

# Concert

Jacuzzi Jam!  
08/26/2024

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# 8, 9, AND 10 - G

MUSIC BY JIMMY MCHUGH, PERFORMED BY SLIM AND SLAM

SOURCE

LISTEN

CONCERT

EASY (♩ = 140)

A musical score for the song "8, 9, AND 10 - G" by Jimmy McHugh, performed by Slim and Slam. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "EASY (♩ = 140)". The score consists of ten staves of music, each with a measure number on the left and lyrics below. Chord symbols (G, A7, D7, G7, C) are placed above the staff lines. The lyrics are: "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."

1 A DATE AT EIGHT WITH YOU WOULD BE GREAT.

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

9 SKATE A - ROUND ALL OV - ER TOWN

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

17 IF EIGHT WOULD BE GREAT NINE WOULD BE FINE

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

25 A KISS AT TEN OUR LOVE WOULD BE - GIN.

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

BLANK

# ATER THE BALL 4/4 TME F

MUSIC AND WORDS BY CHARLES KHARRIS -1891

ORGNALLY A WALTZ, N 4/4 TME HERE FOR JAZZ.

SOURCE: CFAM  
YOUTUBE

CONCERT

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music, each with lyrics underneath. The lyrics are: "A - TER THE BALL O - - - VER, A - TER THE BREAK OF MORN, A - TER THE DANC - ERS LEAV - - - NG, A - TER THE STARS ARE GONE MAN - Y A HEART B ACH - - - NG, IF YOU COULD READ THEM ALL, MAN - Y THE HOP ES THAT HAV E V AN - - - SHED, A - - - TER THE BALL." The piano accompaniment includes various chords such as F, Bb, C7, Gm, D7, and G7. The score is marked with measure numbers 5, 9, 13, 17, 21, 25, and 29.

# 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

CONCERT

EASY (♩ = 140)

1 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

4 F $7$  D $7$  G $m7$  F $7$  G $7$  B $\flat7$  C $m7$  F $7$

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

9 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

12 E $\flat7$  B $\flat7$  G $m7$  C $m$  F $7$  C $m7$  F $7$  B $\flat$

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

17 **8** Eb Ebm Bb

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 G7 C7 F7

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 Bb F7 Bb Bb7 Eb

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

26 Ebm Bb G7

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 Cm G7 Cm Ebm Bb D7

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 Gm C7 Bb F7 Bb Bb7 Bb

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

SOLOS AT "8"

# AFTER YOU'VE GONE - C

MUSIC BY TURNER LAYTON, WORDS BY HENRY CREAMER - 1918

SOURCES:

JULIUS YANG'S JAZZ BOOK,

THE DAILY UKULELE,

AND THE CREOLE JAZZ BAND FAKE BOOK

CONCERT

EASY (♩ = 140)

1 A C G<sup>7</sup> C

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

4 G<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> G<sup>7</sup> A<sup>7</sup> C<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

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

9 C G<sup>7</sup> Em A<sup>7</sup>

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

12 F<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Dm G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C

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

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 - GRET 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.

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

CONCERT

EASY (♩ = 140)

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

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

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

12 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.

1. G7 2. G

SOLOS AT "B"

# AIN'T MISBEHAVIN' - C

THOMAS 'FATS' WALLER AND HARRY BROOKS

SOURCE: JULIUS YANG'S JAM BOOK

CONCERT

MEDIUM (♩ = 130)

C
C#m<sup>b</sup>7<sup>b</sup>5
D<sub>m</sub><sup>7</sup>
G<sup>13</sup>
C
E<sup>7</sup>

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

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

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

E<sup>13</sup>
A<sup>9</sup>
D<sup>13</sup>
G<sup>13</sup>
C
C#m<sup>b</sup>7<sup>b</sup>5
D<sub>m</sub><sup>7</sup>
D#m<sup>b</sup>7<sup>b</sup>5

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

C
E<sup>aug.</sup>
F<sup>6</sup>
B<sup>b</sup><sup>9</sup>

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

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

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

A<sub>m</sub>
F<sup>7</sup>
A<sub>m</sub><sup>6</sup>
A<sup>9</sup>

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

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

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

C
C#m<sup>b</sup>7<sup>b</sup>5
D<sub>m</sub><sup>7</sup>
D#m<sup>b</sup>7<sup>b</sup>5

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

C
E<sup>7</sup>
F<sup>6</sup>
B<sup>b</sup><sup>9</sup>

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

29

C A<sup>7</sup> D<sub>m</sub><sup>7</sup> G<sup>9</sup> C A<sub>m</sub><sup>7</sup> D<sub>m</sub><sup>7</sup> G<sup>9</sup>

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

CONCERT

MEDIUM (♩ = 130)

The musical score is written in a single melodic line on a grand staff (treble clef) in the key of E-flat major (three flats) and 4/4 time. The tempo is marked 'MEDIUM' with a quarter note equal to 130 beats per minute. The score consists of nine staves of music, each with a measure number (1, 4, 7, 11, 15, 17, 21, 25, 27) at the beginning. Chord symbols are placed above the notes to indicate harmonic accompaniment. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The lyrics are: 'NO ONE TO TALK WITH, ALL BY MY SELF. NO ONE TO TALK WITH, BUT I'M HAP- PY ON THE SHELF. AIN'T MIS- BE- HAV- IN' I'M SAV- IN' MY LOVE FOR YOU. I KNOW FOR CER- TAIN THE ONE I LOVE. I'M THROUGH WITH FLIR- TIN' IT'S JUST YOU I'M THINK- IN' OF AIN'T MIS- BE- HAV- IN' I'M SAV- IN' MY LOVE FOR YOU. LIKE JACK HOR- NER, IN THE COR- NER, DON'T GO NOWHERE, WHAT DO I CARE? YOUR KISS- ES ARE WORTH WAIT- ING FOR BE- LEAVE ME. I DON'T STAY OUT LATE, DON'T CARE TO GO. I'M HOME A- BOUT EIGHT, JUST ME AND MY RA- DI- O'

29

**E<sub>b</sub>** **C<sup>7</sup>** **F<sub>m</sub><sup>7</sup>** **B<sub>b</sub><sup>9</sup>** **E<sub>b</sub>** **C<sub>m</sub><sup>7</sup>** **F<sub>m</sub><sup>7</sup>** **B<sub>b</sub><sup>9</sup>**

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

CONCERT

MEDIUM SWING (♩ = 160)

The musical score is written in F major and 4/4 time. It consists of a vocal line and a piano accompaniment line. The piano accompaniment features a steady eighth-note bass line and a melody of eighth notes in the right hand. Chord symbols are placed above the piano staff. The lyrics are written below the vocal staff.

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

CONCERT

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?

Chord symbols: C, F#9, G7, E7, A7, D13, G9, C6, G13, F7, C7, Dm7, G13.

# ALL OF ME - C

BY SEYMOUR SIMONS AND GERALD MARKS - 1931

SOURCES: JULIUS YANG AND JONATHAN STOUT

CONCERT

SWING (♩ = 160)

Musical score for "All of Me" in C major, featuring a vocal line with lyrics and piano accompaniment with chord symbols. The score is in 4/4 time and marked "CONCERT SWING (♩ = 160)".

Chord symbols: C<sup>6</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sub>m</sub><sup>6</sup>, E<sup>7</sup>, A<sub>m</sub><sup>6</sup>, D<sup>7</sup>, D<sub>m</sub><sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sub>m</sub><sup>6</sup>, F<sup>6</sup>, F<sub>m</sub><sup>6</sup>, C<sup>6</sup>, A<sup>7</sup>, D<sub>m</sub><sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, D<sub>m</sub><sup>7</sup>, G<sup>7</sup>.

Lyrics:  
ALL OF ME \_\_\_\_\_ WHY NOT TAKE ALL OF ME \_\_\_\_\_  
CAN'T YOU SEE \_\_\_\_\_ I'M NO GOOD WITH - OUT YOU \_\_\_\_\_  
TAKE MY LIPS \_\_\_\_\_ I WANT TO LOSE THEM \_\_\_\_\_  
TAKE MY ARMS \_\_\_\_\_ I'LL NE - VER USE THEM \_\_\_\_\_  
YOUR GOOD - BYE \_\_\_\_\_ LEFT ME WITH EYES THAT CRY \_\_\_\_\_  
HOW CAN I \_\_\_\_\_ GO ON DEAR WITH - OUT YOU \_\_\_\_\_  
YOU TOOK THE PART, THAT ONCE WAS MY HEART. SO  
WHY NOT TAKE ALL OF ME \_\_\_\_\_

# ANNIVERSARY SONG - C

MUSIC BY IOSIF IVANOVICI - 1880

CONCERT

EASY (♩ = 140)

5 **E7**

9 **Am** **A7**

13 **Dm** **Am**

17 **E7** **Am**

21 **Dm7** **G7** **C**

25 **Dm7** **G7** **C**

29 **E7** **Am**

33 **Dm** **E7** **Am**

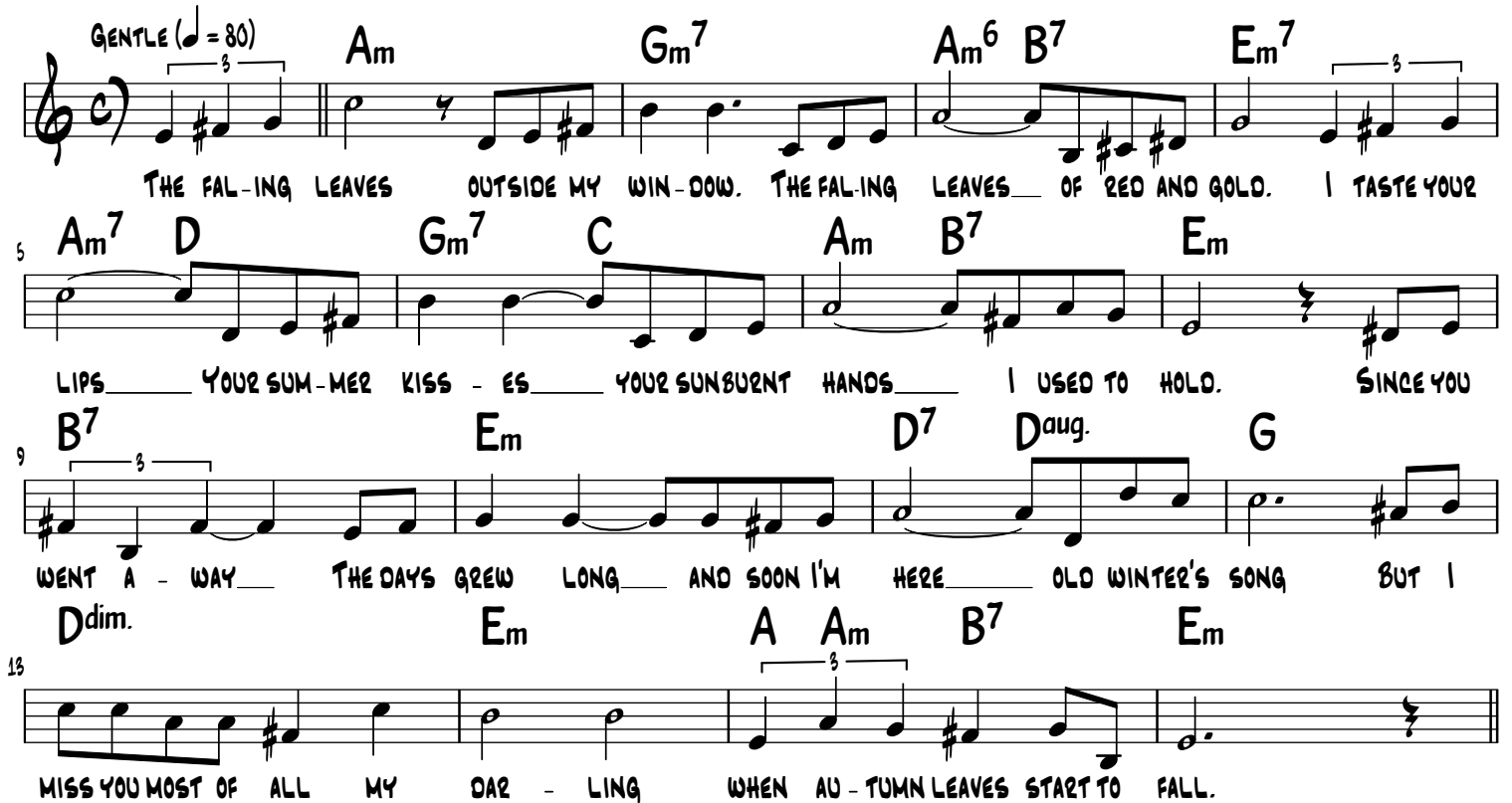
# AUTUMN LEAVES - EM

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

SOURCE: JULIUS YANG'S JAM BOOK

CONCERT

GENTLE (♩ = 80)



Am Gm<sup>7</sup> Am<sup>6</sup> B<sup>7</sup> Em<sup>7</sup>

THE FALLING LEAVES OUTSIDE MY WINDOW. THE FALLING LEAVES OF RED AND GOLD. I TASTE YOUR

5 Am<sup>7</sup> D Gm<sup>7</sup> C Am B<sup>7</sup> Em

LIPS YOUR SUMMER KISSES YOUR SUNBURST HANDS I USED TO HOLD. SINCE YOU

9 B<sup>7</sup> Em D<sup>7</sup> Aug. G

WENT AWAY THE DAYS GREW LONG AND SOON I'M HERE OLD WINTER'S SONG BUT I

13 Ddim. Em A Am B<sup>7</sup> Em

MISS YOU MOST OF ALL MY DARLING WHEN AUTUMN LEAVES START TO FALL.

BLANK

# AVALON - F

AL TOLSON, BUDDY DESYLVA AND VINCENT ROSE - 1920

SOURCE: JULIUS YANG'S JAM BOOK

CONCERT

VERY UPTEMPO (♩ = 270)

Musical notation for the first line of the song, measures 1-4. Chords: F6, G7, C7, F6.

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

Musical notation for the second line of the song, measures 5-8. Chords: F6, G7, C7.

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

Musical notation for the third line of the song, measures 9-12. Chords: C7, F7, G7.

9 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

Musical notation for the fourth line of the song, measures 13-16. Chords: G7, C7.

13 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 BAY 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  
BALLARD MACDONALD AND JAMES F. HANLEY - 1917

SOURCE: JULIUS YANG'S JAM BOOK

CONCERT

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 MOWN  
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

Chords: F, D7, G7, C7, F, F7, Bb, Bbm, F, D7, D7, G7, C7, F, D7, G7, A7, Dm, Db7, Dm, A7, Dm, Fm<sup>b7</sup>b<sup>5</sup>, F, C7, F, C7

# BASIN STEET BLUES - B $\flat$

BY SPENCER WILLIAMS - 1928

FIREHOUSE JAZZ BAND FAKE BOOK

CONCERT

SLOW SWING (♩ = 90)

1 A B $\flat$  F $7$  B $\flat$  F $7$

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

5 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

9 B B $\flat$  F $7$  B $\flat$  F $7$

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

13 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 REALLY MEANS.

25 D

B $\flat$  D $^7$  G $^7$  A $\flat$  $^7$  G $^7$

GALD TO BE, 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 SCHÖN - AM

MUSIC BY SHOLOM SECUNDA, WORDS BY JACOB JACOBS - 1932

SOURCE: JULIUS YANG'S JAM BOOK

CONCERT

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

5 **E7** MIR BIST DU SCHÖN MEANS THAT YOU'RE GRAND **Am** BEI

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

13 **E7** MEANS YOU'RE THE FAIR - EST IN THE LAND **Am** I COULD SAY

17 **Dm** BEL LA BEL LA E - VAN SAY WUN - DER - BAR **Am** EACH LAN - GUAGE

21 **Dm** ON - LY HELPS ME TELL YOU HOW GRAND YOU ARE **E7** I'VE

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

29 **E7** KISS ME AND SAY YOU UN - DER - STAND **Am**

# BEI MIR BIST DU SCHON - DM

MUSIC BY SHOLOM SECUNDA, WORDS BY JACOB JACOBS - 1932

SOURCE: JULIUS YANG'S TAM BOOK

CONCERT

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

5 MIR BIST DU SCHÖN MEANS THAT YOU'RE GRAND BEI

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

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

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

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

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

29 KISS ME AND SAY YOU UN - DER - STAND

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of seven staves of music. The lyrics are written below the notes. Chords are indicated by letters above the staff: Dm, A7, Gm, and Dm. The lyrics are: 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

CONCERT

BEI MIR BIST DU SCHÖN PLEASE LET ME EXPLAIN BEI

MIR BIST DU SCHÖN MEANS THAT YOU'RE GRAND BEI

MIR BIST DU SCHÖN A GAIN I'LL EXPLAIN IT

MEANS YOU'RE THE FAIREST IN THE LAND I COULD SAY

BEL LA BEL LA EVAN SAY WONDERBAR EACH LANGUAGE

ONLY HELPS ME TELL YOU HOW GRAND YOU ARE I'VE

TRIED TO EXPLAIN BEI MIR BIST DU SCHÖN SO

KISS ME AND SAY YOU UNDERSTAND

BLANK

# BILL BAILEY - F

HUGHIE CANNON - 1902

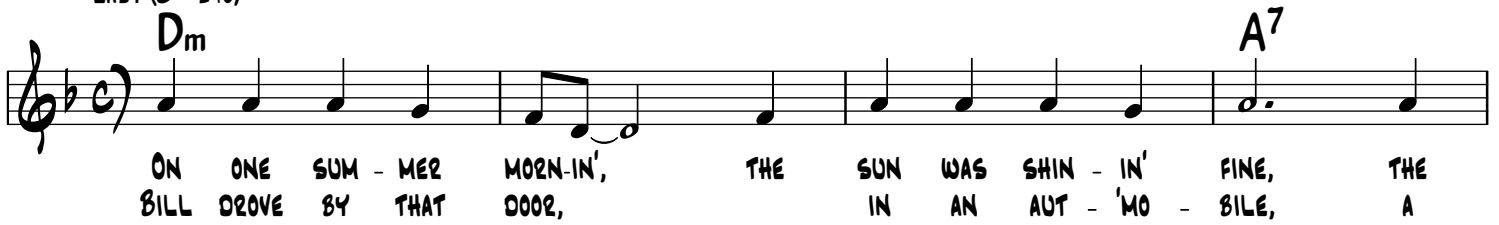
FIREHOUSE JAZZ BAND FAKE BOOK

CONCERT

VERSE:

EASY (♩ = 140)

1 D<sub>m</sub> A<sup>7</sup>



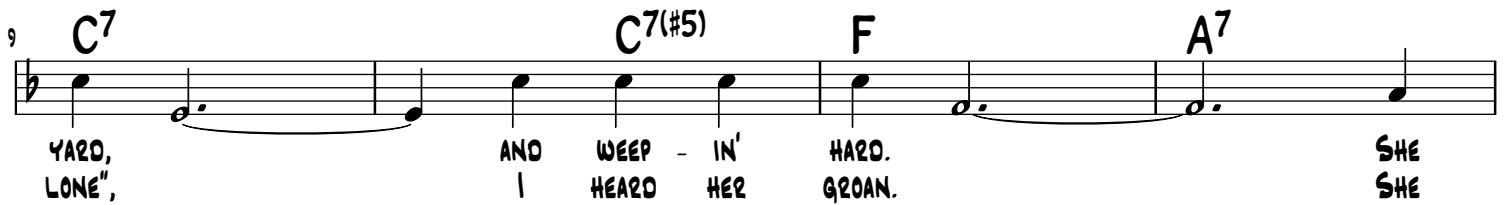
ON ONE SUM - MER MORN-IN', THE SUN WAS SHIN - IN' FINE, THE  
BILL DROVE BY THAT DOOR, IN AN AUT - 'MO - BILE, A

5 F A<sup>7</sup> D<sub>m</sub> E<sub>b</sub>dim.



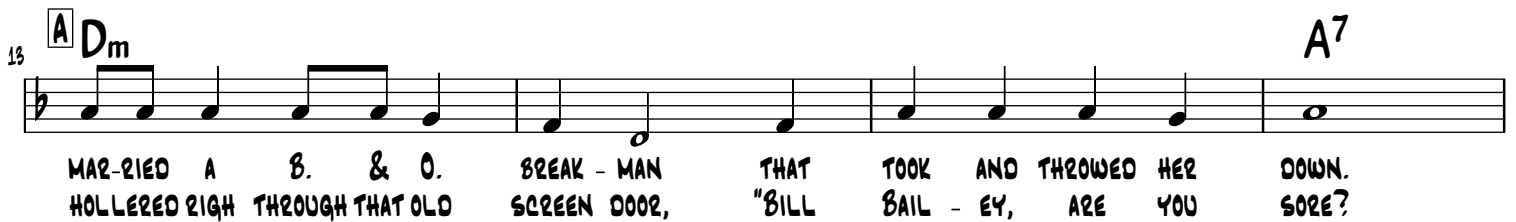
LA - DY HON - EY OF OLD BILL BAIL - EY SHE HUNG CLOTHES ON THE LINE IN HER BACK  
GREAT SIG DI - A - MONO, COACH AND FOOTMAN TO HEAR THAT SIG WENCH SQUEAL. "HE'S ALL A -

9 C<sup>7</sup> C<sup>7</sup>(#5) F A<sup>7</sup>



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

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



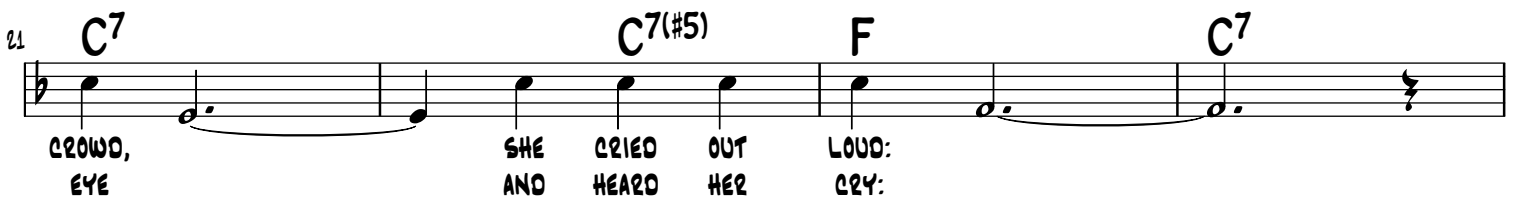
MAR - RIED A B. & O. BREAK - MAN THAT TOOK AND THREWED HER DOWN.  
HOLLERED RIGH THROUGH THAT OLD SCREEN DOOR, "BILL BAIL - EY, ARE YOU SORE?"

17 F A<sup>7</sup> D<sub>m</sub> E<sub>b</sub>dim.



BELL - 'ZIN' LIKE AN OLD PRUNE - FED CALFAN' WITH A SIG 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 C<sup>7</sup> C<sup>7</sup>(#5) F C<sup>7</sup>



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.

33 **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** **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 - 1962

CONCERT

EASY (♩ = 140)

The musical score is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It begins with a tempo marking of 'EASY' and a quarter note equal to 140 beats per minute. The score is divided into sections for Bass and Guitar introductions, followed by a main melody with chord accompaniment.

**Chord Progression:**  
Dm C Bb A Dm C Bb A Dm C Bb A Dm C Bb A

**BASS INTRO**

**5** Dm Dm/C Bm<sup>b7</sup> b<sup>5</sup> Bb<sup>7</sup> Dm Dm/C Bm<sup>b7</sup> b<sup>5</sup> Bb<sup>7</sup>

**9** Dm Em<sup>b7</sup> b<sup>5</sup> Bb<sup>7</sup> A<sup>7</sup> Dm A<sup>7</sup>

**13** Dm Dm/C Bm<sup>b7</sup> b<sup>5</sup> Bb<sup>7</sup> Dm Dm/C Bm<sup>b7</sup> b<sup>5</sup> Bb<sup>7</sup>

**17** Dm Em<sup>b7</sup> b<sup>5</sup> Bb<sup>7</sup> A<sup>7</sup> Dm

**21** Gm Dm

**25** Gm Dm Dm/C Bb<sup>7</sup> A<sup>7</sup>

**29** Dm Dm/C Bm<sup>b7</sup> b<sup>5</sup> Bb<sup>7</sup> Dm Dm/C Bm<sup>b7</sup> b<sup>5</sup> Bb<sup>7</sup>

**33** Dm Em<sup>b7</sup> b<sup>5</sup> Bb<sup>7</sup> A<sup>7</sup> Dm A<sup>7</sup>

# BLUE SKIES - AM

IRVING BERLIN - 1926

SOURCE: JULIUS YANG'S JAM BOOK

CONCERT

MODERATE SWING (♩ = 180)

Am Am/G# Am<sup>7</sup>/G Am/F#

BLUE SKIES SMI-LING AT ME NO - THING BUT

5 Cm<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Bm<sup>7</sup> E<sup>7</sup>

BLUE SKIES DO I SEE

9 Am Am/G# Am<sup>7</sup>/G Am/F#

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

13 Cm<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup>

BLUE - BIRDS ALL DAY LONG

17 C<sup>6</sup> G<sup>7</sup><sub>sus</sub> C<sup>6</sup> G<sup>7</sup> C<sup>6</sup>

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

21 C<sup>6</sup> G<sup>7</sup><sub>sus</sub> C<sup>6</sup> Bm<sup>7</sup> E<sup>7</sup>

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

25 Am Am/G# Am<sup>7</sup>/G Am/F#

BLUE DAYS ALL OF THEM GONE NO - THING BUT

29 Cm<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Bm<sup>7</sup> E<sup>7</sup>

BLUE SKIES FROM NOW ON

# BLUES CLAIR - C

MUSIC BY OTTAVIO REINHARDT

CONCERT

EASY (♩ = 140)

1 C/E Ebdim. Dm7 G7 C/E Ebdim. G7 N.C.

INTRO

5 C6 Gm7 C7 b9 13

9 F7 C7 C/E Ebdim.

13 Dm7 G7 C/E Ebdim. Dm7 G7

# BRING ME SUNSHINE - B $\flat$

MUSIC BY ARTHUR KENT, MUSIC BY SYLVIA DEE - 1966

SOURCE: C-TAM

YOUTUBE

CONCERT

BRING ME SUNSHINE 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

CONCERT

BRIGHT SWING (♩ = 160)

1 F Bb F Gm<sup>7</sup> C<sup>7</sup> F  
PACK UP ALL MY CARE AND WOE, HERE I GO SING - IN LOW.

5 F/A Abm<sup>7</sup>b<sup>5</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>7</sup> D<sup>7</sup>  
BYE, BYE, BLACK - BIRD

9 Gm<sup>7</sup> Gm<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>  
WHERE SOME BODY WAITS FOR ME, SUG - AR'S SWEET, SO IS HE

13 Gm<sup>7</sup> Bbm<sup>7</sup> F Gm<sup>7</sup> C<sup>7</sup>  
BYE, BYE, BLACK - BIRD

17 F<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>  
NO ONE HERE CAN LOVE AND UN - DER - STAND ME

21 Gm<sup>7</sup> C<sup>7</sup>  
OH, WAIT HARD LUCK STO - RIES THEY ALL HAND ME

25 F Am<sup>7</sup> D<sup>7</sup>  
MAKE MY BED AND LIGHT THE LIGHT, I'LL AR - RIVE LATE TO - NIGHT

29 G<sup>7</sup> C<sup>7</sup> F Gm<sup>7</sup>  
BLACK - BIRD BYE, BYE

# CHINATOWN, MY CHINATOWN - C

WORDS BY WILLIAM JEROME, MUSIC BY JEAN SCHWARTZ - 1910

SOURCE: THE DAILY UKULELE

LISTEN: CHET ATKINS

CONCERT

FAST (♩ = 140)

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

9

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

17

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

25 C G7(#5) C G7

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

33 G7 E7 Am 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 Dm

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

49 F Fm6 C Gm6/Bb A7 D7 G7 C C#dim. Dm7 G7

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

CONCERT

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 **G** **D7(#5)** **G** **D7**  
 CHI - NA - TOWN, MY CHI-NA-TOWN, WHERE THE LIGHTS ARE LOW.

35 **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** **Cm<sup>6</sup>** **G** **Dm<sup>6</sup>/F** **E7** **A7** **D7** **G** **G#dim.** **Am<sup>7</sup>** **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

CONCERT

EASY (♩ = 140)

The musical score is written in 7/8 time with a key signature of one flat (Bb). It consists of eight staves of music. The first staff is the vocal line, and the subsequent seven staves are the piano accompaniment. The lyrics are written below the notes. Chord symbols are placed above the piano accompaniment staves. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29.

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

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

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

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

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

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

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

29 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

CONCERT

LOPING (♩ = 140)

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

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

4 F $7$  F $7$  E $\flat$  $7$  D $7$

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

7 G $m$  C $7$  F $7$  B $\flat$  B $\flat$ dim. F $7$

"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

11 D $7$  G $m$  F F $7$ (#5)

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

14 D $m$  F $7$  G $m$  C $7$  F $7$

BOUT IT SABB, 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** **Bb<sup>dim.</sup>** **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<sup>dim.</sup>** **Bb** **A7** **Ab7** **G7**  
 DANCE OFF BOTH MY SHOES - WHEN THEY PLAY THE "JEL - LY ROLL BLUES". TO -

35 **C7** **F7** **Bb** **Bb<sup>dim.</sup>** **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

CONCERT

LOPING (♩ = 140) C A<sup>7</sup> D<sup>7</sup>

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

4 Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<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 G<sup>7</sup> C E<sup>b</sup>dim. G<sup>7</sup> C A<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 - 'RY FOR - EIGN LAND, THE

11 D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> F

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

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** **Dm7** **G7** **C** **G7** **C**  
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

CONCERT

FAST (♩ = 190)

OH LU - 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 - IES SMILE HOW CAN THIS BE A VIR - GIN ISLE WITH

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

Chord symbols: D<sub>m</sub>, D<sub>m</sub>M7, D<sub>m</sub>7, D<sub>m</sub>6, D<sub>m</sub>, A7, C7, F, G<sub>m</sub>7, A7/E, A7(b5)/E<sub>b</sub>.

# DINAH - A b

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

SOURCE: JONATHAN STOUT

CONCERT

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' - RY NIGHT WHY DO I SHAKE WITH FRIGHT? BE - CAUSE MY

DI - NAH MIGHT CHANGE HER MIND ABOUT 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

CONCERT

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' - 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

Chords: G, Em7, Am7, D7, Bbm7b5, G, C7, B7, Em, Eb aug., Em7/D, C#m7, C9, A7, Am7, D7, G, Em7, Am7, D7, G, C7, G

# DOWN BY THE RIVERSIDE - F

AFRICAN AMERICAN SPIRITUAL - 1918

THE DAILY UKULELE

LISTEN: MAHALIA JACKSON

CONCERT

LIVELY (♩ = 180) F

GON-NA LAY DOWN MY SWORD AND SHIELD\_ DOWN BY THE RIV-ER - SIDE,\_

5 DOWN BY THE RIV-ER - SIDE,\_ DOWN BY THE RIV-ER - SIDE\_ GON-NA

9 LAY DOWN MY SWORD AND SHIELD\_ DOWN BY THE RIV-ER - SIDE,\_ AND

13 STUDY\_ WAR NO MORE\_ I AIN'T GONNA STUDY WAR NO MORE, I AIN'T GONNA STUDY WAR NO MORE I AIN'T GONNA

21 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

CONCERT

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 COULD SHE WOO? COULD SHE, COULD SHE, COULD SHE COO? HAS  
AN - Y SO - DY SEEN MY GAL?

Chord changes: C, E7, A7, Em7, A7, D7, G7, C6, A7, D9, G13, C, E7, A7, Em7, A7, D7, G13, C, E7, Em7, A13, Am7, D9, G7, Dm7, G9, C, E7, A7, Em7, A7, D7, G7, C6, Dm7, G7.

BLANK

# HERE COMES THE HOT TAMALE MAN - E8

FRED ROSE & CHARLIE HARRISON

1926

SAN DIEGO TRAD JAZZ CAMP

CONCERT

CHORUS

5

9

15

17

21

25

31

35

39

45

TO VERSE

Chords: Eb, D7, G7, C7, F7, Bb7, Eb, Gbdim., Bb7, Eb, D7, G7, C7, F7, Bb7, Eb7, Ab7, F7, Fm6/Ab, Bb7, Eb, D7, G7, C7, F7, Bb7, Eb, Ab7, G7, 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

CONCERT

EASY (♩ = 140)

The musical score is written for piano accompaniment in the key of F major (one flat) and 3/4 time. It consists of eight staves of music, each with a measure number on the left and a series of chords above the staff. The chords are: Staff 1: F, F/A, Abdim., Gm7, C7; Staff 2: F, F/A, Abdim., Gm7, C7; Staff 3: Cm7, F7b9 13, Bb6/9; Staff 4: G7, C7, N.C., N.C.; Staff 5: F, F/A, Abdim., Gm7, C7; Staff 6: Cm, F7b9 13, Bb6/9; Staff 7: Bb, Bdim., F/A, D7; Staff 8: Gm7, C7, F/A, Abdim., Gm7, C7. The notation includes quarter notes, eighth notes, and rests.

# I CANT GIVE YOU ANYTHING BUT LOVE - G

MUSIC BY JIMMY McHUGH, WORDS BY DOROTHY FIELDS

CONCERT

EASY (♩ = 140)

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as 'EASY' with a quarter note equal to 140 beats per minute. The score consists of eight staves of music, each with a measure number on the left. Chords are indicated above the staff lines. The melody is written with quarter and eighth notes, including some slurs and accents.

Staff 1: Measure 1-4. Chords: G, G/B, B $\flat$ dim., Am<sup>7</sup>, D<sup>7</sup>.

Staff 2: Measure 5-8. Chords: G, G/B, B $\flat$ dim., Am<sup>7</sup>, D<sup>7</sup>.

Staff 3: Measure 9-12. Chords: Dm<sup>7</sup>, G<sup>7</sup>  $\flat$ 9 13, C<sup>6</sup>/<sub>9</sub>.

Staff 4: Measure 13-16. Chords: A<sup>7</sup>, D<sup>7</sup> N.C., N.C.

Staff 5: Measure 17-20. Chords: G, G/B, B $\flat$ dim., Am<sup>7</sup>, D<sup>7</sup>.

Staff 6: Measure 21-24. Chords: Dm, G<sup>7</sup>  $\flat$ 9 13, C<sup>6</sup>/<sub>9</sub>.

Staff 7: Measure 25-28. Chords: C, C $\sharp$ dim., G/B, E<sup>7</sup>.

Staff 8: Measure 29-32. Chords: Am<sup>7</sup>, D<sup>7</sup>, G/B, B $\flat$ dim., Am<sup>7</sup>, D<sup>7</sup>.

# I'LL SEE YOU IN MY DREAMS - F

MUSIC BY ISHAM JONES, WORDS BY GUS KAHN - 1924

LISTEN

CONCERT

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: 'I'LL SEE YOU IN MY DREAMS I'LL'. Above the staff are chord symbols: Bb, Bbm6, and Bbm6. The second staff continues the melody with lyrics: 'HOLD YOU IN MY DREAMS'. Chord symbols above are F6/9, E7(#9), and F6/9. The third staff has lyrics: 'SOME ONE TOOK YOU OUT OF MY ARMS'. Chord symbols above are D7, D7, and D7. The fourth staff has lyrics: 'STILL I FEEL THE THRILL OF YOUR CHARMS.'. Chord symbols above are G7, Gm7, and C7. The fifth staff has lyrics: 'LIPS THAT ONCE WERE MINE,'. Chord symbols above are Bb and Bbm6. The sixth staff has lyrics: 'TEN DER EYES THAT SHINE,'. Chord symbols above are F6/9, E7(#9), and F6/9. The seventh staff has lyrics: 'THEY WILL LIGHT MY WAY TON - NIGHT. I'LL'. Chord symbols above are D7, A7, and Dm. The eighth staff has lyrics: 'SEE YOU IN MY DREAMS.'. Chord symbols above are Bb, Bmb7 b5, C7, F6/9, and F7. The score ends with a double bar line.

# I'VE FOUND A NEW BABY - F

WORDS AND MUSIC BY JACK PALMER AND SPENCER WILLIAMS - 1926

SOURCES: C-JAM, CHANGES: JONATHAN STOUT

CONCERT

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

SA - 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

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

Chord changes: Dm<sup>6</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, A<sup>7</sup>, Dm<sup>6</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, A<sup>7</sup>, Dm<sup>6</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, A<sup>7</sup>, Dm<sup>6</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>6</sup>, A<sup>7</sup>.

# LIMEHOUSE BLUES - E, G (UHC)

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

SOURCE

CONCERT

E D E E D E

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

9 G#m D#7 G#m G#m D#7 G#m B7

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

17 E7 A G#7 C#m C

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

25 E D E E D E Am7 D7 G7

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<sup>6/9</sup>** **B7** **E<sub>m</sub>7**  
POOR BRO - KEN BLOS - SOM AND NO - BOO - Y'S CHILO,

45 **A7** **A<sub>m</sub>7** **D7** **D<sub>b</sub>7**  
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 CHINKIES THOSE SAD CHIN - A BLUES,

57 **G<sup>6/9</sup>** **E7** **A<sub>m</sub>7**  
RINGS ON YOUR FIN - GERS AND TEARS FOR YOUR CROWN,

61 **A<sub>m</sub>b7<sup>b5</sup>** **D7** **G<sup>6/9</sup>**  
THAT IS THE STO - RY OF OLD CHIN - A TOWN.

# LIMEHOUSE BLUES - F-A $\flat$

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

SOURCE

CONCERT

F
E $\flat$ 
F
F
E $\flat$ 
F

IN OH DEAR LIME OH HOUSE DEAR, WHERE YEL-LOW CHINKIES LOVE TO PLAY, \_\_\_\_\_  
 RIGHT HERE IN OR-ANGE BLOSSOM LAND, \_\_\_\_\_

Am
E $^7$ 
Am
Am
E $^7$ 
Am
C $^7$

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

F $^7$ 
B $\flat$ 
A $^7$ 
Dm
D $\flat$

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

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

QUEER \_\_\_\_\_ SOB SOUND, OH, HON - EY LAMB THEY SEEM TO SAY:  
 MAD \_\_\_\_\_ BLUES, FOR 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 TCHOINYA (DARK EYES) - DM

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

CONCERT

EASY (♩ = 140)

WHERE THE VOL - GA FLOWS, A SWEET RUS - SIAN ROSE SET MY  
5 SOUL A - FLAME, SON - IA WAS HER NAME. HER DARK  
9 FLASH - ING EYES, SEEMED TO HYP - NO - TIZE, MY HEART  
13 MISSED A BEAT WHEN WE TWO WOULD MEET. ONCE NEATH  
17 RUS - SIAN SKIES, WE FOUND PAR - A - DISE, THEN I  
21 SAILED A - WAY, LEAV - ING HER TO STAY. NOW A  
25 VIS - ION FAIR, CALLS ME TO HER THERE, AND I  
29 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

CONCERT

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.

# ROSE ROOM - A<sup>b</sup>

HARRY WILLIAMS AND ART HICKMAN - 1917

CONCERT

EASY (♩ = 140)

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

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

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

13 DANC - ING WHILE THE MEAD - OW BROOK FLOWS. THE MOON WHEN

17 SHIN - ING, IS MORE THEN EV - ER DE - SIGN - ING.

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

25 PIN - ING TO BE SWEETLY RE - CLIN - ING, SOME - WHERE IN

29 ROSE - LAND, BE - SIDE A BEAU - TI - FUL ROSE.

# ROSE ROOM - F

HARRY WILLIAMS AND ART HICKMAN - 1917

CONCERT

EASY (♩ = 140)

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked 'EASY' with a quarter note equal to 140 beats per minute. The score consists of nine staves of music, each with a corresponding line of lyrics. Chord symbols are placed above the notes. The lyrics are: 'IN SUN - NY ROSE - LAND, WHERE SUM - MER BREEZES ARE PLAY - ING, WHERE THE HON - EY BEES ARE "A MAY - ING." THERE ALL THE ROS - ES ARE SWAY - ING, DANC - ING WHILE THE MEAD - OW BROOK FLOWS. THE MOON WHEN SHIN - ING, IS MORE THEN EV - ER DE - SIGN - ING. FOR 'TIS EV - ER THEN I AM PIN - ING, PIN - ING TO BE SWEETLY RE - CLIN - ING, SOME - WHERE IN ROSE - LAND, BE - SIDE A BEAU - TI - FUL ROSE.'

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

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

THERE ALL THE ROS - ES ARE SWAY - ING,

DANC - ING WHILE THE MEAD - OW BROOK FLOWS. THE MOON WHEN

SHIN - ING, IS MORE THEN EV - ER DE - SIGN - ING.

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

PIN - ING TO BE SWEETLY RE - CLIN - ING, SOME - WHERE IN

ROSE - LAND, BE - SIDE A BEAU - TI - FUL ROSE.

SAC

M

120

5/4

1 C G7

I - B - D - A - M - E - R - I - C - A - N - S

5 C G7

- B - D - M - E - R - I - C - A - N - S

9 E7 Am E7 Am

- B - D - I - A - M - E - R - I - C - A - N - S

13 D7 G7

- B - D - I - A - M - E - R - I - C - A - N - S

17 C G7

- B - D - I - A - M - E - R - I - C - A - N - S

21 E7 Am E7 Am C7

- B - D - I - A - M - E - R - I - C - A - N - S

25 F F#dim. C A7

- B - D - I - A - M - E - R - I - C - A - N - S

29 Dm Dm G7 C

- B - D - I - A - M - E - R - I - C - A - N - S

# SHINE - E $\flat$

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

SOURCE: JULIUS YANG'S JAM BOOK

CONCERT

VIGOROUS SWING (♩ = 220)

**1** **E $\flat$**  **B $\flat$ 7**  
SHINE A WAY YOUR BLUE SKIES  
JUST BE - CAUSE MY HAIR IS CUR - LY

**5** **E $\flat$**  **B $\flat$ 7**  
SHINE START WITH YOUR SHOE SIZE  
JUST BE - CAUSE MY TEETH ARE PEARL - Y

**9** **G7** **Cm** **G7** **Cm**  
SHINE EACH PLACE UP MAKE IT LOOK LIKE NEW  
JUST BE - CAUSE I AL - WAYS WEAR A SMILE

**13** **F7** **B $\flat$ 7**  
SHINE YOUR FACE UP WEAR A SMILE OR TWO  
LIKE TO DRESS UP IN THE LA - TEST STYLE

**17** **E $\flat$**  **B $\flat$ 7**  
SHINE YOUR THESE AND THOSE IES YOU'LL  
JUST BE - CAUSE I'M GLAD I'M LI - VIN'

**21** **G7** **Cm** **G7** **Cm** **E $\flat$ 7**  
FIND THAT EV - 'RY THING WILL TURN OUT FINE  
TAKE TROUBLE WITH A SMILE THE WORLD IS MINE

**25** **A $\flat$**  **A dim.** **E $\flat$**  **C7**  
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** **Fm** **Fm** **B $\flat$ 7** **E $\flat$**   
YOU'LL MAKE THE WHOLE WORLD SHINE.  
THAT'S WHY THEY CALL ME SHINE.

# SOME OF THESE DAYS - Eb

MUSIC BY SHELTON BROOKS - 1910

CONCERT

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.

Chord markings: G7, Cm, G7, Cm, C7, F7, F7, Bb7, Eb7, Ab, C7, Fm, Ab, Ebdim., Eb, C7, F7, Bb7, Eb.

# SOME OF THESE DAYS - F

MUSIC BY SHELTON BROOKS - 1910

CONCERT

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.

Chord markings: A7, Dm, A7, Dm, D7, G7, G7, C7, F7, Bb, D7, Gm, Bb, F dim., F, D7, G7, C7, F.

# SOME OF THESE DAYS - G

MUSIC BY SHELTON BROOKS - 1910

CONCERT

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

CONCERT

EASY (♩ = 140)

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The tempo is marked 'EASY' with a quarter note equal to 140 beats per minute. The score consists of eight staves of music. The lyrics are written below the notes. Chord symbols are placed above the notes to indicate the harmonic structure. The piece concludes with a double bar line.

1 F7  
NO GAL MADE HAS GOT A SHADE ON SWEET GEOR-GIA BROWN

5 Bb7  
TWO LEFT FEET, BUT OH SO NEAT HAS SWEET GEOR-GIA BROWN

9 Eb7  
THEY ALL SIGH AND WAN-NA DIE FOR SWEET GEOR-GIA BROWN I'LL TELL YOU JUST

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

17 F7  
IT'S BEEN SAID SHE KNOCKS 'EM DEAD WHEN SHE LANDS IN TOWN:

21 Bb7  
SINCE SHE CAME WHY IT'S A SHAME HOW SHE COOLS 'EM DOWN.

25 Fm C7 Fm C7  
FEL - LERS THAT SHE CAN'T GET ARE FEL - LERS SHE AIN'T

29 Ab F7 Bb7 Eb7 Ab  
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

CONCERT

EASY (♩ = 140)

The musical score is written for a vocal line in the key of F major and 3/4 time. It consists of eight staves of music, each with a corresponding line of lyrics and guitar chords. The chords are indicated by letters above the staff. The lyrics are: "NO GAL MADE HAS GOT A SHADE ON SWEET GEOR-GIA BROWN TWO LEFT FEET, BUT OH SO NEAT HAS SWEET GEOR-GIA BROWN THEY ALL SIGH AND WAN-NA DIE FOR SWEET GEOR-GIA BROWN I'LL TELL YOU JUST WHY YOU KNOW I DON'T LIE, NOT MUCH! IT'S BEEN SAID SHE KNOCKS 'EM DEAD WHEN SHE LANDS IN TOWN: SINCE SHE CAME WHY IT'S A SHAME HOW SHE COOLS 'EM DOWN. FEL - LEES THAT SHE CAN'T GET ARE FEL - LEES SHE AIN'T MET. GEOR - GIA CLAIMED HER, GEOR GIA NAMED HER, SWEET GEOR - GIA".

1 D7  
NO GAL MADE HAS GOT A SHADE ON SWEET GEOR-GIA BROWN

5 G7  
TWO LEFT FEET, BUT OH SO NEAT HAS SWEET GEOR-GIA BROWN

9 C7 C9  
THEY ALL SIGH AND WAN-NA DIE FOR SWEET GEOR-GIA BROWN I'LL TELL YOU JUST

13 F Gm7 C7 F Em7 A7  
WHY YOU KNOW I DON'T LIE, NOT MUCH!

17 D7  
IT'S BEEN SAID SHE KNOCKS 'EM DEAD WHEN SHE LANDS IN TOWN:

21 G7 A7  
SINCE SHE CAME WHY IT'S A SHAME HOW SHE COOLS 'EM DOWN.

25 Dm Em7 A7 Dm Em7 A7  
FEL - LEES THAT SHE CAN'T GET ARE FEL - LEES SHE AIN'T

29 F7 E7 Eb7 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

CONCERT

EASY (♩ = 140)

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

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

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

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

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

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

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

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

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

MUSIC BY LEW POLLACK - 1914

SOURCE

YOUTUBE

CONCERT

QUICK (♩ = 180)

Chord symbols: Dm, A7, Dm, Dm7/C, Bb7, A7, F, F(maj7), F6, Gm7, C7, Em7 b5, Gm7, Abdim., Gm7 b5, F6, Gm7, C7, F, G#dim., F7, Eb7, D7, Gm7, C7, F, Bb7, A7.

1. Dm Dm7/C Bb7 A7

2. Dm Em7 b5 A7 Dm Gm7 C7

FINE

D.C. AL FINE