

After You've Gone (Dixieland Tunes)

(Medium Swing)

Layton, Creamer 1918

Verse

4/4 || B^b | C₇ F₇ | B^b | C₇ F₇ | D₇ | G- | C₇ | F₇ |

| B^b | C₇ F₇ | D₇ | G- | E^b E_o | B^b G₇ | C₇ F₇ | B^b B₇ ||

Chorus

|| E^b | ./ | E^b- | ./ | B^b | ./ | G₇ | ./ |

| C₇ | ./ | F₇ | ./ | B^b (Break | Break) |

| E^b | ./ | E^b- | ./ | B^b | ./ | G₇ | ./ |

| C- | G₇ | C- | E^b- | B^b | D₇ | G- | C₇ |

| B^b | ./ | F₇ | ./ | B^b (| E^b | B^b | B₇) ||

C TREBLE

AFTER YOU'VE GONE

♩ = 110 - 120

1916



Now won't you list-en hon-ey while I say

How could you tell me that you're



goin' a- way?

Don't say that we— must part,

Don't you break your



ba— by's heart.

You know that I've loved you for these ma - ny years,



Loved you both night— and— Day

Oh hon-ey ba-by can't you



see my

tears?— List - en

while I

say.

17 $E^b \boxed{8}$ $E^b M^6$ $A^b 9$ B^b

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

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

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

23 $B^b 7$ E^b

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

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

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

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

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

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

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

SOLOS AT "8"

All Of Me - tradjazz.ru

(Medium Swing)

Gerald Marks

A 4/4 C		⋈		E ₇		⋈	
	A ₇		⋈		D ₋₇		⋈
B E ₇		⋈		A ₋₇		⋈	
	D ₇		⋈		D ₋₇		G ₇
A C		⋈		E ₇		⋈	
	A ₇		⋈		D ₋₇		⋈
C F		F [#] _{o7} F ₋₆		C _{/G} E ₋₇		A ₇	
	D ₋₇		G ₇		C ₆ E ^b _{o7}		D ₋₇ G ₇

All of Me

The Firehouse Jazz Band

Seymour Simons - Gerald Marks - 1931

Intro: Belle Baker

Rec: Louis Armstrong Orch. 1932 (#1 on charts),
Paul Whiteman Orch. 1932, Ben Selvin Orch. 1932,
Count Basie 1943, Benny Goodman Orch. (voc. Billie
Holiday, Teagarden, Sullivan, Krupa) 1933,
Sidney Bechet 1957, etc.

Concert Pitch

A C⁶ E⁷

All of me, Why not take all of me?

A⁷ Dm⁷

Can't you see I'm no good with- out you?

E⁹ Am⁷

Take my lips, I want to lose them,

D⁹ Dm⁷ G⁷

Take my arms, I'll nev- er use them.

B C E⁷

Your good- bye left me with eyes that cry,

A⁷ Dm⁷

How can I go on, dear, with- out you.

F⁶ Fm⁶ C Gm A⁹

You took the part that once was my heart, So

Dm⁷ G¹³ C Cdim Dm⁷ G¹³

why not take All Of Me?

Blues My Naughty Sweetie Gives To Me

(Medium Swing)

A

G₋ | / / D₇ | G₋ | / / G₇ |

C₋ | / / G₇ | C₋ | :/ |

D₇ | :/ | G₋ | :/ |

A₇ | :/ | D₇ | :/ ||

A

G₋ | / / D₇ | G₋ | / / G₇ |

C₋ | / / G₇ | D₇ | :/ |

G₇ | :/ | C₇ | :/ |

F₇ | C₇ F₇ | B^b | D₇ ||

CTREBLE

BLUES MY NAUGHTY SWEETIE GIVES TO ME

1919

♩ = 100



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



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



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



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



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



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

C-Jam Blues

(Medium Swing)

Duke Ellington

$\frac{4}{4}$ **C₇**

♮

♮

♮

F₇

♮

C₇

♮

G₇

♮

C₇

♮

||

Coquette (Dixieland Tunes)

(Medium Swing)

Johnny Green, Carmen Lombardo, Gustave Kahn (1928)

A

4/4
E^b₇

⋮

B^b₇

⋮

1.

E^b

B^b₇

⋮

2.

E^b

A^b

E^b

||

B

E^b₇

⋮

A^b

⋮

F₇

⋮

B^b₇

⋮

||

A

E^b

⋮

B^b₇

⋮

B^b₇

⋮

E^b

E^b

B^b₇

||

Coquette

The Firehouse Jazz Band

Carmen Lombardo & John Green - 1928

Lyrics: Gus Kahn

Rec: Guy Lombardo Orch. 1928, Dorsey Bros.

Orch. 1928, Rudy Vallee 1929, Paul Whiteman

Orch. (Bix) 1928, Bob Crosby's Bobcats (Lawson,

Haggart, Miller, Matlock, etc.) 1937, etc.

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Concert Pitch

A E^b E° B^b7/F B^b7

Tell me why you keep fool - ing, Lit - tle Co - quette?

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

Mak - ing fun of the ones who love you.

E^b E° B^b7/F B^b7

Break - ing hearts you are rul - ing, Lit - tle Co - quette?

B^b7 E^b

True hearts ten - der - ly dream - ing of you.

B E^b7 A^b G^b7

Some day you'll fall in love as I fell in love with you.

$F7$ B^b7 B^b+

May - be some - one you love will just be fool - ing.

E^b E° B^b7/F B^b7

And when you're all a - lone with on - ly re - gret,

B^b7 E^b

You'll know, Lit - tle Co - quette, I loved you.

Dinah - www.tradjazz.ru 1

(Dixieland)

Harry Akst-1925

A

4/4
G₆

| / | / | G A^b_o |

1.

| D₇ |

| / | G E₇ | A₋₇ D₇ } |

2.

| G C₇ | G B₇ ||

B

|| E₋ |

| E⁺⁷₋ | E₋₇ | E₋₆ |

| E₋ E⁺⁷₋ |

| E₋₇ E₋₆ | A₇ | D₇ ||

A

|| G |

| / | / | G A^b_o |

| D₇ |

| / | G | / ||

Dinah - www.tradjazz.ru 1

(Dixieland)

Harry Akst-1925

A

4/4 A_6^b

| ./. | ./. | A_6^b A_o |

1.

E_7^b

| ./. | A_6^b F_7 | B_{-7}^b E_7^b } :

2.

| A_6^b D_7^b | A_6^b C_7 ||

B

F_-

| F_-^{+7} | F_{-7} | F_{-6} |

| F_- F_-^{+7} | F_{-7} F_{-6} | B_7^b | E_7^b ||

A

A_6^b

| ./. | ./. | A_6^b A_o |

E_7^b

| ./. | A_6^b | ./. ||

-SWING

DINAH

-HARRY AKST

A

First system of musical notation for 'Dinah'. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on G4, moves to A4, then B4, and continues with eighth and quarter notes. Chords G, G/B, and Bb07 are indicated above the staff. The second staff continues the melody with a half note G3, followed by quarter notes A3, B3, and C4. Chords A-7, D7, G, Bb07, A-7, and D7 are indicated above the staff.

A

Second system of musical notation for 'Dinah'. It consists of two staves. The first staff continues the melody from the first system. Chords G, G/B, and Bb07 are indicated. The second staff continues the melody with a half note G3, followed by quarter notes A3, B3, and C4. Chords A-7, D7, G, C-, G, and B7 are indicated.

B

Third system of musical notation for 'Dinah'. It consists of two staves. The first staff continues the melody with a half note G3, followed by quarter notes A3, B3, and C4. Chords E-, /D#, /D, and /C# are indicated. The second staff continues the melody with a half note G3, followed by quarter notes A3, B3, and C4. Chords E-, A7, A-7, and D7 are indicated.

A

Fourth system of musical notation for 'Dinah'. It consists of two staves. The first staff continues the melody from the third system. Chords G, G/B, and Bb07 are indicated. The second staff continues the melody with a half note G3, followed by quarter notes A3, B3, and C4. Chords A-7, D7, G, Bb07, A-7, and D7 are indicated.

-SWING

DINAH

-HARRY AKST 1925

A

Musical notation for the first system of the A section. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: Ab, Ab/C, Bb7, Bb-7, Eb7, Ab, Bb7, Bb-7, Eb7.

A

Musical notation for the second system of the A section. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: Ab, Ab/C, Bb7, Bb-7, Eb7, Ab, C7.

B

Musical notation for the B section. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: F-, /E, /Eb, /D, F-, Bb7, Bb-7, Eb7.

A

Musical notation for the third system of the A section. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: Ab, Ab/C, Bb7, Bb-7, Eb7, Ab, Bb7, Bb-7, Eb7.

Exactly Like You - www.tradjazz.ru

(Medium Swing)

Jimmy McHugh

A

:B^b		:		C_7		:	
F_7		:		B^b		$\text{C}_{-7} \text{ F}_7$	
				B^b		B^b	

B

E^b		E^b		B^b		:	
E^b		E^b		$\text{B}^b \text{ G}_7$		$\text{C}_{-7} \text{ F}_7$	

A

B^b		:		C_7		:	
F_7		:		B^b		:	

500

Concert Pitch

My Little Bimbo Down On the Bamboo Isle

The Firehouse Jazz Band

Walter Donaldson & H. Grant Clarke - 1920

Rec: Lu Watters' Yerba Buena Jazz Band 1950,

Original Salty Dogs with Clancy Hayes 1964, etc.

Verse:

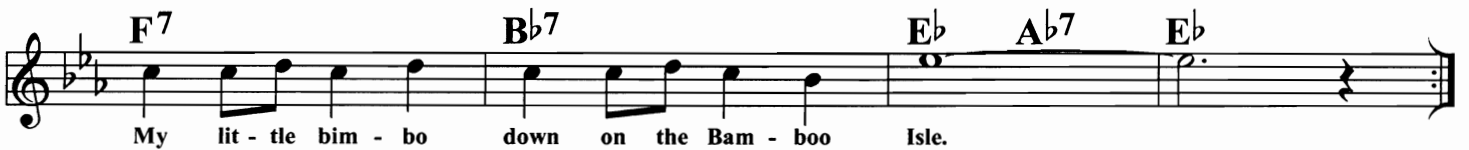
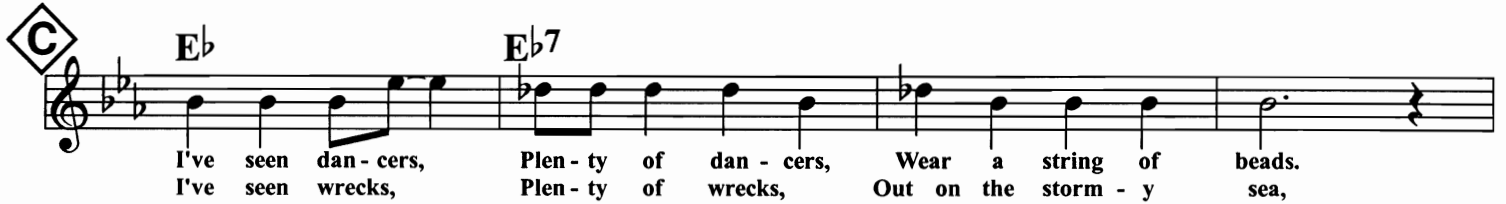
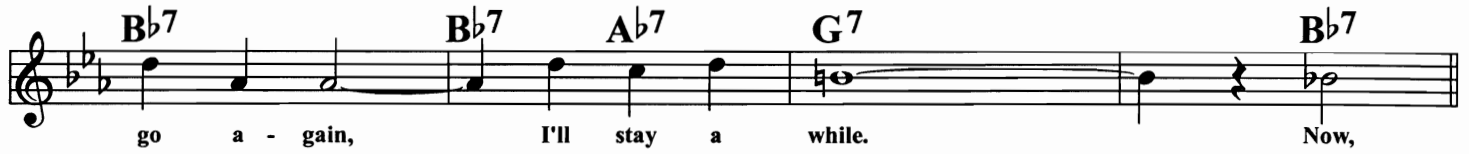
A

Sail - or Bill Mc - Coy was a dar - ing sail - or boy. His
ship got wrecked a - while, on the Fi - gi - ee - gy Isle. He
led a sav - age life, And hunt - ed with a knife.
He says: I'll tell you a - bout it, But please don't tell my wife!

Chorus:

B

I've got a Bim - bo down on the Bam - boo Isle. She's wait - ing
there for me, be - neath the bam - boo tree. Be - lieve me
she's got the oth - er bim - bos beat a mile, She dan - ces
gay - ly, dai - ly, She's got a shape like a u - ku - le - le.
She'd make a hit with Barnum and Bail - ey.



Editor's Note: The upper lyrics are more "politically correct", while the lower ones (referring to "Zulu" and "Barnum & Bailey") are more original.

It's interesting (slightly) to note that Clancy Hayes sang the bottom words on the 1950 Watters recording but switched to the upper lyrics for the 1964 Salty Dogs recording.

Nobody Knows What A Red-Head Mamma Can Do

The Firehouse Jazz Band

Concert Pitch

Irving Mills & Sammy Fain - 1925

Rec: California Ramblers (J. Dorsey, etc.) 1925,

Original Memphis Five (Phil Napoleon, F. Signorelli)

1925, Varsity Eight (T. Dorsey, Red Nichols) 1925

Verse:

A

Stop! Look! Lis - ten to me! An - y - bod - y seen my gal?

Look what she did to me, And I thought she was my pal.

Next gal, I go and get, Must be blond or bru-nette.

Red - head gals may be O. K., But I am here to say:

Chorus:

B

C **A^b7** **G⁷** **C** **C^o** **G⁷**

No - bod - y knows what a red - head mam - ma can do, do do - do - do.

C **A^b7** **G⁷** **C** **C⁶** **C⁷**

Give her a heart made of rock, she'll break it in two, two, right in two.

F **E⁷** **B⁷** **E⁷** **A^m**

There's no doubt that she's got a con - science and a mind,

D⁷ **D⁺** **G⁷** **A^m7** **B^b°** **G⁷/B** **G⁷**

But when she steps out, She leaves them both be - hind.

C **A^b7** **G⁷** **C** **C^o** **G⁷**

She can draw rings 'round a gal like Lou - is - ville Lou, Lou, Lu - Lu - Lou.

F⁷ **E⁷** **F⁷** **E⁷**

She can make a Blue - beard feel might - y blue, So blue. To

A⁷ **D⁷** **C^o**

keep her from talk - ing with - out a muz - zle, Is hard - er to do than a cross - word puz - zle. 'Cause

C **A^b7** **G⁷** **C** **F⁷** **C**

no - bod - y knows what a red - head mam - ma can do.

Ange Lorenzo & Richard A. Whiting
 Lyr: Jos. Alden & Raymond Egan - 1925
 Cliff Edwards (Ukulele Ike), Ben Bernie Orch. 1926,
 Gene Austin 1926, Nick Lucas 1926, Ben Selvin Orch.
 1926, Jimmy Lunceford Orch. 1936, Harry James Orch.
 1944, Glen Gray Casa Loma Orch., Mills Bros. 1940,
 Ross Gorman Orch. (w/ Red Nichols, Miff Mole, etc.) 1925,
 Ray Noble Orch. (w/ G. Van Eps) 1940, etc.

Concert Pitch

A

G Eb7 D7

Sleep - y time gal, You're turn - ing night in - to day,

D7 G G7 Gb7 F7

Sleep - y time gal, You've danced the ev - 'ning a - way. Be - fore each

E7 A7

sil - ver - y star fades out of sight, Please give me

A7 D7 D+

one lit - tle kiss, Then let me whis - per Good - night. It's get - tin' late and, dear, your pil - low's wait - in'.

B

G Eb7 D7

Sleep - y time gal, When all your danc - in' is thru,

D7 B7 Em

Sleep - y time gal, I'll find a cot - tage for you. You'll learn to

A7 Cm G Dm E7

cook and to sew, What's more you'll love it, I know, When you're a

Am Cm D7 G Eb7 D7

stay - at - home, play - at - home, eight - o - 'clock sleep - y time gal.

The World's Jazz Crazy (And So Am I)

503

Concert Pitch

The Firehouse Jazz Band

Wm. Henry Huff & James Blythe - 1925
Rec: Trixie Smith 1925

A

Section A consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single line. Chords G, Eb7, D7, and G are indicated above the staff. The lyrics are: "Last night down in a cab - o - ret, There's where we heard a jazz band play. Was". The second staff continues the melody with chords D, A7, and D. The lyrics are: "just my dad - dy and me, We broke on down 'til three. We". The third staff continues with chords D, A7, D7, A7, D, and D7. The lyrics are: "danced all ov - er the floor, Then we asked for some more."

Last night down in a cab - o - ret, There's where we heard a jazz band play. Was

just my dad - dy and me, We broke on down 'til three. We

danced all ov - er the floor, Then we asked for some more.

B

Section B consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single line. Chords G, B7, E7, and A7 are indicated above the staff. The lyrics are: "Jazz-in', ev - 'ry-bod - y's jazz - in' now. My pret - ty pa - pa, he sure knows how. (ba - by, she)". The second staff continues the melody with chords D7, G, Eb7, D7, and G. The lyrics are: "All night long the band kept us a - wake, So we could jazz a-way un - til day - break." The third staff continues with chords G, B7, E7, A7. The lyrics are: "I like the mo-tions that my dad - dy has, For ev - 'ry one likes a real good jazz. (ba - by)".

Jazz-in', ev - 'ry-bod - y's jazz - in' now. My pret - ty pa - pa, he sure knows how. (ba - by, she)

All night long the band kept us a - wake, So we could jazz a-way un - til day - break.

I like the mo-tions that my dad - dy has, For ev - 'ry one likes a real good jazz. (ba - by)

G **B7** **C7** **G** **C7** **G** **D+** **G**

Jazz-in', Jazz-in, Thru the night, The world's jazz cra - zy and so am I.

B

A⁷ D⁷ G B^m B^b

jazz band, In her cas-tle on the Nile. Ev-'ry night she gave a

A⁷ D⁷ G⁷ E⁺ E⁷

jazz dance, In her queer E-gyp-tian style. She won Marc

A⁷ E^{m6} E^{b7} D⁷ G/B A^m G B^m/F[#] E^{m7}

An-to-ny, With her syn-co-pa-ted har-mo-ny. And while they

D⁷ F^o A⁷/E A⁷ D⁷ B^m B^b

played, She swayed. She knew she had him all the while. In the sha-dow of the

C

A⁷ D⁷ G B^b^o

pyr-a-mids, 'Neath the old E-gyp-tian moon, A Sphinx was

A^{m7} D⁷ G⁷ F^{#7-5} B B^o B⁷ C⁷ B⁷

look-ing on and said: "There'll be a wed-ding soon". But the

E⁷ A⁷ D⁷ G B^m B^b

real his-tor-ic scan-dal, was Cle-o-lost her san-dal as she

A^{m6} D⁷ A^{m6} D⁷ G

danced to the strains of the E-gyp-tian jazz band tune.

Cleopatra Had A Jazz Band

The Firehouse Jazz Band

Concert Pitch

Music by Jack Coogan - 1917

Lyrics by Jack Coogan & Jimmy Morgan

A

His - to - ry re - peats it - self, So the wise men say. I be -

lieve they're right be - cause last night I heard pe - cu - liar mus - ic play.

In a dream it takes me back two thou - sand years a - go. Which

on - ly goes to prove that E - gyp - tians were not slow. Cle - o - pa - tra had a

Chord symbols: G, E7, A7, D7, G, Bm, Bb, Am, A7, D7, D°, D7, D+, G, E7, A7, D7, Eb°, Em, F°, Em6, A7, Em6, A7, Em6, A7, D7, Bm, Bb

505

My Pretty Girl

The Firehouse Jazz Band

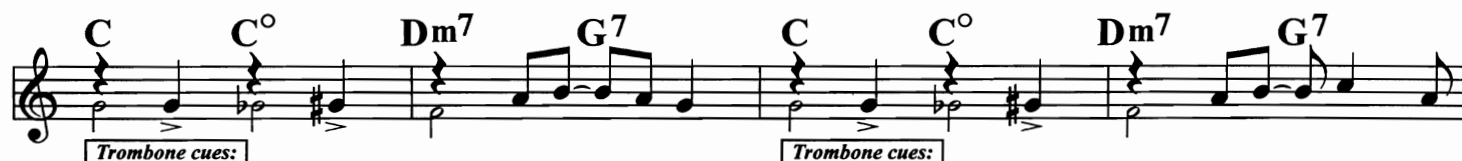
This leadsheet is similar to the first part of the Goldkette recording.

Concert Pitch

Charles Fulcher - 1926

Rec: Jean Goldkette Orch. (Bix, Danny Polo-cl., E. Lang-gtr., Speigal Wilcox & B. Rank-trmb., Trumbauer-sx, Venuti-vln, etc., arr. Bill Challis) 1927, Fletcher Henderson Orch. (Bobby Stark & Rex Stewart-tpt., Coleman Hawkins-sx, etc.) 1931, Fess Williams & His Royal Flush Orch. 1927

Up-tempo, in a hot "Roaring Twenties" style. Think "Bix".



Chorus:

1x: Trombone plays as written, cornet plays hot jazz obligato:

B

A⁷

D⁷

G⁷ A^m C^m6

D⁷ G⁷

C

A⁷

D⁷

F F^m C B^b7 A⁷

D⁷ G⁷ C

The Love Nest

The Firehouse Jazz Band

Louis A. Hirsch & Otto Harbach - 1920

Rec: Art Hickman Orch. 1920, Joseph C.

Smith Orch. 1920, Paul Whiteman Orch.

(Bix, Trumbauer, Busse, J. Dorsey, etc.) 1928.

Theme song for "Burns & Allen" radio & TV shows.

Concert Pitch

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

Just a love nest, co-zy and warm. Like a

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

dove nest, down on a farm. A ver -

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

an - da with some sort of cling - ing vine, Then a

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

kit - chen where some ram - bler ros - es twine. Then a

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

small room, tea set of blue. Best of

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

all room, dream room for two. Bet - ter

$B\flat 7$ $G 7$ $G 7-5$ $C 7$

than a pal - ace with a gild - ed dome, is a

$F m$ $B\flat 7$ $E\flat$

love nest, You can call home.

The Old Rugged Cross

507

George Bennard - 1913 Rec: George Lewis' New Orleans Quartet & Band
1953, New Orleans All-Star Band (with Kid Thomas Valentine, Jim Robinson,
Raymond Burke, etc.) 1976, Louisiana Repertory Jazz Ensemble 1995, etc.

Concert Pitch

Rubato Intro:

Rhythm section in:



Chorus:

B

F **F°** **C7**

F **F°** **C7**

F7 **B♭** **B♭7 A7 A♭7**

G7 **C7** **C°** **C7**

1x As Written - Break 2 Bars all other x:

C

F **F°** **C7**

F7 **B♭**

B♭ Dm/A Gm7 D7/F# B♭/F B° F/C B°

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

She's A Great, Great Girl

The Firehouse Jazz Band

Harry Woods - 1928

Woods also wrote: I'm Looking Over A Four-Leaf Clover, Paddlin' Madelin Home, River Stay 'Way From My Door, Side By Side, When the Red, Red Robin, etc.

Rec: Roger Wolfe Kahn Orch. (Jack Teagarden, Manny Klein, Joe Venuti, Eddie Lang, Vic Berton, etc.) 1928, Jan Garber Orch. 1928, etc.

Concert Pitch

A Verse:

The musical score consists of four staves of music in 4/4 time, written in treble clef with a key signature of one flat (Bb). The music is marked with various chords: Dm, A7, Bb7, C°, and C7. A diamond marker with the letter 'A' is placed at the beginning of the first staff. The first staff contains a whole note chord Dm, followed by a half note chord A7, and a whole note chord Dm. The second staff contains a half note chord A7, a half note chord Dm, a half note chord Bb7, and a half note chord A7. The third staff contains a half note chord Dm, a half note chord A7, a half note chord Dm, and a half note chord C°. The fourth staff contains a half note chord C, a half note chord C°, a half note chord C, a half note chord A7, a half note chord D7, a half note chord G7, and a half note chord C, C°, C7.

Lu Watters - 1944

"Hambone Kelly's" was the club where Watters' "Yerba Buena Jazz Band" played from 1947 'til New Year's Eve 1950-51. During these last years the band included: Watters-crnt, Bob Helm-clr, Don Noakes-trmb, Wally Rose-pno. Clancy Hayes-bnj & voc, Pat Patton-bnj, Dick Lammi-tuba, Bill Dart-drms.

Bill Dart-drms.

The musical score for 'Bill Dart-drms.' is written in E-flat major (three flats) and common time. It consists of four staves of music. A diamond marker with the letter 'A' is placed at the beginning of the first staff. The chords for each staff are as follows:

- Staff 1: A^b, F⁷, B^b⁷, E^b⁷, A^b, E^b⁷
- Staff 2: A^b, F⁷, B^b⁷, E^b⁷
- Staff 3: A^b, A^b⁷, D^b, E⁷
- Staff 4: A^b, F⁷, B^b⁷, E^b⁷

Chorus:

Chorus:

B

Ab F7 Bb7 Eb7 Ab Eb7

Ab F7 Bb7 Eb7

Ab Ab7 Db E7

Ab F7 Bb7 Eb7 Ab F7

Bb7 Eb7 Ab Eb7

Temptation Blues

510

The Firehouse Jazz Band

Rec: Clarence Williams (Okeh #8204) 1924

Joe "King" Oliver & Lil Hardin - 1923

Recorded by Oliver as "Camp Meeting Blues" in 1924.

"Temptation Blues" was copyrighted in Aug. of 1923.

Duke Ellington's "Creole Love Call" of 1928 was apparently "borrowed" from the "C" section of this song.

This information from the Charles B. Anderson song collection.

Concert Pitch

A

B

C

I'm Goin' Huntin'

The Firehouse Jazz Band

Thomas "Fats" Waller - J. C. Johnson - Jimmy Bertrand - 1927
 Rec: Jimmy Bertrand's Washboard Wizards (Louis Armstrong,
 Johnny Dodds, etc.) 1927, Lu Watters' Yerba Buena Jazz Band 1950,
 Turk Murphy's Jazz Band 1970, etc.

Concert Pitch

Intro:

The Intro section consists of two staves of music in 4/4 time. The first staff begins with a C major chord, followed by a 'Stop Time Drum Break ala Washboard:' indicated by a box. The melody continues with a G7 chord and another 'Stop Time Drum Break ala Washboard:'. The second staff starts with a D7 chord, followed by a 'Clarinet Break - 2 Bars:' indicated by a box, and then continues with a G7 chord and a final melodic phrase.

Chorus:

The Chorus section is marked with a diamond containing the letter 'A'. It consists of five staves of music in 4/4 time. The first staff begins with a C major chord, followed by a G7 chord and a C major chord. The second staff starts with a D7 chord, followed by G, G#°, D7/A, D7, and G7 chords. The third staff begins with a C major chord, followed by a G7 chord and a C major chord. The fourth staff starts with a G chord, followed by G#, D7/A, D7, and G7 chords. The fifth staff continues the melody with a G7 chord and a final melodic phrase.

B

No Repeat 1x-On to "C":

After Last Chorus - Play "Tag":
(or another game of your choice)

C *Verse:*

Back To "A" For Solos:

Tag:

Stop Time Drum Break ala Washboard:

Stop Time Drum Break ala Washboard:

King Chanticleer

The Firehouse Jazz Band

Concert Pitch

King Chanticleer was a rooster, king of the barnyard & surrounding territories.

Nat D. Ayer & A. Seymour Brown - 1910
 Rec: Lu Watters' Yerba Buena Jazz Band 1950,
 The Original Salty Dogs (w/ Clancy Hayes) 1964

A *Cm B+ Cm/Bb Cm/A Ab Cm/G Ab7/Gb Cm/G*

D7 G7 Cm Cm D7 G7

Play cues 1x for Repeat:

B *G D7*

G D7

G D7

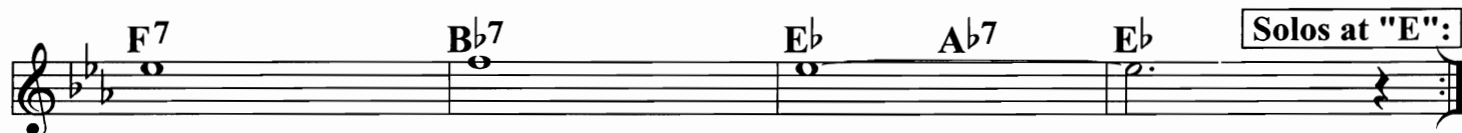
D7 D7-5 G7

C *Cm B+ Cm/Bb Cm/A Ab Cm/G Ab7/Gb Cm/G*

D7 G7 Cm

D *Fm* Trombone Solo - 16 Bars:

Cm



Exactly Like You

The Firehouse Jazz Band

Jimmy McHugh - Lyr: Dorothy Fields - 1930

Rec: Louis Armstrong (w/ 10-piece New York band) 1930, Ruth Etting 1930, Benny Goodman Quartet 1936, Count Basie Orch. 1937, Bud Freeman Trio (J. Stacy, G. Wettling) 1938, Sidney Bechet (w/ Martial Solal Quartet) 1957, Laverne's Chicago Loopers (w/ M. Matlock, Billy May, G. Van Eps), Ernest "Punch" Miller (of New Orleans, w/ Ralph Sutton-pno, etc.), Louis Prima 1939, Django Reinhardt, Dukes of Dixieland 1965, etc.

Concert Pitch

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

I know why I've wait-ed, Know why I've been blue,

F ^{7} **B $\flat$** **Cm ^{7}** **F ^{7}**

Prayed each night for some-one Ex - act - ly Like You.

B $\flat$ **C ^{7}**

Why should we spend mon-ey, On a show or two?

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

No one does those love scenes Ex - act - ly Like You. You make me

B **E $\flat$** **E $\flat$ m** **B $\flat$**

feel so grand I want to hand the world to you. You seem to

Cm **F ^{7}** **B $\flat$** **G ^{7}** **Cm ^{7}** **F ^{7}**

un - der - stand each fool-ish lit - tle scheme I'm schem-ing, Dream I'm dream-ing.

B $\flat$ **C ^{7}**

Now I know why Moth - er taught me to be true,

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

She meant me for some-one Ex - act - ly Like You.

(Medium Up Swing)

A G^- G^- G^- C_7 E_7^b D_7 G^-
 $\frac{4}{4}$ G^- G^- G^- C_7 E_7^b D_7 G^-
 1. C_7 $C_{o7}^\sharp$ B_6^b D_{7b5}
 2. C_7 F_7 B_6^b $\div$
B F_{-7} B_7^b E_6^b $\div$
 G_{-7} C_7 F_7 D_7
A G^- G^- G^- C_7 E_7^b D_7 G^-
 $\frac{4}{4}$ G^- G^- G^- C_7 E_7^b D_7 G^-
 C_7 $C_{o7}^\sharp$ B_6^b $\div$

-SWING

IT DON'T MEAN A THING...

-DUKE ELLINGTON
& I. MILLS 1931

(IF IT AIN'T GOT THAT SWING)

A

G- /F# /F /E Eb7 D7 G-



C7 F7 Bb D7+



A

G- /F# /F /E Eb7 D7 G-



C7 F7 Bb



B

F-7 Bb7 Eb



G-7 C7 F D7



A

G- /F# /F /E Eb7 D7 G-



C7 F7 Bb D7+



St Louis Blues (arr: Sires)

(Medium Swing)

1914

A

F ₋	:/.	C ₇	:/.
----------------	-----	----------------	-----

C ₇	:/.	F ₋	:/.
----------------	-----	----------------	-----

F ₋	:/.	C ₇	:/.
----------------	-----	----------------	-----

C ₇	:/.	F ₋ G ₇	C ₇
----------------	-----	-------------------------------	----------------

Break break Swing

B

:F ₇	B ₇ ^b	F ₇	:/.
-----------------	-----------------------------	----------------	-----

B ₇ ^b	:/.	F ₇	:/.
-----------------------------	-----	----------------	-----

C ₇	:/.	F ₇	:/.
----------------	-----	----------------	-----

} :.

St. Louis Blues

THE FIREHOUSE JAZZ BAND

Originally in Key of "G"

W. C. Handy - 1914

One of the best-known of all blues songs. Recorded 1925 by Bessie Smith, 1930 by Louis Armstrong, and hundreds more in later years.

Concert Pitch

Melody Solo - 1 Bar:

N.C. (Bass, Trmb, etc.) B $\flat$ F F7

I hate to see,
Been to de Gyp-sy,
You ought to see,
de ev'-nin' sun go down,
to get my for-tune tole,
dat stovepipebrown of mine.

B $\flat$ 7 F

Hate to see,
To de Gyp-sy,
Lak he owns
de ev'-nin' sun go down,
done got ma for-tune tole,
de Di-mond Jos-eph line,

C7 F

'Cause ma ba - by,
'Cause I'm most wild
He'd make a cross - eyed
he done left dis town.
'bout my Jel - ly Roll.
wo - man go stone blin'.

A F B $\flat$ 7 F F7

Feel - in' to - mor - row
Gyp - sy done tole me,
Black - er than mid - night,
lak ah feel to - day,
"Don't you wear no black".
teeth lak flags of truce,

B $\flat$ 7 F

Feel - in' to - mor - row
Yes she done tole me,
Black - est man
lak ah feel to - day,
"Don't you wear no black,
in de whole St. Louis,

C7 F

I'll pack my trunk,
Go to St. Louis,
Black - er de ber - ry,
make my git - a - way.
You can win him back".
sweet - er am de juice.

B Fm C7

wo - man,
Cai - ro,
crap game,
with all her dia - mon' rings,
make St. Louis by ma - self,
he knows a pow' - ful lot,
Pulls dat
Git to
But when

C7 Fm

man 'round,
Cai - ro,
work - time comes,
by her a - pron strings.
find ma ole friend Jeff.
he's on de dot.
'Twant for
Gwine to
Gwine to

Fm **C7**

pow - der, an' for store - bought hair, De
pin ma - self close to his side, If ah
ask him for a cold ten - spot, What it

C7 **Fm** **G7** **C7**

man I love, would not gone no - where, no - where. Got de
flag his train, I he's sho' can ride. got. I
takes to git it, he's cert - 'nly got. A
Lawd, a
Oh,

C **F** **Bb7** **F** **F7**

Chorus:

St. Lou - is Blues jes as blue as I can be, Dat
loves dat man lak a school-boy loves his pie, Lak a
black head - ed gal makes a freight train jump the track, Said a
blond head - ed wom-an makes a good man leave the town, I said
ash - es to ash - es, and dust to dust, I said

Bb7 **F**

man got a heart lak a rock cast in the sea, Or
Ken - tuck - y Col' - nel loves his mint an' rye, I'll
black head - ed gal makes a freight train jump the track, But a
blond - head - ed woman makes a good man leave the town, But a
ash - es to ash - es and dust to dust, If my

C7 **F**

else he would - n't have gone so far from me.
love ma ba - by till the day ah die.
long tall gal makes a preach - er ball the jack.
red - head - ed woman makes a boy slap his pa - pa down.
blues don't get you, My jazz - ing must.

Solos at "C"

The minor section of St. Louis Blues (section "B") is often played with a straight-8th-note Latin feel. Specifically, it is a Tango-like rhythm related to the older Tangano. This seems to be historically correct plus it adds variety to the performance.

St James Infirmary - www.tradjazz.ru

(Medium Swing)

Joe Primrose-1928

Verse

{ D- B^b₇ A₇ | D- A₇ | D- B^b₇ A₇ | D- |
| G- D₇ | G- | B^b₇ | A₇ }

A

{ D- A₇ | D- | D- G- | A₇ |
| D- A₇ | D- F₇ | B^b₇ A₇ | D- }

St. James Infirmary

The Firehouse Jazz Band

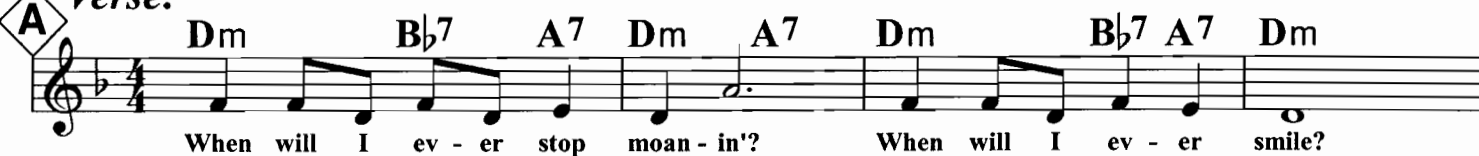
Concert Pitch

Published as if written by Joe Primrose in 1928. Actually based on old British song "The Unfortunate Rake" from the 18th century. Collected in early 1900's by John Lomax. There are dozens of verses added over the years.

Rec: Louis Armstrong 1929, Joe "King" Oliver 1930, Alex Hill (w/ Jabbo Smith, trmpt.) 1929, Jack Teagarden, Dukes of Dixieland, etc.

Verse:

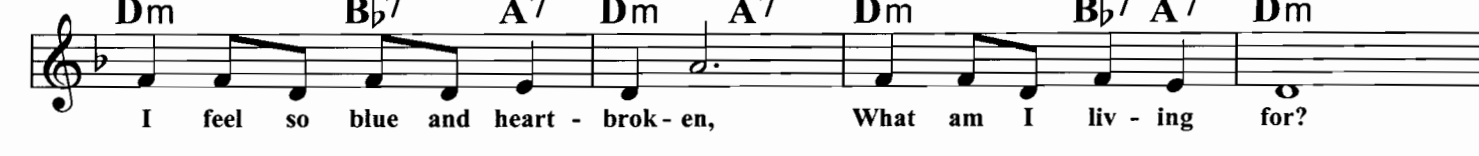
A



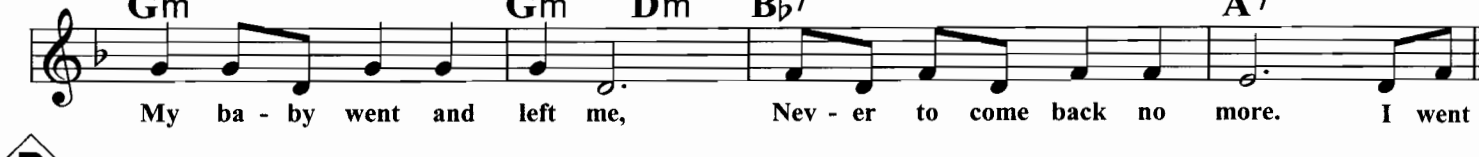
When will I ev - er stop moan - in'? When will I ev - er smile?



My ba - by went and left me, She'll be gone a long, long while.

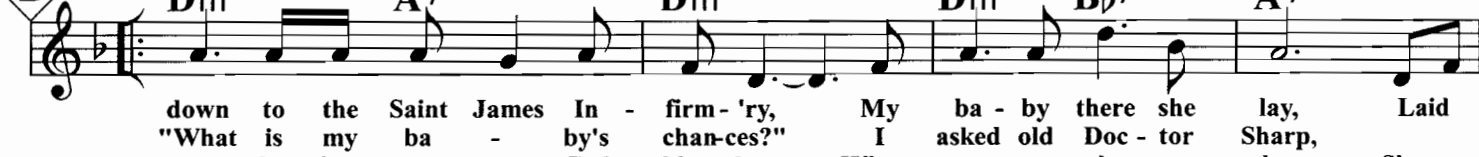


I feel so blue and heart - brok - en, What am I liv - ing for?

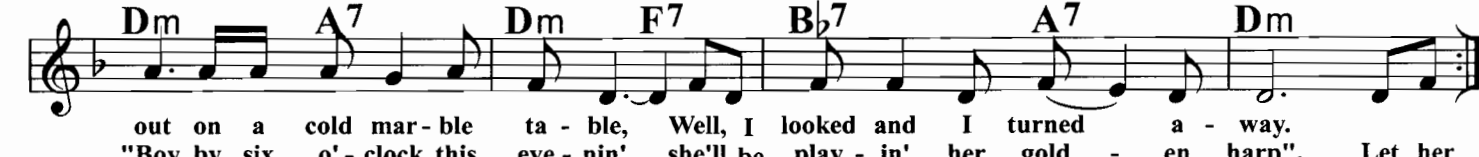


My ba - by went and left me, Nev - er to come back no more. I went

B



down to the Saint James In - firm - 'ry, My ba - by there she lay, Laid
"What is my ba - by's chan - ces?" I asked old Doc - tor Sharp, She can
go, let her go, God bless her, Where - ev - er she may be.



out on a cold mar - ble ta - ble, Well, I looked and I turned a - way. Let her
"Boy, by six o' - clock this eve - nin', she'll be play - in' her gold - en harp".
hunt this wide world o - ver, But she'll nev - er find a man like me.

1. I went down to St. James Infirmary.

All was still as night,

My gal was on the table,

Stretched out so pale, so white.

Tho' she treated me mean and lowdown,

Somehow I didn't care,

My soul is sick and weary,

I hope we meet again up there. (CHORUS:)

2. Sixteen coal-black horses,

Hitched to a rubber-tired hack,

Carried seven girls to the graveyard,

And brought only six of them back.

Now when I die, please bury me,

In my milk-white Stetson hat,

With a five-dollar gold piece on my watch chain,

So they'll know I died standin' pat. (CHORUS:)

CHORUS: Let her go, let her go, God bless her,

Wherever she may be,

She can hunt this wide world over,

But she'll never find a man like me.

3. Six poker dealers for pall bearers,

Let a whore sing my funeral song,

With a red hot band just beatin' it out,

Raisin' hell as we roll along.

Now I may drowned in the ocean,

May be killed by a cannonball,

But let me tell you buddy,

A woman was the cause of it all. (CHORUS:)

Sweet Sue, Just You - www.tradjazz.ru

(Dixieland)

Viktor Young-1928

A

$\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$				
A_{-7}		D_7		A_{-7}
		D_7		

B

G_6		G_6 D_7		G_6
		G_6		$\cdot/\cdot$
				$\cdot/\cdot$

A

A_{-6}		$\cdot/\cdot$		C_{-6}
				D_7
				$\parallel$

A

A_{-7}		D_7		A_{-7}
		D_7		D_7

A

G_6		C_7		G_6
				$\cdot/\cdot$
				$\parallel$

SWEET SUE

-SWING

-VICTOR YOUNG

A

A-7

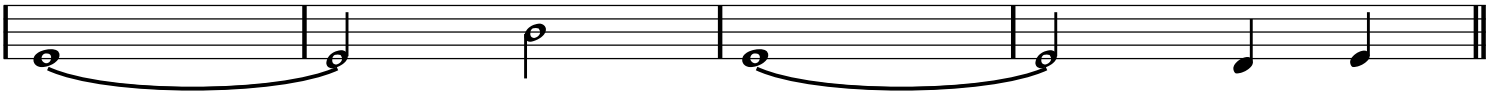
D7

A-7

D7



G



A

A-7

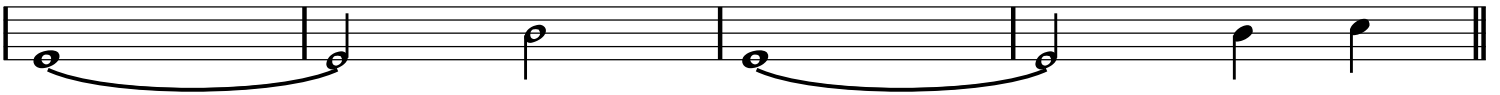
D7

A-7

D7



G



B

G7

F#7

G7

E7



A-7

C-6



A

A-7

D7

A-7

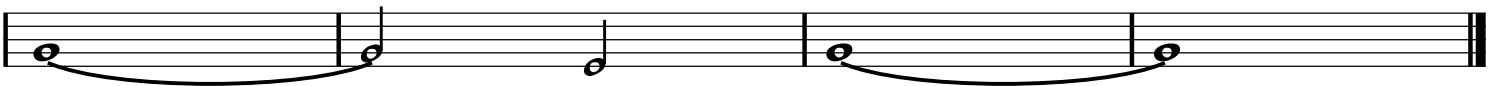
D7



G

C7

G



Wrap Your Troubles In Dreams 1

(Medium Swing)

Gamblers

A

B^b F₊ | B^b F₊ | B^b D₇ | G₋ |
G₋₇ | C₇ | C₋₇ F₇ | B^b F₇ } :
C₋₇ F₇ | B^b D₇ ||

B

G₋ A₇ | D₇ G₇ | C₇ F₇ | B^b D₇ |
G₋ A₇ | D₇ G₇ | C₇ F₇ | B^b F₇ ||

A

B^b F₇ | B^b F₇ | B^b D₇ | G₋ |
G₋₇ | C₇ | C₋₇ F₇ | B^b ||

Wrap You're Troubles in Dreams

A

F⁺7 B^b6 F⁺7 B^b6 F⁺7 B^b6 D⁷ Gm⁶

C⁷ Cm⁷ F⁷ B^b6 F⁺7

A

B^b6 F⁺7 B^b6 F⁺7 B^b6 D⁷ Gm⁶

C⁷ Cm⁷ F⁷ B^b6 D⁷

B

Gm A⁷ D⁷ G⁷ C⁷ F⁷ B^b D⁷

Gm A⁷ D⁷ G⁷ C⁷ F⁷ B^b F⁺7

A

B^b6 F⁺7 B^b6 F⁺7 D⁷ Gm⁶

C⁷ Cm⁷ F⁷ B^b F⁺7