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8, 9, AND 10 - G

MUSIC BY JIMMY MCHUGH, PERFORMED BY SLIM AND SLAM

SOURCE

LISTEN

E♭ INSTRUMENTS

EASY (♩ = 140)

A DATE AT EIGHT WITH YOU WOULD BE GREAT.
I'LL RUN DOWN - TOWN AND GET SOME ROL - LER SKATES YEAH YEAH.
SKATE A - ROUND ALL OV - ER TOWN
UN - TIL I HEAR YOU SAY YOU'RE MINE ALL MINE.
IF EIGHT WOULD BE GREAT NINE WOULD BE FINE
I WOULD BE YOURS MA - MA YOU WOULD BE MINE.
A KISS AT TEN OUR LOVE WOULD BE - GIN.
ONE TWO THREE FOUR FIVE SIX SEV - EN EIGHT NINE AND TEN.

BLANK

AFTER THE BALL - 4/4 TIME - F

MUSIC AND WORDS BY CHARLES K. HARRIS - 1891

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

SOURCE: C-TAM
YOUTUBE

E♭ INSTRUMENTS

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. _____

Chords: D, G, D, D, A7, Em, B7, Em, A7, D, A7, D, G, D, B7, E7, A7, D, B7, E7, A7, D

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

E \flat INSTRUMENTS

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

D7 **B7** **Em7** **D7** **E7** **G7** **Am7** **D7**

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

G **D7** **Bm** **E7**

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

C7 **G7** **Em7** **Am** **D7** **Am7** **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"

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

E♭ INSTRUMENTS

EASY (♩ = 140)

A **A** **E7** **A**

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

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

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

A **E7** **C#m** **F#7**

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

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

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

17 **8** **D** Af - TER YOU'VE GONE, -
 Af - TER I'M GONE, -

Dm AND LEFT ME CRY - ING.
 Af - TER WE BREAK UP.

A Af - TER YOU'VE GONE -
 Af - TER I'M GONE -

20 **F#7** THERE'S NO DEN - Y - ING
 YOU'RE GON - NA WAKE UP...

B7 YOU'LL FEEL BLUE -
 YOU WILL FIND -

E7 YOU'LL FEEL SAD -
 YOU WERE BLIND -

23 **A** YOU'LL MISS THE DEAR - EST PAL YOU'VE E - VER HAD -
 TO LET SOME - BOD - Y COME AND CHANGE YOUR MIND. -

E7 THEY'LL COME A TIME, -
A Af - TER THE YEARS -
A7

D

26 **Dm** NOW DON'T FOR - GET IT.
 WE'VE BEEN TO - GETH - ER,

A THEY'LL COME A TIME, -
 THEIR JOY AND TEARS, -

F#7 WHEN YOU'LL RE - GRET IT.
 ALL KINDS OF WEATH - ER.

29 **Bm** SOME DAY WHEN YOU GET LONE - LY,
 SOME DAY BLUE AND DOWN - HEART - ED

F#7 YOUR HEART WILL BREAK LIKE MINE AND
 YOU'LL LONG TO BE WITH ME RIGHT

Bm **Dm** **A** **C#7**

32 **F#m** YOU'LL WANT ME ON - LY. AFTER YOU'VE GONE -
 BACK WHERE YOU START - ED, AFTER I'M GONE, -

B7 **A** **E7** Af - TER YOU'VE GONE A - WAY
 Af - TER I'M GONE A - WAY.

A **A7** **A** **SOLOS AT "8"**

AFTER YOU'VE GONE - G

MUSIC BY TURNER LAYTON, WORDS BY HENRY CREAMER - 1918

SOURCES:

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

E♭ INSTRUMENTS

EASY (♩ = 140)

The musical score is written for E♭ instruments in the key of G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff starts with a treble clef and a key signature of one sharp (F#). The tempo is marked 'EASY' with a quarter note equal to 140 beats per minute. The first measure is marked with a boxed 'A' and an 'E' chord. The lyrics 'NOW WON'T YOU LIST-EN HON-EY WHILE I SAY' are written below the notes. The second staff continues the melody with lyrics 'HOW COULD YOU TELL ME THAT YOU'RE GOIN' AWAY?' and 'DON'T SAY THAT WE MUST PART,'. The third staff has lyrics 'DON'T YOU BREAK YOUR SA-BY'S HEART. YOU KNOW THAT I'VE LOVE YOU FOR THESE MA - NY YEARS, LOVE YOU BOTH NIGHT AND'. The fourth staff concludes with lyrics 'DAY. OH HON-EY SA-BY CAN'T YOU SEE MY TEARS? LIST-EN WHILE I SAY.'.

1
A E B⁷ E
NOW WON'T YOU LIST-EN HON-EY WHILE I SAY HOW COULD YOU TELL ME THAT YOU'RE

4 B⁷ G^{#7} C^{#m7} B⁷ C^{#7} E⁷ F^{#m7} B⁷
GOIN' AWAY? DON'T SAY THAT WE MUST PART, DON'T YOU BREAK YOUR SA-BY'S HEART.

9 E B⁷ G^{#m} C^{#7}
YOU KNOW THAT I'VE LOVE YOU FOR THESE MA - NY YEARS, LOVE YOU BOTH NIGHT AND

12 A⁷ E⁷ C^{#m7} F^{#m} B⁷ F^{#m7} B⁷ E
DAY. OH HON-EY SA-BY CAN'T YOU SEE MY TEARS? LIST-EN WHILE I SAY.

17 **B** **A** **Am** **E**

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 **C#7** **F#7** **B7**

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 **E** **B7** **E** **E7** **A**

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 **Am** **E** **C#7**

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 **F#m** **C#7** **F#m** **Am** **E** **G#7**

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

32 **C#m** **F#7** **E** **B7** **E** **E7** **E**

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

E♭ INSTRUMENTS

MEDIUM (♩ = 130)

A A#m^{b7} b⁵ Bm⁷ E¹³ A C#⁷

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

D⁶ G⁹ A F#⁷ Bm⁷ E¹³

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

C#¹³ F#⁹ B¹³ E¹³ A A#m^{b7} b⁵ Bm⁷ B#m^{b7} b⁵

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

A C#^{aug.} D⁶ G⁹

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

A F#⁷ Bm⁷ E¹³ A A C#⁷

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

F#^m D⁷ F#^m⁶ F#⁹

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

E C#⁷ F#^m⁷ B⁹ E¹³ F#¹³ B¹³ E¹³

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

A A#m^{b7} b⁵ Bm⁷ B#m^{b7} b⁵

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

27

A C#7 D6 G9

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

29

A F#7 Bm7 E9 A F#m7 Bm7 E9

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

E♭ INSTRUMENTS

MEDIUM (♩ = 130)

C
C#m^{b7} b⁵
D_m⁷
G¹³
C
E⁷

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

F⁶
B^{b9}
C
A⁷
D_m⁷
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
D_m⁷
D#m^{b7} b⁵

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

C
E^{aug.}
F⁶
B^{b9}

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

C
A⁷
D_m⁷
G¹³
C
C
E⁷

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

A_m
F⁷
A_m⁶
A⁹

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

G
E⁷
A_m⁷
D⁹
G¹³
A¹³
D¹³
G¹³

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

C
C#m^{b7} b⁵
D_m⁷
D#m^{b7} b⁵

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

C
E⁷
F⁶
B^{b9}

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

29

C A⁷ D_m⁷ G⁹ C A_m⁷ D_m⁷ G⁹

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

E♭ INSTRUMENTS

MEDIUM SWING (♩ = 160)

The musical score is written for E♭ instruments in the key of F major (one sharp, F#) and 4/4 time. It consists of seven systems of music, each with a treble clef and a common time signature. The notes are written on a five-line staff, and the lyrics are placed below the staff. Chord symbols are placed above the staff, often with a 'p' (piano) dynamic marking. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated at the beginning of their respective systems. The lyrics are: "AIN'T SHE SWEET. SEE HER COM - ING DOWN THE STREET. NOW I ASK YOU VER - Y CON - FI - DEN-TIAL - LY AIN'T SHE SWEET? AIN'T SHE NICE. LOOK HER O - VER ONCE OR TWICE. NOW I ASK YOU VER - Y CON - FI - DEN-TIAL - LY AIN'T SHE NICE? JUST CAST AN EYE IN HER OI - 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. 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 OI - 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

E♭ INSTRUMENTS

MEDIUM SWING (♩ = 160)

The musical score is written for E♭ instruments in the key of F major (one sharp) and 4/4 time. It consists of nine staves of music, each with a vocal line and a corresponding chord line. The chords are: A, D#9, E7, A, D#9, E7, A, C#7, F#7, B13, E9, A6, E13, A, D#9, E7, A, D#9, E7, A, C#7, F#7, B13, E9, A6, A7, D7, D7, A, A7, D7, D7, A, Bm7, E13, A, D#9, E7, A, D#9, E7, A, C#7, F#7, B13, E9, A, E7.

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?

ALL OF ME - C

BY SEYMOUR SIMONS AND GERALD MARKS - 1931

SOURCES: JULIUS YANG AND JONATHAN STOUT

E♭ INSTRUMENTS

SWING (♩ = 160)

A musical score for E♭ instruments, arranged in C major. The score consists of nine staves of music, each with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'SWING (♩ = 160)'. The lyrics are written below the notes, with some words underlined. Chord progressions are indicated by letters above the notes. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are marked at the beginning of their respective staves. The score ends with a double bar line.

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

E♭ INSTRUMENTS

EASY (♩ = 140)

The musical score is written for E♭ instruments in the key of C major (one sharp, F#) and 3/4 time. It consists of a melody line and an accompaniment line. The melody line starts with a C#7 chord and features a series of eighth and quarter notes, with some notes beamed together. The accompaniment line starts with an F#m chord and features a series of eighth and quarter notes, with some notes beamed together. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated. The chords used are C#7, F#m, Bm, F#7, Bm7, E7, and A. The tempo is marked as EASY (♩ = 140).

Chords: C#7, F#m, Bm, F#7, Bm7, E7, A

Measure numbers: 5, 9, 13, 17, 21, 25, 29

AUTUMN LEAVES - EM

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

SOURCE: JULIUS YANG'S JAM BOOK

E♭ INSTRUMENTS

GENTLE (♩ = 80)

The musical score is written for E♭ instruments in the key of D major (two sharps) and 3/4 time. It consists of four staves of music. The first staff begins with a tempo marking 'GENTLE (♩ = 80)' and a key signature of two sharps. The melody is primarily quarter and eighth notes, with some triplet markings. Chord symbols are placed above the staff: F#m, Em7, F#m6 G#7, and C#m7. The second staff continues the melody with chord symbols F#m7, B, Em7, A, F#m G#7, and C#m. The third staff has chord symbols G#7, C#m, B7, Baug., and E. The fourth staff has chord symbols Bdim., C#m, F# F#m G#7, and C#m. The lyrics are written below the notes, with some words underlined. The lyrics are: 'THE FAL-ING LEAVES OUTSIDE MY WIN-DOW. THE FALING LEAVES OF RED AND GOLD. I TASTE YOUR LIPS YOUR SUM-MER KISS - ES YOUR 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.'

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

BLANK

AVALON - F

AL TOLSON, BUDDY DESYLVA AND VINCENT ROSE - 1920

SOURCE: JULIUS YANG'S JAM BOOK

E♭ INSTRUMENTS

VERY UPTEMPO (♩ = 270)

17 **A7**
I FOUND MY LOVE IN AV - A - LON BE -

22 **D6**
SIDE THE BAY I

26 **A7**
LEFT MY LOVE IN AV - A - LON AND

30 **D6**
SAILED A - - WAY AND

34 **B7**
NOW I DREAM OF AV - A - LON EACH

38 **Em6** **B7** **Gdim.**
NIGHT EACH DAY AND

42 **D6** **B7**
SO I THINK I'LL TRA - VEL ON TO

46 **Em7** **A7** **D6**
AV A LON

(BACK HOME AGAIN IN) INDIANA - F
BALLARD MACDONALD AND JAMES F. HANLEY - 1917

SOURCE: JULIUS YANG'S JAM BOOK

E♭ INSTRUMENTS

BRIGHT (♩ = 200)

The musical score is written for E♭ instruments in the key of D major (two sharps) and 3/4 time. It consists of ten staves of music, each with a measure number on the left and lyrics below. Chord symbols are placed above the notes. The tempo is marked 'BRIGHT' with a quarter note equal to 200 beats per minute. The melody is simple and nostalgic, with a final double bar line at the end of the tenth staff.

1 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 - MORES FOR ME THE NEW MOWN

17 HAY SENDS ALL ITS FRAG - RANCE FROM THE

21 FIELDS I USED TO ROAM WHEN I

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

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

BASIN STEET BLUES - B \flat

BY SPENCER WILLIAMS - 1928

FIREHOUSE JAZZ BAND FAKE BOOK

E \flat INSTRUMENTS

SLOW SWING ($\text{♩} = 90$)

1 **A** **G** **D7** **G** **D7**

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

5 **G** **G7** **C** **Cm** **G** **D7** **G** **D7(#5)**

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

9 **B** **G** **D7** **G** **D7**

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

13 **G** **G7** **C** **Cm** **G** **D7** **G**

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

17 **C**

G **B7** **E7** **F7** **E7**

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

21 **A7** **D7** **G** **Gdim.** **Am7** **D7**

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**

G **B7** **E7** **F7** **E7**

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

29 **A7** **D7** **G** **C7** **G** **D7**

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

E♭ INSTRUMENTS

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

MIR BIST DU SCHÖN MEANS THAT YOU'RE GRAND BEI

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

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

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 - DM

MUSIC BY SHOLOM SECUNDA, WORDS BY JACOB JACOBS - 1932

SOURCE: JULIUS YANG'S JAM BOOK

E♭ INSTRUMENTS

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

MIR BIST DU SCHÖN MEANS THAT YOU'RE GRAND BEI

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

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

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 - EM

MUSIC BY SHOLOM SECUNDA, WORDS BY JACOB JACOBS - 1932

SOURCE: JULIUS YANG'S JAM BOOK

E♭ INSTRUMENTS

BEI MIR BIST DU SCHÖN PLEASE LET ME EX - PLAIN BEI
MIR BIST DU SCHÖN MEANS THAT YOU'RE GRAND BEI
MIR BIST DU SCHÖN A - GAIN I'LL EX - PLAIN IT
MEANS YOU'RE THE FAIR - EST IN THE LAND I COULD SAY
BEL LA BEL LA E - VAN SAY WUN - DER - SAR 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

E♭ INSTRUMENTS

VERSE:

EASY (♩ = 140)

B_m **F#7**

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

D **F#7** **B_m** **Cdim.**

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 -

A7 **A7(#5)** **D** **F#7**

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

A **B_m** **F#7**

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

D **F#7** **B_m** **Cdim.**

BELL - 'ZIN' 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

A7 **A7(#5)** **D** **A7**

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

B, CHORUS:

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

29 **D** **D#dim.** **A7/E** **A7**
SHE MOANS THE WHOLE DAY LONG.

35 **A7**
I'LL DO THE COOK - IN', DAR - LIN', I'LL PAY THE RENT,

37 **A7** **D**
I KNOW I'VE DONE YOU WRONG.

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

45 **D** **D7** **G**
NOTH - IN' BUT A FINE TOOTH COMB? I

49 **G** **G#dim.** **D/A** **B7**
KNOW I'M TO BLAME, WELL, AIN'T THAT A SHAME, BILL

53 **E7** **A7** **D**
BAIL - EY WON'T YOU PLEASE COME HOME?

BLUE SKIES - AM

IRVING BERLIN - 1926

SOURCE: JULIUS YANG'S JAM BOOK

E♭ INSTRUMENTS

MODERATE SWING (♩ = 180)

5 BLUE SKIES SMILING AT ME NO-THING BUT
F#m F#m/E# F#m7/E F#m/D#
Am7 F#7 Bm7 E7 A6 G#m7 C#7

9 BLUE SKIES DO I SEE
F#m F#m/E# F#m7/E F#m/D#

13 BLUE BIRDS SINGING A SONG NO-THING BUT
Am7 F#7 Bm7 E7 A6

17 BLUE BIRDS ALL DAY LONG
A6 E7sus A6 E7 A6

21 NE-VER SAW THE SUN SHINING SO BRIGHT NE-VER SAW THINGS GOING SO RIGHT
A6 E7sus A6 G#m7 C#7

25 NO-TICING THE DAYS HURRYING BY WHEN YOU'RE IN LOVE, MY HOW THEY FLY!
F#m F#m/E# F#m7/E F#m/D#

29 BLUE DAYS ALL OF THEM GONE NO-THING BUT
Am7 F#7 Bm7 E7 A6 G#m7 C#7

BLUE SKIES FROM NOW ON

BLUES CLAIR - C

MUSIC BY OTTANGO REINHARDT

E♭ INSTRUMENTS

EASY (♩ = 140)

INTRO

Chord progression for measures 1-4: A/C# Cdim. Bm7 E7 A/C# Cdim. E7 N.C.

Detailed description: This staff shows the first four measures of the piece. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The word 'INTRO' is written below the first measure. Above the staff, the following chords are indicated: A/C# in measure 1, Cdim. in measure 2, Bm7 in measure 3, and E7 in measure 4. The staff continues with A/C# in measure 5, Cdim. in measure 6, E7 in measure 7, and N.C. (No Chord) in measure 8.

5

Chord progression for measures 5-8: A6 Em7 A7 b9 13

Detailed description: This staff shows measures 5 through 8. Measure 5 starts with a measure rest followed by the chord A6. Measure 6 has a measure rest. Measure 7 has a measure rest followed by the chord Em7. Measure 8 has a measure rest followed by the chord A7 b9 13.

9

Chord progression for measures 9-12: D7 A7 A/C# Cdim.

Detailed description: This staff shows measures 9 through 12. Measure 9 starts with a measure rest followed by the chord D7. Measure 10 has a measure rest. Measure 11 has a measure rest followed by the chord A7. Measure 12 has a measure rest followed by the chords A/C# and Cdim.

13

Chord progression for measures 13-16: Bm7 E7 A/C# Cdim. Bm7 E7

Detailed description: This staff shows measures 13 through 16. Measure 13 starts with a measure rest followed by the chord Bm7. Measure 14 has a measure rest followed by the chord E7. Measure 15 has a measure rest followed by the chords A/C# and Cdim. Measure 16 has a measure rest followed by the chords Bm7 and E7.

BRING ME SUNSHINE - B \flat

MUSIC BY ARTHUR KENT, MUSIC BY SYLVIA DEE - 1966

SOURCE: C-TAM

YOUTUBE

E \flat INSTRUMENTS

The musical score is written for E-flat instruments in the key of B-flat major (one flat) and 3/4 time. It consists of eight staves of music, each with a line of lyrics underneath. Chord symbols are placed above the notes they apply to. The lyrics are: "BRING ME SUNSHINE IN YOUR SMILE. BRING ME LAUGHTER ALL THE WHILE. IN THIS WORLD WHERE WE LIVE, THERE SHOULD BE MORE HAPPINESS. SO MUCH JOY YOU CAN GIVE TO EACH BRAND NEW BRIGHT TOMORROW! MAKE ME HAPPY THROUGH THE YEARS. NEVER. BRING ME ANY TEARS. LET YOUR ARMS BE AS WARM AS THE SUN FROM UP ABOVE, BRING ME FUN, BRING ME SUNSHINE, BRING ME LOVE."

BRING ME SUNSHINE IN YOUR SMILE. BRING ME
LAUGHTER ALL THE WHILE. IN THIS
WORLD WHERE WE LIVE, THERE SHOULD BE MORE HAPPINESS. SO MUCH
JOY YOU CAN GIVE TO EACH BRAND NEW BRIGHT TOMORROW! MAKE ME
HAPPY THROUGH THE YEARS. NEVER.
BRING ME ANY TEARS. LET YOUR
ARMS BE AS WARM AS THE SUN FROM UP ABOVE, BRING ME
FUN, BRING ME SUNSHINE, BRING ME LOVE.

BYE, BYE, BLACKBIRD - F

MUSIC BY RAY HENDERSON, WORDS BY MOET DIXON - 1926

SOURCE: JULIUS YANG'S JAM BOOK

E♭ INSTRUMENTS

BRIGHT SWING (♩ = 160)

The musical score is written for E♭ instruments in the key of D major (two sharps) and 3/4 time. It consists of nine staves of music, each with a corresponding line of lyrics. The notes are primarily quarter notes, with some half notes and rests. Chord symbols are placed above the notes. The lyrics are: "PACK UP ALL MY CARE AND WOE, HERE I GO SING - IN LOW. BYE, BYE, BLACK - BIRD WHERE SOME BOD - Y WAITS FOR ME, SUG - AR'S SWEET, SO IS HE BYE, BYE, BLACK - BIRD NO ONE HERE CAN LOVE AND UN - DER - STAND ME OH, WAIT HARD LUCK STO - RIES THEY ALL HAND ME MAKE MY BED AND LIGHT THE LIGHT, I'LL AR - RIVE LATE TO - NIGHT BLACK - BIRD BYE, BYE".

1 D G D E_m⁷ A⁷ D
PACK UP ALL MY CARE AND WOE, HERE I GO SING - IN LOW.

5 D/F# F_m^{b7} b⁵ E_m⁷ A⁷ A⁷ B⁷
BYE, BYE, BLACK - BIRD

9 E_m⁷ E_m⁷ B⁷ E_m⁷ A⁷
WHERE SOME BOD - Y WAITS FOR ME, SUG - AR'S SWEET, SO IS HE

13 E_m⁷ G_m⁷ D E_m⁷ A⁷
BYE, BYE, BLACK - BIRD

17 D⁷ F_{#m}⁷ B⁷
NO ONE HERE CAN LOVE AND UN - DER - STAND ME

21 E_m⁷ A⁷
OH, WAIT HARD LUCK STO - RIES THEY ALL HAND ME

25 D F_{#m}⁷ B⁷
MAKE MY BED AND LIGHT THE LIGHT, I'LL AR - RIVE LATE TO - NIGHT

29 E⁷ A⁷ D E_m⁷
BLACK - BIRD BYE, BYE

CHINATOWN, MY CHINATOWN - C

WORDS BY WILLIAM JEROME, MUSIC BY JEAN SCHWARTZ - 1910

SOURCE: THE DAILY UKULELE

LISTEN: CHET ATKINS

E♭ INSTRUMENTS

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 DREAMY EYE, LA - ZI - LY YOU'LL HEAR HIM SIGH:

25

A E7(#5) A E7

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

33

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

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

41

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

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

49

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

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

CHINATOWN, MY CHINATOWN - G

WORDS BY WILLIAM JEROME, MUSIC BY JEAN SCHWARTZ - 1910

SOURCE: THE DAILY UKULELE

LISTEN: CHET ATKINS

E♭ INSTRUMENTS

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 **E** **B7(#5)** **E** **B7**
 CHI - NA - TOWN, MY CHI-NA-TOWN, WHERE THE LIGHTS ARE LOW.

33 **B7** **G#7** **C#m** **F#7** **B7** **B7(#5)**
 HEARTS THAT KNOW NO OTH-ER LAND, DRIFT - ING TO AND FRO.

41 **E** **B7(#5)** **E** **E7** **E7(#5)** **A** **C#7/G#** **F#m**
 DREAM - Y, DREAM - Y, CHI-NA-TOWN, AL - MOND EYES OF BROWN.

49 **A** **Am⁶** **E** **Bm⁶/D** **C#7** **F#7** **B7** **E** **E#dim.** **F#m⁷** **B7**
 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

E♭ INSTRUMENTS

EASY (♩ = 140)

The musical score is written for E♭ instruments in the key of F major (one sharp) and 2/4 time. It consists of nine staves of music, each with a corresponding line of lyrics. The lyrics are: "CRAZY RHYTHM HERE'S THE DOOR WAY I'LL GO MY WAY YOU'LL GO YOUR WAY CRAZY RHYTHM FROM NOW ON WE'RE THROUGH. HERE IS WHERE WE HAVE A SHOW-DOWN I'M TOO HIGH HAT YOU'RE TOO LOW DOWN CRAZY RHYTHM HERE'S GOOD-BYE TO YOU! THEY SAY THAT WHEN A HIGH-BROW MEETS A LOW-BROW WALKING A LONG BROAD-WAY SOON THE HIGH-BROW HE HAS NO BROW AIN'T IT ASHAME? AND YOU'RE TO BLAME WHAT'S THE USE OF PRO-HIBITION? YOU PRODUCE THE SAME CON-DITION CRAZY RHYTHM FROM NOW WE'RE THROUGH." The score includes various chord symbols such as D6, Dm7 b5, Em7, A7, D, Gm6, B7, E7, Am7, D7, G7, and G. The piece concludes with a double bar line.

CRAZY RHYTHM HERE'S THE DOOR WAY I'LL GO MY WAY YOU'LL GO YOUR WAY
CRAZY RHYTHM FROM NOW ON WE'RE THROUGH.
HERE IS WHERE WE HAVE A SHOW-DOWN I'M TOO HIGH HAT YOU'RE TOO LOW DOWN
CRAZY RHYTHM HERE'S GOOD-BYE TO YOU! THEY SAY THAT
WHEN A HIGH-BROW MEETS A LOW-BROW WALKING A LONG BROAD-WAY
SOON THE HIGH-BROW HE HAS NO BROW AIN'T IT ASHAME? AND YOU'RE TO BLAME
WHAT'S THE USE OF PRO-HIBITION? YOU PRODUCE THE SAME CON-DITION
CRAZY RHYTHM FROM NOW WE'RE THROUGH.

BLANK

DARKTOWN STRUTTER'S BALL - B \flat

WRITTEN BY SHELTON BROOKS - 1917

SOURCE: JULIUS YANG'S JAM BOOK

E \flat INSTRUMENTS

LOPING ($\text{♩} = 140$)

G Gdim. Am D⁷ G Gdim.

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 D⁷ D⁷ C⁷ B⁷

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 E_m A⁷ D⁷ G Gdim. D⁷

'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 B⁷ E_m D D⁷(#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 B_m D⁷ E_m A⁷ D⁷

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

DARKTOWN STUTTER'S BALL - C

WRITTEN BY SHELTON BROOKS - 1917

SOURCE: JULIUS YANG'S JAM BOOK

E♭ INSTRUMENTS

LOPING (♩ = 140) A F#7 B7

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 F#m7 B7 E7 Bm7 E7 Bm7

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 E7 A Cdim. E7 A 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 B7 F#m7 B7 D

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 G#7 A C#7 F#7

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

DIGA DIGA DOO - F

MUSIC BY JIMMY McHUGH, WORDS BY DOROTHY FIELDS - 1928

E♭ INSTRUMENTS

FAST (♩ = 190)

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

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

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

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

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

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

WAY THESE PRET - TY GIRL - 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 progressions: Bm, BmM7, Bm7, Bm6, Bm, BmM7, Bm7, Bm6, F#7, Bm, BmM7, Bm7, Bm6, A7, D, B7, Em7, F#7/C#, F#7(b5)/C, Bm, BmM7, Bm7, Bm6, Bm, BmM7, Bm7, Bm6, Bm, F#7, Bm, F#7, Bm.

DINAH - A b

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

SOURCE: JONATHAN STOUT

E♭ INSTRUMENTS

BOUNCY (♩ = 180)

The musical score is written for E♭ instruments in a key signature of one flat (B♭). It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'BOUNCY' with a quarter note equal to 180 beats per minute. The score is divided into measures, with measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 indicated on the left. Chord symbols are placed above the notes: F6, Gm7, C7, and Dm7. The lyrics are written below the notes, with hyphens indicating syllables that span across measures. The lyrics are: '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'.

1 DI - NAH IS THERE AN - YONE 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

DINAH - G

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

SOURCE: JULIUS YANG'S JAM BOOK

E♭ INSTRUMENTS

BOUNCY (♩ = 180)

The musical score is written for Eb instruments in the key of E major (three sharps) and 4/4 time. It consists of eight staves of music, each with a vocal line and a corresponding chord line. The tempo is marked 'BOUNCY' with a quarter note equal to 180 beats per minute. The lyrics are written below the notes, and the chords are written above the notes. The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29. The lyrics are: 'DI - NAH IS THERE AN - Y ONE FIN - ER IN THE STATE OF CAR - O - LIN - A IF THERE IS AND YOU KNOW 'ER SHOW 'ER TO ME DI - NAH WITH HER DIX - IE EYES BLA - ZIN' HOW I LOVE TO SIT AND GAZE IN TO THE EYES OF DIN - AH - LEE EV' - 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'.

1 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 ABOUT 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

E♭ INSTRUMENTS

LIVELY (♩ = 180) D

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
STUDY WAR NO MORE. I AIN'T GON-NA MORE.

2. GONNA STICK MY SWORD IN THE GOLDEN SAND

3. GONNA PUT ON MY LONG WHITE ROSE

4. GONNA PUT ON MY STARRY CROWN

5. GONNA SHAKE HANDS AROUND THE WORLD

FIVE FOOT TWO, EYES OF BLUE - C

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

SOURCE: JULIUS YANG'S JAM BOOK

E♭ INSTRUMENTS

UPTEMPO (♩ = 200)

A C#7 F#7 C#m7 F#7
FIVE FOOT TWO EYES OF BLUE, BUT OH WHAT THOSE FIVE FOOT COULD DO HAS
AN - Y SO - DY SEEN MY GAL?

B7 E7 A6 F#7 B9 E13
TURNED UP NOSE, TURNED DOWN HOSE, NE - VER HAD NO O - THER BEAUS HAS
AN - Y SO - DY SEEN MY GAL? NOW IF YOU

A C#7 F#7 C#m7 F#7
RUN IN TO A FIVE FOOT TWO, COV - ERED WITH FUR.

B7 E13 A6 E11 A
DIA - MOND RINGS AND ALL THOSE THINGS SET CHA LIFE IT IS - N'T HER BUT

C#7 C#m7 F#13
COULD SHE LOVE COULD SHE WOO? COULD SHE, COULD SHE, COULD SHE COO? HAS

B7 E7 A6 Bm7 E7
AN - Y SO - DY SEEN MY GAL?

BLANK

HERE COMES THE HOT TAMALE MAN - Eb

FRED ROSE & CHARLIE HARRISON

1926

SAN DIEGO TRAD JAZZ CAMP

E♭ INSTRUMENTS

CHORUS

The musical score is written for Eb instruments in a 4/4 time signature. It consists of a chorus of 32 measures. The melody is primarily composed of quarter notes and eighth notes, with some slurs and ties. Chords are indicated above the staff, including C, B7, E7, A7, D7, G7, Ebdim., C7, F7, Dm6/F, and Am. The score is divided into systems of four staves each. Measure numbers 5, 9, 13, 17, 21, 25, 31, 35, 39, and 43 are marked at the beginning of their respective staves. A double bar line with repeat dots is placed at the end of measure 31, with the text 'TO VERSE' written above it.

5 D7 G7 C Ebdim. G7

9 C B7 E7 (b)A7

13 D7 G7 C

17 C7 F7

21 D7 Dm6/F G7

25 C B7 E7 A7 D7 G7

31 C TO VERSE C F7 E7

35 Am F7 Am F7 G7 C F C G7 A7

39 D7 G7 C

43 Am F7 G7 Am F7 G7 C F C G7 A7

47 **G** **Gaug.** **Em** **G#dim.** **Am** **D7** **G7**

51

55

59

65

69

73

77

I CAN'T GIVE YOU ANYTHING BUT LOVE - F

MUSIC BY JIMMY McHUGH, WORDS BY DOROTHY FIELDS

E♭ INSTRUMENTS

EASY (♩ = 140)

The musical score is written for E♭ instruments in the key of F major (one sharp, F#) and 3/4 time. It consists of nine staves of music. The melody is primarily composed of quarter notes and half notes, with some eighth notes and rests. Chords are indicated above the staff lines. The piece concludes with a double bar line at the end of the ninth staff.

Chords and measures shown:

- Staff 1: D, D/F#, Fdim., Em7, #A7
- Staff 2: D, D/F#, Fdim., Em7, A7
- Staff 3: Am7, D7 b9 13, G6/9
- Staff 4: E7, A7 N.C., N.C.
- Staff 5: D, D/F#, Fdim., Em7, #A7
- Staff 6: Am, D7 b9 13, G6/9
- Staff 7: G, G#dim., D/F#, B7
- Staff 8: Em7, A7, D/F#, Fdim., Em7, A7

I CANT GIVE YOU ANYTHING BUT LOVE - G

MUSIC BY JIMMY McHUGH, WORDS BY DOROTHY FIELDS

E♭ INSTRUMENTS

EASY (♩ = 140)

The musical score is written for E♭ instruments in a treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature. The tempo is marked as EASY (♩ = 140). The score consists of eight staves of music, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the beginning of their respective staves. The chords and melodic lines are as follows:

- Staff 1: Chords E, E/G#, G^{dim.}, F#^{m7}, B⁷. Melody: quarter notes G4, A4, B4, C5.
- Staff 2: Chords E, E/G#, G^{dim.}, F#^{m7}, B⁷. Melody: quarter notes G4, A4, B4, C5.
- Staff 3: Chords B^{m7}, E⁷ b⁹ 13, A⁶/₉. Melody: quarter notes G4, A4, B4, C5.
- Staff 4: Chords F#⁷, B⁷, N.C., N.C. Melody: quarter notes G4, A4, B4, C5.
- Staff 5: Chords E, E/G#, G^{dim.}, F#^{m7}, B⁷. Melody: quarter notes G4, A4, B4, C5.
- Staff 6: Chords B^m, E⁷ b⁹ 13, A⁶/₉. Melody: quarter notes G4, A4, B4, C5.
- Staff 7: Chords A, A#^{dim.}, E/G#, C#⁷. Melody: quarter notes G4, A4, B4, C5.
- Staff 8: Chords F#^{m7}, B⁷, E/G#, G^{dim.}, F#^{m7}, B⁷. Melody: quarter notes G4, A4, B4, C5.

I'LL SEE YOU IN MY DREAMS - F

MUSIC BY ISHAM JONES, WORDS BY GUS KAHN - 1924

LISTEN

E♭ INSTRUMENTS

The musical score is written for E♭ instruments in the key of F major (one sharp) and 3/4 time. It consists of seven staves of music, each with a corresponding line of lyrics. Chord symbols are placed above the notes. The lyrics are: "I'LL SEE YOU IN MY DREAMS I'LL HOLD YOU IN MY DREAMS SOME ONE TOOK YOU OUT OF MY ARMS STILL I FEEL THE THRILL OF YOUR CHARMS LIPS THAT ONCE WERE MINE, TEN DER EYES THAT SHINE, THEY WILL LIGHT MY WAY TON - NIGHT. I'LL SEE YOU IN MY DREAMS." The chord progression includes G, Gm6, D6/9, C#7(#9), B7, E7, Em7, A7, F#7, Bm, G, G#m7b5, and D7.

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

5 HOLD YOU IN MY DREAMS

9 SOME ONE TOOK YOU OUT OF MY ARMS

13 STILL I FEEL THE THRILL OF YOUR CHARMS.

17 LIPS THAT ONCE WERE MINE,

21 TEN DER EYES THAT SHINE,

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

29 SEE YOU IN MY DREAMS.

I'VE FOUND A NEW BABY - F

WORDS AND MUSIC BY JACK PALMER AND SPENCER WILLIAMS - 1926

SOURCES: C-JAM, CHANGES: JONATHAN STOUT

E♭ INSTRUMENTS

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

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

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

DOV - IN IS ALL THAT I CRAVE.

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

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

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

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

Chord symbols: Bm⁶, B⁷, E⁷, A⁷, D⁶, F^{#7}, Bm⁶, B⁷, E⁷, A⁷, D⁶, F^{#7}, Bm⁶, F^{#7}, Bm⁶, E⁷, A⁷, D⁶, F^{#7}.

THE JAZZ-ME BLUES - Eb

MUSIC BY TOM DELANEY - 1921

NONE

E♭ INSTRUMENTS

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

3 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

5 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

7 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

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

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

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

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

LIMEHOUSE BLUES - E, G (UHC)

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

SOURCE

E♭ INSTRUMENTS

C# B C# C# B C#

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

E#m B#7 E#m E#m B#7 E#m G#7

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

C#7 F# E#7 A#m A

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

C# B C# C# B C# F#m7 B7 E7

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

35 **A7**
OH! LIME - HOUSE KID _____ OH! OH! OH! LIME - HOUSE KID. _____

37 **F#7**
GO - ING THE WAY _____ THAT THE REST OF THEM DID _____

41 **E6/9** **G#7** **C#m7**
POOR BRO - KEN BLOS - SOM AND NO - BOD - Y'S CHILD, _____

45 **F#7** **F#m7** **B7** **Bb7**
HAUNT - ING AND TAUNT - ING YOU'RE JUST KIND O' WILD. _____ OH! OH!

49 **A7**
OH! LIME - HOUSE BLUES _____ I'VE THE REAL LIME - HOUSE BLUES, _____

53 **F#7**
LEARNED FROM THE CHINK _____ IES _____ THOSE SAO CHIN - A BLUES, _____

57 **E6/9** **C#7** **F#m7**
RINGS ON YOUR FIN - GERS AND TEARS FOR YOUR CROWN, _____

61 **F#m7 b5** **B7** **E6/9**
THAT IS THE STO - RY OF OLD CHIN - A TOWN.

LIMEHOUSE BLUES - F-A ♭

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

SOURCE

E♭ INSTRUMENTS

D C D D C D

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

F#m C#7 F#m F#m C#7 F#m A7

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

D7 G F#7 Bm Bb

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

D C D D C D Gm7 C7 F7

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

35 **Bb7** **Bb7** **A7** **G#7**
OH! LIME - HOUSE KID OH! OH! OH! LIME - HOUSE KID.

37 **G7**
GO - ING THE WAY THAT THE REST OF THEM DID.

41 **F** **A7** **Dm7**
POOR BOB - KEN BLOS - SOM AND NO - BOB - Y'S CHILD,

45 **G7** **C7** **F7**
HAUNT - ING AND TAUNT - ING YOU'RE JUST KIND O' WILD. OH! OH!

49 **Bb7** **Bb7** **A7** **G#7**
OH! LIME - HOUSE BLUES I'VE THE REAL LIME - HOUSE BLUES,

53 **G7**
LEARNED FROM THE CHINKIES THOSE SAD CHIN - A BLUES,

57 **F** **D7** **Gm** **D7** **Gm**
RINGS ON YOUR FIN - GERS AND TEARS FOR YOUR CROWN,

61 **Gmb7b5** **C7** **F**
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

E♭ INSTRUMENTS

EASY (♩ = 140)

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

OCHI TCHOZNYA (DARK EYES) - GM

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

E♭ INSTRUMENTS

EASY (♩ = 140)

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

PENTATONIC SCALES

E♭ INSTRUMENTS

1 A

Staff 1: Pentatonic Scale A. Treble clef, key signature of three sharps (F#, C#, G#), common time. The scale is written as a sequence of quarter notes: A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6. The staff ends with a double bar line and repeat dots.

5 D

Staff 2: Pentatonic Scale D. Treble clef, key signature of three sharps (F#, C#, G#), common time. The scale is written as a sequence of quarter notes: D4, E4, F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6. The staff ends with a double bar line and repeat dots.

9 G

Staff 3: Pentatonic Scale G. Treble clef, key signature of three sharps (F#, C#, G#), common time. The scale is written as a sequence of quarter notes: G3, A3, B3, C#4, D4, E4, F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5. The staff ends with a double bar line and repeat dots.

13 C

Staff 4: Pentatonic Scale C. Treble clef, key signature of three sharps (F#, C#, G#), common time. The scale is written as a sequence of quarter notes: C3, D3, E3, F#3, G#3, A3, B3, C#4, D4, E4, F#4, G#4, A4, B4, C#5. The staff ends with a double bar line and repeat dots.

17 F

Staff 5: Pentatonic Scale F. Bass clef, key signature of one flat (Bb), common time. The scale is written as a sequence of quarter notes: F2, G2, Ab2, Bb2, C3, D3, E3, F#3, G#3, A3, B3, C#4, D4, E4, F#4. The staff ends with a double bar line and repeat dots.

21 Bb

Staff 6: Pentatonic Scale Bb. Bass clef, key signature of two flats (Bb, Eb), common time. The scale is written as a sequence of quarter notes: Bb1, C2, D2, Eb2, F2, G2, Ab2, Bb2, C3, D3, E3, F#3, G#3, A3, Bb3. The staff ends with a double bar line and repeat dots.

25 D#

Staff 7: Pentatonic Scale D#. Treble clef, key signature of four sharps (F#, C#, G#, D#), common time. The scale is written as a sequence of quarter notes: D#4, E#4, F#4, G#4, A#4, B#4, C#5, D#5, E#5, F#5, G#5, A#5, B#5, C#6, D#6. The staff ends with a double bar line and repeat dots.

29 G#

Staff 8: Pentatonic Scale G#. Treble clef, key signature of four sharps (F#, C#, G#, D#), common time. The scale is written as a sequence of quarter notes: G#3, A#3, B#3, C#4, D#4, E#4, F#4, G#4, A#4, B#4, C#5, D#5, E#5, F#5, G#5. The staff ends with a double bar line and repeat dots.

33 C#

Staff 9: Pentatonic Scale C#. Treble clef, key signature of four sharps (F#, C#, G#, D#), common time. The scale is written as a sequence of quarter notes: C#3, D#3, E#3, F#3, G#3, A#3, B#3, C#4, D#4, E#4, F#4, G#4, A#4, B#4, C#5. The staff ends with a double bar line and repeat dots.

ROSE ROOM - A b

HARRY WILLIAMS AND ART HICKMAN - 1917

E♭ INSTRUMENTS

EASY (♩ = 140)

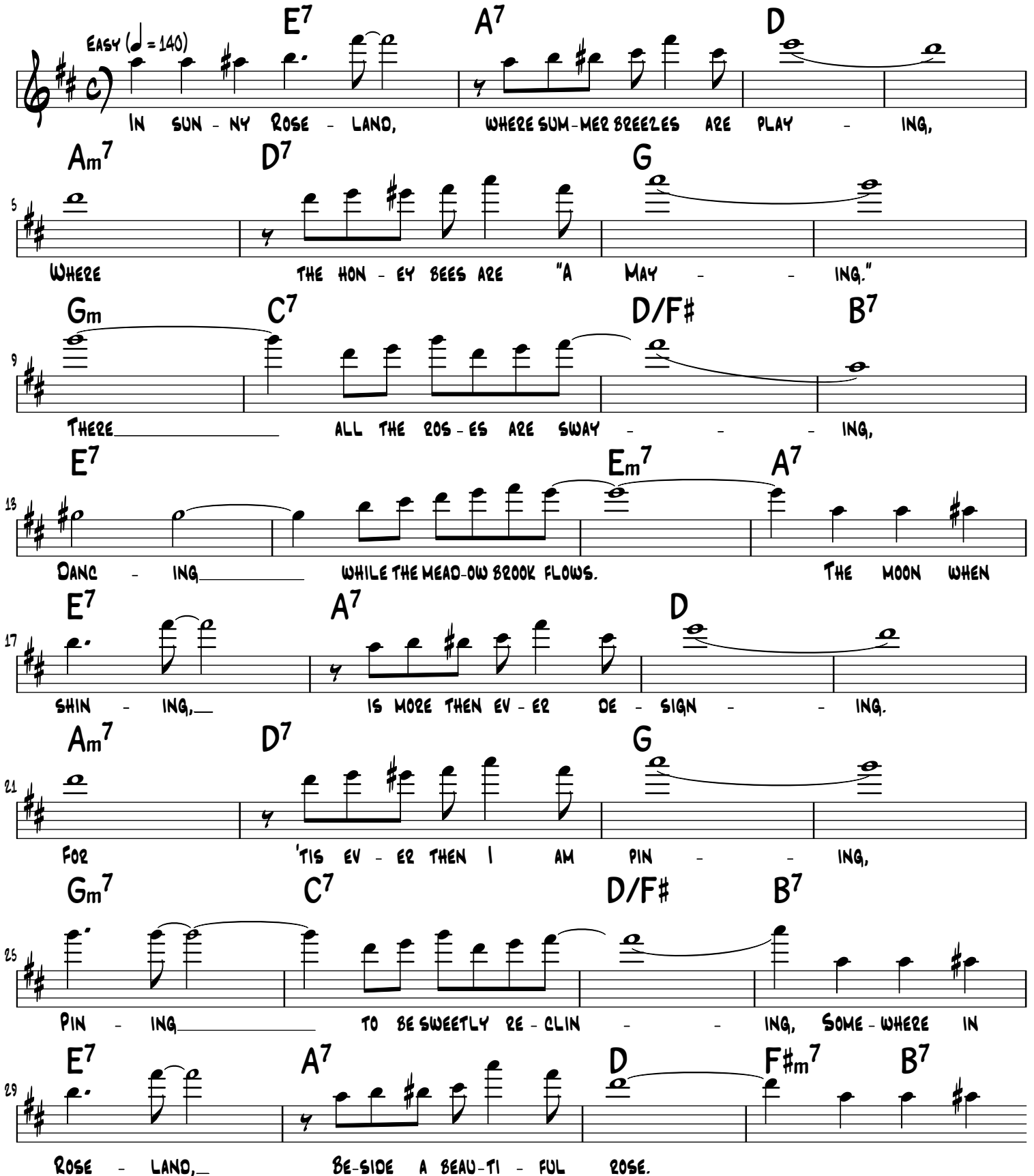
IN SUN - NY ROSE - LAND, WHERE SUM - MER BREEZES ARE PLAY - ING,
WHERE THE HON - EY BEES ARE "A MAY - - - ING."
THERE ALL THE ROS - ES ARE SWAY - - - ING,
DANC - ING WHILE THE MEAD - OW BROOK FLOWS. THE MOON WHEN
SHIN - ING, IS MORE THEN EV - ER DE - SIGN - - - ING.
FOR 'TIS EV - ER THEN I AM PIN - -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

ROSE ROOM - F

HARRY WILLIAMS AND ART HICKMAN - 1917

E♭ INSTRUMENTS

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 SWEETLY RE - CLIN - ING, SOME - WHERE IN

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

SHINE - C

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

SOURCE: JULIUS YANG'S JAM BOOK

E♭ INSTRUMENTS

VIGOROUS SWING (♩ = 220)

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

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

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

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

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

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

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

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

SHINE - E \flat

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

SOURCE: JULIUS YANG'S JAM BOOK

E \flat INSTRUMENTS

VIGOROUS SWING (♩ = 220)

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

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

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

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

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

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

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

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

SOME OF THESE DAYS - Eb

MUSIC BY SHELTON BROOKS - 1910

E♭ INSTRUMENTS

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.

SOME OF THESE DAYS - F

MUSIC BY SHELTON BROOKS - 1910

E♭ INSTRUMENTS

UPTEMPO (♩ = 180)

SOME OF THESE DAYS YOU'LL MISS ME, HON - EY. SOME OF THESE
5 DAYS YOU'RE GON - A BE SO LONE - LY. YOU'LL MISS MY
9 HUG - GING, YOU'RE GON - A MISS MY KISS - ING. YOU'RE GON - NA MISS ME
13 HON - EY, WHEN I'M FAR A - WAY. I FEEL SO
17 LONE - LY FOR YOU ON - LY, 'CAUSE YOU KNOW,
21 HON - EY, YOU'VE HAD YOUR WAY. AND WHEN YOU
25 LEAVE ME, YOU'RE GON - NA GRIEVE ME, YOU'LL MISS YOUR LIT - TLE
29 SA - BY, YES, SOME OF THESE DAYS.

SOME OF THESE DAYS - G

MUSIC BY SHELTON BROOKS - 1910

E♭ INSTRUMENTS

UPTEMPO (♩ = 180)

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

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

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

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

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

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

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

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

SWEET GEORGIA BROWN - A b

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

E♭ INSTRUMENTS

EASY (♩ = 140)

The musical score is written for E♭ instruments in the key of B-flat major (two flats) and 3/4 time. It consists of eight staves of music, each with a corresponding line of lyrics. The score includes various chords such as D7, G7, C7, F, Dm, and A7. The tempo is marked as 'EASY' with a quarter note equal to 140 beats per minute. The lyrics are: 'NO GAL MADE HAS GOT A SHADE ON SWEET GEOR-GIA BROWN TWO LEFT FEET, BUT OH SO NEAT HAS SWEET GEOR-GIA BROWN THEY ALL SIGH AND WAN-NA DIE FOR SWEET GEOR-GIA BROWN I'LL TELL YOU JUST WHY YOU KNOW I DON'T LIE, NOT MUCH! IT'S BEEN SAID SHE KNOCKS 'EM DEAD WHEN SHE LANDS IN TOWN: SINCE SHE CAME WHY IT'S A SHAME HOW SHE COOLS 'EM DOWN. FEL - LERS THAT SHE CAN'T GET ARE FEL - LERS SHE AIN'T MET. GEOR - GIA CLAIMED HER, GEOR GIA NAMED HER, SWEET GEOR - GIA'

1 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
THEY ALL SIGH AND WAN-NA DIE FOR SWEET GEOR-GIA BROWN I'LL TELL YOU JUST

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

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

29 F D7 G7 C7 F
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

E♭ INSTRUMENTS

EASY (♩ = 140)

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

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

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

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

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

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

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

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

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

SWEET GEORGIA BROWN - G

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

SOURCE: JULIUS YANG'S JAM BOOK

E♭ INSTRUMENTS

EASY (♩ = 140)

The musical score is written for E♭ instruments in the key of G major (one sharp) and 4/4 time. It consists of nine staves of music, each with a corresponding line of lyrics. The score includes various chord markings above the notes, such as C#7, F#7, B7, B9, E, F#m7, D#m7, G#7, C#m, D#m7, G#7, E7, D#7, D7, C#7, F#7, B7, E, and G#7. The tempo is marked as 'EASY' with a quarter note equal to 140 beats per minute. The lyrics are: 'NO GAL MADE HAS GOT A SHADE ON SWEET GEOR-GIA BROWN TWO LEFT FEET, BUT OH SO NEAT HAS SWEET GEOR-GIA BROWN THEY ALL SIGH AND WAN-NA DIE FOR SWEET GEOR-GIA BROWN I'LL TELL YOU JUST WHY YOU KNOW I DON'T LIE, NOT MUCH! IT'S BEEN SAID SHE KNOCKS 'EM DEAD WHEN SHE LANDS IN TOWN: SINCE SHE CAME WHY IT'S A SHAME HOW SHE COOLS 'EM DOWN. FEL - LERS THAT SHE CAN'T GET ARE FEL - LERS SHE AIN'T MET. GEOR - GIA CLAIMED HER, GEOR GIA NAMED HER, SWEET GEOR - GIA'

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

MUSIC BY LEW POLLACK - 1914

SOURCE

YOUTUBE

E♭ INSTRUMENTS

QUICK (♩ = 180)

The musical score is written for Eb instruments in the key of D major (two sharps) and common time (C). It consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The tempo is marked 'QUICK (♩ = 180)'. The first measure of the first staff has a Bm chord above it. The second staff starts at measure 5 and includes a first ending bracket over measures 6-10 with chords F#7, Bm, Bm7/A, G7, and F#7. The word 'FINE' is written below the first ending. The third staff starts at measure 9 and includes a second ending bracket over measures 10-14 with chords Bm, C#m7 b5, F#7, Bm, Em7, and A7. The fourth staff starts at measure 13 and includes chords D, D(maj7), D6, Em7, and A7. The fifth staff starts at measure 17 and includes chords D, Fdim., Em7 b5, D6, Em7, A7, and D. The sixth staff starts at measure 22 and includes chords D(maj7), D6, E#dim., D7, C7, B7, Em7, A7, D, G7, and F#7. The word 'D.C. AL FINE' is written above the final measure of the sixth staff.