SECTION:
AFTER LAST SOLO PLAY TO BOTTOM.

SOME OF THESE DAYS

E^b TREBLE

♩ = 180

E7 E7 Am E7

Some of these days your gon - na miss me hon - ey. Some of these days

5 E7 Am Am Dm A7 D7

you'll feel so lone - ly, you'll miss my hug - gin' you'll miss my kiss - in'

11 D7 D7 D7 G7 G7 C7

you'll miss me hon - ey when you're a - way. You'll be so lone - ly

17 C7 F F A7 A7 Dm

just for me on - ly, cuz you know hon - ey you al - ways got your way,

23 Dm F F#dim C

And when you leave me I know you'll grieve me

27 A7 D7 G7 C

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 A/C# C° E7/B A#° B_M E7 E+ A A° E7
 Al - though it's spring the birds don't sing_ You're leav - ing me_ to - day. It's

5 A A_M E C#7 F#_M B7 E7 E+
 not the first_ time my poor heart. has been in pain this way. In

9 A/C# C° E7/B A#° B_M E7 E+ A
 win - ter time_ you're good and kind,_ For - ev - er by_ my side, But when

13 E/B A_M C E/B C#7 F#_M B7 E
 sum - mer's near_ you dis - ap - pear,_ Don't ev - en say good bye. You're goin' to

17 B7 E7 B7 E7
 long for me some - day, But I'll be far a - way. 'Cause when the

B A A7 A7/G B7/F# B7
 cold wind does blow_ with its ice_ and its snow,_ Then your heart

25 E7 A C° E7/B E7
 soon will melt_ for each sor - row I have felt. And when your

29 A A7 A7/G B7/F# B7
 friends turn a - way,_ time will prove what I say._ Now's your time,

33 E7 A A7 A° E7 A
 I'll have mine_ Some Sweet Day. (Yes, Some Sweet Day.)

SOMEDAY SWEETHEART

E^b TREBLE

SPIKE BROTHERS & CARTER - 1919

You told me that you loved me true, and I be- lieved in you. You
 broke your vow and now some-how- it seems I'm al- ways blue. But there'll come a day
 When you're far a- way. You'll sit a- lone
 and cry for me you'll sigh and the days that have gone by. Some- day Sweet-

Chords: A^D, B^{b7}, D, Em, B⁷, Em, Em⁷, A⁷, D⁶, D, F^{#m}, C^{#7}, F^{#m}, E⁷, A⁷

SOMEDAY SWEETHEART

E♭ TREBLE

201

2 17 8 D A+7 D C#7 C7 B7
heart, you may be sor- ry for what you've

21 E7 A7 D D#° A7/E
done to my poor heart. You may re-

25 D A+7 D F#m
gret the vows you've bro- ken, The

29 C#7 F#m A7
things you did that made us drift a- part, You're hap- py

33 C D9 G6
now, and can't see how, the wear- y

37 E9 A7
blues will ev- er come to you. But as you

41 D A+7 D C#7 C7 B7
sow so shall you reap, dear, and what you

45 E7 A7 G7 A7
reap will make you weep some- day, sweet- heart. Some- day Sweet-

SOMEBODY STOLE MY GAL

202

E^b TREBLE

LEO WOOD - 1918

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 Iove so,

He's get- tin' now I know. But

Geel 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 gall

E^b TREBLE

ST. JAMES INFIRMARY

A **B**M_I **G**⁷ **F**^{#7} **B**M_I **F**^{#7} **B**M_I **G**⁷ **F**^{#7} **B**M_I

When will I ev - er stop moan - in'? When will I ev - er smile?

5 **E**M_I **B**⁷ **E**M_I **G**⁷ **F**^{#7}

My ba - by went and left me, She'll be gone a long long while.

9 **B**M_I **G**⁷ **F**^{#7} **B**M_I **F**^{#7} **B**M_I **G**⁷ **F**^{#7} **B**M_I

I feel so blue and heart - bro - ken What am I liv - ing for?

13 **E**M_I **E**M_I **B**M_I **G**⁷ **F**^{#7}

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

17 **B** **B**M_I **F**^{#7} **B**M_I **B**M_I **G**⁷ **F**^{#7}

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

21 **B**M_I **F**^{#7} **B**M_I **D**⁷ **G**⁷ **F**^{#7} **B**M_I

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 F F G⁷ G⁷ C⁷

6 C⁷ F⁷ E⁷ F C⁷

11 F F⁷ G⁷ G⁷

15 C⁷ C⁷ F F

B F F F F F

24 F C⁷ C⁷ C⁷ C⁷ C⁷

29 C⁷ C⁷ C⁷ C⁷ F **BREAK**

34 F F F F

39 F⁷ F⁷ B^b B^b B⁰ DIM

STOCK YARD STRUT
E♭ TREBLE

2

44 **B[♭]DIM** **F** **D⁷** **G⁷** **C⁷**

49 **F** **F** **F** **F** **D^M** **F**

55 **F** **F** **F[#]DIM** **C⁷** **C⁷** **C⁷** **C⁷**

61 **C⁷** **C⁷** **C⁷** **C⁷** **F**

66 **F** **F** **F** **F**

71 **F⁷** **F⁷** **B[♭]** **B[♭]** **B[♭]DIM**

76 **B[♭]DIM** **F** **D⁷**

79 **G⁷** **C⁷** **F** **C⁷**

STOCK YARD STRUT
E♭ TREBLE

83 **C** F F D^M F F F F[#]DIM ³

89 C⁷ C⁷ C⁷ C⁷ C⁷

94 C⁷ C⁷ C⁷ F F

99 **D** F F F F

103 F⁷ F⁷ B^b B^b B^oDIM

108 B^oDIM F D⁷ G⁷ C⁷

113 F⁷ F^oDIM B^bM⁷ F F⁷ F^oDIM B^bM⁷ F

ST. LOUIS BLUES

207

E♭ TREBLE

W.C. HANDY 1914

♩ = 100

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

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

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

I hate to see, the eve-nin' sun go down. I hate to see

to mor-row like I feel to - day. I feel to - day. I hate to see feel to-mor-row,-

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

he done left this town. Feel - Got the

make my get - a - way. 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

E^b TREBLE

TURNER LAYTON & HENRY CREAMER - 1921

5 **A** E^m B⁷ E^m A^m E^m B⁷ E^m D⁺

5 G A⁷ D⁷ G C⁷ G G⁷

Won't you

9 **B** C C^m G E⁷

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

13 A⁷ D⁷ G G^o G G⁷

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

17 C C^m G B⁷ E^m B⁷

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

22 E^m A^m E^m B⁷ E^m D⁷ G

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

26 A⁷ D⁷ G G⁷ C C^m G **VOCAL TO "C"**

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

STRUT MISS LIZZIE

E♭ TREBLE

2

29 **C** G^o G G^o G G A⁷ D⁷

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

33 G^o G G^o G G E⁷ A⁷ D⁷ G

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

37 G^o G G^o G G A⁷ D⁷

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

41 G G⁷/F C/E E^{b7} G A⁷ D⁷ G G⁷

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

BACK TO '8: FOR SOLOS

THE STORYVILLE BLUES

♩ = 132

F C7 F F7 B^b B^bM F

5 **A** F F7 B^b F C7 F

11 G7 C7 F F7 B^b

16 F B^b D7 G7 C7

21 **B** F F7 B^b B^bM F C7 F

27 G7 C7 F F7 B^b B^bM F C7

33 F C7 F F7 B^b B^bM F C7

37 **C** F F7 B^b B^bM F D7 G7 C7

DRUM ROLL - PIANO ROLL - SUSTAINED BASS

45 F F7 B^b B^bM F C7 F C7

51 **TAG** F B^b F F7 B^b B^bM F

BACK TO "B" FOR SOLOS

RIT.

Stumbling

E^b TREBLE

ZeZ Confrey - 1922

1 E E E7 C#7

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

5 F#7

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

9 87 C° C#m

on her toes, And when she bumped my nose, I fell and

13 F#7 87

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

17 A E E E7 C#7

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

21 F#7

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

25 Am⁶ E

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

29 F#7 87 E

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

SUEZ

212

E^b TREBLE

FERDIE GROFE/PETER DEROSE - 1922

RHYTHM VAMP 4 BARS

5 Em C Em B7

9 **A** Em B7 Em Am

13 Em B7 Em RHYTHM VAMP

17 Em B7 Em Am

21 Em B7 Em B7 Em

25 **B** Em B7 Em Am

29 Em B7 Em RHYTHM VAMP:

33 Em B7 Em E F# G#

2 37 E B7 E D7

41 SOLOS HERE C G F# G F#

45 G7 B7 C E7

49 Am E7 Am E7

53 A7 A° A7 D7

57 D G7

61 C A7 D7 G F#

67 G E7 A7 D7 G

SWANEE

GORGE GERSHWIN - 1919

E^b TREBLE

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

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

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

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

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

TRIO:
Swan - ee, Swan - ee, I am com ing back to Swan- ee.

Swan - ee, Swan - ee,

I love the old folks at home.

Chords: D, D+, G, Em7, A7, A#7, A9, A7, D, G, Em7, A7, D, A#7, G, G#, G#7, A7, D, A7, D, E7, A7, D, Bb7, A7, D.

E^b TREBLE

Taint Nothin Else But Jazz

Maceo Pinkard - 1921

A C F7 C F7 C F7 A7 D7 G+7

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

5 E7 F C Cm G D7 G

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

9 G G7 Bb7 G7 G+7

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

13 **B** C D7

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

17 G7 C G#7/D# Dm7 G+7

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

21 C C7 F F#°

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

25 C/G G+7 C G+7 C D#°

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

28 C/E D#° C/E C Am7 D7 G7

Gli- din' sure- ly is de- vine. Still what makes you shiv- er an- y time? 'Tain't noth- in' else but

32 C A7 D7 G7 C

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

TAIN'T NOBODY'S BIZ-NESS IF I DO

E^b TREBLE

PORTER GRAINGER & EVERETT ROBBINS - 1922

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

5 That folks don't crit- i cize me
Re- gard- less of their talk- in'.

9 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,

13 And don't care if they all de- spise me.
And beg your par- don for their squawk- in'.

17 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,

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

TAIN'T NOBODY'S BIZ-NESS IF I DO

E♭ TREBLE

2
25 G^o G B7 Em G7 C C^o

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 G G#^o D7 D+7 G Am7 A#^o G/B

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

33 G^o G B7 Em G7 C C#^o

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 G G^o D7 D+7 B7 E7 A7 D+7

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

41 G^o G B7 Em G7 C C#^o

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 G G^o D7 D+7 G G^o Am7 D+7

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

TAKE ME TO THE LAND OF JAZZ

E^b TREBLE

BERT KALMER, EDGAR LESLIE, PETE WENDLING - 1919

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

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

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

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

2 CHORUS:

17 *G* *A7*

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 *D7* *A7* *A7* *D7*

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 *G* *Em* *B7*

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 *E7* *A7* *D7*

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 *G* *G#°* *D7* *G*

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

E^b TREBLE

James P. Maguire & Warren DeWitt - 1919

A C G^{#7} C G⁷ C

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

5 G⁷ C A⁷ D⁷ G⁷

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

9 C G^{#7} C G⁷ C

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

13 G⁷ G⁺ C A⁷ D⁷ G⁷

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

That Dixie Jazz

E♭ TREBLE

221

2 ¹⁷ B C A⁷

That Dix- ie jazz! That Dix- ie jazz!

21 D⁷ G⁷ C E⁷

My how I love to hear that Dix-ie jazz! Oh, just see'em sway-ing when they're play- ing.

25 A⁷ D⁷

From left to right, Hold to me tight. It makes me

29 D⁷ G# G^o G⁷

want to do the shuf- fle and the tick- le toe. Oh, Hon- ey! Come, let's go!

33 C C⁷ F

Lis- ten can't you hear that man just coax a moan from his trom- bone.

37 D⁷ G⁷

Lis- ten to that syn- co- pa- tion It's the best I've ev- er known.

41 C A⁷

That Dix- ie jazz! That Dix- ie jazz!

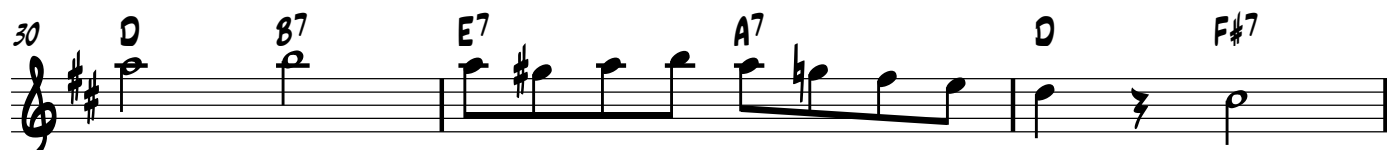
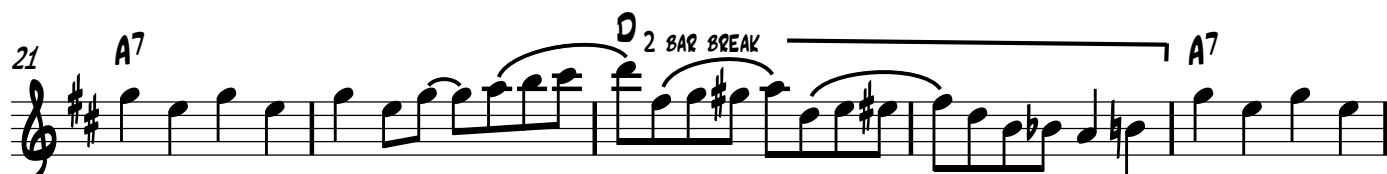
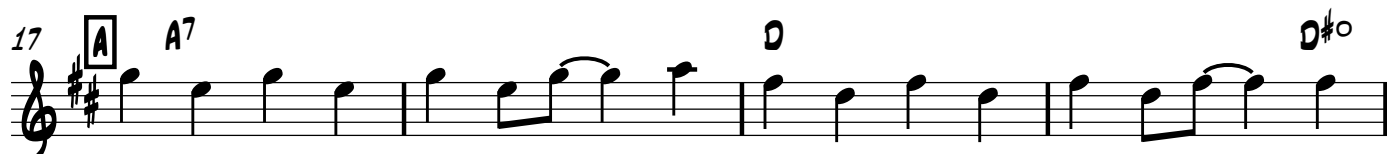
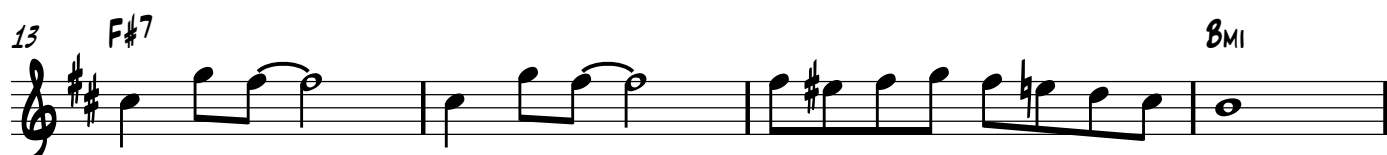
45 D⁷ G⁷ C G⁷ C

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

E^b TREBLE

THAT'S A PLENTY

LEW POLLACK / RAY GILBERT 1914



THAT'S A PLENTY

E♭ TREBLE

2

33 **B** B_{M1} F#7

38 F#7 B_{M1} F#7 B_{M1} **BASS**

43 B_m F#7 **BASS**

46 F#7 B_{M1} D7

C 49 G F#7 F7 E7 A7 D7

55 G G° A_{M1}7 D7 G F#7 F7 E7

60 E7 A7 D7 G **CORNET, CLARINET, ETC.**

65 **D** B D **TROMBONE, BASS, ETC.**

70 D D7 **SEQUE TO SOLOS:**

THAT'S A PLENTY
E8 TREBLE

3

77 **E** **G** **F#7** **F7** **E7**

SOLOS - AD LIB:

81 **A7** **D7** **G** **G°** **Ami** **D7** **G**

86 **F** **F#7** **F7** **E7** **A7** **D7** **G** **C7**

92 **G** **D7** **B**

CONTINUE AFTER LAST SOLO

FINE

98 **D** **D7**

mp

105 **G** **G** **E7**

SOFT "SHUFFLE CHORUS"

109 **A7** **D7** **G** **Ami7** **D7**

AFTER "SHUFFLE CHORUS" PLAY "E" (16 BARS) ONCE AS OUT CHORUS.

THAT DA DA STRAIN

SMITH AND MEDINA - 1922

♩ = 152

Musical notation for measures 1-4. Chords: B7, A, E_M.

Musical notation for measures 5-8. Chord: B7.

Musical notation for measures 9-12. Chord: E_M.

Musical notation for measures 13-16. Chords: D, A7, D7.

Musical notation for measures 17-20. Chords: B, G, B7, E7.

Musical notation for measures 21-24. Chords: A7, D7, G, A_M7, D7.

Musical notation for measures 25-28. Chords: G, B7, E7.

Musical notation for measures 29-32. Chords: A7, D, G, C7, G. Includes a box labeled "SOLOS ON 'B'".

E^b TREBLE

TIGER RAG

THE ORIGINAL DIXIELAND JAZZ BAND - 1917

The musical score is written for E^b Treble clef in 4/4 time. It consists of nine staves of music. The key signature has one sharp (F#). The score includes various chords and musical notations:

- Staff 1:** Starts with a boxed section marker **A**. Chords: G, D7, G.
- Staff 2:** Starts with measure 5. Chords: G, D7. Includes first and second endings.
- Staff 3:** Starts with measure 10 and a boxed section marker **B**. Chords: A7, D, A7, D. Includes the instruction "CUES ARE TROMBONE/TUBA".
- Staff 4:** Starts with measure 14. Chords: A7, D, A7, D.
- Staff 5:** Starts with measure 18. Chords: G, D7, G.
- Staff 6:** Starts with measure 22. Chords: G, D7, G7.
- Staff 7:** Starts with measure 26 and a boxed section marker **C**. Chords: C, A. Includes the instruction "SOLO BREAK".
- Staff 8:** Starts with measure 30. Chords: C, G7. Includes the instruction "SOLO BREAK".
- Staff 9:** Starts with measure 33. Chords: G7, C, F.
- Staff 10:** Starts with measure 37. Chords: G, C. Includes the instruction "SOLO BREAK".

TIGER RAG
E♭ TREBLE

2

THERE'LL BE SOME CHANGES MADE

228

E^b TREBLE

HIGGINS/OVERSTREET - 1921

A E7

For there's a change in the weath-er there's a change in the sea,

5 A7

so from now on there'll be a change in me, My

9 B7 E7

walk will be dif- 'rent, my talk and my name,

13

Noth- in' a- bout me is goin' to be the same, I'm goin' to

17 **B** E7

change my way of liv- in', if that ain't e- nough,

21 A7

Then I'll change the way that I strut my stuff, 'cause

25 B7 E7

no- bod- y wants you when you're old and gray,

29 A7 D7 G E7

There'll Be Some Chan- ges Made to- day,

33 A7 D7 G C7 G G7 F#7 F7

There'll Be Some Chan- ges Made.

'TIL WE MEET AGAIN

E^b TREBLE

1918

Smile the while you kiss me sad a - dieu When the clouds roll

by I'll come to you. Then the skies will

seem more blue, down in lov - ers land my dear - ie

Wed - ding bells will ring so mer - ri - ly, Ev - 'ry tear will

be a mem - o - ry. So wait and pray each night for

me, 'Til we meet a - gain.

TISHOMINGO BLUES

E^b TREBLE

♩ = 132

SPENCER WILLIAMS - 1917

5 **A** F C⁷ F⁷

Oh Mis - si - sip - pi, Oh Mis - si - sip - pi, My heart cries out for
To night I'm Pray - in' To night I'm say - in' Oh Lord please bless the

8 B^b B^bM F F[#]0

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

13 C⁷ G⁷ C⁷

Down where the South - ern moon swings low, That's where I want to go. I'm
Where South - ern folks are al - ways gay, That's why you hear me say, I'm

17 **B** F F⁷ B^b F F⁷ B^b7

goin' to Tish - o min - go be cause I'm sad to - day. I wish to lin - ger,

22 C[#]7 F F[#]0 C⁷

way down old Dix - ie way. Oh my wea - ry heart cries

TISHOMINGO BLUES
E♭ TREBLE

2

26

out in pain, Oh how I wish that I was back a- gain, with a race,

OPT. BREAK ON SOLOS

30

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

33

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

37

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

42

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

46

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

TOOT, TOOT, TOOTSIE

232

GUS KAHN, TED FIORITO - 1922

E^b TREBLE

1 Toot, Toot, Toot- sie, Good - Bye!

6 Toot, Toot, Toot- sie, don't cry, The choo choo train that

12 takes me, a- way from you no words can tell how sad it makes me

18 Kiss me, Toot- sie and then, Do it o- ver a- gain.

26 Watch for the mail, I'll nev- er fail, If

30 you don't get a let- ter then you know I'm in jail,

34 Tut, Tut, Toot- sie don't cry.

38 Toot, toot, Toot - sie, Good - bye.

TUCK ME TO SLEEP IN MY OLD 'TUCKY HOME

233

E^b TREBLE

GEORGE W. MEYER - 1921

1 **A** **D**

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

5 **A7** **D** **Bm** **E7** **A7**

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

9 **D** **D7** **G** **G#°** **D/A** **D**

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

13 **A** **E7** **A7**

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

17 **B** **D7** **G**

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

21 **E7** **A7**

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

25 **D** **D7** **G** **G#°** **D/A** **D**

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

29 **A7** **D** **Em7** **A7**

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

BOB COLE - 1902

♩ = 164

A F G_M C⁷ F G_M C⁷ B^b

Down in the jun gles lived a maid, of roy-al blood though dusk-y shade.

5 A⁷ D_M G⁷ C⁷

a marked im-pres sion once she made , up-on a Zu-lu from Ma-ta boo-loo

9 F G_M C⁷ F G_M C⁷ B^b

And ev ry morn- ing he would be_ down un-der neath a bam-boo tree,

13 A⁷ D_M G⁷ C⁷

a wait- ing there his love to see._ and then to her he'd sing: If

17 **B** F

you like - a me like I like - a you and we like - a both the same,

21 C⁷ F C⁷

I like - a say, this ve - ry day, I like - a chnage your name._____ 'Cause

25 F

I love - a you and love-a you true and if you a love a me,

29 C⁷ F

One live as two, two live as one, un-der the bam-boo tree.

WALKIN' THE DOG

SHELTON BROOKS - 1917

♩ = 164

G G^o D⁷ G G^o

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

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

4 D⁷ D^{#o} A⁷ D D^{#o} A⁷ D⁷

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

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

9 G G^o D⁷ G G^o

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

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

12 D⁷ D⁷ B⁷ E⁷ A⁷ D⁷

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 G C G G^o D⁷

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

21 G C A⁷ D⁷

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

25 G C G D⁷

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

29 G G⁷ C C^{#o} G D⁷ G

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

WABASH BLUES

E^b TREBLE

♩ = 120

1 **A** G E_M G

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

3 A⁷ D⁷ G G B⁷

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

6 E_M G A⁷ D⁷ G

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

10 G⁷ C D^{#7}

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

13 G G⁷ E A D⁷ G

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

SOLOS AT 8

17 **B** G⁷ G⁷ G⁷ C C E_M F F[#] G⁷ G⁷ G⁷

Oh, those Wa bash Blues I know I got my

23 C C D[#] DIM C⁷ F F C C

dues. A lone - some soul am I, I

E^b TREBLE

29 **G#7** **G#7** **G7** **G7**
 feel that I could die.

33 **G7** **G7** **G7** **C** **C** **EM** **F** **F#**
 Can - - - - - dle light that gleams.

37 **G7** **G7** **G7** **C** **C** **D#^{DIM}C7** **F**
 Haunts me in my dreams, I'll pack my walk-in'

43 **C** **C** **G7** **G7** **C** **C**
 shoes To lose_____ those Wa bash Blues.

49 **C** **G** **B** **EM** **G**
 Thru the syc - a - more the can - dle light is shin - ing bright,

51 **D#** **Bb7** **D#** **Bb7**
 'Xpect to see the moon-shine on the Wa - bash an - y night,
 Mem - 'ry brings the scent of new-mown hay to me each night,

53 **A7** **D** **A7** **D**
 Seems that such a pic - ture's bound to turn me to the right,
 I am start - ing for that spot no need to ask me when,

55 **G** **G7** **C** **G** **BACK TO B**
 Ma - king up my mind to see that home so far a - way,
 I'll be leav - ing hoof prints t'ward the old home road a - gain.
 But un - til that hap - pens here's the best that I can say:

Waitin' For The Robert E Lee

238

Lewis F. Muir & L. Wolfe Gilbert - 1912

E^b TREBLE

Way down on the lev- ee in old Al- a- bam- y, There's
The whis- tles are blow- in', the smoke-stacks are show- in', The

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

9 moon light night you can find them all,
place where all is har- mo- ni- ous,

13 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.

17 What's that they're say- in'? What's that they're say- in'?
Have you been down there? Were you a- round there? If

21 While they keep play- in', hum- min' and sway- in', U's the
you ev- er go there you'll al- ways be found there, Why,

25 good ship Rob- ert Lee that's come to
dog- gone, Here comes my ba- by on the

29 car- ry the cot- ton a- way.
good old Rob- ert E. Lee.

Waitin' For The Robert E Lee

Eb TREBLE

2

33 **C** **D**
Watch them shuf- flin' a- long.

37 **A7**
See them shuf- flin' a- long. Go take your

41 **A7**
best gal real pal, Go

45 **D** **A+** **D** **A7**
down to the lev- ee, I said to the lev- ee, And

49 **D**
join that shuf- flin' throng.

53 **A7**
Hear that mus- ic and song. It's sim- ply

57 **A7**
great, mate, Wait- in' on the lev- ee,

61 **A7** **D#7** **E7**
Wait - in' for the Rob - ert E. Lee. For Repeat:

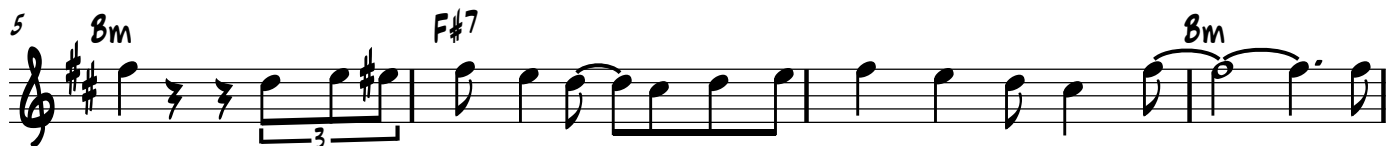
WAY DOWN YONDER IN NEW ORLEANS

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;

E♭ TREBLE

2

17 **B** A7 Em7 A7 D+7

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

21 D A7 Em7 A+7 D D#o7

there'sa gar den of E - den, - that'swhat I mean. -

25 A7 Em7 A7 D+7

Cre-ole ba - bies with flash- ing eyes, soft ly whis- per with ten der sighs,

29 D7(SUS4) D7 G^b D+7 G F#7F7

Stop! Oh won't you give your la- dy fair, _____ a lit tle smile.

33 E7 A7(SUS4) A7

Stop! you bet your life you'll lin- ger there, _____ a lit- tle while.

37 D Bm D Bb7

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 D D#o7 Em7 A7 D^b

way down yon- der in New Or - leans.

E^b TREBLE

WASHINGTON AND LEE SWING

T. ALLEN AND M. SHEAFE - 1910

♩ = 240

6

10

14

18

22

26

30

Chord symbols: A, G, G, B^b, D⁷, D, G, D⁷, B, G, G, G⁷, C, C, C[#], G, E⁷, A⁷, D⁷, G.

WHEN THE SAINTS

E^b TREBLE

I am just a wea - ry pil - grim _____ Plod - ding thru this land of
Well I pray each day to heav - en, _____ For the strength to help me
Want to join the heav'nly band, _____ Want to play in the ang - el

sin; _____ Gett - ing read - y for that ci - ty, _____
win, _____ I want to be in that pro - cess - ion, _____
band, _____ Want to hear the trum - pets blow - ing, _____

— When the saints come march - ing in. Oh when the
— When the saints come march - ing in.
— When the saints come march - ing in.

saints go march - ing in _____ Oh when the saints go march - ing

in _____ Oh lord I want to be in that

num - ber _____ When the saints go march - ing in.

WHEN RAGTIME ROSIE RAGGED THE ROSARY

244

LEWIS MUIR & EDGAR LESLIE - 1911

E^b TREBLE

D7 F#7 Am F7 D7 F7 Am F7 D7 D7

VERSE:

5 **A** G G7
Par- son Lee in Ten- nes- see in ac- cents loud and clear, said

9 C G
"Folks I'm aw- ful sor- ry but our or- gan man ain't here. Now I'd

13 D7 G G
like some- one to stand up and vol- un- teer to help us out". When a

17 **B** G G7
gal named Rag- time Ro- sie stood up and said that she could play, The

21 C G
par- son seemed de- light- ed and he said "Just step this way", And the

25 D7 G D7 G D+
con- gre- ga- tion all sat down to pray, Then came a shout! When

WHEN RAGTIME ROSIE RAGGED THE ROSARY

E♭ TREBLE

245

2 29 C G BREAK FOR SPOKEN VOCAL

Rag-time Ro- sie ragged the Ros- a- ry, DEACON ALEXANDER STARTED IN TO REPRIMAND HER

33 G BREAK FOR SPOKEN VOCAL

Then he turned a- round on- ly to see: THAT INSTEAD OF PRAYIN' ROSIE GOT THE FOLKS TO SWAYIN'

37 G G7 C

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

41 A7 D7

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

45 D G BREAK FOR SPOKEN VOCAL

Rag-time two-step 'til that Par-son Lee, WHY HE FORGOT THE SERMON AND BEGAN TO SPEAK IN GERMAN

49 G G7 C D7 D+

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

53 G G7 C C#°

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

57 G A7 D7 G C7 G

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

WHEN THE MIDNIGHT CHOO-CHOO LEAVES FOR ALABAM'

E^b TREBLE

IRVING BERLIN - 1912

I've had a might-y bu-sy- day, I've had to pack mythings a- way. Now I'H
The minute that I reach the place, I'm goin'to ov- er-feed my face, 'Cause I

5 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 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 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 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'

E♭ TREBLE

247

2 21 **B** C G⁷ C

mid- night choo- choo leaves for Al- a- bam', I'll be right

25 G⁷ C

there, I've got my fare. When I

29 C G⁷ C

see that dust- y haired con- duc- tor- man, I'll grab him

33 D⁷ G⁷

by the col- lar And I'll hol- ler, "Al- a- bam! Al- a- bam!"- That's where you

37 **C** C⁷ F

stop this train, That's takin' me home a- gain. Back home where

41 A⁷ Dm G^{#7}

I'll re- main, Where my hon- ey- lamb am.

45 C E⁷ Am

I will be right there with bells, When that old con- duc- tor yells, "All a-

49 G⁷ C G⁷

board! All a- board! All a- board for Al- a- bam'. When that

E^b TREBLE

WHEN YOU WORE A TULIP

PERCY WENRICH & JACK MAHONEY - 1914

When you wore a tul- ip, a sweet yel- low tul- ip, and

I wore a big red rose,

When you ca- ressed me, 'twas then Heav - en blessed me, what a

bless - ing no one knows.

You made life cheer- y, when you called me dear- ie, 'twas

down where the blue grass grows, Your lips were

sweet- er than jul- ep, when you wore that tul- ip and

I wore a big red rose.

WHEN YOU'RE A MILLIOIN MILES FROM NOWHERE

E^b TREBLE

WALTER DONALDSON - 1919

You're a mil- lion miles from no- where, when you're
 one lit- tle mile from home. It's the
 song of moth- er's tears, That keeps
 ring- ing in your ears. You just
 leave the gates of heav- en, When you
 leave Moth- er's arms to roam. You're a
 mil- lion miles from no- where, When you're
 one lit- tle mile from home.

A Em⁷ A⁷ Dmaj⁷ F^o
 5 A⁷/E A⁷ D
 9 Em⁷ A⁷ Em⁷ A⁷
 13 G/D F[#]m/A D F^o
 17 **B** Em⁷ A⁷ Dmaj⁷ F^o
 21 A⁷ C[#]m⁷ F[#]7 G[#]m⁷ A^oF[#]7/A[#]
 25 ^{B⁷} Em E⁷ E^{#o}
 29 D/F[#] F^o A⁷/E A⁷ D G⁷ D

E^b TREBLE

WHERE DID ROBINSON CRUSOE GO?

YOUNG/LEWIS/ MEYER - 1916

VERSE

Thousands of years— a - go or may - be more, —

5 out on an is - land on a south - ern shore, —

9 Rob - in - son Cru - soe land - ed on fine day, —

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

17 His good man Fri - day was his on - ly friend, —

21 they didn - 't bor - row or lend, —

25 They built a lit - tle hut, lived there 'til Fri - day, but

29 Sat - ru - day night — it was shut. — And

WHERE DID ROBINSON CRUSOE GO?

E♭ TREBLE

2

33 **B** **D** **B7**

Where did Rob - in - son Cru - soe go — With

37 **E7**

Fri - day on Sat - ur day night? — Ev - 'ry

41 **A7**

Sat - ru - day night they would start in to roam, —

45 **E7** **Em7** **A7**

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

49 **B7** **C**

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

53 **E7** **Em7** **A7**

wher there are wild — men there must be wild wom - men, so

57 **D** **B7**

Where did Rob - in - son Cru - soe go — With

61 **E7** **A7** **D** **SOLOS AT "B"**

Fri - day on Sat - ur - day night?

THE WHIFFENPOOF SONG

E^b TREBLE

TOD B. GALLOWAY - 1909

A We're poor lit-tle lambs who have lost our way.

5 Baa! Baa! Baa! We're

9 lit-tle blacksheep who have gone a- stray,

13 Baa! Baa! Baa.

B 17 Gen - tle-men song - sters Off on a spree,

21 Doomed from here to e- ter- ni- ty.

25 Lord have mer- cy on such as we,

29 Baa! Baa! Baa!

WHISPERING

253

E^b TREBLE

SCHONBERGER - COBURN - V. ROSE - 1920

4/4 **A** C B⁷

Whis- per- ing while you cud- dle near me,

5 C A⁺7 A⁷

Whis - per- ing so no one can hear me,

9 D⁷ G⁷

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

13 C G⁷ G⁺7

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

17 **B** C B⁷

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

21 C A⁺7 A⁷

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

25 D⁷ G⁷

Whis- per and say that you be- lieve me,

29 Dm⁷ Fm C

Whis- per- ing that I love you.

Wild Cherries Rag

Ted Snyder - 1909

E^b TREBLE

A A C^{#7} F^{#m} C^{#m} D F^{#7} B^m

5 E⁷ A A^o A

9 A C^{#7} F^{#m} C^{#m} D F^{#7} B^m

13 E⁷ A A

B F^{#7} B^m F^{#7} B^m

21 E⁷ A E⁷ A

25 F^{#7} B^m F^{#7} B^m

29 D A E⁷ A

Wild Cherries Rag
Eb TREBLE

2 33 **C** D A/C# Bm Bb7 A7

37 D A7 D A7

41 D A/C# Bm Bb7 A7

45 D A7 F#7

49 **D** Bm F#7 Bm F#7 Bm F#7

53 D A7 D A7 D Bb7(b5) A

57 Bb7 A Bb7 A

Bass Solo - Stop Time
61 A7 D E7 E7 A E7 A7

65 Coda D.S Back to "C" al Coda

The World Is Waiting For the Sunrise

Eugene Lockhart & Ernest Seity - 1919

Dear one, the world is
 wait- ing for the sun- rise,
 Ev 'ry rose is
 heav- y with dew. The
 thrush on high, His
 sleep - y mate is call- ing,
 And my heart is
 call - - ing you.

Chords: D⁺, A, G, D⁺, G, B⁷, C, G, D^m, E⁷, A⁷, D⁷, D⁺, G, D⁺, B⁷, C, G, D^m, E⁷, Cm⁶, D⁷, G.

THE YAMA YAMA MAN

E^b TREBLE

COLLIN DAVIS & KARL HOSCHNA - 1908

Gm F/A Gm/Bb D7 Gm D7 Gm

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

5 Gm F/A Gm/Bb Dm A7 D7

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!

9 G D7 D7 G G7

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

13 C Cm G Em7 A7 p D7

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

17 G D7 D7 G G7

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

21 C G Em7 A7 D7 G D7

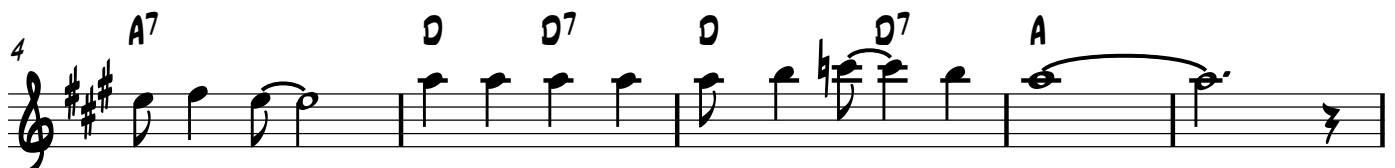
Run to your Ma- ma cuz' here comes the Ya- ma Ya- ma man!

YELLOW DOG BLUES

W.C. HANDY 1914



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



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



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



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



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



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

E^b TREBLE

C

25 **A** **D** **A** **A7** **D**

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

30 **D** **D** **B7**

Fill our_ hearts with glee, This mes- sage comes,
While the far- mers play. This Yel - low Dog_ Blues

34 **B7** **E** **A** **E7** **A7**

from Ten - nes - see. Dear Sue your
the live - long day.

37 **D** **D7** **G** **G#DIM** **D** **D7** **G7**

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

42 **G7** **D** **A7**

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

47 **D** **A7** **D** **F7** **G** **G#DIM** **D** **D7**

hog. Ea - sy Ri - der's got a stay_ a - way, so he

53 **G7** **D**

had to vamp_ it but the hike_ ain't far. **SOLOS AT 'D'** He's_

57 **A7** **D** **A7** **D** **A7**

gone where the South- ern cross the Yel- low Dog.

YOU'VE GOT TO SEE YOUR MAMA EVERYNIGHT

260

BILLY ROSE & CON CONRAD - 1923

1 **A** G G DIM G G DIM G
Dadd-y dear list-en here your mam - ma's feel - in' blue.

5 D7 G DIM G
I don't see much of you, and that will ne - ver do.

9 G G DIM G G DIM G G#7
Once a week Ma - ma's cheek Needs a kiss or two.

13 A7 D G A7 D
I'm not show - in' you the door but I must lay down the law. You've got to


17 **B** G D7 G
see Mam - ma ev - 'ry - night, Or you can't see Mam - ma at all. You've got to

21 G A D7
kiss Mam - ma, Treather right, Or she won't be home when you call.

25 G7 C7 C#°
If you want my com - pan - y, You can't fif - ty fif - ty me. You've got to

29 G D7 G
see Mam - ma ev - 'ry night, Or you can't see Mam - ma at all.

2

33  G D# D7 G D# D7
 Mon-day night I sat a-lone. Tues-day night you did not phone

37 G AM7 D#M7 D7 G D7 G
 Wednes-day night you did not call_ and thurs-day night it was the same old stall_

41 G D# D7 G D# D7
 Fri-day night you dodged my path Sat-ur-day you took your bath

45 G AM7 D#M7 D7 G D7 G
 Sun-day night you called on me_ but you brought three girls for some com-pan-y you've got to

49  G D7 G
 see your ma-ma ev-er-y night or you can't see your ma-ma at all_ You've go to

53 G A D7
 Kiss your ma-ma and treat her right or she won't be at home when you call Now

57 G C bC7
 I don't want the kind of man who gives his love on the in-stal-ment plan you've got to

61 G D7 G
 see your ma-ma ev-er-y night or you can't see your ma-ma at all_