

C Book

DIXIELAND

FAKE BOOK

VOL. 1

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DIXIELAND MUST LIST

(Numbered tunes are 1st priority. Numbers do *not* indicate order of priority.)

- | | | |
|--|--|--|
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Bb,Eb,Ab |
| 2. Ain't misbehavin' Eb | 40. Georgia on my mind F | Panama Eb,Ab |
| 3. Ain't she sweet C | 41. Good man is hard to find, Bb | Please don't talk about me Eb |
| Alabama jubilee Bb | 42. Hello dolly Bb | Poor butterfly Ab |
| Alabama bound F | 43. High society Bb, Eb | 79. Riverboat shuffle Gm, Eb |
| 4. Alexander's ragtime band C, F | 44. Hindustan Bb | Rockin' chair Eb |
| All by myself Bb | Home Eb | 80. Rosetta F |
| 5. All of me C | 45. Honeysuckle rose F | 81. Royal Garden blues F, Bb |
| 6. Am I blue F | 46. I ain't gonna give nobody none of
my jelly roll Bb | 82. Runnin' wild Bb |
| Amazing grace F | 47. I ain't got nobody F | Sailing down the Chesapeake Bay F |
| 7. Angry Bb | 48. I can't believe that you're in love
with me Bb | 83. Saint James infirmary Dm |
| 8. At sundown F | 49. I can't give you anything but love F
I want a little girl F | 84. Saint Louis blues G |
| 9. At the jazz band ball Gm, Bb | 50. I wish I could shimmy like my sister
Kate Eb | 85. San F |
| 10. Avalon F | I'll be a friend with pleasure Eb | Second line F |
| Baby face C | 51. I'm confessin' Ab | 86. See see rider Bb |
| 11. Baby won't you please come home
F | 52. I'm gonna sit right down and write
myself a letter Bb (C) | Sheik of Araby Bb |
| 12. Ballin' the jack Bb | 53. I've found a new baby Dm | 87. Shine Eb |
| 13. Basin Street blues Bb | 54. Ice cream Bb | 88. Sleepy time down South, When it's
Eb |
| Beale Street blues Bb | 55. Ida Eb | 89. Sleepy time gal F |
| 14. Big butter and egg man F | 56. If I could be with you Bb | Smiles Bb (Ab) |
| 15. Bill Bailey F | 57. If I had you Bb | 90. Some of these days F |
| 16. Birth of the blues C | 58. In a shanty in old shantytown F | Somebody stole my gal Eb |
| 17. Black and blue Am | 59. Indiana F | 91. Someday sweetheart F |
| 18. Blue turning grey C | It's a long way to Tipperary Bb | 92. Someday you'll be sorry Eb |
| 19. Blues my naughty sweetie gives to
me Gm | It's a sin to tell a lie C | 93. South Eb |
| 20. Bourbon Street parade Ab | 60. Jazz me blues Eb | 94. South Rampart Street parade Eb,Ab
(keys of out choruses vary greatly) |
| 21. Bye bye blackbird F | 61. Just a closer walk Bb | 95. Struttin' with some barbeque F |
| 22. Bye bye blues C | Just a little while to stay here F | 96. Sugar F |
| 23. Cabaret Eb | 62. Keepin' out of mischief C | 97. Sugar blues Bb |
| Cake walkin' babies from home Bb | 63. Lazy river F | 98. Sunday C |
| California, here I come C | 64. Limehouse blues F, Ab | 99. Sweet Georgia Brown Ab (F) |
| Careless love F | 65. Lonesome road Eb | 100. Sweet Sue, just you F |
| Carolina in the morning C | 66. Louisiana Ab | That da-da strain Bb |
| Charleston Bb | 67. Mack the knife Bb + | 101. That's a plenty Dm, Bb |
| 24. Chicago Eb | 68. Make me a pallet on the floor Ab | 102. There'll be some changes made Bb |
| 25. China boy F | 69. Margie F | 103. Tiger rag Bb,Eb,Ab |
| 26. Chinatown, my Chinatown Bb | 70. Mean to me F | 104. Tin roof blues Bb |
| 27. Clarinet marmalade F | Melancholy F | Trouble in mind F |
| Curse of an aching heart Bb | 71. Midnight in Moscow Dm | Undecided C |
| 28. Darktown strutter's ball C | 72. Milneburg joys Bb | 105. Waiting for the Robert E. Lee C,F |
| 29. Davenport blues Eb or F | 73. Muskrat ramble Bb (tr Ab) | 106. Washington and Lee swing Bb |
| 30. Dinah Ab | 74. My blue heaven Eb | 107. Way down yonder in NO F |
| 31. Dippermouth blues Bb | 75. New Orleans (Hoagy) Gm | Weary blues F, Bb |
| 32. Dixie Bb | New second line Ab | 108. When my sugar walks down the
street F |
| 33. Do you know what it means to miss
New Orleans C | 76. Nobody's sweetheart F | 109. When the Saints F |
| 34. Dr. Jazz Eb | 77. Oh baby F | 110. When you're smiling Bb |
| 35. Everybody loves my baby Dm | Old fashioned love F | 111. Whispering Eb |
| 36. Fidgety feet Bb,Eb,Ab | Once in a while (Louis') Bb | 112. Who's sorry now Bb |
| 37. Five foot two C | | 113. Wolverine blues Bb |
| 38. Frankie and Johnny Bb | | World is waiting for the sunrise C (Bb) |
| | | Yes sir, that's my baby Eb |
| | | You've got to see mama every night Bb |

BEGINNERS GUIDE TO BASIC DIXIELAND TUNES

Preface

The purpose of this book is to perpetuate Dixieland Jazz by providing a practical tool that you can use to learn the music, in a format you can use in performance. It includes all the basic tunes, plus classics known and less-known, and some practical tunes you might play on hotel gigs. You'll be able to play with commercial bands, or even start your own band.

The notes and chords are taken from a wide variety of sources, including the original records. The object has been to make the sheets as authoritative as we can, and as feasible relate them to recordings so you learn tunes by playing along.

Published fakebooks, eg. Hal Leonard's excellent "Ultimate" series, have many "pop" dixieland tunes, but they often have more modern chords, and the few multi-strained classics have only the melody strain. "Sheet music" collections are useless on the bandstand. A succession of "under-the-counter" fakebooks by musicians have helped sustain the music, but are hard to find, and neither their notes nor chords are authoritative; no "legal" fakebooks been published.

Phrasing--The tunes as published frequently had phrasing very different from the way bands actually play them--ie, originally square phrasing typical of 1920s music usually is played swingy--so you must learn to hear the tune's melody but play it in the phrasing style appropriate to the tune, or to the band you're working with. When you can do that, you have taken the first step in "faking"--improvising. In most cases, two 8th notes are played sort of like a dotted 8th and a 16th, but not quite; here, a succession of dotted 8th-16th combinations is written as all 8th notes.

Tempo values--Each sheet has a tempo value; it should be taken as a starting point until you have specific reason to change it. Vocal tunes are played somewhat slower as vocals than as instrumentals; as sing-alongs even slower. Instrumental tunes (ie the multi-strained tunes) are usually faster. Try singing the tune; usually don't play it any faster than the words are comfortable. Another benchmark is the tempo at which the tune is most effective as a *dance* tune. *Virtually all tunes have a segment of several bars where playing the correct tempo is crucial: too fast and the melody or lyrics feel hurried, too slow and the passage drags; the best tempo for the passage is the best tempo for the tune as a whole.* Most tunes should "swing", some should "rock"; I think all should make the body want to *move!*

Basically this is rompin' and stompin' music, but *Slow tunes* can maintain the feeling: curiously, on miscellaneous public gigs, the greatest, often the only, applause, is more often for slow tunes, such as "Do you know what it means to miss New Orleans" played very expressively, or "Basin Street Blues" played very rhythmically, not the virtuosic killer-dillers. Some slow tunes are more suitable for expressive playing than others--those that *make* you wail probably will get the most audience response...

I feel that all but concert gigs should be played as dance gigs; do that and the music more likely will be most effective, ie. have the greatest impact on the audience. When playing tunes in

Concert situations, if you want to play at “virtuoso display” tempos, that’s cool: your function is to be you...But good body-movement tempos probably will get the most response. When planning sets for any type of gig, the best mix makes various parts of the body move, the whole body move in different ways, and occasionally sparks cheers at virtuosity. Study the performance notes, find the precise tempos that make you and your colleagues bounce, groove, swing and stomp the hardest; make lists of tunes that produce the same results; make set lists that mix maximum variety; do it all over again.

There are two main types of improvising: 1. Playing variations on the melody: You have the melody and chords in your head, and you add notes, change the phrasing, etc. 2. Creating something new over the chords. Some musicians who know at least bits and pieces of many tunes enjoy quoting melodies or famous solos during their solos; sometimes the other musicians pick up on this and go ‘round and ‘round until they run out of quotes; that’s not improvising, but it can be a lot of fun and grab audiences.

Some of the classic records play the melodies quite differently from the published music. There seems to be no “definitive” version. On some tunes the classic record has so many variations of the “melody” that all one can do is suggest a workable approximation; in some cases the record was the only source available. Sometimes, we simplified the melody and chords for playability.

Note that some tunes have the VERSE and CHORUS. When you see “CHORUS” at the beginning of a tune, the VERSE is at the bottom. Usually *the verse is optional, but sometimes it is a standard part of the tune as usually played*. I tried to include the verse if it has a significant melody, and indicate when it is usually played.

Most of the tunes are arranged in straight alphabetical order; ignore apostrophes in contractions—all the “I” tunes are together, as are “If, I’m, I’ve”, in that order. However, a few tunes take up only half a page or less, so to save space, I’ve put most of them on 2-3-tune pages, and some are added on to two page tunes. Some tunes are out of alphabetical order to enable the pages of 2-page tunes to face each other. The tunes out of order are italicized in the Index.

Playing Dixieland

Rhythm playing is the main subject of this essay, though there are a few notes at the end for the horns. Old music has its own rhythm styles, just as modern jazz and rock do. And if any of the rhythm players barge ahead and do their own thing, they can destroy the impact of the music, even take all the fun out of it for everyone else in the band and audience. They aren't teaching old-style rhythms in school at any level, so the teachers don't know them either.

Younger rhythm-folk and anyone else who doesn't know the music, *Hear This*: In old music, the rhythm section sits *behind* the horns, both physically and artistically. Your job is to make the horns sound good and the dancers groove the roof. You are the *rhythm* section; unlike modern jazz and pop players, you are *not equal* to the horns. You provide, *appropriate* rhythm, strokes, and chords. *KISS method--Keep It Simple, Solid and Soft--Yes, S-O-F-T*: the *horns* control the *volume* dynamics--you follow them and make sure you don't play louder than they do!!

Before you stroke a lick, notice the instrumentation. In fact, when you get booked, ask the bandleader about the:

- Instrumentation in the band.
- Rhythm style he/she/it wants.
- Repertoire being played.

Now, figure out what kind of strokes you are going to use. That is, will the *bass* or *tuba* play 1&3 or 4-4; will the *piano* boom-chuck, do mainly right-handed zaps, stride, or ricky-tick all night? Will the *drummer* ride the big cymbal or do brushes or go b-o-o-m chick or do "4-on-the-floor" bass drum, or play a lot of press rolls? ---> If there is a *banjo*, the drummer should stay off the ride cymbal; use nice whacking brushes with the guitar for non-slow tunes. Listen to what the horns are doing as a group or individually, and support them; if they are syncopating, play straight 4--it'll send their notes flying into the stratosphere.

Banjos and *guitars* can play a powerful dynamic role simply by proper choice of chopped 4-4, off-beats, or held strokes. Zaps and solos are part of the fun of playing dixieland; but comping is an art, and a worthy rhythm person knows how and when to comp; knows how to play the various rhythm styles; can feel whatever style is being played; and supports the effort by playing appropriately. The rhythm section

- is a unit: a good one liberates dancers;
- is unnoticed by horns because they are so comfortable they are playing above their norm;
- is so unified that the individual instruments well might barely distinguishable to listeners; maintains a balance of sounds.

Routines

Verses: Most old songs had a *Verse*. The verse may or may not played in a particular tune depending on tradition; it's usually before the melody (first) chorus, but often may be played after the melody, and often is played again before the out choruses. EG. Verse-Chorus-Solos, Chorus-Verse-Chorus-Solos, Chorus-Verse-Solos-Verse-Chorus.

Endings are usually more or less at the whimsy of the lead horn, but there are some tunes with well-known endings. *Standard patterns*: Any tune may have 1 or 2 "out" choruses. "Traditional

jazz" bands end multi-strained tunes with a 2-bar extended or "double" ending, using the same chord, inserted between bars 31 and 32 (23 and 24 for blues, which are usually played 2 X per strain); and may use double endings for anything fast. However, the piano-bass / *Eddie Condon* style bands often use the *drum tag* pattern: Sudden ending, 4 bars drums (maybe 8), 4 bars (maybe 8) band tag. Dance band or jazz horn players often use the I / VI ending. Routines vary from band to band, depending in part on which, if any, classic version of the tune is being copied.

Breaks and *Stops* are very important in traditional jazz. Rhythm is silent or plays a specific beat pattern ("stop"), while a horn solos. You *ZAP* the first note of the break. Some breaks (Tiger Rag) and stops (Dippermouth Blues) are standard parts of the tune; others are part of a band's arrangement, or are called ad hoc by a horn, or even rhythm person: > - - - or >>> - or - > - > (- is a tacit beat; > is a band zap on the beat). If played with authority, they really zip up the tune and make it more fun to play. Be prepared to take a break of one or two bars without advance warning--someone may turn around suddenly and point to... *you*. A nifty break by a newcomer is most impressive. They may be testing you.

Dynamics are very important. Volume well might vary from strain to strain or chorus to chorus. If there are 2 band "in" choruses, 1st is "up", 2nd is "down" ; if 2 out choruses, 1st is down, 2nd is up. Or vice versa. A great effect is to drop the volume of bars 17-23 in the out chorus, then really hit the last 8 bars. Many lead horns, especially in small formats, open and close with the melody, playing it "down". Some consistently play a hot out chorus. Follow the leader !!

1920s pop tunes. This is "square" two-beat music. *Piano* mostly boom-chucks, or syncopates as a change-up. *Banjo* often plays 2 - 4, changing-up with a 4 - 4, gliss, or occasional mummies stroke. *Tuba / bass* mostly does 1- 3. *Drums* use *bass* on 1 - 3 , *snare* on 2 - 4, with frequent zaps on *choked* 6", 8" or high-hat cymbal. Chords often change in 3 beat cycles (the usual is 4 or 2!!) Eg: C..G7 ..C. This pattern is not used much in Dixieland, but if you ever play the original stock charts or in the 20s style, you'll need to practice it.

The Horns Many of the general comments on the music apply to the horns. Here are some considerations for the front line. *Style is important*. Dixieland played by modern jazz players, no matter how good they are, usually sounds like hell because Dixieland isn't Bebop: it isn't "cool", it's "hot". This statement is directed at *you* as an individual, playing with a group of traditional style players. Of course, if the other players are beboppers, the music may be great--But it ain't Dixieland and if your audience--the ones paying the freight--expects Dixieland, the folks may be disappointed. As a minimum, you should be able to play 30s swing-style, without extended chords, with a warm, not "cool" sound.

Solos: The traditional New Orleans style featured *ensemble* playing, with very few solos, except in breaks. However, most bands structure the performance of each tune with one or two ensemble choruses going in, maybe chorus-verse-chorus, or verse-chorus, a string of solos, one or two out ensemble choruses. It all-too-rarely occurs to the musicians that the same routine tune after tune can be b-o-r-i-n-g to the audience. Even when the performance is varied with more or less fancy arrangements going in or out, the solos remain.

Consider this: do you really have something interesting to say or hot licks or fancy gimmicks for

every tune? Sure, you have fun soloing, and of course some of your best moments come from the stimulation of what's happening at the moment. But if you find you feel no inspiration during a tune, why not pass on it rather than bore the audience? It seems that most of the time, the rounds of solos occur in mindless cycles. This isn't so bad for fast tunes, but a lower tempos, especially slow tunes, it makes the tunes drag on and on. Try splitting up the solos into 16- or even -8 bar segments. Harmonize with other horns behind the solo. As a listener, I really don't get much pleasure from 9 choruses of "Georgia"--4-5 will do just fine...

Liberal use of mutes provides a great change-up in the sound of the band--the brass can do straight or solotone mute harmonies behind the clarinet, or use the mutes during ensembles.

Dixieland styles:

There are several basic styles. 1. New Orleans traditional, 4-beat, usually neither "fast" nor "slow", and features much ensemble playing. 2. The most commonly played style is New York/Chicago/Eddy Condon, piano-bass-(guitar), which essentially is a form of 4/4 swing, has a greater variety of tempos and tunes, from slow to hot/fast, features rounds of solos. 3. "Ragtime", which is square and not played that often for entire gigs. 4. 1940s New Orleans "Revival", hard square 4-beat. 5. West Coast "Revival", 2-beat (banjo-tuba), not "fast".

Tune sources: CDs and music books

If you intend to play Dixieland regularly, listen to the old records. There are many CDs of just about everything you'd need. The original *Audio Fidelity* "Dukes of Dixieland" records (to date only one CD has been issued) have all the cliches and patterns, and are great learning tools. Turk Murphy (well represented on CD) did all the trad and saloon tunes. The *Stomp Off* label has current bands playing 20's jazz. Robert Parker's CDS label stereoizes many basic 20's and 30's records; John R. T. Davies' "restorations", which are found on many CD labels, seem to get the most sound out of the 78's.

The *best learning tool is a tape recorder under your chair recording every performance, rehearsal--every time you play. Listen to it as soon as you get home, to hear what was right or what you screwed up--what didn't fit and what made the band sound better--while you still remember the gig and what you were thinking while you were playing. This is the quickest way to become useful in a band or solo context. Don't let the bad stuff get you down; look for what's right and practice it; note what to avoid in the future, so you don't get into any bad habits. Do use your tapes for reality checks--new players and bands usually don't know when they are playing well or badly. Even experienced musicians have times when a performance felt good and was actually terrible...*

Remember: You're there to entertain the audience. As an individual, you are there to make the band sound better, and make the client want to have the band for his/her next event. You never know who's in the audience, so always conduct yourself in a professional manner, on and off the bandstand. If you're playing with the band for the first time, check with the leader from time to time to see whether he wants you to play more or less conservatively.

Have fun, break a leg, and *vaya con dinero*.
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Page Map

[Basic tempo of tune.]

Ballad, Fast, Bouncy

[Tempo parameters; only suggestive, but try first, because they are realistic.]

[How tune ought to FEEL.]

Hooch tune, Smooth, Plaintive

Bix; c. Quicksell, 1927
[who did it; c.(omposer) Date]

♩ = 40

♩ = 320

Intro [By entire band]

Trumpet Intro

[Trumpet or lead horn only. If no chords, it's a solo, no rhythm]

4/4

[When Intro and verse are optional, intro may be under chorus on the sheet.]

Chorus

[Main melody begins here. Play SOLOS on Chorus. Sometimes Verse is played first; Intro may be above the Verse. Sometimes Chorus is played first, then Verse, Chorus (or solos), Verse again after Solos. It's usually optional, except for tunes that are classic set pieces.]
[It's also used when there's only an intro and melody, so your eye can find the melody quickly.]

Verse

[Some verses are considered "part of the tune" because they are on the classic record; most are optional add-ons. The good ones add to the variety of the tune. A verse with no particular musical or "classical" value may be omitted from the sheet. Verse is usually at the bottom of the page so the eye doesn't have to search for the chorus.]

[If there's a featured vocalist, Verse, Chorus are sung together 1st X, 2nd vocal, Chorus only.]

A

[Many classic tunes have several strains, labelled A, B, C, etc. Each strain may be in a different key. They are all part of the tune. They may or may not repeat. Sometimes it's neat to go back to the top after the solos, which usually are on the last strain.]

B

[BREAKS are important in Dixieland. They are SOLO passage. Band or Rhythm hits the first beat chord sharply, soloist improvises something. Breaks may occur any place in a tune, often are fixed.]

C [Clarinet Break - - - -]

Off-beats

{ C }

{ C }

F [Play off-beats until told otherwise. I don't put the pattern in all the way through long passages, because it clutters up the sheet.]

Dogfight

[An intro. to a key change, with chord changes that get you smoothly into the new key.]

Interlude

[A passage between strains.]

C

Solos

[Usually the entire tune is played, then you find the strain on which you play solos. Usually it's the last strain. If it's not the last strain, you'll usually play some other strains, then go out. If it is the last strain, after solos, usually play a melody chorus, one or two "jam" choruses, go out with an extended improvised or pre-set ending.]

Ending

Out

[Usually, an ending is added onto the tune. Multi-strained tunes usually use a "Double" or "Extended" ending that begins 2 bars before the end and extends 2 bars more. When used with Coda sign, a non-standard ending begins before the usual end of the tune. "Ending" is used to identify non-standard endings. See "Tag" below.]

Ending

Tag

TAG has 2 meanings: 1. a standard pattern where the tune stops suddenly, DRUMS play 4 (sometimes 8) bars, Band plays 4 (sometimes 8) bar ending.
2. an additional 1-8 bars, usually pre-set. It could have been labelled "Ending", but "Tag" is commonly used so get used to the term.]

"ROUTINE:" Instructions are usually self-explanatory, but note that an instruction such as A A, B B, A, C C ignores Repeat signs.

Ace In the Hole

1909

1

Slow Rubato

Verse

F D \flat 7 F D \flat 7 F D7 Gm
Gm D7 Gm Gm D7 Gm G7 C7
F D \flat 7 F D \flat 7 F D7 Gm
G7 C G7 C G7 C7

Chorus

$\text{♩} = 160$

F Gm G7
C7 F
F Gm G7
C7 F
G7 C G7
G7 C7
F Gm G7
C7 F

VOCAL Novelty. VERSE is ad lib, CHORUS bouncy.

After You've Gone

♩ = 224 = Fast chorus: Double the value of each note
 ♩ = 114 = Verse is always slow; slow Chorus tempo

20s-30s jazz standard;
 c. 1918

Chorus

The Chorus section consists of five staves of music in 4/4 time, starting with a key signature of two flats (Bb and Eb). The notes are written in a style where the time signature is effectively 2/2 (indicated by the '224' tempo marking), meaning each note's value is doubled. The chord progression is as follows:

- Staff 1: Eb, Ebm, Bb, G7
- Staff 2: C7, F7, Bb, Bb7
- Staff 3: Eb, Ebm, Bb, G7
- Staff 4: Cm, G7, Cm, Ebm, Bb, D7, Gm, Gdim
- Staff 5: Bb, F7, Bb, (Bb7)

Verse

The Verse section consists of four staves of music in 4/4 time, starting with a key signature of two flats. The notes are written in a style where the time signature is effectively 2/2 (indicated by the '114' tempo marking), meaning each note's value is doubled. The chord progression is as follows:

- Staff 1: Bb, C7, F7, Bb, C7, F7
- Staff 2: D7, Gm, D7, Gm, C7, F7
- Staff 3: Bb, C7, F7, Bb7, Eb, G7, Cm
- Staff 4: Eb, Ebm, Bb, G7, C7, F7, Bb, F7, Bb7

ROUTINE: Verse slow, C slow, C fast. Ending: can drop tempo last 4 bars.

Ain't Misbehavin'

4/4 Swing ♩ = 140

Fats Waller, 1929

Chorus

Musical notation for the Chorus section, consisting of 16 measures. The notation is written on a grand staff with treble clef and a key signature of two flats (Bb and Eb). The tempo is 4/4 Swing with a quarter note equal to 140 beats per minute. The melody is written on the upper staff, and the chord progression is indicated by chord symbols above the notes. The chord progression for the Chorus is: Eb, Bbdim, Bb7, Ebdim, Eb, G7, Ab, Abm, Eb, Gb7, Bb7, Bb+, Eb, C7, F7, Bb7, Eb, Bbdim, Bb7, Ebdim, Eb, G7, Ab, Abm, Eb, Gb7, Bb7, Bb+, Eb, G7, Cm, Ab7, F7, C7, Bb, Bdim, Cm7, F7, Bb7, C7, F9, Bb7, Eb, Bbdim, Bb7, Ebdim, Eb, G7, Ab, Abm, Eb, Gb7, Bb7, Bb+, Eb.

Verse

Musical notation for the Verse section, consisting of 16 measures. The notation is written on a grand staff with treble clef and a key signature of two flats (Bb and Eb). The tempo is 4/4 Swing with a quarter note equal to 140 beats per minute. The melody is written on the upper staff, and the chord progression is indicated by chord symbols above the notes. The chord progression for the Verse is: Eb, B7, E, Eb, B7, E, Eb, G7, C7, F7, Bb9, Bb+, Eb, Eb, B7, E, Eb, B7, E, Eb, Cm7, Cm, G, A7, D7, G, Bb7.

Ain't She Sweet

♩ = 194

c. Ager, 1927

Chorus

Musical score for the Chorus of "Ain't She Sweet". The score is written in 4/4 time with a tempo of 194. It consists of 12 staves of music. The first six staves contain the main melody and accompaniment, and the last six staves contain a bridge section. The key signature is one flat (B-flat major). The chord progression for the first six staves is: C, G \flat 7, G7, C, G \flat 7, G7, C, E7, A7, D7, G7, C, C, C7, F7, C, C7, F7, C, G7, C, G \flat 7, G7, C, G \flat 7, G7, C, E7, A7, D7, G7, C.

Verse

Musical score for the Verse of "Ain't She Sweet". The score is written in 4/4 time. It consists of 4 staves of music. The key signature is one flat (B-flat major). The chord progression for the first staff is: C, G7, C. The chord progression for the second staff is: Am, E7, AmA \flat dim, AmA \flat dim, Am. The chord progression for the third staff is: G7, C, A7. The chord progression for the fourth staff is: G, Em, Am, D7, G, G7.

Alabama Bound

1925

Chorus

$\text{♩} = 230$ $\text{B}\flat 9$

Chorus musical notation (10 staves):

- Staff 1: G^7
- Staff 2: G^7
- Staff 3: C^7 Dm
- Staff 4: G^7 C^7
- Staff 5: $\text{B}\flat 9$
- Staff 6: G^7
- Staff 7: F Cm D^7 G^7
- Staff 8: C^7 F

Verse

Verse musical notation (4 staves):

- Staff 1: Dm $\text{B}\flat 7$ Dm Gm A^7 Gm A^7 Dm
- Staff 2: C^7 $\text{E}\flat 7$ Gm C^7 F
- Staff 3: C^7 $\text{E}\flat 7$ Gm C^7 $\text{B}\flat$ A^7
- Staff 4: Dm $\text{B}\flat 7$ Dm Gm A^7 Gm A^7 Dm

Alabama Jubilee (1)

♩ = 218

Verse

Chords for the first verse:

- Staff 1: C, A^b7
- Staff 2: C, G⁷, C, G⁷
- Staff 3: C, C⁷, B⁷, B^b7, A⁷
- Staff 4: D⁷, G⁷, Em, G⁷
- Staff 5: C, A^b7
- Staff 6: C, G⁷, C, G⁷
- Staff 7: D⁷, G, A^bdim
- Staff 8: D⁷, G⁷

Verse:

Mando-/lins /// vio-/lins ///;
 ev'rybody's tunin; up the fun be-/gins ///
 Come this/ way ///, don't de-/lay. ///
 Better hurry honey dear, or you'll/ be/ mis-/sin'/

 Music sweet, /// ragtime treat ///
 Goes right to your head and trickles to your/ feet. ///
 It's a remin- der,/ a memory fin- der/ of
 Nights down in old /ala-/ bam./// /You ought to

Alabama Jubilee (2)

6

Chorus

Chorus:

See Deacon Jones /when/ he rattles the bones. ///
Old Parson Brown /fool-/in' roun' like a clown. ///
|Aunt/ Je- mima who is past eighty three, ///
Shoutin' I'm full /of pep./ watch your step, watch /your step./

One-legged Joe /danced/ a- round on his toe, ///
Throw away his crutch and hollered "let 'er/ go. /Oh honey,
Hail!!! Hail!!! the gang's/ all/ here/ for an
Alabama Jubi-/lee /// ///

Alexander's Ragtime Band

c. Berlin, 1911

♩ = 152

Verse

Verse musical notation (4 staves):

- Staff 1: Chords: C, C7, F, G7
- Staff 2: Chords: C, D7, G7
- Staff 3: Chords: C, C7, F, G7
- Staff 4: Chords: C, C7, F, E^bdim, G7, C, C7

Chorus

Chorus musical notation (8 staves):

- Staff 1: Chords: F, C7, F
- Staff 2: Chord: B^b
- Staff 3: Chord: F
- Staff 4: Chords: C, G7, C, C7
- Staff 5: Chords: F, C7, F
- Staff 6: Chord: B^b
- Staff 7: Chords: F7, B^b, Bdim
- Staff 8: Chords: F, C7, F

Algiers Strut

4/4 or 2-beat

c.1946

♩ = 208

Chords: E \flat 7, B \flat 7, A \flat , A \flat m, F7, E \flat , G7, C \flat m, B \flat 7, E \flat , B \flat 7, E \flat , E \flat 7, A \flat , A \flat m, E \flat , G7, C \flat m, F7, B \flat 7, E \flat

All By Myself

4/4 2-beat ♩ = 162

c. Berlin, 1921

Chorus

Musical score for the Chorus of "All By Myself". The score is written in 4/4 time with a tempo of 162 beats per minute. It consists of 10 staves of music. The key signature has two flats (Bb and Eb). The chord progression is as follows:

- Staff 1: Bb, C7
- Staff 2: F7, F+, Bb, Cm7, F7
- Staff 3: Bb, A7, D7
- Staff 4: Gm, C7, F7
- Staff 5: Bb, C7
- Staff 6: F7, D7
- Staff 7: Eb, Edim, Bb, Fm, G7
- Staff 8: C7, F7, Bb

Verse

Musical score for the Verse of "All By Myself". The score is written in 4/4 time with a tempo of 162 beats per minute. It consists of 4 staves of music. The key signature has two flats (Bb and Eb). The chord progression is as follows:

- Staff 1: Bb, Bbdim7, Bb, Bdim
- Staff 2: F7, F+, Bb, G7, Cm7, F7
- Staff 3: Bb, Bbdim7, Bb, G7
- Staff 4: C7, F7, F+

Am I Blue

10

4/4 ♩ = 110

Ethel Waters; c. Akst, 1929

Chorus

Musical score for the Chorus of "Am I Blue". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single treble clef staff. The chord progression is as follows:

Measures 1-4: F, E^b7, D7, G7 - D^b7, C7, F

Measures 5-8: F, E^b7, D7, G7 - D^b7, C7, F B^b B^bm F

Measures 9-12: Am, E7, Am, Cdim C7

Measures 13-16: F, E^b7, D7, G7 - D^b7, C7, F B^b B^bm F

Verse

Musical score for the Verse of "Am I Blue". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single treble clef staff. The chord progression is as follows:

Measures 1-4: F, F7, B^b, D^b7, C7, F, Gm7, C7

Measures 5-8: F, Am, E7, Am, G^bdim

Measures 9-12: Gm, B^bm, C7, F, F+, Dm, G7, C7

Measures 13-16: F, F7, B^b, G7, C7

Angry

♩ = 182

c. 1925

Chorus

The Chorus section consists of 16 measures of music. The melody is written on a treble clef staff in 4/4 time, featuring a key signature of two flats (Bb and Eb). The accompaniment is on a bass clef staff. The chord progression is as follows:

- Measures 1-2: Bb
- Measures 3-4: C7
- Measures 5-6: F7
- Measures 7-8: Bbdim
- Measures 9-10: F7
- Measures 11-12: Bb
- Measures 13-14: Bb7
- Measures 15-16: Ebb, Ebm, Bb, G7

Verse

The Verse section consists of 16 measures of music. The melody is written on a treble clef staff in 4/4 time, featuring a key signature of two flats (Bb and Eb). The accompaniment is on a bass clef staff. The chord progression is as follows:

- Measures 1-2: Bb
- Measures 3-4: C7
- Measures 5-6: F7
- Measures 7-8: Fdim
- Measures 9-10: F7
- Measures 11-12: Bb
- Measures 13-14: Bbdim
- Measures 15-16: Bb

Apex Blues

4/4 ♩ = 120

c. Noone, Hines, Poston, 1928

A

Measures 1-8 of section A. Chords: E♭7, A♭7. Measure numbers 1, 4, 8 are boxed.

Jam

Measures 9-12 of the Jam section. Chords: F7, B♭7, E♭7.

B Solos

Measures 13-24 of section B. Chords: E♭7, A♭7, E♭7, C7, F7, B♭7, E♭7.

C Rhythm play hard 4/4

Measures 25-36 of section C. Chords: E♭7, A♭7, A♭7, E♭7, C7, F7, B♭7, E♭7.

ROUTINE: A A, Solos on B, C C. Rhythm plays hard 4/4 on C, horns syncopate for maximum impact.

As Long As I Live

Easy 4/4 swing ♩ = 128

c. Arlen, 1934

Chorus

The Chorus section consists of 26 bars of music in 4/4 time, featuring a swing feel. The key signature has one flat (Bb). The melody is primarily eighth-note based. The chord progression is as follows:

- Bar 1: F
- Bar 2: C⁶
- Bar 3: Cm
- Bar 4: D⁷
- Bar 5: Cm
- Bar 6: D⁷
- Bar 7: G⁷
- Bar 8: C⁷
- Bar 9: C⁺
- Bar 10: C⁷
- Bar 11: F
- Bar 12: G⁷
- Bar 13: C⁷
- Bar 14: F
- Bar 15: C⁶
- Bar 16: Cm
- Bar 17: D⁷
- Bar 18: Cm
- Bar 19: D⁷
- Bar 20: G⁷
- Bar 21: C⁷
- Bar 22: C⁺
- Bar 23: C⁷
- Bar 24: F
- Bar 25: Cdim
- Bar 26: Gm
- Bar 27: B^bm
- Bar 28: B^bdim
- Bar 29: F
- Bar 30: Dm
- Bar 31: G⁹
- Bar 32: C⁷
- Bar 33: E^bm
- Bar 34: Dm
- Bar 35: C⁷
- Bar 36: F
- Bar 37: C⁶
- Bar 38: Cm
- Bar 39: D⁷
- Bar 40: Cm
- Bar 41: D⁷
- Bar 42: G⁷
- Bar 43: C⁷
- Bar 44: C⁺
- Bar 45: C⁷
- Bar 46: F

Verse

The Verse section consists of 10 bars of music in 4/4 time, featuring a swing feel. The key signature has one flat (Bb). The melody is primarily eighth-note based. The chord progression is as follows:

- Bar 1: F
- Bar 2: Gm⁷
- Bar 3: C⁷
- Bar 4: F
- Bar 5: Gm⁷
- Bar 6: C⁷
- Bar 7: F
- Bar 8: A^bdim
- Bar 9: Gm⁷
- Bar 10: C
- Bar 11: F
- Bar 12: C⁷
- Bar 13: F
- Bar 14: Gm⁷
- Bar 15: C⁷
- Bar 16: F
- Bar 17: Gm⁷
- Bar 18: C⁷
- Bar 19: F
- Bar 20: A^bdim
- Bar 21: Gm⁷
- Bar 22: C⁷
- Bar 23: F
- Bar 24: C⁷

In bar 2, 10, 26, A7 is sometimes used, to simplify things for jazz soloing.

At A Georgia Camp Meeting

14

♩ = 146 ♩ = 170

1897

Intro D^b A^bdim A^b F⁷ B^b7 E^b7 A^b

Verse A^b D^b A^b A^b B^b7 E^b7 A^b D^b A^b D^b E^b7 A^b

Chorus E^b7 **Solos** A^bdim A^b E^b7 A^bdim A^b E^b7 A^bdim A^b D^b A^bdim A^b F⁷ B^b7 E^b7 A^b

Trio A^b D^b A^b E^b7 A^b B^b7 E^b7 A^b D^b A^b D^b A^b D^b A^bdim A^b F⁷ B^b7 E^b7 A^b

ROUTINE: Intro, V 2X, C 2X, T, Solos on C, VC Intro. Square Ragtime or swing it.

At Sundown

4/4 swing or light 2-beat

c. W. Donaldson, 1928

Chorus $\text{♩} = 156$

Musical score for the Chorus of "At Sundown". The score is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked as 156 beats per minute. The music consists of eight staves of notation. The first staff begins with a box labeled "Chorus". The notes are primarily eighth and quarter notes, often beamed together. The chord progression is as follows:

- Staff 1: C7, Gm, C7, F, D7
- Staff 2: Gm, C7, F
- Staff 3: D7, G7
- Staff 4: C7, C+, F, C7
- Staff 5: Gm, C7, F, D7
- Staff 6: Gm, C7, F, A7
- Staff 7: D7, G7
- Staff 8: Gm, C7, F

Musical score for the Verse of "At Sundown". The score is written in 4/4 time with a key signature of one flat (Bb). The music consists of four staves of notation. The notes are primarily eighth and quarter notes, often beamed together. The chord progression is as follows:

- Staff 1: F6, F
- Staff 2: C7, F, C7
- Staff 3: F6, F
- Staff 4: C7, F

At the Jazz Band Ball

ODJB plays it straight, (at 252). Ragtimers rec. is 224, Bix 202.
Bix, Muggsy often give only an impression of melody, so using
book notes.

ODJB '17, Bix '27;
Spanier '39;
c. ODJB, 1917

2-beat $\text{♩} = 202$

Verse

Gm

Musical notation for the Verse section, consisting of four staves. The first staff starts with a Gm chord. The second staff has chords F7, B \flat , G7, C7, and F7. The third staff starts with Gm. The fourth staff has chords C7, C7(b5), and F7. There are triplets in the first and second staves.

Chorus

G7

C7

Musical notation for the Chorus section, consisting of four staves. The first staff starts with G7. The second staff has chords F7 and B \flat [Break]. The third staff has chords G7 and C7. The fourth staff has chords E \flat , B \flat dim, B \flat , G7, C7, F7, and B \flat . There are triplets in the first and third staves.

ROUTINE: V C V, SOLOS on C 2 X each, V, C 2 or 3 X

Aunt Hagar's Blues

Teagarden,
c. W.C. Handy, 1920

♩ = 120

Rockin' 4/4, slow boogie feel

Intro F F7 B \flat D \flat 7 F C7 F D \flat 7 C7 F

A F B \flat C7 F F7

B F F7 B \flat D \flat 7 F C7 F D \flat 7 C7 F

Fm F7 D \flat D \flat 7 G \flat D \flat 7 C7

Fm F7 D \flat D \flat 7 G \flat D \flat 7 C7

F F7 B \flat D \flat 7 F C7 F D \flat 7 C7 F

C F F7 F F7

B \flat F A7 D7

G7 C7 F C7 F C7

F C7 F

ROUTINE: A B C, A B C, Solos on A, end on B.

Avalon

4/4 2-beat ♩ = 162
 ♩ = 210 BG = ♩ = 240

Al Jolson hit, 1920; in F, 2-beat. Goodman Quartet brought it into the dixieland repertoire, 1937; in Eb

c. Rose, 1920

Chorus ♩ = 254 C7

The Chorus section consists of 12 staves of music. The first staff is marked with a 4/4 time signature and a key signature of one flat (Bb). The melody is written in treble clef. Chord symbols are placed below the staff: F, C7, F, Fdim, C7, Gm7, C7, Gm7, C7, C+, F, D7, Gm, D7, Gm7, Bbm, C7, F, Cm, D7, Gm7, C7, F.

Verse

The Verse section consists of 5 staves of music. The first staff is marked with a 4/4 time signature and a key signature of one flat (Bb). The melody is written in treble clef. Chord symbols are placed below the staff: F, Dm, C7, F, C7, F, Dm, G7, C7, C7/E, C7, D#+, Am7/D - Dm7/C -, G7/B, G7, C7.

Baby Face

c. Akst, 1926

2-beat ♩ = 224

Chorus

Musical notation for the Chorus section, consisting of 10 staves. The key signature is C major and the time signature is 4/4. The melody is written in treble clef. Chord symbols are placed above the notes. The notation includes various chord types such as triads, dyads, and seventh chords, as well as accidentals and phrasing slurs.

Chord symbols for the Chorus section:

- Staff 1: C, Gdim
- Staff 2: G7, Cdim
- Staff 3: G7, C, Gm, A7
- Staff 4: D7, G7
- Staff 5: C
- Staff 6: E7, D, E7, Am, C7
- Staff 7: F, Cdim, C, A7
- Staff 8: D7, D+, G7, C

Verse

Musical notation for the Verse section, consisting of 6 staves. The key signature is C major and the time signature is 4/4. The melody is written in treble clef. Chord symbols are placed above the notes. The notation includes various chord types such as triads, dyads, and seventh chords, as well as accidentals and phrasing slurs.

Chord symbols for the Verse section:

- Staff 1: C, G7, C, Gm/Bb, A7
- Staff 2: D7, G7, C, G7
- Staff 3: C, G7, C, C/E, Cm/Eb
- Staff 4: G/D, D7, G, Cm/Eb, G/D, D7/F#, G, Cm/Eb
- Staff 5: G/D, D7, G, Cm/Eb, D7/A, D7, G7

Baby Won't You Please Come Home

20

Ballad ♩ = 100

c. Williams, 1919

Chorus

Musical notation for the Chorus section, consisting of five staves. The key signature is one flat (Bb) and the time signature is 4/4. The notes and chords are as follows:

- Staff 1: F, A7, D7, G7
- Staff 2: C7, A7, Dm, G7, C7
- Staff 3: F, A7, D7, Gm, A7
- Staff 4: Bb, D7, F, A7, D7, G7, C7
- Staff 5: F, A7, D7, G7, C7, F

Verse

Musical notation for the Verse section, consisting of four staves. The key signature is one flat (Bb) and the time signature is 4/4. The notes and chords are as follows:

- Staff 1: F, Fdim, Gm, C9, F, Fdim, Gm, C9
- Staff 2: A7, Dm, G7, C7
- Staff 3: F, Fdim, Gm, C9, F7, Bb
- Staff 4: G7, Gdim, C7, C+

Ballin' the Jack

c. Chris Smith, 1913

Chorus ♩ = 146

Verse

Chorus:

First you put your two knees close up tight, / then you
 sway 'em to the left, then you sway 'em to the right |
 Step around the floor kind of nice and light, then you
 twist around and twist around with all your might. |

Stretch your lovin' arms straight out in space, then you
 do the Eagle Rock with style and grace. Swing your
 Foot way 'round then bring it back. Now
 that's what I call ballin' the jack. |

(The 2 verses are on the lyrics sheet)

Basin Street Blues

♩ = 104

Orig. in C

Jack Teagarden;
c. Spencer Williams, 1928

4/4; strong bluesy rhythm

Verse

Tbn B♭ Cm G♭7 B♭ Response Tbn B♭ Fdim F9 Response

B♭ B♭7 E♭ F7 B♭ [BREAK -----]

Tbn B♭ Cm G♭7 B♭ Response Tbn B♭ Fdim F9 Response

B♭ B♭7 E♭ F7 B♭ [BREAK -----]

Chorus

B♭ D7 G7 A♭7 G7

C9 F7 B♭ B♭dim Cm F7 Cm F7

B♭ D7 G7 A♭7 G7

C7 F7 B♭



Routine: TBN Verse, Chorus, Solos on Chorus, Verse either with long TBN credenza as ending, or with Chorus out. Usually Clar. has first solo, band play 3s (3 stacatto beats each bar). Next solo, band can play 2s, next solo band play 1s.

Beale Street Blues

From the music
If doing vocal, plan routine carefully.

c. Handy, 1916

4/4 or boogie ♩ = 132

Intro B \flat B \flat 7 E \flat B \flat dim B \flat F7 B \flat

A TBN B \flat B \flat 7

E \flat B \flat

B \flat F7 B \flat 1. 2.

B Repeat optional B \flat E \flat F7

B \flat B \flat 7 E \flat B \flat dim B \flat F+

B \flat E \flat F7

B \flat B \flat 7 E \flat B \flat dim B \flat 1. F7 B \flat

2. B \flat F7 B \flat E \flat

ROUTINE: Tbn A A, B, C, Solos on C, B, C C
Records vary--some omit A, some do only 8 bars of B. Most emphasize C. Much depends on vocals.

C Solos E \flat B \flat + E \flat E \flat 7

A \flat E \flat

B \flat 7 E \flat 1. 2.

Bill Bailey

♩ = 192 ♩ = 208
More of a 4/4 feel

1902

Chorus

Chorus musical notation (10 staves):

- Staff 1: Chord **F**
- Staff 2: Chords **F**, **Cdim**, **C7**
- Staff 3: Chord **C7**
- Staff 4: Chords **C7**, **C+**, **F**, **C7**
- Staff 5: Chord **F**
- Staff 6: Chords **F**, **F7**, **Bb**
- Staff 7: Chords **Bb**, **Bdim**, **F**, **D7**
- Staff 8: Chords **G7**, **C7**, **F**

Verse

Verse musical notation (3 staves):

- Staff 1: Chord **Dm**
- Staff 2: Chords **F**, **A7**, **Dm**, **Cdim**
- Staff 3: Chords **C7**, **F**, **1. A7**, **2. F C7**

Big Butter And Egg Man (1)

(I want a big butter and egg man)

Hot 5 '26; Spanier '39
c. Armstrong, Venable, 1926

4/4 swingy

♩ = 206

The main musical score consists of nine staves of music in 4/4 time, key of B-flat major. The notation includes various note values, rests, and accidentals. Chord symbols are placed above the staff lines: F, G7, C7, F, Fdim, Gm7, C7, F, Fdim, Gm7, C7, G9, C7, F, F7, Bb, D7, G7, C7, F, G7, Gm7, C7, and 1. F. The piece concludes with a double bar line and repeat dots.

2. Trumpet solo ending--w / drums only

To top

This section contains the notation for the trumpet solo ending and the band chorus. The solo ending is marked with '2 extra bars!' in a box. The band chorus is marked with 'Band Chorus' and 'To top'. The notation includes notes, rests, and a final double bar line with repeat dots.

ROUTINE: Regular tune, except trumpet solo has special ending (2.), band chorus, maybe another solo, out chorus with trumpet and drums only (3.)

3. Trumpet solo out w/drums only

ritard

I/ want/ a big butter and egg/ man/ ///from
Way/ out/ in/ the/ West./// ///

I'm/ gettin' tired// of working all day, ///|
I/ want some- body/ who wants/ me to play.///

Pretty gold and silver/ have never been mine, /// but
If my dream comes true, dear,/ the sun's gonna shine. //So/

I/ want/ a big butter and egg/ man/ // now don't
Some big butter and egg man/ want me?/// ///

Birth Of the Blues

4/4 rhythmic, slowish

c. Henderson, 1926

Chorus

♩ = 104

The Chorus section consists of eight staves of music in 4/4 time. The melody is written on a treble clef staff with a key signature of one flat (Bb). The accompaniment is provided by a piano on a grand staff. The chord progression for the Chorus is as follows:

- Staff 1: C, A7, G7, G+, C, E7, F, D7
- Staff 2: G7, C
- Staff 3: C, A7, G7, G+, C, E7, F, D7
- Staff 4: G7, C
- Staff 5: E7
- Staff 6: A7, D7, G7
- Staff 7: C, A7, G7, G+, C, E7, F, D7
- Staff 8: G7, C

Verse

Ad lib, expressively

The Verse section consists of four staves of music in 4/4 time. The melody is written on a treble clef staff with a key signature of one flat (Bb). The accompaniment is provided by a piano on a grand staff. The chord progression for the Verse is as follows:

- Staff 1: C7, F9, C, F9
- Staff 2: G7, Ab7, G7, Ab7, G7, C, Eb6, G7
- Staff 3: C7, F9, C, F9
- Staff 4: G7, Ab7, G7, Ab7, G7, C

Black and Blue

Ethel Waters, L. Armstrong
c. Waller, 1929

27

♩ = 104

Chorus

Musical score for the Chorus of "Black and Blue". The score is written in 4/4 time with a tempo of 104. It consists of 16 measures across 8 staves. The melody is primarily eighth-note based. The chord progression is as follows:

Measure	Chord
1	Am
2	Dm
3	Am
4	D7
5	C
6	Gdim G7
7	C
8	E7
9	Am
10	Dm
11	Am
12	D7
13	C
14	Gdim G7
15	A ^b 7 G7
16	C E ^b 7

Verse

Musical score for the Verse of "Black and Blue". The score is written in 4/4 time and consists of 16 measures across 4 staves. The melody is primarily eighth-note based. The chord progression is as follows:

Measure	Chord
1	C
2	C
3	Am
4	E7
5	Dm
6	D7
7	G7
8	C
9	G
10	D7
11	G
12	F+ E7
13	Am
14	D7
15	G7
16	E7

Blue Turning Gray (Over You)

♩ = 108

4/4 *Ballad, not dirge slow*

c. Waller, 1929

Chorus

The Chorus section consists of 12 measures of music. The melody is written in treble clef with a 4/4 time signature. The key signature has one flat (B-flat). The chord progression is as follows:

- Measure 1: C
- Measure 2: Am B⁷ Gm⁷ A⁷
- Measure 3: D⁷ G⁺ Am⁷ D⁷ G⁷
- Measure 4: C Am B⁷ Gm⁷ A⁷
- Measure 5: D⁷ G⁺ C Dm⁷ C
- Measure 6: C⁷ F C G⁷ C
- Measure 7: F C⁷ F D⁷ G⁷ D⁷ G⁷
- Measure 8: C Am B⁷ Gm⁷ A⁷
- Measure 9: D⁷ G⁺ C Fm C
- Measure 10: C
- Measure 11: C
- Measure 12: C

Verse

The Verse section consists of 12 measures of music. The melody is written in treble clef with a 4/4 time signature. The key signature has one flat (B-flat). The chord progression is as follows:

- Measure 1: C
- Measure 2: C⁷ F⁷ C C⁷ A⁷
- Measure 3: D⁷ G⁷ D⁷ G⁷ C G⁷
- Measure 4: C C⁷ F⁷ C C⁷ A⁷
- Measure 5: G Cm G Cm Em⁶ A⁷ E^{b6} D⁷ G⁷

Blues My Naughty Sweetie Gives to me

29

1919

Chorus

♩ = 214

Chorus musical notation (10 staves):

- Staff 1: Gm, D7, Gm, G7
- Staff 2: Cm, G7, Cm
- Staff 3: D7, Gm
- Staff 4: A7, D7
- Staff 5: Gm, D7, Gm, G7
- Staff 6: Cm, G7, D7
- Staff 7: G7, C7
- Staff 8: F7, C7, F7, Bb

Verse

Verse musical notation (4 staves):

- Staff 1: Eb, Ab7, Bb7, Eb, Eb, Ab7, Bb7, Eb
- Staff 2: Bb7, Cm, C7, F7, Bb, Eb, Ebdim, Bb7
- Staff 3: Eb, Ab7, Bb7, Eb, Eb7, Ab
- Staff 4: Ab, Gm, A7, Eb7, D7

Bluin' the Blues (1)

Mostly transcribed from 11/22/39 Spanier Ragtimers record, which basically follows ODJB's of 6/25/18

ODJB '18,
Spanier '39;
c. ODJB, 1918

Swing it!

Hard driving 4/4! ♩ = 148

Intro B \flat F7 Fdim F7

A B \flat B \flat 7

E \flat 7 G \flat 7 B \flat G7

C7 F7 B \flat

Solos Rhythm instrument, horns hold long notes.

B B \flat B \flat 7

E \flat 7 G \flat 7 B \flat G7

C7 F7 B \flat

C B \flat G \flat 7 B \flat B \flat 7

E \flat 7 G \flat 7 B \flat G7

C7 F7 B \flat

2nd X to D

Bluin' the Blues (2)

Musical score for 'Bluin' the Blues (2)' in B-flat major, 4/4 time. The score consists of four staves. The first staff begins with a key signature change to B-flat major (one flat) and a common time signature change to 4/4. The first staff contains a melodic line starting with a D chord, followed by a B-flat chord, and ending with a B-flat7 chord. The second staff continues the melody with E-flat7, B-flat, and G7 chords. The third staff features a more complex melodic line with C7, F7, and B-flat chords. The fourth staff concludes the piece with a B-flat, F7, B-flat, F7, and B-flat chord sequence, ending with a double bar line and a 4/4 time signature.

ROUTINE: Ensemble play as written, or to expand it, solo on B 1 or 2 X each, C D as out choruses.

Bucket's Got A Hole In It

Melody approximate.

c. C. Williams, 1933

Musical score for 'Bucket's Got A Hole In It' in B-flat major, 4/4 time. The score consists of four staves. The first staff begins with a tempo marking of quarter note = 122 and the instruction 'Rock it!'. The melody starts with a B-flat chord and an F chord. The second staff continues the melody with C7, D-flat7, C7, F, F7, B-flat, B-flat minor, and F chords. The third staff features a melodic line with a B-flat chord. The fourth staff concludes the piece with C7, D-flat7, C7, F, F7, B-flat, B-flat minor, and F chords, ending with a double bar line.

Bogalusa Strut

♩ = 182

c. Sam Morgan, 1927

Intro C Cdim C A⁷ D⁷ G⁷ C C⁷

Verse F Cdim C A⁷ D⁷ G⁷ C Cdim G⁷ C⁷

Chorus G⁷ C [Break] G⁷ C C⁷ F Cdim C A⁷ D⁷ G⁷ C

Ending C Cdim C A⁷ D⁷ G⁷ C

Routine: Intro, Verse, Chorus, Solos on Chorus, Verse, Chorus, Ending

Bourbon Street Parade

32

2-beat, march tempo ♩ = 192

c. Paul Barbarin, 1949

Intro **Tpt**

Melody

Ab Eb7

Eb7 Ab

Ab7 Db

Ab dim Ab F7

Bb7 Eb7 Ab

||Let's/ fly/ down,/ ||or/ drive/ down,
||to/ New/ Or-/ leans/// |||
||That/ cit-/y,/ ||it's pret-/ty,/
||his-/ tor-/ic scenes./// |||

||I'll/ take/ you,/ ||pa-/ rade/ you,
Down// on Bour-/bon/ Street./// |||
We'll hit all the hot/ spots,
you'll meet all the big/ shots,
Down/ on/ Bour-/bon/ Street./// |||

Bugle Call Rag (1)

♩ = 196

A 1923

B

No definitive version. This is a basic outline that you can fool with: each instrument do a bugle call on A, followed by the band. On C, band do bugle call before each solo. D 2-3 X, out. New Orleans bands sometimes insert the OLE MISS strain, band 1 X or with solos. A Line 1 & 4, C line 1, are all bugle calls that can be used any place.

Bugle Call Rag (2)

Solos 2 X each

Start Solo

C

E^b7 **B^b** **G⁷**

2nd X no bugle call

D

Out chorus

E^b7 **B^b** **G⁷**

C⁷ **F⁷** **B^b**

E^b7 **B^b** **G⁷**

Extended Ending

E

Ole Miss

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

E^b **B^b** **C⁷** **F⁷**

B^b **B^b7** **E^b** **D⁷**

E^b **B^b** **B^bdim** **B^b** **F⁷** **B^b**

BreezeC. Williams, 1929, Wingy
Manone, 1935; c. 1919

4/4 2-beat

♩ = 120

Chord markings in the score: Eb, Fm7 Bb7, Bbdim, Bb7, Eb, Eb7, Ab, Adim, Eb, C7, F7, Bb7, Bb+, Eb, Fm7 Bb7, Bbdim, Bb7, Ab7 G7, Ab, Adim, Eb, Bbm, Fm7, Bb7, Eb, Eb, Gm, Bb7, Eb.

Breeze!!! /that blew my gal away,/ / I've had the
Blues all day/ / since early morn.!!! |||
You/ came/ / a-whispering through the trees./ /|| When
I woke up this morning she was gone.!!! Sweet!!!

Breeze!!! /you blew her from my side,/ /she was my
Blushing bride/ /so hear my plea.!!! |||
Hear me a-beggin' you up- on my knees,
blow her back sweet evenin' breeze./
Blow!! my baby back to me.!!! |||

By And By

♩ = 166
Street parady, shoulder swingy

Trad. hymn

Chorus

F F7 B \flat F
F G7 C7
F F7 B \flat F
F C7 F B \flat F

Verse

F B \flat F
F C G7 C7 F
F B \flat F
F C7 F

Bye Bye Blackbird (1)

Square 2-beat

♩ = 198

SING-ALONG tempo (do CHORUS only): ♩ = 162

1926

Verse

The musical score for the verse of "Bye Bye Blackbird" is written in 4/4 time with a key signature of one flat (Bb). The melody is written on a single treble clef staff. The chords are indicated by letters above the staff. The verse consists of 16 measures. The chords are: Dm, F+, F, Gm7, Dm, A7, Dm, Dm, F+, F, Gm7, Dm, A7, Dm, C7, Bb, Bbm, F, C7, A7, Dm, F+, F, Gm7, Dm, G7, C7.

Verse:

Black/-bird/ black-/bird/ singing the blues all day.///

Right| outside /of my/ door./// /|||

Black-/bird/ black-/bird/ why do you sit and say,///

"There's| no sun- /shine in/ store."/// /|||

All through the win- /ter you/ hung/ around ///

Now I begin /to feel/ home-/ward bound ///

Black/-bird/ black-/bird,/ gotta be on my way,///

Where| there's sun- /shine ga-/ lore./// /|||

Bye Bye Blackbird (2)

36

Chorus

F B \flat F C 7 F

F Fdim C 7

Gm 7 C 9

Gm 7 C 9 F

F 7 Cm 6 D 7

Gm B \flat m C 7

F B \flat F C 7 D 7

Gm 7 C 7 F

Chorus:

Pack up all my care and woe,/ here I go/ singing low/

Bye/// Bye/// black-/bird./ ///

Where somebody waits for me,/ sugar's sweet,/ so is she./

Bye/// Bye/// black-/bird./ ///

No one here can love and under- stand/// me,///

Oh what hard luck stories they all hand/// me.///

Make my bed and light the light,/ I'll arrive/ late tonight/,

Black-/bird/ //bye/ Bye./// ///

Bye Bye Blues

2-beat $\text{♩} = 220$ $\text{♩} = 116$ Lown

Bert Lown Biltmore
Hotel Orch.'30
c. Hamm, Lown, Bennett, 1930

Chorus

Chorus

C A \flat 7

C A7

D 9 G7

C Cdim G7

C A \flat 7

C A7

D 9 G7

C A \flat 7 C

Verse

Verse

G C7 G Dm 6 /F E7

A7 D7 G

G C7 G Dm 6 /F E7

A7 D7 G G+

Lown's 8/21/30 rec. is a completely different take on the tune, & is a wonderful example of the early 30s dance orch. style, plus the rhythm guitar is very active a la Eddie Lang, and the last chorus adds active vibraphone. "Sweet", perhaps, but nothing sappy about it!

Cabaret

1966

$\text{♩} = 204$

Chords: $E\flat$, $B+$, $E\flat$, $B\flat+$, $E\flat$, $E\flat7$, $A\flat$, $Adim$, Gm , $C7$, $Fm7$, $B\flat9$, 1. $E\flat$, $Fm7$, $B\flat7$, 2. $E\flat$, $A\flat m$, $E\flat$, Cm , $Cm7$, $F7$, $B\flat7$, $E\flat$, $B+$, $E\flat$, $B\flat+$, $E\flat$, $B\flat m7$, $E\flat7$, $A\flat$, $Adim$, $Gm7$, $C7$, $Fm7$, $B\flat7$, $E\flat$

ENDING: Play next to last line 3 X, Extend last line--double value of notes.

Cakewalkin' Babies From Home (1)

4/4

♩ = 218

Armstrong/Bechet
c. C. Williams, 1924

Verse

Verse:

(Cake) walkers may come, /// cake walkers may go, ///
 But I wanna tell you 'bout a couple I know. ///
 High steppin pair, /// |debonaire. ///
 When it comes for bus'ness not a soul/ can com- pare.///

Chorus:

Here they/ come /// |Look at them syncopatin'
 Goin'/ some, /// |look at them demonstratin'
 Talk of the town, /// Green and/ Brown, ///
 pickin' 'em up |and// layin' 'em down. ///

Dancin'/ fools, /// that's what they like to call 'em, they're
 In/ a class | of/ their own./// ///

The on-/ly way /for them to lose/ is to cheat 'em//
 you/ may tie /'em, but you'll ne-/ver/ beat 'em/ |

Strut that/ stuff, ||They/ don't do nothin' diff'rent'||
 Cake walkin' ba- /bies from/ home./// || |

2 main records, Jan. 1925: w/ Alberta Hunter in Ab; w/Eva Taylor, in Bb.

Cake Walkin' Babies (2)

Chorus

The musical score consists of 11 staves of music in a 12-measure format. The key signature has two flats (Bb and Eb). The chords and melodic lines are as follows:

- Staff 1: Chorus label, F7 chord, melodic line.
- Staff 2: Bb chord, G7 chord, melodic line.
- Staff 3: C7 chord, melodic line.
- Staff 4: C7 chord, Ebm chord, F7 chord, Fdim chord, melodic line.
- Staff 5: F7 chord, melodic line.
- Staff 6: Bb chord, Gm chord, D7 chord, Gm7 chord, Bb7 chord, melodic line.
- Staff 7: Eb6 chord, melodic line.
- Staff 8: Bb6 chord, F7 chord, (Fdim chord), melodic line.
- Staff 9: F7 chord, melodic line.
- Staff 10: C7 chord, F7 chord, Bb chord, (Fdim chord), melodic line.

Cake Walkin' Babies (3)

Armstrong's out chorus

From the Clarence Williams Blue Five 1/8/25
record with Armstrong, Bechet, Eva Taylor voc.

F7
B \flat **G7**
C7
C7 **F7 [Trumpet Break -----]**
F7
B \flat **F7** **Cm** **D7** **Gm7** **B \flat 7**
E \flat [Break -----] **E \flat** **E \flat** [Break -----] **E \flat m**
B \flat [Break -----] **B \flat** **B \flat** [Break -----] **Fdim**
F7
C7 **F7** **B \flat**

California Here I Come

Square 2-beat

1924

Chorus ♩ = 218

Chorus (4/4 time, ♩ = 218)

Staff 1: C C+ F

Staff 2: G7 Gdim G7 C

Staff 3: C Cdim G7

Staff 4: C Cdim G7

Staff 5: C C+ F

Staff 6: G7 Gdim G7 C A7

Staff 7: Dm A7 Dm E^bdim E7 Am

Staff 8: D7 Dm G7 C

Verse (Key: F#)

Staff 1: Em B+ Em7 A7 Am7

Staff 2: Em C7 B7 1. Em E6 B+ Em 2. Em

Staff 3: G7 Dm7 B^bm G7 1. F C 2. F C B7

Staff 4: Em B+ Em7 A7 Am7

Staff 5: Em C7 B7 Em G7 Gdim G7 G+

Staff 6: Chorus is in C

Campmeeting Blues (1)

Duke Ellington lifted B & C for "Creole Love Call"

c. King Oliver, 1923

$\text{♩} = 95 \text{ } 4/4$

Pno intro

$E\flat$

Staff 1: Piano introduction in E-flat major, 4/4 time. The melody consists of eighth and quarter notes, starting on E-flat and moving through various intervals.

A

$E\flat$

$E\flat 7$

Staff 2: First staff of section A. It begins with a repeat sign and contains eighth and quarter notes. Chords $E\flat$ and $E\flat 7$ are indicated above the staff.

$A\flat$

$E\flat$

Staff 3: Second staff of section A. It continues the melody with eighth and quarter notes. Chords $A\flat$ and $E\flat$ are indicated above the staff.

$E\flat$

$F 7$

$B\flat 7$

$E\flat$

$E\flat 7$

$F 7$

$B\flat 7$

$E\flat$

$B\flat 7$

$E\flat$

Staff 4: Third staff of section A. It features eighth and quarter notes with triplet markings. Chords $E\flat$, $F 7$, $B\flat 7$, $E\flat$, $E\flat 7$, $F 7$, $B\flat 7$, and $E\flat$ are indicated above the staff.

B

Tbn

$E\flat$

$E\flat 7$

Staff 5: First staff of section B for Trombone. It contains eighth and quarter notes with triplet markings. Chords $E\flat$ and $E\flat 7$ are indicated above the staff.

$A\flat$

$E\flat$

$G 7$

$C 7$

Staff 6: Second staff of section B. It features eighth and quarter notes with slurs. Chords $A\flat$, $E\flat$, $G 7$, and $C 7$ are indicated above the staff.

$F 7$

$B\flat 7$

$E\flat$

$E\flat 7$

$F 7$

$D \dim$

$E\flat$

$B\flat 7$

Staff 7: Third staff of section B. It features eighth and quarter notes with slurs and triplet markings. Chords $F 7$, $B\flat 7$, $E\flat$, $E\flat 7$, $F 7$, $D \dim$, $E\flat$, and $B\flat 7$ are indicated above the staff.

C

Clar

$E\flat$

$E\flat 7$

Staff 8: First staff of section C for Clarinet. It begins with a repeat sign and contains eighth and quarter notes. Chords $E\flat$ and $E\flat 7$ are indicated above the staff.

$A\flat$

$E \dim$

$E\flat$

Staff 9: Second staff of section C. It features eighth and quarter notes with slurs. Chords $A\flat$, $E \dim$, and $E\flat$ are indicated above the staff.

$B\flat 7$

$A\flat$

$A\flat m$

$B\flat 7$

$E\flat$

$B\flat 7$

$E\flat$

(D)

Staff 10: Third staff of section C. It features eighth and quarter notes with slurs and triplet markings. Chords $B\flat 7$, $A\flat$, $A\flat m$, $B\flat 7$, $E\flat$, $B\flat 7$, and $E\flat$ are indicated above the staff. The section ends with a double bar line and a fermata.

Camp Meeting Blues (2)

SOLOS 1 or 2 X; band play stops each X

D E^b [Break ---] **D** E^b [Break ---] **D** E^b [Break ---] **D**⁷ E^b ⁷

A^b E^b dim E^b C^7

B^b ⁷ F^7 B^b ⁷ E^b E^b ⁷ E^b dim A^b m E^b **D**

Tag E^b B^b ⁷ E^b

ROUTINE: Intro, A A, B (tbn), C (clar), Solos on D, out: D (as written) D (jam), TAG

Carolina In the Morning

2-beat ♩ = 135

c. Donaldson, 1922

Chorus

Musical score for the Chorus of "Carolina In the Morning". The score is written in 4/4 time and consists of 16 measures. The melody is written on a single treble clef staff. The chord progression is as follows:

- Measure 1: C
- Measure 2: Cmaj7
- Measure 3: C⁶
- Measure 4: Gdim
- Measure 5: G7
- Measure 6: Dm
- Measure 7: F+
- Measure 8: F
- Measure 9: G7
- Measure 10: Cdim
- Measure 11: F
- Measure 12: C
- Measure 13: F
- Measure 14: A7
- Measure 15: D7
- Measure 16: G

The second system of the chorus (measures 7-16) has a different chord progression:

- Measure 7: F
- Measure 8: G
- Measure 9: E7
- Measure 10: Am
- Measure 11: D7
- Measure 12: G7
- Measure 13: C
- Measure 14: C⁷
- Measure 15: F
- Measure 16: D7

The third system of the chorus (measures 17-26) has a different chord progression:

- Measure 17: C
- Measure 18: Cmaj7
- Measure 19: C⁶
- Measure 20: Gdim
- Measure 21: G7
- Measure 22: Dm
- Measure 23: F+
- Measure 24: F
- Measure 25: G7
- Measure 26: Cdim

The fourth system of the chorus (measures 27-36) has a different chord progression:

- Measure 27: C
- Measure 28: Am
- Measure 29: D7
- Measure 30: G7
- Measure 31: C
- Measure 32: D7
- Measure 33: G7
- Measure 34: C
- Measure 35: D7
- Measure 36: G7

Verse

Musical score for the Verse of "Carolina In the Morning". The score is written in 4/4 time and consists of 12 measures. The melody is written on a single treble clef staff. The chord progression is as follows:

- Measure 1: C/E
- Measure 2: Am/C
- Measure 3: Gm⁶/B^b
- Measure 4: A7
- Measure 5: Dm
- Measure 6: G7
- Measure 7: C
- Measure 8: C/E
- Measure 9: Cdim
- Measure 10: Ddim
- Measure 11: G7
- Measure 12: Dm

The second system of the verse (measures 13-24) has a different chord progression:

- Measure 13: Dm⁷
- Measure 14: G7
- Measure 15: C
- Measure 16: G+
- Measure 17: C/E
- Measure 18: Am/C
- Measure 19: Gm⁶/B^b
- Measure 20: A7
- Measure 21: D7
- Measure 22: G7
- Measure 23: G7
- Measure 24: Gdim

The third system of the verse (measures 25-36) has a different chord progression:

- Measure 25: G7
- Measure 26: Gdim
- Measure 27: G7

Charleston

43

♩ = 202

Whiteman, '25
James P. Johnson, 1923

Chorus

Musical score for the Chorus of 'Charleston'. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The notes are primarily eighth and sixteenth notes, with some quarter notes. The chord progression is as follows:

- Staff 1: Bb, D7, G7
- Staff 2: C7, F7, Bb, Gdim, F7
- Staff 3: Bb, D7, G7, Gm6
- Staff 4: Dm, A7, D7, F7
- Staff 5: Bb, D7, G7
- Staff 6: C7, F7, Bb, Gdim, F7
- Staff 7: Gm, Bb7, Eb, Gb7
- Staff 8: Bb, Gdim, F7, Bb

Verse

Musical score for the Verse of 'Charleston'. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The notes are primarily eighth and sixteenth notes. The chord progression is as follows:

- Staff 1: Gm, Cm, D7, Gm
- Staff 2: Gm, A7, D, F7
- Staff 3: F7, Bb, D7, Gm
- Staff 4: F, Fdim, F, Cdim, C7, F7

Chattanooga Stomp (1)

The melody line is a suggestive distillation of the record's very complex arrangement.

C. King Oliver, 1924

Record Works at
4/4 = 228 = 198

Intro [Cornet] F7 G^b7 Cm Fm¹³ F7 F7

A B^b B^b7 E^b B^b [TBN Gliss -]

B^b G⁷ C⁷ F⁷

B^b B^b7 E^b B^b [TBN Gliss -]

B^b Edim B^b G⁷ 1. C⁷ F⁷ B^b

2. C⁷ F⁷ B^b 3. C⁷ F⁷ B^b B^b7 **To C**

B B^b G⁷ F⁷

B^b G⁷ F⁷ B^b slur

B^b G⁷ F⁷

B^b G⁷ F⁷ B^b

Back to A 1 X, C

ROUTINE: A A B B, A C C C

Chattanooga Stomp (2)

1st X Clarinet lead

C Solos

The musical score is written for 1st X Clarinet and Cornet. It consists of ten staves. The first staff is the 1st X Clarinet lead, starting with a 'C Solos' box. The second staff is the Cornet part. The score includes various chords: Eb, Bb7, Eb, Eb7, Ab, Abm, Eb, Bb7, Eb, C7, Bb7, F7, Bb7, Eb, Eb7, Eb, Bb7, Eb, Eb7, Ab, Abm, Eb, Bb7, Eb, C7, and Cornet. A 'Break' section is indicated with a dotted line and the text '[Break -----] Top: Clar, bottom Cor.'. The final staff is labeled 'Last X' and includes a '3' (triple) and a '1.' (first ending).

ROUTINE: AA BB A CCC extended ending. Play as set piece, or do solos on C, 3 out choruses, one as written, jam out chorus.

Chattanooga Stomp (Copyright) (1)

This is Oliver's Copyright submission sheet (in C); in Bb for use with the record. Chords from rec.

c. King Oliver, 1923

Intro F7 A^b7 Cm A^b7 F7

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

B^b G7 C7 F7

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

B^b Edim B^b G7 C7 F7 1. B^b

2. B^b

B B^b G7 F7

B^b G7 F7 1. B^b

2. B^b

C B^b B^b7 E^b B^b

B^b Edim B^b G7 C7 F7 B^b B^b7

Chattanooga Stomp (Copyright) (2)

44a

The musical score is written in 4/4 time and consists of ten staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various chords and melodic lines. A first ending is marked with a double bar line and a repeat sign, and a second ending is marked with a double bar line and a repeat sign. A 'Break' section is indicated by a dotted line and a bracket.

Staff 1: Chords: E \flat , B \flat 7, E \flat , E \flat 7. Melody: Quarter notes G \flat , F \flat , E \flat , D \flat .

Staff 2: Chords: A \flat , A \flat m, E \flat . Melody: Quarter notes G \flat , F \flat , E \flat , D \flat .

Staff 3: Chords: B \flat , B \flat 7, E \flat , C7. Melody: Quarter notes G \flat , F \flat , E \flat , D \flat .

Staff 4: Chords: B \flat , F7, B \flat 7 [Break]. Melody: Quarter notes G \flat , F \flat , E \flat , D \flat .

Staff 5: Chords: E \flat , B \flat 7, E \flat , E \flat 7. Melody: Quarter notes G \flat , F \flat , E \flat , D \flat .

Staff 6: Chords: A \flat , A \flat m, E \flat . Melody: Quarter notes G \flat , F \flat , E \flat , D \flat .

Staff 7: Chords: B \flat , B \flat 7, E \flat , C7. Melody: Quarter notes G \flat , F \flat , E \flat , D \flat .

Staff 8: Chords: F7, B \flat 7, 1. E \flat . Melody: Quarter notes G \flat , F \flat , E \flat , D \flat .

Staff 9: Chords: 2. E \flat . Melody: Quarter notes G \flat , F \flat , E \flat , D \flat .

Chicago (That Toddlin' Town)

4/4 swingy

c. Fisher, 1922

♩ = 186

Chords: E^b, B^bdim, B^b7, B^b7, E^b, F7, B^b7, E^b, F7, B^b7, E^b, B^bdim, B^b7, E^b, B^bdim, B^b7, B^b7, G7, Cm, C7, Fm, E^b, E^bdim, B^b7, Fm, B^b7, E^b.

(Chi-) Ca/go, Chi- ca-/go, that toddlin' town,/ (toddlin' town.) Chi-
Ca-/go, Chi- ca-/go, I'll show you around./ I show you around.

Bet your bottom dollar you'll lose your blues in Chi-
ca-/go, Chi- ca-/go, the
Town that Billy Sunday could not shut down./// ||| On

State/ Street, that great/ Street, I just want to say, just want to say, they
Do things/ they don't do on Broad- way. /// Say,///

They have the time, the time of their life,/ I met a man he danced with his wife In Chi-
Ca-/go, Chi- cago my home town./// |||

China Boy

46

Popular in the 30s; c. 1922

4/4

♩ = 234

The musical score for "China Boy" is written in 4/4 time with a tempo of quarter note = 234. The key signature has one flat (B-flat). The melody consists of a single line of music with various chords indicated above the notes. The chords are: F, C+, F, C+, F, F, C+, F, D7, G7, Bbm, F, Eb7, Ab, Eb7, Ab, Eb7, Ab, Eb7, Ab, C7, F, C+, F, Fdim, F, C9, F.

47

Chinatown My Chinatown

2-beat

♩ = 238

♩ = 214

c. 1906

Chinatown My Chinatown musical score in 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The chords are: C, G+, C, C, G7, G7, Am, D7, G7, C, G+, C, C, C7, F, F, Fm, C, A7, D7, G7, C.

Chin-/a-/ town/ my/ Chinatown,/ ///
 Where/ the/ lights/ are/ low./// ///
 Hearts/ that/ know/ no/ other land./ ///
 Drift-/ing/ to/ and/ fro./// ///

 Dream-/y/ dream-/y/ Chinatown,/ ///
 Al-/mond/ eyes/ of/ brown/// ///
 Hearts/ seem/ light/ and/ life seems bright./ ///In
 Dream-/y/ Chin-/a-/ town./// ///

Coney Island Washboard

4/4 ♩ = 210

Chorus

$\text{B}\flat$ ♩ = 198 (Vocal)

Musical notation for the Chorus section, consisting of 10 staves of music. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked as ♩ = 198 (Vocal). The music features a variety of chords and melodic lines. Chord annotations include: $\text{B}\flat$, G^7 , C^7 , F^7 , $\text{B}\flat$, G^7 , C^7 , F^7 , $\text{B}\flat$, G^7 , C^7 , $\text{E}\flat$, Edim , $\text{B}\flat$, G^7 , C^7 , F^7 , and $\text{B}\flat$.

Verse

Musical notation for the Verse section, consisting of 5 staves of music. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked as ♩ = 198 (Vocal). The music features a variety of chords and melodic lines. Chord annotations include: $\text{B}\flat$, $\text{G}\flat^7$, $\text{B}\flat$, F^7 , $\text{B}\flat$, $\text{B}\flat$, $\text{G}\flat^7$, $\text{B}\flat$, F^7 , $\text{B}\flat$, Ddim , Cm , G^7 , Cm , C^7 , and F^7 .

Clarinet Marmalade (1)♩ = 214 *4/4 swingy*

c. ODJB, 1918

Intro

F A⁷ D⁷

G⁷ C⁷ F

A F C⁺ F F⁷

B^b B^bm F F⁷

B^b B^bm F D⁷

G⁷ C⁷

F C⁺ F F⁷

B^b B^bm F F⁷

B^b B^bm F D⁷

G⁷ C⁷ F

Interlude

C⁷ G⁷ C⁷ [Break] C⁷

Clarinet Marmalade (2)

Solos

B

Musical notation for section B, featuring a melodic line with notes and rests, and a chord line with chords F, A7, D7, G7, C7, F, C7, F, A7, D7, G7, C7, F, B \flat , F.

Dogfight

Musical notation for the Dogfight section, featuring a rhythmic pattern with notes and rests, and a chord line with chords Dm, A7 [Break], Dm, A7 [Break], Gm, D7 [Break], Gm, C7, Cdim, C7, Cdim, C7.

To B

Tag

Musical notation for the Tag section, featuring a simple melodic line with notes and rests, and a chord line with chords F, A7, D7, G7, C7, F.

Routine: Intro, A, Interlude, B, Dogfight, Solos on B, Dogfight, B 2-4 X, Tag

Copenhagen (1)

4/4 *swing* ♩ = 198

Bix, c. 1924

A B^b Bdim Cm B^bdim

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

C E^b E^bm B^b G⁷

D Tpt B^b Cm Dm B^b G^b7

Clar

Copenhagen (2)

Tuba Solo

Curse Of An Aching Heart

Orig. waltz in C.

Fats Waller hit '36;
Turk Murphy '50; c. 1913

2-beat

♩ = 172

The musical score is written in 4/4 time with a tempo of 172 beats per minute. It consists of nine staves of music. The key signature has two flats (B-flat and E-flat). The notes are primarily quarter and eighth notes, with some half notes and a final whole note. Chord symbols are placed above the notes: Bb, A7, Bb, Bb7, Eb, Ebm, Bb, F7, Bb, C7, F7, Bb, A7, Bb, Bb7, Eb, A7, D7, Eb, Bbdim, Bb, D7, G7, C7, F7, Bb.

(You) Made// me what// I am/ to- day, // I
 Hope// you're sat-//is- fied. // // You
 Dragged// me down// and down/ un-// til// the
 Soul// with- in// me died. // // You

 Shat-//tered each// and ev' ry/ dream, // you
 fooled// me from/ the/ start, // // and
 Though/ you're not true, // I still/ love/ you, / that's the
 Curse/ of an ach-//ing/ heart. // // |

Darktown Strutter's Ball

52

4/4

♩ = 150

c. 1917

Chorus

Chorus musical notation (5 staves):

- Staff 1: C, A7, D7, Am7, D7
- Staff 2: G7, C, Cdim, G7
- Staff 3: C, A7, D7, Am7, D7
- Staff 4: F, Cdim, C, E7, A7
- Staff 5: D7, G7, C

Verse

Verse musical notation (4 staves):

- Staff 1: C, Cdim, G7, C, Cdim, G7
- Staff 2: G7, Gdim, E7, Am7, D7, G7
- Staff 3: C, Cdim, G7, E7, Am7
- Staff 4: G, G+, Em, E7, Am7, D7, G7

Davenport Blues

Driving 4/4 ♩ = 135

Bix, 1925

Chorus

Musical score for the Chorus of "Davenport Blues". The score consists of ten staves of music in 4/4 time, with a tempo of 135 beats per minute. The key signature is three flats (B-flat major/D-flat minor). The chords and performance markings are as follows:

- Staff 1: Eb, Ab, Eb, Bb7, Eb
- Staff 2: Eb, Ab, Eb, Bb7, Eb, Eb7
- Staff 3: Ab, Eb, C7
- Staff 4: F7, Ab+ [TPT Break -----]
- Staff 5: Eb, Ab, Eb, Bb7, Eb, Eb7
- Staff 6: Ab, G7, Bb7
- Staff 7: Eb [Break -----] G7 [Break -----] Cm3 [break -3] C7 [Break -----]
- Staff 8: F7, Bb7, Eb

Verse

Musical score for the Verse of "Davenport Blues". The score consists of four staves of music in 4/4 time, with a tempo of 135 beats per minute. The key signature is three flats (B-flat major/D-flat minor). The chords are as follows:

- Staff 1: Eb, Eb7, Ab, Ab7
- Staff 2: Eb, F7, Bb7
- Staff 3: Eb, Eb7, Ab, Ab7
- Staff 4: Eb7, Eb, C7, F9, Bb, Bbdim, Bb7

Dear Old Southland

53a

Various tempos

Armstrong, Goodman, Dukes
of Dixieland; c. 1921

Chorus

Verse **Habanera rhythm**

Dear/// //old/ South-/ land/ /// * Hear/ you/ call-//ing me./// //And I
Long,/// //how I long/ to/ roam//back
To my old/ /Kentucky home./// ///|

Dear/// //old/ South-/ land/ //for/
You/ my/ heart// is yearn-/ing/ //and I
Long/// //just to see/ oncel/ more// the
Land I love/ /the Swanee shore./// ///|

Verse:

I want to stray/ /to the town I was
born, my home town, my little home town
I want to play/ /in the cotton and corn to feel it, I used to steal it
I want to hear/ /dear old mother each morn./// ///|
Saying "go 'long, go 'long, go 'long, go 'long to school./// ///|

53b

If I Could Be With You (One Hour Tonight)

4/4 *swing* ♩ = 108

c. James P. Johnson, 1926

Chorus

Verse

Verse: I'm so blue, I don't know what to do./

All day thru' I'm pining just for you./

I did wrong when I let you go away. For

Now I grieve about you night and day.// I'm un-

Happy and dissatis- fied, / but I'd be

happy if I had you by my side. / If I could

Chorus: (If I could) Be/ with you, I'd Love you strong, if I could
be with you I'd love you long. I

Want you to know, I wouldn't go/ un-

till I told you, honey, why I love you so. If I could

Be with you one hour tonight, if I were

free to do the things I might, I'm

Telling you true, I'd be anything but blue, if I could be with
you.//

Diga Diga Doo

♩ = 206 Square 2-beat

Chorus

Musical notation for the Chorus section, consisting of eight staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. Chord symbols are placed above the notes. The sequence of chords is: Dm, A+, Dm7, Dm6, Dm, A+, Dm7, Dm6, Dm, A7, Dm, Dm, A7, Dm, C7, F, Bb7, A+, D7, Gm, A7, Eb7, Dm, A+, Dm7, Dm6, Dm, A+, Dm7, Dm6, Dm, A7, Dm, Dm, A7, Dm.

Verse

Musical notation for the Verse section, consisting of four staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. Chord symbols are placed above the notes. The sequence of chords is: Dm, A+, Dm, A+, Dm, A7, Dm, Dm, A7, Dm, C7, F, C7, F, A7, Dm, Dmaj7, Dm7, G7, C7, A7.

Dippermouth Blues (1)

From 1st (4/6/23) Oliver record; orig. in C, usually played in Bb.
Spanier Ragtimers, a standard version, in Bb. aka "Sugarfoot stomp".

Oliver, 1923
Spanier, 1939

4/4 ♩ = 186

Intro B \flat dim F7 C7 F7

A B \flat E \flat 7 B \flat B \flat 7

F7 1. B \flat F7 B \flat

2. F7 B \flat F7 B \flat F7 **To B**

3. F7 B \flat F7 B \flat **Cornet**
Lip to D

B CLAR Solo, band do "3's" B \flat B \flat dim (E \flat 7) B \flat B \flat 7

E \flat 7 B \flat dim B \flat G7

C7 F7 1. B \flat F7 B \flat

2. B \flat F7 B \flat **n X solos on C, A 1 X, then D tpt solo**

C B \flat E \flat 7 B \flat B \flat 7 E \flat B \flat F7 B \flat F7 B \flat F7

A 1 X, then D

55a

Dippermouth Blues (Copyright)

Oliver's Copyright submission sheet. Orig. in C. Chords from record

The musical score for "Dippermouth Blues" consists of two staves. The upper staff is the melody line, and the lower staff is the chord line. The key signature is B-flat major (two flats), and the time signature is 4/4. The melody line begins with a **B^bdim** chord and features a series of eighth and quarter notes, including a triplet of eighth notes. The chord line provides accompaniment with chords such as **F7**, **C7**, **F7**, **B^b**, **E^b7**, **B^b**, **B^b7**, **E^b7**, **B^b**, **F7**, **B^b**, **E^b**, **B^b**, **B^b**, **B^bdim (E^b7)**, **B^b**, **B^b7**, **E^b7**, **B^b**, **G7**, **C7**, **F7**, **B^b**, **E^b**, **1. B^b**, and **2. B^b**. The score includes repeat signs and first/second endings.

Darkness On the Delta, When It's

55b

♩ = 100

c. Jerry Levinson, 1932

Chorus

The Chorus section consists of 16 measures of music in 4/4 time, written in the key of E-flat major (three flats). The melody is primarily eighth-note based. The chord progression is as follows:

- Measures 1-2: E^b
- Measures 3-4: G⁷
- Measures 5-6: C⁷
- Measures 7-8: F⁷
- Measures 9-10: B^b7
- Measures 11-12: E^b
- Measures 13-14: A^bm
- Measures 15-16: E^b

Verse

The Verse section consists of 16 measures of music in 4/4 time, written in the key of E-flat major (three flats). The melody is primarily eighth-note based. The chord progression is as follows:

- Measures 1-2: E^b
- Measures 3-4: B^b+
- Measures 5-6: E^b
- Measures 7-8: B^b+
- Measures 9-10: E^b
- Measures 11-12: E^b
- Measures 13-14: C⁷
- Measures 15-16: B^b7

Additional chord progressions for the Verse:

- Measures 1-2: E^b
- Measures 3-4: A^b
- Measures 5-6: A^bm
- Measures 7-8: Gm
- Measures 9-10: C⁷
- Measures 11-12: F⁷
- Measures 13-14: Dm
- Measures 15-16: A
- Measures 17-18: F⁷
- Measures 19-20: B^b7
- Measures 21-22: E^b

Dinah

4/4 *swing* or 2-beat ♩ = 184 ♩ = 200

Spanier, 1939
c. Akst, 1925

Chorus

The Chorus section consists of 16 measures of music. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The melody is written on a single staff. The chord progression is as follows:

- Measure 1: A^b
- Measure 2: E^b7
- Measure 3: A^b
- Measure 4: A^bdim
- Measure 5: D^b
- Measure 6: E^b7
- Measure 7: A^b
- Measure 8: E^b7
- Measure 9: A^b
- Measure 10: D^b
- Measure 11: A^b
- Measure 12: C7
- Measure 13: Fm
- Measure 14: A^b+
- Measure 15: A^b
- Measure 16: B^b9

Verse

The Verse section consists of 16 measures of music. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The melody is written on a single staff. The chord progression is as follows:

- Measure 1: A^b
- Measure 2: E^b7
- Measure 3: A^b
- Measure 4: Fm7
- Measure 5: B^b7
- Measure 6: E^b7
- Measure 7: A^b
- Measure 8: Cm
- Measure 9: B^bdim
- Measure 10: E^b
- Measure 11: B^b7
- Measure 12: E^b7
- Measure 13: A^b
- Measure 14: E^b7
- Measure 15: A^b
- Measure 16: E^b7

Do You Know What It Means To Miss New Orleans

57

Louis Armstrong;
c. Alter, 1946

4/4 *Very expressively*

$\text{♩} = 106$

$\text{♩} = 96$ (Vocal)

C G+ C Am C(Em) Am7 D⁹

F Cdim C A⁷ Dm⁷ Ab⁷ G⁷

C G+ C Am C(Em) Am7 D⁹

F Cdim C A⁷ Dm⁷ G⁷ C Eb⁷

B^bm⁷ Eb⁷ Ab Adim B^bm⁷ Eb⁷ Ab

Am⁷ D⁷ G Em⁷ Am⁷ D⁷ G⁷

C G+ C Am C(Em) Am7 D⁹

F Cdim C A⁷ D⁹ G⁷ C

Down In Honky Tonk Town (1)

c. 1916

♩ = 224 2-beat

Verse

Musical score for the first verse of "Down In Honky Tonk Town (1)". The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 224 2-beat. The score consists of nine staves of music. The first staff is labeled "Verse". The notes are: **E♭7**, **D7**, **E♭7**, **D7**. The second staff notes: **E♭7**, **D7**, **E♭**, **D7**. The third staff notes: **A♭7**, **G7**, **A♭7**, **G7**. The fourth staff notes: **A♭7**, **G7**, **A♭**, **G7**, **Cm**. The fifth staff notes: **E♭7**, **D7**, **E♭7**, **D7**. The sixth staff notes: **E♭7**, **D7**, **E♭**, **D7**. The seventh staff notes: **E♭dim**, **A♭7**. The eighth staff notes: **D7**, **Ddim**, **G7**. The score ends with a double bar line and a final chord of **E♭7**.

Verse:

| Bill Johnson said one day, | to his Eli- za May, |
 | "We've been to nearly ev'ry place in' town. /// |
 | If you sug- gest to me, | some other novelty, |
 | we both will go and do the thing up/ brown." /// |

 | His sweetie said "my dear, | there is this place I hear, |
 | I got it straight from Mose, who brings the/ clothes. /// |
 | It's Honky Ton- /ky Town, | down where the gals /are brown, That's
 | where/ the/ music// grows./// /// |

Down In Honky Tonk Town (2)

58

Chorus

The musical notation for the chorus consists of eight staves of music in treble clef. The notes are as follows:

- Staff 1: C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter.
- Staff 2: D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter.
- Staff 3: E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter.
- Staff 4: F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter.
- Staff 5: G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter.
- Staff 6: A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter, A5 quarter.
- Staff 7: B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter, A5 quarter, B5 quarter.
- Staff 8: C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter, A5 quarter, B5 quarter, C6 quarter.

Chord progressions are indicated above the staves:

- Staff 1: C
- Staff 2: D7
- Staff 3: G7
- Staff 4: D7, Ddim, A \flat 7, G7
- Staff 5: C
- Staff 6: D7
- Staff 7: G7
- Staff 8: D7, G \flat 9, C

Verse:

| Come Honey, let's go down/ |to Honky Tonky town,/ |
| It's under- neath the ground,/ |where all the fun is found./ |
There'll be singing waiters, // singing synco- pators, //
Dancin' to pi- ano played by Mis-ter // Brown. //

|He plays pi- ano queer,/ |he only plays by ear,/ |
|You want to stay a year,/ |the music that you hear, would
Even start a monkey // dancing with a don-key. //
Down in Honky Tonky // Town." // //

Down By the Riverside

Rockin' gospel feel

♩ = 186

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked as ♩ = 186. The first staff contains a single measure with a chord symbol 'F' above it. The second staff contains two measures with chord symbols 'C7' and 'F' above them. The third staff contains two measures with a chord symbol 'F' above the first measure. The fourth staff contains two measures with chord symbols 'C7', 'F', and 'F7' above them. The fifth staff contains two measures with chord symbols 'Bb' and 'F' above them. The sixth staff contains two measures with chord symbols 'C7' and 'F' above them. The seventh staff contains two measures with chord symbols 'Bb' and 'F' above them. The eighth staff contains two measures with chord symbols 'C7' and 'F' above them. The music is primarily composed of eighth and quarter notes, with some rests and accidentals (sharps and flats) used throughout.

If Ever I Cease To Love

59a

Traditional Mardi Gras March

c. Rex Knarf,
Re' Kel, 1916

4/4 2-beat

Verse

Verse musical notation (5 staves) in 4/4 time, 2-beat feel. Chord symbols: Eb, Bb7, Eb, Eb, Bb7, Eb, Bb7, Eb, F7, Bb, Eb, Bbdim, Bb, Eb, Ab, C7, Fm, Bb7, Eb, Eb, Ab, C7, Fm, Bb7, Eb.

Chorus

Chorus musical notation (2 staves) in 4/4 time, 2-beat feel. Chord symbols: Eb, Ab, Eb, Fm, C7, Ab, Bb7, Eb.

Dukes of Dixieland Version (Bb)

Dukes of Dixieland Version musical notation (4 staves) in 4/4 time, 2-beat feel. Tempo: ♩ = 224. Chord symbols: Eb, Ab, Eb, Bb7, Eb, Ab, Eb, Bb7, Eb.

"Played when Rex enters his grand ball, and after the meeting of the Rex and Comus courts
Mardi Gras night, signalling the end of the Mardi Gras celebration."

Down Yonder (1)

Hot 2-beat ♩ = 224

c. 1922

Chorus

The musical score for the Chorus of "Down Yonder (1)" consists of ten staves of music in 4/4 time. The key signature is three flats (B-flat major or D-flat minor). The tempo is marked "Hot 2-beat" with a quarter note equal to 224. The score includes various chords and melodic lines:

- Staff 1: Chorus label, E^b chord, melodic line.
- Staff 2: A^b chord, melodic line.
- Staff 3: E^b and B^b7 chords, melodic line.
- Staff 4: E^b and B^b7 chords, melodic line.
- Staff 5: F7 chord, melodic line.
- Staff 6: B^b7 chord, melodic line.
- Staff 7: E^b and E^b7 chords, melodic line.
- Staff 8: A^b chord, melodic line.
- Staff 9: E^b chord, melodic line.
- Staff 10: F7, B^b7, and E^b chords, melodic line.

Down Yonder (2)

Verse

Verse: 1. Railroad train,/ railroad train,/ hurry some more. ///

////

Put a little steam on, just like never before. ///

Hustle on,/ bustle on,/ I've got the blues ///

Yearnin' for my Swanee/ shore. ///

Brother if you /only/ knew,/// ///

You'd want to hur- /ry up,/ too./// ///

2. Summer night,/ fields of white,/ bright cotton moon. ///

My but I feel glad, I'm gonna see you all soon. ///

'Lasses cakes/ Mamma bakes,/ I taste them now. ///

I can hear the singers/ croon, ///

I'll see my sweet- /ie /once more./// ///

There's lots of kiss- /ing/ in store./// ///

Chorus: Down/// yonder someone beckens to me. ///

Down/// yonder someone reckons on me. /|||

| I seem to see a race in memor-ly. ///

| Between the Natchez and the Robert E. Lee. ///

Swanee/ shore /I miss you more/ and more, /ev'-/ry

Day/ my mam- /my land/, | you're/ sim- /ply grand./

Down/// yonder when the folks get the news, ///

Don't/// wonder at the Hulabaloo. ///There's

Daddy and mam-/ my,/ there's Ephraim and Sam-/ my,///

Waitin' down yon- /der for/ me./// ///

Dr. Jazz

King Oliver, 1927

Chorus

Chorus Chords: E \flat , B \flat 7, E \flat , E \flat , B \flat 7, E \flat , E \flat 7, A \flat , E \flat dim, E \flat , E \flat 7, D7, D \flat 7, C7, F7, B \flat 7, E \flat , B \flat 7, E \flat , E \flat 7, A \flat , G7, C7, C7, C7, C7, F7, F7, F7, F7, B \flat 7, E \flat .

Verse

Verse Chords: E \flat , C7, F7, B \flat 7, E \flat , E \flat , B \flat 7, G7, C7, F7, B \flat , B \flat 7, E \flat , B \flat 7, E \flat , F7, B \flat , G7, C7, F7, B \flat , B \flat 7.

VERSE can be slow, Chorus faster, especially effective with vocal.

Everybody loves my baby

Cl. Williams Blue Five '24,
Red Onion Jazz Babies '24;
c. Spencer Williams, 1924

Orig. in G

4/4

♩ = 192 ♩ = 208

Chorus

Dm

Musical notation for the Chorus section, consisting of 8 staves of music. The key signature is one flat (F major/D minor) and the time signature is 4/4. The notation includes various chords and melodic lines. The chords are: Dm, G7, C7, F, A7, Dm, A, E7, A, C7, F7, G7, C7, A7, Dm, G7, C7, F, (A7).

Verse

Dm

A7

Dm

B \flat 7

A7

Musical notation for the Verse section, consisting of 5 staves of music. The key signature is one flat (F major/D minor) and the time signature is 4/4. The notation includes various chords and melodic lines. The chords are: Dm, B \flat 7, Dm, B \flat 7, A7, Dm, A7, Dm, B \flat 7, A7, Dm, B \flat 7, Dm, B \flat 7, A7.

Eccentric (1)

Muggsy Spanier plays it in C

Spanier, 1939; c. J.
Russel Robinson, 1923

4/4 ♩ = 188

Intro

Intro musical notation in 4/4 time, key of Bb. Chords: Eb, C7, F7, Bb7, Eb, F7.

A

Section A musical notation in 4/4 time, key of Bb. Chords: Bb, C7, F7, Bb, F7, Bb, C7, F7, Bb, Eb7, F7, Bb, Bb7.

B

Section B musical notation in 4/4 time, key of Bb. Chords: Eb, Bb7, Eb, Bb7, Eb, Eb, Bb7, Eb, F7, Bb, G7, Cm, Eb, Bb7, Eb, Bb7, Eb, F7.

Play A, then Solos**Alternate Intro**

Alternate Intro musical notation in 4/4 time, key of Bb. Chords: Bb, Bbdim, Bb, C7, F7, Bb, F7.

Eccentric (2)

SOLOS; after solos play C as written, D, TAG

The musical score is written in treble clef with a key signature of two flats (Bb and Eb). It consists of three main sections: C, D, and Tag.

Section C: This section is marked with a box containing the letter 'C'. It spans the first four staves. The first staff begins with a box containing 'C'. Chords are indicated above the staff: Bb, C7, F7, Bb, F7, Bb, Eb7, F7, Bb, F7. The second staff has F7, Bb, and F7. The third staff has Bb, C7, and F7. The fourth staff has F7, Bb, Eb7, F7, Bb, and F7. There are triplets in the first and third staves.

Section D: This section is marked with a box containing the letter 'D'. It spans the fifth and sixth staves. The fifth staff begins with a box containing 'D'. Chords are indicated above the staff: Bb, Bbdim, Bb, C7, F7, Bb. The sixth staff has Bb, Bbdim, Bb, C7, and F7.

Section Tag: This section is marked with a box containing the word 'Tag'. It is on the seventh staff. Chords are indicated above the staff: Bb, Bbdim, Bb, C7, F7, Bb. There is an accent (^) over the final note.

ROUTINE: A B A, Solos on C, C as written, D, Tag.

Entertainer, The (1)

c. Joplin, 1902

Square 2-beat

♩ = 142 ♩ = 160

3rd octave

Intro

8_{sub}

8_{sub}

Musical staff for the Intro section, starting with a C chord and a melodic line in the 3rd octave.

A

Musical staff for section A, first line, with chords C, C7, F, C, G7, C.

Musical staff for section A, second line, with chords C, C7, F, D7, G7.

Musical staff for section A, third line, with chords C, C7, F, C, G7, C.

Musical staff for section A, fourth line, with chords C, C7, F, Fm, C, G7, 1. C.

2. C

3. End C

Musical staff for section A, fifth line, showing the second and third endings.

B

Musical staff for section B, first line, with chords C, F, Fm, C.

Musical staff for section B, second line, with chords C, G, D7, G7.

Musical staff for section B, third line, with chords C, F, Fm, C, C7.

Musical staff for section B, fourth line, with chords F, Cdim, C, D7, G7, 1. C.

2. C

Play A 1 X, then C

Musical staff for section B, fifth line, showing the second ending and a final instruction.

Entertainer, The (2)

C F B \flat Dm Gm

Gm F Dm E 7 A 7 C 7

F B \flat Dm Gm

Gm F D \flat 7 F C 7 1. F

2. F

Interlude

F Cdim C D 7 G 7 C

D F C

G 7 Cdim C

F C Cdim D 7 G 7 C

F C Cdim D 7 G 7 C

ROUTINE: A A, B B, A, C, Interlude, D.
It's better to end on A, the most commonly recognized part of the tune.
Most bands just play A & B, going out on A. The Interlude is a good ending.

Fidgety Feet (1)

c.ODJB, 1918

4/4
♩ = 192

Intro F7

A B♭ E♭ B♭

B♭ C7 F7

B♭ E♭ B♭

B♭dim [Break] B♭ F7 B♭

B E♭ G7 A♭ E♭

B♭7 E♭ D7 Gm B♭7

E♭ G7 A♭ E♭

B♭7 E♭ C7 F7 B♭7 E♭ E♭7

Fidgety Feet (2)

Solos

C

Chords: A \flat , E \flat 7, A \flat , A \flat , E \flat 7, A \flat , A \flat 7, D \flat , D \flat m, A \flat , F7, B \flat 7, E \flat 7, A \flat , E \flat 7, A \flat , D \flat , C7, D \flat , D \flat m, A \flat , F7, B \flat 7, E \flat 7, A \flat .

ROUTINE: A A, B, C, Solos on C; can go back to top, do jam out chorus, w/extended ending.

Floatin' Down That Old Green River (1)

♩ = 232 2-beat

Chorus

1915

(I've been) Float-ing/ down/ the/ |old/ Green River on the
 Good/ ship/ Rock and/ Rye, /// // but I
 Floated too far, //I got stuck on a bar, //I was
 Out there alone, //wishing that I was home. ///

 |The ship got wrecked with/ the captain and crew, ///
 |And there was only/ one thing left to do. //so I

 Had/ to/ drink/ the/ |whole/ Green River dry to
 Get/ back/ home/ to/ you./// ///

Floatin' Down That Old Green River (2)

Vamp F Cdim C7 F Cdim C7

Verse F Fdim C7 F Fdim C7

F Fdim C7 Cdim Gm F C7 Cdim

G7 C7

F Fdim C7 F Fdim C7

F Bb G7 C A7

G7 C7

Ver. 1-- Half past four, Dan McGraw, came sneaking to his wifey's door.
 She'd been waiting up all night, waiting for him to go to bed.
 Danny smiled like a child, but his wifey grew very wild
 "Where have you been all night long?" she cried, and this is what Danny
 replied:

Ver. 2-- Danny's frau raised a row, said "I'll go home to mother now."
 Danny said "That's some idea, better than bringing mother here."
 At the door there she saw, her pa and ma and several more,
 Dad was explaining when he came in, telling ma where he had been. "I've been"

Five Foot Two, Eyes Of Blue (1)

Charleston

c. 1925

$\text{♩} = 196$ C

Five Foot two,| eyes of blue,| oh what those blue eyes can do, has
 Anybody seen/ my/ gal?/// |||
 Turned up nose,| turned down hose,| flapper yes sir, one of those, has
 Anybody seen/ my/ gal?/// / Now if you
 Run into a five foot two,| covered with fur, |||
 Diamond rings and all those things,| betcha' life it isn't her. But
 Could she love, could she woo, could she could she could she coo, has
 Anybody seen/ my/ girl?/// |||

Rhythm play 8-bar charleston beat to set up rhythm for dancers, spark some dancing. Play it for 8-16 bars 1st chorus, and during an out chorus. This tune is one of the "party-makers", "ice breakers", that often can get things going if nothing else will. If someone requests a Charleston, play this one, not "Charleston".

Five Foot Two (2)

67a

Verse

C G Am Em Gm A7 Gm A7 Gm A7
D7 G7 G+ C Am
C G Am Em Gm A7 Gm A7 Gm A7
D7 G7 G+ C
E7 Dm E7 A7
D7 Cm D7 Ddim D7 F# G F G7

Verse 1: I just saw a maniac,| maniac,| maniac,|
Wild/// /and tearing his hair./// |||
Jumping like a jumping jack,| jumping jack,| jumping jack,|
Child,/// /you should have been there./// |||
Laughed so loud I thought that I would cave/// in.///
When I heard that silly, daffy dil-/ly/ rav-/in'./

Verse 2: Love made him a lunatic,| lunatic,| lunatic,|
Gee,/// /he hollered and cried./// |||
Like a monkey on a stick,| on a stick,| on a stick,|
He/// /was fit to be tied./// |||
When we asked him for his wife's de- scrip-/// tion///
He just answered all of us with this/ con-/ ip-/tion.

67b

While We Danced At the Mardi Gras

4/4 Originally a samba

Pete Fountain; c. 1931

♩ = 240

The musical score consists of eight staves of music in 4/4 time. The key signature is C major. The tempo is marked as 240 beats per minute. The score includes various chords and melodic lines. The chords are: C, G7, Dm7, Fm, Am7, C+, F, Cdim, Dm7, G7, and C.

(While we) Danced/ as we dreamed/ at the Mardi Gras,/ //was ro-
 mance/ what it seemed/ at the Mardi Gras?/ //Was the
 Love that/ we made/ just a brief mas-/que rade?/ Was it
 Gone/ with the song that/ the orchestra played? //With a

 Sigh,/ with a glance/ at the moon above,/ //was it
 Just// by chance// we spoke of love./ // Or did
 You/ somehow feel that/ the won-/der was real, while/ we
 Danced/ at the Mar-/di/ Gras?/// //|||

From Monday On

68

Orig. in C; rec. in Bb. Rec. verse is jazzy instrumental—music notes kept to conform to lyrics. Tune stands on its own, so book melody used.

Bix w/Whiteman '28;
c. Bing Crosby,
Harry Barris, 1928

2-beat ♩ = 220

Chorus

Chorus musical notation (10 staves) with chords: B \flat , B \flat dim, F7, C7, F7, E \flat 7, E \flat +, D7, G7, C7, F7, C7, F7, B \flat , B \flat dim, F7, B \flat 7, E \flat , G7, Cm, C7, E \flat m, B \flat , G7, C7, F7, B \flat .

Verse

Verse musical notation (4 staves) with chords: F7, F9, F+, B \flat , Fm, G7, Cm, F7, B \flat , F7, B \flat dim, G7, C7, F7, E \flat , Fdim, F7.

Georgia On My Mind

Usually 4/4 ♩ = 92

c. Hoagy Carmichael, 1930

Chorus

Musical notation for the Chorus, consisting of 10 staves of music in 4/4 time. The key signature has one flat (Bb). The melody is written on a treble clef staff. Chord symbols are placed above the notes. The chords are: F, A7, Dm, Gm, Bbm, F, E7, Gm, G9, C7, F, D7, Gm, C+, F, A7, Dm, Gm, Bbm, F, E7, Gm, G9, C9, F, Bb, Bbm, F, A7, Dm, Gm, Dm, Bb7, Dm, Gm, Dm7, G7, Dm, Gm, Dm7, E7, Am, D7, Am, Gm, F, A7, Dm, Gm, Bbm, F, E7, Gm, G9, C9, F, Bb, Bbm, F.

Verse

Musical notation for the Verse, consisting of two staves of music in 4/4 time. The key signature has one flat (Bb). The melody is written on a treble clef staff. Chord symbols are placed above the notes. The chords are: F, A7, D7, G7, C7, F, Am, Dm, G7, C7, F.

Verse: Melodies bring memories that linger in my heart
 Make me think of Georgia, / why did we ever part?
 Some sweet day when blossoms fall and all the world's a song,
 I'll go back to Georgia, / 'cause that's where I be- long.

Good Man Is Hard To Find, A

70

Hooch tune, solid 4/4, Stripper beat? ♩ = 100

Bessie Smith classic, 1917

Chorus

Musical notation for the Chorus section, featuring chords: A7, D7, G7, C, A7, D7, C, Cdim, C, A7, Dm7, G7, C, Cdim, C, D7, G7, C.

Verse

Musical notation for the Verse section, featuring chords: C, A7, D7, Em, G7, C, C6, G, D7, G, D7, G, A7, D7, G7.

VERSE CHORUS, solos, vocal out. BREAKS always played, incl. solos

Hard Hearted Hannah

♩ = 114

Bump & grindy hooch tune

c. Ager, 1924

Chorus

E^b E^b7 D⁷ D^b7 C⁷ F⁷
 B^b7 E^b [Break -----]
 E^b E^b7 D⁷ D^b7 C⁷ F^m G⁷ C^m E^b7
 A^b B⁷ E^b E^b7 D^b7 D⁷ C⁷
 F⁷ B^b7 E^b B^b7

Verse

E^b B^b+ E^b B^b+ E^b B^b+ E^b E^b7
 A^b A^bm E^b E^b7 A^b A^bm E^b B^b7
 E^b B^b+ E^b B^b+ E^b B^b+ E^b D⁷
 D⁷ G^m C⁷ F⁷ B^b7

Hello Dolly

72

Often played in C

$\text{♩} = 120$
4/4 Dixieland; sing-along

1963

$\text{♩} = 156$

Ending

If the crowd is in a sing-along mood, can play it slowish. Imagine the folks in a line, holding waist of people on either side of them, swaying to and fro...climax.

High Society (1)

4/4 or 2-beat ♩ = 192
 Relaxed promenade tempo

Oliver's ver. A B mainly from copyright
 sheet. See note p. 2

King Oliver '23;
 c. Porter Steele, 1901

Horn Intro B \flat F7

A F7 B \flat F7 B \flat Gm Gm C7 F

B F7 B \flat C7 F7 B \flat B \flat 7 E \flat B \flat dim B \flat C7 F7 B \flat

Dogfight B \flat 7

ROUTINE: Intro, A A, B B, Dogfight, C D, Solos on C, D C 1 or 2 X, extended ending. Classic Clarinet solo after D. Oliver has it as out chorus, band plays melody behind it.
 To extend it: clar. 1st, then duet, 1-2 jam choruses.
 Dodds is the star of the piece. A-B he plays an obligato over the band, lead on C.

High Society (2)

Solos

Most of C is Dodds' lead, a few notes added for continuity. D has a few nods to modern convention.

C

Chords: Eb, Bb7, Bb, F7, Bb7 [Optional break], Eb, Eb7, Ab, Ebdim, Eb, C7, F7, Bb7

D

Chords: Cm, G7, Cm, G7, Fm, Cm, Ab7, G7, Bb7

Oliver version (orig. C), varies greatly from Steele's. KO even submitted it for copyright. D not on copyright sheet.

To CLAR solo
p. 3

High Society (3)

Clarinet solo

Johnny Dodds, on Oliver, 1923

The musical score is written on ten staves in treble clef with a key signature of two flats (Bb and Eb). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and several triplet markings. Chord changes are indicated by letters above the staff, such as Eb, Bb7, F7, and C7. A section of the score is marked with a dashed line and the text "[Trombone break -----]".

Chord changes and markings include: Eb, Bb7, F7, Bb7 [Trombone break -----] Bb7, Eb, Eb7, Ab, Ebdim, Eb, C7, F7, Bb7, Eb, and (Bb7).

Hindustan

$\text{♩} = 230$
Fast 2-beat; can be played as Samba or Conga

ODJB; Bob Crosby '38;
c. 1917

Chorus

Chorus musical notation (10 staves) with chord symbols: B \flat , Gm, B \flat , F 9 , F 7 , F 9 , F 7 , E \flat , B \flat , F 7 , B \flat , Gm, B \flat , B \flat 7 , E \flat 6 , C 9 , E \flat m, B \flat , Cm, Dm, F 7 , B \flat .

Verse

Verse musical notation (4 staves) with chord symbols: B \flat m, F 7 , B \flat m (G \flat B \flat m G \flat B \flat m G \flat B \flat m), Fm, C 7 , Fm, C 7 , Fm, C 7 , F 7 .

Honeysuckle Rose (1)

All jazz players who deal in melodies must know it.

30s swing standard;
c. Waller, 1929

4/4 swing ♩ = 172

Chorus

Chorus

Chords: Gm7, C7, Gm7, C7, Gm7, C7, F, Bb, G7, C7, F, Gm7, C7, Gm7, C7, Gm7, C7, F, Bb, G7, C7, F, F7, Cm, Fdim, F7, Bb, F7, Gb7, F7, Bb, G7, Dm, Gdim, G7, C7, Gm7, Ab7, G7, C7, Gm7, C7, Gm7, C7, Gm7, C7, F, Bb, G7, C7, F

Verse rubato, cho. at tempo

Verse

Chords: F, Em7(b5), Dm7, Gdim, G7, C7, F, Gm, Gbdim, Gm7, Em7, Dm7, G9, C, Cdim, C7, Abdim, C7, D7, Gm, G9, Gm7, C9

Honeysuckle Rose (2)

Riff Chorus

The musical score is written in G minor (one flat) and consists of ten staves. The first staff is labeled 'Riff Chorus' and contains the following chords: Gm7, C7, Gm7, C7, Gm7. The second staff begins with an F chord. The third staff contains: Gm7, C7, Gm7, C7, Gm7. The fourth staff begins with an F chord. The fifth staff contains: F7, Cm, Fdim, F7, Bb, F7, Gb7, F7, Bb. The sixth staff contains: G7, Dm, Gdim, G7, C7, Gm7, Ab7, G7, C7. The seventh staff contains: Gm7, C7, Gm7, C7, Gm7, followed by a double bar line and a circled cross symbol. The eighth staff begins with an F chord. The ninth staff is labeled 'Ending' and contains: F, C7, F. The score concludes with a double bar line.

RIFF chorus usually 1st out chorus, followed by jazz or melody chorus. Can be used as out chorus, ala Fletcher Henderson for Goodman Big Band, with the Ending. Lionel Hampton and Louis Prima used it in "Sweet sue."

HomeArmstrong, Dorsey Bros.,
Ventures; c. 1931

2/4, 4/4 Ballad ♩ = 104

Chorus

Musical score for the Chorus of "Home". The score is written in G minor (one flat) and 4/4 time. It consists of eight staves of music. The key signature is one flat (Bb). The tempo is marked as 104 beats per minute. The time signature is 4/4. The score includes various chords and melodic lines. The chords are: Eb, D7, Fm, Gm, Bb7, Fm, Gm, Bb+, Eb, Cm, Fm7, Bb7, Eb, D7, Fm, Gm, Bb7, Fm, Gm, Bb7, Eb, Ab7, Eb, Abm, Eb, Abm, Bb7, Gm, Bb+, Eb, D7, Fm, Gm, Bb7, Fm, Bb7, Bb+, Eb, Ab7, Eb.

Verse

Musical score for the Verse of "Home". The score is written in G minor (one flat) and 4/4 time. It consists of four staves of music. The key signature is one flat (Bb). The tempo is marked as 104 beats per minute. The time signature is 4/4. The score includes various chords and melodic lines. The chords are: Eb, D7, Db, C7, B7, Bb7, Bb+, Eb, C7, F7, Bb7, Eb, D7, Db, C7, B7, Bb7, Bb+, Eb, Ab7, Eb, F7, Bb7.

Hundred Years From Today

W/ rhythm triplets, backbeats, 80bpm, a good 50s rock'n'roll tune.

Jack Teagarden
classic, 1933

4/4 ♩ = 94

Chorus

Chorus musical notation (10 staves):

- Staff 1: Eb Cm7 Fm7 Bb7 Eb Cm7 F7 Bb+
- Staff 2: Eb Cm7 Fm7 Abm F9 Bb7 Bb+
- Staff 3: Eb Cm7 Fm7 Bb7 Eb Cm7 F7 Bb+
- Staff 4: Eb Cm7 Fm7 Abm F9 Bb9 Eb
- Staff 5: Bbm7 Eb7 Bbm7 Eb7 Ab6
- Staff 6: Cm7 F7 Cm7 F7 Bb7 Bbdim B7 Bb7
- Staff 7: Eb Cm7 Fm7 Bb7 Eb Cm7 F7 Bb+
- Staff 8: Eb Cm7 Fm7 Abm F9 Bb9 Eb

Verse

Verse musical notation (2 staves):

- Staff 1: Bb7 Eb/G Bb7 Eb/G
- Staff 2: Cm6 D+ D7 Gm Cm7 F7 Bb7 Bb+

I Ain't Gonna Give Nobody None Of

My Jelly Roll

4/4 swing; w/vocal
a tad dirty

c. S. & C. Williams, 1919

♩ = 140 ♩ = 118

Chords: B^b, G⁷, C⁷, F⁷, B^b, G⁷, C⁷, C⁷, F⁷, B^b, G⁷, C⁷, F⁷, D⁷, E^b, C^m, B^b, G⁷, E^b, E^{dim}, B^b, G⁷, C⁷, F⁷, B^b, Tag, B^b, G⁷, C⁷, F⁷, B^b.

Tag use varies greatly:
every chorus, or
out chorus only.

(I) Ain't gonna give no- body none of my jelly roll (jelly roll). I
Wouldn't give you a piece of cake to
save your soul/ (save your soul). My
Ma told me to- day, // when she went a- way //, to
Be a good boy, she'd bring me a toy. / I am her pride and joy. There

Ain't no use of you to keep on hangin' 'round/ (hangin' around). I
Love you, but I hate to turn you down. // // This
Jelly roll is sweet, // it surely can't be beat. // I
Know you want it, you can't have it, and I ain't gonna give you
none, (I mean,) (Tag: None of my Jelly Roll. //)

2-beat
Instr. W/Gigolo ♩ = 128

I Ain't Got Nobody

79

c. S. Williams, 1915

♩ = 158

Musical score for 'I Ain't Got Nobody' in 4/4 time, 2-beat instrumental with a gigolo feel. The tempo is marked as ♩ = 158. The key signature has one flat (B-flat). The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written in a style characteristic of early 20th-century jazz, featuring eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff: F7, E7, E♭7, D7, G9, B♭m, F, G7, C7, F, F7, E7, E♭7, D7, G7, G7, C7, F7, B♭, D7, G7, C7, F7, E7, E♭7, D7, G7, F, G7, C7, F.

Just a Gigolo *Use as Verse, moderate shuffle beat, for Prima Version*

♩ = 128

Musical score for 'Just a Gigolo' in 4/4 time, 2-beat instrumental with a moderate shuffle feel. The tempo is marked as ♩ = 128. The key signature has one flat (B-flat). The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is characterized by triplet patterns. Chord symbols are placed above the staff: F, Fmaj7, F, G7, Gm, C7, C7, Gm, C7, F, F7, E♭6, D7, Gm, Gm, E♭9, F, D7, Gm, C7, F.

I Can't Believe That You're In Love With Me

Light and swingy 4/4

c. McHugh, 1926

♩ = 148

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The notes are primarily quarter and eighth notes, with some dotted rhythms. Chord symbols are placed above the staff lines to indicate the harmonic structure. The score concludes with a double bar line.

Chord symbols: B \flat +, E \flat , E \flat m, B \flat , C 7 , F 7 , B \flat , Cm 7 , F 7 , B \flat +, E \flat , E \flat m, B \flat , C 7 , F 7 , B \flat , D 7 , G 9 , C 7 , F 9 , B \flat +, E \flat , E \flat m, B \flat , C 7 , F 7 , B \flat .

I can't Give You Anything But Love

81

2-beat

$\text{♩} = 144$

Vocal w/verse $\text{♩} = 118$

Armstrong,
Ethel Waters;
c. McHugh, 1928

Chorus

Musical notation for the Chorus section, consisting of 16 staves. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes various chords and melodic lines. The chords are: F, Fdim, Gm, C7, F, G7, C7, F9, F7, Bb, Bb6, A7, A7b7, G9, G7, C7, F, Fdim, Gm, C7, F7, Bbmaj7, Bb, Bb, G7, F, D7, Gm7, C7, F.

Verse

Musical notation for the Verse section, consisting of 4 staves. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes various chords and melodic lines. The chords are: F, Bb6, F, Gm7, C7, F, Bb7, F, Bb6, F, Gm7, C7, F, F7, Am, E7, Am, D7, D7, D7b7, C7, B7, F, Bb6, F, G7, C7.

I Gotta Right To Sing The Blues

Jack Teagarden w/Goodman '33;
Ethel Merman '32; c. Arlen, 1932

Slow, rhythmic 4/4 ♩ = 104

Chorus

The Chorus section consists of 16 measures of music in 4/4 time, featuring a melodic line in the treble clef and a harmonic line in the bass clef. The key signature has two flats (Bb and Eb).

Chorus Chords:
 Gm7 C9 F F+
 Fm7 Bb9 Fm7 Bb7 Dm7(b5) G7
 Gm7 C9 F6 C+ F9 C+ F6 F9
 Gm7 C9 F7 F+
 Fm7 Bb9 Fm7 Bb7 Dm7(b5) G7
 C9 Ebm(maj7)

Optional offbeats:
 Bb Cm/Bb Bbdim Bb Ebm6/Bb Edim Bb Bb+

Verse

The Verse section consists of 16 measures of music in 4/4 time, featuring a melodic line in the treble clef and a harmonic line in the bass clef. The key signature has two flats (Bb and Eb).

Verse Chords:
 Bb Bbm F7 Bb
 F7 D7/Ab C7/G B7/Gb Bb Bb7/Ab Ebm/Gb F7
 Bb Bbm F7 Bb
 F7 Bbm7/Ab C7 Cm7/F Bb Bb7 Dbdim Cm7 Bb

I Had Someone Else

♩ = 170 2-beat

Chorus

Chorus musical notation (10 staves):

- Staff 1: Chords: C, G+, C, Em, Gm, A7
- Staff 2: Chords: Dm, Gdim, Dm, G7, C, G7
- Staff 3: Chords: C, Gdim, G, Cm, Em, A^bdim
- Staff 4: Chords: Am, Adim, Am, D7, G7, C
- Staff 5: Chords: C7, C+, F
- Staff 6: Chords: D7, G7, G^bdim, D^bdim, G7
- Staff 7: Chords: C, G+, C, Em, Gm, A7
- Staff 8: Chords: D7, G9, C

Verse

Verse musical notation (4 staves):

- Staff 1: Chords: C, Gdim, G9, C
- Staff 2: Chords: C, Cdim, G7, G+, C6, G+
- Staff 3: Chords: C, Gdim, G9, C, Cm
- Staff 4: Chords: G, D7, G, G+

I Never Knew (That Roses Grew)

4/4 swing ♩ = 184

1925

♩ = 164

Chords: F B \flat m F B \flat m
 F Gm 7 C 7 F Fdim Gm 7 C 7
 F B \flat m F B \flat m
 F Gm 7 C 7 F E 7
 Am Dm E 7 Am Dm E 7
 Am E 7 Am C 7
 F B \flat m F B \flat m
 F Gm 7 C 7 F (Fdim Gm 7 C 7)

MEDLEY:

*I never knew that roses grew
 I never knew I could love anybody*

I Never Knew I Could Love Anybody

85

4/4 swing ♩ = 184 ♩ = 164

Play second in medley with "I never knew (that roses grew)"

T. Dorsey Clambake 7; c. 1920

Chorus

Chorus

F F+ Dm Cm D7

G7 C7 F C7 F7

B \flat F A7 D7

G7 C7

F7 B \flat C7

F F+ Dm Cm D7

G7 C7 F

Verse

Verse

F Fdim C7 B \flat 6 B \flat m6 C7

C7 B \flat 6 B \flat m6 C7 F

F Fm C7 Bmaj7 Cdim

Dm7 G6 G7 C7 B \flat 6/9 C7

Gm B \flat m6 C7 Bdim

Dm G7 C7 C+

I Want A Little Girl

Litling expressive 2-beat;
4/4 (Jazz) ♩ = 104

Orig in G. Usually played in F

McKinney's Cotton
Pickers '30; c. 1930

Chorus

Musical notation for the Chorus section, consisting of 16 measures. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a single staff. Chord symbols are placed above the staff: F, F7, Bb, Bbm, F, D7, G7, C7, F, F7, Bb, Bbm, F, D7, G7, C7, F, Bb7, F, F7, Bb, D7, G7, C7, F, Bb, F7, Bb, D7, G7, C7, F, Bb7, F.

Verse

Musical notation for the Verse section, consisting of 16 measures. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a single staff. Chord symbols are placed above the staff: F, Fdim, Bbm, G7, C7, F, F, Fdim, Bbm, G7, C7, F, F7, Am, E7, Am, C, G7, G+, C, A, Dm, G7, C, C7.

Sister Kate, (I Wish I Could Shimmy Like)

Rockin' 4/4; also as a twist ♩ = 148

Cotton Pickers '22;
c. A.J. Piron, 1919

Chorus

Chorus musical notation with chords: B \flat 7, (F7), B \flat 7, E \flat , B \flat 7, E \flat [Break], B \flat 7, (F7), B \flat 7, E \flat , E \flat 7, A \flat , Adim, E \flat , C7, F7, B \flat 7, E \flat , C7, F7, B \flat 7, E \flat . Line 4, bars 3-4 book notes.

Intro

Intro musical notation with chords: A \flat , E \flat dim, E \flat , C7, F7, B \flat 7, E \flat .

Verse

Verse musical notation with chords: B \flat 7, E \flat , E \flat dim, Fm7, B \flat 7, E \flat , B \flat 7, E \flat , B \flat dim, C7, F7, B7, B \flat 7, E \flat , B \flat dim.

Verse book melody (lines 1,3)

Verse book melody (lines 1,3) musical notation.

The 9/22 Cotton Pickers rec. inserts a nifty 24-bar clarinet blues solo, with neat segue into out chorus.

Ice Cream (1)

Square 2-beat ♩ = 240

Popular with 1940s New Orleans revival bands,
who did it 4/4, somewhat slower, w/new lyricsHarry Reser, 1927;
c. Howard Johnson, 1927

Chorus

Chorus

B \flat

F7 **B \flat** Gm7 Cm7 Cdim

B \flat

F7 **B \flat** **B \flat 7**

E \flat **B \flat**

C7 F7

B \flat

F7 **B \flat**

Chorus:

Ice| cream,| ice| cream,/ we all| scream for ice| cream,|
Rah!/// Rah!/// Rah!/// /|||

Tues-|days,| Mon-|days, we all| scream for Sun-|days. |
Siss!/// Boom!/// Bah!/// /| Boola

Boo-/la,/ /|sasp- roo-/la,/ | if you've got
Chocolet,/ /we'll take va- noo-/la./ ///|

Ice| cream,| ice| cream,/ we all| scream for ice| cream,|
Rah!/// Rah!/// Rah!/// /|||

Ice Cream (2)

Verse

In the land of ice and snow,/ up among the Eskimo,/ There's a college known as Oogie- wa-wa.// |||
 You should hear those college boys,
 gee they make an awful noise,/ When they sing an Eskimo tra- lala.// |||They've

 Got a leader, big cheerleader, oh what a guy. //| He's
 Got a frozen face just like an Eskimo Pie. ||||

 When he says come on, let's go,/ Tho' it's forty- five below,/ This is what those Eslimos all holler.// |||

New Orleans

4/4 ♩ = 92

Chorus

Verse

The musical score is written in 4/4 time with a tempo of 92 beats per minute. The key signature has two flats (Bb and Eb). The Chorus consists of 8 measures, and the Verse consists of 8 measures. The notation includes treble clefs, stems, and beams for the melody, and chord symbols above the staff for the accompaniment.

Verse: (I've a) Home in the sunny Southland,/ not so far from the 'Sippi shore.// It's a Way down there/ by the Delta, where/ you'll find old Dixie's door.// If your Heart's made to love the Southland,/ and magnolia trees galore,// hang your Hat up, man, in New Orleans, and you'll never wish for more.//

Chorus: (If you've) Never seen a quaint old Southern city/ just think of New/ Or-/ leans.// If you've Never seen that town, boy, it's a pity,/ there's nothing like/ New Or- leans.// It will re-Mind you of old fashioned lace,/ a glass of wine will greet your smiling face./ And if you Ever see a black-eyed gal like mine, boy, you're right in New/ Or-/ leans.//

Ida (Sweet As Apple Cider)

89

♩ = 141 ♩ = 156
2-beat; or 4/4

Red Nichols '27
Goodman quartet '37;
c. Munson. 1903

Chorus

Chorus musical notation (10 staves):

- Staff 1: $E\flat$, $B\flat 7$
- Staff 2: $B\flat 7$, $E\flat$, $G 7$
- Staff 3: $C 7$, $F 7$
- Staff 4: $F 7$, $B\flat 7$
- Staff 5: $E\flat$, $B\flat 7$
- Staff 6: $B\flat 7$, $E\flat$, $G 7$
- Staff 7: $C 7$, $F 7$
- Staff 8: $E\flat$, $F 7$, $B\flat 7$, $E\flat$

Verse

Verse musical notation (4 staves):

- Staff 1: $E\flat$, $E\flat/G$, $E\flat dim$, $B\flat 7/F$, $B\flat 7/D$, $B\flat 7$
- Staff 2: $Fm 7$, $B\flat 7$, $E\flat$
- Staff 3: $E\flat$, $B\flat$, $B\flat/G\flat$
- Staff 4: $C 7$, $F+$, $F 7$, 1. $B\flat$, 2. $B\flat$, $B\flat 7/F$, $E\flat$, $B\flat 7/F$

If I Had You

Rudy Vallee hit, 1929

4/4

♩ = 108

Musical score for 'If I Had You' in B-flat major, 4/4 time. The score consists of eight staves of music. The key signature has two flats (B-flat and E-flat). The tempo is marked as 108 beats per minute. The chords are: Bb, Bb9, Eb6, Ebm6, Bb, Bbdim, F9, Gm7, F9, Bb, Bbdim, F9, A7, Dm, Gm, Dm, A7, Dm, Gm, Dm, F7, Bb, Bb9, Eb6, Ebm6, Bb, Bbdim, F9, Bb.

I could show the world how to smile,/ I could be glad all of the while.//
 I could change the gray skies to blue,/ if I had you.// ///
 I could leave the old days behind,/ leave all my pals,/ I'd never mind.//
 I could start my life all a- new,/ if I had you.// ////

 I could climb the snowcapped mountains,/// sail the might ocean wide.///
 I could cross the burning desert///, if I had you by my side.///

 I could be a king, dear, un- crowned,/ humble or
 poor,/ rich or re- knowned,///
 There is nothing I couldn't do,/ if I had you./// ////

If You Knew Susie

Square 2-beat ♩ = 224

Eddie Cantor;
c. 1925

Chorus

Musical notation for the Chorus section, consisting of 12 staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on the top staff, and the accompaniment is on the lower staves. Chord symbols are placed above the notes. The sequence of chords is: C, Cmaj7, C6, Gdim, G7, G9, G7, G+, C, G7, Cdim, C, Ab, F7, Eb, G7, C7, C+, F, D7, G7, C, D7, Fm, G9, C.

Verse

Musical notation for the Verse section, consisting of 5 staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on the top staff, and the accompaniment is on the lower staves. Chord symbols are placed above the notes. The sequence of chords is: C, G7, C, Cdim, G7, C, G7, C, Em, G+, Em, A7, G7, D7, G7.

I'll Be A Friend With Pleasure

Square 2-beat foxtrot

♩ = 138 1930

Right from the start /// you played a part ///
 I gave my heart /// with pleas-/// ure.///
 Your fond cares /// bright happiness ///
 I'd answer yes // with/ pleas-/// ure.///

Sunset till dawn /// though you are gone ///
 Dreams linger on ///In pleas-/// ure.///
 If you contend /// this is the end ///then
 I'll be a friend // with/ pleas-/// ure.///

Alternate Chords

Eb/// /// Bb+/// ///
 Bbm/// C7/// Db7/// C7///
 F7/// /// Abm/// Bb7///
 Eb/// C7/// Fm/// Bb+///

Eb/// /// Bb+/// ///
 Bbm/// C7/// Db7/// C7///
 Fm7/// Abm/// Eb/// C7///
 F7/// Bb7/// Eb/// /// -

I'm Coming Virginia

4/4

♩ = 176 ♩ = 148

Bix '27; 30s jazz standard;
c. Heywood, 1927

Chorus

Musical notation for the Chorus section, consisting of six staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written in treble clef. Chord symbols are placed above the notes. The first staff contains the first two measures of the chorus, with chords F, F7, Fdim, Bbm, and F. The second staff contains measures 3-4, with chords Bb, A+, Ab, G7, C7, F, and C+. The third staff contains measures 5-6, with chords F, F7, Fdim, Bbm, F, Am, E7, and Am. The fourth staff contains measures 7-8, with chords Dm, E7, Cm, D7, Bbm, C7, F, and F7. The fifth staff contains measures 9-10, with chords Bb, Bbm, G7/D, Bbm/Db, and C7. The sixth staff contains measures 11-12, with chords Bb, G7, C7, and F. The section ends with a double bar line and a key signature change to three flats (Bbb).

Verse

Musical notation for the Verse section, consisting of four staves. The key signature is three flats (Bbb) and the time signature is 4/4. The melody is written in treble clef. Chord symbols are placed above the notes. The first staff contains the first two measures of the verse, with chords Fm, Db7, C7, Fm, Db7, C7, and Fm. The second staff contains measures 3-4, with chords C/E, Cm/Eb, D7, Ab7, G7, Cm, Fm, Db7, and C7. The third staff contains measures 5-6, with chords Fm, Db7, C7, and Fm. The fourth staff contains measures 7-8, with chords C/E, Cm/Eb, D7, Ab7, G7, Cm, and C+.

Confessin' (I'm, That I love you)

4/4 ballad with a lift

♩ = 94

1930

Chord progression: A^b E^b+ A^b E^b+E^bm F⁹ B^b7 E^b7 A^b Fm⁷ B^bm⁷ E^b7 A^b E^b+ A^b E^b+E^bm F⁹ B^b7 E^b7 A^b D^b9 A^b A^b7 A^b9 D^b A^b+ D^b C⁷ B⁷ B^b7 B^b9 E^b7 B^bm D^bm E^b7 A^b E^b+ A^b E^b+E^bm F⁹ B^b7 E^b7 A^b D^b9 A^b

I'm confessin that I love you.// Tell me that you love me too.//
 I'm confessin that I need you, honest I do.// Need you ev'ry moment.
 In your eyes I read some strange things,// but your lips deny they're
 true.//

Will you're answer really change things, making me blue.// //

I'm afraid someday you'll leave me,// saying "Can't we still be
 friends."//

If you go you know you'll grieve me,// all in life on you de- pends.//

Am I guessin' that you love me,// dreaming dreams of you in vain?//
 I'm confessin' that I love you over a- gain,// //

I'm Gonna Sit Right Down And Write Myself A Letter

95

Rollicking, Syncopated

Fats Waller hit, 1935

♩ = 182

Chords: B \flat , F $+$, B \flat , B \flat , D 7 , E \flat , G 7 , Cm, Cm 7 , F 7 , B \flat , G 7 , C 7 , F 7 , F \sharp , B \flat , F $+$, B \flat 6 , B \flat , D 7 , E \flat , G 7 , Cm, E \flat , E \flat m, B \flat , Fm, G 7 , C 7 , F 9 , B \flat .

(I'm gonna) Sit right down and write myself a let- ter.// And
Make believe it came/ from/ you./// //I'm gonna
Write words oh so sweet,/ they're gonna
knock me off my feet,/ a lot of
Kisses on the bottom,// I'll be glad I got 'em. I'm gonna

Smile and say "I hope you're feelin' better, And
Close with love the way/ you/ do./// //I'm gonna
Sit right down and write myself a let-/ter/, ///And
Make believe it came/ from/ you./// |||

96 I'm Looking Over A Four Leaf Clover (1)

♩ = 216

Square 2-beat

Jolson hit; c. 1927

Verse

Am Dm Am E7 Am
E7 Am E7
Am Dm Am E7 Am
E7 Am
G C
G7 C6 E7
Am Dm Am E7 Am
D7 Ddim D7 G7

Verse:

Fare-/well/ ev'/ry/ old familiar face. It's time to
Go,/// /It's time to go./// /|||

Back-/ward,/ back-/ward,/ to the little place I left be-
Hind/// / so long a- go./// /|||

Watch mister Cas- / ey Jones/ carry this la- / zy bones,/ I
I should arrive /in a/ day./// /|||

On-/ly/ wait/ till/ I communi- cate.///
Here's/ just/ what/ I'll/ say:/// /| Oh!

I'm Looking Over A Four Leaf Clover (2)

Chorus

Chorus:

I'm/ looking over/ a four/ leaf/ clover,/ that
I/ over- looked/ be-/ fore./// ///

One/ leaf is sunshine,/ the second is rain. ///

Third/ are the ros-/ es that bloom in the lane. ///

No/ need ex- plaining/ the one/ remain-/ ing,/ it's
some/ body I/ ad-/ ore./// ///

I'm/ looking over/ a four/ leaf clov- /er,/ that
I/ over- looked/ be-/ fore./// ///

In A Shanty In Old Shanty Town

2-beat ♩ = 162
As foxtrot ♩ = 120

Originally a waltz, then 2-beat foxtrot, it became most popular as a "sing-along".

c. 1932

Chorus

Chorus musical notation (10 staves):

- Staff 1: Chords: F, A7, D7
- Staff 2: Chords: G7, Gb7, G7
- Staff 3: Chords: C7, F, D7
- Staff 4: Chords: G7, C7
- Staff 5: Chords: F, A7, D7
- Staff 6: Chords: G7, Gb7, G7
- Staff 7: Chords: Bb, Bbm, F, A7, D7
- Staff 8: Chords: Gm, G7, C7, F

Verse

Verse musical notation (4 staves):

- Staff 1: Chords: C7, F, C7, Cm, D7
- Staff 2: Chords: Gm, D7, Dm, Fdim, F
- Staff 3: Chords: C7, F, C7, Cm, D7
- Staff 4: Chords: Dm, E7, Am, C7

Indiana (Back home again in)

98

Usually 4/4

Orig. G. ODJB Ab. This is the conventional phrasing, which doubles the value of the book notes. Verse = book notes.

Top priority standard; ODJB; c. 1917

$\text{♩} = 210$ $\text{♩} = 188$ ODJB $\text{♩} = 246$ ODJB has D7 1st Chord

Chorus

Musical notation for the Chorus of 'Indiana'. The piece is in 4/4 time and the key signature has one flat (Bb). The melody is written on a single staff. The accompaniment is provided on seven staves, each with a specific chord indicated above it. The chords are: F, D7, G7, C7, F, F7, Bb, Fdim, F, D7, G7, C7, F, D7, G7, A7, Gdim, Dm, Db7, F, A7, Dm, Fdim, F, C7, F.

$\text{♩} = 110$ $\text{♩} = 120$ To play at Chorus tempo, double the note value.

Verse

Musical notation for the Verse of 'Indiana'. The piece is in 4/4 time and the key signature has one flat (Bb). The melody is written on a single staff. The accompaniment is provided on three staves, each with a specific chord indicated above it. The chords are: F, Bb, F, F7, Bb, Bbm, F, F, Bb, F, G7, Bbm6, C7, Gm, Gdim, Gm, C7, F, G7, C7.

Irish Black Bottom (1)

4/4 New Orleans style

♩ = 180

Band do Offbeats

c. L. Armstrong, Percy Venable, 1926

TPT intro

Band
4-beat

Chorus

The standard version is Turk Murphy's, esp. the vamp & verse, which differ from the record; we use Turk's for playing, Armstrong's is appended. The chorus is Armstrong's, the verse notes are only approximate: there seems to be no "standard" version.

Irish Black Bottom (2)

Vamp

Dm *Boom chugga chugga*

Verse

Dm

A7

Dm

Gm

Dm

Dm

Gm

Dm

Gm

A7 **To Chorus**

TAG

F **Offbeats**

F7

B \flat

F

B \flat

Fdim

F

D7

G7

C7

F

Record Version

Piano

F

G 9

C7

F

G 9

C7

F

G 9

C7

Verse

F *Lil is on top, Louis vocal on bottom*

C7

A7 Dm

Dm

F

F

Gm

Dm

Dm

A7

C7

It Had To Be You

101

Vocal tempo ♩ = 110
Liting 2-beat ♩ = 120

An all-time best foxtrot, great message. "Lit" it just right & fill the floor. Perfect "first dance". Often played in the original key of G

c. Isham Jones, 1924

Chorus C+ F C+ F D7

G⁹ C⁷ A⁷ Dm G⁷ C⁷ C+ F C+ F D⁷ G⁹ Dm B^b7 B^bm F A⁷ Dm Ddim C⁷ Fdim C⁷ F

Verse F Am F⁷ B^b6 B^bm⁶ F

G⁹ Gm⁷ C¹³ F C⁷ F Am F⁷ B^b6 B^bm⁶ F G⁹ C⁷ C+

It's A Long Way To Tipperary

Square 2-beat ♩ = 224

c. 1912

Chorus

Musical notation for the Chorus section, consisting of 12 staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The melody is written on the top staff, and the accompaniment is on the lower staves. Chord symbols are placed above the notes. The sequence of chords is: Bb, Eb, Bb, F7, Bb, G7, C7, F7, Bb, Bb7, Eb, D7, Bb, Bbdim, Bb, C7, F7, Bb.

Verse

Musical notation for the Verse section, consisting of 5 staves. The key signature is B-flat major and the time signature is 4/4. The melody is on the top staff, and the accompaniment is on the lower staves. Chord symbols are placed above the notes. The sequence of chords is: Bb, F7, Bb, (G7), F7, Bb, (Bbdim), A7, (Dm Cm) F7, Bb, (A7), Dm, D7, G7, C7, F7, Bb, F7.

It's A Sin To Tell A Lie

103

Usually 4/4; originally a waltz

Fats Waller hit; c. 193?

The musical score is written in 4/4 time. It begins with a tempo marking of ♩ = 174 and a metronome marking of ♩ = 192. The score consists of eight staves of music. Above the notes, various chords are indicated: C, G+, C⁶, C, C, E⁷, F, A⁷, Dm, G⁷, Cdim, C, D⁷, Fm, G⁷, C, G+, C⁶, C, C, E⁷, F, A⁷, Dm, F, Fm, C, Gm⁷, A⁷, D⁷, G⁷, and C. The melody is primarily composed of quarter and eighth notes, with some longer note values in the later staves.

(Be sure it's) True/ when you say// "I love/// you./" It's a
Sin// to tell// a lie./// **|||**
Millions/ of hearts/ have been bro-/// ken,///
Just because these words/were/ spo-/// ken:/ "I love

You/, yes I do,// I love/// you./ If you
Break// my heart// I'll die./// **|||** So be
Sure// it's true/, when you say/ "I love you"/ It's a
Sin// to tell/ a/ lie./// **|||**

It's Tight Like That

A: 4/4; B: Charleston

Noone, McKinney's Cotton Pickers,
Luis Russell; c. T.A. Dorsey

♩ = 186

The musical score is written in 4/4 time and consists of two main sections, A and B. Section A is marked with a box 'A' and contains three staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat major), and a 4/4 time signature. The melody is composed of eighth and sixteenth notes. Chord symbols above the staff include A^b, A^b7, D^b7, and A^b. The second staff continues the melody with a D^b7 chord and an A^b chord. The third staff concludes the section with an E^b7 chord and an A^b chord. Section B is marked with a box 'B' and contains three staves of music. The first staff begins with a double bar line and a treble clef. The melody consists of quarter notes with rests. Chord symbols above the staff include A^b and A^b7. The second staff continues with D^b7 and A^b chords. The third staff concludes with E^b7 and A^b chords.

ROUTINE: A n X, B 1 or 2 X between A series. Often a vocal, with many verses; Band plays B. Ending: A, B B B

It's Wonderful

105

Goodman hit;
c. Stuff Smith, 1938

4/4 Pretty ballad

♩ = 100

Musical score for 'It's Wonderful' in 4/4 time, featuring a key signature of one flat (B-flat). The score consists of eight staves of music. Above the staves, various chords are indicated: F, Fdim, Gm7, C7, F, A7, D7, G7, Gm7, C7, F, C7, F, Fdim, Gm7, C7, F, A7, D7, G7, G9, C7, F, F7, Bb, G7, C7, Gm7, C7, F, Fdim, Gm7, C7, F, A7, D7, G7, G9, C7, F.

(It's) Wonderful to look in- to your eyes and realize you care a little bit. It's
Wonderful to know that you/ love/ me./// //|| It's
Glorious to feel that I'm a part of you, sweetheart, to share your happiness. It's
Wonderful how lovely love/ can/ be!!! /Who dreamed that

I'd be allowed/ /thru' the doorway of hea-/ven?/ //I'm drifting
High on a cloud/ /you're an angel and this/ is/ hea-/ven. It's

Wonderful to have your lips devine com- bine with mine and dream forevermore.
It's
Wonderful to know that you/ love/ me./// //||

I've Found A New Baby

♩ = 212 *Usually 4/4;*
 ♩ = 198 *square 2-beat*

Orig. Eb, this is standard key.

Top priority standard.
 c. S. Williams, 1926

Chorus

Chorus

A7 Dm A7 Dm D7

G7 C7 F A7

Dm A7 Dm D7

G7 C7 F

A7 Dm

G7 C A7

Dm A7 Dm D7

G7 C7 F

Verse

Verse

Dm A7 D7 Gm

Gm Dm A7dim A7

Dm A7 D7 Gm

Gm Dm Am Dm A+ A7

Jazz Me Blues

107

4/4 *swing* ♩ = 174

ODJB in Eb, plays book melody straight.
Bix w/Wolverines '24 rec. in F. Bix and His Gang Eb

ODJB '21; Bix, '24, '27;
c. Delaney, 1921

Verse

Dogfight

Chorus

Bks 2 beats
each

**ROUTINE: V, Dogfight, Chorus, Solos, V, Dogfight, C 2 X, Double ending.
Breaks not in the music, but are on the records; usually played going
in and out, often during all choruses.**

Jazzin' Babies Blues

Oliver ver. (6/23/23). Vamp-Intro in ShMus (orig. C).

King Oliver '23; Ethel Waters' 22; Eva Taylor '23; c. R. Jones, 1922

Very rhythmic! 4/4 ♩ = 114 ♩ = 130 (Oliver)

Vamp Piano or Tuba--continue pattern during intro

In the music and vocals, 1st 2 lines of B same as "Tin Roof Blues" chorus.

The musical score is written in 4/4 time with a key signature of two flats (Bb). It consists of the following sections:

- Vamp:** A piano or tuba part with a rhythmic pattern of eighth notes.
- Intro:** A cornet solo starting with a Bb chord.
- Section A:** A 16-measure section with chords Bb, F7, Bb, Bb7, Ebb, Bb, F7, Bb, Bb7, Ebb, Ebbm, Bb, F7.
- Section B:** A 16-measure section with chords Bb, Ebb, Bb, G7, Ebb, Bb, G7, Bb, Bb7, Bbdim, F7, Bb, F7. It includes the instruction "Play bar square" for the first four measures.
- Section C:** A 16-measure section with chords Bb, Bb7, and a band play section.
- Solos:** A section with chords Ebb, Bb, G7, F7, Bb, F7, marked with a double bar line and repeat sign.

ROUTINE: Piano vamp; Tpt solo intro; A A, B B, Solos on C 1-2 X (band play long notes, than solo), B B B (C line one is West Coast convention.)

Out: B 1-2 X, jam 1-3.

Just A Little While To Stay Here

109

4/4 rockin gospel feel

Traditional Gospel

♩ = 182

The musical score consists of eight staves of music in 4/4 time, featuring a key signature of one flat (Bb). The melody is written in treble clef. The chords are indicated above the staff lines. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked as ♩ = 182. The chords for the first staff are F, Bb, and F. The second staff has chords F, C7, F, and F7. The third staff has chords Bb, Fdim, F, A7, and D7. The fourth staff has chords G7 and C7. The fifth staff has chords F, Bb, and F. The sixth staff has chords F, C7, F, and F7. The seventh staff has chords Bb, Fdim, F, A7, and D7. The eighth staff has chords G7, C7, and F. The melody consists of eighth and quarter notes, with some notes beamed together. There are several measures with whole notes, some of which are tied across bar lines.

Out Choruses: modulate to G, Ab, Bb.

Kansas City Kitty

Rhythmic 8; Coon-Sanders;
c. Walter Donaldson, 1929

Brisk 2-beat ♩ = 210

Chorus

The Chorus section consists of 12 staves of music. The first staff is marked with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is indicated as 'Brisk 2-beat' with a quarter note equal to 210 beats per minute. The music features a variety of chords including G, C7, A7, D7, B7, and E7. The melody is primarily composed of eighth and quarter notes, with some rests and slurs. The key signature remains consistent throughout the Chorus.

Verse

The Verse section consists of 5 staves of music. It begins with a double bar line. The key signature remains one sharp (F#). The chords used include G, D7, Am, B, Em, Bm, D, Bdim, Bb, and C. The melody continues with eighth and quarter notes, often starting with a rest. The overall feel is consistent with the Chorus section.

Keeping Out Of Mischief Now

111

Light 4/4

♩ = 120

c. Waller, 1932

Chorus

Chorus musical notation (5 staves):

- Staff 1: G7, C, G7 G+ C6
- Staff 2: C, Cdim, G7, Gm, A7, Dm, G7
- Staff 3: G7, C, G7 G+ C6 C7
- Staff 4: F, Fm, C, C7, F, Fm, C, C7
- Staff 5: G7, Gm, A7, D7, G7, C

Verse

Verse musical notation (3 staves):

- Staff 1: C, Em, Am, G7 G+ C, Em, A7
- Staff 2: Dm, F+, Dm7, G7, A♭dim, Am, Cm, D7, G7
- Staff 3: Dm, Gm, A7, D7, G7

Verse:

Don't even go to a movie show,/ if you are not at my side.///
 I just stay home by my radio,/ but I am satisfied.//|
 All my flirting days are gone./ On the level from now on.//|

Chorus

Keepin' out of muschief now,/// really am in love and how.///
 I'm/ through/ playing with fire,/ it's/ you/ whom I desire./
 All the world can plainly see,/// you're the only one for me.///
 I have told them in advance,/ they can't break up our romance./
 Livin' up to ev'ry vow,/// keepin' out of mischief now.//|

Limehouse Blues (1)

Square 2-beat

♩ = 240 ♩ = 202

c. 1922

Verse

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The first staff is a whole-note line with chords F, Eb (C7), and F. The second staff contains a melodic line with a half-note rest at the beginning and a half-note rest at the end. The third staff has chords Am, E7, and Am. The fourth staff has chords Am and C7. The fifth staff has chords F, F7, Bb, and Gm. The sixth staff has chords A7, Dm, and C7. The seventh staff has chords F, Eb (C7), and F. The eighth staff has chords F, Bb7, Eb7, and Ab7. The piece concludes with a double bar line and a key signature change to two flats (Bb and Eb).

Limehouse Blues (2)

♩ = 240

Chorus

The musical score for the Chorus of 'Limehouse Blues (2)' consists of ten staves of music. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 12/8. The tempo is marked as ♩ = 240. The music is written in treble clef. The chord annotations are as follows:

- Staff 1: D^b7
- Staff 2: B^b7
- Staff 3: A^b, C7, Fm
- Staff 4: B^b7, E^b7
- Staff 5: D^b7
- Staff 6: B^b7
- Staff 7: A^b, F7, B^bm
- Staff 8: D^bm, E^b7, A^b, D^bm, A^b

Livery Stable Blues

♩ = 166 *Rockin' 4/4*

aka "Barnyard Blues"

Mix of Spanier and ODJB versions; c. ODJB, 1917

Intro $E\flat$ $E\flat 7$ $A\flat$ $A\flat m$ $E\flat$ $B 7$ $B\flat 7$

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

B $E\flat$ $E\flat 7$ $A\flat$ $E\flat$ $C 7$ $F 7$ $B\flat 7$ $E\flat$ $E\flat dim$ $B\flat 7$ $E\flat$ **2d X TBN gliss to C**

C $E\flat$ $A\flat$ $E\flat$ $C 7$ $F 7$ $B\flat 7$ $E\flat$ $E\flat dim$ $B\flat 7$ $E\flat$ **1st X TBN gliss**

D $E\flat$ **Solos** $E\flat 7$ $A\flat$ $E\flat$ $C 7$ $F 7$ $B\flat 7$ $E\flat$

[Horn Break -----] [Clar Break] [Cornet horse whinny - - -] **Tbn gliss**

ROUTINE: Intro, AA, BB, CC, Solos on D, C, Jam D 2 X

Lonesome Road

114

4/4 Tempo de Old Time hand-clapping
gospel; or reverently slow

Armstrong, T. Dorsey
c. Shilkret, 1928

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of eight staves of music. The first staff begins with a tempo marking of 152 and a note value of 134. The score includes various musical notations such as notes, rests, and slurs. Chord symbols are placed above the staff lines: E-flat, E-flat7, A-flat, A-flat m, E-flat, B-flat7, E-flat, E-flat, E-flat7, A-flat, A-flat m, E-flat, B-flat7, E-flat, Cm, Gm, Cm, Gm, B-flat7, E-flat, E-flat7, A-flat, A-flat m, E-flat, B-flat7, and E-flat.

(Look) Down, // look down // that lone-/some/ road // be-
Fore // you trav-//el on. // // Look
Up, // look up // and seek / your / maker / 'fore
Gab-//riel blows // his horn. // //

Wear-//y / totin' // such all / load. //
Trudge-//in / down that // lone-/some/ road. // Look

Down, // look down // that lone-/some/ road // be-
Fore // you trav-//el on. // //

Lonesomest Gal In Town (1)

♩ = 164 2-beat; a bit tongue in cheek

West Coast Favorite;
McHugh-Mills, 1925

Band Intro *At Tempo*

Rubato

Verse

At Tempo ♩ = 164

Chord symbols: E♭, E♭dim, E♭, A♭7, G7, C7, F7, A♭, B♭7, E♭, Vocal, E♭, B♭m, C7, Fm, C7, F7, B♭7, B♭+, E♭, B♭dim, B♭7, E♭, E♭7, Gm, C7, B♭, D7, G7, Cm, C7, F7, B♭, B♭7, Fm, G7, Cm, G7, Cm, F7, B♭7, Gm, D7, B♭7, Fm, Fdim, B♭7.

1. (In the) Cafes in town, you are known as a clown, how
Happy you seem to be. But in
Back of the smile, there's a tear all the while, and
Heartaches that no one can see. For the
Life that you lead isn't real, well my friend, I know just how you feel.

2. Well, my friend, don't you know, that your life is a show, you'll
Wake up some day and find, it's too
Late to return, though your poor heart will yearn, for the
Real things that you left behind. For each
Moment you're smiling and gay, there'll be
Hours of sorrow some day.

Lonesomest Gal in Town (2)

115

Chorus

Intro at tempo, rubato voc.V, last line of V at tempo. Solos on C, back to V C.

Chorus:
 Rings/ on your fingers/ and heart-/aches in- side, you're the
 Lone-/somest gal/ in/ town./// ///
 Ev'-/ryone's buddy,/ but no-/body's bride,/ you're the
 Lone-/somest gal/ in/ town./// ///

 Too/ many parties/ that bring/ you no fun,///
 Too/ many night lights/ in- stead/ of the sun.///

 Too/ many sweethearts,/ but not/ the right one,/ you're the
 Lone-/somest gal/ in/ town./// ///

Louisiana

$\text{♩} = 146$ 4/4 *Swingy*

Bix; c. 1928

Chorus

Musical notation for the Chorus section, consisting of 10 staves. The key signature is three flats (B-flat major/C minor) and the time signature is 4/4. The melody is written in treble clef. Chord symbols are placed above the staff: E \flat 7, A \flat , E \flat 7, A \flat , A \flat 7, D \flat , B \flat 7, E \flat 7, E \flat 7, A \flat , A \flat 7, D \flat , D \flat , D \flat m, A \flat , F7, E \flat 7, A \flat .

Verse

Musical notation for the Verse section, consisting of 4 staves. The key signature is three flats and the time signature is 4/4. The melody is written in treble clef. Chord symbols are placed above the staff: Fm, D \flat 7, C7, Fm, D \flat 7, C7, Fm, G \flat 7, F7, B \flat m, C7, B \flat m, C7, D \flat 7, C7, Fm, D \flat 7, C7, Fm, G \flat 7, F7, B \flat 7, B \flat 7(b5), E \flat 7.

Love Nest

117

Bix w/hiteman '28;
Bix w/Tram '28;c. 1920

2-beat

$\text{♩} = 182$

The main body of the sheet music consists of 10 staves of music. The key signature is B-flat major (two flats). The time signature is 4/4. The music is written in a single melodic line with various chord annotations. The chords are: Eb, Bb7, Eb, Eb7, Ab, Eb7, Ab, Bb7, Eb, Eb7, C7, Fm, C7, Fm, F7, Bb7, Eb, Bb7, Eb, Eb7, Ab, Bb7, G7, Bbm6, C7, Fm, Bb7, Eb.

Verse

The verse section consists of 6 staves of music. The chords are: Eb, Fm7/Bb, Bb7, Eb, Bb7, Eb, Fm7/Bb, Bb7, Eb, Gm, Cm6/D, D7, Gm, Cm6/D, D7, Gm, Cm6/D, D7, Gm, Fm7/Bb, Eb/Bb, Bb7, Bb7/F, C7/E, C7, Fm, Bmaj7(b5), Eb/Bb, Gm/Bb, Fm/Bb, Bb7, Eb, Fm/Bb, Bb7, Abm9, Eb, Cm7, F9, F7(b9), Bb7.

Mahogany Hall Stomp

Armstrong classic;
c. S. Williams, 1929

$\text{♩} = 186$ 4/4 *Swing*

Intro $E\flat$ $B\flat+$ $E\flat$ $B\flat+$ $E\flat$ $B\flat7$ [Break -----]

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

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

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

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

B $E\flat$ $E\flat7$

$A\flat$ $E\flat$

$B\flat7$ $E\flat$

C **Solos** $E\flat$ **TPT Solo**

$A\flat$ $E\flat$

$B\flat7$ $E\flat$

Tag $E\flat$ $B\flat+$ $E\flat$ $B\flat+$ $E\flat$

The musical score is written for a single melodic line in 4/4 time with a swing feel. It consists of an 8-measure introduction, followed by a 32-measure first section (A) with a repeat sign, a 16-measure second section (B) with a repeat sign, a 32-measure solo section (C) with a repeat sign, and an 8-measure tag. The key signature has two flats (Bb and Eb). Chord symbols are placed above the staff to indicate harmonic structure. The introduction and tag feature a rhythmic pattern of eighth notes and quarter notes. The A section is a 32-measure phrase with a repeat sign, featuring a mix of eighth and quarter notes. The B section is a 16-measure phrase with a repeat sign, primarily using quarter notes. The C section is a 32-measure solo section with a repeat sign, featuring a rhythmic pattern of eighth notes and quarter notes. The tag is an 8-measure phrase with a repeat sign, featuring a rhythmic pattern of eighth notes and quarter notes.

ROUTINE: A B, Solos on C 2 X, horns do Louis' solo behind soloists; A B B, Tag

Mama's Gone Goodbye

4/4 *Very rhythmic* ♩ = 138

c. Piron, 1924

Chorus

Chorus musical notation (10 staves):

- Staff 1: Chords B \flat , G \flat 7
- Staff 2: Chords F7, G \flat 7, F7, B \flat , B \flat 7
- Staff 3: Chords E \flat , E \flat m, B \flat , G7
- Staff 4: Chords C7, F7
- Staff 5: Chords B \flat , G \flat 7
- Staff 6: Chords F7, D7
- Staff 7: Chords G7, C7
- Staff 8: Chords B \flat , G \flat 7, F7, B \flat

Verse

Verse musical notation (4 staves):

- Staff 1: Chords G, E \flat 7, D7, Gm, Cm 6 , G, E \flat 7, D7, Gm
- Staff 2: Chords A7, A7(b5), D, A7, D7
- Staff 3: Chords G, E \flat 7, D7, Gm, G, E \flat 7, D7, G7
- Staff 4: Chords C, Cdim, C7, F, Gm, Gdim, Am, C7, F7

Maple Leaf Rag (1)

See note at bottom

♩ = 140 ♩ = 170
 Square or Swing it

c. Scott Joplin, 1899

A

B

Back to A 1 X, C

NORK (3/12/23 rec.) plays it in Ab, at 240; Bechet (9/15/32 rec.) plays it in Eb, at 264!
 Kid Ory '45 at 164. Lu Watters '41 does Bb, at 180; '46 does A-B in F, C in Bb, at 206.

Maple Leaf Rag (2)

120

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of ten staves of music. The first staff begins with a 'C' time signature. The second staff ends with a 'D7' chord. The third staff begins with a 'G7' chord. The fourth staff contains several chords: Edim, Bb, G7, C7, F7, and Bb. The fifth staff begins with a 'D' time signature and contains chords Eb and Edim Bb. The sixth staff contains chords F7, Fdim, F7, and Bb. The seventh staff contains chords Eb, Edim, Eb, and Bb. The eighth staff contains chords Eb, Ebm, Bb, F7, and a first ending bracket labeled '1. Bb'. The ninth staff contains a second ending bracket labeled '2. Bb'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

ROUTINE: basically, do what you want to. Many bands don't play all the strains. I say play all you're up to. Tempo can vary from stately chamber piano to Sidney Bechet's up tempo.

Mandy Make Up Your Mind

2-beat ♩ = 202

Orig. G, rec. in Eb (Eva Taylor voc.) Commonly in F

Clarence Williams
Blue Five '24'; c.1924

Chorus

Chorus musical notation with chord symbols: F, B \flat 7, F, B \flat 7, F, D7, G7, G \flat 7(#9), G7, G \flat 7(#9), G7, B \flat 6, C7, Cdim, C7, Cdim, C7, F, Fdim, Gm, C \flat 9, F, B \flat 7, F, B \flat 7, F, D7, G7, G \flat 7(#9), G7, G \flat 7(#9), G7, B \flat 6, F7, B \flat 7, E \flat 7, D7, Dm, G \flat 9, G7, B \flat m(maj7), C7, Gm, C7, F

Verse

Verse musical notation with chord symbols: F, B \flat , F, G7, C7, F, Fdim, C7, Gm, F, D7, G7, C7, F, Fm, C, G7, C7, Cdim, C7

Margie

122

Uplifting 2-beat ♩ = 212

ODJB, Bix, Billy Banks, Eddie Cantor;
c. J. Russell Robinson, 1920

Chorus

Musical notation for the Chorus of 'Margie'. The score consists of ten staves of music in 4/4 time, with a tempo of 212 beats per minute. The key signature has one flat (B-flat). The melody is written on the top staff, and the accompaniment is on the lower staves. Chord symbols are placed above the notes. The Chorus section includes the following chord symbols: F, B \flat , F, F \dim , Cm, D 7 , G 7 , G \dim , G 7 , C 7 , F, F 7 , B \flat , A 7 , C 7 , F, D 7 , Gm, B \flat m, C 7 , F.

Verse

Musical notation for the Verse of 'Margie'. The score consists of four staves of music in 4/4 time, with a tempo of 212 beats per minute. The key signature has one flat (B-flat). The melody is written on the top staff, and the accompaniment is on the lower staves. Chord symbols are placed above the notes. The Verse section includes the following chord symbols: F, C 7 , F, Gm 7 , C 7 , F, C 7 , F, G \dim , Gm, D+, D 7 , Gm, E \flat 7 , D 7 , G 9 , C, F, C 7 .

Mean To Me

Cat's really makin' her miserable. The way they originally did it, you could imagine a tall fat guy in a red tutu with filmy wings skippin' across the stage wavin' one of those little 9-strap s&m whips over his head.

4/4 *Very expressive, NOT square or bouncy*

c. Ahlert-Turk, 1929

♩ = 94

The musical score consists of ten staves of music in 4/4 time. The key signature has one flat (Bb). The tempo is marked as quarter note = 94. The chords and melodic lines are as follows:

- Staff 1: F, Dm7, Gm7, C7, F, Dm7, Bb, Db7
- Staff 2: F, D7, Gm7, C7, F, G7, C7
- Staff 3: F, Dm7, Gm7, C7, F, Dm7, Bb, Db7
- Staff 4: F, D7, Gm7, C7, F, Cm, F7
- Staff 5: Bb, C9, F7, Bb, Eb7, D7
- Staff 6: Gm7, A7, D7, G7, Gm7, C+
- Staff 7: F, Dm7, Gm7, C7, F, Dm7, Bb, Db7
- Staff 8: F, D7, Gm7, C7, F

(You're) Mean to me./ Why must you be mean to me?/ Gee,/ honey, it
seems to me,/ you have to see me crying, I don't know why.
I stay home,/ each/ night when you say you'll phone,/ you don't and I'm
left alone,/ singin' the blues and cryin'./ | You treat me

Cold-/ly,/ | each day of the year./// / You always
scold/ me,/ | when ever some-/body is near,/ dear./

It must be/ great fun to be mean to me,/ you shouldn't, for
Can't you see,/ what you mean to me.// ///|

Melancholy

♩ = 96 4/4 *Plaintive, bluesy*

Armstrong;
c. W. Melrose, 1927

Chorus

Musical notation for the Chorus section, consisting of eight staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on the top staff, and the accompaniment is on the lower staves. Chord symbols are placed above the notes. The first staff has a box around the word 'Chorus'. The chord progression for the first staff is F7, Bb7. The second staff has chords F, Bb, F, A, Dm, C7, F, C7. The third staff has chords F7, Bb7. The fourth staff has chords G7, Db7, C7. The fifth staff has chords F7, Bb. The sixth staff has chords D7, G7, Db7, C7. The seventh staff has chords F7, Bb7. The eighth staff has chords F, Bb, F, A, Dm, C7, F.

Verse

Musical notation for the Verse section, consisting of four staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on the top staff, and the accompaniment is on the lower staves. Chord symbols are placed above the notes. The first staff has chords Dm, Bb7, A7, Dm, Bb7, A7. The second staff has chords Bb7, A7, Dm, Bb7, A7. The third staff has chords Dm, Bb7, A7, Dm, Bb7, A7. The fourth staff has chords Bb7, Dm, Gm, Fdim, A7, C7.

Milenburg Joys (1)

NORK does A-B-Dogfight in Ab, C in Db, at 150

c. Morton, NORK, 1925

$\text{♩} = 180$ Usually 4/4

Intro A B \flat A B \flat A B \flat A 7 F 7

A B \flat F 7

F 7 B \flat

B \flat B \flat 7 E \flat

E \flat B \flat dim B \flat G 7 C 7 F 7

B A B \flat A B \flat A B \flat B \flat F 7

F 7 B \flat [HORN break-----]

A B \flat A B \flat A B \flat B \flat 7 E \flat

E \flat E \flat dim B \flat G 7 C 7 F 7 B \flat

Dogfight F 7

Milenburg Joys (2)

Solos

C **B \flat** **F7**

B \flat **Fdim** **F7**

F7

F7 **B \flat** [Break]

B \flat **F7**

B \flat 7 **E \flat**

G \flat 7 **B \flat** **G7**

C7 **F7** **B \flat**

**Routine: Intro, A B dogfight C, Solos on C, C C.
After solos, can do dogfight, melody 1 X, jam 1 X.**

Memories Of You

Light 4/4 ♩ = 92

Clarinet feature

Goodman quartet classic;
c. Eubie Blake, 1930

Goodman Intro

Chorus

Chorus chords: Eb, Edim, Fm7, Gbdim, Eb, Cm7, F7, Cm7, Gm7, C9, F7, Bb9, Eb, Bb7, Edim, Fm7, Gbdim, Eb, Cm7, F7, Cm7, Gm7, C9, F7, Bb9, Eb, G7, Cm, Fm, Cm, F9, Eb, F7, Gm, Gbm, Fm, Bb7, Edim, Fm7, Gbdim, Eb, Cm7, F7, Eb, Cm, Gm, C7, F7, Bb9, Eb.

Verse

Verse chords: Eb, Fm7, Bb7sus4, Ebmaj7, Eb6, Fm, Bb9, Eb, Ebdim, Fm7, Bb7, Eb, Fm7, Bb7, Eb, D+, D7, Gm, Bb, Gm, C9, F7, Bb7, Fm7, Bb7.

Mississippi Mud

127

Moderate 2-beat ♩ = 152

Bix, Bing, Whiteman, 1927

Tpt Intro

Two staves of musical notation for the Tpt Intro. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music consists of eighth and quarter notes, with a fermata over the final note. The second staff continues the melody with similar rhythmic patterns.

A

Two staves of musical notation for section A. The first staff contains the melody with a fermata over the final note. The second staff contains the accompaniment. Chord symbols are placed above the notes: E-flat, B, E-flat, E-flat7, D7, D-flat7, C7.

Two staves of musical notation for section A. The first staff contains the melody with a fermata over the final note. The second staff contains the accompaniment. Chord symbols are placed above the notes: F7, A7, B-flat7, E-flat, B-flat7, E-flat, B-flat7, E-flat, B-flat7, E-flat, B-flat7.

Two staves of musical notation for section A. The first staff contains the melody with a fermata over the final note. The second staff contains the accompaniment. Chord symbols are placed above the notes: E-flat, B-flat7, E-flat, B-flat7, E-flat, Cdim, E-flat, 10.

Two staves of musical notation for section A. The first staff contains the melody with a fermata over the final note. The second staff contains the accompaniment. Chord symbols are placed above the notes: E-flat, B, E-flat, E-flat7, D7, D-flat7, C7.

Two staves of musical notation for section A. The first staff contains the melody with a fermata over the final note. The second staff contains the accompaniment. Chord symbols are placed above the notes: Fm, C7, Fm, Fm, C7, Fm.

Two staves of musical notation for section A. The first staff contains the melody with a fermata over the final note. The second staff contains the accompaniment. Chord symbols are placed above the notes: A-flat, Cdim, E-flat, C7, F7, B-flat7, E-flat.

End on A

Two staves of musical notation for section B. The first staff contains the melody with a fermata over the final note. The second staff contains the accompaniment. Chord symbols are placed above the notes: F7, B-flat7, E-flat, G-flat7, F7, B-flat7.

Two staves of musical notation for section B. The first staff contains the melody with a fermata over the final note. The second staff contains the accompaniment. Chord symbols are placed above the notes: F7, B-flat7, E-flat, G-flat7, F7, B-flat7.

ROUTINE: A B A each X

Minor Drag (1)

c. Fats Waller, 1929

♩ = 208 2-beat

Intro Cm Fm Cm Fm

G7 Dm Dm G7 Cm G7 Cm G7 Cm G7 Cm G7

A Reed Solo Cm

Cm D7 G7

C7 Fm C7 Fm G7

Cm Fm Cm G7 Cm G7

B Solos (Record tpt solo) Cm

Cm D7 G7

C7 Fm C7 Fm G7

Cm Fm Cm G7 nX. Cm G7

2. Cm Bb7 To C, last X to D

Minor Drag (2)

C

Chords: $E\flat$, $E\flat$, $F7$, $F+$, $B\flat7$, $E\flat$, $B\flat7$, $B\flat7$, $E\flat$, $E\flat7$, $E\flat\dim$, $A\flat m$, $E\flat$, $G7$

To B

D

Chords: $E\flat$, $E\flat$, $F7$, $F+$, $B\flat7$, $E\flat$, $B\flat7$, $B\flat7$, $E\flat$, $E\flat7$, $E\flat\dim$, $A\flat m$, $E\flat$, $B\flat9$, $E\flat$, $E\flat7$, $E\flat\dim$, $A\flat m$, $B\flat7$, $E\flat$, $E\flat7$

Routine: Intro, A Reed, solos on B 1 or 2 X, C 1 or 2 X, B band 2-3 X, D out.

Mooche, The

♩ = 100

Not dirge slow; solid square 4/4 thump

c. Ellington, 1929

Intro Cm D^b9(b5) Cm D^b9(b5)

A Cm D^b7 C7 B7 D^b9(b5) G7 Cm

B A^b7 B7 Cm A^b7 B7 ⊕ B^b7 B^b+ ⊕ Ending Cm

C E^b B^b7 E^b B^b7 E^b E^b7 A^b A^bm E^b B^bdim Fm7 B^b7 Fm7 B^b7 E^b Fm7 B^b7 E^b Start solo Fm7 B^b7

D Solos 2 X each E^b E^b7 A^b A^bm E^b B^b7 E^b n X B^b7 Last X G7

A B, End

Muskrat Ramble

130

Light 4/4

c. Kid Ory, 1927

Solos

♩ = 178

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

$A\flat$ Cm $G7$ Cm $E\flat 7$

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

$F7$ $B\flat m$ $B\flat 7$ $E\flat 7$ $A\flat$

B $B\flat 7$ $D7$ $E\flat 7$ $A\flat$ $Fdim$

$E\flat 7$ $A\flat$

$B\flat 7$ $D7$ $E\flat 7$ $A\flat$ $G7$ $G\flat 7$

$F7$ $B\flat m 7$ $B\flat 7$ $E\flat 9$ $A\flat$

C $A\flat$ $E\flat 7$ $A\flat$

$A\flat$ Cm $G7$ Cm $E\flat 7$

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

$F7$ $B\flat m$ $B\flat 7$ $E\flat 7$ $A\flat$

TBN Tag

A B C, solos on A, end on A or C. Tbn Tag

My Baby Just Cares For Me

Square 2-beat.

Revived in late 1990s by Indigo Swing, very slow shuffle

Nina Simone, Indigo Swing;
c. Donaldson, 1930

♩ = 182

♩ = 110

Chord progression for the first system:

- Staff 1: G
- Staff 2: G, Bm, Gdim, Am⁷
- Staff 3: Am⁷, B⁷, Em
- Staff 4: A⁷, D⁷
- Staff 5: G
- Staff 6: Fdim, A^bm, E⁷, Am⁷
- Staff 7: G^b7, Bm, E⁷
- Staff 8: Am, A⁹, D⁷, G

Chord progression for the Verse system:

- Staff 9: Verse, G, C⁷, G, C⁷
- Staff 10: G, A⁷, D⁷, G, A⁷, D⁷
- Staff 11: G, C⁷, G, C⁷
- Staff 12: A⁷, D⁷, Gm⁶, Ddim, D⁷

My Blue Heaven

132

2-beat ♩ = 140 ♩ = 160

Gene Austin, Fats Domino
c. Donaldson, 1927

Chorus

Musical notation for the Chorus of "My Blue Heaven". The score consists of 12 staves of music in 4/4 time, with a key signature of two flats (B-flat and E-flat). The melody is written on a treble clef staff. Chord symbols are placed below the staff, indicating the harmonic structure. The chords are: F7, Bb9, Eb, C7, Eb, C7, F7, Bb9, Eb, Eb+, Ab, C7, Fm, Bb7, Eb, Edim, Bb7, Eb, Eb, C7, F7, Bb7, Eb.

Verse

Musical notation for the Verse of "My Blue Heaven". The score consists of 4 staves of music in 4/4 time, with a key signature of two flats (B-flat and E-flat). The melody is written on a treble clef staff. Chord symbols are placed above the staff, indicating the harmonic structure. The chords are: Eb, Ebdim, Fm7, Bb7, Eb, Ebdim, Fm6, C7, Cm7, F7, Bb7, Eb, Cm, Cdim, Bb, Bbdim, Bb7-, Eb, Ebdim, Fm7, Bb7, Eb, Ebdim, Fm6, C7, Cm7, F7, Bb7, Bbdim, Bb7, Eb.

My Gal SalRed Nichols,
Orig. a waltz, 1905

4/4 bouncy

♩ = 182

Musical score for 'My Gal Sal' in 4/4 time, key of B-flat major. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The tempo is marked '4/4 bouncy' and the metronome marking is '♩ = 182'. The score includes various chords and melodic lines. The chords are: Bb, Eb, Ebm, Bb, Bb, Eb, Ebm, Bb, D7, Gm, C7, F7, F+, Bb, Eb, Ebm, Bb, D7, Gm, Bb7, Eb, Bbdim, Bb, D7, G7, Cm, C9, F7, Bb.

(They) Called her frivolous Sal,/// ///a pe-
Cu-//liar sort/ of a gal,/// //| with a
Heart/ that was mellow,/an all-'round/ good fellow,/ was
My/// old/// pal./// //|your

Trou-//bles, sor-rows and care,/// //|She was
Al-ways/ wil-//ling to share;/// //|A
Wild/ sort of devil/, but dead/ on the level,/ was
My/// gal/// Sal./// //|

My Honey's Lovin' Arms

134

Light 4/4; vocal

$\text{♩} = 160$ $\text{♩} = 188$

Bing Crosby;
c. 1922

Chorus

Musical notation for the Chorus section, consisting of 12 staves. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes various chord symbols and melodic lines.

Chord symbols for the Chorus:
Staff 1: F, B \flat 7
Staff 2: F, D7
Staff 3: G7, C
Staff 4: G7, C7
Staff 5: F, B \flat 7
Staff 6: F, D7
Staff 7: G7, C7, F7, B \flat , G7
Staff 8: F, G7, C7, F
Staff 9: F, B \flat 7, F, Dm7, A7
Staff 10: Dm, Am, G7, Gm, C+

Verse

Musical notation for the Verse section, consisting of 4 staves. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes various chord symbols and melodic lines.

Chord symbols for the Verse:
Staff 1: F, B \flat 7, F, Cdim
Staff 2: C7, Cdim, C7, C+, F, G \flat dim, Gm7, C7
Staff 3: F, B \flat 7, F, Dm7, A7
Staff 4: Dm, Am, G7, Gm, C+

My Melancholy Baby (1)

♩ = 120

Ad Lib verse; 2-BEAT for dancing

1911

Verse

Verse:

Come sweetheart mine, /// don't sit and pine. ///
 Tell me all the cares that make you feel/ so/ blue.///
 What have I done, /// answer me hon', ///
 Have I ever said an unkind word/ to/ you?///

 My love is true, /// and just for you, ///
 I'd do almost anything at an-/y-/ time.///
 Dear when you sigh, /// or when you cry ///
 Something seems to grip this very heart/ of/ mine.///

My Melancholy Baby (2)

135

♩ = 137

♩ = 120

4/4 a la Goodman; or 2-beat w/verse

Chorus

Chorus

E♭ B♭7 E♭dim E♭ B♭m C+ C7

Fm Cm Fm

B♭7 Fm7 B♭7 F9 B♭7

E♭ F7 B♭7 B♭dim B♭7

E♭ B♭7 E♭dim E♭ B♭m C+ C7

Fm Cm Fm

A♭ Adim E♭ G7 C7

Fm F9 B♭7 E♭

Chorus:

Come to me my melancholy bab-/// y,///

Cuddle up and don't/ be/ blue./// ///

All your fears are foolish fancies, may-/// be///

You know dear that I'm in love with you./// ///

Ev'ry cloud must have a silver lin-/// ing.///

Wait until the sun/ shines/ through./// ///

Smile my honey dear,/ while I kiss away each tear,// or

Else I may be melancholy too./// ///

Nagasaki

Warren, 1928

4/4

♩ = 202

♩ = 226

The musical score consists of ten staves of music in 4/4 time. The first two staves are the main melody, with chords C, Gdim, and G7. The third and fourth staves are a variation of the melody with chords C, Ddim, Am, E7, F, Edim, Dm, Ab7, C, Ab7, G7, and C. The fifth and sixth staves feature a different melodic line with chords F, Fm, C, and C7. The seventh and eighth staves return to the first melody with chords C, Gdim, and G7. The ninth and tenth staves return to the second melody with chords C, Ddim, Am, E7, F, Edim, Dm, Ab7, C, Ab7, G7, and C.

ENDING: LAST line 3 X

New Second Line (Joe Avery's Piece)

Street beat;
2-beat march

Mardi Gras Theme

♩ = 184

Drums: STREET beat; 4 Bars intro

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music. The first staff begins with a boxed 'A' and a Bb chord. The second staff has Eb and Bb chords. The third staff has F7 and Bb chords. The fourth staff begins with a boxed 'B', a Bb chord, and a series of eighth notes with accents (^). The fifth staff has Eb and Bb chords. The sixth staff has F7 and Bb chords. The piece concludes with a double bar line.

1919 Rag (2)

C **B \flat** **E \flat** **B \flat dim** **B \flat**

E \flat **B \flat**

F7 **B \flat** **C7**

C7 **F7**

B \flat **E \flat** **B \flat dim** **B \flat**

E \flat **B \flat**

E \flat **E \flat 7** **B \flat** **G7** \oplus

C7 **F7** **B \flat** **F7**

\oplus **Ending** **C7** **F7** **B \flat**

B \flat **F7** **B \flat**

Nobody Knows You When You're Down And Out

Square 4/4, bluesy

♩ = 96

Bessie Smith,
c.1923

Verse

Verse

Chords: F, A7, D7, Gm, D7, Gm, B♭, Fdim, F, D7, G9, D♭7, C7, F, A7, D7, Gm, D7, Gm, B♭, Fdim, F, E♭7, D7, G9, C7.

Chorus

Chorus

Chords: F, A7, D7, Gm, D7, Gm, B♭, Fdim, F, D7, G9, D♭7, C7, F, A7, D7, Gm, D7, Gm, B♭, Fdim, F, D7, G9, C7, G9, C9, F.

Nobody's Sweetheart

140

Hot 2-beat ♩ = 224

1924

Chorus

Musical score for the Chorus of 'Nobody's Sweetheart'. The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 12 measures. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The chord progression is: F, Cm, D7, G7, C7, Dm, G7, D7, Cm, D7, Bb, Bbm, F, D7, G7, C7, F, Cm, D7, Gm, C7, F.

Verse

Musical score for the Verse of 'Nobody's Sweetheart'. The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 24 measures. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. The chord progression is: F, D7, 4 Gm, C7, F, 8 Dm, C, A7, 12 Dm, G7, C7, 16 G7, C6, A7, 20 Dm, G7, C7, 24.

Of All the Wrongs You've Done To Me

Armstrong; c. 1924

4/4

♩ = 118

Chorus

Verse

Verse:

(You're) Flying high don't even try to ever stop and think.//The
 Birds fly high to- wards the sky but they've got to come down and drink.//
 I'm not trying to lecture you, but here's one point that's deep.// Re-
 Member that old say-ling/ just as you sow you shall weep.// Of

Chorus:

All the wrongs you've done to me, they're bound to come back some
 day.//Your
 sobs and sighs and bitter tears/ will fall like the morning dew//you've
 made me weep, you've made me mourn, now what more could you do.//So
 All the wrongs you've done to me, they're bound to come back to you.//

Oh Baby

142

4/4 or 2-beat

Bud Freeman; c. 1928

Musical score for 'Oh Baby' in F major, 4/4 time. The score consists of eight staves of music. The tempo is marked as 180. The key signature has one flat (F major). The chords are: F, Bb7, C7, F, C7, C+, F, Bb7, C7, F, F7, Bb, Bbm, F, Dm, G7, C+, C9, F, Bb7, C7, F.

(It's a) Funny little thing but I never knew./ I could ever feel the way that I do,/ Till I looked into your sweet eyes of blue. Oh ba-/by/ ||| Never had a thrill till I held your hand,/ don't know what it is but I understand That it's something new, it's diff-erent, it's grand. Oh ba-/by.|| And ----- When you kiss I know I miss a beat or two in my heart./// I don't mind,/ /there's nothing more// to live/ for./ ----- What if I should die and travel to where/ I would have to climb the heavenly stair, wouldn't it be hell if you weren't there, Oh ba-/by! |||

Oh Didn't He Ramble

Verse -- March

Traditional Funeral tune, 1902

♩ = 126 **B♭**

B♭ **F7**

B♭ **F7** **B♭** **F7** **B♭**

B♭ **F7** **B♭** **F7** **B♭**

B♭ **F7** **B♭** **F7** **B♭**

Swing it 4/4

♩ = 176 **B♭**

Chorus

B♭ **B♭** **F7** **B♭** **F7**

B♭ **B♭** **F7** **B♭**

Old Fashioned Love

4/4 or liting 2-beat

c. James P. Johnson, 1923

Chorus ♩ = 118

The Chorus section consists of 8 staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked as ♩ = 118. The melody is written in the treble clef, and the accompaniment is in the bass clef. The chords for the Chorus are: F, C7, F, F7, Bb, F, F7, Bb, F, A7, Dm, G7, C7, F, F7, Bb, F, F7, Bb, F, A7, Dm, F, C7, F.

Verse

The Verse section consists of 5 staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked as ♩ = 118. The melody is written in the treble clef, and the accompaniment is in the bass clef. The chords for the Verse are: F, C7, F, C7, F, C7, F, Am, E7, Am, D7, C, F, G7, C, C7, F, C7, F, C7, F, C7, F, G7, F, G7, F, A7, G7, C7, F, C7.

Once In A While (Louis')

♩ = 188 Usually 4/4

Armstrong, 1927

Intro Lead horn solo

Verse B \flat B \flat dim

Intro: F7, B \flat , C7, B \flat dim, F7, B \flat , Fdim, Cm7, F7, Gdim, B \flat .

Verse: B \flat , B \flat dim, F7, Fdim.

Chorus

Chorus: B \flat , D7, Gm, B \flat 7, E \flat , Edim, B \flat , G7, C7, F7, B \flat , D7, Gm, B \flat 7, E \flat , Edim, B \flat , G7, C7, F7.

Ending

Ending: B \flat , B \flat , B \flat > >

Sudden ending

Over In the Glory Land

146

2-beat, hand-lapping gospel feel

1906

♩ = 184

Verse

Musical notation for the Verse section, consisting of four staves of music in 4/4 time with a key signature of three flats. The notes are: Staff 1: G4, A4, Bb4, C5, Bb4, A4, G4. Staff 2: G4, A4, Bb4, C5, Bb4, A4, G4. Staff 3: G4, A4, Bb4, C5, Bb4, A4, G4. Staff 4: G4, A4, Bb4, C5, Bb4, A4, G4. Chords are indicated above the notes: A♭, E♭7, A♭, A♭, E♭7, A♭, A♭, E♭7, A♭.

Chorus

Musical notation for the Chorus section, consisting of six staves of music in 4/4 time with a key signature of three flats. The notes are: Staff 1: G4, A4, Bb4, C5, Bb4, A4, G4. Staff 2: G4, A4, Bb4, C5, Bb4, A4, G4. Staff 3: G4, A4, Bb4, C5, Bb4, A4, G4. Staff 4: G4, A4, Bb4, C5, Bb4, A4, G4. Staff 5: G4, A4, Bb4, C5, Bb4, A4, G4. Staff 6: G4, A4, Bb4, C5, Bb4, A4, G4. Chords are indicated above the notes: A♭, E♭7, A♭, A♭7, D♭, A♭, A♭, E♭7, A♭, D♭, A♭, A♭, E♭7, A♭.

Original Dixieland One-Step (1)

2-beat; New Orleans style bands play it 4/4, slower

♩ = 212

c. ODJB, 1917

A B^{\flat} B^{\flat} $F7$ [TBN Break -----]

$C7$ $F7$ B^{\flat} $F7$ B^{\flat}

B^{\flat} B^{\flat} $F7$ [TBN Break -----]

$C7$ $F7$ B^{\flat} $F7$ B^{\flat}

B $B^{\flat}7$ [Break -----] E^{\flat}

$B^{\flat}7$ E^{\flat}

$B^{\flat}7$ [Break -----] E^{\flat}

$C7$ Fm $E^{\flat}dim$ $B^{\flat}7$ E^{\flat}

Original Dixieland One-Step (2)

147

Solos

The musical score consists of ten staves of music in the key of C major. The first staff begins with a 'C' chord box and a 'Solos' box. The chords for each staff are: Staff 1: C, A \flat , C 7 ; Staff 2: F 7 , B \flat 7 ; Staff 3: E \flat 7 , A \flat ; Staff 4: C m , G 7 , C m , E \flat 7 ; Staff 5: A \flat , C 7 ; Staff 6: F 7 , B \flat 7 ; Staff 7: D \flat , Ddim, A \flat , F 7 ; Staff 8: B \flat 7 , E \flat 7 , A \flat . The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

ROUTINE: A B C, Solos on C, C C out, or back to top, A B C, jam C out chorus, extended ending

Panama (1)

2-beat, or 4/4 ♩ = 188

NORK 1922;
c. W.H. Tyers, 1912

Intro

E^b E^bdim B^b7

A

E^b B^b7 E^b

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

E^b B^b7 E^b

A^b Adim E^b C⁷ F⁷ B^b7

B 1-2X

A^b Adim E^b C⁷

F⁷ B^b7 E^b7 E^b7

A^b Adim E^b C⁷

F⁷ B^b7 E^b E^b7

C 1-2X

A^b A^b+ B^b7

E^b7 A^b

A^b Cm

G⁷ Cm E^b7

Panama (2)

Solos 1-2X each

Sometimes D, E, F are in Eb

D

Out Chorus

E

Ending

2. Abdim > Ab > Eb7 > Ab > Eb7 >

Opt. solo chorus 1X or 2X each

Often inserted between D & E

F

Routines vary wildly. C and E are often omitted. Ending is rare on records. Most bands at least partially improvise leads on all strains, and phrasing varies. Orig. sheet music and stock chart are so different from what's become the "standard", jazz version that I opted to codify the practice into a workable lead.

Please Don't Talk About Me

When I'm Gone

Ethel Waters '31;
Gene Austin '31;
c. Sept, Palmer, 1930

2-beat ♩ = 168

Orig. foxtrot. Same chord pattern as "Five Foot Two"

Chorus

Verse

Poor Butterfly

150

Red Nichols '28; Spike Hughes '30;
B. Hackett '38; Goodman Sextet '40;
c. 1916

light 4/4; plaintively

Musical score for 'Poor Butterfly' in 4/4 time, tempo 110. The score consists of eight staves of music. The key signature is three flats (B-flat major). The tempo is marked as 110. The score includes various chords and melodic lines. The chords are: A-flat major 7, E7, B-flat minor 7, E-flat 7, A-flat major 7, C+, F9, B-flat 7, E-flat 9, A-flat, F minor, B-flat 7, E-flat 9, A-flat, E7, B-flat minor 7, E-flat 7, A-flat major 7, B-flat minor 7, B-flat minor, A-flat, A-flat major 7, A-flat diminished, E-flat 7, and A-flat.

(Poor butter-) Fly!!! /neath the blossoms wait-ling,/ /poor Butter-
Fly,!!! /for she loved him so.!!! /The moments
Pass into hours,/ /the hours/ pass into years/ /and as she
Smiles through her tears/ /she murmurs low.!!! /The moon and

!!! /know that he be faith-/ful,/ //I'm sure he'll
Come!!! /to me bye and bye.!!! // But if
He don't come back,/ /then I never sigh or cry,/ //I just must
Die,!!! /poor Butter- fly.!!! /!!!

(Verse gives the story, from "Madam Butterfly"—Japanese girl falls in love with American sea person, who leaves swearing he'll return; she awaits, pining under the cherry blossoms.)

Put On Your Old Gray Bonnet

2-beat ♩ = 220

Casa Loma, 1931; c. 1919

Chorus

Chorus section musical notation. It consists of five staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The chords are: Bb, Bb7, Eb, Bbdim, Bb, C7, F7, Bb, Eb, Bb, F7, Bb.

Verse

Verse section musical notation. It consists of ten staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The chords are: F, G7, C7, F, Cdim, C7, F, G7, C7, F, C7, F, G7, D7, D+, G7, C, Cdim, C7, F, G7, C7, F, F7.

Rock-A-Bye Your Baby With A

Dixie Melody

Smooth 4/4 ♩ = 112

Al Jolson, c. 1918

Chorus

Chorus

C Cdim C Em7 Cdim Dm7 G9
Dm7 G7 Dm7 G7 C D9 G7
G9 C Em7 A7
G9 D7 G7
C Cdim C Em7 Cdim Dm7 G9 Dm7
Dm7 G7 Dm7 G7 E7
A7 D7
C Cdim C D7 G7 C

Verse

Verse

C G7 C G+
E♭ B♭7 E♭ G7
C Cdim Dm7 Fm G7 C Cdim G7
E♭ E♭dim Fm7 A♭m B♭7 G D7 G7 Gdim G7 G+

Riverboat Shuffle (1)

4/4 ♩ = 180

Bix '24, Bix-Tram '27;
Spanier '39;
c. Carmichael, 1924

Verse

Routine: Verse, Chorus, Solos, V CC. (Double notes at D7: You choose.)

The two "definitive" records are 1. Bix, Wolverines, 1924; 2. Mugsy Spanier's Ragtimers, 1939. Neither follows the sheet music closely, so we've mixed salient portions of both versions. Both records in orig. key of C-F. Bix '27 in Ab. Standard playing key is Bb, so using it for this sheet.

Riverboat Shuffle (2)

Breaks are optional. We've provided those from the records.

Chorus

Chorus musical notation (14 staves):

- Staff 1: $E\flat$ $B\flat 7$ [Break -----]
- Staff 2: $E\flat$ $B\flat 7$ [Break -----]
- Staff 3: $E\flat 7$ $A\flat$ $A\flat 7$ $G 7$ $G\flat 7$
- Staff 4: $F 7$ $B\flat 7$ [Break -----]
- Staff 5: $E\flat$ $B\flat 7$
- Staff 6: $E\flat 7$ $A\flat$
- Staff 7: $A\flat$ $A\flat m$ $E\flat$ $C 7$
- Staff 8: $F 7$ $B\flat 7$ $E\flat$ $E\flat 7$ $A\flat$ $A\flat m$ $E\flat$

Spanier Break (Bars 15-16)

Spanier Break (Bars 15-16) musical notation.

Spanier Break-- out chorus, bars 25-28; band stops on 25, 27

Spanier Break-- out chorus, bars 25-28; band stops on 25, 27 musical notation.

$E\flat dim$ [Break -----] $E\flat$ [Break -----]

Rockin' Chair

Mildred Bailey '32;
c. Hoagy Carmichael, 1929

4/4 ♩ = 102

Chorus

The Chorus section consists of 16 measures of music across eight staves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The melody is primarily eighth and quarter notes. The chord progression is as follows:

- Measure 1: Eb
- Measure 2: Eb9
- Measure 3: Cm
- Measure 4: Eb+
- Measure 5: Eb
- Measure 6: Ab
- Measure 7: Eb
- Measure 8: Fm7
- Measure 9: Bb7
- Measure 10: Eb
- Measure 11: Cm
- Measure 12: D7
- Measure 13: Gm
- Measure 14: F7
- Measure 15: Eb
- Measure 16: Bb7
- Measure 17: Eb
- Measure 18: Ab9
- Measure 19: Eb
- Measure 20: D7
- Measure 21: Gm
- Measure 22: F7
- Measure 23: Bb7
- Measure 24: Eb
- Measure 25: Eb9
- Measure 26: Cm
- Measure 27: Eb+
- Measure 28: Eb
- Measure 29: F7
- Measure 30: Fm7
- Measure 31: Eb

Verse

The Verse section consists of 12 measures of music across six staves. The key signature and time signature remain the same as in the Chorus. The melody features some rests and longer note values. The chord progression is as follows:

- Measure 1: Eb
- Measure 2: Eb7
- Measure 3: Ab
- Measure 4: Cm7
- Measure 5: Cdim
- Measure 6: Fm7(b5)
- Measure 7: Eb
- Measure 8: Bb+
- Measure 9: Eb
- Measure 10: Bb+
- Measure 11: Eb7
- Measure 12: Ab
- Measure 13: Cm7
- Measure 14: Cdim
- Measure 15: Fm7(b5)
- Measure 16: Eb
- Measure 17: Bb+
- Measure 18: Eb
- Measure 19: G7
- Measure 20: Cm
- Measure 21: G7
- Measure 22: B+
- Measure 23: Cm
- Measure 24: F9
- Measure 25: Bb
- Measure 26: F7
- Measure 27: Bb7

Rose Room

155

Swingy 4/4

1927

♩ = 144

The musical score is written in 4/4 time with a tempo of 144. The key signature has one flat (Bb). The melody is presented on a single staff with various chord changes indicated above the notes. The chords are: Gb7, G7, C7, F, F7, Bb, Bbm, F, D7, G7, C7, Gb7, G7, C7, F, F7, Bb, Bbm, F, D7, G7, C7, F.

Rose Of Washington Square (1)

T. Murphy arr.
c. Hanley, 1919

Verse ♩ = 101

Chords: Gm, Cm, D7, Gm, G7, Cm, D, A7, D7, Gm, Cm, D7, Gm, Bb, F, Gm, C7, F, C7, F7, C7, F7

To Chorus

Fast 2-beat Verse ♩ = 244

Chords: Gm, Cm, D7, Gm, G7, Cm, D, A7, D7, Gm, Cm, D7, Gm, Bb, F

Rose Of Washington Square (2)

156

The musical score is written in treble clef with a key signature of two flats (Bb and Eb). It consists of 12 staves of music. The first staff begins with a Gm chord and a melodic line. The second staff continues the melody and includes a 'To Bounce' instruction. The third staff starts with a 'Bounce' instruction and a tempo marking of quarter note = 144. The fourth staff is labeled 'Chorus' and begins with a Bb chord. The score continues with various chords including C7, F7, F9, D7, Gm, Bb, F7, Cdim, Gm, C7, Bb, G7, C7, F7, and Bb. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests and slurs.

ROUTINE: 6/8 verse, Vocal Chorus, Band Choruses, Fast Vocal Verse, Vocal Chorus

To go into fast verse, double time these 2 bars

This is the Turk Murphy arrangement. VC notes from sheet music. Can play it as regular tune.

Rosetta

4/4 square, moderate, swing

c. Earl Hines, 1933

♩ = 180

The musical score for "Rosetta" is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked as "moderate, swing" with a quarter note equal to 180 beats per minute. The score consists of ten staves of music, each with a treble clef and a key signature of one flat. The chords and melodic lines are as follows:

- Staff 1:** Chords: F, C+, F, D7. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.
- Staff 2:** Chords: G9, C9, F, Cdim, Gm7, C7. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.
- Staff 3:** Chords: F, C+, F, D7. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.
- Staff 4:** Chords: G9, C9, F, E7. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.
- Staff 5:** Chords: Am, E7, Am, Fm. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.
- Staff 6:** Chords: C, C+, G7, C, C7. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.
- Staff 7:** Chords: F, C+, F, D7. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.
- Staff 8:** Chords: G9, C9, F. Melody: Quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.

Royal Garden Blues

158

c. C. & S. Williams, 1919

♩ = 174 4/4

Intro F C7 F C7 F C7 >

A F C7 F C7 F C7 F F9
B \flat 6 F+ B \flat 6 F+ B \flat 6 F+ B \flat Cdim
C7 F C7

B F7 [TPT Break-----] F7 [CLAR Break-----] F7 [TBN Break-----]
B \flat 6 3 F 3
C7 F
C7 F

Dogfight F7 B \flat B \flat m F F7

C Solos B \flat B \flat 7
E \flat E \flat m B \flat G7
C7 F7 B \flat

**INTRO, A 2 X, B 2 X, C, SOLOS on C 2 X each, C C C double ending.
Square driving 4/4 on C ensembles can really spark dancers.**

159

Sailing Down the Chesapeake Bay (1)

Hot 2-beat ♩ = 228

Chorus

C7

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of one flat (B-flat). The tempo is marked as 'Hot 2-beat' with a quarter note equal to 228 beats per minute. The piece is identified as the 'Chorus' and begins with a C7 chord. The melody consists of 16 measures, with various chords indicated above the staff: F, C7, F, C7, F, Fdim, C7 (Edim), F, F, C7, and C7. The notation includes eighth and quarter notes, some beamed together, and several measures with slurs over two notes. The piece concludes with a final C7 chord and a double bar line.

Sailing Down the Chesapeake Bay (2)

Verse

The musical score consists of nine staves of music in a single system. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written in a treble clef. The chords are indicated by letters above the staff: F, C7, F, F, C, G7, C, C7, F, A7, Dm, G7, C, G7, C, D7, G7, C, C7. The melody features various note values including quarter, eighth, and half notes, with some notes beamed together and others held over with slurs. The piece concludes with a double bar line and repeat dots.

Running Wild

Hot 2-beat

♩ = 228

1922

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked as ♩ = 228. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. Chord symbols are placed above the notes: Bb, Bb7, Eb, Bb, F7, D7, Gm, Bbm, F, C7, F7, Bb, Bb7, Eb, D7, G7, C7, F7, Bb, F7, and Bb. The piece concludes with a double bar line.

(Runnin') Wild/// //lost con- trol./// //Runnin'
 Wild/// //mighty bold./// //Feelin'
 Gay,/// //reckless too./// //Carefree
 Mind/ all the time,/ never blue./// //Always

 Goin'/// //don't know where./// //Always
 Showin'/// //I don't care./// //Don't love no-
 Bo/-dy,/ |it's not worth- while./// //all a-
 Lone,/// run-/nin'/ wild./// //||

San

161

Bix; c. 1920

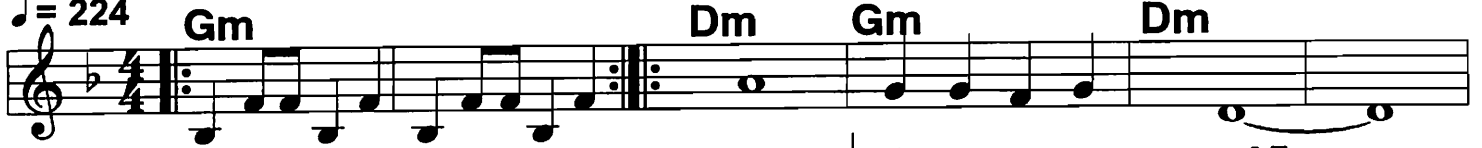
2-beat

Vamp 4 bars

Verse

$\text{♩} = 224$

Gm Dm Gm Dm



A7 B \flat dim A7



1. Dm A7 [Break - - - - -] Dm A7 [Break - - - - -]



2. Dm A7 Dm D \flat C C7

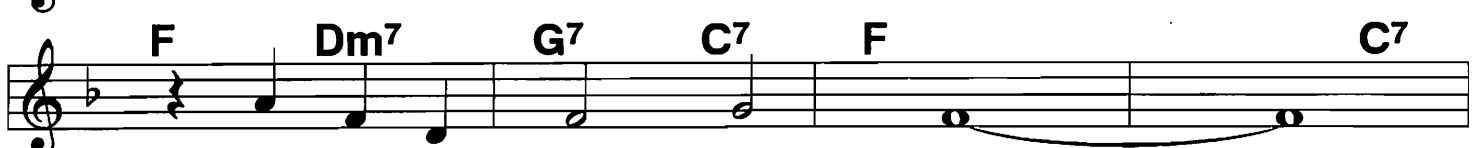


Chorus

F D \flat 7 F D \flat 7



F Dm7 G7 C7 F C7



F D \flat 7 F D \flat 7



F G7 C7



F F7 B \flat D \flat 7



F F7 B \flat D \flat 7



F D \flat 7 F A7 D7



G7 Gm C7 F



Savoy Blues (2)

Out Chorus *Square driving 4/4*

D F B \flat Bdim F F B \flat Bdim F
B \flat E \flat Edim B \flat F B \flat Bdim F
C C7 F [Tbn ---
] ^

Sweet Substitute

4/4 ♩ = 96

c. Jelly Roll Morton, 1939

Chorus A \flat 7 G7 C7 Fm A \flat 7
D \flat A \flat dim A \flat Fm B \flat 7 E \flat 7
A \flat 7 G7 C7 Fm A \flat 7
D \flat A \flat dim A \flat Fm B \flat 7 E \flat 7 A \flat F7
B \flat 7 E \flat 7 A \flat
Verse E7 E \flat 7 A \flat E7 E \flat 7 A \flat
E7 E \flat 7 A \flat F7 B \flat 7 E \flat 7

Second Line

2-beat

c. Barbarin, 1949

♩ = 202

Chords: F, C7, C7, Cdim, C7, C7, C+, F, F, C7, F7, Cm7, F7, B \flat , B \flat , Bdim, F, B \flat , D7, G7, C7, F

See See Rider (C.C. Rider)

164

4/4

♩ = 94

Verse is plaintive, wail the Chorus

1925

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of two main sections: a Chorus and a Verse. The Chorus section is marked with a box labeled 'Chorus' and contains three staves of music. The Verse section is marked with a box labeled 'Verse' and contains three staves of music. Chord symbols are placed above the notes: Bb, Eb, F7, Bb7, Bb, C7, and F7. The music features a mix of eighth and quarter notes, with some rests and ties.

Verse:

Now I feel so lonely, I feel so blue, I always feel so bad.///
I made a mistake right from the start, and now it feels so hard to part.///
Open this letter that I will write. I hope you will believe it,
when you receive it.

Chorus:

1. See// see rider/// see what you have done, Lawd Lawd Lawd.
Made me love you, now your man has come/// //You
Made me love you, now your man has come./// //I'm

2. Goin' away baby,// I won't be back till fall. Lawd Lawd Lawd
Goin' away baby,// I won't be back till fall. //If I
Find a good man, won't be back at all./// //||

3. (I'm gonna) Buy// me a pistol, just as
long as I am tall, lawd lawd lawd
Gonna kill my man, and catch the cannonball
he won't love me, he won't have any gal at all.

Sensation (Rag)

♩ = 208 4/4

c. ODJB, 1917

A **B^b** **G⁷**

C⁷ **F⁷** **B^b** **G⁷** **C⁷** **F⁷**

B^b **G⁷**

C⁷ **F⁷** **B^b** **G⁷** **C⁷** **F⁷** **B^b**

B **Solos** **E^b** **C⁷** **F⁷**

B^b7 **B^b7** **Fdim** **Fm** **B^b7**

E^b **C⁷** **F⁷**

B^b7 **E^b**

C **A^b** **B^b7** **E^b7** **A^b**

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

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

A^bdim [Break.....] **B^b7** **E^b7** **A^b** **B^b7**

ROUTINE: A B C, Solos on B, C, B B

Shine

166

2-beat ♩ = 240

Armstrong '30, Mills Bros.
w/Bing Crosby '32; Goodman '37;
c. Dabney, 1910

Chorus

Verse

Chorus from 1910 music (in F), Verse from 1924 music (in Eb). The orig. chor. lyrics are considered offensive today, apparently also in 1924, for new music was issued with a new verse and lyrics. The 1910 verse sheds light on the chorus, is an interesting social document.

Sheik of Araby (1)

2-beat 4/4 ♩ = 212

Many jazz records 30s-40s;
Waller and Jack Teagarden
did fun vocals. c. 1921

Chorus

Chorus

B \flat F 7

F 7 B \flat

B \flat Gdim F 7

Cm 7 F 7 B \flat

B \flat F 7

F 7 D 7

G 9 C 9

F 7 B \flat

(I'm the) Sheik// of A-//ra- by,/// /// your
Love// be- longs// to me./// /// Each
Night// when you're// a- sleep,/// /// in-
To// your tent// I'll creep./// /// The

Stars// that shine// a- bove/// /// will
Light/// our way// to love./// /// You'll
Rule// this land// with me./// // I'm the
Sheik// of A-//ra- by./// ///

(Band shouts response: |||| |||| || "With no pants/ on |" each line except 8)

Sheik of Araby (2)

167

Verse Do "Oriental" shtick *Clar. can do obligato,
tom-tom dum di-di dum di*

Chord symbols: **B^bm**, **F⁷**, **B^bdim**, **F⁷**, **B^bm**, **F**, **C⁷**, **F⁷**, **F⁺**

Hit it!

Verse:

1. O-ver the desert wild and free/// ///
Rides/ the bold Sheik of Ara- by./// ///
His/ Arab band/// at/ his com- mand.///
Fol-/low his love's cara- van./// ///
Un-/der the shadow of the palms/// ///
He/ sings to call her to his arms./// /// I'm the

2. While/ stars are fading in the dawn,/// ///
O-ver the desert they'll be gone./// ///
His/ captured bride/// close/ by his side,///
Swift/ as the wind/ they will ride./// ///
Proud-/ly he scorns her smile or tear,/// ///
Soon/ he will conquer love by fear./// /// I'm the

Since My Best Gal Turned My Down (1)

♩ = 200 2-beat

Bix & His Gang '27;
c. Quicksell, 1927

A **Smear**

B **Solos**

Chords: B \flat , B \flat 7, E \flat , B \flat , G7, C7, F7, G7, F, F7, B \flat , D7, G7, C7, F7, B \flat , D7.

Since My Best Gal Turned Me Down (2)

168

C

The musical score consists of seven staves of music. The first staff begins with a **C** chord and a **Slow** tempo, moving to **G7**. The second staff continues with **C7** and **Slow**, then **F7**. The third staff is marked **Fast** and **B♭**. The fourth staff returns to **Slow** with **G7** and **C7**. The fifth staff has **C7** and **Slow**, then **F7**. The sixth staff is **Fast** and **B♭**, featuring triplets and a box labeled **Back TO B 32 bars, Ending**. The seventh staff is marked **Ending** and **B♭**.

ROUTINE: A B A, SOLOS on B, C B 1 or 2 X, Ending

Singin' the Blues (1)

Bix & Tram, 1927;
c. 1920

4/4
♩ = 132

Record order: Tram, Bix solos, melody

Intro Fm Gm Fm Eb Fm B^b7 Eb

Melody Fm⁷ B^b+ Eb B^b7 Eb G⁷ C⁷ Cm F⁷ B^b7 Fm⁷ B^b+ Eb Gdim C⁷ Fm Fm⁷ Ebdim Eb C⁷ F⁷ B^b7 Eb

Bix's Ending F⁷ B^b7 Eb

Last X to Bix ending

Singin' the Blues (2)

Concert key

Tram's Solo

In Clarinet range. Alto and C melody sax are 8va

The musical score for 'Singin' the Blues (2)' is presented in eight staves. The key signature is two flats (B-flat major). The music features a variety of chords and melodic patterns, including triplets and a measure marked '12'. The chords are labeled as follows: Fm7, Bb+, Eb, Bb7, Eb, G7, C7, Cm, F7, Bb7, Fm7, Bb+, Eb, Gdim, C7, Fm, Fm7, Ebdim, Eb, C7, F7, F7, Bb7, Eb. The score includes triplets and a measure marked '12'.

The classic version of this fine tune (first introduced by ODJB) is by Frankie Trumbauer's band, featuring solos by Tram and Bix--Routine: Intro, Tram solo, Bix solo, melody. Eddie Lang's guitar accompaniment is also a classic example of the genre. You can extend the tune by playing melody first, add solos, play melody and a jam chorus out.

Singin' the Blues (3)

Concert key

(Chords vary)

Bix Solo

Fm⁷ **B^b+** **E^b**
B^b7 **E^b**
G⁷ **C⁷**
(Fm⁷) **(C⁷)** **F⁷** **B^b7** [Break]
Fm⁷ **(B^b+) B^b+** **E^b**
E^b **4** **Gdim** **C⁷** **Fm**
Fm **8** **Fm⁷** **E^bdim**
E^b **3** **3** **C⁷** **12**
F⁷ **B^b7** **E^b**

When It's Sleepy Time Down South

170

Light 4/4 ♩ = 104

c. 1930

Chorus

A♭ A♭m E♭ F7
B♭9 A♭ - A♭m - E♭ E♭7
A♭ A♭m E♭ F7
B♭9 A♭ - A♭m - E♭ D7
G Ddim D7 G
G Ddim D7 G E♭7
A♭ A♭m E♭ F7
B♭9 A♭ - A♭m - E♭ (E♭7)

Verse

E♭ D7 E♭ Edim B♭7 B♭dim
B♭7 B♭dim B♭7 B♭+ E♭ Cm7 Fm7 B♭7(b9)
E♭ D7 G A♭dim
Am7 D7 Am7 D7 G B♭7 E♭7

Sleepy Time Gal

Lilting 2-beat ♩ = 114

c. Whiting, 1924

Chorus

Musical score for the Chorus of "Sleepy Time Gal". The score is written in 4/4 time with a key signature of one flat (Bb). The melody is presented on a single staff, while the accompaniment is shown on three staves. The music consists of 16 measures. The chord progression is as follows:

- Measure 1: F
- Measure 2: F+
- Measure 3: C7
- Measure 4: C7
- Measure 5: Fmaj7
- Measure 6: Eb7
- Measure 7: D7
- Measure 8: G9
- Measure 9: G7
- Measure 10: C7
- Measure 11: C+
- Measure 12: F
- Measure 13: F+
- Measure 14: C7
- Measure 15: C7
- Measure 16: F

Verse

Musical score for the Verse of "Sleepy Time Gal". The score is written in 4/4 time with a key signature of one flat (Bb). The melody is presented on a single staff, while the accompaniment is shown on two staves. The music consists of 12 measures. The chord progression is as follows:

- Measure 1: F
- Measure 2: Db
- Measure 3: F
- Measure 4: C7
- Measure 5: F
- Measure 6: A7
- Measure 7: Dm
- Measure 8: A7
- Measure 9: Dm
- Measure 10: F
- Measure 11: Db
- Measure 12: G7

Smiles

Often played in Bb

Square 2-beat

♩ = 153 (Goodman) ♩ = 208 (Hot)

Goodman Quartet, 1937;
c. 1917

Chorus

The Chorus section consists of 12 staves of music. The key signature is B-flat major (three flats). The time signature is 4/4. The melody is written on the top staff, and the accompaniment is on the lower staves. Chord symbols are placed above the notes. The sequence of chords is: Eb7, Ab, C7, Fm, Bb7, Eb7, Bbm, Gb7, Eb7, Ab7, Ab9, Fm, Db, Abdim, Ab, Bbm7, Db, Eb7, Ab.

Verse

The Verse section consists of 5 staves of music. The key signature is B-flat major (three flats). The time signature is 4/4. The melody is written on the top staff, and the accompaniment is on the lower staves. Chord symbols are placed above the notes. The sequence of chords is: Ab, F7, Bb, Bb7, Eb, Ab6, Ab, Abdim, Eb, D7, Bb7, Eb7, Ab, F7, Bb, Bb7, Eb, Ab6, Eb, D7, Bb7, Bbdim, Fm, Bb7, Eb, Bbm7.

173a

Snake Rag (Copyright) (1)

This is Oliver's Copyright submission sheet; orig. F.
Chords from the record

King Oliver, 1923

Intro

A

B

Chords: E \flat , B \flat 7, E \flat

Break: [Break]

Snake Rag (Copyright) (2)

173a

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature of 2/4. The piece begins with a C time signature in a box. The melody is primarily composed of eighth and quarter notes, often beamed together. The accompaniment consists of chords, mostly triads and dyads, with some seventh chords. The score includes a double bar line with repeat dots, followed by two endings. The first ending leads back to the beginning of the piece, and the second ending concludes the piece. The following table summarizes the chord changes across the staves:

Staff	Chords
1	A ^b
2	A ^b
3	E ^b 7, A ^b , F7
4	B ^b 7, E ^b 7
5	A ^b
6	A ^b
7	E ^b 7, A ^b , F7
8	B ^b 7, E ^b 7, A ^b , 1. E ^b 7
9	2. A ^b

Some Of These Days

♩ = 160

Sophie Tucker, 1926;
Brenda Lee, 1980s

Tempo can vary from bump & grindy torch song to hot shuffle.

♩ = 132 ♩ = 150

The musical score consists of ten staves of music in 4/4 time. The key signature has one flat (Bb). The tempo is marked as 160 beats per minute, with a note that it can vary from a 'bump & grindy torch song' to a 'hot shuffle'. The score includes various chords such as A7, Dm, D+, D7, G9, F, F7, Bb, D7, Gm, Bb, Bdim, Bbm, F, Cm, D7, G9, C7, F, and (A7). The melody is written in a single treble clef on each staff.

(Some of these) Days,/// /you'll miss me hon-ley./ |Some of these
Days,/// /you'll feel so lone-ly./ /You'll miss my
Hug-/gin',/ /you'll miss my kiss-/ing./ /You'll miss me
Hon-ley,/ /when you go a- way./// //I feel so

Lone-ly,/ /just for you on-ly,/ /for you know
Hon-ley,/ /you've had your way./// /And when you
Leave/ me,/ //I know 'twill grieve/ me,/ /you'll miss your little
Bab-ly,/ |some of these days./// //|

Somebody Stole My Gal

175

2-beat ♩ = 220

To play verse in tempo, double value of the notes

Bix '28;
c. 1918

Chorus

Musical score for the Chorus of 'Somebody Stole My Gal'. The score is written in 4/4 time with a key signature of two flats (B-flat major). It consists of 12 staves of music. The melody is primarily composed of quarter and eighth notes, with some longer note values. Chord symbols are placed above the staff lines. The key signature is B-flat major.

Chord symbols: E^b, E^bdim, B^b7, B^b7, B^b+, E^b, C7, F7, F7, B^b7, E^b, E^bdim, B^b7, B^b7, B^b+, G7, B^b7, E^b, E^b7, A^b, A^bm, E^b, E^bdim, Ddim, Cm, F7, Fm7, B^b7, E^b.

Verse

♩ = 110 To play verse in tempo, double value of the notes

Musical score for the Verse of 'Somebody Stole My Gal'. The score is written in 4/4 time with a key signature of two flats (B-flat major). It consists of 3 staves of music. The melody is primarily composed of eighth and sixteenth notes, with some longer note values. Chord symbols are placed above the staff lines. The key signature is B-flat major.

Chord symbols: E^b, G^bdim, Fm7, B^b7, E^b, G^bdim, Fm7, B^b7, C7, Fm, F7, B^b, C7, Fm, C7, Fm, F7, B^b, B^bdim, B^b7.

Someday Sweetheart

Morton 1923, 1926
Oliver, 1926
c.1919

♩ = 115
4/4 or 2-beat

Chorus

Chorus musical notation (10 staves):

- Staff 1: Chords: F, C+, F, Cm, E7, E^b7, D7
- Staff 2: Chords: G7, C7, C+, F, Cdim, C7
- Staff 3: Chords: F, C+, F, Am
- Staff 4: Chords: E7, Am, C7
- Staff 5: Chords: F⁹, Fdim, F7, B^b, G7
- Staff 6: Chords: G⁹, C7, C+
- Staff 7: Chords: F, C+, F, Cm, E7, E^b7, D7
- Staff 8: Chords: G7, C7, F

Verse

Verse musical notation (4 staves):

- Staff 1: Chords: F, D^b7, F, Cm, D7
- Staff 2: Chords: Gm, D7, Gm, D7, Gm, G7
- Staff 3: Chords: C7, E7, C7, F
- Staff 4: Chords: Am, E7, Am, Cdim, C7

Someday You'll Be Sorry

177

4/4 ballad

c. Louis Armstrong, 1928

♩ = 120

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a tempo marking of ♩ = 120. The key signature is established with two flats. The melody is written on a single staff, with various note values and rests. Chord symbols are placed above the staff at specific intervals. The chords are: Eb, D7, Eb, C7, Fm7, Bb7, Eb, G7, Cm, F7, Fm7, Abm, Bb7, Bb+, Eb, D7, Eb, C7, Fm7, Abm, Eb, C7, Fm, Abm, F7, Bb7, Eb.

Some/day/, //you'll be sor-/ry.// ///
|The way you treated me was wrong./// ///
|I was the one who taught you all/ you/ know,///
Your friends have sent you/ to make me sing another song,/ so./
Good/ luck,/ //may be with/ you/ ///
And all your future may be clear,/// Dear,/ no,/
There won't be an- other/, to treat you like a broth-er,/
Some day you'll be sor-/ry,/ Dear./// ///

Sorry♩ = 202 *Almost square 2-beat. Not fast*

Bix; c. Quicksell, 1927

Chorus

Musical score for the Chorus of "Sorry". The score is written in 4/4 time and consists of 16 measures. The key signature has three flats (B-flat major). The notes are: M1 (E-flat), M2 (B-flat), M3 (B-flat), M4 (B-flat), M5 (B-flat), M6 (B-flat), M7 (B-flat), M8 (B-flat), M9 (B-flat), M10 (B-flat), M11 (B-flat), M12 (B-flat), M13 (B-flat), M14 (B-flat), M15 (B-flat), M16 (B-flat). The chord progression is: M1 (E-flat), M2 (B7), M3 (E-flat), M4 (B-flat dim), M5 (B-flat 7), M6 (Fm), M7 (C7), M8 (Fm), M9 (C7), M10 (A-flat), M11 (B-flat 7 (b5)), M12 (B-flat 7), M13 (B-flat +), M14 (E-flat), M15 (B-flat 7), M16 (B-flat 7). The score includes a treble clef, a key signature of three flats, and a 4/4 time signature. The music is written on a single staff with a treble clef. The notes are: M1 (E-flat), M2 (B-flat), M3 (B-flat), M4 (B-flat), M5 (B-flat), M6 (B-flat), M7 (B-flat), M8 (B-flat), M9 (B-flat), M10 (B-flat), M11 (B-flat), M12 (B-flat), M13 (B-flat), M14 (B-flat), M15 (B-flat), M16 (B-flat). The chord progression is: M1 (E-flat), M2 (B7), M3 (E-flat), M4 (B-flat dim), M5 (B-flat 7), M6 (Fm), M7 (C7), M8 (Fm), M9 (C7), M10 (A-flat), M11 (B-flat 7 (b5)), M12 (B-flat 7), M13 (B-flat +), M14 (E-flat), M15 (B-flat 7), M16 (B-flat 7).

Verse

Musical score for the Verse of "Sorry". The score is written in 4/4 time and consists of 16 measures. The key signature has three flats (B-flat major). The notes are: M1 (E-flat), M2 (F7), M3 (B-flat 7), M4 (E-flat), M5 (B-flat dim), M6 (B-flat 7), M7 (E-flat), M8 (F7), M9 (B-flat 7), M10 (E-flat), M11 (E-flat 7), M12 (A-flat), M13 (E-flat), M14 (C7), M15 (F7), M16 (Fm), M17 (B-flat 7). The chord progression is: M1 (E-flat), M2 (F7), M3 (B-flat 7), M4 (E-flat), M5 (B-flat dim), M6 (B-flat 7), M7 (E-flat), M8 (F7), M9 (B-flat 7), M10 (E-flat), M11 (E-flat 7), M12 (A-flat), M13 (E-flat), M14 (C7), M15 (F7), M16 (Fm), M17 (B-flat 7). The score includes a treble clef, a key signature of three flats, and a 4/4 time signature. The music is written on a single staff with a treble clef. The notes are: M1 (E-flat), M2 (F7), M3 (B-flat 7), M4 (E-flat), M5 (B-flat dim), M6 (B-flat 7), M7 (E-flat), M8 (F7), M9 (B-flat 7), M10 (E-flat), M11 (E-flat 7), M12 (A-flat), M13 (E-flat), M14 (C7), M15 (F7), M16 (Fm), M17 (B-flat 7).

South

179

4/4 swingy ♩ = 150

Kid Ory '44, Watters '46;
c. Benny Moten, 1924

Verse

Chord progression for Verse:
Staff 1: Eb
Staff 2: Bb7
Staff 3: Eb
Staff 4: Bb7
Staff 5: Eb

Chorus

Chord progression for Chorus:
Staff 1: Bb7 Bbdim Bb7 Eb Bb+ Eb
Staff 2: Bb7 Bbdim Bb7 Eb [Break]
Staff 3: Bb7 Bbdim Bb7 Eb Bb+ Eb
Staff 4: C7 Bbdim Fm Bb7 Eb

Some bands play Verse-Chorus each time; others do Verse, round of choruses 2 X each, V C (C)

South Rampart Street Parade (1)

2-beat march

♩ = 198

Intro

Chords: $E\flat$, $B\flat 7$, $F 7$, $C 7$, $E\flat 7$, $A\flat$, $D\flat$, $E\flat 7$, $A\flat 7$, $F 7$, $B\flat 7$, $E\flat 7$, $A\flat$, $C 7$, $D\flat$, $D\flat m$, $F 7$, $B\flat 7$, $E\flat 7$, $A\flat$, $C 7$

Measure numbers: 8, 12, 16

Section markers: A, B, C

Annotations: [Clarinet Break 3 -----]

South Rampart Street (2)

Next page same as this.

D Dogfight

Fm Bbm
C7 G7 Fm Eb7
Ab Db
Bb7 Bbdim Bb7

E Solos

Eb Bb7 Eb Eb7
Ab Eb
Bb7 Eb C7
F7 Bb7
Eb Bb7 Eb Eb7
Ab G7
Ab Abm Eb C7
F9 Bb7 Eb n X Bb7 2. Eb7

Next page also p. 2, so turn when convenient

Do Solos

To OUT

South Rampart Street (2)

This page same as previous page

D Dogfight

Chords: Fm, Bbm, C7, G7, Fm, Eb7, Ab, Db, Bb7, Bbdim, Bb7

E Solos

Chords: Eb, Bb7, Eb, Eb7, Ab, Eb, Bb7, Eb, C7, F7, Bb7, Eb, Bb7, Eb, Eb7, Ab, G7, Ab, Abm, Eb, C7, F9, Bb7, Eb, n X Bb7, 2. Eb7

Do Solos

To OUT

South Rampart Street Parade (3)

F Out

Musical notation for the first system, measures 1-12. The key signature is two flats (Bb and Eb). The notation consists of a single melodic line on a treble clef staff. Chord symbols are placed above the staff: Ab, Eb7, Ab, Ab7, Db, Ab, Db7, Ab, F7, Bb7, Eb7, Ab, Eb7, Ab, Ab7, Db, C7, Db7, Dbm, Ab, F7, Bb7, Eb7, Ab.

G Kick it!

Musical notation for the second system, measures 13-24. The key signature is two flats (Bb and Eb). The notation consists of a single melodic line on a treble clef staff. Chord symbols are placed above the staff: Db7, Ab, Db7, Ab, Db7, Ab, Db7, Eb7, Db7, Eb7, Ab, Eb7, Ab.

Squeeze Me

4/4 Sweetly
♩ = 100

10/26/25 Williams rec. w/Eva Taylor in F,
w/ verse. Armstrong also F, no verse.

Clarence Williams Blue Five '25
Armstrong Hot Five '28;
c. Williams, Fats Waller, 1925

Verse

Musical notation for the Verse section, consisting of three staves of music in 4/4 time. The key signature has one flat (Bb). The notes are: G7, C7, F6, G7, C7, F7, F7, A7, Dm, Cdim, C, G7, Gm7, C7, Dm7, G7, C, Gm, A7, Dm7, G7, C, Cdim, C7.

Chorus

Musical notation for the Chorus section, consisting of seven staves of music in 4/4 time. The key signature has one flat (Bb). The notes are: G7, C7, F, D7, G7, C7, F, D7, G7, C7, Fm, C, G7, Gm7, C7, G7, C7, F, D7, G7, C7, F7, Bdim, Bbdim, Adim, Abdim, Gdim, Gbdim, Fdim, Edim, Ebdim, Ddim, G7, C7, F.

Last 4 bars of Chorus often used as intro.

St. Louis Blues

182

c. W.C. Handy, 1914

♩ = 126

A Latin

B

C Rock it! Hard 4/4 or boogie

ROUTINE: A Latin (Habanera) rhythm, B B, C C, Solos on C, A Latin, B CC.
Sheet music starts with B, the theme, but many bands start with A.
Vary the rhythmic feel: boogie B, square 4/4 C with staccato strokes...
Or B B, A, C C, etc.

Storyville (Bienville) Blues

Watters, Murphy;
c. Bunk Johnson

4/4

♩ = 100

Intro

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

Verse

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

A^b B^b7 E^b7

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

D^b F7 B^b7 E^b7

Chorus

Solos

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

A^b B^b7 E^b7

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

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

Trio

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

A^b D^b A^b F7 B^b7 E^b7

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

A^b D^b E^b7 A^b D^b A^b **Tag** E^b7 A^b

Stranger On the Shore

Clarinet special

Aker Bilk classic, 1962

4/4 *Play lines 1-4, 7-8 an octave down*

♩ = 100

Chord symbols: B \flat , F 7 , B \flat , B \flat 7 , E \flat , B \flat , Gm 7 , C 7 , Cm 7 , F 7 , B \flat , F 7 , B \flat , B \flat 7 , E \flat , B \flat , Gm 7 , Dm 7 , B \flat 7 , E \flat , F 7 , B \flat , B \flat 7 , E \flat , Cm 7 , F 7 , B \flat , Eb, Dm, C 7 , Cm 7 , F 7 , B \flat , B \flat 7 , Eb, F 7 , B \flat , B \flat 7 , Eb, F 7 , B \flat .

Struttin' With Some Barbeque

♩ = 202 4/4; bossa nova

Armstrong, 1927

Chorus

Chorus Chords: F, C+, F, F, C+, F, Cm⁶, D⁷, Gm, C⁷, A⁷, Dm, G⁷, G⁹, C⁷, F, C+, F, F⁷, B^b, B^b, B^bm, F, D⁷, Gm⁷, C⁷, F.

Verse

Verse Chords: F, Cdim, C⁷, F, Cdim, C⁷, F, Cdim, C⁷, F, Cdim, C⁷, G⁷, C⁷.

Melody phrasing is approximate. Lines 1, 5 of Chor., line 1 of Ver. are basic.

Sugar

186

Bix, c. 1926

Light 4/4, lilting 2-beat

$\text{♩} = 138$

$\text{♩} = 128$

Chorus

Musical notation for the Chorus section of 'Sugar'. The key signature is one flat (Bb) and the time signature is 4/4. The notation consists of eight staves of music. Above the first staff, the following chords are listed: F, D7, G7, C7, Am, C+, Dm, Fdim. Above the second staff: Gm7, Cdim, C7, F, D7, Gm7, C7. Above the third staff: F, D7, G7, C7, Am, C+, Dm, Fdim. Above the fourth staff: C, Gdim, G7, C7. Above the fifth staff: F7, Cm7, F7. Above the sixth staff: Bb, D7, G7, C7. Above the seventh staff: F, D7, G7, C7, Am, C+, Dm, Fdim. Above the eighth staff: Gm7, Cdim, C7, F.

Verse

Musical notation for the Verse section of 'Sugar'. The key signature is one flat (Bb) and the time signature is 4/4. The notation consists of four staves of music. Above the first staff, the following chords are listed: F, A7, Dm, F7. Above the second staff: Bb, F, C7. Above the third staff: F, A7, Dm. Above the fourth staff: C, Am, Gm, A, Fm, C, G7, C7.

Sunday

♩ = 182 2-beat

Goldkette, 1926

Chorus

Musical score for the Chorus of 'Sunday'. The score is written in 4/4 time and consists of 16 measures. The melody is written on a single treble clef staff. The chord progression is as follows:

- Measure 1: C
- Measure 2: Cdim
- Measure 3: Dm
- Measure 4: G7
- Measure 5: A7
- Measure 6: D7
- Measure 7: G7
- Measure 8: G+
- Measure 9: C6
- Measure 10: G7
- Measure 11: Cdim
- Measure 12: G7
- Measure 13: C
- Measure 14: Cdim
- Measure 15: Edim
- Measure 16: E7

Verse

Musical score for the Verse of 'Sunday'. The score is written in 4/4 time and consists of 10 measures. The melody is written on a single treble clef staff. The chord progression is as follows:

- Measure 1: C
- Measure 2: Cdim
- Measure 3: Dm
- Measure 4: G7
- Measure 5: A7
- Measure 6: D7
- Measure 7: G7
- Measure 8: C
- Measure 9: G7
- Measure 10: C

Susie

♩ = 202 2-beat

Bix; c. 1924

Chorus

Musical notation for the Chorus section of 'Susie'. The music is in G major and 4/4 time. It consists of 16 measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter). The chords are: G, B7, E7, A7, D7, B7, Em7, A7, D7, D+, G, B7, E7, Am, Cm, G, Em7, Edim, Am, B7, E7, Am, D7, G.

Verse

Musical notation for the Verse section of 'Susie'. The music is in G major and 4/4 time. It consists of 16 measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter). The chords are: G, D7, G, D7, G, D7, C7, D7, G, C, Cm, G, G, D7, G, D7, G, D7, C7, A7, Am7, D7.

Swanee (1)

♩ = 218 2-beat

c. Gershwin, 1924

Verse

Verse

Chords: Fm, B \flat m, Fm, C 7 , Fm, B \flat m 7 , Fm, B \flat , Fm, 4 Fm, 1. Fm, C, C 7 , 2. C 7 , Fm, G 7 , D \flat m

Chorus

Chorus

Chords: F, F $^+$, B \flat , C 9 , F, C 7 , F, D \flat m 7 , C 7 , Gm, C 7 , C 7 , F, C 7 , F, F $^+$, B \flat , C 9 , F, C 7 , F, F $^+$, B \flat , Cdim, C 7 , F, (C 7)

Swanee (2)

Patter

Musical score for 'Patter' in 4/4 time, featuring five staves of music. The key signature has one flat (Bb). The first staff begins with a double bar line and repeat sign. Chord symbols are placed above the notes: C7, F, C7, Bb, F, C7, F, F, F7, G7, C7, 1. F, and 2. F. The piece concludes with a 4/4 time signature.

Sweetie Dear

Fast

Bechet, 1932; c. 1906

Musical score for 'Sweetie Dear' in 4/4 time, featuring four staves of music. The key signature has one flat (Bb). The tempo is marked 'Fast' with a metronome marking of 202. Chord symbols are placed above the notes: Fdim, C7, F, Fdim, C7, F, Fdim, C7, Dm, Am, E7, Am, Fdim, C7, F, Fdim, C7, F, Fdim, D7, G7, Bb, Bbm, F, C7, and F. The piece concludes with a double bar line.

Sweet Georgia Brown

♩ = 218 4/4

c. 1925

Chorus

F7

Musical notation for the Chorus section, consisting of 16 staves. The key signature is three flats (B-flat major/C minor) and the time signature is 4/4. The notation includes various note values, rests, and accidentals. Chord symbols are placed above the staves: F7, Bb7, Eb7, Ab, Eb7, Ab, C7, F7, Bb7, Fm, C7, Fm, C7, Ab, F7, Bb7, Eb7, Ab.

Verse

Fm

C7

Fm

C7

Musical notation for the Verse section, consisting of 10 staves. The key signature is three flats (B-flat major/C minor) and the time signature is 4/4. The notation includes various note values, rests, and accidentals. Chord symbols are placed above the staves: Fm, C7, Fm, C7, Fm, C7, Fm, C7, Bb7, Eb7, Eb7, Bb7, Ebdim, Eb7, C7.

Sweet Sue, Just You

191

♩ = 148

Orig. in G, often played in F

Litig 2-beat; light 4/4 depending on tempo

Jimmy Noone; c. 1928

Chorus

Chorus musical notation with chords: C7, Gm7, C7, Gm7, C7, Gm7, C7, F, C7b9, F, Gm7, C7, Gm7, C7, F, C7b9, F, Cm7, F7, Am7b9, D7, Gm7, Bbm, C7, Gm7, C7, Gm7, C7, F, Bb7, F.

Verse

Verse musical notation with chords: F, Gm, C7, F, Bb, C, F, Gm, C7, F, Am, C+, F, Gm, C7, F, Dm6, F7(b5), Am, Fm6, G7, Gm, C7.

That's A-Plenty (1)

♩ = 200 Usually 4/4

c. 1914

A

Dm A7 Dm A7

B

C7 F C7 F [Break] C7 F F7

B♭ Bdim F D7 G7 C7 F A7

C

Dm A7 Dm A7

Dm A7 Dm F7

That's A-Plenty (2)

D **B \flat** **G 7**

C 7 **F 7** **B \flat** **B \flat dim** **Cm** **F 7**

B \flat **G 7**

C 7 **F 7** **B \flat** **D 7**

E **Dogfight**

D 7

F 7

F 7

F **Solos 2 X each**

B \flat **G 7**

C 7 **F 7** **B \flat** **B \flat dim** **Cm**

B \flat **G 7**

C 7 **F 7** **B \flat**

After solos, Dogfight, F 2-3X

Dixieland DOUBLE ending or 4 bar drum tag + 4-bar Band tag

That Da-Da Strain

NORK, Mugsy Spanier,
Ethel Waters; c. 1922

4/4 Swingy

♩ = 176

Verse

Gm

D7

Gm

F C7 F F7

Chorus

B♭ D7 G7

C7 F7 B♭6 B♭dim Cm F7

B♭ D7 G7

C7 F7 B♭

Routine: Verse, Chorus, V, solos on C 2 X each, V C 2-4 X
No standard chorus melody on records, though the Verse is usually played essentially as written. Ours is from the 1922 sheet music (in C).

There Ain't No Sweet Man Worth the Salt 194

Of My Tears

4/4 or 2-beat
♩ = 122

Bix, Bing Crosby 1928;
Bobby Darin, 1967

Verse

F C7 F F7 B \flat 7 D \flat 7 C7 F

F C7 F F7 D \flat 7 C7

Chorus

Dm A7 Dm A7 D7 Gm B \flat

A B \flat 7 A7 Dm A7 Dm A7

Dm A7 Dm A7 D7 Gm B \flat

A B \flat 7 A7 Dm A7 Dm A7

D7 G7 D7 D \flat 7 D7 D \flat 7 B7

G C7 Gm A7 D A7 D A+

Dm A7 Dm A7 D7 Gm B \flat

A B \flat 7 A7 Dm A7 Dm Gm Dm

There'll Be Some Changes Made

2-beat

Sophie Tucker, 1927; c. 1921

Chorus

♩ = 202

Chorus musical notation (8 staves):

- Staff 1: Chords: C7, G7
- Staff 2: Chords: D7, G7
- Staff 3: Chords: C7, F7
- Staff 4: Chords: G7, C7
- Staff 5: Chords: D7, G7, 4 C7, F7
- Staff 6: Chords: B♭, G7, 8 C7, F7, B♭

Verse

♩ = 106

Verse musical notation (5 staves):

- Staff 1: Chords: B♭, Gm, C7, F7, B♭, Gm, C7, F7
- Staff 2: Chords: D7, Gm, C7, F7
- Staff 3: Chords: B♭, Gm, C7, F7, B♭7, E♭
- Staff 4: Chords: C7, F, A7, D7, Gm, GdimC7, F7

Tia Juana

♩ = 135

4/4. Don't overdo the "Latin tinge"

Bix, Morton; c. 1924

Verse

Chords: G, G \flat 7, G, E7, A7/E, D7, G, G, G \flat 7, G, E7, A7/E, D7, G, G7

Chorus

*Light Latin "Tinge"--
Habanera rhythm*

Chords: C, G7, C, C, G7, C, E7, Am, Am, A7, D7, A \flat 7, G7, C, Latin "Tinge", G7, C, C7, F, Am, Am, A7, D7, G7, C

Annotations: *Am swing it*, *Latin "Tinge"*, *Am swing it*

Tiger Rag (1)

♩ = 210 4/4

c. ODJB, 1917

A $B\flat$ $F7$ $B\flat$

$B\flat$ $F7$ $B\flat$

B $C7$ $F7$ $C7$ $F7$

$C7$ $F7$ $C7$ $F7$

$B\flat$ $F7$ $B\flat$

$B\flat$ $F7$ $B\flat$

C $E\flat$ \wedge [Break -----]

$E\flat$ $B\flat7$ \wedge [Break -----]

Optional repeat $B\flat7$ $E\flat$

$B\flat7$ $E\flat$ \wedge [Break -----]

$B\flat7$ $E\flat$

$C7$ Fm $G\flat dim$ $B\flat7$ $E\flat$ $E\flat7$

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three main sections: A, B, and C. Section A (measures 1-8) features a melody in the right hand and a bass line in the left hand, with chords B-flat, F7, and B-flat. Section B (measures 9-16) has a more active bass line with chords C7, F7, C7, and F7. Section C (measures 17-24) includes a melodic line with a 'Break' instruction and chords E-flat, B-flat7, and E-flat. An 'Optional repeat' section (measures 25-28) follows, with chords B-flat7 and E-flat. The final line (measures 29-32) contains chords C7, Fm, G-flat dim, B-flat7, E-flat, and E-flat7.

Tiger Rag (2)

Solos

D

Ab

Ab

Ab

Eb7

Eb7

Eb7

Ab [Solo Break]

Ab

Ab

Ab7

D-flat

D-flat

D-flat m

Ab

F7

B-flat7

Eb7

Ab

 is done by trombone or tuba

ROUTINE: There are several standard versions of A. This seems to be the most common. ODJB's is different. The Revival New Orleans bands had another. C lines 3-4 are often repeated, eg. ODJB, Bix Wolverines, Kid Ory; Bunk Johnson, Dukes of Dixieland don't. Decide what you're going to do before counting off. NORK repeats it, but it doesn't follow the A and B routine.

Tin Roof Blues

4/4

♩ = 100

c. NORK, 1923

Verse

Verse musical notation: Three staves of music. Staff 1: Repeat sign, whole note B \flat . Staff 2: Eighth notes with triplets, chords E \flat 7, E \flat 7, B \flat . Staff 3: Eighth notes with triplet, chords F7, B \flat .

Chorus

Chorus musical notation: Three staves of music. Staff 1: Whole note B \flat . Staff 2: Eighth notes, chords E \flat 7, B \flat , G7. Staff 3: Eighth notes, chords C7, F7, B \flat , B \flat 7, B \flat dim, F7, B \flat .

Vocal chorus

Vocal chorus musical notation: Three staves of music. Staff 1: Whole note B \flat . Staff 2: Eighth notes, chords E \flat 7, B \flat , G7. Staff 3: Eighth notes, chords C7, F7, B \flat , B \flat 7, B \flat dim, F7, B \flat .

ROUTINE: Verse 2 X, Chorus, solos, Band V, C 1-2 X.
Vocal: V, C 1, C 2, Band C, solos, Vocalist does what she wants.

Tishomingo Blues

c. S. Williams, 1917

$\text{♩} = 104$ 4/4

Chorus

Musical notation for the Chorus section, consisting of seven staves. The key signature is one flat (Bb) and the time signature is 4/4. The notes are written in a single melodic line. Chord symbols are placed above or below the staff. The sequence of chords is: C+, F, F7, Bb, F, F7, Bb7, D7, F, C7, D7, C, Gdim, G7, C7, F, F7, Bb, F, F7, Bb, Bb7, A7, F, A7, Dm, D7, F, C7, Bb, Bbm, F.

Opt. 3's

Musical notation for the optional triplet section, consisting of one staff. It shows a sequence of chords: F, A7, Dm, D7. Each chord is followed by a triplet of eighth notes.

Verse

Musical notation for the Verse section, consisting of three staves. The notes are written in a single melodic line. Chord symbols are placed above or below the staff. The sequence of chords is: F, C7, F7, Bb, Bbm, F, C7, G7, C7.

7th line optional 3's--just in & out choruses, or all choruses.

Too Busy

Armstrong, c. 1928

♩ = 178 2-beat

Chorus

Musical notation for the Chorus section, consisting of 12 staves. The key signature is three flats (B-flat major/E-flat minor) and the time signature is 4/4. The notation includes treble clefs, a key signature of three flats, and a 4/4 time signature. The melody is written on the top staff of each system, and the accompaniment is on the bottom staff. Chord symbols are placed above the notes. The Chorus section includes the following chord symbols: E \flat , B \flat 7, B \flat +, E \flat , A \flat , A \flat m, E \flat , E \flat dim, B \flat 7, E \flat , Edim, A \flat , B \flat 7, E \flat , B \flat 7, B \flat +, E \flat , A \flat , A \flat m, E \flat , E \flat dim, B \flat 7, E \flat , G7, Cm, G7, Cm, B \flat 7, E \flat , B \flat 7, B \flat +, E \flat , A \flat , A \flat m, E \flat , E \flat dim, B \flat 7, E \flat .

Verse

Musical notation for the Verse section, consisting of 4 staves. The key signature is three flats (B-flat major/E-flat minor) and the time signature is 4/4. The notation includes treble clefs, a key signature of three flats, and a 4/4 time signature. The melody is written on the top staff of each system, and the accompaniment is on the bottom staff. Chord symbols are placed above the notes. The Verse section includes the following chord symbols: E \flat , B \flat 7, Cm, B \flat 7, E \flat , Edim, D, E \flat dim, B \flat 7, E \flat , B \flat 7, Cm, B \flat 7, F7, Dm, F7, A \flat , B \flat 7.

Toot Toot Tootsie

201

Al Jolson, c. 1922

2-beat ♩ = 214

Chorus

Musical notation for the Chorus section, consisting of 12 staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is 214 beats per minute. The notation includes various chord symbols and melodic lines with slurs and ties.

Chord symbols for the Chorus section:

- Staff 1: E \flat , F7
- Staff 2: B \flat 7, E \flat
- Staff 3: E \flat , B \flat dim, B \flat 7
- Staff 4: B \flat 7, B \flat +, E \flat , E \flat dim, B \flat 7
- Staff 5: E \flat , F7
- Staff 6: B \flat 7, E \flat 7
- Staff 7: A \flat 7
- Staff 8: E \flat , B \flat 7
- Staff 9: E \flat , F7
- Staff 10: B \flat 7, E \flat
- Staff 11: E \flat , E \flat dim, B \flat 7, G7, C7, C+
- Staff 12: F7, B \flat 7, E \flat , E \flat m, Fm7, B \flat 7

Verse

Musical notation for the Verse section, consisting of 5 staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The notation includes various chord symbols and melodic lines with slurs and ties.

Chord symbols for the Verse section:

- Staff 1: E \flat , E \flat dim, B \flat 7, G7, C7, C+
- Staff 2: F7, B \flat 7, E \flat , E \flat m, Fm7, B \flat 7
- Staff 3: E \flat , E \flat dim, B \flat 7, E \flat 7, A \flat , A \flat 7
- Staff 4: F7, A7(\flat 5), F7, A7(\flat 5), B \flat 7, B \flat +
- Staff 5: B \flat +

Torch, (When You Carry) The

♩ = 152 2-beat

c. Herschel, 1928

Chorus

Chorus musical notation (10 staves):

- Staff 1: $A\flat$, $A\flat^6$
- Staff 2: $A\flat$, $C7$, $D\flat$, $F7$
- Staff 3: $B\flat m$, $C7$, Fm
- Staff 4: $B\flat 7$, $E\flat 7$
- Staff 5: $A\flat$, $A\flat^6$
- Staff 6: $A\flat 7$, $B\flat m$, $4 B\flat 7$, $E7$
- Staff 7: $A\flat$, $A\flat 7$, $F7$, $4 D\flat$, $E\flat 9$, $A\flat$

Verse

Verse musical notation (10 staves):

- Staff 1: $E\flat$, Cm , $E\flat$, Cm , $E\flat$
- Staff 2: $E\flat$, $B\flat 7$, $C7$
- Staff 3: Fm , $D\flat$, $Fdim$, $D\flat$, Fm , $D\flat$, $Fdim$
- Staff 4: $B\flat 7$, $E\flat$, $B\flat 7$
- Staff 5: $E\flat$, $E\flat 7$, $A\flat$, $C7$
- Staff 6: $F7$, $Cdim$, $E\flat$, $B\flat 7$, $E\flat 7$, $E\flat +$

Trouble In Mind

203

4/4. *Slow blues* ♩ = 92

2nd Verse is Humphrey Lyttleton's muted solo; Sam Cooke, 1967; c. 1926

Chorus

Verse

Lyttleton's Verse

Chorus

Verse

Lyttleton's Verse

Chorus

Wabash Blues

Square 2-beat Slow ♩ = 112

Isham Jones '21; Ted Lewis '30;
c. Meinken, 1921

Chorus

Chorus musical notation (10 staves):

- Staff 1: $B^{\flat}7$, E^{\flat} , $B^{\flat}dim$
- Staff 2: $B^{\flat}7$, E^{\flat} , $E^{\flat}7$
- Staff 3: A^{\flat} , E^{\flat}
- Staff 4: B , B^{\flat}
- Staff 5: $B^{\flat}7$, E^{\flat} , $B^{\flat}dim$
- Staff 6: $B^{\flat}7$, E^{\flat} , $E^{\flat}7$
- Staff 7: A^{\flat} , E^{\flat} , $B^{\flat}dim$
- Staff 8: $B^{\flat}7$, E^{\flat}

Verse

Verse musical notation (5 staves):

- Staff 1: B^{\flat} , $B^{\flat} + Gm$, $B^{\flat} + B^{\flat}$, $B^{\flat} + Gm$, $B^{\flat} + Cm7$, $F7$, B^{\flat}
- Staff 2: B^{\flat} , $B^{\flat} + Gm$, B^{\flat} , C^9 , $C7$, $F7$
- Staff 3: B^{\flat} , $B^{\flat}7$, E^{\flat} , $G^{\flat}7$
- Staff 4: B^{\flat} , $B^{\flat}dim$, $F7$, B^{\flat} , $G7$, C^9 , $F7$, $B^{\flat} (B^{\flat}7)$

Waiting For the Robert E. Lee (1)

♩ = 224 *Hot 2-beat*

Banjo favorite

Verse

(Way) Down on the lev- /ee/ in old Alabam- /y/ there's
 Daddy and Mam- /my/ there's Ephra'm and Sam- /y/ on a
 Moon/// light/// night you can find /them all/
 While they are wait- /in'/ the banjos are syn- /copatin'.

 What's that they're say- /in',/Oh What's that they're say- /in'/?/ The
 While they keep play- /in',/ I'm hummin' and sway- /in' It's the
 Good/// ship/// Robert E. Lee /that's come to
 Carry/ the cotton away /// ///

Chorus

Musical score for the chorus, featuring a melody line and a bass line with various chords (F, C7, Cdim, C7, C+, F) and rests.

Watch them/ shuff- //lin' a-/ long./// /|||
 See them/ shuff- //lin'/ long./// /Go take your
 Best/// gal/// real/// pal.//Go
 Down to the lev-/ /ee/ I said to the lev- /ee and/

 Join that/ shuff- //lin'/ throng./// /|||
 Hear that/ mu- /sic/ and song./// /It's simply
 Great,/// mate,/// waitin' on the levee, //
 Waitin' for the Robert/ E. Lee./// /|||

Washington And Lee Swing

1910

2-beat

♩ = 228

The musical score is written in 4/4 time with a 2-beat feel. The key signature has two flats (Bb and Eb). The tempo is marked as ♩ = 228. The score consists of nine staves of music. The chords and melodic lines are as follows:

- Staff 1: Chord Bb. Melody: quarter notes G4, A4, Bb4, C5, quarter notes D5, C5, Bb4, A4, quarter notes G4, F4, E4, D4.
- Staff 2: Chord Bb. Melody: quarter notes G4, A4, Bb4, C5, quarter notes D5, C5, Bb4, A4, quarter notes G4, F4, E4, D4.
- Staff 3: Chord F7. Melody: quarter notes G4, A4, Bb4, C5, quarter notes D5, C5, Bb4, A4, quarter notes G4, F4, E4, D4.
- Staff 4: Chords F7, Fdim, F7, Bb, F7. Melody: quarter notes G4, A4, Bb4, C5, quarter notes D5, C5, Bb4, A4, quarter notes G4, F4, E4, D4.
- Staff 5: Chord Bb. Melody: quarter notes G4, A4, Bb4, C5, quarter notes D5, C5, Bb4, A4, quarter notes G4, F4, E4, D4.
- Staff 6: Chords Bb, Bb7, Eb. Melody: quarter notes G4, A4, Bb4, C5, quarter notes D5, C5, Bb4, A4, quarter notes G4, F4, E4, D4.
- Staff 7: Chords Eb, Edim, Bb, G7. Melody: quarter notes G4, A4, Bb4, C5, quarter notes D5, C5, Bb4, A4, quarter notes G4, F4, E4, D4.
- Staff 8: Chords C7, F7, Bb. Melody: quarter notes G4, A4, Bb4, C5, quarter notes D5, C5, Bb4, A4, quarter notes G4, F4, E4, D4.

First Chorus 6/8 march tempo--have drummer do street beat and roll-off. Last 2 bars, lead horn pick melody up at fast tempo.

Same chords as Bill Bailey, Bourbon Street Parade. Can do a mini-set: Bill B. at sing-along tempo, Bourbon Street as moderate 2-beat, W&L fast.

Alice Blue Gown

207a

Waltz $\text{♩} = 116$ $\text{♩} = 160$ $\frac{4}{4}$

Popular as 4/4 jazz tune. ODJB rec. is 3/4, w/verse

ODJB '20, Red Nichols '29;
c. Tierney, 1919

Chorus

Musical notation for the Chorus section, consisting of 12 measures. The notation is written in treble clef with a 3/4 time signature. The melody is primarily eighth and quarter notes, with some dotted rhythms. Chord symbols are placed above the staff: C, A7, D7, G7, C, A7, D7, Dm, G7, C, C, A7, Dm, G7, E7, Dm, Ddim, C, A7, Dm, A7, Dm, G7, Dm7, G7, C.

Verse

Musical notation for the Verse section, consisting of 24 measures. The notation is written in treble clef with a 3/4 time signature. The melody is primarily eighth and quarter notes. Chord symbols are placed above the staff: C, C, Am, C, Am, 4 Dm, Dm7, Dm6, G, 8 C, Am, Dm7, Fm, C, 12, B7, Cdim, Em, B+, Bm, G7, 16 C, E7, Am, 20 G, D7, G, G7, C, 24.

Way Down Yonder In New Orleans (1)

Light 4/4 ♩ = 152

Orig. in G. Commonly played in F. Cotton Pickers, in Ab, has all parts

Bix & Tram, 1927;
Cotton Pickers '22;
c. Creamer-Layton, 1922

Chorus

Chorus chords: C7, C9, Am7, F, C7, Cdim7, Gm6, C+, F, C7, C9, Am7, F7 [Break (opt.) -----], Bb6, F+, Bb6, G7 [Break (opt.) -----], C7, Cdim, C7, F, Dm, F, Db7, F, C7, C9, F

Verse

Verse chords: F, F#dim, C7/G, C7, C7/G, C7, F, Am/E, Dm, A7/C#, A7, A7/E, A7, Dm, F, Bb, F/A, G7, C7, F/A, Bb, D7, G, A7/E, Am7, D7

Routine: C V C, solos, Patter, Chorus 1-2 X
Breaks: 1. all choruses, or 2. in & out choruses only.

Patter (Tango rhythm)

Verse 1.

|Guess// where do you think I'm goin' when the winds start blowin' strong?//|

|Guess// where do you think I'm goin' when the nights start growin' long?//|
 Ain't goin' East, I ain't goin' West, I ain't goin' over the cuckoo's nest. I'm
 Bound for the town that I love best, where life is one sweet song.//|

Verse 2.

|Guess// what do you think I'm thinkin' when you think I'm thinkin' wrong?//|

|Guess// what do you think I'm thinkin' when I'm thinkin' all night long?//| I
 Ain't thinkin' this, I ain't thinking that, I cannot be thinkin' a- bout your hat.

My

Heart does not start to pit-a-pat un- less I hear this song.//|

Chorus:

Way down yonder in New Orleans, / |in the land of dreamy scenes./

| There's a garden of E-/den,/ | that's what I mean.//|

**Creole babies with flashing eyes,/ |softly whisper with tender sighs/

 Stop!| oh won't you give your lady fair./ a little smile.//|

Stop!| you bet your life you'll linger there/ a little while.//|

 There is heaven right here on earth,| with those beautiful queens.//|

Way down yonder in New/ Or-/ leans.//| /|||

Patter:

Orange blossoms' sweet aroma, and the strains of La Paloma

| seem to throw me in- to a coma |when the shadows play.// A-

Gain I see a peacherino /dance the you know what I mean-o.

| She could shake a mean tanbourino, so I hear the folks say./ But when

these

Weary Blues

NORK, 1923; Armstrong 1927;
c. 1919

♩ = 216 4/4

A F ^ [Solo Break -----]

B \flat F

C7 F 1. 2.

B F F7

B \flat F

C7 F **A 1 X, then C**

C Solos

B \flat F7 **B \flat**

B \flat F7 **B \flat**

G7 Cm **B \flat dim**

B \flat F7 **B \flat**

ROUTINE: A A, B, A, C, Solos 2 X each, A C C
Tempo is as fast as lead horn can do C.

West End Blues (1)

One of the all-time instrumental trad classics, Armstrong-Earl Hines, 1928.
 Terrific vocal tune: Ethel Watters, Katherine Henderson, Hazel Smith (all Eb), Eva Taylor (C) ,
 all backed by Clarence William. Phrasing differs. Vocal only sheet available separately.

Armstrong Intro

c. King Oliver, 1928

Rubato

A Eb Eb7

Ab7 Eb

Bb7 Eb Eb7 Abdim Abm Eb Bb7

B Solos Eb Ebdim Eb Eb7

Ab Abm Eb Ebdim

Bb7 (Fm) Bb7 B7 Bb7 Eb

When My Dreamboat Comes Home

1936

2-beat ♩ = 200

Chorus

The Chorus section consists of ten staves of music. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The melody is written in the treble clef. Chord symbols are placed above the notes: A^b, E^b7, A^b, D^b, A^b, A^b, A^b7, D^b, B^b7, E^b7, A^b, E^b7, A^b, A^b, D^b, A^b, A^b, A^b7, D^b, B^b7, E^b7, A^b.

Verse

The Verse section consists of four staves of music. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The melody is written in the treble clef. Chord symbols are placed above the notes: A^b, Fm, B^bm7, E^b7, A^b, A^b, Fm, B^bm7, E^b7, A^b, E^b7.

When My Sugar Walks Down the Street 213

2-beat ♩ = 148

Bix '24; c. McHugh,
Austin, Mills 1924

Chorus

Chorus Chords: F, D7, G7, C7, F, F, Fdim, C7, C+, F, F, D7, G7, C7, F, D7, Gm, F, D7, G7, C7, F

Verse

Verse Chords: F, F7, Bb, Bbm, F, F7, G7, Fdim, F, Gm7, C9, F, C+, F, F7, Bb, Bbm, F, F7, Bb6, G7, C7, A7, Dm, C7, F, F, F7, Bb, Bbm, F, F7, Bb6, G7, C7, Gm7, C7

Chorus:

|When my sugar walks down the street,
 all the little birdies go tweet tweet tweet.
 And in the ev'ning when the sun goes down,
 it's never dark if she don't frown.
 She's so affectionate and I'll say this that
 when she kisses me I sure stay kissed.
 |When my sugar walks down the street, the little
 birdies go tweet tweet tweet.//|

When the Red Red Robin

2-beat ♩ = 182

Orig. in G

Al Jolson '26;
c. Harry Woods, 1926

Chorus

Chorus musical notation (10 staves):

- Staff 1: F, C7, F
- Staff 2: F, C7, F, F7
- Staff 3: B♭, Gm, B♭m, F, Dm
- Staff 4: G7, C7, Cdim, Gm, C7
- Staff 5: F, C7, F
- Staff 6: F, C7, F, F+
- Staff 7: B♭, B♭m, F, Fdim
- Staff 8: F, C7, F

Verse

Verse musical notation (4 staves):

- Staff 1: Dm, Am, Dm, A7/E, Dm/F, Am/E, Dm
- Staff 2: F/C, D♭dim, Dm, Em7, A+, Dm, E♭7
- Staff 3: Dm, Am, Dm, A7/E, Dm/F, Am/E, Dm
- Staff 4: F/C, D♭dim, Dm, G7, C, Cdim, C7

When the Saints Go Marching In

215

2-beat

♩ = 188

Chorus

Musical notation for the Chorus, consisting of four staves. The first staff shows the melody in 4/4 time with a key signature of one flat (Bb). The second staff shows the bass line. The third and fourth staves show the harmonic accompaniment with various chords. The chords are: F, F, F7, Bb, Bbm, F, G7, C7, F.

Verse

Musical notation for the Verse, consisting of four staves. The first staff shows the melody in 4/4 time with a key signature of one flat (Bb). The second staff shows the bass line. The third and fourth staves show the harmonic accompaniment with various chords. The chords are: F, F7, Bb, F, G7, C7, F.

ROUTINE: *Varies. Play Verse as dirge, in tempo, or solo rubato. After solos, you can play in F, modulate to G, Ab, Bb, C. Soloists often play other tunes Red River Valley, She'll Be Coming Around the Mountain, etc. etc. Try it in F minor. 4-bar drum tag, 4 or 8 bar band tag (eg. last 8 bars of Chorus)*
Some audiences have a tradition of marching around in a line; it's great if the horns and mobile rhythm players can jump up and lead them around.

When You Wore A Tulip

(Instr.)
2-beat ♩ = 202 ♩ = 172 (Voc. w/verse)

c. Wenrich, 1914

Chorus

Chorus musical notation (8 staves):

- Staff 1: Treble clef, 4/4 time signature. Chords: B \flat , B \flat +
- Staff 2: Treble clef. Chords: E \flat , B \flat
- Staff 3: Treble clef. Chords: E \flat , B \flat , G 7
- Staff 4: Treble clef. Chords: C 7 , F 7
- Staff 5: Treble clef. Chords: B \flat , B \flat +
- Staff 6: Treble clef. Chords: E \flat , D 7
- Staff 7: Treble clef. Chords: G 7 , C 7
- Staff 8: Treble clef. Chords: F 7 , B \flat

Verse

Verse musical notation (6 staves):

- Staff 1: Treble clef. Chords: B \flat , B \flat 7 , G 7 , C 7
- Staff 2: Treble clef. Chords: Cm, F 7 , Cm 7 , F 7 , B \flat , B \flat dim, B \flat , F 7
- Staff 3: Treble clef. Chords: B \flat , B \flat 7 , G 7 , C 7
- Staff 4: Treble clef. Chords: Cm, F 7 , Cm 7 , F 7 , B \flat , D 7 , Cm, G+G 7 , Cm, F, F+
- Staff 5: Treble clef. Chords: B \flat , Gm, C 7 , F 7
- Staff 6: Treble clef. Chords: F 7

When You're Smiling

217

2-beat ♩ = 208

Probably the no. 1 pop sing-along tune to learn.

Armstrong, '29;
Noone '30; c. 1928

Chorus

Musical notation for the Chorus section, consisting of 12 staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The melody is written on the top staff, and the accompaniment is on the remaining staves. Chord symbols are placed above the notes. The Chorus section ends with a double bar line.

Chord symbols for the Chorus section:

- Staff 1: B \flat , Dm
- Staff 2: G 7 , Cm
- Staff 3: Cm, E \flat
- Staff 4: F 7 , F $^+$, B \flat
- Staff 5: B \flat 7 , E \flat
- Staff 6: C 7 , F 7
- Staff 7: B \flat , G 7
- Staff 8: Cm, E \flat m, F 7 , B \flat

Verse

Musical notation for the Verse section, consisting of 4 staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The melody is written on the top staff, and the accompaniment is on the remaining staves. Chord symbols are placed above the notes. The Verse section ends with a double bar line.

Chord symbols for the Verse section:

- Staff 1: B \flat , F 7 , B \flat , F 7
- Staff 2: B \flat /D - D \flat dim, F 7 /C, F 7 , B \flat , A 7
- Staff 3: Dm, D \flat $^+$, F, G 9
- Staff 4: F, Cdim, C 7 , F 7

Whispering

♩ = 174 *Ballad* ♩ = 190 *Swingy 4/4* (Goodman)
 ♩ = 198 *Square 2-beat* (Whiteman)

Whiteman hit 1920;
 Goodman Q., 1936;
 c. 1920

Chorus

Chorus musical notation (10 staves):

- Staff 1: Chords: E \flat , D 9 (E \flat dim), D 7
- Staff 2: Chords: E \flat , C $^+$, C 7
- Staff 3: Chords: F 7 , B \flat^7
- Staff 4: Chords: E \flat , B \flat^9 , B \flat^+
- Staff 5: Chords: E \flat , D 9 (E \flat dim), D 7
- Staff 6: Chords: E \flat , C $^+$, C 7
- Staff 7: Chords: F 7 , B \flat^7
- Staff 8: Chords: Fm, A \flat m, E \flat

Verse

Verse musical notation (5 staves):

- Staff 1: Chords: E \flat , B \flat^7 , E \flat , E \flat dim, Fm 7 , B \flat^7 , E \flat , B \flat^7
- Staff 2: Chords: E \flat , B \flat^7 , E \flat , E \flat dim, Fm 7 , B \flat^7 , E \flat
- Staff 3: Chords: Gm, D 7 , Gm, Cm, D $^+$, D 7 , Gm 7
- Staff 4: Chords: B \flat , F 7 , B \flat , Cm 7 , F 7 , Fm 7 , B \flat^7

Who's Sorry Now

219

2-beat $\text{♩} = 154$

Orig. waltz, so note phrasing is suggestive.
Gag anniversary song; dedicate it to the Groom at weddings.

Billy Banks '32;
Connie Francis '58;
c. Ted Snyder, 1923

Chorus

Musical notation for the Chorus section, consisting of 12 staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The notation includes various chords and melodic lines. Chords are labeled above the staves: Bb, D7, G7, C7, F7, Bb, Fdim, F, C7, F7, Bb, D7, G7, Cm, G7, Cm, Ebm, Bb, G7, C7, F7, Bb.

Verse

Musical notation for the Verse section, consisting of 5 staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The notation includes various chords and melodic lines. Chords are labeled above the staves: C7, F7, Bb, Bb/D, Dbdim, Cm7, F7/C, F7, F+, Bb6, C7, F7, Bb, G7(b5), F/C, Fdim, F, C7, Cdim, C7, F7.

Willie the Weeper

Armstrong, Oliver, 1927

♩ = 182 4/4

Intro

F7

Chorus

F7

3 B♭

F7

B♭

G7

C7

F7

B♭

Verse

Gm

D7

Gm

Dm

A7

D7

4

Gm

D7

Gm

Cm

Gm

D7

E♭7

D7

Gm

8

Gm

D7

Gm

Dm

A7

D7

12

Gm

D7

Gm

Cm

Gm

E♭7

D7

Gm

G♭dim

If Verse is 1st, Vamp:

Gm

D7

Gm

D7

**Routines: 1. Intro, Chorus, Verse, Solos 2X on Chorus, V C n X;
2. Vamp, V C, Solos 2X on chorus, V C n X**

World Is Waiting For the Sunrise

221

2-beat

Banjo solo special, c. 1919

♩ = 240

♩ = 224

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

- Staff 1: Chords: G+, C, G+, Cdim, G+. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Staff 2: Chords: C, E7. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Staff 3: Chords: F, Cdim, C, A7. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Staff 4: Chords: D7, G7. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Staff 5: Chords: C, G+, Cdim, G+. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Staff 6: Chords: C, E7. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Staff 7: Chords: F, Cdim, C, Gm, A7. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).
- Staff 8: Chords: Fm, G7, C. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter).

Wolverine Blues (1)

NORK '23; Red Hot Peppers (Trio) '27; c. Morton, 1923

Horn Intro 4/4 ♩ = 192

(G \flat) No Rhythm **G \flat Rhythm** **F F7**

A **B \flat B \flat dim F7 B \flat B \flat dim F7**

B \flat B \flat dim F Fdim C7 F7

B \flat B \flat dim F7 B \flat B \flat dim F7

B \flat 7 E \flat C7 F7 B \flat

Dogfight **F7 G \flat 7 G7 A \flat 7 A7 B \flat 7 B7 C7 F7**

B Solos **B \flat Fdim F7 B \flat (F7) F7**

B \flat Fdim F7 B \flat (F7) F7

B \flat 7 B \flat + E \flat

C7 F7 [Break -----]

The musical score is written for a horn in the key of B-flat major (two flats) and 4/4 time. It consists of several sections: an 8-measure 'Horn Intro' with a 'No Rhythm' section and a 'Rhythm' section; a 16-measure 'A' section with a repeat sign; a 16-measure 'Dogfight' section; a 16-measure 'B' section with a 'Solos' section; and a final 8-measure ending section. Chord symbols are placed above the notes, and some notes have 'V' marks below them. The tempo is marked as 192 beats per minute.

ROUTINE: Intro, A A, B, Solos on B, B B, Ending is last 8 bars of B.
Solos: Bands often play the first 9 beats of B, solo starts on beat 10.
Ending: can do drum tag 4 bars, band last eight bars.

Yes Sir That's My Baby (1)

♩ = 204 *Charleston feel*

Intro 1925

Verse

Verse:

Who's that coming down the street, | Who's that looking so petite/
 Who's that coming down to meet me here?/// ||||
 Who's that you know who I mean:/ sweetest "who" you've ever seen./
 Here's the most important thing of all: /// /|||

Chorus:

Yes/ Sir/, that's my baby, No/ Sir,/ don't mean "maybe"
 Yes/ sir,/ that's my baby now./// ||||
 Yes/ Ma'am,/ we've decided, no/ Ma'am,/ we won't hide it,
 Yes/ ma'am,/ you're invited now./// //By the

 Way,/// //by the way,/// //when we reach/ the/ preacher I'll say:/// /|||

 Yes/ Sir,/ that's my baby, No/ Sir,/ don't mean "maybe"
 Yes/ sir,/ that's my baby now./// /|||

Yes Sir That's My Baby (2)

Chorus

Ending

The ricky ticky licks and gizmos are taken directly from the vintage stock arrangement. Straight mute the brass, banjo 2/4, tuba 1/3, syncopated piano. Don't exaggerate the effect, because it's very likable music, different from Dixieland, a good changeup on most gigs.

Yellow Dog Blues

Rockin' 4/4

♩ = 134

c. Handy, 1914

Verse

Musical notation for the Verse section, consisting of four staves. The key signature is B-flat major (two flats). The time signature is 4/4. The first staff begins with a repeat sign and a B^b7 chord. The second staff includes a 4-measure rest and an E^b7 chord. The third staff features an F7 chord and a first ending bracket. The fourth staff shows a second ending with B^b, F7, and B^b7 chords.

Chorus

Solos

Musical notation for the Chorus and Solos sections, consisting of three staves. The key signature is B-flat major. The first staff is labeled 'Chorus' and includes chords E^b, E^b7, A^b, and Adim, ending with a break. The second staff includes A^b7 and E^b chords. The third staff includes B^b7 and E^b chords, with a first ending bracket.

Ending

Musical notation for the Ending section, consisting of one staff. It includes a 2-measure rest and chords E^b, B^b, F7, B^b7, E^b, E^b7, A^b, Adim, and E^b.

ROUTINE: Infinite variation. Basically, play Verse 2-3 X, Chorus 2 X.
SOLOS: Band plays first 9 beats, solo starts at break. 2nd X, just solo.
 Melody line is from the sheet music. First 4 bars of V and C are the key melody segments.

You've Got To See Your Mama

Ev'ry Night

Bump & grindy Hooch tune

Sophie Tucker, 1923

♩ = 128

Chorus

Chorus musical notation (4 staves):

- Staff 1: G+ C G+ C A7 D7 G7 C G+
- Staff 2: C G+ C A7 G D7 G G7
- Staff 3: C7 F7 Cdim G+
- Staff 4: C G+ C A7 D7 G7 C G+

Verse

Verse musical notation (5 staves):

- Staff 1: C Cdim G7 C G7
- Staff 2: C Cdim G7 C G7
- Staff 3: C Cdim G7 C
- Staff 4: G7 Adim Edim E7 D7 G7 F+

Patter

Patter musical notation (2 staves):

- Staff 1: C Am D7 G7 C Am D7 G7
- Staff 2: C Am F Cdim C F A7 D7 G7 C

Routine: Verse, Chorus, Patter, Solos on Chorus. Mainly vocal number.

Careless Love

4/4 ballad ♩ = 112

Chorus

Chorus musical notation with chords: F, C7, F, D7, G7, C7, F, F7, B♭ Last X to Coda, B♭m, F, C7, F.

Coda

Coda musical notation with chords: B♭, G7, D♭7, F, C7, F.

Verse

Verse musical notation with chords: C, C7, F, Fm, G7, C, C7, Cdim, Fm6, C7, F, Dm7, C, C7, C, F, C, G7, C, G7, C, F, G7, C, C7, Cdim, Fm6, C, C7.

Frankie and Johnny

Moderate Boogie tempo. Vocal, many verses.

♩ = 134

Frankie and Johnny musical notation with chords: C, C7, F, Cdim, C, G7, C.

Winin' Boy

227

4/4

c. Jelly Roll Morton, 1938

♩ = 96

B \flat 7 **Fm7** **B \flat 7** **E \flat** **Cdim**

B \flat 7 **Fm7** **B \flat 7** **E \flat** **G7**

C7 **Fm** **C7** **Fm7** **Cdim**

B \flat 7 **Fm7** **B \flat 7** **E \flat**

How Come You Do Me Like You Do *Bump & grindy*

♩ = 114

B \flat **E \flat** **B \flat** **G7** **C7** **F7** **B \flat**

B \flat **E \flat** **B \flat** **G7** **C7** **F7**

B \flat 7 **E \flat** **G \flat 7** **F7** **B \flat**

B \flat **E \flat** **B \flat** **G7** **C7** **F7** **B \flat** **G7**

C7 **F7** **B \flat**

Ja-Da

Usually 4/4

♩ = 118

Musical score for 'Ja-Da' in 4/4 time, key of B-flat major. The score consists of six staves of music. The first two staves show the melody with notes and rests. The third staff contains a series of chords: F, Fdim, C7, F, Fdim, C7. The fourth and fifth staves continue the melody with notes and rests. The sixth staff contains a series of chords: G9, C7, F, G9, C7, F, A7, D7. The piece ends with a double bar line.

Lazy River, Up A

4/4 Swingy

c. Carmichael, Arodin, 1931

♩ = 108

Musical score for 'Lazy River, Up A' in 4/4 time, key of B-flat major. The score consists of six staves of music. The first two staves show the melody with notes and rests. The third staff contains a series of chords: D7, D7, C7, B7, G7. The fourth and fifth staves continue the melody with notes and rests. The sixth staff contains a series of chords: C7, F, C7, F, D7, G7, C7, F, A7, D7. The piece ends with a double bar line. A box labeled 'Ending' is placed above the final staff.

Midnight In Moscow

229

Kenny Ball hit, 1961;
Russian folk song

Square 2-beat

♩ = 168

Musical score for 'Midnight In Moscow' in 4/4 time, featuring a square 2-beat rhythm. The tempo is marked as ♩ = 168. The key signature has one flat (B-flat). The score consists of seven staves of music. The first staff begins with a treble clef and a 4/4 time signature. The notes are: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chords above the first staff: Dm, Gm, Dm, A7, Dm. Chords above the second staff: F, Bb, C7, F, E7, A7. Chords above the third staff: Dm, Gm. Chords above the fourth staff: Dm, A7, Dm, E7, A7. Chords above the fifth staff: Dm, Gm. Chords above the sixth staff: Dm, A7, Dm. The piece concludes with a double bar line.

Corrine Corrina

Somewhat Bouncy 4/4

♩ = 122

Musical score for 'Corrine Corrina' in 4/4 time, featuring a somewhat bouncy 4/4 rhythm. The tempo is marked as ♩ = 122. The key signature has two flats (B-flat and E-flat). The score consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The notes are: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chords above the first staff: Bb, Bb7. Chords above the second staff: Eb, Bb. Chords above the third staff: F7, Bb. The piece concludes with a double bar line.

St. James Infirmary

Armstrong, 1928

4/4 = 100

Dm A7 Dm B \flat 7 A7

Dm A7 Dm (Ddim) B \flat 7 A7 Dm

Musical notation for the first piece, 'St. James Infirmary', in 4/4 time with a tempo of 100. The key signature has one flat (B-flat). The melody is written on a single staff with various chords indicated above the notes.

Buddy Bolden's Blues 4/4 *not dirge slow* c. Jelly Roll Morton, 1939?

♩ = 108

E \flat - E \flat dim B \flat 7 E \flat E \flat 7 A \flat Adim E \flat E \flat 7

A \flat Adim E \flat C7 B \flat G \flat 7 C7 F7 B \flat 7

E \flat E \flat dim B \flat 7 E \flat E \flat 7 A \flat Adim E \flat E \flat 7

A \flat Adim E \flat C7 F7 B \flat 7 E \flat

Musical notation for the second piece, 'Buddy Bolden's Blues', in 4/4 time with a tempo of 108. The key signature has two flats (B-flat and E-flat). The notation includes triplets and various chord progressions.

Mack the Knife Moderate bounce tempo, 4/4 or 2-beat

♩ = 158

B \flat Gm7 Cm

Cm F7 Gm7 F7

B \flat B \flat dim Cm7

Cm7 1. F7 Gm7 B \flat

2. F7 B \flat

After solos, modulate up the scale

Musical notation for the third piece, 'Mack the Knife', in 4/4 time with a tempo of 158. The key signature has two flats (B-flat and E-flat). The notation includes first and second endings and a modulation instruction.

Blues Patterns

Learn these "cold", understanding that 1. there are variations, but memorizing them will enable you to follow faster and better. 2. many 20s tunes with "blues" in the title are not blues at all, merely pop tunes. Some like "Tishomingo" are partly blues, but have 16 or 32 bar patterns, non-blues progressions in the extra 4 bars, etc.

Pattern 1

B^b B^b7 E^b B^b F⁷ B^b

Pattern 2

B^b B^b7 E^b B^b C⁷ F⁷ B^b

Pattern 3

B^b B^b7 E^b B^b G⁷ C⁷ F⁷ B^b

Pattern 4 (Dauphine Street Blues, Franklin Street Blues (C))

B^b E^b7 B^b B^b7 E^b E^bm B^b G⁷ C⁷ F⁷ B^b

Pattern 5 (Empty Bed Blues, Mecca Flat (Bb), 219 Blues)

B^b E^b(7) B^b B^b7 E^b B^b E^b7 F⁷ B^b

Pattern 6 (Big Lip Blues)

B^b D⁷ Gm B^b7 E^b B^bo B^b F⁷ C⁷ F⁷ B^b

[Pattern 7] Space for you to add other patters...

B^b B^b7 E^b B^b F⁷ B^b

[Pattern 8]

B^b B^b7 E^b B^b F⁷ B^b

[Pattern 9]

B^b B^b7 E^b B^b F⁷ B^b

Mainly for funerals

Amazing Grace

♩ = 92

Musical score for 'Amazing Grace' in F major, 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 3/4 time signature. The tempo is marked as ♩ = 92. The melody is written on a single treble staff. Chord symbols are placed above the notes: F, C7, B♭, F, (Dm), G7, C, C7, B♭, F, C7, F, B♭, B♭m, F. A triplet of eighth notes is indicated above the first three notes of the second measure. The piece concludes with a double bar line and a 4/4 time signature.

Nearer My God To Thee

♩ = 98

Musical score for 'Nearer My God To Thee' in F major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The tempo is marked as ♩ = 98. The melody is written on a single treble staff. Chord symbols are placed above the notes: F, B♭, F, C7, F, B♭, F, C7, F, F, B♭, F, C7, F, B♭, F, C7, F. The piece concludes with a double bar line and a 3/4 time signature.

Rock of Ages

♩ = 88

Musical score for 'Rock of Ages' in F major, 3/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 3/4 time signature. The tempo is marked as ♩ = 88. The melody is written on a single treble staff. Chord symbols are placed above the notes: B♭, E♭, B♭, F7, B♭, F7, B♭, B♭, E♭, B♭. The piece concludes with a double bar line.

Just A Closer Walk With Thee

Standard tune, all occasions.

♩ = 108 Slow **B \flat** **F 7**

Musical score for 'Just A Closer Walk With Thee' in B-flat major, 4/4 time, tempo 108. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked '♩ = 108 Slow'. The key signature is B-flat major. The first staff contains the first four measures of the melody, with a fermata over the final two notes. The second staff continues the melody for four measures. The third staff continues for four measures, with a fermata over the final two notes. The fourth staff continues for four measures. The fifth staff concludes the piece with a double bar line and repeat dots. Chord symbols are placed above the notes: F7, Bb, Bb7, Eb, Edim (Gb7), Bb, F7, Bb, Bb7, Eb, Ebm, Bb.

Old Rugged Cross

♩ = 112 Verse **B \flat** **B \flat dim** **B \flat** **B \flat 7** **E \flat**

Musical score for the Verse of 'Old Rugged Cross' in B-flat major, 4/4 time, tempo 112. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked '♩ = 112 Verse'. The key signature is B-flat major. The first staff contains the first four measures of the melody. The second staff continues for four measures. The third staff continues for four measures. The fourth staff continues for four measures. The fifth staff concludes the verse with a double bar line and repeat dots. Chord symbols are placed above the notes: Bb, Bbdim, Bb, Bb7, Eb, F7, Bb, Bb, Bbdim, Bb, Bb7, Eb, C7, F7, Bb.

Chorus

F 7 **B \flat**

Musical score for the Chorus of 'Old Rugged Cross' in B-flat major, 4/4 time, tempo 112. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked '♩ = 112 Chorus'. The key signature is B-flat major. The first staff contains the first four measures of the melody. The second staff continues for four measures. The third staff continues for four measures. The fourth staff continues for four measures. The fifth staff concludes the chorus with a double bar line and repeat dots. Chord symbols are placed above the notes: F7, Bb, Eb, Bb, Bb7, Eb, Bb, F7, Bb.

Hail To the Chief

Used to march CEO or President imitator to the Podium.
Usually there's only time for the first 1-2 lines.

Square, Stately

♩ = 100

Chords: C, F, C, G7, C, D, G, C, F, Em, G7, C, C, F, C, Dm7, G7, C, Am, Dm, G7, C, F, Dm7, G7, F, Dm, C, E7, F, C, Dm, G7, C

America the Beautiful

♩ = 100

Chords: C, G7, C, G+, C, G7, D7, G7, C, C7, F, C, F, G7, C

America (My country 'tis of thee)

♩ = 88

Chords: F, C, F, Dm, Gm, F, Dm, Gm, C7, F, F, C7, F, Bb, F, Bb, F, C7, F

Star Spangled Banner

235

$\text{♩} = 92$

Chord symbols for the first staff: B \flat , F, Gm, D 7 , Gm, C 7 , F

Chord symbols for the second staff: B \flat , F, B \flat

Chord symbols for the third staff: B \flat , F, Gm, D 7 , Gm, C 7 , F

Chord symbols for the fourth staff: B \flat , F, B \flat

Chord symbols for the fifth staff: B \flat , F, B \flat , F, B \flat , F

Chord symbols for the sixth staff: B \flat , F, B \flat , Gm, C 7 , F

Chord symbols for the seventh staff: B \flat , E \flat , G 7 , Cm, B \flat , C

Chord symbols for the eighth staff: B \flat , F 7 , B \flat , Gm 7 , C 7 , B \flat , F 7 , B \flat

(Oh) Say can you see/ by the dawn's early light,/What so
Proudly we hailed/ at the twilights' last gleaming! Whose broad
Stripes and bright stars/ through the perilous fight,/ o'er the
Ramparts we watch,/ were so gallantly streaming; and the

Rockets red glare,/ bombs bursting in air,/ gave
Proof through the night/ that our flag was still there./ Oh
Say does that star spangled banner yet wave,/ o'er the
Land/ of the free,/ and the home of the brave.//

Battle Hymn Of the Republic

♩ = 192

March or Swing 4/4

Since "Dixie" is often requested at conventions by Southerners, but is politically incorrect, balance things by alternating both tunes. End on the most appropriate tune.

♩ = 105

Verse

B \flat

Chords for Verse:
 Staff 1: B \flat
 Staff 2: E \flat , B \flat
 Staff 3: B \flat , Am, D7, Gm
 Staff 4: Cm, Cm7, F7, B \flat

Chorus

B \flat B \flat 7

Chords for Chorus:
 Staff 1: B \flat , B \flat 7
 Staff 2: E \flat , B \flat
 Staff 3: B \flat , Am, D7, Gm
 Staff 4: Cm, Cm7, F7, B \flat

(Mine) Eyes have seen the glory of the coming of the Lord, he is
 Trampling out the vintage where grapes of wrath are stored; He hath
 Loosed the fateful lightning of His terrible swift sword, // his
 Truth/ is/ march-/ing/ on.// III

 Glor-//ry glory halle- lu-// jah!!
 Glor-//ry glory halle- lu-// jah!!
 Glor-//ry glory halle- lu-// jah!!
 Truth/ is/ march-/ing/ on.// III

Dixie

237

♩ = 144

Square, March, or Jazz

Don't voluntarily play it. Southerners request it all the time, but alternate choruses with "Battle Hymn", and if there are many Afro-Americans in the audience, don't play it.

♩ = 192

Chord symbols: B \flat , B \flat 7, E \flat , F7, B \flat , B \flat 7, E \flat , F7, B \flat , B \flat , E \flat , C7, F7, B \flat , F7, B \flat , F7, B \flat , F7, B \flat , F7, B \flat .

(Oh I) Wish I was in the land of cotton,
old times there are not forgotten, Look a-
Way!!! Look a- way!!! Look a- way!!! Dixie land./| In
Dixie land where I was born in,
early on one frosty morning, Look a-
Way!!! Look a- way!!! Look a- way!!! Dixie land./| Then I

Wish I was in Dixie,/ hoo- ray// hoo- ray!!! In
Dixie land I'll take my stand, to live and die in Dixie./ A-
Way, // a- way, // a- way down South in Dixie, / a
Way, // a- way, // a- way down South in Dixie, /|

Military Medley (1)

Play in order given.
Navy is always last.

Army (Caissons Go Rolling Along)

♩ = 204

Chords: C, G7, C, Gdim, C, G7, C, C, F, C, Am, D7, G7, C, E7, F, C, Gdim, G7, C.

Marines (From the Halls of Montezuma)

♩ = 220

Chords: C, G7, C, C, G7, C, C, G7, C, C, G7, C.

Marines (cont.)

Musical score for 'Marines (cont.)' in 4/4 time. The score consists of four staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is written in eighth and quarter notes. Chords are indicated above the staff: F, C, F, C, Gdim, G7, C. The second staff continues the melody with chords: C, G7, C, G7, C. The third staff continues with chords: C, G7, C. The fourth staff concludes the piece with a final chord of C and a double bar line.

Air Force (Wild Blue Yonder)

Musical score for 'Air Force (Wild Blue Yonder)' in 4/4 time. The score consists of ten staves. The first staff begins with a treble clef, a key signature of two flats (Bb), and a tempo marking of quarter note = 120. The melody is written in eighth and quarter notes. Chords are indicated above the staff: Bb, F7, Bb, F7, Bbdim, Bb. The second staff continues with chords: Eb, Bdim, Cm7, F7. The third staff continues with chords: Bb, F7, Bb, Eb, Bbdim, Bb. The fourth staff continues with chords: C7, F7, Gm, Fdim, F7. The fifth staff continues with chords: Bb, F7, Bb, Cm, Bbdim, Bb. The sixth staff continues with chords: Eb, D7, Bb7. The seventh staff continues with chords: Eb, G7, Cm, Bbdim. The eighth staff continues with chords: Bb, Gm7, C7, F7, Bb, Eb, Bb. The ninth staff concludes the piece with a final chord of Bb and a double bar line.

Military Medley (3)

Coast Guard (Semper Paratus)

Optional -- Not usually part of the medley

♩ = 204

Musical score for "Coast Guard (Semper Paratus)" in 4/4 time, tempo 204. The score consists of five staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody starts with a quarter rest followed by a quarter note G4, then a quarter note A4, a quarter note Bb4, and a quarter note C5. The second staff contains two alternative endings. The first ending is marked "1." and the second "2.". The score includes various chords such as F, C7, Bb, C, G7, and F. The piece concludes with a double bar line and repeat dots.

Navy (Anchors Aweigh) *Strong 2-beat*

Always play it last in the medley. It gets the best audience reaction. Or end with "God Bless America" after applause.

♩ = 224

Musical score for "Navy (Anchors Aweigh)" in 2/4 time, tempo 224. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The score includes various chords such as C, G7, Am, F, D7, and E7. The piece concludes with a double bar line and repeat dots.

God Bless America

239

Not dirge slow. With due reverent patriotic spirit

c. Berlin, 1938

♩ = 202

The musical score consists of ten staves of music in 4/4 time, with a tempo marking of ♩ = 202. The key signature has one flat (B-flat). The chords and melodic lines are as follows:

- Staff 1: Chords: F, Fdim, C7. Melody: Quarter note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D.
- Staff 2: Chords: C7, F, F7. Melody: Quarter note C, quarter note B-flat, quarter note A, quarter note G, quarter note F, quarter note E.
- Staff 3: Chords: B-flat, Gm7(b5), F, Dm7. Melody: Quarter note D, quarter note C, quarter note B-flat, quarter note A, quarter note G, quarter note F.
- Staff 4: Chords: G9, C7, F. Melody: Quarter note E, quarter note D, quarter note C, quarter note B-flat, quarter note A, quarter note G.
- Staff 5: Chords: C7, F. Melody: Quarter note F, quarter note E, quarter note D, quarter note C, quarter note B-flat, quarter note A.
- Staff 6: Chords: C7, F, A-flat, Cm, F7. Melody: Quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B-flat.
- Staff 7: Chords: B-flat, F, C7, F, A7, Dm, Gm7. Melody: Quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C.
- Staff 8: Chords: F, C7, F7, A-flat, Cm, F7. Melody: Quarter note B-flat, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D.
- Staff 9: Chords: B-flat, F, C7, F, A7, Dm, Gm7. Melody: Quarter note C, quarter note B-flat, quarter note A, quarter note G, quarter note F, quarter note E.
- Staff 10: Chords: F, C7, F. Melody: Quarter note D, quarter note C, quarter note B-flat, quarter note A, quarter note G, quarter note F.

Give My Regards To Broadway

A common convention theme is red, white & blue "Patriotic" or "Party Convention". Any Cohan tunes are considered appropriate, but they hired a Dixie, not a brass band (which would play Sousa marches, etc.) so you can mix these tunes in with familiar Dixie tunes.

c. Cohan, 1904

♩ = 210

Chords: B \flat , Cm 7 , F 7 , Cm 7 , F 7 , F $^+$, B \flat , F 7 , B \flat , Gm, F, C 7 , F, C 7 , C 7 , F 7 , C 7 , F 7 , B \flat , Cm 7 , F 7 , Cm 7 , F $^+$, B \flat , G 7 , G $^+$, G 7 , Cm, G 7 , C 7 , E \flat m, B \flat , C 7 , F 7 , B \flat .

Give my/ re- gards/ to Broad-/// way, // Re-
 Member me to Her-/ald/ Square./// |||
 Tell all/ the gang/ at/ For-/ty-/ Second Street that
 I/ will/ soon/ be/ there./// |||

 Whisper/ of how I'm/ yearn-/// ing, // to
 Mingle with the old/ time/ throng./// |||
 Give my/ re- gards/ to/ old/ Broad-/ way and say that
 I'll/ be there/ ere/ long!/// |||

Yankee Doodle Dandy

241

2-beat

♩ = 192

c. George M. Cohan, 1904

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The notes are primarily quarter and eighth notes, with some half notes and rests. Chord symbols are placed above the notes: Bb, C7, F7, Bb, G7, Cm, G7, Cm, C7, F7, Bb, C7, F7, Bb, C7, Bb, F7, Bb, G7, C7, F7, Bb.

I'm// a Yankee Doodle dan-/// dy,/// a
Yan-/// kee doodle do or die./// ///A
Real/ live/ nephew of my Un-/cle- Sam's, ///
Born on/ the Fourth of Jul- y./// ///I've

Got// a yankee doodle sweet-/// heart,///
She's// my yankee doodle joy./// ///|
Yankee Doodle came to London, just to ride the pon-/ies./
I am/ a yankee doodle boy./// ///|

You're A Grand Old Flag

c. George M. Cohan

2-beat

♩ = 214

Musical score for 'You're A Grand Old Flag' in 4/4 time, 2-beat. The score consists of nine staves of music. The key signature is one flat (Bb). The tempo is marked as ♩ = 214. The chords are: F, Bb, F, C7, F, C7, F, F, C7, F, Edim, C7, C7, Ddim, C7, F, A7, Dm, G7, C7, F, Bb, F, C7, F, C7, F, D7, Gm, C7, F, C7, F, C7, G7, Bb, C7, F.

(You're a) Grand/ old/ flag,/ you're a high fly-/ing flag,/ and for-
 Ev-/er in peace/ may you wave./// //You're the
 Emb-/lem/ of// the land/ // love,// the
 Home/ of the free and/ the brave./// //Ev'ry

 Heart/ beats/ true/ 'neath the red, white/ and blue./ Where there's
 Nev-/er a boast/ or/ brag./// //But should
 Auld// ac- quain-/tance/ be// for- got,/ keep your
 Eye on/ the Grand/ Old/ Flag./// //

Happy Days Are Here Again

243

Democratic Party theme song

Happy 20s 2-beat ♩ = 230

c. Milton Ager, 1929

Chorus

The Chorus section consists of 16 staves of music in 4/4 time. The melody is written on a treble clef staff. The accompaniment is provided on three bass clef staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as 'Happy 20s 2-beat' with a quarter note equal to 230 beats per minute. The chord progression for the Chorus is: C, G+, C, Cdim, G7, C, C, C7, F, Fm, C, 1. G7, 2. A7, Cm, G, D7, G7, C, G+, C, G+, C, Cdim, G7, C, C7, F, Fm, C.

Verse

The Verse section consists of 4 staves of music in 4/4 time. The melody is written on a treble clef staff. The accompaniment is provided on three bass clef staves. The key signature changes to two flats (Bb and Eb). The chord progression for the Verse is: Cm, Bb7, Ab, G7, Cm, G7, Cm, Cm, Bb7, D7, G7, Cm, A7, D7, G7.

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