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8, 9, AND 10 - G

MUSIC BY JIMMY MCHUGH, PERFORMED BY SLIM AND SLAM

SOURCE

LISTEN

B♭ INSTRUMENTS

EASY (♩ = 140)



A DATE AT EIGHT WITH YOU WOULD BE GREAT.

I'LL RUN DOWN - TOWN AND GET SOME ROL - LER SKATES YEAH YEAH.

SKATE A - ROUND ALL OV - ER TOWN

UN - TIL I HEAR YOU SAY YOU'RE MINE ALL MINE.

IF EIGHT WOULD BE GREAT NINE WOULD BE FINE

I WOULD BE YOURS MA - MA YOU WOULD BE MINE.

A KISS AT TEN OUR LOVE WOULD BE - GIN.

ONE TWO THREE FOUR FIVE SIX SEV - EN EIGHT NINE AND TEN.

BLANK

AFTER THE BALL - 4/4 TIME - F

MUSIC AND WORDS BY CHARLES K. HARRIS - 1891

ORIGINALLY A WALTZ, IN 4/4 TIME HERE FOR JAZZ.

SOURCE: C-TAM
YOUTUBE

B♭ INSTRUMENTS

The musical score is written for B♭ instruments in 4/4 time. It consists of nine staves of music, each with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes, and chords are indicated above the staff lines. The lyrics are: "AF - TER THE BALL IS O - VER, AF - TER THE BREAK OF MORN, AF - TER THE DANC - ERS LEAV - ING, AF - TER THE STARS ARE GONE, MAN - Y A HEART IS ACH - ING, IF YOU COULD READ THEM ALL, MAN - Y THE HOPES THAT HAVE VAN - IShed, AF - TER THE BALL."

Chords and lyrics for each staff:

- Staff 1: G (AF - TER THE BALL IS O - VER,)
- Staff 2: G (AF - TER THE BREAK OF MORN,)
- Staff 3: Am (AF - TER THE DANC - ERS LEAV - ING,)
- Staff 4: D7 (AF - TER THE STARS ARE GONE,)
- Staff 5: G (MAN - Y A HEART IS ACH - ING,)
- Staff 6: E7 (IF YOU COULD READ THEM ALL,)
- Staff 7: D7 (MAN - Y THE HOPES THAT HAVE VAN - IShed,)
- Staff 8: A7 (AF - TER THE BALL.)

AFTER YOU'VE GONE - B \flat

MUSIC BY TURNER LAYTON, WORDS BY HENRY CREAMER - 1918

SOURCES:

JULIUS YANG'S JAZZ BOOK,

THE DAILY UKULELE,

AND THE CREOLE JAZZ BAND FAKE BOOK

B \flat INSTRUMENTS

EASY (♩ = 140)



1 A C

NOW WON'T YOU LIST-EN HON-EY WHILE I SAY HOW COULD YOU TELL ME THAT YOU'RE

4 G⁷ E⁷ A^{m7} G⁷ A⁷ C⁷ D^{m7} G⁷

GOIN' AWAY? DON'T SAY THAT WE MUST PART, DON'T YOU BREAK YOUR SA-BY'S HEART.

9 C G⁷ E_m A⁷

YOU KNOW THAT I'VE LOVE YOU FOR THESE MA-NY YEARS, LOVE YOU BOTH NIGHT AND

12 F⁷ C⁷ A^{m7} D_m G⁷ D^{m7} G⁷ C

DAY. OH HON-EY SA-BY CAN'T YOU SEE MY TEARS? LIST-EN WHILE I SAY.

17 **B** **F** **F_m** **C**

AF - TER YOU'VE GONE, — AND LEFT ME CRY - ING. AF - TER YOU'VE GONE
 AF - TER I'M GONE, — AF - TER WE BREAK UP. AF - TER I'M GONE

20 **A⁷** **D⁷** **G⁷**

THERE'S NO DEN - Y - ING YOU'LL FEEL BLUE YOU'LL FEEL SAD
 YOU'RE GON - NA WAKE UP... YOU WILL FIND YOU WERE BLIND

23 **C** **G⁷** **C** **C⁷** **F**

YOU'LL MISS THE DEAR - EST PAL YOU'VE E - VER HAD THEY'LL COME A TIME, —
 TO LET SOME - BOD - Y COME AND CHANGE YOUR MIND. — AF - TER THE YEARS —

26 **F_m** **C** **A⁷**

NOW DON'T FOR - GET IT. THEY'LL COME A TIME, — WHEN YOU'LL RE - GRET IT.
 WE'VE BEEN TO - GETH - ER, THEIR JOY AND TEARS, — ALL KINDS OF WEATH - ER.

29 **D_m** **A⁷** **D_m** **F_m** **C** **E⁷**

SOME DAY WHEN YOU GET LONE - LY, YOUR HEART WILL BREAK LIKE MINE AND
 SOME DAY BLUE AND DOWN - HEART - ED YOU'LL LONG TO BE WITH ME RIGHT

32 **A_m** **D⁷** **C** **G⁷** **C** **C⁷** **C**

YOU'LL WANT ME ON - LY. AF - TER YOU'VE GONE AF - TER YOU'VE GONE A - WAY
 BACK WHERE YOU START - ED, AF - TER I'M GONE, — AF - TER I'M GONE A - WAY.

SOLOS AT "B"

AFTER YOU'VE GONE - C

MUSIC BY TURNER LAYTON, WORDS BY HENRY CREAMER - 1918

SOURCES:

JULIUS YANG'S JAM BOOK,

THE DAILY UKULELE,

AND THE CREOLE JAZZ BAND FAKE BOOK

B \flat INSTRUMENTS

EASY (♩ = 140)

The musical score is written for B \flat instruments in the key of D major (two sharps) and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The tempo is marked 'EASY' with a quarter note equal to 140 beats per minute. The first two measures of the first staff are marked with chords A and D. The lyrics 'NOW WON'T YOU LIST-EN HON-EY WHILE I SAY' are written below the notes. The next two measures are marked with A7 and D. The lyrics 'HOW COULD YOU TELL ME THAT YOU'RE' are written below. The second staff starts at measure 4. The first measure is marked A7, with lyrics 'GOIN' AWAY?'. The second measure is marked F#7, with lyrics 'DON'T SAY THAT'. The third measure is marked Bm7, with lyrics 'WE MUST PART,'. The fourth measure is marked A7, with lyrics 'DON'T YOU BREAK YOUR'. The fifth measure is marked B7, with lyrics 'SA'. The sixth measure is marked D7, with lyrics 'BA'. The seventh measure is marked Em7, with lyrics 'BY'S HEART.'. The eighth measure is marked A7. The third staff starts at measure 9. The first measure is marked D, with lyrics 'YOU KNOW THAT I'VE LOVE YOU FOR THESE'. The second measure is marked A7, with lyrics 'MA - NY YEARS,'. The third measure is marked F#m, with lyrics 'LOVE YOU'. The fourth measure is marked B7, with lyrics 'BOTH NIGHT AND'. The fourth staff starts at measure 12. The first measure is marked G7, with lyrics 'DAY.'. The second measure is marked D7, with lyrics 'OH HON-EY SA - BY CAN'T YOU'. The third measure is marked Bm7, with lyrics 'SEE MY'. The fourth measure is marked Em, with lyrics 'TEARS?'. The fifth measure is marked A7, with lyrics 'LIST-EN'. The sixth measure is marked Em7, with lyrics 'WHILE I'. The seventh measure is marked A7, with lyrics 'SAY.'. The eighth measure is marked D.

Now won't you list-en hon-ey while I say
How could you tell me that you're
goin' away?
Don't say that we must part,
Don't you break your sa ba by's heart.
You know that I've love you for these ma - ny years,
Love you both night and
day.
Oh hon-ey sa - by can't you see my tears?
List-en while I say.

17 **B** **G** **Gm** **D**

AF - TER YOU'VE GONE, AND LEFT ME CRY - ING. AF - TER YOU'VE GONE
 AF - TER I'M GONE, AF - TER WE BREAK UP. AF - TER I'M GONE

20 **B7** **E7** **A7**

THERE'S NO DEN - Y - ING YOU'LL FEEL BLUE YOU'LL FEEL SAD
 YOU'RE GON - NA WAKE UP... YOU WILL FIND YOU WERE BLIND

23 **D** **A7** **D** **D7** **G**

YOU'LL MISS THE DEAR - EST PAL YOU'VE E - VER HAD THEY'LL COME A TIME,
 TO LET SOME - BOD - Y COME AND CHANGE YOUR MIND. AF - TER THE YEARS

26 **Gm** **D** **B7**

NOW DON'T FOR - GET IT. THEY'LL COME A TIME, WHEN YOU'LL RE - GRET IT.
 WE'VE BEEN TO - GETH - ER, THEIR JOY AND TEARS, ALL KINDS OF WEATH - ER.

29 **Em** **B7** **Em** **Gm** **D** **F#7**

SOME DAY WHEN YOU GET LONE - LY, YOUR HEART WILL BREAK LIKE MINE AND
 SOME DAY BLUE AND DOWN - HEART - ED YOU'LL LONG TO BE WITH ME RIGHT

32 **Bm** **E7** **D** **A7** **D** **D7** **D**

YOU'LL WANT ME ON - LY. AFTER YOU'VE GONE AF - TER YOU'VE GONE A - WAY
 BACK WHERE YOU START - ED, AFTER I'M GONE, AF - TER I'M GONE A - WAY.

1. **D7** 2. **D**

SOLOS AT "8"

AFTER YOU'VE GONE - G

MUSIC BY TURNER LAYTON, WORDS BY HENRY CREAMER - 1918

SOURCES:

JULIUS YANG'S JAM BOOK,
THE DAILY UKULELE,
AND THE CREOLE JAZZ BAND FAKE BOOK

B \flat INSTRUMENTS

EASY (♩ = 140)

A **A** **E⁷** **A**

NOW WON'T YOU LIST-EN HON-EY WHILE I SAY HOW COULD YOU TELL ME THAT YOU'RE

E⁷ **C#⁷** **F#m⁷** **E⁷** **F#⁷** **A⁷** **Bm⁷** **E⁷**

GOIN' AWAY? DON'T SAY THAT WE MUST PART, DON'T YOU BREAK YOUR SA-BY'S HEART.

A **E⁷** **C#m** **F#⁷**

YOU KNOW THAT I'VE LOVE YOU FOR THESE MA - NY YEARS, LOVE YOU BOTH NIGHT AND

D⁷ **A⁷** **F#m⁷** **Bm** **E⁷** **Bm⁷** **E⁷** **A**

DAY. OH HON-EY SA-BY CAN'T YOU SEE MY TEARS? LIST-EN WHILE I SAY.

17 **8** **D** **Dm** **A**

AF - TER YOU'VE GONE,
AF - TER I'M GONE,
AND LEFT ME CRY - ING.
AF - TER WE BREAK UP.
AF - TER YOU'VE GONE
AF - TER I'M GONE

20 **F#7** **B7** **E7**

THERE'S NO DEN - Y - ING
YOU'RE GON - NA WAKE UP...
YOU'LL FEEL BLUE
YOU WILL FIND
YOU'LL FEEL SAD
YOU WERE BLIND

23 **A** **E7** **A** **A7** **D**

YOU'LL MISS THE DEAR - EST PAL YOU'VE E - VER HAD
TO LET SOME - BOD - Y COME AND CHANGE YOUR MIND.
THEY'LL COME A TIME,
AF - TER THE YEARS

26 **Dm** **A** **F#7**

NOW DON'T FOR - GET IT.
WE'VE BEEN TO - GETH - ER,
THEY'LL COME A TIME,
THEIR JOY AND TEARS,
WHEN YOU'LL RE - GRET IT.
ALL KINDS OF WEATH - ER.

29 **Bm** **F#7** **Bm** **Dm** **A** **C#7**

SOME DAY WHEN YOU GET LONE - LY,
SOME DAY BLUE AND DOWN - HEART - ED
YOUR HEART WILL BREAK LIKE MINE AND
YOU'LL LONG TO BE WITH ME RIGHT

32 **F#m** **B7** **A** **E7** **A** **A7** **A**

YOU'LL WANT ME ON - LY. AFTER YOU'VE GONE
BACK WHERE YOU START - ED, AFTER I'M GONE,
AFTER YOU'VE GONE A - WAY
AFTER I'M GONE A - WAY.

SOLOS AT "8"

BLANK

AIN'T MISBEHAVIN' - C

THOMAS 'FATS' WALLER AND HARRY BROOKS

SOURCE: JULIUS YANG'S JAM BOOK

8b INSTRUMENTS

MEDIUM (♩ = 130)

D
D#m^{b7} b⁵
E_m⁷
A¹³
D
F#⁷

NO ONE TO TALK WITH, ALL BY MY SELF. NO ONE TO TALK WITH, BUT

G⁶
C⁹
D
B⁷
E_m⁷
A¹³

I'M HAP - PY ON THE SHELF. AIN'T MIS - BE - HAV - IN' I'M SAV - IN' MY LOVE FOR

F#¹³
B⁹
E¹³
A¹³
D
D#m^{b7} b⁵
E_m⁷
E#m^{b7} b⁵

YOU. I KNOW FOR CER - TAIN THE ONE I LOVE.

D
F#^{aug.}
G⁶
C⁹

I'M THROUGH WITH FLIR - TIN' IT'S JUST YOU I'M THINK - IN' OF

D
B⁷
E_m⁷
A¹³
D
D
F#⁷

AIN'T MIS - BE - HAV - IN' I'M SAV - IN' MY LOVE FOR YOU.

B_m
G⁷
B_m⁶
B⁹

LIKE JACK HORNER, IN THE CORNER, DON'T GO NOWHERE, WHAT DO I CARE?

A
F#⁷
B_m⁷
E⁹
A¹³
B¹³
E¹³
A¹³

YOUR KISS - ES ARE WORTH WAIT - ING FOR BE - LEAVE ME.

D
D#m^{b7} b⁵
E_m⁷
E#m^{b7} b⁵

I DON'T STAY OUT LATE, DON'T CARE TO GO.

D
F#⁷
G⁶
C⁹

I'M HOME A - BOUT EIGHT, JUST ME AND MY RA - DI - O

29

D B⁷ E_m⁷ A⁹ D B_m⁷ E_m⁷ A⁹

AIN'T MIS-BE-HAV-IN', I'M SAV-IN' MY LOVE FOR YOU. _____

AIN'T MISBEHAVIN' - E_b

THOMAS 'FATS' WALLER AND HARRY BROOKS

SOURCE: JULIUS YANG'S JAM BOOK

B_b INSTRUMENTS

MEDIUM (♩ = 130)

1 F F#m^b7 b⁵ G_m⁷ C¹³ F A⁷
 NO ONE TO TALK WITH, ALL BY MY SELF. NO ONE TO TALK WITH, BUT

4 B_b⁶ E_b⁹ F D⁷ G_m⁷ C¹³
 I'M HAP - PY ON THE SHELF. AIN'T MIS - BE - HAV - IN' I'M SAV - IN' MY LOVE FOR

7 A¹³ D⁹ G¹³ C¹³ F F#m^b7 b⁵ G_m⁷ G#m^b7 b⁵
 YOU. I KNOW FOR CER - TAIN THE ONE I LOVE.

11 F A^{aug.} B_b⁶ E_b⁹
 I'M THROUGH WITH FLIR - TIN' IT'S JUST YOU I'M THINK - IN' OF

15 F D⁷ G_m⁷ C¹³ F F A⁷
 AIN'T MIS - BE - HAV - IN' I'M SAV - IN' MY LOVE FOR YOU.

17 D_m B_b⁷ D_m⁶ D⁹
 LIKE JACK HOR - NER, IN THE COR - NER, DON'T GO NOWHERE, WHAT DO I CARE?

21 C A⁷ D_m⁷ G⁹ C¹³ D¹³ G¹³ C¹³
 YOUR KISS - ES ARE WORTH WAIT - ING FOR BE - LEAVE ME.

25 F F#m^b7 b⁵ G_m⁷ G#m^b7 b⁵
 I DON'T STAY OUT LATE, DON'T CARE TO GO.

27 F A⁷ B_b⁶ E_b⁹
 I'M HOME A - BOUT EIGHT, JUST ME AND MY RA - DI - O

29

A musical score for a vocal line. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 7/8. The melody is written in a simple, rhythmic style. The lyrics are written below the staff, aligned with the notes. Above the staff, chords are indicated: F, D7, Gm7, C9, F, Dm7, Gm7, C9. A slur is placed over the final two measures, encompassing the notes for 'FOR YOU' and the final chord C9.

F D7 Gm7 C9 F Dm7 Gm7 C9

AIN'T MIS - BE - HAV - IN', I'M SAV - IN' MY LOVE FOR YOU.

AIN'T SHE SWEET - F

MUSIC BY MILTON AGER, WORDS BY JACK YELLEN - 1927

SOURCE: JULIUS YANG'S JAM BOOK

B♭ INSTRUMENTS

MEDIUM SWING (♩ = 160)

AIN'T SHE SWEET. SEE HER COM - ING DOWN THE STREET. NOW I
ASK YOU VER - Y CON - FI - DEN - TIAL - LY AIN'T SHE SWEET?
AIN'T SHE NICE. LOOK HER O - VER ONCE OR TWICE. NOW I
ASK YOU VER - Y CON - FI - DEN - TIAL - LY AIN'T SHE NICE? JUST CAST AN EYE
IN HER DI - REC - TION. OH ME, OH MY
AIN'T THAT PER - FEC - TION?
I RE - PEAT. DON'T YOU THINK THAT'S KIND OF NEAT? AND I
ASK YOU VER - Y CON - FI - DEN - TIAL - LY AIN'T SHE SWEET?

AIN'T SHE SWEET - F

MUSIC BY MILTON AGER, WORDS BY JACK YELLEN - 1927

SOURCE: JULIUS YANG'S JAM BOOK

B♭ INSTRUMENTS

MEDIUM SWING (♩ = 160)

The musical score is written for B♭ instruments in the key of F major (one sharp) and 4/4 time. It consists of nine staves of music, each with a line of lyrics underneath. The tempo is marked 'MEDIUM SWING' with a quarter note equal to 160 beats per minute. The score includes various chord symbols such as D, G#9, A7, F#7, B7, E13, A9, D6, A13, G7, D7, Em7, and A13. The lyrics are: 'AIN'T SHE SWEET. SEE HER COM - ING DOWN THE STREET. NOW I ASK YOU VER - Y CON - FI - DEN - TIAL - LY AIN'T SHE SWEET? AIN'T SHE NICE. LOOK HER O - VER ONCE OR TWICE. NOW I ASK YOU VER - Y CON - FI - DEN - TIAL - LY AIN'T SHE NICE? JUST CAST AN EYE IN HER DI - REC - TION. OH ME, OH MY AIN'T THAT PER - FEC - TION? I RE - PEAT. DON'T YOU THINK THAT'S KIND OF NEAT? AND I ASK YOU VER - Y CON - FI - DEN - TIAL - LY AIN'T SHE SWEET?' The score is numbered 5, 9, 13, 17, 21, 25, and 29 at the beginning of each staff.

ALL OF ME - C

BY SEYMOUR SIMONS AND GERALD MARKS - 1931

SOURCES: JULIUS YANG AND JONATHAN STOUT

B♭ INSTRUMENTS

SWING (♩ = 160)

The musical score is written for B♭ instruments in the key of C major (two sharps: F# and C#) and 4/4 time. It consists of nine staves of music, each with a corresponding line of lyrics. The score includes various chords (D6, F#7, B7, Em6, F#7, Bm6, E7, Em7, A7, D6, F#7, B7, Em6, G6, Gm6, D6, B7, Em7, A7, D6, Em7, A7) and triplet markings. The lyrics are: ALL OF ME WHY NOT TAKE ALL OF ME CAN'T YOU SEE I'M NO GOOD WITH - OUT YOU TAKE MY LIPS I WANT TO LOSE THEM TAKE MY ARMS I'LL NE - VER USE THEM YOUR GOOD - BYE LEFT ME WITH EYES THAT CRY HOW CAN I GO ON DEAR WITH - OUT YOU YOU TOOK THE PART, THAT ONCE WAS MY HEART. SO WHY NOT TAKE ALL OF ME.

ANNIVERSARY SONG - C

MUSIC BY IOSIF IVANOVICI - 1880

B♭ INSTRUMENTS

EASY (♩ = 140)

The musical score is written for B♭ instruments in a treble clef, one sharp key signature (F#), and common time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked 'EASY (♩ = 140)'. The first staff contains a melodic line starting with a half note F#4, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The second staff starts at measure 5 with a Bm chord and a melodic line of half notes B3, C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The third staff starts at measure 9 with an Em chord and a melodic line of half notes E3, F#3, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The fourth staff starts at measure 13 with an F#7 chord and a melodic line of half notes F#3, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The fifth staff starts at measure 17 with an Em7 chord and a melodic line of half notes E3, F#3, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The sixth staff starts at measure 21 with an Em7 chord and a melodic line of half notes E3, F#3, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The seventh staff starts at measure 25 with an F#7 chord and a melodic line of half notes F#3, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The eighth staff starts at measure 29 with an Em chord and a melodic line of half notes E3, F#3, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The score ends with a double bar line.

AUTUMN LEAVES - EM

MUSIC BY JOSEPH KOSMA, LYRICS BY JACQUES PRÉVERT, ENGLISH LYRICS BY JOHNNY MERCER - 1945

SOURCE: JULIUS YANG'S JAM BOOK

B♭ INSTRUMENTS

GENTLE (♩ = 80)

The musical score is written for Bb instruments in the key of B minor (two sharps: F# and C#) and 3/4 time. It consists of four staves of music. The first staff begins with a tempo marking 'GENTLE (♩ = 80)' and a first-measure rest. The melody is primarily quarter and eighth notes, with some triplet markings. Chord symbols are placed above the staff: Bm, Am7, Bm6 C#7, and F#m7. The second staff continues the melody with chord symbols Bm7, E, Am7, D, Bm, C#7, and F#m. The third staff has chord symbols C#7, F#m, E7, Eaug., and A. The fourth staff has chord symbols Edim., F#m, B, Bm, C#7, and F#m. The lyrics are written below the notes, with some words underlined. The piece ends with a double bar line.

THE FAL-ING LEAVES OUTSIDE MY WIN-DOW. THE FALING LEAVES OF RED AND GOLD. I TASTE YOUR
LIPS YOUR SUM-MER KISS - ES YOUR SUNBURNT HANDS I USED TO HOLD. SINCE YOU
WENT A - WAY THE DAYS GREW LONG AND SOON I'M HERE OLD WINTER'S SONG BUT I
MISS YOU MOST OF ALL MY DAR - LING WHEN AU - TUMN LEAVES START TO FALL.

BLANK

AVALON - F

AL TOLSON, BUDDY DESYLVA AND VINCENT ROSE - 1920

SOURCE: JULIUS YANG'S JAM BOOK

B♭ INSTRUMENTS

VERY UPTEMPO (♩ = 270)

EV - 'RY MORN - ING MEM - 'RIES STRAY, _____ A - CROSS THE
JUST BE - FORE I SAILED A - WAY, _____ SHE SAID THE

SEA WORD WHERE I FLY - ING FISH - ES PLAY. _____ SAY. _____
LONGED TO HEAR HER

AND AS THE NIGHT IS FALL - ING, I FIND THAT I'M RE - CALL - ING
I TEN - DER - LY CARESSED HER CLOSE TO MY HEART, I PRESSED HER

THAT BLISS - FUL ALL ENTHRALL - ING DAY _____
UP - ON THAT GOLD - EN YES - TER - DAY. _____

17 **D7**
I FOUND MY LOVE IN AV - A - LON BE -

22 **G6**
SIDE THE BAY I

26 **D7**
LEFT MY LOVE IN AV - A - LON AND

30 **G6**
SAILED A - - WAY AND

34 **E7**
NOW I DREAM OF AV - A - LON EACH

38 **Am6** **E7** **Cdim.**
NIGHT EACH DAY AND

42 **G6** **E7**
SO I THINK I'LL TRA - VEL ON TO

46 **Am7** **D7** **G6**
AV A LON

(BACK HOME AGAIN IN) INDIANA - F

BALLARD MACDONALD AND JAMES F. HANLEY - 1917

SOURCE: JULIUS YANG'S JAM BOOK

B \flat INSTRUMENTS

BRIGHT ($\text{♩} = 200$)

BACK HOME A - GAIN IN IN - DI - A - NA AND IT

5 SEEMS THAT I CAN SEE THE GLEAM - ING

9 CAN - DEL LIGHT STILL SHI - NG BRIGHT THROUGH THE

13 SYC - A - MORES FOR ME THE NEW MOWN

17 HAY SENDS ALL ITS FRAG - RANCE FROM THE

21 FIELDS I USED TO ROAM WHEN I

25 DREAM A - BOUT THE MOON LIGHT ON THE WA - BASH THEN I

29 LONG FOR MY IN - DI - AN - A HOME

BASIN STREET BLUES - B \flat

BY SPENCER WILLIAMS - 1928

FIREHOUSE JAZZ BAND FAKE BOOK

B \flat INSTRUMENTS

SLOW SWING ($\text{♩} = 90$)

A C G⁷ C G⁷

WON'TCHA COME A-LONG WITH ME, TO THE MISSISSIPPI?

5 C C⁷ F F_m C G⁷ C G⁷(#5)

WE'LL TAKE A BOAT TO THE LAN' OF DREAMS, STEAM DOWN THE RIV-ER DOWN TO NEW OR-LEANS. THE

B C G⁷ C G⁷

BAND'S THERE TO MEET US, OLD FRIENDS TO GREET US,

13 C C⁷ F F_m C G⁷ C

WHERE ALL THE LIGHT AND THE DARK FOLKS MEET, THIS IS BA - SIN STREET.

17 C

C E7 A7 Bb7 A7

BA-SIN STREET, IS THE STREET, WHERE THE E-LITE AL-WAYS MEET, IN

21 D7 G7 C Cdim. Dm7 G7

NEW OR-LEANS, LAN' OF DREAMS, YOU'LL NE-VER KNOW HOW NICE IT SEAMS OR JUST HOW MUCH IT REAL-LY MEANS.

25 D

C E7 A7 Bb7 A7

GALD TO BE, YES, SIR EE, WHERE WELCOME'S FREE, DEAR TO ME, WHERE

29 D7 G7 C F7 C G7

I CAN LOSE, MY BA-SIN STREET BLUES.

SOLOS AT "C"

BEI MIR BIST DU SCHÖN - AM

MUSIC BY SHOLOM SECUNDA, WORDS BY JACOB JACOBS - 1932

SOURCE: JULIUS YANG'S TAM BOOK

B♭ INSTRUMENTS

BEI MIR BIST DU SCHÖN PLEASE LET ME EX - PLAIN BEI

5 F#7 Bm
MIR BIST DU SCHÖN MEANS THAT YOU'RE GRAND BEI

9 Bm
MIR BIST DU SCHÖN A - GAIN I'LL EX - PLAIN IT

15 F#7 Bm
MEANS YOU'RE THE FAIR - EST IN THE LAND I COULD SAY

17 Em Bm
BEL LA BEL LA E - VAN SAY WUN - DER - BAR EACH LAN - GUAGE

21 Em F#7
ON - LY HELPS ME TELL YOU HOW GRAND YOU ARE I'VE

25 Bm
TRIED TO EX - PLAIN BEI MIR BIST DU SCHÖN SO

29 F#7 Bm
KISS ME AND SAY YOU UN - DER - STAND

BEI MIR BIST DU SCHON - DM

MUSIC BY SHOLOM SECUNDA, WORDS BY JACOB JACOBS - 1932

SOURCE: JULIUS YANG'S JAM BOOK

B♭ INSTRUMENTS

BEI MIR BIST DU SCHÖN PLEASE LET ME EX - PLAIN BEI

MIR BIST DU SCHÖN MEANS THAT YOU'RE GRAND BEI

MIR BIST DU SCHÖN A - GAIN I'LL EX - PLAIN IT

MEANS YOU'RE THE FAIR - EST IN THE LAND I COULD SAY

SEL LA SEL LA E - VAN SAY WUN - DER - BAR EACH LAN - GUAGE

ON - LY HELPS ME TELL YOU HOW GRAND YOU ARE I'VE

TRIED TO EX - PLAIN BEI MIR BIST DU SCHÖN SO

KISS ME AND SAY YOU UN - DER - STAND

Chord markings: Em, B7, Am, B7, Em, Em, B7, Em, B7, Em, B7, Em

BEI MIR BIST DU SCHÖN - EM

MUSIC BY SHOLOM SECUNDA, WORDS BY JACOB JACOBS - 1932

SOURCE: JULIUS YANG'S JAM BOOK

B♭ INSTRUMENTS

BEI MIR BIST DU SCHÖN PLEASE LET ME EXPLAIN BEI

MIR BIST DU SCHÖN MEANS THAT YOU'RE GRAND BEI

MIR BIST DU SCHÖN A GAIN I'LL EXPLAIN IT

MEANS YOU'RE THE FAIR-EST IN THE LAND I COULD SAY

BEL LA BEL LA E-VAN SAY WUN-DER-BAR EACH LAN-GUAGE

ON-LY HELPS ME TELL YOU HOW GRAND YOU ARE I'VE

TRIED TO EXPLAIN BEI MIR BIST DU SCHÖN SO

KISS ME AND SAY YOU UN-DER-STAND

BLANK

BILL BAILEY - F

HUGHIE CANNON - 1902

FIREHOUSE JAZZ BAND FAKE BOOK

B \flat INSTRUMENTS

VERSE:

EASY (♩ = 140)

Em B7

ON ONE SUM - MER MORN - IN', THE SUN WAS SHIN - IN' FINE, THE
BILL DROVE BY THAT DOOR, IN AN AUT - 'MO - BILE, A

5 G B7 Em Fdim.

LA - DY HON - EY OF OLD BILL BAIL - EY SHE HUNG CLOTHES ON THE LINE IN HER BACK
GREAT BIG DI - A MOND, COACH AND FOOTMAN TO HEAR THAT BIG WENCH SQUEAL. "HE'S ALL A -

9 D7 D7(#5) G B7

YARD, LONE", AND WEEP - IN' HARD. SHE
I HEARD HER GROAN. SHE

13 A Em B7

MAR - RIED A B. & O. BREAK - MAN THAT TOOK AND THREW HER DOWN.
HOLLERED RIGH THROUGH THAT OLO SCREEN DOOR, "BILL BAIL - EY, ARE YOU SORE?"

17 G B7 Em Fdim.

BELL - 'RIN' LIKE AN OLO PRUNE - FED CALF AN' WITH A BIG GANG HANG - IN' 'ROUND, AND TO THAT
STOP A MIN - UTE AND LIS - TEN TO ME, WON'T I SEE YOU HERE NO MORE?" BILL WINKED HIS

21 D7 D7(#5) G D7

CROWD, SHE CRIED OUT LOUD:
EYE AND HEARD HER CRY:

B, CHORUS:

25 **G**
WON'T YOU COME HOME, BILL BAIL - EY, WON'T YOU COME HOME?

29 **G** **G#dim.** **D7/A** **D7**
SHE MOANS THE WHOLE DAY LONG.

33 **D7**
I'LL DO THE COOK - IN', DAR - LIN', I'LL PAY THE RENT,

37 **D7** **G**
I KNOW I'VE DONE YOU WRONG.

41 **G**
'MEM - BER THAT RAIN - Y EVE THAT I THREW YOU OUT, WITH

45 **G** **G7** **C**
NOTH - IN' BUT A FINE TOOTH COMB? I

49 **C** **C#dim.** **G/D** **E7**
KNOW I'M TO BLAME, WELL, AIN'T THAT A SHAME, BILL

53 **A7** **D7** **G**
BAIL - EY WON'T YOU PLEASE COME HOME?

BLUE DRAG - DM

MUSIC AND WORDS BY JOSEF MYROW - 1962

B♭ INSTRUMENTS

EASY (♩ = 140)

Em D C B Em D C B Em D C B Em D C B

BASS INTRO

GUITAR INTRO

5 Em Em/D C#m^{b7} b⁵ C⁷ Em Em/D C#m^{b7} b⁵ C⁷

9 Em F#m^{b7} b⁵ C⁷ B⁷ Em B⁷

13 Em Em/D C#m^{b7} b⁵ C⁷ Em Em/D C#m^{b7} b⁵ C⁷

17 Em F#m^{b7} b⁵ C⁷ B⁷ Em

21 Am Em

25 Am Em Em/D C⁷ B⁷

29 Em Em/D C#m^{b7} b⁵ C⁷ Em Em/D C#m^{b7} b⁵ C⁷

33 Em F#m^{b7} b⁵ C⁷ B⁷ Em B⁷

BLUE SKIES - AM

IRVING BERLIN - 1926

SOURCE: JULIUS YANG'S JAM BOOK

B♭ INSTRUMENTS

MODERATE SWING (♩ = 180)

1 **B_m** **B_m/A[#]** **B_m⁷/A** **B_m/G[#]**
BLUE SKIES SMILING AT ME NO-THING BUT

5 **D_m⁷** **B⁷** **E_m⁷** **A⁷** **D⁶** **C[#]_m⁷** **F[#]⁷**
BLUE SKIES DO I SEE

9 **B_m** **B_m/A[#]** **B_m⁷/A** **B_m/G[#]**
BLUE BIRDS SINGING A SONG NO-THING BUT

13 **D_m⁷** **B⁷** **E_m⁷** **A⁷** **D⁶**
BLUE BIRDS ALL DAY LONG

17 **D⁶** **A⁷_{sus}** **D⁶** **A⁷** **D⁶**
NE-VER SAW THE SUN SHINING SO BRIGHT NE-VER SAW THINGS GOING SO RIGHT

21 **D⁶** **A⁷_{sus}** **D⁶** **C[#]_m⁷** **F[#]⁷**
NO-TIC-ING THE DAYS HUR-RY-ING BY WHEN YOU'RE IN LOVE, MY HOW THEY FLY!

25 **B_m** **B_m/A[#]** **B_m⁷/A** **B_m/G[#]**
BLUE DAYS ALL OF THEM GONE NO-THING BUT

29 **D_m⁷** **B⁷** **E_m⁷** **A⁷** **D⁶** **C[#]_m⁷** **F[#]⁷**
BLUE SKIES FROM NOW ON

BLUES CLAIR - C

MUSIC BY OTTANGO REINHARDT

8b INSTRUMENTS

EASY (♩ = 140)

1 D/F# Fdim. Em7 A7 D/F# Fdim. A7 N.C.

INTRO

5 D6 Am7 D7 b9 13

9 G7 D7 D/F# Fdim.

13 Em7 A7 D/F# Fdim. Em7 A7

BRING ME SUNSHINE - B \flat

MUSIC BY ARTHUR KENT, MUSIC BY SYLVIA DEE - 1966

SOURCE: C-TAM

YOUTUBE

B \flat INSTRUMENTS

The image shows a musical score for B-flat instruments, likely a saxophone or trumpet. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is simple and consists of quarter and half notes. The lyrics are written below the notes. Chord symbols are placed above the staff at various points. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 marked on the left side.

BRING ME SUN - SHINE IN YOUR SMILE. BRING ME
LAUGH - TER ALL THE WHILE. IN THIS
WORLD WHERE WE LIVE, THERE SHOULD BE MORE HAP - PI - NESS. SO MUCH
JOY YOU CAN GIVE TO EACH BRAND NEW BRIGHT TO - MOR - ROW! MAKE ME
HAP - PY THROUGH THE YEARS. NEV - ER.
BRING ME AN - Y TEARS. LET YOUR
ARMS BE AS WARM AS THE SUN FROM UP A - BOVE, BRING ME
FUN, BRING ME SUN - SHINE, BRING ME LOVE.

Chord symbols: C, D m^7 , G 7 , F, D 7 , C 7 .

BYE, BYE, BLACKBIRD - F

MUSIC BY RAY HENDERSON, WORDS BY MOET DIXON - 1926

SOURCE: JULIUS YANG'S JAM BOOK

B♭ INSTRUMENTS

BRIGHT SWING (♩ = 160)

1 G C G Am⁷ D⁷ G
PACK UP ALL MY CARE AND WOE, HERE I GO SING - IN LOW.

5 G/B Bbm⁷b⁵ Am⁷ D⁷ D⁷ E⁷
BYE, BYE, BLACK - BIRD

9 Am⁷ Am⁷ E⁷ Am⁷ D⁷
WHERE SOME BOD - Y WAITS FOR ME, SUG - AR'S SWEET, SO IS HE

13 Am⁷ Cm⁷ G Am⁷ D⁷
BYE, BYE, BLACK - BIRD

17 G⁷ Bm⁷ E⁷
NO ONE HERE CAN LOVE AND UN - DER - STAND ME

21 Am⁷ D⁷
OH, WAIT HARD LUCK STO - RIES THEY ALL HAND ME

25 G Bm⁷ E⁷
MAKE MY BED AND LIGHT THE LIGHT, I'LL AR - RIVE LATE TO - NIGHT

29 A⁷ D⁷ G Am⁷
BLACK - BIRD BYE, BYE

CHINATOWN, MY CHINATOWN - C

WORDS BY WILLIAM JEROME, MUSIC BY JEAN SCHWARTZ - 1910

SOURCE: THE DAILY UKULELE

LISTEN: CHET ATKINS

B♭ INSTRUMENTS

FAST (♩ = 140)

D F#m D F#m A7

WHEN THE TOWN IS FAST A - SLEEP, AND IT'S MIDNIGHT IN THE SKY,

9

D F#m Em7 Bm A7 D

THAT'S THE TIME THE FESTIVE CHINK, STARTS TO WINK HIS OTH-ER EYE.

17

Em E7 A7 A7 A7(#5)

STARTS TO WINK HIS DREAMY EYE, LA - ZI - LY YOU'LL HEAR HIM SIGH:

25 **D** **A7(#5)** **D** **A7**
 CHI - NA - TOWN, MY CHI-NA-TOWN, _____ WHERE THE LIGHTS ARE LOW. _____

35 **A7** **F#7** **Bm** **E7** **A7** **A7(#5)**
 HEARTS THAT KNOW NO OTH-ER LAND, _____ DRIFT - ING TO AND FRO. _____

41 **D** **A7(#5)** **D** **D7** **D7(#5)** **G** **B7/F#** **Em**
 DREAM - Y, DREAM - Y, CHI-NA-TOWN, _____ AL - MOND EYES OF BROWN. _____

49 **G** **Gm6** **D** **Am6/C** **B7** **E7** **A7** **D** **D#dim.** **Em7** **A7**
 HEARTS SEEM LIGHT AND LIFE SEEMS BRIGHT _____ IN DREAM - Y CHI - NA - TOWN. _____

CHINATOWN, MY CHINATOWN - G

WORDS BY WILLIAM JEROME, MUSIC BY JEAN SCHWARTZ - 1910

SOURCE: THE DAILY UKULELE

LISTEN: CHET ATKINS

B♭ INSTRUMENTS

FAST (♩ = 140)

A C#m A C#m E7

WHEN THE TOWN IS FAST A - SLEEP, AND IT'S MIDNIGHT IN THE SKY,

9

A C#m Bm7 F#m E7 A

THAT'S THE TIME THE FESTIVE CHINK, STARTS TO WINK HIS OTH-ER EYE.

17

Bm B7 E7 E7 E7(#5)

STARTS TO WINK HIS DREAMY EYE, LA - ZI - LY YOU'LL HEAR HIM SIGH:

25 **A** **E7(#5)** **A** **E7**

CHI - NA - TOWN, MY CHI-NA-TOWN, WHERE THE LIGHTS ARE LOW.

33 **E7** **C#7** **F#m** **B7** **E7** **E7(#5)**

HEARTS THAT KNOW NO OTHER LAND, DRIFT - ING TO AND FRO.

41 **A** **E7(#5)** **A** **A7** **A7(#5)** **D** **F#7/C#** **Bm**

DREAM - Y, DREAM - Y, CHI-NA-TOWN, AL - MOND EYES OF BROWN.

49 **D** **Dm⁶** **A** **Em⁶/G** **F#7** **B7** **E7** **A** **A#dim.** **Bm⁷** **E7**

HEARTS SEEM LIGHT AND LIFE SEEMS BRIGHT IN DREAM - Y CHI - NA - TOWN.

CRAZY RHYTHM - F

WRITTEN BY IRVING CAESAR, JOSEPH MEYER, AND ROGER WOLFE KAHN - 1928

SOURCE: JULIUS YANG'S JAM BOOK

B♭ INSTRUMENTS

EASY (♩ = 140)

1 CRAZY RHYTHM HERE'S THE DOOR WAY I'LL GO MY WAY YOU'LL GO YOUR WAY

5 CRAZY RHYTHM FROM NOW ON WE'RE THROUGH.

9 HERE IS WHERE WE HAVE A SHOW-DOWN I'M TOO HIGH HAT YOU'RE TOO LOW DOWN

13 CRAZY RHYTHM HERE'S GOOD-BYE TO YOU! THEY SAY THAT

17 WHEN A HIGH-BROW MEETS A LOW-BROW WALKING A LONG BROAD WAY

21 SOON THE HIGH-BROW HE HAS NO BROW AIN'T IT ASHAME? AND YOU'RE TO BLAME

25 WHAT'S THE USE OF PRO-HIBITION? YOU PRODUCE THE SAME CON-DITION

29 CRAZY RHYTHM FROM NOW WE'RE THROUGH.

Chord symbols: G⁶, Gm^{b7} b⁵, Am⁷, D⁷, G, Am⁷, D⁷, G⁶, Gm^{b7} b⁵, Am⁷, D⁷, Dm⁷, G⁷, C⁷, C, Cm⁶, E⁷, D⁷, G⁶, A⁷, Am⁷, D⁷, G⁶, G⁶, D⁷.

BLANK

DARKTOWN STRUTTER'S BALL - B \flat

WRITTEN BY SHELTON BROOKS - 1917

SOURCE: JULIUS YANG'S JAM BOOK

B \flat INSTRUMENTS

LOPING (♩ = 140)

C Cdim. D m G 7 C Cdim.

I'VE GOT SOME GOOD NEWS HON-EY,
WE'LL MEET OUR HIGH-TONED NEIGHBORS,
AN IN-VI-TA-TION TO THE
AN EX-HI-BI-TION OF THE

4 G 7 G 7 F 7 E 7

DARK TOWN BALL... IT'S A VER-Y SWELL AF-FAIR, ALL THE
"BA-BY DALLS", AND EACH ONE WILL DO THEIR BEST, JUST TO

7 A m D 7 G 7 C Cdim. G 7

"HIGH-BROWNS" WILL BE THERE... I'LL WEAR MY HIGH SILK HAT AND A FROCK TAIL COAT, YOU
OUT-CLASS ALL THE REST. AND THERE'LL BE DANC-ERS FROM EV-'RY FOR-EIGN LAND, THE

11 E 7 A m G G 7 (#5)

WEAR YOUR PAR-IS GOWN AND YOUR NEW SILK SHAW, THERE AIN'T NO DOUBT A
CLAS-SIC, BUCK AND WING, AND THE WOOD-EN CLOG. WE'LL WIN THAT FIF-TY

14 E m G 7 A m D 7 G 7

SOUT IT BABE, WE'LL BE THE BEST DRESSED IN THE HALL. I'LL BE
DOL-LAR PRIZE WHEN WE STEP OUT AND "WALK THE DOG".

17 C C A⁷ D⁷
DOWN TO GET YOU IN A TA - XI HON - EY YOU'D BET - BE BE READ - Y A - BOUT HALF PAST EIGHT -

21 G⁷ C/E C^{dim.} D_m⁷ G⁷
NOW DEAR - IE DON'T BE LATE - I WANT TO BE THERE WHEN THE BAND STARTS PLAYING. RE -

25 C C A⁷ D⁷
MEM - BER WHEN WE GET THERE HON - EY THE TWO STEPS I'M GOIN' TO HAVE 'EM ALL - GOIN' TO

29 F F^{#dim.} C B⁷ B^{b7} A⁷
DANCE OFF BOTH MY SHOES - WHEN THEY PLAY THE "JEL - LY ROLL BLUES". TO -

33 D⁷ G⁷ C C^{dim.} D_m⁷ G⁷
MOR - ROW NIGHT - AT THE DARK - TOWN STRUTTER'S BALL -

DARKTOWN STUTTER'S BALL - C

WRITTEN BY SHELTON BROOKS - 1917

SOURCE: JULIUS YANG'S JAM BOOK

B♭ INSTRUMENTS

LOPING (♩ = 140) D B⁷ E⁷

I'VE GOT SOME GOOD NEWS HON - EY, AN IN - VI - TA - TION TO THE
WE'LL MEET OUR HIGH - TONED NEIGHBORS, AN EX - HI - BI - TION OF THE

4 Bm⁷ E⁷ A⁷ Em⁷ A⁷ Em⁷

DARK TOWN BALL. IT'S A VER - Y SWELL AF - FAIR, ALL THE
"BA - BY DALLS", AND EACH ONE WILL DO THEIR BEST, JUST TO

7 A⁷ D Fdim. A⁷ D B⁷

"HIGHBROWNS" WILL BE THERE. I'LL WEAR MY HIGH SILK HAT AND A FROCK TAIL COAT, YOU
OUT - CLASS ALL THE REST. AND THERE'LL BE DANC - ERS FROM EV - '24 FOR - EIGN LAND, THE

11 E⁷ Bm⁷ E⁷ G

WEAR YOUR PAR - IS GOWN AND YOUR NEW SILK SHAW, THERE AIN'T NO DOUBT A -
CLAS - SIC, BUCK AND WING, AND THE WOOD - EN CLOG. WE'LL WIN THAT FIF - TY

14 C#⁷ D F#⁷ B⁷

BOUT IT BASE, WE'LL BE THE BEST DRESSED IN THE HALL. I'LL BE
DOL - LAR PRIZE WHEN WE STEP OUT AND "WALK THE DOG".

17 **E⁷** **A⁷** **E_m⁷** **A⁷** **D** **A⁷** **D**
DOWN TO GET YOU IN A TA - XI HON-EY YOU'D BET-BE BE READ - Y A-BOU HALF PAST EIGHT_

21
NOW DEAR - IE DON'T BE LATE_ I WANT TO BE THERE WHEN THE BAND STARTS PLAYING. RE -

25
MEM - BER WHEN WE GET THERE HON-EY THE TWO STEPS I'M GOIN' TO HAVE 'EM ALL_ GOIN' TO

29
DANCE OFF BOTH MY SHOES_ WHEN THEY PLAY THE "JEL - LY ROLL BLUES". TO -

33
MOR - ROW NIGHT_ AT THE DARK - TOWN STRUTTER'S BALL_

DIGA DIGA DOO - F

MUSIC BY JIMMY McHUGH, WORDS BY DOROTHY FIELDS - 1928

8b INSTRUMENTS

FAST (♩ = 190)

OH ZU - LU MAN IS FEE - LING BLUE HEAR HIS HEART BEAT A LIT-TLE TAT - TOO

DI - GA DI - GA DOO DI - GA DOO DOO DI - GA DI - GA DOO DI - GA DOO

YOU LOVE ME AND I LOVE YOU AND WHEN YOU LOVE IT IS NA - TU - RAL TO...

DI - GA DI - GA DOO DI - GA DOO DOO DI - GA DI - GA DOO DI - GA DOO

I'M SO VE - RY DI - GA - DI - GA DOO BY NA - TURE

IF YOU DON'T SAY DI - GA - DI - GA TO YOUR MATE YOU'RE GON - NA LOSE YOUR PA - PA! THE

WAY THESE PRET - TY GIRL - LES SMILE HOW CAN THIS BE A VIR - GIN ISLE WITH

DI - GA DI - GA DOO DI - GA DOO DOO DI - GA DI - GA DOO DI - GA DOO

Chord symbols: Em, EmM7, Em7, Em6, Em, EmM7, Em7, Em6, B7, Em, EmM7, Em7, Em6, D7, G, E7, Am7, B7/F#, B7(b5)/F, Em, EmM7, Em7, Em6, Em, EmM7, Em7, Em6, Em, B7, Em, B7, Em.

DINAH - A b

MUSIC BY HARRY AKST, WORDS BY SAM LEWIS AND JOE YOUNG - 1925

SOURCE: JONATHAN STOUT

B \flat INSTRUMENTS

BOUNCY (♩ = 180)

The musical score is written for B \flat instruments in a single melodic line. It consists of nine staves of music, each with a corresponding line of lyrics and chord symbols. The key signature has two flats (B \flat and E \flat), and the time signature is 4/4. The tempo is marked 'BOUNCY' with a quarter note equal to 180 beats per minute. The lyrics are: 'DI - NAH IS THERE AN - Y ONE FIN - ER IN THE STATE OF CAR - O - LIN - A IF THERE IS AND YOU KNOW 'ER SHOW 'ER TO ME DI - NAH WITH HER DIX - IE EYES BLA - ZIN' HOW I LOVE TO SIT AND GAZE IN TO THE EYES OF DIN - AH - LEE EV - 24 NIGHT WHY DO I SHAKE WITH FRIGHT? BE - CAUSE MY DI - NAH MIGHT CHANGE HER MIND A - BOUT ME DI - NAH IF SHE WAN - DERED TO CHI - NA I WOULD HOP AN O - CEAN LIN - ER JUST TO BE WITH DI - NAH LEE'. The chord symbols are: B \flat 6, Cm7, F7, B \flat 6, Cm7, F7, B \flat 6, Cm7, F7, Gm, GmM7, Gm7, Gm6, Cm7, F7, B \flat 6, Cm7, F7, B \flat 6, Cm7, F7.

DI - NAH IS THERE AN - Y ONE FIN - ER IN THE STATE OF CAR - O -

LIN - A IF THERE IS AND YOU KNOW 'ER SHOW 'ER TO ME

DI - NAH WITH HER DIX - IE EYES BLA - ZIN' HOW I LOVE TO SIT AND

GAZE IN TO THE EYES OF DIN - AH - LEE

EV - 24 NIGHT WHY DO I SHAKE WITH FRIGHT? BE - CAUSE MY

DI - NAH MIGHT CHANGE HER MIND A - BOUT ME

DI - NAH IF SHE WAN - DERED TO CHI - NA I WOULD HOP AN O - CEAN

LIN - ER JUST TO BE WITH DI - NAH LEE

DINAH - G

MUSIC BY HARRY AKST, WORDS BY SAM LEWIS AND JOE YOUNG - 1925

SOURCE: JULIUS YANG'S JAM BOOK

B♭ INSTRUMENTS

BOUNCY (♩ = 180)

The musical score is written for Bb instruments in the key of G major (one sharp) and 2/4 time. It consists of nine staves of music, each with a vocal line and a piano accompaniment line. The tempo is marked 'BOUNCY' with a quarter note equal to 180 beats per minute. The score includes various chords such as A, Bm7, E7, F#m7, Cm7b5, D7, F#m7/E, D#m7, D9, B7, and C#7. The lyrics are written below the vocal lines, and measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated at the beginning of their respective staves.

DI - NAH IS THERE AN - Y ONE FIN - ER IN THE STATE OF CAR - O -
LIN - A IF THERE IS AND YOU KNOW 'ER SHOW 'ER TO ME
DI - NAH WITH HER DIX - IE EYES BLA - ZIN' HOW I LOVE TO SIT AND
GAZE IN TO THE EYES OF DIN - AH - LEE
EV' - RY NIGHT WHY DO I SHAKE WITH FRIGHT? BE - CAUSE MY
DI - NAH MIGHT CHANGE HER MIND A - BOUT ME
DI - NAH IF SHE WAN - DERED TO CHI - NA I WOULD HOP AN O - CEAN
LIN - ER JUST TO BE WITH DI - NAH LEE

DOWN BY THE RIVERSIDE - F

AFRICAN AMERICAN SPIRITUAL - 1918

THE DAILY UKULELE

LISTEN: MAHALIA JACKSON

B \flat INSTRUMENTS

LIVELY ($\text{♩} = 180$) G



GON-NA LAY DOWN MY SWORD AND SHIELD DOWN BY THE RIV-ER - SIDE, DOWN BY THE RIV-ER - SIDE, GON-NA LAY DOWN MY SWORD AND SHIELD DOWN BY THE RIV-ER - SIDE, AND STUDY WAR NO MORE. I AIN'T GONNA STUDY WAR NO MORE, I AIN'T GONNA STUDY WAR NO MORE I AIN'T GONNA STUDY WAR NO MORE. I AIN'T GON-NA MORE.

2. GONNA STICK MY SWORD IN THE GOLDEN SAND

3. GONNA PUT ON MY LONG WHITE ROSE

4. GONNA PUT ON MY STARRY CROWN

5. GONNA SHAKE HANDS AROUND THE WORLD

FIVE FOOT TWO, EYES OF BLUE - C

MUSIC BY RAY HENDERSON, LYRICS BY SAM M. LEWIS AND JOSEPH WIDOW YOUNG - 1925

SOURCE: JULIUS YANG'S JAM BOOK

B♭ INSTRUMENTS

UPTEMPO (♩ = 200)

FIVE FOOT TWO EYES OF BLUE, BUT OH WHAT THOSE FIVE FOOT COULD DO HAS
AN - Y SO - DY SEEN MY GAL?
TURNED UP NOSE, TURNED DOWN HOSE, NE - VER HAD NO O - THER BEAUS HAS
AN - Y SO - DY SEEN MY GAL? NOW IF YOU
RUN IN TO A FIVE FOOT TWO, COV - ERED WITH FUR
DIA - MOND RINGS AND ALL THOSE THINGS SET CHA LIFE IT IS - N'T HER BUT
COULD SHE LOVE CHOULD SHE WOO? COULD SHE, COULD SHE, COULD SHE COO? HAS
AN - Y SO - DY SEEN MY GAL?

BLANK

HERE COMES THE HOT TAMALE MAN - E8

FRED ROSE & CHARLIE HARRISON

1926

SAN DIEGO TRAD JAZZ CAMP

B♭ INSTRUMENTS

CHORUS

1 F E7 A7 D7

5 G7 C7 F Abdim. C7

9 F E7 A7 D7

13 G7 C7 F

17 F7 Bb7

21 G7 Gm⁶/Bb C7

25 F E7 A7 D7 G7 C7

31 F Bb7 A7

35 Dm Bb7 Dm Bb7 C7 F Bb F C7 D7

39 G7 C7 F

43 Dm Bb7 C7 Dm Bb7 C7 F Bb F C7 D7

47 C C^{aug.} A_m C^{#dim.} D_m G⁷ C⁷

51

55

59

65

69

73

77

I CAN'T GIVE YOU ANYTHING BUT LOVE - F

MUSIC BY JIMMY McHUGH, WORDS BY DOROTHY FIELDS

B♭ INSTRUMENTS

EASY (♩ = 140)

The musical score is written for B♭ instruments in the key of F major (one sharp, F#) and 3/4 time. It consists of eight staves of music. The melody is primarily composed of quarter and eighth notes, with some rests and a final cadence. Chords are indicated above the staff lines. The progression of chords across the staves is as follows:

- Staff 1: G, G/B, B♭dim., Am⁷, D⁷
- Staff 2: G, G/B, B♭dim., Am⁷, D⁷
- Staff 3: Dm⁷, G⁷ b⁹ 13, C^{6/9}
- Staff 4: A⁷, D⁷ N.C., N.C.
- Staff 5: G, G/B, B♭dim., Am⁷, D⁷
- Staff 6: Dm, G⁷ b⁹ 13, C^{6/9}
- Staff 7: C, C#dim., G/B, E⁷
- Staff 8: Am⁷, D⁷, G/B, B♭dim., Am⁷, D⁷

I CANT GIVE YOU ANYTHING BUT LOVE - G

MUSIC BY JIMMY McHUGH, WORDS BY DOROTHY FIELDS

8b INSTRUMENTS

EASY (♩ = 140)

The musical score is written for guitar in the key of G major (one sharp) and 3/4 time. It consists of eight staves of music, each with a measure number on the left and a chord chart above the staff. The chords are: A, A/C#, Cdim., Bm7, E7, Em7, A7 b9 13, D6/9, B7, E7, N.C., N.C., A, A/C#, Cdim., Bm7, E7, Em, A7 b9 13, D6/9, D, D#dim., A/C#, F#7, Bm7, E7, A/C#, Cdim., Bm7, E7. The melody is written in a simple, accessible style, with notes and rests clearly marked.

I'LL SEE YOU IN MY DREAMS - F

MUSIC BY ISHAM JONES, WORDS BY GUS KAHN - 1924

LISTEN

8b INSTRUMENTS

1 I'LL SEE YOU IN MY DREAMS I'LL

5 HOLD YOU IN MY DREAMS

9 SOME ONE TOOK YOU OUT OF MY ARMS

13 STILL I FEEL THE THRILL OF YOUR CHARMS.

17 LIPS THAT ONCE WERE MINE,

21 TEN DER EYES THAT SHINE,

25 THEY WILL LIGHT MY WAY TON - NIGHT. I'LL

29 SEE YOU IN MY DREAMS.

Chord symbols: C, Cm⁶, G^{6/9}, F^{#7(#9)}, E⁷, A⁷, Am⁷, D⁷, B⁷, Em, C^{#m^b7^b5}, G⁷.

I'VE FOUND A NEW BABY - F

WORDS AND MUSIC BY JACK PALMER AND SPENCER WILLIAMS - 1926

SOURCES: C-JAM, CHANGES: JONATHAN STOUT

B♭ INSTRUMENTS

I'VE FOUND A NEW BA - BY I'VE FOUND A NEW GIRL, MY FASH - ION PLATE

5 BA - BY HAS GOT ME A WHIRL, HER NEW KIND O'

9 LOV - IN DONE MADE ME HER SLAVE, HER SWEET TUR - TLE

13 DOV - IN IS ALL THAT I CRAVE.

17 SWEETEST MISS, WITH A KISS FUL O' BLISS, CAN'T RE - SIST SOME - HOW;

21 TELLS ME LIES, BUT SHE'S WISE, NAUGHTY EYES MES - MER - IZE, I WOW AND HOW! I DON'T MEAN

25 MAY - BE, I JUST HAD TO FALL. I'VE FOUND A NEW

29 BA - BY, NEW BA - BY THAT'S ALL.

Chord markings: Em⁶, E⁷, A⁷, D⁷, G⁶, B⁷, Em⁶, E⁷, A⁷, D⁷, G⁶, B⁷, Em⁶, E⁷, A⁷, D⁷, G⁶, B⁷.

LIMEHOUSE BLUES - E, G (UHC)

MUSIC BY PHILIP BRAHAM, WORDS BY - DOUGLAS FURBER - 1922

SOURCE

B \flat INSTRUMENTS

35 **D7**
OH! LIME - HOUSE KID OH! OH! OH! LIME - HOUSE KID.

37 **B7**
GO - ING THE WAY THAT THE REST OF THEM DID

41 **A^{6/9}** **C^{#7}** **F^{#m7}**
POOR BOB - KEN BLOS - SOM AND NO - BOB - Y'S CHILD,

45 **B7** **B^{m7}** **E7** **E^{b7}**
HAUNT - ING AND TAUNT - ING YOU'RE JUST KIND O' WILD. OH! OH!

49 **D7**
OH! LIME - HOUSE BLUES I'VE THE REAL LIME - HOUSE BLUES,

53 **B7**
LEARNED FROM THE CHINKIES THOSE SAD CHIN - A BLUES,

57 **A^{6/9}** **F^{#7}** **B^{m7}**
RINGS ON YOUR FIN - GERS AND TEARS FOR YOUR CROWN,

61 **B^{m7} ^{b5}** **E7** **A^{6/9}**
THAT IS THE STO - RY OF OLD CHIN - A TOWN.

LIMEHOUSE BLUES - F-A b

MUSIC BY PHILIP BRAHAM, WORDS BY - DOUGLAS FURBER - 1922

SOURCE

B \flat INSTRUMENTS

G
F
G
G
F
G

IN OH DEAR LIME HOUSE DEAR, WHERE YEL-LOW CHINKIES LOVE TO PLAY,
 RIGHT HERE IN OR-ANGE BLOS-SOM LAND,

B_m
F \sharp 7
B_m
B_m
F \sharp 7
B_m
D7

IN I'M LIME HOUSE, WEAR Y WHERE YOU CAN HEAR THOSE BLUES ALL DAY,
 'CAUSE NO ONE SEAMS TO UN- DER - STAND.

G7
C
B7
E_m
E \flat

AND AND THEY THOSE SEAM ALL A - ROUND, WEIRD CHI - NA BLUES,
 LIKE A LONG, LONG SIGH. NEV - ER GO A - WAY. SAD,

G
F
G
G
F
G
C_m7
F7
B \flat 7

QUEER MAD SOB BLUES, SOUND, FOR OH, HON - EY LAMB THEY SEEM TO SAY:
 ALL THE WHILE THEY SEEM TO SAY:

35 **E_b7** **E_b7 D⁷ C^{#7}**
OH! LIME - HOUSE KID _____ OH! OH! OH! LIME - HOUSE KID _____

37 **C⁷**
GO - ING THE WAY _____ THAT THE REST OF THEM DID _____

41 **B_b** **D⁷** **G_m⁷**
POOR BRO - KEN BLOS - SOM AND NO - BOD - Y'S CHILD, _____

45 **C⁷** **F⁷** **B_b⁷**
HAUNT - ING AND TAUNT - ING YOU'RE JUST KIND O' WILD. _____ OH! OH!

49 **E_b7** **E_b7 D⁷ C⁷**
OH! LIME - HOUSE BLUES _____ I'VE THE REAL LIME - HOUSE BLUES, _____

53 **C⁷**
LEARNED FROM THE CHINK _____ IES _____ THOSE SAD CHIN - A BLUES, _____

57 **B_b** **G⁷** **C_m** **G⁷** **C_m**
RINGS ON YOUR FIN - GERS AND TEARS FOR YOUR CROWN, _____

61 **C_m^{b7 b5}** **F⁷** **B_b**
THAT IS THE STO - RY OF OLD CHIN - A TOWN.

OCHI TCHOZNYA (DARK EYES) - DM

MUSIC BY FLORIAN HERMANN (VIA VALSE HOMMAGE), WORDS BY YEVHEN HREBINKA - 1879/1843

B♭ INSTRUMENTS

EASY (♩ = 140)

WHERE THE VOL - GA FLOWS, A SWEET RUS - SIAN ROSE SET MY
SOUL A - FLAME, SON - IA WAS HER NAME. HER DARK
FLASH - ING EYES, SEEMED TO HYP - NO - TIZE, MY HEART
MISSED A BEAT WHEN WE TWO WOULD MEET. ONCE NEATH
RUS - SIAN SKIES, WE FOUND PAR - A - DISE, THEN I
SAILED A - WAY, LEAV - ING HER TO STAY. NOW A
VIS - ION FAIR, CALLS ME TO HER THERE, AND I
RE - A - LIZE THE LURE OF HER DARK EYES.

OCHI TCHOINYA (DARK EYES) - GM

MUSIC BY FLORIAN HERMANN (VIA VALSE HOMMAGE), WORDS BY YEVHEN HREBINKA - 1879/1843

B♭ INSTRUMENTS

EASY (♩ = 140)

WHERE THE VOL - GA FLOWS, A SWEET RUS - SIAN ROSE SET MY
SOUL A - FLAME, SON - IA WAS HER NAME. HER DARK
FLASH - ING EYES, SEEMED TO HYP - NO - TIZE, MY HEART
MISSED A BEAT WHEN WE TWO WOULD MEET. ONCE NEATH
RUS - SIAN SKIES, WE FOUND PAR - A - DISE, THEN I
SAILED A - WAY, LEAV - ING HER TO STAY. NOW A
VIS - ION FAIR, CALLS ME TO HER THERE, AND I
RE - A - LIZE THE LURE OF HER DARK EYES.

41 **E**

45 **A**

ROSE ROOM - A^b

HARRY WILLIAMS AND ART HICKMAN - 1917

B^b INSTRUMENTS

EASY (♩ = 140)

IN SUN - NY ROSE - LAND, WHERE SUM - MER BREEZ ES ARE PLAY - ING,
WHERE THE HON - EY BEES ARE "A MAY - - - ING."
THERE ALL THE ROS - ES ARE SWAY - - - ING,
DANC - ING WHILE THE MEAD - OW BROOK FLOWS. THE MOON WHEN
SHIN - ING, IS MORE THEN EV - ER DE - SIGN - - - ING.
FOR 'TIS EV - ER THEN I AM PIN - - - ING,
PIN - ING TO BE SWEETLY RE - CLIN - - - ING, SOME - WHERE IN
ROSE - LAND, BE - SIDE A BEAU - TI - FUL ROSE.

Chord symbols: C⁷, F⁷, B^b, B^b⁷, E^b, E^b_m, B^b, G⁷, C⁷, F⁷, B^b, E^b, E^b_m, B^b, G⁷, C⁷, F⁷, B^b.

ROSE ROOM - F

HARRY WILLIAMS AND ART HICKMAN - 1917

B \flat INSTRUMENTS

EASY (♩ = 140)

The musical score is written for B \flat instruments in the key of F major (one sharp, F#) and 3/4 time. It consists of nine staves of music, each with a line of lyrics underneath. The tempo is marked 'EASY' with a quarter note equal to 140 beats per minute. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Chord symbols are placed above the staff lines to indicate the harmonic structure. The lyrics describe a scene in 'Rose Land' with sun, roses, bees, and a brook.

IN SUN - NY ROSE - LAND, WHERE SUM - MER BREEZES ARE PLAY - ING,
WHERE THE HON - EY BEES ARE "A MAY - ING."
THERE ALL THE ROS - ES ARE SWAY - ING,
DANC - ING WHILE THE MEAD - OW BROOK FLOWS. THE MOON WHEN
SHIN - ING, IS MORE THEN EV - ER DE - SIGN - ING.
FOR 'TIS EV - ER THEN I AM PIN - ING,
PIN - ING TO BE SWEETLY RE - CLIN - ING, SOME - WHERE IN
ROSE - LAND, BE - SIDE A BEAU - TI - FUL ROSE.

Chord symbols: A⁷, D⁷, G, D_m⁷, G⁷, C, C_m, F⁷, G/B, E⁷, A⁷, A_m⁷, D⁷, A⁷, D⁷, G, D_m⁷, G⁷, C, C_m⁷, F⁷, G/B, E⁷, A⁷, D⁷, G, B_m⁷, E⁷

SHINE - C

MUSIC BY FORD DABNEY, MUSIC BY LEW BROWN AND CECIL MACK - 1910

SOURCE: JULIUS YANG'S JAM BOOK

B♭ INSTRUMENTS

VIGOROUS SWING (♩ = 220)

SHINE JUST BE - CAUSE A WAY YOUR BLUE SKIES
JUST BE - CAUSE MY HAIR IS CUR - LY

SHINE JUST BE - CAUSE START WITH YOUR SHOE SIZE
JUST BE - CAUSE MY TEETH ARE PEARL - Y

SHINE EACH PLACE UP MAKE IT LOOK LIKE NEW
JUST BE - CAUSE I AL - WAYS WEAR A SMILE

SHINE YOUR FACE UP WEAR A SMILE OR TWO
LIKE TO DRESS UP IN THE LA - TEST IN STYLE

SHINE JUST BE - CAUSE YOUR THESE AND THOSE YES YOU'LL
JUST BE - CAUSE I'M GLAD I'M LI - VIN'

FIND THAT EV - 'RY THING WILL TURN OUT FINE
TAKE TROUBLE WITH A SMILE THE WORLD IS MINE

FOLKS WILL SHINE UP TO YA EV - 'RY ONE WILL HOW DY DO YA
SUCH A HAP - PY FEL - LA GOT THAT SUN AS MY UM - BREL - LA

YOU'LL MAKE THE WHOLE WORLD SHINE.
THAT'S WHY THEY CALL ME SHINE.

SHINE - E \flat

MUSIC BY FORD DABNEY, MUSIC BY LEW BROWN AND CECIL MACK - 1910

SOURCE: JULIUS YANG'S JAM BOOK

B \flat INSTRUMENTS

VIGOROUS SWING (♩ = 220)

SHINE JUST BE - CAUSE A WAY YOUR BLUE SKIES
JUST BE - CAUSE MY HAIR IS CUR - LY

SHINE JUST BE - CAUSE START WITH YOUR SHOE SIZE
JUST BE - CAUSE MY TEETH ARE PEARL - Y

SHINE EACH PLACE UP MAKE IT LOOK LIKE NEW
JUST BE - CAUSE I AL - WAYS WEAR A SMILE

SHINE YOUR FACE UP WEAR A SMILE OR TWO
LIKE TO DRESS UP IN THE LA - TEST STYLE

SHINE JUST BE - CAUSE YOUR THESE AND THOSE YES YOU'LL
JUST BE - CAUSE I'M GLAD I'M LI - VIN'

FIND THAT EV - 'RY THING WILL TURN OUT FINE
TAKE TROUBLE WITH A SMILE THE WORLD IS MINE

FOLKS WILL SHINE UP TO YA EV - 'RY ONE WILL HOW DY OO YA
SUCH A HAP - PY FEL - LA GOT THAT SUN AS MY UM - BREL - LA

YOU'LL MAKE THE WHOLE WORLD SHINE.
THAT'S WHY THEY CALL ME SHINE.

SOME OF THESE DAYS - Eb

MUSIC BY SHELTON BROOKS - 1910

Bb INSTRUMENTS

UPTEMPO (♩ = 180)

SOME OF THESE DAYS YOU'LL MISS ME, HON - EY. SOME OF THESE

5 DAYS YOU'RE GON - A BE SO LONE - LY. YOU'LL MISS MY

9 HUG - GING, YOU'RE GON - A MISS MY KISS - ING. YOU'RE GON - NA MISS ME

13 HON - EY, WHEN I'M FAR A - WAY. I FEEL SO

17 LONE - LY FOR YOU ON - LY, 'CAUSE YOU KNOW,

21 HON - EY, YOU'VE HAD YOUR WAY. AND WHEN YOU

25 LEAVE ME, YOU'RE GON - NA GRIEVE ME, YOU'LL MISS YOUR LIT-TLE

29 BA - BY, YES, SOME OF THESE DAYS.

Chord symbols: A7, Dm, A7, Dm, D7, G7, G7, C7, F7, Bb, D7, Gm, Bb, Fdim., F, D7, G7, C7, F.

SOME OF THESE DAYS - F

MUSIC BY SHELTON BROOKS - 1910

B \flat INSTRUMENTS

UPTEMPO (♩ = 180)

SOME OF THESE DAYS YOU'LL MISS ME, HON - EY. SOME OF THESE

5 DAYS YOU'RE GON - A BE SO LONE - LY. YOU'LL MISS MY

9 HUG - GING, YOU'RE GON - A MISS MY KISS - ING. YOU'RE GON - NA MISS ME

13 HON - EY, WHEN I'M FAR A - WAY. I FEEL SO

17 LONE - LY FOR YOU ON - LY, 'CAUSE YOU KNOW,

21 HON - EY, YOU'VE HAD YOUR WAY. AND WHEN YOU

25 LEAVE ME, YOU'RE GON - NA GRIEVE ME, YOU'LL MISS YOUR LIT-TLE

29 SA - BY, YES, SOME OF THESE DAYS.

Chords: B 7 , E m , B 7 , E m , E 7 , A 7 , A 7 , D 7 , G 7 , C, E 7 , A m , C, G $^{dim.}$, G, E 7 , A 7 , D 7 , G

SOME OF THESE DAYS - G

MUSIC BY SHELTON BROOKS - 1910

B♭ INSTRUMENTS

UPTEMPO (♩ = 180)



SOME OF THESE DAYS YOU'LL MISS ME, HON - EY. SOME OF THESE

5 DAYS YOU'RE GON - A BE SO LONE - LY. YOU'LL MISS MY

9 HUG - GING, YOU'RE GON - A MISS MY KISS - ING. YOU'RE GON - NA MISS ME

13 HON - EY, WHEN I'M FAR A - WAY. I FEEL SO

17 LONE - LY FOR YOU ON - LY, 'CAUSE YOU KNOW,

21 HON - EY, YOU'VE HAD YOUR WAY. AND WHEN YOU

25 LEAVE ME, YOU'RE GON - NA GRIEVE ME, YOU'LL MISS YOUR LIT - TLE

29 BA - BY, YES, SOME OF THESE DAYS.

SWEET GEORGIA BROWN - A b

MUSIC BY BEN BERNIE AND MACEO PINKARD, LYRICS BY KENNETH CASEY - 1925

Bb INSTRUMENTS

EASY (♩ = 140)

The musical score is written for Bb instruments in a 3/4 time signature. It consists of eight staves of music, each with a key signature of one flat (Bb) and a common time signature (C). The notes are written in a simple, accessible style. Above each staff, there are chord symbols: G7, C7, F7, Bb, G7, C7, Gm, D7, Gm, D7, Bb, G7, C7, F7, and Bb. The lyrics are written below the notes, with some words hyphenated across lines. The score ends with a double bar line.

NO GAL MADE HAS GOT A SHADE ON SWEET GEOR-GIA BROWN

TWO LEFT FEET, BUT OH SO NEAT HAS SWEET GEOR-GIA BROWN

THEY ALL SIGH AND WAN-NA DIE FOR SWEET GEOR-GIA BROWN I'LL TELL YOU JUST

WHY YOU KNOW I DON'T LIE, NOT MUCH!

IT'S BEEN SAID SHE KNOCKS 'EM DEAD WHEN SHE LANDS IN TOWN:

SINCE SHE CAME WHY IT'S A SHAME HOW SHE COOLS 'EM DOWN.

FEL - LERS THAT SHE CAN'T GET ARE FEL - LERS SHE AIN'T

MET. GEOR - GIA CLAIMED HER, GEOR GIA NAMED HER, SWEET GEOR - GIA

SWEET GEORGIA BROWN - F

MUSIC BY BEN BERNIE AND MACEO PINKARD, LYRICS BY KENNETH CASEY - 1925

SOURCE: JULIUS YANG'S JAM BOOK

B♭ INSTRUMENTS

EASY (♩ = 140)

The musical score is written for B♭ instruments in the key of F major (one sharp) and 2/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The score begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'EASY' with a quarter note equal to 140 beats per minute. The lyrics are: 'NO GAL MADE HAS GOT A SHADE ON SWEET GEOR-GIA BROWN TWO LEFT FEET, BUT OH SO NEAT HAS SWEET GEOR-GIA BROWN THEY ALL SIGH AND WAN-NA DIE FOR SWEET GEOR-GIA BROWN I'LL TELL YOU JUST WHY YOU KNOW I DON'T LIE, NOT MUCH! IT'S BEEN SAID SHE KNOCKS 'EM DEAD WHEN SHE LANDS IN TOWN: SINCE SHE CAME WHY IT'S A SHAME HOW SHE COOLS 'EM DOWN. FEL - LERS THAT SHE CAN'T GET ARE FEL - LERS SHE AIN'T MET. GEOR - GIA CLAIMED HER, GEOR GIA NAMED HER, SWEET GEOR - GIA'.

1 E7
NO GAL MADE HAS GOT A SHADE ON SWEET GEOR-GIA BROWN

5 A7
TWO LEFT FEET, BUT OH SO NEAT HAS SWEET GEOR-GIA BROWN

9 D7 D9
THEY ALL SIGH AND WAN-NA DIE FOR SWEET GEOR-GIA BROWN I'LL TELL YOU JUST

13 G Am7 D7 G F#m7 B7
WHY YOU KNOW I DON'T LIE, NOT MUCH!

17 E7
IT'S BEEN SAID SHE KNOCKS 'EM DEAD WHEN SHE LANDS IN TOWN:

21 A7 B7
SINCE SHE CAME WHY IT'S A SHAME HOW SHE COOLS 'EM DOWN.

25 Em F#m7 B7 Em F#m7 B7
FEL - LERS THAT SHE CAN'T GET ARE FEL - LERS SHE AIN'T

29 G7 F#7 F7 E7 A7 D7 G B7
MET. GEOR - GIA CLAIMED HER, GEOR GIA NAMED HER, SWEET GEOR - GIA

SWEET GEORGIA BROWN - G

MUSIC BY BEN BERNIE AND MACEO PINKARD, LYRICS BY KENNETH CASEY - 1925

SOURCE: JULIUS YANG'S JAM BOOK

B♭ INSTRUMENTS

EASY (♩ = 140)

The musical score is written for B♭ instruments in the key of G major (two sharps) and 2/4 time. It consists of seven staves of music, each with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'EASY' with a quarter note equal to 140 beats per minute. The lyrics are written below the notes, and various chords are indicated above the staff lines. The score ends with a double bar line.

1 F#7
NO GAL MADE HAS GOT A SHADE ON SWEET GEOR-GIA BROWN

5 B7
TWO LEFT FEET, BUT OH SO NEAT HAS SWEET GEOR-GIA BROWN

9 E7 E9
THEY ALL SIGH AND WAN-NA DIE FOR SWEET GEOR-GIA BROWN I'LL TELL YOU JUST

13 A Bm7 E7 A G#m7 C#7
WHY YOU KNOW I DON'T LIE, NOT MUCH!

17 F#7
IT'S BEEN SAID SHE KNOCKS 'EM DEAD WHEN SHE LANDS IN TOWN:

21 B7 C#7
SINCE SHE CAME WHY IT'S A SHAME HOW SHE COOLS 'EM DOWN.

25 F#m G#m7 C#7 F#m G#m7 C#7
FEL - LERS THAT SHE CAN'T GET ARE FEL - LERS SHE AIN'T

29 A7 G#7 G7 F#7 B7 E7 A C#7
MET. GEOR - GIA CLAIMED HER, GEOR GIA NAMED HER, SWEET GEOR - GIA

THAT'S-A-PLENTY (V1) - F

MUSIC BY LEW POLLACK - 1914

SOURCE

YOUTUBE

B♭ INSTRUMENTS

QUICK (♩ = 180)

The musical score is written for B♭ instruments in the key of F major (one sharp) and common time (C). It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked 'QUICK (♩ = 180)'. The first measure of the first staff has an **Em** chord above it. The first staff ends with a **B7** chord. The second staff begins with a **B7** chord and continues with a first ending bracket over measures 4, 5, and 6, containing **Em**, **Em7/D**, **C7**, and **B7** chords. The second staff ends with a double bar line and repeat dots. The third staff begins with a **Em** chord and a second ending bracket over measures 8, 9, and 10, containing **F#m7 b5**, **B7**, and **Em** chords. The word **FINE** is written above measure 10. The third staff ends with a double bar line and repeat dots. The fourth staff begins with a **G** chord and continues with **G(maj7)**, **G6**, **Am7**, and **D7** chords. The fourth staff ends with a double bar line and repeat dots. The fifth staff begins with a **G** chord and continues with **Bb dim.**, **Am7 b5**, **G6**, **Am7**, **D7**, and **G** chords. The fifth staff ends with a double bar line and repeat dots. The sixth staff begins with a **G(maj7)** chord and continues with **G6**, **A# dim.**, **G7**, **F7**, **E7**, **Am7**, **D7**, **G**, **C7**, and **B7** chords. The word **D.C. AL FINE** is written above the final measure. The sixth staff ends with a double bar line and repeat dots.