

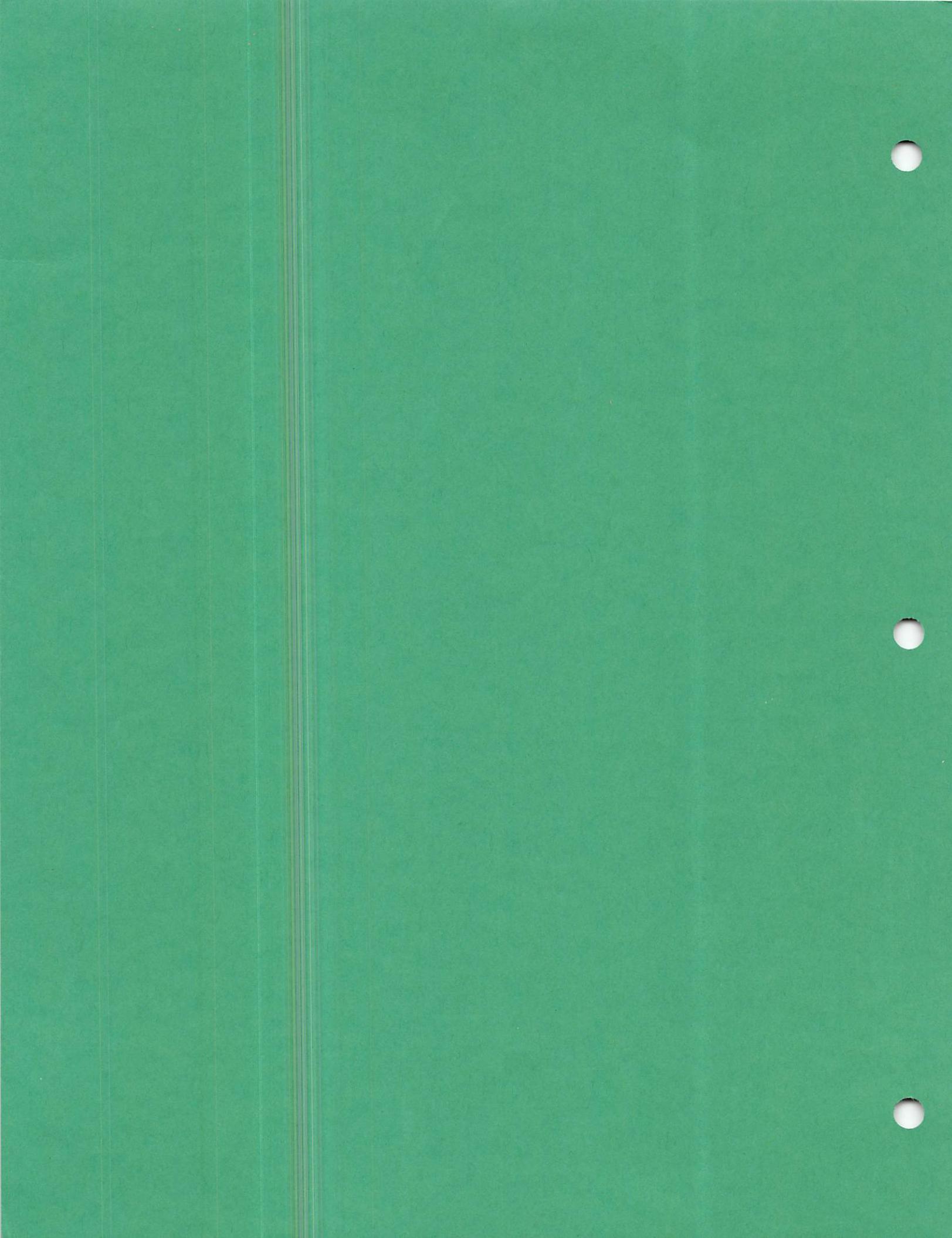
Bb

DIXIELAND

FAKE BOOK - VOL. 2

TRAD

Transposed and edited by
John D. Bryce



Tunes are basically in alphabetical order, with many exceptions. Tunes in <i>italics</i> are out of order	
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Dixieland Fake Book, Vol. 2

I know you're just panting to get at the tunes, but put your axe down and get out the records.

♪ You need to listen to them, to learn the feel and phrasing of the music, to know what I left out or couldn't represent.

Here are "hard-core" jazz classics from the 1920s: King Oliver '23, Morton, Armstrong's Hot 5 & 7, Bix, Bessie Smith, Ellington; 1940s-50s compositions of Bechet, Lu Watters & the West Coast Revivalists; mid-40s "New Orleans Revival" tunes of George Lewis, Kid Ory, Bunk Johnson. Plus some less known tunes that have held me over many hearings.

Most sheets are closely related to the original records. Most are transcribed in part, some of them completely. You can hear them on: <http://redhotjazz.com> and virtually all have been reissued on CDs that with few exceptions are currently (2005) available. The goal is to preserve the music by enabling you to play the tunes, secondly to play in the style of the records and the key performers. I used published music as available for popular-type tunes that stand on their own. I made tune-by-tune decisions on how to present them.

Many of these tunes do not have discreet melodies. These are jazz records and from the start the melody line is often embellished, and what melody there is may not even be repeated consistently. Mind you, each tune is a composition, consciously created by someone, with specific chords, and arranged to varying degrees for the record. The musicians were first-rate professionals, so what they play should be taken seriously.

♪ I assume that users will simplify, vary or improvise on each passage—after all, this is jazz... The dots and other "marks" that indicate how notes should be played help represent the records more accurately if one wishes to play the tunes as recorded, or learn the styles of the players.

People enjoy the music for different reasons and in different ways. Some enjoy the records, period. Others want to hear their favorite records in stereo, or in live performance. Others like the styles, or the tunes. Musicians often want to play music they like. It's strictly a matter of personal taste.

There are several main approaches to playing early jazz. Fans and musicians often favor one over the others (and all too often tend to disparage the others and their advocates).

1. *Repertory recreationism*--attempts to recreate the records note for note, sometimes even writing out the individual parts and reading them during performance.
2. *Stylistic recreationism*--musicians attempt to master the styles of the original players and perhaps recreate their key solos; they play the tunes without necessarily playing all the notes on the records, and they play other tunes in the style of their heroes.
3. *Impressionism*--musicians play the tunes, to varying degrees trying to present the flavor of the originals by playing the melodies, and perhaps some well-known solos and breaks, providing the audience with some familiar elements, but otherwise making them their own.
4. *Playing tunes for their own sake*--a good tune invites attempts to play it. Some tunes work well only within a certain style range; others can be digested and reborn in new styles.

All these approaches have inherent aesthetic validity, because the tunes and performances had their own validity. The classic jazz records that are a main object of this book have grabbed successive generations of musicians and fans because they are more than merely valid--they inspire.

If you find errors, or if you think you have better ideas on aspects of my work, please let me know immediately so I can consider them for upgrading the book.

Acknowledgements

John D. (known as Jack to his friends and enemies alike) **Bryce** has been my reed man and friend for over 17 years. He plays hot clarinet and all the saxes, dixieland, swing, top-40 "oldies", and classical, sings the lyrics to a jillion songs, and is a terrific MC. He's also won prizes for short stories, and published a novel "Four Bar Tag", Baltimore, Publish America, 2004. Jack's technical knowledge has made my fake books better, and he volunteered to transpose and edit this book to get it out sooner and done right.

I have been immeasurably enriched by participation in the *Dixieland Jazz Mailing List* and *78-List*, where I met the non-DC area jazz musicians/fans/collectors listed below.

A number of individuals have improved the book significantly by reviewing and correcting sheets, providing music and recordings, etc.

Crucial assistance has been provided by:

David Robinson, arguably the DC area's best Dixieland/Trad cornet player, head of the Traditional Jazz Educators Network-- expertise & records on the 1940s New Orleans Revival.

Dick Sleeman, a trombonist/tubist in the Netherlands--yeoman help with chords and notation.

Rolf Kaschorrek, Trumpet player/arranger in Germany: chord help, some transcriptions.

James Dapogny, jazz pianist, professor of music, and probably the USA's leading expert on Jelly Roll Morton's works--some advice & practical help with my Morton sheets (and a number of sheets in "30s-40s Fake Book" and "20s-30s Fake Book").

Other individuals whose cumulative assistance was significant:

Frank Mesich, trombonist, tubist, bassist, cornetist, and co-leader of *Buck Creek Jazz Band*--chords, general support.

Henning Hoehne, one of the DC area's great reed players--ideas on clarinet & Bechet specials.

Marty Frankel, cornetist, leader of the Federal Jazz Commission--Oliver '23 material.

John Farrell, British stride pianist and piano roll maker--some transcriptions.

Butch Thompson clarinetist, pianist, and George Lewis maven, reviewed my sheets of "Burgundy Street blues" and "St. Philip Street breakdown".

Sue Fischer, historian of early jazz in New Orleans--sheet music out of New Orleans libraries.

Alex Hassan pianist of Annandale VA, **Don Rouse** clarinetist of Arlington VA, **Audrey Van Dyke** of Alexandria VA, President of the Potomac River Jazz Club, **Frankie Van Cleave**, **Torgny Salö** of Sweden--music from their collections for this book and 20s-30s *Fake Book*.

Chris Tyle cornetist and trombonist **David Sager**, both well-known for the many trad CDs they play on--copies of Oliver Copyright sheets. The following jazz fans/collectors provided records: **Bill Haesler** and **Anton Crouch** of Australia, **Al Simmons**.

219 Blues (Mamie's Blues)

Bb Book

JR Morton, 1939;
c. Mamie Desdume

4/4 = 92

Intro

D7

C

G

C

G

Verse

G

C7

G

G7

C

G

D7

C7

G

Solos

Chorus

G

C7

G

C9

G

G7

C7

G

D7

D+

G

C

G

G

G7

C7

G

C

Cm

G

C

C7

G

D7

D+

G

G

C7

G

G7

C7

G

D+

D7

D+

D7

G

Ending = Verse

2

Bb Book

Aggravatin' Papa

4/11/23 BS record in Bb

Bessie Smith '23; c. J.
Russell Robinson, 1922

4/4 = 112

Chorus

F E^{b7} D⁷ G⁷ C⁷ F
 F E^{b7} D⁷ G⁷ C⁷ F F⁷
 B^b Fdim F F⁷ B^b F E^{b7} D⁷
 G⁷ C⁷ [Break-----]
 F E^{b7} D⁷ G⁷ C⁷ F F⁷
 B^b B^{b7} A E⁷ C⁷
 F F⁷ F F⁷ B^b F F⁷ B^{b7}
 F E^{b7} D⁷ G⁷ C⁷ F F⁷ Fdim C⁷ F C⁷ F
Verse
 F⁷ B^b F
 F⁷ B^b C⁷ F Fdim
 C Cdim G⁷ G+ C D⁷ G⁷
 C Cdim G⁷ D⁷ Dm⁷ G⁷ C Cdim C⁷ :

Atlanta Blues

(Make Me A Pallet On the Floor)

Bb Book

Sara Martin w/
Clarence Williams;
c. W.C. Handy, 1923

4/4 ♩ = 104

Book notes. 8/1/23 Blue Five record (in F) chords;
rec. melody is close, but doesn't have the ending.

Verse

G

D7

G

D7

G

D7

G7

Chorus

C

G

G7

C

G

D7

G

B7

Em

E7

Ending

G

D7

G G7 C7 Cm G

4

All the Girls Go Crazy About the Way I Walk (1)**Bb Book**

$\text{J} = 196 \text{ (BJ)}$
 $\text{4/4 } \text{J} = 164 \text{ (Ory)}$

Orig. title said to be "All the whores go crazy about the way I ride."
 Adapted from various Kid Ory and Bunk Johnson records.

c. Kid Ory, ca. 1944

A BJ F $\{\!\!\! \begin{array}{l} \\ \end{array}$ E $\{\!\!\! \begin{array}{l} \\ \end{array}$ E $\{\!\!\! \begin{array}{l} \\ \end{array}$ F $\{\!\!\! \begin{array}{l} \\ \end{array}$ C

B Ory F $\{\!\!\! \begin{array}{l} \\ \end{array}$ C

C Ory F

G7 [Break (eg piano, banjo) - - - - -] C7 Tpt

F Tpt

G7 [Break (eg piano, banjo) - - - - -] C7

All the Girls Go Crazy... (2)

(Bb book)

4

Bunk Johnson trumpet solo

The musical score consists of eight staves of music for trumpet. The first staff starts with a D major chord, followed by an F major chord. The second staff begins with a G7 chord. The third staff starts with an F major chord. The fourth staff begins with a G7 chord. The fifth staff starts with an E major chord, followed by an F major chord. The sixth staff begins with a G7 chord. The seventh staff starts with an F major chord. The eighth staff begins with a G7 chord. Various chords are labeled above the staves, including D, F, C, G7, C7, E, C, G7, C, C7, F, C, G7, C, C7.

Routine: AA B A nX with variations, solos on A 1 or 2 X each. D E, C, A melody, jam A A. Ory "sang" after his trombone solo.

Ory "composed" the tune, Bunk composed the trumpet solo. Bunk's A melody —the 4 quick hits—starts the tune better, then Ory's serves as a variation. Once all the solos are done, Ory's C strain gathers the band for several A's of romping and riffing.

Alligator Crawl (2)

Bb book

5

The musical score consists of six staves of music. The first four staves are for a band, starting with a treble clef staff for A major (E7), followed by a bass clef staff for D major (G, Ddim), another treble clef staff for E7, and a bass clef staff for D major (Bm). The fifth staff begins with a treble clef for a solo section, with chords D, B7, A7, and D. The sixth staff continues the solo section with chords G, G7, Cm, G, D7, G, A7dim, and ends with a cornet pick up. The score concludes with a final staff of six measures.

Solos (Record has guitar only)

D G7 C Cm G D7 G7 4 C Cm G D7 G - A7dim 8

Cornet pick up

D7 G G7 Cm G D7 12

E G G7 C Gdim³ G G7

C Gdim 6

G 7 G G D7 G D7 G 12

D7 G D7 G 3 G 12

Routine: Basically the record, a display piece. But it's a great tune that stands by itself. B is the Verse, C the Chorus. Dodds's solo on A is well worth some effort.

6

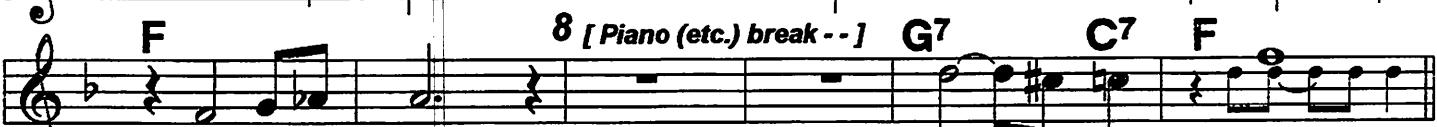
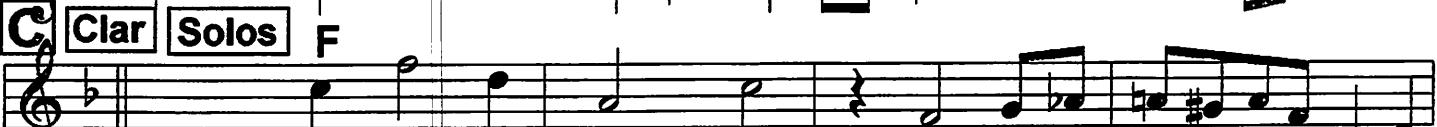
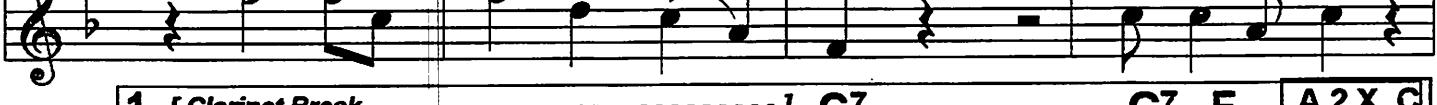
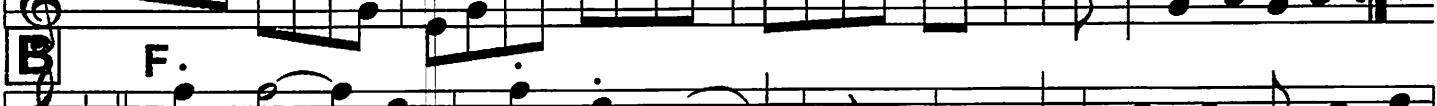
Alligator Hop

King Oliver '23;
c. Oliver, Hardin, '23

(Bb book)

4/4 = 234

Intro C



Routine: Intro, A A, B, A A, Solos on C, B B (12 bars) Tag

Alligator Hop (Copyright)

(Bb Book)

6

Oliver's copyright sheet, which is written in 2/4, in C

c. King Oliver, 1923

4/4

Intro

C



A

G⁷

C



G⁷

C

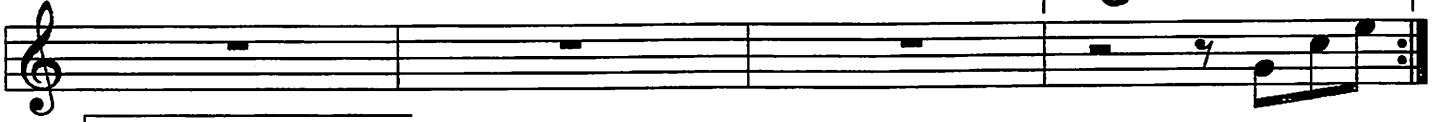


G⁷

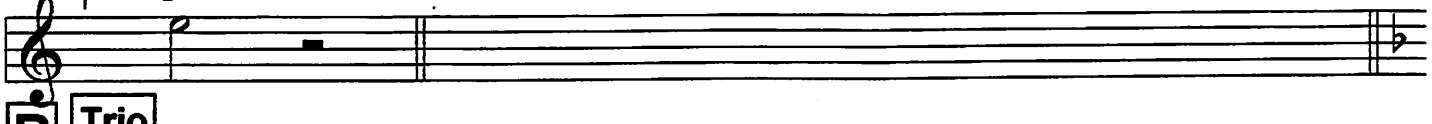
C



1. G⁷



2. C⁷



B

Trio

F



F

G⁷

C⁷



F

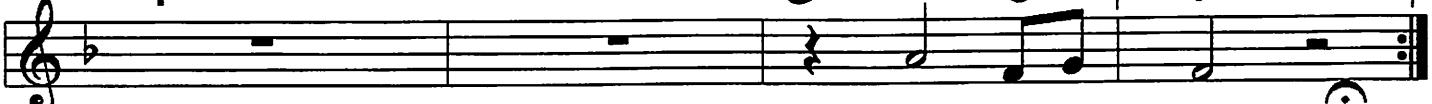


F

G⁷

C⁷

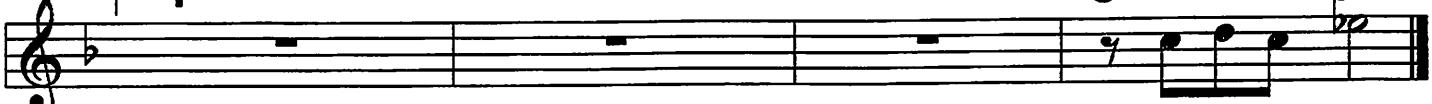
1. F



2. F

C⁷

F⁷



Awful Sad (1)

From 10/2/28 Brunswick Cotton Club Orch. record.

Ellington '28;
c. Ellington, 1928

♩ = 112

Smooth 4/4 Not swingy

Intro C B C B C G+ C B C B C G+

A C Legato Cm D7 Fm
C C7 F Fm C G+ Gm G+ C G+
C Cm G Dm E7
A7 A7 G7 [Break] Last X to Out,
Clarinet low register A7 Gm
A7 D7 [Break] G7
Band C Cm D7 Fm
C C7 F Fm C G+ Gm G+ C
interlude C Cdim G7 A7 F7 G7 A7 Am E7 C7 D7 Fm C

Awful Sad (2)

Bb book

7

The sheet music consists of two staves of musical notation. The top staff features a treble clef and includes chords B, E7, A7, D7, G7, C, and a section labeled [Break] followed by a dotted line. The bottom staff also has a treble clef and includes chords D7, G7, E7, and A7. Below these staves is a box containing the lyrics "Intro C B C B C G+" followed by "G+ C B C B C G+" and "Out A7". To the right of "G+" is the instruction "Play A to Out". The bottom staff continues with chords Gm, A7, D [Break], G7, C, Cm, D7, Fm, Fm, C, G+, Gm, G+, and C. The notation uses various note heads and stems, with some notes having ties or slurs.

Routine: Intro, A, B, split solos on A B, Intro, A 1X to Out, ritard last 2 bars.

Back O' Town Blues

Cotton Pickers '23, Original
Indiana Five '24
c. Bowen, Herbedeaux, 1923

4/4

A = 132 D D⁷

G⁷ D

A⁷ B⁷ A⁷ D 1. A⁷ | 2. F^{#7} Ddim Adim

B A⁷ A⁷ G⁷ A⁷ Dm B⁷ A⁷ A⁷ Dm B⁷ A⁷

D⁷ A⁷ Ddim D D⁷ A⁷ Ddim D A F^{#7} G⁷ A⁷

B⁷ E⁷ E+ A 1. F[#] Bm Adim

2. A⁷ Routine: A A, B B, C, D, solos on D, D nX out.

D D⁷

G⁷ D

A⁷ B⁷ A⁷ D D⁷

D Solos G D⁷ G⁷ C Cm G G⁷

C D⁷ G

F^{#7} B⁷ E⁷ A⁷ D⁷ D+ G³ D+ G

Ballin' A (the) Jack

Bb Book

From 12/3/27 Chicago Footwarmers record. Not the classic tune

c. 1927

4/4 2-beat ♩ = 256

A

F

Cdim C7

F

Cdim C7

B♭

Fdim F7

B♭

Fdim F7

F7

B♭

F7

F

Bdim G7

C7

F

C7

B

F

Cdim C7

F

Cdim C7

B♭

Bdim F7

B♭

Bdim F7

F7

B♭

F7

F

G7

C7

F

C7

C

Solos F

F7

B♭

F [Breaks (optional) -----]

C7

F C7

F

Routine: A B C, A, Solos on C, (A), C n X. Use C notes as ending?
On record, C is cornet solo; may not be part of the composition.

10

Bb Book

Barnacle Bill, the Sailor (1)

5/21/30 record complete.

6/8 March beat $\text{d} = 133$

Read the routine carefully!

Bix w/Hoagy Carmichael
Orch., '30

Intro F⁷ B^{b7} G⁹ C⁷

Chorus F C⁷ F

F C⁷ F

B^b F B^b F

B^b F C⁷ F

Interlude to vocal F⁷ F⁷ After 1st Vocal to Dogfight

After 2nd Voc, to Reed solo

Chorus notes are orig. melody.
Bix's variations are minor.

Verse B^b F⁷

F⁷ B^b F⁷

B^b F⁷

F⁷ B^b C⁷ To Chorus

Routine: Intro, instr. C, vocal VC; fast Dogfight, Bix solo,
Interlude, vocal VC; fast Reed Solo, Interlude 2, instr. VC out.
As long as it's worked out carefully, you could extend the solos.
Not a lot of jazz here, but it's a delightful novelty that will please most fans.

Barnacle Bill the Sailer (2)

Bb book

10

4/4 = 266

Dogfight F Fdim F⁷

Six Solo Gm Cm F⁷

B^b E^bm B^b E^bm

B^b B^bdim F⁷ F+ B^b

B^b B^bdim F⁷ F+ B^b

Interlude B^b Cm B^b E^b B^b F⁷

B^b Cm F⁷ B^b

To Verse vocal

Reed Solo = 266 Fm C⁷ Fm C⁷ Fm

B^bm Fm B^bm Fm B^bm Fm C⁷ Fm

Tenor F⁷ B^b7 F⁷ B^b7 - [Drum]

To p. 3

Barnacle Bill the Sailor (3)

Going out

Interlude 2

Musical score for "Barnacle Bill the Sailor (3)" featuring multiple staves of music with lyrics and chords.

Chords: G⁹, F#⁷, F⁷, B^b, F⁷, B^b, F⁷, C⁷, F, [Tuba 8vb], F, [Tuba 8vb], B^b, F, B^b, F, [Vocal break], B^b⁷, F[>].

Lyrics:

- Going out:** (No lyrics)
- Interlude 2:** (No lyrics)
- Verse:** Band plays marching band fills
- Chorus:**
 - [Tuba 8vb]
 - [Tuba 8vb]
 - Said Barnacle Bill the Sailor
- Vocal:** (No lyrics)

Beale Street Mama (Papa)

Bb Book

11

$\text{♩} = 104$
4/4 2-beat

4/11/23 record key; orig. G. This is book melody, which BS modifies,
I think mostly for the better, but it's a pop tune anyone can do.

Bessie Smith '23;
c. Turk, 1923

Chorus

Verse

Big Bear Stomp (1)

Adapted from the 1st Yerba Buena JB Good Time Jazz record;
2nd varies, but p. 1, and Dogfight are basically consistent

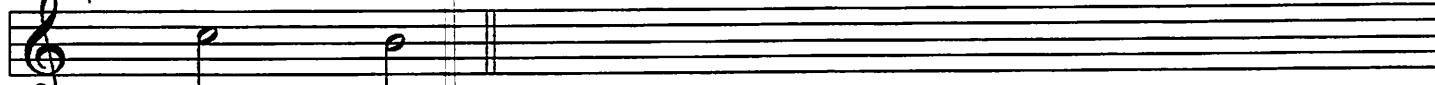
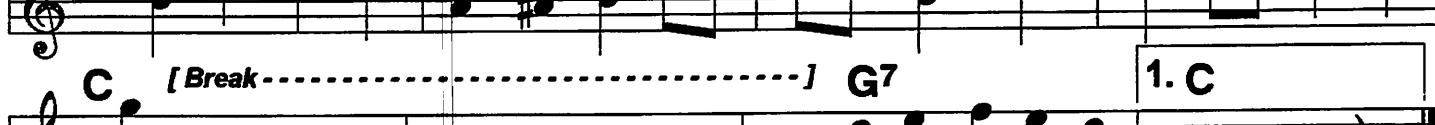
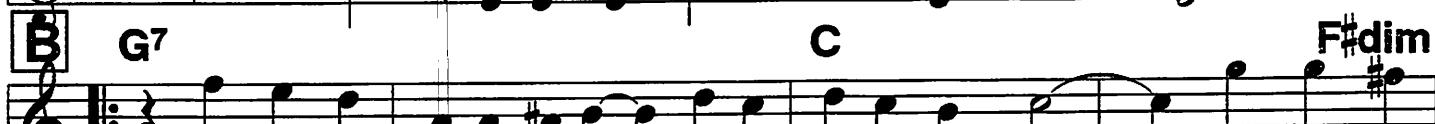
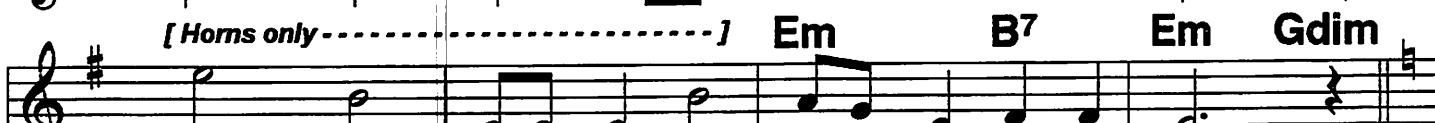
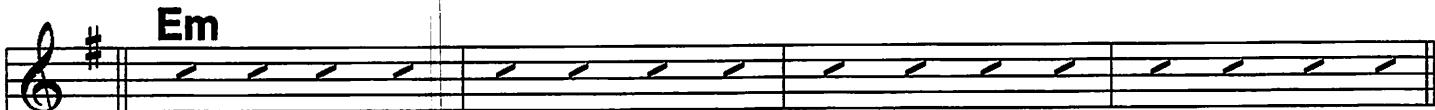
c. Lu Watters, 1944

2-beat ♩ = 202

Horn intro



Rhythm vamp



Routine: Intro, Vamp, A B B, Vamp, A, Dogfight, C, Solos on C, C 1 or 2X

Big Bear Stomp (2)

Bb book

12

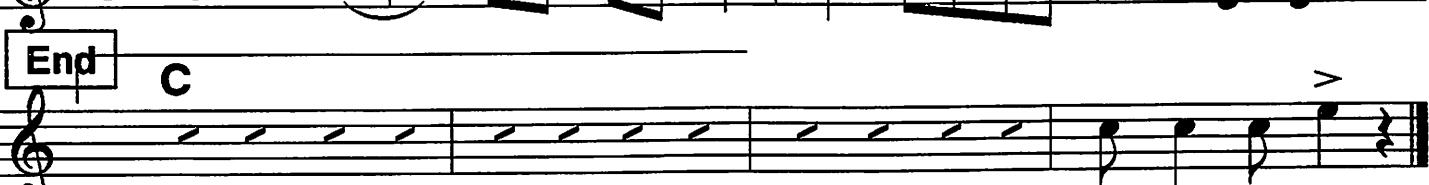
Rhythm
vamp

Em

To A, Dogfight, C



This line is standard



13

Bb Book

Black And Tan Fantasy (1)

From Okeh records of 11/3/27, 6/12/30

Slow 4/4 = 110

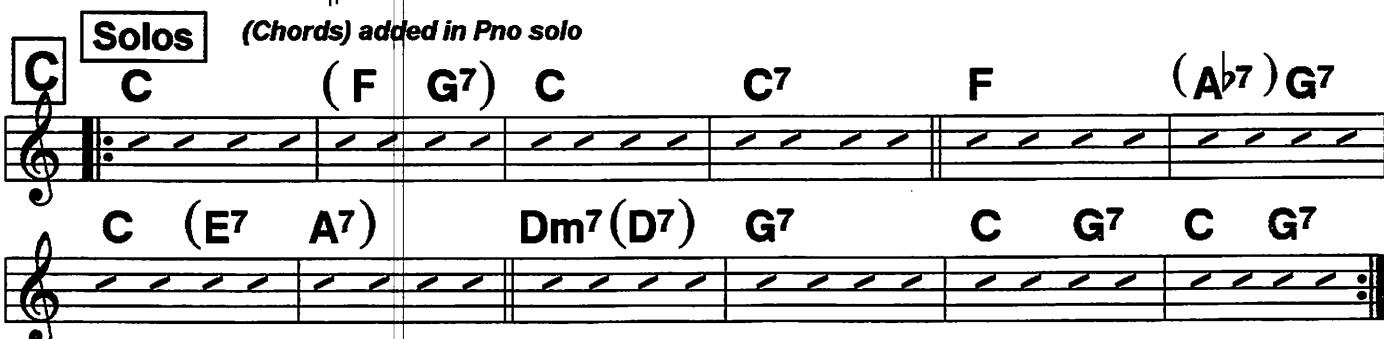
c. Ellington, 1927

A Muted tpt Cm


B Alto Melody as written, slur notes, vary phrasing


C [Band break]


D 3


Solos (Chords) added in Pno solo


Routine: as written. D is the out chorus. D Bars 2, 4 > band rips the chord sharply.

Black And Tan Fantasy (2)

Bb book

13

Muted tpt (notes approx.)

D C
C Band C⁷ F⁷
C A⁷ Band D⁷ G⁷
Band Cm Fm Cm Fm Cm - Fm G⁷ Cm
Ritard

Big Lip Blues

Melody is interpolated. Morton 1940 record is indistinct.

c. Jelly Roll Morton, 1940

4/4
= 96

C E⁷ Am C⁷
F Cdim C Edim
Dm⁷(G⁷) G⁷ 1. C F C G⁷
2. C F C

Black Bottom Stomp (1)

Complete version of one of the most exciting 20s classics.

4/4 = 258

Red Hot Peppers, '26;
c. Jelly Roll Morton, 1926

Intro C *slur* G⁷ C *slur* Cdim G⁷ C *Gliss*

A Am Clar o Ger o Tbn o Dm A⁷ Dm C G⁷ C Cdim G⁷ Clar lead Cor Cor Am Bdim A⁷ Dm C G⁷ C Cdim G⁷ [Clar break-----]

B Am E⁷ A⁷ Dm C G⁷ C Cdim G⁷ Clar lead Cor Am > [Break-----] E⁷ > [Break-----] E⁷ A⁷ > [Break-----] A⁷ > [Break-----] Dm A⁷ Dm C G⁷ C Cdim G [Clar break-----] Clar lead Cor

Black Bottom Stomp (2)

Bb book

14

Clar > Am [Cla+Cor bk-----] E⁷ [Cla+Cor bk-----] A⁷ [Cla+Cor bk-----] A⁷

C Dm G⁷ C Cdim G⁷ Cdim E⁷

> Am [Cla+Cor bk-----] E⁷ [Cla+Cor bk-----] A⁷ [Cla+Cor bk-----] A⁷

Dm A⁷ Dm C G⁷ C⁷ B⁷ B^{b7} A⁷ A^{b7} G⁷ C

Cornet

Dogfight [Tbn + Clar] [Tbn + Clar]

C Cdim C⁷ { C Cdim C⁷ { C⁷ Cdim C⁷ [Break-----]

Both gliss *Both gliss*

D C⁹ F

C⁹ F > [Break-----]

C⁷ F

D⁷ Gm Fdim

F C⁷ F > [Cornet break-----]

To Next Page

Black Bottom Stomp (3)

(Bb book)

Clarinet solo

E C⁷ F

C⁷ F [Break-----]

C⁷ F

D⁷ Gm Fdim

F C⁷ F Band > > > > >

Piano solo

F C⁷ F

C⁷ F

C⁷ F

D⁷ Gm Fdim

F C⁷ F Band > > > > >

To Next Page

Black Bottom Stomp (4)

Bb book

14

Cornet solo (mute)

Band plays syncop. 3s as indicated, hit sharply

G C7. Break F. Break

C7. Break F. { Break -----]

C7. Break F. Break

D7. Break Gm Fdim Break

F. C7. Break F. C7.

Banjo solo

H

To Next Page

Black Bottom Stomp (5)

I C⁷ F E [Drum break -----]

C⁷ F E [Drum break -----]

C⁷ F Gm Fdim

F C⁷ F Fdim

Out chorus

J C⁷ F E [Trombone break -----]

C⁷ F E [Trombone break -----]

C⁷ [Clarinet -----] F Gm Fdim

Tbn D⁷ Gm Fdim

F C⁷ F Fdim

F

Big Boy

Bb Book

15

2-beat $\text{♩} = 194$

Book version; pop tune anyone might play. Bix record in F

Bix w/Wolverine Orch.;
Ted Weems; c. Ager, 1924

Chorus

F

The musical score consists of eight staves of music for a single instrument, likely a brass or woodwind instrument. The key signature is one flat (F major). The time signature is common time (indicated by a '4'). The first staff begins with a half note followed by a quarter note. The second staff starts with a quarter note. The third staff begins with a quarter note. The fourth staff starts with a half note followed by a quarter note. The fifth staff begins with a quarter note. The sixth staff starts with a quarter note. The seventh staff begins with a quarter note. The eighth staff begins with a quarter note.

Chorus F G⁹

C⁷ C+ F Fdim C⁷

F C⁷

G⁷ C⁷

F G⁹

C⁷ C+ D⁷ Ddim C⁷

F G⁷

C⁷ G⁷ C⁷ F

Verse

F

The musical score consists of eight staves of music for a single instrument, likely a brass or woodwind instrument. The key signature is one flat (F major). The time signature is common time (indicated by a '4'). The first staff begins with a half note followed by a quarter note. The second staff starts with a quarter note. The third staff begins with a quarter note. The fourth staff starts with a half note followed by a quarter note. The fifth staff begins with a quarter note. The sixth staff starts with a quarter note. The seventh staff begins with a quarter note. The eighth staff begins with a quarter note.

Verse F F⁷

B^b F C⁷ D⁷ G⁷ C⁷

F C⁷ A⁷

D⁷ G⁷ C Cdim C⁷ Ddim C⁷

Borneo (1)

Bix Most often played as a regular or novelty vocal tune; often in F or G, at various tempos. So chorus notes are book; Bix phrasing differs.

Bix-Tram '28; c. W. Donaldson, 1928

Chorus

B♭7

G7

Way down South, way down in Borneo,
there's a wild dance called the Borneo,
|Way down/ |on Borneo Bay./// /|||
Even though you're got a corneo,
you'll dance till the break of dawneo,
|Right down/ |old Borneo Bay./// /|||

Wild man Sam with his clothes all torneo
toot toot toot on his bamboo horneo,
|And the bamboo babies start to sway./// ////

When you see them do that Borneo,
you'll just put your jewels in pawneo,
|Way down/ |on Borneo Bay./// /|||

Borneo (2)

Bb book

Record routine: Intro, Chorus, Verse, vocal intro, Vocal, Bix-Tram trade fours,
4-bar dogfight to Bb, ending in Bb. Here ending is in Ab, dogfight omitted

Intro

Musical score for the Intro section. It includes three staves: Bix (top), Cor (middle), and Sax (bottom). The Bix staff has a treble clef and a key signature of one flat. The Cor and Sax staves have a treble clef and a key signature of one sharp.

Verse

B^b Bix plays lead

F7

B^bE^bG^{b7}

F7

B^bE^b

F7

B^b

F7

B^bE^bG^{b7}

F7

B^bB^b

Intro to vocal

G^b

F' Cdim Edim F7

Bix Ending

B^bA^bB^bA^b

Am

G⁹

C7

A7

D⁹

G7

C.

F

Fm.

Horns only, no rhythm

C B^{b6}

C

Ritard

17

Bb Book

Buddy's Habit (1)

King Oliver '23; c.
Nelson, Straight, 1923

4/4 ♩ = 210

Clarinet
intro

The sheet music consists of ten staves of musical notation for a clarinet. The first staff is labeled 'Clarinet intro' and starts with a G7 chord. The subsequent staves show various chords and melodic patterns, often with grace notes and slurs. Chords labeled include A, C, E7, Am, C7, F, C, G7, Cdim, G7, C, F, C, E7, Am, C7, F, C, G7, C, F, C, A7, D7, G7, C, (G7 Dm G7), B, G7, C, G7, [Clarinet break-----], C, G7, C, C7, C, C7, F, C7, F, A7, G7, C, Dogfight C, Cdim, C7, To A.

Buddy's Habit (2)

Bb book

17

The musical score consists of ten staves of music. The first staff starts with a C in a box, followed by F, C⁷, Fdim, F, and F⁷. The second staff starts with B^b, followed by B^bm, F, and C⁷. The third staff starts with F, followed by C⁷, Fdim, F, and D⁷. The fourth staff starts with G⁷, followed by a break indicated by three dashes and a bracket labeled 'C⁷ [Break (notes are the 2 cornet break) - - -]'. The fifth staff starts with F, followed by C⁷, Fdim, F, and F⁷. The sixth staff starts with B^b, followed by A⁷. The seventh staff starts with B^b, followed by Bdim, F, and D⁷. The eighth staff starts with Gm, followed by C⁷, and a bracket labeled '1. F'. The ninth staff is labeled 'Ending' and starts with F. The tenth staff continues from the ending, showing a series of eighth-note patterns.

**Routine: Intro, A A, B, Dogfight, C slide whistle (clarinet?
musical saw?), other solos on C, C C**

The June '23 record by (white) composer Charlie Straight's Rendezvous Orch. should be compared with Oliver's (10/23). Illustrates suggestively basic differences in the styles and feel of white and black jazz of the era.

Buffalo Blues (2)

Bb book

18

Clarinet Solos

D Band C7 F
C7 F - - - Cdim
C7 F F7
Bb Fdim F D7 Gm C7 F [Piano ---]
Tag Cdim [Break -----] G7 [Clarinet hold and trill] C
tuba, tbn

Routine: Intro, A B A, Dogfight, C, Solos on C, D, Tag

Dunn's distinctive use of the mute and his controlled bending of the first notes as in bars 1 & 2 of the intro, A 1 2 3 4 5 6, 9 10 11 12 13 14 is well worth imitating.

19

Bb Book

Bugle Boy March (1)

Melody is basically consistent on 4 Lewis records

George Lewis standard;
c. 19072-beat
= 224
= 196

Intro

The musical score consists of ten staves of music for a band. The first staff is an introduction. The subsequent staves are divided into sections labeled A and B, with endings 1 and 2. The chords indicated are G, D⁷, A⁷, (Edim A⁷), Gdim, and C. The tempo is marked as 2-beat = 224 or 196.

In A for variety, substitute 2 8th notes for the first quarter note after each rest.

Bugle Boy March (2)

(Bb book)

19

C Solos

The musical score consists of eight staves of music for a C instrument. The first staff begins with a C note. Subsequent staves feature various chords and notes, including D7, G7, C, C7, F, D7, G7, C, G7, C, F, C, G7, C, C7, F, A7, D7, G7, C, and an ending section starting with D7. The music is written in common time with a treble clef.

Routine: A A, B 1-2 X, C, solos on C, CC (C) out

20

(Bb Book)

Brown Bottom Bess

Adapted from the 7/4/28 Foormakers record

Johnny Dodds, 1928

4/4 swingy ♩ = 130

Intro G⁷ E⁷ D⁷ G⁷ F⁷ B^b

Verse B^b F⁷ C⁷ F⁷ B^b

F E⁷ F D⁷ C⁷ F⁷

B^b *slur* F⁷ C⁷ F⁷ B^b

F E⁷ F D⁷ C⁷ F⁷

Chorus G⁷ C⁷

F B^b [Break.....]

G⁷ C⁷

E⁷ [Break.....] B^b [Break.....]

G⁷ 1. F⁷ B^b

Ending F⁷ B^b

Routine: Intro, V, C, solos on C 1-2 X, V, C melody, jam 2-3 X, ending

Burgundy Street Blues

Bb Book

21

Clarinet special. 1940s NO Revival classic. Not published. Derived from 7 GL records, which vary greatly, to present what he played most consistently. GL had a pretty tone, played melodically. 6/5/50 record is a good starting point.

4/4 = 88

c. George Lewis, 194?

A

D G7 D D7

G G7 D - C7 - B7

E7 A7 D G7 D A+

Ending

Ritard

B

D G7 D D7

G G7 D - C7 - B7

E7 A7 D G7 D

C

D D7

G (G7) D - C7 - B7 D

E7 A7 D G7 D A+

Play A as is: dropped 8th notes, varied phrasing OK. A again w/variations, bars 8-12 are constant. B bars 1-2 ad lib, can simplify bars 4-5. C basically as is.

Routine: A A (n X), B B, C, A (A) last X w/ ending.
Chords usually consistent on the records, despite some conflicts with Lewis's notes, eg. the A7.

Play A 1-2 X, ending

Canal Street Blues

4/4 ♩ = 190

Routine: Intro, A A, B B, C, solos on C, C C C

King Oliver '23

Intro G⁷

A G

C G

D7 1. G D7 G

2. G G⁷ Cdim D⁷ G

B G G⁷

C G

D7 GG⁷ Cdim D⁷ 1. G

2. G D⁷

Routine: Intro, A A, B B, C, solos on C 2X, CCC

Note Clar 24 bar solo backed by banjo low string rhythm.

C Solos G

C G

D⁷ 1. G

2. G Tag (no chords) Clar D⁷ G

Canal Street Blues (Copyright) Bb Book 22

Library of Congress Copyright sheet. Chords from record

c. King Oliver, 1923

4/4

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melody line with eighth and sixteenth notes, accompanied by a harmonic bass line. Chords labeled include G7, C, Cm, and D7. The second staff continues with a similar pattern. Subsequent staves show variations in melody and harmonic bass. Staff 3 introduces a G chord. Staff 4 shows a D7 chord. Staff 5 features a C chord. Staff 6 includes a D7 chord. Staff 7 contains a G chord. Staff 8 shows a D7 chord. Staff 9 includes a G chord. Staff 10 features a C chord. Staff 11 shows a D7 chord. Staff 12 concludes with a G7 chord.

23

(Bb Book)

Candy Lips (1)

Note p. 2

Clarence Williams, '27;
c. Jackson, Lauria, 19272-beat $\text{♩} = 244$

Intro C

2-beat $\text{♩} = 244$

Intro C

B^bdim F Fm

C/G G7 Gdim G7 (C)

Chorus

C

E⁷

Am

E⁷C[#]dim

Dm

Fm

C

A⁷B⁷

Em

G⁷

C

E⁷

Am

E⁷C[#]dim

Dm

Fm

C

A⁷(Adim Em⁷ A^{b7})D⁷(Ddim D⁷ D⁺) G⁷1. C C⁷ Cdim Fm C

Ending

C

[Break -----] G⁷ C

Tuba 8vb

Ending

C [Break -----] G⁷ C

Tuba 8vb

Candy Lips (2)

(Bb book)

23

To Interlude

The musical score consists of six staves of music for a single instrument, likely a clarinet or cornet. The first staff shows a transition from the end of the verse to the interlude, with chords C, C7, Cdim, Fm, and C. The second staff begins the interlude with a C major chord. The third staff continues the interlude with chords Dm, A7, and G7. The fourth staff starts the verse with a F major chord. The fifth staff continues the verse with chords G7, Dm, G7, C, and C7. The sixth staff concludes the verse with chords F, C, and Cm. The final staff begins the ending with chords G, D7, G, Cm, Gdim, and G7.

1/25/27 Williams record features an exciting clarinet duet. 2nd record has cornet & clarinet, basically follows book melody. Both in C, so often played in C. This is the book version, with Intro, interlude to verse, & ending from 1st record. I omitted the record's 6-bar lead in to the "Alice blue gown" Interlude. Record's treatment of verse is good.

The "Standard" key apparently is Bb. Tune works well at slower tempos, and the chords are fun, so anyone might want to play it without referencing the records.

24

Bb Book

4/4 = 236 No rhythm

A

Cor + clar unison



Rhythm

E B⁷E B⁷E B⁷E B⁷ E

B

Comet C

F⁹

C

A⁷(bass / tbn
tbn gliss to B)

C

F⁹

C

D⁷G⁷

C

A 1 X, C

Gliss
to B

C

B^bE^bB^bE^bB^bC⁷F⁷B^bE^b1. B^b2. B^b

D

B^b⁹A⁹A^{b9}G⁹F^{#9}B^bB^bB^b⁹A⁹A^{b9}G⁹F^{#9}B^bC⁷F⁷B^b [Cornet break -----]B^b⁷ E^b [Cornet break -----]B^b⁹A⁹A^{b9}G⁹F^{#9}B^bF⁷B^b

Chant, The (1)

Jelly Roll Morton '26;
c. Mel Stitzel, 1926

Bass / Tbn

Chant, The (2)

(Bb book)

24

Clarinet solo

E

B_b [Break] B_b 7 E_b [Break]

F **Solos** B_b **Band, Solos, Band**

E_b B_b G₇

C₇ F₇ 1. B_b Band ending

Solos ending

2. B_b Band 3. B_b Band ending To G

G Out

B_b 7 E_b B_b G₇

C₇ F₇ B_b

Tag B_b

Chelsea On Down (1)

2-beat $\text{♩} = 178$
Tuba and rhythm

Salty Dogs;
c. Robin Wetterau, 1959

Intro

8vb Dm

A

Dm

Dm

E7

A7

Dm

B-flat

F A7

Dm

B-flat F

1. Edim

B7

A7

2. C7

F A7

Vamp *Tuba and rhythm*
8vb Dm

B

Gm

A7

D7

Gm

D7

Gm

F

E7

D7

Gm

A7

D7

Gm

Cm

Adim

D7

Gm

Chelsea On Down (2)

(Bb book)

25

Solos

1. C, B^b, E^b, B^b

F⁷, B^b, G⁷

C⁷, F, C⁷, F, A⁷

B^b, E^b, B^b

E, B^b, Eb, B^b, 1. C⁷, F⁷, B^b, F⁷

Last X, 2. C⁷, F⁷, B^b

Tag **Horns only**

Ritard

Yes, C##!

C# :

Routine: Basically as written. Solos on C w/repeat. Out choruses 2-3 X; melody 1st or last X.
Many of the multi-strained West Coast tunes go back to earlier sections, eg. Vamp, B 1 X, C...

Chicago Breakdown (1)

(Stratford Hunch)

4/4 ♩ = 148

Adopted from sheet music version. Play along with Armstrong '27

Armstrong '27;
c. Morton, 1927

A C E^bdim D⁷ G⁷ C E^bdim D⁷ G⁷

C⁷ F Fdim A⁷ D⁷ G⁷

C E^bdim D⁷ G⁷ C⁷ F

F A^{b7} C A⁷ Dm G⁷ 1. C

2. C { { { To B 2 X, A, C n X }

B D⁷ G⁷ C

Play line 8va? G⁹ C

D⁷ G⁷ C [Break -----] Bass

F Fm C Cdim G⁹ 1. C [Break -----]

2. C Back to A, then C n X

Chicago Breakdown (2)

Bb book

26

Solos

The musical score consists of ten staves of music, each representing a solo part. The staves are labeled with chords above them. The first staff starts with a C chord. The second staff starts with a G⁷ chord. The third staff starts with a C⁷ chord. The fourth staff starts with an F chord. The fifth staff starts with a C⁷ chord. The sixth staff starts with an F chord. The seventh staff starts with a G⁷ chord. The eighth staff starts with a C⁷ chord. The ninth staff starts with an F chord. The tenth staff starts with a Cdim chord. The eleventh staff starts with a C chord. The twelfth staff starts with an A⁹ chord. The thirteenth staff starts with a D chord. The fourteenth staff starts with a Dm⁷G⁷ chord. The fifteenth staff starts with a C⁷ chord. The sixteenth staff starts with an Fdim chord. The seventeenth staff starts with a Cdim chord. The eighteenth staff starts with a C⁷ chord. The nineteenth staff starts with a G⁷ chord. The twentieth staff starts with a C⁷ chord. The twenty-first staff starts with an F chord. The twenty-second staff starts with a C⁷ chord. The twenty-third staff starts with an F chord. The twenty-fourth staff starts with an E chord. The twenty-fifth staff starts with an F⁷ chord. The twenty-sixth staff starts with a B chord. The twenty-seventh staff starts with an Fdim chord. The twenty-eighth staff starts with an F chord. The twenty-ninth staff starts with an A+ chord. The thirtieth staff starts with a D⁷ chord. The thirty-first staff starts with a G⁷ chord. The thirty-second staff starts with a C⁷ chord. The thirty-third staff starts with a 1. F chord. The thirty-fourth staff starts with an F chord. The thirty-fifth staff starts with a D chord. The thirty-sixth staff starts with an A⁷ chord. The thirty-seventh staff starts with a D⁷ chord. The thirty-eighth staff starts with a 2. F chord.

Routine: Varies. Eg. A A, B B, A, C, Solos on C, C 1 or 2 X out

Chimes Blues (1)

Very hard to find the melody, due to bad audio quality; the 2 muted cornets are often hidden by the tbn and clar; and the lead often is only implied

King Oliver, '23;
c.Joe Oliver, 1923

4/4 = 170

Intro

D [No chord] A⁷ - Adim A⁷

A D D⁷ Lip

G D B⁷

1. E⁷ A⁷ D D A⁷

2. E⁷ A⁷ D D⁷ Ddim A⁷ D A⁷

B E D Clar w/Piano chimes D⁷

G Gm D B⁷ Clar, Cornet

Cornet 8 Clar 8

E⁷ A⁷ 1.D G D G D A⁷

2.D G D A⁷

Pno chimes w/ stops

C D 8va D D 8va D 8va D⁷

G 8va Gm D B⁷

E⁷ A⁷ D G D G D (A⁷)

Chimes Blues (2)

(Bb book)

27

Cornet solo

The musical score consists of ten staves of music. Staff 1 (top) is for Cornet solo, starting with a D major chord. Staff 2 is for Clarinet, playing eighth-note chords. Staff 3 is for Trombone, playing eighth-note chords. Staff 4 is for Tuba, playing eighth-note chords. Staff 5 is for Horns and Piano Chimes, featuring a mix of eighth-note chords and sustained notes. Staff 6 is for Clarinet, continuing eighth-note chords. Staff 7 is for Trombone, continuing eighth-note chords. Staff 8 is for Tuba, continuing eighth-note chords. Staff 9 is for Cornet, starting with a G major chord. Staff 10 is for Trombone, continuing eighth-note chords. The score includes various chords such as D, B7, Ddim, E7, A7, D7, G, and B7, with some chords having specific fingering or performance instructions like '3' or '1'. The key signature is mostly D major (two sharps) with one G major section.

Routine: Intro, A, B clar w/ piano chimes 2 X, other solos,
C Piano chimes stop chorus 2 X, D Cornet solo 2 X, E out melody, jam.
Can be played as set piece like record, or extend with solos.

Chimes Blues (Copyright)

Oliver's copyright deposit sheet, orig. in D. Chords from record

c. Joe Oliver, 1923

4/4

D A⁷ Adim A⁷

D D⁷

G D B⁷

E⁷ A⁷ D 1. A⁷

2. D A⁷

D D⁷

G D B⁷

E⁷ A⁷ D G 1. D

2. D

D B^{b7} D D⁷

G Ddim D B⁷

E⁷ A⁷ D

Clementine (From New Orleans)

Bb Book

28

4/4 2-beat $\text{J} = 174$

Music in G, w/ patter. Bix record in Ab. Phrasing is more
swing—eg. Bar 1, 3 are 1/4 1/4 1/2 notes. It's a pop tune, so
2-beat is appropriate. Good lyrics

Bix w/Goldkette;
c. H. Warren, 1928

Chorus

Verse

Come Back Sweet Papa

4/4 = 194

Book melody. Intro, ending from LA record. Often played in Bb.

Armstrong Hot 5 '26; c.
Barbarin, Russell, 1926

Intro

D

[Tbn
Break -]B⁷

[Cor break -----]

A⁷A⁷

Chorus

D

B⁷E⁷A⁷

D

F#⁷B⁷E⁷A⁷

D

B⁷E⁷A⁷F#⁷

Ddim

D

E⁷A⁷

D

Verse

D

B^{b7}A⁷

D

B^{b7}A⁷

D

B⁷E⁷A⁷

D

B^{b7}A⁷

D

B^{b7}A⁷E⁷

A

E⁷A⁷

Ending

D

No rhythm...

D

D

Come On And Stomp, Stomp, Stomp

Bb Book

30

4/4 = 216

Book Version. 10/8/27 Black Bottom Stompers
record goes to Eb for Dodds' solo, then back to F.

Johnny Dodds; c. C.
Smith, Waller, Mills, 1927

Chorus

Chorus

C Am D⁷ G C[#]dim G/D (Dm) E⁷

C Am D⁷ G C[#]dim G/D (Dm⁶) E⁷

B⁷ Em Em⁷

A⁷ D⁷ G⁷

C Am D⁷ G C[#]dim G/D (Dm) E⁷

Verse

Gm D⁷ Gm D⁷ Gm D⁷ Gm Fdim

E^b B^b G⁷ Cm⁷ F⁷ B^b D⁷

Gm D⁷ Gm D⁷ Gm D⁷ Gm D⁷

D/F[#] G[#]dim A⁷ D/F[#] Em⁷ A⁷ D⁷ G⁷

31

(Bb Book)

Cornet Chop Suey (1)

4/4 = 176

Armstrong Hot 5, '25

Intro Cornet solo

The musical score consists of eight staves of cornet music. Staff 1 (Intro/Cornet Solo) starts with a 3/4 measure followed by a 2/4 measure. Staff 2 (Section A) starts with a 2/4 measure. Staff 3 (Section A) starts with a 2/4 measure. Staff 4 (Section A) starts with a 2/4 measure. Staff 5 (Section B) starts with a 2/4 measure. Staff 6 (Section B) starts with a 2/4 measure. Staff 7 (Section C) starts with a 2/4 measure. Staff 8 (Section C) starts with a 2/4 measure.

Chords labeled in the score:

- Staff 1: Bb7, C7
- Staff 2: F, C7
- Staff 3: Gm7, C7, F, Cdim, C7
- Staff 4: F, C7, F
- Staff 5: G7, C7
- Staff 6: F, F7, Bb, Bb7, F, C7
- Staff 7: F, D7, G7 [Break], C7 [Break]
- Staff 8: Am, E7, Am, E7, E7, Am, C7

Routine: Intro, A, B, solos on B (record has only piano), C, D w/ ending.
 You might do this as a set piece cornet special, including a solo to give the cornet a rest.

Cornet Chop Suey (2)

31

Bb book

Next page
same as this

Musical score for Cornet Chop Suey (2) featuring four staves of music. The chords indicated are F, F7, B♭, F, D7 [Break], D7 G7 [Break], C7, F, B♭m, F, B♭, Fdim, F, D7, G7, C7, F, C7. A bracketed note indicates a break in the music. The score concludes with the instruction "[Record has Pno solo next]".

Cornet stop chorus--1st beats except bars 8, 16

Musical score for Cornet stop chorus featuring four staves of music. The chords indicated are C, F, E, F, C7, F, B♭, F, G7, C7, F, E, F, F, C7, F, B♭, E, F, B♭, F. The first staff begins with a C note.

Next page also p. 2, so
turn when convenient

This is same as
previous page

Cornet Chop Suey (2)

Musical score for Cornet Chop Suey (2) featuring four staves of cornet music. The score includes chords such as F, F7, B♭, B♭m, D7, G7, C7, and Fdim. The first two staves begin with a 'Break' (indicated by a dashed line). The third staff ends with a 'C7'. The fourth staff concludes with 'F C7'. A note at the end of the score states '[Record has Pno solo next]'

Cornet stop chorus--1st beats except bars 8, 16

Musical score for the Cornet stop chorus, consisting of four staves of cornet music. The score features various chords including C, F, E, F, B♭, G7, C7, F, and C7. The first staff begins with a 'C' and ends with a 'C7'. The second staff begins with an 'E' and ends with a 'G7'. The third staff begins with an 'F' and ends with a 'C7'. The fourth staff begins with an 'F' and ends with a 'C7'.

Cornet Chop Suey (3)

Bb book

31

Out Chorus

D F.

B♭ B♭m F

F D7 G7 [Cor break -----] C7 [Cor break ---]

F F7 B♭ F E7

Am E7 Am Am E7 E7 Am C7

F B♭ B♭m F

D7 [Cornet break -----] D7 G7 [Cornet break -----].

F F7 B♭ B♭m F

B♭ Fdim F D7 G7 C7 F - - Cor

Cornet Tag [Cornet break -----] E, E, [Cornet -----] E, E, Cornet

Cornet ----- F7

Creole Belles (1)

Lu Watters revived this West Coast standard. Orig. in G. Routine is South Frisco JB's, more expansive than Lu's or Turk's records

Turk Murphy,
Lu Watters;
c. Lampe, 1900

2-beat $\text{♩} = 180$

Intro (Dm)

The musical score consists of ten staves of music for Bb Book. The key signature is B-flat major (two flats). The time signature is common time (indicated by a '4'). The tempo is 2-beat, with a note value of $\text{♩} = 180$. The score includes various chords such as C7, F, G7, and Bb. Specific sections are labeled with boxes: 'Intro (Dm)', 'A B^b F C⁷ F', 'C⁷', 'B^b F C⁷ F (D⁷)', 'G⁷ C⁷', '2. F To B 2 X', '3. F To C', 'B Solos B', 'C⁷ F F7', 'B^b F', 'C⁷ F 1.', and '2. F To A 1 X'. Measures are numbered 1 through 3.

Creole Belles (2)

Bb book

32

The musical score consists of eight staves of music, each with a treble clef and a key signature of one flat. The chords indicated are C, B♭, C7, F7, B♭, B♭, C7, F7, G7, Cm, C7, F7, B♭, B♭, F7, 1. B♭, F7, 2. B♭, Dogfight, F, Fdim, F7, B♭7, D, Out, E♭, B♭, B♭, B♭7, E♭, B♭, B♭, (B♭7), F7, B♭, B♭, (B♭7). The score includes sections for 'Dogfight' and 'Out'.

Routine: A A, B solos 2 X each, A, C C,
Dogfight, D D, vocal D 2 X, D nX out

33

Bb Book

4/4 = 98

Creole Love Call (1)

From 10/26/27 record

c. Ellington, 1927

A

Muted tpt

B

Clar solo

C

Creole Love Call (2)

Bb book

33

Worldless fem. vocal over A

A

Three staves of musical notation for section A, featuring G clef and various note heads and rests.

Out (wordless vocal lead)

D

C

C⁷

Musical notation for section D, showing a G clef staff with notes and chords C and C⁷.

F

C

Musical notation for section F, showing a G clef staff with notes and a C chord.

G⁷

C

Musical notation for section G⁷, showing a G clef staff with notes and a C chord.

Vocal Tag

[Break -----]

[Band -----]

C⁶

Musical notation for the Vocal Tag, showing a G clef staff with notes and a C⁶ chord, followed by a bassoon (Tbn) part.

Routine: A B C, other solos on A, Band, D out w/tag.

The tune stands on its own, but Adelaide Hall's unusual wordless vocals made it a classic. Substituting a horn eg. soprano or alto would be a nice touch. You could simplify B to the basic melody or at least omit many of the notes. Lots to work with here.

34

Bb Book

$\text{♩} = 112$ $\text{♪} = 92$
4/4 2-beat

YBJB key, chords=the current standard. Book, KI key=E \flat ; book notes;
chords vary. KI's the only early record. Great tune, good instrumental.

Kitty Irvin '24;
Lu Watters '41;
c. F. Longshaw,
1924

Daddy Do

Chorus

Verse

Dallas Blues

(Bb Book)

4/4 = 112

Sweatman '18, Armstrong '29
Maggie Jones '25; c. H. Wand, 1912

Verse C

C7

The musical score consists of eight staves of music. The first staff is labeled 'Verse' and 'C'. The second staff is labeled 'F'. The third staff is labeled 'G7' and 'C'. The fourth staff is labeled '2. C'. The fifth staff is labeled 'Chorus' and 'C'. The sixth staff is labeled 'G7' and 'C'. The seventh staff is labeled 'F' and 'C'. The eighth staff is labeled 'G7'.

Verse: 1. When// your money's gone,///
friends have turned you down.//|
And you wander 'round just like a
houn' (a lonesome houn').// Then you
Stop to say, "Let me go away from this old town
//(this awful town.//)|

2. There's// a place I know// folks won't pass me by.//|
Dallas, Texas, that's the town I dry./ (Oh hear me cry.)// And I'm
going back, going back to stay there till I die.// (until I die.) I got the

3. When// I got up North,/// clothes I had to spare.//|
Sold 'em all to pay my railroad fare (my railroad fare) just to
Come back there riding in a Pullman parlor chair// (a parlor
chair)//|

Chorus: 1. Dallas blues and the Main Street heart dis-
ease.// (It's buzzin 'round), I've got the
Dallas blues and the Main Street heart dis-
ease.// (It's buzzin 'round), // Buzzin'
'Round my head, like a swarm of little honey
bees// (of honey bees.) I've got the [Chorus 2 on separate sheet]

Dans Les Rues d'Antibes (1)

Sheet music in Eb, but F is the standard playing key.

= 184 (Chords) are from the sheet music
2-beat

c. Sidney Bechet, 1958

Intro G No Rhythm

Cm⁶ D⁷

A G D⁷ G

G D⁷ G E⁷

Am D⁷ G B⁷ Em

A⁷ Am⁷ D⁷

G D⁷ G

G D⁷ G G E⁷

Am⁷ Am/G D⁷ G B⁷ Em (E⁷)

A^{7(C)} D⁷ G 1. To B 2. To Interlude

B Em (G) Em B⁷ Em

D (A) D (A⁷) D A⁷ D

D⁷ To A, then Interlude

Dans Les Rues d'Antibes (2)

Bb book

36

Horn Interlude (no chords)

The musical score consists of ten staves of music for a horn instrument. It begins with a horn interlude (no chords) indicated by a box. This is followed by a solo section on C, marked 'Solos' in a box. The music then transitions through various chords: E7, Am, D7, G9, E7, Am, D7, G7, and ends with a choice between 'NX' or 'C'. The score concludes with an optional ending on C, marked 'Last X' and 'C'. Measure numbers 1 through 10 are present above the staff lines.

Routine: A B, Interlude, C, Solos on C, A B Interlude C, ending (optional--can just go out on C with extended ending.)

Dead Man Blues (1)

4/4 ♩ = 127

Clar on top
Am

Tbn intro

c. Jelly Roll Morton, 1926

4/4 ♩ = 127 Clar on top Am

Tbn intro

Dm Am E7 3 Am Dm Am G7 C7

A C F E7 A7

B C Solos C7 D7 G7 C F C G7

F Fm C E7 A7

D7 G7 C G7 C G7

C C7 F Fm C E7 A7

D7 G7 C G7 C G7

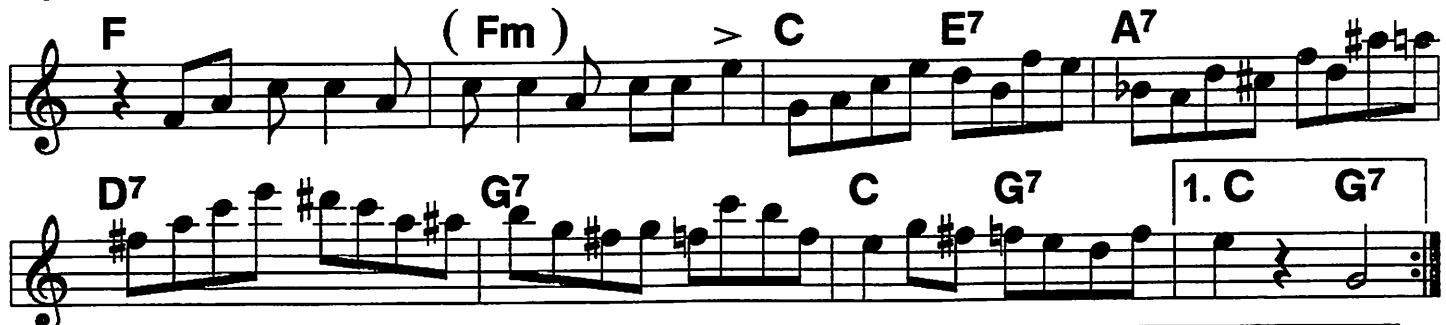
Routine: Tbn Intro, A, B solos 1 or 2 X, C, D D E

Dead Man Blues (2)

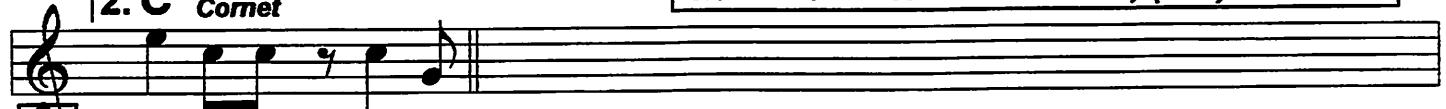
(Bb book)

37

Clarinet trio



2d X Tbn interacts w/ clar; (Fm) = 2d X



Deep Harlem (1)

4/4 ♩ = 92 ♩ = 194

Condon used A as intro to "Improvisation on the March of Time" (3/27/46) Trumbauer Orch. version varies

Bix w/Mills Hotsy Totsy gang;
c. Signorelli, Malneck, 1930

Intro

The musical score consists of ten staves of music. The first staff shows a G chord followed by an A♭6/9 chord. Subsequent staves include chords such as G, Am⁷, G/B, G7, C, Am⁷, D7, G, Am⁷, G/B, B♭dim, Am⁷, Em, Em/D, A⁷/C♯, Cm, D7, G, G♯dim, Am⁷, Em, A⁷/E, E⁷, D7, G, D⁷sus⁴, G, C♯⁷, Clarinet solo, F♯m, Em¹¹, D7, C♯⁷, Em¹¹, D7, C♯⁷, F♯⁷, F♯⁷/A♯, Bm⁶, Cdim, F♯m, Em¹¹, F♯m, D7, C♯⁷, F♯m, Em¹¹, F♯m, Double time [Tbn break ----] D7, Ddim, Gm⁶, D, G.

Clar solo

Double time [Tbn break ----]

Deep Harlem (2)

Bb book

38

G

This page alternates *Fast* = 194 and *Slow* = 92

G7

Slow

C

G

Ddim

Fast

D7

E7 3 D7

G
Band

G

G7

C

G

Slow

Ddim

D7

E7

3

D7

G

Cm

G6

Fast [Break -----]

G

C7

G

Am7

G/B

G7

C7

D7

D+

G

Am7

G/B

Bdim Am7

Em

A7

Cm

D7

Slow G

G#dim

Am7

Em

A7

E7

G 2.

Ritard

Delta Bound

4/4 Light boogie (Noone) = 106

C. Alex Hill, 1934

Chorus

Bp Book

Chorus

F F+ F₆ E C[#] G₇ F B^bm F

B^b Bdim⁷ F/C E Gm₇₍₅₎ C₇ F

F F+ F₆ E C[#] G₇ F F₇

Verse

F F+ F₆ E C[#] G₇ F C[#] Gm₇₍₅₎ C₇

C[#] sus₄ F D⁷ G₇ C[#] sus₄

F Fdim⁷ B^bm/F F

B^b F/C B^b B^bm₆ F Cdim₇ C_{7/G} C

B^b F/C B^b B^bm₆ F C₇ F

C[#] sus₄ F B^b C₇ F F

F Fdim⁷ B^bm/F F

C[#] sus₄ F E D⁷ G₇ C[#] sus₄

Bridge

F Fdim⁷ B^bm/F F

C[#] sus₄ F E D⁷ G₇ C[#] sus₄

Don't You Leave Me Here

Bb Book

 = 124
Rhythmic 2-beat

Some measures interpolated from the records. Verse from the 2/25/27 Johnson record, adds much to the tune

Charlie Johnson,
JR Morton '39;
c. Morton, 1927

Chorus



Verse



The rhythm is in the spirit of a stripper beat, but the emphasis is not as strong. No back beat.

The Chorus was recorded with essentially the same melody by Blue Lu Barker in 1939 as "Don't you get me high", revived by Maria Muldaur in the 70s. Often known as "Don't you feel my..."

41

Bb Book

4/4 = 108

Down Hearted Blues

2/16/23 record key, chords, 2 BS choruses. Book verse.

Bessie Smith '23.;c. Lovie
Austin, Alberta Hunter

Verse

D B⁷ E⁷ A⁷ D

D B⁷ E⁷ A⁷

D⁷ G F#⁷

E⁷ A B⁷ E⁷ A Adim A⁷-

BS Chorus

D G D D⁷

G D

A⁷ D

D G D D⁷

Book Chorus

D E⁷ D+ D D D⁷

G E⁷ D

A⁷ E⁷ D D E⁷ A

Dreaming the Hours Away

Bb Book

42

2-beat $\text{♩} = 204$

1/12/28 record key. Simplified chords. Orig. G

Clarence Williams '28;
c. Dulmage, 1927

Chorus

Verse

Down Home Rag (1)

West Coast standard; this is the sheet music version. Orig. in C.

Swing 2-beat = 196

Lu Watters, Murphy;
c. W. Sweatman, 1911

Intro G7

2nd X to Dogfight

B

**Routine: Intro, A B A, (Solos on A,) Dogfight, C D, E.
You could play A B (A) for each solo. West Coast omits D, E**

Back to A

West Coast version of B bars 1-4, etc.

Down Home Rag (2)

Bb book

43

Dogfight

Dogright

C7 E^b7 Gm E^b7 C7 B^b Cdim C7 C7

1 C7 E^b7 Gm E^b7 C7 B^b Cdim C7 C7

2 C7 F G⁷ C7

3 F G⁷ C7 F C7

4 F G⁷ C7

5 F G⁷ C7 F

6 D F G⁷ C7

7 F G⁷ C7

8 F G⁷ C7

9 E F G⁷ C7

10 F G⁷ C7 >

44

Bb book

Down In Jungle Town (1)

c. Morse, 1908

2-beat ♩ = 212

Verse

Am

verse Am

Am B7 E7
Am F C G7 C
C G7 C
G7
G7 C6
E > > > B7 > > > E > > > G+ > > >
G D7 D7(5) G7

Verse:

Down// /in Jungle Town// /the moon shone

Down/// /without a frown./// //

Soon!!! /a shy ba- boon!!! /came out to

Spoon/// beneath the moon /// /

**Monkey Doodle wagged his noodle he was jungle king.|||
She felt flattered when he chattered "You're a pretty thing.|||
Big bamboo/ |||| room for two./ ||||
So prom-ise you'll be/ true.||| /|||**

Down In Jungle Town (2)

Bb Book

44

Chorus

The musical score consists of eight staves of music for a single instrument, likely a recorder or flute. The notes are primarily quarter notes and eighth notes. The chords indicated above the staves are C, D7, G7, C, Cdim, G7, C, Gdim, G7, C, D7, G7, Dm7, E, C, D7, G7, and C. The music is in common time.

Down/// /in Jungle town/// /a honey-
Moon/// /is coming soon./// /|Then you'll
Hear/ a/ se-/re-/ nade/// /|to a
Pret-ty/ mon-/key/ maid./// /|||

And/// /in monkey land/// /the chimpan-
Zees/// /sing in the trees./// /|||
She'll// be true// to Monkeydoodle- doo way down in
Jun-/// gle/// Town./// /|||

45

(Bb Book)

4/4 2-beat ♩ = 236

East Coast Trot

Clarinet duet. From Junie Cobb 6/26 record w/ Johnnie Dodds

c. Stevens, J. Blythe, 1926

Intro

Chorus

F C+ F C+ F

B♭ F Cdim C7

F C+ F A7 D7

G7 C7 [Break.....]

F B♭ F B♭m

F (F7) B♭ A7 D7

F C+ F A7 D7

G7 C7 F

Pattern for the stop chorus

F { C+ { F { { F { C+ { F { {

Routine: Intro, Chorus, stop chorus, etc.

Empty Bed Blues

Bb Book

46

3/20/28 record key. 2 records, parts 1 & 2.

Bessie Smith classic
c. J.C. Johnson, 1928

4/4 = 86

A

C

F7

C

C7

F7

C

G7

C

B

C

F7

C

C7

F7

C

G7

C

C

C

F7

C

C7

F7

C

G7

C

D

C

F7

C

C7

F7

C

G7

C

47

Bb Book

2-beat ♩ = 161

East St. Louis Toodle-oo (1)

Brunswick 3/14/27 version (Earlier on Okeh, Victor, Vocalion).

c. Ellington, '27

A B, D Intro Dm Edim Gm Dm Edim Gm

Dm Gm A⁷ Dm Gm A⁷ Gm Dm A⁷

Tpt solo (wawa mute) Notes suggestive, phrasing optional

B Dm Edim Gm Dm Edim Gm

Dm Gm A⁷ Dm Gm A⁷ Gm Dm A⁷

Dm Edim Gm Dm Edim Gm

Dm Gm A⁷ Dm Gdim F⁷

C B♭ F⁷ B♭ B♭m

F D⁷ C#7 C#7 C7 C7 B7 B7 B7 A7

Hit chords on the notes

D Dm Edim Gm Dm Edim Gm

Dm Gm A⁷ Dm A⁷- Dm Cdim

Intro pattern is played under each minor section—A, B, D, F, Ending.
Bubber Miley (cornet solo) played the melody in each 8 bar segment, varied the phrasing each time. Phrase it your way.

"Steely Dan" rock band did a faithful, if abbreviated, version.

East St. Louis Toodle-oo (2)

Bb book

47

E Solos (Trom)

C⁷

F

C⁷

F [Break -----]

Music staff showing notes and chords: C⁷, F, F⁷, B^b, Fdim, F, D⁷, G⁷, C⁹, F⁷, D⁷, G⁷, C⁹, F, Gm, Dm, A⁷.

Another solo (Clar)

Music staff showing notes and chords: Dm, Edim, Gm, Dm, Edim, Gm, Dm, Gm, A⁷.

1. Dm Gm A⁷ Gm Dm A⁷ | 2. Dm A⁷ Dm Cdim

Music staff showing notes and chords: C⁷, 2 X, 1 melody, 1 jam.

Music staff showing notes and chords: C⁷, F, B^b7, C⁷, F, B^b7, C⁷, F, B^b7, D⁷, G⁷, C⁹, F⁷, E⁷, E^b7, D⁷.

Music staff showing notes and chords: G⁷, C⁹, 1. F Fdim, 2. F Gm Dm A⁷.

Music staff showing notes and chords: Ending, Dm, Edim, Gm, Dm, Edim, Gm.

Music staff showing notes and chords: Dm, Gm, A⁷, Dm, Gm, Dm.

Ritard

48

Bb Book

Emperor Norton's Hunch (1)

2-beat ♩ = 212

Adapted from 1st YBJB Good Time Jazz record; 2nd basically consistent.

c. Lu Watters,
1944

Intro Gm E♭7 D7

Rhythm vamp Gm

A Gm

Gm E♭7 D7

Gm

E♭7 D7 Gm D7 1. Gm 2. Gm

Interlude Gm (D7) Gm D7 Gm A7

B Piano solo (Notes are suggestive only)

D A7

A7 D

D7 G A♭dim

D E7 A7 D D7

Routine: Intro, Vamp, A A, Interlude, B 1 or 2X, C, solos on C, Dogfight, C C (C) Ending
 Piano solo notes illustrate the solo on the YBJB records.

Emperor Norton's Hunch (2)

Bb book

48

Solos

Musical score for the first solo section, starting in C major (two sharps) and transitioning to G major. The score consists of six staves of music. Chords indicated include G, D7, G, G, G7, C, G, A7, D7 [Banjo break -----], G, Gdim, D7, G, 1. D7, 2. G, and Last X to ending.

Dogfight Horns in unison

Musical score for the Dogfight section, featuring horns in unison. The score consists of five staves of music. Chords indicated include G, Ddim, D7, D7, To C 2-3 X, Tbn-Tuba, and Ending. The score ends in G major.

49

Bb Book

Far Away Blues

4/4 = 72

10/4/23 record melody; chords vary from book

**Bessie Smith w/Clara Smith;
c. Fletcher Henderson, 1923**

Chorus

Chorus

D Ddim A7
A7 Ddim D
D D7 G6 B7
D A7 D D7 G Gm D Ddim A7 D
D Ddim D A7
A7 Ddim D
D D7 G6 Gm
D A7 D D A7
Verse

D A7 A7 Ddim D
F#7 Bm E7 A7 A+
D A7 D F#m D7 G6
G Gm D B7 E7 A7 G7 Adim A7

Fat Louie's Wake

Bb Book

50

2-beat Gospel feel ♩ = 148

c. Brewer, 1982

The musical score consists of two staves of music. The top staff is labeled 'A' and the bottom staff is labeled 'B'. Both staves are in G clef, B-flat key signature, and 2/4 time. Staff A starts with a B-flat chord, followed by E-flat, F7, and B-flat. Staff B starts with a B-flat chord at tempo ♩ = 192, followed by E-flat, F7, B-flat, E-flat, and B-flat. The lyrics 'Fat Lou- ie' are repeated four times in staff A, and 'Fat Lou- ie' is repeated five times in staff B. The final line of the score reads 'Lou- ie's in the cold, cold ground.'

No standard routine. B is a later, optional add-on I'm not sure adds much. Imagine a gospel choir rocking an old hymn, clapping on 2 & 4. This is one of those simple tunes which feed on band dynamics and audience response.: start softly and straight, then work your way up in volume and restrained complexity, till you're wailin' and the audience is rompin' and stompin' and the banjo player can't hold his water.

51

(Bb Book)

$\frac{4}{4}$ = 109 ET
 $\frac{4}{4}$ = 200 = 212

Farewell Blues (1)

No definitive version; this is a compendium of the strains, in the most consistent order found. Sheet music in G, varies slightly.
 5/18/23 rec by Eva Taylor w/ Clarence Williams Blue Five in Bb.

c. NORK, 1923

Intro A⁷

Dm Cdim

A C F C Cdim G⁷ C

A C F C Cdim G⁷ C (C⁷ B⁷ B^{b7})

A⁷ Dm Cdim

C F C Cdim G⁷ C

B C⁷ C

C⁷ C

A⁷ Dm Cdim

C⁷ C

Routine: Intro, A 2 X, B, Solos on C 1 or 2 X each, D 2 X (1 down 1 up), Out: (E +) 1 or 2 jam choruses on C.

NORK: Intro, A A, B clar, B B (horns hold Ab & F 8 beats, both X), C C

Farewell Blues (2)

Bb book

51

Solos (1 or 2 X)

C Out **C** **G⁷** **C**

C **G⁷** **C**

A⁷ **Dm** **Cdim**

C **G⁷** **C**

2 X, 1 down, 1 up

D **C⁷** *slur* *slur* **C**

C⁷ *slur* *slur* **C**

A⁷ **Dm⁷** **Cdim**

C⁷ *slur* *slur* **C**

E **C** **F** **C** **Cdim** **G⁷** **C**

C **F** **C** **Cdim** **G⁷** **C**

A⁷ **Dm⁷** **Cdim**

C **F** **C** **Cdim** **G⁷** **C** **Out on C 1 or 2 X**

4/4 ♩ = 210

Chorus

The Chorus section consists of eight lines of musical notation. The first line starts with a F major chord. The second line starts with a C7 chord. The third line starts with an A7 chord. The fourth line starts with a G7 chord, followed by a break indicated by a dashed line and the text "C7 [Break -----]". The fifth line starts with an F major chord. The sixth line starts with a C7 chord. The seventh line starts with a B♭ major chord, followed by Bdim, F, and D7 chords. The eighth line starts with a G7 chord, followed by C7 and F chords.

Verse

The Verse section consists of five lines of musical notation. The first line starts with an F major chord. The second line starts with a Dm chord. The third line starts with an F major chord. The fourth line starts with a Gm chord. The fifth line starts with a G7 chord, followed by a C7 chord.

Flat Foot

Adapted from the Bootblacks 7/14/26 record,
which plays it like a regular tune

Johnny Dodds
c. Lil Armstrong, 1926

Friendless Blues

Bb Book

53

= 110 YBJB

Solid 4/4, Slowly with feeling

Book version. YBJB plays it in F

Lu Watters theme;
c. W.C. Handy, 1926

A

B Solos

C

No standard routine: A 1-2 X, B, solos on B 1-2 X, C C out.
Watters plays A as out chorus.

Forty And Tight (1)

Clarinet Special, 7/24/29 record

2-beat ♩ = 236

Cornet over Clarinet

Johnny Dodds '29;
c. Frank Melrose, 1929

Intro cor. pickup D7 G7 C [Clarinet break -----]

The musical score consists of eight staves of music for cornet over clarinet. The first staff is labeled 'Intro' and 'cor. pickup'. The second staff is labeled 'Chorus'. The subsequent staves show various chords: D7, G7, C, E7, Am, D7, G7, C, C7, F, Adim, C, A7, D7, G7, C. The music is in 2-beat time at a tempo of 236 BPM. The score includes lyrics for the 'Chorus' section.

Forty And Tight (2)

(Bb book)

54

The musical score consists of six staves of music. The first two staves are for the Clarinet, with the first being the 'Clar. intro' and the second being the 'Clar. chor.'. Both staves include chords D7, G7, C, and a 'Break' section. The third staff is for the Cornet, starting with D7, G7, C, followed by E7, Am, D7, and a 'Break' section. The fourth staff continues the Cornet part with C7, F, Adim (slur), C, slurs over C and A7, D7, G7, C, and G7. The fifth and sixth staves show the continuation of the Cornet solo.

On record, Cornet plays Intro as written; Clar. harmony & break, plays over cornet melody 1st 16 bars, & solos next 16. Same on 2nd chorus, but Cornet solos last 16.

Here are the clar. intro and 1st 16 bars, plus the cornet solo of 2nd chorus; bars 9-13 of that solo include 2 very useful licks.

55

(Bb Book)

Froggie Moore Rag (1)

4/4 = 202

(Frog-i-more)

King Oliver '23;
c. Jelly Roll Morton, 1918

Intro (C)

(G⁷) Tbn (C)(G⁷) Tbn

The musical score consists of two staves of music. The top staff begins with an 'Intro' section in common time (4/4). It features a treble clef and a key signature of one sharp (F#). The first measure shows a bass line in C major. Subsequent measures include chords such as G7, C, D7, E7, F7, and G7. The second staff starts with a bass line in A major, followed by chords C7, C#7, D7, E7, E7, F7, F#7, and G7. The music then transitions into a solo section labeled '1. C'. This is followed by '2. C' and '3. A7.'. The score concludes with a final section labeled 'To C 1 X'.

Routine: Intro, A A, B B, C, Dogfight, solos on D, jam D 1 or 2 X, Ending.

Option: After Dogfight, to E melody, solos, jam 1 or 2 X. D & E chords vary

Froggie Moore Rag (2)

Bb book

55

The musical score consists of ten staves of music. The first five staves are standard notation with treble clef, and the last five staves are bass notation with a bass clef. Chords are indicated above the notes. The first staff starts with C, followed by C⁷, C^{#7}, D⁷, E^{b7}, E⁷, F⁷, F^{#7}, G⁷. The second staff starts with G⁷. The third staff continues with C⁷, C^{#7}, D⁷, E^{b7}, E⁷, F⁷, F^{#7}, G⁷, A^{b7}, A⁷, B^{b7}, B⁷. The fourth staff starts with D⁷, followed by G⁷, C, G⁷, C. The fifth staff is labeled "Dogfight No chords" and ends with C⁷. The sixth staff begins with a bass clef and a key signature of one sharp (F#). It is labeled "Louis' Solo" and starts with F. The seventh staff continues with Gm, Am, C⁷. The eighth staff starts with F⁷, followed by B^b, (D⁷), Gm, C⁷. The ninth staff starts with C⁷, followed by F.³, Dm. The tenth staff starts with E⁷ (Am, E⁷), followed by C⁷. The eleventh staff starts with F, followed by Gm⁷, C⁷. The twelfth staff starts with F⁷, followed by B^b.

Continued next page

Turn page

Froggie Moore Rag (3)

The music consists of 12 staves of musical notation for a solo instrument. The key signature is B-flat major. The chords are indicated above the staves. The first staff starts with a B-flat chord. Subsequent staves include chords such as Fdim, F, D7, G7, C7, 1. F, C7, Ending F, E, Solos F, * Morton's trio E7, Gm, Dm6, C7, F7, B-flat, D7, Gm, C7, A(add9), Dm, E7, E7, Ddim, C7, F, E7, Gm, Dm6, C7, F7, B-flat, B-flat minor, F, D7, G7, C7, F, and ends with a F7 chord.

Last 3 are my notes, just to give you a simple ending. Create an extended ending, or use Oliver's.

* This is the original trio melody from Morton's piano score, checked against his 1924 solo record, his only record of the tune. It's the basic melody statement, which is then embellished. Included here to give you an authoritative version for solos and jamming. The solo record is usable for play-along.

Frosty Morning Blues

56

4/4 = 68

BS key. 1/8/24 record. She stays pretty close to this melody

Bessie Smith '24;
c. E. Brown, 1924

Bb Book

Verse: How come I'm blue as can be?// How come I need sympathy?//
I know what's troublin' me.// Listen and you'll see. Because the
Good/ man/ that I love? left me all a- lone.//
Woke up this mornin' at four,// when I heard him slammin' my door.//Did you

Chorus: 1. Ever wake up on a frosty morning and dis-
cover your good man gone?/ Did you
Ever wake up on a frosty morning and dis- cover your good man gone?/ if
you
Did, you'll understand why I'm singin' this mournful song./// Well he
2. Didn't provide and he wasn't handsome, so he
might not appeal to you./ Well he
Didn't provide and he wasn't handsome, so he
might not appeal to you./ But he
Give me plenty lovin' and I never had to beg him to./// Now my
3. Damper is down and my fire ain't burning, and a
chill's all around my bed.//
Now my Damper is down and my fire ain't burning, and a
chill's all around my bed.// When you
Lose a man you love, then a gal is just as good as dead./// //

57

Bb Book

Gate Mouth

Adapted from the 7/13/26 NO Footwarmers record

Dodds, '26;
c. Armstrong, 1916

4/4 **190**

A C7 *Band fill F Band fill*

C7 *Band fill F [Notes 1st X, break the other XX-----]*

C7 *Band fill F F7 Band fill*

Bb **F** **D7 G7 C7 F**

B **F** *F*

A7 Dm G7 C7

F **Bb Fdim F D7 G7 C7 F** **Bb**

C7 *[Break -----] F* *[Break -----]*

C7 *[Break -----] F* *[Break -----]*

C7 *[Break -----] F* *F7 [Break -----]*

Bb **F D7 G7 C7 F C7**

C7 F C7 *F [Band break LAST X-----]*

C7 F F7 Bb F D7 G7 C7 F

Routine: A B B C, solos on A or D n X, jam 2-4 X, D out sudden ending.

Georgia Swing

Bb Book

58

c. Jelly Roll Morton, 1928

2-beat = 208

Intro

Cymbal

Cornet is melody
cl Bend

Cymbal

cl Bend

Trom

Cornet

Routine: As written

A

Gm

E^b7

D⁷ Gm

E^b7

D⁷

Cm

Cdim Gm

Cm

D⁷

Cdim Gm

E^b7

D⁷

Gm

E^b7

D⁷

C⁷

F⁷

F+

B

Solos

B^b

Solos ignore the F+

F+

B^b

Bdim

F⁷

F+

B^b

F+

B^b

F+

B^b

Bdim

F⁷

F+

B^b

Bdim

B^b

F+

B^b

Bdim

F⁷

F+

B^b

Bdim

C

Out

B^b

A

B^b

B^b

A

B^b

B^b

B^b

Fdim

F⁷

E⁷

F⁷

B^b

A

B^b

B^b

B^b

>

B^b

>

>

>

>

>

B^b

>

>

>

>

>

Dm

A

F⁷

B^b

B^b

B^b

B^b

>

>

>

>

>

59

(Bb Book)

Gettysburg March (1)

Murphy

NO Revival standard. This is the Turk Murphy ver. plus the
swing ver. The Revival bands usually play only A &/or C.

c. Stambaugh, 1911

Slow march = 84

Intro B♭ **Adim** B♭ **Adim** F7

Gettysburg March (2)

Bb Book

59

F⁷

G⁷ Cm G⁷ Cm

E♭m F⁷ B♭ F♯7

F⁷ 1. B♭

= 196 2. To Swing. Street beat w/roll-off

4/4 Swing Chords from Reno/Lewis

C B♭ E♭ B♭

F⁷ B♭ B♭7

E♭ F⁷ B♭ G⁷

C⁷ F⁷ B♭

B♭ E♭ B♭

F⁷ B♭ B♭7

E♭ F⁷ B♭ G⁷

C⁷ F⁷ B♭ F⁷ B♭

N.O. bands do march tempo 1-2 X first, or just swing it. Kid Reno plays it in F, as march. G. Lewis is in Bb, march, very fast 4/4.

60

Get Out Of Here (And Go On Home)

Bb Book

Adapted from Ory's Creole Jazz Band record of 8/44

4/4 ♩ = 232 Samba: ♩ = 186

c. Ory, Scott, 194?

A

B Solos

B **Bdim** **F** **D7** **C7** **F**

Routine: *A B B A, Solos on B 2 X each, A B B B B out.*
It will also work well played more slowly, with a Cajun or samba beat.

Gimme A Pigfoot And A Bottle of Beer 61

11/24/33 record. Pop novelty tune, can swing or boogie it

Bb Book

Bessie Smith. 1933

4/4 = 104 = 132

11/24/33 record. Pop novelty tune, can swing or boogie it

Bessie Smith, 1933

Verse D+ D7 D+ D7 G9

A7 Dm G7 C7

D7 G7

G7 Gdim G7 Gm7 C7

Chorus F D7

G9 C7 F [Vocal break -----]
F Yeah! D7

F A7 D7 G9 C6 C7

F D+ G9 C7 F D7

G9 C7 F C7 3

End F A7 D7 G9 C6

F A7 D7 G9 C7 F D7

G9 C7 F

Golden Gate Stomp (1)

Really grabbed me at a festival; Jim sent his score, reviewed this sheet.

c. James Maihack, 1985

2-beat ♩ = 206

♩ = 190

High hat, play it thru' A

Tbn p-up

A Tbn-Tuba Tuba down an octave from Tbn

B Pno 2X Em B⁷ Em E⁷ Am E⁷ Am
B⁷ Em F#⁷ B⁷ Em E⁷ Am E⁷ Am
F#⁷ B⁷ B+ B⁷ Em C⁷ B⁷ 1. Em B⁷ 2. Em D⁷

C Solos G G⁷/F E⁷ Am Am⁷/G F#⁷.
G G+ Am/C E⁷ Am
D⁷ G Gm
D E⁷ A⁷ D⁷ Ddim D⁷/A D⁷

Golden Gate Stomp (2)

Bb book

62

Music score for 'Golden Gate Stomp (2)' featuring two staves of music. The top staff consists of two measures of G major followed by a measure of G7/F. The bottom staff begins with a measure of G major. Both staves continue with measures of E7, Am, Am7/G, and F#7. The lyrics 'After last solo:' appear above the first measure of the second staff. The next section starts with '1. G' followed by 'Bdim' and 'Am7'. The lyrics 'Tbn A 2X; 2nd X other horns w/ drums play D same time.' are enclosed in a box above the next section. This section includes measures for 'G' and 'B7'. The lyrics 'Hi-hat 4 bars' are in a box above the hi-hat cymbals. The section ends with 'P'ups'. The final section starts with a measure of Em followed by B7, Em, Am, E7, and Am. The lyrics 'D' are in a box above the first measure of this section. The score continues with measures of B7, Em, F#7, and B7. The next section starts with Em, B7, Em, Am. The lyrics 'F#7' are in a box above the first measure of this section. The score continues with measures of B7, Em, and B7. The final section starts with Em, followed by B7/F#, Em/G, E7/G#, Am, E7/B, and Am/C. The lyrics 'Em >' are in a box above the first measure of this section. The score continues with measures of B7, Em, Em7/D, F#7/C#, F#7, and B7.

To Next Page

Golden Gate Stomp (3)

Rhythm stroke with the notes thru' bar 6

Em⁶ D[#]dim Em⁶ > [Drum break] **Am⁶ G[#]dim Am⁶** - > [Drum break]

E Out G F⁷ E⁷ [Clarinet break - -] **Am G⁷ F^{#7}** [Cornet break - -]

G > G+ > C [Trombone break - - - - -]

Horns unison D⁷ > **D⁷ [Banjo break - -]** **G** > **G [Tuba break - -]**

D E⁷ A⁷ D⁷ [Piano break - - - - -]

G G⁷/F E⁷ Am Am⁷/G E^{#7}

G G+ C B+

C [Tbn + Tuba] E^{b7} Bm [Tbn + Tuba] E⁷ [Piano chimes - - - - -]

Am⁷ D⁷ G G Em G Bm

C E^{b7} D⁷ G BONK!

Routine: Hi-hat 4 bars, Tbn-Tuba-hi-hat A, band B; [optional piano solo on B]; C, solos on C; Hi-hat 4 bars, Tbn A, Tbn A while band plays D, E out

Good Time Flat Blues

Bb Book

63

$\text{J} = 75$ Kid Ory
 $\text{J} = 106$
 4/4 Not draggy

Orig. Ab. MJ's the only early record, so using that melody.
 Kid Ory's 10/16/46 record has complete movie lyrics,
 which change notes & phrasing. Both vary from book.

Maggie Jones '24; movie
 "New Orleans" '47;
 c. Spencer Williams, 1924

Chorus E⁷

The musical score consists of two parts: Chorus and Verse. The Chorus section starts with a treble clef, a key signature of one sharp, and a time signature of 4/4. It features a repeating pattern of chords: D⁷, E⁷, D⁷, G, followed by A⁷. The lyrics for the Chorus are: "Kid Ory", "Edim". The Verse section starts with a treble clef, a key signature of one sharp, and a time signature of 4/4. It features a repeating pattern of chords: G, C, D⁷, G, E⁷, E⁷, D⁷, G, followed by G, Gdim, Am⁷, D⁷, G, E⁷, A⁷, A⁷⁽⁵⁾, D⁷, G, followed by G, C, D⁷, G, E⁷, E⁷, D⁷, G, followed by D, A⁷, D, Adim, A⁷, A⁷⁽⁵⁾, D⁷. The lyrics for the Verse are: "Sellin' booze and singin' blues/ |down where she's at// The Other day, I heard her say/ "Things are gettin' tough// Now the cops done made me stop, oh my they treat me rough//".

Verse:

(Miss) Lizzie Green in New Orleans/ runs a good-time flat///
 Sellin' booze and singin' blues/ |down where she's at// The
 Other day, I heard her say/ "Things are gettin' tough///
 Now the cops done made me stop, oh my they treat me
 rough///

Chorus:

1. Can't sell no whiskey, I can't sell no gin/// |||||
 Can't sell no whiskey, I can't sell no gin/// |||||
 Ain't got no money to buy my winter coal/// |||||
 Can't make a dollar to save my doggone soul/// |||||
2. I can't keep open, gonna close the shack/// |||||
 I can't keep open, gonna close the shack/// |||||
 The Chief of Police done tore my playhouse down/// |||||
 No use in grievin'. I'm gonna leave this town/// |||||

Good Old New York (1)

From the 1/4/40 record

4/4 ♩ = 236

c. Jelly Roll Morton, 1939

Intro Dm⁷ Cdim C A⁷

D⁷ G⁷ Dm⁷ G⁷ C D⁷ G⁷ C >

Chorus C (F Adim) A⁷

D⁷ (C Ddim) D⁷

G⁷ E⁷ Am

Em B⁷ Em G⁷

C E⁷ A⁷

D⁷ C⁷

F⁶ Cdim C A⁷

D⁷ G⁷ Dm⁷ G⁷ C (C# D# E# F#)

Good Old New York (2)

(Bb Book)

64

The musical score consists of eight staves of vocal music. The first staff is labeled "Vocal" and has a "C" above it. The second staff has an "A7" above it. The third staff has an "E7" above it. The fourth staff has an "Em" above it. The fifth staff has a "B7" above it. The sixth staff has an "Em" above it. The seventh staff has a "G9" above it. The eighth staff has a "C" above it. The ninth staff has an "A7" above it. The tenth staff has a "D7" above it. The eleventh staff has a "C7" above it. The twelfth staff has an "F" above it. The thirteenth staff has a "Cdim" above it. The fourteenth staff has a "C" above it. The fifteenth staff has an "A7" above it. The sixteenth staff has a "D7" above it. The seventeenth staff has a "G7" above it. The eighteenth staff has a "Dm7" above it. The nineteenth staff has a "G7" above it. The twentieth staff has a "C" above it.

|||Good old/ New/ York||| ||||
|||It's nev-er down ||| ||||
||We're gonna have a good time,
love me and the world is mine./
Life is (fawk??)/, bottle and a cork,/

|that's the way to spell New York./

|||I will be there||| ||||
||In my easy chair/ ||| ||||
|We'll have a good time baby, ||| don't mean maybe,
In/// good old/ New York.||| ||||

65

(Bb Book)

Goose Pimples (1)Bix '27; c. Fletcher
Henderson, 19272-beat $\text{♩} = 164$

Intro

Comet

[Bass sax -----]

Comet

[Bass sax -----]

The musical score consists of two staves of music. The top staff begins with an 'Intro' section followed by a 'Comet' section. It includes a bass saxophone part with dynamics like '8vb'. The chords for this section are E9, F9, E9, F9, B♭, B+, Cm, F7, and B♭7. The bottom staff starts with a 'Bassx' section, followed by sections labeled 'A' and 'Gm' (repeated). Chords for these sections include Cm, Gm, A♭6, Adim, E♭, C7, F7, B♭7, and G7. The next section is labeled 'Cm' and 'Gm' again. The final section of the first staff is labeled 'A♭6' and 'Adim'. The second staff begins with a 'Clar solo' section, followed by a 'Clar P'up' section. Chords for this section are E♭, B♭7, E♭, E♭dim, B♭7, E♭, B♭7, E♭, E♭7, A♭, E♭7, A♭, E♭, B♭7, C7, F7, B♭7, E♭, B♭7, E♭, and B♭7.

Goose Pimples (2)

Bb Book

65

C Solos

[Clarinet -----] [Cornet lead -----]

Bridge **C9** Record has Tbn solo **F7** **B♭7** Cor Pups

Piano solo

D **E♭** **B♭7** **Gm** **B♭7** **A♭** **E♭** **B♭7** **E♭** **E7** **C♯7** **D7**

These chords are simplified. Signorelli did all sorts of fancy stuff.

To Next Page

Goose Pimples (3)

Interlude F⁹ E⁹ F⁹ E⁹ F⁹ B[♭] B+ Cm F⁷ B^{♭7}

E Out E[♭] B^{♭7} E[♭] B^{♭7} E[♭] B^{♭7} E^{♭7}

A[♭] E^{♭7} A[♭] E[♭] B^{♭7} C⁷

F⁷ B^{♭7} E[♭] > B^{♭7} E[♭] B^{♭7} E^{♭7} >

E[♭] B^{♭7} E[♭] > B^{♭7} E[♭] B^{♭7} E^{♭7} >

A[♭] E^{♭7} A[♭] E[♭] B^{♭7} C⁷

F⁷ — 3 — B^{♭7} E[♭]

Tag E[♭] A^{♭7} E[♭] [Comet break -----] E[♭]

Routine: Intro, A, clar. solo B, C, solos on C, D, Interlude, E out, Tag.

Gulf Coast Blues

66

Bb Book

Bessie Smith;
c. Clarence Williams, 1923

4/4 ♩ = 96

Verse

C Cdim G⁷ C
C Cm⁷ G E⁷ A⁷ D⁷ G⁷
C Cdim G⁷ E⁷ Am Gdim
G B⁷ E⁷ A⁷ D⁷ G⁷

Chorus

C G⁷ C C⁷
F C G⁷ C G+ C Gdim
G⁷ A⁷ D⁷ G⁷ C A^{b7} G⁷
C G⁷ C C⁷
F C G⁷ C Gdim
G⁷ A⁷ D⁷ G⁷ G+ C F C G+
C G⁷ C C⁷
F C G⁷ C Gdim
G⁷ A⁷ D⁷ G⁷ C F C

67

Got No Blues (1)**Bb Book**

4/4 = 146 (See Tempo note p. 2)

Hot 5; c. Hardin, 1927

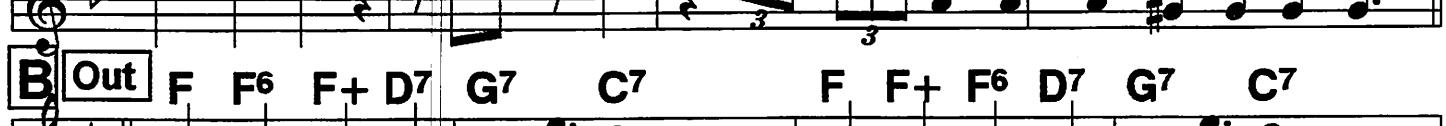
Banjo Intro F7 B♭ B♭m F G7 C7 A♭+


A Solos F F+ D7 G7 C7 F F+ D7 G7 C7 Cor PU

 Tbn F G7 3 C7 C+

 F F+ D7 G7 C7 Dm - B♭ - G7

 F D7 G7 C7 F [Break 3 3 3 3 3 3]


B Out F F6 F+ D7 G7 C7 F F+ F6 D7 G7 C7

 F G7 3 C7 > F ~ Hit it!!

 F F+ F6 D7 G7 C7 Dm B♭ G7

 F D7 G7 C7 F Ending: Slow Ritard

 E

Routine: A, B are all you need. C D E are LA solos.
Record: Intro A C, Bjo dogf; Cor. D E; Solos A; B out

C F F+ D7 G7 C7 F F+ D7 G7 C7

 F G7 C C+


Grandpa's Spells (1)

c. Jelly Roll Morton, 1923

4/4 = 190

Intro A⁷ Bm A⁷ D Em F[#]m G Adim A⁷ { Adim A⁷

Routine: Intro, A, B corn, C, solos C or B, D corn, E clar, more solos on E, jam E, Tag

A strain book melody

Grandpa's Spells (2)

Bb Book

68

C Solos E7 Tbn-Bass solo on B A7 D Ddim

A7 [Break -----] D

E7 A7 D B7

Em7 F#7 Bm B7 E7 A7 1. D A7

2. D D7 Comet D G - Ddim D7 . . . G - Ddim D7 . . .

G7 C A7 D7 G . . . Ddim D7 G . . . Ddim D7

G7 C A7 D7 G G6 slur Ddim D7 G6 slur Ddim D7

E Clarinet lead 1st X G6 slur Ddim D7 G6 slur Ddim D7

G7 C A7 D7 G6 slur Ddim D7 G6 slur Ddim D7

G7 C - - B7dim A7 D7 1.G

2. G - - { Guitar tag G >

69

Ham And Eggs (Big Fat Ham) (1)

Bb Book

Based on copyright sheet. Play along w/ 3/13/28 Johnny Dunn record w/JRM

c. Jelly Roll Morton, ca. 1923

4/4 = 200

Intro G Piano

A A⁷ D⁷ G B^bdim⁷ D^{7/A} D⁷

D^{7/A} G A⁷ D⁷ G tbn E^b G E⁷

Am A⁷ D⁷ 1.G 2.G

B G E⁷ A⁷

D⁷ F^{7/D[#]} Am/E F⁷ D^{7/F[#]} G [Break -----]

G E⁷ A⁷

D⁷ F^{7/D[#]} Am/E F⁷ D^{7/F[#]} 1.G

2. G

Ham And Eggs (Big Fat Ham) (2)

69

Bb book

Solos

The musical score consists of ten staves of music for a solo instrument, likely a trumpet or similar brass instrument. The key signature is mostly A major (one sharp), with some changes indicated by boxes. The score includes the following chords and solos:

- Staff 1: C, A⁷, D⁷, G, B^bdim⁷
- Staff 2: D^{7/A}, G
- Staff 3: A⁷, D⁷, G, tbn (trombone)
- Staff 4: E^b, G, E⁷
- Staff 5: Am, A⁷, D⁷, G, G^{7/D}
- Staff 6: D, C, C[#]dim⁷, G^{7/D}, C, C[#]dim⁷, G^{7/D}
- Staff 7: C, E/B, B^{7/F#}, E, G^{7/D}
- Staff 8: C, C[#]dim⁷, G^{7/D}, C, C[#]dim⁷, G^{7/D}
- Staff 9: C, C^{7/B}, F/A, F/G[#], D^{7/F#}, G⁷
- Staff 10: 1. C, E^bdim⁷, G^{7/D}, G⁷ 2. C

**Routine: Intro, A A, B B, Solos on C, D D
Record has C piano solo, and a clar solo between the 2 Ds**

Harlem Twist (1)

From Red Nichols Orch. record, 6/21/28. This sheet doesn't recreate the record, but organizes the salient strains for playability.

c. Fud Livingston,
C. Morehouse, 1928?

2-beat ♩ = 180

A

B

Tbn D A7 D A7 D G D A7 Clar p'up

Clar Dm Gm Dm B7 A7 C7 Tbn p'up

Tbn F C7 F C7 F Bb Cornet D7 F

Vamp F C7 F C7

Tbn. Continue thru' C

Harlem Twist (2)

Bb Book

70

Solos

1st X on record is worthless wordless vocal.

The musical score consists of ten staves of music. The first staff is labeled "Solos" and includes chords C, F, C7, Cor F, and C7. It also includes a note "Tbn, throughout C". The second staff is labeled "Vamp" and includes chords F, C7, F, and C7. The third staff is labeled "Vamp" and includes chords F and C7. The fourth staff is labeled "Clar. solo" and includes chords A, E7, A, and E7. The fifth staff is labeled "Interlude" and includes chords F, C7, F, C7, F, B, and C7. The sixth staff is labeled "Ending" and includes chords F, C7, F, C7, F, F, and A7. The seventh staff is labeled "To A (solo), B". The eighth staff is labeled "Intro" and includes chords C and C6. The ninth staff includes chords E, B7, E, B7, E7, and A7. The tenth staff is labeled "Tbn".

Routine: Intro A B, vamp, C nX, Interlude, A (SOLO) B, C w/written notes, Interlude thru' ending.

71

(Bb Book)

Hotter Than That (1)

4/4 = 224

Armstrong Hot 5 '27

Intro B♭ Fdim F D7
 G7 C7 F F7 B♭ B♭m F

Cornet solo Other solos

A F
 F C7
 C7 C7 [Break -----]
 C7 F [Break -----]
 F F9 B♭ 3 3 shake
 B♭maj7 Fdim F Em D7
 G9 C7 F [Break (going into solos) -----]

Routine: Intro, Cornet solo, clarinet, other solos, [on record LA scat & guitar duet w/ Lonnie Johnson 32 bars at tempo, A chords; then trade 2s 16 bars at half time], final solo, cornet plays out.

Hotter Than That (2)

Bb book

71

Last solo

The musical score consists of ten staves of music for a band. The first four staves are for a Cornet, each ending with a fermata. The fifth staff is labeled "Cornet Out" and shows eighth-note patterns. The sixth staff starts with a F7 chord. The seventh staff features chords B♭ [Break -----], Fdim [Break -----], F [Break -----], and D7 [Break -----]. The eighth staff includes chords G9, Gm7, C7, and F. The ninth staff is labeled "Tag Cornet (F)" and ends with a "Guitar" part. The tenth staff is labeled "Ddim". Measure numbers 1 through 10 are indicated above the staves.

F

F C7

C7

C7 F [Cornet break -----]

Cornet Out F

F7 B♭ [Break -----] Fdim [Break -----] F [Break -----] D7 [Break -----]

G9 Gm7 C7 F. [Guitar break -----] Cor

Tag Cornet (F) Guitar

Ddim

Heebie Jeebies

4/4 ♩ = 168

Pop tune. Last 2 lines of v. different from record. Hot 5 piano 8-bar Intro:
Charleston beat Eb7 Eb7 Ab Ab | Eb7 Eb7 Ab [7 beat Tbn gliss]

Armstrong '27;
c. Atkins, 1926

Chorus F7

The musical score consists of ten staves of music. The first staff is labeled "Chorus" and starts with a F7 chord. The second staff is labeled "Verse" and starts with a B♭ chord. The third staff is labeled "Louis Scat". The fourth staff is labeled "Hot 5 ends with 8 bar piano charleston beat and comet tag". The fifth staff contains lyrics: "After solos, LA vocal, then scat chorus; both w/banjo only. Can use scat chorus as horn solo". The sixth staff contains lyrics: "charleston beat and comet tag". The seventh staff contains lyrics: "Hot 5 ends with 8 bar piano charleston beat and comet tag". The eighth staff contains lyrics: "Hot 5 ends with 8 bar piano charleston beat and comet tag". The ninth staff contains lyrics: "Hot 5 ends with 8 bar piano charleston beat and comet tag". The tenth staff contains lyrics: "Hot 5 ends with 8 bar piano charleston beat and comet tag".

I Ain't Gonna Tell Nobody

73

Bb Book

King Oliver '23;
c. R. M. Jones, 1923

4/4 = 190

Intro

D

B⁷

E⁷

A⁷

D

Verse

D

A⁷

D

A⁷

D

A⁷

B⁷

E⁷

A

A⁷

D

A⁷

D

A⁷

D

A

B⁷

E⁷

A

A⁷

Chorus

D

B⁷

E⁷

A⁷

D

Ddim

A⁷

D

B⁷

E⁷

A⁷

[Breaks]

D

B⁷

D

Ddim

A⁷

A⁷

D

B⁷

E⁷

(A⁷)

Chorus breaks 2nd X, etc. Some breaks omit 3rd beat.

D

B⁷

D Ddim A⁷

D

B⁷

D Ddim A⁷

Routine: Intro, V, C C, V, C n X, extended ending. The melody is fairly consistent, but impressionistic, so you can phrase or simplify it freely.

I Can't Say

Adapted from the 7/14/26 New Orleans Bootblacks record

Johnny Dodds; c. Lil Armstrong, 1926

4/4 ♩ = 104

Chorus

Verse

The line 1 (chords) (are also in 2, 4) are only played 1st X on the record. I consider them optional.

The (Fdim) in line 3 bar 4 on the record is only in the cornet solo; it was either previously arranged, or the band picked it up very quickly. There's no reason the other soloists can't use it too. I know one band that uses it throughout.

Idolizing

Bb Book

75

Bix w/Goldkette; c. 1926

2-beat = 210

Chorus

Verse

If Someone Would Only Love Me**4/4 Liltin 2-beat**

Adapted from the 3/5/30 record and book.

Red Hot Peppers '30;
c. Ben Garrison, 1930

Intro G Gm D

Chorus A7 Lip Lip D A+ D G D Ddim

Verse D A+ A F#7 E7 A7

If You See My Mother

Bb Book

77

(Si Tu Vois Ma Mère)

From 1/18/52 record, Bechet w/Claude Luter Orch. Sheet music is Ab. Some decorations omitted to clarify melody. Phrasing differs between the 2 choruses

Light 4/4

= 80

The musical score consists of ten staves of music. Staff 1 starts with a C chord. Staff 2 starts with a C7 chord. Staff 3 starts with an E7 chord. Staff 4 starts with a D7 chord. Staff 5 starts with a C chord. Staff 6 starts with an F chord. Staff 7 starts with an Fm6 chord. Staff 8 starts with a 1. Fm chord. Staff 9 starts with a 2. Fm chord. Staff 10 starts with the lyrics "Alternate chords lines 1," followed by a 5, and ends with "They're in the melody."

Chords indicated in the score include: C, C7, 4 F, Fm, C, B+, C, E7, Dm, E7, Am, E7, Am, E7, D7, G7, B+3, C, C7, F, Fm, C, Gm, A7, Fm⁶, C, A⁹, 1. Fm, D7, G7, C, Cdim, Dm, G7, 2. Fm, D7, G7, C.

Measure numbers 3, 4, and 5 are marked above the staff lines in some sections. Measure 3 is indicated by a circled '3' under the first note of each staff. Measure 4 is indicated by a circled '4' under the first note of the second staff. Measure 5 is indicated by a circled '5' under the first note of the eighth staff.

78

Bb Book

I'm Going Away To Wear You

4/4 = 190 Pop tune. Book melody

Off My MindKing Oliver '23; c. L. Smith,
ClJohnson, W. Smith 1921

Chorus

Chorus

F C⁷ F F⁷
 B^b C⁷ F A⁷
 A⁷ Dm
 C E⁷ A⁷ A^{b7} G⁷ C C⁷
 F C⁷ F F⁷
 B^b C⁷ F F⁷
 B^b Fdim F D⁷
 B^b Ddim C⁷ F
Verse

F B^{b7} F F⁷
 B^b E^{b7} B^b B^{b7}
 C⁷ F C⁷ F D⁷
 G⁷ C Ddim Cdim C⁷

I'm Wild About That Thing

Bb Book

79

From 5/8/29 BS record, which has 5-7 verses

Bessie Smith;
c. S. Williams, 1932

4/4 2-beat $\text{♩} = 142$

The musical score consists of eight staves of 4/4 time, 2-beat rhythm (indicated by a '2' over the staff). The key signature is common C. The music is divided into sections A, B, C, and D, each with its own melody line and lyrics. Chords are indicated above the staff.

- Staff 1 (Section A):** Starts with 'A' in a box. Chords: C, C+, C, C7.
- Staff 2:** Chords: F, C, B7, B7, A7.
- Staff 3:** Chords: D7, G7, C, G7.
- Staff 4 (Section B):** Starts with 'B' in a box. Chords: C, C+, C, C7.
- Staff 5:** Chords: F, C, B7, B7, A7.
- Staff 6:** Chords: D7, G7, C, G7.
- Staff 7 (Section C):** Starts with 'C' in a box. Chords: C, C+, C, C7.
- Staff 8:** Chords: F, C, B7, B7, A7.
- Staff 9:** Chords: D7, G7, C, G7.

I'm Gonna Stomp Mr. Henry Lee (1)**Bb Book**

Adapted from the Eddie Condon Hot Shots record of 2/8/29.

c. Jack Teagarden, 1929

4/4 = 182

Chorus

Chorus

F⁷ G⁷ B[♭]m⁶ F G⁷/D C⁷ F C+

F⁷ G⁷ B[♭]m⁶ F G⁷/D C⁷ F

C⁷ Dm C G⁷ C⁷ Ddim Cdim C⁷

F⁷ G⁷ B[♭]m⁶ F G⁷/D C⁷ F F⁷

B[♭]7 A⁷ D⁷ G⁷ Fdim

F⁷ G⁷ B[♭]m⁶ F G⁷ C⁷ F

Verse

F⁶ C[#]+ C⁷ C+ F F⁶ C⁷ B[♭]7

F⁶ C[#]+ C⁷ C+ F F⁷

B[♭] B[♭]m F⁶ F⁷ B[♭] B[♭]m F⁶

G⁷ C⁷ Bdim C⁷

I'm Gonna Stomp Mr. Henry Lee (2)

80

A good tune, fun for the rhythm section due to the chords.
Play the vocal instrumentally for variety.

Bb book

Teagarden vocal

The musical score consists of eight staves of music. The first staff is labeled "Teagarden vocal". The lyrics are placed above the notes, corresponding to the vocal line. Chords are indicated above the notes in each staff. The lyrics are:

(I'm gonna)Stomp,/stomp,/ stomp,/ stomp,/ stomp
Mister Henry Lee.// And
When I stomp,// |that tune won't let me be./// |||
When they play that low down bass,/ get the fever in my face,/|||
I just shake like a leaf on/ a tree./// ||| wanna

Stomp,/ stomp,/ stomp,/ stomp,/ when they play/ that swing./|
|That's what I need/ more than any- thing./// |||
When that jazz band, they begin,/|||
/that's on me like a quart of gin, I'm gonna
Stomp,/stomp,/ stomp,/ stomp,/ stomp Mister Henry Lee.//|

Routine: Verse Chorus, solos on C, (Verse?) Vocal, solo, C melody, C jam

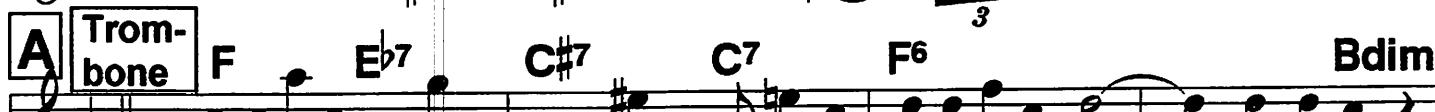
2-beat = 116

Intro

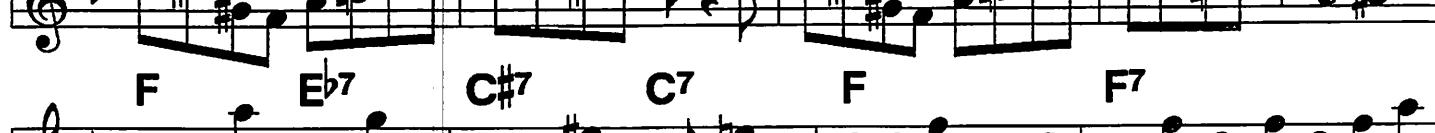


Trombonist Miff Mole's Molers record w/Red Nichols, 8/30/27.
Charleston Chasers also recorded it 9/8/27

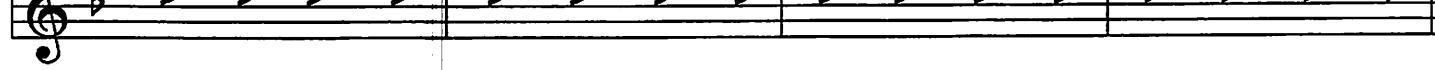
c. Fud Livingston, 1927



F [Trombone break -----]



[Bass Sax break -----]



Imagination (2)

Bb Book

81

[Cornet]

[Cornet]

G⁶ D⁹ G⁶ D⁹ **4** G⁷ F^{#7} F⁷ E⁷ Eb⁷ D⁷ C^{#7} C⁷

D Em⁷ D Em⁷ **8** D Em⁷ C⁷ **3**

D Em⁷ D Em⁷ **12** F Gm⁷ Eb^{9(b5)}

A Bm⁷ A [Break] **16** A E⁷

20 F⁷ G^{7(b5)} Ab^{7(b5)} Bb^{7(b5)}

A⁶ E⁷ **24**

A7(b5) [Break] D Em⁷ C⁹

D Am⁷ B⁷ Gm⁶ A⁷ **28**

D C⁷ D⁶ **Do more solos?**

Jazz Lips (1)Hot 5 '26; c. Lil
Hardin, 1926

4/4 = 213

Intro (C)

[Trombone break -----] (G) [Cornet]

A7 D7 G.

[Trombone break -----]

G. D7 G.

A G. Em A7 3 D7 G

G. Em A7 D7

G. Em A7 D7 G

Am⁶A^bm⁶Gm⁶F#m⁶Fm⁶Em⁶

D7

Clar.

B Cor G. [Trombone break ---] Cor. G.

[Trombone break ---]

Cornet G7

Am

Am.

[Trombone break -----]

[Trombone break -----]

A7

D7

Am

D7.

G.

[Trombone break ---] Cornet

[Trombone break]

Cornet G7

Am

Cor

Am.

[Trombone break -----] Cor G

[Trombone break ---] Cor

Jazz Lips (2)

Bb Book

82

The musical score consists of ten staves of music. The first staff starts with A⁷, followed by D⁷, G, C, and G. The second staff begins with a boxed C, followed by G notes with 'Trom' markings. The third staff starts with G, followed by E⁷, A⁷, and D?. The fourth staff begins with G, followed by G notes with 'Trom' markings. The fifth staff starts with G, followed by D⁹, G, and D?. The sixth staff begins with G, followed by G notes with 'Trom' markings. The seventh staff starts with G, followed by E⁷, A⁷, and D?. The eighth staff begins with G, followed by G notes with 'Trom' markings. The ninth staff starts with G, followed by A⁷, D⁷, G, C, and G. The tenth staff begins with a boxed G, followed by [Clarinet break -] [Banjo break ---] [Cornet break -----] [Trombone break ---] Cor. The eleventh staff begins with Cornet G, followed by E⁷ and Am. The twelfth staff begins with (Am), followed by [Trombone break -----] [Cornet -----] [Banjo break -] [Clarinet break -----]. The thirteenth staff begins with A⁷, followed by D? and G. The score concludes with a 'To Next Page' instruction.

Jazz Lips (3)

G [Clar break] [Banjo break] [Comet break -----]

G7 C. [Trombone break ...] G. [Trombone break --]

D7 D⁹ G D⁷

G7 Am

Am A⁷ D⁷ [Comet break -----]

G G⁷ C Am

Gdim [Clarinet break -----] (G B⁷ E⁷) [Trombone break -----]

Trombone break --] [Piano break -----] (G) [Cornet tag -----]

Ritard Slur **G9**

I've Got What It Takes

83

Bb book

Bessie Smith, '29;
c. C. Williams, 1922

4/4 ♩ = 106

From 5/15/29 record

Chorus

Verse

84

Bb Book

Just Gone

Melody from copyright sheet; record varies mainly in phrasing, stylistic

c. King Oliver, 1923

4/4 = 202

A

B

C

D

E

F

G

H

I

J

K

L

M

N

O

P

Ending

Q

R

S

T

U

V

W

X

Y

Z

Routine: A, B B, C C, B B B, [optional: solos on B, (C) B B] Ending

Kansas City Man Blues

85

Bb Book

Bechet, 7/30/23;
c. Clar. Williams, 1923

A Verse Vocal on A B

Vocal 8/5/23 Mamie Smith record, in C

B Chorus

C Solos

Ending

Routine: A A, B, solos on C 1 or 2 X, jam B 2-3 X, optional ending.
The ending is the "West Coast" ending.

Kansas City Stomp (1)

c. J. R. Morton, 1923

2-beat $\text{♩} = 172$

[Clarinet ----] [Cornet -----] [Trombone ---] [Bass 8vb-----]

Intro

A 2nd X
Cor. vary **C7** Cor. play A 1/4 notes staccato

1. **B♭** Bdim F D7 G7 C7 F To B

2. **B♭** Bdim F D7 G7 C7 F Bjo on A

Bjo ending

3. **B♭** Bdim F D7 G7 C7 F To C

Clar, pno solos (these are book notes)

B A⁹ D7

G7 C7 F

A⁹ D7

G7 C7 F [Horns break -----]

Band A 1X 2nd end., Bjo, C

Kansas City Stomp (2)

Bb Book

86

The musical score consists of ten staves of music. The first five staves are for a single instrument, likely a piano or organ, with chords indicated above the staff. The chords include C, F7, C7, F7, B♭, A7, Fdim, E♭, B♭dim, B♭, G7, 1. C7, F7, B♭, and Fdim. The next two staves are for a second instrument, with chords F7, B♭, F7, B♭, and G7. The following two staves are for a third instrument, with chords E♭, B♭dim, B♭, G7, 1. C7, F7, B♭, and Fdim. The final two staves are for a fourth instrument, with chords C7, F7, B♭, [Horn break (harmony a 5th down)], [Clarinet break], Drums—Chinese tom or snare, and Ending.

Routine: Intro, A, Clar & piano on B, B, banjo on A, C C, Jam D 2-3 X, Ending

87

King Chanticleer (1)

(Bb Book)

2-beat = 224

West Coast standard

Yerba Buena, Turk
Murphy; c. 1910

A

Dm F[#]+ Dm⁷ Dm⁶ D+ Dm B^b7 Dm

E⁷ Dm

B

A G E⁷

A G E⁷

A G E⁷

E⁷ E⁷⁽⁵⁾ A A⁷ Dm A⁷

C

Dm F[#]+ Dm⁷ Dm⁶ D+ Dm B^b7 Dm

E⁷ Dm

Dm F[#]+ Dm⁷ Dm⁶ D+ Dm B^b7 Dm

E⁷ A⁷ Dm

King Chanticleer (2)

Bb Book

87

The musical score consists of ten staves of music. The first staff starts with a D major chord (D, F#, A) followed by a Gm7 chord. The second staff starts with a Dm chord. The third staff starts with a Gm7 chord. The fourth staff starts with an E7 chord, followed by an E7(5) chord, an A chord, and a C7 chord. The fifth staff starts with a solo section on E, followed by an F chord. The sixth staff starts with a C7 chord. The seventh staff starts with an F chord, followed by an Am chord and an Fm chord. The eighth staff starts with a C chord, followed by a G7 chord and a C7 chord. The ninth staff starts with an F chord, followed by a G7 chord. The tenth staff starts with a C7 chord. The eleventh staff starts with an F chord, followed by a Bb chord and an F chord. The twelfth staff starts with a G7 chord, followed by a C7 chord and an F chord.

Routine: A B C D E, Solos on E, E 1 or 2 X out

King Porter Stomp (1)

No standard record version. Adapted from the piano sheet music.
JRM's piano solo is fine for play-along; dogfight notes vary.

c. J. R. Morton, 1924

4/4 = 172

Intro B♭ A7 B♭ A7 F7 A♭7 Cm A♭7 F7

A B♭ Fm⁷ G⁷ Cm⁷ F7 B♭ - B♭dim F7

B♭ Fm⁷ G⁷ Cm⁷ E♭ B♭dim B♭ G⁷ C⁷ F7 1. B♭ Bdim F7 -

2. B♭ Routine: As written. Solos on B

B Solos Gm D⁷ G⁷ Cm B♭dim

B♭ C⁷ F7 Gm D⁷ Gm⁷ E♭ E♭⁷

B♭ F7 B♭ 1.

2. A⁷ B♭

Interlude (No chords)

King Porter Stomp (2)

(Bb Book)

88

The musical score consists of ten staves of music, likely for a band or orchestra. The first staff begins with a C major chord. Subsequent staves feature various chords including A♭, A♭m, E♭, E♭7, A♭, A♭m, E♭, E♭7, A♭, A♭m, E♭, E♭7, A♭, A♭m, E♭, C7, F7, B7, E7, A♭, Adim, E7, E♭+, A♭, Adim, E7, E♭+, A♭, Adim, E7, C7, F7, B7, E7, A♭, Adim, E7, E7, E9, A♭, Adim, E7, E9, A♭, Adim, E7, E9, A♭, Adim, E7, C7, F7, B7, E7, A♭, Adim, E7, A♭, Adim, E7, A♭, Adim, E7, A♭, Adim, E7, G7, C7, F7, B7, E7, A7, G7, C7, F7, B7, E7.

Lady Love

90

Bb Book

2-beat ♩ = 244

Adapted from the 7/4/28 Footwarmers record

Johnny Dodds '28;
c. Blythe, 1928

Chorus C

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The first three staves represent a vocal line, while the fourth staff likely represents a piano or guitar part.

- Chorus:** The vocal line starts with a single note followed by a series of eighth notes. Chords labeled include E7, Dm, Dm7, A7, G7, C, Am7, D7, G7, C, E7, Dm, A7, G7, G+, C, Dm7, G7, and C.
- Intro:** The vocal line begins with a single note followed by a series of eighth notes. Chords labeled include C, G7, C, D7, G7, and C.
- Verse:** The vocal line starts with a single note followed by a series of eighth notes. Chords labeled include C, C, B7, slur G7, C, Em, D7, and G7.

Other markings include a tempo of 2-beat ♩ = 244, a key signature of one sharp (F#), and a dynamic instruction "3" over a measure. The score is adapted from a 7/4/28 recording by the Footwarmers and Johnny Dodds, with lyrics by Blythe from 1928.

Krooked Blues (1)

The complete record.

King Oliver '23;
c. Spikes Bros, 1922

4/4 2-beat ♩ = 102

No Rhythm

[Tbn -----] [Cor -----]

Book Chords (Chorus):

[Instr.//] C/// ||| C7///

G7/// F7/G7/ C/// //G7/

[Instr.//] C/// ||| //C7/

F7/// C/// G7/F7/ C//-

Krooked Blues (2)

Bb Book

91

Chorus 2

[Clar break] C Band Gdim

G7 C Sax bk

[Sax break] C Band C7

F Cdim C A7 D7 G7 C Tbn

Chorus 3

Tbl [Cor (cup mute)] C Band jam Gdim

G7 C Tbn

[Cor (mute)] C Band jam to bar 15 C7

Tbn [Cor (cup mute)] F Cdim C A7 D7 G7 15 C Sax

[Sax tag] C Band

Livin' High (1)

4/4 = 216

VC book notes, orig. C. 10/6/25 Blue Five w/LA, Bechet. Rec.key

Eva Taylor w/
Clar. Williams
c. Pinkard, 1925

Verse

Chorus

Patter Patter from record vocal

Livin' High (2)

Bb Book

92

Armstrong out choruses

Musical score for Armstrong's out choruses. The score consists of ten staves of music for a single instrument, likely a trumpet or clarinet. The music is in common time and uses a treble clef. Chords are indicated above the staff at various points. The chords include C, Gdim, G⁷, C⁷, F, Fm, and C. The score shows a mix of eighth and sixteenth note patterns, with some sustained notes and rests.

LA's solo on chor.

Musical score for LA's solo on chor. This section continues the musical style from the previous one, featuring ten staves of music. It includes a 'Cornet break' (indicated by a bracket and a dashed line) and a 'Clarinet break' (also indicated by a bracket and a dashed line). Chords shown are C, Gdim, G⁷, C⁷, F, Fm, C, and G⁷. The notation remains consistent with the first section, using a treble clef and common time.

London Blues (1)

(Shoe Shiner's Drag)

4/4 = 126

The records vary greatly, but basically follow the outline and melody of the sheet music, to strain D, so that's given here. (more notes p. 2)

[Record notes p. 2];
c. J.R. Morton, 1923

Horn intro

The musical score consists of ten staves of music. The first staff is a 'Horn intro' in 4/4 time at 126 BPM. The subsequent staves are labeled with letters A through J, each corresponding to a specific chord progression and melody. The chords used include A, C, F7, Cdim, C7, E7, A7, D7, G7, and various forms of C7 and G7. The lyrics are provided for staves A through J. Staff A: 'A C F7 C C7'. Staff B: 'C7 B7 C7 C7 B7 C7 B7 C7 B7 C7'. Staff C: 'C7 B7 C7 B7 C7 B7 C7 B7 C7'. Staff D: 'D7 G7 C G7 C'. Staff E: 'C C7 C C7 C F7'. Staff F: 'F7 C3 A7 C3 A7'. Staff G: 'D7 G7 1. C G7 C G7'. Staff H: '2. C Am [Break -----]'. Staff I: 'Am [Break -----]'. Staff J: 'Am [Break -----]'.

London Blues (2)

(Bb Book)

93

Music score for London Blues (2) featuring two staves of music. The top staff shows chords D, C, G⁷, Cdim, C, and C⁷. The bottom staff shows chords F, Fm, C, Gm⁶, A⁷, D⁷, G⁷, C, G⁷, 1. C, G⁷, and 2. C. A box contains the text: "Can solo on D, jam 1 or 2 X before playing melody 1-2 X. The records use a variety of tags to end it."

The records use 3 titles: "London Blues": Morton (10/20/23) (tempo:126), piano solo (4/24) (153), and NORK (7/18/23) (133); "London Cafe Blues": King Oliver (10/16/23) (122); "Shoe shiner's drag" Red Hot Peppers (6/11/28) (124). On piano music and solo record, D is followed by variations on D. Can use piano solo for play-along.

Gee Baby, Ain't I Good To You

Vocal. Phrase freely. OK as instrumental.

McKinney Cotton Pickers, '29;
Don Redman, Andy Razaf, 1929

Music score for Gee Baby, Ain't I Good To You. The score consists of a single staff of music with the following chords and lyrics:
 4/4
 = 88
 D⁷ B⁷ A⁷ 3 D⁷ G⁷ C⁷ 3 F⁶ C⁷
 D⁷ B⁷ A⁷ 3 D⁷ G⁷ C⁷ 3 F⁶ F⁷
 B⁷ 3 Bdim F F⁷ B⁷ 3 Bdim
 Gm⁷⁽⁵⁾ 3 A⁷
 D⁷ B⁷ A⁷ 3 D⁷ G⁷ C⁷ 3 F⁶

2-beat = 212

Chorus C

Lina Blues

From Jabbo's 4/17/29 record

c. Jabbo Smith, 1929

The musical score consists of two staves of music. The top staff represents the melody, and the bottom staff represents the harmonic progression. The music is in 2-beat time at a tempo of 212 BPM.

Chorus: The melody starts with a quarter note followed by an eighth note. It then moves to a G+ chord, followed by a C chord, a G7 chord, an A7 chord, a D7 chord, another C chord, a G7 chord (with a 'Cornet break' indicated), a C chord, a G+ chord, a C7 chord, an F chord, an F#dim chord, a C chord, an A7 chord, a D7 chord, a G7 chord, and a C chord.

Verse: The melody begins with a C note, followed by a G+ note, a C note, a G+ note, a C note, an A7 note, a D7 note, a G7 note, a C note, a C#dim note, a Dm note, a G7 note, a C note, a G+ note, a C note, a G+ note, a C note, a G note, an A7 note, and a D7 note. A 'Break' is indicated over the final G7 chord.

Lonesome Blues

Bb Book

95

Record has clar. 2X, LA voc 2X, clar. 1X, band in at bar 9.

Armstrong Hot 5
w/Dodds, '26;

The musical score consists of eight staves of music. The first staff shows a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The tempo is indicated as = 86. Chords shown include C7, F, Fm, C, and C7. The second staff continues with F, Fm, C, G7, Em, and B7. The third staff includes G7, Dm, G7, and a section labeled "1. C C7 F Fm C G7". The fourth staff begins with "Vocal Pickups" and contains "2. C C7 F Fm C" followed by "3. C C7 F Fm C". The fifth staff is labeled "Vocal, solos" and contains C7, F, Fm, C, and C7. The sixth staff includes F, Fm, C, G7, C, Em, and B7. The seventh staff contains G7, Dm, G7, C, G7, and C. The eighth staff concludes with G7. Various slurs and grace notes are present throughout the score.

1. (Mama) I'm so sad and lonely,/ just for you only I'm blue /// ////

Mama won't you write me,/ that will alert me/

to go through with this misery.// ////

I'm so sad and lonely/ Until I don't know what to

do.//I mean what to do.// Say honey I

2. Woke up this morning,/ so dog dog doggone disgusted
until/ I cried.///

I thought about my baby,/ she said she'd write me maybe,/ and
that is just why/ I could die,//and

I'm so sad and lonely,/ until I don't know what/ to do./// ////

Love Me With A Feeling

From the 6/8/49 record: Bechet w/Bob Wilber's Jazz Band. Rec. in Db

c. Bechet, 1946

Light 4/4 or lilting 2-beat

J = 92

C

A7

D7

- 3 -

Ddim(Dm)

E7

A7

A9

D7

Dm

G7

G+

C

A7

D7

— 3 —

Ddim(Dm)

E7

Gm

A7

D7

G7

Fm

6

C

Mabel's Dream

97

Bb Book

King Oliver, '23;
c. Ike Smith, 1923

4/4 = 170

Mainly from take 1 of 12/24/23

Intro: F C7 F B♭ B♭dim C7

A: F C7 F F7 B♭. F G7 C7

B: F Fdim C7 F [Clarinet break] Dm A7 Dm [Tbn brk] 8th

1. B♭: F D7 G7 C7

2. B♭: F D7 G7 C7 F

C: B♭7 A7 [Clarinet break] A♭7 G7 [Clarinet break] 8th

D: F Gm A7 Dm F7

D Solos:

- B♭ F7 B♭ B♭7 E♭ B♭
- B♭ F7 B♭ G7 C7 F7
- B♭ F7 B♭ B♭7 E♭ D7
- E♭ Edim B♭ G7 C7 F7 B♭ (F7)

Routine: Intro, A A, B B, C D, solos on D, C D D, extended ending

98

Bb Book

4/4 = 176

Mandy Lee Blues (1)

**King Oliver '23;
c. Bloom-Melrose, 1923**

Intro E7 A7 D7 G

A G E7 A7 D7 G A7 D7

E7 A7 D7

G E7 A7 D7

B Solos E7 A7 D7 [Clarinet break -----] G E7 A7

E7 A7

E7 G E7 A9 D7 G E7

Clar. solo C C F

A9 D7 G G7 C C

C C7 F

C A7 G7

Mandy Lee Blues (2)

Bb Book

98

Dogfight (Clar. lead)

The musical score for 'Mandy Lee Blues (2)' features eight staves of music. The first staff starts with a clarinet solo over a G7 chord. The second staff begins with a clarinet solo over a D7 chord, followed by a cornet solo over an A7 chord. The third staff shows a cornet solo over an E7 chord, followed by a clarinet solo over an A7 chord. The fourth staff shows a clarinet solo over a D7 chord, followed by a cornet solo over an E7 chord. The fifth staff shows a cornet solo over an E7 chord, followed by a clarinet solo over an A7 chord. The sixth staff shows a clarinet solo over an E7 chord, followed by a cornet solo over a G chord. The seventh staff shows a cornet solo over an E7 chord, followed by a clarinet solo over a G chord. The eighth staff shows a clarinet solo over a D7 chord, followed by a cornet solo over a G chord. Various chords are labeled above the staves, including C, G7, C, G7, D, A7, D, D7, F7, Am, F7, D7, E7, A7, D7, E7, E7, G, E7, A7, D7, G, E7, 1. A9, D7, G, and D7, G.

Routine: Intro, A, B, solos on B or D, C Clar. solo, Dogfight, D D, ending.

As with many of the '23 Olivers, much of the melody is impressionistic, but the outline is fairly clear--one must look for the most consistently played notes in the sections that are played more than once. Oliver and Armstrong traded the lead every few bars, playing infinite (mainly rhythmic, not really melodic) variations. Dynamics were accomplished partly with "licks", often by changing the roles of the 2 cornets. 1st time through, 2nd cornet might be mainly harmony, 2nd time variation above and below the melody, 3rd and 4th times by one cornet playing increasingly actively above the melody.

99

(Bb Book)

Maryland, My Maryland (1)

2-beat = 190 = 202

Intro Bugle call (no chords) [Horns in unison ---]

Bunk Johnson,
Kid Ory '45; c. 1861

Intro Bugle call (no chords) [Horns in unison ---]

A D⁷ G
D⁷ G
D⁷ G Bm

B F⁷ Bm 1. G D⁷ 2. D⁷
G Bm C E⁷ Am E⁷ Am (Ddim)

C D⁷ G
G Bm Am (B⁷) C E⁷ Am

D G D⁷ 1. G D⁹
2. G D⁷ G D⁷

The chords on line B-3, bars 2-3, are indistinct or homogenized on the Ory & Bunk records, whereas Ory plays line 1 very clearly.

Maryland, My Maryland (2)

Bb Book

99

Bugle call--Tpt & Drums

The musical score consists of ten staves of music for a band. The first two staves are for the bugle call, labeled 'C' and 'G'. The subsequent eight staves are for the melody, labeled 'D'. The music is in common time, key of G major (indicated by a treble clef and a sharp sign). Chords are marked above the staff: D7, G, D7, G, D7, G, Am, E7, Am, D7, G, D7, G, D7, G. Measure numbers 1 through 16 are indicated at the end of each staff. The melody staff includes a box labeled 'Melody, solos'.

Routine: A A, B B, C, D, Solos on D, D melody with bugle call over D,
(band plays bridge, last 8; tpt might play last 8 of C or melody.) Tempo is
moderate, so maybe no solos or else trade 8s 1 or 2 X.

100

(Bb Book)

Memphis Blues4/4 $\text{J} = 126$

Book version; no "definitive" record found. Often played in Eb-Ab

c. Handy, 1912

Intro

D7 G D7 G

A G G7 C Cm G C

C7 G

D7 G D7 G

B D7 G

D7 B7

E7 A7

D7 G 1.

D7 G D7 G 2.

C Solos C

F C [Break -----]

G7 1.C > > >

2. C C7 B7 B7 C > > > | Routine: Intro, A A, B B,
Solos on C, C C C

Messin' Around (Blythe)

101

Bb book

4/4 ♩ = 208

From Blythe's Ragamuffins 7/26/26 record, take 2

c. Jimmy Blythe, 1926

Chorus

F

D7

Music staff showing measures 1-4 of the Chorus section. The melody consists of eighth and sixteenth notes. Chords indicated below the staff are G7, C7, F, G7, and C7.

G7

C7

F

G7

C7

Music staff showing measures 5-8 of the Chorus section. The melody continues with eighth and sixteenth notes. Chord D7 is indicated above the staff.

F

D7

Music staff showing measures 9-12 of the Chorus section. The melody continues with eighth and sixteenth notes. Chords G7, C7, F, F7, Fdim, C7, and F are indicated below the staff.

G7

C7

F

F7

Fdim

C7 F

Music staff showing measures 13-16 of the Chorus section. The melody continues with eighth and sixteenth notes. Chords Am, F7, E7, and C7 are indicated below the staff.

Am

F7

E7

C7

Music staff showing measures 17-20 of the Chorus section. The melody continues with eighth and sixteenth notes. Chord F is indicated above the staff.

Am

F7

E7

C7

Music staff showing measures 21-24 of the Chorus section. The melody continues with eighth and sixteenth notes. Chord D7 is indicated above the staff.

F

D7

Music staff showing measures 25-28 of the Chorus section. The melody continues with eighth and sixteenth notes. Chords G7, C7, F, F7, Fdim, C7, and F are indicated below the staff.

G7

C7

F

F7

Fdim

C7 F

Music staff showing measures 29-32 of the Chorus section. The melody continues with eighth and sixteenth notes. Chords Verse, F, Bb, C7, F, Bb, and C7 are indicated below the staff.

Verse

F

Bb

C7

F

Bb

C7

Music staff showing measures 33-36 of the Chorus section. The melody continues with eighth and sixteenth notes. Chords A7, Dm, G7, and C7 are indicated below the staff.

A7

Dm

G7

C7

Music staff showing measures 37-40 of the Chorus section. The melody continues with eighth and sixteenth notes. Chords F, Bb, C7, F, Bb, and C7 are indicated below the staff.

F

Bb

C7

F

Bb

C7

Music staff showing measures 41-44 of the Chorus section. The melody continues with eighth and sixteenth notes. Chords F, F7, Bb, G7, and C7 are indicated below the staff.

F

F7

Bb

G7

C7

102

(Bb Book)

Messin' Around (St. Cyr)

2-beat $\text{♩} = 210$

Book version. Cookie's Gingersnaps 6/22/26 rec. is close...

c. John St. Cyr,
Charles Cook, 1926

Chorus

Verse

Midnight Mama (Papa)

103

Bb Book

$\text{♩} = 140 \text{ ♩} = 94$
4/4 2-beat

(Tom Cat Blues)

From various sources. Vocal from LS record. Chorus orig. from pre-1910 "Winin' boy", which JRM recorded ca. 1939 & became a standard

Levee Serenaders '28;
c. J.R. Morton, 1925

The musical score consists of four staves of music. The first staff is labeled "Verse" and shows a melody in D major. The second staff is labeled "Chorus" and shows a more complex melody with various chords. The third staff is labeled "Vocal" and shows the vocal line with approximate phrasing. The fourth staff is a continuation of the vocal line. Chords are indicated above the staff, such as D, G, D7/A, C7, Bdim, B7, D7/A, Bdim, D7/E, G, C, G, G#dim, D7/A, G, C, G, Bdim, E7, Am, E7, Am, Bdim, D7/A, G, C, G, (Ddim), D7/A, G, C, G, G#dim, D7/A, G, F#7, F7, E7, Am, Bdim, D7/A, G, C, G, Ddim.

Routine: Chorus, verse, [vocal], solos, Chorus, verse, chorus.

Mountain Top Blues**(Blue Mama's Suicide Wail)**

Bessie's key. Melody just suggestive. Lyrics from book and record.

Bessie Smith;
c. S. Williams, 1924**4/4 Slow boogie**

$\text{♩} = 80$

1. Feel so sad and sorrowful,/ runnin' over with the blues.///
 Feel so sad and sorrowful, runnin' over with the blues./// /// If
 Someone buys me poison, that's the kind of death I'll choose./// ///
2. Goin' up to the mountain top,/ throw myself down in the sea.///
 Climb up to the mountain,/ throw myself down in the sea./// /// Jes'
 Let the shark and fishes make a big fuss over me./// ///
3. Find a big high rock to jump from,/
 stones all thick down on the ground.///
 Big high rock to jump from, stones all thick down on the
 ground./// // And
 When you find me, you'll see lots of pieces layin' 'round./// ///
4. Deep hole in the river,/// mama's gonna step right in.///
 Deep hole in the river, mama's gonna step right in./// ///
 I fill the hole with [cannon] 'cause they laugh out loud at me./// ///
5. Got myself a brand new hammock,/
 placed it underneath a tree./// // I
 Got a brand new hammock, placed it underneath a tree./// // I
 Hope the wind will blow so hard, the tree will fall on me./// ///

My Man O' War

Bb Book

105

4/4 = 96

A naughty novelty for fem. voc. 1/27/30 LM record key
& chords. Variations from sheet music insignificant

Lizzie Miles '30; Lena Wilson '31;
c. S. Williams, Razaf, 1930

Verse Ad lib Bm B⁷ Em F^{#7} Bm G⁷ F^{#7}

Chorus Bm = 96 Em F^{#7} Bm Em F^{#7}

Bm Em G⁷ Bm G⁷ F^{#7} Bm F^{#7}

Bm Em F^{#7} Bm Em F^{#7}

Bm Em G⁷ Bm G⁷ F^{#7} Bm

B⁷ Adim B⁷ Em B⁷ Em

A⁷ B^bdim A⁷ Bm Em F^{#7}

Bm Em F^{#7} Bm Em F^{#7}

Bm G⁷ Bm G⁷ F^{#7} Bm

Have fun with it—eg. a martial style, drum sound effects.

Mr. Jelly Lord (1)

Records vary, so adapted mainly from piano sheet music, plus records, JRM score.
Play it like a regular tune. Play along w/ 7/19/27 trio.

NORK '23; Levee Serenaders '28;
JRM Trio '27; c. Morton, 1923

4/4 ♩ = 138 NORK = 120 LS = 92 Book intro on p. 2

Intro

F6 F#dim C/G A7 D7 G7

C G7

Verse

C - C/E E^bdim G7/D G+ C Cdim G7 G+

C7 F D7 G7/D

C - C/E Cdim G7/D G+ C7 F

F6 Cdim C A7 D7 G7 C F#dim

Chorus

C7/G C+ F6 Cdim

Gm7 C7 B7 Gm C+ F [Break] F F#dim

C7/G C+ F6 F F7

B^b Bdim F/C A7 D7 Gm7 C7 F (F#dim)

Book Intro

F⁶ F#dim C/G A⁷ D⁷ G⁷ C C#dim G^{7/D}

Book ending C^{7/G} C+ F⁶ F F⁷

B^b Bdim F/C A⁷ D⁷ G⁷ C⁷ F

E F E F C^{#7} C⁷ F⁹

Caution Blues (Blues In Thirds)

Bechet Trio record is
"Blues in thords"

Hines solo '28;
Bechet/Hines '40;
c. Earl Hines, 1928

4/4 = 96 G Em⁷ Am⁷ D+⁷ G E^bdim Dm⁷ G+⁷

C Cm G E⁷

A⁷ Am⁷ D+⁷ G E⁷ 1. Am⁷ D⁷

2. Am⁷ D⁷ Ending Am⁷ D⁷ G

107

Bb Book**My Heart (1)**

No sheet music found; from the 11/12/25 Hot Five record.

c. Lil Hardin, 1925

4/4 $\text{J} = 100$ **Horns Intro**

Clar top notes, Cor middle, Tbn bottom

no tbn

The E in bars 2, 4, 18, 20 is commonly played as E7.

Chorus

F E F E
F Gm⁷ C⁷
C⁷ F D⁷
G⁷ C⁷
F E F⁶ E
F⁷ B^b
B^{bm} F C^m D⁹
G⁷ C⁷ F [cornet break]
To Verse

My Heart (2)

Bb Book

107

Verse

F B^b F D⁷ G⁷ C⁷ [*Tbn break --*]

F B^b F D⁷ G⁷ C⁷

Out chorus

F. E F E

F Gm⁷ C⁷

C⁷ F³ D⁷

G⁷ C⁷ [*tbn break -----*] cor

F E (Edim) F⁶ (F⁶)

F? B^b

B^bm [*Cornet break -----*] B^bm F [*Cornet break -----*] D⁷

G⁷ C⁷ F⁶ [*Cornet*

Cornet break -----] F C⁷ F⁷

This musical score consists of ten staves of music for a brass band. The key signature is B-flat major. The score includes various chords such as F, B-flat, D7, G7, C7, E, F6, and G7. There are also sections labeled 'Out chorus' and 'Cornet break'. The score is divided into two parts by a vertical brace. The first part starts with a 'Verse' section, followed by a 'C7 [Tbn break --]' section. The second part starts with an 'Out chorus' section, followed by a 'C7 [tbn break -----] cor' section. The score ends with a 'Cornet' section.

My Pretty Girl (1)

Goldkette's hot record of 2/1/27 is famous for Bix, but its tempo & riff choruses make it a good showpiece for smaller bands. Mostly take 1, but take 2 clarinet solo seemed better.

c. Fulcher, 1926

2-beat $\text{♩} = 250$

Intro Em Gm

D Gm Em A⁷ D Gm Em A⁷ D

Verse D
D A⁷ D Em⁷ Ddim D

E⁷ A⁷ E⁷ Adim A⁷

D⁷ E⁷ A⁷ Em⁷ A⁷ Tbn gliss

Chorus B⁷ *Tbn lead as written, clar. over it*

E⁷ A⁷ Bm

E⁷ A⁷ Tbn gliss

The musical score consists of six staves of music for a band. The first staff is labeled 'Intro' and shows chords Em and Gm. The second staff is labeled 'Verse' and shows chords D, Gm, Em, A⁷, D, Gm, Em, A⁷, D. The third staff is labeled 'Chorus' and shows chords B⁷ followed by a box containing the instruction 'Tbn lead as written, clar. over it'. The fourth staff shows chords E⁷ and A⁷. The fifth staff shows chords D⁷ and E⁷. The sixth staff shows chords A⁷, Bm, and A⁷ followed by a 'Tbn gliss' (trombone glide). The music is in 2-beat time, indicated by a '2-beat' marking and a tempo of 250 BPM. Chords are indicated above the staves, and specific performance instructions like 'Tbn lead as written, clar. over it' and 'Tbn gliss' are included.

My Pretty Girl (2)

Bb Book

108

Two staves of musical notation in G major (two sharps). The top staff starts with a B7 chord. The bottom staff starts with an E7 chord.

Continuation of the musical score. The top staff starts with an Em chord, followed by a Gm chord (with a curved arrow from the previous staff). The bottom staff starts with an E7 chord, followed by an A7 chord, then a D chord, and finally a B7 chord (with a curved arrow from the previous staff).

Continuation of the musical score. The top staff starts with an E7 chord, followed by an A7 chord, then a D chord, and finally a B7 chord (with a curved arrow from the previous staff). The text "D [Break-----]" appears at the end of the staff.

Chorus: Clar. obligato over Tbn (From take 2) Turn the page for Riff chorus

First staff of the clarinet obligato part in G major (two sharps). The staff begins with a B7 chord.

Second staff of the clarinet obligato part in G major (two sharps). The staff begins with an E7 chord.

Third staff of the clarinet obligato part in G major (two sharps). The staff begins with an A7 chord, followed by a Bm chord.

Fourth staff of the clarinet obligato part in G major (two sharps). The staff begins with an E7 chord, followed by an A7 chord.

Fifth staff of the clarinet obligato part in G major (two sharps). The staff begins with a B7 chord.

Sixth staff of the clarinet obligato part in G major (two sharps). The staff begins with an E7 chord.

Seventh staff of the clarinet obligato part in G major (two sharps). The staff begins with an Em chord, followed by a Gm chord, then a D chord, and finally a B7 chord (with a curved arrow from the previous staff).

Eighth staff of the clarinet obligato part in G major (two sharps). The staff begins with an E7 chord, followed by an A7 chord, then a D chord, and finally a B7 chord (with a curved arrow from the previous staff). The text "D [Break-----]" appears at the end of the staff.

To Next Page

My Pretty Girl (3)**Riff chorus**

The musical score consists of eight staves of music for a band. The first staff starts with a B7 chord. The second staff starts with an E7 chord. The third staff starts with an A7 chord, followed by a Bm chord. The fourth staff starts with an E7 chord, followed by an A7 chord. The fifth staff starts with a B7 chord. The sixth staff starts with an E7 chord. The seventh staff starts with an Em chord, followed by a Gm chord, then a D chord, and finally a B7 chord. The eighth staff starts with an E7 chord, followed by a D chord, then a [Break] followed by a dotted line.

Solos*On the record, this is a trade 8s between violin and band.*

The musical score consists of five staves of music for a band. The first staff starts with a B7 chord. The second staff starts with an E7 chord. The third staff starts with an A7 chord, followed by a Bm chord, then an E7 chord, and finally an A7 chord. The fourth staff starts with a B7 chord, followed by an E7 chord. The fifth staff starts with an Em chord, followed by a Gm chord, then a D chord, a B7 chord, an E7 chord, an A7 chord, and finally a D chord.

My Pretty Girl (4)

(Bb Book)

108

Out Chorus

The musical score consists of six staves of music for a band. The first two staves are for the Out Chorus section, featuring a treble clef and a key signature of one sharp (F#). The first staff has a B7 chord, followed by an E7 chord. The second staff has an E7 chord. The third staff is labeled "Sax Solo" and shows a continuous line of eighth notes. The fourth staff is labeled "Band" and shows a continuous line of eighth notes. The fifth staff continues the band's line with chords Em7, Gm, D, and B7. The sixth staff continues the line with chords E7, A7, D [Horns only], E7 [Horns only], F#7 [Horns only], A+, and ends with a final section starting with D, G, and D.

B7
E7
Sax Solo A7 Bm E7 A7 [Break -----]
Band B7
E7 Em7 Gm D B7
E7 A7 D [Horns only]-----
E7 [Horns only]----- F#7 [Horns only]-----
A+ D G D

My Monday Date

Most commonly played as a regular jam tune, w/ no reference to 6/27/28 LA rec, which is in C. Chords from rec. Hines 12/8/28 solo rec has a verse; music not found. New lyrics were written in 1954, so perhaps there's a sheet.

Armstrong, '28;
c. Earl Hines, 1928

4/4 **LA record:** **= 218** **= 238**

The musical score consists of eight staves of music. The first staff starts with a C chord. Subsequent chords include Cdim, Dm7, G7, G+, C6, Gdim, G9, C, Cdim, Dm7, G7, C, C7, Cdim, F, Fm, C, D7, G7, C, Cdim, Dm7, G7, C. The music is in 4/4 time and has a tempo of 218 or 238 BPM. The score is divided into sections by vertical bar lines and includes a section for 'LA record'.

(Now) Don't// for- get// our Monday date/ /| You promised
Me// /| Last/ Tues-day./ //| And
When// the clock// strikes half past eight,/ /|I'll be there
Waiting// / With a kiss and a sigh.// |I'm gonna

Hold you so fast //when we dance cheek to cheek; /store up e-
Nough love to last /us/ the rest of the week. //|So

Don't// for- get// our Monday date/ /|baby I
Promise// // neither will I./// |||

Need A Little Sugar In My Bowl

Bb Book

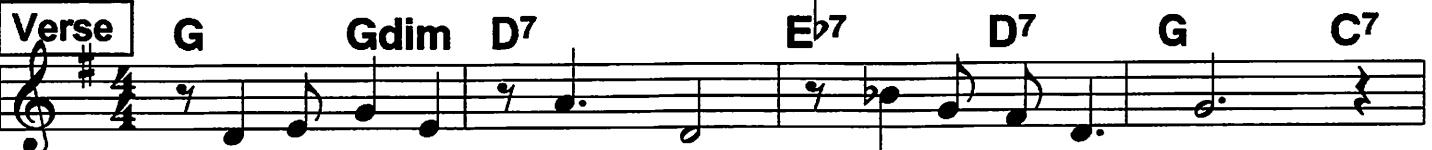
110

From 11/20/31 record

Bessie Smith;
c. C. Williams, 1931

4/4 = 74

Verse



Gdim

D7

E7

D7

G

C7

B7

Em7

Edim A7

D7

B7

Em7 Edim A7

D7

Chorus



D7

G

D+

G

F#7 F7

E7 A7

C

Gdim

G

F7

E7

A7 D7

3

G F7 E7

4 A7

D7

G D+

3

Many of the naughty novelties in this book come from ca. 1930-31, were composed by leading black pop tune writers. Don't know whether they were all published individually, but a bunch of them were published in 6-7 folios of ten tunes each.

111

(Bb Book)

New Orleans Shuffle (1)

Often played in Bb

4/4 2-beat ♩ = 224

Halfway House Orch.;
c. Bill Whitmore, 1925

Intro Bm

Bm F#7 Bm F#7
Bm F#7 Bm Em Bm
C#7 F#7
Bm F#7 Bm F#7
Bm F#7 Bm F#7
Em Bm F#7 Bm
C#7 F#7 E7 A7

New Orleans Shuffle (2)

Bb Book

111

Chorus

The musical score for the Chorus section of New Orleans Shuffle (2) is presented in eight staves. The key signature is G major (two sharps). The chords indicated are D, E⁷, A⁷, D, (D⁷ C^{#7} C⁷), B⁷, E⁷, E⁷, A⁷, D, E⁷, A⁷, F^{#7}, B⁷, E⁷, Gm, A⁷, D. The music includes various note patterns, rests, and dynamic markings such as accents and slurs.

Don't get this confused with the Drifters' "Fools fall in love", no no no!

New Orleans Stomp (1)**(New Orleans Cut-Out)**

Based on the copyright deposit sheet (orig. in G), which the record follows closely, with the usual jazz variations and stylistic

King Oliver '23; c. Louis Armstrong, 1923

4/4 = 194

A

B

C

D

E

New Orleans Stomp (2)

Bb Book

112

Trombone

Trombone:

Key signature: G major (one sharp). Time signature: Common time.

Notes: C, Gdim, G, Gdim, D7, G, Gdim, D7 [Break-----].

Band:

Notes: Gdim, G, Gdim, D7, G, Gdim, D7 [Break-----].

1. G Gdim D7 G

2. G Gdim D7 G . D7

On Oliver's out chorus, everyone just plays more notes, & louder.

D Solo:

Key signature: G major (one sharp). Time signature: Common time.

Notes: G, Em, Ddim, D9, G, Gdim, Am, D7, G, Em, Gdim.

Ending:

Notes: G, D7, 1. G.

Routine: A A, B B, C C, (Solos on C or D), D D ending

113

Bb book

4/4 = 192

No One Else But YouArmstrong '28;
c. Don Redman, 1928

Chorus

The musical score for the Chorus section consists of eight staves of music. The first staff begins with a F major chord (F-A-C) followed by a D7 chord (D-G-B-F#) and a G7 chord (G-B-D-G). The second staff begins with a C7 chord (C-E-G-B) followed by an F major chord. The third staff begins with an F major chord followed by an E7 chord (E-G-B-D) and an Am chord (A-C-E). The fourth staff begins with an E7 chord followed by an Am chord, an E7 chord, a Gm7 chord (G-B-D-G), and a C7 chord. The fifth staff begins with an F major chord followed by a D7 chord and a G7 chord. The sixth staff begins with a C7 chord followed by an F major chord and an F7 chord. The seventh staff begins with a B♭ major chord (B♭-D-F) followed by a Bdim chord (B♭-D-F) and an F major chord. The eighth staff begins with a G7 chord followed by a C7 chord and an F major chord.

Verse

The musical score for the Verse section consists of six staves of music. The first staff begins with an F major chord followed by a Gm chord (G-B-D-G). The second staff begins with a C7 chord followed by an F major chord and an A7 chord (A-C-E-G). The third staff begins with a Dm chord (D-F#-A) followed by an Fm chord (F-A-C-E), a C major chord (C-E-G), an E7 chord, and an Am chord. The fourth staff begins with an E7 chord followed by an Am chord and a C7 chord.

Nobody Knows the Way I feel

Bb Book

114

This Mornin'

Alberta Hunter '24,
Clara Smith '24;
c. Tom Delaney, 1924

4/4 ♩ = 88

Chorus

D G A⁷ D D⁷
G G⁷ D D⁷
G (G⁷) D (B) F#⁷ A⁷
D D⁷ G A^bdim D A⁷ 1.D A⁷

Ending

Verse

D D⁷ G A⁷ D A⁷
D Dm A Bm⁷ Bm⁷⁽⁵⁾ E⁷ A⁷

Several records. Sheet music not found, so used unverified book source.
Hunter sings it in Ab, basically verifies the chorus melody; no verse.
Bechet's 6/4/40 record plays it as a straight 12-bar blues

115

Bb Book

2-beat ♩ = 244

Oh Baby (Bix) (1)

Book chorus, verse from 5/6/24 record.

Wolverines '24;
c. Donaldson, 1924**Chorus**

The musical score consists of eight staves of music for a single instrument, likely a piano or organ. The music is in 2-beat time (♩ = 244). The key signature is B-flat major (two flats). The chords for the first four measures of the chorus are F, E7, C7, and D7. The next four measures start with G7, followed by C7, F, and another progression of E7, C7, D7, A7, and D7. The final four measures start with F, followed by B-flat, G7, and C7. The music concludes with a final measure of D7.

Bix Intro

The musical score consists of eight staves of music for a single instrument, likely a piano or organ. The music is in 2-beat time (♩ = 244). The key signature is B-flat major (two flats). The chords for the first four measures of the intro are F, E7, C7, and F. The next four measures start with F, followed by Cdim, C7, and F. The final four measures start with F, followed by C#7, Gm, Cdim, and C7. The music concludes with a final measure of F.

Oh Baby (Bix) (2)

115

Bb Book

Record: Intro, Verse, this chorus. Banjo modulates into F for sax solo, which plays book melody. Bix leads Verse in Eb almost exactly like 1st X, clar. 16, out 16.

Bix's 1st
chorus

Musical score for Bix's 1st chorus. The score consists of six staves of music. Chords are indicated above each staff: F, E⁷, C⁷, D⁷, G⁹, C⁷, F, E⁷, C⁷, F, G⁷, C⁷, F, E⁷, A⁷, D⁷, B^b, G⁷, C⁷, F, E⁷, C⁹, D⁷, G⁷, C⁷, F, [Break -----], and C⁷.

Last 16 of out chorus

Bridge

Musical score for the last 16 of the out chorus. The score consists of four staves of music. Chords are indicated above each staff: F, E⁷, A⁷, D⁷, B^b, C⁷, F, E⁷, C⁷, D⁷, G⁷, C⁷, F, E⁷, C⁷, F, G⁷, C⁷, F, D⁷, G⁷, C⁷, F, and C⁷.

Oh Daddy Blues

Note at bottom

4/4 Plaintively ♩ = 96

Ethel Waters '21;
Bessie Smith '23;
c. W. Russell, 1921

Chorus

Chorus

D7

E7 G7 E7 G7 E7

A7 D7 G G7 E7 E7

A7 D7 Ddim D7 C7 B7

D7 C Gdim G E7

A7 D7 G

Verse

G A7 D7 G A7 D7

G G7 Gdim Cm G E7 A7 D7

D7 B7 Em Em7 A7 D7

Book version. Strong melody good as instrumental. 4/11/23 Bessie Smith record in C.
8/11/23 Eva Taylor w/Clarence Williams record. features ET-CW duet; in Eb

Olga

Bb Book

117

4/4 2-beat $\text{♩} = 144$

From the 5/22/30 Oliver record, take 1

c. Oliver, Nelson, 1930

Chorus

The Chorus section consists of eight lines of musical notation. The first line starts with a D note. Subsequent lines feature chords such as E⁷, A⁷, B⁹, G, Em, D, F#⁷, B⁹, B⁷, E⁷, A⁷, D, G, D, G, Gm, D, B⁷, E⁷, A⁷, and concludes with D, F#⁷, B⁹, B⁷.

Verse

The Verse section consists of six lines of musical notation. It begins with E⁷, followed by A⁷, D⁶, B⁷, E⁷, A⁷, D⁶, (Ddim Em⁷) A⁹, E⁷, A⁷, D, B⁷, and ends with E⁷ and A⁷.

Another nice belly rubber, especially effective played as lifting 2-beat.

118

Bb Book

2-beat ♩ = 254

Intro Gdim

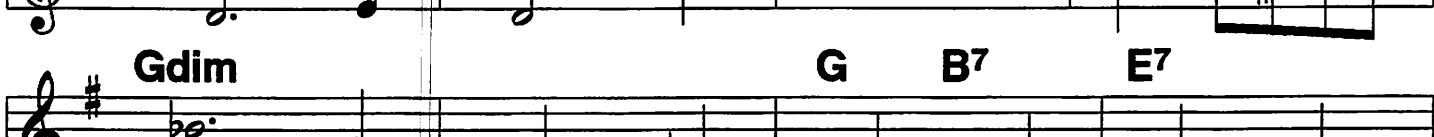
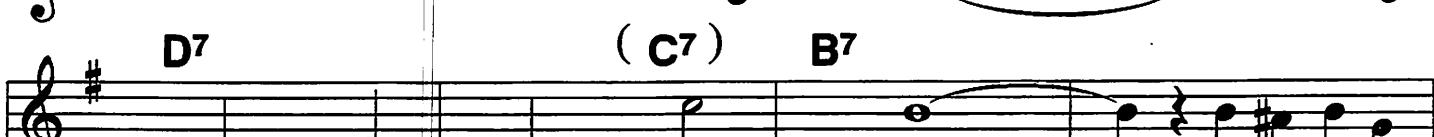


Adapted from Footwarmers 12/3/27 record

Johnny Dodds, 1927



Chorus



Routine: Intro, C, V (bars 9-14, all but lead horn play only 1st & 3rd beats), solos on C, V (w/ 1 & 3 beats), C C

Oriental Man (2)

Bb Book

118

Verse Em B⁷

Am Em C⁷ B⁷

Em ~ B⁷ ~ Em ~ B⁷ ~ Em ~ Em ~ Gdim ~ G ~

A⁷ ~ A⁷ ~ D⁷ ~ D⁷ ~



Jackass Blues

4/4 ♩ = 112

Bechet '35, Oliver '26, C.Williams
'26; c. Kassel, Stitzel, 1926

Chorus G G⁷

C C⁷ G

D⁷ G D⁷

Verse G D⁷ G

C⁷ D⁷ G

D⁷ G



119

(Bb Book)

4/4 = 190

Oriental Strut (1)Armstrong Hot 5, '26;
c. John St. Cyr, 1926

Intro Em C⁷ B⁷ Em C⁷ B⁷

Banjo Vamp Em Comet

A Em Am Em Am

Em B⁷ (C⁷ - B⁷ -) Em [Banjo Vamp -----] Cornet

Em Am Em Am

Em Am B⁷(Adim B'dim Bdim) D⁷

B E⁷ A⁷ Gdim

Am - D⁷ - G G⁷

C Cm G E⁷

A⁷ D⁷ Ddim D⁷ D+

Trom G **Solos** E⁷ 4 G E⁹ E⁷ 8

Am Em B⁷ Em 12 B C^{#7} F^{#7} B D⁷ D+

Clar G E⁷ 4 G Dm E⁷ 8

Oriental Strut (2)

(Bb Book)

119

C: 2nd 16 bars melody constructed for continuity when playing string of solos.

The musical score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The chords used include Am, B7, Em, E9, Am7, D7, G7, Gdim, Cm, A7, To D, 2.G, Ddim, D7, G, B, F#7, E7, Dm, E7, B7, Em, G, D7, E7, G, Dm, E7, E7, Band in, Am, B7, Em, E9, Am7, D7, G, Ddim, D7, and To C. The score includes several performance instructions:

- [Banjo break ----- III]
- + Ending G7 Banjo
- Gdim Banjo
- Cm Banjo
- G
- Cornet stop chorus
- D G - - - G - - - E7 - - - E7 - - -
- G - - - G - - - Dm - - - E7 - - - E7 - - -
- Am - - - Am - - - Am - - - B7 - - - B7 - - - Em - - -
- B - - - F#7 - - - B - - - D7 - - -
- G - - - G - - - E7 - - - E7 - - -
- G - - - Dm - - - E7 - - - E7 - - -
- Band in Am - - - B7 - - - Em - - - E9 - - -
- Am7 - - - D7 - - - G - - - Ddim - - - D7 - - - To C - - -

Routine: Intro, Bjo vamp, A, B, C tbn 16 as written, clar solo 16,
(other solos 16 or 32), D Cornet stop chorus, C Band 1 or 2 X with Ending.

120

Bb Book

Original Jelly Roll Blues (1)

Red Hot Peppers '26
c. J.R. Morton, 1915

4/4 = 154

Intro G^b G⁷

A C [Guitar solo -] Cdim C [Cornet break -] [Trombone break -]
F C

G⁷ D⁷ G⁷ C G⁷ C [Clar break trill]

B C [Clar break trill . . .] E⁷ [Clar break trill] Am E⁷ Am C⁷
F [Clarinet -] C [Clarinet break -]

G⁷ D⁷ G⁷ C G⁷ C G⁷

C C [Piano break -] C [Piano break -] C [Piano break -] C [Piano break -]
F C

G⁷ D⁷ G⁷ C G⁷ C

Dogfight Clarinet trill

C⁷ Tbn Cor Cdim Cor C⁷ Tbn Cor Cdim C⁷

Original Jelly Roll Blues (2)

Bb Book

120

Drums play "Latin tinge"

D

F A⁷ F⁷
B^b Bdim F
C⁷ G⁷ C⁷ F C⁷

Solos

E 1-2 X Top rhythm 1st X, bottom 2d X
F piano = ones

A⁷ F F⁷
B^b Bdim F Band
C⁷ G⁷ C⁷ F C⁷

F Cornet solo

F A⁷ F F⁹
B^b Bdim F Band C⁷
C⁹ G⁷ C⁷ F Record has piano (E) after F

G Out

F A⁷ F F⁷
B^b Bdim F C⁹
C⁹ G⁷ C⁷ F C⁷ F

121

(Bb Book)

Ory's Creole Trombone (1)

4/4 ♩ = 206

The 9/27 record minus LA's 2nd B, D choruses.
Despite the title, it's really an Armstrong feature.

Armstrong Hot 5, '27

A Tbn

B

2nd X, Cornet 8va

A7 D7 G
D7 G

A7 D7 G Gdim Tbn

Band G D7 1.G

Routine: A B B C D E, solos on D, D F G H**Alternate:** A B B C D E, solos on D, (E), D melody, jam 1-2 X

Ory's Creole Trombone (2)

(Bb Book)

121

2. G [Cornet break]

C G [Cornet break]

A⁷ D⁷ G [Cornet break (legato)]

G [Break]

D Solos C A⁷ D⁷

G⁷ C Gdim G⁷

C A⁷ D⁷

G⁷ 1. C To E

Interlude To E; D nX, or D F G H

E E⁷ [Trombone break]

D⁷ [Trombone break]

Gliss. [Cornet]

To D, ending 2. on p. 3

Ory's Creole Trombone (3)

D ending 2.

F [Cornet-Clar 2s (no rhythm)]

G [Cornet solo] C A⁷ D⁷

H Out C. A⁷ D⁷

I G⁷ C G⁷

3 bars only in this line

2 beats only

Cornet

Clarinet

Break

Lip.

Paducah

Bb Book

122

From Ellington 3/1/29 Brunswick record

c. Ellington, 1929

4/4 = 126

Intro / End

F 3

C[#]7

G7

C7

Tpt solo F

C[#]7

[Intro]

G7

C7

[End]

C[#]7

G7

C

Piano F

C7

F

3

C7

B^b

F

3

C7

Piano

F

C7

F

C7

Clar trio F

F7

B^b

F

C7

F

Band Interlude

F6

F[#]m

C7

Solos F

F7

4

B^b

F

8

C7

B^b

F

C7 12

Band F

B^b

F

F7

B^b

F

C7

F

Bdim C7

End=Intro
1x

123

(Bb Book)

Ostrich Walk (Bix) (1)

4/4 2-beat $\text{♩} = 210$ Trumbauer record w/Bix. Orig. ver. by ODJB is still standard,
doesn't have section B.Bix-Tram, 1927;
c. ODJB, 1917

Intro F C# Gm⁷ C⁷

(F⁶ C⁷ B⁷₆ Am⁷ G⁷ C⁹)

A F G⁷ C⁷ F
F G⁷ C⁷
F F F⁹ B^b [Break-----] B^bm [Break-----]

F Am⁷ D⁷ G⁷ C⁷ 1. F To B 2. F
B F B^b Gm⁷ C⁷ F To Dogfight

F⁶ D^{7/F#} Gm C+⁹ F⁶
F Ddim Gm⁷ C⁷ F
Fdim [Break-----] F C⁷ F Back to A

Ending F Cornet Tag

Horns, no rhythm
clar
sax
cornet

Ostrich Walk (Bix) (2)

Bb Book

123

Dogfight F7 Small notes by tbn on rec. 8va optional

Reeds

C B^b B'dim F7 B^b

B^b Cm⁷ F7 B^b

B^b C⁷ F7 B^b

B'dim B^b F7 B^b Cor. Pick up

Cornet solo

B^b E^b F7 B^b

B^b B'dim Cm⁷ F7 B^b

B^b B'dim F7 B^b

[Break-----] cymb B^b F7 B^b

B'dim

Routine: Intro A B A, Interlude, C, Cornet & other solos on D, A B w/ending.

Intro bars 5-6: the record has some strange notes; we used Jimmy McPartland's solution in his "Shades of Bix" album. Decide who does what , do it again in bars 7-8. Don't feel you have to play all the harmony notes--just play what work for you.

124

(Bb Book)

4/4 = 148

Pearls, The (1)Red Hot Peppers '27;
c. Jelly Roll Morton, 1923

Intro A F⁷ E⁷ >

Cornet w/ offbeats

A A F⁷ F⁷ A A F⁷ F⁷

F^{#7} F^{#7} Bm Bm B⁷ B⁷ E⁷ [Clar break 8vb --]

A F⁷ F⁷ A A F⁷ F⁷

F^{#7} F^{#7} Bm Bm A A E⁷ A

B Band A⁷ A⁹ D⁷ D⁹

A Edim E B⁷ E⁷

A⁷ A⁹ D⁷ D⁹

Adim [Cornet break -----] E⁷ A Edim E⁹ E⁷

Sax solo A F⁷ A F⁷ F^{#7} Bm B⁷ E⁷

A F⁷ A F⁷ F^{#7} Bm A E⁷ A

Routine: Intro, A, B, A reed solo, dogfight, C duet, solos on C, C w/tag

Pearls, The (2)

124

On the record, C is played 2 X, 1st by reeds. 2nd is the out chorus;
Cornet plays the book melody so straight that book is used here.

Bb Book

Dogfight

Dogfight

Solos

C [Tuba 8vb -----] Cornet

D6 **Dmaj7** **Ddim** **A7**

A7 **D** **Ddim**

A7 **F#7** **B9** **E13** **F#m** **C#7** **F#m** **A7** **D7** **C#7** **F#7** **A7**

D [Tuba 8vb -----] Cornet **Dmaj7**

D9 **G** **B7** **Em**

G [Break -----] **G** **Gm** [Break -----] **Gm** **D** **B7**, **B7**, **B7**, **B7**

Em > **E9** **A13** **D** **Ddim** **A7**

Tag **D** [Tuba -----]

Clar trill

A7 **D9**

125

(Bb Book)

Perdido Street Blues (1)

Johnny Dodds; c. Lil Armstrong, 1926

4/4 = 136

Stops = Notes with stems up.

Intro

Em

[Clarinet (slur notes)]

Em B7

[Clarinet (Slur notes)]

B7



B7 [Clarinet]

B7

Em [Rhythm vamp]

Em

[Cor. p'up]

In line 1, clar hard slurs up
from D to E.

A

Cornet Em

Em

B7

Em

Em

Clar

Em

B7

D7

B

Band Riff

G Under clar solo

G7

C

G

A7

D7

G

Clarinet solo

B

Over riff

G

G7

C

G

A7

D7

G

12 more bars

Perdido Street Blues (2)

(Bb Book)

125

Pno solo

Music for Pno solo:

Chords: C, G, A⁷, D⁷, G, G⁷, C⁷, G, D⁷, G

Bjo solo

Music for Bjo solo:

Chords: D, G⁷, C, G, G⁷, C⁷, G, D⁷, E⁷, A⁷, D⁷, G, D⁷

Tbn solo

Music for Tbn solo:

Chords: E, G, C⁷, G, G⁷, C⁷, Cm, G, D⁷, A⁷, D⁷, G, D⁷ Cor.

Music for F:

Chords: G, D⁷, C⁷, G, D⁷, E⁷, A⁷, D⁷, G, D⁷, G, G⁷, Clar.

Band Riff

Music for Tag:

Chord: G

Clarinet over Riff

Music for Clarinet over Riff:

Chord: G

Routine: A B (clar. solo over band riffs), solos on C, D 1 or 2 X, clarinet Tag over riffs.

126

Bb Book

Papa Dip

From the 7/13/26 New Orleans Wanderers record.
Sometimes played in Eb. Played like a pop tune.

Johnny Dodds; c. Lil Armstrong, 1926

4/4 ♩ = 220

Chorus

The musical score for the Chorus section consists of five staves of music. The first staff begins with a G note. Subsequent chords include D7, G, and D7. The second staff starts with a G note, followed by Bm, F#7, Bm, and D7. The third staff begins with a G note, followed by D7, G7, and C. The fourth staff begins with a C note, followed by Cm, Cm, G, G, A7, and D7. The fifth staff begins with a G note, followed by E7, A7, D7, G, and a bracketed D7.

Verse

The musical score for the Verse section consists of four staves of music. The first staff begins with a G note, followed by D7, G, D7, and G. The second staff begins with a Bm note, followed by F#7, Bm, F#7, A7, and D7. The third staff begins with a G note, followed by D7, G, D7, and G. The fourth staff begins with a Bm note, followed by F#7, Bm, F#7, A7, and D7.

Routine: Chorus, Verse, solos on Chorus, Verse, Chorus n X

Petite Fleur

(Bb Book)

127

Soprano sax special. From SB's 1st record of 1/21/52. His phrasing is more subtle than this, but it's not the sheet music's many triplets.
Bechet hit '52 in France;
Chris Barber JB hit,
1959; c. Bechet, 1952

2-beat

= 96

E7

Am

B7

E7 Dm

E7 Dm

E7

C

Dm

Am

E7

Am

B7

E7

Dm

E7

Am

B7

E+

E7

Am

Dm

Am

A7

Dm

slur

G7

C

Dm

E7

Am

3

B7

⊕ E+

E7

Am

Dm

Am

⊕ Ending

E+

E7

Am

Am⁶

Pickin' On Your Baby

1/8/25 record in C, for vocal

4/4 2-beat ♩ = 106

Clarence Williams Blue
Five w/ Eva Taylor;
c. Williams, 1923

Chorus

Chorus

G Ddim D7

D7 D7 D+ G

G Ddim D7 Ddim D7

Bm G A7 D7

G Ddim D7

D7 B7

E7 Am Cm Adim

G G7 E7 D7 G

Verse

G Gm D7 G Gm D7

G7 F#7 F7 E7 A7 D7

G Gm D7 G Gm D7

G7 F#7 F7 E7 A7 D7

Ponchartrain Blues

Bb Book

129

From the 3/20/30 Red Hot Peppers record

) Hard, square 4/4, no swing $\text{♩} = 96$

c. Jelly Roll Morton, 1930

A

C



C⁷

⁴ F

F[#]dim

C

E⁷



A⁷

⁸ D⁷

G⁷

³



c (C⁷) (Cdim Fm⁶)

^{1.} C

G⁷

^{2.} C

Last X to B



B

Out chorus

C

C⁷



F⁷

C



G⁷

G⁷ C



Play A, solos on A 2 X each, B 1-2 X out

I feel this as a strong, hard driving rhythm piece. Going out, play melody 2X, 1 medium loud, 2 very loud. Rhythm straight 4/4 all the way, 1 with some ring, 2 choked; drums 1 maybe press roll or rider, with "bump bump" on the rests; 2 hard 4/4 with choked cymbal on rests. No stinger.

130

(Bb Book)

4/4 = 185

Potato Head Blues (1)

Routine: Chor, Verse, solos on Chor, bjo, cornet, Ending

Armstrong Hot 5;
c. 1927

Chorus

Verse

Cornet solo

Banjo

Potato Head Blues (2)

130

Bb Book

Cornet solo--Stops: 1st beat each 2 bars

Music score for Cornet solo of Potato Head Blues (2). The score consists of ten staves of music. Each staff begins with a G note and includes a 'Break' instruction. The chords listed are G, Am⁷, G7, C, Am⁷, E7, A7, D7, G, Am⁷, G7, C, C, G, Am⁷, G, Gdim, Am⁷, D7, G7, C, G, E+, C, Cm, G, E+, A7, D7, G, D+ G.

131

(Bb Book)

Prince Of Wails (1)Bix w/ Wolverines '24;
c. Schoebel, 1924

2-beat ♩ = 148

Intro B♭7 B♭dim A♭7 A♭dim

Prince Of Wails (2)

Bb Book

131

The musical score consists of ten staves of music for a single instrument, likely guitar or piano. The key signature is one sharp (G major). The music is divided into measures by vertical bar lines. Chords are labeled above the staves: C, A7, B7, A7, D, B7, D, Adim, A7, B7, A7, D, B7, D. The notes are primarily eighth and sixteenth notes, with some quarter notes. Measure 1 starts with a C chord. Measures 2-3 show a transition through A7, B7, and A7. Measures 4-5 show a progression through D, B7, D, and Adim. Measures 6-7 show a return to A7, B7, and A7. Measures 8-9 show a final progression through D, B7, D, and Adim.

Wolverine's Intro

This section shows two staves of music for Wolverine's Intro. The key signature is one sharp (G major). The music is divided into measures by vertical bar lines. Chords indicated are: No chord, B7dim, No chord, B7dim, D, A7, D, A7, D. The notes are eighth and sixteenth notes. The first staff begins with a measure of eighth notes followed by a measure of sixteenth notes. The second staff begins with a measure of eighth notes followed by a measure of sixteenth notes.

Routine: Intro 1 or 2 X; A A B B, (Intro) C C (intro) out. No standard routine after A B, so do what you want. Maybe a solo on A, several on B, several on C, jam C C out.

Orig. F, records in C. B strain is in Schoebel's stock chart, not sheet music—the B notes here are from Wolverines rec., except line 3; other records use B for solos or as ending.

Proud Of a Baby Like You

2-beat $\text{♩} = 184$ Book ver. Goldkette record has Verse Ab, Vocal Eb,
Chorus Ab. Play it as a regular pop tune.Bix w/Goldette '27;
Chris Schoenberg, 1926

Chorus

Chorus

A A7 D Dm
A C#7 F#m B7 E7 A Dm A E7
A A7 D Dm
A C#7 F#m B7 E7 A Dm A Adim
E7 Edim E7 Edim E7 Edim Adim E7
A E7 A Adim Bm A Adim E7 A E7
A A7 D Dm
A C#7 F#m B7 E7 A D Dm A
Verse

A D Dm A D Dm A Edim E7
Bm7 E7 Bm7 E7 A Dm A Adim
E7 Edim E7 A Dm A
E Fdim F#m7 B7 E7 - Edim E7 Adim

Rampart Street Blues

133

Bb Book

Cotton Pickers '23, 29;
c. J. Russell
Robinson, 1923

4/4 = 172 = 138

'23 record key. '29 ver. is Eb, faster, 2-beat, has vocal ...

Verse

D⁷

A A+D⁷ G

D⁷

A A+D⁷ G

G⁷ F^{#7} F⁷ E⁷ B^{b7} A⁷ A^{b7} G⁷ F^{#7} Bm C[#] D Bm

D Ddim Bm A Ddim F^{#7}m E^{b7}dim E⁷ Gm A⁷ D Ddim D⁷

Chorus

F⁷

E⁷

F⁷

E⁷

A⁷

E^{b7}

D⁷

E^{b7}

D⁷

G

F[#]

Bm

E⁷

1. A⁷

D⁷

G

C

G

G C G C G C G

2. A⁷

D⁷

G

D⁷

G C⁷ G

Patter

C

C[#]dim

G

D⁷

E⁷

A⁷

D⁷

G

G⁷ Dm⁷ G⁷

C

C[#]dim

G

D⁷

E⁷

D⁷

F^{#7}

Bm

Am

E⁷

Am

D⁷

A

Routine: V, C 2 X, P, V, Solos on C (or any strains), V C P C out.

134

Bb Book

Rhythm King (1)

2-beat $\text{♩} = 164$

Verse, chorus are book, 9/21/28 record intro and out chorus.

Bix and his Gang;
c. Joe Hoover, 1928

Bix Intro (Em)

Music score for the Bix Intro section. It consists of two staves. The top staff is for the Gt (Guitar) and Cor (Clarinet), and the bottom staff is for the Tbn (Double Bass). The music is in 4/4 time with a key signature of one sharp. The notes are eighth and sixteenth notes. The lyrics are: (B⁷) (Bdim) (B⁷) (Em) (B+) (Em).

Verse

Em D/F# Em/G B⁷/F# Em D/F# Em/G B⁷/F#

Music score for the Verse section. It consists of five staves. The first three staves are for the Gt (Guitar), and the last two are for the Tbn (Double Bass). The music is in 4/4 time with a key signature of one sharp. The notes are eighth and sixteenth notes. The lyrics are: Gm E⁷ D⁷ D+ G B⁷ Em D/F# Em/G B⁷/F# Em D/F# Em/G G#dim D/A E⁷ A⁷ D⁷ Ddim D⁷.

Chorus

G C⁷ C⁷ dim

Music score for the Chorus section. It consists of five staves. The first three staves are for the Gt (Guitar), and the last two are for the Tbn (Double Bass). The music is in 4/4 time with a key signature of one sharp. The notes are eighth and sixteenth notes. The lyrics are: G D⁷ D+ G - - C G C⁷ E⁷ G D⁷ D+ G - - C G F#⁷ B⁷ E⁷ A⁷ B⁷ A⁷ D⁷ G.

Rhythm King (2)

Bb Book

134

The musical score consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). The chords indicated are G, C7, D7, Am7, D7, G, C7, D7, G, B7, E7, A7, D7, C7, D7, and C#dim.

Performance instructions include:

- "Bix out chorus" in a box on the second staff.
- "[No chords Cor, Clar" above the eighth staff.
- "Tbn" below the eighth staff.
- "Cor Tbn" below the ninth staff.

The intro and ending could be used with better tunes...

135

(Bb Book)

4/4 = 112

Riverside Blues

2nd version, 12/24/23

King Oliver '23;
c. Thomas A. Dorsey, 1923

Intro

Em B7 Em C B D7

A

G

C

G D7 G E7 D7 G G7 Gdim Cm G D7

B

Whole notes: 1st X clar, 2nd X tbn, last X cor

G D7 G B7

Band

Cm G [Break-----]

C

G D7 G E7 D7 G G7 Gdim Cm \oplus G D7

C

G E7 D7 G G7

C

G G7 F#7 F7 E7

Tbn

A7

D7 G G7 Gdim Cm G **B 1X, end**

Ending

G G D7 G

Routine: Intro, A A, B B, A, C, B, Ending.

To extend tune, solos on A, jam C 2-3 X before final B w/ending

Room Rent Blues

136

Bb Book

King Oliver, '23;
c. Irving Newton, 1923

4/4 = 178

On Dodds' (clar) solo, Lil Hardin (pno) varies some chords.

Intro

C⁷

F

Verse

Am Rhythm 4/4, horns tango

E⁷

E⁷

Am

A⁷

Dm

E⁷

Am

Horns 4/4

C⁷

Chorus

C⁷ - Cdim G⁷ C⁷

F F⁷ Fdim C⁷ F

C⁷

F

F

D⁷

Gm

G⁷

G⁷

C⁷ [Break -----]

C⁷

F F⁷ Fdim C⁷ F

C⁷

F

D⁷

G⁷

C⁷

F

F F⁷ Fdim C⁷ F (C⁷)

Routine: Intro, V C, clar, etc. solos C C, Band C C ext. ending

Sage Hen Strut (1)

Adapted from Yerba Buena JB Good Time Jazz record

c. Lu Watters, 1944

Intro

A Cm Fm
C♯7 Fm C♯7 G7
Cm Fm
G7 A♭7 G7 A♭7 G7 Cm C♯7
B B♭7 C♯7 Fm B♭7 E♭ B♭7 E♭ C♯7
B♭7 C♯7 Fm B♭7 E♭ E♭dim [CLAR. Break]
1. B♭7 E♭ C♯7 | 2. B♭7 E♭ G7
C Piano Cm Fm C♯7 Fm C♯7 G7
Cm Fm G7 A♭7 G7 A♭7 G7 C C♯7

Routine: Intro, A B B A, Dogfight, C n X w/ extended ending.
Optional Piano (or Banjo) solo is A chords.

Sage Hen Strut (2)

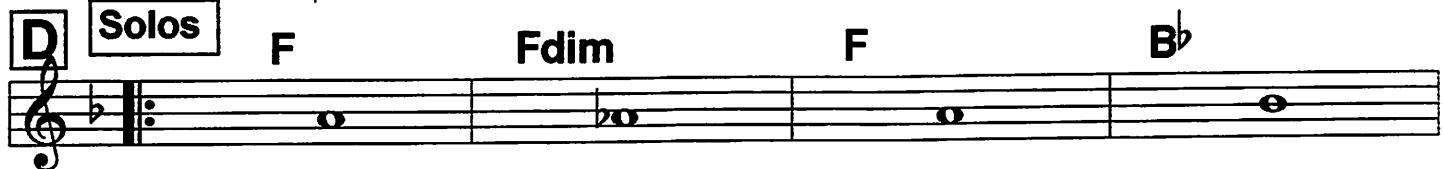
(Bb Book)

137

Dogfight



D Solos



Ending



138

(Bb Book)

San Francisco Bay Blues (1)2-beat $\text{♩} = 162$

c. J. Fuller, 1959

Chorus

Chorus

C F C F Fm⁶ C A⁷
D⁷ G⁷ C F E⁷
F Fm⁶ C A⁷
D⁷ G⁷ C

Verse

C C⁷
F C
F Fm C A⁷
D⁷ G⁷

Routine (opt.): Chorus, voc. V C, solos on C, voc. Patter, C 1-2 X or voc. out

San Francisco Bay Blues (2)

Bb Book

138

Patter C

C⁷

F

E⁷

F

Fm⁶

C

A⁷

D⁷

G⁷

C

Chorus

(I got the) Blues when my baby left me by the San Francisco
Bay./// // She's takin' an
Ocean liner and she's gone so far a-way./// // I
Didn't mean to treat her so bad,// she's the
best gal I ever had.// She
Said goodbye, gonna make me cry,
I'm gonna lay down and die.///

Haven't got a nickel, ain't got a lousy dime./// // If she
Don't come back, I think I'm gonna lose my mind./// // If she
Ever comes back to stay, there's gonna
be another brand new day.///
Walkin' with my baby down by the San Francisco Bay./// //

Verse

Sittin' down and lookin' through my back pack,/
wond'rin' which way to go.///
Woman I'm so crazy 'bout, she don't want me no more.///
Think I'll take me a freight train,// because I'm feelin' blue,//
Ride all the way til the end of the line,| thinkin' only of you.//

Patter

Meanwhile in another city,/, just about to goin- sane.///
|Seems like I heard my baby, the way she used to call me./ If she
Ever comes back to stay, there's gonna
be another brand new day.///
Walkin' with my baby down by the San Francisco Bay./// //

139

(Bb Book)

Santa Claus Blues

Red Onion Jazz Babies (instr.) 11/26/24 (Eb); Clarence Williams
 Blue Five w/Eva Taylor (Bb), 10/8/25 (230), 10/16/25 (82)

C. Kahn, Straight, 1924

4/4 2-beat ♩ = 172

Chorus

F Fdim F Fdim Fmaj⁷ C⁷ F F⁷
 B^b B^bm F C⁷ Fmaj⁷ D⁷
 G⁷ C⁷
 F Fdim F Fdim F F⁷
 B^b B^bm G⁹ Fdim C⁷
 F E⁷ F E⁷ C D⁷ C C⁷

F F⁷ B^b B^bm C⁷ F

Verse

F B^bm F C⁷ F
 F B^bm F G⁷ C⁷
 F B^bm F F⁷ B^b
 G⁷ C A⁷ D⁷ G⁷ C⁷

Save It Pretty Mama

Bb Book

140

$\text{♩} = 100$ $\text{♩} = 110$
4/4 2-beat

Chords from 12/5/28 Savoy Ballroom Five rec., used on later LA and other recs. The recs don't play it straight, so book melody used. Book verse is a later add-on not on jazz records.

Louis Armstrong '28
c. Don Redman, 1928

Chorus

Verse

[Armstrong's vocal, which doesn't follow the measures]

(Now) Save it pretty mama, day by day, please, honey,
don't give none a-way.///
Let it pile up honey, then if you say,/ I'll be around to spend the day.///
I have an 'ot of lovin' that can't be beat,/ my way of huggin' is a treat.///
I know we/ can agree, so save it pretty mama,/ save it all for me./

141

(Bb Book)

Shake It And Break It

2-beat

Oliver omits C. Lanin makes C essential, uses good stock chart

Lanin's Southern
Serenaders '21
King Oliver '30; c. 1920

A Em C

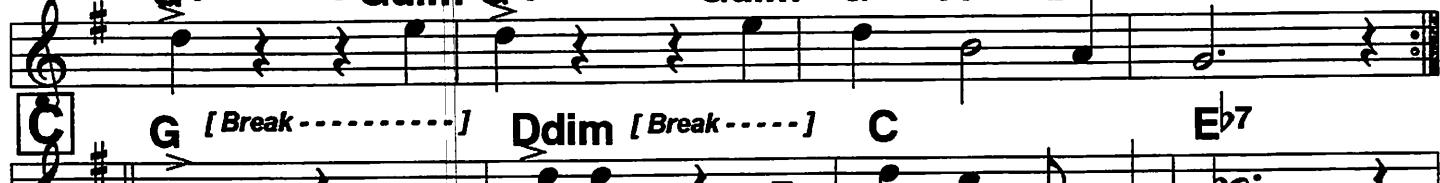

B7 Em B7 Em


Em C


B7 Em Edim B7 B+ Em E7


B Solos D7 G [Break (Optional) -----]


B7 Em [Break (Optional) -----]


E E7 Am Shout: Shake it! E7 Break it! Gdim


G Gdim G [Break---] Gdim G A9 D7 G


C G [Break-----] Ddim [Break-----] C E7


A7 D7 G Gdim D7 Gdim


Routine: A B B C, A, solos on B, C C out. Mess with it.
 Line C 3 pattern can also be used on line C 1.

Shake That Thing

142

(Bb Book)

C. Williams w/Eva Taylor
c. C. Jackson, 1926

4/4 2-beat

= 184

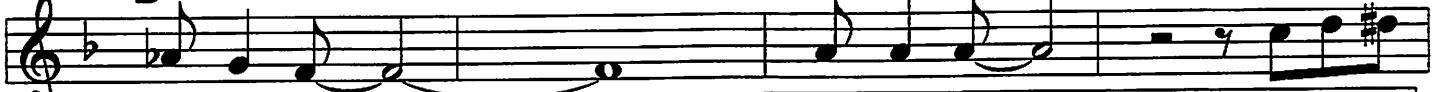


B♭7

F

F7

Cdim



C7

F

C7

1.

F F7 Fdim Edim F C+

2. F F7 Fdim B♭m F

Any tempo works—Ethel Waters did it very slowly. If using the Interlude, key the tempo on the effectiveness of the Charleston beat in kicking the tune. Waters and Williams didn't use it, tho' it's in the sheet music.

Instr.

Interlude

F

B♭7

F

B♭7

F

D7

G7

C7

F

C♯7

F C♯7 F

1. Down in Georgia, got a dance that's new. There ain't nothin' to it, it's easy to do, called Shake that thing,/ //// shake that thing./ || I'm gettin'
Sick and tired of tellin' you to shake that thing./// /||
2. Ain't no Charleston, ain't no Pigeon Wing,/ all you gotta do is shake that thing,/ Shake that thing,/ //// shake that thing./ || I'm gettin'
Sick and tired of tellin' you to shake that thing./// /||
3. Had a little dog,/ name was Tige, used to sit right by my side and shake that thing,/ Shake...
4. My Uncle Dud,/ sick in bed,/ Doctor says he's almost dead from Shake...
5. Mama, Mama look at Sis,/ out in the back yeard doin' the twist, she's Shake...
6. Now the old folks are doin' it, young folks too,/ the old folks learn the young folks what to do, called Shake that thing,/ //// shake that thing./ || I'm gettin'
Sick and tired of tellin' you to shake that thing./// /||

143

(Bb Book)

She's Cryin' For Me (1)2-beat $\text{♩} = 164$

From the 1/23/25 rec; F (minor strain) not in the two 3/26/25 versions.

NORK; c. Santo
Pecora, 1925

A Gm E^b7 D⁷ Gm E^b7 D⁷

B B^b F⁷ B^b F⁷ B^b F⁷

C Cornet B^b F⁷ 1. B^b F⁷

D Solos G C# D [Piano (banjo) break - D7-----]

D7 1. G 2. G⁷ C⁷ F⁷

She's Cryin' For Me (2)

Bb Book

143

E Band B^b



F7

B^b

Fdim



B^b

Clarinet

B^bm

F7

B^b



F Clarinet B^bm



F7

B^bm



B^bm



F7

B^bm



Out 1-2 X



B^b

-- Fdim F7

B^b

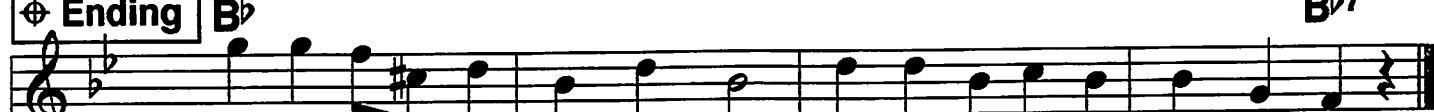
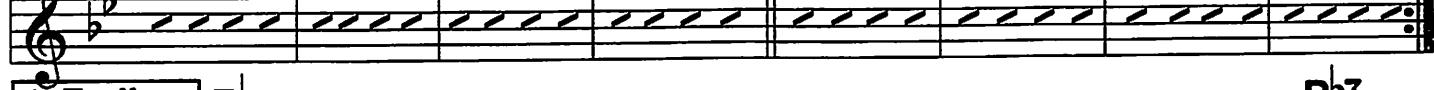


B^b

-- Fdim F7

1. B^b

F7



Ending B^b

B^b7

Routine: As written.

144

(Bb Book)

Shreveport Stomp (1)

4/4 = 222

Adapted from the sheet music; routine, dogfight, ending from record
*Transcription of clarinet solo is available separately*c. Jelly Roll
Morton, 1925

Intro

The musical score consists of 14 staves of piano-roll style notation. Chords are labeled below each staff. The chords include:
 - Staff 1: G7
 - Staff 2: A, C, C/E, E^bdim⁷, G7/D, G7
 - Staff 3: C, C/E, E^bdim⁷, G7/D, G7
 - Staff 4: C⁷/G, C⁷, F, Gdim
 - Staff 5: G, Gdim, D⁷/A, G, Dm/A, B^b7, G7/B, B^b7, Dm/A, G7/B
 - Staff 6: C, C/E, E^bdim⁷, G7/D, G7
 - Staff 7: C⁷/G, C⁷, F
 - Staff 8: F[#]dim⁷, C, A⁷
 - Staff 9: Dm, C⁹/G, G7, C, G7, C
 - Staff 10: B, E⁷, Am
 - Staff 11: F[#]7, B, A⁷, E^b7
 - Staff 12: E⁷/G[#], Am, F[#]7/B^b, B, C[#]m, E^bdim⁷, F[#]7, C[#]7/B, E^b7/B^b, D⁷/A

Shreveport Stomp (2)

(Bb Book)

144

G

Back to A, then Dogfight

Dogfight No Chords

C **Solos** **G7** **C7** **F** **Bdim**

C7/G **C+7** **F** **[Break -----]**

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

C7 Fm D7 C7 D9 G7 C7 B♭m **C7 [Break -----]**

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

C7/G **C+7** **F** **A7**

D7 **Gm₃** **A7** **Dm₃**

G7 **C7** **F**

⊕ Record ending **Top note Clar, bottom Tpt**

(F)

Routine: Intro, A B A, Dogfight, C, solos on C, C C (ending optional)

145

(Bb book)

Sidewalk Blues (1)

4/4 = 172

c. Jelly Roll Morton, 1926

Intro F *Piano or rhythm* > > > > > > Cor F [Trombone break -----]

Cor F [Cornet Break -----] B♭ [Clarinet break -----]

clar trill C7 E♭7 Gm E♭7 C7 C7

Off-beats A Cornet F F F F F F F7 F7

B♭ B♭ B♭ B♭ F A7 D7 D7

G7 G7 C7 C7 F F7 Fdim B♭m F [No chords-----]

4 beats F F7 Fdim B♭dim F B♭ F7 F#7 G7 A♭7 A7

B♭ Bdim F A7 D7

G7 C7 F F7 B♭ B♭m F C7

Clar solo B F Off-beats F7 4 B♭ F D7 8

G7 C7 F Cor G7 C7 F

Sidewalk Blues (2)

Bb Book

145

Dogfight F⁷ (E E♭ Dm C⁷ B♭ Am C⁷) F⁷ Gdim F⁷

Cor Tbn

C Solos B♭ D⁷ Ddim G⁷

C⁹ F⁷ F+ B♭⁶ Bdim Cm⁷ F⁷ ₃

B♭ Gm⁷ Fdim Dm

A⁷ B♭⁷ A⁷ Dm *[Break: on record
1st X=sound effects]* (F⁷)

B♭ D⁷ Ddim G⁷

C⁹ F⁷ Gm B♭+ B♭⁷ *Last X to ♫*

Band each X E♭ E♭m B♭ G⁷

C⁷ F⁷ B♭ F⁹

Ending E♭ E♭m B♭ G⁷

C⁷ F⁷ B♭

Tag B♭ { F⁷ B♭ } { F⁷ B♭ }

B♭ { F⁷ B♭ a-o-o-gah!! }

Skid-dat-de-dat (1)

Hot Five '26;
c. Lil Hardin, 1926

4/4 **= 120**

Cornet intro--slow

A **D** **Em** **Gm** **D** [Cornet bk]

(D) Cornet **D** small notes = Clar

Gm **D** **G** [Trombone break]

D **Em** **Gm** **D** [Clar bk]

(D) Clarinet **D** **Em** [Piano break]

Gm **D** **(D)** **(A⁷)**

B **D** **Em** **Gm** **D**

G **D** **Em** **D** [Clarinet break]

Gm **D** - - [Scat vocal (or solo)]

Clarinet D **Em** **Gm** **D** [Scat]

(D) Scat vocal (or solo) **D** **Trombone** **Em**

Skid-dat-de-dat (2)

Bb Book

146

The musical score consists of ten staves of music, each with a treble clef and a key signature of two sharps (F# major). The staves are arranged vertically, representing different instruments:

- Staff 1:** Gm (G major) - Clarinet part.
- Staff 2:** D - Clarinet part.
- Staff 3:** C (Clarinet) - D, Em⁷, Gm, D.
- Staff 4:** (D) [Trombone break] D, Em.
- Staff 5:** Gm, D, [Trombone break].
- Staff 6:** D, Em, Gm, D.
- Staff 7:** G, D, [Cornet break] D, Em.
- Staff 8:** [Cornet break] D, Em, Clarinet.
- Staff 9:** Gm, D, [Scat tag] D.
- Staff 10:** D⁷.

Various performance instructions are included, such as 'Scat vocal (or solo)', 'Trombone break', 'Cornet break', and 'Scat tag'.

This is the complete 11/16/26 record. It's a concert piece that just rolls on continuously, so letter divisions are mainly practice guides. Most of the breaks are left to your muse, since I don't think they're worth recreating.

147

(Bb Book)

Soap Suds (1)

From Morton's St. Louis Levee Band 5/12/26 record.

c. J.R. Morton, 1926

4/4 = 154

Intro

A A A A E⁷ - E^bdim Edim E⁷ E⁷

A A A A B⁷ B⁷ B⁷

E⁷ 3 B⁷ E⁷ A Adim E⁷

A A A B⁷ B⁷ B⁷

E⁷ 3 B⁷ E⁷ A

(A) Trombone vamp **A⁷ Band**

A⁷ **(A) Trombone vamp** **A⁷**

A⁷

D **Dm** **A** **Cornet**

D **Trom Clar 8** **Dm** **8** **A** **8** **Cornet**

Band **A⁷**

A⁷

D **Dm** **A** **4D** **Dm** **A** **E⁹**

Soap Suds (2)

Bb Book

147

C Solos

Music for C Solos section. Treble clef, key signature of A major (no sharps or flats). Chords: E9, A, Edim. Notes include eighth and sixteenth notes. A bracket indicates a 'Sax break 8vb'.

Continuation of C Solos section. Treble clef, key signature of A major. Chords: E9, A. Notes include eighth and sixteenth notes. A bracket indicates a 'Sax break 8vb'.

Continuation of C Solos section. Treble clef, key signature of A major. Chords: E7, A, A7, G7, E7. Notes include eighth and sixteenth notes. A bracket indicates a 'Cornet' part.

Continuation of C Solos section. Treble clef, key signature of A major. Chords: D, Adim, A, F#7, B7, E7, A. Notes include eighth and sixteenth notes.

D Band

Music for D Band section. Treble clef, key signature of A major. Chords: E9, A. Notes include eighth and sixteenth notes.

Continuation of D Band section. Treble clef, key signature of A major. Chords: E7, A. Notes include eighth and sixteenth notes. A bracket indicates a 'Trombone break'.

Continuation of D Band section. Treble clef, key signature of A major. Chords: E9, A, A7, G7, F#7. Notes include eighth and sixteenth notes.

Continuation of D Band section. Treble clef, key signature of A major. Chords: D, Adim, A, F#7, B7, E7, A. Notes include eighth and sixteenth notes.

E Out

Music for E Out section. Treble clef, key signature of A major. Chords: E9, A. Notes include eighth and sixteenth notes.

Continuation of E Out section. Treble clef, key signature of A major. Chords: E9, A. Notes include eighth and sixteenth notes. A bracket indicates a 'Cornet break'.

Continuation of E Out section. Treble clef, key signature of A major. Chords: D, A, A7, G7, F#7. Notes include eighth and sixteenth notes.

Continuation of E Out section. Treble clef, key signature of A major. Chords: D, Adim, A, F#7, B7, E7, A. Notes include eighth and sixteenth notes.

Final section of E Out section. Treble clef, key signature of A major. Chords: A. Notes include eighth and sixteenth notes. A bracket indicates 'No chords'. A 'Cornet' part is indicated. A 'Trom' part is indicated. A 'V' symbol is at the end.

148

(Bb Book)

Sobbin' Blues (1)King Oliver, '23, 27; NORK
'23; c. Kassel, Berton, 1923

4/4 = 148

Intro G A7 D7 >


Bks ad lib G [Clar break -----] G7 [Clar break -----] C [Clar break -----] Cm [Clar break ---]
 Cornet G A7 D7

Slide whistle G D7

G D7

G7 C D7

A⁹ D7

Band G D7 [Cornet break -----]
 G7 C [Cornet break -----] B⁷-J

A⁹ D7 G G7 Cdim Cm G

Routine: Basically as written. Substitute another instrument if no slide whistle (musical saw works)

Sobbin' Blues (2)

Bb Book

148

Oliver '27 uses Vamp-Patter as Intro, Verse, omits A

Vamp

D Patter **G7 Clar. solo**

G **D+** **G** **D+** **G** **D+** **G** **D+**

C **C7** **G** **D7** **G** **D7 D+**

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

C **G** **G7** **C** **G** **D7 D+**

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

E **G** **D7** [Cornet break -----]
3 3

G **G7** **C** **B7**

A9 **D7**

G **D7** [Cornet break -----]
3 3

G **D7** [Comets -----]
3 3

G **G7** **C** **B7**

A9 **D7** **G G7 C Cm G**

Tag **G7** **C** **Cm** **G**

Shim-me-sha-wabble

The records vary, so this is the book version. NORK is the standard; the 1st rec. (3/12/23) is basically straight.

NORK, 1923; c. S. Williams, 1916

4/4 ♩ = 192

Intro vamp Dm A7 Dm A7 Dm A7 Dm A7

A Dm A7 Dm A7 Dm A7 Dm A7

Dm A7 Dm A7 E7 A7

Dm A7 Dm A7 Dm

Gm Dm A7 Dm

B Gm⁶ A7 Gm⁶ A7

Gm⁶ A A7 C7

C Solos F C7 F C7

F Am E7 Am C7

F C7 F C7

F F⁷ B B⁹m F G⁷ C⁹ F

Routine: Intro, A, B, C, Intro, A, B, C solos, Jam C 2-4 X out.

Southern Stomps

Bb Book

150

4/4 = 120

Mainly take 1. Take 2 varies often; last 6 bars used here

King Oliver '23;
c. R.M. Jones, 1923

Other patterns ok

Intro

B^{b7}

A⁷

Tuba 16 L

A

D A on, Pno &/or Tbn do boogie rhythm

A⁷

D

A⁷

D

A⁷

D

D

B Band

D⁷

Ddim

D

D⁷

Start solo

G

B^{b7}

D

G

B^{b7}

D

A⁷

D

A⁷

D

G

D

C Out

D⁷

Ddim

A⁷

D

[Clarinet break -----]

[Cornet Break - 3 -----]

G

B^{b7}

D

[Clarinet break -----]

G

B^{b7}

D

[Cornet Break -----]

A⁷

D

G

D

G

3

4

D

A⁷

D

[Clarinet only -----]

A⁷

D

3

Routine: Intro,
A B A B, soles
on B, C out

151

Bb Book**St. Phillip Street Breakdown (1)**

Excerpted from 4/27/57 Manchester Free Trade Hall Concert with Ken Collyer.

This solo performance is a classic of the 40s-50s New Orleans Revival

c. George Lewis, 194?

4/4 $\text{♩} = 240$

A A A, B C, D, to p. 2 **C⁷**

St. Phillip Street Breakdown (2)

151

Bb Book

E E, B C, F, G, var. of E, Out

Sheet music for St. Phillip Street Breakdown (2) featuring ten staves of musical notation for a Bb instrument. The staves are labeled with chords: E, C, F, G⁷, C, F, C⁷, G⁷, C⁷, G, C⁷, F, C, G⁷, C, Out, C⁷, F[#], C, and C. A note in the G⁷ staff has a instruction: "hold this note 12 more bars."

3 page version covering the whole recording is available separately.

152

Bb Book

Stampede (1)c. & rec. Fletcher
Henderson, 1926

2-beat = 238 [Piano-----] [Saxes-----] [Brass-----]

Intro Cm Gm Dm Fm Gm Fm Gm

1. E♭ E♭m 1. B♭ B♭7 E♭ E♭m B♭ F7

2. B♭ D7 G7 C7 E♭ Edim F♯7 F7 B♭

A B♭7

E♭7

D7 Gm E♭7 Gm

C7 B7 B♭7 A7 A♭7 G7 F♯7 F7

B♭7

E♭7 D7 Last X

Band G Am C♯dim Cm G7 Cm G7 Cm G7 Cm

Pno bk 8va E♭7 B♭ F7 B♭ Gdim B♭ Dm B7

Routine: Intro (bars 5-8, 13-16 can be solos), A, Tsx solo on A (last 8 bars by band, bks by sx), Interlude, B B B (2 can be solos), A w/coda
 From the stock chart, which follows but simplifies the record (hear the nice tpt, cor. solos)

Stampede (2)

Bb Book

152

Interlude [Horn break -----]

B 3 X Gm **E♭⁹** **C♯⁹ D⁹**

F⁷ [Break -----]

1. 2. [Horn break -----]

To A 1 X, out on Coda ♫

Out Gm D⁷ Gm D⁷ Gm D⁷ G⁷ C⁷ F⁷ B♭ E♭dim Edim Adim Adim B♭

Hear Savoy Bearcats 8/11/26 record at 276.

153

(Bb Book)

4/4 = 240

Steamboat Stomp (1)Jelly Roll Morton '26;
Boyd Senter, 1926

Intro F [No chords] C7 Cdim C7

Clar Cor

A F C7. F C7.

D7 G7 C7.

F C7. F C7.

F [Cor break] F D7 G7 C7 1. F - C7 E7

2. F - To Deg fight B D7 B B+C (or B B), A, Dogfight G7 To B

C7 F [Cornet break]

D7 G7

C7 1. F [Clarinet break] 2. F Gdim G7 C7 2nd X To A

G CLAR over B D7 G7

C7 F [Break]

D7 G7

C7 F To A, then Dogfight

Steamboat Stomp (2)

Bb book

153

Dogfight F

Fdim **F7 [Cornet break--]** - **Fdim F7**

D Solos B^b

B^bdim **B^b** **G7**

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

B^b **B^bdim** **B^b** **G7**

C7 **F7** **1. B^b** **F7**

2. B^b

E Out B^b

B^bdim **B^b** **G7**

C7 **F7** **B^b [Cornet & trombone--]** - **F7**

B^b **B^bdim** **B^b** **G7**

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

B^b

Omer Simeon's playing on this record could be the definition of "hot" clarinet.

Routine: Intro, A, B B, A, dogfight, Solos on D, D D, piano, E w/tag.
On record, B 2d X is clarinet-trombone duet, break by clar.

154

(Bb Book)

4/4 = 184

Sugar Foot Strut

Verse lead from 3/5/57 Jimmy McPartland record,
LA gives only an impression of it.

Armstrong Hot 5 '28,
Charleston Chasers; c.1927

Chorus**F****B♭m****F****B♭****Fdim****F****G7****C7****F****C7****F****B♭m****F****B♭****F****G7****C7****F****F7****B♭****B♭m****F****G7****C7****F****B♭m****F****B♭****F****G7****C9****F****Verse****F****Cdim****F****F****F7****B♭****G7****C7****B♭m****B♭m****G7****C7**

Sundown Mama

155

(Bb book)

c. K.O. Eckland, 1977

4/4 2-beat $\text{♩} = 104$ Chorus D⁷G⁷C⁷ A⁷ Dm G⁷ C⁷ E⁷D⁷ G⁷ C⁷ F⁷B[♭] E⁷ A⁷ D⁷G⁷ B[♭]7 C+ C⁷ FC Dm C A⁷ Dm G⁷ C⁷F G⁷ C⁷ F⁷ B[♭]7 G⁷ C⁷ FC G⁷ C A⁷ Dm G⁷ C⁷Gm D⁷ G⁷ C⁷ E⁷

Routine: Vocal Chorus, Verse, Chorus. Verse between choruses is ad lib, and is used to introduce *Midnight Willie*, so always do it that way. You can frame the vocal with instrumental choruses.

156

Bb Book

4/4 = 214

Piano intro

Sunset Cafe Stomp (1)

From 11/16/26 record. May Alix vocal omitted. Can play it like a regular pop tune. Good ending for your tool box

Armstrong Hot 5 '26;
c. LA, Venable, 1926

Piano intro: 4/4 time, B-flat key signature. The score begins with a piano introduction consisting of two staves of musical notation.

Chorus: The main melody is played on the top staff, with chords indicated above the notes: C, G⁷, C, G⁷, E⁷, A⁷, D⁷, G⁷, C, C⁷, F, D⁷, G⁷ - Cdim Gdim G⁷, F, C?, F⁶, Cdim, C, A⁷, D⁷, G⁷, C, E⁷, A⁷, D⁷, G⁷, C. The bottom staff provides harmonic support with sustained notes and bass lines.

Cornet Solo: The score includes a section labeled "Cornet solo" where the top staff continues with a melodic line, and the bottom staff provides harmonic support with sustained notes and bass lines.

Verse: The score concludes with a verse section, starting with a piano introduction followed by a melodic line on the top staff and harmonic support on the bottom staff.

Sunset Cafe Stomp (2)

Bb Book

156

The musical score consists of ten staves of music, each with a treble clef and four measures. Chords are indicated above the staff. The first staff starts with G7, followed by C, G7, and C. The second staff starts with G7, followed by C, G, D7, and G. The third staff starts with G7, followed by (Gdim), G7, and then continues with a series of chords. The fourth staff is labeled "Last X" and contains the chords C, Gdim, G7, G7, and C [Optional break---]. The fifth staff contains E7, A7, D7, and G7 [Optional break---]. The sixth staff contains C, C7, F, D7, G7, Cdim, Gdim, and G7. The seventh staff is labeled "Out" and contains C, C7, F6, F#dim, C, A7, D7, G7, C, Gm, and A7. The eighth staff contains D7, G7, C, and C7. The ninth staff is labeled "Cornet solo" and contains D7, G7, C, and C7. The tenth staff is labeled "Band" and contains D7, G7, C, A7, D7, G7, C, and A7. The eleventh staff is labeled "Cornet F" and contains D7, G7, C, A7, D7, G7, C, and A7. The twelfth staff is labeled "Cor." and contains D7, G7, C, A7, D7, G7, C, and A7. The thirteenth staff is labeled "Ending" and contains C, Band play Charleston rhythm, G+, and C.

Routine: Intro, Chorus, Verse, (vocal Chorus?), solos on Chorus; melody Chorus; "Last X": jam 24, out with Louis' lead and ending.

157

(Bb Book)

Sweet Baby Doll

Oliver record not special, so this is book version of pop tune...

King Oliver '23
c. 1919

4/4 2-beat

Chorus

Chorus G⁷ C⁷
F⁷ B^b
G⁷ C⁷
B^bdim B^b G⁷ C⁷ F⁷ B^b
Verse B^b B^bdim F⁷ B^b B^bdim F⁷
D⁷ G^m C⁷ F⁷
B^b B^bdim F⁷ D⁷ G^m D⁷ G^m
G⁷ C⁷ F⁷

Sweet Like This

Bb Book

158

Melody from the copyright sheet, chords from record

c. Oliver, 1929

4/4 2-beat ♩ = 94

The musical score consists of six staves of music. Staff 1: Intro, Adim, D7, G7, Gm7, C7, F. Staff 2: Verse, F, F7, B♭7, B♭m, F, Cdim. Staff 3: C7, Gm7, C7, F - - Fdim, C7, C+. Staff 4: Chorus, Adim, D7, G7, C7, F. Staff 5: Adim, D7, G7, C7. Staff 6: F7, B♭, B♭m.

Record intro

No rhythm

(F) (C+ F) (F C+) (F C7 C+)

Play this nice dance tune with a lilt, ie. very slight syncopation.
In line 7, all of bar 4, Oliver record uses Abdim.

159

(Bb Book)

Sweet Lovin' Man

Book melody

4/4 ♩ = 152 NORK '23 ♩ = 138

King Oliver '23; NORK '22, '23;
c. Lil Armstrong, Walter Melrose, 1923

Intro C A⁷ D⁷ G⁷ C

Verse C E⁷ Am C⁷

F⁷ C B⁷ B^{b7} A⁷

D⁷ G⁷

Chorus C A⁷ D⁷ G⁷ C

C A⁷ D⁷ G⁷

C C⁷ F F⁷

C A⁷ D⁷ G⁷ C E⁷ A⁷

D⁷ G⁷ 1. C 2. C **Oliver tag**

NORK ending

C [Cornet -----] [Clar ---] Comet -----] [Clarinet -----]

This nice tune's "book" melody stands on its own. Oliver and NORK mostly just rephrase the melody, so only KO's intro, KO and NORK tags are included here.

Sweet Mama

Bb Book

160

12/10/29 Brunswick. Great dance tune.

Lilting 2-beat $\text{♩} = 133$

c. Ellington, 1929

The musical score consists of four staves of music in B-flat major, 2-beat time. The first staff is labeled 'Intro' and shows a melodic line with chords B-flat, E-flat, C minor 7th, B-flat, C minor 7th, E-flat major, and B-flat. The second staff is labeled 'Chorus' and shows a more complex melody with chords F7, Fdim, F7, B-flat, Gm, Cm7, and F7. The third staff continues the chorus melody with chords B-flat, C7, F7, Fdim, Cm7, B-flat, E-flat major, B-flat, and D7. The fourth staff continues the chorus melody with chords G7, C7, F7, Fdim, F7, B-flat, Gm, Cm7, and F7. The fifth staff begins with a repeat sign and shows the same sequence of chords as the fourth staff. The sixth staff is labeled '+ Ending' and shows the final melodic line with chords B-flat, E-flat major 7th, B-flat, Cm7, B-flat, Cm7, E-flat major, and B-flat.

The record just repeats the chorus with minor variations.

The key to playing it right is square 2-beat with light popping rhythm, and the light syncopation written into the melody.

161

Bb Book**Tailgate Ramble**

4/4 2-beat = 206 Solos & out chor. = 1st 16 bars 2 X.

Dukes of Dixieland;
c. W. Manone, 1944**Dukes ver.****G7****C7****F7****B^b****1.****2.****End****G7****C7****F7****B^b**

Book melody (orig. F) Dukes ver. was lifted from Wingy's record, is simplified here.

Chorus**A+ Fm/A^b****G7****C7****F7****B^b****A+ Fm/A^b****G7****C7****F7****B^b****G7****C7****F7****B^b****Verse****B^b Cm⁷ F7****Cm⁷ F7 B^b****Cm⁷ F7****Cm⁷ F7****B^b****F7****Cm⁷ F7****B^b****F7 B^b****E^b****Cm G7 Cm C7****F7 B^b****A+ Fm/A^b**

T ain't Nobody's Biz-ness If I Do

162

Bb Book

BS record in Eb, sung slowly

Bessie Smith '23; Cl. Williams
Blue 5 '23; c. Porter Grainger, 1922

4/4 2-beat $\text{J} = 115$

Verse

Chords for Verse:

- C
- E⁷
- Am
- E⁷
- A⁷
- Dm
- A⁷
- Dm
- A⁷
- D
- D⁷
- A^{b7}
- G⁷

Chorus

Chords for Chorus:

- C
- E⁷
- Am
- C⁷
- F
- F^{#dim}
- C
- G⁷
- C
- A⁷
- D⁷
- G⁺
- C
- E⁷
- Am
- C⁷
- F
- F^{#dim}
- C
- G⁷
- C
- Dm⁷
- Cdim
- C
- G⁷
- C
- E⁷
- Am
- C⁷
- F
- F^{#dim}
- C
- G⁷
- C
- A⁷
- D⁷
- G⁺
- C
- E⁷
- Am
- C⁷
- F
- F^{#dim}
- C
- G⁷
- C

163

Bb Book

4/4 = 240

Tears (1)

See note bottom p. 2

Oliver '23;
c. Armstrong/Hardin, 1923

Intro F C⁷ F Dm A⁷ Dm

F Gm⁷ C¹³ F C⁷ F C⁷
 A F C⁷ F C⁷
 F Dm D⁷ G⁷ C⁷
 F Dm G⁷ C⁷
 B^b/E F/C D⁷ G⁷ C⁷
 B F Dm
 F Am
 B^b Bdim F/C D⁷
 G⁹ C⁷
 F Dm
 F A⁷
 B^bmaj⁷ B^bm
 F Gm⁷

Tears (2)

Bb Book

163

Intro, A, then C

Horn Break Chorus

The musical score consists of 12 staves of music. The first staff starts with a C chord. The second staff begins with an F chord. The third staff starts with a Dm chord, followed by a section labeled "[Cornet break]" indicated by a dashed bracket. The fourth staff begins with an Am chord, followed by another "[Cornet break]" section. The fifth staff starts with a Bb chord, followed by a Bdim chord. The sixth staff starts with an F/C chord, followed by a D7 chord. The seventh staff starts with a G7 chord, followed by a C7 chord. The eighth staff starts with an F chord, followed by a Dm chord. The ninth staff starts with an F chord, followed by an A7 chord, with a section labeled "[Cornet break]" indicated by a dashed bracket. The tenth staff starts with an F chord, followed by a Bb chord, with a section labeled "[Cornet break]" indicated by a dashed bracket. The eleventh staff starts with a Bbmaj7 chord, followed by a Bb chord. The twelfth staff starts with an F chord, followed by a Gm chord.

Chords shown include: C, F, Dm [Cornet break], Am [Cornet break], Bb, Bdim, F/C, D7, G7, C7, F, Dm, A7 [Cornet break], Bb [Cornet break], Bbmaj7, Bb, Gm, F, C7, F. [Cornet break], Dm A7 Dm [Cornet break], Gm7, C13, F. Play B, Intro as tag

Routine: Intro, A B, Intro, A, solos on B, Intro A C, B 1 X, Intro as ending.

Melody from LoC Copyright sheet (in F); this is the only written statement of the composition. Chords are from the record (in Eb). This sheet in Eb for playing along, and because it's the tune's final version. The differences between the COP sheet and the record are basically the band's stylistic.

164

Bb Book

4/4 = 112

Terrible Blues (Instr.)

Red Onion Jazz Babies w/Armstrong 11/26/24.
Starts 120, ends at 112.

c. C. Williams, 1924

Intro

E7 A7 D D7 G Gm D A7 D

A D G D A7 D7

G D A7 D A7

B D Bend Gm D F#7 B7

E7 A7 D F#7 B7 D A7

C D Cor. solo G D D7

G D D7 Adim

A7 D G A7 D A7

D D 2X out D [Cornet break -----] D D7 [Cornet break -----]

G Gm D F#7 B7

E7 A7 D D7 G Gm D A7 Tag D 3 3 D7

Texas Moaner

Bb Book

165

From 10/17/24 instrumental record. Alberta Hunter w/ Red Onion Jazz Babies; 11/6/24 record is in C, all vocal, same melody.

Armstrong, Bechet, '24;
Clara Smith '24; c. Blythe, 1924

= 82
4/4 = 88

1. (I was) Born in Texas,/ But I/ didn't stay./// /// I was
Born in Texas,/ But I/ didn't stay./// /// 'cause my
Cruel daddy caught me right a- way./// /// I

2. Brought my man here,/ tried to treat him right./// ||| i
Brought my man here,/ tried to treat him right./// ||| He got ex-
Cited about a woman, went out ev'ry night./// /// Now you can

3. Talk about Texas,/ I mean Texas,/br/>Texas people are your friends.// Oh you can
Talk about Texas,/ I mean Texas,/br/>Texas people are your friends.// 'Cause when
One don't want you, the other one will take you in.

166

(Bb Book)

There'll Be No Freebies (1)

2-beat ♩ = 172 ♩ = 202

Try this

(At Miss Jenny's Ball)

AKA "Jenny's ball". 2/19/31 record key.

Mamie Smith '31;
c. Nathaniel Reed, 1924**Verse****Dm**

Chorus 1 Solos

F**C7****F****C7****F7****B♭****G7****C7****G7 Cdim C7****F****C7****F7****B♭****F****D7****G7****C7****F**

There'll Be No Freebies (2)

(At Miss Jenny's Ball)

Bb Book

166

Chorus 2

The musical score consists of eight staves of music. The first two staves begin with E and F, followed by a [Break] section. The third staff begins with F⁷, followed by B[♭]. The fourth staff begins with G⁷, followed by C⁷. The fifth staff begins with E and F, followed by a [Break] section. The sixth staff begins with E and F, followed by B⁷ and C⁷. The seventh staff begins with F⁷, followed by B[♭] and C^{♯7}. The eighth staff begins with F, followed by G⁷, C⁷, and F.

Routine: Verse, Chorus 1, Solos, Chorus 2. If vocal, could end with it, or end with jam. Good instrumental

167

(Bb Book)

There'll Come A Time (1)

(San Antonio Shout)

Adapted from the 1/9/28 Bix-Tram record

Bix '28, Red Nichols '28;
c. Manone, Mole, 1928

2-beat ♩ = 210

Intro C Am D⁷

Dm G⁷ Adim G⁷

Chorus C Cdim C A⁷

D⁷ G⁷ C G⁷

C Cdim C A⁷

D⁷ G⁷ C G⁷ C B⁷

E⁷ A⁷

D⁷ G⁷ [Cornet break -----]

C Cdim C A⁷

D⁷ G⁷ 1. C To Verse Am E⁷

2. C F C C⁷ To Patter Ending 3. C F C Whinny C

There'll Come A Time (2)

(Bb Book)

167

Verse

Am

E7

Am

E7

Am

Dm

Am

B7

E7

G7

To Chorus

Patter

F B♭ F

B♭ F

C7

F Fdim F7

B♭ E♭ B♭

E♭ B♭

G7

C C7

F B♭ F

B♭ F

C7

F Fdim F7

B♭ B♭m F G7

C7

F B♭ F

Dogfight to Bb

Am

E7

B♭7

A7

D7

G7

Routine: Intro, Chorus, Verse, Solos on Chorus, Patter, Dogfight, jam Chorus 1-2 X out

In 1934, as the New Orleans Rhythm Kings, Wingy Manone, etc., recorded it as "San Antonio Shout", without the patter. Later recorded under that title by Matty Matlock's South Rampart Street Paraders.

4/4 2-beat ♩ = 242

Too Bad (1)

From Schoebel's stock chart, used by Oliver, Abe Lyman, etc. Sect. F mainly from Oliver record.

King Oliver '26;
c. E. Schoebel, 1926

A C G+
 E♭ B♭+7
 A♭9 F♯9 G9 C+7

B F A+ G7 Ddim
 F Ddim C7 F Ddim G7 C7
 F A+ G7 Ddim
 F Ddim C7 E7(5) 1. F C7
 2. F Fdim7 F

(Chords) in C mainly for horns' reference.

No chords (B♭ C Em6 B♭ E♭ F E♭ F7) G7
 C9 F7 B♭ Bdim F7 F9 F+
 No Chords (B♭ C Em6 B♭ E♭ F E♭ F7) G7
 C9 F6 F+ F7 B♭ Bdim7 F7 1. 2. F+ (B♭9)

Routine: A B B, C C, Solos on D, B (B), E Tbn as written, opt. voc.; F F F.
 Oliver has bars F 1-2, 9-10 as solo breaks. Banjo 1st X only. Can use C chds last 2

Trombone Rag (1)

Adapted from 1/19/50 Murphy Good Time Jazz record.
Trombone: Play in your range; dogfight as written.

c. Turk Murphy,
1942

2-beat $\text{♩} = 190$

The musical score consists of ten staves of music. The first staff is labeled "Intro" and features a solo for "Trombone". The second staff is labeled "A" and includes a section for "Edim". The third staff is labeled "E♭" and contains a "Tbn break". The fourth staff is labeled "E♭" and includes a "Tbn break". The fifth staff is labeled "[Trombone break]" and includes sections for "Band" and "Trom". The sixth staff is labeled "1. E♭ - - To B" and includes a section for "Tbn". The seventh staff is labeled "2. E♭ G7 To Dogfight". The eighth staff is labeled "B Tbn B♭7" and includes sections for "Band" and "Trom". The ninth staff is labeled "Band B♭7" and includes a "Tbn break -". The tenth staff is labeled "Horns only - - - - -" and includes sections for "E♭", "Band", and "Tbn".

Routine: Intro, A B C A, Dogfight, D E F, F piano or banjo, other solos on F, jam F 2-3 X, Tag. If T-bone has chops left, do page 4 after solos. No T-bone? How 'bout "Tuba Rag".

Trombone Rag (2)

Bb Book

169

The musical score consists of six staves of music, each with a key signature of one flat (F#) and a tempo of 120 BPM. The instruments and parts are:

- Staff 1 (Top):** Trombone (Tbn) and Band. It features chords B♭7, E♭, A♭, and E♭.
- Staff 2:** Band. It features chords B♭7 and E♭.
- Staff 3:** Trombone (Tbn). It features chords B♭7, E♭, A♭, and E♭. A note in the fourth measure is labeled "[Horns only]."
- Staff 4:** Horns only. It features chords F7, B♭7, and E♭. A bracket indicates "Horns only" covers measures 1-4, and "To A 2." follows the E♭ chord.
- Staff 5 (Bottom):** Dogfight. It features chords Cm, G7, A♭7, and G7. The Tbn part is indicated with a wavy line.
- Staff 6 (Bottom):** Trombone (Tbn). It features chords Cm, Fm, Cm, G7, D7, and G7.
- Staff 7:** Trombone (Tbn). It features chords Cm, Fm, Cm, G7, D7, and G7.
- Staff 8:** Trombone (Tbn). It features chords Cm, Fm, G7, and Cm.

Turn to Page 3

Trombone Rag (3)**Off-beats**

E Tbn { Bdim { Bdim { Cm { Cm { G⁷ { G⁷ { Cm { Cm { Bdim { Bdim { Cm { Cm { G⁷ { G⁷ { Cm { Cm

Tbn
Ad lib { Bdim { Bdim { Cm { Cm { G⁷ { G⁷ { Cm { Cm { Bdim { Bdim { Cm { Cm { G⁷ { G⁷ { Cm { F⁷

F 1st X band **Solos**

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

B^{b7} E^b F⁷ B^{b7}

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

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

Tag if no p. 4 F⁷ B^{b7} E^b

If t-bone cat has any chops left, do p. 4

Trombone Rag (4)

Bb Book

169

Optional out

Dogfight

Cm

G⁷

A^{b7}

G⁷

G

Tbn

Cm

Fm

Cm

G⁷

Cm

Fm

G⁷

D⁷

G⁷

{ Bdim { Bdim { Cm { Cm { G⁷ { G⁷ { Cm { Cm

{ Bdim { Bdim { Cm { Cm { G⁷ { G⁷ { Cm { Cm

Tbn

B^{b7}

E^b

A^b

E^b

Band

Band

B^{b7}

E^b

Tbn

B^{b7}

E^b

A^b

E^b

[Horns
only]

Horns only -----]

Band

F⁷

B^{b7}

E^b

C^{#7} C⁷

F⁷

B^{b7}

E^b

>

Band

4/4 2-beat ♩ = 128

Ugly Chile (1)

(You're Some Pretty Doll)

c. C. Williams, 1917

Chorus

Chorus: C D⁷ G⁷ C
C Cdim G⁷ G+ C
C D⁷ G⁷ E⁷
A⁷ D⁷ Cdim
C D⁷ G⁷ C
Verse: C G⁷ C G⁷
E⁷ Am E⁷ Am A⁷ G D⁷ G⁷
C G⁷ C⁷ F A
D⁷ G B⁷ E⁷ Ddim D⁷ G⁷

Chorus:

You're so pretty, oh so pretty,
you're some pretty doll.// You've got the
Kind of eyes that seem to talk, they
make me get so nervous that I have to walk.
Oh I love you, how I love you, more and more each
day.// You've
Got some smile, you're pretty too,/br/>I've got a million dollars that I'll spend on you. 'Cause
You're so pretty, oh so pretty, you're some pretty doll.//

Ugly Chile (2)

Bb Book

170

The "Ugly chile" lyrics usually are sung to "Pretty Doll" melody.

Interlude

Chorus

Interlude:

(Now) That's the way my folks would always sing to me,/ when
I was just a blossom on my fam'ly tree./ But
When I got around to datin' my first chick,/ this is what she said, and did she spread it thick!

Chorus:

Hey you're ugly, man you're ugly,
you're some ugly chile./ The
Clothes that you wear are not in style/, you
look like an ape ev'ry time you smile./
How I hate you, you alligator bait, you, why
don'tcha lay down and die./ You're
Knock-kneed, pigeon-toed box-ankled too, there's a
curse on your family and it fell on you./ Your
Hair is nappy, who's your pappy, you're some ugle chile./

171

(Bb Book)

Wait Till You See My Baby**Do the Charleston**Record $\text{♩} = 158$
Charleston $\text{♩} = 174$

Book notes; rec. key, chords. 10/6/25 rec. w/Eva Taylor.

c. Clarence Williams, 1925

Chorus

F F#dim C7 C+

F F#dim C7 C+

F7 F+ Bb A7 A#7

G7 C7

F F#dim C7 C+

F F#dim C7 C+

F7 Bb Ddim

F Cdim C7 F

Verse

F F7 G7 C7 F F#dim Gm C7

F F7 G7 C7 F F7

Bb - - - Bb F C7 Cdim C7 D7

G7 C7 C+

Wang Wang Blues

172

Bb Book

Whiteman; Henderson;
c. Mueller, Busse, 1921

4/4 2-beat = 146

From sheet music. Records vary routine wildly

Routine: V, C, P, Solos on C, (V) CC out

Verse G D7

Chorus Solos G D7 G

G D7 G

G Gdim D7 G Am7 Gdim G C G Gdim Am7

1. A7 E7 D7

2. A7 D7 G

Patter G F# G F# G F# G G F# G F# G F# D7

Was I (Drunk) (1)

Transcribed from Georgia White record.

Georgia White '36; Lil
Johnson '36; c. Endor, 1936

2-beat ♩ = 182

Verse

Verse:

(When a) Sweet young thing of sixteen/, thought
 I'd step out one night,// a-
 Lone, to get the thrills in life I'd missed./// ||| I
 Met a youth a bit uncouth al- though he seemed al- right.//
 I Knew him but a moment when we kissed./// //When
 I got home next day with swollen head,/// ||| My
 Girlfriend asked Did I have fun?", I said://| ||"Was I

Chorus:

1. Drunk,// was he handsome and did my ma give me hell.//Did I
 Get a thrill and am I full of quiver.// //Was he
 Rough,/ did I care,// and am I glad I fell?// Ev'ry
 Time I think of him/ do I shiver?// ||Was he

Hot and was I and would he stand for maybe.// //He would
 Not,/ did I lie, does he still think I'm a baby. If I
 Was,/ am I still,/ do I care, don't be sil'/ Was I
 Drunk,/ was he handsome and did my ma give me hell.//|

Was I (Drunk) (2)

Bb Book

173

Chorus

Chorus

2. (Was I) Drunk,/ was he handsome and did
my ma give me hell./ With his
Hands/ loose there's no// re-fusin'// ||Did he
Bite,/ was I blue,// and almost 'shamed to tell// I
Don't know yet the system he was usin'.// //I said:

"Stop! /Please be- have!"// Now what's the use of ravin'. He said
"Give!"// so I gave,/ after all what was I savin'?" Am I
Glad,/ holy gee, have I had fun you're asking me?/ Was I
Drunk,/ was he handsome and did my ma give me hell.//|

Waste No Tears

Bb Book

175

From 7/8/49 record: Bechet w/Bob Wilber's JB. Transcr. by Wilber.

Bechet/Wilber, '49
c. Bechet, 1939

4/4 = 112

The musical score consists of 11 staves of music. The first 10 staves are in common time (indicated by a '4/4' at the top left) and the last staff is in 2/4 time (indicated by a '2/4' at the top left). The tempo is marked as 112 BPM. The music is primarily in B-flat major, with frequent changes in key signature, including sections in F major, G major, A major, and D major. Chords are indicated above the staff, such as F6, C+7, Fmaj7, F7, Bb7_3, Bbm6_3, F6/A, Abdim, Gm7, C7, F6, C+7, Fmaj7, F7, Bb7_3, Gm7, C7, F6, Abdim, Gm7, C9, F, Bbm6, F, E7, Am, Am/G, B7/F#, Dm6/F, E+7, Am, Fm/Ab, G7, E7, Am, D9, G13, C9, F6, C+7, Fmaj7, F7, Bb7_3, Bbm6, 1. F6, Abdim, Gm7, C9, F, Bbm6, F. The lyrics 'Ending' are written above the final staff.

Routine: 2 X probably enough. Record 2nd X starts at the bridge.

The record is a lovely soprano-clarinet duet. Harmony notes omitted here, because the tune stands on its own, and they mainly just follow the chords, which you can do yourself.

176

Bb Book

Weather Bird Rag (1)

4/4 = 212

King Oliver '23

Intro E♭ E♭m B♭ C7 F7 B♭

A B♭ B♭7 E♭ E♭m B♭ F7 (D7) Gm A7 Dm F7

B♭ B♭7 E♭ E♭m B♭ G7 C7 F7 1. B♭

2. B♭ To B 3. B♭ To C Interlude

B F7 [Break] B♭ F7 B♭

F7 B♭

F7 [Break] B♭ F7 B♭

E♭ E♭m B♭ G7 C7 F7 B♭ A 1 X, C

C Interlude B♭ D+ Gm Fdim F7 Tbn gliss

Routine: Intro, A A, B B, A, Interlude, D E E (solos on E), jam E 1 or 2 X, Tag

Weather Bird Rag (2)

Bb Book

176

D

B^b [Trombone break -----] B^b Clarinet lead

Cornet F^7 B^b B^b dim F^7 B^b

B^b [Clarinet break -----] B^b Cornet

F^7 B^b F^7 B^b

[Banjo (etc.) break -----]

E

B^b B^b F^7 E^b E^b m B^b Clarinet lead

Clarinet F^7 Cornets B^b B^b dim F^7 B^b

B^b [Cornet (etc.) break -----] B^b Clarinet lead

Clarinet F^7 Cornet 1. B^b F^7 B^b

Cornet 2. B^b F^7 B^b

Tag [Cornets -----] B^b

176

Bb Book

Weather Bird Rag (Copyright)

4/4

The copyright sheet (orig. Bb); chords from Oliver & 12/5/28 LA - Hines duet, both Ab

c. Louis Armstrong, 1923

A

Part of Intro

B_b**E_b****E_bm****B_b**

3

B_b**F₇****D₇****G_m****A₇**

7

D_m**F₇****B_b****E_b****E_bm****B_b**

11

G₇**E_b****E_bm****B_b****C₇****F₇**

15

B_b**16**The '28 duet is a classic in its own right. It
basically follows the sheet, then does variations.**B****F₇****B_b****F₇****B_b****F₇****B_b****F₇****E_bm****B_b****G₇****D₇****G_m**

17

E_b**E_bm****B_b****G₇****C₇****F₇****B_b****Dogfight****B_b****D+****G_m****Fdim****F₇****B_b****B_b****B_bdim****F₇**

18

F₇**B_b****F₇****B_b****B_b****B_b****F₇****B_b****F₇****B_b****F₇****B_b**

When

Bb Book

177

2-beat ♩ = 220

Bix w/Whiteman '28;
c. J.C. Johnson, 1928

Chorus

Chorus F A⁷ E⁷ A⁷

Adim

D⁷

Gm

D⁷

Gm

C⁷

F

D⁷

G

C

C⁷

F

A⁷

E⁷

A⁷

Adim

D⁷

Gm

D⁷

Gm

Gm

Gdim

F

D⁷

G⁷

C⁷

F

Verse

F

F⁷

Am

Cm⁶

D⁷

G⁷

G⁹

C⁷

F

G⁷

C⁷

178

Where Did You Stay Last Night (1)

(Bb Book)

The complete record

4/4 Swingy ♩ = 128

King Oliver '23

Intro

D⁷G⁷C⁷

F

A

F

C⁷

F

C⁷C⁷

F

C⁷

F

G⁷

C

D⁷G⁷C⁷C⁷

F

C⁷

F

G⁷C⁷A⁷D⁷G⁷C⁷

Fdim

C⁷

F

Fdim

C⁷

Fdim

F

Fdim

C⁷

F

Fdim

F

D⁷G⁷C⁷

F

Fdim

Where Did You Stay Last Night (2)

178

Bb Book

Solos (record has Clarinet breaks)

C

D

Tag (B^b7 E^b7 E^b7 C[#]7) F C⁷ F

Routine: The record is short. To extend it, solo on C, a different instrument taking the breaks each X, Band jam D 1-2 X, then D as written w/tag.

Why

From 1/23/40 record. Melody adjusted to phrase lyrics correctly. Morton sings Verse in F, chorus in Eb. Verse notes are book. Tune stands on its own, and vocalist probably will need a different key, so it's left in the book key

4/4 $\text{♩} = 118$

c. Morton, 1938

Chorus

Verse

Wild Man Blues

Bb Book

180

4/4 ♩ = 94
JRM ♩ = 156

No definitive melody on the records; sheet music not found.
This is a construction

c. JR Morton, Armstrong, 1927

Chorus

Verse (Morton)

Notes: Breaks are part of the tune, but placing is optional.
Verse is optional. Heck, all the notes are optional!

181

Bb Book

Working Man Blues (1)

Mainly 1st version, some from record 2, which is slower

King Oliver '23

4/4 ♩ = 156 ♩ = 118

A B♭

B B♭ C7

F7 [Clar Break -----] B♭ [Clar break -----]

B♭ C7

F7 [Cornet break -----] B♭ B♭ 7 E♭ E♭ m B♭

C B♭ F7 B♭ 7

E♭ B♭ [Clar break -----]

F7 B♭

Routine: A, B B, C C, solos on C 2X each, C C C D

Working Man Blues (2)

Bb book

181

Armstrong plays 1st 6 bars over the band, which is playing
an impression of the melody. His lick isn't on the 2nd record.

The musical score consists of four staves of music. The first staff starts with a boxed 'D' followed by notes B♭, F7, and B♭7. The second staff starts with E♭. The third staff starts with F7. The fourth staff is labeled 'Tag' and starts with [No rhythm -----]. Chords are indicated above the staves: D, B♭, F7, B♭7, E♭, B♭, E♭, B♭, B♭, E♭, B♭, B♭. The lyrics include 'Cornet break -----' and 'B♭ E♭ B♭'. The music is in common time with a key signature of one flat.

181

Working Man's Blues (Copyright)

Bb Book

The Copyright submission sheet; orig. Bb. Chords from records

c. Oliver, 1923

A B♭

F7

B B♭

F7 B♭

B♭ C7

F7 [Cornet break] B♭

C B♭ F7 B♭7

E♭ B♭ [Clarinet] B♭

F7 B♭

Wild Women Don't Have the Blues

182

Bb Book

IC's 1st (7/24 Paramount) record is in G, 2nd (4/11/61) in Eb. No other 78 records. She phrases all over the place. Here's a starter set.

Ida Cox, '24.
c. ??

Slowish blues. Also good shuffle / boogie--NOT TOO FAST for the words!!

$\text{♩} = 90$

F

F

The musical score consists of three staves of music. The first staff starts with a Bb7 chord, followed by an F chord. The second staff starts with a D7 chord, followed by a G7 chord, then a C7 chord, and ends with an F chord. The third staff ends with an F chord. The music is in 4/4 time and includes various note heads and rests.

1. I hear those women ravin' 'bout their monkey men,/ a-
'Bout their triflin' husbands and their no-good friends,/ These poor women sit around all day and moan,
Wondering' why their wanderin' papas don't come home,/ but Wild women don't worry,/ wild women don't have the blues./// // Now

- 2 If you've got a man don't ever be on the square,/ 'cause
If you do he'll have a woman everywhere./ I
Never was known to treat no one man right, / I
Keep him working hard both day and night,
Wild women don't worry,/ wild women don't have the blues./// ////

3. I've got a disposition and a way of my own. When my man starts kickin' I let him find another home. I get Full of good likker, walk the streets all night,
go home and put my man out if he don't act right,/ Wild women don't worry,/ wild women don't have the blues./// // You/

4. Never get nothin' by being an angel child./ You better change your ways and get real wild./ I'm Gonna tell you somethin', I wouldn't tell you a lie,/ wild women are the only kind that really get by,/ cause Wild women don't worry, wild women don't have the blues./// ////

Yes I'm In the Barrel (1)

4/4 = 146

Hot 5 '25
c. Lil Armstrong, 1925

Cornet Intro

Clar + rhythm play this pattern til Chorus

Cornet

Routine: Cornet (muted) solo intro (You don't have to play LA's notes); Chorus, Verse, solos 1-2X each, Out (sudden ending)

Yes I'm In the Barrel (2)

Bb Book

183

Verse

Solos

Out

[Trombone break -----] Cornet

[Cornet break -----]

[Cornet break -----]

3

184

Bb Book

$\text{♩} = 204$ (CW)
 $\text{2-beat ♩} = 168$ (JPJ)

You Don't Understand

Chorus from vocals on 11/18/29 Johnson & 11/19/29 Clarence Williams records; vary greatly from music.
BS does it slow.

Bessie Smith '29;
c. Cl. & Spencer. Williams,
James P. Johnson, 1929

Chorus

Verse

You Made Me Love You

185

Bb Book

(When I Saw You Cry)

Adapted from the record. Sometimes played in Bb. Play it like a regular tune. Vocal phrasing not LA's, only a suggestion.

Armstrong Hot 5 '26;
c. Percy Venable,
Armstrong, 1926

4/4 = 196

Intro

The musical score consists of eight staves of music. The first staff is labeled 'Intro'. The subsequent staves are labeled 'Chorus' and feature lyrics. Chords indicated include A+, E7, A7, D, F#7, Bm, B7, E7, A7, D, E7, A7, F#7, Bm, D7, G, G#dim, D, (C#7 C7) B7, E7, A7, and D. The lyrics 'Sweet mama won't you listen while I tell you' are present in the score.

|You made me love you/ when I saw you cry. ||||
 ||I didn't know till I saw tears in your eye. |||That
 You're just like a baby// as sweet/ as can be.// And you
 Made me want to kiss your tears a- way.// (my little darlin')|||

 |Love made me hurt you dear once when I spoke so cross.// And to
 Make/ you for- give me I will try.// ||| You
 Made me sad but in a way I'm glad/ I'm glad to be now// 'Cause you
 Made me love you when I saw you cry.//| ||||

186

Bb Book

4/4 ♩ = 120

Piano intro

Gm

You're Next

Armstrong Hot 5;
c. Lil Armstrong, 1926

Verse Cornet

Gm

D7

Gm

Gm

D7

Gm

Cm

D7

Gm

Gm

- - Cm Edim

D7

F7

Chorus

B♭

- - Fdim F7

B♭

. F7

B♭

- - Fdim F7

B♭7

E♭

E♭m

B♭

G7

F

Cdim Gm

C7

F7

(Edim Fdim) F7

B♭

F7

B♭

F7 B♭

B♭7

E♭

F7 B♭7

E♭ [Break]

Gdim

Gdim

B♭

G7

G7

C7

F7

⊕ B♭

B♭7

E♭₃

E♭m

B♭

F7

Ending

B♭

B♭7

E♭

E♭m

B♭

F7

B'

Routine: Intro, V, C,
solos, C, w/ ending

You've Been A Good Old Wagon

187

Bb Book

From 1/14/25 record. Phrasing only suggestive. Works well faster—it's basically a novelty pop tune.

Bessie Smith '25

4/4 BS
J = 79 J = 112

The musical score consists of ten staves of music. Staff A starts with a piano chord G, followed by a vocal line with lyrics 'You've been a good old wagon'. Staff B enters with a piano chord G, followed by its own vocal line. Staff C enters with a piano chord G, followed by its own vocal line. The piano part provides harmonic support throughout, changing chords every two measures. The vocal parts follow a repeating pattern of two measures of vocal line followed by a piano chord. The vocal parts are labeled A, B, and C, indicating different sections or solos. The piano part is labeled with various chords: G, C7, B7, Em, B7, Em E7, G, E7, A7, E7 D7 G, Am7 Gdim G, D7, G, C7, B7, Em, B7, Em E7, G, E7, A7, E7 D7 G, G, C7, B7, Em, B7, Em E7, G, E7, A7, E7 D7 G, G.

Routine: Band, V 1 2 3, solos, v. 4

188

Bb Book

You've Got To Give Me Some

From BS 5/8/29 record. Many variations, these are the main ones.

4/4 $\text{♩} = 144$ Bessie Smith, M.
Webster, '29; c. S.
Williams, 1929

A C C7

F7 C Gdim Dm7 G7

G9 C Dm7 G7

B C C7

F7 C Gdim Dm7 G7

G7 C Dm7 G7

C C C7

F7 C Gdim C

G7 C

Zulu's Ball

Bb Book

189

4/4 = 184

King Oliver, '23

Intro F Rhythm beat the notes Fdim F G⁷ C⁷

A Clar F Rhythm beat the notes Fdim F G⁷ Cornets C⁷

Clar F Rhythm beat the notes Fdim F G⁷ Cornets C⁷

B F B[♭] D⁷ Gm

C⁷ F D⁷ G⁹ C⁷ Dm

C Dm

Fdim F G⁷

Dm

Fdim F D⁷ Gm A⁷

D D⁷ G⁷

Fdim F G⁷ C⁷ F G⁷

D⁷ G⁷ C⁷ F

Routine: Intro, A B C D, A B C D, Solos on D, C D (D)

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