

NEW ORLEANS JAMBOOK

Almost 1000 good old tunes
with chords and melody
ready to be played.

“Good enough for jazz”

Thanks for all the nice comments about New Orleans Jambook through the 15 years I've had the site growing on internet. It's a pleasure to be at your service, even if it's mostly a kind of spin-off effect when doing it for myself. I like to search for good old tunes, write them down and play them with my pals on my clarinet. To put the sheets out on internet where everyone who is interested can see and use them is only natural.

But recently I've understood that internet is not enough, there are still places on our earth without wifi. Therefore on request here is all the sheets from the internet site in a pdf-file that you can use in your digital equipment wherever you are. Almost 1000 good old tunes with chords and melody ready to be played. Of course a large number of “standard” New Orleans tunes, but also a lot of caribbean and creole tunes, ballads and evergreens, and many tunes by Sidney Bechet, my special favourite.

Just play and have fun, but don't forget to watch New Orleans Jambook on the internet now and then, there will still appear some new good old tunes. Also some information from the internet site can be valuable to remember:

New Orleans jazz is played by heart and ear. You fake some good old tunes and improvise on the melodies and the chords they are built on. These transcriptions are mostly an interpretation of the song and don't claim to be quite right, simply just "good enough for jazz".

On the sheets the upper section with the chords in squares is for C-instruments (banjo, guitar, piano, bass), the lower with the melody is for instruments tuned in Bb (trumpet, clarinet, soprano- and tenor sax, trombone).

Have a look at the tune, memorize it, put it in your soul, and play it hot!

Lasse Collin 20180411
<http://cjam.lassecollin.se>



Project co-ordinator and pdf-executor:
Mathias “Doc” Gustavsson

Number tunes

1919 rag, F

2:19 blues (Mamie's blues), F

A

Ace in the hole, F

A cottage for sale, Eb

Adieu foulard, C (4/4)

Adieu foulard, C (3/4 with lyrics)

Adios muchachos, Bb

A foggy day, F

A fool such as I, Bb

African queen, Bb

African tempo, Eb

After the ball, F

After you've gone, Bb

A gypsy without a song, Gm

Ain't misbehavin', Eb

A kiss to build a dream on, Bb

Alabama song, Bb

Alabamy bound, F

Alcoholic blues, F

Alexander's ragtime band, C/F

Algiers strut, F

Algiers waltz, F

Alice blue gown, Bb

A little street where old folks meet, Eb

Allah's holiday, Eb

All alone, F

All by myself, Bb

All I do is dream of you, Bb

All the girls go crazy, Bb

Almost like being in love, Bb

Along the road to Gundagai, F

A love song of long ago, F

Am I blue?, F

A miner's dream of home, Eb

Amor, Bb

An evening prayer, Bb

Angelina, Eb

Angry, Bb

Anita's birthday, F

Any time, F

A perfect day, Bb

Apple blossom time, Bb

April showers, F

Are you lonesome tonight?, Bb

A si pare, Gm/Bb/Eb

As long as I live, F

As-tu le cafard?, Bb

At a Georgia camp meeting, Bb

At sundown, F

At the cross, F

A thousand good nights, F

A thousand good nights, Ab

Aura Lee, Bb

Avalon, F

B

Baby Brown, F

Baby won't you please
come home, Bb

Back home blues, C

Bad moon rising, F

Bandana days, Bb

Ba moin en ti bo, F

Basin street stomp, F

Beale street blues, Bb/Eb

Beautiful dreamer, F

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|---|---|
| Beautiful Ohio, F | Blue and sentimental, F |
| Because of you, Eb | Blue bells goodbye, F |
| Bechet's fantasy, Eb | Blueberry Hill, Bb |
| Begonia, F | Blue blood blues, F |
| Beguin-beguine, F | Blue eyes crying in the rain, F |
| Beg your pardon, F | Blue Hawaii, Bb |
| Bellamina, Eb | Blue room, F |
| Bells of St. Mary's, Eb | Blues in the air, Eb/Cm |
| Besame mucho, Dm | Blues in thirds, F |
| Best things in life are free, Bb | Blues my naughty sweetie gives to me, Bb |
| Best things in life are free, C | Blue turning grey over you, Bb |
| Between the devil and the deep blue sea, F | Bogalusa strut, Bb (rev.) |
| Bewitched, Bb | Bohunkus blues, Eb |
| Big bad bully, Eb | Borneo, F |
| Big boy, F | Bossa Dorado, Dm |
| Big butter and egg man, F | Breakin' the ice, Eb |
| Big chief battle axe, Gm/Bb | Breeze, F |
| Big lip blues, Bb | Bring me sunshine, Bb |
| Bill Bailey, F | Broken windmill, The, Gm/Bb |
| Bimbo, Bb | Brown love, Bb |
| Birth of the blues, Bb | Brown skin gal, C |
| Black and blue, Gm | Brown skin mama, F |
| Black and tan fantasy, Bbm | Buddy Bolden's blues, F |
| Black beauty, Bb | Buddy Bolden stomp, Bb/Eb |
| Black bottom, Eb | Bugle boy march, F/Bb |
| Black but sweet, Fm | Buona sera, Bb |
| Black Orpheus (Manha de Carnaval), Dm | Burgundy street blues, C |
| Blame it on the blues, Eb | Button up your overcoat, F |
| Blanche touquatoux, F | By(e) and by(e), Eb |
| Blessed assurance, Bb | Bye bye blackbird, F |
| Blue again, C | Bye bye blues, Bb |
| Blue and broken hearted, Bb | By the river of the roses, Bb |



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|-----------------------------------|------------------------------|
| Cabaret, Eb | Calcutta, F |
| Cachita, F | Caldonia, F |
| Cake walking babies from home, Bb | Call me back, pal o'mine, Bb |

Canal street blues, F
Candy lips, Bb
Can't help lovin' dat man, Eb
Can't we be friends, F
Caravan, Fm
Careless love, C/F
Carioca, F
Carnaval à la Martinique, F
Carnaval is a bacchanal, Eb
Carry me back to old Virginny, F
Cecilia, Bb
Ce filon, Bb
Ce mossieu qui parle, Bb
C'est magnifique, F
C'est si bon, Bb
Chalumeau blue, F/Bb
Chant in the night, Gm
Charming Trinidad, F
China boy, F
Chinatown, my Chinatown, Bb
Cielito lindo, Bb
Ciribiribin, Bb
Ciribiribin, Eb
Citation creole, Dm
C jam blues, C
Chloe, Bb

Clarinet marmalade, F
Coffee grinder, Bb
Collegiate, Eb
Come back, sweet papa, Bb
Come back to Sorrento, Bbm/Bb
Comes love, Gm
Come to the Mardi Gras, C
Cook good, Bb
Coon blues, C
Coquette, Eb
Corrine Corrina, Bb
Cradle song, F
Crazy, Eb
Creole, Bb
Creole belles, F
Creole bo bo, G
Creole jazz, F
Creole jump, Bb
Creole song, Eb
Crying in the chapel, C
Crying my heart out for you, Bb
Cryin' time, F
Cuban love song, Eb
Cuban Pete, Bb
Curse of an aching heart, Bb
Cushion foot stomp, Eb

D

Dancin' with the one you love, C
Danny boy, F
Dans les rues d'Antibes, F/Bb
Dardanella, Bb
Dark eyes, Gm
Darkness on the delta, Eb
Darling Nellie Gray, Eb
Dear old Southland, F
Deep purple, F
Delia's gone, F
Delicado, G

Delta mood, F
Den första gång jag såg dig, F
Did I remember, Eb
Diga diga doo, Dm
Dinah, F
Doctor Jazz, Eb
Does Jesus care? Bb
Do Lord, Bb
Donde estas corazon, Bb
Don't be that way, Eb

Don't fence me in, F
Don't give up the ship, F
Don't give up the ship, Bb
Don't leave me now, Bb
Don't let it end, Bb
Don't sweetheart me, F
Don't worry 'bout me, Bb
Don't you feel my leg, F
Dos Gardenias, Cm
Do something, Bb
Down by the old mill stream, F
Down home rag, Bb

Down in honky-tonky town, Bb
Down in jungle town, Bb
Do you know what it means to miss
New Orleans, Bb
Do your duty, F
Dream, Bb
Dream a little dream of me, F
Dreaming the hours away, F
Drop that sack, Bb
Drum boogie, Eb
Där näckrosen blommar, Bb

E

East of the sun, F
Eccentric, Bb
Egyptian fantasy, Gm/Bb
Eh, la bas!, F
El cumbanchero, Dm
El doudou, Bb
Elephant stomp, Bb

End of the world, Eb
Enjoy yourself, Bb
Estrellita, Eb
Ev'ntide, Eb
Everybody loves my baby, F
Everywhere you go, Eb
Exactly like you, Bb

F

Far away blues, Bb
Farewell blues, Bb
Farewell to Storyville, F
Femme Martinique doux, Gm
Fidgety feet, Bb/Eb/Ab (new clearer)
Fidgety feet, Bb/Eb/Ab
First choice, Bb
Five minutes more, Bb
Flamingo, F
Flat foot, Eb
Float me down the river, Bb

Float me down the river, Ab
For all we know, F
Forgive me, F
For once in my life, Bb, advanced
For once in my life, Bb, NO-style
Four or five times, Eb
Frankie and Johnny, Bb
Freight train, Bb
Frog-i-more rag, Bb/Eb



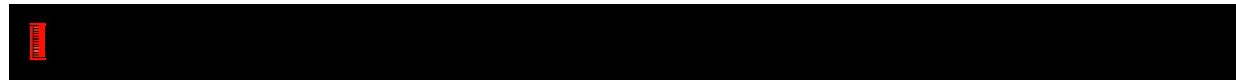
Gatemouth, Eb
Gee baby, ain't I good to you, Eb
Gentle Annie, F
Georgia cabin, Eb
Georgia on my mind, F
Georgia swing, Fm/Ab
Get happy, F
Get out of here, Bb
Gettysburg march, Ab
Girl of my dreams, Bb
Give it up, F
Give me your telephone number, Bb

Glory of love, F
God bless the child, Eb
Go down, Moses, Dm
Goin' home (Colyer), C
Good morning heartache, F
Goose pimples, Eb
Go tell it on the mountain, F
Graveyard blues, C
Gravier street blues, C
Grenadilla stomp, F
Gypsy love song, Bb
Gypsy without a song, Gm



Halle hallelujah, F
Harbor lights, Eb
Hard times, Eb
Hawaiian melody, C
Heartaches, F
Heart of my heart, Bb
Heebie jeebies, Bb
He'll understand and say
well done, Bb
Here comes the hot tamale
man, Eb (chorus)
Here comes the hot tamale
man, Eb (with verse)
Here I stand with my heart in
my hand, F
Here I stand with my heart in
my hand, Eb
Hesitating blues, F
He touched me, F
He will remember me, Bb
Hiawatha, Bb/Eb
Higher ground, F

Highways are happy ways, Eb
Hindustan, Bb
Hindustan, C
His eye is on the sparrow, Ab
His eye is on the sparrow, F
History of man, The, Dm
Holding my Saviour's hand, Bb
Hold me, Bb
Hold my hand, F
Home (When shadows fall), Eb
Honey, F
Hot club stomp, Eb
How can you face me?, Bb
How can you leave me now, F
How great Thou art, Bb
How strange, Fm
Hummin' to myself, Cm
Hummin' to myself, Gm
Hushabye, Gm
Hymn for George Lewis, Ab
Hymn to freedom, C (NO chords)
Hymn to freedom, C




I ain't gonna give nobody none of
my jelly roll, Bb
I am a pilgrim, F
I believe in miracles, Bb
I can't begin to tell you, Bb (à la
Chris Blount)
I can't begin to tell you, Bb (lyrics)
I can't believe that you're in love
with me, Bb
I can't escape from you, Bb
I can't give you anything but love, F
Ice cream, Bb Ice cream, C
I cover the waterfront, F
Ida, sweet as apple cider, Bb
I don't know why, Bb
If ever I cease to love, Bb
If I can help somebody, Eb
If I had my life to live over, Bb
If I had my way, Bb
If I had you, Bb
If you were the only girl in the
world, F
I get the blues, C
I get the blues when it rains, F
I got rhythm, Bb
I had it but it's all gone now, Ab
(update)
I had it but it's all gone now, Ab
I hate a man like you, Gm
I know that you know, Eb
Iko Iko, F
Iko Iko, C
I let a song go out of my heart, Eb
I like bananas because they have no
bones, F
I'll always be in love with you, Bb
I'll be a friend with pleasure, F

I'll be seeing you, Eb
I'll fly away, F
I'll fly away, Eb
I'll never be the same, F
I'll see you in C-U-B-A, Bb
I'll see you in my dreams, F
I'll take you home
again, Kathleen, Eb
I lost my gal from Memphis, Dm
I love you, F
I love you so much it hurts, F
I may be wrong, Eb
I min lilla lilla värld av blommor, F (In
my small small world of flowers, F)
I'm alone because I love you, F
I'm blue and lonesome, Bb
I'm coming Virginia, F
I'm confessin' that I love you, Bb
I'm forever blowing bubbles, Bb
I'm getting sentimental over you, Eb
I'm going home to see my Lord, C
I'm gonna sit right down and write
myself a letter, Bb
I'm living good, F
I'm looking over a four leaf clover
I'm more than satisfied, F
I'm nobody's baby, Eb
I'm nobody's baby, F
I'm putting all my eggs in one
basket, Bb
I'm putting all my eggs in one
basket, C
I'm sorry I made you cry, Bb
I'm with you where you are, Eb
I must have that man, Bb
In a little Spanish town, Bb
In a Persian market, Bb
In a shanty in old shanty town, F

Indiana, F
Indian love call, Eb
Indian summer, F
Indigo stomp, Bb/Eb
I never knew, F
In my heart there is a yearning, F
Into each life some rain must fall, Eb
Into each life some rain must fall, C
In the garden, F
In the gloaming, F
In the good old summertime, Bb
In the mood, F
In the shade of the old apple tree, F
In the summertime, F
In the sweet bye and bye, F
In the upper garden, F
Irish black bottom, F
I shall not be moved, Eb
Isle of Capri, F
I surrender, dear, C
Is it true what they say
about Dixie? F
It don't mean a thing if it ain't got
that swing, Bb
It feels so good, Bb
It had to be you, F

I thank you, mister Moon, F
It is no secret, Bb
It's all because of you, Bb
It's a sin to tell a lie, Bb
It's me, o Lord, Eb
It's nobody's fault but mine, Bb
It's only a paper moon, F
I used to love you, Ab
I've found a new baby, F
I've got a feeling I'm falling, Eb
I've got everything, Bb
I've got everything, C
I wanna be like you, Bb
I wanna be loved by you, F
I want a little girl, F
I want to be happy, Eb I want to be
happy, C
I want you, F
I wish I knew how it would feel
to be free, F
I wish't I was in Peoria, Gm/Eb
I wonder in whose arms you are
tonight, Eb
I wonder where my easy rider's
gone, F
I wonder who's kissing her now, F



Jackass blues, Eb
Jacqueline, F
Ja-Da, F
Jag hade en gång en båt, C
Jag har bott vid en landsväg, Eb
Jag har en liten melodi, Bb
Jamaica farewell, C
Jamaica march, F
Jamaican song, F
Jambalaya, Bb
Japanese sandman, F

Jazz me blues, Eb
Jealous, F
Jesus is mine, Eb
Jet black blues, Eb
Je vous aime, Bb
Johnny's bounce, Bb
Joseph, Joseph, Gm
Joshua fit the battle of Jericho, Gm
Juliana, F/Bb
June night, Bb
Jungle drums, Gm

Just a closer walk with Thee, Bb
Just a gigolo, F
Just a rose, Bb

Just friends, F
Just you, just me, Eb

K

Kansas City Kitty, F
Kansas city man blues, Eb
King of the Zulus, Dm
Kiss of fire, Dm

Kitchen man, verse, chorus and lyrics, Bb
Kitchen man, chorus, Bb
Konvaljens avsked, Eb

L

La cucaracha, F
Lady love, Bb
La Harpe street blues, Eb
La Marseillaise, Eb
La Rosita, F
La roulotte, Dm
Last mile of the way, F
Last night on the back porch, Bb
La tendresse, Cm
Laughing samba, C
La vie en rose, C
Lazybones, C
Lead me, Saviour, Bb
Le petit bal de la marine, Gm
Les oignons, Bb
Let me call you sweetheart, Bb
Let's misbehave, Bb
Let's sow wild oat, F
Let the great big world keep turning, Eb
Let the rest of the world go by, Bb (4/4)
Let the rest of the world go by, Ab (3/4)

Lights out, Eb
Lignum vitae, F
Lily of the valley, Eb
Limehouse blues, Bb
Linger awhile, F
Listen to the mockingbird, F
Little brown jug, Bb
Little girl, Bb
Lonesome blues, Bb
Lonesome road, Bb
Lord, let me in the lifeboat, Bb
Lou-easy-an-i-a, Ab
Louise, F
Louisiana fairytale, Bb
Love in bloom, Eb
Love letters in the sand, F
Love me or leave me, Eb
Love nest, Eb
Lover, F
Lover man, F
Love song of the Nile, C
Low cotton, Eb
Lua branca, Dm
Lyckan (The joy), C



Mabel's dream, Eb/Ab
Madame Becassine, F
Mamie's blues (2:19 blues), F
Magic island, C
Magic isle, Eb
Magic is the moonlight, F
Magic is the moonlight, Eb
Make me a pallet on your floor, F
Makin' whoopee, F
Malaika, F
Malangua, Dm/Gm
Malta, Bb
Mama Inez, F
Mama's gone, goodbye, Bb
Mandy, make up your mind, F
Mansion over the hilltop, C
Manha de Carnaval
(Black Orpheus), Dm
Mardi Gras in New Orleans, Bb
(update)
Mardi Gras in New Orleans, Bb
Mardi Gras mambo, Bb
Margie, F
Maria Elena, Bb
Marie, F
Martha, F
Martinique, The, Bb
Martinique (Eugene Delouche), Cm
Mary wore a golden chain, Eb
Mean blues, F
Meditation, Bb
Me, myself and I, Bb
Meet me tonight in dreamland, Bb
Melancholy blues, F
Melodie d'amour, F
Memories, F
Memories of you, Eb
Messie mi fe, Bb
Mighty wings, F
Milenberg joys, Bb
Miss Celie's blues (Sister), Bb
Miss Celie's blues (Sister), C
Miss Exposition, F
Mister Sandman, Bb
Mobile stomp, Eb
Mona Lisa, F
Monsieur Le Maire, F
Mooche, The, Cm
Mood indigo, Bb
Moonglow, Bb
Moonlight and roses, Bb
Moonlight and roses, Ab
Moonlight bay, Bb
Moon over Bourbon Street, Dm
Moose march, Ab
Morning has broken, Bb
Move the body over, Bb
Muscle shoals blues, Bb
Muskrat ramble, Bb
My blue heaven, Eb
My bucket's got a hole in it, F
My buddy, F
My curly-headed baby, Bb
My daddy (mama) rocks me, Cm
My darling, Bb
My darling, F
My darling, Eb
My gal Sal, Bb
My girl from the south sea isles, Bb
My God loves me, F
My honey's lovin' arms, F
My indian red, F
My indian red, Bb
My Josephine, F
My life will be sweeter someday, Eb

My little girl, Bb
My man, F
My melancholy baby, Eb
My Memphis baby, Eb

My monday date, Bb
My mother's eyes, Eb
My old flame, F
My wild Irish rose, Bb



Nagasaki, Bb
Nancy, Eb
New Orleans, Bb
New Orleans hula, Eb
New Orleans joys, Bb
New Orleans parade, Bb

Nobody cares if I'm blue, F
Nobody's sweetheart, F
No moon at all, Dm
Nuages, F
Nyboders pris, Eb



Ode to Bechet, Gm
Of all the wrongs you've done
to me, F
Oh, baby!, F
Oh, how I miss you tonight, Bb
Oh Lizzie, COh Lizzie, Bb
Oh Lord, hear my prayer, Dm
Oh, you beautiful doll, F
Old black Joe, F
Old fashioned love, F
Old fashioned love, Bb
Old folks, Eb
Old rugged cross, The, Bb
Old sailors never die, Bb
Old spinning wheel, Bb
Ole miss, F/Bb
On a coconut island, Bb
On a little bamboo bridge, F
On a slow boat to China, Bb
Once I had a secret love, F
Once in a while, Bb
One night of sin, Bb

One sweet letter from you, Bb
Only a look, F
Only you, F
On moonlight bay, F
On revival day, FOn revival day, Bb
On the Alamo, Eb
On the beach at Bali-Bali, Bb
On the road to home sweet home, F
On the road to home
sweet home, Eb
On the sunny side of the street, Bb
On treasure island, Eb
Oriental man, F
Oriental shuffle, F
Original dixieland one-step,
Bb/Eb/Ab
Out in the cold again, Eb
Out of nowhere, F
Out of the gallion, Bb
Over in the Gloryland, Ab
Over the rainbow, Eb
Over the waves, Bb

P

| | |
|--------------------------------------|---|
| Painting the clouds with sunshine, F | Piggly wiggly, Eb |
| Palesteena, C | Plastic Jesus, Bb |
| Pal of my cradle days, F | Please, come back to me, my lover, F |
| Pal of my cradle days, | Please don't talk about me when I'm gone, Eb |
| Panama, Eb/Ab | Poor butterfly, F |
| Papa De-da-da, Eb | Poor butterfly, Ab |
| Parfum des Iles, Bb (Gm) | Porter's love song, F |
| Passport to paradise, F | Porto Rico, Dm/F |
| Pee Wee's blues, Bb | Postman's lament, F |
| Peggy O'Neil, F | Precious Lord, take my hand, F |
| Peggy O'Neal, C | Premier bal, Ab |
| Peg o' my heart, Bb | Pretend, Bb |
| Pennies from heaven, Bb | Pretty baby, Eb |
| Pennies from heaven, C | Prisoner's song, Bb |
| People will say we're in love, Bb | Promenade aux Champs-Elysees, Bb |
| Perdido street stomp, C/F | Purple rose of Cairo, C/Ab |
| Petit fleur, Gm | Put on your old grey bonnet, Bb |
| Pharaoh's army, Eb | |

Q

Quando, quando, quando, Bb

R

| | |
|------------------------|----------------------------------|
| Rackenblått, Bb | River stay 'way from my door, Eb |
| Ramblin' rose, Bb | Rock around the clock, F |
| Raymond's idea, Eb | Rockin' chair, Eb |
| Ready for the river, F | Rock of ages, F |
| Really the blues, Bb | Roll along prairie moon, Bb |
| Red wing, Bb | Roll, Jordan, roll, Bb |
| Red Wing's boogie, C | Rosalie, Eb |
| Regntunga skyar, Dm | Rose of the Rio Grande, Bb |
| Release me, F | Rose room, F |
| Rent party blues, F | Roses of Picardy, Bb |
| Reverie, Eb | Rosetta, F |
| Riverboat shuffle, F | Royal telephone, Bb |

Rum and Coca-Cola, Bb
Rumba negro, Dm

Rumba tambah, Bb
Runnin' wild, Bb
Runnin' wild, Ab



Saint James infirmary, Dm
Salee Dame, F
Sally, you not ashamed?, C
Salty dog, Bb
Same old love, F
San, F
San Antonio Rose, Bb
San Francisco bay blues, Bb
Sans chemise, sans pantalon, Bb
Satan, your kingdom must come
down, Gm
Saturday night function. Eb
Save it, pretty mama, F
Save your sorrow for tomorrow, Eb
Savoy blues, G
Say si si, Bb
Says my heart, Bb
Scatter-Brain, Eb
Schlafe mein Prinzchen, F
Second line, The, F
See see rider, Bb
Sempre, F
Sentimental journey, Bb
September in the rain, Eb
September song, Bb
Serenade creole, F
Seul ce soir, Bb
Shadow of your smile, Bb
She's funny that way, Eb
Shim-me-sha-wabble, Bbm/Bb
Shim-me-sha-wabble, Cm/C
Shim sham shimmy dance, F
Shine, Eb
Shine on me, Bb

Shoe shine boy, F
Shreveport stomp, Bb
Shu! Shu!, Gm
Silent night, Bb
Silver bell, F/Bb
Silver threads among the gold, Bb
S'il vous plait, Bb
Since I met you baby, Bb
Sing on, F
Sister Kate, Eb
Si tu savais, Cm
Si tu vois ma mere, Bb
Sleepy time gal, F
Sloop John B, F
Slow Drag's boogie woogie, C
Smile, darn ya, smile, Bb
Smiles, F
Softly, as in a morning sunrise, Dm
So is the day, Cm
Somebody else is taking
my place, Bb
Somebody loves me, F
Somebody stole my gal, Eb
Some day my prince will come, F
Someday sweetheart, F
Someday you'll be sorry, Eb
Songe d'automne, Cm
Song of old Hawaii, F
Song of songs (The), Bb
Song of the islands, F
Song of the wanderer, Eb
Soon and very soon, Eb
Sorry, Eb
South, Eb

Southern sunsets, Fm/F
South of the border, Bb
Spain, Eb
Spreadin' joy, F
Squeeze me, F
Stack O'Lee blues, C
Stand by me, Bb
Stars fell on Alabama, Bb alt. chords
Stars fell on Alabama, Bb
Stealin' apples. F
St. Philip street breakdown, Bb
St. Louis blues, F
Storyville blues, Ab
Straight from the wood, Bb
Strike up the band, Bb
Struttin' with some barbecue, F
St. Thomas, Bb
Stumbling, F
Sugar, F
Summer set, G
Summertime, Gm

Sunday mornin', F
Sunshine in the shadows, F
Swanee River, Eb
Sway, Dm
Sweet Adeline, Bb
Sweet and lovely, F
Sweet Emmalina, Bb
Sweet fields, Eb
Sweet Georgia Brown, Ab
Sweetheart of Sigma Chi, F
Sweethearts on parade, F
Sweet Lorraine, F
Sweet Louisiana, F
Sweet patootie, C
Sweet substitute, Ab
Sweet Sue, F
Swing that music, Bb
Swingy little thingy, Bb
S'wonderful, Eb
Sympathy, F

T

Tabu, Fm
Take a ferryboat down to New Orleans, F
Take her to Jamaica, C
Take me out to the ball game, Bb
Take these chains from my heart, Eb
Take your tomorrow, F
Terrible blues, Bb
That da-da strain, Gm/Bb
That rhythm man, F
That's a plenty, Dm/Bb
That's my home, Bb
The dormouse, Gm/F
The fishseller, F
The girl from Ipanema, F
The gypsy, Bb

The Martinique, Bb
The midnight sun will never set, F
The mooche, Cm
The moon was shining gay, F
The pearls, G/C
The sheik of Araby, Bb
Them there eyes, Bb
There is no greater love, Bb
There'll be some changes made, Bb
There's yes, yes in your eyes, Eb
This little light of mine, F
This love of mine, Bb
Three little words, Bb
Tico-Tico, Bb
Tie me to your apron strings, Bb

Till there was you, Eb
Till we meet again, Bb
Till we meet again, Ab
Ting-a-ling, Bb
Tin roof blues, Bb
Ti-pi-tin, C
Tishomingo blues, F
Together, F
Tom cat blues, Bb
Too busy, Bb
Too busy, C

Touloulou, Gm/Bb
Trinidad paseo, F
Trog's blues, Bb
Trouble in mind, F
Trubbel, Gm
True, you don't love me, Eb
Tuck me to sleep in my old 'tucky
home, F
Two loves have I, Bb

U

Ugly chile, Bb
Underneath Hawaiian skies, Bb
Under the bamboo tree, Bb
Under the creole moon, F

Un p'tit punch, Ab
Until then, Bb
Until the real thing comes along, F
Up a lazy river, F

V

Valley of tears, Eb
Viper mad, F
Visa från Utanmyra, Dm

Vive la biguine, Gm/Bb
Värmlandsvisan, Gm

W

Wabash blues, Bb
Wabash blues, Eb
Waiting for the Robert E. Lee, F
Wait 'till the sun shines, Nellie, Bb
Wait till you see ma cherie, F
Walking to Louisiana, F
Walking to New Orleans, Bb
Walking with the King, Eb
Walkin' my baby back home, Eb
Waste no tears, Eb
Way down yonder in New Orleans, F
We'll meet again (Barbarin), Eb
We'll understand it better by and by
(By(e) and by(e)), Eb

We shall walk through the streets of
the city, F
West indies blues, Eb
What a dream, Eb
What a friend we have in Jesus, F
What am I living for, F
What am I living for, B
What is this thing called love? C
What's new?, C
What will I tell my heart?, Bb
When did you leave heaven?, Bb
Whenever you're lonesome, C
When I come to the end of my
journey, Bb

When I grow too old to dream, F
When I leave the world
behind, Bb (34 bars)
When I leave the world
behind, Bb (68 bars)
When I move to the sky, Eb
When Irish eyes are smiling, C
When it's sleepy time down
south, Eb
When my dreamboat
comes home, Bb
Home (When shadows fall), Eb
When shadows fall, F
When somebody thinks you're
wonderful, Eb
When the girl in your arms is the girl
in your heart, Bb
When the moon comes over the
mountain, F
When the swallows come back to
Capistrano, Bb
When they ring the golden bells, Bb
When you and I were young,
Maggie, F
When you're smiling, Bb
When your hair has turned
to silver, Eb
When you wore a tulip, Bb
Wherever there's love, C
Where He leads me, F
Where or when, F
Where or when, Eb
Where is my wandering boy

tonight?, F
Where the blue of the night meets
the gold of the day, F
Where the river Shannon flows, Eb
While we danced at the
Mardi Gras, C
While we danced at the
Mardi Gras, Bb
Whispering, Eb
White cliffs of Dover, Eb
Who's sorry now, Bb
Why?, F
Why do I love you, Bb
Why don't you go to
New Orleans, Eb
Wild cat blues, C
Wild cat blues, chords in Bb
Wild man blues, F
Willie the weeper, Dm
Willow weep for me, F
Will the circle be unbroken, Bb
Will there be any stars
in my crown, Bb
Wings of a dove, Eb (4/4)
Winin' boy blues, Bb
Without a home, Bb
Wolverine blues, Bb
World is waiting for the sunrise, Bb
World is waiting for the sunrise, C
Working for the Lord, F
Wrap your troubles in dreams, Bb



Yardbird suite, Bb
Yearning, F
Yellow bird, F

Yellow bird, Eb
Yellow dog blues, Bb/Eb
Yes, Lord, I am crippled, F
Yes sir, that's my baby, Eb

You always hurt the one
you love, Bb
You are my sunshine, F
You broke your promise, F
You brought a new kind of
love to me, F
You can depend on me, F
You'd be surprised, F
You don't understand, Eb
You don't understand, Bb
You do something to me, Eb
You made me love you, Eb
You meet the nicest people in your

dreams, Bb
You rascal you, Gm
You rascal you, Fm
Your cheatin' heart, Bb
Your cheatin' heart, C
You're the cream in my coffee, Eb
You're the one I care for, Eb
Yours, C
You tell me your dream, Bb
You took advantage of me, Eb
You were only passing time
with me, F
Y tu que has hecho, F

1919 RAG

Traditional.

| | | | |
|------|--------------|----|------|
| C7 | ٪ | ٪ | ٪ |
| : F | ٪ | ٪ | ٪ |
| C7 | ٪ | G7 | C7 |
| F | ٪ | ٪ | ٪ |
| C | ٪ | G7 | C7 : |
| : C7 | ٪ | F | ٪ |
| C7 | ٪ | G7 | C7 |
| ٪ | ٪ | F | ٪ |
| Bb | F | C7 | F : |
| : Bb | Cm / Gdim | Bb | Bb7 |
| Eb | ٪ | Bb | ٪ |
| F7 | ٪ | Bb | ٪ |
| C7 | ٪ | F7 | ٪ |
| Bb | Cm / Gdim | Bb | Bb7 |
| Eb | ٪ | Bb | ٪ |
| Eb | Gdim | Bb | G7 |
| C7 | F7 | Bb | ٪ : |

1919 RAG

Traditional.

The musical score for "1919 Rag" is written in G major and 2/4 time. It consists of 14 staves of music. The first staff begins with a D7 chord. The second staff has a G chord. The third staff has D7, A7, and D7 chords. The fourth staff has a C chord. The fifth staff has D, A7, and D7 chords. The sixth staff has D7 and G chords. The seventh staff has D7, A7, and D7 chords. The eighth staff has a G chord. The ninth staff has C, G, D7, and G chords, with a first ending bracketed. The tenth staff has C, Dm, Cdim, C, C7, F, and C chords. The eleventh staff has G7, C, D7, and G7 chords. The twelfth staff has C, Dm, Cdim, C, C7, F, and C chords. The thirteenth staff has F, Cdim, C, A7, D7, and G7 chords. The fourteenth staff has a first ending bracketed with a C chord and a second ending bracketed.

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2:19 BLUES

Traditional. Also known as Mamie's blues or Mamie Desdume's blues.

| | | | | |
|-----------------------|----|-----|---|----|
| I N T R O | C7 | Bb7 | F | C7 |
| | F | Bb | F | F7 |
| | Bb | ∕. | F | ∕. |
| | C7 | Bb7 | F | ∕. |

INTRO

D7 C7 G D7
G C G G7
C G
D7 C7 G

ACE IN THE HOLE

Words by James Dempsey and music by George Mitchell in 1936.

| | | | | | | | |
|-------|------|-------|------|----|----|-------|----|
| F | Fdim | F | Fdim | F | D7 | Gm/D7 | Gm |
| Gm/D7 | Gm | Gm/D7 | Gm | G7 | % | C7 | % |
| F | Fdim | F | Fdim | F | D7 | Gm/D7 | Gm |
| G7 | C | G7 | C | G7 | % | C7 | % |
| F | % | Gm | % | C7 | % | F | C7 |
| F | % | Gm | % | C7 | % | F | % |
| G7 | % | % | % | % | % | C7 | % |
| F | % | Gm | % | C7 | % | F | % |

The musical score consists of eight staves of music in 4/4 time, key of G major. The chords are as follows:

- Staff 1: G, Gdim, G, Gdim, G, E7, Am, E7, Am
- Staff 2: Am, E7, Am, Am, E7, Am, A7, D7
- Staff 3: G, Gdim, G, Gdim, G, E7, Am, E7, Am
- Staff 4: A7, D, A7, D, A7, D7
- Staff 5: G, Am, D7, G, D7
- Staff 6: G, Am, D7, G
- Staff 7: A7, D7
- Staff 8: G, Am, D7, G

A COTTAGE FOR SALE

Music by Willard Robison and words by Larry Conley in 1930.

| | | | | | | | |
|----|----|----|-----|----|----|----------|-----|
| Eb | G7 | C7 | Abm | Eb | Fm | F7 / Bb7 | Eb |
| Eb | G7 | C7 | Abm | Eb | Fm | F7 / Bb7 | Eb |
| G7 | % | C7 | % | F7 | % | Fm | Bb7 |
| Eb | G7 | C7 | Abm | Eb | Fm | F7 / Bb7 | Eb |

The musical score is written in 4/4 time and consists of eight staves of music. The key signature has one flat (Bb). The notes and rests are as follows:

- Staff 1: F (quarter), A7 (quarter), D7 (quarter), Bbm (quarter), F (quarter), A7 (quarter), D7 (quarter), Bbm (quarter).
- Staff 2: F (quarter), Gm (quarter), G7 (quarter), C7 (quarter), F (quarter), Gm (quarter), G7 (quarter), C7 (quarter), F (quarter).
- Staff 3: F (quarter), A7 (quarter), D7 (quarter), Bbm (quarter), F (quarter), A7 (quarter), D7 (quarter), Bbm (quarter).
- Staff 4: F (quarter), Gm (quarter), G7 (quarter), C7 (quarter), F (quarter), Gm (quarter), G7 (quarter), C7 (quarter), F (quarter).
- Staff 5: A7 (quarter), D7 (quarter), F (quarter), A7 (quarter), D7 (quarter), Bbm (quarter).
- Staff 6: G7 (quarter), Gm (quarter), C7 (quarter), F (quarter), Gm (quarter), G7 (quarter), C7 (quarter), F (quarter).
- Staff 7: F (quarter), A7 (quarter), D7 (quarter), Bbm (quarter), F (quarter), A7 (quarter), D7 (quarter), Bbm (quarter).
- Staff 8: F (quarter), Gm (quarter), G7 (quarter), C7 (quarter), F (quarter), Gm (quarter), G7 (quarter), C7 (quarter), F (quarter).

ADIEU FOULARD, ADIEU MADRAS

Matinique traditional.

| | | | | | | | |
|----|----|----|----|----|----|---|----|
| C | % | C7 | % | F | % | C | % |
| Dm | G7 | C | Am | Dm | G7 | C | C7 |
| F | Fm | C | Am | Dm | G7 | C | % |

D D7

Ad- ieu fou - lard, ad - ieu mad - ras Ad-

G D

-ieu rob' - soie, ad - ieu col - lier choux Dou-

Em A7 D Em

-dou en mois li ka pa - ti Hē-

Em A7 D D7

-las, hē - las! cē pou tou - jou! Dou-

G Gm D Em

-dou en moins li ka pa - ti Hē-

Em A7 D

-las, hē - las! cē pou tou - jou!

2. Bonjour Missié le gouvénéur,
Moin vini té oune pétition
Pou mande ou autoisation
Afin laissé Doudou moin ici
Pou mande ou autoisation
Afin laissé Doudou moin ici

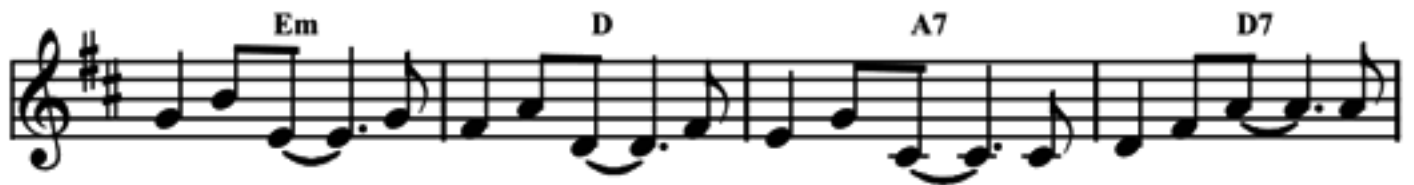
3. Non, non, non, non, déjà top tard,
Batiment a déjà sur la bouée.
Non, non, non, non, déjà top tard,
bientot il va appareiller.
Non, non, non, non, déjà top tard,
bientot il va appareiller.

4. Adieu foulard, adieu madras,
Adeu grains d'or, adieu collier choux,
Doudou en moins li ka pati
Hélas, hélas! cē pou toujou!
Doudou en moins li ka pati
Hélas, hélas! cē pou toujou!

ADIEU FOULARD

Martiniquan traditional waltz,
here written in 4/4 for playing in Caribbean rhythm.

| | | | |
|----|----|----|----|
| C | C7 | F | C |
| Dm | C | G7 | C7 |
| Dm | C | G7 | C |



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ADIOS MUCHACHOS

Also known as "Pablo the dreamer".

English lyrics by Roberto Lopez, music by Julio Sanders in 1945.

| | | | | | | | |
|---------|----|----|----|-----------|-----------|----------|----|
| Bb / D7 | Eb | F7 | Bb | Bb / Gdim | Cm | F7 | Bb |
| Bb / D7 | Eb | F7 | Bb | Bb7 | Ebm | Bb / F7 | Bb |
| D7 | Gm | F7 | Bb | Eb | Bb / Gdim | F7 | Bb |
| D7 | Gm | F7 | Bb | Eb | Bb / Gdim | Cm7 / F7 | Bb |

The musical score is written in 4/4 time and consists of nine staves. The chords indicated above the staves are: C, E7, F, G7, C, Cdim, Dm, G7, C, C7, Fm, C, G7, C, E7, Am, G7, C, F, C, Cdim, G7, C, E7, Am, G7, C, F, C, Cdim, Dm7, G7, C.

A FOGGY DAY

Words and music by George Gershwin and Ira Gershwin in 1937.

| | | | | | | | |
|---|------|----|-----|--------|-----|--------|----|
| F | Cdim | Gm | C7 | F | Fm7 | G7 | C7 |
| F | F7 | Bb | Bbm | F | D7 | G7 | C7 |
| F | Cdim | Gm | C7 | F | Fm | G7 | C7 |
| F | F7 | Bb | Bbm | F / Gm | % | F / G7 | C7 |
| F | % | | | | | | |

A foggy day in London town,
 had me low and had me down.
 I view the morn - ing with a - larm,
 the Brit - ish Mu - se - um had lost its charm.
 How long, I wondered, could this thing last?
 But the age of mira - cles had - n't passed.
 For sud - den - ly, I saw you there, and thru
 fog - gy Lon - don town the sun was shin - ing ev - 'ry -
 -where.

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A FOOL SUCH AS I

Words and music by Bob Miller and Bill Trader in 1952.

| | | | | | | | |
|----|----|----|----|---|----|----|----|
| Bb | D7 | Eb | Bb | % | G7 | C7 | F7 |
| Bb | D7 | Eb | Bb | % | F7 | Bb | % |
| Eb | % | Bb | % | F | C7 | F7 | % |
| Bb | D7 | Eb | Bb | % | F7 | Bb | % |

Par-don me if I'm sen-ti-men-tal when we say good-bye, Don't be
 an - gry with me — should I cry. When you're
 gone, then I'll dream a lit - tle dream as years go by, Now and
 then there's a fool such as I Now and
 then, there's a fool such as I am o - ver you. You
 taught me how to love and now you say that we are through, I'm a
 fool, but I'll love you, dear, un - til the day I die, Now and
 then, there's a fool such as I.

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AFRICAN QUEEN

Music by Sandy Brown in 1956.

| | | | | | | | |
|----|---------|----|----------|----|---------|----|----------|
| Eb | % | Bb | % | F7 | Bb | F7 | Bb / Bb7 |
| Eb | % | Bb | % | % | F7 / Bb | Bb | F7 / Bb |
| F7 | Bb | F7 | Bb / D7 | Eb | % | Bb | % |
| F7 | Bb | F7 | Bb / Bb7 | Eb | % | Bb | % |
| Bb | F7 / Bb | Bb | F7 / Bb | F7 | Bb | F7 | Bb |

The musical score for 'African Queen' is written in 4/4 time and consists of ten staves. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Chord symbols are placed above the notes to indicate the harmonic structure. The chords used include Eb, Bb, F7, G7, C, D7, Bb7, and E7. The score is divided into two systems of five staves each. The first system starts with a treble clef and a 4/4 time signature. The second system continues the piece, ending with a double bar line.

AFRICAN TEMPO

À la Edmond Hall.

| | | | | | | | | |
|---------------|-----|----|----|-----|----|-----|----|----|
| <i>rhumba</i> | Eb | % | % | % | % | % | % | % |
| | Ab | % | % | % | Eb | % | % | % |
| <i>swing</i> | Bb7 | % | F7 | Eb | Ab | Bb7 | B7 | E7 |
| | C7 | D7 | F7 | Bb7 | | | | |

rhumba F

Bb

F repeat last 4 bars in the end 1. Last

swing C7 G7 F

Bb C7 Db7 Gb7

D7 E7 G7 C7

AFTER THE BALL

Music and words by Charles K. Harris in 1891.

Originally a classic waltz in 3/4 time, here in 4/4 for jazz playing.

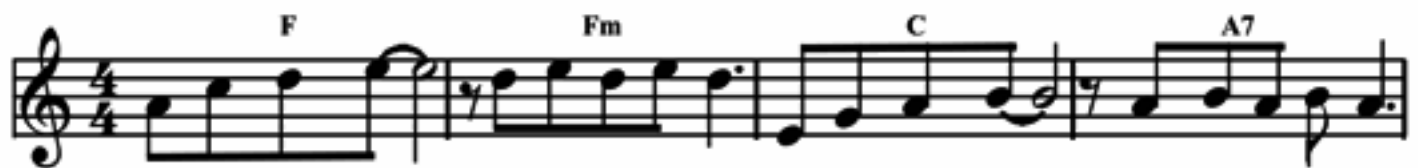
| | | | | | | | |
|----|----|----|----|----|----|----|----|
| F | Bb | F | % | % | % | C7 | % |
| Gm | % | D7 | Gm | C7 | % | F | C7 |
| F | Bb | F | % | D7 | % | G7 | % |
| C7 | % | F | D7 | G7 | C7 | F | % |

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Af - ter the ball is o - ver, Af - ter the break of morn, Af - ter the danc - ers leav - ing, Af - ter the stars are gone Man - y a heart is ach - ing, If you could read them all, Man - y the hopes that have van - ished, Af - ter the ball." The score includes various guitar chords such as G, C, G, D7, Am, E7, G, D7, G, C, G, E7, A7, D7, and G.

AFTER YOU'VE GONE

Words and music by Henry Creamer and Turner Layton in 1918.

| | | | | | | | |
|----|-----|----|----|---------|----------|---------|-----------|
| Eb | Ebm | Bb | G7 | C7 | F7 | Bb | Bb7 |
| Eb | Ebm | Bb | G7 | Cm / G7 | Cm / Ebm | Bb / D7 | Gm / Gdim |
| Bb | F7 | Bb | % | | | | |



Af - ter you've gone, — and left me cry - ing; Af - ter you've gone, — There's no de - ny - ing;



you'll feel blue, — you'll feel sad, — You'll miss the dear - est pal you ev - er had; —



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



Some day, when you grow lone - ly, Your heart will break like mine and you'll want me on - ly,



Af - ter you've gone, — Af - ter you've gone a - way. —————

A GYPSY WITHOUT A SONG

Words and music by Duke Ellington, Irving Mills, Juan Tizol and Lou Singer in 1938.

| | | | | | | | |
|----|-----|----|-----|-----|----|----|----|
| G | Eb7 | D7 | Cm7 | Eb7 | D7 | Gm | D7 |
| G | Eb7 | D7 | Cm7 | Eb7 | D7 | Gm | % |
| F7 | % | D7 | % | F7 | % | D7 | % |
| G | Eb7 | D7 | Cm7 | Eb7 | D7 | Gm | % |



Since you are gone The nights are so long



I'm like a gyp - sy with - out a song



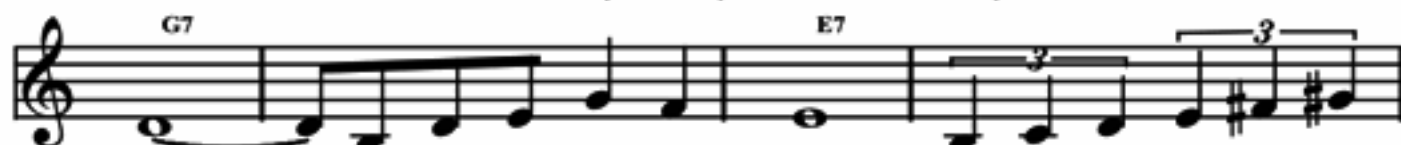
Day aft - er day I just drift a - long



Just like a gyp - sy with - out a song



You _____ were ev - 'ry camp - fire ev - 'ry vi - o - lin



Now _____ how can my song be - gin? And so un - till you come



back to my arms just where you be - long



I'll be a gyp - sy with - out a song.

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AIN'T MISBEHAVIN'

Words by Andy Razaf and music by Thomas Waller and Harry Brooks in 1929.

| | | | | | | | |
|----|-----|-----------|----------|---------|-----------|---------|----------|
| Eb | Fm7 | Eb / G7+5 | Ab / Abm | Eb / C7 | Fm7 / Bb7 | Eb | Bb7 |
| Eb | Fm7 | Eb / G7+5 | Ab / Abm | Eb / C7 | Fm7 / Bb7 | Eb / Ab | Eb / G7 |
| Cm | Ab7 | F7 | C7 | Bb | Cm7 / F7 | Bb / C7 | F7 / Bb7 |
| Eb | Fm7 | Eb / G7+5 | Ab / Abm | Eb / C7 | Fm7 / Bb7 | Eb / Ab | Eb |

F Gm7 F A7+5 Bb Bbm

No-one to talk with, all by my-self, No one to walk with, but I'm hap-py on - the shelf

F D7 Gm7 C7 F C7

Ain't mis-be-hav-in', I'm sav-in' my love for you.

F Gm7 F A7+5 Bb Bbm

I know for cer-tain, the one I love, I'm thro' with flirt-in', it's just you I'm think-in' of,

F D7 Gm7 C7 F Bb F A7

Ain't mis-be-hav-in', I'm sav-in' my love for you.

Dm Bb7 G7 D7

Like Jack Hor-ner in the cor-ner, don't go no-where, what do I care,

C Dm7 G7 C D7 G7 C7

Your kis-ses are worth wait-in' for, be-lieve me

F Gm7 F A7+5 Bb Bbm

I don't stay out late, don't care to go, I'm home a-bout eight, just me and my ra-di-o,

F D7 Gm7 C7 F Bb F

Ain't mis-be-hav-in', I'm sav-in' my love for you.

©-jam 121215

A KISS TO BUILD A DREAM ON


Music and lyrics by Oscar Hammerstein II, Bert Kalmar and Harry Ruby in 1935. Simple chords.

| | | | | | | | |
|------|----|------|----|------|-----|----|-----|
| Bb | % | F7 | % | % | % | Bb | F7 |
| Bb | % | F7 | % | % | % | Bb | Bb7 |
| Ebm7 | Db | Ebm7 | Db | Ebm7 | Bbm | C7 | F7 |
| Bb | % | F7 | % | % | % | Bb | % |

 Give me a kiss to build a dream on, and my i-mag-i-na-tion will thrive up-on that kiss.

 Sweet-heart I ask no more than this, a kiss to build a dream on

 Give me a kiss be-fore you leave me, and my i-mag-i-na-tion will feed my hun-gry heart.

 Leave me one thing be-fore we part, a kiss to build a dream on. When I'm a-

 lone with my fan-cies I'll be with you

 weav-ing ro-manc-es mak-ing be-lieve they're true.

 Give me your lips for just a mo-ment and my i-mag-i-na-tion will makethat mo-ment live.

 Give me what you a-lone can give, a kiss to build a dream on.

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ALABAMA SONG

Words by Bertolt Brecht, music by Kurt Weill in 1930.

| | | | | | | | |
|------|---|-----|---|-----|---|------|-------------------|
| Bb | ∕ | ∕ | ∕ | Gm7 | ∕ | Gdim | ∕ |
| Cm7 | ∕ | Ebm | ∕ | F7 | ∕ | Bb | Cm7 F7 |
| Bb | ∕ | ∕ | ∕ | Gm7 | ∕ | Gdim | ∕ |
| Ebm7 | ∕ | Bb | ∕ | F7 | ∕ | Bb | ∕ |

Oh, moon _____ of Al - a - ba - ma, we
 now _____ must say good - bye. We've
 lost _____ our good old ma - ma,
 and must have whisky, or else we die. Oh,
 moon _____ of Al - a - ba - ma, we
 now _____ must say good - bye. _____ We've
 lost _____ our good old ma - ma,
 and must have whisky, oh, you know why.

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ALABAMA BOUND

Words by B.G. DeSylva and Bud Green, music by Ray Henderson in 1925.

| | | | | | | | |
|-----|----|----|---|----|---|----|---|
| Bb7 | % | % | % | G7 | % | % | % |
| C7 | % | Dm | % | G7 | % | C7 | % |
| Bb7 | % | % | % | G7 | % | % | % |
| F | D7 | G7 | % | C7 | % | F | % |

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of ten staves of music. The lyrics are: "I'm Al-a-bam-y bound There'll be no hee-bie jee-bies hang-in' 'round, Just gave the mean-est tick-et man on earth all I'm worth_ to put my toot-sies in an up-per berth. Just hear that choo-choo sound. I know that soon we're goin' to cov-er ground And then I'll hol-ler so the world will know_ "Here I go,"_ I'm Al-a-bam-y bound._"

Chords indicated above the notes include: C7, A7, D7, Em, G, and E7.

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ALCOHOLIC BLUES

Words by Edward Laska and music by Albert von Tilzer in 1919.

| | | | |
|----|-----|---|--|
| F | ∕ | ∕ | F7 |
| Bb | Bbm | F | ∕ |
| C7 | ∕ | F | $\frac{\text{Db7} \text{C7}}{\text{F} \text{F}}$ |



I've got the blues, I've got the blues, I've got the blues,
blues, I've got the blues, since they am-



al - co - hol - ic blues. There's no more beer my
-pu - ta - ted my booze. Bars are closed and



heart to cheer, good-bye whis-key used to make me fris-ky.
night-clubs too, lord - y lord - y, what — to — do. —



So long hi - ball, good-bye gin, tell me when you're com - in'
Fare-well whisk-key, good-bye gin, tell me when you're com - in'



back a - gain. I've got the back a - gain.

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ALEXANDER'S RAGTIME BAND

Words and music by Irving Berlin in 1911.

| | | | | | | | |
|---|--------|----|------|--------|----------|--------|--------|
| C | C / C7 | F | G7 | C | % | D7 | G7 |
| C | C / C7 | F | G7 | C / C7 | F / Cdim | C / G7 | C / C7 |
| F | % | C7 | F | Bb | % | % | % |
| F | % | Dm | % | G7 | % | C | C7 |
| F | % | C7 | F | Bb | % | % | % |
| F | F7 | Bb | Fdim | F | % | C7 | F |

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six staves of music. Above the notes, various chords are indicated: D, D7, G, A7, D, E7, A7, D, D7, G, Fdim, D, A7, D, D7, G, D7, G, C, G, D7, G, C, G, D7, G, G7, C, Gdim, G, D7, G.

ALGIERS STRUT

By Kid Thomas Valentine. Also known as "You're all I want for Christmas".
Words and music by Glen Moore and Seger Ellis in 1948.

| | | | | | | | |
|----|-----|----|----|----|----|----|----|
| F | % | C7 | % | % | % | F | F7 |
| Bb | Bbm | F | D7 | G7 | % | C7 | % |
| F | % | C7 | % | % | % | F | F7 |
| Bb | Bbm | F | D7 | G7 | C7 | F | % |

You're all I want for Christ-mas, All I
 want my whole life through. — Each
 day is just like Christ-mas — An - y
 time that I'm with you. You're
 all I want for Christ-mas, And if
 all my dreams come true, — Then
 I'll a - wake on Christ - mas morn-ing and find
 my stock - ing filled with you. —

©-jam 101226

ALGIERS WALTZ

(DREAMY MOON OF INDIANA)

| | | | | | | | |
|-----------|-------------|----------|-----------|-----------|-----------|-----------|-----------|
| F | % | % | % | % | % | C7 | % |
| Gm | % | % | % | C7 | % | F | C7 |
| F | % | % | % | F7 | % | Bb | % |
| % | Fdim | F | D7 | G7 | C7 | F | % |

G
D7
Am
D7 **G** **D7**
G
G7 **C**
Gdim **G** **E7**
A7 **D7** **G**

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ALICE BLUE GOWN

Music by Harry Tierney, lyrics by Joseph McCarthy 1919.

| | | | | | | | |
|-----------|-------------|-----------|-----------|------------|-----------|-----------|---|
| Bb | ∕ | G7 | ∕ | C7 | ∕ | ∕ | ∕ |
| F7 | ∕ | Bb | G7 | C7 | ∕ | F7 | ∕ |
| Bb | ∕ | G7 | ∕ | Cm7 | F7 | D7 | ∕ |
| Eb | Gdim | Bb | G7 | Cm | F7 | Bb | ∕ |

C **A7**

In my sweet lit - tle Al - ice Blue Gown, When I

D7

first wan - dered down in to town, I was

G7 **C** **A7**

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

D7 **G7**

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

C **A7**

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

Dm7 **G7** **E7**

world seem'd to smile all a - round, Till it

F **Cdim** **C** **A7**

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

Dm **G7** **C**

sweet lit - tle Al - ice Blue Gown.

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A LITTLE STREET WHERE OLD FOLKS MEET

Music and lyrics by Gus Kahn, Harry Woods and Reg Connelly in 1932.

| | | | | | | | |
|-----|------|----|-----|-----|-----|----|----------|
| Eb | % | F7 | % | Bb7 | % | Eb | % |
| Eb7 | Cdim | Fm | Bb7 | % | % | Eb | Eb / Bb7 |
| Eb | % | F7 | % | Bb7 | % | G7 | % |
| Ab | D7 | Eb | C7 | Fm | Bb7 | Eb | % |

It's just a lit-tle street where old friends meet, I'd
 love to wan-der back some day, _____ to
 you it may be old and sort o' tum-ble down,
 but it means a lot to folks in my home town. Al-
 -tho' I'm rich or poor, I still feel sure, I'm
 wel-come as the flow'ers in May. _____ It's
 just a lit-tle street where old friends meet, and
 treat you in the same old way. _____

ALLAH'S HOLIDAY

Lyrics by Otto Hauerbach, music by Rudolf Friml in 1917.

| | | | | | | | |
|----|---|----|---|-----|---|----|-----|
| Eb | % | % | % | Bb7 | % | Eb | Bb7 |
| Eb | % | G7 | % | D7 | % | G7 | Bb7 |
| Eb | % | % | % | Bb7 | % | Eb | Bb7 |
| Eb | % | F7 | % | Bb7 | % | Eb | % |

Sound of sil-ver cym-bal, tam-bou-rine and tim-bal, struck by fingers
 nim - ble to some sweet lay. Pret - ty tunes are
 tink - ling, — ti - ny feet are twink - ling, — breath of rose heart
 sprink - ling — 'neath cool foun-tains spray. — Love-ly forms are
 sway - ing, — ra-ven tress-es stray - ing, — ev - 'ry one o -
 -bey - ing — young god of May. — Flow - er - pet - als
 gloam - ing, — gar-lands gay-ly stream - ing, — 'tis but hap - py
 dream - ing: — Al - lah's hol - i - day!

© - j a m z 090608

ALL ALONE

Words and music by Irving Berlin in 1924.

| | | | | | | | |
|----|----|----|-----|----|------|----|----|
| F | % | C7 | % | F | C7+5 | F | % |
| C7 | A7 | Dm | % | A7 | E7 | Am | C7 |
| F7 | % | Bb | % | G7 | % | C7 | % |
| F | F7 | Bb | Bbm | F | C7 | F | % |

G D7
 All a-lone, I'm so all a-lone. There is
 G D7+5 G
 no one else but you.
 D7 B7 Em
 All a-lone by the tel-e-phon-e wait-ing
 B7 F#7 Bm D7
 for a ring a ting-a-ling. I'm
 G7 C
 all a-lone ev-'ry eve-ning,
 A7 D7
 all a-lone feel-ing blue, won-d'ring
 G G7 C Cm
 where you are, and how you are, and
 G D7 G
 if you are, all a-lone too.

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ALL BY MYSELF

Words and music by Irving Berlin in 1921.

| | | | | | | | |
|----|------|----|----|----|----|----|----|
| Bb | % | C7 | % | F7 | % | Bb | F7 |
| Bb | % | A7 | D7 | Gm | C7 | F7 | % |
| Bb | % | C7 | % | F7 | % | D7 | % |
| Eb | Gdim | Bb | G7 | C7 | F7 | Bb | % |

All by my - self in the morn - ing,
 all by my - self in the night,
 I sit a - lone with a ta - ble and a chair,
 so un - hap - py there, play - ing sol - i - taire.
 All by my - self I get lone - ly,
 watch - ing the clock on the shelf. I'd love to
 rest my wea - ry head on some - bod - y's shoulder. I hate to grow
 old - er all by my - self.

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ALL I DO IS DREAM OF YOU

Words by Arthur Freed and music by Nacio Herb Brown in 1934.

| | | | | | | | |
|-----|---|----|-----|----|---|------------------|----|
| Bb | % | F7 | % | % | % | Bb | % |
| Bb7 | % | Eb | Ebm | C7 | % | F7 | % |
| Bb | % | F7 | % | % | % | Bb | % |
| Bb7 | % | Eb | Ebm | Bb | % | C7 F7 | Bb |

The musical score is written in 4/4 time and consists of ten staves of music. The lyrics are written below the notes. Chord symbols are placed above the notes. The score ends with a double bar line.

All I do is dream of you the whole night through, —

With the dawn, I still go on and dream of you. — You're

ev - 'ry thought, you're ev - 'ry thing, you're ev - 'ry song I ev - er sing

Sum - mer, Win - ter, Au - tumn and Spring. And

were there more than twen - ty - four hours — a day, —

They'd be spent in sweet con - tent dream - ing a - way. — When

skies are grey, when skies are blue, Morn - ing, noon and night time too,

All I do the whole day through, is dream of you.

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ALL THE GIRLS GO CRAZY

Music and words by Edward Kid Ory in 1926.

| | | | | | | | |
|----|---|----|---|----|---|----|-----|
| Eb | % | Bb | % | F7 | % | Bb | Bb7 |
| Eb | % | Bb | % | F7 | % | Bb | % |

The musical score is written in 4/4 time and consists of six staves. The first staff begins with a treble clef and a key signature of two flats (Bb and Eb). The melody starts with a repeat sign and a first ending bracket. Chords are indicated above the notes: F and C. The lyrics are: "All the girls go craz-y 'bout the way I walk way I walk".

The second staff continues the melody with chords G7, C, and C7. The lyrics are: "way I walk way I walk craz-y 'bout the way I walk. — All the".

The third staff continues with chords F and C. The lyrics are: "girls go craz - y 'bout the way I walk way I walk".

The fourth staff continues with chords G7 and C. The lyrics are: "way I walk way I walk craz-y 'bout the way I walk. —".

The fifth staff continues with chords F, C, G7, C, and C7. The lyrics are: "way I walk way I walk craz-y 'bout the way I walk. —".

The sixth staff continues with chords F, C, G7, and C. The lyrics are: "way I walk way I walk craz-y 'bout the way I walk. —".

ALMOST LIKE BEING IN LOVE

Words and music by Alan Jay Lerner and Frederick Loewe in 1947.

| | | | | | | | |
|-----|----|----|------|-----|------|----|------|
| Eb | F7 | Bb | Gdim | Cm7 | F7 | Bb | Bb7 |
| Eb | F7 | Bb | Gdim | Cm7 | F7 | Bb | % |
| Am7 | D7 | G | % | Gm7 | C7 | D7 | % |
| Eb | F7 | Bb | Gdim | Cm7 | Gdim | Bb | Gdim |
| Cm7 | F7 | Bb | % | | | | |

The musical score is written in 4/4 time and consists of ten staves of music. The lyrics are: "What a day this has been! What a rare mood I'm in! Why, it's almost like being in love. There's a smile on my face for the whole human race. Why, it's almost like being in love. All the music of life seems to be, like a bell that is ring-ing for me. And from the way that I feel when that bell starts to peal I would swear I was fall-ing, I could swear I was fall-ing. It's almost like being in love." The score includes various chords such as F, G7, C, Cdim, Dm7, G7, C, C7, F, G7, C, Cdim, Bm7, E7, A, Am7, D7, E7, F, G7, C, Cdim, Dm7, Cdim, C, Cdim, Dm7, G7, and C.

A LOVE SONG OF LONG AGO

Words by Gus Kahn and music by Sigmund Romberg in 1937.

| | | | | | | | |
|-----|------|----|---|----|----|----|---|
| F | % | C7 | % | Dm | % | A7 | % |
| Bb | Fdim | F | % | C7 | % | F | % |
| D7 | % | Gm | % | Cm | D7 | Gm | % |
| Bbm | % | F | % | C7 | % | F | % |

The musical score is written in G major and 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "A love song of long ago We sang when the lights were low A song to the stars above Do you re-call we were in love The love lights is gone, I know But here in the after glow The sound of your fling while mem-o-ry sing A love song of long long ago".

AM I BLUE?

Music and lyrics by Harry Akst and Grant Drake in 1929.

| | | | | | | | |
|----|---|----|---|--------|---------|----|----|
| F | ∕ | C7 | ∕ | F / D7 | G7 / C7 | F | C7 |
| F | ∕ | C7 | ∕ | F / D7 | G7 / C7 | F | ∕ |
| Am | ∕ | E7 | ∕ | ∕ | ∕ | Am | C7 |
| F | ∕ | C7 | ∕ | F / D7 | G7 / C7 | F | ∕ |

Am I blue? Am I blue? Ain't these
 tears in these eyes tel - lin' you? Am I
 blue? You'll be too If each
 plan with your man done fell through. Was a
 time I was his on - ly one But now
 I'm the sad and lone - ly one. Was I
 gay? 'Til to - day? Now he's
 gone and we're through Am I blue?

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A MINER'S DREAM OF HOME

Music and lyrics by Will Godwin and Leo Dryden in 1891. Here in 4/4.

| | | | | | | | |
|----|----|----|-----|----|-----|-----|---|
| Eb | % | % | Bb7 | % | % | Eb | % |
| Cm | % | % | % | F7 | % | Bb7 | % |
| Eb | Ab | Eb | Eb7 | Ab | % | G7 | % |
| Ab | D7 | Eb | % | F7 | Bb7 | Eb | % |

I saw the old home-stead and fa-ces I love, I saw
 Eng - land's val - leys and dells, I
 list - en'd with joy, as I did when a boy, To the
 sound of the old vil - lage bells. The
 log was burn - ing bright - ly Twas a
 night that should ban - ish all sin, For the
 bells were ring - ing the old year out, And the
 new year in.

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AMOR

Music by Gabriel Ruiz, lyrics by Norman Newell in 1941.

| | | | | | | | |
|----|----|---|----|----|----|----|----|
| Bb | % | % | % | % | % | F7 | % |
| Cm | % | % | % | F7 | % | Bb | % |
| Dm | A7 | % | Dm | D7 | Gm | C7 | F7 |
| Bb | % | % | % | % | % | F7 | % |
| Cm | % | % | % | F7 | % | Bb | % |

A - mor, a - mor, a - mor, this word so
 sweet that I re - peat, means I a - dore you. A -
 -mor, a - mor, my love, would you de -
 -ny this heart that I have placed be - fore you.
 can't find an - oth - er word with mean - ing so clear,
 lips try to whis - per sweet - er things in your ear. But
 some - how or oth - er noth - ing sounds quite so dear as
 this soft car - ess - ing word I know. A -
 -mor, a - mor, my love, when you're a -
 -way there is no day and nights are lone - ly. A -
 -mor, a - mor, my love, make life di -
 -vine, say you'll be mine, and love me on - ly.

AN EVENING PRAYER

Words and music by Charles Hutchinson in 1911.

| | | | |
|----|-----|----|------|
| Bb | Bb7 | Eb | ∕. |
| F7 | ∕. | Bb | ∕. |
| Bb | Bb7 | Eb | Gdim |
| Bb | F7 | Bb | ∕. |

If I have wound-ed a-ny soul to-day— If
 I have caused one foot to go a-stray,— If
 I have walked in my own will-ful way,— Dear
 Lord— for-give!

2. If I have uttered idle words or vain, If I have turned aside from want or pain, Lest I myself shall suffer through the strain, Dear Lord, forgive!

3. If I have been perverse or hard, or cold, If I have longed for shelter in Thy fold, When Thou hast given me some fort to hold, Dear Lord, forgive!

4. Forgive the sins I have confessed to Thee, Forgive the secret sins I do not see, O guide me, love me and my keeper be, Dear Lord, Amen.

ANGELINA

Words and music by Irving Burgie in 1961.

| | | | |
|---------|-------|-------|----------|
| Eb / Ab | Eb | ∕. | Bb7 |
| Eb / Ab | Eb | Eb7 | Ab / Abm |
| Bb7 | Eb | ∕. Eb | Ab |
| Bb7 | Eb | Eb7 | Ab |
| Bb7 | Eb ∕. | | |

1. It's so long since I've been home, Seems like there's no place to
 2. I have sung the bawd - y tunes, Been in honk - y tonk sa -

room I've sailed a - round the horn Been from San Jo - se up to
 - loons Took my li - quer by the vat An' I stayed on call for a

Baf - fin Bay an' I've rode out man - y a storm.
 rous - ing brawl, Home was where I hung — my hat

An - ge - li - na, An - ge - li - na, Please bring down your concer - ti - na, an'

Play a wel - come for me, For I'll be coming home from sea. -

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ANGRY

Words and music by Dudley Mecum, Henry Brunies, Jules Cassard and Merritt Brunies in 1925.

| | | | | | | | |
|-----|-----|----|----|----|----------|----|-----|
| Bb | % | C7 | % | F7 | % | Bb | % |
| D7 | % | Gm | % | C7 | % | F7 | % |
| Bb | % | C7 | % | F7 | F#7 / F7 | Bb | Bb7 |
| Eb | Ebm | Bb | G7 | C7 | % | F7 | % |
| Bb7 | % | % | % | Eb | % | % | Ebm |
| Bb | % | C7 | % | F7 | F#7 / F7 | Bb | % |

Verse: C D7 G7 C

E7 Am D7 G7

Chorus: C D7

An - gry, _____ please don't be an - gry, _____ 'Cause I was

G7 G#7 G7 C C7

on - ly teas - ing you. _____

F Fm C A7

I would - n't e - ven let you think of leav - in',

D7 G7

Don't you know I love you true? _____

C7

Just be - cause I took a look at some - bod - y else, _____

F Fm

That's no rea - son you should put poor me on the shelf.

C D7

An - gry, _____ please don't be an - gry, _____ 'Cause I was

G7 G#7 G7 C

on - ly teas - ing you. _____

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ANITA'S BIRTHDAY

Recorded by Sidney Bechet in 1949.

More known as "The hucklebuck", music Andy Gibson, lyrics Roy Alfred in 1948.

| | | | |
|-----|----|----|----|
| F | ∕. | ∕. | F7 |
| Bb7 | ∕. | F | ∕. |
| C7 | ∕. | F | ∕. |



Do the Huck-le buck, do the Huck -le buck, if you don't know how to do it boy, you're out of luck!



Push your part - ner out, then you hunch your back, start a li-ttle move-ment in your sac-ro - il - i - ac,



Wig-gle like a snake, wad-dle like a duck. That's the way you do it when you do the Huck - le buck.



Here's _____ a dance you should know



when _____ the lights are down low,



grab _____ your ba - by then go.

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ANY TIME

Words and music by Herbert Happy Lawson in 1921.

| | | | | | | | |
|----|----|----|------|----|---|----|----|
| D7 | % | G7 | % | C7 | % | F | F7 |
| Bb | Bb | F | D7 | G7 | % | C7 | % |
| D7 | % | G7 | % | C7 | % | A7 | % |
| D7 | % | G7 | Fdim | C7 | % | F | % |

A - ny time you're feel - in' lone - ly, - a - ny
 time_ you're feel - in' blue, a - ny
 time_ you feel down - heart - ed, that will
 prove your love for me is true. A - ny
 time_ you're think - in' 'bout me, that's the
 time_ I'll be think - in' 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.

Chords: E7, A7, D7, G, C, A7, D7, E7, A7, D7, B7, E7, A7, Gdim, D7, G

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A PERFECT DAY

Music and lyrics by Carrie Jacobs-Bond in 1920.

| | | | | | | | |
|----|----|----|---|----|----|----|---|
| Bb | Eb | Bb | % | Eb | % | Bb | % |
| Bb | Eb | Bb | % | F | C7 | F7 | % |
| F7 | % | Bb | % | C7 | % | F7 | % |
| Bb | Eb | Bb | % | C7 | F7 | Bb | % |

When you come to the end of a per - fect day, And you
 this is the end of a per - fect day, Near the
 sit a - lone with your thought, While the
 end of a jour - ney, too, But it
 chimes ring out with a car - ol gay, For the joy that the
 leaves a thought that is big and strong, With a wish that is
 day has brought, Do you think what the end of a
 kind and true, For mem - 'ry has paint - ed this
 per - fect day can mean to a tir - ed heart,
 per - fect day With col - ours that nev - er fade,
 — When the sun goes down with a flam - ing
 — And we find, at the end of a per - fect
 ray, And the dear friends have to part? Well, — made.
 day, The soul of a friend we've

APPLE BLOSSOM TIME

Words by Neville Fleeson and music by Albert von Tilzer in 1920.

| | | | | | | | |
|----|---|----|---|----|---|----|---|
| Bb | ∕ | Dm | ∕ | Eb | ∕ | Bb | ∕ |
| F7 | ∕ | Bb | ∕ | C7 | ∕ | F7 | ∕ |
| Bb | ∕ | Dm | ∕ | Eb | ∕ | D7 | ∕ |
| G7 | ∕ | C7 | ∕ | F7 | ∕ | Bb | ∕ |

C Em
I'll be with you in ap - ple blos - som time,

F C
I'll be with you to change your name to mine,

G7 C
One day in may, I'll come and say,

D7 G7
"Hap - py the bride the sun shines on to - day."

C Em
What a won - der - ful wed - ding there will be,

F E7
What a won - der - ful day for you and me,

A7 D7
Church - bells will chime, You will be mine, In

G7 C
ap - ple blos - som time.

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APRIL SHOWERS

Music by Louis Silvers and words by B.G. de Sylva in 1921.

| | | | | | | | |
|----|-----|----|----|----|----|----|---|
| C7 | % | F | % | C7 | % | F | % |
| D7 | % | Gm | % | G7 | % | C7 | % |
| C7 | % | F | % | D7 | % | Gm | % |
| Gm | Bbm | F | D7 | G7 | C7 | F | % |

Though A - pril show - ers — may come your way, — They bring the
 flow - ers — that bloom in May — So if it's
 rain - ing, — have no re - grets — Be - cause it
 is - n't rain - ing rain you know, It's rain - ing vi - o - lets, And where you
 see clouds — up - on the hills, — You soon will
 see crowds — of daf - fo - dils, — So keep on
 look - ing for a blue bird And list' - ning for his song, When -
 - ev - er A - pril show - ers come a - long. —

ARE YOU LONESOME TONIGHT?

Words and music in 3/4 by Roy Turk and Lou Handman in 1926. Here in 4/4.

| | | | | | | | |
|-----|---|----|---|----|----|----|---|
| Bb | % | % | % | % | G7 | Cm | % |
| F7 | % | % | % | Cm | F7 | Bb | % |
| Bb7 | % | Eb | % | C7 | % | F7 | % |
| Bb | % | C7 | % | F7 | % | Bb | % |

Are you lone-some to -night, Do you miss me to - night, Are you
 sor - ry we drift - ed a - part? Does your
 mem - o - ry stray in a bright sum - mer day, when I
 kissed you and called you sweet - heart? Do the
 chairs in your par - lor seem emp - ty and bare? Do you
 gaze at your door - step and pic - ture me there? Is your
 heart filled with pain, Shall I come back a - gain? Tell me,
 dear, Are you lone - some to - night?

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A SI PARE

Biguine from Martinique, words and music by Léona Gabriel.

| | | | | | | | |
|------|---|----|-----|---|---|----|------|
| Gm | % | D7 | % | % | % | Gm | % |
| Gm | % | D7 | % | % | % | Gm | F7 |
| : Bb | % | % | % | % | % | % | F7 |
| F7 | % | % | % | % | % | Bb | % : |
| : Eb | % | % | Bb7 | % | % | % | Eb : |

The musical score is written in 4/4 time and consists of ten staves. The key signature is one flat (Bb). The score includes various musical notations such as treble clefs, stems, beams, and rests. Chord symbols are placed above the notes: Am, E7, G7, C, and F. The piece begins with a double bar line and a repeat sign. The melody is primarily eighth and quarter notes, with some triplet-like rhythms. The score concludes with a final double bar line and repeat sign.

AS LONG AS I LIVE

Words by Ted Koehler and music by Harold Arlen in 1934.

| | | | | | | | |
|------|----|-----|---|-----|----|----------------------|----------------------|
| F | A7 | D7 | % | G7 | C7 | F | C7 |
| F | A7 | D7 | % | G7 | C7 | F | % |
| Cdim | Gm | Bbm | F | Dm7 | G7 | C7 Ab7 | Gm7 C7 |
| F | A7 | D7 | % | G7 | C7 | F | % |

G B7 E7
 May-be I can't_ live to love_ you as long_ as I want_ to, life is-n't long e-nough,
 A7 D7 G D7
 ba - by, but I can love you as long as I live._____
 G B7 E7
 Maybe I can't_ give you dia - monds and things_ like I want_ to, but I can promise you,
 A7 D7 G
 ba - by, I'm gon - na want to as long as I live._____
 Fdim Am Cm G
 nev - er cared, but now I'm scared I won't live long e-nough,____ that's why I
 Em7 A7 D7 Bb7 Am7 D7
 wear my rub - bers when it rains and eat an ap - ple ev - 'ry day then see a doctor an - y way.
 G B7 E7
 What if I can't_ live to love_ you as long_ as I want_ to, 'long as I prom - ise you,
 A7 D7 G
 ba - by, I'm gon - na love you as long as I live._____

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AS-TU LE CAFARD?

"Have you got the blues?" Music by Sidney Bechet in 1958.

| | | | | | | | |
|-----|-----|-----|----------|----|----|-----|-----|
| Bb | F7 | Bbm | Ebm / F7 | Bb | F7 | Bb | Bb7 |
| Ebm | % | Bbm | % | C7 | % | F7 | % |
| Bb | F7 | Bbm | Ebm / F7 | Bb | F7 | Bb | G7 |
| Cm | Ebm | Bb | % | % | F7 | Bbm | Bb |

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AT A GEORGIA CAMP MEETING

Music by Kerry Mills in 1897.

| | | | | | | | |
|----|-----|----|----------|-----------|---------|---------|----|
| Bb | Bb7 | Eb | Bb / F7 | Bb | % | C7 | F7 |
| Bb | Bb7 | Eb | Bb | % | % | F7 | Bb |
| F7 | % | Bb | % | F7 | % | Gdim | Bb |
| F7 | % | Bb | Bb / Bb7 | Eb / Gdim | Bb / G7 | C7 / F7 | Bb |

The musical score is written in 4/4 time and consists of eight staves of music. The melody is primarily composed of eighth and quarter notes. Chord symbols are placed above the staff to indicate the harmonic accompaniment. The chords used include Bb, Bb7, Eb, Bb, F7, C7, F, C, G7, D7, Gdim, and A7. The piece concludes with a double bar line.

A THOUSAND GOOD NIGHTS

Music and lyrics WALTER DONALDSON 1934

| | | | | | | | |
|-----|---|-----|---|-----|-----------|-----|---|
| Ab | % | Fm | % | Ab | Fdim | Eb7 | % |
| Bbm | % | % | % | Eb7 | % | Ab | % |
| F7 | % | Bbm | % | Dbm | % | Eb7 | % |
| Ab | % | F7 | % | Bb7 | Bb7 / Eb7 | Ab | % |

Bb 9 Gm

Good night A Thou-sand Good Nights

Bb 9 Gdim F7

Here we have wait-ed till moon beams have faded and gone Good

Cm 9

night A Thou-sand Good Nights

F7 9 9 9 Bb

I'll miss that lovelight, I knew from the twilight till dawn That one lit-tle

G7 9 Cm

mo-ment meant hours of bliss For-get-ting what

Ebm 9 F7

"no" meant meant sigh-ing like this. Good

Bb 9 G7

night To-night was like heav-en,

C7 9 F7 Bb

Hold me and kiss me, and tell me A Thou-sand Good Nights.

A THOUSAND GOOD NIGHTS

Words and music by Walter Donaldson in 1934.

| | | | | | | | |
|----|---|----|---|-----|-------------------------------|----|---|
| F | % | Dm | % | F | Fdim | C7 | % |
| Gm | % | % | % | C7 | % | F | % |
| D7 | % | Gm | % | Bbm | % | C7 | % |
| F | % | D7 | % | G7 | G7 / C7 | F | % |

Good night a thou - sand good nights
 Here we have wait - ed till moon beams have fad - ed and gone Good
 night a thou - sand good nights
 I'll miss that love light, I knew from the twi - light till dawn — That one lit - tle
 mo - ment — meant hours — of bliss — For - get - ting what
 "no" meant — meant sigh - ing like this. — Good
 night — to - night was like heav - en,
 Hold me and kiss me, and tell me a thou - sand good nights. —

AT SUNDOWN

Words and music by Walter Donaldson in 1927.

| | | | | | | | |
|-----|----|----|---|-----|----|---|---|
| Gm7 | C7 | F | % | Gm7 | C7 | F | % |
| D7 | % | G7 | % | C7 | % | F | % |
| Gm7 | C7 | F | % | Gm7 | C7 | F | % |
| D7 | % | G7 | % | Gm7 | C7 | F | % |

Am7 D7 G
 Ev-ry lit-tle breeze is sigh-ing of love un-dy-ing at sun-down — Ev-ry lit-tle
 Am7 D7 G
 bird is rest-ing and feath-er nest-ing at sun - down
 E7 A7
 Each lit - tle rose - bud is sleep - ing — While
 D7 G
 shad - ows — are creep - ing — In a lit - tle
 Am7 D7 G
 cot-tage coz-y the world seems ros - y at sun-down — Where a lov-ing
 Am7 D7 G
 smile will greet me and al-ways meet me at sun - down
 E7 A7
 I seem to sigh, I'm in heav - en, — when
 Am7 D7 G
 night is fall-ing and love is call - ing me home

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AT THE CROSS

Words by Isaac Watts in 1707 and music by Ralph E. Hudson in 1885.

| | | | | | | | |
|----|---|----|---|--------|--------|----|---|
| F | % | % | % | Bb / F | C7 / F | C7 | % |
| F | % | % | % | C7 | % | F | % |
| F | % | C7 | % | % | C7 | F | % |
| Bb | % | F | % | C7 | % | F | % |

Was it for crimes that I have done He
groaned up - on the tree? - - - - - A -
-maz - ing pit - y! Grace un - known! And
love be - yond de - greel - - - - - At the
cross, at the cross where I first - - - saw the light And the
bur - den of my heart rolled a - way. - - - - - It was
there by faith I re - ceived my - - - sight, and
now I am hap - py all the day! - - - - -

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AURA LEE

Traditional. Also known as "Love me tender" by Elvis Presley.

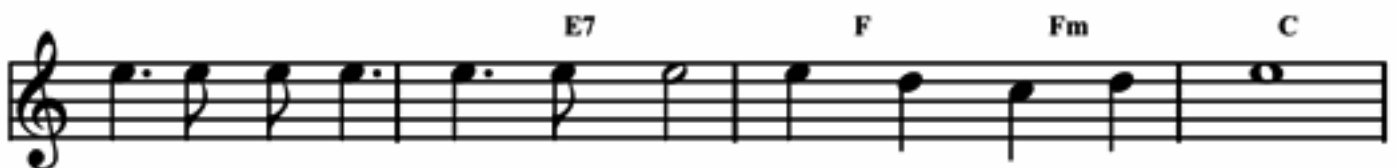
| | | | |
|----|----|----------|----|
| Bb | C7 | F7 | Bb |
| Bb | C7 | F7 | Bb |
| Bb | D7 | Eb / Ebm | Bb |
| G7 | C7 | F7 | Bb |



As the black-bird in the spring, 'neath the wil-low tree
Love me ten-der, love me sweet, ne-ver let me go.



sat and piped, I heard him sing, in praise of Au-ra Lee.
You have made my life com-plete, and I love you so.



Au-ra Lee, Au-ra Lee, maid with gold-en hair.
Love me ten-der, love me true, All my dreams ful-fill.



sun-shine came a-long with thee, and swal-lows in the air.
For my dar-lin', I love you, and I al-ways will.

AVALON

Words and music by Al Jolson, Buddy De Sylva and Vincent Rose in 1920.

| | | | | | | | |
|----|---|----|---|-----|----|-----|---|
| C7 | % | % | % | F | % | % | % |
| C7 | % | % | % | F | % | % | % |
| D7 | % | % | % | Gm | % | Bbm | % |
| F | % | D7 | % | Gm7 | C7 | F | % |

I found my love in A - va - lon _____ Be -
 -side _____ the bay _____ I
 left my love in A - va - lon _____ and
 sail'd _____ 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: D7, G, D7, G, E7, Am, Cm, G, E7, Am7, D7, G

BABY BROWN

Words and music by Alex Hill in 1935.

| | | | | | | | |
|----|-----|----|----|--------|---------|----|----|
| F | Bb | F | Bb | F / A7 | Dm / G7 | C7 | F |
| F | Bb | F | Bb | F / A7 | Dm / G7 | C7 | F |
| F7 | Cm7 | F7 | % | Bb | D7 | G7 | C7 |
| F | Bb | F | Bb | F / A7 | Dm / G7 | C7 | F |

No mat-ter where you been, sir, — No mat-ter what you've seen, You'll
 nev-er frown on Ba-by Brown, that neat sweet Geor-gia queen. She's
 sure some jol-ly friend, sir, — and just past sev-en-teen, There's
 none in town like Ba-by Brown, that neat sweet Geor-gia queen.
 Cute 'n' pert 'n' — got that cer-tain — thing you know the rest,
 Can't help flirt-in', — makes that cur-tain — ring down all the best. She's
 al-ways bound to win, sir, — I'm sing-in' what I mean, My
 mon-ey's down on Ba-by Brown, that neat sweet Geor-gia queen.

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BABY WON'T YOU PLEASE COME HOME

Words and music by Clarence Williams and Charles Warfield in 1919.

| | | | |
|-----------|---------|---------|----|
| Bb / D7 | G7 | C7 | ⌋ |
| D7 | Gm | C7 | F7 |
| Bb / D7 | G7 | Eb | D7 |
| Eb / Gdim | Bb / G7 | C7 / F7 | Bb |

C E7 A7 D7

Ba - by won't you please come home, 'Cause your mam-ma's all a - lone. —

E7 Am D7 G7

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

C E7 A7 F E7

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

F Cdim C A7 D7 G7 C

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

BACK HOME BLUES

Music by Charlie Parker in 1951.

| | | | |
|----|-----|---|----|
| C | C+5 | C | C7 |
| F7 | ⌋ | C | A7 |
| Dm | G7 | C | ⌋ |

D D+5 D D7
 G7 D B7
 Em A7 D

BAD MOON RISING

Words and music by John Fogerty in 1969. New Orleans style.

| | | | | | | | |
|----|----|---|---|----|----|---|----|
| F | C7 | F | % | % | C7 | F | % |
| F | C7 | F | % | % | C7 | F | % |
| Bb | % | F | % | C7 | % | F | F7 |
| Bb | % | F | % | C7 | % | F | % |

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of eight staves of music. The lyrics are as follows:

I see a bad moon a - ris - ing.
 I hear hur - ri - canes a - blow - ing.
 Hope you aot your things to - aeth - er.

I see know the trou - ble on the way.
 Hope you are quite is pre - com - ing soon.
 die.

I see earth - quakes and light - nin'.
 I fear riv - ers ov - er flow - ing.
 Looks like we're in for nas - ty weath - er.

I see bad times to - day.
 I hear voice of rage for and ruin.
 One eye the is tak - en for an eye.

Don't go 'round to - night, it's bound to take your life,

There's a bad moon on the rise.

Don't go 'round to - night, it's bound to take your life,

There's a bad moon on the rise.

Guitar chords indicated above the staff: G, D7, G, D7, G, C, D7, G, G7, C, G, D7, G.

BA MOIN EN TI BO

Also called "Fancy pants". A creole song from Martinique.

| | | | | | | | |
|-----|---|----|---|---|----|---|-----|
| F | % | C7 | % | % | % | F | % |
| F7 | % | Bb | % | F | C7 | F | % |
| : F | % | C7 | % | % | % | F | % |
| F7 | % | Bb | % | F | C7 | F | % : |

sa ou pè sou-lagé coeur moin. _____

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BANDANA DAYS

Words and music by Noble Sissle and Eubie Blake in 1921.

| | | | | | | | |
|----|-----|----|----|----|----|----|-----|
| Bb | % | G7 | % | C7 | F7 | Bb | F7 |
| Bb | % | A7 | Dm | F | % | C7 | F7 |
| Bb | % | G7 | % | C7 | F7 | Bb | Bb7 |
| Eb | Ebm | Bb | G7 | C7 | F7 | Bb | % |

In those dear old Ban - dan - a days,
 Cane and cot - ton ne'er for - got - ten, Ban - dan - a days.
 And those quaint old Ban - dan - a ways, When our
 dads were court - ing our dear mam - mies, They were sure some bash - ful sam - mies,
 And in all their Ban - dan - a plays,
 Ban - jos strum - min', they'd be hum - min' Ban - dan - a lays. And in the
 pale moon - light they'd swing left and right, In those
 dear old Ban - dan - a days.

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BASIN STREET STOMP

Music by Nick La Rocca and Bunny Franks in 1914.

| | | | | | | | |
|----|---|-----|---|----|----|----|---|
| F | % | Bb7 | % | G7 | C7 | F | % |
| F | % | Bb7 | % | G7 | C7 | F | % |
| F7 | % | Bb | % | G7 | % | C7 | % |
| F | % | Bb7 | % | G7 | C7 | F | % |

The musical score for "Basin Street Stomp" is written in 4/4 time with a key signature of one sharp (F#). The melody is presented on a single staff with various chord markings above it. The chords are: G, C7, A7, D7, G, G7, C, A7, D7, G, C7, A7, D7, G. The piece concludes with a double bar line.

BEALE STREET BLUES

Words and music by W. C. Handy in 1916. Short version.

| | | | | | | | |
|------|-----|---------|-----|----------|----------|---------|---------|
| | | Intro | | Bb / C7 | F7 / Bb | | |
| Bb | % | Cm / C7 | F7 | Bb / Bb7 | Eb / Ebm | Bb / C7 | F7 / Bb |
| : Eb | Ab7 | Eb | Eb7 | Ab7 | % | Eb | % |
| Bb7 | % | Eb | % : | | | | |

Intro

If

Beale Street could talk, — If Beale Street could talk — Then

mar - ried men would have to take their beds and walk, Ex-

cept one or two, — Who nev - er drink booze, — And the

blind man in the cor - ner who sings the Beale Street blues. — Well I'd

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

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

take the Ser-geant For to make me go. — Well I'm
ri-ver's wet and Beale Street's done gone dry. —

BEAUTIFUL DREAMER

Words and music by Stephen Foster in 1864.

| | | | | | | | |
|----|----|----|---|----|---|----|---|
| F | F7 | Gm | ∴ | C7 | ∴ | ∴ | F |
| F | F7 | Gm | ∴ | C7 | ∴ | ∴ | F |
| C7 | ∴ | F | ∴ | G7 | ∴ | C7 | ∴ |
| F | F7 | Gm | ∴ | C7 | ∴ | ∴ | F |

G **G7** **Am**
 Beaut - i - ful dream - er, wake un - to me,
D7 **G**
 Star - light and dew - drops are wait - ing for thee;
G **G7** **Am**
 Sounds of the rude world heard in the day,
D7 **G**
 Lulled by the moon - light have all passed a - way!
D7 **G**
 Beaut - i - ful dream - er, queen of my song,
A7 **D7**
 List while I woo thee with soft mel - o - dy;
G **G7** **Am**
 Gone are the cares of life's bu - sy throng,
D7 **G**
 Beaut - i - ful dream - er, a - wake un - to me!

BEAUTIFUL OHIO

Music by Mary Earl and lyrics by Ballard MacDonald in 1918.

| | | | | | | | |
|---|----|----|------|----|---|---|----|
| F | ∕ | C7 | ∕ | ∕ | ∕ | F | ∕ |
| ∕ | ∕ | Gm | ∕ | C7 | ∕ | F | C7 |
| F | ∕ | C7 | ∕ | ∕ | ∕ | F | ∕ |
| F | D7 | Gm | Fdim | C7 | ∕ | F | ∕ |

Drift-ing with the cur-rent down a moon - lit stream

While a - bove the heav-ens in their glo - ry gleam

And the stars on high _____

Twin - kle in the sky _____

Seem-ing in a Par - a - dise of love di - vine

Dream-ing of a pair of eyes that looked in mine

Beau-ti-ful O - hi - o, in dreams a - gain I see

Vi - sions of what used to be _____

BECAUSE OF YOU

Words and music by Arthur Hammerstein and Dudley Wilkinson in 1940.

| | | | | | | | |
|-----|-----|----|----|-----|-----|------------------|-----|
| Fm7 | Bb7 | Eb | % | Fm7 | Bb7 | Eb | % |
| Bbm | C7 | Fm | % | F7 | B | Bb7 | Bb7 |
| Fm7 | Bb7 | Eb | % | Bbm | C7 | Fm C7 | Fm |
| Ab | D7 | Eb | C7 | Fm7 | Bb7 | Eb | % |

Be-cause of you there's a song in my heart — Be-cause of
 you, my ro - mance had its start — Be-cause of
 you, the sun will shine, the moon and stars will say you're mine, for -
 -ev - er and ne - ver to part. — I on - ly
 live for your love and your kiss — it's par - a -
 -dise to be near you like this — Be -
 -cause of you my life is now worth-while, and I can
 smile, be - cause of you.

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BECHET'S FANTASY

Music by Sidney Bechet in 1946.

| | | | | | | | |
|------|-----|----|-----|-----|---|-----|-------|
| : Eb | Ab7 | Eb | Eb7 | Ab7 | % | Eb7 | % |
| Bb7 | Ab7 | Eb | % : | | | | |
| : G7 | % | C7 | % | F7 | % | Bb | D7 |
| G7 | % | C7 | % | F7 | % | Bb | Bb7 : |

The musical score consists of seven staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The notes and chords are as follows:

- Staff 1: F, Bb7, F, F7
- Staff 2: Bb7, F7
- Staff 3: C7, Bb7, F
- Staff 4: A7, D7
- Staff 5: G7, C, Eb
- Staff 6: A7, D7
- Staff 7: G7, C, C7

BEGONIA

Music by Robert Mavounzy (1917-1974).

| | | | | | | | |
|----|---|----|---|----|---|----|---|
| F | % | C7 | % | % | % | F | % |
| F | % | C7 | % | % | % | F | % |
| A7 | % | Dm | % | G7 | % | C7 | % |
| F | % | C7 | % | % | % | F | % |

Chord symbols in the score: G, D7, G, D7, G, B7, Em, A7, D7, G, D7, G.

BEGUIN-BEGUINE

Cuban traditional.

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| F | C7 | % | F | D7 | Gm | C7 | F |
| F | C7 | % | F | D7 | Gm | C7 | F |
| F7 | Bb | F7 | Bb | G7 | C7 | G7 | C7 |
| F | C7 | % | F | D7 | Gm | C7 | F |

Chord symbols for the first staff: G, D7, G

Chord symbols for the second staff: E7, Am, D7, G

Chord symbols for the third staff: D7, G

Chord symbols for the fourth staff: E7, Am, D7, G

Chord symbols for the fifth staff: G7, C, G7, C

Chord symbols for the sixth staff: A7, D7, A7, D7

Chord symbols for the seventh staff: G, D7, G

Chord symbols for the eighth staff: E7, Am, D7, G

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BEG YOUR PARDON

Words and music by Francis Craig and Beasley Smith in 1948.

| | | | | | | | |
|----|------|----|----|----|----|----|----|
| F | % | C7 | % | % | % | F | F7 |
| Bb | Fdim | F | D7 | G7 | % | C7 | % |
| F | % | C7 | % | % | % | F | F7 |
| Bb | Fdim | F | D7 | G7 | C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "If I lose my head, beg your par - don, — For things I have said, beg your par - don. — Why should I wor - ry the way that I do, When you're in no hur - ry to let me love you. — I'll try for a kiss in the gar - den, — And if I should miss, beg your par - don. — But if some sun - ny day, — you'll let me have my way, — I won't have to say, beg your par - don. —"

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BELLAMINA

À la Tuba Skinny.

| | | | | | | | |
|----|----|-----|-----|---|----|-----|----|
| Eb | % | % | Bb7 | % | % | % | Eb |
| Eb | Ab | Bb7 | Eb | % | Ab | Bb7 | Eb |



THE BELLS OF ST. MARY'S

Words by Douglas Forber, music by A. Ammett Adams in 1917.

| | | | |
|----------|-------|----------|-------|
| Eb / Bb7 | Eb | Ab | ⋅ / ⋅ |
| Eb | Bb7 | Cm / F7 | Bb7 |
| Eb / Bb7 | Eb | Ab | ⋅ / ⋅ |
| Cm / Gm | ⋅ / ⋅ | F7 / Bb7 | Eb |

The bells of St. Ma-ry's, ah! hear they are call-ing the
 young loves, the true loves who come from the sea. And
 so my be-lov-ed, when red leaves are fall-ing, the
 love-bells shall ring out, ring out for you and me.

BESAME MUCHO

Music by Consuelo Velázquez in 1940.

| | | | | | | | |
|----|----|----|----|----|-------|--------|----|
| Dm | % | Gm | % | % | Gm/A7 | Dm | % |
| D7 | % | Gm | % | Dm | A7 | Dm | % |
| Gm | Dm | A7 | Dm | Gm | Dm | E7/Bb7 | A7 |
| Dm | % | Gm | % | % | Gm/A7 | Dm | % |
| D7 | % | Gm | % | Dm | A7 | Dm | % |

Best Things In Life Are Free

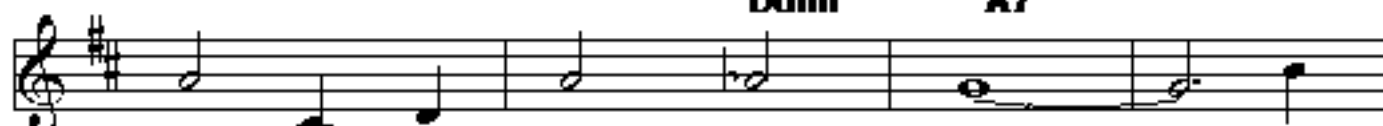
Music and lyrics by B.G. DE SYLVA, LES BROWN and RAY HENDERSON 1927.

| | | | | | | | |
|------------|---|-----------|---|------------|------------------|------------|-----------|
| C | ∕ | ∕ | ∕ | ∕ | C Cdim | G7 | ∕ |
| Dm7 | ∕ | ∕ | ∕ | G7 | ∕ | C | ∕ |
| C7 | ∕ | F | ∕ | D7 | ∕ | Dm7 | G7 |
| C | ∕ | A7 | ∕ | Dm7 | G7 | C | ∕ |

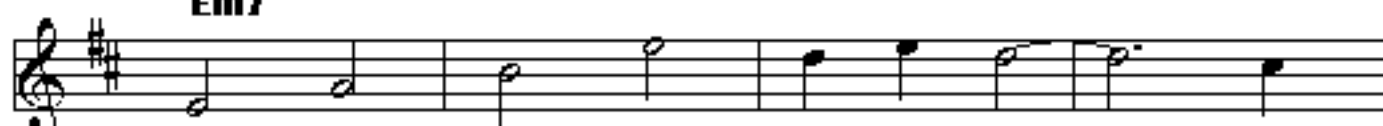
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The moon be - longs to ev' - ry - one. The



best things in life are free. The



stars be - long to ev' - ry - one They



gleams there for you and me. The



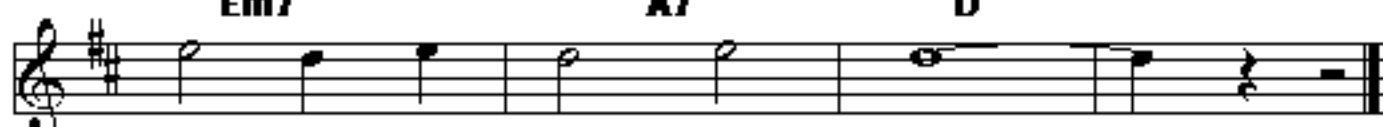
flow - ers in spring. The rob - ins that sing The



sun - beams that shine. They're yours, they're mine! And



love can come to ev' - ry - one. The



best things in life are free.

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BEST THINGS IN LIFE ARE FREE

Music by Ray Henderson and words by B.G. De Sylva and Lew Brown in 1927.

| | | | | | | | |
|-----|---|----|---|-----|----|-----|----|
| Bb | % | % | % | % | % | F7 | % |
| Cm | % | % | % | F7 | % | Bb | % |
| Bb7 | % | Eb | % | C7 | % | Cm7 | F7 |
| Bb | % | G7 | % | Cm7 | F7 | Bb | % |

c

The moon be - longs to ev' - ry - one, — The
 best things in life are free. — The
Dm7
 stars be - long to ev' - ry - one, — They
G7 *c*
 gleam there for you and me. — The
C7 *F*
 flow - ers in spring, — the rob - ins that sing, — The
D7 *Dm7* *G7*
 moon - beams that shine, — they're yours, they're mine. And
c *A7*
 love can come to ev' - ry - one, — The
Dm7 *G7* *c*
 best things in life are free. —

BETWEEN THE DEVIL AND THE DEEP BLUE SEA

Words and music by Ted Koehler and Harold Arlen in 1931.

| | | | | | | | |
|---|----------|---|----------|----|----------|--------|---------|
| F | Gm7 / C7 | F | Gm7 / C7 | F7 | Bb / Bbm | F / C7 | % |
| F | Gm7 / C7 | F | Gm7 / C7 | F7 | Bb / Bbm | F / C7 | F / E7 |
| A | Bm7 / E7 | A | E7 | C | Fm | Ab7 | G7 / C7 |
| F | Gm7 / C7 | F | Gm7 / C7 | F7 | Bb / Bbm | F / C7 | F |

G Am7 D7 G Am7 D7

I don't want you, but I'd hate to lose you,

G7 C Cm G D7 G D7

You've got me in between the devil and the deep blue sea —

G Am7 D7 G Am7 D7

I for - give you, 'cause I can't for - get you

G7 C Cm G D7 G F#7

You've got me in between the devil and the deep blue sea —

B C#m7 F#7 B F#7

I ought to cross you off my list, - but when you come knock - ing at my door, -

D Gm Bb7 A7 D7

Fate seems to give my heart a twist and I come run - ning back for more

G Am7 D7 G Am7 D7

I should hate you, but I guess I love you,

G7 C Cm G D7 G

You've got me in between the devil and the deep blue sea —

©-jam 130801

BEWITCHED

Music by Richard Rogers and words by Lorenz Hart in 1941.

| | | | | | | | |
|----|-----|---------|----|---------|----------|-----------|----------|
| Bb | Cm7 | Bb / D7 | Eb | Bb / C7 | F7 | Cm7 | F7 |
| Bb | Cm7 | Bb / D7 | Eb | Bb / C7 | F7 / Bb7 | Eb | G7 |
| Cm | % | Gm | % | Cm7 | F7 | Dm / Gdim | Cm7 / F7 |
| Bb | Cm7 | Bb / D7 | Eb | Bb / C7 | F7 | Bb | % |

I'm wild a-gain, Be-guiled a-gain, A sim-per-ing, whim-per-ing child a-gain, Be
 -witched, both - ered and be - wil - dered am I. _____

Couldn't sleep, and would-n't sleep, When love came and told me I shouldn't sleep, Be
 -witched both - ered and be - wil - dered am I. _____

Lost my heart, but what of it? He is cold I a - gree,
 He can laugh but I love it, — Al-though the laugh's on me. I'll
 sing to him, Each spring to him, And long for the day when I'll cling to him, Be
 -witched, both - ered and be - wil - dered am I. _____

BIG BAD BULLY

Music by Paul Barbarin and words by Danny Barker in 1954.

| | | | | | | | |
|----|-----|------|-----|-----|-----|----|---|
| | | Eb | % | % | % | | |
| Eb | Bb7 | Eb | Eb7 | Ab7 | % | Eb | % |
| Eb | Bb7 | Cdim | % | Eb | Bb7 | Eb | % |



Big bad bully run me out of town
 Big bad bully run me out of town
 My gal is gone
 I'm all alone
 Big bad bully run me out of town

Big bad bully took my gal from me
 Big bad bully took my gal from me
 I lost a wife
 Just saved my life
 Big bad bully took my gal from me

BIG BOY

Words and music by Milton Ager and Jack Yellen in 1924.

| | | | | | | | |
|-----|---|----|---|-----|---|-----------|-----|
| Eb | % | F7 | % | Bb7 | % | Eb / Cdim | Bb7 |
| Eb | % | Bb | % | F7 | % | Bb7 | % |
| Eb | % | F7 | % | Bb7 | % | C7 / F7 | Bb7 |
| Eb7 | % | F7 | % | Bb7 | % | F7 / Bb7 | Eb |

There he goes! Just look at the clothes on Big Boy! — That's Big Boy! —

There's a man who cer-tain-ly can make love. — All the lad-ies crave him.

Six feet tall, no won-der they fell for Big Boy, — Sweet Big Boy! — He's

just the type. a gal re-spects, He's the strong-est weak-ness of the weak-er sex. —

See that strut, 'Tain't noth-in' else but that Big Boy! — That's Big Boy! —

Great big smile worth go-in' a mile to see. — Let me tell you

out-side he is big and ath-let-ic, In-side, Gee! He's so sym-pa-thet-ic,

That's why the wo-men all cry for big Big Boy! —

©-jam 170710

BIG BUTTER AND EGG MAN

Words and music by Percy Venable and Louis Armstrong in 1926.

| | | | | | | | |
|----|------|-----|----|-----|----|----|----|
| F | % | G7 | % | C7 | % | F | % |
| F | Fdim | Gm7 | C7 | G7 | C7 | F | C7 |
| F7 | % | Bb | % | D7 | % | G7 | C7 |
| F | % | G7 | % | Gm7 | C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I want a big but - ter and egg man from way out in the west. I'm get - tin' tir - ed of work - ing all day, I want some - bod - y who wants me to play. Pret - ty gold and sil - ver have nev - er been mine, but if my dream comes true, dear, the sun's gon - na shine. So, I want a big but - ter and egg man, now, don't some big but - ter and egg man wants me?"

©-jam 160829

BIG CHIEF BATTLE AXE

Words and music by Thomas S. Allen in 1907.

| | | | | | | | | |
|---|----|----|----|----|----|----|-----------|---------|
| A | Gm | D7 | Gm | D7 | Gm | % | Gm / D7 | Gm |
| | Gm | D7 | Gm | D7 | Gm | % | Gm / D7 | Gm |
| | Cm | Gm | Cm | Gm | % | % | % | D7 |
| | Gm | D7 | Gm | D7 | Gm | % | Gm / D7 | Gm / F7 |
| B | Bb | % | C7 | % | F7 | % | Bb / Gdim | F7 |
| | Bb | % | C7 | % | F7 | % | Bb | % |
| C | Gm | % | % | % | % | % | % | % |
| | Gm | D7 | Gm | D7 | Gm | D7 | Gm | F7 |

Musical notation for 'Big Chief Battle Axe' in 4/4 time. The score is divided into three parts: A, B, and C. Part A consists of four staves of music with chords Am, E7, and Dm. Part B consists of two staves of music with chords C, D7, G7, and Cdim. Part C consists of two staves of music with chords Am, E7, and G7. The notation includes treble clefs, stems, and various rhythmic values (quarter, eighth, and sixteenth notes).

Play A B B C B B B...

©-jam 140102

BIG LIP BLUES

Music by Jelly Roll Morton in 1940.

| | | | |
|----|---------|---------|-----------|
| Bb | D7 | Gm | Bb7 |
| Eb | Gdim | Bb / D7 | Gm / Gdim |
| F7 | C7 / F7 | Bb | ∕. |

The musical notation consists of three staves in 4/4 time. The first staff has four measures with chords C, E7, Am, and C7. The second staff has six measures with chords F, Cdim, C, E7, Am, and Cdim. The third staff has four measures with chords G7, D7, G7, and C.

BILL BAILEY

Traditional.

| | | | | | | | |
|----|------|---|----|----|----|----|----|
| F | % | % | % | % | % | C7 | % |
| C7 | % | % | % | % | % | F | C7 |
| F | % | % | % | F7 | % | Bb | % |
| Bb | Fdim | F | D7 | G7 | C7 | F | % |


 Won't you come home, Bill Bai - ley, won't you come home?


 She moans the whole day long. _____


 I'll do the cook - ing, dar - lin', I'll pay the rent,


 I know I've done you wrong. _____


 'Mem - ber that rain - y eve that I threw you out, with


 noth - ing but a fine tooth comb? _____ I


 know I'm to blame, well, ain't that a shame? Bill


 Bai - ley, won't you please come home? _____

BIMBO

Words and music by Jack Palmer, Clarence Williams and King Oliver in 1929(?).

| | | | | | | | |
|----|---|-------------------|-----|----|----|----|----|
| Bb | % | G7 | % | C7 | F7 | Bb | F7 |
| Bb | % | G7 | % | C7 | F7 | Bb | % |
| D7 | % | Gm7 D7 | Gm7 | C7 | % | F7 | % |
| Bb | % | G7 | % | C7 | F7 | Bb | % |

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BIRTH OF THE BLUES

Words by Buddy G. de Sylva and Lew Brown, music by Ray Henderson in 1926.

| | | | | | | | |
|----|----|---------|---------|----|---|----|----|
| Bb | F7 | Bb / D7 | Eb / C7 | F7 | % | Bb | F7 |
| Bb | F7 | Bb / D7 | Eb / C7 | F7 | % | Bb | % |
| D7 | % | % | % | G7 | % | C7 | F7 |
| Bb | F7 | Bb / D7 | Eb / C7 | F7 | % | Bb | % |

They heard the breeze in the trees — sing - ing weird — mel - o - dies — and they made
 — that — the start — of the blues. — And from a
 jail came the wail — of a down - heart - ed frail, — and they played
 — that — as part — of the blues. — From a whip - poor -
 -will out on a hill, — they took a new — note. — pushed it thru a
 horn 'til it was worn — in - to a blue — note. — And then they
 nursed it, re - hearsed — it, and gave — out the news — that the South -
 -land — gave birth — to the blues. —

BLACK AND BLUE

Words by Andy Razaf, music by Thomas "Fats" Waller and Harry Brooks in 1929.

| | | | | | | | |
|-----|-----|----|----|-----|----|----|----|
| Gm | Eb7 | Gm | C7 | Bb | F7 | Bb | D7 |
| Gm | Eb7 | Gm | C7 | Bb | F7 | Bb | % |
| Gb7 | % | Bb | % | Gb7 | % | Eb | D7 |
| Gm | Eb7 | Gm | C7 | Bb | F7 | Bb | % |

Am F7 Am D7

 Cold, emp-ty bed, Springs hard as lead, Pains in my head, Feel like old Ned,
 C G7 G E7

What did I do _____ to be so black and blue? _____

Am F7 Am D7

 No joys for me, No com-pa-ny, E-ven the mouse ran from my house,
 C G7 C

All my life through _____ I've been so black and blue.
 Ab7 C

I'm white in-side, but that don't help my case;
 Ab7 F E7

Cause I can't hide what is on my face. Oh
 Am F7 Am D7

I'm so for-lorn, Life's just a thorn, My heart is torn, Why was I born?
 C G7 C

What did I do _____ to be so black and blue?

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BLACK AND TAN FANTASY

Music by Duke Ellington and Bubber Miley in 1927.

| | | | | | | | |
|-----------------------------|------------|-----------------------------|-----|-------|---|-----|----------|
| Bbm | % | % | % | Ebm | % | Bbm | % |
| F7 | % | ^{1.} Bbm Ebm | Bbm | : Gb7 | % | Bb | Bb C7 |
| Eb Ebm | Bb Gdim | F7 | Bb | : Bb | % | % | Bb7 |
| Eb | % | Bb | % | F7 | % | Bb | % |
| ^{2.} Bbm Ebm | % | % | Bbm | | | | |

Cm



Fm

Cm



G7



Cm

Fm

Cm



Ab7

C

C

D7



F

Fm

C

Cdim

G7

C



Solo

C

C7

F

C

G7

C



2 Cm

Fm

Cm

Fm

Cm

Fm

Cm



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BLACK BEAUTY

Also known as "Firewater". Music by Duke Ellington in 1928. (Short version.)

| | | | | | | | |
|----|-----|-----|----|----|----|----|-----|
| Bb | F+5 | Bb7 | G7 | C7 | F7 | Bb | F+5 |
| Bb | F+5 | Bb7 | G7 | C7 | F7 | Bb | A7 |
| D7 | % | Gm | % | C7 | % | F7 | % |
| Bb | F+5 | Bb7 | G7 | C7 | F7 | Bb | % |

The musical score is written in 4/4 time and consists of eight staves. The melody is primarily in the treble clef. The chords indicated above the notes are: C, G+5, C7, A7, D7, G7, C, B7, E7, Am, D7, G7, C, G+5, C7, A7, D7, G7, C. A triplet of eighth notes is marked with a '3' and a slur over the notes in the second staff.

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BLACK BOTTOM

Words and music by Ray Henderson, Buddy de Sylva and Lew Brown in 1926.

| | | | | | | | |
|----------|-----|----|-----|-----------|----------|-----|-----|
| Eb | Bb7 | Eb | Bb7 | Eb / Cdim | Fm7 / C7 | F7 | Bb7 |
| Eb | Bb7 | Eb | Bb7 | Eb / Cdim | Fm / Bb | Eb | % |
| Dm7 / G7 | % | Cm | % | Cm7 / F7 | % | Fm7 | Bb7 |
| Eb | Bb7 | Eb | Bb7 | Eb / Cdim | Fm / Bb7 | Eb | % |

They call it Black Bottom, a new twist-er, it's sure got 'em and oh, sis-ter, they
 clap their hands and do a rag - ged - y trot, hot!
 Old fel-lows with lum - ba-go and high yel-lows a - way they go they
 jump right in and give it all — that they've got! They say that
 when the riv - er bot-tom cov - ered with ooze, start-in' to squirm.
 Cou-ples dance and that's the move - ment they use, just like a worm!
 Black Bot-tom a new rhy-thm when you spot 'em you go with 'em and
 do that black Black Bot-tom all — the day long.

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BLACK BUT SWEET

By Wilmoth Houdini in 1931.

| | | | |
|----|----|----|----|
| Fm | ∕. | ∕. | C7 |
| C7 | ∕. | ∕. | Fm |
| Fm | ∕. | ∕. | C7 |
| C7 | ∕. | ∕. | Fm |

Musical notation for the song "Black But Sweet" in 4/4 time, featuring a key signature of two flats (Bb and Eb). The notation consists of four staves of music. The first staff has a Gm chord above the first measure and a D7 chord above the last measure. The second staff has a Gm chord above the last measure. The third staff has a Gm chord above the first measure and a D7 chord above the last measure. The fourth staff has a Gm chord above the last measure. The melody is written in a single voice on a treble clef staff.

BLACK ORPHEUS

Also called "Manha de Carnaval" and "A day in the life". Music by Luiz Bonfá in 1959.

| | | | | | | | |
|----------|---------|----|---------|----|---------|---------|---------|
| Dm | Gm / A7 | Dm | Gm / A7 | Dm | Gm / C7 | F | D7 |
| Gm | C7 | F | Bb | Gm | A7 | Dm | Gm / A7 |
| Dm | Gm / A7 | Dm | Gm / A7 | D7 | % | Gm | % |
| Gm | A7 | Dm | Bb | A7 | % | Dm / Gm | Dm |
| AT LAST: | Gm / Dm | % | Gm / Am | Dm | % | | |

Em Am B7 Em Am B7

Em Am D7 G E7

Am D7 G C

Am B7 Em Am B7

Em Am B7 Em Am B7

E7 Am

B7 Em C

B7 Em Am Em

AT LAST:

Em Am Em Am Em Am Bm Em

BLAME IT ON THE BLUES

Music by Chas. L. Cooke in 1914. Also called "Quincy Street Stomp".

| | | | | | | | | |
|---|------|-----|----|-----|-----|-----|----------|-----|
| A | Eb | Bb7 | Eb | Bb7 | C7 | Fm | F7 | Bb7 |
| | Eb | Bb7 | Eb | Bb7 | C7 | Fm | F7 / Bb7 | Eb |
| B | Cdim | % | Eb | % | Bb7 | % | Eb | % |
| | Cdim | % | Eb | % | C7 | Fm | F7 / Bb7 | Eb |
| C | Ab | Eb7 | Ab | Ab7 | Db | % | Ab | % |
| | Eb7 | % | Ab | F7 | Bb7 | % | Eb7 | % |
| | Ab | Eb7 | Ab | Ab7 | Db | % | C7 | % |
| | Db | Dbm | Ab | F7 | Bb7 | Eb7 | Ab | % |

Musical notation for the song "Blame It on the Blues". The notation is organized into three parts: A, B, and C. Part A consists of two staves of music. Part B consists of two staves of music. Part C consists of four staves of music. Chord symbols are written above the notes. Part A includes chords: F, C7, F, C7, D7, Gm, G7, C7, G7, C7, F. Part B includes chords: Fdim, F, C7, F, Fdim, F, D7, Gm, G7, C7, F. Part C includes chords: Bb, F7, Bb, Bb7, Eb, Bb, F7, Bb, G7, C7, F7, Bb, F7, Bb, Bb7, Eb, D7, Eb, Ebm, Bb, G7, C7, F7, Bb.

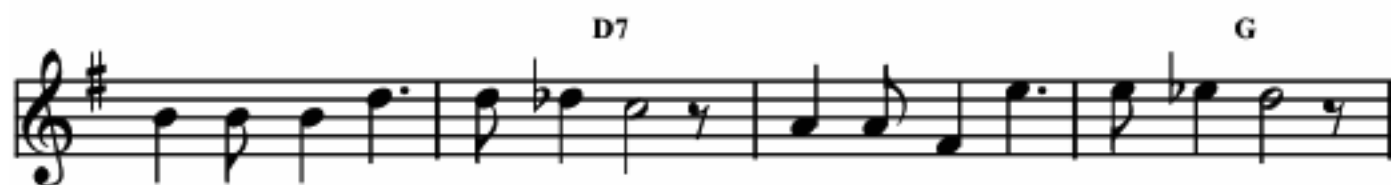
Play A B A C C...

©-jam 131021

BLANCHE TOUQUATOUX

Traditional creole tune.

| | | | |
|---|----|----|--------|
| F | C7 | ∕. | F |
| F | C7 | ∕. | C7 / F |
| F | C7 | ∕. | F |
| F | C7 | ∕. | C7 / F |



BLESSED ASSURANCE

Words by Fanny J. Crosby and music by Phoebe P. Knapp in 1873.

This spiritual was originally written in 9/8 time, here in 4/4.

| | | | | | | | |
|----|----|----|---|----|----|----|---|
| Bb | Eb | Bb | % | C7 | % | F7 | % |
| Bb | Eb | Bb | % | Cm | F7 | Bb | % |
| Bb | Eb | Bb | % | C7 | % | F7 | % |
| Bb | Eb | Bb | % | Cm | F7 | Bb | % |



Bless-ed as - sur - ance, — Je - sus is mine! — Oh, what a



fore - taste of glo - ry di - vine! — Heir of sal -



-va - tion, — pur - chase of God! — Born of His



Spir - it, — washed in His blood. — This is my



sto - ry, — this is my song, — Prais - ing my



Sav - ior — all the day long. — This is my



sto - ry, — this is my song, — Prais - ing my



Sav - ior — all the day long. —

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BLUE AGAIN

Words by Dorothy Fields and music by Jimmie McHugh in 1930.

| | | | | | | | |
|--------|----------|--------|----------|----|--------|---|----|
| C / Am | Dm7 / G7 | C / Am | Dm7 / G7 | C | F / G7 | C | G7 |
| C / Am | Dm7 / G7 | C / Am | Dm7 / G7 | C | F / G7 | C | % |
| Fm | % | % | % | D7 | % | % | G7 |
| C / Am | Dm7 / G7 | C / Am | Dm7 / G7 | C | F / G7 | C | % |

Chord symbols for the melody line:

- Staff 1: D, Bm, Em7, A7, D, Bm, Em7, A7
- Staff 2: D, G, A7, D, A7
- Staff 3: D, Bm, Em7, A7, D, Bm, Em7, A7
- Staff 4: D, G, A7, D

Chord symbols for the bass line:

- Staff 5: Gm
- Staff 6: E7, A7
- Staff 7: D, Bm, Em7, A7, D, Bm, Em7, A7
- Staff 8: D, G, A7, D

BLUE AND BROKEN HEARTED

Words by Grant Clarke and Edgar Leslie, music by Lou Handman in 1922.

| | | | | | | | |
|----|-----------|-----|----|-----|-----|------|------------|
| Bb | % | A7 | % | D7 | % | G7+5 | G7 |
| Cm | % | Ebm | F7 | Bb | Gm7 | C7 | F7 F7+5 |
| Bb | % | A7 | % | D7 | % | G7+5 | G7 |
| Cm | Eb Ebm | Bb | Gm | Cm7 | F7 | Bb | % |

The musical score is written in 4/4 time and consists of eight staves of music. The lyrics are written below the notes. Chord symbols are placed above or below the notes to indicate the harmonic structure. The score includes a key signature of two flats (Bb) and a common time signature (C).

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 times I won - der if
 you're blue too. _____

©-jam 130805

BLUE AND SENTIMENTAL

Written by Count Basie, Jerry Livingston and Mack David in 1938.

| | | | |
|-----------|---------|-----------|--------------------|
| F / D7 | G7 / C7 | ⋮ | F / C7 |
| F / D7 | G7 / C7 | ⋮ | F / F7 |
| Bb / Fdim | F / F7 | Bb / Fdim | F / C7 |
| F / D7 | G7 / C7 | ⋮ | F7 / Eb7 E7 / D7 |
| G7 / C7 | F | | |

G E7 A7 D7 A7 D7 G D7
 G E7 A7 D7 A7 D7 G G7
 C Gdim G G7 C Gdim G D7
 G E7 A7 D7 A7 D7 G7 Gb7 F7 E7
 A7 D7 G

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BLUE BELLS GOODBYE

Traditional.

| | | | | | | | |
|-----|-----|----|----|-----------|---------|----------|-----|
| F | % | Bb | F | A7 | Dm | G7 | C7 |
| F | % | Bb | A7 | Bb Ebm | F D7 | G7 C7 | F |
| : F | C7 | % | F | Bb | % | F | % |
| A7 | % | Dm | % | G7 | % | C7 | % |
| F | C7 | % | F | Bb | % | A7 | % |
| Bb | Bbm | F | D7 | G7 | C7 | F | % : |

The musical score for "Blue Bells Goodbye" is written in G major and 4/4 time. It consists of 12 staves of music. The chords are indicated above the notes as follows:

- Staff 1: G, C, G
- Staff 2: B7, Em, A7, D7
- Staff 3: G, C, B7
- Staff 4: Cm, G, E7, A7, D7, G
- Staff 5: G, D7, G
- Staff 6: C, G
- Staff 7: B7, Em
- Staff 8: A7, D7
- Staff 9: G, D7, G
- Staff 10: C, B7
- Staff 11: C, Cm, G, E7
- Staff 12: A7, D7, G

BLUEBERRY HILL

Words and music by Al Lewis, Larry Stock and Vincent Rose in 1940.

| | | | | | | | |
|----|-------|----|-------|----|----|----|--------|
| Eb | % | Bb | % | F7 | % | Bb | Bb7 |
| Eb | % | Bb | % | F7 | % | Bb | Bb F7 |
| Bb | Bb F7 | Bb | Bb A7 | Dm | A7 | D7 | F7 Bb7 |
| Eb | % | Bb | % | F7 | % | Bb | % |

I found my thrill — on Blue-ber-ry Hill, — on Blue-ber-ry
Hill — when I found you — The moon stood
still — on Blue - ber - ry Hill — And lin-gered un-
-til — my dreams came true. — The wind in the
wil-low played — love's sweet mel - o - dy: — but all of those
vows we made — were ne-ver to be. — Tho' we're a-
-part, — you're part of me still — for you were my
thrill — on Blue - ber - ry Hill.

Chords: Eb, Bb, F7, Bb7, G7, C, Dm, A7, D7, F7, Bb7, Em, B7, E7, C7, B7.

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BLUE BLOOD BLUES

Music by Jelly Roll Morton in 1931.

| | | | |
|----------|----------|----------|-------|
| F / Cdim | C7 | F / Cdim | C7 |
| F7 | Bb / Bbm | F / C7 | ⋅ / ⋅ |
| F / Cdim | C7 | F / Cdim | C7 |
| F7 | Bb / Bbm | F / C7 | F |

G Fdim D7 G Fdim D7
 G7 C Cm G D7 G D7
 G Fdim D7 G Fdim D7
 G7 C Cm G D7 G

BLUE EYES CRYING IN THE RAIN

Words and music by Fred Rose 1945.

| | | | | | | | |
|----|---|---|---|----|---|----|----|
| F | % | % | % | C7 | % | F | C7 |
| F | % | % | % | C7 | % | F | F7 |
| Bb | % | % | % | F | % | C7 | % |
| F | % | % | % | C7 | % | F | % |

The musical score is written in G major and 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "In the twilight glow I see her blue eyes crying in the rain. As we kissed good-bye and part-ed, I knew we'd nev-er meet a-gain. Love is like a dy-ing em-ber. On-ly mem-o-ries re-main. Through the ag-es I'll re-mem-ber blue eyes cry-ing in the rain." The score ends with a double bar line.

In the twilight glow I see her
 blue eyes cry - ing in the rain.
 As we kissed good - bye and part - ed, I
 knew we'd nev - er meet a - gain.
 Love is like a dy - ing em - ber.
 On - ly mem - o - ries re - main.
 Through the ag - es I'll re - mem - ber
 blue eyes cry - ing in the rain.

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BLUE HAWAII

Music and lyrics by Leo Robin and Ralph Rainger 1936.

| | | | | | | | |
|----|----|----|----|----|----|-------|----|
| Bb | Eb | Bb | G7 | C7 | F7 | Bb | F7 |
| Bb | Eb | Bb | G7 | C7 | F7 | Bb/Eb | Bb |
| Eb | ∴ | Bb | ∴ | C7 | ∴ | Cm | F7 |
| Bb | Eb | Bb | G7 | C7 | F7 | Bb/Eb | Bb |

C **F** **C** **A7**

Night and you and blue Ha - wa ii the night is

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

heav - en - ly and you are heav - en to me.

C **F** **C** **A7**

Love - ly you, and blue Ha - wa ii with all this

D7 **G7** **C** **F** **C**

love - li - ness, there should be love.

F **C**

Come with me, while the moon is on the sea; The

D7 **Dm** **G7**

night is young and so are we.

C **F** **C** **A7**

Dreams come true, in blue Ha - wa ii and mine could

D7 **G7** **C** **F** **C**

all come true, this mag - ic night of nights with you

BLUE ROOM

Music by Richard Rodgers and words by Lorentz Hart in 1926.

| | | | | | | | |
|----|----|---|----|--------|----------|--------|----|
| F | C7 | F | C7 | F / F7 | Bb / Bbm | G7 | C7 |
| F | C7 | F | C7 | F / F7 | Bb / Bbm | F / C7 | F |
| C7 | % | F | % | C7 | % | G7 | C7 |
| F | C7 | F | C7 | F / F7 | Bb / Bbm | F / C7 | F |

The musical score is written in G major and 4/4 time. It consists of eight staves of music. The lyrics are: "We'll have a blue room, A new room, For two room, Where ev-'ry day's a hol-i-day be-cause you're mar-ried to me. Not like a ball-room, A small room, A hall room, Where I can smoke my pipe a-way, With your wee head up-on my knee. We will thrive on, keep a-live on, Just noth-ing but kis-ses, With Mis-ter and Mis-sus On lit-tle blue chairs. You'll sew your trous-seau, And Rob-in-son Cru-soe is not so far from world-ly cares As our blue room far a-way up-stairs."

Chords indicated above the notes include: G, D7, G, D7, G, G7, C, Cm, A7, D7, G, D7, D7, G, D7, A7, D7, G, D7, G, G7, C, Cm, G, D7, G.

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BLUES IN THE AIR

By Sidney Bechet in 1941.

| | | | | | | | |
|-----|-----|------------|----------------------|------|-----|----|-----|
| Eb | Ab7 | Eb | Eb7 | Ab7 | % | Eb | % |
| Bb7 | % | Eb Fdim | Cm G7 | : Cm | Fm | G7 | Cm |
| C7 | Fm | G7 | 1. Cm 2. Cm / Bb7 | Eb | Ab7 | Eb | Eb7 |
| Ab7 | % | Eb | % | Bb7 | % | Eb | % |

BLUES IN THIRDS

Music by Earl Hines in 1928 (and Sidney Bechet in 1940).

| | | | |
|----|----------|---------|----------|
| F | Gm7 / C7 | F | F7 |
| Bb | Bbm | F / C7 | Am7 / D7 |
| G7 | C7 | F / Bb7 | F |

G Am7 D7 G G7

The first line of musical notation is in G major, 4/4 time. It consists of a melodic line with a triplet on the final note. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The triplet is on the last three notes: G4, A4, B4.

C Cm G D7 Bm7 E7

The second line of musical notation is in C major, 4/4 time. It consists of a melodic line with a triplet on the final note. The notes are C4, D4, E4, F4, G4, F4, E4, D4, C4, B3, A3, G3. The triplet is on the last three notes: C4, B3, A3.

A7 D7 G C7 G

The third line of musical notation is in A major, 4/4 time. It consists of a melodic line with a triplet on the final note. The notes are A3, B3, C4, D4, E4, D4, C4, B3, A3, G3, F#3, E3. The triplet is on the last three notes: A3, G3, F#3.

BLUES MY NAUGHTY SWEETIE GIVES TO ME

Words and music by Arthur M. Swanstrom, Charles R. McGarron and Carey Morgan in 1919.

| | | | | | | | |
|----|---|----|---|----|---|----|---|
| Gm | % | % | % | Cm | % | % | % |
| D7 | % | Gm | % | A7 | % | D7 | % |
| Gm | % | % | % | Cm | % | D7 | % |
| G7 | % | C7 | % | F7 | % | Bb | % |

There are blues _____ that you get from wor - ry, _____ There are
 blues _____ that you got from pain, _____ And there are
 blues when you're lone - ly for your one and on - ly, The
 blues you can nev - er ex - plain. _____ There are
 blues _____ that you get from long - ing _____ But the
 blu - est blues that be _____ Are the
 sort of blues that's on my mind, . They're the ve - ry mean - est kind, The
 blues my naught - y sweet - ie gives to me. _____

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BLUE TURNING GREY OVER YOU

Words by Andy Razaf and music by Thomas Fats Waller in 1929.

| | | | | | | | |
|----------|----|---------|----|---------|-----|----|-----|
| Bb | A7 | Fm | G7 | C7 | F+5 | Bb | F7 |
| Bb | A7 | Fm | G7 | C7 | F+5 | Bb | Bb7 |
| Eb / Bb7 | Eb | Bb / F7 | Bb | Eb / G7 | Cm | F | F+5 |
| Bb | A7 | Fm | G7 | C7 | F+5 | Bb | % |

C B7 Gm A7
 My, how I miss, your ten - der kiss, and the
 D7 G+5 C G7
 won - der - ful things you would do. _____
 C B7 Gm A7
 I run my hands, thru' sil - v'ry strands 'cause I'm
 D7 G+5 C C7
 blue, turn - in' grey o - ver you. _____
 F C7 F C G7 C
 You used to be, so good to me,
 F A7 Dm G G+5
 That's when I was a nov - el - ty. _____ Now you have
 C B7 Gm A7
 new thrills in view, found some - one new, left me
 D7 G+5 C
 blue, turn - in' grey o - ver you. _____

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BOGALUSA STRUT

Music by Sam Morgan in 1927.

INTRO

| | | | | | | | |
|---------|---|-----------------|--------------|-----------------|---------------|--------------|--------|
| | | E_b $Gdim$ | Bb $G7$ | $C7$ $F7$ | Bb $Bb7$ | | |
| : E_b | ∕ | Bb | ∕ | $F7$ | ∕ | Bb | $Bb7$ |
| E_b | ∕ | Bb | ∕ | $F7$ | ∕ | Bb | ∕ : |
| : $F7$ | ∕ | Bb | ∕ | $F7$ | ∕ | Bb | $Bb7$ |
| $F7$ | ∕ | Bb | $Bb7$ | E_b $Gdim$ | Bb $G7$ | $C7$ $F7$ | Bb : |

CR-12-1

F Cdim C A7 D7 G7 C C7

F C

G7 C C7

F C

G7 C

G7 C C7

G7 C C7

F Cdim C A7 D7 G7 C

©-jam 100427(rev.)

BOHUNKUS BLUES

Music by Jimmy Blythe in 1926.

| | | | | | | | |
|----|----|-----|----|----|-----|-----|---|
| Eb | D7 | Bb7 | % | % | % | Eb | % |
| G7 | % | Cm | % | F7 | % | Bb7 | % |
| Eb | D7 | Bb7 | % | % | % | G7 | % |
| Ab | % | Eb | C7 | Fm | Bb7 | Eb | % |

The musical score consists of eight staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The notes and chords are as follows:

- Staff 1:** F (F4), Eb (Bb3), F (F4), Eb (Bb3), F (F4), Eb (Bb3), F (F4), Eb (Bb3). Chords: F, E7, C7.
- Staff 2:** Eb (Bb3), F (F4), Eb (Bb3), F (F4), Eb (Bb3), F (F4), Eb (Bb3), F (F4). Chord: F.
- Staff 3:** F (F4), Eb (Bb3), F (F4), Eb (Bb3), F (F4), Eb (Bb3), F (F4), Eb (Bb3). Chords: A7, Dm.
- Staff 4:** F (F4), Eb (Bb3), F (F4), Eb (Bb3), F (F4), Eb (Bb3), F (F4), Eb (Bb3). Chords: G7, C7.
- Staff 5:** F (F4), Eb (Bb3), F (F4), Eb (Bb3), F (F4), Eb (Bb3), F (F4), Eb (Bb3). Chords: F, E7, C7.
- Staff 6:** Eb (Bb3), F (F4), Eb (Bb3), F (F4), Eb (Bb3), F (F4), Eb (Bb3), F (F4). Chord: A7.
- Staff 7:** Eb (Bb3), F (F4), Eb (Bb3), F (F4), Eb (Bb3), F (F4), Eb (Bb3), F (F4). Chords: Bb, F, D7.
- Staff 8:** Eb (Bb3), F (F4), Eb (Bb3), F (F4), Eb (Bb3), F (F4), Eb (Bb3), F (F4). Chords: Cm, C7, F.

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BORNEO

Words and music by Walter Donaldson in 1928.

| | | | | | | | |
|-----|---|---|---|----|----|----|----|
| F7 | % | % | % | G7 | C7 | F | C7 |
| F7 | % | % | % | G7 | C7 | F | % |
| Gb7 | % | % | % | G7 | % | C7 | % |
| F7 | % | % | % | G7 | C7 | F | % |

G7

Way down South, way down in Bor-ne-o there's a wild dance called the Bor-ne-o,

A7 D7 G D7

way down on Bor - ne - o Bay. _____

G7

Ev - en though you've got a cor-ne-o you'll dance till the break of dawn-e-o,

A7 D7 G

right down old Bor - ne - o way. _____

Ab7

Wild man Sam with his clothes all torn-e-o, toot-toot-toots on his bam-boo horn-e-o,

A7 D7

and the bam - boo ba - bies start to sway. _____

G7

When you see them do that Bor-ne-o you'll just put your jewels in pawn-e-o,

A7 D7 G

way down on Bor - ne - o Bay. _____

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BOSSA DORADO

Music by Dorado Schmitt.

| | | | | | | | | |
|------|----|----|----|----|----|----|-----|----|
| Ordo | Dm | Bb | G | Dm | % | Bb | G | A7 |
| | Dm | % | E7 | % | Gm | A7 | Dm7 | A7 |
| | Dm | % | E7 | % | Gm | A7 | Dm | % |
| | D7 | % | Gm | % | E7 | % | A7 | % |
| | Dm | % | E7 | % | Gm | A7 | Dm | % |

The musical score for "Bossa Dorado" is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The chords indicated above the notes are: Em, C, A, Em, B7, F#7, Am, B7, Em7, B7, Em, F#7, Am, F#7, B7, Em, F#7, Am, B7, Em.

BREAKIN' THE ICE

Music by Frank Weldon and words by James Cavanaugh in 1934.

| | | | | | | | |
|----|-----|-----|----|----|----|---------|-----|
| Eb | Eb7 | Ab7 | Eb | % | F7 | Bb7 | Eb |
| Eb | Eb7 | Ab7 | Eb | % | F7 | Bb7 | Eb |
| G7 | % | % | D7 | G7 | % | C7 / F7 | Bb7 |
| Eb | Eb7 | Ab7 | Eb | % | F7 | Bb7 | Eb |

She was as cool as could be Though I said hel-lo to her twice
 Now I can take her to tea Looks like I'm break-in' the ice!
 I call a-round ev-ry day And her peo-ple treat me so nice
 They seem to think I'm o-kay Looks like I'm break-in' the ice!
 Bit by bit I'm making a hit I'm a-fraid ev-ry-thing's gon-na be alright
 Rome they say was-n't built in a day Or ro-mance built in a night But
 we saw the ring in the store And I gon-na save up the price
 I guess you know what it's for Looks like I'm break-in' the ice!

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BREEZE

Music by James F. Hanley, words by Ballard MacDonald and Joe Goodwin in 1919.

| | | | | | | | |
|----|------|----|---|----|----|----|-----|
| F | % | C7 | % | % | % | F | F7 |
| Bb | Fdim | F | % | G7 | % | C | C7+ |
| F | % | C7 | % | % | % | A7 | % |
| Bb | F | C7 | F | % | C7 | F | % |

Breeze that blew my gal a-way I've had that blues all day, since early morn-ing you came a-whis-p'ring thru the trees When I woke up this morn-ing she was gone. Breeze, you blew her from my side She was my blush-ing bride So hear my plea. Hear me beg-gin' you up-on my knees, Blow her back sweet ev-nin' breeze, Blow my ba-by back to me.

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BRING ME SUNSHINE

Music by Arthur Kent and words by Sylvia Dee in 1966.

| | | | | | | | |
|-----|---|-----|---|-----|----|----|---|
| Bb | ∕ | Cm7 | ∕ | F7 | ∕ | Bb | ∕ |
| Bb7 | ∕ | Eb | ∕ | C7 | ∕ | F7 | ∕ |
| Bb | ∕ | Cm7 | ∕ | F7 | ∕ | Bb | ∕ |
| Bb7 | ∕ | Eb | ∕ | Cm7 | F7 | Bb | ∕ |

Bring me sun - shine in your smile. Bring me
 laugh - ter all the while. In this
 world where we live, there should be more hap - pi - ness. So much
 joy you can give to each brand new bright to - mor - row! Make me
 hap - py through the years. Nev - er
 bring me an - y tears. Let your
 arms be as warm as the sun from up a - bove, bring me
 fun, bring me sun - shine, bring me love.

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THE BROKEN WINDMILL

Music by Sidney Bechet in 1949.

| | | | |
|-----------------|----------|-----------------|---------|
| ^A Gm | Eb7 / D7 | Gm / D7 | ∕. |
| Gm | Eb7 / D7 | Gm / D7 | Gm / G7 |
| Cm | Ab7 / G7 | Cm / G7 | Cm / D7 |
| Gm | Eb7 / D7 | Gm | ∕. |
| C7 | F7 | ^B Bb | ∕. |
| G7 | ∕. | C7 | ∕. |
| Bb | Cm / F7 | Bb | ∕. |
| F | ∕. | C7 | ∕. |
| F7 | F7+5 | Bb | ∕. |
| G7 | ∕. | C7 | ∕. |
| Bb | ∕. | Bb7 | ∕. |
| Eb | Ebm | Bb | C7 / F7 |
| Bb | ∕. | | |

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THE BROKEN WINDMILL

Music by Sidney Bechet in 1949.

The musical score is written in 4/4 time and consists of ten staves. The key signature has one sharp (F#). The score is divided into two sections, A and B. Section A spans the first four staves, and Section B spans the remaining six staves. The music is primarily in the treble clef, with some bass clef notes in the lower staves. Chords are indicated above the notes. The notation includes eighth and quarter notes, rests, and accidentals.

Section A:

- Staff 1: A, Am, F7, E7, Am, E7, Am, E7
- Staff 2: Am, F7, E7, Am, E7, Am, A7
- Staff 3: Dm, Bb7, A7, Dm, A7, Dm, E7
- Staff 4: Am, F7, E7, Am, D7, G7

Section B:

- Staff 5: B, C, A7
- Staff 6: D7, C, Dm, G7
- Staff 7: C, G
- Staff 8: D7, G7, G7+5
- Staff 9: C, A7
- Staff 10: D7, C, C7, F, Fm

BROWN LOVE

Music by Abel Beaugard in 1933.

| | | | | | | | |
|----|----|----|----|---|----|----|----|
| Bb | % | F7 | % | % | % | Bb | % |
| Bb | % | F7 | % | % | % | Bb | % |
| Gm | D7 | % | Gm | % | F7 | % | Bb |
| Bb | % | F7 | % | % | % | Bb | % |

The musical score for "Brown Love" is written in 4/4 time and consists of eight staves. The key signature is B-flat major. The first four staves are primarily melodic lines with some chords indicated above them: C, G7, C, G7, C, and C. The fifth staff introduces a new melodic line with chords Am, E7, and Am. The sixth staff continues with G7 and C. The seventh staff has G7. The eighth staff concludes with C. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and accidentals.

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BROWN SKIN GAL

Words and music by King Radio (Herman Span) in 1946.

| | | | |
|---|----|----|------|
| C | ∕ | G7 | C |
| C | ∕ | G7 | C |
| C | C7 | F | Cdim |
| C | ∕ | G7 | C |

D A7 D

Brown skin gal ___ stay home and mind ba - by

A7 D

Brown skin gal ___ stay home and mind ba - by I'm

D7 G Fdim

going a - way, ___ in a sail - ing boat ___ And if I

D A7 D

don't come back ___ Throw a - way that mind ba - by ___

BROWN SKIN MAMA

Music by Jimmy Blythe in 1935 as played by Washboard Rhythm Kings.

| | | | |
|-----|-------|-------|-------|
| F | ⋅ / ⋅ | ⋅ / ⋅ | F7 |
| Bb7 | ⋅ / ⋅ | F | D7 |
| G7 | C7 | F | ⋅ / ⋅ |

G
 G7
 C7
 G
 E7
 A7
 D7
 G

BUDDY BOLDEN'S BLUES

By Jelly Roll Morton in 1923. (Based on Bolden's theme song "Funky butt".)

| | | | | | | | |
|-----------|---------|------------|---------|------------|---------|----------|----|
| F Fdim | F F7 | Bb Fdim | F F7 | Bb Fdim | F D7 | G7 | C7 |
| F Fdim | F F7 | Bb Fdim | F F7 | Bb Fdim | F D7 | G7 C7 | F |

G Gdim G G7

I thought I heard Bud - dy Bol - den say: "You're

C Gdim G G7

nas - ty, you're dir - ty, take it a - way. You're

C Gdim G E7

ter - ri - ble you're aw - ful, take it a - way." I

A7 D7

thought I heard him say. I

G Gdim G G7

thought I heard Bud - dy Bol - den shout: —

C Gdim G G7

"O - pen up that win - dow let that bad air out;

C Gdim G E7

O - pen up that win - dow let that bad air out." I

A7 D7 G

thought I heard Bud - dy Bol - den shout.

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BUDDY BOLDEN STOMP

À la Sidney Bechet in 1947.

Intro

| | | | | | | | |
|-----------------------|----------|----------|----------|------------------|---------|----------|----------|
| Bbdim | % | F7 | % | ^A Bb | Eb | C7 / F7 | Bb |
| Bbdim | Bb / G7 | C7 | F7 | Bb | Eb | C7 / F7 | Bb |
| Bbdim | Bb / G7 | C7 / F7 | Bb | ^B Fm7 | Bb7 | Eb | % |
| Fm7 | Bb7 | Eb | % | Fm7 | Bb7 | Eb | Eb7 |
| Ab / Abm | Eb / C7 | F7 / Bb7 | Eb | ^C Bb7 | % | % | % |
| ^D Ab / Abm | Eb / Eb7 | Ab / Abm | Eb / Eb7 | Ab / Abm | Eb | Gm / D7 | Gm / Bb7 |
| Ab / Abm | Eb / Eb7 | Ab / Abm | Eb / Eb7 | Ab / Abm | Eb / C7 | F7 / Bb7 | Eb |

Intro

The musical score is written in 4/4 time and consists of the following sections:

- Intro:** Cdim, G7
- Section A:** C, F, D7, G7, C, Cdim, C, A7, D7, G7
- Section B:** Gm7, C7, F, Gm7, C7, F, Gm7, C7, F, F7, Bb, Bbm, F, D7, G7, C7, F
- Section C:** C7
- Section D:** Bb, Bbm, F, F7, Bb, Bbm, F, F7, Bb, Bbm, F, Am, E7, Am, C7

The play order is: Intro A B A C D D.....

Play: Intro A B A C D D.....

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BUGLE BOY MARCH

Traditional.

| | | | | | | | |
|-------|-----|----|------|----|----|----|-----|
| Intro | F | % | % | % | | | |
| : F | % | % | % | % | % | C7 | % |
| C7 | % | F | % | G7 | % | C7 | % : |
| : F | % | C7 | % | F | % | C7 | % |
| F | F7 | Bb | Fdim | F | C7 | F | % : |
| : Bb | Eb | Bb | % | F7 | % | Bb | Bb7 |
| Eb | % | Bb | G7 | C7 | % | F7 | % |
| Bb | Eb | Bb | % | F7 | % | Bb | Bb7 |
| Eb | Ebm | Bb | G7 | C7 | F7 | Bb | % : |

Intro

G

G

D7

G

A7

D7

1.

2.

G

D7

G

D7

G

1.

2.

C

F

C

G7

C

C7

F

C

A7

D7

G7

C

F

Fm

C

A7

D7

G7

C

BUONA SERA

Music by Peter deRose and words by Carl Sigman in 1950.

| | | | | | | | |
|------------------|---|-----|----|----|----|------------------|-----|
| : Bb | % | % | % | % | % | F7 | % |
| F7 | % | % | % | % | % | Bb | F7 |
| Bb | % | % | % | % | % | Eb | % |
| Ebm | % | Bb | % | F7 | % | Bb | % |
| Bb7 | % | Eb | % | Bb | F7 | ^{1.} Bb | % : |
| ^{2.} Bb | % | Cm7 | F7 | Bb | Eb | Bb | % |

Buo-na Se-ra, Sig-no-ri - na, Buona Se-ra, — It is time to say good-night — to Na-po-li,
 Thought it's hard for us to whis - per, "Buo-na Se-ra" — With that old
 moon a-bove — the Me-di-te-ra-nean sea. In the morning Sig-no-ri - na we'll go
 walk - ing — Where the moun-tains and the sand — come in-to-sight. — By the
 lit-tle jew'll-er's shop we'll stop and lin-ger, — While I buy a wed-ding ring — for your
 fin-ger, — In the mean-time let me tell — you that I love you, — Buona
 Se-ra, Sig-no - ri - na, kiss me good - night. — Buona night. — Buona
 Se - ra Sig - no - ri - na, kiss me good - night. —

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BURGUNDY STREET BLUES

by George Lewis

| | | | | | |
|-----|-------|----|----|--------|-----|
| : C | F (C) | C | C7 | F | ∕ |
| C | A7 | D7 | G7 | C / F7 | C : |

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of 16 measures of music, divided into four systems of four measures each. The notes are primarily eighth and sixteenth notes, often beamed together. Chord symbols are placed above or below the notes to indicate the harmonic structure. Section markers A, B, C, and D are placed at the beginning of measures 1, 10, 14, and 16 respectively. Measure 15 contains a double bar line with a first ending bracket over measures 14 and 15, and a second ending bracket over measures 15 and 16. The score concludes with a final measure (16) that is a whole note chord.

Play **A** **A** **B** **C** **D** **A**

The end of last A

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BUTTON UP YOUR OVERCOAT

Words and music by B.G. Sylva, Lew Brown and Ray Henderson in 1928.

| | | | | | | | |
|----|---|----|---|-----|----|----|----|
| F | % | G7 | % | C7 | % | F | C7 |
| F | % | G7 | % | C7 | % | F | F7 |
| Bb | % | F | % | Dm7 | G7 | C7 | % |
| F | % | G7 | % | C7 | % | F | % |

G A7
 But-ton up your o-ver-coat— when the wind is free
 D7 G D7
 Take good— care of your-self— you be-long to me!—
 G A7
 Eat an ap-ple ev-'ry day,— get to bed by three
 D7 G G7
 Take good— care of your-self— you be-long to me!— Be care-ful
 C G
 cross-ing streets Oo-oo! Don't eat meats Oo-oo!
 Em7 A7 D7
 Cut out sweets Oo-oo! You'll get a pain and ru - in your tum-tum!
 G A7
 Wear your flan-nel un-der-wear— when you climb a tree
 D7 G
 Take good— care of your-self— you be-long to me!—

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BY(E) AND BY(E)

"We'll understand it better by and by". Words and music by Charles A. Tindley in 1905.

| | | | | | | | |
|----|-----|----|------|----|-----|----|-----|
| Eb | Eb7 | Ab | Eb | % | % | F7 | Bb7 |
| Eb | Eb7 | Ab | Eb | % | Bb7 | Eb | % |
| Eb | Eb7 | Ab | Eb | % | % | F7 | Bb7 |
| Eb | Eb7 | Ab | Cdim | Eb | Bb7 | Eb | % |

Tri-als dark on ev'-ry hand, and we can-not un-der stand All the

ways that God would lead us to that bless-ed promised land; But He'll

guide us with His eye, and we'll fol-low till we die; We will

un-der-stand it bet-ter by and by. _____

By and by, _____ when the morn-ing comes,

When the saints of God are gath-ered home, We will

tell the sto-ry how we've o-ver-come; We will

un-der-stand it bet-ter by and by. _____

BYE BYE BLACKBIRD

Words and music by Ray Henderson and Mort Dixon in 1926.

| | | | | | | | |
|-----|----|-----|----|-----|------|------|----|
| F | % | C7 | F | % | Fdim | Gm7 | C7 |
| Gm7 | C7 | Gm7 | C7 | Gm7 | C7 | F | % |
| F7 | % | Cm | D7 | Gm7 | % | Bbm7 | C7 |
| F | % | C7 | D7 | Gm7 | C7 | F | % |

Pack up all my care and woe, here I go, sing - ing low,
 Bye, Bye, Black - bird.
 When some - bo - dy waits for me, sug - ar's sweet, so is she,
 Bye, Bye, Black - bird.
 No one here can love and un - der - stand me,
 oh what hard luck sto - ries they all hand me.
 Make my bed and light the light, I'll ar - rive late to - night,
 Black - bird Bye, Bye.

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BYE BYE BLUES

Words and music by Bert Lown, Chaunsey Gray, David Bennett and Fred Hamm in 1930.

| | | | | | | | |
|----|---|-----|---|----|------|----|----------|
| Bb | % | Gb7 | % | Bb | % | G7 | % |
| C7 | % | F7 | % | Bb | Gdim | F7 | F7 / F+5 |
| Bb | % | Gb7 | % | Bb | % | G7 | % |
| C7 | % | F7 | % | Bb | Gb7 | Bb | % |

C Ab7
 Bye bye blues
 C A7
 Bye bye blues
 D7 G7
 Bells ring, birds sing
 C Cdim G7 G7+
 Sun is shining, no more pinning.
 C Ab7
 Just we two
 C A7
 Smiling thru
 D7 G7
 Don't sigh, don't cry
 C Ab7 C
 Bye bye blues.

BY THE RIVER OF THE ROSES

Words by Marty Symes, music by Joe Burke in 1943.

| | | | | | | | |
|----|---|----|---|----|---|----|-----|
| Bb | ∕ | ∕ | ∕ | ∕ | ∕ | F7 | ∕ |
| F7 | ∕ | ∕ | ∕ | ∕ | ∕ | Bb | Bb7 |
| Eb | ∕ | Bb | ∕ | C7 | ∕ | F7 | ∕ |
| Bb | ∕ | ∕ | ∕ | ∕ | ∕ | F7 | ∕ |
| F7 | ∕ | ∕ | ∕ | ∕ | ∕ | Bb | ∕ |

I met her by the riv - er of the ros - es The
 sweet - est girl be - side of the Al - a - mo
 left her by the riv - er of the ros - es With
 tear - dimmed eyes she whisp - ered "I'll miss you" All the
 ros - es have fad - ed since we've been a - part But the
 one rose she gave me will al - ways bloom with - in my heart And
 some - day by the riv - er of the ros - es I
 don't know when but we'll meet a - gain I know She's
 wait - ing by the riv - er of the ros - es The
 sweet - est girl be - side of the Al - a - mo

CABARET

Words by Fred Ebb and music by John Kander in 1966.

| | | | | | | | |
|-----|------|----|-----|----|-----|-----|---|
| Eb | Bb+ | Eb | Bb+ | Eb | % | Eb7 | % |
| Ab | Cdim | Eb | C7 | F7 | % | Bb7 | % |
| Eb | Bb+ | Eb | Bb+ | Eb | % | Eb7 | % |
| Ab | Cdim | Eb | C7 | F7 | Bb7 | Eb | % |
| Abm | % | Eb | % | F7 | % | Bb7 | % |
| Eb | Bb+ | Eb | Bb+ | Eb | % | Eb7 | % |
| Ab | Cdim | Eb | C7 | F7 | Bb7 | Eb | % |

F C+ F C+ F F7

Bb Fdim F D7 G7 C7

F C+ F C+ F F7

Bb Fdim F D7 G7 C7 F

Bbm F G7 C7

F C+ F C+ F F7

Bb Fdim F D7 G7 C7 F

CACHITA

Music by Rafael Hernandez in 1936.

| | | | | | | | |
|----|---|----|---|----|------|----|-----|
| F | % | % | % | % | Fdim | C7 | % |
| C7 | % | % | % | % | % | F | % : |
| Bb | % | C7 | % | Bb | % | C7 | % : |
| C7 | % | F | % | C7 | % | F | % : |
| C7 | % | F | % | C7 | % | F | % : |

CAKE WALKING BABIES FROM HOME

Words and music by Henry Troy, Chris Smith and Clarence Williams in 1924.

| | | | | | | | |
|------|----|----|----|----|----|-----|-----|
| Bb | % | % | % | % | % | C7 | F7 |
| D7 | Gm | D7 | Gm | C7 | % | Gb7 | F7 |
| : F7 | % | % | % | Bb | % | G7 | % |
| C7 | % | % | % | % | % | Gb7 | F7 |
| F7 | % | % | % | Bb | D7 | Gm | Bb7 |
| Eb | % | % | % | Bb | % | % | % |
| F7 | % | % | % | C7 | F7 | Bb | % : |

Cake walk-ers may come, cake walk-ers may go, but I wanna tell you 'bout a couple I know
 High stepp-in pair, up in the air When it comes for bis'-ness not a soul can com-pare
 Here they come, look at 'em, de-mon-stra-tin', go-in' some, ain't they syn-co-pa-tin'?
 Talk of the town, eas-in' a-round, pick-in' 'em up and lay-in' 'em down
 Dan-cin' fools, ain't they de-mon-stra-tin' they are a class of their own — Now the
 on-ly way to win is to cheat 'em, you may tie-'em, but you will ne-ver beat'em
 Strut your stuff, strut your stuff, Cake walk-in' ba-bies from home —

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CALCUTTA

Words by Hans Bradtke and music by Heino Gaze in 1958.

| | | | | | | | |
|----|---|----|----|----|---|----|---|
| F | % | % | C7 | % | % | % | F |
| F | % | % | C7 | % | % | % | F |
| F7 | % | Bb | % | G7 | % | C7 | % |
| F | % | % | C7 | % | % | % | F |

I've kissed the girls of Na-ples, They're pret-ty as can be, I've
 al-so kissed some French girls who came from Pa-ree. The
 Span-ish girls are love-ly, Oh, yes, in-deed they are, But the
 la-dies of Cal-cut-ta are sweet-er by far. The
 la-dies of Cal-cut-ta will steal your heart a-way, And
 af-ter it is sto-len, you'll say: I've
 kissed the girls of Na-ples, I've kissed them in Pa-ree, But the
 lad-ies of Cal-cut-ta do some-thing to me.

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CALDONIA

Words and music by Fleece Moore 1945. 12 bar blues in F.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It consists of 12 measures. The first 11 measures are instrumental, featuring a repeating eighth-note bass line and a melody of eighth and quarter notes. The 12th measure is the start of the vocal line. Chords are indicated by letters G, C, D7, and G7 above the staff. The lyrics are written below the notes.

G C D7 G G7
C G G7
D7 G G7
G G7
C G G7
D7 G G7
G G7
C G G7
D7 G G7
G G7 I'm
walk - ing with my ba - by, she's got great bigfeet, she's long, lean and lan - ky, ain't had noth - ing to eat. But she's my
C G
ba - by and I love her just the same.
D7 G
Cra - zy 'bout that wo - man cause Cal - don - ia is her name. Cal -
G7
- do - nia, Cal - do - nia. What makes your big head so hard? But I
C G
love her, love her just the same.
D7 G
Cra - zy 'bout that wo - man cause Cal - don - ia is her name.

CALL ME BACK, PAL O'MINE

Music in 3/4 by Harold Dixon and words by Lawrence Perricone in 1921. Here in 4/4.

| | | | | | | | |
|----|----|----|------|----|----|----|-----|
| Bb | % | C7 | % | F7 | % | Bb | Bb7 |
| Eb | % | Bb | G7 | C7 | % | F7 | % |
| Bb | % | C7 | % | F7 | % | D7 | % |
| G | G7 | C | Gdim | Bb | F7 | Bb | % |

Call me back Pal O' mine let me dream once a - gain, Call me
back to your heart Pal O' mine, Let me
roam once a - gain down in old lov - er's lane as I
did in the days gone by, Let me
live in your arms, let me thrill with your charms, let me
kiss those sweet lips so di - vine Let me
gaze in your eyes and I'll find Par - a - dise Call me
back to your heart Pal O' mine.

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CANAL STREET BLUES

Music by Joe "King" Oliver in 1923. Including Johnny Dodds' solo (one octave down).

| | | | | | | | |
|-------|---|----|--------|-------------|----|---|---|
| INTRO | F | Bb | Bbm | C7 | | | |
| : F | % | % | F7 | Bb | % | F | % |
| C7 | % | F | F(C7): | LAST Db7 | C7 | F | |

The musical score is written in G major (one sharp) and 4/4 time. It consists of the following sections:

- INTRO:** 4 bars, starting with a G chord, moving through C, Cm, and D7.
- Section A:** 8 bars, starting with a G chord, moving through C and G7.
- Section B:** 8 bars, starting with a G chord, moving through G7, C, and G.
- Johnny Dodds Solo:** 24 bars, starting with a G chord, moving through G7, C, and G.
- Section C:** 8 bars, starting with a G chord, moving through Eb7, D7, and G.

Chords are indicated above the staff. Bar numbers 1 and 2 are shown for repeat sections. The final section is labeled "LAST".

Play A A B B A A ... A A Last

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CANDY LIPS

Words by Jack Lauria and music by Mike Jackson in 1926.

| | | | | | | | |
|-----|----|----|----|----|----|----|---|
| Bb | % | D7 | % | Gm | % | D7 | % |
| Cm7 | F7 | Bb | G7 | A7 | % | F7 | % |
| Bb | % | D7 | % | Gm | % | D7 | % |
| Cm7 | F7 | Bb | G7 | C7 | F7 | Bb | % |

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CAN'T HELP LOVIN' DAT MAN

Music by Jerome Kern and words by Oscar Hammerstein in 1927.

| | | | | | | | |
|----------|------------|----------|-----------|----------|-----------|-----|-----|
| Eb Cm | Fm7 Bb7 | Eb Cm | Ab Abm | Eb Cm | B7 Bb7 | Eb | Bb7 |
| Eb Cm | Fm7 Bb7 | Eb Cm | Ab Abm | Eb Cm | B7 Bb7 | Eb | Eb7 |
| Ab | Cdim | Eb | F7 | Gm | Cdim | Bb7 | % |
| Eb Cm | Fm7 Bb7 | Eb Cm | Ab Abm | Eb Cm | B7 Bb7 | Eb | % |

F Dm Gm7 C7 F Dm Bb Bbm

Fish got to swim - and birds got to fly, - I got to love - one man till I die, -

F Dm Db7 C7 F C7

Can't help lov - in' dat man - of mine. -

F Dm Gm7 C7 F Dm Bb Bbm

Tell me he's la - zy, tell me he's slow, - Tell me I'm cra - zy, may-be, I know, -

F Dm Db7 C7 F F7

Can't help lov - in' that man - of mine. -

Bb Fdim F G7

When he goes a - way Dat's a rain - y day,

Am Fdim C7

And when he comes back dat day is fine. - The sun will shine.

F Dm Gm7 C7 F Dm Bb Bbm

He can come home - as late as can be, - Homewith-out him - ain't no home to me, -

F Dm Db7 C7 F

Can't help lov - in' that man - of mine. -

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CAN'T WE BE FRIENDS

Words and music by Key Swift and Paul James in 1928.

| | | | | | | | |
|----|------|---------|---|-----|---|---------|--------|
| G7 | C7 | F / Db7 | F | C7 | % | F / Bb7 | F / D7 |
| G7 | C7 | F / Db7 | F | C7 | % | F / Bb7 | F / F7 |
| Bb | Bdim | F | % | Eb7 | % | D7 | % |
| G7 | C7 | F / Db7 | F | C7 | % | F / Bb7 | F |

A7 D7 G Eb7 G

I thought I'd found the man of my dreams. Now it seems This is how the sto-ry

D7 G C7 G E7

ends: He's goin' to turn me down. and say, "Can't we be friends?"

A7 D7 G Eb7 G

I thought for once it could-n't go wrong, Not for long! I can see the way this

D7 G C7 G G7

ends: He's goin' to turn me down. and say, "Can't we be friends?"

C Gdim G

Ne-er a-gain! Through with love, Through with men! They play their

F7 E7

game with-out shame, and who's to blame?

A7 D7 G Eb7 G

I thought I'd found a man I could trust, - What a bust! This is how the sto-ry

D7 G C7 G

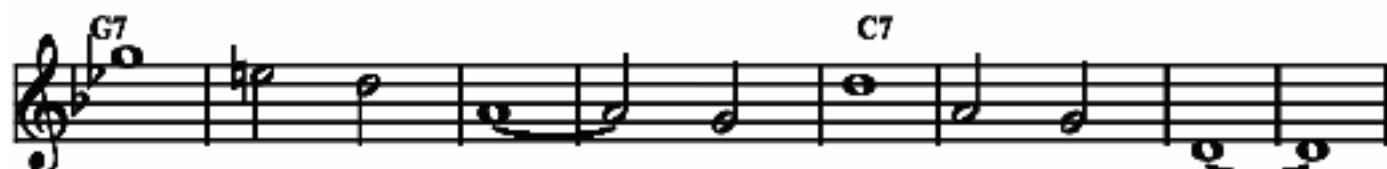
ends: He's goin' to turn me down. and say, "Can't we be friends?"

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CARAVAN

Words and music by Juan Tizol, Duke Ellington and Irving Mills in 1937.

| | | | | | | | |
|------|---|---|---|-----|---|----|-----|
| : C7 | % | % | % | C7 | % | % | % |
| C7 | % | % | % | Fm7 | % | % | % : |
| F7 | % | % | % | Bb7 | % | % | % |
| Eb7 | % | % | % | Ab | % | C7 | % |
| C7 | % | % | % | C7 | % | % | % |
| C7 | % | % | % | Fm7 | % | % | % |



CARELESS LOVE

Also known as "Loveless love".

Traditional/W. C. Handy in 1921. Here with Josh White's lyrics.

| | | | | | | | |
|---------|----|------|------|------|----|----|-----|
| : C | G7 | C | C7 | E7 | % | Am | % |
| A7 / Dm | G7 | 1. C | G7 : | 2. C | C7 | | |
| : F | C7 | F | F7 | F | D7 | G7 | C7 |
| F | F7 | Bb | Bbm | F | C7 | F | % : |

Love, oh love, oh care-less love _____ Oh
Sor-row, sor-row to my heart _____

love, oh love, oh care-less love _____ It
Sor-row, sor-row, to my heart _____

caused me to weep and it caused me to moan heart It
Sor-row, _____ sor-row, _____ to _____ my heart When

caused me and to my lose my hap-py to home _____
me and my true love had to part _____

CARIOCA

Words and music by Vincent Youmans, Gus Kahn and Edward Elisco in 1933.

| | | | | | | | |
|----|---|----|---|---|---|----|----|
| Fm | % | C7 | % | % | % | Fm | C7 |
| Fm | % | C7 | % | % | % | F | % |
| F | % | C7 | % | % | % | F | % |
| F | % | C7 | % | % | % | F | % |

The musical score for 'Carioca' is written in 4/4 time with a key signature of one sharp (F#). It consists of eight staves of music. The first four staves represent the first line of the melody, and the last four staves represent the second line. Chord symbols are placed above the notes: Gm and D7 appear in the first two staves of both lines; Gm and D7 appear in the third and fourth staves of the first line; D7 appears in the fifth staff of the first line; G appears in the sixth staff of the first line; D7 appears in the seventh staff of the first line; and G appears in the eighth staff of the first line. The second line of music follows a similar pattern with Gm, D7, D7, G, D7, and G.

CARNAVAL À LA MARTINIQUE

By Ernest Léardée.

| | | | |
|-----|----|---|-----|
| ⋮ F | ⋮ | ⋮ | C7 |
| C7 | ⋮ | ⋮ | F ⋮ |
| ⋮ F | C7 | ⋮ | F |
| F | C7 | ⋮ | F ⋮ |

The musical notation consists of four staves in G major, 2/4 time. The first staff begins with a repeat sign and contains notes with G and D7 chords above. The second staff has first and second endings, with G, D7, and G chords. The third and fourth staves continue the melody with G and D7 chords.

CARNAVAL IS A BACCHANAL

Lord Ceresser

| | | | | | | | |
|----|---|---------|----|-----|---|----------|----|
| Eb | % | Ab / C7 | Fm | Bb7 | % | Eb / Bb7 | Eb |
| Eb | % | Ab / C7 | Fm | Bb7 | % | Eb / Bb7 | Eb |

Car . na . val is a bac . cha . nal so we don't care It's a

field . fest that we _ can't for . get so we don't care

Start the a . muse . ment in the tent we don't care with a

bott . le and spoon and a ve . ry fume so we don't care

CARRY ME BACK TO OLD VIRGINNY

Words and music by James A. Bland in 1878.

| | | | | | | | |
|----|----|----|---|---|--------|---------|----|
| F | F7 | Bb | F | % | F / D7 | G7 | C7 |
| F | F7 | Bb | F | % | F / D7 | G7 / C7 | F |
| C7 | % | F | % | % | % | G7 | C7 |
| F | F7 | Bb | F | % | F / D7 | G7 / C7 | F |

The musical score is written in G major and 4/4 time. It consists of nine staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Car - ry me back to old Vir - gin - ny, There's where the cot - ton and the corn and 'ta - toes grow, There's where the birds war - ble sweet in the spring - time, There's where this old dar - ky's heart am longed to go, There's where I la - bered so hard for old Mas - sa, day af - ter day, in the field of yel - low corn, No place on earth do I love more sin - cere - ly, than old Vir - gin - ny the state where I was born."

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CECILIA

Words by Herman Ruby and music by Dave Dreyer in 1925.

| | | | | | | | |
|----|------|----|----|------------------|---|----|----|
| Bb | % | F7 | % | Cm F7 | % | Bb | % |
| Dm | Gdim | F7 | % | % | % | Bb | F7 |
| Bb | % | F7 | % | Cm F7 | % | D7 | Gm |
| C7 | Gdim | Bb | G7 | F7 | % | Bb | % |

C *G7*

Does your moth - er know you're out Ce - ci - lia

Dm *G7* *Dm* *G7* *C*

Does she know that I'm a - bout to steal you

Em *Cdim* *G7*

Oh, my when I look in your eyes —

C *G7*

Some - thing tells me you and I should get to - geth - er

C *G7*

How a - bout a lit - tle kiss Ce - ci - lia

Dm *G7* *Dm* *G7* *E7* *Am*

Just a kiss you'll nev - er miss Ce - ci - lia

D7 *Cdim* *C* *A7*

Why do we two keep on wast - ing time

G7 *G7* *C*

Oh, Ce - ci - lia, say that you'll be mine —

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CE FILON

Creole tune from Martinique.

| | | | | | | | |
|----|----|----|----|---|----|----|----|
| Bb | Cm | F7 | Bb | % | Cm | F7 | Bb |
| Bb | Cm | F7 | Bb | % | Cm | F7 | Bb |
| Bb | F7 | % | Bb | % | F7 | % | D7 |
| Bb | F7 | % | Bb | % | F7 | % | Bb |

The musical score consists of nine staves of music in 4/4 time. The melody is written in treble clef. The chords indicated above the notes are: C, Dm, G7, C, Dm, G7, C, Dm, G7, C, G7, E7, C, G7, C, G7, C. The music features a mix of eighth and quarter notes, with some rests. The piece concludes with a double bar line.

CE MOSSIEU QUI PARLE

By Sidney Bechet in 1952.

| | | | | | | | |
|------|---|----|----|----|----|----|------|
| : Bb | % | F7 | Bb | F7 | Bb | F7 | Bb : |
| : F7 | % | Bb | % | F7 | % | Bb | % |
| G7 | % | Cm | % | F7 | % | Bb | % : |



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C'EST MAGNIFIQUE

Words and music by Cole Porter.

| | | | | | | | |
|----|-----|---|----|----|------|----|----|
| F | % | % | % | % | D7 | Gm | % |
| Gm | % | % | % | C7 | C7+5 | F | C7 |
| F | % | % | % | F7 | % | Bb | % |
| Bb | Bbm | F | D7 | G7 | C7 | F | % |

The musical score is written in treble clef, G major, and 4/4 time. It consists of eight staves of music. The first staff begins with a G chord. The second staff has E7 and Am chords. The third staff has D7, D7+5, G, and D7 chords. The fourth staff has a G chord. The fifth staff has G7 and C chords. The sixth staff has Cm, G, and E7 chords. The seventh staff has A7, D7, and G chords. The eighth staff concludes the piece with a final G chord.

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C'EST SI BON

Music by Henri Betti, lyrics by André Hornez (French) and Jerry Seelen (English) in 1947.

| | | | | | | | |
|-----|-----|----|---|-----|----|----|-----|
| Cm7 | F7 | Bb | ∴ | Cm7 | F7 | Bb | F+5 |
| Cm7 | F7 | Bb | ∴ | Cm7 | F7 | Bb | ∴ |
| Gb | B | Gb | ∴ | C7 | ∴ | F7 | ∴ |
| Cm7 | F7 | Bb | ∴ | Cm7 | F7 | Fm | G7 |
| Cm7 | Ebm | Bb | ∴ | B7 | F7 | Bb | ∴ |

Dm7 G7 C
 "C'est si bon," lovers say that in France, when they thrill to ro-
 Dm7 C7 C G+5
 -mance, it means that it's so good. C'est si
 Dm7 G7 C
 bon, so I say it to you, like the French peo-ple
 Dm7 G7 C
 do. Be-cause it's oh, so good. Ev-ry
 Ab Db Ab
 word, ev-'ry sigh, ev-'ry kiss, dear, leads to
 D7 G7
 on-ly one thought and it's this, dear. It's so
 Dm7 G7 C
 good, noth-ing else can re-pace, just your slight-est em-
 Dm7 G7 Gm A7
 -brace. And if you on-ly would, be my
 Dm7 Fm C
 own, for the rest of my days. I will whis-per this
 Db7 G7 C
 phrase, my dar-ling, "C'est si bon."

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CHALUMEAU BLUE

Music by Bob Wilber.

| | | | | | | | |
|--------------|------|--------|--------------------|-----|----|--------------------|--------------------|
| F | % | Bb / F | F / C7 | F | % | Bb / F | C7 / F |
| Bb | F7 | Bb | Eb7 / F7 / Bb / Bb | Eb | % | Bb | Eb7 / F7 / Bb / Bb |
| break Bbm | Ebm7 | Bbm | Gb7 | Bbm | F7 | Bb / Bb / Eb7 / F7 | Bb |

A

B

break.....

Play A A B B..... A A and repeat last bar 4 times in the end.

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CHANT IN THE NIGHT

Music by Sidney Bechet in 1938.

| | | | | | | | |
|----|----|-------|----|----|----|-------|----|
| Gm | D7 | Gm | % | % | D7 | Eb7 | % |
| Cm | % | F7 | % | D7 | A7 | D7 | % |
| Gm | D7 | Gm | % | % | D7 | Eb7 | % |
| D7 | % | Gm/A7 | D7 | Gm | % | Cm/D7 | Gm |

The musical score is written in 4/4 time and consists of eight staves of music. The notes and chords are as follows:

- Staff 1: Am (chord), notes: G4, A4, B4, A4, G4. E7 (chord), notes: G4, A4, B4, A4, G4. Am (chord), notes: G4, A4, B4, A4, G4.
- Staff 2: E7 (chord), notes: G4, A4, B4, A4, G4. F7 (chord), notes: G4, A4, B4, A4, G4.
- Staff 3: Dm (chord), notes: F4, G4, A4, B4, A4, G4. G7 (chord), notes: G4, A4, B4, A4, G4.
- Staff 4: E7 (chord), notes: G4, A4, B4, A4, G4. B7 (chord), notes: G4, A4, B4, A4, G4. E7 (chord), notes: G4, A4, B4, A4, G4.
- Staff 5: Am (chord), notes: G4, A4, B4, A4, G4. E7 (chord), notes: G4, A4, B4, A4, G4. Am (chord), notes: G4, A4, B4, A4, G4.
- Staff 6: E7 (chord), notes: G4, A4, B4, A4, G4. F7 (chord), notes: G4, A4, B4, A4, G4.
- Staff 7: E7 (chord), notes: G4, A4, B4, A4, G4. Am (chord), notes: G4, A4, B4, A4, G4. B7 (chord), notes: G4, A4, B4, A4, G4. E7 (chord), notes: G4, A4, B4, A4, G4.
- Staff 8: Am (chord), notes: G4, A4, B4, A4, G4. A triplet of notes: G4, A4, B4. Dm (chord), notes: F4, G4, A4, B4, A4, G4. E7 (chord), notes: G4, A4, B4, A4, G4. Am (chord), notes: G4, A4, B4, A4, G4.

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CHARMING TRINIDAD

By George Cabral 1938.

| | | | |
|----------|-----------|-----------|----------|
| F | Gm | C7 | F |
| F | Gm | C7 | F |
| F | Gm | C7 | F |
| F | Gm | C7 | F |

Chord progression for the melody:

Staff 1: G, Am, D7, G

Staff 2: G, Am, D7, G

Staff 3: G, Am, D7, G

Staff 4: G, Am, D7, G

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CHINA BOY

Words and music by Dick Winfree and Phil Boutelje in 1922.

| | | | | | | | |
|----|-----|------|---|-----|-----|----|----|
| F | % | % | % | % | % | D7 | % |
| G7 | % | % | % | Bbm | % | F | % |
| Ab | Eb7 | Ab | % | % | Eb7 | Ab | C7 |
| F | % | Fdim | % | F | C7 | F | % |

G
 Chi - na boy go sleep, _____
 E7
 Close your eyes don't peep, _____
 A7
 Sand - man soon will come, _____
 Cm G
 While I soft - ly hum. _____
 Bb F7 Bb
 Bud - dha smiles on you, _____
 Bb F7 Bb D7
 Moon - man loves you too. So, _____
 G Gdim
 while their watch they keep, _____
 G D7 G
 Chi - na boy, go sleep. _____

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CHINATOWN, MY CHINATOWN

Music by Jean Schwartz and lyrics by William Jerome in 1910.

| | | | | | | | |
|----|------|-----|----|-----|----|----|---|
| Bb | % | % | % | % | % | F7 | % |
| D7 | % | Gm7 | % | C7 | % | F7 | % |
| Bb | % | % | % | Bb7 | % | Eb | % |
| Eb | Ebm7 | Bb | G7 | C7 | F7 | Bb | % |

C

Chi - na - town, my Chi - na - town, _____

G7

Where the lights are low, _____

E7 *Am7*

Hearts that know no oth - er land, _____

D7 *G7*

Drift - ing to and fro. _____

C

Dream - y dream - y Chi - na - town, _____

C7 *F*

Al - 'mond eyes of brown, _____

Fm7 *C* *A7*

Hearts seems light and life seems bright, _____ In

D7 *G7* *C*

dream - y Chi - na - town. _____

CHLOE - SONG OF THE SWAMP

Music by Neil Morét and lyrics by Gus Kahn in 1927.

| | | | | | | | |
|----|----|----|----|-----|---|--------|----|
| F7 | % | % | % | Bb7 | % | % | % |
| Eb | F7 | Bb | Gm | C7 | % | F7 | % |
| F7 | % | % | % | Bb7 | % | Eb | % |
| C7 | % | Bb | G7 | F7 | % | Cm7 F7 | Bb |

G7

Through the black of eight, - I got to go where you are.

C7

If it's wrong or right, - I got to go where you are. I'll

F G7 C Am

roam through - the dia-mal swamp-land search - ing for you.

D7 G7

'Cause if - you are lost there, Let me be there too. -

G7

Through the smoke and flames, - I got to go where you are.

C7 F

For no place could be too far. - Where you are.

D7 C A7

Ain't no chains can bind you. If you live, I'll find you.

G7 Dm7 G7 C

Love is call-ing me, - I got to go where you are.

CIELITO LINDO

Words and music by Carlos Fernandez in 1924.

| | | | | | | | |
|----|------|----|----|----|------|----|---|
| Bb | F7 | Bb | F7 | Bb | Fdim | F7 | % |
| F7 | % | % | % | % | % | Bb | % |
| Bb | D7 | Eb | % | F7 | % | Bb | % |
| Bb | Gdim | F7 | % | % | % | Bb | % |

I'll nev - er for - get her the night that I met her a
 thou - sand gui - tars were play - ing,
 and stars a - bove were say - ing, love's in the
 air and my head was sway - ing.
 Ay, ay, ay, ay,
 that night was hea - ven, when
 one lit - tle kiss brought such hea - ven - ly bliss and
 my life was so com - plete a - gain.

Chords: C, G7, C, G7, C, Gdim, G7, C, C, E7, F, G7, C, Cdim, G7, C.

CIRIBIRIBIN

Music by Alberto Pestalozza in 1898, words by Henry S. Sawyer in 1909.

| | | | | | | | |
|-----|------|----|---|-----|---|-----|---|
| Eb | % | % | % | % | % | Bb7 | % |
| Bb7 | % | % | % | % | % | Eb | % |
| Eb | % | % | % | Eb7 | % | Ab | % |
| Ab | Cdim | Eb | % | Bb7 | % | Eb | % |

Cir - i - bir - i - bin is what my fa - ther named me
 ma - ny years a - go; Cir - i - bir - i -
 -bin is what my moth - er calls me,
 And she ought to know. Cir - i - bir - i -
 -bin's my name I love to hear my
 sweet - hearts fond - ly say: "Cir - i - bir - i -
 -bin, Cir - i - bir - i - bin, Cir - i - bir - i -
 -bin, be mine for aye!"

Chord markings: F, G7, F, F7, Bb, Fdim, G7, F

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CIRIBIRIBIN

Music by Alberto Pestalozza in 1898, words by Henry S. Sawyer in 1909.

| | | | | | | | |
|----|-------|----|---|-----|---|----|---|
| Bb | % | % | % | % | % | F7 | % |
| F7 | % | % | % | % | % | Bb | % |
| Bb | % | % | % | Bb7 | % | Eb | % |
| Eb | Bbdim | Bb | % | F7 | % | Bb | % |

Cir - i - bir - i - bin is what my fa - ther named me
 ma - ny years a - go; Cir - i - bir - i -
 -bin is what my moth - er calls me,
 And she ought to know. Cir - i - bir - i -
 -bin's my name I love to hear my
 sweet - hearts fond - ly say: "Cir - i - bir - i -
 -bin, Cir - i - bir - i - bin, Cir - i - bir - i -
 -bin, be mine for aye!"

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CITATION CREOLE

Caribbean tune by Joseph Lacides.

| | | | | | | | |
|----|---|----|----|----|---|----|----|
| Dm | % | A7 | Dm | Dm | % | A7 | Dm |
| Gm | % | Dm | % | A7 | % | Dm | % |
| Gm | % | Dm | % | A7 | % | Dm | % |

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of six staves of music. The first two staves are identical. The third and fifth staves are identical. The fourth and sixth staves are identical. The melody is primarily composed of eighth and quarter notes, with some rests. Chord markings are placed above the notes: Em (E minor) and B7 (B dominant seventh) appear in the first two staves; Am (A minor) and Em appear in the third and fifth staves; B7 and Em appear in the fourth and sixth staves. The piece concludes with a double bar line at the end of the sixth staff.

C jam blues

Duke Ellington, Ruth Roberts, Bill Karz, Robert Thiele 1942

| | | | |
|----|-----------------------------|-----------------------------|-----------------------------|
| C | $\dot{\cdot} / \dot{\cdot}$ | $\dot{\cdot} / \dot{\cdot}$ | C7 |
| F | $\dot{\cdot} / \dot{\cdot}$ | C | $\dot{\cdot} / \dot{\cdot}$ |
| G7 | $\dot{\cdot} / \dot{\cdot}$ | C | $\dot{\cdot} / \dot{\cdot}$ |



CLARINET MARMALADE

Music by Larry Shields and Henry Ragas in 1917.

| Intro/Tag | | F | A7 | D7 | % | G7 | C7 | F | % |
|-----------|---|-----------|-----|----|----|-----------------|-----|---------|----|
| A | 1 | F | E7 | F | F7 | Bb | Bbm | F | F7 |
| | 2 | Bb | Bbm | F | D7 | ¹ G7 | % | C7 | % |
| | | Interlude | | | | C7 | % | % | % |
| B | 1 | F | A7 | D7 | % | G7 | C7 | F | C7 |
| | 2 | F | A7 | D7 | % | G7 | C7 | F / Bb7 | F |
| | 3 | Interlude | Dm | % | % | % | Gm | % | % |
| | | C7 | % | % | % | >> B | | | |

Intro/Tag

A

B

Interlude

B

COFFEE GRINDER

(Moulin a cafe) Music by Sidney Bechet in 1952.

| | | | | | | | |
|------|----|----|----------|----------|---------|---------|------|
| : Bb | C7 | F7 | Bb | % | F7 | % | Bb |
| Bb | C7 | F7 | Bb / Bb7 | Eb / Ebm | Bb / G7 | C7 / F7 | Bb : |
| : F7 | % | Bb | % | G7 | % | Cm | % |
| F7 | % | Bb | % | C7 | F7 | Bb / Eb | Bb : |

The musical score for 'Coffee Grinder' is written in 4/4 time and consists of nine staves of music. The key signature is B-flat major (two flats). The score includes various chords and rests, with some chords indicated by a percentage sign (%). The chords are: Bb, C7, F7, Bb, Eb, Bb7, Ebm, G7, Cm, F, Fm, A7, Dm, and Eb. The melody is primarily eighth and sixteenth notes, with some quarter notes and rests. The score ends with a double bar line and repeat dots.

COLLEGIATE

Words and music by Moe Jaffe and Nat Bonx 1925.

| | | | | | | | |
|-----------|---|-----------|-----------|------------|---|------------|-----------|
| Eb | ∕ | ∕ | ∕ | Bb7 | ∕ | ∕ | Eb |
| Eb | ∕ | ∕ | ∕ | Bb7 | ∕ | ∕ | Eb |
| Ab | ∕ | Eb | C7 | F7 | ∕ | Bb7 | ∕ |
| Eb | ∕ | ∕ | ∕ | Bb7 | ∕ | ∕ | Eb |

The musical score consists of ten staves of music in 4/4 time, written in the key of E-flat major (one flat). The melody is primarily composed of quarter and eighth notes. Chords are indicated above the staff lines. The sequence of chords across the staves is as follows:

- Staff 1: **F**
- Staff 2: **C7** (first measure), **F** (last measure)
- Staff 3: **F**
- Staff 4: **C7** (first measure), **F** (last measure)
- Staff 5: **Bb** (first measure), **F** (fourth measure), **D7** (last measure)
- Staff 6: **G7** (first measure), **C7** (fourth measure)
- Staff 7: **F**
- Staff 8: **C7** (first measure), **F** (last measure)

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COME BACK, SWEET PAPA

Music by Paul Barbarin and Luis Russell in 1926.

| | | | | | | | |
|------|----------|----|----------|----|----------|---------|------|
| Bb | Gb7 / F7 | Bb | Gb7 / F7 | Bb | G7 | C7 | F7 |
| Bb | Gb7 / F7 | Bb | Gb7 / F7 | C | F / Cdim | C7 | F7 |
| : Bb | G7 | C7 | % | F7 | % | Bb | D7 |
| G7 | % | % | % | C7 | % | F7 | % |
| Bb | G7 | C7 | % | F7 | % | D7 | % |
| G7 | % | C7 | Gdim | Bb | G7 | C7 / F7 | Bb : |

The musical score is written in 4/4 time and consists of ten staves. The melody is primarily in the treble clef, with some bass clef staves for accompaniment. Chord symbols are placed above the notes. The key signature has two flats (Bb and Eb). The score includes a repeat sign at the beginning of the third staff. The final measure of the tenth staff ends with a double bar line and repeat dots.

COME BACK TO SORRENTO

"Torna a Sorrento", waltz by Ernesto De Curtis in 1902. Here in 4/4.

| | | | | | | | |
|-----|-----|-----|-----|-----|-----|----|-----|
| Bbm | ♩ | Ebm | Bbm | Gb | Bbm | F7 | Bbm |
| Bb | Cm7 | F7 | Bb | ♩ | Cm7 | F7 | Bb |
| Bb | Cm7 | D7 | Gm | Gb | Bbm | F7 | Bb |
| Bb | Cm7 | F7 | Bb | Ebm | Bbm | F7 | Bb |

Chord progression for the first staff: Cm, Fm, Cm

Chord progression for the second staff: Ab, Cm, G7, Cm

Chord progression for the third staff: C, Dm7, G7, C

Chord progression for the fourth staff: Dm7, G7, C

Chord progression for the fifth staff: Dm7, E7, Am

Chord progression for the sixth staff: Ab, Cm, G7, C

Chord progression for the seventh staff: Dm7, G7, C

Chord progression for the eighth staff: Fm, Cm, G7, C

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COMES LOVE

Words and music by Lew Brown, Charles Tobias and Sam H. Stept in 1939.

| | | | | | | | |
|----|---|------------------|----|----|---|----|----|
| Gm | % | D7 | % | % | % | Gm | D7 |
| Gm | % | D7 | % | % | % | Gm | % |
| G7 | % | Cm G7 | Cm | F7 | % | D7 | % |
| Gm | % | D7 | % | % | % | Gm | % |

The musical score is written in 4/4 time and consists of eight staves of music. The first four staves are the main melody, and the last four staves are the accompaniment. The melody starts with a Gm chord and a quarter rest, followed by a series of eighth and quarter notes. The accompaniment consists of chords and rests. The key signature has one flat (Bb), and the time signature is 4/4.

Chord markings above the melody staves: Am, E7, Am, E7, Am, Am, A7, Dm, A7, Dm, G7, E7, Am, E7, Am.

COME TO THE MARDI GRAS

Traditional.

| | | | | | | | |
|-----------|-----------|----------|-----------|-----------|-----------|-----------|-----------|
| C | ∕ | ∕ | ∕ | ∕ | ∕ | G7 | ∕ |
| G7 | ∕ | ∕ | ∕ | ∕ | ∕ | C | G7 |
| C | ∕ | ∕ | ∕ | C7 | ∕ | F | ∕ |
| F | Fm | C | A7 | D7 | G7 | C | ∕ |

The musical score is written in D major (two sharps) and 4/4 time. It consists of nine staves of music. The chords indicated above the notes are: D, A7, D, A7, D, D7, G, Gm, D, B7, E7, A7, and D. The melody is primarily composed of quarter and eighth notes, with some rests and a final whole note on the last staff.

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COOK GOOD

Music by Edmond Hall in 1959.

| | | | |
|------|----|----|------|
| : Bb | ∕. | ∕. | ∕. |
| F7 | ∕. | Bb | ∕. : |
| : Bb | ∕. | C7 | ∕. |
| F7 | ∕. | Bb | ∕. : |

Musical score for "Cook Good" in 4/4 time. The score consists of five staves of music. The first staff starts with a treble clef and a 4/4 time signature. The melody is written in a single line. Chord symbols are placed above the notes: 'c' above the first measure, 'G7' above the second measure, and 'c' above the eighth measure. The second staff continues the melody with 'G7' above the first measure, '1.' above the second measure, and 'c' above the eighth measure. The third staff starts with a '2.' above the first measure and 'c' above the eighth measure. The fourth staff has 'D7' above the first measure and 'G7' above the eighth measure. The fifth staff has '1.' above the first measure and '2.' above the second measure. The music ends with a double bar line and repeat dots.

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COON BLUES

À la Alphonse Picou in 1949.

| | | | | | | | | | | | |
|---|---|---|----|---|---|---|---|----|---|---|---|
| C | % | % | C7 | F | % | C | % | G7 | % | C | % |
|---|---|---|----|---|---|---|---|----|---|---|---|

First staff of music in treble clef, key of D major, 4/4 time. It begins with a double bar line and a fermata over the first measure. The melody features eighth and sixteenth notes, with a triplet of eighth notes in the fifth measure. Chords D7 and G are indicated above the staff.

Second staff of music in treble clef, key of D major, 4/4 time. The melody continues with eighth and sixteenth notes. Chords D, A7, and D are indicated above the staff.

Third staff of music in treble clef, key of D major, 4/4 time. The melody continues with eighth and sixteenth notes, including a triplet of eighth notes in the fifth measure. Chords D, D7, and G are indicated above the staff.

Fourth staff of music in treble clef, key of D major, 4/4 time. The melody continues with eighth and sixteenth notes. Chords D, A7, and D are indicated above the staff.

Fifth staff of music in treble clef, key of D major, 4/4 time. The melody continues with eighth and sixteenth notes, including a triplet of eighth notes in the fifth measure. Chords D, D7, and G are indicated above the staff.

Sixth staff of music in treble clef, key of D major, 4/4 time. The melody continues with eighth and sixteenth notes. Chords D, A7, and D are indicated above the staff.

Seventh staff of music in treble clef, key of D major, 4/4 time. The melody continues with eighth and sixteenth notes, including a triplet of eighth notes in the fifth measure. Chords D, D7, and G are indicated above the staff.

Eighth staff of music in treble clef, key of D major, 4/4 time. The melody continues with eighth and sixteenth notes. Chords D, A7, and D are indicated above the staff.

Ninth staff of music in treble clef, key of D major, 4/4 time. The melody continues with eighth and sixteenth notes, including a triplet of eighth notes in the fifth measure. Chords D, D7, and G are indicated above the staff.

Tenth staff of music in treble clef, key of D major, 4/4 time. The melody continues with eighth and sixteenth notes. Chords D, A7, and D are indicated above the staff.

COQUETTE

Music by Johnny Green and Carmen Lombardo, words by Gus Kahn 1928.

| | | | | | | | |
|------------|--------------------------|------------|----------|------------|----------|------------|-------------------------|
| Eb | Eb <i>Gdim</i> | Fm7 | % | Bb7 | % | Eb | F7 <i>Bb7</i> |
| Eb | Eb <i>Gdim</i> | Fm7 | % | Bb7 | % | Eb | % |
| Eb7 | % | Ab | % | F7 | % | Bb7 | Bb7+5 |
| Eb | Eb <i>Gdim</i> | Fm7 | % | Bb7 | % | Eb | % |

F **Cdim** **Gm7**

Tell me why you keep fool - ing, Lit - tle Coquette?

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

Mak - ing fun of the ones who love you,

F **Cdim** **Gm7**

Break - ing hearts you are rul - ing, Lit - tle Coquette.

C7 **F**

True hearts ten - der - ly dream - ing of you.

F7 **Bb**

Some day you'll fall in love as I fell in love with you.

G7 **C7** **C7+5**

May - be some - one you love will just be fool - ing,

F **Cdim** **Gm7**

And when you're all a - lone with on - ly re - gret

C7 **F**

You'll know Lit - tle Co - quette, I loved you.

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Corrine Corrina

Lyrics and music J.M. Williams and Bo Chatman 1932.

| | | | |
|-----------|---|-----------|------------|
| Bb | ∕ | ∕ | Bb7 |
| Eb | ∕ | Bb | ∕ |
| F7 | ∕ | Bb | ∕ |

Cor - rine Cor - ri - na, where you been so long? Cor-rine Cor-

-ri - na, where you been so long? Ain't been no

lov - in' since you been gone.

2. I love Corrina, tell the world I do,
I love Corrina, tell the world I do,
I pray ev'ry night, she seems to love me too.

3. I met Corrina, way across the sea,
I met Corrina, way across the sea,
If you see Corrina, send her home to me.

4. Corrine Corrina, why don't you come on home,
Corrine Corrina, why don't you come on home,
I'm mighty tired, being all alone.

5. Corrine Corrina, you talked in your sleep,
Corrine Corrina, you talked in your sleep,
You said "Kiss me, Rufus" but my name is Pete.

6. Corrine Corrina, tallest girl in town,
Corrine Corrina, tallest girl in town,
No misbehavin, or I'll mow you down.

7. Corrine Corrina, don't you get my goat,
Corrine Corrina, don't you get my goat,
'Cause I got a razor and you got a throat.

8. Corrine Corrina, tell me honestly,
Corrine Corrina, tell me honestly,
What are you gettin' you can't get from me.

9. Corrine Corrina, if you'd just be true,
Corrine Corrina, if you'd just be true,
I'd even go out and find a job for you.

10. Corrine Corrina, we'll get tied for life,
Corrine Corrina, we'll get tied for life,
I'll marry you, but first I'll ask my wife.

CRADLE SONG

Words translated from Karl Simrock by Arthur Westbrook, music by Johannes Brahms.

| | | | | | | | |
|----|---|---|---|----|---|----|----|
| F | % | % | % | % | % | C7 | % |
| C7 | % | % | % | % | % | F | F7 |
| Bb | % | F | % | C7 | % | F | F7 |
| Bb | % | F | % | C7 | % | F | % |

Lul - la - by and good night, with thy
Lul - la - by and good night, thy

ros - es be - stride, With
moth - er's de - light. Bright

lil - ies be - decked, 'neath
ang - els a - round, my

ba - by's sweet bed. May thou
dar - ling, shall guard. They will

sleep, may thou rest, may thy
guide thee from harm, thou art

slum - ber in be my blest. May thou
safe in my arms. They will

sleep, may thou rest, may thy
guide you from harm, thou art

slum - ber in be my blest.
safe in my arms.

CRAZY

Words and music by Willie Nelson in 1961.

| | | | | | | | |
|----|----|----|---|----------|----------|------------|-----|
| Eb | C7 | Fm | % | Bb7 | % | Eb | Bb7 |
| Eb | C7 | Fm | % | Bb7 | % | Eb | Eb7 |
| Ab | % | Eb | % | F7 | % | Bb7 | % |
| Eb | C7 | Fm | % | Ab Gm | Fm Cm | Fm7 Bb7 | Eb |

Cra - zy, cra - zy for feel - ing so lone - ly I'm
 cra - zy, cra - zy for feel - ing so blue
 I knew you'd love me as long as you wan - ted And then
 some - day, you'd leave me for some - bod - y new
 Wor - ry, why do I let my - self wor - ry
 Won - drin' what in the world did I do
 Cra - zy for think - ing that my love could hold you I'm
 cra - zy for try - in', cra - zy for cry - in' and I'm cra - zy for lov - in' you

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CREOLE

Music by Yusef Salim and played by Monga Santamaria in 1963.

| | | | |
|----|-----|----|-----|
| Bb | ∕. | ∕. | Bb7 |
| Eb | ∕. | Bb | ∕. |
| C7 | Eb7 | Bb | ∕. |

Musical notation for the song "Creole" in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). It contains a melodic line with eighth notes and quarter notes, with a "C" chord symbol above the first measure and a "C7" chord symbol above the last measure. The second staff continues the melodic line with "F" and "C" chord symbols. The third staff shows a different melodic line with "D7", "F7", and "C" chord symbols.

CREOLE BELLES

Music by J. Bodewalt Lampe in 1901.

| | | | |
|------|----|-----------|----------|
| : F | % | % | % |
| C7 | % | F Fdim | G7 C7 |
| F | % | % | D7 |
| G7 | C7 | F | % : |
| : Bb | % | F | % |
| C7 | % | F | F7 |
| Bb | % | F | % |
| C7 | % | F | % : |
| : Bb | C7 | F7 | Bb |
| % | F7 | % | Bb |
| % | C7 | F7 | D7 |
| G7 | Cm | F7 | Bb : |
| F | % | F7 | Bb |
| : Eb | % | Bb | % |
| F7 | % | Bb | Bb7 |
| Eb | % | Bb | % |
| F7 | % | Bb | % : |

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CREOLE BELLES

Music by J. Bodewalt Lampe in 1901.

The musical score for "Creole Belles" is written in G major and 2/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is primarily eighth-note based. Chord symbols are placed above the staff: G, D7, G, Gdim, A7, D7. The second staff continues the melody with chords G, E7, A7, D7, G, and includes a first and second ending. The third staff has chords C, G, D7, G, G7. The fourth staff has chords C, G, D7, G, G7, G7, and includes a first and second ending. The fifth staff has chords C, D7, G7, C, G7, C. The sixth staff has chords C, D7, G7, E7, A7, Dm, G7, and includes a first and second ending. The seventh staff has chords G, G7, C, F, C. The eighth staff has chords G7, C, C7, F, C. The ninth staff has chords G7, C, and includes a first and second ending.

CREOLE BO BO

As played by Kid Ory.

| | | | |
|--------|--------|-------|--------|
| G | C / G | % | D7 / G |
| G | C / G | % | D7 / G |
| G / D7 | % | % | % |
| G | C / G | % | D7 / G |
| C / G | D7 / G | C / G | D7 / G |

Musical notation for the song "Creole Bo Bo" in G major, 4/4 time. The notation consists of five staves of music. The first four staves show a melodic line with notes and rests, and the fifth staff shows a bass line. Chord symbols are placed above the notes: A, D, A, D, A, E7, A, A, E7, A, E7, A, E7, D, A, E7, A, D, A, E7, A.

CREOLE JAZZ

Music by Claude Luter.

| | | | | | | | |
|-----|----|----|------|----|----|----|-----|
| : F | % | C7 | % | % | % | F | % |
| F7 | % | Bb | Fdim | F | C7 | F | % : |
| F | C7 | % | F | % | C7 | % | F |
| F | C7 | % | F | D7 | Gm | C7 | F |

G D7
 G
 G7 C Gdim
 G D7 1. G 2. G
 G D7 G
 D7 G
 D7 G
 E7 Am D7 G

©-jazz 110908

CREOLE JUMP

Music by Chris Barber.

| | | | |
|------|----|----|------|
| : Bb | /. | /. | F7 |
| /. | /. | /. | Bb : |
| : F7 | /. | Bb | /. |
| F7 | /. | Bb | /. |

The musical notation consists of four staves in 4/4 time. The first staff begins with a treble clef and a key signature of two flats (Bb). It features a series of eighth and quarter notes, with a 'c' (crescendo) marking above the first measure and a 'G7' chord marking above the eighth measure. The second staff continues the melody with similar rhythmic patterns, ending with a 'c' marking above the final measure. The third staff starts with a double bar line and a repeat sign, followed by dotted eighth notes and quarter notes, with 'G7' and 'c' markings above. The fourth staff continues this pattern, also ending with a 'c' marking above the final measure.

©-jam 150730

CREOLE SONG

by Kid Ory.

| | | | | | | | |
|-------------|------------|----------|-----------|----------|------------|----------|-------------|
| : Eb | Bb7 | % | Eb | % | Bb7 | % | Eb : |
| : Eb | Bb7 | % | Eb | % | Bb7 | % | Eb : |

The musical notation consists of four staves of music in 4/4 time, written in the key of E-flat major (one flat). The first staff begins with a repeat sign and a 4/4 time signature. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chord symbols F, C7, and F are placed above the first, second, and third measures respectively. The second staff continues the melody: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chord symbols C7 and F are placed above the second and fourth measures. The third staff continues: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chord symbols C7 and F are placed above the second and fourth measures. The fourth staff continues: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chord symbols C7 and F are placed above the second and fourth measures. Each staff ends with a double bar line and repeat dots.

CRYING IN THE CHAPEL

Words and music by Artie Glenn.

| | | | | | | | |
|--------|--------|---------|----|----|----|---|----|
| F | % | C | % | Dm | G7 | C | % |
| F | % | C | % | Dm | G7 | C | C7 |
| F / Fm | C / D7 | Am / D7 | G7 | F | % | C | % |
| Dm | G7 | C | % | | | | |



You saw me cry-ing in the chap-el, — the tears I shed were tears of joy;



— I know the mean-ing of con-tent-ment, — now I am hap-py with the Lord.



— Just a plain and sim-ple chapel, — where hum-ble peo-ple go to pray;



I pray the Lord that I'll grow strong-er, — as I live from day to day.



I've searched and I've searched, but I could - n't find no



way on earth to gain peace of mind. Now I'm hap-py in the chap-el, —



— where peo-ple are of one ac-cord; — We _gather in the chap-el,



— just to sing and praise the Lord. —

©-jam 110921

CRYING MY HEART OUT FOR YOU

Words and music by Claude Hopkins and J.C. Johnson in 1936.

| | | | | | | | |
|----|----|----|-----|-----------------------|----------|----------|----------|
| Bb | D7 | Gm | Bb7 | Eb Eb ^m | Bb G7 | C7 | F7 |
| Bb | D7 | Gm | Bb7 | Eb Eb ^m | Bb G7 | C7 F7 | Bb |
| D7 | % | Gm | % | C7 | % | F F+5 | Dm F7 |
| Bb | D7 | Gm | Bb7 | Eb Eb ^m | Bb G7 | C7 F7 | Bb |

C E7 Am C7

All my dreams are o-ver; now I'm wide a-wake With a lone-some feel-ing and a cons-tant ache

F Fm C A7 D7 G7

Liv-in' with my mem'-ries just for old time's sake Cry-ing my heart out for you

C E7 Am C7

Hope you'll be more tend-er in your next a-ffair Trust you'll think of me, dear, when you've time to spare

F Fm C A7 D7 G7 C

Pray-ing you'll be happ-y is my on-ly prayer Cry-ing my heart out for you

E7 Am

Your heart may ache you, friends may for-sake you Sometimes it happ-ens that way

D7 G G+5 Em G7

But I'm still for you, al-ways a-dore you I love you, I love you what more can I say?

C E7 Am C7

I was just a schol-ar, made for you to teach Searching for a true love, one I could-n't reach

F Fm C A7 D7 G7 C

Now I'm just a pebb-le on a lone-ly beach Cry-ing my heart out for you.

©-jam 131004

Cryin' time

WORDS AND MUSIC BY BUCK OWENS.

| | | | | | | | |
|----------|-----------|-----------|-------------|----------|-----------|----------|---|
| F | ∕ | C7 | ∕ | ∕ | ∕ | F | ∕ |
| ∕ | F7 | Bb | Fdim | F | C7 | F | ∕ |

OH, ITS CRY-IN' TIME A-GAIN YOU'RE GON-NA LEAVE ME I CAN
 SEE THAT FAR A-WAY LOOK IN YOUR EYES I CAN
 TELL BY THE WAY YOU HOLD ME DAR-LIN' THAT IT
 WON'T BE LONG BE-FORE ITS CRY-IN' TIME

NOW, THEY SAY THAT ABSENCE MAKES THE HEART GROW FONDER
 AND THAT TEARS ARE ONLY RAIN TO MAKE LOVE GROW
 WELL, MY LOVE FOR YOU COULD NEVER GROW NO STRONGER
 IF I LIVED TO BE A HUNDRED YEARS OLD.

SO, IT'S CRYIN' TIME AGAIN, YOU'RE GONNA LEAVE ME
 I CAN SEE THAT FAR AWAY LOOK IN YOUR EYES
 I CAN TELL BY THE WAY YOU HOLD ME DARLIN'
 THAT IT WON'T BE LONG BEFORE IT'S CRYIN' TIME.

NOW YOU SAY YOU'VE FOUND SOMEONE THAT YOU LOVE BETTER
 THAT'S THE WAY IT'S HAPPENED EVERY TIME BEFORE
 AND AS SURE AS THE SUN COMES UP TOMORROW
 CRYIN' TIME WILL START WHEN YOU WALK OUT THE DOOR.

OH, IT'S CRYIN' TIME AGAIN, YOU'RE GONNA LEAVE ME
 I CAN SEE THAT FAR AWAY LOOK IN YOUR EYES
 I CAN TELL BY THE WAY YOU HOLD ME DARLIN'
 THAT IT WON'T BE LONG BEFORE IT'S CRYIN' TIME...

©-jan 2004

CUBAN LOVE SONG

Words and music by Herbert Stothart, Jimmy McHugh and Dorothy Fields in 1931.

| | | | | | | | |
|----|----|-----|----|----|-----|---------|-------|
| Eb | D7 | Bbm | C7 | Fm | Bb7 | Eb | Bb7 |
| Eb | D7 | Bbm | C7 | Fm | Bb7 | Eb | Eb/D7 |
| Gm | % | D7 | % | Cm | D7 | Gm/Cdim | Bb7 |
| Eb | D7 | Bbm | C7 | Fm | Bb7 | Eb | % |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). The lyrics and corresponding guitar chords are as follows:

I love you — that's what my heart is say - ing — While ev - 'ry breeze is
 play - ing our Cu - ban love song — I
 love you — for all the joy you brought me — The love - ly night you
 taught me our Cu - ban love song —
 One mel - o - dy will al - ways thrill my heart
 One kiss will cheer me when we're far a - part I
 love you — with such a ten - der pas - sion — and on - ly you could
 fash - ion our Cu - ban love song. —

©-jam 101024

CUBAN PETE

Words and music by José Norman in 1946.

| | | | | | | | |
|-----|---|---|---|----|---|----|----|
| Bb | % | % | % | F7 | % | Bb | F7 |
| Bb | % | % | % | F7 | % | Bb | % |
| Bb7 | % | % | % | Eb | % | % | % |
| C7 | % | % | % | F7 | % | % | % |
| Bb | % | % | % | F7 | % | Bb | % |

They call me Cuban Pete, I'm the king of the rumba beat When I play the ma-
 ra - cas I go chick - chick - y boom, chick - chick - y boom. Yes, I'm
 Cu - ban Pete, I'm the craze of my na - tive street When I start to dance
 ev - 'ry - thing goes chick - chick - y boom, chick - chick - y boom The se - no -
 ri - tas they sing and now they swing with this rhum - ber - o, It's ver - y
 nice, so full of spice, And when they're
 dancing they bring a hap - py ring the ma - ra - que - ro, Sing - ing a
 song, all the day long. So if you
 like the beat, take a less - on from Cu - ban Pete And I'll teach you to
 chick - chick - y boom, chick - chick - y boom, chick - chick - y boom.

©-jam 120518

CURSE OF AN ACHING HEART

Music by Al Piantadosi, lyrics by Henry Fink 1913.

| | | | | | | | |
|----|------|----|-----|----|-----|----|---|
| Bb | A7 | Bb | Bb7 | Eb | Ebm | Bb | ∴ |
| F7 | ∴ | Bb | G7 | C7 | ∴ | F7 | ∴ |
| Bb | A7 | Bb | Bb7 | Eb | ∴ | D7 | ∴ |
| Eb | Gdim | Bb | G7 | C7 | F7 | Bb | ∴ |

C B7 C C7

You made me what I am today, I
 hope you're satisfied. You
 dragged and dragged me down until My
 soul within me died. You've
 shattered each and every dream, You
 fooled me from the start. And
 though you're not true, May God bless you, That's the
 curse of an aching heart.

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CUSHION FOOT STOMP

Music by Clarence Williams in 1927.

| | | | |
|-------|-----|-----|------|
| Bb7 | ∕. | Eb | ∕. |
| Bbdim | ∕. | Bb7 | ∕. |
| : Eb | ∕. | ∕. | Eb7 |
| Ab | ∕. | Eb | ∕. |
| Bb7 | ∕. | Eb | ∕. : |
| : Eb | ∕. | ∕. | ∕. |
| ∕. | ∕. | Eb7 | ∕. |
| Ab | ∕. | ∕. | Abm |
| Eb | ∕. | C7 | ∕. |
| F7 | ∕. | Abm | Bb7 |
| Eb | Bb7 | Eb | ∕. : |
| : C7 | ∕. | F7 | ∕. |
| Bb7 | ∕. | Eb | Eb7 |
| C7 | ∕. | F7 | ∕. |
| Bb7 | ∕. | Eb | ∕. : |

CUSHION FOOT STOMP

Music by Clarence Williams in 1927.

The musical score for "Cushion Foot Stomp" is written in 4/4 time and consists of ten staves. The key signature has one flat (Bb). The score includes various chords and rhythmic patterns, including triplets. The chords are: C7, F, Cdim, C7, F, F7, Bb, F, C7, F, F, F7, Bb, Bbm, F, D7, G7, Bbm, C7, F, C7, F, D7, G7, C7, F, F, D7, G7, C7, F.

©-jam 100608

DANCIN' WITH THE ONE YOU LOVE

Words and music by R. Smith and B. Carmichael.

| | | | | | | | |
|----|---|----|----|----|---|---|----|
| C | % | % | C7 | F7 | % | C | % |
| G7 | % | C | C7 | F | % | C | % |
| D7 | % | G7 | % | C | % | % | C7 |
| F7 | % | C | % | G7 | % | C | % |

D **D7**

It's so sweet, danc-in' with the one you love

G7 **D**

sweet, danc - in' with the one you love

A7 **D** **D7**

Darl - in' tell me I'm the one you'r dream-ing of

G **D**

as we dance to -geth - er Be - neath a mill - ion stars I

E7 **A7**

feel like I'm in heav - en With an ang - el in my arms It's so

D **D7**

sweet, danc - in' with the one you love

G7 **D**

sweet, danc - in' with the one you love

A7 **D**

Darl - in' tell me I'm the one you'r dream-ing of

DANNY BOY

Words and music by Fred E. Weatherly 1913.

| | | | | | | | |
|----|----|----|----|----|-------|----|---|
| F | F7 | Bb | % | F | G7 | C7 | % |
| F | F7 | Bb | % | F | G7/C7 | F | % |
| % | Bb | F | % | Dm | G7 | C7 | % |
| F7 | Bb | F | Dm | F | G7/C7 | F | % |

The musical score for 'Danny Boy' is written in G major and 4/4 time. It consists of nine staves of music. The chords are indicated above the notes as follows:

- Staff 1: G, G7, C, C
- Staff 2: G, A7, D7, D7
- Staff 3: G, G7, C, C
- Staff 4: G, A7, D7, G, G
- Staff 5: G, C, G, G
- Staff 6: Em, A7, D7, D7
- Staff 7: G7, C, G, Em
- Staff 8: G, A7, D7, G, G

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DANS LES RUES D'ANTIBES

Words and music by Sidney Bechet in 1952.

| | | | | |
|---------|-----|-----|-----------------|-----|
| 1-2-3-4 | F | % | C7 | % |
| 1-2-3-4 | F | C7 | F | % |
| | % | C7 | F | D7 |
| | Gm | C7 | F / A7 | Dm |
| | G7 | % | Gm7 | C7 |
| | F | C7 | F | % |
| | % | C7 | F | D7 |
| | Gm7 | C7 | F / A7 | Dm |
| | Bb | C7 | ¹ F | % |
| | Dm | % | Dm / A7 | Dm |
| | G7 | % | % | C |
| | % | % | C7 | % : |
| 2- | F | % | Bb | % |
| | % | % | ² Bb | % |
| | % | % | % | % |
| | % | % | D7 | % |
| | Gm | % | ¹ C7 | % |
| | F7 | % : | ² C7 | F7 |
| | Bb | % | | |

DANS LES RUES D'ANTIBES

Words and music by Sidney Bechet in 1952.

INTRO G D7 A G D7

G D7 G E7 Am

D7 G B7 Em A7 Am7 D7

G G D7 G D7 G E7

Am7 D7 G B7 Em C D7 1. G

Em Em B7 Em A7

D 3 D7

2. G C

B C

E7 Am 3

1. D7 G7 3 2. D7 G7 C

DARDANELLA

Music by Felix Bernard and Johnny S. Black, lyrics by Fred Fisher in 1919.

| | | | | | | | |
|----|----|----|------|----|----|----|----|
| Bb | % | % | % | F7 | % | Bb | % |
| % | % | % | % | F7 | % | Bb | % |
| Gb | Db | Gb | % | F | C7 | F | F7 |
| Bb | % | F7 | Bb | % | % | F7 | Bb |
| Eb | % | Bb | G7 | C7 | % | F7 | % |
| Bb | % | F7 | Bb | Eb | % | D7 | % |
| G7 | % | C7 | Gdim | Bb | % | F7 | Bb |

The musical score for "Dardanella" is written in 4/4 time and consists of 12 staves. The melody is primarily in the treble clef, with some bass clef staves for accompaniment. The key signature is B-flat major (two flats). The score includes various musical notations such as slurs, ties, and dynamic markings. Chord symbols are placed above the notes to indicate the harmonic structure. The piece begins with a C major chord and ends with a C major chord.

DARK EYES

Traditional.

| | | | | | | | |
|----|---|----|---|----|---|----|---|
| D7 | % | Gm | % | D7 | % | Gm | % |
| Cm | % | Gm | % | D7 | % | Gm | % |
| D7 | % | Gm | % | D7 | % | Gm | % |
| Cm | % | Gm | % | D7 | % | Gm | % |

The musical score is written in 4/4 time and consists of eight staves. The first staff shows the guitar chord chart with chords D7, Gm, and Cm. The subsequent staves show the vocal melody with lyrics and guitar accompaniment. The lyrics are: "Where the Vol-ga flows, A sweet Rus-sian rose set my soul a - flame, Son - ia was her name. Her dark flash-ing eyes, seemed to hyp - no - tize, My heart missed a beat when we two would meet. Once neath Rus - sian skies, We found Par - a - dise, Then I sailed a - way, Leav - ing her to stay. Now a vis - ion fair, Calls me to her there, And I re - a - lize the lure of her dark eyes." The score includes guitar chords E7, Am, Dm, and Cm. The copyright notice is ©-jam 100719.

Where the Vol-ga flows, A sweet Rus-sian rose set my
soul a - flame, Son - ia was her name. Her dark
flash-ing eyes, seemed to hyp - no - tize, My heart
missed a beat when we two would meet. Once neath
Rus - sian skies, We found Par - a - dise, Then I
sailed a - way, Leav - ing her to stay. Now a
vis - ion fair, Calls me to her there, And I
re - a - lize the lure of her dark eyes. — ©-jam 100719

DARKNESS ON THE DELTA

Words by Marty Symes and Al J. Neiburg, music by Jerry Livingston in 1932.

| | | | | | | | |
|-----|----|----|---|----|-----|----------|----------|
| Eb | G7 | C7 | % | F7 | Bb7 | Eb / Db7 | Eb / Bb7 |
| Eb | G7 | C7 | % | F7 | Bb7 | Eb / Db7 | Eb |
| Eb7 | % | Ab | % | F7 | % | % | Bb7 |
| Eb | G7 | C7 | % | F7 | Bb7 | Eb / Db7 | Eb |

When it's darkness on the del-ta, that's the time my heart is light. When it's

darkness on the del-ta, let me lin-ger in the shel-ter of the night. Fields of

cot-ton all a-round me, voic-es sing-ing soft and low, Lord, I'm

luc-k-y that you found me where the mud-dy Mis-sis-sip-pi wa-ters flow.

Loung-ing on the lev-ee, list-ten' to the night-ir-gales way up a-bove.

Laughter on the lev-ee, no one's heart is heav-y, All God's chil-dren got someone to love. When it's

dark-ness on the del-ta, on-ly heav-en is in sight. When it's

dark-ness on the del-ta, let me lin-ger in the shel-ter of the night.

DARLING NELLIE GRAY

Words and music by B.R. Hanby in 1856.

| | | | | | | | |
|-----|-----|----|------|----|-----|-----|-----|
| Eb | Eb7 | Ab | Cdim | Eb | % | Bb7 | % |
| Eb | Eb7 | Ab | Cdim | Eb | Bb7 | Eb | % |
| Bb7 | % | Eb | % | % | % | F7 | Bb7 |
| Eb | Eb7 | Ab | Cdim | Eb | Bb7 | Eb | % |

There's a low green— val-ley by the old Ken-tuck-y shore, where we've
 whiled man - y hap - py hours a - way, a
 sit - ting and a - sing - ing by the lit - tle cot - tage door, where—
 lived my dar - ling Nel - lie Gray. Oh my
 poor Nel - lie Gray, they have tak - en you a - way, and I'll
 nev - er see my dar - ling an - y more, I'm a -
 sit - ting by the riv - er and I'm weep - ing all the day, for you've
 gone from the old Ken - tuck - y shore.

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DÄR NÄCKROSEN BLOMMAR

Where the water-lilies bloom. Words by Sven-Olof Sandberg, music by Sven du Reltz in 1928.

| | | | | | | | |
|------|-----|----|----|----|-----|----|-----|
| Bb | % | % | % | % | % | F7 | % |
| F7 | % | % | % | % | % | Bb | F7 |
| Bb | % | % | % | % | Bb7 | Eb | % |
| Eb | Ebm | Bb | G7 | F7 | % | Bb | % |
| : Bb | % | % | % | % | % | F7 | % |
| F7 | % | % | % | % | % | Bb | F7 |
| Bb | % | % | % | % | Bb7 | Eb | % |
| Eb | Ebm | Bb | G7 | F7 | % | Bb | % : |

C G7

Långt bort där björk-sko-gen dröm-mer, — fam-nad av mån-ljus och sol —

C G7

skogstjär-nen fjär-ran sig göm-mer, blå, som en vår-blyg vi - ol

C F

Ständigt jag dit vil-le i - la, — all-tid jag där vil-le bo —

Fm C A7 G7 G7 C

och vid din strand fl-nä vi - la, smekt av den ljuv-ll-ga ro —

C G7

Vid ditt tys - ta vat - ten vill jag för e-vigt bli kvar —

G7 C G7

och i som-mar - nat - ten dröm-ma om det, som var —

C C7 F

Där i nat - tens tim - mar trå-da små äl-vor sin dans; —

Fm C A7 G7 C

Stil-la bland björk-ar-na glim - mar ju - ni - må - nens glans.

DEAR OLD SOUTHLAND

Words by Henry Creamer, music by Turner Layton in 1921.

| | | | | | | | |
|-----|----|----|------|-----|-------|-------|-----|
| : F | F7 | Bb | % | F | Bb | D7/G7 | C7 |
| F | F7 | Bb | Fdim | F | C7 | F/Bb | F : |
| :Fm | % | % | % | Bbm | % | Fm | % |
| Fm | % | Db | Fdim | Fm | Fm/C7 | Fm | % : |

Dear old South-land I
 Dear old South-land for
 hear you call - ing me. And I
 you my heart is yearn - ing And I
 long long how I long see to roam back
 long just to see once more The
 to my old Ken - tuck - y home.
 land I love the Swan - ee shore.
 I want to stray to the town I was born, my home town, my lit - tle home town.
 I want to be where the le - vee is near, the wa - ter, I love the wa - ter.
 I want to play in the cot - ton and corn, to feel it, I used to steal it.
 I want to see Mam - my Jin - ny so dear, I love her, Be - cause I ough - ta
 I want to hear dear old moth - er each more.
 I want to hear pick - a - nin - nies in tune.
 Say - ing go - long, go - long, go - long, go - long to school!
 Sing - ing go - long, go - long, go - long, go - long, yo' mule!

DEEP PURPLE

Words by Michell Paris, music by Peter de Rose in 1939.

| | | | | | | | |
|----|------|----|----|----|----|----|----|
| F | Cdim | Gm | C7 | F | Cm | D7 | % |
| Gm | Bbm | F | D7 | Gm | C7 | F | C7 |
| F | Cdim | Gm | C7 | F | Cm | D7 | % |
| Gm | Bbm | F | D7 | Gm | C7 | F | % |

When the deep pur-ple falls o-ver sleep-y garden walls, and the
stars be-gin to flick-er in the sky, Thru the
mist of a mem-o-ry you wan-der back to me,
breath-ing my name with a sigh. In the
still of the night once a-gain I hold you tight, Tho' you're
gone, your love lives on when moon-light beams, And as
long as my heart will beat, lov-er, we'll al-ways meet
here in my deep pur-ple dreams.

DELIA'S GONE

Traditional.

| | | | |
|---------|---------|----|----|
| F | Bb | F | F7 |
| Bb / D7 | Gm | G7 | C7 |
| F / D7 | G7 / C7 | F | ∕. |



To - ny shot his De - li - a, 'twas on a Christ - mas night.



First time he shot her she bowed her head and died. De - li - a's



gone, one more round, De - li - a's gone. _____

2. Called for the doctor,
The doctor come too late.
Sent for the minister
To lay out Delia straight.
Delia's gone, one more round,
Delia's gone.

3. Delia, oh Delia,
Where you been so long?
Everybody's talkin' about

Poor Delia's dead and gone.
Delia's gone, one more round,
Delia's gone.

4. Reason that he shot her
She cursed him an awful curse
If he hadn't shot her
She would have cursed him worse.
Delia's gone, one more round,
Delia's gone.

DELICADO

Words by Jack Lawrence and music by Waldyr Azaweda in 1951.

| | | | |
|-----------------|----|----|-----|
| : F | ٪ | ٪ | ٪ |
| G | ٪ | D7 | ٪ |
| D7 | ٪ | G | ٪ |
| B7 | ٪ | Em | ٪ |
| Eb | ٪ | Cm | ٪ |
| ¹ D7 | ٪ | ٪ | ٪ : |
| ² D7 | ٪ | G | ٪ |
| Gm / D7 | ٪ | Gm | G7 |
| Cm / G7 | ٪ | Cm | ٪ |
| D7 | ٪ | Gm | Gm |
| G7 | ٪ | Cm | ٪ |
| D7 | ٪ | Gm | ٪ |
| A7 | ٪ | D7 | ٪ |
| Gm / D7 | ٪ | Gm | G7 |
| Cm / G7 | ٪ | Cm | ٪ |
| D | ٪ | Gm | ٪ |
| A7 | D7 | Gm | ٪ |

DELICADO

Words by Jack Lawrence and music by Waldyr Azaweda in 1951.

The musical score for 'Delicado' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score consists of 14 staves of music. The first staff begins with a G chord. The second staff has A and E7 chords. The third staff has an A chord. The fourth staff has C#7 and F#m chords. The fifth staff has F and Dm chords. The sixth staff has an E7 chord and a first ending bracket. The seventh staff has an E7 chord and an A chord. The eighth staff has a sequence of chords: Am, E7, Am, E7, Am, A7, Dm, A7, Dm, A7, Dm. The ninth staff has E7, Am, A7, and Dm chords. The tenth staff has E7, Am, B7, and E7 chords. The eleventh staff has Am, E7, Am, E7, Am, A7, Dm, A7, Dm, A7, Dm. The twelfth staff has E, Am, B7, E7, and Am chords. The score concludes with a double bar line.

DELTA MOOD

Music by Sidney Bechet and Mezz Mezzrow in 1947.

| | | | | | | | |
|----|-----|----|--------|---|----------|---|----|
| F | Bbm | F | Bbm | F | C7 / Bb7 | F | C7 |
| F | Bbm | F | Bbm | F | C7 / Bb7 | F | % |
| Bb | F | Bb | F / C7 | F | C7 / Bb7 | F | % |

The musical score for "Delta Mood" is written in G major (one sharp) and 4/4 time. It consists of six staves of music. The chords and melodic lines are as follows:

- Staff 1:** Chords: G, Cm, G, Cm. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Staff 2:** Chords: G, D7, C7, G, D7. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Staff 3:** Chords: G, Cm, G, Cm. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Staff 4:** Chords: G, D7, C7, G. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Staff 5:** Chords: C, G, C, G, D7. Melody: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Staff 6:** Chords: G, D7, C7, G. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

DEN FÖRSTA GÅNG JAG SÅG DIG

Words and music by Birger Sjöberg 1930.

| | | | | | | | |
|----|----|----|---|----|----|----|----|
| F | F7 | Bb | F | G7 | % | C7 | % |
| F | F7 | Bb | F | C | G7 | C | % |
| C7 | F | Bb | F | C7 | Dm | G7 | C7 |
| F | F7 | Bb | F | Bb | F | C7 | F |

Den förs-ta gång jag såg dig, det var en som-mar-dag på
 för-mid-dan, då so-len lys-te klar, och
 äng-ens al-la blom-mor av mång-a hund-ra slag, de
 sto-do bu-gan-de i par vid par. Och
 vin-den drog så sak-te-lig, och ne-re in-vid stran-den, där
 smög en böl-ja kär-leks-full till snäc-kan u-ti san-den. Den
 förs-ta gång jag såg dig, det var en som-mar-dag, den
 förs-ta gång jag tog dig u-ti han-den.

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DID I REMEMBER

Music by Walter Donaldson and words by Harold Adamson in 1936.

| | | | | | | | |
|----|----|-----|-----|-----|-----|----------------|-----|
| Eb | D7 | Fm7 | Bb7 | Fm7 | Bb7 | Eb | Bb7 |
| Eb | D7 | Fm7 | Bb7 | Fm7 | Bb7 | Eb7 | % |
| Fm | % | Cm | % | D7 | % | G D | Bb7 |
| Eb | D7 | Fm7 | Bb7 | Fm7 | Bb7 | Eb | % |

Did I re - mem - ber to tell you I a - dore you, And
 I am liv - ing for you a - lone?
 Did I re - mem - ber to say "I'm lost with - out you", And
 just how mad a - bout you I've grown?
 You were in my arms and that was all I know We were a -
 lone, we two, What did I say to you?
 Did I re - mem - ber to tell you I a - dore you, And
 pray for - ev - er - more you are mine?

DIGA DIGA DOO

Music by Jimmy McHugh, words by Dorothy Fields 1928.

| | | | | | | | |
|----|---|---|---|-------|----|-------|----|
| Dm | % | % | % | Dm/A7 | Dm | Dm/A7 | Dm |
| % | % | % | % | Dm/A7 | Dm | Dm/A7 | Dm |
| C7 | % | F | % | D7 | % | Gm7 | A7 |
| Dm | % | % | % | Dm/A7 | Dm | Dm/A7 | Dm |

Em

Zu - lu man is feel - in' blue Hear his heart beat a lit - tle tat - too

Em B7 Em Em B7 Em

di - ga di - ga doo di - ga doo doo di - ga di - ga doo di - ga doo

Em

You love me and I love you And when you love it is nat - u - ral to

Em B7 Em Em B7 Em

di - ga di - ga doo di - ga doo doo di - ga di - ga doo di - ga doo

D7 G

I'm so ver - y di - ga di - ga doo by na - ture

E7 Am7 B7

If you don't say di - ga di - ga to your mate, you're gon - na lose a pa - pa So

Em

let those fun - ny peo - ple smile How can there be a Vir - gin Isle with

Em B7 Em Em B7 Em

di - ga di - ga doo di - ga doo doo di - ga di - ga doo di - ga doo

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DINAH

Words and music by Harry Akst, Sam M. Lewis and Joe Young in 1925.

| | | | | | | | |
|----|-----|----|-------|----|----|----|----|
| F | % | % | % | C7 | % | F | C7 |
| F | % | % | % | C7 | % | F | % |
| Dm | F+5 | Dm | G7/C7 | Dm | G7 | C7 | % |
| F | % | % | % | C7 | % | F | % |

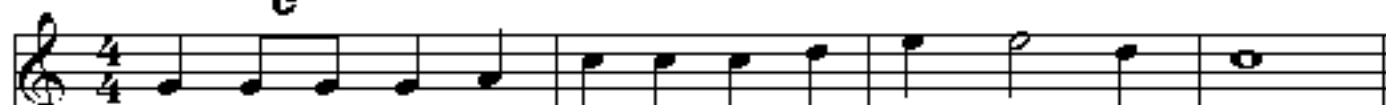
Din-ah is there any one finer in the state of Car-olina,
 If there is and you know her, show 'er to me.
 Din-ah with her Dix-ie eyes blaz-in' how I love to sit and
 gaze in to the eyes of Din-ah Lee.
 Ev-'ry night, why do I, shake with fright because my
 Din-ah might change her mind about me.
 Din-ah if she wandered to China, I would hop an ocean
 liner, Just to be with Din-ah Lee.

Do Lord

Lyrics and music V.O. FOSSETT.

| | | | | | | | |
|-----------|---|-----------|------------|-----------|-----------|-----------|-----------|
| Bb | ∕ | ∕ | ∕ | Eb | ∕ | ∕ | Bb |
| ∕ | ∕ | D7 | Gm | Bb | F7 | Bb | ∕ |
| Bb | ∕ | ∕ | Bb7 | Eb | ∕ | ∕ | Bb |
| ∕ | ∕ | D7 | Gm | Bb | F7 | Bb | ∕ |

C



I've got a home in glo-ry-land that out-shines the sun,
I took Je-sus as my Sa-voir; you take Him, too.

F

C



I've got a home in glo-ry-land that out-shines the sun,
I took Je-sus as my Sav-ior; you take Him, too.

C

E7

Am



I've got a home in glo-ry-land that out-shines the sun
I took Je-sus as my Sa-voir; you take Him, too.

C

G7

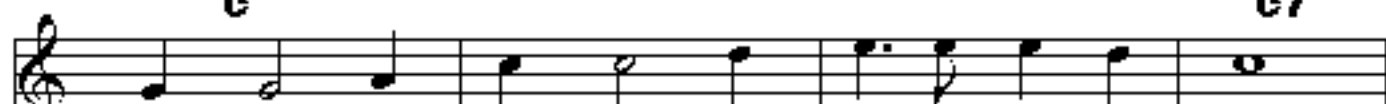
C



way be-yond the blue
while He's call-ing you.

C

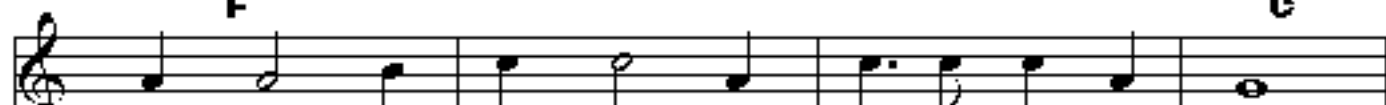
C7



Do Lord, O do Lord, O do re-mem-ber me,

F

C

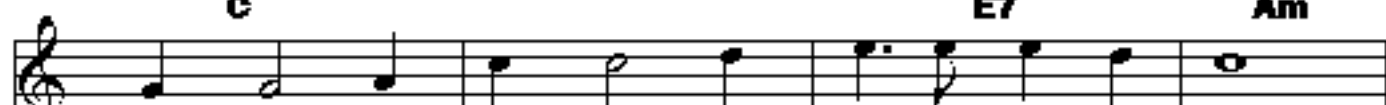


Do Lord, O do Lord, O do re-mem-ber me,

C

E7

Am

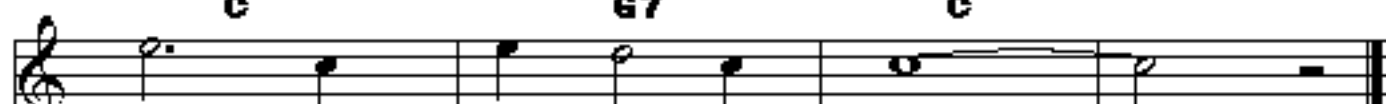


Do Lord, O do Lord, O do re-mem-ber me,

C

G7

C



way be-yond the blue.

DOCTOR JAZZ

Music and words by Joe "King" Oliver in 1927.

| | | | | | | | |
|----|-----|----|-----|-----|-----|-----|-----|
| Eb | Bb7 | Eb | % | % | Bb7 | Eb | Eb7 |
| Ab | % | Eb | C7 | F7 | % | Bb7 | % |
| Eb | Bb7 | Eb | Eb7 | Ab | % | G7 | % |
| C7 | % | F7 | % | Bb7 | % | Eb | % |

Hel - lo Cen - tral give me Doc - tor Jazz. _____

He's got what I need, I'll say he has. _____

When the world goes wrong, and I got the blues,

He's the man who makes me get out both my danc-ing shoes. The

more I get the more I want, it seems. _____ I

page old Doc - tor Jazz in all my dreams. _____

When I'm trou-ble bound and mixed, He's the guy that gets me fixed.

Hel - lo Cen - tral, give me Doc - tor Jazz. _____

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DOES JESUS CARE?

Traditional.

| | | | | | | | |
|----|-----|----|-----|----|----|----|-----|
| Bb | Bb7 | Eb | ∕ | Bb | F7 | Bb | F7 |
| Bb | Bb7 | Eb | ∕ | Bb | F7 | Bb | Bb7 |
| Eb | ∕ | Bb | Bb7 | Eb | ∕ | F | F7 |
| Bb | Bb7 | Eb | ∕ | Bb | F7 | Bb | ∕ |

The musical score is written in 4/4 time and consists of nine staves. The chords are indicated above the staves as follows:

- Staff 1: C, C7, F
- Staff 2: C, G7, C, G7
- Staff 3: C, C7, F
- Staff 4: C, G7, C, C7
- Staff 5: F, C, C7
- Staff 6: F, G, G7
- Staff 7: C, C7, F
- Staff 8: C, G7, C

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DONDE ESTAS CORAZON

Music by Luis Martinez Serrano in 1924.

| | | | |
|----|----|-----|----|
| Bb | ∕. | ∕. | F7 |
| F7 | ∕. | ∕. | Bb |
| Bb | ∕. | Bb7 | Eb |
| Eb | Bb | F7 | Bb |

DON'T BE THAT WAY

Music and words by Benny Goodman, Edgar Sampson and Mitchell Parish in 1938.

| | | | | | | | |
|----|------------|----|------------|----|------------|----|-----|
| Eb | Fm7 / Bb+5 | Eb | Fm7 / Bb+5 | Eb | Fm7 / Bb+5 | Eb | Bb7 |
| Eb | Fm7 / Bb+5 | Eb | Fm7 / Bb+5 | Eb | Fm7 / Bb+5 | Eb | % |
| D7 | % | G7 | % | C7 | % | F7 | Bb7 |
| Eb | Fm7 / Bb+5 | Eb | Fm7 / Bb+5 | Eb | Fm7 / Bb+5 | Eb | % |

Don't cry, Oh, hon-ey, please don't be that way, — Clouds in the
 sky should nev-er make you feel that way, — The
 rain will bring the vi-o-le's of bay, — Tears are in
 vein, So hon-ey, please don't be that way, — As
 long as we — see it thru, —
 You'll have me — I'll have you, — Sweet-
 -heart, To-mor-row is an-oth-er — day, — Don't break my
 heart, Oh, hon-ey, please don't be that way, —

DON'T FENCE ME IN

Words by Robert Fletcher and Cole Porter, music by Cole Porter in 1934.

| | | | | | | | |
|----|----|----|----|----|----|-------|----|
| F | % | % | C7 | % | % | % | F |
| F | F7 | Bb | % | F | D7 | G7/C7 | F |
| Bb | % | F | F7 | Bb | % | F | C7 |
| F | F7 | Bb | % | F | D7 | G7/C7 | F |

Oh, give me land, lots of land un-der star-ry skies a-bove, Don't fence me in — Let me
ride thru the wide o-pen coun-try that I love, Don't fence me in. Let me
be by my-self in the eve-ning breeze Lis-ten to the murmur of the cot-ton wood trees.
Send me off fo-ev-er but I ask you, please, don't fence me in. — Just turn me
loose, Let me strad-dle my old sad-dle un-der-neath the wes-tern skies. — On my cay-
-use, let me wan-der o-ver yon-der till I see the moun-tains rise. — I want to
ride to the ridge where the west com-menc-es Gaze at the moon till I lose my sen-ses
Can't look at hob-bles and I can't stand fen-ces, Don't fence me in. —

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DON'T GIVE UP THE SHIP

Words by Al Dubin and music by Harry Warren in 1935.

| | | | | | | | |
|----|-----|----|----|-----|----|----|----|
| Bb | % | % | % | % | % | F7 | % |
| Cm | % | % | % | F7 | % | Bb | F7 |
| Bb | % | % | % | Bb7 | % | Eb | % |
| Eb | Ebm | Bb | G7 | Cm | F7 | Bb | % |

C

Ship - mates, stand to - geth - er,

G7

don't give up the ship.

Dm

Fair or storm - y weath - er, we

G7 *C* *G7*

won't give up, we won't give up the ship.

C

Friends and pals for - ev - er,

C7 *F*

it's a long, long trip.

Fm *C* *A7*

If you have to take a lick-in, car-ry on and quit your kick-in',

Dm *G7* *C*

don't give up the ship!

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DON'T GIVE UP THE SHIP

Words by Al Dubin and music by Harry Warren in 1935.

| | | | | | | | |
|----|-----|---|----|----|----|----|----|
| F | % | % | % | % | % | C7 | % |
| Gm | % | % | % | C7 | % | F | C7 |
| F | % | % | % | F7 | % | Bb | % |
| Bb | Bbm | F | D7 | Gm | C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of nine staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Ship - mates, stand to - geth - er, don't give up the ship. Fair or storm - y weath - er, we won't give up, we won't give up the ship. Friends and pals for - ev - er, it's a long, long trip. If you have to take a lick-in, car-ry on and quit your kick-in', don't give up the ship!"

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DON'T LEAVE ME NOW

Words and music by Aaron Schroeder and Ben Weisman in 1957.

| | | | | | | | |
|----|----------|----|---|----|---|----|----|
| Bb | Bb / Bb7 | Eb | % | F7 | % | Bb | F7 |
| Bb | Bb / Bb7 | Eb | % | F7 | % | Bb | % |
| Eb | % | Bb | % | C7 | % | F7 | % |
| Bb | Bb / Bb7 | Eb | % | F7 | % | Bb | % |

Don't leave me now, — now that I need you. — How blue and
 lone-ly I'd be — if you should say we're through. Don't break my
 heart, — this heart that loves you. — There'd just be
 noth-in' for me — if you should leave — me now. — What good is
 dream-ing — if I must dream all a-lone by — my self? Without you,
 dar-lin', — my dreams would just gath-er dust like a book on a shelf. Come fill these
 arms, — that long to hold you. — Don't close your
 eyes to my plea. — Oh, don't you leave — me now!

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DON'T LET IT END

Music by Joe Marsala in 1945.

| | | | | | | | |
|----|-----|----|-----|----|---------|----|---------|
| Bb | Bb7 | Eb | Ebm | Bb | Cm / F7 | Bb | F7 |
| Bb | Bb7 | Eb | Ebm | Bb | Cm / F7 | Bb | Bb / A7 |
| Dm | A7 | Dm | A7 | F | C7 | F | F7 |
| Bb | Bb7 | Eb | Ebm | Bb | Cm / F7 | Bb | % |

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DON'T SWEETHEART ME

Music and lyrics CLIFF FRIEND and CHARLIE TOBIAS 1943

| | | | | | | | |
|----|---|----|----|----|---|----|----|
| F | % | G7 | % | C7 | % | F | C7 |
| F | % | G7 | % | C7 | % | F | F7 |
| Bb | % | F | Dm | G7 | % | C7 | % |
| F | % | G7 | % | C7 | % | F | % |

Don't sweet-heart me if you don't mean it Don't talk sweet words if they're not true Don't tear my heart like it was pa - per Be - cause my heart loves on - ly you You can't go round sweet - heart - ing oth - ers And then pre - tend that I'm yours ex - clu - sive - ly Love must be true, mean what you're say - ing Un - less you do, don't sweet - heart me

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DON'T WORRY 'BOUT ME

Words and music by Rube Bloom and Ted Koehler in 1939.

| | | | | | | | |
|-----|-----|-----|----|-----|-----|-----|----|
| Cm7 | F7 | Bb | % | Cm7 | F7 | Bb | % |
| Cm | Eb | Ebm | % | Gm | C7 | Cm7 | F7 |
| Cm7 | F7 | Bb | % | % | Bb7 | Eb | % |
| Eb | Ebm | Bb | G7 | Cm7 | F7 | Bb | % |

Don't wor - ry 'bout me, I'll get a - long, for -
 - get a - bout me, be hap - py my love. Let's say that
 our lit - tle show is ov - er and so the sto - ry ends, why not
 call it a day the sen - si - ble way, and still be friends. "Look
 out for your - self" should be the rule, give your
 heart and your love to whom - ev - er you love, don't be a fool. Darling,
 why should you cling to some fad - ing thing that used to be? If
 you can for - get, don't wor - ry 'bout me.

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DON'T YOU FEEL MY LEG

Words and music by Louisa "Blue Lou" Barker, Danny Barker and J. Mayo Williams in 1938.

| | | | | | | | |
|----|-----|---|----|-----|---|----|---|
| F | Bb7 | F | F7 | Bb7 | % | C7 | F |
| F | Bb7 | F | F7 | Bb7 | % | C7 | F |
| C7 | % | F | % | G7 | % | C7 | % |
| F | Bb7 | F | F7 | Bb7 | % | C7 | F |

Don't you feel my leg, — don't you feel my leg — 'Cause if you feel my leg — you want to feel my thigh — And if you
 feel my thigh — you gon-na go up high, — so don't you feel — my leg Don't you
 buy no rye, — don't you buy no rye — 'Cause if you buy some rye — you're gon-na make me high — And if you
 make me high — you gon-na loosen my tie, — so don't you buy me no rye
 You said you'll take me out and treat me fine, but I know there's some-thing you got on your mind
 If you keep drink-ing you gon-na get fresh and you'll wind up ask-ing for this fine brown flesh Don't you
 feel my leg, — don't you feel my leg — 'Cause if you feel my leg — you want to feel my thigh — And if you
 feel my thigh — you gon-na go up high, — so don't you feel — my leg

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DOS GARDENIAS

Words and music by Isolina Carillo in 1947.

| | | | | | | | |
|----|----|---|----|----|---|----|-------|
| Cm | % | % | % | G7 | % | D7 | G7 |
| Cm | % | % | C7 | Fm | % | Cm | Fm/G7 |
| Cm | Cm | % | % | D7 | % | G | G7 |
| Cm | % | % | C7 | Fm | % | Cm | Fm/G7 |
| Cm | | | | | | | |

The musical score is written in 4/4 time and consists of nine staves. The key signature has one sharp (F#) and one flat (Bb). The melody is primarily composed of eighth and quarter notes, with some rests and triplets. Chords are indicated above the staff lines.

Chord progression for the first staff: Dm

Chord progression for the second staff: A7, E7, A7, Dm

Chord progression for the third staff: D7, Gm

Chord progression for the fourth staff: Dm, Gm, A7, Dm

Chord progression for the fifth staff: Dm, E7

Chord progression for the sixth staff: A7, Dm

Chord progression for the seventh staff: D7, Gm

Chord progression for the eighth staff: Dm, Gm, A7, Dm

DO SOMETHING

Music and words by Edward Laska in 1917.

| | | | | | | | |
|-----|-----|----|----|----|----|----|----|
| Bb | Eb7 | Bb | G7 | C7 | F7 | Bb | F7 |
| Bb | Eb7 | Bb | G7 | C7 | F7 | Bb | % |
| Bb7 | % | Eb | % | C7 | % | F7 | % |
| Bb | Eb7 | Bb | G7 | C7 | F7 | Bb | % |

There's the moon, — way up high, — Here are you, — Here am I, —

Oh! do, — do, do, — some - thing. —

Ain't been hugged, — ain't been kissed, — Wan-na see, — what I've missed, —

Oh! do, — do, do, — some - thing. — Get the

time, and the place, and the place and the time, I know, — Get a

bench and a park, and a park and a bench and oh! —

Oth - er pairs, — mak - in' haste, — Look at me, — goin' to waste, —

Oh! do, — do, do, — some - thing. —

DOWN BY THE OLD MILL STREAM

Words and music by Tell Taylor in 1910.

| | | | | | | | |
|-----|------|----|---|----|----|----|----|
| F | Fdim | Gm | % | C7 | % | F | % |
| F | A7 | Bb | % | C7 | % | F | C7 |
| F | Fdim | Gm | % | A7 | % | Dm | F7 |
| Db7 | % | F | % | G7 | C7 | F | % |

Down by the old mill stream, where I
 first met you, With your
 eyes of blue, dressed in
 ging - ham too. It was
 there I knew, that you
 loved me true, You were six -
 teen, my vil - lage queen, by the
 old mill stream.

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DOWN HOME RAG

Music by Wilbur C. Sweatman, words by Roger Lewis 1913.

| | | | |
|-------------|-----------|-----------|------------------------|
| : Bb | ∕. | ∕. | F7 |
| Bb | ∕. | ∕. | F7 / Bb: |
| : Bb | ∕. | ∕. | F7 |
| Bb | ∕. | ∕. | F7 / Bb: |

C **G7**

C **G7 C**

C **G7**

C **G7 C**

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DOWN IN HONKY-TONKY TOWN

Words by Charles McCarron and music by Chris Smith in 1916.

| | | | | | | | |
|----|------|---|-------|----|-------|----|----|
| Bb | % /A | % | % /B7 | C7 | % /B7 | % | % |
| F7 | % | % | % | C7 | % | % | F7 |
| Bb | % /A | % | % /B7 | C7 | % /B7 | % | % |
| F7 | % | % | % | C7 | F7 | Bb | % |

Come hon-ey, let's go down to hon-ky ton-ky town,
 it's un-der-neath the ground, where all the fun is found.
 There'll be sing-in' wait-ers, sing-in' syn-co-pa-ters,
 dan-cin' to pi-a-no played by Mis-ter Brown.
 He plays pi-a-no queer, he al-ways plays by ear,
 the mu-sic that you hear, just make you stay a year.
 Ev-en start a mon-key, danc-ing with a don-key,
 down in hon-ky ton-ky town

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DOWN IN JUNGLE TOWN

Words by Edward Madden and music by Theodore Morse in 1908.

| | | | | | | | |
|----|---|----|---|----|----|----|----|
| Bb | % | C7 | % | F7 | % | Bb | % |
| Bb | % | F7 | % | % | % | Bb | F7 |
| Bb | % | C7 | % | F7 | % | D7 | % |
| Bb | % | % | % | C7 | F7 | Bb | % |

Down _____ in jun - gle town, _____ A hon - ey -
 - moon _____ is com - ing soon. _____ Then you'll
 hear a ser - en - ade, _____ To a
 pret - ty mon - key maid, _____
 When _____ that chim - pan - zee _____ up in the
 tree, _____ Sings that mel - o - dy. _____
 I'll be true to my mon - key doo - dle - doo way down in
 jun - gle town. _____

DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

Music by Louis Alter, lyrics by Eddie de Lange in 1946.

| | | | | | | | |
|----------|----|----------|----|-----------|---------|----------|----|
| Bb / F+5 | % | Bb / Gm7 | C7 | Eb / Gdim | Bb / G7 | Cm7 | F7 |
| Bb / F+5 | % | Bb / Gm7 | C7 | Eb / Gdim | Bb / G7 | Cm7 / F7 | Bb |
| Gb / Db7 | Gb | Gb / Db7 | Gb | F7 / C7 | F | Gm7 / C7 | F7 |
| Bb / F+5 | % | Bb / Gm7 | C7 | Eb / Gdim | Bb / G7 | C7 / F7 | Bb |

C G+5 C G+5 C Am7 D7

Do you know what it means to miss New Or-leans and miss it each night and day? I

F Cdim C A7 Dm7 G7

know I'm not wrong, the feel-in's get-ting strong-er the long-er I stay a-way.—Miss the

C G+5 C G+5 C Am7 D7

moss-cov-ered wines, the tall sug-er pines where mock-in'-birds used to sing. And

F Cdim C A7 Dm7 G7 C

I'd like to see the la-zy Mis-sis-sip-pi a hur-ry in' in-to spring.— The

Ab Eb7 Ab Ab Eb7 Ab

moon-light on the bay-ou, a cre-ole tune— that fills the air: I

G7 D7 G Am7 D7 G7

dream— a-bout mag-nol-ias in June and soon I'm wish-in' that I was there.— Do you

C G+5 C G+5 C Am7 D7

know what it means to miss New Or-leans when that's where you left your heart? And

F Cdim C A7 D7 G7 C

there's some-thing more: I miss the one I care for more than I miss New Or-leans.

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DO YOU KNOW WHAT IT MEANS

TO MISS NEW ORLEANS. Music by Louis Alter, lyrics by Eddie de Lange in 1946.

| | | | | | | | |
|-----------|----|----------|----|------------|----------|----------|----|
| Bb F+5 | % | Bb Gm | C7 | Eb Gdim | Bb G7 | C7 | F7 |
| Bb F+5 | % | Bb Gm | C7 | Eb Gdim | Bb G7 | C7 F7 | Bb |
| Db7 | Gb | Db7 | Gb | C7 | F | C7 | F7 |
| Bb F+5 | % | Bb Gm | C7 | Eb Gdim | Bb G7 | C7 F7 | Bb |

C G+5 C G+5 C Am D7

Do you know what it means to miss New Orleans and miss it each night and day? I

F Cdim C A7 D7 G7

know I'm not wrong, the feel-in's get-ting strong-er the longer I stay a-way. — Miss the

C G+5 C G+5 C Am D7

moss-cov-ered wines, the tall sug-er pines where mock-in'-birds used to sing. And

F Cdim C A7 D7 G7 C

I'd like to see the la-zy Mis-sis-sip-pi a hur-ry-in' in-to spring. — The

Eb7 Ab Eb7 Ab

moon-light on the bay-ou, a cre-ole tune — that fills the air; I

D7 G D7 G7

dream — a-bout mag-nol-ias in June and soon I'm wish-in' that I was there. — Do you

C G+5 C G+5 C Am D7

know what it means to miss New Orleans when that's where you left your heart? And

F Cdim C A7 D7 G7 C

there's some-thing more: I miss the one I care for more than I miss New Orleans.

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DO YOUR DUTY

Words and music by Wesley "Sox" Wilson in 1933.

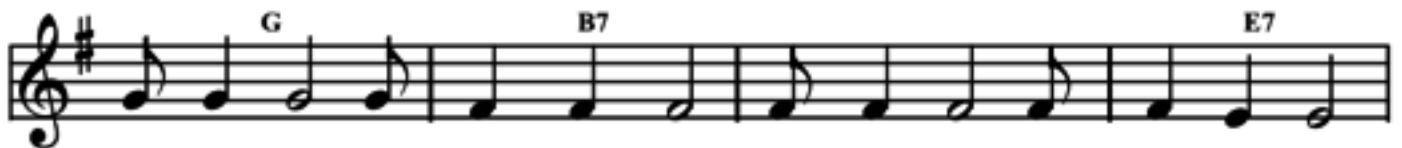
| | | | | | | | |
|----|----|----|----|------------|---------|----|---------|
| F | A7 | % | D7 | Bb Fdim | F D7 | G7 | C7 |
| F | A7 | % | D7 | Bb Fdim | F D7 | G7 | C7 F |
| A7 | % | D7 | % | G7 | % | C7 | % |
| F | A7 | % | D7 | Bb Fdim | F D7 | G7 | C7 F |



If I call three times a day Come and drive my blues a-way



When you come, be ready to play Do your du - ty



If you want to have some love Give your ba - by your last buck



Don't come quack - in' like a duck Do your du - ty



I heard you said you did-n't love me Yes-ter-day from Miss-is Brown



I don't be-lieve a word she said She's the ly - in - est wo - man in town



When I need at - ten-tion at home I call you on the te - le-phone



Come your-self, don't send your friend Jones Do your du - ty

©-jam 130311

DREAM

Words and music by Johnny Mercer in 1944.

| | | | | | | | |
|----|-----|----|----|-----|----|-----|----|
| Bb | % | A7 | % | Bb | % | G7 | % |
| Eb | Ebm | Bb | G7 | C7 | % | Cm7 | F7 |
| Bb | % | A7 | % | Bb | % | G7 | % |
| Eb | Ebm | Bb | G7 | Cm7 | F7 | Bb | % |

Dream, when you're feel - in' blue,
 dream, that's the thing to do.
 Just watch the smoke rings rise in the air,
 you'll find your share of mem - o - ries there. So
 dream, when the day is thru,
 dream, and they might come true,
 things nev - er are as bad as they seem, so
 dream, dream, dream.

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DREAM A LITTLE DREAM OF ME

Words by Gus Kahn and music by Fabien Andre and Wilbur Schwandt in 1931.

| | | | | | | | |
|----|----------|----|-----|----|-----|--------|---------|
| F | Db7 / C7 | F | D7 | Gm | Bbm | F / G7 | C7 |
| F | Db7 / C7 | F | D7 | Gm | Bbm | F / C7 | F / Ab7 |
| Db | Ab7 | Db | Ab7 | Db | Ab7 | Db | C7 |
| F | Db7 / C7 | F | D7 | Gm | Bbm | F / C7 | F |

G Eb7 D7 G 3 E7

Stars shin - ing bright a - bove you, night breez - es seem to whis - per I love you,

Am 3 Cm G A7 D7

birds sing - ing in the sy - ca - more trees, dream a lit - tle dream of me.

G Eb7 D7 G 3 E7

Say "night - ie night" and kiss me, just hold me tight and tell me you miss me,

Am 3 Cm G D7 G Bb7

while I'm a - lone and blue as can be, dream a lit - tle dream of me.

Eb 3 Bb7 Eb Bb7

Stars fade - ing, but I lin - ger on, dear, still crav - ing your kiss,

Eb 3 Bb7 Eb D7

I'm long - ing to lin - ger till dawn, dear, just say - ing this:

G Eb7 D7 G 3 E7

Sweetdreams till sun - beams find you, sweetdreams that leave all wor - ries be - hind you,

Am 3 Cm G D7 G

but in your dreams what - ev - er they be, dream a lit - tle dream of me.

© - jam 141002

DREAMING THE HOURS AWAY

Words and music by Will E. Dulmage in 1927.

| | | | | | | | |
|----|-----|----|----|----|----|----|---|
| F | % | C7 | % | Dm | % | A7 | % |
| Bb | Bbm | F | D7 | G7 | % | C7 | % |
| F | % | C7 | % | Dm | % | A7 | % |
| Bb | Bbm | F | D7 | G7 | C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of eight staves of music. The lyrics are: "I'm dream-ing the lone-some hours a-way, Long-ing for you, all thru the day; And in the twi-light, be-neath the star-light, Thoughts of you, make me blue. I'm watch-ing the sha-dows down the lane, Won-d'ring if you will come a-gain; And while you sleep on, I'll just keep on dream-ing the hours a-way." The guitar chords are indicated above the notes: G, D7, Em, B7, C, Cm, G, E7, A7, D7, Em, B7, C, Cm, G, E7, A7, D7, G.

DROP THAT SACK

Music à la Louis Armstrong in 1926.

| | | | |
|----|----|----|---------|
| Bb | ∕. | F7 | ∕. |
| Bb | ∕. | C7 | F7 |
| Bb | ∕. | F7 | ∕. |
| Bb | ∕. | ∕. | C7 / F7 |
| Bb | ∕. | F7 | Bb |

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DRUM BOOGIE

Words and music by Gene Krupa and Roy Eldridge 1941.

| | | | |
|------------------------|-----------------------|----------------------|-----------------------|
| E_b | ∕. | ∕. | ∕. |
| : E_b | ∕. | ∕. | E_b7 |
| A_b | ∕. | E_b | ∕. |
| B_b7 | A_b7 | E_b | ∕. : |

F



(Boo - gie) You hear the rhy - thm romp - in',



(Boo - gie) You see the drum - mer stomp - in' Drum -



-boo - gie Drum - boo - gie,



It real - ly is a kill - er, Drum -



-boo - gie, Drum - boo - gie, The



Drum boo - gie woo - gie!

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EAST OF THE SUN

Words and music by Brooks Bowman in 1935.

| | | | | | | | |
|-----|-----|-----|----|-----|-----|-----|-----|
| F | % | D7 | % | Gm7 | % | Bbm | % |
| Gm7 | C7 | A7 | Dm | G7 | % | Gm7 | C7 |
| F | % | D7 | % | Gm7 | % | Bbm | % |
| Gm7 | Bbm | Dm7 | G7 | Gm7 | Bbm | F | Db7 |
| Gm7 | C7 | F | % | | | | |

East of the sun and west of the moon,
 we'll build a dream-house of love, dear.
 Near to the sun in the day, near to the moon at night, we'll
 live in a love-ly way, dear, liv-ing on love and pale moon-light.
 Just you and I, for - ev - er and a day,
 love will not die, we'll keep it that way,
 up a-mong the stars we'll find, a har-mo-ny of life to a love - ly tune,
 east of the sun and west of the moon, dear,
 east of the sun and west of the moon.

ECCENTRIC

"That Eccentric Rag". Music by Joseph Russel Robinson in 1912.

| | | | | |
|---|------|----|----------|------|
| A | : Bb | ∕. | C7 | ∕. |
| | F7 | ∕. | Bb | F7 |
| | Bb | ∕. | C7 | ∕. |
| | F7 | ∕. | Bb | ∕. : |
| B | : Bb | ∕. | Eb | Bb |
| | Bb | ∕. | Dm / A7 | Dm |
| | G7 | ∕. | Cm | ∕. |
| | Bb | ∕. | C7 / F7 | Bb : |
| C | : Eb | ∕. | F7 / Bb7 | Eb |
| | Eb | ∕. | F7 | Bb7 |
| | G7 | ∕. | ∕. | ∕. |
| | Eb | ∕. | F7 / Bb7 | Eb : |

To be played A B A C C C...

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ECCENTRIC

"That Eccentric Rag". Music by Joseph Russel Robinson in 1912.

The musical score is divided into three parts: A, B, and C. Part A consists of four staves of music in C major, 4/4 time. Part B consists of four staves of music in C major, 4/4 time. Part C consists of four staves of music in F major, 4/4 time. The score includes various chords and melodic lines.

Part A: C, D7, G7, C, G7, C, D7, C.

Part B: C, F, C, C, Em, B7, Em, A7, Dm, C, D7, G7, C.

Part C: F, G7, C7, F, F, G7, C7, F, A7, F, G7, C7, F.

To be played A B A C C C...

©-jazz 101229

EGYPTIAN FANTASY

Music by Sidney Bechet in 1941.

| | | | | | | | |
|-----------|----|-----------|----|----|---------|---------|-----------------|
| : Gm | % | % | % | D7 | % | Gm | % |
| Gm | % | % | % | D7 | % | Gm | 1. Gm. 2. Gm/F7 |
| Bb / Gdim | Bb | Gm / Bb+5 | Bb | F7 | C7 / F7 | Bb | C7 / F7 |
| Bb / Gdim | Bb | Gm / Bb+5 | Bb | F7 | C7 / F7 | Bb / Eb | Bb : |

The musical score is written in 4/4 time and consists of eight staves. The chords and melodic lines are as follows:

- Staff 1: Melody with chords Gm, D7, Gm. Chord symbols: Gm, D7, Gm.
- Staff 2: Melody with chords E7, Am. Chord symbols: E7, Am.
- Staff 3: Melody with chords E7, Am. Chord symbols: E7, Am.
- Staff 4: Melody with chords E7, Am, G7. Chord symbols: E7, Am, G7.
- Staff 5: Melody with chords C, Cdim, C, Am, C+5, C. Chord symbols: C, Cdim, C, Am, C+5, C.
- Staff 6: Melody with chords G7, D7, G7, C, D7, G7. Chord symbols: G7, D7, G7, C, D7, G7.
- Staff 7: Melody with chords C, Cdim, C, Am, C+5, C. Chord symbols: C, Cdim, C, Am, C+5, C.
- Staff 8: Melody with chords G7, D7, G7, C, F, C. Chord symbols: G7, D7, G7, C, F, C.

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Eh, La Bas!

Traditional creole song

| | | | | | | | |
|----------|---|---|-----------|-----------|---|----------|----------|
| F | ∕ | ∕ | ∕ | C7 | ∕ | F | ∕ |
| F | ∕ | ∕ | ∕ | C7 | ∕ | F | ∕ |
| F | ∕ | ∕ | C7 | ∕ | ∕ | ∕ | F |

G



Eh la bas! Eh la bas! Eh la

D7 **G**



bas, chè - ril Kom - on sa va? Eh la

G



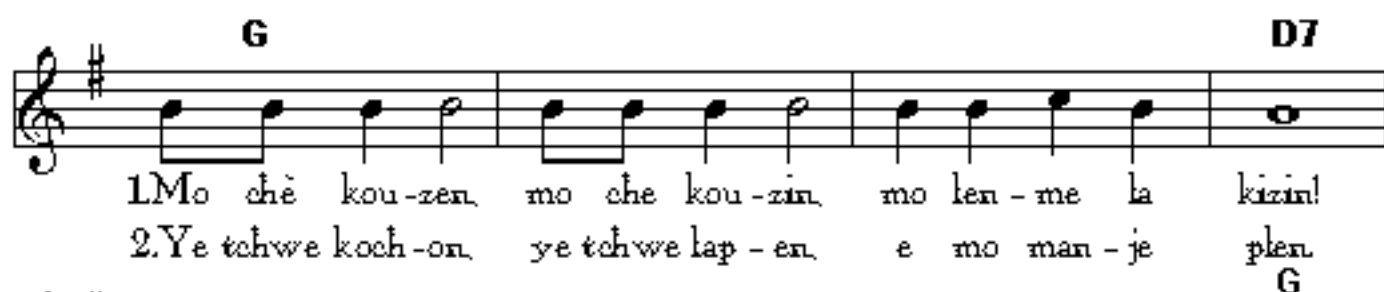
bas! Eh la bas! Eh la

D7 **G**



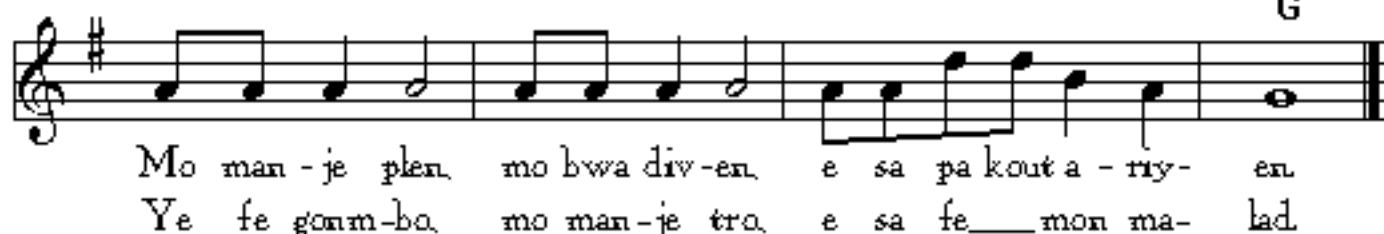
bas, chè - ril Kom - on sa va?

G **D7**



1 Mo chè kou - zen, mo che kou - zin, mo len - me la kizin!
2 Ye tchwe koch - on, ye tchwe lap - en, e mo man - je plen.

G



Mo man - je plen, mo bwa div - en, e sa pa kout a - riy - en.
Ye fe gonm - ba, mo man - je tra, e sa fe mon ma - lad.

© Jan 2004

EL CUMBANCHERO

Words and music by Rafael Hernandez in 1943.

| | | | | | | | | |
|---|--------|---------|--------|-----------|----|---|----|---|
| A | Dm | % | % | % | % | % | % | % |
| | Dm / C | Bb / Am | Gm / F | Edim / Dm | A7 | % | Dm | % |
| B | D7 | % | % | % | Gm | % | % | % |
| | E7 | % | % | % | A7 | % | % | % |

Play A A B A

A

B

Play A A B A

©-jam 110205

EL DOUDOU

Old French chanson played by Sidney Bechet in 1956.

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| Bb | F7 | % | Bb | % | F7 | % | Bb |
| Bb | % | F7 | % | Bb | % | F7 | Bb |
| F7 | Bb | F7 | % | % | Bb | F7 | Bb |

The musical score for 'El Doudou' is written in 4/4 time and consists of six staves of music. The key signature is B-flat major. The chords are indicated above the notes as follows:

- Staff 1: C, G7, C
- Staff 2: G7, C
- Staff 3: G7
- Staff 4: C, G7, C
- Staff 5: G7, C, G7
- Staff 6: C, G7, C

ELEPHANT STOMP

Music by St. Gery and Alferay.

| | | | | | | | |
|-----------|------------|-----------|-----------|-----------|-----------------------|-----------------------|-----------|
| Bb | Bb7 | Eb | Bb | Eb | Bb / G7 | C7 | F7 |
| Bb | Bb7 | Eb | Bb | Eb | Bb / G7 | C7 / F7 | Bb |
| Eb | Bb | Eb | Bb | Eb | Bb | A7 | D7 |
| Eb | Bb | Eb | Bb | Eb | Bb / G7 | C7 / F7 | Bb |

Chord progression for the first staff: C, C7, F, C

Chord progression for the second staff: F, C, A7, D7, G7

Chord progression for the third staff: C, C7, F, C

Chord progression for the fourth staff: F, C, A7, D7, G7, C

Chord progression for the fifth staff: F, C, F, C

Chord progression for the sixth staff: F, C, B7, E7

Chord progression for the seventh staff: F, C, F, C

Chord progression for the eighth staff: F, C, A7, D7, G7, C

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THE END OF THE WORLD

Music by Arthur Kent, words by Sylvia Dee in 1963.

| | | | | | | | |
|----|-----|-----|----|----|------------------|-------------------|-----|
| Eb | Bb7 | Cm | Gm | Fm | Gm C7 | Fm | Bb7 |
| Eb | Bb7 | Cm | Gm | Fm | Gm C7 | Fm Bb7 | Eb |
| Ab | Eb | Bb7 | Eb | Gm | C7 | Fm | Bb7 |
| Eb | Bb7 | Cm | Gm | Fm | Gm C7 | Fm Bb7 | Eb |

F C7 Dm Am

Why does the sun go on shin-ing! Why does the sea rush to shore!

Gm Am D7 Gm C7

Don't they know it's the end of the world, 'cause you don't love me an-y more!

F C7 Dm Am

Why do the birds go on sing-ing! Why do the stars glow a-bove!

Gm Am D7 Gm C7 F

Don't they know it's the end of the world! It end-ed when I lost your love. I

Bb F C7 F

wake up in the morning and I wonder why ev-'ry-thing's the same as it was, I

Am D7 Gm C7

can't un-der-stand, no I can't un-der-stand how life goes on the way it does!

F C7 Dm Am

Why does my heart go on beat-ing! Why do these eyes of mine cry!

Gm Am D7 Gm C7 F

Don't they know it's the end of the world! It end-ed when you said good-bye.

© JAN 2005

ENJOY YOURSELF

Music by Carl Sigman and words by Herb Magidson in 1948.

| | | | | | | | |
|----|---|-----|----|---|------------|-----------|----|
| Bb | % | % | F7 | % | % | % | Bb |
| Bb | % | Bb7 | Eb | % | Bb Fdim | Cm7 F7 | Bb |
| Bb | % | % | F7 | % | % | % | Bb |
| Bb | % | Bb7 | Eb | % | Bb | F7 | Bb |

Musical notation for the song 'Enjoy Yourself' in 4/4 time. The melody is written on a single treble clef staff. The lyrics are: "You work and work for years and years, you're al-ways on the go You nev-er take a min-ute off, too bus-y mak-in' dough Some-day, you say, you'll have your fun, when you're a mil-lion-aire I-ma-gine all the fun you'll have in your old rock-in' chair. En-joy your-self, it's lat-er than you think En-joy your-self, while you're still in the pink The years go by, as quick-ly as a wink En-joy your-self, en-joy your-self, it's lat-er than you think". Chord symbols are placed above the staff at various points: C, G7, C, C7, F, C, Gdim, Dm7, G7, C, C, G7, C, C, F, C, G7, C.

©-jam 160511

ESTRELLITA

"My little star". Words and music by Manuel M. Ponce in 1913.

| | | | | | | | |
|-----|----|----|------|-----|-----|----|---|
| Eb | G7 | Ab | % | Bb7 | % | Eb | % |
| Eb | G7 | Ab | Cdim | Eb | Bb7 | Eb | % |
| Bb7 | % | Eb | % | Bb7 | % | Eb | % |
| Eb | G7 | Ab | Cdim | Eb | Bb7 | Eb | % |

The musical score for "Estrellita" is written in 4/4 time and consists of eight staves of music. The key signature has two flats (Bb and Eb). The melody is characterized by a mix of eighth and quarter notes, often with slurs and ornaments. Chords are indicated above the staff, including Eb, G7, Ab, Cdim, Bb7, F, A7, Bb, and Fdim. A triplet of eighth notes is marked with a '3' and an 'F' chord. The piece concludes with a double bar line.

©-jam 160717

EVERYBODY LOVES MY BABY

Words by Jack Palmer and music by Spencer Williams in 1924.

| | | | | | | | |
|----|---|---|---|----|----|---|----|
| Dm | % | % | % | G7 | C7 | F | A7 |
| Dm | % | % | % | A7 | E7 | A | C7 |
| F7 | % | % | % | G7 | % | % | A7 |
| Dm | % | % | % | G7 | C7 | F | % |

Em
Ev-'ry-bod-y loves my ba-by, but my ba-by don't love no-bod-y but

A7 D7 G B7
me, no-bod-y but me.

Em
Ev-'ry-bod-y wants my ba-by but my ba-by don't want no-bod-y but

B7 F#7 B D7
me, that's plain to see. She's

G7
got a form like Ve-nus, hon-est, I ain't talk-in' Greek, no

A7 B7
one can come be-tween us, she's my She-ba, I'm her Sheik. That's why

Em
ev-'ry-bod-y loves my ba-by, but my ba-by don't love no-bod-y but

A7 D7 G
me, no-bod-y but me.

©-jam 141202

EVERYWHERE YOU GO

Words and music by Larry Shay, Joe Goodwin and Mark Fisher 1927.

| | | | | | | | |
|----|---|----|----|----|-----|-----|---|
| Eb | % | % | % | % | % | Bb7 | % |
| Fm | % | % | % | % | Bb7 | Eb | % |
| G7 | % | C7 | % | F7 | % | Bb7 | % |
| Eb | % | % | C7 | F7 | Bb7 | Eb | % |

F

Ev - 'ry - where you go, _____

C7

Sun - shine fol - lows you. _____

Gm

Ev - 'ry - where you go, _____

C7 **F**

Skies are al - ways blue, _____

A7 **D7**

Peo - ple love you, they seem to know,

G7 **C7**

You bring ros - es out of the snow. The

F **D7**

whole world says, "Hel - lo," _____

G7 **C7** **F**

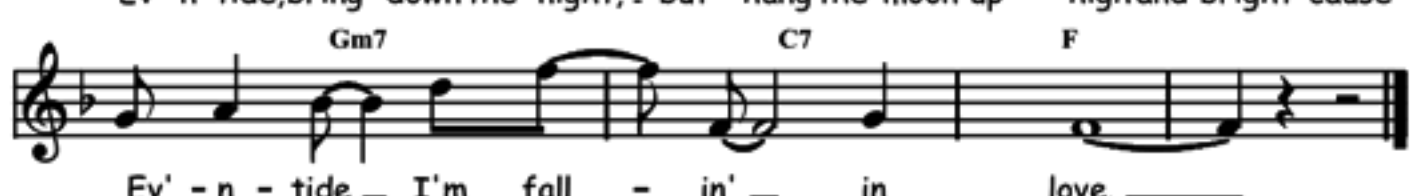
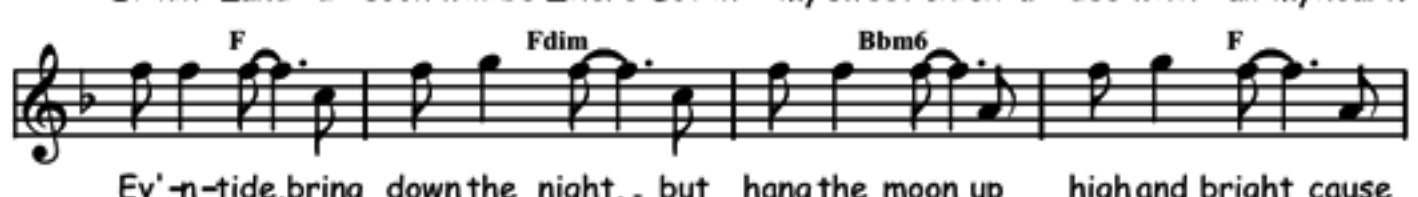
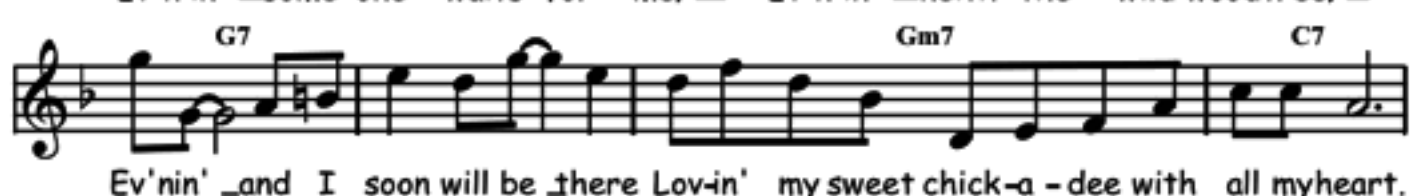
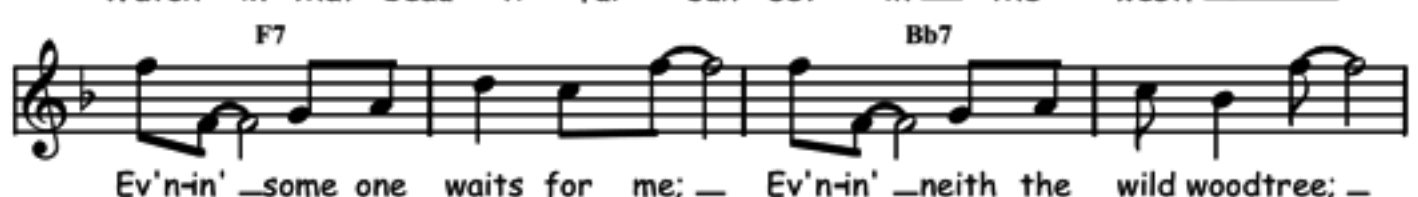
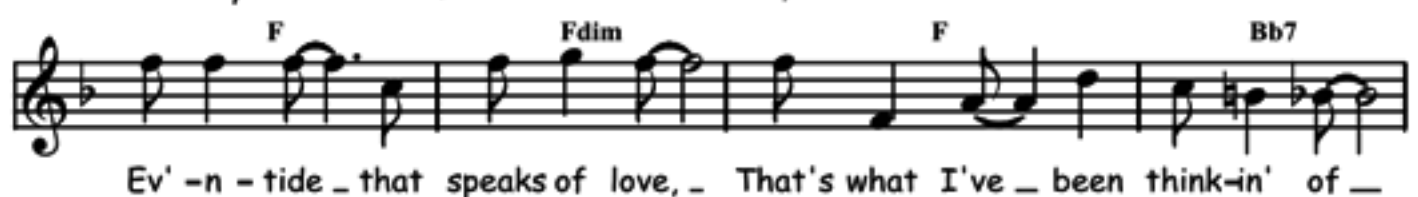
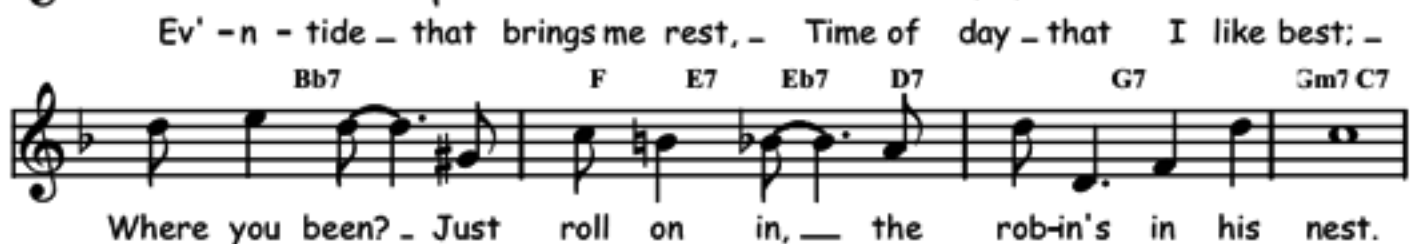
Ev - 'ry - where you go.

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EV'NTIDE

Music and lyrics by Hoagy Carmichael in 1933.

| | | | | | | | |
|-----|-------|------|-----|-----|--------------------------------|-----|-------------------|
| F6 | E7 | Eb7 | D7 | Ab7 | $\frac{Eb}{Db7} \frac{D7}{C7}$ | F7 | $\frac{Fm7}{Bb7}$ |
| Eb | Ebdim | Eb | Ab7 | F7 | % | Fm7 | Bb7 |
| Eb7 | % | Ab7 | % | F7 | % | Fm7 | Bb7 |
| Eb | Ebdim | Abm6 | Eb | Fm7 | Bb7 | Eb | % |



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EXACTLY LIKE YOU

Words and music by Jimmy Mc Hugh and Dorothy Fields in 1930.

| | | | | | | | |
|----|-----|----|---|----|----|----|-----|
| Bb | % | C7 | % | F7 | % | Bb | F7 |
| Bb | % | C7 | % | F7 | % | Bb | Bb7 |
| Eb | Ebm | Bb | % | Cm | F7 | Bb | F7 |
| Bb | % | C7 | % | F7 | % | Bb | % |

The musical score is written in 4/4 time and consists of eight staves of music. The lyrics are written below the notes, and guitar chords are indicated above the staff lines. The chords used are C, D7, G7, C, Ebm, F, Fm, Dm, and Cm.

I know why I've wait - ed, know why I've been blue,
 grayed each night for some - one ex - act - ly like you. —
 Why should we spend mon - ey on a show or two,
 no one does those love scenes ex - act - ly like you. — You make me
 feel so grand, — I want to hand the world to you. — You seem to
 un - der - stand — each foolish lit - tle scheme I'm schem - ing, dream I'm dream - ing.
 Now I know why moth - er taught me to be true,
 she meant me for some - one ex - act - ly like you. —

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FAR AWAY BLUES

George Brooks 1923.

| | | | | |
|-------|-----------|------------|-----------------------|--------------|
| Intro | Bb | F7 | Bb / F7 | ∕. |
| : | Bb | ∕. | ∕. | F7 |
| | F7 | ∕. | ∕. | Bb |
| | Bb | Bb7 | Eb | Bbdim |
| | Bb | F7 | Bb | ∕. : |

The musical notation consists of six staves of music in 4/4 time. The first staff begins with an 'Intro' label. The notes and chords are as follows:

- Staff 1: C (C4), G7 (G4), C (C4), G7 (G4), C (C4), G7 (G4)
- Staff 2: C (C4), G7 (G4)
- Staff 3: G7 (G4), C (C4)
- Staff 4: C (C4), C7 (C4), F (F4), Cdim (C4)
- Staff 5: C (C4), G7 (G4), C (C4)

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FAREWELL BLUES

Music by Paul Mares, Leon Rappolo and Elmer Schoebel in 1922.

| | | | | | | | | |
|-----------------------|-----|----|----|---------|-----|----|----|---------|
| I N T R O | Bb7 | % | Bb | % | Bb7 | % | Bb | % |
| | G7 | % | Cm | Bbdim | Bb7 | % | Bb | Bb / F7 |
| A | Bb | F7 | Bb | % | % | F7 | Bb | % |
| | G7 | % | Cm | Bbdim | Bb | F7 | Bb | % : |
| B | Bb | F7 | Bb | F7 / Bb | Bb | F7 | Bb | F7 / Bb |
| | G7 | % | Cm | Bbdim | Bb | F7 | Bb | F7 / Bb |

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FAREWELL TO STORYVILLE

Words and music by Clarence Williams and Spencer Williams in 1927.

| | | | | | | | |
|-------|------|-------|------|-------|--------|--------|-----|
| F C+5 | F D7 | G7 C7 | F C7 | F C+5 | F D7 | G7 | C7 |
| F C+5 | F D7 | G7 C7 | F | C G7 | C A7 | Dm7 G7 | C7 |
| : D7 | % | G7 | % | C7 | Db7 C7 | F | F7 |
| D7 | % | G7 | % | C7 | Db7 C7 | F | % : |

G D+5 G E7 A7 D7 G D7

All you old-time queens, from New Orleans, who lived in Storyville You

G D+5 G E7 A7 D7

sang the blues, try to amuse, here's how they pay the bill The

G D+5 G E7 A7 D7 G

law step-in and call it sin to have a little fun The

D A7 D B7 Em7 A7 D7

po-lice car has made a stop and Storyville is done

E7 A7

Pick out your steam-boat, pick your-self a train (A slow slow tra-in)
No use com-plain-ing, blue sky's foll-ow rain (That cold old ra-in)

D7 Eb7 D7 G G7

Pick out your steam-boat, pick your-self a train (A slow slow tra-in)
No use com-plain-ing, blue sky's foll-ow rain (That cold old ra-in)

E7 A7

They made you close-up, they'll nev-er let you back (Won't let you ba-ck)
Just say fare-well now and get your one last thrill (Just one last thr-ill)

D7 Eb7 D7 G

Go buy your tick-et or else you walk the track. _____
Just say fare-well now, fare-well to Sto-ry-ville. _____

FEMME MARTINIQUE DOUX

Traditional Martinique tune.

| | | | | | | | |
|----|---|----|---|----|---|----|---|
| Gm | % | A7 | % | D7 | % | Gm | % |
| % | % | A7 | % | D7 | % | Gm | % |
| Cm | % | Gm | % | D7 | % | Gm | % |
| Cm | % | Gm | % | D7 | % | Gm | % |

The musical score consists of ten staves of music in 4/4 time. The key signature has one flat (B-flat). The melody is written in treble clef. Chord symbols are placed above the notes: Am, B7, E7, Dm, and Cm. The music features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. There are several slurs and accents throughout the piece.

//: Femmes Martinique Doux
 Yo belles, yo jolies
 Yo toutes chauds
 Yo toutes caressantes://

//: Ça ou ka dit du ça (ah ah)
 Ça ou ka dit du ça (ah ah)
 Martinique
 c'est plus bel pays://

FIDGETY FEET

Also called "War cloud". Music by Nick La Rocca and Larry Shields in 1918.

| | INTRO | | | | F7 | % | % | % |
|---|-------|-----|----|-----|------|-------|--------|-----|
| A | Bb | % | Eb | Bb | % | % | C7 | F7 |
| | Bb | % | Eb | Bb | Gdim | % | F7 | Bb |
| B | Eb | G7 | Ab | Eb | Bb7 | Eb C7 | F7 | Bb7 |
| | Eb | G7 | Ab | Eb | Bb7 | Eb C7 | F7 Bb7 | Eb |
| C | Ab | Eb7 | Ab | Ab7 | Eb7 | % | Ab | Ab7 |
| | Db | % | Ab | F7 | Bb7 | % | Eb7 | % |
| | Ab | Eb7 | Ab | Ab7 | Db | % | C7 | % |
| | Db | % | Ab | F7 | Bb7 | Eb7 | Ab | % |

The musical score is written in 2/4 time and consists of three parts: A, B, and C. Part A is in the treble clef, Part B is in the bass clef, and Part C is in the bass clef. The score includes an introduction and a main body of music. The introduction is marked 'INTRO' and features a G7 chord. The main body of music is marked with various chords and includes a 'Cdim' chord. The score is written in a key signature of two flats (Bb and Eb).

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FIDGETY FEET

Also called "War cloud". Music by Nick La Rocca and Larry Shields in 1918.

| | INTRO | | | | F7 | % | % | % |
|---|-------|-----|----|-----|------|-------|--------|-----|
| A | Bb | % | Eb | Bb | % | % | C7 | F7 |
| | Bb | % | Eb | Bb | Gdim | % | F7 | Bb |
| B | Eb | G7 | Ab | Eb | Bb7 | Eb/C7 | F7 | Bb7 |
| | Eb | G7 | Ab | Eb | Bb7 | Eb/C7 | F7/Bb7 | Eb |
| C | Ab | Eb7 | Ab | Ab7 | Eb7 | % | Ab | Ab7 |
| | Db | % | Ab | F7 | Bb7 | % | Eb7 | % |
| | Ab | Eb7 | Ab | Ab7 | Db | % | C7 | % |
| | Db | % | Ab | F7 | Bb7 | Eb7 | Ab | % |

INTRO G7

The musical score is written in 4/4 time. It features three parts: A (Piano), B (Guitar), and C (Bass). The piano part (A) has a melody with eighth and quarter notes. The guitar part (B) has a rhythmic accompaniment with chords. The bass part (C) has a simple bass line. Chord names are written above the notes. The score includes an introduction and a main section with repeat signs.

FIRST CHOICE

As played by Paul Barbarin and his NOJB in 1956.

| | | | | | | | |
|----|-----|----|----|-----|------|----|----|
| Bb | % | % | % | % | Gdim | F7 | % |
| F7 | % | % | % | % | % | Bb | F7 |
| Bb | % | % | % | Bb7 | % | Eb | % |
| Eb | Ebm | Bb | G7 | C7 | F7 | Bb | % |

The musical score consists of ten staves of music in 4/4 time. The notes and chords are as follows:

- Staff 1: C (C4), D4, E4, F4, G4, A4, B4, C5
- Staff 2: Cdim (C4), D4, E4, F4, G4, A4, B4, C5
- Staff 3: C (C4), D4, E4, F4, G4, A4, B4, C5
- Staff 4: C (C4), D4, E4, F4, G4, A4, B4, C5
- Staff 5: C (C4), D4, E4, F4, G4, A4, B4, C5
- Staff 6: G7 (G4), A4, B4, C5, F (F4), G4, A4, B4
- Staff 7: F (F4), G4, A4, B4, Fm (F4), G4, A4, B4, C (C4), D4, E4, F4, A7 (A4), B4, C5
- Staff 8: D7 (D4), E4, F4, G4, G7 (G4), A4, B4, C (C4), D4, E4, F4, G4

FIVE MINUTES MORE

Music by Jule Styne and words by Sammy Cahn in 1946.

| | | | | | | | |
|----|---------|----|----|----|----|----|----|
| Bb | Bb / D7 | Eb | C7 | F7 | % | Bb | F7 |
| Bb | Bb / D7 | Eb | C7 | F7 | % | Bb | % |
| Eb | Ebm | Bb | % | Eb | Bb | C7 | F7 |
| Bb | Bb / D7 | Eb | C7 | F7 | % | Bb | % |

The musical score is written in 4/4 time and consists of ten staves. Each staff contains a melody line and a bass line. Chord symbols are placed above the notes. The lyrics are written below the melody line.

Give me five min-utes more, On - ly five min - utes more, Let me stay,
 — let me stay, — in your arms. — Here am
 I beg - ging for, On - ly five min - utes more, On - ly five
 — min - utes more — of your charms. —
 All week long I dreamed a - bout our sa - tur - day date,
 Don't you know that sun - day morn - ing you can sleep late. Give me
 five min - utes more, On - ly five min - utes more, Let me stay,
 — let me stay, — in your arms. —

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FLAMINGO

Words and music by Ed Anderson and Ted Grouya in 1941.

| | | | | | | | |
|------|-----|----|-----|------|-----|----|----|
| F | Gm7 | Fm | Bbm | Db7 | C7 | F | C7 |
| F | Gm7 | Fm | Bbm | Db7 | C7 | F | % |
| Bbm7 | Eb7 | Ab | % | Bbm7 | Eb7 | C7 | % |
| F | Gm7 | Fm | Bbm | Db7 | C7 | F | % |

Fla - min-go, — like a flame in the sky, Fly-ing o-ver the
is - land To my lov - er near by. — Fla-
min-go, — in your trop-ic - al hue, Speak of pas-sion un-
dy - ing And a love that is true. — The
wind sings a song to you as you go, A song — that I
hear be - low the mur - mur - ing palms. — Fla-
min-go, — when the sun meets the sea, Say fare-well to my
lov - er And hast - en to me. —

©-jam 140219

FLAT FOOT

A la Johnny Dodds' New Orleans Bootblacks in 1926.

| | | | | | | | |
|------|-------|-----|----|----|-----|-----|-----|
| Eb | % | Cm | % | Eb | % | Bb7 | % |
| Fm | % | Eb | C7 | F7 | % | Bb | Bb7 |
| : Eb | % | Bb7 | % | % | % | Eb | Eb7 |
| G7 | % | C7 | % | F7 | % | Bb7 | % |
| Eb | % | Bb7 | % | % | % | Eb | Eb7 |
| Ab | Ebdim | Eb | C7 | F7 | Bb7 | Eb | % : |

The musical score for 'Flat Foot' is written in 4/4 time and consists of six staves. The key signature has two flats (Bb and Eb). The first staff begins with a repeat sign and contains the following chords: F, Dm, F, C7. The second staff contains: Gm, F, D7, G7, G7, C, C7. The third staff contains: F, C7, F, F7. The fourth staff contains: A7, D7, G7, C7. The fifth staff contains: F, C7, F, F7. The sixth staff contains: Bb, Fdim, F, D7, G7, C7, F. The piece concludes with a repeat sign.

FLOAT ME DOWN THE RIVER

Words and music by Armand Hug.

| | | | |
|---------|---------|---------|---------|
| Bb | D7 | Eb | Bb |
| F | Bb / G7 | C7 | F7 |
| Bb | D7 | Eb | D7 |
| Eb | Bb / G7 | C7 / F7 | Bb / G7 |
| C7 / F7 | Bb | | |



Float me down the ri-ver down to New Or-leans Land of cre-ole tunes It's



such a free, when you see sweet-hearts on pa-rade on Bour-bon street



Get me down town to see Mar-di Gras Hold ev'-ry time the fun



Dancing to the ris-sle of a good N'aw-leans band Down in good old New Or-leans



Down in New Or - leans

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FLOAT ME DOWN THE RIVER

Lyrics and music by Armand Hug.

| | | | | | | | |
|---------|----|----|----|----|-------|---------|-------|
| Ab | C7 | Db | Ab | Eb | Ab F7 | Bb7 | Eb7 |
| Ab | C7 | Db | C7 | Db | Ab F7 | Bb7 Eb7 | Ab F7 |
| Bb7 Eb7 | Ab | | | | | | |

Bb D7 Eb Bb

Float me down the ri-ver down to New Or-leans Land of cre-ole tunes It's

F Bb G7 C7 F7

such a free, when you see sweethearts on pa-rade on Bour-bon street

Bb D7 Eb D7

Get me down town to see Mar-di Gras Hold ev'-ry time the fun

Eb Bb G7 C7 F7 Bb G7

Dancing to the ris-sle of a good N'aw-leans band Down in good old New Or-leans

C7 F7 Bb

Down in New Or - leans

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FOR ALL WE KNOW

Words by Sam M. Lewis, music by J. Fred Coots in 1934.

| | | | | | | | |
|---|------|----|----|----|------|----|----|
| F | G7 | C7 | % | F | D7 | Gm | C7 |
| F | Fdim | Gm | C7 | F | Fdim | Gm | C7 |
| F | G7 | C7 | % | F | D7 | Gm | C7 |
| F | E7 | A7 | D7 | Gm | C7 | F | % |

For all we know we may ne-ver meet a-gain. Be-fore you go make this mo-moment sweet a-gain. We won't say good-night un-til the last min-ute, I'll hold out my hand and my heart will be in it. For all we know this may on-ly be a dream. We come and go like a rip-ple on a stream. So love me to-night; to-mor-row was made for some. To-mor-row may nev-er come, for all we know.

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FORGIVE ME

Words by Jack Yellen, music by Milton Ager in 1927.

| | | | | | | | |
|----|---|---|----|-----|------|---------|----|
| F | % | % | % | % | Fdim | C7 | % |
| C7 | % | % | % | % | % | F | C7 |
| F | % | % | % | F7 | % | Bb / D7 | Gm |
| E7 | % | F | D7 | Gm7 | C7 | F | % |

For - give me, please for - give me I
 did - n't mean to make you cry I
 love you and I need you Do
 an - y - thing but don't say good - bye Let
 by - gones just be by - gones We
 all make miss - takes now and then I'm
 sor - ry, for - give me, my dear, and
 let us be sweet - hearts a - gain

© - jazz 100806

FOR ONCE IN MY LIFE

Words by Ronald Miller, music by Orlando Murden in 1965.

| | | | | | | | |
|------------|-------------|----------|------------|------------|------------|----------|-----------|
| Bb Bb+5 | Bb6 Fdim | Cm Ab | F7 G7 | Cm Ab | F7 F7+5 | Bb F7 | Bb |
| Bb Bb6 | D+5 | Eb | Cm7 Fm7 | Cm7 F7 | Bb+5 Dm | Gm C7 | Cm7 F7 |
| Bb Bb+5 | Bb6 Fdim | Cm Ab | F7 G7 | Cm Ab | F7 F7+5 | Bb F7 | Bb |
| Bb Bb6 | D+5 | Eb | C9 | Bb Bb+5 | Eb Cm7 | Eb F7 | Bb % |

G C+5 C6 Gdim Dm Bb G7 A7

For once in my life I have some-one who needs me, someone I've need-ed so long. For

Dm Bb G7 G7+5 C G7 C

once, un - a - fraid I can go where life leads me and some-how I know I'll be strong. For

C C6 E+5 F Dm Gm7 G7

once I can touch what my heart used to dream of long be-fore I knew

CM7 Em Am Am7 D7 Dm7 G7

some - one warm like you would make my dream come true. For

G C+5 C6 Gdim Dm Bb G7 A7

once in my life I won't let sor-row hurt me, not like it's hurt me be - fore. For

Dm Bb G7 G7+5 C G7 C

once I have some-thing I know won't de - sert me, I'm not a - lone an - y - more. For

G C6 E+5 F D9

once I can say this is mine, you can't take it, long as I know I have love, I can make it. For

C C+5 F Dm7 G7 C

once in my life I have some - one who needs me.

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FOR ONCE IN MY LIFE

Words by Ronald Miller, music by Orlando Murden in 1965.

| | | | | | | | |
|-----|---|----|----|----|----|----|----|
| Bb | % | Cm | F7 | Cm | F7 | Bb | % |
| Bb7 | % | Eb | Cm | Dm | Gm | C7 | F7 |
| Bb | % | Cm | F7 | Cm | F7 | Bb | % |
| Bb | D | Eb | C7 | Bb | F7 | Bb | % |

G Dm G7

For once in my life I have some-one who needs me, someone I've needed so long. For

Dm G7 G

once, un - a - fraid I can go where life leads me and some-how I know I'll be strong. For

G7 F Dm

once I can touch what my heart used to dream of long be - fore I knew

Em Am D7 G7

some - one warm like you would make my dream come true. For

G Dm G7

once in my life I won't let sor - row hurt me, not like it's hurt me be - fore. For

Dm G7 G

once I have some - thing I know won't de - sert me, I'm not a - lone an - y - more. For

G E F D7

once I can say this is mine, you can't take it, long as I know I have love, I can make it. For

G G7 G

once in my life I have some - one who needs me.

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FOUR OR FIVE TIMES

Words by Marca Hellman and music by Byron Gay in 1927.

| | | | |
|-----|-----|----|-----|
| Eb | ∕ | F7 | ∕ |
| Bb7 | ∕ | Eb | Bb7 |
| Eb | Eb7 | Ab | Abm |
| Eb | Bb7 | Eb | ∕ |



Four or five times, — Four or five times. — There is de -



-light, do - ing things right, Four or five times. — May - be I'll



sigh, — May - be I'll cry, — But if I



die, I'm gon - na' try, Four or five times.

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FRANKIE AND JOHNNY

Traditional.

| | | | |
|----|---|----|-----|
| Bb | ∕ | ∕ | Bb7 |
| Eb | ∕ | ∕ | Bb |
| F7 | ∕ | Bb | ∕ |

Musical notation for the song 'Frankie and Johnny'. The score is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff continues the melody and ends with a double bar line. Chord symbols are placed above the notes: C, C7, F, C, G7, and C.

FREIGHT TRAIN

Words and music by Elisabeth Cotten (1895-1987).

| | | | |
|------|----|----|------|
| Bb | ∕. | F7 | ∕. |
| F7 | ∕. | Bb | ∕. |
| : D7 | ∕. | Eb | ∕. |
| Bb | F7 | Bb | ∕. : |



Freight train, freight train, going so fast.



Freight train, freight train, going so fast.



Please, don't tell what train I'm on, so they



won't know where I've gone. —

2. When I die, Lord, bury me deep
Way down on old Chestnut Street
Then I can hear old Number 9
As she comes rolling by.

3. When I'm dead and in my grave
No more good times will I crave
Place the stones at my head and feet
Tell them all that I've gone to sleep

FROG-I-MORE RAG

Music by Jelly Roll Morton and Walter Melrose in 1918.

| | | | | | | | | |
|---------------|--------|--------|--------|-------------|-----|-----|----------|------|
| A | Bb / B | C / C# | D / Eb | E / F | C7 | F7 | Bb | F7 |
| | Bb / B | C / C# | D / Eb | E / F | C7 | F7 | Bb / F7 | Bb : |
| B | F7 | % | Bb | G7 | C7 | F7 | Bb | % |
| | F7 | % | Bb | G7 | C7 | F7 | Bb / F7 | Bb : |
| C. Modulation | | | | Bb7 / Bbdim | Bb7 | | | |
| D | Eb | D7 | Fm | Bb7 | Eb | Eb7 | Ab / C7 | Fm |
| | Bb7 | % | Cm | % | D7 | % | G7 | Bb7 |
| | Eb | D7 | Fm | Bb7 | Eb | Eb7 | Ab / Eb7 | Ab |
| | Ab | Abm | Eb | C7 | F7 | Bb7 | Eb | % : |

The musical score consists of two systems. The first system includes staves A and B. Staff A contains the melody with notes and chords: C, C#, D, Eb, E, F, F#, G, D7, G7, C, G7. Staff B contains the bass line with notes and chords: G7, C, A7, D7, G7, C. The second system includes staves C and D. Staff C contains the melody with notes and chords: F, E7, Gm, C7, F, F7, C. Modulation Bb, D7, Gm. Staff D contains the bass line with notes and chords: C7, Dm, E7, A7, C7, F, E7, Gm, C7, F, F7, Bb, F7, Bb.

Play: A B A (no rep) C D D D...

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GATEMOUTH

Music by Lil Hardin Armstrong 1926.

| | | | | | | | | |
|---|------|---|----|---|---------------------------|-------------------------|--------------------------|------|
| A | :Bb7 | % | Eb | % | Bb7 | % | Eb | % |
| | Bb7 | % | Eb | % | Ab <small>Cdim</small> | Eb <small>C7</small> | F7 <small>Bb7</small> | Eb : |
| B | :Eb | % | % | % | G7 | Cm | F7 | Bb7 |
| | Eb | % | % | % | Ab <small>Cdim</small> | Eb <small>C7</small> | F7 <small>Bb7</small> | Eb : |

C7 **F**

C7 **F**

C7 **F**

Bb **Fdim** **F** **D7** **G7** **C7** **F**

F

A7 **Dm** **G7** **C7**

F

Bb **Fdim** **F** **D7** **G7** **C7** **F**

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GEE BABY, AIN'T I GOOD TO YOU

Words and music by Andy Razal and Don Redman in 1929.

| | | | |
|-----------|----------|-----------|----------|
| C7 / Ab7 | G7 / C7 | F7 / Bb7 | Eb / G7 |
| C7 / Ab7 | G7 / C7 | F7 / Bb7 | Eb / Eb7 |
| Ab / Cdim | Eb / Eb7 | Ab / Cdim | Fm / G7 |
| C7 / Ab7 | G7 / C7 | F7 / Bb7 | Eb |



GENTLE ANNIE

Words and music by Stephen Collins Foster in 1856.

| | | | | | | | |
|---|----|---|----|----|----|----|---|
| F | C7 | F | Bb | F | G7 | C7 | % |
| F | C7 | F | Bb | F | C7 | F | % |
| F | C7 | F | % | G7 | % | C7 | % |
| F | C7 | F | Bb | F | C7 | F | % |

Thou wilt come no more, gen - tle An - nie, Like a
 flow'r thy spir - it did de - part; Thou art
 gone, a - last like the man - y That have
 bloomed in the sum - mer of my heart. Shall we
 nev - er more be - hold thee; Nev - er
 hear thy win - ning voice a - gain When the
 spring - time comes, gen - tle An - nie, When the
 wild flow'rs are scat - tered o'er the plain?

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GEORGIA CABIN

Played by Sidney Bechet in 1941.

| | | | | | | | |
|----|----|----|----|----|---------|----------|-----|
| Eb | Ab | Eb | Ab | Eb | G7 / Cm | F7 | Bb7 |
| Eb | Ab | Eb | Ab | Eb | G7 / Cm | F7 / Bb7 | Eb |
| Bb | D7 | G7 | % | C7 | % | F7 | Bb7 |
| Eb | Ab | Eb | Ab | Eb | G7 / Cm | F7 / Bb7 | Eb |

The musical score for "Georgia Cabin" is written in 4/4 time and consists of eight staves of music. The key signature has two flats (Bb and Eb). The melody is primarily composed of eighth and quarter notes, with some rests and ties. Chords are indicated by letters above the staff, often with a slash indicating a change or a specific voicing. The chords used include Eb, Ab, Eb, Ab, Eb, G7, Cm, F7, Bb7, Bb, D7, G7, %, C7, %, F7, Bb7, Eb, F, A7, Dm, G7, C7, F, F, Bb, F, Bb, D7, G7, C7, F, Bb, Bb, F, Bb, F, A7, Dm, G7, C7, and F.

GEORGIA ON MY MIND

Words by Stuart Gorrell and music by Hoagy Carmichael in 1930.

| | | | | | | | |
|----|-----|----|-----|--------|----------|-----|----|
| F | A7 | Dm | Bbm | F / D7 | Gm7 / C7 | F | C7 |
| F | A7 | Dm | Bbm | F / D7 | Gm7 / C7 | F | A7 |
| Dm | Bb7 | Dm | G7 | Dm | D7 | Gm7 | C7 |
| F | A7 | Dm | Bbm | F / D7 | Gm7 / C7 | F | % |

Geor - gia, — Geor - gia, — the whole day through, just an
 old sweet song keeps Geor - gia on my mind. (Geor - gia on my mind)
 Geor - gia, — Geor - gia, — a song of you, comes as
 sweet and clear as moon - light through the pines. —
 Oth - er arms reach out to me, oth - er eyes smile ten - der - ly.
 Still in peace - ful dreams I see the road leads back to you. —
 Geor - gia, — Geor - gia, — no peace I find, just an
 old sweet song keeps Geor - gia on my mind. —

GEORGIA SWING

Music by Ferd "Jelly Roll" Morton and Santo Pecora in 1928.

| | | | | | | | | |
|---|----|----------|-----|------------|-----------|----------|-----------|----------|
| A | Fm | Db7 / C7 | Fm | Db7 / C7 | Gdim / Fm | Bbm / C7 | Gdim / Fm | Db7 / C7 |
| B | Fm | Db7 / C7 | Bb7 | Eb7 / Eb+5 | | | | |
| C | Ab | Eb+5 | Ab | Adim | Eb7 | Eb+5 | Ab | Eb+5 |
| | Ab | Eb+5 | Ab | Adim | Eb7 | Eb+5 | Ab | % |
| | Ab | % | % | % | Eb7 | % | Ab | % |
| | Ab | % | % | % | Eb7 | % | Ab | % |

The musical score for Georgia Swing is presented in three parts: A, B, and C. Each part consists of four staves of music. The key signature is B-flat major (two flats), and the time signature is 4/4. Part A features a melody with eighth and quarter notes, supported by chords such as Gm, Eb7, D7, and Cdim. Part B has a similar melodic structure with chords like Bb, F+5, and Bdim. Part C provides a rhythmic accompaniment with chords primarily in the bass, including Bb, F7, and Eb7. The score concludes with a double bar line.

GET HAPPY

Words and music by Harold Arlen and Ted Koehler in 1929.

| | | | | | | | |
|-----|-----|----|----|-----|-----|---------|----|
| F | % | % | % | % | % | F / C7 | F |
| Bb | % | % | % | % | % | Bb / F7 | Bb |
| Bb7 | Eb7 | G7 | C7 | Bb7 | Eb7 | D7 / G7 | C7 |
| F | % | % | % | % | % | F / C7 | F |

Forget your troubles and just get hap-py, you bet-ter chase all your cares a-way Sing hal-le-
 lu-ja come on get hap-py get read - y for the judgements day The sun is
 shin-in' come on get hap-py The Lord is wait-ing to take your hand Shout hal-le-
 lu-ja come on get hap-py We're go - ing to the promised land We're
 head-in' cross the riv-er, wash your sins 'way in the tide. It's
 all so peace-ful on the oth-er side For-get your
 troub-les and just get hap-py, you bet-ter chase all your cares a-way Sing hal-le-
 lu-ja come on get hap-py get read - y for the judge-ment day.

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GET OUT OF HERE

Music by Buddy Bolden.

| | | | | | | | |
|------|---|-----|-----|---|---------|----------|------|
| : Bb | % | F7 | Bb | % | % | F7 | Bb : |
| Eb | % | % | Bb7 | % | % | % | Eb |
| Eb | % | Eb7 | Ab | % | Eb / C7 | F7 / Bb7 | Eb |

A

B

Play A A B A A B B... A A B

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GETTYSBURG MARCH

Music by S. B. Stambaugh in 1911.

| | | | | | | | |
|----|---|----|---|-----|-----|-----|-----|
| Ab | % | % | % | Eb7 | % | Ab | Ab7 |
| Db | % | Ab | % | Bb7 | % | Eb7 | % |
| Ab | % | % | % | Eb7 | % | Ab | Ab7 |
| Db | % | Ab | % | Bb7 | Eb7 | Ab | % |

The musical score consists of ten staves of music in 4/4 time, written in the key of B-flat major. The notes and chords are as follows:

- Staff 1: Chord Bb, notes Bb, G, F, Eb.
- Staff 2: Chord F7, notes F, Eb, D, C; Chord Bb, notes Bb, G, F, Eb; Chord Eb7, notes Eb, D, C, Bb.
- Staff 3: Chord Eb, notes Eb, D, C, Bb; Chord Bb, notes Bb, G, F, Eb.
- Staff 4: Chord C7, notes C, Bb, Ab, G; Chord F7, notes F, Eb, D, C.
- Staff 5: Chord Bb, notes Bb, G, F, Eb.
- Staff 6: Chord F7, notes F, Eb, D, C; Chord Bb, notes Bb, G, F, Eb; Chord Bb7, notes Bb, Ab, G, F.
- Staff 7: Chord Eb, notes Eb, D, C, Bb; Chord Bb, notes Bb, G, F, Eb.
- Staff 8: Chord C7, notes C, Bb, Ab, G; Chord F7, notes F, Eb, D, C; Chord Bb, notes Bb, G, F, Eb.

GIRL OF MY DREAMS

Music and lyrics by Sunny Clap in 1927.

| | | | | | | | |
|----|-----|----|-----|----|------------------|----|----|
| Bb | Bb7 | Eb | Ebm | Bb | F7 | Bb | F7 |
| Bb | Bb7 | Eb | Ebm | Bb | C7 F7 | Bb | % |
| D7 | % | Gm | % | C7 | % | F7 | % |
| Bb | Bb7 | Eb | Ebm | Bb | C7 F7 | Bb | % |

C C7 F Fm
 Girl of my dreams I love you, hon-est I do,
 C G7 C G7
 You are so sweet. If I could
 C C7 F Fm
 just hold your charms a - gain in my arms,
 C D7 G7 C
 Then life would be com - plete; Since you've been
 E7 Am
 gone dear, life don't seem the same,
 D7 G7
 Please come back a - gain. And af - ter
 C C7 F Fm
 all's said and done, there's on - ly one,
 C D7 G7 C
 Girl of my dreams, it's you.

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GIVE IT UP

Traditional.

| | | | | | | | |
|----|---|----|---|----|----|----|----|
| F | ∅ | D7 | ∅ | G7 | C7 | F | C7 |
| F | ∅ | D7 | ∅ | G7 | C7 | F | ∅ |
| A7 | ∅ | Dm | ∅ | G7 | ∅ | C7 | ∅ |
| F | ∅ | D7 | ∅ | G7 | C7 | F | ∅ |

G **E7**
A7 **D7** **G** **D7**
G **E7**
A7 **D7** **G**
B7 **Em**
A7 **D7**
G **E7**
A7 **D7** **G**

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GIVE ME YOUR TELEPHONE NUMBER

Music by J.C. Higginbotham in 1930.

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| Bb | % | % | % | F7 | % | % | Bb |
| Bb | % | % | % | F7 | % | % | Bb |
| D7 | Gm | F7 | Bb | D7 | Gm | C7 | F7 |
| Bb | % | % | % | F7 | % | % | Bb |

The musical score is written in 4/4 time and consists of eight staves of music. The melody is primarily composed of eighth and quarter notes. Chord symbols are placed above the notes to indicate the harmonic accompaniment. The chords used include Bb, F7, Gm, D7, C7, E7, Am, and D7. The score begins with a common time signature 'C' above the first staff. The piece concludes with a double bar line at the end of the eighth staff.

GLORY OF LOVE

Words and music by Billy Hill in 1938.

| | | | | | | | |
|----|----|---|----|----|-----|----|----|
| F | C7 | F | Bb | F | C7 | F | C7 |
| F | C7 | F | Bb | F | C7 | F | F7 |
| Bb | ∅ | F | ∅ | Bb | Bbm | G7 | C7 |
| F | C7 | F | Bb | F | C7 | F | ∅ |

You've got to give a lit-tle, take a lit-tle, And let your poor heart break a lit-tle.
 That's the sto-ry of, that's the glo-ry of love. You've got to
 laugh a lit-tle, cry a lit-tle, Un-til the clouds roll by a lit-tle.
 That's the sto-ry of, that's the glo-ry of love. As
 long as there's the two of us, We've got the world and all its charms. And
 when the world is through with us, We've got each oth-er's arms. You've got to
 win a lit-tle, lose a lit-tle, Yes, and al-ways have the blues a lit-tle.
 That's the sto-ry of, that's the glo-ry of love.

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GOD BLESS THE CHILD

Words and music by Arthur Herzog Jr and Billie Holiday in 1941.

| | | | | | | | |
|----------|-----------|------------|-----------|------------|-----|------------|-----------|
| Eb / Ab | % | Bbm7 / Eb7 | % | Ab | Abm | Gm7 / C7 | Fm7 / Bb7 |
| Eb | Bb7 | Eb / Ab | % | Bbm7 / Eb7 | % | Ab | Abm |
| Gm7 / C7 | Fm7 / Bb7 | Eb / Ab | Eb | Cm | % | Gm | % |
| Cm | % | Gm7 / C7 | Fm7 / Bb7 | Eb / Ab | % | Bbm7 / Eb7 | % |
| Ab | Abm | Gm7 / C7 | Fm7 / Bb7 | Eb | % | | |

Then that's got shall get, Thee that's not shall lose, So the Bi-ble says, And it still is news.
 Ma - ma may have, Pa - pa may have, But God bless the child that's got his own, that's
 got his own. Yes, the strong gets more while the weak ones fade, Hap - py
 pock - ets don't ev - er make the grade. Ma - ma may have, Pa - pa may have, But
 God bless the child that's got his own, that's got his own.
 Mon - ey, you got lots o' friends, — Crowd - in' round the door;
 When you're gone and spen - in' ends — They don't come no more! Rich re -
 ta - tions give, crust of bread and such, You can help your - self, But don't take too much!
 Ma - ma may have, Pa - pa may have, But God bless the child that's got his own, that's
 got his own.

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GO DOWN, MOSES

Traditional spiritual.

| | | | |
|---------|----------|----|---------|
| Dm / A7 | Dm / Bb7 | A7 | Dm / A7 |
| Dm / A7 | Dm / Bb7 | A7 | Dm |
| Dm | Gm | A7 | Dm |
| Bb7 | Dm | A7 | Dm |

Em B7 Em C7 B7 Em B7

When Is-rael was in E-gypt's land, Let my people_ go. Op-

Em B7 Em C7 B7 Em

-pressed so hard they could not stand, Let my peo-ple go.

Em Am B7 Em

Go down, Mo - ses, Way down in E - gypt's land, —

C7 Em B7 Em

Tell ol' Pha-raoh to let my peo-ple go!

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GOIN' HOME

Words and music by Ken Colyer in 1953.

| | | | |
|----|----|--------|----|
| C | ∕ | ∕ | C7 |
| F | G7 | C | ∕ |
| G7 | ∕ | C / F7 | C |



Go - in' home, — go - in' home — Yes, I'm



leav - ing, leav-ing here to - day — Cause if I



don't leave now I won't be go-ing no - where —

2.

Where you from, where you from
 Won't you tell me, tell me 'fore I'm gone
 Cause if I don't leave now
 I won't be goin' nowhere

3.

What you say, and what you do
 Well it's time like this, and I'm tellin' you
 Cause if I don't leave now
 I won't be goin' nowhere

4.

Well, if home is where the heart is,
 then my home's in New Orleans
 Take me to that land of dreams
 Cause if I don't leave now
 I won't be goin' nowhere

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GOOD MORNING HEARTACHE

Words and music by Dan Fisher, Edwin Drake and Irene Higginbotham in 1946.

| | | | | | | | |
|----|----|----|---------|----|------------|---------|----|
| Cm | ∕ | F | Am / D7 | Gm | Am7 / Abm7 | Gm / C7 | F7 |
| Cm | ∕ | F | Am / D7 | Gm | Am7 / Abm7 | Gm / C7 | F |
| A7 | Dm | A7 | D7 | G7 | C7 | Gb7 | F7 |
| Cm | ∕ | F | Am / D7 | Gm | Am7 / Abm7 | Gm / C7 | F |

Goodmorn-ing heartache you old gloom-y sight, — Good morn-ing heartache, thought we said good-bye last night, —

I tossed and turned un-till it seemed you had gone, — but here you are with the dawn. —

Wish I'd for-get you but you're here to stay. — It seems I met you when my love went a-way. —

Now ev-'ry day I start by say-ing to you, — Good morn-ing heart-ache, what's new? —

Stop haunt-ing me now. — Can't shake you no-how. —

Just leave me a-lone — I've got those Mon-day blues straight through Sun-day blues.

Goodmorn-ing heartache, here we go a-gain. — Goodmorn-ing heartache you're the one who knew me when. —

Might as well get used to you hang-in' a-round. — Good morn-ing heartache sit down. —

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GOOSE PIMPLES

Music by Bo Trent and Fletcher Henderson in 1927. Simplified version.

| | | | | | | | |
|----------|-----|----------|------|----------|----|----------|-----|
| Cm | Gm | Cm | Gm | Fm | Eb | Fm7 | Bb7 |
| Cm | Gm | Ab | Cdim | Eb | C7 | F7 / Bb7 | Eb |
| Eb / Bb7 | Eb | Eb / Bb7 | Eb7 | Ab / Eb7 | Ab | Eb / Bb7 | C7 |
| Fm7 | Bb7 | Eb | ∴ ∴ | | | | |

Musical staff 1: Treble clef, 4/4 time signature. Chords: Dm, Am, Dm, Am.

Musical staff 2: Treble clef, 4/4 time signature. Chords: Gm, F, Gm7, C7.

Musical staff 3: Treble clef, 4/4 time signature. Chords: Dm, Am, Bb, Fdim.

Musical staff 4: Treble clef, 4/4 time signature. Chords: F, D7, G7, C7, F.

Musical staff 5: Treble clef, 4/4 time signature. Chords: F, C7, F, F, C7, F7.

Musical staff 6: Treble clef, 4/4 time signature. Chords: Bb, F7, Bb, F, C7, D7.

Musical staff 7: Treble clef, 4/4 time signature. Chords: Gm7, C7, F.

GO TELL IT ON THE MOUNTAIN

Traditional spiritual.

| | | | | | | | |
|---|---|----|---|---|---|---------|----|
| F | % | C7 | F | % | % | G7 / C7 | F |
| F | % | C7 | F | % | % | G7 / C7 | F |
| F | % | C7 | F | % | % | G7 | C7 |
| F | % | C7 | F | % | % | G7 / C7 | F |

Musical score for "Go Tell It on the Mountain" in G major, 4/4 time. The score consists of eight staves of music. The melody is written in treble clef. Chord symbols are placed above the notes: G, D7, G, A7, D7, G, D7, G, A7, D7, G, D7, G, A7, D7, G. The piece ends with a double bar line.

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GRAVEYARD BLUES

Traditional.

| | | | |
|----|----------|---|-------|
| C | Cdim | C | C7 |
| F | Fm | C | • / • |
| G7 | Ab7 / G7 | C | • / • |

D Fdim D D7
 G Gm D
 A7 Bb7 A7 D

GRAVIER STREET BLUES

À la Johnny Dodds in 1940.

| | | | | | | | |
|-----|---|---|----|-----|---|---|-----|
| : C | F | C | C7 | F | % | C | % |
| G7 | % | C | % | : C | % | % | C7 |
| F | % | C | % | G7 | % | C | % : |

The musical score is written in D major (one sharp) and 4/4 time. It begins with a repeat sign. The first staff contains the following notes and chords: D (D4, E4, F#4, G4), G (G4, A4, B4, C5), D (D4, E4, F#4, G4), and D7 (D4, E4, F#4, G4, A4, B4, C5, D5). The second staff continues with G (G4, A4, B4, C5), D (D4, E4, F#4, G4), and D (D4, E4, F#4, G4). The third staff features A7 (A4, B4, C5, D5, E5, F#5, G5) and D (D4, E4, F#4, G4). The fourth staff has D (D4, E4, F#4, G4) and D7 (D4, E4, F#4, G4, A4, B4, C5, D5). The fifth staff contains G (G4, A4, B4, C5) and D (D4, E4, F#4, G4). The sixth staff shows A7 (A4, B4, C5, D5, E5, F#5, G5) and D (D4, E4, F#4, G4). The seventh staff has D (D4, E4, F#4, G4) and D7 (D4, E4, F#4, G4, A4, B4, C5, D5). The eighth staff features G (G4, A4, B4, C5) and D (D4, E4, F#4, G4). The ninth staff contains A7 (A4, B4, C5, D5, E5, F#5, G5) and D (D4, E4, F#4, G4). The score concludes with a final D chord (D4, E4, F#4, G4).

GRENADILLA STOMP

Music by Bob Wilber.

| INTRO | | F | C+5 | F | C+5 | | |
|-------|----|----|-----|-----|---------|------|----|
| F | Bb | F | F7 | Bb | % | F | % |
| C7 | % | F | % | C/B | Bb/A | Ab/G | C7 |
| F | Bb | F | F7 | Bb | % | A7 | % |
| D7 | % | G7 | % | F | Bb/Fdim | F/C7 | F |
| F7 | % | % | % | % | % | % | % |
| Bb7 | % | % | % | C | G | C | C7 |

The musical score for 'Grenadilla Stomp' is written in 4/4 time with a key signature of one sharp (F#). It consists of 12 staves of music. The first staff is the introduction, marked 'INTRO', with a tempo of 4/4. The melody is primarily eighth and quarter notes. Chord changes are indicated by letters above the staff. The score includes various chords such as F, Bb, C7, F7, G7, D7, E7, A7, B7, C, G, D, Db, C, B, Bb, A, D7, G, C, Gdim, D7, G, C7, D, A, D, and D7. The piece concludes with a final D7 chord.

ALONG THE ROAD TO GUNDAGAI

Music and lyrics by Jack O'Hagan 1922.

| | | | | | | | |
|----|-----|----|----|----|----|----|----|
| F | A7 | Bb | F | G7 | C7 | F | % |
| Bb | Bbm | F | D7 | G7 | % | C7 | % |
| F7 | % | Bb | % | D7 | % | G7 | C7 |
| F | A7 | Bb | F | G7 | C7 | F | % |

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of ten staves of music. The lyrics are written below the notes. Chord symbols are placed above the notes. The lyrics are: "There's a track wind-ing back to a dear old fash-ioned shack a-long the road to Gund - da - gai Where the blue gums are grow - ing the mur - rum - bid - gees flow - ing be - neath that sun - ny sky Where my moth - er and fath - er are wait - ing for me and the friends of my child - hood once more I shall see For no more will I roam now I'm head-ing straight for home a-long the road to Gun - da - gai".

There's a track wind-ing back to a dear old fash-ioned shack a-long the
road to Gund - da - gai Where the
blue gums are grow - ing the mur - rum - bid - gees flow - ing be-
neath that sun - ny sky Where my
moth - er and fath - er are wait - ing for me and the
friends of my child - hood once more I shall see For no
more will I roam now I'm head-ing straight for home a-long the
road to Gun - da - gai

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GYPSY LOVE SONG

Music by Victor Herbert, words by Harry B. Smith 1898.

| | | | | | | | |
|----|-----|----|----|-----|------------------|----|----|
| Bb | Bb7 | Eb | Bb | C7 | F7 | Bb | F7 |
| Bb | Bb7 | Eb | Bb | C7 | F7 | Bb | Bb |
| D7 | % | G7 | % | C7 | % | F7 | % |
| Bb | Bb7 | Eb | Bb | Gb7 | Bb F7 | Bb | Bb |

C **C7** **F** **C**
 Slum - ber on my lit - tle gyp - sy sweet - heart,
D7 **G7** **C** **G7**
 Dream of the field and the grove,
C **C7** **F** **C**
 Can you hear me, hear me in that dream - land
D7 **G7** **C**
 Where your fan - cies rove?
E7 **A7**
 Slum - ber on, my lit - tle gyp - sy sweet - heart,
D7 **G7**
 Wild lit - tle wood - land dove,
C **C7** **F** **C**
 Can you hear the song that tells you
Ab7 **C** **G7** **C**
 All my heart's true love?

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HALLE HALLELUJAH

À la Sidney Bechet in 1954.

| | | | | | | | |
|----|----|----|----|----|----|---------|---|
| F | C7 | F | C7 | F | Bb | G7 / C7 | F |
| F | C7 | F | C7 | F | Bb | G7 / C7 | F |
| A7 | % | D7 | % | G7 | % | C7 | % |
| F | C7 | F | C7 | F | Bb | G7 / C7 | F |

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HARBOR LIGHTS

Words and music by Jimmy Kennedy and Hugh Williams in 1937.

| | | | | | | | |
|-----|-----|-----------|----|-----|---|-----|-----|
| Bb7 | % | Cdim / Eb | Eb | Bb7 | % | Eb | % |
| Bb7 | % | Cdim / Eb | Eb | Bb7 | % | Eb | Eb7 |
| Ab | Abm | Eb | % | F7 | % | Bb7 | % |
| % | % | Cdim / Eb | Eb | Bb7 | % | Eb | % |

C7 Ddim F F

I saw the har-bor lights, They on-ly told me we were part-ing, The same old

C7 F

har-bor lights That once brought you to me. I watched the

C7 Ddim F F

har-bor lights, How could I help if tears were start-ing? Good-bye to

C7 F F7

ten-der nights, Be-side the silv'-ry sea. I longed to

Bb Bbm F

hold you near, And kiss you just once more. But you were

G7 C7

on the ship, And I was on the shore. Now I know

C7 Ddim F F

lone-ly nights, For all the while my heart is whisper-ing, Some oth-er

C7 F

har-bor lights, Will steal your love from me.

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HARD TIMES

Words and music by Stephen Foster in 1854.

| | | | | | | | |
|----|---|----|----|---|----------|-----|-----|
| Eb | % | Ab | Eb | % | F7 | Bb7 | % |
| Eb | % | Ab | Eb | % | F7 / Bb7 | Eb | % |
| % | % | Ab | Eb | % | % | F7 | Bb7 |
| Eb | % | Ab | Eb | % | F7 / Bb7 | Eb | % |

Let us pause in life's pleas-ures and counts its man-y tears While we
 all sup sor-row with the poor: There's a
 song that will lin-ger for-ev-er in our ears: Oh!
 Hard Times, come a-gain no more. 'Tis the
 song, the sigh of the wea-ry;
 Hard Times, Hard Times, come a-gain no more. Man-y
 days you have lin-gered a-round my cab-in door; Oh!
 Hard Times, come a-gain no more.

©-jazz 090831

HAWAIIAN MELODY

Music by "King" Bennie Nawahi in 1930.

| | | | | | | | |
|----|---|----|---|----|----|----|----|
| C | % | Am | % | Dm | G7 | C | G7 |
| C | % | Am | % | D7 | % | G7 | % |
| C7 | % | F | % | D7 | % | G7 | % |
| C | % | Am | % | D7 | G7 | C | % |

The musical score is written in G major (one sharp) and 4/4 time. It consists of nine staves of music. The chords indicated above the notes are: D, Bm, Em, A7, D, A7, D, Bm, E7, A7, D7, G, E7, A7, D.

©-jam 101220

He touched me

Lyrics and music by WILLIAM J. GAITHER.

| | | | | | | | |
|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| C7 | ∕ | F | ∕ | C7 | ∕ | F | F7 |
| Bb | ∕ | F | ∕ | C7 | ∕ | F | ∕ |
| C7 | ∕ | F | F7 | Bb | F | G7 | C7 |
| F | C7 | F7 | Bb | F | C7 | F | ∕ |

The musical score is written in G major (one sharp) and 3/4 time. It consists of nine staves of music. The chords indicated below the staves are: D7, G, D7, G, G7, C, G, D7, G, D7, G, G7, C, D7, G, G7, C, G, D7, G, G7, C.

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HEARTACHES

Words by John Klenner and music by Al Hoffman in 1931.

| | | | | | | | |
|-----|-----|----|----|-------------------|---|-------------------|----|
| F | % | E7 | % | F | % | Cm | D7 |
| Gm7 | C7 | F | Dm | G7 | % | Bbm C7 | C7 |
| F | % | E7 | % | F | % | Eb7 | D7 |
| Gm7 | Bbm | F | G7 | Gm7 C7 | % | F | % |

The musical score is written in G major, 4/4 time. It consists of nine staves of music. The lyrics are: "Heart - aches, Heart - aches My lov - ing you meant on - ly heart - aches Your kiss was such a sa - cred thing to me, I can't be - lieve it's just a burn - ing mem - o - ry Heart - - aches, Heart - aches What does it mat - ter how my heart breaks? I should be hap - py with some - one new, But my heart aches for you." The chords are indicated above the notes.

©-jam 080314

HEART OF MY HEART

Words and music by Ben Ryan in 1926.

| | | | | | | | |
|----|---|----|---|----|----|----|---|
| Bb | % | F7 | % | % | % | Bb | % |
| G7 | % | C7 | % | % | % | F7 | % |
| Bb | % | F7 | % | % | % | D7 | % |
| G7 | % | C7 | % | Cm | F7 | Bb | % |

Heart of my heart I love that me-lo-dy.

Heart of my heart brings back a me-mo-ry.

When we were kids on the cor-ner of the street,
we were rough and rea-dy guys, but oh, how we could har-mo-nize!

Heart of my heart meant friends were dea-rer then,
too bad we had to part. I
know a tear would glist-en if on-ly I could list-en to the
gang that sang heart of my heart.

HEEBIE JEEBIES

Words and music by Boyd Atkins in 1926.

| | | | | | | | |
|----|---------|---------|---------|---------|------|----|---|
| Bb | F7 | Bb | % | % | F | C7 | F |
| F7 | % | C7 | F7 | : F7 | % | Bb | % |
| F7 | % | Bb | % | F7 | % | Bb | % |
| Eb | Bb / G7 | C7 / F7 | Bb / G7 | C7 / F7 | Bb : | | |

©-jam 110203

HE'LL UNDERSTAND AND SAY WELL DONE

Also known as "When I come to the end of my journey". Words and music by Lucie E. Campbell in 1933.

| | | | | | | | |
|----|-----|----|----|----|----|----|----|
| Bb | % | Eb | Bb | F7 | % | % | Bb |
| Bb | % | Eb | Bb | Eb | Bb | F7 | Bb |
| F7 | % | Bb | % | F7 | % | Bb | % |
| Bb | Bb7 | Eb | Bb | Eb | Bb | F7 | Bb |

The musical score is written in 4/4 time and consists of ten staves of music. Each staff includes a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The lyrics are written below the notes, and chord symbols are placed above the staff lines. The lyrics are: "If when you give the best of your serv - ice, Tell - ing the world that the Sav - ior has come, Be not dis - mayed when men don't be - lieve you. He'll un - der - stand ___ and say, 'Well ___ done!'" "Oh, when I come to the end of my jour - ney, Wear - y of life, and the bat - tle is won, Car - ry - ing the staff and cross of re - demp - tion, He'll un - der - stand ___ and say, 'Well ___ done!'"

© -jazz 160109

HERE COMES THE HOT TAMALE MAN

Music and lyrics by Fred Rose and Charlie Harris on in 1926.

| | | | | | | | |
|----------|-----|----|-----|---------|----------|----------|----------|
| Cm / Ab7 | 7/8 | Cm | C7 | F7 | 7/8 | Bb7 | Eb / Bb7 |
| Cm / Ab7 | 7/8 | Cm | C7 | Bb / D7 | Gm / Fdm | F7 | Bb7 |
| Eb | D7 | G7 | C7 | F7 | Bb7 | Eb | Bb7 |
| Eb | D7 | G7 | C7 | F7 | Bb7 | Eb | 7/8 |
| Eb7 | 7/8 | Ab | 7/8 | F7 | 7/8 | Bb7 | 7/8 |
| Eb | D7 | G7 | C7 | F7 | Bb7 | Eb / Ab7 | Eb |

V
e
r
s
e

Just see that buck-et steam-in', And hear those folks all scream-in',
 "Here comes the Hot Ta-ma-le Man!"
 They know just what he's sell-in', He comes down Main Street yell-in',
 "Here comes the Hot Ta-ma-le Man!"
 Watch him Charles-ton down the line, shout-in', Got, Red Hot!
 Ey-ry-bod-y fall in line for "Red Hot! That's What!"
 Come on folks, get out your mon-ey, He needs shoe-sies for his hon-ey,
 Here comes the Hot Ta-ma-le Man!

©-jam 071129

HERE COMES THE HOT TAMALE MAN

Music and lyrics by Fred Rose and Charlie Harrison in 1926.

| | | | | | | | |
|-----|----|----|----|----|-----|-----|-----|
| Eb | D7 | G7 | C7 | F7 | Bb7 | Eb | Bb7 |
| Eb | D7 | G7 | C7 | F7 | Bb7 | Eb | % |
| Eb7 | % | Ab | % | F7 | % | Bb7 | % |
| Eb | D7 | G7 | C7 | F7 | Bb7 | Eb | % |

Just see that buck-et steam-in', And hear those folks all scream-in',

"Here comes the Hot Ta - ma - le Man!"

They know just what he's sell-in', He comes down Main Street yell-in',

"Here comes the Hot Ta - ma - le Man!"

Watch him Charles-ton down the line, shout-in', "I Got, Red Hot!"

Ev - ry - bod - y fall in line for "Red Hot! That's What!"

Come on folks, get out your mon-ey, He needs shoe-sies for his hon-ey,

Here comes the Hot Ta - ma - le Man!

HERE I STAND

Words and music by Dave "Fat man" Williams.

| | | | | | | | |
|----------|----|----|----|----|-----|---------|----------|
| Eb | % | % | C7 | F7 | Bb7 | Eb / C7 | F7 / Bb7 |
| Eb | % | % | C7 | F7 | Bb7 | Eb | % |
| Eb7 | % | Ab | % | F7 | % | Bb7 | % |
| Eb | % | % | C7 | F7 | Bb7 | G / C7 | F7 / Bb7 |
| Eb / Ab7 | Eb | | | | | | |

Here I stand, — with my heart in my hand — Dar-ling, you'll al-ways be
mine — and I'll be yours — at your com - mand — It will be
great — if you just un - der - stand — you will al-ways be my
love and I'll be — your lov - er - man — The
moon up a-bove will al-ways shine on our love, oh dear Our
love will be true I will al-ways love you, my dear — Here I stand, —
— with my heart in my hand, — Dar-ling, you'll al-ways be mine — and I'll be
yours — at your com - mand — with my heart in my hand —

©-jam 111015

HERE I STAND WITH MY HEART IN MY HAND

Words and music by Dave "Fat man" Williams.

| | | | | | | | |
|----|---|----|----|----|----|--------|---------|
| F | % | % | D7 | G7 | C7 | F / D7 | G7 / C7 |
| F | % | % | D7 | G7 | C7 | F | % |
| F7 | % | Bb | % | G7 | % | C7 | % |
| F | % | % | D7 | G7 | C7 | A / D7 | G7 / C7 |
| F | % | | | | | | |

Here I stand, — with my heart in my hand — Dar-ling, you'll al-ways be
 mine — and I'll be yours — at your com - mand — It will be
 great — if you just un - der - stand — you will al-ways be my
 love and I'll be — your lov - er - man — The
 moon up a - bove will al - ways shine on our love, oh dear Our
 love will be true I will al - ways love you, my dear — Here I
 stand, — with my heart in my hand, — Dar-ling, you'll al - ways be
 mine — and I'll be yours — at your com - mand — with my heart in my hand —

HESITATING BLUES

Music and words by W. C. Handy in 1915.

| | | | |
|----------|----|---|----|
| Fdim / F | ⌋ | ⌋ | F7 |
| Bb7 | ⌋ | F | ⌋ |
| C7 / G7 | C7 | F | ⌋ |



Hel - lo Cen - tral, what's the mat - ter with this line?
 What you say, _____ can't talk to _____ my Brown?



I want to talk to that High Brown of mine. Tell me
 A storm last night blowed the wir - es all down. Tell me



how long will I have to
 how long will I have to



wait? Please give me
 wait? Please give me



2 9 8 Why do you hes - i -
 2 9 8 Why do you hes - i -



-tate? _____
 -tate? _____

©-jam 110503

HE WILL REMEMBER ME

Words and music by Eugene Monroe Bartlett.

| | | | |
|----|---------|---------|----|
| Bb | Bb7 | Eb | Bb |
| F7 | Bb | C7 | F7 |
| Bb | Bb7 | Eb | D7 |
| Eb | Bb / G7 | C7 / F7 | Bb |



HIAWATHA

Words by James O'Dea and music by Neil Moret in 1901.

| | | | | | | | |
|------|-----|----|----|-----|-----|-----|-----|
| : Bb | % | F7 | % | % | % | Bb | % |
| Bb | % | F7 | % | % | % | Bb | % : |
| : Eb | % | Bb | % | F7 | % | Bb | % |
| Eb | % | Bb | % | F7 | % | Bb | % : |
| Eb | % | % | % | % | % | Bb7 | % |
| Bb7 | % | % | % | % | % | Eb | % |
| Eb | % | % | % | Eb7 | % | Ab | % |
| Ab | Abm | Eb | C7 | F7 | Bb7 | Eb | % |

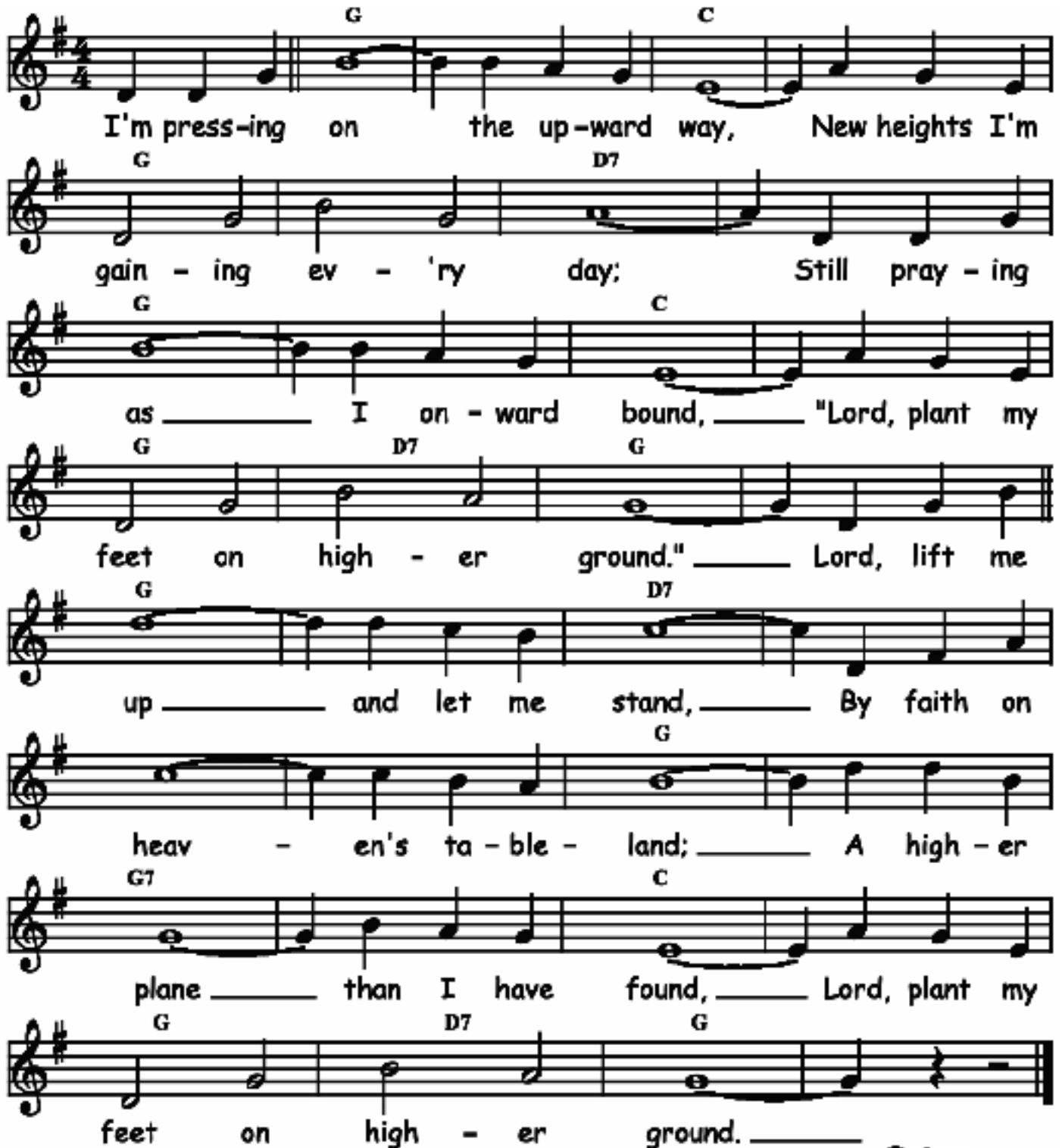
Musical score for 'Hiawatha' in G-flat major (B-flat major with one flat). The score consists of ten staves of music. The first staff is the introduction, marked with a repeat sign and a key signature change to G-flat major. The second staff begins the main melody with a C chord. The third staff continues the melody with G7 and C chords, including a triplet and a first ending. The fourth staff features a bridge with F, C, G7, and C chords. The fifth staff continues the bridge with F, C, G7, C, and C7 chords, including a second ending. The sixth staff returns to the main melody with F and C7 chords. The seventh staff continues with a triplet and F chord. The eighth staff features a triplet and F7 and Bb chords. The ninth staff concludes with Bbm, F, D7, G7, C7, and F chords. The score includes various musical notations such as triplets, first and second endings, and dynamic markings.

©-jam 141007

HIGHER GROUND

Words by Johnson Oatman Jr, music by Charles H. Gabriel in 1898.

| | | | | | | | |
|----|---|----|---|---|----|----|---|
| F | % | Bb | % | F | % | C7 | % |
| F | % | Bb | % | F | C7 | F | % |
| F | % | C7 | % | % | % | F | % |
| F7 | % | Bb | % | F | C7 | F | % |



I'm press-ing on the up-ward way, New heights I'm
 gain-ing ev-'ry day; Still pray-ing
 as I on-ward bound, "Lord, plant my
 feet on high-er ground." Lord, lift me
 up and let me stand, By faith on
 heav-en's ta-ble-land; A high-er
 plane than I have found, Lord, plant my
 feet on high-er ground.

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HIGHWAYS ARE HAPPY WAYS

Music by Larry Shay, words by Harry Harris and Tommie Malle in 1927.

| | | | | | | | |
|-----|---|----|---|-----|-----|----|-----|
| Eb | % | % | % | Bb7 | % | % | % |
| % | % | % | % | Eb | % | % | % |
| Eb7 | % | Ab | % | C7 | % | F7 | Bb7 |
| Eb | % | C7 | % | Fm | Bb7 | Eb | % |

High - ways are hap - py ways, when they
 lead the way to home
 High - ways bring hap - py days to the
 lone - ly hearts that roam And as you
 tra - vel a - long those riv - ers of grey They all un -
 -rav - el and pull you o - ver to stay
 High - ways are hap - py ways, when they
 lead the way to home

©-jam 060102

Hindustan

Lyrics and music OLIVER G. WALLACE HAROLD WEEKS 1918

| | | | | | | | |
|-----------|---|-----------|---|------------|-----------|-----------|-----------|
| C | ∕ | ∕ | ∕ | ∕ | ∕ | G7 | ∕ |
| ∕ | ∕ | ∕ | ∕ | ∕ | ∕ | C | G7 |
| C | ∕ | ∕ | ∕ | C7 | ∕ | F | ∕ |
| D7 | ∕ | Fm | ∕ | Dm7 | G7 | C | ∕ |

D

Hin - du - stan, where we

A7

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

Hin - du - stan, where the

D **A7**

pain - ted pea - cock proud - ly spread his fan

D

Hin - du - stan, where the

D7 **G**

pur - ple sun - bird flashed a - cross the sand

E7 **Gm**

Hin - du - stan, Where I

Em7 **A7** **D**

met her and the world be - gan

HINDUSTAN

Words and music by Oliver G. Wallace and Harold Weeks in 1918.

| | | | | | | | |
|----|---|-----|---|-----|----|----|----|
| Bb | % | % | % | % | % | F7 | % |
| % | % | % | % | % | % | Bb | F7 |
| Bb | % | % | % | Bb7 | % | Eb | % |
| C7 | % | Ebm | % | Cm7 | F7 | Bb | % |

Musical score for the song "Hindustan". The score is written in 4/4 time and consists of eight staves of music. The lyrics are: "Hin - du - stan, where we stopped to rest our tir - ed car - a - van, Hin - du - stan, where the pain - ted pea - cock proud - ly spread his fan, Hin - du - stan, where the pur - ple sun - bird flashed a - cross the sand, Hin - du - stan, Where I met her and the world be - gan." The score includes various chord markings such as C, G7, F, D7, Fm, Dm7, and Cm7.

©-jam 121203

HIS EYE IS ON THE SPARROW

Music by Charles H. Gabriel, words by Civilla D. Martin in 1905.

| | | | | | | | |
|-----|-----|----------|-----|------|------|-----|----|
| Ab | ∕ | Db | Ab | F7 | Bbm | Eb7 | Ab |
| Ab | Eb7 | Ab | Db | Eb7 | Ab | Eb7 | Ab |
| Ab7 | Db | Ab / Eb7 | Ab | :Eb7 | ∕ | Ab | ∕ |
| Eb7 | ∕ | Ab | Ab7 | Db | Fdim | Ab | ∕ |
| Ab | Eb7 | Ab | ∕ : | | | | |

Bb Eb Bb

Why should I feel dis-cour-aged? Why should the shad-ows come?
 G7 Cm F7 Bb

Why should my heart be lone-ly And long for heav'n and home When
 F7 Bb Eb

Je-sus is my por-tion? My con-stant friend is He: His
 F7 Bb F7 Bb

eye is on the spar-row, And I know He watch-es me. His
 Bb7 Eb Bb F7 Bb

eye is on the spar-row And I know He watch-es me. I
 F7 F7 Bb

sing be-cause I'm hap-py, I
 F7 Bb Bb7

sing be-cause I'm free; For His
 Eb Gdim Bb

eye is on the spar-row, And I
 Bb F7 Bb

know He watch-es me: ©jam 060404

HIS EYE IS ON THE SPARROW

À la George Lewis in 1964. Original music by Charles H. Gabriel, words by Civilia D. Martin in 1905.

| | | | | | | | |
|-----|------|----|---|----|----|---|-----|
| F | ∕ | Bb | ∕ | C7 | ∕ | F | ∕ |
| F | ∕ | Bb | ∕ | F | C7 | F | ∕ |
| :C7 | ∕ | F | ∕ | C7 | ∕ | F | F7 |
| Bb | Fdim | F | ∕ | ∕ | C7 | F | ∕ : |

sing be - cause I'm hap - py,
 sing be - cause I'm free: For his
 eye is on the spar - row, And
 I know He watch - es me

©-jam 060207

THE HISTORY OF MAN

Trinidad calypso by T.A. Codallo in 1938.

| | | | |
|----|----|----|----|
| Dm | ∕. | A7 | Dm |
| Dm | ∕. | A7 | Dm |
| C7 | F | C7 | F |
| Dm | Gm | A7 | Dm |



HOLDING MY SAVIOUR'S HAND

Traditional hymn.

| | | | | | | | |
|------|------------|----|----|----|------------|----|-----|
| Bb | ∕ | Eb | Bb | ∕ | Bb / Bbdim | F7 | ∕ |
| Cm | ∕ | ∕ | ∕ | F7 | ∕ | Bb | ∕ |
| Bb | ∕ | Eb | Bb | ∕ | Bb7 | Eb | ∕ |
| Eb | Bbdim | Bb | G7 | Cm | F7 | Bb | ∕ |
| : Bb | Bb / Bbdim | F7 | ∕ | ∕ | ∕ | Bb | ∕ |
| Bb | Bb7 | Eb | ∕ | Bb | F7 | Bb | ∕ : |

G F C C Cdim G7

I shall have love ev-er last - ing Hold-ing my Sav-iour's hand__

Dm G7 C

I shall have joy ev-er last - ing Hold-ing my Sav-iour's hand__

G F C C7 F

Way from this world and its sorr - ows Way from the days of fears__

F Cdim C A7 Dm G7 C

I shall re-joice for - ev - er Hold-ing my Sav-iour's hand__

C C Cdim G7 C

Hold-ing my Sav-iour's hand__ Here in the prom-ised land__

C C7 F C G7 C

Noth-ing on earth can stop me Hold-ing my Sav-iour's hand

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HOLD ME

Words and music by Little Jack Little, Dave Oppenheim and Ira Schuster in 1933.

| | | | | | | | |
|----|------|----|----|----|----|----|---|
| Bb | % | D7 | % | Eb | % | G7 | % |
| Cm | Gdim | Bb | % | C7 | % | F7 | % |
| Bb | % | D7 | % | Eb | % | G7 | % |
| Cm | Ebm | Bb | G7 | C7 | F7 | Bb | % |

Hold me _____ hon - ey won't you hold me _____
 hold me _____ nev - er let me go. _____
 Take me _____ hon - ey won't you take me _____ nev - er to for -
 -sake me _____ 'cause I love you so. _____
 Thrill me _____ let your kiss - es trill me _____
 just like _____ you a - lone can do. _____
 Hold me _____ ten - der - ly en - fold me _____ nev - er try to
 hold me _____ from you. _____

HOLD MY HAND

Music by Thomas "Fats" Waller and words by J.C. Johnson in 1938.

| | | | | | | | | |
|--------|----|-----|---|----|-----|----|----|-----|
| Verse | Dm | % | F | % | G7 | C7 | F | % |
| | Am | % | C | % | % | G7 | C | C7 |
| Chorus | F | % | % | E7 | C7 | % | F | C7 |
| | F | % | % | E7 | A7 | E7 | A7 | C7 |
| | F | % | % | E7 | Db | % | % | Bb7 |
| | Gm | Gm7 | F | D7 | Gm7 | C7 | F | % |

Verse

Am I hap-py, tick-led pink? There's no tell-ing how I feel. —

Since I met you, I can't think; I keep won-d'ring is this real? — Come on and

Chorus

hold my hand, Let's dance all night to -gether; Hand in hand, As light-ly as a feath-er!

Hold my hand, There's romance in the weather! You and me, merri-ly, Tiptip in harmony.

Kiss me dear, It would be one sweet fa-vour, Lips like yours Must have a love-ly flavour!

Oh, what sen-sa-tion, You make me feel grand! Come on ba-by, hold my hand! —

HOME (WHEN SHADOWS FALL)

Music and lyrics by Peter van Steeden and Geoff and Harry Clarkson in 1931.

| | | | | | | | |
|-----|----|----|-----|-----|-----|-----|-----|
| Eb | D7 | Fm | Bb7 | Fm | Bb7 | Eb | Bb7 |
| Eb | D7 | Fm | Bb7 | Fm | Bb7 | Eb | % |
| Abm | % | Eb | % | Abm | % | Bb7 | % |
| Eb | D7 | Fm | Bb7 | Fm | Bb7 | Eb | % |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The lyrics are written below the notes. Chord symbols are placed above the notes. The lyrics are: "When shadows fall, and trees whisper day is ending, My thoughts are ever wending home. When crickets call, my heart is forever yearning, Once more to be returning home. When the hills conceal the setting sun, Stars begin a peeping one by one. Night covers all, And though fortune may forsake me, Sweet dreams will ever take me home." The score ends with a double bar line.

©-jam 140706

HONEY

Words and music by Seymour Simons, Haven Gillespie and Richard A. Whiting in 1928.

| | | | |
|-----------|--------|---------|----|
| F | ⌋ | G7 | ⌋ |
| C7 | ⌋ | F / G7 | C7 |
| F | ⌋ | A7 | Dm |
| Bb / Fdim | F / D7 | G7 / C7 | F |



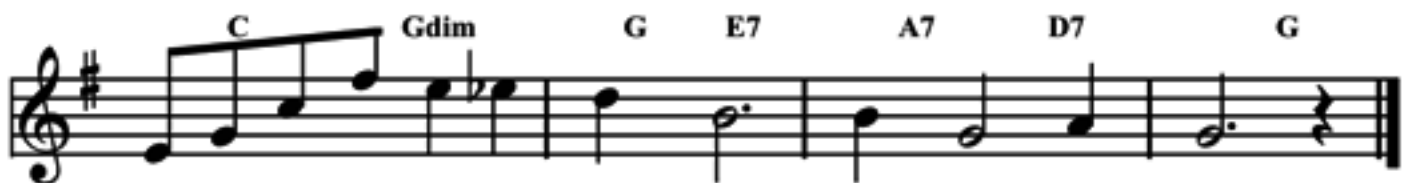
I'm in love with you, Hon - ey, Say you love me too, Hon - ey,



No one else will do, Hon - ey, Seems fun - ny, but it's true.



Loved you from the start, Hon - ey, Bless your lit - tle heart, Hon - ey,



Ev - 'ry day would be so sun - ny, Hon - ey, with you.

HOT CLUB STOMP

Music by Mezz Mezzrow in 1955.

| | | | |
|----|-----|----------|-----|
| Eb | C7 | F7 / Bb7 | Eb |
| Eb | C7 | F7 | Bb7 |
| Eb | Eb7 | Ab | Ab7 |
| Eb | C7 | F7 / Bb7 | Eb |

The musical notation consists of four staves of music in 4/4 time, written in the key of E-flat major (one flat). The notes and chords are as follows:

- Staff 1:** Notes: E4, G4, A4, B4, A4, G4, F4. Chords: F (above), D7 (above), G7 (above), C7 (above), F (above).
- Staff 2:** Notes: E4, G4, A4, B4, A4, G4, F4. Chords: F (above), D7 (above), G7 (above), C7 (above).
- Staff 3:** Notes: E4, G4, A4, B4, A4, G4, F4. Chords: F (above), F7 (above), Bb (above), Bb7 (above).
- Staff 4:** Notes: E4, G4, A4, B4, A4, G4, F4. Chords: F (above), D7 (above), G7 (above), C7 (above), F (above).

HOW CAN YOU FACE ME?

Words and music by Fats Waller and Andy Razaf in 1934.

| | | | | | | | |
|-----|----|----|----|----|----|-------|-------|
| Bb | A7 | D7 | G7 | C7 | F7 | Bb/Eb | Bb/F7 |
| Bb | A7 | D7 | G7 | C7 | F7 | Bb/Eb | Bb |
| Bb7 | % | Eb | % | C7 | % | F7 | % |
| Bb | A7 | D7 | G7 | C7 | F7 | Bb/Eb | Bb |

How can you face me, Af - ter what I've gone through?

All on ac - count of you, Tear - in' my heart in two?

Have you no cons - cience? How could you be so bold?

Why have you grown so cold, af - ter the lies you told?

No one now seems to be on the lev - el,

since I found that my ang - el was a de - vil.

Why do I love you? Why did you teach me how?

Af - ter you broke each vow, how can you face me now?

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HOW CAN YOU LEAVE ME NOW

Words and music by Charles and Harry Tobias in 1924? (Rough transcription.)

| | | | | | | | |
|----|---|----|----|----|----|----|---|
| F | % | A7 | % | Dm | % | F7 | % |
| Bb | % | F | D7 | G7 | % | C7 | % |
| F | % | A7 | % | Dm | % | F7 | % |
| Bb | % | F | D7 | G7 | C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of eight staves of music. The lyrics are: "How can you leave me when I need you so / How can you leave me when I'm blue / I feel so low - down is it a show - down / where is the love that we know / When there were trou - les and I lost my way / You made the sun shine through some how / I was the dumb one You made me some - one / How can you leave me now?"

The guitar chords indicated above the notes are: G, B7, Em, G7, C, G, E7, A7, D7, G, B7, Em, G7, C, G, E7, A7, D7, G.

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HOW GREAT THOU ART

Words and music by Carl Gustav Boberg in 1885.

English version by Stuart K. Hine in 1949, first verse here.

| | | | | | | | |
|-----|---------|----|---|----|----|----|----|
| Bb | Bb / Eb | Eb | % | Bb | F7 | Bb | F7 |
| Bb | Bb / Eb | Eb | % | Bb | F7 | Bb | % |
| Bb7 | Eb | Bb | % | F7 | % | Bb | % |
| Bb7 | Eb | Bb | % | Cm | F7 | Bb | % |

O Lord my God! When I in awe - some won - der Con - sid - er
 all the works Thy hands have made, I see the
 stars, I hear the might - y thun - der, Thy pow'r through -
 out the u - ni - verse dis - played. Then sings my
 soul, my Sav - ior God, to Thee: How great Thou
 art, how great Thou art! Then sings my
 soul, my Sav - ior God, to Thee: How great Thou
 art, how great Thou art!

©-jam 110404

HOW STRANGE

Words by Gus Kahn and music by Herbert Stothart and Earl Brent in 1939.

| | | | | | | | |
|-----|----|----|----|------|-----|----|---|
| C7 | % | Fm | % | Bbm7 | Eb7 | Ab | % |
| Bbm | C7 | Fm | % | C | G7 | C | % |
| C7 | % | Fm | % | Bbm7 | Eb7 | Ab | % |
| Bbm | C7 | Fm | F7 | Fm | C7 | Fm | % |

How strange, my love — That you and I — should kiss in the
 moon - light, — Then wis - per "Good bye," — And all of the
 love - li - ness — I dreamed I should hold — Has gone with the
 night, And I am old. — How strange, my
 love — That all too soon — Our beau - ti - ful
 cas - tles — should fade with the moon. — You wis - pered My
 heart is yours — I vow that my love will nev - er change And now you're
 gone, Gone with my heart, How strange. —

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HUMMIN' TO MYSELF

Music by Sammy Fain, words by Herb Magidson and Monty Siegel in 1932.

| | | | | | | | |
|----|----|----|----|-------|-------|-------|----|
| Gm | D7 | Gm | D7 | Gm/A7 | D7/Gm | Gm/D7 | Gm |
| Gm | D7 | Gm | D7 | Gm/A7 | D7/Gm | Gm/D7 | Gm |
| G7 | % | C7 | % | A7 | % | D7 | % |
| Gm | D7 | Gm | D7 | Gm/A7 | D7/Gm | Gm/D7 | Gm |

I've got the words — I've got the tune I've been re-hears-ing un-der the moon but

I've got no-body to hear my song So I'm humm-in' to my-self

I've got the place, — I've got the time, I've got a lot of lovewords that rhyme But

I've got no-body to hear my song, So I'm humm-in' to my-self.

Mmm mmm mmm mmm I guess it just had to be

Mmm mmm mmm mmm Won't some-one — lis-ten to me.

I've got the words — I've got the tune I've been cro-on-ing un-der the moon but

I've got no-body to hear my song So I'm humm-in' to my-self.

HUMMIN' TO MYSELF

Music by Sammy Fain, words by Herb Magidson and Monty Siegel in 1932.

| | | | | | | | |
|----|----|----|----|-------|-------|-------|-------|
| Cm | G7 | Cm | G7 | Cm D7 | G7 Cm | Cm G7 | Cm G7 |
| Cm | G7 | Cm | G7 | Cm D7 | G7 Cm | Cm G7 | Cm |
| C7 | % | F7 | % | D7 | % | G7 | % |
| Cm | G7 | Cm | G7 | Cm D7 | G7 Cm | Cm G7 | Cm |

Dm A7 Dm A7
 I've got the words — I've got the tune I've been re-hears-ing un-der the moon but
 Dm E7 A7 Dm Dm A7 Dm A7
 I've got no-body to hear my song So I'm humm-in' to my-self
 Dm A7 Dm A7
 I've got the place, — I've got the time, I've got a lot of love words that rhyme But
 Dm E7 A7 Dm Dm A7 Dm
 I've got no-body to hear my song, So I'm humm-in' to my-self.
 D7 G7
 Mmm mmm mmm mmm I guess it just had to be
 E7 A7
 Mmm mmm mmm mmm Won't some-one — lis-ten to me.
 Dm A7 Dm A7
 I've got the words — I've got the tune I've been cro-on-ing un-der the moon but
 Dm E7 A7 Dm Dm A7 Dm
 I've got no-body to hear my song So I'm humm-in' to my-self.

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HUSHABYE

Music by Monty Sunshine.

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| Gm | Cm | D7 | Gm | ∅ | Cm | D7 | Gm |
| Cm | ∅ | Gm | ∅ | Cm | ∅ | A7 | D7 |
| Gm | Cm | D7 | Gm | ∅ | Cm | D7 | Gm |

The musical score for 'Hushabye' is written in 4/4 time and consists of six staves of music. The notes are as follows:

- Staff 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- Staff 2: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- Staff 3: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- Staff 4: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- Staff 5: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- Staff 6: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Chord annotations above the notes are: Am, Dm, E7, Am, Dm, E7, Am, Dm, Am, Dm, B7, E7, Am, Dm, E7, Am, Dm, E7, Am.

HYMN FOR GEORGE LEWIS

Music by Sammy Rimington.

| | | | | | | | |
|------|-----|----|------|-----|-----|-----|-----|
| Ab | Ab7 | Db | % | Ab | % | Eb7 | % |
| Ab | Ab7 | Db | % | Ab | Eb7 | Ab | % |
| :Eb7 | % | Ab | % | Eb7 | % | Ab | % |
| Ab7 | % | Db | Fdim | Ab | Eb7 | Ab | % : |

The musical score consists of nine staves of music in 3/4 time, written in the key of B-flat major (two flats). The notes and rests are as follows:

- Staff 1: Bb, Bb, Ab, Bb, Ab, Bb, Eb, Eb, Ab, Bb, Ab, Bb
- Staff 2: Bb, Bb, Ab, Bb, Ab, Bb, F7, F7, Ab, Bb, Ab, Bb
- Staff 3: Bb, Bb, Ab, Bb, Ab, Bb, Eb, Eb, Ab, Bb, Ab, Bb
- Staff 4: Bb, Bb, Ab, Bb, Ab, Bb, F7, F7, Ab, Bb, Ab, Bb
- Staff 5: F7, F7, Ab, Bb, Ab, Bb, Bb, Bb, Ab, Bb, Ab, Bb
- Staff 6: F7, F7, Ab, Bb, Ab, Bb, Bb, Bb, Ab, Bb, Ab, Bb
- Staff 7: Bb7, Bb7, Ab, Bb, Ab, Bb, Eb, Eb, Bbdim, Bbdim, Ab, Bb
- Staff 8: Bb, Bb, Ab, Bb, Ab, Bb, F7, F7, Bb, Bb, Ab, Bb

HYMN TO FREEDOM

Music by Oscar Peterson, lyrics by Harriette Hamilton 1963.

| | | | | | | | |
|---------|----------|-----------|----------|-----------|---------|----------|----|
| C E7 | Am C7 | F Cdim | C C7 | F Cdim | C Am | D7 | G7 |
| C E7 | Am C7 | F Cdim | C C7 | F Cdim | C Am | Dm G7 | C |
| G | % | C E7 | Am C7 | F Cdim | C Am | D7 | G7 |
| C E7 | Am C7 | F Cdim | C C7 | F Cdim | C Am | Dm G7 | C |

When ev' - ry heart joins ev' - ry heart and to -
geth - er yeams for li - ber - ty, that's when we'll be free.

When ev' - ry hand joins ev' - ry hand and to -
geth - er moldsour des - ti - ny, that's when we'll be free. Any —

hour, any — day the time soon will come when
men will live in dig - ni - ty, that's when we'll be free.

When ev' - ry man joins in our — song and to -
geth - er sing - ing har - mo - ny, that's when we'll be free.

HYMN TO FREEDOM

Music by Oscar Peterson, lyrics by Harriette Hamilton in 1963.

| | | | | | | | |
|---|----|---|----|---|---|----|----|
| C | C7 | F | C | F | C | D7 | G7 |
| C | C7 | F | C | F | C | G7 | C |
| G | % | C | C7 | F | C | D7 | G7 |
| C | C7 | F | C | F | C | G7 | C |

When ev' - ry heart joins ev' - ry heart and to -
 -geth - er yearns for li - ber - ty that's when we'll be free
 When ev' - ry hand joins ev' - ry hand and to -
 -geth - er molds our des - ti - ny that's when we'll be free Any -
 hour, any - day the time soon will come when
 men will live in dig - ni - ty, that's when we'll be free
 When ev' - ry man joins in our - song and to -
 -geth - er sing - ing har - mo - ny that's when we'll be free

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I Min Lilla Lilla Värld Av Blommor

Musik ERNFRID AHLIN. text ROLAND LEVIN. Ur filmen "Rämsstensungar" 1944

| | | | | | | | |
|------------|------------|-----------|---|-----------|-----------|-----------|-----------|
| F | ∕ | ∕ | ∕ | ∕ | ∕ | C7 | ∕ |
| Gm | ∕ | ∕ | ∕ | C7 | ∕ | F | ∕ |
| Bbm | Eb7 | Ab | ∕ | G7 | ∕ | Gm | C7 |
| F | Eb7 | D7 | ∕ | Gm | C7 | F | ∕ |

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The chords indicated above the notes are: G, D7, Am, D7, G, Cm, F7, Bb, A7, Am, D7, G, F7, E7, Am, D7, G.

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

Words and music by Clarence and Spencer Williams in 1919.

| | | | | | | | |
|----|------|----|----|------------|----------|----------|----|
| Bb | % | C7 | % | F7 | % | Bb | % |
| G7 | % | C7 | % | % | % | F7 | % |
| Bb | % | C7 | % | F7 | % | D7 | % |
| Eb | Gdim | Bb | G7 | Eb Gdim | Bb G7 | C7 F7 | Bb |

The musical score is written in 4/4 time and consists of eight staves of music. Each staff includes a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. Chord symbols are placed above the notes. The lyrics are written below the notes.

I ain't gon-na give no-bod-y none of my jel-ly roll, jel-ly roll. I
 would-n't give you a piece of cake, just to save your soul, — save your soul. —
 Da-dy told me to-day, — just be-fore he went a-way: — If I'd
 be a goodboy, he'd bring me a toy: And I'm my Dad-dy's pride — and joy!" It
 ain't no use for you to keep on hang-in' around, hang-in' a-round. I
 know you want it, but I got to turn you down. — My
 jel-ly roll is sweet, — and you know it can't be beat! — I
 know you want it, but you can't have it! I ain't a gon-na give you none. —

I AM A PILGRIM

Traditional gospel.

| | | | |
|----|----|----|-----|
| C7 | ∕ | F | ∕ |
| Bb | ∕ | F | ∕ |
| F | F7 | Bb | Bbm |
| F | C7 | F | ∕ |



I am a pil - grim, — And a stran - ger, — Trav - lin'

trough — this wear - some land, — I got a

home in — that yon - der ci - ty, good Lord, and it's

not, good Lord, it's not, Not made by hand.

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I BELIEVE IN MIRACLES

Music by Sam M. Lewis, music by Pete Wendling and Geo W. Meyer in 1934.

| | | | | | | | |
|----|---|-----|---|----|----|----|-----------|
| Bb | % | Gb7 | % | Bb | C7 | F7 | Bb / F7 |
| Bb | % | Gb7 | % | Bb | C7 | F7 | Bb |
| Dm | % | Eb7 | % | Bb | % | C7 | F7 / F7+5 |
| Bb | % | Gb7 | % | Bb | C7 | F7 | Bb |

The musical score is written in 4/4 time and consists of eight staves of music. The lyrics are written below the notes. Chord markings are placed above the notes. The lyrics are: "I be - lieve in mir - a - cles, strange as it may be, I nev - er laughed or sang a song un - til the day you came a - long and smiled at me. Love can weave a mir - a - cle, right be - fore your eyes, the day we met I seemed to see an an - gel walk right up to me from out the skies. Some mag - i - cal pow - er brought us to - geth - er like this, in one mag - i - cal hour — stran - gers were sweet - hearts in one lit - tle kiss. — Oh, I be - lieve in mir - a - cles, hon - est - ly I do, no won - der I got lyr - i - cal a - bout that cer - tain mir - a - cle that gave me you."

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I CAN'T BEGIN TO TELL YOU

À la Chris Blount. Words by Mack Gordon and music by James V. Monaco in 1945.

| | | | | | | | |
|----|----|----|------|----|----|----|----|
| Bb | G7 | Cm | % | F7 | % | Bb | F7 |
| Bb | G7 | Cm | % | Bb | F7 | Bb | % |
| D7 | % | G7 | % | C7 | % | F7 | % |
| Bb | G7 | Cm | Gdim | Bb | F7 | Bb | % |

Chord symbols for the first staff: C, A7, Dm

Chord symbols for the second staff: G7, C, G7

Chord symbols for the third staff: C, A7, Dm

Chord symbols for the fourth staff: C, G7, C

Chord symbols for the fifth staff: E7, A7

Chord symbols for the sixth staff: D7, G7

Chord symbols for the seventh staff: C, A7, Dm, Cdim

Chord symbols for the eighth staff: C, G7, C

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I CAN'T BEGIN TO TELL YOU

Words by Mack Gordon and music by James V. Monaco in 1945.

| | | | | | | | |
|----|----|----|------|------------|-----------|----|----|
| Bb | G7 | Cm | C7 | F7 | % | Bb | F7 |
| Bb | G7 | Cm | C7 | F7 | % | Bb | % |
| D7 | % | G7 | % | C7 | % | Cm | F7 |
| Bb | G7 | Cm | Gdim | Bb Gdim | Cm7 F7 | Bb | % |

The musical score is written in 4/4 time with a key signature of two flats (Bb). The lyrics are: "I can't be-gin to tell you, how much you mean to me, my world would end if ev-er we were through. I can't be-gin to tell you how hap-py I would be, if I could speak my mind like oth-ers do. I make such pret-ty speech-es when-ev-er we're a-part, but when you're near, the words I choose re-fuse to leave my heart. So take the sweet-est phras-es the world has e-ver known, and make be-lieve I've said them all to you." The guitar chords are indicated above the staff: C, A7, Dm, D7, G7, C, G7, C, A7, Dm, D7, G7, E7, A7, D7, Dm, G7, C, A7, Dm, Cdim, C, Cdim, Dm7, G7, C.

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

Words and music by Clarence Gaskill and Jimmy McHugh in 1926.

| | | | | | | | |
|----|-----|----|----|----|---|----|----|
| Eb | Ebm | Bb | C7 | F7 | % | Bb | F7 |
| Eb | Ebm | Bb | C7 | F7 | % | Bb | % |
| D7 | % | G7 | % | C7 | % | F7 | % |
| Eb | Ebm | Bb | C7 | F7 | % | Bb | % |

F Fm C D7

Your eyes of blue, your kisses too, I nev-er knew what they could do, I

G7 C G7

can't be-lieve that you're in love with me. _____ You're

F Fm C D7

tell-ing ev-'ry one I know, I'm on your mind each place you go. They

G7 C

can't be-lieve that you're in love with me. _____

E7 A7

I have al-ways placed you far a-bove me,

D7 G7

I just can't im-ag-ine that you love me; And

F Fm C D7

af-ter all is said and done, To think that I'm the luck-y one, I

G7 C

can't be-lieve that you're in love with me. _____

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I CAN'T ESCAPE FROM YOU

Words and music by Leo Robin and Richard A. Whiting 1936.

| | | | | | | | |
|----|---|----|---|----|---|----|-----|
| Bb | ∕ | C7 | ∕ | F7 | ∕ | Bb | F7 |
| Bb | ∕ | C7 | ∕ | F7 | ∕ | Bb | Bb7 |
| Eb | ∕ | Bb | ∕ | C7 | ∕ | F7 | ∕ |
| Bb | ∕ | C7 | ∕ | F7 | ∕ | Bb | ∕ |

The musical score is written in 4/4 time and consists of eight staves of music. The key signature has two flats (Bb and Eb). The melody is primarily in the treble clef. Chord symbols are placed above or below the notes to indicate the harmonic structure. The chords used are C, D7, G7, F, and C7. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with slurs and ties.

I CAN'T GIVE YOU ANYTHING BUT LOVE

Words and music by Dorothy Fields and Jimmy Mc Hugh in 1928.

| | | | | | | | |
|----|----------|-----|----|-----|--------|-----|----|
| F | F / Fdim | Gm7 | C7 | F | F / G7 | Gm7 | C7 |
| F7 | % | Bb | % | G7 | % | Gm7 | C7 |
| F | F / Fdim | Gm7 | C7 | F7 | % | Bb | % |
| % | Fdim | F | D7 | Gm7 | C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of nine staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I can't give you an - y - thing but love, ba - by, That's the on - ly thing I've plen - ty of, ba - by, Dream a - while, scheme a - while, We're sure to find, — Hap - pi - ness, and I guess All those things you've al - ways pined for. Gee, I'd like to see you look - ing swell, ba - by, Dia - mond brace - lets Wool - worth does - n't sell, ba - by, Till that luck - y day, you know darn well, ba - by, I can't give you an - y - thing but love. —"

Ice Cream

Lyrics and music by HOWARD JOHNSON, BILLY MOLL and ROBERT KING 1927.

| | | | | | | | |
|----------|---|----------|---|-----------|---|-----------|-----------|
| C | ∕ | ∕ | ∕ | G7 | ∕ | C | G7 |
| C | ∕ | ∕ | ∕ | G7 | ∕ | C | C7 |
| F | ∕ | C | ∕ | D7 | ∕ | G7 | ∕ |
| C | ∕ | ∕ | ∕ | G7 | ∕ | C | ∕ |

D
I scream you scream, we all scream for ice cream

A7 **D** **A7**
Rock rock my ba-by rock!

D
I scream you scream, ev'-ry-bo-dy wants ice cream

A7 **D** **D7**
Rock rock my ba-by rock! Pep-si-

G **D**
-co-la and sas-pa-ro-la yes ev'-ry-

E7 **A7**
-bo-dy wants a co-ca-co-la

D
Ice cream you scream, we all scream for ice cream

A7 **D**
Rock rock my ba-by rock!

ICE CREAM

Words and music by Howard Johnson, Billy Moll and Robert King in 1927.

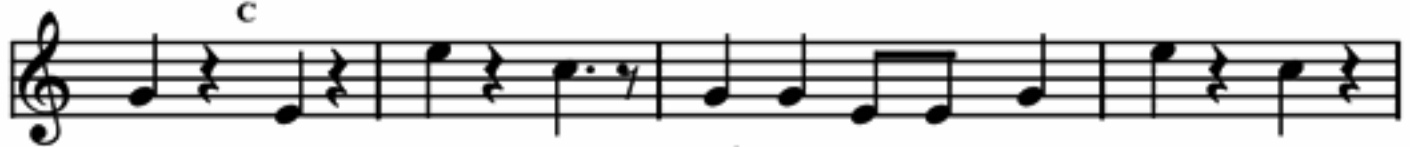
| | | | | | | | |
|----|---|----|---|----|---|----|-----|
| Bb | % | % | % | F7 | % | Bb | F7 |
| Bb | % | % | % | F7 | % | Bb | Bb7 |
| Eb | % | Bb | % | C7 | % | F7 | % |
| Bb | % | % | % | F7 | % | Bb | % |



I scream you scream, we all scream for ice cream



Rock, rock my ba - by rock! _____



I scream you scream, ev' - ry - bo - dy wants ice cream



Rock, rock my ba - by rock! _____ Pep - si -



-co - la _____ and sas - pa - ro - la _____ yes, ev' - ry -



bo - dy wants _____ that co - ca - co - la _____



Ice cream you scream, we all scream for ice cream



Rock, rock my ba - by rock! _____

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I COVER THE WATERFRONT

Music by John Green and words by Edward Heyman in 1933.

| | | | | | | | |
|-----|-----|-----|------|-----|----|----|----|
| G7 | Gm7 | F | Fdim | Gm7 | C7 | F | C7 |
| G7 | Gm7 | F | Fdim | Gm7 | C7 | F | % |
| Gm7 | F | Gm7 | F | D7 | % | G7 | C7 |
| G7 | Gm7 | F | Fdim | Gm7 | C7 | F | % |

I cov-er the wat-er-front, I'm watching the sea. Will the
 one I love be com-ing back to me?
 I cov-er the wat-er-front in search of my love, And I'm
 cov-ered by a star-less sky a-bove.
 Here am I, pa-tient-ly wait-ing, hop-ing and long-ing. Oh, how I yearn!
 Where are you? Are you for-get-ting? Do you re-mem-ber? Will you re-turn?
 I cov-er the wat-er-front, I'm watching the sea, For the
 one I love must soon come back to me.

©-jam 170107

IDA, SWEET AS APPLE CIDER

Words by Eddie Leonard and music by Eddie Munson in 1903.

| | | | | | | | |
|----|---|----|---|----|------------------|----|----|
| Bb | % | F7 | % | % | % | Bb | D7 |
| G7 | % | C7 | % | % | % | F7 | % |
| Bb | % | F7 | % | % | % | Bb | D7 |
| G7 | % | C7 | % | Bb | C7 F7 | Bb | % |



I - da, _____ sweet as ap - ple ci - der, _____



sweet - er _____ than all I know. _____



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



whis - per, _____ so soft and low. _____



Seems tho' _____ can't live with - out you. _____



Lis - ten, _____ oh, hon - ey, dol _____



I - da, _____ I i - do - lize yah, _____ I



love you, I - da, 'deed I dol _____

I DON'T KNOW WHY

Words by Roy Turk and music by Fred E. Ahlert in 1931.

| | | | | | | | |
|----|----------|------------|----|----|----|----------|----|
| Bb | % | Bb Gdim | Cm | F7 | Cm | F7 | Bb |
| G7 | C7 F7 | Bb C7 | F7 | Bb | G7 | Cm F7 | Bb |

C

I don't know why — I love you like I do. *Cdim* *Dm*

I don't know why — I just do. *G7* *Dm*

I don't know why — you thrill me like you do, *G7* *C*

I don't know why — you just do. You *A7* *D7* *G7*

nev - er seem to want my ro - manc - ing, The *C* *D7* *G7*

onl - ly time you hold me is when we're danc - ing. *C* *A7*

I don't know why — I love you like I do. *Dm* *G7* *C*

I don't know why — I just do.

©-jam 141021

IF EVER I CEASE TO LOVE

Words and music by George Leybourne in 1871.

| | | | | | | | |
|------|----|----|----|----|----|----|------|
| Bb | % | F7 | Bb | % | % | F7 | Bb |
| C7 | F7 | C7 | F7 | Bb | Eb | F7 | Bb |
| Bb | Eb | F7 | Bb | | | | |
| : Bb | % | Eb | % | Bb | Eb | F7 | Bb |
| Bb | % | Eb | % | Bb | Eb | F7 | Bb : |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The lyrics are: "In a house, in a square, in a pla - za, — In a street, in a lane, in a road; Just — turn to the left, on the right — hand — You — see there my true love a — bode. I go there a court — ing and coo — ing, To my love, like a dove And — swear — ing on my bend — ed knees, If ev — er I cease to love May sheep — heads grow on ap — ple trees If ev — er I cease to love If ev — er I cease to love, If ev — er I cease to love, May the moon be turned in — to green — cheese If ev — er I cease to love, If ev — er I cease to love, If ev — er I cease to love, May po — lice — men club no more lit — tle boys If ev — er I cease to love." The score includes various chords such as C, F7, G7, D7, and Eb, and features repeat signs and a double bar line at the end.

IF I CAN HELP SOMEBODY

À la Chris Blount. Words and music by Alma B. Androzso in 1945.

| | | | | | | | |
|----|-----|-----|-----|----|-----|-----|-----|
| Eb | Eb7 | Ab | Eb | % | % | F7 | Bb7 |
| Eb | Eb7 | Ab | Abm | Eb | Bb7 | Eb | % |
| Eb | F7 | Bb7 | % | Eb | F7 | Bb7 | % |
| Eb | Eb7 | Ab | Abm | Eb | Bb7 | Eb | % |

The musical score is written in 3/4 time and consists of nine staves. The key signature has two flats (Bb and Eb). The notation includes various rhythmic patterns, including triplets and slurs. Chord symbols are placed above the notes to indicate the harmonic structure. The chords used are Eb, Eb7, Ab, Abm, Eb, Bb7, F7, Bb, Bbm, F, C7, and G7. The score concludes with a double bar line.

IF I HAD MY LIFE TO LIVE OVER

Words and music by Henry Tobias and Moe Jaffe in 1919.

| | | | | | | | |
|----|------|----|----|----|----|----|----|
| Bb | % | % | % | % | D7 | Eb | G7 |
| Cm | F7 | D7 | Gm | C7 | % | F7 | % |
| Bb | % | % | % | % | D7 | Eb | G7 |
| Cm | Gdim | Bb | G7 | Cm | F7 | Bb | % |

C

The musical score is written in 4/4 time and consists of ten staves of music. The lyrics are: "If I had my life to live o - ver I'd do the same things a - gain I'd still want to roam Near the place we called home Where my hap - pi - ness nev - er would end I'd meet you when school - days were o - ver And walk thru the lanes that we know If I had my life to live o - ver I'd still fall in love with you". Chord symbols are placed below the notes: C, E7, F, A7, Dm, G7, Am, D7, G7, C, E7, F, A7, Dm, Cdim, C, A7, Dm, G7, C.

If I had my life to live o - ver
 I'd do the same things a - gain I'd
 still want to roam Near the place we called home Where my
 hap - pi - ness nev - er would end I'd
 meet you when school - days were o - ver And
 walk thru the lanes that we know If
 I had my life to live o - ver I'd
 still fall in love with you

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IF I HAD MY WAY

Words and music by Lou Klein & James Kendis in 1913.

Originally a waltz, here in 4/4 for jazz playing.

| | | | | | | | |
|----|------|----|----|----|----|-----------------------|----|
| Bb | G7 | C7 | F7 | Bb | G7 | C7 | F7 |
| Bb | D7 | Eb | Bb | C7 | % | F7 | % |
| Bb | G7 | C7 | F7 | Bb | D7 | Eb / G7 | Cm |
| Eb | Gdim | Bb | G7 | C7 | F7 | Bb | % |

If I had my way, dear, for - ev - er there'll be a
 gar - den of ros - es for you and for me. A
 thous - and and one things, dear, I would do just for
 you, just for you, on - ly you. If
 I had my way, we would nev - er grow old, and
 sun - shine I'd bring ev - 'ry day. You would
 reign all a - lone like a queen on a throne, if I
 had my way.

©-jam 110823

IF I HAD YOU

Words and music by Ted Shapiro, James Campbell and Reg Connelly in 1929.

| | | | | | | | |
|----|-----|----|-----|------------|----|----|----|
| Bb | Bb7 | Eb | Ebm | Bb Gdim | F7 | Bb | F7 |
| Bb | Bb7 | Eb | Ebm | Bb Gdim | F7 | Bb | % |
| Dm | A7 | Dm | A7 | Dm | A7 | Dm | F7 |
| Bb | Bb7 | Eb | Ebm | Bb Gdim | F7 | Bb | % |

The musical score is written in 4/4 time and consists of eight staves of music. Each staff includes a line of lyrics and guitar chords written above the notes. The chords are: C, Cdim, G7, F, Fm, B7, and Em. The lyrics are: "I could show the world how to smile, I could be glad all of the while I could change the grey skies to blue if I had you. I could leave the old days behind, leave all my pals, I'd never mind, I could start my life all a-new if I had you. I could climb the snowcapp'd mountains, sail the mighty ocean wide, I could cross the burning desert, if I had you at my side. I could be a king, dear, uncrown'd, humble or poor, rich or renowned, There is nothing I could-n't do if I had you."

©-jam 111003

IF YOU WERE THE ONLY GIRL IN THE WORLD

Music by Nat D. Ayer and words by Clifford Grey in 1916.

| | | | | | | | |
|----|------|-----|----|----|------|---|----|
| F | D7 | G7 | % | C7 | % | F | C7 |
| F | Fdim | Gm7 | % | C7 | C7+5 | F | % |
| F | D7 | G7 | % | C7 | % | F | C7 |
| Dm | % | Am | % | Bb | Fdim | F | D7 |
| Gm | Fdim | F | D7 | G7 | C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of ten staves of music with lyrics underneath. The lyrics are: "If you were the on - ly girl in the world And I were the on - ly boy, Noth - ing else would mat - ter to the world to - day We could go on lov - ing in the same old way. Gar - den of E - den, just made for two, With noth - ing to mar our joy: I would say such won - der - ful things to you, There would be such won - der - ful things to do, If you were the on - ly girl in the world, And I were the on - ly boy." The score includes various chords such as G, E7, A7, D7, Fdim, Gm7, C7, C7+5, Am7, D7+5, G, A, Em, Bm, C, Gdim, and Am.

I GET THE BLUES

Words and music by Bo Carter in 1935.

| | | | | | | | |
|----|---|----|---|----|----|----|----|
| C | % | A7 | % | D7 | G7 | C | G7 |
| C | % | A7 | % | D7 | % | G7 | % |
| C7 | % | % | % | F7 | % | % | G7 |
| C | % | A7 | % | D7 | G7 | C | % |

Ba-by I'm so blue — So blue a-bout you, sweet ba - by, Cause your
 lov - ing is so soft and warm Then I
 get the blues — deep down in my heart, sweet ba - by, Cause I'm
 ma - ny miles from your love and home Now list - en
 here, sweet ba - by, please list - en to me I
 know that your lov - ing is the best I ev - er seen Then I
 get so blue — So blue a-bout you, sweet ba - by, Cause your
 lov - ing is so soft and warm.

©-jam 160727

I GET THE BLUES WHEN IT RAINS

Words by Marcy Klauber and music by Harry Stoddard in 1928.

| | | | | | | | |
|----|--------|----|----|----|---------|----|----|
| F | Bb / F | C7 | % | % | % | F | F7 |
| Bb | Bbm | F | D7 | G7 | % | C7 | % |
| F | Bb / F | C7 | % | % | C7 / A7 | Dm | F7 |
| Bb | Bbm | F | D7 | G7 | C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I get the blues when it rains, the blues I can't lose when it rains. Each little drop that falls on my window pane always reminds me of the tears I've shed in vain. I sit and wait for the sun to shine down on me once a gain. It rained when I found you, it rained when I lost you, that's why I'm so blue when it rains."

©-jam 131212

I'm Gonna Sit Right Down And Write Myself A Letter

Lyrics and music by JOE YOUNG and FRED E. AHLERT 1935.

| | | | | | | | |
|------------|------------|-----------|-----------|-----------|-----------|-----------|---|
| Bb | ∕ | Dm | ∕ | Bb | D7 | Eb | ∕ |
| Cm7 | ∕ | Bb | G7 | C7 | ∕ | F7 | ∕ |
| Bb | ∕ | Dm | ∕ | Bb | D7 | Eb | ∕ |
| ∕ | Ebm | Bb | G7 | C7 | F7 | Bb | ∕ |

C **Em**

I'm gon-na sit right down and write my-self a let-ter And

C **E7** **F**

make be-lieve it came from you I'm gon-na

Dm7 **C** **A7**

writewords oh so sweet They're gon-na knockme off my feet A lot of

D7 **G7**

kis-ses on the bot-tom, I'll be glad I got 'em I'm gon-na

C **Em**

smile and say I hope you're fee-lin' bet-ter And

C **E7** **F**

close "with love" the way you do I'm gon-na

F **Fm** **C** **A7**

sit right down and write my-self a let-ter And

D7 **G7** **C**

make be-lieve it came from you

©-jari 2004

I GOT RHYTHM

Music and words by George and Ira Gershwin in 1930.

| | | | | | | | |
|---------|----------|---------|----------|----------|----------|---------|----|
| Bb / Gm | Cm7 / F7 | Bb / Gm | Cm7 / F7 | Bb / Bb7 | Eb / Ebm | Bb / F7 | % |
| Bb / Gm | Cm7 / F7 | Bb / Gm | Cm7 / F7 | Bb / Bb7 | Eb / Ebm | Bb / F7 | Bb |
| D7 | % | G7 | % | C7 | % | F7 | % |
| Bb / Gm | Cm7 / F7 | Bb / Gm | Cm7 / F7 | Bb / Bb7 | Eb / Ebm | Bb / F7 | Bb |

C Am Dm7 G7 C Am Dm7 G7

C C7 F Fm C G7 C G7

C Am Dm7 G7 C Am Dm7 G7

C C7 F Fm C G7 C

E7 A7

D7 G7

C Am Dm7 G7 C Am Dm7 G7

C C7 F Fm C G7 C

I HAD IT BUT IT'S ALL GONE NOW

Music by Sidney Bechet in 1947.

| | | | |
|-----------|----------|-----------|--------------|
| Fm | ⌋ | F7 | Bb7 |
| Eb7 | C7 / Fm | G7 / C7 | F7 / Bb7 |
| Fm | ⌋ | F7 / Cdim | Bbm |
| C7 | Gb7 / F7 | Bb7 / Eb7 | Cm7-5 / F7+5 |
| Bb7 / Eb7 | Ab | | |

Musical score for 'I Had It But It's All Gone Now' in 4/4 time, key of Bb major. The score consists of five staves of music. Chord symbols are placed above the notes. Trills are indicated by a '3' under a bracket. The score ends with a double bar line.

Staff 1: Gm, G7, C7

Staff 2: F7, D7, Gm, A7, D7, G7, C7

Staff 3: Gm, G7, Fdim, Cm

Staff 4: D7, Ab7, G7, C7, F7, Dm7-5, G7+5

Staff 5: C7, F7, Bb

I HAD IT BUT IT'S ALL GONE NOW

Music by Sidney Bechet in 1947.

| | | | |
|-----------|----------|-----|----------|
| Fm | ∕ | F7 | Bb7 |
| Eb7 | C7 / Fm | G7 | C7 |
| Fm | ∕ | F7 | Bbm |
| C7 | Gb7 / F7 | Bb7 | Eb7 / C7 |
| Bb7 / Eb7 | Ab | | |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five staves of music. The first staff begins with a Gm chord and features a triplet of eighth notes. The second staff includes chords F7, D7, Gm, A7, and D7. The third staff starts with Gm and includes G7 and Cm. The fourth staff contains D7, Ab7, G7, C7, F7, and D7. The fifth and final staff includes C7, F7, and Bb. The piece concludes with a double bar line.

I HATE A MAN LIKE YOU

Words and music by Ferd "Jelly Roll" Morton in 1930.

| | | | |
|-----------|---------|----------|----|
| Eb7 / D7 | Gm | Eb7 / D7 | Gm |
| Cm / F7 | Bb / Gm | D7 | Gm |
| Cm / Gdim | Gm | Eb7 / D7 | Gm |

F7 E7 Am F7 E7 Am

I hate a man — like you, don't like the things — you do.

Dm G7 C Am E7 Am

When I met you, thought you was right, you mar-ried me and stayed out the first night.

Dm Cdim Am F7 E7 Am

Do you think you treat-ed your lil' wifey — right? I hate a man — like you.

I KNOW THAT YOU KNOW

Words by Annie Caldwell and music by Vincent Youmans in 1926.

| | | | | | | | |
|----|----|-----|-----|----------|----------|----|----------|
| F7 | % | Bb7 | % | Eb | % | C7 | % |
| F7 | % | Bb7 | % | Eb | % | % | % |
| F7 | % | Bb7 | % | Eb | % | F7 | F7 / Bb7 |
| Eb | C7 | F7 | Bb7 | Eb / Eb7 | Ab / Bb7 | Eb | % |

So, dar-ling, I know ___ that you know ___ that
 I'll go ___ where you go. ___ I
 choose you, ___ won't lose you. ___ I
 wish you knew how much I long to hold you in ___ my arms
 This time ___ is my time, ___ will
 soon be ___ good - bye time; ___ Then, in the
 star - light, ___ hold me tight, ___ with
 one more lit - tle kiss, say nigh - ty night. ___

©-jam 130424

Iko Iko

Music and lyrics by ROSA LEE HAWKINS, BARBARA ANN HAWKINS, JOAN MARIE JOHNSON and JOE JONES 1964.


| | | | |
|------------|-------|-------|------------|
| C | ⋅ / ⋅ | ⋅ / ⋅ | G7 |
| ⋅ / ⋅ | ⋅ / ⋅ | ⋅ / ⋅ | C |
| : C | ⋅ / ⋅ | ⋅ / ⋅ | G7 |
| ⋅ / ⋅ | ⋅ / ⋅ | ⋅ / ⋅ | C : |

D 

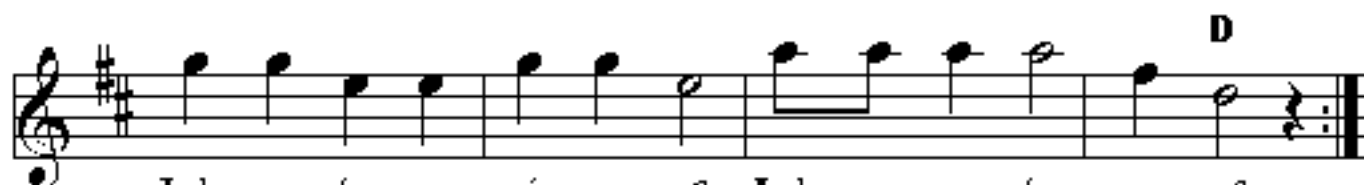
My grand-ma and your grand-ma were sit-tin' by the fi-re.



My grand-ma told your grand-ma "I'm gon-na set your flag on fi-re"

D 

Hey now! Hey now! I - ko, I - ko, un - day



Jocka-mo fee - no ai na - ne? Jock - a - mo fee na - ne?

2. Look at my king all dressed in red
Iko Iko unday
I betcha five dollars he'll kill you dead
Jockamo fee name?
(Chorus)

4. See that guy all dressed in green?
Iko Iko unday
He's not a man He's a lovin' machine.
Jockamo fee name?
(Chorus)

3. My flag boy and your flag boy
Were sittin' by the fire.
My flag boy told your flag boy
I'm gonna set your flag on fire"
(Chorus)

IKO IKO

Traditional Mardi Gras song, also called "Jock-a-mo".

| | | | |
|-----|---|---|-----|
| F | ⌋ | ⌋ | C7 |
| C7 | ⌋ | ⌋ | F |
| : F | ⌋ | ⌋ | C7 |
| C7 | ⌋ | ⌋ | F : |



My grand-ma and your grand - ma were sit - tin' by — the bay - ou.



My grand-ma told your grand-ma "I'm gon-na set your flag on fi-yo." Talkin''bout



Hey now! Hey now! I - ko, I - ko, un - day



Jock - a - mo fee - no ai na - ne? Jock - a - mo fee na - ne?

2. Look at my king
all dressed in red
Iko, Iko, unday.
I betcha five dollars
he'll kill you dead
Jockamo fee nane?
[Chorus]

3. See that guy
all dressed in green?
Iko Iko unday
He's not a man
he's a lovin' machine.
Jockamo fee nane?
[Chorus]

©-jam 160103

I LET A SONG GO OUT OF MY HEART

Music by Duke Ellington, lyrics by Irving Mills, Henry Nemo and John Redmond in 1938.

| | | | | | | | |
|-----|---|----|---|------------|----------|----------|-------|
| Eb | % | C7 | % | Fm7 / Cdim | Eb / Ab7 | Eb | Bb7 |
| Eb | % | C7 | % | Fm7 / Cdim | Eb / Ab7 | Eb | % |
| Fm7 | % | Eb | % | Cm | B7 | Bb7 | Bb7+5 |
| Eb | % | C7 | % | Fm7 / Cdim | Eb / Ab7 | Eb / Bb7 | Eb |

F D7

I let a song go out of my heart, It was the sweet-est mel-o-dy, —

Gm7 Fdim F Bb7 F C7

I know I lost hea - ven, 'Cause you were the song.

F D7

Since you and I have drift-ed a-part, Life does-n't mean a thing to me, —

Gm7 Fdim F Bb7 F

Please come back, sweet mus - ic, I know I was wrong. — Am I too

Gm7 F

late _____ to make a - mends? _____ You know that

Dm Db7 C7 C7+5

we were meant to be more than just friends, just friends. —

F D7

I let a song go out of my heart, Be-lieve me, dar-ling, when I say —

Gm7 Fdim F Bb7 F C7 F

I won't know sweet mu - sic Un - til you re - turn some day.


© -jam 110813

I Like Bananas Because They Have No Bones

Music and lyrics by CHRIS YACICH 1935.

| | | | | | | | |
|-----------|---|-----------|----------|-----------|---|---|----------------------|
| F | ∕ | G7 | ∕ | C7 | ∕ | ∕ | F / C7 |
| F | ∕ | G7 | ∕ | C7 | ∕ | ∕ | F / F7 |
| Bb | ∕ | ∕ | F | G7 | ∕ | ∕ | C7 |
| F | ∕ | G7 | ∕ | C7 | ∕ | ∕ | F |

G **A7**



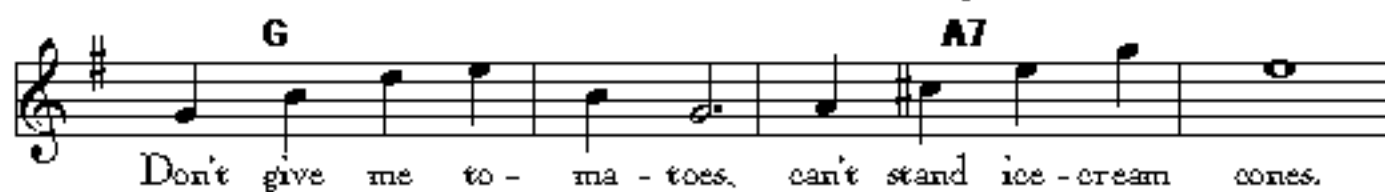
I don't like your peach-es, they are full of stones.

D7 **G** **D7**



I like ba-nan-as, be-cause they have no bones.

G **A7**



Don't give me to-ma-toes, can't stand ice-cream cones.

D7 **G** **G7**



I like ba-nan-as, be-cause they have no bones. No

C **G**



mat-ter where I go, with Su-sie, May or An-na, I

A7 **D7**



want the world to know, I must have my ba-nan-a

G **A7**



Cab-bag-es and on-ions, hurt my sing-ing tones.

D7 **G**



I like ba-nan-as be-cause they have no bones

I'LL ALWAYS BE IN LOVE WITH YOU

Music by Sam H. Stept, words by Herman Ruby, Bud Green and Sam H. Stept in 1929.

| | | | | | | | |
|-----|-----|----|-----|-----|---|----|-----|
| Bb | Bb7 | Eb | Ebm | F7 | ∴ | Bb | F7 |
| Bb | Bb7 | Eb | Ebm | F7 | ∴ | Bb | Bb7 |
| Ebm | ∴ | Bb | ∴ | Ebm | ∴ | Bb | F7 |
| Bb | Bb7 | Eb | Ebm | F7 | ∴ | Bb | ∴ |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is presented on a single treble clef staff. Chord symbols are placed above the staff at the beginning of each measure or group of measures. The lyrics are written below the staff, aligned with the notes. The score consists of eight lines of music.

Chord symbols: C, C7, F, Fm, G7, Eb, Fm, C, G7, C, F, Fm, C, G7, C, F, Fm, G7, C.

Lyrics:
 Sweet- heart, if you should stray, a mil-lion miles a - way I'll
 al - ways be in love with you ——— And
 though you find more bliss, in some - one els - es kiss, I'll
 al - ways be in love with you. ——— I
 can't do an - y more, I've tried so hard to please, But
 let me thank you for such ten - der mem - o - ries. I
 wish you hap - pi - ness, As for me, sweet - heart I guess, I'll
 al - ways be in love with you. ———

I'LL BE A FRIEND WITH PLEASURE

Words and music by Maceo Pinkard in 1930.

| | | | | | | | |
|----|-----|-------|----|----|----|------|------|
| F | % | C7+5 | % | F7 | % | D7+5 | D7 |
| G7 | % | Gm7-5 | C7 | F | D7 | G7 | C7+5 |
| F | % | C7+5 | % | F7 | % | D7+5 | D7 |
| Bb | Bbm | F | D7 | G7 | C7 | F | % |

Right from the start — You played a part —
 I gave my heart — with plea - sure
 Your fond car - ess — Brought hap - pi - ness —
 I'd an - swer "Yes" — with plea - sure
 Sun - set till dawn — Tho' you are gone —
 Dreams lin - ger on — I trea - sure:
 If you con - tend — This is the end —
 I'll be a friend — with plea - sure. —

©-jam 170809

I'LL BE SEEING YOU

Music by Sammy Fain, words by Irving Kahal in 1938.

| | | | | | | | |
|----|----|-----|----|-----|-----|-----|-----|
| Eb | G7 | Fm | % | Bb7 | % | Eb | % |
| Cm | % | Fm7 | % | Bb7 | % | Eb | Bb7 |
| Eb | G7 | Fm | % | Bb7 | % | Gm7 | C7 |
| Fm | G7 | Cm | F7 | Fm7 | Abm | Eb | % |

The musical score is written in a single system with a key signature of one flat (Bb) and a 4/4 time signature. It consists of nine staves of music. Above each staff are chord symbols: F, A7, Gm, C7, F, Dm, Gm7, C7, F, A7, Gm, C7, Am7, D7, Gm, A7, Dm, G7, Gm7, Bbm, and F. The lyrics are: "I'll be see-ing you— in all the old fa-mil-lar plac-es That my heart and mind em-bra-ces all day through;— In that small ca-fé,— the park a-cross the way,— The child-ren's ca-rou-sel,— the chestnut tree,— the wish-ing well.— I'll be see-ing you— in ev-'ry love-ly sum-mer's day; In ev-ry-thing that's light and gay, I'll al-ways think of you that way. I'll find you in the morn-ing sun; and when the night is new, I'll be look-ing at the moon— but I'll be see-ing you.—"

©-jAm 090129

I'LL FLY AWAY

Words and music by Albert E. Brumley 1932.

| | | | | | | | |
|----|---|---|-----|----|-----|----|-----|
| Eb | % | % | % | Ab | % | Eb | Bb7 |
| Eb | % | % | % | F7 | Bb7 | Eb | % |
| Eb | % | % | Eb7 | Ab | % | Eb | Bb7 |
| Eb | % | % | % | F7 | Bb7 | Eb | % |

Some glad morn - ing, when this life is o'er,
 I'll fly a - way,
 to a home on God's ce - les - tial shore,
 I'll fly a - way.
 I'll fly a - way, O glo - ry,
 I'll fly a - way,
 when I die, hal - le - lu - jah, by and by,
 I'll fly a - way.

I'LL FLY AWAY

Words and music by Albert E. Brumley in 1932.

| | | | | | | | |
|---|---|---|----|----|----|---|----|
| F | % | % | % | Bb | % | F | C7 |
| F | % | % | % | G7 | C7 | F | % |
| F | % | % | F7 | Bb | % | F | C7 |
| F | % | % | % | G7 | C7 | F | % |

Some glad morn - ing, when this life is ov - er,
 I'll fly a - way,
 to a home on God's ce - les - tial shore,
 I'll fly a - way.
 I'll fly a - way, O glo - ry,
 I'll fly a - way,
 when I die, hal - le - lu - jah, by and by,
 I'll fly a - way.

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I'LL NEVER BE THE SAME

Music by Matty Malneck and Frank Signorelli, words by Gus Kahn in 1932.

| | | | | | | | |
|----------|-----|---------|----|----------|---|----|---|
| Db7 / C7 | % | F | % | Db7 / C7 | % | F | % |
| Cm7 | % | Bb | % | G7 | % | C7 | % |
| Db7 / C7 | % | F | % | F7 | % | Bb | % |
| Gm | Bbm | F / Eb7 | D7 | Db7 / C7 | % | F | % |

Eb7 D7 Eb7 D7 G
 I'll nev-er be the same Stars have lost their mean-ing for me _____ I'll
 Eb7 D7 Eb7 D7 G
 nev-er be the same Noth-ing's what it once used to be _____ And when the
 Dm7 C
 song-birds that sing Tell me it's spring I can't be-lieve their song
 A7 D7
 Once love was king, But kings can be _____ wrong. _____ I'll
 Eb7 D7 Eb7 D7 G
 nev-er be the same, There is such an ache in my heart. _____
 G7 C
 Nev-er be the same, _____ Since we're a - part. _____ Tho' there's a
 Am Cm G F7 E7
 lot that a smile may hide, I know down deep in - side. I'll
 Eb7 D7 Eb7 D7 G
 nev-er be the same, Nev-er be the same a - gain. _____

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I'LL SEE YOU IN C-U-B-A

Words and music by by Irving Berlin in 1920.

| | | | | | | | |
|----|---|----|----|----|----|-----|---|
| F7 | % | % | % | Bb | % | % | % |
| D7 | % | Gm | % | C7 | % | F7 | % |
| F7 | % | % | % | Bb | % | Bb7 | % |
| Eb | % | Bb | G7 | Cm | F7 | Bb | % |

The musical score is written in 4/4 time and consists of ten staves of music. The lyrics are written below the notes. Chord symbols are placed above the notes. The lyrics are: "I'm on my way to Cu - ba — There's where I'm go - ing, — Cu - ba — there's where I'll stay. — Cu - ba — where wine is flow - ing — And where dark eyed Stel - las Light their fel - lers pan - a - tel - las Cu - ba — where all is hap - py, — Cu - ba — where all is gay; — Why don't you plan a won - der - ful trip, To Ha - va - na hop on a ship, And I'll see you In C - U - B - A —"

I'LL SEE YOU IN MY DREAMS

Words and music by Isham Jones and Gus Kahn in 1924.

| | | | | | | | |
|----|---|-----|----|----|----|----|---|
| Bb | % | Bbm | % | F | E7 | F | % |
| D7 | % | % | % | G7 | % | C7 | % |
| Bb | % | Bbm | % | F | E7 | F | % |
| D7 | % | A7 | Dm | Bb | C7 | F | % |

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is accompanied by chords indicated above the notes. The lyrics are written below the notes.

I'll see you in my dreams _____
 Hold you in my dreams _____
 Some - one took you out of my arms _____
 Still I feel the thrill of your charms _____
 Lips that once was mine _____
 Ten - der eyes that shine _____
 They will light my way to - night I'll
 see you in my dreams _____

I'LL TAKE YOU HOME AGAIN, KATHLEEN

Words and music by Thomas P. Westendorf in 1875.

| | | | | | | | |
|-----|------------|----|-----------|-----|-----|-----|---|
| Eb | Bb7 / Cdim | Eb | % | Bb7 | % | Eb | % |
| Eb | Bb7 / Cdim | Eb | % | F7 | % | Bb | % |
| Bb7 | % | Eb | % | Bb7 | % | Eb | % |
| Cm | Cm / Fm | Cm | % | F7 | % | Bb7 | % |
| Eb | Bb7 / Cdim | Eb | % | Bb7 | % | Eb | % |
| Eb7 | % | Ab | Ab / Cdim | Eb | Bb7 | Eb | % |

F C7 Fdim F C7 F

I'll take you home a-gain, Kath-leen, — a - cross the o-cean wild and wide. — To

C7 Fdim F G7 C

where your heart has ev-er been, — since first you were my bon-ny bride. — The

C7 F C7 F

ro-ses all have left your cheek, — I've watched them fade a-way and die. — Your

Dm Gm Dm G7 C7

voice is sad when-e'er you speak, — and tears be - dim your lov-ing eye. — Oh,

F C7 Fdim F C7 F

I will take you back, Kath-leen, — to where your heart will feel no pain — and

F7 Bb Fdim F C7 F

when the fields are fresh and green, — I'll take you to your home a - gain. —

I LOST MY GAL FROM MEMPHIS

Words and music by Peter de Rose and Charles Tobias in 1930.

| | | | | | | | |
|----|---|----|----|----|---|----|----|
| Dm | % | % | A7 | % | % | % | Dm |
| Dm | % | % | A7 | % | % | % | Dm |
| F | % | D7 | % | Gm | % | A7 | % |
| Dm | % | % | A7 | % | % | % | Dm |

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is accompanied by chords indicated above the staff. The lyrics are as follows:

I lost my gal from Mem-phis, She's gone to Ca-ro -line; I
 know just who she went with, A dear old pal of mine. I
 ought to hop a choo - choo, I know I ought to go, I'd
 love to find my ba - by, But my funds are aw - ful low.
 My gal, _____ why did she leave me? _____
 Sweet gal, _____ I'm miss - ing her so! _____ Oh, there
 ain't no gal in Mem - phis As good as her a - round, I've
 lost my gal from Mem - phis, That's why I feel low - down.

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I LOVE YOU

Words by Harlan Thompson, music by Harry Archer in 1923.

| | | | | | | | |
|----|------|---|-----|----|------|----|----|
| F | % | % | % | % | Fdim | C7 | % |
| Gm | % | % | Gm7 | C7 | % | F | C7 |
| F | % | % | % | F7 | % | Bb | % |
| Bb | Fdim | F | D7 | G7 | C7 | F | % |

G

I love you, I love you, Is
all that I can say. I
love you I love you, The
same old words I'm say-ing in the same old way. I
love you, I love you. Three
words that are di-vine. And
now, my dear, I'm wait-ing to hear The
words that make you mine.

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I LOVE YOU SO MUCH IT HURTS

Words and music by Floyd Tillman in 1948.

| | | | | | | | |
|----|------|---|----|----|------|---|----|
| F | F+5 | F | % | G7 | % | % | % |
| C7 | % | % | % | F | Fdim | F | C7 |
| F | F+5 | F | % | G7 | % | % | % |
| Bb | Fdim | F | D7 | G7 | C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of nine staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I love you so much it hurts me, dar - lin' that's why I'm so blue. I'm so a - -fraid to go to bed at night, a - -fraid of los - ing you I love you so much it hurts me, and there's noth - ing I can do. I went to hold you, my dear, for ev - er and ev - er, I love you so much it hurts me so."

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I'M ALONE BECAUSE I LOVE YOU

Words and music by Joe Young in 1930.

| | | | | | | | |
|----|----|----|---|----|---|----|----|
| F | D7 | G7 | % | C7 | % | F | C7 |
| F | D7 | G7 | % | % | % | C7 | % |
| F7 | % | Bb | % | G7 | % | C7 | % |
| F | D7 | G7 | % | C7 | % | F | % |

The musical score is written in treble clef, 4/4 time, with a key signature of one sharp (F#). The melody is accompanied by guitar chords indicated above the staff. The lyrics are as follows:

I'm a - lone be - cause I love you, —
 love you with all my heart. — I'm a -
 -lone be - cause I had to be true,
 sor - ry I can't say the same a - bout you.
 Yes - ter - day's kiss - es are bring - ing me pain,
 yes - ter - day's sun - shine has turned in - to rain. I'm a -
 -lone be - cause I love you, —
 love you with all my heart. —

I MAY BE WRONG

Music by Henry Sullivan and words by Harry Raskin in 1929.

| | | | | | | | |
|-----|-----|-----|-----|-----|----|-----|-----|
| Eb | Eb7 | Ab | Abm | Eb | C7 | Bb7 | Eb |
| Eb | Eb7 | Ab | Abm | Eb | C7 | Bb7 | Eb |
| Fm7 | Gm7 | Fm7 | D7 | Gm7 | C7 | F7 | Bb7 |
| Eb | Eb7 | Ab | Abm | Eb | F7 | Bb7 | Eb |

F F7 Bb Bbm

I may be wrong, but, I think you're won - der - full

F D7 C7 F

I may be wrong, but, I think you're swell!

F F7 Bb Bbm

I like your style, say, I think it's mar - vel - ous.

F D7 C7 F

I'm al - ways wrong so how can I tell?

Gm7-3 Am7 Gm7-3 E7

All of my shirts are un - sight - ly, All of my ties are a crime.

Am7-3 D7 G7 C7

If, dear, in you I've picked right - ly, It's the ve - ry first time.

F F7 Bb Bbm

You came a - long, say, I think you're won - der - full

F G7 C7 F

I think you're grand, but, I may be wrong.

I'M BLUE AND LONESOME

Words and music by Georgia White and Richard M. Jones in 1938.

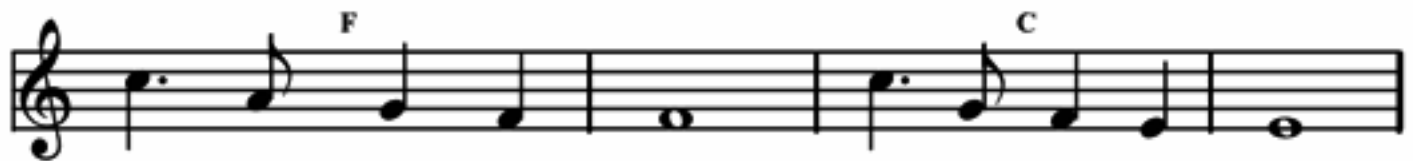
| | | | | | | | |
|-----|----|----|-----|----|----|----|-----|
| Bb | F7 | Bb | % | % | F7 | Bb | Bb7 |
| Eb | % | Bb | % | C7 | % | F7 | % |
| Bb7 | % | Eb | Ebm | Bb | F7 | Bb | % |



I'm blue and lone-some no-bo-dy cares for me _____



All by my own-some blue in my re-ve-rie _____



Fill that emp-ty space that's a dear re-place



Lock it right there by the fi-re-place



See me all a-lone sing-in' my blue song



I'm blue and lone-some no-bo-dy cares for me _____

I'M COMING VIRGINIA

Words and music by Donald Heywood and Will Marion Cook in 1927. Straight version.

| | | | | | | | |
|------|----|-----|---|--------|---------|----|------|
| : Fm | C7 | Fm | % | C / Cm | D7 / G7 | Cm | C7 : |
| F | % | Dm | % | Bb | C7 | F | C7 |
| F | % | Am | % | E7 | Am | Gm | C7 |
| Bb | % | Bbm | % | F | C7 | F | % |

The musical score is written in 4/4 time and consists of eight staves. The first two staves are in the key of F major (one flat). The third staff begins a key change to G major (one sharp). The remaining staves continue in G major. The score includes various musical notations such as treble clefs, notes, rests, and bar lines. Above the notes, chord symbols are provided for each measure. The first staff has chords Gm, D7, and Gm. The second staff has D, Dm, E7, A7, Dm, D7, and D7. The third staff has G and Em. The fourth staff has C, D7, G, and D7. The fifth staff has G and Bm. The sixth staff has F#7, Bm, Am, and D7. The seventh staff has C and Cm. The eighth staff has G, D7, and G. The score concludes with a double bar line.

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I'M CONFESSIN' THAT I LOVE YOU

Words and music by Doc Daugherty, Al Neiburg and Ellis Reynolds 1930.

| | | | | | | | |
|-----|----|----|----|----|----|----|----|
| Bb | A7 | Bb | G7 | C7 | F7 | Bb | F7 |
| Bb | A7 | Bb | G7 | C7 | F7 | Bb | % |
| Bb7 | % | Eb | % | C7 | % | F7 | % |
| Bb | A7 | Bb | G7 | C7 | F7 | Bb | % |

The musical score is written in 4/4 time and consists of ten staves of music. Each staff includes a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. Chords are indicated above the notes. The lyrics are written below the notes. The score includes a variety of chord progressions and melodic lines.

Staff 1: Chords: C, B7, C, A7. Lyrics: I'm con-fess-in' that I love you, tell me, do you love me too?

Staff 2: Chords: D7, G7, C, G7. Lyrics: I'm con-fess-in' that I need you, hon-est I do, need you ev-'ry moment.

Staff 3: Chords: C, B7, C, A7. Lyrics: In your eyes I read such strange things, but your lips de-ny they're true.

Staff 4: Chords: D7, G7, C. Lyrics: Will you an-swer real-ly changethings mak-ing me blue?

Staff 5: Chords: C7, F. Lyrics: I'm a-fraid some-day you'll leave me, say-ing "Can't we still be friends?"

Staff 6: Chords: D7, G7. Lyrics: If you go, you know you'll grieve me; all in life on you de-pends.

Staff 7: Chords: C, B7, C, A7. Lyrics: Am I guess-in' that you love me, dream-ing dreams of you in vain?

Staff 8: Chords: D7, G7, C. Lyrics: I'm con-fess-in' that I love you o-ver a-gain.

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I'M FOREVER BLOWING BUBBLES

Music by John W. Kellette and words by Jaan Kenbrovin in 1919.

| | | | | | | | |
|----|----|----|-----|----|-----|----|----|
| Bb | F7 | Bb | Bb7 | Eb | % | Bb | % |
| Eb | Bb | Eb | Bb | C7 | % | F7 | % |
| Bb | % | D7 | % | Gm | Eb7 | D | F7 |
| Bb | F7 | Bb | Gm | C7 | F7 | Bb | % |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The lyrics are: "I'm for - ev - er blow - ing bub - bles — Pret - ty bub - bles in the air — They fly so high near - ly reach the sky Then like my dreams they fade and die For - tune's al - ways hid - ing — I've looked ev - 'ry - where — I'm for - ev - er blow - ing bub - bles — Pret - ty bub - bles in the air —". Chord symbols are placed above the notes: C, G7, C, C7, F, C, F, C, D7, G7, C, E7, Am, F7, E, G7, C, G7, C, Am, D7, G7, C.

I'M GETTING SENTIMENTAL OVER YOU

Words and music by George Bassman and Ned Washington in 1932.

| | | | | | | | |
|----|-----|------|----|----|-----|----|-----|
| Eb | D7 | Bbm7 | C7 | F7 | Bb7 | Eb | Bb7 |
| Eb | D7 | Bbm7 | C7 | F7 | Bb7 | Eb | D7 |
| Gm | % | A7 | Cm | D7 | % | Gm | Bb7 |
| Eb | D7 | Bbm7 | C7 | F7 | Bb7 | Eb | C7 |
| F7 | Bb7 | Eb | % | | | | |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The lyrics are: "Nev - er thought I'd fall, — but now I hear love call, — I'm get - tin' sen - ti - men - tal ov - er you. — Things you say and do, — just thrill me through and through, I'm get - tin' sen - ti - men - tal ov - er you. — I thought I was hap - py, I could live with - out love, — now I must ad - mit, love is all I'm — think³ing of. Won't you please be kind — and just make up your mind, — that you'll be sweet and gen - tle, be gen - tle with me. — Be - cause I'm sen - ti - men - tal ov - er you. —"

Chord symbols are placed above the notes: F, E7, Cm7, D7, G7, C7, F, C7, Am, B7, Dm, E7, Am, C7, F, E7, Cm7, D7, G7, C7, F, D7, G7, C7, F.

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I'M GOING HOME TO SEE MY LORD

Traditional gospel.

| | | | | | | | |
|---|----|---|------|----|----|----|---|
| C | G7 | C | % | D7 | % | G7 | % |
| C | C7 | F | Cdim | C | G7 | C | % |

I'm go-ing home to see my Lord I'm go-ing
 home to see my Lord I'm go-ing
 home to see my Lord I'm go-ing

home to see my Lord I've been
 home to see my Lord When the
 home to see my Lord When I

work - ing hard this day walk - - ing
 gate _____ swings o - pen wide some of these
 get to my jour - ney's end He'll be right

up that gate's _____ hard way I'm go - ing
 days I'm go - ing in - side I'm go - ing
 there to wel - come his friend I'm go - ing

home _____ to see my Lord _____ I'm go - ing Lord _____
 home _____ to see my Lord _____ I'm go - ing
 home _____ to see my _____

I'M LIVING GOOD

| | | | | | | | |
|----|----|----|---|----|-------|----|----|
| F | A7 | Bb | F | % | G7 | C7 | % |
| F | A7 | Bb | F | % | G7/C7 | F | F7 |
| Bb | % | F | % | G7 | % | C7 | % |
| F | A7 | Bb | F | % | G7/C7 | F | % |

The musical score is written in G major (one sharp) and 4/4 time. It consists of nine staves of music. The chords indicated above the notes are as follows:

- Staff 1: G, B7, C, G
- Staff 2: G, A7, D7
- Staff 3: G, B7, C, G
- Staff 4: G, A7, D7, G, G7
- Staff 5: C, G
- Staff 6: A7, D7
- Staff 7: G, B7, C, G
- Staff 8: G, A7, D7, G

I'M LOOKING OVER A FOUR LEAF CLOVER

Words and music by Harry Woods and Mort Dixon in 1927.

| | | | | | | | |
|----|------|----|----|----|----|----|---|
| Bb | % | % | % | C7 | % | % | % |
| F7 | % | Bb | G7 | C7 | % | F7 | % |
| Bb | % | % | % | C7 | % | % | % |
| Eb | Gdim | Bb | G7 | C7 | F7 | Bb | % |

The musical score is written in 4/4 time and consists of eight staves of music. The lyrics are written below the notes. Chord symbols are placed above the notes. The lyrics are: "I'm look-ing o-ver a four leaf clo-ver that I o-ver-looked be-fore _____ One leaf is sun-shine the sec-ond is rain Third is the ros-es that grow in the lane No need ex-plain-ing the one re-main-ing is some-bod-y I a-dore _____ I'm look-ing o-ver a four leaf clo-ver that I o-ver-looked be-fore. _____".

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I'M MORE THAN SATISFIED

Music by Thomas Fats Waller and words by Ray Klages in 1927.

| | | | | | | | |
|----|---|----|----|----|---|----|----|
| F | % | % | C7 | % | % | F | C7 |
| F | % | % | C7 | % | % | F | % |
| A7 | % | Dm | % | G7 | % | C7 | % |
| F | % | % | C7 | % | % | F | % |

Some-bod - y's got all I need; My fu - ture is guar-an-tee'd

I'll say — that I'm more than sat - is - fied. _____

Some-bod - y's kiss, seems so sweet And lips - that say, come re-peat

No won - der I'm more than sat - is - fied. _____

I've done a - way with all my weeps, Kiss'd the blues good - bye _____

I've giv - en up my - self for keeps, There's a rea - son why _____

I'd have - to write plen - ty books, To tell - you just how she looks

I'll say — that I'm more than sat - is - fied. _____

I'M NOBODY'S BABY

Words and music by Milton Ager, Benny Davis and Lester Santly in 1921.

| | | | | | | | |
|----|---|----|---|----|----|----|---|
| F | ∴ | G7 | ∴ | C7 | ∴ | F | ∴ |
| D7 | ∴ | Gm | ∴ | G7 | ∴ | C7 | ∴ |
| F | ∴ | G7 | ∴ | C7 | ∴ | A7 | ∴ |
| D7 | ∴ | Gm | ∴ | G7 | C7 | F | ∴ |

The musical score is written in G major and 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I'm no - bod - y's ba - by, I won - der why? Each night and day I pray the Lord up a - bove, Please, send me down some - bo - dy to love. But no - bod - y wants me I'm blue some - how, Won't some - one hear my plea and take a chance with me? Be cause I'm no - bod - y's ba - by now".

I'M NOBODY'S BABY

Words and music by Milton Ager, Benny Davis and Lester Santly in 1921.

| | | | | | | | |
|----|---|----|---|-----|-----|-----|---|
| Eb | % | F7 | % | Bb7 | % | Eb | % |
| C7 | % | Fm | % | F7 | % | Bb7 | % |
| Eb | % | F7 | % | Bb7 | % | G7 | % |
| C7 | % | Fm | % | F7 | Bb7 | Eb | % |

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music. The lyrics are: "I'm no - bod - y's ba - by, I won - der why? Each night and day I pray the Lord up a - bove, Please, send me down some - bo - dy to love. But no - bod - y wants me I'm blue some - how, Won't some - one hear my plea and take a chance with me? Be - cause I'm no - bod - y's ba - by now". Chord symbols are placed above the notes: F, G7, C7, D7, Gm, A7, and F.

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I'M PUTTING ALL MY EGGS IN ONE BASKET

Words and music by Irving Berlin 1936.

| | | | | | | | |
|---|----|----------------|----|------------------|----|----|----|
| C | C7 | F | Fm | C | G7 | C | G7 |
| C | C7 | F | Fm | C | G7 | C | C7 |
| F | ∕ | A ^b | ∕ | E ^b 7 | ∕ | G7 | ∕ |
| C | C7 | F | Fm | C | G7 | C | ∕ |

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of nine staves of music. Above the notes, chord symbols are provided for each measure. The chords are: D, D7, G, Gm, D, A7, D, A7, G, Bb, F7, A7, D, D7, G, Gm, D, A7, D.

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I'M PUTTING ALL MY EGGS IN ONE BASKET

Words and music by Irving Berlin in 1936.

| | | | | | | | |
|----|-----|----|-----|-----|----|----|-----|
| Bb | Bb7 | Eb | Ebm | Bb | F7 | Bb | F7 |
| Bb | Bb7 | Eb | Ebm | Bb | F7 | Bb | Bb7 |
| Eb | % | Gb | % | Db7 | % | F7 | % |
| Bb | Bb7 | Eb | Ebm | Bb | F7 | Bb | % |

The musical score is written in 4/4 time and consists of eight staves of music. The notes and chords are as follows:

- Staff 1: C, C7, F, Fm
- Staff 2: C, G7, C, G7
- Staff 3: C, C7, F, Fm
- Staff 4: C, G7, C, C7
- Staff 5: F, Ab
- Staff 6: Eb7, G7
- Staff 7: C, C7, F, Fm
- Staff 8: C, G7, C

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I'M SORRY I MADE YOU CRY

Music and lyrics N.J. CLESI 1916.

| | | | | | | | |
|----|-------|-------|----|----|----|----|---|
| Bb | G7 | C7 | % | F7 | % | Bb | % |
| % | % | % | Gm | C7 | % | F7 | % |
| Bb | G7 | C7 | % | F7 | % | D7 | % |
| Eb | D7/G7 | Cm/G7 | Cm | C7 | F7 | Bb | % |

c *A7* *D7*

I'm sor - ry, dear so sor - ry, dear

G7 *c*

I'm sor - ry I made you cry!

c *Am*

Won't you for - get, won't you for - give?

D7 *G7*

Don't let us say good - bye!

c *A7* *D7*

One lit - tle word, one lit - tle smile,

G7 *E7*

One lit - tle kiss won't you try?

F *E7* *A7* *Dm* *A7* *Dm*

It breaks my heart to hear you sigh

D7 *G7* *c*

I'm sor - ry I made you cry!

I MUST HAVE THAT MAN

Music by Jimmy McHugh and words by Dorothy Fields in 1928.

| | | | | | | | |
|----|-----|----|----|----|---|----|-----|
| Eb | Ebm | Bb | C7 | F7 | % | Bb | Bb7 |
| Eb | Ebm | Bb | C7 | F7 | % | Bb | % |
| D7 | % | G7 | % | C7 | % | F7 | Bb7 |
| Eb | Ebm | Bb | C7 | F7 | % | Bb | % |

F Fm C D7

Don't want my mam-my, I don't need a friend, — My heart is broken, it won't ev-er mend.

G7 C C7

I ain't much car-in' just where I will end — I must have that man! —

F Fm C D7

I'm like an o-ven that's cry-in' for heat, — He treats me aw-ful each time that we meet, —

G7 C C

It's just un-law-ful how that boy can cheat, — but I must have that man! — He's hot as

E7 A7

Ha-des, a la-dy's not safe in his arms — when she's kissed, — but I'm a-

D7 G7 C7

-fraid that he's cooled off, and may-be I'm ruled off his list, I'll ne-ver be missed.

F Fm C D7

I need that per-son much worse 'n just bad, — I'm half a-live and it's driv-in' me mad, —

G7 C

He's on-ly hu-man, if he's to be had, — I must have that man! —

©-jam 110407

I'M WITH YOU WHERE YOU ARE

As played by Kid Ory in 1946.

| | | | | | | | |
|-----|---|-----|---|----|---|-----|---|
| Eb | % | Bb7 | % | % | % | Eb | % |
| Eb | % | Bb7 | % | % | % | Eb | % |
| Eb7 | % | Ab | % | F7 | % | Bb7 | % |
| Eb | % | Bb7 | % | % | % | Eb | % |

©-jam 110104

IN A LITTLE SPANISH TOWN

Words by Sam Lewis and Joe Young, music by Mabel Wayne 1926.

| | | | | | | | |
|----|---|-----|------|-----|----|----|---|
| Bb | % | F7 | % | % | % | Bb | % |
| Bb | % | Cm7 | F7 | Cm7 | F7 | Bb | % |
| Bb | % | F7 | % | D7 | % | Gm | % |
| G7 | % | C7 | Gdim | Bb | F7 | Bb | % |

C G7

In a lit - tle Span - ish town, 'twas on a night like this, —

Stars were peek - a - boo - ing down, 'twas on a night like this, —

I whis - pered, "Be true to me," And she

sighed, "Si, si." —

Man - y skies have turned to gray, be - cause we're far a - part, —

Man - y moons have passed a - way, and still she's in my heart, —

We made a prom - ise and sealed it with a kiss.

In a lit - tle Span - ish town, 'twas on a night like this. —

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IN A PERSIAN MARKET

Words and music by Albert Ketelbey in 1920.

| | | | | | | | |
|-----|---|----|---|-----|----|----|-----|
| Gm | % | % | % | % | % | % | % |
| Dm | % | % | % | % | % | % | % |
| Gm | % | % | % | % | % | % | F7 |
| :Bb | % | Dm | % | Gm | % | % | % |
| Cm | % | D7 | % | Gm | C7 | F7 | % |
| Bb | % | Dm | % | Gm | % | % | % |
| Cm | % | D7 | % | Gb7 | F7 | Bb | % : |



Come to



me, _____ my sweet Prin-cess, _____ To my heart _____ I would thee press, _____ All my



love _____ for ev-er thine, _____ Thou, be- lov'd, _____ shalt be my shrine! _____ Dream-y



eyes _____ of Lo-tus-dew, _____ Sweet-est lips _____ of ro-sy hue, _____ Fill my



soul _____ with joy se-rene, _____ Come to me, my Per-sian Queen. _____

©-jam 110818

In A Shanty In Old Shanty Town

Music and lyrics JACK LITTLE, JOHN SIRAS, JOE YOUNG 1932

| | | | | | | | |
|-----------|------------|-----------|-----------|------------|------------|-----------|----------|
| F | A7 | D7 | ∕ | G7 | Ab7 | G7 | ∕ |
| C7 | ∕ | F | D7 | G7 | ∕ | C7 | ∕ |
| F | A7 | D7 | ∕ | G7 | Ab7 | G7 | ∕ |
| Bb | Bbm | F | D7 | Gm7 | C7 | F | ∕ |

The musical score consists of eight staves of music in 4/4 time, with a key signature of one sharp (F#). The melody is written in treble clef. Chords are indicated by letters above the staff lines. The sequence of chords across the staves is as follows:

- Staff 1: G, B7, E7
- Staff 2: A7, Bb7, A7
- Staff 3: D7, G, E7
- Staff 4: A7, D7
- Staff 5: G, B7, E7
- Staff 6: A7, Bb7, A7
- Staff 7: C, Cm, G, E7
- Staff 8: Am7, D7, G

INDIANA

Words and music by James F. Hanley and Ballard MacDonald in 1917.

| | | | | | | | |
|----|-----|----|------|----|----|----|-----|
| F | D7 | G7 | % | C7 | % | F | F7 |
| Bb | Bbm | F | D7 | G7 | % | C7 | % |
| F | D7 | G7 | % | A7 | % | Dm | Db7 |
| F | A7 | Dm | Fdim | F | C7 | F | % |

Back home a - gain in In - di - a - na, and it
seems that I can see the gleam - ing
can - dle - light still shin - ing bright thru the
syc - a - mores for me. The new mown
hay sends all its fra - grance from the
fields I used to roam. When I
dream a - bout the moon - light on the Wa - bash, then I
long for my In - di - an - a home.

©-jam 141220

INDIAN LOVE CALL

Words by Otto Harbach and Oscar Hammerstein II, music by Rudolf Friml and Herbert Stothart in 1924.

| | | | | | | | |
|-----|-----|----|---|-----|-----|-----|-----|
| Fm7 | Bb7 | Eb | % | Fm7 | Bb7 | Eb | % |
| G7 | % | Cm | % | F7 | % | Abm | Bb7 |
| Fm7 | Bb7 | Eb | % | Eb7 | % | Ab | % |
| Abm | % | Eb | % | Fm7 | Bb7 | Eb | % |

When I'm call-ing you - oo - oo - oo - oo - oo - oo, Will you an-swer
 too - oo - oo - oo - oo - oo - oo - oo.

That means I of-fer my love to you, to be your own.

If you re-fuse me, I will be blue, And wait-ing all a-lone. But if when you
 hear my love call ring - ing clear, And I hear you
 an - swer - ing ech - o so dear:

Then I will know our love will come true, You'll be - long to
 me, I'll be - long to you

Chord markings: Gm7, C7, F, A7, Dm, G7, Bbm, C7, F, Bb, Bbm, F, Gm7, C7.

INDIAN SUMMER

Words and music by Victor Herbert and Al Dubin in 1919.

| | | | | | | | |
|----|------|-----|------|-----|------|-----|---|
| F | C7+5 | F | C7+5 | F | Fdim | Gm7 | % |
| C7 | A7 | Dm | % | Dm7 | G7 | C7 | % |
| F | C7+5 | F | C7+5 | F | Fdim | Gm7 | % |
| F | Gdim | Db7 | Gb | F | C7+5 | F | % |

The musical score is written in G major, 4/4 time. It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Sum-mer, you old In-dian sum-mer, you're the tear that comes af-ter june-times laught-er, you see so man-y dreams that don't come true, dreams we fash-ioned when sum-mer-time was new. You are here to watch o-ver some heart that is brok-en by a word that some-bod-y left un-spo-ken, you're the gost of a ro-mance in june go-ing a-stray, fad-ing too soon, that's why I say fare-well to you In-dian sum-mer."

©-j&M 091226

INDIGO STOMP

Music by Johnny Dodds in 1929.

| | | | | | | | | |
|------------|------------|----------|------------|-----|--------------------------|----------|----------|-----|
| Intro | Eb Gdim | Bb G7 | C7 F7 | Bb | Play: Intro A B A C D... | | | |
| | Eb Gdim | Bb | Eb Gdim | Bb | Eb Gdim | Bb G7 | C7 | F7 |
| A | Eb Gdim | Bb | Eb Gdim | Bb | Eb Gdim | Bb G7 | C7 F7 | Bb |
| | Bb | % | % | Bb7 | Eb | % | Bb | % |
| B | F7 | Eb7 | Bb | % | | | | |
| | Bb | % | % | Bb7 | D Eb | % | % | Eb7 |
| C Break | Ab | % | Eb | % | Bb7 | Ab7 | Eb | % |

Intro

A

B

C
Break

D

Play: Intro A B A C D...

©-jam 150515

I NEVER KNEW

Words by Gus Kahn and music by Ted Fiorito in 1925.

| | | | | | | | |
|----|-----|----|-----|----|----------|----|----|
| F | Bbm | F | Bbm | F | Gm7 / C7 | F | C7 |
| F | Bbm | F | Bbm | F | Gm7 / C7 | F | % |
| Am | E7 | Am | E7 | Am | E7 | Am | C7 |
| F | Bbm | F | Bbm | F | Gm7 / C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of eight systems of music, each with a vocal line and a guitar accompaniment line. The lyrics are: "I never knew that roses grew, or if skies were blue or gray, I never knew when breezes blew, what a summer breeze could say. I never knew that dreams came true, and took your cares away. I never knew what love could do, until I met you today." The guitar chords are indicated above the notes in the accompaniment lines.

©-jam 130920

IN MY HEART THERE IS A YEARNING

"I mitt hjärta det finnes en längtan" by Lennart Jernstrand.

A Swedish hymn in 3/4, here in 4/4 for playing in NO style.

| | | | | | | | |
|----|----|----|---|----|---|----|----|
| F | D7 | G7 | ∅ | C7 | ∅ | F | C7 |
| F | D7 | G7 | ∅ | C7 | ∅ | F | ∅ |
| Dm | A7 | Dm | ∅ | G7 | ∅ | C7 | ∅ |
| F | D7 | G7 | ∅ | C7 | ∅ | F | ∅ |

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The chords indicated above the notes are: G, E7, A7, D7, G, D7, G, Em, B7, Em, A7, D7, G, E7, A7, D7, G.

©-jam 080109

IN THE GARDEN

Words and music by C. Austin Miles in 1912.

| | | | | | | | |
|----|----|----|----|----|----|----|---|
| F | % | % | % | Bb | % | F | % |
| C7 | % | F | % | G7 | % | C7 | % |
| F | % | C7 | % | % | % | F | % |
| F | A7 | Dm | Bb | F | C7 | F | % |

The musical score is written in treble clef, 3/4 time, with a key signature of one sharp (F#). The lyrics are as follows:

I come to the gar - den a - lone while the
dew is still on the ros - es. And the
voice I hear fall - ing on my ear, the
Son of God dis - clos - es. And He
walks with me and He talks with me, and He
tells me I am His own. And the
joy we share as we tar - ry there, none
oth - er has ev - er known.

Chord symbols are placed above the notes: G, C, D7, A7, G, D7, G, G, B7, Em, C, G, D7, G.

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IN THE GLOAMING

Words by Meta Orred and music by Annie Fortescue Harrison in 1877.

| | | | | | | | |
|----|----|----|----|----|---|----|----|
| F | % | C7 | Dm | Gm | F | C7 | F |
| F | % | C7 | Dm | Gm | F | C7 | F |
| F7 | Bb | F7 | Bb | G7 | C | G7 | C7 |
| F | % | C7 | Dm | Gm | F | C7 | F |

The musical score is written in G major, 4/4 time. It consists of ten staves of music. The lyrics are: "In the gloam - ing, oh, my dar - ling! When the lights are dim and low, And the qui - et shad - ows fall - ing Soft - ly come and soft - ly go, When the winds are sob - bing faint - ly With a gen - tle, un - known woe, Will you think of me and love me As you did once long a - go?"

Chords indicated above the notes include: G, D7, Em, Am, G, D7, G, Am, G, D7, G, G7, C, G7, C, A7, D, A7, D7, G, D7, Em, Am, G, D7, G.

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IN THE GOOD OLD SUMMERTIME

Words by Ren Shields, music by George Evans in 1902.

| | | | | | | | |
|----|---|----|-----|----|----|----|---|
| Bb | ∕ | ∕ | Bb7 | Eb | ∕ | Bb | ∕ |
| Bb | ∕ | D7 | Gm | C7 | ∕ | F7 | ∕ |
| Bb | ∕ | ∕ | Bb7 | Eb | ∕ | Bb | ∕ |
| Bb | ∕ | D7 | Gm | C7 | F7 | Bb | ∕ |

The musical score is written in 4/4 time and consists of ten staves. The lyrics are: "In the good old sum - mer - time, In the good old sum - mer - time, Stroll - ing thro' the shad - y lanes with your ba - by mine; You hold her hand and she holds yours, And that's a ver - y good sign That she's your toot - sey woot - sey in the good old sum - mer - time." The chords are: C, G7, F, C, E7, Am, D7, G7, C.

©-jam 060105

IN THE MOOD

Words and music by Joe Garland and Andy Razaf in 1939.

| | | | | | | | |
|----|------|--------|----|----|------|--------|------|
| F | % | % | % | G7 | % | C7 | % |
| F | % | % | F7 | Bb | % | F | % |
| C7 | % | F | % | F | Fdim | Gm7 C7 | F |
| F | Fdim | Gm7 C7 | C7 | C7 | Cdim | F | Fdim |
| F | Fdim | Gm7 C7 | C7 | C7 | Cdim | F | Fdim |
| F | Fdim | Gm7 C7 | C7 | C7 | Cdim | F | Fdim |
| F | Fdim | Gm7 C7 | C7 | C7 | Cdim | F | Fdim |
| F | Fdim | Gm7 C7 | C7 | C7 | Cdim | F | Fdim |

INTRO

The musical score for the introduction of "In the Mood" is written in G major and 4/4 time. It consists of 16 measures. The first measure is marked "INTRO". The melody is primarily composed of eighth and quarter notes. Chords are indicated above the staff: G (measures 1-2), A7 (measures 3-4), D7 (measures 5-6), G (measures 7-8), G7 (measures 9-10), G (measures 11-12), D7 (measures 13-14), and G (measures 15-16). The final measure ends with a double bar line.

IN THE SHADE OF THE OLD APPLE TREE

Words and music by Harry H. Williams and Egbert van Alstyne in 1905.

| | | | | | | | |
|----|----|----|----|----|----|----|---|
| F | Bb | F | % | % | C7 | F | % |
| C7 | % | F | D7 | G7 | % | C7 | % |
| F | Bb | F | % | % | C7 | F | % |
| C7 | % | F7 | Bb | F | C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above or below the notes to indicate the accompaniment. The lyrics are: "In the shade of the old apple tree, Where the love in your eyes I could see, When the voice that I heard, like the song of the bird, seemed to whisper sweet music to me; I could hear the dull buzz of the bee, In the blossoms as you said to me, 'With a heart that is true, I'll be waiting for you in the shade of the old apple tree.'"

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IN THE SUMMERTIME

Words and music by Mungo Jerry (Ray Dorset).

| | | | |
|----|-----|----|----|
| F | ∕. | ∕. | F7 |
| Bb | ∕. | F | ∕. |
| C7 | Bb7 | F | ∕. |

The musical score is written in treble clef, 4/4 time, with a key signature of one sharp (F#). The melody is as follows:

In the sum-mer-time — when the weather is high — you can
 stretch right up — and touch — the sky — When the
 weath-er's fine, — you got wom-en, you got wom-en on your
 mind Have a
 drink, have a drive, go out and see — what you can
 find. _____

Chord symbols are placed above the notes: G, G7, C, G, D7, C7, G.

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IN THE SWEET BYE AND BYE

Words and music by Samuel F. Bennett and J.F. Webster 1903.

Also known as "The preacher and the slave" by Joe Hill 1911.

| | | | | | | | |
|----------|-----------|-----------|---|-----------|-----------|-----------|---|
| F | Bb | F | ∴ | ∴ | ∴ | C7 | ∴ |
| F | Bb | F | ∴ | ∴ | C7 | F | ∴ |
| F | ∴ | C7 | ∴ | Gm | C7 | F | ∴ |
| F | F7 | Bb | ∴ | F | C7 | F | ∴ |

Long-haired preachers come out ev-'ry night, Try to
 tell us what's wrong and what's right; But when
 asked a - bout some - thing to eat, They just
 an - swer in ac - cents so sweet: "You will
 eat, Bye and bye, In that
 glo - ri - ous land in the sky! Chop some
 wood, 'twill do you good, There'll be
 pie in the sky when you die!"

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IN THE UPPER GARDEN

Traditional.

| | | | | | | | |
|-----------|-----------|-----------|----------|-----------|-----------|-----------|-----------|
| F | F7 | Bb | % | C7 | % | F | C7 |
| F | F7 | Bb | % | F | C7 | F | % |
| C7 | % | F | % | G7 | % | C7 | % |
| F | F7 | Bb | % | F | C7 | F | % |

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The chord symbols are as follows:

- Staff 1: G, G7, C
- Staff 2: D7, G, D7
- Staff 3: G, G7, C
- Staff 4: G, D7, G
- Staff 5: D7, G
- Staff 6: A7, D7
- Staff 7: G, G7, C
- Staff 8: G, D7, G

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INTO EACH LIFE SOME RAIN MUST FALL

Words and music by Doris Fisher and Allan Roberts in 1944.

| | | | | | | | |
|----|---|----|----|----|------|----|---|
| C | % | % | % | % | Gdim | G7 | % |
| Dm | % | % | % | G7 | % | C | % |
| E7 | % | A7 | % | D7 | % | G7 | % |
| C | % | % | A7 | Dm | G7 | C | % |

The musical score is written in G major and 4/4 time. It consists of ten staves of music with lyrics underneath. The lyrics are: "I know that in - to each life some rain must fall, but too much is fall - ing in mine. In - to each heart some tears must fall, but some - day the sun will shine. Some folks can lose the blues in their hearts, but when I think of you an - oth - er show - er starts. In - to each life some rain must fall, but too much is fall - ing in mine." The score includes various musical notations such as notes, rests, and bar lines, along with chord symbols (C, D, E7, A7, G7, Gdim, Dm, Em, F#7, B7) placed above the notes.

INTO EACH LIFE SOME RAIN MUST FALL

Words and music by Doris Fisher and Allan Roberts in 1944.

| | | | | | | | |
|----|---|----|----|-----|-----|-----|---|
| Eb | % | % | % | % | % | Bb7 | % |
| Fm | % | % | % | Bb7 | % | Eb | % |
| G7 | % | C7 | % | F7 | % | Bb7 | % |
| Eb | % | % | C7 | Fm7 | Bb7 | Eb | % |

F
 In - to each life some rain must fall, but

too much is fall - ing in mine. _____
C7

Gm
 In - to each heart some tears must fall, but

some - day the sun will shine. _____
C7 *F*

Some folks can lose the blues in their hearts, but
A7 *D7*

when I think of you an - oth - er show - er starts.
G7 *C7*

In - to each life some rain must fall, but
F *D7*

too much is fall - ing in mine. _____
Gm7 *C7* *F*

IRISH BLACK BOTTOM

Music by Louis Armstrong and Percy Venable in 1926.

| | | | | | | | |
|----|----|----|----|----|----|-------|-------|
| F | F7 | Bb | F | Bb | F | G7/C7 | F/A7 |
| Dm | Gm | Dm | % | % | Gm | Dm | % |
| C7 | F | C7 | F | % | G7 | % | C7/A7 |
| Dm | Gm | Dm | % | % | Bb | A7 | % |
| F | % | % | D7 | G7 | C7 | F | % |

Sheet music for "Irish Black Bottom" in G major, 4/4 time. The music is written for voice and piano. The lyrics "Irish Black Bottom" are written vertically on the left side of the first two staves. The piano accompaniment consists of ten staves of music with various chords indicated above the notes.

Lyrics: Irish Black Bottom

Chords: G, G7, C, G, C, G, A7, D7, G, B7, Em, Am, Em, Am, Em, D7, G, D7, G, A7, D7, B7, Em, Am, Em, C, B7, G, E7, A7, D7, G

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I SHALL NOT BE MOVED

Traditional.

| | | | | | | | |
|----|---|-----|----|----|-----|-----|-----|
| Eb | ∕ | Bb7 | ∕ | ∕ | ∕ | Eb | Eb7 |
| Ab | ∕ | Eb | C7 | F7 | ∕ | Bb7 | ∕ |
| Eb | ∕ | Bb7 | ∕ | ∕ | ∕ | Eb | Eb7 |
| Ab | ∕ | Eb | C7 | F7 | Bb7 | Eb | ∕ |

I'm on my way to heav-en, I shall not be moved I'm
 on my way to heav-en, I shall not be moved Just like a
 tree that's stand-ing by the wa-ter
 I shall not be moved _____
 I shall not, I shall not be moved
 I shall not, I shall not be moved Just like a
 tree that's stand-ing by the wa-ter
 I shall not be moved _____

IS IT TRUE WHAT THEY SAY ABOUT DIXIE

Words and music by Gerald Marks, Irving Caesar and Sammy Lerner in 1936.

| | | | | | | | |
|----|----|----|----|----|----|---------|----|
| F | E7 | F | % | % | D7 | Gm / D7 | Gm |
| C7 | % | A7 | Dm | G7 | % | C7 | % |
| F | E7 | F | % | F7 | % | Bb | % |
| Bb | E7 | F | D7 | Gm | C7 | F | % |

Is it true what they say a-bout Dix-ie? Does the
 sun real-ly shine all the time? Do
 sweet mag-nol-ias blos-som 'round ev-'ry-bod-y's door? Do
 folks keep eat-in' 'pos-sum 'til they can't eat no more? Is it
 true what they say a-bout Swan-ee? Is a
 dream by the stream so sub-lime? Do they
 laugh, do they love, like they say in ev-'ry song? If it's
 true that's where I be-long.

ISLE OF CAPRI

Words and music by Jimmy Kennedy and Will Cross in 1934.

| | | | | | | | |
|----|---|----|--------|----|---|---------|--------|
| F | % | % | C7 | % | % | F / C7 | F |
| F | % | % | C7 | % | % | F / C7 | F / F7 |
| Bb | F | C7 | F / F7 | Bb | F | Dm / G7 | C7 |
| F | % | % | C7 | % | % | F / C7 | F |

'Twas on the Isle of Capri that I found her, Beneath the shade of an old walnut tree, Oh, I can still see the flowers blooming 'round her Where we met on the Isle of Capri. She was as sweet as a rose at the dawn, But somehow fate hadn't meant her for me, And though I sailed with the tide in the morning, Still my heart's on the Isle of Capri. Summer time was nearly over, Blue Italian sky above. I said "Lady, I'm a rover, Can you spare a sweet word of love?" She whispered softly, "It's best not to linger", And then as I kissed her hand I could see, she wore a plain golden ring on her finger, 'Twas good-bye on the Isle of Capri.

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I SURRENDER, DEAR

Words by Gordon Clifford and music by Harry Barris in 1931.

| | | | | | | | |
|----|----|---------|---------|----|----|----------|--------|
| Dm | A7 | Dm / E7 | Am / D7 | C | D7 | Dm7 / G7 | C / A7 |
| Dm | A7 | Dm / E7 | Am / D7 | C | D7 | Dm7 / G7 | C |
| E7 | Am | E7 | Am | E7 | Am | D7 | G7 |
| Dm | A7 | Dm / E7 | Am / D7 | C | D7 | Dm7 / G7 | C |



 We've play'd the game of stay a-way, But it cost more than I can pay,



 With-out you I can't make my way, I sur-ren-der, dear.



 I may seem proud, I may act gay, It's just a pose; I'm not that way,



 'Cause deep down in my heart I say I sur-ren-der, dear.



 Lit-tle mean things we were do-ing Must have been part of the game,



 Lend-ing a spice to the woo-ing But I don't care who's to blame.



 When stars appear, And sha-dows fall, Why then you'll hear My poor heart call,



 To you my love, my life, my all I sur-ren-der, dear.

IT DON'T MEAN A THING

IF IT AIN'T GOT THAT SWING

Music and words by Duke Ellington and Irving Mills in 1932.

| | | | | | | | |
|----|-----|----------|----|----|----|----|----|
| Gm | % | Eb7 / D7 | Gm | C7 | F7 | Bb | D7 |
| Gm | % | Eb7 / D7 | Gm | C7 | F7 | Bb | % |
| Fm | Bb7 | Eb | % | C7 | % | F7 | D7 |
| Gm | % | Eb7 / D7 | Gm | C7 | F7 | Bb | % |

The musical score is written in 4/4 time and consists of eight staves of music. The lyrics are: "It don't mean a thing if it ain't got that swing, — doo wah doo wah, doo wah doo wah, doo wah — doo wah, doo wah doo wah. It don't mean a thing, — all you got to do is sing, doo wah doo wah, doo wah doo wah, doo wah — doo wah, doo wah doo wah. It make no diff-'rence if — it's sweet or hot, — Just give that rhy - thm ev' - ry - thing you got, Oh, it don't mean a thing, if it ain't got that swing, — doo wah doo wah, doo wah doo wah, doo wah — doo wah, doo wah doo wah." The score includes various chords such as Gm, Am, F7, E7, D7, G7, C, Bb, and F.

IT FEELS SO GOOD

Traditional.

| | | | | | | | |
|-----|----|----|------|----|----|----|----|
| :Bb | % | % | % | % | % | % | % |
| F7 | % | % | Bb : | Eb | Bb | Eb | Bb |
| Eb | Bb | C7 | F7 | Bb | % | % | % |
| % | % | % | % | F7 | % | % | Bb |

The musical score is written in 4/4 time and consists of eight staves. The melody line (top staff) begins with a treble clef and a key signature of two flats (Bb). The first measure is marked with a 'C' chord. The melody consists of quarter and eighth notes, with a repeat sign at the end of the first phrase. The bass line (bottom staff) provides harmonic support with chords such as G7, F, C, D7, and Bb. The score concludes with a double bar line and repeat dots.

©-jam 120307

IT HAD TO BE YOU

Music by Isham Jones and words by Gus Kahn in 1924.

| | | | | | | | |
|----|-----|--------|----|----|---|----|---|
| F | % | D7 | % | G7 | % | % | % |
| C7 | A7 | Dm | % | G7 | % | C7 | % |
| F | % | D7 | % | G7 | % | % | % |
| Bb | Bbm | F / A7 | Dm | C7 | % | F | % |

It had to be you, _____ it had to be you. _____ I wan-dered a-round
 _____ and fin-al-ly found _____ the some-bod-y who _____ Could make me be true,
 _____ could make me be blue _____ And e-ven be glad,-
 _____ just to be sad, _____ think-ing of you. _____ Some oth-ers I've seen
 _____ might nev-er been mean _____ Might nev-er be cross-
 _____ or try to be boss, _____ but they would-n't do, _____ for no-bod-y else-
 _____ gave me a thrill, _____ with all your faults _____ I love you still. _____ It had to be you,
 _____ won-der-ful you, _____ had to be you. _____

©-jam 170514

IT IS NO SECRET

Words and music by Stuart Hamblen in 1950.

| | | | | | | | |
|----|----|----|---|----|---|----|-----|
| Bb | Eb | Bb | % | F7 | % | Bb | % |
| Bb | Eb | Bb | % | F | % | C7 | F7 |
| Eb | % | Bb | % | F7 | % | Bb | Bb7 |
| Eb | % | Bb | % | F7 | % | Bb | % |

The chimes of time ring out the news an - oth - er day is through
Some - one slipped and fell Was that some - one you? You
may have longed for add - ed strength your cour - age to re - new
Do not be dis - heart - ened for I have news for you: It is no
se - cret — what God can do What He's done for
oth - ers — He'll do for you With arms wide
op - en — He'll par - don you It is no
sec - ret what God can do

©-J&M 100213

IT'S ALL BECAUSE OF YOU

| | | | | | | | |
|-----------|------------|-----------|-----------|-----------|-----------|-----------|----------|
| Bb | ∕ | G7 | ∕ | Cm | F7 | D7 | ∕ |
| Eb | ∕ | Bb | G7 | C7 | ∕ | F7 | ∕ |
| Bb | ∕ | G7 | ∕ | Cm | F7 | G7 | ∕ |
| Eb | Ebm | Bb | G7 | C7 | F7 | Bb | ∕ |

The musical score is written in 4/4 time and consists of ten staves. The chords are indicated above the notes as follows:

- Staff 1: C, A7
- Staff 2: Dm, G7, E7
- Staff 3: F, C, A7
- Staff 4: D7, G7
- Staff 5: C, A7
- Staff 6: Dm, G7, A7
- Staff 7: F, Fm, C, A7
- Staff 8: D7, G7, C

IT'S A SIN TO TELL A LIE

Music and words by Billy Mayhew in 1936.

| | | | | | | | |
|----|-----|----------|----|----|----|---------|----|
| Bb | F+5 | Bb | % | % | D7 | Eb / G7 | Cm |
| F7 | % | Gdim | Bb | C7 | % | Cm7 | F7 |
| Bb | F+5 | Bb | % | % | D7 | Eb / G7 | Cm |
| Eb | Ebm | Bb / Ab7 | G7 | C7 | F7 | Bb | % |

Be shure it's true when you say "I love you" — It's a
 sin to tell a lie. —
 Mil - lions of hearts have been bro - ken,
 Just — be - cause those words was spo - ken. I love
 you, yes I do, I love you. — If you
 break my heart I'll die — So be
 sure it's true when you say "I love you", It's a
 sin to tell a lie!

©-jam 150503

IT'S ME, O LORD

Words and music by Dave "Fat man" Williams.

| | | | | | | | |
|----|-----|----|------|----|-----|----------|----------|
| Eb | Eb7 | Ab | Cdim | Eb | Bb7 | Eb | Bb7 |
| Eb | Eb7 | Ab | Cdim | Eb | Bb7 | Eb / Ab7 | Eb / Eb7 |
| Ab | % | Eb | C7 | F7 | % | Bb7 | % |
| Eb | Eb7 | Ab | Cdim | Eb | Bb7 | Eb / Ab7 | Eb |

O Lord, o Lord, it's me, o Lord, it's
 me, it's me, o Lord It's
 me who call, I'm so a - fraid, I'm
 so a - lone, o Lord The
 world so dark, the road so long, I
 can't go on this way O
 Lord, o Lord, it's me, o Lord, it's
 me, it's me, o Lord

IT'S NOBODY'S FAULT BUT MINE

Lyrics and music by Blind Willie Johnson.

| | | | | | | | |
|----|-----|-----|-------|----|----|----|---|
| Bb | Bb | ∕ | ∕ | ∕ | ∕ | F7 | ∕ |
| Bb | Bb7 | Eb7 | Bbd1m | Bb | F7 | Bb | ∕ |

c

1. My mother taught me how to pray My
2. It's nobody's fault but mine It's

G7

mother taught me how to pray If
no - bo - dy's fault but mine

c C7 F7 Cdim

I don't pray my soul be lost It's

c G7 c

no - bo - dy's fault but mine

3. I have a Bible in my home
I have a Bible in my home
If I don't read it
my soul be lost
It's nobody's fault but mine

4. It's nobody's fault but mine
It's nobody's fault but mine
If I don't read it
my soul be lost
It's nobody's fault but mine

IT'S ONLY A PAPER MOON

Words by Billy Rose and E.Y. Harburg, music by Harold Arlen in 1933.

| | | | | | | | |
|----------|----|----|--------|----------|---------|------|--------|
| F | C7 | % | F | F7 | Bb / G7 | C7 | F / C7 |
| F | C7 | % | F | F7 | Bb / G7 | C7 | F / F7 |
| Gm / Db7 | F | C7 | F / F7 | Gm / Db7 | F | Cdim | C7 |
| F | C7 | % | F | F7 | Bb / G7 | C7 | F |

Say, it's on-ly a pa-per moon — sail-ing o-ver a cardboard sea, —
 but it wouldn't be make-be-lieve — if you — be-lieved — in me. —
 Yes, it's on-ly a can-vas sky — hang-ing o-ver a mus-lin tree, —
 but it wouldn't be make be-lieve, — if you — be-lieved — in me. — With-
 -out your love, it's a hon - ky tonk pa - rade. With-
 -out your love, it's a mel - o - dy played in a pen - ny ar - cade.
 It's a Bar-num and Bai-ley world, — just as phon-y as it can be, —
 but it wouldn't be make-be-lieve — if you — be-lieved — in me. —

©-jam 121128

I USED TO LOVE YOU

Music by Albert von Tilzer, words by Lew Brown in 1920.

| | | | | | | | |
|----|-----|-----|----|-----|-----|-----|-----|
| Ab | % | Bb7 | % | Eb7 | % | Ab | Ab7 |
| Db | Dbm | Ab | F7 | Bb7 | % | Eb7 | % |
| Ab | % | Bb7 | % | Eb7 | % | C7 | % |
| F7 | % | % | % | Bb7 | % | % | Eb7 |
| Ab | % | Bb7 | % | Bbm | Eb7 | Ab | % |

I used to love you, but it's all o - ver,
 All o - ver now _____ You know it's
 all o - ver town _____ that you threw me down, _____ But
 you should-n't let _____ that kind of stor - y go 'round. _____ For
 you've had your chance, and now it's all o - ver
 I'll get a - long some - how, _____ Now there are
 things that you did _____ I used to for-give, _____ But
 you'll ne - ver change _____ just as long as you live. _____
 I used to love you, but it's all o - ver,
 All o - ver now. _____

©-jam 100621

I WANNA BE LIKE YOU

Words and music by Richard M. Sherman and Robert B. Sherman.

| | | | | | | | |
|----|---|----|----|----|----|----|-------|
| Gm | % | % | D7 | % | % | % | Gm |
| Gm | % | % | D7 | % | % | % | Gm F7 |
| Bb | % | G7 | % | C7 | F7 | Bb | F7 |
| Bb | % | G7 | % | C7 | F7 | Bb | % |

Am E7

Now I'm the king of the swing - ers the jung - le V I P I've
 — jag är kung ö - ver alla här under trä - dens grö - na höjd jag

reached the top and had to stop And that's what's bother - in' me I
 har nått upp till hög - sta topp Men ännu är jag ei nöjd jag

wan - na be a man, man - cub And stroll right in - to town And
 vill ju bli en män - ni - ska Och kun - na allt ni kan jag

be just like the oth - er men I'm tir - ed monk - eyin' around Oh,
 vill inte lära - re a - na mig jag ba - ra va en man Oh.

oo - bee doo I wan - na be like you I wan - na walk
 oo - bee doo jag vill ju va som du jag vill se ut

like you Talk like you too - o - o You'll
 som du, gå som du, du - u - u - u Det

see it's true An ape like me —
 vill jag nu Ett djur som jag — det

Can — learn to be hu - man too —
 lär sig bra bli en män - ni - ska

©-jam 060516

I WANNA BE LOVED BY YOU

Words by Bert Kalmar and music by Herbert Stothart and Harry Rubin in 1928.

| | | | | | | | |
|----|-----|----|----|----|----|----|----|
| F | % | D7 | G7 | C7 | % | F | C7 |
| F | % | D7 | G7 | C7 | % | F | F7 |
| Bb | Bbm | F | F7 | Bb | G7 | C7 | % |
| F | % | D7 | G7 | C7 | % | F | % |

G E7 A7

I wan-na be loved by you, just you and no-bo-dy else but you.

D7 D7

I wan-na be loved by you a-lone, oh-boo-bee-doo.

G E7 A7

I wan-na be kissed by you, just you and no-bo-dy else but you.

D7 G G7

I wan-na be kissed by you a-lone, oh-boo-bee doo. I couldn't as-

C Cm G G7

pire to a-ny-thing high-er, then fill a de-

C A7 D7

-sire to make you my own, oh-boo-bee-doo, oh-boo-bee-doo.

G E7 A7

I wan-na be loved by you, just you and no-bo-dy else but you.

D7 G

I wan-na be loved by you a-lone, oh-boo-bee-doo.

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I WANT A LITTLE GIRL

Words and music by Murray Mencher and Billy Moll 1930.

| | | | | | | | |
|----|----|----|-----|--------|---------|----|----|
| F | F7 | Bb | Bbm | F / D7 | G7 / C7 | F | C7 |
| F | F7 | Bb | Bbm | F / D7 | G7 / C7 | F | % |
| F7 | % | Bb | % | D7 | % | G7 | C7 |
| F | F7 | Bb | Bbm | F / D7 | G7 / C7 | F | % |

I want a lit-tle girl to love a lot I'd give anything that I have got for a
 lit - tle girl who'll fall in love with me I want a
 lit - tle girl she may not look like the kind in a pic-ture book But if
 she can cook she'll suit me to a "T"
 She don't have to wave her hair or dress in fan - cy clothes
 And I would -n't ev - en care if she did -n't wear silk - en hose I want a
 lit - tle girl to call my own There must be some - one who's all alone Just a
 lit - tle girl who'll fall in love with me

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I WANT TO BE HAPPY

Words by Irving Caesar and music by Vincent Youmans in 1925.

| | | | | | | | |
|----|---|----|----|---|---|----|----|
| C | % | G7 | % | % | % | C | G7 |
| C | % | G7 | % | % | % | C | % |
| C7 | % | F | Fm | C | % | G7 | % |
| C | % | G7 | % | % | % | C | % |


I want to be hap - py, but I won't be hap - py


till I make you hap - py too. _____


Life's real - ly worth liv - ing when we are mirthgiv - ing.


Why can't I give some to you? _____


When skies are gray and you say you are blue,


I'll send the sun smil - ing through, _____


I want to be hap - py, but I won't be hap - py


till I make you hap - py too. _____

©-jam 100902

I WANT TO BE HAPPY

Music by Vincent Youmans and words by Irving Caesar In 1924.

| | | | | | | | |
|-----|---|-----|-----|----|---|-----|-----|
| Eb | % | Bb7 | % | % | % | Eb | Bb7 |
| Eb | % | Bb7 | % | % | % | Eb | % |
| Eb7 | % | Ab | Abm | Eb | % | Fm7 | Bb7 |
| Eb | % | Bb7 | % | % | % | Eb | % |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The lyrics are: "I want to be hap-py, but I won't be hap-py till I make you hap-py too. Life's real - ly worth liv-ing when we are mirth-giv-ing. Why can't I give some to you? When skies are gray and you say you are blue, I'll send the sun smil-ing through, I want to be hap-py, but I won't be hap-py till I make you hap-py too." Chord symbols are placed above the notes: F, C7, F, C7, F, C7, F7, Bb, Bbm, F, C7, F, C7, F, C7.

I WANT YOU

Melody à la Sammy Rimington in 1999.

| | | | | | | | |
|----|-----|---------|-----|----|------|----|----|
| F | C+5 | F | C+5 | F | Cdim | C7 | % |
| Gm | C7 | Gm | C7 | % | C+5 | F | % |
| D7 | % | Gm / D7 | Gm | C7 | % | G7 | C7 |
| F | C+5 | F | D7 | G7 | C7 | F | % |

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The chords indicated above the notes are as follows:

- Staff 1: G, D+5, G, D+5
- Staff 2: G, Ddim, D7
- Staff 3: Am, D7, Am, D7
- Staff 4: D+5, G
- Staff 5: E7, Am, E7, Am
- Staff 6: D7, A7, D7
- Staff 7: G, D+5, G, E7
- Staff 8: A7, D7, G

I'VE FOUND A NEW BABY

Words and music by Jack Palmer and Spencer Williams in 1926.

| | | | | | | | |
|----|---|-----|----|----|----|----|----|
| Dm | % | % | D7 | G7 | C7 | F | A7 |
| Dm | % | % | D7 | G7 | C7 | F | % |
| A7 | % | Dm7 | % | G7 | % | C7 | A7 |
| Dm | % | % | D7 | G7 | C7 | F | % |

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of nine staves of music. The lyrics are written below the notes. Chord symbols are placed above the notes. The lyrics are: "I've found a new ba-by, I've found a new girl, my fash-ion plate ba-by has got me a whirl. Her new kind o' lov-in' done made me her slave, her sweet tur-tle dov-in' is all that I crave. Sweet-est miss, with a kiss ful o' bliss, can't re-sist some-how; tells me lies, but she's wise, naugh-ty eyes mes-mer-ize, I wow, and how! I don't mean may-be, I just had to fall. I've found a new ba-by, new ba-by that's all."

I'VE GOT A FEELING I'M FALLING

Music by Fats Waller and Harry Link with words by Billy Rose in 1929.

| | | | | | | | |
|-----|----|-----|----|----|-----|-----|-----|
| Eb | D7 | Bbm | C7 | F7 | Bb7 | Eb | Bb7 |
| Eb | D7 | Bbm | C7 | F7 | Bb7 | Eb | % |
| Eb7 | % | Ab | % | F7 | % | Bb7 | % |
| Eb | D7 | Bbm | C7 | F7 | Bb7 | Eb | % |

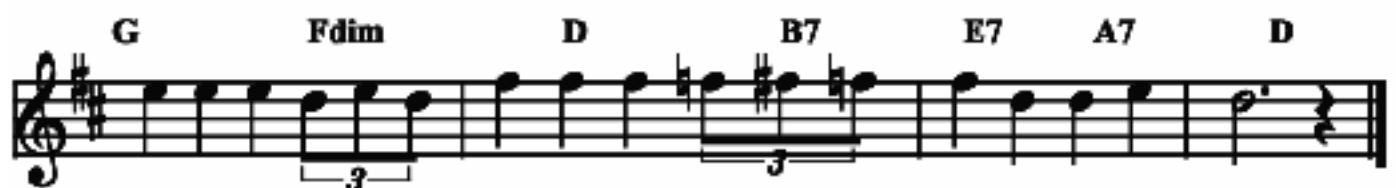
I'm fly - ing high, — but I've got a feel - ing I'm fall - ing,
 fall - ing for no - bod - y else but you. —
 You caught my eyes, — and I've got a feel - ing I'm fall - ing,
 show me the ring — and I'll jump right through. — I used to
 trav - el sin - gle O, — we chanced to min - gle O, — now
 I'm a - ting - le o - ver you. — Hey Mis - ter
 Par - son, stand by, — for I've got a feel - ing I'm fall - ing,
 fall - ing for no - bod - y else but you. —

©-jam 150129

I'VE GOT EVERYTHING

As played by Bunk Johnson in 1947.

| | | | |
|-----------|---------|----------|----|
| C | ∕ | D7 | ∕ |
| G7 | Am | D7 | G7 |
| C | ∕ | D7 | ∕ |
| F Cdim | C A7 | D7 G7 | C |



©-jaz 090903

I'VE GOT EVERYTHING

As played by Bunk Johnson in 1947.

| | | | |
|------------|----------|----------|----|
| Bb | ∕ | C7 | ∕ |
| F7 | Gm | C7 | F7 |
| Bb | ∕ | C7 | ∕ |
| Eb Gdim | Bb G7 | C7 F7 | Bb |

The musical score consists of four staves of music in 4/4 time. The first staff begins with a C chord and contains a triplet of eighth notes. The second staff features G7, Am, D7, and G7 chords, with another triplet. The third staff starts with a C chord and includes a D7 chord and a triplet. The fourth staff contains F, Cdim, C, A7, D7, G7, and C chords, with two triplets. The piece concludes with a double bar line.

I WISH I KNEW HOW IT WOULD FEEL TO BE FREE

Music by Billy Taylor, lyrics by Billy Taylor and Dick Dallas in 1964

| | | | |
|--------|---------|--------|----------|
| F | Dm | Bb | F |
| F | Dm | G7 | C7 |
| F | Dm | Bb | F / Fdim |
| F / A7 | Dm / Bb | F / C7 | F |

G Em C G

I wish I knew how it would feel to be free. I
I wish I could be like a bird in the sky. How

G Em A7 D7

wish I could break all these chains hold - ing me. I
sweet it would be if I found I could fly. I'd

G Em C G Gdim

wish I could say all the things I should say; Say 'em
soar to the sun and look down at the sea. Then I'd

G B7 Em C G D7 G

loud, say 'em clear for the whole world to hear.
sing 'cause I'd know how it feels to be free.

I WISH'T I WAS IN PEORIA

Music by Harry Woods and words by Billy Rose and Mort Dixon in 1925.

| | | | | | | | |
|----|----|----|-----|-----|----|----|-----|
| Gm | % | % | % | Cm | Gm | D7 | Gm |
| Gm | % | % | % | Bb | % | F7 | Bb7 |
| Eb | Ab | Eb | % | Bb7 | % | Eb | Bb7 |
| Eb | Ab | Eb | % | Bb7 | % | Eb | Eb7 |
| Ab | % | Eb | Eb7 | Ab | % | Eb | Bb7 |
| Eb | Ab | Eb | % | Bb7 | % | Eb | % |

Am Dm Am

S. O. S. S. O. S. Cap-tain we are lost! Our ship is found-er - ing in the sea, by

E7 Am

wind and wave we're tossed. Life-boats here, life-boats there, hear the shrieks and groans. The

C G7 C7

Cap-tain cried, "All hands on deck" and said in tremb' - ling tones, "Oh how I

F Bb E C7 F C7

wish't I was in Pe - or - i - a, Pe - or - i - a, to - night. Oh how I

F Bb E C7 F F7

miss those gals in Pe - or - i - a, Pe - or - i - a, to - night. Why did I

Bb F F7 Bb F C7

ev-er roam with those sailorboys, I should have stayed at home in Ill-in-ois. That's why I

F Bb E C7 F

wish't I was in Pe - or - i - a, Pe - or - i - a, to - night.

©-jam 150628

I WONDER IN WHOSE ARMS YOU ARE TONIGHT

Words and music by Chas Hodges and Dave Peacock.

| | | | | | | | |
|----|---|-----|---|----|-----|-----|---|
| Eb | % | Bb7 | % | % | % | Eb | % |
| C7 | % | F7 | % | % | % | Bb7 | % |
| Eb | % | Bb7 | % | % | % | G7 | % |
| C7 | % | F7 | % | Eb | Bb7 | Eb | % |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The lyrics are: "I wonder in whose arms you are tonight. I wonder does he think he's do-in' al-right? I don't real-ly care but still I wonder Just how long he takes to see the light. I wonder if you're still the same old girl. and are you tell-ing him the sto-ries that you told. Please be-lieve me I ain't sor-ry that I lost you but I wonder in whose arms you are to-night." Chord symbols are placed above the notes: F, C7, Eb, Bb7, G7, D7, A7, and Db7.

©-jam 180124

I WONDER WHERE MY EASY RIDER'S GONE

Words and music by Shelton Brooks in 1913.

| | | | | | | | |
|----|----|----|----|-----|----|----|---|
| F | % | % | F7 | Bb7 | % | F | % |
| A7 | % | Dm | % | G7 | % | C7 | % |
| F | % | % | F7 | Bb7 | % | A7 | % |
| F | A7 | Dm | G7 | F | C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I wonder where my easy rider's gone. I wonder where my easy rider's gone. Boy he must have fun, with some other one races is over and his best days work is done. I just can't keep from having those weary blues. I feel so lonely don't know what to do. One thing I can see, Lord, he must be cheating on me I wonder where my easy rider's gone." The score ends with a double bar line.

©-jam 131023

I WONDER WHO'S KISSING HER NOW

Words by Will Hough and Frank Adams, music by Joseph E. Howard and Harold Orlob in 1909.

| | | | | | | | |
|----|-----|----|----|----|----|----|----|
| F | C7 | F | % | % | A7 | Bb | D7 |
| Gm | D7 | Gm | % | G7 | % | C7 | % |
| F | C7 | F | % | % | A7 | Bb | D7 |
| Gm | Bbm | F | D7 | Gm | C7 | F | % |

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter and eighth notes, with some phrases ending in a fermata. Chord symbols are placed above the staff lines to indicate the harmonic accompaniment.

Lyrics:

I won - der who's kiss - ing her now, —
 Won - der who's teach - ing her now, —
 Won - der who's look - ing in - to her eyes,
 Breath - ing sighs, tell - ing lies. I
 won - der who's buy - ing the wine, For
 lips that I used to call mine. —
 Won - der if she ev - er tells him of me, I
 won - der who's kiss - ing her now.

©-jam 2005

JACKASS BLUES

Words and music by Art Kassel and Mel Stitzel in 1926.

| | | | |
|-----|----|-----------|-----|
| Eb | ∕. | ∕. | Eb7 |
| Ab | ∕. | ∕. | Eb |
| Bb7 | ∕. | Eb Ab7 | Eb |



Mis-ter, mis-ter, hear a broth-er that's been a fool —
Noth-in' ev-er made me feel so blue and for-lorn —



I've got the Jack - ass blues —
I've got the blues and how —



I've just learned to care a - bout that dog - gone mule —
All my life I'll keep a - wish - in' I've ne'er born —



And him — I'm gon - na lose — So won't you
If you — take him now, — So won't you



give him back — 'cause I got the Jack - ass
give him back — "Cause I got the Jack - ass



blues. _____
blues. _____

©-jam 101008

JACQUELINE

Music by Sidney Bechet in 1959.

| | | | | | | | | |
|---|----|------|-----|----------|-----|----------|-----|----|
| A | F | % | Gm7 | C7 | % | % | F | % |
| | Cm | D7 | Gm | % | G7 | % | Bbm | C7 |
| | F | % | Gm7 | C7 | % | % | Am7 | D7 |
| | Gm | A7 | % | D7 | G7 | Gm7 / C7 | F | % |
| B | F | Fdim | Gm | C | Gm7 | C7 | F | C7 |
| | F | Fdim | C | C / Cdim | G7 | % | C7 | % |

A

B

Play A B A

©-jam 150416

JA-DA

Words and music by Bob Carleton In 1918.

| | | | |
|----------|----------|----------|----------|
| F | D7 | G7 / C7 | F / C7 |
| F | D7 | G7 | C7 |
| F / Fdim | Gm7 / C7 | F / Fdim | Gm7 / C7 |
| F | D7 | G7 / C7 | F |

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 - ing to me. — It goes

Ja - Da, — Ja - Da, — Ja - Da, Ja - Da, Jing, Jing, Jing.

©-jam 150712

JAG HADE EN GÅNG EN BÅT

Cornelis Vreeswijk.

| | | | | | | | |
|---|----|---|----|---|----|----|---|
| C | % | % | % | % | % | G7 | % |
| C | C7 | F | Fm | C | G7 | C | % |

D

Jag ha-de en gång en båt med se-gel och ruff och köl men

det var för lä-nge sen, så lä-nge sen Sva-ra mig,

D D7 G Gm

du: Var är den nu?

D A7 D

Jag ba-ra und-ran Var är den nu?

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JAG HAR BOTT VID EN LANDSVÄG

Music by Alvar Kraft, words by Ch. Henry.

| | | | | | | | |
|----|-----|----|----|----|-----|----|-----|
| Eb | D7 | Eb | C7 | F7 | Bb7 | Eb | Bb7 |
| Eb | D7 | Eb | C7 | F7 | Bb7 | Eb | % |
| Fm | Bb7 | Eb | % | D7 | % | Gm | Bb7 |
| Eb | D7 | Eb | C7 | F7 | Bb7 | Eb | % |

Jag har bott vid en landsväg i he-la mitt liv, och sett
 män - ni - skor kom - ma och gå, jag sett
 skör - dar - na gro på min tor - va i ro, me - dan
 stor - kar - na red - de sitt bo. Jag sett
 vå - rar - na gry, jag hört höst - stor - mar gny, jag sett
 vild - gäs - sens sträck un - der kval - lan - de sky. Jag har
 bott vid en lands - väg i he - la mitt liv och sett
 män - ni - skor kom - ma och gå.

©-jam 2005

JAG HAR EN LITEN MELODI

Music by Kai Gullmar, lyrics by Gus Morris 1939.

| | | | | | | | |
|------------|---|-----------|---|-----------|------------|-----------|------------|
| Bb7 | ∕ | Eb | ∕ | F7 | Bb7 | Eb | Bb7 |
| Bb7 | ∕ | Eb | ∕ | F7 | Bb7 | Eb | ∕ |
| Eb7 | ∕ | Ab | ∕ | C7 | ∕ | F7 | Bb7 |
| Bb7 | ∕ | Eb | ∕ | F7 | Bb7 | Eb | ∕ |

C7 **F**

Jag har en li - ten me - lo - di som jag är så förtjust ut - i och jag kan

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

in - te lå - ta bli att sjung - a den för dej. När schla - ger

C7 **F**

in - te alls den är, nej den lå - ter ba - ra just så här, man sjung - er

G7 **C7** **F**

den när man är kär, och jag är kär i dej. Och var - je

F7 **Bb**

ton skall då till dej likt tan - kar - na så öm - ma och när jag

D7 **G7** **C7**

led - sen kän - ner mej kan jag dock in - te glöm - ma att jag har en

C7 **F**

li - ten me - lo - di som jag är så för - tjust ut - i och jag kan

G7 **C7** **F**

in - te lå - ta bli att sjung - a den för dej.

©-jag 2004

JAMAICA FAREWELL

Words and music by Irving Burgie 1955.

| | | | | | | | |
|-----|---|----|---|---|---|----|-----|
| C | F | G7 | C | C | F | G7 | C |
| : C | F | G7 | C | C | F | G7 | C : |

Down the way where the nights are gay and the
sun shines dai - ly on the moun - tain - top
I took a trip on a sail - ing ship and when I
reached Ja - mai - ca I made a stop. But I'm
sad to say I'm on my way.
Won't be back for man - y a day. My
heart is down, my head is turn - ing a - round, I had to
leave a lit - tle girl in King - ston town. But I'm King - ston town.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is accompanied by chords: C, F, G7, and D. The lyrics are written below the notes. The score includes a repeat sign at the beginning of the final line and a first/second ending bracket at the end of the final line.

JAMAICA MARCH

Music by Chris Barber.

| | | | |
|----|----|----|----|
| F | ∕. | C7 | ∕. |
| C7 | ∕. | F | ∕. |
| F | F7 | Bb | G7 |
| C7 | ∕. | F | ∕. |

G D7
 G
 G7 C A7
 D7 G

©-jam 140222

JAMAICAN SONG

Traditional.

| | | | | | | | |
|----|---|---|----|----|---|---|---|
| F | % | % | Bb | C7 | % | F | % |
| Bb | % | F | % | C7 | % | F | % |



JAMBALAYA

Words and music by Hank Williams in 1952.

| | | | | | | | |
|----|---|----|---|---|---|----|---|
| Bb | ∕ | F7 | ∕ | ∕ | ∕ | Bb | ∕ |
| Bb | ∕ | F7 | ∕ | ∕ | ∕ | Bb | ∕ |
| Bb | ∕ | F7 | ∕ | ∕ | ∕ | Bb | ∕ |
| Bb | ∕ | F7 | ∕ | ∕ | ∕ | Bb | ∕ |

Good-bye, Joe, me go-ta go, me oh my oh Me got-ta
 go pole the pi-rogue down the bay-ou My Y-
 -vonne, the sweet-est one, me oh my oh Son of a
 gun, we'll have big fun on the bay-ou Jam-ba-
 -la-ya and a crawfish pie and fil-let gum-bo 'Cause to-
 -night I'm gon-na see my ma cher a-mi-o Pick gui-
 -tar, fill fruit jar and be gay-o Son of a
 gun, we'll have big fun on the bay-ou

The Japanese Sandman

Music by RICHARD A. WHITING. lyrics by RAYMOND B. EGAN 1920.

| | | | | | | | |
|----------|-----------|-----------|----------|------------|-----------|-----------|-----------|
| F | % | D7 | % | Gm7 | C7 | F | C7 |
| F | % | A7 | % | E7 | % | A7 | C7 |
| F | F7 | Bb | % | Bbm | % | C7 | % |
| F | % | Dm | % | G7 | C7 | F | % |

G

E7

Here's the Ja - pa - nese Sand - man Sneak - ing on with the dew Just an old se - cond

Am7

D7

G

D7

hand - man He'll buy your old day from you He will take eve - ry

G

B7

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

F#7

B7

D7

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

G

G7

C

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

Cm

D7

bold - er With the new day you make Here's the Ja - pa - nese

G

Em

Sand - man Trade him sil - ver for gold Just an old se - cond

A7

D7

G

hand - man Trad - ing new days for old

© Jan 2004

JAZZ ME BLUES

Music by Tom Delaney in 1921.

| | | | | | | | |
|------|-------|-----|----------|------|-----|----|----------|
| : Eb | % | % | F7 / Bb7 | Eb | % | F7 | Bb7 / Eb |
| Bb7 | Bbdim | Bb7 | Bb7 / G7 | : C7 | % | F7 | % |
| Bb7 | % | Eb | Eb7 | C7 | % | F7 | % |
| Eb | G7 | Cm | C7 | F7 | Bb7 | Eb | % : |

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The melody is primarily composed of eighth and quarter notes, with some rests and ties. Chords are indicated above the staff, including Eb, Bb7, F7, G7, C7, Cm, D7, and A7. The piece begins with a repeat sign and ends with a double bar line and repeat dots.

©-jam 130528

JEALOUS

Words by Tommie Malie and Dick Finch, music by Jack Little in 1924.

| | | | | | | | |
|----|-----|----|----|----|---|----|---|
| C7 | % | F | % | C7 | % | F | % |
| D7 | % | Gm | % | G7 | % | C7 | % |
| C7 | % | F | % | C7 | % | D7 | % |
| Gm | Bbm | F | D7 | C7 | % | F | % |

I'm jeal-ous of the moon that shines a - bove, — Be-
 -cause it smiles up - on the one I love, — I'm
 jeal - ous of the bird - ies in the trees, — They're
 a - ways sing - ing sweet - est mel - o - dies. — I'm
 jeal - ous of the pret - ty flow - ers, too — I
 miss the kiss they al - ways get from you. — I'm
 jeal - ous of the "tick-tock" on the shelf, — I'm
 ev - en get - ting jeal - ous of my - self. —

©-jam 130105

JESUS IS MINE

Hymn played by Neptune Band of Zimbabwe.

| | | | |
|-----|-----|----|-----|
| Eb | ∕ | ∕ | Bb7 |
| Bb7 | ∕ | ∕ | Eb |
| Eb | Eb7 | Ab | ∕ |
| Eb | Bb7 | Eb | ∕ |

The musical notation consists of four staves in 4/4 time, with a key signature of one flat (Bb). The first staff begins with a double bar line and contains the notes G4, A4, Bb4, C5, Bb4, A4, G4, with chords F and C7 indicated above. The second staff contains the notes G4, A4, Bb4, C5, Bb4, A4, G4, F5, E5, D5, C5. The third staff contains the notes G4, A4, Bb4, C5, Bb4, A4, G4, F5, E5, D5, C5, with chords F7 and Bb indicated above. The fourth staff contains the notes G4, A4, Bb4, C5, Bb4, A4, G4, F5, E5, D5, C5, with chords F, C7, and F indicated above. The piece concludes with a double bar line.

JET BLACK BLUES

By Lonnie Johnson in 1929.

| | | | |
|----|-----|----|---------|
| Eb | Eb7 | Ab | Abm |
| Eb | Bb7 | Eb | Eb(Bb7) |



JE VOUS AIME

Words and music by Sam Coslow in 1947.

| | | | | | | | |
|-----|----|----|----|-----|----|----|---|
| Bb | % | % | % | % | G7 | Cm | % |
| Cm | G7 | Cm | % | % | F7 | Bb | % |
| Bb7 | % | Eb | % | Ebm | % | F7 | % |
| Bb | % | % | G7 | Cm | F7 | Bb | % |

Je vous aime, ma che - rie Je vous a - dore. Will I
 hear those love - ly words no more? Je vous
 aime ma che - rie, Je vous a - dore, Can't we
 sing as we sang be - fore? In her
 eyes was a prom - ise so ten - der While her
 lips sang a song of sur - ren - der, That will
 live in my heart for - ev - er more. Je vous
 aime, ma che - rie Je vous a - dore!

©-jam 151126

JOHNNY'S BOUNCE

Music by Johnny Wiggs and Raymond Burke in 1958.

| | | | | | | | |
|----|----|----|----|----|---|----|----|
| Bb | Gm | Eb | Cm | F7 | % | Bb | F7 |
| Bb | Gm | Eb | Cm | F7 | % | Bb | % |
| D7 | % | Gm | % | C7 | % | F7 | % |
| Bb | Gm | Eb | Cm | F7 | % | Bb | % |

The musical score is written in 4/4 time with a key signature of one sharp (F#). The melody consists of eight lines of music. The first line begins with a repeat sign. Chords are indicated above the notes: C, Am, F, Dm, G7, C, G7, C, E7, Am, D7, G7, C, Am, F, Dm, G7, C.

©-jam 130129

JOSEPH, JOSEPH

Written by Sammy Cahn, Nellie Casman, Saul Chaplin and Samuel Steinberg in 1938.

| | | | | | | | |
|----|---|----|---|-----|----|----|----|
| Gm | % | % | % | % | % | D7 | % |
| D7 | % | % | % | % | % | Gm | D7 |
| Gm | % | % | % | G7 | % | Cm | % |
| Cm | % | Gm | % | Eb7 | D7 | Gm | % |

Am

E7

Am

E7

Am

A7

Dm

Am

F7

E7

Am

JOSHUA FIT THE BATTLE OF JERICHO

Traditional spiritual.

| | | | |
|----|----|---------|----|
| Gm | ∕. | D7 | Gm |
| Gm | ∕. | Cm / D7 | Gm |
| Gm | D7 | Gm | D7 |
| Gm | D7 | Cm / D7 | Gm |

Am E7 Am

Jo-shua fit the bat-tle of Je - ri - cho _ Je - ri - cho _ Je - ri - cho _

Dm E7 Am

Jo-shua fit the bat-tle of Je - ri - cho _ and the walls came tum - bling down. You may

E7 Am E7

talk a - bout your man of Gi - de - on, you may talk a - bout your man of Saul, there's

Am E7 Dm E7 Am

none like good old Jo - shu - a at the bat-tle of Je - ri - cho.

JULIANA

Caribbean waltz by Lionel Belasco.

| | | | |
|------|----|----|------|
| : C7 | ∕. | F | ∕. |
| C7 | ∕. | F | ∕. |
| C7 | ∕. | F | ∕. |
| G7 | ∕. | C | ∕. : |
| : C7 | ∕. | F | ∕. |
| C7 | ∕. | F | ∕. |
| A7 | ∕. | Dm | ∕. |
| F | C7 | F | ∕. : |
| : Bb | ∕. | Eb | ∕. |
| F7 | ∕. | Bb | ∕. |
| D7 | ∕. | Gm | ∕. |
| Bb | F7 | Bb | ∕. : |

JULIANA

Music by Lionel Belasco in 1937.

| | | | | | | | |
|------|---|----|---|----|----|----|-----|
| : C7 | % | F | % | C7 | % | F | % |
| C7 | % | F | % | G7 | % | C | % : |
| : C7 | % | F | % | C7 | % | F | % |
| A7 | % | Dm | % | F | C7 | F | % : |
| : Bb | % | Eb | % | F7 | % | Bb | % |
| D7 | % | Gm | % | Bb | F7 | Bb | % : |

The musical score for 'Juliana' is written in 3/4 time and the key of D major. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of chords including D7, G, A7, D, B7, Em, C, F, G7, and Am. There are several repeat signs throughout the piece, including first and second endings. The notation includes eighth and quarter notes, rests, and dynamic markings.

© -jam 171019

JULIANA

Caribbean waltz by Lionel Belasco.

7

D7 G

D7 G

D7 G

A7 D 1. 2.

D7 G

D7 G

B7 Em

G D7 G 1. 2.

C F

G7 C

E7 Am

C G7 C 1. 2.

© -jam 100331/100504

JUNE NIGHT

Words by Cliff Friend, music by Abel Baer in 1924.

| | | | | | | | |
|----|-----------|----|----|----|----|---------|----|
| Bb | Bb / F7+5 | Bb | % | G7 | % | Cm | % |
| F7 | % | Bb | % | C7 | % | F7 | % |
| Bb | Bb / F7+5 | Bb | % | G7 | % | Cm / G7 | Cm |
| Eb | Ebm | Bb | G7 | C7 | F7 | Bb | % |

Just give me a june night, the
 moon - light and you.
 In my arms, with all your charms 'neath
 stars a - bove, and we'll make love. I'll
 hold you, en - fold you, then
 dreams will come true. So
 give me a june night, the
 moon - light and you.

©-jam 060327

JUNGLE DRUMS

Music by Sidney Bechet in 1938.

Intro: Jungle drums, 8 bars

| | | | | | | | |
|------|---|---|---|-----|-------------------|----------------------|-----|
| Gm7 | % | % | % | % | % | % | % |
| Abm7 | % | % | % | Gm7 | % | Jungle drums, 4 bars | |
| D7 | % | % | % | Gm7 | Gm7 D7 | Gm7 | % |
| D7 | % | % | % | Gm7 | Gm7 D7 | Gm7 | % |
| E7 | % | % | % | Am | Am E7 | Am | % |
| D7 | % | % | % | Gm7 | Gm7 D7 | Gm7 | % : |
| Gm7 | % | % | % | % | % | % | % |
| % | G | % | % | % | % | | |

The musical score is written in 4/4 time and consists of 12 staves. It begins with an 8-bar introduction of jungle drums. The melody is primarily composed of eighth and quarter notes, often grouped in triplets. Chord changes are indicated above the notes. The key signature has one sharp (F#), and the piece concludes with a double bar line.

©-jam 120612

JUST A CLOSER WALK WITH THEE

Traditional spiritual.

| | | | | | | | |
|----|-----|----|-------|----|----|----|---|
| Bb | % | F7 | % | % | % | Bb | % |
| Bb | Bb7 | Eb | Bbdim | Bb | F7 | Bb | % |

C *G7*

Just a clo - ser walk with Thee, _____
I am weak, but Thou are strong _____

C

Grant it, Je - sus, is my plea. _____
Je - sus, keep me from all wrong _____

C7 *F* *Cdim*

Dai - ly wal - kin' close to Thee, _____ Let it
I'll be sa - tis - fied as long _____ As I

C *G7* *C*

be, dear Lord, let it be. _____
walk, let me walk close to Thee. _____

JUST A GIGOLO

Music by Leonello Casucci, words by Irving Caesar 1930.

| | | | | | | | |
|-----|-----|-----|----|-----|----|-----|---|
| F | % | % | % | % | % | C7 | % |
| Gm | % | Gm7 | % | C7 | % | F | % |
| F7 | % | Eb7 | % | D7 | % | Gm7 | % |
| Gm7 | Eb7 | F | G7 | Gm7 | C7 | F | % |

Just a gi-go-lo, ev-'ry where I go,
 peo-ple know the part I'm play-ing,
 Paid for ev-'ry dance, sell-ing each ro-mance,
 ev-'ry night some heart be-tray-ing,
 There will come a day, youth will pass a-way,
 then what will they say a-bout me. When the
 end comes I know they'll say, "Just a gi-go-lo." As
 life goes on with-out me.

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JUST A ROSE

| | | | | | | | |
|-----------|--------------|-----------|-----------|-----------|-----------|-----------|---|
| F7 | ∕ | ∕ | ∕ | Bb | ∕ | ∕ | ∕ |
| F7 | ∕ | Bb | G7 | C7 | ∕ | F7 | ∕ |
| F7 | ∕ | ∕ | ∕ | Bb | ∕ | G7 | ∕ |
| Eb | Bbdim | Bb | G7 | C7 | F7 | Bb | ∕ |

G7
C
G7 **C** **A7**
D7 **G7**
G7
C **A7**
F **Cdim** **C** **A7**
D7 **G7** **C**

JUST FRIENDS

Music by John Klenner and words by Sam M. Lewis in 1931.

| | | | | | | | |
|----|----|-----|----|----|----|-----|---|
| Bb | % | Bbm | % | F | % | Db7 | % |
| Gm | C7 | F | Dm | G7 | % | C7 | % |
| Bb | % | Bbm | % | F | % | Db7 | % |
| Gm | C7 | A7 | Dm | G7 | C7 | F | % |

Just friends, _____ lov - ers no more, _____ Just
G Eb7

friends, _____ but not like be - fore. _____ To
Am D7 G Em

think of what we've been and not to kiss a - gain seems like pre -
A7 D7

-tend - ing _____ it is - n't the end - ing. _____ Two
C Cm

friends _____ drif - ting a - part, _____ two
G Eb7

friends _____ but one bro - ken heart. _____ We
Am D7 B7 Em

loved we laughed we cried and sud - den - ly love died, the sto - ry
A7 D7 G

ends and we're just friends. _____

©-jam 170525

JUST YOU, JUST ME

Words and music by Raymond Klages and Jesse Greer in 1929.

| | | | | | | | |
|-----|----|-----|-----|----|----------|----------|-----|
| Eb | C7 | Fm7 | Bb7 | Eb | Ab / Abm | Eb / Bb7 | % |
| Eb | C7 | Fm7 | Bb7 | Eb | Ab / Abm | Eb / Bb7 | Eb |
| Eb7 | % | Ab | Abm | Eb | Cm7 | F7 | Bb7 |
| Eb | C7 | Fm7 | Bb7 | Eb | Ab / Abm | Eb / Bb7 | Eb |

F D7 Gm7 C7

Just you, just me,

F Bb Bbm F C7 F C7

Let's find a co - zy spot, to cud - dle and coo.

F D7 Gm7 C7

Just us, just we,

F Bb Bbm F C7 F

I've missed an aw - ful lot, my trou - ble is you.

F7 Bb Bbm

Oh, gee! What are your charms for?

F Dm7 G7 C7

What are my arms for? Use your im - ag - in - a - tion!

F D7 Gm7 C7

Just you, just me,

F Bb Bbm F C7 F

I'll tie a lo - ver's knot 'round won - der - ful you!

©-jazz 090630

KANSAS CITY KITTY

Music by Walter Donaldson and words by Edgar Leslie in 1929.

| | | | | | | | |
|----|-----|----|-----|----|---------|----|---------|
| F | Bb7 | F | Bb7 | F | G7 / C7 | F | G7 / C7 |
| F | Bb7 | F | Bb7 | F | G7 / C7 | F | % |
| A7 | % | D7 | % | G7 | % | C7 | % |
| F | Bb7 | F | Bb7 | F | G7 / C7 | F | % |

I left Frisco Kate, Swing-in' on the Golden Gate, When
 Kansas City Kitty smiled at me!

I left Ma and Pa, out in Omaha-ha ha, When
 Kansas City Kitty smiled at me!

She comes from Missouri and she showed me,
 Like a Texas steer she buffaloed me;

Ev'ry Jim and Jack, Got the well known Hack-en-sack, When
 Kansas City Kitty smiled at me!

©-jam 150807

KANSAS CITY MAN BLUES

Words and music by Clarence Johnson and Clarence Williams in 1923.

| | | | |
|-----|-----------|----------|------------|
| Eb | Ab | Eb | Eb7 |
| Ab | ∕ | Eb | Gm Cdim |
| Bb7 | F7 Bb7 | Eb Ab | Eb |



KING OF THE ZULUS

Music by Lil Hardin Armstrong in 1926. Short version.

| | | | | | | | |
|----|---|----|-----|-----|---|----|---------|
| Dm | % | % | % | % | % | A7 | % |
| Dm | % | % | % | % | % | A7 | Dm / A7 |
| % | % | % | Dm | :Dm | % | % | % |
| A7 | % | Dm | A7 | Dm | % | % | % |
| A7 | % | Dm | % : | | | | |

©-jam 140609

KISS OF FIRE

Words and music by Lester Allen and Robert Hill in 1952.

Originally known as "El choclo", a tango creole by Angel G. Villoldo in 1903.

| | | | | | | | |
|----------|----|----|----|----|----|----|----------|
| Dm | % | % | A7 | % | % | % | Dm |
| Dm | % | D7 | Gm | % | Dm | A7 | Dm |
| C7 | F | C7 | F | A7 | Dm | Bb | A7 / Bb7 |
| A7 / Bb7 | A7 | % | Dm | % | D7 | Gm | % |
| Dm | A7 | Dm | | | | | |

The musical score is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The chords indicated above the notes are: Em, B7, Em, E7, Am, Em, B7, Em, D7, G, D7, G, B7, Em, C, B7, C7, B7, C7, B7, Em, E7, Am, Em, B7, Em.

©-jam 101030

KITCHEN MAN

Words and music by Andy Razaf and Alex Bellenda in 1929. Here à la Bessie Smith.

| | | | | | | | |
|-----|---------|----|----|---------|----------|---------|---------|
| Bb | F7 | % | Bb | % | F7 | % | Bb |
| Bb | F7 | % | Bb | A7 | D7 / Gm7 | C7 | F7 |
| Bb | Bb / G7 | Cm | F7 | Bb | C7 | F7 | % |
| Bb | Bb / G7 | Cm | F7 | Bb / G7 | C7 / F7 | Bb | % |
| Bb7 | % | % | % | G7 | % | Cm / G7 | Cm / F7 |
| Bb | Bb / G7 | Cm | F7 | Bb / G7 | Cm / F7 | Bb / Eb | Bb |

Ma - dam Buffs was quite de-luxe, — ser-vants by the score, foot-men at each
 door, but-lers and maids ga - lore. But one day Sam, her kit - chen man, gave
 in his no-tice, he's through. She cried "Oh Sam, don't go you - 'll griveme if you do"
 I love his cab-bage gra - vy hash — Cra-zy 'bout his suc-co-tash —
 I can't do with-out my kit-chen man — Wild a-bout his turn-ip tops —
 Lovethe way he warms my chops — I can't do this with-out my kit-chen man —
 A-ny-bo-dy else can leave I would on-ly laugh But he means to much to me And
 you ain't heard the half Oh, his jel-ly roll is so nice and hot Ne-ver falls to
 touch the spot — I can't do this with-out my kit-chen man

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KITCHEN MAN

Words and music by Andy Razaf and Alex Bellenda in 1929.

| | | | | | | | |
|-----|---------|----|----|---------|---------|---------|---------|
| Bb | Bb / G7 | Cm | F7 | Bb | C7 | F7 | % |
| Bb | Bb / G7 | Cm | F7 | Bb / G7 | C7 / F7 | Bb | % |
| Bb7 | % | % | % | G7 | % | Cm / G7 | Cm / F7 |
| Bb | Bb / G7 | Cm | F7 | Bb / G7 | C7 / F7 | Bb / Eb | Bb |

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KONVALJENS AVSKED

Words by Olof Lindwall, music by Otto Lindwall in 1946. 2nd half à la New Orleans.

| | | | | | | | |
|-----|------|-----|-----|-----|-----|-----|-----|
| Eb | Bb7 | Eb | % | % | % | Bb7 | % |
| Bb7 | Gdim | Bb7 | % | % | % | Eb | Bb7 |
| Eb | Bb7 | Eb | % | Eb7 | % | Ab | Fm |
| Eb | Cm | Eb | Abm | Eb | Bb7 | Eb | % |
| :Eb | % | % | % | % | % | Bb7 | % |
| Bb7 | % | % | % | % | % | Eb | % |
| Eb | % | % | % | Eb7 | % | Ab | Fm |
| Eb | Cm | Eb | Abm | Eb | Bb7 | Eb | % : |

The musical score is written in 3/4 time and consists of eight staves. The key signature has two flats (Bb and Eb). The melody is primarily composed of quarter and eighth notes, with some slurs and ties. Chord symbols are placed above the staff lines. The first staff begins with a treble clef and a 3/4 time signature. The second staff has a double bar line with repeat dots. The eighth staff ends with a double bar line and repeat dots. The chord symbols used are: F, G7, F, Cdim, G7, F, G7, F7, F7, Bb, Gm, F, Dm, F, Bbm, F, G7, F, F, G7, F, F7, Bb, Gm, F, Dm, F, Bbm, F, G7, F.

LA CUCARACHA

Mexican traditional tune.

| | | | | | | | |
|---|---|---|----|---|---|---|---|
| F | % | % | C7 | % | % | % | F |
| F | % | % | C7 | % | % | % | F |
| F | % | % | C7 | % | % | % | F |
| F | % | % | C7 | % | % | % | F |

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LADY LOVE

Music by Natty Dominique.

| | | | | | | | |
|----|---|----|---|----|----|----|---|
| Bb | % | D7 | % | G7 | % | Cm | % |
| F7 | % | Bb | % | C7 | % | F7 | % |
| Bb | % | D7 | % | G7 | % | Cm | % |
| Bb | % | C7 | % | Cm | F7 | Bb | % |

The musical score for 'Lady Love' is written in 4/4 time and consists of eight staves of music. The melody is primarily composed of quarter and eighth notes, often beamed together. Chords are indicated above the notes. The sequence of chords across the staves is as follows:

- Staff 1: C, E7
- Staff 2: A7, Dm
- Staff 3: G7, C
- Staff 4: D7, G7
- Staff 5: C, E7
- Staff 6: A7, Dm
- Staff 7: C, D7
- Staff 8: Dm, G7, C

LA HARPE STREET BLUES

Traditional.

| | | | | | | | |
|------|---|---|-----|-----|-----|----------|------|
| Eb | % | % | Eb7 | Bb7 | % | Eb | % |
| Eb | % | % | C7 | Eb | Bb7 | Eb | % |
| : Eb | % | % | % | % | % | Eb / Bb7 | Eb : |



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LA MARSEILLAISE

À la George Lewis in 1945. Original words and music by Claude-Joseph Rouget de L'Isle (1760-1836).

| | | | | | | | |
|----|-----|-----|---|----|-----|-----|---|
| Eb | ∕ | ∕ | ∕ | Ab | Bb7 | Eb | ∕ |
| Eb | ∕ | Bb7 | ∕ | ∕ | ∕ | Eb | ∕ |
| Eb | ∕ | Bb7 | ∕ | Eb | ∕ | Bb7 | ∕ |
| Eb | Eb7 | Ab | ∕ | Eb | Bb7 | Eb | ∕ |

The musical score for 'La Marseillaise' is presented in a single system of nine staves. The key signature is two flats (Eb major), and the time signature is 4/4. The melody is written in a simple, march-like style. Chord symbols are placed above the notes: F, Bb, C7, F, C7, F, C7, F, F7, Bb, F, C7, F. The piece ends with a double bar line.

LA ROSITA

Music by Paul DuPont in 1922.

| | | | | | | | |
|-----|---|-----|---|-----|-------|----|-----|
| Fm | % | G7 | % | C7 | % | Fm | % |
| % | % | G7 | % | C7 | % | Fm | % |
| F7 | % | Bbm | % | Eb7 | % | Fm | % |
| C7 | % | Fm | % | G7 | % | C7 | % |
| : F | % | Gm | % | C7 | % | F | % |
| % | % | Gm | % | C7 | C7/Bb | F | % : |



LA ROULOTTE

Music by Léo Slab.

| | | | | | | | |
|----|---|----|----|------|------|----|---|
| Dm | % | A7 | % | D7 | % | Gm | % |
| C7 | % | Dm | % | Fdim | E7 | A7 | % |
| Dm | % | A7 | % | D7 | % | Gm | % |
| C7 | % | Dm | % | Bb7 | A7 | Dm | % |
| D7 | % | % | Gm | C7 | % | % | F |
| Bb | % | % | Gm | % | Fdim | A7 | % |
| Dm | % | A7 | % | D7 | % | Gm | % |
| C7 | % | Dm | % | Bb7 | A7 | Dm | % |

Em B7 E7 Am

D7 Em Gdim F#7 B7

Em B7 E7 Am

D7 Em C7 B7 Em

E7 Am D7 G

C Am Gdim B7

Em B7 E7 Am

D7 Em C7 B7 Em

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LAST MILE OF THE WAY

Lyrics and music by Johnny Marks and N. Oatman.

| | | | | | | | |
|----|---|----|------|---|----|---|---|
| F | % | C7 | % | % | % | F | % |
| F7 | % | Bb | Fdim | F | C7 | F | % |
| % | % | C7 | % | % | % | F | % |
| F7 | % | Bb | Fdim | F | C7 | F | % |

If I walk in the path-way of du - ty, — If I
 work to the close of the day, — I shall
 see the great King in his beau - ty, — When I've
 gone the last mile of the way. — When I've
 gone the last mile of the way, — I will
 rest at the closing of each day, — And I
 know there are joys that a - wait me, — When I've
 gone the last mile of the way.

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LAST NIGHT ON THE BACK PORCH

Words and music by Lew Brown and Carl Schraubstader in 1923.

| | | | |
|-----|---|---------|-----|
| Bb | ∕ | F7 | ∕ |
| ∕ | ∕ | Bb | ∕ |
| Bb7 | ∕ | Eb | Ebm |
| Bb | ∕ | C7 / F7 | Bb |

I love her in the morn-ing and I love her at night I
 love her yes I love her when the stars are shin-ing bright I
 love her in the spring-time and I love her in the fall but
 last night on the back porch I loved her best of all.

LA TENDRESSE

Words and music by Noel Roux and Hubert Giraud in 1963.

| | | | | | | | | |
|---|----|-----|----|--------------|----|----|----|----|
| A | Cm | % | Ab | Eb | Fm | % | G7 | Cm |
| | Fm | Cm | Fm | Cm | Ab | Eb | G7 | Cm |
| B | Eb | Bb7 | Eb | Bb7 | Cm | G7 | Cm | G7 |
| | % | % | % | Play A A B A | | | | |

Part A:

Staff 1: Dm Bb F

Staff 2: Gm A7 Dm

Staff 3: Gm Dm Gm Dm

Staff 4: Bb F A7 Dm

Part B:

Staff 5: F C7 F C7

Staff 6: Dm A7 Dm A7

Staff 7: (continuation of Part B)

Play A A B A

LAUGHING SAMBA

Music by Wincent Rizzo and George Johnson, words by Benny Meroff and Anna Spear 1945.

| | | | | | | | |
|---|---|----|----|---|---|----|----|
| C | % | % | G7 | % | % | % | C |
| C | % | % | G7 | % | % | % | C |
| F | C | G7 | C | F | C | D7 | G7 |
| C | % | % | G7 | % | % | % | C |

The musical score for 'Laughing Samba' is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of several phrases, each marked with a chord above it. The chords used are D, A7, G, D, E7, and C. The score is organized into nine staves. The first four staves show the main melody with chords D and A7. The fifth and sixth staves show a bass line with chords G, D, A7, and D. The seventh and eighth staves show the melody with chords D and A7. The ninth staff shows the melody with chord D. The piece concludes with a double bar line.

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LA VIE EN ROSE

Words by Edith Piaf, in English by Mack David, music by Louis Gugliemi in 1946.

| | | | | | | | |
|-----|---|----|---|-----|----|-----|----|
| C | % | % | % | % | % | Dm7 | G7 |
| Dm7 | % | G7 | % | Dm | G7 | C | G7 |
| C | % | % | % | % | C7 | F | % |
| Fm | % | C | % | D7 | % | Dm | G7 |
| C | % | % | % | Dm7 | G7 | C | % |

D **Em7 A7**

Hold me close and hold me fast, the mag-ic spell you cast, this is La Vie En Rose. —

Em7 **A7** **Em** **A7** **D** **A7**

When you kiss me heav-en sighs, and tho' I close my eyes I see La Vie En Rose. —

D **D7** **G**

When you press me to your heart, I'm in a world a-part, a world where ros-es bloom. —

Gm **D** **E7** **Em7** **A7**

and when you speak, an-gels sing from a-bove, ev-'ry-day words seem to turn in-to love songs

D **Em7** **A7** **D**

Give your heart and soul to me, and life will always be La Vie En Rose. —

LAZYBONES

Words and music by Johnny Mercer and Hoagy Carmichael in 1933.

| | | | | | | | |
|-------|---|--------|--------|----------|---------|----|--------|
| C / F | % | % | C / C7 | A7 | Dm | G7 | C / G7 |
| C / F | % | % | C / C7 | A7 | Dm | G7 | C |
| F | % | C / G7 | C | F7 / Eb7 | D7 / G7 | D7 | G7 |
| C / F | % | % | C / C7 | A7 | Dm | G7 | C |



La - zy bones, sleep-in' in the sun, How you 'spec to get your day's work done?



Nev - er get your day's work done, Sleep-in' in the noon - day sun.



La - zy bones, sleep-in' in the shade, How you 'spec to get your corn meal made?



Nev - er get your corn meal made, sleep-in' in the eve - nin' shade. When



taters needspray-in' I bet you keep pray-in' the slugs fall off of the vine, and



when you go fish-in' I bet you keep wish-in' the fish won't grab at your line.



La - zy bones, loaf-in' thru the day, How you 'spec to make a dime that way?



Nev - er make a dime that way, He nev - er heard a word I say

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LEAD ME, SAVIOUR

Traditional.

| | | | | | | | |
|-----------|------------|-----------|-------------|-----------|-----------|-----------|---|
| Bb | ‰ | ‰ | ‰ | F7 | ‰ | Bb | ‰ |
| Bb | Bb7 | Eb | ‰ | F7 | C7 | F7 | ‰ |
| Bb | ‰ | ‰ | ‰ | ‰ | ‰ | F7 | ‰ |
| Bb | Bb7 | Eb | Gdim | Bb | F7 | Bb | ‰ |

c

G7 **C**

C7 **F**

G7 **D7** **G7**

c

G7

C **C7** **F** **Cdim**

c **G7** **c**

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LE PETIT BAL DE LA MARINE

Music by François Deguelt.

| | | | | | | | |
|---|------------------|----|----|----|------------------|----|-----|
| A | :Gm | % | % | % | % | Cm | % |
| | % | % | Gm | % | ^{1.} A7 | D7 | % : |
| | ^{2.} A7 | D7 | Gm | % | ^B G | % | % |
| | % | % | Am | % | B | % | Em |
| | A7 | D7 | G | D7 | | | |

A

B

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LES OIGNONS

A la Albert Nicholas in 1951.

| | | | |
|------------------|-----------------|--------------------|-----------------|
| : Bb Bb / Bb7 | : / Eb / Ebm | Bb / G7 Bb / F7 | C7 / F7 Bb : |
| Bb : Bb | : / : / | : / : / | F7 F7 |
| : Bb Bb / Bb7 | : / Eb / Gb7 | : / Bb / F7 | F7 Bb : |

The musical score consists of five staves of music in 4/4 time, with a key signature of two flats (Bb and Eb). The notes and chords are as follows:

- Staff 1:** C, C, G, F, E, D, C, Bb, A7, D7, G7
- Staff 2:** C, C7, F, Fm, C, G7, C
- Staff 3:** C, G7
- Staff 4:** C, G7
- Staff 5:** C, C7, F, Ab7, C, G7, C

LET ME CALL YOU SWEETHEART

Music by Leo Friedman and words by Beth Slater Whitson in 1910. (Originally in 3/4, here in 4/4.)

| | | | | | | | |
|----|------|----|----|----|------|----|---|
| Bb | % | % | % | Eb | G7 | C7 | % |
| F7 | % | % | % | Bb | Fdim | F7 | % |
| Bb | % | % | % | Eb | G7 | C7 | % |
| Eb | Gdim | Bb | G7 | C7 | F7 | Bb | % |

Let me call you Sweet-heart, I'm in
love with you

Let me hear you whis-per that you
love me, too

Keep the love-light glow-ing in your
eyes so true

Let me call you Sweet-heart, I'm in
love with you

LET'S MISBEHAVE

Words and music by Cole Porter in 1928.

| | | | | | | | |
|-----|-----|----|----|----|----|----|----|
| Bb | F+5 | Bb | G7 | C7 | F7 | Bb | F7 |
| Bb | F+5 | Bb | G7 | C7 | % | F7 | % |
| Bb7 | % | Eb | % | C7 | % | F7 | % |
| Bb | F+5 | Bb | G7 | C7 | F7 | Bb | % |

It's get-ting late — and while I wait — my poor heart aches on Why keep the
brakes on? Let's mis - be - have! — I feel quite sure —
— un peu d' - amour — would be att - rac - tive While we're still
ac-tive, — Let's mis - be - have! — You know my
heart is true — and you say you — for me care Some - bo - dy's
sure to tell, — But what the hell — do wew care? They say that bears —
— have love aff - airs — And even — cam - els We're me - re - ly
mam - mals, Let's mis - be - have! —

© - jam 161031

LET'S SOW WILD OAT

Traditional.

| | | | | | | | |
|--------|---------|---------|----|----|---|----|------|
| Dm | % | Dm / A7 | Dm | % | % | E7 | A7 |
| Dm | % | Dm / A7 | Dm | D7 | % | G7 | Fdim |
| F / D7 | G7 / C7 | F | % | | | | |

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a double bar line and a repeat sign. Chord symbols are placed above the notes: Em, B7, and Em. The second staff has F#7 and B7 above it. The third staff has Em, B7, and Em above it. The fourth staff has E7, A7, and Gdim above it. The fifth staff has G, E7, A7, D7, and G above it. The music features a mix of eighth and quarter notes, with some rests and accidentals.

LET THE GREAT BIG WORLD KEEP TURNING

Words by Clifford Grey, music by Nat. D. Ayer in 1917.

| | | | | | | | |
|----|----|-----|----|----|-----|-----|-----|
| Eb | % | Bb7 | % | Eb | F7 | Bb | Bb7 |
| Eb | Ab | Eb | C7 | F7 | % | Bb7 | % |
| Eb | % | Bb7 | % | Eb | F7 | Bb | Bb7 |
| Eb | Ab | Eb | Cm | Eb | Bb7 | Eb | % |

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of nine staves of music. The lyrics are: "Let the great big world keep turn - ing, — Nev - er mind if I've got you; — For I on - ly know that I want you so, And there's no one else will do. — You have sim - ply set me yearn - ing, — And for ev - er I'll be true. — Let the great big world keep on turn - ing round, Now I've found some - one like you. —"

Chord symbols are placed above the notes: F, C7, G7, C, C7, Bb, F, D7, G7, C7, F, G7, C, C7, F, Bb, F, Dm, F, C7, F.

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LET THE REST OF THE WORLD GO BY

Lyrics by J. Keirn Brennan, music by Ernest R. Ball in 1919.

| | | | | | | | |
|----|---|-----|----|-----|---|-----|-----|
| Ab | % | Eb7 | % | % | % | Ab | Ab7 |
| Db | % | Ab | F7 | Bb7 | % | Eb7 | % |
| Ab | % | Eb7 | % | % | % | C7 | % |
| Ab | % | Eb7 | % | % | % | Ab | % |

With some-one like you, a pal good and true, I'd
 like to leave it all be-hind, and go and find, Some
 place that's known to God a-lone,
 Just a spot to call our own. We'll
 find per-fect peace, Where joys nev-er cease, Out
 there be-neath a kind-ly sky, We'll build a
 sweet lit-tle neat some-where in the west, And let the
 rest of the world go by.

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LET THE REST OF THE WORLD GO BY

Lyrics by J. Keirn Brennan, music by Ernest R. Ball in 1919. (Here in 4/4.)

| | | | | | | | |
|----|---|----|----|----|---|----|-----|
| Bb | % | F7 | % | % | % | Bb | Bb7 |
| Eb | % | Bb | G7 | C7 | % | F7 | % |
| Bb | % | F7 | % | % | % | D7 | % |
| Bb | % | F7 | % | % | % | Bb | % |

With some-one like you, a pal good and true, I'd
 like to leave it all be-hind, and go and find Some
 place that's known to God a-lone,
 Just a spot to call our own. We'll
 find per-fect peace, Where joys nev-er cease, Out
 there be-neath a kind-ly sky, We'll build a
 sweet lit-tle neat some-where in the west, And let the
 rest of the world go by.

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LIGHTS OUT

Words and music by Billy Hill in 1935.

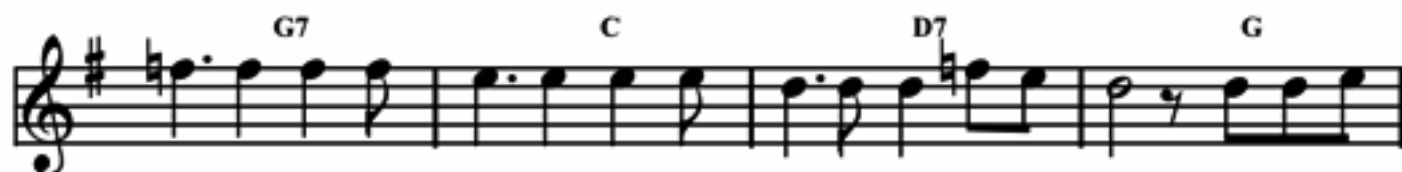
| | | | | | | | |
|-----|----------|-----|----|-----|-----|-----|-----|
| Eb | Eb / D7 | Eb | % | % | % | Bb7 | % |
| Bb7 | Bb7 / A7 | Bb7 | % | % | % | Eb | Eb7 |
| Ab | % | % | % | Eb | % | F7 | Bb7 |
| Eb | Eb / D7 | Eb | C7 | Fm7 | Bb7 | Eb | % |

Lights out, _____ sweet - heart _____
 One more per - fect day is through _____ Lights
 out, _____ sweet - heart _____
 One more per - fect dream come true _____ We've
 reached the hour of part - ing _____ So
 kiss me ten - der - ly _____ Lights
 out, _____ sweet - heart _____
 Close your eyes and dream of me. _____

LIGNUM VITAE

Means "Long life" and is the national flower of Jamaica. Mentomusic by Sam Manning in 1927.

| | | | |
|----|----|----|---|
| F | ∕. | C7 | F |
| F | ∕. | C7 | F |
| F7 | Bb | C7 | F |
| F7 | Bb | C7 | F |



LILY OF THE VALLEY

Traditional spiritual.

| | | | | | | | |
|-----|---|----|---|-----|-----|----|---|
| Eb | % | % | % | Bb7 | % | Eb | % |
| Eb | % | % | % | Bb7 | % | Eb | % |
| Eb7 | % | Ab | % | Bb7 | % | Eb | % |
| Eb7 | % | Ab | % | Eb | Bb7 | Eb | % |

F

Ev'-ry-bo-dy don't know ___ Ev'-ry-bo-dy don't know ___ Who Jes-us

C7 F

is ___ Who Jes-us is ___ Ev'-ry-bo-dy don't

F

know ___ Ev'-ry-bo-dy don't know ___ Who Jes-us

C7 F

is ___ Who Jes-us is ___ For

F7 Bb

He's the li-ly of the val-ley ___ And

C7 F

He's the morn-ing star so clear ___ Yes,

F7 Bb

He's the li-ly of the val-ley And

F C7 F

that's what ev'-ry-bo-dy ought to know.

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LIMEHOUSE BLUES

Words by Douglas Furber and music by Philip Braham in 1922.

| | | | | | | | |
|-----|----|----|----|----|---|----|---|
| Eb7 | % | % | % | C7 | % | % | % |
| Bb | % | D7 | Gm | C7 | % | F7 | % |
| Eb7 | % | % | % | C7 | % | % | % |
| Bb | G7 | Cm | % | F7 | % | Bb | % |



LINGER AWHILE

Music by Vincent Rose, words by Harry Owen in 1923.

| | | | | | | | |
|----|---|----|---|----|----|----|----|
| F | % | % | % | C7 | % | % | % |
| C7 | % | % | % | F | % | % | % |
| Dm | % | A7 | % | D7 | % | G7 | C7 |
| F | % | D7 | % | G7 | C7 | F | % |

The stars shine a - bove you, So
 lin - ger a - while; They
 whis - per "I love you", So
 lin - ger a - while, And
 when you have gone a - way, Each
 hour will seem a day, I've
 some - thing to tell you, So
 lin - ger a - while.

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LISTEN TO THE MOCKINGBIRD

Lyrics by Alice Hawthorne and music by Richard Milburn in 1855.

| | | | | | | | |
|----|---|---|----|----|----|---|---|
| C7 | % | F | % | C7 | % | F | % |
| C7 | % | F | F7 | Bb | C7 | F | % |
| C7 | % | F | % | C7 | % | F | % |
| C7 | % | F | F7 | Bb | C7 | F | % |

Musical score for 'Listen to the Mockingbird' in G major, 4/4 time. The score consists of eight staves of music. Chord symbols are placed above the notes: D7, G, C, D7, G, G7, and C. The melody is written in treble clef with a key signature of one sharp (F#).

LITTLE BROWN JUG

Originally by Joseph Winner in 1869.

| | | | |
|----|----|----|----|
| Bb | Eb | F7 | Bb |
| Bb | Eb | F7 | Bb |

The musical score is written in 4/4 time and consists of four staves. The first staff begins with a double bar line and repeat sign. The second staff includes first and second endings. The third and fourth staves continue the melody. Chord symbols are placed above the notes: C, F, G7, and Bb.

LITTLE GIRL

Words and music by Madeline Hyde and Francis Henry in 1931.

| | | | | | | | |
|-----|----|-----|----|-----|------|-----|----------|
| Eb | % | Ebm | % | Bb | % | % | G7 |
| Cm7 | % | F7 | % | Bb | Gdim | Cm7 | F7 / Bb7 |
| Eb | % | Ebm | % | Bb | % | % | G7 |
| Cm | D7 | Gm | G7 | Cm7 | F7 | Bb | % |

Lit - tle girl, — you're the one girl for me, — Lit - tle
 girl, — you're as sweet as can be. — Just a
 glance at you meant love from the start, — and
 oh what a thrill — came in - to my heart. — Lit - tle
 girl, — with your cute lit - tle ways, — I am
 yours — for the rest of my days. — And this
 great big world will be di - vine, — Lit - tle
 girl, when you're mine, all mine. —

Chords: F, Fm, C, A7, Dm7, G7, C, Cdim, Dm7, G7, C7, F, Fm, C, A7, Dm, E7, Am, A7, Dm7, G7, C.

©-jam 131229

LONESOME BLUES

Music by Lil Hardin in 1926, as played by Johnny Dodds.

| | | | |
|----|-----|---------|-----|
| Bb | Eb | Bb | Bb7 |
| Eb | Ebm | Bb | G7 |
| C7 | F7 | Bb / Eb | Bb |

As Johnny Dodds

Musical staff 1: Treble clef, 4/4 time signature. Chords: C, F, C, C7.

Musical staff 2: Treble clef, 4/4 time signature. Chords: F, Fm, G, A7.

Musical staff 3: Treble clef, 4/4 time signature. Chords: D7, G7, C, F, C.

One octave lower

Musical staff 4: Treble clef, 4/4 time signature. Chords: C, F, C, C7.

Musical staff 5: Treble clef, 4/4 time signature. Chords: F, Fm, C, A7.

Musical staff 6: Treble clef, 4/4 time signature. Chords: D7, G7, C, F, C.

©-jam 130930

LONESOME ROAD

Words by Gene Austin and music by Nat Shilkret in 1927.

| | | | | | | | |
|----|-----|----|-----|----|----|----|----|
| Bb | Bb7 | Eb | Ebm | Bb | F7 | Bb | F7 |
| Bb | Bb7 | Eb | Ebm | Bb | F7 | Bb | % |
| Gm | % | Dm | % | Gm | % | F7 | % |
| Bb | Bb7 | Eb | Ebm | Bb | F7 | Bb | % |

Look down, Look down, That lone - some road, — Be
 -fore you trav - el on. — Look
 up, Look up, And see yo' Mak - er 'fore
 Gab - riel blows his horn. —
 Wear - y to - tin' such a load,
 Tredg - in' down that lone - some road. Look
 down, Look down, That lone - some road, — Be
 -fore you trav - el on. —

LORD, LET ME IN THE LIFEBOAT

Traditional spiritual.

| | | | | | | | |
|----|-----|----|----|---|------------------|------------------|----|
| Bb | Bb7 | Eb | Bb | % | % | C7 | F7 |
| Bb | Bb7 | Eb | Bb | % | % | C7 F7 | Bb |
| Bb | % | % | % | % | % | C7 | F7 |
| Bb | Bb7 | Eb | Bb | % | C7 F7 | Bb | % |

The musical score is written in 4/4 time and consists of eight staves of music. The key signature is B-flat major. The melody is primarily composed of quarter and eighth notes, with some rests. Chord symbols are placed above the staff to indicate the harmonic accompaniment. The chords used are C, C7, F, D7, G7, and Bb. The score begins with a C chord and ends with a C chord. The melody starts on a middle C and moves up and down the scale, often with a half note or quarter note rest. The accompaniment provides a steady harmonic background with the specified chords.

©-jama 091019

LOU-EASY-AN-I-A

Words and music by Joe Darenbourg in 1949.

| | | | | | | | |
|-----|------|----|----|-----|-----|-----|----|
| F7 | % | % | % | Bb7 | % | % | % |
| Eb7 | % | % | % | Ab | G7 | Eb7 | % |
| F7 | % | % | % | Bb7 | % | % | % |
| Db | Fdim | Ab | F7 | Bb7 | Eb7 | Ab | F7 |
| Bb7 | Eb7 | Ab | % | | | | |

L - o - u - i - s - i - a - n - a
 Lou - eas - y - an - i - a
 New Or - leans and cre - ole queens, will
 chase my blues a - way Oh,
 Mis - sis - sip - pi roll a - long and
 car - ry me home to you
 beans and rice, is pa - ra - dise
 Lou - eas - y - an - i - a, I'm com - ing to you
 Lou - eas - y - an - i - a

LOUISE

Words and music by Richard A. Whiting and Leo Robin in 1929.

| | | | | | | | |
|----|---------|----|----|----|----|----------|----|
| F | F / F+5 | Dm | G7 | F | C7 | Gm7 / C7 | % |
| F | F / F+5 | Dm | G7 | F | C7 | Gm7 / C7 | F |
| Am | E7 | % | Am | D7 | % | G7 | C7 |
| F | F / F+5 | Dm | G7 | F | C7 | Gm7 / C7 | F |

G G G+5 Em A7

Ev-'ry lit-tle breeze seemsto whisper Lou-ise, _ birds in the trees _ seemsto twitter Louise. _

G D7 Am7 D7 Am7 D7

Each lit - tle rose _ tells me it knows _ I love you, love you.

G G G+5 Em A7

Ev-'ry lit-tle beat that I feel in my heart, _ seems to repeat, _ what I felt at the start. _

G D7 Am7 D7 G

Each lit - tle sigh _ tells me that I _ a - dore you, Lou- ise.

Bm F#7 F#7 Bm

Just to see and hear you brings joy I nev - er know.

E7 E7 A7 D7

But to be so near you, thrills me through and trough.

G G G+5 Em A7

An - y - one can see why I want-ed your kiss, _ it had to be _ but the won-der is this: _

G D7 Am7 D7 G

Can it be true, _ some - one like you _ could love me, Lou - ise?

©-jam 121027

LOUISIANA FAIRYTALE

Words by Mitchell Parish and Haven Gillespie, music by J. Fred Coots in 1935.

| | | | | | | | |
|----|-----|----|-----|-------|---------|-------|----|
| Bb | Bb7 | Eb | Ebm | Bb D7 | Gm Gdim | Bb F7 | Bb |
| Bb | Bb7 | Eb | Ebm | Bb D7 | Gm Gdim | Bb F7 | Bb |
| Eb | Ebm | Bb | G7 | C7 | % | % | F7 |
| Bb | Bb7 | Eb | Ebm | Bb D7 | Gm Gdim | Bb F7 | Bb |

C

C7

F

Fm



The dew is hangin' diamonds in the clover, The moon is list'nin' to the nightin' gale, And

C E7 Am Cdim



while we're lost in dream the world a-round us seems just like a Lou-si-an-a fair-y -tale. The

C

C7

F

Fm



breeze is soft-ly sing-ing thru the willows, As hand in hand we stroll a-long the trail, And

C E7 Am Cdim



love is at its height en -chant-ing us to-night, just like a Lou-si-an-a fair-y -tale.

F

Fm

C

A7



Is this real, this fas - cin - a - tion? Are my dreams hold -ing you fast?

D7

G7



Are we here on this plan - ta - tion, Or can this be — heav-en at last? Keep

C

C7

F

Fm



dreaming with your head up-on my shoulder, And don't a-wake un -til the stars grow pale. The

C

E7

Am

Cdim

C

G7

C



world is at our feet, The pic-ture is complete, just like a Lou-si-an-a fair-y -tale.

©-jam 120208

LOW COTTON

Music by Rex Stewart in 1939.

| | | | | | | | |
|----|-----|----|-----|----|-----|----|-----|
| Eb | Eb7 | Ab | Abm | Eb | Bb7 | Eb | Bb7 |
| Eb | Eb7 | Ab | Abm | Eb | Bb7 | Eb | D7 |
| G | D+5 | G | G7 | Am | D7 | G7 | Bb7 |
| Eb | Eb7 | Ab | Abm | Eb | Bb7 | Eb | % |

The musical score is written in 4/4 time and consists of eight staves of music. The melody is primarily composed of eighth and quarter notes. The chords are indicated above the staff and change every two measures. The key signature has one flat (Bb).

©-jam 110120

Love Nest

Music by LOUIS A. HIRSCH lyrics by OTTO HARBACH 1920.

| | | | | | | | |
|------------|---|-------------------------|------------|-----------|------------|------------|---|
| Eb | % | % | Eb7 | Ab | % | % | % |
| Bb7 | % | Eb | C7 | Fm | F7 | Bb7 | % |
| Eb | % | % | Eb7 | Ab | % | % | % |
| Bb7 | % | G7 Db7 | C7 | Fm | Bb7 | Eb | % |

Just a love nest co-sy and warm Like a
 dove rest down on a farm A ver-
 -an-da with some sort of cling-ing vine Then a
 kitch-en where some ramb-ler 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

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LOVE IN BLOOM

Words and music by Leo Robin and Ralph Rainger in 1934.

| | | | | | | | |
|----|---------|----|----|-----|----|----|-----|
| Eb | G7 / Cm | Ab | Fm | Bb7 | % | Eb | Bb7 |
| Eb | G7 / Cm | Ab | Fm | Bb7 | % | Eb | % |
| Gm | D7 | Gm | D7 | Gm | D7 | Gm | Bb7 |
| Eb | G7 / Cm | Ab | Fm | Bb7 | % | Eb | % |

F A7 Dm Bb Gm

Can it be the trees that fill the breeze with rare and magic perfume? Oh

C7 F C7

no it is - n't the trees, It's love in bloom!

F A7 Dm Bb Gm

Can it be the spring that seems to bring the stars right in - to my room? Oh

C7 F

no it is - n't the spring, It's love in bloom.

Am E7 Am E7

My heart was a des - ert, You plant - ed a seed,

Am E7 Am C7

And this is the flow - er, This hour of sweet ful - fill - ment!

F A7 Dm Bb Gm

Is it all a dream the joy supreme, That came to us in the gloom? You

C7 F

know it is - n't a dream, It's love in bloom.

©-jam 121117

Love Letters In The Sand

WORDS BY NICK AND CHARLES KENNY, MUSIC BY J. FRED COOTS 1931.

| | | | | | | | |
|-----------|----------|-----------|-----------|-----------|----------|-----------|-----------|
| F | % | Bb | G7 | C7 | % | F | C7 |
| F | % | Bb | G7 | C7 | % | F | % |
| A7 | % | Dm | % | G7 | % | C7 | % |
| F | % | Bb | G7 | C7 | % | F | % |

G **C** **A7**
 ON A DAY LIKE TO - DAY WE PASSED THE TIME A - WAY WRIT - ING
D7 **G** **D7**
 LOVE LET - TERS IN THE SAND, HOW YOU
G **C** **A7**
 LAUGHED WHEN I CRIED EACH TIME I SAW THE TIDE TAKE OUT
D7 **G**
 LOVE LET - TERS IN THE SAND. YOU MADE A
B7 **Em**
 VOW THAT YOU WOULD AL - WAYS BE TRUE BUT SOME
A7 **D7**
 - HOW THAT VOW MEANT NO - THING TO YOU. NOW MY
G **C** **A7**
 POOR HEART JUST ACHES WITH EV - 'RY WAVE IT BREAKS O - VER
D7 **G**
 LOVE LET - TERS IN THE SAND.

©-Jan 2004

LOVE ME OR LEAVE ME

Words by Gus Kahn, music by Walter Donaldson in 1928. Key as Lester Young in 1956.

| | | | | | | | |
|----|---------|---------|---------|-----|----------|-----------|----------|
| Cm | D7 / G7 | Cm | D7 / G7 | Eb | F7 / Bb7 | Eb | Ab7 / G7 |
| Cm | D7 / G7 | Cm | D7 / G7 | Eb | F7 / Bb7 | Eb | % |
| C7 | % | Fm / C7 | Fm | Bb7 | % | Eb / Cdim | Fm / G7 |
| Cm | D7 / G7 | Cm | D7 / G7 | Eb | F7 / Bb7 | Eb | % |

Dm E7 A7 Dm

Love me or leave me, and let me be lone-ly You won't be-lieve me, and

E7 A7 F G7 C7 F Bb7 A7

I love you on-ly. I'd rather be lonely, than hap-py with some-bo-dy else. _____ You

Dm E7 A7 Dm

might find the night-time, are right time for kiss-ing But night-time is my time for

E7 A7 F G7 C7 F

Just rem-i-nisc-ing, re-gretting, in-stead of for-get-ting with some-bo-dy else.

D7 Gm D7 Gm

There'll be no-one un-less that some-one is you, _____

C7 F Ddim Gm A7

I in-tend _____ to be in-de-pen-dent-ly blue. _____

Dm E7 A7 Dm

I want your love, but I don't want to bor-row, to have it to-day, and to

E7 A7 F G7 C7 F

give back to-mor-row For my love is your love there's no love for no-bo-dy else!

©-jam 140710

LOVER

À la Brian Carrick.

| | | | | | | | |
|----|----|----|---|----|---|----|----|
| F | Bb | C7 | % | % | % | F | C7 |
| F | Bb | C7 | % | % | % | F | F7 |
| Bb | C7 | F | % | G7 | % | C7 | % |
| F | Bb | C7 | % | % | % | F | % |

Please, - come back to me, my lov - er. For you're more
 than the whole world to me. Now
 hear me call your name, my lov - er. For my lov -
 er you will al - ways be.
 Al - ways in my heart, let me hold you one more time.
 Make love with me, ho - ney, please, tell me you are mine.
 Please, - come back to me my lov - er. For my lov -
 er you will al - ways be.

LOVER MAN

Words and music by Jimmy Davis, Roger Ramirez and James Sherman in 1941.

| | | | | | | | |
|----------|----|----------|---|-----|-----|----------|--------|
| Dm7 / G7 | % | Gm7 / C7 | % | F7 | Bb7 | Db7 / C7 | F / A7 |
| Dm7 / G7 | % | Gm7 / C7 | % | F7 | Bb7 | Db7 / C7 | F |
| Am7 | D7 | G | % | Gm7 | C7 | F | A7 |
| Dm7 / G7 | % | Gm7 / C7 | % | F7 | Bb7 | Db7 / C7 | F |

Em7 A7 Em7 A7 Am7 D7 Am7 D7

G7 C7 Eb7 D7 G B7

Em7 A7 Em7 A7 Am7 D7 Am7 D7

G7 C7 Eb7 D7 G

Bm7 E7 A

Am7 D7 G B7

Em7 A7 Em7 A7 Am7 D7 Am7 D7

G7 C7 Eb7 D7 G

©-jam 130616

LOVE SONG OF THE NILE

Words by Arthur Freed, music by Macio Herb Brown in 1933.

| | | | | | | | |
|-----|---|----|---|-----|----|----|----|
| C | % | G7 | % | Dm | G7 | C | C7 |
| Ab7 | % | C | % | Ab7 | % | G7 | % |
| C | % | G7 | % | Dm | G7 | C | C7 |
| Ab7 | % | C | % | G7 | % | C | % |

D A7
 Come love in the mo - on _____
 Em A7 D D7
 Lin - ger a while _____
 Bb7 D
 Don't wait this night, dear
 Bb7 A7
 Please, _____ give me your love _____
 D A7
 My arms are wait - ing _____
 Em A7 D D7
 Come for a while _____
 Bb7 D
 And I will sing you a
 A7 D
 love song of the Nile _____

©-jam 100802

LUA BRANCA

Brazilian choro by Chiquinha Gonzaga in 1912.

| | | | |
|-----|----|----|----|
| A7 | Dm | D7 | Gm |
| Gm6 | Dm | A7 | Dm |
| C7 | F | D7 | Gm |
| Gm6 | Dm | A7 | Dm |

B7 Em E7 Am
 Am6 Em B7 Em
 D7 G E7 Am
 Am6 Em B7 Em

LYCKAN

Words and music by Martin Koch in 1936.

| | | | | | | | |
|----|----|---|---|----|----|-------|----|
| C | Dm | G | C | F | Dm | E7 | Am |
| C | Dm | G | C | F | Dm | E7 | Am |
| G7 | C | G | C | G7 | Am | Dm/G7 | C |

D Em A D
 G Em F#7 Bm
 D Em A D
 G Em F#7 Bm
 A7 D A D
 A7 Bm Em A7 D

MABEL'S DREAM

Music by Ike Smith in 1923.

| | | | | | | | |
|-------------|----------|-----------|----------|-----------|----------|-------------|---------|
| • Eb / Bb7 | Eb / Eb7 | Ab / Eb | F7 / Bb7 | Eb / Bb7 | Eb / Eb7 | Ab / Eb | F7 / Eb |
| Eb / Fm | ••••• Eb | Eb / G7 | ••••• Cm | Ab / Cdim | Eb / C7 | 1 F7 | Bb7 : |
| Ab7 | ••••• G7 | Gb7 | ••••• F7 | Eb | Fm | 2 F7 / Bb7 | Eb |
| • Ab / Eb7 | Ab / Ab7 | Db / Fdim | Ab / Eb7 | ∅ | Ab / F7 | Bb7 | Eb7 |
| Ab / Eb7 | Ab / Ab7 | Db | C7 | Db / Fdim | Ab / F7 | 1 Bb7 / Eb7 | Ab : |
| 2 Bb7 / Eb7 | Ab / Eb7 | Ab | | | | | |

The musical score consists of seven staves of music in 4/4 time, key of Bb major. The first staff begins with a key signature change from two flats to one flat. The score includes various chords such as F, C7, F7, Bb, G7, Ab7, Db, D7, Gm, A7, and Dm. There are two repeat signs: one at the end of the second staff and another at the end of the seventh staff. The second staff has a first ending (1.) and a second ending (2.).

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MADAME BECASSINE

Words and music by Sidney Bechet in 1950.

| | | | | | | | | |
|---|-----|----|-----|----|-----|----|----|-------|
| A | : F | C7 | % | F | % | C7 | % | F : |
| B | Bb | F | % | Bb | % | F | % | Bb/C7 |
| A | F | C7 | % | F | % | C7 | % | F |
| C | Fm | % | Fm7 | % | Bbm | % | C7 | % |
| | Fm | % | Fm7 | % | Bbm | % | C7 | % |

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of several staves for different parts:

- Staff A (Melody):** Features a series of eighth and quarter notes. Chords G and D7 are indicated above the staff.
- Staff B (Harmony):** Features a series of eighth and quarter notes. Chords C, G, and C are indicated above the staff.
- Staff C (Bass):** Features a series of eighth and quarter notes. Chords Gm, Gm7, Cm, and D7 are indicated above the staff.

The score concludes with the instruction *to the beginning*.

©-j&A 091030

Magic Isle

Unknown writer and composer. Transcribed by Hans Zakrisson after Derek Winters. Lyrics adapted by Lasse Collin

| | | | | | | | |
|-----------|---|------------|------------|-----------|---|------------|------------|
| Eb | ∕ | Bb7 | ∕ | ∕ | ∕ | Eb | Bb7 |
| Eb | ∕ | Bb7 | ∕ | ∕ | ∕ | Eb | Eb7 |
| Ab | ∕ | Eb | Eb7 | Ab | ∕ | Bb7 | ∕ |
| Eb | ∕ | Bb7 | ∕ | ∕ | ∕ | Eb | ∕ |

The musical score is written in 4/4 time. It consists of nine staves of music. Chord symbols are placed above the staff lines. The lyrics are written below the notes.

F **G7**
 To spend one night on a magic isle just one

F **G7**
 night just to see your smile Oh where the

F **G7**
 moon is always shin-ing brigh Bring - ing

F **F7**
 love to those isles ev - ry night Pret - ty

Bb **F** **F7**
 music you will hear on those islands ev - ry night Lov - ers

Bb **G7**
 walk - ing just talk - ing un - til the broad day - light The ma - gic

F **G7**
 isle there is a place to be with you my dar -

F
 - ling un - til e - ter - ni - ty

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MAGIC ISLAND

Meringue by Sidney Bechet in 1939.

| | | | | | | | |
|------|---|----|---|----|----|---|-----|
| : C | % | G7 | % | % | % | C | % |
| C7 | % | F | % | G7 | % | C | % : |
| : G7 | % | C | % | G7 | % | C | % |
| F | % | C | % | D7 | G7 | C | % : |

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MAGIC IS THE MOONLIGHT

Music by Maria Grever, words by Charles Pasquale in 1930.

| | | | | | | | |
|----|---|----|---|-----|-----|-----|-----|
| Eb | % | % | % | Fm7 | Bb7 | Eb | Bb7 |
| Eb | % | % | % | Fm7 | Bb7 | Eb | Eb7 |
| Ab | % | Eb | % | Fm | F7 | Bb7 | % |
| Eb | % | % | % | Fm7 | Bb7 | Eb | % |

Mag-ic is the moon-light, On this lov-er's June night, As I see the
 moon-light shin-ing in your eyes. Can't re-sist their
 pow-er in this moon-lit hour, Love be-gan to
 flow-er, This is par-a-dise. Liv-ing in the
 splen-dour of your kiss so ten-der, Make my heart sur-
 -ren-der to your love de-vine. Mag-ic is the
 moon-light, More than an-y June night, Mag-ic is the
 moon-light, For it made you mine.

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MAGIC IS THE MOONLIGHT

Music by Maria Grever, words by Charles Pasquale in 1930.

| | | | | | | | |
|----|---|---|---|-----|----|----|----|
| F | % | % | % | Gm7 | C7 | F | C7 |
| F | % | % | % | Gm7 | C7 | F | F7 |
| Bb | % | F | % | Gm | G7 | C7 | % |
| F | % | % | % | Gm7 | C7 | F | % |

Magic is the moon-light, — On this lov-er's June night, — As I see the
 moon-light — shin - ing in your eyes. — Can't re-sist their
 pow - er — in this moon-lit hour, — Love be-gan to
 flow - er, — This is par - a - dise. — Liv-ing in the
 splen - dour — of your kiss so ten - der, — Make my heart sur-
 -ren - der — to your love de - vine. — Mag-ic is the
 moon-light, — More than an - y June night, — Mag-ic is the
 moon-light, — For it made you mine. —

©-jam 151212

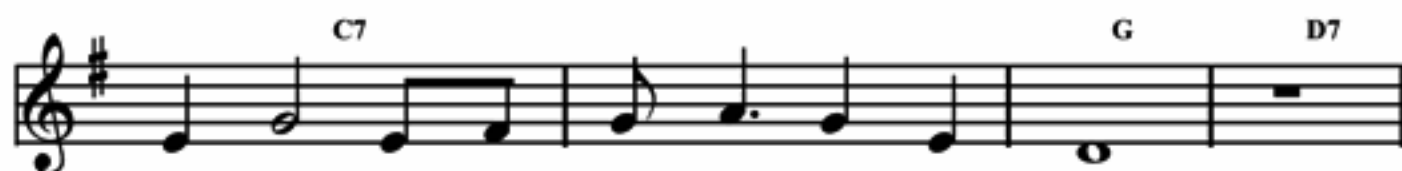
MAKE ME A PALLET ON YOUR FLOOR

Also called "Atlanta blues". Traditional/W.C. Handy.

| | | | |
|-----|---------|----|-------|
| Bb7 | ⋅ / ⋅ | F | F7 |
| Bb7 | ⋅ / ⋅ | F | C7 |
| F | A7 | Dm | Fdim |
| F | G7 / C7 | F | ⋅ / ⋅ |



Make me down a pal - let on your floor



Make me down a pal - let on your floor



Make it soft, make it low, so my good gal won't know So



make me a pal - let on your floor.

MAKIN' WHOOPEE

Words by Gus Kahn and music by Walter Donaldson in 1928.

| | | | | | | | |
|------|----|--------|----------|------|----------|-----|---------|
| F | C7 | F / F7 | Bb / Bbm | F | Db7 / C7 | F | C7 |
| F | C7 | F / F7 | Bb / Bbm | F | Db7 / C7 | F | % |
| Cdim | Gm | Bbm | F | Cdim | Gm | Bbm | G7 / C7 |
| F | C7 | F / F7 | Bb / Bbm | F | Db7 / C7 | F | % |

An-oth-er bride, an-oth-er June, — an-oth-er sun - ny honey moon, — an-oth-er
 sea-son, — an-oth-er rea-son — for mak-in' whoop-ee. — A lot of
 shoes, — a lot of rice, — the groom is nervous, he answers twice. — It's real-ly
 kill-in' — that he's so will-in' — to make whoop-ee.
 Pic - ture a lit - tle love nest, down where the ros - es cling,
 pic - ture the same sweet love-nest, think what a year will bring. — He's wash-ing
 dishes — and ba-by clothes, he's so am - bitious — he ev-en sews, — but don't for-
 -get folks, — that's what you get folks — for mak-in' whoop-ee. —

©-jam 130226

MALAIKA

Words in swahili and music by Fadili Williams, Kenya.

| | | | |
|----|---|---|----|
| F | C | F | F |
| F | C | F | F7 |
| Bb | ∕ | C | ∕ |
| F | C | F | C |
| F | C | F | F |

G D G



Ma - lai - ka na - ku - pen - da Ma - lai - ka Ma -

G D G G7



-lai - ka na - ku pen - da Ma - lai - ka Na - mi ni - fan - ye -

C D



-je Ki - ja - na mwen - zi - o na - shin - dwa na ma - li

G D G D



si - na wee nin - ge - ku - o - a Ma - lai - ka na - shin - dwa na ma - li

G D G



si - na wee nin - ge - ku - o - a Ma - lai - ka.

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MALANGUA

Music by Luis Passio d'Inez, played by Eugène Delouche in 1953.

| | | | | | | | |
|-----|---|----|---|----|---|----|-----|
| :Gm | % | F | % | A7 | % | Dm | % : |
| :Gm | % | F | % | A7 | % | Dm | % : |
| :Cm | % | Bb | % | D7 | % | Gm | % : |
| :Cm | % | Bb | % | D7 | % | Gm | % : |

Am G

B7 1. Em 2.

Am G

B7 1. Em 2.

Dm C

E7 1. Am 2.

Dm C

E7 1. Am 2.

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MALTA

Music by Wilbur and Sidney de Paris.

| | | | | | | | |
|-------------|----|-----|----|----|----|----|----|
| A Bb | F7 | Bb | F7 | % | % | % | Bb |
| Bb | F7 | Bb7 | Eb | Bb | F7 | % | Bb |
| B Eb | % | Bb7 | % | % | % | Eb | % |
| Eb | % | Bb7 | % | % | % | Eb | F7 |

The musical score for 'MALTA' is written in 4/4 time. It begins with a key signature of two flats (Bb and Eb). The score is divided into two main sections, A and B. Section A consists of 8 measures, and Section B consists of 8 measures. The score includes various chords such as A, C, G7, Bb, F7, Bb7, Eb, C7, and F. There are also first endings and repeat signs. The piece ends with a final chord of G7 to A.

MAMA INEZ

Words by L. Wolfe Gilbert, music by Eliseo Grenet in 1931.

| | | | | | | | |
|----|------|----|---|---|---|---|----|
| F | Fdim | C7 | % | % | % | F | C7 |
| F | Fdim | C7 | % | % | % | F | F7 |
| Bb | % | % | % | % | % | % | C7 |
| F | Fdim | C7 | % | % | % | F | % |

Oh, Mom I - nez, Oh, Mom I - nez, They hum and
 strum, that's the rum - ba for you. Oh, Mom I -
 -nez, Oh, Mom I - nez, Though oth - ers
 come, their "the rum - ba" won't do. When
 I first saw this she - bang - o I fell so hard for the tan - go, But
 now this brand new fan - dang o's got me like noth - ing got me be - fore, Oh, Mom I -
 -nez, Oh, Mom I - nez, No cu - ban
 rum's like the rum - ba for me.

©-jam 060131

MAMA'S GONE, GOODBYE

Music and words by Peter Bocage and A. J. Piron in 1923.

| | | | | | | | |
|----|-----|-----|------|----|--------|----|-----|
| Bb | % | Gb7 | % | F7 | % | Bb | Bb7 |
| Eb | Ebm | Bb | G7 | C7 | % | F7 | % |
| Bb | % | Gb7 | % | F7 | % | D7 | % |
| G7 | % | C7 | Gdim | Bb | Gb7/F7 | Bb | % |

Musical score for 'Mama's Gone, Goodbye' in 4/4 time. The score consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: 'Fare-thee-well, Ma-ma's gone, good-bye; No use to cry, No use to sigh, For years you've dogged me 'round, Now's the time to let you know what's on my mind, I'm goin' a-way, Don't ask me to stay. Fare-thee-well, I've been to school; Learned a brand new rule, I ain't no fool. I'm goin' to get a man to treat me right, One who'll stay home ev-'ry night. Fare-thee-well, Ma-ma's gone, good-bye.'

©-jam 180308

MANDY, MAKE UP YOUR MIND

Words and music by Grant Clarke, Roy Turk, George Meyer and Arthur Johnston in 1924.

| | | | | | | | |
|-----------|-----|---|----|----|----|----|----|
| F Fdim | % | F | D7 | G7 | % | % | % |
| C7 | % | % | % | F | E7 | Gm | C7 |
| F Fdim | % | F | D7 | G7 | % | % | % |
| Bb | Bbm | F | D7 | G7 | C7 | F | % |

Wed-ding bells are dan - dy, Man - dy make up your mind. — Preach - er man is
 han - dy, Mandy, — eas - y to find. — March - ing down the
 aisle your style will make 'em all stare, — with a lit - tle
 black - eyed Su - san stuck in your hair. — Gee but you're the
 can - dy, Man - dy, won't you de - cide? — Ev - 'ry - thing is
 dan - dy, Man - dy, once you're a bride. — In a year or
 two there may be three of a kind. — Lis - ten to me
 Man - dy, make up your mind. —

©-jam 140605

Mansion Over The Hilltop

Music and lyrics IRA F. STANPHILL 1950

| | | | | | | | |
|----------|----------|----------|---|-----------|---|----------|-----------|
| C | F | C | ∕ | G7 | ∕ | C | G7 |
| C | F | C | ∕ | G7 | ∕ | C | C7 |
| F | ∕ | C | ∕ | G7 | ∕ | C | C7 |
| F | ∕ | C | ∕ | G7 | ∕ | C | ∕ |

D G D

I'm sat-is- fied with just a cot-tage be- low _____ A litt - le
 sil - ver and a litt - le gold _____ But in that
 ci - ty where the ran-somed will shine _____ I want a
 gold one that's sil - ver lined I've got a
 man - sion just ov - er the hill - top In that bright
 land where we'll ne - ver grow old And some day
 you - der we will never more wan - der But walk on
 streets that are pur - est gold

©Jan 2004

MARDI GRAS IN NEW ORLEANS

Also known as "Go to the Mardi Gras".

Words and music by Henry Roeland Byrd (Professor Longhair) in 1949.

| | | | |
|-----|----|----|----|
| Bb | ∕. | ∕. | ∕. |
| Eb7 | ∕. | Bb | ∕. |
| F7 | ∕. | Bb | ∕. |

C

When I go to New Or-leans I wanna see the Mar-di Gras

When I

F7

go to New Or-leans I wanna see the Mar-di gras -

C

When I

G7

stay — right — there I gon-na see the Zu-lu

C

queen

MARDI GRAS IN NEW ORLEANS

Words and music by Henry Roeland Byrd (Professor Longhair) in 1949.

| | | | |
|-----|----|----|----|
| Bb | ∕. | ∕. | ∕. |
| Eb7 | ∕. | Bb | ∕. |
| F7 | ∕. | Bb | ∕. |

c

When I go to New Or-leans I wan-na see the Mar-di
 tick-et in my hand I wan-na go to New Or-
 see the Zu - lu King down on Ram-part and Du -

Gras
 -leans
 maine

When I
 With my
 I will

F7

go to New Or - leans I wan-na see the Mar-di
 tick - et in my hand I wan-na go to New Or-
 see the Zu - lu King down on Ram-part and Du -

c

Gras
 -leans
 -maine

When I
 When I
 If I

G7

see the Mar - di Gras I gon - na know what car - ni - val's
 get to New Or - leans I wan - na see the Zu - lu
 stay — right — there I might just see the Zu - lu

c

for
 King
 Queen

Whith my
 I will

©-jam 100830

MARDI GRAS MAMBO

Words and music by Frankie Adams and Lou Welsch in 1953.

| | | | | | | | |
|-----|----|----|----|----|----|---|----|
| Bb | F7 | % | Bb | % | F7 | % | Bb |
| Eb7 | % | Bb | % | F7 | % | % | Bb |

Down in New Or - leans where the blues was born, _____ it
 In _____ Gert _____ Town where the cats all meet - there's a
 takes a cool cat to blow a horn. _____
 Mar - di Gras mam - bo with a beat _____
 On La Salle _____ and Ram - part Street _____ the
 Jol - ly Chief _____ was the _____ Zulu king _____ and
 com - bos play with a mam - bo beat. The
 truck on down with the mam - bo swing. _____
 Mar - di Gras mam - bo mam - bo mam - bo
 Par - ty Gras mam - bo mam - bo mam - bo
 Mar - di Gras mam - bo _____
 Down in New Or - leans.

MARGIE

Words and music by Benny Davis, Con Conrad and J. Russel Robinson in 1920.

| | | | | | | | |
|---|---|----|----|----|----|----|-----|
| F | % | % | F7 | Bb | % | % | Bbm |
| F | % | D7 | % | G7 | % | C7 | % |
| F | % | % | F7 | Bb | % | A7 | % |
| F | % | % | D7 | Gm | C7 | F | % |

My lit-tle Mar-gie, I'm al-ways think-ing of you
 Mar-gie, I'll tell the world I love you;
 Don't for-get your prom-ise to me.
 I have bought a home and ring and ev-'rything, for
 Mar-gie You've been my in-spir-at-ion,
 Days are nev-er blue; Af-ter
 all is said and done, There is real-ly on-ly one Oh!
 Mar-gie, Mar-gie, it's you!

MARIA ELENA

Music and Spanish words by Lorenzo Barcelata in 1941, English words by S.K. Russell.

| | | | | | | | |
|----|------|-----|----|----|----|----|-----|
| Bb | ∕ | Cm7 | ∕ | F7 | ∕ | Bb | ∕ |
| Bb | Gdim | F7 | ∕ | ∕ | ∕ | Bb | ∕ |
| Bb | ∕ | Cm7 | ∕ | D7 | ∕ | Gm | Bb7 |
| Eb | Gdim | Bb | G7 | C7 | F7 | Bb | ∕ |

The musical score for 'Maria Elena' is written in 4/4 time and consists of ten staves of music. The chords indicated above the notes are as follows:

- Staff 1: C, Dm7
- Staff 2: G7, C
- Staff 3: Cdim, G7
- Staff 4: C, C
- Staff 5: C, Dm7
- Staff 6: E7, Am, C7
- Staff 7: F, Cdim, C, A7
- Staff 8: D7, G7, C

©-jam 070710

Marie

Music and lyrics by IRVING BERLIN 1928.

| | | | | | | | |
|-----------|---|------------|-----------|----------|------------|----------|-------------|
| Bb | ∕ | ∕ | ∕ | F | ∕ | ∕ | ∕ |
| C7 | ∕ | Gm7 | C7 | F | C7 | F | F7+5 |
| Bb | ∕ | ∕ | ∕ | F | ∕ | ∕ | ∕ |
| C7 | ∕ | Gm7 | C7 | F | Db7 | F | ∕ |

Ma-rie, the dawn is break-ing. Ma-rie, you'll soon be wak-ing to find your heart is ach-ing. And tears will fall as you re-call the moon in all its slen-der, the kiss so ver-y ten-der. The words will you sur-ren-der, to me, Ma-rie.

©-Jan 2004

MARTHA

Traditional.

| | | | | | | | |
|----|------|----|----|----|----|----|---|
| F | ∴ | A7 | ∴ | D7 | ∴ | Gm | ∴ |
| C7 | ∴ | F | ∴ | G7 | ∴ | C7 | ∴ |
| F | ∴ | A7 | ∴ | D7 | ∴ | Gm | ∴ |
| Bb | Fdim | F | D7 | G7 | C7 | F | ∴ |

Chord progression for the first staff: G, B7

Chord progression for the second staff: E7, Am

Chord progression for the third staff: D7, G

Chord progression for the fourth staff: A7, D7

Chord progression for the fifth staff: G, B7

Chord progression for the sixth staff: E7, Am

Chord progression for the seventh staff: C, Gdim, G, E7

Chord progression for the eighth staff: A7, D7, G

©-jam 070822

MARTINIQUE

Music by Eugene Delouche in 1935.

| | | | | | | | |
|------|---|-----|---|----|-----|-------------|-------------------|
| : Cm | % | Fm | % | G7 | % | Cm | % |
| Cm | % | Fm | % | G7 | % | Cm | % |
| Cm | % | Fm | % | G7 | % | 1. Cm Bb7 | 2. Cm ./. ./. |
| Eb | % | Bb7 | % | % | % | Eb | % |
| C7 | % | Fm | % | Eb | Bb7 | Eb | G7 : |

The musical score for 'MARTINIQUE' is written in 4/4 time and consists of ten staves. The key signature has one flat (Bb). The score includes various chords and first/second endings. The chords are: Cm, Fm, G7, Eb, Bb7, Dm, Gm, A7, C7, and F. The first ending is marked with a '1.' and the second ending with a '2.'. The score ends with a double bar line and repeat dots.

©-jam 160624

MARTINIQUE

Music by Wilbur de Paris in 1952.

| | | | | | | | |
|-----|---|----|---|----|----|----------|------------|
| F7 | % | Bb | % | F7 | % | Bb | % |
| F7 | % | Bb | % | F7 | % | Bb7 | % |
| Eb | % | % | % | C7 | % | F7 / F#7 | Cm7 / Fdim |
| F7 | % | Bb | % | F7 | % | Bb | % |
| Bbm | % | % | % | % | % | % | % |
| % | % | % | % | C7 | F7 | Bb | % |

The musical score for 'MARTINIQUE' is written in 4/4 time. It features ten staves of music. The first staff begins with a G7 chord and a repeat sign. The second staff has G7 and C chords. The third staff has G7 and C chords. The fourth staff has G7 and C7 chords. The fifth staff has an F chord. The sixth staff has D7, G7, Ab7, Dm7, and Gdim chords. The seventh staff has G7 and C chords. The eighth staff has G7 and C chords. The ninth staff has a Cm chord. The tenth staff has D7, G7, and C chords, with first and second endings marked.

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MARY WORE A GOLDEN CHAIN

Traditional spiritual.

| | | | |
|-----|----|----|-----|
| Eb | /. | /. | /. |
| Bb7 | /. | Eb | Eb7 |
| Ab | /. | Eb | /. |
| Bb7 | /. | Eb | /. |



Ma - ry wore a gol - den chain Ma - ry
Save my soul from sin and jail Save my



wore a gol - den chain _____ Ma - ry
soul from sin and jail _____ Save my



wore a gol - den chain Ev' - ry link in Je - sus name All my
soul from sin and jail Glo - ry glo - ry to the day All my



sins _____ are tak - en a - way _____
sins _____ are tak - en a - way _____

©-j&t 100108

MEAN BLUES

Words and music by Billy Smythe and Art Gilham in 1925.

Intro

| | | | | | | | | |
|----|-----|-----|----|-----|----|--------|---------|-----|
| | F | C7 | F | F7 | G7 | C7 | F | C7 |
| 1. | : F | Db7 | F | Db7 | F | C7 | F | % : |
| 2. | G7 | C | G7 | C | G7 | C / A7 | D7 / G7 | C7 |
| 3. | : F | C7 | F | F7 | Bb | Bbm | F | % |
| | G7 | C7 | F | % : | | | | |

The musical score is written in G major (one sharp) and 4/4 time. It features three alternative endings for the main body of the song. The guitar chords are indicated by letters above the notes. The first ending (1.) concludes with a repeat sign and a double bar line. The second ending (2.) concludes with a repeat sign and a double bar line. The third ending (3.) concludes with a repeat sign and a double bar line.

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MEDITATION

Music by Antonio Carlos Jobim in 1962.

| | | | | | | | |
|----|---|-----|---|-----|----|-----|----|
| Bb | % | A7 | % | Bb | % | G7 | % |
| Eb | % | Ebm | % | Dm7 | G7 | Cm7 | F7 |
| Eb | % | Ebm | % | Dm7 | G7 | Cm7 | F7 |
| Bb | % | A7 | % | Bb | % | G7 | % |
| Eb | % | Ebm | % | Dm7 | G7 | Cm7 | F7 |
| | | | | Bb | % | | |

MEET ME TONIGHT IN DREAMLAND

Words and music by Leo Friedman and Beth Slater Whitson in 1909.

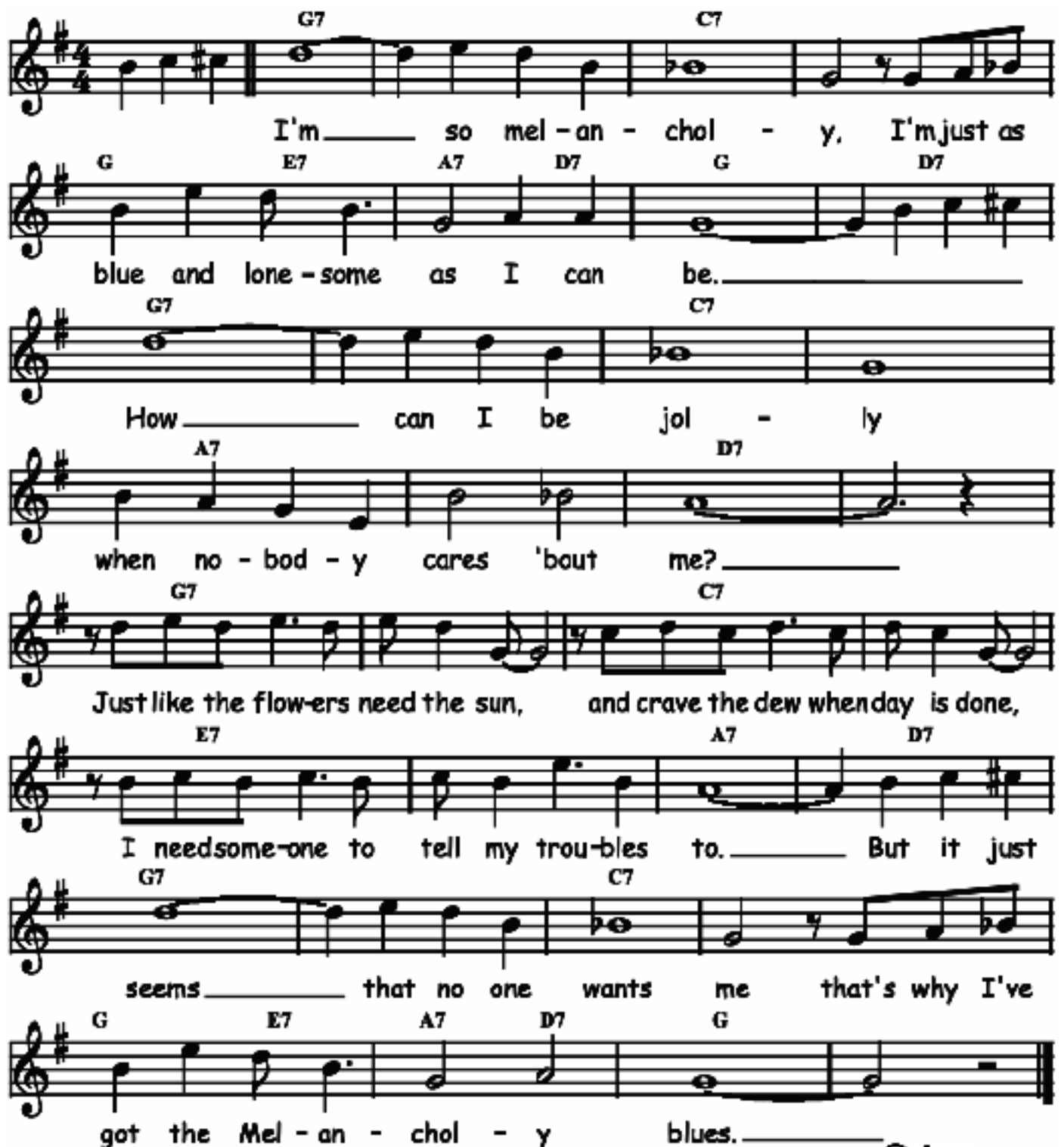
| | | | | | | | |
|----|------|----|----|----|----|----|---|
| Bb | G7 | C7 | ∴ | F7 | ∴ | Bb | ∴ |
| G7 | ∴ | Cm | ∴ | C7 | ∴ | F7 | ∴ |
| Bb | G7 | C7 | ∴ | F7 | ∴ | Bb | ∴ |
| Eb | Gdim | Bb | G7 | C7 | F7 | Bb | ∴ |

The musical score is written in 4/4 time and consists of eight staves of music. Each staff includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The lyrics are written below the notes. Chord symbols are placed above the notes. The lyrics are: "Meet me to - night in dream - land, un - der the sil - v'ry moon. Meet me to - night in dream - land, where love's sweet ro - ses bloom. Come with the love - light gleam - ing, In your dear eyes of blue. Meet me in dream land, Sweet dream - y dream - land, there let my dreams come true." The chord symbols used are C, A7, D7, G7, Cm, Dm, F, and Cdim.

MELANCHOLY BLUES

Words and music by Walter Melrose and Marty Bloom in 1927.

| | | | | | | | |
|----|---|-----|---|--------|---------|----|----|
| F7 | % | Bb7 | % | F / D7 | G7 / C7 | F | C7 |
| F7 | % | Bb7 | % | G7 | G7 | C7 | % |
| F7 | % | Bb7 | % | D7 | % | G7 | C7 |
| F7 | % | Bb7 | % | F / D7 | G7 / C7 | F | % |



I'm so mel-an-chol-y, I'm just as
blue and lone-some as I can be.
How can I be jol-ly
when no-bod-y cares 'bout me?
Just like the flow-ers need the sun, and crave the dew when day is done,
I need some-one to tell my trou-bles to. But it just
seems that no one wants me that's why I've
got the Mel-an-chol-y blues.

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MELODIE D'AMOUR

Words and music by Henri Salvador and Leo Johns in 1949.

| | | | | | | | |
|----|----|----|----|---|-----|----|--------|
| F | Bb | C7 | F | % | Gm7 | C7 | F |
| F | Bb | C7 | F | % | Gm7 | C7 | F |
| F | % | % | C7 | % | % | % | F |
| F | % | F7 | Bb | % | F | C7 | F / F7 |
| Bb | F | C7 | F | | | | |

The musical score is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The melody is primarily composed of quarter and eighth notes, with some rests. Chord symbols are placed above the notes to indicate the harmonic structure. The chords used are G, C, D7, G, Am7, D7, G, C, D7, G, G, D7, G, G7, C, G, D7, G, G7, C, G, D7, G.

MEMORIES

Words by Egbert van Alstyne, music by Gus Kahn in 1925.

| | | | | | | | |
|----|------|----|----|----|----|----|----|
| F | % | G7 | % | C7 | % | F | F7 |
| Bb | % | F | D7 | G7 | % | C7 | % |
| F | % | G7 | % | C7 | % | F | F7 |
| Bb | Fdim | F | D7 | G7 | C7 | F | % |

Mem - o - ries, mem - o - ries,
 dreams of love, so true.
 Over the sea of mem - o - ry I'm
 drift - ing back to you.
 Child - hood days, wild - wood days a -
 -mong the birds and bees. You
 left me a - lone. But still you're my own! In my
 beau - ti - ful mem - o - ries.

©-j&t 090722

MEMORIES OF YOU

Words and music by Andy Razaf and Eubie Blake in 1930.

| | | | | | | | |
|----|---------|----|----|----|---------|----------|----------|
| Eb | Fm / D7 | Eb | F7 | Eb | Gm / C7 | Fm / Bb7 | Eb / Bb7 |
| Eb | Fm / D7 | Eb | F7 | Eb | Gm / C7 | Fm / Bb7 | Eb / G7 |
| Cm | Fm | Cm | F7 | Cm | F7 | Gm | Bb7 |
| Eb | Fm / D7 | Eb | F7 | Eb | Gm / C7 | Fm / Bb7 | Eb |

Wak - ing skies at sun - rise ev' - ry sun - set too,
 seems to be bring - ing me mem - o - ries of you.
 Here and there, ev - 'ry - where scenes that we once knew,
 and they all just re - call mem - o - ries of you.
 How I wish I could for - get those hap - py yes - ter - years,
 that have left a ro - sa - ry of tears.
 Your face beams in my dreams spite of all I do.
 Ev' - ry - thing seems to bring mem - o - ries of you.

©-jam 121008

ME, MYSELF AND I

Music by Irving Gordon, words by Allan Roberts and Alvin S. Kaufman in 1937. Transcribed.

| | | | | | | | |
|----|---|----|---|----|---|----|----|
| Bb | % | C7 | % | F7 | % | Bb | F7 |
| Bb | % | C7 | % | F7 | % | Bb | % |
| D7 | % | G7 | % | C7 | % | F7 | % |
| Bb | % | C7 | % | F7 | % | Bb | % |

The musical score is written in 4/4 time and consists of ten staves of music. Each staff includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The lyrics are written below the notes. Chord symbols (C, D7, G7, F7, E7, A7) are placed above the notes to indicate the harmonic structure. The lyrics are: "Me, my - self and I are all in love with you. We all think you're won - der - ful, we do. Me, my - self and I have just one point of view: We're con - vinced there's no one else like you. It can't be de - nied, dear, You brought the sun to us. We'd be sa - tis - fied, dear, If you'd be - longed to one of us. So if you pass us by three hearts will break in two, 'Cause me, my - self and I are all in love with you".

©-jam 160730

MESSIE MI FE

Beguine by Henri Debs in 1960.

| | | | | | | | |
|------|----|---|----|---|----|---|------|
| : Bb | % | % | F7 | % | % | % | Bb : |
| : Bb | F7 | % | Bb | % | F7 | % | Bb : |



MIGHTY WINGS

Bred dina vida vingar

Words by Lina Sandell-Berg, lyrics: traditional. Swedish hymn no. 190.

| | | | | | | | |
|---|----|----|----|----|----|----|----|
| F | C7 | F | Dm | Gm | C7 | F | C7 |
| F | C7 | F | Dm | Gm | C7 | F | % |
| F | % | C7 | % | Dm | G7 | C7 | % |
| F | C7 | F | Dm | Gm | C7 | F | % |

Bred di - na vi - da ving - ar, Je - sus, ö - ver mig, och låt mig stil - la vi - la i ve och väl hos dig. Bli du min ro, min stark - het, min vis - dom och mitt råd, och låt mig al - la da - gar få le - va av din nåd.

MILENBERG JOYS

Short version. Even called "Golden leaf strut".

Music by Jelly Roll Morton, Leon Rappolo and Paul Mares, words by Walter Melrose in 1925.

| | | | | | | | |
|-----|----|----|------------------|-----|--------|----|----|
| Bb | ∴ | F7 | ∴ | :Bb | ∴ | ∴ | ∴ |
| ∴ | ∴ | F7 | ∴ | ∴ | ∴ | ∴ | ∴ |
| ∴ | ∴ | Bb | Bb F7 | Bb | ∴ | ∴ | ∴ |
| Bb7 | ∴ | Eb | ∴ | Bb | Bb dim | Bb | G7 |
| C7 | F7 | Bb | ∴ : | | | | |

The musical score consists of ten staves of music in 4/4 time. The first staff is an instrumental introduction with a C chord and a G7 chord. The second staff begins the vocal melody with the lyrics "Rock my soul with the Mil-en-berg Joys." and includes a C chord. The third staff continues the melody with "Rock my soul with the Mil-en-berg Joys" and includes a G7 chord. The fourth staff has the lyrics "Play'em dad-dy, don't re-fuse, sep-a-rate me from the weary blues." and includes a C chord and a G7 chord. The fifth staff features the lyrics "Hey! Hey! Hey! Sweet boy syn-co-pate your ma-ma" and includes a C chord. The sixth staff continues with "all night long with that Dix-ie-land strain." and includes a C7 chord and an F chord. The seventh staff has the lyrics "Play it down, then do it a - gain." and includes a C chord and a Cdim chord. The eighth staff contains the lyrics "Ev-'rytime I hear that tune good luck says, 'I'll be with you soon.'" and includes a D7 chord, a G7 chord, and a C chord. The ninth staff concludes with "That's just why - I've got the Mil-en-berg Joys." and includes a C chord.

©-jam 070903

MISS CELIE'S BLUES (SISTER)

Words by Quincy Jones, Rod Temperton and Lionel Richie, music by Quincy Jones and Rod Temperton in 1985.

| | | | | | | | |
|----|----|---|----|----|----|----|----|
| C | B7 | C | A7 | D7 | G7 | C | G7 |
| C | B7 | C | A7 | D7 | G7 | C | % |
| F | % | C | C7 | D7 | % | G7 | % |
| C | B7 | C | A7 | D7 | G7 | C | A7 |
| D7 | G7 | C | % | | | | |

Sist-er, you've been on my mind Oh sist-er, we're two of a kind So
 sist-er, I'm keep-in' my eyes on you I bet you think I don't know
 noth-in', but sing-in' the blues Oh sist-er, have I got news for you I'm
 some-thin' I hope you think you're some-thin' too Oh
 scuff-lin', I've been up that lone-some road and I've seen a lot of sums go-ing' down But
 trust me Now low life's gon-na run me a-round So let me tell you some-thin'
 sist-er, re-mem-ber your name No twist-er, gonna steal your stuff a-way My
 sist-er We sure ain't got a whole lot of time So
 shake your shim-my sist-er Cause honey, this song is feel-in' fine

MISS CELIE'S BLUES (SISTER)

Words by Quincy Jones, Rod Temperton and Lionel Richie, music by Quincy Jones and Rod Temperton in 1985.

| | | | | | | | |
|----|----|----|-----|----|----|----|----|
| Bb | A7 | Bb | G7 | C7 | F7 | Bb | F7 |
| Bb | A7 | Bb | G7 | C7 | F7 | Bb | % |
| Eb | % | Bb | Bb7 | C7 | % | F7 | % |
| Bb | A7 | Bb | G7 | C7 | F7 | Bb | G7 |
| C7 | F7 | Bb | % | | | | |

Sist - er, you've been on my mind Oh sist - er, we're two of a kind So
 sist - er, I'm keep - in' my eyes on you — I bet you think I don't know
 noth - in', but sing - in' the blues Oh sist - er, have I got news for you I'm
 some - thin' I hope you think you're some - thin' too — Oh
 scufflin', I've been up that lone - some road and I've seen a lot of suns go - ing' down But
 trust me Now lowlife's gon - na run me a - round — So let me tell you some - thin'
 sist - er, re - mem - ber your name No twist - er, gonna steal your stuff a - way My
 sist - er — We sure ain't got a whole lot of time So
 shake your shim - my sist - er Cause honey, this song is feel - in' fine —

MISS EXPOSITION

Biguine by Eugene Delouche in 1937.

| | | | | | | | |
|---|----|---|---|----|----|----|---|
| F | C7 | % | F | D7 | Gm | C7 | F |
| F | C7 | % | F | D7 | Gm | C7 | F |
| F | C7 | % | F | % | C7 | % | F |
| F | C7 | % | F | % | C7 | % | F |

MISTER SANDMAN

Words and music by Pat Ballard in 1954.

| | | | | | | | |
|----|-----|-----|---|----|------------------|----|----|
| Bb | % | A7 | % | D7 | % | G7 | % |
| C7 | % | F7 | % | Bb | % | Gb | F7 |
| Bb | % | A7 | % | D7 | % | G7 | % |
| Cm | Cm7 | Ebm | % | Bb | C7 F7 | Bb | % |

Mis-ter Sand-man bring me a dream —

Make her com-plex-ion like peach-es and cream, —

Give her two lips like ros-es in clo-ver,

Then tell me that my lone-some nights are o-ver.

Sand-man I'm so a-lone, —

Don't have no bod-y to tell my own, —

Please turn on — your mag-ic beam, — Mis-ter

Sand-man, bring me a dream. —

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MOBILE STOMP

Music by Sam Morgan in 1927.

| | | | | | | | |
|----|-------|----|-----|----|-----|-----|---|
| | Intro | Bb | % | % | Bb7 | | |
| Eb | Ab | Eb | Eb7 | Ab | % | Eb | % |
| Eb | Ab | Eb | C7 | F7 | % | Bb7 | % |
| Eb | Ab | Eb | Eb7 | Ab | % | G7 | % |
| Ab | Cdim | Eb | C7 | F7 | Bb7 | Eb | % |

The musical score for 'Mobile Stomp' is presented in five staves of music. The first staff is the introduction, marked 'Intro', in 4/4 time with a key signature of two flats. It begins with a C chord and ends with a C7 chord. The subsequent four staves contain the main melody, each with a series of chords written above the notes. The chords for the first staff are F, Bb, F, F7, Bb, and F. The second staff has F, Bb, F, D7, G7, and C7. The third staff has F, Bb, F, F7, Bb, and A7. The fourth staff has Bb, Fdim, F, D7, G7, C7, and F. The melody consists of eighth and quarter notes, with some phrases tied across bar lines.

MONA LISA

Words and music by Jay Livingston and Ray Evans in 1949.

| | | | | | | | |
|-----|---|---|---|----|---|----|---|
| F | ¾ | ¾ | ¾ | ¾ | ¾ | C7 | ¾ |
| Gm | ¾ | ¾ | ¾ | C7 | ¾ | F | ¾ |
| F | ¾ | ¾ | ¾ | F7 | ¾ | Bb | ¾ |
| Bbm | ¾ | F | ¾ | C7 | ¾ | F | ¾ |
| Bb | ¾ | F | ¾ | C7 | ¾ | F | ¾ |

Mo - na Li - sa, Mo - na Li - sa men have named you; — You're so
 like the la - dy with the mys - tic smile. — Is it
 on - ly 'cause you're lone - ly ³ they have blamed you — for that
 Mo - na Li - sa strange - ness — ³ in your smile? — Do you
 smile to tempt a lov - er, Mo - na Li - sa, — or is
 this your way to hide a bro - ken heart? — Man - y
 dreams have been brought to your door - step. — They just
 lie there, — and they die there. — Are you
 warm, are you real, Mo - na Li - sa, or just a
 cold and lone - ly love - ly work of art?

©-J&E 061206

MONSIEUR LE MAIRE

Traditional caribbean song.

| | | | | | | | |
|----|----|---|---|----|---|---|---|
| C7 | ⌵ | F | ⌵ | C7 | ⌵ | F | ⌵ |
| C7 | ⌵ | F | ⌵ | C7 | ⌵ | F | ⌵ |
| F | C7 | ⌵ | ⌵ | ⌵ | ⌵ | F | ⌵ |



MOOD INDIGO

Words by Irving Mills and music by Duke Ellington and Barney Bigard in 1930.

| | | | | | | | |
|----|-----|----|-----|----|----|-----|----|
| Bb | C7 | F7 | Bb | % | C7 | Gb7 | F7 |
| Bb | Bb7 | Eb | Ebm | Bb | C7 | F7 | Bb |
| Bb | C7 | F7 | Bb | % | C7 | % | F7 |
| Bb | Bb7 | Eb | % | Bb | C7 | F7 | Bb |

Chords: C, D7, G7, C

You ain't been blue, — no, no, no,

Chords: D7, Ab7, G7

you ain't been blue, — till you've had that mood in - di - go.

Chords: C, C7, F, Fm

That feel - in' goes steal - in' down to my shoes, while

Chords: D7, G7, C

I sit and sigh: — "Go 'long, blues!"

Chords: C, D7, G7, C

Al-ways get that mood in - di - go, — since my ba - by said good - bye,

Chords: D7, G7

in the eve - nin' when lights are low, I'm so lonesome I could cry,

Chords: C, C7

'cause there's no - bod - y who cares a - bout me, —

Chord: F

I'm just a soul who's blu - er than blue — can be,

Chords: C, D7, G7, C

when I get that mood in - di - go, — I could lay me down and die.

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MOONGLOW

Words and music by Will Hudson, Eddie De Lange and Irving Mills in 1934.

| | | | | | | | |
|-----|----------------------|----|----|-----|----|-----------|----------|
| Eb | Ebm | Bb | C7 | Cm7 | F7 | Bb / Gdim | Bb / Bb7 |
| Eb | Ebm | Bb | C7 | Cm7 | F7 | Bb / Gdim | Bb |
| Bb7 | Bb7 / A7 Bb7 / Ab7 | G7 | % | C7 | % | F7 | % |
| Eb | Ebm | Bb | C7 | Cm7 | F7 | Bb / Gdim | Bb |

It must have been Moon-glow, Way up in the blue,

It must have been Moon-glow, That led me straight to you —

I still hear you say - in' Dear one hold me fast,

And I start to pray - in' Oh Lord, please let this last, —

We seem to float right thru the air, —

Hea-ven - ly songs seem to come from ev - 'ry - where,

And now when there's Moon-glow, Way up in the blue,

I al-ways re - mem - ber, That Moon - glow gave me you. —

MOONLIGHT AND ROSES

Words and music by Ben Black, Edwin H. LeMare and Neil Morel in 1925.

| | | | | | | | |
|-----|-----|----|----|-----|-----|-----|-----|
| Ab | Db | Ab | % | % | % | Eb7 | % |
| Bbm | % | % | % | Eb7 | % | Ab | Eb7 |
| Ab | Db | Ab | % | % | Ab7 | Db | % |
| Db | Dbm | Ab | F7 | Bb7 | Eb7 | Ab | % |

Bb **Eb** **Bb**
 Moon - light and ros - es bring
F7
 won - der - ful mem - 'ries of you.
Cm
 My heart re - pos - es in
F7 **Bb** **F7**
 beau - ti - ful thoughts so true.
Bb **Eb** **Bb**
 June light dis - clos - es love's
Bb7 **Eb**
 old - en dreams spark - ling a - new.
Ebm **Bb** **G7**
 Moon - light and ros - es bring
G7 **F7** **Bb**
 mem - 'ries of you.

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MOONLIGHT AND ROSES

Words and music by Ben Black, Edwin H. LeNare and Neil Morel in 1925.

| | | | | | | | |
|----|-----|----|----|----|-----|----|----|
| Bb | Eb | Bb | % | % | % | F7 | % |
| Cm | % | % | % | F7 | % | Bb | F7 |
| Bb | Eb | Bb | % | % | Bb7 | Eb | % |
| Eb | Ebm | Bb | G7 | C7 | F7 | Bb | % |

Moon - light and ros - es _____ bring
 won - der - ful mem - 'ries of you. _____
 My heart re - pos - es _____ in
 beau - ti - ful thoughts so true. _____
 June light dis - clos - es _____ love's
 old - en dreams spark - ling a - new. _____
 Moon - light and ros - es _____ bring
 mem - 'ries _____ of you.

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MOONLIGHT BAY

Lyrics by Edward Madden and music by Percy Wenrich in 1912.

| | | | |
|----|----|----|----|
| Bb | Eb | Bb | ⌋ |
| F7 | ⌋ | Bb | F7 |
| Bb | Eb | Bb | ⌋ |
| F7 | ⌋ | Bb | ⌋ |



We were sai-ling a - long _____ on moon-light bay, _____ We could hear the voi-ces



ring - ing, _____ they seemed to say _____ "You are stol - en my



heart, _____ now don't go 'way!" _____ As we



sang love's old sweet song on moon - light bay. _____

MOOSE MARCH

Music by P. Hans Flath in 1909.

| | | | | | | | |
|-----|------------|----|-----|-----|----------|-----|-----|
| Ab | Fdim / Eb7 | Ab | Ab7 | Db | Db / Dbm | Ab | % |
| Eb7 | % | Ab | % | Bb7 | % | Eb7 | % |
| Ab | Fdim / Eb7 | Ab | Ab7 | Db | % | C7 | % |
| Db | Dbm | Ab | F7 | Bb7 | Eb7 | Ab | % : |
| C | % | C7 | Fm | Bb | % | Bb7 | Eb |
| Eb7 | % | % | % | % | % | % | % |

Bb Gdim F7 Bb Bb7 Eb Eb Ebm Bb

F7 Bb C7 F7

Bb Gdim F7 Bb Bb7 Eb D7

Eb Ebm Bb G7 C7 F7 Bb

D D7 Gm

C C7 F

F7

Morning Has Broken

Traditional gaelic melody words by ELEANOR FARJEON 1957. (Psalm 181)

| | | | |
|-----------|------------------------|-----------|-------------------------|
| Bb | Gm C7 | F | Eb Bb |
| Bb | Dm Eb | Bb | Cm7 F7 |
| Bb | Gm Eb | Bb | Gm F |
| Bb | Dm Eb | F7 | Bb |

G Am D7 G F G

Morn - ing has bro - ken Like the first morn - ing.

G Em F G Dm7 G7

Black - birds has spo - ken Like the first bird.

G Am F G Am G

Praise for the sing - ing! Praise for the morn - ing!

G Em F G7 G

Praise for them spring - ing Fresh from the Word!

MOVE THE BODY OVER

Traditional.

| | | | | | | | |
|-----|---|----|----|----|----|----|---|
| Bb | % | % | % | % | % | F7 | % |
| F7 | % | % | % | % | % | Bb | % |
| Bb7 | % | Eb | % | C7 | % | F7 | % |
| Bb | % | % | G7 | C7 | F7 | Bb | % |

The musical score is written in 4/4 time and consists of eight staves of music. The lyrics are: "Move the bo - dy ov - er Move the bo - dy ov - er Move the bo - dy ov - er here I just want you near me so that you can hear me whis - per in your ear When you sit be - side me I am feel - ing so grand Speci - ally when you whis - per 'Dar - ling, hold my hand' Move the bo - dy ov - er Move the bo - dy ov - er Move the bo - dy ov - er here". The score includes various chords such as C, G7, F, C7, D7, and A7. The melody is simple and repetitive, with a focus on the lyrics.

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I Thank You, Mister Moon

Lyrics and music by DAVE OPPENHEIM, DOLLY MORSE and ABEL BAER 1931

| | | | | | | | |
|-----------|---|-----------|---|-----------|---|-----------|-----------|
| F | ∕ | G7 | ∕ | C7 | ∕ | F | C7 |
| F | ∕ | G7 | ∕ | C7 | ∕ | F | ∕ |
| F7 | ∕ | Bb | ∕ | G7 | ∕ | C7 | ∕ |
| F | ∕ | G7 | ∕ | C7 | ∕ | F | ∕ |

The musical score is written in G major and 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Most ev'-ry night you shine so bright you know that lov-ers need your light I thank you, thank you, mis-ter Moon! You take two hearts and tie them tight when love goes wrong you make it right I thank you, thank you, mis-ter Moon! You're the one who keeps the world ca-ress-ing ev'-ry lit-tle bee, heav-ens bless-ing. To night's the night thou one big chance, please help me out and in ad-vance I thank you, thank you, mis-ter Moon!"

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MUSCLE SHOALS BLUES

Words and music by George W. Thomas in 1921.

| | | | | | | | |
|----|---------|----|-----|----------|---------|----|---|
| Bb | % | % | Bb7 | Eb | % | Bb | % |
| F7 | % | Bb | % | | | | |
| Bb | % | % | Bb7 | Eb / Ebm | Bb / F7 | Bb | % |
| F7 | C7 / F7 | Bb | % | | | | |



Hur - ry up ma - ma pack your grip let's go back to — old mus - cle shoals for a trip —
Woke up this morn - ing feel - ing glad think - ing a - bout — the good old times we once had —



Come on ma - ma pack your grip lets go 'Cause there's
Hur - ry ma - ma we must leave this town Got the



some - thing on my mind it keeps me wor - ried all the time —
blues for mus - cle shoals that's where we sure can get the gold —



Ma - na - ma - ma - ma - ma why don't you join hands and go with me to mus - cle shoal stown you know you
Ma - na - ma - ma - ma I will ask you to go one more time oh my hon - ey babe You know I'm



real - ly made me love you now you tryin' to throw me down — We got to
real - ly wild a - bout you now you're got sure to be - have — I've got the



catch the eve - ning train or else I sure will go in sane —
mus - cle shoals blues dear real - ly we sure must leave from here —

MUSKRAT RAMBLE

Edward "Kid" Ory and Ray Gilbert in 1926.

| | | | | | | | |
|-----------|----|----|----|----|----|----|---------|
| Bb | F7 | % | Bb | % | Dm | A7 | Dm / F7 |
| Bb | F7 | % | Bb | G7 | C7 | F7 | Bb |
| C7 / C7+5 | F7 | Bb | % | F7 | % | Bb | % |
| C7 / C7+5 | F7 | Bb | % | G7 | C7 | F7 | Bb |

Chord progression for the first four staves:

- Staff 1: C, G7, C
- Staff 2: Em, B7, Em, G7
- Staff 3: C, G7, C

Chord progression for the remaining staves:

- Staff 5: A7, D7, G7, C
- Staff 6: D7, D7+5, G7, C
- Staff 7: D7, D7+5, G7, C
- Staff 8: A7, D7, G7, C

MY BLUE HEAVEN

Words by George Whiting, music by Walter Donaldson in 1927.

| | | | | | | | |
|----|----|----|----|-----|-----|----|-----|
| Eb | ∕ | ∕ | C7 | F7 | Bb7 | Eb | Bb7 |
| Eb | ∕ | ∕ | C7 | F7 | Bb7 | Eb | ∕ |
| Ab | C7 | Fm | ∕ | Bb7 | ∕ | Eb | Bb7 |
| Eb | ∕ | ∕ | C7 | F7 | Bb7 | Eb | ∕ |

When wip-poor-wills call, And ev-'ning is high, I hur-ry to
 my blue heav - en. A run to the
 right, A lit - tle white light will lead you to
 my blue heav - en. You'll see a
 smil - ing face, A fire place, A co - sy room, A
 lit - tle nest that's nest - led where the ros - es bloom. Just Mol - lie and
 me, And ba - by makes three, We're hap - py in
 my blue heav - en.

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MY BUCKET'S GOT A HOLE IN IT

Also known as "Uptown bumps". Words and music by Clarence Williams in 1927.

| | | | | | | | |
|----|----|----------|---|----|--------|----|----|
| F | D7 | G7 / C7 | F | % | D7 | G7 | C7 |
| C7 | F | Bb / Bbm | F | C7 | F / D7 | G7 | C7 |
| Bb | % | F | % | C7 | % | F | F7 |
| Bb | % | F | % | C7 | % | F | % |

The musical score is written in G major and 4/4 time. It consists of eight staves of music. The first four staves are instrumental, featuring a melody with triplets and various chords (G, E7, A7, D7, C, Cm). The last four staves contain the lyrics: "Yes, my bucket's got a hole in it — Yes, my bucket's got a hole in it — Yes, my bucket's got a hole in it — I can't buy no beer. Yes, my buck-et's got a hole in it — Yes, my bucket's got a hole in it — Yes, my bucket's got a hole in it — I can't buy no beer —". Chord symbols are placed above the notes throughout the score.

MY BUDDY

Words by Gus Kahn and music by Walter Donaldson in 1922.

| | | | | | | | |
|---|------|-----|----|-----|------|-----|------|
| F | Cdim | Gm7 | C7 | F | Fdim | Gm7 | C7 |
| F | % | D7 | % | Gm | G7 | Gm7 | C7+5 |
| F | Cdim | Gm7 | C7 | F | Fdim | Gm7 | C7 |
| F | % | D7 | % | Gm7 | C7 | F | % |

G Fdim Am7 D7
 Nights are long since you went a - way I
 G Gdim Am7 D7
 think a - bout you all thru the day My
 G E7
 Bud - dy my Bud - dy No
 Am A7 Am7 D7+5
 Bud - dy quite so true
 G Fdim Am7 D7
 Miss your voice the touch of your hand Just
 G Gdim Am7 D7
 long to know that you un - der - stand My
 G E7
 Bud - dy my Bud - dy Your
 Am7 D7 G
 Bud - dy miss - es you

MY CURLY-HEADED BABY

Words and music by George H. Clutsam 1897.

| | | | | | | | |
|-------------------|-----|-----|------|-------------------|-------------------|-------------------|-------------------|
| Bbm | F7 | Bbm | F7 | Bbm Db | Bbm F7 | % | Bbm |
| Bbm | % | % | F7 | Bbm | F7 | Bbm Db | Bbm F7 |
| Bbm F7 | Bbm | % | Bb | : Bb | % | % | F7 |
| F7 | % | % | Bb | % | % | Bb7 | Eb |
| Eb | Bb | F7 | Bb : | | | | |

Oh, my ba - by, my cur - ly - head - ed ba - by, I'll
sing you fast to sleep and love you so as I sing.

Oh, my ba - by, my cur - ly - head - ed ba - by, Just tuck your head like lit - tle bird, be -
-neath its moth - er's wing.

lul-la, lul-la, lul-la, lul-la, by by, Does you want the moon to play with? Or the
stars to run a - way with? They'll come if you don't cry; So
lul-la, lul-la, lul-la, lul-la, by by, In your mam-mys arms be creep - in', And
soon you'll be a - sleep-in', Lul - la, lul-la, lul-la, lul-la, lul-la - by.

MY DADDY ROCKS ME

Music and words by Trixie Smith and W. Benton Overstreet in 1922.

| | | | |
|----|----------|----|----|
| Cm | % | % | % |
| Cm | Ab7 / G7 | Cm | Cm |
| Cm | Ab7 | G7 | % |
| Cm | G7 | Cm | G7 |
| Cm | Ab7 / G7 | Cm | % |

Dm
 My dad - dy rocks me with one stea - dy roll. _____
 There -'s no slipp -in' when he once takes hold. _____ I
 looked at the clock and the clock struck one. I
 said "Now dad - dy, ain't we got fun." _____
 He kept rock -in' with one stea - dy roll. _____

My man rocks me with one steady roll.
 There's no slippin' when he once takes hold.
 I looked at the clock and the clock struck three.
 I said "Now Daddy, you a-killin' me!"
 He kept rockin' with one steady roll.

My man rocks me with one steady roll.
 There's no slippin' when he once takes hold.
 I looked at the clock and the clock struck six.

I said "Now Daddy, you know a lot of tricks!"
 He kept rockin' with one steady roll.

My man rocks me with one steady roll.
 There's no slippin' when he once takes hold.
 I looked at the clock and the clock struck ten.
 I said "Glory! Amen!"
 He kept rockin' with one steady roll.

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MY DARLING

Lyrics by Edward Heyman and music by Richard Myers in 1933.

| | | | | | | | |
|-----|----|-----|-----|----|-----|------------|-------------|
| Eb | % | Bb7 | % | % | % | Eb | % |
| Bbm | C7 | Fm | % | F7 | E7 | Bb7 / Gdim | Bb7 / Eb +5 |
| Eb | % | Bb7 | % | % | % | Eb | % |
| Eb7 | % | Ab | Abm | Eb | Bb7 | Eb | % |

F **C7**

My dar-ling, say you're mine to-night, —

My dar-ling, you're di-vine to-night. —

Cm **D7** **Gm**

Your kiss is all I'm dream-ing of. —

G7 **F#7** **C7** **Cdim** **C7** **C+5**

Sweet-heart, Sweet-heart, this is love —

F **C7**

My dar-ling, hold me clos-er still, —

My dar-ling, make this night a thrill, —

F7 **Bb** **Bbm**

You'll hear a sto-ry old but new: —

F **C7** **F**

My dar-ling, I love you.

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MY DARLING

Words by Edward Heyman and music by Richard Myers in 1933.

| | | | | | | | |
|----|----|----|-----|----|-----|----|---|
| F | % | C7 | % | % | % | F | % |
| Cm | D7 | Gm | % | G7 | Gb7 | C7 | % |
| F | % | C7 | % | % | % | F | % |
| F | F7 | Bb | Bbm | F | C7 | F | % |

My dar - ling, say you're mine to - night, —

My dar - ling, you're di - vine to - night. —

Your kiss is all I'm dream - ing of. —

Sweet - heart, Sweet - heart, this is love —

My dar - ling, hold me clos - er still, —

My dar - ling, make this night a thrill, —

You'll hear a sto - ry old but new: —

My dar - ling, I love you. —

MY DARLING

Words by Edward Heyman and music by Richard Myers in 1933.

| | | | | | | | |
|----|-----|----|-----|----|----|----|---|
| Bb | % | F7 | % | % | % | Bb | % |
| Fm | G7 | Cm | % | C7 | B7 | F7 | % |
| Bb | % | F7 | % | % | % | Bb | % |
| Bb | Bb7 | Eb | Ebm | Bb | F7 | Bb | % |

My dar - ling, say you're mine to - night, —

My dar - ling, you're di - vine to - night. —

Your kiss is all I'm dream - ing of. —

Sweet - heart, Sweet - heart, this is love —

My dar - ling, hold me clos - er still, —

My dar - ling, make this night a thrill, —

You'll hear a sto - ry old but new: —

My dar - ling, I love you. —

MY GAL SAL

Words and music by Paul Dresser in 1905.

| | | | | | | | |
|----|-----------------------|----|----|----|-----------------------|----|-----|
| Bb | Eb Eb _m | Bb | % | % | Eb Eb _m | Bb | % |
| D7 | % | Gm | % | C7 | % | F7 | % |
| Bb | Eb Eb _m | Bb | % | D7 | % | Gm | Bb7 |
| Eb | Bb | G7 | Cm | C7 | F7 | Bb | % |

They called her friv - o - lous Sal, _____ A pe -
 -cu - liar sort of a gal, _____ With a
 heart that was mel - low, An all - round good fel - low, Was
 my old pal. _____ Your
 trou - bles, sor - rows and care _____ She was
 al - ways wil - ling to share, _____ A
 wild sort of dev - il, But dead on the lev - el, Was
 my gal Sal. _____

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MY GIRL FROM THE SOUTH SEA ISLES

Music by King Bennie Nawahi in 1928.

| | | | | | | | |
|-----|---|----|---|----|------|------|----|
| Bb | % | G7 | % | C7 | % | % | % |
| F7 | % | % | % | Bb | Gdim | F7 | % |
| D7 | % | % | % | Gm | D7 | Gm | % |
| C7 | % | F7 | % | C7 | % | F7 | % |
| Bb7 | % | % | % | Eb | % | Gdim | F7 |
| Bb | % | G7 | % | C7 | F7 | Bb | % |

The musical score is written in 4/4 time and consists of seven staves. The chords indicated above the notes are: C, A7, D7, G7, C, Cdim, G7, E7, Am, E7, Am, D7, G7, D7, G7, C7, F, Cdim, G7, C, A7, D7, G7, C.

©-jam 130206

MY GOD LOVES ME

Traditional spiritual.

| | | | |
|----|---|---|----|
| F | C | F | ∕ |
| Bb | F | C | ∕ |
| Bb | C | F | Bb |
| F | C | F | ∕ |

My God loves me And
 all the wond - ers I see The
 rain - bow shines through my win - dow My
 God loves me

MY HONEY'S LOVIN' ARMS

Words and music by Joseph Meyer and Herman Ruby in 1922.

| | | | | | | | |
|----|----|-----|----|---|---------------------|-----|----|
| F | % | Bb7 | % | F | % | D7 | % |
| G7 | % | C7 | % | F | Fdim | Gm7 | C7 |
| F | % | Bb7 | % | F | % | D7 | % |
| G7 | C7 | G7 | C7 | F | G7 C7 | F | % |

I love your lov-in' arms, - They hold a world of charms, -
 A place to nes-tle when I am lone - ly.
 A com-fy co - zy chair, - Oh, what a hap-py pair! -
 One ca-ress, - Hap-pi-ness, - Seems to bless my lit-tle hon-ey.
 I love you more each day, - When years have passed a-way -
 You'll find my love be-longs to you on - ly;
 'Cause when the world seems wrong, - I know that I be-long -
 Right in my Hon - ey's lov - in' arms. -

©-jam 150104

MY INDIAN RED

Traditional.

| | | | |
|----|----|----|----|
| Bb | ∕. | F7 | ∕. |
| Bb | F7 | Bb | F7 |
| Eb | ∕. | Bb | ∕. |
| C7 | F7 | Bb | ∕. |

Here comes the big chief, the big chief, the
 big chief of the na - tion, the wild, — wild cre - a - tion. He won't bow
 down on no - body's — ground. Oh, how I
 love to hear him call the in - dian red —

©-jam 110828

MY INDIAN RED

Traditional.

| | | | |
|----|----|----|----|
| F | ∕ | C7 | ∕ |
| F | C7 | F | C7 |
| Bb | ∕ | F | ∕ |
| G7 | C7 | F | ∕ |

Here comes the big chief, the big chief, the
 big chief of the na-tion, the wild, wild cre-a-tion. He won't bow
 down on no-body's ground. Oh, how I
 love to hear him call the in-dian red

©-jam 151030

MY JOSEPHINE

Words and music by Paul Daniel "Polo" Barnes in 1926.

| | | | | | | | | |
|-----------------------|---------|------|----|----|--------|--------|----|----|
| I n t r o | F | A7 | D7 | D7 | G / C7 | F / D7 | G7 | C7 |
| | Gm / D7 | Gm | G7 | C7 | | | | |
| | A7 | % | Dm | % | A7 | % | Dm | % |
| | D7 | % | G7 | % | % | % | C7 | % |
| | F7 | % | Bb | % | D7 | % | G7 | C7 |
| | Bb | Fdim | F | D7 | G7 | C7 | F | % |

I
n
t
r
o

G B7 E7 A D7 G E7
 A7 D7 Am E7 Am A7 D7
 B7 Em
 B7 Em
 E7 A7
 D7
 G7 C
 E7 A7 D7
 C Gdim G E7
 A7 D7 G

My Jo-se-
 -phine my cre-ole queen My Jo-se-
 -phine what a fool I've been For don't you
 know that I love you so Ba-by, please come
 back, de-ny don't say no You know your
 da-dy's all a-lone and he wants you to come home Please
 don't stay a-way do not for an-oth-er day
 I'm aw-ful blue, dear, wait-ing for your cheer
 Yes, my queen my on-ly Jo-se-phine

MY LIFE WILL BE SWEETER SOMEDAY

Traditional spiritual.

| | | | |
|-----|-----|----|-------|
| Bb7 | ∕. | Eb | ∕. |
| Bb7 | ∕. | Eb | ∕. |
| Eb7 | ∕. | Ab | Ebdim |
| Eb | Bb7 | Eb | ∕. |

C7 F

My life will be sweet-er some - day _____ Yes, my

C7 F

life will be sweet - er some - day _____

F7 Bb Fdim

Jes-us will re - ward me on the great judge - ment day Yes, my

F C7 F

life will be sweet - er some - day _____

©-jam 130630

My Little Girl

Music ALBERT VON TILZER lyrics SAM M. LEWIS and WILL DILLON 1915.

| | | | | | | | |
|----|---|----|---|-----|------------|----|----|
| Bb | % | % | % | % | Bb / Bbdim | F7 | % |
| Cm | % | % | % | F7 | % | Bb | F7 |
| Bb | % | % | % | Bb7 | % | Eb | % |
| G7 | % | C7 | % | F7 | % | Bb | % |

C

My lit - tle girl you know I love you And I
 long for you each day My lit - tle
 girl I'm dream - ing of you Tho' you're
 man - y miles a - way I see the
 lane down to the wild - wood Where you
 prom - ised to be true My lit - tle
 girl I know you're wait - ing And I'm
 com - ing back to you

© Jan 2003

MY MAN

Mon homme. Words by Albert Willemetz and Jaques Charles, music by Maurice Yvain in 1920.

| | | | |
|----|---------|----|----|
| F | ∕ | C7 | ∕ |
| C7 | ∕ | F | C7 |
| F | F7 | Bb | G7 |
| F | G7 / C7 | F | ∕ |

The musical notation is in G major (one sharp) and 4/4 time. It consists of four staves of music. The chords indicated above the notes are: G, D7, G, D7, G, G7, C, A7, G, A7, D7, G.

©-jam 130621

MY MELANCHOLY BABY

Music by Ernie Burnett with words by George A. Norton in 1912.

| | | | | | | | |
|-----|------|-----|-----|-----|-------------------|-----|-----|
| Eb | % | Db7 | C7 | Fm7 | Fm7 C7 | Fm7 | % |
| Bb7 | % | F7 | Bb7 | Eb | Cdim | Fm7 | Bb7 |
| Eb | % | Db7 | C7 | Fm7 | Fm7 C7 | Fm7 | % |
| Ab | Cdim | Eb | C7 | Fm7 | Bb7 | Eb | % |

Come to me my mel-an-cho-ly ba-by
 Cud-dle up and don't be blue
 All your fears are fool-ish fan-cy may-be
 You know, dear, that I'm in love with you
 Ev-'ry cloud must have a sil-ver li-ning
 Wait un-til the sun shines through
 Smile, my hon-ey dear, while I kiss a-way each tear or
 else I shall be mel-an-cho-ly too.

©-jam 160829

MY MONDAY DATE

Music by Earl Hines and words by Sid Robin in 1928.

| | | | | | | | |
|----|-------|-----|---|----|---|----|-----|
| Bb | Bbdim | Cm7 | % | F7 | % | Bb | % |
| Bb | Bbdim | Cm7 | % | F7 | % | Bb | Bb7 |
| Eb | Ebm | Bb | % | C7 | % | F7 | % |
| Bb | Bbdim | Cm7 | % | F7 | % | Bb | % |

Don't for - get our Mon - day date, — That you
 prom - ised me — last Tues - day. —
 Don't for - get and don't be late, — I'll be
 wait - ing for you at noon - day I'm gon - na
 shine my shoes, steam my tie,
 Jump back — and look straight in your eyes
 Don't for - get our Mon - day date, — That you
 prom - ised me — last Tues - day. —

©-jam 180106

MY MOTHER'S EYES

Lyrics by L. Wolfe Gilbert and music by Abel Baer in 1928.

| | | | | | | | |
|----|-----|----|-----|----|----------|----|-----|
| Eb | Eb7 | Ab | Abm | Eb | F7 / Bb7 | Eb | Bb7 |
| Eb | Eb7 | Ab | Abm | Eb | F7 / Bb7 | Eb | % |
| G7 | % | C7 | % | F7 | % | Fm | Bb7 |
| Eb | Eb7 | Ab | Abm | Eb | F7 / Bb7 | Eb | % |

F F7 Bb Bbm
 One bright and guid - ing light, That taught me wrong from right,
 F G7 C7 F C7
 I found in my moth - er's eyes. —
 F F7 Bb Bbm
 Those ba - by tales she told, That road all paved in gold,
 F G7 C7 F
 I found in my moth - er's eyes. —
 A7 D7
 Just like a wan - der - ing spar - row, One lone - ly soul.
 G7 Gm C7
 I walked the straight and nar - row, To reach my goal.
 F F7 Bb Bbm
 God's gift sent from a - bove, A real un - self - ish love,
 F G7 C7 F
 I found in my moth - er's eyes. —

©-jam 080705

MY OLD FLAME

Words and music by Sam Coslow and Arthur Johnson in 1934.

| | | | | | | | |
|----|----|-----|-----|-----|----|---------|----|
| F | F7 | Gm7 | Eb7 | F | Ab | Gm | C7 |
| F | F7 | Gm7 | Eb7 | F | Ab | Gm / C7 | F |
| Ab | C7 | F7 | Bb | Eb7 | ∅ | Gm7 | C7 |
| F | F7 | Gm7 | Eb7 | F | Ab | Gm / C7 | F |

G G7 Am7 3 F7
 3 G Bb 3 Am D7
 G G7 Am7 3 F7
 3 G Bb 3 Am D7 G
 Bb D7 G7 C
 F7 Am7 D7
 G G7 Am7 3 F7
 3 G Bb Am D7 G

©-jam 150817

MY WILD IRISH ROSE

Words and music by Chauncey Olcott in 1899-

| | | | | | | | |
|----|----|----|-----|----|----|----|---|
| Bb | % | % | Bb7 | Eb | % | Bb | % |
| F7 | Bb | F7 | Bb | C7 | % | F7 | % |
| Bb | % | % | Bb7 | Eb | % | Bb | % |
| F7 | Bb | F7 | Bb | C7 | F7 | Bb | % |

My wild I - rish rose, _____ The
 sweet - est flow'r that grows, _____ You may
 search ev' - ry - where, but none can com - pare with my
 wild I - rish rose, _____ My
 wild I - rish rose, _____ The
 dear - est flow'r that grows, _____ And some
 day for my sake, she may let me take The
 bloom from my wild I - rish rose. _____

©-jam 110315

Nagasaki

Music by HARRY WARREN. lyrics by MORT DIXON 1928

| | | | | | | | |
|------------|-----|------------|-----|-----------|-----------|----------|----|
| Bb Fdim | F7 | Bb Fdim | F7 | Bb Bb7 | Eb Ebm | Bb F7 | % |
| Bb Fdim | F7 | Bb Fdim | F7 | Bb Bb7 | Eb Ebm | Bb F7 | Bb |
| Eb | Ebm | Bb | Bb7 | Eb | Ebm | F7 | % |
| Bb Fdim | F7 | Bb Fdim | F7 | Bb Bb7 | Eb Ebm | Bb F7 | Bb |

C Gdim G7 C Gdim G7

C C7 F Fm C G7 C G7

C Gdim G7 C Gdim G7

C C7 F Fm C G7 C

F Fm C C7

F Fm G7

C Gdim G7 C Gdim G7

C C7 F Fm C G7 C

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NANCY

Words and music by Jimmy van Heusen and Phil Silvers 1944

| | | | | | | | |
|-----|-----|-----|------------|----------|---------|-----------|----------|
| Fm7 | Bb7 | Eb7 | Gm7 / Cdim | Fm | Dm / G7 | Cm7 / F7 | Bb7 / C7 |
| Fm7 | Bb7 | Eb7 | Gm7 / Cdim | Fm | Dm / G7 | Cm7 / Db7 | Eb / G7 |
| Cm | ∴ | ∴ | ∴ | Gm | ∴ | Cm7 / F7 | Bb7 / C7 |
| Fm7 | Bb7 | Eb7 | Gm7 / Cdim | Fm / Fm7 | Dm / G7 | Cm7 / Db7 | Eb |

Gm7 C7 F7 Am7 Fdim

If I don't see her each day, I miss her; Gee what a thrill each time I kiss her.

Gm Em A7 Dm7 G7 C7 D7

Be-lieve me, I've got a case on Nan-cy with the laugh-ing face She takes the

Gm7 C7 F7 Am7 Fdim

win-ter and makes it sum-mer; Sum-mer could take some les-sons from her.

Gm Em A7 Dm7 Eb7 F A7

Pic-ture a tom-boy in lace that's Nan-cy with the laugh-ing face. Do you

Dm

ev-er hear mis-sion bells ring-ing? Well, she give you the ve-ry same glow, When she

Am Dm7 G7 C7 D7

speaks you would think it was singing; Just hear her say, "Hel-lo." I swear to

Gm7 C7 F7 Am7 Fdim

good-ness, you can't re-sist her; Sor-ry for you, she has no sis-ter.

Gm Gm7 Em A7 Dm7 Eb7 F

No one could ev-er re-place my Nan-cy with the laugh-ing face.

NEW ORLEANS

Words and music by Hoagy Carmichael in 1932.

| | | | | | | | |
|----------|---------|---------|---------|---------|---------|---------|----|
| Gm / A7 | D7 / G7 | C7 / F7 | Bb / D7 | Gm / A7 | D7 / G7 | C7 / F7 | Bb |
| D7 / Eb7 | D7 | Gm / A7 | D7 | Gm / A7 | D7 / G7 | C7 / F7 | Bb |

Am B7 E7 A7
If you've nev-er seen a quaint old South-ern ci - ty Just think of

D7 G7 C E7
New, think of New Or - leans If you've

Am B7 E7 A7
nev-er seen that town, boy, it's a pi - ty There's no - thing

D7 G7 C
like, no - thing like New Or - leans It will re-

E7 F7 E7
-mind you of old fash - ioned lace A glass of

Am B7 E7
wine will greet your smil - ing face And if you

Am B7 E7 A7
ev - er see a black-eyed gal like mine, boy, then you're right

D7 G7 C
in it, right in New Or - leans

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NEW ORLEANS HULA

Recorded by George Lewis in 1945.

| | | | |
|------|----|----|------|
| : Eb | ∕. | Bb | ∕. |
| F7 | ∕. | Bb | Bb7 |
| Eb | ∕. | Bb | ∕. |
| F7 | ∕. | Bb | ∕. : |

A

B

©-jam 131219

NEW ORLEANS JOYS

Also called "New Orleans blues". Music by Ferd "Jelly Roll" Morton in 1923. Simplified. Creole style.

| | | | |
|----|---|----|--------|
| Bb | ∕ | ∕ | Bb7 |
| Eb | ∕ | Bb | ∕ |
| F7 | ∕ | Bb | (F7)Bb |

Intro

NEW ORLEANS PARADE

By Arne "Papa Bue" Jensen.

| | | | | | | | |
|----|-----|----|----|-----|----|----|---|
| Bb | % | % | % | % | % | F7 | % |
| % | % | Bb | G7 | C7 | % | F7 | % |
| Bb | % | % | % | Bb7 | % | Eb | % |
| Eb | Ebm | Bb | G7 | C7 | F7 | Bb | % |

The musical score is written in 4/4 time and consists of eight staves. The melody is in the treble clef. The accompaniment is in the bass clef. The score includes a common time signature change (c) in the second measure of the first staff. The chords are indicated by letters above the notes.

Chords indicated in the score:

- Staff 1: C (common time signature change)
- Staff 2: G7
- Staff 3: C, A7
- Staff 4: D7, G7
- Staff 5: C
- Staff 6: C7, F
- Staff 7: Fm, C, A7
- Staff 8: D7, G7, C

©-jam 110630

NOBODY CARES IF I'M BLUE

Music by Harry Akst and lyrics by Grant Clarke in 1929.

| | | | | | | | |
|--------|---------|---|----|--------|---------|----|----|
| F / Dm | Bb / C7 | F | C7 | F / Dm | Bb / C7 | F | F7 |
| Bb | Bbm | F | % | G7 | % | C7 | % |
| F / Dm | Bb / C7 | F | % | F7 | % | Bb | % |
| Bb | Db7 | F | D7 | F / Dm | Bb / C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of nine staves of music with lyrics underneath. The lyrics are: "No-bod-y knows, no-bod-y cares if I'm lone-some. No-bod-y sighs, no-bod-y cries if I'm blue. It seems that night af-ter night, I sit a-lone and twid-dle my thumbs, But still I keep right on hop-in', keep the door o-pen, But no-bod-y comes. Ain't it a crime, kiss-es of mine are just wast-ed, Since I'm so blue, I'm sing-in': What-'ll I do? Like a play-thing on a shelf, guess, I'll have to be by my-self, 'Cause no-bod-y knows, no-bod-y cares if I'm blue." The score includes various chords such as G, Em, C, D7, F, Bb, F7, G7, Cm, A7, Eb7, and E7.

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NOBODY'S SWEETHEART

Music by Billy Meyers and Elmer Schoebel, lyrics by Gus Kahn and Ernie Erdman in 1924.

| | | | | | | | |
|----|---|-----|---|----|----|----|----|
| F | % | D7 | % | G7 | % | % | % |
| C7 | % | Dm | % | G7 | % | C7 | % |
| F | % | D7 | % | G7 | % | % | % |
| Bb | % | Bbm | % | F | D7 | G7 | C7 |
| F | % | D7 | % | Gm | C7 | F | % |

You're no - bo - dy's sweet - heart now, _____ They
 don't bab - y you some - how. _____
 Fan - cy hose, _____ silk - en gown, _____ you'd be
 out of place _____ in your own home town. When you
 walk down the av - e - nue, _____ I
 just can't be - lieve that it's you. _____
 Paint - ed lips, _____ paint - ed eyes, _____
 Wear - ing a bird of Par - a - dise, _____ It
 all seems wrong some - how, _____ That you're
 no - bod - y's sweet - heart now. _____

Chords: G, E7, A7, D7, Em, C, Cm, G, E7, A7, D7, G, E7, Am, D7, G

NO MOON AT ALL

Words and music by Redd Evans and Dave Mann in 1947.

| | | | | | | | |
|----|----|----|----|----|-------|----|----|
| Dm | A7 | D7 | Gm | C7 | Dm/A7 | Dm | A7 |
| Dm | A7 | D7 | Gm | C7 | Dm/A7 | Dm | % |
| D7 | % | G7 | % | C7 | % | F | A7 |
| Dm | A7 | D7 | Gm | C7 | Dm/A7 | Dm | % |

Em B7 E7 Am

No moon at all — what a night, — ev - en light-nin' bugs have dimmed their light, —

D7 Em B7 Em B7

Stars have dis - ap - peared from sight and there's no moon at all. —

Em B7 E7 Am

Don't make a sound — it's so dark, — ev - en Fi - do is a - fraid to bark. —

D7 Em B7 Em

What a per - fect chance to park and there's no moon at all. —

E7 A7

Should we want at - mos - phere, — for in - spir - a - tion, dear, —

D7 G B7

One kiss will make — it clear, that to - night is right and bright moon - light might in - ter - fere. —

Em B7 E7 Am

No moon at all — up a - bove, — this is noth - ing like they told us of. —

D7 Em B7 Em

Just to think we fell in love and there's no moon at all. —

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NUAGES

Music by Django Reinhardt 1940.

| | | | | | | | |
|-----|----|----|---|----------|----|---------|---|
| Db7 | C7 | F | % | Db7 | C7 | F | % |
| A7 | % | Dm | % | G7 / Gb7 | G7 | C7 | % |
| Db7 | C7 | F | % | Gb7 | F7 | Bb | % |
| Bbm | % | F | % | Db7 | C7 | F / Ebm | F |

Chords indicated above the staves:

- Staff 1: Eb7, D7, G
- Staff 2: Eb7, D7, G
- Staff 3: B7, Em
- Staff 4: A7, Ab7, A7, D7
- Staff 5: Eb7, D7, G
- Staff 6: Ab7, G7, C
- Staff 7: Cm, G
- Staff 8: Eb7, D7, G, Cm, G

NYBODERS PRIS

Music by Jo Warren, words by Axel Andreassen in 1930.

| | | | | | | | |
|----|-----|-----|-------|----|-----|-----|---|
| Eb | % | Bb7 | % | % | % | Eb | % |
| Eb | % | Bb7 | % | F7 | % | Bb7 | % |
| Eb | % | Bb7 | % | % | % | Eb | % |
| Eb | Eb7 | Ab | Ebdim | Eb | Bb7 | Eb | % |

Om Ny - bo'er jag kvæ - de vil en vi - se, — kun en
 jævn og sim - pel lil - le sang. — Hol - mens
 gam - le røn - ner vil jag pri - se, — det jeg
 selv i vug - gen lå en engang. — Hver en
 plet het - u - de rum - mer min - der — om de
 hel - te, som på ha - vet for, — her er
 skønt, når som - mer - so - len skin - ner — på de
 rø - de ta - ge i Ny - bo'er. —

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ODE TO BECHET

By Bob Wilber.

| | | | | | | | |
|----|----|---|----|----|---|----------|----|
| Gm | % | % | D7 | % | % | % | Gm |
| Gm | % | % | D7 | % | % | % | Gm |
| G7 | Cm | G | G7 | Am | D | D7 / Eb7 | D7 |
| Gm | % | % | D7 | % | % | % | Gm |

The musical score is written in 4/4 time and consists of eight staves of music. The notes are primarily eighth and quarter notes, often beamed together in groups. Chord symbols are placed above the staff lines to indicate the harmonic structure. The progression of chords across the staves is as follows:

- Staff 1: Am (measures 1-4), E7 (measures 5-8)
- Staff 2: Am (measures 1-8)
- Staff 3: Am (measures 1-4), E7 (measures 5-8)
- Staff 4: Am (measures 1-8)
- Staff 5: A7 (measures 1-2), Dm (measures 3-4), A (measures 5-6), A7 (measures 7-8)
- Staff 6: Bm (measures 1-2), E (measures 3-4), E7 (measures 5-6), F7 (measures 7-8), E7 (measures 9-10)
- Staff 7: Am (measures 1-4), E7 (measures 5-8)
- Staff 8: Am (measures 1-8)

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OF ALL THE WRONGS YOU'VE DONE TO ME

Words and music by Chris Smith, Edgar Dowell and Lew Payton in 1924.

| | | | | | | | |
|-----------|---------|----|-----------|-----------|---------|----|----------|
| F Fdim | C7 F | Bb | F C7 | F Fdim | C7 F | E7 | Am C7 |
| F Fdim | C7 F | Bb | F Cdim | C G7 | C A7 | G7 | C7 |
| D7 | G7 | C7 | F | D7 | C | G7 | C7 |
| F7 | Bb | G7 | C7 | D7 | G7 | C7 | F |

G Gdim D7 G C G D7

You're fly-in' high, — don't ev-en try — to ev-er stop — to think. The

G Gdim D7 G F#7 Bm D7

birds fly high — to-wardsthe sky, — but they've got to comedown — to drink. I'm

G Gdim D7 G C G Fdim

not try-in' — to lec-ture you, — but here'sone point — that's deep: Re-

D A7 D B7 A7 D7

-mem-ber that old say-ing: Just as you sow you shall reap. Of

E7 A7 D7 G

all thewrongs — you've done to me, —they're bound to comeback — to you. Your

E7 D A7 D7

sobs and cries — and bit-ter tears — will fall like the morn-ing dew. You

G7 C A7 D7

made me weep, — you made me moan, — now what more could you do? Of

E7 A7 D7 G

all the wrongs — you've done to me, —they're bound to come back — to you.

©-jam 111209

Oh, How I Miss You Tonight

Lyrics and music MARK FISHER, JOE BURKE BENNY DAVIS 1923.

| | | | | | | | |
|-----------|------------|-----------|-----------|-----------|--------------|-----------|-----------|
| Bb | F7 | Bb | ∕ | ∕ | Bbdim | F7 | ∕ |
| Cm | ∕ | ∕ | ∕ | F7 | ∕ | Bb | F7 |
| Bb | F7 | Bb | ∕ | G7 | ∕ | Cm | ∕ |
| Eb | Ebm | Bb | G7 | C7 | F7 | Bb | ∕ |

c **G7** **c**

Oh, how I miss you to - night

Cdim **G7**

Miss you when lights are low

Dm

Oh, how I need you to - night

G7 **C** **G7**

More than you ev - er know

C **G7** **C**

Each mo - ment though we're a - part

A7 **Dm**

you're ne - ver out of my heart But I'd

F **Fm** **C** **A7**

ra - ther be lon - ly and wait for you on - ly

D7 **G7** **C**

Oh, how I miss you to - night

© Jan 2004

OH, BABY!

Words by Jack Yellen, music by Milton Ager and Owen Murphy in 1928.

| | | | | | | | |
|----|---|-----|-----|----|---|----|----|
| F | % | Bb7 | % | C7 | % | F | C7 |
| F | % | Bb7 | % | C7 | % | F | F7 |
| Bb | % | % | Bbm | F | % | G7 | C7 |
| F | % | Bb7 | % | C7 | % | F | % |

It's a fun-ny lit-tle thing but I nev-er knew, I could ev-er feel the way that I do,

Till I looked in - to your sweet eyes of blue, Oh, Ba - by. —

Nev-er had a thrill till I held your hand, Don't know what it is but I un-der-stand,

That it's some-thing swell, it's diff -'rent, it's grand, Oh, Ba - by. —

When you kiss I know I miss a beat or two — in my heart.

I don't mind — there's noth - ing more for me to live for.

What if I should die and tra-vel to where I would have to climb the heav-en-ly stair,

Would-n't it be hell if you were-n't there? Oh, Ba - by! —

©-jam 120713

OH LIZZIE

Music by Irving Bibb in 1926.

| | | | | | | | |
|------|---------|------|---------|----|---|----|------|
| Bb | % | Fdim | % | F7 | % | % | % |
| Bb | C7 / F7 | Bb | C7 / F7 | F7 | % | Bb | % |
| Bb | C7 / F7 | Bb | C7 / F7 | C7 | % | % | F7 |
| : Bb | % | % | % | F7 | % | % | % |
| F7 | % | % | % | Bb | % | % | % |
| Bb7 | % | Eb | % | C7 | % | F7 | % |
| Bb | % | % | % | F7 | % | % | Bb : |

Chord symbols for the first staff: C, Gdim, G7

Chord symbols for the second staff: C, D7, G7, C, D7, G7, G7, C

Chord symbols for the third staff: C, D7, G7, C, D7, G7, D7, G7

Chord symbols for the fourth staff: C, G7

Chord symbols for the fifth staff: C

Chord symbols for the sixth staff: C7, F, D7, G7

Chord symbols for the seventh staff: C, G7, C

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OH LIZZIE

Music by Irving Bibb in 1926.

| | | | | | | | |
|-----|-------|------|-------|----|---|----|-----|
| C | % | Gdim | % | G7 | % | % | % |
| C | D7/G7 | C | D7/G7 | G7 | % | C | % |
| C | D7/G7 | C | D7/G7 | D7 | % | % | G7 |
| : C | % | % | % | G7 | % | % | % |
| G7 | % | % | % | C | % | % | % |
| C7 | % | F | % | D7 | % | G7 | % |
| C | % | % | % | G7 | % | % | C : |

Musical notation for the first line of the piece. Chords indicated above the staff are D, Cdim, and A7.

Musical notation for the second line of the piece. Chords indicated above the staff are D, E7, A7, D, E7, A7, A7, and D.

Musical notation for the third line of the piece. Chords indicated above the staff are D, E7, A7, D, E7, A7, E7, and A7.

Musical notation for the fourth line of the piece. Chords indicated above the staff are D and A7.

Musical notation for the fifth line of the piece. Chord indicated above the staff is D.

Musical notation for the sixth line of the piece. Chords indicated above the staff are D7, G, E7, and A7.

Musical notation for the seventh line of the piece. Chords indicated above the staff are D, A7, and D.

OH LORD, HEAR MY PRAYER

Traditional.

| | | | |
|-----------|-----------|-----------|-----------|
| Dm | ⌋ | Gm | C7 |
| F | Bb | Gm | A7 |
| Dm | ⌋ | Gm | C7 |
| Bb | A7 | Dm | ⌋ |

Em **Am** **D7**

Oh Lord, hear my pray'r Oh Lord hear my pray'r

G **Am** **B7**

When I call this house of Thee Oh

Em **Am** **D7**

Lord, hear my pray'r Oh Lord, hear my pray'r

C **B7** **Em**

Come and list - en to me

©-jam 2004

OH, YOU BEAUTIFUL DOLL

Words by A. Seymour Brown and music by Nat D. Ayer in 1911.

| | | | | | | | |
|---|----|-------|---|----|---|-----|----|
| F | % | G7 | % | C7 | % | F | C7 |
| F | % | G7 | % | F | % | Db7 | % |
| F | D7 | G7/C7 | F | | | | |



Oh! you beau-ti-ful doll, you great, big beau-ti-ful doll! —



Let — me put my arms a-bout you, I — could nev-er live with-out you;



Oh! you beau-ti-ful doll, You great, big beau-ti-ful doll! — If you



ev-er leave me how my heart will ache, I want to hug you but I fear you'd break.



Oh, oh, oh, oh, Oh, you beau-ti-ful doll!

OLD BLACK JOE

Words and music by Stephen Foster in 1860.

| | | | | | | | |
|---|----|----|---|----|--------|---------|----|
| F | F7 | Bb | F | % | % | D7 / G7 | C7 |
| F | F7 | Bb | F | C7 | F / D7 | G7 / C7 | F |
| F | F7 | Bb | F | C7 | F / D7 | G7 / C7 | F |

G G7 C G

Gone are the days when my heart was young and gay.

E7 A7 D7

Gone are my friends from the cot - ton fields a - way.

G G7 C G

Gone from the earth to a bet - ter land I know, I

D7 G E7 A7 D7 G

hear their gen - tle voi - ces cal - ling "Old Black Joe." I'm

G7 C G

com - ing, I'm com - ing, For my head is bend - ing low. I

D7 G E7 A7 D7 G

hear those gen - tle voi - ces call - ing "Old Black Joe."

©-jam151012

OLD FASHIONED LOVE

Music by James P. Johnson, lyrics by Cecil Mack in 1923.

| | | | | | | | |
|----|----|----|---------|----|------|----|----|
| F | C7 | F | F7 | Bb | Fdim | F | F7 |
| Bb | F | A7 | Dm | G7 | % | C7 | % |
| F | C7 | F | F7 | Bb | Fdim | F | F7 |
| Bb | F | A7 | Dm / Db | F | C7 | F | % |

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "I've got that old fash-ioned love in my heart, and there it will al-ways re-main. I look back and I find we get closer all the time, thru the years, joy and tears, just the same. I've got that old fash-ioned faith in my heart, and no one can tear it a-part. There are changes in the sea but there'll be no change in me, I've got that old fash-ioned love in my heart." The score includes guitar chords (F, C7, F7, Bb, Fdim, G, D7, A7, Gdim, B7, Em, Eb) and rests indicated by a % symbol.

OLD FASHIONED LOVE

Music by James P. Johnson, lyrics by Cecil Mack in 1923.

| | | | | | | | |
|----|----|----|-----------------------|----|------|----|-----|
| Bb | F7 | Bb | Bb7 | Eb | Gdim | Bb | Bb7 |
| Eb | Bb | D7 | Gm | C7 | ∕ | F7 | ∕ |
| Bb | F7 | Bb | Bb7 | Eb | Gdim | Bb | Bb7 |
| Eb | Bb | D7 | Gm Eb _m | Bb | F7 | Bb | ∕ |

The musical score is written in 4/4 time and consists of ten staves. The lyrics are: "I've got that old fashioned love in my heart, and there it will always remain. I look back and I find we get closer all the time, thru the years, joy and tears, just the same. I've got that old fashion-ed faith in my heart, and no one can tear it a - part. There are changes in the sea but there'll be no change in me, I've got that old fashion-ed love in my heart." The chords are indicated above the notes.

©-jam 070907

OLD FOLKS

Words and music by Willard Robison and Dedette Lee Hill in 1938.

| | | | | | | | |
|-----|-----|-----|-----|-----|----------|-----------|-----|
| G7 | Eb7 | Ab | Gm7 | Fm7 | Eb7 / C7 | F7 | Bb7 |
| G7 | Eb7 | Ab | Gm7 | Fm7 | Eb7 / C7 | Fm7 / Bb7 | Eb |
| Eb7 | % | Ab7 | Db7 | Eb7 | Ab | F7 | Bb7 |
| G7 | Eb7 | Ab | Gm7 | Fm7 | Eb7 / C7 | F7 / Bb7 | Eb |

Ev - 'ry - one knows him as old folks, like the sea - sons he'll come and he'll go, just as
 free as a bird and as good as his word, that's why ev - 'ry - bo - dy loves him so. — Always
 leav - ing his spoon in his coffee, — puts his nap - kin up un - der his chin and that
 yel - low cob pipe, it's so mel - low it's ripe, but you needn't be a - shamed of him. — In the
 ev - 'ning — af - ter sup - per, — what stor - ies — he would tell, — how he
 held the speech at Get - tys - burg for Lin - coln that day, — I know that one — so well. — Don't
 quite un - der - stand a - bout old folks, — did he fight for the blue or the grey? For he's
 so dip - lo - ma - tic and so dem - o - cra - tic, we al - ways let him have his way.

© - jam 160710

OLD SAILORS NEVER DIE

Calypso style.

| | | | | | | | |
|----|----|----|---|----|---|----|---|
| Bb | Eb | Bb | % | F7 | % | Bb | % |
| Bb | Eb | Bb | % | F7 | % | Bb | % |

©-jam 160119

OLD SPINNING WHEEL

Words and music by Billy Hill in 1933.

| | | | | | | | |
|----|---|----|---|----|---|----|-----|
| Bb | % | F7 | % | % | % | Bb | F7 |
| Bb | % | F7 | % | % | % | Bb | Bb7 |
| Eb | % | Bb | % | G7 | % | C7 | F7 |
| Bb | % | F7 | % | % | % | Bb | % |

There's an old spin-ning wheel in the par-lor, spin-ning
 dreams of the long, long a-go. Spin-ning
 dreams of an old fash-ioned gar-den, and a
 maid with her old fash-ioned beau. Some-times it
 seems that I can hear her in the twi-ght at the
 or-gan soft-ly sing-ing "Old Black Joe." There's an
 old spin-ning wheel in the par-lor, spin-ning
 dreams of the long, long a-go

©-jam 110326

THE OLD RUGGED CROSS

Words and music by George Bennard in 1913. Here in 4/4.

| | | | | | | | |
|----|-----|----|-------|----|----|----|----|
| Bb | Bb7 | Eb | ∅ | F7 | ∅ | Bb | F7 |
| Bb | Bb7 | Eb | ∅ | F7 | ∅ | Bb | ∅ |
| F7 | ∅ | Bb | ∅ | Eb | ∅ | Bb | F7 |
| Bb | Bb7 | Eb | Bbdim | Bb | F7 | Bb | ∅ |

On a hill far a - way stood an old rug - ged cross, - The
 em - blem of suf - f'ring and shame, - And I
 love that old cross where the dear - est and best, For a
 world of lost sin - ners was slain. - So I'll
 cher - ish the old rug - ged cross, - Till my
 tro - phies at last I lay down, - I will
 cling to the old rug - ged cross, - And ex -
 -change it some - day for a crown. -

© -jazz 160419

OLE MISS

By W.C. Handy in 1916. (Short version.)

| | | | | | | | |
|------|-----|----|----|----|-----|------------------|------|
| : C7 | % | F | % | C7 | % | F | % |
| C7 | % | F | % | D7 | Gm7 | C7 | F : |
| : Bb | Bb7 | Eb | Bb | Eb | Bb | C7 | F7 |
| Bb | Bb7 | Eb | D7 | Eb | Bb | C7 F7 | Bb : |

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a melody line and a bass line. The melody line starts with a double bar line and a repeat sign. The bass line starts with a double bar line and a repeat sign. The score is divided into two systems of four staves each. The first system contains the first two systems of the melody and bass. The second system contains the last two systems of the melody and bass. The melody line features various chords and rests, while the bass line provides a steady accompaniment. The score ends with a double bar line and a repeat sign.

©-jam 100521

ON A COCONUT ISLAND

Lyrics and music by R. Alex Anderson 1936.

| | | | | | | | |
|----|---|----|---|----|---|----|----|
| Bb | % | F7 | % | % | % | Bb | F7 |
| Bb | % | F7 | % | % | % | Bb | % |
| F7 | % | Bb | % | F7 | % | Bb | F7 |
| Bb | % | F7 | % | % | % | Bb | % |

The musical score is written in 4/4 time and consists of nine staves. The melody is in the treble clef. Chord symbols (C, G7, Bb, F7) are placed above the staff to indicate the harmonic structure. The lyrics are written below the staff, with hyphens indicating syllables that span across multiple notes. The piece concludes with a final measure on the ninth staff.

On a co-co-nut is-land, I'd love to be a cast-a-vray with you On a co-co-nut
 is - land, there wou'd-n't be so ve - ry much to do I wou'd in - ger a
 while and just gaze in - to your love - ly eyes so blue Then I'd walk for a
 mile and come run - ning back to be with you There the
 waves wou'd make a pair of will - ing slaves of you and me for - ev - er And we
 laze for days and nev - er gaze out where the ships go sail - ing by On a co-co-nut
 is - land, I'd love to be a cast - a - vray with you On a co - co - nut
 is - land, where we make our dreams come true

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ON A LITTLE BAMBOO BRIDGE

Music by Al Sherman and lyrics by Archie Fletcher in 1937.

| | | | | | | | |
|----|----|----|---|----|---|---|----|
| F | D7 | G7 | % | C7 | % | F | C7 |
| F | D7 | G7 | % | C7 | % | F | % |
| Bb | F | Bb | F | G7 | % | % | C7 |
| F | D7 | G7 | % | C7 | % | F | % |

On a lit-tle bam-boo bridge — by the waters of Ka - lu - a — Beneath Ha-
 -wai - ian skies I fell in love with you — On a lit-tle
 bam - boo bridge — by the wat-ers of Ka - lu - a — We found —
 pa - ra - dise a pa - ra - dise for two — While we were
 gaz - ing in the wat-er the silv' - ry ripp - les kissed the shore And your re -
 -flection in the wa - ter seem to say you'll be mine for ev - er - more On a lit-tle
 bam - boo bridge — by the wat-ers of Ka - lu - a — You made my
 dreams come true sweet - heart when I found you —

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ON A SLOW BOAT TO CHINA

Words and music by Frank Loesser in 1948.

| | | | | | | | |
|----|------|----|------|----|----|----|----|
| Bb | G7 | Cm | Gdim | Bb | D7 | Eb | G7 |
| Cm | Gdim | Bb | G7 | C7 | ∅ | F7 | ∅ |
| Bb | G7 | Cm | Gdim | Bb | D7 | Eb | G7 |
| Eb | Ebm | Bb | G7 | C7 | F7 | Bb | ∅ |

C A7 Dm Cdim

I'd love to get you on a slow boat to Chi - na,

C E7 F A7

All to my self a - lone.

Dm Cdim C A7

Get you and keep you in my arms ev - er - more,

D7 G7

Leave all your lov - ers weep - ing on the far - a - way shore.

C A7 Dm Cdim

Out on the brin - y with the moon big and shin - y,

C E7 F A7

Melt - ing your heart of stone.

F Fm C A7

I'd love to get you on a slow boat to Chi - na,

D7 G7 C

all to my self a - lone.

ONCE I HAD A SECRET LOVE

Words by Paul Francis Webster, music by Sammy Fain in 1953.

| | | | | | | | |
|----|----|----|----|----|------|----|-----|
| F | % | % | % | % | Cdim | C7 | % |
| Gm | % | C7 | % | % | % | F | % |
| Dm | G7 | C | % | Cm | F | Bb | Bbm |
| F | % | Eb | D7 | Gm | C7 | F | % |

G

Once I had a se - cret love that
So I told a friend - ly star, the

Ddim D7

lived with - in the heart of me,
way that dream - ers of - ten do,

Am D7

all too soon my se - cret love be -
just how won - der - ful you are, and

G

- came im - pa - tient to be free,
why I'm so in love with you.

Em A7 D

Now I shout it from the high - est hills,

Dm G C Cm

e - ven told the gold - en daf - fo - dils; at

G F E7

last my heart's an o - pen door, and

Am D7 G

my se - cret love's no se - cret an - y - more.

©-jam 080927

ONCE IN A WHILE

Music by William H. Butler in 1927.

| | | | | | | | |
|----|------------|----|----|----|----|-----|-----|
| Bb | Bb Gdim | F7 | % | % | % | Bb | F7 |
| Bb | Bb Gdim | F7 | % | C7 | % | F7 | % |
| Bb | % | D7 | % | Gm | % | Bb7 | % |
| Eb | % | Bb | G7 | C7 | % | F7 | % |
| Bb | % | D7 | % | Gm | % | Bb7 | % |
| Eb | % | Bb | G7 | C7 | F7 | Bb | % : |

The musical score consists of ten staves of music in 4/4 time. The first two staves are the main melody, with a repeat sign at the beginning of the second staff. The remaining eight staves are accompaniment. Chords are indicated above the notes. The chords used are: C, Cdim, G7, D7, Bb, G7, C7, F7, Bb7, Eb, Am, F, A7, and D7. The score ends with a double bar line and repeat dots.

ONE NIGHT OF SIN

Lyrics and music by D. Bartholomew and P. King 1965.

| | | | | | | | |
|-----|---|----|---|----|---|----|-----|
| Bb | ∅ | F7 | ∅ | ∅ | ∅ | Bb | F7 |
| Bb | ∅ | F7 | ∅ | ∅ | ∅ | Bb | Bb7 |
| Eb7 | ∅ | Bb | ∅ | C7 | ∅ | F7 | ∅ |
| Bb | ∅ | F7 | ∅ | ∅ | ∅ | Bb | ∅ |

C **G7**

One night of sin is what I'm now pay - ing for The things that

C **G7**

I did and saw would make this earth stand still Don't call my

C **G7**

name it makes me feel so a - shamed I lost my

C **C7**

sweet help - ing hand I got my - self to blame I

F7 **C**

al - ways lived a ve - ry qui - et life I nev - er done no wrong

D7 **G7**

now I know that life with - out you been too lone - ly, too long One night of

C **G7**

sin is what I'm now pay - ing for The things that

C

I did and saw would make this earth stand still

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ONE SWEET LETTER FROM YOU

Words and music by Harry Warren, Lew Brown and Sidney Claire 1927.

| | | | | | | | |
|-----------|---|-----------|------------|-----------|-----------|-----------|------------|
| Bb | ∕ | ∕ | Bb7 | Eb | F7 | Bb | F7 |
| Bb | ∕ | ∕ | Bb7 | Eb | F7 | Bb | Bb7 |
| Eb | ∕ | Bb | Bb7 | Eb | ∕ | F7 | ∕ |
| Bb | ∕ | ∕ | Bb7 | Eb | F7 | Bb | ∕ |

C C7

F G7 C G7

C C7

F G7 C C7

F₉ C C7

F₉ G7

C C7

F G7 C

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ONLY A LOOK

Words and music by Virginia Davis Marshall, Anne Shepherd in 1948.

| | | | | | | | |
|---|----|------|------|----|----|------|---|
| F | % | Fdim | C7 | Gm | C7 | Fdim | F |
| F | F7 | Bb | Fdim | F | G7 | C7 | % |
| F | % | Fdim | C7 | Gm | C7 | Fdim | F |
| F | F7 | Bb | Fdim | F | C7 | F | % |

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ONLY YOU

Words and music by Buck Ram and Ande Rand in 1955.

| | | | | | | | |
|----|-----|----|----|----|----|----|----|
| F | % | A7 | % | Dm | % | Cm | F7 |
| Bb | C7 | A7 | Dm | G7 | % | C7 | % |
| F | % | A7 | % | Dm | % | Cm | F7 |
| Bb | Bbm | F | D7 | G7 | C7 | F | % |

On - ly you _____ can make this world seem right. _____ On - ly

you _____ can make the dark - ness bright. _____ On - ly

you and you a - lone can thrill me like you do and

fill my heart with love for on - ly you. _____ On - ly

you _____ can make this change in me. _____ For it's

true _____ you are my des - ti - ny. _____ When you

hold my hand, I un - der - stand the mag - ic that you do. You're my

dream come true, my one and on - ly you

©-jam 061011

ON MOONLIGHT BAY

Words by Edward Madden and music by Percy Wenrich in 1912.

| | | | |
|----|----|---|----|
| F | Bb | F | ∕. |
| C7 | ∕. | F | C7 |
| F | Bb | F | ∕. |
| C7 | ∕. | F | ∕. |



We were sail - ing a - long — On Moonlight Bay, — We could hear the voi - ces



ring - ing, — They seemed to say — "You have sto - len my



heart, — Now don't go 'way!" As we



sang Love's Old Sweet Song on Moon - light Bay. —

ON REVIVAL DAY

Words and music by Andy Razaf in 1930. À la LaVern Baker.

| | | | | | | | |
|-----|-----|----|-----|----|-----|----|-----|
| :Bb | Eb7 | Bb | % | % | Eb7 | Bb | Bb7 |
| Eb7 | % | % | % | Bb | Eb7 | Bb | F7: |
| :Bb | Eb7 | Bb | Eb7 | Bb | Eb7 | F7 | Bb: |
| Eb | % | Bb | % | C7 | % | F7 | % |
| Bb | Eb7 | Bb | Eb7 | Bb | Eb7 | F7 | Bb |

Have you ev - er seen a church be - gin to rock _____ Heard a
 ev - er heard a ser - mon stir your soul _____ Make you

son down deep done pre - chur to his flock _____ Have you
 praise the ri - ver for - dan as your goal _____ Have you

ev - er seen old Sa - tan on the run _____ Then
 ev - er felt as though you want to shout _____ Then

fall - ow me, see just how it's done and have you
 come on and let them feel - ings out Oh, Lord _____

Just hear them sis - ters moan - in' And hear those broth - ers groan - in'
 They're talk - in' to the spir - it Just like you see and hear it

Re - pent - in' and a - ton - in' On re - viv - al day
 They're sin - ful and they fear it On re - viv - al day

When that con - gre - ga - tion starts to sing _____

Not - ing in the world don't mean a thing _____ Oh,

glo - ry hal - le - lu - ja _____ Makes you feel so pe - cu - liar

The dev - il can - not rule ya On re - vi - val day.

ON REVIVAL DAY

Words and music by Andy Razaf in 1930.

| | | | | | | | |
|----|---------|----|-----|----------|----------|----------|----------|
| F | Bb / C7 | F | % | % | Bb / C7 | F | F7 |
| Bb | Eb / F7 | Bb | % | F / Cdim | Gm7 / C7 | F / D7 | Db7 / C7 |
| F | Bb7 | F | Bb7 | F | Bb7 | Db7 / C7 | F |
| F | Bb7 | F | Bb7 | F | Bb7 | Db7 / C7 | F |
| Bb | % | F | % | G7 | % | C7 | % |
| F | Bb7 | F | Bb7 | F | Bb7 | Db7 / C7 | F |

Have you ev-er seen a church be-gin to rock — Heard a sun-down deacon done preachin' to his flock — Have you ev-er heard a ser-mon stir your soul — Make you praise the ri-ver Jer-dan as your goal — Have you ev-er seen old Sa-tan on the run — Then fol-low me, see just how it's done and have you ev-er felt as though you want to shout — Then come on and let them feel-in's out Oh, Lord —

Just hear them sis-ters moan-in' And hear those broth-ers groan-in' Re-pent-in' and a-ton-in' On re-viv-al day They're talk-in' to the spir-it Just like you see and hear it They're sin-ful and they fear it On re-viv-al day When that con-gre-ga-tion starts to sing — Noth-ing in this world dont mean a thing — Oh glo-ry — hal-le-lu-ja Makes you feel so pe-cul-liar The dev-il can-not rule ya On re-viv-al day.

ON THE ALAMO

Music by Isham Jones and words by Gus Kahn in 1922.

| | | | | | | | |
|----|---|------|----|-----|-----|-----|-----|
| Eb | % | F7 | % | Fm7 | Bb7 | Eb | Bb7 |
| Eb | % | Gm | % | F7 | % | Bb7 | % |
| Eb | % | F7 | % | Fm | Bb7 | Eb | % |
| Cm | % | Cdim | Eb | F7 | Bb7 | Eb | % |

Where the moon swings low _____ On the Al - a - mo _____ In a gar - den
 fair, where ros - es grow _____ In the ten - der
 light _____ of the sum - mer night. _____ I can see her
 wan - der to and fro _____ For she said I'll
 wait _____ By the gar - den gate _____ On the night I
 said "I love you so" _____ And in all my
 dreams it seems, I go _____ Where the moon swings
 low _____ On the Al - a - mo. _____

ON THE BEACH AT BALI-BALI

Words and music by Al Sherman, Jack Meskill and Abner Silver in 1936.

| | | | | | | | |
|----|----|----|----|-----------|----|---------|----|
| Bb | % | % | F7 | F7 / Fdim | F7 | C7 / F7 | Bb |
| Bb | % | % | F7 | F7 / Fdim | F7 | C7 / F7 | Bb |
| D7 | Gm | D7 | Gm | C7 | F | C7 | F7 |
| Bb | % | % | F7 | F7 / Fdim | F7 | C7 / F7 | Bb |

It happened on the beach at Bal-i - Bal-i, I found her dream-ing on the gold-en sands, It

hap-pened on the beach at Bal-i - Bal-i, It was-nt long till we were hold-ing hands, And

while we strolled a-long the beach to-gether, We kissed and then she prom-ised to be mine, You

could've knocke-d me o-ver with a feath-er When she told me that she came from Car-o-line. The day I

sailed a-cross the oce-an to find ro-mance a-cross the sea, I nev-er

had a slight-est no-tion to meet a girl that used to live next door to me, And

now we own a cott-age in a val-ley And a little some-thing else that has a mind, It

hap-pened on the beach at Bal-i - Bal-i and an-y love down in Car-o-line.

ON THE ROAD TO HOME SWEET HOME

Music by Egbert van Alstyne and words by Gus Kahn in 1917.

| | | | | | | | |
|----|---|-----|----|----|-----|-----|-----|
| Eb | % | Bb7 | % | Ab | % | Eb | Eb7 |
| Ab | % | Eb | C7 | F7 | % | Bb7 | % |
| Eb | % | Bb7 | % | Ab | % | Eb | Eb7 |
| Ab | % | Eb | C7 | F7 | Bb7 | Eb | % |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is presented on a single treble clef staff. Chord symbols are placed above the staff to indicate the harmonic accompaniment. The lyrics are written below the staff, with some words connected by hyphens to indicate they span across multiple notes. The score consists of ten lines of music, each with a corresponding line of lyrics. The final line of music ends with a double bar line.

There's a win - dow light a - burn - ing _____ for
 some - one _____ out there _____ There's a
 heart that's ev - er yearn - ing and a
 head bowed down _____ in pray'r _____ There's a
 lov - ing hand to guide him _____ Where
 e'er he _____ may roam _____ Back a -
 -gain to peace - ful val - ley On the
 road to home sweet home _____

ON THE ROAD TO HOME SWEET HOME

Music by Egbert van Alstyne and words by Gus Kahn in 1917.

| | | | | | | | |
|----|---|----|----|----|----|----|----|
| F | % | C7 | % | Bb | % | F | F7 |
| Bb | % | F | D7 | G7 | % | C7 | % |
| F | % | C7 | % | Bb | % | F | F7 |
| Bb | % | F | D7 | G7 | C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "There's a win-dow light a-burn-ing for some-one out there There's a heart that's ev-er yearn-ing and a head bowed down in pray'r There's a lov-ing hand to guide him Where e'er he may roam Back a-gain to peace-ful val-ley On the road to home sweet home".

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ON THE SUNNY SIDE OF THE STREET

Words by Dorothy Fields and music by Jimmy McHugh in 1930.

| | | | | | | | |
|-----|----|----|----|----|----|----------|---------|
| Bb | D7 | Eb | D7 | Gm | C7 | Cm7 / F7 | Bb / F7 |
| Bb | D7 | Eb | D7 | Gm | C7 | Cm7 / F7 | Bb |
| Bb7 | ∕ | Eb | ∕ | C7 | ∕ | Cm7 | F7 |
| Bb | D7 | Eb | D7 | Gm | C7 | Cm7 / F7 | Bb |

The musical score is written in 4/4 time and consists of eight staves of music. Each staff includes a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. Chord symbols are placed above the notes. The lyrics are written below the notes.

Grab your coat and get your hat, Leave your wor-ry on the door-step,
 Just di-rect your feet to the sun-ny side— of the street. Can't you
 hear a pit-ter pat? And that hap-py tune is your step,
 Life can be so sweet on the sun-ny side— of the street. I used to
 walk in the shade— with those blues on pa-rade,— But
 I'm not a-fraid,— This Ro-ver crossed o-ver. If I
 nev-er have a cent, I'll be rich as Rock-e-fel-ler,
 Gold dust at my feet on the sun-ny side— of the street.

©-jam 150523

ON TREASURE ISLAND

Words by Edgar Leslie and music by Joe Burke in 1935.

| | | | | | | | |
|-----|---|----|---|-----|---|-----|---|
| Eb | % | F7 | % | Bb7 | % | Eb | % |
| Eb | % | F7 | % | Bb7 | % | Eb | % |
| Abm | % | Eb | % | Abm | % | Bb7 | % |
| Eb | % | F7 | % | Bb7 | % | Eb | % |

I sailed a - way _____ to Treas-ure Is - land, _____ And my
 heart stood still when I landed on the sil-v'ry shore. _____ We met that
 day _____ on Treas-ure Is - land, _____ And the
 smile you gave was the treas-ure I'd been crav-ing for. _____ Then came those
 mo-ments of bliss, in the shade of the shel-t'ring palms, _____ I still re-
 mem-ber your kiss as you nest-led with-in my arms. _____ I looked for
 gold _____ on Treas-ure Is - land, _____ And I
 found that gold when you gave your gold-en love to me.

©-jam 131009

ORIENTAL MAN

Music by Jimmy Blythe in 1927.

Intro

| | | | | | | | | |
|---|-------|------|----|--------|----|----|----|----|
| | Bb7 | Fdim | F | D7 | G7 | C7 | F | % |
| A | F | % | C7 | % | % | % | F | % |
| | A7 | % | Dm | % | G7 | % | C7 | % |
| | F | % | C7 | % | % | % | A7 | % |
| | Bb | Fdim | F | D7 | G7 | C7 | F | % |
| B | Dm | % | % | A7 | Gm | Dm | Bb | A7 |
| | Dm/A7 | % | Dm | Bb7/Dm | G7 | C7 | | |

Intro

The musical score consists of two parts, A and B, each with a melody line and guitar chords. Part A is in the treble clef and part B is in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody line is written in a single staff for each part, with chords indicated above or below the notes. Part A starts with a C7 chord and ends with a G chord. Part B starts with an Em chord and ends with a D7 chord. The score includes various chords such as C7, Gdim, G, E7, A7, D7, B7, Em, Am, and C.

ORIENTAL SHUFFLE

Music by Django Reinhardt in 1936.

| INTRO | | F | F# | F | F# | | |
|-------|-----|----|----|----|----|--------|----|
| F | C+5 | F | D7 | G7 | C7 | F | C7 |
| F | C+5 | F | D7 | G7 | C7 | F / C7 | F |
| F7 | % | Bb | % | G7 | % | Gm7 | C7 |
| F | C+5 | F | D7 | G7 | C7 | F / C7 | F |

ORIGINAL DIXIELAND ONE-STEP

Music by Nick LaRocca in 1917.

| | | | | | | | | |
|---|-----|------|----|----|---------|-----------|----------|-----|
| A | Bb | % | F7 | % | % | Bb | F7 | Bb |
| B | Bb7 | % | Eb | % | Bb7 | % | Eb | % |
| | Bb7 | % | Eb | % | Ab / C7 | Fm / Cdim | Eb / Bb7 | Eb |
| C | Ab | % | C7 | % | F7 | % | Bb7 | % |
| | Eb7 | % | Ab | % | Cm | G7 | Cm / G7 | Eb7 |
| | Ab | % | C7 | % | F7 | % | Bb7 | % |
| | Db | Fdim | Ab | F7 | Bb7 | Eb7 | Ab | % |

The musical score is written in 4/4 time and consists of six systems of staves. The first system (A) contains the main melody with a key signature of two flats (Bb) and a common time signature (C). The second system (B) contains a bass line with a key signature of one flat (Eb) and a common time signature (C). The third system (C) contains a second melody line with a key signature of two flats (Bb) and a common time signature (C). The fourth system contains a bass line with a key signature of two flats (Bb) and a common time signature (C). The fifth system contains a second melody line with a key signature of two flats (Bb) and a common time signature (C). The sixth system contains a bass line with a key signature of two flats (Bb) and a common time signature (C). Chord symbols are placed above the notes in each staff to indicate the harmonic structure.

OUT IN THE COLD AGAIN

Words by Ted Koehler and music by Rube Bloom in 1934.

| | | | | | | | |
|-----|---|----|----|----|---|----------|-----|
| Eb | % | % | C7 | Fm | % | F7 | Bb7 |
| Eb | % | % | C7 | Fm | % | F7 / Bb7 | Eb |
| Eb7 | % | Ab | % | F7 | % | Bb7 | % |
| Eb | % | % | C7 | Fm | % | F7 / Bb7 | Eb |

F D7

The song that you sang — so sweet-ly, you called it our love — re frain, It's

Gm G7 C7

gone and I'm left — com-plete - ly out in the cold — a -gain. I

F D7

dreamed that our love — would lin - ger but just mem-o-ries — re -main, I

Gm G7 C7 F

gaze at a ring - less fin - ger out in the cold — a - gain

F7 Bb

True, it hurts my pride — to step a-side — for some-bod-y new —

G7 C7

But deep down in - side — my whole world de-pend-ed on you — I

F D7

want-ed your arms — a -round me to shel-ter me from — the rain, but

Gm G7 C7 F

now I'm back where — you found me, out in the cold — a - gain.

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OUT OF NOWHERE

Words and music by Eddie Heyman and Johnny Green in 1931.

| | | | | | | | |
|----|----|-----|-----|----------|----------|----|---|
| F | % | Db7 | % | F | % | D7 | % |
| Gm | D7 | Gm | % | Db7 | % | C7 | % |
| F | % | Db7 | % | F | % | D7 | % |
| Gm | D7 | Gm | Bbm | F / Fdim | Gm7 / C7 | F | % |

G Eb7

You came to me — from out of no - where. —

G E7

You took my heart and found it free. —

Am E7 Am

Won - der - ful dreams, won - der - ful schemes from no - where,

Eb7 D7

Made ev - 'ry hour sweet as a flow - er for me. —

G Eb7

If you should go — back to your no - where, —

G E7

Leav - ing me with — a mem - o - ry, —

Am E7 Am Cm

I'll al - ways wait — for your re - turn out of no - where;

Gdim Am7 D7 G

Hop - ing you'll bring your love to me. —

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OUT OF THE GALLION

Music by Mezz Mezzrow and Sidney Bechet in 1945.

| | | | |
|----------------------|---------|-----------------|------|
| : Bb | Eb | Bb | Eb |
| Bb | C7 / F7 | ¹ Bb | F7 : |
| ² Bb / Eb | Bb / F7 | | |
| Bb | Eb | Bb | Bb7 |
| Eb | Ebm | Bb | ∕. |
| F7 | ∕. | Bb / Eb | Bb |



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OVER IN THE GLORYLAND

Words and music by James W. Acuff and Emmett E. Dean in 1905.

| | | | | | | | |
|----|---|-----|-----|----|-----|-----|-----|
| Ab | % | Db | Ab | % | % | Eb7 | % |
| Ab | % | Db | Ab | % | Eb7 | Ab | % |
| Ab | % | % | Ab7 | Db | % | % | Ab |
| Ab | % | Eb7 | % | Ab | % | % | Ab7 |
| Db | % | % | Ab | % | Eb7 | Ab | % |

Bb **Eb** **Bb**
 I've a home pre-pared where the saints a-bide, Just
F7
 ov-er in the glo-ry - land. And I
Bb **Eb** **Bb**
 long to be by my Sa-vior's side, Just
F7 **Bb**
 ov-er in the glo-ry - land. Just
Bb **Bb7**
 a - - - ver in the glo-ry - land, I'll
Eb **Bb**
 join the hap-py an-gel band. Just
F7
 a-ver in the glo-ry - land. Just
Bb **Bb7**
 a - - - ver in the glo-ry - land, There
Eb **Bb**
 with the might-y host I'll stand, Just
F7 **Bb**
 o-ver in the glo-ry - land.

OVER THE RAINBOW

Words and music by Harold Arden and Yip Harburg in 1939. (Version in double tempo.)

| | | | | | | | |
|----|---|-----|----|-----|-----|-----|-----|
| Eb | % | Gm | % | Ab | % | Eb | % |
| Ab | % | Eb | C7 | F7 | Bb7 | Eb | Bb7 |
| Eb | % | Gm | % | Ab | % | Eb | % |
| Ab | % | Eb | C7 | F7 | Bb7 | Eb | % |
| Eb | % | Fm | % | Eb | % | Bb7 | % |
| Eb | % | Am7 | % | Gm7 | % | Fm7 | Bb7 |
| Eb | % | Gm | % | Ab | % | Eb | % |
| Ab | % | Eb | C7 | F7 | Bb7 | Eb | % |

Some - where ov - er the rain - bow, way up high, —

there's a land that I heard of once in a lul - la - by.

Some - where ov - er the rain - bow, skies are blue, —

and the dreams that you dare to dream real - ly do come true. — Some -

-day I'll wish up - on a star and wake up where the clouds are far be - hind me. — Where

trou - bles melt like le - mon drops, a - way a - bove the chim - ney tops, that's where you'll find me.

Some - where ov - er the rain - bow, blue - birds fly, —

birds fly ov - er the rain - bow, why then, oh why can't I? —

© -jam 100926

OVER THE WAVES

Also known as the Mexican waltz "Sobre las Olas" by Juventino Rosas in 1884.

| | | | | | | | |
|-----|---|----|---|----|-----|----|-----|
| :Bb | % | % | % | % | % | F7 | % |
| F7 | % | % | % | % | % | Bb | F7 |
| Bb | % | % | % | % | Bb7 | Eb | % |
| Eb | % | Bb | % | F7 | % | Bb | % : |

The musical score consists of ten staves of music in 4/4 time. The key signature is B-flat major. The melody is written in a single treble clef. Chords are indicated by letters above the staff: C, G7, Bb, Eb, Bb7, C7, and F. The score begins with a C chord and ends with a C chord. The melody features a mix of eighth and quarter notes, often beamed together, with some notes tied across bar lines. The overall mood is light and rhythmic, characteristic of a waltz.

PAINTING THE CLOUDS WITH SUNSHINE

Music by Joe Burke, lyrics by Al Dubin in 1929.

| | | | | | | | |
|----|--------|------------------|----------|-----|----|-----|----|
| F | F / Bb | F | F / Cdim | C7 | % | F | C7 |
| F | F / Bb | F | F / Cdim | C7 | % | F | F7 |
| Bb | Bbm | F / C7 Db7 / F | F | Dm7 | G7 | Gm7 | C7 |
| F | F / Bb | F | F / Cdim | C7 | % | F | % |

When I pre-tend I'm gay — I nev-er feel thatway — I'm on-ly
 paint-ing the clouds with sun-shine. — When I hold
 back a tear — to make a smile a-pear, — I'm on-ly
 paint-ing the clouds with sun-shine. — Paint-ing the
 blues beau-ti-ful hues, col-ored with gold and old rose. — Play-ing the
 clown, try-ing to drown all of my woes. — Tho' things may
 not look bright — they'll all turn out al-right — if I keep
 paint-ing the clouds with sun-shine. —

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PALESTEENA

Words and music by Con Conrad and J. Russel Robinson in 1920.

| | | | | | | | |
|----|----|----|---|----|-------|----|---|
| Cm | % | % | % | % | % | % | % |
| G7 | % | C | % | D7 | % | G7 | % |
| C | C7 | Fm | % | D | D7 | G7 | % |
| Cm | % | % | % | C | D7/G7 | C | % |

Musical score for 'Palesteena' in D major, 4/4 time. The score consists of eight staves of music. The first staff begins with a Dm chord. The second staff continues the melody. The third staff has A7 and D chords. The fourth staff has E7 and A7 chords. The fifth staff has D, D7, and Gm chords. The sixth staff has E, E7, and A7 chords. The seventh staff has a Dm chord. The eighth staff has D, E7, A7, and D chords.

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PAL OF MY CRADLE DAYS

Words by Marshall Montgomery, music by Al Piantadosi in 1925.

| | | | | | | | |
|---|------|----|----|----|----|-----|----|
| C | ∕ | G7 | ∕ | ∕ | ∕ | C | ∕ |
| C | Cdim | Dm | ∕ | G7 | ∕ | C | G7 |
| C | ∕ | G7 | ∕ | ∕ | E7 | Am7 | C7 |
| F | Fm | C | A7 | Dm | G7 | C | ∕ |

The musical score is written in G major (one sharp) and 4/4 time. It consists of nine staves of music. The chords indicated above the staves are: D, A7, D, Fdim, Em, A7, D, A7, F7, Bm7, D7, G, Gm, D, B7, Em, A7, D.

PAL OF MY CRADLE DAYS

Words by Marshall Montgomery, music by Al Piantadose in 1925.

| | | | | | | | |
|----|------|----|----|----|----|-----|----|
| F | ∕ | C7 | ∕ | ∕ | ∕ | F | ∕ |
| F | Fdim | Gm | ∕ | C7 | ∕ | F | C7 |
| F | ∕ | C7 | ∕ | ∕ | A7 | Dm7 | F7 |
| Bb | Bbm | F | D7 | Gm | C7 | F | ∕ |

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The chords indicated above the notes are as follows:

- Staff 1: G, D7
- Staff 2: D7, G
- Staff 3: G, Gdim, Am
- Staff 4: D7, G, D7
- Staff 5: G, D7
- Staff 6: D7, B7, Em7, G7
- Staff 7: C, Cm, G, E7
- Staff 8: Am, D7, G

PANAMA

Music by William H. Tyers in 1911.

| | | | | | | |
|-----------------------|---|-----|---------|----------|------|----|
| I N T R O | | Eb | Ebdim | Bb7 | ∕. | |
| | A | : | Eb | Bb7 | ∕. | Eb |
| | | | ∕. | Bb7 | ∕. | Eb |
| | | | Eb | Bb7 | ∕. | Eb |
| | | Ab | Eb / C7 | F7 / Bb7 | Eb : | |
| B | | Ab | D7 | Eb | C7 | |
| | | F7 | Bb7 | Eb | Eb7 | |
| | | Ab | D7 | Eb | C7 | |
| | | F7 | Bb7 | Eb | Eb7 | |
| c | | Ab | Ab7 | Bbm | ∕. | |
| | | Eb7 | ∕. | Ab | Eb7 | |
| | | Ab | Fm | Cm | ∕. | |
| | | G7 | ∕. | Cm | Eb7 | |
| D+E | : | Ab | ∕. | Eb7 | ∕. | |
| | | ∕. | ∕. | Ab | ∕. | |
| | | Ab7 | ∕. | Db | Dbm | |
| | | Ab | Eb7 | Ab | ∕. : | |

PANAMA

Music by William H. Tyers in 1911.

INTRO

A

B

C

D

E

Chords: F, Fdim, C7, F, C7, F, C7, F, Bb, F, D7, G7, C7, F, F7, Bb, E7, D7, G7, C7, F, F7, Bb, Bb7, Cm, F7, Bb, Bb7, Gm, Dm, A7, Dm, F7, Bb, Bb7, Eb, Ebm, Bb, F7, Bb, Bb, Bb7, Eb, Ebm, Bb, F7, Bb, Bb.

Repeat signs: 1. F, 2. F; 1. Bb, 2. Bb.

PAPA DE-DA-DA

Words and music by Clarence and Spencer Williams and Clarence Todd in 1925.

| | | | | | | | |
|----------|-----|----------|-----|-------|-------|--------|--------|
| Cdim/Bb7 | Eb | Cdim/Bb7 | Eb | Ab/Eb | % | Eb/Bb7 | % |
| Cdim/Bb7 | Eb | Cdim/Bb7 | Eb | Ab/Eb | % | F7 | Bb7 |
| Bb7 | % | Eb | % | Bb7 | % | F7 | Bb7 |
| Bb7 | % | Eb | Eb7 | Ab/D7 | Gm/C7 | Fm | F7/Bb7 |
| Bb7/Gdim | Bb7 | F7/Bb7 | Eb | : | | | |

Down in New Or - leans, Land of dream - y scenes,
 There's a man, — mu - sic man, — Plays and sings, — buck and wings, —
 Pa - pa tree top tall, Long and lean that's all,
 Ev - 'ry night, — it's a sight, — You should hear folks call: Pa-pa
 De-da-da, — He's the la-dies man. Pa-pa De-da-da, — Sweetest in the lan'. Pa-pa
 De-da-da, — Watch him clap his han', He can play pi - an - o gran'. Pa - pa
 De-da-da, — He can string the blues. Pa-pa De-da-da, — Al-ways spreadin' news.
 Neat and keen, That's what I mean, Got all the gals in New Orleans. Pa - pa
 De, Da, Da - De - Da, He's the hot - test man in town.

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PARFUM DES ILES

Biguine from Martinique.

| | | | | | | | |
|----|---|----|------|----|----|----|---|
| Gm | % | D7 | % | % | % | Gm | % |
| G7 | % | Cm | % | Gm | D7 | Gm | % |
| F7 | % | Bb | % | A7 | % | D7 | % |
| G7 | % | Cm | Gdim | Bb | F7 | Bb | % |

Am E7

Am

A7 Dm

Am E7 Am

G7 C

B7 E7

A7 Dm Cdim

C G7 C

PASSPORT TO PARADISE

Music by Sidney Bechet in 1956.

| | | | | | | | | |
|---|------|-----|-----|-----|------|-----|----|----|
| A | F | F+5 | F6 | F7 | Bb | Bbm | F | C7 |
| | F | F7 | Bb | Bbm | F | C7 | F | % |
| B | Ebm6 | % | Eb7 | % | Ebm6 | % | Bb | % |
| | Cm7 | % | Bb | % | Am7 | D7 | G7 | C7 |
| C | Bbm | % | F7 | % | Bbm | C7 | F | F7 |
| | Bb | % | Cm7 | F7 | D7 | % | G7 | C7 |

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems, each with two staves. The first system (A and B) includes a third staff (C) for the bass line. The second system (A and B) includes a third staff (C) for the bass line. The third system (A and B) includes a third staff (C) for the bass line. Chord symbols are placed above the notes. The score ends with a double bar line.

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PEE WEE'S BLUES

Music by Pee Wee Russell.

| | | | |
|---------|----|---------|----------|
| Bb / A7 | ⋮ | ⋮ | Bb / Bb7 |
| Eb / D7 | ⋮ | Bb / A7 | Bb / G7 |
| C7 | F7 | Bb | ⋮ |

C B7 C B7 C B7 C C7

F E7 F E7 C B7 C A7

D7 G7 C

PEGGY O'NEIL

Music and lyrics HARRY PEASE, ED NELSON and GILBERT DODGE 1921.

| | | | | | | | |
|---|------|----|---|----|------|----|---|
| C | % | % | % | % | % | G7 | % |
| % | % | % | % | % | % | C | % |
| % | Cdim | G7 | % | C | Cdim | G7 | % |
| C | % | D7 | % | Dm | G7 | C | % |

D

If her eyes are blue as skies,

A7

That's Peg - gy O' - Neil.

If she's smil - ing all the while,

D

That's Peg - gy O' - Neil.

D **Ddim** **A7**

If she walks like a sly lit - tle rogue

D **Ddim** **A7**

If she talks with a cute lit - tle brogue,

D **E7**

Sweet per - son - al - i - ty full of ras - cal - i - ty,

Em **A7** **D**

That's Peg - gy O' - Neil.

© Jan 2003

PEGGY O'NEIL

Music and words by Harry Pease, Ed. G. Nelson and Gilbert Dodge in 1920.

| | | | | | | | |
|----|------|----|---|----|------|----|---|
| F | % | % | % | % | Fdim | C7 | % |
| C7 | % | % | % | % | % | F | % |
| F | Fdim | C7 | % | F | Fdim | C7 | % |
| F | % | G7 | % | Gm | C7 | F | % |

G

If her eyes are blue as skies,

Gdim D7

That's Peg - gy O' - Neil. _____

If she's smil - ing all the while,

G

That's Peg - gy O' - Neil. _____

G Gdim D7

If she walks like a sly lit - tle rogue

G Gdim D7

If she talks with a cute lit - tle brogue,

G A7

Sweet per - son - al - i - ty full of ras - cal - i - ty,

Am D7

That's Peg - gy O' - Neil. _____

©-jam 150521

PEG O' MY HEART

Music by Fred. Fischer, music by Alfred Bryan 1913.

| | | | | | | | |
|----|---|----|---|----|---|----|----|
| Bb | % | C7 | % | F7 | % | Bb | F7 |
| Bb | % | C7 | % | F7 | % | Bb | % |

The musical score consists of four staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4 and B4, then a quarter rest, and a quarter note C5. The second staff continues with quarter notes B4, A4, G4, and F4, followed by a quarter rest, a quarter note G4, and a quarter note A4. The third staff has quarter notes B4, A4, G4, and F4, followed by a quarter rest, a quarter note G4, and a quarter note A4. The fourth staff concludes with quarter notes B4, A4, G4, and F4, followed by a quarter rest, a quarter note G4, and a quarter note A4. Chords are indicated above the notes: C, D7, G7, C, G7, C, D7, G7, and C.

PENNIES FROM HEAVEN

Words and music by Arthur Johnston and John Burke in 1936.

| | | | | | | | |
|----|----------|-----|----|-----|----------|-----|----|
| C | C / Cdim | Dm7 | G7 | C | C / Cdim | Dm7 | G7 |
| C7 | % | F | % | D7 | % | G7 | % |
| C | C / Cdim | Dm7 | G7 | C7 | % | F | % |
| F | Fm | Em7 | A7 | Dm7 | G7 | C | % |

D Fdim Em7 A7

Ev'-ry time it rains, it rains pen-nies from hea-ven.

D Fdim Em7 A7

Don't you know each cloud con-tains pen-nies from hea-ven?

D7 G

You'll find your for-tune fall-in' all o-ver town,

E7 A7

be sure that your um-brel-la is up-side down.

D Fdim Em7 A7

Trade them for a pack-age of sun-shine and flow-ers.

D7 G

If you want the things you love, you must have show-ers.

G Gm F#m7 B7

So when you hear it thun-der, don't run un-der a tree, there'll be

Em7 A7 D

pen-nies from heav-en for you and me.

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PENNIES FROM HEAVEN

Words and music by Arthur Johnston and John Burke in 1936.

| | | | | | | | |
|-----|------|-----|----|-----|------|-----|----|
| Bb | Gdim | Cm7 | F7 | Bb | Gdim | Cm7 | F7 |
| Bb7 | % | Eb | % | C7 | % | F7 | % |
| Bb | Gdim | Cm7 | F7 | Bb7 | % | Eb | % |
| Eb | Ebm | Bb | G7 | Cm7 | F7 | Bb | % |

C Cdim Dm7 G7

Ev' - ry time it rains, it rains pen-nies from heav - en. —

C Cdim Dm7 G7

Don't you know each cloud con-tains pen-nies from hea - ven? —

C7 F

You'll find your for - tune fall - in' all o - ver town.

D7 G7

Be sure that your um - brel - la is up - side down.

C Cdim Dm7 G7

Trade them for a pack - age of sun-shine and flow - ers. —

C7 F

If you want the things you love, you must have show - ers. —

F Fm C A7

So when you hear it thunder, don't run un-der a tree, — there'll be

Dm7 G7 C

pen - nies from heav - en for you and me. —

PEOPLE WILL SAY WE'RE IN LOVE

Words and music by Richard Rodgers and Oscar Hammerstein in 1943.

| | | | | | | | |
|------|-----|----|----|-----|----|----|----|
| Bb | % | % | % | % | % | F7 | % |
| Bb | % | C7 | % | Cm7 | F7 | Bb | F7 |
| Bb | % | % | % | % | % | F7 | % |
| Bb | % | C7 | % | Cm7 | F7 | Bb | % |
| Bbm7 | Eb7 | Ab | % | D7 | G7 | C7 | F7 |
| Bb | % | Gm | C7 | Bb | F7 | Bb | % |

C *G7*

Don't throw — bou — quets at me, — Don't please — my folks too much, —

C *D7* *Dm7* *G7* *C* *G7*

Don't laugh — at my jokes too much, — Peo — ple will say we're in love! —

C *G7*

Don't sigh — and gaze at me, — Your sighs — are so like mine, —

C *D7* *Dm7* *G7* *C*

Your eyes — must — n't glow like mine, — Peo — ple will say we're in love! —

Cm7 *F7* *Bb* *E7* *A7* *D7* *G7*

Don't start — col — lec — ting things, — Give me my rose and my glove, —

C *Am* *D7* *C* *G7* *C*

Sweet — heart, — they're sus — pec — ting things, — Peo — ple will say we're in love. —

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PERDIDO STREET STOMP

By Sidney Bechet and Mezz Mezzrow in 1945.

| | | | | | | | | |
|---|-----|---|---|----|-----|---|---|---------------------------|
| A | : C | % | % | C7 | F7 | % | C | % |
| | G7 | % | C | % | G7 | % | C | 1: G7 2: C7 Last: C |
| B | : F | % | % | F7 | Bb7 | % | F | % |
| | C7 | % | F | % | | | | |

When back to part A use G7 in last bar.

Part A musical notation (treble clef, 4/4 time):

- Staff 1: Chords D, D7
- Staff 2: Chords G7, D
- Staff 3: Chords A7, D
- Staff 4: Chords A7, D, A7, D, D7. Includes first and second endings. Note: 3. Ad lib with D in last bar.

Part B musical notation (treble clef, 4/4 time):

- Staff 5: Chords G, G7, C7, G, D7, G

Play the blues, when back to part A use A7 in last bar.

Play A A B B B... A

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PETIT FLEUR

Music by Sidney Bechet in 1958.

| | | | | | | | |
|-------|----|----|---------|----|----|-------|-------|
| D7 | % | Gm | % | A7 | % | D7 | D7 Eb |
| D7 | % | Bb | Bb Fdim | Cm | F7 | Bb D7 | Gm |
| Cm | D7 | Gm | Gm Eb7 | A7 | % | D7 | D7 Eb |
| D7 | % | Gm | % | Cm | D7 | Gm Cm | Gm G7 |
| G7 Fm | G7 | Cm | % | F7 | % | Bb | D7 Eb |
| D7 | % | Gm | % | Cm | D7 | Gm Cm | Gm |

Chord symbols in the score: E7, Am, B7, F, G7, Cm, Dm, A7, Eb, Fdim, Gm, Bb, D7, Gm Eb7, Gm Cm, Gm G7, Bb, D7 Eb, Gm Cm, Gm.

PHARAOH'S ARMY

Traditional spiritual, also known as "Oh, Mary don't you weep". Chords à la Paul Barnes.

| | | | |
|----|-----|----------|-----|
| Eb | Bb7 | ∕. | Eb |
| Ab | Eb | F7 | Bb7 |
| Eb | Bb7 | ∕. | Eb |
| Ab | Eb | F7 / Bb7 | Eb |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The lyrics are written below the notes, and chords are indicated above the staff lines. The chords used are F, C7, Bb, G7, and Eb.

If I could I sure-ly would _ stand on the rock where Mo-ses stood, _
 Pha-raoh's ar - my got drown - ded Oh, Ma - ry don't you weep.
 Oh, Ma - ry don't you weep don't you mourn Oh, Ma - ry don't you weep don't you mourn,
 Pha-raoh's ar - my got drown - ded Oh Ma - ry don't you weep.

Barnes' lyrics:

//: Oh, sinners don't you weep,
 don't you mourn,
 Oh sinners don't you weep,
 don't you mourn,
 Pharaoh's army got drowneded,
 drowneded in the middle of the sea.://

//: When I got to heaven,
 I'll sing and shout,
 nobody there gonna
 put me out,
 Pharaoh's army got drowneded,
 drowneded in the middle of the sea.://

PIGGLY WIGGLY

À la Johnny Dodds in 1929.

| | | | | | | | |
|----------|-----|----------|-----|----------|---------|-----|-----|
| Eb / Bb7 | Eb | Eb / Bb7 | Eb | Ab / Abm | Eb / C7 | F7 | Bb7 |
| Eb / Bb7 | Eb | Eb7 | Ab | F7 | Bb | F7 | Bb7 |
| Eb | Ab7 | Eb | Ab7 | Eb | Ab7 | F7 | Bb7 |
| G7 | % | Cm / G7 | Cm | F7 | % | Bb7 | % |
| Eb | Ab7 | Eb | Ab7 | Eb | Ab7 | G7 | % |
| C7 | % | F7 | % | Bb7 | % | Eb | % |

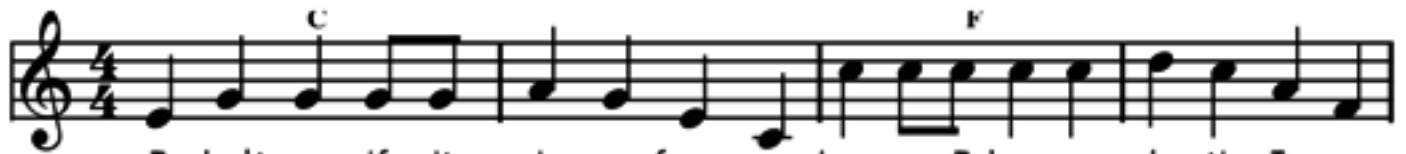
The musical score consists of eight staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The melody is written in a single treble clef. Chords are indicated by letters above the notes. The sequence of chords across the staves is as follows:

- Staff 1: F, C7, F, F, C7, Eb
- Staff 2: Bb, Bbm, F, D7, G7, C7
- Staff 3: F, C7, F, F7, Bb
- Staff 4: G7, C, G7, C7
- Staff 5: F, Bb7, F, Bb7, F, Bb7, G7, C7
- Staff 6: A7, Dm, A7, Dm, G7, C7
- Staff 7: F, Bb7, F, Bb7, F, Bb7, A7
- Staff 8: D7, G7, C7, F

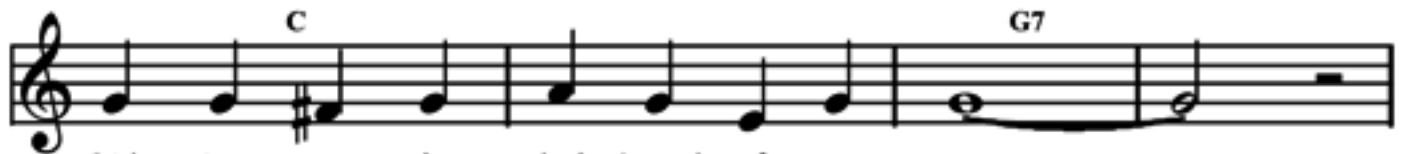
PLASTIC JESUS

Words and music by Ed Rush and George Cromarty in 1957.

| | | | | | | | |
|----|---|----|---|----|----|----|---|
| Bb | % | Eb | % | Bb | % | F7 | % |
| Bb | % | Eb | % | Bb | F7 | Bb | % |
| Bb | % | Eb | % | Bb | % | F7 | % |
| Bb | % | Eb | % | Bb | F7 | Bb | % |



I don't care if it rains or freez-es, Long as I have my plas-tic Je-sus



Rid - ing on the dash-board of my car _____



Through all tri - als and tri - bu - la - tions, We will tra - vel ev' - ry na - tion,



With my plas - tic Je - sus I'll go far. _____ Plas - tic



Je - sus, plas - tic Je - sus



Rid - ing on the dash - board of my car _____



Through all tri - als and tri - bu - la - tions, We will tra - vel ev' - ry na - tion,



With my plas - tic Je - sus I'll go far. _____

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PLEASE, COME BACK TO ME, MY LOVER

| | | | | | | | |
|----|----|----|---|----|---|----|----|
| F | Bb | C7 | % | % | % | F | C7 |
| F | Bb | C7 | % | % | % | F | F7 |
| Bb | C7 | F | % | G7 | % | C7 | % |
| F | Bb | C7 | % | % | % | F | % |

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of nine staves of music. The lyrics are: "Please, come back to me, my lov - er. You're more than the whole world to me. Let me call your name, my lov - er. My lov - er you al - ways be. Al - ways in my heart, let me hold you one more time. Make love with me, ho - ney, please, tell me you are mine. Please, come back to me my lov - er. My lov - er you al - ways be." Chord symbols are placed above the notes: G, G, D7, G, D7, G, D7, G, G7, C, D7, G, A7, D7, G, G, D7, G.

PLEASE DON'T TALK ABOUT ME WHEN I'M GONE

Music by Sam H. Stept and lyrics by Sidney Clare in 1930.

| | | | | | | | |
|----|----|----|---|----|-----|-----|-----|
| Eb | G7 | C7 | % | F7 | Bb7 | Eb | Bb7 |
| Eb | G7 | C7 | % | F7 | Bb7 | Eb | % |
| G7 | % | C7 | % | F7 | % | Bb7 | % |
| Eb | G7 | C7 | % | F7 | Bb7 | Eb | % |

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music. Above the first staff are the chords F, A7, and D7. Above the second staff are G7, C7, F, and C7. Above the third staff are F, A7, and D7. Above the fourth staff are G7, C7, and F. Above the fifth staff are A7 and D7. Above the sixth staff are G7 and C7. Above the seventh staff are F, A7, and D7. Above the eighth staff are G7, C7, and F. The lyrics are: "Please don't talk a-bout me when I'm gone, Oh, Hon-ey, though our friend-ship ceas-es from now on. And lis-ten, if you can't say an-y-thing real nice, it's bet-ter not to talk at all, is my ad-vice. We're part-ing, you go your way I'll go mine, it's best that we do; Here's a kiss! I hope that this brings lots of luck to you. Makes no diff'-rence how I car-ry on, re-mem-ber, please don't talk a-bout me when I'm gone." The score ends with a double bar line.

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POOR BUTTERFLY

Music by Raymond Hubbell and lyrics by John L. Golden in 1916.

| | | | | | | | |
|------|-----|----|----|-----|-----|-----|---|
| Bbm7 | Eb7 | Ab | % | C7 | % | F7 | % |
| Bb7 | Eb7 | C7 | Fm | Bb7 | % | Eb7 | % |
| Bbm7 | Eb7 | Ab | % | C7 | % | F7 | % |
| Bbm | Dbm | Ab | F7 | Bb7 | Eb7 | Ab | % |

Poor but-ter - fly! _____ 'neath the blossoms wait - ing _____ Poor but-ter -
 fly! _____ For she loved him so. _____ The mo - ment
 pass in - to hours _____ The hours pass in - to years _____ And as she
 smile through her tears, _____ She mur - murs low, _____ The moon and
 I _____ know that he be faith - ful, _____ I'm sure he
 come _____ to me bye and bye. _____ But if
 he don't come back _____ Then I nev - er sigh or cry _____ I just must
 die. _____ Poor _____ but - ter - fly. _____

© - j a m 160322

POOR BUTTERFLY

Music by Raymond Hubbell and lyrics by John L. Golden in 1916.

| | | | | | | | |
|----|-----|---|----|-----|----|----|---|
| Gm | C7 | F | % | A7 | % | D7 | % |
| G7 | C7 | F | % | G7 | % | C7 | % |
| Gm | C7 | F | % | A7 | % | D7 | % |
| Gm | Bbm | F | D7 | Gm7 | C7 | F | % |

Am D7 G
 Poor but-ter - fly! _____ 'neath the bloss-oms wait-ing _____ Poor but-ter-
 B7 E7
 -fly! _____ For she loved him so. _____ The mo - ment
 A7 D7 G
 pass in -to hours _____ The hours pass in -to years _____ And as she
 A7 D7
 smiles through her tears, _____ She mur-murs low, _____ The moon and
 Am D7 G
 I _____ know that he be faith - ful, _____ I'm sure he
 B7 E7
 come _____ to me bye and bye. _____ But if
 Am Cm G E7
 he don't come back _____ Then I nev-er sigh or cry _____ I just must
 Am7 D7 G
 die. _____ Poor _____ but - ter - fly. _____

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PORTER'S LOVE SONG

A porter's love song to a chambermaid.

Music and lyrics by J. P. Johnson and Andy Razaf in 1932.

| | | | | | | | |
|----|---|----|---|----|----|----|----|
| F | % | D7 | % | G7 | C7 | F | C7 |
| F | % | D7 | % | G7 | C7 | F | % |
| F7 | % | Bb | % | G7 | % | C7 | % |
| F | % | D7 | % | G7 | C7 | F | % |

I will be the oil mop, if you'll be the oil, then we both could
 min - gle ev - ry time we toil. I will be the
 wash - board, if you'll be the tub, think of all the
 mon - days we can rub - a - dub.
 I will be your shoe brush, if you will be my shoe.
 Then I'll keep you bright, dear, feel - ing good as new. If you'll be my
 ra - zor, I will be your blade, that's a por - ter's
 love song to a cham - ber maid.

PORTO RICO

À la Bunk Johnson and Sidney Bechet in 1945.

| | | | | | | | |
|-----|----|----|----|----|----|----|-----|
| :Dm | A7 | Dm | A7 | Dm | A7 | Dm | % |
| A7 | Dm | A7 | Dm | F | E7 | G7 | C7: |
| :G7 | C7 | F | % | C7 | % | F | % |
| G7 | C7 | F | % | G7 | C7 | F | %: |

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The first four staves are the main melody, and the last four staves are a variation. Chords are indicated above the notes. The score includes a double bar line with first and second endings in the fifth and eighth staves.

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POSTMAN'S LAMENT

Traditional.

| | | | | | | | |
|---|----|---------|---------|----|---|---|----|
| F | F7 | Bb / D7 | Gm / G7 | C7 | % | F | C7 |
| F | F7 | Bb / D7 | Gm / G7 | C7 | % | F | % |

The road is hard and long I trudge and sing a song
 Lord, take this bag off my back Oh, come sweet
 air - days hear what my pray - er says
 Lord, take this bag off my back Down by the
 lake be - side I rest my wea - ry hide
 Lord, take this bag off my back To lay my
 bur - den down jump off the banks and drown
 Lord, take this bag off my back

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PRECIOUS LORD, TAKE MY HAND

Words and music by Thomas A. Dorsey in 1932.

| | | | |
|---|----|----|------|
| F | F7 | Bb | F |
| F | G7 | C7 | ⌋ |
| F | F7 | Bb | Fdim |
| F | C7 | F | ⌋ |

G G7 C G

Pre-cious Lord, take my hand, lead me on, let me stand; I am

A7 D7

tired, I am weak, I am worn; — thru the

G G7 C Gdim

storm, thru the night, lead me on to the light: Take my

G D7 G

hand, pre-cious Lord, lead me home. —

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PREMIER BAL

Music by Sidney Bechet, lyrics by Sidney Bechet and Bernard Dimey in 1957.

| | | | | | | | |
|-------|----|-----|----|--------|-----|----------|-----|
| Gm7-5 | C7 | Fm | Fm | Gm7-5 | C7 | Fm | Fm |
| Cm7-5 | F7 | Bbm | ∕ | Bb7 | ∕ | Eb7 | C7 |
| Gm7-5 | C7 | Fm | Fm | Cm7-5 | F7 | Bbm / F7 | Bbm |
| Bbm | G | Fm | F7 | Bbm7-5 | Eb7 | Ab | ∕ |

The musical score is written in 4/4 time and consists of nine staves. The key signature has two flats (Bb and Eb). The melody features several triplet patterns. Chords are indicated above the notes. The first staff has chords Am7-5, D7, and Gm. The second staff has Am7-5, D7, and Gm. The third staff has Dm7-5, G7, and Cm. The fourth staff has C7, F7, and D7. The fifth staff has Am7-5, D7, and Gm. The sixth staff has Dm7-5, G7, Cm, G7, and Cm. The seventh staff has Cm, A, Gm, and G7. The eighth staff has Cm7-5, F7, and Bb. The piece concludes with a double bar line.

PRETEND

Words and music by Lew Douglas, Cliff Parman and Frank Levere in 1952.

| | | | | | | | |
|----|---|----|---|----|---|----|---|
| Bb | % | F7 | % | % | % | Bb | % |
| Bb | % | F7 | % | % | % | Bb | % |
| D7 | % | Gm | % | C7 | % | F7 | % |
| Bb | % | F7 | % | % | % | Bb | % |

The musical score consists of eight staves of piano accompaniment in 4/4 time. The key signature has two flats (Bb and F). The chords and their positions are as follows:

- Staff 1: Chords C and G7.
- Staff 2: Chord C.
- Staff 3: Chord G7.
- Staff 4: Chord C.
- Staff 5: Chords E7 and Am.
- Staff 6: Chords D7 and G7.
- Staff 7: Chords C and G7.
- Staff 8: Chord C.

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PRETTY BABY

Music by Tony Jackson and Egbert von Alstyne, words by Gus Kahn in 1919.

| | | | | | | | |
|-----|---|----|---|----|-----|----|-----|
| Bb7 | % | % | % | Eb | % | % | % |
| Bb7 | % | % | % | Eb | % | % | % |
| Eb7 | % | Ab | % | C7 | % | F7 | Bb7 |
| Bb7 | % | % | % | F7 | Bb7 | Eb | % |

Ev - 'ry - bod - y loves a ba - by that's why I'm in love with you, Pret - ty

ba - by, _____ Pret - ty ba - by. _____ And I'd

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

ba - by, _____ Pret - ty ba - by - Won't you

come and let me rock you in my cra - dle of love, _____ And we'll

cud - dle all the time. _____ Oh! I

want a lov - in' ba - by and it might as well be you,

Pret - ty ba - by of mine. _____

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PRISONER'S SONG

Words and music by Guy Massey and Robert F. Taylor in 1924.

| | | | | | | | |
|----|-----|----|---|----|---|----|----|
| Bb | Bb7 | Eb | % | F7 | % | Bb | F7 |
| Bb | Bb7 | Eb | % | F7 | % | Bb | % |

The musical score consists of four staves of music in 4/4 time. The lyrics are written below the notes. Chord markings (C, C7, F, G7) are placed above the notes. The lyrics are: "If I had the wings of an ang - el Ov - er these pri - son walls I would fly I'd fly to the arms of my dar - lin' And there I'd be will - ing to die".

I wish I had someone to love me,
 Someone to call me their own
 I wish I had someone to live with
 'Cause I'm tired of livin' alone

Please meet me tonight in the moonlight
 Please meet me tonight all alone
 For I have a sad story to tell you
 It's a story that's never been told

I'll be carried to the new jail tomorrow
 Leaving my poor darling alone
 With the cold prison bars all around me
 And my head on a pillow of stone

I have a grand ship on the ocean
 All mounted with silver and gold
 And before my poor darlin' would suffer
 That ship would be anchored and sold

If I had the wings of an angel
 Over these prison walls I would fly
 I'd fly to the arms of my poor darlin'
 And there I'd be willing to die

PROMENADE AUX CHAMPS-ELYSEES

Music by Sidney Bechet in 1959.

| | | | | | | | |
|----|-----|-----|----|----|---|-----|-------------------|
| Bb | ∕ | Bb6 | ∕ | ∕ | ∕ | C7 | ∕ |
| F7 | ∕ | Gm | ∕ | C7 | ∕ | F7 | Gb7 F7 |
| Bb | ∕ | Bb6 | ∕ | ∕ | ∕ | G7 | ∕ |
| Eb | Ebm | Bb | G7 | C7 | ∕ | Gb7 | ∕ |
| C7 | F7 | Bb | ∕ | | | | |

PURPLE ROSE OF CAIRO

Words by Jimmie Dupre, music by Armand J. Piron and Steve Lewis in 1920.

| | | | | | | | | | |
|-----|-----|----|------|-----|-----|----|-------|----|----|
| C | E7 | A7 | Dm | G7 | C | E7 | A7 | Dm | G7 |
| C | Em | Am | D7 | G | Am | D7 | G | G7 | D9 |
| C | E7 | A7 | Dm | G7 | C | E7 | A7 | Dm | G7 |
| C | Bb7 | Eb | ∅ | Fm | Bb7 | Eb | Eb7 | | |
| Bb7 | Eb | Cm | Fdim | Eb7 | ∅ | Ab | Eb7 | | |
| Bb7 | Eb | Cm | Fdim | Eb7 | ∅ | Ab | (Eb7) | | |

D F#7 B7 Em A7 D F#7 B7 Em A7

Some - where true love is call - ing Out where June buds are fall - ing

D F#m Bm E7 A Bm E7 A A7 E7 A A7+

Moon a - bove Shines for love in mys - tic land of Cai - ro.

D F#7 B7 Em A7 D F#7 B7 Em A7

Maid - en, There she is sigh - ing, To her flo - wer she's cry - ing

D C7 F Gm C7 F

Will he come back some day? To her rose she sighs —

F7 C7 F Dm Gdim F7 Bb

Oh my pur - ple rose of Cai - ro Please tell him I wait his re - turn —

F7 C7 F Dm Gdim F7

Pret - ty pur - ple Rose of Cai - ro Now I know why my poor heart

1. Bb F7 2. Bb

yearns — Oh my pur - ple Rose of yearns —

Put On Your Old Grey Bonnet

Music PERCY WENRICH, lyrics STANLEY MURPHY 1909.

| | | | |
|-----------|------------|-----------|--------------|
| Bb | ∕. | Eb | ∕. |
| Bb | ∕. | F7 | ∕. |
| Bb | Bb7 | Eb | Bbdim |
| Bb | F7 | Bb | ∕. |

C **F**

Put on your old grey bon-net with the blue rib-bon on it, while I

C **G7**

hich old Dob-bin to the shay. And through the

C **C7** **F** **Cdim**

fields of clo-ver, we'll drive up to Do-ver on our

C **G7** **C**

gold-en Wed-ding day.

QUANDO, QUANDO, QUANDO

Lyrics by Tony Renis and music by Alberto Testa in 1962.

| | | | | | | | |
|-----|---|----|------------|----|---|----|------------|
| F7 | % | Bb | Bb Gdim | F7 | % | Bb | Bb Gdim |
| F7 | % | Bb | Bb Gdim | F7 | % | Bb | % |
| Bb7 | % | Eb | % | C7 | % | F7 | Bb Gdim |
| F7 | % | Bb | Bb Gdim | F7 | % | Bb | % |

G7 C C Cdim

Tell me when will you be mine, — tell me quan do, quan do, quand do. — We can share a love di -

G7 C C Cdim

vine, — please don't make me wait a - gain. — When will you say yes to

G7 C C Cdim

me, — tell me quan do, quan do, quan - do. — You mean hap - pi - ness for

G7 C C

me, — oh my love please tell me when. — Ev - ry mo - ments a

C7 F

day, — ev - 'ry day seems a lifetime, — let me show you the

D7 G7 C Cdim

way — to a joy be - yond com - pare. — I can't wait a mo - ment

G7 C C Cdim

more, — tell me quan - do, quan - do, quan - do. — Say it's me that you a -

G7 C

-dore, — and then dar - ling tell me more.

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RACKENBLÅTT

Jörgen Zetterquist

| | | | |
|----|----|----|-----|
| Bb | ∕ | ∕ | Bb7 |
| Eb | ∕ | Bb | G7 |
| C7 | F7 | Bb | ∕ |

C C7

F C A7

D7 G7 C

RAMBLIN' ROSE

Words and music by Noel Sherman and Joe Sherman in 1962.

| | | | |
|----|----|---------|----------|
| F7 | ⋮ | Bb | ⋮ |
| C7 | ⋮ | Cm7 | F7 / Bb7 |
| Eb | ⋮ | Bb | ⋮ |
| Cm | F7 | Bb / Eb | Bb |



Ram- blin' ro - se, ram- blin' ro - se Why you ram-
 Ram- ble on _____ ram- ble on _____ When your ram-
 Ram- blin' ro - se, ram- blin' ro - se Why I want



- ble, _____ no one knows, _____ Wild and
 - blin' _____ days are gone, _____ Who will
 you, _____ heav- en knows, _____ Though I



windblown, _____ that's how you'- ve grown _____ Who can
 love you _____ with a love true _____ When your
 love you _____ with a love true _____ Who can



cling to _____ a ram- blin' rose?
 ram - blin' _____ days _____ are gone?
 cling to _____ a ram- blin' rose?

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RAYMOND'S IDEA

Music by Raymond Burke, Caribbean style.

| | | | | | | | |
|----|-----|----|-----------------------|----|-----|-------------------|-----------------------|
| Eb | Bb7 | Eb | $\frac{Eb}{Eb}$ Bb7 | Eb | Bb7 | Eb | $\frac{Eb}{Eb}$ Bb7 |
| Gm | D7 | Gm | D7 | Gm | D7 | $\frac{Gm}{Gbm7}$ | Bb7 |
| Eb | Bb7 | Eb | $\frac{Eb}{Eb}$ Bb7 | Eb | Bb7 | Eb | $\frac{Eb}{Eb}$ Bb7 |

F C7 F F C7 F

F C7 F F C7 F

Am E7 Am E7

Am E7 Am Abm7 C7

F C7 F F C7 F

F C7 F F C7 F

READY FOR THE RIVER

Words by Gus Kahn and music by Neil Morét in 1928.

| | | | |
|---------|--------|--------|----|
| F / Bb | F / G7 | F / C7 | ∕. |
| F / Bb | F / G7 | F / C7 | F |
| Gm / C7 | ∕. | ∕. | ∕. |
| F / Bb | F / G7 | F / C7 | F |



Ready for the riv-er, The shiv-er-y riv-er. The riv-er that goes down to the sea. —



Want to drown my trou-ble, and leave just a bub-ble, To in-di-cate what used to be me. —



Made my will, — wrote some notes, — Gon-na keep a-walk-in' till my straw hat floats. —



Read-y for the riv-er, The shiv-er-y riv-er, So get the riv-er read-y for me. —

REALLY THE BLUES

Music by Milton "Mezz" Mezzrow in 1938.

| | | | |
|----|---------|------------------------|-----------|
| Bb | C7 / F7 | Bb | Bb7 |
| Eb | Ebm | Bb | Bb / Gdim |
| F7 | C7 / F7 | Bb / Bb7 Gdim / Ebm | Bb |

C 3 D7 G7 C C7
 F Fm C Cdim
 G7 D7 G7 C C7 Cdim Fm C

RED WING

Music by Kerry Mills and lyrics by Thurland Chattaway in 1907.

| | | | | | | | |
|----|-----|----|----|----|----|------------------|-----|
| Bb | Bb7 | Eb | Bb | F7 | Bb | C7 | F7 |
| Bb | Bb7 | Eb | Bb | F7 | Bb | C7 F7 | Bb |
| Eb | % | Bb | % | F7 | % | Bb | Bb7 |
| Eb | % | Bb | % | F7 | % | Bb | % |

There once lived an In - dian maid, A shy lit - tle prai - rie maid, Who
watched for him day and night, She kept all the camp - fires bright, And

sang a — lay, a love song — gay, As on the plain she'd while a - way the day. She
un - der the sky, each night she would lie, And dream a - bout his com - ing by and by. But

loved a — war - rior bold, this shy lit - tle maid of old, But
when all the braves re - turned, the heart of — Red Wing yearned, For

brave and — gay, he rode one — day to bat - tle far — a - way. Now, the
far, far a - way, her war - ri - or gay, fell brave - ly in — the fray. Now, the

moon shines to - night on pret - ty Red Wing, — the breeze is
moon shines to - night on pret - ty Red Wing, — the breeze is

sigh - ing, — the night bird's cry - ing, — For a -
sigh - ing, — the night bird's cry - ing, — For a -

far 'neath his star her brave is sleep - ing, — While Red Wing's
far 'neath his star her brave is sleep - ing, — While Red Wing's

weep - ing — her heart a - way. — She
weep - ing — her heart a - way. —

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RED WING'S BOOGIE

| | | | |
|----|---|---|----|
| C | ∕ | ∕ | C7 |
| F7 | ∕ | C | ∕ |
| G7 | ∕ | C | ∕ |

REGNTUNGA SKYAR

Words by Håse Ekman, music by Thore Erling and Eskil Eckert-Lundin in 1940.

| | | | | | | | |
|----|---|----|----|----|----|----|----|
| Dm | % | E7 | % | Gm | A7 | Dm | A7 |
| Dm | % | E7 | % | Gm | A7 | Dm | % |
| D7 | % | % | G7 | E7 | % | % | A7 |
| Dm | % | E7 | % | Gm | A7 | Dm | % |

Em F#7
Regn - tung - a sky - ar vart än jag ser

Am B7 Em B7
nå n sol finns ej mer u - tan dej.

Em F#7
Regn - vå - ta fu - ror tyst blic - ka ner

Am B7 Em
så grått allt sej ter u - tan dej. Den

E7 A7
få - gel som nyss sjöng blev plöts - ligt tyst och stum och

F#7 B7
vi - san, som jag skrev blev me - nings - lös och dum.

Em F#7
Regn - tung - a sky - ar vart än jag ser

Am B7 Em
nå n sol finns ej mer u - tan dej.

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Release Me

Music and lyrics by ROBERT YOUNT, EDDIE MILLER and DUB WILLIAMS 1954

| | | | |
|-----------|-----------|-----------|-----------|
| F | F7 | Bb | ∕ |
| C7 | ∕ | F | C7 |
| F | F7 | Bb | ∕ |
| F | C7 | F | ∕ |

G **G7** **C**

Please re - lease me, let me go, for
I have found a new love, dear, and
Please re - lease me, can't you see you'd

D7 **G** **D7**

I don't love you an - y more. To
I will al - ways want her near. Her
be a fool to cling to me. To

G **G7** **C**

waste our lives would be a sin Re-
lips are warm while yours are cold Re-
live a lie would be a pain. So re-

G **D7** **G**

-lease me, and let me love a- gain
-lease me, my dar-ling, let me go.
-lease me, and let me love a- gain

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RENT PARTY BLUES

Music by Duke Ellington and Johnny Hodges 1929.

| | | | | | | | |
|-----------|------------|-----------|------------|-----------|------------|----------|-----------|
| F | F7 | Bb | Bbm | F | C7 | F | C7 |
| F | F7 | Bb | Bbm | F | C7 | F | ∕ |
| Bb | Bbm | F | F7 | Bb | Bbm | F | C7 |
| F | F7 | Bb | Bbm | F | C7 | F | ∕ |

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REVERIE

Jazz beguine by Eugène Delouche in 1935.

| | | | | | | | |
|----|---|-----|----|----|-----|-----|---|
| Eb | % | Bb7 | % | Fm | G7 | Cm | % |
| D7 | % | Eb | C7 | F7 | % | Bb7 | % |
| Eb | % | Bb7 | % | Fm | G7 | Cm | % |
| B | % | Eb | C7 | F7 | Bb7 | Eb | % |

The musical score for 'Reverie' is written in 4/4 time and consists of ten staves. The key signature has one flat (Bb). The score includes the following chord annotations:

- Staff 1: F, C7
- Staff 2: Gm, A7, Dm
- Staff 3: E7, F, D7
- Staff 4: G7, C7
- Staff 5: F, C7
- Staff 6: Gm, A7, Dm
- Staff 7: C#, F, D7
- Staff 8: G7, C7, F

RIVERBOAT SHUFFLE

Music by Hoagy Carmichael in 1924. Also known as "Free wheeling".

| INTRO | | | | Am/E7 | % | Am | Am/E7 |
|-------|-----|-------|----|-------|----|-------|-------|
| Am | Dm | Am/E7 | % | Am | Dm | Am/E7 | Am |
| A7 | Dm | A7 | Dm | Am | Dm | Am/E7 | Am/C7 |
| F | % | C7 | % | F | % | C7 | % |
| F7 | % | Bb | % | G7 | % | C7 | % |
| F | % | C7 | % | F7 | % | Bb | % |
| Bb | Bbm | F | D7 | G7 | C7 | F | % |

The musical score is written in 4/4 time and consists of eight staves. The key signature has one sharp (F#). The melody is primarily composed of eighth and quarter notes, with several triplet markings. Chords are indicated above the staff lines. The piece concludes with a double bar line.

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RIVER STAY 'WAY FROM MY DOOR

Words by Mort Dixon and music by Harry M. Woods in 1931.

| | | | | | | | |
|----|-----|----|----|----|----------|----|-----|
| Eb | Eb7 | Ab | Eb | F7 | B7 / Bb7 | Eb | Bb7 |
| Eb | Eb7 | Ab | Eb | F7 | B7 / Bb7 | Eb | D7 |
| Gm | % | % | C7 | Bb | % | F7 | Bb7 |
| Eb | Eb7 | Ab | Eb | F7 | B7 / Bb7 | Eb | % |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music with lyrics underneath. The lyrics are: "You keep go - in' your way, I'll keep go - in' my way Riv - er, stay 'way from my door I just got a cab - in You don't need my cab - in Riv - er, stay 'way from my door Don't come up an - y high - er, I'm so all a - lone leave my bed and my fi - re That's all I own I ain't break - in' your heart, Don't start break - in' my heart Riv - er, stay 'way from my door". The score includes various chord symbols such as F, F7, Bb, G7, Db7, C7, Eb, Bb7, Am, and D7.

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ROCK AROUND THE CLOCK

Words and music by Max C. Freedman and Jimmy de Knight 1953.

| | | | | | | | |
|------------|---|----------|-----------|------------|---|-----------|---|
| F | ∕ | ∕ | ∕ | ∕ | ∕ | C7 | ∕ |
| : F | ∕ | ∕ | F7 | Bb7 | ∕ | F | ∕ |
| C7 | ∕ | F | ∕ : | | | | |

G

INTRO

One, two, three o'clock, four o'clock, rock,
Five, six, seven o'clock, eight o'clock, rock,
Nine, ten, eleven o'clock, twelve o'clock, rock,
We're gonna rock around the clock tonight.

Put your glad rags on and join me, hon,
We'll have some fun when the clock strikes one,
We're gonna rock around the clock tonight,
We're gonna rock, rock, rock, 'til broad daylight.
We're gonna rock, gonna rock, around the clock tonight.

When the clock strikes two, three and four,
If the band slows down we'll yell for more,
We're gonna rock around the clock tonight,
We're gonna rock, rock, rock, 'til broad daylight.
We're gonna rock, gonna rock, around the clock tonight.

When the chimes ring five, six and seven,
We'll be right in seventh heaven.
We're gonna rock around the clock tonight,
We're gonna rock, rock, rock, 'til broad daylight.
We're gonna rock, gonna rock, around the clock tonight.

When it's eight, nine, ten, eleven too,
I'll be goin' strong and so will you.
We're gonna rock around the clock tonight,
We're gonna rock, rock, rock, 'til broad daylight.
We're gonna rock, gonna rock, around the clock tonight.

When the clock strikes twelve, we'll cool off then,
Start a rockin' round the clock again.
We're gonna rock around the clock tonight,
We're gonna rock, rock, rock, 'til broad daylight.
We're gonna rock, gonna rock, around the clock tonight.

ROCKIN' CHAIR

Music and words by Hoagy Carmichael in 1929.

| | | | | | | | |
|-----|-----|----|-----|---------|---------|-----------|-----|
| Eb | Eb7 | Ab | Abm | Eb | C7 | F7 | Bb7 |
| Eb | Cm | D7 | Gm | F7 | % | Fm7 / Bb7 | Eb |
| Ab7 | % | Eb | % | Cm / D7 | Gm | F7 | Bb7 |
| Eb | Eb7 | Ab | Abm | Eb / C7 | F7 / E7 | Eb | % |

Old rock-in' chair's got me, Cane by my side.
 Fetch me that gin, son, 'fore I tan your hide.
 Can't get from this cab-in, goin no-where;
 Just sit me here grabbin' at the flies 'round this rock-in' chair.
 My dear old Aunt Harri-et, in heav-en she be,
 Send me sweet char-i-ot, For the end of the trouble I see.
 Old rock-in' chair gets it, Judgement Day is near,
 Chained to my rock-in' chair.

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ROCK OF AGES

Words by Augustus M. Toplady in 1776, music by Thomas Hastings in 1830.

| | | | | | | | |
|----|----|---|---|----|----|---|----|
| F | Bb | F | % | G7 | C7 | F | C7 |
| F | Bb | F | % | G7 | C7 | F | % |
| C7 | % | F | % | C7 | % | F | C7 |
| F | Bb | F | % | G7 | C7 | F | % |

Rock of a - ges, cleft for me, let me
hide my - self in Thee. Rock of
a - ges cleft for me, let me
hide my - self in Thee. Let the
wa - ter and the blood from Thy
wound - ed side which flowed be of
sin the dou - ble cure, save from
wrath and make me pure.

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ROLL ALONG PRAIRIE MOON

Words and music by Ted Fiorito, Harry MacPherson and Albert von Tilzer in 1935.

| | | | | | | | |
|----|-----|----|----|----|---|----|----|
| Bb | Bb7 | Eb | C7 | F7 | % | Bb | F7 |
| Bb | Bb7 | Eb | C7 | F7 | % | Bb | % |
| Eb | Ebm | Bb | G7 | C7 | % | F7 | % |
| Bb | Bb7 | Eb | C7 | F7 | % | Bb | % |

Roll a - long Prai - rie moon Roll a - long while I croon Shine a -
 -bove lamp of love Prai - rie moon. Way up
 there in the blue may - be you're lone - ly too Swing - ing
 by in the sky Prai - rie moon. I need your
 ten - der light To make things right You
 know I'm so a - lone to - night. Far a -
 -way shed your beams on the girl of my dreams Tell her
 too, I've been true Prai - rie moon.

Chords: C, C7, F, D7, G7, Eb, Ebm, Fm, A7, Bb, Bb7, Eb, C7, F7, %

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ROLL, JORDAN, ROLL

Traditional spiritual.

| | | | | | | | |
|----|------------------|----|----|------------------|------------------|------------------|----|
| Bb | Bb7 | Eb | Bb | Eb Bb | ∕ | Bb F7 | Bb |
| Bb | Bb7 | Eb | Bb | Eb Bb | ∕ | Bb F7 | Bb |
| Bb | Eb Bb | Bb | F7 | Bb | Eb Bb | Bb F7 | Bb |
| Bb | Bb7 | Eb | Bb | Eb Bb | ∕ | Bb F7 | Bb |

C C7 F C

Roll, Jor - dan, roll, Roll, Jor - dan, roll, I

F C F C C G7 C

want to go to hea - ven when I die, Roll, Jor - dan, roll.

C C7 F C

Roll, Jor - dan, roll, Roll, Jor - dan, roll, I

F C F C C G7 C

want to go to hea - ven when I die, Roll, Jor - dan, roll. Will

C F C C G7

you be there, broth - ers? Yes, my Lord! A -

C F C C G7 C

-sit - tin' on that gold - en stair? Yes, my Lord!

C C7 F C

Roll, Jor - dan, roll, Roll, Jor - dan, roll, I

F C F C C G7 C

want to go to hea - ven when I die, Roll, Jor - dan, roll.

ROSALIE

Words and music by Cole Porter in 1937.

| | | | | | | | |
|-----|------------|----------|-----|----|-----------|-----|-----------|
| Bb7 | Bb7 / Gdim | Bb7 | % | Eb | Eb / B7 | Eb | % |
| Bb7 | Bb7 / A7 | Fm7 | Bb7 | Eb | % | Bb7 | Eb / Gdim |
| Bb7 | Bb7 / Gdim | Bb7 | % | D7 | % | G7 | % |
| C7 | Fm7 / Cdim | Eb / C#7 | C7 | F7 | Fm7 / Bb7 | Eb | % |

C7 C7 Cdim C7
 Ro - sa - lie, — my dar - ling. —

F F C#7 F
 Ro - sa - lie, — my dream. —

C7 C7 B7 Gm7 C7
 Since, one night, — when stars danced a - bove, I'm

F C7 F Cdim
 oh, oh, so much in love. So

C7 C7 Cdim C7
 Ro - sa - lie, — have mer - cy! —

E7 A7
 Ro - sa - lie, — don't de - cline, — won't you

D7 Gm7 Fdim F Eb7 D7
 make my life thrill - ing, and tell me you're will - ing to be

G7 Gm7 C7 F
 mine, Ro - sa - lie, mine! —

ROSE OF THE RIO GRANDE

Words by Harry Warren and Ross Gorman, lyrics by Edgar Leslie in 1922.

| | | | | | | | |
|----|---|----|----|----|----|----|---|
| G7 | % | % | % | C7 | % | % | % |
| F7 | % | % | % | Bb | % | D7 | % |
| G7 | % | % | % | C7 | % | % | % |
| F7 | % | D7 | G7 | C7 | F7 | Bb | % |

A7
Rose of the Ri - o Grande

D7
Rose of the Bor - der Land

G7
One word then hand in hand We'll

C E7
leave the preach-er's side-room Hap-py lit-tle bride and bride-groom

A7
Ov - er those hills of sand

D7
I've get your love - nest planned

G7 E7 A7
You claim it I'll name it

D7 G7 C
"Rose of Ri - o Grande".

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ROSE ROOM

Words and music by Art Hickman and Harry Williams in 1917.

| | | | | | | | |
|-----|----|---|----|----|----|----|---|
| G7 | C7 | F | % | F7 | % | Bb | % |
| Bbm | % | F | D7 | G7 | % | C7 | % |
| G7 | C7 | F | % | F7 | % | Bb | % |
| Bbm | % | F | D7 | G7 | C7 | F | % |

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 the sweet - ly re - clin - ing, Some - where in
 Rose - land, Be - side a beau - ti - ful rose.

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ROSES OF PICARDY

Words by Fred E. Weatherly and music by Haydn Wood in 1916.

| | | | | | | | |
|----|---|----|---|-----|----|----|----|
| F7 | % | Bb | % | Cm7 | F7 | Bb | D7 |
| G7 | % | Cm | % | C7 | % | F7 | % |
| % | % | Bb | % | Cm7 | F7 | D7 | % |
| G7 | % | C7 | % | Cm7 | F7 | Bb | % |

Ro - ses are shin - ing in Pi - car - dy, In the
 hush of the sil - ver dew,
 Ro - ses are flow'r - ing in Pi - car - dy, but there's
 nev - er a rose like you! And the
 ro - ses will die with the sum - mer - time, and our
 roads may be far a - part, But there's
 one rose that dies not in Pi - car - dy! 'tis the
 rose that I keep in my heart!

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ROSETTA

Words and music by Earl Hines and Henri Woods in 1928.

| | | | | | | | |
|----|----|----|----|----|----|---|----|
| F | E7 | F | D7 | G7 | C7 | F | C7 |
| F | E7 | F | D7 | G7 | C7 | F | E7 |
| Am | E7 | Am | Fm | C | G7 | C | C7 |
| F | E7 | F | D7 | G7 | C7 | F | % |

Ro - set - ta, my Ro - set - ta, in my
heart, dear, there's no one but you. You
told me, that you loved me, ne - ver
leave me for some - bod - y new.
You've made my whole life a dream;
I pray you'll make it come true. Ro -
set - ta, my Ro - set - ta, Please say
I'm just the one dear for you.

ROYAL TELEPHONE

Frederick M. Lehman in 1919. (New Orleans version.)

| | | | |
|------|-----|----|----|
| Bb | ∕. | F7 | ∕. |
| ∕. | ∕. | Bb | ∕. |
| Bb | Bb7 | ∕. | Eb |
| Gdim | Bb | F7 | Bb |

C G7

Central's nev - er "bus - y", al - ways on the line,
Tel - e - phone to glo - ry. oh, what joy di - vine!

C

You may hear from heav - en al - most an - y time,
I can feel the cur - rent mov - ing on the line,

C C7 C7 F

'Tis a roy - al ser - vice, free for one and all;
Built by God the Fa - ther for His loved and own,

Cdim C G7 C

When you get in trou - ble, give this roy - al line a call.
We may talk to Je - sus through this roy - al tel - e - phone.

RUM AND COCA-COLA

Words by Morey Amsterdam, music by Jeri Sullivan and Paul Baron.

| | | | | | | | |
|------|----|---|----|---|----|---|---------|
| Bb | F7 | ⋮ | Bb | ⋮ | F7 | ⋮ | Bb / F7 |
| ⋮ Bb | ⋮ | ⋮ | F7 | ⋮ | ⋮ | ⋮ | Bb |
| Bb | ⋮ | ⋮ | F7 | ⋮ | ⋮ | ⋮ | Bb ⋮ |

INTRO G G7 C

G7 C G7

G G7

you ev-er go to Tri-ni-dad They make you feel so ve-ry glad

G

Ca-lyp-so sing and make up rhyme Ga-ran-ti you one re-al good fine time Drink-in'

G7

rum and co-ca co-la Go down Point Koo-mah-nah

C

Both moth-er and sist-er Work-in' for the Yan-kee dol-lar

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RUMBA NEGRO

Music by Bennie Moten in 1929.

| | | | | | | | |
|----|---|----|---|----|---|----|----|
| Dm | % | A7 | % | % | % | Dm | % |
| % | % | A7 | % | % | % | Dm | % |
| C7 | % | F | % | C7 | % | F7 | A7 |
| Dm | % | A7 | % | % | % | Dm | % |

The musical score for "Rumba Negro" is written in 4/4 time and the key of D major (one sharp). It consists of eight staves of music. The chords and rests are indicated above the notes as follows:

- Staff 1: Em, B7
- Staff 2: Em
- Staff 3: Em, B7
- Staff 4: Em
- Staff 5: D7, G
- Staff 6: D7, G7, B7
- Staff 7: Em, B7
- Staff 8: Em

RUMBA TAMBAH

Words by Ralph Maria Siegel and music by Rafael Hernandez in 1933. Also called "RUMBA NEGRA".

| | | | | | | | |
|----|---|---|---|---|---|----|---|
| Bb | % | % | % | % | % | F7 | % |
| F7 | % | % | % | % | % | Bb | % |
| Gm | % | % | % | F | % | % | % |
| F7 | % | % | % | % | % | % | % |
| F7 | % | % | % | % | % | Bb | % |

The musical score is written in 4/4 time. It consists of ten staves of music. The key signature is B-flat major. The chord progression is as follows: Bb, F7, Gm, F7, F7, Bb, F7, Gm, G, G7, Bb. The melody is primarily composed of eighth and quarter notes, with some rests and ties. The piece concludes with a final chord of Bb.

RUNNIN' WILD

Lyrics by Joe Grey and Leo Wood, music by A. Harrington Gibbs in 1922.

| | | | | | | | |
|----|-----|----|---|-----|-----|-----|---|
| Ab | % | % | % | Db | % | Ab | % |
| C7 | % | Fm | % | Eb | Bb7 | Eb7 | % |
| Ab | % | % | % | Db | % | C7 | % |
| Db | Dbm | Ab | % | Eb7 | % | Ab | % |

Bb
 Run - nin' wild, _____ lost con - trol, _____ Run - nin' wild,
Eb *Bb*
 _____ might - y bold. _____ Feel - in' gay, -
D7 *Gm*
 _____ Reck - less too, _____ Care - free mind,
F *C7* *F7*
 _____ all the time, _____ nev - er blue. _____ Al - ways goin',
Bb
 _____ don't know where, _____ Al - ways showin',
Eb *D7*
 _____ I don't care, _____ Don't love no -
Eb *Ebm* *Bb*
 - bod - y, _____ It's not worth - while, _____ All a - lone, -
F7 *Bb*
 _____ Run - nin' wild. _____

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RUNNIN' WILD

Words by Joe Grey and Leo Wood, music by A. Harrington Gibbs in 1922.

| | | | | | | | |
|----|-----|-----|---|----|----|----|---|
| Bb | % | Bb7 | % | Eb | % | Bb | % |
| D7 | % | Gm | % | F | C7 | F7 | % |
| Bb | % | Bb7 | % | Eb | % | D7 | % |
| Eb | Ebm | Bb | % | F7 | % | Bb | % |

Run - nin' wild, — lost con - trol, — Run - nin'
 wild, — might - y bold. — Feel - in'
 gay, — Reck - less too, — Care - free
 mind, all the time, nev - er blue. — Al - ways
 goin', — don't know where, — Al - ways
 showin', — I don't care, Don't love no -
 -bod - y, It's not worth - while, — All a -
 -lone, Run - nin' wild. —

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SAINT JAMES INFIRMARY

Traditional. Lyrics varies.

| | | | |
|---------|----|----------|---------|
| Dm / A7 | Dm | Dm / Gm | A7 |
| Dm / A7 | Dm | Bb7 / A7 | Dm / A7 |
| Dm / A7 | Dm | Dm / Gm | A7 |
| Dm / A7 | Dm | Bb7 / A7 | Dm |

Em B7 Em Em Am B7

I went down to Saint James In - firm-'ry, To see my ba-by there, She was

Em B7 Em C7 B7 Em B7

stretched out on a long white ta - ble, So cold, so sweet, so fair. Let her

Em B7 Em Em Am B7

go, let her go, God bless her, Where - ev - er she may be, She can

Em B7 Em C7 B7 Em

look this wide world o-ver, But she'll nev-er find a sweet man like me.

©-jam 131005

Salee Dame

Creole traditional. Lyrics mostly phonetics.

| | | | | | | | |
|----------|---|---|-----------|---|---|---|----------|
| F | ∕ | ∕ | C7 | ∕ | ∕ | ∕ | F |
| F | ∕ | ∕ | C7 | ∕ | ∕ | ∕ | F |
| F | ∕ | ∕ | C7 | ∕ | ∕ | ∕ | F |

G **D7**

Mam-selle Jo - se - phine i - gris - te dans la rue Dau-phine. li-

G

-gris - te aussi é beaux bean cas - sé sau - ti jam - ping

G **D7**

Sa - lee Dame Sa - lee Dame Sa-lee Da-me bon- jour

G

Sa - lee Dame lais - sé mon roi to - go mo - i to - to

D7

Sa - lee Dame Sa - lee Dame Sa - lee Da-me bon- jour

G

Sa - lee Dame lais - sé mon roi to - go mo - i to - to.

SALLY, YOU NOT ASHAMED?

Music by Lionel Belasco in 1937.

| | | | | | | | |
|---|---|----|----|---|---|----|---|
| C | % | % | G7 | % | % | % | C |
| C | % | % | G7 | % | % | % | C |
| F | C | G7 | C | F | C | G7 | C |



SALTY DOG

Traditional. Lyrics by Dr. Edmond Souchon's vocal with George Lewis Quartet in 1953.

| | | | | | | | |
|----|---|----|---|----|---|----|-----|
| G7 | % | C7 | % | F7 | % | Bb | Bb7 |
| G7 | % | C7 | % | F7 | % | Bb | Bb7 |
| G7 | % | C7 | % | F7 | % | Bb | % |

I wrap my dress up to my knees, I
 show my legs to whom I please, I'm
 sal - ty dog, I'm sal - ty dog.
 You got a nick - el I got a dime, let's
 put them to - ge - ther and get some wine, I'm
 sal - ty dog, mean old sal - ty dog.
 Oh, you lov - ly wo - man, oh, you low - land wo - man,
 let me be your low - land sal - ty dog.

SAME OLD LOVE

Words and music by Dave "Fat man" Williams.

| | | | | | | | |
|----|-----|---|----|----|----|----|----|
| G7 | C7 | F | % | G7 | C7 | F | F7 |
| Bb | Bbm | F | D7 | G7 | % | C7 | % |
| G7 | C7 | F | % | G7 | C7 | F | F7 |
| Bb | Bbm | F | D7 | G7 | C7 | F | % |

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music. Above the staves, chord symbols are placed: A7, D7, G, A7, D7, G, G7, C, Cm, G, E7, A7, D7, A7, D7, G, G7, C, Cm, G, E7, A7, D7, G. The notation includes eighth and quarter notes, rests, and a triplet of eighth notes in the second, fourth, sixth, and eighth staves. The piece concludes with a double bar line on the tenth staff.

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SAN

Music and lyrics by Walter Michels and Lindsay McPhail in 1920.

| | | | | | | | |
|---|-----|--------|-----|--------|---------|----|-----|
| F | Db7 | F | Db7 | F / Dm | G7 / C7 | F | C7 |
| F | Db7 | F | Db7 | F / Dm | G7 | C7 | % |
| F | F7 | Bb | Bbm | F | F7 | Bb | Bbm |
| F | Db7 | F / A7 | D7 | G7 | C7 | F | % |

G Eb7 G Eb7

G Em A7 D7 G D7

G Eb7 G Eb7

G Em A7 D7

G G7 C Cm

G G7 C Cm

G Eb7 G B7 E7

A7 D7 G

SAN ANTONIO ROSE

Music and lyrics by Bob Wills in 1940.

| | | | | | | | |
|----|-----|----|----|----|---|----|----|
| Bb | Bb7 | Eb | C7 | F7 | % | Bb | % |
| Bb | Bb7 | Eb | C7 | F7 | % | Bb | % |
| Bb | Bb7 | Eb | C7 | F7 | % | Bb | % |
| Bb | Bb7 | Eb | C7 | F7 | % | Bb | % |
| F | % | C7 | % | % | % | F | % |
| F | % | C7 | % | % | % | F | F7 |
| Bb | Bb7 | Eb | C7 | F7 | % | Bb | % |
| Bb | Bb7 | Eb | C7 | F7 | % | Bb | % |

C C7 F D7 G7 C
 Deep with - in my heart lies a mel - o - dy, A song of old San An - tone — Wherein
 C C7 F D7 G7 C
 dreams I live with a mem - o - ry, Be - neath the stars all a - lone. — It was
 C C7 F D7 G7 C
 there I found be - side the Al - a - mo, En - chant - ment strange as the blue up a - bove, A
 C C7 F D7 G7 C
 moon - lit pass that on - ly she would know, Still hears my brok - en song of lo - ve. —
 G D7 G
 Moon in all your splen - dor know on - ly my heart, — Call back my Rose, Rose of San An - tone
 G D7 G G7
 Lips so sweet and ten - der like pe - tals fall - ing a - part — Speak once a - gain of my love, my own
 C C7 F D7 G7 C
 Brok - en song, emp - ty words I know still live in my heart all a - lone — For that
 C C7 F D7 G7 C
 moon - lit path by the A - la - mo and Rose, my Rose of San An - tone. —

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SAN FRANCISCO BAY BLUES

Music and lyrics by JESSE FULLER 1958.

| | | | | | | | |
|----|-----|----|-----|----|----|----|---|
| Bb | Eb | Bb | Bb7 | Eb | ∕ | Bb | ∕ |
| Eb | ∕ | Bb | G7 | C7 | ∕ | F7 | ∕ |
| Bb | Eb | Bb | Bb7 | Eb | ∕ | D7 | ∕ |
| Eb | Ebm | Bb | G7 | C7 | F7 | Bb | ∕ |

I got the blues when my ba-by left me by the San Fran-cis-co Bay. She's tak-en an
 a-cean lin-er and she's gone so far a-way. I
 did-n't mean to treat her so bad. She's the best girl I ev-er have had. She
 said good-bye gon-na make me cry. I'm gon-na lay down and die. I
 have-n't got a nick-el, ain't got a lous-y dime. If she
 don't come back, I think I'm gon-na lose my mind. If she
 ev-er come back to stay, there's gon-na be an oth-er brand new day.
 Walk-in with my ba-by down by the San Fran-cis-co Bay.

SANS CHEMISE, SANS PANTALON

Lyrics and music by Léon Agel and Jack Le Bourgeois in 1952.

| | | | | | | | |
|----|---|----|----|----|---|----|-----|
| Bb | % | % | F7 | % | % | Bb | F7 |
| Bb | % | % | F7 | % | % | Bb | Bb7 |
| Eb | % | Bb | % | F7 | % | Bb | Bb7 |
| Eb | % | Bb | % | F7 | % | Bb | % |

The musical score is written in 4/4 time and consists of eight staves. The melody is primarily composed of eighth and quarter notes, with several triplet markings. Chord symbols are placed above the staff lines. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The lyrics are: "soir nous all - ons dan - ser sans che - mi - se sans pan - ta - lon".

©-jam 150721

SATAN, YOUR KINGDOM MUST COME DOWN

Traditional spiritual.

| | | | |
|----|----|----|----|
| Gm | ∕. | ∕. | ∕. |
| Gm | ∕. | D7 | ∕. |
| Gm | ∕. | Cm | ∕. |
| Gm | D7 | Gm | ∕. |

Sa - tan, your king - dom must come down _____

Sa - tan, your king - dom must come down _____

I heard the voice of Je - sus say:

Sa - tan, your king - dom must come down. _____

Gonna pray until they tear your kingdom down
Gonna pray until they tear your kingdom down

I heard the voice of Jesus say:
Satan, your kingdom must come down

Gonna shout until they tear your kingdom down
Gonna shout until they tear your kingdom down

I heard the voice of Jesus say:
Satan, your kingdom must come down

SATURDAY NIGHT FUNCTION

Music and words by Barney Bigard and Duke Ellington 1929.

| | | | | | | | |
|------------------|--------|-------|--------|------------------|------------------|-------|---|
| E_b / A_b | E_b | % | % | % | $F7$ | $Bb7$ | % |
| E_b | E_b7 | A_b | $Cdim$ | E_b / A_b | E_b / $Bb7$ | E_b | % |



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SAVE IT, PRETTY MAMA

By Don Redman, Paul Denniker and Joe Davis in 1928.

| | | | |
|----|-----------|---------|----|
| F | G7 | C7 | F |
| F | Am | G7 | C7 |
| F | G7 | C7 | F |
| F7 | Bb Bbm | F C7 | F |

The musical notation is in G major (one sharp) and 4/4 time. It consists of four staves of music. The chord symbols above the notes are as follows:

- Staff 1: G, A7, D7, G
- Staff 2: Bm, A7, D7
- Staff 3: G, A7, D7, G
- Staff 4: G7, C, Cm, G, D7, G

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SAVE YOUR SORROW FOR TOMORROW

Lyrics by Buddy DeSylva and music by Al Sherman in 1925.

| | | | | | | | |
|-----|-----|-----|----|----|-----|-----|-----|
| Eb | D7 | Eb7 | Ab | Eb | Bb7 | Eb | % |
| Fm7 | Bb7 | Eb | % | D7 | % | Bb7 | % |
| Eb | D7 | Eb7 | Ab | Eb | Bb7 | Eb | Eb7 |
| Ab | G7 | Cm7 | F7 | Fm | Bb7 | Eb | % |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The lyrics are: "Save your sorrow for to-mor-row, smile a-while to-day. Work is fun to an-y-one that hum, live to-day to-mor-row nev-er come. But if you cheer up skies will clear up, clouds will pass a-way. Save your sorrow for to-mor-row, smile a-while to-day." Chord symbols are placed above the notes: F, Eb7, Ab, Eb, Bb7, Eb, %; Fm7, Bb7, Eb, %, D7, %, Bb7, %; Eb, D7, Eb7, Ab, Eb, Bb7, Eb, Eb7; Ab, G7, Cm7, F7, Fm, Bb7, Eb, %; F, E7, F7, Bb; F, C7, F; Gm7, C7, F; E7, C7; F, E7, F7, Bb; F, C7, F, F7; Bb, A7, Dm7, G7; Gm, C7, F.

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SAVOY BLUES

Music by Edward "Kid" Ory in 1927.

| | | | | | | | |
|--------|---|---------|------------------|--------|----|---------|------------------|
| G / D7 | % | % | A7 / D7 G / G | G / D7 | % | % | A7 / D7 G / G |
| C / G7 | % | % | C | G / D7 | % | A7 / D7 | G |
| G | % | % | G7 | C | % | G | % |
| D7 | % | G | % | G | D7 | G | D7 |
| G | % | % | G7 | C | % | G | % |
| D7 | % | A7 / D7 | G | | | | |

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SAY SI SI

Words and music by Ernesto Lecuona, Francia Luban and Al Stillman in 1936.

| | | | | | | | |
|----|-------|----|-------|----|---|----|---|
| F7 | % | % | % | Bb | % | % | % |
| F7 | % | % | % | Bb | % | % | % |
| F7 | % | % | % | Bb | % | % | % |
| Eb | Bbdim | Bb | Bb/C7 | F7 | % | Bb | % |

G7

In Spain they say "Si, si", In
 Hin - du - stan "Ug! Ug!" Means

C

France you'll hear "Wee, wee", Ev - ry litt - le
 "O. - K. babe, let's hug!", Nev - er was a

G7

Dutch girl says "Ya, Ya", Ev - ry litt - le
 Pa - na - ma - ma who Told her Tri - ni -

C

Dan - ish doll says "Da". But
 - da - dy "No can do!" On

G7

sweet - heart tell me why, No
 ev' - ry virg - in isle, They

C

matt - er how I try, You won't list - en
 say it with a smile, But you nev - er

F Cdim C C D7

to my plea, won't say "yes" in an - y lan - guage to me, When
 hear my plea, won't say "yes" in an - y lang - uage to me, When

G7

1- C 2- C

will you say "Si, si?" In si?
 will you say "Si, si?"

SAYS MY HEART

Words by Frank Loesser and music by Burton Lane in 1938.

| | | | | | | | |
|----|-----|----|----|-----|----|----|---|
| F7 | % | Bb | % | F7 | % | D7 | % |
| Cm | Ebm | Bb | % | C7 | % | F7 | % |
| % | % | Bb | % | F7 | % | D7 | % |
| Cm | Ebm | Bb | C7 | Cm7 | F7 | Bb | % |

Fall in love, fall in love says my heart, — it's romance, take a chance says my heart. — But each time — that I'm almost in your arms, this old school-teacher brain of mine keeps ringing in false alarms. Then my head rules instead and I'm wise, — to the scheme of that gleam in your eyes. — So I kiss — and run, but the moment we're apart: Oh! You fool that was love, says my heart. —

Chords: G7, C, E7, Dm, Fm, C, D7, G7, E7, Dm, Fm, C, D7, Dm7, G7, C

©-jam 110927

SCATTER-BRAIN

Words by Johnny Burke, music by Keene-Bean and Frankie Masters in 1939.

| | | | | | | | |
|-----|----|----------|----|-----|----|----------|----------|
| Eb | Ab | Eb / Bb7 | % | Eb | Ab | Eb / Bb7 | Eb |
| Bb7 | Eb | Bb7 | Eb | Bb7 | Eb | Ab / Eb | Bb7 / Eb |

F Bb

You're so pleas-ant as the morn-ing and re -fresh-ing as the rain

F C7 F C7

is -n't it a pit -ty that you're such a Scat-ter-Brain? When you

F Bb

smile it's so de -light-ful, when you talk it's so in - sane,

F C7 F

still it's charm -ing scat -ter, Scat -ter - Brain. I know I'll

C7 F

end up ap - o - plec -tic but there's noth-ing I can do, it's just the

C7 F

same as be - ing in a hur - ri - cane. And though my

C7 F

life will be too hec - tic I'm so much in love with you

Bb F C7 F

noth-ing else can mat-ter, you're my dar-ling Scat-ter-Brain.

©-jam 130405

SCHLAFE MEIN PRINZCHEN

"Wiegenlied" by Bernhard Flies in 1796 (not Mozart).

Here in 4/4 as Papa Bue in 1959.

| | | | | | | | |
|----|----|---|---|----|----|---|----|
| F | C7 | F | % | Bb | % | F | % |
| C7 | % | % | % | F | % | % | F7 |
| Bb | % | % | % | F | % | % | % |
| C7 | % | % | % | F | C7 | F | % |

Chord symbols for the first staff: G, D7, G

Chord symbols for the second staff: C, G

Chord symbols for the third staff: D7

Chord symbols for the fourth staff: G, G7

Chord symbols for the fifth staff: C

Chord symbols for the sixth staff: G

Chord symbols for the seventh staff: D7

Chord symbols for the eighth staff: G, D7, G

©-jam 120421


THE SECOND LINE

Words and music by Paul Barbarin.

Intro

| | | |
|---|----|---|
| F | C7 | % |
|---|----|---|

| | | | | | | | |
|----|------|---|----|----|----|----|----|
| F | % | % | % | % | % | C7 | % |
| C7 | % | % | % | % | % | F | C7 |
| F | % | % | % | F7 | % | Bb | % |
| Bb | Fdim | F | D7 | G7 | C7 | F | % |

Intro 



When you hear that beat, it's
New Orleans you greet. That
thrill gets in your feet, in that
line they call the second line. It's
young and old you meet,
dancing in the street.
Old men, young men, they all dancing,
in the second line.

©-jam 081120

SEE SEE RIDER

Words and music by Gertrude "Ma" Rainey in 1925.

| | | | |
|----|----|----|-----|
| Bb | ∕. | ∕. | Bb7 |
| Eb | ∕. | Bb | ∕. |
| F7 | ∕. | Bb | ∕. |

SEMPRE

Choro by K-Ximbinho (Sebastiao de Barros) in 1951.

| | | | | | | | |
|-------|-----|----|------|------|--------|----------|---------|
| ♩: F | Gm7 | C7 | F | ⌋ | C | G7 | C7 |
| F | Gm7 | C7 | Cdim | Fdim | F / D7 | Gm7 / C7 | F (A7)♯ |
| ♩: Dm | ⌋ | D7 | Gm7 | ⌋ | ⌋ | ⌋ | A7 |
| Dm | D7 | ⌋ | Gm7 | ⌋ | Dm | Eb7 / A7 | Dm ♩: |

©-jam 161213

SENTIMENTAL JOURNEY

Words and music by Bud Green, Les Brown and Ben Homer in 1944.

| | | | | | | | |
|----|---|----|----|----|-----------|----|---------|
| Bb | % | % | F7 | Bb | Eb7 / Ebm | Bb | F7 / Bb |
| Bb | % | % | F7 | Bb | Eb7 / Ebm | Bb | F7 / Bb |
| Eb | % | Bb | % | C7 | % | F7 | % |
| Bb | % | % | F7 | Bb | Eb7 / Ebm | Bb | F7 / Bb |

C G7

Gon-na take a sen-ti-men-tal jour-ney, Gon-na set my heart at ease. _

C F7 Fm C G7 C

Gon-na make a sen-ti-men-tal jour-ney To re-new old mem - o - ries. _

C G7

Got my bag, I got my res-er-va-tion, Spent each dime I could af - ford. _

C F7 Fm C G7 C

Like a child in wild an-ti-ci-pa-tion, Long to hear that "All — a-board."

F C

Sev - en, — that's the time we leave, at sev - en. — I'll be wait-in' up for

D7 G7

Heav - en, — Count-in' ev - 'ry mile of rail-road track that takes me back. _

C G7

Nev-er thought my heart could be so" yearn-y." Why did I de - cide to roam? _

C F7 Fm C G7 C

Got-ta take this sen-ti-men-tal jour-ney, Sen-ti-men-tal jour - neyhome.

©-jam 110222

SEPTEMBER IN THE RAIN

Words by Al Dubin and music by Henry Warren in 1935.

| | | | | | | | |
|-----|---|----|---|-----|-----------|-----|-----|
| Eb | ∕ | Ab | ∕ | Abm | Abm / Bb7 | Eb | Bb7 |
| Eb | ∕ | Ab | ∕ | Abm | Abm / Bb7 | Eb | ∕ |
| Eb7 | ∕ | Ab | ∕ | F7 | ∕ | Bb7 | ∕ |
| Eb | ∕ | Ab | ∕ | Abm | Abm / Bb7 | Eb | ∕ |

F Bb

The leaves of brown came tum-bling down, re-mem-ber, in Sep-

Bbm C7 F C7

-tem-ber, in the rain. The

F Bb

sun went out just like a dy-ing em-ber, That Sep-

Bbm C7 F

-tem-ber, in the rain. To

F7 Bb

ev-'ry word of love I heard you whis-per, the

G7 C7

rain-drops seemed to play a sweet re-frain. Though

F Bb

Spring is here, to me it's still Sep-tem-ber, That Sep-

Bbm C7 F

-tem-ber, in the rain.

©-jam 100513

SEPTEMBER SONG

Words by Maxwell Anderson, music by Kurt Weill in 1938.

| | | | | | | | |
|-----|----|-------|---|-----|-----|-------|----|
| Bbm | Gb | Bb | % | C7 | F7 | Bb | % |
| Bbm | Gb | Bb | % | C7 | F7 | Bb | % |
| Ebm | % | Bbdim | % | Ebm | % | Bbdim | Bb |
| Bbm | Gb | Bb | % | C7 | Ebm | Bb | % |

Oh, it's a long, long while from May to De - cem - ber, but the days grow
 short _____ when you reach Sep - tem - ber. When the au - tumn
 wea - ther turns the leaves to flame, one has - n't got
 time _____ for the wait - ing game. Oh, the
 days dwin - dle down _____ to a pre - cious few, _____ Sep -
 tem - ber _____ Nov - em - ber! And these few
 pre - cious days I'll spend with you, these pre - cious
 days I'll spend with you. _____

Chord symbols: Cm, Ab, C, D7, G7, Fm, Cdim, Bb, Ebm, %

SERENADE CREOLE

Words and music by Pierre Burlet and Abel Beaugard in 1947.

| | | | | | | | |
|----|---|----|---|----|---|----|----|
| F | % | Bb | % | C7 | % | F | C7 |
| F | % | Bb | % | C7 | % | F | % |
| Dm | % | % | % | D7 | % | G7 | C7 |
| F | % | Bb | % | C7 | % | F | % |

The musical score consists of ten staves of music in G major (one sharp) and 4/4 time. The melody is written in treble clef. Chords are indicated above the staff lines. The notes are as follows:

- Staff 1: G (G4), Bb4, C5, Bb4, A4. Chords: G, C.
- Staff 2: D5, C5, Bb4, A4, G4. Chords: D7, G, D7.
- Staff 3: G4, Bb4, C5, Bb4, A4. Chords: G, C.
- Staff 4: D5, C5, Bb4, A4, G4. Chords: D7, G.
- Staff 5: E5, D5, C5, Bb4, A4, G4. Chords: Em.
- Staff 6: E5, D5, C5, Bb4, A4, G4. Chords: E7, A7, D7.
- Staff 7: G4, Bb4, C5, Bb4, A4. Chords: G, C.
- Staff 8: D5, C5, Bb4, A4, G4. Chords: D7, G.

SEUL CE SOIR

Music by Paul Durand, lyrics by Rose Noel and Jean Casanova in 1942.

| | | | | | | | |
|----|-----|----|----|----|----|----------|---------|
| Bb | % | A7 | % | Bb | % | G7 | % |
| Cm | F7 | Bb | % | A7 | % | Dm / Dbm | Cm / F7 |
| Bb | % | A7 | % | Bb | % | G7 | % |
| Eb | Ebm | Bb | G7 | Cm | F7 | Bb | % |

SHADOW OF YOUR SMILE

Words and music by Paul Francis Webster and Johnny Mandel in 1965.

| | | | | | | | |
|-----|-----|----|----|-----|----|-----|----|
| Am7 | D7 | Gm | % | Cm7 | F7 | Bb | % |
| Am7 | D7 | Gm | % | C7 | A7 | D7 | % |
| Am7 | D7 | Gm | % | Cm7 | F7 | Dm7 | G7 |
| Eb | Ebm | Bb | G7 | C7 | F7 | Bb | % |

The shadow of your smile when you are gone — Will color all my
dreams and light the dawn. — Look in - to my
eyes my love and see — All the love - ly
things you are to me. — Our wist - ful lit - tle
star was far too high, — A tear - drop kissed your
lips and so did I. — Now when I re -
mem - ber spring — All the joy that love can bring, — I will be re -
mem - ber - ing — the shad - ow of your smile. —

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SHE'S FUNNY THAT WAY

Music by Neil Moret and words by Richard A. Whiting in 1928.

| | | | | | | | |
|------------|---|-----------|-----------|-----|-----|-----------|-----|
| Eb Bb7+ | % | % | Bbm C7 | Ab | Abm | F7 | Bb7 |
| Eb Bb7+ | % | % | Bbm C7 | Ab | Abm | F7 Bb7 | Eb |
| Abm | % | Eb Bb7 | Eb | Abm | Eb | F7 | Bb7 |
| Eb Bb7+ | % | % | Bbm C7 | Ab | Abm | F7 Bb7 | Eb |

F C7+5 F C7+5 F C7+5 Cm D7

I'm not much to look _ at nothing to see, _ Just glad I'm liv - in' and luck-y to be, _

Bb Bbm G7 C7

I got a wo - man, cra - zy for me, _ She's fun - ny that way. I

F C7+5 F C7+5 F C7+5 Cm D7

can't save a dol - lar, ain't worth a cent, _ She does - n't hol - ler, she'd live in a tent, _

Bb Bbm G7 C7 F

I got a wo - man, cra - zy for me, _ She's fun - ny that way.

Bbm F C7 F

Tho' she loves to work and slave for me ev - 'ry day,

Bbm F G7 C7

She'd be no much bet - ter off if I went a - way. But

F C7+5 F C7+5 F C7+5 Cm D7

why should I leave _ her, why should I go, _ She'd be un-hap - py with - out me, I know, _

Bb Bbm G7 C7 F

I got a wo - man, cra - zy for me, _ She's fun - ny that way.

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SHIM-ME-SHA-WABBLE

Music by Spencer Williams in 1917. As played à la Sidney Bechet.

| | | | | | | | |
|---------|----|----|----|---------|--------|---------|---------|
| Cm / G7 | % | Cm | % | Cm / G7 | % | D7 | G7 |
| Cm / G7 | % | Cm | % | Fm | Cm | Cm / G7 | Cm |
| Fm | G7 | Fm | G7 | Fm | % | G7 | % |
| C | G7 | C | G7 | C | Em | B7 | Em / G7 |
| C | G7 | C | G7 | C / C7 | F / Fm | C / G7 | C : |

The musical score is written in 4/4 time and consists of ten staves. The first six staves are in the key of C minor (one flat). The seventh staff begins a key change to D major (two sharps). The eighth and ninth staves continue in D major. The tenth staff concludes the piece in D major. Chord symbols are placed above the notes to indicate the harmonic accompaniment. The notation includes eighth and quarter notes, rests, and repeat signs.

SHIM-ME-SHA-WABBLE

Music by Spencer Williams in 1917. À la Sidney Bechet.

| | | | | | | | |
|----------|----|-----|----|----------|----------|----------|---------|
| Bbm / F7 | % | Bbm | % | Bbm / F7 | % | C7 | F7 |
| Bbm / F7 | % | Bbm | % | Ebm | Bbm | Bbm / F7 | Bbm |
| Ebm | F7 | Ebm | F7 | Ebm | % | F7 | % |
| Bb | F7 | Bb | F7 | Bb | Dm | A7 | Dm / F7 |
| Bb | F7 | Bb | F7 | Bb / Bb7 | Eb / Ebm | Bb / F7 | Bb : |

The musical score consists of ten staves of music in 4/4 time, written in B-flat major. The key signature has two flats (Bb and Eb). The score includes various chords and rhythmic patterns. The first five staves are in the key of Bbm (B-flat major), and the last five staves are in the key of C major. The chords are indicated by letters above the notes.

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SHIM SHAM SHIMMY DANCE

Music by Clarence Williams and Andy Razaf in 1933.

| | | | | | | | |
|---------|------|----|----|----|--------|---------|--------|
| F | Fdim | C7 | % | F | Fdim | C7 | % |
| F7 | % | Bb | % | G7 | % | C7 | % |
| F | Fdim | C7 | % | F7 | % | Bb | % |
| Bb | Bb7 | F | D7 | G7 | F / D7 | G7 / C7 | F / D7 |
| G7 / C7 | F | | | | | | |

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music. The first two staves are identical and feature a melodic line with a dotted quarter note followed by an eighth note, and a final measure with a D7 chord and a fermata. The third and fourth staves are also identical, featuring a different melodic line with a dotted quarter note followed by an eighth note, and a final measure with a C chord and a fermata. The fifth and sixth staves are identical to the first two. The seventh and eighth staves are identical to the third and fourth. The ninth and tenth staves are identical to the fifth and sixth. The score includes various chords such as G, Gdim, D7, G7, C, A7, Bb, Bb7, F, and E7. The final measure of the tenth staff ends with a double bar line.

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SHINE

Words by Cecil Mack and Lew Brown, music by Ford Dabney in 1910.

| | | | | | | | |
|----|-----|-----|----|-----|-----|-----|---|
| Eb | % | Bb7 | % | Eb | % | Bb7 | % |
| G7 | % | Cm | % | F7 | % | Bb7 | % |
| Eb | % | Bb7 | % | G7 | % | Cm | % |
| Ab | Abm | Eb | C7 | Fm7 | Bb7 | Eb | % |

The musical score for 'SHINE' is written in 4/4 time and consists of ten staves. The key signature has two flats (Bb and Eb). The chords and melodic lines are as follows:

- Staff 1: Chords F and C7. Melody: F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter).
- Staff 2: Chords F and C7. Melody: F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter).
- Staff 3: Chords A7 and Dm. Melody: A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter).
- Staff 4: Chords G7 and C7. Melody: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).
- Staff 5: Chords F and C7. Melody: F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter).
- Staff 6: Chords A7 and Dm. Melody: A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter).
- Staff 7: Chords Bb, Bbm, F, and D7. Melody: Bb4 (quarter), Bbm4 (quarter), F4 (quarter), D5 (quarter), Bb4 (quarter), Bbm4 (quarter), F4 (quarter), D5 (quarter).
- Staff 8: Chords Gm7, C7, and E. Melody: Gm7 (quarter), C7 (quarter), E4 (half), D5 (quarter), C5 (quarter).

SHINE ON ME

Traditional spiritual.

| | | | | | | | |
|------|---|----|----|----|---|----|------|
| Bb | % | Eb | Bb | % | % | % | F7 |
| Bb | % | Eb | Bb | % | % | F7 | Bb |
| : Bb | % | Eb | % | Bb | % | % | F7 |
| Bb | % | Eb | % | Bb | % | F7 | Bb |
| Bb | % | Eb | % | Bb | % | % | F7 |
| Bb | % | Eb | % | Bb | % | F7 | Bb : |

slow intro

Let it shine on me, let it shine on me Let Your light from the light-house shine on me Let it
 shine on me, let it shine on me Let Your light from the light-house shine on me My—
 Lord he's done just what he said Let Your
 light from the light - house shine on me He—
 heal the sick and rise the dead Let Your
 light from the light - house shine on me Let it
 shine on let it shine on Let Your
 light from the light - house shine on me Let it
 shine on, let it shine on Let Your
 light from the light - house shine on me

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SHOE SHINE BOY

Words by Sanny Cahn and music by Saul Chaplin in 1936.

| | | | | | | | | |
|---------|-----------|-----------|-----------|-----------|----------|----|------------|---------|
| F D7 | Gm7 C7 | F D7 | Gm7 C7 | F E7 | F Eb7 | D7 | Gm7 C7 | F C7 |
| F D7 | Gm7 C7 | F D7 | Gm7 C7 | F E7 | F Eb7 | D7 | Gm7 C7 | F |
| A7 | % | Dm Bb7 | Dm A7 | Dm Dm7 | G7 | % | Gm7 Bbm | C7 |
| F D7 | Gm7 C7 | F D7 | Gm7 C7 | F E7 | F Eb7 | D7 | Gm7 C7 | F |

G E7 Am7 D7 G E7 Am7 D7
 Shoe shine boy, you work hard all day. Shoe shine boy, got no time to play.

G F#7 F7 E7 Am7 D7 G D7
 Ev - 'ry nick - el helps a lot. So, shine, shine, shoe shine boy. —

G E7 Am7 D7 G E7 Am7 D7
 You find joy in the things you do. Shoe shine boy, sel - dom ev - er blue.

G F#7 F7 E7 Am7 D7 G
 You're con - tent with what you've got. So, shine, shine, shoe shine boy. —

B7 Em 3 C7 B7 Em Em7
 People look at you with scorn Cause your clothes are worn and torn, Still you nev - er whine. You keep

A7 Am7 Cm D7
 walk - ing up and down the street Pleading with each one you meet, "Brother, can you spare a shine?"

G E7 Am7 D7 G E7 Am7 D7
 Shoe shine boy, soon the day will come, shoe shine boy, soon a tune you'll hum,

G F#7 F7 E7 Am7 D7 G
 Ev - 'ry nick - el helps a lot. So shine, shine, shoe shine boy. —

©-jam 121218

SHREVEPORT STOMP

By Ferdinand "Jelly Roll" Morton in 1925.

| | | | |
|----------|------------|------------|-------------------|
| Bb | ⌋ | F7 | ⌋ |
| Bb | ⌋ | F7 | ⌋ |
| Bb7 | ⌋ | Eb | ⌋ |
| F / Fdim | C7 | F7 | ⌋ |
| Bb | ⌋ | F7 | ⌋ |
| Bb7 | ⌋ | Eb | ⌋ |
| Bbdim | ⌋ | Bb | G7 |
| Cm | F7 | Bb | ⌋ |
| D7 | ⌋ | Gm | ⌋ |
| E7 | A | F# | C# |
| D7 / Gm | E7 / Bbdim | Bm / Bbdim | B / B7 / C#7 / C7 |
| F7 | ⌋ | Bb7 | ⌋ |
| ⌋ | ⌋ | F7 | Bb7 |
| Eb | Eb / Ebdim | Bb7 | ⌋ |
| Eb | ⌋ | F7 | Bb7 |
| Eb | Eb / Ebdim | Bb | C7 / F7 |
| Bb7 | ⌋ | F7 | Bb7 |
| Eb | Eb / Ebdim | Bb7 | ⌋ |
| Eb | G7 | C7 | Fm |
| G7 | Cm | F7 | Bb7 |
| Eb | ⌋ | | |

SHREVEPORT STOMP

By Ferdinand "Jelly Roll" Morton in 1925.

The musical score for "Shreveport Stomp" is presented in ten staves. The first two staves are identical and feature a C major chord above the first measure and a G7 chord above the eighth measure. The third staff has G7 and F chords above the first and fifth measures, respectively. The fourth staff includes G, Gdim, D7, and G7 chords above the first, second, third, and fourth measures. The fifth and sixth staves are identical to the first two staves. The seventh staff has Cdim and C chords above the first and fifth measures. The eighth staff has Dm, G7, and C chords above the first, third, and fifth measures. The ninth staff has E7 and Am chords above the first and fifth measures. The tenth staff has F#7, B, Ab, and Eb chords above the first, third, fifth, and seventh measures. The music is written in a 2/4 time signature with a key signature of one flat (Bb).

E7 Am F#7 Cdim C#m Cdim C# C#7 Eb7 D7 G7



C7



G7 C7 F Fdim C7



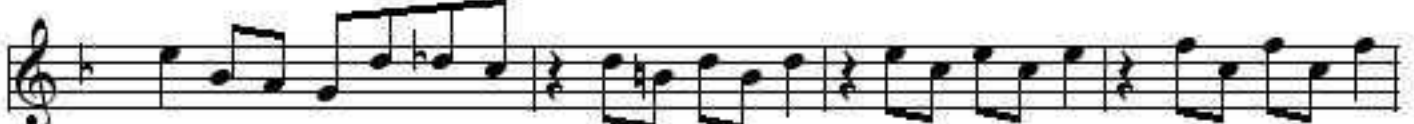
F G7 C7



F Fm C D7 G7 C7



G7 C7 F



Fdim C7 F A7



D7 Gm A7 Dm



G7 C7 F



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SHU! SHU!

Words and music by Antonio Almeida and Cyro de Souza in 1946.

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| F7 | Gm | D7 | G7 | Cm | Gm | D7 | G7 |
| Cm | Gm | D7 | Gm | F7 | % | % | Bb |
| Cm | Gm | D7 | Gm | F7 | % | % | Bb |
| Cm | Gm | D7 | Gm | F7 | Gm | D7 | G7 |
| Cm | Gm | D7 | G7 | Cm | Gm | D7 | Gm |

The musical score is written in 4/4 time and consists of ten staves. The melody is primarily composed of eighth and quarter notes. Chord symbols are placed above the notes on each staff. The sequence of chords across the staves is: G7, Am, E7, A7; Dm, Am, E7, A7; Dm, Am, E7, Am; G7, C; Dm, Am, E7, Am; G7, C; Dm, Am, E7, Am; G7, Am, E7, A7; Dm, Am, E7, A7; Dm, Am, E7, Am.

SILENT NIGHT

Music by Franz Gruber in 1818.
Originally written as a waltz, here in 4/4.

| | | | | | | | |
|----|---|----|---|----|----|----|---|
| Bb | % | % | % | F7 | % | Bb | % |
| Eb | % | Bb | % | Eb | % | Bb | % |
| F7 | % | Bb | % | % | F7 | Bb | % |

The musical score consists of six staves of music in 4/4 time. The notes and chords are as follows:

- Staff 1:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (half). Chord: C (above the staff).
- Staff 2:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (half). Chords: G7 (above the staff), C (above the staff).
- Staff 3:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (half). Chords: F (above the staff), C (above the staff).
- Staff 4:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (half). Chords: F (above the staff), C (above the staff).
- Staff 5:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (half). Chords: G7 (above the staff), C (above the staff).
- Staff 6:** Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (half). Chords: G7 (above the staff), C (above the staff). Ends with a double bar line.

SILVER BELL

Ragtime by Percy Wenrich in 1910.

Second part also known as the spiritual "Sometimes my burden is so hard to bear".

| | | | | | | | |
|----------------|----|----|---|----|---|----|-----|
| $\frac{F}{C7}$ | % | F | % | C7 | % | F | % |
| $\frac{F}{C7}$ | % | F | % | C7 | % | F | % : |
| Bb | Eb | Bb | % | F7 | % | Bb | % |
| Bb | Eb | Bb | % | F7 | % | Bb | % : |

The musical score is written in 2/4 time with a key signature of one sharp (F#). It begins with a piano introduction consisting of two measures. The first part of the melody (measures 1-8) is accompanied by guitar chords: G, D7, G, D7, G, D7, G, D7. The second part of the melody (measures 9-16) is accompanied by guitar chords: D7, G, G, D7, G, D7, G, D7. The score includes first and second endings for both parts. The first ending (marked '1.') leads back to the beginning of the first part, while the second ending (marked '2.') concludes the piece. The guitar accompaniment for the second part uses chords C, F, and C.

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SILVER THREADS AMONG THE GOLD

Words by Eben E. Rexford and music by Hart Pease Danks in 1873.

| | | | | | | | |
|----|----|----|---|----|---|----|----|
| Bb | F7 | Bb | % | F7 | % | Bb | F7 |
| Bb | F7 | Bb | % | F7 | % | Bb | % |
| F7 | % | Bb | % | C7 | % | F7 | % |
| Bb | F7 | Bb | % | F7 | % | Bb | % |

The musical score is written in 4/4 time and consists of eight staves. Each staff contains a line of music with lyrics underneath. Chords are indicated by letters above the notes. The lyrics are: "Dar - ling I am grow - ing old, Sil - ver threads a - mong the gold, Shine up - on my brow to - day. Life is fad - ing fast a - way. But my dar - ling you will be, Will be, Al - ways young and fair to me, Yes, My dar - ling you will be, Al - ways young and fair to me." The chords used are C, G7, Bb, F7, C7, D7, and %.

Dar - ling I am grow - ing old, _____

Sil - ver threads a - mong the gold, _____

Shine up - on my brow to - day. _____

Life is fad - ing fast a - way. _____

But my dar - ling you will be, Will be, _____

Al - ways young and fair to me, _____

Yes, My dar - ling you will be, _____

Al - ways young and fair to me. _____

S'IL VOUS PLAÎT

| | | | | | | | |
|----|-----|----|----|----|-----|----|----|
| Bb | % | % | % | % | % | F7 | % |
| F7 | % | % | % | % | % | Bb | F7 |
| Bb | % | % | % | % | Bb7 | Eb | % |
| Eb | Ebm | Bb | G7 | C7 | F7 | Bb | % |

The musical score consists of eight staves of music in 4/4 time, written on a treble clef staff. The melody is composed of quarter and eighth notes, with some notes beamed together. Chords are indicated by letters above the staff: C, G7, C, G7, C, C7, F, Fm, C, A7, D7, G7, and C. The piece concludes with a double bar line.

SINCE I MET YOU BABY

Words and music by Ivory Joe Hunter in 1956.

| | | | |
|----|----|----|-----|
| Bb | Eb | Bb | Bb7 |
| Eb | ∕. | Bb | ∕. |
| F7 | ∕. | Bb | ∕. |

Since I met you, ba-by my whole life has changed. _____

Since I met you, ba-by my whole life has changed. _____ And

ev - 'ry - bod - y tells me that I am not the same. _____

I don't need no - bod - y to tell my troubles to, _____

I don't need no - bod - y to tell my troubles to, _____ 'cause

since I met you, ba - by all I need is you. _____

3. Since I met you baby I'm a happy man
 Since I met you baby I'm a happy man
 I'm gonna try to please you In every way I can

©-jam 130921

SING ON

Traditional.

| | | | | | | | |
|-----|---|----|---|----|----|----|-----|
| F | ∕ | ∕ | ∕ | ∕ | ∕ | C7 | ∕ |
| F | ∕ | ∕ | ∕ | ∕ | ∕ | C7 | F |
| : F | ∕ | F7 | ∕ | Bb | ∕ | F | ∕ |
| F | ∕ | C7 | ∕ | F | ∕ | F7 | ∕ |
| Bb | ∕ | F | ∕ | ∕ | C7 | F | ∕ : |

Chord symbols: G, D7, G, D7, G, G, G7, C, G, G, D7, G, G7, C, G, D7, G.

SISTER KATE

"I wish I could shimmy like my sister Kate". Words and music by A.J. Piron (Louis Armstrong) in 1919.

| | | | | | | | |
|-----------|----|----|-----|-------------|----------|-----------|-------------|
| Bb7 | % | Eb | % | Eb Ebdim | Fm | Bb7 | Eb |
| Bb7 | % | Eb | % | C7 | F7 | B7 Bb7 | Eb Bbdim |
| Bb7 | % | Eb | % | Bb7 | % | Eb | % |
| Bb7 | % | Eb | Eb7 | Ab Ebdim | Eb C7 | F7 Bb7 | Eb C7 |
| F7 Bb7 | Eb | | | | | | |

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

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

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

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

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

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

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

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

Shim-my like my sis-ter Kate. -

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SI TU SAVAIS

(I Miss You So) Words and music by Georges Ulmer in 1944.

| | | | | | | | |
|---------|----------|----------|---------|---------|---------|----------|----|
| Cm / Fm | Cm / Ab7 | Cm / Bb7 | Eb / G7 | Cm / Fm | Cm / Fm | Ab7 | G7 |
| Cm / Fm | Cm / Ab7 | Cm / Bb7 | Eb / G7 | Cm / Fm | Cm / Fm | Ab7 / G7 | Cm |
| Ab7 | % | Cm | % | Ab7 | % | G7 | % |
| Cm / Fm | Cm / Ab7 | Cm / Bb7 | Eb / G7 | Cm / Fm | % | Ab7 / G7 | Cm |

The musical score is written in 4/4 time and consists of eight staves. The melody is primarily composed of eighth and quarter notes, with several triplet markings. The chords are indicated above the staff. The key signature has one flat (Bb).

Chord progression for the first staff: Dm, Gm, Dm, Bb7, Dm, C7, F, A7.

Chord progression for the second staff: Dm, Gm, Dm, Gm, Bb7, A7.

Chord progression for the third staff: Dm, Gm, Dm, Bb7, Dm, C7, F, A7.

Chord progression for the fourth staff: Dm, Gm, Dm, Gm, Bb7, A7, Dm.

Chord progression for the fifth staff: Bb7, Dm.

Chord progression for the sixth staff: Bb7, A7.

Chord progression for the seventh staff: Dm, Gm, Dm, Bb7, Dm, C7, F, A7.

Chord progression for the eighth staff: Dm, Gm, Dm, Gm, Bb7, A7, Dm.

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SI TU VOIS MA MERE

Music by Sidney Bechet in 1952.

| | | | | | | | |
|-----|----|----|-----|-----|----------|---------|----|
| Bb | F7 | Bb | Bb7 | Eb | Ebm | Bb / F7 | Bb |
| D7 | % | Gm | % | C7 | % | F7 | % |
| Bb | F7 | Bb | Bb7 | Eb | Ebm | Bb / Fm | G7 |
| Ebm | % | Bb | G7 | Ebm | Cm7 / F7 | Bb | % |

The musical score is written in 4/4 time and consists of eight staves. The chords indicated above the notes are as follows:

- Staff 1: C, G7, C, C7
- Staff 2: F, Fm, C, G7, C
- Staff 3: E7, Am
- Staff 4: D7, G7
- Staff 5: C, G7, C, C7
- Staff 6: F, Fm, C, Gm, A7
- Staff 7: Fm, C, A7
- Staff 8: Fm, Dm7, G7, C

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SLEEPY TIME GAL

Music by Ange Lorenzo and Richard A. Whiting in 1925.

| | | | | | | | |
|----|----------|----|----|----------|----|----|---|
| F | F / Fdim | C7 | % | % | % | F | % |
| D7 | % | G7 | % | % | % | C7 | % |
| F | F / Fdim | C7 | % | % | A7 | Dm | % |
| G7 | Bbm | F | D7 | Gm / Bbm | C7 | F | % |

The musical score for "Sleepy Time Gal" is written in G major (one sharp) and 4/4 time. It consists of nine staves of music. The chords indicated above the staves are: G, Gdim, D7, G, E7, A7, A7, D7, G, Gdim, D7, B7, Em, A7, Cm, G, E7, Am, Cm, D7, G.

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SLOOP JOHN B

Caribbean traditional.

| | | | |
|---|----|----|-----|
| F | ⌋ | ⌋ | ⌋ |
| F | ⌋ | C7 | ⌋ |
| F | F7 | Bb | Bbm |
| F | C7 | F | ⌋ |

G

We sail on the Sloop John B, My gran'-fath-er and me, A-

D7

-round Nas - sau town — we did — roam, Been drink - in' all

G G7 C Cm

night, Got in - to a fight, — Well I

G D7 G

feel so break up, I want to go home. —

SLOW DRAG'S BOOGIE WOOGIE

À la Red Wing.

| | | | | | | | |
|----|---|---|----|----|---|---|---|
| C | % | % | C7 | F7 | % | C | % |
| G7 | % | C | % | | | | |

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of 12 staves of music. The first staff begins with a D chord and a melodic line of eighth notes. The second staff continues the melody with a G7 chord. The third staff features an A7 chord. The fourth staff is a 'Break' section, indicated by a shaded background, containing a complex melodic line with triplets and a D7 chord. The fifth staff has a G chord. The sixth staff has an A7 chord. The seventh staff has a D chord. The eighth staff has a D7 chord. The ninth staff has a G chord. The tenth staff has a D chord. The eleventh staff has an A7 chord. The twelfth staff has a D chord. The score concludes with a double bar line.

SMILE, DARN YA, SMILE

Words by Charles O'Flynn and Jack Meskill, music by Max Rich in 1931.

| | | | | | | | |
|-----|---|----|----|----|------|----|---|
| Bb | % | % | % | % | Fdim | F7 | % |
| Cm | % | % | % | F7 | % | Bb | % |
| Bb7 | % | Eb | % | C7 | % | F7 | % |
| Bb | % | D7 | G7 | Cm | F7 | Bb | % |

C

Smile, darn ya, smile. You know this

Gdim **G7**

old world is a great world af - ter all.

Dm

Smile, darn ya, smile. And right a -

G7 **C**

-way watch "La - dy Luck" pay you a call.

G7 **F**

Things are nev - er black as they are paint - ed.

D7 **G7**

Time for you and joy to get ac - quaint - ed.

C **E7** **A7**

Make life worth - while Come on and

Dm **G7** **C**

smile, darn ya, smile.

© jamz 051228

SMILES

Words and music by Lee S. Roberts and J. Will Callahan in 1917.

| | | | | | | | |
|------|---|----|----|-----|----|----|---|
| C7 | % | % | % | F | % | % | % |
| A7 | % | Dm | % | G7 | % | C7 | % |
| F7 | % | % | % | Bb | % | % | % |
| Fdim | % | F | D7 | Gm7 | C7 | F | % |

There are smiles that's make me hap - py, There are
 smiles that make me blue, There are
 smiles that steal a - way the tear - drops, As the
 sun - beams steal a - way the dew, There are
 smiles that have a ten - der mean - ing That the
 eyes of love a - lone may see, And the
 smiles that fill my life with sun - shine Are the
 smiles that you give to me

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SOFTLY, AS IN A MORNING SUNRISE

Words and music by Oscar Hammerstein and Sigmund Romberg in 1928.

| | | | | | | | |
|----|----|----|----|----|----|----|------|
| Dm | Gm | Dm | Gm | Dm | A7 | Dm | A7 |
| Dm | Gm | Dm | Gm | Dm | A7 | Dm | % |
| F | F7 | D7 | % | Gm | E7 | A7 | A7+5 |
| Dm | Gm | Dm | Gm | Dm | A7 | Dm | % |

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is accompanied by chords indicated above the staff. The lyrics are written below the staff. The score consists of eight lines of music. The first line starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The lyrics are "Soft - ly as in a morn - ing sun - rise, The light of love comes". The second line continues the melody with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The lyrics are "steal - ing In - to a new - born day, oh!". The third line continues the melody with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The lyrics are "Flam - ing with all the glow of sun - rise, A burn - ing kiss is". The fourth line continues the melody with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The lyrics are "seal - ing The vow that all be - tray. For the pas - sions that". The fifth line continues the melody with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The lyrics are "thrill love And lift you high to heav - en, — Are the pas - sions that". The sixth line continues the melody with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The lyrics are "kill love And let you fall to hell! So ends each sto - ry.". The seventh line continues the melody with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The lyrics are "Soft - ly as in an eve - ning sun - set, The light that gave you". The eighth line continues the melody with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The lyrics are "glo - ry Will take it all a - way. —".

Soft - ly as in a morn - ing sun - rise, The light of love comes
steal - ing In - to a new - born day, oh!
Flam - ing with all the glow of sun - rise, A burn - ing kiss is
seal - ing The vow that all be - tray. For the pas - sions that
thrill love And lift you high to heav - en, — Are the pas - sions that
kill love And let you fall to hell! So ends each sto - ry.
Soft - ly as in an eve - ning sun - set, The light that gave you
glo - ry Will take it all a - way. —

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SO IS THE DAY

Words and music by Bria Skonberg.

| | | | | | | | |
|----|---|----|---|----|---|----|---|
| Cm | % | Fm | % | G7 | % | Cm | % |
| C7 | % | Fm | % | G7 | % | Cm | % |

I love you _____ but I can't have you _____
 I want you _____ but I can't have you _____

So is the day _____ that I write this song _____
 So is the day _____ that I sing this song _____

I love you _____ but I can't have you _____
 I want you _____ but I can't have you _____

So is the day _____ that I write this song _____
 So is the day _____ that I sing this song _____

SOMEBODY ELSE IS TAKING MY PLACE

Words and music by Dick Howard, Bob Ellsworth and Russ Morgan 1937.

| | | | | | | | |
|----|----|----|----|----|----|----|-----|
| Bb | G7 | C7 | % | F7 | % | Bb | Bb7 |
| Eb | % | Bb | G7 | C7 | % | F7 | % |
| Bb | G7 | C7 | % | F7 | % | Bb | Bb7 |
| Eb | % | Bb | G7 | C7 | F7 | Bb | % |

Some - bo - dy else is ta - king my place,
 some - bo - dy else now shares your em - brace.
 While I am try - ing to keep from cry - ing,
 you go a - round with a smile on your face.
 Lit - tle you care for, vows that you made,
 lit - tle you care how much I have paid.
 My heart is ach - ing, my heart is break - ing, for
 some - bo - dy's ta - king my place.

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SOMEBODY LOVES ME

Music by George Gershwin and words by G.B. DeSylva and Ballard MacDonald in 1924.

| | | | | | | | |
|----------|----------|----|-----|----------|----------|-----|----|
| F | Gm7 / C7 | F | Bb7 | F | Db7 / C7 | F | C7 |
| F | Gm7 / C7 | F | Dm | Am | B7 / E7 | Am | D7 |
| Gm / Cm6 | % | Gm | % | Dm7 / G7 | % | Gm7 | C7 |
| F | Gm7 / C7 | F | Bb7 | F / Dm7 | Gm7 / C7 | F | % |

Some - bod - y loves me I won - der who,
 I won - der who she can be;
 Some - bod - y loves me I wish I knew,
 Who can she be wor - ries me, For ev - 'ry
 girl who pass - es me I about, Hay! may - be,
 You were meant to be my lov - ing ba - by;
 Some - bod - y loves me I won - der who,
 May be it's you.

SOMEBODY STOLE MY GAL

Music and lyrics by Leo Wood in 1918.

| | | | | | | | |
|----|-------------|-----|---|-----|-----|-----|---|
| Eb | Eb Ebdim | Bb7 | % | % | % | Eb | % |
| C7 | % | F7 | % | % | % | Bb7 | % |
| Eb | Eb Ebdim | Bb7 | % | % | % | G7 | % |
| Eb | % | Eb7 | % | Ab | % | Abm | % |
| Eb | % | F7 | % | Fm7 | Bb7 | Eb | % |

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 e - ven say she was leav - in' _____

The kiss - es I loved so _____

He's get - ting now I know _____ And

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 gal. _____

SOME DAY MY PRINCE WILL COME

Music by Frank Churchill, Lyrics by Larry Morey 1937.

| | | | | | | | |
|---|------|-----|------|----|------------------|-----|----|
| F | A7 | Bb | D7 | Gm | ∕ | C7 | ∕ |
| F | Fdim | Gm7 | C7 | F | Fdim | Gm7 | C7 |
| F | A7 | Bb | D7 | Gm | ∕ | C7 | ∕ |
| F | A7 | Bb | Fdim | F | Gm C7 | F | ∕ |

G **B7** **C** **E7**

Some day my prince will come,

Am **D7**

some day I'll find my love, and how

G **Bbdim** **Am7** **D7**

thrill - ing that mo - ment will be, when the

G **Bbdim** **Am7** **D7**

prince of my dreams comes to me.

G **B7** **C** **E7**

He'll whis - per, "I love you",

Am **D7**

and steal a kiss or two, though he's

G **B7** **C** **Bbdim**

far a - way, I'll find my love some day, some

G **Am** **D7** **G**

day when my dream comes true.

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SOMEDAY SWEETHEART

Lyrics and music by Benjamin and John C. Spikes in 1919.

| | | | | | | | |
|----|---|----|----|----|----|----|----|
| F | % | F7 | D7 | G7 | C7 | F | C7 |
| F | % | Am | % | E7 | % | Am | C7 |
| F7 | % | Bb | % | G7 | % | C7 | % |
| F | % | F7 | D7 | G7 | C7 | F | % |

Some-day sweet-heart, you may be sor-ry for what you've
done to my poor heart, you may re-
-gret the wows you've brok-en, The
things you did that made us drift a-part, You're hap-py
now and can't see how, the wear-y
blues will ev-er come to you. But as you
sow so shall you reap, dear, and what you
reap will make you weep some-day, sweet-heart.

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SOMEDAY YOU'LL BE SORRY

Words and music by Louis Armstrong in 1946.

| | | | | | | | |
|-----|-----|----|----|-----|-----|-----|---|
| Eb | % | D7 | % | Eb | % | C7 | % |
| Fm7 | Bb7 | Eb | Cm | F7 | % | Bb7 | % |
| Eb | % | D7 | % | Eb | % | C7 | % |
| Fm7 | Abm | Eb | C7 | Fm7 | Bb7 | Eb | % |

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music. The lyrics are: "Some - day you'll be sor - ry. — The way you treat - ed me was wrong. — I was the one who taught you all you know. Your friends have told you to make me sing an - o - ther song. So good luck — may - be with you, — And may the fu - ture you won't fear, — There won't be an - o - ther to treat you like a bro - ther. Some - day you'll be sor - ry, dear. —". Chord symbols are placed above the notes: F, E7, F, D7, Gm7, C7, F, Dm, G7, C7, F, E7, F, D7, Gm7, Bbm, F, D7, Gm7, C7, F.

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SONGE D'AUTOMNE

Originally composed as a waltz by Archibald Joyce in 1908. Here in 4/4 time.

| | | | | | | | |
|----|-----|----|----|------|-----|------|----|
| Cm | % | % | % | Fm | Fm7 | Cdim | G7 |
| Cm | % | % | % | Bb7 | % | Eb | G7 |
| Cm | G7 | % | Cm | Bbm7 | Eb7 | Ab | G7 |
| Cm | Ab7 | Cm | Fm | Ab7 | G7 | Cm | C7 |
| Fm | % | Cm | % | Ab7 | G7 | Cm | C7 |
| Fm | % | Cm | % | Ab7 | G7 | Cm | % |



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SONG OF OLD HAWAII

Words and music by Gordon Beecher and John Noble in 1937.

| | | | | | | | |
|----|---|----|---|----|---|----|---|
| F | % | C7 | % | % | % | F | % |
| F | % | C7 | % | % | % | F | % |
| Bb | % | F | % | G7 | % | C7 | % |
| F | % | C7 | % | % | % | F | % |

There's the per-fume of a mil-lion flow-ers _____

Cling-ing to the heart of old Ha - wai - i _____ There's a

rain - bow fol - low - ing the show - ers _____

Bring-ing me a part of old Ha - wai - i _____ There's a

sil - ver moon, A sym - pho - ny of stars, There's a

hu - la tune, And the hum of soft gui - tars, There's the

trade - wind sigh - ing in the heav - en _____

Sing - ing me a song of old Ha - wai - i _____

THE SONG OF SONGS

Music by Moya (Harold Vicars) and words by Clarence Lucas in 1914.

| | | | | | | | |
|----------|-----|------|----|------|-----|----|-----|
| Bb | % | % | F7 | % | % | % | Bb |
| Bb7 / G7 | Cm7 | C7 | F7 | : Bb | % | % | % |
| G7 | % | Cm | % | F7 | Cm7 | F7 | % |
| F7 | % | Bb | F7 | Bb | % | % | % |
| G7 | % | Cm | % | % | Ebm | Bb | G7 |
| Fdim | F7 | Fdim | F7 | Cm | F7 | Bb | % : |

Song of songs, song of me - mo - ry, And brok - en
 mel - o - dy of love and life, Nev - er
 more to me Can that mel - o - dy Fill the
 heart with the joy once it knew. O
 night of bliss, night of June and love, Be - neath the
 stars, a - mid the ros - es
 dream of de - light that fad - ed at dawn
 O song of songs O night of bliss When
 you were my whole world of love.

SONG OF THE ISLANDS

Words and music by Charles E. King in 1918.

| | | | | | | | |
|---|----|----|---|----|----|---|----|
| F | D7 | C7 | % | Gm | C7 | F | C7 |
| F | D7 | Gm | % | C7 | % | F | C7 |
| F | D7 | C7 | % | Gm | C7 | F | C7 |
| F | D7 | Gm | % | C7 | % | F | % |

Ha - wai - i isles of beau - ty _____ Where skies are
 blue and love is true _____ Where balm - y
 airs and gold - en moon - light _____ Ca - ress the
 way - ing palms of Ho - nu - lu - lu _____ Your
 val - leys with their rain - bows _____ Your moun - tains
 green, the a - zure sea. _____ Your fra - grant
 flow'rs en - chant - ing mu - sic _____ U - nite and
 sing a - lo - ha - oe to me

G E7 D7
 Am D7 G D7
 G E7 Am
 D7 G D7
 G E7 D7
 Am D7 G D7
 G E7 Am
 D7 G

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SONG OF THE WANDERER

Music and words by Neil Moret in 1926.

| | | | | | | | |
|----|-----|----|-----|----|-----|-----|-----|
| Eb | Eb7 | Ab | Abm | Eb | Bb7 | Eb | Bb7 |
| Eb | Eb7 | Ab | Abm | Eb | Bb7 | Eb | % |
| G7 | % | C7 | % | F7 | % | Bb7 | % |
| Eb | Eb7 | Ab | Abm | Eb | Bb7 | Eb | % |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight lines of music, each with a corresponding line of lyrics and guitar chords indicated above the staff. The lyrics are: "Where shall I go when I go where I go, Since you have sent me a - way? What shall I do when I do what I do, When you just haunt me all day? Where can I find what I found when I first met you? You were un - kind, but I simp - ly can't for - get you. Where shall I go when I go where I go, Since you have sent me a - way?"

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SOON AND VERY SOON

Words and music by Andrae Crouch.

| | | | | | | | |
|----------|----|----------|----|----------|----|----------|----|
| ♩ Eb | Ab | Eb | ⋮ | Bb7 | ⋮ | Eb | ⋮ |
| Eb | Ab | Eb | ⋮ | Bb7 | ⋮ | Eb | ⋮ |
| F7 / Bb7 | Eb | F7 / Bb7 | Eb | F7 / Bb7 | Eb | F7 / Bb7 | Eb |

F *Bb* *F*

Soon and ver - y soon we are goin' to see the King.

C7 *F*

Soon and ver - y soon we are goin' to see the King.

F *Bb* *F*

Soon and ver - y soon we are goin' to see the King. Hal - le -

C7 *F* 1. 2. *F*

-lu - jah. Hal - le - lu - jah, we're goin' to see the King! Hal - le.

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

-lu - jah, Hal - le - lu - jah, Hal - le.

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

-lu - jah, Hal - le - lu - jah.

©-jam 070423

SORRY

Words and music by Raymond Klages and Howard Quicksell in 1927.

| | | | | | | | |
|----|----------|------------|-----|-----|----------|---------|-----|
| Eb | F7 / Bb7 | Eb / Bbdim | Bb7 | Eb | F7 / Bb7 | Eb | Eb7 |
| Ab | % | Eb | C7 | F7 | % | Bb7 | % |
| Eb | % | B7 | % | Eb | Bbdim | Bb7 | % |
| Fm | C7 | Fm | % | Bb7 | Bb7+5 | Eb | Bb7 |
| Eb | % | B7 | % | Eb | Eb7+5 | Ab / C7 | Fm |
| Ab | Abm | Eb | % | Bb7 | % | Eb | % |

VERSE

CHORUS

The musical score consists of two main sections: the Verse and the Chorus. The Verse is written in 4/4 time and spans 8 measures. The Chorus is also in 4/4 time and spans 8 measures. The notation includes treble clefs, key signatures of one flat (Bb), and various chord symbols such as F7, Bb7, Eb, Bbdim, Bb7+5, Eb7+5, Ab, C7, Fm, Abm, Bb7, G7, C7, F, Cdim, D7, Db7, Gm, C7+5, F7+5, Bb, Bbm, and E. The melody is written on a single treble staff, and the chords are written on a second treble staff below it.

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SOUTH

Music by Bennie Moten in 1924, lyrics by Ray Charles in 1947.

| | | | | | | | |
|-----|---|----|---|-----|----|-----|----|
| Eb | % | % | % | Bb7 | % | % | Eb |
| Eb | % | % | % | Bb7 | % | % | Eb |
| Bb7 | % | Eb | % | Bb7 | % | Eb | % |
| Bb7 | % | Eb | % | C7 | Fm | Bb7 | Eb |



Down be - low that old Dix - on Line, - There's a place that real-ly is fine. -



Don't you know jus' what I'm talk-in' a-bout? Ya' wanna find out? - Then take a trip with me



down be - low that old Dix - on Line, - Where the sun is hap - py to shine. -



Where a friend-ly face is com-mon to see, - That's where I'm long - in to be Where the



folks are hap - py and gay, and the eas-y way is the right way. Where the



bees make hon - ey all day, Don't you know you're right next to heaven down south. Where the



moon shines mel - low and bright, and the breez-es play tag with the night. _____



There's where those sun - down gals hold you tight, Law-dy how I love the south.

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SOUTHERN SUNSETS

Also called "When the sun sets down south".

Music by Sidney Bechet and Harry Brooks, words by Noble Sissle in 1938.

| | | | | | | | |
|-----|---------|-----|-----|-----|----------|-----|----|
| | INTRO | Fm6 | % | % | % | | |
| Fm | Fm / C7 | Fm | % | Bbm | Bbm / F7 | Bbm | % |
| C7 | Fm7 | G7 | C7 | Fm | Fm / C7 | Fm | % |
| F | Ab7 | Db | Fm | Bb7 | Fm / C7 | F | C7 |
| F | Ab7 | Db | Fm | Bb7 | Fm / C7 | F | F7 |
| Bb7 | Eb | Ab7 | Db7 | Gb7 | B | E7 | C7 |
| F | Ab7 | Db | Fm | Bb7 | Fm / C7 | Fm | F |

INTRO

Chord symbols for the introduction: Gm6, Gm, D7, Gm, Cm, G7, Cm, D7, Gm7, A7, D7, Gm, D7, Gm, G, Bb7, Eb, Gm, C7, Gm, D7, G, D7, G, Bb7, Eb, Gm, C7, Gm, D7, G, G7, C7, F, Bb7, Eb7, Ab7, Db, Gb7, D7, G, Bb7, Eb, Gm, C7, Gm, D7, Gm, G.

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SOUTH OF THE BORDER

Words and music by Jimmy Kennedy and Michael Carr in 1939.

| | | | | | | | |
|----|-----|----|----|----|------|------------------|----|
| Bb | F7 | Bb | % | % | Gdim | F7 | % |
| Bb | Bb7 | Eb | % | Bb | F7 | Bb | % |
| Bb | F7 | % | Bb | G7 | Cm7 | Bb F7 | Bb |
| Bb | F7 | Bb | % | % | Gdim | F7 | % |
| Bb | Bb7 | Eb | % | Bb | F7 | Bb | % |

The musical score for "South of the Border" is written in 4/4 time. It features a series of ten staves of music. The key signature consists of two flats (Bb and Eb). The score includes various chords and chord progressions, such as C, F7, Bb, G7, Cm7, Gdim, A7, and Dm7. There are also triplets and slurs throughout the piece.

SPAIN

Words by Gus Kahn and music by Isham Jones in 1924.

| | | | | | | | |
|-----|------|-----|----|-----|-----|----|-----|
| Eb | Cdim | Fm7 | C7 | F7 | Bb7 | Eb | Bb7 |
| Eb | Cdim | Fm7 | C7 | F7 | Bb7 | Eb | % |
| Abm | % | Eb | % | Abm | % | Eb | Bb7 |
| Eb | Cdim | Fm7 | C7 | F7 | Bb7 | Eb | % |

F Spain you're like a maid - en so fair, Twining a rose in her

Fdim hair, Watch - ing and wait - ing for me, Gm7 D7

F Blue Med - i - ter - ran - e - an skies, Kiss - ing the tears from your

Fdim eyes, There by the sum - mer - y sea, Gm7 D7

Bbm In my heart, F C7

Bbm Though we be a - part, F D7

F You ring like a lov - er's re - frain, Soft as the pat - ter - ing

G7 rain, Sing - ing of beau - ti - ful Spain. F

©-j&w 091103

SPREADIN' JOY

Music by Sidney Bechet in 1947.

| | | | | | | | | |
|-------|---|----|----|---|----|----|----|--------|
| INTRO | C | % | G7 | C | % | % | G7 | C / C7 |
| | F | % | C7 | F | C7 | % | F | C7 |
| | F | % | C7 | F | C7 | % | F | G7 |
| | C | G7 | % | C | % | G7 | % | C7 |
| | F | % | C7 | F | C7 | % | F | % |

INTRO

Chords: D, A7, D, G, D7, G, D7, G, D7, A7, D, D7, G, D7, A7, D, D7, G, D7, G.

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SQUEEZE ME

Words and music by Thomas "Fats" Waller and Clarence Williams in 1925.

| | | | | | | | |
|-------|------|--------|------|-------|------|-------|------|
| G7/C7 | F | G7/C7 | F | A7 | Dm | G7 | C7 |
| G7 | C | Dm7/G7 | C/C7 | G7/C7 | F/D7 | G7/C7 | F/D7 |
| G7/C7 | F/Fm | C/G7 | C/D7 | G7/C7 | F/D7 | G7/C7 | F7 |
| Fdim | ∅ | Gm7 | C7/F | | | | |

Ba-by, you've been dog-gone sweet to me, Ba-by you're the on-ly one I see. You know I

need but you, 'cos you're my gal; You love me like no one can. Some-thing

'bout you I can't re-sist. When you kiss me, mom-ma, I stay kissed. Oh, ba-by,

squeeze me and squeeze me a-gain; Oh, honey, don't stop till I tell you when. Now, ba-by,

squeeze me and kiss me some mo-re, Just like you did it be-fore. Your ba-by

cu-pid is stand-ing close by, Oh, mom-ma, don't let your sweet ba-by cry. Just

pick me up on your knee, I feel so good-y good-y when you squeeze me.

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STACK O'LEE BLUES

Traditional.

| | | | |
|----|---|---|----|
| C | ⋮ | ⋮ | C7 |
| F | ⋮ | ⋮ | C |
| G7 | ⋮ | C | ⋮ |



©-jam 130223

STAND BY ME

Words and music by Jerry Leiber, Mike Stoller and Ben E. King in 1961.

| | | | | | | | |
|----|---|----|---|----|----|----|----|
| Bb | % | Gm | % | Eb | F7 | Bb | F7 |
| Bb | % | Gm | % | Eb | F7 | Bb | % |
| Bb | % | Gm | % | Eb | F7 | Bb | % |

When the night has come and the land is dark and the
 no - on is the on - ly light we see. Oh, I
 won't be a - fraid no I won't be a - fraid, just as
 long — as you stand, stand by me. So dar - ling, dar - ling,
 stand by me, stand by me, oh,
 stand, — stand by me. —

©-j&M 090215

STARS FELL ON ALABAMA

Words by Mitchell Parish and music by Frank Perkins in 1934.

| | | | | | | | |
|----------|------------|----------|------------|----------|----|----------|----------|
| Bb / G7 | C7 / F7 | Bb | Dm7 / Gdim | Cm7 | F7 | Bb / G7 | Cm7 / F7 |
| Bb / G7 | C7 / F7 | Bb | Dm7 / Gdim | Cm7 | F7 | Bb / Ebm | Bb |
| Cm7 / F7 | Dm7 / Gdim | Cm7 / F7 | Bb | Cm7 / D7 | Gm | A7 | D7 / F7 |
| Bb / G7 | C7 / F7 | Bb | Dm7 / Gdim | Cm7 | F7 | Bb / Ebm | Bb |

C A7 D7 G7 C Em7 Cdim

We lived our lit - tle dra - ma, we kissed in a field of white, and

Dm7 G7 C A7 Dm7 G7

stars fell on Al - a - ba - ma last night.

C A7 D7 G7 C Em7 Cdim

I can't for - get the gla - mour, your eyes held a ten - der light, and

Dm7 G7 C Fm C

stars fell on Al - a - ba - ma last night. I never

Dm7 G7 Em7 Cdim Dm7 G7 C

planned in my i - ma - gi - na - tion - a sit - u - a - tion - so heaven - ly, - a fairy

Dm7 E7 Am B7 E7 G7

land where no one else could enter, - and in the cen - ter - just you and me, dear.

C A7 D7 G7 C Em7 Cdim

My heart beat like a ham - mer, my arms wound a - round you tight, and

Dm7 G7 C Fm C

stars fell on Al - a - ba - ma last night.

© - jam 121005

STARS FELL ON ALABAMA

Words by Mitchell Parish and music by Frank Perkins in 1934.

| | | | | | | | |
|----|---------|----|----------|----|----|----|---------|
| Bb | Cm / F7 | Bb | Dm / Dbm | Cm | F7 | Bb | F7 |
| Bb | Cm / F7 | Bb | Dm / Dbm | Cm | F7 | Bb | % |
| Cm | Dm | F7 | Bb | Cm | Gm | A7 | D7 / F7 |
| Bb | Cm / F7 | Bb | Dm / Dbm | Cm | F7 | Bb | % |

We lived our lit - tle dra - ma, we kissed in a field of white, and
 stars fell on Al - a - ba - ma last night.
 I can't for - get the gla - mour, your eyes held a ten - der light, and
 stars fell on Al - a - ba - ma last night. I never
 planned in my i - ma - gi - na - tion - a sit - u - a - tion - so heaven - ly, - a fairy
 land where no one else could enter, - and in the cen - ter - just you and me, dear.
 My heart beat like a ham - mer, my arms wound a - round you tight, and
 stars fell on Al - a - ba - ma last night.

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STEALIN' APPLES

Words by Andy Razaf and music by Thomas "Fats" Waller in 1936.

| | | | | | | | |
|------|-----|-----|---|--------|---------|---------|---------|
| F | % | Bb7 | % | F / D7 | G7 / C7 | A7 / D7 | G7 / C7 |
| F | % | Bb7 | % | F / D7 | G7 / C7 | F | % |
| Bbm7 | Eb7 | Ab | % | Bbm7 | Eb7 | C7 | % |
| F | % | Bb7 | % | F / D7 | G7 / C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of eight staves of music. The first four staves correspond to the first two rows of the chord table, and the last four staves correspond to the last two rows. The melody is primarily composed of eighth and quarter notes, with some triplet eighth notes. Chord changes are indicated by letters above the staff lines.

©-jam 130828

ST. LOUIS BLUES

Words and music by W. C. Handy in 1914. Originally in the key of G.

| | | | | | | | | |
|----------------------------|----|----|----|----|-----|---|-------|----|
| A C | F | Bb | F | F7 | Bb7 | % | F | % |
| | C7 | % | F | % | | | | |
| B c a r i b | Fm | % | C7 | % | % | % | Fm | % |
| | % | % | C7 | % | % | % | Fm/G7 | C7 |

A

I hate to see, — de ev'-nin' sun go down, —
 Feel-in' to-mor-row — lak ah feel — to — day, —

B

Hate to see, — de ev'-nin' sun go down, —
 Feel - in' to-mor-row — lak ah feel — to — day, —

C

'Cause ma ba-by, — he done left dis town. — way. — St. Lou-is
 I'll pack my trunk, — make my git - a -

**B
c
a
r
i
b
e
a
n
s
t
y
l
e**

wo - man, — with all her dia-mon' rings, — Pulls dat —
 man 'round, — by her a - pron strings. — 'Twant for
 pow - der, — an' for store-bought hair, — De —
 man I love, — would not gone no - where, no - where. Got de

C

St. Lou - is blues jes as blue as — I — can be, — Dat —
 man got a heart lak a rockcast — in — the sea, — Or —
 else he — would-n't have gone — so — far — from — me. —

©-jazz 160307

STORYVILLE BLUES

Traditional.

| | | | | | | | |
|-----------------|-----|----|----------|---------|-----|---------|-----|
| <i>Intro</i> | | Ab | Eb7 | Ab / Db | Ab | | |
| ¹ Ab | % | Db | Ab / Eb7 | Ab | % | Bb7 | Eb7 |
| Ab | % | Db | Ab | Db | F7 | Bb7 | Eb7 |
| ² Ab | Ab7 | Db | Ab / Eb7 | Ab | % | Bb7 | Eb7 |
| Ab | Ab7 | Db | Ab / Eb7 | Ab | Eb7 | Ab / Db | Ab |

The musical score for "Storyville Blues" is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of an 8-measure introduction followed by a 12-measure blues structure with two endings. The first ending leads back to the beginning, and the second ending concludes the piece. The melody is primarily composed of eighth and quarter notes, with some triplet rhythms. Chord changes are indicated above the staff.

©-jam 170617

ST. PHILIP STREET BREAKDOWN

Music by George Lewis in 1945.

| | | | |
|----|---|----|-----|
| Bb | ∕ | ∕ | Bb7 |
| Eb | ∕ | Bb | ∕ |
| F7 | ∕ | Bb | ∕ |

The musical score is written in 4/4 time and consists of four systems, labeled A, B, C, and D. Each system contains three staves. System A includes a repeat sign and a first ending bracket. System B includes a first ending bracket with a '2.' ending. System C includes a first ending bracket with a '2.' ending. System D includes a first ending bracket with a '2.' ending. Chord symbols are placed above the notes: C, G7, F, Bb, Eb, and Bb7. The score ends with a double bar line.

STRAIGHT FROM THE WOOD

Music by Wally Fawkes.

| | | | |
|-----|------------|----------|-----|
| Bb | Cm / F7 | Bb | Bb7 |
| Eb7 | Eb7 / Gdim | Bb | ∕. |
| F7 | ∕. | Bb / Eb7 | Bb |

©-jam 121103

STRIKE UP THE BAND

Music by George Gershwin, lyrics by Ira Gershwin in 1927.

| | | | | | | | |
|----|---|------|---|-----|----|----|-----|
| Bb | % | Fdim | % | F7 | % | Bb | Bb7 |
| Eb | % | Gdim | % | Bb7 | % | Eb | Ebm |
| Bb | % | D7 | % | Gm7 | C7 | F7 | % |
| Bb | % | G7 | % | Cm7 | F7 | Bb | % |

Let the drums roll out! — Let the trum-pet call! — While the
 peo - ple shout! — "Strike up the band!" — Hear the
 cym - bals ring — Call - ing one and all — to the
 mar - tial swing — Strike up the band! — There is
 work to be done, to be done! Let's have fun, let's have fun, let's have fun! Come you
 son of a son of a gun! Take your stand! — Fall in
 line, oh, oh! — Come a - long, let's go! —
 Hey, lead - er! Strike up the band!

STRUTTIN' WITH SOME BARBECUE

Music by Lillian Hardin Armstrong in 1927, words by Don Raye in 1941.

| | | | | | | | |
|-----|-----|----|----|-----|----|----|---|
| F | % | % | % | % | % | D7 | % |
| Gm7 | C7 | Dm | % | G7 | % | C7 | % |
| F | % | % | % | F7 | % | Bb | % |
| Bb | Bbm | F | D7 | Gm7 | C7 | F | % |

Strut-tin' with some bar-be-cue, — swing-in' with the band — like the hap-py
 E7
 peo - ple do — way down in dixie - land. — Hear that
 Am7 D7 Em
 ol' trom - bone — and the trum-pet ad - lib, — love to hear the
 A7 D7
 lick, while I do my pick-in, pick - in on a jui-cy rib. 'Cause I'm struttin' with some
 G
 bar - be - cue, — feel - in' might - y grand, pass an - oth - er
 G7 C
 help - in', please of that good ol' dix - ie land. And mis - ter
 Cm G E7
 wait - er, if you please, an - oth - er rib or two, — and I'll go
 Am7 D7 G
 strut, strut, strut - tin', strut - tin' with some bar - be - cue —

©-jam 111008

ST. THOMAS

Music by Sonny Rollins in 1963.

| | | | |
|----------|-----------|----------|----|
| Bb | G7 | Cm7 / F7 | Bb |
| % | G7 | Cm7 / F7 | Bb |
| Bb / Ab7 | G7 | Cm7 / G7 | F7 |
| Bb / Bb7 | Eb / Gdim | Bb / F7 | Bb |

C A7 Dm7 G7 C

C A7 Dm7 G7 C

C Bb7 A7 Dm7 A7 G7

C C7 F Cdim C G7 C

STUMBLING

Words and music by Zez Confrey 1922.

| | | | | | | | |
|-----|---|----|----|----|----|----|---|
| F | % | % | D7 | G7 | % | % | % |
| C7 | % | Dm | % | G7 | % | C7 | % |
| F | % | % | D7 | G7 | % | % | % |
| Bbm | % | F | D7 | G7 | C7 | F | % |



Stum-bling all a-round, Stum-bling all a-round, Stum-bling all a-round so fun-ny,
 Stum-bling here and there, Stum-bling ev-'ry-where And I must de-clare, I stepped right
 on her toes, And when she bumped my nose, I fell and
 when I rose, I felt a-shamed And told her
 That's the lat-est step, that's the lat-est step, that's the lat-est step, My hon-ny,
 No-tice all the pep, no-tice all the pep, no-tice all the pep; She said, "Stop num-
 -bling, that you are stum- bing, I like it
 just a lit-tle bit, just a lit-tle bit, quite a lit-tle bit."

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SUGAR

Words and music by Maceo Pinkard, Sidney Mitchell and Edna Alexander in 1926.

| | | | | | | | |
|--------|---------|-----|------|----------|----|----|----|
| F / D7 | G7 / C7 | FM7 | Fdim | Gm7 | C7 | F | C7 |
| F / D7 | G7 / C7 | FM7 | Fdim | C / Gdim | G7 | C | C7 |
| F7 | Cm7 | F7 | Cm7 | Bb | D7 | G7 | C7 |
| F / D7 | G7 / C7 | FM7 | Fdim | Gm7 | C7 | F | F |

G E7 A7 D7 GM7 Gdim

Sug - ar I call my ba - by my Sug - ar, I nev - er may - be my

Am7 D7 G D7

Sug - ar, That's why my ba - by is so con - fec - tion - ar - y.

G E7 A7 D7 GM7 Gdim

Fun - ny, she nev - er pleads for my mon - ey, But when she feeds me on

D Cdim A7 D D7

hon - ney, she gets her needs ev - 'ry time. I'd make a

G7 Dm7 G7 Dm7

mil - lion trips to her lips if I were a bee 'cause they are

C E7 A7 D7

sweet - er than an - y can - dy to me. She's gran - u - la - ted

G E7 A7 D7 GM7 Gdim

Sug - ar, I nev - er cheat on my Sug - ar, 'Cause I'm too sweet on my

Am7 D7 G

Sug - ar, That sug - ar ba - by o' mine

SUMMER SET

Music by Acker Bilk and David Collett.

| | | | | | | | |
|----|----|----|---|----|----|----|----|
| G | C | G | C | G | D7 | G | D7 |
| G | C | G | C | G | D7 | G | % |
| Cm | F7 | Bb | % | A7 | % | D7 | % |
| G | C | G | C | G | D7 | G | % |

Chord markings in the score: A, D, A, D, A, E7, A, E7, A, D, A, D, A, E7, A, Dm, G7, C, B7, E7, A, D, A, D, A, E7, A.

SUMMERTIME

Music by George Gershwin and words by DuBose Heyward in 1935.

| | | | |
|---------|----|----|----|
| Gm | D7 | Gm | ∕. |
| Cm | ∕. | D7 | ∕. |
| Gm | D7 | Gm | ∕. |
| Bb / Gm | D7 | Gm | ∕. |

Sum-mer time and the liv-in' is eas - y, — fish are
 jump-in', and the cot-ton is high. — Oh, your
 dad-dy's rich, and your mam-my's good - look-in', — so
 hush, lit - tle ba - by, don't — you cry. —

SUNDAY MORNIN'

Music by Kenny Burrell in 1958.

| | | | | | | | |
|----|----|----|---|----|----|----|----|
| F | F7 | Bb | % | F | C7 | F | C7 |
| F | F7 | Bb | % | F | C7 | F | % |
| C7 | % | F | % | Dm | % | G7 | C7 |
| F | F7 | Bb | % | F | C7 | F | % |

G G7 C
 G D7 G D7
 G G7 C
 G D7 G
 D7 G
 Em A7 D7
 G G7 C
 G D7 G

SUNSHINE IN THE SHADOWS

Traditional spiritual.

| | | | | | | | |
|---|---|---|----------|-----|----|----|---|
| F | % | % | F7 | Bb7 | % | F | % |
| F | % | % | % | G7 | % | C7 | % |
| F | % | % | F7 | Bb7 | % | F | % |
| F | % | % | F / Fdim | F | C7 | F | % |

When my life is burd-ened with sor - row And it
 sun-shine in the sha - dows There is
 seems help is gone Jes - us
 sun - shine in the rain There is
 whis - per do not falt - er I will
 sun - shine in our sor - rows Though our
 leave you not a - lone pain Then
 hearts are filled with There is
 some - how ad - midst my tri - als How it
 sun - shine when we're bur - dened There is
 is I can not see Then I
 sun - shine when we pray There is
 hear a voice from heav - en Gent - ly
 sun - shine, heavenly sun - shine Bless - ed
 say - ing foll - ow me There is way
 sun - shine all the

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SWANEE RIVER

Also known as "Old folks at home". Words and music by Stephen Foster in 1851.

| | | | | | | | |
|-----|-----|----|------|----|-----|-----|-----|
| Eb | Eb7 | Ab | Cdim | Eb | % | Bb7 | % |
| Eb | Eb7 | Ab | Cdim | Eb | Bb7 | Eb | % |
| Bb7 | % | Eb | Eb7 | Ab | % | Eb | Bb7 |
| Eb | Eb7 | Ab | Cdim | Eb | Bb7 | Eb | % |

The musical score for "Swanee River" is presented in 4/4 time. It consists of ten staves of music. The key signature is one flat (Bb). The chords used throughout the piece are: F, Eb, Ab, Cdim, F7, Bb, and C7. The melody is written in a simple, folk-like style with a mix of quarter and eighth notes. The first staff begins with a whole note F chord, followed by a series of quarter notes. The second staff features a whole note F chord and a half note C7 chord. The third staff returns to the F, F7, Bb, and Fdim sequence. The fourth staff shows F, C7, and F chords. The fifth staff includes C7, F, and F7 chords. The sixth staff has Bb, F, and C7 chords. The seventh staff repeats the F, F7, Bb, and Fdim sequence. The eighth staff concludes with F, C7, and F chords. The piece ends with a double bar line.

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SWAY

Words and music by Norman Gimbel in 1954.

| | | | | | | | |
|----|---|----|---|----|---|----|---|
| A7 | ¾ | Dm | ¾ | A7 | ¾ | Dm | ¾ |
| A7 | ¾ | Dm | ¾ | A7 | ¾ | Dm | ¾ |
| C7 | ¾ | F | ¾ | A7 | ¾ | Dm | ¾ |
| A7 | ¾ | Dm | ¾ | A7 | ¾ | Dm | ¾ |

When ma·rim·ba rhythms start to play, dance with me, make me sway. Like the la·zy o·cean
 hugs the shore, hold me close, sway me more. Like a flow·er bend·ing
 in the breeze, bend with me, sway with ease. When we dance you have a
 way with me, stay with me, sway with me. Oth·er dan·cers may
 be on the floor, dear, but my eyes will see on·ly you. — On·ly you have that
 ma·gic tech·nique, — when we sway I grow weak. I can hear the sound of
 vi·o·lins, long be·fore it be·gins. Make me thrill as on·ly
 you know how, sway me smooth, sway me now.

©-Jan 061105

SWEET ADELINE

Music and words by Richard H. Gerard and Henry W. Armstrong in 1903.

| | | | |
|---------|---------|----|-------|
| Bb | D7 | Eb | ∕. |
| F7 | ∕. | Bb | F7 |
| Bb | D7 | Eb | Bbdim |
| Bb / G7 | C7 / F7 | Bb | ∕. |

C E7 F
 Sweet Ad - e - line ____ My Ad - e - line ____ At night, dear
 G7 C G7
 heart ____ For you I pine ____ In all my
 C E7 F Cdim
 dreams ____ Your fair face beams ____ You're the
 C A7 D7 G7 C
 flow - er of my heart Sweet Ad - e - line.

SWEET AND LOVELY

Music by Charles N. Daniels and Gus Arnheim, words by Harry Tobias in 1931.

| | | | | | | | |
|-----|----|-----|----|-----|-----|--------|----|
| F | F7 | F | F7 | Bb7 | Bbm | F / C7 | % |
| F | F7 | F | F7 | Bb7 | Bbm | F / C7 | F |
| Bbm | F | Bbm | F | Dbm | Ab7 | Db7 | C7 |
| F | F7 | F | F7 | Bb7 | Bbm | F / C7 | F |

Sweet and love - ly, sweet - er than the ros - es in May, —

C7 Cm G D7 G D7

sweet and love - ly, hea - ven must have sent her my way. —

G G7 G G7

Skies a - bove me nev - er were as blue as her eyes, —

C7 Cm G D7 G

and she loves me, who would want a sweet - er sur - prise. —

Cm G Cm G

When she nes - tles in my arms so tender - ly, — there's a thrill that words can - not ex - press.

Ebm Bb7 Eb7 D7

In my heart a song of love is taunting me, — mel - o - dy, haunt - ing me. —

G G7 G G7

Sweet and love - ly, sweet - er than the ros - es in May, —

C7 Cm G D7 G

and she loves me, there is noth - ing more I can say. —

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SWEET EMMALINA

Words by Andy Razaf and music by Jack Palmer in 1928.

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| Bb | A7 | D7 | G7 | C7 | F7 | Bb | F7 |
| Bb | A7 | D7 | G7 | C7 | F7 | Bb | % |
| D7 | % | G7 | % | C7 | % | F7 | % |
| Bb | A7 | D7 | G7 | C7 | F7 | Bb | % |

The musical score for 'Sweet Emmalina' is presented in 4/4 time. It features a melody line in treble clef and a bass line in bass clef. The key signature is two flats (Bb and Eb). The score is divided into eight systems, each containing a melody line and a bass line. Chords are indicated above the notes. The melody line consists of eighth and quarter notes, while the bass line consists of quarter and half notes. The chords are: C, B7, E7, A7, D7, G7, C, G7, C, B7, E7, A7, D7, G7, C, E7, A7, D7, G7, C, B7, E7, A7, D7, G7, C.

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SWEET FIELDS

Traditional hymn.

| | | | | | | | |
|----|---|---|---|---|-----|-----|---|
| Eb | % | % | % | % | % | Bb7 | % |
| Eb | % | % | % | % | Bb7 | Eb | % |
| Eb | % | % | % | % | % | Bb7 | % |
| Eb | % | % | % | % | Bb7 | Eb | % |

The musical score for 'Sweet Fields' is written in 4/4 time and consists of ten staves. The key signature has one flat (Bb). The chords indicated are Eb, Bb7, F, and C7. The melody is primarily composed of quarter and eighth notes, with some phrases spanning across bar lines. The score concludes with a double bar line at the end of the tenth staff.

©-jam 111216

SWEET GEORGIA BROWN

Words and music by Ben Bernie, Macco Pinkard and Kenneth Casey in 1925.

| | | | | | | | |
|-----|----|----|----|-----|----|------------|----|
| F7 | % | % | % | Bb7 | % | % | % |
| Eb7 | % | % | % | Ab | % | % | C7 |
| F7 | % | % | % | Bb7 | % | % | % |
| Fm | C7 | Fm | C7 | Ab | F7 | Bb7 Eb7 | Ab |

G7

No gal made has got a shade on Sweet Geor-gia Brown.

C7

Two left feet but oh so neat has Sweet Geor-gia Brown:

F7

They all sigh and wan-na die for Sweet Geor-gia Brown. — I'll tell you just

Bb *D7*

why, — you know — I don't lie, not much!

G7

It's been said she knocks 'em dead when she lands in town; —

C7

Since she came why it's a shame how she cools 'em down.

Gm *D7* *Gm* *D7*

Fel-lers she can't get are fel-lers she ain't met,

Bb *G7* *C7* *F7* *Bb*

Geor-gia claimed her, Geor-gia named her Sweet Geor-gia Brown.

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THE SWEETHEART OF SIGMA CHI

Words by Byron D. Stokes, music by F. Dudleigh Vernor 1912.

| | | | | | | | |
|------|----|----|------|----|----|----|---|
| F | A7 | D7 | Cdim | Gm | D7 | Gm | % |
| C7 | % | F | D7 | G7 | % | C7 | % |
| F | A7 | D7 | Cdim | Gm | D7 | Gm | % |
| Fdim | E7 | F | D7 | G7 | C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "The girl of my dreams is the sweet - est girl of all the girls I know. Each sweet co - ed, like a rain - bow trail, fades in the af - ter glow. The blue of her eyes and the gold of her hair are a blend of the west - ern sky; And the moon - light beams on the girl of my dreams, she's the sweet - heart of Sig - ma Chi".

Chord symbols used in the score: G, B7, E7, Fdim, Am, E7, D7, G, E7, A7, D7, G, B7, E7, Fdim, Am, E7, Gdim, F#7, G, E7, A7, D7, G.

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SWEETHEARTS ON PARADE

Words by Charles Newman and music by Carmen Lombardo in 1928.

| | | | | | | | |
|----|---|----|----|--------|----------|----|----|
| F | % | C7 | % | F | C7 | F | % |
| F | % | C7 | % | F / F7 | Bb / Bbm | F | F7 |
| Bb | % | F | D7 | Gm | D7 | G7 | C7 |
| F | % | C7 | % | F / F7 | Bb / Bbm | F | % |

Two by two, they go march-ing through, the
 sweet - hearts on par - ade. I
 can't help cry, as they pass me by, the
 sweet - hearts on par - ade. I'd
 love to join their fun, but they bar me, 'cause
 it takes more than one to join their arm - y.
 How I pine, just to fall in line, with the
 sweet - hearts on par - ade.

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SWEET LORRAINE

Words by Michell Parish and music by Cliff Burwell in 1928.

| | | | | | | | | | | | | | | | |
|----|----|----|-----|-----|-----|----|-----|-----|----|-----|-----|------|----|----|------|
| F | D7 | G7 | C7 | Dm7 | Bb7 | A7 | D7 | G7 | C7 | F | Gm7 | C7+5 | | | |
| F | D7 | G7 | C7 | Dm7 | Bb7 | A7 | D7 | G7 | C7 | F | F7 | | | | |
| Bb | D7 | Gm | Bb7 | Eb | D7 | Gm | Bb7 | Eb7 | D7 | Db7 | C7 | Eb7 | D7 | G7 | C7+5 |
| F | D7 | G7 | C7 | Dm7 | Bb7 | A7 | D7 | G7 | C7 | F | Bb7 | F | | | |

G E7 A7 D7 Em7 C7 B7

I've just found joy, — I'm as hap-py as a ba-by boy, — with an-oth-er brand new

E7 A7 D7 G Am7 D7+5

choo-choo toy, — when I'm with my sweet Lor-raine. — A

G E7 A7 D7 Em7 C7 B7

pair of eyes, — that are blu-er than the sum-mer skies, — when you see them you will

E7 A7 D7 G G7

re-a-lize, — why I love my sweet Lor-raine. (I'm so hap-py!)

C E7 Am C7 F E7 Am C7

When it's rain-ing I don't miss the sun, for it's in my sweet-le's smile, —

F7 E7 Eb7 D7 F7 E7 A7 D7+5

just to think that I'm the luck-y one who will lead her down the aisle. — Each

G E7 A7 D7 Em7 C7 B7

night I pray — that no-bod-y steals her heart a-way, — Just can't wait un-til that

E7 A7 D7 G C7 G

hap-py day — when I mar-ry sweet Lor-raine.

© - j a 1 2 0 8 1 2 2 2

SWEET LOUISIANA

Music by Sidney Bechet in 1959.

| | | | | | | | |
|-----|----------|-----|-----------|----|-----|---------|----------|
| Bb | Dm / C+5 | F | E7 / Cdim | Gm | D7 | G7 | C+5 |
| Bb | Dm / C+5 | F | E7 / Cdim | Gm | D7 | G7 / C7 | F |
| Bbm | F | Bbm | F | E7 | Am7 | D7 | G7 / C+5 |
| Bb | Dm / C+5 | F | E7 / Cdim | Gm | D7 | G7 / C7 | F |

The musical score is written in 4/4 time and Bb major. It consists of eight staves of music. The chords are indicated above the notes as follows:

- Staff 1: C, Em, D+5, G, F#7, Fdim
- Staff 2: Am, E7, A7, D+5
- Staff 3: C, Em, D+5, G, F#7, Fdim
- Staff 4: Am, E7, A7, D7, G
- Staff 5: Cm, G, Cm, G
- Staff 6: F#7, Bm7, E7, A7, D+5
- Staff 7: C, Em, D+5, G, F#7, Fdim
- Staff 8: Am, E7, A7, D7, G

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SWEET PATOOTIE

Blues riff by Sidney Bechet in 1938.

| | | | |
|----|----|---|----|
| C | F7 | C | C7 |
| F7 | ∕ | C | ∕ |
| G7 | F7 | C | ∕ |

The musical notation consists of three staves of music in 4/4 time, key of D major. The first staff begins with a repeat sign and contains four measures with chords D, G7, D, and D7. The second staff contains four measures with chords G7 and D. The third staff contains four measures with chords A7, G7, and D. The piece concludes with a double bar line.

SWEET SUBSTITUTE

Words and music by Jelly Roll Morton in 1938.

| | | | |
|----------------|---------|----------------|-----------|
| Ab | G7 | C7 | Fm / Ab7 |
| Db / Fdim | Ab / F7 | Eb | Bb7 / Eb7 |
| Ab | G7 | C7 | Fm / Ab7 |
| Db / Fdim | Ab / Fm | Bb7 / Eb7 / E7 | Ab / F7 |
| Bb7 / Eb7 / E7 | Ab | | |

Bb A7 D7 Gm Bb7

Sweet sub - sti - tute, sweet sub - sti - tute.

Eb Gdim Bb G7 F C7 F7

She tells — me that she is mine, does an - y - thing I tell her, cause love is blind.

Bb A7 D7 Gm Bb7

She's got such lov - in' ways, — she keeps my head — in a daze.

Eb Gdim Bb Gm C7 Gb7 F7 Bb G7

My new re - cruit is migh - ty sweet and cute, I'm cra - zy 'bout my sub - sti - tute,

C7 Gb7 F7 Bb

cra - zy 'bout my sub - sti - tute.

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SWEET SUE

Words by Will J. Harris, music by Victor Young in 1928.

| | | | | | | | |
|-----|----|-----|----|-----|-----|---|----|
| Gm7 | C7 | Gm7 | C7 | F | % | % | % |
| Gm7 | C7 | Gm7 | C7 | F | % | % | % |
| F7 | % | D7 | % | Gm7 | % | % | C7 |
| Gm7 | C7 | Gm7 | C7 | F | Bb7 | F | % |

Ev-'ry star a - bove knows the one I love, Sweet
 Sue, just you. And the
 moon up high knows the rea - son why, Sweet
 Sue, it's you. No one
 else it seems ev - er shares my dreams, And with -
 -out you, dear, I don't know what I'd do. In this
 heart of mine, you live all the time, Sweet
 Sue, just you.

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SWING THAT MUSIC

Words and music by Horace Gerlach and Louis Armstrong in 1936.

| | | | | | | | |
|----|-----|-----|------|-----|------|-----|----|
| Bb | % | Eb7 | % | Bb | % | G7 | % |
| C7 | % | F7 | % | Bb | Gdim | Cm7 | F7 |
| Bb | % | Eb7 | % | Bb | % | G7 | % |
| Eb | Ebm | Bb | Gdim | Gb7 | F7 | Bb | % |

My heart gets a chill, I feel such a thrill, My
 feet won't keep still when they swing that mu - sic!
 rhy - thm like that puts me in a trance You
 can't blame me, If I want to dance. From
 what I under - stand, It must be just grand, To
 play in a band where they swing that mus - ic!
 I'm as hap - py as I can be, When they
 swing that mu - sic for me!

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SWINGY LITTLE THINGY

Words by Bud Green and music by Sam H. Stept in 1933.

| | | | | | | | |
|----|---|---|---|----|---|----|----|
| Bb | % | % | % | F7 | % | Bb | F7 |
| Bb | % | % | % | F7 | % | Bb | % |
| D7 | % | % | % | % | % | C7 | F7 |
| Bb | % | % | % | F7 | % | Bb | % |

It's a swingy litt-le thingy got to swing that ting - y - ling - y, that's the
 thing you want to sing - y when you're blue. — It's —
 sim - ple, litt - le dea - ry, not a word of vi - vid wit - ty, but you
 must ad - mit it wor - thy through and through. —
 Aah — ah ah aah — ah ah
 aah — and ah la di dah It's a
 swing - y litt - le thing - y, make it feel so ting - y - ling - y, as the
 word you sim - ply sing - y: I love you! —

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S'WONDERFUL

Music and lyrics by George and Ira Gershwin 1927.

| | | | | | | | |
|----|----|-------|----|-----|-----|----|-----|
| Eb | ∕ | Bbdim | ∕ | Fm7 | Bb7 | Eb | Bb7 |
| Eb | ∕ | Bbdim | ∕ | Fm7 | Bb7 | Eb | D7 |
| G | D7 | G | D7 | G7 | C7 | F7 | Bb7 |
| Eb | ∕ | F7 | ∕ | Fm7 | Bb7 | Eb | ∕ |

F **Cdim**

S'wonder - full S'mar - vel - ous!

Gm7 **C7** **F** **C7**

You should care for me!

F **Cdim**

S'aw - ful nice S'par - a - dise!

Gm7 **C7** **F** **E7**

S'what I love to see! You've

A **E7** **A** **E7**

made my life so glam - or - ous

A7 **D7** **G7** **C7**

You can't blame me for feel - ing am - o - rous. Oh!

F **G7**

S'wonder - full S'mar - vel - ous!

Gm7 **C7** **F**

That you should care for me!

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SYMPATHY

Words and music by Kendis and Paley in 1905.

| | | | | | | | |
|----|---|----|---|----|----|----|---|
| F | % | D7 | % | G7 | % | % | % |
| C7 | % | % | % | F | G7 | C7 | % |
| F | % | D7 | % | G7 | % | % | % |
| C7 | % | D7 | % | G7 | C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of eight staves of music. The lyrics are: "All I got was sym - pa - thy, but it ain't a bit of use you see, ——— When I was broke and hung - - ry my friends all said to me: "Don't wor - ry kid. There's lots of fish down in the brook, All you need is a line ——— and a rod and a hook." ——— Ain't it fun - ny when you look for mon - ey all you get is sym - - pa - thy. ———". The guitar chords are indicated above the notes: G, E7, A7, D7, G, A7, D7, G, D7, E7, A7, D7, G.

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TABU

Cuban traditional tune as played by Cyril Diaz in 1958.

| | | | |
|--|--|--|--|
| | | | |
| | | | |
| | | | |
| | | | |

Gm

Oh a oh a oh oh ____

Oh a oh a oh oh ____

A ha a ha a ha Oh a oh a oh a

Oh a Oh a

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TAKE A FERRYBOAT DOWN TO NEW ORLEANS

Music by Lester Santiago in 1962.

| | | | | | | | |
|----|---|----|------|--------|---------|----|---|
| D7 | % | G7 | % | C7 | % | F | % |
| D7 | % | G7 | % | % | % | C7 | % |
| D7 | % | G7 | % | C7 | % | A7 | % |
| D7 | % | G7 | Fdim | F / D7 | Gm / C7 | F | % |

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eight lines of music. Chord symbols are placed above the notes to indicate the harmonic structure. The chords used are D7, G7, C7, F, E7, A7, B7, Gdim, Am, and G.

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TAKE HER TO JAMAICA

Words by Jack Edwards and music by Irving Fields in 1950.

| | | | | | | | |
|----|----|----|---|----|----|----|----|
| C | G7 | % | C | % | G7 | % | C |
| C | G7 | % | C | % | G7 | % | C |
| G7 | C | G7 | C | G7 | C | D7 | G7 |
| C | G7 | % | C | % | G7 | % | C |

D A7 D

Take her to Ja-mai-ca where the rum come from the rum come from the rum come from,

A7 D

Take her to Ja-mai-ca where the rum come from and you can have some fun. The

A7 D

weath-er and your ba-by may be cold as ice be cold as ice you'd bet-ter thinktwice

A7 D

Take her to Ja-mai-ca that is my ad-vice re-lax and have some fun You will

A7 D A7 D

do and do the new Ja-mai-ca rum-ba You will shake it like you nev-er shake be-fore You will

A7 D E7 A7

ask the band to play a-noth-er numb-er And then you stop for some and more So

D A7 D

take her to Ja-mai-ca where the rum come from the rum come from the rum come from

A7 D

Take her to Ja-mai-ca where the rum come from and you can have some fun.

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TAKE ME OUT TO THE BALL GAME

Words and music by Jack Norworth and Albert von Tilzer in 1908.

| | | | | | | | |
|----|------|----|----|----|-----|----|---|
| Bb | % | F7 | % | Bb | % | F7 | % |
| G7 | % | Cm | % | C7 | % | F7 | % |
| Bb | % | F7 | % | Bb | Bb7 | Eb | % |
| Eb | Gdim | Bb | G7 | C7 | F7 | Bb | % |

The musical score is written in 4/4 time and consists of nine staves. The lyrics are: "Take me out to the ball game, Take me out with the crowd, Buy me some pea-nuts and crack-er jack. I don't care if we nev-er get back, Let me root, root, root for the home team, If they don't win it's a shame, For it's one, two, three strikes you're out at the old ball game!"

Chord progressions are indicated above the notes: C, G7, C, G7, A7, Dm, D7, G7, C, G7, C, C7, F, Cdim, C, A7, D7, G7, C.

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TAKE THESE CHAINS FROM MY HEART

Words and music by Hank Williams, Sr.

| | | | | | | | |
|----|-----|-----|----|-----|---|----|-----|
| Eb | % | Bb7 | % | % | % | Eb | % |
| Eb | Eb7 | Ab | F7 | Bb7 | % | Eb | Bb7 |
| Eb | % | Bb7 | % | % | % | Eb | % |
| Eb | Eb7 | Ab | F7 | Bb7 | % | Eb | % |

1. Take these chains from my heart and set me free You've grown
 heart just a word of sym-pa - thy Be as
 cold and no long - er care for me All my
 fair to my heart as you can be Then if
 faith in you is gone but the heart aches ling - er on Take these
 you no long - er care for the love that ling - ers there Take these
 chains from my heart and set me free Take these
 chains from my heart and set me free Take these
 tears from my eyes and let me see Just a
 chains from my heart and set me free You grow
 spark of the love that used to be me If you
 cold and no long - er care for me All my
 love some - bo - dy new let me find a new love too Take these
 faith in you is gone but the heart aches ling - er on Take these
 chains from my heart and set me free 2. Give my free
 chains from my heart and set me

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TAKE YOUR TOMORROW

Words and music by Jimmy Johnson and Andy Razaf in 1928.

| | | | | | | | |
|----|------|----|----|----|----|----|----|
| G7 | C7 | F | % | G7 | C7 | F | F7 |
| D7 | % | G7 | % | % | % | C7 | % |
| G7 | C7 | F | F7 | D7 | % | G7 | % |
| Bb | Fdim | F | D7 | G7 | C7 | F | % |

Take your to - mor - row, and give me to - day. For your to -
 mor - row, is too far a - way. At ev - 'ry
 dawn - ing, I've wait - ed in vain. I find each
 morn - ing, brings on - ly rain. How can I
 bor - row to - mor - row to - day. With clouds a -
 round me all heav - y and grey. What your to -
 mor - row may bring, don't mean a thing. And that is why I say: Take your to -
 mor - row, and give me to - day.

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TERRIBLE BLUES

Music by Clarence Williams in 1924.

Intro

| | | | | | | | | |
|-------|-----|------------|------------|----------|-------|----|-----|-----|
| C7 | F7 | Bb Gdim | Bb7 Ebm | Bb F7 | 1. Bb | % | % | Bb7 |
| Eb | % | Bb | % | F7 | % | Bb | % | |
| 2. Bb | Eb7 | Bb | Bb7 | Eb7 | % | Bb | % | |
| F7 | % | Bb | % | 3. Bb | % | % | Bb7 | |
| Eb7 | % | Bb | G7 | C7 | F7 | Bb | % | : |

The musical score is written in 4/4 time and consists of several staves:

- Intro:** A single staff with a treble clef and a key signature of two flats. Chords are indicated above the staff: D7, G7, C, C7, Cdim, Fm, C, G7.
- 1. Piano:** A staff with a treble clef. Chords are indicated above the staff: C, C7, F.
- 2. Clarinet:** A staff with a treble clef and a '(clar.)' marking. Chords are indicated above the staff: C, F7, C, C7, F7.
- 3. Piano:** A staff with a treble clef. Chords are indicated above the staff: C, G7, C.
- 4. Clarinet:** A staff with a treble clef and a '(clar.)' marking. Chords are indicated above the staff: C, C7, F7.
- 5. Piano:** A staff with a treble clef. Chords are indicated above the staff: C, A7, D7, G7, C.

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THAT DA-DA STRAIN

Words and music by Mamie Medina and Edgar Dowell in 1922.

| | | | | | | | |
|----|----|----|---|----|----|------------|-----------|
| Gm | % | % | % | D7 | % | % | % |
| Gm | % | % | % | F | % | C7 | F7 |
| Bb | D7 | G7 | % | C7 | F7 | Bb Gdim | Cm7 F7 |
| Bb | D7 | G7 | % | C7 | F7 | Bb Eb7 | Bb |

THAT RHYTHM MAN

Music and lyrics by Thomas Fats Waller, Harry Brooks and Andy Razaf in 1929.

| | | | | | | | |
|----|----------|---|-----|-----------|-----------|----|----|
| F | Bb7 | F | Bb7 | F Cdim | Gm7 C7 | F | C7 |
| F | Bb7 | F | Bb7 | F Cdim | Gm7 C7 | F | F7 |
| Bb | Bb C7 | F | F7 | Bb | Bb Db7 | C7 | % |
| F | Bb7 | F | Bb7 | F Cdim | Gm7 C7 | F | % |

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The chords indicated above the notes are: G, C7, G, C7, G, Fdim, Am7, D7, G, D7, G, C, D7, G, G7, C, Eb7, D7, G, C7, G, C7, G, Fdim, Am7, D7, G.

THAT'S A PLENTY

Words by Ray Gilbert and music by Lew Pollack in 1914.

| | | | | | | | | |
|---|----|---|----|----|----------------------------|--------|-----------|----------|
| A | Dm | % | % | % | A7 | % | Dm | A7 |
| | Dm | % | % | % | A7 | % | Dm / A7 | Dm |
| B | C7 | % | F | % | C7 | % | F | % |
| | C7 | % | F | F7 | Bb / Fdim | F / D7 | G7 / C7 | F |
| C | Bb | % | G7 | % | C7 | F7 | Bb / Fdim | Cm7 / F7 |
| | Bb | % | G7 | % | C7 | F7 | Bb / Eb7 | Bb |
| D | D7 | % | % | % | F7 | % | % | % |
| | % | % | % | % | Play A B A C D C.... D C C | | | |

Musical notation for the song, showing four systems (A, B, C, D) with chord symbols above the notes.

System A: Em, B7, Em, B7

System B: Em, B7, Em, B7, Em

System C: D7, G, D7, G, D7, G, C, Gdim, G, E7, A7, D7, G

System D: C, A7, D7, G7, C, Gdim, Dm7, G7

System E: C, A7, D7, G7, C, F7, C

System F: E7, G7

Play A B A C D C.... D C C

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THAT'S MY HOME

Words and music by Leon Rene, Otis Rene and Ben Ellison in 1932.

| | | | | | | | |
|-----|-----|----|----|-----|----|-----------|-----|
| Eb | Ebm | Bb | C7 | Cm7 | F7 | Bb | Bb7 |
| Eb | Ebm | Bb | C7 | Cm7 | F7 | Bb | Bb7 |
| Ebm | Ab7 | Bb | % | Cm7 | % | C7 | F7 |
| Eb | Ebm | Bb | C7 | Cm7 | F7 | Bb Ebm | Bb |

Where the sun-set's in the sky, and the flowers nev-er die, and friends don't pass you by, that's my home. Where the folks say "How-dy do" and you know they mean it too, where mam-my's love is true, that's my home. I'm al-ways wel-come back, no mat-ter where I roam, It's just a lit-tle shack, but to me it's home sweet home. Where the Swan-ee Riv-er flows, where the sha-dy pine tree grows, I need-n't say no more, 'cause that's my home.

©-jam 121009

THE DORMOUSE

Music by Humphrey Lyttelton in 1951.

| | | | | | | | |
|----------|---|--------|--------|---------|----|----|---------|
| Gm | % | Cm | % | D7 | % | Gm | D7 |
| Gm | % | Cm | % | Gm | D7 | Gm | D7 / C7 |
| F / Fdim | % | F | D7 | Gm / D7 | % | Gm | % |
| C7 | % | Dm | % | G7 | % | C7 | % |
| F / Fdim | % | F | D7 | Gm / D7 | % | Gm | % |
| C7 | % | F / A7 | D / D7 | Gm7 | C7 | F | % : |

The musical score for 'The Dormouse' is written in 4/4 time and G major. It consists of ten staves of music. The first two staves are the main melody, with chords Am, Dm, E7, Am, E7, D7. The third staff is a repeat sign with chords G, Gdim, G, Gdim, G, E7. The fourth staff has chords Am, E7, Am, E7, Am. The fifth staff has chords D7, Em. The sixth staff has chords A7, D7. The seventh staff has chords G, Gdim, G, Gdim, G, E7. The eighth staff has chords Am, E7, Am, E7, Am. The ninth staff has chords D7, G, B7, E, E7. The tenth staff has chords Am7, D7, G.

THE FISHSPELLER

(Le marchand de poissons) Music by Sidney Bechet in 1956.

| | | | | | | | |
|-----|----|---|---|----|----|----|------|
| F | C7 | % | F | D7 | Gm | G7 | C7 |
| F | C7 | % | F | D7 | Gm | C7 | F/G7 |
| : C | G7 | % | C | % | G7 | % | C : |
| F | C7 | % | F | D7 | Gm | G7 | C7 |
| F | C7 | % | F | D7 | Gm | C7 | F |

The musical score consists of ten staves of music in G major and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a simple, folk-like style. Chord symbols are placed above the notes to indicate the harmonic structure. The chords used are: G, D7, G, E7, Am, A7, D7, G, A7, D, A7, D, G, D7, G, E7, Am, A7, D7, G, E7, Am, D7, G.

THE GIRL FROM IPANEMA

Music by Antonio Carlos Jobim in 1963.

| | | | | | | | |
|------|---|-----|---|------|-----|-----|-----|
| FM7 | % | G7 | % | Gm7 | Gb7 | FM7 | Gb7 |
| FM7 | % | G7 | % | Gm7 | Gb7 | FM7 | % |
| Gbm7 | % | B7 | % | Gbm7 | % | D7 | % |
| Gm7 | % | Eb7 | % | Am7 | D7 | Gm7 | C7 |
| FM7 | % | G7 | % | Gm7 | Gb7 | FM7 | % |

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THE MIDNIGHT SUN WILL NEVER SET

Music by Quincy Jones and Henri Salvador. Somewhat simplified chords.

| | | | | | | | |
|-----|--------|----|----|---------|---------|----|----|
| F | F / D7 | Gm | Bb | Cm / F7 | Bb / C7 | G7 | C7 |
| F | F / D7 | Gm | Bb | Cm / F7 | Bb / C7 | G7 | F |
| Fm7 | Bb7 | Eb | % | Bbm | Eb7 | C7 | % |
| F | F / D7 | Gm | Bb | Cm / F7 | Bb / C7 | G7 | F |

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The chords indicated above the notes are as follows:

- Staff 1: G, E7, Am, C
- Staff 2: Dm, G7, C, D7, A7, D7
- Staff 3: G, E7, Am, C
- Staff 4: Dm, G7, C, D7, A7, G
- Staff 5: Gm7, C7, F
- Staff 6: Cm, F7, D7, D7
- Staff 7: G, E7, Am, C
- Staff 8: Dm, G7, C, D7, A7, G

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THE MOOCHE

Music by Duke Ellington and Irving Mills in 1928.

| | | | | | | | | |
|---|----------|---|----------|-----|------------------|-----|---------------------|------|
| A | Cm | % | B7 | % | G7 | % | Cm | % |
| B | Ab7 | % | Cm | % | Ab7 | % | First G7 Last Cm | % |
| C | Eb / Bb7 | % | Eb | Eb7 | Ab | Abm | Eb | Gdim |
| | Bb7 | % | Eb / Bb7 | Eb | ^D Ebm | % | % | Ebm7 |
| | Abm | % | Ebm | % | Bb7 | % | Ebm | % |

Play A B C D... A B

The musical score is written in 4/4 time and consists of four systems of staves, each with a key signature of two flats (Bb major/C minor).

- System A:** Contains two staves. The first staff has a key signature change from two flats to one flat (Bb major) and a common time signature change to 4/4. Chord symbols include Dm and Db7.
- System B:** Contains two staves. Chord symbols include A7 and Dm.
- System C:** Contains three staves. Chord symbols include Bb7, Dm, Bb7, First A7, Last Dm, F, C7, F, C7, F, F7, Bb, Bbm, F, Cdim, C7, F, C7, F.
- System D:** Contains one staff. Chord symbols include Fm, Fm7, Bbm, Fm, C7, Fm.

Play A B C D... A B

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THE MOON WAS SHINING GAY

Caribbean song.

| | | | | | | | |
|---|-----|----|---|---|-----|----|---|
| F | Gm7 | C7 | F | ∴ | Gm7 | C7 | F |
| F | Gm7 | C7 | F | ∴ | Gm7 | C7 | F |

The musical notation consists of four staves in 4/4 time, key of G major (one sharp). The melody is written in treble clef. Chord symbols are placed above the notes: G, Am7, D7, G, Am7, D7, G, Am7, D7, G.

THEM THERE EYES

Words and music by Maceo Pinkard, William Tracy and Doris Tauber in 1930.

| | | | | | | | |
|----|-------|----|---------------------|-----|---|---------------------|----|
| Bb | % | Gm | % | Bb | % | C7 | % |
| F7 | % | Bb | % | C7 | % | F7 | % |
| Bb | % | Gm | % | Bb7 | % | Eb | % |
| Eb | Bbdim | Bb | C7 F7 | Bb | % | C7 F7 | Bb |

The musical score is written in 4/4 time and consists of nine staves. Each staff contains a line of music with lyrics underneath. Chord markings are placed above the notes. The lyrics are as follows:

I fell in love with you first time I looked in - to them there eyes.
 You've got a cer-tain lil' cute way of flir-tin' with them there eyes.
 They make me feel hap - py they make me blue.
 No stall-in' I'm fall-in' go-ing in a big way for sweet lit-tle you.
 My heart is jump-in' you sure start-ed some-thin' with them there eyes.
 You'd bet - ter watch them if you're wise.
 They spar-ke, they bub-ble, they're gon-na get you in a wholelot of trouble,
 You're o-ver-work-in' 'em there's dan-ger lurk-in' in them there eyes.

©-jam 151027

THE PEARLS

Music by Jelly Roll Morton in 1923.

| | | | | | | | |
|--------|---------|-----------------------|--------|----------------|----|----|---------|
| : G | Eb7 | G | Eb7 | E7 | Am | A7 | D7 |
| G | Eb7 | G | Eb7 | E7 | Am | G | D7 / G: |
| G7 | % | C7 | % | G | E7 | A7 | D7 |
| G7 | % | C7 | % | Gdim | % | D7 | G |
| G7 | % | G7 / Gdim | G7 | : C | % | % | % |
| C | Cdim | G7 | % | % | % | C | Cdim |
| G / E7 | A7 / D7 | G7 | C / G7 | C | % | % | % |
| C7 | % | F / A7 | Dm | F | Fm | C | A7 |
| Dm | G7 | ¹ C / Cdim | G7 : | ² C | % | % | G7 / C7 |

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THERE IS NO GREATER LOVE

Words and music by Isham Jones and Marty Symes in 1936.

| | | | | | | | |
|----|-----|----|----|----|-------------------|----|----|
| Bb | Eb7 | G7 | % | C7 | % | F7 | % |
| Bb | Eb7 | G7 | % | C7 | Cm7 F7 | Bb | % |
| D7 | Gm | D7 | Gm | D7 | Gm | C7 | F7 |
| Bb | Eb7 | G7 | % | C7 | Cm7 F7 | Bb | % |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The lyrics are: "There is no great-er love than what I feel for you. No great-er love, no heart so true. There is no great-er thrill than what you bring to me, no sweet-er song than what you sing to me. You're the sweet-est thing I have ev-er known, and to think that you are mine a-lone. There is no great-er love in all the world it's true. No great-er love than what I feel for you." The chords are indicated above the notes: C, F7, A7, D7, G7, C, Dm7, G7, C, E7, Am, E7, Am, E7, Am, D7, G7, C, F7, A7, D7, G7, C.

THERE'LL BE SOME CHANGES MADE

Words and music by Billy Higgins and W. Benton Overstreet in 1921.

| | | | | | | | |
|----|----|----|---|----|----|----|----|
| G7 | % | % | % | C7 | % | % | % |
| D7 | % | G7 | % | C7 | % | F7 | % |
| G7 | % | % | % | C7 | % | % | % |
| D7 | % | G7 | % | C7 | F7 | Bb | G7 |
| C7 | F7 | Bb | % | | | | |

The musical score is written in 4/4 time and consists of ten staves of music. The lyrics are as follows:

For there's a change in the weath-er there's a change in the sea,
 So from now on there'll be a change in me, — My
 walk will be dif - 'rent my talk and my name, —
 Noth - in' a - bout me is goin' to be the same. I'm goin' to
 change my way of liv - in', if that ain't e - nough, —
 Then I'll change the way that I strut my stuff, — 'cause
 no - bod - y wants — you when you're old and gray, —
 There'll be some chang - es made to - day. —
 There'll be some chang - es made. —

Chord symbols are placed above the notes: A7, D7, E7, G7, C, and Bb.

THERE'S YES, YES IN YOUR EYES

Words by Cliff Friend and music by Joseph Santly in 1924.

| | | | | | | | |
|-----|---|-----|---|-----|-----|-----|---|
| Eb | % | % | % | Bb7 | % | % | % |
| Fm | % | Bb7 | % | Eb | % | % | % |
| Eb7 | % | Ab | % | Abm | % | Bb7 | % |
| Eb | % | C7 | % | F7 | Bb7 | Eb | % |

F

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The lyrics are: "Your lips tell me no, no But there's yes, yes in your eyes I've been miss - in' your kiss - in' Just be - cause I was - n't wise I'll stop my schem - ing and dream - ing 'cos I re - a - lize Your lips tell me no, no But there's yes, yes in your eyes". Chord symbols are placed below the notes: F, C7, Gm, C7, F, F7, Bb, Bbm, C7, F, D7, G7, C7, F.

Your lips tell me no, no But there's
 yes, yes in your eyes I've been
 miss - in' your kiss - in' Just be -
 - cause I was - n't wise I'll stop my
 schem - ing and dream - ing 'cos
 I re - a - lize Your
 lips tell me no, no But there's
 yes, yes in your eyes

THE SHEIK OF ARABY

Music by Ted Snyder, words by Harry B. Smith and Francis Wheeler in 1921.

| | | | | | | | |
|----|------|-----|---|----|---|----|----|
| Bb | % | Cm7 | % | F7 | % | Bb | % |
| Bb | Gdim | Cm7 | % | F7 | % | Bb | F7 |
| Bb | % | Cm7 | % | F7 | % | D7 | % |
| G7 | % | C7 | % | F7 | % | Bb | % |

I'm the Sheik of Ar - a - by, Your
 love be - longs to me. At
 night when you're a - sleep, In-
 to your tent I'll creep. The
 stars that shine a - bove, Will
 light our way to love. You'll
 rule this land with me; The
 sheik of Ar - a - by.

©-jam 151012

THIS LITTLE LIGHT OF MINE

Traditional spiritual.

| | | | | | | | |
|---|---|----|----|----|----|---|---|
| F | % | % | F7 | Bb | % | % | F |
| F | % | A7 | Dm | F | C7 | F | % |

G **G**

This litt - le light of mine I'm gon - na let it shine

C **G**

This litt - le light of mine I'm gon - na let it shine

G **B7** **Em**

This litt - le light of mine I'm gon - na let it shine Let it

G **D7** **G**

shine, let it shine, let it shine. _____

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THIS LOVE OF MINE

Words by Frank Sinatra, music by Sol Parker and Henry Sanicola in 1941.

| | | | | | | | |
|----|---------|----|------|----|----|----|---------|
| Cm | F7 | Bb | % | Cm | F7 | Bb | Bb / G7 |
| Cm | F7 | Bb | % | C7 | % | F7 | % |
| Cm | F7 | Bb | % | Cm | F7 | Bb | Bb / G7 |
| Cm | Cm / D7 | Gm | Gdim | Bb | F7 | Bb | % |

The musical score is written in 4/4 time and consists of nine staves. Each staff contains a line of music with lyrics underneath and guitar chords written above the notes. The chords are: Dm, G7, C, Dm, G7, C, A7, Dm, G7, C, Dm, G7, C, Dm, G7, C, Dm, E7, Am, Cdim, C, G7, C.

This love of mine goes on and on, tho' life is
emp - ty since you have gone. You're al - ways
on my mind, tho' out of sight, it's lone - some
thru the day, and oh! the night. I cry my
heart out it's bound to break, since noth - ing
mat - ters, let it break, I ask the
sun and the moon, the stars that shine, what's to be -
- come of it, this love of mine.

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THREE LITTLE WORDS

Music by Harry Ruby, lyrics by Bert Kalmar in 1930.

| | | | | | | | |
|-----|---|-----|------|----|---|--------|--------|
| Bb | % | % | Dbm7 | F7 | % | % | % |
| Bb | % | % | Dbm7 | F7 | % | % | % |
| Fm7 | % | Bb7 | % | Eb | % | Ab7 G7 | Gb7 F7 |
| Bb | % | % | Dbm7 | F7 | % | Bb | % |

Three lit - tle words, _____ oh, what I'd give for that
 won - der - ful phrase. _____ To hear those
 three lit - tle words, _____ that's all I'd live for the
 rest of my days. _____ And what I
 feel in my heart _____ they tell sin - cere - ly,
 no oth - er words _____ can tell it half so clear - ly.
 Three lit - tle words, _____ eight lit - tle let - ters which
 sim - ply mean, "I _____ love you".

©-j&xp 081030

TICO-TICO

Words and music by Zequinha de Abreu in 1943.

| | | | | | | | |
|----|----|---|----|-----------|---------|----------|---------|
| Gm | D7 | % | Gm | Cm | Gm | A7 | D7 |
| Gm | D7 | % | Gm | Cm | Gm | D7 | Gm / F7 |
| Bb | F7 | % | Bb | % | F7 | % | Bb |
| Bb | F7 | % | Bb | Eb / Gdim | Bb / G7 | Cm7 / F7 | Bb |

The musical score for 'Tico-Tico' is written in 4/4 time and consists of eight staves of music. The melody is primarily composed of eighth and sixteenth notes, with some rests. Chords are indicated above the staff at various points. The key signature has one flat (Bb), and the time signature is 4/4.

Chords indicated in the score include: Am, E7, B7, Dm, G7, C, F, Cdim, A7, Dm7, and Eb. The score concludes with a double bar line.

TIE ME TO YOUR APRON STRINGS AGAIN

Music by Larry Shay and words by Joe Goodwin in 1925.

| | | | | | | | |
|-----|----|----|---|----|----|----|----|
| Bb | Eb | Bb | % | F7 | % | Bb | F7 |
| Bb | Eb | Bb | % | Dm | A7 | Dm | F7 |
| Bb7 | % | Eb | % | C7 | % | F7 | % |
| Bb | Eb | Bb | % | F7 | % | Bb | % |

The musical score is written in 4/4 time and consists of ten staves of music. Each staff includes a treble clef, a key signature of two flats (Bb and Eb), and a time signature of 4/4. The melody is accompanied by chords indicated by letters above the notes. The lyrics are written below the notes, with some words underlined. The score ends with a double bar line.

Tie me to your a - pron strings a - gain — I know there's
 room for me — up - on your knee. —
 Bring back all those hap - py hours when — you kissed my
 tears a - way — From day to day — I thought that
 I was right — but I was wrong — Please take me
 back to - night — where I be - long —
 Sing a cra - dle song to me and then — Won't you
 tie me to your a - pron strings a - gain. —

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TILL THERE WAS YOU

Words and music by Meredith Willson in 1950.

| | | | | | | | |
|----|------|-----|-----|------------|------------|-----------|-------|
| Eb | Gdim | Fm7 | Abm | Eb Cdim | Fm7 Bb7 | Eb | Bb7 |
| Eb | Gdim | Fm7 | Abm | Eb Cdim | Fm7 Bb7 | Eb Abm | Eb |
| Ab | Abm | Eb | C7 | Fm7 | F7 | Bb7 | Bb7+5 |
| Eb | Gdim | Fm7 | Abm | Eb Cdim | Fm7 Bb7 | Eb Abm | Eb |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The lyrics are: "There were bells on the hill, but I nev-er heard them ring-ing, No, I nev-er heard them at all Till there was you. There were birds in the sky but I nev-er saw them wing-ing, No, I nev-er saw them at all Till there was you. And there was mus-ic and there were won-der-ful ros-es, they tell me in sweet fra-grant mea-dows of dawn, and dew, There was love all a-round, but I nev-er heard it sing-ing, No, I nev-er heard it at all Till there was you." The guitar chords are indicated above the notes: F, Cdim, Gm7, Bbm, Fdim, Gm7, C7, F, Bbm, F, Bb, Bbm, F, D7, Gm7, G7, C7, C7+5, F, Cdim, Gm7, Bbm, F, Fdim, Gm7, C7, F, Bbm, F.

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TILL WE MEET AGAIN

Music by Richard A. Whiting, words by Raymond B. Egan in 1918.

| | | | | | | | |
|----|---|-----|----|-----|-----|-----|-----|
| Ab | ∅ | Eb7 | ∅ | ∅ | ∅ | Ab | Ab7 |
| Db | ∅ | Ab | F7 | Bb7 | ∅ | Eb7 | ∅ |
| Ab | ∅ | Eb7 | ∅ | ∅ | ∅ | Ab | Ab7 |
| Db | ∅ | Ab | F7 | Bb7 | Eb7 | Ab | ∅ |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The lyrics are: "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 - er's lane 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 Till we meet a - gain." Chord symbols are placed above the notes: Bb, F7, Eb, Bb7, Eb, Bb, G7, C7, F7, Bb, Bb7, Eb, Bb, G7, C7, F7, Bb.

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TILL WE MEET AGAIN

Music by Richard A. Whiting and words by Raymond B. Egan in 1918.

| | | | | | | | |
|----|---|----|----|----|----|----|-----|
| Bb | % | F7 | % | % | F7 | Bb | Bb7 |
| Eb | % | Bb | G7 | C7 | % | F7 | % |
| Bb | % | F7 | % | % | % | Bb | Bb7 |
| Eb | % | Bb | G7 | C7 | F7 | Bb | % |

The musical score is written in 4/4 time and consists of eight staves of music. The lyrics are: "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 - er's lane 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 Till we meet a - gain." The score includes various chords such as C, G7, F7, Bb, Eb, D7, and A7, and features a melodic line with a final phrase that is held over from the previous staff.

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TING-A-LING

Words by Andy Britt and music by Jack Little in 1926.
Originally in 3/4 time known as "The waltz of the bells".

| | | | | | | | |
|----|---|----|---|----|----|----|---|
| Bb | % | % | % | % | % | F7 | % |
| Cm | % | % | % | F7 | % | Bb | % |
| D7 | % | G7 | % | C7 | % | F7 | % |
| Bb | % | G7 | % | C7 | F7 | Bb | % |

The musical score is written in 4/4 time. It consists of nine staves of music. The lyrics are: "Ting - a - ling, ting - a - ling, ting - a - ling, I love the song of the bells. Ting - a - ling, ting - a - ling, ting - a - ling, I love the sto - ry it tells. When bells are ring - ing I nev - er feel blue, I'm al - ways sing - ing "sweet - heart, I love you." Ting - a - ling, ting - a - ling, ting - a - ling, I love the song of the bells." Chords are indicated above the notes: C, G7, Dm, G7, C, E7, A7, D7, G7, C.

TIN ROOF BLUES

Music and words by New Orleans Rhythm Kings and Walter Melrose in 1923.

| | | | | | | | |
|----|---|----|-----|------|----|----|-----|
| Bb | % | % | Bb7 | Eb | % | Bb | % |
| F7 | % | Bb | % | : Bb | % | % | Bb7 |
| Eb | % | Bb | G7 | C7 | F7 | Bb | % : |



I have seen the brightlights burn - ing up and down old Broad - way,



Seen 'em in gay Ha - van - a, Birm - ing - ham Al - a - bam - a, and say, _____



They just can't com - pare with _____ my home - town New Or - leans. _____ 'Cause



There _____ you'll find _____ the old Tin Roof Ca - fe, _____
when the lead - er man _____ starts _____ play - in' low. _____



Where they play the _____ blues till the break of day, _____
Folks get up and start _____ to _____ walk it slow. _____



Fas - cin - a - tin' ba - bies _____ hang - in' 'round, _____
Do a lot of move - ments _____ hard to beat, _____



Danc - in' to the mean - est _____ band in town, _____
Till the old floor - man _____ say _____ "Move your feet!" _____



Lawd, _____ how they can play the blues. _____ And
Lowd, _____ I've got those Tin Roof Blues. _____

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TI-PI-TIN

Words by Raymond Leveen and music by Maria Grever in 1938.

| | | | | | | | |
|-----|---|-----|---|----|------|----|-----|
| : C | % | % | % | % | Cdim | G7 | % |
| A7 | % | Dm7 | % | G7 | % | C | % : |
| C | % | G7 | % | % | % | C | % |
| C | % | G7 | % | % | % | C | % |

One night the moon was so mel-low Ro-
said he was glad that he met her, and

-si-ta met young Ma-nu-e-lo He
soon he would come and get her, But

held her like this, this love-ly miss And
she said "No, no, I can-not go un-

stole a kiss, this fel-low. He ter. Ti-pi-ti-pi-
-til I know you bet-

-tin ti-pi-tin Ti-pi-ti-pi-ton ti-pi-ton. He kept on a'-

-steal-ing and he had a feel-ing she was sa-tis-fied Ti-pi-ti-pi-

-tin ti-pi-tin Ti-pi-ti-pi-ton ti-pi-ton. She was say-ing

"go, sir!" so he held her clo-ser, and how he com-plied.

TISHOMINGO BLUES

Words and music by Spencer Williams in 1917.

| | | | | | | | |
|----|----|----|------|----|----|--------------------|---|
| F | Bb | F | F7 | Bb | ∕ | F | ∕ |
| C7 | ∕ | F | D7 | G7 | ∕ | C7 | ∕ |
| F | Bb | F | F7 | Bb | ∕ | A7 | ∕ |
| F | A7 | Bb | Fdim | F | C7 | F C7 | F |

G C G G7



I'm goin' to Tish-o-min-go be-cause I'm sad to-day,
I wish to lin-ger, way down old Dix-ie way.
Oh my wea-ry heart cries out in pain, oh how I wish that I was back a-gain
with a race in a place, where they make you wel-come all the time. Way
down in Mis-si-sip-pi a-mong the cy-press trees,
They get you dip-py, with their strange mel-o-dies, To re-
-sist temp-ta-tion, I just can't re-fuse,
In Tish-o-min-go I wish to lin-ger, where they play the wea-ry blues.

©-jam 060307

TOGETHER

Words and music by Lew Brown, Ray Henderson and Buddy DeSylva in 1928.

| | | | | | | | |
|----|---|----|----|-----|----|----|------|
| F | % | C7 | % | % | % | F | % |
| D7 | % | Gm | % | G7 | % | % | Bbm6 |
| F | % | C7 | % | D7 | % | Gm | % |
| E7 | % | Am | D7 | Gm7 | C7 | F | % |

We strolled the lane, to - geth - er,
 Laughed at the rain, to - geth - er,
 Sang love's re - frain, to - geth - er. And we'd
 both pre - tend, it would nev - er end.
 One day we cried, to - geth - er,
 Cast love a - side to - geth - er.
 You're gone from me, But in my mem - o - ry, We
 al - ways will be to - geth - er.

©-jam 141018

TOM CAT BLUES

Music by Ferd Jelly Roll Morton in 1924.

| | | | | |
|----------------------|---------|----|----------------------|-----------|
| ♩ | Bb | Eb | Bb | Eb |
| ♩ | ♩ | ♩ | Bb | Bb / Fdim |
| F7 | C7 / F7 | Bb | ¹ Bb / F7 | |
| ² Bb / G7 | Ab / G7 | ♩ | C7 | |
| ♩ | C7 | ♩ | F | |
| F / A7 | D7 | ♩ | Gm / D7 | |
| Gm | C7 | ♩ | F | |
| ♩ | ♩ | ♩ | ♩ | |

©-jam 121108

TOO BUSY

Lyrics by Ned Miller and music by Chester Cohn in 1928.

| | | | | | | | |
|-----|----|--------|--------|----|----|----|-----|
| C | G7 | C | G7 | C | % | Dm | G7 |
| C | G7 | C | G7 | D7 | % | G7 | % |
| : C | G7 | C / C7 | F / Fm | C | G7 | C | G7 |
| C | G7 | C / C7 | F / Fm | C | G7 | C | % |
| E7 | % | Am | % | E7 | % | Am | G7 |
| C | G7 | C / C7 | F / Fm | C | G7 | C | % : |

The musical score is written in G major and 4/4 time. It consists of 12 staves of music. The lyrics are: "Why do you keep a-void-ing me I con-fess it's an-oy-ing me Ho-nest-ly it's so ag-gra-vat-ing Won't you tell me just what to do when I ask for a kiss or two You say no, not now dear some-how dear You're al-ways Too bu-sy for my lov-in', too bu-sy for my pet-tin' That is all that I've been get-tin' from you What's mo-re, I'm not ly-in' I've no-ticed you've been try-in' hard to shake me and it's mak-ing me blue I can't un-der-stand your ac-tions but I'll get my sa-tis-fac-tion Don't you wor-ry just you wait and see, dear Wait 'til you want me ho-ney then it won't be so fun-ny When I say I'm too bu-sy for you". The guitar chords are indicated by letters above the notes: D, A7, D, A7, D, Em, A7, D, A7, E7, A7, D, D7, G, Gm, D, A7, D, D7, G, Gm, D, A7, D, F#7, Bm, F#7, Bm, A7, D, D7, G, Gm, D, A7, D.

TOO BUSY

Words by Ned Miller and music by Chester Cohn in 1928.

| | | | | | | | |
|----|----|----------|----------|----|----|----|----|
| Bb | F7 | Bb / Bb7 | Eb / Ebm | Bb | F7 | Bb | F7 |
| Bb | F7 | Bb / Bb7 | Eb / Ebm | Bb | F7 | Bb | % |
| D7 | % | Gm | % | D7 | % | Gm | F7 |
| Bb | F7 | Bb / Bb7 | Eb / Ebm | Bb | F7 | Bb | % |

You're al-ways too bu-sy for my lov-in', too bu-sy for my pet-tin'
 That is all that I've been get-tin' from you
 What's mo-re, I'm not ly-in' I've no-ticed you've been try-in'
 hard to shake me and it's mak-ing me blue
 I can't un-der-stand your ac-tions but I'll get my sa-tis-fac-tion
 Don't you wor-ry just you wait and see, dear
 Wait 'til you want me ho-ney then it won't be so fun-ny
 When I say I'm too bu-sy for you

Chords: C, G7, C, C7, F, Fm, E7, Am, G7, C, C7, F, Fm, C, G7, C

TOULOLOU

Caribbean tune played by Sam Castendet et Son Orchestre.

| | | | | | | | |
|------|---|----|---|----|---|----|-----|
| D7 | % | Gm | % | D7 | % | Gm | % |
| D7 | % | Gm | % | D7 | % | Gm | Bb |
| : F7 | % | Bb | % | F7 | % | Bb | % : |

The musical score for 'TOULOLOU' is written in 4/4 time and consists of six staves of music. The key signature has one sharp (F#). The chords and their positions are as follows:

- Staff 1: E7 (measures 1-2), Am (measures 3-4)
- Staff 2: E7 (measures 1-2), Am (measures 3-4)
- Staff 3: E7 (measures 1-2), Am (measures 3-4)
- Staff 4: E7 (measures 1-2), Am (measures 3-4), C (measures 5-6)
- Staff 5: G7 (measures 1-2), C (measures 3-4)
- Staff 6: G7 (measures 1-2), C (measures 3-4), followed by a first ending (measures 5-6) and a second ending (measures 7-8).

TRINIDAD PASEO

Traditional.

| | | | |
|---------|----|-----|------|
| : Dm | ∕. | Gm | A7 |
| ∕. | ∕. | ∕. | Dm : |
| Dm / A7 | ∕. | Bb7 | A7 |
| ∕. | ∕. | ∕. | Dm : |



TROG'S BLUES

Music by Wally "Trog" Fawkes in 1954.

| | | | |
|----|----|---------|----|
| Bb | Eb | Bb | ⌋ |
| F7 | ⌋ | Bb | ⌋ |
| Bb | Eb | Bb | ⌋ |
| F7 | ⌋ | Bb / Eb | Bb |

The musical notation is written in 4/4 time and consists of four staves. The notes and chords are as follows:

- Staff 1:** Notes: G4, A4, Bb4, A4, G4. Chords: C (above G4), F (above A4), C (above Bb4).
- Staff 2:** Notes: G4, A4, Bb4, A4, G4. Chords: G7 (above G4), C (above Bb4).
- Staff 3:** Notes: G4, A4, Bb4, A4, G4. Chords: C (above G4), F (above A4), C (above Bb4).
- Staff 4:** Notes: G4, A4, Bb4, A4, G4. Chords: G7 (above G4), C (above Bb4), F (above A4), C (above G4).

TROUBLE IN MIND

Words and music by Richard M. Jones in 1926.

| | | | | | | | |
|---|----|----|----|---|----|---|----|
| F | C7 | F7 | Bb | F | C7 | F | C7 |
| F | C7 | F7 | Bb | F | C7 | F | % |



Trou-ble in mind I'm blue but I won't be blue al - ways 'Cos the



sun gon - na shine on my back door some - day I'm gon - na



lay my head on a lone - some rail - road line And let the



Two Nine - teen train pa - ci - fy my mind

Trouble in mind, I'm blue
But I won't be blue always
The sun gonna shine
on my backdoor someday

I'm gonna lay my head
On a lonesome railroad line
And let the Two Nineteen train
pacify my mind

I'm all alone at midnight
And the lamps are burning low
Never had so much trouble
in my life before

Trouble in mind, I'm blue
But I won't be blue always
The sun gonna shine
in my backdoor someday

Trouble in love, come quit me
And be sure to be my mind
Someday I feel like living,
sometimes I feel like die

TRUBBEL

Words and music by Olle Adolfsson.

| | | | | | | | |
|-----|----|-----|---|----|----|----|-----|
| Gm7 | ∕ | Cm7 | ∕ | F7 | ∕ | Bb | Bb7 |
| Eb | F7 | Bb | ∕ | A7 | ∕ | Cm | D7 |
| Gm7 | ∕ | Cm7 | ∕ | F7 | ∕ | Bb | Bb7 |
| Eb | F7 | Bb | ∕ | A7 | D7 | Gm | ∕ |

The musical score is written in 4/4 time and consists of ten staves. The notes are as follows:

- Staff 1: G4, A4, B4, C5, B4, A4, G4. Chords: Am7 (over A4), Dm7 (over G4).
- Staff 2: G4, A4, B4, C5, B4, A4, G4. Chords: G7 (over G4), C (over C5), C7 (over C5).
- Staff 3: F4, G4, A4, B4, C5, B4, A4, G4. Chords: F (over F4), G7 (over G4), C (over C5).
- Staff 4: G4, A4, B4, C5, B4, A4, G4. Chords: B7 (over B4), Dm (over D4), E7 (over E4).
- Staff 5: G4, A4, B4, C5, B4, A4, G4. Chords: Am7 (over A4), Dm7 (over G4).
- Staff 6: G4, A4, B4, C5, B4, A4, G4. Chords: G7 (over G4), C (over C5), C7 (over C5).
- Staff 7: F4, G4, A4, B4, C5, B4, A4, G4. Chords: F (over F4), G7 (over G4), C (over C5).
- Staff 8: G4, A4, B4, C5, B4, A4, G4. Chords: B7 (over B4), E7 (over E4), Am (over A4).

TRUE, YOU DON'T LOVE ME

Words and music by Lloyd C. Glenn, Don Albert and Louis A. Cottrell in 1954.

| | | | | | | | |
|-----|---|----|-----|-----|---|----|-----|
| Eb | % | F7 | % | Bb7 | % | Eb | Bb7 |
| Eb | % | F7 | % | Bb7 | % | Eb | % |
| Abm | % | Eb | Eb7 | Abm | % | F7 | Bb7 |
| Eb | % | F7 | % | Bb7 | % | Eb | % |

True, I'm just crazy over you but what more can I
do darling, you don't love me
Say, we have it all planned out some-day for things to come al-
-ways darling, you don't love me Now,
ev' - ry - bo - dy knows I'm just crazy over you
No one else but me knows how much I love you
Well, I guess that's all there is to tell except for this is
hell darling, you don't love me.

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TUCK ME TO SLEEP IN MY OLD TUCKY HOME

Music by Geo W. Meyer, words by Sam M. Lewis and Joe Young in 1921.

| | | | | | | | |
|---|----|----|---|----|----|----|----|
| F | F7 | Bb | F | ∴ | D7 | G7 | C7 |
| F | F7 | Bb | F | G7 | ∴ | ∴ | C7 |
| F | F7 | Bb | ∴ | G7 | ∴ | ∴ | C7 |
| F | F7 | Bb | F | C7 | ∴ | F | ∴ |

The musical score is written in G major and 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Tuck me to sleep in my old 'tuck-y home. Cov-er me with dix-ie skies and leave me there a-lone. Just let the sun kiss my cheeks ev'-ry morn, like the kiss-in' I've been miss-in' from my mam-my since I'm gone. I ain't had a bit of rest since I left my mam-my's nest, I can al-ways rest the best in her lov-in' arms. Tuck me to sleep in my old 'tuck-y home Let me lay there, stay there nev-er no more to roam."

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TWO LOVES HAVE I

"J'ai deux amours". Music by Vincent Scotto, French lyrics by Geo Koger, H. Varna,
English version by J.P. Murray and Barry Trivers in 1931.

| | | | | | | | |
|----|----|----|---|----|----|----|-----|
| Bb | Eb | Bb | % | C7 | F7 | Bb | F7 |
| Bb | Eb | Bb | % | C7 | F7 | Bb | Bb7 |
| Eb | % | Bb | % | C7 | % | F7 | % |
| Bb | Eb | Bb | % | C7 | F7 | Bb | % |

Two loves have I _____ and they tear me a - part _____ Two loves have
D7 G7 C G7

I _____ both are in my heart. _____ One is a
C F C

flower _____ and the oth - er a flame. _____ Two loves have
D7 G7 C C7

I _____ but they're not the same. _____ When I'm in a
F C

gay mood, _____ 'tis then my light love I crave. _____ Then a - gain at
D7 G7

times, my oth - er love can make me a slave. _____ I can't de -
C F C

-ny _____ that to both, I am true. _____ Two loves have
D7 G7 C

I, _____ both of them are you. _____

UGLY CHILE

Music by Clarence Williams in 1916 as "You're some pretty doll".
Parodic words by Danny Alvin in 1944.

| | | | |
|-------------|-----------|-----|----|
| Bb | C7 | F7 | Bb |
| Bb Bbdim | Cm7 F7 | F7 | Bb |
| Bb | C7 | Eb7 | D7 |
| G7 | ∕. | C7 | ∕. |
| Bb | C7 | F7 | Bb |

The musical score is written in 4/4 time and consists of five staves of music. The lyrics are written below the notes, and guitar chords are indicated above the staff. The chords used are: C, D7, G7, C, Cdim, Dm7, G7, G7, C, D7, F7, E7, A7, D7, C, D7, G7, C.

You're so ug - ly, oh! so ug - ly, You're some ug - ly chile. The
clothes you wear are out of style, you look like an ape ev'ry time you smile.
How I hate you, the al - li - ga - tor bait you, the fun - niest thing I ev - er saw! You are
knock - kneed, pi - geon toed, bow - leg - ged, too! There's a curse on your fam - 'ly and it fell on you! Your
teeth are yell - ow, who's your fell - ow? You're some ug - ly chile!

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UNDERNEATH HAWAIIAN SKIES

Words by Fred Rose and music by Ernie Erdman in 1920.

| | | | | | | | |
|----|-----|----|---|----|---|----|---|
| Bb | % | F7 | % | % | % | Bb | % |
| % | % | F | % | C7 | % | F7 | % |
| Bb | % | F7 | % | % | % | D7 | % |
| Eb | Ebm | Bb | % | F7 | % | Bb | % |

C G7

Come back — to the shores of Hon-o-lu-lu, — I'm so lone-ly here with

C

—out you, — Un-der-neath Ha-wai-ian skies. —

G

Tell me — am I wait-ing all in vain, dear? — Say you're com-ing back a —

D7 G7

—gain, dear, — To a land that's par-a-dise. (Can't you hear me call-ing?)

C G7

Come back — where each ti-ny star that twink-les, — And each steel gui-tar that

E7

tink-les, — Breathes of love that nev-er dies; —

F Fm C

Some-time — I just know you'll be re-turn-ing, — To a heart that's al-ways

G7 C

yearn-ing, — Un-der-neath Ha-wai-ian skies. —

UNDER THE BAMBOO TREE

Words and music by Bob Cole 1902.

| | | | | | | | |
|-----------------------|-----------|-----------|-----------|-----------|-----------|-----------|-------------|
| Bb | F7 | Bb | F7 | D7 | Gm | C7 | F7 |
| Bb | F7 | Bb | F7 | D7 | Gm | C7 | F7 |
| Bb / Eb | ∕ | ∕ | Bb | F7 | ∕ | ∕ | Bb |
| Bb / Eb | ∕ | ∕ | Bb | F7 | ∕ | ∕ | Bb : |

C **G7** **C** **G7**

Down in the jun-gles lived a maid Of roy - al blood though dus - ky shade,

E7 **Am** **D7** **G7**

A marked im - pres - sion once she made Upon a Zu - lu from Ma - la - boo - bo;

C **G7** **C** **G7**

And ev' - ry morning he would be Down un - der - neath a bam - boo tree,

E7 **Am** **D7** **G7**

A - wait - ing there, his love to see And then to her he'd sing: If

C **F** **C** **F** **C** **F** **C**

you lak - a - me, lak I lak - a - you, And we lak - a - both the same,

G7 **C**

I lak - a - say, this ve - ry day, I lak - a - change your name, Cause

C **F** **C** **F** **C** **F** **C**

I love - a - you and love - a - you true And if you - a love - a - me,

G7

One live as two, two live as one Un - der the bam - boo tree If tree.

1. **C** 2.

UNDER THE CREOLE MOON

Music and words by Ramon Usera, Noble Sissle and Sidney Bechet in 1934.

| | | | | | | | |
|---|----|----|---|---|----|----|----|
| F | C7 | % | F | % | C7 | % | F |
| F | C7 | % | F | % | C7 | % | F |
| C | % | G7 | C | % | % | G7 | C7 |
| F | C7 | % | F | % | C7 | % | F |

Un-der the cre-ole moon that's where me and my Lo-lo spoon,
 love-songs be soft-ly croon un-der the cre-ole moon.
 Be-neath the cre-ole sky there's heav-en in my Lo-lo's eye,
 those eyes that hyp-no-tize be-neath the cre-ole skies.
 Hay-gold hair with ru-by lips and skin of al-e-gio,
 coal black air as ti-ny as the spark-ling morn-ing dew.
 I'm hap-py as the moon, cause Lo-lo by my side in June
 will march that wedd-ing tune un-der the cre-ole moon.

UN P'TIT PUNCH

Caribbean traditional.

| | | | | | | | | |
|---|------|-----|-----|------|---|----|-----|------|
| A | : Ab | % | % | Eb7 | % | % | % | Ab : |
| B | : Ab | % | Eb7 | % | % | % | Ab | % |
| | Ab | Ab7 | Db | % | % | Ab | Eb7 | Ab |
| | Db | Ab | Eb7 | Ab : | | | | |
| C | : Ab | % | Eb7 | % | % | % | Ab | % : |

Musical notation for three parts (A, B, C) in 4/4 time, featuring triplets and various chords.

Part A: Treble clef, 4/4 time. Chords: Bb, F7. Features triplets in measures 1, 2, and 3.

Part B: Treble clef, 4/4 time. Chords: Bb, F7, Bb7, Eb. Features a first ending (1. Bb) and second ending (2.).

Part C: Treble clef, 4/4 time. Chords: Bb, F7. Features triplets in measures 1 and 3.

Play A A B B C C B B A

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UNTIL THEN

Music and words by Stuart Hamblen.

| | | | | | | | |
|-----|---|----|------|----|----|----|---|
| Bb | ∕ | F7 | ∕ | ∕ | ∕ | Bb | ∕ |
| Bb | ∕ | Eb | ∕ | Bb | F7 | Bb | ∕ |
| F7 | ∕ | Bb | ∕ | F7 | ∕ | Bb | ∕ |
| Bb7 | ∕ | Eb | Gdim | Bb | F7 | Bb | ∕ |

My heart can sing when I pause in re - mem - ber A heart - ache
 here is but a step - ping stone A - long a
 trail that's wind - ing al - ways up - ward This trou - bled
 world is not my fi - nal home. But un - til
 then my heart will go on sing - ing, Un - til
 then with joy I'll car - ry on, Un - til the
 day my eyes be - hold the cit - y, Un - til the
 day God calls me home.

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UNTIL THE REAL THING COMES ALONG

Words and music by Mann Holiner, Alberta Nichols, Sammy Cahn, Saul Chaplin and L.E. Freeman in 1936.

| | | | | | | | |
|----|----------|----------|----|-----|----------|-----------|---------|
| Eb | Bb+5 | Eb | C7 | Fm7 | Bb7 | Eb / Cdim | Bb7 |
| Eb | Bb+5 | Eb | C7 | Fm7 | Bb7 | Eb / Fm | Eb / D7 |
| G | Am7 / D7 | G / Gdim | D7 | G | Am7 / D7 | G7 | Bb7 |
| Eb | Bb+5 | Eb | C7 | Fm7 | Bb7 | Eb / Fm7 | Eb |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The lyrics are: "I'd work for you, I'd slave for you, I'd be a bag-gar or a knave for you, If that is-n't love, - It will have to do, Un-til the real thing comes a - long. I'd glad-ly move the earth for you, To prove my love, dear, and it's worth for you, If that is-n't love, - It will have to do Un-til the real thing comes a - long. With all the words, dear, at my com-mand, I just can't make you un-der-stand. I'll al-ways love you, dar-ling, comewhat may, My heart is yours, what more can I say? I'd sigh for you, I'd cry for you, I'd tear the stars down from the sky for you, If that is-n't love, - It will have to do, Un-til the real thing comes a - long." The score includes various chords such as F, C+5, Gm7, C7, F, Ddim, C7, F, Gm, F, E7, A, Bm7, E7, A, Adim, E7, A, A7, C7, F, C+5, F, D7, Gm7, C7, F, Gm7, and F. There are also triplets and slurs indicated in the notation.

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UP A LAZY RIVER

Words and music by Hoagy Carmichael and Sidney Arodin in 1931.

| | | | | | | | |
|----------|---|----|---|------------|---------|----------|---------|
| D7 | % | G7 | % | C7 | % | F | A7 |
| D7 | % | G7 | % | Bb Fdim | F D7 | G7 C7 | F D7 |
| G7 C7 | F | | | | | | |



Up a la - zy riv - er by the old mill run, the



la - zy, ha - zy riv - er in the noon - day sun, lin - ger in the shade of a



kind old tree, throw a - way your trou - bles, dream a dream with me.



Up a la - zy riv - er where the rob - in's song, a -



-wakes a bright new morn - ing, we can loaf a - long,



blue skies up a - bove, ev - 'ry - one's in love, up a la - zy riv - er, how



hap - py you can be, up a la - zy riv - er with me.

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WABASH BLUES

Music by Fred Meinken, words by Dave Ringle in 1921.

| | | | | | | | |
|-----|---|----|---|-----|---|-----|-----|
| Bb7 | ∅ | Eb | ∅ | Bb7 | ∅ | Eb | Eb7 |
| Ab | ∅ | Eb | ∅ | B7 | ∅ | Bb7 | ∅ |
| Bb7 | ∅ | Eb | ∅ | Bb7 | ∅ | Eb | Eb7 |
| Ab | ∅ | Eb | ∅ | Bb7 | ∅ | Eb | ∅ |

Oh, those Wa - bash blues, I
 know I got my dues, A
 lone - some soul am I, I
 feel that I could die. _____
 Can - die light that gleams, _____
 Haunts me in my dreams, I'll
 pack my walk - ing shoes, _____ to
 lose those Wa - bash blues. _____

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WABASH BLUES

Words by Dave Ringle and music by Fred Meinken in 1921.

| | | | | | | | |
|----|---|----|---|-----|---|----|-----|
| F7 | % | Bb | % | F7 | % | Bb | Bb7 |
| Eb | % | Bb | % | Gb7 | % | F7 | % |
| F7 | % | Bb | % | F7 | % | Bb | Bb7 |
| Eb | % | Bb | % | F7 | % | Bb | % |

Oh, — those Wa-bash blues, — I know — I got my dues, — A

lone - some soul am I, — I feel — that I could die. —

Can - dle light that gleams, — Haunts — me in my dreams, — I'll

pack — my walk-ing shoes, — to lose — those Wa-bash blues. —

WAITING FOR THE ROBERT E. LEE

Words by L. Wolfe Gilbert, music by Lewis F. Muir in 1913.

| | | | | | | | |
|----|---|---|---|----|---|---|---|
| F | ¾ | ¾ | ¾ | C7 | ¾ | ¾ | ¾ |
| C7 | ¾ | ¾ | ¾ | F | ¾ | ¾ | ¾ |
| F | ¾ | ¾ | ¾ | C7 | ¾ | ¾ | ¾ |
| C7 | ¾ | ¾ | ¾ | ¾ | ¾ | F | ¾ |

G

Watch them shuff - lin' a - long; ___

D7

See them shuff - lin' a - long ___ Go take your

G

best gal, real pal, Go

G

down the lev - ee, ___ I said to the lev - ee! ___ And then ___

G

join that shuff - lin' throng; ___

D7

Hear that mu - sic and song; ___ It's sim - ply

G

great, mate, wait - in' on the lev - ee,

G

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

WAIT 'TILL THE SUN SHINES, NELLIE

Words by Andrew B. Sterling, music by Harry von Tilzer in 1905.

| | | | | | | | |
|----|-------|----|----|----|---|----|---|
| Bb | D7 | Eb | Bb | F7 | ∴ | Bb | ∴ |
| Eb | Bbdim | Bb | G7 | C7 | ∴ | F7 | ∴ |
| Bb | D7 | Eb | Bb | F7 | ∴ | D7 | ∴ |
| G7 | ∴ | C7 | ∴ | F7 | ∴ | Bb | ∴ |

The musical score is written in 4/4 time and consists of ten staves of music. The lyrics are: "Wait 'till the sun shines, Nellie, When the clouds go drifting by, We will be happy, Nellie, Don't you sigh. Down lovers lane we'll wander, Sweet - hearts you and I, Wait 'till the sun shines, Nellie, Bye and bye." The score includes various chords such as G, E7, F, C, G7, Cdim, A7, D7, and Bb. The melody is simple and characteristic of early 20th-century popular music.

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WAIT TILL YOU SEE MA CHERIE

Words and music by Richard A. Whiting and Leo Robins in 1929.

| | | | | | | | |
|----------|-----|---|----|----------|--------|---------|--------|
| F / C7+5 | % | F | D7 | Bb / Bbm | F / Dm | G7 | C7 |
| F / C7+5 | % | F | D7 | Bb / Bbm | F / Dm | G7 / C7 | F / F7 |
| Bb | Bbm | F | % | Dm | Db7 | G7 | C7 |
| F / C7+5 | % | F | D7 | Bb / Bbm | F / Dm | G7 / C7 | F |

See that gal a - cross the street it's no use look - ing she's migh - ty neat But
 if you think that she is neat wait till you see ma che - rie
 There's a doll right o - ver there I mean that one with the ba - by stair But
 if you like her ba - by stair wait till you see che - rie
 Ev - 'ry one ev - 'ry - where seems to en - vy me
 Eyes of blue gold - en hair wait till you see — ma che - rie
 That's why she and I a - gree we both are fond of a fa - me - ly and
 when we raised a fa - me - ly will you see che - rie

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WALKING TO LOUISIANA

Words and music as played by Clifton Chenier in 1968.
Fats Domino's "Walking to New Orleans" as a 12-bar blues.

| | | | |
|----|-----|----|----|
| F | ∕. | ∕. | F7 |
| Bb | ∕. | F | ∕. |
| C7 | Bb7 | F | ∕. |



I'm walk-in' to Lo'-si-an-a _____ I'm walk-in' to Lo'-si-an-a _____ I'm
I got to see my ho-ney _____ I pock-et all my mo-ney _____ I



walk-in' to Lo'-si-an-a _____ I'm walk-in' to Lo'-si-an-a _____ No
got to see my ho-ney _____ I pock-et all my mo-ney _____ I



mat-ter what to do No mat-ter what to say I'm walk-in' to Lo'-si-an-a _____
go to 'i-a-na I go to Lo'-si-ana I want to see my ho-ney _____

WALKING TO NEW ORLEANS

Words and music by Antoine Domino, Dave Bartholomew and Robert Guidry in 1960.

| | | | |
|----|----|----|----|
| Bb | ∕. | Eb | ∕. |
| F | Eb | Bb | ∕. |

The first system of musical notation consists of four staves. The first staff is a treble clef in 4/4 time, starting with a C-clef. The melody is: C4, D4, E4, F4, G4, A4, Bb4, C5. The second staff continues the melody: C5, Bb4, A4, G4, F4, E4, D4, C4. The third staff continues: C4, D4, E4, F4, G4, A4, Bb4, C5. The fourth staff continues: C5, Bb4, A4, G4, F4, E4, D4, C4. The lyrics are: "This time I'm walk - in' to New Or - leans, I'm walk - in' to New Or - leans, I'm gon - na need two pair of shoes, When I get thro' walk - in' these blues, When I get back to New Or - leans."

2. I've got my suitcase in my hand
 Now, ain't that a shame
 I'm leavin' here today
 Yes, I'm goin' back home to stay
 Yes, I'm walkin' to New Orleans

3. You used to be my honey
 Till you spent all my money
 No use for you to cry
 I'll see you by and by
 'Cause I'm walkin' to New Orleans

4. I've got no time for talkin'
 I've got to keep on walkin'
 New Orleans is my home
 That's the reason why I'm goin'
 Yes, I'm walkin' to New Orleans

WALKING WITH THE KING

Traditional spiritual.

| | | | |
|-----|----|----|---|
| Eb | Ab | Eb | ∕ |
| Bb7 | ∕ | Eb | ∕ |
| ∕ | Ab | Eb | ∕ |
| Bb7 | ∕ | Eb | ∕ |



Sing Hal - le - lu - jah I'm walk - ing with the King



Walk - ing with the King Walk - ing with the King Sing Hal - le -



-lu - jah I'm walk - ing with the King Ev - 'ry -



-day I'm walk - ing with the King _____

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WALKIN' MY BABY BACK HOME

Music by Fred E. Ahlert and words by Roy Turk in 1930.

| | | | | | | | |
|----------|----|-----|----|-----------|----|----|-----|
| Eb | % | % | F7 | Fm7 / Bb7 | % | % | Eb |
| Eb | % | % | F7 | Fm7 / Bb7 | % | % | Eb |
| Gm / Gm7 | C7 | Eb7 | D7 | Gm / Gm7 | C7 | F7 | Bb7 |
| Eb | % | % | F7 | Fm7 / Bb7 | % | % | Eb |

F **G7**
 Gee, it's great af-ter be-in' out late, walk-in' my ba - by back home,
Gm7 **C7** **F**
 arm in arm - ov-er mead-ow and farm, walkin' my ba - by back home.
F **G7**
 We go 'long - har-mo - ni - zin' a song, or I'm re-cit - in' a poem,
Gm7 **C7** **F**
 owls go by, - and they give me the eye, - walkin' my ba - by back home. We
Am **Am7** **D7** **F7** **E7**
 stop for awhile, she gives me a smile, and snuggles her head to my chest. We
Am **Am7** **D7** **G7** **C7**
 startin' to pet, - and that's when I get, her pow - der all over my vest. —
F **G7**
 Af-ter I — kind-a straight-en my tie, she has to bor - row my comb,
Gm7 **C7** **F**
 one kiss, then - I con - tin - ue a - gain, - walk-in' my ba - by back home.

©-jam 170103

VALLEY OF TEARS

Words and music by Antoine Domino and Dave Bartholomew in 1957.

| | | | |
|----|-----|-----|---|
| Eb | ⋮ | ⋮ | ⋮ |
| Eb | ⋮ | Bb7 | ⋮ |
| Eb | Eb7 | Ab7 | ⋮ |
| Eb | Bb7 | Eb | ⋮ |

F

I want you to take me, — where I be - long Where hearts have been
Soft words have been spo - ken, — so sweet and low But my mind is

C7

bro - ken with a kiss and a song — Spend the rest of my
made up, love has got — to go — Spend the rest of my

F F7 Bb7

days — with - out any — cares Ev' - ry - one un - der -
days — with - out any — cares Ev' - ry - one un - der -

F C7 F

-stands me, in the val - ley of tears. —
-stands me, in the val - ley of tears. —

VÄRMLANDSVISAN

Swedish folk melody, also known as "Dear old Stockholm".
Lyrics by F-A Dahlgren and Anders Fryxell. Chords for NO-jazz.

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| Gm | D7 | Gm | ∕ | Cm | Gm | D7 | ∕ |
| Gm | D7 | Gm | ∕ | Cm | Gm | D7 | Gm |
| Bb | D7 | Gm | D7 | Gm | D7 | Gm | ∕ |
| Bb | Gm | D7 | Gm | | | | |

Am E7 Am

Ack, Vär-me land, du skö - na, du här - li - ga land, du

Dm Am E7

kro - na bland Sve - a ri - kes län - der! Och

Am E7 Am

kom-mer jag än mitt i det för - lo - va - de land, till

Dm Am E7 Am

Värm-land jag än-dock å - ter - vänd - der Ja,

C E7 Am E7

där vill jag le - va, ja, där vill jag dö. Om

Am E7 Am

en gång i-från Värm-land jag ta-ger mig en mö, så

C Am E7 Am

vet jag att al-drig jag mig ång - rar.

©-jam 080108

WASTE NO TEARS

By Sidney Bechet in 1949.

| Ortiz | Eb B7 | Ab Bb7 | Eb B7 | Ab Bb7 |
|----------|----------|-----------|----------|-----------|
| : | Eb | Eb7 | Ab | Abm |
| | Eb | Bb7 | Eb | Bb7 |
| | Eb | Eb7 | Ab | Abm |
| | Eb | Bb7 | Eb | D7 |
| | Gm | D7 | ∕ | Gm |
| | F7 | D7 Gm | C7 | F7 Bb7 |
| | Eb | Eb7 | Ab | Abm |
| 1 | Eb | Bb7 | Eb | Bb7 : |
| 2 | Eb | F7 | Eb7 | C7 |
| | F7 | Bb7 | Eb | ∕ |

WASTE NO TEARS

By Sidney Bechet in 1949.

The musical score for "Waste No Tears" is written in 4/4 time and consists of ten staves of music. The key signature has one flat (Bb). The score includes various chords and a double bar line with first and second endings.

Chords and their positions above the staves:

- Staff 1: F, Db7, Bb, C7, F, Db7, Bb, C7
- Staff 2: F, F7, Bb, Bbm
- Staff 3: F, C7, F, C7
- Staff 4: F, F7, Bb, Bbm
- Staff 5: F, C7, F, E7
- Staff 6: Am, E7, Am
- Staff 7: G7, E7, Am, D7, G7, C7
- Staff 8: F, F7, Bb, Bbm
- Staff 9 (1st ending): F, C7, F, C7
- Staff 10 (2nd ending): F, G7, F7, D7
- Staff 11: G7, C7, F

WAY DOWN YONDER IN NEW ORLEANS

Words by Henry Creamer and music by John Turner Layton in 1922.

| | | | | | | | |
|----|----|----|---|----|----|----|----|
| C7 | % | F | % | % | C7 | % | F |
| C7 | % | F | % | F7 | % | Bb | % |
| G7 | % | C7 | % | F | Dm | F | Db |
| F | C7 | F | % | | | | |

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: 'Way down yonder in New Orleans in the land of dream-y scenes. There's a garden of Eden That's what I mean, Cre-ole babies with flash-ing eyes Soft-ly whisper with ten-der sighs. Stop! Oh! won't you give your la-dy fair a lit-tle smile, Stop! You bet your life you'll lin-ger there a lit-tle while There is heav-en right here on earth. With those beau-ti-ful queens, 'Way down yonder in New Orleans.

©-jam 140317

WE'LL MEET AGAIN

Words and music by Paul Barbarin.

| | | | | | | | |
|----|-----|-----|------|----|-----|----|---|
| Eb | % | Bb7 | % | % | % | Eb | % |
| Eb | Eb7 | Ab | Cdim | Eb | Bb7 | Eb | % |

The musical score is written in 4/4 time with a key signature of one flat (Bb). The melody is presented on a single staff with lyrics underneath. Chords are indicated above the staff at various points.

Lyrics: I sighed and sighed I cried and cried For you my love My on - ly love De - cease my mind Just write a line Now I pray till the day we'll meet a - gain

Chords: F, C7, F, F7, Bb, Fdim, F, C7, F

WE SHALL WALK THROUGH THE STREETS OF THE CITY

Traditional spiritual.

| | | | |
|---|----|----|-----|
| F | ∕. | ∕. | ∕. |
| F | ∕. | C7 | ∕. |
| F | F7 | Bb | Bbm |
| F | C7 | F | ∕. |

We shall walk through the streets of the ci - ty, — Where our
 loved ones have gone on be - fore, — We will
 sit on the banks of the riv - er, — where —
 we'll meet to part no more. —

WEST INDIES BLUES

Words and music by Edgar Dowell, Spencer Williams and Clarence Williams 1923.

| | | | |
|-----------------------|----------------------|-----------------------|-----------------------|
| E_b | ∕. | ∕. | B_b7 |
| E_b | ∕. | B_b7 | E_b |
| E_b | ∕. | ∕. | B_b7 |
| E_b | ∕. | B_b7 | E_b |
| B_b7 | E_b | B_b7 | E_b |

F **C7**

Got my bag and trom - bone packed Steam - boat, I'm gon - na make her
When I reach the oth - er side head - ing for the wa - ters

F **C7** **F**

Say good - bye to New Or - leans head - ing for Ja - mai - ca I'm
Make my liv - ing ov - er there div - ing af - ter quar - ters I'm

F **C7**

go - ing home won't be long Go - ing home sing my song
go - ing home I can't wait Go - ing home six - ty days

F **C7** **F**

Go - ing home wait so long Got the West In - di - es blues
Go - ing home won't be late Got the West In - di - es blues

C7 **F** **C7** **F**

Got the West In - di - es blues Got the West In - di - es blues
Got the West In - di - es blues Got the West In - di - es blues

WHAT A DREAM

Played by Sidney Bechet in 1938.

| | | | | | | | |
|----|-----|----|-----|----|-----|----|-----|
| Eb | Eb7 | Ab | Abm | Eb | Bb7 | Eb | Bb7 |
| Eb | Eb7 | Ab | Abm | Eb | Bb7 | Eb | % |
| G7 | % | C7 | % | F7 | % | Bb | Bb7 |
| Eb | Eb7 | Ab | Abm | Eb | Bb7 | Eb | % |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The first staff begins with a double bar line and a repeat sign. Chord symbols are placed above the notes: F, F7, Bb, and Bbm. The second staff has chords F, C7, F, and C7. The third staff has chords F, F7, Bb, and Bbm. The fourth staff has chords F, C7, and F. The fifth staff has chords A7 and D7. The sixth staff has chords G7, C, and C7. The seventh staff has chords F, F7, Bb, and Bbm. The eighth staff has chords F, C7, and F. The piece concludes with a double bar line.

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WHAT A FRIEND WE HAVE IN JESUS

Music Charles C. Converse 1868, lyrics Joseph M. Scriven 1855.

| | | | | | | | |
|----|----|----|----|----|----|----|---|
| F | F7 | Bb | % | F | % | C7 | % |
| F | F7 | Bb | % | F | C7 | F | % |
| C7 | % | F | F7 | Bb | F7 | C7 | % |
| F | F7 | Bb | % | F | C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of nine staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "What a friend we have in Je - sus, all our sins and griefs to bear! What a priv - i - lege to car - ry ev - 'ry - thing to God in prayer! O what peace we of - ten for - feit, O what need - less pain we bear, All be - cause we do not car - ry ev - 'ry - thing to God in prayer."

WHAT AM I LIVING FOR?

Words and music by Art Harris and Fred Jay in 1958.

| | | | | | | | |
|-----|----|-------|----|-----|----|-------|--------|
| Bb | F7 | % | Bb | Bb7 | Eb | Bb F7 | % |
| Bb | F7 | % | Bb | Bb7 | Eb | Bb F7 | Bb Bb7 |
| Eb | Bb | C7 | F7 | Bb | F7 | % | Bb |
| Bb7 | Eb | Bb F7 | Bb | | | | |

C G7 G7 C
 What am I liv-ing for — if not for you — What am I liv-ing for — if not for you — What am I
 G7 F C 3-G7 C G7
 liv-ing for — if not for you Oh, — no-bod-y else, no-bod-y else will do. What am I
 C G7 G7 C
 long-ing for — each lone-ly night — To feel your lips to mine, — to hold you tight — You'll be the
 G7 F C 3-G7 C C7
 on-ly girl — my whole life thru Oh — no-bod-y else, no-bod-y else will do. I want you
 F C D7 G7
 close to me — That's all I know I want you all the time because, darling, I — love you so. What am I
 C G7 G7 C
 liv-ing for — if not for you — What am I liv-ing for — if not for you — What am I
 C7 F C 3-G7 C
 liv-ing for — if not for you, ba - by, no-bod-y else, no-bod-y else will do.

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WHAT AM I LIVING FOR

Words and music by Art Harris and Fred Jay in 1958.

| | | | | | | | |
|----|----|------|----|----|----|------|------|
| F | C7 | % | F | F7 | Bb | F/C7 | % |
| F | C7 | % | F | F7 | Bb | F/C7 | F/F7 |
| Bb | F | G7 | C7 | F | C7 | % | F |
| F7 | Bb | F/C7 | F | | | | |

What am I liv-ing for — if not for you — What am I liv-ing for — if not for you — What am I
 liv-ing for — if not for you Oh, — no-bod-y else, no-bod-y else will do. What am I
 long-ing for — each lone-ly night — To feel your lips to mine, — to hold you tight — You'll be the
 on - ly girl — my whole life thru Oh — no-bod-y else, no-bod-y else will do. I want you
 close to me — That's all I know I want you all the time because, dar-ling, I — love you so. What am I
 liv-ing for — if not for you — What am I liv-ing for — if not for you — What am I
 liv-ing for — if not for you, ba - by, no-bod-y else, no-bod-y else will do.

©-jam 141226

WHAT IS THIS THING CALLED LOVE?

Words and music by Cole Porter in 1929.

| | | | | | | | |
|----|---|----|---|----|---|----|---|
| C7 | % | Fm | % | G7 | % | C | % |
| C7 | % | Fm | % | G7 | % | C | % |
| F7 | % | Bb | % | Ab | % | G7 | % |
| C7 | % | Fm | % | G7 | % | C | % |

The musical score is written in treble clef, key of D major (indicated by two sharps), and 4/4 time. It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "What is this thing called love? This fun - ny thing called love? Just who can solve it's mys - ter - y? Why should it make a fool of me? I saw you there one won - der - ful day. You took my heart and threw it a - way That's why I ask the Lord in heav - en a - bove, What is this thing called love?"

WHAT'S NEW?

Music by Bob Haggart and words by Johnny Burke in 1939.

| | | | | | | | |
|---|-----|----|----|----|----------|---|----|
| C | Eb7 | Ab | G7 | Cm | Fm / G7 | C | G7 |
| C | Eb7 | Ab | G7 | Cm | Fm / G7 | C | C7 |
| F | Ab7 | Db | C7 | Fm | Bbm / C7 | F | G7 |
| C | Eb7 | Ab | G7 | Cm | Fm / G7 | C | % |

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "What's new? — How is the world treat-ing you? — You have-n't changed a bit, love - ly as e - ver. I must ad - mit. — What's new? How did that ro-mance come through? — We have -n't met since then, gee but it's nice to see you a - gain. — What's new? . Prob - a - bly I'm bor - ing you, — but see - ing you is grand and you were sweet to of-fer your hand — I un-der-stand. — A-dieu, Par-don my ask-ing what's new — Of course you could -n't know, I have -n't changed, I still love you so. —"

©-jam 150824

WHAT WILL I TELL MY HEART

Words and music by Irving Gordon, Pete Tinturin and Jack Lawrence in 1937.

| | | | | | | | |
|-----|------|-----------|-----|----|-----|----------|-----|
| Bb | Bb7 | Eb | Ebm | Bb | G7 | Cm7 | F7 |
| Bb | Bb7 | Eb | Ebm | Bb | G7 | Cm7 / F7 | Bb |
| Bb7 | Bb+5 | Eb / Bb+5 | Eb | C7 | C+5 | F7 | F+5 |
| Bb | Bb7 | Eb | Ebm | Bb | G7 | Cm7 / F7 | Bb |

I'll try to explain to friends, dear, the reason we two are a-part; — I
 know what to tell our friends, dear, but what will I tell my heart? — It's
 eas-y to say to stran-gers that we played a game from the start, — it's
 eas-y to lie to stran-gers, but what will I tell my heart? — When I
 smile to hide all the tears in-side, what an ache it will bring; then I'll
 wan-der whom to a tel-e- phone that for-got how to ring. I
 could say you'll soon be back, dear; to fool the whole town may be smart. — I'll
 tell them you'll soon be back, dear, but what will I tell my heart? —

When Shadows Fall

Music and lyrics GEOFF CLARKSON, HARRY CLARKSON, PETER VAN STEEDEN 1931

| | | | | | | | |
|-----------|------------|-----------|-----------|-----------|------------|-----------|-----------|
| F | E7 | Gm | C7 | Gm | C7 | F | C7 |
| F | E7 | Gm | C7 | Gm | C7 | F | F7 |
| Bb | Bbm | F | ∕ | Bb | Bbm | C7 | ∕ |
| F | E7 | Gm | C7 | Gm | C7 | F | ∕ |

The musical score is written in G major (one sharp) and 4/4 time. It consists of nine staves of music. The chords indicated above the notes are: G, F#7, Am, D7, Am, D7, G, D7, G, G7, C, Gm, G, G7, C, Gm, D7, G, F#7, Am, D7, Am, D7, G.

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WHEN DID YOU LEAVE HEAVEN?

Music by Richard A. Whiting with words by Walter Bullock in 1936.

| | | | | | | | |
|-----|-----|----|-----|----|----|------------------|-----|
| Bb | Bb7 | Eb | Ebm | Bb | G7 | C7 | F7 |
| Bb | Bb7 | Eb | Ebm | Bb | G7 | C7 F7 | Bb |
| Bb7 | % | Eb | % | C7 | % | F7 | F+5 |
| Bb | Bb7 | Eb | Ebm | Bb | G7 | C7 F7 | Bb |

When did you leave heav - en? How could they let you go?
 How's ev' - ry - thing in heav - en? I'd like to know.
 Why did you trade heav - en? For all these earth - ly things,
 Where did you hide your ha - lo? Where did you lose your wings? Have they
 missed you? Can you get back in? If I
 kissed you, Would it be a sin?
 I am on - ly hu - man But you are so di - vine
 When did you leave heav - en, an - gel mine?

WHENEVER YOU'RE LONESOME

Words and music by Pete Wendling and Max Kortlander in 1922.

| | | | | | | | |
|----|----|----|---|----|---|----|---|
| C | % | E7 | % | A7 | % | Dm | % |
| G7 | % | C | % | D7 | % | G7 | % |
| C | % | E7 | % | A7 | % | Dm | % |
| F | Fm | C | % | G7 | % | C | % |

When-ev - er you're lone-some, — just te - le - phone me — When you're by your
 "own - some" — and you want com - pa - ny. — If blues o - ver
 come you — you'll need me to hum you — some "Hush - a -
 -bye, don't you cry" mel - o - dy. — A world may di -
 -vide us, — from Fris - co to Maine, — But I'd walk
 miles for your smiles once a - gain. — Your kiss - es and
 laugh - ter, — Are worth go - ing af - ter. — When-ev - er you're
 lone - some — just te - le - phone me. —

©-jam 141219

WHEN I GROW TOO OLD TO DREAM

Music by Sigmund Romberg, lyrics by Oscar Hammarstein II in 1935.

| | | | | | | | |
|----|------|---|----|----|----|----|----|
| F | % | % | % | C7 | % | F | F7 |
| Bb | Fdim | F | D7 | G7 | C7 | F | % |
| C7 | % | F | % | A7 | % | Dm | F7 |
| Bb | Fdim | F | D7 | G7 | C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of ten staves of music with lyrics underneath. The lyrics are: "When I grow too old to dream, I'll have you to re-mem-ber. When I grow too old to dream, your love will live in my heart. So kiss me, my sweet and so let me part. And when I grow too old to dream, that kiss will live in my heart." The score includes various musical notations such as notes, rests, and bar lines. Chord symbols are placed above the notes to indicate the harmonic structure.

©-jam 071114

WHEN I LEAVE THE WORLD BEHIND

Words and music by Irving Berlin 1915.

| | | | | | | | |
|-----|-----|----|-----|----|----|----|----|
| Bb | ∕ | ∕ | ∕ | ∕ | ∕ | ∕ | ∕ |
| F7 | ∕ | Bb | G7 | C7 | ∕ | F7 | ∕ |
| Bb | ∕ | ∕ | ∕ | ∕ | ∕ | ∕ | ∕ |
| C7 | ∕ | ∕ | ∕ | ∕ | ∕ | F7 | ∕ |
| F7 | ∕ | ∕ | ∕ | Bb | ∕ | Gm | ∕ |
| C7 | ∕ | F7 | ∕ | ∕ | ∕ | Bb | ∕ |
| Bb7 | ∕ | Eb | ∕ | C7 | ∕ | F7 | ∕ |
| Bb | Bb7 | Eb | Ebm | Bb | F7 | Bb | G7 |
| Cm | F7 | Bb | ∕ | | | | |

c

I know a mil-lionaire Who's burdened down with care A load is on his mind He's
G7 C A7 D7 G7
 thinking of the day When he must pass a-way And leave his wealth be-hind

c

I haven't a-ny gold To leave when I grow old Some-how it passed me by I'm
D7 G7
 ve-ry poor but still I'll leave a precious will When I must say good-bye I'll leave the

G7 C Am

sun-shine to the flo-wers I'll leave the spring-time to the trees And to the

D7 G7 C

old folks, I'll leave the mem'-ries Of a ba-by upon their knees I'll leave the

C7 F D7 G7

nighttime to the drea-mers I'll leave the song-birds to the blind I'll leave the

C C7 F Fm C G7 C A7

moon a-bove To those in love When I leave the world be-hind I say

Dm G7 C

When I leave the world be-hind

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WHEN I LEAVE THE WORLD BEHIND

Words and music by Irving Berlin in 1915.

| | | | | | | | |
|---------|------|----|----|----------|----------|---------|---------|
| Bb | % | % | % | F7 | Bb / G7 | C7 | F7 |
| Bb | % | % | % | C7 | % | % | F7 |
| : F7 | % | Bb | Gm | C7 | F7 | % | Bb |
| Bb7 | Eb | C7 | F7 | Bb / Bb7 | Eb / Ebm | Bb / F7 | Bb / G7 |
| Cm / F7 | Bb : | | | | | | |

I know a mill-ion-aire Who's bur-dened down with care, A load is on his mind
 He's think-ing of the day When he must pass a-way, And leave his wealth be-hind,
 I haven't a-ny gold To leave when I grow old, Some-how it passed me by,
 I'm ve-ry poor but still I'll leave a pre-cious will when I must say good-bye. - I'll leave the
 sun-shine to the flow-ers, - I'll leave the spring-time to the trees. And to the
 old folks, - I'll leave the mem'-ries of a ba-by up-on their knees - I'll leave the
 night time to the dreamers, - I'll leave the song-birds to the blind; - I'll leave the
 moon a-bove to those in love, When I leave the world be-hind, When
 I leave the world be-hind. -

©-jam 150821

WHEN I MOVE TO THE SKY

Traditional spiritual.

| | | | | | | | |
|-----|-----|----|------|----|-----|----|-----|
| Eb | Eb7 | Ab | Eb | % | % | F7 | Bb7 |
| Eb | Eb7 | Ab | Cdim | Eb | Bb7 | Eb | % |
| :Eb | Eb7 | Ab | Eb | % | % | F7 | Bb7 |
| Eb | Eb7 | Ab | Cdim | Eb | Bb7 | Eb | % : |

F **E7** **Bb** **F**
 I've tra-velled for Jes - us so much of my life
G7 **C7**
 Tra-velled ov - er land ov - er sea I've
F **E7** **Bb** **Fdim**
 learned to see a place of the sky And a
F **C7** **F** **F**
 bet - ter bet-ter life for me When I
F **E7** **Bb** **F**
 move to the sky up - on heaven up high What a
G7 **C7**
 won - der - ful trip that would be I'm
F **E7** **Bb** **Fdim**
 all - rea - dy to go What a ca - rouse glow that would
F **C7** **F**
 be the clue for me

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WHEN IRISH EYES ARE SMILING

Words by Chaunsey Olcott and George Graff Jr. and music by Ernest R. Ball in 1912.

| | | | | | | | |
|---|------|---|----|----|----|----|---|
| C | G7 | C | C7 | F | % | C | % |
| F | % | C | A7 | D7 | % | G7 | % |
| C | G7 | C | C7 | F | % | C | % |
| F | Cdim | C | A7 | D7 | G7 | C | % |

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "When Irish eyes are smiling, sure it's like a morn in spring. In the lilt of Irish laughter, you can hear the an-gels sing. When Irish hearts are hap-py, all the world seems bright and gay. And when Irish eyes are smiling, sure they steal your heart a-way."

WHEN IT'S SLEEPY TIME DOWN SOUTH

Words and music by Clarence Muse, Leon and Otis Rene in 1931.

| | | | | | | | |
|----|----------|----|----|-----|----------|----------|----------|
| Ab | Abm | Eb | F7 | Bb7 | G7 | Ab / Abm | Eb / Bb7 |
| Ab | Abm | Eb | F7 | Bb7 | G7 | Ab / Abm | Eb / D7 |
| G | G / Fdim | D7 | G | % | G / Fdim | D7 | G / Bb7 |
| Ab | Abm | Eb | F7 | Bb7 | G7 | Ab / Abm | Eb |

Bb Bbm F G7

Pale moon shin-ing on the fields be-low, folks are croon-ing songs soft and low,

C7 A7 Bb Bbm F C7

Need-n't tell me so, be-cause I know it's sleep-y time down south.

Bb Bbm F G7

Soft winds blow-ing thru the pine-wood trees, Folks down there live a life of ease.

C7 A7 Bb Bbm F E7

When the twi-light brings the ev'-ning breeze, it's sleep-y time down south.—

A Gdim E7 A

Steamboats on the riv-er, a - coming, a-go-ing, Splashing the night a-way,

A Gdim E7 A C7

Hear those ban-jos ring-ing, the folks all a-sing-ing, They dance till break of day.

Bb Bbm F G7

Dear old South-land with its dream-y songs, Take me back there where I belong,

C7 A7 Bb Bbm F

I'll find heav-en in my moth-ers arms when it's sleep-y time down south.

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WHEN MY DREAMBOAT COMES HOME

Words by Cliff Friend, music by Dave Franklin 1936.

| | | | | | | | |
|------------|---|-----------|---|-----------|-----------|-----------|---|
| Bb | ∕ | ∕ | ∕ | ∕ | ∕ | ∕ | ∕ |
| Bb7 | ∕ | Eb | ∕ | C7 | ∕ | F7 | ∕ |
| Bb | ∕ | ∕ | ∕ | ∕ | ∕ | ∕ | ∕ |
| Bb7 | ∕ | Eb | ∕ | C7 | F7 | Bb | ∕ |

C

When my dream-boat comes home and my
 dreams no - more will roam I will
 meet you and I'll greet you hold you
 close - ly my own Moon - lit
 wa - ters will sing cause the
 tend - er love you'll bring We'll be
 sweet - hearts, for ev - er when my
 dream - boat comes home

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WHEN SOMEBODY THINKS YOU'RE WONDERFUL

Words and music by Harry Woods in 1935.

| | | | | | | | |
|-----|----|-----|----|----|-----|----------|----------|
| Eb | D7 | Eb | C7 | F7 | Bb7 | F7 / Bb7 | Eb / Bb7 |
| Eb | D7 | Eb | C7 | F7 | Bb7 | F7 / Bb7 | Eb |
| Bb7 | Eb | Bb7 | Eb | C7 | Fm | F7 | Bb7 |
| Eb | D7 | Eb | C7 | F7 | Bb7 | F7 / Bb7 | Eb |

F E7 F D7

When some-bo - dy thinks _ you're won - der - ful, what a dif - fer - ence in _ your day.

G7 C7 G7 C7 F C7

Seems as tho' your trou - bles dis - ap - pear like a feather in _ your way.

F E7 F D7

When some-bo - dy thinks _ you're won - der - ful, tells you with a smile _ so sweet,

G7 C7 G7 C7 F

What are lit - tle stones _ you step up - on, just a mea - dow'neath _ your feet. And

C7 F C7 F

how you meet the morn - ing and gai - ly swing a - long. At

D7 Gm G7 C7

night you may be wea - ry, but your heart still sings a song.

F E7 F D7

When some-bo - dy thinks _ you're won - der - ful, love is migh - ty close _ to you,

G7 C7 G7 C7 F

Just an - oth - er thing _ more won - der - ful mak - ing all her dreams _ come true.

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WHEN THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART

Words and music by Roy Bennet and Sid Tepper in 1961.

| | | | | | | | |
|----|---|----|----|----|---|----|----|
| Bb | ∕ | Eb | C7 | F7 | ∕ | Bb | F7 |
| Bb | ∕ | Eb | C7 | F7 | ∕ | Bb | ∕ |
| Eb | ∕ | Bb | ∕ | C7 | ∕ | F7 | ∕ |
| Bb | ∕ | Eb | C7 | F7 | ∕ | Bb | ∕ |

The musical score is written in 4/4 time and consists of ten staves of music. The lyrics are as follows:

When the girl in your arms is the girl in your heart
 Then you've got eve - ry - thing ————— When you're
 hold - ing the dream, you can dream when you hold,
 You're as rich as a king. ————— So
 hold her tight and nev - er let her go
 day and night let her know you love her so. With the
 love of your life, spend a life - time of love
 Make her young for - ev - er - more.

The score includes various chords such as G, F, D7, G7, Eb, C7, and Bb, and features a triplet in the second staff.

WHEN THE SWALLOWS COME BACK TO CAPISTRANO

Words and music by Leon Rene in 1940.

| | | | | | | | |
|----|-----|----|-----|----|----|----|-----|
| Bb | Bb7 | Eb | Ebm | Bb | G7 | C7 | F7 |
| Bb | Bb7 | Eb | Ebm | Bb | F7 | Bb | Bb7 |
| Eb | Bb | F7 | Bb | D7 | Gm | C7 | F7 |
| Bb | Bb7 | Eb | Ebm | Bb | F7 | Bb | ∕ |

G C7 F Fm

When the swallows come back to Cap-is-tra-no, that's the
 day you pro-mised to come back to me. When you
 whis-per-ed fare-well in Cap-is-tra-no, 'twas the
 day the swal-lows flew out to the sea. All the
 mis-sion bells will ring, the chap-el choir will sing, the
 hap-pi-ness you'll bring, will live in my mem-o-ry. When the
 swal-lows come back to Cap-is-tra-no, that's the
 day I pray that you'll come back to me.

G A7 D7 G7
 C G7 F Fm
 G C7 F Fm
 G G7 G G7
 F G G7 C
 E7 Am D7 G7
 C G7 F Fm
 G G7 G

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WHEN THEY RING THE GOLDEN BELLS

Words and music by Dion De Marbelle in 1887.

| | | | | | | | |
|----|---|----|----|---|----|----|---|
| Bb | % | Eb | Bb | % | % | F7 | % |
| Bb | % | Eb | Bb | % | F7 | Bb | % |
| Eb | % | Bb | % | % | % | F7 | % |
| Bb | % | Eb | Bb | % | F7 | Bb | % |

C F C

There's a land be-yond the riv-er, That we call the sweet for - ev-er, And we

G7

on - ly reach that shore by faith's de - cree. _____ One by

C F C

one we'll gain the por-tals, There to dwell with the im - mor-tals, When they

G7 C

ring the gol - den bells for you and me. _____ Don't you

F C

hear the bells now ring-ing? Can't you hear the an-gels sing-ing? It's the

G7

glo - ry hal - le - lu - ja Ju - bi - lee. _____ In that

C F C

far off sweet for - ev - er, Just be - yond the shin-ing riv-er, When they

G7 C

ring the gol - den bells for you and me.

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WHEN YOU AND I WERE YOUNG, MAGGIE

Words by George Washington Johnson and music by James Austin Butterfield in 1866.

| | | | | | | | |
|----|----|----|---|---|----|----|----|
| F | F7 | Bb | % | F | % | C7 | % |
| F | F7 | Bb | % | F | C7 | F | F7 |
| Bb | % | F | % | C | G7 | C7 | % |
| F | F7 | Bb | % | F | C7 | F | % |

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter and eighth notes, with some rests. Chord symbols are placed above the notes: G, G7, C, D7, A7, and G. The lyrics are: "I wan-dered to-day to the hill, Mag-gie, to watch the scene be-low. The creek and the creak-ing old mill, Mag-gie, As we used to long a-go. The green grove is gone from the hill, Mag-gie, Where first the dai-sies sprung. The creak-ing old mill is still, Mag-gie, Since you and I were young."

©-jam 120413

WHEN YOU'RE SMILING

Words and music by Mark Fisher, Joe Goodwin and Larry Shay in 1928.

| | | | | | | | |
|-----|---|-----|---|-----|----|----|---|
| Bb | % | Dm | % | G7 | % | Cm | % |
| Cm | % | Cm7 | % | F7 | % | Bb | % |
| Bb7 | % | Eb | % | C7 | % | F7 | % |
| Bb | % | G7 | % | Cm7 | F7 | Bb | % |

The musical score is written in 4/4 time and consists of ten staves of music. The lyrics are: "When you're smiling, when you're smiling, the whole world smiles with you. When you're laughing, when you're laughing, the sun comes shining thru. But when you're crying you bring on the rain, so stop your sighing be happy again. Keep on smiling, 'cause when you're smiling the whole world smiles with you." The score includes various chords such as C, Em, A7, Dm, Dm7, G7, C7, F, and D7. The melody is simple and catchy, with a clear structure of four lines of two staves each.

©-jam 130728

WHEN YOUR HAIR HAS TURNED TO SILVER

Music by Peter De Rose, lyrics by Charlie Tobias 1930.

| | | | | | | | |
|------------|---|------------|---|------------|-------------|-----------|------------|
| Eb | ∕ | ∕ | ∕ | Bb7 | ∕ | ∕ | ∕ |
| Fm | ∕ | Bb7 | ∕ | Eb | Cdim | Eb | ∕ |
| Eb7 | ∕ | Ab | ∕ | C7 | ∕ | F7 | Bb7 |
| Eb | ∕ | C7 | ∕ | Fm | Bb7 | Eb | ∕ |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The lyrics are: "When your hair has turned to silver I will love you just the same I will on - ly call you sweet - heart That will al - ways be your name Through a gar - den filled with ro - ses Down the sun - set trail we'll stray When your hair has turned to sil - ver, will love you as to - day". Chord symbols are placed above the notes: F, C7, Gm, C7, F, Fdim, F, F7, Bb, D7, G7, C7, F, D7, Gm, C7, F.

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WHEN YOU WORE A TULIP

Words by Jack Mahoney and music by Percy Wenrich in 1914.

| | | | | | | | |
|----|---|----|-----|----|---|----|---|
| Bb | % | % | Bb7 | Eb | % | Bb | % |
| Eb | % | Bb | G7 | C7 | % | F7 | % |
| Bb | % | % | Bb7 | Eb | % | D7 | % |
| G7 | % | C7 | % | F7 | % | Bb | % |

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
 bles-sing no one knows.
 You made life cheer-ie, 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.

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WHERE IS MY WANDERING BOY TONIGHT?

Music and words by Robert Lowry in 1877.

| | | | | | | | |
|----|----|---|----|----|----|----|---|
| F | Bb | F | % | Bb | % | F | % |
| F | Bb | F | % | C | C7 | F | % |
| Bb | % | F | % | C | % | C7 | % |
| F | % | % | Bb | F | C7 | F | % |

The musical score is written in treble clef, key of G major (one sharp), and 3/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Where is my wand' - ring boy to - night The boy of my tende - rest care. The boy that was once my joy and light, The child of my love and prayer? O where is my boy to - night? O where is my boy to - night? My heart o'er - flows, for I love him, he knows O where is my boy to - night?"

©-jam 150303

WHERE OR WHEN

Music by Richard Rogers and lyrics by Lorenz Hart in 1937.

| | | | | | | | |
|----|-----------|----|----------|-----|-----|----|-----------|
| Eb | % | % | % | Ab | % | % | Fm7 / Bb7 |
| Eb | Fm7 / Bb7 | Eb | % | % | % | Ab | % |
| Ab | Fm7 / Bb7 | Eb | Dm7 / G7 | Cm | Fm | G7 | % |
| Cm | Fm | F7 | Bb7 | Eb | % | % | Eb+5 |
| Ab | C7 | Fm | C7 | Fm7 | Bb7 | Eb | % |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The lyrics are: "It seems we stood and talked like this be - fore. We looked at each oth - er in the samewaythen, But I can't re - mem - ber where or when _____ The clothes you're wear - ing are the clothes you wore. The smile you are smil - ing you were smil - ing then, But I can't re - mem - ber where or when. _____ Some things that hap - pen for the first time, _____ Seem to be hap - pan - ing a - gain. _____ And so it seems that we have met be - fore, and laughed be - fore, and loved be - fore, But who knows where or when!"

WHERE OR WHEN

Music by Richard Rogers and lyrics by Lorenz Hart in 1937.

| | | | | | | | |
|----|----------|----|----------|-----|----|----|----------|
| F | % | % | % | Bb | % | % | Gm7 / C7 |
| F | Gm7 / C7 | F | % | % | % | Bb | % |
| Bb | Gm7 / C7 | F | Em7 / A7 | Dm | Gm | A7 | % |
| Dm | Gm | G7 | C7 | F | % | % | F+5 |
| Bb | D7 | Gm | D7 | Gm7 | C7 | F | % |

The musical score is written in G major, 4/4 time. It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "It seems we stood and talked like this be - fore. We looked at each oth - er in the samewaythen, But I can't re - mem - ber where or when _____ The clothes you're wear - ing are the clothes you wore. The smile you are smil - ing you were smil - ing then, But I can't re - mem - ber where or when. _____ Some things that hap - pen for the first time, _____ Seem to be hap - pan - ing a - gain. _____ And so it seems that we have met be - fore, and laughed be - fore, and loved be - fore, But who knows where or when!"

WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY

Music by Roy Turk, Fred Ahlert and Bing Crosby 1931.

| | | | | | | | |
|-----------|-----------|-----------|------------|-----------|-----------|-----------|-----------|
| F | A7 | Bb | Bbm | F | C7 | F | C7 |
| F | A7 | Bb | Bbm | F | C7 | F | F7 |
| Bb | ∕ | F | F7 | Bb | D7 | G7 | C7 |
| F | A7 | Bb | Bbm | F | C7 | F | ∕ |

G **B7** **C** **Cm**

Where the blue of the night meets the gold of the day,

G **D7** **G** **D7**

Some - one waits for me. And the

G **B7** **C** **Cm**

gold of her hair crowns the blue of her eyes. Like a

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

ha - lo, ten - der - ly. If

C **G** **G7**

on - ly I could see her, Oh, how

C **E7** **A7** **D7**

hap - py I would be! Where the

G **B7** **C** **Cm**

blue of the night meets the gold of the day,

G **D7** **G**

Some - one waits for me.

WHERE THE RIVER SHANNON FLOWS

Words and music by James I. Russel in 1906.

| | | | | | | | |
|----|----|----|-----|----|-----|-----|-----|
| Eb | Bb | Eb | Eb7 | Ab | % | Eb | % |
| Ab | % | Eb | C7 | F7 | % | Bb7 | % |
| Eb | Bb | Eb | Eb7 | Ab | % | Eb | % |
| Ab | % | Eb | C7 | F7 | Bb7 | Eb | Eb7 |
| Ab | % | Eb | % | Ab | % | Eb | % |
| Ab | % | Eb | C7 | F7 | % | Bb7 | % |
| Eb | Bb | Eb | Eb7 | Ab | % | Eb | % |
| Ab | % | Eb | C7 | F7 | Bb7 | Eb | % |

There's a pret-ty spot in Ire - land I al-ways claim for my land, where the
 fair - ies and the blar - ney will nev - er nev - er die. It's the
 land of the shil - lul - ah, my heart goes back there dai - ly to the
 girl I left be - hind me when we kissed and said good - bye. Where
 dear old Shan - non flow - ing, where the three - leaved Sham - rocks grows. Where my
 heart is I am go - ing, to my lit - tle I - rish rose. And the
 mo - ment that I meet her with a hug and kiss I'll greether, for there's
 not a col - leen sweeter, where the Riv - er Shan - non flows.

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WHEREVER THERE'S LOVE

Words and music by Eddie Condon and Johnny DeYries in 1944.

| | | | | | | | |
|-----------|-----|-----------|-----|-----------|---------|----------|----------|
| Dm | Fm | C | A7 | F Cdim | C A7 | D7 | G7 |
| Dm | Fm | C | A7 | F Cdim | C A7 | D7 G7 | C |
| Ab Cm7 | Bbm | Ab Cm7 | Bbm | Ab Cm7 | Fm | G7 | C7 A7 |
| Dm | Fm | C | A7 | F Cdim | C A7 | D7 G7 | C |

Em Gm D B7

Wher - ev - er there's smoke there's a fi-re, Wher - ev - er there's hymn there's a choi-r,

G Ddim D B7 E7 A7

Wher - ev - er there's ba-bies there's one lul-la-by, Wher - ev - er there's love there's you and I,

Em Gm D B7

Wher - ev - er there's stars there's a gleam, Wher - ev - er there's night there's a dream,

G Ddim D B7 E7 A7 D

Wher - ev - er there's sheav - en there's an-gels close by, Wher - ev - er there's love there's you and I!

Bb Dm7 Cm Bb Dm7 Cm

Wher - ev - er there's ships on a sea, There's trea - sure in the hold.

Bb Dm7 Gm A7 D7 B7

Wher - ev - er the rain - bow — ends, There's gold, or so I am told!

Em Gm D B7

Wher - ev - er there's surf there's a tide, Wher - ev - er there's Junethere's a bride,

G Ddim D B7 E7 A7 D

Wher - ev - er there's "Hel - lo!" there's al - ways "Good - bye!", Wher - ev - er there's love there's you and I!

WHILE WE DANCED AT THE MARDI GRAS

Words by Johnny Mercer and music by Alfred Opler in 1931.

| | | | | | | | |
|----|-----|----|------|-----|------|----|----|
| Bb | % | % | % | % | % | F7 | % |
| Cm | % | F7 | % | Cm | Cdim | Bb | F7 |
| Bb | % | % | % | Bb7 | % | Eb | % |
| Eb | Ebm | Bb | Gdim | Cm7 | F7 | Bb | % |

The musical score is written in 4/4 time and consists of ten staves of music. The lyrics are written below the notes. Chord symbols are placed above the notes. The lyrics are: "While we danced as we dreamed at the Mar-di Gras, — Was romance what it seemed at the Mar - di Gras? — Was the love that we made just a brief mas - que - rade? Was it gone with the song that the or - ches - tra played? With a sigh, with a glance at the moon a - bove, — Was it just by chance we spoke of love? — Or did you some-how feel — that the won - der was real, — while we danced at the Mar - di Gras? —"

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WHILE WE DANCED AT THE MARDI GRAS

Words by Johnny Mercer and music by Alfred Opler in 1931.

| | | | | | | | |
|----|----|----|------|-----|------|----|----|
| C | % | % | % | % | % | G7 | % |
| Dm | % | G7 | % | Dm | Fdim | C | G7 |
| C | % | % | % | C7 | % | F | % |
| F | Fm | C | Cdim | Dm7 | G7 | C | % |

While we danced as we dreamed at the Mar-di Gras, — Was ro-
 -mance what it seemed at the Mar - di Gras? — Was the
 love that we made just a brief mas - que - rade? Was it
 gone with the song that the or - ches - tra played? With a
 sigh, with a glance at the moon a - bove, — Was it
 just by chance we spoke of love? — Or did
 you some-how feel — that the won - der was real, — while we
 danced at the Mar - di Gras? —

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WHISPERING

Words and music by John Schonberg, Richard Coburn and Vincent Rose in 1920.

| | | | | | | | |
|----|---|-----|---|----|-----|-----|-----|
| Eb | % | D7 | % | Eb | % | Db7 | C7 |
| F7 | % | Bb7 | % | Eb | % | Fm | Bb7 |
| Eb | % | D7 | % | Eb | % | Db7 | C7 |
| F7 | % | Bb7 | % | Fm | Bb7 | Eb | % |

Whis - per - ing while you cud - dle near me,
 Whis - per - ing so no one can hear me,
 Each litt - le whis - per seems to cheer me,
 I know it's true, there's no one dear, but you. You're
 whis - per - ing why you'll ne - ver leave me,
 Whis - per - ing why you'll ne - ver grieve me,
 Whis - per and say that you'll be - lieve me,
 Whis - per - ing that I love you.

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WHITE CLIFFS OF DOVER

Words by Nat Burton and music by Walter Kent in 1941.

| | | | | | | | |
|----|----|----|-----|----|-----|----|-----|
| Eb | Gm | Ab | Eb | Fm | Bb7 | Eb | Bb7 |
| Eb | Gm | Ab | Eb | Fm | Bb7 | Eb | Eb7 |
| Ab | % | Eb | Eb7 | Ab | % | F7 | Bb7 |
| Eb | Gm | Ab | Eb | Fm | Bb7 | Eb | % |

There'll be Blue-birds ov-er the white cliffs of Do-ver to-
mor - row, just you wait and see ——— There'll be
love and laugh-ter and peace e - ver af - ter, to-
mor - row, when the world is free ——— The
shp-herd will tend his sheep The val-ley will bloom a - gain And
Jim-my will go to sleep in his own lit-tle room a - gain There'll be
Blue - birds ov - er the white cliffs of Do - ver to-
mor - row, just you wait and see. ———

WHO'S SORRY NOW?

Music and lyrics by Ted Snyder, Bert Kalmar and Harry Ruby in 1923.

| | | | | | | | |
|----|-----|----|------|----|----|---------|----|
| Bb | % | D7 | % | G7 | % | C7 | % |
| F7 | % | Bb | Fdim | F | C7 | F7 | % |
| Bb | % | D7 | % | G7 | % | Cm / G7 | Cm |
| Eb | Ebm | Bb | G7 | C7 | F7 | Bb | % |

The musical score is written in 4/4 time and consists of ten staves of music. Each staff contains a melody line with lyrics underneath and a corresponding chord line above the notes. The chords are: C, E7, A7, D7, G7, C, Gdim, G, D7, G7, C, E7, A7, Dm, A7, Dm, F, Fm, C, A7, D7, G7, C.

Who's sor - ry now? Who's sor - ry now?
 Who's heart is ach - ing for break - ing each wow?
 Who's sad and blue? Who's cry - ing, too?
 Just like I cried o - ver you. _____
 Right to the end, Just like a friend,
 I tried to warn you some - how. _____
 You had your way, now you must pay,
 I'm glad that you're sor - ry now. _____

©-jam 120903

WHY?

Words and music by Jelly Roll Morton in 1940.

| | | | | | | | |
|----|----|----|----|----|--------|----|---|
| F | % | A7 | % | Dm | % | F7 | % |
| Bb | A7 | F | D7 | G7 | Db7 | C7 | % |
| F | % | A7 | % | Dm | % | F7 | % |
| Bb | A7 | F | D7 | G7 | Db7/C7 | F | % |

Why — won't you kind-ly tell me why — you al-ways leave me high and
dry and give all the oth-er boys at - ten-tion, de - ar — You know I want be
near you oh, hear me you could be so aw-ful pleas-ing if you stop your teas-ing,
if you do I'll be true through and through —
Why — are you so cap-ti-vat-ing why — are you so agg-ra-vat-ing
and poor me must I keep on wait-ing so patient-ly, — You know there's lots of
kiss-ing we're miss-ing I would like to hear you say the words that you once whispered
Oh dear why don't you tell me why? —

©-jam 150914

WHY DO I LOVE YOU?

Music and words by Jerome Kern and Oscar Hammerstein in 1927.

| | | | | | | | |
|-----|------|-----|-----|----|----------------------|-----|----|
| Bb | Gdim | Cm7 | F7 | Bb | Fdim | Cm7 | F7 |
| Bb | % | Cm7 | F7 | Bb | % | Cm7 | F7 |
| Bb | Gdim | Cm7 | F7 | Bb | Fdim | Cm7 | F7 |
| Bb7 | % | Eb | Ebm | Bb | Cm7 F7 | Bb | % |

Why do I love you? Why do you love me?
 Why should there be two hap - py as we? —
 Can you see — the why or where - for.
 I should be — the one you care for?
 You're a luck - y boy, I am luck - y too.
 All our dreams of joy seem to come true. —
 May - be that's — be - cause you love me,
 May - be that's why I love you! —

©-jam 170917

WHY DON'T YOU GO TO NEW ORLEANS

Words and music by Paul Barbarin in 1950.

| | | | | | | | |
|----|-----|-----|---|-----|-----|-----|---|
| Eb | % | % | % | Bb7 | % | Eb | % |
| Eb | % | % | % | Bb7 | % | Eb | % |
| Ab | Abm | Eb7 | % | Ab | Abm | Bb7 | % |
| Eb | % | % | % | Bb7 | % | Eb | % |

F

There's a wonderful place I know Where they never see ice or snow Why don't you

C7 **F**

go Down to New Orleans You can

F

ride in an old street car Even celebrate Mardi Gras Why don't you

C7 **F**

go Down to New Orleans Try that

Bb **Bbm** **F7**

red beans and rice oh so nice You can even get a big praline

Bb **Bbm** **C7**

Visit Vieux Carre every day You can see a carnival queen You can

F

hear all the dixieland Played by the great jazz bands Why don't you

C7 **F**

go Down to New Orleans

©-jam 130502

WILD CAT BLUES

Music by Thomas Waller and Clarence Williams in 1923.

| | | | | | |
|---|-----|----|---------|---------|---|
| A | : C | % | % | % | |
| | G7 | % | C | % | |
| | % | % | % | % | |
| | G7 | % | C | % : | |
| B | : C | G7 | C | G7 | |
| | C | Em | B7 | Em / G7 | |
| | C | G7 | C | G7 | |
| | C | F | G7 | C : | |
| C | : F | % | % | % | |
| | % | % | Am / E7 | Am / C7 | |
| | F | % | % | % | |
| | D7 | Gm | C7 | F | |
| | Dm | % | % | % | |
| | % | % | A7 | % | |
| | Dm | % | % | % | |
| | D7 | Gm | C7 | F : | |
| | D | Dm | % | % | % |
| | | % | | | |

Usually played: A A B B A C C D

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WILD CAT BLUES

Music by Thomas Waller and Clarence Williams in 1923.

A

B

C

D

Usually played: A A B B A C C D

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WILD CAT BLUES

Music by Thomas Waller and Clarence Williams in 1923.

| | | | | | |
|---|---------------|---------------|------------------|-------------------|--------------|
| A | : Bb | ∕ | ∕ | ∕ | |
| | F7 | ∕ | Bb | ∕ | |
| | Bb | ∕ | ∕ | ∕ | |
| | F7 | ∕ | Bb | ∕ : | |
| B | : Bb | F7 | Bb | F7 | |
| | Bb | Dm | A7 | Dm F7 | |
| | Bb | F7 | Bb | F7 | |
| | Bb | Eb | F7 | Bb : | |
| c | : Eb | ∕ | ∕ | ∕ | |
| | Eb | ∕ | Gm D7 | Gm Bb7 | |
| | Eb | ∕ | ∕ | ∕ | |
| | C7 | Fm | Bb7 | Eb | |
| | Cm | ∕ | ∕ | ∕ | |
| | Cm | ∕ | G7 | ∕ | |
| | Cm | ∕ | ∕ | ∕ | |
| | C7 | Fm | Bb7 | Eb : | |
| | D | Cm | ∕ | ∕ | ∕ |
| | | Cm | | | |

Usually played: A A B B A C C D

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WILD MAN BLUES

Music by Jelly Roll Morton and Louis Armstrong 1927.

| | | | | | | | |
|----|----|----|---|--------|---------|----|----|
| Dm | A7 | Dm | % | % | A7 | Dm | % |
| D7 | % | G7 | % | % | % | C7 | A7 |
| Dm | A7 | Dm | % | Bb | % | A7 | % |
| D7 | % | G7 | % | F / D7 | G7 / C7 | F | % |

The musical score is written in 4/4 time and the key of D major. It consists of eight staves of music. The chords indicated above the notes are as follows:

- Staff 1: Em, B7, Em
- Staff 2: Em, B7, Em
- Staff 3: E7, A7
- Staff 4: D7, B7
- Staff 5: Em, B7, Em
- Staff 6: C, B7
- Staff 7: E7, A7
- Staff 8: G, E7, A7, D7, G

Will The Circle Be Unbroken

Lyrics and music by ADA R. HABERSHON and CHARLES H. GABRIEL

| | | | | | | | |
|-----------|---|------------------------|-----------|-----------|-----------|-----------|---|
| Bb | ∕ | ∕ | ∕ | Eb | ∕ | Bb | ∕ |
| ∕ | ∕ | ∕ | ∕ | C7 | ∕ | F7 | ∕ |
| Bb | ∕ | Bb7 | ∕ | Eb | ∕ | Bb | ∕ |
| Eb | ∕ | Bb D7 | G7 | C7 | F7 | Bb | ∕ |

C **C7**
F **C**
D7 **G7** Will the
C **C7** cir - cle be un - bro - ken by and
F **C** by, Lord, by and by? There's a
F **C** **E7** **A7** bet - ter home a - wait - ing in the
D7 **G7** **C** sky, Lord, in the sky.

Will There Be Any Stars In My Crown?

| | | | | | | | |
|----|--------|----|----|----|----|------------|-----|
| Bb | Bb7 | Eb | C7 | F7 | ∕ | Bb Fdim | F7 |
| Bb | Bb7 | Eb | Cm | Bb | F7 | Bb | Bb7 |
| Eb | Bb dim | Bb | Gm | Bb | C7 | Cm | F7 |
| Bb | Bb7 | Eb | Cm | Bb | F7 | Bb | ∕ |

Chord progression for the first system: **c c7 F D7**

Chord progression for the second system: **G7 C Gdim G7**

Chord progression for the third system: **C C7 F Dm**

Chord progression for the fourth system: **C G7 C C7**

Chord progression for the fifth system: **F Cdim C Am**

Chord progression for the sixth system: **C D7 Dm G7**

Chord progression for the seventh system: **C C7 F Dm**

Chord progression for the eighth system: **C G7 C**

WILLIE THE WEEPER

Words and music by Grant Rymal, Walter Melrose and Marty Bloom in 1927.

| | | | | | | | |
|-----|---|----|---|----|---|----|-----|
| :Dm | % | A7 | % | Dm | % | A7 | Dm: |
| :C7 | % | F | % | C7 | % | F | % |
| D7 | % | G7 | % | C7 | % | F | %: |

Em B7

Em B7 1. Em 2.

D7 G

D7 G

E7 A7

D7 1. G 2. G

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WILLOW WEEP FOR ME

Words and music by Ann Ronell in 1932.

| | | | | | | | |
|---------|---------|-----------|----------|-----|----------|-----------|----------|
| F / Bb7 | % | F | F7 | Bb7 | Bb7 / C7 | F | C7 |
| F / Bb7 | % | F | F7 | Bb7 | Bb7 / C7 | F | F7 |
| Bbm | Fm / F7 | Bbm / Ab7 | Gb7 / F7 | Bbm | Fm / F7 | Bbm / Ab7 | Gb7 / C7 |
| F / Bb7 | % | F | F7 | Bb7 | Bb7 / C7 | F | % |

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of eight staves of music. The melody is characterized by frequent triplet patterns. Chord symbols are placed above the notes to indicate the harmonic accompaniment. The chords used include G, C7, Bb7, F7, D7, G7, Cm, Gm, and Ab7. The piece concludes with a final triplet and a whole note chord.

WINGS OF A DOVE

Words and music by Bob Ferguson in 1959.

| | | | | | | | |
|----|---|----|---|-----|-----|----|---|
| Eb | % | Ab | % | Bb7 | % | Eb | % |
| Eb | % | Ab | % | Eb | Bb7 | Eb | % |
| Eb | % | Ab | % | Eb | Bb7 | Eb | % |

F Bb

When troubles sur-round us — When e - vils come, The bod - y grows

C7 F

weak; The spir - it grows numb. When these things be-

Bb

-set us — He does - n't for - get us He sends down His

F C7 F

love on the wings of a dove. On the wings of a

Bb

snow white dove He sends His pure sweet love, A sign from a-

F C7 F

-bove on the wings of a dove. _____

WININ' BOY BLUES

Music and words by Jelly Roll Morton in 1938.

| | | | |
|----|---------|---------|----|
| F7 | ∕. | Bb | ∕. |
| F7 | ∕. | Bb | D7 |
| G7 | ∕. | Cm / G7 | Cm |
| F7 | Cm / F7 | Bb | ∕. |

^{G7} I'm the win-in' boy, don't de-ny my name. — I'm the
^C
^{G7} win-in' boy, don't de-ny my name, my name. ^C ^{E7}
^{A7}
 Win-in' boy, don't de-ny my name.
^{Dm} ^{A7} ^{Dm}
 Pick it up and shake it like sweet Sta-vin Chain. I'm the
^{G7} ^{Dm} ^{G7} ^C
 win-in' boy, don't de-ny my name.

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VIPER MAD

Music and words by by Sidney Bechet and Rousseau Simmons in 1924.

| | | | | | | | |
|-------|----|------|---|----|----|----|-------|
| Intro | F | % | % | C7 | % | | |
| | F | % | % | % | A7 | % | Dm F7 |
| | Bb | Fdim | F | Dm | G7 | % | C7 % |
| | F | % | % | % | A7 | % | Dm F7 |
| | Bb | Fdim | F | Dm | G7 | C7 | F % |

Intro

Just viper mad must have my fun
 I never said it can't be done
 The people are talking but I don't care
 I'm 21 far from done I've just begun

Wrap your chopos round this stick of tea
 Blow this gage and get high with me
 Good tea is my weakness I know it's bad
 It sends me gate and I can't wait I'm viper mad

©-jam
 150421

VISA FRÅN UTANMYRA

O TYSTA ENSAMHET

Folkmelodi med text efter Olof von Dalin.

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| Dm | A7 | Dm | E7 | Dm | A7 | Dm | A7 |
| Dm | A7 | Dm | C7 | Dm | A7 | Dm | A7 |
| Dm | A7 | F | % | % | % | A7 | % |
| Dm | A7 | Bb | F | % | C | Dm | % |

O tys - ta en - sam het var
 skall jag nö - en fin - na? Bland
 sorg som ing - en vet skall
 mi - na dar för - rin - na En
 bör - da tung som sten mig
 mö - ter vart jag går Bland
 tu - sen finns knäpp - ast en, som
 kär - lek rätt för - står

Chords: Em, B7, Em, F#7, Em, B7, Em, D7, Em, B7, Em, G, Em, B7, G, D, Em

WITHOUT A HOME

Music by Sidney Bechet in 1949.

| | | | | | | | |
|-----|-----|-----|----------|--------|----------|--------|-----|
| F | F7 | Ebm | F7+5 | Bbm | Bbm / F7 | Bbm | Bb7 |
| Eb7 | Ebm | Bb | Bb7 | A7 | D7 | G7 | C7 |
| F | F7 | Ebm | F7+5 | Bbm | Bbm / F7 | Bbm | Bb7 |
| Gb7 | Ebm | Bb | Bb / Bb7 | 1. Gb7 | C7 | F7 | Ebm |
| Bbm | F7 | Bb | F7 | Bb | F7 | 2. Gb7 | Ebm |
| Bb | % | % | | | | | |

The musical score is written in 4/4 time and consists of ten staves. The first staff begins with a key signature of one sharp (F#) and a common time signature. The melody is primarily in the treble clef, with some bass clef staves for the lower register. Chord symbols are placed above or below the notes to indicate the harmonic structure. The score includes various musical notations such as slurs, ties, and triplets. The key signature changes to one flat (Bb) in the second staff. The piece concludes with a double bar line and repeat dots.

VIVE LA BIGUINE

Caribbean traditional

| | | | | | | | | |
|---|---------|---|----|---|----|---|-------|-----|
| A | Gm / D7 | % | Gm | % | D7 | % | Gm | D7 |
| | Gm / D7 | % | Gm | % | D7 | % | 1. Gm | D7 |
| B | F7 | % | Bb | % | F7 | % | Bb | % |
| | G7 | % | Cm | % | F7 | % | Bb | % : |

The musical score is written in 4/4 time. Part A (treble clef) starts with a key signature of one flat (Bb). The melody features eighth and quarter notes with various rests. Chords are indicated above the staff: Am, E7, Am, E7, Am, Gm, D7. Part B (treble clef) provides a rhythmic accompaniment with eighth and quarter notes. Chords are indicated below the staff: G7, Bb, Cm, F7. Both parts include first and second endings, marked with '1.' and '2.' and repeat signs.

Play: A A B B A B B... A B

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WOLVERINE BLUES

Music by Ferd "Jelly Roll" Morton in 1928.

| | | | | | | | |
|-------|------|------|----|------------|------|----|-----|
| Intro | | | | | | | |
| F7 | ∕ | Fdim | F7 | Bb | F7 | Bb | F7 |
| Bb | F7 | C7 | F7 | Bb | F7 | Bb | F7 |
| Bb | Eb | Bb | Bb | Modulation | | | |
| Bb7 | Ebm | F7 | Bb | F7 | ∕ | ∕ | ∕ |
| Bb | Fdim | F7 | ∕ | Bb | Fdim | F7 | ∕ |
| Bb | Bb7 | Eb | ∕ | C7 | ∕ | F7 | ∕ |
| Bb | Fdim | F7 | ∕ | Bb | Bb7 | Eb | ∕ |
| Eb | Ebm | Bb | G7 | C7 | F7 | Bb | ∕ ∴ |

The musical score for "Wolverine Blues" is written in 4/4 time. It begins with an "Intro" section. The first staff contains the melody, with chords G7 and Gdim indicated above it. The second staff continues the melody with chords C, G7, and C. The third staff has chords C, G7, D7, and G7. The fourth staff has chords C, G7, C, and G7. The fifth staff has chords C, C7, F, Fm, C, G7, and C. A "Modulation" section begins in the sixth staff with a G7 chord. The seventh staff has chords C, Gdim, G7, G7, C, Gdim, G7, and G7. The eighth staff has chords C, C7, F, D7, and G7. The ninth staff has chords C, Gdim, G7, C, C7, and F. The final staff has chords F, Fm, C, A7, D7, G7, and C.

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WORKING FOR THE LORD

Music by Maybelle Carter in 1965, words à la Brian Carrick in 2007.

| | | | | | | | |
|----|----|---|---|----|---|---|----|
| F | Bb | F | ∴ | C7 | ∴ | F | ∴ |
| F | Bb | F | ∴ | C7 | ∴ | F | ∴ |
| Bb | ∴ | F | ∴ | C7 | ∴ | F | F7 |
| Bb | ∴ | F | ∴ | C7 | ∴ | F | ∴ |

G C G

Yes, in some ways Yes, in some times you will
 find me work - ing for the Lord Yes, in
 some place Yes, in some ways you will
 find me work - ing for the Lord Yes, you
 find me work - ing Yes, you find me work - ing Yes, you
 find me work - ing for the Lord Yes, you
 find me work - ing Yes, you find me work - ing Yes, you
 find me work - ing for the Lord.

©-jam 070821

THE WORLD IS WAITING FOR THE SUNRISE

Words by Eugene Lockhart, music by Ernest Seitz in 1919.

| | | | | | | | |
|---|---|------|----|----|----|----|---|
| C | % | Cdim | % | C | % | E7 | % |
| F | % | C | A7 | D7 | % | G7 | % |
| C | % | Cdim | % | C | % | E7 | % |
| F | % | C | A7 | Fm | G7 | C | % |

D Fdim

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!

©-jam 060224

THE WORLD IS WAITING FOR THE SUNRISE

Words by Eugene Lockhart, music by Ernest Seitz in 1919.

| | | | | | | | |
|----|---|------|----|----|----|----|---|
| Bb | % | Gdim | % | Bb | % | D7 | % |
| Eb | % | Bb | G7 | C7 | % | F7 | % |
| Bb | % | Gdim | % | Bb | % | D7 | % |
| Eb | % | Bb | G7 | C7 | F7 | Bb | % |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is presented on a single treble clef staff. Chord symbols are placed above the staff to indicate the harmonic accompaniment. The lyrics are written below the staff, with some words connected by hyphens to indicate they span across multiple notes. The score consists of 10 lines of music.

Chord symbols used in the score: C, Cdim, E7, F, G7, A7, D7, Bb.

Lyrics:
 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!

©-jam 060224/130106

WRAP YOUR TROUBLES IN DREAMS

Words by Ted Koehler and Billy Moll, music by Harry Barris in 1931.

| | | | | | | | |
|---------|---------|---------|----|---------|---------|----------|---------|
| Bb | Gm | Gm / D7 | Gm | C7 | % | Cm7 / F7 | Bb / F7 |
| Bb | Gm | Gm / D7 | Gm | C7 | % | Cm7 / F7 | Bb / D7 |
| Gm / A7 | D7 / G7 | C7 / F7 | Bb | Gm / A7 | D7 / G7 | C7 / F7 | Bb / F7 |
| Bb | Gm | Gm / D7 | Gm | C7 | % | Cm7 / F7 | Bb |

When skies are cloud-y and gray they're on-ly gray for a day, So

wrap your trou-bles in dreams, and dream your trou-bles a-way. Un-

-til that sun-shine peeps tru, there's on-ly one thing to do, Just

wrap your trou-bles in dreams, and dream your trou-bles a-way. Your

cas-tle may tum-ble, that's fate af-ter all, — life's real-ly fun-ny that way,

No use to grum-ble, just smile as they fall, — Weren't you king — for a day? Say!

Just re-mem-ber that sun-shine al-lows fol-lows the rain, So

wrap your trou-bles in dreams, and dream your trou-bles a-way

©-jam 120429

YARDBIRD SUITE

Music by Charlie Parker in 1945.

| | | | | | | | |
|----|------|----|----|----|----|----|----|
| Bb | Ebm7 | Bb | G7 | C7 | F7 | Bb | F7 |
| Bb | Ebm7 | Bb | G7 | C7 | F7 | Bb | A7 |
| Dm | A7 | Dm | G7 | Cm | G7 | C7 | F7 |
| Bb | Ebm7 | Bb | G7 | C7 | F7 | Bb | % |

The musical score for 'Yardbird Suite' is written in 4/4 time and consists of ten staves. The chords and melodic lines are as follows:

- Staff 1: Chords C, Fm7, C, A7. Melody: quarter rest, quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4.
- Staff 2: Chords D7, G7, C, G7. Melody: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4.
- Staff 3: Chords C, Fm7, C, A7. Melody: quarter rest, quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4.
- Staff 4: Chords D7, G7, C, B7 3. Melody: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4.
- Staff 5: Chords Em, B7, Em, A7. Melody: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4.
- Staff 6: Chords Dm, A7, D7, G7. Melody: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4.
- Staff 7: Chords C, Fm7, C, A7. Melody: quarter rest, quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4.
- Staff 8: Chords D7, G7, C. Melody: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter note Bb4, quarter note A4, quarter note G4, quarter note F4.

YEARNING

Words and music by Joseph Burke and Benny Davis in 1924.

| | | | | | | | |
|----|-----|----|----|----|---|----|----|
| F | % | C7 | % | Dm | % | A7 | % |
| Bb | Bbm | F | Dm | G7 | % | C7 | % |
| F | Bb | F | % | C7 | % | F | % |
| F | Bb | F | % | C7 | % | F | % |
| Am | % | E7 | % | % | % | Am | C7 |
| F | Bb | F | % | C7 | % | F | % |

VERSE

A song bird yearns to sing a love song The ros-es yearn just for the dew —
 The whole world's yearn-ing for the sun - shine I have a yearn-ing too —

CHORUS

Yearn - ing just for you — That's all I do — my dear —
 Learn - ing why I'm blue — I wish that you — were near —
 Smiles have turned to tears — Days have turned to years —
 Yearn - ing just for you — I hope you're yearn - ing too. —

©-jam 151124

YELLOW BIRD

Traditional caribbean tune.

| | | | |
|----|----|----|--------|
| F | ∕. | C7 | F |
| F | ∕. | C7 | F |
| Gm | F | C7 | F / F7 |
| Gm | F | C7 | F |

G D7 G

Yell - ow bird, up high in ba - na - na tree.

D7 G

Yell - ow bird, you sit all a - lone like me.

Am G D7 G G7

Did your la - dy friend, leave the nest a - gain? That is ve - ry sad, makes me feel so bad.

Am G D7 G

You can fly a - way, in the sky a - way, you're more lu - cky than me.

©-jam 061228

YELLOW BIRD

Traditional caribbean tune.

| | | | |
|----|----|-----|----------|
| Eb | ∕ | Bb7 | Eb |
| Eb | ∕ | Bb7 | Eb |
| Fm | Eb | Bb7 | Eb / Eb7 |
| Fm | Eb | Bb7 | Eb |

F C7 F

Yell - ow bird, up high in ba - na - na tree.

F C7 F

Yell - ow bird, you sit all a - lone like me.

Gm F C7 F F7

Did your la - dy friend, leave the nest a - gain? That is ve - ry sad, makes me feel so bad.

Gm F C7 F

You can fly a - way, in the sky a - way, you're more lu - cky than me.

©-jan 090107

YELLOW DOG BLUES

Music by W.C. Handy in 1914.

| | | | |
|------|------------|----|-----------------|
| : Bb | /. | /. | Bb7 |
| Eb7 | /. | Bb | /. |
| F7 | Eb7 | Bb | 1. Bb 2. Bb7 |
| : Eb | Fm Cdim | Eb | Eb7 |
| Ab7 | /. | Eb | /. |
| Bb7 | Ab7 | Eb | /. |

C C7
 F7 C
 G7 F7 1. C 2. C7
 F Gm Ddim F F7
 Bb7 F
 C7 Bb7 1. F 2.

YES, LORD, I'M CRIPPLED

Traditional à la Bunk Johnson.

| | | | | | | | |
|----|---|----|-------|-----|----|----|---|
| G7 | % | C7 | % | : F | F7 | Bb | F |
| C7 | % | F | % | % | F7 | Bb | F |
| C7 | % | F | % : | :Bb | % | F | % |
| C7 | % | F | F7 | Bb | % | F | % |
| C7 | % | F | (F7): | | | | |

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of ten staves of music. The first staff is the melody, starting with a G4 quarter note, followed by a dotted quarter note G4, an eighth note A4, and a quarter note B4. Above the staff are chord markings: A7 above the first measure, and D7 above the second measure. The second staff is a bass line starting with a G2 half note, followed by a dotted quarter note G2, an eighth note A2, and a quarter note B2. Above the staff are chord markings: G above the first measure, G7 above the second measure, C above the third measure, and G above the fourth measure. The third staff continues the melody with a D5 quarter note, followed by a dotted quarter note D5, an eighth note E5, and a quarter note F5. Above the staff is a chord marking: D7 above the first measure, and G above the second measure. The fourth staff continues the bass line with a G2 half note, followed by a dotted quarter note G2, an eighth note A2, and a quarter note B2. Above the staff are chord markings: G above the first measure, G7 above the second measure, C above the third measure, and G above the fourth measure. The fifth staff is the melody with a D5 quarter note, followed by a dotted quarter note D5, an eighth note E5, and a quarter note F5. Above the staff are chord markings: D7 above the first measure, and 1.G above the second measure. The sixth staff is the bass line with a C2 half note, followed by a dotted quarter note C2, an eighth note D2, and a quarter note E2. Above the staff are chord markings: C above the first measure, and G above the second measure. The seventh staff continues the melody with a D5 quarter note, followed by a dotted quarter note D5, an eighth note E5, and a quarter note F5. Above the staff are chord markings: D7 above the first measure, G above the second measure, and G7 above the third measure. The eighth staff continues the bass line with a C2 half note, followed by a dotted quarter note C2, an eighth note D2, and a quarter note E2. Above the staff are chord markings: C above the first measure, and G above the second measure. The ninth staff is the melody with a D5 quarter note, followed by a dotted quarter note D5, an eighth note E5, and a quarter note F5. Above the staff are chord markings: D7 above the first measure, 3.G above the second measure, G7 above the third measure, and 4.G above the fourth measure. The tenth staff is the bass line with a C2 half note, followed by a dotted quarter note C2, an eighth note D2, and a quarter note E2. Above the staff are chord markings: D7 above the first measure, 3.G above the second measure, G7 above the third measure, and 4.G above the fourth measure.

YES SIR, THAT'S MY BABY

Words by Gus Kahn and music by Walter Donaldson in 1925.

| | | | | | | | |
|-----|-----------|-----|---|----|---|-----|-----|
| Eb | Eb / Edim | Bb7 | % | % | % | Eb | Bb7 |
| Eb | Eb / Edim | Bb7 | % | % | % | Eb | % |
| Eb7 | % | Ab | % | F7 | % | Bb7 | % |
| Eb | Eb / Edim | Bb7 | % | % | % | Eb | % |

Musical score for the song "Yes Sir, That's My Baby". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The lyrics are: "Yes sir, that's my ba - by No sir, don't mean may - be", "Yes sir, that's my ba - by now", "Yes ma'm, we've de - cid - ed No ma'm, we won't hide it", "Yes ma'm, you're in - vit - ed now By the", "way, by the way When we", "reach the preach - er I'll say", "Yes sir, that's my baby No sir, don't mean may - be", "Yes sir, that's my ba - by now". Chord symbols are placed above the notes: F, F#dim, C7, F, C7, F7, Bb, G7, C7, F.

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YOU ALWAYS HURT THE ONE YOU LOVE

Words and music by Doris Fisher and Allan Robert in 1944.

| | | | | | | | |
|-----|---|----|---|----|-----|----|---|
| Bb | % | % | % | % | % | F7 | % |
| Cm | % | % | % | F7 | F+5 | Bb | % |
| Bb7 | % | Eb | % | C7 | % | F7 | % |
| Bb | % | G7 | % | C7 | F7 | Bb | % |

c

You al - ways hurt the one you love, The

G7

one you should - n't hurt at all. _____ You

Dm

al - ways take the sweet - est rose, And

G7 *G7+5* *c*

crush it till the pet - als fall. _____ You

C7 *F*

al - ways break the kind - est heart, With a

D7 *G7*

hast - y word you can't re - call. _____ So

c *A7*

if I broke your heart last night, It's be -

D7 *G7* *c*

-cause I love you most of all. _____

YOU ARE MY SUNSHINE

Words and music by Jimmie Davis and Charles Mitchell in 1940.

| | | | |
|----|----|----|----|
| F | ⌋. | ⌋. | F7 |
| Bb | ⌋. | F | F7 |
| Bb | ⌋. | F | ⌋. |
| F | C7 | F | ⌋. |

You are my sun - shine — my on - ly sun - shine — you make me
 hap - py — when skies are gray — You'll nev - er
 know dear — how much I love you — Please don't
 take my sun - shine a - way. —

YOU BROKE YOUR PROMISE

Words and music by Irwing Taylor, George Wyle and Eddie Pole in 1949.

| | | | | | | | |
|----|---|----|---|----|---|----|----|
| F | ∕ | Bb | ∕ | C7 | ∕ | F | C7 |
| F | ∕ | Bb | ∕ | C7 | ∕ | F | ∕ |
| A7 | ∕ | Dm | ∕ | G7 | ∕ | C7 | ∕ |
| F | ∕ | Bb | ∕ | C7 | ∕ | F | ∕ |

The musical score is written in treble clef, 4/4 time, with a key signature of one sharp (F#). The melody consists of eight lines of music. Chord symbols are placed above the notes they apply to. The first line has chords G and C. The second line has D7, G, and D7. The third line has G and C. The fourth line has D7 and G. The fifth line has B7 and Em. The sixth line has A7 and D7. The seventh line has G and C. The eighth line has D7 and G. The score ends with a double bar line.

YOU BROUGHT A NEW KIND OF LOVE TO ME

Music and lyrics by Sammy Fain, Irving Kahal and Pierre Norman in 1930.

| | | | | | | | |
|---------|----|----------|----|----|-------|----|----|
| Gm7 | C7 | F | D7 | G7 | C7 | F | C7 |
| Gm7 | C7 | F | D7 | G7 | C7 | F | F7 |
| Dm / A7 | Dm | Bb7 / A7 | Dm | C | Bbdim | G7 | C7 |
| Gm7 | C7 | F | D7 | G7 | C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "If the night-in-gales could sing like you They'd sing much sweeter than they do For you've brought a new kind of love to me. If the sand-man brought me dreams of you I'd want to sleep my whole life through, For you've brought a new kind of love to me. I know that I'm the slave, you're the queen, But still you can understand That underneath it all you're a maid And I am only a man. I would work and slave the whole day through, If I could hurry home to you, For you've brought a new kind of love to me." The score includes various chord progressions such as Am7, D7, G, E7, A7, D7, G, D7, Am7, D7, G, E7, Em, B7, C7, B7, Em, D, Cdim, A7, D7, Am7, D7, G, E7, and A7, D7, G.

You Can Depend On Me

Music and lyrics by CHARLES CARPENTIER, LOUIS DUNLAP and EARL HINES 1932

| | | | | | | | |
|-----|----|----|------|-----|----|-----|----|
| Gm7 | C7 | F | Fdim | Gm7 | C7 | F | C7 |
| Gm7 | C7 | F | Fdim | Gm7 | C7 | F | % |
| F7 | % | Bb | % | G7 | % | Gm7 | C7 |
| Gm7 | C7 | F | Fdim | Gm7 | C7 | F | % |

Am7 *D7* *G* *Gdim*
 Though you say we're through, I'll al - ways love you, And
Am7 *D7* *G* *D7*
 you can de - pend on me. Though
Am7 *D7* *G* *Gdim*
 some - one you've met, Has made you for - get, you
Am7 *D7* *G*
 know you can count on me. I
G7 *C*
 wish you suc - cess, loads of hap - pi - ness, But
A7 *Am7* *D7*
 I must con - fess, I'll be lone - ly if
Am7 *D7* *G* *Gdim*
 you need a friend, I'm yours to the end, And
Am7 *D7* *G*
 you can de - pend on me.

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YOU'D BE SURPRISED

Music and lyrics by IRVING BERLING 1919.

| | | | | | | | |
|----|-----|----|----|----|---|----|----|
| F | % | C7 | % | % | % | F | F7 |
| Bb | Bbm | F | D7 | G7 | % | C7 | % |
| F | % | C7 | % | % | % | F | F7 |
| Bb | Bbm | F | D7 | C7 | % | F | % |

He's not so good in a crowd but when you get him a-lone, You'd be sur-prised He is-n't
much at a dance but then when he takes you home, You'd be sur-prised He does-n't
look like much of a lov-er, but don't judge a book by its cov-er.
He's got the face of an an-gel but, there's a dev-il in his eye He's such a
del-i-cate thing but when he starts in to squeeze, You'd be sur-prised. He does-n't
bok ver-y strong but when you sit on his knees, You'd be sur-prised.
At a par-ty or at a ball, I've got to ad-mit he's noth-ing at all but in an
eas-y chair, You'd be sur-prised.

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YOU DON'T UNDERSTAND

Words and music by Clarence Williams, Spencer Williams and James P. Johnson 1929.

| | | | | | | | |
|------------|-----------|-----------|------------------------|-----------|-----------|-----------|-----------|
| Bb | D7 | G7 | <i>Ab7</i> / G7 | C7 | F7 | Bb | F7 |
| Bb | D7 | G7 | <i>Ab7</i> / G7 | C7 | F7 | Bb | ∕ |
| Bb7 | ∕ | Eb | ∕ | C7 | ∕ | F7 | ∕ |
| Bb | D7 | G7 | <i>Ab7</i> / G7 | C7 | F7 | Bb | ∕ |

The musical score is written in 4/4 time and consists of nine staves. The chords indicated above the staves are: C, E7, A7, Bb7, A7, D7, G7, C, G7, C, E7, A7, Bb7, A7, D7, G7, C, C7, F, D7, G7, C, E7, A7, Bb7, A7, D7, G7, C.

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YOU DON'T UNDERSTAND

Words and music by Clarence Williams, Spencer Williams and James P. Johnson in 1929.

| | | | | | | | |
|-----|----|----|---|----|-----|-----|-----|
| Eb | G7 | C7 | % | F7 | Bb7 | Eb | Bb7 |
| Eb | G7 | C7 | % | F7 | Bb7 | Eb | % |
| Eb7 | % | Ab | % | F7 | % | Bb7 | % |
| Eb | G7 | C7 | % | F7 | Bb7 | Eb | % |

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The notes and rests are as follows:

- Staff 1: Bb4, Bb4, F4, G4, A4, G4, F4, E4, D4, C4.
- Staff 2: G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.
- Staff 3: Bb4, Bb4, F4, G4, A4, G4, F4, E4, D4, C4.
- Staff 4: G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.
- Staff 5: Bb4, Bb4, F4, G4, A4, G4, F4, E4, D4, C4.
- Staff 6: G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.
- Staff 7: Bb4, Bb4, F4, G4, A4, G4, F4, E4, D4, C4.
- Staff 8: G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.

YOU DO SOMETHING TO ME

Words and music by Cole Porter in 1929.

| | | | | | | | |
|----|------|-----|----|----|-----------|-----|-----|
| Eb | D7 | Eb | % | % | Eb / Gdim | Bb7 | % |
| Fm | C7 | Fm | C7 | F7 | % | Bb7 | % |
| Eb | Cdim | Bb7 | C7 | B7 | Bb7 | Ab7 | Bb7 |
| Eb | D7 | Eb | C7 | F7 | Bb7 | Eb | % |

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The lyrics are: "You do some - thing to me, Some - thing that sim - ply mys - ti - fies me. Tell me, why should it be You have the pow'r to hyp - no - tize me? Let me live 'neath your spell, Do do — that voo - doo — that you do — so well, For you do some - thing to me That no - bod - y else could do." The score includes various chord symbols such as F, E7, Gm, D7, C7, Bb7, Ab7, Fdim, and G7.

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YOU MADE ME LOVE YOU

Words and music by Joe McCarthy and James V. Monaco in 1913.

| | | | | | | | |
|----|-----------|-----|---|-----|-----|-----|---|
| Eb | Eb / Cdim | Fm7 | % | Bb7 | % | Eb | % |
| C7 | % | F7 | % | % | % | Bb7 | % |
| Eb | Eb / Cdim | Fm7 | % | Bb7 | % | G7 | % |
| C7 | % | F7 | % | Eb | Bb7 | Eb | % |

You made me love you, I did-n't want to do it, I did-n't want to do it.

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

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

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

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

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

Gim-me, gim-me what I cry for, you know you got the brand of kiss-es that I'd die for,

you know you made me love you.

YOU MEET THE NICEST PEOPLE IN YOUR DREAMS

Words and music by Al Hoffman, Al Goodhart and Manny Kurtz in 1939.

| | | | | | | | |
|-----|-----|----|----|-----|----|---------|----|
| Bb | % | % | % | % | % | F7 | % |
| Cm7 | F7 | Bb | G7 | C7 | % | F7 | % |
| Bb | % | % | % | Bb7 | % | Eb / G7 | Cm |
| Eb | Ebm | Bb | G7 | C7 | F7 | Bb | % |

C

I've met some very nice peo - ple Some very very very nice peo - ple But

G7

you meet the ni - cest peo - ple in your dreams _____ It's

Dm7 *G7* *C* *A7*

fun - ny but it's true That's where I first met you And

D7 *G7*

you're the ni - cest, pa - ra - dise - est Thing I ev - er knew I've

C

looked the uni - vers o - ver From wacky Naga - saki to Do - ver And

C7 *F* *A7* *Dm*

now that we have met how sweet it seems _____ I love you

F *Fm* *C* *A7*

more the more I know you Which on - ly goes to show you You

D7 *G7* *C*

meet the ni - cest peo - ple in your dreams. _____

© -jam 170314

(I'll be glad when you're dead) YOU RASCAL YOU

Words and music by Sam Theard in 1931.

| | | | |
|----|---------|----|----|
| Fm | Fm / C7 | Fm | ∕. |
| ∕. | ∕. | C7 | ∕. |
| Fm | C7 | Db | C7 |
| Fm | Fm / C7 | Fm | ∕. |



I'll be glad when you're dead you ras - cal you — I'll be
you in my home, you ras - cal you — I'll trust



glad when you're dead you ras - cal you — When you're
you in my home you ras - cal you — I trust



dead in your grave no more wo - men will you crave, I'll be
you in my home you wouldn't leave my wife a - lone, I'll be



glad when you're dead you ras - cal you. I trust you.
glad when you're dead you ras - cal —

©-jam 100607

YOU RASCAL YOU

Words and music by Sam Theard in 1931.

| | | | | | | | |
|----|----|----|----|----|----|----|---|
| Gm | D7 | Gm | % | % | % | D7 | % |
| Gm | Cm | Gm | D7 | Gm | D7 | Gm | % |

I'll be glad when you're dead, you rascal you! I'll be glad when you're dead, you rascal you! When you're dead in your grave no more women will you crave, I'll be glad when you're dead, you rascal you!

I trust you in my home, you rascal you.
 I trust you in my home, you rascal you.
 I trust you in my home,
 You wouldn't leave my wife alone.
 I'll be glad when you dead, you rascal you!

You asked my wife to wash your clothes,
 you rascal you.
 You asked my wife to wash your clothes,
 you rascal you.
 You asked my wife to wash your clothes
 And something else I suppose.
 I'll be glad when you dead, you rascal you!

You know you done me wrong, you rascal you.
 You know you done me wrong, you rascal you.
 You know you done me wrong,
 You done stole my wife and gone.
 I'll be glad when you dead, you rascal you!

Please don't let me find you, rascal you.
 Please don't let me find you, rascal you!
 Please don't let me find you
 'Cause you'll leave this world behind you.
 I'll be glad when you dead, you rascal you!

Ain't no use to run, you rascal you.
 Ain't no use to run, you rascal you.
 Ain't no use to run,
 I done bought a Gatling gun,
 And you still having your fun, you rascal you!

You done messed with my wife,
 you rascal you!
 You done messed with my wife,
 you rascal you!
 You done messed with my wife,
 And I'm gonna take your life.
 I'll be glad when you dead, you rascal you!

©-jam 151101

YOUR CHEATIN' HEART

Words and music by Hank Williams in 1952.

| | | | | | | | |
|----|-----|----|---|----|---|----|-----|
| Bb | Bb7 | Eb | % | F7 | % | Bb | F7 |
| Bb | Bb7 | Eb | % | F7 | % | Bb | Bb7 |
| Eb | % | Bb | % | C7 | % | F7 | % |
| Bb | Bb7 | Eb | % | F7 | % | Bb | % |

Your cheat · in' — heart — will make you weep — you'll cry and —
 cry — and try to sleep — But sleep won't —
 come — the whole night through — Your cheat · in' —
 heart — will tell on you — When tears come
 down — like fall - in' rain — You'll toss a -
 - round — and call my name — You'll walk the —
 floor — the way I do — Your cheat · in' —
 heart — will tell on you —

© -jam 161215

Your Cheatin' Heart

WORDS AND MUSIC BY HANK WILLIAMS 1952.

| | | | | | | | |
|----------|-----------|----------|----------|-----------|----------|-----------|-----------|
| C | C7 | F | ∕ | G7 | ∕ | C | G7 |
| C | C7 | F | ∕ | G7 | ∕ | C | C7 |
| F | ∕ | C | ∕ | D7 | ∕ | G7 | ∕ |
| C | C7 | F | ∕ | G7 | ∕ | C | ∕ |

D **D7** **G**
 YOUR CHEAT-IN HEART WILL MAKE YOU WEEP YOU'LL CRY AND
 YOUR CHEAT-IN HEART WILL PINE SOME DAY AND CRAVE THE
A7 **D** **A7**
 CRY LOVE AND YOU TRY TO A SLEEP BUT SLEEP WON'T
 AND YOU THREW A WAY THE TIME WILL
D **D7** **G**
 COME COME THE WHOLE NIGHT THROUGH YOUR CHEAT-IN
 WHEN YOU'LL BE BLUE
A7 **D** **D7**
 HEART WILL TELL ON YOU WHEN TEARS COME
G **D**
 DOWN LIKE FALL-IN' RAIN YOU'LL TOSS A-
E7 **A7**
 -ROUND AND CALL MY NAME YOU'LL WALK THE
D **D7** **G**
 FLOOR THE WAY I DO YOUR CHEAT-IN
A7 **D**
 HEART WILL TELL ON YOU

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YOU'RE THE CREAM IN MY COFFEE

Music by Ray Henderson and words by Buddy G. DeSylva and Lew Brown in 1928.

| | | | | | | | |
|-----|-----------|-----|---|----|---|----------|-----|
| Eb | Eb / Cdim | Bb7 | % | % | % | % | Eb |
| Eb | Eb / Cdim | Bb7 | % | % | % | % | Eb |
| Eb7 | % | Ab | % | F7 | % | Abm / F7 | Bb7 |
| Eb | Eb / Cdim | Bb7 | % | % | % | % | Eb |

You're the cream in my cof - fee You're the salt - in my stew

You will al - ways be my ne - ces - si - ty I'd be lost - with - out you.

You're the starch in my col - lar You're the lace - in my shoe

You will al - ways be my ne - ces - si - ty I'd be lost - with - out you.

Most men — tell love - tales — And each — phrase dove - tails —

You've heard — each known way This way — is — my own — way

You're the sail - of my love - boat You're the cap - tain and crew

You will al - ways be my ne - ces - si - ty I'd be lost with - out you.

YOU'RE THE ONE I CARE FOR

Words by Harry Link, music by Chauncey Grey and Bert Lown in 1930.

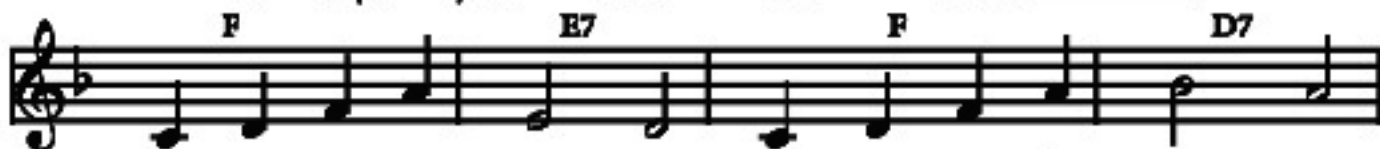
| | | | | | | | |
|-----|----|----|----|----|-----|-----|-------|
| Eb | D7 | Eb | C7 | F7 | Bb7 | Eb | Bb7 |
| Eb | D7 | Eb | C7 | F7 | % | Bb7 | % |
| Eb7 | % | Ab | % | F7 | % | Bb7 | Bb7+5 |
| Eb | D7 | Eb | C7 | F7 | Bb7 | Eb | % |



You're the one I care for, You're the one and there - for



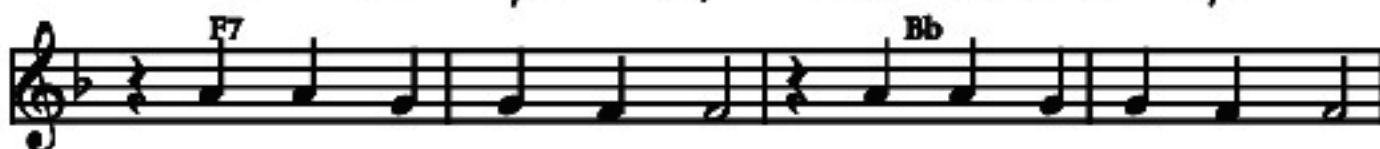
I hope you care for me. _____



Lis - ten to my plead - ing, You're the one I'm need - ing,



I love you so, sin - cere - ly.



At last I've met my fate, I'm glad that I could wait,



Un - til I found some - one like you, For,



You're the one I care for, You're the one and there - for,



I hope you care for me. _____

©-jazz090124

YOURS (QUIEREME MUCHO)

Music by Gonzalo Roig, English lyrics by Albert Gansse and Jack Sherr, Spanish lyrics by Augustin Rodriguez in 1931.

| | | | | | | | |
|----|------|-----------------|------------------|----|-----|------------------|-----|
| C | % | % | % | % | % | Dm | % |
| Dm | % | G7 | % | % | % | C | G7 |
| C | % | % | % | A7 | % | Dm A7 | Dm7 |
| F | Cdim | C A7 | Dm A7 | Dm | Fm7 | C | G7 |
| C | % | | | | | | |



Yours till — the stars lose — their glo - ry! —



Yours till — the birds fail — to sing! —



Yours till — the end of — life's sto - ry, — this pledge to



you, dear, — I bring! —



Yours in — the gray of — De - cem - ber, —



here or — on far dis - tant shores! —



I've nev - er loved an - y - one the way - I love you! How could



I? When I was born to be — just



yours. —

©-j&w 090116

YOU TELL ME YOUR DREAM

Words by Gus Kahn and music by Chas N. Daniels in 1928.

| | | | | | | | |
|----|------|----|----|----|-----|----|---|
| Bb | A7 | Bb | G7 | C7 | % | % | % |
| F7 | % | % | % | Bb | Gb7 | F7 | % |
| Bb | A7 | Bb | G7 | C7 | % | % | % |
| Eb | Gdim | Bb | G7 | C7 | F7 | Bb | % |

The musical score is written in 4/4 time and consists of ten staves of music. Each staff includes a treble clef, a key signature of two flats (Bb and Eb), and a time signature of 4/4. The lyrics are written below the notes, and chord symbols are placed above the staff lines. The lyrics are: "You had a dream, well, I had one too, I know mine's best 'cause it was of you. Come sweet - heart tell me, now is the time, you tell me your dream, I'll tell you mine." The chord symbols used are C, B7, A7, D7, G7, Ab7, Bb, F, Cdim, and Gb7.

©-jam 140422

YOU TOOK ADVANTAGE OF ME

Music by Richard Rogers and words by Lorenz Hart in 1928.

| | | | | | | | |
|------------|------------|------------|------------|-----------|-----------|-----------|----------|
| Eb Gdim | Fm7 Bb7 | Eb Cdim | Fm7 Bb7 | Eb Eb7 | Ab Abm | Eb Bb7 | ⌋ |
| Eb Gdim | Fm7 Bb7 | Eb Cdim | Fm7 Bb7 | Eb Eb7 | Ab Abm | Eb Bb7 | Eb G7 |
| Cm D7 | G7 C7 | F7 Bb7 | Eb | Cm D7 | G7 C7 | F7 Bb7 | Bb7 |
| Eb Gdim | Fm7 Bb7 | Eb Cdim | Fm7 Bb7 | Eb Eb7 | Ab Abm | Eb Bb7 | Eb |

I'm a sen-ti-men-tal sap, that's all. - What's the use of try-ing not to fall? . I
 have no will, - you've made your kill - 'Cause you took ad-van-tage of me!
 I'm just like an ap-ple on a bough, And you're gon-na shake me down some-how, - So,
 what's the use, - you've cooked my goose. 'Cause you took ad-van-tage of me!
 I'm so hot and both-ered that I don't know - my el-bow from - my ear I
 suf-fer something aw-ful each time you go - And much worse when - you're near.
 Here I am with all my brid-ges burned Just a babe in arms where you're com-erced, So
 lock the doors. and call me yours. 'Cause you took ad-van-tage of me.

©-jam 171228

YOU WERE ONLY PASSING TIME WITH ME

Music and words by Alex Hill in 1930.

| | | | | | | | |
|----|----|----|-----|----|-------|----|----|
| F | F7 | Bb | Bbm | F | G7/C7 | F | C7 |
| F | F7 | Bb | Bbm | F | G7/C7 | F | % |
| E7 | % | Am | % | G7 | % | C7 | % |
| F | F7 | Bb | Bbm | F | G7/C7 | F | % |

The musical score is written in G major and 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I found out that I loved you And I thought you loved me too But you were on - ly pass - ing time with me Ma - ny hap - py hours we spent I thought you were heav - en sent But you were on - ly pass - ing time with me I re - mem - ber all the things you told me And the way you used to kiss and hold me When you said you'd al - ways care I thought you were play - ing fair But you were on - ly pass - ing time with me".

©-jam 150406

Y TU QUE HAS HECHO?

Words and music by Eusebio Delfin in 1920.

| | | | | | | | |
|----|---|-----|------|----|----|----|---------------------------------|
| F | % | C7 | % | % | % | F | $\frac{F}{E}$ $\frac{F}{E^b}$ |
| D7 | % | Gm7 | % | G7 | % | C7 | % |
| F | % | C7 | % | % | % | F | $\frac{F}{E}$ $\frac{F}{E^b}$ |
| D7 | % | Gm | Bbm7 | F | C7 | F | % |

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The chord markings above the staves are as follows:

- Staff 1: G, D7
- Staff 2: G, G, G, G^b, F
- Staff 3: E7, Am7
- Staff 4: A7, D7
- Staff 5: G, D7
- Staff 6: G, G, G, G^b, F
- Staff 7: E7, Am, Cm7
- Staff 8: G, D7, G

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