

C Book

DIXIELAND

FAKE BOOK

VOL. I

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DIXIELAND MUST LIST

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- 3. Ain't she sweet C
- Alabama jubilee Bb
- Alabamy bound F
- 4. Alexander's ragtime band C, F
- All by myself Bb
- 5. All of me C
- 6. Am I blue F
- Amazing grace F
- 7. Angry Bb
- 8. At sundown F
- 9. At the jazz band ball Gm, Bb
- 10. Avalon F

- Baby face C
- 11. Baby won't you please come home F
- 12. Ballin' the jack Bb
- 13. Basin Street blues Bb
- Beale Street blues Bb
- 14. Big butter and egg man F
- 15. Bill Bailey F
- 16. Birth of the blues C
- 17. Black and blue Am
- 18. Blue turning grey C
- 19. Blues my naughty sweetie gives to me Gm
- 20. Bourbon Street parade Ab
- 21. Bye bye blackbird F
- 22. Bye bye blues C

- 23. Cabaret Eb
- Cake walkin' babies from home Bb
- California, here I come C
- Careless love F
- Carolina in the morning C
- Charleston Bb
- 24. Chicago Eb
- 25. China boy F
- 26. Chinatown, my Chinatown Bb
- 27. Clarinet marmalade F
- Curse of an aching heart Bb

- 28. Darktown strutter's ball C
- 29. Davenport blues Eb or F
- 30. Dinah Ab
- 31. Dippermouth blues Bb
- 32. Dixie Bb
- 33. Do you know what it means to miss New Orleans C
- 34. Dr. Jazz Eb

- 35. Everybody loves my baby Dm
- 36. Fidgety feet Bb,Eb,Ab
- 37. Five foot two C
- 38. Frankie and Johnny Bb

- 39. Georgia camp meeting Ab
- 40. Georgia on my mind F
- 41. Good man is hard to find, Bb
- 42. Hello dolly Bb
- 43. High society Bb, Eb
- 44. Hindustan Bb
- Home Eb
- 45. Honeysuckle rose F

- 46. I ain't gonna give nobody none of my jelly roll Bb
- 47. I ain't got nobody F
- 48. I can't believe that you're in love with me Bb
- 49. I can't give you anything but love F
- I want a little girl F
- 50. I wish I could shimmy like my sister Kate Eb

- I'll be a friend with pleasure Eb
- 51. I'm confessin' Ab
- 52. I'm gonna sit right down and write myself a letter Bb (C)
- 53. I've found a new baby Dm
- 54. Ice cream Bb
- 55. Ida Eb
- 56. If I could be with you Bb
- 57. If I had you Bb
- 58. In a shanty in old shantytown F
- 59. Indiana F
- It's a long way to Tipperary Bb
- It's a sin to tell a lie C
- 60. Jazz me blues Eb
- 61. Just a closer walk Bb
- Just a little while to stay here F

- 62. Keepin' out of mischief C
- 63. Lazy river F
- 64. Limehouse blues F, Ab
- 65. Lonesome road Eb
- 66. Louisiana Ab

- 67. Mack the knife Bb +
- 68. Make me a pallet on the floor Ab
- 69. Margie F
- 70. Mean to me F
- Melancholy F
- 71. Midnight in Moscow Dm
- 72. Milneburg joys Bb
- 73. Muskrat ramble Bb (tr Ab)
- 74. My blue heaven Eb

- 75. New Orleans (Hoagy) Gm
- New second line Ab
- 76. Nobody's sweetheart F

- 77. Oh baby F
- Old fashioned love F
- Once in a while (Louis') Bb

- 78. Original dixieland one-step Bb,Eb,Ab

- Panama Eb,Ab
- Please don't talk about me Eb
- Poor butterfly Ab
- 79. Riverboat shuffle Gm, Eb
- Rockin' chair Eb
- 80. Rosetta F
- 81. Royal Garden blues F, Bb
- 82. Runnin' wild Bb
- Sailing down the Chesapeake Bay F
- 83. Saint James infirmary Dm
- 84. Saint Louis blues G
- 85. San F
- Second line F
- 86. See see rider Bb
- Sheik of Araby Bb
- 87. Shine Eb
- 88. Sleepy time down South, When it's Eb
- 89. Sleepy time gal F
- Smiles Bb (Ab)
- 90. Some of these days F
- Somebody stole my gal Eb
- 91. Someday sweetheart F
- 92. Someday you'll be sorry Eb
- 93. South Eb
- 94. South Rampart Street parade Eb,Ab
(keys of out choruses vary greatly)
- 95. Struttin' with some barbecue F
- 96. Sugar F
- 97. Sugar blues Bb
- 98. Sunday C
- 99. Sweet Georgia Brown Ab (F)
- 100. Sweet Sue, just you F
- That da-da strain Bb
- 101. That's a plenty Dm, Bb
- 102. There'll be some changes made Bb
- 103. Tiger rag Bb,Eb,Ab
- 104. Tin roof blues Bb
- Trouble in mind F

- Undecided C
- 105. Waiting for the Robert E. Lee C,F
- 106. Washington and Lee swing Bb
- 107. Way down yonder in NO F
- Weary blues F, Bb
- 108. When my sugar walks down the street F
- 109. When the Saints F
- 110. When you're smiling Bb
- 111. Whispering Eb
- 112. Who's sorry now Bb
- 113. Wolverine blues Bb
- World is waiting for the sunrise C (Bb)
- Yes sir, that's my baby Eb
- You've got to see mama every night Bb

BEGINNERS GUIDE TO BASIC DIXIELAND TUNES

Preface

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

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

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

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

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

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

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

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

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

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

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

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

Playing Dixieland

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

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

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

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

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

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

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

Routines

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

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

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

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

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

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

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

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

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

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

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

Dixieland styles:

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

Tune sources: CDs and music books

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

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

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

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

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Page Map

[Basic tempo of tune.]

Ballad, Fast, Bouncy

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

$\text{♩} = 40$

$\text{♩} = 320$

Intro

[By entire band]

Trumpet Intro

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



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

Chorus

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



Verse

[Some verses are considered "part of the tune" because they are on the classic record; most are optional add-ons. The good ones add to the variety of the tune. A verse with no particular musical or "classical" value may be omitted from the sheet. Verse is usually at the bottom of the page so the eye doesn't have to search for the chorus.]
[If there's a featured vocalist, Verse, Chorus are sung together 1st X, 2nd vocal, Chorus only.]



A

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



B

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



C [Clarinet Break ----]

Off-beats

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



Dogfight

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



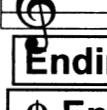
Interlude

[A passage between strains.]



C Solos

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



Ending

Out

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



Tag

TAG has 2 meanings: 1. a standard pattern where the tune stops suddenly, DRUMS play 4 (sometimes 8) bars, Band plays 4 (sometimes 8) bar ending.

2. an additional 1-8 bars, usually pre-set. It could have been labelled "Ending", but "Tag" is commonly used so get used to the term.]

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

Ace In the Hole

1909

Slow Rubato

Verse

Chorus

♩ = 160

The musical score consists of ten staves of music. The first staff is labeled 'Slow Rubato'. The second staff begins with a 'F' chord, followed by 'D7', 'F', 'D7', 'F', 'D7', and 'Gm'. The third staff continues with 'Gm', 'D7', 'Gm', 'Gm', 'D7', 'Gm', 'G7', and 'C7'. The fourth staff begins with a 'F' chord, followed by 'Gm' and 'G7'. The fifth staff begins with a 'C7' chord, followed by 'F'. The sixth staff begins with a 'F' chord, followed by 'Gm' and 'G7'. The seventh staff begins with a 'C7' chord, followed by 'F'. The eighth staff begins with a 'G7' chord, followed by 'C', 'G7', and 'C7'. The ninth staff begins with a 'G7' chord, followed by 'C7'. The tenth staff begins with a 'F' chord, followed by 'Gm' and 'G7'. The eleventh staff begins with a 'C7' chord, followed by 'F'.

VOCAL Novelty. VERSE is ad lib, CHORUS bouncy.

After You've Gone

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

20s-30s jazz standard;
c. 1918

Chorus

Verse

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

Ain't Misbehavin'

3

4/4 Swing

♩ = 140

Fats Waller, 1929

Chorus

Chorus

E♭ B♭dim B♭⁷ E♭dim E♭ G⁷ A♭ A♭m
E♭ G⁷ B♭⁷ B♭+ E♭ C⁷ F⁷ B♭⁷
E♭ B♭dim B♭⁷ E♭dim E♭ G⁷ A♭ A♭m
E♭ G⁷ B♭⁷ B♭+ E♭ -
Cm A♭⁷ F⁷ C⁷
B♭ Bdim Cm⁷ F⁷ B♭⁷ C⁷ F⁹ B♭⁷
E♭ B♭dim B♭⁷ E♭dim E♭ G⁷ A♭ A♭m
E♭ G⁷ B♭⁷ B♭+ E♭ -

Verse

Verse

E♭ B⁷ E E♭ B⁷ E
E♭ G⁷ C⁷ F⁷ B⁹ B⁺ E
E♭ B⁷ E E♭ B⁷ E
E♭ Cm⁷ Cm G A⁷ D⁷ G B⁷
E♭ Cm⁷ Cm G A⁷ D⁷ G -

4

Ain't She Sweet

c. Ager, 1927

Chorus

♩ = 194

Chorus

C G^{b7} G⁷ C G^{b7} G⁷

C E⁷ A⁷ D⁷ G⁷ C

C G^{b7} G⁷ C G^{b7} G⁷

C E⁷ A⁷ D⁷ G⁷ C C⁷

F⁷ C C⁷

F⁷ C G⁷

C G^{b7} G⁷ C G^{b7} G⁷

C E⁷ A⁷ D⁷ G⁷ C

Verse

C G⁷ C

Am E⁷ Am A^{b7}dim Am A^{b7}dim Am

G⁷ C A⁷

G Em Am D⁷ G G⁷

Alabamy Bound

5

1925

Chorus♩ = 230 B[♭]9

The musical score consists of two staves of music. The top staff is for the Chorus and the bottom staff is for the Verse. Both staves are in common time (indicated by a '4' over a '1') and use a treble clef. The key signature is B-flat major (B[♭]9). The tempo is indicated as ♩ = 230.

Chorus:

- Measure 1: G7 (chord), followed by a melody of eighth notes.
- Measure 2: C7 (chord), followed by a melody of eighth notes.
- Measure 3: Dm (chord), followed by a melody of eighth notes.
- Measure 4: G7 (chord), followed by a melody of eighth notes.
- Measure 5: C7 (chord), followed by a melody of eighth notes.
- Measure 6: B[♭]9 (chord), followed by a melody of eighth notes.
- Measure 7: G7 (chord), followed by a melody of eighth notes.
- Measure 8: F Cm D7 (chords), followed by a melody of eighth notes.
- Measure 9: G7 (chord), followed by a melody of eighth notes.
- Measure 10: C7 (chord), followed by a melody of eighth notes.
- Measure 11: F (chord), followed by a melody of eighth notes.

Verse:

- Measure 12: Dm B[♭]7 Dm Gm A⁷ Gm A⁷ Dm (chords), followed by a melody of eighth notes.
- Measure 13: C7 E[♭]7 Gm C7 F (chords), followed by a melody of eighth notes.
- Measure 14: C7 E[♭]7 Gm C7 B[♭] A⁷ (chords), followed by a melody of eighth notes.
- Measure 15: Dm B[♭]7 Dm Gm A⁷ Gm A⁷ Dm (chords), followed by a melody of eighth notes.

Alabama Jubilee (1)

♩ = 218

Verse

The sheet music consists of eight staves of musical notation for a single instrument. The key signature changes throughout the piece, indicated by various sharps and flats. The chords are labeled above each staff. The time signature is common time (4/4).

Verse:

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

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

Alabama Jubilee (2)

Chorus

A7 D7 G7 C A7 Dm C E7 F C D7 G7 C

Chorus:

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

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

Alexander's Ragtime Band

c. Berlin, 1911

Verse

C $\text{C}^7 \text{ F}$ G^7

C D^7 G^7

C $\text{C}^7 \text{ F}$ G^7

C C^7 F $\text{E}^{\flat}\text{dim}$ G^7 C C^7

Chorus

F C^7 F

B^{\flat}

F

C G^7 C C^7

F C^7 F

B^{\flat}

F^7 B^{\flat} Bdim

F C^7 F

Algiers Strut

8

4/4 or 2-beat

c.1946

$\text{♩} = 208$

E♭ B♭7 E♭ E♭7

B♭7 E♭ E♭7

A♭ A♭m E♭ G7 Cm

F7 B♭7

E♭ B♭7

B♭7 E♭ E♭7

A♭ A♭m E♭ G7 Cm

F7 B♭7 E♭

9

All By Myself

4/4 2-beat ♩ = 162

c. Berlin, 1921

Chorus

B♭

C7

F7 F+ B♭ Cm7 F7

B♭ A7 D7

Gm C7 F7

B♭ C7

F7 D7

E♭ Edim B♭ Fm G7

C7 F7 B♭

Verse

B♭ B♭dim7 B♭ Bdim

F7 F+ B♭ G7 Cm7 F7

B♭ B♭dim7 B♭ G7

C7 F7 F+ B♭ Bdim7 B♭ G7 C7 F7 F+

Am I Blue

10

4/4 ♩ = 110

Ethel Waters; c. Akst, 1929

Chorus

The Chorus section consists of six staves of musical notation. The first staff begins with a F note. The second staff begins with an F note. The third staff begins with an F note. The fourth staff begins with an Am note. The fifth staff begins with an E7 note. The sixth staff begins with an F note.

Chorus chords: F - E♭7 D7 G7 - D♭7 C7 F F - E♭7 D7 G7 - D♭7 C7 F B♭ B♭m F Am E7 E7 Am Cdim C7 F C7 F - E♭7 D7 G7 - D♭7 C7 F B♭ B♭m F

Verse

The Verse section consists of five staves of musical notation. The first staff begins with an F note. The second staff begins with an F note. The third staff begins with an Am note. The fourth staff begins with a Gm note. The fifth staff begins with an F note.

Verse chords: F F7 B♭ D♭7 C7 F Gm7 C7 F Am E7 Am G♭dim Gm B♭m C7 F F+ Dm G7 C7 F F7 B♭ G7 C7

11

Angry

♩ = 182

c. 1925

Chorus

The Chorus section consists of eight staves of musical notation. The first staff begins with a B♭ note. The second staff starts with an F7 chord. The third staff begins with an E♭ note. The fourth staff starts with a C7 chord. The fifth staff begins with a B♭7 note. The sixth staff starts with an E♭ note. The seventh staff begins with a B♭ note. The eighth staff begins with a C7 chord.

Verse

The Verse section consists of six staves of musical notation. The first staff begins with a B♭ note. The second staff starts with an F7 chord. The third staff begins with a D7 chord. The fourth staff begins with a C7 chord. The fifth staff begins with a Gm chord. The sixth staff begins with a D7 chord.

Apex Blues

4/4 = 120

c. Noone, Hines, Poston, 1928

A

Jam F⁷ B^{b7} E^b

B E^b **Solos** E^{b7}

C E^b **Rhythm play hard 4/4** E^{b7}

F⁷ B^{b7} E^b

A^b A^{b7} E^b C⁷

F⁷ B^{b7} E^b

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

13

As Long As I LiveEasy 4/4 swing $\text{♩} = 128$

c. Arlen, 1934

Chorus

Chorus F C⁶ Cm D⁷ Cm D⁷
G⁷ C⁷ C+ C⁷ F G⁷ C⁷
F C⁶ Cm D⁷ Cm D⁷
G⁷ C⁷ C+ C⁷ F
Cdim Gm B[♭]m B[♭]dim F
Dm G⁹ C⁷ E[♭]m Dm C⁷
F C⁶ Cm D⁷ Cm D⁷
G⁷ C⁷ C+ C⁷ F
Verse F Gm⁷ C⁷ F Gm⁷ C⁷
F A[♭]dim Gm⁷ C F C⁷
F Gm⁷ C⁷ F Gm⁷ C⁷
F A[♭]dim Gm⁷ C⁷ F C⁷

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

At A Georgia Camp Meeting

14

1897

= 146 = 170

The musical score consists of four staves of music. The first staff is labeled "Intro" and has chords D♭, A♭dim, A♭, F7, B♭7, E♭7, and A♭. The second staff is labeled "Verse" and has chords A♭, D♭, A♭, B♭7, E♭7, D♭, A♭, D♭, E♭7, and A♭. The third staff is labeled "Chorus" and has chords E♭7, Solos, A♭dim, A♭, E♭7, A♭dim, A♭, E♭7, A♭dim, A♭, D♭, A♭dim, A♭, F7, B♭7, E♭7, and A♭. The fourth staff is labeled "Trio" and has chords A♭, D♭, A♭, B♭7, E♭7, A♭, A♭, D♭, B♭7, E♭7, A♭, D♭, A♭dim, A♭, F7, B♭7, E♭7, and A♭.

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

15

At Sundown

4/4 swing or light 2-beat

♩ = 156

c. W. Donaldson, 1928

Chorus

The musical score for "At Sundown" is presented in two staves. The top staff, labeled "Chorus," begins with a C7 chord followed by Gm, C7, F, and D7. The lyrics "At sundown" are written below the notes. The bottom staff, labeled "Verse," begins with F6 followed by F, C7, F, and C7. The lyrics "I'm gonna" are written below the notes. The music continues with a repeating pattern of chords and lyrics.

At the Jazz Band Ball

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

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

2-beat $\text{♩} = 202$

Verse

Gm

Gm

Chorus

G7

C7

F7

B♭ [Break -----]

G7

C7

E♭

B♭dim

B♭

G7

C7

F7

B♭

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

17

Aunt Hagar's Blues

♩ = 120

Rockin' 4/4, slow boogie feel

Teagarden,
c. W.C. Handy, 1920

Intro F F⁷ B[♭] D^{♭7} F C⁷ F D^{♭7} C⁷ F

A F F⁷ B[♭] C⁷ F F⁷

B[♭] C⁷ F F⁷

B[♭] C⁷ F F⁷

B F F⁷ B[♭] D^{♭7} F C⁷ F D^{♭7} C⁷ F

Fm F⁷ D[♭] D^{♭7} G[♭] D^{♭7} C⁷

Fm F⁷ D[♭] D^{♭7} G[♭] D^{♭7} C⁷

F F⁷ B[♭] D^{♭7} F C⁷ F D^{♭7} C⁷ F

C F F⁷ F F⁷

B[♭] F A⁷ D⁷

G⁷ C⁷ F C⁷ F C⁷

F C⁷ F

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

Avalon

4/4 2-beat $\text{♩} = 162$
 $\text{♩} = 210 \text{ BG} = \text{♩} = 240$

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

c. Rose, 1920

Chorus $\text{♩} = 254$ C7

The musical score for "Avalon" is presented in two staves. The top staff represents the Chorus, and the bottom staff represents the Verse. Both staves are in 4/4 time and 2-beat. The key signature is F major (one flat). The music is composed of eighth and sixteenth note patterns. Chords are indicated below the notes. The Chorus section starts with a single note, followed by a measure of F, then a measure of C7, another measure of F, and finally a measure ending with Fdim. The Verse section starts with a single note, followed by measures of Gm7, C7, Gm7, C7, and C+. The music continues with a series of measures including D7, Gm, D7, Gm7, Bbm, C7, F, Cm, D7, Gm7, C7, F, and concludes with a measure ending with a dash. The final section, labeled "Verse", includes measures of F, Dm, C7, F, C7, F, Dm, G7, C7, C7/E, C7, Db+, Am7/D - Dm7/C -, G7/B, G7, and C7.

19

Baby Face

c. Akst, 1926

2-beat ♩ = 224

Chorus C

4

G⁷ Gdim

G⁷ Cdim

C Gm A⁷

D⁷ G⁷

C E⁷ D E⁷ Am C⁷

E[#] F Cdim C A⁷

D⁷ D+ G⁷ C C

Verse C G⁷ C Gm/B[♭] A⁷

D⁷ G⁷ C G⁷

C G⁷ C C/E Cm/E[♭]

G/D D⁷ G Cm/E[♭] G/D D⁷/F[#] G Cm/E[♭]

G/D D⁷ G Cm/E[♭] D⁷/A D⁷ G⁷

Music score for the Chorus section of "Baby Face". The key signature is common time (indicated by '4'). The melody is in soprano voice. The chords are: G7, Gdim, G7, Cdim, C, Gm, A7, D7, G7, C, E7, D, E7, Am, C7, E# (sharp), F, Cdim, C, A7, D7, D+, G7, C, C. The Verse section starts with a similar pattern: C, G7, C, Gm/B♭, A7, D7, G7, C, G7, C, C/E, Cm/E♭, G/D, D7, G, Cm/E♭, G/D, D7/F♯, G, Cm/E♭, G/D, D7, G, Cm/E♭, D7/A, D7, G7.

Baby Won't You Please Come Home

20

Ballad $\text{♩} = 100$

c. Williams, 1919

Chorus

Verse

Ballin' the Jack

c. Chris Smith, 1913

Chorus

Verse

Chorus:

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

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

(The 2 verses are on the lyrics sheet)

Basin Street Blues

♩ = 104

Orig. in C

4/4; strong bluesy rhythm

Jack Teagarden;
c. Spencer Williams, 1928

Verse

Tbn **B** ♭ **Cm** **G** ♭⁷ **B** ♭ **Tbn** **B** ♭ **Fdim** **F** ⁹ **Response**

Tbn **B** ♭ **Cm** **G** ♭⁷ **B** ♭ **Tbn** **B** ♭ **Fdim** **F** ⁹ **Response**

Chorus **B** ♭ **D** ⁷ **G** ⁷ **A** ♭⁷ **G** ⁷

C ⁹ **F** ⁷ **B** ♭ **B** ♭^{dim} **Cm** **F** ⁷ **Cm** **F** ⁷

B ♭ **D** ⁷ **G** ⁷ **A** ♭⁷ **G** ⁷

C ⁷ **F** ⁷ **B** ♭

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

Beale Street Blues

From the music
If doing vocal, plan routine carefully.

c. Handy, 1916

4/4 or boogie $\text{♩} = 132$

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

A **TBN** B^{\flat} $B^{\flat}7$

B **Repeat optional** B^{\flat} E^{\flat} F^7 B^{\flat} **1.** **2.**

B B^{\flat} $B^{\flat}7$ E^{\flat} $B^{\flat}\text{dim}$ B^{\flat} F^+

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

B B^{\flat} $B^{\flat}7$ E^{\flat} $B^{\flat}\text{dim}$ B^{\flat} **1.** F^7 B^{\flat}

2. B^{\flat} F^7 B^{\flat} E^{\flat} **ROUTINE:** *Tbn A A, B, C, Solos on C, B, C C*
Records vary - some omit A, some do only 8 bars of B. Most emphasize C. Much depends on vocals.

C **Solos** E^{\flat} $B^{\flat}+$ E^{\flat} $E^{\flat}7$

A A^{\flat} E^{\flat}

B $B^{\flat}7$ E^{\flat} **1.** **2.**

Bill Bailey

24

$\text{♩} = 192 \quad \text{♪} = 208$
More of a 4/4 feel

1902

Chorus

F

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

Chorus F Cdim C⁷ C⁷ C+ F C⁷ F F7 B^b B^b Bdim F D⁷ G⁷ C⁷ F

Verse

Dm

The musical score consists of six staves of music for a single instrument, likely a piano or guitar. The key signature is one flat (B-flat). The first staff begins with a quarter note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes. The third staff begins with a quarter note followed by eighth notes. The fourth staff begins with a quarter note followed by eighth notes. The fifth staff begins with a quarter note followed by eighth notes. The sixth staff ends with a half note.

Dm F A⁷ Dm Cdim C⁷ F 1. A⁷ 2. F C⁷

25

Big Butter And Egg Man (1)

(I want a big butter and egg man)

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

4/4 swingy

$\text{♩} = 206$

Chords indicated above the staves:

- F
- C⁷
- Fdim
- Gm⁷
- C⁷
- G⁹
- C⁷
- F
- F⁷
- B^b
- D⁷
- G⁷
- C⁷
- F
- G⁷
- Gm⁷
- C⁷
- 1. F
- 2. Trumpet solo ending--w / drums only

Text below the score:

- To top
- 2 extra bars!
- Band Chorus

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

Big Butter And Egg Man (2)

25

3. Trumpet solo out w/drums only

The musical score for the trumpet solo consists of eight staves of music. The first seven staves are standard staff notation. The eighth staff begins with a dynamic 'ritard' and ends with a double bar line.

I/ want/ a big butter and egg/ man/ ///from
Way/ out/ in/ the/ West./// ////
I'm/ gettin' tired// of working all day, ///|
I/ want some- body/ who wants/ me to play.///

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

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

Birth Of the Blues

4/4 rhythmic, slowish

c. Henderson, 1926

Chorus

$\text{♩} = 104$

Verse*Ad lib, expressively*

Black and Blue

Ethel Waters, L. Armstrong
c. Waller, 1929

Chorus $\text{♩} = 104$

Am Dm Am D⁷

C Gdim G⁷ C E⁷

Am Dm Am D⁷

C Gdim G⁷ A^{♭7} G⁷ C E^{♭7}

A^{♭7} C E^{♭7}

A^{♭7} Am E⁷

Am Dm Am D⁷

C G⁷ A^{♭7} G⁷ C

Verse

C B⁷ C

C Am E⁷

Dm D⁷ G⁷ C

G D⁷ G F+ E⁷ Am D⁷ G⁷ E⁷

Blue Turning Gray (Over You)

♩ = 108

4/4 Ballad, not dirge slow

c. Waller, 1929

Chorus

C Am B⁷ Gm⁷ A⁷
 D⁷ G+ Am⁷ D⁷ G⁷
C Am B⁷ Gm⁷ A⁷
 D⁷ G+ C Dm⁷ C
C F C⁷ F D⁷ G⁷ D⁷ G⁷
C Am B⁷ Gm⁷ A⁷
 D⁷ G+ C Fm C
Verse C C⁷ F⁷ C C⁷ A⁷
 D⁷ G⁷ D⁷ G⁷ C G⁷
 C C⁷ F⁷ C C⁷ A⁷
 G Cm G Cm Em⁶ A⁷ E^{b6} D⁷ G⁷

Blues My Naughty Sweetie Gives to me

29

Chorus

♩ = 214

1919

The musical score consists of two main sections: Chorus and Verse.

Chorus: The first section starts with a treble clef, a key signature of one flat, and a time signature of 4/4. The tempo is indicated as ♩ = 214. The lyrics are: "Gm D7 Gm G7". The chords are: Gm, D7, Gm, G7. The melody is composed of eighth and sixteenth notes. The section ends with a repeat sign and continues with: "Cm G7 Cm D7 A7 Gm D7". The chords are: Cm, G7, Cm, D7, A7, Gm, D7. This pattern repeats with: "Gm D7 Gm G7". The section concludes with: "Cm G7 D7 G7". The chords are: Cm, G7, D7, G7.

Verse: The second section starts with a treble clef, a key signature of one flat, and a time signature of 4/4. The lyrics are: "E♭ A♭7 B♭7 E♭ E♭ A♭7 B♭7 E♭". The chords are: E♭, A♭7, B♭7, E♭, E♭, A♭7, B♭7, E♭. The melody is composed of eighth and sixteenth notes. The section continues with: "B♭7 Cm C7 F7 B♭ E♭ E♭dim B♭7". The chords are: B♭7, Cm, C7, F7, B♭, E♭, E♭dim, B♭7. This pattern repeats with: "E♭ A♭7 B♭7 E♭ E♭7 A♭". The chords are: E♭, A♭7, B♭7, E♭, E♭7, A♭. The section concludes with: "A♭ Gm A7 E♭7 D7". The chords are: A♭, Gm, A7, E♭7, D7.

Bluin' the Blues (1)

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

Swing it!**Hard driving 4/4! ♩ = 148**

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

The musical score consists of ten staves of music. The first staff is labeled "Intro". The second staff is labeled "A". The third staff is labeled "B". The fourth staff is labeled "C". The fifth staff is labeled "Solos" and includes a note: "Rhythm instrument, horns hold long notes." The sixth staff is labeled "B". The seventh staff is labeled "C". The eighth staff is labeled "D". The ninth staff is labeled "E". The tenth staff is labeled "F". Chords indicated above the staves include B♭, F7, Fdim, F7, B♭, E♭7, G♭7, B♭, G7, C7, F7, B♭, C7, F7, B♭, B♭, E♭7, G♭7, B♭, G7, C7, F7, B♭, C7, F7, B♭, and a final section starting with "2nd X to D". Measure numbers 1 through 10 are present at the beginning of each staff.

Bluin' the Blues (2)

30

D B^b

E^b7

C⁷ F⁷

2. B^b F⁷ B^b F⁷ B^b

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

Bucket's Got A Hole In It

Melody approximate.

c. C. Williams, 1933

= 122 Rock it!

B^b

C⁷ D^b7 C⁷ F F⁷ B^b B^bm F

B^b

C⁷ D^b7 C⁷ F F⁷ B^b B^bm F

Bogalusa Strut

♩ = 182

c. Sam Morgan, 1927

Intro C Cdim C A⁷ D⁷ G⁷ C C⁷

Verse F Cdim C A⁷

D⁷ G⁷ C Cdim G⁷ C⁷

F Cdim C A⁷

D⁷ G⁷ C F C

Chorus G⁷ C

G⁷ C [Break -----]

G⁷ C C⁷

F Cdim C A⁷ D⁷ G⁷ C

Ending C Cdim C A⁷ D⁷ G⁷ C

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

Bourbon Street Parade

2-beat, march tempo $\text{♩} = 192$

c. Paul Barbarin, 1949

Intro **Tpt**

Melody

Music staff details:

- Key signature: B-flat major (two flats)
- Time signature: Common time (indicated by '4')
- Notes: Quarter notes, eighth notes, sixteenth notes, and rests.
- Chords labeled above the staff: A♭, E♭7, E♭7, A♭, A♭, A♭7, D♭, A♭dim, A♭, F7, B♭7, E♭7, A♭.
- Lyrics in the melody staff box:

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

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

33

Bugle Call Rag (1)

$\text{♩} = 196$

1923

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

Bugle Call Rag (2)

33

C Solos 2 X each

D Out chorus

B7 Start Solo

G7

E Ole Miss

B7 Extended Ending

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

4/4 2-beat

= 120

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

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

By And By

♩ = 166

Street parody, shoulder swingy

Trad. hymn

Chorus

F F⁷ B^b F

F G⁷ C⁷

F F⁷ B^b F

F C⁷ F B^b F

Verse

F B^b F

F C G⁷ C⁷ F

F B^b F

F C⁷ F

36

Bye Bye Blackbird (1)

Square 2-beat

♩ = 198

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

1926

Verse

Chords indicated above the staves:

- Dm
- F+
- F
- Gm⁷
- Dm
- A⁷
- Dm
- Dm
- F
- C⁷
- B^b
- B^bm
- F
- C⁷
- A⁷
- Dm
- F+
- F
- Gm⁷
- Dm
- G⁷
- C⁷

Verse:

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

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

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

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

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

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

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

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

Bye Bye Blackbird (2)

Chorus

Chorus:

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

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

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

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

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

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

Make my bed and light the light,/ I'll arrive/ late tonight,
Black-/bird/ //bye/ Bye./// /|||

Bye Bye Blues

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

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

Chorus C

A♭7

Chorus Chords: C, A⁷, D⁹, G⁷, Cdim, A♭7.

Verse

Verse Chords: G, C⁷, Dm^{6/F}, E⁷, A⁷, D⁷, G, A⁷, C⁷, Dm^{6/F}, E⁷, G+, G+.

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

Cabaret

38

1966

= 204

Ending do line 3 X

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

39

Cakewalkin' Babies From Home (1)

4/4

♩ = 218

Armstrong/Bechet
c. C. Williams, 1924

Verse

Musical score for 'Cakewalkin' Babies From Home (1)'. The score consists of four staves of music. The first staff starts with a chord of F+ and B♭. The second staff starts with a chord of B♭. The third staff starts with a chord of D7. The fourth staff starts with a chord of C7. Chords are indicated above the staves: F+ B♭, B♭, Fdim C7, F7, D7, Gm, D7, Gm, C7, E♭m, -, -, F7.

Verse:

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

Chorus:

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

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

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

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

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

Cake Walkin' Babies (2)

39

Chorus

F⁷

B[♭] G⁷

C⁷

C⁷ E[♭]m - - F⁷ - Fdim - -

F⁷

B[♭] Gm - D⁷ - Gm⁷ B[♭]7

E[♭]6

B[♭]6 F⁷ - (Fdim -)

F⁷

C⁷ F⁷ B[♭] (Fdim - - - - - -)

Cake Walkin' Babies (3)

Armstrong's out chorus

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

The sheet music consists of ten staves of musical notation for a single instrument, likely a trumpet or piano. The music is in common time and key signature of B-flat major (two flats). The chords indicated are F7, B-flat, G7, C7, C7, F7 [Trumpet Break], F7, B-flat, F7, Cm, D7, Gm7, B-flat7, E7 [Break], E7, E7 [Break], E7m, B7 [Break], B7, B7 [Break], Fdim, F7, C7, F7, B7.

Notable features include a trumpet break in the fourth measure, a section from the fifth to eighth measures where chords are implied by the notation, and a section from the ninth to eleventh measures where chords are explicitly written.

California Here I Come

1924

Square 2-beat

Chorus

♩ = 218

Chorus

4

C C+ F
G⁷ Gdim G⁷ C
C Cdim G⁷
C Cdim G⁷
C C+ F
G⁷ Gdim G⁷ C A⁷
Dm A⁷ Dm E^bdim E⁷ Am
D⁷ Dm G⁷ C
Em C⁷ B⁷ 1. Em E⁶ B+ Em 2. Em
G⁷ Dm⁷ B^bm G⁷ 1. F C 2. F C B⁷
Em B+ Em⁷ A⁷ Am⁷
Em C⁷ B⁷ Em G⁷ Gdim G⁷ G+
Chorus is in C

41

Campmeeting Blues (1)

♩ = 95 4/4

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

c. King Oliver, 1923

Pno intro E♭

A E♭ E♭⁷

B Tbn E♭ E♭⁷

C Clar E♭ E♭⁷

D (D)

Chords: E♭, F⁷, B♭⁷, E♭, E♭⁷, F⁷, B♭⁷, E♭, B♭⁷, A♭, E♭, G⁷, C⁷, F⁷, B♭⁷, E♭, E♭⁷, F⁷, Ddim, E♭, B♭⁷, A♭, Edim, E♭, B♭⁷, A♭m, B♭⁷, E♭, B♭⁷, E♭, (D)

Camp Meeting Blues (2)

41

SOLOS 1 or 2 X; band play stops each X

The musical score consists of four staves of music in E-flat major (two sharps) and common time. The first staff starts with a D note, followed by a measure of E-flat with a 'Break' instruction, then D, E-flat with a 'Break', D, E-flat with a 'Break', D7, and E7. The second staff starts with A-flat. The third staff starts with B-flat7. The fourth staff starts with Tag, followed by E-flat, B-flat7, and E-flat.

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

Carolina In the Morning2-beat $\text{♩} = 135$

c. Donaldson, 1922

Chorus

Chorus

C Cmaj⁷ C⁶ Gdim G⁷
Dm F+ F G⁷ Cdim
F C F A⁷
D⁷ G E⁷ Am D⁷ G⁷
C Cmaj⁷ C⁶ Gdim G⁷
Dm F+ F G⁷ Cdim G⁷
C C⁷ F D⁷ G⁷
C Am D⁷ G⁷ C

Verse

Verse

C/E Am/C Gm⁶/B♭ - A⁷ - Dm G⁷ C
C/E Cdim Ddim G⁷ Dm Dm⁷ G⁷ C G+
C/E Am/C Gm⁶/B♭ - A⁷ - D⁷ G⁷ G⁷ Gdim G⁷

Charleston

♩ = 202

Whiteman, '25
James P. Johnson, 1923**Chorus**

The Chorus section consists of eight lines of musical notation. The first line starts with a B♭ chord. Subsequent lines feature chords such as D7, G7, C7, F7, B♭, Gdim, F7, B♭, D7, G7, Dm, A7, D7, F7, B♭, D7, G7, B♭, D7, G7, C7, F7, B♭, Gdim, F7, B♭, Gm, B♭7, E♭, G7, B♭, Gdim, F7, B♭. The music is in 4/4 time and uses a treble clef.

Verse

The Verse section consists of seven lines of musical notation. It begins with a Gm chord and follows a pattern of chords including Cm, D7, Gm, Gm, A7, D, F7, F7, B♭, D7, Gm, F, Fdim, F, Cdim, C7, F7. The music is in 4/4 time and uses a treble clef.

Chattanooga Stomp (1)

Record $\text{J} = 228$ Works at $\text{J} = 198$

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

C. King Oliver, 1924

Intro [Cornet -----] $F^7 \text{ G}^{\flat}7 \text{ Cm Fm}^{13} F^7 \text{ } \{ F^7 \text{ } \}$

A B^{\flat} $B^{\flat}7$ E^{\flat} B^{\flat} [TBN Gliss -]

B^{\flat} G^7 C^7 F^7

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

B^{\flat} Edim B^{\flat} G^7 1. C^7 F^7 B^{\flat}

2. C^7 F^7 B^{\flat} 3. C^7 F^7 B^{\flat} $B^{\flat}7$ To C

B B^{\flat} G^7 F^7

B^{\flat} G^7 F^7 B^{\flat} slur

B^{\flat} G^7 F^7

B^{\flat} G^7 F^7 B^{\flat}

Back to A 1 X, C

ROUTINE: A A B B, A C C C

Chattanooga Stomp (2)

C Solos 1st X Clarinet lead

*[Break -----]
Top: Clar, bottom Cor.*

Cornet

Last X

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

44a

Chattanooga Stomp (Copyright) (1)

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

c. King Oliver, 1923

Intro

F⁷ A^{b7} Cm A^{b7} F⁷

Chattanooga Stomp (Copyright) (2)

44a

Musical score for "Chattanooga Stomp" (Copyright) (2) in 44a key signature. The score consists of ten staves of music, each with a treble clef and a key signature of one flat. The chords are indicated above the notes. The first staff starts with C, followed by E♭, B♭7, E♭, and E♭7. The second staff starts with A♭, followed by A♭m, E♭, and E♭. The third staff starts with B♭, followed by B♭7, E♭, and C7. The fourth staff starts with B♭, followed by F7, B♭7 [Break-----], and ends with a rest. The fifth staff starts with E♭, followed by B♭7, E♭, and E♭7. The sixth staff starts with A♭, followed by A♭m, E♭, and E♭. The seventh staff starts with B♭, followed by B♭7, E♭, and C7. The eighth staff starts with F7, followed by B♭7, and then continues with 1. E♭ and 2. E♭. The ninth staff starts with E♭ and ends with a rest. The tenth staff ends with a double bar line.

C E♭ B♭7 E♭ E♭7
A♭ A♭m E♭
B♭ B♭7 E♭ C7
B♭ F7 B♭7 [Break-----]
E♭ B♭7 E♭ E♭7
A♭ A♭m E♭
B♭ B♭7 E♭ C7
F7 B♭7 1. E♭
2. E♭

45

Chicago (That Toddlin' Town)

4/4 swingy

• = 186

c. Fisher, 1922

The musical score is composed of eight staves of music. The first staff begins with an E-flat note. The second staff starts with a B-flat 7 chord. The third staff begins with an E-flat note. The fourth staff starts with a B-flat 7 chord. The fifth staff begins with an E-flat note. The sixth staff starts with a B-flat 7 chord. The seventh staff begins with an Fm note. The eighth staff begins with a B-flat 7 chord.

(Chi-) Ca/go, Chi- ca-/go, that toddlin' town,/ (toddlin' town.) Chi-
 Ca-/go, Chi- ca-/go, I'll show you around./ / show you around.
 Bet your bottom dollar you'll lose your blues in Chi-
 ca-/go, Chi- ca-/go, the
 Town that Billy Sunday could not shut down./// ||| On

State/ Street, that great/ Street, I just want to say, just want to say, they
 Do things/ they don't do on Broad- way. /// Say,///
 They have the time, the time of their life,/

I met a man he danced with his wife In Chi-
 Ca-/go, Chi- cago my home town./// |||

China Boy

Popular in the 30s; c. 1922

4/4

♩ = 234

The musical score consists of eight staves of music, each with a treble clef and a key signature of one flat. The time signature is 4/4 throughout. The music is divided into measures by vertical bar lines. Chords are indicated above the staff, and specific notes are marked with dots or circles. Measure 1: F, C+, F, C+, F. Measure 2: F, C+, F, D7. Measure 3: G7. Measure 4: B♭m, F, E♭7. Measure 5: A♭, E♭7, A♭, E♭7. Measure 6: A♭, E♭7, A♭, C7. Measure 7: F, C+, F, Fdim. Measure 8: F, C9, F.

47

Chinatown My Chinatown

2-beat

♩ = 238

♩ = 214 C

c. 1906

The musical score consists of seven staves of music. The first staff starts with a C major chord. The second staff begins with a C major chord. The third staff starts with a G7 chord. The fourth staff begins with an Am chord. The fifth staff starts with a D7 chord. The sixth staff begins with a G7 chord. The seventh staff begins with a C major chord.

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

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

Coney Island Washboard

4/4 = 210

Chorus

= 198 (Vocal)

The sheet music consists of two staves of musical notation. The top staff is for the vocal part, indicated by a treble clef and a tempo of 198 BPM (Vocal). The bottom staff is for the washboard part, indicated by a bass clef and a tempo of 210 BPM. The music is in 4/4 time.

Chorus:

- Measure 1: B♭ (Chorus), G7 (washboard)
- Measure 2: C7 (washboard)
- Measure 3: F7 (washboard), B♭ (Chorus), G7 (washboard)
- Measure 4: C7 (washboard), F7 (washboard)
- Measure 5: B♭ (Chorus), G7 (washboard)
- Measure 6: C7 (washboard)
- Measure 7: E♭ (washboard), Edim (washboard), B♭ (Chorus), G7 (washboard)
- Measure 8: C7 (washboard), F7 (washboard), B♭ (Chorus)
- Measure 9: B♭ (Chorus), G7 (washboard), B♭ (Chorus), F7 (washboard), B♭ (Chorus)
- Measure 10: B♭ (washboard), G7 (washboard), B♭ (washboard), F7 (washboard), B♭ (washboard)
- Measure 11: Ddim (washboard), Cm (washboard), G7 (washboard), Cm (washboard)
- Measure 12: C7 (washboard), F7 (washboard)

Verse:

- Measure 13: B♭ (Chorus), G7 (washboard), B♭ (Chorus), F7 (washboard), B♭ (Chorus)
- Measure 14: B♭ (washboard), G7 (washboard), B♭ (washboard), F7 (washboard), B♭ (washboard)
- Measure 15: B♭ (washboard), G7 (washboard), B♭ (washboard), F7 (washboard), B♭ (washboard)
- Measure 16: B♭ (washboard), G7 (washboard), B♭ (washboard), F7 (washboard), B♭ (washboard)
- Measure 17: B♭ (washboard), G7 (washboard), B♭ (washboard), F7 (washboard), B♭ (washboard)
- Measure 18: B♭ (washboard), G7 (washboard), B♭ (washboard), F7 (washboard), B♭ (washboard)
- Measure 19: B♭ (washboard), G7 (washboard), B♭ (washboard), F7 (washboard), B♭ (washboard)
- Measure 20: B♭ (washboard), G7 (washboard), B♭ (washboard), F7 (washboard), B♭ (washboard)

49

Clarinet Marmalade (1)

♩ = 214 4/4 swingy

c. ODJB, 1918

Intro

The musical score consists of 12 staves of music for a single instrument. The key signature is one flat (B-flat). The time signature is 4/4. The tempo is indicated as 214 BPM with a swing feel. The music is divided into sections by bar lines and section labels.

- Intro:** The first section starts with a single note F followed by a rest. This is followed by a sequence of chords: A7, D7, G7, C7, F, A, F, C+, F, F7, B♭, B♭m, F, F7, B♭, B♭m, F, D7, G7, C7, F, C+, F, F7, B♭, B♭m, F, F7, B♭, B♭m, F, D7.
- Interlude:** The second section begins with a single note F followed by a rest. This is followed by a sequence of chords: G7, C7, F, C7, C7 [Break], C7.

Interlude

The interlude section consists of four staves of music. It begins with a single note F followed by a rest. This is followed by a sequence of chords: C7, G7, C7 [Break], C7.

Clarinet Marmalade (2)

Solos

B F A⁷ D⁷

G⁷ C⁷ F C⁷

F A⁷ D⁷

G⁷ C⁷ F B^b F

Dogfight

Dm A⁷ [Break -----] Dm A⁷ [Break -----]

Gm D⁷ [Break -----] Gm D⁷

C⁷ Cdim C⁷ Cdim C⁷ **To B**

Tag

F A⁷ D⁷

G⁷ C⁷ F

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

50

Copenhagen (1)

4/4 swingy ♩ = 198

Bix, c. 1924

A B♭ Bdim Cm B♭dim

B E♭ A♭7 E♭ E♭7

C E♭ E♭m B♭ G7

D Tpt B♭ Cm Dm B♭ G7

Clar B♭ F7 B♭ F7 B♭

Copenhagen (2)

Tuba Solo

The musical score consists of six staves of music. Staff 1 (Tuba Solo) starts with an E note, followed by a Bb note, and then a series of eighth notes. Staff 2 (Solo) has a Bb note. Staff 3 (Band) has a Bb7 chord. Staff 4 (Solo) has an F7 chord. Staff 5 (Solo) has a Bb7 chord. Staff 6 (Solo) has a 1. Bb7 chord. Staff 7 (Solo) has a 2. Bb7 chord. Staff 8 (Solo) has an F7 chord. Staff 9 (Solo) has an Ebm chord. Staff 10 (Solo) has a Bb chord. Staff 11 (Solo) has a G7 chord. Staff 12 (Solo) has a C7 chord. Staff 13 (Solo) has an F7 chord. Staff 14 (Solo) has a Bb chord. Staff 15 (Solo) has a F7 chord. Staff 16 (Solo) has a Bb7 chord. Staff 17 (Solo) has an Eb chord. Staff 18 (Solo) has an Ebm chord. Staff 19 (Solo) has a Bb chord. Staff 20 (Solo) has a G7 chord. Staff 21 (Solo) has a C7 chord. Staff 22 (Solo) has an F7 chord. Staff 23 (Solo) has a Bb chord. Staff 24 (Solo) has a F7 chord. Staff 25 (Solo) has a Bb chord.

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

Curse Of An Aching Heart

Orig. waltz in C.

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

2-beat

= 172

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

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

Darktown Strutter's Ball

c. 1917

4/4

= 150

Chorus

The musical score consists of two staves of music. The top staff is for the Chorus and the bottom staff is for the Verse. Both staves are in 4/4 time at a tempo of 150 BPM. The music is written in standard staff notation with treble clefs.

Chorus Chords: C, A⁷, D⁷, Am⁷, D⁷, G⁷, C, Cdim, G⁷, C, A⁷, D⁷, Am⁷, D⁷, F, Cdim, C, E⁷, A⁷, D⁷, G⁷, C.

Verse Chords: C, Cdim, G⁷, C, Cdim, G⁷, G⁷, Gdim, E⁷, Am⁷, D⁷, G⁷, C, Cdim, G⁷, E⁷, Am⁷, G, G+, Em, E⁷, Am⁷, D⁷, G⁷.

53

Davenport Blues

Driving 4/4 = 135

Bix, 1925

Chorus

E^b A^b E^b B^{b7} E^b
E^b A^b E^b B^{b7} E^b E^{b7}
A^b E^b E^b C⁷
F⁷ A^{b+} [TPT Break-----]
E^b A^b E^b B^{b7} E^b E^{b7}
A^b G⁷ B^{b7}
E^b [Break-----] G⁷ [Break-----] Cm₃ [break₃-----] C⁷ [Break-----]
F⁷ B^{b7} E^b
Verse

E^b E^{b7} A^b A^{b7}
E^b F⁷ B^{b7}
E^b E^{b7} A^b A^{b7}
E^{b7} E^b C⁷ F⁹ B^b B^bdim B^{b7}

Dear Old SouthlandArmstrong, Goodman, Dukes
of Dixieland; c. 1921

Various tempos

Chorus

The musical score for the Chorus section consists of four staves of music. The first staff starts with a 'F' chord. The second staff starts with an 'F' chord, followed by 'F+' and 'B♭'. The third staff starts with an 'F' chord, followed by 'A⁷', 'Gm', and 'Ddim'. The fourth staff starts with an 'F' chord, followed by 'Fdim' and 'C⁷', concluding with an 'F' chord.

Verse

Habanera rhythm

The musical score for the Verse section consists of six staves of music. It begins with an 'Fm' chord, followed by 'Dm', 'B♭m', and 'C⁷'. The next section starts with 'Fm', followed by 'A⁷', 'D♭', and 'C⁷'. The final section starts with 'Fm', followed by 'Fdim', 'B♭m', and 'C⁷', concluding with an 'Fm' chord.

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

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

Verse:

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

53b If I Could Be With You (One Hour Tonight)

4/4 swingy $\text{♩} = 108$

c. James P. Johnson, 1926

Chorus

Verse

Verse: I'm so blue, I don't know what to do./
All day thru' I'm pining just for you./
I did wrong when I let you go away. For
Now I grieve about you night and day.// I'm un-
Happy and dissatis- fied,/ but I'd be
happy if I had you by my side./ If I could
Chorus: (If I could) Be/ with you, I'd Love you strong, if I could
be with you I'd love you long. I
Want you to know, I wouldn't go/ un-
till I told you, honey, why I love you so. If I could
Be with you one hour tonight, if I were
free to do the things I might, I'm
Telling you true, I'd be anything but blue, if I could be with
you.//

Diga Diga Doo

54

♩ = 206 Square 2-beat

c. 1928

Chorus

The musical score for "Diga Diga Doo" features two staves of music. The top staff is designated for the Chorus, and the bottom staff is for the Verse. Both staves are in 4/4 time and use a key signature of one flat. The music is composed of eighth and sixteenth note patterns, with various chords labeled above the notes. The Chorus staff begins with a Dm chord, followed by A+, Dm⁷, Dm⁶, Dm, A+, Dm⁷, and Dm⁶. It then repeats Dm, A7, Dm, Dm, A7, and Dm. The Verse staff begins with a Dm chord, followed by A+, Dm⁷, Dm⁶, Dm, A+, Dm⁷, and Dm⁶. It then repeats Dm, A7, Dm, Dm, A7, and Dm. The music concludes with a final section of Dm, A+, Dm⁷, Dm⁶, Dm, A+, Dm⁷, and Dm⁶.

55

Dippermouth Blues (1)

4/4 = 186

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

Oliver, 1923
Spanier, 1939

Intro B^bdim F⁷ C⁷ F⁷

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

E^{b7} B^b

F⁷ 1. B^b F⁷ B^b

2. F⁷ B^b F⁷ B^b F⁷ To B

3. F⁷ B^b F⁷ B^b Cornet

Lip to D

CLAR Solo, band do "3's"

B B^b B^bdim (E^{b7}) B^b B^{b7}

E^{b7} B^bdim B^b G⁷

C⁷ F⁷ 1. B^b F⁷ B^b

2. B^b F⁷ B^b n X solos on C, A 1 X, then D tpt solo

C B^b E^{b7} B^b B^{b7} E^b B^b F⁷ B^b F⁷

A 1 X, then D

Dippermouth Blues (2)

55

TPT Solo 36 Bars

The stops line is a standard, later convention

D B♭ ~~~~~ B♭7

E♭7 B♭7

F7 B♭

Optional stops B♭ B♭ B♭ B♭ B♭ B♭ B♭ B♭

Lip B♭ B♭

E♭7 B♭

F7 B♭

B♭ B♭7

E♭7 B♭

F7 B♭ > Oh Play that thing!

E Out 2-4 X B♭ E♭7 B♭ B♭7

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

E♭7 B♭ F7 B♭

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

55a

Dippermouth Blues (Copyright)

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

The musical score consists of eight staves of music, each starting with a treble clef and a key signature of one flat (B-flat). The music is in common time.

Chords:

- B^bdim
- F7
- C7
- F7
- B^b
- E^{b7}
- B^b
- B^{b7}
- E^{b7}
- B^b
- F7
- B^b
- E^b
- B^b
- B^b
- B^bdim (E^{b7})
- B^b
- B^{b7}
- E^{b7}
- B^b
- G7
- C7
- F7
- B^b
- E^b
- 1. B^b
- 2. B^b

Lyrics:

Blues lyrics are present in the first four staves:

- Stave 1: "I'm gonna dippermouth blues
- Stave 2: "I'm gonna dippermouth blues
- Stave 3: "I'm gonna dippermouth blues
- Stave 4: "I'm gonna dippermouth blues

There are two endings indicated:

- 1. B^b: Follows the G7 chord in Staff 5.
- 2. B^b: Follows the C7 chord in Staff 6.

Darkness On the Delta, When It's

55b

c. Jerry Levinson, 1932

$\text{♩} = 100$

Chorus

The musical score consists of two staves of music. The top staff is for the Chorus and the bottom staff is for the Verse. Both staves are in common time (indicated by a '4') and key signature of E-flat major (indicated by two flats). The music is divided into measures by vertical bar lines. Chords are indicated above the notes. The Chorus section starts with a measure of E-flat followed by G7 and C7. The Verse section starts with E-flat followed by B-flat+ and E-flat.

Chorus:

- E♭
- G⁷
- C⁷
- F⁷
- B♭⁷
- E♭
- A♭m
- E♭
- E♭
- G⁷
- C⁷
- F⁷
- B♭⁷
- E♭
- A♭m
- E♭
- E♭⁷
- A♭
- F⁷
- B♭⁷
- B♭+
- E♭
- G⁷
- C⁷
- F⁷
- B♭⁷
- E♭
- A♭m
- E♭

Verse:

- E♭
- B♭+
- E♭
- B♭+
- E♭
- E♭
- C⁷
- F⁹
- B♭⁷
- A♭
- A♭m
- Gm
- C⁷
- F⁷
- Dm
- A
- F⁷
- B♭⁷
- E♭

56

Dinah

4/4 swingy or 2-beat ♩ = 184 ♩ = 200

Spanier, 1939
c. Akst, 1925**Chorus**

A♭ A♭
E♭7 A♭ A♭dim D♭ E♭7
A♭ A♭
E♭7 A♭ D♭ A♭ C7
Fm A♭+ A♭ B♭9
Fm B♭7 E♭7
A♭ A♭
E♭7 A♭ D♭ A♭
A♭ A♭ E♭7
A♭ Fm7 B♭7 E♭7
A♭ Cm B♭dim
E♭ B♭7 E♭7

Verse

A♭ A♭ E♭7
A♭ Fm7 B♭7 E♭7
A♭ Cm B♭dim
E♭ B♭7 E♭7

Do You Know What It Means To Miss New Orleans

Louis Armstrong;
c. Alter, 1946

4/4 Very expressively

= 106

= 96 (Vocal)

The musical score consists of eight staves of music. The first staff begins with a C note. Subsequent chords include G+, C, Am, C(Em), Am⁷, D⁹, F, Cdim, C, A⁷, Dm⁷, A^{b7}, G⁷, C, G+, C, Am, C(Em), Am⁷, D⁹, F, Cdim, C, A⁷, Dm⁷, G⁷, C, E^{b7}, B^bm⁷, E^{b7}, A^b, Adim, B^bm⁷, E^{b7}, A^b, Am⁷, D⁷, G, Em⁷, Am⁷, D⁷, G⁷, C, G+, C, Am, C(Em), Am⁷, D⁹, F, Cdim, C, A⁷, D⁹, G⁷, C.

58

Down In Honky Tonk Town (1)

c. 1916

♩ = 224 2-beat

Verse

E♭7 D7 E♭7 D7 A♭7 G7 A♭7 G7 Cm
E♭7 D7 E♭7 D7 E♭dim A♭7 D7 Ddim G7

Verse:

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

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

Down In Honky Tonk Town (2)

58

Chorus

The musical score consists of eight staves of music for a single instrument, likely a piano or guitar. The staves are arranged vertically. The first staff starts with a 'C' above the staff, followed by a treble clef and a common time signature. The second staff starts with a 'D7' chord. The third staff starts with a 'G7' chord. The fourth staff contains four chords: 'D7', 'Ddim', 'A♭7', and 'G7'. The fifth staff starts with a 'C' chord. The sixth staff starts with a 'D7' chord. The seventh staff starts with a 'G7' chord. The eighth staff ends with a 'C' chord.

Verse:

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

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

Down By the Riverside

Rockin' gospel feel

$\text{♩} = 186$

F

C⁷

F

C⁷

F

F⁷

B[♭]

C⁷

F

B[♭]

F

C⁷

F

If Ever I Cease To Love

59a

Traditional Mardi Gras March

c. Rex Knarf,
Re' Kel, 1916

4/4 2-beat

Verse

Chorus

Dukes of Dixieland Version (Bb)

= 224

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

60

Down Yonder (1)

Hot 2-beat ♩ = 224

c. 1922

Chorus E♭

E♭
A♭
E♭
E♭
F⁷
B♭⁷
E♭
E♭
A♭
E♭
E♭
F⁷ B♭⁷ E♭

Down Yonder (2)

Verse

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

////

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

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

Yearnin' for my Swanee/ shore. //// ////

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

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

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

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

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

I can hear the singers/ croon, //// ////

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

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

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

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

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

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

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

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

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

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

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

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

61

4/4 ♩ = 192 ♩ = 216

Dr. Jazz

King Oliver, 1927

Chorus

Chorus

E♭ B♭7 E♭ E♭7 A♭ E♭dim E♭ E♭7 D7 D♭7 C7
F7 B♭7 E♭ E♭7 E♭ A♭ G7 C7 C7 F7 F7 F7 F7
B♭7 E♭ B♭7 E♭ E♭7 A♭ G7 C7 F7 B♭ B♭7 E♭
B♭7 E♭ B♭7 E♭ E♭7 A♭ G7 C7 F7 B♭ B♭ B♭7

Verse

E♭ C7 F7 B♭7 E♭
E♭ B♭7 G7 C7 F7 B♭
B♭7 E♭ B♭7 E♭ B♭7 E♭
F7 B♭ G7 C7 F7 B♭ B♭7

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

Everybody loves my baby

62

4/4
♩ = 192 ♩ = 208

Orig. in G

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

Chorus Dm

The musical score consists of two staves of music. The top staff is for the Chorus section, starting with a Dm chord. The lyrics are: "Dm G7 C7 F A7 Dm A E7 A C7 F7 G7 C7 A7". The bottom staff is for the Verse section, starting with a Dm chord. The lyrics are: "Dm A7 Dm B7 A7 Dm B7 A7 Dm A7 Dm B7 A7 Dm B7 A7". Both staves are in 4/4 time and use a treble clef. The music is written in a simple, rhythmic style with eighth and sixteenth notes.

63

Eccentric (1)

Muggsy Spanier plays it in C

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

4/4 = 188

Intro E♭ C7 F7 B♭7 E♭ F7

A B♭ C7 F7 B♭ F7

B♭ C7 F7 B♭ E♭7 F7 B♭ B♭7

B E♭ B♭7 E♭ B♭7 E♭

E♭ B♭7 E♭ F7 B♭ G7 Cm

E♭ B♭7 E♭ B♭7 E♭ F7

Play A, then Solos

Alternate Intro

B♭ B♭dim B♭ C7 F7 B♭ F7

Eccentric (2)

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

The musical score consists of ten staves of music for a single instrument, likely a guitar or piano. The key signature is one flat (B-flat). The music is divided into sections labeled C, D, and Tag.

- Section C:** This section contains two staves. The first staff begins with a C major chord (C, E, G), followed by a B-flat major chord (B-flat, D, F). The second staff begins with an F7 chord, followed by a B-flat major chord, and ends with an F7 chord.
- Section D:** This section contains two staves. The first staff begins with a B-flat major chord, followed by a B-flat diminished chord (B-flat, D, F-sharp), another B-flat major chord, and a C7 chord. The second staff begins with a B-flat major chord, followed by a B-flat diminished chord, another B-flat major chord, and a C7 chord.
- Tag:** This section contains two staves. The first staff begins with a D7 chord, followed by a B-flat major chord, a B-flat diminished chord, another B-flat major chord, and a C7 chord. The second staff begins with a B-flat major chord, followed by a B-flat diminished chord, another B-flat major chord, and a C7 chord.

Chords are indicated above the staves, and specific notes and rhythms are shown below. Measures 3 and 4 of each staff contain eighth-note patterns. Measures 5 and 6 contain sixteenth-note patterns. Measures 7 and 8 contain eighth-note patterns. Measures 9 and 10 contain sixteenth-note patterns.

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

64

Entertainer, The (1)

c. Joplin, 1902

Square 2-beat

♩ = 142 ♪ = 160

Intro

3rd octave

Intro

A

B

Play A 1 X, then C

Entertainer, The (2)

The musical score consists of six staves of music. The first five staves represent a vocal melody with lyrics:

- Staff 1: C, F, B♭, Dm, Gm
- Staff 2: Gm, F, Dm, E7, A7, C7
- Staff 3: F, B♭, Dm, Gm
- Staff 4: Gm, F, D♭7, F, C7, 1. F
- Staff 5: 2. F

Staff 6 is labeled "Interlude". The music is in common time (indicated by a 'C') and uses a treble clef.

ROUTINE: A A, B B, A, C, Interlude, D.

It's better to end on A, the most commonly recognized part of the tune.

Most bands just play A & B, going out on A. The Interlude is a good ending.

65

Fidgety Feet (1)4/4
♩ = 192

c.ODJB, 1918

Intro F⁷

A B^b E^b B^b

B^b C⁷ F⁷

B^b Eb B^b

B^bdim [Break] B^b F⁷ B^b

B Eb G⁷ Ab Eb

B^b7 Eb D⁷ Gm B^b7

Eb G⁷ Ab Eb

B^b7 Eb C⁷ F⁷ B^b7 Eb Eb⁷

Fidgety Feet (2)

Solos

The music consists of eight staves of musical notation. The first staff begins with a C major chord (C, E, G) indicated by a box labeled "Solos". This is followed by an A♭ major chord (A♭, C, E). The subsequent staves show various chords: E♭7, A♭, E♭7, A♭, D♭, D♭m, A♭, F7, B♭7, E♭7, A♭, E♭7, A♭, D♭, C7, D♭, D♭m, A♭, F7, B♭7, E♭7, A♭.

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

66 Floatin' Down That Old Green River (1)

= 232 2-beat

Chorus F A⁷ D⁷ 1915

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

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

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

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

FLOATIN' DOWN THAT OLD GREEN RIVER (2)

66

The musical score consists of ten staves of music. The first staff is labeled "Vamp" and contains chords F, Cdim, and C⁷. The second staff is labeled "Verse" and contains chords F, Fdim, and C⁷. The subsequent staves show various chords including G⁷, Cdim, Gm, C⁷, F, C⁷, Cdim, F, Fdim, C⁷, F, B^b, C, A⁷, G⁷, and C⁷. The music is in common time and uses a treble clef.

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

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

Charleston

c. 1925

$\text{F} = 196$ C E⁷ A⁷

D⁷ G⁷ G+ C G+

C E⁷ A⁷

D⁷ G⁷ C

E⁷ A⁷

D⁷ G⁷ G+

C E⁷ A⁷

D⁷ G⁷ G+ C

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

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

Five Foot Two (2)

Verse

The musical score consists of six staves of music. The first two staves begin with a treble clef, the third and fourth with a bass clef, and the fifth and sixth with a treble clef. Chords indicated include C, G, Am, Em, Gm, A7, G+, C, Am, D7, G7, E7, Dm, A7, F#, G, F, and G7. The lyrics are integrated into the music, appearing below the notes.

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

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

67b While We Danced At the Mardi Gras

4/4 Originally a samba

= 240

C

Pete Fountain; c. 1931

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

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

From Monday On

2-beat ♩ = 220

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

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

Chorus

Verse

Georgia On My Mind

c. Hoagy Carmichael, 1930

Usually 4/4 ♩ = 92

Chorus

F A⁷ Dm Gm B[♭]m
F E⁷ Gm G⁹ C⁷ F D⁷ Gm C+
F A⁷ Dm Gm B[♭]m
F E⁷ Gm G⁹ C⁹ F B[♭] B[♭]m F A⁷
Dm Gm Dm B[♭]⁷ Dm Gm Dm⁷ G⁷
Dm Gm Dm⁷ E⁷ Am D⁷ Am Gm
F A⁷ Dm Gm B[♭]m
F E⁷ Gm G⁹ C⁹ F B[♭] B[♭]m F

Verse

F A⁷ D⁷ G⁷ C⁷
F Am Dm G⁷ C⁷ F

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

Good Man Is Hard To Find, A

70

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

Bessie Smith classic, 1917

Chorus

Verse

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

Hard Hearted Hannah

♩ = 114

Bump & grindy hooch tune

c. Ager, 1924

Chorus

E♭ E♭7 D7 D♭7 C7 F7

B♭7 E♭ [Break -----]

E♭ E♭7 D7 D♭7 C7 Fm G7 Cm E♭7

A♭ B7 E♭ E♭7 D♭7 D7 C7

F7 B♭7 E♭ (B♭7)

Verse

E♭ B♭+ E♭ B♭+ E♭ B♭+ E♭ E♭7

A♭ A♭m E♭ E♭7 A♭ A♭m E♭ B♭7

E♭ B♭+ E♭ B♭+ E♭ B♭+ E♭ D7

D7 Gm C7 F7 B♭7

Hello Dolly

Often played in C

4/4 Dixieland; sing-along

$\text{♩} = 120$
 $\text{♩} = 156$

1963

4/4 Dixieland; sing-along

$\text{♩} = 120$
 $\text{♩} = 156$

Gm
B \flat
B \flat dim
Cm 7
F 7
Cm
A \flat
Cm
F 7
B \flat B \flat dim
F 7
B \flat
Gm
Fm 7 B \flat 7 Fm 7 B \flat 7 E \flat Cm D 7
Gm Dm Gm Dm
C 9 C $^9+$ Cm 7 F 7 B \flat (Bdim Cm 7 F 7)
Ending C 9 C $^9+$ Cm 7 F 7 C 9 C $^9+$ Cm 7 F 7
C 9 C $^9+$ Cm 7 F 7 B \flat

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

73

High Society (1)

4/4 or 2-beat $\text{♩} = 192$
Relaxed promenade tempo

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

King Oliver '23;
c. Porter Steele, 1901

Horn Intro B♭

Dogfight B7

ROUTINE: Intro, A A, B B, Dogfight, C D, Solos on C, D C 1 or 2 X,
extended ending. Classic Clarinet solo after D. Oliver has it as
out chorus, band plays melody behind it.

To extend it: clar. 1st, then duet, 1-2 jam choruses.

Dodds is the star of the piece. A-B he plays an obligato over the band, lead on C.

High Society (2)

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

C Solos



E♭



B♭7

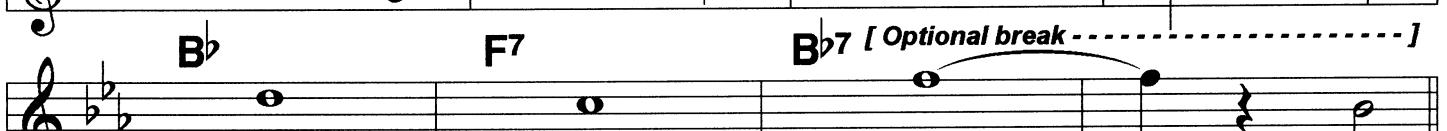
E♭



B♭

F7

B♭7 [Optional break -----]

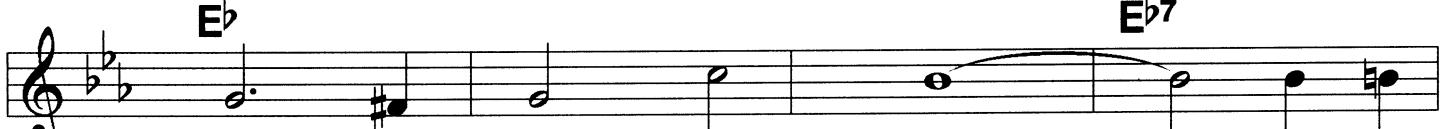


E♭



E♭

E♭7

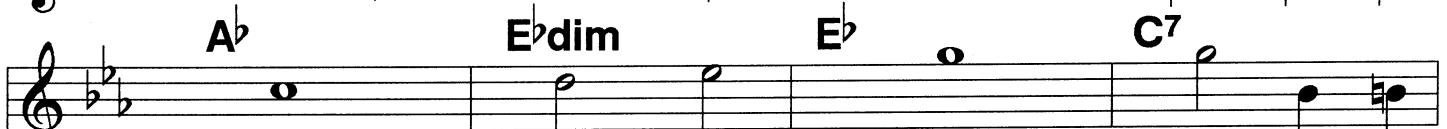


A♭

E♭dim

E♭

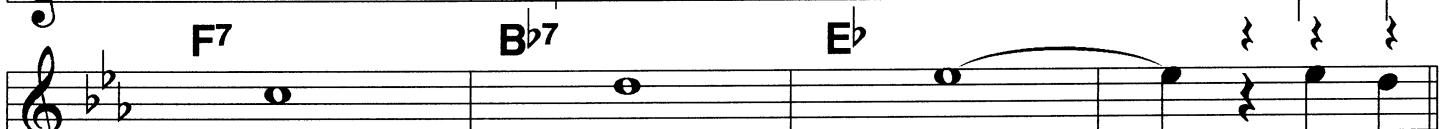
C7



F7

B♭7

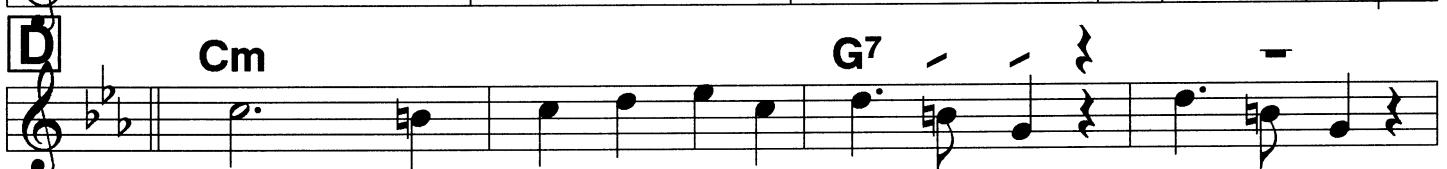
E♭



D

Cm

G7



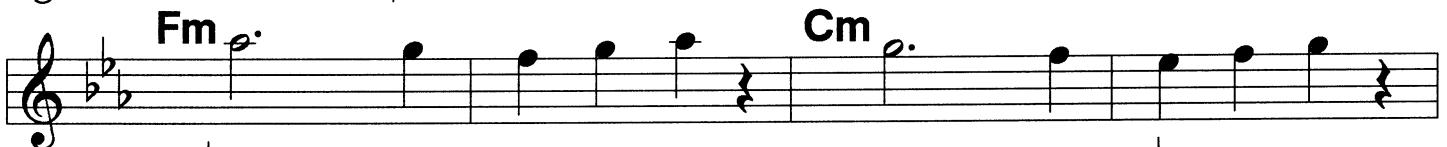
Cm

G7



Fm

Cm



A♭7

G7

B♭7



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

To CLAR solo
p. 3

High Society (3)**Clarinet solo**

Johnny Dodds, on Oliver, 1923

The sheet music for the Clarinet solo of "High Society (3)" features eight staves of musical notation. The key signature is E-flat major (two flats), and the time signature is 2/4. The music begins with a measure starting on E-flat, followed by measures starting on B-flat 7, F7, B-flat 7 (with a note indicating a "Trombone break"), E-flat, E-flat 7, A-flat, E-flat dim, E-flat, C7, F7, B-flat 7, E-flat, and concludes with (B-flat 7). Measure numbers 1 through 8 are placed at the start of each staff.

Hindustan

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

ODJB; Bob Crosby '38;
 c. 1917

Chorus

Verse

75

Honeysuckle Rose (1)

4/4 swing $\text{♩} = 172$

All jazz players who deal in melodies must know it.

30s swing standard;
c. Waller, 1929

Chorus

Verse rubato, cho. at tempo

Verse

Honeysuckle Rose (2)

75

Riff Chorus

Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷
F Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷
F F7 Cm Fdim F7 B♭ F7 G♭7 F7 B♭
G⁷ Dm Gdim G⁷ C⁷ Gm⁷ A♭7 G⁷ C⁷
Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷
F
Ending F C⁷ F

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

Home

2/4, 4/4 Ballad ♩ = 104

Armstrong, Dorsey Bros., Ventures; c. 1931

Chorus

E♭ D⁷ Fm Gm B♭⁷

Fm Gm B♭+ E♭ Cm Fm⁷ B♭⁷

E♭ D⁷ Fm Gm B♭⁷

Fm Gm B♭⁷ E♭ A♭⁷ E♭

A♭m E♭

A♭m B♭⁷ Gm B♭+

E♭ D⁷ Fm Gm B♭⁷

Fm B♭⁷ B♭+ E♭ A♭⁷ E♭

Verse

E♭ D⁷ D♭ C⁷

B⁷ B♭⁷ B♭+ E♭ C⁷ F⁷ B♭⁷

E♭ D⁷ D♭ C⁷

B⁷ B♭⁷ B♭+ E♭ A♭⁷ E♭

B⁷ B♭⁷ B♭+ E♭ A♭⁷ E♭

E♭ F⁷ B♭⁷

Hundred Years From Today

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

4/4 ♩ = 94

Jack Teagarden
classic, 1933

Chorus

Verse

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

4/4 swingy; w/vocal
a tad dirty

$\text{♩} = 140 \text{ ♩} = 118$

B \flat

G 7

C 7

c. S. & C. Williams, 1919

The musical score consists of eight staves of music in 4/4 time, key signature of one flat. The music is written for a single melodic line. Chords are labeled below each staff:

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

A box labeled "Tag" is placed over the first two measures of the eighth staff. A square box with a circle inside is placed over the B \flat in the eighth staff. A bracket under the eighth staff contains the text: "Tag use varies greatly: every chorus, or out chorus only."

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

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

I Ain't Got Nobody

c. S. Williams, 1915

2-beat
Instr. W/Gigolo

♩ = 128

♩ = 158 F⁷ E⁷ E⁷ D⁷ G⁹
 F G⁷ C⁷ F B^bm

F⁷ E⁷ E⁷ D⁷ G⁷
 G⁷ C⁷

F⁷ B^b
 D⁷ G⁷ C⁷

F⁷ E⁷ E⁷ D⁷ G⁷
 F G⁷ C⁷ F

Just a Gigolo

Use as Verse, moderate shuffle beat, for Prima Version

♩ = 128 F 3 Fmaj⁷ 3 F G⁷ Gm C⁷
 C⁷ Gm 3 C⁷ F

F⁷ 3 E^b6 D⁷ 3 Gm
 Gm 3 E^b9 F 3 D⁷ Gm C⁷ F

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

Light and swingy 4/4

c. McHugh, 1926

= 148

B[♭]+ E[♭] F⁷ E[♭]m B[♭] C⁷
 Cm⁷ F⁷ B[♭]+ E[♭] B[♭] C⁷
 F⁷ B[♭] D⁷ G⁹
 C⁷ F⁹ B[♭]+ E[♭] B[♭] C⁷
 F⁷ B[♭]

I can't Give You Anything But Love

81

2-beat

= 144

Vocal w/verse = 118

Armstrong,
Ethel Waters;
c. McHugh, 1928

Chorus

Chorus F Fdim Gm C⁷

F G⁷ C⁷

F⁹ F⁷ B^b B^{b6} - A⁷ A^{b7}

G⁹ G⁷ C⁷

F Fdim Gm C⁷

F⁷ B^b maj7 B^b

B^b G⁷ F D⁷

Gm⁷ C⁷ F

Verse F B^{b6} F Gm⁷ C⁷ F B^{b7}

F B^{b6} F Gm⁷ C⁷ F F⁷

Am E⁷ Am D⁷ D⁷ D^{b7} C⁷ B⁷

F B^{b6} F G⁷ C⁷

I Gotta Right To Sing The Blues

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

Slow, rhythmic 4/4 ♩ = 104

Chorus

The musical score consists of ten staves of music. The first staff is labeled "Chorus". The piano chords are indicated above the staves, including Gm⁷, C⁹, F, F+, Fm⁷, B^{b9}, Fm⁷, B^{b7}, Dm⁷⁽⁵⁾, G⁷, Gm⁷, C⁹, F⁶, C+, F⁹, C+, F⁶, F⁹, and optional offbeats: B^b, Cm/B^b, B^bdim, B^b, E^bm⁶/B^b, Edim, B^b, and B^b+. The melody is shown with black note heads and stems. The second staff is labeled "Verse". The piano chords for the verse are B^b, C⁹, Cm⁷, E^bm⁶, F⁷, B^b, B^bm, F⁷, B^b, F⁷, D^b/A^b, C^{7/G}, B^{b7/G^b, B^b, B^{b7/A^b, E^bm/G^b, F⁷, B^b, B^bm, F⁷, B^b, F⁷, B^bm^{7/A^b, C^{7, Cm^{7/F}, B^b, B^{b7}, D^bdim, Cm⁷, and B^b. Measure numbers 3 and 5 are indicated above the staff.}}}}

I Had Someone Else

83

1924

♩ = 170 2-beat

Chorus

Verse

I Never Knew (That Roses Grew)4/4 swing $\text{♩} = 184$

1925

$\text{♩} = 164$

The musical score consists of eight staves of music. The first staff starts with F, followed by B♭m, F, and B♭m. The second staff starts with F, followed by Gm⁷, C⁷, F, Fdim, Gm⁷, and C⁷. The third staff starts with F, followed by B♭m, F, and B♭m. The fourth staff starts with F, followed by Gm⁷, C⁷, F, and E⁷. The fifth staff starts with Am, followed by Dm, E⁷, Am, Dm, and E⁷. The sixth staff starts with Am, followed by E⁷, Am, and C⁷. The seventh staff starts with F, followed by B♭m, F, and B♭m. The eighth staff starts with F, followed by Gm⁷, C⁷, F, (Fdim, Gm⁷, C⁷), and ends with a final C⁷.

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

I Never Knew I Could Love Anybody

85

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

4/4 swing $\text{♩} = 184 \text{ ♩} = 164$

T. Dorsey Clambake 7; c. 1920

Chorus

F F+ Dm Cm D⁷
G⁷ C⁷ F A⁷ D⁷
G⁷ C⁷
F⁷ B C⁷
F F+ Dm Cm D⁷
G⁷ C⁷ F
B⁷ C⁷
Fdim C⁷ B⁷ Bbm⁶ C⁷
C⁷ B⁷ Bbm⁶ C⁷ F
F C⁷ Fm C⁷ Bmaj⁷ Cdim
Dm⁷ G⁶ G⁷ C⁷ B⁷ Bbm^{6/9} C⁷
Gm Bbm⁶ C⁷ B⁷ B^{7dim}
Dm G⁷ C⁷ C⁷ C⁺

Verse

I Want A Little Girl

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

Orig in G. Usually played in F

McKinney's Cotton
Pickers '30; c. 1930

Chorus

Chorus

F F7 B_b B_{bm}
F D⁷ G⁷ C⁷ F
F F7 B_b B_{bm}
F D⁷ G⁷ C⁷ F B_{b7} F
F⁷ B_b F⁷ B_b
D⁷ G⁷ C⁷
F F7 B_b B_{bm}
F D⁷ G⁷ C⁷ F B_{b7} F
F⁷ B_b F⁷ B_b
Verse

F Fdim B_{bm} G⁷ C⁷ F
F Fdim B_{bm} G⁷ C⁷ F F⁷
Am E⁷ Am C
G⁷ G⁺ C A Dm G⁷ C C⁷

Sister Kate, (I Wish I Could Shimmy Like)

87

Rockin' 4/4; also as a twist ♩ = 148

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

Chorus

Intro

Verse

Verse book melody (lines 1,3)

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

Ice Cream (1)

Square 2-beat ♩ = 240

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

Chorus B♭

Chorus:

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

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

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

Ice Cream (2)

88

Verse

Gm G^bdim Gm D⁷ E^b Bdim Cm Gm
B^b Bdim F⁷ B^b Dm Edim F⁷ -
Gm G^bdim Gm D⁷ E^b Bdim Cm Gm
B^b Bdim F⁷ B^b Bdim
C C⁷ F Gm Fdim F Bdim
C C⁷ F⁷ E^b Fdim F⁷ Cm⁷ F⁷
Gm G^bdim Gm D⁷ E^b Bdim Cm Gm
B^b Bdim F⁷ B^b B^b F⁷ Cm⁷ Cdim

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

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

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

88a

New Orleans

4/4 ♩ = 92

Chorus

Gm A⁷ D⁷ G⁷ C⁷ F⁷ B[♭] D⁷

Gm A⁷ D⁷ G⁷ C⁷ F⁷ B[♭]

D⁷ E[♭] D⁷ Gm A⁷ D⁷

Gm A⁷ D⁷ G⁷ C⁷ F⁷ B[♭]

Verse

Gm E^{♭7} D⁷ Gm E^{♭7} D⁷ F⁷

B[♭] F⁷ B[♭] E[♭] E[♭] F⁷ B[♭] F⁷

Gm E^{♭7} D⁷ Gm E^{♭7} D⁷ F⁷

B[♭] F⁷ B[♭] E[♭] E[♭] F⁷ B[♭] D⁷

B[♭] F⁷ B[♭] E[♭] E[♭] F⁷ B[♭] D⁷

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

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

Ida (Sweet As Apple Cider)

89

$\text{♩} = 141$ $\text{♩} = 156$
2-beat; or 4/4

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

Chorus E \flat

The musical score consists of eight staves of music. The first seven staves represent the vocal line, while the eighth staff provides harmonic context. The vocal parts are primarily in E \flat major, indicated by the key signature of two flats. The harmonic progression for the first seven staves is: B \flat 7, E \flat , G7, C7, F7, B \flat 7, E \flat , B \flat 7, E \flat , G7, C7, F7, B \flat 7, E \flat . The eighth staff shows chords: Fm7, B \flat 7, E \flat , B \flat , B \flat /G \flat .

Verse E \flat

The musical score consists of six staves. The first five staves represent the vocal line, while the sixth staff provides harmonic context. The vocal parts are primarily in E \flat major, indicated by the key signature of two flats. The harmonic progression for the first five staves is: E \flat /G E \flat dim B \flat 7/F, B \flat 7/D, B \flat 7, Fm7, B \flat 7, E \flat , E \flat , B \flat , B \flat /G \flat . The sixth staff shows chords: C7, F+, F7, 1. B \flat , 2. B \flat , B \flat 7/F-, E \flat , B \flat 7/F.

If I Had You

Rudy Vallee hit, 1929

4/4
= 108

B^b B^b⁹ E^b⁶ E^bm⁶
B^b B^bdim F⁹ Gm⁷ F⁹
B^b B^b⁹ E^b⁶ E^bm⁶
B^b B^bdim F⁹ B^b A⁷
Dm Gm Dm A⁷
Dm Gm Dm F⁷
B^b B^b⁹ E^b⁶ E^bm⁶
B^b B^bdim F⁹ B^b

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

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

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

I'll Be A Friend With Pleasure

Square 2-beat foxtrot

$\text{♩} = 138$ E♭

E2

1930

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

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

Alternate Chords

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

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

I'm Coming Virginia

4/4
= 176 = 148

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

Chorus

The musical score for the Chorus section consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a vocal line with various chords labeled above the notes: F, F7, Fdim, B♭m, F, D7, G7, C7, F7, B♭, A+, A♭, G7, C7, F, and C+. The second staff continues with a similar pattern of chords and notes. The third staff begins with F, F7, Fdim, B♭m, F, Am, E7, and Am. The fourth staff includes chords Dm, E7, Cm, D7, B♭m, C7, F, and F7. The fifth staff includes B♭, B♭m, G7/D, B♭m/D♭, and C7. The sixth staff concludes with B♭, G7, C7, and F.

Verse

The musical score for the Verse section consists of five staves of music. The first staff begins with a treble clef, a key signature of three flats, and a 4/4 time signature. It features a vocal line with chords Fm, D♭7, C7, Fm, D♭7, C7, Fm, C/E, Cm/E♭, D7, A♭7, G7, Cm, Fm, D♭7, C7, Fm, D♭7, C7, Fm, C/E, Cm/E♭, D7, A♭7, G7, Cm, and C+. The second staff continues with a similar pattern of chords and notes. The third staff includes Fm, D♭7, C7, Fm, and D♭7. The fourth staff includes C/E, Cm/E♭, D7, A♭7, G7, Cm, Fm, D♭7, C7, Fm, and D♭7. The fifth staff concludes with C/E, Cm/E♭, D7, A♭7, G7, Cm, and C+.

Confessin' (I'm, That I love you)*4/4 ballad with a lift*

$\text{♩} = 94$

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

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

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

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

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

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

95

Rollicking, Syncopated

Fats Waller hit, 1935

The music is in 4/4 time, key of B-flat major (two flats). The tempo is indicated as = 182. The chords are: B-flat, F-sharp, B-flat, B-flat, D7, E-flat, G7, Cm, Cm7, F7, B-flat, G7, C7, F7, F+, B-flat6, B-flat, F+, B-flat, D7, E-flat, G7, Cm, B-flat, E-flat, G7, Cm, E-flat, E-flatm, B-flat, Fm, G7, C7, F9, B-flat.

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

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

♩ = 216

Square 2-beat

Jolson hit; c. 1927

Verse

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

Verse:

Fare-/well// ev'ry/ old familiar face. It's time to
 Go,/// /It's time to go./// /|||
 Back-/ward,/ back-/ward,/ to the little place I left be-
 Hind/// / so long a- go./// /|||

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

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

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

96

Chorus

Chorus:

I'm/ looking over/ a four/ leaf/ clover,/ that
I/ over- looked/ be-/ fore./// ////
One/ leaf is sunshine,/ the second is rain. ////
Third/ are the ros-/ es that bloom in the lane. ////

No/ need ex- plaining/ the one/ remain-/ ing,/ it's
some/body I/ ad-/ ore./// ////
I'm/ looking over/ a four/ leaf clov- /er,/ that
I/ over- looked/ be-/ fore./// ////

97

In A Shanty In Old Shanty Town

2-beat $\text{♩} = 162$ As foxtrot $\text{♩} = 120$ Originally a waltz, then 2-beat foxtrot, it became most popular
as a "sing-along".

c. 1932

Chorus

F A⁷ D⁷

G⁷ G^{b7} G⁷

C⁷ F D⁷

G⁷ C⁷

F A⁷ D⁷

G⁷ G^{b7} G⁷

B[♭] B^{♭m} F A⁷ D⁷

Gm G⁷ C⁷ F

Verse

C⁷ F C⁷ Cm D⁷

Gm D⁷ Dm Fdim F

C⁷ F C⁷ Cm D⁷

Dm E⁷ Am C⁷

Indiana (Back home again in)

98

Usually 4/4

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

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

Top priority standard;
ODJB; c. 1917

Chorus

= 110 = 120 To play at Chorus tempo, double the note value.

Verse

99

Irish Black Bottom (1)

4/4 New Orleans style

♩ = 180

Band do Offbeats

c. L. Armstrong, Percy Venable, 1926

TPT intro

The musical score for "Irish Black Bottom (1)" is presented in ten staves. The first staff is labeled "TPT intro" and features a 4-beat pattern. The second staff is labeled "Band 4-beat". The subsequent eight staves form a "Chorus" section. The chords for the chorus are indicated above each staff: Dm, Gm, Dm, Dm, Gm, Dm, C7, F, C7, F, F, G7, C7, Dm, Gm, Dm, Dm, Gm, A7, C7, F, G7, C7, F, D7, and finally "Last X to TAG". The music is in 4/4 time and includes various rhythmic patterns such as eighth and sixteenth notes, along with rests.

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

Irish Black Bottom (2)

99

Vamp Dm *Boom chugga chugga*

Verse Dm A7

Dm Gm Dm

Dm Gm Dm

Gm A7 **To Chorus**

TAG F **Offbeats** F7 Bb F

Bb Fdim F D7 G7 C7 F

Record Version

Piano F G⁹ C⁷ F G⁹ C⁷ F G⁹ C⁷

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

Dm F

F Gm Dm

Dm A7 C⁷

100

Is It True What They Say About Dixie

4/4 2-beat ♩ = 172

c. I. Caesar, 1936

Chorus

Verse

It Had To Be You

Vocal tempo $\text{♩} = 110$
Lilting 2-beat $\text{♩} = 120$

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

c. Isham Jones, 1924

Chorus

Verse

102

It's A Long Way To TipperarySquare 2-beat $\text{♩} = 224$

c. 1912

Chorus

Verse

It's A Sin To Tell A Lie

103

Usually 4/4; originally a waltz

Fats Waller hit; c. 193?

= 174
= 192

The musical score consists of ten staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It features a mix of eighth and sixteenth notes. The subsequent staves switch between common time and waltz time (indicated by a '3' over the clef). Chords labeled include C, G+, C⁶, C, C, E⁷, F, A⁷, Dm, G⁷, Cdim, C, D⁷, Fm, G⁷, C, G+, C⁶, C, C, E⁷, F, A⁷, Dm, F, Fm, C, Gm⁷, A⁷, D⁷, G⁷, C. The music concludes with a final measure ending on a C chord.

(Be sure it's) True/ when you say// "I love/// you./" It's a
Sin// to tell// a lie./// ///

Millions/ of hearts/ have been bro-/// ken,///
Just because these words/ were/ spo-/// ken:/ "I love

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

It's Tight Like That

A: 4/4; B: Charleston

♩ = 186

The musical score consists of six staves of music. The first staff begins with a box around the letter 'A', followed by a key signature of one flat and a time signature of 4/4. The second staff begins with 'D♭7'. The third staff begins with 'E♭7'. The fourth staff begins with a box around the letter 'B'. The fifth staff begins with 'D♭7'. The sixth staff begins with 'E♭7'. Measures are separated by vertical bar lines.

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

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

It's WonderfulGoodman hit;
c. Stuff Smith, 1938

4/4 Pretty ballad

♩ = 100

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

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

Wonderful to have your lips devine com- bine with mine and dream forevermore.
 It's

Wonderful to know that you/ love/ me./// |||

106

I've Found A New Baby

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

Orig. Eb, this is standard key.

Top priority standard.
 c. S. Williams, 1926

Chorus

Verse

Jazz Me Blues**4/4 swingy** ♩ = 174ODJB in Eb, plays book melody straight.
Bix w/Wolverines '24 rec. in F. Bix and His Gang EbODJB '21; Bix, '24, '27;
c. Delaney, 1921

Verse E♭

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

Jazzin' Babies Blues

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

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

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

Vamp **Piano or Tuba--continue pattern during intro**

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

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

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

Just A Little While To Stay Here

109

4/4 rockin gospel feel

Traditional Gospel

$\text{♩} = 182$

F B^\flat F

F C⁷ F F⁷

B^\flat Fdim F A⁷ D⁷

G⁷ C⁷

F B^\flat F

F C⁷ F F⁷

B^\flat Fdim F A⁷ D⁷

G⁷ C⁷ F

Out Choruses: modulate to G, Ab, Bb.

110

Kansas City KittyBrisk 2-beat $\text{J} = 210$ Rhythmic 8; Coon-Sanders;
c. Walter Donaldson, 1929

Chorus

Verse

Keeping Out Of Mischief Now

Light 4/4
♩ = 120

c. Waller, 1932

Chorus

G⁷ C G⁷ G+ C⁶
 C Cdim G⁷ Gm A⁷ Dm G⁷
 G⁷ C G⁷ G+ C⁶ C⁷
 F Fm C C⁷ F Fm C C⁷
 G⁷ Gm A⁷ D⁷ G⁷ C
Verse

C Em Am G⁷ G+ C Em A⁷
 Dm F+ Dm⁷ G⁷ - - A♭dim Am Cm D⁷ G⁷
 Dm Gm A⁷ D⁷ G⁷

Verse:

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

Chorus

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

Limehouse Blues (1)

Square 2-beat
 ♩ = 240 ♪ = 202

c. 1922

Verse

F E♭ (C⁷) F

F

Am E⁷ Am

Am

F F⁷ B♭ Gm

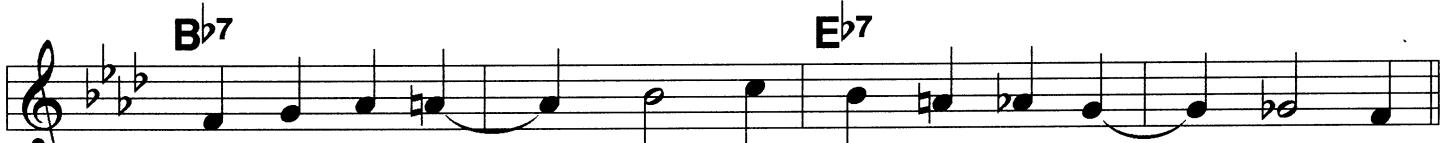
A⁷ Dm C⁷

F E♭ (C⁷) F

F B♭⁷ E♭⁷ A♭⁷

Limehouse Blues (2)

♩ = 240

Chorus**D♭7****B♭7****A♭****C7****Fm****B♭7****E♭7****D♭7****B♭7****A♭****B♭m****D♭m****E♭7****A♭**

113

Livery Stable Blues

♩ = 166 Rockin' 4/4

aka "Barnyard Blues"

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

Intro E♭ E♭7 A♭ A♭m E♭ B7 B♭7

A E♭ E♭ A♭ E♭ C7

B E♭ B7 E♭ B7 E♭ E♭7

C E♭ [Horn Break -----] [Clar Break] [Cornet horse whinny - - -] Tbn gliss

D E♭ Solos E♭7 A♭ E♭ C7 F7 B7 E♭

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

Lonesome Road

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

Armstrong, T. Dorsey
c. Shilkret, 1928

$\text{♩} = 152 \quad \text{♩} = 134$

E♭ E♭7 A♭ A♭m

E♭ B♭7 E♭

E♭ E♭7 A♭ A♭m

E♭ B♭7 E♭

Cm Gm

Cm Gm B♭7

E♭ E♭7 A♭ A♭m

E♭ B♭7 E♭

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

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

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

115

Lonesomest Gal In Town (1)

♩ = 164 2-beat; a bit tongue in cheek

West Coast Favorite;
McHugh-Mills, 1925

Band At Tempo
Intro E♭ E♭dim E♭ A♭7 G7 C7

F7 A♭ B♭7 E♭ Vocal

Verse Rubato
E♭ B♭m C7 Fm C7 F7

B♭7 B♭+ E♭ B♭dim B♭7

E♭ E♭7 Gm C7 B♭ D7 G7

Cm C7 F7 B♭ B♭7

Fm G7 Cm G7

At Tempo ♩ = 164
Cm F7 B♭7 Gm D7 B♭7 Fm Fdim B♭7

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

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

Lonesomest Gal in Town (2)

Chorus

E♭ E♭dim E♭7 D7 D♭7 C7

F7

B♭7 E♭dim E♭ A♭ G7 Cm C7 B♭dim

B♭ E♭m F7 B♭7

E♭7 A♭ E♭7 A♭dim A♭ C7

F7 B♭ Cdim B♭dim B♭7

E♭ E♭dim E♭ A♭7 G7 C7

F7 A♭ B♭7 E♭

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

Chorus:

Rings/ on your fingers/ and heart-/aches in- side, you're the
Lone-/somedest gal/ in/ town./// ////

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

Too/ many parties/ that bring/ you no fun,///

Too/ many night lights/ in- stead/ of the sun.///

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

116

Louisiana

= 146 4/4 Swingy

Bix; c. 1928

Chorus

Chorus

E♭7 A♭
E♭7 A♭
A♭7 D♭
B♭7 E♭7
E♭7 A♭
A♭7 D♭
D♭ D♭m A♭ F7
E♭7 A♭

Verse

Fm D♭7 C7 Fm D♭7 C7 Fm G♭7 F7
B♭m C7 B♭m C7 D♭7 C7
Fm D♭7 C7 Fm D♭7 C7 Fm G♭7 F7
B♭7 B♭7(5) E♭7

Love Nest

117

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

2-beat

= 182

Sheet music for "Love Nest" featuring two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a '4'). The key signature is one flat (B-flat). The music consists of 12 measures. Chords are labeled above the notes. Measure 1: E♭, B♭7, E♭, E♭7. Measure 2: A♭, E♭7, A♭. Measure 3: B♭7, E♭, E♭7, C7. Measures 4-5: Fm, C7, Fm, F7, B♭7. Measures 6-7: E♭, B♭7, E♭, E♭7, A♭. Measures 8-9: B♭7, G7, B♭m6, C7. Measures 10-11: Fm, B♭7, E♭. Measure 12: Verse. The verse section starts with a measure of E♭ followed by a measure of Fm7/B♭, B♭7, E♭, then continues with B♭7, E♭, Fm7/B♭, B♭7, E♭, Gm, Cm6/D, D7, Gm, Cm6/D, D7, Gm, Cm6/D, D7, Gm, Fm7/B♭, E♭/B♭, B♭7, B♭7/F, C7/E, C7, Fm, Bmaj7(5), E♭/B♭, Gm/B♭, Fm/B♭, B♭7, E♭, Fm/B♭, B♭7, A♭m9, E♭, Cm7, F9, F7(9), B♭7.

Mahogany Hall StompArmstrong classic;
c. S. Williams, 1929

♩ = 186 4/4 Swingy

Intro E♭ B♭+ E♭ B♭+ E♭ B♭7 [Break -----]

A E♭ E♭7 A♭ E♭ B♭7

E♭ F7 B♭7

E♭ E♭7 A♭ E♭ B♭7

E♭ F7 B♭7 E♭ B♭7

B E♭ E♭7

A♭ E♭ E♭

B♭7 E♭ E♭

C Solos E♭ **TPT Solo**

A♭ E♭

B♭7 E♭

Tag E♭ B♭+ E♭ B♭+ E♭

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

Mama's Gone Goodbye

119

4/4 Very rhythmic ♩ = 138

c. Piron, 1924

Chorus

The musical score for the Chorus section consists of eight staves of music. The first staff begins with a measure in 4/4 time, key signature of one flat. It features a bass line with eighth-note patterns and harmonic chords above it. The chords labeled are B♭, G♭7, F7, B♭, G7, E♭, E♭m, B♭, G7, C7, F7, B♭, G7, F7, D7, G7, C7, B♭, G7, F7, B♭. The second staff continues the bass line and harmonic progression. The third staff starts with a bass note followed by a series of eighth-note chords. The fourth staff concludes the section with a bass line and harmonic chords. The fifth staff begins with a bass note followed by a series of eighth-note chords. The sixth staff concludes the section with a bass line and harmonic chords. The seventh staff begins with a bass note followed by a series of eighth-note chords. The eighth staff concludes the section with a bass line and harmonic chords.

Verse

The musical score for the Verse section consists of six staves of music. The first staff begins with a bass line and harmonic chords. The chords labeled are G, E♭7, D7, Gm, Cm⁶, G, E♭7, D7, Gm, A7, A7(5), D, A7, D7. The second staff continues the bass line and harmonic progression. The third staff begins with a bass note followed by a series of eighth-note chords. The fourth staff concludes the section with a bass line and harmonic chords. The fifth staff begins with a bass note followed by a series of eighth-note chords. The sixth staff concludes the section with a bass line and harmonic chords. The chords labeled are G, E♭7, D7, Gm, G, E♭7, D7, G7, C, Cdim, C7, F, Gm, Gdim, Am, C7, F7.

120

Maple Leaf Rag (1)

See note at bottom

$\text{♩} = 140$ $\text{♩} = 170$
Square or Swing it

c. Scott Joplin, 1899

A

[Break]

B

F7 B7 B7dim
F7 B7 B7dim
F7 B7 B7dim
G7 C7 F7 B7
G7 C7 F7 B7
G7 C7 F7 B7
Back to A 1 X, C

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

Maple Leaf Rag (2)

120

The sheet music consists of two staves of musical notation. The top staff begins with a key signature of one flat, indicated by a C in a box. Chords labeled include F⁷, B^b, G, F⁷, B^b, D⁷, G⁷, Cm, Edim, B^b, G⁷, C⁷, F⁷, B^b, and E^b. The bottom staff begins with a key signature of one flat, indicated by a D in a box. Chords labeled include E^b, Edim, B^b, F⁷, Fdim, F⁷, B^b, E^b, Edim, E^b, B^b, E^b, E^bm, B^b, F⁷, 1. B^b, and 2. B^b.

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

121

Mandy Make Up Your Mind

2-beat $\text{♩} = 202$

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

Clarence Williams
Blue Five '24'; c.1924

Chorus

F B⁷ F B⁷ F D⁷
G⁷ G⁷⁽⁹⁾ G⁷ G⁷⁽⁹⁾ G⁷ B⁶
C⁷ Cdim C⁷ Cdim C⁷
F Fdim Gm C⁹
F B⁷ F B⁷ F D⁷
G⁷ G⁷⁽⁹⁾ G⁷ G⁷⁽⁹⁾ G⁷ B⁶
F7 B⁷ E⁷ D⁷ Dm G⁹
G⁷ B^{7(maj7)} C⁷ Gm C⁷ F
- F D⁷ G⁷ C⁷ F D⁷
G⁷ C⁷ F Fm
C G⁷ C⁷ Cdim C⁷

Verse

F B⁷ F G⁷ C⁷ F Fdim
C⁷ Gm F D⁷
- G⁷ C⁷ F Fm
G⁷ C⁷ F Fm
C G⁷ C⁷ Cdim C⁷

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

Uplifting 2-beat ♩ = 212

Chorus

F

F7

Bb
 F Fdim Cm D7
 G7 Gdim G7 C7
 F F7
 Bb A7 C7
 F C7 F D7
 Gm Bbm C7 F
Verse F C7 F Gm7 C7
 F C7 F Gdim
 Gm D+ D7 Gm E7 D7
 G9 C F C7

123

Mean To Me

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

4/4 Very expressive, NOT square or bouncy

c. Ahlert-Turk, 1929

♩ = 94

F Dm⁷ Gm⁷ C⁷ F Dm⁷ B♭ D♭⁷

F D⁷ Gm⁷ C⁷ F G⁷ C⁷

F Dm⁷ Gm⁷ C⁷ F Dm⁷ B♭ D♭⁷

F D⁷ Gm⁷ C⁷ F Cm F⁷

B♭ C⁹ F⁷ B♭ E♭⁷ D⁷

Gm⁷ A⁷ D⁷ G⁷ Gm⁷ C⁺

F Dm⁷ Gm⁷ C⁷ F Dm⁷ B♭ D♭⁷

F D⁷ Gm⁷ C⁷ F

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

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

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

MelancholyArmstrong;
c. W. Melrose, 1927

♩ = 96 4/4 Plaintive, bluesy

Chorus

Chorus

F7 B_b7

F B_b F A Dm C⁷ F C⁷

F7 B_b7

G⁷ D_b⁷ C⁷

F7 B_b

D⁷ G⁷ D_b⁷ C⁷

F7 B_b7

F B_b F A Dm C⁷ F

Verse

Dm B_b7 A⁷ Dm B_b7 A⁷

B_b7 A⁷ Dm B_b7 A⁷

Dm B_b7 A⁷ Dm B_b7 A⁷

B_b7 Dm Gm Fdim A⁷ C⁷

125

Milenburg Joys (1)

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

c. Morton, NORK, 1925

♩ = 180 Usually 4/4

Intro A B♭ A B♭ A B♭ A⁷ F⁷

A B♭ F⁷ B♭

B♭ B⁷ E♭

E♭ B⁷ dim B♭ G⁷ C⁷ F⁷

B A B♭ A B♭ A B♭ B♭ F⁷

F⁷ [HORN break] B♭ E♭

A B♭ A B♭ A B♭ B⁷

E♭ E⁷ dim B♭ G⁷ C⁷ F⁷ B♭

Dogfight F⁷

Milenburg Joys (2)

Solos

C B^{flat}

F7

B^{flat} Fdim F7

F7

F7 B^{flat} [Break -----]

B^{flat}

B7 E^{flat}

G7 B^{flat}

C7 F7 B^{flat}

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

126

Memories Of You

Light 4/4 ♩ = 92

Clarinet feature

Goodman quartet classic;
c. Eubie Blake, 1930

Goodman Intro

Chorus

Verse

Mississippi Mud

127

Moderate 2-beat $\text{♩} = 152$

Bix, Bing, Whiteman, 1927

Tpt Intro

The musical score consists of two staves of music. The top staff begins with a trumpet introduction, followed by a sequence of chords labeled A, E♭, B, E♭, E♭⁷, D⁷, D♭⁷, C⁷, F⁷, A⁷, B♭⁷, E♭, Cdim, E♭, 10, E♭, B, E♭, E♭⁷, D⁷, D♭⁷, C⁷, Fm, C⁷, Fm, Fm, C⁷, Fm, A♭, Cdim, E♭, C⁷, F⁷, B♭⁷, E♭, End on A, B, [Horns only -----] Cm, A♭⁷, [Horns only -----] Cm, A♭⁷, >, >, B♭⁷, >, >, E♭, G♭⁷, F⁷, B♭⁷, [Horns only -----] Cm, A♭⁷, [Horns only -----] Cm, A♭⁷, >, >, B♭⁷, >, >, E♭, G♭⁷, F⁷, B♭⁷. The bottom staff continues the harmonic progression with F⁷, B♭⁷, E♭, G♭⁷, F⁷, B♭⁷.

ROUTINE: A B A each X

128

rollicking square

♩ = 208 2-beat

Minor Drag (1)

c. Fats Waller, 1929

Intro Cm Fm Cm Fm

A Reed Solo Cm

Cm D7 G7 C7 Fm C7 Fm G7

C7 Fm Cm G7 Cm G7

B Solos (Record tpt solo) Cm

Cm D7 G7 C7 Fm C7 Fm G7

C7 Fm Cm G7 Cm G7

2. Cm B7 To C, last X to D

Minor Drag (2)

128

C

E♭

E♭ F⁷ F+ B♭⁷

E♭ B♭⁷

B♭⁷ B♭dim B♭⁷ E♭ E♭⁷ E♭dim A♭m E♭ G⁷

D

E♭

To B

E♭ F⁷ F+ B♭⁷

E♭ B♭⁷

B♭⁷ 1. E♭ E♭⁷ E♭dim A♭m E♭ B♭⁹

2. E♭ E♭⁷ E♭dim A♭m B♭⁷ E♭ E♭⁷

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

129

Mooche, The

♩ = 100

Not dirge slow; solid square 4/4 thump

c. Ellington, 1929

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

A Cm D^b7 C⁷ B⁷

D^b9(b5) G⁷ Cm

B A^b7 B⁷ Cm

A^b7 B⁷ B^b7 B^b+ Ending Cm

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

A^b A^bm E^b B^bdim

Fm⁷ B^b7 Fm⁷ B^b7 E^b Fm⁷ B^b7 E^b Fm⁷ B^b7

D E^b Solos 2 X each E^b7 A^b A^bm E^b

B^b7 E^b n X B^b7 Last X G⁷

Start solo

A B, End

Muskrat Ramble

130

Light 4/4

Solos

A A^b E^{b7} A^b Cm G⁷ Cm E^{b7}

B A^b E^{b7} F⁷ B^{b7} B^{b7} E^{b7} A^b B^{b7} D⁷ E^{b7} A^b Fdim

C E^{b7} A^b B^{b7} D⁷ E^{b7} A^b G⁷ G^{b7}

TBN Tag

c. Kid Ory, 1927

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

131

My Baby Just Cares For Me

Square 2-beat.

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

• = 182

♩ = 110

Nina Simone, Indigo Swing;
c. Donaldson, 1930

The musical score consists of ten staves of music in G major, 4/4 time, with a key signature of one sharp. The music is divided into two sections: a verse and a chorus.

Chorus:

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

Verse:

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

My Blue Heaven2-beat $\text{♩} = 140 \text{ ♩} = 160$ Gene Austin, Fats Domino
c. Donaldson, 1927

Chorus

Chorus

E♭ F7 B9 E♭ C7

E♭ F7 B9 E♭ C7

E♭ F7 B9 E♭ E♭+

A♭ C7 Fm

B9 E♭ Edim B7 E♭

E♭ C7

F7 B9 E♭

Verse

E♭ E♭dim Fm7 B9 E♭ E♭dim Fm6 C7

Cm7 F7 B9 E♭ Cm Cdim B♭ B♭dim B7 -

E♭ E♭dim Fm7 B9 E♭ E♭dim Fm6 C7

Cm7 F7 B9 B♭dim B7 E♭

My Gal Sal

Red Nichols,
Orig. a waltz, 1905

4/4 bouncy

• = 182

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

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

My Honey's Lovin' Arms

134

Light 4/4; vocal
 $\text{♩} = 160 \quad \text{♪} = 188$

Bing Crosby;
c. 1922

Chorus

Chorus

F B♭7
 F D7
 G7 C
 G7 C7
 F B♭7
 F D7
 G7 C7 F7 B♭ G7
 F G7 C7 F

Verse

Verse

F B♭7 F Cdim
 C7 Cdim C7 C+ F G♭dim Gm7 C7
 F B♭7 F Dm7 A7
 Dm Am G7 Gm C+

♩ = 120

Ad Lib verse; 2-BEAT for dancing

1911

Verse

E♭ B⁷ E♭ B⁷
E♭ E♭dim B⁷
Fm C⁷ Fm C⁷
F⁷ B⁷ Bdim B⁷
E♭ B⁷ E♭ B⁷
E♭ E♭dim B⁷
F⁷ B⁷ G⁷
C⁷ F⁷ Fm⁷ Fdim B⁷

Verse:

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

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

My Melancholy Baby (2)

135

♩ = 137

♩ = 120

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

Chorus

The musical score consists of eight staves of music. The first staff starts with a 'Chorus' section. The subsequent staves show various chords: E♭, B♭7, E♭dim, E♭, B♭m, C+, C7, Fm, Cm, Fm, B♭7, Fm7, B♭7, F9, B♭7, E♭, F7, B♭7, B♭dim, B♭7, E♭, B♭7, E♭dim, E♭, B♭m, C+, C7, Fm, Cm, Fm, A♭, Adim, E♭, G7, C7, Fm, F9, B♭7, E♭. The music is in 4/4 time with a key signature of one flat.

Chorus:

Come to me my melancholy bab-/// y,///
Cuddle up and don't/ be/ blue./// ////
All your fears are foolish fancies, may-/// be///
You know dear that I'm in love with you./// ///

Ev'ry cloud must have a silver lin-/// ing.///
Wait until the sun/ shines/ through./// ////
Smile my honey dear,/ while I kiss away each tear,// or
Else I may be melancholy too./// ///

136

Nagasaki

4/4

= 202

= 226

Warren, 1928

4/4

= 202

= 226

C Gdim G⁷ C Gdim G⁷
C Ddim Am E⁷ F Edim Dm A^{b7} C A^{b7} G⁷ C

C Gdim G⁷ C Gdim G⁷
C Ddim Am E⁷ F Edim Dm A^{b7} C A^{b7} G⁷ C

F Fm C C⁷
F Fm C E^{b7} D⁷ C⁷

C Gdim G⁷ C Gdim G⁷
C Ddim Am E⁷ F Edim Dm A^{b7} C A^{b7} G⁷ C

ENDING: LAST line 3 X

New Second Line (Joe Avery's Piece)

Street beat;
2-beat march

♩ = 184

Drums: STREET beat; 4 Bars intro

Mardi Gras Theme

The musical score consists of six staves of music. The first staff starts with a bass note labeled 'A'. The second staff starts with a bass note labeled 'E'. The third staff starts with a bass note labeled 'F7'. The fourth staff starts with a bass note labeled 'B'. The fifth staff starts with a bass note labeled 'E'. The sixth staff starts with a bass note labeled 'F7'. Each staff is in common time (indicated by a '4') and has a key signature of one flat (indicated by a 'B-flat'). The music is labeled 'Drums: STREET beat; 4 Bars intro'.

138

Nineteen Nineteen Rag (March) (1)

2-beat march

♩ = 184 ♪ = 194

Intro

C7

The sheet music consists of 11 staves of musical notation for a 2-beat march. The tempo is indicated as ♩ = 184 and ♪ = 194. The key signature is one flat (B-flat). The time signature is 4/4 throughout.

- Staff 1:** Intro, C7 chord.
- Staff 2 (A):** F major, 2-measure phrase.
- Staff 3:** C7 chord.
- Staff 4:** F major, 2-measure phrase.
- Staff 5 (B):** C major (labeled C), G7 chord, C7 chord.
- Staff 6:** C7 chord.
- Staff 7:** F major, 2-measure phrase.
- Staff 8:** C7 chord.
- Staff 9:** F major, 2-measure phrase.
- Staff 10:** B-flat major (labeled B-flat), 1. F major, C7 chord, F major.
- Staff 11:** 2. F major, C7 chord, F major, F7 chord.

Accents and dynamic markings (>) are present on various notes throughout the piece.

1919 Rag (2)

138

Musical score for "1919 Rag (2)" featuring eight staves of music. The score consists of two systems of four staves each. The first system starts with a C major chord (indicated by a box) followed by B♭, E♭, B♭dim, and B♭. The second system starts with E♭, followed by B♭, F7, B♭, C7, C7, F7, B♭, and B♭. The third staff of the second system contains a measure of eighth-note chords (B♭, E♭, B♭dim, B♭). The fourth staff of the second system contains a measure of eighth-note chords (E♭, B♭, E♭, B♭). The fifth staff of the second system contains a measure of eighth-note chords (B♭, E♭, B♭, G7). The sixth staff of the second system contains a measure of eighth-note chords (C7, F7, B♭, F7). The seventh staff of the second system contains a measure of eighth-note chords (C7, F7, B♭, F7). The eighth staff of the second system contains a measure of eighth-note chords (B♭, E♭, B♭, B♭). The ninth staff contains a box labeled "Ending". The tenth staff contains a measure of eighth-note chords (C7, F7, B♭). The eleventh staff contains a measure of eighth-note chords (F7, B♭). The twelfth staff contains a measure of eighth-note chords (B♭, E♭, B♭, B♭).

139

Nobody Knows You When You're Down And Out

Square 4/4, bluesy

♩ = 96

Bessie Smith,
c.1923

Verse

Chorus

Hot 2-beat ♩ = 224

Nobody's Sweetheart

1924

Chorus

F Cm D⁷

G⁷

C⁷ Dm

G⁷ D^{b7} C⁷

F Cm D⁷

G⁷

B^b B^{b7}m

F D⁷ G⁷ C⁷

F Cm D⁷

F Gm C⁷ F

Verse

F D⁷ 4 Gm C⁷

F 8 Dm C A⁷ 12

Dm G⁷ C⁷ 16 G⁷

C⁶ A⁷ 20 Dm G⁷ C⁷ 24

141

Of All the Wrongs You've Done To Me

4/4

J = 118

Armstrong; c. 1924

Chorus

The musical score consists of two parts: Chorus and Verse. Both parts are in 4/4 time and use a treble clef. The key signature is one flat.

Chorus:

- Measures 1-4: D7, G7, C7, F
- Measures 5-8: D7, C, Dm7, G7, C7
- Measures 9-12: F7, B♭, G7, C7
- Measures 13-16: D7, G7, C7, F

Verse:

- Measures 1-4: F, Fdim, C7, F, F+, B♭, F, C7
- Measures 5-8: F, Fdim, C7, F, E7, Am, C7
- Measures 9-12: F, Fdim, C7, F, F+, B♭, F
- Measures 13-16: C, G7, C, A7, G7, C7

Verse:

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

Chorus:

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

Oh Baby

142

4/4 or 2-beat

The musical score for "Oh Baby" is presented in 4/4 time at a tempo of 180 BPM. The score is divided into eight staves, each containing a single melodic line. Below each staff, the corresponding chord is written. The chords include F, B♭7, C7, C+, F, B♭7, C7, F, F7, B♭, B♭m, F, Dm, G7, C+, C9, F, B♭7, C7, and F. The music features a mix of eighth and sixteenth-note patterns.

Bud Freeman; c. 1928

(It's a) Funny little thing but I never knew./ I could ever feel the
way that I do,/ Till I looked into your sweet eyes of blue. Oh ba-/by/ ||||
Never had a thrill till I held your hand,/ don't know what it is but
I understand
That it's something new, it's diff-rent, it's grand. Oh ba-/by.| And

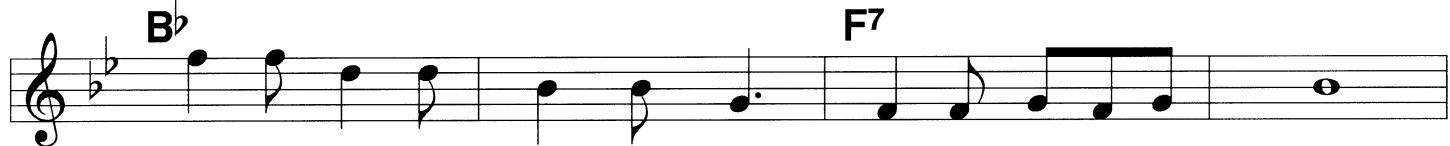
When you kiss I know I miss a beat or two in my heart.///
I don't mind,/ /there's nothing more// to live/ for./

What if I should die and travel to where/ I would have to climb the
heavenly stair,
wouldn't it be hell if you weren't there, Oh ba-/by!| ||||

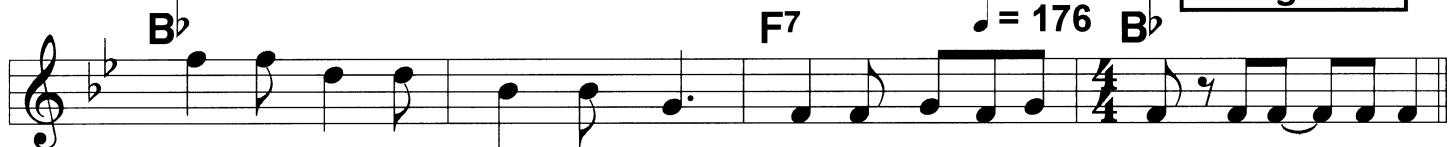
143

Oh Didn't He Ramble**Verse -- March**

♩ = 126 B♭



F7

**Chorus**

B♭



B♭

F7

B♭

F7



B♭



B♭

F7

B♭

**Traditional Funeral tune, 1902**
Swing it 4/4

♩ = 176 B♭

Old Fashioned Love

c. James P. Johnson, 1923

4/4 or lilting 2-beat

Chorus

♩ = 118

F C⁷ F F⁷

B^b F F⁷

B^b F A⁷ Dm

G⁷ C⁷

F C⁷ F F⁷

B^b F F⁷

B^b F A⁷ Dm

F C⁷ F

Verse F C⁷ F C⁷ F C⁷ F

Am E⁷ Am D⁷ C F G⁷ C C⁷

F C⁷ F C⁷ F C⁷ F

G⁷ F G⁷ F A⁷ G⁷ C⁷ F C⁷

Once In A While (Louis')

= 188 Usually 4/4

Armstrong, 1927

Intro

Lead horn solo

Verse

Verse | **B₃** | **B_{4dim}**

Over In the Glory Land

146

2-beat, hand-tapping gospel feel

= 184

1906

Verse

Verse

A♭ E♭7 A♭

A♭ E♭7

A♭ E♭7 A♭

A♭ E♭7 A♭

Chorus

A♭ E♭7 A♭ A♭7

D♭ A♭

A♭ E♭7

A♭ E♭7 A♭ A♭7

D♭ A♭

A♭ E♭7 A♭

147

Original Dixieland One-Step (1)

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

♩ = 212

c. ODJB, 1917

A B♭ > > B♭ > > F7 [TBN Break -----]

C7 F7 B♭ F7 B♭

B♭ > > B♭ > > F7 [TBN Break -----]

C7 F7 B♭ F7 B♭

B B♭7 [Break -----] E♭

B♭7 E♭

B♭7 [Break -----] E♭

C7 Fm E♭dim B♭7 E♭

Original Dixieland One-Step (2)

Solos

The musical score consists of eight staves of music for a solo instrument, likely a trumpet or clarinet. The key signature is two flats. The score includes solos on C, A♭, C7, F7, B♭7, E♭7, A♭, Cm, G7, Cm, E♭7, A♭, C7, F7, B♭7, D♭, Ddim, A♭, F7, B♭7, E♭7, and A♭. The music is in 2/4 time.

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

148

2-beat, or 4/4 = 188

Panama (1)NORK 1922;
c. W.H. Tyers, 1912

Intro E^b

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

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

E^b B^{b7} E^b

B 1-2X A^b Adim E^b C⁷ F⁷ B^{b7} 1. E^b 2. E^b E^{b7}

F⁷ B^{b7} E^{b7} E^{b7}

A^b Adim E^b C⁷

F⁷ B^{b7} E^b E^{b7}

C 1-2X A^b A^{b+} B^{b7}

E^{b7} A^b Cm

A^b Cm E^{b7}

G⁷ Cm E^{b7}

Panama (2)**Solos 1-2X each**

Sometimes D, E, F are in Eb

D

E Out Chorus

1. A-flat dim

Ending

2. A-flat dim > A-flat > E-flat 7 > A-flat > E-flat 7 >

A-flat > E-flat 7 > A-flat > E-flat 7 > A-flat >

Opt. solo chorus 1X or 2X each

Often inserted between D & E

F

Routines vary wildly. C and E are often omitted. Ending is rare on records.

Most bands at least partially improvise leads on all strains, and phrasing varies.

Orig. sheet music and stock chart are so different from what's become the "standard", jazz version that I opted to codify the practice into a workable lead.

Please Don't Talk About Me

2-beat ♩ = 168

When I'm Gone

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

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

The Chorus section consists of eight lines of musical notation. The first line starts with a measure in common time (indicated by a '4') and a key signature of two flats (indicated by two flats). The chords shown are E♭, G7, C7, F7, B♭7, B♭+, E♭, E♭, G7, C7, F7, B♭7, E♭, G7, C7, F7, B♭7, E♭. The subsequent lines continue this pattern, with each line starting with a different measure number (e.g., 2, 3, 4, 5, 6, 7, 8) and ending with a repeat sign.

Verse

The Verse section consists of eight lines of musical notation. The first line starts with a measure in common time (indicated by a '4') and a key signature of two flats (indicated by two flats). The chords shown are E♭, Cm, Gm - E♭7 - A♭, E♭, E♭, E♭dim, B♭7, B♭7, B♭+, E♭, E♭, Cm, Gm - E♭7 - A♭, E♭, E♭, Edim, B♭, G7, Cm, F7, B♭7. The subsequent lines continue this pattern, with each line starting with a different measure number (e.g., 2, 3, 4, 5, 6, 7, 8) and ending with a repeat sign.

Poor Butterfly

150

*light 4/4; plaintively*Red Nichols '28; Spike Hughes '30;
B. Hackett '38; Goodman Sextet '40;
c. 1916

The musical score consists of eight staves of music in 4/4 time, key signature of A♭ major (two flats). The tempo is marked as 110. The lyrics are placed below the staves, corresponding to the chords indicated above them. The chords include A♭, E7, B♭m7, E♭7, A♭maj7, C+, F9, B♭7, E♭9, A♭, Fm, B♭7, E♭9, A♭, E7, B♭m7, E7, A♭maj7, C+, F9, B♭m7, B♭m, A♭, A♭maj7, A♭dim, E7, A♭.

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

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

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

151

Put On Your Old Gray Bonnet

2-beat $\text{♩} = 220$

Casa Loma, 1931; c. 1919

Chorus

Chorus

B♭ B♭7 E♭ B♭dim
B♭ C7 F7
B♭ E♭ B♭
F7 B♭

Verse

Verse

F G7
C7 F Cdim C7
F G7
C7 F C7 F
G7
D7 D+ G7 C Cdim C7
F G7
C7 F F7

Rock-A-Bye Your Baby With A Dixie Melody

152

Smooth 4/4 ♩ = 112

Al Jolson, c. 1918

Chorus

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

Verse

C G⁷ C G⁺
 Eb B^{b7} Eb G⁷
 C Cdim Dm⁷ Fm G⁷ C Cdim G⁷
 Eb Ebdim Fm⁷ Ab^m B^{b7} G D⁷ G⁷ Gdim G⁷ G⁺

Riverboat Shuffle (1)

4/4 ♩ = 180

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

Verse

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

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

Riverboat Shuffle (2)

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

Chorus

⊕ Spanier Break (Bars 15-16)

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

154

4/4 = 102

Rockin' ChairMildred Bailey '32;
c. Hoagy Carmichael, 1929

Chorus

E♭
E♭
E♭
E♭
E♭
A♭
E♭
Fm⁷
B♭⁷
Cm
D⁷
Gm
F⁷
E♭
B♭⁷
E♭
A♭⁹
E♭
D⁷
Gm
F⁷
B♭⁷
E♭
E♭
E♭
E♭
E♭
F⁷
Fm⁷
E♭
E♭
F⁷
Fm⁷
E♭

Verse

E♭
E♭
E♭
E♭
E♭
B♭⁺
E♭
E♭
E♭
E♭
E♭
A♭
E♭
E♭
E♭
E♭
B♭⁺
E♭
G⁷
Cm
G⁷
B⁺
Cm
F⁹
B^{flat}
F⁷
B^{flat}⁷

Rose Room

155

Swing 4/4

1927

$\text{♩} = 144$

G[♭]7 G7 C7 F
F7 B[♭]
B[♭]m F D7
G7 C7 F G[♭]7
G7 C7 F
F7 B[♭]
B[♭]m F D7
G7 C7 F

156

Rose Of Washington Square (1)

T. Murphy arr.
c. Hanley, 1919

= 101 **Verse**

Gm Cm D⁷ Gm
G⁷ Cm D A⁷ D⁷
Gm Cm D⁷ Gm
B^b F Gm C⁷ F
C⁷ F⁷ = 144 C⁷ F⁷ **To Chorus**

Fast 2-beat
Verse = 244 Gm Cm
D⁷ Gm
G⁷ Cm
D A⁷ D⁷
Gm Cm Gm
D⁷ Gm
B^b F

The musical score consists of 12 staves of music for a single instrument, likely a piano or guitar. The key signature is one flat (B-flat). The time signature varies between common time (indicated by '4') and 6/8 time (indicated by '6'). The tempo starts at 101 BPM for the first section and changes to 144 BPM for the second section. The lyrics 'Fast 2-beat Verse' are indicated with a tempo of 244 BPM. The chords used include Gm, Cm, D7, G7, Bb, F, C7, C, A7, D, and F. The score includes a 'To Chorus' section and ends with a final section starting on F.

Rose Of Washington Square (2)

156

The sheet music consists of 12 staves of musical notation. The first two staves are labeled "Bounce" and "To Bounce". The tempo is marked as $\text{♩} = 144$. The third staff is labeled "Chorus". Chords shown include Gm, C7, F, Cm7, F7, B♭, F9, D7, Gm, C7, F7, B♭, F9, Cdim, Gm, C7, B♭, G7, C7, F7, B♭, and C7. The music includes various note heads, stems, and rests.

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

To go into fast verse, double time these 2 bars

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

157

Rosetta

4/4 square, moderate, swing

c. Earl Hines, 1933

♩ = 180

The sheet music consists of eight horizontal staves, each representing a single measure of music. The music is in 4/4 time, with a key signature of one flat. The tempo is indicated as ♩ = 180. The chords are labeled above each staff, corresponding to the notes played. The chords include F, C+, F, D7, G⁹, C⁹, F, Cdim, Gm⁷, C⁷, F, C+, F, D7, G⁹, C⁹, F, E⁷, Am, E⁷, Am, Fm, C, C+, G⁷, C, C⁷, F, C+, F, D7, G⁹, C⁹, F.

Royal Garden Blues

158

c. C. & S. Williams, 1919

$\text{♩} = 174$ 4/4

The musical score consists of six staves of music. Staff 1 (top) starts with an **Intro** section in F major, followed by sections A, B, and C. Staff 2 starts with section A. Staff 3 starts with section B. Staff 4 starts with section C. Staff 5 starts with a section labeled **Dogfight**. Staff 6 starts with a section labeled **Solos**.

Chords and sections:

- Intro:** F, C⁷, F, C⁷, F, C⁷, F, C⁷
- A:** F, C⁷, F, C⁷, F, C⁷, F, F⁹
- B:** B^{b6}, F+, B^{b6}, F+, B^{b6}, F+, B^b, Cdim
- C:** C⁷, F, C⁷
- Dogfight:** F⁷, B^b, B^bm, F, F⁷
- Solos:** B^b, B^{b7}, E^b, E^bm, B^b, G⁷
- Final Chords:** C⁷, F⁷, B^b

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

159 Sailing Down the Chesapeake Bay (1)

Hot 2-beat $\text{♩} = 228$

Chorus

C7



F



C7



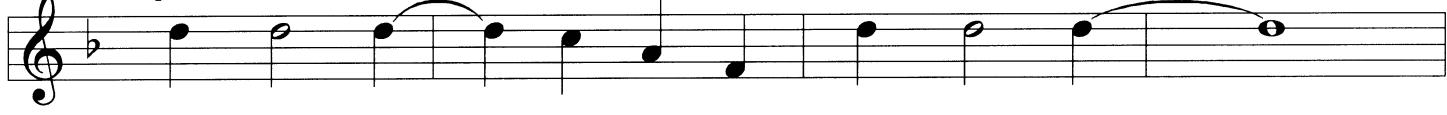
F



C7



F



F

Fdim



C7 (Edim)

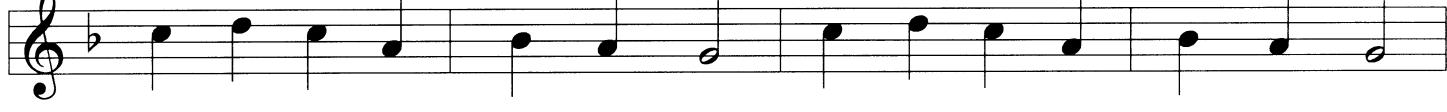
F



F



C7



C7

F



Sailing Down the Chesapeake Bay (2)

159

Verse

The musical score consists of eight staves of music, each starting with a treble clef and a key signature of one flat. The lyrics are written above the notes, and chords are indicated above certain notes.

- Staff 1:** Verse F
- Staff 2:** C⁷ F
- Staff 3:** F
- Staff 4:** C G⁷ C
- Staff 5:** C⁷ F
- Staff 6:** A⁷ Dm
- Staff 7:** G⁷ C G⁷ C
- Staff 8:** D⁷ G⁷ C C⁷

Running Wild*Hot 2-beat*

♩ = 228

1922

The sheet music features eight staves of musical notation for a single instrument, likely a piano or guitar. The music is in G clef, 4/4 time, and has a key signature of one flat. The tempo is indicated as ♩ = 228. The piece begins with a 2-beat measure (two eighth notes) followed by a 1-beat measure (one quarter note). The chords are labeled above each staff: B♭, E♭, F7, D7, Gm, B♭m, F, C7, B♭7, E♭, D7, G7, C7, F7, B♭, and F7. The lyrics are provided in parentheses at the bottom of the page.

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

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

San

161

Bix; c. 1920

2-beat
= 224

Vamp 4 bars

Verse

The musical score consists of 12 staves of music. The first staff is a 2-beat vamp for 4 bars in common time (indicated by a '4'). The second staff begins with a 'Gm' chord, followed by a 'Dm' chord, then 'Gm' and 'Dm' again. The third staff starts with an 'A7' chord, followed by a 'Bdim' chord, and then an 'A7' chord. The fourth staff shows two options: '1. Dm A7 [Break -----] Dm A7 [Break -----]' or '2. Dm A7 Dm D♭ C C7'. The fifth staff is a 'Chorus' section starting with an 'F' chord, followed by 'D♭7', 'F', and 'D♭7'. The sixth staff continues with 'F', 'Dm7', 'G7', 'C7', 'F', and 'C7'. The seventh staff shows 'F', 'D♭7', 'F', and 'D♭7'. The eighth staff shows 'F', 'G7', 'C7', and a long sustained note. The ninth staff shows 'F', 'F7', 'B♭', and 'D♭7'. The tenth staff shows 'F', 'F7', 'B♭', and 'D♭7'. The eleventh staff shows 'F', 'D♭7', 'F', 'A7', 'D7', and a sharp sign. The twelfth staff concludes with 'G7', 'Gm', 'C7', and 'F'.

Savoy Blues (1)

Rockin' 4/4 ♩ = 120

C. Kid Ory, 1927

A

B *F Boogie Bass*

Interlude *F Fdim C7 F Fdim C7*

Solos *F Bb F F7 Bb F C7 F*

C

Savoy Blues (2)

162

Out Chorus *Square driving 4/4*

D F B♭ Bdim F F B♭ Bdim F
B♭ E♭ Edim B♭ F B♭ Bdim F
C C7 A A F A / Tbn ---
----- A

Sweet Substitute

4/4 ♩ = 96

c. Jelly Roll Morton, 1939

Chorus A♭7 G7 C7 Fm A♭7
D♭ A♭dim A♭ Fm B♭7 E♭7
A♭7 G7 C7 Fm A♭7
D♭ A♭dim A♭ Fm B♭7 E♭7 A♭ F7
B♭7 E♭7 A♭

Verse E7 E7 A♭ E7 E7 A♭
E7 E7 A♭ F7 B♭7 E7

Second Line

2-beat

c. Barbarin, 1949

$\text{♩} = 202$

The musical score consists of eight staves of music. Staff 1 starts with a half note F, followed by a half note C7. Staff 2 starts with a half note F, followed by a half note C7. Staff 3 starts with a half note C7, followed by a half note Cdim, and then a half note C7. Staff 4 starts with a half note C7, followed by a half note C+, a half note F, and a half note C7. Staff 5 starts with a half note F, followed by a half note C7. Staff 6 starts with a half note F7, followed by a half note Cm7, a half note F7, and a half note B♭. Staff 7 starts with a half note B♭, followed by a half note Bdim, a half note F, a half note B♭, and a half note D7. Staff 8 starts with a half note G7, followed by a half note C7, and a half note F.

See See Rider (C.C. Rider)

164

4/4

• = 94

Verse is plaintive, wail the Chorus

1925

Chorus

Verse:

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

Chorus:

1. See// see rider/// see what you have done, Lawd Lawd Lawd.
Made me love you, now your man has come/// //You
Made me love you, now your man has come.// /|| I'm

2. Goin' away baby,// I won't be back till fall. Lawd Lawd Lawd
Goin' away baby,// I won't be back till fall. /If I
Find a good man, won't be back at all.// /||

3. (I'm gonna) Buy// me a pistol, just as
long as I am tall, lawd lawd lawd
Gonna kill my man, and catch the cannonball
he won't love me, he won't have any gal at all.

165

Sensation (Rag)

= 208 4/4

c. ODJB, 1917

The musical score consists of two staves of music. The top staff begins with a section labeled 'A' in a box, followed by chords C⁷, F⁷, B^b, G⁷, C⁷, and F⁷. This is followed by a section labeled 'B' in a box, which includes a 'Solos' section, chords E^b and C⁷, and then continues with B^{b7}, Fdim, Fm, and B^{b7}. The bottom staff begins with a section labeled 'C' in a box, followed by chords A^b, B^{b7}, E^{b7}, and A^b. This is followed by a section labeled 'A' in a box, which includes chords A^b, B^{b7}, and E^{b7}. The score concludes with a section labeled 'A' in a box, followed by A^bdim, a break indicated by a dashed line, B^{b7}, E^{b7}, A^b, and B^{b7}.

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

Shine

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

2-beat ♩ = 240

Chorus E♭

The musical score consists of two staves of music. The top staff is for the Chorus, starting with E♭. It includes chords such as E♭dim, B♭7, G7, F7, G7, Cm, (G7 Cm), G7, Cm, F7, Cm, F7, B7, (A♭ B7), A♭, B7, E♭, E♭dim, B7, G7, Cm, Ddim, Fm, Cm, C7, Fm⁷, Cm, Fm, B7, B⁶, E♭, Cm⁷, E♭, E♭dim, Fm⁶, B7, E♭, Cm⁷, E♭, Cm⁷, B7, B7/A7, G7, Cm, F, F7, B7. The bottom staff is for the Verse, starting with E♭. It includes chords such as B7, E♭, Cm⁷, E♭, E♭dim, Fm⁶, B7, E♭, Cm⁷, E♭, Cm⁷, B7, B7/A7, G7, Cm, F, F7, B7.

Chorus from 1910 music (in F), Verse from 1924 music (in E♭). The orig. chor. lyrics are considered offensive today, apparently also in 1924, for new music was issued with a new verse and lyrics. The 1910 verse sheds light on the chorus, is an interesting social document.

2-beat 4/4 ♩ = 212

Many jazz records 30s-40s;
Waller and Jack Teagarden
did fun vocals. c. 1921

Chorus

(I'm the) Sheik// of A-/ra- by,/// /// your
Love// be- longs// to me./// /// Each
Night// when you're// a- sleep,/// /// in-
To// your tent// I'll creep./// ///The

Stars// that shine// a- bove// /// will
Light// our way// to love./// /// You'll
Rule// this land// with me./// // I'm the
Sheik// of A-/ra-/ by./// ///|

(Band shouts response: ||| ||| "With no pants/ on |" each line except 8)

Sheik of Araby (2)

167

Verse **Do "Oriental" shtick** **Clar. can do obligato,
tom-tom dum di-di dum di**

The musical score consists of six staves of music. The first staff starts with a treble clef, a key signature of one flat, and a tempo marking of 120. It features a box around the instruction 'Do "Oriental" shtick'. The second staff begins with a B-flat major chord (B-flat, D, F). The third staff starts with an F7 chord. The fourth staff begins with a B-flat diminished chord (B-flat, D, F-sharp, A-flat). The fifth staff starts with a B-flat major chord. The sixth staff starts with an F chord, followed by a C7 chord, then an F7 chord with a box around the instruction 'Hit it!', and finally an F+ chord.

Verse:

1. O-/ver the desert wild and free/// ////
Rides/ the bold Sheik of Ara- by./// ////
His/ Arab band/// at/ his com- mand.///
Fol-/low his love's cara- van./// ////
Un-/der the shadow of the palms/// ////
He/ sings to call her to his arms./// //// I'm the

2. While/ stars are fading in the dawn,/// ////
O-/ver the desert they'll be gone./// ////
His/ captured bride/// close/ by his side,///
Swift/ as the wind/ they will ride./// ////
Proud-/ly he scorns her smile or tear,/// ////
Soon/ he will conquer love by fear./// //// I'm the

168 Since My Best Gal Turned My Down (1)

♩ = 200 2-beat

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

The sheet music consists of two staves of musical notation. The top staff begins with a measure labeled 'Smear' over a note, followed by a series of notes and chords: B♭, B♭7, E♭, B♭, G7, C7, and F7. The bottom staff begins with a measure labeled 'Solos' over a note, followed by a series of chords: G7, C7, F, F7, B♭, D7, G7, C7, F7, and ends with a measure containing a circled plus sign (+) over a note.

Since My Best Gal Turned Me Down (2)

168

C

Slow G⁷ **Fast C⁷**

C⁷ **Slow F⁷**

Fast B^b

Slow G⁷ **Fast C⁷**

C⁷ **Slow F⁷**

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

⊕ Ending

B^b

B^b

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

169

Singin' the Blues (1)4/4
♩ = 132

Record order: Tram, Bix solos, melody

Bix & Tram, 1927;
c. 1920

Intro

Melody

Bix's Ending

Last X to Bix ending

Singin' the Blues (2)

Concert key

Tram's Solo

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

The sheet music consists of eight staves of musical notation for a solo instrument. The key signature is one flat (B-flat). The music is in common time. Chords labeled include Fm7, B♭+, E♭, B♭7, G7, C7, Cm, F7, B♭7, Fm7, B♭+, E♭, Gdim, C7, Fm, Fm7, E♭dim, E♭, C7, 12 F7, F7, B♭7, E♭, and another F7. Measure numbers 1 through 12 are indicated above the staff. The notation includes various note values, rests, and dynamic markings.

The classic version of this fine tune (first introduced by ODJB) is by Frankie Trumbauer's band, featuring solos by Tram and Bix--Routine: Intro, Tram solo, Bix solo, melody. Eddie Lang's guitar accompaniment is also a classic example of the genre. You can extend the tune by playing melody first, add solos, play melody and a jam chorus out.

169

Singin' the Blues (3)

Concert key

Bix Solo

(Chords vary)

The sheet music consists of ten staves of musical notation for concert key (Bix Solo). The music includes various chords such as Fm⁷, B[♭]₇, E[♭], B[♭]₇, G⁷, C⁷, (Fm⁷), (C⁷), F⁷, B[♭]₇ [Break], Fm⁷, (B[♭]₊), B[♭]₊, E[♭], E[♭], 4 Gdim, C⁷, Fm, Fm, 8 Fm⁷, E[♭]dim, E[♭], 3 C⁷, 12 E[♭]dim, F⁷, B[♭]₇, and E[♭]. The music is annotated with various numbers and symbols indicating specific chords or measures.

When It's Sleepy Time Down South

170

Light 4/4 $\text{♩} = 104$

c. 1930

Chorus

Verse

171

Sleepy Time GalLilting 2-beat $\text{♩} = 114$

c. Whiting, 1924

Chorus

F C7 F+ C7
C7 Fmaj7 E7
D7 G9
G7 C7 C+
F F+ C7
C7 A7 Fmaj7
G7 F Cm D7
Gm Bm C7 F

Verse

F D F C7 F
A7 Dm A7 Dm
F D G7 C7

Smiles

Often played in Bb

Square 2-beat

♩ = 153 (Goodman) ♩ = 208 (Hot)

Goodman Quartet, 1937;
c. 1917**Chorus**

The musical score consists of two parts: Chorus and Verse, both in B-flat major (indicated by a treble clef and two flats in the key signature).

Chorus: The first section starts with a 2-beat measure (♩ = 153). It features a repeating pattern of eighth-note chords: E♭7, A♭, C7, Fm, B♭7, E♭7, B♭m, G♭7, E♭7, A♭7, A♭9, Fm, D♭, A♭dim, A♭, B♭m7, D♭, E♭7, A♭. The section concludes with a half note followed by a fermata.

Verse: The second section begins with a 2-beat measure (♩ = 208). It follows a similar chord progression: A♭, F7, B♭, B♭7, E♭, A♭6, A♭, A♭dim, E♭, D7, B♭7, E♭7, A♭, F7, B♭, B♭7, E♭, A♭6, E♭, D7, B♭7, B♭dim, Fm, B♭7, E♭, B♭m7. The section ends with a half note followed by a fermata.

173

Snake Rag (1)

Rec 1 Rec. 2
 $4/4$ $= 212$ $= 218$

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

King Oliver, 1923

Intro $E\flat$

A $E\flat$

Tbn $B7$

E^b

E^b [Break] [TBN Break] $B7$ $E\flat$

slow gliss

1. $E\flat$ [Break] [TBN Break] $B7$ $E\flat$

slow gliss

2. [TBN Break] $B7$ $E\flat$ **To C**

B $B7$ *slow gliss* $E\flat$

$B7$ $E\flat$ [TBN Break]

$B7$ $E\flat$

E^b [Break] [TBN Break] $B7$ $E\flat$

slow gliss

A 1 X, then C

Snake Rag (2)

The records each have 2 different brass breaks; all 4 breaks are below.

C

A^b

E^{b7} **A^b** **F⁷**

B^{b7} **E^{b7}** [CLAR Break -----]

A^b

A^b

E^{b7} **A^b** **F⁷**

B^{b7} **E^{b7}** **A^b** **Play 3 X, extended ending**

B^{b7} **E^{b7}**

Brass Bk 1 **Fdim** Extends into bar 17; clar. plays bar's melody

Brass Bk 1 Rec. 1 pickup notes **Fdim**

Brass Bk 2 Rec. 1

173a

Snake Rag (Copyright) (1)

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

King Oliver, 1923

Intro

Snake Rag (Copyright) (2)

173a

Musical score for "Snake Rag (Copyright) (2)". The score consists of ten staves of music, each starting with a treble clef and a key signature of one flat (F#). The music is in common time.

The score includes the following chords:

- Staff 1: C, A♭
- Staff 2: A♭
- Staff 3: E♭7, A♭, F7
- Staff 4: B♭7, E♭7
- Staff 5: A♭
- Staff 6: A♭
- Staff 7: E♭7, A♭, F7
- Staff 8: B♭7, E♭7, A♭, 1. E♭7
- Staff 9: 2. A♭

The lyrics are as follows:

- Staff 1: Come on down to the river, we're gonna have some fun.
- Staff 2: Come on down to the river, we're gonna have some fun.
- Staff 3: Come on down to the river, we're gonna have some fun.
- Staff 4: Come on down to the river, we're gonna have some fun.
- Staff 5: Come on down to the river, we're gonna have some fun.
- Staff 6: Come on down to the river, we're gonna have some fun.
- Staff 7: Come on down to the river, we're gonna have some fun.
- Staff 8: Come on down to the river, we're gonna have some fun.
- Staff 9: Come on down to the river, we're gonna have some fun.

Some Of These Days

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

♩ = 160

Sophie Tucker, 1926;
Brenda Lee, 1980s

♩ = 132

The musical score consists of eight staves of music. The first staff starts with a quarter note followed by a eighth note, then a quarter note, then a eighth note. The second staff starts with a quarter note, then a eighth note, then a quarter note, then a eighth note. The third staff starts with a quarter note, then a eighth note, then a quarter note, then a eighth note. The fourth staff starts with a quarter note, then a eighth note, then a quarter note, then a eighth note. The fifth staff starts with a quarter note, then a eighth note, then a quarter note, then a eighth note. The sixth staff starts with a quarter note, then a eighth note, then a quarter note, then a eighth note. The seventh staff starts with a quarter note, then a eighth note, then a quarter note, then a eighth note. The eighth staff starts with a quarter note, then a eighth note, then a quarter note, then a eighth note.

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

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

Somebody Stole My Gal

175

2-beat $\text{♩} = 220$

To play verse in tempo, double value of the notes

Bix '28;
c. 1918

Chorus

Verse

$\text{♩} = 110$ *To play verse in tempo, double value of the notes*

176

Someday Sweetheart

Morton 1923, 1926
Oliver, 1926
c.1919

Chorus

$\text{♩} = 115$
4/4 or 2-beat

The musical score consists of two staves of music. The top staff is for the Chorus and the bottom staff is for the Verse. Both staves are in 4/4 time and use a treble clef. The tempo is indicated as $\text{♩} = 115$ and the time signature is 4/4 or 2-beat.

Chorus:

- Measure 1: F C+ F Cm E7 E \flat 7 D7
- Measure 2: G7 C7 C+ F Cdim C7
- Measure 3: F C+ F Am
- Measure 4: E7 Am C7
- Measure 5: F \sharp Fdim F7 B \flat G7
- Measure 6: G \flat C7 C+ G7
- Measure 7: F C+ F Cm E7 E \flat 7 D7
- Measure 8: G7 C7 F

Verse:

- Measure 1: F D \flat 7 F Cm D7
- Measure 2: Gm D7 Gm D7 Gm G7
- Measure 3: C7 E7 C7 F
- Measure 4: Am E7 Am Cdim C7

Someday You'll Be Sorry

177

4/4 ballad

= 120

F2

D7

c. Louis Armstrong, 1928

Treble clef, 4/4 time, key signature B-flat major (two flats).
 The score consists of eight staves of music with lyrics and chords.
 Chords indicated above the staff include: E♭, C7, Fm7, B♭7, E♭, G7, Cm, F7, A♭m, B♭7, B♭+, E♭, D7, E♭, C7, Fm7, A♭m, E♭, C7, Fm, A♭m, F7, B♭7, E♭.

Some/day/, //you'll be sor/-ry.// //

|The way you treated me was wrong./// / / /

I was the one who taught you all/ you know,////

|Your friends have sent you/ to make me sing another song,/ so./

Good/ luck,/ //may be with/ you/ ////

|And all your future may be clear,/// Dear,/ no,/

There won't be an- other/, to treat you like a broth-er,//

Some day you'll be sor-ry,/ Dear!!! /

♩ = 202 Almost square 2-beat. Not fast

Bix; c. Quicksell, 1927

Chorus

E♭ B7
E♭ B♭dim B7
Fm C7 Fm C7 A♭
B7(♭5) B7 B7 E♭ B7
E♭ B7 E♭+ A♭ C7 Fm
A♭ A♭m E♭ E♭6 E♭ E♭dim
Fm B7 B7 E♭ Fm
Verse

E♭ F7 B7 E♭ B♭dim B7
E♭ F7 B7 E♭ E♭7
A♭ E♭ C7
F7 Fm B7

South

4/4 swingy ♩ = 150

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

Verse

Chorus

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

180

South Rampart Street Parade (1)

2-beat march

= 198

Intro

 E^{\flat}

>

 E^{\flat}

>

The musical score consists of four staves of music, each with a treble clef and a key signature of one flat. The time signature is common time (indicated by '4'). The music is divided into sections labeled A, B, and C, with specific measures highlighted by boxes.

- Staff A:** Starts with an intro section. Measures 1-4: E^{\flat} , E^{\flat} , $B^{\flat}7$, E^{\flat} , $B^{\flat}7$. Measures 5-8: A , E^{\flat} , $B^{\flat}7$, $B^{\flat}7$. Measures 9-12: E^{\flat} , $F7$, $B^{\flat}7$.
- Staff B:** Measures 13-16: E^{\flat} , [Clarinet Break 3], E^{\flat} , [Clarinet Break 3]. Measures 17-20: $B^{\flat}7$, E^{\flat} , $C7$, $F7$, $B^{\flat}7$. Measures 21-24: E^{\flat} , [Clarinet Break 3], E^{\flat} , [Clarinet Break 3].
- Staff C:** Measures 25-28: $B^{\flat}7$, E^{\flat} , $C7$, $F7$, $B^{\flat}7$. Measures 29-32: E^{\flat} , $E^{\flat}7$, A^{\flat} , $E^{\flat}7$. Measures 33-36: A^{\flat} , $F7$.
- Staff D:** Measures 37-40: D^{\flat} , A^{\flat} , 8 $E^{\flat}7$, A^{\flat} , $F7$. Measures 41-44: $B^{\flat}7$, $E^{\flat}7$, 16 $E^{\flat}7$, A^{\flat} . Measures 45-48: A^{\flat} , $E^{\flat}7$, A^{\flat} , $A^{\flat}7$. Measures 49-52: 4 D^{\flat} , $C7$, 8.
- Final Measures:** Measures 53-56: D^{\flat} , $D^{\flat}m$, A^{\flat} , $F7$. Measures 57-60: 12 $B^{\flat}7$, $E^{\flat}7$, A^{\flat} , $C7$. Measures 61-64: 16 $C7$.

South Rampart Street (2)

180

Next page
same as this.

D Dogfight

Fm

B^bm

C⁷

G⁷

Fm

E^{b7}

A^b

D^b

B^{b7}

B^bdim

B^{b7}

E Solos

E^b

B^{b7}

E^b

E^{b7}

A^b

E^b

B^{b7}

E^b

C⁷

F⁷

B^{b7}

E^b

B^{b7}

E^b

E^{b7}

A^b

G⁷

A^b

A^bm

E^b

C⁷

F⁹

B^{b7}

E^b

n X

B^{b7}

2. E^{b7}

Next page also p. 2, so turn when
convenient

Do Solos

To OUT

South Rampart Street Parade (3)

180

Musical score for "South Rampart Street Parade (3)" featuring 12 staves of music. The score includes lyrics and chords. The chords are labeled above the staff, and the lyrics are in boxes.

The chords and lyrics are as follows:

- Staff 1: F, Out, A♭, E♭7, A♭, A♭7
- Staff 2: D♭, A♭
- Staff 3: D♭7, A♭, F7
- Staff 4: B♭7, E♭7
- Staff 5: A♭, E♭7, A♭, A♭7
- Staff 6: D♭, C7
- Staff 7: D♭7, D♭m, A♭, F7
- Staff 8: B♭7, E♭7, A♭
- Staff 9: G, Kick it!, D♭7, A♭
- Staff 10: D♭7, A♭
- Staff 11: D♭7, A♭
- Staff 12: D♭7, E♭7, D♭7, E♭7, A♭, E♭7, A♭

Squeeze Me

4/4 Sweetly
♩ = 100

10/26/25 Williams rec. w/Eva Taylor in F,
w/ verse. Armstrong also F, no verse.

Clarence Williams Blue Five '25
Armstrong Hot Five '28;
c. Williams, Fats Waller, 1925

Verse

Musical score for the first line of the Verse section. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes. Chords indicated: G7, C7, F6, G7, C7, F-F7.

Musical score for the second line of the Verse section. Key signature changes to one flat (A). Chords indicated: A7, Dm, Cdim, C, G7, Gm7, C7.

Musical score for the third line of the Verse section. Key signature changes to one sharp (D). Chords indicated: Dm7, G7, C, Gm, A7, Dm7, G7, C, Cdim, C7.

Chorus

Musical score for the first line of the Chorus section. Key signature changes to one flat (C). Chords indicated: G7, C7, F, D7, G7, C7, F, D7.

Musical score for the second line of the Chorus section. Key signature changes to one flat (C). Chords indicated: G7, C7, Fm, C, G7, Gm7, C7.

Musical score for the third line of the Chorus section. Key signature changes to one flat (C). Chords indicated: G7, C7, F, D7, G7, C7, F7.

Musical score for the fourth line of the Chorus section. Key signature changes to one flat (B). Chords indicated: Bdim, Bdim, Adim, Adim, Gdim, Gdim, Fdim, Edim, Edim, Ddim.

Musical score for the fifth line of the Chorus section. Key signature changes to one sharp (G). Chords indicated: G7, C7, F.

Last 4 bars of Chorus often used as intro.

St. Louis Blues

182

c. W.C. Handy, 1914

♩ = 126

The musical score consists of three staves of music. Staff A (top) starts with a Latin rhythm pattern (A), followed by Gm and D7 chords. Staff B (middle) starts with G and C chords, followed by G and G7. Staff C (bottom) starts with C7 and G chords, followed by D7, C7, (D7), and G chords. The music concludes with a section labeled "Rock it! Hard 4/4 or boogie" over G and G7 chords.

ROUTINE: A Latin (Habanera) rhythm, B B, C C, Solos on C, A Latin, B CC.
Sheet music starts with B, the theme, but many bands start with A.
Vary the rhythmic feel: boogie B, square 4/4 C with staccato strokes...
Or B B, A, C C, etc.

183

Storyville (Bienville) BluesWatters, Murphy;
c. Bunk Johnson

4/4
= 100

Intro A♭ E♭7 A♭ D♭m A♭

Verse A♭ A♭7 D♭ D♭m A♭ E♭7
A♭ B♭7 E♭7

A♭ A♭7 D♭ D♭m A♭ E♭7
D♭ F7 B♭7 E♭7

Chorus A♭ **Solos** A♭7 D♭ D♭m A♭ E♭7
A♭ B♭7 E♭7

A♭ D♭ D♭m A♭ E♭7
A♭ E♭7 A♭ D♭ A♭

Trio A♭ D♭ A♭ A♭7 D♭ D♭m A♭ E♭7
A♭ D♭ A♭ F7 B♭7 E♭7

A♭ D♭ A♭ A♭7 D♭ D♭m A♭ E♭7

A♭ D♭ E♭7 A♭ D♭ A♭ **Tag** E♭7 A♭

Stranger On the Shore

184

Clarinet special

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

Aker Bilk classic, 1962

$\text{♩} = 100$

B♭ F7 B♭ B♭7 E♭
B♭ Gm⁷ C⁷ Cm⁷ F⁷
B♭ F7 B♭ B♭7 E♭
B♭ Gm⁷ Dm⁷ B♭⁷ E♭ F⁷ B♭ B♭
E♭ B♭ Cm⁷ F⁷ B♭
E♭ Dm. C⁷ Cm⁷ F⁷
B♭ F⁷ B♭ B♭⁷ E♭
B♭ Gm⁷ Dm⁷ B♭⁷ E♭ F⁷ B♭

= 202 4/4; bossa nova

Armstrong, 1927

Chorus

F C+ F

F C+ F

Gm C⁷ A⁷ Dm

G⁹ C⁷

F C+ F

F⁷ B♭

B♭ B♭m F D⁷

Gm⁷ C⁷ F

Verse

F Cdim C⁷ F Cdim C⁷

F F F D⁷ G⁷ G⁷ C⁷

F Cdim C⁷ G⁷ C⁷

Melody phrasing is approximate. Lines 1, 5 of Chor., line 1 of Ver. are basic.

Light 4/4, lilting 2-beat

$\text{♩} = 138$

$\text{♩} = 128$

Sugar

186

Bix, c. 1926

Chorus

The musical score consists of ten staves of music. The first seven staves represent the Chorus section, starting with a treble clef and a key signature of one flat. The chords are indicated above the notes. The first staff begins with F, followed by D⁷, G⁷, C⁷, Am, C+, Dm, and Fdim. The second staff continues with Gm⁷, Cdim, and C⁷. The third staff repeats the sequence from the first staff. The fourth staff continues with F, D⁷, G⁷, C⁷, Am, C+, Dm, and Fdim. The fifth staff continues with C, Gdim, G⁷, and C⁷. The sixth staff continues with F⁷, Cm⁷, and F⁷. The seventh staff continues with B^b, D⁷, G⁷, and C⁷. The eighth staff continues with F, D⁷, G⁷, C⁷, Am, C+, Dm, and Fdim. The ninth staff continues with Gm⁷, Cdim, C⁷, and F. The tenth staff begins with a treble clef and a key signature of one flat, labeled "Verse". It starts with F, followed by A⁷, Dm, and F⁷. The eleventh staff continues with B^b, F, and C⁷. The twelfth staff continues with F, A⁷, and Dm. The thirteenth staff continues with C, Am, Gm, A, Fm, C, G⁷, and C⁷.

187

Sunday

♩ = 182 2-beat

Goldkette, 1926

Chorus

C Cdim Dm G⁷ A⁷
 D⁷ G⁷ G+ C⁶ G⁷ Cdim G⁷

C Cdim Dm G⁷ A⁷
 D⁷ G⁷ G+ C Cdim Edim

E⁷ A⁷
 D⁷ G⁷

C Cdim Dm G⁷ A⁷
 D⁷ G⁷ G+ C

Verse C Cdim Dm G⁷ A⁷
 D⁷ G⁷ C C G⁷

C Cdim Dm G⁷ A⁷
 D⁷ G⁷ C G+ G⁷

Susie

♩ = 202 2-beat

Bix; c. 1924

Chorus

Chorus

G B⁷
E⁷ A⁷
D⁷ B⁷ Em⁷
A⁷ D⁷ D+
G B⁷
E⁷ Am Cm
G Em⁷ Edim Am B⁷ E⁷
Am D⁷ G
Verse G D⁷ G D⁷ G D⁷ C⁷
D⁷ G C Cm G
G D⁷ G D⁷ G D⁷ C⁷
A⁷ Am⁷ D⁷

189

Swanee (1)

c. Gershwin, 1924

♩ = 218 2-beat

Verse

Fm B^bm Fm C⁷

Fm B^bm⁷ Fm B^b Fm 4 Fm

B^b Fm B^b Fm

1. Fm C C⁷ | 2. C⁷ Fm G⁷ D^bm

Chorus

F F+

B^b C⁹ F C⁷

F D^b7 C⁷ Gm C⁷

C⁷ F C⁷

F F+

B^b C⁹ F C⁷

F F+ B^b C⁷

C⁷ F+ B^b Cdim

C⁷ F (C⁷)

Swanee (2)**Patter**

C⁷ **F**
C⁷ **B^b** **F**
C⁷ **F**
F **F⁷** **G⁷** **C⁷** **1. F**
2. F

Sweetie Dear Fast

Bechet, 1932; c. 1906

= 202 **Fdim** **C⁷** **F** **Fdim** **C⁷** **F** **Fdim**

C⁷ **Dm** **Am** **E⁷** **Am** **Fdim**

C⁷ **F** **Fdim** **C⁷** **F** **Fdim**

D⁷ **G⁷** **B^bm** **F** **C⁷** **F**

190

♩ = 218 4/4

Sweet Georgia Brown

c. 1925

Chorus

The Chorus section consists of eight staves of music in 4/4 time, key signature of B-flat major (two flats). The chords are indicated below each staff. The first four staves show a repeating pattern of F7, B7, E7, A♭, E7, A♭, C7. The next four staves show a repeating pattern of F7, B7, Fm, C7, Fm, C7, A♭, F7, B7, E7, A♭.

Chorus

F⁷

B⁷

E⁷

A[♭] E⁷ A[♭] C⁷

F⁷

B⁷

Fm C⁷ Fm C⁷

A[♭] F⁷ B⁷ E⁷ A[♭]

Verse

The Verse section consists of eight staves of music in 4/4 time, key signature of B-flat major (two flats). The chords are indicated below each staff. The first four staves show a repeating pattern of Fm, C7, Fm, C7, Fm, C7, Fm, C7. The next four staves show a repeating pattern of Fm, C7, Fm, C7, B7, E7, E7, B7, E7, dim, E7, C7.

Verse

Fm C⁷ Fm C⁷

Fm C⁷ Fm C⁷

Fm C⁷ Fm C⁷

B⁷ E⁷ E⁷ B⁷ E⁷ dim, E⁷ C⁷

Sweet Sue, Just You

♩ = 148

Orig. in G, often played in F

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

Jimmy Noone; c. 1928

Chorus

Chorus C7 Gm⁷ C7 Gm⁷ C7
 F C7^{b9} F
 Gm⁷ C7 Gm⁷ C7
 F C7^{b9} F
 Cm⁷ F⁷ Am^{7b9} D⁷
 Gm⁷ B^bm C⁷
 Gm⁷ C⁷ Gm⁷ C⁷
 F B^b⁷ F

Verse

Verse F Gm C⁷ F B^b C
 F Gm C⁷ F Am C+
 F Gm C⁷ F
 F Gm C⁷ F - - Dm⁶ F7(^{b5})
 Am Fm⁶ G⁷ Gm C⁷

192

That's A-Plenty (1)

♩ = 200 Usually 4/4

c. 1914

A Dm

A7 Dm A7

Dm

A7 Dm

B C7

C7 F [Break -----]

C7 F F7

B♭ Bdim F D7 G7 C7 F A7

C Dm

A7 Dm A7

Dm

A7 Dm F7

That's A-Plenty (2)

192

The musical score consists of six staves of music. The first staff starts with a D major chord (D, B, F#) followed by a B-flat major chord (B-flat, G, D). The second staff begins with a C7 chord. The third staff starts with a B-flat major chord. The fourth staff begins with a C7 chord. The fifth staff starts with a D7 chord. The sixth staff starts with an F7 chord. The score includes section markers: 'Dogfight' in a box on the fourth staff, 'Solos 2 X each' in a box on the fifth staff, and 'After solos, Dogfight, F 2-3X' in a box at the bottom right.

Dixieland DOUBLE ending or 4 bar drum tag + 4-bar Band tag

After solos, Dogfight, F 2-3X

That Da-Da Strain

NORK, Mugsy Spanier,
Ethel Waters; c. 1922

4/4 Swingy

$\text{♩} = 176$

Verse Gm

Chorus

B♭ D7 G7

C7 F7 B♭⁶ B♭dim Cm F7

B♭ D7 G7

C7 F7 B♭

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

No standard chorus melody on records, though the Verse is usually played essentially as written. Ours is from the 1922 sheet music (in C).

There Ain't No Sweet Man Worth the Salt

194

4/4 or 2-beat

♩ = 122

Of My Tears

Bix, Bing Crosby 1928;
Bobby Darin, 196?

Verse

The musical score for the verse starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The first measure shows a bass line with notes F, C⁷, F, F⁷, B^{♭7}, D^{♭7}, C⁷, and F. The second measure continues with F, C⁷, F, F⁷, D^{♭7}, and C⁷. The third measure begins with a bass line of Dm, A⁷, Dm, A⁷, D⁷, Gm, B[♭], followed by A, B^{♭7}, A⁷, Dm, A⁷, Dm, A⁷, Dm, A⁷, Dm, A⁷, A, B^{♭7}, A⁷, Dm, A⁷, Dm, A⁷, Dm, A⁷, D⁷, G⁷, D⁷, D⁷, D⁷, D⁷, D⁷, D⁷, B⁷, G, C⁷, Gm, A⁷, D, A⁷, D, A+, Dm, A⁷, Dm, A⁷, D⁷, Gm, B[♭], A, B^{♭7}, A⁷, Dm, A⁷, Dm, Gm, Dm, Gm, Dm.

Chorus

The musical score for the chorus continues with a treble clef, a key signature of one flat, and a 4/4 time signature. The bass line consists of Dm, A⁷, Dm, A⁷, D⁷, Gm, B[♭], A, B^{♭7}, A⁷, Dm, A⁷, Dm, A⁷, Dm, A⁷, D⁷, G⁷, D⁷, D⁷, D⁷, D⁷, D⁷, D⁷, B⁷, G, C⁷, Gm, A⁷, D, A⁷, D, A+, Dm, A⁷, Dm, A⁷, D⁷, Gm, B[♭], A, B^{♭7}, A⁷, Dm, A⁷, Dm, Gm, Dm, Gm, Dm.

195

There'll Be Some Changes Made

2-beat

Chorus

♩ = 202

Sophie Tucker, 1927; c. 1921

Chorus

Verse

♩ = 106

Tia Juana

♩ = 135

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

Bix, Morton; c. 1924

Verse

Music staff showing measures 1-4 of the Verse section. The key signature is F major (one sharp). The chords are G, G⁷, G, E⁷. The melody consists of eighth and sixteenth note patterns.

Music staff showing measures 5-8 of the Verse section. The chords are A^{7/E}, D⁷, G, G. The melody continues with eighth and sixteenth note patterns.

Music staff showing measures 9-12 of the Verse section. The chords are G, G⁷, G, E⁷. The melody continues with eighth and sixteenth note patterns.

Music staff showing measures 13-16 of the Verse section. The chords are A^{7/E}, D⁷, G, G⁷. The melody continues with eighth and sixteenth note patterns.

Chorus

Music staff showing the start of the Chorus section. The key signature changes to C major. The chord is C. The instruction "Light Latin 'Tinge' -- Habanera rhythm" is written above the staff.

Music staff showing measures 2-5 of the Chorus section. The chords are G⁷, C, G⁷, C, E⁷. The melody follows the "Habanera rhythm" indicated in the first measure.

Music staff showing measures 6-9 of the Chorus section. The chords are Am, E⁷, Am, A⁷. The melody continues with eighth and sixteenth note patterns.

Music staff showing measures 10-13 of the Chorus section. The chords are D⁷, A⁷, G⁷, C. The melody continues with eighth and sixteenth note patterns.

Music staff showing measures 14-17 of the Chorus section. The chords are C, G⁷, C. The melody continues with eighth and sixteenth note patterns.

Music staff showing measures 18-21 of the Chorus section. The chords are C⁷, F, Am, A⁷. The melody continues with eighth and sixteenth note patterns.

Music staff showing measures 22-25 of the Chorus section. The chords are Am, E⁷, Am, A⁷. The melody continues with eighth and sixteenth note patterns.

Music staff showing measures 26-29 of the Chorus section. The chords are D⁷, G⁷, C. The melody continues with eighth and sixteenth note patterns.

197

Tiger Rag (1)

♩ = 210 4/4

c. ODJB, 1917

A B♭ F7 B♭
B♭ F7 B♭
B C7 F7 C7 F7
C7 F7 C7 F7
B♭ F7 B♭
B♭ F7 B♭
C E♭ ^ [Break] -
E♭ B♭7 ^ [Break] -
Optional repeat B♭7 E♭
B♭7 E♭ ^ [Break] -
B♭7 E♭ (:)
C7 Fm G♭dim B♭7 E♭ E♭7

Tiger Rag (2)**Solos**

The musical score consists of eight staves of music for a solo instrument, likely trumpet or cornet, in G clef. The key signature is one flat (B-flat). The score includes the following elements:

- Staff 1:** Solo D, followed by two solos labeled A♭.
- Staff 2:** Solo A♭, followed by a solo labeled E♭7.
- Staff 3:** Solo E♭7, followed by a solo labeled E♭7.
- Staff 4:** Solo E♭7, followed by a solo labeled A♭ [Solo Break -----].
- Staff 5:** Solo A♭, followed by a solo labeled A♭.
- Staff 6:** Solo A♭7, followed by a solo labeled D♭.
- Staff 7:** Solo D♭, Solo D♭m, Solo A♭, Solo F7.
- Staff 8:** Solo B♭7, Solo E♭7, Solo A♭.

A small box at the bottom indicates that the zigzag line symbol is done by trombone or tuba.

is done by trombone or tuba

ROUTINE: There are several standard versions of A. This seems to be the most common. ODJB's is different. The Revival New Orleans bands had another. C lines 3-4 are often repeated, eg. ODJB, Bix Wolverines, Kid Ory; Bunk Johnson, Dukes of Dixieland don't. Decide what you're going to do before counting off. NORK repeats it, but it doesn't follow the A and B routine.

Tin Roof Blues

4/4
= 100

c. NORK, 1923

Verse

Chorus

Vocal
chorus

ROUTINE: Verse 2 X, Chorus, solos, Band V, C 1-2 X.

Vocal: V, C 1, C 2, Band C, solos, Vocalist does what she wants.

Tishomingo Blues

c. S. Williams, 1917

♩ = 104 4/4

Chorus

The musical score consists of two staves of music. The top staff is for the Chorus and the bottom staff is for the Verse. Both staves are in 4/4 time with a key signature of one flat. The music is divided into measures by vertical bar lines. Chords are indicated above the notes. The Chorus staff includes lyrics in parentheses. The Verse staff continues the melody. Measure numbers are present at the beginning of each measure.

Chorus:

- M1: C+ F F7 B♭
- M2: F F7
- M3: B♭7 D♭7 F
- M4: C7 F D7
- M5: C Gdim G7 C7 [Break on SOLOS-----]
- M6: F F7 B♭ F F7
- M7: B♭ B♭7 A7
- M8: Opt. 3's F A7 Dm D♭7
- M9: F C7 B♭ B♭m F

Verse:

- M1: F C7 F7
- M2: B♭ B♭m F
- M3: C7 G7 C7

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

200

Too Busy

Armstrong, c. 1928

♩ = 178 2-beat

Chorus

Musical score for the Chorus section of "Too Busy". The score consists of eight staves of music in common time (indicated by the '4' in the top right corner) and E-flat major (indicated by the two flats in the key signature). The tempo is 178 2-beat. The lyrics are written below the notes. The chords are: E-flat, E-flat dim, B-flat 7, B-flat +, E-flat, A-flat, A-flat m. The lyrics are: E-flat, E-flat dim, B-flat 7, B-flat +, E-flat, A-flat, A-flat m.

Verse

Musical score for the Verse section of "Too Busy". The score consists of eight staves of music in common time and E-flat major. The tempo is 178 2-beat. The lyrics are written below the notes. The chords are: E-flat, E-flat dim, B-flat 7, Cm, B-flat 7, E-flat, A-flat, A-flat m. The lyrics are: E-flat, E-flat dim, B-flat 7, B-flat +, E-flat, A-flat, A-flat m.

Toot Toot Tootsie

Al Jolson, c. 1922

Chorus

2-beat ♩ = 214

Chorus

E♭ F7
B♭7 E♭
E♭ B♭dim B♭7
B♭7 B♭+ E♭ E♭dim B♭7
E♭ F7
B♭7 E♭7
A♭7 E♭ B♭7
E♭ F7
B♭7 E♭7
B♭7 E♭
Verse E♭ E♭dim B♭7 G7 C7 C+
F7 B♭7 E♭ E♭m Fm7 B♭7
E♭ E♭dim B♭7 E♭7 A♭ A♭7
F7 A7(5) F7 A7(5) B♭7 B♭+ E♭+

202

Torch, (When You Carry) The

c. Herschel, 1928

= 152 2-beat

Chorus

Chorus

Music for the Chorus section. The score consists of two staves of music. The first staff starts with a quarter note on A♭, followed by a dotted half note on A♭, a quarter note on C7, a dotted half note on D♭, a quarter note on A♭6, a dotted half note on A♭, a quarter note on B♭m, a dotted half note on C7, a quarter note on Fm, a dotted half note on E♭7, a quarter note on A♭, a dotted half note on A♭6, a quarter note on A♭7, a dotted half note on B♭m, a quarter note on 4 B♭7, a dotted half note on E7, a quarter note on A♭, a dotted half note on A♭7, a quarter note on F7, a dotted half note on 4 D♭, a quarter note on E♭9, a dotted half note on A♭, a quarter note on Cm, a dotted half note on E♭, a quarter note on E♭, a dotted half note on B♭7, and a quarter note on C7.

Verse

Verse

Music for the Verse section. The score consists of two staves of music. The first staff starts with a quarter note on E♭, followed by a dotted half note on B♭7, a quarter note on C7, a dotted half note on Fm, a quarter note on D♭, a dotted half note on Fdim, a quarter note on D♭, a dotted half note on Fm, a quarter note on D♭, a dotted half note on Fdim, a quarter note on B♭7, a dotted half note on E♭, a quarter note on B♭7, a dotted half note on E♭7, a quarter note on A♭, a dotted half note on C7, a quarter note on F7, a dotted half note on Cdim, a quarter note on E♭, a dotted half note on B♭7, a quarter note on E♭7, and a quarter note on E♭+.

Trouble In Mind

203

4/4. Slow blues ♩ = 92

2nd Verse is Humphrey Lyttleton's muted solo; Sam Cooke, 196?; c. 1926

Chorus

A♭ E♭7 A♭ D♭m

A♭ E♭7 A♭ D♭m

A♭ E♭7 A♭ D♭m

A♭ E♭7 A♭ D♭m

Verse

A♭ D♭7 A♭ E♭7 A♭ A♭ A♭7

D♭7 E♭7 A♭ Adim

B♭m7 E♭7 B♭m7 E♭7 A♭ Adim

E♭7 B♭7 E♭7 A♭ D♭ A♭ E♭7

Lyttleton's Verse

A♭ A♭dim A♭ A♭7

D♭ D♭7 [Break -----] 3

D♭ D♭7 A♭ D♭ A♭ A♭dim 3

E♭7 A♭ A♭7 D♭ D♭7 A♭ E♭7

Wabash Blues

Square 2-beat Slow ♩ = 112

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

Wait Till the Sun Shines Nellie

205

Happy 2-beat

c. Van Tilzer, 1905

= 224

The musical score consists of eight staves of music. The first staff starts with a B-flat chord. The second staff starts with an F7 chord. The third staff starts with an E-flat chord. The fourth staff starts with a C7 chord. The fifth staff starts with a B-flat chord. The sixth staff starts with an F7 chord. The seventh staff starts with an Fdim chord. The eighth staff starts with a G+ chord. Chords are indicated above the staves, and lyrics are written below them. Measure numbers are present at the beginning of each staff.

B^b E^b B^b B^b
F⁷ B^bdim B^b
E^b B^bdim B^b
C⁷ F⁷
B^b E^b B^b
F⁷ Fdim F⁷ A⁷ D⁷
G+ G⁷ C⁷ Cdim C⁷
B^b F⁷ B^b

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

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

♩ = 224 Hot 2-beat

Banjo favorite

Verse

(Way) Down on the lev- /ee/ in old Alabam- /y/ there's
 Daddy and Mam- /my/ there's Ephra'm and Sam- /y on a
 Moon/// light/// night you can find /them all/
 While they are wait- /in'/ the banjos are syn- /copatin'.

 What's that they're say- /in',/ Oh What's that they're say- /in'?/ The
 While they keep play- /in',/ I'm hummin' and sway- /in' It's the
 Good/// ship/// Robert E. Lee /that's come to
 Carry/ the cotton away //// ////

Waiting For the Robert E. Lee (2)

206

Chorus

F
C⁷
C⁷
C+
F
C⁷
C⁷
C⁷
F

Watch them/ shuff- /lin' a-/ long./// /|||
See them/ shuff- /lin'/ long./// /Go take your
Best/// gal/// real/// pal.//Go
Down to the lev-/ /ee/ I said to the lev- /ee and/

Join that/ shuff- //lin'/ throng./// /|||
Hear that/ mu- /sic/ and song./// /It's simply
Great,/// mate,/// waitin' on the levee,/
Waitin' for the Robert/ E. Lee./// /|||

2-beat

$\bullet = 228$

B \flat

B \flat Fdim F7

F7

F7 Fdim F7 B \flat F7

B \flat

B \flat B7 E \flat

E \flat Edim B \flat G7

C7 F7 B \flat

First Chorus 6/8 march tempo--have drummer do street beat and roll-off. Last 2 bars, lead horn pick melody up at fast tempo.

Same chords as Bill Bailey, Bourbon Street Parade. Can do a mini-set: Bill B. at sing-along tempo, Bourbon Street as moderate 2-beat, W&L fast.

Alice Blue Gown

207a

Waltz $\text{J} = 116$ $\text{J} = 160$ $4/4$

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

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

Chorus

The Chorus section consists of eight staves of music. The first staff starts with a C chord. The second staff starts with a D7 chord. The third staff starts with a G7 chord. The fourth staff starts with a D7 chord. The fifth staff starts with a C chord. The sixth staff starts with an A7 chord. The seventh staff starts with a Dm chord. The eighth staff starts with a G7 chord.

Verse

The Verse section consists of ten staves of music. The first staff starts with a C chord. The second staff starts with a C chord. The third staff starts with an Am chord. The fourth staff starts with a C chord. The fifth staff starts with an Am chord. The sixth staff starts with a Dm chord. The seventh staff starts with a Dm7 chord. The eighth staff starts with a G7 chord. The ninth staff starts with a Dm chord. The tenth staff starts with an A7 chord.

Light 4/4 ♩ = 152

Orig. in G. Commonly played in F. Cotton Pickers, in Ab,
has all partsBix & Tram, 1927;
Cotton Pickers '22;
c. Creamer-Layton, 1922

Chorus

Verse

Routine: C V C, solos, Patter, Chorus 1-2 X**Breaks:** 1. all choruses, or 2. in & out choruses only.

Patter (Tango rhythm)

The musical score for the Patter section is presented in four staves. Each staff begins with a B-flat (B♭) and ends with a B-flat (B♭). The chords F7 are indicated in the second and fourth staves. The score concludes with a box containing the text "To Chorus".

Verse 1.

|Guess!// where do you think I'm goin' when the winds start blowin'
strong?//|

|Guess!// where do you think I'm goin' when the nights start growin' long?//
Ain't goin' East, I ain't goin' West, I ain't goin' over the cuckoo's nest. I'm
Bound for the town that I love best, where life is one sweet song.//|

Verse 2.

|Guess!// what do you think I'm thinkin' when you think I'm thinkin' wrong?//|
|Guess!// what do you think I'm thinkin' when I'm thinkin' all night long?//| I
Ain't thinkin' this, I ain't thinking that, I cannot be thinkin' a- bout your hat.

My

Heart does not start to pit-a-pat un- less I hear this song.//|

Chorus:

Way down yonder in New Orleans, / |in the land of dreamy scenes./

| There's a garden of E-den,/ | that's what I mean.//|

**Creole babies with flashing eyes,/ |softly whisper with tender sighs/

Stop!| oh won't you give your lady fair./ a little smile.//|

Stop!| you bet your life you'll linger there/ a little while.//|

There is heaven right here on earth,| with those beautiful queens.//|

Way down yonder in New/ Or-/ leans.// /|||

Patter:

Orange blossoms' sweet aroma, and the strains of La Paloma

| seem to throw me in- to a coma |when the shadows play.// A-

Gain I see a peacherino /dance the you know what I mean-o.

| She could shake a mean tanbourino, so I hear the folks say./ But when
those

209

Weary BluesNORK, 1923; Armstrong 1927;
c. 1919

♩ = 216 4/4

A F Λ [Solo Break -----]

B F

C⁷ F 1. 2.

B F F⁷

B⁷ F

C⁷ F A 1 X, then C

C Solos B⁷ F⁷ B⁷

B⁷ F⁷ B⁷

G⁷ Cm B⁷ dim

B⁷ F⁷ B⁷

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

What Ya Want Me To Do

210

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

4/4 '28 very expressive; '29 ♩ = 104

c. King Oliver,
Clarence Williams, 1928

Intro B^{b7} Adim B^{b7} Adim B^{b7} *slur* E^b E^{b7} A^b A^{b7}

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

Verse E^b E^{b7}

A^b E^b Adim

B^{b7} Adim B^{b7} Adim B^{b7} *slur* E^b E^{b7} A^b A^{b7} E^b B^{b7}

Chorus E^b A^b E^b G⁷ C⁷

F⁷ B^{b7} E^b Cdim Fm⁷ B^{b7}

E^b A^b E^b G⁷ C⁷ ⊕

F⁷ B^{b7} E^b A^{b7} E^b (B^{b7})

Optional ending F⁷ B^{b7} E^b B^{b7} E^b

The musical score consists of ten staves of music. The first staff shows the 'Intro' section with chords B^{b7}, Adim, B^{b7}, Adim, B^{b7}. The second staff shows the 'Verse' section starting with E^b. The third staff shows the 'Chorus' section with chords A^b, E^b, G⁷, C⁷. The fourth staff shows the 'Optional ending' section with chords F⁷, B^{b7}, E^b, Cdim, Fm⁷, B^{b7}. The fifth staff shows the 'Optional ending' section continuing with chords E^b, A^b, E^b, G⁷, C⁷, followed by a symbol with a plus sign inside a square. The sixth staff shows the 'Optional ending' section continuing with chords F⁷, B^{b7}, E^b, A^{b7}, E^b, and then parentheses around (B^{b7}). The seventh staff shows the 'Optional ending' section concluding with chords F⁷, B^{b7}, E^b, B^{b7}, E^b. Various lyrics are placed above the notes in each staff, such as 'slur' above the B^{b7} chord in the intro, 'Feel free to simplify intro phrasing.' below the intro, and 'The melody is pieced together from the recs, to sort out what appear to be melody from solo bits. When in doubt, Oliver's solo on the 1928 rec. was used.' above the verse section. Chords are labeled in a bold font: B^{b7}, Adim, B^{b7}, Adim, B^{b7}, E^b, B^{b7}, E^b, A^b, A^{b7}, A^b, E^b, G⁷, C⁷, F⁷, B^{b7}, E^b, Cdim, Fm⁷, B^{b7}, E^b, A^b, E^b, G⁷, C⁷, E^b, B^{b7}, E^b, A^{b7}, E^b, (B^{b7}), F⁷, B^{b7}, E^b, B^{b7}.

West End Blues (1)

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

Terrific vocal tune: Ethel Watters, Katherine Henderson, Hazel Smith (all Eb), Eva Taylor (C) , all backed by Clarence William. Phrasing differs. Vocal only sheet available separately.

Armstrong Intro

c. King Oliver, 1928

Rubato

= 86 4/4

A **E^b** **E^b7**
A^b7 **E^b** **B^b7** **E^b E^b7 A^bdim A^bm E^b B^b7**
B **Solos** **E^b** **E^bdim** **E^b** **E^b7**
A^b **A^bm** **E^b** **- - - E^bdim**
B^b7 (Fm **B^b7) B^b7** **B^b7** **E^b**

West End Blues (2)

211

3rd vocal strain

Other Solos

Ending ♩ = 72

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

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

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

2-beat $\text{♩} = 200$ **Chorus**

Sheet music for the Chorus section of "When My Dreamboat Comes Home". The music is in 2-beat time, 4/4, and A-flat major. It consists of eight lines of musical notation. Chords indicated are A-flat, D-flat, E-flat 7, A-flat, A-flat, A-flat 7, D-flat, E-flat 7, B-flat 7, E-flat 7, A-flat, A-flat, A-flat, D-flat, A-flat, A-flat, A-flat 7, D-flat, E-flat 7, A-flat, B-flat 7, E-flat 7, A-flat.

Verse

Sheet music for the Verse section of "When My Dreamboat Comes Home". The music is in 2-beat time, 4/4, and A-flat major. It consists of six lines of musical notation. Chords indicated are A-flat, Fm, B-flat m7, E-flat 7, A-flat, A-flat, Fm, B-flat m7, E-flat 7, A-flat, E-flat 7.

1936

When My Sugar Walks Down the Street 213

2-beat $\text{J} = 148$

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

Chorus

F D⁷ G⁷ C⁷ F
F Fdim C⁷ C+ F
F D⁷ G⁷ C⁷ F
D⁷ Gm F D⁷ G⁷ C⁷ F

Verse

F F⁷ B^b B^bm F F⁷ G⁷ Fdim F Gm⁷ C⁹ F C+
F F⁷ B^b B^bm F F⁷ B^b₆ G⁷ C⁷
A⁷ Dm C⁷ F
F F⁷ B^b B^bm F F⁷ B^b₆ G⁷ C⁷
F F⁷ B^b B^bm F F⁷ B^b₆ G⁷ C⁷
F F⁷ B^b B^bm F F⁷ B^b₆ G⁷ C⁷

Chorus:

|When my sugar walks down the street,/ all the little birdies go tweet tweet tweet./
And in the ev'ning when the sun goes down,/ it's never dark if she don't frown./
She's so affectionate and I'll say this that when she kisses me I sure stay kissed./
|When my sugar walks down the street, the little birdies go tweet tweet tweet..//|

When the Red Red Robin2-beat $\text{♩} = 182$

Orig. in G

Al Jolson '26;
c. Harry Woods, 1926

Chorus

Verse

When the Saints Go Marching In

215

2-beat

♩ = 188

Chorus

ROUTINE: Varies. Play Verse as dirge, in tempo, or solo rubato.

After solos, you can play in F, modulate to G, Ab, Bb, C. Soloists often play other tunes Red River Valley, She'll Be Coming Around the Mountain, etc. etc. Try it in F minor. 4-bar drum tag, 4 or 8 bar band tag (eg. last 8 bars of Chorus)

Some audiences have a tradition of marching around in a line; it's great if the horns and mobile rhythm players can jump up and lead them around.

216

When You Wore A Tulip

2-beat (Instr.) $\text{♩} = 202$ $\text{♩} = 172$ (Voc. w/verse)

c. Wenrich, 1914

Chorus

B♭

E♭

E♭

B♭

C7

F7

B♭

E♭

D7

G7

C7

F7

B♭

Verse

B♭

B♭7

G7

C7

Cm

F7

Cm7

F7

B♭

B♭7

G7

C7

Cm

F7

Cm7

F7

B♭

D7

Cm

G+G7

Cm

F

F+

B♭

Gm

C7

F7

When You're Smiling

2-beat ♩ = 208

Probably the no. 1 pop sing-along tune to learn.

Armstrong, '29;
Noone '30; c. 1928

Chorus

Verse

$\text{♩} = 174$ Ballad $\text{♩} = 190$ Swingy 4/4 (Goodman)
 $\text{♩} = 198$ Square 2-beat (Whiteman)

Whiteman hit 1920;
 Goodman Q., 1936;
 c. 1920

Chorus

Verse

Who's Sorry Now

219

2-beat ♩ = 154

Orig. waltz, so note phrasing is suggestive.
Gag anniversary song; dedicate it to the Groom at weddings.

Billy Banks '32;
Connie Francis '58;
c. Ted Snyder, 1923

Chorus

Verse

220

Willie the Weeper

Armstrong, Oliver, 1927

♩ = 182 4/4

Intro F7

Chorus F7

F7 B♭

G7 C7

F7 B♭

Verse Gm D7 Gm Dm A7

D7 4 Gm D7 Gm Cm

Gm D7 E♭7 D7 Gm 8 Gm D7

Gm Dm A7 D7 12

Gm D7 Gm Cm Gm

E♭7 D7 Gm G♭dim If Verse is 1st, Vamp: { Gm } { D7 } { Gm } { D7 }

Routines: 1. Intro, Chorus, Verse, Solos 2X on Chorus, V C n X;
2. Vamp, V C, Solos 2X on chorus, V C n X

World Is Waiting For the Sunrise

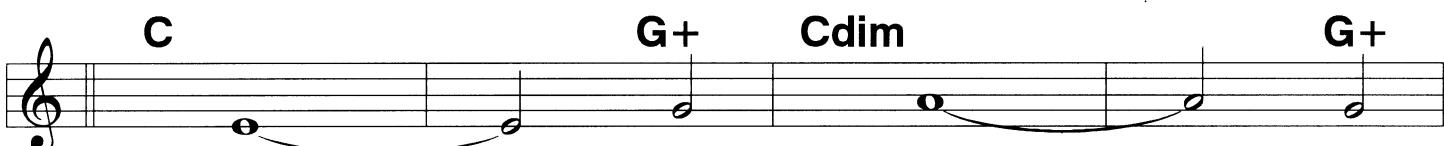
221

2-beat

Banjo solo special, c. 1919

♩ = 240

♩ = 224



Wolverine Blues (1)

4/4 = 192

Horn Intro (G \flat) **No Rhythm** G \flat **Rhythm** F F7

A B \flat B \flat dim F7 B \flat B \flat dim F7
B \flat B \flat dim F Fdim C7 F7
B \flat B \flat dim F7 B \flat B \flat dim F7
B \flat 7 E \flat C7 F7 B \flat

Dogfight

F7 G \flat 7 G7 A \flat 7 A7 B \flat 7 B7 C7 F7

B **Solos** B \flat Fdim F7 B \flat (F7) F7
B \flat Fdim F7 B \flat (F7) F7
B \flat 7 B \flat + E \flat
C7 F7 [Break -----]

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

ROUTINE: Intro, A A, B, Solos on B, B B, Ending is last 8 bars of B.
Solos: Bands often play the first 9 beats of B, solo starts on beat 10.
Ending: can do drum tag 4 bars, band last eight bars.

Wolverine Blues (2)

The musical score consists of four staves of music. The first three staves are standard measures with chords labeled above them: B♭, Fdim, F7, B♭(F7), and F7. The second staff includes a B7 chord. The third staff includes a B+ chord. The fourth staff includes an E♭ chord. The fifth staff begins with an E♭ chord and continues with Cm, B♭, G7, C7, F7, and B♭. The sixth staff concludes with F7 B♭.

Optional B Strain

The optional strain section starts with a B7 chord followed by an E♭ chord. This is followed by two more B7 chords, each followed by an E♭ chord. The section then repeats the pattern of B7 followed by E♭. Finally, it concludes with a Cm chord, followed by Gm7, C7, F7, B7, and E♭.

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

♩ = 204 *Charleston feel*

Intro E♭ A♭7 A♭ D♭7 1925

Verse E♭ B♭dim B♭7
B♭7 E♭ B♭7
E♭ B♭dim B♭7
F7 B♭7 B♭dim B♭7

Verse:

Who's that coming down the street, / Who's that looking so petite/
 Who's that coming down to meet me here? / / / /
 Who's that you know who I mean / sweetest "who" you've ever seen ./
 Here's the most important thing of all: / / / /

Chorus:

Yes/ Sir/, that's my baby, No/ Sir, / don't mean "maybe"
 Yes/ sir,/ that's my baby now. / / / /
 Yes/ Ma'am,/ we've decided, no/ Ma'am,/ we won't hide it,
 Yes/ ma"am,/ you're invited now. / / / By the

 Way, / / by the way, / / / when we reach/ the/ preacher I'll say: / / /

 Yes/ Sir,/ that's my baby, No/ Sir,/ don't mean "maybe"
 Yes/ sir,/ that's my baby now. / / /

Yes Sir That's My Baby (2)

223

Chorus

E♭ B♭dim B♭7 B♭dim

B7 E♭ F7 B7

E♭ B7 B7 B7

B7 E♭ B7 E♭ B7 B7

E♭ E7 A♭ C7

F7 B7 Gm B+ B7 [Break -----]

E♭ B7 B7 B7

B7 n X E♭ B7

Ending E♭ E7dim E♭

The ricky ticky licks and gizmos are taken directly from the vintage stock arrangement. Straight mute the brass, banjo 2/4, tuba 1/3, syncopated piano. Don't exaggerate the effect, because it's very likable music, different from Dixieland, a good changeup on most gigs.

Rockin' 4/4
♩ = 134

c. Handy, 1914

Verse

Chorus

Solos

Ending

Chords indicated in the music include B♭7, E♭7, F7, B♭, A♭, Adim, E♭, A♭7, B♭7, E♭, and E♭7.

ROUTINE: Infinite variation. Basically, play Verse 2-3 X, Chorus 2 X.

SOLOS: Band plays first 9 beats, solo starts at break. 2nd X, just solo.

Melody line is from the sheet music. First 4 bars of V and C are the key melody segments.

You've Got To See Your Mama Ev'ry Night

Bump & grindy Hooch tune
♩ = 128

Sophie Tucker, 1923

Chorus

Verse

Patter

*Routine: Verse, Chorus, Patter, Solos on Chorus.
Mainly vocal number.*

226

Careless Love4/4 ballad $\text{♩} = 112$

Chorus

F C⁷ F
F D⁷ G⁷ C⁷
F F⁷ B^b Last X to Coda \oplus B^bm
F C⁷ F
 \oplus Coda B^b G⁷ D^{bb7} F C⁷ F
Verse C C⁷ F Fm G⁷ C C⁷ Cdim Fm⁶ C⁷
F Dm⁷ C C⁷ C F C G⁷ C
G⁷ C F G⁷ C C⁷ Cdim Fm⁶ C C⁷

Frankie and Johnny

Moderate Boogie tempo. Vocal, many verses.

 $\text{♩} = 134$ C

C
F Cdim C
G⁷ C

Winin' Boy

227

4/4

= 96

B⁷ Fm⁷ B⁷ E⁷ Cdim
B⁷ Fm⁷ B⁷ E⁷ G⁷
C⁷ Fm E⁷ C⁷ Fm⁷ Cdim
B⁷ Fm⁷ B⁷ E⁷

c. Jelly Roll Morton, 1938

How Come You Do Me Like You Do *Bump & grindy*

= 114

B^b E^b B^b G⁷ C⁷ F⁷ B^b
B^b E^b B^b G⁷ C⁷ F⁷
B^b E^b G⁷ F⁷ B^b
B^b E^b B^b G⁷ C⁷ F⁷ B^b
C⁷ F⁷ B^b

228

Usually 4/4

$\text{♩} = 118$

Ja-Da

1918

Lazy River, Up A

4/4 Swingy

c. Carmichael, Arodin, 1931

$\text{♩} = 108$

⊕ Ending

Midnight In Moscow

229

Kenny Ball hit, 1961;
Russian folk song

Square 2-beat

= 168

Dm Gm Dm A⁷ Dm
F B^b C⁷ F E⁷ A⁷
Dm Gm Dm E⁷ A⁷
Dm Gm Dm E⁷ A⁷
Dm A⁷ Dm
Dm A⁷ Dm

Corrine Corrina *Somewhat Bouncy 4/4*

= 122

B^b B^b7
E^b B^b
F⁷ B^b

230

St. James Infirmary

Armstrong, 1928

4/4
♩ = 100

Dm A⁷ Dm B^{b7} A⁷
 Dm A⁷ Dm (Ddim) B^{b7} A⁷ Dm

Buddy Bolden's Blues

4/4 not dirge slow

c. Jelly Roll Morton, 1939?

♩ = 108

E^b - E^bdim B^{b7} E^b E^{b7} A^b Adim E^b E^{b7}
 A^b₃ Adim E^b C⁷ B^b G^{b7} C⁷ F⁷ B^{b7}
 E^b E^bdim B^{b7} E^b E^{b7} A^b Adim E^b E^{b7}
 A^b Adim E^b C⁷ F⁷ B^{b7}₃ E^b

Mack the Knife

Moderate bounce tempo, 4/4 or 2-beat

♩ = 158

B^b Gm⁷ Cm
 Cm F⁷ Gm⁷ F⁷
 B^b B^bdim Cm⁷
 Cm⁷ 1. F⁷ Gm⁷ B^b
 2. F⁷ B^b

After solos, modulate up the scale

Blues Patterns

Learn these "cold", understanding that 1. there are variations, but memorizing them will enable you to follow faster and better. 2. many 20s tunes with "blues" in the title are not blues at all, merely pop tunes. Some like "Tishomingo" are partly blues, but have 16 or 32 bar patterns, non-blues progressions in the extra 4 bars, etc.

Pattern 1

B♭ B♭⁷ E♭ B♭ F⁷ B♭

Pattern 2

B♭ B♭⁷ E♭ B♭ C⁷ F⁷ B♭

Pattern 3

B♭ B♭⁷ E♭ B♭ G⁷ C⁷ F⁷ B♭

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

B♭ E♭⁷ B♭ B♭⁷ E♭ E♭m B♭ G⁷ C⁷ F⁷ B♭

Pattern 5 (Empty Bed Blues, Mecca Flat (Bb), 219 Blues)

B♭ E♭⁽⁷⁾ B♭ B♭⁷ E♭ B♭ E♭⁷ F⁷ B♭

Pattern 6 (Big Lip Blues)

B♭ D⁷ Gm B♭⁷ E♭ B♭⁹ B♭ F⁷ C⁷ F⁷ B♭

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

B♭ B♭⁷ E♭ B♭ F⁷ B♭

[Pattern 8]

B♭ B♭⁷ E♭ B♭ F⁷ B♭

[Pattern 9]

B♭ B♭⁷ E♭ B♭ F⁷ B♭

Amazing Grace

= 92

F C⁷ B^b F
 (Dm) G⁷ C C⁷
 F B^b F
 F C⁷ F B^b B^bm F

Nearer My God To Thee

= 98

F B^b F C⁷
 F B^b F C⁷ F
 F B^b F F C⁷
 F B^b F F B^b F C⁷
 F B^b F F C⁷ F

Rock of Ages

= 88

B^b E^b B^b
 F⁷ B^b F⁷ B^b
 B^b E^b B^b

Hymns (2)**Just A Closer Walk With Thee** Standard tune, all occasions.

♩ = 108 Slow B♭

F7

F7
B7
Edim (G7)
B7 F7 B7 E7m B7

Old Rugged Cross

♩ = 112 Verse

B♭ B♭dim B♭ B♭7 E♭

F7 B7
B7 B7dim B7 B7 E7
C7
F7 B7
Chorus F7 B7
E7 B7
B7 B7 E7
B7 F7 B7 (.)

Hail To the Chief

Used to march CEO or President imitator to the Podium.
Usually there's only time for the first 1-2 lines.

Square, Stately

$\text{♩} = 100$

America the Beautiful

$\text{♩} = 100$

America (My country 'tis of thee)

$\text{♩} = 88$

Star Spangled Banner

235

$\text{♩} = 92$

B♭ F Gm D⁷ Gm C⁷ F
B♭ F B♭
B♭ F Gm D⁷ Gm C⁷ F
B♭ F B♭
B♭ F B♭ F B♭ F
B♭ F B♭ Gm C⁷ F
B♭ E♭ G⁷ Cm B♭ C
B♭ F⁷ B♭ Gm⁷ C⁷ B♭ F⁷ B♭

(Oh) Say can you see/ by the dawn's early light,/What so
Proudly we hailed/ at the twilights' last gleaming! Whose broad
Stripes and bright stars/ through the perilous fight,/ o'er the
Ramparts we watch,/ were so gallantly streaming; and the

Rockets red glare,/ bombs bursting in air,/ gave
Proof through the night/ that our flag was still there./ Oh
Say does that star spangled banner yet wave,/ o'er the
Land/ of the free,/ and the home of the brave//

Battle Hymn Of the Republic

♩ = 192

March or Swing 4/4**Verse**

♩ = 105

Since "Dixie" is often requested at conventions by Southerners, but is politically incorrect, balance things by alternating both tunes. End on the most appropriate tune.

(Mine) Eyes have seen the glory of the coming of the Lord, he is
 Trampling out the vintage where grapes of wrath are stored; He hath
 Loosed the fateful lightning of His terrible swift sword,// his
 Truth/ is/ march-ing/ on.// //|

Glor-//ry glory halle- lu-// jah!!!
 Glor-//ry glory halle- lu-// jah!!!
 Glor-//ry glory halle- lu-// jah!!!
 Truth/ is/ march-ing/ on.// ///

Dixie

♩ = 144

Square, March, or Jazz

Don't voluntarily play it. Southerners request it all the time, but alternate choruses with "Battle Hymn", and if there are many Afro-Americans in the audience, don't play it.

♩ = 192

The musical score for "Dixie" is presented in B-flat major and 4/4 time. It features eight staves of music, each starting with a B-flat note. The chords are indicated above each staff: B-flat, B-flat 7, E-flat, F7, B-flat, B-flat 7, E-flat, F7, C7, F7. The music is set at a tempo of 192 quarter notes per minute.

(Oh I) Wish I was in the land of cotton,
old times there are not forgotten, Look a-
Way!// Look a- way!// Look a- way!// Dixie land./| In
Dixie land where I was born in,
early on one frosty morning, Look a-
Way!// Look a- way!// Look a- way!// Dixie land./| Then I

Wish I was in Dixie,/ hoo- ray// hoo- ray// In
Dixie land I'll take my stand, to live and die in Dixie./ A-
Way,/ a- way,/a- way down South in Dixie,/ a
Way,/ a- way,/a- way down South in Dixie,/|

Play in order given.
Navy is always last.

Army (Caissons Go Rolling Along)

$\text{♩} = 204$

Gdim

C
G⁷
C
G⁷
C
F
C
Am
D⁷
G⁷
C
E⁷
F
C
G⁷
C
Gdim

Marines (From the Halls of Montezuma)

$\text{♩} = 220$

C
G⁷
C
C
G⁷
C
C
G⁷
C
C
G⁷
C

Military Medley (2)**Marines (cont.)**

Music for 'Marines (cont.)' in F major. The score consists of four staves of music. The first staff starts with a quarter note F. The second staff starts with a quarter note F, followed by a half note C, a Gdim chord, a G⁷ chord, and another half note C. The third staff starts with a quarter note C, followed by a G⁷ chord and a C note. The fourth staff starts with a quarter note C, followed by a G⁷ chord and a C note. The key signature changes to one flat at the end.

Air Force (Wild Blue Yonder)

$\text{♩} = 120$

Music for 'Air Force (Wild Blue Yonder)' in B-flat major. The score consists of ten staves of music. The tempo is indicated as $\text{♩} = 120$. The chords are labeled above each staff: B^b, F⁷, B^b, F⁷, B^bdim, B^b, E^b, B^bdim, Cm⁷, F⁷, B^b, F⁷, B^b, E^b, B^bdim, B^b, C⁷, F⁷, F⁷, Gm, Fdim, F⁷, B^b, F⁷, B^b, Cm, B^bdim, B^b, E^b, D⁷, B^b7, E^b, G⁷, Cm, B^bdim, B^b, Gm⁷, C⁷, F⁷, B^b, E^b, B^b.

Optional -- Not usually part of the medley

Coast Guard (Semper Paratus)

$\cdot = 204$

Always play it last in the medley. It gets
the best audience reaction. Or end with
"God Bless America" after applause.

Navy (Anchors Aweigh) Strong 2-beat

$\cdot = 224$

God Bless America

*Not dirge slow. With due
reverent patriotic spirit*

c. Berlin, 1938

$\text{♩} = 202$ F Fdim C⁷

C⁷ F F⁷

B[♭] Gm7(5) F Dm7

G⁹ C⁷ F

C⁷ F

C⁷ F A[♭] Cm F⁷

B[♭] F C⁷ F A⁷ Dm Gm7

F C⁷ F A⁷ Cm F⁷

B[♭] F C⁷ F A⁷ Dm Gm7

F C⁷ F

Give My Regards To Broadway

A common convention theme is red, white & blue "Patriotic" or "Party Convention". Any Cohan tunes are considered appropriate, but they hired a Dixie, not a brass band (which would play Sousa marches, etc.) so you can mix these tunes in with familiar Dixie tunes.

c. Cohan, 1904

Give my/ re- gards/ to Broad-/// way,// Re-
 Member me to Her-ald/ Square./// //|
 Tell all/ the gang/ at/ For-ty-/ Second Street that
 I/ will/ soon/ be/ there./// //|

Whisper/ of how I'm/ yearn-/// ing,// to
 Mingle with the old/ time/ throng./// //|
 Give my/ re- gards/ to/ old/ Broad-/ way and say that
 I'll/ be there/ ere/ long!/// //|

Yankee Doodle Dandy

2-beat

$\text{♩} = 192$

c. George M. Cohan, 1904

I'm// a Yankee Doodle dan-/// dy,// a
 Yan-//kee doodle do or die./// A
 Real/ live/ nephew of my Un-/cle- Sam's, ///
 Born on/ the Fourth of/ Jul- y./// /||I've

 Got// a yankee doodle sweet-/// heart,///
 She's// my yankee doodle joy./// /||
 Yankee Doodle came to London, just to ride the pon-/ies./
 I am/ a yankee doodle boy./// /||

You're A Grand Old Flag

2-beat

c. George M. Cohan

$\text{J} = 214$

(You're a) Grand/ old/ flag,/ you're a high fly-ing flag,/ and for-
 Ev-er in peace/ may you wave./// //You're the
 Emb-/lem/ of// the land/ I/ love,// the
 Home/ of the free and/ the brave./// //Ev'ry

 Heart/ beats/ true/ 'neath the red, white/ and blue./ Where there's
 Nev-er a boast/ or/ brag./// //But should
 Auld// ac- quain-tance/ be// for- got,/ keep your
 Eye on/ the Grand/ Old/ Flag./// /|||

Happy Days Are Here Again

243

Democratic Party theme song

Happy 20s 2-beat ♩ = 230

c. Milton Ager, 1929

Chorus

Verse

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