

Bass Clef book

DIXIELAND

FAKE BOOK

VOL. ONE

**Transposed and edited by
Frank Mesích**

<u>Tunes are arranged in alphabetical order. Titles in <i>italics</i> are out of order.</u>	
Ace in the hole	1
After you've gone	2
Ain't misbehavin'	3
Ain't she sweet	4
<i>Air Force song (Wild Blue Yonder)</i>	238
Alabama jubilee	6
<i>Alabamy bound</i>	5
Alexander's ragtime band	7
Algiers strut	8
<i>Alice blue gown</i>	207
All by myself	9
Am I blue	10
<i>Amazing grace</i>	232
<i>America (My country 'tis of thee)</i>	234
<i>America the beautiful</i>	234
<i>Anchors aweigh</i>	238
Angry	11
Apex blues	12
<i>Army song (Caissons)</i>	238
As long as I live	13
At a Georgia camp meeting	14
At sundown	15
At the jazz band ball	16
Aunt Hagar's Blues	17
Avalon	18
Baby face	19
Baby won't you please come home	20
Ballin' the Jack	21

Basin Street blues	22
<i>Battle hymn of the Republic</i>	236
Beale Street blues	23
Big butter and egg man	25
<i>Bill Bailey</i>	24
Birth of the blues	26
Black and blue	27
Blue turning grey	28
<i>Blues Patterns</i>	231
Blues my naughty sweetie gives tome	29
Bluin' the blues	30
Bogalusa strut	31
Bourbon Street parade	32
Breeze	34
<i>Bucket's got a hole in it</i>	30
<i>Buddy Bolden's blues</i>	230
<i>Bugle call rag</i>	33
By and by	35
Bye bye blackbird	36
Bye bye blues	37
Cabaret	38
<i>Caissons go rolling along</i>	238
Cakewalkin' babies from home	39
California here I come	40
Camp meeting blues	41
<i>Careless love</i>	226
Carolina in the morning	42
Charleston	43
Chattanooga stomp	44

Chicago	45	From Monday on	68
China boy	46	<i>From the halls of Montezuma</i>	238
Chinatown, my Chinatown	47	<i>Funerals</i> 143, 146, 215, 232	233
Clarinet marmalade	49	Georgia on my mind	69
<i>Coast Guard song (Semper paratus)</i>	238	<i>Give my regards to Broadway</i>	240
<i>Coney Island washboard</i>	48	<i>God bless America</i>	238
Copenhagen	50	Good man is hard to find	70
<i>Corrine Corrina</i>	226	<i>Hail to the chief</i>	234
Curse of an aching heart	51	<i>Happy days are here again</i>	243
<i>Darkness on the Delta</i>	55b	Hard hearted Hannah	71
Darktown strutters ball	52	Hello dolly	72
Davenport blues	53	High society	73
Dear old southland	53a	Hindustan	74
Diga Diga doo	54	<i>Home</i>	76
<i>Dinah</i>	56	Honeysuckle rose	75
Dippermouth blues	55	<i>How come you do me like you do</i>	227
<i>Dixie</i>	237	Hundred years from today	77
Do you know what it means to miss New Orleans	57	<i>Hymns</i> 232	233
<i>Down by the riverside</i>	59	I ain't gonna give nobody none of my jelly roll	78
Down in honky tonk town	58	I ain't got nobody	79
Down yonder	60	I can't believe that you're in love with me	80
Dr. Jazz	61	I can't give you anything but love	81
Eccentric	63	I gotta right to sing the blues	82
Entertainer	64	I had someone else	83
<i>Everybody loves my baby</i>	62	I never knew (that roses grew)	84
Fidgety feet	65	I never knew I could love anybody	85
<i>Five foot two</i>	67	I want a little girl	86
Floatin' down that Old Green River	66		
<i>Frankie and Johnny</i>	226		

I wish I could shimmy like my sister Kate	87	Kansas City Kitty	110
Ice cream	88	Keepin' out of mischief	111
Ida	89	<i>Lazy river</i>	228
<i>If ever I cease to love If I could be with you</i>	60a 53b	Limehouse blues	112
If I had you	90	Livery stable blues (Barnyard blues)	113
If you knew Susie (like I know Susie)	91	Lonesome road	114
I'll be a friend with pleasure	92	Lonesomest gal in town	115
I'm coming Virginia	93	Louisiana	116
I'm confessin' (that I love you)	94	Love nest	117
I'm gonna sit right down and write myself a letter	95	<i>Mack the knife</i>	230
I'm looking over a four leaf clover	96	Mahogany Hall stomp	118
In a shanty in old shanty town	97	Mama's gone goodbye	119
Indiana	98	<i>Mandy, make up your mind</i>	121
Irish black bottom	99	Maple leaf rag	120
Is it true what they say about Dixie	100	<i>Mardi Gras theme 163, New second line, If ever I cease to love 60a</i>	137
It had to be you	101	Margie	122
It's a long way to Tipperary	102	<i>Marine song (From the halls of Montezuma)</i>	238
It's a sin to tell a lie	103	Mean to me	123
It's tight like that	104	Melancholy blues	124
It's wonderful	105	<i>Memories of you</i>	126
I've found a new baby	106	<i>Midnight in Moscow</i>	229
<i>Jada</i>	228	<i>Military medley</i>	238
Jazz me blues	107	Milneburg joys	125
Jazzin' babies blues	108	Minor drag	128
<i>Just a closer walk with thee</i>	233	<i>Mississippi mud</i>	127
<i>Just a gigolo</i>	79	Mooch	129
Just a little while to stay here	109	Muskrat ramble	130
		My baby just cares for me	131

My blue heaven	132	Rockabye your baby with a Dixie melody	152
My gal Sal	133	Rockin' chair	154
My honey's lovin' arms	134	Rose of Washington Square	156
My melancholy baby	135	Rose room	155
Nagasaki	136	Rosetta	157
Navy Song (Anchors aweigh)	238	Royal Garden blues	158
Nearer my God to thee	232	Runnin' wild	160
New Orleans (Hoagy)	229	Sailing down the Chesapeake Bay	159
New second line	137	San	161
Nineteen nineteen rag (March)	138	Savoy blues	162
Nobody knows you when you're down and out	139	Second line	163
Nobody's sweetheart	140	See see rider	164
Of all the wrongs you've done to me	141	Semper paratus	238
Oh baby	142	Sensation	165
Oh didn't he ramble	143	Sheik of Araby	167
Old fashioned love	144	Shine	166
Old rugged cross	233	Since my best gal turned me down	168
Once in a while	145	Singin' the blues	169
Original dixieland one-step	147	Sister Kate (I wish I could shimmy...)	87
Over in the glory land	146	Sleepy time down South, When it's	170
Panama	148	Sleepy time gal	171
Patriotic 234-39, 241	242	Smiles	172
Please don't talk about me when I'm gone	149	Snake Rag	173
Poor butterfly	150	Some of these days	174
Put on your old gray bonnet	151	Somebody stole my gal	175
Riverboat shuffle	153	Someday sweetheart	176
Rock of ages	232	Someday you'll be sorry	177
		Sorry	178

South	179	Trouble in mind	203
South Rampart Street parade	180	Wabash blues	204
Squeeze me	181	Wait till the sun shines, Nellie	205
<i>St. James infirmary</i>	230	Waiting for the Robert E. Lee	206
St. Louis blues	182	Washington and Lee swing	207
<i>Star spangled banner</i>	235	Way down yonder in New Orleans	208
Storeyville blues	183	Weary blues	209
Stranger on the shore	184	<i>West end blues</i>	211
Struttin' with some barbeque	185	Whatya want me to do	210
Sugar	186	<i>When it's sleepy time down South</i>	170
Sunday	187	When my dreamboat comes home	212
Susie	188	When my sugar walks down the street	213
Swanee	189	When the red red robin comes bob bob bobbin'	214
Sweet Georgia Brown	190	When the saints go marching in	215
<i>Sweet substitute</i>	162	When you wore a tulip	216
Sweet Sue, just you	191	When you're smiling	217
<i>Sweetie dear</i>	189	<i>While we danced at the Mardi Gras</i>	67b
<i>That da-da strain</i>	193	Whispering	218
That's a plenty	192	Who's sorry now	219
There ain't no sweet man worth the salt of my tears	194	<i>Wild blue yonder</i>	238
There'll be some changes made	195	Willie the weeper	220
Tia Juana	196	<i>Winin' boy</i>	227
Tiger rag	197	Wolverine blues	222
Tin roof blues	198	<i>World is waiting for the sunrise</i>	221
Tishomingo blues	199	Yankee doodle dandy	241
Too busy	200	<i>Yellow dog blues</i>	224
Toot toot tootsie goodbye	201	Yes sir, that's my baby	223
Torch, The	202	<i>You're a grand old Flag</i>	242
		You've got to see mama every night	225

Dixieland Must List

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

- | | | |
|--|--|---|
| 1. After you've gone Bb | 41. Good man is hard to find, Bb | Please don't talk about me Eb |
| 2. Ain't misbehavin' Eb | 42. Hello dolly Bb | Poor butterfly Ab |
| 3. Ain't she sweet C | 43. High society Bb, Eb | 79. Riverboat shuffle Gm, Eb |
| Alabama jubilee Bb | 44. Hindustan Bb | Rockin' chair Eb |
| Alabama bound F | Home Eb | 80. Rosetta F |
| 4. Alexander's ragtime band C, F | 45. Honeysuckle rose F | 81. Royal Garden blues F, Bb |
| All by myself Bb | | 82. Runnin' wild Bb |
| 5. All of me C | 46. I ain't gonna give nobody none of
my jelly roll Bb | Sailing down the Chesapeake Bay F |
| 6. Am I blue F | 47. I ain't got nobody F | 83. Saint James infirmary Dm |
| Amazing grace F | 48. I can't believe that you're in love
with me Bb | 84. Saint Louis blues G |
| 7. Angry Bb | 49. I can't give you anything but love F
I want a little girl F | 85. San F |
| 8. At sundown F | 50. I wish I could shimmy like my sister
Kate Eb | Second line F |
| 9. At the jazz band ball Gm, Bb | I'll be a friend with pleasure Eb | 86. See see rider Bb |
| 10. Avalon F | 51. I'm confessin' Ab | Sheik of Araby Bb |
| Baby face C | 52. I'm gonna sit right down and write
myself a letter Bb (C) | 87. Shine Eb |
| 11. Baby won't you please come ho F | 53. I've found a new baby Dm | 88. Sleepy time down South, When it's
Eb |
| 12. Ballin' the jack Bb | 54. Ice cream Bb | 89. Sleepy time gal F |
| 13. Basin Street blues Bb | 55. Ida Eb | Smiles Bb (Ab) |
| Beale Street blues Bb | 56. If I could be with you Bb | 90. Some of these days F |
| 14. Big butter and egg man F | 57. If I had you Bb | Somebody stole my gal Eb |
| 15. Bill Bailey F | 58. In a shanty in old shantytown F | 91. Someday sweetheart F |
| 16. Birth of the blues C | 59. Indiana F | 92. Someday you'll be sorry Eb |
| 17. Black and blue Am | It's a long way to Tipperary Bb | 93. South Eb |
| 18. Blue turning grey C | It's a sin to tell a lie C | 94. South Rampart Street parade Eb, Ab
(keys of out choruses vary greatly) |
| 19. Blues my naughty sweetie gives to
me Gm | 60. Jazz me blues Eb | 95. Struttin' with some barbeque F |
| 20. Bourbon Street parade Ab | 61. Just a closer walk Bb | 96. Sugar F |
| 21. Bye bye blackbird F | | 97. Sugar blues Bb |
| 22. Bye bye blues C | Just a little while to stay here F | 98. Sunday C |
| 23. Cabaret Eb | 62. Keepin' out of mischief C | 99. Sweet Georgia Brown Ab (F) |
| Cake walkin' babies from home Bb | 63. Lazy river F | 100. Sweet Sue, just you F |
| California, here I come C | 64. Limehouse blues F, Ab | That da-da strain Bb |
| Careless love F | 65. Lonesome road Eb | 101. That's a plenty Dm, Bb |
| Carolina in the morning C | 66. Louisiana Ab | 102. There'll be some changes made Bb |
| Charleston Bb | | 103. Tiger rag Bb, Eb, Ab |
| 24. Chicago Eb | 67. Mack the knife Bb + | 104. Tin roof blues Bb |
| 25. China boy F | 68. Make me a pallet on the floor Ab | Trouble in mind F |
| 26. Chinatown, my Chinatown Bb | 69. Margie F | Undecided C |
| 27. Clarinet marmalade F | 70. Mean to me F | |
| Curse of an aching heart Bb | Melancholy F | 105. Waiting for the Robert E. Lee C, F |
| 28. Darktown strutter's ball C | 71. Midnight in Moscow Dm | 106. Washington and Lee swing Bb |
| 29. Davenport blues Eb or F | 72. Milneburg joys Bb | 107. Way down yonder in NO F |
| 30. Dinah Ab | 73. Muskrat ramble Bb (tr Ab) | Weary blues F, Bb |
| 31. Dippermouth blues Bb | 74. My blue heaven Eb | 108. When my sugar walks down the
street F |
| 32. Dixie Bb | | 109. When the Saints F |
| 33. Do you know what it means to miss
New Orleans C | 75. New Orleans (Hoagy) Gm | 110. When you're smiling Bb |
| 34. Dr. Jazz Eb | New second line Ab | 111. Whispering Eb |
| | 76. Nobody's sweetheart F | 112. Who's sorry now Bb |
| 35. Everybody loves my baby Dm | 77. Oh baby F | 113. Wolverine blues Bb |
| 36. Fidgety feet Bb, Eb, Ab | Old fashioned love F | World is waiting for the sunrise C (Bb) |
| 37. Five foot two C | Once in a while (Louis') Bb | |
| 38. Frankie and Johnny Bb | 78. Original dixieland one-step
Bb, Eb, Ab | Yes sir, that's my baby Eb |
| | | You've got to see mama every night Bb |
| 39. Georgia camp meeting Ab | | |
| 40. Georgia on my mind F | Panama Eb, Ab | |

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 rarely have the verses, 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 been vital in sustaining the music, but are hard to find, and neither their notes nor chords are completely trustworthy. Only one or two "legal" fakebooks with dixieland tunes been published, but were virtually worthless because they made no effort to present the tunes as actually played.

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 at least one tempo value; it should be taken as a starting point until you have specific reason to change it. Some tunes work well at several tempos.

Vocal tunes are played somewhat slower as vocals than as instrumentals; even slower as sing-alongs. 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.

Melodies

Classic records often play the melodies quite differently from the published music (if there was any). There may or may not be a record that's considered to be "definitive". If records are the only source available, and they have many variations of the "melody", one can do is suggest a workable approximation. 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, so the verse is at the top.*

Tune order: 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. If you're seeking a tune by title, you may need to look on either side of where it should be.

The chords are transposed into this book's key.

Some tunes have a note that the tune is commonly played in or originally was in a different key, or gives the key of classic records. All keys in the notes are *concert* keys.

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 (or vice versa in small bands), 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. The late John R. T. Davies' "restorations", which are found on many CD reissue 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*.

Copyright 2008 by David W. Littlefield

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]

$\text{♩} = 40$

$\text{♩} = 320$

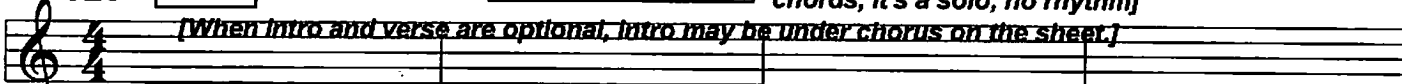
Intro

[By entire band]

Trumpet Intro

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

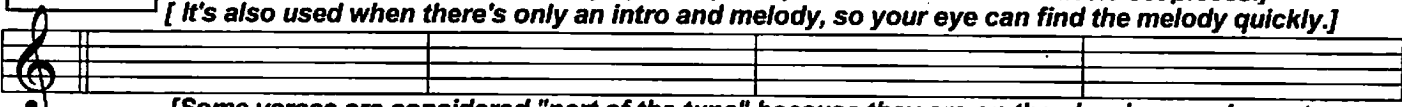
[When intro and verse are optional, intro may be under chorus on the sheet.]



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.]

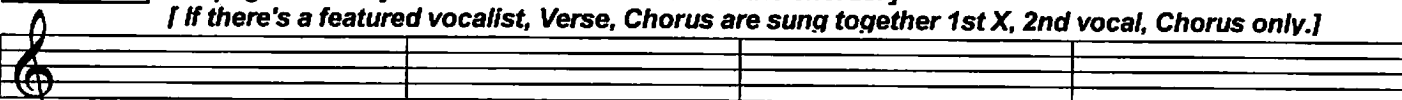
[It's also used when there's only an intro and melody, so your eye can find the melody quickly.]



Verse

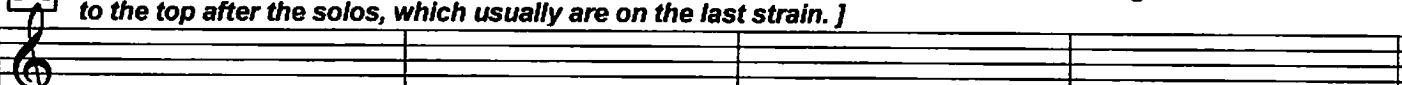
[Some verses are considered "part of the tune" because they are on the classic record; most are optional add-ons. The good ones add to the variety of the tune. A verse with no particular musical or "classical" value may be omitted from the sheet. Verse is usually at the bottom of the page so the eye 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 - - -]

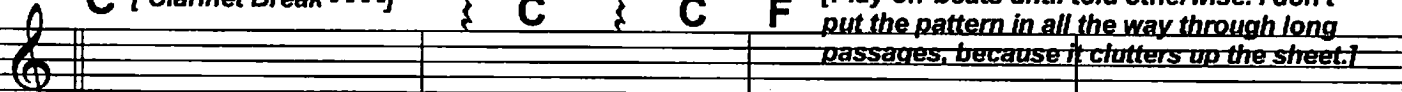
Off-beats

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.]

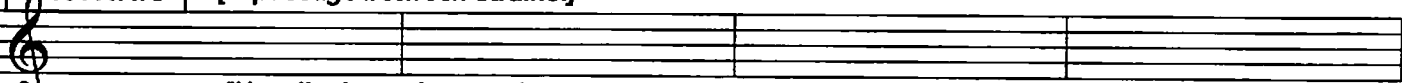


Dogfight

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

Interlude

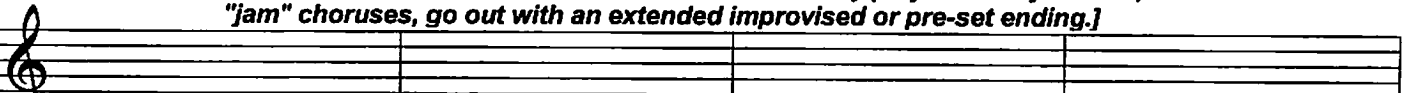
[A passage between strains.]



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.]

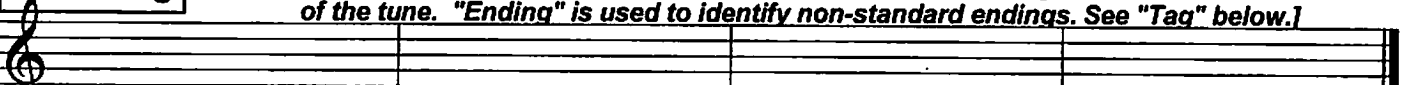


Ending

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

1

1909

Slow Rubato

Verse

Musical notation for the Verse section, featuring a bass line in 4/4 time. The key signature has one flat (B-flat). The tempo is marked 'Slow Rubato'. The notation includes various chords: F, D^b7, F, D^b7, F, D7, Gm, Gm, D7, Gm, Gm, D7, Gm, G7, C7, F, D^b7, F, D^b7, F, D7, Gm, G7, C, G7, C, G7, C7. A triplet of eighth notes is marked with a '3' and a slur.

Chorus

F

♩ = 160

Musical notation for the Chorus section, featuring a bass line in 4/4 time. The key signature has one flat (B-flat). The tempo is marked '♩ = 160'. The notation includes various chords: F, Gm, G7, C7, F, Gm, G7, F, G7, C, G7, G7, C7, F, Gm, G7, C7, F. The notation includes various musical symbols such as slurs, ties, and rests.

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

Chorus musical notation in bass clef, 4/4 time. Chord symbols: $E\flat$, $E\flat m$, $B\flat$, $G7$, $C7$, $F7$, $B\flat$, $B\flat 7$, $E\flat$, $E\flat m$, $B\flat$, $G7$, Cm , $G7$, Cm , $E\flat m$, $B\flat$, $D7$, Gm , $Gdim$, $B\flat$, $F7$, $B\flat$, $(B\flat 7)$.

Verse

Verse musical notation in bass clef, 4/4 time. Chord symbols: $B\flat$, $C7$, $F7$, $B\flat$, $C7$, $F7$, $D7$, Gm , $D7$, Gm , $C7$, $F7$, $B\flat$, $C7$, $F7$, $B\flat 7$, $E\flat$, $G7$, Cm , $E\flat$, $E\flat m$, $B\flat$, $G7$, $C7$, $F7$, $B\flat$, $F7$, $B\flat 7$.

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

Ain't Misbehavin'

Fats Waller, 1929

♩ = 140

4/4 Swing

Chorus

Chorus

Chords: 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

Verse

Chords: 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

c. Ager, 1927

♩ = 194

Chorus

Chorus

Chords: C, G $\flat$ 7, G7, C, G $\flat$ 7, G7, C, E7, A7, D7, G7, C, C7, F7, C, C7, F7, C, G7.

Verse

Verse

Chords: C, G7, C, Am, E7, Am, A $\flat$ dim, Am, A $\flat$ dim, Am, G7, C, A7, G, Em, Am, D7, G, G7.

Alabamy Bound

5

1925

Chorus

$\text{♩} = 230$ $B\flat 9$

Chorus musical notation in bass clef, 4/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked as quarter note = 230. The key signature is B-flat major (B-flat 9). The notation consists of eight staves of music. Chords are indicated below the notes: G7, C7, Dm, G7, C7, B-flat 9, G7, F, Cm, D7, G7, C7, F.

Verse

Dm B-flat 7 Dm Gm A7 Gm A7 Dm

Verse musical notation in bass clef, 4/4 time. The key signature has two flats (B-flat and E-flat). The notation consists of four staves of music. Chords are indicated below the notes: C7, E-flat 7, Gm, C7, F, C7, E-flat 7, Gm, C7, B-flat, A7, Dm, B-flat 7, Dm, Gm, A7, Gm, A7, Dm.

Alabama Jubilee (1)

♩ = 218

Verse

Chords: C, G⁷, C, G⁷, C, C⁷, B⁷, B^{b7}, A⁷, D⁷, G⁷, Em, G⁷, C, G⁷, C, G⁷, D⁷, G, A^bdim, 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

The musical score for the Chorus of Alabama Jubilee (2) is written in bass clef and consists of eight staves. The first staff is labeled A7. The second staff is labeled D7. The third staff is labeled G7. The fourth staff is labeled C. The fifth staff is labeled A7. The sixth staff is labeled Dm. The seventh staff is labeled C, E7, F, C. The eighth staff is labeled D7, G7, C. The score includes various musical notations such as notes, rests, and slurs.

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

♩ = 152

c. Berlin, 1911

Verse

Verse

Chords: C, C⁷, F, G⁷, C, D⁷, G⁷, C, C⁷, F, G⁷, C, C⁷, F, E^bdim, G⁷, C, C⁷

Chorus

Chorus

Chords: F, C⁷, F, B^b, F, C, G⁷, C, C⁷, F, C⁷, F, B^b, F⁷, B^b, Bdim, F, C⁷, F

Algiers Strut

8

4/4 or 2-beat

♩ = 208

c.1946

Chord progression and notation details:

- Staff 1: Eb7, Bb7
- Staff 2: Bb7, Eb, Eb7
- Staff 3: Ab, Abm, Eb, G7, Cm
- Staff 4: F7, Bb7
- Staff 5: Eb, Bb7
- Staff 6: Bb7, Eb, Eb7
- Staff 7: Ab, Abm, Eb, G7, Cm
- Staff 8: F7, Bb7, Eb

All By Myself

4/4 2-beat ♩ = 162

c. Berlin, 1921

Chorus

Chorus musical notation in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The melody is written on a single staff with various chords indicated below the notes. The chords are: Bb, F7, F+, Bb, Cm7, F7, Bb, A7, D7, Gm, C7, F7, Bb, C7, F7, D7, Eb, Edim, Bb, Fm, G7, C7, F7, Bb.

Verse

Verse musical notation in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The melody is written on a single staff with various chords indicated below the notes. The chords are: Bb, Bbdim7, Bb, Bdim, F7, F+, Bb, G7, Cm7, F7, Bb, Bbdim7, Bb, G7, C7, F7, F+.

Am I Blue

10

4/4 ♩ = 110

Ethel Waters; c. Akst, 1929

Chorus

Chorus musical score in bass clef, 4/4 time, key of B-flat major. The melody is written on a single staff with various chords indicated above the notes. The chords are: F, F, E^b7, D7, G7, D^b7, C7, F, F, C7, F, E^b7, D7, G7, D^b7, C7, F, B^b, B^bm, F, Am, E7, E7, Am, Cdim, C7, F, C7, F, E^b7, D7, G7, D^b7, C7, F, B^b, B^bm, F.

Verse

Verse musical score in bass clef, 4/4 time, key of B-flat major. The melody is written on a single staff with various chords indicated above the notes. The chords are: F, F7, B^b, D^b7, C7, F, Gm7, C7, F, Am, E7, Am, G^bdim, Gm, B^bm, C7, F, F+, Dm, G7, C7, F, F7, B^b, G7, C7.

Angry

♩ = 182

c. 1925

Chorus

Chorus musical score in bass clef, 4/4 time, key of B-flat major. The score consists of 16 measures. Chord progressions are indicated above the notes: B-flat, C7, B-flat, B-flat7, E-flat, E-flat minor, B-flat, G7, C7, B-flat dim, F7, B-flat7, E-flat, G7, B-flat, C7, F7, B-flat, B-flat dim, F7, B-flat. The melody features various note values including quarter, eighth, and half notes, with some measures containing slurs or ties.

Verse

Verse musical score in bass clef, 4/4 time, key of B-flat major. The score consists of 16 measures. Chord progressions are indicated above the notes: B-flat, C7, F7, F dim, F7, B-flat, B-flat dim, B-flat, D7, G minor, D7, G minor, C7, C7, C dim, F7. The melody features various note values including quarter, eighth, and half notes, with some measures containing slurs or ties.

Apex Blues

12

4/4 ♩ = 120

c. Noone, Hines, Poston, 1928

A

Jam F7 Bb7 Eb

B Eb **Solos** Eb7

Ab Eb C7 F7 Bb7 Eb

C **Rhythm play hard 4/4**

Ab Ab7 Eb C7 F7 Bb7 Eb

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

Chorus Chords: F, C⁶, Cm, D⁷, Cm, D⁷, G⁷, C⁷, C⁺, C⁷, F, G⁷, C⁷, F, C⁶, Cm, D⁷, Cm, D⁷, G⁷, C⁷, C⁺, C⁷, F, Cdim, Gm, B^bm, B^bdim, F, Dm, G⁹, C⁷, E^bm, Dm, C⁷, F, C⁶, Cm, D⁷, Cm, D⁷, G⁷, C⁷, C⁺, C⁷, F.

Verse

Verse Chords: F, Gm⁷, C⁷, F, Gm⁷, C⁷, F, A^bdim, Gm⁷, C, F, C⁷, F, Gm⁷, C⁷, F, Gm⁷, C⁷, F, A^bdim, Gm⁷, C⁷, F, 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

Intro $\text{D}^{\flat}$ $\text{A}^{\flat}\text{dim}$ $\text{A}^{\flat}$ F^7 $\text{B}^{\flat}7$ $\text{E}^{\flat}7$ $\text{A}^{\flat}$

Verse

Verse

The image shows the musical score for the Verse section of 'The Sound of Silence' by Simon & Garfunkel. It consists of four staves of music in bass clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music is written in a simple, melodic style. Above the staves, the chord progression is indicated: A-flat, D-flat, A-flat, B-flat7, E-flat7, D-flat, A-flat, E-flat7, and A-flat. The first staff begins with a double bar line and a repeat sign. The fourth staff ends with a double bar line and a repeat sign.

Chorus

Solos

Chorus **E $\flat$ 7** **Solos** **A $\flat$ dim** **A $\flat$**

The musical score is written for a single melodic line in bass clef, with a key signature of three flats (B $\flat$, E $\flat$, A $\flat$). The notation includes various note values (quarter, eighth, and half notes), rests, and ties. Chord symbols are placed above or below the staff to indicate the harmonic context. The 'Chorus' section consists of the first four measures, and the 'Solos' section follows. The score ends with a double bar line and repeat dots.

E $\flat$ 7 **A $\flat$ dim** **A $\flat$**

E $\flat$ 7 **A $\flat$ dim** **A $\flat$**

E $\flat$ 7 **A $\flat$ dim** **A $\flat$**

D $\flat$ **A $\flat$ dim** **A $\flat$** **F7** **B $\flat$ 7** **E $\flat$ 7** **A $\flat$**

Trio

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 ♩ = 156

c. W. Donaldson, 1928

Chorus

Chorus musical score in bass clef, 4/4 time. The melody is written on a single staff with a key signature of one flat (Bb). The tempo is 156 beats per minute. The score consists of 16 measures, grouped into four systems of four measures each. The notes are: Measure 1: Bb, A, G, F; Measure 2: E, D, C, Bb; Measure 3: A, G, F, E; Measure 4: D, C, Bb, A. The chords are: Measure 1: C7; Measure 2: Gm; Measure 3: C7; Measure 4: F; Measure 5: D7; Measure 6: Gm; Measure 7: C7; Measure 8: F; Measure 9: G7; Measure 10: D7; Measure 11: C7; Measure 12: F; Measure 13: Gm; Measure 14: C7; Measure 15: F; Measure 16: D7. The score ends with a double bar line.

Verse

Verse musical score in bass clef, 4/4 time. The melody is written on a single staff with a key signature of one flat (Bb). The tempo is 156 beats per minute. The score consists of 16 measures, grouped into four systems of four measures each. The notes are: Measure 1: Bb, A, G, F; Measure 2: E, D, C, Bb; Measure 3: A, G, F, E; Measure 4: D, C, Bb, A. The chords are: Measure 1: F6; Measure 2: F; Measure 3: C7; Measure 4: F; Measure 5: C7; Measure 6: F6; Measure 7: F; Measure 8: C7; Measure 9: F; Measure 10: C7; Measure 11: F; Measure 12: C7; Measure 13: F; Measure 14: C7; Measure 15: F; Measure 16: C7. The score ends with a double bar line.

At the Jazz Band Ball

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

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

2-beat ♩ = 202

Verse Gm

F7 B $\flat$ G7 C7 F7

Gm C7 C7(b5) F7

Chorus G7 C7

F7 B $\flat$ [Break]

G7 C7

E $\flat$ B $\flat$ dim B $\flat$ G7 C7 F7 B $\flat$

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

Aunt Hagar's Blues

$\text{♩} = 120$

Rockin' 4/4, slow boogie feel

Teagarden,
c. W.C. Handy, 1920

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

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

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

Avalon

4/4 ♩ = 210

2-beat ♩ = 162

BG= ♩ = 240 ♩ = 254

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

c. Rose, 1920

Chorus

Chorus musical notation (Bass Clef, 4/4 time). Chords indicated above the staff:

- Measure 1: C7
- Measure 2: F
- Measure 3: C7
- Measure 4: F
- Measure 5: Fdim
- Measure 6: C7
- Measure 7: Gm7
- Measure 8: C7
- Measure 9: Gm7
- Measure 10: C7
- Measure 11: C+
- Measure 12: F
- Measure 13: C+
- Measure 14: D7
- Measure 15: Gm
- Measure 16: D7
- Measure 17: Gm7
- Measure 18: Bbm
- Measure 19: C7
- Measure 20: F
- Measure 21: Cm
- Measure 22: D7
- Measure 23: Gm7
- Measure 24: C7
- Measure 25: F

Verse

Verse musical notation (Bass Clef, 4/4 time). Chords indicated above the staff:

- Measure 1: F
- Measure 2: Dm
- Measure 3: C7
- Measure 4: F
- Measure 5: C7
- Measure 6: F
- Measure 7: Dm
- Measure 8: G7
- Measure 9: C7
- Measure 10: C7/E
- Measure 11: C7
- Measure 12: Db+
- Measure 13: Am7/D -
- Measure 14: Dm7/C -
- Measure 15: G7/B
- Measure 16: G7
- Measure 17: C7

Baby Face

2-beat ♩ = 224

c. Akst, 1926

Chorus

Chorus C Gdim Cdim G7 C Gm A7 D7 G7 C E7 D E7 Am C7 F Cdim C A7 D7 D+ G7 C

Verse

Verse C G7 C Gm/Bb A7 D7 G7 C G7 C C/E Cm/Eb G/D D7 G Cm/Eb G/D D7/F# G Cm/Eb G/D D7 G Cm/Eb D7/A D7 G7

Baby Won't You Please Come Home

20

Ballad ♩ = 100

c. Williams, 1919

Chorus

Chorus musical notation in bass clef, 4/4 time, key of B-flat major. The melody is written on a single staff. Chords are indicated above the staff: F, A7, D7, G7, C7, A7, Dm, G7, C7, F, A7, D7, Gm, A7, Bb, Db7, F, A7, D7, G7, C7, F, A7, D7, G7, C7, F. Measure numbers 15 and 16 are indicated at the end of the first and second lines of the chorus respectively.

Verse

Verse musical notation in bass clef, 4/4 time, key of B-flat major. The melody is written on a single staff. Chords are indicated above the staff: F, Fdim, Gm, C9, F, Fdim, Gm, C9, A7, Dm, G7, C7, F, Fdim, Gm, C9, F7, Bb, G7, Gdim, C7, C+. Measure numbers 15 and 16 are indicated at the end of the first and second lines of the verse respectively.

Ballin' the Jack

♩ = 146

c. Chris Smith, 1913

Chorus

Chorus musical notation in bass clef, 4/4 time, key of B-flat major. The notation consists of four staves. Chords are indicated above the notes: G7, C7, F7, Bb, D7, Eb7, D7, G7, C7, Gb7, Bb, D7, Gm, G7, Cm, G7, Cm, Edim, F7, Bb.

Verse

Verse musical notation in bass clef, 4/4 time, key of B-flat major. The notation consists of four staves. Chords are indicated above the notes: G, A7, D7, Eb7, C7, F7, Gb7, Eb7, D7, G, A7, D7, Eb7, C7, F7, Gb7, Eb7, D7.

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

Orig. in C

♩ = 104

4/4; strong bluesy rhythm

Jack Teagarden;
c. Spencer Williams,
1928

Verse

Tbn B $\flat$ Cm G $\flat$ 7 B $\flat$ Response B $\flat$ Fdim F 9 Response

[BREAK -----]

Tbn B $\flat$ Cm G $\flat$ 7 B $\flat$ Response Tbn B $\flat$ Fdim F 9 Response

[BREAK -----]

Chorus

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

C 9 F7 B $\flat$ B $\flat$ dim Cm F7 Cm F7

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

C7 F7 B $\flat$

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

4/4 or boogie ♩ = 132

From the music

If doing vocal, plan routine carefully.

c. Handy, 1916

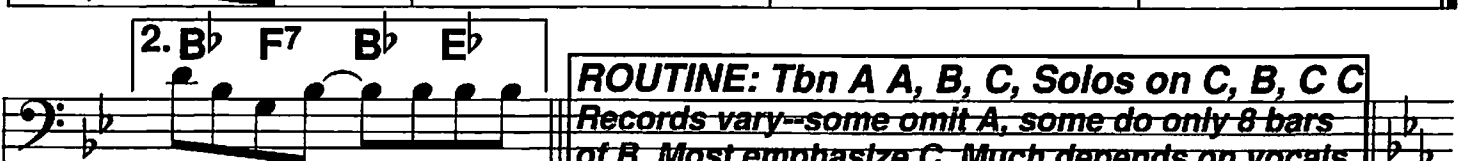
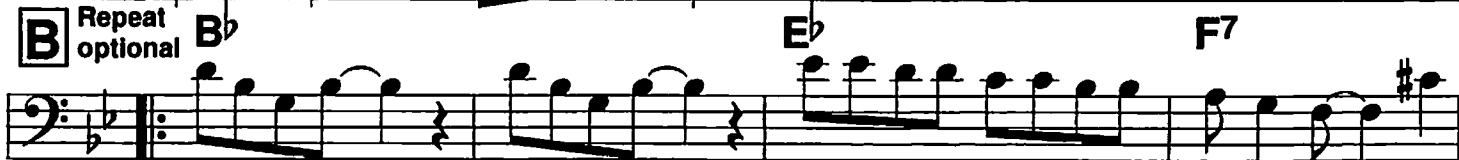
Intro



A TBN



B Repeat optional



ROUTINE: Tbn 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



Bill Bailey

24

♩ = 192 ♩ = 208
More of a 4/4 feel

1902

Chorus

Chorus musical notation (bass clef, 4/4 time). The melody is written on a single staff. Chords are indicated below the staff: F, F, Cdim, C7, C7, C+, F, C7, F, F7, Bb, Bb, Bdim, F, D7, G7, C7, F. The notation includes various note values (quarter, eighth, and half notes), rests, and phrasing slurs.

Verse

Verse musical notation (bass clef, 4/4 time). The melody is written on a single staff. Chords are indicated below the staff: Dm, F, A7, Dm, Cdim, C7, F. The notation includes various note values (quarter, eighth, and half notes), rests, and phrasing slurs. The section concludes with a first ending (1. A7) and a second ending (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

Chord symbols: F, G7, C7, F, Fdim, Gm7, C7, F, Fdim, Gm7, C7, G9, C7, F, F7, B $\flat$, D7, G7, C7, F, G7, Gm7, C7.

2. Trumpet solo ending--w / drums only

To top

2 extra bars!

Band Chorus

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

Chorus musical notation (Bass clef, 4/4 time). The melody is written on a single staff. The key signature is one flat (Bb). The tempo is 104 beats per minute. The rhythm is 4/4, described as "slowish". The notation includes various chords and melodic lines.

Chords: C, A7, G7, G+, C, E7, F, D7, G7, C, C, E7, F, D7, E7, A7, D7, G7, C, A7, G7, G+, C, E7, F, D7, G7, C.

Verse*Ad lib, expressively*

Verse musical notation (Bass clef, 4/4 time). The melody is written on a single staff. The key signature is one flat (Bb). The tempo is 104 beats per minute. The rhythm is 4/4, described as "slowish". The notation includes various chords and melodic lines.

Chords: C7, F9, C, F9, G7, Ab7, G7, Ab7, G7, C, Eb6, G7, C7, F9, C, F9, G7, Ab7, G7, Ab7, G7, C.

Black and Blue

Ethel Waters, L. Armstrong
c. Waller, 1929

♩ = 104

Chorus

Am Dm Am D7
C Gdim G7 C E7
Am Dm Am D7
C Gdim G7 C Eb7
Ab7 G7 C Eb7
Ab7 Am E7
Am Dm Am D7
C G7 Ab7 G7 C

Verse

C B7 C
C Am E7
Dm D7 G7 C
G D7 G F+ E7
Am D7 G7 E7

Blue Turning Gray (Over You)

♩ = 108

4/4 Ballad, not dirge slow

c. Waller, 1929

Chorus

Chorus musical score in bass clef, 4/4 time. The melody is written on a single staff with a key signature of one flat (Bb). The accompaniment consists of chords written below the staff. The chords are: C, Am, B7, Gm7, A7, D7, G+, Am7, D7, G7, C, Dm7, C, F, C7, G7, C, F, C7, F, D7, G7, D7, G7, C, Am, B7, Gm7, A7, C, Fm, C.

Verse

Verse musical score in bass clef, 4/4 time. The melody is written on a single staff with a key signature of one flat (Bb). The accompaniment consists of chords written below the staff. The chords are: C, C7, F7, C, C7, A7, D7, G7, D7, G7, C, G7, C, C7, F7, C, C7, A7, G, Cm, G, Cm, Em6, A7, Eb6, D7, G7.

Blues My Naughty Sweetie Gives to me

29

1919

Chorus

♩ = 214

Musical notation for the Chorus, featuring a bass line with various chords and melodic lines. The notation is written in a 4/4 time signature with a key signature of one flat (B-flat). The chords are: Gm, D7, Gm, G7, Cm, G7, Cm, D7, Gm, A7, D7, Gm, G7, Cm, G7, D7, Gm, G7, Cm, G7, C7, F7, C7, F7, Bb. The melody is written in a 4/4 time signature with a key signature of one flat (B-flat). The notation is written in a 4/4 time signature with a key signature of one flat (B-flat).

Verse

Musical notation for the Verse, featuring a bass line with various chords and melodic lines. The notation is written in a 4/4 time signature with a key signature of one flat (B-flat). The chords are: Eb, Ab7, Bb7, Eb, Eb, Ab7, Bb7, Eb, Bb7, Cm, C7, F7, Bb, Eb, Ebdim, Bb7, Eb, Ab7, Bb7, Eb, Eb7, Ab, Ab, Gm, A7, Eb7, D7. The melody is written in a 4/4 time signature with a key signature of one flat (B-flat).

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



A



Solos

Rhythm instrument, horns hold long notes.

B



C



2nd X to D

Bluin' the Blues (2)

30

D **B $\flat$** **B $\flat$ 7**

E $\flat$ 7 **B $\flat$** **G7**

C7 **F7** **1. B $\flat$**

2. B $\flat$ **F7** **B $\flat$** **F7** **B $\flat$**

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

$\text{♩} = 122$ **Rock it!**

B $\flat$ **F**

C7 **D $\flat$ 7** **C7** **F** **F7** **B $\flat$** **B $\flat$ m** **F**

B $\flat$

C7 **D $\flat$ 7** **C7** **F** **F7** **B $\flat$** **B $\flat$ m** **F**

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 F Cdim C A⁷ D⁷ G⁷ C F C

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 Db Abdim 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)

1923

A ♩ = 196

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)

33

Solos 2 X each

Start Solo

C $B\flat$ $E\flat 7$ $B\flat$ $G 7$

$C 7$ $F 7$ $B\flat$ **2nd X no bugle call**

Out chorus

D $E\flat 7$ $B\flat$ $G 7$

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

$C 7$ $F 7$ $B\flat$ **Extended Ending**

Ole Miss

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

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

$B\flat$ $B\flat 7$ $E\flat$ $D 7$

$E\flat$ $B\flat$ $B\flat \dim$ $B\flat$ $F 7$ $B\flat$

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

4/4 2-beat

♩ = 120

Chords and notes visible in the score:

- Staff 1: E^b , Fm^7 , B^b7 , B^bdim
- Staff 2: B^b7 , B^bdim , B^b7 , E^b , E^b7
- Staff 3: A^b , $Adim$, E^b , C^7
- Staff 4: F^7 , B^b7 , B^b+
- Staff 5: E^b , Fm^7 , B^b7 , B^bdim
- Staff 6: B^b7 , A^b7 , G^7
- Staff 7: A^b , $Adim$, E^b , B^bm , Fm^7 , B^b7 , E^b
- Staff 8: E^b , Gm , B^b7 , E^b

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

35

♩ = 166

Street parady, shoulder swingy

Trad. hymn

Chorus

Chorus musical notation in bass clef, 4/4 time. The melody consists of eighth and quarter notes. Chords are indicated above the staff: F, F7, Bb, F, F, G7, C7, F, F7, Bb, F, F, C7, F, Bb, F. The key signature has one flat (Bb).

Verse

Verse musical notation in bass clef, 4/4 time. The melody consists of eighth and quarter notes. Chords are indicated above the staff: F, Bb, F, F, C, G7, C7, F, F, Bb, F, F, C7, F. The key signature has one flat (Bb).

Bye Bye Blackbird (1)*Square 2-beat*

♩ = 198

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

1926

Verse

Chords: 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

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 ♩ = 220 ♩ = 116

Lown

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

Chorus

Chorus

Chords: C, A[♭]7, A⁷, D⁹, G⁷, C^{dim}, G⁷, C, A[♭]7, C, A⁷, D⁹, G⁷, C, A[♭]7, C

Verse

Verse

Chords: G, C⁷, G, Dm⁶/F, E⁷, A⁷, D⁷, G, G, C⁷, G, Dm⁶/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

38

1966

♩ = 204

Chords and notes across the staves:

- Staff 1: E^b , B^+ , E^b , B^b_+
- Staff 2: E^b , E^b , E^b7
- Staff 3: A^b , $Adim$, Gm , C^7
- Staff 4: Fm^7 , B^b_9 , 1. E^b , Fm^7 , B^b_7 , 2. E^b
- Staff 5: $A^b m$, E^b
- Staff 6: Cm , Cm^7 , F^7 , B^b_7
- Staff 7: E^b , B^+ , E^b , B^b_+
- Staff 8: E^b , $B^b m^7$, E^b7
- Staff 9: Ending do line 3 X, A^b , $Adim$, Gm^7 , C^7
- Staff 10: Fm^7 , B^b_7 , E^b

Ending do
line 3 X

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

Cakewalkin' Babies From Home (1)

4/4

Verse

♩ = 218

Armstrong/Bechet
c. C. Williams, 1924

The musical score is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of four staves of music. Above the staves, the following chords are indicated: F+ (first staff), Bb (first staff), F+ (second staff), Bb (second staff), Bb (third staff), Fdim (third staff), C7 (third staff), F7 (third staff), D7 (fourth staff), Gm (fourth staff), D7 (fourth staff), Gm (fourth staff), C7 (fifth staff), Ebm (fifth staff), and F7 (fifth staff). The music features various note values including quarter, eighth, and half notes, with some notes beamed together and others tied across measures.

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

Chorus

F7

B $\flat$ **G7**

C7

C7 **E $\flat$ m** **F7** **Fdim**

F7

B $\flat$ **Gm** **D7** **Gm7** **B $\flat$ 7**

E $\flat$ 6

B $\flat$ 6 **F7** **(Fdim -)**

F7

C7 **F7** **B $\flat$ (Fdim - - - -)**

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 $\flat$**

Square 2-beat

California Here I Come

40

1924

Chorus = 218

Chorus

Chords: C, C+, F, G⁷, Gdim, G⁷, C, Cdim, G⁷, C, Cdim, G⁷, C, C+, F, G⁷, Gdim, G⁷, C, A⁷, Dm, A⁷, Dm, E^bdim, E⁷, Am, D⁷, Dm, G⁷, C.

Verse

Chords: Em, B+, Em⁷, A⁷, Am⁷, Em, C⁷, B⁷, 1. Em E⁶ B+ Em, 2. Em, G⁷, Dm⁷, B^bm, G⁷, 1. F C, 2. F C B⁷, Em, B+, Em⁷, A⁷, Am⁷, Em, C⁷, B⁷, Em, G⁷, Gdim, G⁷, G+.

Chorus is in C

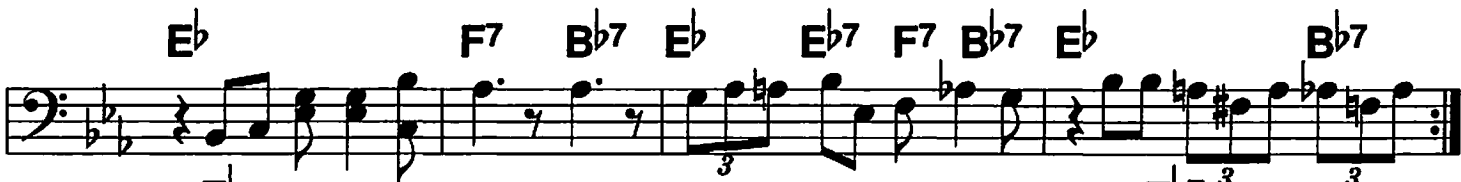
Campmeeting Blues (1)

♩ = 95 4/4

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

c. King Oliver, 1923

Pno intro



Camp Meeting Blues (2)

41

SOLOS 1 or 2 X; band play stops each X

D E^b [Break ---] **D** E^b [Break ---] **D** E^b [Break ---] **D7** E^b7

A^b E^bdim E^b **C7**

B b7 **F7** **B b7** E^b E^b7 E^bdim A^bm E^b **D**

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

ROUTINE: Intro, A A, B (tbn), C (clar), Solos on D, TAG

Carolina In the Morning

2-beat ♩ = 135

c. Donaldson, 1922

Chorus

Chorus Chord Progression:

C Cmaj⁷ C⁶ Gdim G⁷

Dm F⁺ F G⁷ Cdim

F C F A⁷

D⁷ G E⁷ Am D⁷ G⁷

C Cmaj⁷ C⁶ Gdim G⁷

Dm F⁺ F G⁷ Cdim G⁷

C C⁷ F D⁷ G⁷

C Am D⁷ G⁷ C

Verse

Verse Chord Progression:

C/E Am/C Gm⁶/B^b - A⁷ - Dm G⁷ C

C/E Cdim Ddim G⁷ Dm Dm⁷ G⁷ C G⁺

C/E Am/C Gm⁶/B^b - A⁷ - D⁷ G⁷ G⁷ Gdim G⁷

Charleston

43

♩ = 202

Whiteman, '25
James P. Johnson, 1923

Chorus

B $\flat$ D 7 G 7 C 7 F 7 B $\flat$ Gdim F 7 B $\flat$ D 7 G 7 Gm 6 Dm A 7 D 7 F 7 B $\flat$ D 7 G 7 C 7 F 7 B $\flat$ Gdim F 7 Gm B $\flat 7$ E $\flat$ G $\flat 7$ B $\flat$ Gdim F 7 B $\flat$

Verse

Gm Cm D 7 Gm Gm A 7 D F 7 F 7 B $\flat$ D 7 Gm F Fdim F Cdim C 7 F 7

Record
♩ = 228

Works at
♩ = 198

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

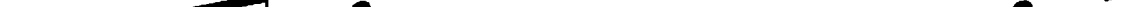
C. King Oliver, 1924

Intro

/ Cornet

F7 G $\flat$ 7 Cm Fm¹³ F $\underline{7}$

Intro



A

Tbη

[TBN Gliss -]

A **B $\flat$** **B $\flat$ 7** **E $\flat$** **B $\flat$** [TBN Gliss -]

[illegible]

Musical notation for the bass line of "The Bad and the Beautiful". The key signature is B-flat major (two flats). The notation includes a bass clef, a key signature of two flats, and a series of eighth and sixteenth notes. Chord symbols above the staff indicate the harmonic progression: Bb, Bb7, Eb, and Bb. A bracketed instruction "[TBN Gliss --" is present above the final notes.

B $\flat$ Edim B $\flat$ G 7 1. C 7 F 7 B $\flat$

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

B

G7

F7

[illegible]

Musical notation for the bass line of 'The Rose Tree'. The key signature is B-flat major (two flats). The notation includes a double bar line, a key signature change to B-flat major, and a slur over the final two notes. Chord symbols Bb, G7, F7, and Bb are placed above the staff.

Musical notation for the bass line of "The Sound of Silence". The key signature has one flat (Bb). The notation includes a slur over the notes G and F, and a fermata over the final note. Chord symbols Bb, G7, and F7 are indicated above the staff.

[illegible]

Back to A 1 X, C

ROUTINE: A A B B, A C C C

Chattanooga Stomp (2)

44

C Solos **1st X Clarinet lead**

Chord Progression: E $\flat$, B $\flat$ 7, E $\flat$, E $\flat$ 7, A $\flat$, A $\flat$ m, E $\flat$, B $\flat$ 7, E $\flat$, C7, B $\flat$, F7, B $\flat$ 7, E $\flat$, E $\flat$ 7, A $\flat$, A $\flat$ m, E $\flat$, B $\flat$ 7, E $\flat$, C7.

[Break - Top: Clar, bottom Cor.]

Cornet **1. E $\flat$**

Last X **E $\flat$** , **B $\flat$ 7**, **E $\flat$ 7**

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.

44a

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

C

Chords: $E\flat$, $B\flat 7$, $E\flat$, $E\flat 7$, $A\flat$, $A\flat m$, $E\flat$, $B\flat$, $B\flat 7$, $E\flat$, $C 7$, $B\flat$, $F 7$, $B\flat 7$ [Break], $E\flat$, $B\flat 7$, $E\flat$, $E\flat 7$, $A\flat$, $A\flat m$, $E\flat$, $B\flat$, $B\flat 7$, $E\flat$, $C 7$, $F 7$, $B\flat 7$, 1. $E\flat$, 2. $E\flat$

Chicago (That Toddlin' Town)*4/4 swingy**♩ = 186*

c. Fisher, 1922

Chords and notes visible in the score:

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

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

Chords and notes for each staff:

- Staff 1: F, C+, F, C+, F. Notes: F2, C3, F2, C3, F2. A slur connects the last two notes.
- Staff 2: F, C+, F, D7. Notes: F2, C3, F2, D3. A slur connects the last two notes.
- Staff 3: G7. Notes: F2, G2, F2, G2. A slur connects the last two notes.
- Staff 4: Bbm, F, Eb7. Notes: Bb2, F2, Eb3, Bb2. A slur connects the last two notes.
- Staff 5: Ab, Eb7, Ab, Eb7. Notes: Ab2, Eb3, Ab2, Eb3. A slur connects the last two notes.
- Staff 6: Ab, Eb7, Ab, C7. Notes: Ab2, Eb3, Ab2, C3. A slur connects the last two notes.
- Staff 7: F, C+, F, Fdim. Notes: F2, C3, F2, F2. A slur connects the last two notes.
- Staff 8: F, C9, F. Notes: F2, C3, F2. A slur connects the last two notes.

47

2-beat

Chinatown My Chinatown

c. 1906

$\text{♩} = 238$
 $\text{♩} = 214$

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

B♭

♩ = 198 (Vocal)

Chorus musical score in bass clef, 4/4 time, key of B♭. The tempo is 210 beats per minute. The score consists of 16 measures. Chord changes are indicated above the staff: G7 (measures 1-2), C7 (measures 3-4), F7 (measures 5-6), B♭ (measures 7-8), G7 (measures 9-10), C7 (measures 11-12), F7 (measures 13-14), B♭ (measures 15-16). The melody features eighth and quarter notes with various rests and ties.

Verse

B♭

Verse musical score in bass clef, 4/4 time, key of B♭. The score consists of 16 measures. Chord changes are indicated above the staff: B♭ (measures 1-2), G♭7 (measures 3-4), B♭ (measures 5-6), F7 (measures 7-8), B♭ (measures 9-10), B♭ (measures 11-12), G♭7 (measures 13-14), B♭ (measures 15-16). The melody features dotted eighth notes, quarter notes, and eighth notes.

Clarinet Marmalade (1)

♩ = 214 4/4 swingy

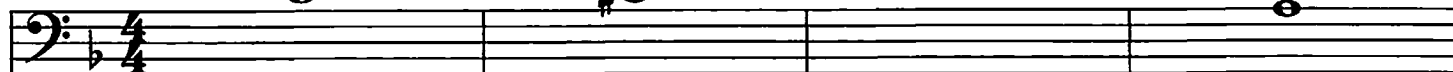
c. ODJB, 1918

Intro

F

A7

D7



G7

C7

F



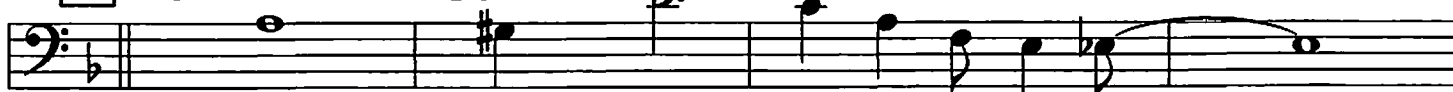
A

F

C+

F

F7



Bb

Bbm

F

F7



Bb

Bbm

F

D7



G7

C7

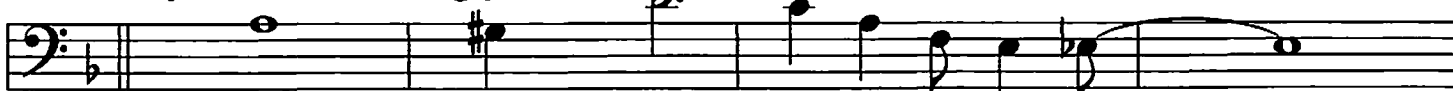


F

C+

F

F7



Bb

Bbm

F

F7



Bb

Bbm

F

D7



G7

C7

F



Interlude

C7

G7

C7 [Break]

C7



Clarinet Marmalade (2)

49

Solos

B

F A7 D7

G7 C7 F C7

F A7 D7

G7 C7 F B $\flat$ F

Dogfight

Dm A7 Dm A7 [Break] [Break]

Gm D7 Gm D7 [Break] [Break]

C7 Cdim C7 Cdim C7 **To B**

Tag

F A7 D7

G7 C7 F

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

50

Copenhagen (1)

4/4 swingy

Bix, c. 1924

A $\text{♩} = 198$ $\text{B}\flat$ Bdim Cm $\text{B}\flat\text{dim}$

$\text{B}\flat$ $\text{F}7$ $\text{B}\flat$ $\text{F}7$ 1. $\text{B}\flat$

2. $\text{B}\flat$ $\text{B}\flat 7 >$

B $\text{E}\flat$ $\text{A}\flat 7$ $\text{E}\flat$ $\text{E}\flat 7$

$\text{A}\flat 7$ $\text{E}\flat$ $\text{E}\flat\text{dim}$

$\text{B}\flat 7$ $\text{F}7$ $\text{E}\flat$ $\text{A}\flat$ 1. $\text{E}\flat$ $\text{B}\flat 7$ 2. $\text{E}\flat$ $\text{F}7$

C $\text{E}\flat$ $\text{E}\flat\text{m}$ $\text{B}\flat$ $\text{G}7$

$\text{C}7$ $\text{F}7$ $\text{B}\flat$ $\text{F}7$ 1. $\text{B}\flat$ $\text{B}\flat 7$ 2. $\text{B}\flat$

D **Tpt** $\text{B}\flat$ Cm Dm $\text{B}\flat$ $\text{G}\flat 7$

Clar $\text{B}\flat$ $\text{F}7$ $\text{B}\flat$ $\text{F}7$ $\text{B}\flat$

Copenhagen (2)

50

Tuba Solo



Solo



Solos



**ROUTINE: A A, B B, C C, D D; E Tuba 1st line, can finish solo, Tuba 1st line, Clar, Tpt, or Band finish.
BAND F, more solos 2 X each, F 2 X, double ending.**

Curse Of An Aching Heart

Orig. waltz in C.

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

2-beat

♩ = 172

Chords: B $\flat$, A 7 , B $\flat$, B $\flat$ 7 , E $\flat$, E $\flat$ m, B $\flat$, F 7 , B $\flat$, C 7 , F 7 , B $\flat$, A 7 , B $\flat$, B $\flat$ 7 , E $\flat$, A 7 , D 7 , E $\flat$, B $\flat$ dim, B $\flat$, D 7 , G 7 , C 7 , F 7 , B $\flat$.

(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

C A7 D7 Am7 D7

G7 C Cdim G7

C A7 D7 Am7 D7

F Cdim C E7 A7

D7 G7 C

Verse

Verse

C Cdim G7 C Cdim G7

G7 Gdim E7 Am7 D7 G7

C Cdim G7 E7 Am7

G G+ Em E7 Am7 D7 G7

Davenport Blues

Driving 4/4 ♩ = 135

Bix, 1925

Chorus

Chorus musical notation (Bass clef, 4/4 time):

- Staff 1: E^b A^b E^b B^b7 E^b
- Staff 2: E^b A^b E^b B^b7 E^b E^b7
- Staff 3: A^b E^b C^7
- Staff 4: F^7 A^b+ [TPT Break -----]
- Staff 5: E^b A^b E^b B^b7 E^b E^b7
- Staff 6: A^b G^7 B^b7
- Staff 7: E^b [Break -----] G^7 [Break -----] C^m [break -----] C^7 [Break -----]
- Staff 8: F^7 B^b7 E^b 3 E^b 3

Verse

Verse musical notation (Bass clef, 4/4 time):

- Staff 1: E^b E^b7 A^b A^b7
- Staff 2: E^b F^7 B^b7
- Staff 3: E^b7 A^b A^b7
- Staff 4: E^b7 E^b C^7 F^9 B^b $B^b\dim$ B^b7

Dear Old Southland

53a

Various tempos

Armstrong, Goodman, Dukes
of Dixieland; c. 1921

Chorus

Chorus

F B $\flat$ C 7

F F $^+$ B $\flat$ D 7 G 7

F A 7 Gm Ddim

F Fdim C 7 F

Verse

Habanera rhythm

Verse

Fm Dm B $\flat$ m C 7 Fm

Fm A $\flat$ 7 D $\flat$

Fm Fdim B $\flat$ m C 7 Fm C 7

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/ once/ 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 swingy ♩ = 108

c. James P. Johnson, 1926

Chorus

Chorus musical notation in bass clef, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: Bb7, Eb, G7, C7, F7, Bb7, Eb, Gm, Bbm, C7, F7, Bb7, Bb7, Eb, G7, C7, Fm, D7, Eb, G7, C7, F7, Bb7, Eb, G7, C7, F7, Bb7, Eb. A box labeled "Play tag each X" is placed over the final measure of the chorus.

Verse

Verse musical notation in bass clef, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: Eb, Edim, Fm7, Bb7, Eb, Edim, Fm7, Bb7, Eb, Eb, C7, F7, Bb7, Bbdim, Bb7, Gb7, Bb, F7, Bb, F7, Bb7.

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 dissatisfied, 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.//

54

c. 1928

Dm A+ Dm⁷ Dm⁶ Dm A+ Dm⁷ Dm⁶

Verse

Dm A+ Dm A+

The image displays four staves of bass guitar notation for the song "The Sound of Silence" by Simon & Garfunkel. The notation is in bass clef with a key signature of one flat (B-flat). The first staff shows the initial melodic line. The second staff introduces chords: Dm, A7, Dm, Dm, A7, and Dm. The third staff continues with chords: C7, F, C7, F, and A7. The fourth staff concludes with chords: Dm, Dmaj7, Dm7, G7, C7, and A7. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and slurs.

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^bdim

F⁷

C⁷

F⁷

A

B^b

E^b7

B^b

B^b7

F⁷

1.

B^b

F⁷

B^b

2.

F⁷

B^b

F⁷

B^b

F⁷

To B

3.

F⁷

B^b

F⁷

B^b

Cornet

Lip to D

CLAR Solo, band do "3's"

B

B^b

B^bdim(E^b7)

B^b

B^b7

E^b7

B^bdim

B^b

G⁷

C⁷

F⁷

1.

B^b

F⁷

B^b

2.

B^b

F⁷

B^b

n X solos on C, A 1 X,
then D tpt solo

C

B^b

E^b7

B^b

B^b7

E^b

B^b

F⁷

B^b

F⁷

B^b

F⁷

A 1 X, then D

Dippermouth Blues (2)

TPT Solo 36 Bars

The stops line is a standard, later convention

The stops line is a standard, later convention

Optional stops

Lip

Oh Play that thing!

E *Out 2-4 X*

E **Out 2-4 X** **B $\flat$** **E $\flat$ 7** **B $\flat$** **B $\flat$ 7**

B $\flat$ **E $\flat$ 7** **B $\flat$** **F7** **B $\flat$**

Can play A 1-2 X, jam 1-2 X

Extended Ending

No distinctive ending for the tune, so I made one up. Try it! Do your own!

The bass line is written on a single staff in bass clef with a key signature of one flat (B-flat). It consists of three measures, each containing a half note followed by a quarter rest. The notes are B-flat (first measure), A (second measure), and G (third measure).

Dippermouth Blues (Copyright)

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

B $\flat$ dim F7 C7 F7

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

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

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

B $\flat$ B $\flat$ dim (E $\flat$ 7) B $\flat$ B $\flat$ 7

E $\flat$ 7 B $\flat$ G7

C7 F7 B $\flat$ E $\flat$ 1. B $\flat$

2. B $\flat$

Darkness On the Delta, When It's

55b

♩ = 100

c. Jerry Levinson, 1932

Chorus

Chorus musical score in bass clef, 4/4 time, key of B-flat major. The score consists of 16 measures. The melody is written in the bass staff, and the harmony is indicated by chords written above the staff. The chords are: E♭, G7, C7, F7, B♭7, E♭, A♭m, E♭, E♭, G7, C7, F7, B♭7, E♭, A♭, B♭7, B♭+.

Verse

Verse musical score in bass clef, 4/4 time, key of B-flat major. The score consists of 16 measures. The melody is written in the bass staff, and the harmony is indicated by chords written above the staff. The chords are: E♭, B♭+, E♭, B♭+, E♭, E♭, C7, F9, B♭7, A♭, A♭m, Gm, C7, F7, Dm, A, F7, B♭7, E♭.

Dinah4/4 *swing* or 2-beat ♩ = 184 ♩ = 200Spanier, 1939
c. Akst, 1925**Chorus**

Chorus

Chord symbols: A^b , E^b7 , A^b , $A^b\dim$, D^b , E^b7 , A^b , E^b7 , A^b , D^b , A^b , C^7 , Fm , A^b+ , A^b , B^b9 , Fm , B^b7 , E^b7 , A^b , E^b7 , A^b , D^b , A^b .

Verse

Verse

Chord symbols: A^b , E^b7 , A^b , Fm^7 , B^b7 , E^b7 , A^b , Cm , $B^b\dim$, E^b , B^b7 , E^b7 .

Often played in F; orig. in G

Do You Know What It Means To Miss New Orleans

57

Louis Armstrong;
c. Alter, 1946

4/4 *Very expressively*

♩ = 106

♩ = 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

Bbm7 Eb7 Ab Adim Bbm7 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)

♩ = 224 2-beat

c. 1916

Verse

The musical score is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a 'Verse' label and a tempo marking of '♩ = 224 2-beat'. The score includes various chords such as Eb7, D7, Ab7, G7, and Cm, which are placed above the notes. The melody is composed of eighth and quarter notes, with some measures containing rests. The piece concludes with a double bar line and a key signature change to three flats (Bb, Eb, and Ab).

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 image shows the bass line for the chorus of the song 'Down In Honky Tonk Town (2)'. The music is written on a single staff in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some measures containing rests. Chord symbols are placed above the staff to indicate the harmonic structure: C, D7, G7, D7, Ddim, Ab7, G7, C, D7, G9, and C. The final measure of the chorus ends with a double bar line.

Chorus:

/ 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 **F**



C7

F



F



C7

F

F7



Bb

F



C7

F



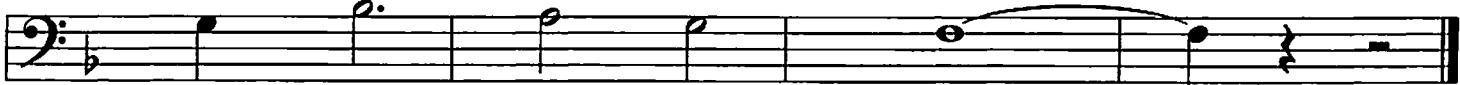
Bb

F



C7

F



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 (Bass clef, 4/4 2-beat). The melody is written on a single staff. Chords are indicated above the staff: Eb, Bb7, Eb, Bb7, Eb, F7, Bb, Eb, Bbdim Bb, Eb, Ab, C7, Fm, Bb7, Eb, Ab, C7, Fm, Bb7, Eb.

Chorus

Chorus musical notation (Bass clef, 4/4 2-beat). The melody is written on a single staff. Chords are indicated above the staff: Eb, Ab, Eb, Fm C7, Ab, Bb7, Eb.

Dukes of Dixieland Version (Bb)

Dukes of Dixieland Version musical notation (Bass clef, 4/4 2-beat). The tempo is marked as ♩ = 224. The melody is written on a single staff. Chords are indicated above the staff: 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."

60

Down Yonder (1)

Hot 2-beat ♩ = 224

c. 1922

Chorus

Chorus

Key: E♭ (three flats), 4/4 time. The score consists of 12 staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a single melodic line. The key signature is E♭ (three flats). The tempo is marked 'Hot 2-beat' with a quarter note equal to 224. The copyright is 'c. 1922'. The score includes various chords and melodic lines. The first staff has a treble clef and a 4/4 time signature. The music is written in a single melodic line. The key signature is E♭ (three flats). The tempo is marked 'Hot 2-beat' with a quarter note equal to 224. The copyright is 'c. 1922'. The score includes various chords and melodic lines. The first staff has a treble clef and a 4/4 time signature. The music is written in a single melodic line. The key signature is E♭ (three flats). The tempo is marked 'Hot 2-beat' with a quarter note equal to 224. The copyright is 'c. 1922'. The score includes various chords and melodic lines.

Chords: E♭, A♭, E♭, B♭7, E♭, B♭7, F7, B♭7, E♭, E♭7, A♭, E♭, F7, B♭7, E♭.

Down Yonder (2)

60

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-/y. ///

| 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 musical notation (Bass Clef, 4/4 time, Key of Bb/Eb):

Measures 1-16:

Chords: Eb, Bb7, Eb, Eb7, Ab, Ebdim, Eb, Eb7, D7, Db7, C7, F7, Bb7, Eb, Bb7, Eb, Eb7, Ab, G7, C7, C7, C7, C7, F7, F7, F7, F7, Bb7, Eb, Eb, C7, F7, Bb7, Eb.

Verse

Verse musical notation (Bass Clef, 4/4 time, Key of Bb/Eb):

Measures 1-16:

Chords: Eb, C7, F7, Bb7, Eb, Eb, Bb7, G7, C7, F7, Bb, Bb7, Eb, Bb7, Eb, F7, Bb, G7, C7, F7, Bb, Bb7.

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

Everybody loves my baby

62

4/4

$\text{♩} = 192$ $\text{♩} = 208$

Orig. in G

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

Chorus

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

Dm B $\flat$ 7 Dm B $\flat$ 7 A7

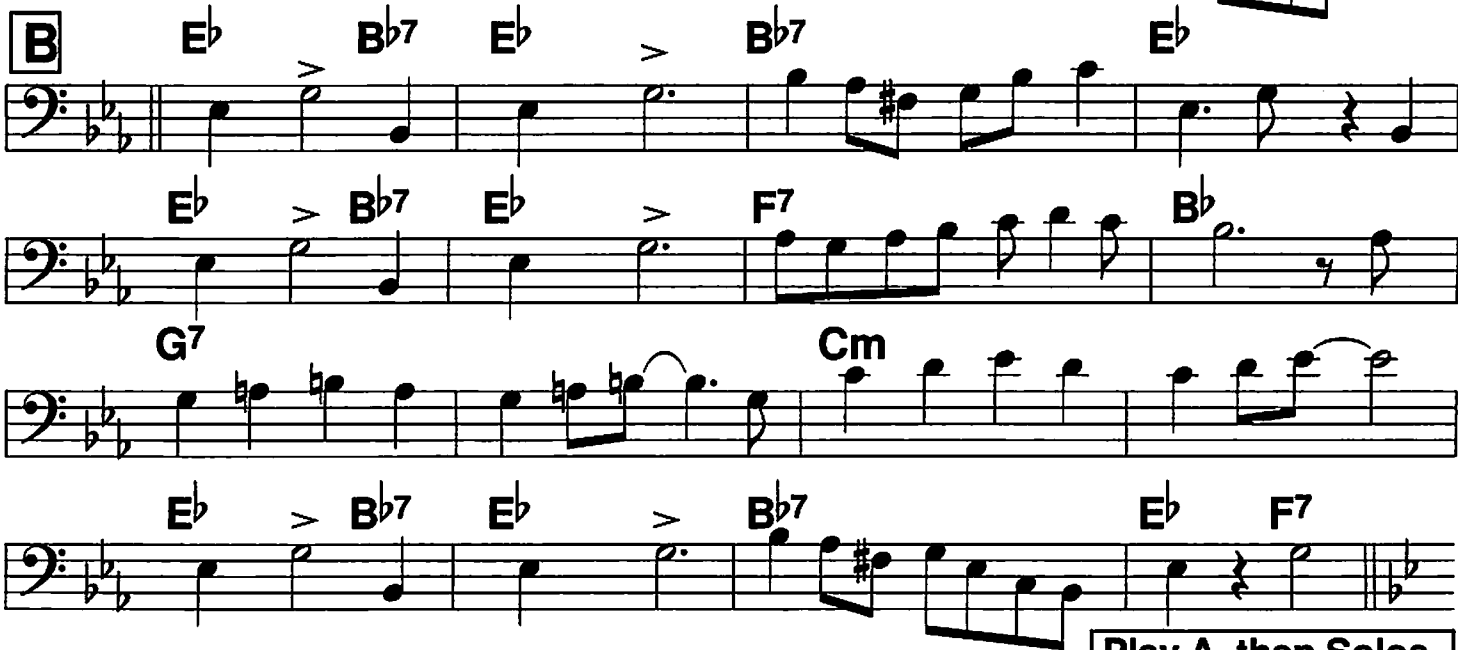
Dm A7 Dm B $\flat$ 7 A7

Dm B $\flat$ 7 Dm B $\flat$ 7 A7

Eccentric (1)

4/4 ♩ = 188

Muggsy Spanier plays it in C

Spanier, 1939; c. J.
Russel Robinson, 1923**Intro****A****B****Play A, then Solos****Alternate Intro**

Eccentric (2)

63

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

C

D

Tag

The musical notation is written in bass clef with a key signature of two flats (Bb and Eb). The notation includes various chords (Bb, F7, C7, Bbdim, Eb7, D7) and melodic lines with slurs and accents. The Solo C section consists of four staves. The Solo D section consists of three staves. The Tag section consists of one staff.

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

Entertainer, The (1)

Square 2-beat

♩ = 142 ♩ = 160

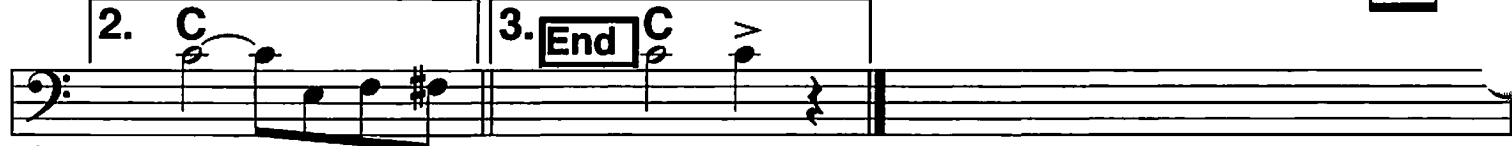
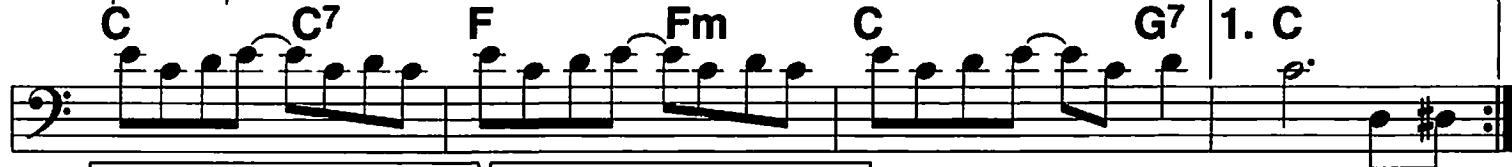
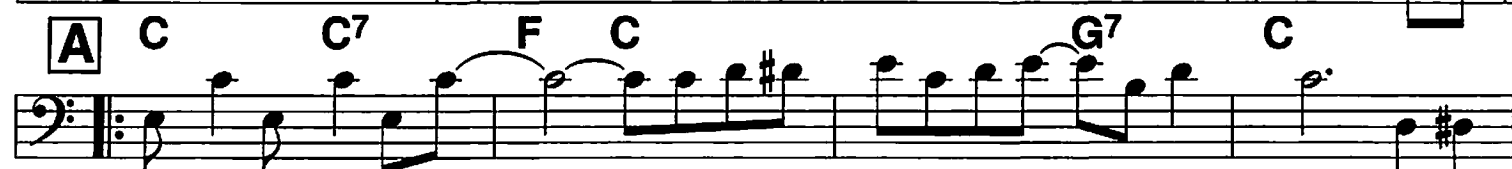
3rd octave

c. Joplin, 1902

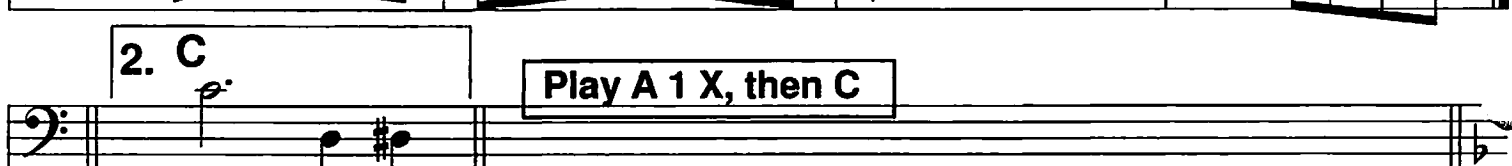
Intro



A



B



Entertainer, The (2)

C

1. F

2. F

Interlude

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.

65

Fidgety Feet (1)

4/4
♩ = 192

c.ODJB, 1918

Intro

F7

Intro F7
A B $\flat$ E $\flat$ B $\flat$
B $\flat$ C7 F7
B $\flat$ E $\flat$ B $\flat$
B $\flat$ dim [Break] B $\flat$ F7 B $\flat$
B E $\flat$ G7 A $\flat$ E $\flat$
B $\flat$ 7 E $\flat$ D7 Gm B $\flat$ 7
E $\flat$ G7 A $\flat$ E $\flat$
B $\flat$ 7 E $\flat$ C7 F7 B $\flat$ 7 E $\flat$ E $\flat$ 7

Fidgety Feet (2)

Solos

C

The musical score for the solo section is as follows:

- Staff 1:** Chords: A^b , E^b7 , A^b . Notes: E^b , F , G , A , B^b , C .
- Staff 2:** Chords: E^b7 , A^b , A^b7 . Notes: E^b , F , G , A , B^b , C .
- Staff 3:** Chords: D^b , D^bm , A^b , $F7$. Notes: E^b , F , G , A , B^b , C .
- Staff 4:** Chords: B^b7 , E^b7 . Notes: E^b , F , G , A , B^b , C .
- Staff 5:** Chords: A^b , E^b7 , A^b . Notes: E^b , F , G , A , B^b , C .
- Staff 6:** Chords: D^b , $C7$. Notes: E^b , F , G , A , B^b , C .
- Staff 7:** Chords: D^b , D^bm , A^b , $F7$. Notes: E^b , F , G , A , B^b , C .
- Staff 8:** Chords: B^b7 , E^b7 , A^b . Notes: E^b , F , G , A , B^b , C .

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

66 Floatin' Down That Old Green River (1)

♩ = 232 2-beat

Chorus

F

A⁷

D⁷

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)

66

Vamp F Cdim C⁷ F Cdim C⁷

Verse F Fdim C⁷ F Fdim C⁷

F Cdim Gm

C⁷ F C⁷ Cdim

G⁷ C⁷

F Fdim C⁷ F Fdim C⁷

F B^b

G⁷ C 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**

♩ = 196 C

c. 1925

Chords: E7, A7, D7, G7, G+, C, G+, C, E7, A7, D7, G7, G+, C, E7, A7, D7, G7, G+, 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

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 Gras4/4 *Originally a samba*

♩ = 240

Pete Fountain; c. 1931

Chords indicated in the score:

- Staff 1: C
- Staff 2: C, G7
- Staff 3: Dm7, G7
- Staff 4: Dm7, Fm, G7, Am7, G7
- Staff 5: C
- Staff 6: C, C+, F
- Staff 7: F, Fm, C, Cdim
- Staff 8: Dm7, G7, 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

B $\flat$ B $\flat$ dim F 7 C 7 F 7

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

D 7 G 7 C 7 F 7 C 7 F 7

B $\flat$ B $\flat$ dim F 7

B $\flat$ 7 E $\flat$ G 7 C m

C 7 E $\flat$ m B $\flat$ G 7

C 7 F 7 B $\flat$

Verse

Verse

F 7 F 9 F $^+$

B $\flat$ F m G 7

C m F 7 B $\flat$ F 7 B $\flat$ dim G 7

C 7 F 7 E $\flat$ Fdim F 7

Georgia On My Mind

♩ = 92 *Usually 4/4*

c. Hoagy Carmichael, 1930

Chorus

Chorus musical notation (Bass Clef, 4/4 time):

Measures 1-4: F, A⁷, Dm, Gm B^bm

Measures 5-8: F, E⁷, Gm, G⁹ C⁷, F, D⁷, Gm, C⁺

Measures 9-12: F, A⁷, Dm, Gm B^bm

Measures 13-16: F, E⁷, Gm, G⁹ C⁹, F, B^b B^bm, F, A⁷

Measures 17-20: Dm, Gm, Dm, B^b7, Dm, Gm, Dm⁷, G⁷

Measures 21-24: Dm, Gm, Dm⁷, E⁷, Am, D⁷, Am, Gm

Measures 25-28: F, A⁷, Dm, Gm B^bm

Measures 29-32: F, E⁷, Gm, G⁹ C⁹, F, B^b B^bm, F

Verse

Verse musical notation (Bass Clef, 4/4 time):

Measures 1-4: F, A⁷, D⁷, G⁷ C⁷

Measures 5-8: 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

A7 D7 G7 C A7 D7 C Cdim C A7 Dm7 G7 C C D7 G7 C Cdim C D7 G7 C

Verse

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

Chorus

Chord progression: Eb Eb7 D7 Db7 C7 F7

Chord progression: Bb7 Eb [Break - - - - -]

Chord progression: Eb Eb7 D7 Db7 C7 Fm G7 Cm Eb7

Chord progression: Ab B7 Eb Eb7 Db7 D7 C7

Chord progression: F7 Bb7 Eb Bb7

Verse

Verse

Chord progression: Eb Bb+ Eb Bb+ Eb Bb+ Eb Eb7

Chord progression: Ab Abm Eb Eb7 Ab Abm Eb Bb7

Chord progression: Eb Bb+ Eb Bb+ Eb Bb+ Eb D7

Chord progression: D7 Gm C7 F7 Bb7

Hello Dolly

72

4/4 Dixieland; sing-along

Often played in C

♩ = 156

♩ = 120

1963

The musical score for 'Hello Dolly' is presented in a single system with two staves. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written in a sing-along style, with notes often beamed together. Chords are indicated above the notes. The score is divided into several measures, with some measures containing multiple chords. The final measure is marked with a double bar line.

Chords and Melody:

- Measure 1: B♭ (Chord), B♭ (Melody)
- Measure 2: Gm (Chord), B♭dim (Chord), Cm7 (Chord), F7 (Chord)
- Measure 3: Cm (Chord), A♭ (Chord)
- Measure 4: Cm (Chord), F7 (Chord), B♭ (Chord), B♭dim (Chord), F7 (Chord)
- Measure 5: B♭ (Chord), Gm (Chord)
- Measure 6: Fm7 (Chord), B♭7 (Chord), Fm7 (Chord), B♭7 (Chord), E♭ (Chord), Cm (Chord), D7 (Chord)
- Measure 7: Gm (Chord), Dm (Chord), Gm (Chord), Dm (Chord)
- Measure 8: C9 (Chord), C9+ (Chord), Cm7 (Chord), F7 (Chord), B♭ (Chord), (Bdim (Chord), Cm7 (Chord), F7 (Chord))
- Measure 9: C9 (Chord), C9+ (Chord), Cm7 (Chord), F7 (Chord)
- Measure 10: C9 (Chord), C9+ (Chord), Cm7 (Chord), F7 (Chord)
- Measure 11: C9 (Chord), C9+ (Chord), Cm7 (Chord), F7 (Chord), B♭ (Chord)

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. (Orig. C) 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 $\flat$**

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 with cornet, 1-2 jam choruses. Dodds is the star of the piece. A-B he plays obligato over the band, lead on C. D is a more recent convention.

Solos

C

D

KO's version differs greatly from Steele's. KO even submitted it for copyright. D is not on copyright sheet.

To CLAR solo, p. 3

High Society (3)

Clarinet solo

Johnny Dodds, on Oliver, 1923

This musical score is for a clarinet solo in the key of B-flat major (two flats) and 4/4 time. It consists of eight staves of music. The notation includes eighth and sixteenth notes, often beamed together in groups of three or four, and rests. Chord symbols are placed above the staff at various points: E-flat, A-flat, E-flat, B-flat7, E-flat dim, E-flat, C7, F7, B-flat7, E-flat, B-flat7, E-flat, E-flat7, A-flat, E-flat dim, E-flat, C7, F7, B-flat7, E-flat. The piece concludes with a double bar line.

Hindustan

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

ODJB; Bob Crosby '38;
 c. 1917

Chorus

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

B $\flat$ m 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)

4/4 swing ♩ = 172

All jazz players who deal in melodies must know it.

30s swing standard;
c. Waller, 1929

Chorus

Chorus

Chord symbols: Gm7, C7, Gm7, C7, Gm7, C7, F, B $\flat$, G7, C7, F, Gm7, C7, Gm7, C7, Gm7, C7, F, B $\flat$, G7, C7, F, B $\flat$, G7, C7, Gm7, A $\flat$ 7, G7, C7, Gm7, C7, Gm7, C7, Gm7, C7, F, B $\flat$, G7, C7, F.

Verse rubato, cho. at tempo

Verse

Verse

Chord symbols: F, E $\flat$ m7(b5), Dm7, Gdim, G7, C7, F, Gm, G $\flat$ dim, Gm7, E $\flat$ m7, Dm7, G9, C, Cdim, C7, A $\flat$ dim, C7, A $\flat$ dim, C7, D7, Gm, G9, Gm7, C9.

Honeysuckle Rose (2)

75

Riff Chorus

Gm7 C7 Gm7 C7 Gm7
F
Gm7 C7 Gm7 C7 Gm7
F
F7 Cm Fdim F7 Bb F7 Gb7 F7 Bb
G7 Dm Gdim G7 C7 Gm7 Ab7 G7 C7
Gm7 C7 Gm7 C7 Gm7
F
⊕ Ending F C7 F

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."

Home

2/4, 4/4 Ballad ♩ = 104

Armstrong, Dorsey Bros.,
Ventures; c. 1931

Chorus

Chorus musical notation in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The melody is written on a single staff with chords indicated above the notes. 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

Verse musical notation in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The melody is written on a single staff with chords indicated above the notes. 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

77

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

Jack Teagarden
classic, 1933

4/4 ♩ = 94

Chorus

Chorus

Measures 1-4: $E\flat$ $Cm7$ $Fm7$ $B\flat7$ $E\flat$ $Cm7$ $F7$ $B\flat+$

Measures 5-8: $E\flat$ $Cm7$ $Fm7$ $A\flat m$ $F9$ $B\flat7$ $B\flat+$

Measures 9-12: $E\flat$ $Cm7$ $Fm7$ $B\flat7$ $E\flat$ $Cm7$ $F7$ $B\flat+$

Measures 13-16: $E\flat$ $Cm7$ $Fm7$ $A\flat m$ $F9$ $B\flat9$ $E\flat$

Final measure: $B\flat m7$ $E\flat7$ $B\flat m7$ $E\flat7$ $A\flat6$

Verse

Verse

Measures 1-4: $B\flat7$ $E\flat/G$ $B\flat7$ $E\flat/G$

Measures 5-8: $Cm6$ $D+$ $D7$ Gm $Cm7$ $F7$ $B\flat7$ $B\flat+$

I Ain't Gonna Give Nobody None Of My Jelly Roll

4/4 swingy; w/vocal
a tad dirty

♩ = 140 ♩ = 118

B $\flat$

G 7

C 7

c. S. & C. Williams, 1919

Chords: B $\flat$, G 7 , C 7 , F 7 , B $\flat$, G 7 , C 7 , F 7 , B $\flat$, G 7 , C 7 , F 7 , D 7 , E $\flat$, Cm, B $\flat$, G 7 , E $\flat$, Edim, B $\flat$, G 7 , C 7 , F 7 , B $\flat$, G 7 , C 7 , F 7 , B $\flat$. Tag: B $\flat$, G 7 , C 7 , F 7 , B $\flat$.

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 ♩ = 158
Instr. W/Gigolo ♩ = 128

I Ain't Got Nobody

79

c. S. Williams, 1915

F7 E7 Eb7 D7 G9 Bbm
F G7 C7 F
F7 E7 Eb7 D7 G7
G7 C7
F7 Bb
D7 G7 C7
F7 E7 Eb7 D7 G7
F G7 C7 F

Just a Gigolo

Use as Verse, moderate shuffle beat, for Prima Version

♩ = 128 F Fmaj7 F G7 Gm C7
C7 Gm C7 F
F7 Eb6 D7 Gm
Gm Eb9 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

B♭+ E♭ E♭m B♭ C7

F7 B♭ Cm7 F7 B♭+

E♭ E♭m B♭ C7

F7 B♭

D7 G9

C7 F9 B♭+

E♭ E♭m B♭ C7

F7 B♭

Detailed description: This image shows the bass line for the song 'I Can't Believe That You're In Love With Me'. The music is written in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as 148 beats per minute. The bass line consists of eight staves of music. The notes are primarily eighth and quarter notes, with some half notes and rests. Chord symbols are placed above the staff to indicate the harmonic structure. The chords are: Bb+, Eb, Ebm, Bb, C7, F7, Bb+, Cm7, F7, Bb+, Eb, Ebm, Bb, C7, F7, Bb, D7, G9, C7, F9, Bb+, Eb, Ebm, Bb, C7, F7, Bb. The music is written in a bass clef.

I can't Give You Anything But Love

Armstrong,
Ethel Waters;
c. McHugh, 1928

2-beat
♩ = 144

Vocal w/verse ♩ = 118

Chorus

Chorus musical score in bass clef, 4/4 time. The melody is written on a single staff with a key signature of one flat (Bb). The accompaniment is indicated by chords written above the staff. The chords for the Chorus are: F, Fdim, Gm, C7, F, G7, C7, F9, F7, Bb, Bb6, A7, Ab7, G9, G7, C7, F, Fdim, Gm, C7, F7, Bbmaj7, Bb, Bb, G7, F, D7, Gm7, C7, F.

Verse

Verse musical score in bass clef, 4/4 time. The melody is written on a single staff with a key signature of one flat (Bb). The accompaniment is indicated by chords written above the staff. The chords for the Verse are: F, Bb6, F, Gm7, C7, F, Bb7, F, Bb6, F, Gm7, C7, F, F7, Am, E7, Am, D7, D7, Db7, C7, B7, F, Bb6, F, G7, C7.

I Gotta Right To Sing The Blues

Slow, rhythmic 4/4 ♩ = 104

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

Chorus

Chorus

Chord symbols: Gm7, C9, F, F+, Fm7, Bb9, Fm7 Bb7, Dm7(b5), G7, Gm7, C9, F6, C+, F9, C+, F6, F9, Bb, Cm/Bb, Bbdim, Bb, Ebm6/Bb, Edim, Bb, Bb+, Gm7, C9, F7, F+, Fm7, Bb9, Fm7 Bb7, Dm7(b5), G7, C9, Ebm(maj7), Gm7, C9, Cm7, Ebm6, F7, Bb.

Verse

Verse

Chord symbols: Bb, Bbm, F7, Bb, F7, Bb, D9/A, C7/G, B7/F#, Bb, Bb7/A, Ebm/F#, F7, Bb, Bbm, F7, Bb, F7, Bbm7/A, C7, Bb, Bb7, Dbdim, Cm7, Bb.

I Had Someone Else

83

1924

♩ = 170 2-beat

Chorus

Chorus musical score in bass clef, 4/4 time. The melody is written on a single staff with various chords indicated below. The key signature has one sharp (F#). The tempo is marked as 170 beats per minute, 2-beat.

Chords: C, G+, C, Em, Gm, A7, Dm, Gdim, Dm, G7, C, G7, C, Gdim, G, Cm, Em, A^bdim, Am, Adim, Am, D7, G7, C, C7, C+, F, D7, G7, G^bdim, D^bdim, G7, C, G+, C, Em, Gm, A7, D7, G9, C.

Verse

Verse musical score in bass clef, 4/4 time. The melody is written on a single staff with various chords indicated below. The key signature has one sharp (F#).

Chords: C, Gdim, G9, C, C, Cdim, G7, G+, C6, G+, C, Gdim, G9, C, Cm, G, D7, G, G+.

I Never Knew (That Roses Grew)

4/4 swing ♩ = 184

1925

♩ = 164

Chords: F, Bbm, F, Bbm, F, Gm7, C7, F, Fdim, Gm7, C7, F, Bbm, F, Bbm, F, Gm7, C7, F, E7, Am, Dm, E7, Am, Dm, E7, Am, E7, Am, C7, F, Bbm, F, Bbm, F, Gm7, C7, F, (Fdim, Gm7, C7)

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 musical notation in bass clef, 4/4 time. The key signature has one flat (Bb). The melody is written on a single staff with eighth and quarter notes, often beamed in pairs. Chords are indicated above the staff. The sequence of chords is: F, F+, Dm, Cm, D7, G7, C7, F, C7, F7, Bb, F, A7, D7, G7, C7, F7, Bb, C7, F, F+, Dm, Cm, D7, G7, C7, F.

Verse

Verse musical notation in bass clef, 4/4 time. The key signature has one flat (Bb). The melody is written on a single staff with eighth and quarter notes, often beamed in pairs. Chords are indicated above the staff. The sequence of chords is: F, Fdim, C7, Bb6, Bbm6, C7, C7, Bb6, Bbm6, C7, F, Fm, C7, Bmaj7, Cdim, Dm7, G6, G7, C7, Bb6/9, C7, Gm, Bbm6, C7, Bbdim, Dm, G7, C7, C+.

I Want A Little Girl

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

Orig In G. Usually played In F

McKinney's Cotton
Pickers '30; c. 1930

Chorus

Chorus

Chords: F, F7, B $\flat$, B $\flat$ m, F, D7, G7, C7, F, F7, B $\flat$, B $\flat$ m, F, D7, G7, C7, F, B $\flat$ 7, F, F7, B $\flat$, B $\flat$, D7, G7, C7, F, B $\flat$ 7, F, F7, B $\flat$, B $\flat$ m, F, D7, G7, C7, F, B $\flat$ 7, F

Verse

Verse

Chords: F, Fdim, B $\flat$ m, G7, C7, F, F, Fdim, B $\flat$ m, G7, C7, F, F7, Am, E7, Am, C, G7, G $\flat$, C, A, Dm, G7, C, C7

Sister Kate, (I Wish I Could Shimmy Like)

87

Rockin' 4/4; also as a twist ♩ = 148

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

Chorus

Chorus musical notation in bass clef, 4/4 time, key of B-flat major. The notation includes the following chords and notes:

- Line 1: B $\flat$ 7, (F7), B $\flat$ 7, E $\flat$
- Line 2: B $\flat$ 7, E $\flat$ [Break - - - - -]
- Line 3: B $\flat$ 7, (F7), B $\flat$ 7, E $\flat$, E $\flat$ 7
- Line 4: A $\flat$, A $\dim$, E $\flat$, C7, F7, B $\flat$ 7, E $\flat$, C7
- Line 5: F7, B $\flat$ 7, E $\flat$
- Line 6: Line 4, bars 3-4 book notes

Intro

Intro musical notation in bass clef, 4/4 time, key of B-flat major. The notation includes the following chords and notes:

- Line 1: A $\flat$, E $\flat$ dim, E $\flat$, C7, F7, B $\flat$ 7, E $\flat$

Verse

Verse musical notation in bass clef, 4/4 time, key of B-flat major. The notation includes the following chords and notes:

- Line 1: B $\flat$ 7, E $\flat$
- Line 2: E $\flat$, E $\flat$ dim, Fm7, B $\flat$ 7, E $\flat$
- Line 3: B $\flat$ 7, E $\flat$
- Line 4: 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 in bass clef, 4/4 time, key of B-flat major. The notation includes the following notes:

- Line 1: B $\flat$, A $\flat$, G $\flat$, F $\flat$, E $\flat$, D $\flat$, C $\flat$, B $\flat$
- Line 2: A $\flat$, G $\flat$, F $\flat$, E $\flat$, D $\flat$, C $\flat$, B $\flat$, A $\flat$

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

Ice Cream

Square 2-beat

Popular with 1940s New Orleans revival bands, who did it 4/4, somewhat slower. Lyrics vary from original.

c. Howard Johnson, 1927

$\text{♩} = 240$ **B♭**

F7 **B♭** **F7** **B♭** **F7** **B♭7** **E♭** **B♭** **C7** **F7** **B♭** **F7** **B♭**

Ice/ cream,/ ice cream,/ we all/ scream for ice/ cream,/
 Rock,/// rock my baby roll./// ///
 I/ scream,/ you/ scream,/ everybody wants ice/ cream,/
 Rock,/// rock my baby roll./// // Pepsi

 Co-/la,/ //R.C. Co-/la,/ //ev'ry
 Bo-/dy/ wants/ a/ Coca Cola (Coca Cola)

 Ice/ cream,/ ice/ cream,/ we all scream for ice/ cream,/
 Rock,/// rock my baby roll./// ///|

Ida (Sweet As Apple Cider)

♩ = 141 ♩ = 156
2-beat; or 4/4

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

Chorus

Chorus musical notation in bass clef, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: Eb, Bb7, Eb, G7, C7, F7, F7, Bb7, Eb, Bb7, Eb, G7, C7, F7, Eb, F7, Bb7, Eb. The key signature has two flats (Bb and Eb). The time signature is 4/4. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The piece ends with a double bar line.

Verse

Verse musical notation in bass clef, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: Eb, Eb/G, Eb dim, Bb7/F, Bb7/D, Bb7, Fm7, Bb7, Eb, Eb, Bb, Bb/Gb, C7, F+, F7, 1. Bb, 2. Bb, Bb7/F, Eb, Bb7/F. The key signature has two flats (Bb and Eb). The time signature is 4/4. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The piece ends with a double bar line.

If I Had You

4/4

♩ = 108

Rudy Vallee hit, 1929

Chord symbols: Bb, Bb9, Eb6, Ebm6, Bbdim, F9, Gm7, Dm, Gm, A7, F7.

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

91

Square 2-beat ♩ = 224

Eddie Cantor;
c. 1925

Chorus

Chorus musical score in bass clef, 4/4 time. The melody is written on a single staff with a key signature of one flat (Bb). The tempo is marked as Square 2-beat ♩ = 224. The score consists of 16 measures. The first measure is a whole note C. The second measure is a whole note C. The third measure is a whole note C. The fourth measure is a whole note C. The fifth measure is a whole note C. The sixth measure is a whole note C. The seventh measure is a whole note C. The eighth measure is a whole note C. The ninth measure is a whole note C. The tenth measure is a whole note C. The eleventh measure is a whole note C. The twelfth measure is a whole note C. The thirteenth measure is a whole note C. The fourteenth measure is a whole note C. The fifteenth measure is a whole note C. The sixteenth measure is a whole note C. The key signature changes to two flats (Bb, Eb) for the last four measures. The notes are: C, C, C, C, C, C, C, C, C, C, C, C, C, C, C, C. The chords are: C, C, C, C, C, C, C, C, C, C, C, C, C, C, C, C. The key signature changes to two flats (Bb, Eb) for the last four measures. The notes are: C, C, C, C, C, C, C, C, C, C, C, C, C, C, C, C. The chords are: C, C, C, C, C, C, C, C, C, C, C, C, C, C, C, C.

Verse

Verse musical score in bass clef, 4/4 time. The melody is written on a single staff with a key signature of one flat (Bb). The score consists of 16 measures. The first measure is a whole note C. The second measure is a whole note C. The third measure is a whole note C. The fourth measure is a whole note C. The fifth measure is a whole note C. The sixth measure is a whole note C. The seventh measure is a whole note C. The eighth measure is a whole note C. The ninth measure is a whole note C. The tenth measure is a whole note C. The eleventh measure is a whole note C. The twelfth measure is a whole note C. The thirteenth measure is a whole note C. The fourteenth measure is a whole note C. The fifteenth measure is a whole note C. The sixteenth measure is a whole note C. The key signature changes to two flats (Bb, Eb) for the last four measures. The notes are: C, C, C, C, C, C, C, C, C, C, C, C, C, C, C, C. The chords are: C, C, C, C, C, C, C, C, C, C, C, C, C, C, C, C. The key signature changes to two flats (Bb, Eb) for the last four measures. The notes are: C, C, C, C, C, C, C, C, C, C, C, C, C, C, C, C. The chords are: C, C, C, C, C, C, C, C, C, C, C, C, C, C, C, C.

I'll Be A Friend With Pleasure

Square 2-beat foxtrot

♩ = 138

Right from the start /// you played a part ///
 I gave my heart /// with pleas-/// ure.///
 Your fond caress /// 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

93

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

4/4 ♩ = 176 ♩ = 148

Chorus

Chorus

F F7 Fdim B^bm F D7 G7 C7 F7

B^b A+ A^b G7 C7 F C+

F F7 Fdim B^bm F Am E7 Am

Dm E7 Cm D7 B^bm C7 F F7

B^b B^bm G7/D B^bm/C# C7

B^b G7 C7 F

Verse

Verse

Fm D^b7 C7 Fm D^b7 C7 Fm

C/E Cm/E^b D7 A^b7 G7 Cm Fm D^b7 C7

Fm D^b7 C7 Fm

C/E Cm/E^b D7 A^b7 G7 Cm C+

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

4/4 ballad with a lift

♩ = 94

1930

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 confesssin' that I love you over a- gain,/// //||

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

Fats Waller hit, 1935

Rollicking, Syncopated

♩ = 182

(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./// ///

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

♩ = 216

Square 2-beat

Jolson hit; c. 1927

Verse

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 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)

96

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 in bass clef, 4/4 time. The score consists of 16 measures across 8 staves. Chords are indicated above the notes: F, A7, D7, G7, G $\flat$ 7, G7, C7, F, D7, G7, C7, F, A7, D7, G7, B $\flat$, B $\flat$ m, F, A7, D7, Gm, G7, C7, F.

Verse

Verse musical notation in bass clef, 4/4 time. The score consists of 16 measures across 5 staves. Chords are indicated above the notes: C7, F, C7, Cm, D7, Gm, D7, Dm, Fdim, F, C7, F, C7, Cm, D7, Dm, E7, Am, C7.

Indiana (Back home again in)

98

Usually 4/4

♩ = 210 ♩ = 188

ODJB ♩ = 246

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

ODJB has D7 1st Chord

Top priority standard; ODJB; c. 1917

Chorus

Chorus musical notation in bass clef, 4/4 time. The melody consists of eighth and quarter notes with various slurs. Chords are indicated above the staff: F, D7, G7, C7, B $\flat$, Fdim, F, D7, G7, A7, Gdim, Dm, D $\flat$ 7, F, A7, Dm, Fdim, F, C7, F.

♩ = 110 ♩ = 120

To play at Chorus tempo, double the note value.

Verse

Verse musical notation in bass clef, 4/4 time. The melody consists of eighth and quarter notes with various slurs. Chords are indicated above the staff: F, B $\flat$, F, F7, B $\flat$, B $\flat$ m, F, F, B $\flat$, F, G7, B $\flat$ m6, C7, Gm, G $\flat$ dim, 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

Chords: F, F7, B $\flat$, F, B $\flat$, Fdim, F, D7, G7, C7, F

Chorus

Chords: Dm, Gm, Dm, Dm, Gm, Dm, Dm, Gm, Dm, Gm, A7, C7, F, D7, G7, C7, F, D7, G7, C7, F

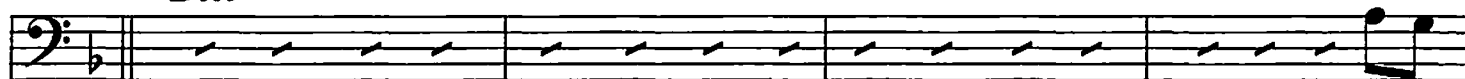
Last X to TAG

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)

99

Vamp Dm Boom chugga chugga



Verse Dm



Dm Gm Dm



Dm Gm Dm



Gm A7 **To Chorus**



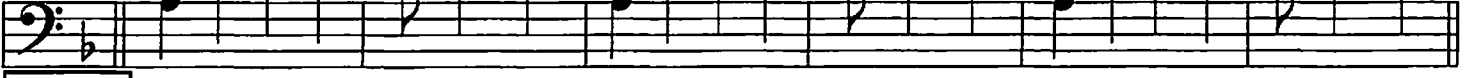
TAG F **Offbeats**



Bb Fdim F D7 G7 C7 F



Record Version



Verse F *Lil is on top, Louis vocal on bottom* C7 A7 Dm



Dm F



F Gm Dm



Dm A7 C7



Is It True What They Say About Dixie

4/4 2-beat ♩ = 172

c. I. Caesar, 1936

Chorus

Chorus musical notation in bass clef, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff. The key signature has two flats (Bb and Eb).

Chords: Ab, G7 (Abdim), Ab, Bbm7, F7, Bbm7, Dbm, Eb7, Fm, Bb9, Bbm, Eb7, Ab, G7 (Abdim), Ab, Ab7, Ab+, Db6, Ab7, Db, E7, Ab, Cm, F9, Bb9, Eb7, Ab.

Verse

Verse musical notation in bass clef, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff. The key signature has two flats (Bb and Eb).

Chords: Bbm7, Eb7 (Eb13), Bbm7, Eb7, Bbm7, Eb7, Bbm7, Eb7, Ab/C, Bbm7, Eb7, Ab, Eb+, Bbm7, Eb7, Bbm7, Eb7, Bbm7, Eb7, Bbm7, Eb7, Gm, D, G, Bb7, Eb+.

It Had To Be You

101

Vocal tempo ♩ = 110

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

Lilting 2-beat ♩ = 120

c. Isham Jones, 1924

Chorus

Chorus

Chords: C⁺ F C⁺ F D⁷ G⁹ C⁷ A⁷ Dm G⁷ C⁷ C⁺ F C⁺ F D⁷ G⁹ Dm B^b B^bm F A⁷ Dm Ddim C⁷ Fdim C⁷ F

Verse

Verse

Chords: 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, consisting of eight staves of music in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The melody is written on the top line of each staff, and the bass line is on the bottom line. Chords are indicated by letters above the notes. The notation includes various chord progressions and melodic lines.

Chords: Bb, Ebb, Bb, F7, Bb, G7, C7, F7, Bb, Bb7, Ebb, D7, Bb, Bbdim, Bb, C7, F7, Bb.

Verse

Musical notation for the Verse, consisting of four staves of music in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The melody is written on the top line of each staff, and the bass line is on the bottom line. Chords are indicated by letters above the notes. The notation includes various chord progressions and melodic lines.

Chords: 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. 1937

♩ = 174
♩ = 192

Chords: C, G+, C⁶, 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, C.

(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

♩ = 186

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

A

B

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

Chords: 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 vou/ 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 Abdim 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

Verse musical notation (Bass clef, 4/4). Chords: Eb, Eb, Bb7, Eb, F7, Bb7, Eb, Bb7, Eb, Bb7, F7, Bb7. Breaks indicated.

Dogfight

Dogfight musical notation (Bass clef, 4/4). Chords: Bb7, Bbdim, Bb7, F7, Bb, G7.

Chorus

Chorus musical notation (Bass clef, 4/4). Chords: C7, F7, Bb7, Eb, C7, F7, Eb, G7, Cm6, Cm6, C7, C7, F7, Bb9, Eb. Breaks indicated.

Bks 2 beats
each

Eb [Break ---] Eb G7 [Break ----] G7 Cm6 [Break -----] Cm6 C7 [Break -----] C7

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).

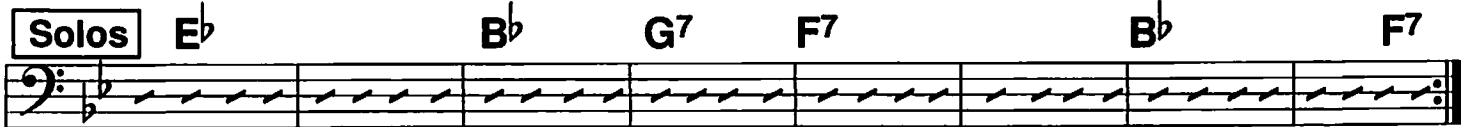
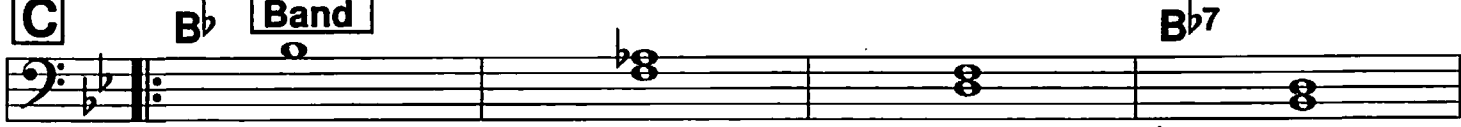
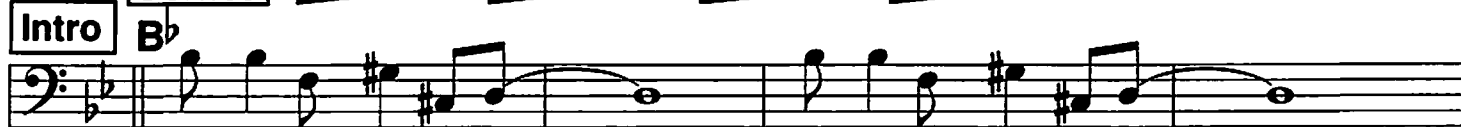
King Oliver '23; Ethel Waters' 22; Eva Taylor '23; c. R. Jones, 1922

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.



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 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 and a key signature change to one flat. The melody is written in the treble clef, and the bass line is written in the bass clef. Chords are indicated above the staff. The melody consists of eighth and quarter notes, with some measures containing rests. The bass line consists of quarter notes and half notes. The chords are: F, Bb, F, F, C7, F, F7, Bb, Fdim, F, A7, D7, G7, C7, F, Bb, F, F7, Bb, Fdim, F, A7, D7, G7, C7, F.

Out Choruses: modulate to G, Ab, Bb.

Kansas City Kitty

Brisk 2-beat ♩ = 210

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

Chorus

Chorus

Chords: G, C7, G, C7, G, D7, G, D7, G, C7, G, A7, D7, G, B7, E7, A7, D7, G, C7, G, C7, G, A7, D7, G, C7.

Verse

Verse

Chords: G, D7, Am, D7, G, G, D7, Am, D7, G, B, Em, B, Em, C, A7, Bm, D, Bdim, Bb, A7, D7.

Keeping Out Of Mischief Now

111

Light 4/4

♩ = 120

c. Waller, 1932

Chorus

Chorus

Chorus

Verse

Verse

Verse

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.//|

Square 2-beat

♩ = 240 ♩ = 202

c. 1922

Verse

Chords and notes in the Verse:

- Staff 1: F, E $\flat$ (C 7), F
- Staff 2: F
- Staff 3: Am, E 7 , Am
- Staff 4: Am, C 7
- Staff 5: F, F 7 , B $\flat$, Gm
- Staff 6: A 7 , Dm, C 7
- Staff 7: F, E $\flat$ (C 7), F
- Staff 8: F, B $\flat$ 7 , E $\flat$ 7 , A $\flat$ 7

Limehouse Blues (2)

112

♩ = 240

Chorus

The musical score is written in bass clef with a key signature of three flats (Bb, Eb, Ab). The tempo is marked as ♩ = 240. The piece is a 12-measure chorus. The notes and chords are as follows:

Measure	Notes	Chord
1	Bb2, Bb2, Bb2, Bb2	D $\flat$ 7
2	Bb2, Bb2, Bb2, Bb2	D $\flat$ 7
3	Bb2, Bb2, Bb2, Bb2	D $\flat$ 7
4	Bb2, Bb2, Bb2, Bb2	D $\flat$ 7
5	Bb2, Bb2, Bb2, Bb2	D $\flat$ 7
6	Bb2, Bb2, Bb2, Bb2	D $\flat$ 7
7	Bb2, Bb2, Bb2, Bb2	D $\flat$ 7
8	Bb2, Bb2, Bb2, Bb2	D $\flat$ 7
9	Bb2, Bb2, Bb2, Bb2	D $\flat$ 7
10	Bb2, Bb2, Bb2, Bb2	D $\flat$ 7
11	Bb2, Bb2, Bb2, Bb2	D $\flat$ 7
12	Bb2, Bb2, Bb2, Bb2	D $\flat$ 7

Livery Stable Blues

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

♩ = 166 *Rockin' 4/4*

aka "Barnyard Blues"

Intro

E^b E^b7 A^b A^bm E^b B⁷ B^b7



A



B



Tbn Gliss

C

[Horn Break - - - -]

[Clar Break]

[Cornet horse whinny - - -]

Tbn gliss

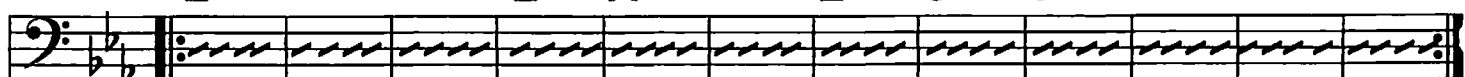


**1st X
TBN gliss**

D

Solos

E^b7 A^b E^b C⁷ F⁷ B^b7 E^b



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

♩ = 152 ♩ = 134

Chord symbols: E^b , E^b7 , A^b , A^bm , B^b7 , Cm , Gm , B^b7 .

(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 a // 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
At Tempo

West Coast Favorite;
McHugh-Mills, 1925

Band Intro

Verse *Rubato*

At Tempo ♩ = 164

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-/somes gal/ in/ town./// ///

Ev'-/ryone's buddy,/ but no-/body's bride,/ you're the
Lone-/somes 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-/somes gal/ in/ town./// ///

Louisiana♩ = 146 4/4 *Swing*y

Bix; c. 1928

Chorus

Chorus musical notation in bass clef, 4/4 time, key of B-flat major. The melody is written on a single staff. Chord changes are indicated above the staff. The notation includes eighth and quarter notes, rests, and ties.

Chord changes: 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

Verse musical notation in bass clef, 4/4 time, key of B-flat major. The melody is written on a single staff. Chord changes are indicated above the staff. The notation includes eighth and quarter notes, rests, and ties.

Chord changes: 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
♩ = 182

The first system of musical notation consists of five staves. The first staff is a bass line in 4/4 time, starting with a key signature of two flats (Bb and Eb). The melody is written in a single line with various chords and accidentals. The chords are: Eb, Bb7, Eb, Eb7, A, Eb7, A, Eb7, C7, Fm, C7, Fm, F7, Bb7, Eb, Bb7, Eb, Eb7, A, Eb7, A, Eb7, Bb7, G7, Bbm6, C7, Fm, Bb7, Eb. The melody is written in a single line with various notes and rests. The first staff is a bass line in 4/4 time, starting with a key signature of two flats (Bb and Eb). The melody is written in a single line with various chords and accidentals. The chords are: Eb, Bb7, Eb, Eb7, A, Eb7, A, Eb7, C7, Fm, C7, Fm, F7, Bb7, Eb, Bb7, Eb, Eb7, A, Eb7, A, Eb7, Bb7, G7, Bbm6, C7, Fm, Bb7, Eb.

Verse

The second system of musical notation consists of five staves. The first staff is a bass line in 4/4 time, starting with a key signature of two flats (Bb and Eb). The melody is written in a single line with various chords and accidentals. 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, Am9, Eb, Cm7, F9, F7(b9), Bb7. The melody is written in a single line with various notes and rests. The first staff is a bass line in 4/4 time, starting with a key signature of two flats (Bb and Eb). The melody is written in a single line with various chords and accidentals. 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, Am9, Eb, Cm7, F9, F7(b9), Bb7.

Mahogany Hall Stomp

Armstrong classic;
c. S. Williams, 1929

♩ = 186 4/4 *Swing*

[Break -----]

Intro E^b B^b+ E^b B^b+ E^b B^b7

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

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

C **Solos** E^b **TPT Solo**

Tag E^b B^b+ E^b B^b+ E^b

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

Mama's Gone Goodbye

119

4/4 Very rhythmic ♩ = 138

c. Piron, 1924

Chorus

Chorus musical notation in bass clef, 4/4 time, key of B-flat major. The melody is written on a single staff with various accidentals and ties. Chords are indicated below the staff: F7, Bb, Gb7, F7, Bb, Bb7, Eb, Ebm, Bb, G7, C7, F7, Bb, Gb7, F7, D7, G7, C7, Bb, Gb7, F7, Bb.

Verse

Verse musical notation in bass clef, 4/4 time, key of B-flat major. The melody is written on a single staff with various accidentals and ties. Chords are indicated below the staff: G, Eb7, D7, Gm, Cm6, G, Eb7, D7, Gm, A7, A7(b5), D, A7, D7, G, Eb7, D7, G7, 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 $B\flat$ $F7$ $B\flat$ $F7$

$G\flat7$ $F7$ $G\flat7$ $F7$ $B\flat m$ [Break -----]

$B\flat dim$ $B\flat$ $G\flat7$ $B\flat$ $F7$ $B\flat$

$B\flat dim$ $B\flat$ $G\flat7$ $B\flat$ $F7$ $B\flat$

B $F7$ $B\flat$ $Bdim$

$F7$ $B\flat$ $Bdim$

$F7$ $B\flat$ $B\flat7$ $A7$ $A\flat7$

$G7$ $C7$ $F7$ $B\flat$

Back to A 1 X, C

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

Maple Leaf Rag (2)

120

C F7 B $\flat$ G

F7 B $\flat$ D7

G7 Cm

Edim B $\flat$ G7 C7 F7 B $\flat$

D E $\flat$ Edim B $\flat$

F7 Fdim F7 B $\flat$

E $\flat$ Edim E $\flat$ B $\flat$

E $\flat$ E $\flat$ m B $\flat$ F7 1. B $\flat$

2. B $\flat$

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

Clarence Williams
Blue Five '24'; c.1924

2-beat ♩ = 202

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

Chorus

Chorus

Chords: 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

Chords: 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

Chorus

Chords: F, B $\flat$, F, Fdim, Cm, D7, G7, Gdim, G7, C7, F, F7, B $\flat$, A7, C7, F, D7, Gm, B $\flat$ m, C7, F.

Verse

Verse

Chords: F, C7, F, Gm7, C7, F, C7, F, G $\flat$ dim, Gm, D $^+$, D7, Gm, E $\flat$ 7, D7, G 9 , C, F, C7.

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

Chord symbols: F, Dm7, Gm7, C7, F, Dm7, Bb, Db7, F, D7, Gm7, C7, F, G7, C7, F, Dm7, Bb, Db7, F, D7, Gm7, C7, F, Cm, F7, Bb, C9, F7, Bb, Eb7, D7, Gm7, A7, D7, G7, Gm7, C+, F, Dm7, Gm7, C7, F, Dm7, Bb, Db7, 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.// ///|

**Armstrong;
c. W. Melrose, 1927**

Chorus

Chorus **F7** **B $\flat$ 7** **Armstrong, c. W. Melrose, 1927**

F **B $\flat$** **F** **A** **Dm** **C7** **F** **C7**

F7 **B $\flat$ 7**

G7 **D $\flat$ 7** **C7**

F7 **B $\flat$**

D7 **G7** **D $\flat$ 7** **C7**

F7 **B $\flat$ 7**

F **B $\flat$** **F** **A** **Dm** **C7** **F**

Verse

Verse

Dm B $\flat$ 7 A7 Dm B $\flat$ 7 A7
B $\flat$ 7 A7 Dm B $\flat$ 7 A7
Dm B $\flat$ 7 A7 Dm B $\flat$ 7 A7
B $\flat$ 7 Dm Gm Fdim A7 C7

Milenburg Joys (1)

♩ = 180 *Usually 4/4*

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

c. Morton, NORK, 1925

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)

125

Solos

C **B $\flat$** **F 7** **B $\flat$** **Fdim** **F 7** **F 7** **B $\flat$** [Break -] **B $\flat$** **F 7** **B $\flat$** **B $\flat$ 7** **E $\flat$** **G $\flat$ 7** **B $\flat$** **G 7** **C 7** **F 7** **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 musical notation with chords:

Staff 1: E♭ Edim Fm7 G♭dim E♭ Cm7 F7 Ω

Staff 2: E♭ Cm7 Gm7 C9 F7 B♭9 E♭ B♭7

Staff 3: E♭ Edim Fm7 G♭dim E♭ Cm7 F7 Ω

Staff 4: E♭ Cm7 Gm7 C9 F7 B♭9 E♭ G7

Staff 5: Cm Fm Cm F9

Staff 6: E♭ F7 Gm G♭m Fm B♭7

Staff 7: E♭ Edim Fm7 G♭dim E♭ Cm7 F7 Ω

Staff 8: E♭ Cm Gm C7 F7 B♭9 E♭

Verse

Verse musical notation with chords:

Staff 1: E♭ Fm7 B♭7sus4 E♭maj7 E♭6 Fm B♭9

Staff 2: E♭ E♭dim Fm7 B♭7 E♭ Fm7 B♭7

Staff 3: E♭ D+ D7 Gm

Staff 4: B♭ Gm C9 F7 B♭7 Fm7 B♭7

Mississippi Mud

127

Moderate 2-beat ♩ = 152

Bix, Bing, Whiteman, 1927

Tpt Intro



A



ROUTINE: A B A each X

Minor Drag (1)

♩ = 208 2-beat

c. Fats Waller, 1929

Intro

Cm

Fm

Cm

Fm

G⁷ Dm Dm G⁷ Cm G⁷ Cm G⁷ Cm G⁷ Cm G⁷**A****Reed Solo**

Cm



Cm

D⁷G⁷C⁷

Fm

C⁷

Fm

G⁷

Cm

Fm

Cm

G⁷

Cm

G⁷**B****Solos**

(Record tpt solo)

Cm



Cm

D⁷G⁷C⁷

Fm

C⁷

Fm

G⁷

Cm

Fm

Cm

G⁷

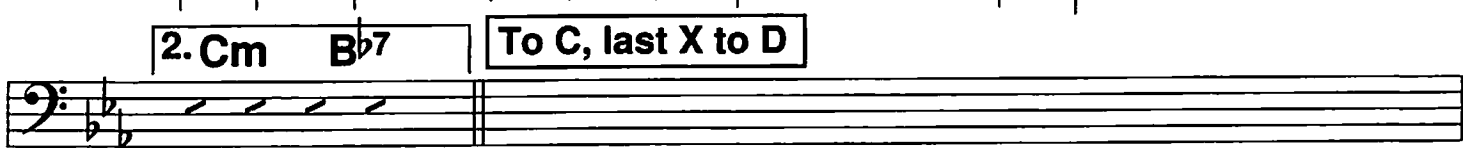
nX. Cm

G⁷

2. Cm

B^b7

To C, last X to D



Minor Drag (2)

128

C

Chords for Section C: $E\flat$, F^7 , F^+ , $B\flat^7$, $B\flat^7$, $B\flat\dim$, $B\flat^7$, $E\flat$, $E\flat^7$, $E\flat\dim$, $A\flat m$, $E\flat$, G^7

D

To B

Chords for Section D: $E\flat$, F^7 , F^+ , $B\flat^7$, $B\flat^7$, $B\flat^7$

1. $E\flat$ $E\flat^7$ $E\flat\dim$ $A\flat m$ $E\flat$ $B\flat^9$

2. $E\flat$ $E\flat^7$ $E\flat\dim$ $A\flat m$ $B\flat^7$ $E\flat$ $E\flat^7$

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

c. Ellington, 1929

♩ = 100

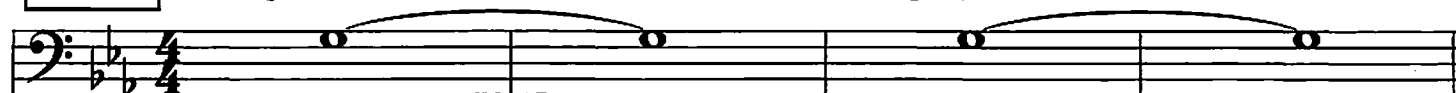
Not dirge slow; solid square 4/4 thump

Intro

Cm

D^b9(b5)

Cm

D^b9(b5)

A

Cm

D^b7

C7

B7

D^b9(b5)

G7

Cm

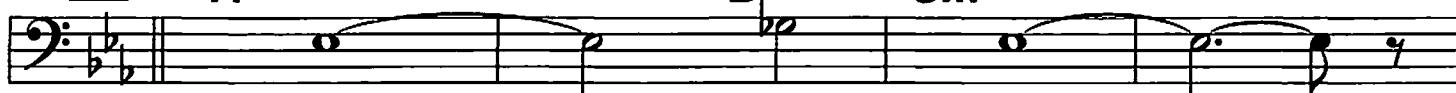


B

A^b7

B7

Cm

A^b7

B7

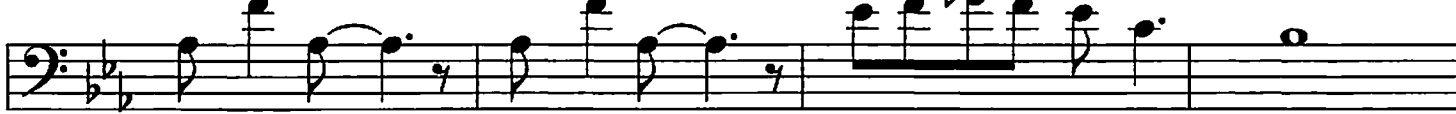
B^b7B^b+

Ending

Cm



C

E^bB^b7E^bB^b7E^bE^b7A^bA^bmE^bB^bdim

Fm7

B^b7

Fm7

B^b7E^b

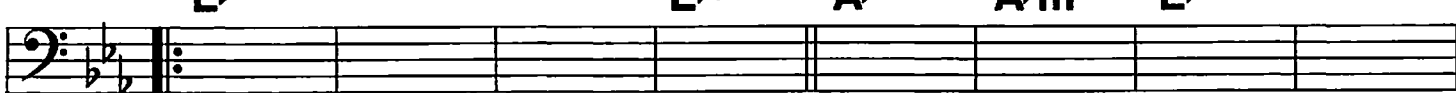
Fm7

B^b7E^bFm7 B^b7

Start solo

D

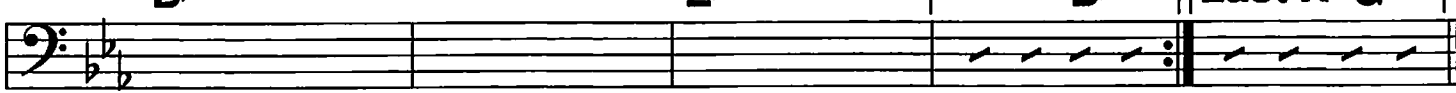
Solos 2 X each

E^bE^b7A^bA^bmE^bB^b7E^b

n X

B^b7

Last X G7



A B, End

Muskrat Ramble

130

Light 4/4

Solos

c. Kid Ory, 1927

♩ = 178

A

A^b

E^b7

A^b

First system of musical notation for section A, featuring bass clef, 4/4 time signature, and various chords including A^b, E^b7, Cm, G7, F7, B^bm, B^b7, and E^b7. The notation includes eighth and sixteenth notes with slurs.

Second system of musical notation for section B, featuring bass clef, 4/4 time signature, and various chords including B^b7, D7, E^b7, A^b, Fdim, B^b7, D7, E^b7, A^b, G7, G^b7, F7, B^bm7, B^b7, E^b9, and A^b. The notation includes eighth and sixteenth notes with slurs.

Third system of musical notation for section C, featuring bass clef, 4/4 time signature, and various chords including A^b, E^b7, A^b, A^b, Cm, G7, Cm, E^b7, A^b, E^b7, A^b, F7, B^bm, B^b7, E^b7, and A^b. The notation includes eighth and sixteenth notes with slurs.

Fourth system of musical notation for the TBN Tag, featuring bass clef, 4/4 time signature, and various chords including A^b, E^b7, A^b, and F7. The notation includes eighth and sixteenth notes with slurs.

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

My Baby Just Cares For Me

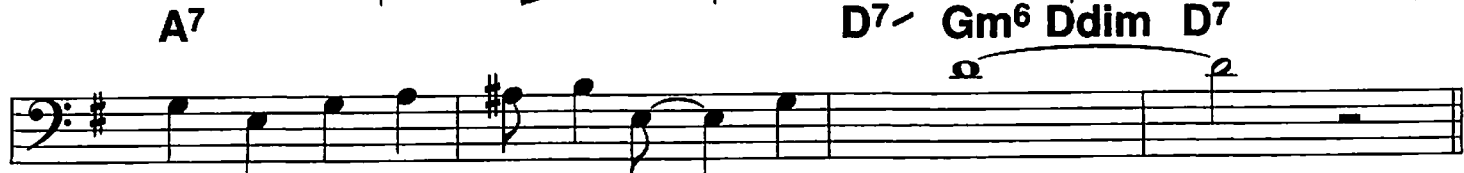
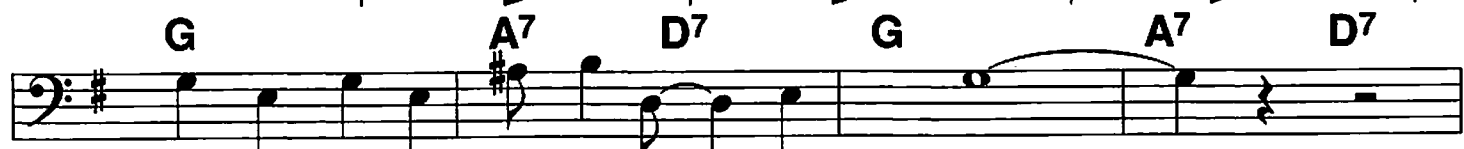
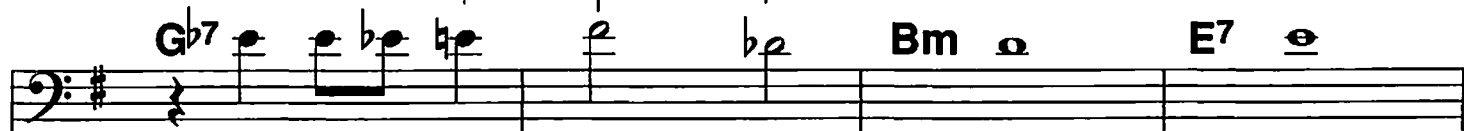
Square 2-beat.

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

Nina Simone, Indigo Swing;
c. Donaldson, 1930

♩ = 182 G

♩ = 110



My Blue Heaven

132

2-beat ♩ = 140 ♩ = 160

Gene Austin, Fats Domino
c. Donaldson, 1927

Chorus

Chorus

Chords: F7, B $\flat$ 9, E $\flat$, E $\flat$, C7, E $\flat$, E $\flat$, C7, F7, B $\flat$ 9, E $\flat$, E $\flat$ +, A $\flat$, C7, Fm, B $\flat$ 7, E $\flat$, E $\dim$, B $\flat$ 7, E $\flat$, E $\flat$, C7, F7, B $\flat$ 7, E $\flat$.

Verse

Verse

Chords: E $\flat$, E $\flat$ $\dim$, Fm7, B $\flat$ 7, E $\flat$, E $\flat$ $\dim$, Fm6, C7, Cm7, F7, B $\flat$ 7, E $\flat$, Cm, C $\dim$, B $\flat$, B $\flat$ $\dim$, B $\flat$ 7, E $\flat$, E $\flat$ $\dim$, Fm7, B $\flat$ 7, E $\flat$, E $\flat$ $\dim$, Fm6, C7, Cm7, F7, B $\flat$ 7, B $\flat$ $\dim$, B $\flat$ 7, E $\flat$.

My Gal Sal

4/4 bouncy
♩ = 182

Red Nichols,
Orig. a waltz, 1905

(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

Chorus musical notation in bass clef, 4/4 time. The key signature has one flat (Bb). The melody is written on a single staff. Chords are indicated above the staff: F, Bb7, D7, G7, C, C7, F, Bb7, D7, G7, C7, F7, Bb, G7, F, G7, C7, F. The notation includes various note values (quarter, eighth, and half notes) and rests.

Verse

Verse musical notation in bass clef, 4/4 time. The key signature has one flat (Bb). The melody is written on a single staff. Chords are indicated above the staff: F, Bb7, F, Cdim, C7, Cdim, C7, C+, F, Gbdim, Gm7, C7, F, Bb7, F, Dm7, A7, Dm, Am, G7, Gm, C+. The notation includes various note values (quarter, eighth, and half notes) and rests.

♩ = 120

Ad Lib verse; 2-BEAT for dancing

Verse

Chords indicated in the score:

- Staff 1: E $\flat$, B7, E $\flat$, B7
- Staff 2: E $\flat$, E $\flat$ dim, B $\flat$ 7
- Staff 3: Fm, C7, Fm, C7
- Staff 4: F7, B $\flat$ 7, Bdim, B $\flat$ 7
- Staff 5: E $\flat$, B7, E $\flat$, B7
- Staff 6: E $\flat$, E $\flat$ dim, B $\flat$ 7
- Staff 7: F7, B $\flat$, G7
- Staff 8: C7, F7, Fm7, Fdim, B $\flat$ 7

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

♩ = 137 ♩ = 120

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

Chords: Eb Bb7 Ebdim Eb Bbm C+ C7 Fm Cm Fm Bb7 Fm7 Bb7 F9 Bb7 Eb F7 Bb7 Bbdim Bb7 Eb Bb7 Ebdim Eb Bbm C+ C7 Fm Cm Fm Ab Adim Eb G7 C7 Fm F9 Bb7 Eb

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./// ///

4/4

♩ = 202

♩ = 226

**ENDING: LAST line 3 X**

New Second Line (Joe Avery's Piece)

137

Street beat;
2-beat march

♩ = 184

Drums: STREET beat; 4 Bars intro

Mardi Gras Theme

A $B\flat$



$E\flat$ $B\flat$



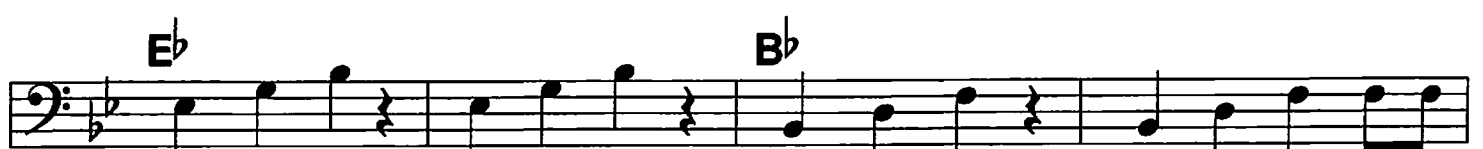
F^7 $B\flat$



B $B\flat$ $\wedge$ $\wedge$ $\wedge$ $\wedge$ $\wedge$ $\wedge$ $\wedge$ $\wedge$ $\wedge$



$E\flat$ $B\flat$



F^7 $B\flat$



Detailed description: The image shows a musical score for a 2-beat march in 4/4 time. The key signature has two flats (Bb and Eb). The score is divided into two main sections, A and B. Section A consists of three staves of music. The first staff starts with a box labeled 'A' and a key signature change to Bb. The second staff continues the melody with key changes to Eb and Bb. The third staff ends with a key change to F7 and a Bb. Section B consists of three staves of music. The first staff starts with a box labeled 'B' and a key signature change to Bb. It features a series of eighth notes with accents (^) above them. The second staff continues the melody with key changes to Eb and Bb. The third staff ends with a key change to F7 and a Bb. The tempo is marked as 184 beats per minute.

138

Nineteen Nineteen Rag (March) (1)

2-beat march

♩ = 184 ♩ = 194

Intro

C7



1919 Rag (2)

138

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** **⊕**

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

⊕ Ending **C7** **F7** **B $\flat$**

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

The musical score is written in bass clef with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The first staff begins with a box containing the letter 'C'. Above the staves, chord names are written: Bb, Eb, Bbdim, Bb, Eb, Bb, F7, Bb, C7, C7, F7, Bb, Eb, Bbdim, Bb, Eb, Eb7, Bb, G7, C7, F7, Bb, F7, C7, F7, Bb, Bb, F7, Bb. The eighth staff contains a box with a circle and a cross symbol (⊕) followed by the word 'Ending'. The score ends with a double bar line and repeat dots on the tenth staff.

Nobody Knows You When You're Down And Out

Square 4/4, bluesy

Bessie Smith,
c.1923

♩ = 96

Verse

Verse

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

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 bass clef, 4/4 time, with a key signature of one flat (Bb). The tempo is marked as "Hot 2-beat" with a quarter note equal to 224 beats per minute. The chorus consists of 16 measures. The notes and chords are as follows:

Measure	Notes	Chord
1	F	F
2	G	F
3	A	F
4	Bb	F
5	C	F
6	D	F
7	E	F
8	F	F
9	G	F
10	A	F
11	Bb	F
12	C	F
13	D	F
14	E	F
15	F	F
16	G	F

Verse

Musical score for the Verse of "Nobody's Sweetheart". The score is written in bass clef, 4/4 time, with a key signature of one flat (Bb). The verse consists of 24 measures. The notes and chords are as follows:

Measure	Notes	Chord
1	F	F
2	G	F
3	A	F
4	Bb	F
5	C	F
6	D	F
7	E	F
8	F	F
9	G	F
10	A	F
11	Bb	F
12	C	F
13	D	F
14	E	F
15	F	F
16	G	F
17	A	F
18	Bb	F
19	C	F
20	D	F
21	E	F
22	F	F
23	G	F
24	A	F

Of All the Wrongs You've Done To Me

4/4

♩ = 118

Armstrong; c. 1924

Chorus

Chorus musical notation (bass clef, 4/4 time). The melody is written on a single staff. Chords are indicated above the staff: D7, G7, C7, F, D7, C, Dm7, G7, C7, F7, Bb, G7, C7, D7, G7, C7, F.

Verse

Verse musical notation (bass clef, 4/4 time). The melody is written on a single staff. Chords are indicated above the staff: F, Fdim, C7, F, F+, Bb, F, C7, F, Fdim, C7, F, E7, Am, C7, F, Fdim, C7, F, F+, Bb, F, C, G7, C, A7, G7, C7.

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-/ing/ 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

♩ = 180

Bud Freeman; c. 1928

(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-rent, 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

♩ = 126

B $\flat$

Traditional Funeral tune, 1902

First system: Bass clef, key of B $\flat$, 6/8 time signature. The melody consists of eighth and quarter notes, with a repeat sign at the beginning. A B $\flat$ chord is indicated below the first measure.

Second system: Continuation of the melody. An F7 chord is indicated above the fifth measure.

Third system: Continuation of the melody. A B $\flat$ chord is indicated above the first measure.

Fourth system: Continuation of the melody. An F7 chord is indicated above the fifth measure. The tempo changes to ♩ = 176 and the time signature changes to 4/4, indicated by a box labeled "Swing it 4/4".

Chorus

First system: Bass clef, key of B $\flat$. The melody starts with a half note, followed by quarter notes. A B $\flat$ chord is indicated above the first measure.

Second system: Continuation of the melody. Chords B $\flat$, F7, B $\flat$, and F7 are indicated above the measures.

Third system: Continuation of the melody. A B $\flat$ chord is indicated above the first measure.

Fourth system: Continuation of the melody. Chords B $\flat$, F7, and B $\flat$ are indicated above the measures. The section ends with a double bar line.

c. James P. Johnson, 1923

♩ = 118

[illegible]

Once In A While (Louis')♩ = 188 *Usually 4/4*

Armstrong, 1927

Intro

Lead horn solo

Verse

B $\flat$ B $\flat$ dim

Chord symbols for Verse: F7, B $\flat$, B $\flat$ dim, F7, Cm7, F7, Gdim, B $\flat$, C7, F7, Fdim.

Chorus

B $\flat$

D7

Chord symbols for Chorus: Gm, E $\flat$, Edim, B $\flat$, B $\flat$ 7, G7, C7, F7, B $\flat$, D7, Gm, E $\flat$, Edim, B $\flat$, G7, C7, F7.

Chord symbols for Ending: B $\flat$.

Sudden ending

Over In the Glory Land

146

2-beat, hand-lapping gospel feel

♩ = 184

1906

Verse

Musical notation for the Verse section, consisting of four staves of music in bass clef, 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The notes are: Staff 1: B-flat4, A-flat4, G4, F4, E-flat4, D4, C4. Staff 2: B-flat4, A-flat4, G4, F4, E-flat4, D4, C4. Staff 3: B-flat4, A-flat4, G4, F4, E-flat4, D4, C4. Staff 4: B-flat4, A-flat4, G4, F4, E-flat4, D4, C4. Chords are indicated above the notes: A-flat, E-flat7, A-flat, A-flat, E-flat7, A-flat, A-flat7.

Chorus

Musical notation for the Chorus section, consisting of six staves of music in bass clef, 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The notes are: Staff 1: B-flat4, A-flat4, G4, F4, E-flat4, D4, C4. Staff 2: B-flat4, A-flat4, G4, F4, E-flat4, D4, C4. Staff 3: B-flat4, A-flat4, G4, F4, E-flat4, D4, C4. Staff 4: B-flat4, A-flat4, G4, F4, E-flat4, D4, C4. Staff 5: B-flat4, A-flat4, G4, F4, E-flat4, D4, C4. Staff 6: B-flat4, A-flat4, G4, F4, E-flat4, D4, C4. Chords are indicated above the notes: A-flat, E-flat7, A-flat, A-flat7, D-flat, A-flat, A-flat, E-flat7, A-flat, A-flat7, D-flat, A-flat, A-flat, E-flat7, A-flat, A-flat7.

147

Original Dixieland One-Step (1)

c. ODJB, 1917

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

♩ = 212

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 is written in bass clef 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 box containing the letter 'C' and a 'C' chord symbol. The melody is composed of eighth and quarter notes, often beamed together. Chord changes are indicated by letters above the staff: A-flat, C7, F7, B-flat7, E-flat7, A-flat, Cm, G7, Cm, E-flat7, A-flat, C7, F7, B-flat7, D-flat, Ddim, A-flat, F7, B-flat7, E-flat7, and A-flat. The piece concludes with a double bar line.

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. 1904

Intro E^b $E^b\dim$ 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 $A\dim$ E^b C^7 F^7 B^b7 1. E^b 2. E^b E^b7

B A^b $A\dim$ E^b C^7

F^7 B^b7 E^b7 E^b7

A^b $A\dim$ E^b C^7

F^7 B^b7 E^b E^b7

C A^b A^b+ B^b7

E^b7 A^b Cm

G^7 Cm E^b7

Panama (2)

148

Solos

D

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves of music. The first staff begins with a boxed 'D' and a chord of A-flat major. The second staff features an E-flat dominant 7th chord. The third staff includes A-flat major, A-flat dominant 7th, D-flat major, and D-diminished chords. The fourth staff features A-flat major, E-flat dominant 7th, and A-flat major chords. The notation includes eighth and sixteenth notes, often beamed together, and various rests.

E

Out Chorus

E Out Chorus

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves. The first staff begins with a double bar line and a repeat sign. Chord symbols are placed above the staff: A-flat major (A^b) at the start, E-flat dominant seventh (E^b7) at the end of the first measure, and A-flat major (A^b) at the end of the second measure. The second staff continues the melody with A-flat major (A^b) and E-flat dominant seventh (E^b7) chords. The third staff features A-flat major (A^b), A-flat dominant seventh (A^b7), and D-flat major (D^b) chords. A first ending bracket labeled '1. A-flat diminished (A^bdim)' spans the final two measures of the third staff. The fourth staff concludes the section with A-flat major (A^b) and E-flat dominant seventh (E^b7) chords, ending with a double bar line and repeat dots.

Ending

2. Abdim

Ending 2. $A\flat$ dim $A\flat$ $E\flat 7$ $A\flat$ $E\flat 7$

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

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

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

Chorus

English: Same chord pattern as The Feet Fly

c. Stept, Palmer, 1930

10 staves of music in bass clef, 4/4 time, key of B-flat major. The score includes the following chords: Eb, G7, C7, F7, Bb7, Bb+, and Eb. The melody is written in eighth and quarter notes with various phrasing slurs.

Verse

Chords: Eb Cm Gm Eb7 Ab Eb

Chords: Eb Ebdim Bb7 Bb7 Bb+ Eb

Chords: Eb Cm Gm Eb7 Ab Edim

Chords: Bb G7 Cm F7 Bb7

Poor Butterfly

150

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

light 4/4; plaintively

♩ = 110

(Poor butter-) Fly/// /'neath the blossoms wait-/ing,/ /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

I/// /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 musical notation in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The melody is written on a single staff. Chords are indicated above the staff: Bb, Bb7, Eb, Bbdim, Bb, C7, F7, Bb, F7, Bb. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. A double bar line is present at the end of the chorus.

Verse

Verse musical notation in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The melody is written on a single staff. Chords are indicated above the staff: C7, F, G7, F, Cdim, C7, F, G7, C7, F, G7, D7, D+, G7, C, Cdim, C7, F, G7, C7, F, F7. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. A double bar line is present at the end of the verse.

Rock-A-Bye Your Baby With A

152

Smooth 4/4 ♩ = 112

Dixie Melody

Al Jolson, c. 1918

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 C

G⁷

C

G+

E^b B^{b7} E^b G⁷

C Cdim Dm⁷ Fm G⁷ C Cdim G⁷

E^b Ebdim Fm⁷ Abm B^{b7} G D⁷ G⁷ Gdim G⁷ G+

Riverboat Shuffle (1)

4/4 ♩ = 180

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

Sheet music for the Verse of Riverboat Shuffle, featuring bass clef, 4/4 time, and various chords (Gm, D7, Cm, G7, Bb7) with triplets and slurs.

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)

153

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

Chorus

Chorus musical notation (Bass clef, 2 flats key signature). Chords and break markers are indicated above the staff.

Spanier Break (Bars 15-16)

Spanier Break (Bars 15-16) musical notation (Bass clef, 2 flats key signature).

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 (Bass clef, 2 flats key signature).

Rockin' Chair

4/4 ♩ = 102

Mildred Bailey '32;
c. Hoagy Carmichael, 1929**Chorus**

Chorus musical notation in bass clef, 4/4 time, key of E-flat major. The melody is written on a single staff. Chords are indicated above the staff: E♭, E♭9, Cm, E♭+, E♭, A♭, E♭, Fm7, B♭7, E♭, Cm, D7, Gm, F7, E♭, B♭7, E♭, A♭9, E♭, D7, Gm, F7, B♭7, E♭, E♭9, Cm, E♭+, E♭, F7, Fm7, E♭.

Verse

Verse musical notation in bass clef, 4/4 time, key of E-flat major. The melody is written on a single staff. Chords are indicated above the staff: E♭, E♭7, A♭, Cm7, Cdim, Fm7(♭5), E♭, B♭+, E♭, B♭+, E♭, E♭7, A♭, Cm7, Cdim, Fm7(♭5), E♭, B♭+, E♭, G7, Cm, G7, B+, Cm, F9, B♭, F7, B♭7.

Rose Room

Orig. music In, often played In, Ab

c. Art Hickman, 1927

Swing 4/4

♩ = 144

The musical score for "Rose Room" is written in bass clef, 4/4 time, with a key signature of two flats (Bb). The tempo is marked as "Swing 4/4" with a quarter note equal to 144 beats per minute. The score consists of eight staves of music, each containing a melodic line and a series of chords. 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. The melody is written in a simple, accessible style, with many notes beamed together in eighth and sixteenth notes. The score ends with a double bar line on the eighth staff.

Rose Of Washington Square (1)

T. Murphy arr.
C. Hanley, 1919

♩ = 101

Verse

First system of musical notation for the first verse. It consists of five staves of music in bass clef, 6/8 time. The key signature has two flats (Bb and Eb). The tempo is marked as ♩ = 101. The first staff is labeled 'Verse'. The chords for this system are Gm, Cm, D7, Gm, G7, Cm, D, A7, D7, Gm, Cm, D7, Gm, Bb, F, Gm, C7, F, C7, F7, C7, F7, and To Chorus.

Fast 2-beat
Verse ♩ = 244

Second system of musical notation for the fast 2-beat verse. It consists of seven staves of music in bass clef, 2/4 time. The key signature has two flats (Bb and Eb). The tempo is marked as ♩ = 244. The chords for this system are Gm, Cm, D7, Gm, G7, Cm, D, A7, D7, Gm, Cm, D7, Gm, Bb, F, and Gm.

Rose Of Washington Square (2)

156

Chords: Gm, C7, F, Cm7, F7, C7, F7, Bb, F9, F7, Bb, D7, Gm, C7, F7, Bb, F9, F7, Cdim, Gm, C7, Bb, G7, C7, F7, Bb.

Section markers: **To Bounce**, **Bounce** (♩ = 144), **Chorus**.

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

Chord symbols above the staves:

Staff 1: F, C+, F, D7

Staff 2: G9, C9, F, Cdim, Gm7, C7

Staff 3: F, C+, F, D7

Staff 4: G9, C9, F, E7

Staff 5: Am, E7, Am, Fm

Staff 6: C, C+, G7, C, C7

Staff 7: F, C+, F, D7

Staff 8: G9, C9, F

Royal Garden Blues

158

♩ = 174 4/4

c. C. & S. Williams, 1919

Intro F C7 F C7 F C7

A F C7 F C7 F C7 F F9
B^b6 F+ B^b6 F+ B^b6 F+ B^b Cdim

B F7 [TPT Break -----] F7 [CLAR Break -----] F7 [TBN Break -----]
B^b6 F C7 F C7 F C7

Dogfight F7 B^b B^bm F F7

C Solos B^b B^b7 E^b E^bm B^b G7
C7 F7 B^b

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 $\text{♩} = 228$

Chorus

Chorus

Chords: C7, F, Fdim, C7 (Edim), F

The musical score is written in bass clef, 4/4 time, with a key signature of one flat (Bb). It consists of ten staves of music. The first staff begins with a C7 chord. The second staff begins with an F chord. The third staff begins with a C7 chord. The fourth staff begins with an F chord. The fifth staff begins with a C7 chord. The sixth staff begins with an F chord and includes an Fdim chord. The seventh staff begins with a C7 (Edim) chord and includes an F chord. The eighth staff begins with an F chord. The ninth staff begins with a C7 chord. The tenth staff begins with a C7 chord and includes an F chord. The score includes various musical notations such as eighth notes, quarter notes, half notes, and whole notes, as well as slurs and ties.

Verse

The musical score is written in bass clef with a key signature of one flat (B-flat). It consists of eight staves of music. The notes are as follows:

- Staff 1: F (chord), notes: F2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- Staff 2: C7 (chord), notes: F2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- Staff 3: F (chord), notes: F2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- Staff 4: C (chord), G7 (chord), C (chord), notes: F2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- Staff 5: C7 (chord), F (chord), notes: F2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- Staff 6: A7 (chord), Dm (chord), notes: F2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- Staff 7: G7 (chord), C (chord), G7 (chord), C (chord), notes: F2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- Staff 8: D7 (chord), G7 (chord), C (chord), C7 (chord), notes: F2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Running Wild*Hot 2-beat*

♩ = 228

192

(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

♩ = 224

Chord progression for the first system:

Gm Dm Gm Dm

A7 B $\flat$ dim A7

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

Chord progression for the second system:

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 (1)

Rockin' 4/4 ♩ = 120

C. Kid Ory, 1927

A

First system of music for section A, featuring bass clef notation and chords: F, C7, F, C7, F, C7, F, C7, F.

Second system of music for section A, featuring bass clef notation and chords: F, C7, F, C7, F, C7, F, C7, F.

Third system of music for section A, featuring bass clef notation and chords: Bb, F7, Bb, F7, Bb, F7, Bb, F7, Bb.

Fourth system of music for section A, featuring bass clef notation and chords: F, C7, F, G7, C7, F.

B

Boogie Bass

First system of music for section B, featuring bass clef notation and chords: F, F7.

Second system of music for section B, featuring bass clef notation and chords: Bb, F.

Third system of music for section B, featuring bass clef notation and chords: C7, F.

Interlude

First system of music for section C, featuring bass clef notation and chords: F, Fdim, C7, F, Fdim, C7.

Solos

First system of music for section D, featuring bass clef notation and chords: F, Bb, F, F7, Bb, F, C7, F.

C

First system of music for section E, featuring bass clef notation and chords: F.

Second system of music for section E, featuring bass clef notation and chords: Bb, F.

Third system of music for section E, featuring bass clef notation and chords: C7, F.

Savoy Blues (2)

162

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 $\flat$

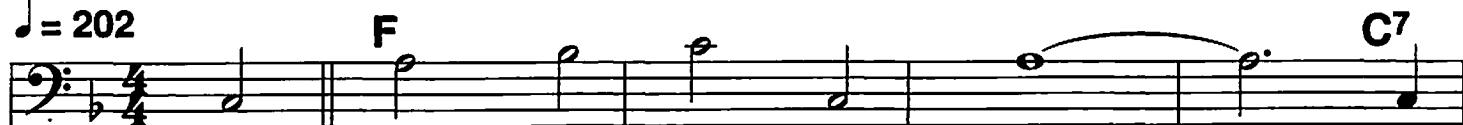
E7 E $\flat$ 7 A $\flat$ F7 B $\flat$ 7 E $\flat$ 7

Second Line

2-beat

c. Barbarin, 1949

♩ = 202



See See Rider (C.C. Rider)

164

4/4

♩ = 94

Verse is plaintive, wail the Chorus

1925

Chorus

Verse

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)

c. ODJB, 1917

A B^b G^7

C^7 F^7 B^b G^7 C^7 F^7

B **Solos** E^b C^7 F^7

B^b7 B^b7 $Fdim$ Fm B^b7

E^b C^7 F^7

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

2-beat ♩ = 240

Shine

Armstrong '30, Mills Bros.
w/Bing Crosby '32; Goodman '37;
c. Dabney, 1910

166

Chorus

Chorus musical notation (4/4 time, key of F major). Chords indicated: Eb, Ebdim, Bb7, Eb, Ebdim, Bb7, G7, F7, G7, Cm, (G7 Cm), G7, Cm, F7, Cm, F7, Bb7, (Ab Bb7), Ab, Bb7, Eb, Ebdim, Bb7, G7, Cm, Ddim, Fm, Cm, C7, Fm7, Cm, Fm, Bb7, Bb6, Eb.

Verse

Verse musical notation (4/4 time, key of Eb major). Chords indicated: Eb, Cm7, Eb, Cm7, Bb7, Eb, Ebdim, Fm6, Bb7, Eb, Cm7, Eb, Cm7, Bb, Bb/Ab, G7, Cm, F, F7, Bb7.

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 $\flat$ F7 B $\flat$ Gdim F7 Cm7 F7 B $\flat$ F7 B $\flat$ F7 D7 G 9 C 9 F7 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

Do "Oriental" shtick

Clar. can do obligato,
tom-tom dum di-di gum di

Verse

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

168 Since My Best Gal Turned My Down (1)

♩ = 200 2-beat

Bix & His Gang '27;
c. Quicksell, 1927

A Smear

Section A, titled "Smear", consists of four staves of music in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The first staff begins with a wavy line indicating a smear. Chord symbols Bb, Bb7, Eb, Bb, and G7 are placed above the notes. The melody features eighth and sixteenth notes with various articulations.

B Solos

Section B, titled "Solos", consists of eight staves of music in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). Chord symbols G7, C7, F, F7, Bb, D7, C7, and Bb are placed above the notes. The melody continues with eighth and sixteenth notes, including a triplet in the seventh staff. A circled cross symbol (⊕) appears above a note in the eighth staff.

Since My Best Gal Turned Me Down (2)

168

C

Slow G⁷ **Fast** C⁷

Slow C⁷ **Slow** F⁷ **Fast** B^b

Slow G⁷ **Fast** C⁷

Slow C⁷ **Slow** F⁷

Fast B^b **Back TO B 32 bars, Ending**

⊕ Ending B^b

ROUTINE: A B A, SOLOS on B, C B 1 or 2 X, Ending

Singin' the Blues (1)

4/4
♩ = 132

Record order: Tram, Bix solos, melody

Bix & Tram, 1927;
c. 1920

Intro

Fm

Gm

Fm

E^b

Fm

B^b7E^b

Melody

Fm⁷B^b+E^bB^b7E^bG⁷C⁷

Cm

F⁷B^b7Fm⁷B^b+E^b

Gdim

C⁷

Fm

Fm⁷E^bdimE^bC⁷F⁷B^b7E^b

Bix's Ending

F⁷B^b7E^b

Singin' the Blues (2)

Concert key

Tram's Solo

In Clarinet range. Alto and C melody sax are 8va

Fm7 Bb+ Eb
 Bb7 Eb
 G7 C7
 Cm F7 Bb7
 Fm7 Bb+ Eb
 Gdim C7 Fm
 Fm7 Ebdim Eb C7 F7 12
 F7 - Bb7 - Eb

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

Bix Solo

(Chords vary)

Chords: Fm7, B $\flat$ 7, B $\flat$ +, E $\flat$, G7, C7, (Fm7), (C7), F7, B $\flat$ 7 [Break.....], Fm7, (B $\flat$ +) B $\flat$ +, E $\flat$, E $\flat$, Gdim, C7, Fm, Fm, 8 Fm7, E $\flat$ dim, E $\flat$, C7, 12, F7, E $\flat$.

When It's Sleepy Time Down South

170

Light 4/4 ♩ = 104

c. 1930

Chorus

The Chorus section consists of eight staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The melody is written in the bass clef. The chords are as follows:

- Staff 1: A^b, A^bm, E^b, F⁷
- Staff 2: B^b9, A^b - A^bm - E^b E^b7
- Staff 3: A^b, A^bm, E^b, F⁷
- Staff 4: B^b9, A^b - A^bm - E^b D⁷
- Staff 5: G, Ddim, D⁷, G
- Staff 6: G, Ddim, D⁷, G, E^b7
- Staff 7: A^b, A^bm, E^b, F⁷
- Staff 8: B^b9, A^b - A^bm - E^b (E^b7)

Verse

The Verse section consists of five staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The melody is written in the bass clef. The chords are as follows:

- Staff 1: E^b, D⁷, E^b, Edim, B^b7, B^bdim
- Staff 2: B^b7, B^bdim, B^b7, B^b+, E^b, Cm⁷, Fm⁷, B^b7(b9)
- Staff 3: E^b, D⁷, G, A^bdim
- Staff 4: Am⁷, D⁷, Am⁷, D⁷, G, B^b7, E^b7
- Staff 5: (Empty staff)

Sleepy Time Gal

Lilting 2-beat ♩ = 114

c. Whiting, 1924

Chorus

Chorus musical notation in bass clef, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: F, F+, C7, C7, Fmaj7, Eb7, D7, G7, C7, C+, F, F+, C7, C7, A7, Fmaj7, G7, F, Cm, D7, Gm, Bbm, C7, F. The piece ends with a double bar line.

Verse

Verse musical notation in bass clef, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: F, Db, F, C7, F, A7, Dm, A7, Dm, F, Db, G7, C7. The piece ends with a double bar line.

Smiles

172

Square 2-beat

Often played in Bb

♩ = 153 (Goodman) ♩ = 208 (Hot)

Goodman Quartet, 1937;
c. 1917

Chorus

Chorus

Chord symbols: E $\flat$ 7, A $\flat$, C7, Fm, B $\flat$ 7, E $\flat$ 7, B $\flat$ m, G $\flat$ 7, E $\flat$ 7, A $\flat$ 7, A $\flat$ 9, Fm, D $\flat$, A $\flat$ dim, A $\flat$, B $\flat$ m7, D $\flat$, E $\flat$ 7, A $\flat$.

Verse

Verse

Chord symbols: A $\flat$, F7, B $\flat$, B $\flat$ 7, E $\flat$, A $\flat$ 6, A $\flat$, A $\flat$ dim, E $\flat$, D7, B $\flat$ 7, E $\flat$ 7, A $\flat$, F7, B $\flat$, B $\flat$ 7, E $\flat$, A $\flat$ 6, E $\flat$, D7, B $\flat$ 7, B $\flat$ dim, Fm, B $\flat$ 7, E $\flat$, B $\flat$ m7.

Snake Rag (1)

Rec 1 Rec. 2
4/4 ♩ = 212 ♩ = 218

Neither record has a clear, full melody line; no music found,
so some bars are approximations. 2nd rec. of 6/22/23 used.

King Oliver, 1923

Intro

E $\flat$ [Break-----] [TBN Break -----] **B $\flat$ 7 E $\flat$**

E $\flat$ [Break-----] [TBN Break -----] **B $\flat$ 7 E $\flat$** *slow gliss*

A

E $\flat$ [Break-----] [TBN Break -----] **B $\flat$ 7 E $\flat$**

E $\flat$ [Break-----] [TBN Break -----] **B $\flat$ 7 E $\flat$** *slow gliss*

1. [Break-----] [TBN Break -----] **B $\flat$ 7 E $\flat$** *slow gliss*

2. [Break-----] [TBN Break -----] **B $\flat$ 7 E $\flat$** *slow gliss* **To C**

B

B $\flat$ 7 E $\flat$ [TBN Break -----]

E $\flat$ [Break-----] [TBN Break -----] **B $\flat$ 7 E $\flat$** *slow gliss*

A 1 X, then C

173

**Play 3 X, extended ending**

Brass Bk 1 Fdim

pickup

Brass bk 2

pickup

Brass Bk 1 Rec. 1

Brass Bk 2 Rec. 1

Brass Bk 2 Rec. 1

173a

Snake Rag (Copyright) (1)

This is Oliver's Copyright submission sheet; orig. F.
Chords from the record

King Oliver, 1923

Intro

Intro musical notation in bass clef, 4/4 time, key of E-flat major. The first staff contains a melodic line starting on E-flat, moving up stepwise to G, then down to E-flat, with a dotted quarter note on F. The second staff contains a bass line starting on E-flat, moving up stepwise to G, then down to E-flat, with a dotted quarter note on F. Chords E-flat and B-flat7 are indicated above the first staff, and E-flat and B-flat7 are indicated above the second staff.

A

A section musical notation in bass clef, 4/4 time, key of E-flat major. The first staff contains a melodic line starting on E-flat, moving up stepwise to G, then down to E-flat, with a dotted quarter note on F. The second staff contains a bass line starting on E-flat, moving up stepwise to G, then down to E-flat, with a dotted quarter note on F. Chords E-flat and B-flat7 are indicated above the first staff, and E-flat and B-flat7 are indicated above the second staff.

B

B section musical notation in bass clef, 4/4 time, key of E-flat major. The first staff contains a melodic line starting on E-flat, moving up stepwise to G, then down to E-flat, with a dotted quarter note on F. The second staff contains a bass line starting on E-flat, moving up stepwise to G, then down to E-flat, with a dotted quarter note on F. Chords E-flat and B-flat7 are indicated above the first staff, and E-flat and B-flat7 are indicated above the second staff.

Snake Rag (Copyright) (2)

173a

The image displays a single page of musical notation for a bass line, consisting of ten staves. The key signature is three flats (B-flat major or D-flat minor). The notation includes various chords (A-flat, E-flat7, B-flat7, F7) and melodic lines with slurs and repeat signs. The piece concludes with a first ending and a second ending marked '2.'.

Some Of These Days

Tempo can vary from bump & grindy torch song to hot shuffle.

$\text{♩} = 160$

Sophie Tucker, 1926;
Brenda Lee, 1980s

$\text{♩} = 132$ $\text{♩} = 150$

Chords indicated in the score: A7, Dm, D+, D7, G9, C7, F, F7, B $\flat$, D7, Gm, B $\flat$, Bdim, B $\flat$ m, F, Cm, D7, G9, C7, F, (A7).

(Some of these) Days,/// /you'll miss me hon-/ey./ |Some of these
Days,/// /you'll feel so lone-/ly./ /You'll miss my
Hug-/gin',/ /you'll miss my kiss-/ing./ /You'll miss me
Hon-/ey,/ /when you go a- way./// /I feel so

Lone-/ly,/ /just for you on-/ly,/ /for you know
Hon-/ey,/ /you've had your way./// /And when you
Leave/ me,/ /I know 'twill grieve/ me,/ /you'll miss your little
Bab-/y,/ |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

Chorus

Chords: E^b , $E^b \dim$, B^b7 , B^b7+ , E^b , $C7$, $F7$, B^b7 , E^b , $E^b \dim$, B^b7 , B^b7+ , $G7$, B^b7 , E^b , E^b7 , A^b , $A^b m$, E^b , $E^b \dim$, $D \dim$, $C m$, $F7$, $F m7$, B^b7 , E^b .

Verse

♩ = 110 To play verse in tempo, double value of the notes

Verse

Chords: E^b , $G^b \dim$, $F m7$, B^b7 , E^b , $G^b \dim$, $F m7$, B^b7 , $C7$, $F m$, $F7$, B^b , $C7$, $F m$, $F7$, B^b , $B^b \dim$, B^b7 .

♩ = 115
4/4 or 2-beat

Someday Sweetheart

Morton 1923, 1926
Oliver, 1926; c.1919

Chorus

Chorus

F C+ F Cm - E7 E^b7 D7

G7 C7 C+ F Cdim C7

F C+ F Am

E7 Am C7

F⁹ Fdim F7 B^b G7

G⁹ C7 C+

F C+ F Cm - E7 E^b7 D7

G7 C7 F

Verse

Verse

F D^b7 F Cm D7

Gm D7 Gm D7 Gm G7

C7 E7 C7 F

Am E7 Am Cdim C7

Someday You'll Be Sorry

177

4/4 ballad

♩ = 120

c. Louis Armstrong, 1928

Chord symbols: E^b, D⁷, E^b, C⁷, Fm⁷, B^b⁷, E^b, G⁷, Cm, F⁷, Fm⁷, A^bm, B^b⁷, B^b⁺, E^b, D⁷, E^b, C⁷, Fm⁷, A^bm, E^b, C⁷, Fm, A^bm, F⁷, B^b⁷, E^b.

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

Chorus musical score in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The score consists of 16 measures. Chord symbols are placed above or below the notes. Measure 1: Eb. Measure 2: Eb. Measure 3: B7. Measure 4: B7. Measure 5: Bbdim. Measure 6: Bb7. Measure 7: Fm. Measure 8: C7. Measure 9: Fm. Measure 10: C7. Measure 11: Ab. Measure 12: Bb7(b5). Measure 13: Bb7. Measure 14: Bb+. Measure 15: Eb. Measure 16: Bb7. Measure 17: Eb. Measure 18: B7. Measure 19: Eb. Measure 20: Eb+. Measure 21: Ab. Measure 22: C7. Measure 23: Fm. Measure 24: Ab. Measure 25: Abm. Measure 26: Eb. Measure 27: Eb6. Measure 28: Eb. Measure 29: Ebdim. Measure 30: Fm. Measure 31: Bb7. Measure 32: Bb+. Measure 33: Eb. Measure 34: Eb.

Verse

Verse musical score in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The score consists of 16 measures. Chord symbols are placed above or below the notes. Measure 1: Eb. Measure 2: F7. Measure 3: Bb7. Measure 4: Eb. Measure 5: Bbdim. Measure 6: Bb7. Measure 7: Eb. Measure 8: F7. Measure 9: Bb7. Measure 10: Eb. Measure 11: Eb7. Measure 12: Ab. Measure 13: Eb. Measure 14: C7. Measure 15: F7. Measure 16: Fm. Measure 17: Bb7.

South

179

4/4 swingy ♩ = 150

Kid Ory '44, Watters '46;
c. Benny Moten, 1924

Verse

Verse musical notation (Bass clef, 4/4 time). Chords: Eb, Bb7, Eb, Bb7, Eb.

Chorus

Chorus musical notation (Bass clef, 4/4 time). Chords: Bb7, Bbdim, Bb7, Eb, Bb7, Bbdim, Bb7, Eb, Bb7, Bbdim, Bb7, Eb, C7, Bbdim, Fm, Bb7, Eb. [Break -----]

Some bands play Verse-Chorus each time; others do
Verse, round of choruses 2 X each, V C (C)

180

South Rampart Street Parade (1)

2-beat march

♩ = 198

Intro

This musical score is for a 2-beat march in 4/4 time, with a tempo of 198 beats per minute. The key signature is B-flat major (two flats). The score is written in bass clef and consists of 16 measures. It begins with an 'Intro' section. The melody is primarily composed of eighth and sixteenth notes, with some triplet markings. Chord symbols are placed above the staff, including E-flat major, B-flat 7, F 7, C 7, and A-flat 7. There are three 'Clarinet Break' sections indicated by dashed lines. The score concludes with a final measure marked '16'.

Intro

A

B [Clarinet Break -----]

C

16

South Rampart Street (2)

180

Dogfight

Next page same as this.

D

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 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**

Fm

B^bmC⁷G⁷

Fm

E^b7A^bD^bB^b7B^bdimB^b7**E**

Solos

E^bB^b7E^bE^b7F⁷B^b7C⁷E^bB^b7E^bE^b7A^bG⁷A^bA^bmE^bC⁷F⁹B^b7E^bB^b7E^b7

Do Solos

To OUT

South Rampart Street Parade (3)

180

F Out **A^b** **E^b7** **A^b** **A^b7**

D^b **A^b** **D^b7** **A^b** **F7**

B^b7 **E^b7**

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

D^b **C7**

D^b7 **D^bm** **A^b** **F7**

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

G Kick it! **D^b7** **A^b**

D^b7 **A^b**

D^b7 **A^b**

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

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

Chord progression for Verse:

G⁷ C⁷ F⁶ G⁷ C⁷ F - F⁷ -

A⁷ Dm Cdim C G⁷ Gm⁷ C⁷

Dm⁷ G⁷ C Gm A⁷ - Dm⁷ G⁷ C Cdim C⁷ -

Chorus

Chord progression for Chorus:

G⁷ C⁷ F D⁷ G⁷ C⁷ F D⁷

G⁷ C⁷ Fm C G⁷ Gm⁷ C⁷

G⁷ C⁷ F D⁷ G⁷ C⁷ F⁷

Bdim B^bdim Adim A^bdim Gdim G^bdim Fdim Edim E^bdim Ddim

G⁷ C⁷ F

Last 4 bars of Chorus often used as intro.

St. Louis Blues

182

♩ = 126

c. W.C. Handy, 1914

A Latin

Gm D7 Gm D7 Gm D7 Gm A7 D7 Rockin' 4/4

B G C G G7 C7 G D7 C7 (D7) G

C Rock it! Hard 4/4 or boogie G7 C7 G D7 G

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.

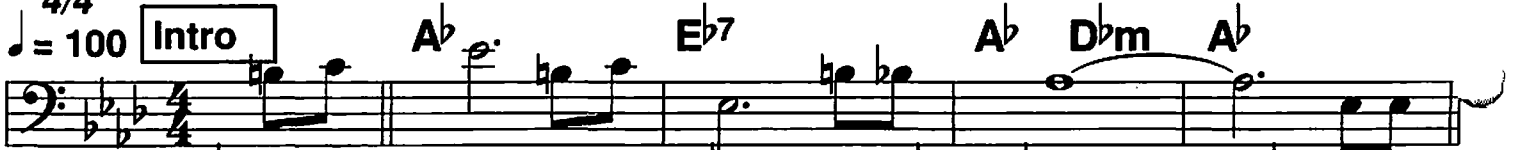
Storyville (Bienville) Blues

Watters, Murphy;
c. Bunk Johnson

4/4

♩ = 100

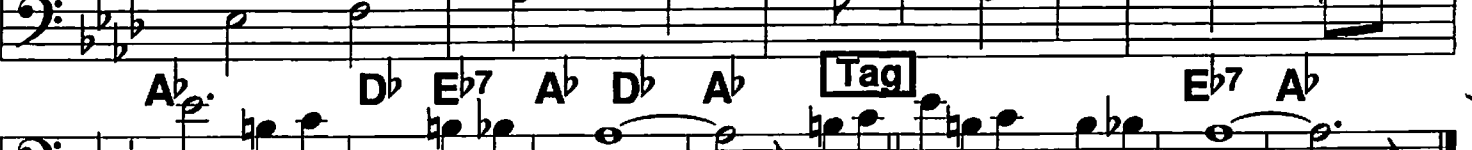
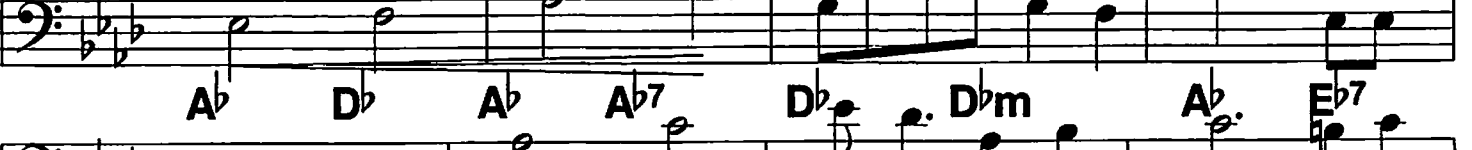
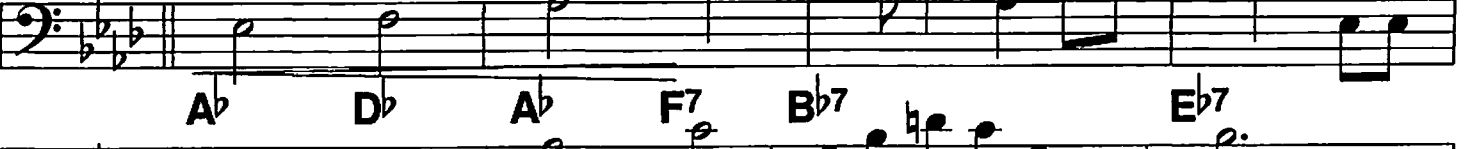
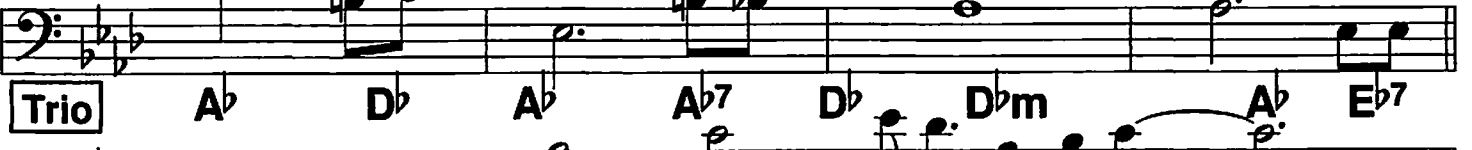
Intro



Verse



Solos



Stranger On the Shore

184

Clarinet special

Aker Blik classic, 1962

4/4 Play lines 1-4, 7-8 an octave down

♩ = 100

The musical score is written for a clarinet in bass clef with a key signature of two flats (Bb and Eb). The time signature is 4/4. The tempo is marked as ♩ = 100. The score consists of eight lines of music, each with a corresponding chord symbol above it. The notes are primarily half notes and quarter notes, with some eighth notes in the first line. The chords are: Line 1: Bb, F7, Bb, Bb7, Eb; Line 2: Bb, Gm7, C7, Cm7, F7; Line 3: Bb, F7, Bb, Bb7, Eb; Line 4: Bb, Gm7, Dm7, Bb7, Eb, F7, Bb, Bb7; Line 5: Eb, Bb, Cm7, F7, Bb; Line 6: Eb, Dm, C7, Cm7, F7; Line 7: Bb, F7, Bb, Bb7, Eb; Line 8: Bb, Gm7, Dm7, Bb7, Eb, F7, Bb. The score ends with a double bar line.

Struttin' With Some Barbeque

♩ = 202 4/4; bossa nova

Armstrong, 1927

Chorus

Chorus

Chords: F, C+, F, Cm⁶, D⁷, Gm, C⁷, A⁷, Dm, G⁷, G⁹, C⁷, F, C+, F, F⁷, B^b, B^bm, F, D⁷, Gm⁷, C⁷, F.

Verse

Verse

Chords: 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

Light 4/4, lilting 2-beat

$\text{♩} = 138$

$\text{♩} = 128$

Bix, c. 1926

Chorus

F D7 G7 C7 Am C+ Dm Fdim



Gm7 Cdim C7 F D7 Gm7 C7



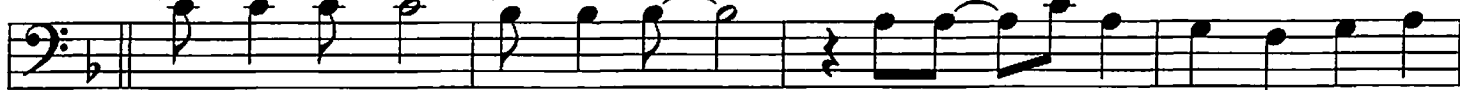
F D7 G7 C7 Am C+ Dm Fdim



C Gdim G7 C7



F7 Cm7 F7



Bb D7 G7 C7



F D7 G7 C7 Am C+ Dm Fdim

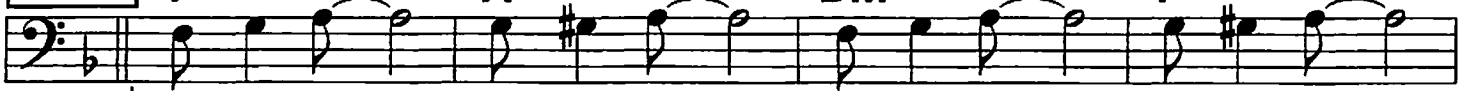


Gm7 Cdim C7 F



Verse

F A7 Dm F7



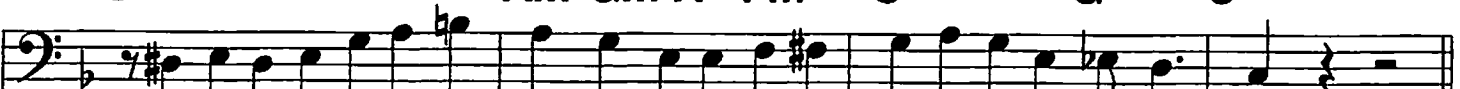
Bb F C7



F A7 Dm



C Am Gm A Fm C G7 C7



Sunday

♩ = 182 2-beat

Goldkette, 1926

Chorus

Chorus

Chords: C, Cdim, Dm, G⁷, A⁷, D⁷, G⁷, G⁺, C⁶, G⁷, Cdim, G⁷, C, Cdim, Edim, E⁷, A⁷, D⁷, G⁷, C, Cdim, Dm, G⁷, A⁷, D⁷, G⁷, G⁺, C.

The Chorus section consists of 16 measures of music in 4/4 time. The melody is written in the bass clef. The first measure starts with a C chord. The second measure has a Cdim chord. The third measure has a Dm chord. The fourth measure has a G⁷ chord. The fifth measure has an A⁷ chord. The sixth measure has a D⁷ chord. The seventh measure has a G⁷ chord. The eighth measure has a G⁺ chord. The ninth measure has a C⁶ chord. The tenth measure has a G⁷ chord. The eleventh measure has a Cdim chord. The twelfth measure has a G⁷ chord. The thirteenth measure has a C chord. The fourteenth measure has a Cdim chord. The fifteenth measure has an Edim chord. The sixteenth measure has an E⁷ chord. The seventeenth measure has an A⁷ chord. The eighteenth measure has a D⁷ chord. The nineteenth measure has a G⁷ chord. The twentieth measure has a C chord. The twenty-first measure has a Cdim chord. The twenty-second measure has a Dm chord. The twenty-third measure has a G⁷ chord. The twenty-fourth measure has an A⁷ chord. The twenty-fifth measure has a D⁷ chord. The twenty-sixth measure has a G⁷ chord. The twenty-seventh measure has a G⁺ chord. The twenty-eighth measure has a C chord.

Verse

Verse

Chords: C, Cdim, Dm, G⁷, A⁷, D⁷, G⁷, C, G⁷, C, Cdim, Dm, G⁷, A⁷, D⁷, G⁷, C, G⁺, G⁷.

The Verse section consists of 18 measures of music in 4/4 time. The melody is written in the bass clef. The first measure starts with a C chord. The second measure has a Cdim chord. The third measure has a Dm chord. The fourth measure has a G⁷ chord. The fifth measure has an A⁷ chord. The sixth measure has a D⁷ chord. The seventh measure has a G⁷ chord. The eighth measure has a C chord. The ninth measure has a G⁷ chord. The tenth measure has a C chord. The eleventh measure has a Cdim chord. The twelfth measure has a Dm chord. The thirteenth measure has a G⁷ chord. The fourteenth measure has an A⁷ chord. The fifteenth measure has a D⁷ chord. The sixteenth measure has a G⁷ chord. The seventeenth measure has a C chord. The eighteenth measure has a G⁺ chord. The nineteenth measure has a G⁷ chord.

Susie

188

♩ = 202 2-beat

Bix; c. 1924

Chorus

Chorus musical notation in bass clef, 4/4 time, key of G major. The score consists of 10 staves. Chords are indicated above the notes. The melody features eighth and quarter notes with various phrasings and ties.

Chords: 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

Verse musical notation in bass clef, 4/4 time, key of G major. The score consists of 4 staves. Chords are indicated above the notes. The melody features eighth and quarter notes with various phrasings and ties.

Chords: 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, Bbm, Fm, C7, Fm, Bbm7, Fm, Bbm, Fm, Fm, 4 Fm

1. Fm C C7 | 2. C7 Fm G7 Dbm

Chorus

Chorus

Chords: F, F+, Bbm, C9, F, C7, F, Dbm7, C7, Gm, C7, C7, F, C7, F, F+, Bbm, C9, F, C7, F, F+, Bbm, Cdim, C7, F, (C7)

Swanee (2)

189

Patter

Swanee (2) - Patter

Chords: C7, F, Bb, F, C7, F, F7, G7, C7, 1. F, 2. F

Sweetie Dear

Bechet, 1932; c. 1906

Fast

Sweetie Dear - Fast

Tempo: ♩ = 202

Chords: Fdim, C7, F, Fdim, C7, F, Fdim, C7, C7, Dm, Am, E7, Am, Fdim, C7, F, Fdim, C7, F, Fdim, D7, G7, Bb, Bbm, F, C7, F

190

♩ = 218 4/4

Sweet Georgia Brown

Chorus

c. 1925

Chorus

Chords: F7, Bb7, Eb7, Ab, C7, F7, Bb7, Fm, C7, Fm, C7, Ab, F7, Bb7, Eb7, Ab.

Verse

Verse

Chords: 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

Lilting 2-beat; light 4/4 depending on tempo

Jimmy Noone; c. 1928

Chorus

Chorus

Chords: C⁷, Gm⁷, C⁷, Gm⁷, C⁷, F, C⁷_{b9}, F, Gm⁷, C⁷, Gm⁷, C⁷, F, C⁷_{b9}, F, Cm⁷, F⁷, Am⁷_{b9}, D⁷, Gm⁷, B^bm, C⁷, Gm⁷, C⁷, Gm⁷, C⁷, F, B^b7, F.

Verse

Verse

Chords: F, Gm, C⁷, F, B^b, 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

Dm

A7 Dm

[B] C7 F

C7 F [Break -----]

C7 F F7

B $\flat$ Bdim F D7 G7 C7 F A7

[C] Dm

A7 Dm A7

Dm

A7 Dm F7

That's A-Plenty (2)

192

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 D^7 **Dogfight**

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

4/4 Swingy

♩ = 176

Verse

NORK, Mugsy Spanier,
Ethel Waters; c. 1922

Verse

Chord symbols: Gm, D7, Gm, F, C7, F, F7

Chorus

Chord symbols: Bb, D7, G7, C7, F7, Bb6, Bbdim, Cm, F7, Bb, D7, G7, C7, F7, Bb

Routine: Verse, Chorus, V, solos on C 2 X each, V C 2-4 X

No standard chorus melody found 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

4/4 or 2-beat

♩ = 122

Of My Tears

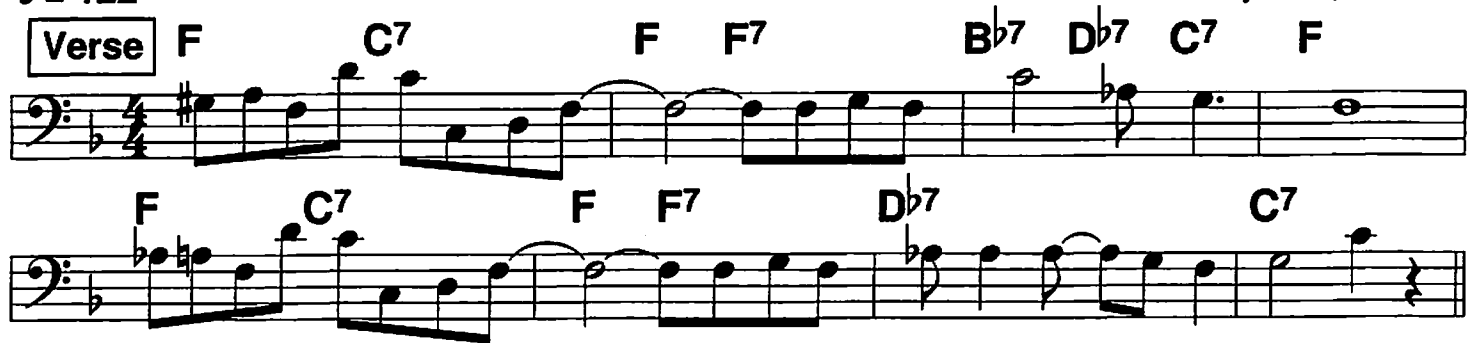
Bix, Bing Crosby 1928;
Bobby Darin, 1967

Verse

Chord progression for Verse:

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

F C7 F F7 D $\flat$ 7 C7



Chorus

Chord progression for 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

Chorus

♩ = 202

Sophie Tucker, 1927; c. 1921

Chorus musical score in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The tempo is marked as ♩ = 202. The score consists of 16 measures. Chords are indicated above the staff: G7, C7, D7, G7, C7, F7, G7, C7, D7, G7, C7, F7, Bb, G7, C7, F7, Bb. There are repeat signs at the beginning and end of the chorus. A box with the number 4 is placed above the 12th measure, and a box with the number 8 is placed above the 14th measure.

Verse

Bb

♩ = 106

Verse musical score in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The tempo is marked as ♩ = 106. The score consists of 16 measures. Chords are indicated above the staff: Gm, C7, F7, Bb, Gm, C7, F7, D7, Gm, C7, F7, Bb, Eb, C7, F, A7, D7, Gm, Gdim, C7, F7. There are repeat signs at the beginning and end of the verse.

Tia Juana

196

♩ = 135

4/4. Don't overdo the "Latin tinge"

Bix, Morton; c. 1924

Verse

Verse musical notation in bass clef, 4/4 time. The key signature has one sharp (F#). The notation consists of four staves. Chords are indicated above the notes: G, G^{b7}, G, E⁷, A⁷/E, D⁷, G, G^{b7}, G, E⁷, A⁷/E, D⁷, G, G⁷. The melody features eighth and quarter notes with various rests and ties.

Chorus

Light Latin "Tinge"--
Habanera rhythm

Chorus musical notation in bass clef, 4/4 time. The key signature has one sharp (F#). The notation consists of ten staves. Chords are indicated above the notes: C, G⁷, C, E⁷, Am, A⁷, D⁷, A^{b7}, G⁷, C, G⁷, C, C⁷, F, Am, A⁷, D⁷, G⁷, C. The melody features eighth and quarter notes with various rests and ties. The section is divided into two parts: "Light Latin 'Tinge'-- Habanera rhythm" (first four staves) and "Latin 'Tinge'" (last six staves).

Tiger Rag (1)

♩ = 210 4/4

c. ODJB, 1917

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

B C 7 F 7 C 7 F 7 C 7 F 7 C 7 F 7 B $\flat$ F 7 B $\flat$

C E $\flat$ [Break] B $\flat$ 7 [Break]

Optional repeat B $\flat$ 7 E $\flat$ [Break]

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

Tiger Rag (2)

197

Solos

D

 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 Blues4/4
♩ = 100

c. NORK, 1923

Verse

Verse musical notation in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The notation consists of three staves. Chords are indicated above and below the staff: Bb, F7, Bb, Bb7, Eb, Eb7, Bb, F7, Bb. There are triplets marked with a '3' on the first and second staves.

Chorus

Chorus musical notation in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The notation consists of three staves. Chords are indicated above and below the staff: Bb, Bb7, Eb7, Bb, G7, C7, F7, Bb, Bb7, Bbdim, F7, Bb.

Vocal
chorus

Vocal chorus musical notation in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The notation consists of three staves. Chords are indicated above and below the staff: Bb, Bb7, Eb7, Bb, G7, C7, F7, Bb, Bb7, Bbdim, F7, Bb.

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

199

♩ = 104 4/4

c. S. Williams, 1917

Chorus

Chorus

C⁺ F F⁷ B^b F F⁷

B^b⁷ D^b⁷ F

C⁷ F D⁷

C Gdim G⁷ C⁷ [Break on SOLOS -----]

F F⁷ B^b F F⁷

B^b B^b⁷ A⁷

Opt. 3's F⁷ A⁷ Dm D^b⁷

F C⁷ B^b B^bm F

Verse

Verse

F C⁷ F⁷

B^b B^bm F

C⁷ G⁷ C⁷

7th line optional 3's--just in & out choruses, or all choruses.

200

Too Busy

♩ = 178 2-beat

Armstrong, c. 1928

Chorus

Chorus musical score in bass clef, 4/4 time, key of B-flat major. The score consists of 16 measures. Chords are indicated above the staff: E^b, B^b7, B^b+, E^b, A^b, A^bm, E^b, E^bdim, B^b7, E^b, E^bdim, A^b, B^b7, E^b, B^b7, B^b+, E^b, A^b, A^bm, E^b, E^bdim, B^b7, E^b, G⁷, Cm, G⁷, Cm, B^b7, E^b, B^b7, B^b+, E^b, A^b, A^bm, E^b, E^bdim, B^b7, E^b.

Verse

Verse musical score in bass clef, 4/4 time, key of B-flat major. The score consists of 16 measures. Chords are indicated above the staff: E^b, B^b7, Cm, B^b7, E^b, E^bdim, D, E^bdim, B^b7, E^b, B^b7, Cm, B^b7, F⁷, Dm, F⁷, A^b, B^b7.

Toot Toot Tootsie

Al Jolson, c. 1922

Chorus

2-beat ♩ = 214

Chorus musical score in bass clef, 4/4 time. The melody is written on a single staff with a key signature of two flats (Bb and Eb). The tempo is marked as 2-beat ♩ = 214. The score consists of 16 measures. Chords are indicated above the staff: Eb, F7, Bb7, Eb, Ebdim, Bb7, Bb7, Bb+, Eb, Ebdim, Bb7, Bb7, Eb, F7, Bb7, Eb7, Ab7, Eb, Bb7, Eb, F7, Bb7, Eb. The melody features eighth and sixteenth notes, with some measures containing beamed eighth notes and others containing half notes or whole notes. There are several ties and slurs throughout the piece.

Verse

Verse musical score in bass clef, 4/4 time. The melody is written on a single staff with a key signature of two flats (Bb and Eb). The score consists of 16 measures. Chords are indicated above the staff: Eb, Ebdim, Bb7, G7, C7, C+, F7, Bb7, Eb, Ebm, Fm7, Bb7, Eb, Ebdim, Bb7, Eb7, Ab, Ab7, F7, A7(b5), F7, A7(b5), Bb7, Bb+. The melody features eighth and sixteenth notes, with some measures containing beamed eighth notes and others containing half notes or whole notes. There are several ties and slurs throughout the piece.

Torch, (When You Carry) The

♩ = 152 2-beat

c. Herschel, 1928

Chorus

Chorus musical score in bass clef, 4/4 time, key of B-flat major. The melody is written on a single staff. Chords are indicated above the staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The tempo is marked as 152 beats per minute, 2-beat.

Chords: A^b, A^b6, C⁷, D^b, F⁷, B^bm, C⁷, Fm, B^b7, E^b7, A^b, A^b6, A^b7, B^bm, B^b7, E⁷, A^b, A^b7, F⁷, D^b, E^b9, A^b.

Verse

Verse musical score in bass clef, 4/4 time, key of B-flat major. The melody is written on a single staff. Chords are indicated above the staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The tempo is marked as 152 beats per minute, 2-beat.

Chords: E^b, Cm, E^b, Cm, E^b, E^b, B^b7, C⁷, Fm, D^b, Fdim, D^b, Fm, D^b, Fdim, B^b7, E^b, B^b7, E^b, E^b7, A^b, C⁷, F⁷, Cdim, E^b, B^b7, E^b7, E^b+

Trouble In Mind

203

4/4. *Slow blues* ♩ = 92

2nd Verse is Humphrey Lyttleton's muted solo; Sam Cooke, 1967; c. 1926

Chorus

Chorus musical notation in bass clef, 4/4 time, key of A-flat major. The melody consists of eighth and quarter notes. Chords are indicated above the staff: A^b, E^b7, A^b, D^bm, A^b, E^b7, A^b, D^bm, A^b, E^b7, A^b, D^bm, A^b, E^b7, A^b, D^bm.

Verse

Verse musical notation in bass clef, 4/4 time, key of A-flat major. The melody consists of eighth and quarter notes. Chords are indicated above the staff: A^b, D^b7, A^b, E^b7, A^b, A^b7, D^b7, E^b7, A^b, A^b7, A^b, A^b7, B^bm7, E^b7, B^bm7, E^b7, A^b, A^b7, E^b7, B^b7, E^b7, A^b, D^b, A^b, E^b7.

Lyttleton's Verse

Lyttleton's Verse musical notation in bass clef, 4/4 time, key of A-flat major. The melody consists of eighth and quarter notes. Chords are indicated above the staff: A^b, A^bdim, A^b, A^b7, D^b, D^bm, A^b, D^b, A^b, A^bdim, E^b7, A^b, A^b7, D^b, D^bm, A^b, E^b7. A break is indicated by a dashed line and the word "[Break]" above the staff.

Wabash Blues

Square 2-beat Slow ♩ = 112

Isham Jones '21; Ted Lewis '30;
c. Meinken, 1921**Chorus**

Chorus musical notation (Bass line):

- Measure 1: B^b7
- Measure 2: E^b
- Measure 3: $B^b \dim$
- Measure 4: B^b7
- Measure 5: E^b
- Measure 6: E^b7
- Measure 7: A^b
- Measure 8: E^b
- Measure 9: B^b
- Measure 10: B^b
- Measure 11: B^b7
- Measure 12: E^b
- Measure 13: $B^b \dim$
- Measure 14: B^b7
- Measure 15: E^b
- Measure 16: E^b7
- Measure 17: A^b
- Measure 18: E^b
- Measure 19: B^b7
- Measure 20: E^b

Verse

Verse musical notation (Bass line):

- Measure 1: B^b
- Measure 2: B^b+
- Measure 3: Gm
- Measure 4: B^b+
- Measure 5: B^b
- Measure 6: B^b+
- Measure 7: Gm
- Measure 8: B^b+
- Measure 9: Cm^7
- Measure 10: F^7
- Measure 11: B^b
- Measure 12: B^b
- Measure 13: B^b+
- Measure 14: Gm
- Measure 15: C^9
- Measure 16: C^7
- Measure 17: F^7
- Measure 18: B^b
- Measure 19: B^b7
- Measure 20: E^b
- Measure 21: G^b7
- Measure 22: B^b
- Measure 23: $B^b \dim$
- Measure 24: F^7
- Measure 25: B^b
- Measure 26: G^7
- Measure 27: C^9
- Measure 28: F^7
- Measure 29: $B^b (B^b7)$

Wait Till the Sun Shines Nellie

205

Happy 2-beat

c. Van Tilzer, 1905

♩ = 224 **B♭**

F7 **B♭** **B♭dim** **B♭**

E♭ **B♭dim** **B♭**

C7 **F7**

B♭ **E♭** **B♭**

F7 **Fdim** **F7** **A7** **D7**

G+ **G7** **C7** **Cdim** **C7**

B♭ **F7** **B♭**

Wait/// till// the sun/ shines/ Nellie//
 When// the clouds/ go/ drift-/ing/ by.///
 We/// will/ be/ hap-/py/ Nel-/lie/
 Don't/// you/// sigh/// ///

 Down/// lov-//er's lane/ we'll/ wander//
 Sweet-/hearts/ you/ and/ I./// ///
 Wait/// till/ the/ sun/ shines,/ Nel-/lie/
 Bye/// and/// Bye./// ///

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

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

Chords indicated above the staff:

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

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 ♩ = 116 ♩ = 160

Popular as 4/4 jazz tune. ODJB rec. is 3/4, w/verse

ODJB '20, Red Nichols '29;
c. Tierney, 1919

Chorus

Chorus musical notation in bass clef, 3/4 time. The melody is written on a single staff with various chords indicated above the notes. The key signature has one sharp (F#). The time signature is 3/4. The notation includes eighth and quarter notes, with some measures containing beamed eighth notes. Chords are labeled as C, A7, D7, G7, Dm, E7, Ddim, and C.

Verse

Verse musical notation in bass clef, 3/4 time. The melody is written on a single staff with various chords indicated above the notes. The key signature has one sharp (F#). The time signature is 3/4. The notation includes eighth and quarter notes, with some measures containing beamed eighth notes. Chords are labeled as C, Am, Dm, Dm7, Dm6, G, Cdim, Em, B+, Bm, G7, E7, and Am. Measure numbers 4, 8, 12, 16, 20, and 24 are indicated at the end of lines.

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 musical notation (bass clef, 4/4 time). Chords indicated above and below the staff include: 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 musical notation (bass clef, 4/4 time). Chords indicated above and below the staff include: 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.

(Tango rhythm)

Patter

B $\flat$ F7 B $\flat$ F7 B $\flat$ F7 B $\flat$ F7

To Chorus

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?// |
 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 those
 [Go to **Creole babies...]

Weary Blues

♩ = 216 4/4

NORK, 1923; Armstrong 1927;
c. 1919

A F  [Solo Break -----]

B F  A 1 X, then C

C Solos  G⁷ F⁷ B^b Cm B^bdim

ROUTINE: A A, B, A, C, Solos 2 X each, A C C
Tempo is as fast as lead horn can do C.

What Ya Want Me To Do

210

Adapted from the 11/23/28 Clarence Williams Novelty Four record with Oliver, & Eddie Lang on guitar. And King Oliver Orch. rec. of 10/8/29

4/4 '28 very expressive; '29 ♩ = 104

c. King Oliver,
Clarence Williams, 1928

♩ = 72 **Intro** B^b7 Adim B^b7 Adim B^b7 E^b E^b7 A^b A^bm

E^b B^b7 E^b Feel free to simplify intro phrasing.

The melody is pieced together from the recs, to sort out what appear to be melody from solo bits. When in doubt, Oliver's solo on the 1928 rec. was used.

Verse E^b A^b E^b Adim

B^b7 Adim B^b7 Adim B^b7 E^b E^b7 A^b A^bm E^b B^b7

Chorus E^b A^b E^b G⁷ C⁷

F⁷ B^b7 E^b Cdim Fm⁷ B^b7

E^b A^b E^b G⁷ C⁷ ⊕

F⁷ B^b7 E^b A^bm E^b (B^b7)

Optional ending ⊕ F⁷ B^b7 E^b B^b7 E^b

West End Blues (1)

One of the all-time Instrumental trad classics, Armstrong-Earl Hines, 1928.

Terrific vocal tune: Ethel Waters, 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

$\text{♩} = 86 \quad 4/4$

A

E^b E^b7 A^b7 E^b B^b7 E^b E^b7 $A^b\dim$ A^bm E^b B^b7

B Solos

E^b $E^b\dim$ E^b E^b7 A^b A^bm E^b $E^b\dim$ B^b7 (Fm B^b7) B^7 B^b7 E^b

West End Blues (2)

211

3rd vocal strain

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

$A\flat(\text{add}9)$ $B\flat 7$ $E\flat$ $B\flat \text{dim}$

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

Other Solos

D $E\flat$ $E\flat 7$ $E\flat 7$ $E\flat 7$ $E\flat 7$

$A\flat 7$ $E\flat$

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

Ending PNO Cm Ritard $[\text{TPT Break} \cdots \cdots]$

Band $A\flat$ $A\flat m$ $E\flat$

ROUTINE: Instrumental as is; AH-EH record omits C.

VOCAL A B C, solos, VOCAL A B (or B A), bjo or pno A, other solo B, VOCAL A. (on second vocal B, clarinet harmonize note for note; or do wordless vocal w/clarinet.)

This sheet has the classic Armstrong solo introduction, the melody that can be sung or played instrumentally and soloed on, and the Armstrong version's ending. Most notes in A B C are from the sheet music.

When My Dreamboat Comes Home

2-beat ♩ = 200

Chorus

1936

Chorus musical score in bass clef, 4/4 time, key of A-flat major. The score consists of 16 measures. The melody is written in the bass clef, and the harmony is indicated by chords above the staff. The chords are: A-flat, A-flat, E-flat7, A-flat, A-flat, D-flat, A-flat, A-flat, A-flat7, D-flat, B-flat7, E-flat7, A-flat, E-flat7, A-flat, D-flat, A-flat. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes.

Verse

Verse musical score in bass clef, 4/4 time, key of A-flat major. The score consists of 16 measures. The melody is written in the bass clef, and the harmony is indicated by chords above the staff. The chords are: A-flat, Fm, B-flatm7, E-flat7, A-flat, A-flat, Fm, B-flatm7, E-flat7, A-flat, E-flat7. The melody features a mix of eighth and quarter notes, with a triplet of eighth notes in the 10th measure.

When My Sugar Walks Down the Street 213

2-beat

$\text{♩} = 148$

Bix '24; c. McHugh,
Austin, Mills 1924

Chorus

Chorus musical notation (bass clef, 4/4 time). 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 musical notation (bass clef, 4/4 time). 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

Chords: F, C⁷, F, F⁷, B^b, Gm, B^bm, F, Dm, G⁷, C⁷, Cdim, Gm, C⁷, F, C⁷, F, F⁺, B^b, B^bm, F, Fdim, F, C⁷, F.

Verse

Verse

Chords: Dm, Am, Dm, A⁷/E, Dm/F, Am/E, Dm, F/C, D^bdim, Dm, Em⁷, A⁺, Dm, E^b⁷, Dm, Am, Dm, A⁷/E, Dm/F, Am/E, Dm, F/C, D^bdim, Dm, G⁷, C, Cdim, C⁷.

When the Saints Go Marching In

215

2-beat
♩ = 188

Chorus

Verse

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.

216

When You Wore A Tulip

2-beat (Instr.) = 202 = 172 (Voc. w/verse)

c. Wenrich, 1914

Chorus

Chorus musical notation in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The melody is written on a single staff. Chords are indicated below the staff: Bb, Eb, Bb, G7, C7, F7, Bb, D7, G7, C7, F7, Bb. The piece ends with a double bar line.

Verse

Verse musical notation in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The melody is written on a single staff. Chords are indicated below the staff: Bb, Bb7, G7, C7, Cm, F7, Cm7, F7, Bb, Bbdim, Bb, F7, Bb, Bb7, G7, C7, Cm, F7, Cm7, F7, Bb, D7, Cm, G+, G7, Cm, F, F+, Bb, Gm, C7, F7. The piece ends with a double bar line.

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

B $\flat$ Dm G 7 Cm Eb F 7 F $^+$ B $\flat$ B $\flat$ 7 C 7 F 7 B $\flat$ G 7 Cm Ebm F 7 B $\flat$

Verse

B $\flat$ F 7 B $\flat$ F 7 B $\flat$ /D D $\flat$ dim F 7 /C F 7 B $\flat$ A 7 Dm D $\flat$ $^+$ F G 9 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 in 4/4 time, featuring a bass line with various chords and melodic lines. The key signature is B-flat major (two flats). The notation includes eighth and quarter notes, with some measures containing rests. Chords are indicated above the staff: E^b, D⁹ (E^bdim), D⁷, C⁺, C⁷, F⁷, B^b7, B^b9, B^b+, and D⁹ (E^bdim).

Verse

Verse musical notation in 4/4 time, featuring a bass line with various chords and melodic lines. The key signature is B-flat major (two flats). The notation includes eighth and quarter notes, with some measures containing rests. Chords are indicated above the staff: E^b, B^b7, E^b, E^bdim, Fm⁷, B^b7, E^b, B^b7, Gm, D⁷, Gm, Cm, D⁺, D⁷, Gm⁷, B^b, F⁷, B^b, Cm⁷, F⁷, Fm⁷, and B^b7.

Who's Sorry Now

219

2-beat ♩ = 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

B♭ D7

G7 C7

F7 B♭ Fdim

F C7 F7

B♭ D7

G7 Cm G7

Cm E♭m B♭ G7

C7 F7 B♭

Verse

C7 F7 B♭ B♭/D D♭dim

Cm7 F7/C F7 F+ B♭6

C7 F7 B♭ G7(♭5)

F/C Fdim F C7 Cdim C7 F7

Willie the Weeper

♩ = 182 4/4

Armstrong, Oliver, 1927

Intro

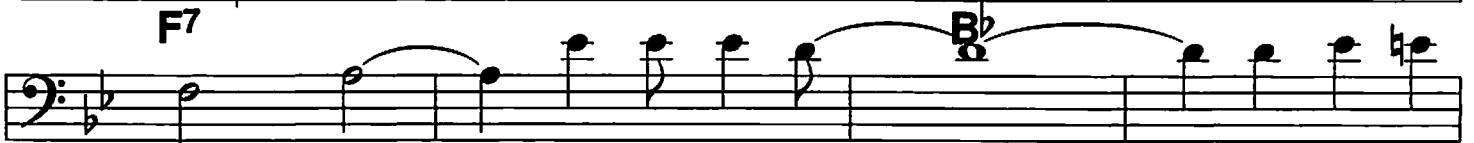
F7

**Chorus**

F7



F7



G7

C7



F7

**Verse**

Gm

D7

Gm

Dm

A7



D7

4

Gm

D7

Gm

Cm



Gm

D7

E7

D7

Gm

8

Gm

D7



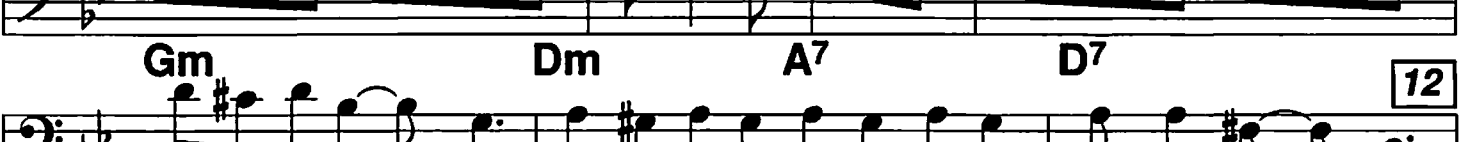
Gm

Dm

A7

D7

12



Gm

D7

Gm

Cm

Gm



E7

D7

Gm

Gdim

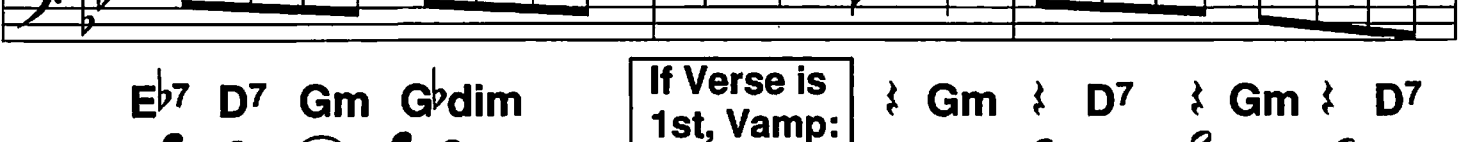
If Verse is
1st, Vamp:

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

This musical score is for a banjo solo special, consisting of 12 measures of music in 4/4 time. The notation is written on a single bass clef staff. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems of six measures each. Chord symbols are placed above the staff, and many notes are beamed together in pairs, indicating a specific rhythmic pattern. The chords used are: G+, C, G+, Cdim, G+, C, E7, F, Cdim, C, A7, D7, G7, C, G+, Cdim, G+, C, E7, F, Cdim, C, Gm, A7, Fm, G7, and C. The piece concludes with a double bar line and repeat dots.

Chord symbols: G+, C, G+, Cdim, G+, C, E7, F, Cdim, C, A7, D7, G7, C, G+, Cdim, G+, C, E7, F, Cdim, C, Gm, A7, Fm, G7, C.

Wolverine Blues (1)

NORK '23; Red Hot Peppers
(Trío) '27; c. Morton, 1923

Horn Intro 4/4 ♩ = 192

No Rhythm **Rhythm**

A **B $\flat$** **B $\flat$ dim** **F 7** **B $\flat$** **B $\flat$ dim** **F 7**

B $\flat$ **B $\flat$ dim** **F** **Fdim** **C 7** **F 7**

B $\flat$ **B $\flat$ dim** **F 7** **B $\flat$** **B $\flat$ dim** **F 7**

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

Dogfight

F 7 **G $\flat$ 7** **G 7** **A $\flat$ 7** **A 7** **B $\flat$ 7** **B 7** **C 7** **F 7**

B **Solos** **B $\flat$** **Fdim** **F 7** **B $\flat$ (F 7)** **F 7**

B $\flat$ **Fdim** **F 7** **B $\flat$ (F 7)** **F 7**

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

C 7 **F 7** [Break -----]

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.

Wolverine Blues (2)

222

B $\flat$ Fdim F 7 B $\flat$ (F 7) F 7

B $\flat$ 7 B $\flat$ $^+$ E $\flat$

E $\flat$ Cm B $\flat$ G 7

C 7 F 7 B $\flat$ F 7 B $\flat$

Optional B Strain

B $\flat$ 7 E $\flat$

B $\flat$ 7 E $\flat$

B $\flat$ 7 E $\flat$

Cm Gm 7 C 7 F 7 B $\flat$ 7 E $\flat$

Optional B strain routine: This is rarely played. When played, B becomes C, then the INTRO is the last 8 bars of C.

Yes Sir That's My Baby (1)

♩ = 204 *Charleston feel*

Intro

Chords: E^b, A^b7, A^b, D^b7, A^bm, B^b7, B^bdim, B^b7 [Break]

Verse

Chords: E^b, B^bdim, B^b7, B^b7, E^b, B^b7, E^b, B^bdim, B^b7, F7, B^b7, B^bdim, B^b7

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./// /|||

Yellow Dog Blues

Rockin' 4/4

♩ = 134

c. Handy, 1914

Verse

B $\flat$ 7

B $\flat$ 7

E7

B $\flat$

F7

B $\flat$

1.

2. B $\flat$ F7 B $\flat$ 7

Solos

Chorus

E $\flat$ E $\flat$ 7 A $\flat$ Adim E $\flat$ [Break - - - - -]

A $\flat$ 7 E $\flat$

B $\flat$ 7 E $\flat$

1.

2. E $\flat$ B $\flat$ F7 B $\flat$ 7

Ending

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

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 MamaEv'ry Night

Bump & grindy Hooch tune

Sophie Tucker, 1923

♩ = 128

Chorus

Chorus

G+ C G+ C A⁷ D⁷ G⁷ C G+

C G+ C A⁷ G D⁷ G G⁷

C⁷ F⁷ Cdim_b G+

C G+ C A⁷ D⁷ G⁷ C G+

Verse

Verse

C Cdim G⁷ C G⁷

C Cdim G⁷ C G⁷

C Cdim G⁷ C

G⁷ Adim Edim E⁷ D⁷ G⁷ F+

Patter

Patter

C Am D⁷ G⁷ C Am D⁷ G⁷

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

Chords: F, C7, F, F, D7, G7, C7, F, F7, B $\flat$, B $\flat$ m, F, C7, F

Corrine Corrina

♩ = 122

Somewhat Bouncy 4/4

Chords: B $\flat$, E $\flat$, B $\flat$, F7, B $\flat$

Frankie and Johnny*Moderate Boogie tempo. Vocal, many verses.*

♩ = 134 C

Chords: F, G7, Cdim, C, C

Each tune is faster starting with a slow one, so after a fast tune, play this page as a mini-set. Then you can play another fast one.

Winin' Boy

227

c. Jelly Roll Morton, 1938

4/4

♩ = 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

1918

♩ = 118

Chords: F, D7, G9, C7, F, Fdim, A7.

Lazy River, Up A

4/4 Swingy

c. Carmichael, Arodin, 1931

♩ = 108

Chords: D7, C7, B7, G7, F, Bb, Fdim, A7, Ending.

Midnight In Moscow

229

Square 2-beat

Kenny Ball hit, 1961

♩ = 168 Dm

Chord progression for 'Midnight In Moscow':

Line 1: Dm Gm Dm A7 Dm

Line 2: F B $\flat$ C7 F E7 A7

Line 3: Dm Gm

Line 4: Dm A7 Dm E7 A7

Line 5: Dm Gm

Line 6: Dm A7 Dm

New Orleans

Slow, stately 4/4

c. Carmichael, 1932

♩ = 92

Chord progression for 'New Orleans':

Line 1: Gm A7 D7 G7 C7 F7 B $\flat$ D7

Line 2: Gm A7 D7 G7 C7 F7 B $\flat$

Line 3: D7 E $\flat$ D7 Gm A7 D7

Line 4: Gm A7 D7 G7 C7 F7 B $\flat$

St. James Infirmary

Armstrong, 1928

4/4
♩ = 100

Chord progression for *St. James Infirmary* (4/4, 100 bpm):

Chords: Dm A7 Dm B $\flat$ 7 A7

Chords: Dm A7 Dm (Ddim) B $\flat$ 7 A7 Dm

The musical notation for 'St. James Infirmary' is written in bass clef, 4/4 time. It consists of two staves. The first staff contains the first eight measures, and the second staff contains the next eight measures. The melody is primarily eighth and quarter notes, with some dotted rhythms. The key signature has one flat (Bb).

Buddy Bolden's Blues

4/4 not dirge slow

c. Jelly Roll Morton, 1939?

♩ = 108

Chord progression for *Buddy Bolden's Blues* (4/4, 108 bpm):

Chords: E $\flat$ - E $\flat$ dim B $\flat$ 7 E $\flat$ E $\flat$ 7 A $\flat$ A $\flat$ dim E $\flat$ E $\flat$ 7

Chords: A $\flat$ A $\flat$ dim E $\flat$ C7 B $\flat$ G $\flat$ 7 C7 F7 B $\flat$ 7

Chords: E $\flat$ ³ E $\flat$ dim B $\flat$ 7 E $\flat$ E $\flat$ 7 A $\flat$ A $\flat$ dim E $\flat$ E $\flat$ 7

Chords: A $\flat$ A $\flat$ dim E $\flat$ C7 F7 B $\flat$ 7³ E $\flat$

The musical notation for 'Buddy Bolden's Blues' is written in bass clef, 4/4 time. It consists of five staves. The melody features various rhythmic patterns, including triplets and eighth notes. The key signature has two flats (Bb, Eb).

Mack the Knife

Moderate bounce tempo, 4/4 or 2-beat

♩ = 158

Chord progression for *Mack the Knife* (4/4, 158 bpm):

Chords: B $\flat$ Gm7 Cm

Chords: Cm F7 Gm7 F7

Chords: B $\flat$ B $\flat$ dim Cm7

Chords: Cm7 1. F7 Gm7 B $\flat$

Chords: 2. F7 B $\flat$

After solos, modulate up the scale

The musical notation for 'Mack the Knife' is written in bass clef, 4/4 time. It consists of five staves. The melody is characterized by a 'bouncing' feel with many eighth and sixteenth notes. The key signature has two flats (Bb, Eb). The piece includes first and second endings, and a modulation instruction at the end.

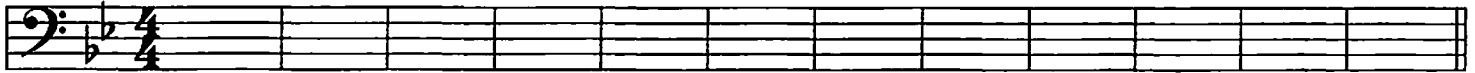
Blues Patterns

231

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.

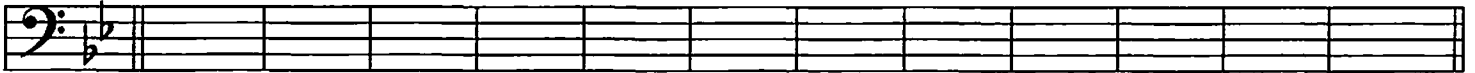
Pattern 1

B $\flat$ B $\flat$ 7 E $\flat$ B $\flat$ F7 B $\flat$



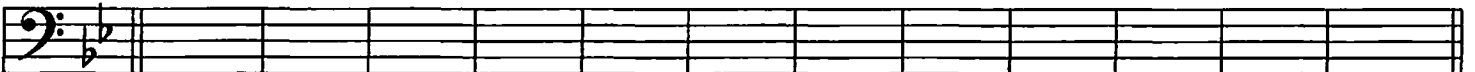
Pattern 2

B $\flat$ B $\flat$ 7 E $\flat$ B $\flat$ C7 F7 B $\flat$



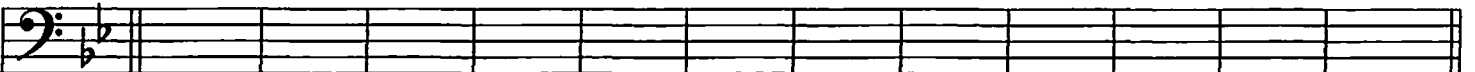
Pattern 3

B $\flat$ B $\flat$ 7 E $\flat$ B $\flat$ G7 C7 F7 B $\flat$



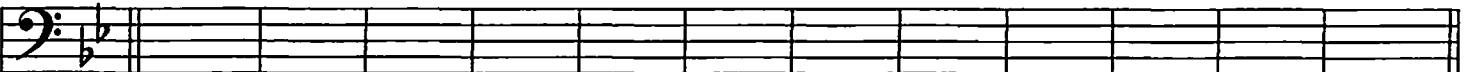
Pattern 4 (Dauphine Street Blues, Franklin Street Blues (C))

B $\flat$ E $\flat$ 7 B $\flat$ B $\flat$ 7 E $\flat$ E $\flat$ m B $\flat$ G7 C7 F7 B $\flat$



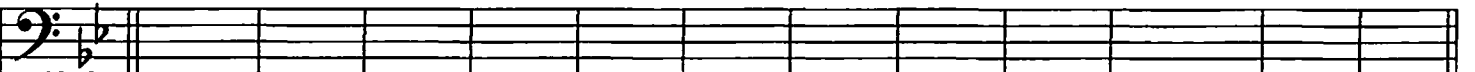
Pattern 5 (Empty Bed Blues, Mecca Flat (B $\flat$), 219 Blues)

B $\flat$ E $\flat$ (7) B $\flat$ B $\flat$ 7 E $\flat$ B $\flat$ E $\flat$ 7 F7 B $\flat$



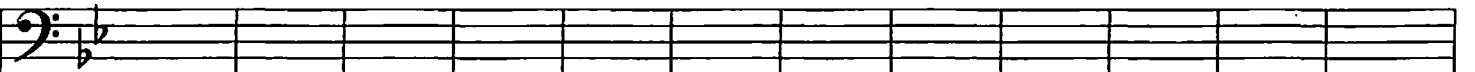
Pattern 6 (Big Lip Blues)

B $\flat$ D7 Gm B $\flat$ 7 E $\flat$ B $\flat$ o B $\flat$ F7 C7 F7 B $\flat$



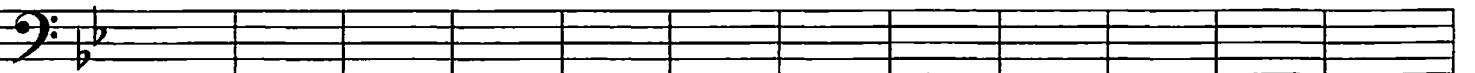
[Pattern 7] Space for you to add other patterns...

B $\flat$ B $\flat$ 7 E $\flat$ B $\flat$ F7 B $\flat$



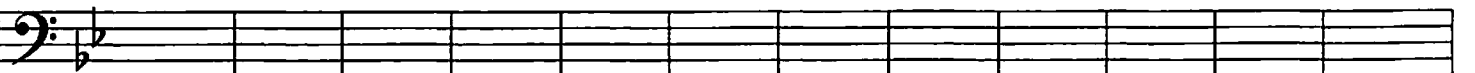
[Pattern 8]

B $\flat$ B $\flat$ 7 E $\flat$ B $\flat$ F7 B $\flat$



[Pattern 9]

B $\flat$ B $\flat$ 7 E $\flat$ B $\flat$ F7 B $\flat$



Amazing Grace

Mainly for funerals

♩ = 92

Chords: F, C7, B $\flat$, F, F, (Dm), G7, C, C7, F, B $\flat$, F, C7, F, B $\flat$, B $\flat$ m, F

Nearer My God To Thee

♩ = 98

Chords: F, B $\flat$, F, C7, F, B $\flat$, F, C7, F, F, B $\flat$, F, C7, F, B $\flat$, F, C7, F

Rock of Ages

♩ = 88

Chords: B $\flat$, E $\flat$, B $\flat$, F7, B $\flat$, F7, B $\flat$, B $\flat$, E $\flat$, B $\flat$

Just A Closer Walk With Thee

Standard tune, all occasions.

♩ = 108 Slow

B♭ F7

B♭ F7 B♭ B♭7 E♭ Edim (G♭7) B♭ F7 B♭ B♭7 E♭ E♭m B♭

Old Rugged Cross

♩ = 112

Verse

B♭ B♭dim B♭ B♭7 E♭

F7 B♭ B♭ B♭dim B♭ B♭7 E♭ C7 F7 B♭

Chorus

F7 B♭

E♭ B♭ B♭ B♭7 E♭ B♭ F7 B♭

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, B^b, F, B^b, F, C⁷, F.

Star Spangled Banner

235

♩ = 92

(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

$\text{♩} = 192$
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.

$\text{♩} = 105$ **Verse** $\text{B}\flat$

Chorus $\text{B}\flat$

(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.// |||

 Glor-//ry glory halle- lu-// jah!//

Glor-//ry glory halle- lu-// jah!//

Glor-//ry glory halle- lu-// jah!//

Truth/ is/ march-/ing/ on.// |||

Dixie

237

♩ = 144

Square, March, or Jazz

♩ = 192

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.

(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, Gdim, G7, C, C, Gdim, 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.

Military Medley (2)

238

Marines (cont.)

Four staves of music in bass clef, 6/8 time. The first staff starts with a C major chord (C) and a half note C. The second staff has a C major chord (C) and a half note C, followed by a Gdim chord (Gdim) and a half note G, then a G7 chord (G7) and a half note G, and finally a C major chord (C) and a half note C. The third staff has a C major chord (C) and a half note C, followed by a G7 chord (G7) and a half note G, and finally a C major chord (C) and a half note C. The fourth staff has a C major chord (C) and a half note C, followed by a G7 chord (G7) and a half note G, and finally a C major chord (C) and a half note C. The piece ends with a double bar line and a 6/8 time signature.

Air Force (Wild Blue Yonder)

Eight staves of music in bass clef, 6/8 time. The tempo is marked as ♩ = 120. The key signature has two flats (Bb and Eb). The first staff starts with a Bb chord (Bb) and a half note Bb, followed by an F7 chord (F7) and a half note F, then a Bb chord (Bb) and a half note Bb, and finally an F7 chord (F7) and a half note F. The second staff has a Bdim chord (Bdim) and a half note B, then a Bb chord (Bb) and a half note Bb, followed by a Bdim chord (Bdim) and a half note B, then a Cm7 chord (Cm7) and a half note C, and finally an F7 chord (F7) and a half note F. The third staff has a Bb chord (Bb) and a half note Bb, followed by an F7 chord (F7) and a half note F, then a Bb chord (Bb) and a half note Bb, and finally an E chord (E) and a half note E. The fourth staff has a Bdim chord (Bdim) and a half note B, then a Bb chord (Bb) and a half note Bb, followed by a Bdim chord (Bdim) and a half note B, then a Bb chord (Bb) and a half note Bb, and finally a Bb chord (Bb) and a half note Bb. The fifth staff has a C7 chord (C7) and a half note C, followed by an F7 chord (F7) and a half note F, then a Gm chord (Gm) and a half note G, and finally an Fdim chord (Fdim) and a half note F. The sixth staff has a Bb chord (Bb) and a half note Bb, followed by an F7 chord (F7) and a half note F, then a Cm chord (Cm) and a half note C, and finally a Bdim chord (Bdim) and a half note B. The seventh staff has a Bb chord (Bb) and a half note Bb, followed by an E chord (E) and a half note E, then a D7 chord (D7) and a half note D, and finally a Bb7 chord (Bb7) and a half note Bb. The eighth staff has a Bb chord (Bb) and a half note Bb, followed by a G7 chord (G7) and a half note G, then a Cm chord (Cm) and a half note C, and finally a Bdim chord (Bdim) and a half note B. The piece ends with a double bar line and a 4/4 time signature.

Military Medley (3)

Coast Guard (Semper Paratus)

Optional – Not usually part of the medley

$\text{♩} = 204$

Chords: F, B $\flat$, C 7 , F, A 7 , Dm, Cdim, C, G 7 , C, C 7 , F, G 7 , C 7 , F.

Endings:
 1. F, A 7 , Dm, Cdim
 2. F, A 7 , Dm, B $\flat$ m

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.

$\text{♩} = 224$

Chords: C, Am, C, G 7 , C, F, C, Am, G 7 , C, D 7 , G 7 , C, Am, C, G 7 , C, F, C, Am, E 7 , Am, C, G 7 , C.

God Bless America

239

*Not dirge slow. With due
reverent patriotic spirit*

c. Berlin, 1938

♩ = 202

Chords and musical notation for 'God Bless America':

- Staff 1: F, Fdim, C7
- Staff 2: C7, F, F7
- Staff 3: Bb, Gm7(b5), F, Dm7
- Staff 4: G9, C7, F
- Staff 5: C7, F
- Staff 6: C7, F, Ab, Cm, F7
- Staff 7: Bb, F, C7, F, A7, Dm, Gm7
- Staff 8: F, C7, F7, Ab, Cm, F7
- Staff 9: Bb, F, C7, F, A7, Dm, Gm7
- Staff 10: F, C7, 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

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

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

Chords: F B $\flat$ F C 7 F C 7 F

Chords: F C 7 F Edim C 7

Chords: C 7 Ddim C 7 F A 7 Dm

Chords: G 7 C 7

Chords: F B $\flat$ F C 7 F C 7 F

Chords: D 7 Gm C 7

Chords: F C 7 F C 7

Chords: G 7 B $\flat$ C 7 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/ I/ 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

Happy 20s 2-beat ♩ = 230

Democratic Party theme song

c. Milton Ager, 1929

Chorus

Chorus

Chords: C, G+, C, Cdim, G7, C, C7, F, Fm, C, G7, A7, E, Cm, G, D7, G7, C, G+, C, G+, C, Cdim, G7, C, C7, F, Fm, C.

Verse

Verse

Chords: Cm, Bb7, Ab, G7, Cm, G7, Cm, Bb7, D7, G7, C, A7, D7, G7.

We recommend that you have the COVERS laminated , to prolong the book's life for many years of intensive use.

**Each book is US\$52.00 (sent via Media Mail in the USA).
Send cash, or check / money order made out to
American Music Caravan to:
6809 5th Street, NW
Washington DC 20012-1905**

Enclose your **eMail address** so we can send the lyrics sheets.
(Individual .txt files, attached as a .zip file to an eMail. We have no hard copies.)

We welcome comments, corrections and suggestions.

Order form and complete information on our books, are on our website:
<http://americanmusiccaravan.com>

Dixieland Fake Book vol. 1 (C, Bb, Eb, Bass clef books)
All the basic tunes, classics transcribed from the records, 20s pop tunes.

Dixieland Fake Book vol. 2 (C and Bb books)
Armstrong, Morton, King Oliver, Bix, Bessie Smith, West Coast, NO Revival
classics transcribed from the records, plus some less known pop tunes and
naughty novelties.

30s-40s Fake Book (C & Bb books)
Swing, Big Band; foxtrots; show & movie classics: Porter, Gershwin, Astaire.

20s - 30s Fake Book (C & Bb books)
20s pop & show tunes, more 30s foxtrots & movie tunes, Fats Waller, novelties.

Gig Book (C and Bb books)
Ballroom: waltzes, Latin, Polkas, novelties; Irish, Italian, Jewish; standards, Xmas

Ask about our series of pocket-sized
Chord Books