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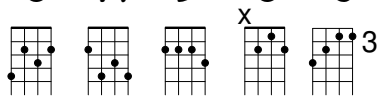
8, 9, AND 10 - G

MUSIC BY JIMMY MCHUGH, PERFORMED BY SLIM AND SLAM

SOURCE

LISTEN

G A7 D7 G7 C



UKULELE GCEA ('C' TUNING)

EASY (♩ = 140)



A DATE AT EIGHT WITH YOU WOULD BE GREAT.

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

SKATE A - ROUND ALL OV - ER TOWN

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

IF EIGHT WOULD BE GREAT NINE WOULD BE FINE

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

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-TAM
YOUTUBE

F B \flat C⁷ G \flat m D⁷ G⁷

F: X 2 3 4 3 2
B \flat : 2 3 4 3 2 1
C⁷: 3 2 1 3 2 1
G \flat m: 2 3 4 3 2 1
D⁷: 2 3 4 3 2 1
G⁷: X 2 3 4 3 2

UKULELE GCEA ('C' TUNING)

F B \flat F

5

Af - TER THE BALL IS O - - VER,

F C⁷

5

Af - TER THE BREAK OF MORN,

G \flat m D⁷ G \flat m

9

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

C⁷ F C⁷

13

Af - TER THE STARS ARE GONE

F B \flat F

17

MAN - Y A HEART IS ACH - - ING,

D7



21

IF YOU COULD READ THEM ALL, _____

G7



C7



25

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

F



D7



G7



29

AF - - TER THE BALL. _____

C7



F



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 GCEA ('C' 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

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

B \flat F 7 D m G 7

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

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

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

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

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

20 **G⁷** **C⁷** **F⁷**

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

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

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

26 **E_bm** **B_b** **G⁷**

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

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

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

32 **G_m** **C⁷** **B_b** **F⁷** **B_b** **B_b⁷** **B_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.

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 GCEA ('C' TUNING)

EASY (♩ = 140)

C G⁷ C

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

G⁷ E⁷ A_m⁷ G⁷ A⁷ C⁷ D_m⁷ G⁷

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

C G⁷ E_m A⁷

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

F⁷ C⁷ A_m⁷ D_m G⁷ D_m⁷ G⁷ C

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

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

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

20 **A⁷** **D⁷** **G⁷**

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

23 **C** **G⁷** **C** **C⁷** **F**

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

26 **F_m** **C** **A⁷**

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

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

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

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

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

SOLOS AT "B"

AFTER YOU'VE GONE - G

MUSIC BY TURNER LAYTON, WORDS BY HENRY CREAMER - 1918

SOURCES:

JULIUS YANG'S JAM BOOK,

THE DAILY UKULELE,

AND THE CREOLE JAZZ BAND FAKE BOOK

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

UKULELE GCEA ('C' TUNING)

EASY (♩ = 140)

A G D⁷ G

D⁷ B⁷ E_m⁷ D⁷ E⁷ G⁷ A_m⁷ D⁷

G D⁷ B_m E⁷

C⁷ G⁷ E_m⁷ A_m D⁷ A_m⁷ D⁷ G

17 **B** **C** **Cm** **G**

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

20 **E7** **A7** **D7**

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

23 **G** **D7** **G** **G7** **C**

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

26 **Cm** **G** **E7**

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

29 **Am** **E7** **Am** **Cm** **G** **B7**

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

32 **Em** **A7** **G** **D7** **G** **G7** **G**

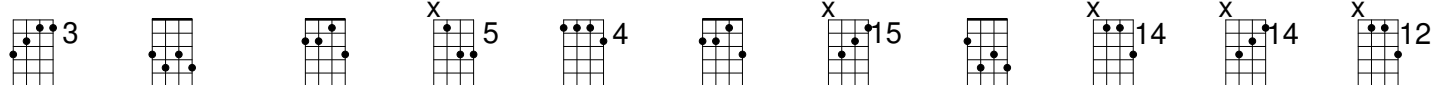
YOU'LL WANT ME ON - LY. AF - TER YOU'VE GONE AF - TER YOU'VE GONE A - WAY
 BACK WHERE YOU START - ED, AF - TER I'M GONE, AF - TER I'M GONE A - WAY.


SOLOS AT "B"

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 GCEA ('C' 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 SE - LEAVE ME.

C **C#m⁷b⁵** **Dm⁷** **D#m⁷b⁵**

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**

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

AIN 'T MISBEHAVIN' - E

THOMAS 'FATS' WALLER AND HARRY BROOKS

SOURCE: JULIUS YAN G'S JAM BOOK

E_b **E_m⁷_{b⁷5}** **F_m⁷** **B_b¹³** **G⁷** **A_b⁶** **D_b⁹** **C⁷** **G¹³** **C⁹** **F¹³**

F_{#m}⁷_{b⁷5} **G^{aug.}** **C_m** **A_b⁷** **C_m⁶** **B_b** **C_m⁷** **F⁹** **C¹³** **B_b⁹**

UKULELE GCEA ('C' TUN IN G)

MEDIUM (♩ = 130)

E_b **E_m⁷_{b⁷5}** **F_m⁷** **B_b¹³** **E_b** **G⁷**

NO ON ETO TALK WITH, ALL BY MY SELF. NO ON ETO TALK WITH, BUT
 I'M HAPPY ON THE SHELF. AIN' MIS - BE - HAV - IN ' I'M SAV - IN ' MY LOVE FOR
 YOU. _____ I KN OKDR CER-TAIN THE ON EI LOVE.
 I'M THROUGH WITH FLIR - TIN ' IT'S JUST YOU I'M THIN K - IN ' OF
 AIN' MIS - BE - HAV - IN ' I'M SAV - IN ' MY LOVE FOR YOU. _____

A_b⁶ **D_b⁹** **E_b** **C⁷** **F_m⁷** **B_b¹³**

G¹³ **C⁹** **F¹³** **B_b¹³** **E_b** **E_m⁷_{b⁷5}** **F_m⁷** **F_{#m}⁷_{b⁷5}**

E_b **G^{aug.}** **A_b⁶** **D_b⁹**

E_b **C⁷** **F_m⁷** **B_b¹³** **E_b** **E_b** **G⁷**

C⁹



N WHERE, WHOO I CARE?

3 C¹³ F¹³ B^b13



BE - LEAVE ME.

F[#]m^b7^b5



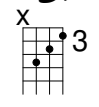
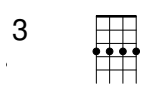
'T CARE TO GO.

D^b9



MY RA - DI - O

b C^m7 F^m7 B^b9



U.

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 GCEA ('C' 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

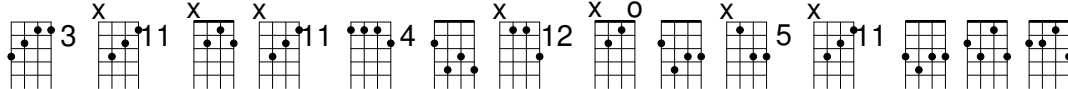
ASK YOU VER - Y CON - FI - DEN-TIAL - LY AIN'T SHE SWEET?

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 GCEA ('C' TUNING)

MEDIUM SWING (♩ = 160)



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

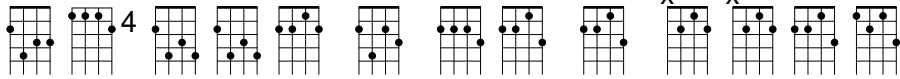
ASK YOU VER - Y CON - FI - DEN - TIAL - LY AIN'T SHE SWEET?

ALL OF ME - C

BY SEYMOUR SIMONS AND GERALD MARKS - 1931

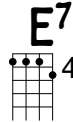
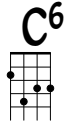
SOURCES: JULIUS YANG AND JONATHAN STOUT

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

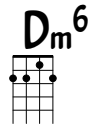
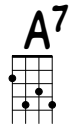


UKULELE GCEA ('C' TUNING)

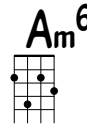
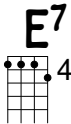
SWING (♩ = 160)



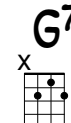
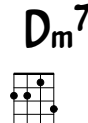
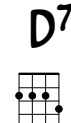
Musical staff 1: Treble clef, C major key, 4/4 time. Notes: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), C4 (half). Lyrics: ALL OF ME _____ WHY NOT TAKE ALL OF ME _____



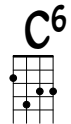
Musical staff 2: Treble clef, C major key, 4/4 time. Notes: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), C4 (half). Lyrics: CAN'T YOU SEE _____ I'M NO GOOD WITH - OUT YOU _____



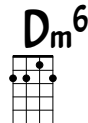
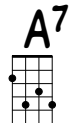
Musical staff 3: Treble clef, C major key, 4/4 time. Notes: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), C4 (half). Lyrics: TAKE MY LIPS _____ I WANT TO LOSE THEM _____



Musical staff 4: Treble clef, C major key, 4/4 time. Notes: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), C4 (half). Lyrics: TAKE MY ARMS _____ I'LL NE - VER USE THEM _____



Musical staff 5: Treble clef, C major key, 4/4 time. Notes: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), C4 (half). Lyrics: YOUR GOOD - BYE _____ LEFT ME WITH EYES THAT CRY _____



Musical staff 6: Treble clef, C major key, 4/4 time. Notes: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), C4 (half). Lyrics: 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 GCEA ('C' TUNING)

EASY (♩ = 140)

E7



Am



5



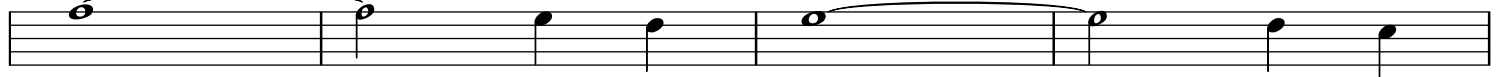
A7



Dm



9



Am



E7



13



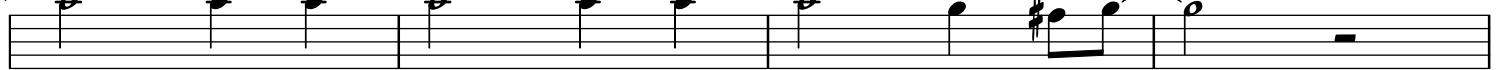
Am



Dm7



17



G7



C



Dm7



21



G7



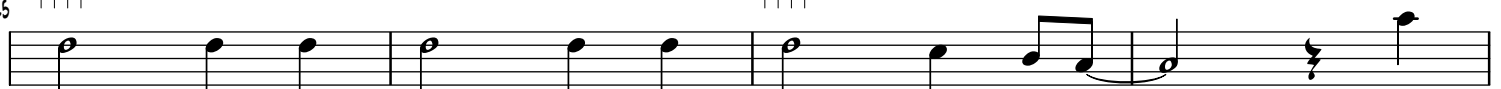
C



E7



25



Am



29

D_m
X

E⁷
4

A_m
2

The image shows a musical score for guitar, measures 29 through 32. Measure 29 features a Dm chord with a barre on the first fret and notes G4, A4, and B4. Measure 30 features an E7 chord with a barre on the fourth fret and notes G4, A4, and B4. Measure 31 features an Am chord with a barre on the second fret and notes G4, A4, and B4. Measure 32 features an Am chord with a barre on the second fret and notes G4, A4, and B4. The notation includes chord diagrams above the staff and a single note on the staff for each measure.

AUTUMN LEAVES - EM

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

SOURCE: JULIUS YANG'S JAM BOOK

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

UKULELE GCEA ('C' TUNING)

GENTLE (♩ = 80)

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

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

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

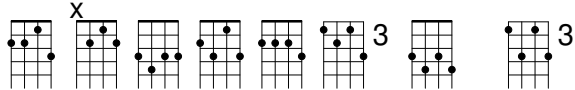
MISS YOU MOST OF ALL MY DARLING WHEN AUTUMN LEAVES START TO FALL.

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 GCEA ('C' 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



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 **C7**

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



22 **F6**

SIDE THE SAY I


26 **C7**

LEFT MY LOVE IN AV - A - LON AND


30 **F6**

SAILED A - - WAY AND


34 **D7**

NOW I DREAM OF AV - A - LON EACH

38 **Gm6** **D7** **Bbdim.**
 3  
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

BALLAD 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 GCEA ('C' TUNING)

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

21

A⁷  **D_m**  **D^b7** 





FIELDS I USED TO ROAM WHEN I

25

D_m  **A⁷**  **D_m**  **F_m^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♭

BY SPENCER WILLIAMS - 1928

FIREHOUSE JAZZ BAND FAKE BOOK

B♭ F7 B♭7 E♭ E♭m F7(#5) D7 G7 A♭7 C7 B♭dim. Cm7 E♭7

UKULELE GCEA ('C' TUNING)

SLOW SWING (♩ = 90)

A B♭

F7

B♭

F7

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

B♭

B♭7

E♭

E♭m

B♭

F7

B♭

F7(#5)

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

B♭

F7

B♭

F7

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

B♭

B♭7

E♭

E♭m

B♭

F7

B♭

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

C

Bb

D7

G7

Ab7

G7



17

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

C7

F7

Bb

Bbdim.

Cm7

F7



21

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

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

C7

F7

Bb

Eb7

Bb

F7



29

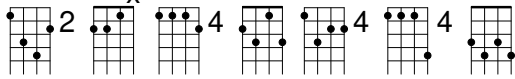
I CAN LOSE, MY BA-SIN STREET BLUES. SOLOS AT "C"

BEI MIR BIST DU SCHON - AM

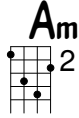
MUSIC BY SHOLOM SECUNDA, WORDS BY JACOB JACOBS - 1932

SOURCE: JULIUS YANG'S JAM BOOK

Am Dm E7 F7 Bm7 E Emb7 b5



UKULELE GCEA ('C' TUNING)



5

BEI MIR BIST DU SCHÖN PLEASE LET ME EXPLAIN BEI

E7



Am



9

MIR BIST DU SCHÖN MEANS THAT YOU'RE GRAND BEI

Am



13

MIR BIST DU SCHÖN A GAIN I'LL EXPLAIN IT

E7



Am



17

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

Dm



Am



21

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

Dm




E7




25


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**


Am




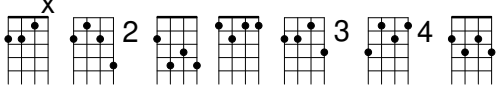
KISS ME AND SAY YOU UN - DER - STAND

BEI MIR BIST DU SCHON - DM

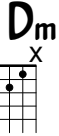
MUSIC BY SHOLOM SECUNDA, WORDS BY JACOB JACOBS - 1932

SOURCE: JULIUS YANG'S JAM BOOK

D_m G_m A⁷ B^{b7} E_m⁷ A A_m^{b7} b⁵



UKULELE GCEA ('C' TUNING)



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

A⁷



D_m



MIR BIST DU SCHÖN MEANS THAT YOU'RE GRAND BEI

D_m



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

A⁷



D_m



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

G_m



D_m



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

G_m




A⁷



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


25 **D_m**




TRIED TO EX - PLAIN SEI MIR BIST DU SCHÖN SO

Detailed description: This block contains the first line of musical notation. It starts with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes with slurs. The lyrics are in German: "TRIED TO EX - PLAIN SEI MIR BIST DU SCHÖN SO". Above the staff, there is a guitar chord diagram for Dm (x02321) and the chord name "Dm".

29 **A⁷**



D_m



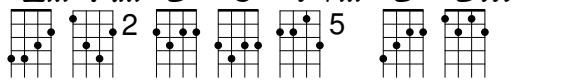
KISS ME AND SAY YOU UN - DER - STAND

Detailed description: This block contains the second line of musical notation. It continues with the same treble clef and key signature. The melody includes a sharp sign (F#) before the word "ME". The lyrics are: "KISS ME AND SAY YOU UN - DER - STAND". Above the staff, there are two guitar chord diagrams: one for A7 (x02020) and one for Dm (x02321), with their respective names "A7" and "Dm".

BEI MIR BIST DU SCHON - EM

MUSIC BY SHOLOM SECUNDA, WORDS BY JACOB JACOBS - 1932

SOURCE: JULIUS YANG'S JAM BOOK

Em Am B⁷ C⁷ F^{#m}⁷ B Bm^{b7}^{b5}


UKULELE GCEA ('C' TUNING)



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
 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**
 BEL LA BEL 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**

TRIED TO EX - PLAIN BEI MIR BIST DU SCHÖN SO

29 **B7** **Em**

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** **B^{dim.}** **D⁷** **G⁷**

UKULELE GCEA ('C' 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_bdim.



17



BELL - '2IN' LIKE AN OLD PRUNE - FED CALF AN' WITH A SIG GANG HANG - IN' 'ROUND, AND TO THAT
STOP A MIN-UTE AND LIS - TEN TO ME, WON'T I SEE YOU HERE NO MORE?" BILL WINKED HIS

C⁷



C⁷(#5)



F



C⁷



21



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

B, CHORUS:

F



25

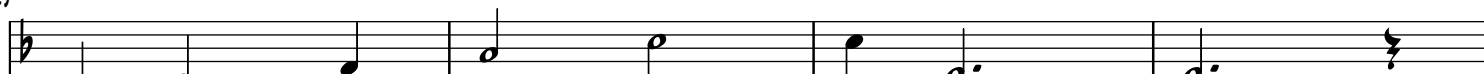


WON'T YOU COME HOME, BILL SAIL - EY, WON'T YOU COME HOME?

F



29



SHE MOANS THE WHOLE DAY LONG.

F#dim.



C7/G



C7



C7



33

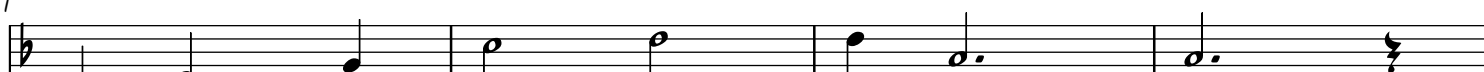


I'LL DO THE COOK - IN', DAR - LIN', I'LL PAY THE RENT,

C7



37



I KNOW I'VE DONE YOU WRONG.

F



F



41

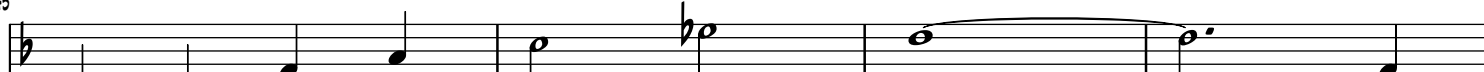


'MEM - BER THAT RAIN - Y EVE THAT I THREW YOU OUT, WITH

F



45



NOTH - IN' BUT A FINE TOOTH COMB? I

F7



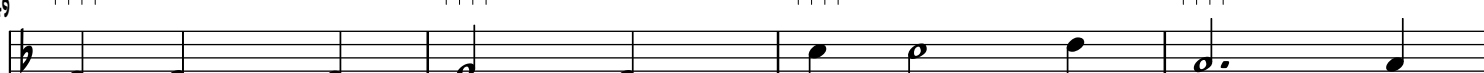
Bb



Bb



49



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

Bdim.



F/C



D7



56

G⁷
X

C⁷

F
X

SAIL - EY WON'T YOU PLEASE COME HOME?

Detailed description: This is a musical score for a guitar. It features a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Above the staff, three guitar chord diagrams are provided: G7 (with an 'X' above it), C7, and F (with an 'X' above it). The lyrics 'SAIL - EY WON'T YOU PLEASE COME HOME?' are written below the staff, with hyphens under 'SAIL' and 'EY', and a question mark under 'HOME?'. A double bar line is at the end of the staff.

BLUE DRAG - DM

MUSIC AND WORDS BY JOSEF MYROW - 1932

UKULELE GCEA ('C' TUNING)

EASY (♩ = 140)

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

BASS INTRO GUITAR INTRO

Dm Dm/C Bm^{b7} b⁵ Bb⁷ Dm Dm/C Bm^{b7} b⁵ Bb⁷

Dm Emb⁷ b⁵ Bb⁷ A⁷ Dm A⁷

Dm Dm/C Bm^{b7} b⁵ Bb⁷ Dm Dm/C Bm^{b7} b⁵ Bb⁷

Dm Emb⁷ b⁵ Bb⁷ A⁷ Dm

Gm Dm

Gm Dm Dm/C Bb⁷ A⁷

29

D_m D_m/C B_m^{b7} ^{b5} B_b⁷ D_m D_m/C B_m^{b7} ^{b5} B_b⁷

29

35

D_m E_m^{b7} ^{b5} B_b⁷ A⁷ D_m A⁷

35

BLUE SKIES - AM

IRVING BERLIN - 1926

SOURCE: JULIUS YANG'S JAM BOOK

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

UKULELE GCEA ('C' 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

BLUE SKIES DO I SEE

Am Am/G# Am⁷/G Am/F#

BLUE - BIRDS SINGING A SONG NO - THING BUT

Cm⁷ A⁷ Dm⁷ G⁷ C⁶

BLUE - BIRDS ALL DAY LONG

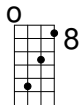
C⁶ G^{7sus} C⁶ G⁷ C⁶

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

C⁶



G⁷_{sus}



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[#]



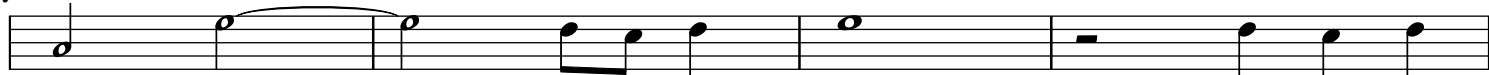
A_m⁷/G



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 OTTAVIO REINHARDT

UKULELE GCEA ('C' TUNING)

EASY (♩ = 140)

C/E



E_bdim.



D_m⁷



G⁷



C/E



E_bdim.



G⁷



N.C.

INTRO

C⁶



5

G_m⁷



C⁷ ^b9 13



F⁷



9

C⁷



C/E



E_bdim.



D_m⁷



13

G⁷



C/E



E_bdim.



D_m⁷



G⁷



BLANK

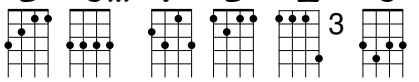
BRING ME SUNSHINE - B \flat

MUSIC BY ARTHUR KENT, MUSIC BY SYLVIA DEE - 1966

SOURCE: C-TAM

YOUTUBE

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



UKULELE GCEA ('C' 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 GCEA ('C' 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

5 BYE, BYE, BLACK - BIRD

Gm7 Gm7 D7 Gm7 C7

9 WHERE SOME BOO - 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

25


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 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 GCEA ('C' TUNING)

FAST (♩ = 140)

C

Em

C

Em

G⁷

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

C

Em

D^{m7} A^m G⁷

C

9

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

D^m

D⁷

G⁷

G⁷ G⁷(#5)

17

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

25

C G7(#5) C G7

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

33

G7 E7 Am D7 G7 G7(#5)

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

41

C G7(#5) C C7 C7(#5) F A7/E Dm

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

49

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

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

CHINATOWN, MY CHINATOWN - G

WORDS BY WILLIAM TEROME, 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 GCEA ('C' 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(#5)



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.

33

D7 B7 Em A7 D7 D7(#5)

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

41

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

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

49

C Cm6 G 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

F⁶ Fm^{b7} b⁵ Gm⁷ C⁷ F C_m⁷ F⁷ B^{b7} B^b B_m⁶ D⁷ G⁷

UKULELE GCEA ('C' 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

Gm⁷

C⁷

F

Gm⁷

C⁷

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

F⁶

Fm^{b7} b⁵

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

Gm⁷

C⁷

F⁶

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

C_m⁷

F⁷

B^{b7}

B^b

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

B_m⁶

D⁷

C⁷

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

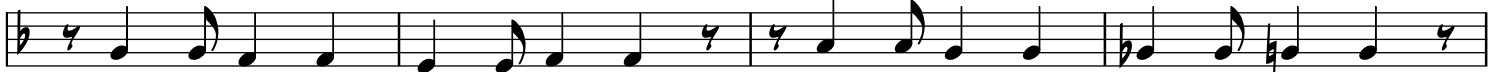
F6



G7



25



WHAT'S THE USE OF PRO - HI - BI - TION?

YOU PRODUCE THE SAME CON - DI - TION

Gm7



C7



F6



F6



C7



29



CREA - TIV - I - TY - THM

FROM NOW_

WE'RE

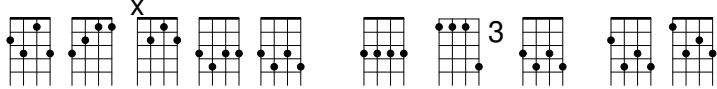
THROUGH. _____

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 GCEA ('C' TUNING)

LOPING (♩ = 140)

B \flat B \flat dim. C_m⁷ F⁷ B \flat B \flat dim.

F⁷ F⁷ E \flat ⁷ D⁷

G_m C⁷ F⁷ B \flat B \flat dim. F⁷

D⁷ G_m F F7(#5)

D_m F⁷ G_m C⁷ F⁷

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-BOU 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 GCEA ('C' 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, SUCK AND WING, AND THE WOOD - EN CLOG. WE'LL WIN THAT FIF - TY

SOUT 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 GCEA ('C' TUNING)

FAST (♩ = 190)

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

OH ZU - 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



Gm7



A7/E



A7(b5)/Eb



21

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

Dm



DmM7



Dm7



Dm6



Dm



DmM7



Dm7



Dm6



25

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

Dm



A7



Dm



A7



Dm



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

A_b6 **B_bm⁷** **E_b7** **E_b7** **F_m** **F_mM⁷** **F_m7** **F_m6**

UKULELE GCEA ('C' TUNING)

BOUNCY (♩ = 180)

A_b6

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

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

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

A_b6

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

B_bm⁷ **E_b7** **A_b6**

GAZE IN TO THE EYES OF DIN - AH - LEE

F_m **F_mM⁷** **F_m7** **F_m6**

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

F_m **F_mM⁷** **F_m7** **F_m6** **B_bm⁷** **E_b7**

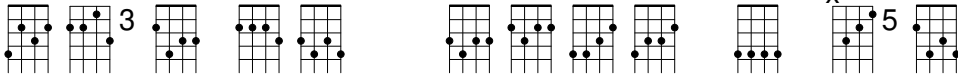
DI - NAH MIGHT CHANGE HER MIND ABOUT ME

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 GCEA ('C' TUNING)

BOUNCY (♩ = 180)

System 1: Chords: G, Em⁷. Lyrics: DI - NAH IS THERE AN - Y ONE FIN - ER IN THE STATE OF CAR - O-



System 2: Chords: Am⁷, D⁷, G, Bbm⁷b⁵, Am⁷, D⁷. Lyrics: LIN - A IF THERE IS AND YOU KNOW 'ER SHOW 'ER TO ME






System 3: Chords: G, Em⁷. Lyrics: DI - NAH WITH HER DIX - IE EYES BLA - ZIN' HOW I LOVE TO SIT AND

System 4: Chords: Am⁷, D⁷, G, C⁷, G, B⁷. Lyrics: GAZE IN TO THE EYES OF DIN - AH - LEE

System 5: Chords: Em, Eb^{aug.}, Em⁷/D, C^{#m}⁷, C⁹. Lyrics: EV' - RY NIGHT WHY DO I SHAKE WITH FRIGHT? BE - CAUSE MY

System 6: Chords: Em⁷, A⁷, Am⁷, D⁷. Lyrics: 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

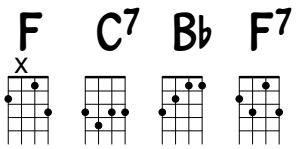
29 **Am⁷** **D⁷** **G** **C⁷** **G**
    
LIN - EE JUST TO BE WITH DI - NAH LEE

DOWN BY THE RIVERSIDE - F

AFRICAN AMERICAN SPIRITUAL - 1918

THE DAILY UKULELE

LISTEN: MAHALIA JACKSON



UKULELE GCEA ('C' TUNING)

LIVELY (♩ = 180) F



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

C⁷



F



DOWN BY THE RIV-ER - SIDE, DOWN BY THE RIV-ER - SIDE. GON-NA

F



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

C⁷



F



F⁷



B^b



F



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



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

2. GONNA STICK MY SWORD IN THE GOLDEN SAND

3. GONNA PUT ON MY LONG WHITE ROSE

4. GONNA PUT ON MY STARRY CROWN

5. GONNA SHAKE HANDS AROUND THE WORLD

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 GCEA ('C' 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 BO - 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 BO - 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 - Eb

FRED ROSE & CHARLIE HARRISON

SAN DIEGO TRAD JAZZ CAMP

UKULELE GCEA ('C' TUNING)

Eb



D7



G7



C7



CHORUS

F7



Bb7



Eb



Gbdim.



Bb7



Eb



D7



G7



C7



F7



Bb7



Eb



Eb7



Ab7



F7



Fm6/Ab



Bb7



Eb



D7



G7



C7



F7



Bb7



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

31

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

35

39 **F⁷** **B_b⁷** **E_b**

39

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

43

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

47

51

55

59

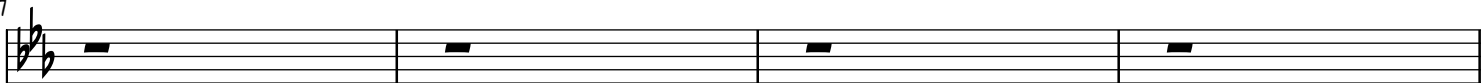
63

67

75



77



BLANK

I CAN'T GIVE YOU ANYTHING BUT LOVE - F

MUSIC BY JIMMY McHUGH, WORDS BY DOROTHY FIELDS

UKULELE GCEA ('C' TUNING)

EASY (♩ = 140)

F



F/A



A^bdim.



G^m7



C7



F



F/A



A^bdim.



G^m7



C7



5



C^m7



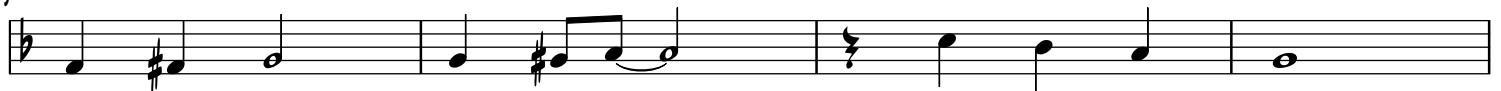
F7^b9 13



B^b6/9



9



G7



C7 N.C.



N.C.

13



F



F/A



A^bdim.



G^m7



C7



17



C^m



F7^b9 13



B^b6/9



21



B^b



B^bdim.



F/A



D7



25



29

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

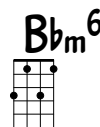
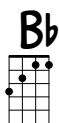
Musical notation for guitar, measures 29-32. Measure 29: Am7 chord, notes A2, C3, E3, G3. Measure 30: D7 chord, notes D2, F#3, A3, C4. Measure 31: G/B chord, notes G2, B2, D3, with X's on strings 1 and 2. Measure 32: Bbdim. chord, notes Bb2, D3, F3. Measure 33: Am7 chord, notes A2, C3, E3, G3. Measure 34: D7 chord, notes D2, F#3, A3, C4. The staff shows a melodic line starting with a sharp sign on the first measure.

I'LL SEE YOU IN MY DREAMS - F

MUSIC BY ISHAM JONES, WORDS BY GUS KAHN - 1924

LISTEN

UKULELE GCEA ('C' TUNING)



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

F^{6/9}

E7(#9)

F^{6/9}



5 HOLD YOU IN MY DREAMS

D⁷



9 SOME ONE TOOK YOU OUT OF MY ARMS

G⁷

G^{m7}

C⁷



13 STILL I FEEL THE THRILL OF YOUR CHARMS

Bb



Bbm⁶



17 LIPS THAT ONCE WERE MINE,

F^{6/9}

E7(#9)

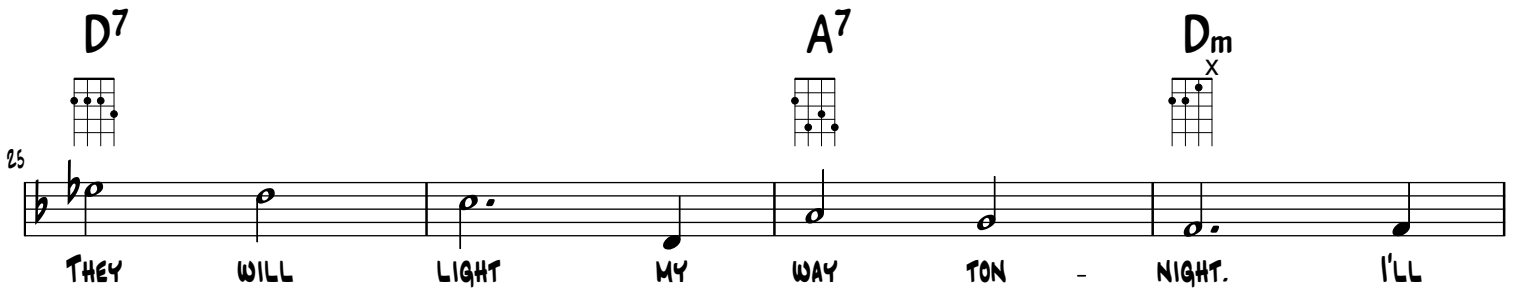
F^{6/9}



21 TEN DER EYES THAT SHINE,

25

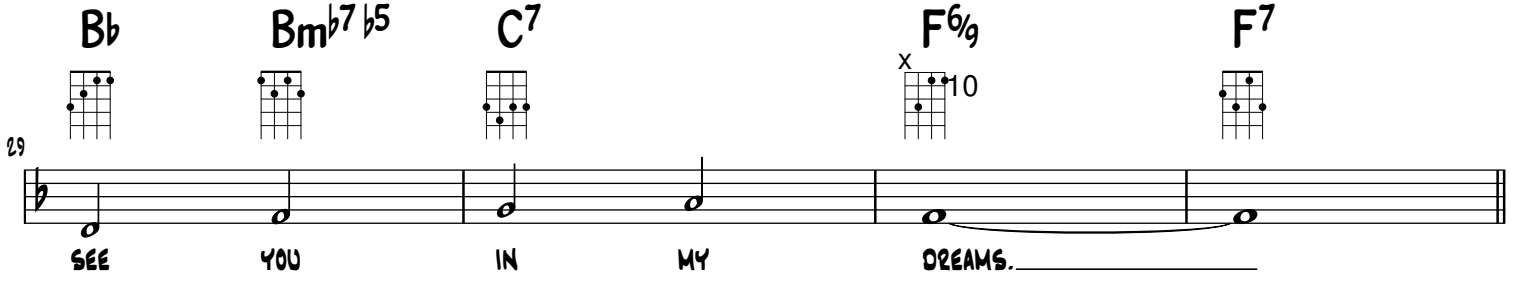
D7 **A7** **Dm**



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

29

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



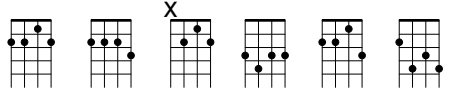
SEE YOU IN MY DREAMS.

I'VE FOUND A NEW BABY - F

WORDS AND MUSIC BY JACK PALMER AND SPENCER WILLIAMS - 1926

SOURCES: C-JAM , CHANGES: JONATHAN STOUT

D_m⁶ D⁷ G⁷ C⁷ F⁶ A⁷



UKULELE GCEA ('C' TUNING)



The musical score is written for ukulele and voice. It consists of six staves of music. The key signature has one sharp (F#), and the time signature is common time (C). The ukulele part is shown with chord diagrams and fingerings above the staff. The vocal line is shown with a treble clef and lyrics below the staff. The lyrics are: "I'VE FOUND A NEW SA - BY I'VE FOUND A NEW GIRL, MY FASH - ION PLATE SA - BY HAS GOT ME A WHIRL, HER NEW KIND O' LOV - IN DONE MADE ME HER SLAVE, HER SWEET TUR - TLE DOV - IN IS ALL THAT I CRAVE. SWEETEST MISS, WITH A KISS FUL O' BLISS, CAN'T RE - SIST SOME - HOW; TELLS ME LIES, BUT SHE'S WISE, NAUGHTY EYES MES - MER - IZE, I WOW AND HOW! I DON'T MEAN".

D_m⁶ **D⁷**

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

G⁷ **C⁷** **F⁶** **A⁷**

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

D_m⁶ **D⁷**

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

G⁷ **C⁷** **F⁶**

15 DOV - IN IS ALL THAT I CRAVE.

A⁷ **D_m⁶**

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

G⁷ **C⁷** **A⁷**

21 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

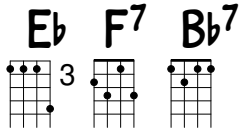
29 **G⁷** **C⁷** **F⁶** **A⁷**

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

THE JAZZ-ME BLUES - Eb

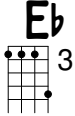
MUSIC BY TOM DELANEY - 1921

NONE

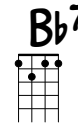
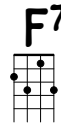


UKULELE GCEA ('C' TUNING)

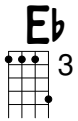
VIGOROUS SWING (♩ = 220)



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



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

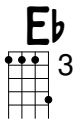


MAKES NO DIF - FER - ENCE IF IT'S RAIN OR SHINE, YOU CAN
PLEAS - IN SYNCH - O - PA - TION HAS COME TO STAY. NOW

BREAK



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



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

F7



Bb7



11



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

BREAK

15



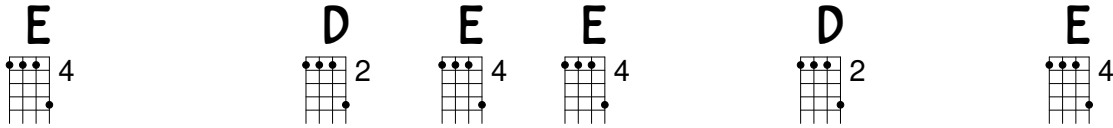
NOTH - ING ELSE BUT JAZZ - IN', JAZZ - IN' ALL THE TIME.
WAIT - ING FOR THE TIME SO YOU CAN JAZZ HER 'ROUND.

LIMEHOUSE BLUES - E, G (UHC)

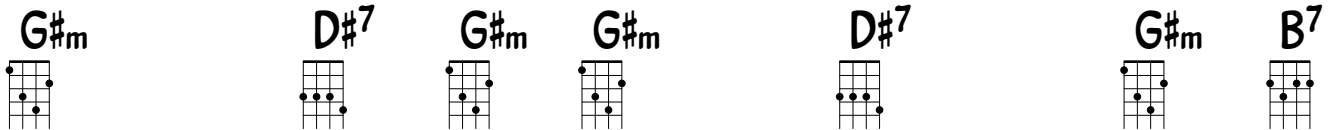
MUSIC BY PHILIP BRAHAM, WORDS BY - DOUGLAS FURBER - 1922

SOURCE

UKULELE GCEA ('C' TUNING)



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



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




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




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

C7




35




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

A7




37




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

G^{6/9} **B7** **E_m⁷**




41

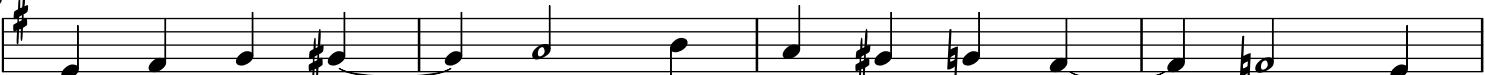


POOR BRO - KEN BLOS - SOM AND NO - BOO - Y'S CHILD,

A7 **A_m⁷** **D7** **D_b⁷**




45




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

C7



49




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

A7

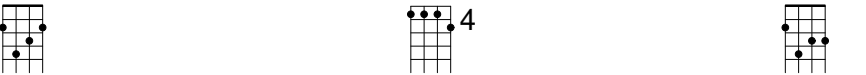


53




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

G^{6/9} **E7** **A_m⁷**



57



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

61

Amb^{b7} b⁵

D⁷

G^{6/9}

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

Detailed description: This block contains the first line of a musical score. It features a single staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter notes: G4 (F#), A4, B4, C5 (with a slur over the next two notes), B4, A4, G4, F#4, E4, D4, C4. Above the staff, three guitar chord diagrams are provided: Amb^{b7} b⁵ (first measure), D⁷ (second measure), and G^{6/9} (third measure). The lyrics 'THAT IS THE STO - RY OF OLD CHIN - A TOWN.' are written below the staff, with hyphens indicating syllables that span across bar lines. A circled number '61' is located at the top left of the staff.

BLANK

LIMEHOUSE BLUES - F-A b

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

SOURCE

UKULELE GCEA ('C' TUNING)

F
E^b
F
F
E^b
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, WHERE YOU CAN HEAR THOSE BLUES ALL DAY,
 WEAR Y 'CAUSE NO ONE SEAMS TO UN-DEE - STAND.

F⁷
B^b
A⁷
D^m
D^b

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

F
E^b
F
F
E^b
F
B^b7
E^b7
A^b7

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 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, _____

61

Bbm^{b7} b⁵

E^{b7}

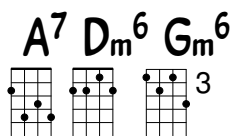
A^b 3

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

Detailed description: This block contains the first line of a musical score. It starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of quarter notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5, A5, B-flat5, C6, D6, E-flat6, F6, G6. A slur covers the notes from the second measure to the fourth measure. Above the staff, three guitar chord diagrams are provided: Bbm^{b7} b⁵ (fret 1, strings 2, 3, 4, 5, 6), E^{b7} (fret 1, strings 2, 3, 4, 5, 6), and A^b (fret 3, strings 2, 3, 4, 5, 6) with a '3' indicating a triplet. The lyrics 'THAT IS THE STO - RY OF OLD CHIN - A TOWN.' are written below the staff, with hyphens under 'STO' and 'CHIN - A'. A double bar line with a repeat sign is at the end of the line.

OCHI TCHOINYA (DARK EYES) - DM

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



UKULELE GCEA ('C' TUNING)

EASY (♩ = 140)

The score consists of seven staves of music. Each staff begins with a measure number (1, 5, 9, 13, 17, 21) and a chord diagram. The lyrics are written below the notes. The key signature has one sharp (F#), and the time signature is common time (C).

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

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

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

13 MISSED A BEAT WHEN WE TWO WOULD MEET. ONCE NEATH

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

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

25 **Gm⁶** **Dm⁶**

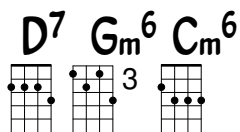
VIS - ION FAIR, CALLS ME TO HER THERE, AND I

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



UKULELE GCEA ('C' 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

Chord diagrams for D7 and Gm6 are provided above the corresponding lines of music.

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 GCEA ('C' TUNING)

C



Musical notation for the C major pentatonic scale (1-2-3-3-3-3).

F



Musical notation for the F major pentatonic scale (X-1-2-3-3-3).

Bb



Musical notation for the Bb major pentatonic scale (1-2-3-3-3-3).

Eb



Musical notation for the Eb major pentatonic scale (1-2-3-3-3-3).

Ab



Musical notation for the Ab major pentatonic scale (1-2-3-3-3-3).

Db



Musical notation for the Db major pentatonic scale (1-2-3-3-3-3).

F#




Musical notation for the F# major pentatonic scale (1-2-3-3-3-3).

ROSE ROOM - A b

HARRY WILLIAMS AND ART HICKMAN - 1917

Bb⁷ Eb⁷ Ab Ab⁷ Db Db_m F⁷



UKULELE GCEA ('C' TUNING)

EASY (♩ = 140)



Bb⁷ Eb⁷ Ab

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

Ab⁷ Db

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

Db_m Ab F⁷

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

Bb⁷ Eb⁷

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

Bb⁷ Eb⁷ Ab

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

Ab⁷ Db

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

25

Dbm
4

Ab
3

F7

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

29

Bb7

Eb7

Ab
3

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 GCEA ('C' TUNING)

EASY (♩ = 140)

G⁷ C⁷ F

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

C^m7 F⁷ B^b

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

B^bm E^b7 F/A D⁷

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

G⁷ G^m7 C⁷

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

G⁷ C⁷ F

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

21

Cm⁷ **F⁷** **B^b**

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

25

B^bm⁷ **E^b7** **F/A** **D⁷**

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

29

G⁷ **C⁷** **F** **A^m7** **D⁷**

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 GCEA ('C' 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 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

25

F F#dim. C A7

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

29

Dm Dm G7 C

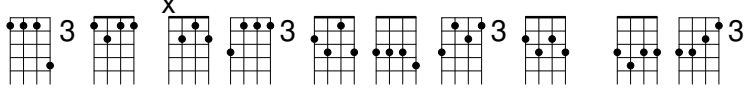
YOU'LL MAKE THE WHOLE WORLD SHINE.
THAT'S WHY THEY CALL ME SHINE.

SHINE - E \flat

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

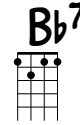
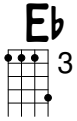
SOURCE: JULIUS YANG'S JAM BOOK

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

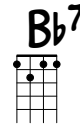
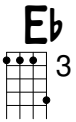


UKULELE GCEA ('C' TUNING)

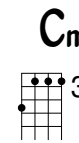
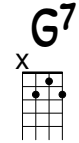
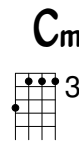
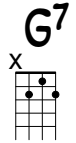
VIGOROUS SWING (♩ = 220)



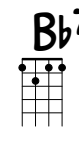
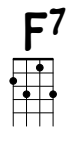
SHINE JUST BE - CAUSE A WAY YOUR BLUE SKIES
JUST BE - CAUSE MY HAIR IS CUR - LY



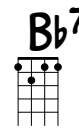
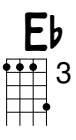
SHINE START WITH YOUR SHOE SIZE
JUST BE - CAUSE MY TEETH ARE PEARL - Y



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



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



SHINE YOUR THESE AND THOSE 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 WORLDO 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

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

UKULELE GCEA ('C' 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,





21


C7  **Fm** 



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 GCEA ('C' TUNING)

UPTEMPO (♩ = 180)

A⁷ D_m

A⁷ D_m


D⁷ G⁷

G⁷ C⁷


F⁷ B^b

21

D7




Gm




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

25


Bb




F dim.



F




D7




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

29


G7



C7



F

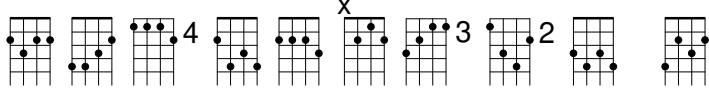


BA - BY, _____ YES, SOME OF THESE DAYS. _____

SOME OF THESE DAYS - G

MUSIC BY SHELTON BROOKS - 1910

B⁷ E_m E⁷ A⁷ D⁷ G⁷ C A_m G^{dim.} G



UKULELE GCEA ('C' 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

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 GCEA ('C' 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!

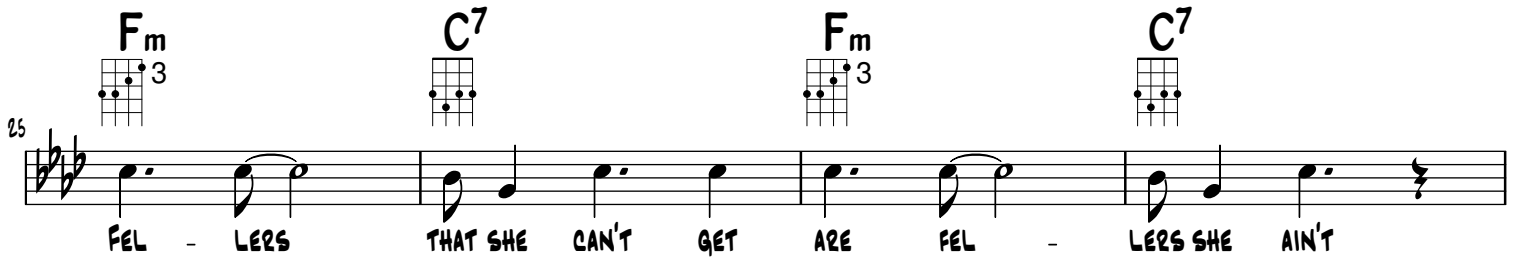
F⁷

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

B^{b7}

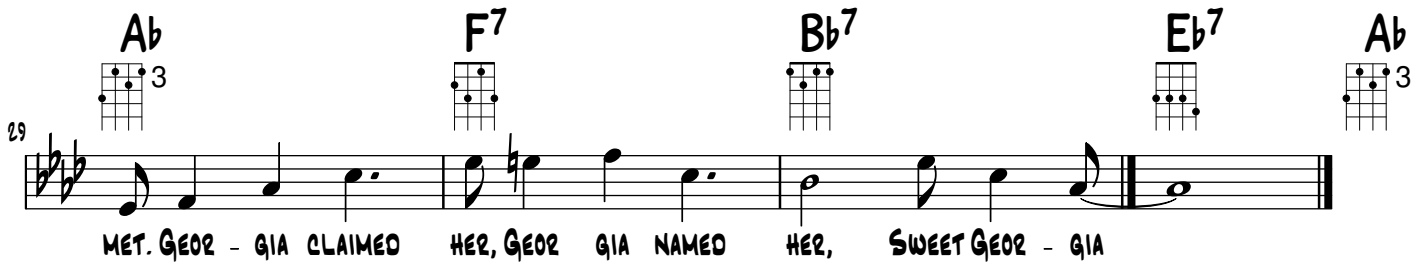
SINCE SHE CAME WHY IT'S A SHAME HOW SHE COOLS 'EM DOWN.

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 GCEA ('C' 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

C⁹

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

F

G_m⁷

C⁷

F

E_m⁷

A⁷

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

D⁷

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

21 **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** **Eb7** **D7** **G7** **C7** **F** **A7**

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

SWEET GEORGIA BROWN - G

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

SOURCE: JULIUS YANG'S JAM BOOK

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

UKULELE GCEA ('C' TUNING)

EASY (♩ = 140)

E⁷

A⁷

D⁷ D⁹

G Am⁷ D⁷ G F^{#m}7 B⁷

E⁷

A⁷ B⁷

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

D_m A⁷ D_m⁷ B^b7 E_m⁷ b⁵ G_m⁷ C⁷ F F(maj7) F⁶ A^bdim. G_m⁷ b⁵ G[#]dim. E^b7 D⁷

UKULELE GCEA ('C' TUNING)

QUICK (♩ = 180)

D_m

A⁷

1. **D_m D_m⁷/C B^b7 A⁷**

FINE

2. **D_m E_m⁷ b⁵ A⁷ D_m G_m⁷ C⁷**

F

F(maj7)

F⁶

G_m⁷

C⁷

F

A^bdim.

G_m⁷ b⁵

F⁶

G_m⁷

C⁷

F

F(maj7)

F⁶

G[#]dim.

F⁷

E^b7

D⁷

G_m⁷

C⁷

F

B^b7 A⁷

D.C. AL FINE

