

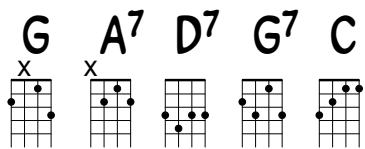
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8, 9, AND 10 - G

MUSIC BY JIMMY MCHUGH, PERFORMED BY SLIM AND SLAM

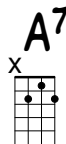
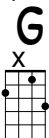
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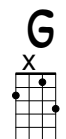
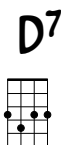


UKULELE ADF#B ('D' TUNING)

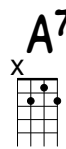
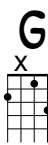
EASY (♩ = 140)



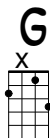
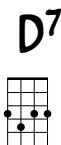
Musical staff 1: Treble clef, key signature of one sharp (F#), common time. The melody starts with a whole rest, followed by quarter notes A4, D5, A4, G4, and a quarter rest. The lyrics are "A DATE AT EIGHT WITH YOU WOULD BE GREAT."



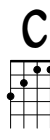
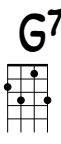
Musical staff 2: Treble clef, key signature of one sharp (F#), common time. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, A4, G4, and a quarter rest. The lyrics are "I'LL RUN DOWN - TOWN AND GET SOME ROL - LER SKATES YEAH YEAH."



Musical staff 3: Treble clef, key signature of one sharp (F#), common time. The melody starts with a whole rest, followed by half notes G4, A4, and a whole note G4. The lyrics are "SKATE A - ROUND ALL OV - ER TOWN"



Musical staff 4: Treble clef, key signature of one sharp (F#), common time. The melody starts with a whole rest, followed by quarter notes G4, A4, B4, A4, G4, and a quarter rest. The lyrics are "UN - TIL I HEAR YOU SAY YOU'RE MINE ALL MINE."



Musical staff 5: Treble clef, key signature of one sharp (F#), common time. The melody starts with a whole rest, followed by quarter notes G4, A4, B4, A4, and a quarter rest. The lyrics are "IF EIGHT WOULD BE GREAT NINE WOULD BE FINE"

21 **A7** **D7**

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

25 **G** **A7**

A KISS AT TEN OUR LOVE WOULD BE - GIN.

29 **D7** **G**

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

F B \flat C⁷ G_m D⁷ G⁷

UKULELE ADF#B ('D' TUNING)

F B \flat F

AF - TER THE BALL IS O - VER,

F C⁷

AF - TER THE BREAK OF MORN,

G_m D⁷ G_m

AF - TER THE DANC - ERS LEAV - ING,

C⁷ F C⁷

AF - TER THE STARS ARE GONE

F B \flat F

MAN - Y A HEART IS ACH - ING,

D⁷ G⁷

IF YOU COULD READ THEM ALL,

25

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

29

AF - - TER THE BALL.

AFTER YOU'VE GONE - B \flat

MUSIC BY TURNER LAYTON, WORDS BY HENRY CREAMER - 1918

SOURCES:

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

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

UKULELE ADF#B ('D' TUNING)

EASY (♩ = 140)

B \flat F 7 B \flat

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

B \flat F 7 D m G 7

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

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

AF - TER YOU'VE GONE, AND LEFT ME CRY - ING. AF - TER YOU'VE GONE
 AF - TER I'M GONE, AF - TER WE BREAK UP. AF - TER I'M GONE

20 **G⁷** **C⁷** **F⁷**

THERE'S NO DEN - Y - ING YOU'LL FEEL BLUE YOU'LL FEEL SAD
 YOU'RE GON - NA WAKE UP... YOU WILL FIND YOU WERE BLIND

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

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

26 **E_bm** **B_b** **G⁷**

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

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

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

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

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

SOLOS AT "B"

AFTER YOU'VE GONE - C

MUSIC BY TURNER LAYTON, WORDS BY HENRY CREAMER - 1918

SOURCES:

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

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

UKULELE ADF#B ('D' TUNING)

EASY (♩ = 140)

A C G⁷ C

4 G⁷ E⁷ A_m⁷ G⁷ A⁷ C⁷ D_m⁷ G⁷

C G⁷ E_m A⁷

F⁷ C⁷ A_m⁷ D_m G⁷ D_m⁷ G⁷ C

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

17 **B** **F** **F_m** **C**

AF - TER YOU'VE GONE, AND LEFT ME CRY - ING. AF - TER YOU'VE GONE
 AF - TER I'M GONE, AF - TER WE BREAK UP. AF - TER I'M GONE

20 **A⁷** **D⁷** **G⁷**

THERE'S NO DEN - Y - ING YOU'LL FEEL BLUE YOU'LL FEEL SAD
 YOU'RE GON - NA WAKE UP... YOU WILL FIND YOU WERE BLIND

23 **C** **G⁷** **C** **C⁷** **F**

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

26 **F_m** **C** **A⁷**

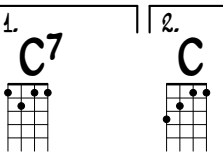
NOW DON'T FOR - GET IT. THEY'LL COME A TIME, WHEN YOU'LL RE - GET IT.
 WE'VE BEEN TO - GETH - ER, THEIR JOY AND TEARS, ALL KINDS OF WEATH - ER.

29 **D_m** **A⁷** **D_m** **F_m** **C** **E⁷**

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

32 **A_m** **D⁷** **C** **G⁷** **C** **C⁷** **C**

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



SOLOS AT "B"

AFTER YOU'VE GONE - G

MUSIC BY TURNER LAYTON, WORDS BY HENRY CREAMER - 1918

SOURCES:

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

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

UKULELE ADF#B ('D' TUNING)

EASY (♩ = 140)

A G D⁷ G

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

D⁷ B⁷ E_m⁷ D⁷ E⁷ G⁷ A_m⁷ D⁷

4 goin' away? don't say that we must part, don't you break your sa-by's heart.

G D⁷ B_m E⁷

9 you know that I've love you for these ma-ny years, love you both night and

C⁷ G⁷ E_m⁷ A_m D⁷ A_m⁷ D⁷ G

12 day. Oh hon-ey sa-by can't you see my tears? list-en while I say.

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
SOME DAY

WHEN YOU GET LONE - LY,
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



1. G7



2. G



32



SOLOS AT "B"

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.

AIN'T MISBEHAVIN' - C

THOMAS 'FATS' WALLER AND HARRY BROOKS

SOURCE: JULIUS YANG'S JAM BOOK

C **C#m^{b7} b⁵** **D_m⁷** **G¹³** **E⁷** **F⁶** **B^{b9}** **A⁷** **E¹³** **A⁹** **D¹³**

D#m^{b7} b⁵ **E^{aug.}** **A_m** **F⁷** **A_m⁶** **G** **A_m⁷** **D⁹** **A¹³** **G⁹**

UKULELE ADF#B ('D' TUNING)

MEDIUM (♩ = 130)

C **C#m^{b7} b⁵** **D_m⁷** **G¹³** **C** **E⁷**

NO ONE TO TALK WITH, ALL BY MY SELF. NO ONE TO TALK WITH, BUT
F⁶ **B^{b9}** **C** **A⁷** **D_m⁷** **G¹³**

I'M HAP - PY ON THE SHELF. AIN'T MIS - BE - HAV - IN' I'M SAV - IN' MY LOVE FOR
E¹³ **A⁹** **D¹³** **G¹³** **C** **C#m^{b7} b⁵** **D_m⁷** **D#m^{b7} b⁵**

YOU. I KNOW FOR CER-TAIN THE ONE I LOVE.
C **E^{aug.}** **F⁶** **B^{b9}**

I'M THROUGH WITH FLIR - TIN' IT'S JUST YOU I'M THINK - IN' OF
C **A⁷** **D_m⁷** **G¹³** **C** **C** **E⁷**

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

17 **Am** **F7** **Am⁶** **A⁹**

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

G **E7** **Am⁷** **D⁹** **G¹³** **A¹³** **D¹³** **G¹³**

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

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

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

C **E7** **F6** **Bb⁹**

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

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

C **Am⁷** **Dm⁷** **G⁹**

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

AIN'T MISBEHAVIN' - E_b

THOMAS 'FATS' WALLER AND HARRY BROOKS

SOURCE: JULIUS YANG'S JAM BOOK

E _b	Em ^{b7} b ⁵	F _m ⁷	B _b ¹³	G ⁷	A _b ⁶	D _b ⁹	C ⁷	G ¹³	C ⁹	F ¹³
F _{#m} ^{b7} b ⁵	G ^{aug.}	C _m	A _b ⁷	C _m ⁶	B _b	C _m ⁷	F ⁹	C ¹³	B _b ⁹	

UKULELE ADF#B ('D' TUNING)

MEDIUM (♩ = 130)

E _b	Em ^{b7} b ⁵	F _m ⁷	B _b ¹³	E _b	G ⁷
<p>NO ONE TO TALK WITH, ALL BY MY SELF. NO ONE TO TALK WITH, BUT</p>					
A _b ⁶	D _b ⁹	E _b	C ⁷	F _m ⁷	B _b ¹³
<p>I'M HAP - PY ON THE SHELF. AIN'T MIS - BE - HAV - IN' I'M SAV - IN' MY LOVE FOR</p>					
G ¹³	C ⁹	F ¹³	B _b ¹³	E _b	Em ^{b7} b ⁵
<p>YOU. I KNOW FOR CER - TAIN THE ONE I LOVE.</p>					
E _b	G ^{aug.}	A _b ⁶	D _b ⁹		
<p>I'M THROUGH WITH FLIR - TIN' IT'S JUST YOU I'M THINK - IN' OF</p>					
E _b	C ⁷	F _m ⁷	B _b ¹³	E _b	E _b
<p>AIN'T MIS - BE - HAV - IN' I'M SAV - IN' MY LOVE FOR YOU.</p>					
E _b	G ⁷				

17 **Cm** **Ab⁷** **Cm⁶** **C⁹**

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

21 **Bb** **G⁷** **Cm⁷** **F⁹** **Bb¹³** **C¹³** **F¹³** **Bb¹³**

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

25 **Eb** **Em^{b7} b⁵** **Fm⁷** **F#m^{b7} b⁵**

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

27 **Eb** **G⁷** **Ab⁶** **Db⁹**

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

29 **Eb** **C⁷** **Fm⁷** **Bb⁹** **Eb** **Cm⁷** **Fm⁷** **Bb⁹**

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

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

UKULELE ADF#B ('D' TUNING)

MEDIUM SWING (♩ = 160)

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

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

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

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

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

AIN'T THAT PER - FEC - TION?

25

F B⁹ C⁷ F B⁹ C⁷

I 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?

BLANK

AIN'T SHE SWEET - F

MUSIC BY MILTON AGER, WORDS BY JACK YELLEN - 1927

SOURCE: JULIUS YANG'S JAM BOOK

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

UKULELE ADF#B ('D' TUNING)

MEDIUM SWING (♩ = 160)

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

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

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

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

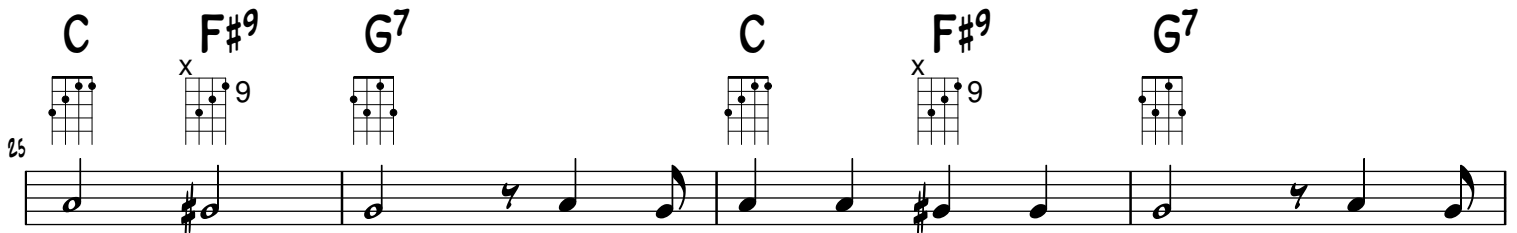
ASK YOU VER - Y CON - FI - DEN-TIAL - LY AIN'T SHE NICE? JUST CAST AN EYE

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

AIN'T THAT PER - FEC - TION?

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



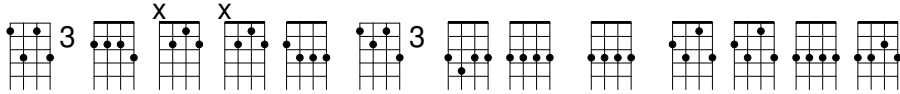
ASK YOU VER - Y CON - FI - DEN - TIAL - LY AIN'T SHE SWEET?

ALL OF ME - C

BY SEYMOUR SIMONS AND GERALD MARKS - 1931

SOURCES: JULIUS YANG AND JONATHAN STOUT

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



UKULELE ADF#B ('D' TUNING)

SWING (♩ = 160)

Musical score for "All of Me" in C major, featuring ukulele chords and a vocal melody line. The score is divided into measures 1 through 24.

Measures 1-4: C⁶ E⁷ A⁷ A⁷ D_m⁶ A_m⁶ D⁷ D_m⁷ D_m⁷ G⁷ G⁷ F⁶ F_m⁶

Measures 5-8: A⁷ D_m⁶

Measures 9-12: E⁷ A_m⁶

Measures 13-16: D⁷ D_m⁷ G⁷

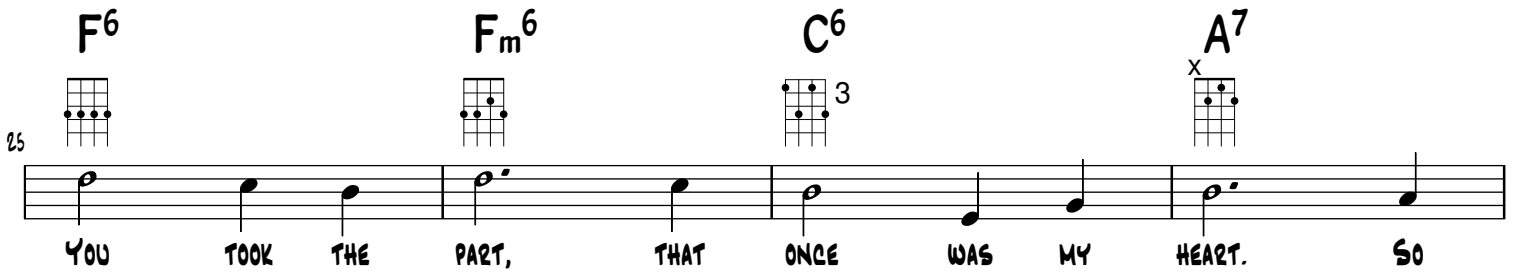
Measures 17-20: C⁶ E⁷

Measures 21-24: A⁷ D_m⁶

Vocal lyrics: ALL OF ME WHY NOT TAKE ALL OF ME CAN'T YOU SEE I'M NO GOOD WITH - OUT YOU TAKE MY LIPS I WANT TO LOSE THEM TAKE MY ARMS I'LL NE - VER USE THEM YOUR GOOD - BYE LEFT ME WITH EYES THAT CRY HOW CAN I GO ON DEAR WITH - OUT YOU

25

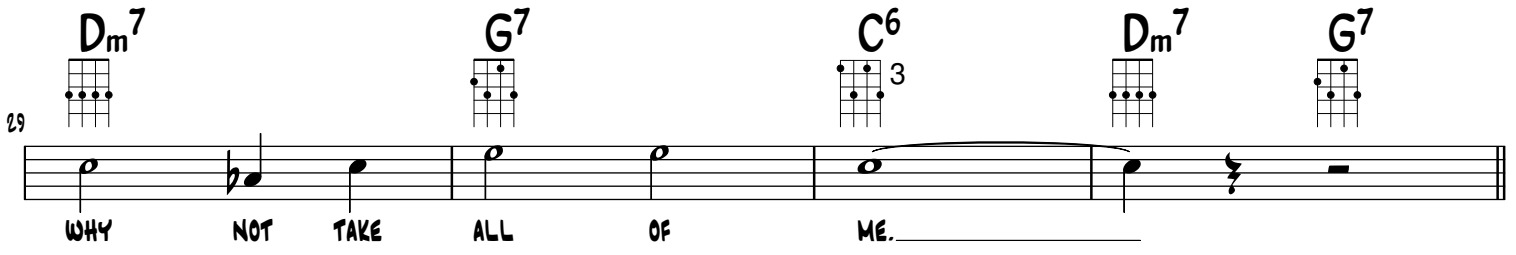
F⁶ **F_m⁶** **C⁶** **A⁷**



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

29

D_m⁷ **G⁷** **C⁶** **D_m⁷** **G⁷**



WHY NOT TAKE ALL OF ME.

ANNIVERSARY SONG - C

MUSIC BY IOSIF IVANOVICI - 1880

UKULELE ADF#B ('D' TUNING)

EASY (♩ = 140)

E7



Am



5



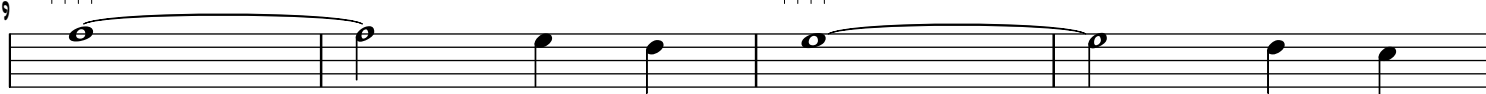
A7



Dm



9



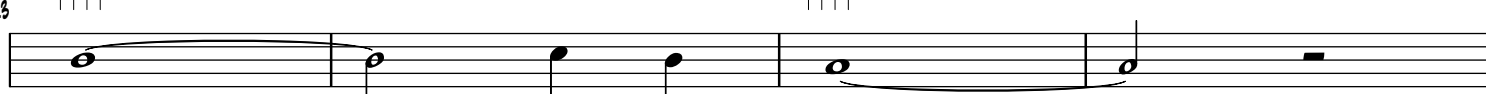
Am



E7



13



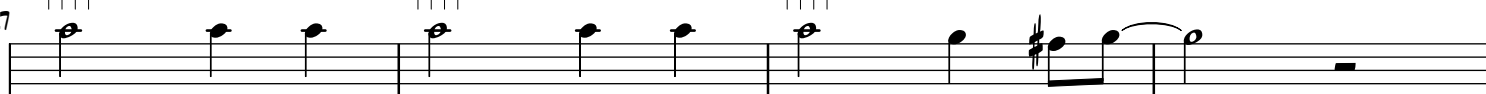
Am



Dm7



17



G7



C



Dm7



21



G7



C



E7




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



Am

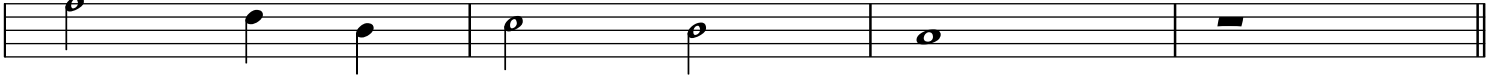


29

D_m


E⁷


A_m




AUTUMN LEAVES - EM

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

SOURCE: JULIUS YANG'S JAM BOOK

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

UKULELE ADF#B ('D' TUNING)

GENTLE (♩ = 80)

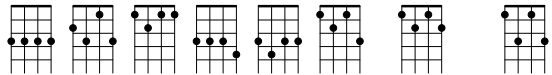
THE FALLING LEAVES OUTSIDE MY WINDOW. THE FALLING LEAVES OF RED AND GOLD. I TASTE YOUR LIPS YOUR SUMMER KISSES YOUR SUNBURNED HANDS I USED TO HOLD. SINCE YOU WENT AWAY THE DAYS GREW LONG AND SOON I'M HERE OLD WINTER'S SONG BUT I MISS YOU MOST OF ALL MY DARLING WHEN AUTUMN LEAVES START TO FALL.

AVALON - F

AL TOLSON, BUDDY DESYLVA AND VINCENT ROSE - 1920

SOURCE: JULIUS YANG'S JAM BOOK

F⁶ G⁷ C⁷ F⁷ D⁷ G_m⁶ B^bdim. G_m⁷



UKULELE ADF#B ('D' TUNING)

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



5



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

C⁷



F⁷



G⁷



9



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

G⁷



C⁷



13



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

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

22 **F6**
SIDE THE BAY I

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

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

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

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

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

46

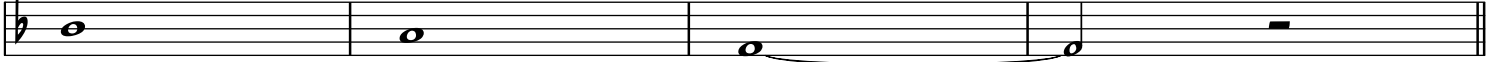
Gm⁷



C⁷



F⁶



AV_

A_

LON

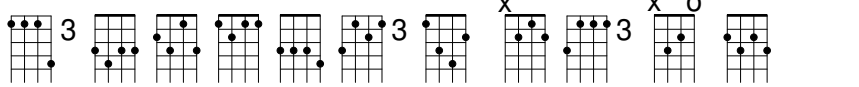
BLANK

(BACK HOME AGAIN IN) INDIANA - F

BALLARD MACDONALD AND JAMES F. HANLEY - 1917

SOURCE: JULIUS YANG'S JAM BOOK

F D7 G7 C7 F7 Bb Bbm A7 Dm Db7 Fm^{b7}b5



UKULELE ADF#B ('D' TUNING)

BRIGHT (♩ = 200)



BACK HOME A - GAIN IN IN - DI - A - NA AND IT

SEEMS THAT I CAN SEE THE GLEAM - ING

CAN - DEL LIGHT STILL SHI - ING BRIGHT THROUGH THE

SYC - A - MORS FOR ME THE NEW MOWN

HAY SENDS ALL ITS FRAG - RANCE FROM THE

FIELDS I USED TO ROAM WHEN I

25

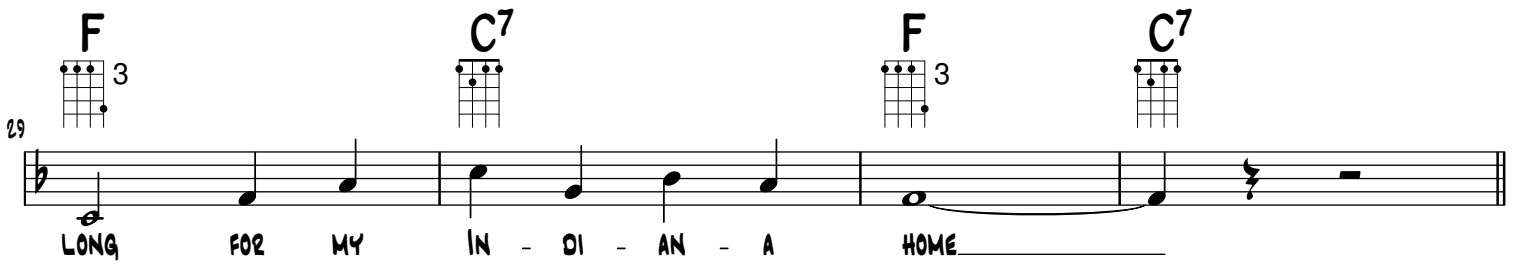
Dm **A7** **Dm** **Fm^{b7} ^b5**



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

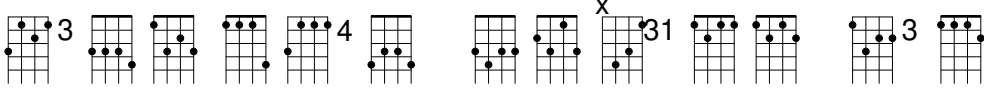
BLANK

BASIN STREET BLUES - B \flat

BY SPENCER WILLIAMS - 1928

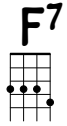
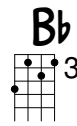
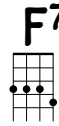
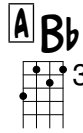
FIREHOUSE JAZZ BAND FAKE BOOK

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



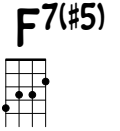
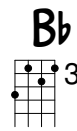
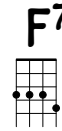
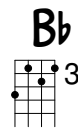
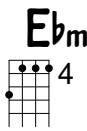
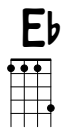
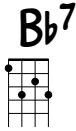
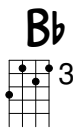
UKULELE ADF#B ('D' TUNING)

SLOW SWING (♩ = 90)



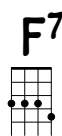
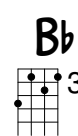
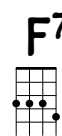
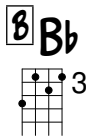
WON'TCHA COME ALONG WITH ME,

TO THE MISSISSIPPI?



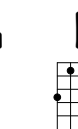
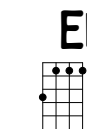
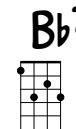
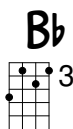
WE'LL TAKE A BOAT TO THE LAN' OF DREAMS,

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



BAND'S THERE TO MEET US,

OLD FRIENDS TO GREET US,



WHERE ALL THE LIGHT AND THE DARK FOLKS MEET,

THIS IS BA - SIN STREET.

17

C
Bb D7 G7 Ab7 G7

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

21

C7 F7 Bb Bbdim. Cm7 F7

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

25

D
Bb D7 G7 Ab7 G7

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

29

C7 F7 Bb Eb7 Bb F7

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

Am Dm E7 F7 Bm7 E Emb7 b5

UKULELE ADF#B ('D' TUNING)

Am

Bei mir bist du schön please let me explain bei

E7 Am

mir bist du schön means that you're grand bei

Am

mir bist du schön a gain i'll explain it

E7 Am


means you're the fairest in the land i could say

Dm Am

bel la bel la e van say wonder bar each lan guage


Dm E7

on ly helps me tell you how grand you are i've

25 **Am**





TRIED TO EX - PLAIN BEI MIR BIST DU SCHÖN SO

29 **E7**




KISS ME AND SAY YOU UN - DER - STAND

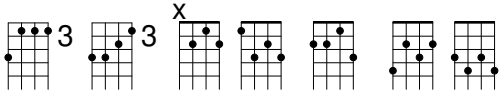
Am


BEI MIR BIST DU SCHON - DM

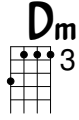
MUSIC BY SHOLOM SECUNDA, WORDS BY JACOB JACOBS - 1932

SOURCE: JULIUS YANG'S JAM BOOK

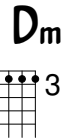
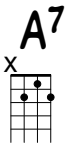
Dm Gm A⁷ B^{b7} E_m⁷ A Am^{b7} b⁵



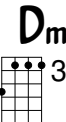
UKULELE ADF#B ('D' TUNING)



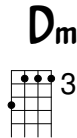
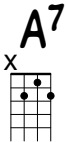
BEI MIR BIST DU SCHÖN PLEASE LET ME EX - PLAIN BEI



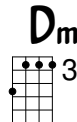
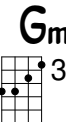
MIR BIST DU SCHÖN MEANS THAT YOU'RE GRAND BEI



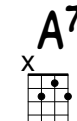
MIR BIST DU SCHÖN A - GAIN I'LL EX - PLAIN IT



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




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



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



25 **Dm**



TRIED TO EX - PLAIN BEI MIR BIST DU SCHÖN SO

Musical notation for measures 25-28: A single staff in D minor with a 4/4 time signature. Measure 25: quarter notes G4, A4, B4, A4. Measure 26: quarter notes G4, F4, E4, D4. Measure 27: quarter notes G4, F4, E4, D4. Measure 28: quarter notes G4, F4, E4, D4.

29 **A7** **Dm**



KISS ME AND SAY YOU UN - DER - STAND

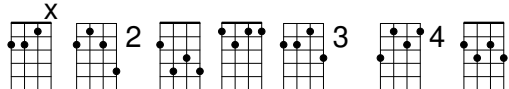
Musical notation for measures 29-30: A single staff in D minor with a 4/4 time signature. Measure 29: quarter notes G4, A4, B4, A4. Measure 30: quarter notes G4, F4, E4, D4.

BEI MIR BIST DU SCHON - EM

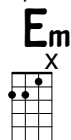
MUSIC BY SHOLOM SECUNDA, WORDS BY JACOB JACOBS - 1932

SOURCE: JULIUS YANG'S TAM BOOK

Em Am B7 C7 F#m7 B Bm^{b7} b5

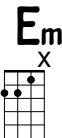


UKULELE ADF#B ('D' TUNING)



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

B7



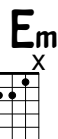
MIR BIST DU SCHÖN MEANS THAT YOU'RE GRAND BEI

Em



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

B7



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

Am



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

21 **A_m** **B⁷**

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

25 **E_m**

TRIED TO EX - PLAIN BEI MIR BIST DU SCHÖN SO

29 **B⁷** **E_m**

KISS ME AND SAY YOU UN - DER - STAND

BILL BAILEY - F

HUGHIE CANNON - 1902

FIREHOUSE JAZZ BAND FAKE BOOK

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

UKULELE ADF#B ('D' TUNING)

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
 SHE SHE GROAN.

A **D_m**



A⁷



15



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

F



A⁷



D_m



E_b^{dim.}



17



BELL - '2IN' 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

C⁷



C⁷(#5)



F



C⁷



21



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

B, CHORUS:

F



25

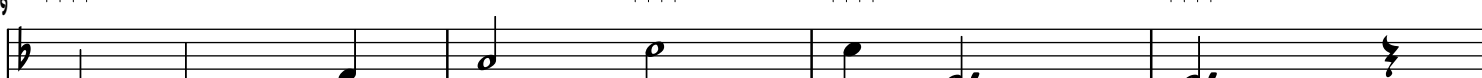


WON'T YOU COME HOME, BILL BAIL - EY, WON'T YOU COME HOME?

F



29



SHE MOANS THE WHOLE DAY LONG.

F#dim.



C7/G



C7



C7



35

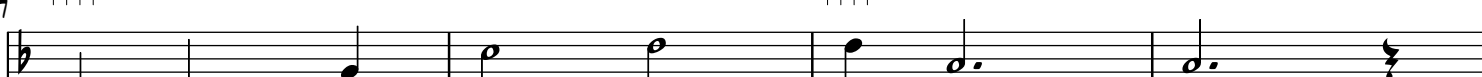


I'LL DO THE COOK - IN', DAR - LIN', I'LL PAY THE RENT,

C7



37



I KNOW I'VE DONE YOU WRONG.

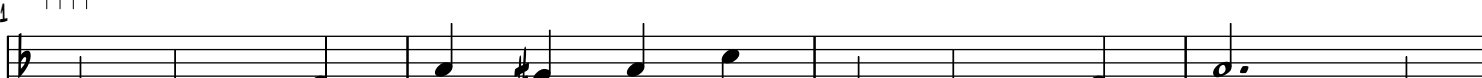
F



F



41

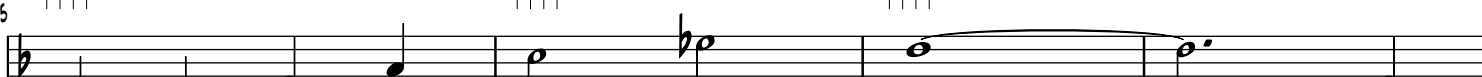


'MEM - BER THAT RAIN - Y EVE THAT I THREW YOU OUT, WITH

F



45



NOTH - IN' BUT A FINE TOOTH COMB? I

F7



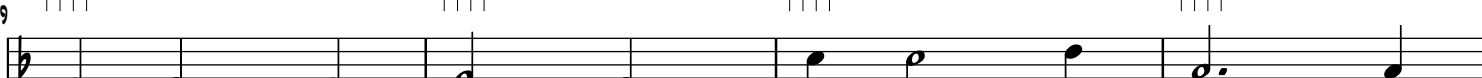
Bb



Bb



49



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

Bdim.



F/C



D7



58

The image shows a musical score for a guitar. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. Above the staff, three guitar chords are indicated: G7, C7, and F. Each chord has a corresponding guitar fretboard diagram showing the fingerings. The lyrics 'BAIL - EY WON'T YOU PLEASE COME HOME?' are written below the staff, aligned with the notes. The word 'HOME?' is under a long note that spans across two measures. The score ends with a double bar line.

G⁷

C⁷

F 3

BAIL - EY WON'T YOU PLEASE COME HOME?

29

Dm **Dm/C** **Bm^{b7} ^{b5}** **B^{b7}** **Dm** **Dm/C** **Bm^{b7} ^{b5}** **B^{b7}**

35

Dm **Em^{b7} ^{b5}** **B^{b7}** **A⁷** **Dm** **A⁷**

BLUE SKIES - AM

IRVING BERLIN - 1926

SOURCE: JULIUS YANG'S JAM BOOK

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

UKULELE ADF#B ('D' TUNING)

MODERATE SWING (♩ = 180)

Am Am/G# Am⁷/G Am/F#

BLUE SKIES SMILING AT ME NO-THING BUT

Cm⁷ A⁷ Dm⁷ G⁷ C⁶ Bm⁷ E⁷

5 BLUE SKIES DO I SEE

Am Am/G# Am⁷/G Am/F#

9 BLUE - BIRDS SINGING A SONG NO-THING BUT

Cm⁷ A⁷ Dm⁷ G⁷ C⁶

13 BLUE - BIRDS ALL DAY LONG

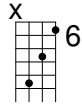
C⁶ G^{7sus} C⁶ G⁷ C⁶

17 NE-VER SAW THE SUN SHINING SO BRIGHT NE-VER SAW THINGS GOING SO RIGHT

C⁶



G^{7sus}



C⁶



B_m⁷



E⁷



21



NO - TIC - ING THE DAYS

HUR - RY - ING BY

WHEN YOU'RE IN LOVE,

MY HOW THEY FLY!

A_m



A_m/G[#]



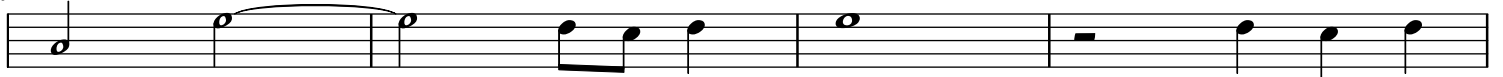
A_m⁷/G



A_m/F[#]



25



BLUE

DAYS _____

ALL OF THEM

GONE _____

NO - THING BUT

C_m⁷



A⁷



D_m⁷



G⁷



C⁶



B_m⁷



E⁷



29



BLUE

SKIES _____

FROM

NOW

ON _____

BLUES CLAIR - C

MUSIC BY OTTANGO REINHARDT

UKULELE ADF#B ('D' TUNING)

EASY (♩ = 140)

C/E E_bdim. D_m⁷ G⁷ C/E E_bdim. G⁷ N.C.

INTRO

C⁶ G_m⁷ C⁷ ^b9 13

5

F⁷ C⁷ C/E E_bdim.

9

D_m⁷ G⁷ C/E E_bdim. D_m⁷ G⁷

13

BLANK

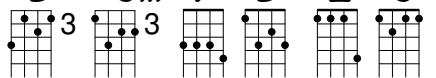
BRING ME SUNSHINE - B \flat

MUSIC BY ARTHUR KENT, MUSIC BY SYLVIA DEE - 1966

SOURCE: C-TAM

YOUTUBE

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

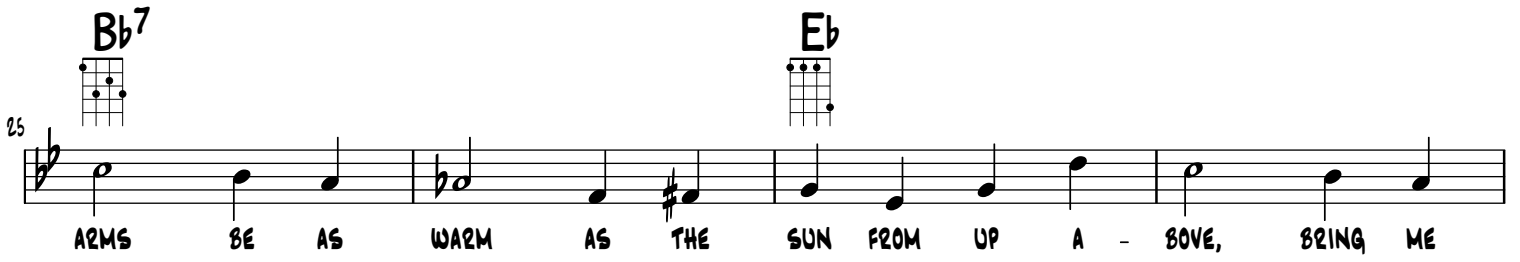


UKULELE ADF#B ('D' TUNING)



BRING ME SUN - SHINE IN YOUR SMILE. BRING ME
LAUGH - TER ALL THE WHILE. IN THIS
WORLD WHERE WE LIVE, THERE SHOULD BE MORE HAP - PI - NESS. SO MUCH
JOY YOU CAN GIVE TO EACH BRAND NEW BRIGHT TO - MOR - ROW! MAKE ME
HAP - PY THROUGH THE YEARS. NEV - ER.
BRING ME AN - Y TEARS. LET YOUR

25 **Bb7** **Eb**



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

29 **Cm7** **F7** **Bb**



FUN, BRING ME SUN - SHINE, BRING ME LOVE.

BYE, BYE, BLACKBIRD - F

MUSIC BY RAY HENDERSON, WORDS BY MOET DIXON - 1926

SOURCE: JULIUS YANG'S JAM BOOK

F Bb Gm⁷ C⁷ Abm⁷ b⁵ D⁷ Bbm⁷ F⁷ Am⁷ G⁷

UKULELE ADF#B ('D' TUNING)

BRIGHT SWING (♩ = 160)

F Bb F Gm⁷ C⁷ F

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

F/A Abm⁷ b⁵ Gm⁷ C⁷ C⁷ D⁷

BYE, BYE, BLACK - BIRD

Gm⁷ Gm⁷ D⁷ Gm⁷ C⁷

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

Gm⁷ Bbm⁷ F Bbm⁷ C⁷

BYE, BYE, BLACK - BIRD

F⁷ Am⁷ D⁷

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

Gm⁷ C⁷

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

25

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

29

BLACK - BIRD BYE, BYE

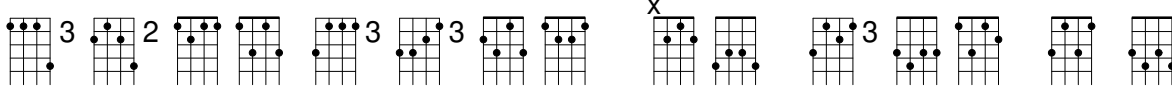
CHINATOWN, MY CHINATOWN - C

WORDS BY WILLIAM JEROME, MUSIC BY JEAN SCHWARTZ - 1910

SOURCE: THE DAILY UKULELE

LISTEN: CHET ATKINS

F Am C⁷ G^{m7} D^m G^m G⁷ C⁷(#5) A⁷ F⁷(#5) B^b D⁷ B^b_m⁶ C_m⁶ F[#]dim.



UKULELE ADF#B ('D' TUNING)

FAST (♩ = 140)

C



Em



C



Em



G⁷



C



Em



D^{m7}



Am



G⁷



C



D^m



D⁷



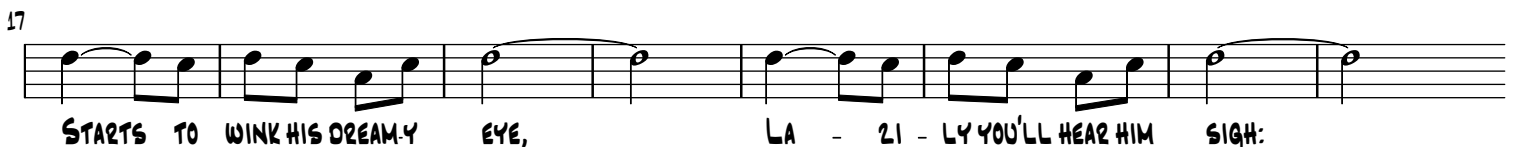
G⁷

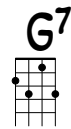
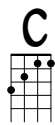
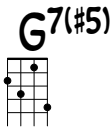
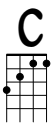


G⁷



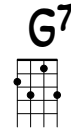
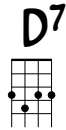
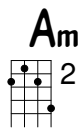
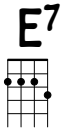
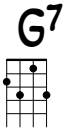
G⁷(#5)





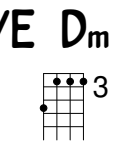
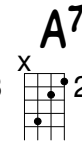
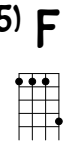
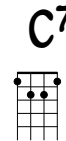
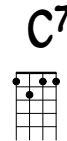
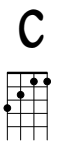
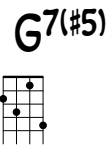
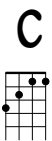
25

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



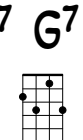
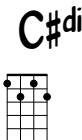
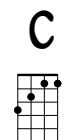
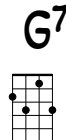
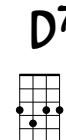
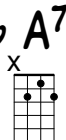
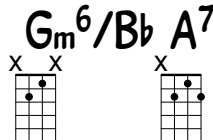
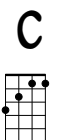
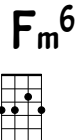
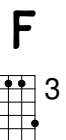
33

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



41

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



49

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

CHINATOWN, MY CHINATOWN - G

WORDS BY WILLIAM JEROME, MUSIC BY JEAN SCHWARTZ - 1910

SOURCE: THE DAILY UKULELE

LISTEN: CHET ATKINS

C E_m G⁷ D_m⁷ A_m D_m D⁷ G⁷(#5) E⁷ C⁷(#5) F A⁷ F_m⁶ G_m⁶ C[#]dim.

UKULELE ADF#B ('D' TUNING)

FAST (♩ = 140)

G

B_m

G

B_m

D⁷

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

G

B_m

A_m⁷ E_m D⁷

G

9

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

A_m

A⁷

D⁷

D⁷ D⁷ D⁷(#5)

17

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

G

D7(#5)

G

D7



25



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

D7

B7

Em

A7

D7

D7(#5)



33



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

G

D7(#5)

G

G7

G7(#5)

C

E7/B

Am



41



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

C

Cm6

G

Dm6/F E7

A7

D7

G G#dim.

Am7 D7



49



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

F⁶ **Fm^{b7} b⁵** **G^{m7}** **C⁷** **F** **C^{m7}** **F⁷** **B^{b7}** **B^b** **B^bm⁶** **D⁷** **G⁷**

UKULELE ADF#B ('D' TUNING)

EASY (♩ = 140)

F⁶

Fm^{b7} b⁵

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

G^{m7}

C⁷

F

G^{m7}

C⁷

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

F⁶

Fm^{b7} b⁵

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

G^{m7}

C⁷

F⁶

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

C^{m7}

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**

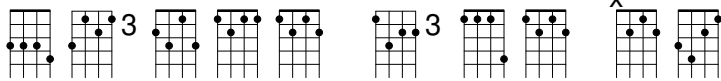
CRA - ZY RHY - THM FROM NOW_ WE'RE THROUGH.

DARKTOWN STRUTTER'S BALL - B \flat

WRITTEN BY SHELTON BROOKS - 1917

SOURCE: JULIUS YANG'S JAM BOOK

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



UKULELE ADF#B ('D' TUNING)

LOPING (♩ = 140)

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

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

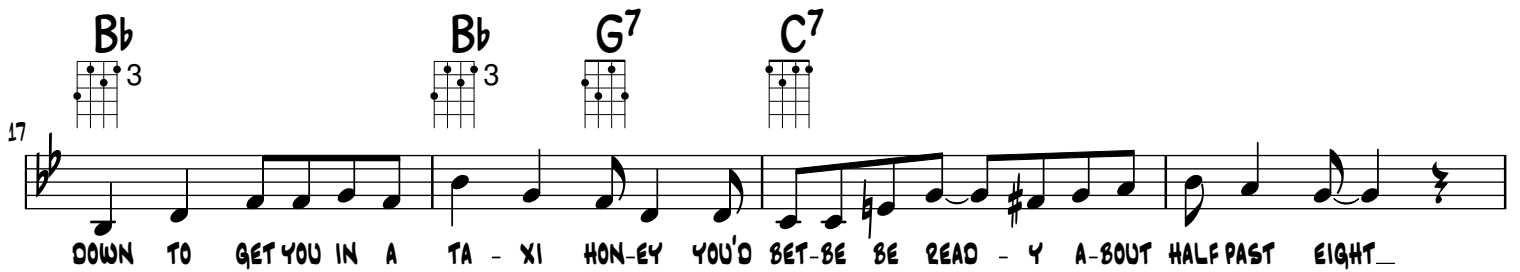
7 "HIGHBROWNS" WILL BE THERE... I'LL WEAR MY HIGH SILK HAT AND A FROCK TAIL COAT, YOU
 OUT - CLASS ALL THE REST. AND THERE'LL BE DANC - ERS FROM EV - 'RY FOR - EIGN LAND, THE

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

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

17

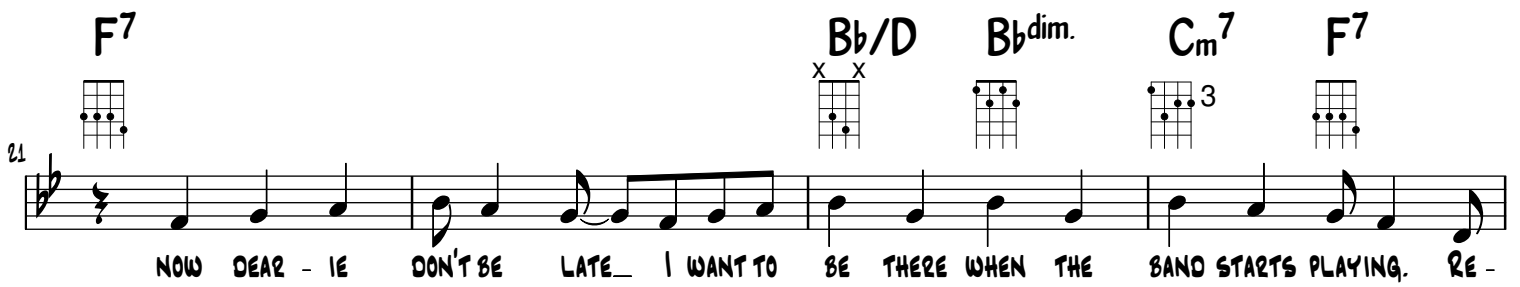
B \flat B \flat G 7 C 7



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

21

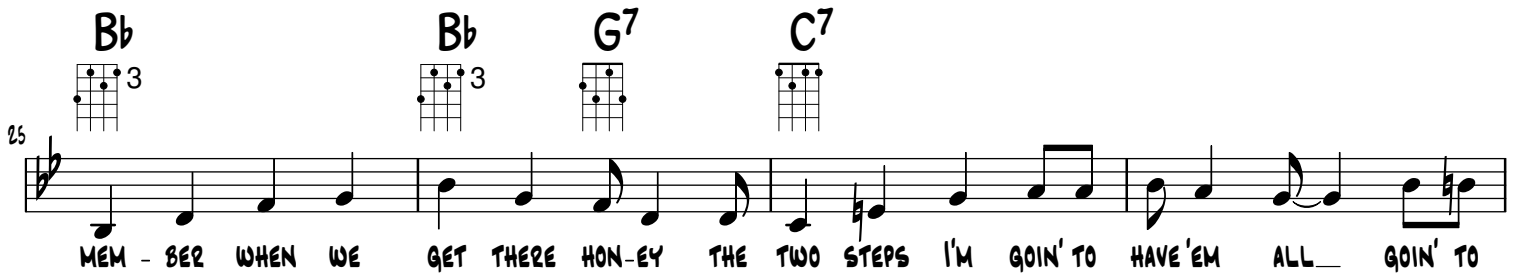
F 7 B \flat /D B \flat dim. C $_m^7$ F 7



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

25

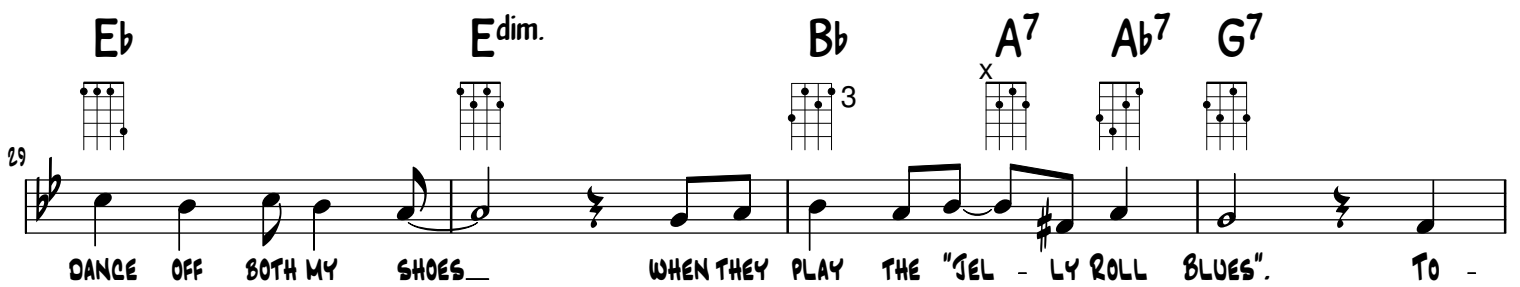
B \flat B \flat G 7 C 7



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

29

E \flat E $^{\dim.}$ B \flat A 7 A \flat^7 G 7



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

33

C 7 F 7 B \flat B \flat dim. C $_m^7$ F 7



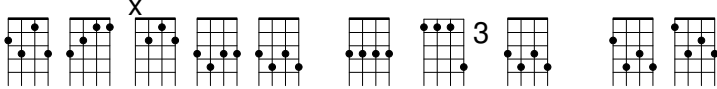
MOR - ROW NIGHT - AT THE DARK - TOWN STRUTTER'S BALL -

DARKTOWN STRUTTER'S BALL - C

WRITTEN BY SHELTON BROOKS - 1917

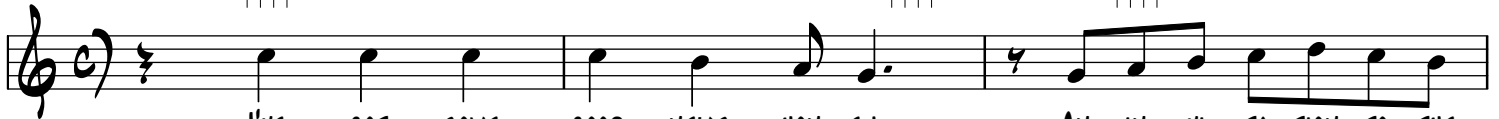
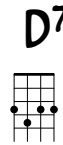
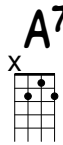
SOURCE: JULIUS YANG'S JAM BOOK

G⁷ C A⁷ D⁷ C^{dim.} D_m⁷ F F^{#dim.} B⁷ B^{b7}

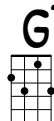
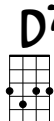
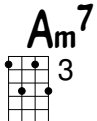


UKULELE ADF#B ('D' TUNING)

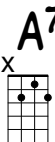
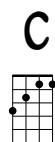
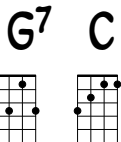
LOPING (♩ = 140) C



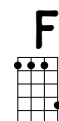
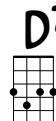
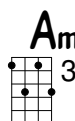
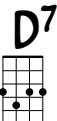
I'VE GOT SOME GOOD NEWS HON - EY, AN IN - VI - TA - TION TO THE
WE'LL MEET OUR HIGH - TONED NEIGHBORS, AN EX - HI - BI - TION OF THE



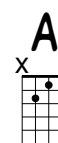
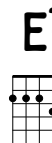
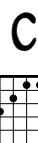
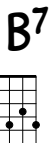
DARK TOWN BALL... IT'S A VER - Y SWELL AF FAIR, ALL THE
"BA - BY DALLS", AND EACH ONE WILL DO THEIR BEST, JUST TO



"HIGHBROWNS" WILL BE THERE... I'LL WEAR MY HIGH SILK HAT AND A FROCK TAIL COAT, YOU
OUT - CLASS ALL THE REST. AND THERE'LL BE DANC - ERS FROM EV - 'RY FOR - EIGN LAND, THE



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



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

D7



G7



Dm7



G7



C



G7



C



17

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

21

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

25

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

29

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

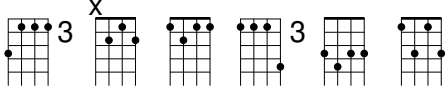
33

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

DIGA DIGA DOO - F

MUSIC BY JIMMY McHUGH, WORDS BY DOROTHY FIELDS - 1928

D_m A⁷ C⁷ F D⁷ G_m⁷



UKULELE ADF#B ('D' TUNING)

FAST (♩ = 190)

Ukulele chord diagrams and musical notation for the song "Diga Diga Doo". The score is written for a 4-string ukulele in ADF#B tuning. It includes a key signature of one flat (Bb) and a common time signature (C). The tempo is marked as "FAST" with a quarter note equal to 190 beats per minute. The music is divided into systems, each with a measure number (5, 9, 13, 17, 21) and corresponding lyrics. Chord diagrams are provided for each measure, with some including triplet markings. The lyrics are: "OH ZU - LU MAN IS FEE - LING BLUE HEAR HIS HEART BEAT A LIT-TLE TAT - TOO DI - GA DI - GA DOO DI - GA DOO DOO DI - GA DI - GA DOO DI - GA DOO YOU LOVE ME AND I LOVE YOU AND WHEN YOU LOVE IT IS NA - TU - RAL TO... DI - GA DI - GA DOO DI - GA DOO DOO DI - GA DI - GA DOO DI - GA DOO I'M SO VE - RY DI - GA - DI - GA DOO BY NA - TURE IF YOU DON'T SAY DI - GA - DI - GA TO YOUR MATE YOU'RE GON - NA LOSE YOUR PA - PA! THE".

25

WAY THESE PRET - TY GIRL - LES 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

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

UKULELE ADF#B ('D' TUNING)

BOUNCY (♩ = 180)

Ab⁶

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

Bbm⁷

Eb⁷

Ab⁶

Bbm⁷

Eb⁷

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

Ab⁶

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

Bbm⁷

Eb⁷

Ab⁶

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

F_m

F_m^{M7}

F_m⁷

F_m⁶

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

F_m

F_m^{M7}

F_m⁷

F_m⁶

Bbm⁷

Eb⁷

21 DI - NAH MIGHT CHANGE HER MIND ABOUT ME

25 **A_b6**



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

Detailed description: This block contains the first musical staff, starting at measure 25. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of quarter and eighth notes with some ties. Above the staff, the chord **A_b6** is indicated with a guitar chord diagram. Below the staff, the lyrics are: "DI - NAH IF SHE WAN-DERED TO CHI - NA I WOULD HOP AN O - CEAN".

29 **B_bm⁷** **E_b7** **A_b6** **B_bm⁷** **E_b7**



LIN - EE JUST TO BE WITH DI - NAH LEE

Detailed description: This block contains the second musical staff, starting at measure 29. It continues with the same key signature and time signature. The melody includes quarter notes, eighth notes, and a final measure with a double bar line. Above the staff, five chords are indicated with guitar chord diagrams: **B_bm⁷**, **E_b7**, **A_b6**, **B_bm⁷**, and **E_b7**. Below the staff, the lyrics are: "LIN - EE 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

G Em⁷ Am⁷ D⁷ Bbm⁷b⁵ C⁷ B⁷ Em Eb^{aug.} C^{#m}⁷ C⁹ A⁷

UKULELE ADF#B ('D' TUNING)

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 Eb^{aug.} Em⁷/D C^{#m}⁷ C⁹

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

21

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

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

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

UKULELE ADF#B ('D' TUNING)

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.

21

Am⁷ D⁹ G⁷ Dm⁷ G⁹

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

25

C E⁷ A⁷ Em⁷ A⁷

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

29

D⁷ G⁷ C⁶ Dm⁷ G⁷

AN - Y SO - DY SEEN MY GAL? _____

HERE COMES THE HOT TAMALE MAN - E8

FRED ROSE & CHARLIE HARRISON

SAN DIEGO TRAD JAZZ CAMP

UKULELE ADF#B ('D' TUNING)

Chorus

Staff 1: Eb, D7, G7, C7

Staff 2: F7, Bb7, Eb, Gbdim., Bb7

Staff 3: Eb, D7, G7, C7

Staff 4: F7, Bb7, Eb

Staff 5: Eb7, Ab7

Staff 6: F7, Fm⁶/Ab, Bb7

Staff 7: Eb, D7, G7, C7, F7, Bb7

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

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

39 **F⁷** **B_b⁷** **E_b**

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

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

51

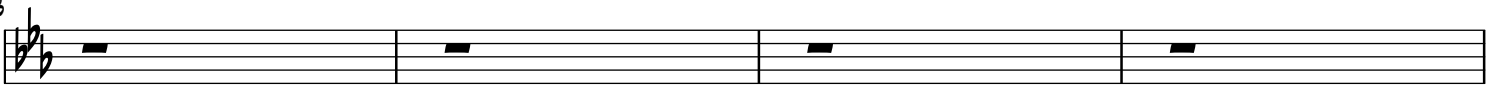
55

59

63

67

75



77



BLANK

I CAN'T GIVE YOU ANYTHING BUT LOVE - F

MUSIC BY JIMMY McHUGH, WORDS BY DOROTHY FIELDS

UKULELE ADF#B ('D' TUNING)

EASY (♩ = 140)

F



F/A



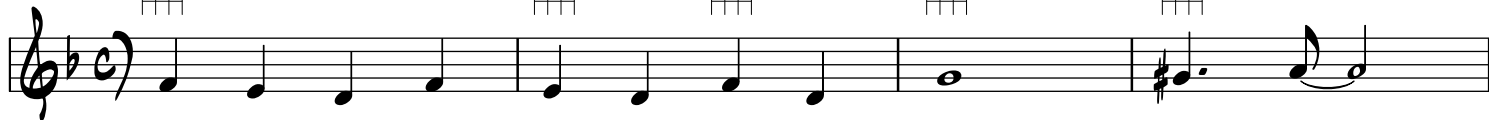
A^bdim.



G_m⁷



C⁷



F



F/A



A^bdim.



G_m⁷



C⁷



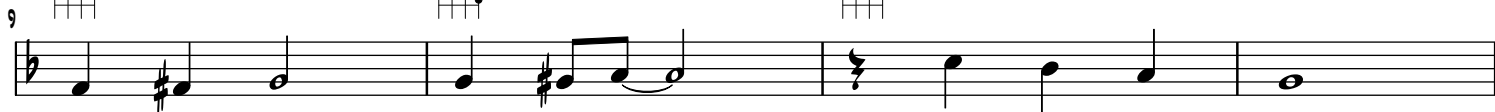
C_m⁷



F⁷ ^b9 13



B^b6/9



G⁷



C⁷



N.C.

N.C.



F



F/A



A^bdim.



G_m⁷



C⁷



C_m



F⁷ ^b9 13



B^b6/9



B^b



B^{dim.}



F/A



D⁷



29

G_m⁷ **C⁷** **F/A** **A^bdim.** **G_m⁷** **C⁷**

The image shows a musical score for measures 29 through 34. Measure 29 starts with a G_m⁷ chord and contains the notes G₂, B_b₂, D₃, and F₃. Measure 30 features a C⁷ chord with notes C₃, E₃, G₃, and B_b₃. Measure 31 has an F/A chord with notes F₃, A₃, C₄, and D₄. Measure 32 contains an A^bdim. chord with notes A_b₃, C₄, E_b₄, and G₄. Measure 33 returns to a G_m⁷ chord with notes G₂, B_b₂, D₃, and F₃. Measure 34 concludes with a C⁷ chord with notes C₃, E₃, G₃, and B_b₃. Above the staff, guitar chord diagrams are provided for each measure, with 'x' marks indicating muted strings. The F/A chord diagram shows 'x' on the 1st and 2nd strings. The A^bdim. chord diagram shows 'x' on the 1st and 2nd strings. The G_m⁷ and C⁷ diagrams do not have 'x' marks.

I CANT GIVE YOU ANYTHING BUT LOVE - G

MUSIC BY JIMMY McHUGH, WORDS BY DOROTHY FIELDS

UKULELE ADF#B ('D' TUNING)

EASY (♩ = 140)

G **G/B** **B^bdim.** **A_m⁷** **D⁷**

Chord diagrams: G (X0232), G/B (X0232), B^bdim. (21232), A_m⁷ (20223), D⁷ (02023).

G **G/B** **B^bdim.** **A_m⁷** **D⁷**

Chord diagrams: G (X0232), G/B (X0232), B^bdim. (21232), A_m⁷ (20223), D⁷ (02023).

D_m⁷ **G⁷ b⁹ 13** **C⁶/₉**

Chord diagrams: D_m⁷ (20223), G⁷ b⁹ 13 (X0232), C⁶/₉ (X0232).

A⁷ **D⁷** **N.C.** **N.C.**

Chord diagrams: A⁷ (X0232), D⁷ (02023), N.C. (N.C.), N.C. (N.C.).

G **G/B** **B^bdim.** **A_m⁷** **D⁷**

Chord diagrams: G (X0232), G/B (X0232), B^bdim. (21232), A_m⁷ (20223), D⁷ (02023).

D_m **G⁷ b⁹ 13** **C⁶/₉**

Chord diagrams: D_m (20223), G⁷ b⁹ 13 (X0232), C⁶/₉ (X0232).

C **C[#]dim.** **G/B** **E⁷**

Chord diagrams: C (0323), C[#]dim. (21232), G/B (X0232), E⁷ (02023).

29

A_m⁷ **D⁷** **G/B** **B_b^{dim.}** **A_m⁷** **D⁷**

3

xO X

3

I'LL SEE YOU IN MY DREAMS - F

MUSIC BY ISHAM JONES, WORDS BY GUS KAHN - 1924

LISTEN

UKULELE ADF#B ('D' TUNING)

Bb



Bbm6



I'LL SEE YOU IN MY DREAMS I'LL

F6/9



E7(#9)



F6/9



HOLD YOU IN MY DREAMS

D7



SOME ONE TOOK YOU OUT OF MY ARMS

G7



Gm7



C7



STILL I FEEL THE THRILL OF YOUR CHARMS

Bb



Bbm6



LIPS THAT ONCE WERE MINE,

F6/9



E7(#9)



F6/9



TEN OF HER EYES THAT SHINE,

25

D7 **A7** **Dm**

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

Detailed description: This block contains the first line of music, starting at measure 25. It features a treble clef and a key signature of one flat (Bb). The melody consists of half notes: G4, F4, E4, D4, C4, B3, A3, G3. Chord diagrams are provided above the staff: D7 (x02321), A7 (x02023), and Dm (x02321). The lyrics are: 'THEY WILL LIGHT MY WAY TON - NIGHT. I'LL'.

29

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

SEE YOU IN MY DREAMS.

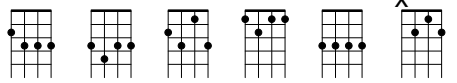
Detailed description: This block contains the second line of music, starting at measure 29. It features a treble clef and a key signature of one flat (Bb). The melody consists of half notes: G3, F3, E3, D3, C3, B2, A2, G2. Chord diagrams are provided above the staff: Bb (x02331), Bm b7 b5 (x02331), C7 (x02331), F 6/9 (032133), and F7 (032133). The lyrics are: '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

D_m⁶ D⁷ G⁷ C⁷ F⁶ A⁷



UKULELE ADF#B ('D' TUNING)



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

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

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

DOV - IN IS ALL THAT I CRAVE.

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

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

25 **Dm⁶** **D⁷**

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

29 **G⁷** **C⁷** **F⁶** **A⁷**

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

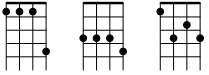
BLANK

THE JAZZ-ME BLUES - Eb

MUSIC BY TOM DELANEY - 1921

NONE

E_b F⁷ B_b⁷



UKULELE ADF#B ('D' TUNING)

VIGOROUS SWING (♩ = 220)

E_b



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



B_b⁷



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

E_b



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

BREAK





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


E_b




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

11


F7  Bb7 



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

UKULELE ADF#B ('D' TUNING)

E 2 D 3 E 2 E 2 D 3 E 2

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 SEAMS TO UN - DER - STAND.

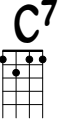
E7 A G#7 C#m C

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

E 2 D 3 E 2 E 2 D 3 E 2 Am7 3 D7 G7

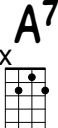
QUEER MAD SOB BLUES, SOUND, FOR OH, HON - EY LAMB THEY SEEM TO SAY: ALL THE WHILE THEY SEEM TO SAY:

35 **C7**



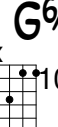
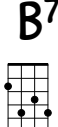
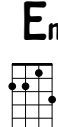
OH! LIME - HOUSE KID OH! OH! OH! LIME - HOUSE KID.

37 **A7**



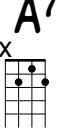
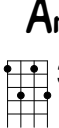
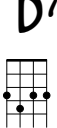
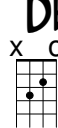
GO - ING THE WAY THAT THE REST OF THEM DID

41 **G^{6/9}** **B⁷** **E_m⁷**

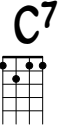
POOR BRO - KEN BLOS - SOM AND NO - BOD - Y'S CHILD,

45 **A7** **A_m⁷** **D⁷** **D_b⁷**

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

49 **C7**



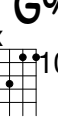
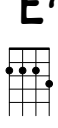
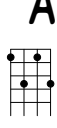
OH! LIME - HOUSE BLUES I'VE THE REAL LIME - HOUSE BLUES,

53 **A7**



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

57 **G^{6/9}** **E⁷** **A_m⁷**

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

Amb7 b5



D7



G6/9



61



THAT IS THE STO - RY OF OLD CHIN - A TOWN.







BLANK

LIMEHOUSE BLUES - F-A ♭

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


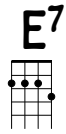


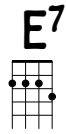

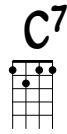
SOURCE

UKULELE ADF#B ('D' TUNING)

F

E♭

F

F

E♭

F




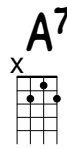

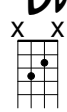


 IN OH DEAR LIME HOUSE OH DEAR, WHERE YEL-LOW CHINKIES LOVE TO PLAY, _____
 RIGHT HERE IN OR-ANGE BLOSSOM LAND, _____

A_m

E⁷

A_m

A_m

E⁷

A_m

C⁷




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

F⁷

B♭

A⁷

D_m

D♭





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

F

E♭

F

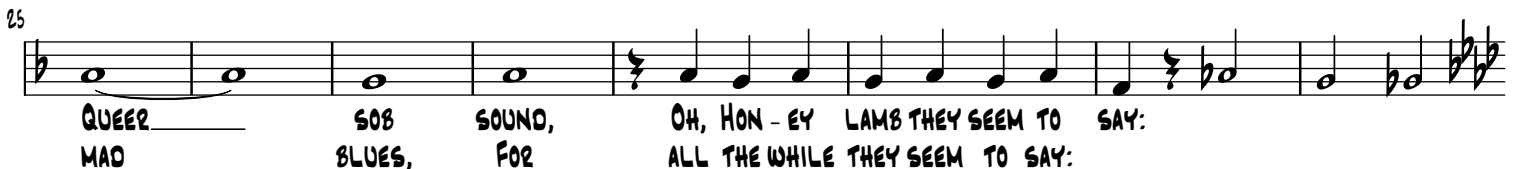
F

E♭

F

B♭⁷

E♭⁷

A♭⁷

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

35 **Db7** **Db7** **C7** **B7**

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

37 **Bb7**

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

41 **Ab** **C7** **Fm7**

POOR BRO - KEN BROS - SOM AND NO - BOD - Y'S CHILDO, _____

45 **Bb7** **Eb7** **Ab7**

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

49 **Db7** **Db7** **C7** **B7**

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

53 **Bb7**


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

57 **Ab** **F7** **Bbm** **F7** **Bbm**


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

61


Bbm^{b7} b⁵



E^{b7}



A^b

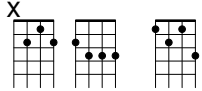


THAT IS THE STO - RY OF OLD CHIN - A TOWN.

OCHI TCHOBNYA (DARK EYES) - DM

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

A⁷ D_m⁶ G_m⁶



UKULELE ADF#B ('D' TUNING)

EASY (♩ = 140)

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

25 **Gm⁶** **Dm⁶**

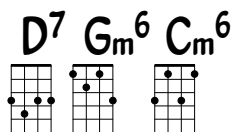
VIS - ION FAIR, CALLS ME TO HER THERE, AND I

29 **A⁷** **Dm⁶**

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

OCHI TCHOINYA (DARK EYES) - GM

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



UKULELE ADF#B ('D' TUNING)

EASY (♩ = 140)



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

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

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

MISSED A BEAT WHEN WE TWO WOULD MEET. ONCE NEATH

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

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

25 **Cm⁶** **Gm⁶**

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

29 **D⁷** **Gm⁶**

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

BLANK

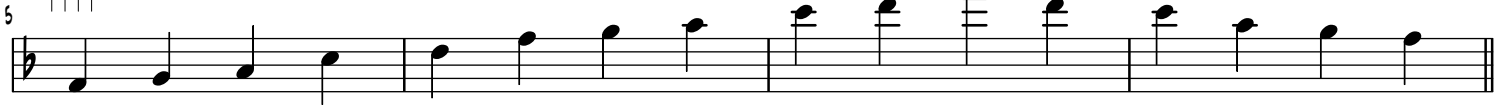
PENTATONIC SCALES

UKULELE ADF#B ('D' TUNING)

C



F



Bb



Eb



Ab



Db



F#



B



29

E



35

A



37

D



41

G

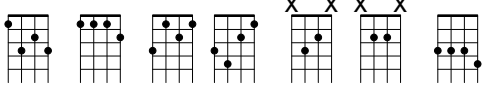


45

ROSE ROOM - A b

HARRY WILLIAMS AND ART HICKMAN - 1917

Bb⁷ Eb⁷ Ab Ab⁷ Db Db_m F⁷



UKULELE ADF#B ('D' TUNING)

EASY (♩ = 140)



The musical score is written for a ukulele in ADF#B tuning and a voice. It consists of seven staves of music, each with a guitar chord diagram above it. The chords are: Bb7, Eb7, Ab, Ab7, Db, Dbm, F7, Bb7, Eb7, Ab, Bb7, Eb7, Ab, Ab7, Db. The tempo is marked 'EASY' with a quarter note equal to 140 beats per minute. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The lyrics are: IN SUN - NY ROSE - LAND, WHERE SUM - MER BREEZES ARE PLAY - ING, WHERE THE HON - EY BEES ARE "A MAY - ING." THERE ALL THE ROS - ES ARE SWAY - ING, DANC - ING WHILE THE MEAD - OW BROOK FLOWS. THE MOON WHEN SHIN - ING, IS MORE THEN EV - ER DE - SIGN - ING. FOR 'TIS EV - ER THEN I AM PIN - ING,

Dbm

X X



Ab



F7



25



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

Bb7



Eb7



Ab



29



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

ROSE ROOM - F

HARRY WILLIAMS AND ART HICKMAN - 1917

G⁷ C⁷ F F⁷ B^b B^bm D⁷

UKULELE ADF#B ('D' TUNING)

EASY (♩ = 140)

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

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

THERE ALL THE ROS - ES ARE SWAY - ING,

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

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

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

Bbm⁷

Eb⁷

F/A

D⁷



25



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

G⁷

C⁷

F

Am⁷

D⁷



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

C G⁷ E⁷ A_m D⁷ C⁷ F F^{#dim.} A⁷ D_m

UKULELE ADF#B ('D' TUNING)

VIGOROUS SWING (♩ = 220)

C G⁷

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

C G⁷

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

E⁷ A_m E⁷ A_m

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

D⁷ G⁷

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

C G⁷

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

21 **E7** **Am** **E7** **Am** **C7**

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

F **F#dim.** **C** **A7**

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

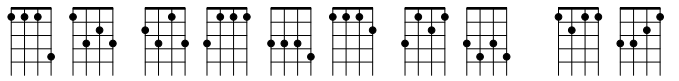
29 **Dm** **Dm** **G7** **C**

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

SHINE - E \flat

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

SOURCE: JULIUS YANG'S JAM BOOK

E \flat **B \flat 7** **G7** **C \flat m** **F7** **E \flat 7** **A \flat** **A^{dim.}** **C7** **F \flat m**


UKULELE ADF#B ('D' TUNING)

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

21

G⁷ **C_m** **G⁷** **C_m** **E_b⁷**

FIND 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 OO YA
SUCH A HAP - PY FEL - LA GOT THAT SUN AS MY UM - BREL - LA

29

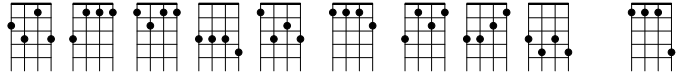
F_m **F_m** **B_b⁷** **E_b**

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

SOME OF THESE DAYS - E8

MUSIC BY SHELTON BROOKS - 1910

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



UKULELE ADF#B ('D' TUNING)

UPTEMPO (♩ = 180)



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



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



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



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



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

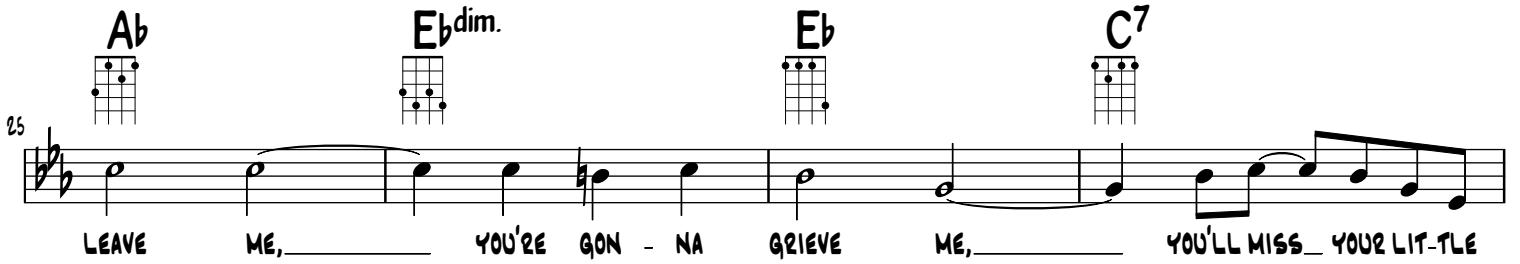


21 HON - EY, YOU'VE HAD YOUR WAY. AND WHEN YOU



25

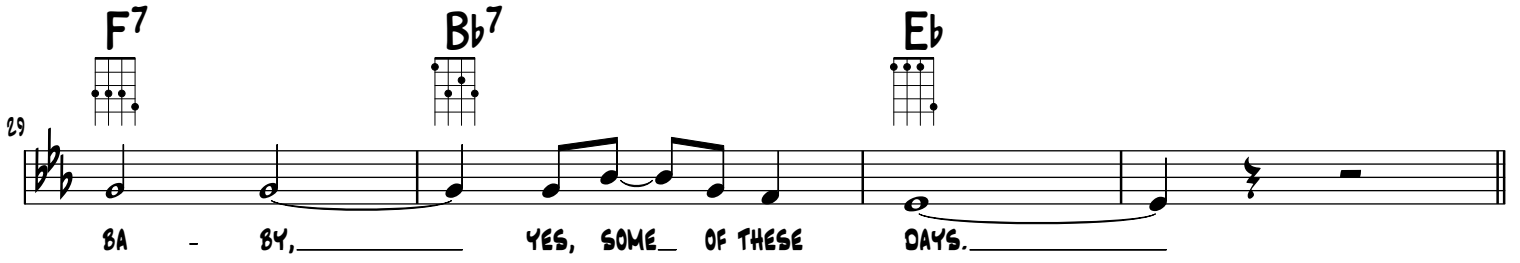
A^b **E^bdim.** **E^b** **C⁷**



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

29

F⁷ **B^b7** **E^b**

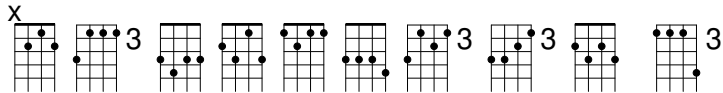


SA - BY, YES, SOME OF THESE DAYS.

SOME OF THESE DAYS - F

MUSIC BY SHELTON BROOKS - 1910

A⁷ D_m D⁷ G⁷ C⁷ F⁷ B_b G_m F^{dim.} F



UKULELE ADF#B ('D' TUNING)

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

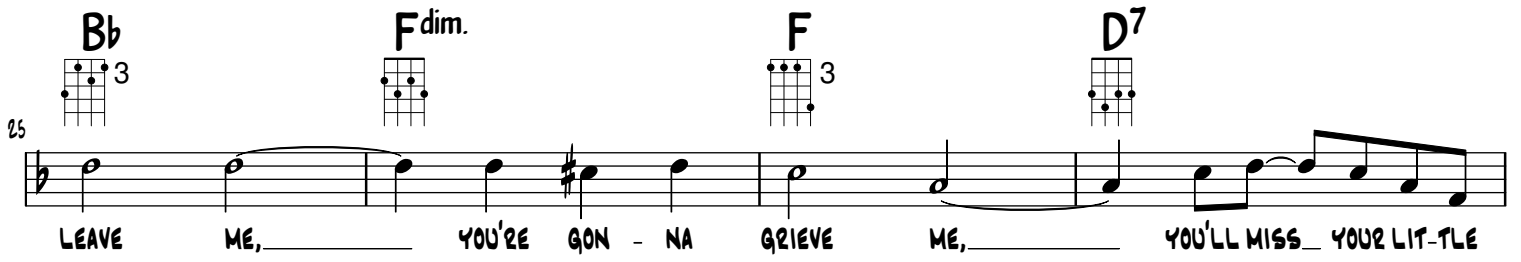
HON - EY, WHEN I'M FAR A - WAY. I FEEL SO

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

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

25

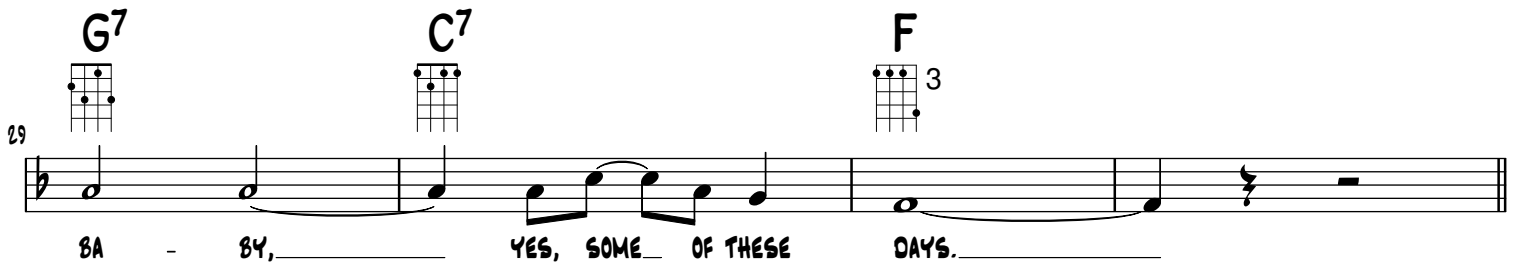
B \flat **F dim.** **F** **D 7**



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

29

G 7 **C 7** **F**

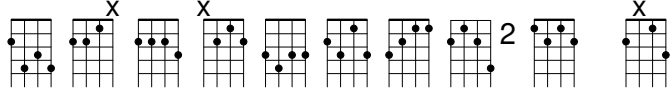


SA - BY, YES, SOME OF THESE DAYS.

SOME OF THESE DAYS - G

MUSIC BY SHELTON BROOKS - 1910

B⁷ E_m E⁷ A⁷ D⁷ G⁷ C A_m G^{dim.} G




UKULELE ADF#B ('D' TUNING)


UPTEMPO (♩ = 180)




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




5



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



9




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




13



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




17




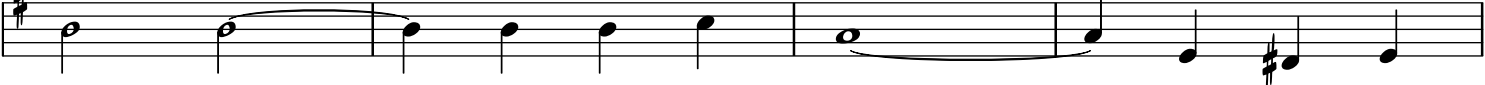
LONE - LY _____ FOR YOU ON - LY, _____ 'CAUSE YOU KNOW,

21

E7



Am


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

25

C



G^{dim.}



G




E7





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

29



A7



D7



G

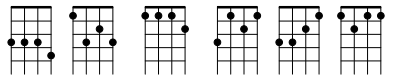



BA - BY, YES, SOME OF THESE DAYS.

SWEET GEORGIA BROWN - A b

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


F⁷ B^{b7} E^{b7} A^b F^m C⁷



UKULELE ADF#B ('D' TUNING)

EASY (♩ = 140)

F⁷




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

B^{b7}



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

E^{b7}



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

A^b



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

F⁷



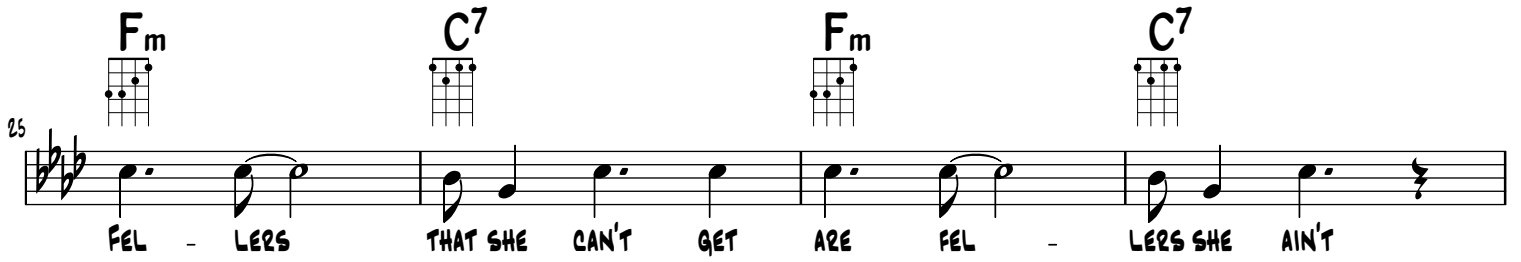
IT'S BEEN SAID SHE KNOCKS 'EM DEAD WHEN SHE LANDS IN TOWN:

B^{b7}



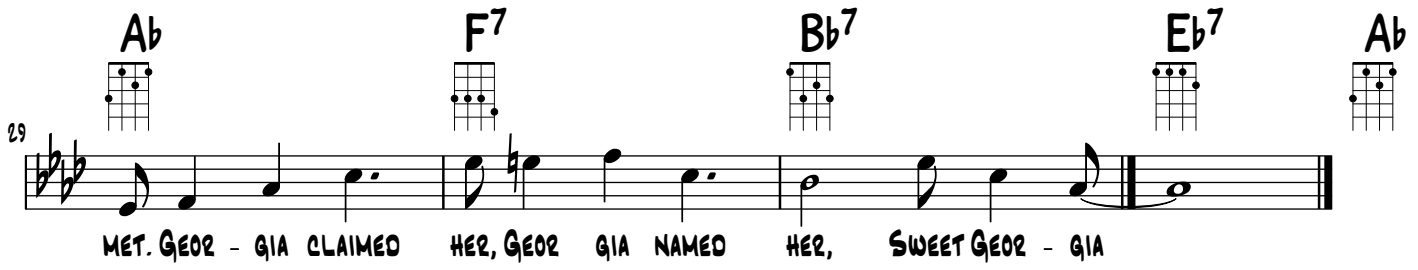
SINCE SHE CAME WHY IT'S A SHAME HOW SHE COOLS 'EM DOWN.

25



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

29



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

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

UKULELE ADF#B ('D' TUNING)

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

F

G^{m7}

C⁷

F

E^{m7}

A⁷

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

D⁷

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

G⁷

A⁷

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

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

E⁷ A⁷ D⁷ D⁹ G Am⁷ F^{#m}⁷ B⁷ E_m G⁷ F^{#7} F⁷

UKULELE ADF#B ('D' TUNING)

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

D⁹

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

G

Am⁷

D⁷

G

F^{#m}⁷

B⁷

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

E⁷

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

21 **A7** **B7**

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

25 **Em** **F#m7** **B7** **Em** **F#m7** **B7**

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

29 **G7** **F#7** **F7** **E7** **A7** **D7** **G** **B7**

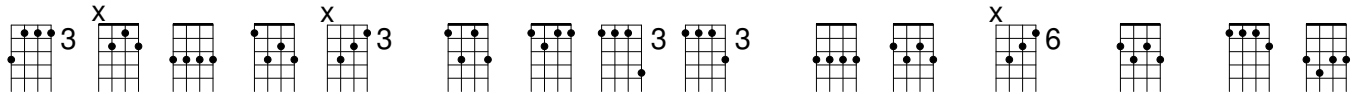
MET. GEOR - GIA CLAIMED HER, GEOR GIA NAMED HER, SWEET GEOR - GIA

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

MUSIC BY LEW POLLACK - 1914

SOURCE
YOUTUBE


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



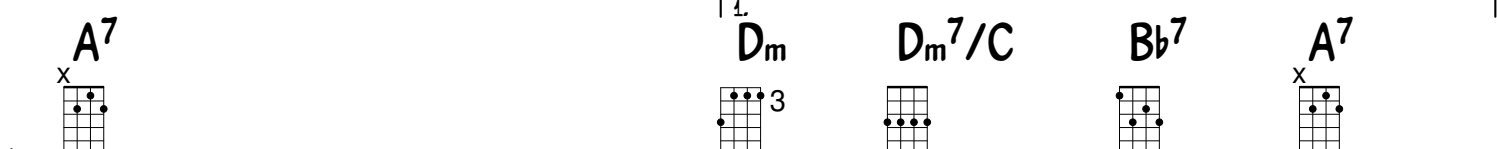
UKULELE ADF#B ('D' TUNING)

QUICK (♩ = 180)


Dm



A7 Dm Dm7/C Bb7 A7



5



FINE

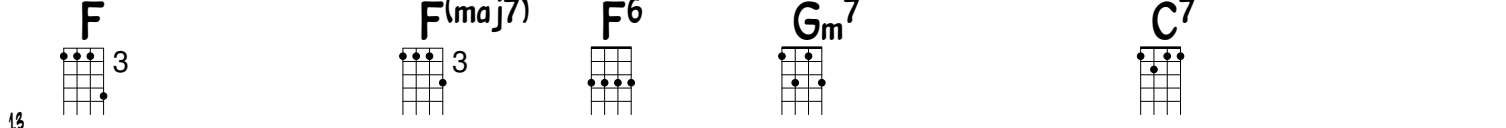
2. Dm Em7 b5 A7 Dm Gm7 C7




9



F F(maj7) F6 Gm7 C7



15



F Abdim. Gm7 b5 F6 Gm7 C7 F



17



F(maj7) F6 G#dim. F7 Eb7 D7 Gm7 C7 F Bb7 A7



22



D.C. AL FINE