

Song Index	1	Limehouse Blues - F-Ab	66
8, 9, and 10 - G	3	Ochi Tchornya (Dark Eyes) - Dm	68
After The Ball - 4/4 time - F	4	Ochi Tchornya (Dark Eyes) - Gm	69
After You've Gone - Bb	6	Pentatonic Scales	70
After You've Gone - C	8	Rose Room - Ab	72
After You've Gone - G	10	Rose Room - F	73
Ain't Misbehavin' - C	12	Shine - C	76
Ain't Misbehavin' - Eb	15	Shine - Eb	78
Ain't She Sweet - F	17	Some Of These Days - Eb	80
Ain't She Sweet - F	18	Some Of These Days - F	81
All Of Me - C	19	Some Of These Days - G	82
Anniversary Song - C	20	Sweet Georgia Brown - Ab	83
Autumn Leaves - Em	21	Sweet Georgia Brown - F	84
Avalon - F	22	Sweet Georgia Brown - G	85
(Back Home Again In) Indiana - F	25	That's-A-Plenty (v1) - F	86
Basin Steet Blues - Bb	26		
Bei Mir Bist Du Schon - Am	28		
Bei Mir Bist Du Schon - Dm	29		
Bei Mir Bist Du Schon - Em	30		
Bill Bailey - F	31		
Blue Drag - Dm	34		
Blue Skies - Am	35		
Blues Clair - C	36		
Bring Me Sunshine - Bb	37		
Bye, Bye, Blackbird - F	38		
Chinatown, My Chinatown - C	39		
Chinatown, My Chinatown - G	41		
Crazy Rhythm - F	43		
Darktown Strutter's Ball - Bb	44		
Darktown Strutter's Ball - C	47		
Diga Diga Doo - F	49		
Dinah - Ab	50		
Dinah - G	51		
Down By The Riverside - F	52		
Five Foot Two, Eyes Of Blue - C	53		
Here Comes The Hot Tamale Man - Eb	54		
I Can't Give You Anything But Love - F	57		
I Cant Give You Anything But Love - G	58		
I'll See You In My Dreams - F	59		
I've Found A New Baby - F	60		
The Jazz-Me Blues - Eb	61		
Limehouse Blues - E, G (UHC)	64		

8, 9, AND 10 - G

MUSIC BY JIMMY MCHUGH, PERFORMED BY SLIM AND SLAM

SOURCE

LISTEN

C BASS

Chord chart for C Bass: G, A7, D7, G7, C

C BASS

EASY (♩ = 140)

Chord chart for C Bass: G, A7, D7, G7, C

5 A DATE AT EIGHT WITH YOU WOULD BE GREAT.

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

13 SKATE A - ROUND ALL OV - ER TOWN

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

21 IF EIGHT WOULD BE GREAT NINE WOULD BE FINE

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

29 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

C BASS

F B \flat C 7 G m D 7 G 7

C BASS

AF - TER THE BALL IS O - VER,

5 AF - TER THE BREAK OF MORN,

9 AF - TER THE DANC - ERS LEAV - ING,

13 AF - TER THE STARS ARE GONE

17 MAN - Y A HEART IS ACH - ING,

21 IF YOU COULD READ THEM ALL,

25 MAN - Y THE HOPES THAT HAVE VAN - ISHED,

29 AF - TER THE BALL.

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

C BASS

B \flat F 7 D 7 G m^7 G 7 B \flat^7 C m^7 D m E \flat^7 C m E \flat E $\flat m$ C 7 G m

A musical staff showing the chord progression for the C Bass part. The notes are represented by vertical stems and dots on a five-line staff, corresponding to the chords listed above.

C BASS

EASY (♩ = 140)

A B \flat F 7 B \flat

Now won't you list-en hon-ey while I say how could you tell me that you're

A musical staff in bass clef with lyrics. Above the staff are chord symbols: A, B \flat , F 7 , and B \flat . The tempo is marked 'EASY (♩ = 140)'. The lyrics are: 'Now won't you list-en hon-ey while I say how could you tell me that you're'.

F 7 D 7 G m^7 F 7 G 7 B \flat^7 C m^7 F 7

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

A musical staff in bass clef with lyrics. Above the staff are chord symbols: F 7 , D 7 , G m^7 , F 7 , G 7 , B \flat^7 , C m^7 , and F 7 . The lyrics are: 'GOIN' AWAY? DON'T SAY THAT WE MUST PART, DON'T YOU BREAK YOUR SA BY'S HEART.'

B \flat F 7 D m G 7

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

A musical staff in bass clef with lyrics. Above the staff are chord symbols: B \flat , F 7 , D m , and G 7 . The lyrics are: 'YOU KNOW THAT I'VE LOVE YOU FOR THESE MA - NY YEARS, LOVE YOU BOTH NIGHT AND'.

E \flat^7 B \flat^7 G m^7 C m F 7 C m^7 F 7 B \flat

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

A musical staff in bass clef with lyrics. Above the staff are chord symbols: E \flat^7 , B \flat^7 , G m^7 , C m , F 7 , C m^7 , F 7 , and B \flat . The lyrics are: 'DAY. OH HON-ey SA - BY CAN'T YOU SEE MY TEARS? LIST-EN WHILE I SAY.'

17 **B** **E_b** **E_bm** **B_b**

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 **G⁷** **C⁷** **F⁷**

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 **B_b** **F⁷** **B_b** **B_b⁷** **E_b**

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 **E_bm** **B_b** **G⁷**

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 **C_m** **G⁷** **C_m** **E_bm** **B_b** **D⁷**

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 **G_m** **C⁷** **B_b** **F⁷** **B_b** **B_b⁷** **B_b**

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

C BASS

C G⁷ E⁷ A_m⁷ A⁷ C⁷ D_m⁷ E_m F⁷ D_m F F_m D⁷ A_m



C BASS

EASY (♩ = 140)

A C G⁷ C

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

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.

C G⁷ E_m A⁷

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

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 - 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

C BASS

G D⁷ B⁷ E_m⁷ E⁷ G⁷ A_m⁷ B_m C⁷ A_m C C_m A⁷ E_m



C BASS

EASY (♩ = 140)

A G D⁷ G

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

4 D⁷ B⁷ E_m⁷ D⁷ E⁷ G⁷ A_m⁷ D⁷

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

9 G D⁷ B_m E⁷

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

12 C⁷ G⁷ E_m⁷ A_m D⁷ A_m⁷ D⁷ G

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

17 **B** C Cm G

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 E7 A7 D7

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 G D7 G G7 C

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 Cm G E7

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 Am E7 Am Cm G B7

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 Em A7 G D7 G G7 G

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"

BLANK

AIN'T MISBEHAVIN' - C

THOMAS 'FATS' WALLER AND HARRY BROOKS

SOURCE: JULIUS YANG'S JAM BOOK

C BASS

C C#m^{b7} b5 Dm⁷ G¹³ E⁷ F⁶ Bb⁹ A⁷ E¹³ A⁹ D¹³ D#m^{b7} b5 E^{aug.} Am F⁷ Am⁶ G Am⁷ D⁹ A¹³ G⁹

C BASS

MEDIUM (♩ = 130)

C C#m^{b7} b5 Dm⁷ G¹³ C E⁷

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

F⁶ Bb⁹ C A⁷ Dm⁷ G¹³

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

E¹³ A⁹ D¹³ G¹³ C C#m^{b7} b5 Dm⁷ D#m^{b7} b5

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

C E^{aug.} F⁶ Bb⁹

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

C A⁷ Dm⁷ G¹³ C C E⁷

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

Am F⁷ Am⁶ A⁹

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

G E⁷ Am⁷ D⁹ G¹³ A¹³ D¹³ G¹³

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

25 **C** **C#m^{b7} b⁵** **Dm⁷** **D#m^{b7} b⁵**

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

27 **C** **E⁷** **F⁶** **Bb⁹**

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

29 **C** **A⁷** **Dm⁷** **G⁹** **C** **Am⁷** **Dm⁷** **G⁹**

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

C BASS

Eb Em^{b7 b5} Fm⁷ Bb¹³ G⁷ Ab⁶ Db⁹ C⁷ G¹³ C⁹ F¹³ F#m^{b7 b5} G^{aug.} Cm Ab⁷ Cm⁶ Bb Cm⁷ F⁹ C¹³ Bb⁹

C BASS

MEDIUM (♩ = 130)

Eb Em^{b7 b5} Fm⁷ Bb¹³ Eb G⁷

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

4 Ab⁶ Db⁹ Eb C⁷ Fm⁷ Bb¹³

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

7 G¹³ C⁹ F¹³ Bb¹³ Eb Em^{b7 b5} Fm⁷ F#m^{b7 b5}

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

11 Eb G^{aug.} Ab⁶ Db⁹

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

15 Eb C⁷ Fm⁷ Bb¹³ Eb Eb G⁷

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

17 Cm Ab⁷ Cm⁶ C⁹

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

21 Bb G⁷ Cm⁷ F⁹ Bb¹³ C¹³ F¹³ Bb¹³

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

25 Eb Em^{b7 b5} Fm⁷ F#m^{b7 b5}

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

27 **E_b** **G⁷** **A_b⁶** **D_b⁹**

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

29 **E_b** **C⁷** **F_m⁷** **B_b⁹** **E_b** **C_m⁷** **F_m⁷** **B_b⁹**

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

C BASS

F B⁹ C⁷ B⁹ A⁷ D⁷ G¹³ C⁹ F⁶ C¹³ B⁹ F⁷ B^{b7} G^{m7}

C BASS

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?

AIN'T SHE SWEET - F

MUSIC BY MILTON AGER, WORDS BY JACK YELLEN - 1927

SOURCE: JULIUS YANG'S JAM BOOK

C BASS

C F#9 G7 F#9 E7 A7 D13 G9 C6 G13 F#9 C7 F7 Dm7

C BASS

MEDIUM SWING (♩ = 100)

C F#9 G7 C F#9 G7

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

5 C E7 A7 D13 G9 C6 G13

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

9 C F#9 G7 C F#9 G7

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

13 C E7 A7 D13 G9 C6 C7

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

17 F7 F7 C C7

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

21 F7 F7 C Dm7 G13

AIN'T THAT PER - FEC - TION?

25 C F#9 G7 C F#9 G7

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

29 C E7 A7 D13 G9 C G7

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

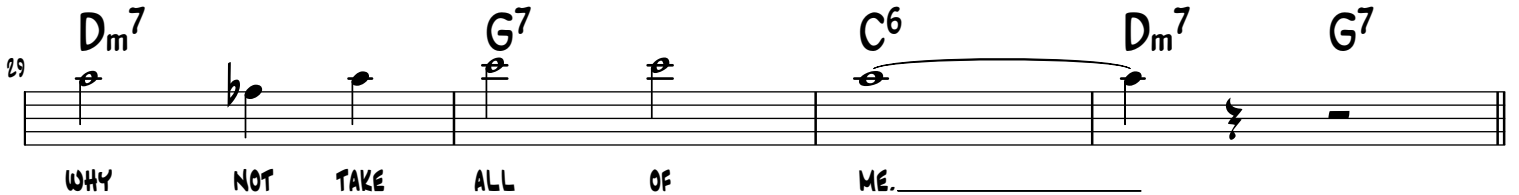
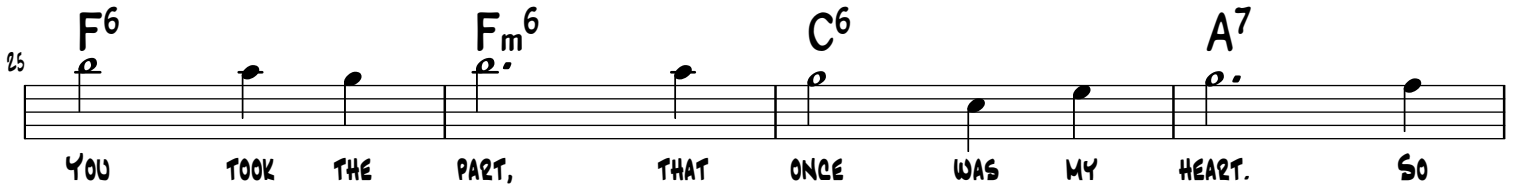
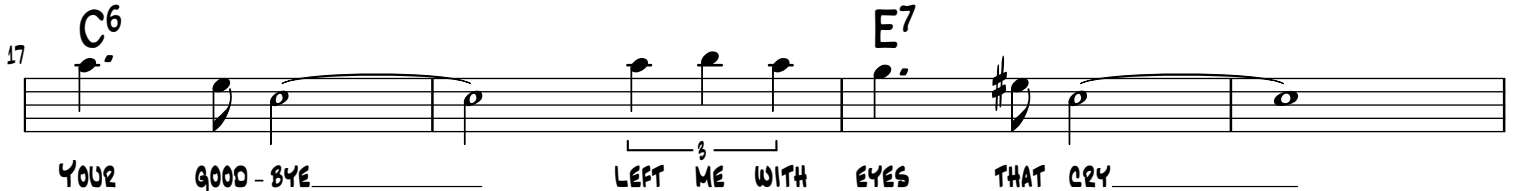
C BASS

C⁶ E⁷ A⁷ A⁷ D_m⁶ A_m⁶ D⁷ D_m⁷ D_m⁷ G⁷ G⁷ F⁶ F_m⁶



C BASS

SWING (♩ = 160)



ANNIVERSARY SONG - C

MUSIC BY IOSIF IVANOVICI - 1880

C BASS

EASY (♩ = 140)

The musical score is written for C Bass in common time (C). It consists of eight staves of music, each with a measure number on the left. The notes are written in a simple, easy-to-play style, often using whole notes and half notes with slurs. Chord symbols are placed above the notes to indicate the harmonic structure.

Staff 1: Measure 1. Chord: E7. Notes: G2, B2, D3, E3.

Staff 2: Measure 5. Chords: Am, A7. Notes: A2, C3, E3, G3.

Staff 3: Measure 9. Chords: Dm, Am. Notes: D2, F2, A2, C3.

Staff 4: Measure 13. Chords: E7, Am. Notes: G2, B2, D3, E3.

Staff 5: Measure 17. Chords: Dm7, G7, C. Notes: D2, F2, A2, C3.

Staff 6: Measure 21. Chords: Dm7, G7, C. Notes: D2, F2, A2, C3.

Staff 7: Measure 25. Chords: E7, Am. Notes: G2, B2, D3, E3.

Staff 8: Measure 29. Chords: Dm, E7, Am. Notes: D2, F2, A2, C3.

AUTUMN LEAVES - EM

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

SOURCE: JULIUS YANG'S JAM BOOK

C BASS

Am Gm⁷ Am⁶ B⁷ Em⁷ Am⁷ D C Em D⁷ D^{aug.} G D^{dim.} A

C BASS

GENTLE (♩ = 80)

THE FAL-ING LEAVES OUTSIDE MY WIN-DOW. THE FAL-ING LEAVES OF RED AND GOLD. I TASTE YOUR LIPS YOUR SUM-MER KISS - ES YOUR SUNBUENT 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.

Am⁷ D Gm⁷ C Am B⁷ Em

B⁷ Em D⁷ D^{aug.} G

D^{dim.} Em A Am B⁷ Em

BLANK

AVALON - F

AL TOLSON, BUDDY DESYLVA AND VINCENT ROSE - 1920

SOURCE: JULIUS YANG'S JAM BOOK

C BASS

F⁶ G⁷ C⁷ F⁷ D⁷ G_m⁶ B_b^{dim.} G_m⁷

C BASS

VERY UPTEMPO (♩ = 270)

F⁶ G⁷ C⁷ F⁶

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

5 F⁶ G⁷ C⁷

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

9 C⁷ F⁷ G⁷

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

13 G⁷ C⁷

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

17 **C7**
I FOUND MY LOVE IN AV - A - LON BE -

22 **F6**
SIDE THE SAY I

26 **C7**
LEFT MY LOVE IN AV - A - LON AND

30 **F6**
SAILED A - - WAY AND

34 **D7**
NOW I DREAM OF AV - A - LON EACH

38 **Gm6** **D7** **Bbdim.**
NIGHT EACH DAY AND

42 **F6** **D7**
SO I THINK I'LL TRA - VEL ON TO

46 **Gm7** **C7** **F6**
AV A LON

(BACK HOME AGAIN IN) INDIANA - F

BALLAD MACDONALD AND JAMES F. HANLEY - 1917

SOURCE: JULIUS YANG'S JAM BOOK

C Bass

F D⁷ G⁷ C⁷ F⁷ B^b B^bm A⁷ D^m D^b7 F^m b⁷ b⁵



C Bass

BRIGHT (♩ = 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 - ING BRIGHT THROUGH THE

13 SYC - A - MORS 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 STEET BLUES - B \flat

BY SPENCER WILLIAMS - 1928

FIREHOUSE JAZZ BAND FAKE BOOK

C BASS

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



C BASS

SLOW SWING (♩ = 90)

A B \flat



WON'TCHA COME A-LONG WITH ME,

TO THE MISSIS-SIP-PI?

F 7

B \flat

F 7

B \flat

B \flat 7

E \flat

E \flat $_m$

B \flat

F 7

B \flat

F 7 (#5)



WE'LL TAKE A BOAT TO THE LAN' OF DREAMS,

STEAM DOWN THE RIV-ER DOWN TO NEW OR-LEANS.

THE

B B \flat



BAND'S THERE TO MEET US,

OLD FRIENDS TO GREET US,

F 7

B \flat

F 7

B \flat

B \flat 7

E \flat

E \flat $_m$

B \flat

F 7

B \flat



WHERE ALL THE LIGHT AND THE DARK FOLKS MEET,

THIS IS BA - SIN STREET.

17 C **B \flat** **D 7** **G 7** **A \flat 7** **G 7**

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

21 **C 7** **F 7** **B \flat** **B \flat dim.** **C $_m$ 7** **F 7**

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 **B \flat** **D 7** **G 7** **A \flat 7** **G 7**

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

29 **C 7** **F 7** **B \flat** **E \flat 7** **B \flat** **F 7**

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

C BASS

Am Dm E⁷ F⁷ Bm⁷ E Em^{b7 b5}



C BASS

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

C BASS

D_m G_m A⁷ B^{b7} E_m⁷ A A_m^{b7 b5}



BEI MIR BIST DU SCHON - EM

MUSIC BY SHOLOM SECUNDA, WORDS BY JACOB JACOBS - 1932

SOURCE: JULIUS YANG'S JAM BOOK

C BASS

Em Am B⁷ C⁷ F^{#m}⁷ B Bm^{b7} b⁵

C BASS

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

MIR BIST DU SCHÖN MEANS THAT YOU'RE GRAND

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

C BASS

D_m A⁷ F E_b^{dim.} C⁷ C⁷(#5) F^{#dim.} F⁷ B_b B^{dim.} D⁷ G⁷



C BASS

VERSE:

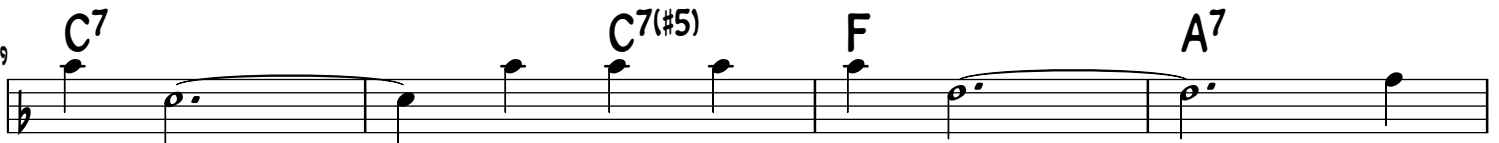
EASY (♩ = 140)



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



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 -



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



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



BELL - 'RIN' LIKE AN OLD PRUNE - FED CALFAN' 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



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

B, CHORUS:

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

29 **F** **F#dim.** **C7/G** **C7**
SHE MOANS THE WHOLE DAY LONG.

35 **C7**
I'LL DO THE COOK - IN', DAR - LIN', I'LL PAY THE RENT,

37 **C7** **F**
I KNOW I'VE DONE YOU WRONG.

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

45 **F** **F7** **b9** **Bb**
NOTH - IN' BUT A FINE TOOTH COMB? I

49 **Bb** **Bdim.** **F/C** **D7**
KNOW I'M TO BLAME, WELL, AIN'T THAT A SHAME, BILL

53 **G7** **C7** **F**
BAIL - EY WON'T YOU PLEASE COME HOME?

BLUE DRAG - DM

MUSIC AND WORDS BY JOSEF MYROW - 1992

C BASS

EASY (♩ = 140)

Dm C Bb A Dm C Bb A Dm C Bb A Dm C Bb A

BASS INTRO

GIТАR INTRO

5

9

13

17

21

25

29

33

BLUE SKIES - AM

IRVING BERLIN - 1926

SOURCE: JULIUS YANG'S JAM BOOK

C BASS

Am Am⁷ Cm⁷ A⁷ Dm⁷ G⁷ C⁶ Bm⁷ E⁷ G^{7sus}

C BASS

MODERATE SWING (♩ = 180)

Am Am/G# Am⁷/G Am/F#

BLUE SKIES SMI-LING AT ME NO - THING BUT

Cm⁷ A⁷ Dm⁷ G⁷ C⁶ Bm⁷ E⁷

BLUE SKIES DO I SEE

Am Am/G# Am⁷/G Am/F#

BLUE - BIRDS SING-ING A SONG NO - THING BUT

BLUE - BIRDS SING-ING A SONG NO - THING BUT

Cm⁷ A⁷ Dm⁷ G⁷ C⁶

BLUE - BIRDS ALL DAY LONG

BLUE - BIRDS ALL DAY LONG

C⁶ G^{7sus} C⁶ G⁷ C⁶

NE - VER SAW THE SUN SHIN-ING SO BRIGHT NE - VER SAW THINGS GO - ING SO RIGHT

NE - VER SAW THE SUN SHIN-ING SO BRIGHT NE - VER SAW THINGS GO - ING SO RIGHT

C⁶ G^{7sus} C⁶ Bm⁷ E⁷

NO - TIC - ING THE DAYS HUR - RY - ING BY WHEN YOU'RE IN LOVE, MY HOW THEY FLY!

NO - TIC - ING THE DAYS HUR - RY - ING BY WHEN YOU'RE IN LOVE, MY HOW THEY FLY!

Am Am/G# Am⁷/G Am/F#

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

Cm⁷ A⁷ Dm⁷ G⁷ C⁶ Bm⁷ E⁷

BLUE DAYS ALL OF THEM GONE NO - THING BUT

BLUE SKIES FROM NOW ON

BLUES CLAIR - C

MUSIC BY OTTAVIO REINHARDT

C BASS

EASY (♩ = 140)

C/E E \flat dim. D $_m^7$ G 7 C/E E \flat dim. G 7 N.C.

INTRO

5 C 6 G $_m^7$ C 7 \flat^9 13

9 F 7 C 7 C/E E \flat dim.

13 D $_m^7$ G 7 C/E E \flat dim. D $_m^7$ G 7

BRING ME SUNSHINE - B \flat

MUSIC BY ARTHUR KENT, MUSIC BY SYLVIA DEE - 1966

SOURCE: C-TAM

YOUTUBE

C BASS

B \flat C m ⁷ F⁷ B \flat ⁷ E \flat C⁷



C BASS

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

C BASS

F Bb Gm⁷ C⁷ Abm^{b7} b⁵ D⁷ Bbm⁷ F⁷ Am⁷ G⁷

C BASS

BRIGHT SWING (♩ = 100)

F Bb F Gm⁷ C⁷ F

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

5 F/A Abm^{b7} b⁵ Gm⁷ C⁷ C⁷ D⁷

BYE, BYE, BLACK - BIRD

9 Gm⁷ Gm⁷ D⁷ Gm⁷ C⁷

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

13 Gm⁷ Bbm⁷ F Gm⁷ C⁷

BYE, BYE, BLACK - BIRD

17 F⁷ Am⁷ D⁷

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

21 Gm⁷ C⁷

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

25 F Am⁷ D⁷

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

29 G⁷ C⁷ F Gm⁷

BLACK - BIRD BYE, BYE

CHINATOWN, MY CHINATOWN - C

WORDS BY WILLIAM JEROME, MUSIC BY JEAN SCHWARTZ - 1910

SOURCE: THE DAILY UKULELE

LISTEN: CHET ATKINS

C BASS

F A_m C⁷ G_m⁷ D_m G_m G⁷ C⁷(#5) A⁷ F⁷(#5) B_b D⁷ B_b⁶ C_m⁶ F^{#dim.}

A musical staff showing the chord progression for the C Bass part. The chords are: F, A_m, C⁷, G_m⁷, D_m, G_m, G⁷, C⁷(#5), A⁷, F⁷(#5), B_b, D⁷, B_b⁶, C_m⁶, and F^{#dim.}. The notes are written on a five-line staff with a treble clef.

C BASS

FAST (♩ = 140)

C Em C Em G⁷

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

A musical staff in bass clef with a 2/4 time signature. The tempo is marked 'FAST (♩ = 140)'. The staff contains the first line of the song's melody with lyrics underneath. Chords are written above the staff: C, Em, C, Em, and G⁷.

9 C Em D_m⁷ A_m G⁷ C

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

A musical staff in bass clef with a 2/4 time signature. The staff contains the second line of the song's melody with lyrics underneath. Chords are written above the staff: C, Em, D_m⁷, A_m, G⁷, and C.

17 D_m D⁷ G⁷ G⁷ G⁷(#5)

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

A musical staff in bass clef with a 2/4 time signature. The staff contains the third line of the song's melody with lyrics underneath. Chords are written above the staff: D_m, D⁷, G⁷, G⁷, and G⁷(#5).

25 **C** **G7(#5)** **C** **G7**

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

33 **G7** **E7** **A_m** **D7** **G7** **G7(#5)**

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

41 **C** **G7(#5)** **C** **C7** **C7(#5)** **F** **A7/E** **D_m**

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

49 **F** **F_m⁶** **C** **G_m⁶/B_b** **A7** **D7** **G7** **C** **C[#]dim.** **D_m⁷** **G7**

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

25 **G** **D7(#5)** **G** **D7**

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

33 **D7** **B7** **Em** **A7** **D7** **D7(#5)**

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

41 **G** **D7(#5)** **G** **G7** **G7(#5)** **C** **E7/B** **Am**

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

49 **C** **Cm⁶** **G** **D_m⁶/F** **E⁷** **A⁷** **D⁷** **G** **G[#]dim.** **A_m⁷** **D⁷**

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

C BASS

F⁶ Fm^{b7} b⁵ Gm⁷ C⁷ F Cm⁷ F⁷ Bb⁷ Bb Bbm⁶ D⁷ G⁷

C BASS

EASY (♩ = 140)

F⁶ Fm^{b7} b⁵

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

Gm⁷ C⁷ F Gm⁷ C⁷

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

F⁶ Fm^{b7} b⁵

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

Gm⁷ C⁷ F⁶

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

Cm⁷ F⁷ Bb⁷ Bb

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

Bbm⁶ D⁷ C⁷

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

F⁶ G⁷

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

Gm⁷ C⁷ F⁶ F⁶ C⁷

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

C BASS

F⁷ B \flat G⁷ C⁷ B \flat dim. C_m⁷ E \flat E^{dim.} A⁷ A \flat ⁷



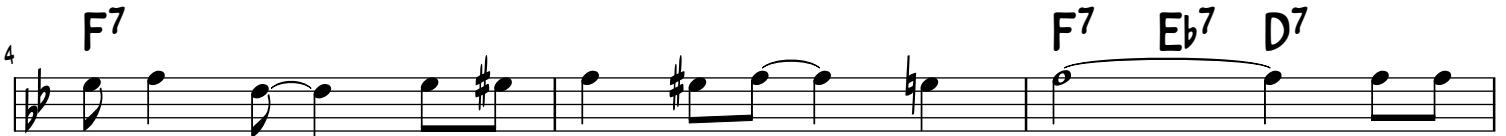
C BASS

LOPING (♩ = 140)

B \flat B \flat dim. C_m F⁷ B \flat B \flat dim.



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



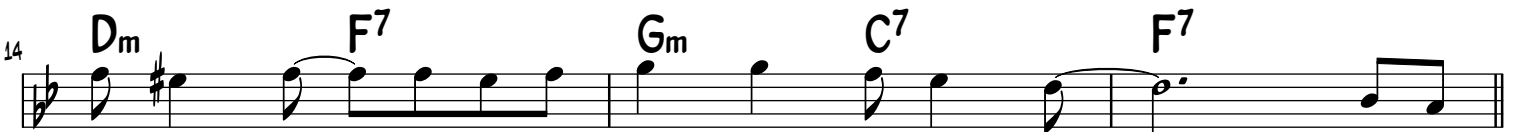
DARK TOWN BALL... IT'S A VER - Y SWELL - AF - FAIR, ALL THE
"BA - BY DALLS", AND EACH ONE WILL DO THEIR BEST, JUST TO



"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 - 'RY FOR - EIGN LAND, THE



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



SOOT 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 **Bb** **Bb** **G7** **C7**

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

21 **F7** **Bb/D** **Bbdim.** **Cm7** **F7**

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

25 **Bb** **Bb** **G7** **C7**

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

29 **Eb** **E dim.** **Bb** **A7** **Ab7** **G7**

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

33 **C7** **F7** **Bb** **Bbdim.** **Cm7** **F7**

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

C BASS

G⁷ C A⁷ D⁷ C^{dim.} D_m⁷ F F^{#dim.} B⁷ B_b⁷

C BASS

LOPING (♩ = 140) C A⁷ D⁷

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 Am⁷ D⁷ G⁷ D_m⁷ G⁷ D_m⁷

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 G⁷ C E_b^{dim.} G⁷ C A⁷

"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 D⁷ Am⁷ D⁷ F

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

14 B⁷ C E⁷ A⁷

SOOT 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 **D⁷** **G⁷** **D_m⁷** **G⁷** **C** **G⁷** **C**



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

C BASS

D_m A⁷ C⁷ F D⁷ G_m⁷



C BASS

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

C BASS

Ab⁶ Bbm⁷ Eb⁷ Eb⁷ Fm Fm^{M7} Fm⁷ Fm⁶

C BASS

BOUNCY (♩ = 180)

DI - NAH IS THERE AN - YONE 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

DINAH - G

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

SOURCE: JULIUS YANG'S JAM BOOK

C BASS

G Em⁷ Am⁷ D⁷ Bbm^{b7 b5} C⁷ B⁷ Em Eb^{aug.} C#m⁷ C⁹ A⁷

C BASS

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' - RY 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

C BASS

F C⁷ B^b F⁷

C BASS

LIVELY (♩ = 180) F

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

C BASS

C E⁷ A⁷ E_m⁷ D⁷ G⁷ C⁶ D⁹ G¹³ G¹¹ A¹³ A_m⁷ D_m⁷ G⁹



C BASS

UP TEMPO (♩ = 200)

Musical score for C Bass, including lyrics and chord progressions. The score is divided into systems, with measure numbers 5, 9, 13, 17, 21, 25, and 29 marked at the beginning of each system.

Lyrics: 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 BET CHA LIFE IT IS - N'T HER BUT COULD SHE LOVE COOULD SHE WOO? COULD SHE, COULD SHE, COULD SHE COO? HAS AN - Y SO - DY SEEN MY GAL?

Chord progressions: C, E⁷, A⁷, E_m⁷, A⁷, D⁷, G⁷, C⁶, A⁷, D⁹, G¹³, E⁷, A⁷, E_m⁷, A⁷, D⁷, G¹³, C⁶, G¹¹, C, E⁷, E_m⁷, A¹³, A_m⁷, D⁹, G⁷, D_m⁷, G⁹, C, E⁷, A⁷, E_m⁷, A⁷, D⁷, G⁷, C⁶, D_m⁷, G⁷.

BLANK

HERE COMES THE HOT TAMALE MAN - Eb

FRED ROSE & CHARLIE HARRISON

1926

SAN DIEGO TRAD JAZZ CAMP

C BASS

CHORUS

5

9

15

17

21

25

31

35

39

45

TO VERSE

Chord progression: Eb, D7, G7, C7, F7, Bb7, Eb, Gbdim., Bb7, Eb, D7, G7, C7, F7, Bb7, Eb, Ab7, G7, Eb, Cm, Ab7, Cm, Ab7, Bb7, Eb, Ab, Eb, Bb7, C7, F7, Bb7, Eb, Cm, Ab7, Bb7, Cm, Ab7, Bb7, Eb, Ab, Eb, Bb7, C7.

47 **B \flat** **B \flat aug.** **G m** **B $^{dim.}$** **C m** **F 7** **B \flat 7**

51

55

59

65

69

73

77

I CAN'T GIVE YOU ANYTHING BUT LOVE - F

MUSIC BY JIMMY McHUGH, WORDS BY DOROTHY FIELDS

C BASS

EASY (♩ = 140)

Sheet music for bass line in C major, 4/4 time, tempo 140. The key signature has one flat (Bb). The music is divided into systems of five staves each. Chord symbols are placed above the notes. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated on the left side of the staves.

Chord symbols: F, F/A, Abdim., Gm7, #C7, F, F/A, Abdim., Gm7, C7, Cm7, F7 b9 13, Bb6/9, G7, C7, N.C., N.C., F, F/A, Abdim., Gm7, #C7, Cm, F7 b9 13, Bb6/9, Bb, Bdim., F/A, D7, Gm7, C7, F/A, Abdim., Gm7, C7.

I CANT GIVE YOU ANYTHING BUT LOVE - G

MUSIC BY JIMMY McHUGH, WORDS BY DOROTHY FIELDS

C BASS

EASY (♩ = 140)

The image shows a bass line for the song "I Can't Give You Anything But Love - G". The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as "EASY" with a quarter note equal to 140 beats per minute. The bass line is written on a single staff with a clef of C bass. The notes are mostly quarter and eighth notes, with some slurs and ties. The chords are indicated above the staff. The piece is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 marked at the beginning of their respective lines. The chords are: G, G/B, Bb dim., Am7, D7, Dm7, G7 b9 13, C6/9, A7, D7, N.C., N.C., G, G/B, Bb dim., Am7, D7, Dm, G7 b9 13, C6/9, C, C# dim., G/B, E7, Am7, D7, G/B, Bb dim., Am7, D7.

I'LL SEE YOU IN MY DREAMS - F

MUSIC BY ISHAM JONES, WORDS BY GUS KAHN - 1924

LISTEN

C BASS

The musical score is written for C Bass in a single system with a key signature of one flat (Bb) and a common time signature (C). The melody is written on a single staff with a bass clef. The lyrics are placed below the notes. Chord symbols are placed above the staff at various points. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated on the left side of the staff. The score ends with a double bar line.

I'LL SEE YOU IN MY DREAMS I'LL

5 F6/9 E7(#9) F6/9
HOLD YOU IN MY DREAMS

9 D7
SOME ONE TOOK YOU OUT OF MY ARMS

13 G7 Gm7 C7
STILL I FEEL THE THRILL OF YOUR CHARMS.

17 Bb Bbm6
LIPS THAT ONCE WERE MINE,

21 F6/9 E7(#9) F6/9
TEN DER EYES THAT SHINE,

25 D7 A7 Dm
THEY WILL LIGHT MY WAY TON - NIGHT. I'LL

29 Bb Bmb7 b5 C7 F6/9 F7
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

C BASS

D_m⁶ D⁷ G⁷ C⁷ F⁶ A⁷

C BASS

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

5 G⁷ C⁷ F⁶ A⁷

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

9 D_m⁶ D⁷

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

13 G⁷ C⁷ F⁶

DOV - IN IS ALL THAT I CRAVE.

17 A⁷ D_m⁶

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

21 G⁷ C⁷ A⁷

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

25 D_m⁶ D⁷

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

29 G⁷ C⁷ F⁶ A⁷

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

BLANK

THE JAZZ-ME BLUES - Eb

MUSIC BY TOM DELANEY - 1921

NONE

C BASS



C BASS

VIGOROUS SWING (♩ = 220)



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



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



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

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



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



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



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

LIMEHOUSE BLUES - E, G (UHC)

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

SOURCE

C BASS

Musical staff for measures 1-8. Chords: E, D, E, E, D, E. 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: G#m, D#7, G#m, G#m, D#7, G#m, B7. Lyrics: IN I'M LIME - HOUSE, WEAR - Y WHERE YOU CAN HEAR THOSE BLUES ALL DAY, 'CAUSE NO ONE SEAMS TO UN - DER - STAND.

Musical staff for measures 17-24. Chords: E7, A, G#7, C#m, C. Lyrics: AND AND THEY THOSE SEAM ALL A - ROUND, WEIRD CHI - NA BLUES, LIKE A LONG, LONG SIGH. NEV - ER GO A - WAY. SAD,

Musical staff for measures 25-32. Chords: E, D, E, E, D, E, Am7, D7, G7. Lyrics: QUEER MAD SOB BLUES, SOUND, FOR OH, HON - EY LAMB THEY SEEM TO SAY: ALL THE WHILE THEY SEEM TO SAY:

35 **C7**
OH! LIME - HOUSE KID OH! OH! OH! LIME - HOUSE KID.

37 **A7**
GO - ING THE WAY THAT THE REST OF THEM DID.

41 **G^{6/9}** **B7** **E_m⁷**
POOR BRO - KEN BLOS - SOM AND NO - BOD - Y'S CHILD,

45 **A7** **A_m⁷** **D7** **D_b⁷**
HAUNT - ING AND TAUNT - ING YOU'RE JUST KIND O' WILD. OH! OH!

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

53 **A7**
LEARNED FROM THE CHINK IES THOSE SAD CHIN - A BLUES,

57 **G^{6/9}** **E7** **A_m⁷**
RINGS ON YOUR FIN - GERS AND TEARS FOR YOUR CROWN,

61 **A_m^{b7 b5}** **D7** **G^{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

C BASS

Musical staff for measures 1-8. Chords: F, Eb, F, F, Eb, F. 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: Am, E7, Am, Am, E7, Am, C7. Lyrics: IN I'M LIME HOUSE, 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: F7, Bb, A7, Dm, Db. Lyrics: AND AND THEY THOSE SEAM ALL A - ROUND, WEIRD CHI - NA BLUES, LIKE A LONG, LONG SIGH. NEV - ER GO A - WAY. SAD,

Musical staff for measures 25-32. Chords: F, Eb, F, F, Eb, F, Bbm7, Eb7, Ab7. Lyrics: QUEER MAD SOB BLUES, SOUND, FOR OH, HON - EY LAMB THEY SEEM TO SAY: ALL THE WHILE THEY SEEM TO SAY:

35 **Db7** **Db7** **C7** **B7**
OH! LIME - HOUSE KID _____ OH! OH! OH! LIME - HOUSE KID. _____

37 **Bb7**
GO - ING THE WAY _____ THAT THE REST OF THEM DID _____

41 **Ab** **C7** **Fm7**
POOR BRO - KEN BLOS - SOM AND NO - BOD - Y'S CHILD, _____

45 **Bb7** **Eb7** **Ab7**
HAUNT - ING AND TAUNT - ING YOU'RE JUST KIND O' WILD. _____ OH! OH!

49 **Db7** **Db7** **C7** **B7**
OH! LIME - HOUSE BLUES _____ I'VE THE REAL LIME - HOUSE BLUES, _____

53 **Bb7**
LEARNED FROM THE CHINK _____ IES _____ THOSE SAD CHIN - A BLUES, _____

57 **Ab** **F7** **Bbm** **F7** **Bbm**
RINGS ON YOUR FIN - GERS AND TEARS FOR YOUR CROWN, _____

61 **Bbm7b5** **Eb7** **Ab**
THAT IS THE STO - RY OF OLD CHIN - A TOWN.

OCHI TCHOENYA (DARK EYES) - DM

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

C BASS

A⁷ D_m⁶ G_m⁶



C BASS

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 TCHOENYA (DARK EYES) - GM

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

C BASS

D⁷ G^m6 C^m6



C BASS

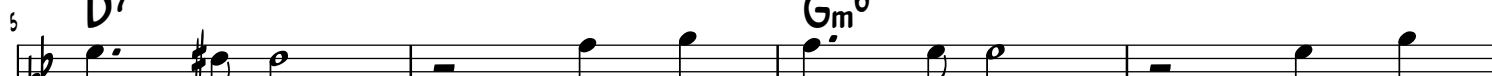
EASY (♩ = 140)

D⁷

G^m6



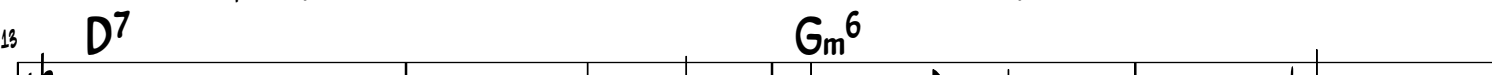
WHERE THE VOL - GA FLOWS, A SWEET RUS - SIAN ROSE SET MY



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

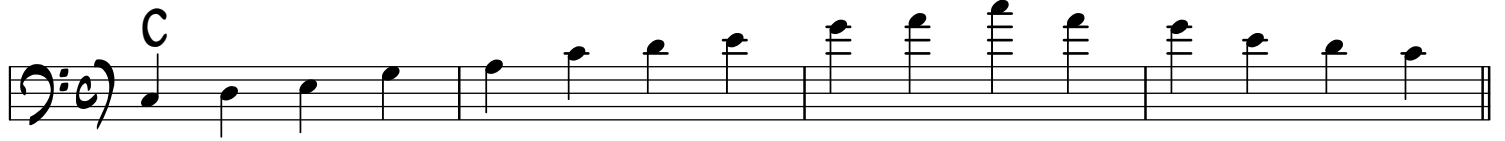


RE - A - LIZE THE LURE OF HER DARK EYES.

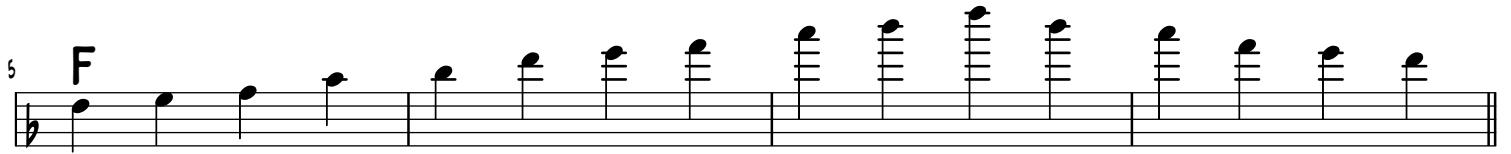
PENTATONIC SCALES

C BASS


1 C



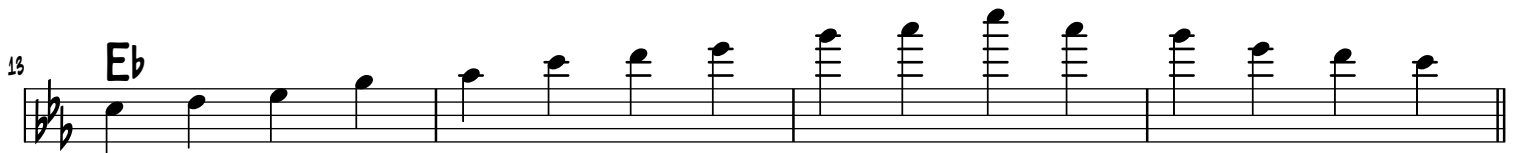
5 F




9 Bb



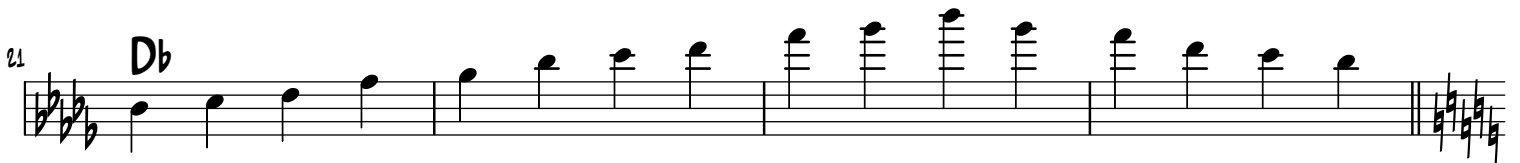
13 Eb



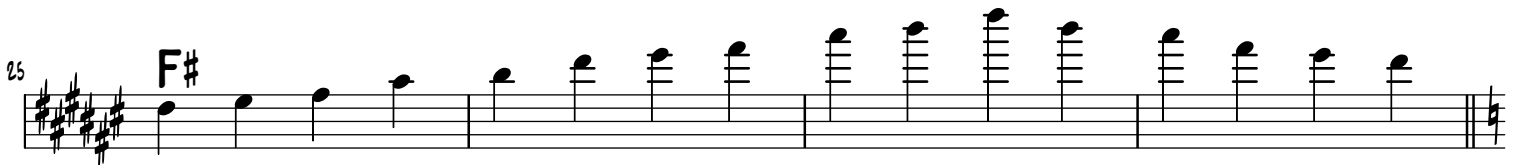
17 Ab



21 Db



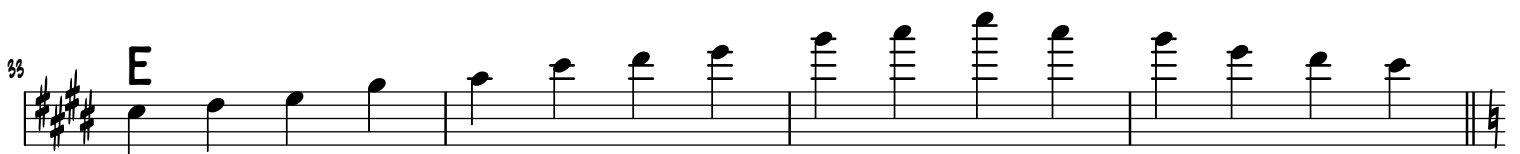
25 F#



29 B



33 E



37 **A**

41 **D**

45 **G**

ROSE ROOM - A b

HARRY WILLIAMS AND ART HICKMAN - 1917

C BASS

Bb⁷ Eb⁷ Ab Ab⁷ Db Db_m F⁷



C BASS

EASY (♩ = 140)

Bb⁷

Eb⁷

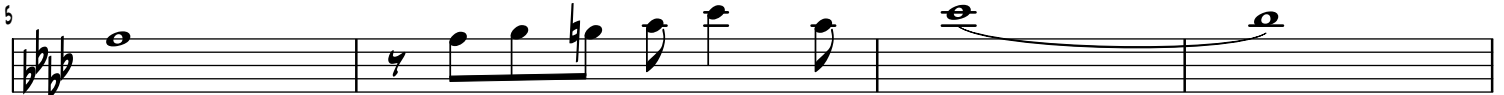
Ab



IN SUN - NY ROSE - LAND, WHERE SUM - MER BREEZES ARE PLAY - ING,

Ab⁷

Db



WHERE THE HON - EY BEES ARE "A MAY - ING."

Db_m

Ab

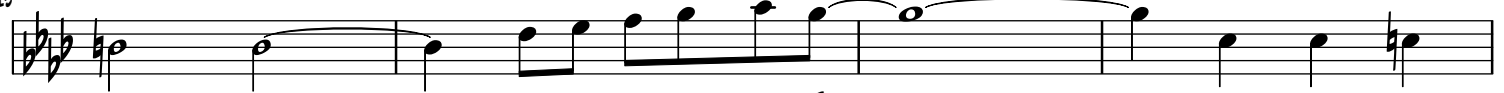
F⁷



THERE ALL THE ROS - ES ARE SWAY - ING, DANC -

Bb⁷

Eb⁷



ING_ WHILE THE MEAD - OW BROOK FLOWS. THE MOON WHEN SHIN -

Bb⁷

Eb⁷

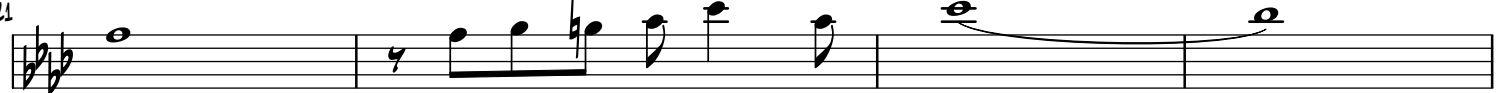
Ab



ING_ IS MORE THEN EV - ER DE - SIGN - ING. FOR

Ab⁷

Db



'TIS EV - ER THEN I AM PIN - ING, PIN -

Db_m

Ab

F⁷



ING_ TO BE SWEET - LY RE - CLIN - ING, SOME - WHERE IN ROSE - LAND,

Bb⁷

Eb⁷

Ab



BE - SIDE A BEAU - TI - FUL ROSE.

BLANK

ROSE ROOM - F

HARRY WILLIAMS AND ART HICKMAN - 1917

C BASS

G⁷ C⁷ F F⁷ B^b B^bm D⁷

C BASS

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,

Chords: G⁷, C⁷, F, F⁷, B^b, B^bm, D⁷, C^m⁷, B^b, B^bm, E^b⁷, F/A, D⁷, G⁷, G^m⁷, C⁷, G⁷, C⁷, F, C^m⁷, F⁷, B^b, B^bm, E^b⁷, F/A, D⁷

29

G⁷ C⁷ F A_m⁷ D⁷

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

C BASS

C G⁷ E⁷ A_m D⁷ C⁷ F F^{#dim.} A⁷ D_m



C BASS

VIGOROUS SWING (♩ = 220)

C G⁷

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

5 C G⁷

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

9 E⁷ A_m E⁷ A_m

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

13 D⁷ G⁷

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

17 C G⁷

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

21 E⁷ A_m E⁷ A_m C⁷

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

25 F F^{#dim.} C A⁷

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

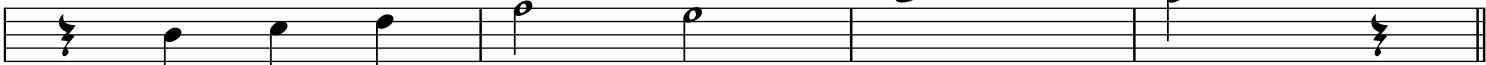
29

Dm

Dm

G⁷

C



YOU'LL
THAT'S

MAKE
WHY

THE
THEY

WHOLE
CALL

WORLD
ME

SHINE. _____
SHINE _____

SHINE - E \flat

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

SOURCE: JULIUS YANG'S JAM BOOK

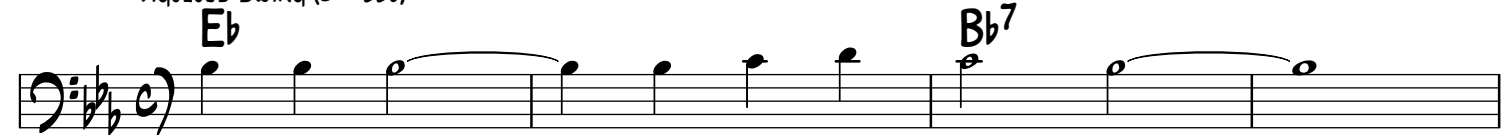
C BASS

E \flat B \flat ⁷ G⁷ C_m F⁷ E \flat ⁷ A \flat A^{dim.} C⁷ F_m

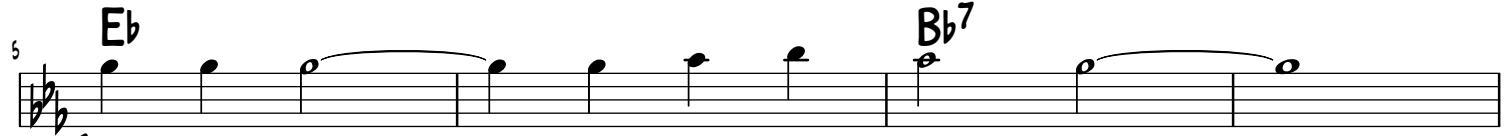


C BASS

VIGOROUS SWING (♩ = 220)



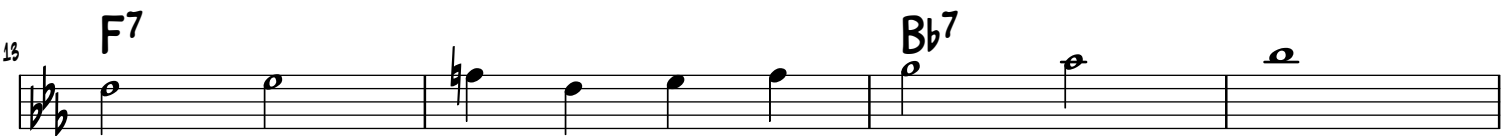
SHINE JUST BE - CAUSE A WAY YOUR BLUE SKIES
JUST BE - CAUSE MY HAIR IS CUR - LY



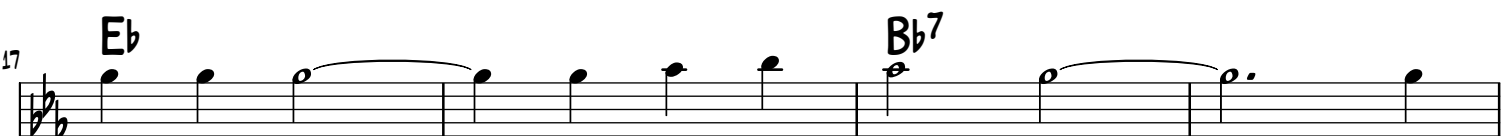
SHINE JUST BE - CAUSE START WITH YOUR SHOE SIZE
JUST BE - CAUSE MY TEETH ARE PEARL - Y



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



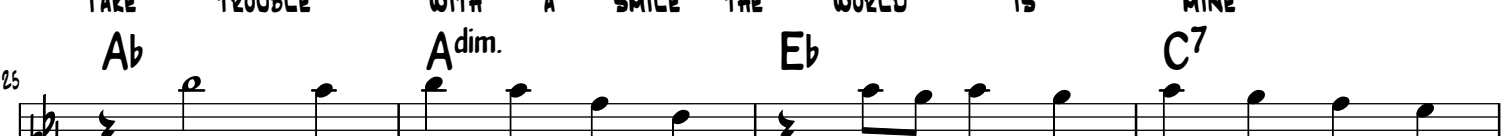
SHINE LIKE YOUR FACE UP WEAR A SMILE OR TEST TWO
JUST BE - CAUSE I AL - WAYS WEAR A SMILE



SHINE YOUR THESE AND THOSE IES 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 OY DO YA
SUCH A HAP - PY FEL - LA GOT THAT SUN AS MY UM - BREL - LA

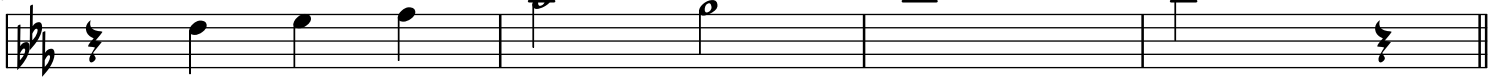
29

F_m

F_m

B_b⁷

E_b



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

SOME OF THESE DAYS - Eb

MUSIC BY SHELTON BROOKS - 1910

C BASS

G⁷ C^m C⁷ F⁷ B^{b7} E^{b7} A^b F^m E^bdim. E^b



A piano introduction for the C Bass part, consisting of a series of chords: G⁷, C^m, C⁷, F⁷, B^{b7}, E^{b7}, A^b, F^m, E^bdim., and E^b. The chords are written on a bass clef staff with a key signature of two flats (Bb and Eb).

C BASS

UPTEMPO (♩ = 180)



C Bass accompaniment for the song "Some of These Days". The piece is in 4/4 time with a tempo of 180 beats per minute. The key signature is two flats (Bb and Eb). The bass line is written on a bass clef staff. The lyrics are: "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 SA - BY, YES, SOME OF THESE DAYS." The accompaniment features a steady bass line with various chords indicated above the staff: G⁷, C^m, G⁷, C^m, C⁷, F⁷, F⁷, B^{b7}, F⁷, E^{b7}, A^b, C⁷, F^m, A^b, E^bdim., E^b, C⁷, F⁷, B^{b7}, and E^b.

SOME OF THESE DAYS - F

MUSIC BY SHELTON BROOKS - 1910

C BASS

A⁷ D_m D⁷ G⁷ C⁷ F⁷ B^b G_m F^{dim.} F



C BASS

UP TEMPO (♩ = 180)

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
SA - BY, YES, SOME OF THESE DAYS.

SOME OF THESE DAYS - G

MUSIC BY SHELTON BROOKS - 1910

C BASS

B⁷ E^m E⁷ A⁷ D⁷ G⁷ C A^m G^{dim.} G



C BASS

UP TEMPO (♩ = 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 changes: B⁷, E^m, E⁷, A⁷, D⁷, G⁷, C, A^m, G^{dim.}, G, B⁷, E^m, B⁷, E^m, E⁷, A⁷, A⁷, D⁷, G⁷, C, C, E⁷, A^m, C, G^{dim.}, G, E⁷, A⁷, D⁷, G.

SWEET GEORGIA BROWN - A b

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

C BASS

F⁷ Bb⁷ Eb⁷ Ab F_m C⁷



C BASS

EASY (♩ = 140)

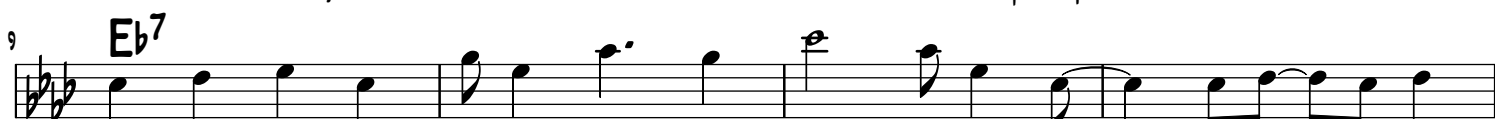
F⁷



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



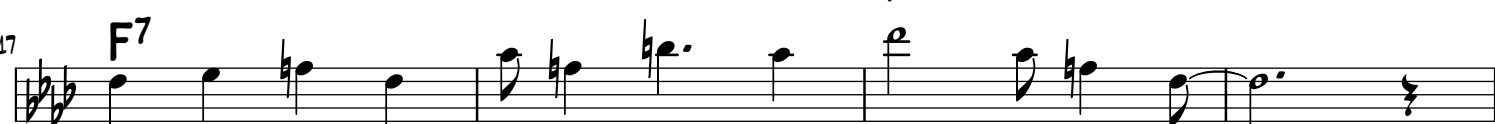
TWO LEFT FEET, BUT OH SO NEAT HAS SWEET GEOR-GIA BROWN



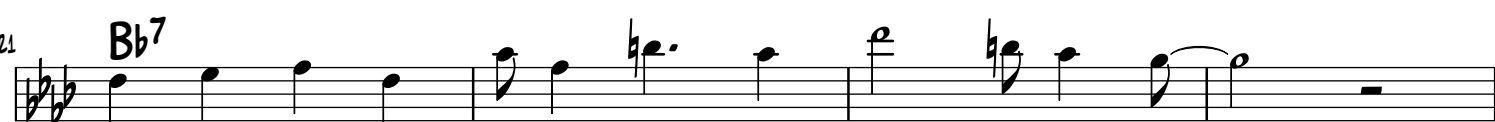
THEY ALL SIGH AND WAN-NA DIE FOR SWEET GEOR-GIA BROWN I'LL TELL YOU JUST



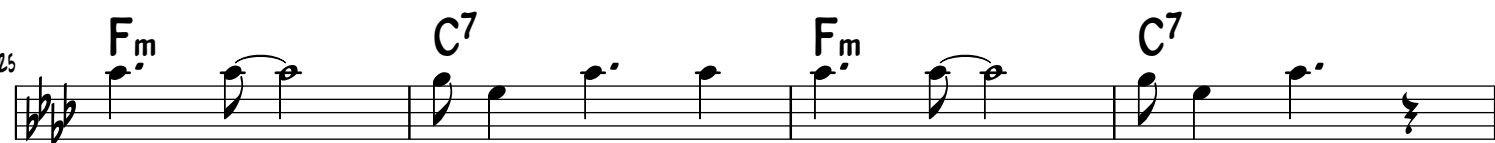
WHY YOU KNOW I DON'T LIE, NOT MUCH!



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

C BASS

D⁷ G⁷ C⁷ C⁹ F G^{m7} E^{m7} A⁷ D^m F⁷ E⁷ E^{b7}

C BASS

EASY (♩ = 140)

D⁷

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

G⁷

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

C⁷ C⁹

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

F G^{m7} C⁷ F E^{m7} A⁷

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

D⁷

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

G⁷ A⁷

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

D^m E^{m7} A⁷ D^m E^{m7} A⁷

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

F⁷ E⁷ E^{b7} D⁷ G⁷ C⁷ F A⁷

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

C BASS

E⁷ A⁷ D⁷ D⁹ G A^{m7} F^{#m7} B⁷ E_m G⁷ F^{#7} F⁷

C BASS

EASY (♩ = 140)

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

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

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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

C BASS

D_m A⁷ D_m⁷ B^{b7} E_m^{7 b5} G_m⁷ C⁷ F F^(maj7) F⁶ A^{b dim.} G_m^{7 b5} G^{# dim.} E^{b7} D⁷



A chord chart for C Bass, showing 14 chords across a staff with a treble clef and a key signature of one flat. The chords are: D_m, A⁷, D_m⁷, B^{b7}, E_m^{7 b5}, G_m⁷, C⁷, F, F^(maj7), F⁶, A^{b dim.}, G_m^{7 b5}, G^{# dim.}, E^{b7}, and D⁷.

C BASS

QUICK (♩ = 180)

D_m


5 A⁷ D_m D_m⁷/C B^{b7} A⁷

9 1. D_m E_m^{7 b5} A⁷ D_m G_m⁷ C⁷

13 F F^(maj7) F⁶ G_m⁷ C⁷

17 F A^{b dim.} G_m^{7 b5} F⁶ G_m⁷ C⁷ F

22 F^(maj7) F⁶ G^{# dim.} F⁷ E^{b7} D⁷ G_m⁷ C⁷ F B^{b7} A⁷ D.C. AL FINE



Musical notation for C Bass, starting with a tempo marking 'QUICK (♩ = 180)'. The notation is in bass clef with a key signature of one flat. It consists of six staves of music. The first staff begins with a D_m chord. The second staff has a measure rest at the beginning, followed by A⁷, D_m, D_m⁷/C, B^{b7}, and A⁷. The third staff has a first ending bracket over measures 5-8, with chords D_m, E_m^{7 b5}, A⁷, D_m, G_m⁷, and C⁷. The fourth staff has chords F, F^(maj7), F⁶, G_m⁷, and C⁷. The fifth staff has chords F, A^{b dim.}, G_m^{7 b5}, F⁶, G_m⁷, C⁷, and F. The sixth staff has chords F^(maj7), F⁶, G^{# dim.}, F⁷, E^{b7}, D⁷, G_m⁷, C⁷, F, B^{b7}, and A⁷. The piece ends with 'D.C. AL FINE'. Measure numbers 5, 9, 13, 17, and 22 are indicated at the start of their respective staves.