

THE Creole Jazz BAND

FAKE BOOK 1

PRE 1923

VER. 1.1

 C TREBLE



THE CREOLE JAZZ BAND WORDMARK WAS CREATED BY MADELINE KOEBERLING.

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

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THE Creole Jazz BAND

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

THIS FAKEBOOK HAS BEEN PRODUCED IN THE FOLLOWING VERSIONS:

C TREBLE

B^b TREBLE

E^b TREBLE

BASS CLEF

TUBA (BASS CLEF ONE OCTAVE LOWER)

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

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THE CREOLE JAZZ BAND
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CTREBLE

12TH STREET RAG

EUDAY L. BOWMAN - 1914

Musical notation for measures 1-4. Chords: $Bb7$, $Bb7$, $Bb7$, $Bb7$, $B7$.

Musical notation for measures 5-8. Chords: Eb , $Bb7$. Section marker **A** is present at measure 5.

Musical notation for measures 9-12. Chords: $Bb7$, Eb .

Musical notation for measures 13-16. Chords: Eb , $Bb7$.

Musical notation for measures 17-20. Chords: $F7$, $Bb7$.

Musical notation for measures 21-24. Chords: Eb , $Bb7$. Section marker **B** is present at measure 21.

Musical notation for measures 25-28. Chords: $Bb7$, Eb .

Musical notation for measures 29-32. Chords: Eb , $Eb7$, Ab , $B7$.

Musical notation for measures 33-36. Chords: Eb , $F7$, $Bb7$, Eb , $Ab7$, Eb . Instruction: BACK TO TOP WITH INTRO

Musical notation for measures 37-40. Chords: Eb , $Bb7$. Section marker **A** is present at measure 37. Instruction: STANDARD DOO WACK-A-DOO CHORUS ETC

♩ = 100

A GOOD MAN IS HARD TO FIND

2

CTREBLE

4 **A** B^b C⁹ F⁷ B^b B^{dim} F⁷

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

B^b B^bM F B^{dim} C⁷ F

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

C⁷ F C F⁷

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

B^b G⁷ G⁷ C⁷ C⁷

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

F⁷ F⁷ B^b

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

G⁷ G⁷

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

C⁷ C⁷ F⁷ B^b B^bM B^b F^{#7} F⁷

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

B^b B^b B^b F^{#7} F⁷ B^b

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

C⁷ F⁷ B^b F⁷ B^b F⁷

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

C TREBLE

Afghanistan

William Wilander & Harry Donnelly - 1920

A Fm F^o Bbm/F Fm

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

5 F7 Bbm Fm Break C7 Break

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

9 Fm F^o Bbm/F Fm

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

13 F7 Bbm C7/E C7 Fm Eb7

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

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

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

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

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

25 Eb7 Ebmaj7 Eb7 Ab G7/B

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

29 Bbm C7/E Fm Bb7 Eb7 Ab

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

C TREBLE

AFTER YOU'VE GONE

♩ = 110 - 120

1916

A B^b F^7 B^b

Now won't you list-en hon-ey while I say How could you tell me that you're

4 F^7 D^7 G^M7 F^7 G^7 B^b7

goin' a- way? Don't say that we— must part, Don't you break your

8 C^M7 F^7 B^b F^7

ba— by's heart. You know that I've loved you for these ma - ny years,

11 D^M G^7 E^b7 B^b7 G^M7

Loved you both night— and— Day Oh hon-ey ba - by can't you

14 C^M F^7 C^M7 F^7 B^b

see my tears?— List - en while I say.

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

Af-ter you've gone,- and left me cry-in' Af-ter you've gone,-

20 $D M^7$ G^7 C F^9

there's no de-ny-in' You'll feel blue— You'll feel sad—

23 $B^b 7$ E^b

you'll miss the dear-est pal you've ev-er had.— There'll come a time—

26 $E^b M^6$ $A^b 9$ B^b $D M^7$ G^9 $C M^7$ G^7

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

30 $C M^7$ $E^b M^6$ $A^b 9$ B^b $A M^7$ D^7 $G M^7$ $E D I M^7$

When you grow lone-ly Your heart will break like mine and you'll want me on-ly

33 F $B^b 6$ G^7 $C M^7$ F^7 $B^b 6$ $B^b 7$

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

SOLOS AT "8"

CTREBLE

AFTER THE BALL

CHARLES K HARRIS - 1891

♩ = 100

Musical score for "After the Ball" in treble clef, 3/4 time, key of B-flat major. The score consists of ten staves of music with various chords and section markers (A, B, C, D).

Staff 1: Chords: A^b, Eb⁷.

Staff 2: Chords: Eb⁷, A^b.

Staff 3: Section marker **A**. Chords: A^b, C⁷, F_M.

Staff 4: Chords: D^b, D^{DIM7}, A^b, F⁷, B^{b7}, Eb⁷, A^b.

Staff 5: Chords: F_M, C⁷, D^b, Eb⁷, A^b.

Staff 6: Section marker **B**. Chords: D^b, D^{DIM}, A^b, B^{b7}, Eb⁷, A^b.

Staff 7: Chords: A^b, A^b, C⁷, F_M, D^b.

Staff 8: Chords: D^o, A^b, F⁷, B^{b7}, Eb⁷, A^b.

Staff 9: Section marker **C**. Chords: A^b, Eb⁷.

Staff 10: Chords: Eb⁷, Eb^{o7}, Eb⁷, A^b.

Staff 11: Section marker **D**. Chords: A^b, F⁷, B^{b7}.

Staff 12: Chords: Eb⁷, A^b, B^{b7}, Eb⁷, A^b.

CTREBLE

AIN'T WE GOT FUN

KAHN & EGAN WHITING
1921

♩ = 185

F E F E F C⁷ B⁷ C⁷

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

5 B⁷ C⁷ B⁷ C⁷ F E F⁷

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

9 B^b F

— The rent's un - paid, dear, — We have'n't a car, —

13 A^M E⁷ A^M E⁷ A^M C⁷

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

17 F E F E F C⁷ B⁷ C⁷

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

21 B⁷ C⁷ B⁷ C⁷ F E F⁷

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

25 B^b A⁷ D^M G^M F B^b C⁷

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

29 F E F G⁷ C⁷ A^M F

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

C TREBLE

Aggravatin' Papa

Roy Turk & Russell Robinson - 1922

A E_b

I know a trif- lin' man,

A_b E_b

They call him "Trif- lin' Sam".

5 E_b B_b7 E_b E°

He lives in Birm- ing- ham,

'Way down in Al- a- bam'. Now the

9 B_b7 $F7$ B_b $C7$ $F7$

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

13 B_b $F7$ $Cm7$ $F7$ B_b7

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

Aggravatin' Papa

17 **B** Eb C7 F7 Bb7 Eb
 "Ag- gra- va- tin' pa- pa, Don't you try to two-time me, I said don't two-time me.

21 Eb C7 F7 Bb7 Eb Eb7
 Ag- gra- va- tin' pa- pa, Treat me kind or let me be, I mean just let me be.

25 Ab Eb Eb7 Ab Eb C7
 List- en while I get you told, Stop mess- in' 'round, sweet jel- ly roll. If

29 E7 Bb7 Break 2 bars
 you step out with a high brown ba- by, I'll smack you down and I don't mean may- be!

33 **C** Eb C7 F7 Bb7 Eb Eb7
 Ag- gra- va- tin' pa- pa, I'll do an- y- thing you say, yes, an- y- thing you say.

37 Ab G D7 Bb7
 But when you go strut- tin', Do your strut- tin' round my way. So pa- pa,
 Now pa- pa,
 Now pa- pa,

Stop Time - Play beats 1 & 4 as marked

41 Eb Eb7 Eb7 Eb7 Ab Ab A° A°
 Just treat me pret- ty, Be nice and sweet, 'Cause I pos- sess a fort- y four that don't re- peat!
 You best be care- ful, As you can be, 'Cause I can beat you do- in' what you're doin to me,
 Once you were stead- y Once you were true, But pa- pa, now sweet ma- ma can't de- pend on you,

45 Eb C7 F7 Bb7 Eb Eb7 Ab Abm Eb Bb7
 Ag- gra- va- tin' pa- pa, Don't you try to two-time me!

CTREBLE

ALCOHOLIC BLUES

ALBERT VON TILZER 1919



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



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



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



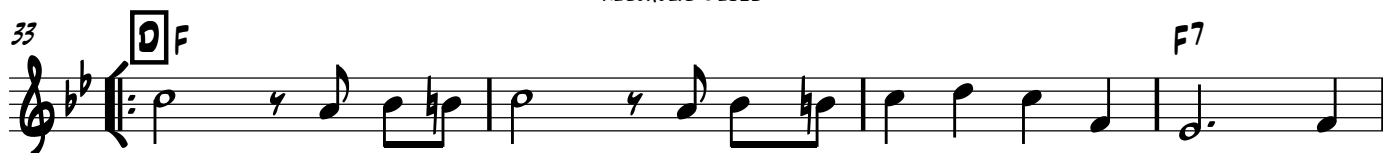
I did-n't hes-i-tate I did-n't frown. I cut my sug-ar



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

2

ALCOHOLIC BLUES



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



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



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

SOLOS AT "D"



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

C TREBLE

ALEXANDER'S RAGTIME BAND

VERSE

IRVING BERLIN, 1911

C C⁷ F

Oh, ma hon-ey, Oh, ma hon-ey, Bet-ter hur-ry and
Oh, ma hon-ey, Oh, ma hon-ey, There's a fid-dle with

4 G⁷ C

let's me-an-der, Ain't you go-in', Ain't you go-in'
notes that screech-es, Like a chick-en, Like a chick-en,

7 D⁷ G⁷ C

To the lead-er man, rag-ged me-ter man?— Oh, ma hon-ey,
And the clar i-net is a col-ored pet, Come and lis-ten,

10 F G⁷

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

13 C C⁷ F C⁰ C G⁷ C C⁷

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

ALEXANDER'S RAGTIME BAND

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

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

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

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

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

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

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

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

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

ALL THE GIRLS GO CRAZY

KID ORY 1916

STOP TIME-2 BARS.....

♩ = 100

1 A E^b E^b E^b E^b B^b F7

STOP TIME-2 BARS.....

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

12 F7 B^b B^b7

All the

SOLOS BEGIN HERE

17 B E^b B^b F7

girls go craz - y 'bout the way that I walk_____ The way that I walk-
 on their knees say - in' "Ba - by,"_____ Sayin' "Ba - by," -

22 B^b B^b7 E^b

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

26 B^b F7

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

30 B^b B^b7

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

ON TO "C" AFTER LAST SOLO:

THE GIRLS GO CRAZY 'BOUT THE WAY I WALK

CHORUS: 1ST TIME SOFT:

C TREBLE

33 **C** E^b B^b

37 $F7$ B^b B^b7 E^b

42 B^b

45 $F7$ B^b B^b7

CLIMAX CHORUS: AD LIB:

49 **D** E^b B^b $F7$

55 B^b B^b7 E^b B^b

60 $F7$ B^b E^b7 B^b

C TREBLE

ALICE BLUE GOWN (4/4)

McCARTHY/TIERNEY - 1919

A

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

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

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

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

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

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

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

29 sweet lit- tle A- lice Blue Gown.

Chords: C, C7, B7, Bb7, A7, D7, Em7, F°, D7/F#, G7, G, Dm, G7, E7, F#m7, G°, E7/G#, Dm, D#°, C/E, Bb9, A7, Dm, G7, C, Fm, C

AMAZING GRACE

F F⁷ B^b F

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

5 F C⁷

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

9 F B^b F

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

13 D^M C F

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

CTREBLE $\text{♩} = 160$

ALABAMA JUBILEE

GEORGE COBB - 1915

A

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

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

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

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

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

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

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

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

29 round on his toe, - Threw - way his cane and hol ped! Let her go! - Oh Hon - ey

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

C TREBLE

AND THEY CALLED IT DIXIELAND

RAYMOND EGAN & RICHARD WHITING - 1916

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

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

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

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

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

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

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

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

C TREBLE

American Patrol

F.W. Meacham - 1891

Musical score for "American Patrol" in C Treble clef, 4/4 time. The score consists of two sections, A and B, with various chords and melodic lines.

Section A:

- Measures 1-4: Chord F.
- Measures 5-8: Chords C7, F, G7, C7.
- Measures 9-12: Chords F, F7.
- Measures 13-16: Chords Bb, Gm7, C7, F.

Section B:

- Measures 17-20: Chords C7, F.
- Measures 21-24: Chords C7, F, F7.
- Measures 25-28: Chords Bb, F, C#o, Dm.
- Measures 29-32: Chords Bb, F, C7, F.

C TREBLE

ANY TIME

HERBERT LAWSON ? IN 1921

An-y time you're feel ing lone - ly, An y time you're feel ing

blue, An - y time you feeldownhearted, That will

prove your love for me is true. An - y time you're think ing

'bout me, That's the time I'll be think ing of

you, So an - y time you say you

want me back a - gain, that's the time I'll come back home to

you. _____ An - y you.

APRIL SHOWERS

LOUIS SILVERS & BUD DESYLVA

1921

C TREBLE

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

— THAT BLOOM IN MAY. _____ SO IF ITS 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 SHO WERS COME A - LONG.

AT A GEORGIA CAMP MEETING

C TREBLE

2 BARS UNISON W/ CLARINET TRILL



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

C TREBLE

At The Devil's Ball

Irving Berlin - 1913

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

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

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

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

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

2 At The Devil's Ball

17 **B** ^C ^{D7}
 Dev-il's Ball, At the Dev-il's Ball, I saw the

21 ^{G7} ^C ^{C#°} ^{G7} ^C ^{C#°}
 cute Mrs. Dev- il, so pret-ty-and fat, Dressed in a lit- tlered fire- man's hat.

25 ^{D7} ^{G7}
 Eph-re-ham, the lead-er man, wha led the band last Fall, He played the mu-sic at the

29 **C** ^C ^{D7}
 Dev-il's Ball, In the Dev-il's- Hall. I saw the

33 ^{G7} ^C ^{G7} ^C ^{C7}
 fun-ni-est dev- il that I ev-er saw, Tak-ing the tick- ets from folks at the door,

37 ^F ^{E7} ^{Am} ^{D7} ^{D7} ^{G7} ^{D7} ^{G7}
 I caught a glimpse of my moth-er in-law, Danc-ing with the Dev-il, Oh! the lit tle Dev-il,

41 ^{D7} ^{G7} ^C
 Danc-ing-at the Dev-il's-Ball. At the

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of seven staves of music. The first staff begins with a double bar line and a repeat sign, followed by a boxed letter 'B'. The second staff has a boxed letter 'C'. The third staff has a boxed letter 'C'. The fourth staff has a boxed letter 'C'. The fifth staff has a boxed letter 'C'. The sixth staff has a boxed letter 'C'. The seventh staff has a boxed letter 'C'. The music is a simple melody with various chords indicated above the notes. The lyrics are written below the notes.

CTREBLE

AT THE JAZZ BAND BALL

♩ = 180

ORIGINAL DIXIELAND JAZZ BAND - 1918

A G^M
B G^7

5 F^7 B^b G^7 C^7 F^7
 9 G^M
 13 C^7 F^7
 17 G^7 B C^7 F^7
 23 B^b G^7 C^7
 28 E^b E^{oim} B^b G^7 C^7 F^7 B^b
 33 G^7 C^7 F^7
 38 B^b G^7
 43 C^7 E^b E^{oim} B^b G^7 C^7 F^7 B^b

C TREBLE

AUNT HAGAR'S BLUES

W.C. HANDY 1921

A

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

5

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

9

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

13

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

17

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

21

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

2

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

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

29 E^bM E^b7 B⁷ B^b7

like a choir from on high— broke loose. If the

33 E^bM E^b7 B⁷ B^b7

dev-il brought it, the good Lawd sent— it right— down to me.— Let the

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

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

41 **D** E^b E^b7 A^b7

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

46 E^b G⁷ C⁷ F⁷

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

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

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

AVALON

1 I found my love in A - va - lon, _____ Be -

5 side _____ the bay, _____ I

9 left my love in A - va - lon, _____ and

13 sailed _____ a - way. _____ I

17 dream of her and A - va - lon _____ from

21 dusk _____ 'til dawn. _____ And

25 so I think I'll trav - el on, _____ to

29 A - - va - - lon.

C TREBLE

BACK TO STORYVILLE

LOUIS ARMSTRONG

1 **A** Eb7 Eb7 Bbm7 E7

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

3 Eb7 Ab7

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

6 Eb Bb7 Eb Bb7

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

9 **B** Eb7 Bbm7 Eb7

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

12 Ab7 Ab7

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

15 Bb7 Eb Bb7

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

2

BACK TO STORYVILLE

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

19 **Fm7** **Bb7** **Eb** **Eb7**
 drop a round most an-y-time you choose. There's a

21 **Ab** **G7** **Cm**
 la- dy tailored- up in some-thin' cut low, she

23 **Cø7** **F7** **Bb7**
 rolls the ol' pi- an- o with the "Jel-ly- Roll Blues". Goin'

25 **D** **Eb7** **Bbm7** **Eb7**
 back to Sto-ry- ville, I'm gon- na' take my horn, my nif-ty suit, my brush and comb.

28 **Ab7**
 Oh I just can't wait un- til— I'm back where I was born,—

31 **Eb** **Bb7** **Eb** **Bb7**
 My Sto- ry- ville,— my home.

CTREBLE

BABY WON'T YOU PLEASE COME HOME

CLARENCE WILLIAMS AND
CHARLES WARFIELD - 1919

8^b D^b C⁷ F⁷ 8^b D^b

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

4 C⁷ F⁷ 8^b D⁷ D⁷^b G_M D⁺ G_M⁷ C⁷ F⁷

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

9 8^b D^b C⁷ F⁷ 8^b7 E^b

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

13 G_M⁷ C⁷ F⁷ F[#] G_M⁷ C⁷ F⁷

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

17 [A] 8^b D⁷ G⁷ C⁷ G_M⁷

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

20 C⁷ F⁷ F[#] G_M 3 C⁷ G^b9 F⁷

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

25 8^b D⁷ G⁷ C_M⁷ E^b D⁷

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

29 E^b E^o 8^b A^b7^b9 G⁷ C⁷ F⁷ 8^b

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

CTREBLE

Blue (And Broken Hearted)

Lou Handman - 1922

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

Blue, and bro- ken heart- ed.

There was a time I was jol- ly,

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

Blue, and oh! so lone- ly,

True, I want you on- ly.

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

you're blue too.

A Bb G^o

5 $D7$ $G7$

9 Cm Ebm $F7$

13 Bb $C7$ $F7$ $F\#\dagger$

17 **B** Bb G^o

21 $D7$ $G7$

25 Cm Ebm Bb Gm Eb

29 Ebm $F7$ Bb Ebm Bb

C TREBLE

BALLIN' THE JACK

CHRIS SMITH - 1913

A G A⁷ D⁷ E^b7

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

4 C⁷ F[#]° F⁷ G⁷

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

7 E^b7 D D⁷

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

9 **B** G A⁷ D⁷ E^b7

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

12 C⁷ F[#]° F⁷ G^b7

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

15 E^b7 D F⁷

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

BALLIN' THE JACK

17 C G7 C7

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

20 C7 F7

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

23 Bb D7 Eb7 D7

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

25 D G7 G7 C7

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

28 G7 Bb D7 Gm G7

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

31 Cm Ebm F7 SOLOS AT "C" Bb

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

CTREBLE

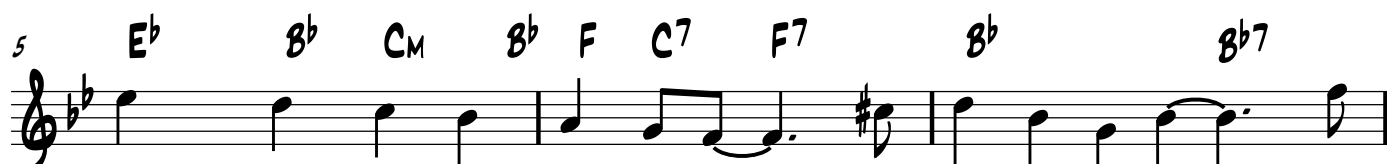
BEALE ST. BLUES



You'll



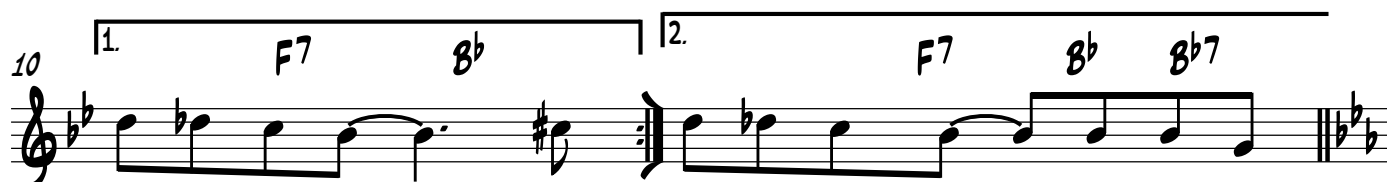
see pret - ty Browns_ in beau - ti - ful gowns,_ You'll see
 see Hog - Nose rest-'rants and Chit - lin Ca - fe's,_ You'll see
 Beale Street Could talk,_ If Beale Street could talk,_ Mar-ried



tail - or - mades and hand - me - downs. You'll meet hon - est men,_ And
 Jugs that tell of by - gone days._ And plac - es, once plac - es,
 men_would have_to pack their bags and walk._ Ex - cept one or two,_ Who



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



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

BEALE ST. BLUES

12 B E^b B^b7 E^b E^b7

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

16 A^b A^bM E^b

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

20 B^b7

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

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

Well I'm
 I'd

BLUIN' THE BLUES

HENRY RAGAS 1918

♩ = 120

Chords: B^b B^b7 E^b $F7$

Dynamic: *pp* _____ *F*

5 A B^b B^b7

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

13 $C7$ $F7$ B^b F B^b

17 B B^b G^b7 B^b B^b7

Dynamic: *pp* _____ *F*

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

25 $C7$ $F7$ B^b $F7$ B^b

2

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

pp *F*

33 E^b7 G^b7 B^b7 A^7 A^b7 G^7

37 C^7 F^7 B^b F^7 B^b F^7

41 D B^b B^b B^b7

45 E^b7 G^b7 B^b A^7 A^b7 G^7

49 C^7 F^7 B^b F^7

53 B^b E G^b7 B^b F^7 B^b

pp *F*

CTREBLE

BLUES MY NAUGHTY SWEETIE GIVES TO ME

1919

♩ = 100

D7 G^M E^bDIM G^M G⁷ C^M

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

6 A^bDIM C^M E^b7 D7

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

11 G^M A⁷ D7

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

17 G^M E^bDIM G^M G⁷ C^M D7

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

24 G⁷ C⁷

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

28 F⁷ C⁷ F⁹ B^b D7

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

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

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

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

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

C TREBLE

BY THE LIGHT OF THE SILVERY MOON

GUS EDWARDS & EDWARD MADDEN
D^{MIN} 1909

1 **A** C C^{dim} G⁷ C C C^{dim} D^{MIN}

Place park scene dark, Sil - v'ry moon is shin - ing thru the trees,
Act two, scene new, Ros - es bloom - ing all a - round the place.

5 D^{MIN} E⁷ A⁷ D^{MIN} G⁷ D^{M7} G⁷ D^{M7} C G⁷

Cast two, me, you, Sound of kiss - es float - ing on the breeze.
Cast three, you, me Preach - er with a sol - emn look - ing face.

9 C C^{dim} G⁷ C C C^{m6}

Act one, be - gun Di - a - logue, "where woud you like to
Choir sings, bell rings Preach - er, "You are wed for e - ver

12 G D⁷ G E^m A^m A^{m7} D⁷ G⁷

2

BY THE LIGHT OF THE SILVERY MOON

17 **B** C D⁷ E⁷
 Light of the sil - ve - ry Moon, I want to

21 G⁷ C C^{#0} G⁷
 spoon, to my ho - ney I'll croon love's tune; Ho - ney

25 C F A⁷ D_M A⁷ D_M
 moon, Keep a shin - in' in June, Your sil - v'ry

29 C C⁷ D⁷ F_M A_M
 beams will bring love's dreams, we'll be cud - dl - ing

31 E⁷ A⁷ D⁷ C G⁷ C
 soon, By the sil - ve - ry Moon.

The image shows a musical score for the song 'By the Light of the Silvery Moon'. It consists of five staves of music in treble clef, 4/4 time. The first staff (measures 17-20) starts with a key signature change to B-flat major, indicated by a 'B' in a box. The second staff (measures 21-24) continues the melody. The third staff (measures 25-28) features a melodic line with a fermata over the final note. The fourth staff (measures 29-30) shows a melodic line with a fermata over the final note. The fifth staff (measures 31-32) concludes the piece with a final cadence. Chord symbols are placed above the notes, and lyrics are written below the staff lines.

CARELESS LOVE

CTREBLE

A

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

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

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

B

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

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

29 bad boys could not both - er me.

C

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

40 Now I wear my a-pron high, and he

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

C TREBLE

CHICAGO

FRED FISHER - 1922

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

5 Fm7 Bb7 Eb Bb7
 ca - go, Chi - ca - go, I'll show you a - round, I love it,

9 Eb F7
 Bet your bot - tom dol - lar you lose the blues in Chi - ca - go, Chi - ca - go, The

13 Fm7 Bb7 Fm7 Bb7 Eb/G E°/Gb Fm7 Bb7
 town that Bil - ly Sun - day could not shut down! On

17 **B** Eb Gb° Fm7 Bb7 Fm7 Bb7
 State Street, that great street, I just want to say, just want to say, They

21 Dm7(b5) G7 Cm C7
 do things they don't do on Broad - way, Say,

25 Fm Abm Eb G°
 They have the time the time of their life, I saw a man, he danced with his wife, In Chi -

29 Fm7 Bb7 Fm7 Bb7 Eb Eb° Fm7 Bb7
 ca - go Chi - ca - go my home town!

C TREBLE

CHINATOWN, MY CHINATOWN

JEAN SCHWARTZ & WILLIAM JEROME - 1906

When the town is fast a-sleep,

And it's mid- night in the sky,

That's the time the fes- tive Chink,

Starts to wink his oth- er eye.

Starts to wink his dream- y eye,

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

2

CHINATOWN, MY CHINATOWN

25 **A** C G⁺7 C
Chi- na town, my Chi- na town,

29 C G⁷
Where the lights are low,

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

37 D⁷ G⁷ G⁺7
Drift- ing to and fro.

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

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

49 F F_m⁶ C G_m⁶/B_b A⁷
Hearts seem light and life seems bright, In

53 D⁷ G⁷ C C[♯]^o D_m⁷ G⁷
dream- y Chi- na- town.

CHINA BOY

WINFREE/BOUDELJE - 1922

♩ = 160

A F

Chi - na boy go sleep,

5 F F F E⁷ E^{b7} D⁷

Close your eyes don't peep,

9 G⁷

Sand - man soon will come,

13 B^bM F E^{b7}

While I soft - ly hum.

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

Bud - dha smiles on you,

21 A^b E^{b7} A^b

Moon - man loves you too. So,

25 A^b E^{b7} A^b C⁷

while their watch they keep,

29 F C⁷ F

Chi - na boy go sleep.

CTREBLE

THE CURSE OF AN ACHING HEART

AL PIANTADOSI - 1913

Eb Ebm Bb Bb° F7
 You

5 **A** Bb Bb° Bb Bb7
 made me what I am to-day, I

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

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

17 C7 F7
 soul with- in me died. You

21 **B** Bb Bb° Bb Bb7
 shat- tered each and ev- 'ry dream, You

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

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

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

C TREBLE

Cleopatra Had A Jazz Band

Jack Coogan & Jimmy Morgan - 1917

A

His- to- ry re- peats it- self, So the wise men say, I be-
 5 lieve they're right be- cause last night I heard pe- cu- liar mus- ic play.
 9 In a dream it takes me back two thou- sand years a- go. Which
 13 on- ly goes to prove that E- gyp- tians were not slow. Cle- o- pa- tra had a

Cleopatra Had A Jazz Band

2

17 **B** A7 D7 G Bm Bb
 jazz band, In her cas-tle on the Nile. Ev-'ry night she gave a

21 A7 D7 G7 E+ E7
 jazz dance, In her queer E-gyp-tian style. She won Marc

25 A7 Em6 Eb7 D7 G/B Am G Bm/F# Em7
 An-to-ny, With her syn-co-pa-ted har-mo-ny. And while they

29 D7 F° A7/E A7 D7 Bm Bb
 played, She swayed. She knew she had him all the while. In the sha-dow of the

33 **C** A7 D7 G Bb°
 pyr-a-mids, 'Neath the old E-gyp-tian moon, A Sphinx was

37 Am7 D7 G7 F#7(b5) B B° B7 C7 B7
 look-ing on and said: "There'll be a wed-ding soon". But the

41 E7 A7 D7 G Bm Bb
 real his-tor-ic scan-dal, was Cle-o lost her san-dal as she

45 Am6 D7 Am6 D7 G
 danced to the strains of the E-gyp-tian jazz band tune.

The image shows a musical score for the song 'Cleopatra Had A Jazz Band'. It consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). The score includes chord symbols above the notes and lyrics below. The lyrics describe Cleopatra's life and her relationship with Marc Antony. The score is marked with a '2' at the beginning, indicating a second ending or a specific section. The chords used include A7, D7, G, Bm, Bb, E+, E7, Em6, Eb7, G/B, Am, Bm/F#, Em7, F°, A7/E, Bb°, Am7, F#7(b5), B, B°, B7, C7, E7, Am6, and D7. The lyrics are: 'jazz band, In her cas-tle on the Nile. Ev-'ry night she gave a jazz dance, In her queer E-gyp-tian style. She won Marc An-to-ny, With her syn-co-pa-ted har-mo-ny. And while they played, She swayed. She knew she had him all the while. In the sha-dow of the pyr-a-mids, 'Neath the old E-gyp-tian moon, A Sphinx was look-ing on and said: "There'll be a wed-ding soon". But the real his-tor-ic scan-dal, was Cle-o lost her san-dal as she danced to the strains of the E-gyp-tian jazz band tune.'

C TREBLE

CREOLE BELLES

1900



2 INTERLUDE

CREOLE BELLES

35 F7 F^o F7 B^b7 NC

My Cre - ole
When stars

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

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

46 B^b E^b B^b

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

51 F7 B^b

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

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

61 F7 B^b B^b C7 F7

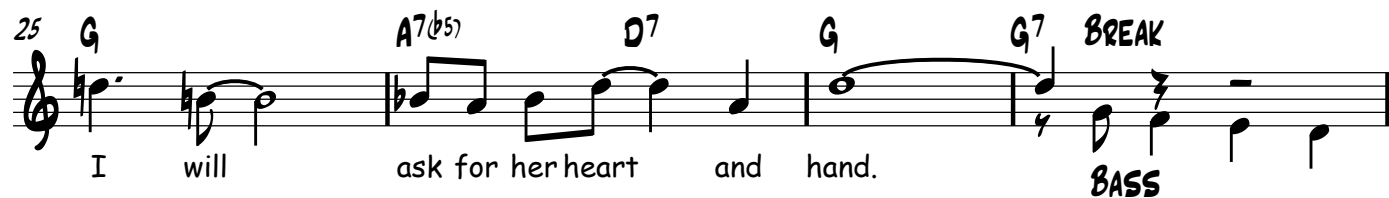
66 B^b G7 Cmi C7 F7 B^b

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

C TREBLE

DARDANELLA

FELIX BERNARD & JOHNNY BLACK - 1919



2

DARDANELLA

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

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

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

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

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

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

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

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

C TREBLE

DARKTOWN STRUTTER'S BALL

SHELDON BROOKS - 1917

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

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

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

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

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

DARTOWN STRUTTERS' BALL

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

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

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

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

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

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

29 E^b E^o B^b A^7 G^7

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

33 C^7 F^7 B^b $B^b\text{DIM}$ C^7 F^7

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

CTREBLE

Dear Old Southland

Henry Creamer & Turner Layton - 1921

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

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

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

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

Dear, Dear Old Sputh land, I

Dear, Dear Old South- land, for
hear you call- ing to me. And I
you my heart is yearn- ing. And I

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

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

DIXIELAND JAZZ BAND ONE STEP

$\text{♩} = 200$

A B^b B^b $F7$ $F7$ $C7$ $F7$

6 B^b B^b7 F B^b B^b B^b

11 $F7$ $F7$ $C7$ $F7$ B^b B^b7 F

16 B^b **B** B^b E^b $Cm7$ $Fm7$

22 B^b E^b E^b B^b E^b

28 Cm $C7$ Fm $F\#DIM$ E^b B^b7 E^b7

33 **C** A^b A^b $C7$ $C7$ $F7$ $F7$

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

45 Cm $G7$ Cm $F7$ E^b7

49 **D** A^b A^b $C7$ $C7$ $F7$ $F7$

55 B^b B^b7 D^b D^bDIM trill

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

C TREBLE

DOWN AMONG THE SHELTERING PALMS

ABE OLMAN - 1914

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

5 $C7$
 wait for me; Oh hon- ey wait for me;

9 $F7$
 Meet me down by the old Gold- en Gate,

13 Bb $C9$ $F7$
 Out where the sun goes down a- bout eight.

17 **B** $Bb7$ Eb
 How my love is burn- ing, burn- ing, burn- ing,

21 $G7$ $C7$ $F7$ G°
 How my heart is yearn- ing, yearn- ing, yearn- ing to be

25 Bb $Bb7$ $A7$ $Ab7$ $G7$
 Down A- mong the Shel- ter- ing Palms, Oh hon- ey

29 $C9$ $F9$ Bb
 wait for me.

C TREBLE

DOWN BY THE RIVERSIDE

♩ = 180

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

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

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

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

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

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

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

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

C TREBLE

Down In Borneo Isle

Henny Creamer & J. Turner Layton - 1917

A Cm

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

5 Fm G7 Cm
Jun- gle, Jun- gle, Jun- gle land, Tuba- Toms

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

13 Bb7 Fm7 Bb7
Jun- gle, Jun- gle, Jun- gle sand.

B Bb7 Bb+
In the eve- ning when the day is cool- er

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

25 Cm
And they say that mon- key band,

29 Bb F7 Bb7
Tum- bles, Stum- bles, As they bun- gle thru the jun- gle.

2

Down In Borneo Isle

33 C $Bb7$

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

37 Eb E°

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

41 $Bb7/F$ $Bb7/D$ Eb E° $B7/F$ $Bb7$

see those wild men danc- ing a- round,

45 Eb $D7$ Eb

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

49 D $Bb7$ Eb $C7$ C°

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

56 $C7$ Fm Cm

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

62 $Bb7$

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

67 $F7$ $Bb7$ Eb $Ab7$ Eb

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

DOWN HOME RAG

64

C TREBLE

WILBUR C. SWEATMAN - 1911

8b7 F7

5 [A] Eb Fm7 Eb/G Abm6/F Eb Cm7 F7 8b7

9 Eb Fm7 Eb/G Am6/F Eb Cm7 F7 8b7 Eb

13 [B] Eb6 F7 8b7 Eb6

18 Eb F7 8b7 Eb

21 Eb7 Gb7 Bbm Gb7 Eb7 D6 F#o Gb7 Eb7 Eb7

25 [C] Ab Ab7 Db Dbm Ab Ab Bb7 Eb7

29 Ab Ab7 Db Dbm Ab Ab Ab7 Db Ab Bb7 Eb7 Ab

33 [D] Ab Dbm Ab Ab Dbm Bb7 Eb7

37 Ab Dbm Ab Ab Dbm Bb7 Eb7 Ab

PLAY "A" ONCE AND END

CTREBLE VERSE

DOWN IN JUNGLE TOWN

65
EDWARD MADDEN AND
THEODORE MORSE - 1908

9 **A** G_M A⁷ A⁷_{b5} D⁷

17 D A⁷ D A⁷ F C⁷ F⁷ F⁷₊

CHORUS

25 **B** B^b C⁷ F⁷

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

31 B^b B^b₀ F⁷

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

37 F⁷ B^b B⁰ F⁷

pret-ty mon-key maid,

41 **C** B^b C⁷ F⁷

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

46 F⁷ C_M⁷ D⁷ B^b

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

51 B^b C⁷ F⁷ B^b

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

C TREBLE

DOWN IN HONKY-TONK TOWN

CHRIS SMITH & CHARLES MCCARRON - 1915

1 **A** Eb D7 Eb D7
 Bill John-son said one day, To his E - li-za May,

5 Eb D7 Eb D7 Gm
 "We've been to near-ly ev'- ry place in town.

9 Ab G7 Ab G7
 If you sug- gest to me, some oth-er nov-el- ty,

13 Ab G7 Ab G7 Cm
 We both will go and do the thing up brown!"

17 **B** D7 Eb D7
 His sweet-tie said, "My Dear, there is this place I hear,

21 Eb D7 Eb D7 Gm
 I got it straight from Mose, who brings the clothes.

25 Cm
 It's Hon- ky Ton- ky Town, down where the gals are brown.

29 D7 D7(b9) G7
 That's where the mu- sic grows.

2

DOWN IN HONKY-TONK TOWN

33  C



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

37  D7



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

41  G7



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

45  D7  G7





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

49  D  C



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

53  D7



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

57  G7



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

61  D7  G7  C



Down in Hon-key Ton-ky Town.

C TREBLE

DOWN YONDER

L. WOLFE GILBERT - 1921

A E_b $F7$ $Bb7$ E_b

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

⁵ $F7$ $Bb7$ E_b

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

⁹ E_b $F7$ $Bb7$ E_b

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

¹³ $F7$ $Bb7$

Yearn- ing for my Swan- ee shore,

¹⁷ Fm

Broth- er if you on- ly knew,

²¹ $F7$ $Bb7$

You'd want to hur- ry up too.

2

DOWN YONDER

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

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

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

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

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

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

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

The musical score is written in treble clef with a key signature of three flats (Bb, Eb, Ab). It consists of seven staves of music. The first staff (measures 25-30) begins with a boxed 'B' and contains the lyrics 'Down yon-der some-one beck-ons to me, Down yon-der some-one'. The second staff (measures 31-36) contains 'reck-ons on me. I seem to see a race in mem-o-ry,'. The third staff (measures 37-42) contains 'Be-tween the Natch-ez and the Rob-ert E. Lee. Swan-ee shore I miss you'. The fourth staff (measures 43-48) contains 'more and more, Ev-'ry day, my mam-my land, You're sim-ply grand.' and includes a 'BREAK 2 BARS' instruction. The fifth staff (measures 49-55) contains 'Down Yon-der when the folks get the news, Don't won-der at the Hul-la-ba-loos.' and starts with a boxed 'C'. The sixth staff (measures 56-59) contains 'There's dad-dy and mam-my, There's Eph-raim and Sam-'. The seventh staff (measures 60-64) contains 'my, Wait-in' down yon-der or me.' and ends with a double bar line and repeat dots.

CTREBLE

EASY RIDER'S GONE

SHELTON BROOKS

♩ = 120

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

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

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

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

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

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

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

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

EH LAS BAS

TRADITIONAL

A A^b A^o E^b7

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

6 E^b7 A^b A^b

Eh la bas, Tra la la Sis Boom Bah

12 A^b A^o E^b7 A^b

Eh la bas, Eh la bas Well I

17 **B** A^b **SOLOS HERE AFTER VOCAL**

can't speak French, not in a pinch. so I don't know what it means.—
Or - y sang that Ca - jun French in a fine ol' Cre — ole way, —

20 E^b7 E^b7

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

24 A^b

I love to hear that clari - net burn — and hear them trom — bone
So let the good times roll my friends, and let the mus - ic

28 E^b7

gliss - es — I'd like to sing French when I
play, — To - mor - row may nev - er

30 E^b7 A^b

take my turn but that ain't the kinda band that this is — Eh la
come to be, so let's love — it up to - day — Eh la

C TREBLE

ECCENTRIC

J. RUSSELL ROBINSON - 1921

Musical score for "ECCENTRIC" in C Treble clef, 4/4 time, key of B-flat major. The score consists of nine staves of music with various chords and articulations.

Staff 1: Chords: F, F^o, F, G⁷, C⁷, F, F⁷.

Staff 2: Measure 5 starts with a boxed letter **A**. Chords: B^b, C⁷. Includes a triplet of eighth notes in the final measure.

Staff 3: Measure 9 starts with a boxed letter **B**. Chords: F⁷, B^b, F⁷.

Staff 4: Measure 13 starts with a boxed letter **B**. Chords: B^b, C⁷. Includes a triplet of eighth notes in the final measure.

Staff 5: Measure 17 starts with a boxed letter **B**. Chords: F⁷, B^b, F⁷, B^b, F⁷, B^b, B^{b7}.

Staff 6: Measure 21 starts with a boxed letter **B**. Chords: E^b, B^{b7}, E^b, B^{b7}, E^b, B^{b7}.

Staff 7: Measure 25 starts with a boxed letter **B**. Chords: E^b, B^{b7}, E^b, F⁷, B^b.

Staff 8: Measure 29 starts with a boxed letter **B**. Chords: G⁷, C^m.

Staff 9: Measure 33 starts with a boxed letter **B**. Chords: E^b, B^{b7}, E^b, B^{b7}, E^b, F⁷.

SOLOS:

ECCENTRIC

2

SOLOS BEGIN HERE FIRST TIME

37 C Bb $C7$

41 $F7$ Bb $F7$

45 Bb $C7$

49 $F7$ Bb $F7$ Bb $F7$ Bb

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

53 D Bb Bb° Bb $C7$ $F7$ Bb

57 Bb Bb° Bb $C7$ $F7$

61 $D7$

65 Bb Bb° Bb $C7$ $F7$ Bb

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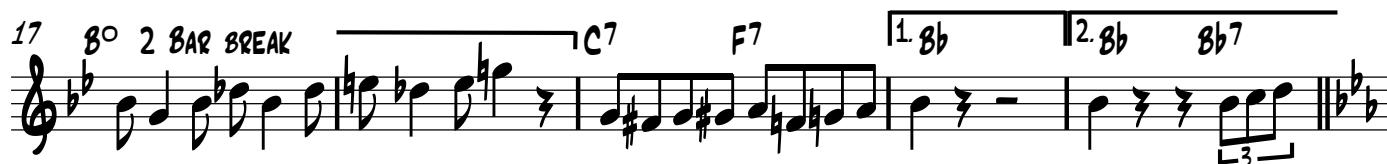
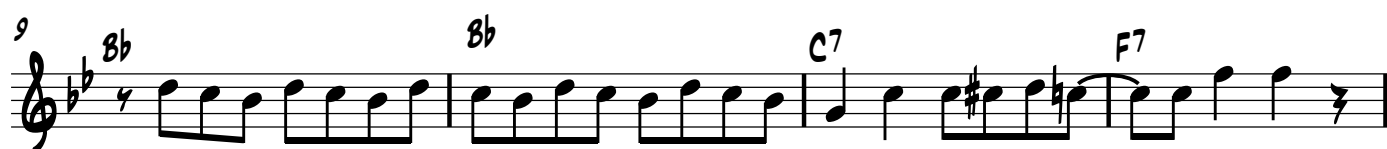
69 Bb Bb° Bb $C7$ $F7$ Bb

pp *f*

C TREBLE

FIDGETY FEET

THE ORIGINAL DIXIELAND JAZZ BAND - 1918



FIDGETY FEET

2

38 **C** Ab Eb7 Ab

42 Eb7 Ab Ab7

46 Db Dbm Ab Fm7

50 Bb7 Eb7

54 Ab Eb7 Ab Ab7

58 Db Db7 C7

62 Db Ab F7

66 Bb7 Eb Ab 1. Eb7 2.

CTREBLE

FLOATIN' DOWN THAT OLD GREEN RIVER

COOPER - 1915

CONCERT PITCH

A F F F7 E7 Eb7 D7

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

5 G7
good ship "Rock and Rye," But I

9 C7
wad - ed too far, I got stuck on a bar I was

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

17 F7 8b
The ship got wrecked with the cap - tain and crew,

21 D7 G7 C7
And there was on - ly one thing I could do; I

25 F F7 E7 Eb7 D7
had to drink that whole Green Riv - er dry to

29 G7 C7 F
get back home to you!

NO REPEAT FIRST TIME - ON TO VOCAL

SOLOS AT "A"

VERSE INTERLUDE:

FLOATIN' DOWN THAT OLD GREEN RIVER

2 33 F F#° C7 F F#° C7

VERSE - VOCAL:

8 37 F F#° C7 F F#° C7

Half past four, Dan Mc - Graw,

41 F G7

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

45 C7 F F7 E7 E°7 D7

She had been waitin' up half the night For

49 G7 C7

Dan to come home and go to bed.

53 F F#° C7 F F#° C7

Dan - ny smiled, like a child,

57 F G7

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

61 C7 F D7

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

65 G7 C7 .S. D.S. to "A"

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

BACK TO "A" FOR VOCAL AND SOLOS

C TREBLE

FLOATIN' DOWN TO COTTON TOWN

F. HENRI KLICKMAN - 1919

A Bb Db° $F7$ Db°

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

5 $F7$ $F+$ Bb

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

9 Bb Bbm F $F\#^\circ$

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

13 $C7/G$ $C7$ $F7$ $F+$

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

17 **B** Bb Db° $F7$ Db°

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

21 $F7$ $F+$ Bb Db°

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

25 F $F\#^\circ$ $C7$ F $C7$

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

29 $C7/G$ $C\delta7/Gb$ $F7$

To that gal of mine:

2

FLOATIN' DOWN TO COTTON TOWN

33 **C** **Bb** **G7** **C7**
 Float- in' down, my hon- ey, float- in' down,

37 **F7** **F#°** **C7/G** **F7/A** **Bb**
 Float- in' on the riv- er down to Cot- ton Town. Just hear that

41 **C#°** **Bb** **G7**
 whis- tle toot! toot! toot- in' a- way, And those

45 **C7** **C°** **C7** **F7** BREAK 2 BARS
 dark- ies sing- in', ban- jos ring-in'til the break of day.

49 **D** **Bb** **G7** **C7**
 Hon- ey lamb, my lit- tle hon- ey lamb,

53 **F7** **F#°** **C7/G** **F7/A** **Bb** **Bb7**
 I'll come back to you and Al- a- bam; While

57 **Eb** **Gb7** **Bb** **G7**
 fields of sug- ar cane seem to wel- come me a- gain,

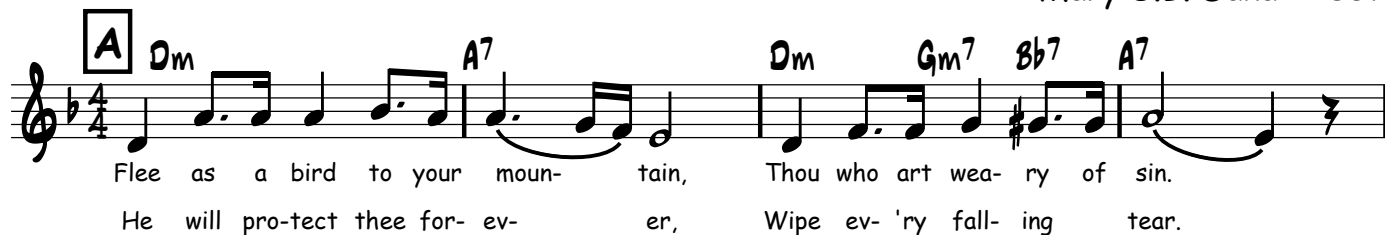
61 **C7** **Gb7** **F7** **Bb** **F7**
 Float- in' Down To Cot- ton Town.

C TREBLE

Flee As A Bird

Mary S.B. Dana - 1857

A Dm A^7 Dm Gm^7 Bb^7 A^7




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

5 Dm A^7 Dm A^7 Dm



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

9 **B** F C^7 F Gm^6 Dm A^7



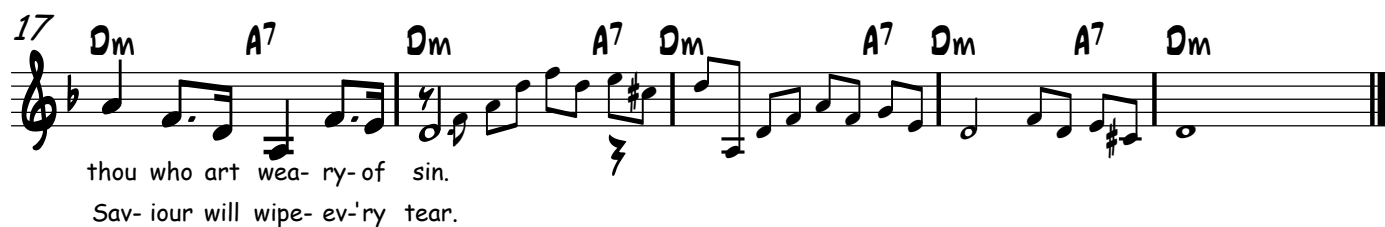
Fly for the aven -ger is near thee, Call and the Sav- iour will hear thee.
Haste then, The hours are fly- ing, Spend not the mo- ment in sigh- ing.

13 **C** Dm A^7 Dm A^7 Dm Gm



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

17 Dm A^7 Dm A^7 Dm A^7 Dm A^7 Dm

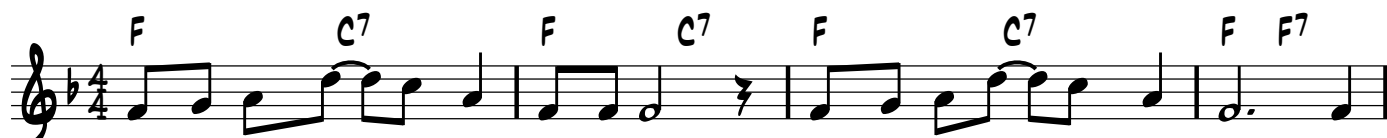


thou who art wea- ry-of sin.
Sav- iour will wipe- ev-'ry tear.

C TREBLE

FRANKIE AND JOHNNIE

TRADITIONAL

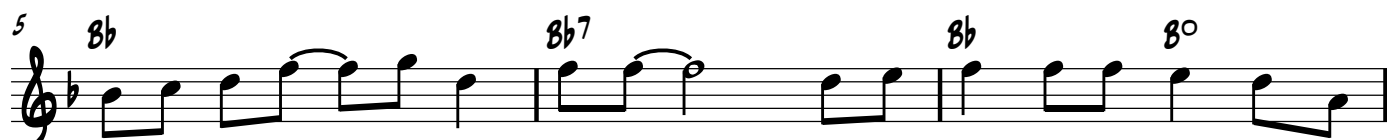


Frank-ie and John-niewere lov-ers.

Oh, Lord-y how they could love! They

Frank-iewent down to the cor-ner,

Just for a buck-et of beer. She



swore to be true to each oth-er,

Just as true as the stars a-bove.

said to the fat bar-ten-der,

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



He was her man,

But he done her wrong.

He was my man,

But he's done me wrong".

C TREBLE

FLOATIN' DOWN TO COTTON TOWN

F. HENRI KLICKMAN - 1919

A Bb Db° $F7$ Db°

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

5 $F7$ $F+$ Bb

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

9 Bb Bbm F $F\#^\circ$

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

13 $C7/G$ $C7$ $F7$ $F+$

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

17 **B** Bb Db° $F7$ Db°

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

21 $F7$ $F+$ Bb Db°

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

25 F $F\#^\circ$ $C7$ F $C7$

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

29 $C7/G$ $C\delta7/Gb$ $F7$

To that gal of mine:

2

FLOATIN' DOWN TO COTTON TOWN

33 **C** **Bb** **G7** **C7**
 Float- in' down, my hon- ey, float- in' down,

37 **F7** **F#°** **C7/G** **F7/A** **Bb**
 Float- in' on the riv- er down to Cot- ton Town. Just hear that

41 **C#°** **Bb** **G7**
 whis- tle toot! toot! toot- in' a- way, And those

45 **C7** **C°** **C7** **F7** **BREAK 2 BARS**
 dark- ies sing- in', ban- jos ring-in'til the break of day.

49 **D** **Bb** **G7** **C7**
 Hon- ey lamb, my lit- tle hon- ey lamb,

53 **F7** **F#°** **C7/G** **F7/A** **Bb** **Bb7**
 I'll come back to you and Al- a- bam; While

57 **Eb** **Gb7** **Bb** **G7**
 fields of sug- ar cane seem to wel- come me a- gain,

61 **C7** **Gb7** **F7** **Bb** **F7**
 Float- in' Down To Cot- ton Town.

C TREBLE

FOOLISH QUESTIONS

♩ = 152

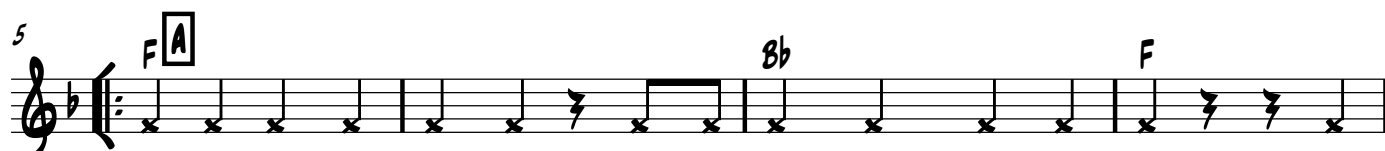
1915



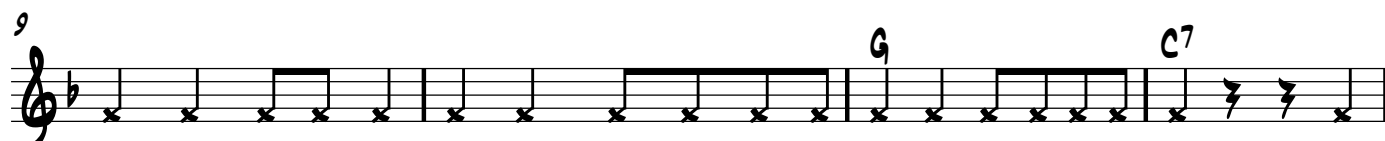
Now you've

Now—

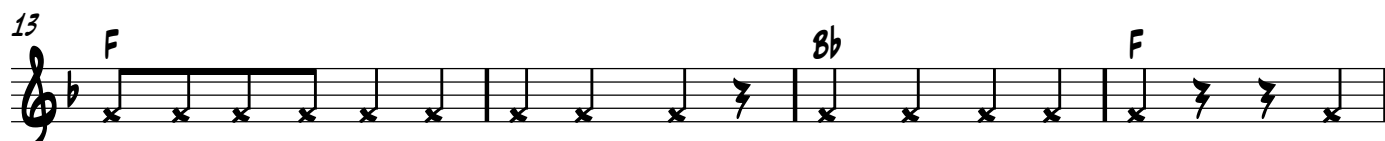
Now let's



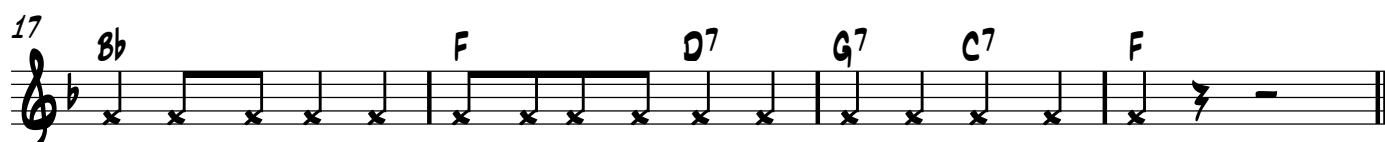
all heard fool - ish ques - tions and you no doubt won - der why Some -
 then there's that per - son who's al - ways hanging 'around the place And
 say the ele - vator per - son should for - get to close the door, And



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



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



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

2

FOOLISH QUESTIONS

21 **8** F B \flat F

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

26 G C 7 F

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

30 B \flat F B \flat F D 7

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

35 1.2. G 7 C 7 F 3. Dm Gm

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

40 Dm A 7

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

44 Dm Gm

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

47 Dm A 7 BACK TO "B"

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

C TREBLE

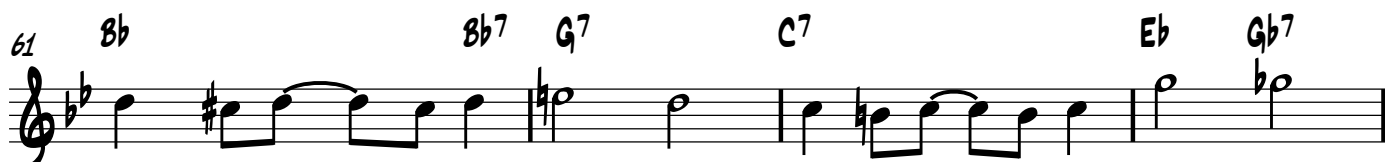
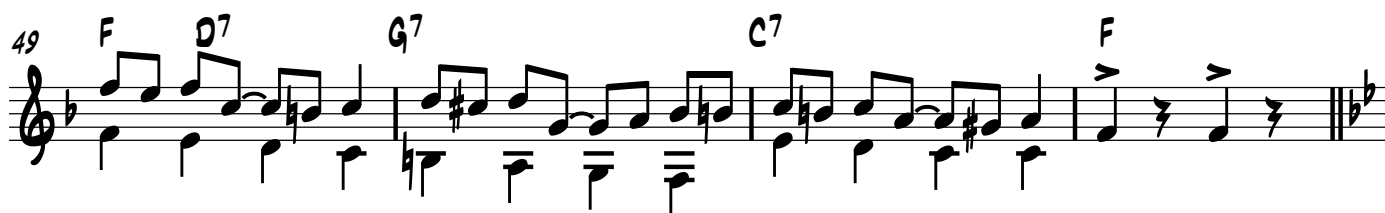
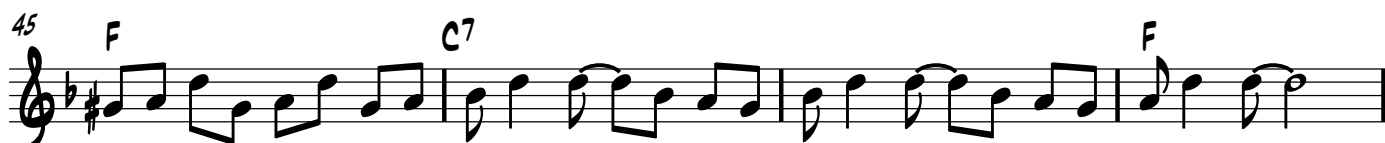
GRIZZLY BEAR RAG

GEORGE BOTSFORD - 1910

F D7 G7 C7 F
 5 **A** F C7 F
 9 F C D7 G7 C7 BREAK
 13 F C7 F
 17 F D7 G7 C7 F
 21 **B** C7 F
 25 C7
 29 C7 F
 33 B^b B^o F C7 F //
 FINE

2

GRIZZLY BEAR RAG



STOP TIME AS MARKED



BACK TO "B" - PLAY TO FINE

C TREBLE

HE MAY BE YOUR MAN

(BUT HE COMES TO SEE ME SOMETIMES)

LEMUEL FOWLER - 1922

Miss
Miss

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



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



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



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



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

2

25 **B** E^b F⁷ B^{b7} E^b E^{b7}

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

29 A^b A^{b7} B^{b7} E^b A^{b7} E^b

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

33 G⁷ C^M

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

37 B^{b7} E^b B^{b7} E^b

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

41 **C** E^b F⁷ B^{b7} E^b E^{b7}

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

45 A^b G⁷

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

49 C⁷ F⁷ B^{b+}

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

53 E^b F⁷ B^{b7} E^b A^{b7} E^b B^{b7}

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

CTREBLE

HESITATING BLUES

W.C. HANDY - 1915

A F^o F F^o F

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

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

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

6 F

will___ I have to wait? Please give me
 will___ I have to wait? Come be my
 do I have to wait? Can I___

9 C⁷ G⁷ C⁷ F B^{b7} F F⁷

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

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

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

2

HESITATING BLUES

16 F/C C#° D^M B^b F

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

21 C⁷ G⁷ C⁷ F B^b7 F F⁷

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

25 **C** B^b B^b7 E^b

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

30

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

33 F⁷ B^b7 F⁷

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

37 **D** B^b B^b7 E^b

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

42

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

45 F⁷ B^b E^b7 B^b

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

CTREBLE

HIGH SOCIETY

1901

Musical score for Treble Clef, 4/4 time signature, key of B-flat major. The score consists of ten staves of music with various chords and annotations.

Staff 1: Chords: B^b, F7.

Staff 2: Measure 5: [A] F7. Chords: B^b, F7.

Staff 3: Measure 11: Chords: B^b, D7, G_M, D7, G_M.

Staff 4: Measure 16: Chords: G_M, D7, G_M, C7, F7.

Staff 5: Measure 21: Chords: F7, [B], B^b, C7, F7.

Staff 6: Measure 29: Chords: B^b, B^b7, E^b, E_{dim}, B^b, C7, F7.

Staff 7: Measure 35: Chords: B^b, B^b7. Includes a triplet of eighth notes.

Staff 8: Measure 41: Chords: [C] E^b SOLOS HERE, A^b, E^b.

Staff 9: Measure 49: Chords: B^b7, D7, E^b, F7, B^b7, B^b+7, E^b.

Staff 10: Measure 58: Chords: B^b7, E^b, A^b, E^b, E^b7.

Staff 11: Measure 65: Chords: A^b, A_{dim}, E^b, C7, F7, B^b7, E^b.

HIGH SOCIETY

73 **D** C_M G⁷ TUBA C_M G⁷

80 F_M C_M A^{b7}

87 G⁷ ³ E^b E^b

94 A^b E^b B^{b7} D⁷ E^b F⁷

102 B^{b7} B^{b+7} E^b B^{b7} E^b

110 A^b E^b E^{b7} A^b A_{dim}

115 E^b C⁷ F⁷ B^{b7} E^b

HIGH SOCIETY

3

121 **C** F **B^b CLARINET SOLO AS PLAYED BY ALPHONSE PICOU** C⁷

125 F B^b F

129 C⁷ F

133 G⁷ C⁷ F

138 C⁷ F C⁷ F

142 B^b F B^b

146 B^o F D⁷

149 G⁷ C⁷ F

HINDUSTAN

Oliver Wallace & Harold Weeks 1918

♩ = 185

1 *B^b* *F+* *B^b* *B^b*

Hin - - - du - stan, _____ where we

5 *B^b* *F^oIM* *F7* *F7*

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

9 *F7* *F7* *F7* *F7*

Hin - du - stan, _____ where the

13 *F7* *F7* *F+7* *B^b* *B^b* *F7*

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

17 *B^b* *B^b* *F+* *B^b* *B^b*

Hin - - du - stan, _____ where the

21 *B^b7* *B^b7* *E^b* *E^b*

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

25 *C⁹* *C⁹* *E^bM* *E^bM*

Hin - - - du - stan _____ where I

29 *C7* *F7* *B^b*

met her and the world be - gan. _____

♩ = 180

A

D^b7

F



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

5

C⁷

F



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

9

D^b7

F

C^o



They all call him Hot lips for_ He blows real red hot notes,___ And

13

G⁷

C

E^b7

E^b+7



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

B

17

A^b

D^o

E^b7



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

21

E^b7

E^b+7

A^b

E^b+7




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

HOT LIPS

2


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



toes and shakes your shoes, Boy how he


29 B^b7 B^b+7 E^b7 E^b+7

SOLO BREAK




goes, When he plays Blues. I watch the

33 C A^b D° E^b7



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

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




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

41 D A^b A^b C^7 C^7 F_M F_M D°

STOP TIME

TIME:



rare you must de-clare you know the

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



boy is there, with two hot lips.

SOLOS AT "B"

C TREBLE

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

CLARENCE WILLIAMS & SPENCER WILLIAMS - 1919

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

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

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

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

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

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

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

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

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

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

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

2

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

25 **G7** **C7**

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

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

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

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

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

37 **F7** **D7**

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

41 **Eb** **E°** **Bb** **G7**

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

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

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

INTERLUDE TO SECOND VERSE

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

C TREBLE

I Can't Let 'Em Suffer

Henry Creamer & Turner Layton - 1918

A Eb Fm7 Bb7 Eb Bb+ Eb

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

5 Fm Bb7 Eb Gb° B7/F

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

9 Eb Fm7 Bb7 Eb Bb+ Eb

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

13 Gm D7 Gm E° Bb/F Bb7

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

2 I Can't Let 'Em Suffer

17 **B** $Bb7$
 can't let'em suf-fer for the want of love. It's a shame to let'em plead. No I

21 $Bb7$ Eb $Bb7$ Eb
 shan't let'em suf-fer for the want of love, When I know just what they need. Now there's

25 $Eb7$ $Eb7$ Ab
 no use tryin' to stall, I just can't save them all! But when they

29 $F7$ $Bb7$ $Fm/CDb7$ $Bb7/D$
 cry: "Oh, Come and kiss me, Sweet- ie", I'm bound to fall. Then I've

33 $Bb7$ Eb $Bb7$ Eb
 just got to take'em in my lov-in' arms, Got to keep'em out of harm. Then I've

37 **C** $Bb7$ $Eb7$
 just got to make'em be my tur-tle dove, My hon-ey love.

41 Ab $C7/G$ Fm Gm/Bb $Bb7/Ab$ Eb/G $Cm7$
 Lov-in' kiss-es I'll pro-vide, Un-til they're sat-is-fied. 'Cause I

45 $F7$ $Bb7$ Eb
 can't let'em suf-fer, For the want of love!

The image shows a musical score for the song "I Can't Let 'Em Suffer". It consists of eight staves of music in a 4/4 time signature, written in the key of B-flat major (two flats). The melody is written on a treble clef staff. Chord symbols are placed above the notes. The lyrics are written below the staff. The score includes a key signature change from B-flat major to C major (indicated by a 'C' in a box) at measure 37. The piece ends with a double bar line and repeat dots at the end of the final staff.

I NEVER KNEW I COULD LOVE ANYBODY

♩ = 84

1920

1 **A** G G+ G^b F^b E⁷

5 A⁷ D⁷ G

9 **B** C C_M G F⁷ E⁷

13 A⁷ A⁷ D⁷ D⁷

17 **C** G⁷ G⁷ G⁷ G⁷

21 C C C_M C_M

25 **D** G G+ G^b F^b E⁷

29 A⁷ D⁷ G

CTREBLE

I WANT TO DO THE BEAR CAT DANCE

SHELTON BROOKS (1913)

♩ = 164

A $A^{\flat}D^{\flat}7$ G $G^{\flat}7$ $C^{\flat}7$
 Miss Sa-die Hall went to a ball_ one balm-y night_ in June. Just as she en-tered
 6 $C^{\flat}7$ F F $D^{\flat}7$ $D^{\flat}7$
 in the hall they played a rag-time tune. They were teach-ing all_ the schol-ars how_ to
 11 $G^{\flat}7$ $D^{\flat}M$ D^{\flat} F/C $D^{\flat}7$ $G^{\flat}7$ $C^{\flat}7$
 do the Bear Cat Dance. Miss Sa-die watched them for a while thenthought she'd take a
 16 F C $G^{\flat}7$ C $D^{\flat}M$ $G^{\flat}7$ $C^{\flat}7$
 chance. So she walked out on the floor, then she be-gan to roar,
 21 **B** F $C^{\flat}7$ F $C^{\flat}7$ F $F^{\flat}7$
 I want to do it I want to do it I want to do it now! It's a
 25 $D^{\flat}7$ $G^{\flat}7$ C $G^{\flat}7$ $C^{\flat}7$ F $C^{\flat}7$ F
 bear, its'a bear, but I don't care_ I want to do it an-y how. That tune is snap py
 30 $C^{\flat}7$ F $C^{\flat}7$ $F^{\flat}7$ $D^{\flat}7$
 It makes you hap py You feelyou want to dance! Oh pro-fess-or keep it up, keep it
 34 $G^{\flat}7$ $C^{\flat}7$ F
 up, keep it up, 'cause I want to do the Bear Cat dance.

CTREBLE

I WISH I COULD SHIMMY LIKE MY SISTER KATE

A.T. PIRON - 1919

Ab A° Eb/Bb C7 F7 Bb7 Eb

5 **A** Bb7 Eb

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

9 Eb Gm7 Gb° Fm7 Bb7 Bb+7 Eb E°

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

13 Bb F7(SUS4) Bb7 Eb

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

17 C7 F7 B7 Bb7 Eb E°

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

21 **B** Bb7 Eb

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

25 Bb7 Eb

TWO BAR BREAK: _____

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

C TREBLE

IDA, SWEET AS APPLE CIDER

EDDIE MUNSON & EDDIE LEONARD - 1903

A Eb Gb^o Bb7

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

5 Fm7 Bb7 Fm7 Bb7 Eb Bb7

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

9 Eb Gb^o Bb7

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

13 C7 F7 Bb Bb7

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

17 **B** Eb Gb^o Bb7

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

21 Bb7 Eb Bb7

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

25 Eb Bb7

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

29 C7 F7 Bb7 Bb+7

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

2

IDA, SWEET AS APPLE CIDER

33 **C** **E_b** **B_b7**
 I- da, Sweet as ap- ple ci- der,

37 **B_b7** **E_b** **G⁷**
 Sweet- er than all I know.

41 **C⁷** **F⁷**
 Come out, in the silv- 'ry moon- light, of love we'll

45 **F⁷** **B_b7**
 whis- per, so soft and low.

49 **D** **E_b** **B_b7**
 Seems tho', can't live with- out you,

53 **B_b7** **E_b** **G⁷**
 Lis- ten Oh, Hon- ey do!

57 **C⁷** **F⁷**
 I- da, I i- dol- ize ya, I

61 **E_b** **E_b^o** **F_m⁷** **B_b7** **E_b** **B_b7**
 love you I- da, 'deed I do. **SOLOS AT "C"**

CTREBLE

♩ = 200

INDIANA

A

I have al - ways been a wand - 'rer_____

5

O - ver land and sea_____

9

Yet a moon-beam on the wa - ter_____

13

Casts a spell o'er me_____ A

17

vis - ion fair I see_____ A -

21

gain I seem to be,_____ Back home a -

INDIANA

25 **B** F E7 E^b7 D7 G7 G7
 gain_____ in in - di - a - na_____ And it

29 C7 C7 F F7
 seems that I can see_____ the gleam - ing

33 B^b B^b F D7
 can - dle light_____ still shin - ing bright_____ thru the

37 G7 G7 C7 C7
 syc - a - mores_____ for me._____ The new - mown

41 **C** F E7 E^b7 D7 G7 G7
 hay_____ sends all its fra - grance_____ From the

45 A7 A7 D^M D^M
 fields I used to roam._____ When I

49 F A7 D^M7 D^O7
 dream a - bout the moon - light on the Wa - bash,_____ then I

53 F C7 F (C7)
 long for my In - di - an - a home.

IF YOU WERE THE ONLY GIRL IN THE WORLD

110

C TREBLE

CLIFFORD & NAT AYER - 1916

4 **A** C A⁷ D⁷ G⁷

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

7 C E^b Dm⁷ G⁷ C Dm⁷

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

12 G⁷ G⁺⁷ C G⁷

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

17 **B** C A⁷ D⁷ G⁷ C E^b

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

24 Dm⁷ G⁷ Am Em

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

29 F F⁺/C[#] G⁷/D G⁺⁷/E C/E Gm⁶ A⁷

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

33 **C** Dm Fm C A⁺ A⁷

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

37 D⁷ G⁷ C E^b Dm⁷ G⁷

I were the on- ly boy.

♩ = 132

BOB CARLTON - 1918

F E7 E^b7 D7 G7 C7 F

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

5 F E7 E^b7 D7 G7

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

9 F D° C7

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

11 F D° C7

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

13 F E7 E^b7 D7 G7 C7

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

16 F D7 G7 C7 F

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

CTREBLE

Jazz Baby

M.K. Jerome & Blanche Merrill - 1918

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

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

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

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

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

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

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

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

2

Jazz Baby

33 C F F#^o C A7



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

37 D7 G7 C C^o



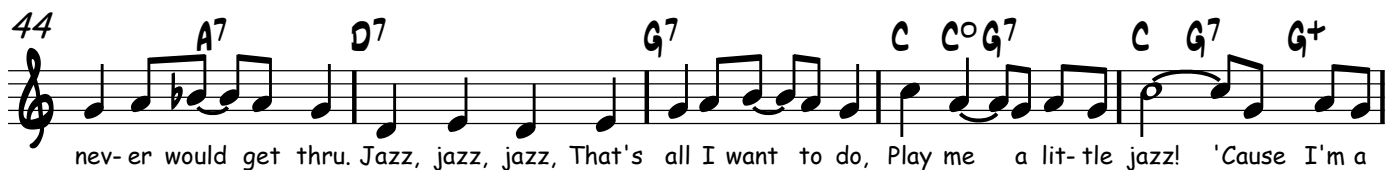
Ev-er since I start-ed in to grow, I'd love to hear the mu-sic play-in',

40 D7 F F#^o C



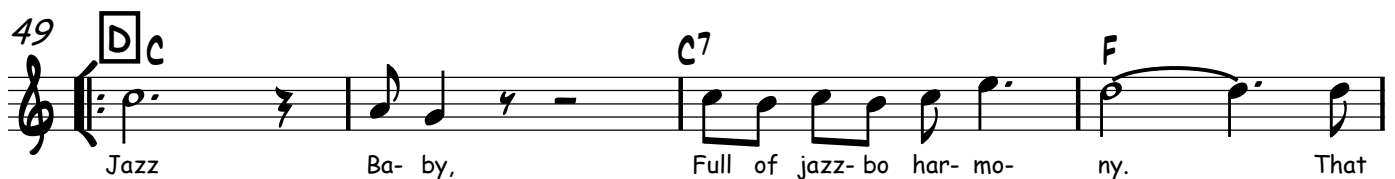
See my dear old mam-my sway-in'. Jazz, jazz, jazz, that's all I ev-er knew, All day long I

44 A7 D7 G7 C C^o G7 C G7 G+



nev-er would get thru. Jazz, jazz, jazz, That's all I want to do, Play me a lit-tle jazz! 'Cause I'm a

49 D C C7 F



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

53 F Dm7 C C^o



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

56 C G7 G+ C D7 G7 C



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

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

THE JAZZ ME BLUES

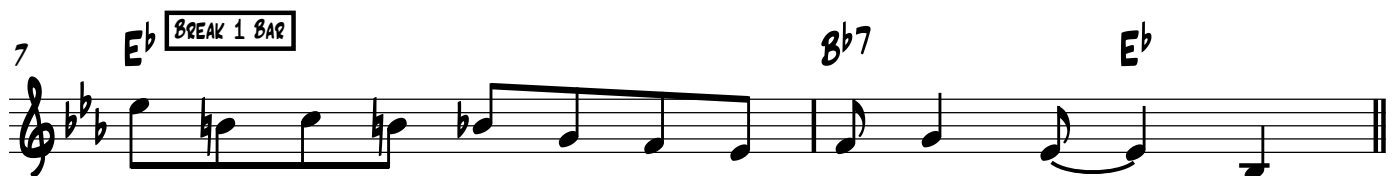
C TREBLE

TOM DELANEY
1921

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



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



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



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



fill the air Then to you the whole world seems to



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

2

17 **B** B^b7 $B^b\circ$ THE JAZZ ME BLUES B^b7 $B^b\circ$ B^b7 $G7$



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

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



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

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



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

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



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

31 $F7$ E^b $G7$



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

35 C^{MIN} $C7$



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

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



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

SOLOS AT "C"

C TREBLE

JELLY ROLL BLUES

JELLY ROLL MORTON - 1905



5 **A** STOP TIME BANJO SOLO - 7 BEATS ENSEMBLE CORNET SOLO 3 BEATS TROMBONE SOLO 3 BEATS

9 ENSEMBLE

13 F7 C7 F7 Bb Bb7 Eb Ebm Bb F7

17 **B** STOP TIME 3 BARS - AD LIB BREAKS Bb D7 Gm D7 Gm Bb7

21 Eb E° Bb

25 F7 C7 F7 Bb Bb7 Eb Ebm Bb F7

JELLY ROLL BLUES

STOP TIME 3 BARS - AD LIB BREAKS



4 BAR INTERLUDE - CLARINET TRILL, DRUM ROLL



BACK TO "D" FOR SOLOS

C TREBLE

JAPANESE SANDMAN

RAYMOND EGAN & RICHARD WHITING - 1920

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

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

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

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

17 8 Eb old-er In the dawn when you wake, And you'll be a bit

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

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

29 Fm⁷ Bb⁷ Eb Ab⁷ Eb Bb⁷ hand man, trad ing new days for old.

C TREBLE

JUST A LITTLE WHILE TO STAY HERE

A A^b A^b D^b A^b A^b D^b A^b E^b7

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

7 A^b A^b7 D^b D^b D^bM A^b

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

12 F^bM7 B^b7 E^b7 E^b+7

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

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

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

23 A^b A^b7 D^b D^bM A^b $F7$

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

29 B^b7 E^b7 A^b

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

KING CHANTICLEER

NAT D AYER & SEYMOUR BROWN, 1910

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

A^b/G^b Cm/G D⁷ G⁷ Cm Cm D⁷ G⁷

PLAY CUES 1X FOR REPEAT:

4

9 **B** G D⁷ G

15 D⁷ G

19 D⁷ D⁷ D⁷⁻⁵ G⁷

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

28 A^b/G^b Cm/G D⁷ G⁷ Cm

2

KING CHANTICLEER

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

39 Cm Fm

44 Fm D7 D7-5 G7 Bb7

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

55 Eb Eb Gm

60 Gm Bb F7 Bb7

65 **F** Eb F7 Bb7

71 Eb Eb Eb7

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

C TREBLE

LASSES CANDY

NICK LARocca - 1919



C TREBLE

LASSUS TROMBONE

HENRY FILMORE - 1915

3 **A** F **TROMBONE SOLO** C7

7 F D7 C7

11 F

15 Db7 F C7 F FINE F

20 **B** G7 C7 F G7

25 C7 1. F 2. F

30 **C** Bb SOLOS HERE mp

34 F7 Bb

38 Bb Bb7 Eb Ebm

42 Bb F7 Bb Eb7 Bb

AFTER SOLOS PLAY "A" ONCE

CTREBLE

LAZY DADDY

ODJB, 1918

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

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

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

13 E^b E^o B^b/F G^7 C^7 F^7

B 17 B^b B^b **CLARINET BREAK - 2 BARS.** E^b

23 B^b **CLARINET BREAK - 2 BARS.** F^7 B^b

28 G^7 C^7 F F^7/C F^7

2

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

39 B^b **CLARINET BREAK - 2 BARS** F7 B^b

44 G7 C7 F7 B^b E^bM^b B^b FINE

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

53 **E** E^b E^b **TROMBONE BREAK** E^b E^b **TROMBONE BREAK** B^b7

58 E^b F7 B^b7 E^b **TROMBONE BREAK**

63 E^b E^b **TROMBONE BREAK** A^b A^o

66 E^b/B^b C+ F7 B^b7 E^b F7

BACK TO "B" AL FINE

C TREBLE

LIMEHOUSE BLUES

♩ = 184

A F E^b F F E^b F

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

⁹ A^M E⁷ A^M A^M E⁷ A^M C⁷

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

¹⁷ **B** F⁷ B^b A⁷ D^M D^b

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

²⁵ F E^b F F E^b F B^bM⁷ E^b7 A^b7

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

LIMEHOUSE BLUES

33 C $D^{\flat}7$ $D^{\flat}7$ C^7 $B^{\flat}7$

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

37 $B^{\flat}7$ A^{\flat}

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

43 C^7 $F^{\flat}M^7$ $B^{\flat}7$ $E^{\flat}7$ $A^{\flat}7$

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

49 D $D^{\flat}7$ $D^{\flat}7$ C^7 $B^{\flat}7$

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

53 $B^{\flat}7$ A^{\flat} F^7

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

$A^{\flat}9$ FOR REPEAT

59 $B^{\flat}M$ F^7 $B^{\flat}M$ $B^{\flat}M^7(\flat 5)$ $E^{\flat}7$ A^{\flat}

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

C TREBLE

LIVERY STABLE BLUES (VOCAL)

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


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

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

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


2

LIVERY STABLE BLUES (VOCAL)

13 **B** Eb

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

16 Eb7 Ab A°

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


19 Eb C7

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

21 F7 Bb7 Eb Ab7 Eb

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


25 **C** Eb7 Ab Abm Eb B7 Bb7 Eb Eb7

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

29 Ab Eb Gb° Eb

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

32 C7 Bb7 B7 Bb7

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

35 Eb Bb7 Eb

 they're the blu - est kind of blues!

CTREBLE

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

LOPEZ & NUÑES, 1917

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

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

10 E^b C^7 F^7

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

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

21 A^b E^b C^7

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

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

BREAK! 3 BARS

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

37 **E^b** **F7**

40 **B^b7** **E^b** **E^b0** **B^b7** **E^b** **1 X ONLY - TROMBONE**

SOLOS

43 **E^b** **E^b7** **A^b7**

49 **E^b** **C7** **F7** **B^b7** **E^b** **E^b0** **B^b** **E^b**

BREAK: 3 BARS:

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

61 **E^b** **C7** **F7**

64 **B^b7** **E^b** **E^b0** **B^b7** **E^b** **BACK TO "B" - TAKE CODA:**

Long Gone

CTREBLE

W.C. Handy & Chris Smith - 1920

Ab Ab7/C Db E7/D Ab Eb7 Ab

Did you

5 **A** Ab Eb7 Ab

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

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

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

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

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

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

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

Interlude

21 Ab Fm7 Bbm7 Eb7 Ab Fm7 Bbm7 Eb7

Long Gone

25 **C** **Ab** **E^b7** **Ab**

They of-fered a re-ward to bring him back, E-ven put blood-hounds on his track.

They caught him in Fris-co, and to seal his fate, San Quen-tin jailed one ev-'ning-late. But

30 **Ab** **Ab⁷/C** **D^b** **E⁷/D** **Ab** **F^m7** **B^b7** **E^b7** **Ab**

Dog-gone blood-hounds lost his scent, Now no-bod-y knows where Long-John went. He was

out on the o-cean John es-caped, The guard for-got to close the Gol-den gate. John's

34 **D** **Ab** **F^m7** **B^bm⁷** **E^b7** **Ab** **F^m7** **B^bm⁷** **E^b7**

Long Gone from Ken-tuck-y, Long Gone, Ain't he luck-y.

Long Gone from San Quen-tin,- Long Gone and still a' sprint-in'.

38 **Ab** **Ab⁷/C** **D^b** **E⁷/D** **Ab** **E^b7** **Ab**

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

Long Gone I'm tell-ing you, Shut your mouth and shut mine too.

TREBLE

LOVIN' SAM

(THE SHEIK OF ALABAM')

1922

A C C^o C C⁷

Lis-ten sis ters and bro - thers
Ev-'ry hus band and lov - er,

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

5 F C C⁷ F C

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

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

9 D⁷ G⁷ C

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

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

13 **B** C C^o C C⁷

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

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

17 F C C⁷ F C

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

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

21 D⁷ G⁷ C C⁷

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

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

Peo-ple
Peo-ple

2

LOVIN' SAM (THE SHEIK OF ALABAM')

25 **C** **F** **G7**

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

29 **C7** **F**

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

33 **F** **Am**

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

37 **G7** **C7** **BREAK FOR 2 BARS**

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

41 **D7** **F** **G7** **C7**

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

46 **A7** **F** **F7**

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

51 **Bb** **Bbm** **F**

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

54 **D7** **Gm7** **C7** **F**

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

CTREBLE

The Love Nest

Louis A. Hirsch & Otto Harbach - 1920

A

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

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

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

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

B 17 small room, tea set of blue. Best of

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

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

29 love nest, You can call home.

C TREBLE

MA HE'S MAKING EYES AT ME

CON CONRAD - 1921

A Eb Bb7 Eb Bb7
 Lit- tle Lil-ly was oh! So sil-ly and shy, And all the fel- lows knew, She would- n't

7 Cm C° Fm7 Bb7 Eb Bb7
 bill and coo. Ev - 'ry sin- gle- night some smart fel- low would

11 Eb F7 Bb7 Bb° Bb7
 try, to cud- dle up to her, But she would cry:

17 **B** Eb F7 Bb7 Bb+7 Eb Eb
 "MA, he's mak- ing eyes at me! MA, he's aw- ful nice to me! MA he's

26 C° Bb7 Bb7 Eb Bb7
 al- most break- ing my heart, I'm be- side him, Mer- cy! Let his con- science guide him
 If you peek in, Can't you see I'm goin' to weak- en?

33 **C** Eb F7 Bb7 Ab G7 C7 F7 Bb7
 MA, he wants to mar- ry me, Be my hon- ey bee.

41 Eb Eb° Bb7 Eb Eb°
 Ev- 'ry min- ute he gets bold- er, Now he's lean- ing
 Me, I'm meet- ing with re - sis - tance I shall hol- ler

44 Bb7 F7 Bb7 Eb Ab7 Eb
 on my should-er,- Ma, he's kiss - ing me!"
 for as - sis- tance!

C TREBLE

MAMA DON'T ALLOW

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

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

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

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

Mandy

C TREBLE

Irving Berlin - 1918

A Bb Eb Bb G° $F7$ Bb

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

5 Bb Eb Bb Gm $C7$ F

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

9 $F7$ Bb $F7$ Bb

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

13 Bb Eb Bb Gm $C7$ $F7$

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

17 **B** Eb Bb $G7$

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

21 $C7$ $F7$ Bb $Bb7$

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

25 Eb Bb $G7$

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

29 $C7$ $F7$ Bb G° Bb G° $C7$ $F7$ Bb

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

C TREBLE

MARGIE

CON CONRAD & J. RUSSEL ROBINSON

♩ = 160

A F C B^b F C⁷ F G^M7 C⁷
 You can talk a - bout your love af - fairs, _____

5 F C B^b F C⁷ F F^o
 Here's one I must tell to you;

9 G^M D⁷ G^M E^b7 D⁷
 All night long they sit up - on the stairs, _____

13 G⁷ C F C⁷
 He holds her close and starts to coo: My lit - tle

17 **F** **B** F⁷ F⁺⁷
 Mar - gie, I'm al - ways think - ing of you

21 B^b
 Mar - gie, I'll tell the world I love you,

25 F E⁷ E^b7 D⁷
 Don't for - get your prom - ise to me, _____

29 G⁷ G^o G⁷ C⁷ **BREAK 2 BARS**
 I have bought a home and ring and ev - 'ry - thing, For

MARGIE

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

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

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

Days are nev - er blue. Af - ter

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

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

45 **G^M7** **C7** **F** **C7**

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

The musical score is written in treble clef with a key signature of one flat (Bb). It consists of four staves of music. The first staff (measures 33-36) starts with a common time signature 'C' and a key signature change to one flat. The notes are: Mar - gie, You've been my in - spir - a - tion. The second staff (measures 37-40) continues with: Days are nev - er blue. Af - ter. The third staff (measures 41-44) continues with: all is said and done, There is real - ly on - ly one, Oh!. The fourth staff (measures 45-48) concludes with: Mar - gie, Mar - gie it's you." "My lit - tle. The score includes various chord symbols: F, F7, F+7, Bb, A7, F, E7, Eb7, D7, GM7, and C7.

CTREBLE

MEMPHIS BLUES

W.C. HANDY - 1912

Musical score for Memphis Blues in C Treble clef, 4/4 time, key of B-flat major. The score consists of eight staves of music with various chords and a repeat sign at the end.

Chords and measures indicated in the score:

- Staff 1: $Bb7$ (measures 1-2), $F7$ (measures 3-4), $Bb7$ (measures 5-6), $Eb Eb7$ (measures 7-8), $Ab7$ (measures 9-10), $Abm6$ (measures 11-12), $Bb7$ (measures 13-14)
- Staff 2: $Bb7$ (measures 15-16), Eb (measures 17-18)
- Staff 3: Eb (measures 19-20), $Eb7$ (measures 21-22), $D7$ (measures 23-24), $Db7$ (measures 25-26)
- Staff 4: $C7$ (measures 27-28), $F7$ (measures 29-30)
- Staff 5: $Bb7$ (measures 31-32), $F7$ (measures 33-34), $Bb7$ (measures 35-36), Eb (measures 37-38), $Eb7$ (measures 39-40)
- Staff 6: Ab (measures 41-42), $Ab7$ (measures 43-44), $Db7$ (measures 45-46)
- Staff 7: Ab (measures 47-48)
- Staff 8: $Eb7$ (measures 49-50), $Bb7$ (measures 51-52), $Eb7$ (measures 53-54), Ab (measures 55-56), $Ab7$ (measures 57-58), $Db7$ (measures 59-60), Dbm (measures 61-62), Ab (measures 63-64)

MIDNIGHT IN MOSCOW

♩ = 160

CM FM G7 CM G7 CM Eb Ab Bb7 Eb

8 DM7 G7 CM FM CM

14 G7 CM DM7 G7 CM FM

20 CM G7 CM CM

STOP TIME- FIRST BEAT OF BAR ONLY

25 A CM FM6 CM CM Eb

TIME

30 Ab Eb G7 CM CM

35 FM FM CM G7 CM DM7 G7

41 CM FM CM G7 CM

MISSOURI WALTZ

144

CTREBLE

JOHN EPEL & J.R. SHANNON
1914 F

F C7 F

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

5 F C7 F

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

9 Bb F G7

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

14 G7 C7 F

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

19 F C7 F

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

25 Bb F0 F G7 C7 F

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

33 Dm Cm A7 Dm

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

41 Dm Dm A7 Dm

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

MISSOURI WALTZ

2

CTREBLE

49 Dm A^7 Dm

57 Dm A^7 Dm A^7 Dm A^7 Dm

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

64 Dm B^b F G^7 C^7

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

71 F F F

song. —

Hush - a - bye my ba - by, go to sleep on mom - my' sknee.

77 F C^7 F

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

81 B^b F G^7

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

87 C^7 F C^7 F

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

92 F C^7 F

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

97 B^b Dm F G^7 C^7 F

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

C TREBLE

MY DADDY ROCKS ME

J. BERNI BARBOUR - 1922

♩ = 100

1 **A** F_M B^b_M F_M D^o D^{b6} F_{M/c}

I've got a Sweet - ie, no one could be sosweetto me.

5 A^b G⁷ C_M A^o A^b C_{M/G}

Hemakes me hap - py. I'mglad to say he's al ways gay. I've

9 B^{b7} E^b B^{b7} E^b

got a great big rock ing chair, and ev - 'ry nightyou'll findus there. I'm

13 C⁷ F_M C_{M/A^b} G⁷/D B^b_{M/D^b} C F_{M/C}

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

17 **B** F_M F_{M/E^b} F_{M/D^b} C F_M B^b_M F_M B^b_M F_M

rocks me with onstead y roll. My ba by

MY DADDY ROCKS ME

21 F_M F_M^7/E^b D^b7 C^7 F_M/C C^7 F_M/c C^7

rocks me with all his heart and soul.

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

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

28 C^7 G_M^7/D C^7/E F_M F_M/E^b F_M/D^b C^7

time to go. My ba - by rocks me with one steady -
 in his arms.
 world is mine.
 way your blues.

31 F_M G^o C^7 F_M C^7 F_M

roll. roll.

MY HONEY'S LOVIN' ARMS

CTREBLE

HERMAN RUBY/JOSEPH MEYER - 1922

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

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

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

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

2

MY HONEY'S LOVIN' ARMS

17 **A** F **Bb7**

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

21 F **Cm⁶** **D7**

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

25 **G7** **C7**

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

29 **G7** **Gm7** **C7**

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

33 **B** F **Bb7**

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

37 F **Cm⁶** **D7**

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

41 **G⁹** **C7** **F7** **Bb** **Bbm**

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

45 F **G7** **C7** F **Bb7** F

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

CTREBLE

MY BUCKET'S GOT A HOLE IN IT

♩ = 174

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

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

CHORUS

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

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

CHORUS

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

CHORUS

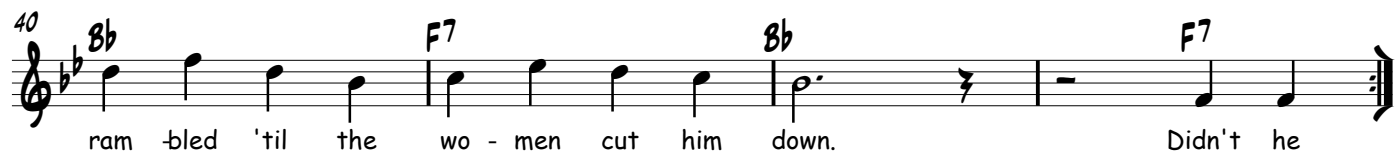
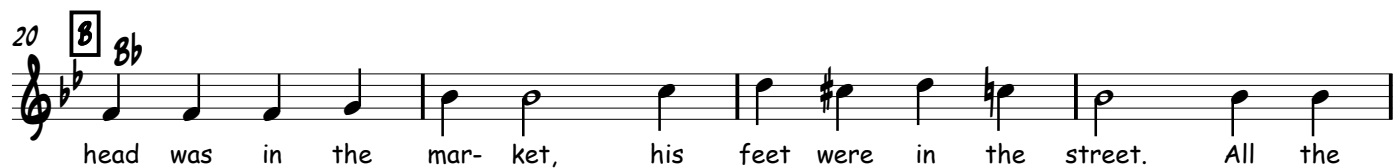
Well, me and my baby - we just bought a Ford
 And now we sit together - on the running board.

CHORUS

C TREBLE

OH, DIDN'T HE RAMBLE

TRADITIONAL



C TREBLE

OH BY JINGO

ALBERT VON TIZLER

1919

♩ = 180

F C+7 F C+7 F G7 G^{dim} G7 G^{dim}

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

7 G7 C7 F D7

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

13 G7 C7

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

17 **A**F C+7 F C+7 F F7 B^b

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

23 A7 B^m A7/C[#] D^m

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

28 D^m F F^{#dim} C7/G C7 F B^{b7} F

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

C TREBLE

OH!

BYRON GAY/ARNOLD JOHNSON - 1919

Musical score for "OH!" in C Treble clef, 4/4 time. The score consists of eight staves of music with various chords and annotations.

Staff 1: Measure 1-4. Chords: Bb , $F7$. Annotation: **A** (boxed) above measure 2.

Staff 2: Measure 5-8. Chords: Bb , $F7$, Bb .

Staff 3: Measure 9-12. Chords: Eb , $C7$.

Staff 4: Measure 13-16. Chord: $F7$. Annotation: **F7 BREAK: 2 BARS** above measures 14-15. Triplet markings (3) are present under measures 14, 15, and 16.

Staff 5: Measure 17-20. Chords: Bb , $F7$, Bb . Triplet markings (3) are present under measures 19 and 20.

Staff 6: Measure 21-24. Chords: $F7$, $Bb7$.

Staff 7: Measure 25-28. Chords: Eb , Bb , $Bb+$, $Bb6$, $Bb+$, Bb .

Staff 8: Measure 29-32. Chords: $F7$, Bb , Bb . Annotations: **1.** above measure 31, **2.** above measure 32.

C TREBLE

Ole Miss

W.C. Handy - 1916

A C⁷ F

5 C⁷ F

9 C⁷ F

13 C⁷ F F⁷

B B^b F F^{#o}

21 C A⁷ D^m A^m E⁷ A^m F⁷

25 B^b F D⁷

29 G^m C⁷ F B^bm⁶ F

Ole Miss

33 **C** C⁷ F

37 C⁷ F

41 C⁷ F

45 C⁷ F C⁷

49 **D** F F⁷ B^b F

53 C⁷ F D⁷ G⁷ C⁷

57 F⁷ B^b A⁷

61 B^b B^o F D⁷ G⁷ C⁷ F

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

The Old Rugged Cross

156

CTREBLE

George Bernard - 1913

1 **A** C C+ F F Fm

5 C G7 C F Fm C

Ritard

9 **B** C C° C C7 F F° F G7

14 C C C° C C7

19 F F° D7 G7 C F7 C

25 **C** G7 C F C F F+ F° G7

31 C C Bb7 A7 D

36 C G7 C F Fm C

C TREBLE

On The Alamo

Isham Jones & Gus Kahn - 1922

A

Where the moon swings 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 hear 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.

B

C TREBLE

ORY'S CREOLE TROMBONE

EDWARD "KID" ORY - 1921

TROMBONE SOLO

6 3 4

G⁷ C⁷ F C⁷ F

6

A

C⁷ F

12

G⁷ C⁷ F

17

2

G⁷ C⁷ F D⁷

22

B

G⁷ C⁷ F C⁷

28

F D⁷ G⁷ C⁷ C⁷

34

F G⁷ C⁷ 1. D⁷ 2. F

ORY'S CREOLE TROMBONE
C TREBLE

2

39 **C** Bb C7 F7

44 Bb C#o Cm F7 Bb

49 C7 F7 Bb

55 **D** D7 TROMBONE SOLO Gm C7

60 C7 F TROMBONE SOLO 2 F7

67 SOLOS Bb C7 F7

73 Bb C#o Cm F7 Bb C7

79 F7 Bb

AFTER LAST SOLO PLAY "D" TO END AND THEN TAG

83 TAG TROMBONE Bb C7 F7 Bb

C TREBLE

OSTRICH WALK

ORIGINAL DIXIELAND JAZZ BAND - 1918

F C#7 Gm7 C7
 5 G D7 G7 C7 G D7 G7 C7
 9 **A** F F G7 C7 F
 14 F G7 C7
 STOP TIME 4 BARS
 17 F TROMBONE F7 CORNET Bb CLARINET Bbm TROMBONE
 21 F D7 Gm7 C7 1. F 2. F Bb F^o
 26 **B** F F^o BREAK C7 BREAK F BREAK F F^o C7
 32 C7 F F^o F F^o BREAK C7 BREAK F BREAK
 38 F^o C7 F
 42 F C#7 Gm7 C7

2

OSTRICH WALK

46 **C** F F G⁷ C⁷ F

50 F G⁷ C⁷

54 F **STOP TIME 4 BARS** F⁷ CORNET B^b CLARINET B^bm TROMBONE

58 F D⁷ Gm⁷ C⁷ F

62 **D** F Gm⁷ C⁷ F

66 F D⁷ C⁷ C⁺⁷ F *sfz*

70 F F^o Gm C⁷ F

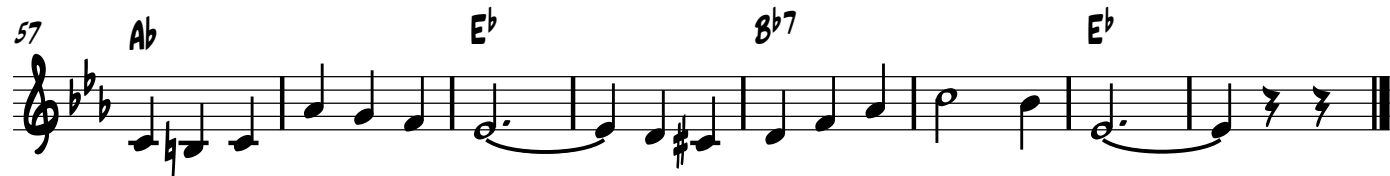
74 F^o C⁷ F

UNISON
78 F F F C⁺⁷ F

CTREBLE

OVER THE WAVES

♩ = 120



POOR BUTTERFLY

GOLDEN/HUBBEL - 1916

♩ = 120

A^b
 E^7
 B^b_M7
 A
 E^b9
 A^b_{MAJ7}
 A^b

Poor But-ter - fly _____ 'neath the blos-soms wait - ing _____ Poor But-ter -

5
 $C+7$
 F^9
 F^7

fly _____ for she loved him so. The mo - ments

9
 B^b7
 E^b8
 A^b
 F_M

pass in - to hours, _____ The hours pass in - to years, And as she

13
 B^b7
 E^b9
 A^b
 E^7
 B^b_M7

smiles thru her tears, _____ She mur - murs low, The moon and

17
 B
 E^b9
 A^b_{MAJ7}
 A^b

I _____ know that he be faith - ful, _____ I'm sure he

21
 $C+7$
 C^7
 F^9

come _____ to me by and by. _____ But if

25
 B^b_M7
 D^b_M6
 A^b
 B^b_{DIM}

he don't come back _____ Then I nev - er sigh or cry, _____ I just must

29
 E^b9
 A^b

die. _____ Poor But - ter - fly.

C TREBLE

PANAMA

WILLIAM H TYRES - 1913

Musical score for "Panama" in C Treble clef, 4/4 time, key of B-flat major. The score consists of nine staves of music with various chords and a repeat section.

Staff 1: Eb Eb7
Staff 2 (5): [A] Eb Bb7 Eb Eb
Staff 3 (10): Bb7 Eb Bb7 Eb Bb7
Staff 4 (15): Eb Eb7 Ab A°
Staff 5 (18): Eb C7 F7 Bb7 1. Eb 2. Eb Eb7
Staff 6 (22): [B] Ab A° Eb C7 F7 Bb7
Staff 7 (28): Eb Eb7 Ab A° Eb
Staff 8 (33): C7 F7 Bb7 Eb Eb7
Staff 9 (38): [C] Ab Ab+7 Db Eb7
Staff 10 (43): Ab Eb7 Ab Ab

2

PANAMA

48 Cm G7 Cm Eb7

54 D Ab Eb7 Eb7

59 Ab Eb7 Ab Ab7

64 Db D° Ab Eb7 Ab

70 E Ab Eb7

pp
ff

76 Ab Ab Ab7 Db 1. E7 Ab Eb7

84 Ab Ab 2. E7 Ab Eb7 Ab

90 Eb7 Ab Eb7 Ab

The Pearls

C TREBLE

Jelly Roll Morton - 1919

Musical score for "The Pearls" by Jelly Roll Morton (1919). The score is in treble clef, 4/4 time, and G major. It consists of nine staves of music with various chords and a 2-bar break.

Staff 1: Measures 1-5. Chords: G, Eb, D7, A (boxed), G.

Staff 2: Measures 6-10. Chords: E, G, Eb, E7, Am, E7, Am.

Staff 3: Measures 11-15. Chords: A7, D7, G, Eb, G.

Staff 4: Measures 16-20. Chords: Eb, E7, Am, E7, Am, Em, A7, D7, G.

Staff 5: Measures 21-24. Chords: B (boxed), G7, C7.

Staff 6: Measures 25-28. Chords: G, Bm7, E7, A7, D7.

Staff 7: Measures 29-32. Chords: G7, C7.

Staff 8: Measures 33-36. Chords: G^o, Break - 2 bars, G, D7, G.

Staff 9: Measures 37-40. Chords: G, G7, G^o, G7.

2

41 **C** Tuba Only All G⁷ Cmaj⁷ Em⁷

45 Am Em Eb^o Dm⁷ G⁷

49 Dm⁷ G⁷ C

53 Dm E⁷ A⁷ Dm⁷ G B⁷ Em Dm C D E G⁷

57 **D** Tuba only All Cmaj⁷

61 Gm⁷ C F A⁷ Dm

65 F Fm C A⁷

69 Dm⁷ G⁷ C G^o G⁷

73 Tuba Only G⁷ C⁹

Detailed description: This page contains a musical score for the piece 'The Pearls', page 167. It features a series of musical staves for a tuba part. The score is divided into measures, with measure numbers 41, 45, 49, 53, 57, 61, 65, 69, and 73 marked at the beginning of their respective lines. Chord symbols are placed above the notes to indicate the harmonic structure. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like 'All' and 'Tuba Only'. The piece concludes with a double bar line at the end of the final staff.

C TREBLE

Pretty Baby

Egbert Van Alstyne & Gus Kahn - 1916



Ev- 'ry- bod- y loves a ba- by that's why I'm in love with you, Pret- ty
 Ba- by, Pret- ty Ba- by. And I'd
 like to be your sis- ter, broth- er, dad and moth- er too, Pret- ty
 Ba- by, Pret- ty Ba- by. Won't you
 come and let rne 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.

CTREBLE

RIVERSIDE BLUES

THOMAS A. DORSEY & RICHARD M. JONES

Cm G7 Cm G7 Cm Fm Eb Bb+7
 5 **A** Eb Ab7 Eb Eb
 9 Ab7 Eb 2 BAR UNISON BREAK
 13 Bb7 Fm7 Bb+7 Eb Eb7 Eb° Abm 1. Eb Bb7 2. Eb Bb7
 EVERYBODY PLAYS THIS FIGURE BEHIND CLARINET LEAD
 18 **B** Eb Bb7 Eb G7
 22 Ab Abm Eb 2 BAR CLARINET BREAK
 26 Bb7 Fm7 Bb7 Eb Eb7 Eb° Abm Eb Bb7
 30 **C** Eb Ab Eb Eb7
 34 Ab Eb PLAY 2 BAR UNISON ON OUT-CHORUS
 SOLOS AT "C"
 38 Bb Fm7 Bb7 Eb Eb7 Eb° Abm Eb

C TREBLE

ROCK A BYE YOUR BABY

JEAN SCHWARTZ - 1918

A C C[♯] G⁷/D G⁷ C G⁺7

Mam-my mine, Your lit-tle roll-in'stone thatrolled a- way, strolled a- way.

5 Eb E^o B^b7 B⁷ Eb G⁷

Mam-my mine, Your roll-in'stone is roll-in' home to- day, there to stay.

9 C Eb^o G⁷/D G⁷ C Eb^o G⁷

Just to see your smil-in' face, Smile a wel-come sign.

13 Eb Eb^o B^b7 G D⁷ G⁷

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

2

ROCK A BYE YOUR BABY

17 **B** C

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

21 G7 C D7 G7

 when you croon, croon a tune from the heart of Dix- ie.

25 G7 C A7

 Just hang my cra- dle, Mam-my mine, Right on that Mas- on- Dix- on Line,

29 D7 G7

 And swing it from Vir- gin- ia, To Ten- nes- see with all the love that 'sin ya'

33 **C** C C G7

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

37 Dm G7 Dm G7 F7 E7

 Old Black Joe, just as though you had me on your knee.

41 A7 D7 Eb°

 A million ba- by kiss- es I'll de- liv- er, The min- ute that you sing the Swan- ee Riv- er,

45 C Am7 D7 G7 C

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

C TREBLE

ROSE OF PICARDY

HAYDN WOOD - 1916

Ro- ses are shin- ing in Pi-car- dy, in the

5 hush of the sil- ver dew.

9 Ro- ses are flow'r- ing in Pi-car-dy, but there's

13 nev- er a rose like you! And the

17 ro- ses will die with the sum-mer time, And our roads

21 may be far a- part, But there's

25 one rose that dies not in Pi-car- dy! 'Tis the

29 rose that I keep in my heart!

TREBLE

ROSE ROOM

HARRY WILLIAMS AND ART HICKMAN - 1917

♩ = 140

A B^b7 E^b7 A^b
 In sun-ny Rose-land, Where sum-mer breez-es are play-ing,

A^b7
 Where the hon-ey bees are "A May-ing".

D^bM A^b $F7$
 There all the ros-es are sway-ing,

B^b7 E^b7
 Danc-ing while the mead-ow brook flows. The moon when

B B^b7 E^b7 A^b
 shin-ing is more than ev-er de-sign-ing

A^b7 D^b
 For 'tis ev-er then I am pin-ing,

D^bM A^b $F7$
 Pin-ing to be sweet-ly re-clin-ing, Some-where in

B^b7 E^b7 A^b
 Rose-land, Be-side a beau-ti-ful rose.

C TREBLE

ROSE OF WASHINGTON SQUARE

JAMES F. HALNLEY - 1919

A gar-denthat nev-er- knows sun-shine Onceshel-tered a beau-ti-ful rose. In the

sha-dows it grew with-out sun-light- or dew, as a child of the cit- y grows. A

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

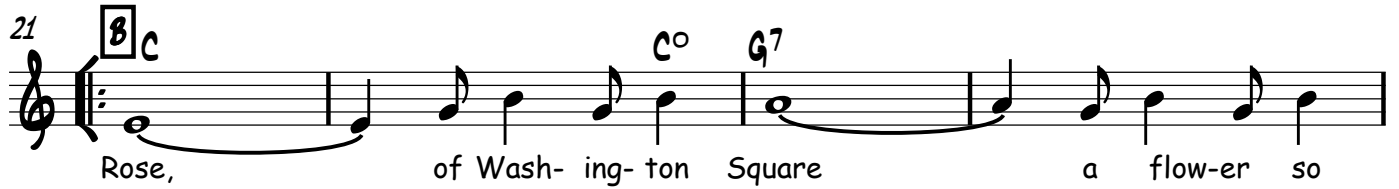
heart of the rose set a-flut-ter,- with a won-der-ful tale of love, He

told her of birds and of bees, of the brooks and of mea-dows and trees. He whis-pered,

2

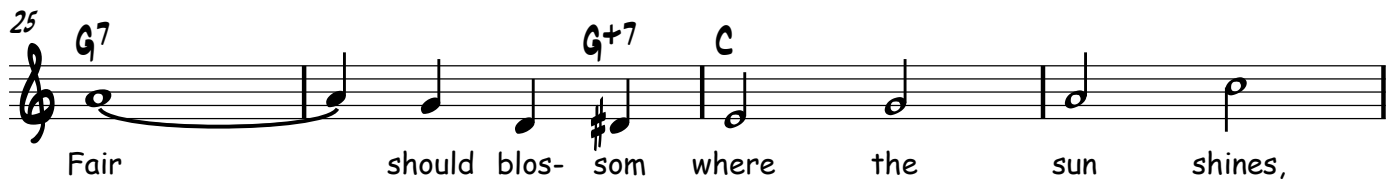
ROSE OF WASHINGTON SQUARE

21 8 C



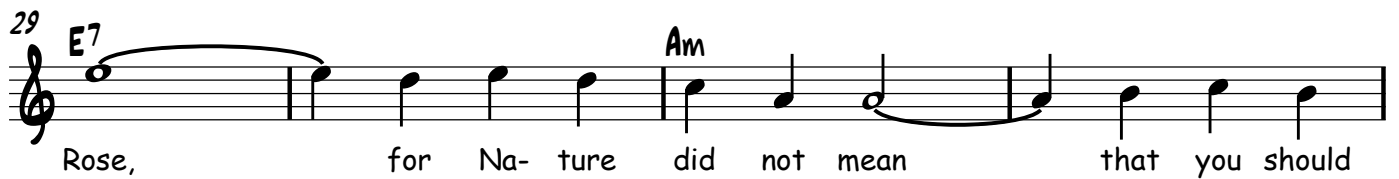
Rose, of Wash- ing- ton Square a flow- er so

25 G7 G+7 C



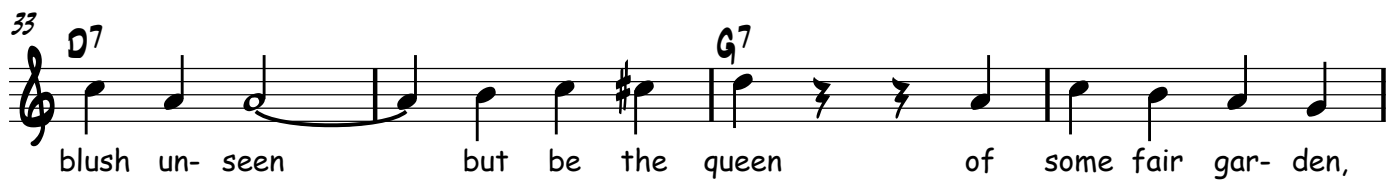
Fair should blos- som where the sun shines,

29 E7 Am



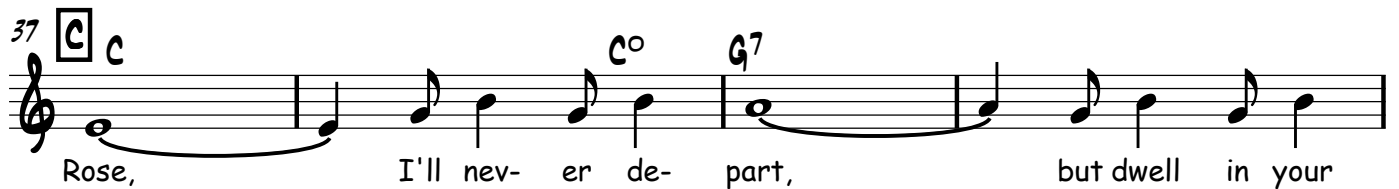
Rose, for Na- ture did not mean that you should

33 D7 G7



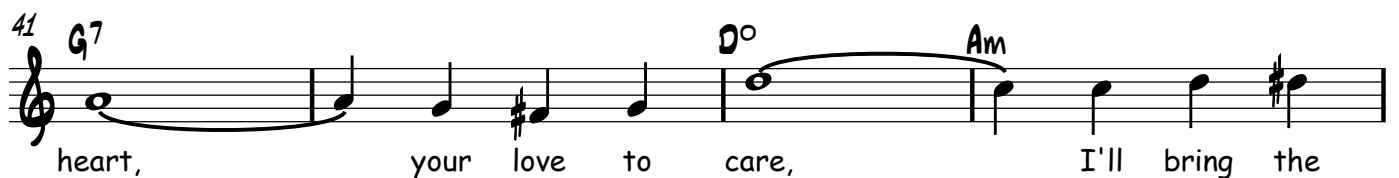
blush un- seen but be the queen of some fair gar- den,

37 C C C° G7



Rose, I'll nev- er de- part, but dwell in your

41 G7 D° Am



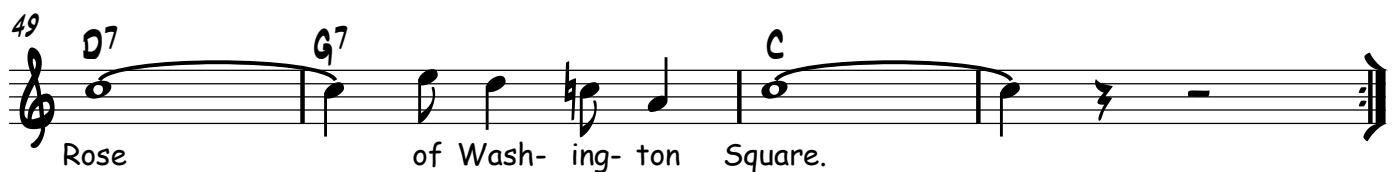
heart, your love to care, I'll bring the

45 D7 Fm6 C A7



sun-beams from the Hea-vens to you, and give you kis-ses that spar- kle with dew my

49 D7 G7 C



Rose of Wash- ing- ton Square.

C TREBLE

RUFÉ JOHNSON'S HARMONY BAND

SHLETON BROOKS & MAURICE ABRAHAM - 1914

A Eb F#7 E° Bb7 Eb F#7 E° Bb7

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

5 Eb Gb° Fm⁶ Bb7 Eb Gb° Fm⁶ Bb7

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

9 **B** Fm C7 Fm C7

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

13 F7 Cm7 F7 Bb Cm C#° Bb/D Bb

Down in Sa- van- nah- G. A. When
When he plays 'Man- ci- pa- tion Day. The

17 Bb B7 Gm Bb A° Bb Bb7

they par- ade each hol- i- day, You'll hear the peo- ple say:
horse and mules they act like fools, - You al- most hear them say:

2

RUFÉ JOHNSON'S HARMONY BAND

21 **C** **E_b** **G⁷**

Here they come, Just lis- ten to that drum, Boy ain't he

25 **G⁷** **C_m** **G⁷** **C_m**

beat- in' some, He's go- ing rump, rump, rump, rump.

29 **D** **A_b** **E_b**

Lis- ten to that dog- gone flute, Root -te-toot, toot- te-toot,

32 **C⁷** **F⁷** **F_m⁷** **B_b⁷** **F_m⁷** **B_b⁷**

toot-te- toot toot- te-toot. Say Hon, ain't that trom- bone moan- ing, hear it groan- ing,

37 **E** **E_b** **E_b⁷** **A_b**

Lis - ten to that old cor- net, It's

41 **C⁷** **D^o** **C⁷** **F_m** **C⁷** **F_m**

played by that lead- er man. He's

45 **F** **A_b** **A^o** **E_b** **C⁷**

got a world wide rep- u- ta- tion For play- ing syn- co- pa- tion;

49 **F⁷** **B_b⁷** **E_b** **SOLOS AT "C"**

Old Ruf- us John- son's Har- mon -y Band

RUNNIN' WILD

CTREBLE

F B₀IM F D^b7 G_M7 C⁷ F⁷

VERSE

5 **A** B^b B^b7 E^b B^b My When

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

9 B^b D⁷ G_M C⁷ F⁷

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

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

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

17 F B₀IM F D^b7 G_M7 C⁷ F⁷

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

[Patter, sung/spoken after chorus]

No gal will ever make a fool of me, No gal!

I mean just what I say; I ain't the simpleton I used to be,

Wonder how I got that way.

Once I was full of sentiment, it's true, But now I got a cruel heart;

With all that other foolishness I'm through,

Gonna play the villain.

CHORUS

21 B^b B^b B^b7 E^b
 — lost con-trol, — Run- nin' wild, — might-y bold.

27 B^b $F7$ C^M6 $D7$ G^M B^bM6
 — Feel- in' gay, — Reck- less too, — Care-free mind,

33 F $C7$
 — all the time, — nev- er blue. — Al- ways goin',

37 B^b C B^b7 E^b
 — don't know where, — Al- ways showin' — I don't care,

43 $D7$ $G7$ $C7$ $F7$ B^b
 — Don't love no - bo - dy It's not worth - while, —

48 $F7$ B^b
 — All a - lone — Run - nin' Wild.

ROYAL GARDEN BLUES

180

C TREBLE

CLARENCE & SPENCER WILLIAMS - 1919

Musical notation for measures 1-12. Measure 1: F. Measure 2: F. Measure 3: Ab°. Measure 4: C7. Measure 5: F. Measure 6: F. Measure 7: F. Measure 8: F. Measure 9: F. Measure 10: F. Measure 11: F. Measure 12: F7.

B STOP TIME - PLAY DOWNBEATS 4 BARS

Musical notation for measures 13-28. Measure 13: C7. Measure 14: Db7 C7. Measure 15: F. Measure 16: Bb7. Measure 17: F. Measure 18: C7. Measure 19: F7 CORNET. Measure 20: F7 CLARINET. Measure 21: F7 TROMBONE - AD LIB 2 BARS. Measure 22: Bb. Measure 23: Db7 C7. Measure 24: F. Measure 25: Ab°. Measure 26: C7. Measure 27: F. Measure 28: Bb7. Measure 29: F. Measure 30: C7.

Musical notation for measures 29-32. Measure 29: F7. Measure 30: Bb. Measure 31: Bbm. Measure 32: F. Measure 33: F7.

Musical notation for measures 33-36. Measure 33: Bb. Measure 34: Bb7. Measure 35: Bb7. Measure 36: Bb7.

Musical notation for measures 37-40. Measure 37: Eb7. Measure 38: Ebm. Measure 39: Bb. Measure 40: Eb7. Measure 41: G7.

Musical notation for measures 41-44. Measure 41: C7. Measure 42: F7. Measure 43: Bb. Measure 44: Eb7. Measure 45: Bb. Measure 46: Eb7. Measure 47: Bb.

BACK TO "D" FOR SOLOS

SATANIC BLUES

C TREBLE

♩ = 154

Chords: B^b, F⁷, F^oIM, F⁷, A, B^b, B^b7, E^b7, E^oIM, B^b, G⁷, F⁷, B^b, FINE, B^b, E^b, B^b, E^b, B^b7, E^b, E^oIM, B^b, G⁷, C⁷, F⁷, B^b, F⁷, B^b, C, E^b, C⁷, F⁷, B^b, E^b, G⁷, C⁷, E^b, C⁷, F⁷, A^b, E^b, F⁷, B^b7, E^b, F

FROM 'A' TO FINE

C TREBLE

SAILING DOWN CHESAPEAKE BAY

HAVEZ - BATSFORD - 1913

A VERSE $Bb7$

Come on Nan- cy put your best dress on, Come on Nan- cy'fore the

7 $Bb7$

steam-boat's gone. Ev-'ry-thing is love-ly on the Ches-a-peake Bay,

12 Eb Eb

All a-board for Bal-ti-more, If we're late we'll all be sore.

17 **B** $Bb7$ Eb

Come on Cap-'n let us catch that boat, 'Cause we can't swim, Mis-ter,

23 Eb Eb^o $Bb7$

we can't float. Ban-jos ring-in' a good old tune, Up on deck

30 Eb Eb

there's a place to spoon. Set-tle down close 'neath the sil-v'ry

36 $Bb7$

moon, A Sail-in' down Ches-a-peake, All a-board for

40 $Bb7$ Eb

Ches-a-peake, Sail-in' down Ches-a-peake Bay.

NO REPEAT 1ST TIME

2

SAILING DOWN CHESAPEAKE BAY

45 **C** **E_b** **B_b7** **E_b**

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

49 **B_b7** **E_b**

Head- in' here, to this pier. And

53 **E_b** **B_b7** **E_b**

we can make it if we hur- ry, Nev- er fear, It's the

57 **F7** **B_b7**

Old Dom- in- ion Line.

61 **D** **B_b7** **E_b**

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

65 **G7** **C_m**

Head- in' for Bal- ti- more. Just

69 **F7**

hear the pad- dles turn- in', Hear my heart a' yearn- in', She's the

73 **C7** **F7** **B_b7** **SOLOS ON VERSE**

Queen of the Ches- a- peake Bay!

C TREBLE

SAN

MCPHAIL/MICHELIS - 1920

BASS INTRO



A

5 **Dm** **Gm** **A7** **Dm**

King San of Sen- e- gal
One day the queen came home,

9 **A7**

Sat on the shore at Bu- la-
Saw San in sad - - ness on the

13 **Dm** **A7** **Bb7** **A7**

may, Bu- la- may,
shore, On the shore.

17 **B** **Dm** **Gm** **A7** **Dm**

Sing - - ing a sad re- frain
Told him she'd no more roam.

21 **A7**

To his dear queen who'd gone a-
On ly her San she would a

25 **Dm** **Gm** **A7** **Dm** **Bb7** **A7** **C7**

way. This was his lay:
dore. Then came his lore:

2 SAN

29 C F Db7 F Db7

Oh, sweet-heart Lo- na, My dar- ling Lo - na,

33 F Dm G7 C7 F Bb7 F C7

Why have you gone a- way?
Have you come back to stay?

37 F Db7 F D7

You said you loved me, But if you loved me
I knew you loved me,

41 G7 C7

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

45 D F F7 Bb Db7

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

49 F F7 Bb Db7

What you have done would be the thing to do.

53 F Db7 F D7

But my heart aches, dear, And it will break dear,
But now you're mine dear, For all the time dear.

57 G7 Gm C7 F Bb7 F C7

If you don't come back home a- gain to San.
And you're for - giv - en by your lov - ing San.

C TREBLE

Second Hand Rose

James F. Hanley & Grant Clarke - 1921

F C7 F C7 F F° Gm G7 C7

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

5 F C7 F C7 G7 Am D7 G C

Stuff in our a-part-ment, came from fath-er's store, E-ven things I'm wear-ing, Some-one wore be-fore.

9 Gm D7 Gm G7 C7 C+7

It's no won-der that I feel a-bused, I nev-er-have a thing that ain't been used: I'm wear-ing

13 A F F° C7 F G7

Sec-ond hand hats, Sec-ond hand clothes,
Sec-ond hand shoes, Sec-ond hand hose,

17 C7 F

That's why they call me Sec-ond Hand Rose.
All the girls hand me their sec-ond hand beaux.

21 F F#° Gm7 C7

E-ven our pi-an-o in the par-lor,
E-ven my pa-ja-mas when I don-'em,

25 Gm C7 C+7 F

Fath-er bought for ten cents on the dol-lar.
Have some-bod-y else's 'ni-tials on 'em.

Second Hand Rose

29 **B** F F^o C⁷ F G⁷

Sec- ond hand pearls, I'm wear- ing sec- ond hand curls, I
Sec- ond hand rings, I'm sick of sec- ond hand things I

33 F⁷ F⁺⁷ B^b F⁺ B^b

nev- er get a sin- gle thing that's new.
nev- er get what oth- er girl- ies do.

37 G^m C^m G^m C^m G^m

ven Jake the plumb- er, he's the man I a- dore, He
Once while stroll- ing thru the Ritz a girl got my goat, She

41 F G⁷ C⁺⁷

had the nerve to tell me he's been mar- ried be- fore!
nudged her friend and said "Oh look! There's my old fur coat!"

45 F F^o C⁷ F G⁷

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

49 G^{m7} C⁷ F C⁷

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

C TREBLE

SHAKE IT & BREAK IT

F7
CLARINET BREAK: 2 BARS

ARTIE MATTHEWS - 1915

Musical score for "Shake It & Break It" in C Treble clef. The score is divided into sections A, B, and C. Section A starts at measure 1 with an F chord. Section B starts at measure 13 with an F chord. Section C starts at measure 25 with an F chord. The piece concludes at measure 33 with an F7 chord. A "CLARINET BREAK: 2 BARS" is indicated above measures 1-2 and 25-26.

Chord progressions and measures shown:

- Measure 1: F
- Measure 5: Bb, F
- Measure 9: C7, F, F7, Bb, Bbm, F
- Measure 13: F, C7, F, F7
- Measure 17: Bb7, F
- Measure 21: C7, F
- Measure 25: F, F7, BREAK: 2 BARS
- Measure 29: Bb7, F
- Measure 33: C7, F, F7, Bb, Bbm, F, F7

SHAKE IT & BREAK IT

PLAY "D" AS AWITTEN - REPEAT FOR SOLOS

37 **D** B^b F⁷ B^b B^b F⁷

41 B^b F⁷ B^b

45 G⁷ C^m C^{#o}

49 B^b F⁷ B^b

AFTER LAST SOLO
PLAY "D" ONCE AS WRITTEN THEN GO ON

53 **E** F BREAK: 2 BARS

57 B^{b7} F

61 C⁷ F F⁷ B^b B^bm F

Fine

C TREBLE

SINGIN' THE BLUES

♩ = 120 CON CONROD 1920

A A^b $E^b_{\text{MA}7}$ G_M F_M E^b B^b7 E^b

5 F_M7 B^b7 E^b

9 B^b7 E^b

B G^7 C^7

13 F^7 C_M7 F^7 B^b7 **2 - BAR BREAK** E^b_{DIM}

17 F_M7 B^b7 E^b C^7

21 F_M F_M7 C_{DIM} G^b_{DIM} E^b

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

32

SENSATION

♩ = 180

1917

7 **A** ^{B^b} _{^ ^} ^{G^M} _{^ ^} C^M F⁷ B^b G⁷

7 **1.** C⁷ F⁷ **2.** C^M F⁷ B^b

11 **B** E^b C⁷ F⁷ B^b

16 B^b7 E^b B⁷ F^M7 B^b7 E^b C⁷

21 F⁷ B^b7 E^b E^b7

27 **C** A^b D^b A^b D^b B^b7 E^b7 A^b A^b D^b A^b D^b

33 B^b7 E^b7 A^b D^b A^b D^b B^b7 E^b7

38 A^b F^{dim} E^b **1.** A^b E^b7 **2.** A^b E^b7

BACK TO B

CTREBLE

THE SHEIK OF ARABY

♩ = 180

1 *B^bM* *G^b7* *C7* *F7* *B^bM* *C^M7* *B^bM* *C^M7*

O - ver the des - ert wild and free_____

5 *B^bM* *G^b7* *C7* *F7* *B^bM* *C^M7* *B^bM* *C^M7*

Rides the bold Sheik of Ar - a - by

9 *E^bM* *E^bM* *E^bM* *E^bM*

His ar - ab band At his com - mand

13 *F* *B^bM* *F* *F*

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

17 *B^bM* *G^b7* *C7* *F7* *B^bM* *C^M7* *B^bM* *C^M7*

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

21 *F* *C7* *F7* *F7*

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

THE SHEIK OF ARABY
 C TREBLE

2

25 **A** B^b B^b B^b DIM C^M F^7 C^M F^7
 Sheik of Ara - a - by Your

29 F^7 F^7 B^b B^b
 love be - longs to me In -

33 D^M D^b DIM C^M F^7
 to your tent I'll creep At

37 C^M F^7 F^+ B^b G^M C^7 F^7
 night when you're a - sleep The

41 B^b B^b B^b DIM C^M C^M F^7
 stars that shine a - bove will

45 F^7 F^7 D^+ D^7 D^+ D^7
 light our way to love you'll

49 G G C^7 C^7
 rule this land with me the

53 F^7 F^7 B^b B^b F^7
 Sheik of Ara - a - by

SKELETON JANGLE

CTREBLE

NICK LARocca - 1918

♩ = 182

Musical score for "Skeleton Jangle" in 4/4 time, featuring treble clef and a tempo of 182. The key signature is three flats (B-flat major/C minor). The score consists of eight staves of music with various chord markings and a "BASS" section indicated.

Staff 1: Chords: A^b, E^b7, E^b7, E^b7. Includes a "BASS" section.

Staff 2: Chords: A^b, E^b7, A^b, E^b7.

Staff 3: Chords: F7, B^bM, B^b7, E^b7, A^b.

Staff 4: Chords: E^b7, A^b7, D^b, F7, B^bM.

Staff 5: Chords: B^b7, E^b, B^b7, E^b.

Staff 6: Chords: C7, F7, B^b7.

Staff 7: Chords: E^b7, A^b, A^o, E^b7, C7.

Staff 8: Chords: C7, F7.

Staff 9: Chords: E^b7, A^b, E^b7, A^b. Includes a "BREAK" section.

SKELETON JANGLE

2

37 **C** C7 F7

41 B^b7 E^b7 A^b UNISON FOR 2 BARS

45 C7 F7

49 B^b7 E^b7 A^b UNISON 2 BARS

53 **D** C7 F7

57 B^b7 E^b7 A^b A^o E^b7/B^b

61 C7 F7

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

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It consists of eight staves of music. The first staff (measures 37-40) features a C7 chord and an F7 chord. The second staff (measures 41-44) features B^b7, E^b7, and A^b chords, with a 'UNISON FOR 2 BARS' instruction. The third staff (measures 45-48) features C7 and F7 chords. The fourth staff (measures 49-52) features B^b7, E^b7, and A^b chords, with a 'UNISON 2 BARS' instruction. The fifth staff (measures 53-56) features a D chord and C7 and F7 chords. The sixth staff (measures 57-60) features B^b7, E^b7, A^b, A^o, and E^b7/B^b chords. The seventh staff (measures 61-64) features C7 and F7 chords. The eighth staff (measures 65-68) features B^b7, E^b7, A^b, E^b7, A^b, E^b7, and A^b chords.

CTREBLE

SOBBIN' BLUES

KASSEL AND BERTON - 1922

♩ = 164

RHYTHM SEC. PLAYS STRAIGHT 8THS AS WRITTEN. HORNS HARMONIZE MELODY - 8 BARS

SOBBIN' BLUES

RHYTHM SEC. PLAYS STRAIGHT 8THS AS WRITTEN. HORNS HARMONIZE MELODY - 8 BARS

37 F C^7 F

42 C^7 F F^7 **SWING**

47 B^b B^b7 A^7 A^b7 G^7 C^7 F **REPEAT ONLY FOR SOLOS**

53 C F $C+$ F $C+$ F $C+$ F $C+$ F $C+$

mf *pp* *mf* *pp*

57 F B^b7 F C^7 F F

62 B^b7 F C^7 F B^b7 F

67 B^b7 F

70 B^b7 F C^7 F

SOLOS ON "B" & "C" SECTION:
AFTER LAST SOLO PLAY TO BOTTOM.

SOME OF THESE DAYS

$\text{♩} = 180$ G^7 G^7 C^M G^7

Some of these days your gon - na miss me hon - ey. Some of these days

5 G^7 C^M C^M F^M C^7 F^7

you'll feel so lone - ly, you'll miss my hug - gin' you'll miss my kiss - in'

11 F^7 F^7 F^7 B^b7 B^b7 E^b7

you'll miss me hon - ey when you're a - way. You'll be so lone - ly

17 E^b7 A^b A^b C^7 C^7 F^M

just for me on - ly, cuz you know hon - ey you al - ways got your way,

23 F^M A^b A^{\dim} E^b

And when you leave me I know you'll grieve me

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

you know you'll miss your ba-by oh some of these days.

SOME SWEET DAY

TONY JACKSON - ED ROSE - ABE OLMAN - 1917

♩ = 146

A C/E E^b G⁷/D C[#] D_M G⁷ G⁺ C C^o G⁷

Al - though it's spring the birds don't sing - You're leav - ing me - to - day. It's

5 C C_M G E⁷ A_M D⁷ G⁷ G⁺

not the first - time my poor heart has been in pain this way. In

9 C/E E^b G⁷/D C[#] D_M G⁷ G⁺ C G/D C_M E^b

win - ter time - you're good and kind, For - ev - er by - my side, But when sum - mer's near - you

14 G/D E⁷ A_M D⁷ G

dis - ap - pear, - Don't ev - en say good - bye. You're goin' to

17 D⁷ G⁷ D⁷ G⁷

long for me some - day, But I'll be far a - way. 'Cause when the

21 **B** C C⁷ C⁷/B^b D⁷/A D⁷

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

25 G⁷ C E^b G⁷/D G⁷

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

29 C C⁷ C⁷/B^b D⁷/A D⁷

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

33 G⁷ C C⁷ C^o G⁷ C

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

C TREBLE

SOMEDAY SWEETHEART

SPIKE BROTHERS & CARTER - 1919

1 **A**F **D^b7** **F**

You told me that you loved me true, and I be- lieved in you. You

5 **Gm** **D7** **Gm** **Gm7**

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

9 **C7** **F^b** **F**

When you're far a- way. You'll sit a- lone

13 **Am** **E7** **Am** **G7** **C7**

and cry for me you'll sigh and the days that have gone by. Some- day Sweet-

2

SOMEDAY SWEETHEART

17 **B** F C+7 F E7 Eb7 D7
 heart, you may be sor- ry for what you've

21 G7 C7 F F#° C7/G
 done to my poor heart. You may re-

25 F C+7 F Am
 gret the vows you've bro- ken, The

29 E7 Am C7
 things you did that made us drift a- part, You're hap- py

33 **C** F9 Bb6
 now, and can't see how, the wear- y

37 G9 C7
 blues will ev- er come to you. But as you

41 F C+7 F E7 Eb7 D7
 sow so shall you reap, dear, and what you

45 G7 C7 Bb7 C7
 reap will make you weep some- day, sweet- heart. Some- day Sweet -

CTREBLE

SOMEBODY STOLE MY GAL

LEO WOOD - 1918

A Eb Gb^o Bb7/F Bb7
 Some- bod- y stole my gal.

5 Bb7 Bb+7 Eb Eb7 D7 Db7
 Some- bod- y stole my pal.

9 C7 F7
 Some- bod- y came and took her a- way.

13 F7 Bb7 2 BAR BREAK
 She did- n't ev- en, say she was leav- in'.

17 **B** Eb Gb^o Bb7/F Bb7
 The kis- ses I love so,

21 Bb7 Ab7 G7 Bb7
 He's get- tin' now I know. But

25 Eb Eb7
 Gee! I know that she, would come to

29 Ab Abm
 me, if she could see, her

33 Eb A^o Ab^o Cm/G F7 Fm7 Bb7 Eb Ab7 Eb
 bro- ken heart- ed, lone- some pal. Some bod- y stole my gal!

ST. JAMES INFIRMARY

A D_{MI} B^b7 A^7 D_{MI} A^7 D_{MI} B^b7 A^7 D_{MI}

When will I ev - er stop moan - in'? When will I ev - er smile?

5 G_{MI} D^7 G_{MI} B^b7 A^7

My ba - by went and left me, She'll be gone a long long while.

9 D_{MI} B^b7 A^7 D_{MI} A^7 D_{MI} B^b7 A^7 D_{MI}

I feel so blue and heart - bro - ken What am I liv - ing for?

13 G_{MI} G_{MI} D_{MI} B^b7 A^7

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

17 **B** D_{MI} A^7 D_{MI} D_{MI} B^b7 A^7

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

21 D_{MI} A^7 D_{MI} F^7 B^b7 A^7 D_{MI}

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

STOCK YARD STRUT

♩ = 195

A A^b A^b B^b7 B^b7 E^b7
6 E^b7 A^b7 G7 A^b E^b7
11 A^b A^b7 B^b7 B^b7
15 E^b7 E^b7 A^b A^b
19 B A^b A^b A^b A^b A^b
24 A^b E^b7 E^b7 E^b7 E^b7
29 E^b7 E^b7 E^b7 E^b7 A^b BREAK
34 A^b A^b A^b A^b
39 A^b7 A^b7 D^b D^b D DIM

STOCK YARD STRUT

44 **D^oIM** **A^b** **F7** **B^b7**

48 **E^b7** **A^b** **A^b** **A^b** **A^b**

53 **F^M** **A^b** **A^b** **A^b** **A^b DIM** **E^b7** **E^b7**

59 **E^b7** **E^b7** **E^b7** **E^b7** **E^b7**

64 **E^b7** **A^b** **A^b** **A^b**

69 **A^b** **A^b** **A^b7** **A^b7** **D^b**

74 **D^b** **D^oIM** **D^oIM** **A^b**

78 **F7** **B^b7** **E^b7** **A^b** **E^b7**

STOCK YARD STRUT

83 **C** A^b A^b F_M A^b A^b A^b A^b A^b A^b A^b A^b

89 E^b7 E^b7 E^b7 E^b7 E^b7

94 E^b7 E^b7 E^b7 A^b A^b

99 **D** A^b A^b A^b A^b

103 A^b7 A^b7 D^b D^b D^b DIM

108 D^b DIM A^b F7 B^b7

112 E^b7 A^b7 A^b DIM D^bM7 A^b A^b7 A^b DIM D^bM7 A^b

ST. LOUIS BLUES

W.C. HANDY 1914

CTREBLE

♩ = 100

G_M D₇ C_M D₇ A₇ A₇^{b5} D₇ C_M E_b⁷
 St. Lou- is Wo- man There with her dia- mond rings, Pulls that man a- round,
 6 D₇ G_M F E_b D₇ G_M D₇ C_M G_M
 by her a- pron strings. Ex- cept for pow- der and for store bought
 11 D₇ G_M A₇ D₇
 hair. You know the man I love, would not have gone no- where, no - where. O- h,
 17 A G₇ C G G₇ C
 I hate to see, the eve- nin' sun go down. I hate to see
 to mor- row like I feel to - day. feel to- mor- row,
 22 C G D_b⁷ D₇
 the eve- nin' sun go down. Be - 'cause my ba - by
 like I feel to - day. I'll pack my trunk
 26 E_b⁷ D₇ G
 he done left this town. Feel
 make my get - a - way. Got the
 29 B G G C G C G C G₇ A_M C[#]
 St. Lou- is Blues, just as blue as I can be. That man got a heart like a
 34 A_M C⁷ G C G C G C G₇ D₇
 rock cast in the sea, Or else he wouldn't have gone
 38 D₇ G G
 so far from me. Got the me.

STRUT MISS LIZZIE

C TREBLE

TURNER LAYTON & HENRY CREAMER - 1921

A G_M D⁷ G_M C_M G_M D⁷ G_M F⁺

5 B^b C⁷ F⁷ B^b E^{b7} B^b B^{b7}

Won't you

9 **B** E^b E^{bM} B^b G⁷

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

13 C⁷ F⁷ B^b B^{b0} B^b B^{b7}

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

17 E^b E^{bM} B^b D⁷ G_M D⁷

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

22 G_M C_M G_M D⁷ G_M F⁷ B^b

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

26 C⁷ F⁷ B^b B^{b7} E^b E^{bM} B^b **VOCAL TO "C"**

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

STRUT MISS LIZZIE

29 **C** $B^{\flat 0}$ B^{\flat} $B^{\flat 0}$ B^{\flat} B^{\flat} C^7 F^7

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

33 $B^{\flat 0}$ B^{\flat} $B^{\flat 0}$ B^{\flat} B^{\flat} G^7 C^7 F^7 B^{\flat}

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

37 $B^{\flat 0}$ B^{\flat} $B^{\flat 0}$ B^{\flat} B^{\flat} C^7 F^7

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

41 B^{\flat} $B^{\flat 7}/A^{\flat}$ E^{\flat}/G G^7 B^{\flat} C^7 F^7 B^{\flat} $B^{\flat 7}$

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

BACK TO '8: FOR SOLOS

THE STORYVILLE BLUES

TRAD.

♩ = 132

A^b E^{b7} A^b A^{b7} D^b D^{bM} A^b

5 [A] A^b A^{b7} D^b A^b E^{b7} A^b

11 B^{b7} E^{b7} A^b A^{b7} D^b

16 A^b D^b F⁷ B^{b7} E^{b7}

21 [B] A^b A^{b7} D^b D^{bM} A^b E^{b7} A^b

27 B^{b7} E^{b7} A^b A^{b7} D^b D^{bM} A^b E^{b7}

33 A^b E^{b7} A^b A^{b7} D^b D^{bM} A^b E^{b7}

37 [C] A^b A^{b7} D^b D^{bM} A^b A^b F⁷ B^{b7} E^{b7}

TIME

DRUM ROLL - PIANO ROLL - SUSTAINED BASS

45 A^b A^{b7} D^b D^{bM} A^b E^{b7} A^b E^{b7}

TAG

51 A^b A^{b7} D^b D^{bM} A^b A^b D^b A^b A^{b7} D^b D^{bM} A^b

BACK TO "B" FOR SOLOS

RIT.

C TREBLE

Stumbling


ZeZ Confrey - 1922

1 *G* *G* *G⁷* *E⁷*

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

5 *A⁷*

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

9 *D⁷* *E^b°* *E^m*

 on her toes, And when she bumped my nose, I fell and

13 *A⁷* *D⁷*


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

17 *A* *G* *G* *G⁷* *E⁷*

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

21 *A⁷*

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

25 *C^m6* *G*

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

29 *A⁷* *D⁷* *G*

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

C TREBLE

SUEZ

FERDIE GROFE/PETER DEROSE - 1922

Musical staff with notes and chords Eb, Gm, D7, D7

RHYTHM VAMP 4 BARS

Musical staff with chords Gm, Eb, Gm, D7

Musical staff with notes and chords Gm, D7, Gm, Cm

Musical staff with notes and chords Gm, D7, Gm, RHYTHM VAMP

Musical staff with notes and chords Gm, D7, Gm, Cm

Musical staff with notes and chords Gm, D7, Gm, D7, Gm

Musical staff with notes and chords Gm, D7, Gm, Cm

Musical staff with notes and chords Gm, D7, Gm, RHYTHM VAMP:

Musical staff with notes and chords Gm, D7, Gm, G

2

SUEZ

37 Musical staff starting at measure 37. Chords: G, D7, G, F7.

41 Musical staff starting at measure 41. Chords: Bb, A+, Bb, A+. **SOLOS HERE** is written above the staff.

45 Musical staff starting at measure 45. Chords: Bb7, D7, Eb, G7.

49 Musical staff starting at measure 49. Chords: Cm, G7, Cm, G7.

53 Musical staff starting at measure 53. Chords: C7, C°, C7, F7.

57 Musical staff starting at measure 57. Chord: Bb7.

61 Musical staff starting at measure 61. Chords: Eb, C7, F7, Bb, A+.

67 Musical staff starting at measure 67. Chords: Bb, G7, C7, F7, Bb.

C TREBLE

SWANEE

GORGE GERSHWIN - 1919

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

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

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

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

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

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

Swan - ee, Swan - ee,

I love the old folks at home.

CTREBLE

Taint Nothin Else But Jazz

Maceo Pinkard - 1921

A Eb Ab7 Eb Ab7 Eb Ab7 C7 F7 Bb+7

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

5 G7 Ab Eb Ebm Bb F7 Bb

On my knees, I'm ask- ing you please, Just to pay at- ten- tion to me while I say:

9 Bb Bb7 Db7 Bb7 Bb+7

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

13 **B** Eb F7

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

17 Bb7 Eb B7/F# Fm7 Bb+7

But what makes you wan- na shake yo' feet? 'Tain't noth- in' else but jazz, Babel!

21 Eb Eb7 Ab A°

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

25 Eb/Bb Bb+7 Eb Bb+7 Eb F#°

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

28 Eb/G F#° Eb/G Eb Cm7 F7 Bb7

Gli- din' sure- ly is de- vine. Still what makes you shiv- er an- y time? 'Tain't noth- in' else but

32 Eb C7 F7 Bb7 Eb

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

TAIN'T NOBODY'S BIZ-NESS IF I DO

PORTER GRAINGER & EVERETT ROBBINS - 1922

1 **A** Bb $D7$ Gm $D7$

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

5 $G7$ $Dm7$ $G7$ Cm $G7$

That folks don't crit- i cize me
Re- gard- less of their talk- in'.

9 $G7$ $G7$ Cm C

But I'm gon- na' do just as I want to an- y- way,
Of- ten times the ones that talk will get down on their knees,

13 $C7$ $Gb7$ $F7$

And don't care if they all de- spise me.
And beg your par- don for their squawk- in'.

17 **B** Bb° Bb $D7$ Gm $Bb7$ Eb E°

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

21 Bb Bb° $F7$ $F+7$ $D7$ $G7$ C $F+7$

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

TAIN'T NOBODY'S BIZ-NESS IF I DO

2

25 Bb° Bb $D7$ Gm $Bb7$ Eb Eb°

Rath-er than per-se-cute me, I choose that you would shoot me,
If I go to church on Sun-day, Then cab-a-ret on Mon-day,

29 Bb B° $F7$ $F+7$ Bb $Cm7$ C° Bb/D

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

33 Bb° Bb $D7$ Gm $Bb7$ Eb E°

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

37 Bb Bb° $F7$ $F+7$ $D7$ $G7$ $C7$ $F+7$

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

41 Bb° Bb $D7$ Gm $Bb7$ Eb E°

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

45 Bb Bb° $F7$ $F+7$ Bb Bb° $Cm7$ $F+7$

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

C TREBLE

TAKE ME TO THE LAND OF JAZZ

BERT KALMER, EDGAR LESLIE, PETE WENDLING - 1919

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

5 moan- in' and groan- in' and tune-ful har- mo-nies. In

9 ev-'ry ca- bar-et, it's the on-ly thing they play! Well, I

13 long to hear it, I must be near it, and that's why I say:

Chord symbols: C7, F7, Bb, C7, F7, Bb, C7, Gb7, F7, C7, F7, Bb, Bbm, Gb7, C7, Gb7(b5), F7

TAKE ME TO THE LAND OF JAZZ

17 **CHORUS:**

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

21

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

25

Pickin' 'em up and layin' 'em down, Teach them how all o-ver town,
Come and take the lat-est dare, Learn to do the "Griz-zly- Bear". I

29

I'll give you fair warn- in', I won't be home- 'til morn- in'. I'll be
love that syn- co- pa- tion, At my des- tin- a- tion! Just

33

dan- cin' 'til the sun comes up,— In the lov- in' land of jazz.
run- nin' wild and livin' it up,— In the lov- in' land of jazz.

C TREBLE

That Dixie Jazz

James P. Maguire & Warren DeWitt - 1919

A E_b B^7 E_b B^b7 E_b

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

5 B^b7 E_b C^7 F^7 B^b7

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

9 E_b B^7 E_b B^b7 E_b

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

13 B^b7 B^b+ E_b C^7 F^7 B^b7


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


2

That Dixie Jazz

17 **B** **E_b** **C⁷**

 That Dix- ie jazz! That Dix- ie jazz!

21 **F⁷** **B^b7** **E_b** **G⁷**

 My how I love to hear that Dix-ie jazz! Oh, just see'em sway-ing when they're play- ing.

25 **C⁷** **F⁷**

 From left to right, Hold to me tight. It makes me

29 **F⁷** **B** **B^b°** **B^b7**

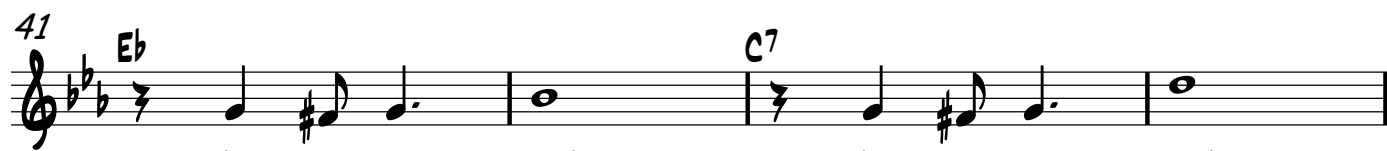
 want to do the shuf- fle and the tick- le toe. Oh, Hon- ey! Come, let's go!

33 **C** **E_b7** **A_b**

 Lis- ten can't you hear that man just coax a moan from his trom- bone.

37 **F⁷** **B^b7**

 Lis- ten to that syn- co- pa- tion It's the best I've ev- er known.

41 **E_b** **C⁷**

 That Dix- ie jazz! That Dix- ie jazz!

45 **F⁷** **B^b7** **E_b** **B^b7** **E_b**

 My how I love to hear that dear old Dix- ie jazz. That Dix- ie Jazz!

THAT'S A PLENTY

The musical score is written in C Treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The piece consists of eight staves of music. The chords and other markings are as follows:

- Staff 1:** Chord: DMI
- Staff 2:** Measure 5: A7; Measure 7: DMI; Measure 8: A7
- Staff 3:** Measure 9: DMI
- Staff 4:** Measure 13: A7; Measure 14: DMI
- Staff 5:** Measure 17: A (boxed), C7; Measure 18: F; Measure 19: F#0
- Staff 6:** Measure 21: C7; Measure 22: F; Measure 23: 2 BAR BREAK; Measure 24: C7
- Staff 7:** Measure 26: C7; Measure 27: F; Measure 28: F7; Measure 29: Bb; Measure 30: B0
- Staff 8:** Measure 30: F; Measure 31: D7; Measure 32: G7; Measure 33: C7; Measure 34: F; Measure 35: A7

33 **B** DMI A7

38 A7 DMI A7 DMI

43 Dm A7

46 A7 DMI F7

49 **C** B^b A7 A^b7 G7 C7

54 F7 B^b B^b0 Cm7 F7 B^b A7 A^b7

59 G7 G7 C7 F7 B^b **CORNET, CLARINET, ETC.**

65 **D** D F

70 F F7

SOLOS - AD LIB:

77 **E** B^b A⁷ A^{b7} G⁷

81 C⁷ F⁷ B^b B^{b0} C^{M1} F⁷ B^b

86 **F** A⁷ A^{b7} G⁷ C⁷ F⁷ B^b E^{b7}

CONTINUE AFTER LAST SOLO

92 B^b F⁷ D F

98 F F⁷ *mp*

G B^b SOFT "SHUFFLE CHORUS"

105 G⁷

109 C⁷ F⁷ B^b C^{M17} F⁷

AFTER "SHUFFLE CHORUS" PLAY "E" (16 BARS) ONCE AS OUT CHORUS:

CTREBLE

THAT DA DA STRAIN

SMITH AND MEDINA - 1922

♩ = 152

D7 **A** G_M

5 D7

9 G_M

13 F C7 F7

17 **B** B^b D7 G7

21 C7 F7 B^b C_M7 F7

25 B^b D7 G7

29 C7 F B^b E^b7 B^b

SOLOS ON "B"

C TREBLE

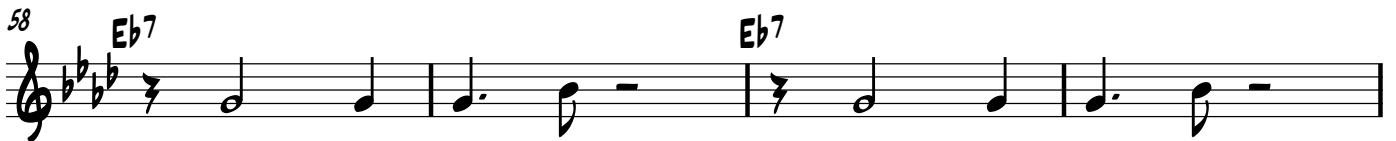
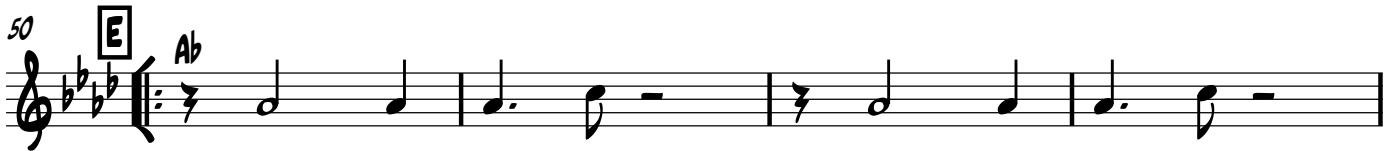
TIGER RAG

THE ORIGINAL DIXIELAND JAZZ BAND - 1917

A Bb
 5 Bb $F7$ Bb
B $C7$ CUES ARE TROMBONE/TUBA F $C7$ F
 14 $C7$ F $C7$ F
 18 Bb $F7$ Bb
 22 Bb $F7$ $Bb7$
C Eb SOLO BREAK
 30 Eb $Bb7$ SOLO BREAK
 33 $Bb7$ Eb
 37 Bb Eb SOLO BREAK

2

TIGER RAG



CTREBLE

THERE'LL BE SOME CHANGES MADE

HIGGINS/OVERSTREET - 1921

1 **A** G⁷
 For there's a change in the weath-er there's a change in the sea,
 5 C⁷
 so from now on there'll be a change in me, My
 9 D⁷ G⁷
 walk will be dif- 'rent, my talk and my name,
 13 C⁷ F⁷
 Noth- in' a- bout me is goin' to be the same, I'm goin' to
 17 **B** G⁷
 change my way of liv- in', if that ain't e- nough,
 21 C⁷
 Then I'll change the way that I strut my stuff, 'cause
 25 D⁷ G⁷
 no- bod- y wants you when you're old and gray,
 29 C⁷ F⁷ B^b G⁷
 There'll Be Some Chan- ges Made to- day,
 33 C⁷ F⁷ B^b E^b7 B^b B^b7 A⁷ A^b7
 There'll Be Some Chan- ges Made.

C TREBLE

'TIL WE MEET AGAIN

1918

A A^b E^b7 E^b7

Smile the while you kiss me sad a - dieu When the clouds roll

7 A^b A^b7 D^b D^bM

by I'll come to you. Then the skies will

11 A^b $F7$ B^b7 E^b7 E^b+7

seem more blue, down in lov - ers land my dear - ie

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

Wed - ding bells will ring so mer - ri - ly, Ev - 'ry tear will

23 A^b A^b7 D^b D^bM A^b

be a mem - o - ry. So wait and pray each night for

28 $F7$ B^b7 E^b7 A^b

me, 'Til we meet a - gain.

CTREBLE

TISHOMINGO BLUES

SPENCER WILLIAMS - 1917

♩ = 132

Oh Mis - si - sip - pi, Oh Mis - si - sip - pi, My heart cries out for
 To - night I'm Pray - in' To - night I'm say in' Oh Lord please bless the

you in sad - ness I want to be where, the win - try winds don't blow.
 train that takes me, To Tish - o - min - go way down old Dix - ie way,

Down where the South - ern moon swings low, That's where I want to go. I'm
 Where South - ern folks are al - ways gay, That's why you hear me say, I'm

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

TISHOMINGO BLUES

26 A^b A° E^b7

out in pain, Oh how I wish that I was back a - gain, with a race,

30 B^b7 E^b7 B^b7 E^b7

OPT. BREAK ON SOLOS

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

33 C A^b A^b7 D^b A^b A^b7

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

37 D^b C^7 A^b

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

42 C^7 F^m E^7 A^b

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

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

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

C TREBLE

TOOT, TOOT, TOOTSIE

GUS KAHN, TED FIORITO - 1922

1 **A** Eb F7

Toot, Toot, Toot- sie, Good- Bye!

6 Bb7 Eb Eb Eb E°

Toot, Toot, Toot- sie, don't cry, The choo choo train that

12 Fm7 Bb7 Bb7 Fm7 Bb+7 Eb Gb° Fm7 Bb+7

takes me, a- way from you no words can tell how sad it makes me

18 **B** Eb F7 Bb7 Eb9

Kiss me, Toot- sie and then, Do it o- ver a- gain.

26 Ab7

Watch for the mail, I'll nev- er fail, If

30 Eb Bb7

you don't get a let- ter then you know I'm in jail,

34 **C** Eb F7

Tut, Tut, Toot- sie don't cry.

38 Bb7 Eb (Bb7)

Toot, toot, Toot - sie, Good - bye.

C TREBLE

TUCK ME TO SLEEP IN MY OLD 'TUCKY HOME

GEORGE W. MEYER - 1921

A F

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

5 C7 F Dm G7 C7

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

9 F F7 Bb B° F/C F

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

13 C G7 C7

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

17 **B** F7 Bb

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

21 G7 C7

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

25 F F7 Bb B° F/C F

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

29 C7 F Gm7 C7

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

C TREBLE

UNDER THE BAMBOO TREE

BOB COLE - 1902

$\text{♩} = 164$ **A** A^b B^b_M E^b7 A^b B^b_M E^b7 D^b

Down in the jun-gles lived a maid, of roy-al blood though dusk-y shade.

5 C^7 F_M B^b7 E^b7

a marked im-pres-sion once she made, up-on a Zu-lu from Ma-ta-boo-loo

9 A^b B^b_M E^b7 A^b B^b_M E^b7 D^b

And ev-ry morn-ing he would be— down un-der-neath a bam-boo tree,

13 C^7 F_M B^b7 E^b7

a-wait-ing there his love to see— and then to her he'd sing: If

17 **B** A^b

you like - a me like I like - a you and we like - a both the same,

21 E^b7 A^b E^b7

I like - a say, this ve - ry day, I like - a chnage your name.—— 'Cause

25 A^b

I love - a you and love-a you true and if you a love a me,

29 E^b7 A^b

One live as two, two live as one, un-der the bam-boo tree.

WALKIN' THE DOG

SHELTON BROOKS - 1917

♩ = 164

CTREBLE

B^bB^b°

F7

B^bB^b°

Now lis-ten hon-ey 'bout a new dance craze, Been 'rig-i-na-ted for a-
 You all were craz-y 'bout the "Bunn-ny Hug",- Most ev-'ry bod-y was a



bout ten days,- It's these, It's a bear!, And it's a new step a fun-ny two step.
 "Tan-go bug!"- But now, and some-how, The fun-ny Dog walk is all the town talk.



In ev-'ry cab-a-ret and danc-ing hall,- You see them do-ing it, yes,
 In ev-'ry pri-vate home this dance is known. I called a friend of mine up



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



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



Grab your gal,- and don't you lin-ger Do that slow- drag 'round the hall.-



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



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

CTREBLE

WABASH BLUES

♩ = 120

A B^b G_M B^b

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

3 C^7 F^7 B^b B^b D^7

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

6 G_M B^b C^7 F^7 B^b

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

10 B^b7 E^b $F\#7$

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

13 B^b B^b7 G C F^7 B^b

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

SOLOS AT 8

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

Oh, those Wa bash Blues I know I got my

23 E^b E^b $F\#_{DIM}$ E^b7 A^b A^b E^b E^b

dues. A lone - some soul am I, I

2

WABASH BLUES

29 B^7 B^7 B^b7 B^b7

feel that I could die.

33 B^b7 B^b7 B^b7 E^b E^b G^M A^b A

Can - - - dle light that gleams.

37 B^b7 B^b7 B^b7 E^b E^b $F^{\#DIM} E^b7$ A^b

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

43 E^b E^b B^b7 B^b7 E^b E^b

shoes To lose_____ those Wa bash Blues.

49 C B^b D G^M B^b

Thru the syc - a - more the can - dle light is shin - ing bright,
'Xpect to see the moon - shine on the Wa - bash an - y night,

51 $F^{\#}$ D^b7 $F^{\#}$ D^b7

Mem - 'ry brings the scent of new mown hay to me each night,
Seems that such a pic - ture's bound to turn me to the right,

53 C^7 F C^7 F

I am start - ing for that spot no need to ask me when,
Ma - king up my mind to see that home so far a - way,

55 B^b B^b7 E^b B^b **BACK TO 8**

I'll be leav - ing hoof prints t'ward the old home road a - gain.
But un - til that hap - pens here's the best that I can say:

C TREBLE

Waitin' For The Robert E Lee

Lewis F. Muir & L. Wolfe Gilbert - 1912

Way down on the levee in old Al-abama, There's
The whistles are blowin', the smoke-stacks are showin', The
5 Dad-dy and Mam-my, and Eph-riam and Sam-my, On a
ropes they are throwin', excuse me, I'm goin' to the
9 moon place light where night you can find them all,
place where all is harmonious,
13 While they are waitin' in' the ban-jos arc syn-co-patin'.
Ev-en the preach-er, He is the dance-ing teach-er.
17 What's that they're sayin'? What's that they're sayin'?
Have you been down there? Were you a-round there? If
21 While they keep playin', hum-min' and swayin', U's the
you ev-er go there you'll al-ways be found there, Why,
25 good ship Rob-ert Lee that's come to
dog-gone, Here comes my ba-by on the
29 car-ry the cot-ton a-way.
good old Rob-ert E. Lee.

2

Waitin' For The Robert E Lee

33 **C** **F**

Watch them shuf- flin' a- long.

37 **C7**

See them shuf- flin' a- long. Go take your

41 **C7**

best gal real pal, Go

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

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

49 **D** **F**

join that shuf- flin' throng.

53 **C7**

Hear that mus- ic and song. It's sim- ply

57 **C7**

great, mate, Wait- in' on the lev- ee,

61 **C7** **F#7** **G7**

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

WAY DOWN YONDER IN NEW ORLEANS

C TREBLE

HENRY CREAMER & J. TURNER LAYTON - 1922

A F F#^o C⁷ F

Guess! Where do you think I'm go— in' when the winds start blow in' strong?

Guess! What do you think I'm think in' when you think I'm think in' wrong?

5 Dm A⁷ Dm

Guess! Where do you think I'm go— in' when the nights start grow in' long? I

Guess! What do you think I'm think in' when I'm think in' all night long? I

9 F Bb F G^{7(b5)} C⁷

ain't go in' East, I ain't go in' West, I ain't go in' o ver the cuck oo's nest. I'm

ain't think in' this, I ain't think in' that, I can not be think in' a -bout your hat. My

13 F Bb D⁷ D^{7(b5)} G⁷ C⁷

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

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

2

WAY DOWN YONDER IN NEW ORLEANS

17 **B** C7 Gm7 C7 F+7

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

21 F C7 Gm7 C+7 F F#o7

there'sa gar den of E - den, that's what I mean. —

25 C7 Gm7 C7 F+7

Cre-ole ba - bies with flash- ing eyes, soft ly whis- per with ten der sighs,

29 F7(SUS4) F7 Bb6 F+7 Bb A7 Ab7

Stop! Oh won't you give your la- dy fair, _____ a lit tle smile.

33 G7 C7(SUS4) C7

Stop! you bet your life you'll lin- ger there, _____ a lit- tle while.

37 F Dm F Db7

There is hea_ ven right here on earth, with those beau ti- ful queens,
They've got an - gels right here on earth, wear- ing lit - tle blue jeans,

41 F F#o7 Gm7 C7 F6

way down yon- der in New Or - leans.

CTREBLE

WASHINGTON AND LEE SWING

T. ALLEN AND M. SHEAFE - 1910

♩ = 240

A B^b

6 B^b D^o $F7$

10 F

14 F B^b $F7$

18 **B** B^b

22 B^b B^b7 E^b

26 E^b E^o B^b E^o $G7$

30 $C7$ $F7$ B^b

C TREBLE

WHEN THE SAINTS

F F7 B^b B^b DIM F

I am just a wea - ry pil - grim — Plod - ding thru this land of
Well I pray each day to heav - en, — For the strength to help me
Want to join the heav'nly band, — Want to play in the ang - el

7 G7 C7 F F7 B^b

sin; — Gett - ing read - y for that ci - ty, —
win, — I want to be in that pro - cess - ion, —
band, — Want to hear the trum - pets blow - ing, —

12 B^b DIM F C7 F

— When the saints come march - ing in. Oh when the
— When the saints come march - ing in.
— When the saints come march - ing in.

A F F F F F F F[#] DIM

saints go march - ing in — Oh when the saints go march - ing

6 G^M7 C7 F F7

in — Oh lord I want to be in that

10 B^b B^b M7 F D^M7 G^M7 C7 F

num - ber — When the saints go march - ing in.

WHEN RAGTIME ROSIE RAGGED THE ROSARY

C TREBLE

LEWIS MUIR & EDGAR LESLIE - 1911

F7 A7 Cm Ab7 F7 Ab7 Cm Ab7 F7 F7

VERSE:

5 **A** Bb Bb7

Par- son Lee in Ten- nes- see in ac- cents loud and clear, said

9 Eb Bb

"Folks I'm aw- ful sor- ry but our or- gan man ain't here. Now I'd

13 F7 Bb Bb

like some- one to stand up and vol- un- teer to help us out". When a

17 **B** Bb Bb7

gal named Rag- time Ro- sie stood up and said that she could play, The

21 Eb Bb

par- son seemed de- light- ed and he said "Just step this way", And the

25 F7 Bb F7 Bb F+

con- gre- ga- tion all sat down to pray, Then came a shout! When

2

WHEN RAGTIME ROSIE RAGGED THE ROSARY

29 C Bb $F7$ BREAK FOR SPOKEN VOCAL

Rag-time Ro- sie ragged the Ros- a- ry, DEACON ALEXANDER STARTED IN TO REPRIMAND HER

33 Bb $F7$ BREAK FOR SPOKEN VOCAL

Then he turned a- round on- ly to see: THAT INSTEAD OF PRAYIN' ROSIE GOT THE FOLKS TO SWAYIN'

37 Bb $Bb7$ Eb

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

41 $C7$ $F7$

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

45 D Bb $F7$ BREAK FOR SPOKEN VOCAL

Rag-time two-step 'til that Par-son Lee, WHY, HE FORGOT THE SERMON AND BEGAN TO SPEAK IN GERMAN

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

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

53 Bb $Bb7$ Eb E^o

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

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

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

C TREBLE

WHEN THE MIDNIGHT CHOO-CHOO LEAVES FOR ALABAM'

IRVING BERLIN - 1912

I've had a might-y bu-sy- day, I've had to pack my things a- way. Now I'H
The minute that I reach the place, I'm goin' to ov- er- feed my face, 'Cause I

give the land-lord back his rust- y key, The ver- y key, That opened
have n't had a good meal since the day I went a- way. I'm goin' to

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

of the folks down home who think of me. That is
o- ver Al- a- ba- ma's new mown hay. I'll be

why you'll hear me sing- ing mer- ri- ly; When that
glad e- nough to throw my- self a- way.

2

WHEN THE MIDNIGHT CHOO-CHOO LEAVES FOR ALABAMA'

21 8 Eb

mid- night choo- choo leaves for Al- a- bam', I'll be right

25 Bb7 Eb

there, I've got my fare. When I

29 Eb Bb7 Eb

see that dust- y haired con- duc- tor- man, I'll grab him

33 F7 Bb7

by the col- lar And I'll hol- ler, "Al- a- bam! Al- a- bam!"- That's where you

37 C Eb7 Ab

stop this train, That's takin' me home a- gain. Back home where

41 C7 Fm B7

I'll re- main, Where my hon- ey- lamb am.

45 Eb G7 Cm

I will be right there with bells, When that old con- duc- tor yells, "All a-

49 Bb7 Eb Bb7

board! All a- board! All a- board for Al- a- bam'. When that

C TREBLE

WHEN YOU WORE A TULIP

PERCY WENRICH & JACK MAHONEY - 1914

When you wore a tul- ip, a sweet yel- low tul- ip, and

I wore a big red rose,

When you ca - ressed me, 'twas then Heav - en blessed me, what a

bless - ing no one knows.

You made life cheer- y, when you called me dear- ie, 'twas

down where the blue grass grows, Your lips were

sweet- er than jul- ep, when you wore that tul- ip and

I wore a big red rose.

CTREBLE

WHEN YOU'RE A MILLIOIN MILES FROM NOWHERE

WALTER DONALDSON - 1919

You're a mil- lion miles from no- where, when you're
 one lit- tle mile from home. It's the
 song of moth- er's tears, That keeps
 ring- ing in your ears. You just
 leave the gates of heav- en, When you
 leave Moth- er's arms to roam. You're a
 mil- lion miles from no- where, When you're
 one lit- tle mile from home.

A Gm⁷ C⁷ Fmaj⁷ Ab^o
 5 C⁷/G C⁷ F
 9 Gm⁷ C⁷ Gm⁷ C⁷
 13 Bb/F Am/C F Ab^o
B Gm⁷ C⁷ Fmaj⁷ Ab^o
 21 C⁷ Em⁷ A⁷ Bm⁷ C^o A⁷/C#
 25 D⁷ Gm G⁷ G#^o
 29 F/A Ab^o C⁷/G C⁷ F Bb⁷ F

CTREBLE

WHERE DID ROBINSON CRUSOE GO?

YOUNG/LEWIS/ MEYER - 1916

VERSE

F **F^o** **C⁷**

Thousands of years— a - go or may - be more,—

F^o **C⁷**

5 out on an is - land on a south-ern shore,—

D⁷ **G⁷**

9 Rob - in - son Cru - soe land - ed on fine day,—

G⁷ **C⁷**

13 no rent to pay and no wife to o - bey,—

A **F** **F^o** **C⁷**

17 His good man Fri - day was his on - ly friend,—

F⁷ **B^b**

21 they didn - 't bor - row or lend,—

G **D⁷** **G** **D⁷**

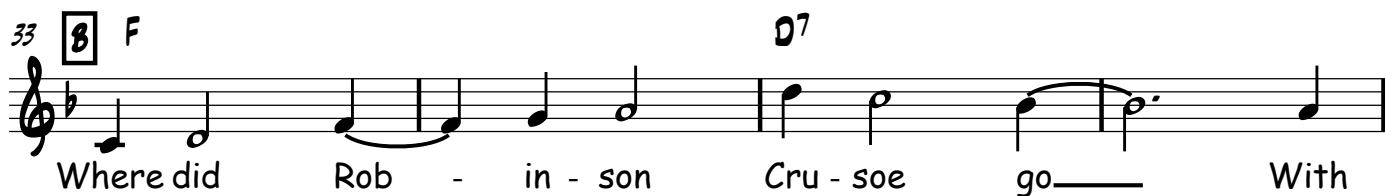
25 They built a lit - tle hut, lived there 'til Fri - day, but

G⁷ **C⁷**

29 Sat - ru - day night— it was shut.— And


WHERE DID ROBINSON CREUSOE GO?

33 **B** F D7



Where did Rob - in - son Cru - soe go With

37 G7



Fri - day on Sat - ur day night? Ev - 'ry

41 C7



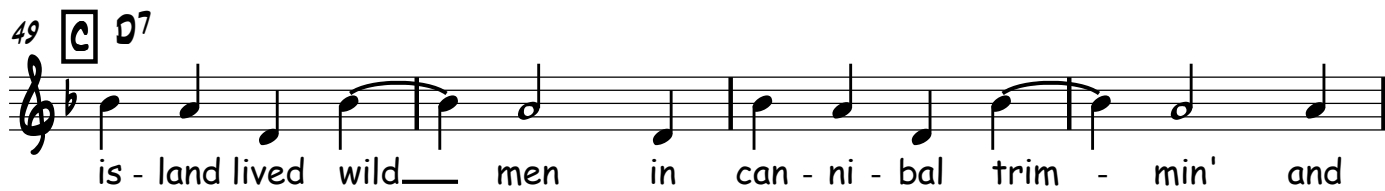
Sat - ru - day night they would start in to roam,

45 G7 Gm7 C7



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

49 **C** D7



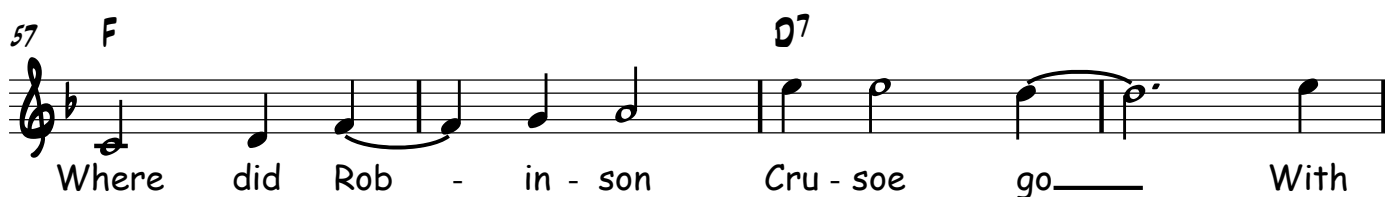
is - land lived wild men in can - ni - bal trim - min' and

53 G7 Gm7 C7



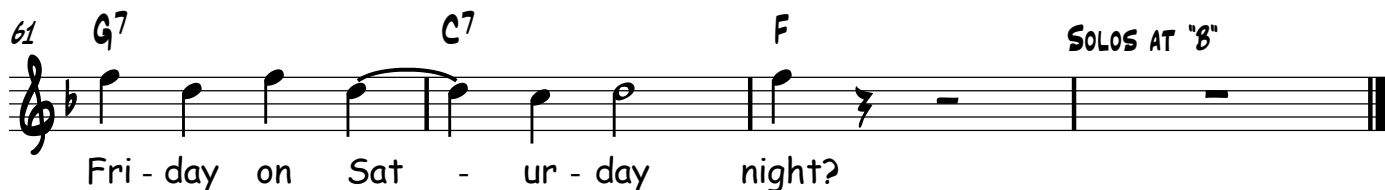
where there are wild men there must be wild wom - men, so

57 F D7



Where did Rob - in - son Cru - soe go With

61 G7 C7 F SOLOS AT "B"



Fri - day on Sat - ur - day night? SOLOS AT "B"

C TREBLE

THE WHIFFENPOOF SONG

TOD B. GALLOWAY - 1909

A E^{\flat}
 We're poor lit-tle lambs who have lost our way.

5 Fm^7 $B^{\flat 7}$ E^{\flat} $B^{\flat 7}$
 Baa! Baa! Baa! We're

9 E^{\flat} E° $B^{\flat 7}$
 lit-tle black sheep who have gone a- stray,

13 Fm^7 $B^{\flat 7}$ E^{\flat}
 Baa! Baa! Baa.

17 **B** Cm E^{\flat} E^{\flat}
 Gen - tle-men song - sters Off on a spree,

21 $B^{\flat 7}$ $B^{\flat + 7}$ E^{\flat} $E^{\flat 7}$ D^7 $D^{\flat 7}$
 Doomed from here to e- ter- ni- ty.

25 C^7 Fm^7
 Lord have mer- cy on such as we,

29 $B^{\flat 7}$ E^{\flat} $A^{\flat m^6}$ E^{\flat} $B^{\flat 7}$
 Baa! Baa! Baa!

C TREBLE

WHISPERING

SCHONBERGER - COBURN - V. ROSE - 1920

1 **A** Eb D7

Whis- per- ing while you cud- dle near me,

5 Eb C+7 C7

Whis - per- ing so no one can hear me,

9 F7 Bb7

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

13 Eb Bb7 Bb+7

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

17 **B** Eb D7

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

21 Eb C+7 C7

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

25 F7 Bb7

Whis- per and say that you be- lieve me,

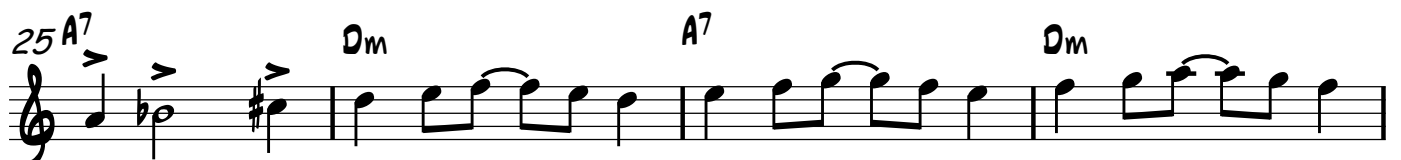
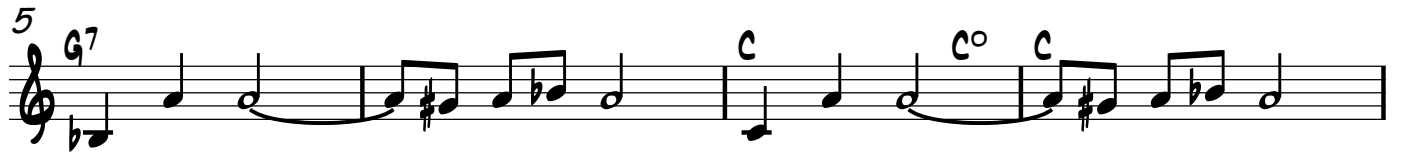
29 Fm7 Abm Eb

Whis- per- ing that I love you.

C TREBLE

Wild Cherries Rag

Ted Snyder - 1909



2

Wild Cherries Rag

33 **C** F C/E Dm Db7 C7

37 F C7 F C7

41 F C/E Dm Db7 C7

45 F C7 F A7

49 **D** Dm A7 Dm A7 Dm A7

53 F C7 F C7 F Db7(b5) C

57 Db7 C Db7 C

Bass Solo - Stop Time

61 C7 F G7 G7 C G7 C7

65 Coda

D.S Back to "C" at Coda

The World Is Waiting For the Sunrise

Eugene Lockhart & Ernest Seity - 1919

Dear one, the world is
 wait- ing for the sun- rise,
 Ev 'ry rose is
 heav- y with dew. The
 thrush on high, His
 sleep - y mate is call- ing,
 And my heart is
 call - - ing you.

A **B**

THE YAMA YAMA MAN

C TREBLE

COLLIN DAVIS & KARL HOSCHNA - 1908

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

Some big Yarna man they see, when off to bed they go.
But that Ya ma man is there, stand ing right be side your bed!

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

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

May- be- he's hid- in' be- hind the chair, Read- y- to spring out at you un- a- ware!

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

CTREBLE

YELLOW DOG BLUES

W.C. HANDY 1914

A

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

4

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

9

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

13

B

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

17

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

21

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

2

YELLOW DOG BLUES

25 **C** **C** **F** **C** **C7** **F**

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

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

Fill our_ hearts with glee, This mes- sage comes,
While the far- mers play. This Yel- low Dog_ Blues

34 **D7** **G** **C** **G7** **C7**

from Ten - nes - see. Dear Sue your
the live - long day.

37 **D** **F** **F7** **Bb** **Bdim** **F** **F7** **Bb7**

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

42 **Bb7** **F** **C7**

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

47 **F** **C7** **F** **A**b**7** **Bb** **Bdim** **F** **F7**

hog. Ea - sy Ri - der's got a stay_ a - way, so he

53 **Bb7** **F**

had to vamp_ it but the hike_ ain't far. He's_

57 **C7** **F** **C7** **F** **C7**

gone where the South- ern cross the Yel- low Dog.

SOLOS AT "D"

YOU'VE GOT TO SEE YOUR MAMA EVERYNIGHT

BILLY ROSE & CON CONRAD - 1923

A B^b $B^b \text{DIM}$ B^b $B^b \text{DIM}$ B^b

Dadd-y dear list-en here your mam-ma's feel-in' blue.

5 $F7$ $B^b \text{DIM}$ B^b

I don't see much of you, and that will ne - ver do.

9 B^b $B^b \text{DIM}$ B^b $B^b \text{DIM}$ B^b B^7

Once a week Ma-ma's cheek Needs a kiss or two.

13 $C7$ F B^b $C7$ F

I'm not show - in' you the door but I must lay down the law. You've got to

17 **B** B^b $F7$ B^b

see Mam-ma ev-'ry- night, Or you can't see Mam-ma at all. You've got to

21 B^b C $F7$

kiss Mam-ma, Treat her right, Or she won't be home when you call.

25 B^b7 E^b7 E^o

If you want my com-pan- y, You can't fif- ty fif- ty me. You've got to

29 B^b $F7$ B^b

see Mam-ma ev-'ry night, Or you can't see Mam-ma at all.

YOU'VE GOT TO SEE YOUR MAMA EVERYNIGHT

33 **C** B^b $F^\#$ $F7$ B^b $F^\#$ $F7$
 Mon-day night I sat a-lone. Tues-day night you did not phone

37 B^b C^{M7} $F^\#^{M7}$ $F7$ B^b $F7$ B^b
 Wednes-day night you did not call_ and thurs-day night it was the same old stall_

41 B^b $F^\#$ $F7$ B^b $F^\#$ $F7$
 Fri-day night you dodged my path Sat-ur-day you took your bath

45 B^b C^{M7} $F^\#^{M7}$ $F7$ B^b $F7$ B^b
 Sun-day night you called on me_ but you brought three girls for some com-pan-y you've got to

49 **D** B^b $F7$ B^b
 see your ma-ma ev-er-y night or you can't see your ma-ma at all_ You've got to

53 B^b C $F7$
 Kiss your ma-ma and treat her right or she won't be at home when you call Now

57 B^b E^b E^b7
 I don't want the kind of man who gives his love on the in-stal-ment plan you've got to

61 B^b $F7$ B^b
 see your ma-ma ev-er-y night or you can't see your ma-ma at all_