

Rhythm Guitar

Jacuzzi Jam!
09/05/2024

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8, 9, AND 10 - G

MUSIC BY JIMMY MCHUGH, PERFORMED BY SLIM AND SLAM

SOURCE

LISTEN

RHYTHM GUITAR

G **A7** **D7** **G7** **C**

5 5 4 8 8

EASY (♩ = 140)

G **A7**

A DATE AT EIGHT WITH YOU WOULD BE GREAT.

D7 **G**

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

G **A7**

SKATE A - ROUND ALL OV - ER TOWN

D7 **G**

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

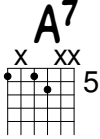
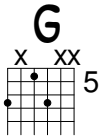
G7 **C**

IF EIGHT WOULD BE GREAT NINE WOULD BE FINE

A7 **D7**

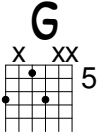
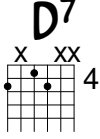
I WOULD BE YOURS MA - MA YOU WOULD BE MINE.

25



A KISS AT TEN OUR LOVE WOULD BE - GIN.

29



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

BLANK

AFTER THE BALL - 4/4 TIME - F

MUSIC AND WORDS BY CHARLES K. HARRIS - 1891

SOURCE: C-GAM
YOUTUBE

RHYTHM GUITAR

F **Bb** **C7** **Gm** **D7** **G7**

F **Bb** **F**

AF - TER THE BALL IS O - - VER,

F **C7**

AF - TER THE BREAK OF MORN,

Gm **D7** **Gm**

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



C7 **F** **C7**

AF - TER THE STARS ARE GONE

F **Bb** **F**

MAN - Y A HEART IS ACH - - ING,

21

D7  **G7** 


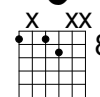

If YOU COULD READ THEM ALL, _____

25

C7  **F**  **D7** 

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

29

G7  **C7**  **F** 

AF - - TER THE BALL. _____

AFTER YOU'VE GONE - B \flat

MUSIC BY TURNER LAYTON, WORDS BY HENRY CREAMER - 1918

SOURCES:

JULIUS YANG'S JAM BOOK,

THE DAILY UKULELE,

AND THE CREOLE JAZZ BAND FAKE BOOK

RHYTHM GUITAR

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

EASY (♩ = 140)

B \flat

F 7

B \flat

A

F 7

D 7

G m^7

F 7

G 7

B \flat^7

C m^7

F 7

4 3

B \flat

F 7

D m

G 7

9

E \flat^7

B \flat^7

G m^7

C m

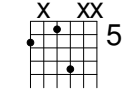
F 7

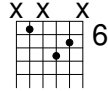
C m^7

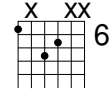
F 7

B \flat

12

B Eb


Eb_m


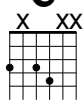
B_b


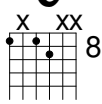
17 

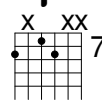
AF - TER YOU'VE GONE,
 AF - TER I'M GONE,

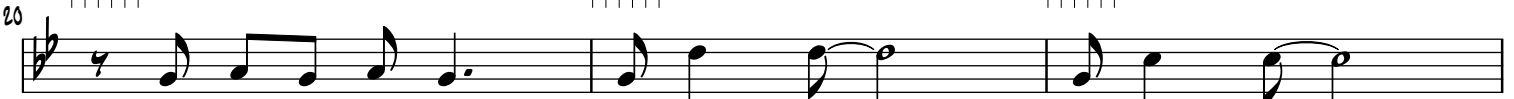
AND LEFT ME CRY - ING.
 AF - TER WE BREAK UP.

AF - TER YOU'VE GONE
 AF - TER I'M GONE

G⁷


C⁷


F⁷


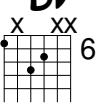
20 

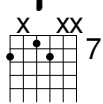
THERE'S NO DEN - Y - ING
 YOU'RE GON - NA WAKE UP...

YOU'LL FEEL
 YOU WILL

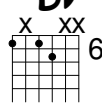
BLUE
 FIND

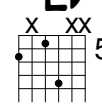
YOU'LL FEEL
 YOU WERE
 SAD
 BLIND

B_b


F⁷


B_b


B_b⁷


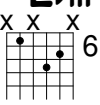
E_b


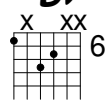
25 

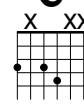
YOU'LL MISS THE DEAR - EST PAL YOU'VE E - VER
 TO LET SOME - BOD - Y COME AND CHANGE YOUR

HAD
 MIND.

THEY'LL COME A TIME,
 AF - TER THE YEARS

Eb_m


B_b


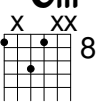
G⁷


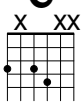
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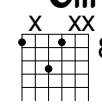
NOW DON'T FOR - GET IT.
 WE'VE BEEN TO - GETH - ER,

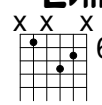
THEY'LL COME A TIME,
 THEIR JOY AND TEARS,

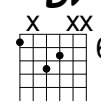
WHEN YOU'LL RE - GRET IT.
 ALL KINDS OF WEATH - ER.

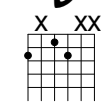
C_m


G⁷


C_m


Eb_m


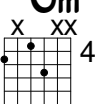
B_b


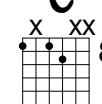
D⁷


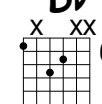
29 

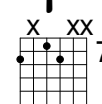
SOME DAY WHEN YOU GET LONE - LY,
 SOME DAY BLUE AND DOWN - HEART - ED

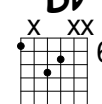
YOUR HEART WILL BREAK LIKE MINE AND
 YOU'LL LONG TO BE WITH ME RIGHT

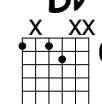
G_m


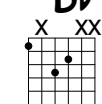
C⁷


B_b


F⁷


B_b


B_b⁷


B_b


32 

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

AFTER YOU'VE GONE A - WAY
 AFTER I'M GONE A - WAY.

SOLOS AT "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

RHYTHM GUITAR

C **G⁷** **E⁷** **A^{m7}** **A⁷** **C⁷** **D^{m7}** **E^m** **F⁷** **D^m** **F** **F^m** **D⁷** **A^m**

EASY (♩ = 140)

C **G⁷** **C**

A

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

G⁷ **E⁷** **A^{m7}** **G⁷** **A⁷** **C⁷** **D^{m7}** **G⁷**

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

C **G⁷** **E^m** **A⁷**

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

F⁷ **C⁷** **A^{m7}** **D^m** **G⁷** **D^{m7}** **G⁷** **C**

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

B **F**

F_m

C

17

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

A⁷

D⁷

G⁷

20

THERE'S NO DEN - Y - ING
 YOU'RE GON - NA WAKE UP...

YOU'LL FEEL
 YOU WILL

BLUE
 FIND

YOU'LL FEEL
 YOU WERE
 SAD
 BLIND

C

G⁷

C

C⁷

F

23

YOU'LL MISS THE DEAR - EST PAL YOU'VE E - VER
 TO LET SOME - BOD - Y COME AND CHANGE YOUR

HAD
 MIND.

THEY'LL COME A TIME,
 AF - TER THE YEARS

F_m

C

A⁷

26

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 - GET IT.
 ALL KINDS OF WEATH - ER.

D_m

A⁷

D_m

F_m

C

E⁷

29

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

A_m

D⁷

C

G⁷

C

C⁷

C

32

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 "B"

AFTER YOU'VE GONE - G

MUSIC BY TURNER LAYTON, WORDS BY HENRY CREAMER - 1918

SOURCES:

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AND THE CREOLE JAZZ BAND FAKE BOOK

RHYTHM GUITAR

G **D7** **B7** **Em7** **E7** **G7** **Am7** **Bm** **C7** **Am** **C** **Cm** **A7** **Em**

EASY (♩ = 140)

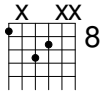
G **D7** **G**

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

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

C7 **G7** **Em7** **Am** **D7** **Am7** **D7** **G**

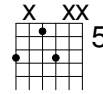
B C



Cm



G

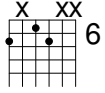


AF - TER YOU'VE GONE,
AF - TER I'M GONE,

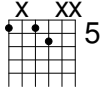
AND LEFT ME CRY - ING.
AF - TER WE BREAK UP.

AF - TER YOU'VE GONE
AF - TER I'M GONE

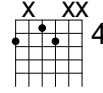
E7



A7



D7

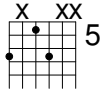


THERE'S NO DEN - Y - ING
YOU'RE GON - NA WAKE UP...

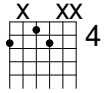
YOU'LL FEEL BLUE
YOU WILL FIND

YOU'LL FEEL SAD
YOU WERE BLIND

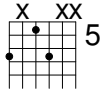
G



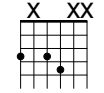
D7



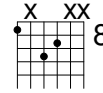
G



G7



C

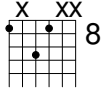


YOU'LL MISS THE DEAR - EST PAL YOU'VE E - VER
TO LET SOME - BOD - Y COME AND CHANGE YOUR

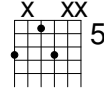
HAD
MIND.

THEY'LL COME A TIME,
AF - TER THE YEARS

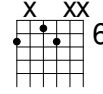
Cm



G



E7

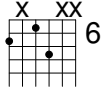


NOW DON'T FOR - GET IT.
WE'VE BEEN TO - GETH - ER,

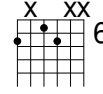
THEY'LL COME A TIME,
THEIR JOY AND TEARS,

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

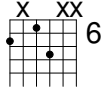
Am



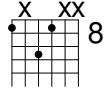
E7



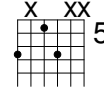
Am



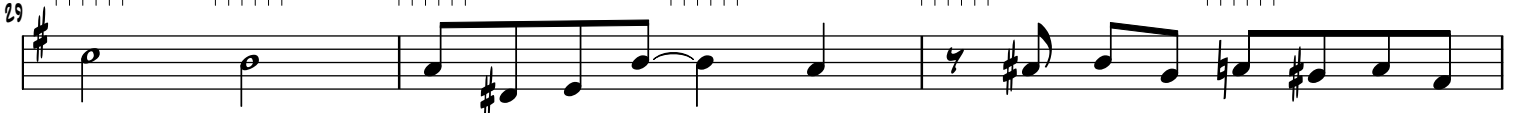
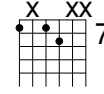
Cm



G



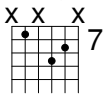
B7



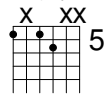
SOME DAY WHEN YOU GET LONE - LY,
SOME DAY BLUE AND DOWN - HEART - ED

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

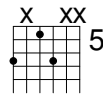
Em



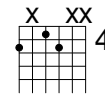
A7



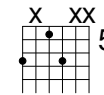
G



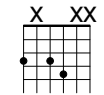
D7



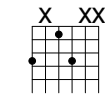
G



G7



G



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 "B"

AIN'T MISBEHAVIN' - C

THOMAS 'FATS' WALLER AND HARRY BROOKS

SOURCE: JULIUS YANG'S JAM BOOK

RHYTHM GUITAR

C **C#mb7 b5** **Dm7** **G13** **E7** **F6** **Bb9** **A7** **E13** **A9** **D13**

D#mb7 b5 **Eaug.** **Am** **F7** **Am6** **G** **Am7** **D9** **A13** **G9**

MEDIUM (♩ = 130)

C **C#mb7 b5** **Dm7** **G13** **C** **E7**

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

F6 **Bb9** **C** **A7** **Dm7** **G13**

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

E13 **A9** **D13** **G13** **C** **C#mb7 b5** **Dm7** **D#mb7 b5**

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

C **Eaug.** **F6** **Bb9**

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

C **A7** **Dm7** **G13** **C** **C** **E7**

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

17 **A_m**

F⁷

A_m⁶

A⁹

LIKE JACK HOR-NEE,

IN THE COR-NEE,

DON'T GO NOWHERE,

WHAT DO I CARE?

21 **G**

E⁷

A_m⁷

D⁹

G¹³

A¹³

D¹³

G¹³

YOUR KISS - ES

ARE WORTH WAIT - ING

FOR

BE - LEAVE ME.

25 **C**

C^{#m}7^{b5}

D_m⁷

D^{#m}7^{b5}

I DON'T STAY OUT LATE,

DON'T CARE TO GO.

27 **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 MISBEHAVIN' - E \flat

THOMAS 'FATS' WALLER AND HARRY BROOKS

SOURCE: JULIUS YANG'S JAM BOOK

RHYTHM GUITAR

E \flat **Em \flat 7 \flat 5** **F \flat m7** **B \flat 13** **G7** **A \flat 6** **D \flat 9** **C7** **G13** **C9** **F13**

F \sharp m \flat 7 \flat 5 **Gaug.** **Cm** **A \flat 7** **Cm6** **B \flat** **Cm7** **F9** **C13** **B \flat 9**

MEDIUM (♩ = 130)

E \flat **Em \flat 7 \flat 5** **F \flat m7** **B \flat 13** **E \flat** **G7**

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

A \flat 6 **D \flat 9** **E \flat** **C7** **F \flat m7** **B \flat 13**

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

G13 **C9** **F13** **B \flat 13** **E \flat** **Em \flat 7 \flat 5** **F \flat m7** **F \sharp m \flat 7 \flat 5**

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

E \flat **Gaug.** **A \flat 6** **D \flat 9**

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

E \flat **C7** **F \flat m7** **B \flat 13** **E \flat** **E \flat** **G7**

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

Cm

Ab7

Cm6

C9

17

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

Bb

G7

Cm7

F9

Bb13

C13

F13

Bb13

21

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

Eb

Em7 b5

Fm7

F#m7 b5

25

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

Eb

G7

Ab6

Db9

27

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

Eb

C7

Fm7

Bb9

Eb

Cm7

Fm7

Bb9

29

 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

RHYTHM GUITAR

F **B⁹** **C⁷** **B⁹** **A⁷** **D⁷** **G¹³** **C⁹** **F⁶** **C¹³** **B⁹** **F⁷** **B^{b7}** **G_m⁷**

MEDIUM SWING (♩ = 160)

F **B⁹** **C⁷** **F** **B⁹** **C⁷**

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

F **A⁷** **D⁷** **G¹³** **C⁹** **F⁶** **C¹³**

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

F **B⁹** **C⁷** **F** **B⁹** **C⁷**

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

F **A⁷** **D⁷** **G¹³** **C⁹** **F⁶** **F⁷**

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

B^{b7} **B^{b7}** **F** **F⁷**

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

B^{b7} **B^{b7}** **F** **G_m⁷** **C¹³**

AIN'T THAT PER - FEC - TION?

25

F **B⁹** **C⁷** **F** **B⁹** **C⁷**

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

29

F **A⁷** **D⁷** **G¹³** **C⁹** **F** **C⁷**

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

RHYTHM GUITAR

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

MEDIUM SWING (♩ = 160)

C **F#9** **G7** **C** **F#9** **G7**

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

C **E7** **A7** **D13** **G9** **C6** **G13**

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

C **F#9** **G7** **C** **F#9** **G7**

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

C **E7** **A7** **D13** **G9** **C6** **C7**

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

F7 **F7** **C** **C7**

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

F7 **F7** **C** **Dm7** **G13**

AIN'T THAT PER - FEC - TION?

25 **C** **F#9** **G7** **C** **F#9** **G7**

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

29 **C** **E7** **A7** **D13** **G9** **C** **G7**

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

ALL OF ME - C

BY SEYMOUR SIMONS AND GERALD MARKS - 1931

SOURCES: JULIUS YANG AND JONATHAN STOUT

RHYTHM GUITAR

C⁶ E⁷ A⁷ A⁷ D^{m6} A^{m6} D⁷ D^{m7} D^{m7} G⁷ G⁷ F⁶ F^{m6}

SWING (♩ = 160)

C⁶ E⁷

ALL OF ME WHY NOT TAKE ALL OF ME

A⁷ D^{m6}

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

E⁷ A^{m6}

TAKE MY LIPS I WANT TO LOSE THEM

D⁷ D^{m7} G⁷

TAKE MY ARMS I'LL NE - VER USE THEM

C⁶ E⁷

YOUR GOOD - BYE LEFT ME WITH EYES THAT CRY

A⁷ D^{m6}

HOW CAN I GO ON DEAR WITH - OUT YOU

25

F6 **Fm6** **C6** **A7**

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

Musical notation for the first line: A treble clef staff with a key signature of one flat (Bb). The notes are: G4 (quarter), F4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

29

Dm7 **G7** **C6** **Dm7** **G7**

WHY NOT TAKE ALL OF ME.

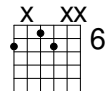
Musical notation for the second line: A treble clef staff with a key signature of one flat (Bb). The notes are: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half).

ANNIVERSARY SONG - C

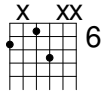
MUSIC BY IOSIF IVANOVICI - 1880

EASY (♩ = 140)

E7



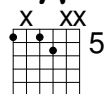
Am



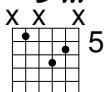
5



A7



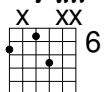
Dm



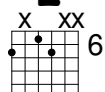
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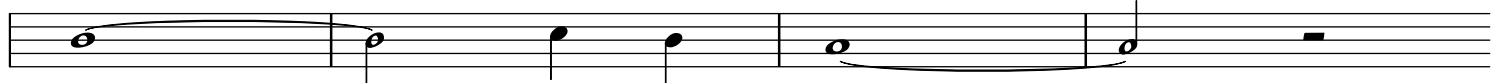
Am



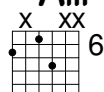
E7



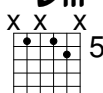
13



Am



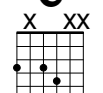
Dm7



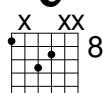
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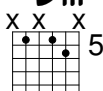
G7



C



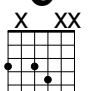
Dm7



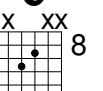
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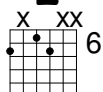
G7



C



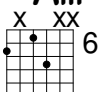
E7



25



Am



D_m
X X X
5

E⁷
X XX
6

A_m
X XX
6

29

AUTUMN LEAVES - EM

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

SOURCE: JULIUS YANG'S JAM BOOK

RHYTHM GUITAR

Am Gm⁷ Am⁶ B⁷ Em⁷ Am⁷ D C Em D⁷ Daug. G Ddim. A

GENTLE (♩ = 80)

THE FAL-ING LEAVES OUTSIDE MY WIN-DOW. THE FALING LEAVES OF RED AND GOLD. I TASTE YOUR

LIPS YOUR SUM-MER KISS - ES YOUR SUNBURNT HANDS I USED TO HOLD. SINCE YOU

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

MISS YOU MOST OF ALL MY DAR - LING WHEN AU - TUMN LEAVES START TO FALL.

AVALON - F

AL TOLSON, BUDDY DESYLVA AND VINCENT ROSE - 1920

SOURCE: JULIUS YANG'S JAM BOOK

RHYTHM GUITAR

F⁶ **G⁷** **C⁷** **F⁷** **D⁷** **G_m⁶** **B^bdim.** **G_m⁷**

VERY UPTEMPO (♩ = 270)

F⁶ **G⁷** **C⁷** **F⁶**

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

F⁶ **G⁷** **C⁷**

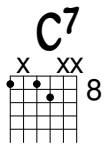
SEA WHERE FLY - ING FISH - ES PLAY.
 WORD I LONGED TO HEAR HER SAY.

C⁷ **F⁷** **G⁷**

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

G⁷ **C⁷**

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



17

I FOUND MY LOVE IN AV - A - LON BE -

F6



22

SIDE THE BAY I

C7



26

LEFT MY LOVE IN AV - A - LON AND

F6



30

SAILED A - - WAY AND

D7



34

NOW I DREAM OF AV - A - LON EACH

Gm6



D7



Bbdim.



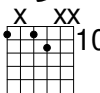
38

NIGHT EACH DAY AND

F6




D7




42

SO I THINK I'LL TRA - VEL ON TO


46 **Gm⁷**
X XX 8



C⁷
X XX 8



F⁶
X XX 7



AV_ A_ LON

BLANK

(BACK HOME AGAIN IN) INDIANA - F

BALLARD MACDONALD AND JAMES F. HANLEY - 1917

SOURCE: JULIUS YANG'S JAM BOOK

RHYTHM GUITAR

F **D7** **G7** **C7** **F7** **Bb** **Bbm** **A7** **Dm** **Db7** **Fmb7b5**

BRIGHT (♩ = 200)

F **D7** **G7**
 BACK HOME A - GAIN IN IN - DI - A - NA AND IT
C7 **F** **F7**
 SEEMS THAT I CAN SEE THE GLEAM - ING
Bb **Bbm** **F** **D7** **D7**
 CAN - DEL LIGHT STILL SHI - ING BRIGHT THROUGH THE
G7 **C7**
 SYC - A - MORS FOR ME THE NEW MOWN
F **D7** **G7**
 HAY SENDS ALL ITS FRAG - RANCE FROM THE
A7 **Dm** **Db7**
 FIELDS I USED TO ROAM WHEN I

25

Dm **A7** **Dm** **Fm^{b7} ^{b5}**

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

29

F **C7** **F** **C7**

LONG FOR MY IN - DI - AN - A HOME

BLANK

BASIN STEET BLUES - B \flat

BY SPENCER WILLIAMS - 1928

FIREHOUSE JAZZ BAND FAKE BOOK

RHYTHM GUITAR

B \flat F 7 B \flat 7 E \flat E \flat m F 7 (#5) D 7 G 7 A \flat 7 C 7 B \flat dim. C 7 E \flat 7

SLOW SWING ($\text{♩} = 90$)

A B \flat

F 7

B \flat

F 7

WON'TCHA COME A-LONG WITH ME,

TO THE MISSIS-SIP-PI?

B \flat

B \flat 7

E \flat

E \flat m

B \flat

F 7

B \flat

F 7 (#5)

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

THE

B B \flat

F 7

B \flat

F 7

BAND'S THERE TO MEET US,

OLD FRIENDS TO GREET US,

B \flat

B \flat 7

E \flat

E \flat m

B \flat

F 7

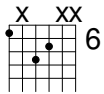
B \flat

WHERE ALL THE LIGHT AND THE DARK FOLKS MEET,

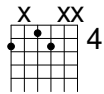
THIS IS BA - SIN STREET.

C

Bb



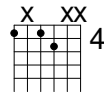
D7



G7



Ab7



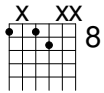
G7



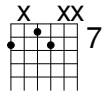
17

Musical staff with lyrics: BA-SIN STREET, IS THE STREET, WHERE THE E-LITE ALWAYS MEET, IN

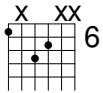
C7



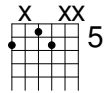
F7



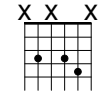
Bb



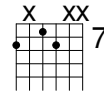
Bbdim.



Cm7



F7

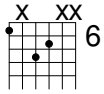


21

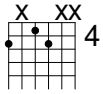
Musical staff with lyrics: NEW OR-LEANS, LAN' OF DREAMS, YOU'LL NE-VER KNOW HOW NICE IT SEAMS OR JUST HOW MUCH IT REALLY MEANS.

D

Bb



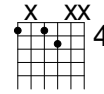
D7



G7



Ab7



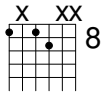
G7



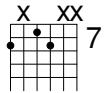
25

Musical staff with lyrics: GALD TO BE, YES, SIR EE, WHERE WELCOME'S FREE, DEAR TO ME, WHERE

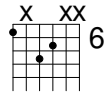
C7



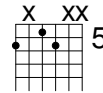
F7



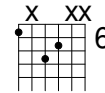
Bb



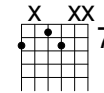
Eb7



Bb



F7



29

Musical staff with lyrics: I CAN LOSE, MY BA-SIN STREET BLUES. SOLOS AT "C"

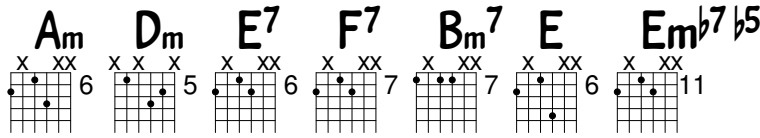
BEI MIR BIST DU SCHON - AM

MUSIC BY SHOLOM SECUNDA, WORDS BY JACOB JACOBS - 1932

SOURCE: JULIUS YANG'S JAM BOOK

RHYTHM GUITAR

Am Dm E7 F7 Bm7 E Emb7 b5



Am

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

E7

MIR BIST DU SCHÖN MEANS THAT YOU'RE GRAND

Am

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

E7

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


Dm

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

Dm


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

25 **Am**
X XX
6




TRIED TO EX - PLAIN BEI MIR BIST DU SCHÖN SO

29 **E7**
X XX
6



Am
X XX
6



KISS ME AND SAY YOU UN - DER - STAND

BEI MIR BIST DU SCHON - DM

MUSIC BY SHOLOM SECUNDA, WORDS BY JACOB JACOBS - 1932

SOURCE: JULIUS YANG'S JAM BOOK

RHYTHM GUITAR

Dm **Gm** **A7** **Bb7** **Em7** **A** **Amb7 b5**

Dm
X XX 10

25

TRIED TO EX - PLAIN SEI MIR BIST DU SCHÖN SO

A7
X XX 5

29

KISS ME AND SAY YOU UN - DER - STAND

Dm
X XX 10

BEI MIR BIST DU SCHON - EM

MUSIC BY SHOLOM SECUNDA, WORDS BY JACOB JACOBS - 1932

SOURCE: JULIUS YANG'S JAM BOOK

RHYTHM GUITAR

Em **Am** **B7** **C7** **F#m7** **B** **Bmb7 b5**

Em **B7** **Em**
 BEI MIR BIST DU SCHÖN PLEASE LET ME EX - PLAIN BEI

B7 **Em**
 MIR BIST DU SCHÖN MEANS THAT YOU'RE GRAND BEI

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

B7 **Em**
 MEANS YOU'RE THE FAIR - EST IN THE LAND I COULD SAY

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

Am **B7**
 ON - LY HELPS ME TELL YOU HOW GRAND YOU ARE I'VE

25 **Em**
X XX 12

TRIED TO EX - PLAIN BEI MIR BIST DU SCHÖN SO

29 **B7** **Em**
X XX 7 X XX 12

KISS ME AND SAY YOU UN - DER - STAND

BILL BAILEY - F

HUGHIE CANNON - 1902

FIREHOUSE JAZZ BAND FAKE BOOK

RHYTHM GUITAR

D_m **A⁷** **F** **E_bdim.** **C⁷** **C⁷(#5)** **F[#]dim.** **F⁷** **B_b** **Bdim.** **D⁷** **G⁷**

VERSE:

EASY (♩ = 140)

D_m

A⁷

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

F

A⁷

D_m

E_bdim.

5

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 -

C⁷

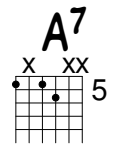
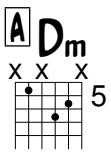
C⁷(#5)

F

A⁷

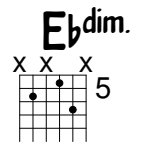
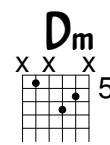
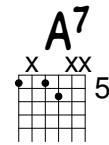
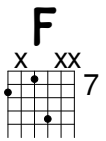
9

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



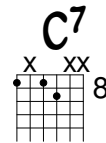
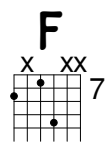
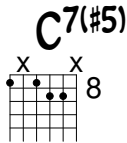
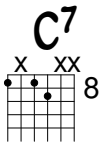
15

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



17

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



21

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

B, CHORUS:

F



25

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

F



29

SHE MOANS THE WHOLE DAY LONG.

F#dim.



C7/G



C7



C7



35

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

C7



37

I KNOW I'VE DONE YOU WRONG.

F



F



41

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

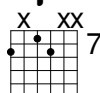
F



45

NO TH - IN' BUT A FINE TOOTH COMB? I

F7



Bb



Bb



49

KNOW I'M TO BLAME, WELL, AIN'T THAT A SHAME, BILL

Bdim.



F/C



D7



G7
X XX
5♯

C7
X XX 8

F
X XX 7

SAIL - EY WON'T YOU PLEASE COME HOME?

BLUE DRAG - DM

MUSIC AND WORDS BY JOSEF MYROW - 1932

EASY (♩ = 140)

Dm
X X X
5

C
X XX
8

Bb
X XX
6

A
X XX
7

Dm
X X X
5

C
X XX
8

Bb
X XX
6

A
X XX
7

BASS INTRO

Dm
X X X
5

C
X XX
8

Bb
X XX
6

A
X XX
7

Dm
X X X
5

C
X XX
8

Bb
X XX
6

A
X XX
7

GIITAR INTRO

Dm
X X X
5

Dm/C
XXX
5

Bm^{b7} b⁵
X XX
6

Bb⁷
X XX
6

Dm
X X X
5

Dm/C
XXX
5

Bm^{b7} b⁵
X XX
6

Bb⁷
X XX
6

5

Dm
X X X
5

Em^{b7} b⁵
X XX
11

Bb⁷
X XX
6

A⁷
X XX
5

Dm
X X X
5

A⁷
X XX
5

9

Dm
X X X
5

Dm/C
XXX
5

Bm^{b7} b⁵
X XX
6

Bb⁷
X XX
6

Dm
X X X
5

Dm/C
XXX
5

Bm^{b7} b⁵
X XX
6

Bb⁷
X XX
6

15

Dm
X X X
5

Em^{b7} b⁵
X XX
11

Bb⁷
X XX
6

A⁷
X XX
5

Dm
X X X
5

17

Gm
X XX
4

Dm
X X X
5

21

25

Gm

Dm

Dm/C

Bb7

A7

29

Dm

Dm/C

Bmb7 b5

Bb7

Dm

Dm/C

Bmb7 b5

Bb7

33

Dm

Emb7 b5

Bb7

A7

Dm

A7

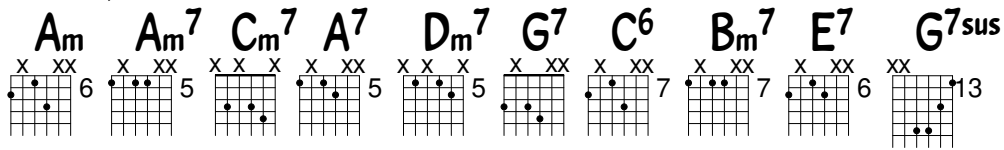
BLUE SKIES - AM

IRVING BERLIN - 1926

SOURCE: JULIUS YANG'S JAM BOOK

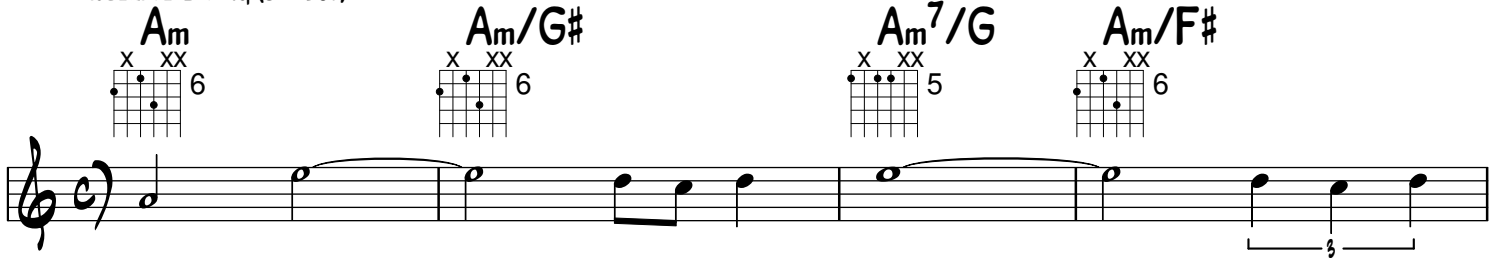
RHYTHM GUITAR

Am Am⁷ Cm⁷ A⁷ Dm⁷ G⁷ C⁶ Bm⁷ E⁷ G⁷_{sus}

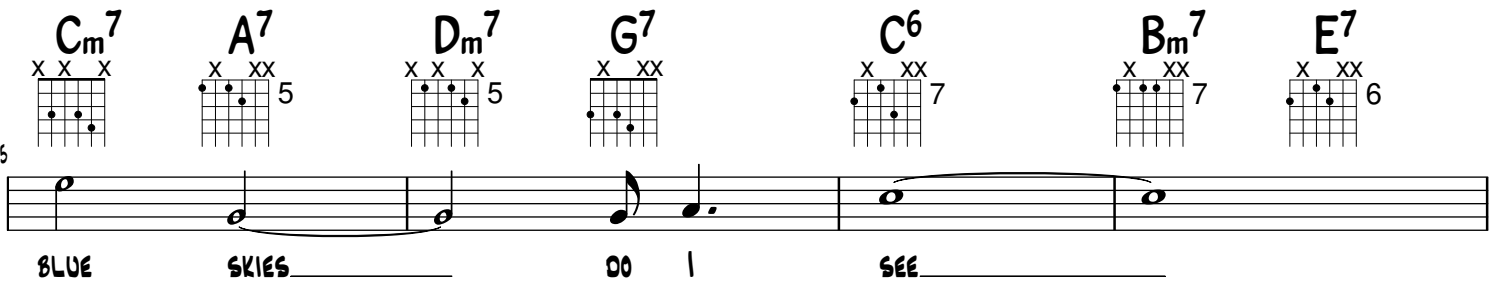


MODERATE SWING (♩ = 180)

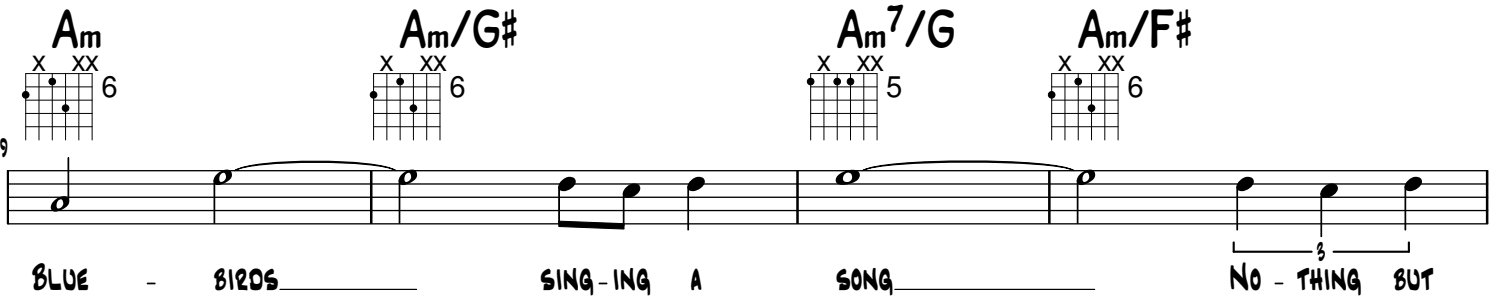
Am Am/G# Am⁷/G Am/F#



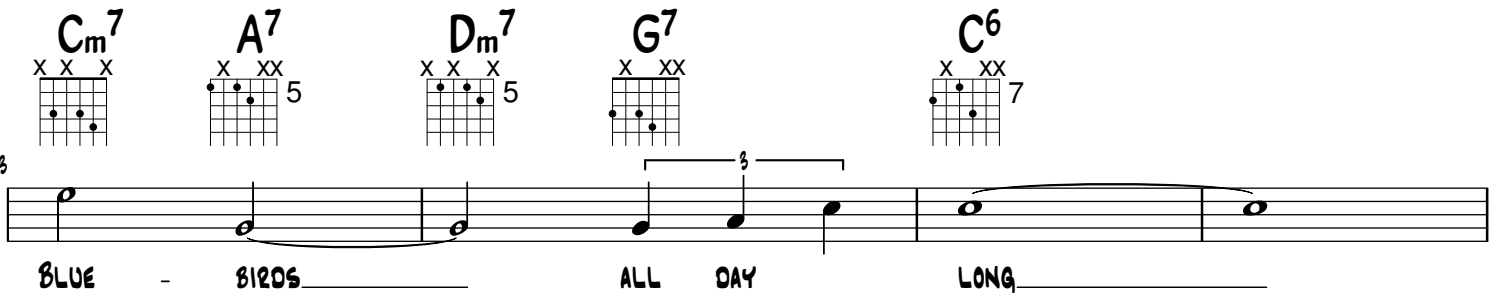
Cm⁷ A⁷ Dm⁷ G⁷ C⁶ Bm⁷ E⁷



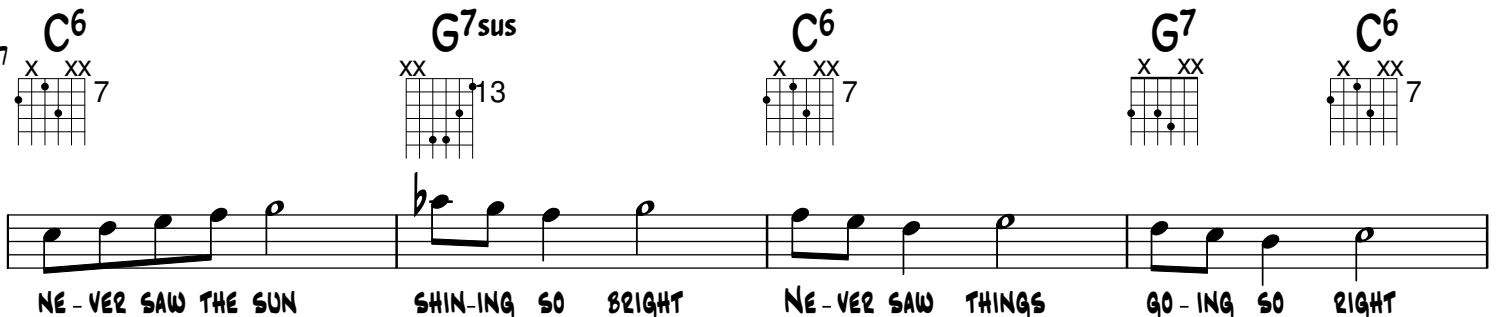
Am Am/G# Am⁷/G Am/F#



Cm⁷ A⁷ Dm⁷ G⁷ C⁶



C⁶ G⁷_{sus} C⁶ G⁷ C⁶



21 **C⁶**

G^{7sus}

C⁶

B_m⁷

E⁷

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

25 **A_m**

A_m/G[#]

A_m⁷/G

A_m/F[#]

BLUE DAYS _____ ALL OF THEM GONE _____ NO - THING BUT

29 **C_m⁷**

A⁷

D_m⁷

G⁷

C⁶

B_m⁷

E⁷

BLUE SKIES _____ FROM NOW ON _____

BLUES CLAIR - C

MUSIC BY OTJANGO REINHARDT

EASY (♩ = 140)

C/E
XX O X

E_bdim.
X X X 5

D_m7
X X X 5

G7
X XX

C/E
XX O X

E_bdim.
X X X 5

G7
X XX

N.C.

INTRO

C₆
X XX 7

G_m7
X XX 8

C₇ ^b9 13
X 14

F7
X XX 7

C₇
X XX 8

C/E
XX O X

E_bdim.
X X X 5

D_m7
X X X 5

G7
X XX

C/E
XX O X

E_bdim.
X X X 5

D_m7
X X X 5

G7
X XX

BLANK

BRING ME SUNSHINE - B \flat

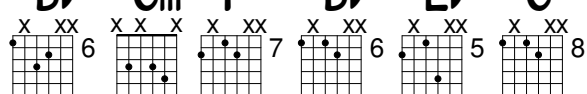
MUSIC BY ARTHUR KENT, MUSIC BY SYLVIA DEE - 1966

SOURCE: C-TAM

YOUTUBE

RHYTHM GUITAR

B \flat C m 7 F7 B \flat 7 E \flat C7




6 7 6 5 8

B \flat C m 7




BRING ME SUN - SHINE IN YOUR SMILE. BRING ME

F7 B \flat




5 LAUGH - TER ALL THE WHILE. IN THIS

B \flat 7 E \flat




9 WORLD WHERE WE LIVE, THERE SHOULD BE MORE HAP - PI - NESS. SO MUCH

C7 F7



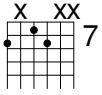
13 JOY YOU CAN GIVE TO EACH BRAND NEW BRIGHT TO - MOR - ROW! MAKE ME

B \flat C m 7

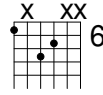


17 HAP - PY THROUGH THE YEARS. NEV - ER.

F7



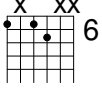
Bb



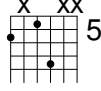
21

BRING ME AN - Y TEARS. LET YOUR

Bb7



Eb



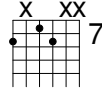
25

ARMS BE AS WARM AS THE SUN FROM UP A - BOVE, BRING ME

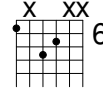
Cm7



F7



Bb



29

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

RHYTHM GUITAR

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

BRIGHT SWING (♩ = 160)

F **Bb** **F** **Gm⁷** **C⁷** **F**

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

F/A **Abm^{b7} b⁵** **Gm⁷** **C⁷** **C⁷** **D⁷**

5 BYE, BYE, BLACK - BIRD

Gm⁷ **Gm⁷** **D⁷** **Gm⁷** **C⁷**

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

Gm⁷ **Bbm⁷** **F** **Gm⁷** **C⁷**

13 BYE, BYE, BLACK - BIRD




F⁷ **Am⁷** **D⁷**

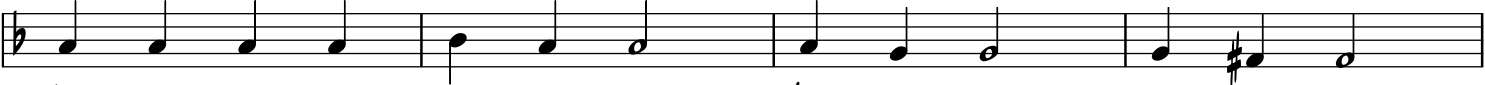
17 NO ONE HERE CAN LOVE AND UN - DER - STAND ME

Gm⁷ **C⁷**

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





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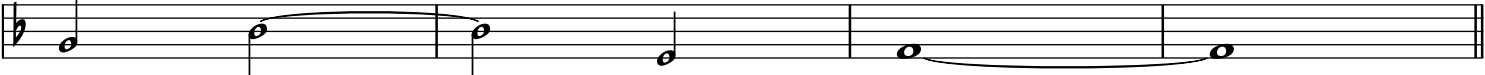
F  **Am⁷**  **D⁷** 



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

29

G⁷  **C⁷**  **F**  **Gm⁷** 



BLACK - BIRD BYE, BYE

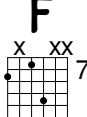
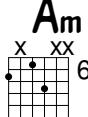
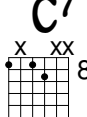
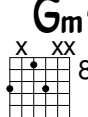
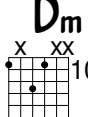
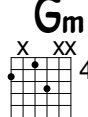
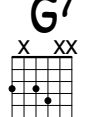
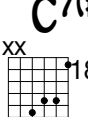
CHINATOWN, MY CHINATOWN - C


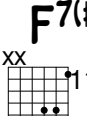
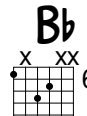
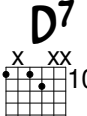

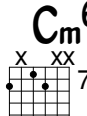
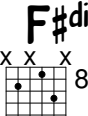
WORDS BY WILLIAM TEROME, MUSIC BY JEAN SCHWARTZ - 1910

SOURCE: THE DAILY UKULELE

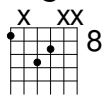
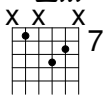
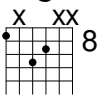
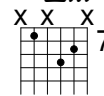
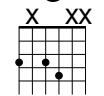
LISTEN: CHET ATKINS

RHYTHM GUITAR

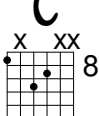
F 
Am 
C7 
Gm7 
Dm 
Gm 
G7 
C7(#5) 


A7 
F7(#5) 
Bb 
D7 
Bbm6 
Cm6 
F#dim. 

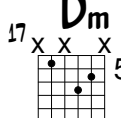
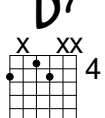
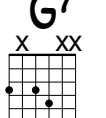
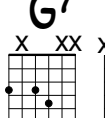
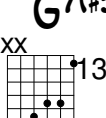
FAST (♩ = 140)

C 
Em 
C 
Em 
G7 



C 
Em 
Dm7 
Am 
G7 
C 



Dm 
D7 
G7 
G7 
G7(#5) 



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

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

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

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

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

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

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

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

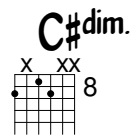
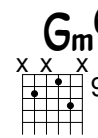
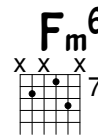
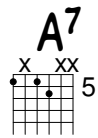
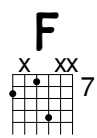
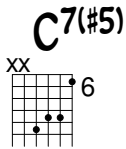
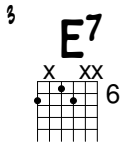
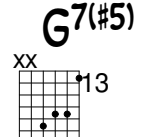
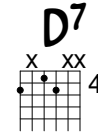
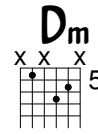
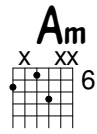
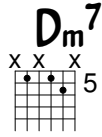
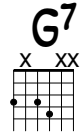
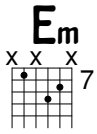
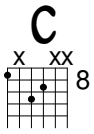
CHINATOWN, MY CHINATOWN - G

WORDS BY WILLIAM TEROME, MUSIC BY JEAN SCHWARTZ - 1910

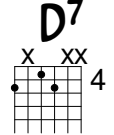
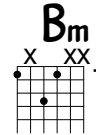
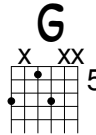
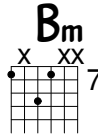
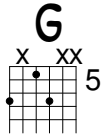
SOURCE: THE DAILY UKULELE

LISTEN: CHET ATKINS

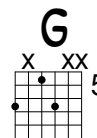
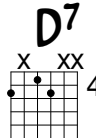
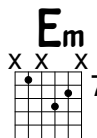
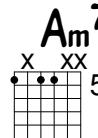
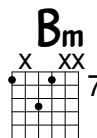
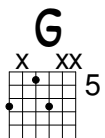
RHYTHM GUITAR



FAST (♩ = 140)

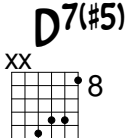
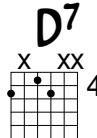
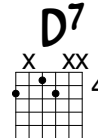
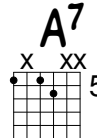
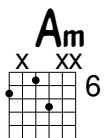


WHEN THE TOWN IS FAST A - SLEEP, AND IT'S MIDNIGHT IN THE SKY,



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 OTHER LAND, DRIFT - ING TO AND FRO.

41

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

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

49

C **Cm⁶** **G** **Dm⁶/F** **E7** **A7** **D7** **G** **G[#]dim.** **Am⁷** **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

RHYTHM GUITAR

F6 **Fm^{b7}b⁵** **Gm⁷** **C⁷** **F** **Cm⁷** **F⁷** **B^{b7}** **B^b** **B^bm⁶** **D⁷** **G⁷**

EASY (♩ = 140)

F6

Fm^{b7}b⁵

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

Gm⁷

C⁷

F

Gm⁷

C⁷

CRAZY RHYTHM FROM NOW ON WE'RE THROUGH.

F6

Fm^{b7}b⁵

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

Gm⁷

C⁷

F6

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

Cm⁷

F⁷

B^{b7}

B^b

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

B^bm⁶

D⁷

C⁷

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

25 **F6** **G7**

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

29 **Gm7** **C7** **F6** **F6** **C7**

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

DARKTOWN STRUTTER'S BALL - B \flat

WRITTEN BY SHELTON BROOKS - 1917

SOURCE: JULIUS YANG'S JAM BOOK

RHYTHM GUITAR

F⁷ **B \flat** **G⁷** **C⁷** **B \flat dim.** **C_m⁷** **E \flat** **E dim.** **A⁷** **A \flat ⁷**

LOPING (♩ = 140)

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

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

F⁷ **F⁷** **E \flat ⁷** **D⁷**

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

G_m **C⁷** **F⁷** **B \flat** **B \flat dim.** **F⁷**

"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

D⁷ **G_m** **F** **F⁷(#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

D_m **F⁷** **G_m** **C⁷** **F⁷**

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

17

Bb G7 C7

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

21

F7 Bb/D Bbdim. Cm7 F7

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

25

Bb G7 C7

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

29

Eb Edim. Bb A7 Ab7 G7

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

33

C7 F7 Bb Bbdim. Cm7 F7

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

DARKTOWN STUTTER'S BALL - C

WRITTEN BY SHELTON BROOKS - 1917

SOURCE: JULIUS YANG'S JAM BOOK

RHYTHM GUITAR

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

LOPING (♩ = 140) **C**

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

A_m⁷ **D⁷** **G⁷** **D_m⁷** **G⁷** **D_m⁷**

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

G⁷ **C** **E_b^{dim.}** **G⁷** **C** **A⁷**

"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

D⁷ **A_m⁷** **D⁷** **F** **A⁷**

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

B⁷ **C** **E⁷** **A⁷**

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 **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 **G7** **G7** **G7** **G7** **G7** **G7**

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

25 **G7** **G7** **G7** **G7** **G7**

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

29 **G7** **G7** **G7** **G7** **G7** **G7** **G7**

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

33 **G7** **G7** **G7** **G7** **G7** **G7**

MOR - ROW NIGHT_ AT THE DARK - TOWN STUTTER'S BALL_

DIGA DIGA DOO - F

MUSIC BY JIMMY McHUGH, WORDS BY DOROTHY FIELDS - 1928

RHYTHM GUITAR

D_m **A⁷** **C⁷** **F** **D⁷** **G_m⁷**

FAST (♩ = 190)

D_m **D_mM⁷** **D_m⁷** **D_m⁶** **D_m** **D_mM⁷** **D_m⁷** **D_m⁶**

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

D_m **A⁷** **D_m** **A⁷** **D_m**

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

D_mM⁷ **D_m⁷** **D_m⁶** **D_m** **D_mM⁷** **D_m⁷** **D_m⁶**

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

D_m **A⁷** **D_m** **A⁷** **D_m**

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

C⁷ **F**

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

D⁷ **G_m⁷** **A⁷/E** **A⁷(b5)/E_b**

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

25

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

29

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

DINAH - A b

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

SOURCE: JONATHAN STOUT

RHYTHM GUITAR

Ab⁶ **Bbm⁷** **Eb⁷** **Eb⁷** **F_m** **F_m^{M7}** **F_m⁷** **F_m⁶**

3 6 5 11 8 8 7

BOUNCY (♩ = 180)

Ab⁶

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

Bbm⁷ **Eb⁷** **Ab⁶** **Bbm⁷** **Eb⁷**

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

Ab⁶

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

Bbm⁷ **Eb⁷** **Ab⁶**

GAZE IN TO THE EYES OF DIN - AH - LEE

F_m **F_m^{M7}** **F_m⁷** **F_m⁶**

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

F_m **F_m^{M7}** **F_m⁷** **F_m⁶** **Bbm⁷** **Eb⁷**

DI - NAH MIGHT CHANGE HER MIND A - BOUT ME

25 **A \flat 6**

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

29 **B \flat m7** **E \flat 7** **A \flat 6** **B \flat m7** **E \flat 7**





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

RHYTHM GUITAR

G **Em7** **Am7** **D7** **Bbm7b5** **C7** **B7** **Em** **E^baug.** **C#m7** **C9** **A7**

BOUNCY (♩ = 180)

G **Em7**

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

Am7 **D7** **G** **Bbm7b5** **Am7** **D7**

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

G **Em7**

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

Am7 **D7** **G** **C7** **G** **B7**

GAZE IN TO THE EYES OF DIN - AH - LEE


Em **E^baug.** **Em7/D** **C#m7** **C9**

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

Em7 **A7** **Am7** **D7**


DI - NAH MIGHT CHANGE HER MIND A - BOUT ME

25 **G** **Em⁷**



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

29 **Am⁷** **D⁷** **G** **C⁷** **G**



LIN - ER JUST TO BE WITH DI - NAH LEE

DOWN BY THE RIVERSIDE - F

AFRICAN AMERICAN SPIRITUAL - 1918

THE DAILY UKULELE

LISTEN: MAHALIA JACKSON

RHYTHM GUITAR

F **C7** **Bb** **F7**

LIVELY (♩ = 180) **F**

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

C7 **F**

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

F

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

C7 **F** **F7** **Bb** **F**

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

C7 **1. F** **F7** **2. F**

21 STU-D_ 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

BLANK

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

RHYTHM GUITAR

C **E7** **A7** **Em7** **D7** **G7** **C6** **D9** **G13** **G11** **A13** **Am7** **Dm7** **G9**

UPTEMPO (♩ = 200)

C **E7** **A7** **Em7** **A7**

FIVE FOOT TWO EYES OF BLUE, BUT OH WHAT THOSE FIVE FOOT COULD DO HAS

D7 **G7** **C6** **A7** **D9** **G13**

AN - Y SO - DY SEEN MY GAL?

C **E7** **A7** **Em7** **A7**

TURNED UP NOSE, TURNED DOWN HOSE, NE - VER HAD NO O - THER BEAUS HAS

D7 **G13** **C6** **G11** **C**

AN - Y SO - DY SEEN MY GAL? NOW IF YOU


E7 **Em7** **A13**


RUN IN TO A FIVE FOOT TWO, COV - ERED WITH FUR.


Am7 **D9** **G7** **Dm7** **G9**


DIA - MOND RINGS AND ALL THOSE THINGS SET CHA LIFE IT IS - N'T HER BUT


25


C  8

E7  6

A7  5


Em7  7


A7  5





COULD SHE LOVE COULD SHE WOO? COULD SHE, COULD SHE, COULD SHE COO?_ HAS


29

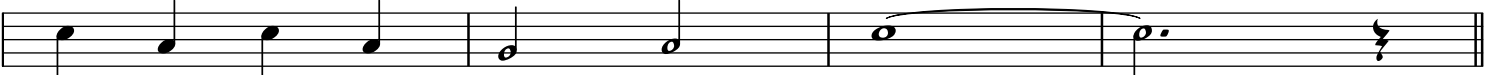
D7  4

G7  7

C6  7

Dm7  5

G7  7

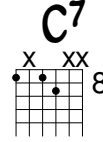
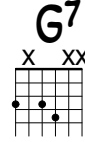
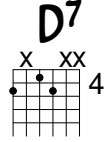
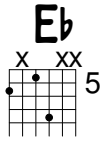


AN - Y SO - DY SEEN MY GAL?_____

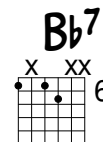
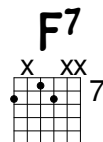
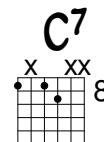
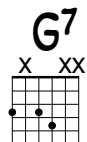
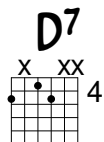
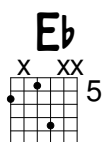
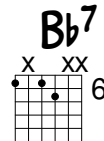
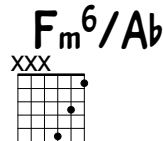
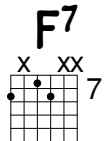
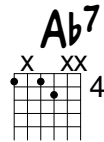
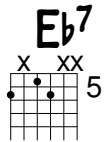
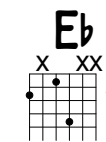
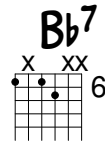
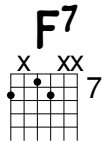
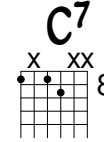
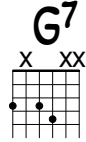
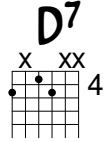
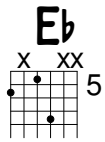
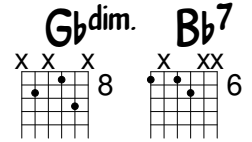
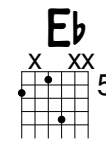
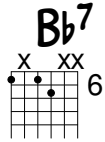
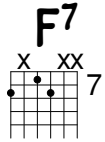
HERE COMES THE HOT TAMALE MAN - Eb

FRED ROSE & CHARLIE HARRISON

SAN DIEGO TRAD JAZZ CAMP



CHORUS



31 **E_b** **TO VERSE** **E_b** **A_b⁷** **G⁷**

Diagram 1: Eb (5) - X . XX 5

Diagram 2: Eb (5) - X . XX 5

Diagram 3: Ab7 (4) - X . XX 4

Diagram 4: G7 (5) - X . XX 5

Staff: 31

35 **C_m** **A_b⁷** **C_m** **A_b⁷** **B_b⁷** **E_b** **A_b** **E_b** **B_b⁷** **C⁷**

Diagram 1: Cm (8) - X . XX 8

Diagram 2: Ab7 (4) - X . XX 4

Diagram 3: Cm (8) - X . XX 8

Diagram 4: Ab7 (4) - X . XX 4

Diagram 5: Bb7 (6) - X . XX 6

Diagram 6: Eb (5) - X . XX 5

Diagram 7: Ab (6) - X . XX 6

Diagram 8: Eb (5) - X . XX 5

Diagram 9: Bb7 (6) - X . XX 6

Diagram 10: C7 (8) - X . XX 8

Staff: 35

39 **F⁷** **B_b⁷** **E_b**

Diagram 1: F7 (7) - X . XX 7

Diagram 2: Bb7 (6) - X . XX 6

Diagram 3: Eb (5) - X . XX 5

Staff: 39

43 **C_m** **A_b⁷** **B_b⁷** **C_m** **A_b⁷** **B_b⁷** **E_b** **A_b** **E_b** **B_b⁷** **C⁷**

Diagram 1: Cm (8) - X . XX 8

Diagram 2: Ab7 (4) - X . XX 4

Diagram 3: Bb7 (6) - X . XX 6

Diagram 4: Cm (8) - X . XX 8

Diagram 5: Ab7 (4) - X . XX 4

Diagram 6: Bb7 (6) - X . XX 6

Diagram 7: Eb (5) - X . XX 5

Diagram 8: Ab (6) - X . XX 6

Diagram 9: Eb (5) - X . XX 5

Diagram 10: Bb7 (6) - X . XX 6

Diagram 11: C7 (8) - X . XX 8

Staff: 43

47 **B_b** **B_b^{aug.}** **G_m** **B^{dim.}** **C_m** **F⁷** **B_b⁷**

Diagram 1: Bb (6) - X . XX 6

Diagram 2: Bb aug. (6) - X . X 6

Diagram 3: Gm (4) - X . XX 4

Diagram 4: B dim. (6) - X . XX 6

Diagram 5: Cm (8) - X . XX 8

Diagram 6: F7 (7) - X . XX 7

Diagram 7: Bb7 (6) - X . XX 6

Staff: 47

51

Staff: 51

55

Staff: 55

59

Staff: 59

65

Staff: 65

69

Staff: 69

75



77



BLANK

29

G_m⁷
X XX 8

C⁷
X XX 8

F/A
XXX

A^bdim.
X X X 10

G_m⁷
X XX 8

C⁷
X XX 8

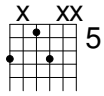
The image shows a musical score for guitar. At the top, there are six chord diagrams: G_m⁷, C⁷, F/A, A^bdim., G_m⁷, and C⁷. Each diagram includes fret numbers and 'X' marks for muted strings. Below the diagrams is a single staff of music in G minor. The first measure contains a G_m⁷ chord and a melodic line starting on G4. The second measure contains a C⁷ chord and a melodic line starting on A4. The third measure contains an F/A chord and a melodic line starting on B4. The fourth measure contains an A^bdim. chord and a melodic line starting on C5. The fifth and sixth measures contain G_m⁷ and C⁷ chords respectively, with the melodic line continuing from the previous measure.

I CANT GIVE YOU ANYTHING BUT LOVE - G

MUSIC BY JIMMY McHUGH, WORDS BY DOROTHY FIELDS

EASY (♩ = 140)

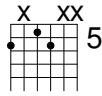
G



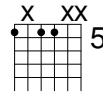
G/B



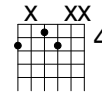
B^bdim.



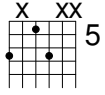
A^m7



D7



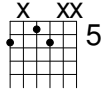
G



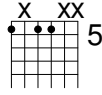
G/B



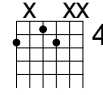
B^bdim.



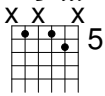
A^m7



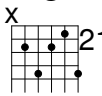
D7



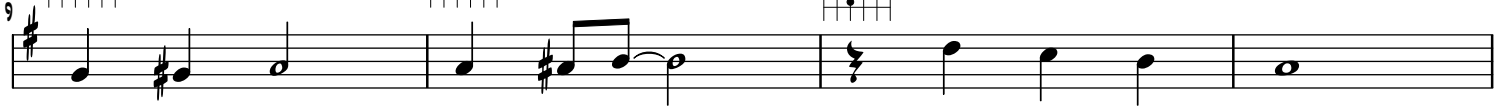
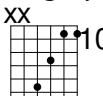
D^m7



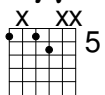
G7^b9 13



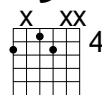
C⁶/₉



A7



D7

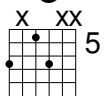


N.C.

N.C.



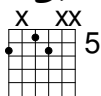
G



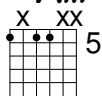
G/B



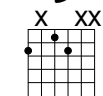
B^bdim.



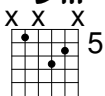
A^m7



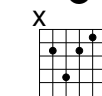
D7



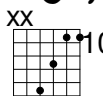
D^m



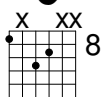
G7^b9 13



C⁶/₉



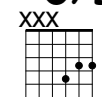
C



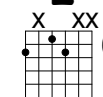
C[#]dim.



G/B



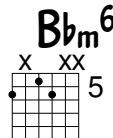
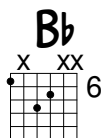
E7



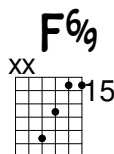
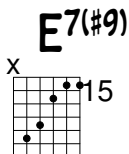
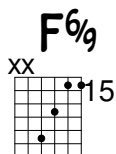
I'LL SEE YOU IN MY DREAMS - F

MUSIC BY ISHAM JONES, WORDS BY GUS KAHN - 1924

LISTEN

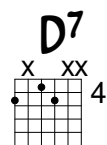


I'LL SEE YOU IN MY DREAMS I'LL



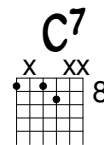
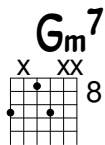
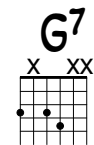
5

HOLD YOU IN MY DREAMS



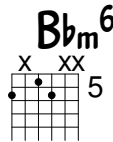
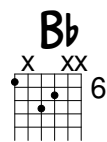
9

SOME ONE TOOK YOU OUT OF MY ARMS



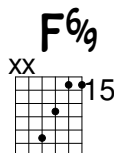
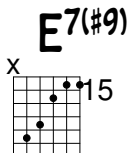
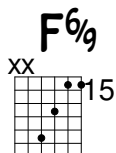
13

STILL I FEEL THE THRILL OF YOUR CHARMS



17

LIPS THAT ONCE WERE MINE,



21

TEN DER EYES THAT SHINE,

25

D7 **A7** **Dm**

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

29

Bb **Bm^{b7} b5** **C7** **F^{6/9}** **F7**

SEE YOU IN MY DREAMS. _____

I'VE FOUND A NEW BABY - F

WORDS AND MUSIC BY JACK PALMER AND SPENCER WILLIAMS - 1926

SOURCES: C-JAM, CHANGES: JONATHAN STOUT

RHYTHM GUITAR

D_m6 **D7** **G7** **C7** **F6** **A7**

D_m6 **D7**

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

G7 **C7** **F6** **A7**

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

D_m6 **D7**

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

G7 **C7** **F6**

DOV - IN IS ALL THAT I CRAVE.

A7 **D_m6**

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

G7 **C7** **A7**

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

25

Dm⁶

D⁷

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

29

G⁷

C⁷

F⁶

A⁷

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

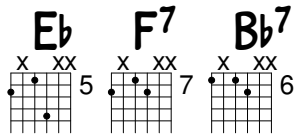
THE JAZZ-ME BLUES - Eb

MUSIC BY TOM DELANEY - 1921

NONE

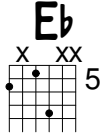
RHYTHM GUITAR

Eb **F7** **Bb7**



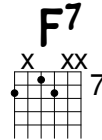
VIGOROUS SWING (♩ = 220)

Eb

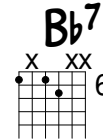


DOWN IN LOU - SI - AN - A IN THAT SUN - NY CLIME, THEY
EV - 'RY - BOD - Y NOW A DAYS DOES THAT DANCE. YOU'D

F7



Bb7

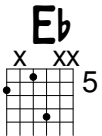


3



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

Eb



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

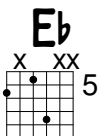
BREAK

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

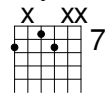
Eb

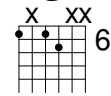


9



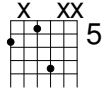
SOUNDS SO PE - CU - LI - AR 'CAUSE THE MU - SIC'S QUEER,
WHEN YOU HEAR THAT BAND PLAY - ING AT THE BALL,


F7



Bb7


11

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

Eb


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

15 **BREAK** -----

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

LIMEHOUSE BLUES - E, G (UHC)

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

SOURCE

E D E E D E

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

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


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

E7 A G#7 C#m C


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

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:

C7
 8

36
 OH! LIME - HOUSE KID OH! OH! OH! LIME - HOUSE KID.

A7
 5


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

G^{6/9} **B7** **E_m7**
 17  7  7

41
 POOR BRO - KEN BLOS - SOM AND NO - BOO - Y'S CHILO,

A7 **A_m7** **D7** **D_b7**
 5  5  4  4




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

C7
 8

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

A7
 5

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

G^{6/9} **E7** **A_m7**
 17  6  5

57
 RINGS ON YOUR FIN - GERS AND TEARS FOR YOUR CROWN,

Amb^{b7 b5}

D7

G^{6/9}

61

THAT IS THE STORY OF OLD CHINA TOWN.

BLANK

LIMEHOUSE BLUES - F-A b

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

SOURCE

F
X XX 7
E^b
X XX 5
F
X XX 7
F
X XX 7
E^b
X XX 5
F
X XX 7

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

A^m
X XX 6
E⁷
X XX 6
A^m
X XX 6
A^m
X XX 6
E⁷
X XX 6
A^m
X XX 6
C⁷
X XX 8

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

F⁷
X XX 7
B^b
X XX 6
A⁷
X XX 5
D^m
X X X 5
D^b
X XX 3

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

F
X XX 7
E^b
X XX 5
F
X XX 7
F
X XX 7
E^b
X XX 5
F
X XX 7
B^bm⁷
X XX 6
E^b7
X XX 5
A^b7
X XX 4

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

25

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 820 - KEN BLOS - SOM AND NO - 800 - 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, _____

Bbm^b7^b5

E^b7

A^b

61

THAT IS THE STORY OF OLD CHINA TOWN.

OCHI TCHOHNYA (DARK EYES) - DM

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

RHYTHM GUITAR

A⁷ D_m⁶ G_m⁶

The diagram shows three guitar chord shapes: A7 (5th fret, x02232), Dm6 (4th fret, xx0232), and Gm6 (9th fret, xx0232). Each diagram includes 'x' marks for muted strings and 'XX' for barre positions.

EASY (♩ = 140)

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

A⁷ D_m⁶

The diagram shows two guitar chord shapes: A7 (5th fret, x02232) and Dm6 (4th fret, xx0232).

SOUL A-FLAME, SON - IA WAS HER NAME. HER DARK

A⁷ D_m⁶

The diagram shows two guitar chord shapes: A7 (5th fret, x02232) and Dm6 (4th fret, xx0232).

FLASH - ING EYES, SEEMED TO HYP - NO-TIZE, MY HEART

G_m⁶ D_m⁶

The diagram shows two guitar chord shapes: Gm6 (9th fret, xx0232) and Dm6 (4th fret, xx0232).

MISSED A BEAT WHEN WE TWO WOULD MEET. ONCE NEATH

A⁷ D_m⁶

The diagram shows two guitar chord shapes: A7 (5th fret, x02232) and Dm6 (4th fret, xx0232).

RUS - SIAN SKIES, WE FOUND PAR - A - DISE, THEN I

A⁷ D_m⁶

The diagram shows two guitar chord shapes: A7 (5th fret, x02232) and Dm6 (4th fret, xx0232).

SAILED A - WAY, LEAV - ING HER TO STAY. NOW A

A⁷ D_m⁶

The diagram shows two guitar chord shapes: A7 (5th fret, x02232) and Dm6 (4th fret, xx0232).

25

Gm⁶

Dm⁶

VIS - ION FAIR, CALLS ME TO HER THERE, AND I

29

A⁷

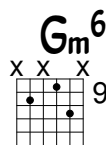
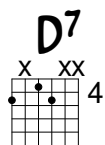
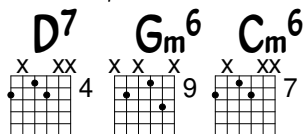
Dm⁶

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

OCHI TCHOBNYA (DARK EYES) - GM

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

RHYTHM GUITAR



EASY (♩ = 140)

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

Chord diagram for D7: x02321 (4).

Chord diagram for Gm6: x34321 (9).

5

SOUL A - FLAME, SON - IA WAS HER NAME. HER DARK

Chord diagram for Cm6: x02321 (7).

Chord diagram for Gm6: x34321 (9).

9

FLASH - ING EYES, SEEMED TO HYP - NO - TIZE, MY HEART

Chord diagram for D7: x02321 (4).

Chord diagram for Gm6: x34321 (9).

13

MISSED A BEAT WHEN WE TWO WOULD MEET. ONCE NEATH

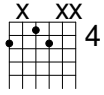
Chord diagram for D7: x02321 (4).

Chord diagram for Gm6: x34321 (9).

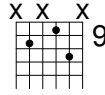
17

RUS - SIAN SKIES, WE FOUND PAR - A - DISE, THEN I

D7



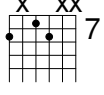
Gm6



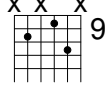
21

Sailed a-way, LEAV - ING HER TO STAY. NOW A

Cm6



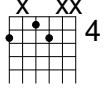
Gm6



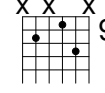
25

VIS - ION FAIR, CALLS ME TO HER THERE, AND I

D7



Gm6

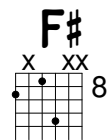
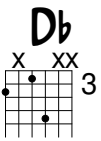
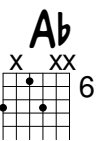
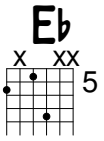
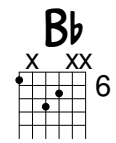
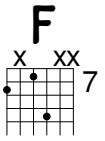
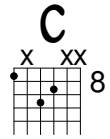


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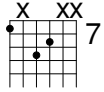
RE - ALIZE THE LURE OF HER DARK EYES.

BLANK

PENTATONIC SCALES

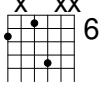


B



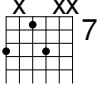
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E



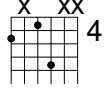
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A



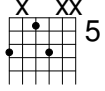
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D



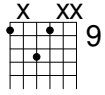
41

G

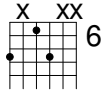


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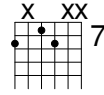
Dbm



Ab



F7

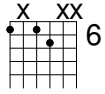


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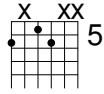


PIN - ING, TO BE SWEETLY RE - CLIN - - ING, SOME - WHERE IN

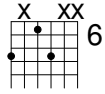
Bb7



Eb7



Ab



29



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

SHINE - C

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



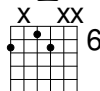


SOURCE: JULIUS YANG'S JAM BOOK

RHYTHM GUITAR

C **G7** **E7** **Am** **D7** **C7** **F** **F#dim.** **A7** **Dm**


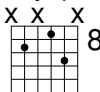


VIGOROUS SWING (♩ = 220)

21

E7  **A_m**  **E7**  **A_m**  **C7** 


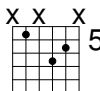


FIND THAT EV - 'RY THING WILL TURN OUT FINE
TAKE TROUBLE WITH A SMILE THE WORLDO IS MINE

25

F  **F[#]dim.**  **C**  **A7** 

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

29

D_m  **D_m**  **G7**  **C** 

YOU'LL MAKE THE WHOLE WORLDO 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

RHYTHM GUITAR

E \flat **B \flat 7** **G7** **C \flat m** **F7** **E \flat 7** **A \flat** **A $\dim.$** **C7** **F \flat m**

VIGOROUS SWING (♩ = 220)

E \flat **B \flat 7**

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

E \flat **B \flat 7**

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

G7 **C \flat m** **G7** **C \flat m**

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

F7 **B \flat 7**

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

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

C_m

G⁷

C_m

E_b⁷

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

25

A_b

A^{dim.}

E_b

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

F_m

F_m

B_b⁷

E_b

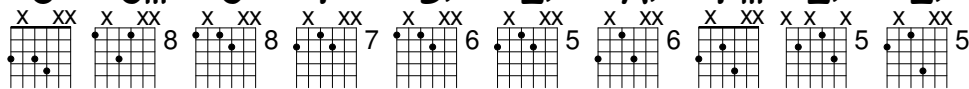
YOU'LL MAKE THE WHOLE WORLD SHINE.
 THAT'S WHY THEY CALL ME SHINE

SOME OF THESE DAYS - E8

MUSIC BY SHELTON BROOKS - 1910

RHYTHM GUITAR


G⁷ C_m C⁷ F⁷ B^b7 E^b7 A^b F_m E^bdim. E^b



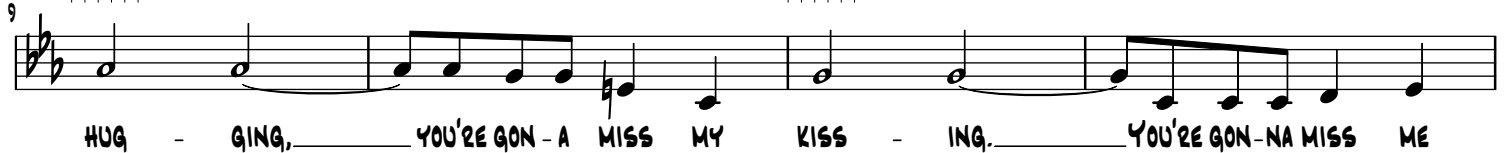

UPTEMPO (♩ = 180)





G⁷ C_m





G⁷ C_m




C⁷ F⁷



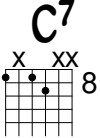
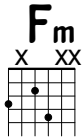
F⁷ B^b7



E^b7 A^b

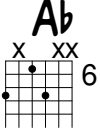
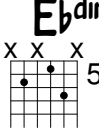
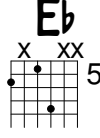
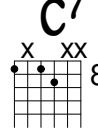


21

C7  **Fm** 

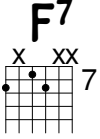
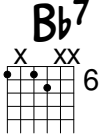
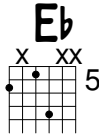
HON - EY, _____ YOU'VE HAD YOUR WAY. _____ AND WHEN YOU

25

A \flat  **E \flat dim.**  **E \flat**  **C7** 

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

29

F7  **B \flat 7**  **E \flat** 

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

SOME OF THESE DAYS - F

MUSIC BY SHELTON BROOKS - 1910

RHYTHM GUITAR

A⁷ **D_m** **D⁷** **G⁷** **C⁷** **F⁷** **B_b** **G_m** **F^{dim.}** **F**

A⁷ **D_m**

A⁷ **D_m**

D⁷ **G⁷**

G⁷ **C⁷**

F⁷ **B_b**

D⁷ **G⁷**

G⁷ **C⁷**

F⁷ **B_b**

D⁷ **G_m**

UPTEMPO (♩ = 180)

SOME OF THESE DAYS _____ YOU'LL MISS ME, HON - EY. _____ SOME OF THESE
 DAYS _____ YOU'RE GON - A BE SO LONE - LY. _____ YOU'LL MISS MY
 HUG - GING, _____ YOU'RE GON - A MISS MY KISS - ING. _____ YOU'RE GON - NA MISS ME
 HON - EY, _____ WHEN I'M FAR A - WAY. _____ I FEEL SO
 LONE - LY _____ FOR YOU ON - LY, _____ 'CAUSE YOU KNOW,
 HON - EY, _____ YOU'VE HAD YOUR WAY. _____ AND WHEN YOU

25

B^b **F dim.** **F** **D⁷**

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

29

G⁷ **C⁷** **F**

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

SOME OF THESE DAYS - G

MUSIC BY SHELTON BROOKS - 1910

RHYTHM GUITAR

B7 E^m E7 A7 D7 G7 C A^m G^{dim.} G

Chord diagrams for B7, E^m, E7, A7, D7, G7, C, A^m, G^{dim.}, and G. Each diagram shows the fretting on a six-string guitar.

B7

Chord diagram for B7.

E^m

Chord diagram for E^m.

UPTEMPO (♩ = 180)

Musical staff with lyrics: SOME OF THESE DAYS YOU'LL MISS ME, HON - EY. SOME OF THESE

B7 E^m

Chord diagrams for B7 and E^m.

5

Musical staff with lyrics: DAYS YOU'RE GON - A BE SO LONE - LY. YOU'LL MISS MY

E7 A7

Chord diagrams for E7 and A7.

9

Musical staff with lyrics: HUG - GING, YOU'RE GON - A MISS MY KISS - ING. YOU'RE GON - NA MISS ME

A7 D7

Chord diagrams for A7 and D7.

13

Musical staff with lyrics: HON - EY, WHEN I'M FAR A - WAY. I FEEL SO

G7 C

Chord diagrams for G7 and C.

17

Musical staff with lyrics: LONE - LY FOR YOU ON - LY, 'CAUSE YOU KNOW,

E7 A^m

Chord diagrams for E7 and A^m.

21

Musical staff with lyrics: HON - EY, YOU'VE HAD YOUR WAY. AND WHEN YOU

25

C
X XX 10

Gdim.
X XX

G
X XX 5

E7
X XX 6

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

29

A7
X XX 5

D7
X XX 4

G
X XX 5

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

SWEET GEORGIA BROWN - A b

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

RHYTHM GUITAR

F7 **Bb7** **Eb7** **Ab** **Fm** **C7**

EASY (♩ = 140)

F7

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

Bb7

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

Eb7

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

Ab

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

F7

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

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

RHYTHM GUITAR

D7 **G7** **C7** **C9** **F** **Gm7** **Em7** **A7** **Dm** **F7** **E7** **Eb7**

EASY (♩ = 140)

D7

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

G7

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

C7

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

C9

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

F

Gm7

C7

F

Em7

A7

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

D7

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

G7

A7

25

Dm **Em⁷** **A⁷** **Dm** **Em⁷** **A⁷**

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

29

F⁷ **E⁷** **E^b7** **D⁷** **G⁷** **C⁷** **F** **A⁷**

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

SWEET GEORGIA BROWN - G

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

SOURCE: JULIUS YANG'S JAM BOOK

RHYTHM GUITAR

E7 **A7** **D7** **D9** **G** **Am7** **F#m7** **B7** **Em** **G7** **F#7** **F7**

EASY (♩ = 140)

E7

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

A7

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

D7

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

D9

G

Am7

D7

G

F#m7

B7

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

E7

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

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

RHYTHM GUITAR

Chord diagrams for Rhythm Guitar:

- Dm:
- A7:
- Dm7:
- Bb7:
- Em7 b5:
- Gm7:
- C7:
- F:
- F(maj7):
- F6:
- Abdim.:
- Gm7 b5:
- G#dim.:
- Eb7:
- D7:

Quick (♩ = 180)

Dm chord diagram:

Musical staff 1:

Musical staff 2:

Chord diagrams for staff 2:

- A7:
- Dm:
- Dm7/C:
- Bb7:
- A7:

FINE

Musical staff 3:

Chord diagrams for staff 3:

- Dm:
- Em7 b5:
- A7:
- Dm:
- Gm7:
- C7:

Musical staff 4:

Chord diagrams for staff 4:

- F:
- F(maj7):
- F6:
- Gm7:
- C7:

Musical staff 5:

Chord diagrams for staff 5:

- F:
- Abdim.:
- Gm7 b5:
- F6:
- Gm7:
- C7:
- F:

F(maj7) **F6** **G#dim.** **F7** **E \flat 7** **D7** **G \flat m7** **C7** **F** **B \flat 7** **A7** **D.C. AL FINE**

X XX 7 X XX 7 X X X 10 X XX 7 X XX 5 X XX 4 X XX 8 X XX 8 X XX 7 X XX 6 X XX 5

22