

# Bb Bass Sax

Jacuzzi Jam!  
09/05/2024

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# 8, 9, AND 10 - G

MUSIC BY JIMMY MCHUGH, PERFORMED BY SLIM AND SLAM

SOURCE

LISTEN

## B♭ BASS SAXOPHONE

A B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D

## B♭ BASS SAXOPHONE

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 YOU'VE GONE - B $\flat$

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 $\flat$  BASS SAXOPHONE

C G $^7$  E $^7$  A $m^7$  A $^7$  C $^7$  D $m^7$  E $m$  F $^7$  D $m$  F F $m$  D $^7$  A $m$



B $\flat$  BASS SAXOPHONE

EASY (♩ = 140)



17 **B** **F** **F<sub>m</sub>** **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 **A<sup>7</sup>** **D<sup>7</sup>** **G<sup>7</sup>**

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** **G<sup>7</sup>** **C** **C<sup>7</sup>** **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<sub>m</sub>** **C** **A<sup>7</sup>**

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

29 **D<sub>m</sub>** **A<sup>7</sup>** **D<sub>m</sub>** **F<sub>m</sub>** **C** **E<sup>7</sup>**

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<sub>m</sub>** **D<sup>7</sup>** **C** **G<sup>7</sup>** **C** **C<sup>7</sup>** **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.

1. **C<sup>7</sup>** 2. **C**

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♭ BASS SAXOPHONE

D A<sup>7</sup> F<sup>#7</sup> B<sub>m</sub><sup>7</sup> B<sup>7</sup> D<sup>7</sup> E<sub>m</sub><sup>7</sup> F<sup>#m</sup> G<sup>7</sup> E<sub>m</sub> G G<sub>m</sub> E<sup>7</sup> B<sub>m</sub>

B♭ BASS SAXOPHONE

EASY (♩ = 140)

A
D
A<sup>7</sup>
D

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

4

A<sup>7</sup>
F<sup>#7</sup>
B<sub>m</sub><sup>7</sup>
A<sup>7</sup>
B<sup>7</sup>
D<sup>7</sup>
E<sub>m</sub><sup>7</sup>
A<sup>7</sup>

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

9

D
A<sup>7</sup>
F<sup>#m</sup>
B<sup>7</sup>

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

12

G<sup>7</sup>
D<sup>7</sup>
B<sub>m</sub><sup>7</sup>
E<sub>m</sub>
A<sup>7</sup>
E<sub>m</sub><sup>7</sup>
A<sup>7</sup>
D

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,  
 WE'VE BEEN TO - GETH - ER, THEIR JOY AND TEARS,  
 WHEN YOU'LL RE - GRET IT.  
 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 "B"

# 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♭ BASS SAXOPHONE

A E<sup>7</sup> C<sup>#7</sup> F<sup>#m7</sup> F<sup>#7</sup> A<sup>7</sup> B<sup>m7</sup> C<sup>#m</sup> D<sup>7</sup> B<sub>m</sub> D D<sub>m</sub> B<sup>7</sup> F<sup>#m</sup>

B♭ BASS SAXOPHONE

EASY (♩ = 140)

A A E<sup>7</sup> A

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

E<sup>7</sup> C<sup>#7</sup> F<sup>#m7</sup> E<sup>7</sup> F<sup>#7</sup> A<sup>7</sup> B<sup>m7</sup> E<sup>7</sup>

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

A E<sup>7</sup> C<sup>#m</sup> F<sup>#7</sup>

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

D<sup>7</sup> A<sup>7</sup> F<sup>#m7</sup> B<sub>m</sub> E<sup>7</sup> B<sup>m7</sup> E<sup>7</sup> A

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

17 **B** **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  
TO LET SOME - BOD - Y COME AND CHANGE YOUR  
HAD  
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,  
AF - TER YOU'VE GONE A - WAY  
AF - TER I'M GONE A - WAY.

SOLOS AT "B"

BLANK

# AIN'T MISBEHAVIN' - C

THOMAS 'FATS' WALLER AND HARRY BROOKS

SOURCE: JULIUS YANG'S JAM BOOK

B♭ BASS SAXOPHONE

D D#m<sup>b7 b5</sup> E<sub>m</sub><sup>7</sup> A<sup>13</sup> F#<sup>7</sup> G<sup>6</sup> C<sup>9</sup> B<sup>7</sup> F#<sup>13</sup> B<sup>9</sup> E<sup>13</sup> E#m<sup>b7 b5</sup> F#<sup>aug.</sup> B<sub>m</sub> G<sup>7</sup> B<sub>m</sub><sup>6</sup> A B<sub>m</sub><sup>7</sup> E<sup>9</sup> B<sup>13</sup> A<sup>9</sup>

B♭ BASS SAXOPHONE

MEDIUM (♩ = 130)

D D#m<sup>b7 b5</sup> E<sub>m</sub><sup>7</sup> A<sup>13</sup> D F#<sup>7</sup>

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

G<sup>6</sup> C<sup>9</sup> D B<sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>13</sup>

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

F#<sup>13</sup> B<sup>9</sup> E<sup>13</sup> A<sup>13</sup> D D#m<sup>b7 b5</sup> E<sub>m</sub><sup>7</sup> E#m<sup>b7 b5</sup>

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

D F#<sup>aug.</sup> G<sup>6</sup> C<sup>9</sup>

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

D B<sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>13</sup> D D F#<sup>7</sup>

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

B<sub>m</sub> G<sup>7</sup> B<sub>m</sub><sup>6</sup> B<sup>9</sup>

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

A F#<sup>7</sup> B<sub>m</sub><sup>7</sup> E<sup>9</sup> A<sup>13</sup> B<sup>13</sup> E<sup>13</sup> A<sup>13</sup>

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

D D#m<sup>b7 b5</sup> E<sub>m</sub><sup>7</sup> E#m<sup>b7 b5</sup>

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

27 **D** **F#7** **G6** **C9**

**D** **B7** **Em7** **A9** **D** **Bm7** **Em7** **A9**

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

# AIN'T MISBEHAVIN' - Eb

THOMAS 'FATS' WALLER AND HARRY BROOKS

SOURCE: JULIUS YANG'S JAM BOOK

B♭ BASS SAXOPHONE

F F#m<sup>b7</sup> b5 Gm<sup>7</sup> C<sup>13</sup> A<sup>7</sup> Bb<sup>6</sup> Eb<sup>9</sup> D<sup>7</sup> A<sup>13</sup> D<sup>9</sup> G<sup>13</sup> G#m<sup>b7</sup> b5 A<sup>aug.</sup> Dm Bb<sup>7</sup> Dm<sup>6</sup> C Dm<sup>7</sup> G<sup>9</sup> D<sup>13</sup> C<sup>9</sup>

B♭ BASS SAXOPHONE

MEDIUM (♩ = 130)

F F#m<sup>b7</sup> b5 Gm<sup>7</sup> C<sup>13</sup> F A<sup>7</sup>

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

4 Bb<sup>6</sup> Eb<sup>9</sup> F D<sup>7</sup> Gm<sup>7</sup> C<sup>13</sup>

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

7 A<sup>13</sup> D<sup>9</sup> G<sup>13</sup> C<sup>13</sup> F F#m<sup>b7</sup> b5 Gm<sup>7</sup> G#m<sup>b7</sup> b5

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

11 F A<sup>aug.</sup> Bb<sup>6</sup> Eb<sup>9</sup>

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

13 F D<sup>7</sup> Gm<sup>7</sup> C<sup>13</sup> F F A<sup>7</sup>

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

17 Dm Bb<sup>7</sup> Dm<sup>6</sup> D<sup>9</sup>

LIKE JACK HOR - NER, IN THE COR - NER, DON'T GO NOWHERE, WHAT DO I CARE?

21 C A<sup>7</sup> Dm<sup>7</sup> G<sup>9</sup> C<sup>13</sup> D<sup>13</sup> G<sup>13</sup> C<sup>13</sup>

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

25 F F#m<sup>b7</sup> b5 Gm<sup>7</sup> G#m<sup>b7</sup> b5

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

27 F A<sup>7</sup> Bb<sup>6</sup> Eb<sup>9</sup>

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♭ BASS SAXOPHONE

G C#9 D7 C#9 B7 E7 A13 D9 G6 D13 C#9 G7 C7 Am7



## B♭ BASS SAXOPHONE

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♭ BASS SAXOPHONE

D G#9 A7 G#9 F#7 B7 E13 A9 D6 A13 G#9 D7 G7 Em7

B♭ BASS SAXOPHONE

MEDIUM SWING (♩ = 160)

AIN'T SHE SWEET. SEE HER COM - ING DOWN THE STREET. NOW I

5 ASK YOU VER - Y CON - FI - DEN-TIAL - LY AIN'T SHE SWEET?

9 AIN'T SHE NICE. LOOK HER O - VER ONCE OR TWICE. NOW I

13 ASK YOU VER - Y CON - FI - DEN-TIAL - LY AIN'T SHE NICE? JUST CAST AN EYE

17 IN HER DI - REC - TION. OH ME, OH MY

21 AIN'T THAT PER - FEC - TION?

25 I RE - PEAT. DON'T YOU THINK THAT'S KIND OF NEAT? AND I

29 ASK YOU VER - Y CON - FI - DEN-TIAL - LY AIN'T SHE SWEET?

# ALL OF ME - C

BY SEYMOUR SIMONS AND GERALD MARKS - 1931

SOURCES: JULIUS YANG AND JONATHAN STOUT

B♭ BASS SAXOPHONE

D<sup>6</sup> F<sup>#7</sup> B<sup>7</sup> B<sup>7</sup> E<sub>m</sub><sup>6</sup> B<sub>m</sub><sup>6</sup> E<sup>7</sup> E<sub>m</sub><sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>7</sup> A<sup>7</sup> G<sup>6</sup> G<sub>m</sub><sup>6</sup>

B♭ BASS SAXOPHONE

SWING (♩ = 160)

D<sup>6</sup> F<sup>#7</sup>

ALL OF ME WHY NOT TAKE ALL OF ME

B<sup>7</sup> E<sub>m</sub><sup>6</sup>

CAN'T YOU SEE I'M NO GOOD WITH - OUT YOU

F<sup>#7</sup> B<sub>m</sub><sup>6</sup>

TAKE MY LIPS I WANT TO LOSE THEM

E<sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>7</sup>

TAKE MY ARMS I'LL NE - VER USE THEM

D<sup>6</sup> F<sup>#7</sup>

YOUR GOOD - BYE LEFT ME WITH EYES THAT CRY

B<sup>7</sup> E<sub>m</sub><sup>6</sup>

HOW CAN I GO ON DEAR WITH - OUT YOU

G<sup>6</sup> G<sub>m</sub><sup>6</sup> D<sup>6</sup> B<sup>7</sup>

YOU TOOK THE PART, THAT ONCE WAS MY HEART. SO

E<sub>m</sub><sup>7</sup> A<sup>7</sup> D<sup>6</sup> E<sub>m</sub><sup>7</sup> A<sup>7</sup>

WHY NOT TAKE ALL OF ME.

# ANNIVERSARY SONG - C

MUSIC BY IOSIF IVANOVICI - 1880

B♭ BASS SAXOPHONE

EASY (♩ = 140)

The musical score is written for Bass Saxophone in the key of D major (two sharps) and 3/4 time. It consists of eight staves of music, each with a measure number on the left. The notes are primarily half notes and quarter notes, with some eighth notes and rests. Chord symbols are placed above the notes to indicate the harmonic structure. The score begins with a treble clef, a key signature of two sharps, and a common time signature. The tempo is marked as 'EASY' with a quarter note equal to 140 beats per minute. The piece concludes with a double bar line at the end of the eighth staff.

Staff 1: Measure 1. Chord: F#7.

Staff 2: Measure 5. Chords: Bm, B7.

Staff 3: Measure 9. Chords: Em, Bm.

Staff 4: Measure 13. Chords: F#7, Bm.

Staff 5: Measure 17. Chords: Em7, A7, D.

Staff 6: Measure 21. Chords: Em7, A7, D.

Staff 7: Measure 25. Chords: F#7, Bm.

Staff 8: Measure 29. Chords: Em, F#7, Bm.

# AUTUMN LEAVES - EM

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

SOURCE: JULIUS YANG'S JAM BOOK

## B♭ BASS SAXOPHONE

B<sub>m</sub> A<sub>m</sub><sup>7</sup> B<sub>m</sub><sup>6</sup> C<sup>7</sup> F<sup>7</sup><sub>m</sub> B<sub>m</sub><sup>7</sup> E D F<sup>7</sup><sub>m</sub> E<sup>7</sup> E<sup>aug.</sup> A E<sup>dim.</sup> B

## B♭ BASS SAXOPHONE

GENTLE (♩ = 80)

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♭ BASS SAXOPHONE

G<sup>6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> E<sup>7</sup> A<sub>m</sub><sup>6</sup> C<sup>dim.</sup> A<sub>m</sub><sup>7</sup>

A musical staff showing the chord progression for the Bass Saxophone part. The chords are G<sup>6</sup>, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, E<sup>7</sup>, A<sub>m</sub><sup>6</sup>, C<sup>dim.</sup>, and A<sub>m</sub><sup>7</sup>. The notes are written in a bass clef with a key signature of one sharp (F#).

B♭ BASS SAXOPHONE

VERY UPTEMPO (♩ = 270)

G<sup>6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>6</sup>

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

A musical staff for the Bass Saxophone part, starting at measure 5. It features a treble clef and a key signature of one sharp (F#). The tempo is marked 'VERY UPTEMPO (♩ = 270)'. The staff contains four measures of music with notes and rests. Above the staff are the chords G<sup>6</sup>, A<sup>7</sup>, D<sup>7</sup>, and G<sup>6</sup>. Below the staff are the lyrics: 'EV - 'RY MORN - ING MEM - 'RIES STRAY, A - CROSS THE' and 'JUST BE - FORE I SAILED A - WAY, SHE SAID THE'.

5 G<sup>6</sup> A<sup>7</sup> D<sup>7</sup>

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

A musical staff for the Bass Saxophone part, starting at measure 9. It features a treble clef and a key signature of one sharp (F#). The staff contains four measures of music with notes and rests. Above the staff are the chords G<sup>6</sup>, A<sup>7</sup>, and D<sup>7</sup>. Below the staff are the lyrics: 'SEA WHERE FLY - ING FISH - ES PLAY.' and 'WORD I LONGED TO HEAR HER SAY.'

9 D<sup>7</sup> G<sup>7</sup> A<sup>7</sup>

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

A musical staff for the Bass Saxophone part, starting at measure 13. It features a treble clef and a key signature of one sharp (F#). The staff contains four measures of music with notes and rests. Above the staff are the chords D<sup>7</sup>, G<sup>7</sup>, and A<sup>7</sup>. Below the staff are the lyrics: 'AND AS THE NIGHT IS FALL - ING, I FIND THAT I'M RE - CALL - ING' and 'I TEN - DER - LY CARESSED HER CLOSE TO MY HEART, I PRESSED HER'.

13 A<sup>7</sup> D<sup>7</sup>

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

A musical staff for the Bass Saxophone part, starting at measure 17. It features a treble clef and a key signature of one sharp (F#). The staff contains four measures of music with notes and rests. Above the staff are the chords A<sup>7</sup> and D<sup>7</sup>. Below the staff are the lyrics: 'THAT BLISS - FUL ALL ENTHRALL - ING DAY' and '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♭ BASS SAXOPHONE

G E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C C<sub>m</sub> B<sup>7</sup> E<sub>m</sub> E<sub>b</sub><sup>7</sup> G<sub>m</sub><sup>b7</sup> b<sup>5</sup>



B♭ BASS SAXOPHONE

BRIGHT (♩ = 200)

BACK HOME A - GAIN IN IN - DI - A - NA AND IT  
 SEEMS THAT I CAN SEE THE GLEAM - ING  
 CAN - DEL LIGHT STILL SHI - ING BRIGHT THROUGH THE  
 SYC - A - MORES FOR ME THE NEW MOON  
 HAY SENDS ALL ITS FRAG - RANCE FROM THE  
 FIELDS I USED TO ROAM WHEN I  
 DREAM A - BOUT THE MOON LIGHT ON THE WA - BASH THEN I  
 LONG FOR MY IN - DI - AN - A HOME

# BASIN STEET BLUES - B $\flat$

BY SPENCER WILLIAMS - 1928

FIREHOUSE JAZZ BAND FAKE BOOK

B $\flat$  BASS SAXOPHONE

C G $^7$  C $^7$  F F $_m$  G $^7$ (#5) E $^7$  A $^7$  B $\flat$  $^7$  D $^7$  C $^{dim.}$  D $_m$  $^7$  F $^7$



A musical staff showing the chord progression for the Bass Saxophone part. The chords are: C, G $^7$ , C $^7$ , F, F $_m$ , G $^7$ (#5), E $^7$ , A $^7$ , B $\flat$  $^7$ , D $^7$ , C $^{dim.}$ , D $_m$  $^7$ , F $^7$ . The notes are represented by stems and flags on a five-line staff.

B $\flat$  BASS SAXOPHONE

SLOW SWING ( $\text{♩} = 90$ )


**A** C G $^7$  C G $^7$



WON'TCHA COME A-LONG WITH ME, TO THE MISSIS-SIP-PI?

A musical staff for section A. It starts with a treble clef and a common time signature. The melody consists of quarter and eighth notes. Chords C, G $^7$ , C, and G $^7$  are indicated above the staff. The lyrics are: "WON'TCHA COME A-LONG WITH ME, TO THE MISSIS-SIP-PI?".

5 C C $^7$  F F $_m$  C G $^7$  C G $^7$ (#5)



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

A musical staff for section 5. It starts with a treble clef and a common time signature. The melody consists of quarter and eighth notes. Chords C, C $^7$ , F, F $_m$ , C, G $^7$ , C, and G $^7$ (#5) are indicated above the staff. The lyrics are: "WE'LL TAKE A BOAT TO THE LAN' OF DREAMS, STEAM DOWN THE RIV-ER DOWN TO NEW OR-LEANS. THE".


**B** C G $^7$  C G $^7$



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

A musical staff for section B. It starts with a treble clef and a common time signature. The melody consists of quarter and eighth notes. Chords C, G $^7$ , C, and G $^7$  are indicated above the staff. The lyrics are: "SAND'S THERE TO MEET US, OLD FRIENDS TO GREET US,".

13 C C $^7$  F F $_m$  C G $^7$  C



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

A musical staff for section 13. It starts with a treble clef and a common time signature. The melody consists of quarter and eighth notes. Chords C, C $^7$ , F, F $_m$ , C, G $^7$ , and C are indicated above the staff. The lyrics are: "WHERE ALL THE LIGHT AND THE DARK FOLKS MEET, THIS IS BA - SIN STREET.".

17 **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 **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 SCHON - AM

MUSIC BY SHOLOM SECUNDA, WORDS BY JACOB JACOBS - 1932

SOURCE: JULIUS YANG'S JAM BOOK

B♭ BASS SAXOPHONE

B<sub>m</sub> E<sub>m</sub> F#<sup>7</sup> G<sup>7</sup> C#<sub>m</sub><sup>7</sup> F# F#<sub>m</sub><sup>b7</sup> b<sup>5</sup>



B♭ BASS SAXOPHONE

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

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 EX - PLAIN BEI MIR BIST DU SCHÖN SO

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♭ BASS SAXOPHONE

Em Am B<sup>7</sup> C<sup>7</sup> F<sup>#m</sup><sup>7</sup> B Bm<sup>b7</sup> b<sup>5</sup>



B♭ BASS SAXOPHONE

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

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 EX - PLAIN BEI MIR BIST DU SCHÖN SO

KISS ME AND SAY YOU UN - DER - STAND

# BEI MIR BIST DU SCHÖN - EM

MUSIC BY SHOLOM SECUNDA, WORDS BY JACOB JACOBS - 1932

SOURCE: JULIUS YANG'S JAM BOOK

## B♭ BASS SAXOPHONE

F#m Bm C#7 D7 G#m7 C# C#m<sup>b7</sup> b5

## B♭ BASS SAXOPHONE

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

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 EX - PLAIN 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♭ BASS SAXOPHONE

Em B7 G Fdim. D7 D7(#5) G#dim. G7 C C#dim. E7 A7




## B♭ BASS SAXOPHONE

### 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 THREWED HER DOWN.  
HOLLERED RIGH THROUGH THAT OLD SCREEN DOOR, "BILL BAIL - EY, ARE YOU SORE?"

17 G B7 Em Fdim.



BELL - 'RIN' LIKE AN OLD 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 SAIL - EY, WON'T YOU COME HOME?

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

35 **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**  
SAIL - EY WON'T YOU PLEASE COME HOME?

# BLUE DRAG - DM

MUSIC AND WORDS BY JOSEF MYROW - 1962

B♭ BASS SAXOPHONE

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#m7b5 C7 Em Em/D C#m7b5 C7

9 Em F#m7b5 C7 B7 Em B7

13 Em Em/D C#m7b5 C7 Em Em/D C#m7b5 C7

17 Em F#m7b5 C7 B7 Em

21 Am Em

25 Am Em Em/D C7 B7

29 Em Em/D C#m7b5 C7 Em Em/D C#m7b5 C7

33 Em F#m7b5 C7 B7 Em B7

# BLUE SKIES - AM

IRVING BERLIN - 1926

SOURCE: JULIUS YANG'S JAM BOOK

B♭ BASS SAXOPHONE

B<sub>m</sub> B<sub>m</sub><sup>7</sup> D<sub>m</sub><sup>7</sup> B<sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>7</sup> D<sup>6</sup> C<sub>#m</sub><sup>7</sup> F<sub>#</sub><sup>7</sup> A<sup>7sus</sup>



B♭ BASS SAXOPHONE

MODERATE SWING (♩ = 180)



Chord progressions for the main score:

System 1: B<sub>m</sub> B<sub>m</sub>/A<sub>#</sub> B<sub>m</sub><sup>7</sup>/A B<sub>m</sub>/G<sub>#</sub>

System 2: D<sub>m</sub><sup>7</sup> B<sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>7</sup> D<sup>6</sup> C<sub>#m</sub><sup>7</sup> F<sub>#</sub><sup>7</sup>

System 3: B<sub>m</sub> B<sub>m</sub>/A<sub>#</sub> B<sub>m</sub><sup>7</sup>/A B<sub>m</sub>/G<sub>#</sub>

System 4: D<sub>m</sub><sup>7</sup> B<sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>7</sup> D<sup>6</sup>

System 5: D<sup>6</sup> A<sup>7sus</sup> D<sup>6</sup> A<sup>7</sup> D<sup>6</sup>

System 6: D<sup>6</sup> A<sup>7sus</sup> D<sup>6</sup> C<sub>#m</sub><sup>7</sup> F<sub>#</sub><sup>7</sup>

System 7: B<sub>m</sub> B<sub>m</sub>/A<sub>#</sub> B<sub>m</sub><sup>7</sup>/A B<sub>m</sub>/G<sub>#</sub>

System 8: D<sub>m</sub><sup>7</sup> B<sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>7</sup> D<sup>6</sup> C<sub>#m</sub><sup>7</sup> F<sub>#</sub><sup>7</sup>

Lyrics: BLUE SKIES SMILING AT ME NO-THING BUT  
BLUE SKIES DO I SEE  
BLUE BIRDS SING-ING A SONG NO-THING BUT  
BLUE BIRDS ALL DAY LONG  
NE-VER SAW THE SUN SHIN-ING SO BRIGHT NE-VER SAW THINGS GO-ING SO RIGHT  
NO-TIC-ING THE DAYS HUR-RY-ING BY WHEN YOU'RE IN LOVE, MY HOW THEY FLY!  
BLUE DAYS ALL OF THEM GONE NO-THING BUT  
BLUE SKIES FROM NOW ON

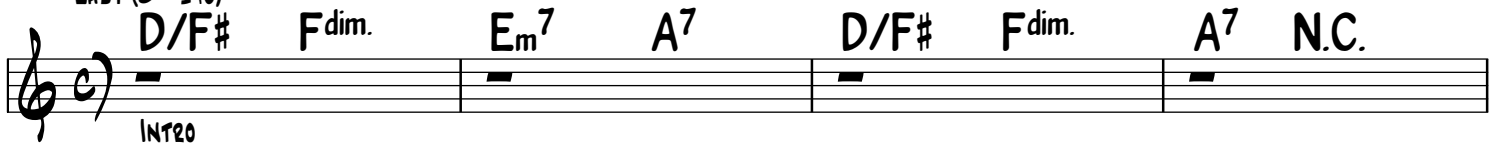
# BLUES CLAIR - C

MUSIC BY OTTANGO REINHARDT

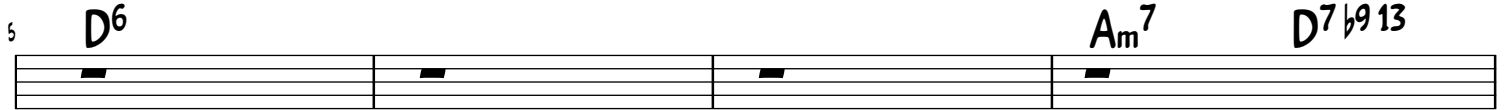
B♭ BASS SAXOPHONE

EASY (♩ = 140)

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



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 $\flat$  BASS SAXOPHONE

C D $_m^7$  G $^7$  C $^7$  F D $^7$



B $\flat$  BASS SAXOPHONE

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.

# BYE, BYE, BLACKBIRD - F

MUSIC BY RAY HENDERSON, WORDS BY MORT DIXON - 1926

SOURCE: JULIUS YANG'S JAM BOOK

B♭ BASS SAXOPHONE

G C Am<sup>7</sup> D<sup>7</sup> Bbm<sup>b7</sup> b<sup>5</sup> E<sup>7</sup> Cm<sup>7</sup> G<sup>7</sup> Bm<sup>7</sup> A<sup>7</sup>

B♭ BASS SAXOPHONE

BRIGHT SWING (♩ = 160)

PACK UP ALL MY CARE AND WOE, HERE I GO SING - IN LOW.

BYE, BYE, BLACK - BIRD

WHERE SOME BOO - Y WAITS FOR ME, SUG - AR'S SWEET, SO IS HE

BYE, BYE, BLACK - BIRD

NO ONE HERE CAN LOVE AND UN - DER - STAND ME

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

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

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 $\flat$  BASS SAXOPHONE

G B $\flat$ m D<sup>7</sup> A $\flat$ m<sup>7</sup> E $\flat$ m A $\flat$ m A<sup>7</sup> D<sup>7</sup>(#5) B<sup>7</sup> G<sup>7</sup>(#5) C E<sup>7</sup> C $\flat$ m<sup>6</sup> D $\flat$ m<sup>6</sup> G $\sharp$ dim.



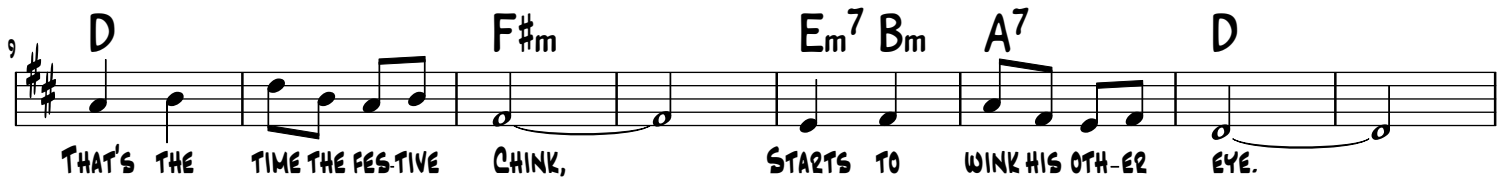
B $\flat$  BASS SAXOPHONE

FAST (♩ = 140)



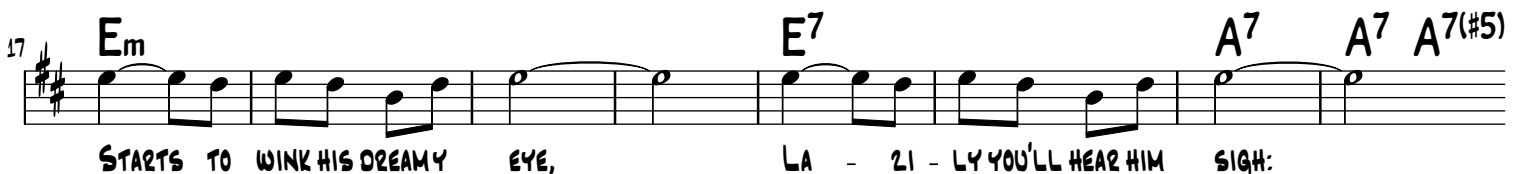
WHEN THE TOWN IS FAST A - SLEEP, AND IT'S MIDNIGHT IN THE SKY,

9



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

17



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. \_\_\_\_\_

33 **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♭ BASS SAXOPHONE

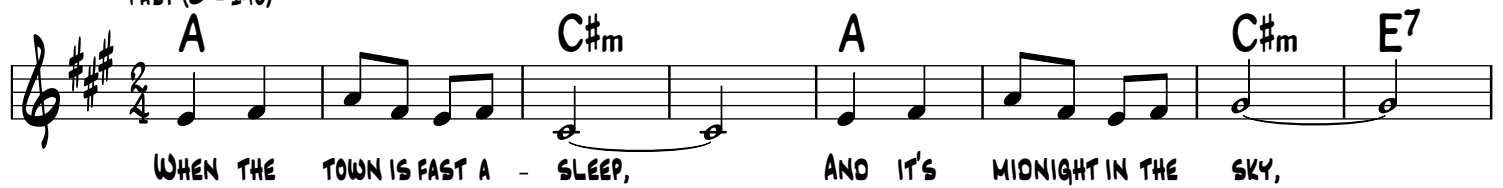
D F#m A<sup>7</sup> E<sub>m</sub><sup>7</sup> B<sub>m</sub> E<sub>m</sub> E<sup>7</sup> A<sup>7</sup>(#5) F#<sup>7</sup> D<sup>7</sup>(#5) G B<sup>7</sup> G<sub>m</sub><sup>6</sup> A<sub>m</sub><sup>6</sup> D#dim.



A musical staff showing a sequence of chords for the Bass Saxophone. The chords are: D, F#m, A7, Em7, Bm, Em, E7, A7(#5), F#7, D7(#5), G, B7, Gm6, Am6, and D#dim. The staff is in the key of D major (two sharps) and 2/4 time.

B♭ BASS SAXOPHONE

FAST (♩ = 140)

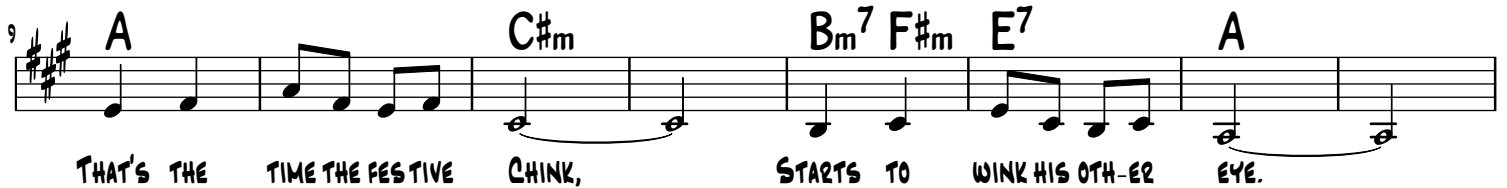


When the town is fast a - sleep, and it's midnight in the sky,

A C#m A C#m E<sup>7</sup>

A musical staff in D major (two sharps) and 2/4 time. The tempo is marked 'FAST' with a quarter note equal to 140. The melody consists of quarter notes and eighth notes. Chords are indicated above the staff: A, C#m, A, C#m, and E7.

9

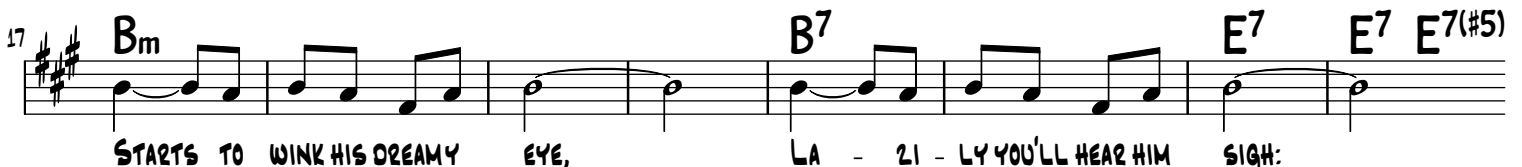


That's the time the festive chink, starts to wink his oth-er eye.

A C#m B<sub>m</sub><sup>7</sup> F#<sub>m</sub> E<sup>7</sup> A

A musical staff in D major (two sharps) and 2/4 time. The melody continues with quarter notes and eighth notes. Chords are indicated above the staff: A, C#m, Bm7, F#m, E7, and A.

17



Starts to wink his dreamy eye, la - zy you'll hear him sigh:

B<sub>m</sub> B<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup>(#5)

A musical staff in D major (two sharps) and 2/4 time. The melody continues with quarter notes and eighth notes. Chords are indicated above the staff: Bm, B7, E7, E7, and E7(#5).

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** **Dm<sup>6</sup>** **A** **Em<sup>6</sup>/G** **F#7** **B7** **E7** **A** **A#dim.** **Bm<sup>7</sup>** **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♭ BASS SAXOPHONE

G<sup>6</sup> Gm<sup>b7 b5</sup> Am<sup>7</sup> D<sup>7</sup> G Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup> C Cm<sup>6</sup> E<sup>7</sup> A<sup>7</sup>



## B♭ BASS SAXOPHONE

EASY (♩ = 140)



CRA - ZY RHY - THM HERE'S THE DOOR WAY I'LL GO MY WAY YOU'LL GO YOUR WAY

CRA - ZY RHY - THM FROM NOW ON WE'RE THROUGH.

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

CRA - ZY RHY - THM HERE'S GOOD-BYE TO YOU! THEY SAY THAT

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

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

WHAT'S THE USE OF PRO - HI - BI - TION? YOU PRODUCE THE SAME CON - DI - TION

CRA - ZY RHY - THM FROM NOW WE'RE THROUGH.

BLANK

# DARKTOWN STRUTTER'S BALL - B $\flat$

WRITTEN BY SHELTON BROOKS - 1917

SOURCE: JULIUS YANG'S JAM BOOK

B $\flat$  BASS SAXOPHONE

G<sup>7</sup> C A<sup>7</sup> D<sup>7</sup> C<sup>dim.</sup> D<sub>m</sub><sup>7</sup> F F<sup>#dim.</sup> B<sup>7</sup> B $\flat$ <sup>7</sup>

B $\flat$  BASS SAXOPHONE

LOPING (♩ = 140)

C C<sup>dim.</sup> D<sub>m</sub> G<sup>7</sup> C C<sup>dim.</sup>

4 G<sup>7</sup> G<sup>7</sup> F<sup>7</sup> E<sup>7</sup>

7 A<sub>m</sub> D<sup>7</sup> G<sup>7</sup> C C<sup>dim.</sup> G<sup>7</sup>

11 E<sup>7</sup> A<sub>m</sub> G G<sup>7</sup>(#5)

14 E<sub>m</sub> G<sup>7</sup> A<sub>m</sub> D<sup>7</sup> G<sup>7</sup>

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 Cdim. Dm7 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 Bb7 A7  
 DANCE OFF BOTH MY SHOES - WHEN THEY PLAY THE "JEL - LY ROLL BLUES". TO -

33 D7 G7 C Cdim. Dm7 G7  
 MOR - ROW NIGHT - AT THE DARK - TOWN STRUTTER'S BALL -

# DARKTOWN STRUTTER'S BALL - C

WRITTEN BY SHELTON BROOKS - 1917

SOURCE: JULIUS YANG'S JAM BOOK

B♭ BASS SAXOPHONE

A<sup>7</sup> D B<sup>7</sup> E<sup>7</sup> D<sup>dim.</sup> E<sub>m</sub><sup>7</sup> G G<sup>#dim.</sup> C<sup>#7</sup> C<sup>7</sup>

B♭ BASS SAXOPHONE

LOPING (♩ = 140) D B<sup>7</sup> E<sup>7</sup>

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 B<sub>m</sub><sup>7</sup> E<sup>7</sup> A<sup>7</sup> E<sub>m</sub><sup>7</sup> A<sup>7</sup> E<sub>m</sub><sup>7</sup>

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<sup>7</sup> D F<sup>dim.</sup> A<sup>7</sup> D B<sup>7</sup>

"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 E<sup>7</sup> B<sub>m</sub><sup>7</sup> E<sup>7</sup> 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<sup>#7</sup> D F<sup>#7</sup> B<sup>7</sup>

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 **E<sup>7</sup>** **A<sup>7</sup>** **E<sub>m</sub><sup>7</sup>** **A<sup>7</sup>** **D** **A<sup>7</sup>** **D**  
DOWN TO GET YOU IN A TA - XI HON - EY YOU'D BET - BE BE READ - Y A - BOUT 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 -

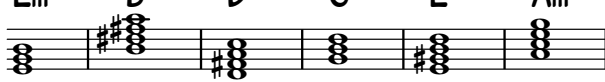
33  
MOR - ROW NIGHT - AT THE DARK - TOWN STRUTTER'S BALL -

# DIGA DIGA DOO - F

MUSIC BY JIMMY McHUGH, WORDS BY DOROTHY FIELDS - 1928

B♭ BASS SAXOPHONE

Em B7 D7 G E7 Am7



B♭ BASS SAXOPHONE

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

# DINAH - A b

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

SOURCE: JONATHAN STOUT

## B♭ BASS SAXOPHONE

B♭<sup>6</sup> C<sup>m7</sup> F<sup>7</sup> F<sup>7</sup> G<sup>m</sup> G<sup>m</sup><sup>M7</sup> G<sup>m7</sup> G<sup>m6</sup>

## B♭ BASS SAXOPHONE

BOUNCY (♩ = 180)

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' - EY 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♭ BASS SAXOPHONE

A F#m<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Cm<sup>b7 b5</sup> D<sup>7</sup> C#<sup>7</sup> F#m F<sup>aug.</sup> D#m<sup>7</sup> D<sup>9</sup> B<sup>7</sup>

## B♭ BASS SAXOPHONE

BOUNCY (♩ = 180)

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

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

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

13 GAZE IN TO THE EYES OF DIN - AH - LEE

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

21 DI - NAH MIGHT CHANGE HER MIND A - BOUT ME

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

29 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♭ BASS SAXOPHONE

G D<sup>7</sup> C G<sup>7</sup>

B♭ BASS SAXOPHONE

LIVELY (♩ = 180) G

GON-NA LAY DOWN MY SWORD AND SHIELD\_ DOWN BY THE RIV-ER - SIDE,\_  
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  
STUD-Y\_ 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♭ BASS SAXOPHONE

D F#7 B7 F#m7 E7 A7 D6 E9 A13 A11 B13 Bm7 Em7 A9

B♭ BASS SAXOPHONE

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 - Eb

FRED ROSE & CHARLIE HARRISON

1926

SAN DIEGO TRAD JAZZ CAMP

Bb BASS SAXOPHONE

CHORUS

The musical score is written for Bb Bass Saxophone in the key of Bb major (two flats) and 4/4 time. It consists of 48 measures. The notation includes a treble clef, a key signature of two flats, and a common time signature. The score is divided into measures by bar lines, with measure numbers 5, 9, 13, 17, 21, 25, 31, 35, 39, 43, and 47 indicated at the start of their respective lines. Chord symbols are placed above the staff lines, often with a 7th degree (e.g., F7, E7, A7, D7). Some chords include accidentals (e.g., Abdim., Bb7). The score includes a repeat sign at measure 31, followed by the instruction 'TO VERSE'. The notation includes quarter notes, eighth notes, and rests.

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 TO VERSE F Bb7 A7

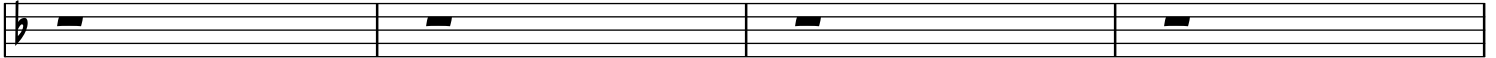
35 Dm Bb7 Dm Bb7 C7 F Bb F C7 D7

39 G7 C7 F

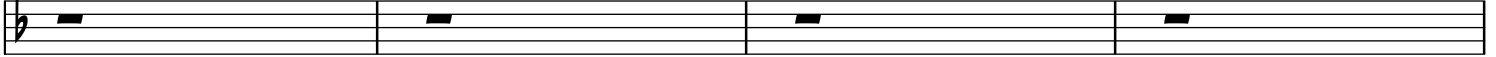
43 Dm Bb7 C7 Dm Bb7 C7 F Bb F C7 D7

47 C Caug. Am C#dim. Dm G7 C7

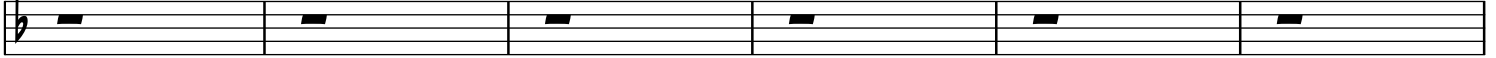
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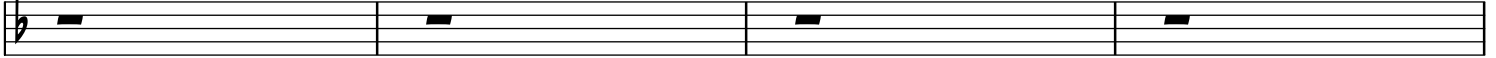
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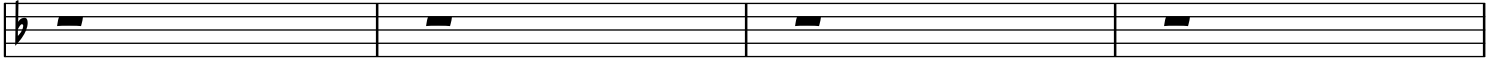
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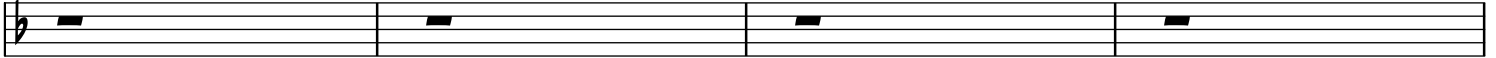
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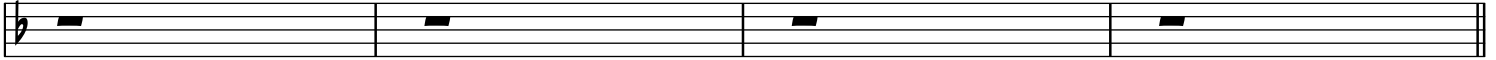
69



73



77



# I CAN'T GIVE YOU ANYTHING BUT LOVE - F

MUSIC BY JIMMY McHUGH, WORDS BY DOROTHY FIELDS

B $\flat$  BASS SAXOPHONE

EASY (♩ = 140)

The musical score is written for Bass Saxophone in the key of F major (one sharp) and 3/4 time. It consists of eight staves of music, each with a measure number on the left. The notes are primarily quarter and eighth notes, with some rests. Chord symbols are placed above the staves to indicate the harmonic structure. The score ends with a double bar line at the end of the eighth staff.

Staff 1: G G/B B $\flat$ dim. Am<sup>7</sup> D<sup>7</sup>

Staff 2: G G/B B $\flat$ dim. Am<sup>7</sup> D<sup>7</sup>

Staff 3: Dm<sup>7</sup> G<sup>7</sup>  $\flat$ 9 13 C<sup>6</sup>/<sub>9</sub>

Staff 4: A<sup>7</sup> D<sup>7</sup> N.C. N.C.

Staff 5: G G/B B $\flat$ dim. Am<sup>7</sup> D<sup>7</sup>

Staff 6: Dm G<sup>7</sup>  $\flat$ 9 13 C<sup>6</sup>/<sub>9</sub>

Staff 7: C C $\sharp$ dim. G/B E<sup>7</sup>

Staff 8: Am<sup>7</sup> D<sup>7</sup> G/B B $\flat$ dim. Am<sup>7</sup> D<sup>7</sup>

# I CANT GIVE YOU ANYTHING BUT LOVE - G

MUSIC BY JIMMY McHUGH, WORDS BY DOROTHY FIELDS

B♭ BASS SAXOPHONE

EASY (♩ = 140)

The musical score is written for Bass Saxophone in G major, 3/4 time, with a tempo of 140 beats per minute. It consists of eight staves of music, each with a measure number on the left. The notes are quarter notes, and the chords are indicated above the staff. The key signature has two sharps (F# and C#).

Staff 1: Measure 1-4. Chords: A, A/C#, Cdim., Bm7, E7.

Staff 2: Measure 5-8. Chords: A, A/C#, Cdim., Bm7, E7.

Staff 3: Measure 9-12. Chords: Em7, A7 b9 13, D6/9.

Staff 4: Measure 13-16. Chords: B7, E7, N.C., N.C.

Staff 5: Measure 17-20. Chords: A, A/C#, Cdim., Bm7, E7.

Staff 6: Measure 21-24. Chords: Em, A7 b9 13, D6/9.

Staff 7: Measure 25-28. Chords: D, D#dim., A/C#, F#7.

Staff 8: Measure 29-32. Chords: Bm7, E7, A/C#, Cdim., Bm7, E7.

# I'LL SEE YOU IN MY DREAMS - F

MUSIC BY ISHAM JONES, WORDS BY GUS KAHN - 1924

LISTEN

B♭ BASS SAXOPHONE

The musical score is written for Bass Saxophone in the key of F major (one sharp) and 4/4 time. It consists of eight staves of music, each with a measure number on the left and lyrics below the notes. Chord symbols are placed above the staff lines. The lyrics are: "I'LL SEE YOU IN MY DREAMS I'LL HOLD YOU IN MY DREAMS SOME ONE TOOK YOU OUT OF MY ARMS STILL I FEEL THE THRILL OF YOUR CHARMS LIPS THAT ONCE WERE MINE, TEN DER EYES THAT SHINE, THEY WILL LIGHT MY WAY TON - NIGHT. I'LL SEE YOU IN MY DREAMS." The chord progression includes C, Cm6, G6/9, F#7(#9), E7, A7, Am7, D7, B7, Em, C#mb7b5, and G7.

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.

# I'VE FOUND A NEW BABY - F

WORDS AND MUSIC BY JACK PALMER AND SPENCER WILLIAMS - 1926

SOURCES: C-JAM, CHANGES: JONATHAN STOUT

B♭ BASS SAXOPHONE

Em<sup>6</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>6</sup> B<sup>7</sup>

B♭ BASS SAXOPHONE

I'VE FOUND A NEW BA - BY I'VE FOUND A NEW GIRL, MY FASH - ION PLATE  
BA - BY HAS GOT ME A WHIRL, HER NEW KIND O'  
LOV - IN DONE MADE ME HER SLAVE, HER SWEET TUR - TLE  
DOV - IN IS ALL THAT I CRAVE.  
SWEETEST MISS, WITH A KISS FUL O' BLISS, CAN'T RE - SIST SOME - HOW;  
TELLS ME LIES, BUT SHE'S WISE, NAUGHTY EYES MES - MER - IZE, I WOW AND HOW! I DON'T MEAN  
MAY - BE, I JUST HAD TO FALL. I'VE FOUND A NEW  
BA - BY, NEW BA - BY THAT'S ALL.

BLANK

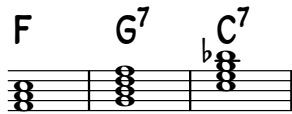
# THE JAZZ-ME BLUES - Eb

MUSIC BY TOM DELANEY - 1921

NONE

Bb BASS SAXOPHONE

F G<sup>7</sup> C<sup>7</sup>



Bb BASS SAXOPHONE

VIGOROUS SWING (♩ = 220)

F



DOWN IN LOU - SI - AN - A IN THAT SUN - NY CLIME, THEY  
EV - '24 - 800 - Y NOW A DAYS DOES THAT DANCE. YOU'D

G<sup>7</sup> C<sup>7</sup>



PLAY A CLASS OF MU - SIC THAT IS SUP - ER FINE. AND IT  
BET - ER LEARN TO JAZZ NOW WHILE YOU'VE GOT THE CHANCE. THIS

F



MAKES NO DIF - FER - ENCE IF IT'S RAIN OR SHINE, YOU CAN  
PLEAS - IN SYNCH - O - PA - TION HAS COME TO STAY. NOW

7 BREAK



HEAR THAT JAZZ - IN' MU - SIC PLAY - ING ALL THE TIME. IT  
ALL YOU'VE GOT TO DO IS JUST TO JAZZ A WAY. SO

F



SOUNDS SO PE - CU - LI - AR 'CAUSE THE MU - SIC'S QUEER,  
WHEN YOU HEAR THAT BAND PLAY - ING AT THE BALL,

G<sup>7</sup> C<sup>7</sup>



HOW ITS SWEET VI - BRA - TION SEEMS TO FILL THE AIR.  
GRAB YOUR GAL AND DO YOUR STUFF A - RAND THE HALL. WITH -

F



THEN TO YOU THE WHOLE WORLD SEEMS TO BE IN RHYME, YOU WANT  
NOTH - ING ON YOUR MIND BUT MU - SIC AND YOUR BROWN, ON - LY

BREAK



NOTH - ING ELSE BUT JAZZ - IN', JAZZ - IN' ALL THE TIME.\_\_\_\_  
 WAIT - ING FOR THE TIME SO YOU CAN JAZZ HER 'ROUND.

# LIMEHOUSE BLUES - E, G (UHC)

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

SOURCE

B♭ BASS SAXOPHONE

Musical staff for measures 1-8. Chords: F# (measures 1-2), E (measure 3), F# (measures 4-5), F# (measures 6-7), E (measure 8), F# (measures 9-10). Lyrics: IN OH DEAR LIME HOUSE OH DEAR, WHERE YEL-LOW CHINKIES LOVE TO PLAY, RIGHT HERE IN OR-ANGE BLOSSOM LAND,

Musical staff for measures 9-16. Chords: A#m (measures 9-10), E#7 (measure 11), A#m (measures 12-13), A#m (measures 14-15), E#7 (measures 16-17), A#m (measures 18-19), C#7 (measures 20-21). Lyrics: IN LIME HOUSE, I'M WEAR Y WHERE YOU CAN HEAR THOSE BLUES ALL DAY, 'CAUSE NO ONE SEAMS TO UN-DEER - STAND.

Musical staff for measures 17-24. Chords: F#7 (measures 17-18), B (measures 19-20), A#7 (measures 21-22), D#m (measures 23-24), D (measures 25-26). Lyrics: AND THEY SEAM ALL A - ROUND, LIKE A LONG, LONG SIGH. AND THOSE WEIRD CHI - NA BLUES, NEV - ER GO A - WAY. SAD,

Musical staff for measures 25-32. Chords: F# (measures 25-26), E (measures 27-28), F# (measures 29-30), F# (measures 31-32), E (measures 33-34), F# (measures 35-36), Bm7 (measures 37-38), E7 (measures 39-40), A7 (measures 41-42). Lyrics: QUEER MAD SOB BLUES, SOUND, FOR OH, HON - EY LAMB THEY SEEM TO SAY: ALL THE WHILE THEY SEEM TO SAY:

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<sup>6/9</sup>** **C#7** **F#m7**  
POOR BRO - KEN BLOS - SOM AND NO - BOD - Y'S CHILD,

45 **B7** **Bm7** **E7** **Eb7**  
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 CHINK IES THOSE SAD CHIN - A BLUES,

57 **A<sup>6/9</sup>** **F#7** **Bm7**  
RINGS ON YOUR FIN - GERS AND TEARS FOR YOUR CROWN,

61 **Bm<sup>b7</sup>b5** **E7** **A<sup>6/9</sup>**  
THAT IS THE STO - RY OF OLD CHIN - A TOWN.

# LIMEHOUSE BLUES - F-A ♭

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

SOURCE

B♭ BASS SAXOPHONE

G
F
G
G
F
G

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

Bm
F#7
Bm
Bm
F#7
Bm
D7

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

G7
C
B7
Em
Eb

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
Cm7
F7
Bb7

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

35 **E<sup>b</sup>7** **E<sup>b</sup>7 D<sup>7</sup> C<sup>#</sup>7**

OH! LIME-HOUSE KID OH! OH! OH! LIME-HOUSE KID.

37 **C<sup>7</sup>**

GO-ING THE WAY THAT THE REST OF THEM DID.

41 **B<sup>b</sup> D<sup>7</sup> G<sup>m</sup>7**

POOR BRO-KEN BLOS-SOM AND NO-BOD-Y'S CHIL'D.

45 **C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7**

HAUNT-ING AND TAUNT-ING YOU'RE JUST KIND O' WILD. OH! OH!

49 **E<sup>b</sup>7 E<sup>b</sup>7 D<sup>7</sup> C<sup>#</sup>7**

OH! LIME-HOUSE BLUES I'VE THE REAL LIME-HOUSE BLUES.

53 **C<sup>7</sup>**

LEARNED FROM THE CHINKIES THOSE SMO-CHIN-A BLUES.

57 **B<sup>b</sup> G<sup>7</sup> C<sup>m</sup> G<sup>7</sup> C<sup>m</sup>**

RINGS ON YOUR FIN-GERS AND TEARS FOR YOUR CROWN.

61 **C<sup>m</sup>7<sup>b</sup>5 F<sup>7</sup> B<sup>b</sup>**

THAT IS THE STORY OF OLD CHIN-A TOWN.

# OCHI TCHOBNYA (DARK EYES) - DM

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

B♭ BASS SAXOPHONE

B<sup>7</sup> E<sub>m</sub><sup>6</sup> A<sub>m</sub><sup>6</sup>



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

B♭ BASS SAXOPHONE

E<sup>7</sup> A<sub>m</sub><sup>6</sup> D<sub>m</sub><sup>6</sup>



B♭ BASS SAXOPHONE

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.

# PENTATONIC SCALES

B♭ BASS SAXOPHONE

1 D

1 2 3 4 5 6 7 8 9 10 11 12

D major pentatonic scale: D, E, F#, G, A.

5 G

1 2 3 4 5 6 7 8 9 10 11 12

G major pentatonic scale: G, A, B, C, D.

9 C

1 2 3 4 5 6 7 8 9 10 11 12

C major pentatonic scale: C, D, E, F, G.

15 F

1 2 3 4 5 6 7 8 9 10 11 12

F major pentatonic scale: F, G, A, C, D.

17 B♭

1 2 3 4 5 6 7 8 9 10 11 12

B♭ major pentatonic scale: B♭, C, D, E, F.

21 E♭

1 2 3 4 5 6 7 8 9 10 11 12

E♭ major pentatonic scale: E♭, F, G, A, B.

25 G#

1 2 3 4 5 6 7 8 9 10 11 12

G# major pentatonic scale: G#, A, B, C, D.

29 C#

1 2 3 4 5 6 7 8 9 10 11 12

C# major pentatonic scale: C#, D, E, F, G.

35 F#

1 2 3 4 5 6 7 8 9 10 11 12

F# major pentatonic scale: F#, G, A, B, C.

37 B

1 2 3 4 5 6 7 8 9 10 11 12

B major pentatonic scale: B, C, D, E, F.

41 E

1 2 3 4 5 6 7 8 9 10 11 12

E major pentatonic scale: E, F, G, A, B.

45 **A**

# ROSE ROOM - A $\flat$

HARRY WILLIAMS AND ART HICKMAN - 1917

B $\flat$  BASS SAXOPHONE

C<sup>7</sup> F<sup>7</sup> B $\flat$  B $\flat$ <sup>7</sup> E $\flat$  E $\flat$ <sub>m</sub> G<sup>7</sup>

B $\flat$  BASS SAXOPHONE

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 SWEET - LY RE - CLIN - ING, SOME - WHERE IN ROSE - LAND,  
BE - SIDE A BEAU - TI - FUL ROSE.

# ROSE ROOM - F

HARRY WILLIAMS AND ART HICKMAN - 1917

B $\flat$  BASS SAXOPHONE

A<sup>7</sup> D<sup>7</sup> G G<sup>7</sup> C C<sub>m</sub> E<sup>7</sup>



B $\flat$  BASS SAXOPHONE

EASY (♩ = 140)

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 SWEET - LY RE - CLIN - ING, SOME - WHERE IN ROSE - LAND,  
BE - SIDE A BEAU - TI - FUL ROSE.

# SHINE - C

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

SOURCE: JULIUS YANG'S JAM BOOK

B♭ BASS SAXOPHONE

D A<sup>7</sup> F<sup>#7</sup> B<sub>m</sub> E<sup>7</sup> D<sup>7</sup> G G<sup>#dim.</sup> B<sup>7</sup> E<sub>m</sub>



B♭ BASS SAXOPHONE

VIGOROUS SWING (♩ = 220)

1 D A<sup>7</sup>

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

5 D A<sup>7</sup>

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

9 F<sup>#7</sup> B<sub>m</sub> F<sup>#7</sup> B<sub>m</sub>

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

13 E<sup>7</sup> A<sup>7</sup>

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

17 D A<sup>7</sup>

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

21 F<sup>#7</sup> B<sub>m</sub> F<sup>#7</sup> B<sub>m</sub> D<sup>7</sup>

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

25 G G<sup>#dim.</sup> D B<sup>7</sup>

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

29

Em

Em

A<sup>7</sup>

D



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 $\flat$  BASS SAXOPHONE

F C $^7$  A $^7$  D $_m$  G $^7$  F $^7$  B $\flat$  B $^{dim.}$  D $^7$  G $_m$

B $\flat$  BASS SAXOPHONE

VIGOROUS SWING (♩ = 220)

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

SHINE JUST BE - CAUSE START WITH YOUR SHOE SIZE  
 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  
 I'M GLAD I'M LI - VIN'

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

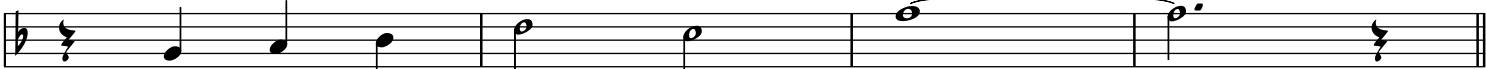
29

Gm

Gm

C7

F



YOU'LL  
THAT'S

MAKE  
WHY

THE  
THEY

WHOLE  
CALL

WORLD  
ME

SHINE.  
SHINE.

# SOME OF THESE DAYS - Eb

MUSIC BY SHELTON BROOKS - 1910

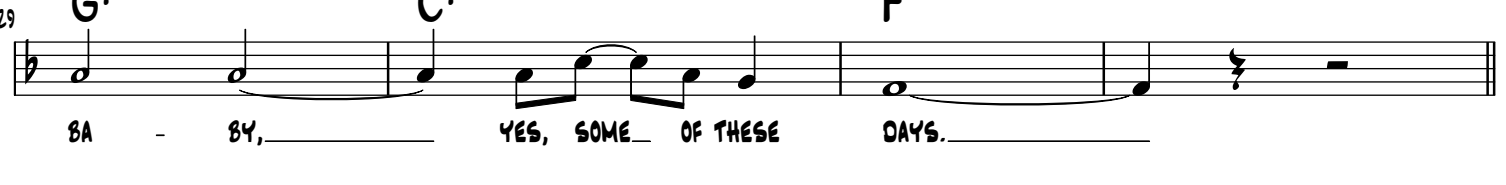
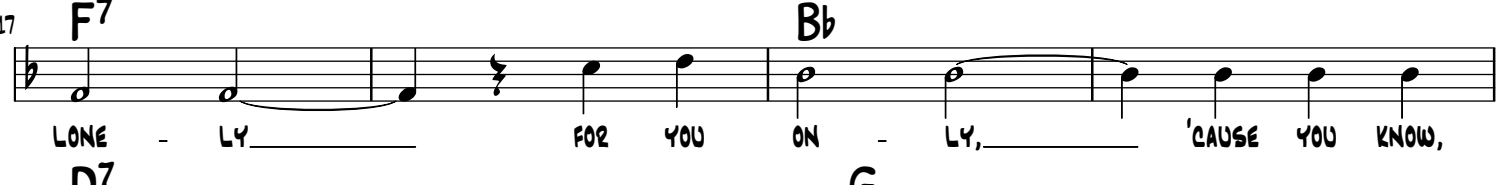
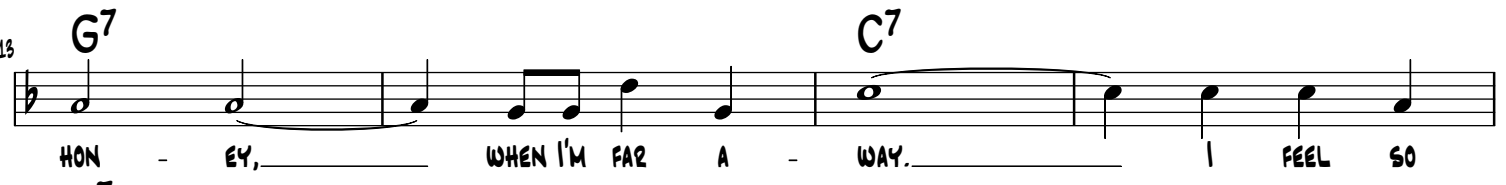
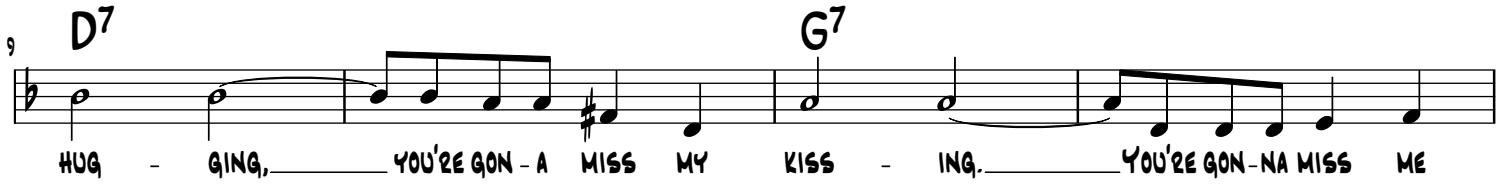
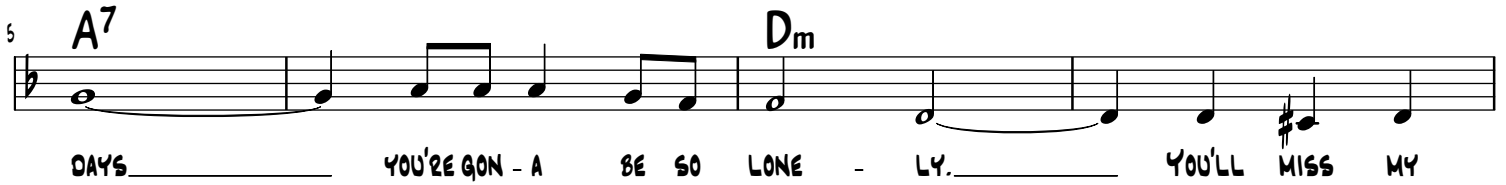
Bb BASS SAXOPHONE

A<sup>7</sup> D<sub>m</sub> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Bb G<sub>m</sub> F<sup>dim.</sup> F



Bb BASS SAXOPHONE

UP TEMPO (♩ = 180)



# SOME OF THESE DAYS - F

MUSIC BY SHELTON BROOKS - 1910

B $\flat$  BASS SAXOPHONE

B $^7$  E $_m$  E $^7$  A $^7$  D $^7$  G $^7$  C A $_m$  G $^{dim.}$  G

B $\flat$  BASS SAXOPHONE

UP TEMPO (♩ = 180)

B $^7$

E $_m$

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

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

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

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

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

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

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

BA - BY, YES, SOME OF THESE DAYS.

# SOME OF THESE DAYS - G

MUSIC BY SHELTON BROOKS - 1910

B♭ BASS SAXOPHONE

C#7 F#m F#7 B7 E7 A7 D Bm A dim. A

B♭ BASS SAXOPHONE

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.

# SWEET GEORGIA BROWN - A b

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

Bb BASS SAXOPHONE

G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Bb G<sub>m</sub> D<sup>7</sup>



Bb BASS SAXOPHONE

EASY (♩ = 140)

Musical score for Bb Bass Saxophone with lyrics and chord changes.

1 G<sup>7</sup>  
NO GAL MADE HAS GOT A SHADE ON SWEET GEOR-GIA BROWN

5 C<sup>7</sup>  
TWO LEFT FEET, BUT OH SO NEAT HAS SWEET GEOR-GIA BROWN

9 F<sup>7</sup>  
THEY ALL SIGH AND WAN-NA DIE FOR SWEET GEOR-GIA BROWN I'LL TELL YOU JUST

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

17 G<sup>7</sup>  
IT'S BEEN SAID SHE KNOCKS 'EM DEAD WHEN SHE LANDS IN TOWN:

21 C<sup>7</sup>  
SINCE SHE CAME WHY IT'S A SHAME HOW SHE COOLS 'EM DOWN.

25 G<sub>m</sub> D<sup>7</sup> G<sub>m</sub> D<sup>7</sup>  
FEL - LERS THAT SHE CAN'T GET ARE FEL - LERS SHE AIN'T

29 Bb G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Bb  
MET. GEOR - GIA CLAIMED HER, GEOR GIA NAMED HER, SWEET GEOR - GIA

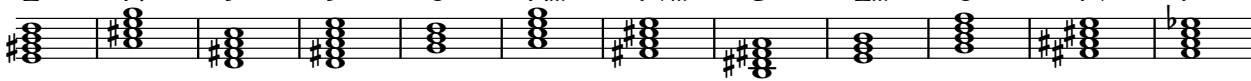
# SWEET GEORGIA BROWN - F

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

SOURCE: JULIUS YANG'S JAM BOOK

B♭ BASS SAXOPHONE

E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> D<sup>9</sup> G A<sup>m7</sup> F<sup>#m7</sup> B<sup>7</sup> E<sub>m</sub> G<sup>7</sup> F<sup>#7</sup> F<sup>7</sup>



B♭ BASS SAXOPHONE

EASY (♩ = 140)

E<sup>7</sup>

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

5 A<sup>7</sup>

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

9 D<sup>7</sup> D<sup>9</sup>

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

13 G A<sup>m7</sup> D<sup>7</sup> G F<sup>#m7</sup> B<sup>7</sup>

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

17 E<sup>7</sup>

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

21 A<sup>7</sup> B<sup>7</sup>

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

25 E<sub>m</sub> F<sup>#m7</sup> B<sup>7</sup> E<sub>m</sub> F<sup>#m7</sup> B<sup>7</sup>

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

29 G<sup>7</sup> F<sup>#7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G B<sup>7</sup>

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♭ BASS SAXOPHONE

F#7 B7 E7 E9 A Bm7 G#m7 C#7 F#m A7 G#7 G7

## B♭ BASS SAXOPHONE

EASY (♩ = 140)

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♭ BASS SAXOPHONE

Em B7 Em7 C7 F#m7 b5 Am7 D7 G G(maj7) G6 B♭dim. Am7 b5 A#dim. F7 E7

## B♭ BASS SAXOPHONE

QUICK (♩ = 180)

B7

1. Em Em7/D C7 B7

5

FINE

9 2. Em F#m7 b5 B7 Em Am7 D7

13 G G(maj7) G6 Am7 D7

17 G B♭dim. Am7 b5 G6 Am7 D7 G

22 G(maj7) G6 A#dim. G7 F7 E7 Am7 D7 G C7 B7

D.C. AL FINE