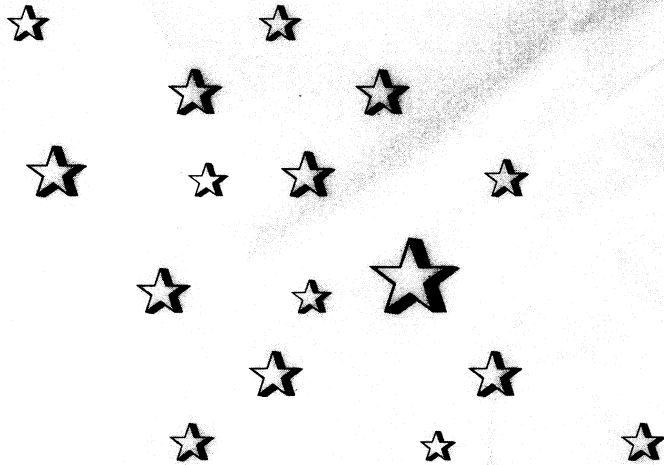


**C Book**



*The*  
***Firehouse Jazz Band***  
◆ *Commercial Dixieland* ◆  
***Fake Book***





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I'm blue ev-'ry Mon- day, think- ing o- ver Sun- day,  
 that one day when I'm with you, It seems that  
 I sigh all day Tues- day, I cry all day Wednes- day  
 oh, my! how I long for you. And then comes  
 Thurs- day, Gee it's long it nev- er goes by  
 Fri- day makes me feel like I'm gon- na die, but af- ter  
 pay- day is my fun day, I shine all day Sun- day,  
 that one day when I'm with you.

**VERSE:**

To "A":

Verse:

**Dm** **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** **Dm** **E<sub>b</sub><sup>o</sup>**  
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 foot - man to hear that big wench squeal. "He's all a -

**C7** **C+7** **F** **A7**  
yard, lone", and weep - in' hard. She  
I heard her groan. She

**A** **Dm** **A7**  
mar - ried a B. & O. brake - man that took and throwed her down.  
hol - lered right through that old screen door, "Bill Bail - ey, are you sore?"

**F** **A7** **Dm** **E<sub>b</sub><sup>o</sup>**  
Bell - 'rin' like an old prune - fed calf an' with a big gang hang - in' 'round, And to that  
Stop a min - ute and lis - ten to me, won't I see you here no more?" Bill winked his

**C7** **C+7** **F** **C7**  
crowd, she cried out loud:  
eye and heard her cry:

Chorus:

**B**

**F**  
 Won't you come home, Bill Bail - ey, won't you come home?

**F** **F#°** **C7/G** **C7**  
 She moans the whole day long.

**C7**  
 I'll do the cook - in', dar - lin', I'll pay the rent,

**C7** **F**  
 I know I've done you wrong.

**C**

**F**  
 'Mem - ber that rain - y eve that I threw you out, with

**F** **F7** **Bb**  
 noth - in' but a fine tooth comb? I

**Bb** **B°** **F/C** **D7**  
 know I'm to blame, well, ain't that a shame, Bill

**G7** **C7** **F**  
 Bail - ey won't you please come home?

3

# Doodle-Do-Do

The Firehouse Jazz Band

Recorded by: Eddie Cantor 1925, Tiny Hill 1939, Clyde McCoy, Joe "Fingers" Carr, Muggsy Spanier, Stomp 6, Benny Goodman, Pee Wee Hunt, etc.

Art Kassel/Mel Stitzel - 1924  
Theme of Art Kassel Orchestra.  
Stitzel was sometimes pianist with the New Orleans Rhythm Kings (1922 sessions) and the "Bucktown Five" (Muggsy) 1924. Stitzel also wrote "The Chant" and is sometimes given credit for "The Tin Roof Blues"

Concert Pitch

**A** **B<sup>b</sup>**

Please play for me that sweet mel- o- dy called

**C<sup>7</sup>**

Doo- dle Doo- Doo, Doo- dle Doo- Doo.

**F<sup>7</sup>**

I like the rest but what I like best is

**B<sup>b</sup>** **B<sup>b</sup>7**

Doo- dle Doo- doo Doo- dle Doo- Doo,

**B** **E<sup>b</sup>**

**B** **E<sup>b</sup>**

Sim- pl- est thing, There's noth- thing much to it,

**B<sup>b</sup>** **G<sup>7</sup>**

Don't have to sing, Just Doo- dle Doo- Doo it.

**C<sup>7</sup>**

I love it so, Where ev- er I go, I

**F<sup>7</sup>** **B<sup>b</sup>**

Doo- dle Doo- Doo- dle Doo- Doo.

**A** F C+7 F C+7 F  
 Oh, by Gee! by Gosh, by Gum, by Juv,

G7 Gdim G7 Gdim G7  
 Oh! by Jin - go, won't you hear our love?

C7 F D7  
 We will build for you a hut. You will be our fav - 'rite nut,

G7 C7 **Opt. Break on Solos:**  
 We'll have a lot of lit - tle Oh! by Gol - lies, Then we'll put them in the Fol - lies.

**B** F C+7 F C+7 F F7  
 Oh, By Jin - go said, by Gosh, by Gee,

Bb A7 Bm Cdim A7/C#  
 "By Jim - in - y, Please don't both - er me". So they

4 Bars of Tom-Toms, Oriental/Indian/Far Eastern influence with Hints of Eskimo culture:

Dm  
 all went a - way singing Oh! By Gee, By Gosh by Gum, by Juv, by Jin - go,

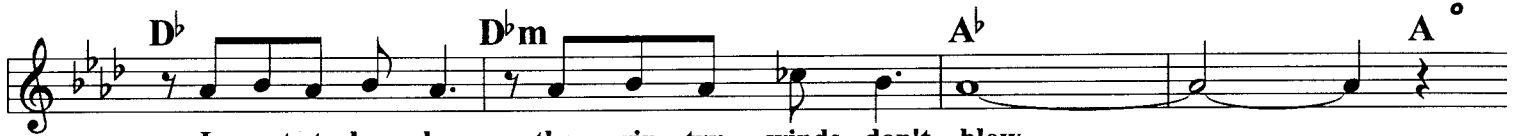
F F#dim C7/G C7 F Bb7 F  
 By Gee, you're the on - ly girl for me.



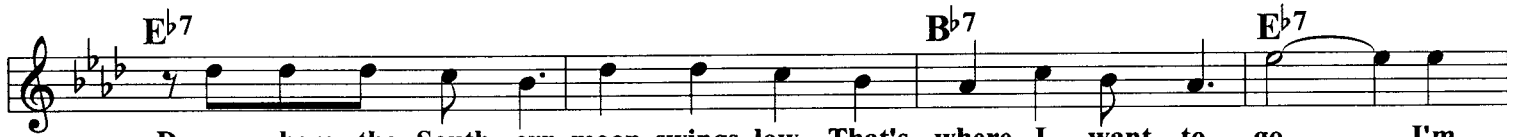
**Verse:**



Oh Mis-si-sip-pi, Oh Mis-si-sip-pi, My heart cries out for you in sad-ness,  
To-night I'm pray-in', To-night I'm say-in', Oh Lord please bless the train that takes me,

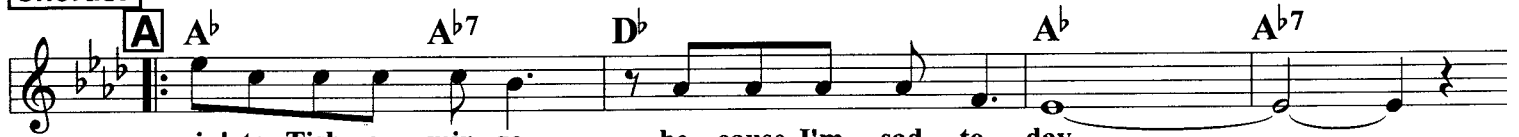


I want to be where, the win-try winds don't blow,  
To Tish-o-min-go, way down old Dix-ie way,

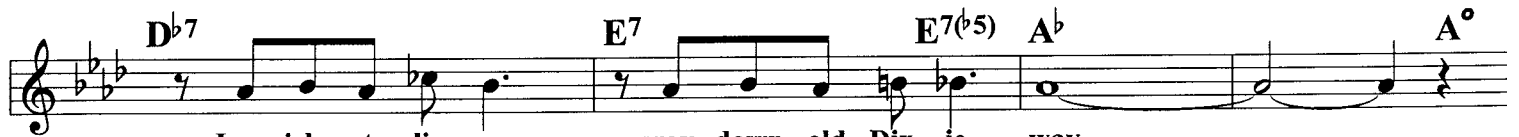


Down where the South-ern moon swings low, That's where I want to go, I'm  
Where South-ern folks are al-ways gay, That's why you hear me say, I'm

**Chorus:**



goin' to Tish-o-min-go, be-cause I'm sad to-day,

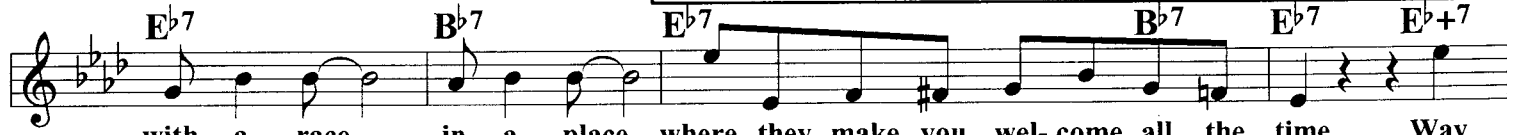


I wish to lin-ger, way down old Dix-ie way.



Oh my wea-ry heart cries out in pain, Oh how I wish that I was back a-gain,

**Opt. Break on Solos:**



with a race, in a place, where they make you wel-come all the time. Way

**B**  $A^b$   $A^{b7}$   $D^b$   $A^b$   $A^{b7}$   
down the Mis- si- sip- pi, A- mong the cy- press trees,

$D^b$   $C^7$   
They get you dip- py, with their strange mel- o- dies, To re-

$A^b$   $C^7$   $Fm$   $E^7$   
sist temp- ta- tion, I just can't re- fuse,

$A^b$   $E^{b7}$   $B^{b7}$   $E^{b7}$   $A^b$   $E^{b7}$   
In Tish- o- min- go I wish to lin- ger, Where they play the wea- ry blues. I'm

$2A^b$   
blues.

**Concert Pitch**

The image displays a musical score for guitar in concert pitch, consisting of two systems of music. Each system contains four staves of music. The first system is marked with a box containing the letter 'A', and the second system is marked with a box containing the letter 'B'. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes eighth and quarter notes, rests, and various chord symbols. The chord symbols are: **System A:** B<sup>b</sup>, D<sup>7</sup>, G<sup>m</sup>, B<sup>b7</sup>, E<sup>b</sup>, G<sup>7</sup>, C<sup>m</sup>, F<sup>#7/C#</sup>. **System B:** B<sup>b7</sup>, E<sup>b</sup>, E<sup>b</sup>m, B<sup>b</sup>, C<sup>m7</sup>, B<sup>b</sup>, B<sup>b7</sup>. **System C:** E<sup>b</sup>, B<sup>b7</sup>, E<sup>b7</sup>, C<sup>+7</sup>, F<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>. **System D:** B<sup>b</sup>, D<sup>7</sup>, G<sup>m</sup>, B<sup>b7</sup>, E<sup>b</sup>, G<sup>7</sup>, C<sup>m</sup>, F<sup>#7/C#</sup>. **System E:** B<sup>b</sup>/D, B<sup>dim</sup>, C<sup>m7</sup>, F<sup>7</sup>, B<sup>b</sup>, E<sup>b7</sup>, B<sup>b</sup>, F<sup>+7</sup>. The score concludes with a double bar line and repeat dots.



# Keepin' Out of Mischief Now

The Firehouse Jazz Band

Thomas "Fats" Waller - 1932

Lyrics: Andy Razaf

Popularized by Waller

Recorded: Louis Armstrong 1932,

Coon-Sanders Nighthawks 1932,

Pee Wee Russell's Hot 4 - 1944,

Isham Jones Orch.,

Tommy Dorsey Orch. 1936, etc.

7

Concert Pitch

Verse:

C Em Am G+ C Em A<sup>7</sup>

Don't ev-en go to a mov-ie show If you are not by my side.

Dm F+ Dm G<sup>7</sup> G#dim Am Cm D<sup>7</sup> G<sup>7</sup>

I just stay home by my ra-di-o, But am I sat-is-fied?

Dm Gm A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

All my flirt-ing days are gone, on the lev-el from now on:

Chorus:

G<sup>7</sup> C G<sup>7</sup> G+<sup>7</sup> C

Keep in out of mis-chief now, Really am in love and how!

C Cdim G<sup>7</sup> Gm A<sup>7</sup> Dm G<sup>7</sup>

I'm thru play-in with fire, It's you Whom I de-sire.

G<sup>7</sup> C G<sup>7</sup> G+<sup>7</sup> C C<sup>7</sup>

All the world can plain-ly see, You're the on-ly one for me.

F Fm C C<sup>7</sup> F Fm C Cdim

I have told them in ad-vance They can't break up our ro-mance.

G<sup>7</sup> Em<sup>7</sup> Gm A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C

Livin' up to ev-ry vow, Keepin' out of mis-chief now!

# 8 *Tailgate Ramble*

THE FIREHOUSE JAZZ BAND

Music by Joseph "Wingy" Manone-1944.

Lyrics by Johnny Mercer.

Trumpeter Manone lost arm in street car accident when he was a child in New Orleans. Did radio shows with Bing Crosby. In movies "Rhythm On the River" and "Hi Ya, Sailor". Wrote "Tar Paper Stomp" which some say became Glenn Miller's "In the Mood".

This song rec: Manone, Sidney Bechet 1947,

Dukes of Dixieland c. 1959, Sharkey Bonano, etc.,

Concert Pitch

Intro:

When wa - gons

Verse:

**CHORUS:**

**B** F7 B<sup>b</sup>7

starts, Put that tail-gate down, Watch the band par-

E<sup>b</sup>7 A<sup>b</sup>

ade, All a-round this town, Give the trom-bone

F7 B<sup>b</sup>7

man, Room to move his slide, And we'll sing and

E<sup>b</sup>7 A<sup>b</sup>

play, 'Round the coun-try side. Was-n't long a -

F7 B<sup>b</sup>7

go, I was in my teens. And we played that

E<sup>b</sup>7 1. A<sup>b</sup> Solos at "B"

way, Down in New Or-leans. When the wag-on

**On Cue: Back to "A"**

Last Time: A<sup>b</sup> E<sup>b</sup>+7 A<sup>b</sup>

leans.

# 9

# Blue Turning Gray Over You

The Firehouse Jazz Band

Thomas "Fats" Waller - 1929 - Lyrics: Andy Razaf  
 Popularized by Louis Armstrong's 1930 recording.  
 Rec: Lee Morse, Frankie Laine, Phil Spitalny Orch.  
 Wild Bill Davison 1970, Dukes of Dixieland 1962, etc.

Concert Pitch

**A** C B<sup>7</sup> B<sup>b6</sup> A<sup>7</sup>

My, how I miss your ten-der kiss, and the

D<sup>9</sup> G<sup>+7</sup> C<sup>6</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>+7</sup>

won-der-ful things you would do.

**B** C B<sup>7</sup> B<sup>b6</sup> A<sup>7</sup>

I run my hands thru' sil-v'ry strands 'cause I'm

D<sup>9</sup> G<sup>+7</sup> C<sup>6</sup> F<sup>9</sup> C G<sup>7</sup>

blue turn-in' gray o-ver you.

**C** C<sup>7</sup> F<sup>6</sup> Fm<sup>9</sup> C

You used to be so good to me,

Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup> Gdim<sup>7</sup> G<sup>7</sup>

That's when I was a nov-el-ty; Now you have

**D** C B<sup>7</sup> B<sup>b6</sup> A<sup>7</sup>

new thrills in view, found some one new, Left me

D<sup>9</sup> G<sup>+7</sup> C<sup>6</sup> F<sup>9</sup> C<sup>6</sup> G<sup>+7</sup>

blue, turn-in' gray o-ver you.

# JA-DA

The Firehouse Jazz Band

Bob Carlton - 1918

Introduced in musical "Bran Pie" with Beatrice Lillie,  
Rec: Eddie Condon & His Windy City Seven (with  
Bobby Hackett & Pee Wee Russell) 1938,  
Tommy Ladnier & His Orch. (with Bechet) 1938,  
Tommy Dorsey Orch. 1936, Bob Crosby Orch. 1940,  
Kid Thomas & His Algiers Stompers 1960,  
"Ukelele Ike" (Cliff Edwards), Pee Wee Hunt, etc.

10

Concert Pitch

**A**

F E7 Eb7 D7 G7 C7 F

Ja-da, Ja-da, Ja-da Ja-da Jing, Jing, Jing.

F E7 Eb7 D7 G7

Ja-da, Ja-da, Ja-da Ja-da Jing, Jing, Jing.

**B**

F D° C7 F D° C7

That's a fun-ny lit-tle bit of mel - o-dy, it's so sooth-ing and ap - peal-ing to me, It goes

F E7 Eb7 D7 G7 C7 F D7

Ja-da, Ja-da, Ja-da Ja-da Jing, Jing, Jing, Oh yeah!

G7 C7 F

Ja-da Ja-da Jing, Jing, Jing!

Ja-da is usually played with the 2-bar tag on every chorus, as shown here, but it ain't carved in stone, ya' know?

# Ostrich Walk

The Firehouse Jazz Band

The Original Dixieland Jazz Band.  
Recorded: ODJB 1918, Mutt Carey  
(with Baby Dodds, Danny Barker, etc.)  
1947, Frankie Trumbauer & His Orch.  
(with Bix, Eddie Lang, etc.) 1927,  
Jimmy McPartland Orch. 1953, etc.

Concert Pitch

F C#7 Gm7 C7

G D7 G7 C7 G D7 G7 C7

**A** F F G7 C7 F

F G7 C7

Stop Time! 4 Bars:

F Trombone: F7 Cornet: Bb Clarinet: Bbm Trombone:

F D7 Gm7 C7 1 F 2 F Bb F°

**B** F F° (Break) C7 (Break) F (Break)

F F° C7 F F°

F F° (Break) C7 (Break) F (Break)

F° C7 F

Ostrich Walk - P.2

F C#7 Gm7 C7

**C** F F G7 C7 F

F G7 C7

Stop Time - 4 Bars:

F Trombone: F7 Cornet: Bb Clarinet: Bbm Trombone:

F D7 Gm7 C7 F

**D** F Gm7 C7 F

**Soft!** F D7 Gm7 C7 C+7 F Bix Rip! *mp* *fz*

F F° Gm C7 F

F° C7 F Unison:

**Unison 2 Bars:** F F C+7 F *mf* *mp*

12

# When day is Done

The Firehouse Jazz Band

B.G. DeSylva/Robert Katscher - 1924

Rec: Paul Whiteman Orch. (Henry Busse trumpet solo) 1927,  
Cliff Edwards ("Ukelele Ike") 1928, Mildred Bailey & Her Swing Band  
(Red Norvo, Chris Griffin, Teddy Wilson, Dick McDonough) 1935,  
Dave Nelson & The King's Men (King Oliver band without Oliver) 1931,  
Coleman Hawkins All-Stars (Polo, Higginbotham) 1940,  
Theme of Henry Busse's Orchestra.

Concert Pitch

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The first staff is marked with a box 'A' and a repeat sign. The second staff has a box 'B' at the beginning. The score ends with a double bar line and repeat dots.

When day is done and shadows fall, I dream of you; When  
 day is done I think of all the joys we knew. That  
 yearning re- turning to hold you in my arms, Won't  
 go love, I know love, with- out you night has lost its charms! When  
 day is done and grass is wet with twi- light's dew, My  
 lone- ly heart is sink- ing with the sun. Al-  
 though I miss your ten- der kiss the whole day through, I  
 miss you most of all when day is done.





Musical staff 1: Treble clef, 4/4 time signature. Chords: **A** B<sup>b</sup>, B<sup>b</sup>, Gm, Gm, Cm, F7. Bass line indicated with "Bass:" and a note.

Musical staff 2: Treble clef. Chords: B<sup>b</sup>, G7, 1. C7, F7, 2. Cm, F7, B<sup>b</sup>, B<sup>b</sup>7. First ending bracketed with "1." and repeat sign. Second ending bracketed with "2." and repeat sign.

Musical staff 3: Treble clef. Chords: **B** E<sup>b</sup>, C7, F7, B<sup>b</sup>7. Section marked with a circled "B" and repeat sign.

Musical staff 4: Treble clef. Chords: B<sup>b</sup>7, E<sup>b</sup>, B7, Fm7, B<sup>b</sup>7, E<sup>b</sup>, C7.

Musical staff 5: Treble clef. Chords: F7, B<sup>b</sup>7, E<sup>b</sup>. Section marked "To Coda:" with a circled "C" and repeat sign.

Musical staff 6: Treble clef. Chords: E<sup>b</sup>7, **C**, A<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>. Section marked with a circled "C" and repeat sign.

Musical staff 7: Treble clef. Chords: A<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>, D<sup>b</sup>.

Musical staff 8: Treble clef. Chords: A<sup>b</sup>, D<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>, Fdim. Section marked "Break - 2 Bars:" in a box.

Musical staff 9: Treble clef. Chords: E<sup>b</sup>, 1. A<sup>b</sup>, E<sup>b</sup>7, 2. A<sup>b</sup>, B<sup>b</sup>7, Coda. Section marked "D.S. al Coda" and "Coda" in boxes.

Back to "C":

Back to "B":

# Alabama Bound

The Firehouse Jazz Band

De Sylva, Green, Henderson-1924

Introduced by Al Jolson.

In musical "Kid Boots" with Eddy Canter.

Rec. by Blossom Seely, Isham Jones Orch,

Cliff Edwards (Ukulele Ike) 1926, Santo Pecora

& The Tailgaters (Bouchon, Ferrara, Martin, etc.)

1956, Clancy Hayes c. 1960, etc.

15

Concert Pitch

**A** E<sup>b</sup>9

I'm Al- a- bam- y bound, There'll be no "Hee- bie Jee- bies"

C7

hang- in 'round, Just gave the mean- est tick- et

F7 Gm

man on Earth All I'm worth

C7 F7 F<sup>o</sup> F7

To put my toot- sies in an up- per berth. Just hear that

**B** E<sup>b</sup>9

choo - choo sound, I know that soon we're goin' to

C7

cov- er ground, And then I'll hol- ler so the

B<sup>b</sup> Fm G7 C7

world will know, "Here I go",

F7 B<sup>b</sup>

I'm Al- a- bam- -y bound.

T. Allen & M. Sheafe - 1910  
Lyrics: Allen & Robbins  
Song of Washington & Lee University  
Rec: 1925 by Meyer Davis Orch., Blue Steele Orch. 1928,  
Bob Crosby Bobcats. (Faz, Haggart, Butterfield, E. Miller,  
Bauduc, Sullivan, etc.) 1938, Hal Kemp Orch., Nappy Lamare,  
The Dukes of Dixieland c. 1957, etc.

Concert Pitch

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of seven staves of music. The first staff begins with a diamond-shaped box containing the letter 'A' and a Bb chord symbol above the first measure. The second staff has Bb, D°, and F7 chord symbols. The third staff has an F7 chord symbol. The fourth staff has F7, Bb, and F7 chord symbols. The fifth staff begins with a diamond-shaped box containing the letter 'B' and a Bb chord symbol, followed by Bb, Bb7, and Eb chord symbols. The sixth staff has Eb, E°, Bb, and G7 chord symbols. The seventh staff has C7, F7, and Bb chord symbols. The music features a mix of eighth and quarter notes, with some measures containing rests.

This is one of many "non-jazz" songs which has become a Dixieland standard. The chord changes are almost always altered slightly (as these are) to fit the familiar "Bill Bailey" pattern, like Bourbon St. Parade, Over the Waves, the chorus of Tiger Rag, etc.

# At the Jazz Band Ball

The Firehouse Jazz Band

17

By the Original Dixieland Jazz Band  
(Edwards, LaRocca, Sparbaro, Shields) - 1918  
Recorded: ODJB 1918, Bix & His Gang 1927,  
Eddie Condon's Chicagoans 1940, Muggsy  
Spanier's Ragtime Band 1939, Bobby Hackett, Bo  
Crosby Orch. 1938, Emperors of Jazz,  
Wild Bill Davison, etc.

Concert Pitch

Verse:

Gm

Bass:

F7 B $\flat$  G7 C7 F7

Gm

Bass:

C7 F7

Chorus:

G7 C7

F7 B $\flat$

G7 C7

E $\flat$  Edim B $\flat$  G7 C7 F7 1. B $\flat$

2. B $\flat$

# CHINA BOY

THE FIREHOUSE JAZZ BAND

Winfree/Boutelje - 1922  
Rec: Paul Whiteman Orch. 1929,  
McKenzie & Condon's Chicagoans  
(McPartland, Tesch, Sullivan, Freeman,  
Krupa) 1927, Charles Pierce Orch.  
(Muggsy, Tesch) 1928,  
Red Nichols & His 5 Pennies (Teagarden,  
G. Miller, J. Dorsey, Krupa, etc.) 1930,  
Bechet-Spanier Big Four 1940, Eddie  
Condon, Benny Goodman Trio, Etc.

Concert Pitch

**A** F  
Chi- na boy go sleep,

F F E7 E<sup>b</sup>7 D7  
Close your eyes don't peep,

G7  
Sand- man soon will come,

B<sup>b</sup>m F E<sup>b</sup>7  
While I soft- ly hum.

**B** A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>  
Bud- dha smiles on you,

A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> C7  
Moon- man loves you too. So,

F Ddim  
while their watch they keep,

F C7 F  
Chi- na boy, go sleep.

# When It's Darkness on the Delta

The Firehouse Jazz Band

19

Concert Pitch

Jerry Livingston - 1932

Lyrics by Symes & Neiberg

Introduced by Mildred Bailey 1932

Rec: Ted FioRito 1933, Isham Jones

Orch., Dukes of Dixieland, etc.

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of eight staves of music. The first staff begins with a boxed 'A' and a repeat sign. The lyrics are: 'When it's Dark-ness on the Del-ta, That's the time my heart is light, When it's Dark-ness on the Del-ta, Let me lin-ger in the shel-ter of the night. Fields of cot-ton all a-round me, Dark-ies sing-in' sweet and low, Lord I'm luck-y that you found me, Where the mud-dy Mis-sis-sip-pi wa-ters flow. Loung-in on the Lev-ee, List-nin' to the Night-in-gales 'way up a-bove. Laugh-ter on the Lev-ee No one's heart is heav-y, All God's chil-dren got some-one to love. When it's Dark-ness on the Del-ta, On-ly Heav-en is in sight, When it's Dark-ness on the Del-ta, Let me ling-er in the shel-ter of the night.' The score includes various chord symbols such as E-flat, G7, C7, F7, B-flat7, D-flat, and A-flat. The piece concludes with a double bar line and repeat dots.

**A** E $\flat$  G $^7$  C $^7$   
When it's Dark-ness on the Del-ta, That's the time my heart is light, When it's  
Dark-ness on the Del-ta, Let me lin-ger in the shel-ter of the night. Fields of  
E $\flat$  G $^7$  C $^7$   
cot-ton all a-round me, Dark-ies sing-in' sweet and low, Lord I'm  
F $^7$  B $\flat^7$  E $\flat$  D $\flat$  E $\flat$   
luck-y that you found me, Where the mud-dy Mis-sis-sip-pi wa-ters flow.  
**B** E $\flat^7$  A $\flat$  G $^7$  G $\flat^7$   
Loung-in on the Lev-ee, List-nin' to the Night-in-gales 'way up a-bove.  
F $^7$  B $\flat^7$   
Laugh-ter on the Lev-ee No one's heart is heav-y, All God's chil-dren got some-one to love. When it's  
E $\flat$  G $^7$  C $^7$   
Dark-ness on the Del-ta, On-ly Heav-en is in sight, When it's  
F $^7$  B $\flat^7$  E $\flat$  D $\flat$  E $\flat$   
Dark-ness on the Del-ta, Let me ling-er in the shel-ter of the night.

# Bogalusa Strut

The Firehouse Jazz Band

Sam Morgan (1887-1936)  
New Orleans trumpeter & band leader,  
Led the "Magnolia Brass Band".  
Rec: Sam Morgan's Jazz Band 1927,  
Jim Robinson's New Orleans Band 1961

Concert Pitch

F F#dim C A7 D7 G7 C C7

**A** F F#dim C C#dim

Dm7 G7 C C7

F F#dim C C#dim

Dm7 G7 C F7 C C#dim

**B** Dm6 G7 C C#dim

Dm6 G7 C (Solo Break - 2 Bars) C#dim

Dm6 G7 C C7

F F#dim C A7 D7 G7 C

Tag:

F F#dim C A7 D7 G7 C



Concert Pitch

A7 A7 **A** A7 Dm  
 Some of these days, you'll miss me Hon - ey. Some of these

A7 Dm  
 days, you'll feel so lone - ly. You'll miss my

D+7 D7 G9  
 hug - gin', you'll miss my kis - sin', you'll miss me

G9 C7  
 Hon - ey, when you're a - way. You'll be so

**B** F F7 Bb  
 lone - ly, just for me on - ly. For you know

D7 Gm D7 Gm  
 Hon - ey, you've had your way. And when you

Bb Bdim F Cm6 D7  
 leave me, you know you'll grieve me; You'll miss your lit - tle

G9 C7 F Bb7 F  
 red hot ma ma ma - ma Some of These Days.

Musical staff with chords: F7, D<sup>b</sup>7, F7, A

**A** B<sup>b</sup> B<sup>b</sup>dim F7 B<sup>b</sup> B<sup>b</sup>dim F7  
Since I left my old home town, Home-sick - ness has wore me down.

B<sup>b</sup> F Bdim C7 F7  
I'm long-ing for that land of sweet hap-pi - ness, For I con - fess my wear - y soul is in dis - tress.

B<sup>b</sup> B<sup>b</sup>dim F7 B<sup>b</sup> B<sup>b</sup>dim F7  
Mich - i - gan keeps call - ing me, To come home to my ba - by;

B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>m C7 F7 1<sup>B<sup>b</sup></sup> 2<sup>B<sup>b</sup></sup>  
That's why I can't sleep, That's why I can't eat, Oh, how I long to be there.

**B** B<sup>b</sup>7 E<sup>b</sup>

B<sup>b</sup>7 E<sup>b</sup> Solo Break - 2 Bars

B<sup>b</sup>7 E<sup>b</sup> 3

Cm Gm7 C7 F7 B<sup>b</sup>7 E<sup>b</sup>



**Solos Here:**

**C** **B<sup>b</sup>** **Bdim** **F7**

Wol - ver - ine, I've been yearn-ing,

**B<sup>b</sup>** **Bdim** **F7**

Wol - ver - ine, I'm re - turn - ing,

**B<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>**

I'll soon be back with you

**C7** **F7** **2-Bar Break:**

And once more I'll be danc - ing back in Lans - ing,

**D** **B<sup>b</sup>** **Bdim** **F7**

Mich - i - gan, How I miss you

**B<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>**

Both night and day.

**E<sup>b</sup>** **E<sup>b</sup>m** **B<sup>b</sup>** **G7**

I've seen 'bout all that there is to see, I know they're wait-ing back home for me,

**C7** **F7** **B<sup>b</sup>**

That's why I've got those Wol - ver - ine Blues.

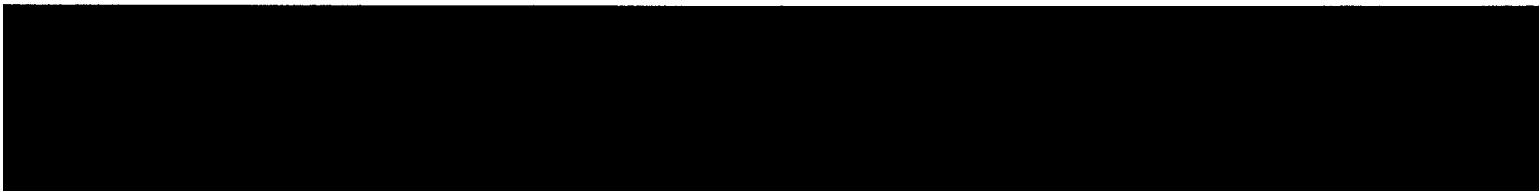
\*Reportedly banjo great Johnny St. Cyr (who would have been 17 at the time) said that he heard Jelly playing the tune in New Orleans as early as 1906. But Jelly had played a job in Detroit just before the song was published, hence the "Michigan" lyrics. (Lyrics may be by the Spikes brothers)

**CONCERT PITCH**

Whiteman 1928, Adrian Rollini Orch. (Teagarden, Goodman, Van Eps) 1934, Mugsy Spanier-Jess Stacy-Lee Wiley 1940, Louis Armstrong 1946, Vic Damone 1953  
Sung by Peggy Lee in 1955 movie "Pete Kelly's Blues"

**Verse:**

The musical score is written in concert pitch (one flat) and 4/4 time. It consists of four staves of music. The first staff begins with a boxed 'A' and a key signature change to one flat. The notes are: F4, G4, A4, Bb4, A4, G4, F4. The second staff continues with notes: F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The third staff continues with notes: F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The fourth staff continues with notes: F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. Chord symbols are placed above the notes: F, A7, Dm, F7, Bb, Bb7, F, Dm7, Gm7, C7, F, Fm6, C, G7, C, A7, D7, G7, C7.



**Chorus:**

**B** F D7 G7 C7 F C+7 F A<sup>b</sup>dim  
 Sug- ar, I call my ba- by my Sug- ar, I nev- er "may- be" my

Gm7 D7 Gm7 C7 F Gm7 C7  
 Sug- ar, That's why my ba- by is so con- fec- tion- ar- y.

F D7 G7 C7 F C+7 F Fm  
 Fun- ny, she nev- er pleads for my mon- ey, But when she feeds me on

C C<sup>#</sup>dim Dm7 G7 C Cdim C7  
 hon- ey, she gets her needs ev- 'ry time. I'd make a

**C** F7 Cm7 F7  
 mil- lion trips to her lips if I were a bee 'cause they are

B<sup>b</sup> D7 G7 C7  
 sweet- er than an- y can- dy to me. She's gran- u- la- ted

F D7 G7 C7 F C+7 F A<sup>b</sup>dim  
 Sug- ar, I nev- er cheat on my Sug- ar, 'Cause I'm too sweet on my

Gm7 D7 Gm7 C7 F  
 Sug- ar, That sug- ar ba- by o' mine.

# 24

# Hindustan

The Firehouse Jazz Band

Oliver Wallace - Harold Weeks 1917

Musical: "Joy Bells"

Rec: Joseph C. Smith Orch 1918, Bob Crosby

Orch. 1939, Alvino Ray 1941, Ted Weems

Orchestra 1948, Bob Scobey's Frisco Jazz Band

(voc. Clancy Hayes) 1951, Basin St. Six (George Girard, Pete Fountain) mid-1950's, etc.

## Concert Part

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of two main sections, A and B, each with four staves of music. The lyrics are written below the notes, and guitar chords are indicated above the staff lines.

**Section A:**

- Staff 1: Chords Bb, F+, Bb. Lyrics: Hin- du- stan, where we
- Staff 2: Chords Bb, Fdim, F7. Lyrics: stopped to rest our tir- ed car- a- van,
- Staff 3: Chord F7. Lyrics: Hin- du- stan, where the
- Staff 4: Chords F7, F+7, Bb, F7. Lyrics: paint- ed pea- cock proud- ly spreads his fan,

**Section B:**

- Staff 5: Chords Bb, F+, Bb. Lyrics: Hin- du- stan, where the
- Staff 6: Chords Bb7, Eb. Lyrics: pur- ple sun- bird flashed a- cross the sand,
- Staff 7: Chords C9, Ebm. Lyrics: Hin- du- stan, where I
- Staff 8: Chords C7, F7, Bb. Lyrics: met her and the world be- gan.

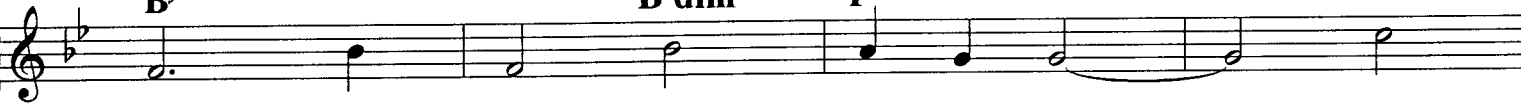
Lil Hardin (Armstrong)  
Rec: Louis Armstrong (Hines, Singleton) 1928  
The Dutch Swing College Band 1981

Concert Pitch

**A** B $\flat$



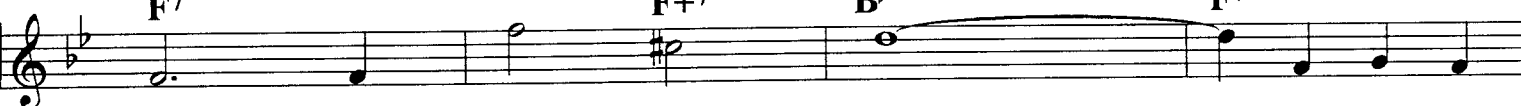
B $\flat$  B $\flat$ dim F7



F7



F7 F+7 B $\flat$  F7



**B** B $\flat$



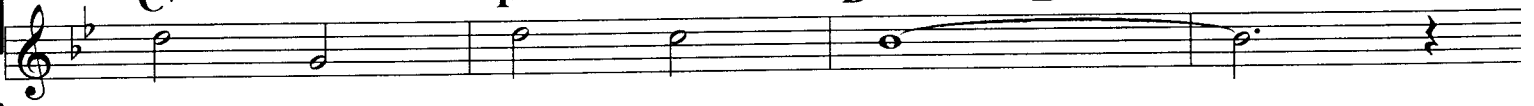
B $\flat$ 7 B $\flat$ +7 E $\flat$



E $\flat$  Edim B $\flat$  G7



C7 F7 B $\flat$  E $\flat$  B $\flat$



Tag:

E $\flat$  Edim B $\flat$  G7



C7 F7 B $\flat$  E $\flat$  B $\flat$



# 26 WHERE DID ROBINSON CRUSOE GO?

The Firehouse Jazz Band

Young/Lewis/Meyer - 1916  
Introduced in musical "Robinson Crusoe".  
Popularized 1916 by Al Jolson.  
Also in musical "Follow the Crowd"

Concert Pitch

Verse:

The musical score is written in 4/4 time with a key signature of one flat (Bb). The lyrics are: "Thousands of years ago or maybe more, out on an island on a southern shore, Robinson Crusoe landed one fine day, no rent to pay and no wife to obey, His good man Friday was his only friend, they didn't borrow or lend, They built a little hut, lived there 'til Friday, but Saturday night it was shut. And". The score includes guitar chords: F, Fdim, C7, D7, G7, Bb, and G.

Thous-ands of years a-go or may-be more,  
out on an is-land on a south-ern shore,  
Rob-in-son Cru-soe land-ed one fine day,  
no rent to pay and no wife to o-bey,  
His good man Fri-day was his on-ly friend,  
they didn-'t bor-row or lend,  
They built a lit-tle hut, lived there 'til Fri-day, but  
Sat-ur-day night it was shut. And



Chorus:

The musical score is written in G major with a key signature of one flat (F major) and a common time signature. It consists of eight staves of music. The lyrics are: "Where did Rob-in-son Cru- soe Go With Fri- day On Sat- ur- day Night? Ev- 'ry Sat- ur- day night they would start in to roam, Then on Sun- day morn- ing they'd come stag- ger- ing home. On this is- land lived wild men in can- ni- bal trim- min', and where there are wild men there must be wild wo- men, #so Where Did Rob- in- son Cru- soe Go With Fri- day On Sat- ur- day Night?". Chords are indicated above the notes: B, F, D7, G7, C7, Gm7, C7, F, D7, G7, C7, F. A box labeled "B" is placed above the first staff, and a box labeled "C" is placed above the fifth staff. A box labeled "Solos at 'B':" is placed at the end of the eighth staff.

Where did Rob-in-son Cru- soe Go With  
 Fri- day On Sat- ur- day Night? Ev- 'ry  
 Sat- ur- day night they would start in to roam,  
 Then on Sun- day morn- ing they'd come stag- ger- ing home. On this  
 is- land lived wild men in can- ni- bal trim- min', and  
 where there are wild men there must be wild wo- men, #so  
 Where Did Rob- in- son Cru- soe Go With  
 Fri- day On Sat- ur- day Night?

Solos at "B":

# The Original Dixieland One-Step

The Firehouse Jazz Band

The Original Dixieland Jazz Band

(Nick LaRocca, etc.) possibly plus Joe Jordan - 1917.

Recorded: J. Russell Robinson 1918, Kid Ory's Creole Jazz Band 1945, Red Nichols & His 5 Pennies 1928, Jimmy McPartland 1936, Wild Bill Davison, Irving Fazola, Miff Mole, New Orleans Rhythm Kings (with Wingy Manone) 1934, Pete Daily, Doc Evans, Bob Crosby Orch. 1942, etc.

Concert Pitch

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of six staves of music. The first staff begins with a double bar line and a repeat sign, followed by notes on a B-flat staff. Above the staff are chords: B<sup>b</sup>, B<sup>b</sup>, and F<sup>7</sup> (Trombone Gliss). The second staff continues the melody with chords C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, F<sup>7</sup>, and a first ending marked '1 B<sup>b</sup>' and a second ending marked '2 B<sup>b</sup>'. The third staff starts with a boxed 'A' and a B<sup>b</sup>7 chord, followed by notes and an E<sup>b</sup> chord. The fourth staff continues with B<sup>b</sup>7 and E<sup>b</sup> chords. The fifth staff has B<sup>b</sup>7, E<sup>b</sup>, and E<sup>b</sup>7 chords. The sixth staff concludes with A<sup>b</sup>, Adim, E<sup>b</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, and E<sup>b</sup>7 chords, ending with a double bar line.

**Chorus:**

The musical score for the Chorus is written in B-flat major (three flats) and 4/4 time. It consists of eight staves of music. The first staff begins with a repeat sign and a boxed letter 'B' above the first measure. The chords and notes are as follows:

- Staff 1: **B** A<sup>b</sup> C<sup>7</sup>
- Staff 2: F<sup>7</sup> B<sup>b</sup><sup>7</sup>
- Staff 3: E<sup>b</sup><sup>7</sup> Fm
- Staff 4: Cm G<sup>7</sup> Cm G<sup>7</sup> E<sup>b</sup><sup>7</sup>
- Staff 5: **C** A<sup>b</sup> C<sup>7</sup>
- Staff 6: F<sup>7</sup> B<sup>b</sup><sup>7</sup>
- Staff 7: D<sup>b</sup> Ddim A<sup>b</sup>/E<sup>b</sup> F<sup>7</sup>
- Staff 8: B<sup>b</sup><sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup>

# Dippermouth Blues

(The Sugar Foot Stomp)

Joe "King" Oliver - 1923

Perhaps his best-known composition. Oliver was "King" of the New Orleans cornetists c. 1912 until Storyville was closed in 1917 and he moved to Chicago.

Rec: King Oliver's Creole Jazz Band 1923, Johnny Miller's New Orleans Frolickers (Sharkey) 1928, Louis Armstrong with Jimmy Dorsey Orch. 1939, Muggsy Spanier's Ragtime Band 1939, Fletcher Henderson Orch. 1931, Glenn Miller Orch., Dorsey Bros. Orch. 1950's, etc.

Concert Pitch

Musical notation for the main melody in 4/4 time, key of Bb. Chords: B<sup>b</sup>dim, F7, Cm, Bdim, F7, B<sup>b</sup>, E<sup>b</sup>7, B<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>7, B<sup>b</sup>, F7, B<sup>b</sup>, E<sup>b</sup>7, B<sup>b</sup>, B<sup>b</sup>, E<sup>b</sup>7, B<sup>b</sup>. Includes a first ending and a second ending marked "Fine".

**B** Clarinet solo:

Musical notation for the clarinet solo in 4/4 time, key of Bb. Chords: B<sup>b</sup>, E<sup>b</sup>7, B<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, Edim, B<sup>b</sup>, G7, C7, F7, B<sup>b</sup>, F7, B<sup>b</sup>, F7, B<sup>b</sup>.

**C** Other Solos Except Cornet:

Musical notation for other solos in 4/4 time, key of Bb. Chords: B<sup>b</sup>, E<sup>b</sup>7, B<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>7, E<sup>b</sup>7, B<sup>b</sup>, B<sup>b</sup>, F7, F7, B<sup>b</sup>, B<sup>b</sup>.

# Dippermouth - P.2

## Cornet Solo - As Written:

① **B<sup>b</sup>** **E<sup>b</sup>7** **B<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>7**

**B<sup>b</sup>** **F7** **B<sup>b</sup>**

## Stop Time - As Written:

②

**B<sup>b</sup>** **E<sup>b</sup>7** **B<sup>b</sup>** **B<sup>b</sup>** **B<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>7** **E<sup>b</sup>7** **B<sup>b</sup>**

## Straight Time :

**F7** **B<sup>b</sup>**

③

**B<sup>b</sup>** **E<sup>b</sup>7** **B<sup>b</sup>**

## Stop Time Solo-Band Play x's:

**E<sup>b</sup>** **B<sup>b</sup>**

**Time:** **F7** **B<sup>b</sup>** "Oh Play That Thing!"

**Back to "A" - With Repeat:**

# Poor Butterfly

The Firehouse Jazz Band

Golden/Hubbell - 1916

Introduced in "The Big Show" (Hippodrome Theater)

Popularized by The Victor Military Band 1917.

Rec: Prince's Orch. 1917, Fritz Kreisler 1917, Red Nichols (Miff, Kress, Venuti, V. Berton, etc.) 1928,

Benny Goodman, Sarah Vaughn, Bobby Hackett &

His Orch. (Condon, Russell, Gowans, etc.) 1938,

Bunk Johnson (Don Ewell-pno) 1946,

The Dukes of Dixieland 1967, etc.

## Concert Pitch

A musical score for the song "Poor Butterfly" in concert pitch. The score is written on a single staff in 4/4 time with a key signature of three flats (B-flat major). The lyrics are: "Poor Butterfly! 'neath the blossoms waiting Poor Butterfly! for she loved him so. The moments pass in-to hours, The hours pass in-to years, And as she smiles thru her tears, She murmurs low, 'The moon and I know that he be faithful, I'm sure he come to me by and by. But if he don't come back Then I never sigh or cry, I just must die.'" The score includes various chord symbols such as A-flat, E7, B-flat major 7, A, E-flat 9, A-flat major 7, C+7, F9, F7, B-flat 7, E-flat 9, A-flat, F minor, B-flat 7, E-flat 9, A-flat, E7, B-flat major 7, B, E-flat 9, A-flat major 7, C+7, C7, F9, B-flat major 7, D-flat major 6, A-flat, B-diminished, E-flat 9, and A-flat.

A<sup>b</sup> E<sup>7</sup> B<sup>b</sup>m<sup>7</sup> **A** E<sup>b</sup><sup>9</sup> A<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>

Poor But- ter- fly! 'neath the blos- soms wait- ing Poor But- ter-

C<sup>+</sup><sup>7</sup> F<sup>9</sup> F<sup>7</sup>

fly! for she loved him so. The mo- ments

B<sup>b</sup><sup>7</sup> E<sup>b</sup><sup>9</sup> A<sup>b</sup> Fm

pass in- to hours, The hours pass in- to years, And as she

B<sup>b</sup><sup>7</sup> E<sup>b</sup><sup>9</sup> A<sup>b</sup> E<sup>7</sup> B<sup>b</sup>m<sup>7</sup>

smiles thru her tears, She mur- murs low, "The moon and

**B** E<sup>b</sup><sup>9</sup> A<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>

I know that he be faith- ful, I'm sure he

C<sup>+</sup><sup>7</sup> C<sup>7</sup> F<sup>9</sup>

come to me by and by. But if

B<sup>b</sup>m<sup>7</sup> D<sup>b</sup>m<sup>6</sup> A<sup>b</sup> Bdim

he don't come back Then I nev- er sigh or cry, I just must

E<sup>b</sup><sup>9</sup> A<sup>b</sup>

die." Poor But- ter- fly.

# Stealin' Apples

30

The Firehouse Jazz Band

Thomas "Fats" Waller - 1936

Lyrics: Andy Razaf

Recorded: Fletcher Henderson Orch. 1936,

Benny Goodman Orch. & Septet, etc.

Concert Pitch

**A** F B<sup>b</sup>7

F D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

F B<sup>b</sup>7

F D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F B<sup>b</sup>7 F

**B** B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup> Adim

B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 C<sup>7</sup> Cdim C<sup>7</sup>

F B<sup>b</sup>7

F D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F B<sup>b</sup>7 F

# Wrap Your Troubles in Dreams

The Firehouse Jazz Band

Harry Barris - 1951  
Lyr: Koehler & Moll  
Barris sang in Paul Whiteman's trio the "Rhythm Boys", with Al Rinker and Bing Crosby. Also wrote "Mississippi Mud", etc.  
Rec: Louis Armstrong Orch. 1931, Harry James Orch. 1938, Buck Clayton-Pee Wee Russell 1960, Sidney Bechet 1957, Eddie Condon's All-Stars (Butterfield, Cutshall, Wilber) 1957, etc.

Concert Pitch

G+7 **A** C G7 C G+ C Em Am

When skies are cloud-y and gray, They're on- ly gray for a day, so

Am6 D7 G+7 C G+7

wrap your trou- bles in dreams, and dream your trou- bles a- way. Un-

C G7 C G+ C Em Am

til that sun- shine peeps through, There's on- ly one thing to do, Just

Am6 D7 G+7 C E7

wrap your trou- bles in dreams, and dream your trou- bles a- way. Your

**B** Am B7 E7 A7 D7 G7 G+7 C E7

cas- tles may tum- ble that's fate, af- ter all, life's real- ly fun- ny that way.

Am B7 E7 A7 D7 G7 G+7 C G+7

No use to grum- ble, just smile as they fall, Weren't you king for a day? Say!

C G7 C G+ C Em Am

Just re- mem-ber that sun- shine, al- ways fol- lows the rain, so

Am6 D7 Dm7 G+7 C

wrap your trou- bles in dreams, and dream your trou- bles a- way.





# Copenhagen

The Firehouse Jazz Band

Version 2

Intro: The Benson Orchestra of Chicago.  
Rec: Wolverines (Bix, etc.) 1924, California Ramblers 1924,  
Elmer Schoebel's Friars Society Orch. (Tesch, etc.) 1929, Artie  
Shaw 1936 & 38, Casa Loma Orch., Fletcher Henderson Orch.,  
Tommy Dorsey Orch. 1938, Earl Hines Orch. 1934, Teresa  
Brewer, Firehouse Five Plus Two, c. 1950, Mr. Jack Daniel's  
Original Silver Cornet Band 1989, The Dukes of Dixieland 1959,  
The Titan Hot Five 1997, etc.

Concert Pitch

B<sup>b</sup> Bdim E<sup>b</sup>6 Edim

B<sup>b</sup> F7 B<sup>b</sup> F9 B<sup>b</sup> F7 B<sup>b</sup>7

**A** E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7

Way down in old New Orleans you will

A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Adim

find shoulder shakin' queens, and when they roll their

B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>+7

eyes you wake up in paradise.

**B** E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7

And when that old leader man I said

A<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Adim

when that old leader man picks up his sax-o-

B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>7 E<sup>b</sup> F7

phone, all the shoulder shakers moan.

Play as written to bottom of page, back to "C" for 16-bar solos,  
After last solo play "D" & "C".

**C**  $E^b \text{maj}7$   $E^b \text{m}6$   $B^b$   $A7$   $A^b7$   $G7$

Pro- fes- sor man won't you play Co-pen-ha-gen 'cause

$C7$   $F7$   $B^b$   $B^b7(b5)$   $B^b7$   $B^b+7$

that's one tune sure has got me run-nin' wild.

$E^b \text{maj}7$   $E^b \text{m}6$   $B^b$   $A7$   $A^b7$   $G7$

No- bod- y knows how that tune burns up my clothes, so

$C7$   $F7$   $B^b$   $E^b7$   $B^b$  **Fine**

hey hey hey, syn-co-pate it all night long. **End Solo Here:**

**D** Top notes are melody:

$B^b$   $Cm$   $Dm$   $B^b$   $G^b$

*pp* Doo da da doo dum,

$B^b$   $F7$   $B^b$   $E^b7$   $B^b$   $F+7$

*f* step-pin' dad-dy, ma-ma's feel-in' good.

$B^b$   $Cm$   $Dm$   $B^b$   $G^b$

*pp* Doo da da doo dum,

$B^b$   $F7$   $B^b$   $E^b7$   $B^b$   $B^b7(b5)$   $B^b7$   $B^b+7$

*f* syn-co-pate me like a dad-dy should.

Solos at "C" Only,  
After last solo play  
"D" and "C"

# Home

The Firehouse Jazz Band

Peter van Steeden-Harry Clarkson-Jeff Clarkson - 1931  
 Song debuted on radio Thanksgiving eve 1931.  
 Recorded: California Ramblers 1931, Van Steeden 1932,  
 Louis Armstrong 1932, Mildred Bailey, Nat "King" Cole  
 1950, 1944 Andrews Sisters movie "Moonlight & Cactus",  
 Bob Scobey's Frisco Jazz Band (voc. Clancy Hayes) 1955

Concert Pitch

**A** E<sup>b</sup> D<sup>7</sup> Fm B<sup>b7</sup>

When shad- ows fall, and trees whis- per day is end- ing,

Fm B<sup>b7</sup> B<sup>b+7</sup> E<sup>b</sup> Fm<sup>7</sup> B<sup>b7</sup>

My thoughts are ev- er wend- ing Home.

E<sup>b</sup> D<sup>7</sup> Fm B<sup>b7</sup>

When crick- ets call, my heart is for- ev- er yearn- ing,

Fm B<sup>b7</sup> E<sup>b</sup>

Once more to be re- turn- ing Home.

**B** A<sup>b</sup>m E<sup>b</sup>

When the hills con- ceal the set- ting sun,

A<sup>b</sup>m<sup>6</sup> B<sup>b7</sup>

Stars be- gin a- peep- ing one by one.

E<sup>b</sup> D<sup>7</sup> Fm B<sup>b7</sup>

Night cov- ers all, And though for- tune may for- sake me,

Fm B<sup>b7</sup> E<sup>b</sup>

Sweet dreams will ev- er take me Home.

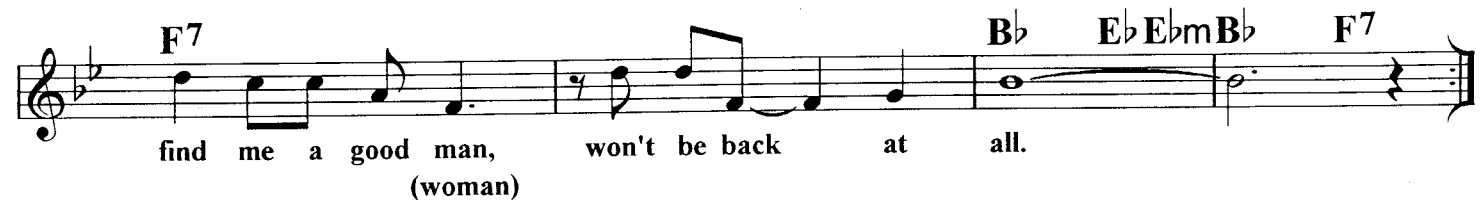
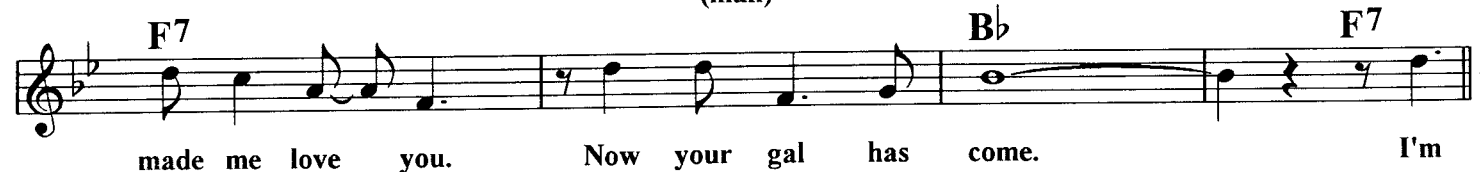
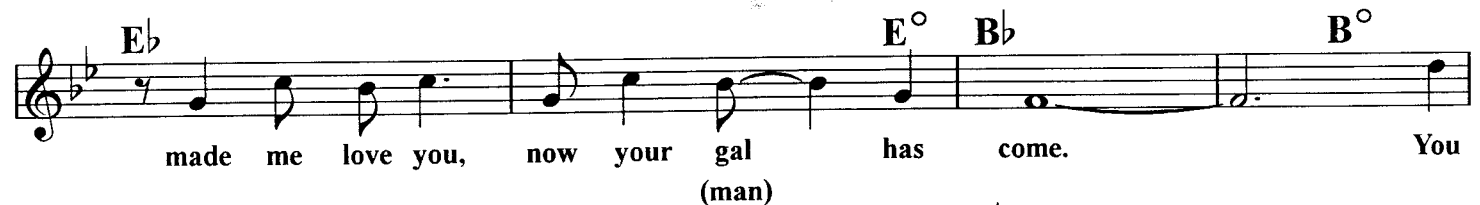
# SEE SEE RIDER

The Firehouse Jazz Band

Gertrude "Ma" Rainy - 1925  
Adapted from older blues song.  
Recorded: Ma Rainy 1925,  
Bea Booze 1943, Helen Humes,  
Bunk Johnson

35

Concert Pitch



# Anything Goes

The Firehouse Jazz Band

Cole Porter - 1934

Musical "Anything Goes" (Ethel Merman)

Rec. by Paul Whiteman 1934,

Dorsey Bros. Orch. 1935, Mel Powell, etc.

Concert Pitch

G+7 **A** C

In old-en days a glimpse of stock-ing was looked on as some-thing shock-ing, Now Heav-en

Dm7 Dm7(b5) C Dm C G+7

knows, An-y thing goes. Good

C C7

auth-ors, too, who once knew bet-ter words now on-ly use four let-ter words writ-ing

Dm7 Dm7(b5) C C B7

prose, An-y thing goes. The world has gone

**B**E B7 E7 B7

mad to-day, and good's bad to-day, and black's white to-day, and day's night to-day, When most

Em A7 Dm7 G7

guys to-day that wo-men prize to-day are just sil-ly gig-o-los; So

C C7

though I'm not a great ro-manc-er I know that you're bound to an-swer when I pro-

Dm7 Dm7(b5) C

pose, An-y thing goes.

# Farewell Blues

The Firehouse Jazz Band

The New Orleans Rhythm Kings (Mares, Schoebel, etc.) - 1922

Recorded: Friars Society Orch. (later called "New Orleans Rhythm Kings") 1922, Isham Jones Orch. 1923, The Georgians 1923, Charleston Chasers (Red Nichols, etc.) 1927, Ted Lewis Orch. 1929, Eddie Lang-Joe Venuti All-Star Orch. 1931, Al Hirt, Pete Fountain, etc.

Concert Pitch

**A** F7 F7 F

Chorus:

**B** F C7 F F7 E7 Eb7

No Repeat 1x - On to "C":

**C** F C7 F C7 F

Back to "B" for Solos:

# Paddlin' Madelin' Home

Harry Woods - 1925

(I'm Looking Over A 4-Leaf Clover, Side By Side, When the Moon Comes Over the Mountain. etc.)

Recorded: Cliff Edwards (Ukulele Ike) 1925, The Ipana Troubadors 1926, George Olson Orch., etc.

Concert Pitch

Verse:

The musical score is written in 4/4 time and consists of four staves. The lyrics are as follows:

I love a girl named Ma-de-lin', I know she loves me, too, For  
 The moon comes up at six o'-clock and I come up at eight, She's  
 ev'-ry night the moon is bright she rides in my ca- noe. At  
 al- ways wait- in for my call and meets me at the gate. I've  
 mid- night on the riv- er I heard her fa- ther call, but  
 pet- ted in the par- lor, and hugged her in the hall, but  
 she don't care and I don't care if we get back at all; 'Cause when I'm  
 when she's out in my can- oe I love her best of all;

Chords indicated above the notes include: C, A, F, C, C°, C, G7, C, C, C°, C, Dm7, G7, F, C, C°, C, G7, Am, A7(b5), G, D7, G, D7, G7.



**Chorus:**

**B** C G+7 C  
 Pad- dl- in' Ma- de- lin' home, Gee, when I'm

D7 Ddim D7  
 Pad- dl- in' Ma- de- lin' home, First I First I

G7 G+7 C Am A7  
 drift with the tide, Then pull for the shore, I I  
 kiss her a while, and when I get through, I I

D7 G7  
 hug her and kiss her mile and padd- le some more. Then I keep  
 pad- dle for one her mile and padd- ritt back for two.

**C** C G+7 C  
 Pad- dl- in' Ma- de- lin' home Un- til I

D7 Ddim D7 D7(b5)  
 find a spot where we're a- lone, Oh! she Oh! if

C Em Am Am7 D Fm6  
 nev- er says "no" so I kiss her and go  
 she'd on- ly say "Throw your padd- les a- way!"

C C° G7 G+7 C C7 A7 A7(b5)  
 Pad- dl- in' Ma- de- lin', Sweet! sweet Ma- de- lin',

D7 G7 G+7 C  
 Pad- dl- in' Ma- de- lin' home.

**Solos at "B":**

# Cakewalkin' Babies From Home

The Firehouse Jazz Band

Smith-Troy-Clarence Williams - 1924

Rec: Sidney Bechet 1925, Bessie Smith with Fletcher Henderson Orch. (Coleman Hawkins) 1925, Clarence Williams' Blue Five (with Bechet) 1925, Mutt Carey (D. Barker, Pops Foster, Baby Dodds) 1947, Lu Watters' Yerba Buena Jazz Band, Bob Thiele, The Titan Hot Five 1996, etc.

**Concert Pitch**

**Verse:**

F7 **A** B<sup>b</sup> F+7 B<sup>b</sup> F+7  
 Cake-walk-ers may come, and cake-walk-ers may go,  
 B<sup>b</sup> B7 C7 F7  
 But I want to tell you 'bout a coup- le I know;  
 D7 Gm D7 Gm7  
 High step- pin' pair, deb- on- air. But  
 C7 G<sup>b</sup>7 F7  
 when it comes to bus- 'ness not a soul can com- pare.

**Chorus:**

**B** F7  
 Here they come, Look at 'em syn- co- pa- tin',  
 B<sup>b</sup> A7 A<sup>b</sup>7 G7  
 Go- in' strong, Yeah, they are dem- on- strat- in'.  
 C7  
 Talk of the town, Eas- in' a- round, They're  
 C7 G<sup>b</sup>7 F7  
 pick- in' 'em up, and lay- in' 'em down.  
**C** F7  
 Danc- in' fools, Yeah, they are dem- on- strat- in'  
 B<sup>b</sup> D7 Gm B<sup>b</sup>  
 they're in a class of their own! The

Last Time: Optional Jump to "E" For Armstrong Out-Chorus:

Cakewalkin' - P.2

on- ly way to win is to cheat 'em,  
You can tie 'em, but you're nev- er gon- na' beat 'em.  
Strut your stuff, Boys, Don't do noth- in' dif- 'rent, Those  
Cake- walk- in' Ba- bies from home!

Chords: D, E<sup>b</sup>6, E<sup>b</sup>m6, B<sup>b</sup>, B<sup>b</sup>dim, F7, C7, F7, B<sup>b</sup>

Solos at "B"

Stop Time Cornet Solo (Louis Armstrong's) - Band Plays Downbeats Every 2 Bars:

Time: E, E<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>, F7, C7, F7, B<sup>b</sup>

# 'Deed I Do

The Firehouse Jazz Band

Rec: Ruth Etting 1927, Johnny Marvin 1927, Jack Teagarden, Benny Goodman, Charlie Barnet, Tommy Dorsey, Snub Mosely, Bunny Berigan, Ben Pollack, Lena Horne 1948, etc.

## Verse:

The musical score is written on a single treble clef staff in 4/4 time with a key signature of two flats (Bb and Eb). The lyrics are written below the notes. Chord symbols are placed above the staff at various points. The score includes a 'Verse' section and a 'B' section. The 'B' section is marked with a box around the letter 'B'.

**Chord Symbols:** Fm, Bb7, Gm7, Eb, Fm, Bb7, Gm7, C7, Fm, F#dim, Gm7, C7, Cm, F7, Bb7, Fm7, Bb7, A, Eb, Eb7, Ab, Abm, Eb, F7, Bb7, Eb, Edim, Fm7, Bb7, Eb, Eb7, Ab, Abm, Eb, F7, Bb7, Eb, Eb7, B, Ab, G7, C7, F7, Bb7, Bb+7, Eb, Eb7, Ab, Abm, Eb, F7, Bb7, Eb, Ab7, Eb, Bb7.

**Lyrics:**

I was oh so blue till you came a-long,  
 Just to make my life a won-der-ful song.  
 You brought sun-shine just to bright-en my lone-li-ness.  
 Is it an-y won-der in my hap-pi-ness, I con-fess:  
 Do I want you Oh my, do I?  
 Hon-ey, 'Deed I do!  
 Do I need you Oh my, do I?  
 Hon-ey, 'Deed I do.  
 I'm glad that I'm the one who found you,  
 That's why I'm al-ways hang-in' 'round you.  
 Do I love you Oh my, do I?  
 Hon-ey 'Deed I Do!

# The Yellow Dog Blues

Originally the "Yellow Dog Rag"  
The Firehouse Jazz Band

W. C. Handy - 1914

Named for the "Yazoo-Delta" railroad, which, partly due to some yellow freight cars, was known to the locals as the "Yellow Dog".

Rec: Bessie Smith with Fletcher Henderson's Hot Six 1925, The Rhythmakers (Waller, Condon, Pops Foster, etc.) 1932, Ted Weems Orch. (Muggsy) 1930, etc.

## Concert Pitch

Eighth notes = Dotted-eighth/Sixteenths

**Verse:**

**A** B<sup>b</sup> B<sup>b</sup>7

**E<sup>b</sup>7** B<sup>b</sup> Bdim

**F7** **E<sup>b</sup>7** **F7** **B<sup>b</sup> B<sup>b</sup>7** **E<sup>b</sup> E<sup>b</sup>m** **1<sup>st</sup> B<sup>b</sup> F7** **2<sup>nd</sup> B<sup>b</sup> F7 B<sup>b</sup>7**

**Chorus:** 1x as written - then solos:

**B** E<sup>b</sup> Fm F<sup>#</sup>dim E<sup>b</sup>7 **Solo Break - 2 Bars - Add Yells & Screams as needed**

**A<sup>b</sup>7** E<sup>b</sup> Edim

**B<sup>b</sup>7** **A<sup>b</sup>7** **B<sup>b</sup>7** **E<sup>b</sup> E<sup>b</sup>7** **A<sup>b</sup> A<sup>b</sup>m** **E<sup>b</sup>**

Solos at "B",  
After last solo play "A" once,  
take 2nd Ending, play "B".

# Clarinet Marmalade

The Firehouse Jazz Band

The Original Dixieland Jazz Band

(LaRocca, Shields, Edwards, etc.) - 1918

Recorded: ODJB 1918, New Orleans Rhythm Kings

(with Mares, Roppollo, Jelly Roll Morton, etc.) 1923,

Bix & Tram 1927, Ted Lewis Band 1928, Jimmy

McPartland 1953, Dukes of Dixieland-late '50's, Mr.

Jack Daniel's Original Silver Cornet Band 1989, etc.

Concert Pitch

The musical score is written in 4/4 time and B-flat major. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. The first three measures are marked with chords F, A7, and D7. The second staff continues with G7, C7, F, and C7. The third staff is marked with a box containing the letter 'A' and contains F, C+7, F, and F7. The fourth staff contains Bb, Bb, Bbm, F, and F7. The fifth staff contains Bb, Bb, Bbm, F, and D+7. The sixth staff is marked with a box containing '1.' and contains G7 and C7. The seventh staff is marked with a box containing '2.' and contains G7, C7, and F. The eighth staff is marked with a box containing 'Interlude:' and contains C7. The final staff continues the interlude with C7.

Chorus:

**B** F A7 D7

G7 C7 F C7

F A7 D7

G7 C7 F A7 *Play only into "Dog Fight"*

**End Solo Here!**

Dog Fight:

Dm *Cornet:* *Cornet:*

Gm *Cornet:*

C7 A

Back to "B" for Solos,  
Use "B" only, No "Dog Fight".  
After last solo, Play:  
"Dog Fight", "B", & "Tag".

Tag:

F A7 D7

G7 C7 F

# Canal Street Blues

The Firehouse Jazz Band

by Joe "King" Oliver - 1923. One of New Orleans' best known cornetists and band leaders. His career began around 1904. When Storyville closed in 1917 he was forced to find work in Chicago, where he later called young Louis Armstrong to join him. Recorded: King Oliver's Creole Jazz Band 1923, Henry Allen Orch. 1940, Lu Watters' Yerba Buena Jazz Band-late'40's, Benny Strickler, etc.

**Concert Pitch**

F
Drum Roll:        B $\flat$ 
Drum Roll:        B $\flat$ m
Drum Roll:        C7

**A** F F7

B $\flat$  F

C7 1. F B $\flat$ 9 F C+7 2. F C7

**B** F F7

B $\flat$  F

C7 1. F Break: C7 2. F B $\flat$ 7 F To "A":

Solos on "A" only. After last solo play "A", "B", & Last Ending:

**Last Ending:**

F B $\flat$ 7 F D $\flat$ 7 C7 F



# The Wabash Blues

The Firehouse Jazz Band

44

Dave Ringle & Fred Meinkin - 1921  
Recorded: Isham Jones Orch. 1921, Charleston  
Chasers (Red Nichols, Miff Mole, Jimmy Dorsey, etc.)  
1927, Ted Lewis Orch. 1930, Pee Wee Hunt, Shorty  
Sherock, Russ Morgan Orch. 1939, etc.

Concert Pitch

Chromatic pick-up notes throughout  
were not in original composition.

**A** **B<sup>b</sup>7** **E<sup>b</sup>**

Oh, those Wa - bash Blues, I

**B<sup>b</sup>7** **E<sup>b</sup>** **E<sup>b</sup>7**

know, I got my dues. A

**A<sup>b</sup>** **E<sup>b</sup>**

lone - some soul am I, I

**B7** **B<sup>b</sup>7**

feel that I could die.

**B** **B<sup>b</sup>7** **E<sup>b</sup>**

Can - dle light that gleams,

**B<sup>b</sup>7** **E<sup>b</sup>** **E<sup>b</sup>7**

Haunts me in my dreams. I'll

**A<sup>b</sup>** **E<sup>b</sup>**

pack my walk - ing shoes, to

**B<sup>b</sup>7** **E<sup>b</sup>**

lose those Wa - bash Blues.

**Patter Chorus:**

**B<sup>b</sup>** **D7** **Gm** **B<sup>b</sup>** **F#** **D<sup>b</sup>7** **F#** **D<sup>b</sup>7**

Thru the syc-a-more the can-dle light is shin-ing bright, Mem'ry brings the scent of new-mown hay to me each night,  
'Xpect to see the moon-shine on the Wa-bash an-y night, Seems that such a pie-ture's bound to turn me to the right,

**C7** **E<sup>b</sup>m6** **C7** **E<sup>b</sup>m6** **F7** **B<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **E<sup>b</sup>m** **B<sup>b</sup>**

I am start-ing for that spot no need to ask me when, I'll be leav-ing hoof-prints t'wards the old home road a - gain.  
Ma-king up my mind to see that home so far a - way, But un-til that hap-pens here's the best that I can say:

Back to "A":

# Big Butter & Egg Man

The Firehouse Jazz Band

Louis Armstrong and Percy Venable - 1926  
Recorded: Louis Armstrong's Hot Five  
(vocal: May Alix) 1926,  
Muggsy Spanier's Ragtime Band 1939,  
Sidney Bechet Trio 1952, Bob Scobey's Frisco  
Jazz Band (voc. Clancy Hayes) 1952, etc.

Concert Pitch

**A** F G7

I want a big but-ter and egg man from

C7 F Fdim Gm7 C7

way out in the west.

F Fdim Gm7 C7

I'm get- tin' tired of work- ing all day,

C7 F Fdim C7

I want some- bod- y who wants me to play.

**B** F7 Bb

Pret- ty gold and sil- ver have nev- er been mine, but

D7 G7 C7

if my dream comes true, Dear, the sun's gon- na' shine. So,

F G7

I want a big but- ter and egg man, Now don't

C7 F

some big but- ter and egg man want me?

# Someday You'll Be Sorry

46

The Firehouse Jazz Band

By Louis Armstrong

Rec: Louis Armstrong 1947, Bunk Johnson 1947,  
Wild Bill Davison 1962, Dukes of Dixieland 1965,  
Turk Murphy's Jazz Band 1979 (Chris Tyle,  
Bob Helm, Pete Clute, John Gill, etc.), etc.

## Concert Pitch

The musical score is written in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. It consists of two main sections, A and B, with lyrics written below the notes. Chord symbols are placed above the staff lines. Section A starts with a boxed 'A' and ends with a double bar line. Section B starts with a boxed 'B' and ends with a double bar line. The lyrics are: 'Some- day, you'll be sor- ry. The way you treat- ed me was wrong. I was the one who taught you all you know. Your friends have sent you to make me sing an- oth- er song. So, Good luck may be with you, and may your fu- ture you won't fear, (Dear), (No,) there won't be an- oth- er to treat you like a broth- er, Some- day you'll be sor- ry, Dear.'

**A**  $E\flat$   $D^7$   
Some- day, you'll be sor- ry.

$E\flat$   $Gm^7$   $C^9$   
The way you treat- ed me was wrong.

$Fm$   $B\flat^7$   $E\flat$   $G^7$   $Cm$   $Cm^7$   
I was the one who taught you all you know.

$F^7$   $Fdim$   $B\flat^7$   $B\flat+7$   
Your friends have sent you to make me sing an- oth- er song. So,

**B**  $E\flat$   $D^7$   
Good luck may be with you,

$E\flat$   $Gm^7$   $C^7$   
and may your fu- ture you won't fear, (Dear), (No,)

$Fm^7$   $A\flat m^6$   $E\flat$   $Gm^7$   $C^7$   
there won't be an- oth- er to treat you like a broth- er,

$Fm^7$   $B\flat^7$   $E\flat$   
Some- day you'll be sor- ry, Dear.

# Alabama Jubilee

The Firehouse Jazz Band

Jack Yellen/George Cobb - 1915

Rec: Arthur Collins & Byron Harlan

(Popular performers of "Coon songs") 1915,

Red Foley 1951, Firehouse Five Plus Two 1954,

Percy Humphrey's New Orleans Band 1974,

The Dukes of Dixieland 1957, etc.

Concert Pitch

Verse:

**A** C A<sup>b</sup>7

Man - do - lins, vi - o - lins,

C G<sup>7</sup> C G<sup>7</sup>

Ev - 'ry - bod - y tun - in' up, the fun be - gins.

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

Come this way, don't de - lay,

D<sup>7</sup> G<sup>7</sup> Em G<sup>7</sup>

Bet - ter hur - ry hon - ey dear, or you'll be miss - in'

**B** C A<sup>b</sup>7

Mu - sic sweet, rag - time treat,

C G<sup>7</sup> C

Goes right to your head and trick - les to your feet.

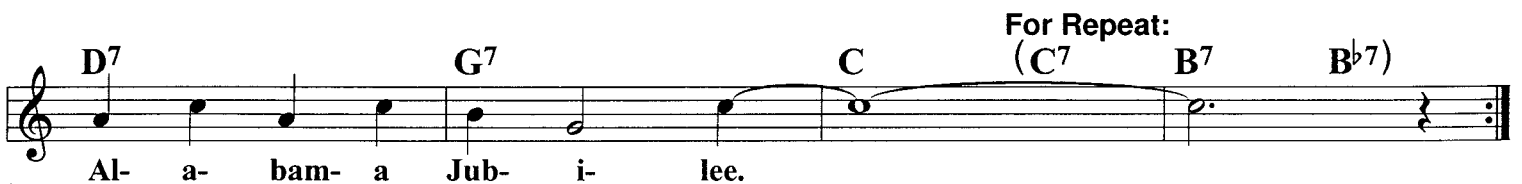
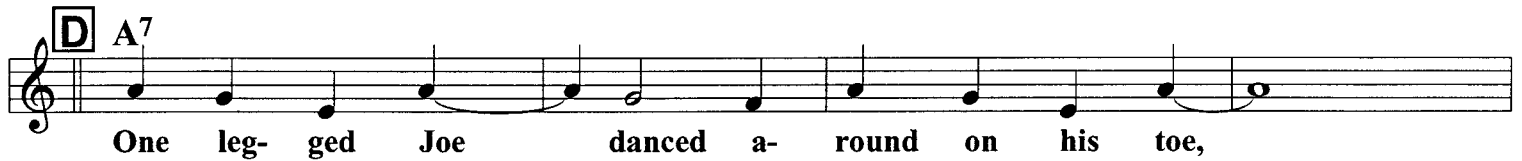
D<sup>7</sup> G G<sup>#</sup>dim

It's a re - mind - er, a mem - o - ry find - er, of

D<sup>7</sup> G<sup>7</sup>

nights down in old Al - a - bam: You ought to

## Chorus:



# Come Back, Sweet Papa

The Firehouse Jazz Band

Paul Barbarin/Luis Russell

Rec: Louis Armstrong's Hot Five 1926, Graeme Bell (Australian), Bob Crosby Orch. 1936, Lu Watters' Yerba Buena Jazz Band 1942, The Firehouse Five Plus Two 1958, Jimmy McPartland, The Titan Hot Five 1996, etc.

**Concert Pitch**

**Verse:**

**Chorus:**

# Blue Lou

The Firehouse Jazz Band

Edgar Sampson-Irving Mills 1933

Recorded: Benny Carter 1933, Chick Webb Orch.

(with Sampson on alto sax) 1934, Metronome All-

Star Band 1939, Fletcher Henderson, Benny Goodman,

Bunny Berigan, Art Tatum, Lou McGarity, etc.

This was one of Tommy Dorsey's favorite "jam session" tunes.

49

Concert Pitch

The musical score for "Blue Lou" is presented in 4/4 time with a key signature of two flats (Bb and Eb). It consists of two main sections, A and B, each with four measures. Section A begins with a boxed 'A' and features a sequence of chords: F#7, F7, F#7, and F7. Section B begins with a boxed 'B' and features a sequence of chords: F, F#dim, C7, F, F#dim, C7, F7, and Bb. The melody is written in treble clef, and the bass line is indicated by chord symbols above the staff. The score includes various musical notations such as eighth notes, quarter notes, and rests.

50

# Baby Brown

The Firehouse Jazz Band

Alex Hill (1906-1937) - 1935

Recorded: New Orleans Rhythm Kings (Muggsy, G. Brunies, Eddie Miller, Terry Shand, Gene Krupa, Red McKenzie) 1935, Fats Waller 1935

Concert Pitch

**B<sup>b</sup>/D** **C<sup>#</sup>dim** **Cm<sup>7</sup>** **F** **B<sup>b</sup>/D** **C<sup>#</sup>dim** **Cm<sup>7</sup>** **F<sup>7</sup>**

You've heard a-bout Geor-gia Brown, You've heard how she wrecked the town.

**B<sup>b</sup>** **A<sup>b</sup>dim** **G<sup>+</sup>** **G<sup>7</sup>** **C<sup>7</sup>** **F<sup>7</sup>** **F<sup>+</sup>**

She's got a ba-by sis - ter, Let me tell you 'bout her mis - ter: No

**A** **B<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **Edim** **B<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **F<sup>7</sup>**

mat-ter where you been, sir, No mat-ter what you've seen, You'll

**B<sup>b</sup>** **D<sup>7</sup>** **Gm** **Edim** **F<sup>7</sup>** **B<sup>b</sup>**

nev-er frown on Ba-by Brown, that neat sweet Geor-gia queen. She's

**B<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **Edim** **B<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **F<sup>7</sup>**

sure some jol-ly friend, sir, and just past sev-en-teen, There's

**B<sup>b</sup>** **D<sup>7</sup>** **Gm** **Edim** **F<sup>7</sup>** **B<sup>b</sup>**

none in town like Ba-by Brown, that neat sweet Geor-gia queen.

**B** **B<sup>b</sup>7** **Fm<sup>7</sup>** **B<sup>b</sup>7** **B<sup>b</sup>9**

Cute 'n' pert 'n' got that cer-tain thing you know the rest,

**E<sup>b</sup>** **G<sup>7</sup>** **C<sup>7</sup>** **F<sup>7</sup>**

Can't help flirt-in', makes that cur-tain ring down all the best. She's

**B<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **Edim** **B<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **F<sup>7</sup>**

al-ways bound to win, sir, I'm sing-in' what I mean, My

**B<sup>b</sup>** **D<sup>7</sup>** **Gm** **Edim** **F<sup>7</sup>** **B<sup>b</sup>**

mon-ey's down on Ba-by Brown, that neat sweet Geor-gia queen.

**Tag:** **B<sup>b</sup>** **D<sup>7</sup>** **Gm** **Edim** **F<sup>7</sup>** **B<sup>b</sup>**



# Yes! We Have No Bananas

The Firehouse Jazz Band

51

Frank Silver/Irving Cohn - 1923

Revue "Make It Snappy" by Eddie Cantor 1922,

Rec: Ben Selvin Orch. 1923, Great White Way Orch. 1923,

Benny Krueger Orch. 1923, California Ramblers 1923,

Sidney Bechet with Sammy Price's Blusicians (Pops Foster, etc.) Paris 1956, etc.

Sung by Pied Pipers in 1948 movie "Luxury Liner".

Concert Pitch

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The first staff begins with a boxed 'A' and a Bb chord. The lyrics are: 'Yes! We have no ba- na- nas, Yes, we'. The second staff has lyrics: 'have no ba- na- nas to- day. We've'. The third staff has lyrics: 'string beans and hon- ions, cab- bah- ges and scal- lions and'. The fourth staff has lyrics: 'all kinds of fruit and say, We have an'. The fifth staff begins with a boxed 'B' and a Bb chord, with lyrics: 'old fash- ioned to- mah- to,'. The sixth staff has lyrics: 'Long Is- land po- tah- to, But'. The seventh staff has lyrics: 'Yes! We have no ba- na- nas, Yes, we'. The eighth staff has lyrics: 'have no ba- na- nas to- day.' and ends with a double bar line.

**A** B $\flat$  B $\flat$ 7 A7 A $\flat$ 7 G7

Yes! We have no ba- na- nas, Yes, we

C7 F7 B $\flat$  B $\flat$ 7

have no ba- na- nas to- day. We've

E $\flat$  E $\flat$ m B $\flat$

string beans and hon- ions, cab- bah- ges and scal- lions and

A7 D F7

all kinds of fruit and say, We have an

**B** B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7

old fash- ioned to- mah- to,

E $\flat$  F7

Long Is- land po- tah- to, But

B $\flat$  B $\flat$ 7 A7 A $\flat$ 7 G7

Yes! We have no ba- na- nas, Yes, we

C7 F7 B $\flat$  B $\flat$ dim Cm7 F+7

have no ba- na- nas to- day.

# Do You Know What It Means To Miss New Orleans

The Firehouse Jazz Band

Eddie De Lange/Louis Alter - 1946

In movie "New Orleans" with Billie Holiday & Louis Armstrong Orchestra.  
Pete Fountain's theme song.

Rec: Louis Armstrong (w/ Kid Ory, Barney Bigard, etc.) 1946,

Bob Scobey's Frisco Band (voc. Clancy Hayes) 1952,

Wild Bill Davison (at Ruby Red's Warehouse with Ernie Carson-pno,

W. Thomas-trb, H. Foretich-cl, etc.) 1970, Dukes of Dixieland 1958 & 1965,

Silver Leaf Jazz Band (Chris Tyle, John Gill, etc.) 1993, etc.

**Concert Pitch**

**Verse:**

**A** C7 F7 G7 G+7 G7

I nev-er had this kind of feel- in', With drag- gin' heart and brain a- reel- in'.

Cm Fm Cm/E<sup>b</sup> D<sup>b</sup>9 3 Cm A<sup>b</sup>9 Fm<sup>6</sup> G7

What's the mat- ter, here's the mat- ter, Here's the thing that's real- ly wrong with me: Do you

**Chorus:**

**B** C G+7 C F9 C Am7 D9

know what it means to miss New Or- leans, And miss it each night and day? I

F F#dim C A7 Dm G7 G+7

know I'm not wrong, the feel- in's get- tin' strong- er the long- er I stay a- way. Miss the

C G+7 C F9 C Am7 D9

moss- cov- ered vines, the tall sug- ar pines where mock- in'- birds used to sing And

F F#dim C A7 Dm G7 C

I'd like to see the la- zy Mis- sis- sip- pi A hur- ry- in' in- to spring. The

**Bridge:**

The bridge consists of four staves of music in treble clef, 4/4 time. The first staff begins with a C time signature. The melody is written on a single line with various chord changes indicated above the notes. The lyrics are: "moon- light on the bay-ou, a Cre-ole tune that fills the air; I dream a- bout mag- nol-ias in June, And soon I'm wish-in' that I was there. Do you know what it means to miss New Or- leans, When that's where you left your heart? And there's some- thing more: I miss the one I care for More than I miss New Or- leans." The chords are: C, Bbm7, Eb9, Ab, Adim, Bbm7, Eb9, Ab, Am7, D9, G, Em7, Am7, D9, G9, G+7, C, G+7, C, F9, C, Am7, D9, F, F#dim, C, A7, Dm7, G7, C.

**Back to "B" for Solos:**

**53**

# Of All the Wrongs You've Done To Me

*The Firehouse Jazz Band*

Payton-Smith-Dowell

**Concert Pitch**Lyrics 1st verse are Clancy Hayes'.  
Lyrics 2nd verse are Eva Taylor's.Recorded: Clarence Williams' band, (Louis Armstrong, voc. Eva Taylor) 1925,  
Red Onion Jazz Babies (Louis & Lil Armstrong, Buster Bailey) 1924, Bob Scobey's  
Frisco Jazz Band (voc. Clancy Hayes) 1952, Eddie Condon's Band (McGarity,  
Schroeder, Wettling, etc.) 1943, etc.*Medium Blues***Verse:**

**A** G B<sup>b</sup>dim D<sup>7</sup> G C G D<sup>7</sup>

You're fly - in' high, Don't ev - en try to ev - er stop to think. The

G B<sup>b</sup>dim D<sup>7</sup> G F<sup>#</sup>7 Bm D<sup>7</sup>

birds fly high to - wards the sky, But they've got to come down to drink. I'm

G B<sup>b</sup>dim D<sup>7</sup> G C G Bdim

not try - in' to lec - ture you, But here's one point that's deep: Re -

D A<sup>7</sup> D<sup>7</sup> B<sup>7</sup> Em A<sup>7</sup> D<sup>7</sup>

mem - ber that old say - ing: Just as you sow you shall reap. Of Of

**Chorus:**

**B** E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G

all the wrongs you've done to me, They're bound to come back some - day. You  
all the wrongs you've done to me, They're bound to come back to you. Your

E<sup>7</sup> Bdim D F<sup>#</sup>dim Em<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

said you loved me and hon - est - ly, Then up and went a - way. You  
sobs and cries and bit - ter tears will fall like the morn - ing dew. You

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

told me lies, I re - al - ize, You fooled me from the start. Of  
made me weep, You made me moan, Now what more could you do? Of

E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G

all the wrongs you've done to me, They're bound to come back, Sweet - heart.  
all the wrongs you've done to me, They're bound to come back to you.

# Oh! Sister, Ain't That Hot?

The Firehouse Jazz Band

Rec: The Original Memphis 5 - (Usually Phil Napoleon, Frank Signorelli, Miff Mole, etc.) 1923, Jimmy Noone's Apex Club Orch. (with Earl Hines) 1928, Eddie Condon's Band (M. Marsala, G. Brunies, Pee Wee, Fats Waller, etc.) 1940, etc.

54

Concert Pitch

**A** B<sup>b</sup> G<sup>b</sup> B<sup>b</sup> B<sup>b</sup>7

When they're play - in' the blues, Smoke comes out of my shoes.

E<sup>b</sup> G<sup>b</sup>7 B<sup>b</sup> G<sup>7</sup>

Folks say I'm a live wi - re, Just an oil can on fi - re. But

C<sup>7</sup> F<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F C<sup>7</sup> F<sup>7</sup>

I don't mind things like that, I'm gon - na' grab my - self a fi - re - man's hat, And hol - ler!

**B** B<sup>b</sup> G<sup>7</sup> C<sup>9</sup> F<sup>7</sup> B<sup>b</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

Oh! Sis - ter, ain't that hot? Oh! Sis - ter, ain't that hot?

B<sup>b</sup> D<sup>7</sup> G<sup>7</sup> C<sup>9</sup> F<sup>7</sup>

That band is full of pep, and when you step it makes you siz - zle!

B<sup>b</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> G<sup>7</sup>

Oh! Sis - ter, ain't that hot? It's hot as hot can be. Those

Cm A<sup>b</sup>dim G<sup>7</sup> Cm A<sup>b</sup>dim G<sup>7</sup>

lov - in' blues that lead - er man plays, will set your two shoes right in a blaze, Whe

E<sup>b</sup> Edim B<sup>b</sup>/F G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> G<sup>7</sup>

he lets go, he's got the dev - il be - low, look - in' like an Es - ki - mo. Oh!

C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> C<sup>7</sup> F<sup>7</sup> Solos at "B"

Sis - ter, ain't that hot?

# Strike Up the Band

The Firehouse Jazz Band

George Gershwin - 1927

Rec: Red Nichols & His Five Pennies  
(Tommy Dorsey, Babe Russin, etc.) 1930,  
The Champion Rhythm Kings 1932, etc.

Concert Part

**A**  $B\flat$   $Bdim$   
 Let the drums roll out! Let the trum-pet call! While the  
 $F7$   $B\flat$   $B\flat7$   
 peo - ple shout! Strike up the band! Hear the  
 $E\flat$   $Edim$   
 cym - bals ring! Call - ing one and all, To the  
 $B\flat7$   $E\flat$   $F7$   
 mar - tial swing, Strike up the band! There is  
 Yan - kee  
**B**  $B\flat$   $Am7(\flat5)$   $D7$   
 work to be done, to be done! There's a war to be won, to be won! Come, you  
 Doo, Doo-dle-oo, Doo-dle - oo, We'll come through, Doo-dle - oo, Doo - dle - oo, For the  
 $Gm7$   $C7$   $F$   $Fdim$   $F7$   
 son of a son of a gun! Take your stand! Fall in  
 red, white and blue, Doo - dle - oo, Lend a hand! With our  
 $B\flat$   $Dm7(\flat5)$   $G7$   
 line, yea bo! Come a - long, Let's go!  
 flag un - furled, For a brave new world!  
 $Cm7$   $F7$   $B\flat$   
 Hey, lead - er! Strike up the band!  
 Hey, lead - er! Strike up the band!

# Ugly Chile

Firehouse Jazz Band

Originally "You're Some Pretty Doll" - 1917  
by Clarence Williams, this parody may also be by Williams.  
A popular Dixieland novelty tune.

Recorded: Graeme Bell (Australian bandleader),  
George Brunies (with Wild Bill Davison, Pee Wee Russell, Eddie  
Condon, Bob Casey, George Wettling, Gene Schroeder) 1943,  
Lovin' Sam & Burns Campbell Orch. 1934, etc.

56

## Concert Pitch

The musical score is written in a single system with five staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are written below the notes. Chord symbols are placed above the staff lines.

Staff 1:  $A^b$   $Fm^6$   $B^b7$   $B^bm^7$   $E^b7$   $A^b$   
You're so ug- ly, you're so ug- ly, you're some ug- ly chile. The

Staff 2:  $A^b$   $Bdim$   $B^bm^7$   $E^b7$   $B^bm^6$   $E^b7$   $A^b$   $Fm^7$   $B^bm^7$   $E^b7$   
clothes that you wear are out of style, you look like an ape ev-'ry time you smile.

Staff 3:  $A^b$   $Fm^6$   $B^b7$   $B^bm^9$   $E^b7$   $C^7$   
Oh, how I hate you, you al-li-ga-tor bait you, you're the ug-li-est thing I ev-er saw! You're

Staff 4:  $F^7$   $B^b9$   $Bdim$   
knock-kneed, pigeon-toed, bow-legged too! There's a curse on your fam-ly and it fell on you! Your

Staff 5:  $A^b$   $Fm^6$   $B^b7$   $E^b7$   $A^b$   
teeth are yellow, who's your fellow? You're some ug- ly chile!

# The Wang Wang Blues

The Firehouse Jazz Band

Gus Muller - Buster Johnson - Henry Busse - 1921

Lyrics: Leo Wood

Revue: "Ziegfeld Follies" of 1921

Rec: Paul Whiteman Orch. (Trumpet solo Henry Busse) 1921, Benny Goodman 1951, Ames Bros. 1951, Georg Brunis (with Wild Bill Davison, Tony Parenti), Fletcher Henderson Orch., Yank Lawson (with Lou McGarity), Ben's Bad Boys (Ben Pollack), Duke Ellington Orch., Bob Scobey's Frisco Jazz Band, etc.

**Concert Pitch**

**A** F C7

I've got the blue-est blues, (Horns:) I'm just as blue as can be!

F G7 C7

Just got the aw-ful news, (Horns:) My sweet-ie sweet has left me! I love her

**Rhythm Stop-Time 4 Bars: Play on 1 & 4:**

F F7 Bb D7 C7

so, And now I know, This aw-ful blow, Will lay me low, Oh, Lord-y

F C7 F C7

Lord! What she did to me, (Horns:) I'm just as sad as can be.

**Solos here on D.S.:**

**B** F C7 F

Wang, Wang Blues, She's gone and left me with the I've got the ev-er last-ing

F C7 F

Wang, Wang Blues, and let me tell you mis-ter I'm on-ly ask-ing that my

F Fdim C7 F Gm7 Fdim F Bb F Fdim Gm7

I Sweet nev- Sweet- er ie knew I'd be so blue chase un-a- til she those

1. G7 D7 C7

went a- way.



2. **G<sup>7</sup>** **C<sup>7</sup>** **F** **Fine**

Wang, Wang Blues.

**C** **F** **E** **F** **E** **F** **E** **F** **F** **E** **F** **E** **F** **Fdim** **C<sup>7</sup>**

Blues is blues I've found it's true, I hope those blues will never get you. And if you

**F** **E** **F** **E** **F** **E** **F** **F** **E** **F** **E** **F** **C<sup>7</sup>** **F**

see them com - ing shake your shoes, be - cause the Wang Wang Blues are aw - ful to lose. I ought to

**F** **E** **F** **E** **F** **E** **F** **F** **E** **F** **E** **F** **Fdim** **C<sup>7</sup>**

know be - cause I've got'em so bad, And while I've got 'em I will never feel glad. I've had all

**F** **E** **F** **E** **F** **E** **F** **F** **E** **F** **E** **F** **C<sup>7</sup>** **F** 

kinds of blues but this much I'll say, The Wang Wang Blues will sure - ly turn your hair gray!

**D.S. al Fine**

**Back to "B" for Solos,  
After last solo play "B" once,  
Take 2nd ending.**

# There'll Be Some Changes Made

The Firehouse Jazz Band

Higgins/Overstreet - 1921

Red McKenzie & His Music Box (Venuti, Lang) 1927, Chicago

Rhythm Kings (Muggsy, Tesch, Condon, Krupa) 1928, Eddie Condon

& His Chicagoans (Kaminsky, Tough, Russell, Freeman) 1939, Sidney

Bechet & His Blue Note Jazzmen 1951, Bud Freeman & His Summa

Cum Laude Orchestra (Butterfield, Teagarden, Hucko) 1957, etc.

Concert Pitch

**A** G<sup>7</sup>  
 For there's a change in the weath-er there's a change in the sea,  
 C<sup>7</sup>  
 so from now on there'll be a change in me, My  
 D<sup>7</sup> G<sup>7</sup>  
 walk will be dif- 'rent, my talk and my name,  
 C<sup>7</sup> F<sup>7</sup>  
 Noth- in' a- bout me is goin' to be the same, I'm goin' to  
**B** G<sup>7</sup>  
 change my way of liv- in', if that ain't e- nough,  
 C<sup>7</sup>  
 Then I'll change the way that I strut my stuff, 'cause  
 D<sup>7</sup> G<sup>7</sup>  
 no- bod- y wants you when you're old and gray,  
 C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> G<sup>7</sup>  
 There'll Be Some Chan- ges Made to- day,  
 C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup> B<sup>b</sup>7 A<sup>7</sup> A<sup>b</sup>7  
 There'll Be Some Chan- ges Made.

## Most Verses by Wilson &amp; Ringle - 1924



1.

There's a change in your manner  
and a change in your way  
There was time once when you was O.K.  
You once said you saved ev'ry kiss for my sake  
Now you're giving all the girls an even break  
I'm gonna send out invitations to the men I know  
'Cause you're gettin' colder than an Eskimo  
I must have my lovin' or I'll fade away  
There'll be some changes made today  
There'll be some changes made.

2.

For there's a change in your manner  
There's a change in your style  
And here of late you never wear a smile  
You don't seem to act like a real lover should  
You can't thrill your mamma if you're made of wood  
I gotta have a man who loves me like a real live Sheik  
With a tasty kiss that lingers for a week  
I'm not over sixty so it's time to say  
There'll be some changes made today  
There'll be some changes made.

3.

For there's a change in your squeezin'  
There's a change in your kiss  
It used to have a kick that I now miss  
You'd set me on fire when you used to tease  
Now each time you call I just sit there and freeze  
You had a way of making love that made  
a hit with me  
One time you could thrill me but it's plain to see  
You're not so ambitious as you used to be  
There'll be some changes made today  
There'll be some changes made.

4.

For there's a change in the fashions  
Ask the feminine folks  
Even Jack Benny has been changin' jokes  
I must make some changes  
from old to the new  
I must do things just the same as others do  
I'm goin' to change my long tall Daddy  
For a little short Fat  
Goin' to change the number where I live at  
I must have some lovin' or I'll fade away  
There'll be some changes made today  
There'll be some changes made.

5.

There's a change in the weather  
There's a change in the sea  
From now on there'll be a change in me  
I'm tired of working all of my life  
I'm gonna grab a rich husband and be his wife  
I'm gonna ride around in a big limousine  
Wear fancy clothes and put on plenty of steam  
No more tired puppies, will I treat you mean  
There'll be some changes made today  
There'll be some changes made.

6.

For there's a change in your manner  
There's a change in your smile  
From now on you can't be worth my while  
I'm right here to tell you with you I'm thru  
Your brand of lovin' will never do  
I'm gettin' tired of eating just butter and bread  
I could enjoy a few pork chops instead  
You know variety is the spice of life they say  
There'll be some changes made today  
There'll be some changes made.

# New Orleans

The Firehouse Jazz Band

Hoagy Carmichael 1935  
 Lyrics by Gus Kahn  
 Rec: Candy & Coco 1935  
 Hoagy with Ella Logan 1938  
 Bobby Hackett 1944  
 Dukes of Dixieland 1961  
 Etc.

Concert Pitch

Verse

The musical score is written on a single treble clef staff in 4/4 time, with a key signature of two flats (Bb and Eb). The melody consists of quarter and eighth notes. Chord symbols are placed above the staff at the beginning of each measure. The lyrics are written below the staff, aligned with the notes.

**Chord Progression:**  
 Verse: Gm, D7, Gm, D7, F7, Bb, F7, Gm, Eb, F7, Bb, D7, Gm, D7, Gm, D7, F7, Bb, F7, Gm, Eb, F7, Bb, D7.

**Lyrics:**  
 I've a home in the Sun-ny South-land, not so far from the 'Sip-pi shore. It's a  
 way down there by the Del-ta where you'll find old Dix-ie's door. If your  
 heart's made to love the South-land and mag-no-li-a trees ga-lore, Hang you  
 hat up man, in New Or-leans and, you'll nev-er wish for more. If you've

# Oh, Baby!

The Firehouse Jazz Band

Owen Murphy - 1928  
Recorded: Eddie Condon Quartet (Krupa, Teschmacher, Sullivan) 1928, Ted Lewis Orch. 1928, Bud Freeman, Benny Goodman, Bobby Hackett, Joe Rushton (bass saxophonist), Dixie Stompers (Fletcher Henderson's smaller band), etc.

Concert Pitch

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The first staff begins with a boxed 'A' and an 'F' chord. The second staff ends with a 'C7' chord. The third staff begins with an 'F' chord. The fourth staff ends with an 'F7' chord. The fifth staff begins with a boxed 'B' and a 'Bb' chord. The sixth staff ends with a 'C13' chord. The seventh staff begins with an 'F' chord. The eighth staff ends with an 'F' chord.

**A** F B<sup>b</sup>9  
It's a fun-ny lit-tle thing but I nev-er knew, I could ev-er feel the way that I do,

C<sup>7</sup> F Gm<sup>7</sup> C<sup>7</sup>  
Till I looked in - to your sweet eyes of blue, Oh, Ba - by.

F B<sup>b</sup>9  
Nev-er had a thrill till I held your hand, Don't know what it is but I un - der-stand,

C<sup>7</sup> F F<sup>7</sup>  
That it's some-thing swell, it's diff-'rent, it's grand, Oh, Ba - by.

**B** B<sup>b</sup> B<sup>b</sup>m<sup>6</sup> E<sup>b</sup>7  
When you kiss I know I miss a beat or two in my heart.

F Dm<sup>7</sup> G<sup>7</sup> C+<sup>7</sup> C<sup>13</sup>  
I don't mind there's noth - ing more for me to live for.

F B<sup>b</sup>9  
What if I should die and tra-vel to where I would have to climb the heav-en - ly stair,

C<sup>7</sup> F  
Would-n't it be hell if you were-n't there? Oh, Ba - by!

Concert Pitch

Rec: Duke Ellington Orch. 1937, Barney Bigard 1937, Billy Ekstine 1949, Ralph Marterie Orch. 1953, Sy Oliver Orch., Ellington Trio 1962, Edmond Hall (New Orleans clarinetist who worked with Eddie Condon), The Titan Hot Five 1997, etc.

**A**  $D^{\flat}dim$   $C^7$   $D^{\flat}dim$   $C^7$   $D^{\flat}dim$   $C^7$   $D^{\flat}dim$   $C^7$

1. Night \_\_\_\_\_ and stars a - bove that shine so  
 2. Sleep \_\_\_\_\_ up - on my shoul - der as we  
 3. You \_\_\_\_\_ be - side me here be - neath the

$D^{\flat}dim$   $C^7$   $D^{\flat}dim$   $C^7$   $D^{\flat}dim$   $C^7$   $D^{\flat}dim$   $C^7$

bright, \_\_\_\_\_ The mys - 'try of their fad - ing  
 creep, \_\_\_\_\_ A - cross the sands so I may  
 blue, \_\_\_\_\_ My dream of love is com - ing

$D^{\flat}dim$   $C^7$   $D^{\flat}dim$   $C^7$   $D^{\flat}dim$   $C^7$   $D^{\flat}dim$   $C^7(^{\flat}5)$

light, \_\_\_\_\_ That shines up - on our car - a -  
 keep, \_\_\_\_\_ This mem - 'ry of our car - a -  
 true, \_\_\_\_\_ With - in our des - ert car - a -

$Fm^6$

van. \_\_\_\_\_ **Fine**  
 van. \_\_\_\_\_  
 van. \_\_\_\_\_

Solos Here: **B**  $F^7$   $F^7(^{\flat}9)$   $F^+$

This is so ex - cit - ing,

$B^{\flat}9$   $Fm^7$   $B^{\flat}7$

You are so in - vi - ting,

$E^{\flat}7$   $E^{\flat}7$   $Gdim$

Rest - ing in my arms as I

$A^{\flat}$   $C^7$   $Fm^6$   $Cdim$   $C^7$   $\text{Fine}$

thrill to the mag - ic charms \_\_\_\_\_ of

One Chorus = AABA

Solos on "B" only

D.S. al Fine

Back to "A", Sing 3rd Verse:

I'm wish- ing for the moon, build- ing cas- tles in the air,

that's why I keep on say- ing: Ro-

**Chorus:**

**A** F C+7 F E7 E<sup>b</sup>7 D7  
set- ta, my Ro- set- ta, in my

G<sup>9</sup> C7 C+7 F<sup>6</sup> Fdim Gm<sup>7</sup> C7  
heart dear, there's no one but you; You

F C+7 F E7 E<sup>b</sup>7 D7  
told me, that you loved me, nev- er

G<sup>9</sup> C7 C+7 F<sup>6</sup> B<sup>b</sup>7 F<sup>6</sup> E7  
leave me for some- bod- y new;

**B** Am E7 Am Fm<sup>6</sup>  
You've made my whole life a dream,

C G<sup>9</sup> C C7  
I pray you'll make it come true; Ro-

F C+7 F E7 E<sup>b</sup>7 D7  
set- ta, my Ro- set- ta, please say,

G<sup>9</sup> C7 C+7 F<sup>6</sup> B<sup>b</sup>7 F<sup>6</sup>  
I'm just the one dear for you.

# The Birth of the Blues

The Firehouse Jazz Band

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Concert Pitch

DeSilva, Brown, Henderson - 1926, Intro: George White's Scandals of 1926  
Rec: Paul Whiteman Orch. (#1 Chart Record) 1926, Harry Richman 1926,  
Ziggy Elman Orch., Whispering Jack Smith c. 1928, Frank Sinatra 1952, etc.

Oh! ————— They say some peo-ple long a - go ————— Were search-ing for a diff-'rent  
tune, One that they could croon as on-ly they can. ————— They on -ly had the rhy-thm  
So ————— they start-ed sway -ing to and fro. ————— They did-n't know just what to  
use, That is how the blues re-al - ly be-gan. ————— They heard the  
**A** breeze in the trees Sing-ing weird mel - o - dies, and they made  
jail came the wail of a down - heart - ed frail, and they played  
that that the start of the blues. And from a From a whip-poor-  
will out on a hill, They took a new note, Pushed it thru a  
horn, 'til it was worn in - to a blue note! And then they  
**C** nursed it, re - hearsed it, And gave out the news, That the South -  
land gave birth to the blues!

Chords: C7, F9, C, F9, G7, A<sup>b</sup>7, G7, A<sup>b</sup>7, G7, C, F7, C, E<sup>b</sup>6, G7/D, C7, F9, C, F7, G7, A<sup>b</sup>7, G7, C, F7, C, A<sup>b</sup>7, G7, C, A7/C#, Dm7, G+7/D#, C, C+, F, F#dim, G, Dm6, G7, C, C#dim, Dm11, A<sup>b</sup>7, G7, C, E7, Bm7(b5), E, Bm7(b5), E7, Bm7(b5), E7, A7, D7, G7, A<sup>b</sup>7, G7, C, A7/C#, Dm7, G+7/D#, C, C+, F, F#dim, G, Dm6, G7, C, Fm6, C

2X: F7

Solos At "A"



# After You've gone

The Firehouse Jazz Band

Henry Creamer & John T. Layton - 1918 (Wrote "Way Down Yonder In New Orleans" in 1922)

Rec: Bessie Smith 1927, Sophie Tucker 1927, Charleston Chasers (Red Nichols, Miff, J. Dorsey) 1927, Johnny Dodds' Black Bottom Stompers 1927, Phil Napoleon (Miff, J. Dorsey) 1929, Coon-Sanders Nighthawks 1929, Paul Whiteman Orch. 1930, Venuti-Lang All-Stars 1931, Louis Armstrong 1929 and 1932, Benny Goodman 1935, Roy Eldridge (the hot version) 1937, Boots Randolph (re-doing the Eldridge version) late '50's, Jack Daniel's Original Silver Cornet Band 1989 (voc. by "Banjo Bob" Stevens), etc.

**Concert Pitch**

**Verse:**

B<sup>b</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> C<sup>7</sup> F<sup>7</sup>

Now won't you list- en dear-ie while I say, How could you tell me that you're goin' a- way?

D<sup>7</sup> Gm D<sup>7</sup> Gm C<sup>7</sup> F<sup>7</sup>

Don't say that we must part, Don't break my ach- ing heart;

B<sup>b</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b</sup> G<sup>7</sup> Cm

You know I've loved you tru- ly man- y years, Loved you night and day;

Edim B<sup>b</sup> G<sup>7</sup> C<sup>9</sup> F<sup>7</sup> B<sup>b</sup> B<sup>b+</sup>

Haw can you leave me, can't you see my tears? List- en while I say:

**Chorus:**

E<sup>b</sup> E<sup>b</sup>m B<sup>b</sup> G<sup>7</sup>

Af- ter you've gone, and left me cry- ing; Af- ter you've gone, There's no de- ny- ing;  
Af- ter I'm gone, af- ter we break up; Af- ter I'm gone, You're gon- na wake up;

C<sup>9</sup> F<sup>7</sup> B<sup>b</sup> 2-Bar Break: B<sup>b7</sup>

you'll feel blue, you'll feel sad, You'll miss the dear-est pal you ev- er had;  
you will find, you were blind, To let some-bod-y come and change your mind;

E<sup>b</sup> E<sup>b</sup>m B<sup>b</sup> G<sup>7</sup>

There'll come a time, now don't for- get it, There'll come a time, when you'll re- gret it;  
Af- ter the years, we've been to- geth- er, Their joy and tears, all kinds of weath- er;

Cm G<sup>7</sup> Cm Cm<sup>7(b5)</sup> B<sup>b</sup> D<sup>7</sup> Gm Edim

Some day, when you grow lone- ly, Your heart will break like mine and you'll want me on- ly,  
Some day, blue and down- heart- ed, You'll long to be with me right back where you start- ed;

B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> E<sup>b7</sup> B<sup>b</sup>

Af- ter you've gone, Af- ter you've gone a- way.  
Af- ter I'm gone, Af- ter I'm gone a- way.

4/4

F Dm7(b5) G7 C G7

While we

**A** C

C

danced as we dreamed at the Mar - di Gras, Was ro -

C C C#dim G7/D G7

mance what it seemed at the Mar - di Gras? Was the

Dm G7

love that we made just a brief mas - que - rade? Was it

Dm Dm7(b5) G7

gone with the song that the or - ches - tra played? With a

**B** C

C

sigh, with a glance at the moon a - bove, Was it

C9 F

just by chance we spoke of love? Or did

F Fm C Adim

you some - how feel that the won - der was real, while we

Dm G7 C Cdim Dm7 G7

danced at the Mar - di Gras?

**Optional TAG:**

2-Bars Rhythm Only (Latin, like Intro)

Play 8-Bar Intro (Top of Page)

Add: Ending

**Concert Pitch**

A B<sup>b</sup> A B<sup>b</sup> A B<sup>b</sup> B<sup>b</sup> B<sup>b</sup>dim Cm<sup>7</sup> F<sup>7</sup>

**A** B<sup>b</sup> F<sup>7</sup>

Now there's a tune, a brand new tune, 'rig-i-na-ted down in Dix-ie-land.

F<sup>7</sup> B<sup>b</sup>

E-li-za Green, the shim-mie queen, says that it is just grand.

B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

And ev-'ry night, with all her might she does a dance that's hard to beat.

E<sup>b</sup> Edim B<sup>b</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

The way she syn-co-pates don't leave 'noth-in' out; you should hear this ba-by shout!

**B** A B<sup>b</sup> A B<sup>b</sup> A B<sup>b</sup> B<sup>b</sup>

F<sup>7</sup> B<sup>b</sup>

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

E<sup>b</sup> Edim B<sup>b</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>





**Chorus:**

**C** **B<sup>b</sup>** **F7** **B<sup>b</sup>** **F7**

Rock my soul with the Mil-en-berg Joys,

**B<sup>b</sup>** **F7**

Rock my soul with the Mil-en-berg Joys,

**F7**

Play 'em Dad-dy don't re-fuse, Sep-a-rate me from the wear-y blues,

**F7** **B<sup>b</sup>** **F7**

Hey! Hey! Hey! Sweet boy, syn-co-pate your ma-ma

**2-Bar Break: (Optional)**

**D** **B<sup>b</sup>** **F7** **B<sup>b</sup>** **F7**

all night long with that Dix-ie-land strain;

**B<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>**

Play it down, then do it a-gain,

**G<sup>b</sup>7** **B<sup>b</sup>** **G7**

Ev'-ry time I hear that tune good luck says I'll be with you soon,

**C7** **F7** **B<sup>b</sup>**

That's just why I've got the Mil-en-berg Joys.

Swan - ee, How I love you How I love you My  
 dear old Swan-ee. I'd give the world to be  
 a - mong the folks in D - i - x - i - e - ven know my  
 Mam - my's Wait-in' for me Pray-in' for me Down by the  
 Swan-ee. The folks up north will see me no more,  
 When I get to that Swan-ee shore.

**Trio:**  
 Swan - ee, Swan- ee, I am com - ing back to  
 Swan - ee. Swan - ee, Swan - ee,  
 I love the old folks at home!

The image shows a musical score for the song "Swan-ee". It consists of ten staves of music in 4/4 time, with a key signature of one flat (B-flat). The lyrics are written below the notes, and guitar chords are indicated above the staff lines. The score includes a "Trio" section starting on the sixth staff. The lyrics are: "Swan - ee, How I love you How I love you My dear old Swan-ee. I'd give the world to be a - mong the folks in D - i - x - i - e - ven know my Mam - my's Wait-in' for me Pray-in' for me Down by the Swan-ee. The folks up north will see me no more, When I get to that Swan-ee shore." The Trio section lyrics are: "Swan - ee, Swan- ee, I am com - ing back to Swan - ee. Swan - ee, Swan - ee, I love the old folks at home!". The chords used include Gm7, C7, F, C#7, C9, F+, Bb, Gm7, C7, Bb, B7, C7, F, C7, F, Bb, C7, F, D#7, C7, and F.

# The Second Line

**The Firehouse Jazz Band**

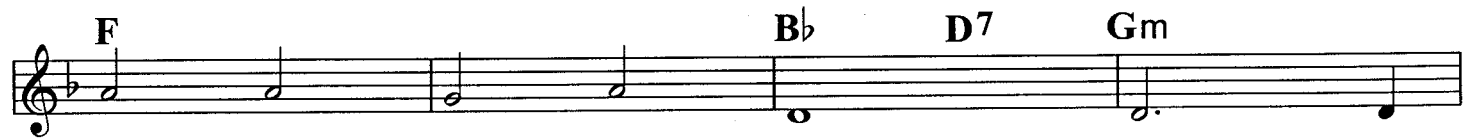
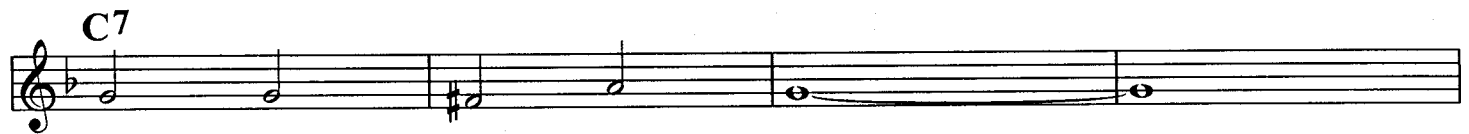
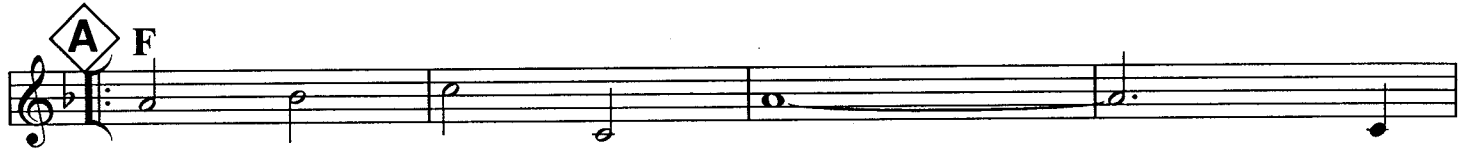
The "Second Line" is the group of revellers who follow the band in a New Orleans parade.

by Paul Barbarin (1901-1969)  
Barbarin was drummer for King Oliver 1925-8, Luis Russell 1928-31, Red Allen 1942-3, Sidney Bechet 1944, Recorded with Louis Armstrong, Jelly Roll Morton, Johnny Wiggs, etc. Led own bands in New Orleans, Wrote "Come Back Sweet Papa" and "Bourbon St. Parade". Barbarin died while playing in the 1969 Mardi Gras parade.

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Concert Pitch

## Unison Intro:



# Panama

The Firehouse Jazz Band

William H. Tyres - 1913

Recorded by: Paul Barbarin, Jimmy Dorsey Orch., McKenzie's Candy Kids, Johnny Miller's New Orleans Frolickers (Sharky Bonano on trumpet) 1928, New Orleans Rhythm Kings 1922, Kid Ory, Jimmy McPartland, Wild Bill Davison, Tommy Dorsey Orch., Red Nichols, Glen Gray Orch., Bunk Johnson, Bob Crosby Orch., Punch Miller, Kid Rena, Wingy Manone, Joe Sullivan, The Titan Hot Five 1996, etc.

Concert Pitch

Intro Is Cornet Solo:

Band!

Band!

Musical staff with notes and rests. Chord symbols: Eb, Bb7.

Musical staff with notes and rests. Chord symbols: Eb, Bb7, Eb.

Musical staff with notes and rests. Chord symbols: Eb, Bb7, Eb, Bb7.

Musical staff with notes and rests. Chord symbols: Eb, Bb7, Eb, Eb7.

Musical staff with notes and rests. Chord symbols: Ab, Adim, Eb, C7, F7, Bb7, Eb, Eb7.

Musical staff with notes and rests. Chord symbols: Ab, Adim, Eb, C7, F7.

Musical staff with notes and rests. Chord symbols: Bb7, Eb, Eb7, Ab, Adim.

Musical staff with notes and rests. Chord symbols: Eb, C7, F7, Bb7, Eb.

Musical staff with notes and rests. Chord symbols: Eb7, Ab, Ab+7, Db.

Musical staff with notes and rests. Chord symbols: Eb7, Ab, Eb7, Ab.

A page of musical notation for guitar, featuring ten staves of music in a key signature of three flats. The notation includes various chords, melodic lines, and performance instructions such as "Solos Here:", "Break!", and "As Written Last 2X:". The piece concludes with two first and second endings.

Chords and performance markings include:

- A<sup>7</sup>, Cm, G<sup>7</sup>, Cm, E<sup>b</sup>7, **D** A<sup>b</sup>, E<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>7, D<sup>b</sup>, Ddim, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, **E** A<sup>b</sup>, **As Written Last 2X:**, *pp* *fff*, E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>7, D<sup>b</sup>, 1. E7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, **Break!**, A<sup>b</sup>, 2. E7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>.



In 1958 movie "St. Louis Blues"  
with Nat King Cole & Eartha Kitt.

B<sup>b</sup>7 F7 B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup>7 A<sup>b</sup>m<sup>6</sup> E<sup>b</sup> B<sup>b</sup>7

**A** B<sup>b</sup>7 E<sup>b</sup>

B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7 D7 D<sup>b</sup>7

C7 F7

B<sup>b</sup>7 F7 B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7

**B** A<sup>b</sup> A<sup>b</sup>7

D<sup>b</sup>7 A<sup>b</sup>

E<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup>7 D<sup>b</sup>m A<sup>b</sup>

Concert Pitch

not Handy's, and there is no key change at "B":  
See #70 in this book for a more original version.

NBC's Chamber Music Society of Lower Basin Street,  
In 1958 movie "St. Louis Blues"  
with Nat King Cole & Eartha Kitt.

Musical staff with notes and chords: F7, C7, F7, Bb, Bb7, Eb7, Ebm6, Bb, F7

Musical staff with notes and chords: F7, Bb. Lyrics: Hon-ey, I've been down, Down to Mem-phis town, Where the peo-ple smile, On you all the while.

Musical staff with notes and chords: F7, Bb. Lyrics: Hos-pi-tal-i-ty, They were good to me, Could-n't spend a dime, Had the grand-est time.

Musical staff with notes and chords: G7, C7. Lyrics: I went out a' danc-in' with a Ten-nes-see dear, A fel-low there named Han-dy had a band you should hear!

Musical staff with notes and chords: F7, Bb, F7, Bb. Lyrics: While they gent-ly swayed, All them Dark-ies played real harm-o-ny. I nev-er

Musical staff with notes and chords: F7, C7, F7, Bb, Bb7, Eb7, Ebm6, Bb, F7. Lyrics: will for-get the tune that Han-dy called the Mem-phis Blues. They got a That mel-an-

Musical staff with notes and chords: Bb, Bb7. Lyrics: fid-dler there that al-ways glistens his hair, Oh Lord-y how he pulls on his bow! And when you chol-y strain, that ev-er haunt-ing re-frain, Is like a Dark-ie moan-in' a song. Here comes the

Musical staff with notes and chords: Eb7, Bb. Lyrics: hear that tune, Lis-ten to the trom-bone spoon: They ver-y part that wraps a spell a-round my heart: It

Musical staff with notes and chords: F7, C7, F7, Bb, Bb7, Eb7, Ebm6, Bb, F7, Bb. Lyrics: moan just like a sin-ner on re-vi-val day! That mel-an-sets me wild, to hear that lov-in' tune a-gain. (Tag:) "Those Memphis Blues".

**Concert Pitch**

**B<sup>b</sup>** **B<sup>b</sup>** **Stop Time - 2 Bars:**

Ma-ma don't 'low no cor- net play'n 'round here! "No she don't"

**B<sup>b</sup>** **F<sup>7</sup>** **Stop Time - 2 Bars:**

Ma-ma don't 'low no cor- net play'n 'round here! "No she don't"

**B<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **E<sup>b</sup>m**

We don't care what Ma-ma don't 'low, he's gon-na' play that cor- net an- y how.

**B<sup>b</sup>** **F<sup>7</sup>** **B<sup>b</sup>** **Stop Time - 2 Bars:**

Ma-ma don't 'low no cor- net play'n 'round here! "No she don't"

Vocal can present instruments in any sequence desired, with that instrument playing the next chorus as a solo with no stop-time. Usually last verse is "Mama don't 'low no Dixieland playin' 'round here" followed by ensemble "Out chorus". Everybody should yell the "No she don't" line each time. In some situations this song is a good way to introduce members of the band.

**A** Gm Cm Gm C7  
Cold emp-ty bed, springs hard as lead, Pains in my head, feel like old Ned,

B<sup>b</sup> F7 F+ B<sup>b</sup> D7  
What did I do to be so black and blue?

Gm Cm Gm C7  
No joys for me, no com-pan-y, E-ven the mouse, ran from my house,

B<sup>b</sup> F7 G<sup>b</sup>7 F7 B<sup>b</sup>  
All my life thru, I've been so black and blue.

**B** G<sup>b</sup>7 B<sup>b</sup> B<sup>b</sup>7  
I'm white in-side, it don't help my case,

G<sup>b</sup>7 Gm C E<sup>b</sup>7 D7  
'Cause I can't hide what is on my face, ooh!

Gm Cm Gm C7  
I'm so for-lorn, life's just a thorn, My heart is torn, why was I born?

B<sup>b</sup> F7 G<sup>b</sup>7 F7 B<sup>b</sup>  
What did I do, to be so black and blue?

**A** B<sup>b</sup> F<sup>+</sup> B<sup>b</sup> E<sup>b</sup> maj<sup>7</sup>

Sweet In - dian maid - en, Since first I  
Child of the prai - rie, Your love keeps

E<sup>b</sup> m B<sup>b</sup> Dm C<sup>9</sup>

met you, My can't for - get you,  
call - ing, My heart en - get thrall - ing,

Cm<sup>7</sup> 1. Fdim Cm<sup>7</sup> F<sup>+</sup> 2. F<sup>7</sup> B<sup>b</sup>

Cher - o - kee sweet - heart. o - kee.

**B** C<sup>#</sup>m<sup>7</sup> F<sup>#</sup> Bmaj<sup>7</sup>

Dreams of Sum - mer time, of

Bm<sup>7</sup> E<sup>7</sup> Amaj<sup>7</sup>

lov - er time gone by,

Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup>

Throng my mem - o - ry so

Gm<sup>7</sup> C<sup>7</sup> Cm<sup>7</sup> F<sup>+</sup>

ten - der - ly and sigh, My

**C** B<sup>b</sup> F<sup>+</sup> B<sup>b</sup> E<sup>b</sup> maj<sup>7</sup>

sweet In - dian maid - en, One day I'll

E<sup>b</sup> m B<sup>b</sup> C<sup>9</sup>

hold you, in my arms fold you,

Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>

Cher - o - kee.

Back to "A" for solos. Stay on "A".  
After last solo go on to "B" & "C".

# Whispering

The Firehouse Jazz Band

Schonberger-Coburn-V. Rose - 1920  
This was the first song recorded by the Paul Whiteman Orch. (1920) and sold over 2 million records. It has also been used in at least 4 movie soundtracks plus recordings by Art Hickman Orch. 1920, Tommy Dorsey Orch. 1940, Les Paul 1951, Gordon Jenkins 1951, Dukes of Dixieland 1966, etc.

75

Concert Pitch

**A**  $E^b$   $D^7$   
Whis- per- ing while you cud- dle near me,

$E^b$   $C+^7$   $C^7$   
Whis- per- ing so no one can hear me,

$F^7$   $B^b7$   
Each lit- tle whis- per seems to cheer me,

$E^b$   $B^b7$   $B^b+^7$   
I know it's true, there's no one dear, but you, You're

**B**  $E^b$   $D^7$   
whis- per- ing why you'll nev- er leave me,

$E^b$   $C+^7$   $C^7$   
Whis- per- ing why you'll nev- er grieve me,

$F^7$   $B^b7$   
Whis- per and say that you be- lieve me,

$Fm^7$   $A^b m$   $E^b$   
Whis- per- ing that I love you.

# Ory's Creole Trombone

The Firehouse Jazz Band

Edward "Kid" Ory (1890-1973)

A very important trombonist who left New Orleans c. 1919 to lead his own bands in Los Angeles. Later worked with Armstrong, Oliver, Morton, etc.

This song, recorded by "Ory's Sunshine Orchestra" in Los Angeles in 1921, may be the first recorded by a black "New Orleans" jazz band.

Rec: Kid Ory's Creole Jazz Band 1945, Louis Armstrong & His Hot Five 1927, Lu Watters' Yerba Buena Jazz Band featuring Bunk Johnson 1944, etc.

Concert Pitch Ensemble Part

See 76A for Trombone Part

Trombone solo:

**A** Trombone solo:

**B**

**C** B $\flat$  C $^7$

F $^7$  B $\flat$  C $\sharp$ dim Cm F $^7$  B $\flat$

C $^7$  F $^7$  B $\flat$

**D** D $^7$  Trombone solo: Gm

C $^7$  Trombone solo: 1 2 F $^7$  3 4

**Solos** B $\flat$  C $^7$  F $^7$  B $\flat$  C $\sharp$ dim Cm F $^7$

B $\flat$  C $^7$  F $^7$  B $\flat$  C $\sharp$ dim Cm F $^7$

B $\flat$  C $^7$  F $^7$  B $\flat$

After last solo: Back to "D" - Straight thru to end (no repeat) - Play "Tag"

**Tag:** B $\flat$  Trombone: B $\flat$  C $^7$  F $^7$  B $\flat$



**C** B $\flat$  C $^7$  F $^7$  B $\flat$  D $\flat$ dim Cm F $^7$

B $\flat$  C $^7$  F $^7$  B $\flat$

**D** D $^7$  Solo: Gm C $^7$

Solo: C $^7$  F F $^7$

**Solos:** B $\flat$  C $^7$  F $^7$  B $\flat$  D $\flat$ dim Cm F $^7$

B $\flat$  C $^7$  F $^7$  B $\flat$

After last solo: Back to "D" - Straight thru to end (no repeat) - Play "Tag"

**Tag:** Solo: B $\flat$  C $^7$  F $^7$  B $\flat$

76 A

# Ory's Creole Trombone

The Firehouse Jazz Band

Edward "Kid" Ory (1890-1973)

A very important trombonist who left New Orleans c. 1919 to lead his own bands in Los Angeles. Later worked with Armstrong, Oliver, Morton, etc. This song, recorded by "Ory's Sunshine Orchestra" in Los Angeles in 1921, may be the first recorded by a black "New Orleans" jazz band.

Rec: Kid Ory's Creole Jazz Band 1945, Louis Armstrong & His Hot Five 1927, Lu Watters' Yerba Buena Jazz Band featuring Bunk Johnson 1944, etc.

**Trombone Part:**

**Solo:**

The musical score is written in bass clef with a 4/4 time signature and a key signature of one flat (B-flat). It consists of seven staves of music. The first staff begins with a solo section. The second staff is marked with a box 'A' and contains a first ending. The third staff continues the melody with various chords indicated above the notes. The fourth staff continues the melody. The fifth staff is marked with a box 'B' and contains a second ending. The sixth staff continues the melody. The seventh staff concludes the piece with a double bar line and repeat signs, and includes first and second endings labeled '1F' and '2F' respectively.

Chords indicated in the score include: F, G7, C7, F, F, G7, C7, F, F, G7, C7, F, D7, G7, C7, F, G7, C7, F, D7, G7, C7, F, F, G7, C7, 1F, D7, 2F.

# The Sheik of Araby

The Firehouse Jazz Band

Music: Ted Snyder - Lyrics: Harry Smith & Francis Wheeler - 1921  
 Rec: The Royal Club Orch. 1922, Ray Miller 1922, Jack Teagarden 1939,  
 Spike Jones 1943, Sidney Bechet "One-man band" 1941, Duke Ellington Orch. 1932,  
 Eddie Condon's Jazz Band, Yank Lawson's Band, The Lawson-Haggart Jazz Band,  
 Tommy Dorsey's Clambake Seven 1938, Benny Goodman Sextet, The DeParis Brothers,  
 Red Nichols (Joe Sullivan, J. Teagarden, etc.) 1930, etc.  
 The "With no pants on" between every line in the chorus probably dates back to the '20's.

Concert Pitch

**A**  $B^{\flat}m$   $G^{\flat}7/B^{\flat}$   $C7$   $F7$   $B^{\flat}m$   $Cm7(\flat 5)$   $B^{\flat}m$   $Cm7(\flat 5)$

O - ver the des - ert wild and free,  
 While stars are fad - ing in the dawn,

$B^{\flat}m$   $G^{\flat}7/B^{\flat}$   $C7$   $F7$   $B^{\flat}m$   $Cm7(\flat 5)$   $B^{\flat}m$   $Cm7(\flat 5)$

Rides the bold shiek of Ar - a - by.  
 O - ver the des - ert they'll be gone.

**B**  $E^{\flat}m$   $E^{\flat}m6$   $E^{\flat}m$   $E^{\flat}m6$

His A - rab band At his com - mand,  
 His cap - tured bride close by his side,

$F$   $B^{\flat}m$   $F$

Fol - low his love's car - a - van.  
 Swift as the wind they will ride.

**C**  $B^{\flat}m$   $G^{\flat}7/B^{\flat}$   $C7$   $F7$   $B^{\flat}m$   $Cm7(\flat 5)$   $B^{\flat}m$   $Cm7(\flat 5)$

Un - der the shad - ow of the palms,  
 Proud - ly he scorns her smile or tear,

$F$   $C7$   $F9$   $Cm7(\flat 5)$   $F7$   $F+7$

He sings to call her to his arms.  
 Soon he will con - quer to love by his arms. fear. "I'm the

**Chorus:**

**D** **B<sup>b</sup>6** **Bdim** **F7**  
 Sheik of Ar - a - by, your

**F7** **B<sup>b</sup>**  
 love be - longs to me. At

**Dm7** **D<sup>b</sup>dim** **Cm7** **F7**  
 night when you're a - sleep, in -

**Cm7** **F7** **F+7** **B<sup>b</sup>6** **Gm7** **C7** **F7**  
 to your tent I'll creep. The

**E** **B<sup>b</sup>6** **Bdim** **F7**  
 stars that shine a - bove, will

**F7** **E<sup>b</sup>7(b5)** **D7**  
 light our way to love. You'll

**G7** **C7**  
 rule this land with me, the

**F7** **B<sup>b</sup>** **Gm7** **Cm7(b5)** **F+7**  
 sheik of Ar - a - by." "I'm the

**Solos at "D"**

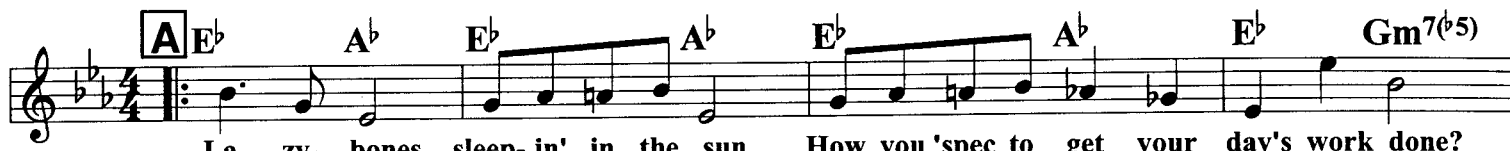
# Lazybones

The Firehouse Jazz Band

Hoagy Carmichael & Johnny Mercer - 1933  
 Recorded: Ted Lewis Orch. 1933,  
 Don Redman 1933, Mildred Bailey 1933,  
 Louis Armstrong with the Casa Loma Orch. 1939

Concert Pitch

**A**  $E^b$   $A^b$   $E^b$   $A^b$   $E^b$   $A^b$   $E^b$   $Gm^{7(b5)}$



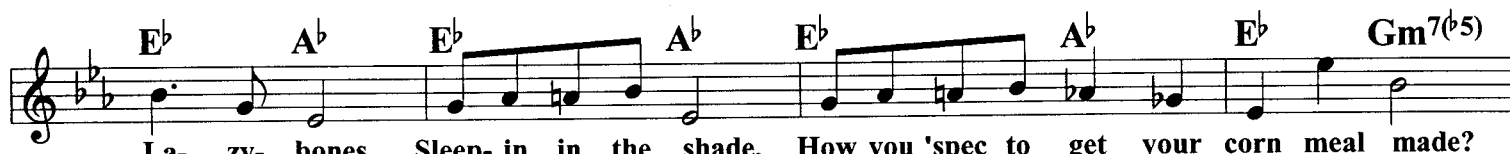
La-zy-bones, sleep-in' in the sun, How you 'spec to get your day's work done?

$C^7$   $F^7$   $Fm^{7(b5)}$   $B^b7$   $E^b$   $B^b7$



Nev-er get your day's work done, Sleep-in' in the noon-day sun.

$E^b$   $A^b$   $E^b$   $A^b$   $E^b$   $A^b$   $E^b$   $Gm^{7(b5)}$



La-zy-bones, Sleep-in in the shade, How you 'spec to get your corn meal made?

$C^7$   $F^7$   $Fm^{7(b5)}$   $B^b7$   $E^b$   $E^b7$



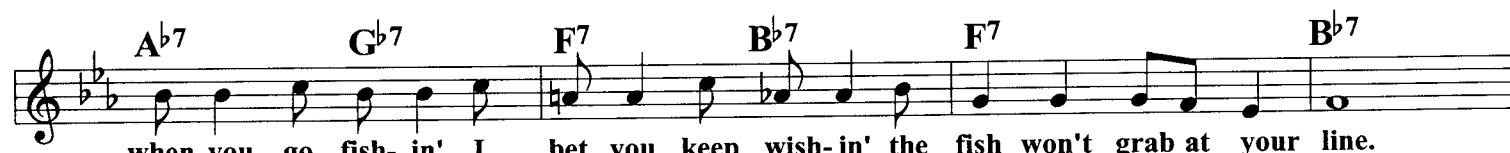
Nev-er get your corn meal made, Sleep-in' in the eve-nin' shade. When

**B**  $A^b$  *Adim*  $E^b$   $B^b7$   $E^b$   $E^b7$



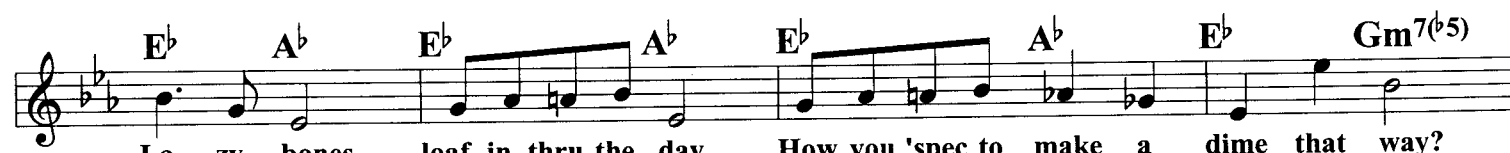
taters need sprayin' I bet you keep prayin' the bugs fall off of the vine, and

$A^b7$   $G^b7$   $F^7$   $B^b7$   $F^7$   $B^b7$



when you go fish-in' I bet you keep wish-in' the fish won't grab at your line.

$E^b$   $A^b$   $E^b$   $A^b$   $E^b$   $A^b$   $E^b$   $Gm^{7(b5)}$



La-zy-bones, loaf-in thru the day, How you 'spec to make a dime that way?

All Except Last Time:

$C^7$   $F^7$   $Fm^{7(b5)}$   $B^b7$   $E^b$

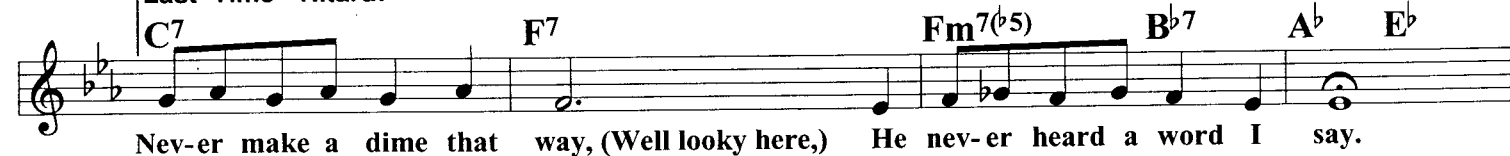


Nev-er make a dime that way, He nev-er heard a word I say.

Last Time - Ritard:

Conducted:

$C^7$   $F^7$   $Fm^{7(b5)}$   $B^b7$   $A^b$   $E^b$



Nev-er make a dime that way, (Well looky here,) He nev-er heard a word I say.

**A** E<sup>b</sup> (E<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>/F E<sup>b</sup>/F<sup>#</sup> E<sup>b</sup>/G) E<sup>b</sup>  
Who stole my heart a- way,

B<sup>b</sup>7 (B<sup>b</sup>7/B<sup>b</sup> B<sup>b</sup>7/C B<sup>b</sup>7/C<sup>#</sup> B<sup>b</sup>7/D) B<sup>b</sup>7  
Who makes me dream all day,

B<sup>b</sup>7  
Dreams, I know, can nev- er be true,

E<sup>b</sup> B<sup>b</sup>7  
Seems as tho' I'll ev- er be blue

**B** A<sup>b</sup>  
Who means my hap- pi- ness,

E<sup>b</sup> (E<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>/F E<sup>b</sup>/F<sup>#</sup> E<sup>b</sup>/G) E<sup>b</sup>  
Who would I an- swer "yes"

B<sup>b</sup>7 (B<sup>b</sup>7/B<sup>b</sup> B<sup>b</sup>7/C B<sup>b</sup>7/C<sup>#</sup> B<sup>b</sup>7/D) B<sup>b</sup>7  
to? Well, you ought to guess

E<sup>b</sup>  
who, no one but you.

**A** **B $\flat$**  **F+7** **B $\flat$**

I'm gon-na' sit right down and write my-self a let- ter, And

**B $\flat$**  **D7** **E $\flat$**  **G7** **Cm**

make be- lieve it came from you. I'm gon- na'

**Cm7** **F7** **B $\flat$**  **Fm** **G7**

write words, oh, so sweet, They're gon-na' knock me off my feet. A lot of

**C7** **F7**

kis- ses on the bot- tom, I'll be glad I got 'em, I'm gon- na'

**B** **B $\flat$**  **F+7** **B $\flat$**

smile and say, "I hope you're feel- ing bet- ter", And

**B $\flat$**  **D7** **E $\flat$**  **G7** **Cm**

close with love the way you do. I'm gon- na'

**E $\flat$**  **E $\flat$ m** **B $\flat$**  **Fm6** **G7**

sit right down and write my- self a let- ter, And

**C7** **F7** **B $\flat$**  **Cm7** **F7**

make be- lieve it came from you.

# A GOOD MAN IS HARD TO FIND

The Firehouse Jazz Band

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Eddie Green - 1917

Intro in Vaudeville: Eddie Green

Popularized by Sophie Tucker

Rec: Wilbur Sweatman's Original Jazz Band 1919,

Ted Lewis 1928, Bessie Smith 1928, Original

Wolverines (Jimmy McPartland) 1928, Lizzie Miles

Frankie Trumbauer, Eddie Condon's Jazz Band

1940, Jam Session at Commodore (Muggsy), etc.

Concert Pitch

A good man is hard to find, You al-ways get the oth-er kind, Just  
when you think that he is your pal, You look for him and find him fool- ing  
'round some oth- er gal, Then you rave, You ev- en crave to see him  
lay- ing in his grave; So if your man is nice take my ad- vice and  
hug him in the morn- ing, Kiss him ev- 'ry night Give him plen- ty lov- in',  
treat him right, For a good man now- a- days is hard to find.

Chorus structure: A (4 bars), B (4 bars), C (4 bars).  
Chord symbols: A, A7, D7, D+7, G7, Dm7, G7, C, C, G7, C, B, A7, D7, G7, C, Cdim, C, Dm7, G7, C, Fdim, C, C, Fdim, C, C, Cdim, C, D7, Dm7, G7, C, F9, C.

### Options:

\*Some bands put a 2-bar break before "B".

\*Play rhythm down beats only for 3 bars at "C".



# DOWN BY THE RIVERSIDE

*The Firehouse Jazz Band*

Traditional Negro Spiritual, c. 1865  
Recorded: Sam Morgan's Jazz Band 1927,  
Peter Bocage's Creole Serenaders 1961,  
Four Lads 1953, Bing & Gary Crosby 1954,  
George Lewis & His Ragtime Band 1953,  
Turk Murphy's Jazz Band 1950, etc.  
Many verses exist for this song, some  
spiritual some secular.

Concert Pitch

Prelude:

**A**

I'm gon-na'

Verse:

**B**

**F**  
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. I'm gon-na'

**F**  
lay down my sword and shield, Down by the riv-er - side,

**C7** **F** **F7**  
Down by the riv - er - side. Ain't gon - na'

Chorus:

**C** **Bb** **F**  
stud - y war no more, Ain't gon - na' stud-y war no more, Ain't gon - na'

**C7** **F** **F7**  
stud - y war no more. Ain't

**Bb** **F**  
stud - y war no more, Ain't gon - na' stud-y war no more, Ain't gon na'

**C7** **F**  
stud - y war no more.

Solos at "B"

**A** **B $\flat$**  **E $\flat$ 7**

My heart gets a chill, I feel such a thrill, My

**B $\flat$**  **G7**

feet won't keep still when they swing that mu- sic!

**C7** **F7**

Rhyth- m like that puts me in a trance; You

**B $\flat$**  **B $\flat$ dim** **Cm7** **F7**

can't blame me, If I want to dance. From

**B** **B $\flat$**  **E $\flat$ 7**

what I under- stand, It must be just grand, To

**B $\flat$**  **G7**

play in a band where they swing that mu- sic!

**E $\flat$**  **E $\flat$ m** **B $\flat$**  **Gdim7**

I'm hap- py as I can be, When they

**Cm7** **F7** **B $\flat$**

swing that mu- sic for me!

All Except Last Time:

Last Time - Extend Ending:

**B $\flat$**

# Toot, Toot, Tootsie

The Firehouse Jazz Band

Gus Kahn, Ted Fiorito, etc. - 1922

Musical "Bombo" with Al Jolson.

Rec: Vincent Lopez 1923, Benson Orch. 1923,

Spike Jones (on V-Disk), Art Mooney 1949,

Mel Blanc 1949

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Concert Pitch

Tuba Walk-up: **A** E<sup>b</sup> F<sup>7</sup>

Toot, Toot, Toot- sie, Good- bye!

B<sup>b</sup>7 E<sup>b</sup>

Toot, Toot, Toot- sie, don't cry,

E<sup>b</sup> E<sup>b</sup> Edim Fm<sup>7</sup> B<sup>b</sup>7

The choo choo train that takes me,

B<sup>b</sup>7 Fm<sup>7</sup> B<sup>b</sup>+7 E<sup>b</sup> G<sup>b</sup>dim Fm<sup>7</sup> B<sup>b</sup>+7

a- way from you no words can tell how sad it makes me

**B** E<sup>b</sup> F<sup>7</sup>

Kiss me, Toot- sie, and then,

B<sup>b</sup>7 E<sup>b</sup>9

Do it o- ver a- gain.

A<sup>b</sup>7

Watch for the mail, I'll nev- er fail, If

E<sup>b</sup> B<sup>b</sup>7

you don't get a let- ter then you know I'm in jail,

**C** E<sup>b</sup> F<sup>7</sup>

Tut, Tut, Toot- sie don't cry,

B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7

Toot, Toot, Toot- sie, Good- bye.

# DOWN AMONG THE SHELTERING PALMS

The Firehouse Jazz Band

Abe Olman - 1914

Lyrics: James Brockman

Rec: The Lyric Quartet 1915, Earl Hines 1932, Eddie Condon's Jazz Band (Wild Bill Davison), Burt Bales (Joe Darensbourg), Sammy Kaye 1949

Concert Pitch

**A** B<sup>b</sup> B<sup>b</sup>7 A<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup>

Down a-mong the shel-ter-ing palms, Oh hon-ey

C<sup>7</sup>

wait for me; Oh hon-ey wait for me;

F<sup>7</sup>

Meet me down by the old Gold-en Gate,

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

Out where the sun goes down a-bout eight.

**B** B<sup>b</sup>7 E<sup>b</sup>

How my love is burn-ing, burn-ing, burn-ing,

G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Gdim

How my heart is yearn-ing, yearn-ing, yearn-ing to be

B<sup>b</sup> B<sup>b</sup>7 A<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup>

Down A-mong the Shel-ter-ing Palms, Oh hon-ey

C<sup>9</sup> F<sup>9</sup> B<sup>b</sup>

wait for me.

# The Sugar Blues

The Firehouse Jazz Band

Clarence Williams - 1919

Lyrics: Lucy Fletcher

Rec: Johnny Dunn's Original Jazz Hounds,  
Count Basie 1944, Buck Clayton, King Oliver Orch. 1931, etc.

Made famous by Clyde McCoy & His "Talking Trumpet" in  
1931 recording.

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## Concert Pitch

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



Have you heard these blues that I'm going to sing to you?  
I just love sweet food, puts me in a nice sweet mood.

F F<sup>#dim</sup> C F<sup>7</sup> C E<sup>b7</sup>



When you hear them, they will thrill you thru and thru. They're the  
When I'm like that, you will nev- er find me rude. I'm as

G G<sup>#dim</sup> D<sup>7</sup> G D<sup>7</sup> G<sup>9</sup> **Cornet Pick-ups:**



sweet- est blues you ev- er heard. Now lis- ten, and don't say a word.  
sweet as can be, I was told, but now he says that I'm too old.

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



Sug- ar Blues, ev-'ry bod-y's sing-in' the Sug- ar Blues. The whole town is ring- ing. My  
I

G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup> ( Break \_\_\_\_\_ )



lov- in' man's sweet as he can be, but the dog- gone fool turned so- ur on me.  
love my cof- fee, I love my tea, but the dog- gone cream turned so- ur on me.

C C<sup>9</sup> F A<sup>7</sup> Dm



I'm so un- hap- py, I feel so bad, I could lay me down and die. You can

F<sup>6</sup> F<sup>#dim</sup> C E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C E<sup>7</sup> A<sup>7</sup>



say what you choose but I'm all con- fused, I've got the sweet, sweet Sug- ar Blues, more sug- ar, I've

D<sup>7</sup> G<sup>7</sup> 1. C Cdim G<sup>+7</sup> 2. C F<sup>7</sup> C



got the sweet, sweet Sug- ar Blues. I've got the Blues.

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# ORIENTAL STRUT

The Firehouse Jazz Band Johnny St. Cyr - 1926

This version similar to the "Hot Five" recording.

Rec: Louis Armstrong's "Hot 5" (Kid Ory-trmb, Johnny Dodds-cl, Lil Hardin Armstrong-pno, Johnny St. Cyr-bjo) 1926, Lu Watters' Yerba Buena Jazz Band (Turk, Scobey, Helm) 1946, Original Salty Dogs (w/ Clancy Hayes, Dapogny, Kim Cusack, Lew Green, Walbridge, Jim Snyder, J. Cooper, W. Jones, ) 1964, etc.

Concert Pitch

Cues are trombone part:

Dm Gm Dm Dm Gm Dm

Banjo & Piano Vamp 4 Bars: Piano plays straight time, banjo as written:

Dm

Cornet:

**A** Dm Dm7 Gm6 A7 Dm Dm7 Gm6 A7

Dm A7 Dm

Vamp as before - 2 Bars:

Dm Dm7 Gm6 A7 Dm Dm7 Gm6 A7

Dm Dm7 G7 C7 C Dm Eb dim C/E A7

**B** D7 G7 Fdim

C7 F F7

At "A", 3rd line of "A", etc., the trombone should

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

G $^7$  C $^7$  C+ $^7$

Solos Here - Trombone first, as written:

C F D $\flat$

F Cm $^6$  D $^7$

1. Gm A $^7$  Dm

E $^7$  A C $^7$

2. Last Time:

Gm A $^7$  Dm $^7$  D $^7$

Gm $^7$  C $^7$  F mp Fdim

C $^7$  F sf sf



# Floatin' Down That Old Green River

The Firehouse Jazz Band

Cooper - 1915

Lyrics by Bert Kalmar (Who's Sorry Now?, Nevertheless, I Wanna Be Loved By You, Three Little Words, Hooray For Capt. Spaulding, Kiss To Build A Dream On, Take Me To the Land of Jazz)

Rec: Billy Murray 1920's, The Firehouse Five Plus Two, The Titan Hot Five 1996, etc.

Transcribed by "Banjo Bob" Stevens

Concert Pitch

**A** F F F7 E7 E<sup>b</sup>7 D7

I've been float- in' down that old Green Riv- er on the

good ship "Rock and Rye", But I

wad- ed too far, I got stuck on a bar. I was

there all a- lone, Wish- in' that I was home.

The ship got wrecked with the cap- tain and crew,

And there was on- ly one thing I could do; I

had to drink that whole Green Riv- er dry to

get back home to you!

No Repeat First Time - On To Vocal

Solos at "A"

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of nine staves of music. The first staff begins with a repeat sign and a first ending bracket labeled 'A'. Chord symbols are placed above the staff: F, F, F7, E7, E<sup>b</sup>7, and D7. The lyrics are written below the notes. The score includes various musical notations such as slurs, ties, and repeat signs. A box at the bottom right indicates 'Solos at "A"', and another box above the final staff says 'No Repeat First Time - On To Vocal'.

Verse Interlude:

F F#dim C7 F F#dim C7

Verse - Vocal:

**B** F F#dim C7 F F#dim C7

Half past four, Dan Mc-Graw,

F G7

He came a' creep-in' to his wife-y's door.

C7 F F7 E7 Eb7 D7

She had been waitin' up half the night, For

G7 C7

Dan to come home and go to bed.

F F#dim C7 F F#dim C7

Dan-ny smiled, like a child,

F G7

But then his wife's eyes grew ver-y wild!

C7 F D7

"Where have you been all night?" she cried, And

G7 C7

this is what Dan-ny re-plied: I've been

§ D.S. to "A"

Back to "A" for Vocal & Solos

# Ridgery Feet

The Firehouse Jazz Band

The Original Dixieland Jazz Band (LaRocca, Shields, etc.) - 1918  
Recorded: ODJB 1918, The Wolverines (Bix, etc.) 1924, Bob Crosby's Bobcats 1937, Bobby Hackett, Sidney Bechet, The Firehouse Five Plus Two 1960, etc.

Concert Pitch

The musical score for 'Ridgery Feet' is written in 4/4 time with a key signature of two flats (Bb and Eb). The score consists of ten staves of music. The first staff begins with an F7 chord. The second staff starts with a first ending bracket labeled 'A' and contains chords Bb, Bb7, Eb, Edim, Bb, and F7. The third staff contains chords Bb, C7, F7, and A. The fourth staff contains chords Bb, Bb7, Eb, Edim, and Bb. The fifth staff features a '2-Bar Break' section with a Bb dim chord, followed by C7, F7, and a first ending bracket labeled '1. Bb'. The sixth staff includes a 'Stop Time - 4 Bars' section with chords Bb, Bb7, B, Eb, G7, Ab, and Eb, and contains a triplet of eighth notes. The seventh staff contains chords Bb7, Eb, C7, F7, and Bb7, also with a triplet. The eighth staff contains chords Eb, G7, Ab, and Eb. The ninth staff contains chords Bb7, Eb, C7, F7, Bb7, Eb, and Eb7. The piece concludes with a double bar line and a key signature change to three flats (Bb, Eb, and F).

**Chorus:**

**C** **A<sup>b</sup>** **E<sup>b</sup>7** **A<sup>b</sup>**

**E<sup>b</sup>7** **A<sup>b</sup>** **A<sup>b</sup>7**

**D<sup>b</sup>** **D<sup>b</sup>m** **A<sup>b</sup>** **Fm7**

**B<sup>b</sup>7** **E<sup>b</sup>7**

**A<sup>b</sup>** **E<sup>b</sup>7** **A<sup>b</sup>** **A<sup>b</sup>7**

**D<sup>b</sup>** **D<sup>b</sup>7** **C7**

**D<sup>b</sup>** **A<sup>b</sup>** **F7**

**B<sup>b</sup>7** **E<sup>b</sup>7** **A<sup>b</sup>** **1.** **E<sup>b</sup>7** **2.**

# 90 I WANT A LITTLE GIRL

The Firehouse Jazz Band

Lyrics by Billy Moll who co-wrote words for "I Scream, You Scream, We All Scream" & "Wrap Your Troubles In Dreams". Popularized by McKinney's Cotton Pickers. Rec. by: Kansas City 6 (Lester Young on clarinet, Buck Clayton, Freddie Green, etc.) 1938, Louis Armstrong & His Hot 7 - 1946, Dutch Swing College Band 1981, The Titan Hot Five 1996, etc.

Concert Pitch

Slow Blues

**A**

I want a lit - tle girl to love a lot, I'd give an-y-thing that I've got for a  
lit - tle girl who'll fall in love with me. I want a  
lit - tle girl, she may not look like the kind in a pic-ture book, but if  
she can cook she'll suit me to a "T".

**B**

She don't have to wave her hair or dress in fan - cy clothes,  
and I would-n't ev - en care if she did-n't wear silk - en hose I want a  
lit - tle girl to call my own. There must be some-one who's all a - lone, just a  
lit - tle girl who'll fall in love with me.

Chords: F, F7, Bb, Bbm, Eb7, D7, G7, C7, Dm7, Gm7, F, Bb, Bbm, F, F7, Bb, F#7, F7, Bb, D7, G7, C7, C+7, F, Bb7, F, C7.

# Mean To Me

The Firehouse Jazz Band

Roy Turk & Fred E. Ahlert - 1929  
Rec: Ruth Etting (Phil Napoleon-cornet) 1929,  
Helen Morgan 1929, Dorsey Bros. Orch. 1929,  
Phil Napoleon's Emperors (T. & J. Dorsey, E. Lang,  
Venuti, Signorelli) 1929,  
Teddy Wilson (Billie Holiday, Buster Bailey) 1937  
Movie "Love Me Or Leave Me" with Doris Day 1955

Concert Pitch

D+ **A** G Em Am7 D7 G Em C C°

You're mean to me, Why must you be mean to me? Gee, hon - ey, it

G G7 E7 Am D7 G Em A7 A+ D7

seems to me, You love to see me cry - in'. I don't know why.

G Em Am7 D7 G Em C C°

I stay home each night when you say you'll phone. You don't and I'm

G G7 E7 Am D7 G Cm6 G G7

left a - lone, Sing - in' the blues and sigh - in'. You treat me

**B** G7 C D7 G7 C Dm7 E7

cold - ly each day in the year. You al - ways

E7 Am F7 E7 A7 D7 D+

scold me when - ev - er some - bod - y is near, dear.

G Em Am7 D7 G Em C C°

It must be great fun to be mean to me. You should - n't, for

G Em Am7 D7 G Cm6 G

can't you see what you mean to me?

# Kansas City Stomps

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1923

(Morton often copyrighted his songs many years after composing them.)

Rec: Jelly Roll Morton c. 1928, The Lawson-Haggart Jazz Band, Bob Scobey's Frisco Jazz Band, etc.

**Concert**

— Clarinet: — — Cornet: — — Tromb: — — Bass: — — All:

**A**  $B^b7$   $E^b$

*mf*

$B^b7$   $E^b$

$B^b7$   $E^b$   $E^b7$

$A^b$  *Adim*  $E^b$   $C7$   $Fm7$   $B^b7$   $E^b$

**B**  $G7$   $C7$

*mp*

$F7$   $B^b7$   $E^b$  **2-Bar Break:**

$G7$   $C7$

$F7$   $B^b7$   $E^b$   $E^b$

**C** *Legato*  
*mp* E<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> G7

B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>

*Legato*  
*mp* E<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> Edim F7 **Kick!**

B<sup>b</sup>m7 Bdim A<sup>b</sup>/C F7 B<sup>b</sup>m7 E<sup>b</sup>7 1. A<sup>b</sup> Adim 2. A<sup>b</sup>

**D** — Clarinet: — — Cornet: — — Tromb: — — Bass: — — All:

**E** B<sup>b</sup>7 E<sup>b</sup>  
*mf*

B<sup>b</sup>7 E<sup>b</sup>

B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7

A<sup>b</sup> Adim E<sup>b</sup>/B<sup>b</sup> C7 Fm7 B<sup>b</sup> E<sup>b</sup> **Stop!**



# Doctor Jazz

The Firehouse Jazz Band

Joe "King" Oliver - 1927  
 One of the most important cornetists in early jazz. Also wrote: Dippermouth Blues (Sugarfoot Stomp), Riverside Blues, Canal St. Blues, Snag It, West End Blues, Chimes Blues, etc.  
 Rec: Art Hodes, Doc Evans, Bunk Johnson, Jelly Roll Morton, George Lewis, etc.

Concert Pitch

Verse:

The musical score is written on a single staff in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes. Chord symbols are placed above the staff at various points. The lyrics are written below the staff.

Chord symbols: E<sup>b</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>7, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, B<sup>b</sup>7.

Lyrics:  
 Ev-'rybo-dy gets the blues now and then, and don't know what to do. I've  
 had it hap-pen ma-ny ma-ny times to me, and so have you.  
 But those days have gone and past, I found out what to do at last. When  
 I feel all in, down and out, You will hear me shout.

Chorus:

**A** Eb Bb7 Eb Bb7  
Hel- lo Cen- tral, give me Doc- tor Jazz.

He's got what I need, I'll say he has.

When the world goes wrong, and I got the blues,

He's the man who makes me get out both my danc- ing shoes. The

**B** Eb Bb7 Eb Eb7  
more I get the more I want it seems. I

page old Doc- tor Jazz in all my dreams.

When I'm trou- ble bound and mixed, He's the guy that gets me fixed,

Hel- lo Cen- tral, give me Doc- tor Jazz.

# The joint is jumpin'

The Firehouse Jazz Band

Words & Music by Thomas "Fats" Waller,  
 Andy Razaf, & J. C. Johnson - 1937  
 Rec: Fats Waller & His Band 1937, Sedic &  
 His Honey Bears (Eugene Sedic was reed player  
 in Waller's band) 1939, etc.

Concert Pitch

Tempo di-sturb de neighbors

B $\flat$  E $\flat$  B $\flat$  F $7$  B $\flat$  F $7$

They have a new ex- pres- sion a- long old Har-lem way, That

B $\flat$  E $\flat$  B $\flat$  F $7$  B $\flat$

tells you when a par- ty is ten times more than gay. To

D A $7$  D A $7$  D A $7$  D B $\flat$ m

say that things are jump- in' leaves not a sin- gle doubt, that

F C $7$  F F $\sharp$ dim Gm $7$  C $7$  F $7$

ev- 'ry- thing is in full swing when you hear some- bod- y shout. (Here 'tis)

**A** B $\flat$  Bdim Cm $7$  F $7$  B $\flat$  Bdim Cm $7$  F $7$

This joint is jump- in', it's real- ly jump- in',

B $\flat$  B $\flat$  $7$  E $\flat$  Edim B $\flat$  F $7$  B $\flat$

Come in cats an' check your hats, I mean this joint is jump- in'.  
 Ev- 'ry Mose is on his toes,

D A $7$  D A $7$  D A $7$  D C $7$

The pi-an- o's thump- in', the danc- ers bump- in'.  
 No time for talk- in', it's time for walk- in'. (Yes!)

F C $7$  F F $\sharp$ dim C $7$  F $7$

This here spot is more than hot, in fact the joint is jump- in'.  
 Grab a jug and cut the rug, I mean this joint is jump- in'.

**B** B<sup>b</sup>7 Edim B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

Check your weap- ons at the door, be sure to pay your quar- ter.  
Get your pig feet, beer and gin, there's plen- ty in the kitch- en.

C7 F<sup>9</sup> C+7 F7

Burn your leath- er on the floor, grab an- y- bod- y's daugh- ter.  
Who is that that just came in? Just look at the way he's switch- in'.

B<sup>b</sup> Bdim Cm7 F7 B<sup>b</sup> Bdim Cm7 F7

The roof is rock- in', the neigh- bor's knock- in'.  
Don't mind the hour, 'cause I'm in pow- er.

B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Edim **1** B<sup>b</sup> F7 B<sup>b</sup> F7

We're all bums when the wag-on comes. I mean this joint is jump- in'. (Let it beat!)  
I got bail if we go to jail.

**2** B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> F+7 **C** B<sup>b</sup> Bdim Cm7 F<sup>9</sup>

this joint is jump- in'. This joint is jump- in',

B<sup>b</sup> Bdim Cm7 F7 B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>m

It's real- ly jump- in'. We're all bums when the wag-on comes, I mean

B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> F+7 B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>m

this joint is jump- in'. (Don't give your right name. No, No, No!)

B<sup>b</sup> B<sup>b</sup>+ Gm7 C7 F7 B<sup>b</sup>

*sfz*

and could be had for 75 cents.  
Columbia had tried to record the ODJB the  
previous month, but the takes were not good  
enough to release.

Rec: ODJB 1917, W.C. Handy's Orch. 1918,  
Muggsy Spanier's Ragtime Band 1939, etc.

**Concert Pitch**

E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> B<sup>7</sup> B<sup>b</sup>7 **Break - 1 Bar:**  
Bass Drum: \*

**A** E<sup>b</sup> B<sup>b</sup>+7 E<sup>b</sup> E<sup>b</sup>7

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

F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>dim B<sup>b</sup>7 E<sup>b</sup> **1X Only:**  
Bass, Trombone,  
& Bass Drum: \*

**B** E<sup>b</sup> E<sup>b</sup>7

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

**Last Time: To Coda**  
F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>dim B<sup>b</sup>7 ⊕ E<sup>b</sup>  
Trombone Gliss to "C": \*

**Coda:** ⊕ E<sup>b</sup> B<sup>b</sup>+7 E<sup>b</sup> *Fine*  
Bass Drum: \*

**C** E<sup>b</sup>

Harmonize:

Clarinet Break:

Cornet "Horse Whinny":

Trombone:

Trombone:

IX Only-Trombone:

Solos:

Break! 3 Bars:

**D** E<sup>b</sup>

Harmonize:

Clarinet Break:

Cornet "Horse Whinny":

Trombone:

Trombone:

Back to "B" - Take Coda:

**Concert Pitch**

Way down in Ala-bam, It was in Bir-ming-ham, There was a  
la-zy color-ed fel-low named Lee, In- stead of work-ing all day, up- on the  
sta- ble brush he'd play, to the hor-ses he'd sing, and play up-  
on one string, this sad and lone-some mel- o- dy,

**B**  $E^b$

Oh hon-ey, lis-ten here, Oh hon-ey, lis-ten here, I've got those mean old liv-'ry

$E^b7$   $A^b$  *Adim*

sta-ble blues. Oh how I miss your kiss, I was-n't born for this,

$E^b$   $C^7$   $F^7$

hon-ey you know why I have got those blues, ba-by mine,

$B^b7$   $E^b$   $A^b7$   $E^b$

I've got those liv-'ry sta-ble blues.

**C**  $E^b7$   $A^b$   $A^bm$   $E^b$   $B^7$   $B^b7$

Oh, law-dy me, I've lost my pep com-plete,

$E^b$   $E^b7$   $A^b$   $E^b$   $G^b dim$

I'se g'wine back to my Al-a-bam-a ba-by,

$E^b$   $C^7$   $F^7$

she prom-ised that she'd mar-ry me some-day, she'll drive a-way

$B^b7$   $B^7$   $B^b7$   $E^b$   $B^b7$   $E^b$

Those liv-'ry sta-ble blues, they're the blu-est kind of blues!



# IF DON'T MEAN A THING The Firehouse Jazz Band If It Ain't Got That Swing

LYRICS: IRVING THOMAS  
Rec: Ellington Orch. with voc. by Ivie Anderson  
1932, Mills Bros. 1932, Quintet of the Hot Club  
of France (Django, Grappelli) 1935, Sidney  
Bechet 1957, etc.

Concert Pitch

\*Chords are simplified somewhat for "Dixieland"

C7 F7sus4 B<sup>b</sup> D+7

It

**A** Gm E<sup>b</sup>7 D7 Gm

don't mean a thing if it ain't got that swing.

C7 F7sus4 B<sup>b</sup> D+7

(doo wah, doo wah, doowah, doo wah, doowah, doo wah, doowah, doo wah.) It

**B** Gm E<sup>b</sup>7 D7 Gm

don't mean a thing all you got to do is sing.

C7 F7sus4 B<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup>

(Doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah.) It

**C** B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7 D7 D<sup>b</sup>7

makes no diff- 'rence if it's sweet or hot. Just

C7 F7 D7

give that rhy- thm ev- 'ry- thing you got. Oh, It

**D** Gm E<sup>b</sup>7 D7 Gm

don't mean a thing, if it ain't got that swing.

C7 F7sus4 B<sup>b</sup> D+7

(Doo wah, doo wah, doo wah, doo wah, doowah, doo wah, doo wah, doo wah.)

# SOUL

The Firehouse Jazz Band



George Gershwin - 1930  
 From show "Strike Up the Band"  
 Recorded: Red Nichols 1930,  
 Bobby Hackett, etc.

Concert Pitch

*Optional Intro.*

Chords: E<sup>b</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>+7

**A** Chords: E<sup>b</sup> Gm<sup>7</sup>(<sup>b</sup>5) C+ C<sup>7</sup>

Soon the lone- ly nights will be end- ed;

Chords: Fm Fm<sup>7</sup>(<sup>b</sup>5) B<sup>b</sup>+ B<sup>b</sup>7

soon, two hearts as one will be blend- ed.

Chords: E<sup>b</sup> E<sup>b</sup>7 E<sup>b</sup>+7 A<sup>b</sup>

I've found the hap- pi- ness I've wait- ed for;

Chords: B<sup>b</sup>7 B<sup>b</sup>+7 E<sup>b</sup> Cdim Fm<sup>7</sup> B<sup>b</sup>7

The on- ly girl that I was fat- ed for. Oh!

**B** Chords: E<sup>b</sup> Gm<sup>7</sup>(<sup>b</sup>5) C+ C<sup>7</sup>

Soon a lit- tle cot- tage will find us

Chords: Fm Fm<sup>7</sup>(<sup>b</sup>5) B<sup>b</sup>+ B<sup>b</sup>7

safe with all our cares far be- hind us;

Chords: E<sup>b</sup> E<sup>b</sup>7 E<sup>b</sup>+7 A<sup>b</sup> A<sup>b</sup>m<sup>6</sup>

The day you're mine this world will be in tune:

Chords: E<sup>b</sup> Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>+7

Let's make that day come soon.

# (98) MISSISSIPPI MUD

The Firehouse Jazz Band

Harry Barris & James Cavanaugh - 1927

Rec: Paul Whiteman Orch. featuring voc. by "Rhythm Boys" (Harry Barris, Bing Crosby, Al Rinker) plus Bix, Dorsey brothers, etc. 1928, Frankie Trumbauer Orch. (Bix) 1928, Charleston Chasers (Red Nichols, Miff Mole, J. Dorsey, Vic Berton) 1927, etc.

## Concert Pitch

When the sun goes down, the tide goes out, the dark-ies gath-er 'round and they all be-gin to shout,  
"Hey! Hey! Un- cle Dud, it's a treat to beat your feet on the Mis- sis- sip- pi Mud, it's a  
treat to beat your feet on the Mis- sis- sip- pi Mud". What a dance do they do!  
Lord- y, how I'm tell- in' you, They don't need no band, They keep  
time by clap- pin' their hand, Just as hap- py as a cow chew- in' on a cud, When the  
dark- ies beat their feet on the Mis- sis- sip- pi Mud. Lord- y, how they play it!  
Man they real- ly slay it, Un- cle Joe, Un- cle Jim, how they  
pound the mire with vi- gor and vim. Man, that mu- sic thrills me,  
Boy, it near- ly kills me. What a show, when they go, Say! they  
beat it up ei- ther fast or slow. When the

**Back to "A", End At "C"**

# That's a Family Place to kiss a girl

99

Edited by  
"Banjo Bob" Stevens

**Concert Pitch**

**Intro:** C7 F7 B<sup>b</sup> Cm7 F7

**A** B<sup>b</sup> F7

That's a fun - ny place to kiss a girl! I said a

F7 B<sup>b</sup>

ver - y fun - ny place to kiss a girl! I I I

G7 C7

said to her, "Dear, right in the sta - tion,  
looked up her, sad - ly, reached out to see,  
held her close - ly, and tried to see,

C7 F7 **Break - 2 Bars:**

I'd love to see your des - tin - a - tion!" Fare -  
if I could touch her sym - path - y! Fare -  
if I could feel her love for me! Fare -

**B** B<sup>b</sup> D7 E<sup>b</sup> B<sup>b</sup>

well, fare - well, my own true love. I will

B<sup>b</sup> F7

miss you so when you have gone a - way. I  
send you lov - ing let - ters ev - 'ry day. I'll  
meet the ship that sails you back my way. I'll

B<sup>b</sup> B<sup>b</sup>dim Cm7 F7 B<sup>b</sup> B<sup>b</sup>dim Cm7 F7

said good - bye and tipped my hat, and kissed the girl right where she sat! Well  
write "I love you, I'll be true" with kis - ses on the bot - tom, too! Now  
kiss your face, I'll kiss your neck, I'll kiss you on the low - er deck! Oh

C7 F7 B<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup> F7

that's a fun - ny place to kiss a girl!

**Vocal Tag: Play 3X**

C7 F7 B<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup>

# Midnight in Moscow Extravaganza

The Firehouse Jazz Band

Optional 4-bar banjo Intro,  
 Play "A" once, Play "B" and repeat for solos,  
 Break for gliss into "C",  
 Play "C" once, Add "Volga" tag, chord.

Based on a song by  
 Soloviev-Sedoy & Matusovsky  
 New music and arrangement by  
 Kenny Ball & Jan Burgers

Concert Pitch

The musical score is written in 4/4 time with a key signature of three flats (B-flat major/C minor). It is divided into three main sections: A, B, and C. Section A (measures 1-16) features a melodic line with a repeat sign at measure 5 and a double bar line at measure 16. Section B (measures 17-32) also has a repeat sign at measure 21 and a double bar line at measure 32. Section C (measures 33-48) has a repeat sign at measure 37 and a double bar line at measure 48. Each section includes a 4-measure 'Volga' tag at the end. Chord symbols are placed above the notes, and first/second endings are indicated with '1.' and '2.' above the staff.

**Section A:** Cm Fm G<sup>7</sup> Cm G<sup>7</sup> Cm B<sup>b7</sup>  
 E<sup>b</sup> Fm<sup>7</sup> B<sup>b7</sup> E<sup>b</sup> D<sup>7</sup> G<sup>7</sup>  
 Cm Fm  
 Cm G<sup>7</sup> Cm 1. D<sup>7</sup> G<sup>7</sup> 2. Cm

**Section B:** Dm Gm A<sup>7</sup> Dm A<sup>7</sup> Dm C<sup>7</sup>  
 F Gm<sup>7</sup> C<sup>7</sup> F E<sup>7</sup> A<sup>7</sup>  
 Dm Gm  
 Dm A<sup>7</sup> Dm 1. E<sup>7</sup> A<sup>7</sup> 2. Dm

**Section C:** Fm B<sup>b</sup>m C<sup>7</sup> Fm C<sup>7</sup> Fm E<sup>b7</sup>  
 A<sup>b</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b7</sup> A<sup>b</sup> G<sup>7</sup> C<sup>7</sup>  
 Fm B<sup>b</sup>m  
 Fm C<sup>7</sup> Fm 1. G<sup>7</sup> C<sup>7</sup> 2. Fm

# Dream Man

The Firehouse Jazz Band

Rec: Fats Waller and his band 1934,  
The Titan Hot Five 1996.  
Transcribed by "Banjo Bob" Stevens.



Concert Pitch

Full Band Plays First 4 Bars:

Rhythm Section Only This 4 Bars: Bass notes shown:

**A** Cm G7 Cm Edim B $\flat$  F $\sharp$ 7 F7 B $\flat$ 7

**B** E $\flat$  E $\flat$ m6

B $\flat$  C7

Cm7 Cm7/G E $\flat$ m/G $\flat$  B $\flat$  F7 B $\flat$  Gm7

C7 F7 Cm7 F7 B $\flat$ 7

**C** E $\flat$  E $\flat$ m6

B $\flat$  C7

Cm7 Cm7/G E $\flat$ m/G $\flat$  B $\flat$  F7 B $\flat$  Gm7

C7 Cm7 F7 B $\flat$

Tag:

B $\flat$  C7

Cm7 F7 B $\flat$

# San

The Firehouse Jazz Band

McPhail/Michels - 1920  
Recorded: Benson Orch. of Chicago 1921,  
Ted Lewis Orch. 1924, Johnny Dodds Trio  
(with Lil Armstrong on piano) 1927, Paul Whiteman Orch.  
(with Bix, J. Dorsey, Trumbauer, Carl Kress, etc.) 1928,  
Firehouse Five Plus Two, Pee Wee Hunt 1953

Concert Pitch

Bass Intro: (A really good bass player will create, in 4 bars, the illusion of a camel crossing the Sahara)

**A** Dm Gm A7 Dm  
King One San day of the Sen- e- gal  
One day the queen came home,

A7  
Sat on the shore at Bu- la-  
Saw San in sad - ness on the

Dm A7 Bb7 A7  
may, Bu- la- may,  
shore, On the shore.

**B** Dm Gm A7 Dm  
Sing- ing a sad re- frain  
Told him she'd no more roam.

A7  
To his dear queen who'd gone a -  
On ly her San she would a -

Dm Gm A7 Dm Bb7 A7 C7  
way. This was his lay:  
dore. Then came his lore:

Chorus:

**C** F D<sup>b</sup>7 F D<sup>b</sup>7

Oh, sweet-heart Lo-na, My dar-ling Lo-na,  
 Oh, sweet-heart Lo-na, My dar-ling Lo-na.

F Dm G<sup>7</sup> C<sup>7</sup> F B<sup>b</sup>7 F C<sup>7</sup>

Why have you gone a-way?  
 Have you come back to stay?

F D<sup>b</sup>7 F D<sup>7</sup>

You said you loved me, But if you loved me,  
 You said you loved me, I knew you loved me,

G<sup>7</sup> C<sup>7</sup>

Why did you act this way?  
 I knew you'd come some day.

**D** F F<sup>7</sup> B<sup>b</sup> D<sup>b</sup>7

If I had ever been un-true to you  
 If I had ev-er been un-true to you

F F<sup>7</sup> B<sup>b</sup> D<sup>b</sup>7

What you have done would be the thing to do.  
 What you have done would be the thing to do.

F D<sup>b</sup>7 F D<sup>7</sup>

But my heart aches, dear, And it will break, dear,  
 But now you're mine, dear, For all the time, dear.

G<sup>7</sup> Gm C<sup>7</sup> F B<sup>b</sup>7 F C<sup>7</sup>

If you don't come back home a-gain to San.  
 And you're for-giv-en by your lov-ing San.



# All of Me

The Firehouse Jazz Band

Seymour Simons - Gerald Marks - 1931  
Intro: Belle Baker  
Rec: Louis Armstrong Orch. 1932 (#1 on charts),  
Paul Whiteman Orch. 1932, Ben Selvin Orch. 1932,  
Count Basie 1943, Benny Goodman Orch. (voc. Billie  
Holiday, Teagarden, Sullivan, Krupa) 1933,  
Sidney Bechet 1957, etc.

Concert Pitch

**A** C<sup>6</sup> E<sup>7</sup>

All of me, Why not take all of me?

A<sup>7</sup> Dm<sup>7</sup>

Can't you see I'm no good with- out you?

E<sup>9</sup> Am<sup>7</sup>

Take my lips, I want to lose them,

D<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup>

Take my arms, I'll nev- er use them.

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

Your good- bye left me with eyes that cry,

A<sup>7</sup> Dm<sup>7</sup>

How can I go on, dear, with- out you.

F<sup>6</sup> Fm<sup>6</sup> C Gm A<sup>9</sup>

You took the part that once was my heart, So

Dm<sup>7</sup> G<sup>13</sup> C Cdim Dm<sup>7</sup> G<sup>13</sup>

why not take All Of Me?

The musical score is written in 4/4 time and concert pitch. It features a series of staves with lyrics and chord symbols. The key signature has one sharp (F#). The score is divided into two main sections, A and B. Section A contains the first four lines of music, and Section B contains the last four lines. Chord symbols are placed above the notes they apply to. Some notes are marked with a '3' and a slur, indicating a triplet. The piece concludes with a double bar line and repeat dots.

# Memories of You

The Firehouse Jazz Band

104

Eubie Blake - Andy Razaf - 1930

Theme song of trumpeter/trombonist Sonny Dunham.  
Recorded: Louis Armstrong 1930, Bud Freeman & His  
Gang (Bobby Hackett, Eddie Condon, Dave Tough, etc.)  
1938, Lionel Hampton 1939, etc.

## Concert Pitch

Optional Intro:

Cm<sup>7</sup> F<sup>9</sup> Gm<sup>7</sup> G<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup><sup>9</sup>

**A** E<sup>b</sup><sub>6</sub> Edim Fm<sup>7</sup> D<sup>7</sup>/F<sup>#</sup> E<sup>b</sup><sub>6</sub>/G Cm<sup>7</sup> F<sup>9</sup>

Wak- ing skies at sun- rise, Ev- 'ry sun- set, too,

E<sup>b</sup><sub>6</sub> Cm Gm<sup>7</sup> C<sup>9</sup> F<sup>9</sup> B<sup>b</sup><sub>9</sub> E<sup>b</sup><sub>6</sub> Fm<sup>7</sup> B<sup>b</sup><sub>9</sub>

Seems to be bring- ing me Mem- o- ries of You.

E<sup>b</sup><sub>6</sub> Edim Fm<sup>7</sup> D<sup>7</sup>/F<sup>#</sup> E<sup>b</sup><sub>6</sub>/G Cm<sup>7</sup> F<sup>9</sup>

Here and there, ev- 'ry- where, scenes that we once knew,

E<sup>b</sup><sub>6</sub> Cm Gm<sup>7</sup> C<sup>9</sup> F<sup>9</sup> B<sup>b</sup><sub>9</sub> E<sup>b</sup><sub>6</sub> G<sup>7</sup>

and they all just re- call Mem- o- ries of you.

**B** Cm<sup>7</sup> Fm<sup>7</sup> Cm<sup>7</sup> F<sup>9</sup>

How I wish I could for- get those hap- py yes- ter- years

Cm<sup>7</sup> F<sup>9</sup> Gm<sup>7</sup> G<sup>b</sup>m<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup><sub>9</sub>

That have left a ro- sa- ry of tears.

E<sup>b</sup><sub>6</sub> Edim Fm<sup>7</sup> D<sup>7</sup>/F<sup>#</sup> E<sup>b</sup><sub>6</sub>/G Cm<sup>7</sup> F<sup>9</sup>

Your face beams in my dreams, Spite of all I do,

E<sup>b</sup><sub>6</sub> Cm Gm<sup>7</sup> C<sup>9</sup> F<sup>9</sup> B<sup>b</sup><sub>9</sub> E<sup>b</sup><sub>6</sub> Fm<sup>7</sup> B<sup>b</sup><sub>9</sub>

Ev- 'ry- thing seems to bring Mem- o- ries of you.

# Sweethearts On Parade

The Firehouse Jazz Band

Turn to 105A for Low Brass part

Carmen Lombardo-1928

Lyrics: Charles Newman

Rec: Guy Lombardo Orch. 1929, Abe Lyman 1929, Jean Goldkette Orch. 1929, Louis Armstrong & His New Sebastian Cotton Club Orch. 1930, Lionel Hampton Orch. 1939, Bob Crosby's Bobcats, Dukes of Dixieland with Louis Armstrong 1959, etc. Arranged by "Banjo Bob" Stevens

Concert Pitch

Tuba & Trombone Have Melody Until "C"

6/8 March Style (Cornet Part: Clarinet plays harmony:)

1 F C+7 F

2 F F7 B<sup>b</sup> B<sup>b</sup>m F F7

B B<sup>b</sup> Bdim F D7

Gm D7 G7 C7

F C7

F F7 B<sup>b</sup> B<sup>b</sup>m F

To 2-Beat "Dixie" Feel

## 2-Beat "Dixieland" Feel:

Two by two, they go march- ing through, the  
 sweet- hearts on par- ade. I  
 can't help cry as they pass me by, the  
 sweet- hearts on par- ade. I'd  
 love to join their fun, but they bar me, 'cause  
 it takes more than one to join their arm- y.  
 How I pine just to fall in line, with the  
 sweet- hearts on par- ade.

# 105 A

# Sweethearts On Parade

The Firehouse Jazz Band

## Low Brass Part

Carmen Lombardo - 1928

Lyrics: Charles Newman

Rec: Guy Lombardo Orch. 1929, Abe Lyman 1929,

Jean Goldkette Orch. 1929, Louis Armstrong & His

New Sebastian Cotton Club Orch. 1930, Lionel

Hampton Orch. 1939, Bob Crosby's Bobcats, etc.

Arranged by "Banjo Bob" Stevens

Concert Pitch

Tuba & Trombone Have  
Melody Until "C"

6/8 March Style

**A** F C7

1. F C+7 F C7

2. F Bb Bbm F

**B** Bb Bdim F D7

Gm D7 G7 C7

F C7

To 2-Beat "Dixie" Feel,  
To Treble Clef:

F F7 Bb Bbm F C7

Now In Treble Clef:  
2-Beat "Dixieland" Feel:

**C** F C7

Two by two, they go march-ing through, the

F C7 C+7 F

sweet - hearts on par - ade. I

F C7

can't help cry, as they pass me by, the

F F7 Bb Bbm F F7

sweet - hearts on par - ade. I'd

**D** Bb Bdim F D7

love to join their fun, but they bar me, 'cause

Gm D7 G7 C7

it takes more than one to join their arm - y.

F C7

How I pine, just to fall in line, With the

F F7 Bb Bbm F

sweet - hearts on par - ade.

# MY HONEY & BOVINE MILK

The Firehouse Jazz Band

Herman Ruby/Joseph Meyer - 1922

Rec: Isham Jones Orch. 1922, California Ramblers

(Red Nichols, T. & J. Dorsey, etc.) 1922, Original Memphis Five

(Phil Napoleon), Bud Freeman Trio (Stacy, Wettling) 1938,

The Gotham Stompers (Ellington, Chick Webb, Bigard, etc.) 1937,

Benny Goodman 1939, Bobby Hackett, The Titan Hot Five 1996, etc.

**Concert Pitch**

**Verse:**

F B<sup>b</sup>7 F F<sup>#</sup>dim

You've heard lov-ers, Love-sick lov-ers fret A- bout their

C<sup>7</sup> Cdim C<sup>7</sup> C+<sup>7</sup> F F<sup>#</sup>dim Gm<sup>7</sup> C+<sup>7</sup>

pet; They al- ways get ro- man- tic, Drive you fran- tic.

F B<sup>b</sup>7 F A<sup>7</sup>

I'm so diff-'rent, Oh, so diff-'rent now; While I'm in

Dm Am G<sup>9</sup> Gm C+<sup>7</sup>

love I know I simp-ly go and whis- per low to Hon- ey Ba- by:

Chorus:

**A** F B $\flat$ 7  
 I love your lov- in' arms, They hold a world of charms,

F Cm $^6$  D7  
 A place to nes- tle when I am lone- ly.

G7 C7  
 A com- fy co- zy chair, Oh, what a hap- py pair!

G7 Gm7 C7  
 One ca- ress, Hap- pi- ness, Seems to bless my lit- tle hon- ey.

**B** F B $\flat$ 7  
 I love you more each day, When years have passed a- way

F Cm $^6$  D7  
 You'll find my love be- longs to you on- ly;

G $^9$  C7 F7 B $\flat$  B $\flat$ m  
 'Cause when the world seems wrong, I know that I be- long

F G7 C7 F B $\flat$ 7 F  
 Right in my Hon- ey's Lov- in' Arms.



# Mama's Gone. Goodbye

The Firehouse Jazz Band

Peter Bocage & A. J. Piron - 1923

Both from New Orleans, Bocage began career in 1906, playing cornet, violin, & trombone.

Recorded: Piron's New Orleans Orch. (Bocage on trmpt, Piron on vln) 1923,

Bobby Hackett-Jack Teagarden-Peanuts Hucko-G. Schroeder-J. Lesberg 1957,

Clyde McCoy c. 1960, Peter Bocage & His Creole Serenaders 1961,

Louisiana Repertory Jazz Ensemble 1995, etc.

Concert Pitch

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of nine staves of music. The first staff begins with a boxed 'A' and an A-flat chord. The lyrics are: 'Fare-thee-well, Ma-ma's gone good-bye; No use to cry, No use to sigh, For years you've dogged me 'round, Now's the time to let you know what's on my mind, I'm goin' a-way, Don't ask me to stay. Fare-the-well, I've been to school; Learned a brand new rule, I ain't no fool. I'm goin' to get a man to treat me right, One who'll stay home ev-'ry night. Fare-the-well, Ma-ma's gone, good-bye. (Fare-the-well)'. Chord changes are indicated above the notes: A-flat, E7, E-flat7, A-flat, A-flat7, D-flat, D-flat minor, A-flat, G7, G-flat7, F7, B-flat7, E-flat7, B-flat minor7, E-flat7, A-flat, E7, E-flat7, D-flat7, C7, G minor7, C7, F-dim, F7, F-dim, F7, B-flat7, A-flat6, E7, E-flat7, A-flat, B-flat7, E-flat7.

# U.I.I.

The Firehouse Jazz Band

Byron Gay/Arnold Johnson - 1919  
Recorded by Ted Lewis - 1920  
Popularized by Pee Wee Hunt - 1953

Play 8th notes as  
dotted-8th/16ths

Concert Pitch

Musical staff 1: Treble clef, 4/4 time signature. Chords: **A**, **B<sup>b</sup>**, **F7**.

Musical staff 2: Treble clef, 4/4 time signature. Chords: **B<sup>b</sup>**, **F7**.

Musical staff 3: Treble clef, 4/4 time signature. Chords: **B<sup>b</sup>7**, **E<sup>b</sup>**.

Musical staff 4: Treble clef, 4/4 time signature. Chords: **C7**, **F7**. Includes a **Break - 2 Bars:** section with triplets.

Musical staff 5: Treble clef, 4/4 time signature. Chords: **B<sup>b</sup>**, **F7**.

Musical staff 6: Treble clef, 4/4 time signature. Chords: **B<sup>b</sup>**, **F7**. Includes triplets.

Musical staff 7: Treble clef, 4/4 time signature. Chords: **B<sup>b</sup>7**, **E<sup>b</sup>**.

Musical staff 8: Treble clef, 4/4 time signature. Chords: **B<sup>b</sup>**, **B<sup>b</sup>+**, **B<sup>b</sup>6**, **B<sup>b</sup>+**, **B<sup>b</sup>**, **F7**, **1<sup>st</sup> B<sup>b</sup>**.

Musical staff 9: Treble clef, 4/4 time signature. Chords: **B<sup>b</sup>**. Includes the instruction: **Last Time - "Guy Lombardo" Ending:**

Ted Koehler & Jimmy McHugh - 1935  
 Rec: Fats Waller 1935, Mound City Blue  
 Blowers (Berigan, Tough, Signorelli) 1936,  
 Teddy Wilson Orch. (voc. Billie Holiday) 1936,  
 The Titan Hot Five 1997, etc.

Concert Pitch

**A**

Mu-sic ev-'ry-where, Feet are pat - tin', Put-tin' tem-po in old Man-hat - tan.

Ev-'ry-bod-y is out hi-hat - tin', Spread-in' rhy-thm a - round.

Ev-'ry-where you go, Trum-pets blar - in', Drums and sax-o-phones rip and tear - in'.

Ev-'ry-bod-y you meet is rar - in', Spread-in' rhy-thm a - round.

*Tuba:*

**B**

Up in Har - lem flats all of the cats give it that thing.

Which, when you're in step, All of the hep peo - ple call swing!

Those that can af-ford silk or sat - in, Dames with gig - o - los who are Lat - in,

Come from Yon-kers, The Bronx and Stat - en, Spread-in' rhy-thm a - round!

# Pee Wee's Blues

110

*A nice little song*  
The Firehouse Jazz Band

by Pee Wee Russell (1906-1969),  
well-known jazz clarinetist who  
usually worked with Eddie Condon in  
later years. He won Down Beat Polls  
in 1942-44 and 1968.  
Transcribed by "Banjo Bob" Stevens

Concert Pitch

**Slow Blues**

**A** B<sup>b</sup> A<sup>7</sup> B<sup>b</sup> A<sup>7</sup> B<sup>b</sup> A<sup>7</sup> B<sup>b</sup> B<sup>b</sup>+

E<sup>b</sup>7 D<sup>7</sup> E<sup>b</sup>7 D<sup>7</sup> B<sup>b</sup> A<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup>

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

Fine

**Solos here:**

**B** B<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup> B<sup>b</sup>7

E<sup>b</sup>7 E<sup>b</sup>7 Edim B<sup>b</sup>/F D<sup>7</sup>/F# G<sup>7</sup>

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

After last solo  
Play "A" once thru

# Si Tu Vois Ma Mère

The Firehouse Jazz Band

Sidney Bechet - 1952  
Rec: The Titan Hot Five 1997, etc.

Concert Pitch

Largo

**A**  $B^b$   $B^b \text{maj}^7$   $B^b6$   $B^b7$

*dolce*

$E^b$   $E^b m$   $B^b$   $F+7$   $B^b$

$Am^{7(b5)}$   $D7$   $Am^{7(b5)}$   $D7$   $Gm$   $Gm$   $F\#+$   $B^b/F$

$C^7/E$   $C^7$   $Gm^7$   $C^7$   $Cm^7$   $F^7$   $Cm^7$   $F\#m^{7(b5)}$   $F^7$

**B**  $B^b$   $B^b \text{maj}^7$   $B^b6$   $B^b7$

$E^b$   $E^b m$   $B^b$   $Dm^{7(b5)/A^b}$   $G^7$

$Cm^{7(b5)/G^b}$   $Cm^{7(b5)}$   $B^b$   $Dm^{7(b5)/A^b}$   $G^7$

$Cm^{7(b5)}$   $Cm^7$   $F^7$  1.  $B^b$   $B^b \text{dim}$   $Cm^7$   $F^7$

2.  $B^b$   $E^b m$   $E^b m/G^b$   $B^b$

# The Firehouse Jazz Band

Raymond Egan & Richard Whiting - 1920

Rec: Paul Whiteman Orch. 1920, Nora Bayes 1921, Ben Selvin Orch. 1921, Benny Goodman 1935, Earl Hines Orch. (Trummy) 1935, Artie Shaw Orch. 1936, Dicky Wells (Django) Paris 1937, Red Nichols & His 5 Pennies 1928, Wingy Manone, etc.

Concert Pitch

**A**  $E^b$   $C^7$



Here's the Jap-an-ese Sand-man, Sneak-ing in with the dew. Just an old sec-ond

$F^7$   $B^b7$   $E^b$



hand man, He'll buy your old day from you. He will take ev-'ry

$E^b$   $G$



sor-row of the day that is through, And he'll give you to-

$D^7$   $G$   $B^b7$



mor-row Just to start life a-new. Then you'll be a bit

**B**  $E^b$   $E^b7$   $A^b$



old-er In the dawn when you wake, And you'll be a bit

$A^b m$   $F m$   $B^b7$



bold-er with the new day you make. Here's the Jap-an-ese

$E^b$   $E^b dim$



Sand-man, Trade him sil-ver for gold, Just an old sec-ond

$F m^7$   $B^b7$   $E^b$   $A^b7$   $E^b$   $B^b7$



hand man, Trad-ing new days for old.

# I Wish It Was in Peoria

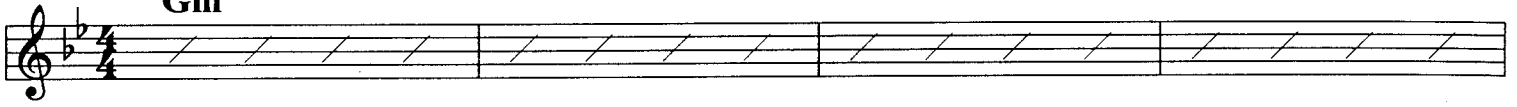
The Firehouse Jazz Band

Woods - Rose - Dixon - 1925  
Rec: Harry Reser's Jazz Pilots 1926,  
Bob Scobey's Frisco Jazz Band  
with vocal by Clancy Hayes 1952.  
Arranged by "Banjo Bob" Stevens

Concert Pitch

Vamp:

Gm



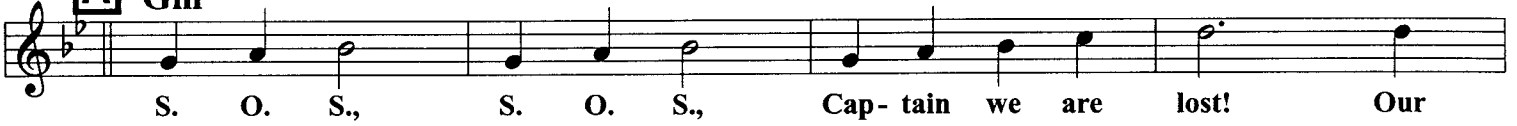
Gm (Morse code SOS, cute huh?)



Verse:

A

Gm



Cm

Gm

D7

Gm



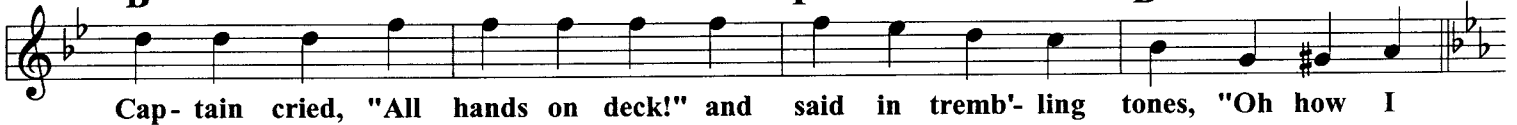
Gm



Bb

F7

Bb7



**Chorus:**

**B**  $E^b$   $A^b$   $E^b$

wish't I was in Pe - or - i - a, Pe -

$B^b7$   $E^b$   $B^b7$

or - ri - a, to - night. Oh how I

$E^b$   $A^b$   $E^b$

miss those gals in Pe - or - i - a, Pe -

$B^b7$   $E^b$   $E^b7$

or - i - a, to - night. Why, you can  
2. Why did I

**C**  $A^b$  *Adim*  $E^b$   $E^b7$

pick - a morn - ing glor - i - a right off the  
ev - er roam with those sail - or boys, I should have

$A^b$  *Adim*  $E^b$   $B^b7$

side - walks of Pe - or - i - a, That's why I  
stayed at home in Ill - in - ois.

**D**  $E^b$   $A^b$   $E^b$

wish I was in Pe - or - i - a, Pe -

$B^b7$   $E^b$

or - i - a, to - night.

**Optional "S.O.S." Ending:**



# Way Down Yonder In New Orleans

The Firehouse Jazz Band

Henry Creamer & J. Turner Layton - 1922

Also wrote "After You've Gone" 1918, "Strut Miss Lizzie" 1921, etc.

Rec: Georgians 1922, Blossom Seeley 1923, Paul Whiteman Orch. 1923,

Frankie Trumbaur Orch. (Bix, Lang) 1927, Hackett-Teagarden-Hucko-Lesberg 1957,

Jimmy McPartland Orch. (Freeman, McGarity, Hucko, Kress, Lesberg, Wettling) 1956,

The Dukes of Dixieland 1958, The Silver Leaf Jazz Band 1993, The Titan Hot Five 1997, etc.

Concert Pitch

Verse:

**A** F F#dim 3 C7 F

Guess! Where do you think I'm go - in' when the winds start blow - in' strong?  
 Guess! What do you think I'm think - in' when you think I'm think - in' wrong?

Dm 3 A7 Dm

Guess! Where do you think I'm go - in' when the nights start grow - in' long? I  
 Guess! What do you think I'm think - in' when I'm think - in' all night long? I

F Bb F G7(b5) C7

ain't go - in' East, I ain't go - in' West, I ain't go - in' o - ver the cuck - oo's nest. I'm  
 ain't think - in' this, I ain't think - in' that, I can - not be think - in' a - bout your hat. My

F Bb D7 D7(b5) G7 C7

bound for the town that I love best, Where life is one sweet song;  
 heart does not start to pit - a - pat un - less I hear this song;

**B** C7 Gm7 C7 F

Way down yon - der in New Or - leans in the land of dream - y scenes,

F C7 Cdim C7 C+7 F F#dim

There's a gar - den of E - den, that's what I mean.

C7 Gm7 C7 F

Cre - ole ba - bies with flash - ing eyes soft - ly whis - per with ten - der sighs,

F7 **Optional 2-Bar Break:** Bb F+7 Bb A7 Ab7

"Stop! Oh, won't you give your la - dy fair a lit - tle smile?"

G7 **Optional 2-Bar Break:** C7 Cdim C7

Stop! You bet your life you'll lin - ger there a lit - tle while.

F Ddim F Db7

(Opt.) There is Hea - ven right here on Earth, with those beau - ti - ful queens,  
They've got an - gels right here on Earth, wear - ing lit - tle blue jeans,

F F#dim C7 F F#dim Gm7 C7

Way down yon - der in New Or - leans.

\*The "D dim" chord in the next to last line was originally a "D minor".

Musical notation for guitar, featuring a melody line and a chord progression line. The key signature has three flats (B-flat major/C minor).

**Chord Progression:** A<sup>b</sup> C<sup>7</sup> F<sup>m</sup> F<sup>#dim</sup> E<sup>b</sup> B<sup>b7</sup> E<sup>b</sup> E<sup>b7</sup>

**Melody Line:** Includes a section marked **E** and a section marked **Solo Break:**.

**Additional Chords:** A<sup>b</sup>, E<sup>b7</sup>, F<sup>b</sup>, A<sup>b</sup>, A<sup>b7</sup>, D<sup>b</sup>, D<sup>b</sup>, D<sup>dim</sup>, A<sup>b</sup>, F<sup>7</sup>, B<sup>b7</sup>, E<sup>b7</sup>, A<sup>b</sup>.

Solos at "E"

**A** B $\flat$  F $7$  B $\flat$

B $\flat$  F $7$  1. B $\flat$  2. B $\flat$

**B** Cues are Trom/Tuba C $7$  F C $7$  F

C $7$  F C $7$  F

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

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

**C** E $\flat$  Solo Break:

E $\flat$  B $\flat 7$  Solo Break:

B $\flat 7$  E $\flat$

B $\flat 7$  E $\flat$  Solo Break:

# THE MUSKRAT RAMBLE

The Firehouse Jazz Band

Edward "Kid" Ory - 1926

Ory was an important New Orleans trombonist who had known the earliest jazz musicians. He later worked with Oliver, Armstrong, Morton, Carey, etc.

Record producer took the "r" out of Muskrat, but song copyrighted correctly.

Rec: Louis Armstrong 1926 & 1954, Sidney Bechet 1940, Eddie Condon's Band 1940

McGuire Sisters had hit record in 1954 using silly lyrics by Ray Gilbert.

**Trombone Intro, band plays notes with "\*" above:**

Musical notation for the Trombone Intro in bass clef, 4/4 time. The melody consists of eighth and quarter notes. Chords are indicated above the staff: F\* (first bar), G\* (second bar), Gb\* (third bar), F\* (fourth bar), F\* (fifth bar), and F7 (sixth bar). The asterisk (\*) indicates notes to be played with a specific technique.

**Full Ensemble:**

Musical notation for the Full Ensemble section in treble clef, 4/4 time. It begins with a boxed 'A' section. The melody is primarily eighth notes. Chords are indicated above the staff: Bb (first bar), F7 (second bar), Bb (third bar), Bb (fourth bar), Dm (fifth bar), A7 (sixth bar), Dm (seventh bar), F7 (eighth bar), Bb (ninth bar), F7 (tenth bar), Bb (eleventh bar), A7 (twelfth bar), and Ab7 (thirteenth bar).

**Last Time: Jump to Tag**

Musical notation for the 'Last Time: Jump to Tag' section in treble clef, 4/4 time. Chords are indicated above the staff: G7 (first bar), Cm (second bar), F7 (third bar), and Bb (fourth bar). A circled cross symbol (⊕) is located at the end of the fourth bar.

**Play these 2 bars behind each solo:**

Musical notation for the 'Play these 2 bars behind each solo' section in treble clef, 4/4 time. It consists of two lines of notation. The first line starts with a boxed 'B' section and includes chords C7 (first bar), C+7 (second bar), F7 (third bar), and Bb (fourth bar). The second line includes chords F7 (first bar) and Bb (second bar).

Play these 2 bars behind each solo:

C<sup>7</sup> C<sup>+7</sup> F<sup>7</sup> B<sup>b</sup> A<sup>7</sup> A<sup>b7</sup>

G<sup>7</sup> Cm F<sup>7</sup> B<sup>b</sup> Trombone: Solos End Here!

**C** B<sup>b</sup> Band: Trombone: Band: Etc. B<sup>b</sup>

B<sup>b</sup> Dm A<sup>7</sup> Dm F<sup>7</sup>

B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> A<sup>7</sup> A<sup>b7</sup>

G<sup>7</sup> Cm F<sup>7</sup> B<sup>b</sup> Back to "A" Solos: Play "A" & "B"

**⊕** Trombone Tag: Band Plays Last 2 Notes: F<sup>+7</sup> B<sup>b</sup>

**C** Gm E<sup>b</sup>dim E<sup>b</sup>m<sup>6</sup> Gm G<sup>7</sup> G<sup>+</sup>

blues blues blues that you get from long - ing But the  
 blues blues blues that you get from long - ing To hold  
 blues blues blues that you get when mar - ried Wish - ing

Cm E<sup>b</sup>6 D D<sup>7</sup>

blu some - est blues that be - Are the  
 that - one on your knee, But the  
 that you could be free, But the

G<sup>7</sup> C<sup>7</sup>

sort of blues that's on my mind, they're the ver - y mean - est kind, the  
 kind of blues that al - ways stabs, comes from hir - ing tax - i - cabs, the  
 kind of blues that's good and blue, comes from buy - ing wine for two, the

F<sup>7</sup> B<sup>b</sup> E<sup>b</sup>6 D<sup>7</sup>

blues my naught - y sweet - ie gives to me.  
 blues my naught - y sweet - ie gives to me.  
 kind of blues my sweet - ie gives to me.

Solos at "B"

Patter Chorus: First downbeat is on 3rd word ("blues") each verse:

*Stop Time:* There are blues you get from women when you see 'em goin' swimmin',  
*Band plays* And you haven't got a bathin' suit yourself.  
*downbeats* There are blues that get you quicker when you've had a lot of liquor,  
*every 2 bars:* And someone goes and takes it off the shelf!

*Time:* There are blues you get from waitin' on the dock,  
 Wondrin' if the boat's gonna' rock.  
 There are blues you get from gettin' in a taxi cab and frettin'  
 Each time you hear the bumper jump the clock.

*Stop Time:* There are blues you get from tryin' to keep your Uncle Bill from dyin',  
*Band plays* And he afterward forgets you in his will.  
*downbeats* There are blues you get from kisses when you're walkin' with the missus,  
*every 2 bars:* And a chorus girl shouts "Hi, Bill!"

*Time:* There are blues that make you quiver gonna' make you shake and shiver,  
 But the blues that make you want to end it all in the river,  
 Are the Blues My Naughty Sweetie Gives To Me!

# STREET WITH SOME BOO

The Firehouse Jazz Band

Lil Hardin Armstrong - 1923

Lil played piano with "King" Oliver's band and later with Louis Armstrong's "Hot Five", and became Mrs. Armstrong.

From Louis' 1923 "Hot 5" recording:

By the way, "Barbeque" refers to a "hot date", a "cute chick", not to your lunch!

Solo Cornet With Banjo:

**A** F C7 F C+7 F C7 F C+7

Musical notation for section A, first staff. Treble clef, 4/4 time. Chords: F, C7, F, C+7, F, C7, F, C+7.

Rhythm Back-beats only for 4 bars:

/ F / F / Dm / Dm / G7 / G7 C7

Musical notation for rhythm back-beats, first staff. Treble clef, 4/4 time. Chords: / F / F / Dm / Dm / G7 / G7 C7.

F F#dim C G7 C7

Musical notation for rhythm back-beats, second staff. Treble clef, 4/4 time. Chords: F, F#dim, C, G7, C7.

**B** F

Musical notation for section B, first staff. Treble clef, 4/4 time. Chord: F.

F D7

Musical notation for section B, second staff. Treble clef, 4/4 time. Chords: F, D7.

Gm C9 A7/C# Dm

Musical notation for section B, third staff. Treble clef, 4/4 time. Chords: Gm, C9, A7/C#, Dm.

G7 C7 Solo Break:

Musical notation for section B, fourth staff. Treble clef, 4/4 time. Chords: G7, C7. Includes a "Solo Break" box.

F

Musical notation for section B, fifth staff. Treble clef, 4/4 time. Chord: F.

F7 Bb

Musical notation for section B, sixth staff. Treble clef, 4/4 time. Chords: F7, Bb.

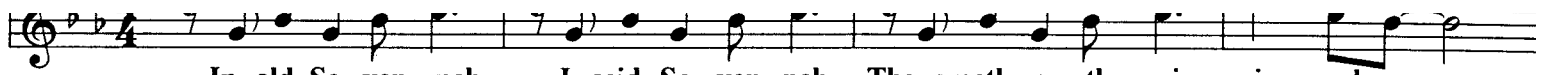
Bb Bbm F D9

Musical notation for section B, seventh staff. Treble clef, 4/4 time. Chords: Bb, Bbm, F, D9.

Gm7 C7 F Solos at "B"

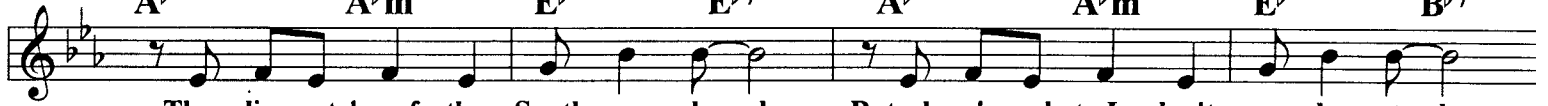
Musical notation for section B, eighth staff. Treble clef, 4/4 time. Chords: Gm7, C7, F. Includes a "Solos at 'B'" box.





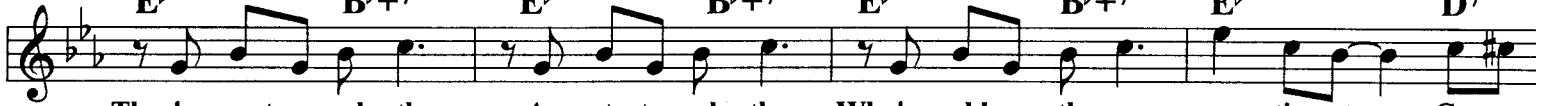
In old Sa - van - nah, I said, Sa - van - nah, The weath - er there is nice and warm;  
You ought to see her, You ought to see her, Out - side she's just as soft as silk;

A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> B<sup>b</sup>7



The cli - mate's of the South - ern brand, But here's what I don't un - der - stand;  
But so - cial - ly she's hard as nails, She's just a gal who hates the males!

E<sup>b</sup> B<sup>b</sup>+7 E<sup>b</sup> B<sup>b</sup>+7 E<sup>b</sup> B<sup>b</sup>+7 E<sup>b</sup> D7



They've got a gal there, A pret - ty gal there, Who's cold - er than an arc - tic storm; Got a  
And when she's nas - ty, Oh, when she's nas - ty, She's 'bout as sweet as sour milk; Noth - ing

Gm D7 Gm C7 F7 B<sup>b</sup>7



heart just like a stone; E - ven ice - men leave her a - lone. They call her  
she likes bet - ter than Feed - in' pois - oned food to a man,

**Chorus:**

B E<sup>b</sup> D7 D<sup>b</sup>7 C7 F7



Hard Heart - ed Han - nah, the vamp of Sa - van - nah, The mean - est gal in town;

B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> Break - 1 Bar: B7 B<sup>b</sup>7



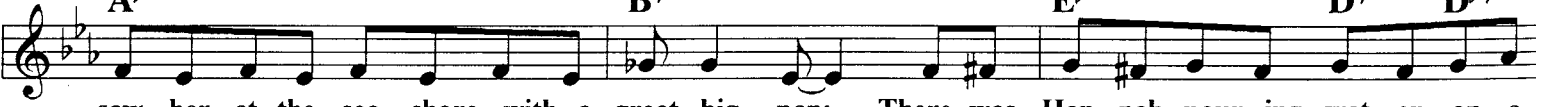
Leath - er is tough but Han - nah's heart is tough - er; She's a gal who likes to see men suf - fer! To  
2. Talk of your cold, re - frig - er - at - ing Ma - mas, Broth - er she's the po - lar bear's pa - jam - as! To

E<sup>b</sup> D7 D<sup>b</sup>7 C7 Fm G7 Cm E<sup>b</sup>7



tease 'em and thrill 'em, to tor - ture and kill 'em, is her de - light, they say, I  
2. An

A<sup>b</sup> B7 E<sup>b</sup> D7 D<sup>b</sup>7



saw her at the sea - shore with a great big pan; There was Han - nah pour - ing wat - er on a  
ev' - ning spent with Han - nah sit - ting on your knees, Is like trav' - ling thru A - las - ka in your

C7 F7 B<sup>b</sup>7 E<sup>b</sup>



down - ing man, She's Hard Heart - ed Han - nah, the vamp of Sa - van - nah G. A. They call her  
B. V. D.'s,

**Solos at "B"**

C7 F

C7 F

C7 F F7

**B** B<sup>b</sup> F F<sup>#dim</sup>

C A<sup>7</sup> Dm Am E<sup>7</sup> Am , F<sup>7</sup>

B<sup>b</sup> F D<sup>7</sup>

Gm C<sup>7</sup> F B<sup>b</sup>m<sup>6</sup> F

Segue

**C** C7 F

C7 F

C7 F

C7 F C7

Solos Here:

**D** F F7 Bb F

C7 F D7 G7 C7

F F7 Bb A7

Bb Bdim F D7 G7 C7 F

Back to "D" for Solos,  
Then Play "C" & "D" Out

**A** Eb7 Ab

Eb7 Ab **2-Bar Break:**

Eb7 Ab Ab7

Db Ddim Ab/Eb F7 Bb7 Eb7 Ab F7

Bb7 Eb7 Ab **B** Ab Eb7

Eb7 Ab Cm

Bb7 Eb7 Bbm

Bb7 Eb7 **Segue To "C":**

vocal melody ad lib.

**C** **E<sup>b</sup>7** **A<sup>b</sup>**

I got the Heebies, the Heebie Jeebies, talkin' about those Heebie Jeebies,

**E<sup>b</sup>7** **A<sup>b</sup>** **2-Bar Break:**

Blues that they call it boys, Mix it in with a little bit of joy! Say,

**E<sup>b</sup>7** **A<sup>b</sup>** **A<sup>b</sup>7**

Don't you know it? You sure do show it! Start it blue, I want to teach you, So

**D<sup>b</sup>** **Ddim** **A<sup>b</sup>/E<sup>b</sup>** **F7** **B<sup>b</sup>7** **E<sup>b</sup>7** **A<sup>b</sup>** **F7**

come on, Chaz, do that dance, called the Heebie Jeebies dance, Yes Sir!

**B<sup>b</sup>7** **E<sup>b</sup>7** **A<sup>b</sup>**

Mama's gonna' do the Heebie Jeebies dance.

**Concert Pitch**

Introduced in musical "Runnin' Wild"

Rec: Paul Whiteman Orch. 1925, Ben Selvin Orch. 1925,  
California Ramblers 1925, Isham Jones Orch. 1926,  
Eddie Condon's Jazz Band, etc.

**Verse:**

**A** Gm Gm<sup>7</sup> Gm<sup>6</sup> Cm D<sup>7</sup> Gm  
Car- o- lin- a, Car- o- lin- a, At last they got you on the map,

Gm Gm<sup>7</sup> Gm<sup>6</sup> A<sup>7</sup> D F<sup>7</sup>  
With a new tune, Fun- ny blue tune, With a pe- cu- li- ar snap! You may

F<sup>7</sup> B<sup>b</sup> D<sup>7</sup> Gm  
not be a- ble to buck or wing, Fox- trot, two- step, or e- ven sing, If you

F Fdim F B<sup>b</sup>m C<sup>7</sup> F<sup>7</sup>  
ain't got re- li- gion, in your feet, You can do this prance and do it neat.

Chorus Bar 15 is sometimes "D7",  
Chorus Bar 28 is sometimes "Ebm"

**Chorus:**

Charles- ton! Charles- ton! Made in Car- o- lin- a,  
 Some dance, Some prance, I'll say, There's noth- ing fin- er than the  
 Charles- ton, Charles- ton, Lord how you can shuf- fle,  
 Ev- 'ry step you do, Leads to some- thing new, Man I'm tell- ing you, It's a la- pa- zoo,  
 Buck dance, Wing dance, Will be a back num- ber, But the  
 Charles- ton, the new Charles- ton, That dance is sure- ly a com- er.  
 Some- time You'll dance it one time, The dance called the  
 Charles- ton, Made in South Car- o- line.

**B** B<sup>b</sup> D<sup>7</sup> G<sup>7</sup>  
 C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> D<sup>b</sup>dim Cm<sup>7</sup> F<sup>7</sup>  
 B<sup>b</sup> D<sup>7</sup> G<sup>7</sup>  
 Dm A<sup>7</sup> Dm<sup>7</sup> D<sup>7</sup> F<sup>7</sup>  
**C** B<sup>b</sup> D<sup>7</sup> G<sup>7</sup>  
 C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> D<sup>b</sup>dim Cm<sup>7</sup> F<sup>7</sup>  
 B<sup>b</sup><sup>6</sup> B<sup>b</sup><sup>7</sup> E<sup>b</sup> G<sup>b</sup><sup>7</sup>  
 B<sup>b</sup> D<sup>b</sup>dim Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup> E<sup>b</sup><sup>7</sup> B<sup>b</sup>

## NAGASAKI

THE FIREHOUSE JAZZ BAND

Harry Warren - 1928 - Lyrics: Mort Dixon  
 (Both very prolific writers).  
 Recorded: Ipana Troubadors 1928, Don Redman Orch.  
 1932, Fletcher Henderson Orch. 1933, Putney  
 Dandridge Orch. 1935, Quintet of the Hot Club of  
 France, Casa Loma Orch., Benny Goodman Sextet, etc.

## Concert Pitch:

## Verse:

Cm E+ E<sup>b</sup> F<sup>9</sup> A<sup>b7</sup> Cm E+ E<sup>b</sup> F<sup>9</sup> A<sup>b7</sup>  
 Fel- lows if you're on, I will spin a yarn, That was  
 C Am A<sup>b7</sup>(5) C G<sup>7</sup> C A<sup>b7</sup> G<sup>7</sup>  
 told to me my a- ble sea- man Jones.  
 Cm E+ E<sup>b</sup> F<sup>9</sup> A<sup>b7</sup> Cm F<sup>7</sup> E<sup>b</sup> E<sup>b+</sup> Cm  
 Once he had the blues, So he took a cruise, Far a-  
 G Am<sup>7</sup> D<sup>7</sup> G  
 way from night clubs and from sax- o- phones.  
 Fm G  
 He said "Yo- ho I made a cer- tain port,  
 Fm G Gdim G<sup>7</sup>  
 And when you talk a- bout real he man sport":

## Chorus:

A C C<sup>#°</sup> G<sup>7</sup> C C<sup>#°</sup> G<sup>7</sup>  
 Hot gin-ger and dy- na- mite! There's nothin' but that at night!  
 C B<sup>°</sup> Am E<sup>7</sup> F E<sup>°</sup> Dm A<sup>b7</sup> C A<sup>b7</sup> G<sup>7</sup> C  
 Back in Na-ga-sa-ki where the fellers chew to- baccy and the women wick-y wack-y woo.



**B** C C<sup>°</sup> G<sup>7</sup> C C<sup>°</sup> G<sup>7</sup>

The way they can en-ter-tain, Would hur-ry a hur-ri-cane!

C B<sup>°</sup> Am E<sup>7</sup> F E<sup>°</sup> Dm A<sup>b7</sup> C A<sup>b7</sup> G<sup>7</sup> C

Back in Na-ga-sa-ki where the fellers chew to-bac-cy and the women wick-y wack-y woo.

**C** F Fm C C<sup>7</sup>

Oh Fu-ji-a-ma, You get a mom-mer, and then your troubles in-crease,

F Fm C F C F E<sup>b7</sup> D<sup>7</sup> G<sup>7</sup>

In some pa-go-da, She or-ders so-da, The earth shakes milk shakes ten cents a- piece!

**D** C C<sup>°</sup> G<sup>7</sup> C C<sup>°</sup> G<sup>7</sup>

They kiss-ee and hug-ee nice, By Jin-go! It's worth the price!

C B<sup>°</sup> Am E<sup>7</sup> F E<sup>°</sup> Dm A<sup>b7</sup> C A<sup>b7</sup> G<sup>7</sup> C **Fine**

Back in Na-ga-sa-ki where the fellers chew to-bac-cy and the women wick-y wack-y woo!

**Patter:**

C D<sup>7</sup> G Gdim G<sup>7</sup>

With an ice cream cone and a bot-tle of tea You can rest all day by the hick-o-ry tree But when

Am Em F C G<sup>7</sup> C

night comes 'round Oh Gosh! Oh Gee! Moth-er, Moth-er, Moth-er, pin a rose on me.

**Back to "Chorus"-**

J. C. "Jimmy" Johnson - 1927  
 (Empty Bed Blues, Take Your Tomorrow, Dusky Stevedore, etc.  
 With Waller & Razaf wrote The Joint Is Jumpin' in 1937).  
 Lyrics: Andy Razaf & Bob Schafer  
 Rec: Paul Whiteman Orch. (with Bix, featuring Rhythm Boys)  
 1928, Bix & His Gang 1928, Count Basie Orch. 1940, Pete Kelly's  
 Big 7 (Dick Cathcart, Matty Matlock) 1959, Pete Daily, Duke  
 Ellington, Toots Mondello, Banu Gibson 1983, etc.

Concert Pitch

Verse:

**A** Fm D<sup>b</sup>7 C<sup>7</sup> Fm D<sup>b</sup>7 C<sup>7</sup> Fm B<sup>b</sup>m Fm

My heart is heav - y, to see the lev - y, the fields of cane and corn.  
 I'm like a flow - er, torn from the bow - er, it was-n't wise to roam.

B<sup>b</sup>m Fm D<sup>b</sup>7 C<sup>7</sup>

I've not for - got - ten my land of cot - ton, down where I was born.  
 That's why I'm yearn - ing to be re - turn - ing, to my home sweet home.

B<sup>b</sup>7 E<sup>b</sup>7

I'm thru knock - in' a - round, Be - cause I'm Dix - ie bound.  
 Tho' it's on - ly a shack, I'm glad to get back.

\*These are the original 2 verses, 12 bars long.  
 Some instrumental versions, like Whiteman's,  
 have an extra 4 bars added.

Chorus:

**C** E<sup>b</sup>7 A<sup>b</sup>  
 Lou - is - i - an - a, Lou - is - i - an - a, I've been sad, Might - y sad.

E<sup>b</sup>7 A<sup>b</sup>  
 Lou - is - i - an - a, Lou - is - i - an - a, Now I'm glad, I'm so glad.

A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> D<sup>b</sup>7 C7 B<sup>7</sup>  
 The train is go - in', the whist - le's blow - in', Here I come, here I come.

B<sup>b</sup>7 E<sup>b</sup>7 **2-Bar Break:**  
 I'm thru with roam - in', that's why I'm hom - in' Back to hap - pi - ness and then some!

**D** E<sup>b</sup>7 A<sup>b</sup>  
 Lou - is - i - an - a, no place is grand - er, I de - clare, I de - clare.

A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup>  
 No skies are blu - er, No friends are tru - er, an - y where, an - y where. Just

D<sup>b</sup> D<sup>b</sup>m A<sup>b</sup> F7  
 take me to your heart, and give me one more start, I'se a lit - tle child, I've just been run - nin' wild

E<sup>b</sup>7 A<sup>b</sup>  
 Lou - is - i - an - a, Lou - is - i - an - a, My home.

Solos at "C"

Main melody staff with chords: Eb7, Ab, F7, Bb7, Eb7, Ab, Ab7, Db, C7, Db, Ab, F7, Bb7, Eb7, Ab.

Tromb. & Tuba Melody - Cornet & Clar. Afterbeats

Afterbeats staff with chords: D, Fm, Bbm, C7, Fm, Eb7, Ab, Dbm, Bb, Cm7(b5), Dbdim, Bb7/D, Bb7.

Solos Here:

Musical staff 1: Treble clef, key signature of two flats. Chords: E (boxed), E<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>7. The staff contains a melodic line with a repeat sign at the beginning and a long slur over the first four measures.

Musical staff 2: Treble clef, key signature of two flats. Chords: A<sup>b</sup>, E<sup>b</sup>, E<sup>b</sup> dim. The staff contains a melodic line with a long slur over the first three measures.

Musical staff 3: Treble clef, key signature of two flats. Chords: B<sup>b</sup>7, E<sup>b</sup>. The staff contains a melodic line with a long slur over the first three measures.

Musical staff 4: Treble clef, key signature of two flats. Chords: F7, B<sup>b</sup>7. The staff contains a melodic line with a long slur over the first three measures.

Musical staff 5: Treble clef, key signature of two flats. Chords: E<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>7. The staff contains a melodic line with a long slur over the first three measures.

Musical staff 6: Treble clef, key signature of two flats. Chords: A<sup>b</sup>, G7. The staff contains a melodic line with a long slur over the first three measures.

Musical staff 7: Treble clef, key signature of two flats. Chords: A<sup>b</sup>, A<sup>b</sup>m, E<sup>b</sup>, C7. The staff contains a melodic line with a long slur over the first three measures.

Musical staff 8: Treble clef, key signature of two flats. Chords: F7, B<sup>b</sup>7, E<sup>b</sup>. Annotations: "Back to 'E' for Solos" and "Pick-ups to 'F':". The staff contains a melodic line with a long slur over the first three measures.

Musical staff 9: Treble clef, key signature of two flats. Chords: F (boxed), E<sup>b</sup>, E<sup>b</sup>7. The staff contains a melodic line with a long slur over the first three measures.

Musical staff 10: Treble clef, key signature of two flats. Chords: A<sup>b</sup>, E<sup>b</sup>. The staff contains a melodic line with a long slur over the first three measures.

The musical score consists of ten staves of music. The key signature is three flats (B-flat major/C minor). The notation includes various chords and melodic lines. The chords are: B<sup>b</sup>7, E<sup>b</sup>, C7, F7, B7, B<sup>b</sup>7, E<sup>b</sup>7, E<sup>b</sup>+7, A<sup>b</sup>, G7, A<sup>b</sup>, E<sup>b</sup>, C7, F7, B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>7, E<sup>b</sup>+7, G, A<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>, Gm7, C7, F7, B<sup>b</sup>7, E<sup>b</sup>, A<sup>b</sup>7, E<sup>b</sup>, and a final A. The music is written in a single melodic line with treble clef and includes various rhythmic values, accidentals, and articulation marks like slurs and accents.

# The South Rampart St. Parade

The Firehouse Jazz Band

Ray Bauduc & Bob Haggart - 1937

Written by drummer & bassist in Bob Crosby Orch.

Rec: Bob Crosby Orch. (Spivak, Butterfield, Lawson, Matlock, E. Miller, Zurke, Lamare, Bauduc, Haggart, etc.) 1937, Nappy Lamare, Phil Napoleon, Jimmy Dorsey Orch., Dukes of Dixieland, etc.

Concert Pitch

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of ten staves of music. The first staff begins with a treble clef and a key signature of three flats. The melody is primarily composed of quarter and eighth notes, with some triplet patterns. Chord symbols are placed above the staff, including E-flat, A, B-flat7, and E-flat. A first ending bracket labeled 'A' spans the third and fourth staves. The fifth staff begins with a second ending bracket labeled 'B' and contains several triplet eighth notes. Above this staff are two boxes labeled 'Clarinet Solo:'. The sixth staff continues the melody with chords B-flat7, E-flat, C7, F7, and B-flat7. The seventh staff also features 'Clarinet Solo:' boxes and triplet eighth notes. The eighth staff continues with chords B-flat7, E-flat, C7, F7, B-flat7, E-flat, and E-flat7. The ninth staff begins a section labeled 'C' with chords A-flat, E-flat7, A-flat, and A-flat7. The final staff concludes with chords D-flat, A-flat, and A-flat minor.

# NOBODY KNOWS YOU When You're Down & Out

The Firehouse Jazz Band

Jimmie Cox - 1923  
Cox introduced song in Vaudeville.  
Rec: Bessie Smith 1929, Clarence "Pine Top" Smith 1929, Eddie Condon's Jazz Band, Clancy Hayes, etc.

Verse:

I once lived the life of a mil-lion-aire, Spend-ing my mon-ey, I did-n't care,  
Al-ways tak-ing my friends out for a good time, Buy-ing cham-pagne, gin and wine. But  
just as soon as my dough got low, I could-n't find a friend, no place I'd go, If I  
ev-er get my hands on a dol-lar a-gain, I'm gon-na squeeze it and squeeze it till the ea-gle grins.

Chorus:

No - bod - y knows you when you're down and out.  
In your pock-et not one pen-ny And your friends, you have-n't an-y. And  
soon as you get on your feet a - gain, Ev - 'ry-bod - y is your long lost friend.  
It's might-y strange, with-out a doubt, But no-bod-y knows you when you're down and out, No,  
No - bod - y knows you when you're down and out.



# Squeeze Me

The Firehouse Jazz Band

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Thomas "Fats" Waller & Clarence Williams - 1925  
 Rec: Louis Armstrong's Savoy Ballroom Five 1928, Tiny Parham's  
 Band 1930, Louisiana Rhythm Kings (Red Nichols, J. Dorsey) 1931,  
 Chick Webb Orch., Mildred Bailey & Her Alley Cats (Berigan,  
 Johnny Hodges) 1935, Bechet-Spanier "Big Four" 1940, Bob  
 Crosby Orch. 1937, Banu Gibson 1983, etc.

Concert Pitch

Verse:

F7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> F7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>

Dad-dy, you've been dog-gone sweet on me. Dad-dy, you're the on-ly one I see. You know I

C7 Fm Fdim E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>7

need but you, 'cause you're my man, You love me like no one can. Some-thing a-

Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>m C7 Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>7 F7

bout you I can't re-sist, When you kiss me, Dad-dy, I stay kissed. Oh Dad-dy,

Chorus:

B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> F7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> F7

Squeeze me & squeeze me a - gain. Oh Pa-pa, don't stop 'til I tell you when. Oh Daddy,

B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>7 F7

squeeze me & squeeze me some mo - re, just like you did it be - fore! Oh Pa-pa,

B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> F7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>9

Cu-pid is stand-in' right by. Oh Dad-dy, don't let your sweet ba-by cry. Just

F<sup>o</sup> E<sup>o</sup> E<sup>b</sup><sup>o</sup> D<sup>o</sup> D<sup>o</sup> C<sup>o</sup> C<sup>o</sup> B<sup>o</sup> A<sup>o</sup> A<sup>b</sup><sup>o</sup> B<sup>b</sup>m<sup>7</sup> B<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5) E<sup>b</sup>7 A<sup>b</sup>

pick me uh - uh - up, on your knee - ee-ee, I just get so "You know, Oh!" When you squeeze me!

**Concert Pitch**

**A**  $E^b$   $G^b \dim$   $Fm^7$   $B^b7$   $Fm^7$   $B^b7$

Chi - ca - go, Chi - ca - go, That tod-dl' - in' town, tod-dl' - in' town, Chi -

$Fm^7$   $B^b7$   $E^b$   $B^b7$

ca - go, Chi - ca - go, I'll show you a - round, I love it,

$E^b$   $F^7$

Bet your bot-tom dol-lar you lose the blues in Chi - ca - go, Chi - ca - go, The

$Fm^7$   $B^b7$   $Fm^7$   $B^b7$   $E^b/G$   $E^b \dim/G^b$   $Fm^7$   $B^b7$

town that Bil - ly Sun - day could not put down! On

**B**  $E^b$   $G^b \dim$   $Fm^7$   $B^b7$   $Fm^7$   $B^b7$

State Street, that great street, I just want to say, just want to say, They

$Dm^7(b5)$   $G^7$   $Cm$   $C^7$

do things they don't do on Broad - way, Say,

$Fm$   $A^b m$   $E^b$   $G^b \dim$

They have the time the time of their life, I saw a man, he danced with his wife, In Chi

$Fm^7$   $B^b7$   $Fm^7$   $B^b7$   $E^b$   $E^b \dim$   $Fm^7$   $B^b7$

ca - go, Chi - ca - go my home town!

# Once In A While

The Firehouse Jazz Band

William H. Butler

Rec: Louis Armstrong 1927,

Golden State Jazz Band,

Sidney Bechet & Martial Solal, Paris 1957

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Concert Pitch

Verse:

**A** C E<sup>b</sup>dim Dm<sup>7</sup> G<sup>7</sup>  
Dm<sup>7</sup> G<sup>7</sup> G<sup>+7</sup> C G<sup>+7</sup> C G<sup>7</sup>  
C Cm<sup>6</sup> G Am<sup>6</sup>  
D<sup>7</sup> G Dm<sup>7</sup> G<sup>7</sup>

Chorus:

**B** C E<sup>7</sup>  
Am<sup>7</sup> Gm<sup>6</sup> C<sup>7</sup>  
F F<sup>#dim</sup> C Em<sup>7</sup> A<sup>7</sup>  
D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>  
**C** C E<sup>7</sup>  
Am<sup>7</sup> Gm<sup>6</sup> C<sup>7</sup>  
F F<sup>#dim</sup> C Em<sup>7</sup> A<sup>7</sup>  
D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C

Solos at "B"

# Mack the Knife

The Firehouse Jazz Band

This is one of those musically dull tunes which bores the band to tears, but the general public really likes. Smile as you play it and they'll hire you again next year!

Kurt Weill - 1928

From German "Three Penny Opera".

English lyrics: Marc Blitzstein

Rec: Dick Hyman Trio 1959, Bobby Darin (#1 Chart Record) 1959, Ella Fitzgerald 1960, Earl "Fatha" Hines 1972, Kid Thomas & His Algiers Stompers 1961, Louis Armstrong, etc.

Concert Pitch

The musical score is written in 4/4 time and consists of four staves. The first staff begins with a repeat sign and includes chords F7 and Bb. The second staff includes Cm7, F7, and Bb. The third staff includes Gm7, Gdim7, and Cm7. The fourth staff includes Cm7, F7, Bb, Bdim, Cm7, and F7. The piece concludes with a double bar line and repeat dots.

1. Oh the shark has - pretty teeth, Dear,  
and he keeps them - pearly white.  
Just a jackknife - has Mac Heath, Dear,  
but he keeps it - out of sight.
2. When the shark bites - with his teeth, Dear,  
scarlet billows - start to spread.  
Fancy gloves tho' - wears Mac Heath, Dear,  
so there's not - a trace of red.
3. On the sidewalk - Sunday morning,  
lies a body - oozing life.  
Someone sneakin' - 'round the corner,  
could that someone - be Mack the Knife?
4. From a tugboat - by the river,  
a cement bag's - dropping down.  
The cement's just - for the weight, Dear,  
bet you Mackie's - back in town.
5. Louie Miller - disappeared, Dear,  
after drawing - out his cash.  
And Mac Heath spends - like a sailor,  
did our boy - do something rash?
6. Sukey Tawdry - Jenny Diver,  
Polly Peachum - Lucy Brown.  
Oh, the line forms - on the right, Dear,  
bet you Mackie's - back in town!

# WHAT A WONDERFUL WORLD

The Firehouse Jazz Band

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George Weiss & Bob Thiele - 1967  
 Popularized by the Louis Armstrong recording

**A** F Am B<sup>b</sup> Am Gm<sup>7</sup> F A<sup>7</sup> Dm <sub>3</sub>

I see trees of green, red ros-es too, I see them bloom for me and you, and I

D<sup>b</sup> <sub>3</sub> Gm<sup>7</sup>/C C<sup>7</sup> <sub>3</sub> F F+ B<sup>b</sup>maj<sup>7</sup> C<sup>7</sup>

think to my-self what a won-der-ful world. I see

**B** F Am B<sup>b</sup> Am Gm<sup>7</sup> F A<sup>7</sup> Dm <sub>3</sub>

skies of blue and clouds of white, the bright bles-sed day, the dark sa-cred night, and I

D<sup>b</sup> <sub>3</sub> Gm<sup>7</sup>/C C<sup>7</sup> <sub>3</sub> F B<sup>b</sup> F

think to my-self what a won-der-ful world. The

**C** C<sup>7</sup> F C<sup>7</sup> F

col-ors of the rain-bow, so pret-ty in the sky are al-so on the fac-es of peo-ple go-in' by. I see

Dm C/E Dm/F C/G Dm/F F<sup>#</sup>dim Gm<sup>7</sup> F<sup>#</sup>dim C<sup>7</sup>

friends shak-in' hands, say-in' "How do you do!" They're real-ly say-in' "I love you". I hea

**D** F Am B<sup>b</sup> Am Gm<sup>7</sup> F A<sup>7</sup> Dm <sub>3</sub>

ba-bies cry, I watch them grow, they'll learn much more than I'll ev-er know, and I

D<sup>b</sup> <sub>3</sub> Gm<sup>7</sup>/C C<sup>7</sup> <sub>3</sub> F Am<sup>7</sup>(<sup>b</sup>5) D<sup>7</sup>

think to my-self what a won-der-ful world. Yes, I

Gm<sup>7</sup> <sub>3</sub> C<sup>7</sup>(<sup>b</sup>9) <sub>3</sub> F B<sup>b</sup>6 F

think to my-self What a Won-der-ful World.

Robert Wells & David Holt - 1954  
 Rec: Clancy Hayes, Julius LaRosa,  
 Bob Scobey's Frisco Jazz Band,  
 Transcribed by "Banjo Bob" Stevens

Concert Pitch

**A** F A<sup>7</sup> D<sup>7</sup>

They saw a swal-low build-ing her nest, I guess they fig-ured she knew best, so they

G<sup>7</sup> C<sup>7</sup> F G<sup>b</sup>dim Gm<sup>7</sup> C<sup>7</sup>

built a town a-round her, and they called it Mo-bile, (Where's that?) Al-a-bam-a.

**B** F A<sup>7</sup> D<sup>7</sup>

They took a swamp land heav-y with steam, They add-ed peo-ple with a dream, and the

G<sup>7</sup> C<sup>7</sup> F B<sup>b</sup>7 F

dream be-came a heav-en by the name of Mo-bile.

**C** A<sup>7</sup> D<sup>7</sup>

Pret-ty soon the town had grown 'til they had a slide trom-bone,

G<sup>7</sup> C<sup>7</sup>

They found a man who played pi-a-no, and that swal-low, she sang so-pran-o!

**D** F A<sup>7</sup> D<sup>7</sup>

No use in won-drin' where you should go, it's on the Gulf of Mex-i-co, where the

G<sup>7</sup> C<sup>7</sup> F A<sup>7</sup> D<sup>7</sup>

south-ern belles are ring-in', and the cli-mate's i-deal; It's a

G<sup>7</sup> C<sup>7</sup> F B<sup>b</sup>7 F

hon-ey-suc-kle heav-en by the name of Mo-bile.

# The Firehouse Jazz Band

Carmen Lombardo & John J. Loeb - 1945

Introduced: Guy Lombardo Orch. 1946,

Rec: Vaughn Monroe 1946, Kate Smith 1946, McGuire Sisters 1957, Bobby Sherwood Orch., Eddie Condon's Jazz Band (with Hackett, Hucko, Lesberg).

Concert Pitch

**A** D7

Seems like old times, hav - ing you to walk with. Seems like

old times, hav - ing you to talk with, and it's

still a thrill just to have my arms a - round you,

Still the thrill that it was the day I found you. Seems like

**B** D7

old times, din - ner dates and flow - ers, Just like

old times, stay - ing up for hou - rs. Mak - ing

dreams come true, do - ing things we used to do, Seems like

old times, be - ing here with you. Break for pickups:

# None of My Jelly Roll

The Firehouse Jazz Band

Clarence Williams & Spencer Williams - 1919  
 Rec: Mezzrow-Ladnier Quintet (with Pops Foster) 1938, Sidney Bechet & His New Orleans Feetwarmers 1941, Eddie Condon's Jazz Band, Bob Scobey's Frisco Jazz Band (voc: Clancy Hayes) 1955, etc.  
 Transcribed by "Banjo Bob" Stevens

**Verse:**

**B<sup>b</sup> C<sup>#</sup>dim F<sup>7</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup>**

Lit - tle Wil - ly Green from New Or - leans, a greed - y boy was he.  
 His sister Til - ly Green was real - ly mean, and ver - y stin - gy, too.

**F Dm E<sup>b</sup>dim C<sup>7</sup> F**

He al - ways want - ed lots of kids just to keep him com - pan - y. **One**  
 She al - ways want - ed some of what you had but she gave noth - ing to you.

**F<sup>7</sup> B<sup>b</sup> C<sup>#</sup>dim F<sup>7</sup> B<sup>b</sup>**

day his mom bought him a Toot - sie Roll, the best can - dy that was made.  
 When her mom bought her a jel - ly roll, to hide it she would try.

**F Dm F<sup>#</sup>dim C<sup>7</sup>/G Cm<sup>7</sup>(<sup>b</sup>5)/F<sup>#</sup> F<sup>7</sup>**

When the kids be - gan to hang a - round, lit - tle Wil - ly said: **I**  
 When the kids would ask her for a bite, you'd hear Til - ly cry: **I**



**Chorus:**

**A** **B<sup>b</sup>** **G<sup>7</sup>** **C<sup>7</sup>**

ain't gon-na' give no - bod - y none of my Toot - sie Roll, (Toot - sie Roll) I  
 ain't gon-na' give no - bod - y none of my jel - ly roll. (jel - ly roll) I

**F<sup>7</sup>** **B<sup>b</sup>**

would - n't give you a piece of my sweet, not to save your soul! (save your soul!)

**G<sup>7</sup>** **C<sup>7</sup>**

Dad - dy told me to - day, Just be - fore he went a - way, If I'd  
 Mom - ma told me to - day, Just be - fore she went a - way;

**C<sup>7</sup>** **F<sup>7</sup>** **Two-bar Break:**

be a good boy, He'd bring me a toy; And I'm my Dad - dy's pride and joy! You  
 If I'd be a good lit - tle girl, She might put my hair in curls! You

**B** **B<sup>b</sup>** **G<sup>7</sup>** **C<sup>7</sup>**

know there ain't no need in your just hang - in' a - round, (hang - in' a - round) I

**F<sup>7</sup>** **D<sup>7</sup>**

know you want it, but I'm - a gon - na' turn you down. My  
 My

**E<sup>b</sup>** **Edim** **B<sup>b</sup>** **G<sup>7</sup>**

Toot - sie Roll is sweet! And you know it can't be beat! I  
 jel - ly roll is sweet!

**E<sup>b</sup>** **Edim** **B<sup>b</sup>/F** **G<sup>7</sup>** **C<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>** **Back to "A"**

know you want it, but you can't have it! I ain't a gon - na' give you none!

**Interlude To 2nd Verse:**

**B<sup>b</sup>** **D<sup>b</sup>dim** **Cm<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>** **D<sup>b</sup>dim** **Cm<sup>7</sup>** **F<sup>7</sup>**

# The Yama Yama Man

The Firehouse Jazz Band

**Concert Pitch**

Collin Davis & Karl Hoschna - 1908

From Broadway show "3 Twins"

Rec: Ada Jones & Victor Light Opera Company - 1909,

Terry Lightfoot's Jazzmen 1964, etc.

*Mysterioso:*

Rhythm plays afterbeats in bars 1 & 5:

**Verse:**

B<sup>b</sup>m A<sup>b</sup>/C B<sup>b</sup>m/D<sup>b</sup> F<sup>7</sup> B<sup>b</sup>m F<sup>7</sup> B<sup>b</sup>m

Ev - 'ry lit - tle tot at night is a - fraid of the dark, you know.  
Great big sta - ry eyes you see, so you cov - er up your head,

B<sup>b</sup>m A<sup>b</sup>/C B<sup>b</sup>m/D<sup>b</sup> Fm C<sup>7</sup> F<sup>7</sup>

Some But big that Ya - ma man they see, when off to bed they go.  
But that Ya - ma man is there, stand - ing right be - side your bed!

**Chorus:**

B<sup>b</sup> F<sup>7</sup> F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>7

Ya - ma, Ya - ma, the Ya - ma man, Ter - ri - ble eyes and a long bo - ney hand.

E<sup>b</sup> E<sup>b</sup>m B<sup>b</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

If you don't watch out he'll get you with - out a doubt, If he can!

B<sup>b</sup> F<sup>7</sup> F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>7

May - be he's hid - in' be - hind the chair, Read - y to spring out at you un - a - ware!

E<sup>b</sup> B<sup>b</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> F<sup>7</sup>

Run to your Ma - ma cuz' here comes the Ya - ma Ya - ma man!

# Four Or Five Times

The Firehouse Jazz Band

Byron Gay - 1927 - Lyrics: Marco Hellman

Theme of Jimmie Noone Orchestra

Rec: Noone's Apex Club Orch. 1928, McKinney's Cotton Pickers 1928, Chocolate Dandies 1928, King Oliver 1928, Jimmy Lunceford Orchestra (Arr. & voc. by Sy Oliver) 1935, Bechet-Spanier Big Four 1940, Jimmy Noone Orch. 1937, Woody Herman 1943, Kid Ory 1954, etc.

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Concert Pitch

**A** E<sup>b</sup> Edim B<sup>b</sup>/F B<sup>b</sup>7 E<sup>b</sup> Edim B<sup>b</sup>/F B<sup>b</sup>7

I'm nev - er a flop. I start and don't stop.

E<sup>b</sup> Cm7 F7 B<sup>b</sup>7

Just keep stroll - ing, keep the ball a - roll - ing!

E<sup>b</sup> Edim B<sup>b</sup>/F B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup> Cm

This is - n't a boast, but what I like most,

Gm7 Cm F7 B<sup>b</sup> B<sup>b</sup>7 B<sup>b</sup>+7

is to love some - one who is true who will love me too. Four or five

**B** E<sup>b</sup> F<sup>9</sup>

times, Four or five times. There is de -

B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>+7

light, do - ing things right, Four or five times. May - be I'll

E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>m

sigh, May - be I'll cry, But if I

E<sup>b</sup> Edim B<sup>b</sup>7/F B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>m6 E<sup>b</sup> B<sup>b</sup>+7

die, I'm gon - na' try, Four or five times. Four or five

# Petite Fleur

The Firehouse Jazz Band

by Sidney Bechet - 1959  
Born in New Orleans 1897, Died Paris 1959. Played clarinet with most all of the N.O. greats. Switched mostly to soprano sax in early 1920's. Distinctive vibrato and exciting style, widely recorded. Sometimes very difficult to work with.

Concert Pitch

The musical score for "Petite Fleur" is written in 4/4 time and consists of six staves of music. The key signature has two flats (Bb and Eb). The score includes various chords and melodic lines with triplets and slurs. The sections are labeled A, B, and C.

**Staff 1:** Section A starts with a D7 chord. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. A triplet of eighth notes (G4, A4, Bb4) is followed by a quarter note G4. The staff ends with a Gm chord.

**Staff 2:** Continuation of the melody from Staff 1. It starts with an A7 chord, followed by a D7 chord. The melody continues with a quarter note G4, a quarter note A4, and a quarter note Bb4. A triplet of eighth notes (G4, A4, Bb4) is followed by a quarter note G4. The staff ends with a Gm chord.

**Staff 3:** Section B starts with a D7 chord. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. A triplet of eighth notes (G4, A4, Bb4) is followed by a quarter note G4. The staff ends with a Bdim chord.

**Staff 4:** Continuation of the melody from Staff 3. It starts with a Cm7 chord, followed by an F7 chord. The melody continues with a quarter note G4, a quarter note A4, and a quarter note Bb4. A triplet of eighth notes (G4, A4, Bb4) is followed by a quarter note G4. The staff ends with a Cm chord.

**Staff 5:** Section C starts with an Am7(b5) chord, followed by an Am7(b5)/G chord. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. A triplet of eighth notes (G4, A4, Bb4) is followed by a quarter note G4. The staff ends with an Em7(b5) chord.

**Staff 6:** Continuation of the melody from Staff 5. It starts with an A7 chord, followed by a D7 chord. The melody continues with a quarter note G4, a quarter note A4, and a quarter note Bb4. A triplet of eighth notes (G4, A4, Bb4) is followed by a quarter note G4. The staff ends with a D7 chord.

Petite Fleur - P.2

**D** D7 Gm Gm/F

Am7(b5)/Eb D7 Gm Cm Gm G7

**E** G7 Dm7 G7 Cm Cm6 Cm/Bb

F7/A F7/G F7 Bb Eb D7

**F** D7 Gm Gm/F

Am7(b5)/Eb D7 Gm Cm Gm

# Singin' the Blues

Adapted from 1927 Bix & Tram version  
The Firehouse Jazz Band

Con Conrad & J. Russell Robinson - 1920  
Both men were prolific composers.  
This song was introduced by the ODJB in 1920, with  
Robinson as pianist, in a medley with Margie.  
Recorded in 1927 by Bix & Tram (Eddie Lang, etc.)  
became jazz classic.

Concert Pitch

Horns & Splash Cym. Only Play Intro:

Intro:

Chords: A<sup>b</sup>, E<sup>b</sup> maj<sup>7</sup>, Gm, Fm, E<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>

Add Rhythm Section:

Section A:

Chords: Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup> dim

Chords: B<sup>b</sup>7, E<sup>b</sup>

Chords: G<sup>7</sup>, C<sup>7</sup>

2-Bar Break:

Chords: F<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup> dim

Section B:

Chords: Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, Ddim, E<sup>b</sup> dim

Chords: C<sup>7</sup>, Fm

Chords: Fm<sup>7</sup>, Cdim, G<sup>b</sup>dim, E<sup>b</sup>, C<sup>7</sup>

Chords: F<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>

Concert Pitch

Verse can be Cornet solo:

# Angry

The Firehouse Jazz Band

Henry Brunies-Jules Cassard-Merritt Brunies-1923  
Rec: NORK (Mares, G. Brunies, Roppollo) 1923,  
Ted Lewis 1925, Tiny Hill 1939, Kay Starr 1951, Bob  
Crosby Orchestra 1939, Earl Hines Orch. 1934, etc.

Verse:

True love nev - er does run smooth, at least that's what I'm told.  
 And if that is true then ours must be as good as gold, 'Cause  
 ev - 'ry night we bat - tle and I beg you for a kiss, that's when I  
 have to start ex - plain - in', and it sounds a - bout like this:

Chorus:

An - gry, please don't be an - gry, 'Cause I was  
 on - ly teas - ing you.  
 I would - n't e - ven let you think of leav - in',  
 Don't you know I love you true?  
**A** Just be - cause I took a look at some - bod - y else,  
 That's no rea - son you should put poor me on the shelf.  
 An - gry, please don't be an - gry, 'Cause I was  
 on - ly teas - ing you.

Solos at "Chorus"

# Bluin' The Blues

The Firehouse Jazz Band

Henry Ragas - 1918  
Pianist with the ODJB. Died in flu epidemic just before their famous 1919 trip to England. Replaced by J. Russell Robinson.  
Rec: Original Dixieland Jazz Band 1918, Mugsy Spanier's Ragtime Band 1939, etc.

Concert Pitch

Swing 8th Notes:

Musical staff 1: Treble clef, 4/4 time signature. Chords: B<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, F<sup>7</sup>. Dynamics: *pp*, *f*.

Musical staff 2: Treble clef, 4/4 time signature. Chord: B<sup>b</sup>. Section marker [A].

Musical staff 3: Treble clef, 4/4 time signature. Chords: E<sup>b</sup>7, G<sup>b</sup>7, B<sup>b</sup>, A<sup>7</sup>, A<sup>b</sup>7, G<sup>7</sup>.

Musical staff 4: Treble clef, 4/4 time signature. Chords: C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>.

Musical staff 5: Treble clef, 4/4 time signature. Chords: B<sup>b</sup>, G<sup>b</sup>7, B<sup>b</sup>, B<sup>b</sup>7. Dynamics: *pp*, *f*.

Musical staff 6: Treble clef, 4/4 time signature. Chords: E<sup>b</sup>7, G<sup>b</sup>7, B<sup>b</sup>, A<sup>7</sup>, A<sup>b</sup>7, G<sup>7</sup>.

Musical staff 7: Treble clef, 4/4 time signature. Chords: C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>.



Full Band Plays 4 Bars:

C

Musical staff for section C, featuring a 4-bar melody in B-flat major. The notes are B-flat, C, D, E-flat, F, G, A, B-flat. The first two bars are marked *pp* and the last two bars are marked *f*. Chord symbols B<sup>b</sup>, G<sup>b</sup>7, B<sup>b</sup>, and B<sup>b</sup>7 are placed above the staff. A circled 'C' is above the first bar.

Solos:

Two staves for solos, each with a slash through the notes. The first staff has chord symbols E<sup>b</sup>7, G<sup>b</sup>7, B<sup>b</sup>, A7, A<sup>b</sup>7, G7 above it. The second staff has chord symbols C7, F7, B<sup>b</sup>, F7, B<sup>b</sup>, F7 above it.

To "C" for Solos

D

Musical staff for section D, featuring a 4-bar melody in B-flat major. The notes are B-flat, C, D, E-flat, F, G, A, B-flat. Chord symbols B<sup>b</sup> and B<sup>b</sup>7 are placed above the staff.

Musical staff for section D, featuring a 4-bar melody in B-flat major. The notes are B-flat, C, D, E-flat, F, G, A, B-flat. Chord symbols E<sup>b</sup>7, G<sup>b</sup>7, B<sup>b</sup>, A7, A<sup>b</sup>7, G7 are placed above the staff.

Musical staff for section D, featuring a 4-bar melody in B-flat major. The notes are B-flat, C, D, E-flat, F, G, A, B-flat. Chord symbols C7, F7, B<sup>b</sup>, F7 are placed above the staff.

E

Musical staff for section E, featuring a 4-bar melody in B-flat major. The notes are B-flat, C, D, E-flat, F, G, A, B-flat. The first two bars are marked *pp* and the last two bars are marked *f*. Chord symbols B<sup>b</sup>, G<sup>b</sup>7, B<sup>b</sup>, F7, B<sup>b</sup> are placed above the staff. A circled 'E' is above the first bar.

Clancy Hayes & Kermit Goell - 1946  
Hayes was the best-known male Dixieland vocalist. Played 6-string banjo.  
Joined Lu Watters' Yerba Buena Jazz Band in 1938, Bob Scobey's Frisco Jazz Band in 1949, worked with Turk  
Murphy's band and the Firehouse Five Plus Two. Charter member of "World's Greatest Jazz Band".

Verse:

Musical staff with lyrics: I got a gal that's might-y sweet, With big blue eyes and ti-ny feet. Her No-bod-y ev-er said I'm weak, My bones don't ache and my joints don't creak. But

Musical staff with lyrics: name is Ros-a-belle Ma-gee, and she tips the scale at three-o-three. Oh! I grow ab-so-lute-ly limp, Ev-'ry time I kiss my ba-by blimp. Oh!

Chorus:

Musical staff with lyrics: Gee, but ain't it grand to have a girl so big and fat that when you go to hug her

Musical staff with lyrics: You don't know where you're at, you Have to take a piece of chalk in your hand and

Musical staff with lyrics: hug a way and chalk a mark to see where you be-gan, One day, I was a One day, I had a One day, I was a

Musical staff with lyrics: hug-gin' and a chalk-in' and a chalk-in' and a hug-gin' a-way, When I yen for some one lean-er, she was mean-er than a mink in a pen, So I hug-gin' and a chalk-in' and a beg-gin' her to be my bride, When I

Musical staff with lyrics: met an-oth-er fel-la with some chalk in his hand Com-in' a-round the oth-er left her now I'm hap-py as a fel-la could be, Hun-gin' and chalk-in' once a met an-oth-er fel-la with some chalk in his hand Com-in' a-round the oth-er

Musical staff with lyrics: way 'round the moun-tain, Com-in' a-round the oth-er way. gain 'round my Ro-sie, Hug-gin' and chalk-in' once a gain. side 'round the moun-tain, Com-in' a-round the oth-er side.

Solos at "Chorus"

# South

The Firehouse Jazz Band

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Bennie Moten - 1924  
Rec: Bennie Moten's Kansas City Orch.,  
Hot Lips Page, Lawson-Haggart Jazz Band,  
Pete Dailey's Dixieland Band, Bob Scobey's  
Frisco Jazz Band (vocal by Clancy Hayes), etc

Concert Pitch

**A**  $E^b$   
Down be-low that old Dix-on Line, There's a place that real-ly is fine.

$B^b7$   $E^b$   
Don't you know jus' what I'm talk-in'a-bout? Ya' wan'-na find out? Then take a trip with me

$E^b$   
down be-low that old Dix-on Line, Where the sun is hap-py to shine.

$B^b7$   $E^b$   
Where a friend-ly face is com-mon to see, That's where I'm long-in' to be. Where the

**B**  $B^b7$   $B^b\dim$   $B^b7$   $E^b$   $B^b+7$   $E^b$   
folks and hap-py and gay, and the eas-y way is the right way. Where the

$B^b7$   $B^b\dim$   $B^b7$   $E^b$  **2-Bar Break:**  
bees make hon-ey all day, Don't you know you're right next to Heav-en down South. Where the

$B^b7$   $B^b\dim$   $B^b7$   $E^b$   $B^b+7$   $E^b$   $D^7$   $D^b7$   
moon shines mel-low and bright, and the breez-es play tag with the night.

$C^7$   $Fm$   $B^b7$   $E^b$   
There's where those sun-down gals hold you tight, Law-dy how I love the South.

# You Took Advantage of Me

The Firehouse Jazz Band

Richard Rodgers & Lorenz Hart - 1928

Rec: Paul Whiteman Orch. (Bix, Trumbauer, voc. Bing Crosby) 1928, Bunny Berigan & His Blue Boys (E. Sampson, E. Miller, R. Bauduc) 1935, Lee Wiley voc. (Kaminsky, Freeman, Wettling, Bushkin) 1940, Eddie Condon & His Windy City Seven 1938, etc.

Many musicians play the 2nd note as a "G" throughout, but the "Bb" is original.

Concert Pitch

**A** E<sup>b</sup> Edim Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> F<sup>#</sup>dim Fm<sup>7</sup> B<sup>b</sup>7

I'm a sent-i-ment-al sap, that's all. What's the use of try-ing not to fall? I

E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> F7 B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>+7

Have no will, You've made your kill 'Cause you took ad-vant-age of me!

E<sup>b</sup> Edim Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> F<sup>#</sup>dim Fm<sup>7</sup> B<sup>b</sup>7

I'm just like an ap-ple on a bough, And you're gon-na' shake me down some-how, So

E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> F7 B<sup>b</sup>7 E<sup>b</sup> G7

what's the use, you've cooked my goose, 'Cause you took ad-vant-age of me!

**B** Cm D7 G7 C7 F7 B<sup>b</sup>7 E<sup>b</sup>

I'm so hot and both-ered that I don't know my el-bow from my ear; I

Cm D7 G7 C7 F7 B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>+7

suf-fer some-thing aw-ful each time you go, And much worse when you're near!

E<sup>b</sup> Edim Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> F<sup>#</sup>dim Fm<sup>7</sup> B<sup>b</sup>7

Here I am with all my bridg-es burned, Just a babe in arms where you're con-cerned, So

E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> F7 B<sup>b</sup>7 E<sup>b</sup>

lock the doors and call me yours, 'Cause you took ad-vant-age of me!

# Somebody Stole My Gal

The Firehouse Jazz Band

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Leo Wood - 1918

Rec: Ted Weems Orch. 1924, Bix Beiderbecke & His Gang 1928,

Benny Moten's Kansas City Orch. (Count Basie) 1930, Ted Lewis Orch. 1931,

Frankie Franko & His Louisianians (Punch Miller, Omer Simeon, etc.) 1930,

Sidney Bechet & His Vogue Jazzmen (Jonah Jones) Paris 1954, etc.

Concert Pitch

Bass Pick-ups: **A** E<sup>b</sup> G<sup>b</sup>dim B<sup>b</sup>7/F B<sup>b</sup>7

Some - bod - y stole my gal.

B<sup>b</sup>7 B<sup>b</sup>+7 E<sup>b</sup> E<sup>b</sup>7 D7 D<sup>b</sup>7

Some - bod - y stole my pal.

C7 F7

Some - bod - y came and took her a - way.

F7 B<sup>b</sup>7 **2-Bar Break:**

She did - n't ev - en, say she was leav - in'.

**B** E<sup>b</sup> G<sup>b</sup>dim B<sup>b</sup>7/F B<sup>b</sup>7

The kis - ses I love so,

B<sup>b</sup>7 A<sup>b</sup>7 G7 B<sup>b</sup>7

He's get - tin' now I know. But

E<sup>b</sup> E<sup>b</sup>7

Gee! I know that she, would come to

A<sup>b</sup> A<sup>b</sup>m

me, if she could see, her

E<sup>b</sup> A<sup>b</sup>dim A<sup>b</sup>dim Cm/G F7

bro - ken - heart - ed, lone - some pal.

Fm7 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>7 E<sup>b</sup>

Some bod - y stole my gal!

# Louis-i-an-i-a

The Firehouse Jazz Band

Joe Darensbourg  
Rec: George Lewis' Ragtime Band 1953,  
Dukes of Dixieland 1958, etc.  
Transcribed by "Banjo Bob" Stevens

Concert Pitch

F+7 **A** B<sup>b</sup> F+ B<sup>b</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> F+

I'm go-in' home where I was born, Nev-er more to roam. When

B<sup>b</sup> F+ B<sup>b</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

I get there I'm gon'-na run down to Bour-bon Street and have some fun.

B<sup>b</sup> Bdim F<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

Ram-part Street I'll be see-in' you, to bar-rel-house a lit-tle and eat chick-en stew. In

**B** G<sup>7</sup>

L - O - U - I - S - I - A - N - A, Lou -

C<sup>7</sup>

i - si - an - i - a. It's

F<sup>7</sup>

New Or - leans and Cre - ole queens to

B<sup>b</sup> D<sup>b</sup>dim F<sup>7</sup>/C F<sup>7</sup>

chase your blues a - way.

**C** **G7**  
Mis - sis - sip - pi won't you roll a - long, and hur - ry

**C7**  
me on back to you. Red

**E<sup>b</sup>** **Edim** **B<sup>b</sup>/F** **D7/F#** **G7**  
beans and rice in Par - a - dise, Lou -

**C7** **F7** **B<sup>b</sup>** **G7**  
is - i - an - i - a, I'm com - in' to ya', Lou -

**C7** **F7** **B<sup>b</sup>** **Solos at "B"**  
is - i - an - i - a.

Verse:

**A** **B<sup>b</sup>7** **E<sup>b</sup>**  
 Went to a dance with my sis-ter Kate, ev-'ry-one there said she danced so great.

**E<sup>b</sup>** **Gm<sup>7</sup>** **G<sup>b</sup>dim** **Fm<sup>7</sup>** **B<sup>b</sup>7** **B<sup>b</sup>+7** **E<sup>b</sup>** **Edim**  
 I re-al-ized a thing or two, then I got wise to some-thing new,

**B<sup>b</sup>7** **F<sup>7</sup>sus<sup>4</sup>** **B<sup>b</sup>7** **E<sup>b</sup>**  
 I looked at Kate, she was in a trance, and then I knew it was in her dance.

**C<sup>7</sup>** **F<sup>7</sup>** **B<sup>7</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **Edim**  
 All the boys are go-ing wild just o-ver Ka-tie's danc-ing style. I

Vocal Chorus:

**B** **B<sup>b</sup>7** **E<sup>b</sup>**  
 wish I could shim-my like my sis-ter Kate, she shiv-ers like the jel-ly on a plate.

**B<sup>b</sup>7** **E<sup>b</sup>** **2-Bar Break:**  
 My mam-my want-ed to know last night, why all the boys treat sis-ter Kate so nice.

**B<sup>b</sup>7** **E<sup>b</sup>** **E<sup>b</sup>7**  
 Ev-'ry boy in our neigh-bor-hood, know that she can shim-my and it's un-der-stood.

**A<sup>b</sup>** **A<sup>b</sup>dim** **E<sup>b</sup>/B<sup>b</sup>** **C<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **C<sup>7</sup>**  
 I know I'm late, but I'll be up to date, when I can shim-my like my sis-ter Kate, I mean,

**B<sup>7</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **Segue to "C"**  
 Shim-my like my sis-ter Kate.



Chorus (C) **B<sup>b</sup>7** **E<sup>b</sup>**

**B<sup>b</sup>7** **E<sup>b</sup>**

2-Bar Break:  
Trombone: **E<sup>b</sup>** **B<sup>b</sup>**  
All: **E<sup>b</sup>** **B<sup>b</sup>** **E<sup>b</sup>**

*fz fz fz*

**B<sup>b</sup>7** **E<sup>b</sup>** **E<sup>b</sup>7**

**A<sup>b</sup>** **Adim** **E<sup>b</sup>/B<sup>b</sup>** **C7** **F7** **B<sup>b</sup>7** **E<sup>b</sup>** **C7**

**F7** **B<sup>b</sup>7** 1. **E<sup>b</sup>**

Last Time: **E<sup>b</sup>** Bass Drum: Thump Thump

*mp*

In a Raucous Style

**A** E<sup>b</sup>7

I woke up this mornin 'bout half-past-four, I told my baby couldn't use her no more. You better  
 Well, my little girl she's nice and round, She can look up long as I can look down.  
 Down in Georgia got a dance that's new, There ain't nothin' to it, it's easy to do, Called  
 My Uncle Dud, Sick in bed, The doc-tor says he's almost dead, From  
 Now the old folks are doin' it, the young folks too, The old folks learn the young folks what to do, It's

A<sup>b</sup>7 E<sup>b</sup>7

Shake That Thing, You bet-ter ShakeThat Thing, I'm  
 (Band/Crowd: "Shake that thing!") ("Shake that thing!")

B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>7 E<sup>b</sup> Fine B<sup>b</sup>7

tired of tellin' you, Babe, you better Shake That Thing!  
 ("Shake that thing!")

Play "B" only on cue:

Stop Time Charleston Lick:

**B** E<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7

A<sup>b</sup>9 E<sup>b</sup>7 C7 Time:

Rowdy 2-Beat Dixie:

F7 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7

Back to "A" for solos:

# When You Wore a Tulip

The Firehouse Jazz Band

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Percy Wenrich - Lyrics by Jack Mahoney - 1914  
Wenrich wrote: Sail Along Silvery Moon, Put On Your Old Grey Bonnet  
Recorded: Jimmy Dorsey, Firehouse Five Plus Two, Judy Garland - Gene Kelly, Tiny Hill, Bunk Johnson, George Lewis

Concert Pitch

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The first staff begins with a boxed 'A' and a repeat sign. The lyrics are: 'When you wore a tul - ip, a sweet yel - low tul - ip, and I wore a big red rose, When you ca - ressed me, 'twas then Heav - en blessed me, what a bles - sing no one knows.' The second staff begins with a boxed 'B'. The lyrics are: 'You made life cheer - y, when you called me dear - ie, 'twas down where the blue grass grows, Your lips were sweet - er than jul - ep, when you wore that tul - ip and I wore a big red rose.' Chord symbols are placed above the notes: Bb, Bb7, Eb, Bb7, Eb, Ebm, Bb, G7, C7, F7, Bb, Bb7, Eb, D7, G7, C7, F7, Bb.

**A** When you wore a tul - ip, a sweet yel - low tul - ip, and  
I wore a big red rose,  
When you ca - ressed me, 'twas then Heav - en blessed me, what a  
bles - sing no one knows.

**B** You made life cheer - y, when you called me dear - ie, 'twas  
down where the blue grass grows, Your lips were  
sweet - er than jul - ep, when you wore that tul - ip and  
I wore a big red rose.

# Your Feet's Too Big

The Firehouse Jazz Band

Benson/Fisher - 1935  
 Popularized by  
 "Fats" Waller

Intro:

Bass, Piano L.H., Bass Drum:

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

1. Up in Har-lem at a ta-ble for two, Well, there were the four of us ba-by,  
 (Spoken:) Your girl, she likes you, she said she thinks you're nice, She says you got what it takes to

C E<sup>b</sup>dim G<sup>7</sup> C<sup>#</sup>dim Dm<sup>7</sup> G<sup>7</sup>

me, your big feet and you. From your an-kles up, I'll say you sure are sweet,  
 take her to paradise. She likes your face, says she loves your rig, But

C **2-Bar Break:** **B** F

But from there down, ba-by, you're just too much feet! Your feet's too big!  
 look at 'em... look at 'em.... your feet's too big!

A<sup>b</sup>7 G<sup>7</sup> C Dm<sup>7</sup> C E<sup>b</sup>dim G<sup>7</sup> C<sup>#</sup>dim

Don't want you 'cause yo' feet's too big. Mad at you 'cause yo' feet's too big.

Dm<sup>7</sup> G<sup>7</sup> 1. C Dm<sup>7</sup> D<sup>#</sup>dim C/E Cdim Dm<sup>7</sup> C C Am<sup>7</sup>

I real-ly hate you 'cause your feet's too big. La - de ah - dah,

D<sup>7</sup> G<sup>7</sup> C Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup> 2. C Dm<sup>7</sup> D<sup>#</sup>dim C/|

nyah - dn dah - dah. Where'd you get 'em? nyah - dn dah - dah. feet's too big.

Fm F<sup>#</sup>dim C<sup>7</sup>/G C<sup>7</sup> **C** F Fm

Your ped-al ex-trem-i-ties are co-los-sal!

C Dm<sup>7</sup> C Dm<sup>7</sup> D<sup>#</sup>dim C/E D<sup>9</sup>

To me you look just like a fos-sil. You got me walk-in', talk-in' and

G<sup>7</sup> A<sup>+</sup>7 D<sup>+</sup>7 G<sup>9</sup> C  
 squawk - in' 'cause your feet's too big!

**D** F A<sup>b</sup>7 G<sup>7</sup> C Dm<sup>7</sup>/G C E<sup>b</sup>dim  
 (Spoken:) Can't go nowhere with you 'cause your feet's too big! Can't get into bed next to

G<sup>7</sup> C<sup>#</sup>dim D<sup>7</sup> G<sup>7</sup> C Dm<sup>7</sup> C<sup>#</sup>dim C/E Cdim Dm C C<sup>#</sup>dim  
 you 'cause your feet's too big. Look at 'em.... Spread all 'cross the floor.

**E** G<sup>7</sup> C Dm<sup>7</sup>  
 When you go and die, ain't no-bod-y gon-na sob. The un-der-tak-er's gon-na have

C E<sup>b</sup>dim G<sup>7</sup>/D C<sup>#</sup>dim Dm<sup>7</sup> G<sup>7</sup>  
 quite a job. You gon-na look fun-ny when they lay you in the cas-ket,

C **2-Bar Break:** F F  
 look at them big feet, stick - in' up out the bas - ket. Your feet's too big,

A<sup>b</sup>7 G<sup>7</sup> C Dm<sup>7</sup> C/E E<sup>b</sup>dim G<sup>7</sup>/D C<sup>#</sup>dim  
 Don't want you 'cause your feet's too big, Mad at you 'cause your feet's too big,

Dm<sup>7</sup> G<sup>7</sup> C Dm<sup>7</sup> D<sup>#</sup>dim C/E Fm F<sup>#</sup>dim C<sup>7</sup>/G **G** F  
 I real - ly hate you 'cause your feet's too big. Your feet's too big,

A<sup>b</sup>7 G<sup>7</sup> C Dm<sup>7</sup> C/E E<sup>b</sup>dim  
 Mad at you cause your feet's too big, Can't use you 'cause your

G<sup>7</sup>/D C<sup>#</sup>dim Dm<sup>7</sup> G<sup>7</sup> C G<sup>7</sup> C //  
 feet's too big, I real - ly hate you 'cause your feet's too big.

**H** G<sup>+</sup>7 C  
 (Chord symbols for the final section)

# Ace In the Hole

The Firehouse Jazz Band

Mitchell & Dempsey - 1936

(There is a 1934 version with the same Chorus section. This is the popular version.)

Rec: Bob Scobey's Frisco Jazz Band (voc. Clancy Hayes) 1950, Lu Watters Yerba Buena Jazz Band with Bunk Johnson 1940's, Harry Cool, Red McKinzie, Anita O'Day, etc.

Concert Pitch

Verse:  
Rubato Both Times

**A** F D<sup>b7</sup> F D<sup>b7</sup>

This town is full of guys, Who think they're might - y wise,  
2. The more you go a - round, in good old Nash - ville town, You'll

F D<sup>7</sup> Gm Gm D<sup>7</sup> Gm

Just be-cause they know a thing or two. You'll see them night and day, Strol - ling  
find that what I say to you is true. They'll meet you with a smile, but

Gm D<sup>7</sup> Gm G<sup>7</sup> C<sup>7</sup>

up and down Broad - way, Tel - ling of the won - ders they can do. There's  
you know all the while, That they're try - ing to spring some - thing new. The

**B** F D<sup>b7</sup> F D<sup>b7</sup>

con men and there's boost - ers, There's card sharks and crap shoot - ers, They  
things they're al - ways tel - ling, of the lem - ons that they're sel - ling, And the

F D<sup>7</sup> Gm G<sup>7</sup> C

con - gre - gate a - round the Met - ro - pole. They wear flash - y ties and col - lars, But  
hun - dreds that they spend in buy - ing clothes. Ev - 'ry - one knows they're re - ly - ing, it's the

G<sup>7</sup> C G<sup>7</sup> G<sup>7</sup>(<sup>b</sup>5) C<sup>7</sup> **Up Tempo:**

where they get their dol - lars, They all have an ace down in the hole.  
Ace - s do the buy - ing, That dress them from their heads down to their toes.

Bass Pick-ups to "C" in New Tempo: MM=170

**Chorus:**  
Moderato al Stompo

**C** F Gm G7

1. Some of them write to the old folks for dough,  
2. Some of them write to the old folks for coin,

C7 F Gm7 C7

1. & 2. That is their Ace In the Hole. And  
2. And

F Gm G7

some others have got friends in the old Ten - der - loin,  
have got gals in the old Ten - der - loin,

C7 F

That is their ace down in the hole. 2. They'll  
They'll

**D** C G7

tell you of trips, that they're gon - na take, From  
tell you of money, that they may have spent, But the

G7 C7

Nash - ville can flash the North Pole. But their  
never can flash a bank - roll. They'd be

**E** F Gm G7

names in would be Mudd, like a suck - er play - in' stud, If they  
in the bread - line, with - out clothes or a dime, If they

C7 F Gm7 C7

lost lost that old ace down in the hole.  
lost lost that old ace down in the hole.

1X - To "C" for Ensemble

2X - Stop Time! Back to "A",  
Verse Rubato

# Is You Is Or Is You Ain't Ma' Baby?

Billy Austin & Louis Jordan - 1943

Jordan played sax in the Chick Webb Orch. 1936-1938, then formed his "Tympany Five".

Rec: Louis Jordan (in movie "Follow the Boys"), Louis Jordan & His Tympany Five 1944, Bing Crosby & the Andrews Sisters 1944, Delta Rhythm Boys, etc.

Concert Pitch

Vamp Intro:

Musical staff for Vamp Intro. Chords: Gm, F, Eb7, D7, Gm, F, Eb7, D7.

Musical staff for the first line of lyrics. Chords: Gm, F, Eb, D, Gm, F, Eb, Gm7(b5).  
 I got a gal who's al- ways late, An- y time we have a date, But I

Musical staff for the second line of lyrics. Chords: C7, F7, D7.  
 love her, Yes I love her.

Musical staff for the third line of lyrics. Chords: Gm, F, Eb, D, Gm, F, Eb, Gm, Gm7(b5).  
 I'm gon- na walk up to her gate, And see if I can get it straight, 'Causd

Musical staff for the fourth line of lyrics. Chords: C7, F7, D7.  
 want her, I'm gon- na ask her:



Is You Is Or Is You Ain't - P.2

**B** Gm D7 Gm D7 Gm D<sup>b9</sup>  
 Is you is or is you ain't my ba - by? The

C7 F7 B<sup>b</sup> E<sup>b7</sup> D7  
 way you're act - ing late - ly makes me doubt.

Gm D7 Gm D7 Gm D<sup>b9</sup>  
 You'se is still my ba - by, ba - by.

C7 F7 B<sup>b</sup> F+7 B<sup>b7</sup> B<sup>b+7</sup> A  
 Seems my flame in your heart's done gone out.

**C** E<sup>b</sup> E<sup>b</sup>m B<sup>b</sup> B<sup>b7</sup> B<sup>b+7</sup>  
 girl is just a crea-ture that has al - ways been strange. Just

E<sup>b</sup> A<sup>b</sup> G7 Cm Am<sup>7(b5)</sup> D7  
 when you're sure of one you find she's gone and made a change.

**D** Gm D7 Gm D7 Gm D<sup>b9</sup>  
 Is you is or is you ain't my ba - by?

C7 F7 A<sup>b9</sup> G7  
 May - be ba - by's found some - bod-y new, Or

C7 F7 B<sup>b</sup> E<sup>b7</sup> D7  
 is ma' ba - by still ma' ba - by true?

Back to "B" for solos:

Last Time:  
 F7 B<sup>b</sup> E<sup>b</sup>m B<sup>b</sup>

Red Riding Hood - P.2

**C** F7 B $\flat$

Please let me ask it, Who filled her bas - ket? The

B $\flat$ 7 A7

sto - ry - books nev - er tell.

D7

They say that she found a wolf in granny's bed,  
 They say that she was a maid most dis - creet,  
 They say that she had a head full of curls,

G7

A big sun - bon - net pulled ov - er his head, But  
 She nev - er picked up strange men on the street, But  
 She was the nic - est of all the nice girls, But

**D** B $\flat$  B $\flat$ m6 F D $\flat$ 7

you know and I know what she found in - stead,  
 you know and I know what it costs to eat,  
 you know and I know what girls do for pearls,

F D $\flat$ 7 F D $\flat$ 7

How could Red Rid - ing Hood have been so ve - ry good And

Gm7 C7 F

still keep the wolf from the door?

Solos at "B"

# HOW COULD RED RIDING HOOD?

The Firehouse Jazz Band

Rec: Six Jumping Jacks (led by Harry Reser, leader of the "Cliquot Club Eskimos"), Jay C. Flippen & His Gang, etc.

Verse:

**A**

F F#dim Gm C7 F

When we were young but old e - nough for us to un - der - stand, We  
They've read of Cin - der - el - la and of Gold - i - locks and such, Some

C7 F D7 G7 C7 F#dim

all be - lieved in fair - ies, And the folks of fair - y - land. But the  
stor - ies tell them ood - les, And some don't tell them much. But they'll

Gm D7 Gm D7 Gm

mod - ern child's been run - ning wild And wants to know too much; they've  
nev - er know 'twas long a - go, That all this came a - bout; They

G7 C D7 G7 C7

nev - er un - der - stood, A - bout Red Rid - ing Hood:  
still can get the goods, On mod - ern Rid - ing Hoods:

Chorus:

**B**

F D7 F D7

How could Red Rid - ing Hood have been so ve - ry good and

F B9 F F#dim

still keep the wolf from the door?

C7/G C7 C#dim Dm A7 Dm

Fa - ther and moth - er she had none, So

G7 C C7

where in the world did the mon - ey come from?

# Tell 'em 'bout me (When you reach Tennessee)

The Firehouse Jazz Band

by Sidney Easton  
Rec: Ethel Waters (w/ Lovie Austin, piano) 1924, etc.

Transcribed by  
"Banjo Bob" Stevens

Concert Pitch

**E<sup>b</sup>** **C<sup>7</sup>**

Tell 'em 'bout me, wear - y me, when you reach Ten - nes - see. Tell 'em all

**F<sup>7</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **C<sup>7</sup>** **Fm** **B<sup>b</sup>+7**

I'm up here doin' so fine. Don't let

**E<sup>b</sup>** **D<sup>7</sup>** **Gm** **E<sup>b</sup>m**

on that I'm broke, just a dream - er and a joke; It would

**B<sup>b</sup>** **Gm** **Cm** **F<sup>7</sup>** **B<sup>b</sup>** **Fm** **B<sup>b</sup>+7**

wor - ry that old moth - er of mine. Tell old

**E<sup>b</sup>7** **A<sup>b</sup>**

Sus - ie I said "Hel - lo", that no mat - ter where I go, Al - ways

**F<sup>7</sup>** **B<sup>b</sup>** **Fm** **B<sup>b</sup>7** **B<sup>b</sup>+7**

dear - est in my heart she's gon - na' be. What goes

**E<sup>b</sup>** **C<sup>7</sup>**

up has got - ta' come down, Soon I'll be home - ward bound. When you

**F<sup>7</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **B<sup>b</sup>+7**

reach Ten - nes - see, tell 'em 'bout me.

# Riverside Blues

The Firehouse Jazz Band

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Thomas Dorsey & Richard M. Jones  
Jones born in New Orleans in 1889, played piano in Storyville bordellos before age 20. Also wrote "Trouble In Mind", etc. This song recorded by King Oliver 1923, The Firehouse Five Plus Two etc.

Concert Pitch

Cm G7 Cm G7 Cm Fm Eb Bb+7

**A** Eb Ab7 Eb Eb7

*mf* 3

Ab7 Eb

*f* 3

Play 2-Bar Unison Break:

Bb7 Fm7 Bb+7 Eb Eb7 Eb dim Abm

*mf* 3

1. Eb Bb7 2. Eb Bb7

**B** Eb Bb7 Eb G7

*mp* 7

Everybody plays this figure behind Clarinet Lead!

Ab Abm Eb

2-Bar Clarinet Break:

**Ensemble as usual!**

Bb7 Fm7 Bb7 Eb Eb7 Eb dim Abm Eb Bb7

*f*

**C** Eb Ab Eb Eb7

Ab Eb

Play 2-Bar Unison Break On Out-Chorus:

*f*

Bb7 Fm7 Bb7 Eb Eb7 Eb dim Abm Eb

Solos at "C"

# Tain't Nobody's Biz-ness If I Do

The Firehouse Jazz Band

Porter Grainger & Everett Robbins - 1922

Rec: Bessie Smith 1923, Clarence Williams' Blue Five (Bechet, etc.) 1924,

Original Zenith Brass Band (George Lewis, Kid Howard, Peter Bocage,

Jim Robinson, Baby Dodds, etc.) 1946, Billie Holiday, etc.

**Verse:**

**A** **B<sup>b</sup>** **D<sup>7</sup>** **Gm** **D<sup>7</sup>**

1. There ain't noth - in' I can do, nor is noth - in' I can say,  
 2. Aft - er all, the way to do is do just as you please,

**G<sup>7</sup>** **Dm<sup>7</sup>** **G<sup>7</sup>** **Cm** **G<sup>7</sup>**

That folks don't crit - i - cize me.  
 Re - gard - less of their talk in'.

**Cm** **G<sup>7</sup>(<sup>b</sup>9)** **G<sup>7</sup>** **Cm** **C**

But I'm gon - na' do just as I want to an - y - way,  
 Of - ten times the ones that talk will get down on their knees,

**C<sup>7</sup>** **G<sup>b</sup>7** **F<sup>7</sup>**

And don't care if they all de - spise me.  
 And beg your par - don for their squawk in'.

**Chorus:**

**B** **B<sup>b</sup>dim** **B<sup>b</sup>** **D<sup>7</sup>** **Gm** **B<sup>b</sup>7** **E<sup>b</sup>** **Edim**

If I should take a no - tion To jump in to the o - cean,  
 If I dis - like my lov - er And leave him for an - oth - er,

**B<sup>b</sup>** **B<sup>b</sup>dim** **F<sup>7</sup>** **F+7** **D<sup>7</sup>** **G<sup>7</sup>** **C<sup>7</sup>** **F+7**

'Tain't No - bod - y's Biz - ness If I Do.

**B<sup>b</sup>dim** **B<sup>b</sup>** **D<sup>7</sup>** **Gm** **B<sup>b</sup>7** **E<sup>b</sup>** **E<sup>b</sup>dim**

Rath - er than per - se - cute me, I choose that you would shoot me,  
 If I go to church on Sun - day, Then cab - a - ret on Mon - day,

**B<sup>b</sup>** **B<sup>b</sup>dim** **F<sup>7</sup>** **F+7** **B<sup>b</sup>** **Cm<sup>7</sup>** **C<sup>#</sup>dim** **B<sup>b</sup>/D**

'Tain't No - bod - y's Biz - ness If I Do.

'Tain't Nobody's Bizness - P.2

**C** B<sup>b</sup>dim B<sup>b</sup> D<sup>7</sup> Gm B<sup>b</sup>7 E<sup>b</sup> Edim

If I should get the feel - in' To dance up - on the ceil - in',  
If my friend ain't got no mon - ey And I say "Take all mine, Hon - ey",

B<sup>b</sup> B<sup>b</sup>dim F<sup>7</sup> F+<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F+<sup>7</sup>

'Tain't No - bod - y's Biz - ness If I Do. If  
If

B<sup>b</sup>dim B<sup>b</sup> D<sup>7</sup> Gm B<sup>b</sup>7 E<sup>b</sup> Edim

I let my best com - pan - ion Drive me right in - to the can - yon,  
I give him my last nick - el And it leaves me in a pick - le,

B<sup>b</sup> B<sup>b</sup>dim F<sup>7</sup> F+<sup>7</sup> B<sup>b</sup> B<sup>b</sup>dim Cm<sup>7</sup> F+<sup>7</sup>

'Tain't No - bod - y's Biz - ness If I Do. Back To "B"

# Down In Honky-Tonk Town

The Firehouse Jazz Band

Chris Smith - Charles McCarron - 1915

Rec: Ray Bauduc (Using other members of the Bob Crosby Orch.),  
Louis Armstrong 1940, Emile Barnes-Peter Bocage (New Orleans  
revival band) 1954, Dukes of Dixieland 1961, Banu Gibson 1983, etc.

Concert Pitch

Verse:

**A**  $E^b$   $D^7$   $E^b$   $D^7$

Bill John - son said one day, To his E - li - za May,

$E^b$   $D^7$   $E^b$   $D^7$   $Gm$

"We've been to near - ly ev' - ry place in town.

$A^b$   $G^7$   $A^b$   $G^7$

If you sug - gest to me, some oth - er nov - el - ty,

$A^b$   $G^7$   $A^b$   $G^7$   $Cm$

We both will go and do the thing up brown!"

**B**  $E^b$   $D^7$   $E^b$   $D^7$

His sweet - tie said, "My Dear, there is this place I hear,

$E^b$   $D^7$   $E^b$   $D^7$   $Gm$

I got it straight from Mose, who brings the clothes.

$Cm$

It's Hon - ky Ton - ky Town, down where the gals are brown,

$D^7$   $D^7(b^5)$   $G^7$

That's where the mu - sic grows.



Chorus:

The musical score is written in treble clef with a key signature of one sharp (F#). The tempo is marked with a 7/8 time signature. The score consists of eight staves of music, each with a corresponding line of lyrics. Chord symbols are placed above the notes: C, (B), C, (C#), D7, (C#), D7, G7, D7, G7, D, C, (B), C, (C#), D7, (C#), D7, G7, D7, G7, C.

Come, Hon - ey, let's go down to Hon - ky Ton - ky Town,  
 it's un - der - neath the ground, where all the fun is found.  
 There'll be sing - ing wait - ers, sing - ing syn - co - pa - ters,  
 dan - cin' to pi - a - no played by Mis - ter Brown.  
 He plays pi - a - no queer, He on - ly plays by ear,  
 You want to stay a year, The mu - sic that you hear, would  
 ev - en start a mon - key, danc - ing with a don - key,  
 Down In Hon - ky Ton - ky Town."

# THE BASIN STREET BLUES

The Firehouse Jazz Band

Spencer Williams - 1928

There are several stories about the origin of this very popular Dixieland song. One documented version is that Williams had written only the chorus, but the day the first recording was to be made (with Goodman, Teagarden, etc. on the session) the arranger brought in a verse with lyrics which he had written. The young arranger was Glenn Miller.

Recorded by: Louis Armstrong 1928, Charleston Chasers (Red Nichols, etc.) 1931, Benny Goodman 1934, Bing Crosby & Connie Boswell 1937, Fats Waller 1937, Bunk Johnson 1944, etc.

Concert Pitch

**A**  $B\flat$   $F7$   $B\flat$   $F7$

Won't-cha come a-long with me, To the Mis-sis-sip-pi?

$B\flat$   $B\flat7$   $E\flat$   $E\flat m$   $B\flat$   $F7$   $B\flat$   $F+7$

We'll take the boat to the lan' of dreams, Steam down the riv-er down to New Or-leans. The

**B**  $B\flat$   $F7$   $B\flat$   $F7$

band's there to meet us, Old friends to greet us,

$B\flat$   $B\flat7$   $E\flat$   $E\flat m$   $B\flat$   $F7$   $B\flat$

Where all the light and the dark folks meet, This is Ba - sin Street.

**C**  $B\flat$   $D7$   $G7$   $A\flat7$   $G7$

Ba - sin Street, is the street, Where the e - lite, Al - ways meet, in

$C7$   $F7$   $B\flat$   $B\flat\circ$   $Cm7$   $F7$

New Or-leans, Lan'of dreams, You'llnev-erknowhow nice it seemsor just how much it real-ly means.

**D**  $B\flat$   $D7$   $G7$   $A\flat7$   $G7$

Glad to be, Yes sir - ee, where wel- come's free, Dear to me, Where

$C7$   $F7$   $B\flat$   $E\flat7$   $B\flat$   $F7$

I can lose, My Ba- sin Street Blues. Solos at "C"

Often performed with the pick-ups, 1st & 3rd bars as a melodic solo (vocal or instrumental), with ensemble coming in on the 2nd & 4th bars echoing the melody

# WHEN I SEE ALL THE LOVIN' THEY WASTE ON BABIES

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The Firehouse Jazz Band

As Performed by  
"Turk" Murphy

## Concert Pitch

Instrumental intro:

Page 1 of 3

Musical staff for instrumental intro, measures 1-4. Chords: E<sup>b</sup>7, A<sup>b</sup>, F<sup>7</sup>.

Musical staff for instrumental intro, measures 5-8. Chords: B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>. Ends with "Say,"

### Verse 1

Musical staff for Verse 1, measures 1-4. Chords: A, A<sup>b</sup>, E<sup>b</sup>7. Lyrics: I have been complain- in' late- ly that I'm feel- in' blue, I

Musical staff for Verse 1, measures 5-8. Chords: E<sup>b</sup>7, A<sup>b</sup>. Lyrics: don't know what to do. Well there's a rea- son too, You see I've

Musical staff for Verse 1, measures 9-12. Chords: A<sup>b</sup>, B<sup>b</sup>7. Lyrics: got a ba- by broth- er that the girls just i- dol- ize, but

Musical staff for Verse 1, measures 13-16. Chord: B<sup>b</sup>7. Lyrics: I'm in a whirl, 'cause I can't get a girl, and it's no

Musical staff for Verse 1, measures 17-20. Chords: E<sup>b</sup>7, B<sup>b</sup>7, E<sup>b</sup>7. Lyrics: won- der why I cry. When I

Segue:

When I See All the Lovin'- P. 2 of 3

Chorus

1X - Vocal - Play Fills  
2X - Instrumental

The musical score is written in treble clef with a key signature of two flats (Bb and Eb). It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The score includes a chorus section and a coda section. A circled 'C' symbol is present above the final measure of the coda. There are also performance instructions in boxes: 'Back to "B" for instr. chorus' and 'On "D.S." Go To Coda'. The lyrics are: 'see all the lov- in' they waste on ba- bies, Why did I grow up at all? Be- lieve me they grieve me with kis- ses they waste I know I'm not a ba- by but I don't get a taste! And they go wild, sim- ply wild, ov- er some lit- tle ba- by, pass up a health- y man like me? They'll (2x): They give a ba- by milk if he be- gins to cry, but take a lit- tle ba- by on their laps to play, I you know well as I, that a ba- by's nev- er dry! When I wish I was a ba- by and know what I know to- day! see all that lov- in' they waste on ba- bies, whv did I grow up at all? Well you

Verse 2

**C** **A<sup>b</sup>** **E<sup>b</sup>7**  
 know we all get old- er with each pass- ing day, and the

**A<sup>b</sup>** **E<sup>b</sup>**  
 old- er that we get it seems the more we want to play.


**C7** **Fm**  
 It's a shame that we just weren't wise,


**B<sup>b</sup>7** **E<sup>b</sup>7**  
 That deal we had when just dia- per size.

**A<sup>b</sup>** **E<sup>b</sup>7**  
 I try to woo 'em with my charm and grace, but

**A<sup>b</sup>** **E<sup>b</sup>**  
 like most of you guys I don't get an- y place. 'Cause

**C7** **Fm**  
 when you grow up a gal is Heav- en sent, and

**B<sup>b</sup>7** **E<sup>b</sup>7** **D.S. Back to "B", Take Coda**   
 that's why this is my la- ment! When I

Coda 

**A<sup>b</sup>**  
 [Musical notation for the coda]

# BARNEY GOOGLE

The Firehouse Jazz Band

Billy Rose - Con Conrad - 1923  
 Intro: Eddie Cantor  
 Rec: Billy Jones & Ernest Hare 1923, Olson & Johnson, Georgie Prince 1923.  
 Another Roaring 20's pop tune, made more popular by Barney being a well-known cartoon character.

**Concert Pitch**

**Verse:**

**A** C G7 C G7 C G7 C C7

Who's the most im - por - tant man this coun - try ev - er knew?  
 Who's the great - est lov - er that this coun - try ev - er knew?

F C7 F C7 F F#dim C

Who's the man our Pres - i - dents tell all their troub - les to? No it  
 Who's the man that Val - en - tin - o takes his hat off to? No it

G7 C G7 C

is - n't Mis - ter Bry - an, And it is - n't Mis - ter Hughes. I'm  
 is - n't Doug - las Fair - banks, That the la - dies rave a - bout. When

G D7 G G#dim D7 G7 G+7

might - y proud that I'm al - lowed a chance to in - tro - duce:  
 he ar - rives who makes the wives chase all their hus - bands out?

**Chorus:**

**B** C C#dim G7 C

Bar - ney Goo - gle, with his Goo Goo Goo - gly eyes.

C D7 G7

Bar - ney Goo - gle, had a wife three times his size.  
 Bar - ney Goo - gle, bet his horse would win the prize.

**Stop Time - Down beats only - 4 Bars:**

C7 F D7 G7

She sued Bar - ney for di - vorce, Now he's liv - ing with his horse!  
 When the hors - es ran that day, Spark Plug ran the oth - er way!

**Time:**

C D7 G7 C

Bar - ney Goo - gle, with his Goo Goo Goo - gly eyes.

(Underlined words are downbeats:)



Verse 3:

Barney Google, with his goo-goo-goo-gly eyes,  
Barney Google, bet his horse would win the prize.  
    He got odds of five to eight,  
    Spark Plug came in three days late!  
Barney Google, with his goo-goo-goo-gly eyes.

Verse 4:

Barney Google, with his goo-goo-goo-gly eyes,  
Barney Google, is the luckiest of guys.  
    If he fell into the mud,  
    He'd come up with a diamond stud!  
Barney Google, with his goo-goo-goo-gly eyes.

Verse 5:

Barney Google, with his goo-goo-goo-gly eyes,  
Barney Google, has a girl that loves the guys.  
    Only FRIENDS can get a squeeze,  
    But that girl has NO enemies!  
Barney Google, with his goo-goo-goo-gly eyes.

Verse 6:

Barney Google, with his goo-goo-goo-gly eyes,  
Barney Google, tried to enter Paradise.  
    When St. Peter saw his face,  
    He said "Go to the other place!"  
Barney Google, with his goo-goo-goo-gly eyes.

# Till We Meet Again

The Firehouse Jazz Band

Richard Whiting - Lyrics: Raymond Egan - 1918  
Originally titled "Auf Wiedersehen". Changed due to war with Germany. Sold over 5 million copies.  
Rec: Vernon Dalhart 1919, Prince's Orch. 1919, Bob Crosby's Bobcats (Faz, E. Miller, Sullivan, Haggart, Bauduc, etc.) 1939, Bunk Johnson 1947, Pete Kelly's Big Seven (Cathcart, Matlock, etc.) 1959, etc.  
In soundtracks: "Moonlight Bay", "Eddy Duchin Story"

**Concert Pitch**

**A**  $A^b$   $E^b7$

Smile the while you kiss me sad a - dieu,

$E^b7$   $A^b$   $A^b7$

When the clouds roll by I'll come to you.

$D^b$   $D^bm$   $A^b$   $F7$

Then the skies will seem more blue,

$B^b7$   $E^b7$   $E^b+7$

down in lov - ers lane, my dear - ie

**B**  $A^b$   $E^b7$

Wed - ding bells will ring so mer - ri - ly,

$E^b7$   $A^b$   $A^b7$

Ev - 'ry tear will be a mem - o - ry. So

$D^b$   $D^bm$   $A^b$   $F7$

wait and pray each night for me,

$B^b7$   $B^bm7$   $E^b7$   $A^b$

Till We Meet A - gain.



# Sweet Substitute

The Firehouse Jazz Band

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Ferdinand "Jelly Roll" Morton  
 Rec: Jelly Roll Morton Seven (Henry "Red" Allen,  
 Albert Nicholas, Wellman Braud, Zutty Singleton, etc.)  
 1940, Dukes of Dixieland (w/ Danny Barker) 1991,  
 Jim Cullum Jazz Band 1993, etc.

**Concert Pitch**

**A** Fdim E7 Eb+ Eb7 Ab Fdim E7 Eb+ Eb7 Ab

My gal went a - way, She said she knew I'd miss her night and day.

Fdim E7 Eb+ Eb7 Ab F7 Bb7 Eb7

I got so lone - some, looked a-round, you ought 'a see just what I found!

**B** Ab G7 C7 Fm Ab7

Sweet sub - sti - tute, my sub - sti - tute.

Db Ddim Ab/Eb Fm7 Eb Edim Bb7/F Eb7

She tells me that she's mine all mine, does an-y-thing I tell her 'cause love is blind.

**C** Ab G7 C7 Fm Ab7

She's got such win - nin' ways, She keeps my head in a daze.

Db Ddim Ab/Eb Fm7 Bb7 E7 Eb7 Ab C7 F7

My new re - cruit is might - y cute, I'm craz - y 'bout my sub - sti - tute, don't want no reg - 'lars,

Bb7 E7 Eb7 Ab

Craz - y 'bout my sub - sti - tute.

**Back to "B" for Solos:**

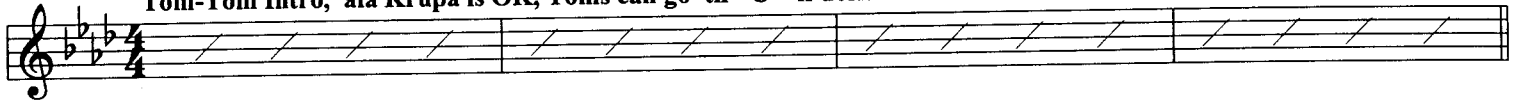
# New Orleans Shuffle

The Firehouse Jazz Band  
Horns come in Pick-ups to "A"

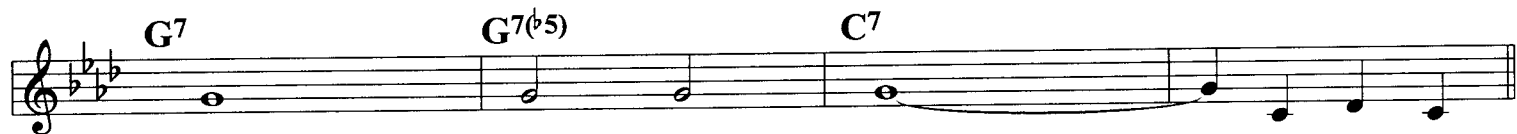
Whitmore  
Rec: Bob Wilber's Wildcats 1948,  
New Orleans Halfway House Dance Orch.  
(Abbie Brunics) 1925, The Titan Hot Five  
1996, etc.

**Concert Pitch**

Tom-Tom Intro, ala Krupa is OK, Toms can go 'til "C" if desired.



**Bass & Piano left hand - 4-Bar Soli:**



Rhythm Section to Swing!

Brass Open:

C

Musical staff 1: Treble clef, key signature of three flats (B-flat major/D-flat minor). Chords: A<sup>b</sup>, B<sup>b</sup>7.

Musical staff 2: Treble clef, key signature of three flats. Chords: E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>7, G7, G<sup>b</sup>7.

Musical staff 3: Treble clef, key signature of three flats. Chords: F7, B<sup>b</sup>7.

Musical staff 4: Treble clef, key signature of three flats. Chords: B<sup>b</sup>7, E<sup>b</sup>7.

D

Musical staff 5: Treble clef, key signature of three flats. Chords: A<sup>b</sup>, B<sup>b</sup>7.

Musical staff 6: Treble clef, key signature of three flats. Chords: E<sup>b</sup>7, D<sup>b</sup>7, C7.

Musical staff 7: Treble clef, key signature of three flats. Chords: F7, B<sup>b</sup>7.

Musical staff 8: Treble clef, key signature of three flats. Chords: D<sup>b</sup>m, E<sup>b</sup>7, A<sup>b</sup>.

Back to "C" for Solos:

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# Gim'me A Pigfoot And A Bottle of Beer

The Firehouse Jazz Band

Wesley Wilson - 1933  
Rec: Bessie Smith (Frankie Newton-tp.) 1933,  
Billie Holliday 1949, Pat Yankee, etc.

Concert Pitch

**A<sup>b</sup>** **E<sup>b</sup>7** **A<sup>b</sup>** **E<sup>b</sup>7**

Spoken: Twenty-five cents! No, no. I wouldn't give twenty-five cents to go No Where! 'Cause

**A** **F7** **B<sup>b</sup>7** **B<sup>b</sup>7**

Up in Har-lem ev-'ry Sat-ur-day night the high brows get to-geth-er and it's just too tight. They

**D<sup>b</sup>m** **A<sup>b</sup>/E<sup>b</sup>** **C/E** **F7** **B<sup>b</sup>7** **E<sup>b</sup>7**

all con-gre-gate for that all night strut, And all they do is "Tut, tut, tut".

**F7** **F7** **B<sup>b</sup>7**

Old Han-nah Brown, from 'cross town, Gets corned up and she keeps break-in' 'em down.

**B<sup>b</sup>7** **B<sup>b</sup>dim** **B<sup>b</sup>7** **E<sup>b</sup>7**

And at the break of day, You can hear old Han-nah say: Gim' me a

**Chorus:**

**B** A<sup>b</sup> F<sup>7</sup> F<sup>7</sup>

pig foot and a bot-tle of beer, Just send me gate, 'cause I don't care, I  
 pig foot and a bot-tle of gin, Send me Dad-dy, Move right in, I

**2-Bar Break: (Break Every Time)**

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

feel just like a worn out clown, Give your pia-no player a drink because he's drag-gin' me down. He's got  
 feel just like I want 'a shout: Give your pia-no player a drink because he's knock-in' me out!

**C** A<sup>b</sup> G<sup>b</sup>7 F<sup>7</sup>

rhy-thm, yeah, when he stomps his feet, He stomps his feet right off 'a his seat.

A<sup>b</sup> C<sup>7</sup>/G F<sup>7</sup> B<sup>b</sup>m F<sup>7</sup>/C B<sup>b</sup>m/D<sup>b</sup>

Check all your raz-ors, and your guns, We're gon-na be ar-rest-ed when the wag-on comes. Gim-me a  
 We'll do the shim-sham-shim-my 'til the wag-on comes. Gim-me a

**D** A<sup>b</sup> A<sup>b</sup> G<sup>b</sup>7 F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> G<sup>b</sup>7 F<sup>7</sup>

pig foot and a bot-tle of beer, Blame me 'cause I don't care, Oh no,  
 pig foot and a bot-tle of gin, Blame me 'cause I'm in my sin, Gim'me a

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

Send me 'cause I don't care.  
 pig foot and a bot-tle of beer.

**Back to "B" for Solos:**

# The Sweetheart of Sigma Chi

The Firehouse Jazz Band

F. Dudley Verner - 1912

Lyrics: Bryan Stokes

Rec: Fred Waring's Pennsylvanians 1927.

Gene Austin 1928, Ted Lewis Orch. 1925.

Jan Savitt Orch. 1935,

Dukes of Dixieland c. 1959, etc.

Concert Pitch

**A** F A7 A7(b5) D7

The girl of my dreams is the sweet - est girl of

Gm D7 Gm Gm7(b5)

all the girls I know. Each

C7 C+7 F D7

sweet co - ed, like a rain - bow trail,

G7 C7

Fades in the af - ter glow. The

**B** F A7 A7(b5) D7

blue of her eyes and the gold of her hair, are a

Gm D7 Gm D7 Gm

blend of the west - ern sky, And the

Bb E7 F D+ D7

moon - light beams on the girl of my dreams, She's the

G7 C7 F Bbm6 F

Sweet - heart of Sig - ma Chi.

# Bourbon Street Parade 165

The Firehouse Jazz Band

Paul Barbarin - 1951

Barbarin (1901-1969) was one of the best-known New Orleans drummers. He worked with Oliver, Armstrong, Piron, etc. Also wrote "Come Back Sweet Papa", "The Second Line", etc.

Rec: Dukes of Dixieland c. 1959, The Titan Hot Five 1997, etc.

Concert Pitch

Intro: Horns Only:

Bass Pick-ups:

**A** F

Let's fly down, or drive down,

F C7

to New Orleans.

C7

That city, it's pretty,

C7 F C7

historic scenes.

**B** F

I'll take you, parade you,

F F7 Bb

down on Bourbon Street!

Bb Bdim F D7

We'll hit all the hot spots, You'll meet all the big shots,

Solo Break - Lead-in for Solo:

G7 C7 F C7

down on Bourbon Street!

50 Miles of Elbow Room - P.2

Gm E<sup>b</sup>7 Gm E<sup>b</sup>7 D<sup>7</sup>  
 must ba a place in some hap - py land, where the

Gm E<sup>b</sup>7 Gm F<sup>7</sup>  
 tired of the soul can roam. Steal a -

**D** B<sup>b</sup> Solos Here: B<sup>b</sup>7  
 way to the oth - er side, it's a

E<sup>b</sup> B<sup>b</sup>  
 won - der - ful place to be. There'll be

B<sup>b</sup>  
 room to spare when we get up there, there'll be

F C<sup>7</sup> F F<sup>7</sup>  
 room for you and me. Riv - er

**E** B<sup>b</sup> B<sup>b</sup>7  
 Jor - dan's long and deep and wide, but the

E<sup>b</sup> B<sup>b</sup> B<sup>b</sup>7  
 skies are al - ways blue. On the

E<sup>b</sup> B<sup>b</sup>  
 left side and on the right side, Fif - ty

B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> Back to "D" For Solos:  
 Miles of El - bow Room.

Last Time:  
 B<sup>b</sup> C<sup>7</sup> F<sup>+7</sup> B<sup>b</sup>



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# Fifty Miles of Elbow Room

The Firehouse Jazz Band

By Rev. McGee - 1936  
Verse by Bob Helm  
Rec: The New Hot Frogs  
(Voc. Pat Yankee) 1992

Concert Pitch

E<sup>b</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> **Break:**

**A** E<sup>b</sup> E<sup>b</sup>7

A<sup>b</sup> E<sup>b</sup>

E<sup>b</sup>

B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>7

**B** E<sup>b</sup> E<sup>b</sup>7

A<sup>b</sup> E<sup>b</sup> E<sup>b</sup>7

A<sup>b</sup> E<sup>b</sup>

E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> D<sup>7</sup>

Vocal Begins:

**C** Gm E<sup>b</sup>7 Gm E<sup>b</sup>7 D<sup>7</sup>

I've been a - wear - y of trav - 'lin,

Gm E<sup>b</sup>7 Gm E<sup>b</sup>7 D<sup>7</sup>

# A Hundred Years From Today

The Firehouse Jazz Band

Concert Pitch

Verse - Rubato:

J. Young/Washington/V. Young - 1933  
Popularized by Ethel Waters & Jack Teagarden  
This is taken from a 1963 Teagarden version .  
(Teagarden sang it in Bb)

Life is such a big ad - ven - ture, Learn to live it as you go.

No one in the world can cen - sure, what we do here be - low.

Chorus:

**A** E<sup>b</sup> Cm Fm B<sup>b</sup>7 E<sup>b</sup> Cm Fm B<sup>b</sup>+  
 Don't save your kis - ses, pass them a - round. You'll find my rea - son is log - ic - 'ly sound.

E<sup>b</sup> Cm A<sup>b</sup> A<sup>b</sup>m F7 B<sup>b</sup>7 B<sup>b</sup>+  
 Who's gon - na know that you passed them a - round, a hun - dred years from to - day? (From to - day

**B** E<sup>b</sup> Cm Fm B<sup>b</sup>7 E<sup>b</sup> Cm Fm B<sup>b</sup>+  
 Why crave a pent - house that's fit for a queen? You're near - er Hea - ven on Moth - er Earth's green.

E<sup>b</sup> Cm A<sup>b</sup> A<sup>b</sup>m F7 B<sup>b</sup>7 E<sup>b</sup>  
 If you had mil - lions what would they all mean a hun - dred years from to - day? So just

**C** B<sup>b</sup>m7 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>+ A<sup>b</sup>maj7  
 laugh and sing, make love the thing, be hap - py while you may. 'Cause there's

F7 B<sup>b</sup>7 B<sup>9</sup> B<sup>b</sup>7 B<sup>b</sup>+  
 al - ways one, be - neath the sun, Bound to make you feel that a' way

**D** E<sup>b</sup> Cm Fm B<sup>b</sup>7 E<sup>b</sup> Cm Fm B<sup>b</sup>+  
 The moon is shi - ning, and that's a good sign, Cling to me clos - er and say you'll be mine.

E<sup>b</sup> Cm A<sup>b</sup> A<sup>b</sup>m F7 B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>+9  
 Re - mem - ber dar - ling we won't see it shine a hun - dred years from to - day.

Last Time:  
 F7 B<sup>b</sup>7 E<sup>b</sup> C7 F7 B<sup>b</sup>7 E<sup>b</sup>  
 a hun - dred years from to - day, from to - day, a hun - dred years from to - day.

# Rufe Johnson's Harmony Band

The Firehouse Jazz Band

Shelton Brooks & Maurice Abrahams-1914  
Brooks wrote "Darktown Strutter's Ball" 1917,  
"Some of These Days" 1910, etc.  
Song recorded by Arthur Collins & Byron Harlan.  
Collins was novelty & dialect singer who specialized  
in "coon" songs during 'teens and early '20's.

Concert Pitch

Verse

**A** E<sup>b</sup> F<sup>#</sup>7 Edim B<sup>b</sup>7 E<sup>b</sup> F<sup>#</sup>7 Edim B<sup>b</sup>7

Rufe John - son leads a band, He's one grand lead - er man,  
When he comes down the street, The peo - ple shake their feet,

E<sup>b</sup> G<sup>b</sup>dim Fm<sup>6</sup> B<sup>b</sup>7 E<sup>b</sup> G<sup>b</sup>dim Fm<sup>6</sup> B<sup>b</sup>7

Down in Sa - van - nah, Down in Sa - van - nah.  
They all keep sway - ing, While Rufe is play - ing.

**B** Fm C7 Fm C7

He real - ly can't be beat, Plays rag - time mu - sic sweet,  
Old Rufe can't read a note, but he will get your goat,

F7 Cm7 F7 B<sup>b</sup> Cm C<sup>#</sup>dim B<sup>b</sup>/D B<sup>b</sup>

Down in Sa - van - nah G. A. When  
When he plays 'Man - ci - pa - tion Day. The

B<sup>b</sup> B7 B<sup>b</sup> Adim B<sup>b</sup> B<sup>b</sup>7

they par - ade each hol - i - day, You'll hear the peo - ple say:  
horse and mules they act like fools, You al - most hear them say:

Chorus:

**C**  $E^b$   $G^7$   
 Here they come, Just lis - ten to that drum, Boy ain't he

$G^7$   $Cm$   $G^7$   $Cm$   
 beat - in' some, He's go - ing rump, rump, rump, rump.

**D**  $A^b$   $E^b$   $C^7$   
 Lis - ten to that dog - gone flute, Root - te - toot, toot - te - toot, toot - te - toot toot - te - toot

$F^7$   $Fm^7$   $B^b7$   $Fm^7$   $B^b7$   
 Say Hon, ain't that trom - bone moan - ing, hear it groan - ing,

**E**  $E^b$   $E^b7$   $A^b$   
 Lis - ten to that old cor - net, It's

$C^7$   $Ddim$   $C^7$   $Fm$   $C^7$   $Fm$   
 played by that lead - er man, He's

**F**  $A^b$   $A^bdim$   $E^b$   $C^7$   
 got a world wide rep - u - ta - tion For play - ing syn - co - pa - tion;

$F^7$   $B^b7$   $E^b$   
 Old Ruf - us John - son's Har - mon - y Band.

Solos at "C"

# San Francisco Bay Blues

The Firehouse Jazz Band

Jesse Fuller

Fuller was a blues singer and guitarist born in Georgia in 1896

Rec: Jesse Fuller 1959

Concert Pitch

**A**  $B^b$   $E^b7$   $B^b$

I got the blues when my ba-by left me by the San Fran-cis-co Bay. She's tak-in' an

$E^b7$   $B^b$

o - cean lin - er and she's gone so far a - way. I

$E^b$   $E^bm6$   $B^b$   $G7$

did - n't mean to treat her so bad, She's the best gal I ev - er have had. She

$C7$   $F7$

said good-bye, gon-na make me cry, I'm gon-na lay down and die. I

**B**  $B^b$   $B^b7$   $E^b7$   $B^b$   $B^b7$

have - n't got a nick - el, Ain't got a lous - y dime, If she

$E^b$   $D7$

don't come back I think I'm gon-na lose my mind. If she

$E^b$   $E^bm6$   $B^b$   $G7$

ev - er comes back to stay, There's gon-na be an - oth - er brand new day,

$C7$   $F7$   $B^b$   $E^b7$   $B^b$   $F7$

Walk in' with my ba-by down by the San Fran - cis - co Bay.

San Francisco Bay Blues - P.2

**C**  $B\flat$   $B\flat 7$

Sit-tin' down and look-in' thru my back door, Won-drin' which way to go.

$E\flat$   $B\flat$

Wo-man I'm so cra-zy 'bout, She don't want me no more.

$E\flat$   $E\flat m6$   $B\flat$   $G7$

Think I'll take me a freight train, be-cause I'm feel-in' blue.

$C7$   $F7$

Ride all the way till the end of the line think-in' on-ly of you.

**D**  $B\flat$   $B\flat 7$

Mean-while in an-oth-er cit-y, just a-bout to go in-sane,

$E\flat$   $D7$

Seems like I heard my ba-by the way she used to call my name. If she

$E\flat$   $E\flat m6$   $B\flat$   $G7$

ev-er comes back to stay, there's gon-na be an-oth-er brand new day,

$C7$   $F7$   $B\flat$   $E\flat 7$   $B\flat$

Walk-in' with my ba-by down by the San Fran-cis-co Bay.

Back to "A" for Solos,  
Usually Each Solo Will  
Be Half the Song (1 Page)

# Play A Simple Melody

The Firehouse Jazz Band

Irving Berlin - 1914

Concert

Verse - Rubato:

The diff-'rent lays of now - a - days All set my brain a - whirl. They're  
 In days of yore, be - fore the war, When hearts now old were young. At

not the kind of songs they sang When moth - er was a girl. Your  
 home each night by fire - light Those dear old songs were sung. Sweet

spoon - y rags and coon - y drags All made my poor heart ache, Bring  
 mel - o - dies their mem - o - ries A - round my heart still cling, That's

back the rhymes of old - en times And just for old times sake.  
 why I long to hear a song Like moth - er used to sing.

1-Bar Count-off,  
 Play Bass Pick-ups  
 In New Tempo:



Play A Simple Melody - P.2

Chorus:

In Tempo:

Mu-si-cal De-mon, set your hon-ey a dream-in, won't you play me some Rag, Just change that  
Won't you play a sim-ple mel-o-dy,

Chord symbols:  $E^b$ ,  $B^b7$ ,  $B^b\dim$

clas-si-cal nag To some sweet beau-ti-ful drag. If you will  
Like my moth-er sang to me.

Chord symbols:  $B^b7$ ,  $E^b$ ,  $E\dim$ ,  $B^b7$

play from a cop-y of a tune that is chop-py, You'll get all my ap- plause. And that is  
One with good old fash-ioned har-mo-ny.

Chord symbols:  $E^b$ ,  $B^b7$ ,  $B^b\dim$

sim-ply be-cause, I want to lis-ten to Rag. Oh you  
Play a sim-ple mel-o-dy.

Chord symbols:  $B^b7$ ,  $E^b$ ,  $B^b7$

# Chimes Blues

The Firehouse Jazz Band

Joe "King" Oliver - 1923

Rec: Oliver (with Louis Armstrong, Baby Dodds) 1923, Jimmy Dorsey, Art Hode Bob Wilbur's Wildcats, Turk Murphy's Jazz Band, etc.

Concert Pitch

Musical staff 1: Treble clef, 4/4 time signature, key signature of two flats (Bb). Chords: F7, Bb, F7. The melody consists of eighth and quarter notes.

Musical staff 2: Treble clef, 4/4 time signature, key signature of two flats (Bb). Chords: Bb, Bb7. Section marker **A** is in a box. The melody continues with eighth and quarter notes.

Musical staff 3: Treble clef, 4/4 time signature, key signature of two flats (Bb). Chords: Eb7, Bb, G7. The melody continues with eighth and quarter notes.

Musical staff 4: Treble clef, 4/4 time signature, key signature of two flats (Bb). Chords: C7, F7, Bb, Bb7, Bbdim, Ebm, Bb, F7. The melody continues with eighth and quarter notes.

Musical staff 5: Treble clef, 4/4 time signature, key signature of two flats (Bb). Chords: Bb, F+7, Bb, F+7, Bb, F7, Bb7. Section marker **B** is in a box. The melody continues with eighth and quarter notes.

Musical staff 6: Treble clef, 4/4 time signature, key signature of two flats (Bb). Chords: Eb, Ebm, Bb, G7. The melody continues with eighth and quarter notes.

Musical staff 7: Treble clef, 4/4 time signature, key signature of two flats (Bb). Chords: C7, F7, Bb, Eb7, Bb, F7, Cm, F7. The melody continues with eighth and quarter notes.

*mp*

8va-----

Loco---

8va-----

**E<sup>b</sup>** **E<sup>b</sup>m** **B<sup>b</sup>** **G<sup>7</sup>**

**C<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>** **E<sup>b</sup>** **B<sup>b</sup>** **E<sup>b</sup>** **B<sup>b</sup>**

Back To "C"

Cornet Solo As Written - King Oliver Style:

**D**

*mf*

**B<sup>b</sup>** **G<sup>b7</sup>** **B<sup>b</sup>** **B<sup>b7</sup>**

**E<sup>b</sup>** **Edim** **B<sup>b</sup>** **G<sup>7</sup>**

**C<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>** **C<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>** **F<sup>7</sup>** **End Solo**

3

**E**

**B<sup>b</sup>** **F+<sup>7</sup>** **B<sup>b</sup>** **F+<sup>7</sup>** **B<sup>b</sup>** **F<sup>7</sup>** **B<sup>b7</sup>**

**E<sup>b</sup>** **E<sup>b</sup>m** **B<sup>b</sup>** **G<sup>7</sup>**

**C<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>** **E<sup>b</sup>** **B<sup>b</sup>** **E<sup>b</sup>** **B<sup>b</sup>**

**A**  $B^b$   $B^b \text{dim}$   $Cm^7$

Don't for - get our Mon - day date, That you  
Don't for - get our Mon - day date, be

$F^7$   $F+^7$   $B^b$   $F^7$

prom - ised me last Tues - day. And  
ready, Dear, when I come by.

$B^b$   $B^b \text{dim}$   $Cm^7$

I when have the found clock a strikes coz - y place, I'll  
half past eight

$F^7$   $F+^7$   $B^b$   $B^b7$

Call for me with a please kiss at and noon - day. But re -  
be there with a kiss and a sigh. I'll

**B**  $E^b$   $E^b m$   $B^b$

mem - ber, you so fast when Sep - tem - ber, When that  
hold you so fast when we dance cheek to cheek. We'll store

$C^7$   $F^7$   $F+^7$

preach er says we bill and coo last for - ev - er of and ev - er. So  
up e - nough love to last the rest of the week.

$B^b$   $B^b \text{dim}$   $Cm^7$

Have don't to for - make get a our Mon - day date, And I  
Mon - day date,

$F^7$   $F+^7$   $B^b$

For an - y prom - ise neith - er we will make. I.

# What-Cha Gonna Do When There Ain't No Jazz?

173

Concert Pitch

The Firehouse Jazz Band

Pete Wendling - Lyr: Edgar Leslie - 1920

## Verse:

**A**

Ev - 'ry day you read a - bout, some-thing else you must cut out,  
Some folks when they put on weight, cut down on their din - ner plate.

How can folks get by? With re - form - ers cry - ing:  
Oth - er peo - ple try, go - ing on a di - et.

Don't do this and don't do that. Don't you dare to kiss! Now  
But if girl - ies could - n't dance, they'd be in a fix. How

if by chance they stop the dance, a kind - ly an - swer this:  
can a Jane hope to re - main, a per - fect thir - ty - six?

## Chorus:

**B**

What-cha gon-na do when there ain't no jazz? How ya gon-na step, When ya full o' pep?

If they're gon-na stop syn - co - pa - tion, How ya gon-na get re - cre - a - tion?

How ya gon - na chase those aw - ful blues ev - 'ry - bod - y has?

Won't the nights be long and drear - y, Slow - er than the darned old Er - ie?

What - a - ya gon - na do with your Dear - ie? When there ain't no jazz.

## LIMEHOUSE BLUES

The Firehouse Jazz Band

Philip Braham - 1922 / Lyrics Douglas Furber  
 Introduced: Andre Charlot's Revue of 1924  
 Recorded: Paul Whiteman 1924, Duke Ellington  
 1931, Glen Gray 1934, Fletcher Henderson Orch.  
 1934, Sidney Bechet 1941, Quintet of the Hot Club  
 of France (Grappelli, Django) 1935, Red Nichols  
 (Mole, J. Dorsey, Lang, Berton, etc.) 1928, etc.  
 1968 Julie Andrews movie "Star!"

Concert Pitch

Verse:

**A** F E<sup>b</sup> F

In Oh Dear, Lime Oh - house, Dear,

F E<sup>b</sup> F

Where yel - low Chin - kies love to play,  
 Right here in or - ange blos - som land,

Am E<sup>7</sup> Am

In Lime - house,  
 I'm wear - y,

Am E<sup>7</sup> Am C<sup>7</sup>

Where you can hear those blues all day,  
 'Cause no one seems to un - der - stand.

**B** F<sup>7</sup> B<sup>b</sup>

And they seem all a - round,  
 And those weird Chi - na blues,

A<sup>7</sup> Dm D<sup>b</sup>

Like a long, long sigh.  
 Nev - er go a - way.

F E<sup>b</sup> F

Queer sob sound,  
 Sad, mad blues,

F E<sup>b</sup> F B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>7

Oh, Hon - ey lamb they seem to say:  
 For all the while they seem to say:

**Chorus:**

**C** **D<sup>b</sup>7** **D<sup>b</sup>7 C7 B7**

Oh! Lime - house kid, Oh! Oh! Oh! Lime - house kid.

**B<sup>b</sup>7**

Go - ing the way that the rest of them did.

**A<sup>b</sup>** **C7** **Fm7**

Poor bro - ken blos - som and no - bod - y's child,

**B<sup>b</sup>7** **E<sup>b</sup>7** **A<sup>b</sup>7**

Haunt - ing and taunt - ing you're just kind o' wild. Oh! Oh!

**D** **D<sup>b</sup>7** **D<sup>b</sup>7 C7 B7**

Oh! Lime - house blues I've the real Lime - house blues,

**B<sup>b</sup>7**

Learned from the chink - ies those sad Chin - a blues.

**A<sup>b</sup>** **F7** **B<sup>b</sup>m** **F7** **B<sup>b</sup>m**

Rings on your fin - gers and tears for your crown,

**B<sup>b</sup>m<sup>7(b5)</sup>** **E<sup>b</sup>7** **A<sup>b</sup>** **A<sup>b</sup>9 For Repeat**

That is the sto - ry of old Chin - a town.

# Inka Dinka Doo

The Firehouse Jazz Band

Jimmy Durante - Ben Ryan - Harry Donnelly - 1933  
 Theme song of comedian Jimmy Durante, who began his career as a ragtime pianist. He worked with the New Orleans Jazz Band (in NYC), Sam Lanin's band, Bailey's Lucky 7, etc. He joined with Lou Clayton and Eddie Jackson in 1927 for vaudeville act and Ziegfeld shows, etc.  
 Rec: Jimmie Noone Orch. 1933, Ferde Grofe Orch. 1933

Concert Pitch

Verse:

**A** C E7 F G+ C A<sup>b</sup>9

What is that haunt-ing re - frain the you hear in the air? Here and

G<sup>7</sup> Gdim G<sup>7</sup> A<sup>b</sup>9 C C<sup>#</sup>dim G<sup>7</sup>/D

there, Ev - 'ry - where. It's just a

C E7 F G+ C

beau - ti - ful strain that keeps taunt-ing my brain con-stant - ly, It's my mel - o -

F<sup>#</sup>m Dm B<sup>7</sup> E B G<sup>7</sup>

dy, It's my sym - pho - ny:

The musical score is written in 4/4 time. The first line of music starts with a boxed 'A' and contains chords C, E7, F, G+, C, and A<sup>b</sup>9. The lyrics are 'What is that haunt-ing re - frain the you hear in the air? Here and'. The second line has chords G<sup>7</sup>, Gdim, G<sup>7</sup>, A<sup>b</sup>9, C, C<sup>#</sup>dim, and G<sup>7</sup>/D. The lyrics are 'there, Ev - 'ry - where. It's just a'. The third line has chords C, E7, F, G+, and C. The lyrics are 'beau - ti - ful strain that keeps taunt-ing my brain con-stant - ly, It's my mel - o -'. The fourth line has chords F<sup>#</sup>m, Dm, B<sup>7</sup>, E, B, and G<sup>7</sup>. The lyrics are 'dy, It's my sym - pho - ny:'. There are triplets over the F and G+ chords in the first line, and over the B<sup>7</sup> and E chords in the fourth line.



**Chorus:**

**B**

C Cdim C Cdim

Ink - a dink-a doo, A dink-a dee, A dink-a doo.

C Cdim G7

Oh, what a tune for croon - ing.

Dm7 G7 Dm7 G7

Ink - a dink-a doo, A dink-a dee, A dink-a doo,

G7 G+7 C

It's got the whole world spoon - ing.

**C**

E7 Am

Es - ki - mo bells up in Ice - land, Are ring - ing,

D7 Am D7 Dm G7 Dm A7

They've made their own Par - a - dise Land, Sing - ing:

C Cdim C A7

Ink - a dink-a doo, A dink-a dee, A dink-a doo, sim - ply means

D7 G7 C F7 C

Ink - a dink-a dee, A dink-a doo.

# Royal Garden Blues

The Firehouse Jazz Band

Clarence Williams & Spencer Williams - 1919

Rec: ODJB (Kreuger on alto sax) 1921, Wolverines (Bix) 1924, Bix & His Gang 1927, Ted Lewis Orch. (Goodman, Fats Waller, J. Dorsey) 1931, Wingy Manone Orch. 1939, Bob Crosby Orch. 1936, The Dukes of Dixieland (several) 1957-62, The Titan Hot Five 1997, etc.

Concert Pitch

Chord progression: F, A<sup>b</sup>dim, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, F+<sup>7</sup>, B<sup>b</sup>, F+<sup>7</sup>, B<sup>b</sup>, F+<sup>7</sup>, B<sup>b</sup>, C<sup>7</sup>, D<sup>b</sup>7, C<sup>7</sup>, F, B<sup>b</sup>7, F, C<sup>7</sup>

Stop Time - Play Downbeats 4 Bars:

Section B: F<sup>7</sup> **Cornet:**, F<sup>7</sup> **Clarinet:**, F<sup>7</sup> **Trombone ad lib 2 Bars:**

Chord progression: B<sup>b</sup>, D<sup>b</sup>7, C<sup>7</sup>, F, A<sup>b</sup>dim, C<sup>7</sup>, F, B<sup>b</sup>7, F, C<sup>7</sup>

Section C: F<sup>7</sup> **Roll:**, B<sup>b</sup> **Roll:**, B<sup>b</sup>m **Roll:**, F, F<sup>7</sup>

Dynamic: *mp*

Section D: B<sup>b</sup> **1x as written - then solos here:**, B<sup>b</sup>7

Chord progression: E<sup>b</sup>7, E<sup>b</sup>m, B<sup>b</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, E<sup>b</sup>7, B<sup>b</sup>, E<sup>b</sup>7, B<sup>b</sup>

Dynamic: *mf*

# Eight, Nine, and Ten

The Firehouse Jazz Band

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Concert Pitch

Played by Oscar "Papa" Celestin's  
(1884-1954) Band in New Orleans.  
Based on "Exactly Like You" (1930)  
Transcribed by "Banjo Bob" Stevens

**A** B $\flat$  C $^7$

Eight, nine, and ten, that's where your life be - gins,

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

One, two, three four, five, six, sev - en eight, nine and ten.

**B** B $\flat$  C $^7$

Eight, nine and ten, That's where your life be - gins,

F $^7$  B $\flat$  B $\flat^7$

One, two, three, four, five, six, sev - en eight nine and ten.

**C** E $\flat$  B $\flat$

Ma - ry had a lit - tle lamb, its fleece was white as snow.

C $^7$  F $^7$

Ev - 'ry where that Ma - ry went, that dog - gone lamb was sure to go!

**D** B $\flat$  C $^7$

Eight, nine, and ten, that's where your life be - gins,

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

One, two, three, four, five, six, sev - en, eight, nine and ten.

To Top for Solos

# Lassus Trombone

The Firehouse Jazz Band

Henry Filmore - 1915

Written as a march

Rec: The Dukes of Dixieland c. 1959

Concert Pitch  
As Written:

Trombone Solo:

Chords: F, C7, F

A Trombone Solo:

Chords: F, C7

Chords: F, D7, G7, C7

Chords: F

Chords: D $\flat$ 7, F, C7, F, Fine, F

Chords: B, G7, C7, F

Chords: G7, C7, F, F

C Solos Here:

Chords: B $\flat$ , mp

Chords: F7, B $\flat$

Chords: B $\flat$ , B $\flat$ 7, E $\flat$ , E $\flat$ m

Chords: B $\flat$ , F7, B $\flat$ , E $\flat$ 7, B $\flat$

Back to "C" for Solos,  
On Cue go back to "A"  
Play "A" Once, Out.

# Sugar Foot Strut

Billy Pierce-Henry Myers-Chas. M. Schwab - 1927  
Rec: Louis Armstrong 1928, Charleston Chasers 1927,  
Bob Crosby Orch., Jan Savitt Orch., Pete Daily's Jazz Band,  
Matty Matlock & His Dixie Men (E. Miller, Cathcart, A.  
Lincoln, Fatool, etc.) late 1950's, etc.

Concert Pitch

Version 2

The Firehouse Jazz Band

**A**  $E^b$   $A^b7$   $E^b$   $F7$   $B^b7$   
 $E^b7$   $A^b$   $F7$   $B^b7$   
 $A^bm$   
 $A^bm$   $Adim$   $B^b7$   $B^b+7$   
**B** *Solos Here:*  $E^b$   $E^b7$   $A^b$   $A^bm$   $E^b$   $E^b7$   $A^b$   $A^bm$   
 $E^b$   $Cm$   $B7$   $B^b7$   $E^b$   $Edim$   $Fm7$   $B^b7$   
 $E^b$   $E^b7$   $A^b$   $A^bm$   $E^b$   $E^b7$   $A^b$   $A^bm$   
 $E^b$   $Cm$   $B7$   $B^b7$   $E^b$   $A^b7$   $E^b7$   
**C**  $A^b$   $A^bm$   $E^b$   $B^b+7$   $E^b$   $G7$   
 $Cm7$   $F7$   $B^b$   $B^bdim$   $B^b7$   
 $E^b$   $E^b7$   $A^b$   $A^bm$   $E^b$   $E^b7$   $A^b$   $A^bm$   
 $E^b$   $Cm7$   $F7$   $B^b7$   $E^b$   $A^b7$   $E^b$

Solos at "B"

180

# Grandpa's Spells

The Firehouse Jazz Band

Ferdinand "Jelly Roll" Morton - Composed 1911, Copyrighted 1923

Rec: Jelly Roll Morton (Ory, St. Cyr) 1926, Turk Murphy's Jazz Band, Dukes of Dixieland (w/ Danny Barker) 1991, etc.

Concert Pitch

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Chords: F7, F7, Fdim, F7.

Musical staff 2: Treble clef, key signature of two flats. Chords: Bb, C7.

Musical staff 3: Treble clef, key signature of two flats. Chords: F7, Bb, Bb dim, F7.

Musical staff 4: Treble clef, key signature of two flats. Chords: Bb, C7.

Musical staff 5: Treble clef, key signature of two flats. Chords: F7, Bb, Eb, F7.

Musical staff 6: Treble clef, key signature of two flats. Chords: C7, F7, Bb, Bb dim.

Musical staff 7: Treble clef, key signature of two flats. Chords: F7, Bb. Includes a box labeled "2-Bar Break:" above the staff.

Musical staff 8: Treble clef, key signature of two flats. Chords: C7, F7, Bb, G7.

Musical staff 9: Treble clef, key signature of two flats. Chords: Cm, D7, Gm, C7, F7, Bb, Bb7. Includes a box labeled "No Repeat 1x - On to 'C':" above the staff.

Last Time:  
Play Bad Note!

Last Time:  
Play Bad Note!

**E<sup>b</sup>** **A<sup>b</sup>** **F7** **B<sup>b</sup>7**

Last Time:  
Play Bad Note!

Last Time:  
Play Bad Note!

**E<sup>b</sup>** **A<sup>b</sup>** **F7** **B<sup>b</sup>7** **E<sup>b</sup>** **F7** **B<sup>b</sup>7**

**Back to "B" for Solos:**

**Fine** **For Piano Solo:**

**Optional Piano Solo (Don't try it without a piano, things are bad enough):**

**D** **E<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **B<sup>b</sup>7**

Piano Crash!

Piano Crash!

**E<sup>b</sup>7** **A<sup>b</sup>** **F7** **B<sup>b</sup>7**

**E<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **B<sup>b</sup>7**

Piano Crash!

Piano Crash!

**E<sup>b</sup>7** **A<sup>b</sup>** **F7** **B<sup>b</sup>7** **E<sup>b</sup>** **B<sup>b</sup>9** **E<sup>b</sup>**

**If Piano Solo is used, Play ensemble "C" once & Fine.**

**A** **B<sup>b</sup>**  
 I scream, you scream, we all scream for ice cream,

**F<sup>7</sup>** **B<sup>b</sup>**  
 Rock, rock my ba-by roll.

**B<sup>b</sup>**  
 I scream, you scream, ev-'ry bod-y wants ice cream,

**F<sup>7</sup>** **B<sup>b</sup>** **F<sup>7</sup>** **B<sup>b7</sup>**  
 Rock, rock my ba-by roll. Pep-si

**B** **E<sup>b</sup>** **B<sup>b</sup>**  
 Co-la, R. C. Co-la, ev-'ry

**C<sup>7</sup>** **F<sup>7</sup>**  
 bod-y wants a Co-ca Co-la (Co-ca Co-la)

**B<sup>b</sup>**  
 I scream, you scream, ev-'ry bod-y loves ice cream,

**F<sup>7</sup>** **B<sup>b</sup>**  
 Rock, rock my ba-by roll.



# If You Were the Only Girl In the World

The Firehouse Jazz Band

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Clifford Grey & Nat D. Ayer - 1916  
In Rudy Vallee movie "Vagabond Lover" 1929  
Perry Como 1946, "Helen Morgan Story" 1957

**A** C A<sup>7</sup> D<sup>7</sup>  
If you were the on - ly girl in the world, And

G<sup>7</sup> C E<sup>b</sup>dim Dm<sup>7</sup> G<sup>7</sup>  
I were the on - ly boy,

C Dm<sup>7</sup>  
Noth - ing else would mat - ter in the world to - day.

G<sup>7</sup> G+<sup>7</sup> C G<sup>7</sup>  
We could go on lov - ing in the same old way. A

**B** C A<sup>7</sup> D<sup>7</sup>  
gar - den of E - den just made for two, With

G<sup>7</sup> C E<sup>b</sup>dim Dm<sup>7</sup> G<sup>7</sup>  
Noth - ing to mar our joy.

Am Em  
I would say such won - der - ful things to you,

F F+/C# G<sup>7</sup>/D G+<sup>7</sup>/E<sup>b</sup> C/E Gm<sup>6</sup> A<sup>7</sup>  
There would be such won - der - ful things to do, If

**C** Dm Fm C A+ A<sup>7</sup>  
you were the on - ly girl in the world, and

D<sup>7</sup> G<sup>7</sup> C E<sup>b</sup>dim Dm<sup>7</sup> G<sup>7</sup>  
I were the on - ly boy.

# Coney Island Washboard

The Firehouse Jazz Band

Durand-Adams-Nestor-Shugart 1926  
Rec: Bob Scobey's Frisco Jazz Band 1951

Concert Pitch

**A** B $\flat$  G $\flat$ 7 F7 B $\flat$

Down by the beach lives the sweet-est lit-tle peach,

B $\flat$  G $\flat$ 7 F7 B $\flat$

And I must say, She has the cu-test way of

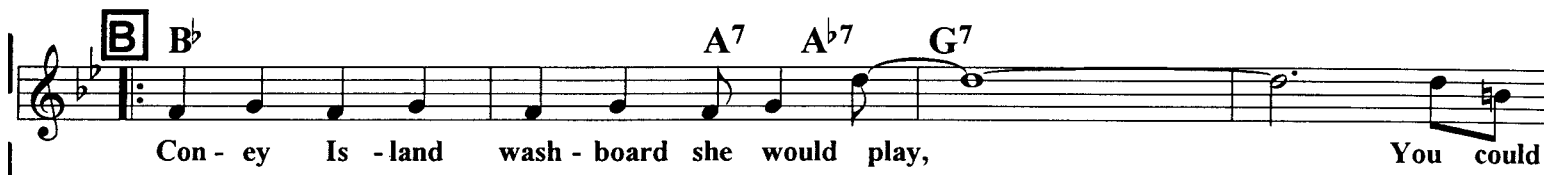
G7 Cm G7 Cm

play-ing a chord up-on her wash-board.

C7 F7 Cm $^7$ /G A $\flat$ dim F $^7$ /A F7

Folks would gath-er 'round from ev-'ry where in town just to hear her play.

**B** B<sup>b</sup> A<sup>7</sup> A<sup>b7</sup> G<sup>7</sup>



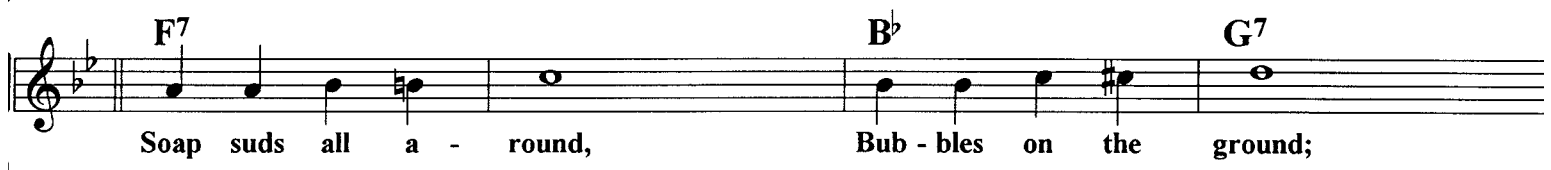
Con - ey Is - land wash - board she would play, You could

C<sup>7</sup>



hear her on the board - walk ev - 'ry day.

F<sup>7</sup> B<sup>b</sup> G<sup>7</sup>



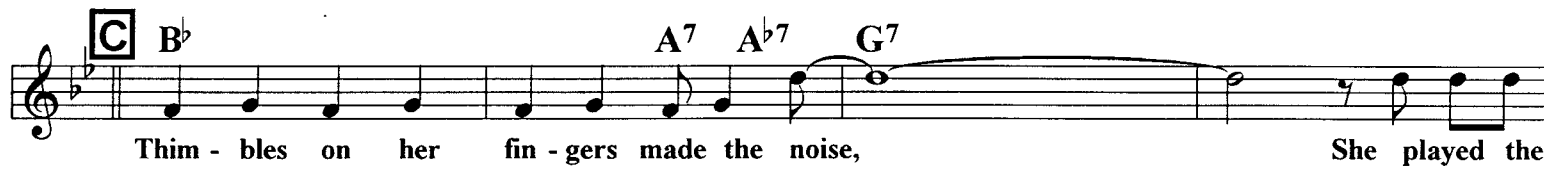
Soap suds all a - round, Bub - bles on the ground;

C<sup>7</sup> F<sup>7</sup>



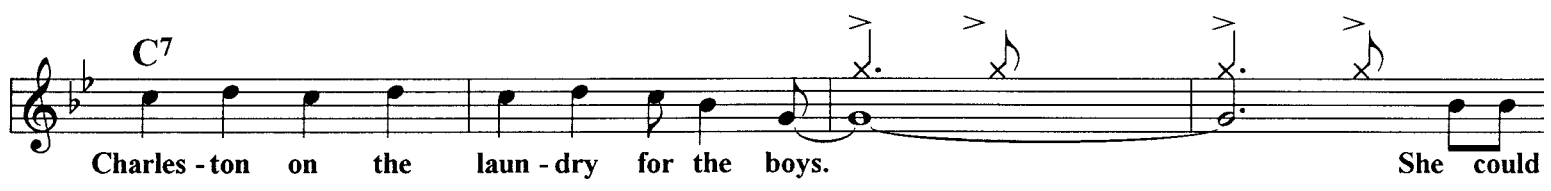
Rub - a - dub - a - dub, in her lit - tle tub all the tunes she found!

**C** B<sup>b</sup> A<sup>7</sup> A<sup>b7</sup> G<sup>7</sup>



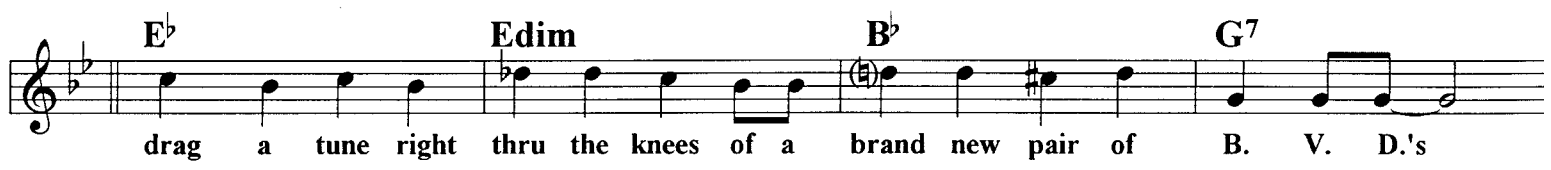
Thim - bles on her fin - gers made the noise, She played the

C<sup>7</sup>



Charles - ton on the laun - dry for the boys. She could

E<sup>b</sup> Edim B<sup>b</sup> G<sup>7</sup>



drag a tune right thru the knees of a brand new pair of B. V. D.'s

C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>



Con - ey Is - land wash - board roun - de - lay.

# From Monday On

The Firehouse Jazz Band

Concert Pitch

Version 2

Harry Barris & Bing Crosby - 1928

Barris, Crosby & Al Rinker were Whiteman's "Rhythm Boys" vocal trio. Barris also wrote "Mississippi Mud", "Wrap Your Troubles In Dreams", "I Surrender Dear", etc.

Rec: Paul Whiteman Orch. (Bix, etc.) 1928, The Rhythm Boys 1928, Red McKenzie & The Spirits of Rhythm (voc. Leo Watson) 1934, etc.

Verse:

**A** F7 F+

I loved and found the one I love be - yond my reach.  
Some folks like Sun - day 'cause it is their day of rest.

B $\flat$  Fm G7

She was a vis - ion rare, A dream di - vine, A peach.  
And some think Sat - ur - day, or Fri - day is the best.

Cm F7 B $\flat$  A $\flat$  G7

But now she's heard my heed - ing, She's an - swered "Yes", And the  
They may like Thurs - day, Wednes - day, And Tues - day, too. But there's

C7 F7 Fdim F7 **Break! - 3 Beats:**

day that we'll be mar - ried, We'll let you guess! From Mon - day  
just one day I long for, I'm tell - ing you:

To "B" (Chorus):

Interlude used on Whiteman recording - Played after vocal Chorus:

B $\flat$  F7 Cm7 F+7

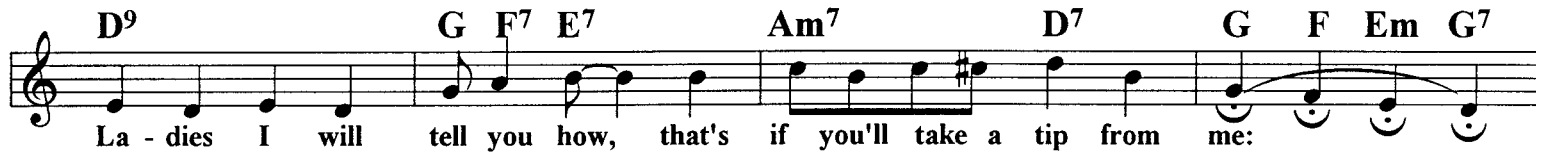
B $\flat$  Gm G7

Cm7 F7 B $\flat$  Dm7 G7

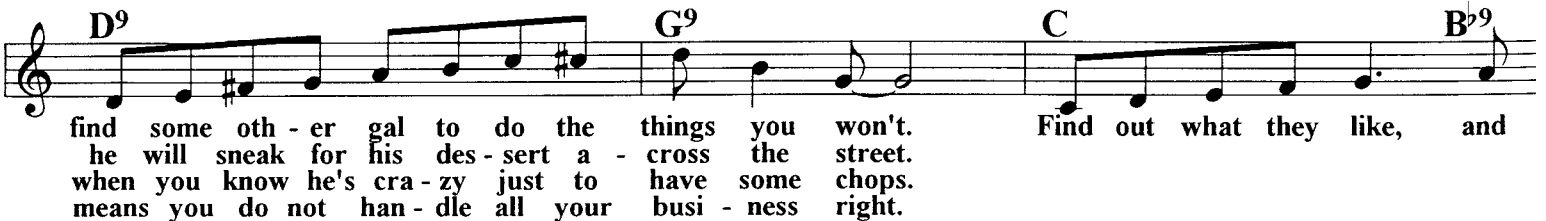
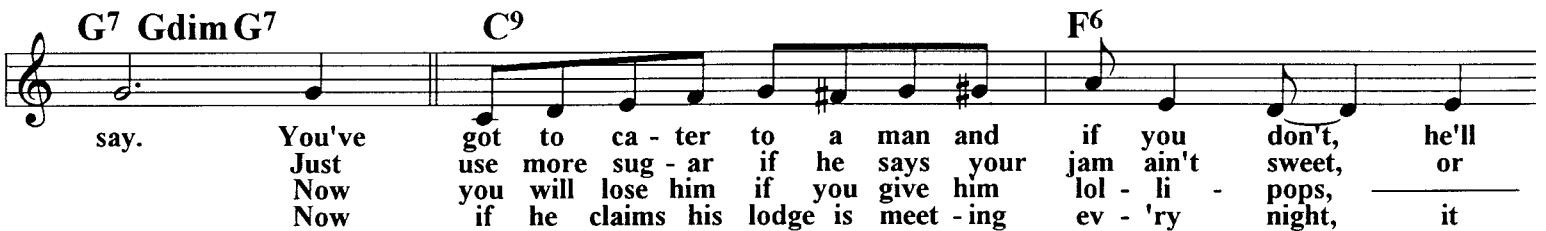
C7 F7

To "B" (Chorus):

Concert Pitch



## Chorus:



I'm a Ding Dong Dad - dy from Du - mas, You ought to see me do my

stuff. I'm a clean cut fel - low from Hor - ner's cor - ner, You

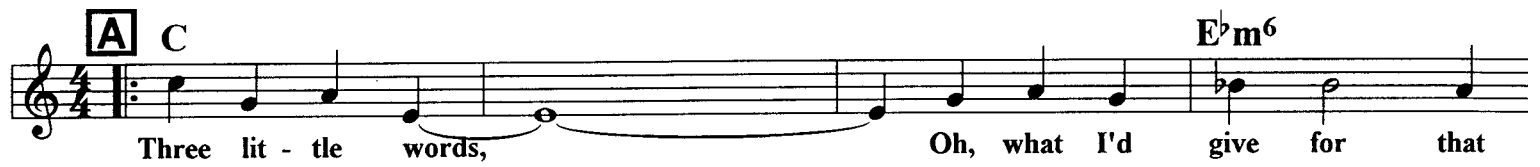
ought to see me strut. I'm a ca - per cut - tin' cu - tie, Got a

gal called Ka - tie, She's a lit - tle heav - y la - den but I call her "Ba - by", I'm a

Ding Dong Dad - dy from Du - mas, You ought to see me do my

stuff, Oh yeah! You ought to see me strut my stuff!

**A** C E<sup>b</sup>m<sup>6</sup>



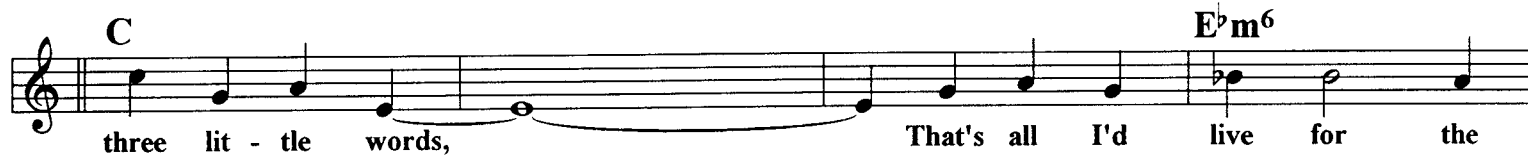
Three lit - tle words, Oh, what I'd give for that

G<sup>7</sup> Am<sup>6</sup> G<sup>7</sup>



won - der - ful phrase, To hear those

C E<sup>b</sup>m<sup>6</sup>



three lit - tle words, That's all I'd live for the

G<sup>7</sup> Am<sup>6</sup> G<sup>7</sup>



rest of my days. And what I

**B** C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>



feel in my heart they tell sin - cere - ly,

F Dm<sup>7</sup> A<sup>b</sup>dim A<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup>



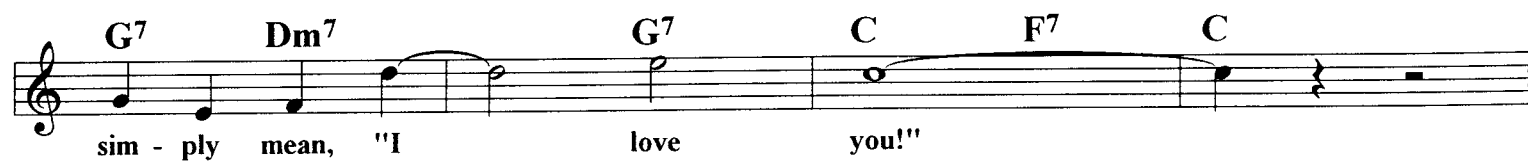
No oth - er words can tell it half so clear - ly.

C E<sup>b</sup>m<sup>6</sup>



Three lit - tle words, eight lit - tle let - ters which

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



sim - ply mean, "I love you!"

# BLACK BOTTOM

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Concert Pitch

The Firehouse Jazz Band

DeSilva-Brown-Henderson  
From "George White's Scandals"  
1926

**A**  $B^{\flat}7$   $E^{\flat}$   $B^{\flat}7$   $B^{\flat}+7$   $E^{\flat}$   $B^{\flat}7$   $B^{\flat}+7$

They call it Black Bot - tom, a new twist - er, it's sure got 'em and oh, sis - ter, they

$E^{\flat}$   $E^{\flat}dim$   $Fm7$   $C7$   $Fm7$  Break!  $B^{\flat}7$  Break!

clap their hands and do a rag - ged - y trot, hot!

**B**  $E^{\flat}$   $B^{\flat}7$   $B^{\flat}+7$   $E^{\flat}$   $B^{\flat}7$   $B^{\flat}+7$

Old fel - lows with lum - ba - go and high yel - lows a - way they go they

$E^{\flat}$   $E^{\flat}dim$   $Fm7$   $B^{\flat}7$   $E^{\flat}$   $B^{\flat}7$   $E^{\flat}$

jump right in and give it all that they've got! They say that

**C**  $Dm7$   $G7$   $Dm7$   $G7$   $Cm$

when the riv - er bot - tom cov - ered with ooze, start - in' to squirm.

$Cm7$   $F7$   $Cm7$   $F7$   $Fm7$   $B^{\flat}7$

Cou - ples dance and that's the move - ment they use, just like a worm!

**D**  $E^{\flat}$   $B^{\flat}7$   $B^{\flat}+7$   $E^{\flat}$   $B^{\flat}7$   $B^{\flat}+7$

Black Bot - tom a new rhy - thm when you spot 'em you go with 'em and

$E^{\flat}$   $E^{\flat}dim$   $Fm7$   $B^{\flat}7$   $E^{\flat}$   $Cm7$   $Fm7$   $B^{\flat}7$

do that black Black Bot - tom all the day long. They call it



# Alice Blue Gown

The Firehouse Jazz Band

Originally a Waltz

McCarthy/Tierney - 1919 for musical "Irene".  
 Rec: Muggsy Spanier & His Ragtimers 1944, Sharkey  
 Bonano's New Orleans Band, Eddie Condon's Jazz Band,  
 Frankie Masters Orch., Ozzie Nelson Orch., Glenn Miller  
 Orch., Harry James Orch., The Original Dixieland Jazz  
 Band 1920, etc.

Concert Pitch

The musical score is written in 4/4 time and concert pitch. It consists of eight staves of music. The first staff begins with a boxed 'A' and a repeat sign. Chord symbols are placed above the notes: C, C7, B7, Bb7, and A7. The lyrics are: "In my sweet lit - tle A - lice Blue Gown, When I". The second staff has chords D7, D7, Em7, Fdim, and D7/F#. Lyrics: "first wan - dered down in - to town, I was". The third staff has chords G7, C, and A7. Lyrics: "both proud and shy, As I felt ev - 'ry eye, But in". The fourth staff has chords D7 and G7. Lyrics: "ev - 'ry shop win - dow I'd primp, pass - ing by; Then in". The fifth staff begins with a boxed 'B' and a repeat sign. Chord symbols are C, C7, B7, Bb7, and A7. Lyrics: "man - ner of fash - ion I'd frown, And the". The sixth staff has chords Dm, G7, E7, F#m7, Gdim, and E7/G#. Lyrics: "world seemed to smile all a - round. Till it". The seventh staff has chords Dm, D#dim, C/E, Bb9, and A7. Lyrics: "wilt - ed I wore it, I'll al - ways a - dore it, My". The eighth staff has chords Dm, G7, C, Fm, and C. Lyrics: "sweet lit - tle A - lice Blue Gown."

# My Blue Heaven

The Firehouse Jazz Band

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Whiting/W. Donaldson - 1924  
 Introduced in Vaudeville by Whiting.  
 Rec: Gene Austin in 1927 (Sold over 5,000,000), Paul Whiteman 1927,  
 Nick Lucas 1928, Luis Russell Orch. 1934, Jimmy Lunceford Orch. 1935,  
 Artie Shaw Orch. 1936, Sammy Kaye Orch. 1939, Art Tatum 1954  
 In movie "My Blue Heaven", Betty Grable-1950  
 In movie "Love Me or Leave Me", Doris Day-1955

\*Original version stays on Eb; Does not go to C7 in bars 4, 12, etc.

Concert Pitch

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The lyrics are: "When Whip-poor-wills call, and ev-'ning is night, I hur-ry to my blue heav-en. A turn to the right, a lit-tle white light, will lead you to my blue heav-en. You'll see a smil-ing face, a fire--place, a co-zy room, A lit-tle nest that's nes-tled where the ro-ses bloom. Just Mol-ly and me, and ba-by makes three, We're hap-py in my blue heav-en." Chord progressions are indicated above the notes: Eb, D7, D7b7, C7, F7, Bb7, Eb, Eb7, Eb+7, Ab, C7, Fm, Bb7, Eb, Edim, Fm7, Bb7, Eb, D7, D7b7, C7, F7, Bb7, Eb, Ab7, Eb.

**A** Eb D7 D7b7 C7  
 When Whip-poor-wills call, and ev-'ning is night, I hur-ry to  
 F7 Bb7 Eb  
 my blue heav-en. A turn to the  
 Eb D7 D7b7 C7  
 right, a lit-tle white light, will lead you to  
 F7 Bb7 Eb Eb7 Eb+7  
 my blue heav-en. You'll see a  
**B** Ab C7 Fm  
 smil-ing face, a fire--place, a co-zy room, A  
 Bb7 Eb Edim Fm7 Bb7  
 lit-tle nest that's nes-tled where the ro-ses bloom. Just Mol-ly and  
 Eb D7 D7b7 C7  
 me, and ba-by makes three, We're hap-py in  
 F7 Bb7 Eb Ab7 Eb  
 my blue heav-en.

**Chorus:**

**A** F<sup>6</sup> Fm<sup>6</sup> B<sup>b9</sup>  
wonder why I spend the lonely night dream-ing of a song? The

C<sup>6</sup> Dm<sup>7</sup> Em<sup>7</sup> A<sup>9</sup> Dm<sup>7</sup> Fm<sup>6</sup>  
mel- o- dy haunts my rev- er- ie, And I am once a- gain with you, When our

G<sup>7</sup> G<sup>o</sup> G<sup>7</sup> G<sup>+7</sup> C Dm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup>  
love was new, and each kiss an in- spi- ra- tion, But

D<sup>9</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>+7</sup>  
that was long a- go; now my con- so- la- tion is in the Star- dust of a song. Be-

**B** F<sup>6</sup> Fm<sup>6</sup> B<sup>b9</sup>  
side a gar- den wall, when stars are bright, you are in my arms, The

C<sup>6</sup> Dm<sup>7</sup> Em<sup>7</sup> A<sup>9</sup> Dm<sup>7</sup>  
night- in- gale tells his fair- y tale of par- a- dise, where ros- es grew. Tho' I

F<sup>6</sup> Fm<sup>6</sup> C<sup>6</sup> B<sup>7</sup> E<sup>7</sup>  
dream in vain, In my heart it will re- main: My

Dm<sup>7</sup> A<sup>7</sup> A<sup>b</sup>dim G<sup>7</sup> C Fm C<sup>6</sup> C<sup>7</sup>  
Star- dust mel- o- dy, the mem- o- ry of love's re- frain.

# Stardust

The Firehouse Jazz Band

Hoagy Carmichael - Lyr: Mitchell Parish - 1929  
 Rec: Chocolate Dandies (w/ Lonnie Johnson-gtr, Don Redman-sx)  
 (before song was published) 1928, Louis Prima & His New Orleans Gang  
 (G. Van Eps, George Brunies, Claude Thornhill, Sidney Arodin, etc.) 1934,  
 Django/Grappelli/etc. Paris 1935, Isham Jones Orch. 1931,  
 Bing Crosby 1931, Louis Armstrong 1931, Jimmie Lunceford 1935,  
 Benny Goodman 1936, Tommy Dorsey 1936, Glenn Miller 1941,  
 Artie Shaw's classic recording with Butterfield, Jack Jenny, etc. 1941

Concert Pitch

Verse:

C F<sup>9</sup> E<sup>7</sup> A<sup>7</sup>

And now the pur-ple dusk of twi-light time steals a-cross the mead-ows of my heart,

Dm G<sup>9</sup> C<sup>6</sup> F#m<sup>7(b5)</sup> B<sup>7</sup> Em<sup>7</sup> E<sup>b9</sup> Dm<sup>7</sup> G<sup>7</sup>

High up in the sky the lit-tle stars climb, Al-ways re-mind-ing me that we're a- part.

C F<sup>9</sup> E<sup>7</sup> A<sup>7</sup>

You wan-dered down the lane and far a-way, Leav-ing me a song that will not die,

Dm G<sup>9</sup> C<sup>6</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> C<sup>9</sup>

Love is now the Star-dust of yes-ter-day, The mu-sic of the years gone by. Some-times I

There is a story that young Bix Beiderbecke was noodling on a piano one evening, in one of his hang-outs near the Indiana University campus. Bix spent many hours at various pianos. This particular evening his friend Hoagy Carmichael (4 years older than Bix) stopped and listened to Bix' catchy tune.

Hoagy is reputed to have said, "Man, if you'd slow that tempo down that would be a mighty pretty song". Bix shrugged off the suggestion and kept the bouncy rhythm going.

Supposedly, just maybe, a few years later part of that melody appeared in print for the first time, as part of "Stardust".

If there is even a slight possibility that this episode happened, it leaves most of us wondering what part of this classic song might have been created by Bix.

Other trivia: Hoagy recorded "Stardust" as early as October 31 (Halloween) 1927, at the famous Gennett studio in Richmond, Indiana. (Gennett #6311).

# Spain

The Firehouse Jazz Band

Isham Jones - 1924 (Same year he wrote "I'll See You In My Dreams" & "It Had To Be You")  
Isham Jones Orch. 1924, Paul Whiteman Orch. 1924,  
Bob Crosby's Bobcats (R. Bauduc, B. Butterfield, I. Fazola, B. Haggart, Eddie Miller, J. Stacy) 1940, etc.

Concert Pitch

The musical score is written in 4/4 time with a key signature of three flats (B-flat major/C minor). It consists of two main sections, A and B, each with four staves of music. Section A starts with a repeat sign and a first ending bracket. Section B also starts with a repeat sign and a first ending bracket. Chord diagrams are placed above the notes to indicate the harmonic structure.

**Section A:**

- Staff 1:  $E^b$ ,  $E^b \dim$ ,  $Fm^7$ ,  $C^7$
- Staff 2:  $F^9$ ,  $B^b7$ ,  $E^b$ ,  $C^7$ ,  $F^7$ ,  $B^b+7$
- Staff 3:  $E^b$ ,  $E^b \dim$ ,  $Fm^7$ ,  $C^7$
- Staff 4:  $F^9$ ,  $B^b7$ ,  $E^b$ ,  $A^b m$ ,  $E^b$

**Section B:**

- Staff 5:  $A^b m$ ,  $E^b$
- Staff 6:  $A^b m$ ,  $E^b$ ,  $B^b \dim$ ,  $Fm^7$ ,  $B^b7$
- Staff 7:  $E^b$ ,  $E^b \dim$ ,  $Fm^7$ ,  $C^7$
- Staff 8:  $F^9$ ,  $B^b7$ ,  $E^b$ ,  $A^b m$ ,  $E^b$

# Mister Jelly Lord

The Firehouse Jazz Band

Ferdinand "Jelly Roll" Morton

Rec: NORK 1923, Morton's Steamboat Four 1924,  
Jelly Roll Morton's Incomparables 1926,  
The Titan Hot Five 1996, etc.

Concert Pitch

E<sup>b</sup> Edim B<sup>b</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> Fdim F<sup>7</sup>

**A** B<sup>b</sup> B<sup>b</sup>dim F<sup>7</sup> Fdim F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>dim F<sup>7</sup> Fdim F<sup>7</sup>

B<sup>b</sup>7 E<sup>b</sup> C<sup>7</sup> F<sup>7</sup> Fdim F<sup>7</sup>

**B** B<sup>b</sup> B<sup>b</sup>dim F<sup>7</sup> Fdim F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>

E<sup>b</sup> Edim B<sup>b</sup>/F G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> Edim

Solos Here:

**C** B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>dim

B<sup>b</sup>7 Edim B<sup>b</sup>7 E<sup>b</sup> 2-Bar Break:

**D** B<sup>b</sup>7 E<sup>b</sup>

A<sup>b</sup> Adim E<sup>b</sup>/B<sup>b</sup> G<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> Edim

Last Time:

E<sup>b</sup> B<sup>b</sup>+7 E<sup>b</sup>

# The Moten Swing

The Firehouse Jazz Band

Bennie & Buster Moten  
Bennie Moten's Kansas City  
Orchestra - 1933

Concert Pitch

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of four sections, each with a unique starting chord and melodic motif.

- Section A:** Starts with an A-flat major chord. The melody features eighth-note patterns and rests.
- Section B:** Also starts with an A-flat major chord, mirroring the beginning of Section A.
- Section C:** Starts with a C major chord. The melody includes a triplet of eighth notes.
- Section D:** Starts with an A-flat major chord, similar to sections A and B.

Chord progressions throughout the score include: A-flat major, E-flat dominant 7, B-flat dominant 7, G dominant 7, C major, G dominant 7, D minor 7, and E-flat dominant 7.

# Ol' Man Mose

195

The Firehouse Jazz Band

Piano "Straight-up-and-down"  
boom/chink behind vocal:

By Louis Armstrong & Zilner Randolph - 1935

Rec: Wingy Mannone (G. Brunies, Marsala, C.

Mastren, Ray Bauduc, etc.) 1935, Cozy Cole c. 1959

Concert Pitch

**A** Am Dm<sup>6</sup>/B Am/C Dm<sup>6</sup> E<sup>7</sup> Am Dm<sup>6</sup>/B Am/C Dm E<sup>7</sup>

One time there lived an old man with a ver - y crook - ed nose, He

Am G<sup>7</sup> B<sup>7</sup>(<sup>b</sup>5)/F Am/E Dm<sup>7</sup> E<sup>+</sup> Am E<sup>7</sup>

lived in - side a log hut and they called him "Ol' Man Mose". One

Am Dm<sup>6</sup>/B Am/C Dm<sup>6</sup> E<sup>7</sup> Am Dm<sup>6</sup>/B Am/C Dm E<sup>7</sup>

dark and drear - y morn - ing I knocked up - on his door, I

Am G<sup>7</sup> B<sup>7</sup>(<sup>b</sup>5)/F Am/E Dm<sup>7</sup> E<sup>+</sup> Am E<sup>7</sup>

did - n't hear a sin - gle sound so I ain't gon - na do it no more. 'Cause

**B** Am F<sup>7</sup> E<sup>7</sup> Am F<sup>7</sup> E<sup>7</sup>

I be - lieve, Ol' Man, I be - lieve, Ol' Man,

Am Dm<sup>7</sup> E<sup>7</sup> F<sup>7</sup> E<sup>+</sup> Am Dm<sup>6</sup> Am G<sup>7</sup>

I be - lieve, Ol' Man, that Ol' Man Mose is dead. dead. Oh,

Solos Here:

**C** C E<sup>b</sup>dim G<sup>7</sup>

I be - lieve, Mose kicked the buck - et, I be - lieve, Mose kicked the buck - et,

C Dm/A A<sup>b</sup> G<sup>7</sup> C G<sup>+</sup>

I be - lieve, Mose kicked the buck - et, and Ol' Man Mose is dead. Oh,

Spoken:

"I do believe, that Mose kicked the bucket, and Ol' Man Mose is Dead!"

On Cue:

F C



G<sup>+</sup>7 G<sup>7</sup>(b5) B<sup>b</sup>m<sup>6</sup> C<sup>7</sup> F<sup>7</sup> E<sup>b</sup>m<sup>6</sup>/G<sup>b</sup> A<sup>b</sup>m<sup>6</sup> F<sup>7</sup>/A

when you get the blues in the night.

D E<sup>b</sup>9 Cm<sup>7</sup>(b5) F<sup>7</sup> D<sup>b</sup>9

Take my word, the mock - in' bird 'll sing the sad - est kind of

C<sup>+</sup>7 C<sup>7</sup> G<sup>+</sup>7 G<sup>7</sup>(b5) B<sup>b</sup>m<sup>6</sup> C<sup>7</sup> F<sup>7</sup> E<sup>b</sup>m<sup>6</sup>/G<sup>b</sup>

song. He knows things are wrong and he's right.

A<sup>b</sup>m<sup>6</sup> F<sup>7</sup>/A 3 E B<sup>b</sup>7 2-Bar Interlude: C<sup>7</sup>(b9) F<sup>7</sup>

From

F B<sup>b</sup> 3 B<sup>b</sup> 3 B<sup>b</sup> 3

Nat - chez to Mo - bile, from Mem - phis to St. Joe, wher - ev - er the four winds

B<sup>b</sup>7 E<sup>b</sup>7 3 3

blow, I been in some big towns, an' heard me some big talk,

B<sup>b</sup> F<sup>7</sup> F<sup>+</sup> B<sup>b</sup> F<sup>7</sup> 3

but there is one thing I know: A man is a two - face; a

C<sup>7</sup> F<sup>7</sup> 3 B<sup>b</sup> 3 3

wor - ri - some thing who'll leave ya to sing the blues in the night.

G B<sup>b</sup>7 C<sup>7</sup>(b9) F<sup>7</sup> C<sup>7</sup> F<sup>7</sup>sus<sup>4</sup> 3 B<sup>b</sup>

My ma - ma was right. There's blues in the night.

# Blues in the Night

The firehouse jazz band

Johnny Mercer & Harold Arlen - 1941

Movie "Blues In the Night"

Rec: Jimmy Lunceford, Artie Shaw, Woody

Herman, Dinah Shore 1942, Cab Calloway,

Benny Goodman, Rosemary Clooney 1952, etc.

Concert Pitch

**A**  $B^b$   $3$

My ma-ma done tol' me, when I was in pig-tails, my ma-ma done tol' me,

$B^b7$   $E^b7$   $3$

"Hon! A man's gon-na sweet talk and give ya the big eye,

$B^b$   $F7$   $F+$   $B^b$   $F7$   $3$

but when the sweet talk-in's done, a man is a two-face; a

$C7$   $F7$   $3$   $B^b$   $3$

wor-ri-some thing who'll leave ya to sing the blues in the night."

**B**  $B^b$   $E^b9$   $B^b$

Now the rain's a-fall-in'. Hear the train a-call-in', whoo-ee. (My

$B^b$   $3$   $E^b9$   $Cm7(b5)$   $F7$

ma-ma done tol' me.) Hear dat lone-some whis-tle blow-in' 'cross the tres-tle,

$B^b$   $3$   $F7$

whoo-ee. (My ma-ma done tol' me.) A whoo-ee-duh-who-ee. Ol'

$C7$   $F7$   $3$   $B^b$   $3$

click-e-ty clack's a-ech-o-in' back th' blues in the night. The eve-nin'

**C**  $E^b9$   $Cm7(b5)$   $F7$   $D^b9$   $C+7$   $C7$

breeze-'ll start the trees to cry-in' and the moon-'ll hide its light,

# Some Sunny Day

The Firehouse Jazz Band

Irving Berlin - 1922

Rec: Paul Whiteman Orchestra 1922,

Marion Harris 1922, etc.

Concert Pitch

Verse:

My heart goes pit-ter pat-ter, No one knows What's the mat-ter.  
 Just re-ceived a tel-e-gram from Al-a-bam my home.  
 That's why I'm gon-na wor-ry 'till the time when I hur-ry,  
 Right back to that cab-in door, Nev-er more to roam.  
**A** Some sun-ny day with a smile on my face, I'll go  
 back to that place far a-way.  
 Back to that shack, And that red-head-ed hen, She'll say  
 "How have you been?" Then go back to the hay and lay me my break-fast.  
**B** Some sun-ny day I'll be on that ex-press,  
 Fly-ing a-way to my lit-tle bunch of hap-pi-ness.  
 Oh, how I pine, For those lips sweet as wine, They'll be  
 pressed close to mine, Some sun-ny day.

Solos At "A"

# Runnin' Wild

The Firehouse Jazz Band

198

Grey/Wood/Gibbs - 1922

Rec: Southland Six (Phil Napoleon, F. Signorelli) 1922,  
Ted Lewis Orch. 1923, Art Hickman Orch., Jimmie  
Lunceford Orch. 1935, Glenn Miller Orch. 1939,  
Benny Goodman 1937, etc.

In 1959 movie "Some Like It Hot" with Marilyn Monroe

Concert Pitch

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The first staff begins with a boxed 'A' and a Bb chord. The lyrics are: "Run - nin' wild, lost con - trol, Run - nin' wild, might - y bold. Feel - in' gay, Reck - less too, Care - free mind, all the time, nev - er blue. Al - ways goin', don't know where, Al - ways showin' I don't care, Don't love no - bod - y, It's not worth - while, All a - lone, Run - nin' Wild." The score includes various chord symbols such as Bb, Bb7, Eb, F7, Cm6, D7, Gm, Bbm6, F, C7, and G7. A boxed 'B' appears above the fifth staff. The piece concludes with a double bar line and repeat dots.

Solos Here:

**D** **B<sup>b</sup>** **B<sup>b</sup>7**

**E<sup>b</sup>** **B<sup>b</sup>6** **D7** **G7**

Last Time:

**C7** **F7** **B<sup>b</sup>** **E<sup>b</sup>7** **B<sup>b</sup>** **F7** **B<sup>b</sup>** **D7**

Dirge Tag - Same As Intro:

**E** **Gm** **Cm/G** **Gm** **D7**

**Gm** **D7** **Gm** **Cm/G** **Gm**

*rit.* *rit.* *pp*

# Dead Man Blues

The Firehouse Jazz Band

Concert Pitch

Intro Is Slow Dirge:

Drum Cadence With Rolls

Time Begins At "B"

Ferd "Jelly Roll" Morton - 1926

Rec: King Oliver (with Barbarin, Ory) 192

Jelly Roll Morton 1926,

Lawson-Haggart Jazz Band, etc.

**A** Gm Cm/G Gm D7

Gm D7 Gm Cm/G Gm F7

**B** B<sup>b</sup>6 B<sup>b</sup>7 B<sup>b</sup>6 B<sup>b</sup>7 B<sup>b</sup>6 B<sup>b</sup>7

E<sup>b</sup>7 B<sup>b</sup> D7/A G7

C7 F7 B<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup> F7

**C** B<sup>b</sup> B<sup>b</sup>7

E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup> D7 G7

C7 F7 B<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup> F7

This song is also known as "Funky Butt", relating to the old New Orleans "Funky Butt" dance hall where Bolden's band often played. It was on Perdido St. between Library and Franklin. Earlier it had been the Union Sons Lodge Hall, but was "Kenna's" when Bolden played there. The odor in the place was so unbearable during dances that trombonist Willie Cornish came up with a name for it, calling it "Funky Butt". Soon everyone in the neighborhood knew the place as "Funky Butt Hall". In the 1930's the building was used as a church.

\*These are the standard censored lyrics. Jelly Roll Morton, in his famous 1938 Library of Congress recordings, said the original lyrics were too obscene to be quoted.

**Concert Pitch**

**Slow Blues**

I thought I heard Bud-dy Bol-den say, You're nas-ty, You're dirt-y, Take it a - way! You'  
 I thought I heard Judge Fogger-ty say, Give him 30 days in the Mar-ket, Take him a - way! Give him  
 I thought I heard Bud-dy Bol-den say, Funk-y Butt, Funk-y Butt, Take it a - way!

ter-ri- ble, you're aw - ful, Take it a - way, I thought I heard him say! I  
 good broom to sweep with, Take him a - way I thought I heard him say! I  
 Funk-y Butt, Funk-y Butt, Take it a - way! I thought I heard hom say! I

thought I heard Bud-dy Bol - den shout, O - pen up that win-dow let that bad air out!  
 thought I heard Frank-y Du - son shout, Gal, give me that mon-ey 'fore I beat it out! Ga  
 thought I heard Bud-dy Bol - den shout, Funk-y Butt, Funk-y Butt, Take it on out!

O - pen up that win-dow let the foul air out! I thought I heard Bud-dy Bol-den shout.  
 give me that mon-ey or I'll beat it out! I thought I heard Frank-y Du -son shout.  
 Funk-y Butt, Funk-y Butt take it on out! I thought I heard Bud -dy Bol-den shout.

\* Franky Duson was an early New Orleans trombonist, shown in a few early photos. Like dozens of men just after 1900 he also worked as a pimp in Storyville, the legal area of prostitution in the Crescent City. When the government closed Storyville during World War I (1918) it put many jazz musicians out of work.

# At Sundown

201

Walter Donaldson - 1927  
(Carolina In the Morning, How Ya' Gonna  
Keep 'em Down On the Farm?, Makin' Whoopee,  
My Blue Heaven, My Buddy, etc.)  
Introduced by Cliff Edwards (Ukelele Ike) at the  
Palace Theater in New York City.  
Recorded: George Olson Orch. 1927,  
Bud Freeman Trio 1938, Muggsy Spanier's  
Ragtime Band 1939, etc.

Concert Pitch

The Firehouse Jazz Band

**A** Gm7 C7 F F#°

Ev-'ry lit-tle breeze is sigh - ing of love un-dy - ing At Sun-down. Ev-'ry lit-tle

Gm7 C7 F F7 E7 Eb7

bird is rest - ing and feath-er nest - ing At Sun-down.

D7 G7

Each lit - tle rose - bud is sleep - ing, while

C7 C+7 F F#° Gm7 Break: 3 Beats.....

shad - ows, are creep - ing. In a lit - tle

**B** Gm7 C7 F F#°

cot-tage coz - y the world seems ros - y At Sun-down. Where a lov - ing

Gm7 C7 F F7 E7 Eb7

smile will greet me and al-ways meet me At Sun-down.

D7 G7

I seem to sigh, I'm in heav - en, when

Gm7 C7 F Gm7 C7

night is fall - ing and love is call - ing me home.



**Chorus:**

**B**

Down yon - der some - one beck - ons to me,  
 Down yon - der some - one reck - ons on me.  
 I seem to see a race in mem - o - ry,  
 Be - tween the Natch - ez and the Rob - ert E. Lee.  
 Swan - ee shore I miss you more and more, Ev - 'ry  
 day, my mam - my land, You're sim - ply grand.

**C**

Down Yon - der when the folks get the news,  
 Don't won - der at the Hul - la - ba - loos. There's  
 dad - dy and mam - my, There's Eph - raim and Sam - my,  
 Wait - in' down yon - der for me.

# Down Yonder

The Firehouse Jazz Band

L. Wolfe Gilbert - 1921

Also wrote lyrics for: "Waitin' For the Robert E. Lee",  
"Ramona", "Jeannine", "Green Eyes", "Mama Inez", etc.

Rec: Ernest Hare & Billy Jones 1921, The Peerless Quartet 1921  
Gid Tanner 1934, Del Wood 1951, Joe "Fingers" Carr 1951,  
Freddie Martin Orch. 1951, The Dukes of Dixieland c. 1957, etc.

## Concert Pitch

**A** *Verse:*

Rail - road train, Rail - road train, Hur - ry some more.

Put a lit - tle steam on just like nev - er be - fore.

Hus - tle on, Bus - tle on, I've got the blues.

Yearn - ing for my Swan - ee shore,

Broth - er if you on - ly knew,

You'd want to hur - ry up too.

**Chorus:**

**C**

F F<sup>6</sup> F F<sup>6</sup> B<sup>b</sup>7

drop ev-'ry-thing. Let dat har-mo-ny ring up to

F C<sup>+</sup>7 F C<sup>+</sup>7

Heav-en and sing, sing, you sin-ners. Just wave your

**D**

F F<sup>6</sup> F F<sup>6</sup> B<sup>b</sup>7

arms all a-bout. Let the Lord hear you shout. Pour dat

F C<sup>+</sup>7 F A<sup>7</sup>

mu-sic right out. Sing you sin-ners.

**E**

Dm Gm A<sup>7</sup> Dm

When-ev-er there's mu-sic the deb-il kicks.

Dm Gm G<sup>7</sup> C<sup>7</sup> **Break! 1 Bar:**

He don't al-low mu-sic by dat riv-er Styx. You're wick-ed

**F**

F F<sup>6</sup> F F<sup>6</sup> B<sup>b</sup>7

and you're de-praved, and you've all mis-be-haved. If you

F C<sup>+</sup>7 F C<sup>+</sup>7 Pick-ups to "C"

# Sing, You Sinners

The Firehouse Jazz Band

Sam Coslow & W. Franke Harling - 1930  
 Rec: The High Hatters 1930,  
 Smith Ballew & His Orch. 1930,  
 Fletcher Henderson Orch. 1937,  
 The Charleston Chasers (with Phil Napoleon,  
 Tommy Dorsey, Jimmy Dorsey, etc.) 1930,  
 Ted Lewis Orch., Belle Baker 1930,  
 Matty Malneck, Tony Bennett, Scott Black's  
 Hot Horns (Good Time Jazz 15003-2), etc.

Concert Pitch

Verse:

Dm G Dm G

Broth-ers and sis - ters, my ser - mon to - day is pa -

Dm Eb<sup>6</sup> E<sup>o7</sup> Dm/F E<sup>ø</sup> A<sup>7</sup> B<sup>b7</sup> A<sup>7</sup> Dm A<sup>7</sup>

doop-poop-poop and vo-de-o - do and sing all your trou-bles a - way.

**A** Dm G Dm G

Broth - ers and sis - ters, don't you de - lay to pa -

Dm Eb<sup>6</sup> E<sup>o7</sup> Dm/F E<sup>ø</sup> A<sup>7</sup> B<sup>b</sup> A<sup>7</sup> Dm

doop-poop-poop and vo-de-o - do and sing all your trou-bles a - way.

**B** A<sup>7b9</sup> Dm A<sup>7b9</sup> Dm

A - - - men, A - - - men! You sin - ners,

# Algiers Stomp

The Firehouse Jazz Band

Kid Thomas (1886-1987) was a well-known New Orleans trumpeter. He was not recorded until 1951, and spent the latter part of his career with the Preservation Hall Band.

## Concert Pitch

Not to be confused with the earlier "Algiers Stomp"

**A** Eb Bb7 Bb7 Eb Eb7

Ab Abm Eb G7 Cm F7 Bb7

**B** Eb Bb7 Bb7 Eb Eb7

Ab Abm Eb G7 Cm F7 Bb7 Eb Bb7 C7 Last Time

## Last Time (In "F"):

**C** F C7 C7 F F7

Bb Bbm F A7 Dm G7 C7

**D** F C7 C7 F F7

Bb Bbm F A7 Dm G7 C7 F

# Bay City

The Firehouse Jazz Band

Melvin "Turk" Murphy (1915-1987) Turk was an important part of the "Trad Jazz Revival" of the 1940's, playing trombone with Lu Watters' Yerba Buena Jazz Band, and later his own much-recorded band. Turk usually preferred older-sounding ragtime-type songs, therefore this tune seems a bit out of place.

205

**Concert Pitch**

**A**

Ab E7 Ab Ab7 Db Dbm Ab E7 Eb7 Db Dbm Ab Fine

**Stop Time Clarinet Solo:**

**B**

Fm Bbm E7 Eb7 Ab Fm Bbm E7 Eb7 Ab

**Other Solos:**

**C**

Ab C7 Fm Ab Ab7 Db Dbm Ab E7 Eb7 Db Dbm Ab Eb7

**After Solos, Back To "A"**

**Play "A" Twice, Soft 1X**

# Alcoholic Blues

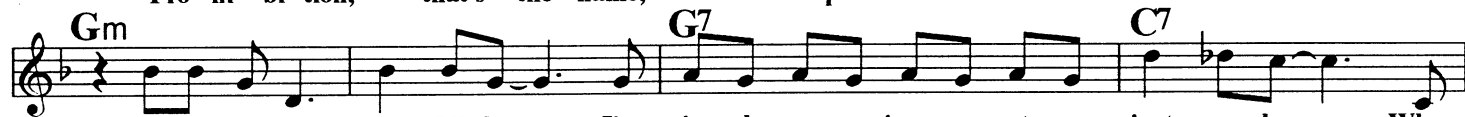
The Firehouse Jazz Band

Albert von Tilzer (Albert Gumm) - 1919  
(Wrote "Oh By Jingo!" same year)  
Recorded: Billy Murray 1919  
These lyrics are obviously a few years later.

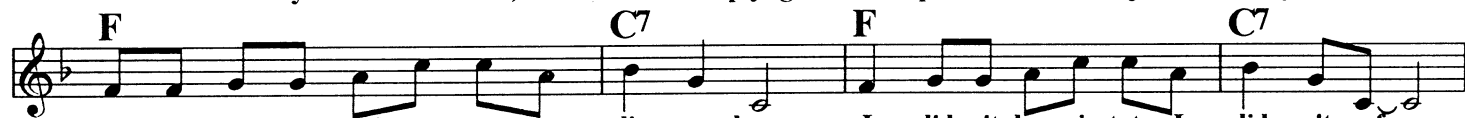
Concert Pitch



Pro - hi - bi - tion, that's the name, pro - a - bi - tion drives me in - sane.



I'm so thirs-ty soon I'll die, I'm sim-ply gon-na 'vap-o-rate or just run dry. When



Mis - ter Hoo - ver said to cut my din - ner down, I did - n't hes - i - tate I did - n't frown.



I cut my sug-ar, I cut my coal, but now they've cut deep in - side my soul. I've got the



blues, I've got the blues, I've got the al - co - hol - ic blues. There's  
blues, I've got the blues, since they am - pu - ta - ted my booze.



no more beer my heart to cheer, good - bye whis-key used to make me fris-ky.  
Bars are closed and night clubs too, lord - y lord - y, what to do.



So long hi-ball, good - bye gin, tell me when you're com - in' back a - gain.  
Fare-well whis-key, good - bye gin, tell me when you're com - in' back a - gain.

# Tuck Me To Sleep In My Old 'Tucky Home

207

The Firehouse Jazz Band

George W. Meyer - 1921

(For Me & My Gal, Mandy Make Up Your Mind)

Lyrics: Sam Lewis-Joe Young. Popularized by Al Jolson.

Recorded: Ernest Hare/Billy Jones 1921, Vernon Dalhart

1922, Rex Allen 1940's, Firehouse Five Plus Two 1954, etc.

Transcribed by "Banjo Bob" Stevens

Concert Pitch

**A**

F F7 B $\flat$  B $^{\circ}$  F/C F

Tuck me to sleep in my old 'Tuck - y home,

C7 F Dm G7 C7

cov - er me with Dix - ie skies and leave me there a - lone.

F F7 B $\flat$  B $^{\circ}$  F/C F

Just let the sun kiss my cheeks ev - 'ry dawn, like the

C G7 C7

kiss - in' I've been miss - in' from my mam - my since I'm gone.

**B**

F7 B $\flat$

I ain't had a bit of rest, since I left my mam - my's nest.

G7 C7

I can al - ways rest the best in her lov - in' arms.

F F7 B $\flat$  B $^{\circ}$  F/C F

Tuck me to sleep in my old 'Tuck - y home, let me

C7 F Gm7 C7

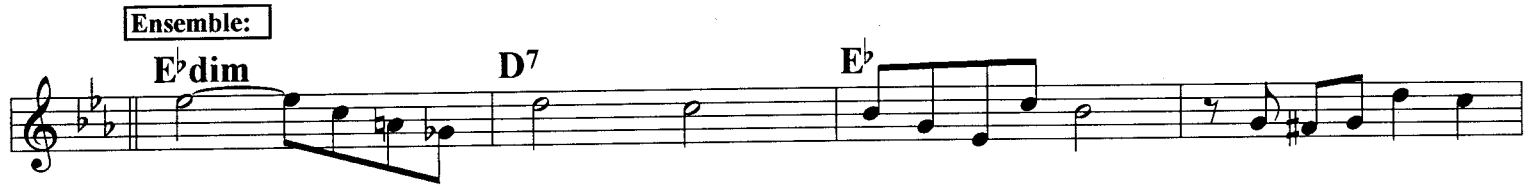
lay there stay there nev - er no more to roam.



**B<sup>b</sup>7** **E<sup>b</sup>** **E<sup>b</sup>dim** **B<sup>b</sup>7** **Ensemble Pick-ups:**



**Ensemble:** **E<sup>b</sup>dim** **D7** **E<sup>b</sup>**



**B<sup>b</sup>7** **E<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **Trombone 1x Only:**



**D** **E<sup>b</sup>** **Cm**



**Stop Time! As written - 2 Bars:** **B<sup>b</sup>7** **E<sup>b</sup>/G** **B<sup>b</sup>7/F#** **F7** **B<sup>b</sup>7**



**E<sup>b</sup>** **Cm**



**B<sup>b</sup>7** **E<sup>b</sup>** **A<sup>b</sup>7** **E<sup>b</sup>**



# New Orleans Stomp

The Firehouse Jazz Band

Lil Hardin & Louis Armstrong

(Also sometimes credited to Johnny Dodds)

Rec: Johnny Dodds (with E. Hines) 1927, King Oliver (with St. Cyr), Turk Murphy's Jazz Band (with Bob Scobey) 1949, The Bay City Jazz Band 1957, etc.

Concert Pitch  
Up-tempo Swing

**A**  $E^b$  Cm

Stop Time! As Written - 2 Bars:

$E^b$  Cm

Tuba & Trombone:

Play as written 1x, Repeat for Solos except Trombone:

**B**  $E^b7$   $A^b$

$B^b7$   $E^b7$   $A^b$   $Ddim$   $E^b7$

$E^b7$   $A^b$

$D^b$   $A^b$   $F7$

$B^b7$   $E^b7$   $A^b$   $D^b7$   $A^b$  After last solo-On to "C"

Tuba & Trombone 1x only:

Wed - ding bells are

dan - dy, Man - dy make up your mind. Preach - er man is

han - dy, Man - dy, eas - y to find. March - ing down the

aisle your style will make 'em all stare, with a lit - tle

black - eyed Su - san stuck in your hair. Gee but you're the

can - dy, Man - dy won't you de - cide? Ev - 'ry - thing is

dan - dy, Man - dy, once you're a bride. In a year or

two there may be three of a kind. Lis - ten to me

Man - dy, make up your mind. Solos At "B"

**A**

F A7 Dm F7 B $\flat$  B $\flat$ m

Geor-gia, Geor-gia, the whole day through, Just an

F D7 Gm7 C7 F F $\sharp$ ° Gm7 C+7

old sweet song keeps Geor-gia on my mind. (Geor-gia on my mind)

F A7 Dm F7 B $\flat$  B $\flat$ m

Geor-gia, Geor-gia, a song of you, comes as

F D7 Gm7 C7 F B $\flat$ m6 F A7

sweet and clear as moon-light thru the pines.

**B**

Dm Gm Dm7 B $\flat$ 7 A7 Dm Gm Dm G7

Oth - er arms reach out to me, oth - er eyes smile ten - der - ly,

Dm G $\circ$ /D $\flat$  Dm7/C E7/B Am7 F $\sharp$ ° Gm7 C7

Still in peace - ful dreams I see the road leads back to you.

F A7 Dm F7 B $\flat$  B $\flat$ m

Geor-gia, Geor-gia, no peace I find, Just an

F D7 Gm7 C7 F B $\flat$ m6 F

old sweet song keeps Geor-gia on my mind.

Verse:

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of four staves of music. The first staff begins with a diamond-shaped chord symbol containing the letter 'A'. The lyrics are: "Stop the traf- fic to Dix - ie, Hold it right on the line. Don't want noth-in' come be-". The second staff continues the melody with lyrics: "twixt me and that old home of mine. I'm so tired and so". The third staff has lyrics: "lone - ly, Ev - 'ry hour seems a day, For there is one and one". The fourth staff concludes with lyrics: "on - ly, Un - der- stands when I say: I'm com-in' Vir -". Chord symbols are placed above the notes: Fm, D $\flat$ 7, C7, Fm, D $\flat$ 7, C7, Fm, C/E, C $^m$ /E $\flat$ , D7, A $\flat$ 7, G7, C $^m$ , Fm, D $\flat$ 7, C7, Fm, C/E, C $^m$ /E $\flat$ , D7, A $\flat$ 7, G7, C $^m$ , C7, C $^+$ .

gin - ia,

I'm com-ing to stay.

Don't notu it a -

**B<sup>b</sup> A<sup>+</sup> A<sup>b</sup>7 G<sup>7</sup> C<sup>7</sup> F C<sup>+</sup>**

gin' me, For run-nin' a - way. I've tried to for -

**C F F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>m F Dm<sup>7</sup> A<sup>m</sup> E<sup>7</sup> A<sup>m</sup>**

get you, And found I'm all wrong. 'Neath your bright

**F<sup>o</sup> E<sup>7</sup> Cm6/E<sup>b</sup> D<sup>7</sup> B<sup>b</sup>m/D<sup>b</sup> C<sup>7</sup> F F<sup>7</sup>**

South-ern moon, Once more I'll croon a dear old Mam - my tune. And if I can

**D B<sup>b</sup> B<sup>b</sup>m C<sup>7</sup>**

win ya', I'll nev - er more roam. I'm com - in' Vir -

**B<sup>b</sup> B<sup>b</sup>7 A<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup> C<sup>7</sup> F B<sup>b</sup>7 F C<sup>+</sup>**

gin - ia, My Dix - ie - land home.

Is it true what they say a - bout Dix - ie? Does the

F Am7 Ab° Gm7 D7 Gm  
 sun real - ly shine all the time? Do

Gm7 C7 A7 Dm7  
 sweet mag - nol - ias blos - som 'round ev - 'ry - bod - y's door? Do

G7 Dm7 G° C7 C+7  
 folks keep eat - in' 'pos - sum 'til they can't eat no more? Is it

**B** F C+7 F C+7  
 true what they say a - bout Swan - ee? Is a

F F7 Bb D7 Gm  
 dream by that stream so sub - lime? Do they

Bb B° F E7 Eb7 D7  
 laugh, do they love, like they say in ev - 'ry song? 'Cause if they

Gm7 C7 F C7  
 do that's where I be - long.

# Stars Fell on Alabama

The Firehouse Jazz Band

Popularized by Jack Teagarden

Rec: Guy Lombardo 1934,

Eddie Condon's Jazz Band, etc.

(213)

Concert Pitch

F Fdim C Am C+ C<sup>6</sup> G<sup>7</sup> C<sup>7</sup>

**A** F Fdim C Cdim F G<sup>7</sup> C<sup>7</sup>

Moon-light and mag-no-lia, star-light in your hair, all the world a dream come true,

F Fdim C Am C D<sup>7</sup> G<sup>7</sup> G<sup>+9</sup>

Did it real-ly hap-pen, was I real-ly there, was I real-ly there with you?

**B** C B<sup>b6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>+7</sup> C Em E<sup>b</sup>dim

We lived our lit-tle dram-a, we kissed in a field of white, and

Dm<sup>7</sup> G<sup>7</sup> C A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> G<sup>+7</sup>

stars fell on Al-a-bam-a last night.

C B<sup>b6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>+7</sup> C Em E<sup>b</sup>dim

I can't for-get the glam-our, your eyes held a ten-der light, and

Dm<sup>7</sup> G<sup>7</sup> C Fm<sup>6</sup> C

stars fell on Al-a-bam-a last night. I nev-er

**C** Dm<sup>7</sup> G<sup>7</sup> Em E<sup>b</sup>dim Dm<sup>7</sup> G<sup>7</sup> C A<sup>7</sup>

planned in my im-a-gi-na-tion a sit-u-a-tion so hea-ven-ly, A fair-y

Dm<sup>7</sup> G<sup>7</sup> G<sup>#</sup>dim Am Am<sup>7</sup>/G F<sup>#</sup>m<sup>7</sup> B<sup>7</sup> E G<sup>7</sup>

land where no one else could en-ter, and in the cen-ter just you and me, dear,

**D** C B<sup>b6</sup> A<sup>7</sup> D<sup>7</sup> G<sup>+7</sup> C Em E<sup>b</sup>dim

My heart beat like a ham-mer, my arms wound a-round you tight, and

Dm<sup>7</sup> G<sup>7</sup> C Fm<sup>6</sup> C G<sup>+7</sup>

stars fell on Al-a-bam-a last night.



# And They Called It Dixieland

The Firehouse Jazz Band

Raymond Egan &  
Richard Whiting - 1916  
They also wrote  
"Japanese Sandman" &  
"Till We Meet Again"

Concert Pitch

**A** B $\flat$  B $\flat$  D7 G7 C7

They built a lit-tle gar-den for the rose, And they called it Dix-ie - land. They built a

F7 B $\flat$  A $\flat$

sum-mer breeze to keep the snows far a - way from Dix-ie - land. They built the

G7 Cm Gm7 C7

fin - est place I've known, When they built my home sweet home, Noth - ing

C7 F C7 F7

was for-got - ten in the land of cot - ton, from the clo-ver to the hon-ey - comb, And then they

**B** B $\flat$  B $\flat$  D7 G7 C7

took an an-gel from the skies, And they gave her heart to me. She had a

F7 D7

bit of heav-en in her eyes, Just as blue as blue can be. They put some

G7 C7

fine spring chick-ens in the land, And taught my Mam-my how to use a fry-ing pan. They made it

F7 B $\flat$  D7 G7 C7 F7 B $\flat$

twice as nice as Par - a - dise, And they called it Dix - ie - land.

Concert Pitch

J. Teagarden) 1933, Louis Armstrong Orch. (with Teddy Wilson) 1933, Jack Teagarden Orch. 1941, Sidney Bechet Trio (Lil Armstrong & Z. Singleton) Paris 1952, etc.

**A** C7 F7 F+

I got-ta right to sing the blues, I got-ta right to feel low down, I got-ta

Bb7 Ab7 G7

right to hang a-round, down a-round the riv - - er. A cer-tain

C7 F7

gal in this old town, Keeps drag-gin' my poor heart a-round, All I

Bb Cm7 C#o Bb Cm7 Eo Bb/F G7

see for me is mis - e - - ry. I got - ta

**B** C7 F7 F+

right to sing the blues, I got-ta right to moan and sigh, I got-ta

Bb7 Ab7 G7

right to sit and cry, down a-round the riv - - er. I know the

C7 Ab9(#11)

deep blue sea, Will soon be call-ing me, it must be

C7 Cm7 ~~C#o~~ F7 Bb Ebm Bb

love, say what you choose, I got-ta right to sing the blues.

Earl King (1954), (Fleming Young, Omer Simeon, etc.) 1954, Benny Goodman Quartet (Teddy Wilson, Hampton, Dave Tough) 1938, Jimmy Noone's New Orleans Band 1936, Lu Watters' Yerba Buena Jazz Band 1950, Bob Scobey's Frisco Jazz Band 1955, Jack Teagarden (at Monterey Jazz Fest.) 1963, Firehouse Five Plus Two 1951, The Dukes of Dixieland 1958, The Titan Hot Five 1996, etc.

Verse:

**A**

She just got here yes - ter - day, Things are hot here now they say,  
Brown-skin gals you'll get the blues, Brown-skin pals you'll sure - ly lose,

There's a big change in town.  
And there's but one ex - cuse.

Gals are jeal - ous, there's no doubt, Still the fel - lows rave a - bout  
Now I've told you who she was, And I've told you what she does,

Sweet, Sweet Geor - gia Brown; And  
Hand this gal her dues. This

ev - er since she came, The col - ored folks all claim: Say,  
col - ored maid - en's prayer Is an - swered an - y - where. Say,

## Chorus:

**B** **F7**



No gal made has got a shade on Sweet Geor-gia Brown.

**B $\flat$ 7**



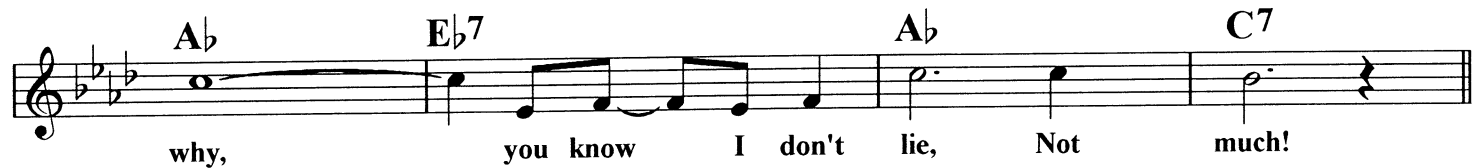
Two left feet but oh so neat has Sweet Geor-gia Brown;

**E $\flat$ 7**



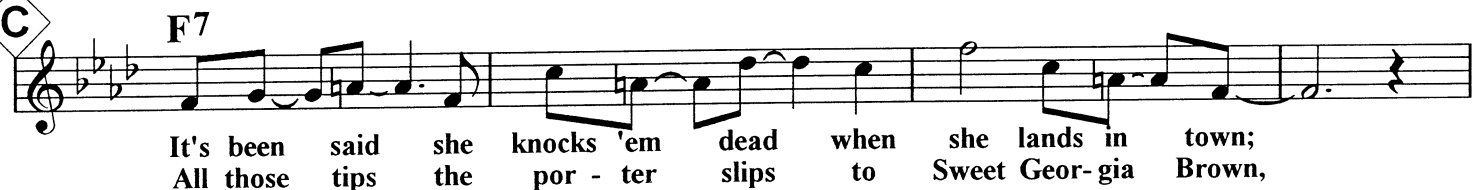
They all sigh and wan-na die for Sweet Geor-gia Brown, I'll tell you just

**A $\flat$**  **E $\flat$ 7** **A $\flat$**  **C7**



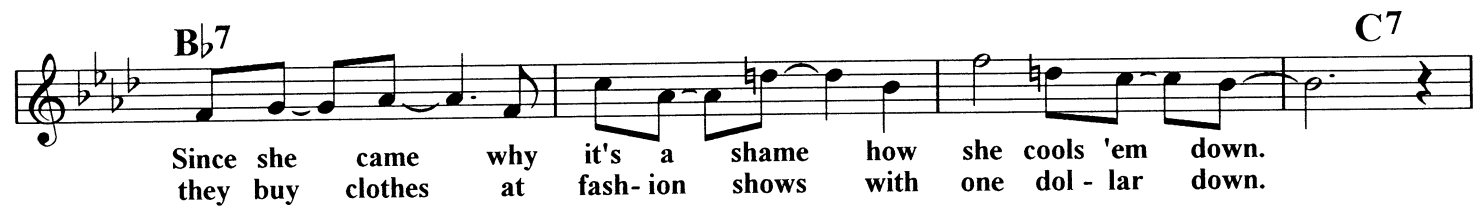
why, you know I don't lie, Not much!

**C** **F7**



It's been said she knocks 'em dead when she lands in town;  
All those tips the por-ter slips to Sweet Geor-gia Brown,

**B $\flat$ 7** **C7**



Since she came why it's a shame how she cools 'em down.  
they buy clothes at fash-ion shows with one dol-lar down.

**Fm** **C7** **Fm** **C7**



Fel-lers she can't get are fel-lers she ain't met,  
Oh Boy, tip your hats, Oh Joy, she's the "cat's",

**A $\flat$**  **A $\flat$ 7** **G $\flat$ 7** **F7** **B $\flat$ 7** **E $\flat$ 7** **A $\flat$**  **G7G $\flat$ 7**



Geor-gia claimed her, Geor-gia named her Sweet Geor-gia Brown.  
Who's that, mis-ter, 'Tain't her sis-ter, Sweet Geor-gia Brown.

Dressed up like a mil-lion dol-lar trou-p-er.

Musical staff with lyrics and chords. The staff is in G minor (one flat). The lyrics are: "All dressed up just like an Eng-lish chap - pie, ver - y snap - py. Try - ing hard to look like Gar - y Coo - per, su - per du - per." The chords above the staff are: Bb6, Gm7, Cm7, F7, Bb6, Eb7, D7.

Musical staff with lyrics and chord. The staff is in G minor. The lyrics are: "Come let's mix where Rock - e - fel-lers walk with sticks or 'um-ber - el-las' in their". The chord above the staff is: Gm.

Musical staff with lyrics and chords. The staff is in G minor. The lyrics are: "mitts, put-tin' on the Ritz." The chords above the staff are: D7(b9), Gm, Gm/F, Eb7, D7.

# Puttin' On The Ritz

The Firehouse Jazz Band

Irving Berlin - 1928  
Introduced in movie  
"Puttin' On The Ritz"**Concert Pitch***Verse:*

G/B B<sup>b</sup> Am<sup>7</sup> D<sup>7</sup> G/B B<sup>b</sup> Am<sup>7</sup> D<sup>7</sup>

Have you seen the well-to-do up and down Park Av - e - nue,

B<sup>b</sup>/D C<sup>#</sup> F/C F<sup>7</sup> B<sup>b</sup>/D C<sup>#</sup> F/C F<sup>7</sup>

on that fam - ous thor-ough-fare with their nos - es in the air.

D<sup>6</sup> D<sup>#</sup> Em<sup>7</sup> A<sup>7</sup> D<sup>6</sup> D<sup>#</sup> Em<sup>7</sup> A<sup>7</sup>

High hats and Ar - row col - lars, white spats and lots of dol - lars,

Bm<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

spend - ing ev - 'ry dime for a won - der - ful time.

**A** *Chorus:* Gm

If you're blue and you don't know where to go to, why don't you go where fash - ion

D<sup>7</sup>(<sup>b</sup>9) Gm Gm/F E<sup>b</sup>9 D<sup>7</sup>

sits, put - tin' on the Ritz.

Gm

Diff - rent types who wear a day coat, pants with stripes and cut - a - way coat, perfect

D<sup>7</sup>(<sup>b</sup>9) Gm Gm/F E<sup>b</sup>9 D<sup>7</sup>

fits, put - tin' on the Ritz.

**B<sub>b</sub>7** **F7**

Yes my buck-et's got a hole in it. Yes my buck-et's got a hole in it.

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

yes my buck-et's got a hole in it, I can't buy no beer.

**Break:** **A** **B<sub>b</sub>7** **F**

Well I went up-on a moun-tain, I looked down in the sea,  
Well I'm stand-in' on the cor-ner, with a buck-et in my hand.

**F** **C7** **F** **Break:**

I seen the crowds and the fish-es, do-ing the be-bop-bee. 'Cause my buck-et's got a  
I'm a-wait-in' for a wo-man, that ain't got no man. 'Cause my buck-et's got a

**B** **B<sub>b</sub>7** **F7**

hole in it, yes my buck-et's got a hole in it. Yes my buck-et's got a  
hole in it, yes my buck-et's got a hole in it, yes my buck-et's got a

**C7** **F** **F** **Break:**

hole in it, I can't buy no beer. Well I'm stand-in' on the  
hole in it, I can't buy no beer.

(Fine)

# NEW ORLEANS MUSIC

The Firehouse Jazz Band

# 219

Wilbur Deparis

Transcribed by

"Banjo Bob" Stevens

Concert Pitch

C G7 G+ **A** C

I'll take that New Or - leans mu - sic. That jaz - zy  
Play me that New Or - leans mu - sic. I want that

C G7

New Or - leans mu - sic. Now  
New Or - leans mu - sic. I

G7

there are oth - er kinds and you can take your pick, but  
crave ol' Sid - ney Bechet, I got to have my Bix, and

G7 C Break: G7 G+

when I hear ol' Ba - sin Street, Broth - er that's the lick. I can't get  
when I hear an Arm - strong tune, sol - id I get my kicks. I need that

**B** C

rid of that feel - ing, I mean the  
New Or - leans rhy - thm, so I can

C C<sup>Δ</sup> C7 F

one that comes steal - ing. I  
join in right with 'em. Now

F Fm C A7

find my mind is in a whirl, I tell ya' that mu - sic is out a' this world; that  
when I hear Kid Or - y slide, man it drives me out a' my mind, that

D7 G7 C C G7 G+

New Or - leans Mu - sic.  
New Or - leans Mu - sic.



Irish Black Bottom - P.2

F F7 E7 Eb7 D7

G7 Last Time to Coda: C7 F 2x Back to "A" for Solos A7

C Dm "Irish Vamp" - 4 Bars: A7 Dm A7

D Dm A7

Dm

Dm Gm Dm

Gm Bb7 A7 D. S. to "A":

Coda:

C7 F F

F7 Bb F Bb B°

F F/D G7 C7 F C7 F

# Irish Black Bottom

The Firehouse Jazz Band

Louis Armstrong & Percy Venable - 1926  
Rec: Louis Armstrong's Hot Five  
(Lil, St. Cyr, J. Dodds) 1926,  
Graeme Bell (Australian Dixie Band),  
Lu Watters' Yerba Buena Jazz Band (with  
Bob Scobey) 1941, Turk Murphy's Jazz Band

Concert Pitch

Map: Intro-A-B-C-D,  
Back to "A" & "B" for solos,  
Last ensemble on "A" & "B",  
take Coda.

Intro, measures 1-4. Chords: F, F7, B $\flat$ , F.

Intro, measures 5-8. Chords: B $\flat$ , B $^{\circ}$ , F, G7, C7, F, A7.

Section A, measures 1-4. Chords: Dm, Gm, Dm.

Section A, measures 5-8. Chords: Dm, Gm, Dm.

Section C, measures 1-4. Chords: C7, F, C7, F.

Section C, measures 5-8. Chords: F, G7, C7, A7.

Section B, measures 1-4. Chords: Dm, Gm, Dm.

Section B, measures 5-8. Chords: Dm, B $\flat$ , A7, C7.

## I Like New Orleans

The Firehouse Jazz Band

Danny Rubio

Transcribed by

"Banjo Bob" Stevens

## Concert Pitch

Oh, I like Bour-bon St. and Vieux Car-re' ca-fe' o-le'. I like  
 Oh, I like Cre-ole girls with all the curls, who smile away the day. I like a  
 Oh, I like fay-do-do ba-lay-ga-bo and a Mar-di Gras par-ade. I like Ma

jam-ba-laya and craw-fish e-tou-fe'. Hoo-ray! I like the  
 Ca-jun song all night long, on the bay-ou bah-lee-ay. I like red  
 rie La-Veau, ol' Satch-mo and the "Jazz Me Blues" he played. I like an

sec-ond line it makes me feel fine to be down New Or-leans way. I like New  
 beans and rice it's al-ways nice to be down New Or-leans way, I like New  
 ol' brass band it's real-ly grand to be down New Or-leans way. I like New

Or-leans, and that's where I'll stay. Hey, hey, I like New  
 Or-leans, and that's where I'll stay. Hey, hey, I like New  
 Or-leans and that's where I'll stay. Hey, hey, I like New

Or-leans Lou-i-si-an-i-a.  
 Or-leans Lou-i-si-an-i-a.  
 Or-leans Lou-i-si-an-i-a.

## Last Time:

Break: (Benny Goodman tag)

# Mardi Gras Mambo

The Firehouse Jazz Band

222

Elliott-Welsch-Adams  
Rec: The Hawketts - 1955  
Transcribed by Bob Stevens

Concert Pitch

3-Part Intro:

Cor. **B $\flat$**  **F7** **B $\flat$**  **F7**

Trb. **B $\flat$**  **F7** **B $\flat$**  **F7**

Tuba **B $\flat$**  **F7** **B $\flat$**  **F7**

**A**

**B $\flat$**  **F7** **B $\flat$**

Down in New Orleans where the blues were born, takes a cool cat to blow a horn.  
 In the town where the cats all meet, they go the Mar-di Gras with a Mam-bo beat.  
 The par-a-sols are on par-ade down in New Orleans, well, they got it made.  
 On the cor-ner, a hat on the ground, plays a horn, and they gath-er 'round.

**B $\flat$**  **F7** **B $\flat$**

On the side of Ram-part Street, com-bo play-er with a Mam-bo beat to the  
 Shout and cheer for the Zu-lu King, truck on down with a Mam-bo swing to the  
 They play a tune with a Mam-bo beat, so the "sec-ond line" can shuf-ple their feet to the  
 The quarters fall and sound so sweet, he an-swers back with a Mam-bo beat.

**B**

**E $\flat$**  **B $\flat$**

Mar - di Gras Mam - bo, (Mam-bo, Mam-bo) Mar - di Gras Mam - bo, (Mam-bo, Mam-bo)

**F7** **B $\flat$**  **F7** **F7**

Mar-di Gras Mam-bo, oh, down in New Or - leans.

Tuba

Last Time:

**B $\flat$**  **B $\flat$**

Tuba

# One Sweet Letter From You

The Firehouse Jazz Band

Harry Warren, Lew Brown, Sidney Clare - 1927

Rec: Sophie Tucker with Miff Mole's Molars (Eddie Lang, Red Nichols, etc.) 1927,

The Charleston Chasers (Red Nichols, Miff Mole, V. Berton, J. Tarto, A. Schutt,

Voc: Kate Smith) 1927, Gene Austin, Jimmy Dorsey Orch. (voc. Helen O'Connell) 1939,

Lionel Hampton Orch. (Dizzy, C. Hawkins, C. Christian, M. Hinton, Cozy Cole) 1939,

Bunk Johnson's New Orleans Band (George Lewis, J. Robinson, Baby Dodds) 1945, etc.

Concert Pitch

Oh dear how I need one sweet let-ter from you, how I'd like to

read one, sweet let-ter from you. You know that you

left me, so wor-ried and blue, I al-ways keep

sing-ing, oh, what-'ll I do? Tho' it's not

fair and you don't care for me dear-ly, drop me a

line if you just sign "Yours Sin-cere-ly". You know that I'm

pray-ing, the night and day through, just ho-ping I'll

get one sweet let-ter from you.

F Bbm7 C7 F F° Bb C7F A7 Bb D7

I like la-zy weath-er, I like la-zy days, can't be blamed for hav-ing la-zy ways.

Gm D7 Gm D7 G7 D7G7 C7 F7 E7 Fb7

Some old la-zy riv-er, sleeps be-side my door, whis-p'ring to the sun lit shore.

**A** D7 D+7 G7

Up a la-zy riv-er by the old mill-run, That la-zy la-zy riv-er in the noon-day sun.

C7 F C7 F E7 Eb7

Linger in the shade of a kind old tree, Throw a-way your trou-bles, dream a dream with me.

**B** D7 G7

Up a la-zy riv-er where the rob-in's song A-wakes a bright new morn-ing, We can loaf a-long.

Bb B° F E7 Eb7 D7 G7 C7 F E7 Eb7 D7

Blue skies up a - bove, ev-'ry- one's in love, Up a la-zy riv-er, how hap-py we will be,

G7 C7 F E7 Eb7

Up a la-zy riv-er with me.

Rec: Louis Armstrong 1929, Joe "King" Oliver 1930, Alex Hill (w/ Jabbo Smith, trmpt.) 1929, Jack Teagarden, Dukes of Dixieland, etc.

**A** Verse:

When will I ev - er stop moan - in'? When will I ev - er smile?  
 My ba - by went and left me, She'll be gone a long, long while.  
 I feel so blue and heart - brok - en, What am I liv - ing for?  
 My ba - by went and left me, Nev - er to come back no more. I went

**B**

down to the Saint James In - firm - 'ry, My ba - by there she lay, Laid  
 "What is the my ba - by's chan - ces?" I asked old Doc - tor Sharp,  
 go, let her go, God bless her, Where - ev - er she may be. She can  
 out on a cold mar - ble ta - ble, Well, I looked and I turned a - way.  
 "Boy, by six o' - clock this eve - nin', she'll be play - in' her gold - en harp". Let her  
 hunt this wide world o - ver, But she'll nev - er find a man like me.

1. I went down to St. James Infirm'ry,  
 All was still as night,  
 My gal was on the table,  
 Stretched out so pale, so white.  
 Tho' she treated me mean and lowdown,  
 Somehow I didn't care,  
 My soul is sick and weary,  
 I hope we meet again up there. (CHORUS:)

2. Sixteen coal-black horses,  
 Hitched to a rubber-tired hack,  
 Carried seven girls to the graveyard,  
 And brought only six of them back.  
 Now when I die, please bury me,  
 In my milk-white Stetson hat,  
 With a five-dollar gold piece on my watch chain,  
 So they'll know I died standin' pat. (CHORUS:)

CHORUS: Let her go, let her go, God bless her,  
 Wherever she may be,  
 She can hunt this wide world over,  
 But she'll never find a man like me.

3. Six poker dealers for pall bearers,  
 Let a whore sing my funeral song,  
 With a red hot band just beatin' it out,  
 Raisin' hell as we roll along.  
 Now I may drowned in the ocean,  
 May be killed by a cannonball,  
 But let me tell you buddy,  
 A woman was the cause of it all. (CHORUS:)

**A** Eb Eb° Bb7

Shine a - way your blues-ies,  
'Cause my hair is curl - y,

Eb Eb° Bb7 A7 Ab7

Shine, start with your shoes-ies,  
'Cause my teeth are pearl - y,

G7 Cm

Shine each place up, make it look like new,  
just be - cause I al - ways wear a smile,

F7 Bb7

Shine your face up, wear a smile or two.  
like to dress up in the la - test style.

**B** Eb Eb° Bb7 A7 Ab7

Shine your these and tho - sies,  
'Cause I'm glad I'm liv - ing,

G7 Cm G7 Cm

You'll find that ev - 'ry - thing will turn out fine.  
take trou - ble smi - ling and the world is mine.

Fm7 Eb C7

Folks will shine up to ya', Ev'ry-one will "How-dy do" ya',  
I'm a luck - y fel - la', got the sun for my um - brel - la,

Fm Bb7 Bb+7 Eb Bb7

You'll make the whole world shine.  
that's why they call me shine.



Down in Lous-i-an-a in that sun-ny clime, They play a class of mu-sic that is su-per fine. And it

**E<sub>b</sub>** **Break - 1 Bar:** **B<sub>b</sub>7** **E<sub>b</sub>**  
makes no dif-fer-ence if it's rain or shine, You can hear that jazz band mu-sic play-ing all the time. It

**A** **E<sub>b</sub>** **F7** **B<sub>b</sub>7**  
sounds so pe-cu-liar 'cause the mu-sic's queer. How it's sweet vi-bra-tion seems to fill the air.

**E<sub>b</sub>** **Break - 1 Bar:** **B<sub>b</sub>7** **E<sub>b</sub>**  
Then to you the whole world seems to be in rhyme, You want noth-ing else but jazz-band mu-sic all the time.

**B** **B<sub>b</sub>7** **B<sub>b</sub><sup>o</sup>** **B<sub>b</sub>7** **B<sub>b</sub><sup>o</sup>** **B<sub>b</sub>7** **G7**  
Ev - 'ry one that's nigh nev - er seems to sigh, Hear them loud - ly cry; Oh!

**C** **C7** **F7**  
Jazz man, don't stop the mu-sic it's Jazz man (Jazz - man). You

**B<sub>b</sub>7** **Break - 1 Bar:** **E<sub>b</sub>7** **D7** **D<sub>b</sub>7**  
know I want to hear it both day and night, And if you don't blow it hot then I don't feel right. Now if it's

**C7** **F7**  
rag - time, please sir will you play it in jazz - time (Jazz - time).

**E<sub>b</sub>** **G7** **Cm** **C7**  
Don't want it fast, Don't want it slow, Take your time don't rush it play it sweet and low. I've got those

**F7** **B<sub>b</sub>7** **E<sub>b</sub>** **A<sub>b</sub>7** **E<sub>b</sub>** **D7** **D<sub>b</sub>7**  
dog - gone real - gone jazz - band "Jazz Me" blues. **Solos at "C"**

# BYE BYE BLACKBIRD (I'm Your Mailman)

Mort Dixon/Ray Henderson - 1926  
Pop. by Eddie Canter  
Rec. by Gene Austin, Nick Lucas,  
Russ Morgan & Leo Reisman Orchs.  
"Mailman" parody followed soon.

Concert Pitch

The Firehouse Jazz Band

**A**



Pack up all my care and woe, Here I go, sing - ing low,  
Make you hap - py, make you gay, that's 'cause I come twice a day,



Bye, Black - bird.  
I'm Your Mail - man.



Where some - bod - y waits for me, sug - ar's sweet, so is she,  
Knock your knock - er, ring your bell, bet you think that I am swell,



Bye, Black - bird.  
I'm Your Mail - man.

**B**



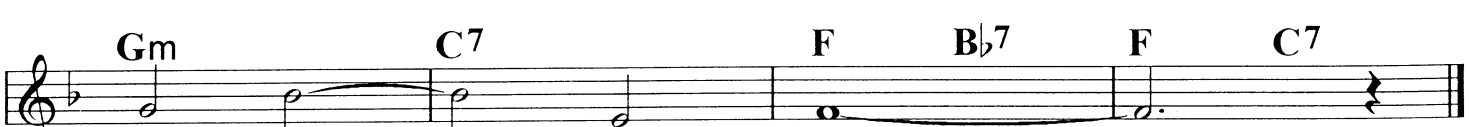
No one here can love and un - der - stand me.  
I can come in an - y kind of weath - - - er,



Oh what hard luck stor - ies they all hand me.  
that's be - cause my bag is made of leath - - - er.



Make my bed and light the light, I'll ar - rive late to - night,  
I don't mess with keys or locks, I just slip it in your box,



Black - bird, Bye. Bye.  
I'm Your Mail - man.

# Who Did You Meet Last Night?

The Firehouse Jazz Band

Concert Pitch

Recorded: Jimmy Lunceford Orch.  
(voc. by Dan Grissom) 1939

**A**

G E7 A7

Who did you meet last night, Sweet - heart?

D7 G G7

We've been so hap - py from the start.

C Cm G E7

Who did you meet, who did you see?

A7 D7

Was it some - one you thought more of than me?

**B**

G E7 A7

It is - n't fair to make me cry,

D7 D7 C7 B7

It is - n't fair to make me sigh.

E7 A7

Was it a friend, or is this the end? Dar - ling,

Am7 D7 G

who did you meet last night?

# I Like Bananas

(Because They Have No Bones)  
The Firehouse Jazz Band

By Chris Yacich  
Recorded by: The Hoosier Hot Shots,  
Sharkey Bonano's New Orleans Band

Concert Pitch

**A**



**E<sub>b</sub>** **F7**  
I don't like your peach - es, They are full of stones,



**B<sub>b</sub>7** **E<sub>b</sub>**  
I like ba - na - nas be - cause they have no bones.



**E<sub>b</sub>** **F7**  
Don't give me to - ma - toes, Can't stand ice cream cones,



**B<sub>b</sub>7** **E<sub>b</sub>**  
I like ba - na - nas be - cause they have no bones. No

**B**



**A<sub>b</sub>** **E<sub>b</sub>**  
mat - ter where I go, with Su - zie, May, or An - na, I



**F7** **B<sub>b</sub>7**  
want the world to know, I must have my ba - na - na!



**E<sub>b</sub>** **F7**  
Cab - ba - ges and on - ions, hurt my sing - ing tones,



**B<sub>b</sub>7** **E<sub>b</sub>**  
I like ba - na - nas be - cause they have no bones.

# In A Shanty In Old Shanty Town

The Firehouse Jazz Band

Joe Young/Joe Siras/  
Little Jack Little - 1932  
Pop. Ted Lewis Orch.  
Rec. 1940 Johnny Long

Concert Pitch

**A**

It's onl - ly a shan - ty in old shan - ty town, The  
roof is so slan - ty it touch - es the ground, But my  
tum - bled down shack, By an old rail - road track, Like a mil -  
lion - aire's man - sion, is call - ing me back. I'd  
**B**  
give up a pal - ace, If I were a king, It's  
more than a pal - ace, It's my ev - 'ry - thing. There's a  
queen wait - ing there with a sil - ver - y crown, In a  
shan - ty in old shan - ty town.

# Mahogany Hall Stomp

By Spencer Williams - 1929

Named for Madam Lulu White's "Mahogany Hall", one of the finest bordellos in Storyville. Spencer (b. either 1880 or 1889 in New Orleans) was related to Madam Lulu and she raised him in Storyville, where he worked as a "professor", playing piano at a very early age. He later worked in Chicago, New York & Paris. He wrote or co-wrote: Tishomingo Blues, Everybody Loves My Baby, I've Found A New Baby, Royal Garden Blues, I Ain't Gonna Give Nobody None of This Jelly Roll, Shim-Me-Sha-Wabble, Basin St. Blues, etc. Rec: Titan Hot Five 1996. This version based on Louis Armstrong's 1938 big band recording, the 3rd of 17 he did.

Concert Pitch

Chords: Eb Bb+ Eb Bb+ Eb Bb7 Eb

Break-1 Bar:

**A**

Chords: Eb Eb7 Ab Eb Bb7

Chords: Eb F7 Bb7

Chords: Eb Eb7 Ab Eb

Chords: Eb F7 Bb7 Eb Bb7

**B** Solos Here-Play As Written Last Time

Chords: Eb Band Fall Eb7 Band Fall

Chords: Ab7 Band Fall Eb Band Fall

Chords: Bb7 Band Fall Eb Band Fall

Tag:

Chords: Eb Bb+ Eb Bb+ Eb Bb7 Eb

After Last Ensemble, Play "A" Once, Jump To "Tag".

# The Maple Leaf Rag

The Firehouse Jazz Band

Two of the original 4 sections:

Scott Joplin - 1899  
Rec: New Orleans Rhythm Kings 1922,  
Sidney Bechet's New Orleans Feet  
Warmers 1932, Earl Hines Orch. 1934,  
Tommy Dorsey Orch. 1936, Kid Ory's  
Creole Jazz Band 1945, The Dukes  
of Dixieland c. 1959, etc.

Concert Pitch

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of two main sections, A and B, each with multiple staves of music. Section A begins with a diamond-shaped marker containing the letter 'A'. The first staff of Section A has a diamond marker with 'A' and a key signature change to Bb. Chords above the staff include Eb, E°, Bb7, Eb, E°, and Bb7. The second staff has chords B7, Bb7, B7, Bb7, and Ebm, with a dynamic marking of mp below. The third staff has chords Eb°, Eb, B7, Eb, F7, Bb7, and Eb. The fourth staff has chords Eb°, Eb, B7, Eb, F7, Bb7, and Eb, ending with a 'Fine' box. Section B begins with a diamond-shaped marker containing the letter 'B'. The first staff has chords Bb, Bb7 (with a circled 'b'), Eb, and E°. The second staff has chords Bb7, Eb, and E°. The third staff has chords Bb, Bb7 (with a circled 'b'), Eb, Eb7, D7, and Db7. The fourth staff has chords C7, Fm, C7, Fm, F9, Bb7, and Eb, ending with a 'D.C. 2nd Time' box.

Play "A" twice,  
Play "B" twice,  
Play "A" once.

# OH, LADY BE GOOD!

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The Firehouse Jazz Band

George & Ira Gershwin - 1924. From musical: "Lady, Be Good".  
Recorded: Paul Whiteman 1925, Cliff Edwards (Ukelele Ike) 1925,  
Lil Armstrong, Benny Carter Orch. 1934, Benny Goodman Trio 1936,  
Red Norvo, Joe Sullivan's Cafe Society Orch. 1940, Bunk Johnson 1945,  
Sidney Bechet 1941, Count Basie Orch., Artie Shaw Orch., Eddie Condon,  
Louisiana Rhythm Kings (Red Nichols, G. Miller, J. Dorsey, Condon,  
Krupa, etc.) 1930. { 1941 film "Lady, Be Good", 1945 film "Rhapsody In Blue" }

Concert Pitch

**A** F B $\flat$ 7 F F $\sharp$  $^{\circ}$   
Oh, sweet and love - ly la - dy be good! Oh

C7 F Gm7 C7  
la - dy, be good to me!

F B $\flat$ 7 F F $\sharp$  $^{\circ}$   
I am so awf' - ly mis - un - der - stood, So

C7 F B $\flat$ 7 F F7  
la - dy be good to me.

**B** B $\flat$  B $^{\circ}$  F A7  
Oh, please have some pit - y,  
This is tu - lip weath - er,

Dm Gm7 C7  
I'm all a - lone in this big - cit - y. I tell you  
So let's put two and two to - geth - er. I tell you

F B $\flat$ 7 F F $\sharp$  $^{\circ}$   
I'm just a lone - some babe in the wood, So

C7 F B $\flat$ 7 F  
la - dy, be good to me!



**B**

dreams I love you, hon - est I do,

You are so sweet. If I could

just hold your charms a - gain in my arms,

Then life would be com - plete. Since you've been

**C**

gone dear, life don't seem the same,

Please come back a - gain. And af - ter

all's said and done, there's on - ly one,

Girl of my dreams, it's you.

# GIRL OF MY DREAMS

The Firehouse Jazz Band  
Originally a Waltz

Sunny Clapp - 1927

Introduced by Blue Steele & His Orch.

Popularized by Gene Austin,

Recorded: Armand Hug (New Orleans pianist)  
Billy Kyle, Johnny Long, etc.

Concert Pitch

**A**

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The first staff begins with a diamond-shaped box containing the letter 'A'. The lyrics are: "Dear, it seems years since we part - - - ed, It's strange how life deals you sor - - - row,". The second staff continues the lyrics: "Years full of tears and re - gret. Sun - shine and joy al - ways nigh." The third staff continues: "I've been a - lone brok - en heart - - - ed, We live and learn for to - mor - - - row, But". The fourth staff concludes the lyrics: "Try - ing so hard to for - get. some - times the learn - ing comes high: Girl of my".

Chord symbols above the staves: Bb, Bb<sup>o</sup>, Bb, Cm7, F7, F<sup>+</sup>, Bb, F7, Bb, Bb<sup>o</sup>, Bb, F7, C7, F7.

Lyrics:

Dear, it seems years since we part - - - ed,  
It's strange how life deals you sor - - - row,  
Years full of tears and re - gret.  
Sun - shine and joy al - ways nigh.  
I've been a - lone brok - en heart - - - ed,  
We live and learn for to - mor - - - row, But  
Try - ing so hard to for - get.  
some - times the learn - ing comes high:  
Girl of my

# Somebody Loves Me

The Firehouse Jazz Band

George Gershwin - 1924

from "George White's Scandals",

Rec: Paul Whiteman 1924, Cliff Edwards (Ukulele Ike) 1925,

Adrian Rollini's Orch. (B. Goodman, M. Klein, G. van Eps,

voc: Teagarden) 1934, Django 1937, Eddie Condon's Dixieland

All-Stars (voc: Teagarden) 1944, etc.

**Concert Pitch**

**A**  $B^b$   $Cm^7$   $F^7$   $B^b6$   $E^b9$

Some - bod - y loves me, I won - der who?

$B^b6$   $E^b9$   $Cm^7$   $F^7$   $B^b$   $Cm^7$   $F^9$

I won - der who he can be.

$B^b$   $Cm^7$   $F^7$   $B^b6$   $Gm^6$

Some - bod - y loves me, I wish I knew,

$Dm$   $E7(b9)$   $A^7$   $Dm$   $G^7$

Who he can be wor - ries me. To ev - 'ry

**B**  $Cm$   $Fm^6$   $Cm$   $Fm^6$   $Cm^6$

guy who pas - ses by I shout "Hey, may - be,

$Gm^7$   $C^7$   $Gm^7$   $C^7$   $F^7$

you were meant to be my lov - in' ba - by!"

$B^b$   $Cm^7$   $F^7$   $B^b6$   $E^b9$

Some - bod - y loves me, I won - der who,

$B^b$   $Cm^7$   $F^7$   $B^b$   $E^bm^6$   $B^b$   $F^7$

May - be it's you.

# JOE AVERY BLUES

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Also known as:  
"Joe Avery's Tune" and "The New Second Line"

Joseph "Kid" Avery was a New Orleans trombonist and bandleader born in 1892. He took the very old "Holler Blues" melody and made it his own.

Concert Pitch

THE FIREHOUSE JAZZ BAND

("B" & "C" melodies are loose ad lib)

**A**  $B\flat$   $B\flat 7$

$E\flat$   $B\flat$

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

1 2

**B**  $B\flat$  All play every time:

$E\flat 7$  Solos begin here:  $B\flat$

$F 7$   $B\flat$   $F 7$   $\Delta$

**C**  $B\flat$   $B\flat 7$

$E\flat 7$   $B\flat$

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

Solos at "B":

Tag: {Last Time}

$B\flat$

# The King Porter Stomp

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1906 - Copyright 1924.  
Rec: Jelly Roll Morton's Orch. 1923, Fletcher  
Henderson Orch. 1928, Benny Goodman Orchestra  
(playing famous Fletcher Henderson arr.) 1935.

Concert Pitch

Cornet ad lib solo:

B $\flat$  Eb

C7 F7

**A** B $\flat$  A $\flat$ 6 G7 C7

F7 B $\flat$  B $\flat$ o F7

B $\flat$  A $\flat$ 6 G7 C7

E $\flat$  B $\flat$  C7 F7 B $\flat$

**B** Solo: Gm D7 G7 Cm

Ensemble: B $\flat$  C7 F7

Solo: Gm D7 G7 Cm

Ensemble: B $\flat$  F7 B $\flat$  F7 B $\flat$

Interlude: B $\flat$ 7 B $\flat$ o B $\flat$ 7

Chorus:

**C**

Chorus: *mf* Ab Abm Eb/Bb Eb7 Ab Abm Eb/Bb Eb7

Ab Abm Eb C7 F7 Bb7

Ab Abm Eb/Bb Eb7 Ab Abm Eb/Bb Eb7

Ab Abm Eb/Bb C7 F7 Bb7 Eb

IX as written - Repeat for solos - After last solo go back to "C" & play to end with no repeats:

**D**

*mp* Ab A° Eb/Bb Eb7 Ab A° Eb/Bb Eb7

*mp* Ab A° Eb/Bb C7 F7 Bb7

*mp* Ab A° Eb/Bb Eb7 Ab A° Eb/Bb Eb7

*mp* Ab A° Eb/Bb C7 F7 Bb7 Eb

**E**

Ab A° Eb/Bb Eb7 Ab A° Eb/Bb Eb7

Ab A° Eb/Bb C7 F7 B7 Bb7

Ab A° Eb/Bb Eb7 Ab A° Eb/Bb Eb7

Ab A° Eb/Bb C7 F7 Bb7 Eb

# THE CHANT

Stitzel was pianist on early (1923) NORK recordings, Bucktown 5 (Muggsy) session in 1924, etc. Also wrote "Doodle Doo Doo" and may have contributed to "Tin Roof Blues". "Chant" recorded by Jelly Roll Morton's Hot Peppers 1926, Dixie Rhythm Kings 1929, Bob Scobey 1950's, etc.

Concert Pitch

The Firehouse Jazz Band

Horns only - 4 bars:

Musical notation for Horns only - 4 bars. The staff shows a sequence of chords and melodic lines in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The notation includes eighth and quarter notes with stems. A 'Bass:' label is at the end of the staff.

Ensemble:

Musical notation for Ensemble. The staff shows a sequence of chords and melodic lines. Chords are labeled as D A7, D A7, D A7, D A7 D. The notation includes eighth and quarter notes with stems.

Musical notation for Section A. The staff shows a sequence of chords and melodic lines. Chords are labeled as Bb, Eb7, Bb, F#7. The notation includes quarter notes with stems.

Musical notation for Section A continuation. The staff shows a sequence of chords and melodic lines. Chords are labeled as Bb, Eb7, Bb, C7 F7 Bb. The notation includes quarter notes with stems.

B Horns only - 4 bars:

Musical notation for Horns only - 4 bars. The staff shows a sequence of chords and melodic lines in 4/4 time. The key signature has three flats. The notation includes eighth and quarter notes with stems. A 'Bass:' label is at the end of the staff.

Ensemble:

Musical notation for Ensemble. The staff shows a sequence of chords and melodic lines. Chords are labeled as D A7, D A7, D A7, D A7 D. The notation includes eighth and quarter notes with stems.

Musical notation for Section C. The staff shows a sequence of chords and melodic lines. Chords are labeled as Ab, Db, Ab, Ab, Db, Ab7. The notation includes eighth and quarter notes with stems.

Musical notation for Section C continuation. The staff shows a sequence of chords and melodic lines. Chords are labeled as Db, Dbm, Ab, F7. The notation includes eighth and quarter notes with stems.

Musical notation for Section C continuation. The staff shows a sequence of chords and melodic lines. Chords are labeled as Bb7, Eb7, Ab, Db, Ab Db Ab. The notation includes eighth and quarter notes with stems.

**D**

*f*  $A\flat^9$   $G^9$   $G\flat^9$   $F^9$   $E^9$   $A\flat$   $E7$   $E\flat7$   $A\flat$

$A\flat^9$   $G^9$   $G\flat^9$   $F^9$   $E^9$   $B\flat7$   $E\flat7$

Stop Time-4 Bars: Play Chords Where Marked

$A\flat$   $A\flat$   $D\flat$

**Time:**  $A\flat^9$   $G^9$   $G\flat^9$   $F^9$   $E^9$   $A\flat$   $E7$   $E\flat7$   $A\flat$

Bass:

**E** **Solos Here:**  $A\flat$   $D\flat$   $A\flat$   $A\flat$   $D\flat$   $A\flat^7$

$D\flat$   $D\flat m$   $A\flat$   $F7$

$B\flat7$   $E\flat7$   $A\flat$   $D\flat$   $A\flat$   $D\flat$   $A\flat$

After last solo  
Play "D" (16 bars)  
Jump to "Tag".

**Tag:**  $A\flat$   $D\flat$   $A\flat$   $A\flat$   $D\flat$   $A\flat$

*mp* *pp*



**B**

Gm D7 Gm Cm

Gm D7 Gm **Rhythm Vamp:**

Gm D7 Gm G

G D7 G F7

**C** **Solos Here:**

**Bb** A+ **Bb** A+

**Bb7** D7 **Eb** G7

Cm G7 Cm G7

C7 C° C7 F7

**D**

**Bb7** Eb C7 F7

Bb A+ Bb G7

C7 F7 Bb

C7 F7 Bb

**Solos at "C"**

Concert Pitch

Rhythm Plays Downbeats Only:

# Suez

THE FIREHOUSE JAZZ BAND

Arranged by GRIFFIN & PETER DE ROSE - 1972  
Grove was staff arranger for Paul Whiteman. He composed the "Grand Canyon Suite", and orchestrated the first version of Gershwin's "Rhapsody In Blue". DeRose wrote "Deep Purple", "Rain", "Wagon Wheels", etc.

Musical staff with notes and chords: Gm, Eb, Gm, D7, D7

Rhythm Vamp - 4 Bars:

Musical staff with chords: Gm, Eb, Gm, D7

**A**

Musical staff with notes and chords: Gm, D7, Gm, Cm

Musical staff with notes and chords: Gm, D7, Gm, Rhythm Vamp:

Musical staff with notes and chords: Gm, D7, Gm, Cm

Musical staff with notes and chords: Gm, D7, Gm, D7, Gm, Segue

# When the Saints Go Marching In

The Firehouse Jazz Band

Traditional spiritual song. The most requested of all "Dixieland" songs, usually requested by folks who don't know any other Dixieland songs! Some bands (like Turk Murphy's) wouldn't even play it! The sign in Preservation Hall reads: "Requests \$1 - Saints \$5". "Saints" is a perfectly good New Orleans song, it's just been over-worked.

Concert Pitch

Slow dirge, may be played rubato or with New Orleans-style funeral cadence on drums:

Musical notation for the slow dirge section. It consists of four staves of music in 4/4 time with a key signature of two flats. The first staff starts with a treble clef and a 4/4 time signature. The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a treble clef and includes the lyrics "I am". Above the notes are various chords: Fm, C7, Bbm, and F. A box labeled "New Tempo:" is placed above the final measure of the fourth staff. The word "Ritard....." is written below the first measure of the fourth staff.

Up-tempo Dixieland 2-beat:

Verse:

Musical notation for the up-tempo verse section. It consists of four staves of music in 2/4 time with a key signature of two flats. The first staff has a treble clef and includes the lyrics "just a lone - ly trav - 'ler, Thru this". The second staff has a treble clef and includes the lyrics "big wide world of sin, Want to". The third staff has a treble clef and includes the lyrics "join that grand pro - ces - sion, When the". The fourth staff has a treble clef and includes the lyrics "Saints Go March - ing In. Oh, when the". Above the notes are various chords: F, F7, Bb, Bdim, C7, and F.

**Chorus:**

F  
 saints go march-ing in, Oh when the  
 F C7  
 saints go march-ing in, Lord I  
 F F7 B♭ B♭m  
 want to be in that num-ber, When the  
 F C7 F C7  
 saints go march-ing in. Oh when the

2.  
 Oh when they come, on Judgement Day,  
 Oh when they come on Judgement Day,  
 Lord I want to be in that Number  
 When they come on Judgement Day.

3.  
 When Gabriel blows, that golden horn,  
 When Gabriel blows that golden horn,  
 Lord I want to be in that number  
 When Gabriel blows that golden horn.

4.  
 When they go thru, them Pearly Gates,  
 When they go thru them Pearly Gates,  
 Lord I want to be in that Number  
 When they go thru them Pearly Gates.

5.  
 Oh when they ring, them silver bells,  
 Oh when they ring them silver bells,  
 Lord I want to be in that Number  
 When they ring them silver bells.

6.  
 And when the angels, gather 'round,  
 And when the angels gather 'round,  
 Lord I want to be in that Number  
 When the angels gather 'round.

7.  
 And when the Lord, is shakin' hands,  
 Oh when the Lord is shakin' hands,  
 Lord I want to be in that Number  
 When the Lord is shakin' hands.

8.  
 Oh when the sun, refuse to shine,  
 Oh when the sun refuse to shine,  
 Lord I want to be in that Number  
 When the sun refuse to shine.

9.  
 Oh when they crown, Him Lord of All,  
 Oh when they crown Him Lord of All,  
 Lord I want to be in that Number  
 When they crown Him Lord of All.

10.  
 Oh when they gath-er 'round the throne,  
 Oh when they gather round the throne,  
 Lord I want to be in that Number  
 When they gather 'round the throne.

# Honeysuckle Rose

The Firehouse Jazz Band

Thomas "Fats" Waller/Andy Razaf - 1929

For Revue "Load of Coal"

First played on radio by Paul Whiteman Orchestra.

Rec: Fletcher Henderson Orch. 1932, Joe Sullivan 1933,

Adrian Rollini & His Tap Room Gang (w/ Wingy) 1935,

"A Jam Session At Victor" (Berigan, T. Dorsey, Waller) 1937,

Red Norvo (w/ Berigan, Jack Jenney, Krupa) 1935,

Mildred Bailey (w/ Berigan, etc.) 1935, etc.

Concert Pitch

**A** Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

Ev-'ry hon-ey bee fills with jeal-ous - y when they see you out with me, I don't blamethem,

F Bb7 F Bb7 F F#o

good - ness knows, Hon-ey Suck-le Rose.

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

When you're pass-in' by flow-ers droop and sigh, and I know the rea-son why, You're much sweet-er,

F Bb7 F Bb7 F

good - ness knows, Hon-ey Suck-le Rose.

**B** F7 Cm7/G B°/Ab F7/A Bb F7/C Gb°/Db Bb/D

Don't buy sug - ar, you just have to touch my cup,

G7 Dm7/A Bb° G7/B C7 G7/D Eb° C7/E

You're my sug - ar, it's sweet when you stir it up.

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

When I'm tak-in' sips from your tas-ty lips, seems the hon-ey fair-ly drips, You're con-fec-tion,

F Bb7 F Bb7 F

good - ness knows, Hon-ey Suck-le Rose.

Optional 2-Bar Break:

**Out Chorus:**

The Standard Riff for "Honeysuckle":

**C**

**D**

Chord progression for the 'C' section:

Staff 1: Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

Staff 2: F Bb7 F Bb7 F F#o

Staff 3: Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

Staff 4: F Bb7 F Bb7 F

Chord progression for the 'D' section:

Staff 1: F7 Cm7/G B°/Ab F7/A Bb F7/C Gb°/Db Bb/D

Staff 2: G7 Dm7/A Bb° G7/B C7 G7/D Eb° C7/E

Staff 3: Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

Staff 4: F Bb7 F Bb7 F

# Just A Closer Walk

The Firehouse Jazz Band

This song tops the Alligator Jazz Club (Tokyo, Japan) list as the most recorded Dixieland song in recent times.  
 Recorded: The Young Tuxedo Brass Band (with Paul Barbarin on snare drum) 1958, Kid Thomas Valentine 1965, Dukes of Dixieland 1958, etc.  
 (Plus Red Foley and Sister Rosetta Tharpe)

Concert Pitch

Rubato Intro:

*Ritard: .....*

Time Begins - Not Too Fast! New Orleans "Street Beat" Works Well:

**A**

Just a clos-er walk with Thee.  
 I am weak, but Thou art strong.

Grant it Je-sus, if You please.  
 Je-sus keep me from all wrong.

**B**

Dail - - y walk-in' close with Thee, Let it  
 I'll be sat-is-fied as long as I

be, Dear Lord, Let it be.  
 walk let me walk with Thee.

Last Time - Rubato:


*Ritard: .....*

# MA

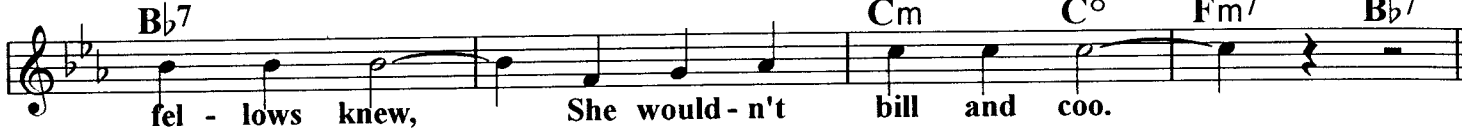
(HE'S MAKING EYES AT ME!)

Con Conrad - 1921 - A prolific composer of the era. Conrad wrote: Barney Google, The Continental, Lonesome & Sorry, Margie, Palesteen, You've Got To See Mama Ev'ry Night, etc.


**A**




Lit - tle Lil - ly was oh! So sil - ly and shy, And all the



fel - lows knew, She would - n't bill and coo.

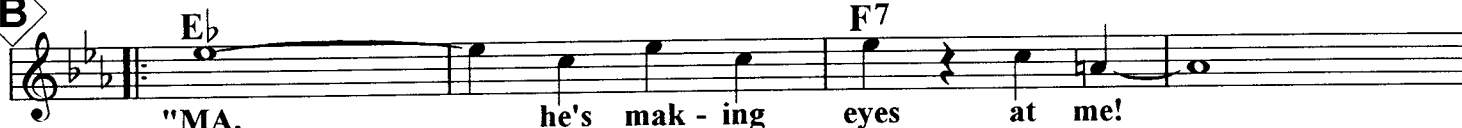


Ev - 'ry sin - gle night some smart fel - low would try, to cud - dle




up to her, But she would cry:


**B**




"MA, he's mak - ing eyes at me!



MA, he's aw - ful nice to me!




MA he's al - most break - ing my heart,

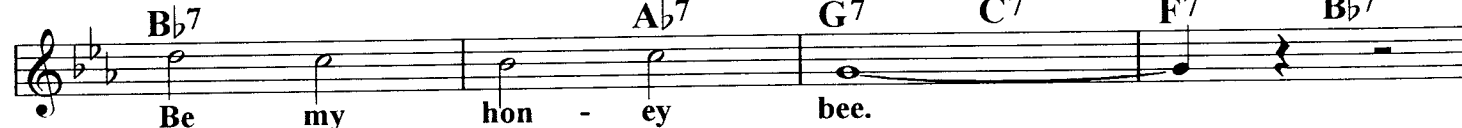


I'm be - side peek him, Mer - cy! Let his con - science guide him!  
If you peek in, Can't you see I'm goin' to weak - en?

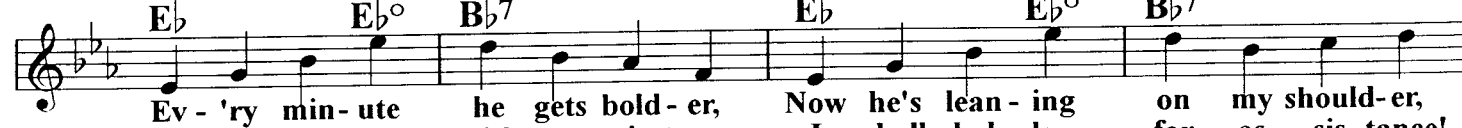
**C**



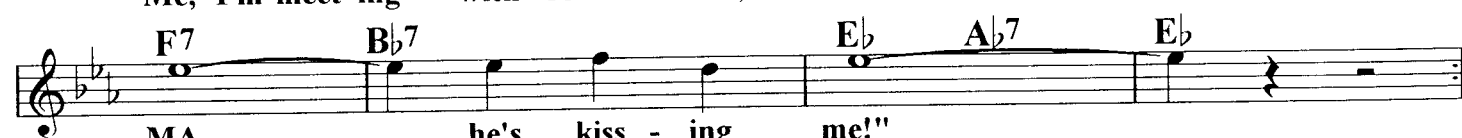
MA, he wants to mar - ry me,



Be my hon - ey bee.



Ev - 'ry min - ute he gets bold - er, Now he's lean - ing on my should - er,  
Me, I'm meet - ing with re - sis - tance, I shall hol - ler for as - sis - tance!



MA, he's kiss - ing me!"



# Never Hit Your Grandma With A Shovel

The Firehouse Jazz Band

H.W. Hanemann - 1931

Concert Pitch

Verse: Rubato:

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. A diamond-shaped box around the first 'A' chord symbol indicates a first ending. The tempo marking 'Rubato' is present at the beginning of the verse.

**Staff 1:** Chords: A, A $\flat$ , D $\flat$ , E $\flat$ 7, A $\flat$ . Lyrics: A grand-ma with her grand-child sat by the kitch-en door, Of a

**Staff 2:** Chords: A $\flat$ , B $\flat$ 7, E $\flat$ 7. Lyrics: quaint old fash - ioned house built long a - go. The

**Staff 3:** Chords: A $\flat$ , D $\flat$ , E $\flat$ 7, A $\flat$ . Lyrics: lit - tle lass grew rest-less, as on the eve - ning wore, For she

**Staff 4:** Chords: B $\flat$ 7, E $\flat$ 7. Lyrics: felt the time was fleet - ing ver - y slow. "I

**Staff 5:** Chords: C7, Fm. Lyrics: must do some-thing!" cried the girl, and seized a near-by spade, But a

**Staff 6:** Chords: B $\flat$ 7, E $\flat$ , Ritard..., Fm7, B $\flat$ 7, E $\flat$ 7. Lyrics: pass - ing strang - er blocked her swing, whilst these wise words he said:

**Chorus:**

Moderato Swing:

**B**

Nev - er hit your grand - ma with a sho - vel, It  
 makes a bad im - pres - sion on her mind. In a  
 bet - ter way im - part all the love things in your heart, For it's  
 pos - si - ble she may re - tort in kind. Re -

**C**

mem - ber Gran - ny's known you since a ba - by, And  
 ev - en though in fun 'twould prove a shock, So re -  
 spect her ag - ed head, Stay the shov - el and in - stead, Paste your  
 dear old sweet old grand - ma with a rock!

# Everybody Loves My Baby

The Firehouse Jazz Band  
(Original Version)

Clarence Williams/Jack Palmer-1924  
Introduced by Clarence Williams'  
"Blue Five" featuring Louis Armstrong.  
Popularized by Ruth Etting,  
Rec: Earl Hines, Sharkey Bonano,  
Max Kaminsky, Firehouse Five Plus Two,  
Dukes of Dixieland 1965, etc.  
1955 Doris Day film "Love Me Or Leave Me"

## Concert Pitch

Verse:

I'm as hap - py as a king, Feel - in' good 'n' ev - ry-thing.

I'm just like a bird in Spring, Got to let it out.

It's my sweet - ie, can't you guess? Wild a - bout her, I'll con-fess;

Does she love me? Oh, my, yes! That's just why I shout:

**A** **Chorus:**

**Dm**  
 Ev - 'ry - bod - y loves my ba - by, but my ba - by don't love no - bod - y but  
**G7 C7 F6 A7**  
 me, no - bod - y but me.  
**Dm**  
 Ev - 'ry - bod - y wants my ba - by, but my ba - by don't want no - bod - y but  
**A E7 A C7**  
 me, that's plain to see. **She She's Now**

**B**

**F7**  
 is my sweet Pa - too - tie and I am her lov - in' man. Knows  
 got a form like Ve - nus, hon - est, I ain't talk - in' Greek, no  
 when my ba - by kiss - es me up - on my ros - y cheeks,  
**Bb F+7 Bb G7 C7 A7**  
 how to do her du - ty, loves me like no oth - er can. That's why  
 one can come be - tween us, she's my She - ba, I'm her Sheik.  
 I just let those kiss - es be, Don't wash my face for weeks!  
**Dm**  
 ev - 'ry - bod - y loves my ba - by, but my ba - by don't love no - bod - y but  
**G7 C7 F Bb7 A7**  
 me, no - bod - y but me.

# Rockin' Chair

The Firehouse Jazz Band

Hoagy Carmichael - 1929  
Louis Armstrong Orch. with Hoagy as vocalist 1929,  
Hoagy Carmichael Orch. (Bix, Bubber Miley, T.  
Dorsey, Goodman, Freeman, Venuti, Lang, Krupa,  
etc.) *Wow! What a Band!* 1930, Mills Bros. 1932,  
Sidney Bechet Trio 1952, Jack Teagarden, Mildred  
Bailey & the Delta Rhythm Boys, etc.

Concert Pitch

Verse:

**A** E<sup>b</sup> E<sup>b7</sup> A<sup>b</sup> Cm<sup>7</sup> Cdim Fm<sup>7(b5)</sup>

Moon- light, On Swa-nee's mud- dy shore,

E<sup>b</sup> B<sup>b+9</sup> E<sup>b</sup> B<sup>b+9</sup>

By my door,

E<sup>b</sup> E<sup>b7</sup> A<sup>b</sup> Cm<sup>7</sup> Cdim Fm<sup>7(b5)</sup>

Mu- sic I've of- ten heard be- fore,

E<sup>b</sup> B<sup>b+7</sup> E<sup>b</sup> A<sup>b7</sup> E<sup>b</sup>

Hear't no more.

G<sup>7</sup> Cm G<sup>7</sup> G<sup>7</sup> Cm

Years have slipped a- way and left me long- in'

Optional Top Notes:

F<sup>9</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b7</sup> B<sup>b+7</sup>

For the days of hap- pi- ness I'll see no more.

Chorus:

**B**  $E\flat$   $E\flat 9$   $A\flat$   $A\flat m$   
 Ol' rock-in chair's got me, cane by my side.

$E\flat$   $C+7$   $C7$   $F7$   $F7(5)$   $B\flat 7$   
 Fetch me that gin, son, 'fore I tan your hide.

$E\flat$   $Cm$   $Am7(5)$   $D7$   $Gm$   $C7$   
 Can't get from this cab-in, goin' no-where;

$F7$   $Fm7$   $B\flat 7$   $E\flat$   
 Just sit me here grab-bin' at the flies 'round this rock-in' chair.

**C**  $A\flat 9$   $E\flat$   
 My dear old Aunt Har-ri-et, in heav-en she be,

$Am7(5)$   $D7$   $Gm$   $Cm7$   $F7$   $B\flat 7$   
 Send me sweet char-i-ot, For the end of the trou-ble I see.

$E\flat$   $E\flat 9$   $A\flat$   $A\flat m$   
 Ol' rock-in' chair gets it, Judge-ment Day is near,

$E\flat$   $C7$   $F7$   $Fm7(5)$   $B\flat 7$   $E\flat$   
 Chained to my rock-in' chair.

# Nobody's Sweetheart

The Firehouse Jazz Band

Gus Kahn, Ernie Erdman, Billy Meyers, Elmer Schoebel - 1923

Introduced in "The Passing Show of 1923" by Ted Lewis.

Rec: Isham Jones Orch. 1924, Red Nichols & His 5 Pennies (Miff, Russell, Kress) 1928, Mc Kinney's Cotton Pickers (Don Redman) 1928, Charles Pierce Orch. (Muggsy, Tesch) 1928, McKenzie & Condon's Chicagoans (McPartland, Tesch, Freeman, Sullivan, Krupa) 1927, Paul Whiteman Orch. (Teagarden, Tram) 1930, Cab Calloway Orch. 1931, Mills Brothers 1932, Louis Armstrong Orch. (Louis Jordan) 1932, etc.

1944 movie "Atlantic City", 1951 movie "I'll See You In My Dreams" with Doris Day

Concert Pitch

Verse:

**A** F D<sup>7</sup>

You were ev-'ry-bod-y's sweet- heart,  
In a sim- ple gown of ging- ham,

Gm C<sup>7</sup> F

Not so long a- go. And in  
I can see you still. As you

Dm C A<sup>7</sup>

our home town, Each boy a- round,  
went your way, At close of day,

Dm G<sup>7</sup> C<sup>7</sup>

Longed to be your beau. But  
Past the old red mill. You're

G<sup>7</sup> Dm G<sup>7</sup> C B<sup>7</sup> B<sup>b7</sup> A<sup>7</sup>

things are diff-'rent to- day, I'm  
dressed in sat- ins to- day, But

Dm G<sup>7</sup> C<sup>7</sup>

might- y sor- ry to say:  
still your eyes seem to say: You're

**Chorus:**

The musical score for the chorus of "Nobody's Sweetheart" is written in G major with a key signature of one flat (F major). It consists of ten staves of music. The lyrics are: "no-bod-y's sweet-heart now, They don't ba-by you some how. Fan-cy hose, silk-en gown, you'd be out of place in your own home town. When you walk down the av-e-nue, I just can't be-lieve that it's you, Paint-ed lips, paint-ed eyes, Wear-ing a bird of Par-a-dise. It all seems wrong some-how, That you're no-bod-y's sweet-heart now." The score includes various chords such as B, F, E7, Eb7, D7, G7, C7, Dm, C, Bb, Bbm, Cm, and Gm. The piece concludes with a double bar line and repeat dots.

**B** F E7 Eb7 D7  
no-bod-y's sweet-heart now, They

G7  
don't ba-by you some how.

C7 Dm  
Fan-cy hose, silk-en gown, you'd be

G7 C7  
out of place in your own home town. When you

**C** F E7 Eb7 D7  
walk down the av-e-nue, I

G7 F7  
just can't be-lieve that it's you,

Bb Bbm  
Paint-ed lips, paint-ed eyes,

F Cm D7 G7 C7  
Wear-ing a bird of Par-a-dise. It

F E7 Eb7 D7  
all seems wrong some-how, That you're

Gm Bbm C7 F  
no-bod-y's sweet-heart now.



Fm C7

pow - der, an' for store - bought hair, De  
pin ma - self close to his side, If ah  
ask him for a cold ten - spot, What it

C7 Fm G7 C7

man I love, would not gone no - where, no - where. Got de  
flag his train, I he's not sho' can ride. I  
takes to git it, he's cert - 'nly got. A  
Lawd, a  
Oh,

**Chorus:**

C F B $\flat$ 7 F F7

St. Lou - is Blues jes as blue as I can be, Dat  
loves dat man lak a school-boy loves his pie, Lak a  
black head - ed gal makes a freight train jump the track, Said a  
blond head - ed wom - an makes a good man leave the town, I said  
ash - es to ash - es, and dust to dust, I said

B $\flat$ 7 F

man got a heart lak a rock cast in the sea, Or  
Ken - tuck - y Col' - nel loves his mint an' rye, I'll  
black head - ed gal makes a freight train jump the track, But a  
blond - head - ed woman makes a good man leave the town, But a  
ash - es to ash - es and dust to dust, If my

C7 F

else he would - n't have gone so far from me.  
love ma ba - by till the day ah die.  
long tall gal makes a preach - er ball the jack.  
red - head - ed wom an makes a boy slap his pa - pa down.  
blues don't get you, My jazz - ing must.

Solos at "C"

The minor section of St. Louis Blues (section "B") is often played with a straight-8th-note Latin feel. Specifically, it is a Tango-like rhythm related to the older Tangano. This seems to be historically correct plus it adds variety to the performance.

# St. Louis Blues

THE FIREHOUSE JAZZ BAND

Originally in Key of "C"

W. C. Handy - 1914

One of the best-known of all blues songs. Recorded 1925 by Bessie Smith, 1930 by Louis Armstrong, and hundreds more in later years.

Concert Pitch

Melody Solo - 1 Bar:

N.C. (Bass, Trmb, etc.) B $\flat$  F F7

I hate to see,  
Been to de Gyp-sy,  
You ought to see,

de ev'-nin' sun go down,  
to get my for-tune tole,  
dat stove-pipebrown of mine.

B $\flat$ 7 F

Hate to see,  
To de Gyp-sy,  
Lak he owns

de ev'-nin' sun go down,  
done got ma for-tune tole,  
de Di-mond Jos-eph line,

C7 F

'Cause ma ba - by,  
'Cause I'm most wild  
He'd make a cross - eyed

he done left dis town.  
'bout my Jel - ly Roll.  
wo - man go stone blin'.

A F B $\flat$ 7 F F7

Feel - in' to - mor - row  
Gyp - sy done tole me,  
Black - er than mid - night,

lak ah feel to - day,  
"Don't you wear no black".  
teeth lak flags of truce,

B $\flat$ 7 F

Feel - in' to - mor - row  
Yes she done tole me,  
Black - est man

lak ah feel to - day,  
"Don't you wear no black,  
in de whole St. Louis,

C7 F

I'll pack my trunk,  
Go to St. Louis,  
Black - er de ber - ry,

make my git - a - way.  
You can win him back".  
sweet - er am de juice.

St. Lou - is  
Help me to  
A - bout a

B Fm C7

wo - man,  
Cai - ro,  
crap game,

with all her dia - mon' rings,  
make St. Louis by ma - seff,  
he knows a pow' - ful lot,

Pulls dat  
Git to  
But when

C7 Fm

man 'round,  
Cai - ro,  
work - time comes,

by her a - pron strings.  
find ma ole friend Jeff.  
he's on de dot.

'Twant for  
Gwine to  
Gwine to

# I'VE FOUND A NEW BABY

The Firehouse Jazz Band

Jack Palmer & Spencer Williams - 1926  
Intro. by Clarence Williams Blue Five  
Rec. by Ted Lewis, Ethel Waters,  
Benny Goodman, etc.

**Concert Pitch**

**Verse:**

The musical score for the verse is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Ev - 'ry - bod - y look at me, hap - py fel - low you will see, I've got some - one nice, oh gee! Oh what joy, what bliss! Just the trea - sure that I need, Pure as gold and guar - an - teed. Is she pret - ty? Yes in - deed! Let me tell you this: I've found a new".

**Segue:**

"Found A New Baby" has been a popular tune for Dixie bands for many years, but there is always debate about the bridge (letter "B").

This version shows the melody resting on "1" and beginning on the upbeat. Some musicians swear that this is correct. Others swear that the melody should begin on the downbeat with no rest. Still others swear that the first two notes of the bridge are pick-up notes played before the downbeat.

In other words, play it any way you like but swear while you're doing it!

**CHORUS:**

**A**

ba - by, I've found a new girl, My fash - ion plate

ba - by has got me a - whirl. Her new kind o'

lov - in', done made me her slave, Her sweet tur - tle

dov - in' is all that I crave.

**B**

Sweet - est miss, with a kiss, full o' bliss, can't re - sist some - how.

Tells me lies, but she's wise, naugh - ty eyes mes - me - rize I vow, And how! I don't mean

**C**

may - be, I just had to fall, I've found a new

ba - by, New ba - by that's all. I've found a new

# That's A' Plenty

The Firehouse Jazz Band

Lew Pollack/Ray Gilbert - 1914  
Rec. by Prince's Orch. 1914  
New Orleans Rhythm Kings 1923  
Jan Savitt Orch. 1938, Red Nichols,  
Bobby Hackett, Sidney Bechet, etc.

Concert Pitch

Page 1 of 3

Dm

A7 Dm A7

Dm

A7 Dm

**A** C7 F F#°

2-Bar Break: .....

C7 F

C7 F F7

Bb B° F D7 G7 C7 F A7

**B**

Dm

Bass:

A7 Dm A7

Dm

Bass:

A7 Dm F7

**C**

Bb A7 Ab7 G7

C7 F7 Bb Bb° Cm7 F7

Bb A7 Ab7 G7

C7 F7 Bb

Cornet, Clarinet, etc:

**D**

D

Tromb, Bass, etc:

F

F7

Segue To Solos:

Solos - ad lib:

**E**

B $\flat$  A7 A $\flat$ 7 G7

C7 F7 B $\flat$  B $\flat$  $^\circ$  Cm7 F7

B $\flat$  A7 A $\flat$ 7 G7

C7 F7 B $\flat$  E $\flat$ 7 B $\flat$  F7

*Fine*

Continue After Last Solo:

**F**

D

F

F7 (b) *mp*

Soft "Shuffle Chorus":

**G**

B $\flat$  G7

*pp*

C7 F7 B $\flat$  Cm7 F7

After "Shuffle Chorus" Play "E" (16 Bars) Once as out chorus:

# Hello, Dolly

Jerry Herman - 1963  
Broadway musical "Hello, Dolly"  
Song almost went un-recorded,  
but Louis Armstrong had #1 hit song  
& NARAS award winner.

Concert Pitch

The Firehouse Jazz Band

**A** **B $\flat$**  **Gm**

Hel - lo, Dol - ly, well, Hel - lo, Dol - ly, It's so  
 nice to have you back where you be - long. You're look - ing  
 swell, Dol - ly, we can tell, Dol - ly, You're still  
 glow - in', you're still crow - in', you're still go - in' strong. We feel the

**B** **B $\flat$**  **Gm**

room sway - in', for the band's play - in' one of  
 your old fa - v'rite songs from way back when. So,  
 take her wrap, fel - las, Find her an emp - ty lap, fel - las,  
 Gol - ly gee, fel - las, Find her a va - cant knee, fel - las,  
 Dol - ly - 'll nev - er go a - way a - gain!

Last Time:

**C7** **F7** **C7** **F7**

Dol - ly - 'll nev - er go a - way, Dol - ly - 'll nev - er go a - way,  
**C7** **F7** **B $\flat$**  **B $\flat$ 7** **E $\flat$**  **G $\flat$ 7**  
 Dol - ly - 'll nev - er go a - way a - gain!

**B $\flat$**  **B $\flat$**  **F7** **B $\flat$**



# BACK HOME AGAIN IN INDIANA

The Firehouse Jazz Band

James Hanley & Ballard MacDonald - 1917  
Rec. by Eddie Condon 1928, Red Nichols  
1929, Casa Loma Orch. 1932, Earl Hines  
1939, Art Tatum 1940, Bobby Hackett &  
Jack Teagarden 1957, etc.

Concert Pitch

**A** Verse:

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of six staves of music. The first staff begins with a diamond-shaped box containing the letter 'A' and a box labeled 'Verse:'. The melody is written in treble clef. The lyrics are: 'I have always been a wanderer, over land and sea, yet a moon-beam on the water casts a spell o'er me. A vision fair I see, gain I seem to be: Back home a -'. Chord symbols are placed above the notes: F, Bb, F, F7, Bb, Bbm, F, F, Bb, F, G7, Bbm6, C7, Gm, F#o, Gm, C7, F, F°, Gm7, C7.

I have always been a wand - 'rer,  
O - - - ver land and sea,  
Yet a moon-beam on the wa - ter  
Casts a spell o'er me. A  
vis - ion fair I see, A - -  
gain I seem to be: Back home a -

**Chorus:**

**B**

gain in In - di - an - a, And it  
 seems that I can see The gleam - ing  
 can - dle light still shin - ing bright Thru the  
 syc - a - mores for me. The new - mown

**C**

hay, sends all its fra - grance From the  
 fields I used to roam. When I  
 dream a - bout the moon - light on the Wa - bash, Then I  
 long for my In - di - an - a home. Back home a -

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# My Melancholy Baby

The Firehouse Jazz Band

Ernie Burnett & George Norton - 1912  
Rec: Charleston Chasers (Red Nichols, Miff Mole, Vic Berton, Carl Kress, etc.) 1928, Gene Austin 1928, Teddy Wilson 1936, Bing Crosby 1939, Benny Goodman 1938, Sidney Bechet 1952, Leon Redbone 1977, etc.

Concert Pitch

**A**

Chord progressions: Eb, B7, Eb, B7, Eb, C°, Bb7, Fm, C7, Fm, C7, F7, Bb7, Eb, B7, Eb, C°, Bb7, F7, Bb, G7, C7, F7, Fm7, Bb7.

Lyrics:  
 Come, sweet-heart mine, don't sit and pine, tell me of the cares that make you feel so blue.  
 What have I done? Answer me Hon', have I ever said an un-kind word to you?  
 My love is true, and just for you, I'd do al-most an - y - thing at an - y time.  
 Dear when you sigh, or when you cry, some-thing seems to grip this ver-y heart of mine.

**B**

Come to me my mel-an-chol-y ba - - - by.

Cud-dle up and don't be blue.

All your fears are fool-ish fan-cy may - - - be,

you know dear that I'm in love with you.

**C**

Ev-'ry cloud must have a sil-ver lin - - - ing.

Wait un-til the sun shines through.

Smile my hon-ey dear, while I kiss a-way each tear, Or

else I shall be mel-an-chol-y too.

# Alexander's Ragtime Band

The Firehouse Jazz Band

Irving Berlin - 1911

Rec. by Prince's Orch. & the Victor Military Band 1912,  
Bessie Smith 1927, Miff Mole's Molars (with Red Nichols)  
1927, Boswell Sisters 1935, Louis Armstrong 1937, Bing  
Crosby 1938, etc.

Concert Pitch

Verse:

**A**

The musical score is written in 4/4 time and consists of four staves. The first staff begins with a diamond-shaped box containing the letter 'A'. Chord symbols are placed above the notes: C, C7, F, and G7. The lyrics are: "Oh, ma hon-ey, Oh, ma hon-ey, Bet-ter hur-ry and let's me-an-der,". The second staff has chord symbols C, D7, and G7. The lyrics are: "Ain't you go-in', Ain't you go-in', To the lead-er man, rag-ged me-ter man?". The third staff has chord symbols C, C7, F, and G7. The lyrics are: "Oh, ma hon-ey, Oh, ma hon-ey, Let me take you to Al-ex-an-der's". The fourth staff has chord symbols C, C7, F, F#°, C, G7, C, and C7. The lyrics are: "grand stand, brass band, Ain't you com-in' a-long? Come on and".

Oh, ma hon-ey, Oh, ma hon-ey, Bet-ter hur-ry and let's me-an-der,  
Ain't you go-in', Ain't you go-in', To the lead-er man, rag-ged me-ter man?  
Oh, ma hon-ey, Oh, ma hon-ey, Let me take you to Al-ex-an-der's  
grand stand, brass band, Ain't you com-in' a-long? Come on and

**Chorus:**

**B**

hear, Come on and hear Al - ex - an - der's rag - time band, Come on and  
 hear, Come on and hear, It's the best band in the land, They can  
 play a bu - gle call like you nev - er heard be - fore, So nat - ur - al that you want to go to war;  
 That's just the best - est band what am, hon - ey lamb, Come on a -  
**C**  
 long, Come on a - long, Let me take you by the hand, Up to the  
 man, Up to the man who's the lead - er of the band, And if you  
 care to hear the Swan - ee Riv - er played in rag - time, Come on and  
 hear, Come on and hear, Al - ex - an - der's Rag - time Band.

Solos at "B"

# Rock-A-Bye Your Baby

## With A Dixie Melody

*The Firehouse Jazz Band*

Jean Schwartz - 1918  
 Lyrics by Sam Lewis & Joe Young  
 Intro. in musical "Sinbad" by Al Jolson,  
 Rec. Judy Garland, Aretha Franklin, etc.  
 Schwartz also wrote "Bedelia" and  
 "Chinatown, My Chinatown"

Concert Pitch

Verse:

**A**

Mam-my mine, Your lit-tle roll-in' stone that rolled a-way, strolled a-way.

Mam-my mine, Your roll-in' stone is roll-in' home to-day, there to stay.

Just to see your smil-in' face, Smile a wel-come sign.

When I'm in your fond em-brace, Lis-ten Mam-my mine:

**Chords:** C, C#°, G7/D, G7, C, G+7, Eb, E°, Bb7/F, Bb7, Eb, G7, C, Eb°, G7, Eb, Eb°, Bb7, G, D7, G7

**Chorus:**

**B**

Rock - A - Bye Your Ba - by With a Dix - ie Mel - o - dy,  
 when you croon, croon a tune from the heart of Dix - ie.  
 Just hang my cra - dle, Mam - my mine, Right on that Mas - on - Dix - on Line,  
 And swing it from Vir - gin - ia, To Ten - nes - see with all the love that's in ya'.

**C**

Weep no more my la - dy, sing that song a - gain for me, And  
 Old Black Joe, just as though you had me on your knee.  
 A mil - lion ba - by kiss - es I'll de - liv - er, The min - ute that you sing the Swan - ee Riv - er,  
 Rock - a - bye your rock - a - bye ba - by with a Dix - ie mel - o - dy.



# The 12th St. Rag

The Firehouse Jazz Band

Euday L. Bowman - 1914  
Rec. by Ted Lewis 1923, Louis Armstrong's Hot 7, 1927, Fats Waller 1935, Andy Kirk 1940, Lester Young 1939, Lionel Hampton 1939, Sidney Bechet 1941, Liberace 1954, Frankie Carle 1948. It was Pee Wee Hunt's 1948 recording that was most popular.

Concert Pitch

B $\flat$ 7                      B $\flat$ 7                      B $\flat$ 7                      B $\flat$ 7                      B $\flat$ 7

**A**                      E $\flat$                       B $\flat$ 7

B $\flat$ 7                      E $\flat$

E $\flat$                       B $\flat$ 7

F7                      B $\flat$ 7 **Break! 2 Bars: .....**

**B**                      E $\flat$                       B $\flat$ 7

B $\flat$ 7                      E $\flat$

E $\flat$                       E $\flat$ 7                      A $\flat$                       B7

E $\flat$                       F7                      B $\flat$ 7                      E $\flat$                       A $\flat$ 7                      E $\flat$

Back to Top - With Intro:

The standard "Doo-wack-a-doo" chorus for 12th Street Rag:

"+" = closed with hand, plunger mute, etc.

"0" = open horn

**A**                      E $\flat$                       B $\flat$ 7                      Etc.

+    0 0 +    0 0 +    0 0 +    0 0 +    0 0 +    0 0 +

# The Darktown Strutters' Ball

Shelton Brooks - 1917  
 A leading black composer of the era,  
 Also wrote "Some of These Days" and  
 "Walkin' the Dog".  
 On the 1st recording session (Jan. 30, 1917)  
 of the Original Dixieland Jazz Band.  
 Rec. by Mugsy Spanier 1928, Luis Russell 1932,  
 Miff Mole (with Red Nichlos) 1927, Ted Lewis  
 1927, Sidney Bechet 1954, etc.

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## Concert Pitch

## The Firehouse Jazz Band

### Verse:

**A**

I've got some good news, Hon-ey, An in-vi-ta-tion to the Dark-town Ball, It's a  
 We'll meet our high-toned neigh-bors, An ex-hi-bi-tion of the "Ba - by Dolls", And each

ver - y swell af - fair, All the "high-browns" will be there. I'll wear my  
 one will do their best, Just to out - class all the rest. And there'll be

high silk hat, and a frock tail coat, You wear your Par - is gown, and your new silk shawl, There  
 danc-ers from ev-'ry for-eyn land, The clas-sic, buckand wing, and the wood-en clog. We'll

ain't no doubt a - bout it babe, We'll be the best dressed in the hall. I'll be  
 win that fif - ty dol - lar prize, When we step out and "Walk the Dog".

### Chorus:

**B**

down to get you in a tax-i Hon-ey, You bet-ter be read - y a-bout half-past eight.

Now Dear-ie, don't be late, I want to be there when the band starts play-ing, Re -

**C**

mem-ber when we get there, Hon-ey, The two-steps I'm goin' to have 'em all. Goin' to

dance out both my shoes, When they play the "Jel - ly Roll Blues", To -

mor-row night at the Dark-town Strut-ters' Ball. I'll be

# CHINATOWN, MY CHINATOWN

The Firehouse Jazz Band

Jean Schwartz & William Jerome - 1906  
 Schwartz also wrote "Rock-A-Bye Your Baby".  
 Rec. by Louis Armstrong Orch. 1931,  
 Mills Brothers 1932, Ray Noble Orch. 1935,  
 Tommy Dorsey's Clambake 7 - 1938,  
 Louis Prima & His New Orleans Gang  
 (Pee Wee Russell, George Brunies, etc.) 1935,  
 Sidney Bechet (Paris) 1954,  
 Firehouse Five Plus Two 1951,  
 Tony Parenti & His New Orleanians  
 (Wild Bill, J. Archey, Art Hodes, Pops Foster, A. Trappier) 1949,  
 etc.

Concert Pitch

Verse:

The musical score is written in 4/4 time and consists of six staves of music. Each staff includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics are written below the notes. Chord symbols are placed above the staff lines. The lyrics are: "When the town is fast a - sleep, And it's mid - night in the sky, That's the time the fes - tive Chink, Starts to wink his oth - er eye. Starts to wink his dream - y eye, La - - - zi - ly you'll hear him sigh:"

Chord symbols: C, Em, C, Em, G7, C, Em, Dm7, Am, G7, C, Dm, D7, G7, G°, G7, G+7

## Chorus:

**A**

Chi - na - town, my

Chi - na - town,

Where the lights are low,

Hearts that know no oth - er land,

Drift - ing to and fro.

**B**

Dream - y, dream - y, Chi - na - town,

Al - mond eyes of brown,

Hearts seem light and life seems bright, In

dream - y Chi - na - town.

# (All) The Girls Go Crazy 'Bout the Way I Walk

The Firehouse Jazz Band

Concert Pitch

Edward King Ory - c. 1910  
Original title: "All the Whores Like the Way I Ride".  
Ory was bandleader/trombonist at Pete Lala's, etc.  
in Storyville. He later played with King Oliver's  
and Louis Armstrong's bands, etc. Also wrote  
"Muskrat Ramble" & "Ory's Creole Trombone".  
Recorded by Bunk Johnson with Lu Watters' Yerba  
Buena Jazz Band (Turk Murphy, etc.), 1944, Bunk with  
his own band 1945, Turk Murphy's band 1979, etc.

**A** Stop Time-2 Bars: .....

Stop Time-2 Bars: .....

**B** Solos Begin Here:

girls go craz - y 'bout the way that I walk, The  
on their knees say - in' "Ba - by", sayin'

way that I walk, Hon-ey 'bout the way I walk. Yes, all the  
"Ba - by", Craz-y 'bout the way I walk. Yes, they fall

girls go craz - y 'bout the way that I walk, 'Bout the  
on their knees plead - in' "Ba - by", say - in'

way that I walk, Hon-ey 'bout the way I walk. They fall  
"Ba - by", Craz-y 'bout the way I walk.

On to "C" After last solo:

**Chorus: 1st Time Soft:**

**C**

Chorus: 1st Time Soft: Musical notation for the first time of the chorus, marked 'Soft'. It consists of four staves of music in a key signature of two flats (Bb and Eb). The first staff begins with a common time signature 'C' in a diamond. The notes are: Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4. The second staff notes are: Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4. The third staff notes are: Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4. The fourth staff notes are: Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4. Chord symbols Eb, Bb, F7, Bb, and Bb7 are placed above the notes.

**Climax Chorus: ad lib:**

**D**

Climax Chorus: ad lib: Musical notation for the climax chorus, marked 'ad lib'. It consists of four staves of music in a key signature of two flats (Bb and Eb). The first staff notes are: Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4. The second staff notes are: Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4. The third staff notes are: Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4. The fourth staff notes are: Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4. Chord symbols Eb, Bb, F7, Bb, Eb7, and Bb are placed above the notes.

# Ain't Misbehavin'

*The Firehouse Jazz Band*

Thomas "Fats" Waller & Harry Brooks - 1929  
 Lyrics by Andy Razaf. Introduced by Louis Armstrong in a revue called "Connie's Hot Chocolates". Rec: Waller, Armstrong, Ruth Etting, Teddy Wilson Orch. (with Harry James) 1937, Cootie Williams Orch. 1941, Art Tatum 1953, Sidney Bechet 1940, Dukes of Dixieland 1961, Hank Williams, Jr.!

Concert Pitch

Verse:

The musical score is written on a single treble clef staff in 4/4 time, with a key signature of two flats (Bb and Eb). The melody consists of quarter and eighth notes, with some rests. Chord symbols are placed above the staff, and lyrics are written below the notes.

Chord symbols: Eb, B7, E, Eb, B7, E, Eb, G7, C7, F7, Bb7, Eb, Bb+7, Eb, B7, E, Eb, B7, E, Eb, Cm, F9, Ebm/Gb, G, A7, D7, G, Bb7.

Lyrics:  
 Tho' it's a fick - le age, With flirt - ing all the rage,  
 Here is one bird with self - con - trol, Hap - py in - side my cage.  
 I know who I love best, Thumbs down for all the rest,  
 my love was giv - en, heart and soul, So it can stand the test.

## Chorus:

**A**

$E_b$   $E^\circ$   $Fm7$   $Bb^{+7}/F\#$   $E_b/G$   $E_b7$   $A_b$   $Abm$   
 No one to talk with, all by my - self, No one to walk with, but I'm hap - py on the shelf,

$E_b$   $C7$   $Fm7$   $Bb7$   $G7$   $C7$   $F7$   $Bb^{+7}$   
 Ain't Mis-be-hav - in', I'm sav-in' my love for you.

$E_b$   $E^\circ$   $Fm7$   $Bb^{+7}/F\#$   $E_b/G$   $E_b7$   $A_b$   $Abm$   
 I know for certain, the one I love, I'm thru with flirt-in', it's just you I'm think - in' of,

$E_b$   $C7$   $Fm7$   $Bb7$   $E_b$   $A_b7$   $E_b$   $G7$   
 Ain't Mis-be-hav - in', I'm sav-in' my love for you.

**B**

$Cm$   $A_b$   $Cm$   $C7$   
 Like Jack Hor-ner, in the cor-ner, don't go no-where, What do I care,

$Bb$   $G7$   $Cm7$   $F7$   $Bb7$   $C7$   $F7$   $Bb7$   
 Your kiss - es are worth wait - in' for, be - lieve me.

$E_b$   $E^\circ$   $Fm7$   $Bb^{+7}/F\#$   $E_b/G$   $E_b7$   $A_b$   $Abm$   
 I don't stay out late, don't care to go, I'm home a-bout eight, just me and my ra - di - o,

$E_b$   $C7$   $Fm7$   $Bb7$   $E_b$   $A_b7$   $E_b$   $Bb^{+7}$   
 Ain't Mis-be-hav - in', I'm sav-in' my love for you.

Solos at "A"





# Ballin' The Jack

The Firehouse Jazz Band

Chris Smith - 1913 - Lyrics: J. H. Burris

From: "The Passing Show of 1915"

Rec: Prince's Orch. 1914, Georgia Gibbs 1940's,

Kid Thomas Valentine's Creole Jazz Band 1960,

Bunk Johnson's Original Superior Band 1942,

Jelly Roll Morton Orch. (S. DeParis, Braud, Singleton) 1939,

Kid Ory's Creole Jazz Band (Mutt Carey, Joe Darensbourg) 1945,

In 1942 movie "For Me & My Gal", 1951 movie "On the Riviera"

**Concert Pitch**

**Verse:**

**A** G A<sup>7</sup> D<sup>7</sup> E<sup>b7</sup>

Folks in Geor- gia's 'bout to go in- sane Since that new dance  
It's being done at all the ca- bar- ets, All so- cie- ty

C<sup>7</sup> F<sup>#dim</sup> F<sup>7</sup> G<sup>b7</sup>

down in Geor- gia came; I'm the on- ly dance per- son who's to blame,  
now has got the craze, It's the best dance done in mod- ern days,

E<sup>b7</sup> D D<sup>7</sup> **B** G

I'm the par- ty in- tro- duced it there, so! Give me cre- dit  
That is why I rave a- bout it so! Play some good Rag

A<sup>7</sup> D<sup>7</sup> E<sup>b7</sup> C<sup>7</sup> F<sup>#dim</sup> F<sup>7</sup>

to know a thing or two, Give me cre- dit for spring- ing some- thing new;  
that will make you prance; Old folks, young folks, all try to do the dance,

G<sup>b7</sup> E<sup>b7</sup> D F<sup>7</sup>

I will show this lit- tle dance to you, When I do you'll say that it's a bear!  
Join right in now while you got the chance, Once a- gain the steps to you I'll show:

Chorus:

The musical score is written on a single treble clef staff in the key of B-flat major (two flats). The time signature is 4/4. The lyrics are: "First you put your two knees close up tight, Then you sway 'em to the left then you sway 'em to the right, Step a- round the floor kind of nice and light, Then you Twis' a- round and twis' a- round with all your might, Stretch your lov-in' arms straight out in space, Then you do the Ea- gle Rock with sty- le and grace Swing your foot way 'round then bring it back, Now that's what I call 'Ball- in the Jack'." The score includes various guitar chords: C, G7, C7, F7, Bb, D7, Eb7, D7, D, G7, G7, C7, Gb7, Bb, D7, Gm, G7, Cm, Ebm, F7, and Bb. A box labeled "Solos at 'C'" is placed above the final measure of the chorus.

**C** G7 C7

First you put your two knees close up tight, Then you sway 'em to the left then you

C7 F7

sway 'em to the right, Step a- round the floor kind of nice and light, Then you

B<sup>b</sup> D7 E<sup>b</sup>7 D7 **D** G7

Twis' a- round and twis' a- round with all your might, Stretch your lov-in' arms straight

G7 C7

out in space, Then you do the Ea- gle Rock with sty- le and grace Swing your

G<sup>b</sup>7 B<sup>b</sup> D7 Gm G7 Cm E<sup>b</sup>m

foot way 'round then bring it back, Now that's what I call

F7 B<sup>b</sup> **Solos at "C"**

"Ball- in the Jack".

# BACK TO STORYVILLE

The Firehouse Jazz Band

Louis Armstrong

Transcribed by  
"Banjo Bob" Stevens

Concert Pitch

Slow Blues Tempo:

Go-in' back to Sto-ry-ville, that's where I long to be, Ain't no time to ask me why.

Ev-'ry - thing 'bout Sto - ry - ville is just a part of me,

Since I was just this high. Go-in' back to ol' De-sire, I

know my way a - round, Friends I know will shake my hand. Noth-in' changes on De-sire, that

street of my home town, the street where I'll take my stand. There's a

ca-fe called "The Pup" that's nev-er shut, so you can drop a-round most an-y-time you

choose. There's a la-dy tail-ored up in some-thin' cut low, she

rolls the ol' pi-an-o with the "Jel-ly Roll Blues". Goin' back to Sto - ry - ville, I'm

gon-na' take my horn, my nif-ty suit, my brush and comb. Oh I

just can't wait un-til I'm back where I was born, My Sto-ry - ville, my home.

# 'Lasses Candy

*The Firehouse Jazz Band*

Dominick J. "Nick" LaRocca - 1919  
Nick was the cornetist with the famous  
"Original Dixieland Jazz Band" which  
was the first important band to make  
records of "jazzy" music for the public.  
Nick was co-composer of several great  
traditional jazz songs.

Concert Pitch

The musical score is written in 4/4 time and consists of ten staves. The key signature has four flats (Bb, Eb, Ab, Db). The score is divided into two sections, A and B, each marked with a diamond symbol. Section A spans the first five staves, and Section B spans the last five staves. Chord markings are placed above the notes on each staff. The notes are primarily eighth and quarter notes, with some rests. The piece concludes with a double bar line and repeat dots at the end of the final staff.

**A** Ab Eb7

Ab Eb7 E°

F7 Bbm Bb Bbm

Bb7 E7 Eb7

**B** Ab Eb7

F7 Bbm Bb Bbm

E7 Ab G7 Gb7 F7

Bb7 Eb7 Ab Ab° Bbm7 Eb7



The Firehouse Jazz Band

Eddie Munson & Eddie Leonard - 1903 (Eddie Cantor's theme song)  
 Rec: Red Nichols (Pee Wee Russell, Lennie Hayton, etc.) 1927,  
 Eddie Condon's Jazz Band (Wild Bill, etc.),  
 Fess William's Royal Flush Orch. 1932, Glenn Miller (Billy May arr.) 1941,  
 Matty Matlock & His Dixie Men (Dick Cathcart, Eddie Miller, Abe Lincoln,  
 Stan Wrightsman, Al Hendrickson, Phil Stephens, Nick Fatool) c. 1956

Concert Pitch

Verse:

**A**

**E<sub>b</sub>** **G<sub>b</sub><sup>o</sup>** **B<sub>b</sub><sup>7</sup>**

In the re - gion where the ros - es al - ways bloom,

**Fm<sup>7</sup>** **B<sub>b</sub><sup>7</sup>** **Fm<sup>7</sup>** **B<sub>b</sub><sup>7</sup>** **E<sub>b</sub>** **B<sub>b</sub><sup>7</sup>**

Breath - ing out up - on the air their sweet per - fume,

**E<sub>b</sub>** **G<sub>b</sub><sup>o</sup>** **B<sub>b</sub><sup>7</sup>**

Lives a dus - ky maid I long to call my own,

**C<sup>7</sup>** **F<sup>7</sup>** **B<sub>b</sub>** **B<sub>b</sub><sup>7</sup>**

For I know my love for her will nev - er die;

**B**

**E<sub>b</sub>** **G<sub>b</sub><sup>o</sup>** **B<sub>b</sub><sup>7</sup>**

When the sun am sink - in' in dat gold - en West,

**B<sub>b</sub><sup>7</sup>** **E<sub>b</sub>** **B<sub>b</sub><sup>7</sup>**

Lit - tle Rob - in Red Breast gone to seek their nests.

**E<sub>b</sub>** **B<sub>b</sub><sup>7</sup>**

Then I sneak down to dat place I love the best,

**C<sup>7</sup>** **F<sup>7</sup>** **B<sub>b</sub><sup>7</sup>** **B<sub>b</sub><sup>+7</sup>**

Ev - 'ry ev'n - ing there a - lone I sigh:

**Chorus:**

**C**

I - da,

Sweet as ap - ple ci - der,

Sweet - er than all I know.

Come out, in the silv - 'ry moon - light, of love we'll

whis - per, so soft and low.

**D**

Seems tho', can't live with - out you,

Lis - ten Oh, Hon - ey do!

I - da, I I - dol - ize ya, I

love you I - da, 'deed I do.

Solos at "C":

# RIVERBOAT SHUFFLE

*The Firehouse Jazz Band*

Hoagy Carmichael - 1924  
 (Possible collaboration with pianist Dick Voynow)  
 Hoagy's first recorded composition. Gennett  
 Studio paperwork shows Hoagy still living in frat  
 house at Indiana University.  
 Rec: Wolverines (with Bix) 1924, Isham Jones Orch.  
 1925, Benson Orch. 1925, Bix & Tram 1927,  
 Red Nichols 1927, Adrian Rollini (with Teagarden  
 & Goodman) 1934, Muggsy Spanier 1939,  
 Jimmy McPartland 1953

Concert Pitch

Verse:

**A**

Chord progression for the first staff: Gm D7 Gm D7 Gm Gm D7

Chord progression for the second staff: Gm Cm<sub>3</sub> Gm D7 Gm D7

Chord progression for the third staff: Gm Cm<sub>3</sub> Gm D7 Gm

Chord progression for the fourth staff: G7 Cm G7 Cm

Chord progression for the fifth staff: Gm Cm<sub>3</sub> Gm D7 Gm B $\flat$ 7

**Chorus:**

**B**

Chorus section B, measures 1-4. Chords: Eb, E°, Bb7, Eb, Eb7, Ab, Ab7, G7, Gb7, F7, Bb7. Includes an optional 2-bar break.

**C**

Chorus section C, measures 1-4. Chords: Eb, E°, Bb7, Eb7, Ab, Abm, Eb, Db7, C7, F7, Bb7, Eb.

Solos at "B"



# CORNET CHOP SUEY

The Firehouse Jazz Band

Louis Armstrong - Recorded Feb. 1926  
by Louis' "Hot Five"  
Rec. by many Traditional Jazz bands,  
Also by Al Hirt

Concert Pitch

Intro - Solo Cornet - 3 Bars:

Time:

E $\flat$  B $\flat$ 7

N.C.

**A** E $\flat$  E $^{\circ}$  Fm7 B $\flat$ 7 E $\flat$  G7 Cm7

Fm7 B $\flat$ 7 B $\flat$ +7 E $\flat$  C7 Fm7 B $\flat$ 7

E $\flat$  E $^{\circ}$  Fm7 B $\flat$ 7 E $\flat$  G7 Cm7

F7 B $\flat$ 7

**B** E $\flat$  E $\flat$ 7 A $\flat$  A $\flat$ m E $\flat$  B $\flat$ 7

Solo Break - 2 Bars: .....

E $\flat$  F7 B $\flat$ 7 $_3$

E $\flat$  E $\flat$ 7 A $\flat$  A $\flat$ m E $\flat$

Solo Break - Stop Time:

Gm D7 Gm Gm D7 D7 Gm B $\flat$ 7

**C** Eb Eb7 Ab Abm Eb

Solo Break - Stop Time:

C7 C7 F7 Bb7

Time:

Time: Eb Eb7 Ab Abm Eb Eb7

Ab A° Eb C7 F7 Bb7 Eb Solos at "B":

Stop Chorus: Cornet Solo: (Rhythm downbeats only except where marked - 16 Bars:)

**D** Eb Eb Eb Bb7

Eb Ab Abm Eb F7 Bb7 Eb

Eb Eb Eb Bb7

Eb Ab Abm Eb Eb Bb7 Eb

D.S. al Fine

Back to "B"

# Hot Lips

The Firehouse Jazz Band

Henry Busse, Henry Lange, Lou Davis - 1922  
 First recorded by Paul Whiteman with trumpet solo by Henry Busse - 1922. Became one of Busse's themes when he left Whiteman to form his own band. Rec. by McKinney's Cotton Pickers (Phil Napoleon-trmp., Miff Mole-trmb.) 1922, Ted Lewis 1922, Henry Busse 1934, Horace Heidt 1937

## Concert Pitch

### Verse:

**A**

Since the rhythms in the "Chorus" are altered to be more as this song is usually performed, I put the entire original lyrics here:

#### Verse #1: (Letter "A")

There's a boy that's in our band, And how he blows that horn,  
 Finest since you're born, When he starts you're gone.  
 They all call him "Hot Lips" for, He blows real red-hot notes, And  
 ev'rybody on the floor just floats: (that's what they say:)

#### Chorus: (Letter "B")

He's got hot  
 lips, when he plays Jazz, He draws out steps, Like no one has.  
 You're on your  
 toes, And shake your shoes, Boy how he goes, When he plays blues.

("C" is midway thru Chorus:)

I watch the  
 crowd, Until he's through, He can be proud, They're "coo-ko" too.  
 His music's  
 rare,-- You must,-- declare, The boy is there, with two hot lips.

#### Verse #2: (Letter "A")

Heard him play the other night, And old man Oscar Clive,  
 Who is eighty-five, Sure as you're alive,  
 Got so frisky when he started out to do his stuff, Was  
 told to sit right down for being rough: (and then he said:)

Repeat the Chorus: (Letters "B" & "C").

**Chorus:**

**B**

Ab D° Eb7

Eb7 Eb+7 Ab Eb+7

Ab Abm6 Eb Bb+ Eb Eb°

Bb7 Bb+7 Eb7

**Solo Break - 2 Bars: .....**

**C**

Ab D° Eb7

Eb7 Eb+7 Ab7 Eb+7

**Stop Time - 3 Bars:**

Ab C7 C7 Fm Fm D°

Eb7 Ab Eb+7

**Solos at "B"**

# Sweet Lorraine

The Firehouse Jazz Band

Cliff Burwell - 1928, Lyrics by Mitchell Parrish  
 Popularized by Rudy Vallee on his radio show  
 Recorded: Jimmy Noone's Apex Club Orch. (Earl Hines-piano) 1928,  
 Johnny Dodds Orch. (w/ Lil Amrstrong, Baby Dodds, Honore Dutrey) 1929,  
 Joe Venuti & His Blue 6 (with Goodman, etc.) 1933, Artie Shaw 1936,  
 Teddy Wilson (with Roy Eldridge) 1935, Art Tatum 1940, C. Hawkins 1943,  
 Red Allen 1957, Bechet-Spanier "Big 4" (w/ C. Mastren & W. Braud) 1940,  
 Popularized again by Nat "King" Cole in the 1950's.

Concert Pitch

Verse:

Ev-'ry-thing is set, skies are blue, Can't be-lieve it yet, but it's true.

I'll give you just one guess, My Sweet Lor-raine said "Yes".

Wait-ing for the time, soon to be, When the bells will chime mer-ri-ly.

Gee, but I feel proud, want to shout right out loud: I've

## Chorus:

**A**

just found joy, I'm as hap-py as a ba-by boy with an-oth-er brand new

choo-choo toy, When I'm with my Sweet Lor-raine. A

**B**

pair of eyes that are blu-er than the sum-mer skies, When you see them you will

re-a-lize why I love my sweet Lor-raine.

**C**

When it's rain-ing I don't miss the sun, For it's in my sweet-ie's smile,

Just to think that I'm the luck-y one who will lead her down the aisle. Each

**D**

night I pray that no-bod-y steals her heart a-way, Just can't wait un-til that

hap-py day, When I mar-ry Sweet Lor-raine.

Solos at "A"

# Sweet Sue

The Firehouse Jazz Band

Victor Young - 1928, Lyrics by Will J. Harris.  
 Introduced by Sue Carol, Popularized by Ben Pollack Orch.  
 Recorded: Jimmy Noone's Apex Club Orch. 1928,  
 Ted Lewis Orch. (B.G. on clarinet) 1932, Don Redman  
 Orch. 1937, Dicky Wells Orch. (with Django-guitar) Paris 1937,  
 Louis Armstrong Orch. (Teddy Wilson-pno) 1933,  
 Mills Brothers 1932, Tommy Dorsey Orch. 1939, Bechet-Spanier  
 "Big Four" 1940, Muggsy Spanier 1944, Johnny Long Orch. 1949

Concert Pitch

**A** Gm7 C7 Gm7 C7

Ev - 'ry star a - bove knows the one I love, Sweet

F C7 F C+7 F

Sue, just you. And the

Gm7 C7 Gm7 C7

moon up high knows the rea - son why, Sweet

F C7 F C+7 F

Sue, it's you. No one

**B** F FΔ A∅ D7

else it seems ev - er shares my dreams, And with -

Gm Gm7 G∅ C7

out you, dear, I don't know what I'd do. In this

Gm7 C7 Gm7 C7

heart of mine, you live all the time, Sweet

F Bb7 F

Sue, just you.

# Avalon

The Firehouse Jazz Band

Al Jolson/Vincent Rose - 1920  
Jolson sang it in musical "Sinbad".  
Recorded by: Al Jolson 1921, Harry Reser  
& the Cliquot Club Eskimos, Art Hickman Orch.  
1921, Red Nichols & His Five Pennies 1928,  
Jimmy Lunceford Orch. 1935, Benny Goodman  
Trio 1937, Gene Krupa/Teddy Wilson 1955

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Concert Pitch

**A** C7  
I found my love in A - va - lon, Be - -

F C7 F  
side the bay, I

C7 C+7  
left my love in A - va - lon, and

F C+7 F E7 Eb7  
sailed a - way. I

**B** D7  
dream of her and A - va - lon from

Gm D7 Bbm6  
dusk 'til dawn. And

F E7 Eb7 D7  
so, I think I'll trav - el on, to

Gm7 C7 F  
A - - - - va - - - - lon.



# Someday Sweetheart

The Firehouse Jazz Band

Copyright 1919 by Spikes Brothers & Carter.  
 Recorded by: Jelly Roll Morton Jazz Band 1923,  
 Gene Austin 1927, King Oliver 1927,  
 The Charleston Chasers (Red Nichols) 1927,  
 Bucktown 5 (Muggsy Spanier) 1924,  
 Eddie Lang-Joe Venuti All-Star Band (Teagarden,  
 Goodman, etc.) 1931, Artie Shaw 1937,  
 Henry Allen-Coleman Hawkins 1933, Mildred Bailey  
 1935, Eddie Condon & His Chicagoans 1939,  
 Muggsy Spanier's Ragtime Band 1939,  
 Bob Thiele (with Bobby Hackett & Urbie Green)

## Concert Pitch

### Verse:

The musical score is written on a single treble clef staff in a key signature of one flat (B-flat major). It consists of four lines of music. The first line begins with a boxed 'A' and contains the lyrics 'You told me that you loved me true, and I believed in you. You'. The second line contains 'broke your vow and now somehow it seems I'm always blue. But there'll come a day'. The third line contains 'When you're far away. You'll sit alone'. The fourth line contains 'and cry for me you'll sigh and the days that have gone by. Some-day Sweet-'. Chord symbols are placed above the staff: A, F, D<sup>b</sup>7, F, G<sup>m</sup>, D<sup>7</sup>, G<sup>m</sup>, G<sup>m</sup>7, C<sup>7</sup>, F<sup>6</sup>, F, Am, E<sup>7</sup>, Am, G<sup>7</sup>, C<sup>7</sup>.

**A** F D<sup>b</sup>7 F

You told me that you loved me true, and I believed in you. You

G<sup>m</sup> D<sup>7</sup> G<sup>m</sup> G<sup>m</sup>7

broke your vow and now somehow it seems I'm always blue. But there'll come a day

C<sup>7</sup> F<sup>6</sup> F

When you're far away. You'll sit alone

Am E<sup>7</sup> Am G<sup>7</sup> C<sup>7</sup>

and cry for me you'll sigh and the days that have gone by. Some-day Sweet-

**Chorus:**

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The lyrics are: heart, you may be sorry for what you've done to my poor heart. You may regret the vows you've broken, The things you did that made us drift apart, You're happy now, and can't see how, the wear-y blues will ever come to you. But as you sow so shall you reap, dear, and what you reap will make you weep some-day, sweet-heart. Some-day Sweet-

**Staff 1:** Chord: **B** F C+7 F E7 Eb7 D7  
 heart, you may be sor- ry for what you've

**Staff 2:** Chord: G7 C7 F F#dim C7/G  
 done to my poor heart. You may re-

**Staff 3:** Chord: F C+7 F Am  
 gret the vows you've bro- ken, The

**Staff 4:** Chord: E7 Am C7  
 things you did that made us drift a- part, You're hap- py

**Staff 5:** Chord: **C** F9 Bb6  
 now, and can't see how, the wear- y

**Staff 6:** Chord: G9 C7  
 blues will ev- er come to you. But as you

**Staff 7:** Chord: F C+7 F E7 Eb7 D7  
 sow so shall you reap, dear, and what you

**Staff 8:** Chord: G7 C7 F Bb7 F C7  
 reap will make you weep some- day, sweet- heart. Some-day Sweet-

**Chorus:**

**B**

I'm fly-ing high, but I've got a feel-ing I'm fall-ing,

fall-ing for no-bod-y else but you.

You caught my eye, and I've got a feel-ing I'm fall-ing,

Show me the ring and I'll jump right through. I used to

**C**

trav-el sin-gle O, we chanced to min-gle O, now

I'm a-ting-le o-ver you. Hey Mis-ter

Par-son, stand by, for I've got a feel-ing I'm fall-ing,

fall-ing for no-bod-y else but you.

# I've Got A Feeling I'm Falling

The Firehouse Jazz Band

Thomas "Fats" Waller/Harry Link - 1929

Lyrics: Billy Rose

Recorded: Fats Waller 1929,

Miff Mole & His Molers (Mannie

Klein, J. Dorsey, Eddie Lang, etc.) 1929,

Gene Austin 1929

Concert Pitch

Verse:

**A**

Oh Hon - ey, My Hon - ey, I nev - er felt this way.

Ro - man - tic - ly I'm up in the air.

It's fun - ny, so fun - ny, me tak - ing it this way.

Don't know if I should, but gee, it feels good!

## Dixie Jamboree

Joe Davis - 1929  
 Davis owned Triangle Music publishers,  
 with Jimmy Durante as one of his writers.  
 Lyrics by Howard Johnson who also wrote  
 "M-O-T-H-E-R", and "I Scream, You Scream,  
 We All Scream For Ice Cream".

The Firehouse Jazz Band

Concert Pitch

Verse:

Way down South there in the land of cot-ton,  
 Par-son Jones and Dea-con Ras-tus Jen-kins,  
 They have some times, won-der-ful times,  
 Good col-ored men, al-ways at-tend  
 Known as Dix-ie Jam-bo-rees.  
 when they hold those Jam-bo-rees,  
 Such in good the fun-one sel-dom sees.  
 in the o-pen 'neath the trees.  
**A** Dark-ies liv-ing in the land of cot-ton,  
 Mam-my Sue, and good old Aunt Je-mi-ma,  
 Gath-er a-round, from ev-'ry town,  
 Bows in their hair, You'll find them there,  
 What a pic-nic then, right from start to end,  
 Pick-a-ni-nies too, of most ev-'ry hue,  
 Boy, they do it up brown:  
 Jump a-round, ev-'ry where:

**Chorus:**

**B** G<sup>+</sup>7

When you see a Dix - ie Jam - bo - ree,  
When you see a Dix - ie Jam - bo - ree,

**C**

You'll a - gree, it's like a great big spree.  
You'll a - gree, it's like a great big spree.

**C** E<sub>b</sub><sup>o</sup> G<sup>7</sup>

Dark - ies danc - ing hot - ter than hot,  
How those dark - ies love to sing hymns,

**G<sup>7</sup>** Dm<sup>7</sup> C C<sup>o</sup>

High brown bab - ies, buck and wing - in' swell high yel - low sing - ers sing - in',  
They start yell - ing so pe - cul - iar, Glor - y, Glor - y, Hal - le - lu - jah.

**C** G<sup>+</sup>7

When they start to serve the bar - be - que,  
Then they start to wash their sins a - way,

**E<sup>7</sup>** Am C<sup>7</sup>

Ev - 'ry - thing is free,  
By that old Swan - ee.

**F** Fm C A<sup>7</sup>

Chick - en up - on the wing, poss - um and ev - 'ry - thing,  
Oh how they moan and hum, "Take me to King - dom come",

**D<sup>7</sup>** G<sup>+</sup>7 C

At a Dix - ie Jam - bo - ree.  
at a Dix - ie Jam - bo - ree.

Solos at "B"

# Dinah

The Firehouse Jazz Band

Harry Akst - 1925  
 Lyrics: Sam Lewis & Joe Young  
 Introduced in "Plantation Revue" by Ethel Waters,  
 Recorded: Ethel Waters 1926,  
 Cliff Edwards ("Ukelele Ike") 1926  
 Fletcher Henderson Orch. 1926  
 Ted Lewis Orch. 1930  
 Mills Brothers 1932  
 Bing Crosby 1932  
 Boswell Sisters 1935  
 "Fats" Waller 1936  
 Muggsy Spanier's Ragtime Band 1939  
 Sam Donahue 1946

Concert Pitch

Verse:

The musical score is written in 4/4 time and consists of four staves. The lyrics are: "Car-o-lin-a, gave me Din-ah, I'm the proud-est one be-neath the Dix-ie sun. News is spread-in', 'bout the wed-din', I hear church bells ring-in', Here's the song my heart keeps sing-in'". Chord symbols are placed above the notes: F, C7, F, G7, F, Am7, D7, C, Am, Dm, G7, C7.

## Chorus:

**A** F Dm F F#dim  
 Din- ah, is there an- y- one fin- er in the state of Car-o-

C7 F C7  
 lin- a, If there is and you know her, show 'er to me.

F Dm F F#dim  
 Din- ah with her Dix- ie eyes blaz- in' how I love to sit and

C7 F B $\flat$ 7 F  
 gaze in- to the eyes of Dinah Lee.

**B** Dm F+ F Dm $^6$   
 Ev- 'ry night, why do I, shake with fright be- cause my

Dm F+ Dm $^7$  G $^7$  C $^7$  C+ $^9$   
 Din- ah might change her mind a- bout me.

F Dm F F#dim  
 Din- ah if she wan-dered to Chin- a, I would hop an o-cean

C7 F B $\flat$ 7 F  
 lin- er, Just to be with Din- ah Lee.



# Satanic Blues

The Firehouse Jazz Band

Larry Shields & Emile Christian  
(The Original Dixieland Jazz Band)  
Rec: ODJB on back side of "Lasses Candy" 1926,  
Nick LaRocca & His Original Dixieland Band (A  
14-piece band with L. Shields, T. Sbarbaro, etc.) 1936  
Phil Napoleon, Bud Freeman (Kaminsky, Russell)  
1939, Irving Fazola, etc.

Concert Pitch

Medium Swing Tempo

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of seven staves of music. The first staff begins with a Bb chord. The second staff contains a first ending marked with a box 'A'. The third staff contains a second ending marked with a box 'B'. The score includes various chords such as Bb, F7, Fdim, Eb7, Edim, Bb, Ab7, G7, C7, and Bb. The notation includes eighth and sixteenth notes, rests, and repeat signs. The piece concludes with a double bar line and repeat dots.

Segue to Solos:

# Rose of Washington Square

The Firehouse Jazz Band

James F. Hanley - 1919  
 Lyrics by Ballard McDonald  
 Theme song of comedienne Fanny Brice.  
 Recorded: Kentucky Serenaders 1920,  
 Red Nichols (with Teagarden, Glenn Miller,  
 Pee Wee Russell, Joe Sullivan) 1929,  
 Benny Goodman 1939, Bob Crosby Orch. 1939,  
 Pee Wee Russell's Hot Four 1944, Banu Gibson  
 1983, etc.

Concert Pitch

Rubato Verse:

A gar-den that nev-er knows sun-shine Once shel-tered a beau-ti-ful rose. In the  
 sha-dows it grew with-out sun-light or dew, as a child of the cit-y grows. A  
 but-ter-fly flew to the gar-den, from out of the blue sky a-bove, the  
 heart of the rose set a-flut-ter, with a won-der-ful tale of love, He  
 told her of birds and of bees, of the brooks and of mea-dows and trees. He whis-pered,

Chord symbols: A, Am, Dm, E7, Am, A7, Dm, E, B7, E7, Am, Dm, E7, Am, C, C#dim, G, Eb7, Am7, D7, G, Dm7, G7, D7, G7, G+7.

**Chorus:**

**Moderato**

The musical score is written for a single melodic line in treble clef. It consists of eight staves of music. The first staff begins with a key signature change to C major, indicated by a 'B' in a box and a 'C' chord symbol. The tempo is marked 'Moderato'. The lyrics are: 'Rose, of Wash- ing- ton Square, a flow- er so fair, should blos- som where the sun shines, Rose, for Na- ture did not mean that you should blush un- seen but be the queen of some fair gar- den, Rose, I'll nev- er de- part, but dwell in your heart, your love to care, I'll bring the sun- beams from the Hea- vens to you, and give you kis- ses that spar- kle with dew my Rose of Wash- ing- ton Square.' The score includes various chord symbols such as C, Cdim, G7, G+7, E7, Am, D7, Ddim, Fm6, and A7. The piece concludes with a double bar line and repeat dots.

Rose, of Wash- ing- ton Square, a flow- er so  
fair, should blos- som where the sun shines,  
Rose, for Na- ture did not mean that you should  
blush un- seen but be the queen of some fair gar- den,  
Rose, I'll nev- er de- part, but dwell in your  
heart, your love to care, I'll bring the  
sun- beams from the Hea- vens to you, and give you kis- ses that spar- kle with dew my  
Rose of Wash- ing- ton Square.

# SHAKE IT & BREAK IT (WEARY BLUES)

Artie Matthews - 1915

Original lyrics: Mort Greene & George Kates

Rec: Louis Armstrong's Hot Seven 1927, Kid Ory's Creole Jazz Band 1945, New Orleans Rhythm Kings 1923, King Oliver 1930, Tommy Ladnier Orch. (w/ Bechet) 1938, Sidney Bechet Quartet (w/ Kaminsky) 1945, Wooden Joe Nicholas' New Orleans Band 1945, Joseph "De De" Pierce 1962, Bob Scobey's Frisco Jazz Band, Muggsy Spanier & His Ragtimers 1944, etc.

*The Firehouse Jazz Band*

**Concert Pitch**

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of several systems of music, each with a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are placed above the staff lines to indicate the harmonic structure. There are three main sections labeled A, B, and C, each with a corresponding 'Break' section. Section A starts with a double bar line and a repeat sign. Section B also starts with a double bar line and a repeat sign. Section C starts with a double bar line and a repeat sign. The 'Clarinet Break - 2 Bars' and 'Break - 2 Bars - Everybody Play! (Is that a "Break"?)' sections are marked with a box and a double bar line. The score ends with a double bar line and a repeat sign.

**A** F F7 **Clarinet Break - 2 Bars:**

B<sup>b</sup>7 F

C<sup>7</sup> F F7 B<sup>b</sup> B<sup>b</sup>m F

**B** F C<sup>7</sup> F F7

B<sup>b</sup>7 F

C<sup>7</sup> F

**C** F F7 **Break - 2 Bars - Everybody Play! (Is that a "Break"?)**

B<sup>b</sup>7 F

C<sup>7</sup> F F7 B<sup>b</sup> B<sup>b</sup>m F F7

Play "D" as Written - Repeat for Solos:

Musical staff 1: Treble clef, key signature of two flats. Chords: D (boxed), Bb, F7, Bb, Bb, F7. Melody: eighth-note patterns.

Musical staff 2: Treble clef, key signature of two flats. Chords: Bb, F7, Bb. Melody: eighth-note patterns.

Musical staff 3: Treble clef, key signature of two flats. Chords: G7, Cm, C#dim. Melody: quarter notes.

After last solo:  
Play "D" once as written,  
Play "E".

Musical staff 4: Treble clef, key signature of two flats. Chords: Bb, F7, Bb. Melody: eighth-note patterns.

Musical staff 5: Treble clef, key signature of two flats. Chords: E (boxed), F, F7. Includes a break section: Break - 2 Bars - Everybody Play!

Musical staff 6: Treble clef, key signature of two flats. Chords: Bb7, F. Melody: eighth-note patterns.

Musical staff 7: Treble clef, key signature of two flats. Chords: C7, F, F7, Bb, Bbm, F. Ends with the word "Fine".

# CARELESS LOVE

("Loveless Love")

*The Firehouse Jazz Band*

Recorded: WOODEN JOE NICHOLS 1943,  
George Lewis 1944, Kid Ory's Creole Jazz  
Band 1944, Bunk Johnson's Band (with  
George Lewis) 1944, Kid Thomas Valentine  
1965, Papa Celestin, Pete Daily, Baby Dodds,  
W.C. Handy, Bertha "Chippie" Hill, Ethel  
Waters, Lee Wiley, Lena Horne with Henry  
Levine & His Dixieland Jazz Group 1941, etc.  
In movie "St. Louis Blues" with Nat "King"  
Cole & Eartha Kitt.

Concert Pitch

F C7 F

Love, oh love, oh care - less love. You  
If I were a lit - tle bird, I'd  
Now I wear my a - pron high.

F D7 G7 C7

fly right thru my head like wine. You've  
fly from tree to tree. I'd  
Now I wear my a - pron high.

F F7 Bb Bbm

broke the heart of ma - ny a gal, and you  
build my nest wear way up in the air where the  
Now I wear my a - - - pron high, and he

F C7 F C7

near - - - ly broke this heart of mine.  
bad boys could not both - er me.  
nev - - - er, nev - er pass - es by.

# Eh La Bas

The Firehouse Jazz Band

Listed as "Traditional" New Orleans song.  
Has been widely recorded by N. O. bands since 1940's.  
Rec: Kid Ory's Creole Jazz Band (w/ Mutt Carey,  
Barney Bigard, etc.) 1946, The Creole Stompers  
(Wooden Joe Nicholas, Jim Robinson, "Slow Drag" Pavageau,  
Baby Dodds, etc.) 1944, Paul Barbarin 1955,  
The Original Tuxedo Jass Band 1964, etc.  
Tennessee lyrics by Louis Brown & Bob Stevens

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Concert Pitch

Eh la bas, (Band sings echo) Eh la bas, (Band sings echo) Eh la bas, (Band sings echo) Tra - la -

la, (Band sings echo) Sis - Boom - Bah, (Band sings echo) Eh la bas, (Band sings echo) Well, I Kid

Solos Here After Vocal:

can't speak French, not in a pinch, so I don't know what it means. But it  
Or - y sang that Ca-jun French in a fine ol' Cre - ole way, but the

sounds real good, like I knew it would, like down in New Or - leans. I  
on - ly Ca - jun I can say is "Lais - sez les bon temps rou - lez!". So

love to hear that clari-net burn, and hear them tram - bone gliss-es, I'd  
let the good times roll my friends, and let the mu - sic play, To -

like to sing French when I take my turn, but that ain't the kind-a' band that this is! Eh la  
morrow may nev - er come to be, so let's live it up to - day! Eh la'

Vocal Back To Top:

# Just A Little While To Stay Here

The Firehouse Jazz Band

Recorded: Paul Barbarin's New Orleans Band, Bunk Johnson 1940's, The Young Tuxedo Brass Band (with Paul Barbarin) 1958, Mahalia Jackson, New Orleans Legends (Thomas Jefferson, Kid Valentine, Jim Robinson, Raymond Burke, etc.) 1976, etc.

Concert Pitch

**A**

Just a lit - tle while to stay here,  
 Soon this life will all be o - - - ver,

Just a lit - tle while to wait.  
 And our trav - els here will end.

Just a lit - tle while to la - - - bor,  
 Soon we'll take our heaven - ly jour - - - ney,

in the path that's nar - row and straight.  
 Be at home a - gain with friends.

**B**

Just a lit - tle more hard trou - - - ble,  
 Heav - en's gate are stand - ing o - - - pen,

In this low and sin - ful state.  
 Wait - ing for our en - trance there.

Then we'll all go march - ing o - - - ver,  
 Some sweet day we'll all go o - - - ver,

march - ing thru the Pearl - y Gate.  
 All the beaut - ies there to share.



# Over In The Glory Land

282

The Firehouse Jazz Band

\*New Orleans lyrics:

James W. Acuff & Emmett S. Dean  
Recorded: Sam Morgan (New Orleans bandleader) 1927,  
Percy Humphrey's Crescent City Joy Makers 1961,  
Dejan's Original Olympia Brass Band 1974

Concert Pitch

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The first staff begins with a diamond-shaped box containing the letter 'A' and a Bb chord symbol above it. The lyrics are: 'Now if you get there be - fore I do, O - ver in that Glor - y Land, You just tell them all that I'm com - in' too, O - ver in that Glor - y Land. I'm sing - in''. The second staff has a Bb chord symbol above the first measure and an F7 chord symbol above the fifth measure. The lyrics are: 'O - ver in that Glor - y Land, You just'. The third staff has a Bb chord symbol above the first measure. The lyrics are: 'tell them all that I'm com - in' too,'. The fourth staff has Bb and F7 chord symbols above the first and third measures, and a Bb chord symbol above the sixth measure. The lyrics are: 'O - ver in that Glor - y Land. I'm sing - in''. The fifth staff begins with a diamond-shaped box containing the letter 'B' and a Bb chord symbol above it. The lyrics are: 'Ov - - - - er in that Glor - y Land, Yes,'. The sixth staff has an Eb chord symbol above the first measure and a Bb chord symbol above the sixth measure. The lyrics are: 'O - - - - ver in that Glor - y Land,'. The seventh staff has a Bb chord symbol above the first measure and an F7 chord symbol above the fifth measure. The lyrics are: 'O - ver in that Glor - y Land. Glor - y hal - le - lu - ia'. The eighth staff has a Bb chord symbol above the first measure and a Bb7 chord symbol above the sixth measure. The lyrics are: 'O - - - - ver in that Glor - y Land, Yes,'. The ninth staff has an Eb chord symbol above the first measure and a Bb chord symbol above the sixth measure. The lyrics are: 'O - - - - ver in that Glor - y Land,'. The tenth staff has a Bb chord symbol above the first measure, an F7 chord symbol above the third measure, and a Bb chord symbol above the sixth measure. The lyrics are: 'O - ver in that Glor - y Land.'

# Please Don't Talk About Me When I'm Gone

The Firehouse Jazz Band

Sam H. Stept - 1930 (That's My Weakness Now, Don't Sit Under the Apple Tree, etc.)  
 Lyrics: Sidney Clare (Ma!, On The Good Ship Lollipop, Then I'll Be Happy, etc.)  
 Popularized by Kate Smith  
 Recorded: Gene Austin 1931, Bert Lown 1931, Ethel Waters 1931, Johnnie Ray 1953, Barney Bigard Sextet (with Art Tatum) 1945, Eubie Blake, Mel Powell,

Concert Pitch

Verse:

**A**

Years we've been to - geth - er, Seems we can't get a - long.  
 Just be - fore our part - ing, Some - thing I want to say,

No mat - ter what I do, It don't ap - peal to you.  
 I'm real - ly sor - ry now, For ev - 'ry brok - en vow.

Makes no Diff - rence wheth - er I am right or I'm wrong.  
 Sweet - heart, now you're start - ing on your own lit - tle way,

If we can't be sweet - hearts, This much you can do:  
 One thing please re - mem - ber, In your mind some - how:

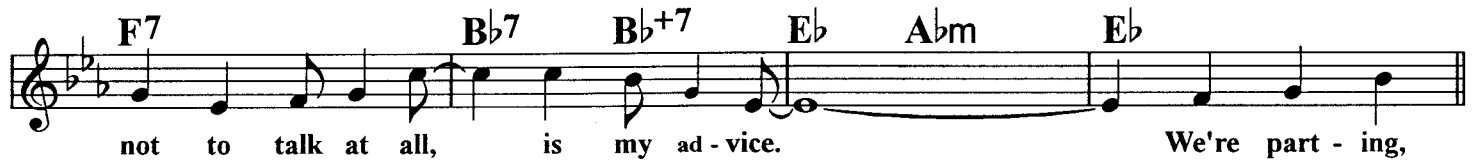
Long a favorite with Dixieland bands, partly because the Chorus (letter "B") is a standard "Cycle of 5ths" set of chord changes which is easy to ad lib on. The changes are identical to "Five-Foot-Two", and are similar to many other 1920's songs.

## Chorus:


**B**  Please don't talk a - bout me when I'm Gone, Oh, Hon - ey,

 though our friend - ship ceas - es from now on. And lis - ten,

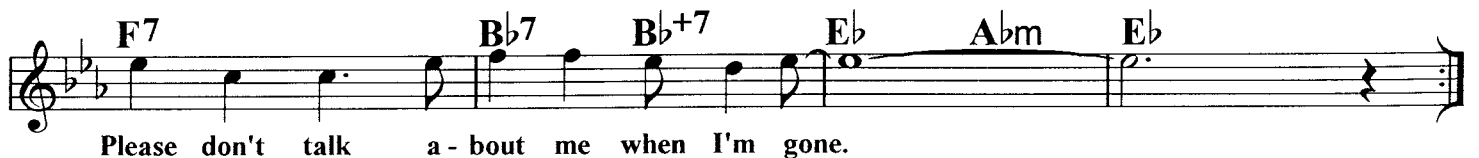
 if you can't say an - y - thing real nice, It's bet - ter

 not to talk at all, is my ad - vice. We're part - ing,

**C**  you go your way I'll go mine, it's best that we do;

 Here's a kiss! I hope that this brings lots of luck to you.

 Makes no diff - rence how I car - ry on, Re - mem - ber,

 Please don't talk a - bout me when I'm gone.

# Take My Hand, Precious Lord

*The Firehouse Jazz Band*

Thomas Dorsey  
 A frequently-played New Orleans hymn.  
 In the top 100 songs on the Alligator Jazz  
 Club list of most-often recorded New Or-  
 leans songs in recent times.

Concert Pitch

Pre- cious Lord, take my hand, lead me on, let me stand. I am  
 When my way grows drear, Pre- cious Lord lin - ger near. When my  
 When the dark - ness ap - pears, and the night draws near, And the

tired, I am weak, I am worn. Thru the  
 life is al - - most gone, Hear my  
 day is past and gone. At the

storm, thru the night, lead me on, To the light. Take my  
 cry, hear my call, hold my hand, Lest I fall, Take my  
 riv - er I stand, guide my feet, Hold my hand, Take my

hand, Pre- cious Lord, lead me home.  
 hand, Pre- cious Lord, lead me home.  
 hand, Pre- cious Lord, lead me home.

# Rose Room

285

Harry Williams & Art Hickman - 1917  
Recorded: Art Hickman Orch. 1920,  
Duke Ellington Orch. 1932, Coleman-  
Grappelli-Reinhardt (Paris) 1937,  
Bobby Hackett Orch. (Condon, Casey,  
Coniff, Purtill) 1943, Sidney Bechet 1957

Concert Pitch

*The Firehouse Jazz Band*

**A**  $B\flat 7$   $E\flat 7$   $A\flat$

In sun-ny Rose-land, Where sum-mer breez-es are play - ing,

$A\flat 7$   $D\flat$

Where the hon-ey bees are "A" May - - - ing".

$D\flat m$   $A\flat$   $F 7$

There all the ros-es are sway - - - ing,

$B\flat 7$   $E\flat 7$

Danc - ing while the mead-ow brook flows. The moon when

**B**  $B\flat 7$   $E\flat 7$   $A\flat$

**B** shin - ing, is more than ev - er de - sign - - - ing,

$A\flat 7$   $D\flat$

For 'tis ev - er then I am pin - - - ing,

$D\flat m$   $A\flat$   $F 7$

Pin - ing to be sweet-ly re - clin - - - ing, Some-where in

$B\flat 7$   $E\flat 7$   $A\flat$

Rose - land, Be - side a beau - ti - ful rose.

# Marie

The Firehouse Jazz Band

Irving Berlin (Written as waltz) - 1928  
 Recorded: Rudy Vallee 1929, Nat Shilkret Orch. 1929,  
 Tommy Dorsey Orch. (the classic recording with voc. by  
 Jack Leonard & trumpet solo by Bunny Berigan) 1937,  
 Teddy Hill, The Mills Brothers with Louis Armstrong 1940,  
 The Titan Hot Five 1996, etc.  
 Several New Orleans bands in recent times, enough to put  
 Marie on the Alligator Jazz Club "Most-recorded" list.

Concert Pitch

**A** F

Ma - rie, the dawn is break - - - ing, Ma -

C C°

rie, you'll soon be wak - - - ing, To

G7 Dm7 G7

find your heart is ach - - - ing, And

C G7 C C+7

tears, will fall as you re - call The

**B** F

moon, in all its splen - - - dor, The

C C°

kiss, so ver - y ten - - - der, The

G7 Dm7 G7

words: "Will you sur - en - - - der, to

C F7 C C7

me, Ma - rie".

This is a patter chorus by "Banjo Bob" Stevens which can be sung behind the vocal or instrumental lead. It follows the tradition of the Tommy Dorsey big band arrangement.

**A**

Oh Ma - rie my sweet, how I love you, none a - bove you,

Ya' knock me off my feet. Ya' tur - tle dove you, I said I love you,

I wan - na' take you home, To meet my Ma - ma, and my Dad - dy.

I'll nev - er leave, I'll nev - er roam, I'll buy a ring, and then a Cad - dy.

**B**

Oh Ma - rie I'm yours, state your wish - es, I'm am - bi - tious,

I wan - na' do the chores, wash the dish - es, and feed the fish - es.

I want you by my side, at the al - tar, I'll nev - er fal - ter,

and if you won't then you'll know I died, So won't you be my bride.

# Margie

*The Firehouse Jazz Band*

Con Conrad & J. Russell Robinson - 1920

Lyrics: Benny Davis

Robinson replaced Ragas as pianist with the ODJB for their historic tour of England in 1919, just after Ragas succumbed to a flu epidemic. The original recording was a medley with "Singin' the Blues", which Robinson & Conrad also wrote (later made famous by Bix - 1927).

Recorded: The Original Dixieland Jazz Band 1920, Eddie Cantor 1921, Ted Lewis Orch. 1921, Bix & His Gang 1928, Jimmy Lunceford Orch. 1937, Don Redman Orch. 1939, Bunk Johnson 1945, Billy Banks Orch. (Condon, Russell, Krupa, etc.) 1932, 1953 movie "The Eddie Cantor Story"

**Concert Pitch**

**Verse:**

**A**

You can talk a - bout your love af-fairs,

Here's one I must tell to you;

All night long they sit up - on the stairs,

He holds her close and starts to coo: "My lit - tle



**Chorus:**

**B**

**F** **F7** **F+7**

Mar - gie, I'm al - ways think - ing of you

**Bb**

Mar - gie, I'll tell the world I love you,

**F** **E7** **Eb7** **D7**

Don't for - get your prom - ise to me,

**G7** **G°** **G7** **C7** **Break - 2 Bars: .....**

I have bought a home and ring and ev - 'ry - thing, For

**C**

**F** **F7** **F+7**

Mar - gie, You've been my in - spir - a - tion,

**Bb** **A7**

Days are nev - er blue. Af - ter

**F** **F7** **E7** **Eb7** **D7**

all is said and done, There is real - ly on - ly one, Oh!

**Gm7** **C7** **F** **C7**

Mar - gie, Mar - gie, it's you." "My lit - tle

# Save It Pretty Mama

The Firehouse Jazz Band

Concert Pitch

Paul Denniker, Joe Davis, Don Redman  
 Recorded: Louis Armstrong & His Savoy Ballroom 5  
 (Hines, Redman, etc.) 1928,  
 McKinney's Cotton Pickers 1929, Louis Armstrong Orch  
 1939, Sidney Bechet 1940, Louis Armstrong & His  
 All-Stars (Teagarden, etc.) 1947

Medium Slow

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Save it Pret-ty Ma-ma, day by day, Don't give none a - way. Let it pile up Hon - ey, If you may, I'll call a-round soon to name the day. I have a lot of lov- in' that can't be beat, My way of hug - gin' is a treat. Why can't we Mom a - gree, To save it Pret-ty Ma-ma for me."

Chord symbols: F, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F, Fdim, Gm, C<sup>7</sup>, F, C, E<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F, Dm<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F, Fdim, Gm, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, B<sup>b</sup>m, F, Gm<sup>7</sup>, C<sup>7</sup>, F.

# Duff Campbell's Revenge

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The Firehouse Jazz Band

by Melvin "Turk" Murphy - 1956  
Rec: New Hot Frogs 1992, etc.

Concert Pitch

**A**

**B**

**C**

# A Kiss To Build A Dream On

The Firehouse Jazz Band

Bert Kalmar, Harry Ruby,  
Oscar Hammerstein II - 1951  
In 1951 movie "The Strip"  
Popularized: Louis Armstrong  
Recorded: Louis 1952,  
Hugo Winterhalter 1952

Concert Pitch

**A**

Give me a kiss to build a dream on and my im-ag-i - na-tion will thrive up-on that kiss,

Sweet-heart I ask no more than this, A kiss to build a dream on.

Give me a kiss be-fore you leave me and my im-ag-i - na-tion will feed my hun-gry heart,

Leave me one thing be-fore we part, A kiss to build a dream on. When I'm a -

**B**

lone, with my fan-cies, I'll be with you,

Weav - ing ro - man - ces, mak - ing be - lieve they're true.

Give me your lips for just a . mo-ment and my im-ag-i - na-tion will make that mo-ment live,  
Lend me your chops for just a mo-ment

Give me what you a-lone can give, A kiss to build a dream on.

# KANSAS CITY JIMMY

The Firehouse Jazz Band

Walter Donaldson - 1929

Lyrics: Edgar Leslie

Popularized by Rudy Vallee

Recorded: McKinney's Cotton Pickers 1929,

Coon-Sanders Nighthawks 1929,

Cotton Pickers (T. Dorsey, etc.) 1929, etc.

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Concert Pitch

**A** G C7 G C7

I left Fris-co Kate, Swing-in' on the Gold-en Gate, When  
I just laid a chill on the fa-mous Dia-mond Lil, When

G A7 D7 G A7 D7

Kan - sas Cit - y Kit - ty smiled at me!  
Kan - sas Cit - y Kit - ty smiled at me. And

G C7 G C7

I left Ma and Pa, out in O - ma - ha - ha - ha, When  
folks in New Ro - chelle said "He ain't done right by Nell", When

G A7 D7 G F#7

Kan - sas Cit - y Kit - ty smiled at me!  
Kan - sas Cit - y Kit - ty smiled at me.

**B** B7 E7

She comes from Miss - ou - ri and she showed me,  
I gave Geor - gia Brown my watch chain Sun - day,

A7 D7

Like a Tex - as steer she buf - fa - loed me.  
I gave Louis - ville Lou the works on Mon - day. I

G C7 G C7

Ev - 'ry Jim and Jack, Got the well known Hack-en - sack, When  
pass up all those queens like I pass up Bos - ton beans, When

G A7 D7 G A7 D7

Kan - sas Cit - y Kit - ty smiled at me!  
Kan - sas Cit - y Kit - ty smiled at me.

# High Society

The Firehouse Jazz Band

Walter Melrose & Porter Steele - 1901  
 Recorded: King Oliver's Creole Jazz Band 1923, Jelly Roll Morton's Kings of Jazz 1924, Louis Armstrong Orch. 1933, Sidney Bechet's Blue Note Jazzmen 1945, George Lewis (Baby Dodds, etc.) 1944, Bunk Johnson 1945, Bob Crosby Orch. 1938, Sweet Emma Barrett & Her Dixieland Boys 1961, etc.

Concert Pitch

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The first staff begins with a Bb chord and an F7 chord. The second staff starts with a boxed 'A' section marker and an F7 chord. The third staff includes an A accent mark and a D7 chord. The fourth staff features Gm, D7, Gm, D7, and Gm chords. The fifth staff includes Gm, D7, Gm, C7, and F7 chords. The sixth staff starts with a boxed 'B' section marker and an F7 chord. The seventh staff includes C7 and F7 chords. The eighth staff includes Bb, Bb7, Eb, and Edim chords. The ninth staff includes Bb, C7, F7, and Bb chords. The tenth staff begins with a Bb7 chord and ends with a triplet of notes.

The classic Alphonse Picou clarinet solo is on page 3.

Solos here on D.S.:

**C** E $\flat$

E $\flat$  A $\flat$  E $\flat$

B $\flat$ 7 D7 E $\flat$

F7 B $\flat$ 7 B $\flat$ +7

E $\flat$  B $\flat$ 7

E $\flat$  A $\flat$  E $\flat$  E $\flat$ 7

A $\flat$  Adim E $\flat$  C7

F7 B $\flat$ 7 E $\flat$  End Solo

**D** Cm G7 Tuba:

Cm G7

Fm Cm

A $\flat$ 7 G7 B $\flat$ 7 D.S.

3/4 D.S. to "C" for 32-Bar Solos, After last solo play "D", then "C" (to "Fine")

"High Society"  
Bb Clarinet Part  
(Optional Solo)

This is the famous Alphonse Picou clarinet solo. Often quoted, at least in part, by Dixieland clarinetists when taking their solo chorus on this song. Picou (1880-1961) was one of the best-known New Orleans clarinetists, having a career of some 65 years with most of the Crescent City bands. He played a unique Albert-system horn with a metal bell which curved forward like an alto or bass clarinet.

*The Firehouse Jazz Band*

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of nine staves of music. The first staff begins with a diamond-shaped 'C' time signature. The score includes various musical notations such as triplets (indicated by a '3' over a bracket), slurs, and dynamic markings like 'Legato' and 'p'. Chord symbols are placed above the notes, including F, Bb, C7, G7, Bb, B°, F, D7, and G7. The piece concludes with a double bar line.



# Savoy Blues

The Firehouse Jazz Band

(This version similar to the Wild Bill recording)

293

Edward "Kid" Ory

Recorded: Louis Armstrong's Hot 5

(Ory on trombone) 1927, Kid Ory's Creole Band,  
Louis Armstrong & His Orch. 1939, Bob Crosby Orch.

(Matlock, Eddie Miller, Haggart, Bauduc, Zarchy,  
Zurke, etc.) 1936, Wild Bill Davison 1962, etc.

Concert Pitch

Light swing style - Medium tempo:

Ab Eb7 Ab Eb7 Ab Eb7

**A** Ab Eb7 Ab Eb7 Ab<sub>3</sub> Eb7 E7 Eb7 Ab

Ab Eb7 Ab Eb7 Ab<sub>3</sub> Eb7 E7 Eb7 Ab

Db Ab7 Db Ab7 Db Ab7 A7Ab7Db

Ab Eb7 Ab Eb7 Ab<sub>3</sub> Eb7 E7 Eb7 Ab

*Fine*

Interlude:

Ab Eb7 Ab Eb7

*mp*

Begin Solos Here: After last solo, Play "B" as written, Then back to "A" once.

**B** Ab Ab7

Db Ab

Eb7 Ab Db7 Ab

# OVER THE WAVES

The Firehouse Jazz Band

Juventino Rosas - 1888

A popular Dixieland number, usually played without the verse, and in 4/4 time (as chorus is written here).

Usually played with "Bill Bailey" chord changes.

Rec: Dukes of Dixieland 1958, etc.

Concert Pitch

*Waltz time:*

**A**

*Dixie style:*

**B**

**C**

# Down At the Old Firehall

(295)

The Firehouse Jazz Band

Louis Brown - 1995

Concert Pitch

**A**  $B\flat$   $Cm^7$   $C\sharp^{\circ}$   $B\flat/D$   $C^7$   $Dm^7$   $E\flat^{\circ}$   $C^7/E$

Our town had a band and the sound was just grand down at the old fire hall, we real-ly  
En-gine Com-pan-y Three was the place you should be ev-'ry Sat-ur-day night, it was

$F^7$   $B\flat$   $Cm^7$   $F^7$

had us a ball, list-'nin' to the Fire-house Band. They'd al-ways  
such a de-light, list-'nin' to the Fire-house Band. They played some

$B\flat$   $Cm^7$   $C\sharp^{\circ}$   $B\flat/D$   $C^7$

play Dix-ie-land and we'd give 'em a hand when they'd get real hot, we al-ways  
three-a-larm jazz and I'll say that it has to be the best I've heard, and it would

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

loved it a lot, list-'nin' to the Fire-house Band. Jed played his  
be ab-surd, not to like the Fire-house Band. They played some

**B**  $Gm$   $D^7$   $Gm$   $D^7$

old cor-net, you can bet, and how! Smok-y played the  
low-down blues, they'd in-fuse, des-pair. They played some

$Gm$   $D^7$   $Gm$   $F^7$

slide trom-bone, made it moan, I still hear it now. The  
red-hot stuff, that's e-nough, Hon-ey, say a prayer! They'd

$B\flat$   $Cm^7$   $C\sharp^{\circ}$   $B\flat/D$   $C^7$

rest of the guys they were ev-er so wise a-bout how to play, they played the  
play all night long for that fun-lov-ing throng and we would have a ball, I re-

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

New Or-leans way, down at the old fire hall.  
mem-ber it all, down at the old fire hall.

# Eccentric (That Eccentric Rag)

The Firehouse Jazz Band

J. Russell Robinson - 1921  
(Co-wrote Margie, Singin' the Blues, Reefer Man, Palesteena, etc. Replaced Ragas as pianist with ODJB).  
Recorded: Friars Society Orch. (New Orleans Rhythm Kings) 1922, Red Nichols & His 5 Pennies 1927, Jimmy McPartland's Squirrels 1936, Muggsy Spanier's Ragtime Band 1939, Pee Wee Irwin, Johnny Dedroit, Art Hodes, etc.

Concert Pitch

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of eight staves of music. The first staff begins with a key signature change from two flats to one flat (Bb). The score includes various chords such as F, F°, F, G7, C7, F, F7, Bb, C7, F7, Bb, F7, Bb, Bb7, Eb, Bb7, Eb, F7, Bb, G7, Cm, Eb, Bb7, Eb, Bb7, Eb, and F7. Section markers 'A' and 'B' are placed in diamond shapes at the beginning of the second and sixth staves, respectively. The word 'Solos:' is written at the end of the eighth staff. The notation includes eighth and sixteenth notes, rests, and triplets.

Begin Solos Here 1st Time:

**C**

**F7** **B $\flat$**  **F7**

**B $\flat$**  **C7**

**F7** **B $\flat$**  **F7** **B $\flat$**  **F7** **B $\flat$**

Back to "C" for solos,  
After last solo play "C"  
as written then on to "D".

**D**

**B $\flat$**  **B $\flat$ <sup>o</sup>** **B $\flat$**  **C7** **F7** **B $\flat$**

**B $\flat$**  **B $\flat$ <sup>o</sup>** **B $\flat$**  **C7** **F7**

**D7**

**B $\flat$**  **B $\flat$ <sup>o</sup>** **B $\flat$**  **C7** **F7** **B $\flat$**

Tag:

**B $\flat$**  **B $\flat$ <sup>o</sup>** **B $\flat$**  **C7** **F7** **B $\flat$**

*pp* *f*

# Dardanella

The Firehouse Jazz Band

Felix Bernard & Johnny Black - 1919

Lyrics by Fred Fisher

Recorded: Ben Selvin Orch. 1920, Prince's Orch. 1920, Harry Raderman's Jazz Orch. 1920, Paul Whiteman Orch. (with Bix, etc.), Dick McDonough, Vic Berton, Glen Gray (Casa Loma Orch.), Irving Mills & His Hotsy Totsy Gang (J. McPartland, Teagarden, Goodman, etc.) 1928, Louis Armstrong All-Star Band 1956, etc.

Concert Pitch

Verse:

**A**

**B**

Chorus:

The musical score for the chorus of 'Dardanella' is presented in a single system with eight staves. The key signature is one sharp (F#), and the time signature is 4/4. The score includes a diamond-shaped key signature indicator 'C' at the beginning and 'D' at the start of the fifth staff. Chord symbols are placed above the notes: C, G7, C, C, G7, C, F, C, A7, D7, G7, Break - 1 Bar, C, G7, C, F, E7, F#m7, G°, E7/G#, A7, D7, Eb°, C, G7, C.

Oh, sweet Dar-da - nel - la, I love your ha-rem eyes.  
 I'm a luck-y fel-low To cap-ture such a prize. Oh Al-lah  
 knows my love for you, And he tells you to be true, Dar-da  
 nel - la, oh hear my sigh, My Or - i - en - tal,  
 Oh, sweet Dar-da - nel - la, Pre-pare the wed-ding wine, There'll be  
 one girl in my ha - rem when you're mine. We'll build a  
 tent just like the chil-dren of the Or - i - ent.  
 Oh, sweet Dar-da - nel - la, My star of love di - vine.

# 298 *Mama Goes Where Papa Goes*

The Firehouse Jazz Band

Milton Ager - 1923 - Lyrics: Jack Yellen  
 Introduced by Sophie Tucker  
 Rec: Sam Lanin 1924, The Cotton Pickers 1923

**Concert Pitch**

Changes are especially weak in bar 12 of Chorus, but original

**Verse:**

**B<sup>b</sup> B<sup>b7</sup> B<sup>b+7</sup> E<sup>b</sup> F<sup>+7</sup> B<sup>b</sup>**

"How come, Hen - ry dear?" Said Mis - sus Hen - ry Brown, "You  
 "Says which, Dad - dy mine?" Con - tin - ued Mis - sus Brown, "You

**B<sup>b</sup> E<sup>b</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>**

al - ways dis - ap - pear When the eve - nin' sun goes down? You  
 got a date at nine With a bus - 'ness friend down town? 'Course

**E<sup>b</sup> B<sup>b7</sup> E<sup>b</sup> B<sup>b7</sup>**

eat my meat and drink my chick - en soup, Then I no - tice that you fly the coop. You  
 I don't know but, Hen - ry, I sus - pec'ts, That your friend is of the fe - male sex. So

**B<sup>b</sup> C<sup>7</sup> C<sup>7</sup>(<sup>b</sup>5) F<sup>7</sup> B<sup>b+7</sup>**

can't pass thru that door With - out your ma - ma an - y more. 'Cause  
 ma - ma goes a - long To see you keep your will pow'r strong. 'Cause

**Chorus:**

**E<sup>b</sup> Edim B<sup>b</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>**

Ma - ma goes where Pa - pa goes, or Pa - pa don't go out to - night!

**B<sup>b</sup> D<sup>7</sup> Gm A<sup>7</sup> Dm F C<sup>7</sup> F<sup>7</sup>**

Ma - ma goes 'cause Ma - ma knows You can't be trust - ed out of her sight.

**B<sup>b7</sup> E<sup>b</sup> B<sup>b+7</sup>**

Ma - ma's got a feel - in' that she must be near, Just to help her Pa - pa keep his con - science clear, So

**E<sup>b</sup> Edim B<sup>b</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> G<sup>7</sup>**


Ma - ma goes where Pa - pa goes or Pa - pa don't go out to - night, No!

**C<sup>7</sup> F<sup>7</sup> 1. B<sup>b</sup> B<sup>b+7</sup> 2. B<sup>b</sup> To "Patter":**


Pa - pa don't go out to - night! 'Cause Here's your




**Patter:**

**B<sup>b</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>**  
  
 bed-room slip - pers and your fav'rite pipe, Here's your yel-low bath- robe with the pur- ple stripe. Here's your

**F<sup>7</sup> B<sup>b</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>**  
  
 arm-chair and the pa-per that you read, And here's a lov-in' Ma-mawho's got ev-'ry - thing you need, I've had

**B<sup>b</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>**  
  
 plen-ty dad - dies and you ain't the worst, But your ma-ma here be-lieves in Safe-ty First. An- y

**F<sup>7</sup> B<sup>b</sup> G<sup>7</sup> C<sup>7</sup> G<sup>b7</sup> F<sup>7</sup> B<sup>b</sup>**  
  
 mar-ried wo - man will ad - mit I'm right, A hus-band in your home is worth a doz- en out of sight!

**B<sup>b7</sup> E<sup>b</sup> B<sup>b7</sup>**  
  
 I don't mean to say you've been be-hav-in' bad, You ain't yet been got-ten, but you can be had! So

**E<sup>b</sup> Edim B<sup>b</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> G<sup>7</sup>**  
  
 Ma-ma goes where Pa - pa goes or Pa-pa don't go out to - night, No!

**C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>** Solos on "Chorus"  
  
 Pa - pa don't go out to night!

# In Love With Me

The Firehouse Jazz Band

In Key: "Gay Paree"  
Rec: Louis Armstrong Orch. 1930,  
Django Reinhardt - Paris 1937, Artie Shaw Orch.  
1938, Coleman Hawkins & His Chocolate Dandies  
1940, Billie Holiday & Teddy Wilson Orch. 1938, etc.

C+7 **A** F Fm C D7

Your eyes of blue, your kiss-es too, I nev - er knew what they could do, I

G7 C C#dim Dm7 G7 C+7

can't be - lieve that you're in love with me. You're

F Fm C D7

tell - ing ev - 'ry one I know, I'm on your mind each place you go, They

G7 C F7 C

can't be - lieve that you're in love with me.

**B** E7 A7

I have al - ways placed you far a - bove me,

D7 G7 C+7

I just can't im - ag - ine that you love me. And

F Fm C D7

af - ter all is said and done, To think that I'm the luck - y one, I

G7 C F7 C

can't be - lieve that you're in love with me.

# Rain

The Firehouse Jazz Band

300

Eugene Ford - 1927  
Rec: Arnold Frank 1927, Sam Lanin Orch.  
1928, Jimmy Lunceford Orch. 1935, Frank  
Petty Trio 1950, Paul Weston Orch.

Concert Pitch

**A** E<sup>b</sup> F<sup>7</sup>  
Rain, Let us cud-dle while the Rain pit-ter-pat-ters on the

Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>  
pane and we're a - lone, A chance to

E<sup>b</sup> Cm  
while a - way a dream-y af - ter - noon, A love - ly

F<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>+7  
peace-ful af - ter - noon, No one can see us.

**B** E<sup>b</sup> F<sup>7</sup>  
Rain, It's so co-zy in the Rain, There's no rea-son to com

Fm<sup>7</sup> B<sup>b</sup>7 C<sup>7</sup>  
- plain, if she's with you To hold her

Fm D<sup>7</sup> E<sup>b</sup> C<sup>7</sup>  
hand and then it's ten to one you'll kiss her in the

F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>7 E<sup>b</sup>  
Rain, Rain, Rain.

# 'TAIN'T NO SIN TO TAKE ON YOUR SKIN & Dance Around In Your Bones

The Firehouse Jazz Band

Walter Donaldson - 1929  
Lyrics: Edgar Leslie  
Rec: Fred "Sugar" Hall's Sugar Babies  
1929, Lee Morse 1930.

Concert Pitch

Verse:

Danc- ing may do this and that, And help you take off lots of fat, But  
I'm no friend of danc- ing when it's hot! So  
if you are a danc- ing fool, Who loves to dance but can't keep cool,  
Bear in mind the i - dea that I've got. When it  
When you're

**Chorus:**

**A** Cm D7 G7 C7

gets too hot for com - fort, And you can't get ice cream cones,  
call - ing up your sweet - ie, In those Hot House Tel - e - phones,

F7 Fm7 Bb7 Eb Bb7

'Tain't no sin, to take off your skin, And dance a - round in your bones. When the  
'Tain't no sin, to take off your skin, And dance a - round in your bones. When you're

Cm D7 G7 C7

laz - y syn - co - pa - tion, Of the mus - ic soft - ly moans,  
on a crowd - ed dance floor, Near those Red Hot sax - o - phones,

F7 Fm7 Bb7 Eb Bb7

'Tain't no sin, to take off your skin, And dance a - round in your bones. The Pol - ar  
'Tain't no sin, to take off your skin, And dance a - round in your bones. Just take a

**B** Gm Eb7 Gm Eb7

Bears are - n't green up in Green - land, They've got the right i - dea.  
look at the girls while they're danc - ing, No - tice the way they're dressed.

Bb F7 Bb F7 Bb F#7 F7 Bb

They think it's great to re - frig - er - ate while we all cre - mate down here. Just be  
Wear silk - en clothes with - out an - y hose and no - bod - y knows the rest! If a

Cm D7 G7 C7

like those Bam - boo Ba - dies, In the South Sea trop - ic zones,  
gal wears X - ray dress - es, And shows ev - 'ry - thing she owns,

F7 Fm7 Bb7 Eb Bb7

'Tain't no sin, to take off your skin, And dance a - round in your bones! When it  
'Tain't no sin, to take off your skin, And dance a - round in your bones! When you're

# Ragged But Right

The Firehouse Jazz Band

Riley Puckett - 1933

Puckett was blind singer/guitarist who began career in early '20's. Widely recorded.

Rec: R. Puckett 1934, Bob Howard 1938

Concert Pitch

Medium Lazy Swing MM=135

**A** A<sup>b</sup> F7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7

I just dropped in to tell you that I'm ragged but right. A ramblin' man, a gamblin' man who's drunk ev-'ry night. I got a

D<sup>b</sup> Ddim A<sup>b</sup>/E<sup>b</sup> F7 B<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup>7

Por-ter Hou-se steak three times a day for my bo-ard, That's more than an-y or-din-ar-y guy can af-ford. I

**B** A<sup>b</sup> F7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7

got a big e-lectric fan to cool me when I eat, And a copper colored gal to keep me warm when I sleep. A

D<sup>b</sup> Ddim A<sup>b</sup>/E<sup>b</sup> F7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>

ramblin' man a gamblin' man, Lord-y but I'm tight, I just dropped in to tell you that I'm ragged but right.

# I'm Confessin' That I Love You

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## The Firehouse Jazz

Doc Daugherty & Ellis Reynolds - Lyr: Al Neiburg - 1930  
Rec: Rudy Vallee 1930, Guy Lombardo Orch. 1930, Lionel Hampton Orch. 1937,  
Harry James Orch., Louis Armstrong & His New Sebastian Cotton Club Orch. 1930,  
V-Disc All-Stars (Armstrong, Teagarden, Hackett) 1944, Wild Bill Davison & His Commodores  
(Vernon Brown, Ed Hall, G. Schroeder, E. Condon, B. Casey, D. Alvin) 1945, etc.

### Concert Pitch

**A** G D+7 G D+7 G Dm<sup>6</sup> E<sup>7</sup>

I'm con-fess-in' that I love you, Tell me, do you love me too?

A<sup>7</sup> D<sup>7</sup> G Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>)

I'm con-fess-in' that I need you, hon-est I do, Need you ev-'ry mo-ment.

G D+7 G D+7 G Dm<sup>6</sup> E<sup>7</sup>

In your eyes I read such strange things, But your lips de-ny they're true,

A<sup>7</sup> D<sup>7</sup> G Cm<sup>6</sup> G

Will your an-swer real-ly change things ma-king me blue?

**B** G<sup>7</sup> C G+<sup>7</sup> C

I'm a-fraid some-day you'll leave me, Say-ing "Can't we still be friends?"

A<sup>7</sup> D<sup>7</sup>

If you go, you know you'll grieve me, All in life on you de-pends.

G D+7 G D+7 G Dm<sup>6</sup> E<sup>7</sup>

Am I guess-in' that you love me, Dream-ing dreams of you in vain,

A<sup>7</sup> D<sup>7</sup> G Em<sup>7</sup> Am<sup>7</sup> D+<sup>7</sup>

I'm con-fess-in' that I love you o-ver a-gain.

# Cherry

The Firehouse Jazz Band

Don Redman - 1928

Rec: McKinney's Cotton Pickers (Redman on sax) 1928, Big Aces (T. & J. Dorsey, Teagarden, Redman, Teschmacher, Kress) 1928, Harry James Orch. 1944, Erskine Hawkins Orch. 1944, Bob Crosby Orch. (voc. by guitarist Nappy Lamare) 1939, Pete Fountain, Benny Goodman Orch. (Butterfield, etc.), Muggsy Spanier (V-Disc with Hucko, McGarity, etc.), etc.

Concert Pitch

Verse:

The musical score is written in 4/4 time and concert pitch. It consists of four staves of music with lyrics and chord symbols. The lyrics are: "Cher - ry is the one girl I shall al - ways love. Cher - ry is the name I'm al - ways think - ing of. Al - tho' she keeps re - fus - ing and de - lay - ing, These are the words I con - stant - ly keep say - ing:"

Chord symbols are placed above the notes: C, F<sup>6</sup>, G<sup>7</sup>, C, C, F<sup>6</sup>, G<sup>7</sup>, C<sup>7</sup>, F, Fm<sup>6</sup>, C, Gm<sup>6</sup>, A<sup>7</sup>, D<sup>7</sup>, Dm<sup>7</sup>, G<sup>+7</sup>.



**Chorus:**

**A** C<sup>6</sup> B<sup>7</sup> C Gm<sup>6</sup> A<sup>7</sup>  
 Cher - ry, Cher - ry, ain't it a shame,

D<sup>7</sup> Dm<sup>7</sup> Cdim C<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup>  
 That you can't be sweet as your name.

C<sup>6</sup> B<sup>7</sup> C Gm<sup>6</sup> A<sup>7</sup>  
 Al - ways flirt - in', hav - in' your fun,

D<sup>7</sup> Dm<sup>7</sup> Cdim C<sup>6</sup> F<sup>7</sup> C<sup>6</sup> B<sup>7</sup>  
 Nev - er cer - tain if I'm the one. But

**B** E<sup>7</sup> A<sup>7</sup>  
 if I am, I'll hang a - roun', Till

D<sup>7</sup> G<sup>7</sup>  
 you grow up, and set - tle down. But

C<sup>6</sup> B<sup>7</sup> C Gm<sup>6</sup> A<sup>7</sup>  
 will ya, while your heart's on a spree,

D<sup>7</sup> Dm<sup>7</sup> Cdim C<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup>  
 Cher - ry, save your lov - ing for me.

# Take Me To the Land of Jazz

The Firehouse Jazz Band

Bert Kalmar, Edgar Leslie, Pete Wendling - 1919

Recorded: Marion Harris 1919

Concert Pitch

Verse:

There's mu - sic in the breeze, and trom - bones grow on trees. Ya' hear  
 moan - in' and groan - in' and tune - ful har - mo - nies. In  
 ev - 'ry ca - bar - et, it's the on - ly thing they play! Well, I  
 long to hear it, I must be near it, and that's why I say:

Chorus:

Take me to the land of jazz, Play the kind - a' blues like Mem - phis has,  
 Take me to the land of jazz, Let me hear the music New Or - leans has,  
 I wan' na step, to a tune that's full of gen - u - ine pep!  
 I like it hot, and ya' know that's what that ci - - ty's got!  
 Pick in' 'em up and layin' 'em down, Teach them how all o - ver town,  
 Come and take the lat - est dare, Learn to do the "Griz - zly Bear". I  
 I'll give you fair warn - in', I won't be home till morn - in'. I'll be  
 love that syn - co - pa - tion, At my des - tin - a - tion! Just  
 danc - in' till the sun comes up, In the lov - in' land of jazz.  
 run - nin' wild and livin' it up, In the lov - in' land of jazz.

# That's My Home

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The Firehouse Jazz Band

by Leon & Otis Rene, B. Ellison  
Rec: Louis Armstrong Orch. 1932,  
Buddy Stewart c. 1947, Bud Bascomb.  
Transcribed by "Banjo Bob" Stevens

This version based on the 1932  
Louis Armstrong Orchestra recording:

Concert Pitch

Where the

sun-set's in the sky, And the flow-ers nev-er die, And

friends don't pass you by, That's my home. Where the

folks say "How-dy do" and you know they mean it, too, Where

Mam-my's love is true, That's my home. I'm

al-ways wel-come back no mat-ter where I roam, It's

just a lit-tle shack, But to me it's home sweet home. Where the

Swan-ee Riv-er flows, Where the sha-dy pine tree grows, I

need-n't say no more, 'cause that's my home. Where the

rec. Mildred Bailey & Benny Goodman Orch. (C. Hawkins, Krupa) 1934, Charlie Barnett Orch., Cab Calloway Orch., Frankie Trumbauer 1934, Wayne King Orch. 1937, etc.

This song was a favorite of jazz tenor great Eddie Miller (born in New Orleans, featured with Bob Crosby Orch., Rampart Street Paraders, Pete Fountain, etc.).

Concert Pitch

**A** F D7 G7  
 Don't you hear my heart whis-per thru your win-dow, Em - a - line. It's a love-ly night

C+ C7 F F#dim C7 C+7  
 Em - a - line to me-an-der with me.

F D7 G7  
 Have you told your friends, have you told your peo-ple, Em - a - line. Hur-ry up and write

C+ C7 F Bbm6 F  
 them a line 'bout a wed-din' to be. In the

**B** Db Eb7 Ab Db Eb7 Ab  
 church there's an old bell - ring - er, Just wait-in' for the time when

F G7 C Cdim G7 C7  
 I place a ring a - round your fin - ger, mak - in' you mine.

F D7 G7  
 All I do is pray, for that Sun-day morn-in' sun to shine, when I prom-en-ade

C+ C7 F Bbm6 F  
 down the line, hand in hand with Em - a - line.

rec: McKinney's Cotton Pickers 1930,  
 Mound City Blue Blowers (Glenn Miller, Pee Wee  
 Russell, Coleman Hawkins, Eddie Condon,  
 McKenzie, Krupa) 1929, Louis Armstrong 1930,  
 Ben Pollack Orch. (with Matlock, Bauduc, voc:  
 Teagarden) 1930, Benny Goodman Orch. 1935,  
 Bechet-Spanier Big Four 1940, V-Disc All-Stars  
 (Hackett, Teagarden, etc.) 1944.

# One Hour Tonight

The Firehouse Jazz Band

Theme song of "McKinney's Cotton Pickers", one of  
 the top 3 black orchestras of the late '20's & early '30's.  
 The other two were Duke Ellington & Fletcher Henderson.

**A** E<sup>b</sup> Edim Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> Edim Fm<sup>7</sup> B<sup>b</sup>7

I'm so blue I don't know what to do, All day long I'm pi-ning just for you,  
 All dressed up but still no-where to go, How I wish that I could see a show.

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

I did wrong when I let you go a-way, For now I grieve a-bout you night and day. I'm un-  
 Here I wait with no-one to call me dear, The one I love is man-y miles from here. Cen-tral

B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup>7

hap-py and dis-sat-is-fied, But I'd be hap-py if I had you by my side. If I could  
 give me 1 - 2 - 3 - 4 - J, Oh won't you lis-ten lit-tle sweet-ie while I say:

**B** B<sup>b</sup>7 E<sup>b</sup> G<sup>7</sup> C<sup>7</sup>

be with you I'd love you strong, If I could be with you I'd love you long, I

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

want you to know, I would-n't go, Un-til I told you hon-ey why I love you so. If I could

B<sup>b</sup>7 E<sup>b</sup> G<sup>7</sup> C<sup>7</sup>

be with you one hour to-night, If I were free to do the things I might, I'm

F<sup>7</sup> D<sup>7</sup> E<sup>b</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>

tell-ing you true, I'd be an-y-thing but blue if I could be with you. If I could

**Chorus:**

**A** A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> F<sup>7</sup>

Pale moon shin-ing on the fields be-low, Folks are croon-ing songs soft and low,

B<sup>b9</sup> Fm<sup>7</sup> B<sup>b9</sup> G<sup>7</sup> A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup>

need- n't tell me so, be-cause I know it's Sleep-y Time Down South.

A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> F<sup>7</sup>

Soft winds blow-in' thru the pine-wood trees, Folks down there live a life of ease,

B<sup>b9</sup> Fm<sup>7</sup> B<sup>b9</sup> G<sup>7</sup> A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> D<sup>7</sup>

When the twi-light brings the ev'-ning breeze, It's Sleep-y Time Down South.

**B** G A<sup>b</sup>dim Am<sup>7</sup> D<sup>7</sup> G

Steam- boats on the riv-er, a- com-ing, a- go-ing, Splash-ing the night a-way,

G A<sup>b</sup>dim Am<sup>7</sup> D<sup>7</sup> G B<sup>b7</sup>

Hear those ban-jos ring-ing, the folks all a- sing-ing, They dance'till break of day.

A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> Cm<sup>7</sup> F<sup>7</sup>

Dear old South-land with its dream-y songs, Takes me back there where I be- long,

B<sup>b9</sup> Fm<sup>7</sup> B<sup>b9</sup> G<sup>7</sup> A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup>

I'll find hea-ven in my mam-my's arms When it's Sleep-y Time Down South.

# WHEN IT'S SLEEPY TIME DOWN SOUTH

The Firehouse Jazz Band

Leon Rene - Otis Rene - Clarence Muse - 1930

Louis Armstrong's theme song.

Rec: Paul Whiteman (voc. Mildred Bailey) 1931,

Louis Armstrong 1941 & 1952 ('52 recording was chart hit),

Sidney Bechet & His New Orleans Feetwarmers 1941,

Phil Harris, Ethel Waters, Jimmy Noone Orch. etc.

Concert Pitch

Verse:

Bert Kalmar, Harry Ruby, Ted Snyder - 1923  
 Popularized in Vaudeville by Van & Schneck.  
 Rec: Billy Banks Orch. (Condon, Russell, Sullivan)  
 1932, Casa Loma Orch. (Pee Wee Hunt, Sonny  
 Dunham) 1935, Sidney DeParis' Blue Note Jazzmen  
 (Ed Hall) 1944, Frankie Newton Orch. (Ed Hall,  
 Cozy Cole), Bob Crosby's Bobcats (Lawson,  
 Matlock, E. Miller, Haggart, Bauduc, Lamare)  
 1937, Connie Francis (Hit record) 1957, etc.

Concert Pitch

Verse:

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is presented on a single treble clef staff. Chord symbols are placed above the staff to indicate harmonic accompaniment. The lyrics are written below the staff, with some words hyphenated across lines. The score consists of four lines of music.

**Line 1:** Chords: C7, F7, B $\flat$ , B $\flat$  dim. Lyrics: You smiled when we part-ed, It hurt me some-how, I Al-though I for-give you, I can-not for-get, How

**Line 2:** Chords: F7, F+7, B $\flat$ . Lyrics: thought you there was noth-ing worth-while, The You shat-tered all my i-deals,

**Line 3:** Chords: C7, F7, B $\flat$ , B $\flat$  m. Lyrics: ta-bles are turn-ing And you're cry-ing now, While smiled when I told you That you would re-gret, And

**Line 4:** Chords: F, Fdim, F, C7, Cdim, C7, F7, Cm7, Cm7( $\flat$ 5), F7, F+7. Lyrics: I now am you just know learn-ing to smile. just how it feels.



**Chorus:**

**A** **B<sup>b</sup>** **D<sup>7</sup>**  
 Who's sor - ry now? Who's sor - ry now?

**G<sup>7</sup>** **C<sup>7</sup>**  
 Whose heart is ach - ing for break - ing each vow?

**F<sup>7</sup>** **B<sup>b</sup>** **Bdim**  
 Who's sad and blue? Who's cry - ing too?

**F** **C<sup>7</sup>** **F<sup>7</sup>** **Cm<sup>7</sup>** **Cm<sup>7(b5)</sup>** **F<sup>7</sup>**  
 Just like I cried ov - er you.

**B** **B<sup>b</sup>** **D<sup>7</sup>**  
 Right to the end, Just like a friend,

**G<sup>7</sup>** **Cm** **G<sup>7</sup>** **Cm** **G<sup>7</sup>**  
 I tried to warn you some - how.

**Cm** **Cm<sup>7(b5)</sup>** **B<sup>b</sup>** **G<sup>7</sup>**  
 You had your way, Now you must pay;

**C<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>** **Bdim** **Cm<sup>7</sup>** **F<sup>7</sup>**  
 I'm glad that you're sor - ry now.

# Changes

The Firehouse Jazz Band

Based on the Whiteman lyrics:

Walter Donaldson - 1927

Rec: Paul Whiteman Orch. (Bix, Busse, T. & J. Dorsey, Bing Crosby, et al) 1927, California Ramblers (C. Quealey, T. Dorsey, etc.) 1927, Benny Goodman Orch., Banu Gibson 1983, etc.

Concert Pitch

**Verse:**

Fm A<sup>b</sup>7 D<sup>b</sup>7 C<sup>7</sup> F



Chang - es, chang - es, That's all he can play!

Fm A<sup>b</sup>7 D<sup>b</sup>7 C<sup>7</sup> F



Strang - est chang - es, He plays them all day!

D<sup>b</sup>7 F D<sup>b</sup>7 F Fdim C<sup>7</sup>



So ————— sweet, ————— So ————— dog - gone neat!

Fm A<sup>b</sup>7 D<sup>b</sup>7 C<sup>7</sup> F



Chang - es, chang - es, I could - n't help say: He plays those

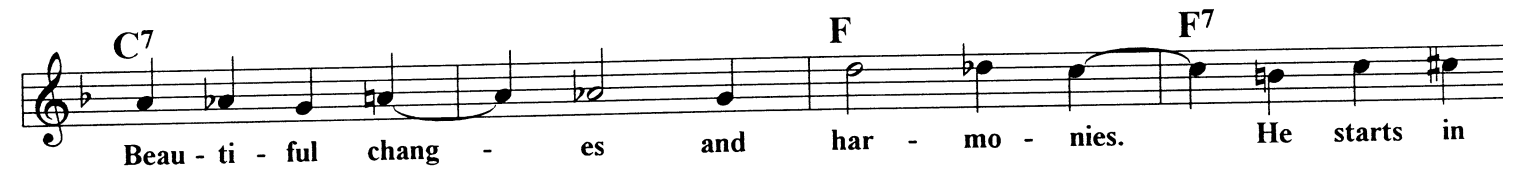
**Chorus:**

**A** C<sup>7</sup> F F<sup>7</sup>



beau - ti - ful chang - es in dif - f'rent keys,

C<sup>7</sup> F F<sup>7</sup>



Beau - ti - ful chang - es and har - mo - nies. He starts in

B<sup>b</sup>7 B<sup>b</sup>+7 E<sup>b</sup>



"C", ————— Then chang - es to "D", ————— He's fool - in' a

B<sup>b</sup>7 B<sup>b</sup>+7 E<sup>b</sup>



round ————— most an - y old key. —————

**B** F. A<sup>b</sup>7 Splash! D<sup>b</sup>7 Splash! C7  
 What's that? Hear that Min - or strain.

F. A<sup>b</sup>7 Splash! D<sup>b</sup>7 Splash! C7  
 That's it, There it goes a - gain. Why, there are

C7 F A<sup>7</sup> D<sup>7</sup>  
 so man - y ba - bies that he can squeeze, But he's


G<sup>7</sup> C<sup>7</sup> F B<sup>b</sup>7 F **Fine**  
 al - ways chang - in' those keys. Well,

**Interlude:**

**C** F F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>m  
 first, chang-es in-to "B", chang-es in-to "C", chang-es in-to "D", chang-es in-to

F C<sup>7</sup> F C<sup>7</sup>  
 "E", As ea - sy as the weath - er man.

F F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>m  
 Now, (he's) get-tin' kind 'a cold, (he's) get-tin' kind 'a hot, Lis-ten, I for - got, Since he was a

F C<sup>7</sup> F   
 tot, He's been the talk of Dix - ie - land! He plays those

**D.S. back to "A" al Fine**

# WEST END BLUES

The Firehouse Jazz Band

Piano plays straight marcato quarter-note chords throughout:

Cornet Cadenza ad lib ala Armstrong: (Starts slow - middle section accelerando - ends slower, like most cadenzas!)

Joe "King" Oliver & Clarence Williams - 1928

Rec: King Oliver's Creole Jazz Band (C. Williams-piano) 1928, Louis Armstrong & His Savoy Ballroom Five (Hines) 1928, Ethel Waters & Clarence Williams 1928, Louis Armstrong Orch. (Pops, Barbarin) 1939, Cootie Williams Orch. (McGarity) 1941, Punch Miller, Jelly Roll Morton 1939, etc.

### Cornet Solo Intro:

Musical notation for the first line of the Cornet Solo Intro. It starts with a Cm chord and features a melodic line with eighth notes and triplets.

Musical notation for the second line of the Cornet Solo Intro. It includes chords A<sup>♭</sup>7, E<sup>♭</sup>, B<sup>♭</sup>7, and B<sup>♭</sup>+, with a *rit.* marking and a "Band in on fermata:" instruction.

Verse - Begin Time:

Clarinet & Trombone play sustained pad behind cornet:

Musical notation for the first line of the Verse. It starts with a boxed "A" and an E<sup>♭</sup> chord.

Musical notation for the second line of the Verse. It includes chords A<sup>♭</sup>7 (with "Squeeze:" marking), E<sup>♭</sup>, and B<sup>♭</sup>7.

Musical notation for the third line of the Verse. It includes chords B<sup>♭</sup>7, E<sup>♭</sup>, A<sup>♭</sup>, E<sup>♭</sup>, and B<sup>♭</sup>+7.

This version is similar to Louis Armstrong's classic 1928 rendition, which some people feel is one of the best recordings he ever made.

Louis' rhythmic patterns can be difficult to notate precisely, and once done, even more difficult to read & play! The story goes that someone once notated one of Louis' recorded solos exactly and asked him if he could play it from the sheet. In effect, Louis said "You gotta' be kidding!"

Listen to Louis' recording again. That's the ONLY way to come close to the original rendition.

**Chorus:** Solos begin: Trombone, Clarinet, Piano:

**B** E<sup>b</sup> E<sup>b</sup>dim E<sup>b</sup> E<sup>b</sup>7

A<sup>b</sup> A<sup>b</sup>m<sup>6</sup> E<sup>b</sup> F<sup>#</sup>dim

B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>dim B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7 Cornet:

Cornet Lead:

**C** E<sup>b</sup> E<sup>b</sup>7

A<sup>b</sup>7 E<sup>b</sup> A

Piano Solo - 3 Bars - ad lib:

Cornet Solo:

Ensemble:

B<sup>b</sup>7 Cm A<sup>b</sup>maj<sup>7</sup> rit. A<sup>b</sup> A<sup>b</sup>m<sup>6</sup> E<sup>b</sup>

Piano & Bass: (b) E

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# So Long, Dearie

The Firehouse Jazz Band

Jerry Herman - 1963  
From musical "Hello, Dolly!"  
Rec: Louis Armstrong

Concert Pitch

Verse:

F7 **A** B<sup>b</sup>m F7 B<sup>b</sup>m F7

Now I can hear that choo - choo call - in' me on to a

B<sup>b</sup>m F7 B<sup>b</sup>m

fan - cy new ad - dress. Yes I can

Cm G7 Cm G7

hear that choo - choo call - in' me on, on board the

Cm G7 Cm<sup>7(b5)</sup> F7

hap - pi - ness ex - press. I'm gon - na'

B<sup>b</sup> G7

pick my - self a chick who's gon - na' stick like glue! I don't care

Cm Cm<sup>7</sup> F7

where I go, as long as it's a - way from you! So,

**Chorus:**

**B** B<sup>b</sup> B<sup>b</sup> maj<sup>7</sup> B<sup>b</sup>6 B<sup>b</sup>  
Wave your lit - tle hand and whis - per So Long Dear - ie.

Cm Cm(maj7) Cm<sup>7</sup> F<sup>7</sup>  
You ain't gon - na' see me an - y - more.

Cm Cm(maj7) Cm<sup>7</sup> F<sup>7</sup> sus<sup>4</sup> F<sup>7</sup>  
But when you dis - cov - er that your life is drear - y,

B<sup>b</sup> F<sup>7</sup> B<sup>b</sup>  
Don't you come a - knock - in' on my door, 'Cuz I'll be  
Be - cause you

**C** Fm<sup>6</sup> G<sup>7</sup>  
all dressed up and sing - in' that song that says, "You  
treat - ed me so rot - ten and rough, I've had e

Cm Cm<sup>7</sup>(<sup>b</sup>5) F<sup>7</sup>  
dog, I told you so". So,  
nough of feel - in' low. So,

B<sup>b</sup> B<sup>b</sup> maj<sup>7</sup> Fm<sup>6</sup> G<sup>7</sup>  
wave your lit - tle hand and whis - per, "So long, Dear - ie", Dear - ie

Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>  
should have said so long so long a - go.

The Firehouse Jazz Band

Rec: Wayne King Orch. 1931, Dan Russo 1932, Red Nichols & His Five Pennies 1932, Freddie "Schnicklefritz" Fisher (with trumpeter George Rock) 1938, Phil Harris in late-40's, Hoosier Hot Shots, Johnny Mercer, Les Paul 1950, etc.

Concert Pitch

Tempo di Rube

**A** D7 G

I was born on a farm out in I-o-way, A flam-ing youth who was bound that he'd fly a-way, I

D7 G Edim

packed my grip and I grabbed my sax - o - phone.

D7 G

Can't read notes, but I play an-y-thing by ear, I made up tunes on the sounds that I used to hear, Whe

E7 A7 D7 G C G

I'd start to play, folks used to say, "Sounds a lit-tle Goo-fus to me".

**B** G F#

Corn-fed chords ap - peal to me, I like rus - tic har - mon - y,

F E7 A7 D7

Hold the note and change the key, That's called "Goo - fus".

G F#

Not ac - cord - ing to the rules, that you learn at mus - ic schools,

F E7 A7 D7

But the folks just dance like fools, They go "Goo - fus".



**C** **D7** **G**

Got a job but I just could-n't keep it long, The lead-er said that I played all the mus-ic wrong, S

**D7** **G** **Edim**

I stepped out with an out - fit of my own.

**D7** **G**

Got to-geth-er a new kind of or-ches-tree, And we all played just the same "goo-fus" har-mon-y, And

**E7** **A7** **D7** **G** **C** **G**

I must ad-mit, we made a hit, "Goo-fus" has been luck - y for me.

# June Night

The Firehouse Jazz Band

Abel Baer & Cliff Friend - 1924  
Rec: Ted Lewis Orch. 1924, Fred Waring's  
Pennsylvanians 1924, Cliff Edwards  
("Ukelele Ike") 1924, Ipana Troubadors  
1927, etc.

Concert Pitch

Just give me a June night, the  
moon - light, and you.  
In my arms, with all your charms, 'Neath  
stars a - bove, and we'll make love. I'll  
hold you, en - fold you, then  
dreams will come true. So  
give me a June night, the  
moon - light, and you.

Chord symbols: F+7, A, Bb, F+7, Bb, Dm7(b5), G7, C7, F7, Bb, Gm7, C7, C+7, F7, B, Bb, F+7, Bb, Dm7(b5), G7, Cm, G7, Cm, Ebm6, Bb, G7, C7, F7, Bb, Ebm6, Bb, F+7.

# WEDDING BELLS Are Breaking Up That Old Gang of Mine

The Firehouse Jazz Band

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Irving Kahal, Willie Raskin, Sammy Fain - 1929  
Rec: Gene Austin 1929, Art Kassel & His "Kassels  
In the Air" Orch. 1929, Hal Kemp & His Carolina  
Collegians 1929, Four Aces 1954, etc.

Concert Pitch

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The first staff begins with a boxed 'A' and contains the lyrics: 'Not a soul down on the cor-ner, That's a pret-ty cer-tain sign, That'. The second staff contains: 'wed-ding bells are break-ing up that old gang of mine. All the'. The third staff contains: 'boys are sing-ing love songs, They for-got "Sweet A-de-line", Those'. The fourth staff contains: 'wed-ding bells are break-ing up that old gang of mine.'. The fifth staff begins with a boxed 'B' and contains: 'There goes Jack, there goes Jim, Down to lov-er's lane,'. The sixth staff contains: 'Now and then we meet a-gain, but they don't seem the same. Gee, I'. The seventh staff contains: 'get a lone-some feel-ing, When I hear the church bells chime, Those'. The eighth staff contains: 'wed-ding bells are break-ing up that old gang of mine.'. The score includes various chord symbols such as Bb, Eb, Ebdim, Bb, Ddim, F7, Gdim, Bb, D7, Gm, C7, F7, F+7, and Bb.

**A** B $\flat$  E $\flat$  E $\flat$ dim B $\flat$  E $\flat$  E $\flat$ dim B $\flat$  Ddim  
Not a soul down on the cor-ner, That's a pret-ty cer-tain sign, That  
wed-ding bells are break-ing up that old gang of mine. All the  
boys are sing-ing love songs, They for-got "Sweet A-de-line", Those  
wed-ding bells are break-ing up that old gang of mine.  
**B** D $^7$  Gm  
There goes Jack, there goes Jim, Down to lov-er's lane,  
C $^7$  F $^7$  F+ $^7$   
Now and then we meet a-gain, but they don't seem the same. Gee, I  
B $\flat$  E $\flat$  E $\flat$ dim B $\flat$  E $\flat$  E $\flat$ dim B $\flat$  Ddim  
get a lone-some feel-ing, When I hear the church bells chime, Those  
F $^7$  B $\flat$   
wed-ding bells are break-ing up that old gang of mine.

# Bod-y & Soul

The Firehouse Jazz Band

Edward Heyman, Robert Sour, Frank Eyton, Johnny Green - 1930  
 Rec: Paul Whiteman Orch. 1930, Leo Reisman Orch. (Eddy Duchin-piano) 1931,  
 Ruth Etting 1930, Ozzie Nelson Orch. 1930, Helen Morgan 1930, Louis Armstrong  
 Orch. 1930, Benny Goodman Trio (Wilson, Krupa) 1935, Coleman Hawkins (most  
 well-known version) 1939, Earl Hines Orch. 1940, Duke Ellington Orch. 1940, Art  
 Tatum, Ziggy Elman, Dinah Shore & Dr. Henry Levine's Barefoot Dixieland  
 Philharmonic 1941, Louis Armstrong small band 1956, etc.

Concert Pitch

**A** E<sup>b</sup>m A<sup>b7</sup> D<sup>b</sup> A<sup>b+</sup> D<sup>b</sup> Edim

My heart is sad and lone - ly, For you I sigh, for you dear, on - ly

E<sup>b</sup>m<sup>7</sup> A<sup>b7</sup> F<sup>7</sup> B<sup>b</sup>m E<sup>b</sup>m A<sup>b7</sup><sub>3</sub> D<sup>b</sup> B<sup>b</sup>m

Why have - n't you seen it? I'm all for you, Bod - y and Soul.

E<sup>b</sup>m A<sup>b7</sup> D<sup>b</sup> A<sup>b+</sup> D<sup>b</sup> Edim

I spend my days in long - ing, And won-d'ring why it's me you're wrong - ing,

E<sup>b</sup>m<sup>7</sup> A<sup>b7</sup> F<sup>7</sup> B<sup>b</sup>m E<sup>b</sup>m A<sup>b7</sup><sub>3</sub> D<sup>b</sup> A<sup>7</sup>

I tell you I mean it, I'm all for you, Bod - y and Soul.

**B** D A<sup>7</sup> D Gm D A<sup>7</sup> D

I can't be - lieve it, It's hard to con - ceive it, That you'd turn a - way ro - mance.

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> E<sup>b</sup>dim Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup> B<sup>7</sup> B<sup>b7</sup>

Are you pre - tend - ing, it looks like the end - ing, Un - less I could have one more chance to prove, dear,

E<sup>b</sup>m A<sup>b7</sup> D<sup>b</sup> A<sup>b+</sup> D<sup>b</sup> Edim

My life a wreck you're mak - ing, You know I'm yours for just the tak - ing,

E<sup>b</sup>m<sup>7</sup> A<sup>b7</sup> F<sup>7</sup> B<sup>b</sup>m E<sup>b</sup>m A<sup>b7</sup><sub>3</sub> D<sup>b</sup>

I'd glad - ly sur - ren - der my - self to you, Bod - y and Soul.

# What Can I Say Dear After I Say I'm Sorry

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Walter Donaldson - 1926

Rec: Jean Goldkette Orch. (J. Dorsey, Venuti, etc.) 1926, Bailey's Lucky  
Seven (with Benny Krueger) 1926, Ella Fitzgerald 1939, Will Bradley Orch.

1940, Bobby Hackett c. 1941, Jack Jenney Orch. c. 1942, Tommy Dorsey

Orch. (Sy Oliver chart), etc.

*The Firehouse Jazz Band*

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

What can I say, dear, af-ter I say I'm sor-ry?

C<sup>m</sup> G

What can I do to prove it to you, I'm sor-ry?

B<sup>m</sup> G<sup>dim</sup> A<sup>m</sup>

I did-n't mean to ev-er be mean to you. If

D<sup>7</sup> G

I did-n't care I would-n't feel like I do.

**B** G G<sup>7</sup> C

I was all wrong but right or wrong I don't blame you.

C<sup>m</sup> G

Why should I take some-bod-y like you and shame you? I know that

E<sup>7</sup> A<sup>m</sup>

I made you cry, and I'm so sor-ry dear, So

A<sup>m</sup><sup>7</sup> D<sup>7</sup> G D<sup>7</sup>

what can I say, dear, af-ter I say I'm sor-ry?

Concert Pitch

Rubato intro piano solo: Exaggerated "Saloon Style" with tremolos - ad lib:

Time Begins:

Chords: E<sup>b</sup> E<sup>b</sup>m B<sup>b</sup> B<sup>b</sup>dim F<sup>7</sup>

Spoken in little girl voice: "Mister, is my daddy in there?" Spoken in gruff man's voice: "Get away from them swingin' doors!" You

Chords: B<sup>b</sup> B<sup>b</sup>dim B<sup>b</sup> B<sup>b</sup>7

**A** made me what I am to - day, I

Chords: E<sup>b</sup> E<sup>b</sup>m B<sup>b</sup>

hope you're sat - is - fied. You

Chords: F<sup>7</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup>

dragged me down and down un - til the

Chords: C<sup>7</sup> F<sup>7</sup>

soul with - in me died. You

Chords: B<sup>b</sup> B<sup>b</sup>dim B<sup>b</sup> B<sup>b</sup>7

**B** shat - tered each and ev - 'ry dream, You

Chords: E<sup>b</sup> A<sup>7</sup> D<sup>7</sup> E<sup>m</sup> F<sup>dim</sup> D<sup>7</sup>/F<sup>#</sup>

fooled me from the start. And

Chords: E<sup>b</sup> E<sup>dim</sup> B<sup>b</sup>/F D<sup>7</sup> G<sup>7</sup>

though you're not true, I still love you, That's the

Chords: C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>

curse of an ach - ing heart.

# IF I HAD YOU

The Firehouse Jazz Band

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Ted Shapiro - Jimmy Campbell - Reg Connelly - 1928

Rec: Rudy Vallee 1929, Al Bowly 1929, Red Nichols & His Five Pennies, Sharkey Bonano, Jimmy Dorsey Orch. 1939, Cliff Edwards ("Ukelele Ike") 1936, Benny Goodman Sextet (Lou McGarity) 1941, Bob Crosby Orch. (Yank Lawson, Matlock, E. Miller, Haggart, Bauduc, Lamare, etc.) 1937, Kate Smith, Art Van Damme, Lavere's Chicago Loopers, Charlie Ventura, Una May Carlisle, Nat "King" Cole, etc.

## Concert Pitch

**A** B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m

I could show the world how to smile, I could be glad all of the while,

B $\flat$  Gdim F7 B $\flat$  Gdim Cm7 F7

I could change the gray skies to blue If I Had You.

B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m

I could leave the old days be-hind, Leave all my pals, I'd nev-er mind,

B $\flat$  Gdim F7 B $\flat$  E $\flat$ m6 B $\flat$  A7

I could start my life all a - new If I Had You.

**B** Dm A7 Dm A7

I could climb the snow - capped moun - tains, Sail the might - y o - cean wide,

Dm A7 Dm F7

I could cross the burn - ing des - ert, If I had you by my side.

B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m

I could be a king, dear, un - crowned, Hum - ble or poor, Rich or re - knowned,

B $\flat$  Gdim F7 B $\flat$  E $\flat$ m6 B $\flat$  F7

There is noth - ing I could - n't do, If I Had You.

# Chlo-e

"Song of the Swamp"

The Firehouse Jazz Band

Gus Kahn & Neil Moret - 1927

Rec: Paul Whiteman Orch. 1928, Scrapy Lambert 1928, Eva Taylor 1928, Art Tatum 1937, Spike Jones & His City Slickers 1945, Louis Armstrong 1953, Bunk Johnson 1947, Tommy Dorsey Orch. (Bill Finegan arr.) 1945, Benny Goodman Orch. 1937, Duke Ellington Orch. 1940, etc.

Concert Pitch

**A** Am E7 Am Ddim

Chlo - e! Chlo - e!

Am Em F C F7 C7 F7 E7

Some-one call-in', no re-ply, Night shade's fall-in', hear him sigh.

Am E7 Am Ddim

Chlo - e! Chlo - e!

Am Em F C D7 G7

Emp-ty spac-es meet his eyes, Emp-ty arms out-stretched, He's cry-in':

Bars 1 & 3 (as well as the recurrence in bars 9 & 11) have been simplified from the original 2-octave arpeggios. The original is playable, but does not lend itself to a Dixieland style.



**Chorus:**

**B** G7  
 Through the black of night, I got to go where you are,

C7 C+7  
 If it's wrong or right, I got to go where you are. I'll

F G7 C Am  
 roam through the dis - mal swamp-land search - ing for you,

D7 G7  
 'Cause if you are lost there, Let me be there too.

**C** G7  
 Through the smoke and flames, I got to go where you are,

C7 F  
 For no place could be too far, Where you are.

D7 C A7  
 Ain't no chains can bind you, If you live, I'll find you,

G7 D7 G7 C  
 Love is call - ing me, I got to go where you are.

# Clementine

(From New Orleans)  
The Firehouse Jazz Band

Jean Goldkette Orch. (Bix, Lang, Venuti, Rank, etc.) 1927, California Ramblers, Don Voorhees Orch. 1927, Sonny Dunham Orch., Bing Crosby 1941, Jimmy Blanton/Ben Webster Band (the Ellington orch. with Ellington on piano, voc. Herb Jeffries) 1941, etc.  
Transcribed by "Banjo Bob" Stevens

Concert Pitch

Musical notation for the first two lines of the piece. The first line starts with a **G7** chord and ends with **f**. The second line starts with a **C7** chord and ends with **C7**. The music is in 4/4 time and features a melodic line with eighth and quarter notes.

Verse:

Musical notation for the verse section with lyrics and chords. The first line starts with a boxed **A** and chords **F C7/G F/A C7/G F F/A G7 C7**. The lyrics are: "Say! look up the street, Look up the street right now!". The second line has chords **F C7/G F/A C7 Bb7** and lyrics: "Hey! Look at her feet, Is-n't she neat and how?". The third line has chords **A7 Dm** and lyrics: "Oh, ain't she a dar - lin'? Oh, is - n't she sweet?". The fourth line has chords **G7 C7 D7** and lyrics: "That ba - by I'm wild to meet. Here comes Miss Look out for".

Chorus:

Musical notation for the chorus section with lyrics and chords. The first line starts with a boxed **B** and chords **G7 C7 F A^b dim**. The lyrics are: "Clem - en - tine, that ba - by from New Or - leans. She's on - ly Clem - en - tine, that ba - by from New Or - leans. You've heard of". The second line has chords **C7/G C7 F D7** and lyrics: "sev - en - teen, but what a queen, Ah my! She has those pep - per pots, well this ba - by's hot! Oh my! She's got two". The third line has chords **G7 C7 F A^b dim** and lyrics: "flash - in' eyes, the kind that can hyp - no - tize, And when she yearn - in' lips, her kis - ses are burn - in' pips, They make a".

*C7/G* *C7* *F*

rolls 'em, pat, just kiss your gal good-bye. And oh, oh,  
fel-la' shout, they just lay right out and die. Her danc-in'

*Am* *E7* *Am* *G7/D Adim/Eb*

oh when she starts dan-cin' she plays a  
move-ments have im-prove-ments, she plays a

*C/E* *C* *G7* *C7* *D7*

mean cas-ta-net, You won't for-get I mean. Down in that  
mean tam-bour-ine, Out where the grass is green. I've seen those

*G7* *C7* *F* *A<sup>b</sup>dim*

Cre-ole town are won-der-ful gals a-round, But none like  
kinds of queens that shake a mean can of beans, But not like

*C7/G* *C7* *F (Fine: add 1 bar)* *D7* *G7*

Clem-en-tine from New Or-leans. Look out for Now  
Clem-en-tine from New Or-leans.

Back to "B" for Solos: On to "C":

*Patter:*

*C* *G7* *C*

talk a-bout Ta-bas-co ma-mas, Lu-lu Belles and oth-er charm-ers,

*C* *G7* *C*

She's the ba-by that made the farm-ers raise a lot of cane. She

*C* *G7* *C*

said one guy named Ol' Bill Bail-ey, In the dark she kissed him gai-ly,

*C* *G7* *C* *D7* 

Then he threw down his uk-u-le-le, And he prayed for rain. Look out for

Back to "B" al fine:

# BEALE ST. BLUES

The Firehouse Jazz Band

W.C. Handy - 1916 - Introduced by Prince's Orchestra.

Recorded: Alberta Hunter 1927, Jelly Roll Morton's Red Hot Peppers 1927, Eddie Lang-Joe Venuti All-Star Orch. (with Teagarden, Goodman) 1931, Guy Lombardo 1942, Ted Lewis, Tommy Dorsey, Bob Crosby, Bob Scobey's Frisco Jazz Band with Clancy Hayes, etc.

Concert Pitch

Chords: B<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>

You'll  
You'll  
If

Chords: B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, C<sup>m</sup>, B<sup>b</sup>

see pret-ty Browns in beau-ti-ful gowns, You'll see tail-or-mades and  
see Hog-Nose rest-rants and Chit-lin' Ca-fe's, You'll see Jugs that tell of  
BealeStreet could talk, If BealeStreet could talk, Mar-ried men would have to pack their

Chords: F, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup>, E<sup>b</sup><sup>m</sup>

hand-me-downs. You'll meet hon-est men, And pick-pock-ets skilled, You'll find that  
by-gone days. And plac-es, once plac-es, Now just a sham, You'll see  
bags and walk. Ex-cept one or two, Who nev-er drink booze, And the

Chords: B<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>, B<sup>b</sup><sup>7</sup>

bus-ness nev-er clos-es till some-bod-y gets killed. You'll Well I'd  
Gold-en Balls e-nough to pave the New Je-ru-sa-lem. If  
blind man on the corner who sings these Beale Street Blues.

Chords: E<sup>b</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup>, E<sup>b</sup><sup>7</sup>

rath-er be here, Than an-y place I know. I'd  
goin' to the river, May-be bye and bye. I said I'm  
rath-er be there, Than an-y place I know. I said I'd

Chords: A<sup>b</sup>, A<sup>b</sup><sup>m</sup>, E<sup>b</sup>

rath-er be here, Than an-y place I know. It's gon-na'  
goin' to the river, And there's a rea-son why: Be-cause the  
rath-er be there, Than an-y place I know. New

Chords: B<sup>b</sup><sup>7</sup>, E<sup>b</sup>, E<sup>b</sup><sup>7</sup>, A<sup>b</sup>, A<sup>b</sup><sup>m</sup>, E<sup>b</sup>, E<sup>7</sup>, F<sup>7</sup>

take the Sar-gent For to make me go. Well I'm  
riv-er's wet and Beale Street's done gone dry. I'd  
York may be all right, but Beale Street's paved with gold. (I said it's paved with gold).

If going back to "A" or if going to "Beale St. Mama":

# Beale St. Mama

The Firehouse Jazz Band

Concert Pitch

Roy Turk & J. Russell Robinson - 1923

Turk wrote lyrics for: I Don't Know Why, I'll Get By, Mean To Me, Where the Blue of the Night Meets the Gold of the Day, etc. Robinson wrote "Margie", "Singin' the Blues", etc. He also replaced Ragas as pianist in the Original Dixieland Jazz Band. This song popularized by Sophie Tucker.

Recorded: Erskine Butterfield, Bob Scobey's Frisco Jazz Band, Bessie Smith, etc.

**A**  $B\flat$   $B\flat 7$

Beale Street ma - ma, why don't you come back home? Well, you

$E\flat 7$   $B\flat$   $Bdim$

know it is- n't pro- per to leave your lov- in' pa- pa a - lone, all a - lone. I

$F 7$   $B\flat$   $D 7$   $G 7$

know that some- times I was cruel that's true, but ma- ma your sweet pa- pa nev- er two- timed you, boo

$C 7$   $F 7$

hoo, I'm blue, so, how come you do me like you do? I'm cry - in'

**B**  $B\flat$   $B\flat 7$

Beale Street ma- ma, don't mess a- round with me. I know

$E\flat$   $E\flat 7$   $D 7$

there is fan- cy pet- tin' that I can get in Ten- nes - see. I still get

$B\flat$   $D 7$   $Gm$   $G 7$

my sweet cook - ies con- stant - ly, but not the kind you served to me, so

$C 7$   $F 7$   $B\flat$   $E\flat 7$   $B\flat$

Beale Street ma- ma come back home.

# At a Georgia Camp Meeting

The Firehouse Jazz Band

Kerry Mills - 1897 (Also wrote "Meet Me In St. Louis, Louis")  
Rec: The Firehouse Five Plus Two 1954, Graeme Bell, Pete Daily,  
Lu Watters' Yerba Buena Jazz Band (w/ Bob Scobey), etc.  
This version similar to the Firehouse Five Plus Two recording.

Concert Pitch

Intro:

2 Bars unison w/ Clarinet trill:

Musical staff 1: Intro melody in 4/4 time. Chords: B<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>. Includes a "Crash!" mark with a cross over the final note.

Musical staff 2: Section A melody. Chords: B<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>, F<sup>7</sup>.

Musical staff 3: Section A melody. Chords: B<sup>b</sup>, C<sup>7</sup>, F<sup>7</sup>.

Musical staff 4: Section A melody. Chords: B<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>.

2 Bars Unison:

Musical staff 5: 2 Bars Unison melody. Chords: B<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>. Ends with "Fine".

Musical staff 6: Section B melody. Chords: F<sup>7</sup>, B<sup>b</sup>.

Musical staff 7: Section B melody. Chords: F<sup>7</sup>, G<sup>dim</sup>, B<sup>b</sup>.

Musical staff 8: Section B melody. Chords: F<sup>7</sup>, B<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>7.

Back to "B" for solos, after last solo play "A" once.

Musical staff 9: Section B melody. Chords: E<sup>b</sup>, E<sup>dim</sup>, B<sup>b</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>.

# The Basin St. Stomp

The Firehouse Jazz Band

326

As played by the "Basin St. Six" in New Orleans in the 1950's, with George Girard-trmp & voc, Pete Fountain-clar, Joe Rotis-trmb, Roy Zimmerman-pno, Bunny Franks-bs, Charlie Duke-drms.

Concert Pitch

Intro:

Back to "A" for solos:

# Do What Or-y say

The Firehouse Jazz Band

Edward "Kid" Ory (1890-1973)

Probably the most well-known of New Orleans trombonists, led band there from 1912-1919 before going to Los Angeles. Later to Chicago to work with King Oliver, Louis Armstrong, Jelly Roll Morton, etc. Also wrote "The Muskrat Ramble" & "Ory's Creole Trombone".

Concert Pitch

There are various chord changes used in the last 4 bars of each chorus.

**A** F7 B $\flat$

F7 B $\flat$

1x-Trombone Break - 2 Bars:  
2x-Clarinet Break - 2 Bars:

F7 B $\flat$  B $\flat$ 7

*ad lib:* E $\flat$  Edim B $\flat$  G7 C7 F7 B $\flat$

**B** F7 B $\flat$

Do what Or-y say! I want to do what Or-y say? Why don't you  
 (Rowdy band background:) I want to... Why don't you?.....

F7 B $\flat$  Break! 2 Bars - ad lib:

do what Or-y say! Well, If you don't like the way I do.....  
 Why don't you?....

F7 B $\flat$  B $\flat$ 7

What did Or-y say? What? What? Ya' wanta' hear it!

E $\flat$  Edim B $\flat$  G7 C7 F7 B $\flat$

If you don't like the way I do, just "Dee - no, dee - no hom".

After last solo play "A" once.



# Oh, Didn't He Ramble

The Firehouse Jazz Band

328

Concert Pitch

Traditional New Orleans funeral song.  
Sometimes credited to Will Handy.

March style:

Musical notation for the first part of the song. It consists of four staves of music in 6/8 time. The first staff starts with a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. The first measure has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. Above the staff, there are chord symbols: F7, A, and Bb. The second staff continues with a half note Bb4, a quarter note C5, and a quarter note D5. Above the staff are chord symbols: Bb, F7, Bb, and F7. The third staff continues with a half note E5, a quarter note F5, and a quarter note G5. Above the staff is a chord symbol: Bb. The fourth staff continues with a half note A5, a quarter note Bb5, and a quarter note C6. Above the staff is a chord symbol: Bb. The staff ends with a 4/4 time signature and a box containing the instruction: **To Dixieland 2-Beat swing feel:**

Drums:

Drum notation for the first part of the song. It consists of a single staff in 4/4 time. The first measure has a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. Above the staff, there are chord symbols: Bb, F7, Bb, and F7. The staff ends with a 4/4 time signature and a box containing the instruction: **To Dixieland 2-Beat swing feel:**

Well his

Musical notation for the second part of the song. It consists of a single staff in 4/4 time. The first measure has a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. Above the staff, there are chord symbols: Bb, F7, Bb, and F7. The staff ends with a 4/4 time signature and a box containing the instruction: **To Dixieland 2-Beat swing feel:**

head was in the mar - ket, his feet were in the street. All the

Musical notation for the third part of the song. It consists of a single staff in 4/4 time. The first measure has a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. Above the staff, there are chord symbols: Bb, F7, Bb, and F7. The staff ends with a 4/4 time signature and a box containing the instruction: **To Dixieland 2-Beat swing feel:**

girls came run - ning by said: "Look at that mar - ket meat!" Oh didn't he

Musical notation for the fourth part of the song. It consists of a single staff in 4/4 time. The first measure has a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. Above the staff, there are chord symbols: Bb, F7, Bb, and F7. The staff ends with a 4/4 time signature and a box containing the instruction: **To Dixieland 2-Beat swing feel:**

ram - ble, Didn't he ram - ble? He

Musical notation for the fifth part of the song. It consists of a single staff in 4/4 time. The first measure has a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. Above the staff, there are chord symbols: Bb, F7, Bb, and F7. The staff ends with a 4/4 time signature and a box containing the instruction: **To Dixieland 2-Beat swing feel:**

ram - bled all a - round, All a - round the town. Didn't he

Musical notation for the sixth part of the song. It consists of a single staff in 4/4 time. The first measure has a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. Above the staff, there are chord symbols: Bb, F7, Bb, and F7. The staff ends with a 4/4 time signature and a box containing the instruction: **To Dixieland 2-Beat swing feel:**

ram - ble, Didn't he ram - ble? He

Musical notation for the seventh part of the song. It consists of a single staff in 4/4 time. The first measure has a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. Above the staff, there are chord symbols: Bb, F7, Bb, and F7. The staff ends with a 4/4 time signature and a box containing the instruction: **To Dixieland 2-Beat swing feel:**

ram - bled 'til the wo - men cut him down. Didn't he

# ROSES OF PICARDY

The Firehouse Jazz Band

Haydn Wood - 1916

Albert Ammons & His Rhythm Kings, Ted Lewis Orch. 1929,  
Red Nichols & His Five Pennies (Mannie Klein, Benny Goodman,  
L. Hayton, Carl Kress, Fud Livingston, Vic Berton) 1929, etc.

Concert Pitch

**A**

Ro - ses are shin - ing in Pi - car - dy, in the  
hush of the sil - - - ver dew.  
Ro - ses are flow'r - ing in Pi - car - dy, but there's  
nev - er a rose like you! And the

**B**

ro - ses will die with the sum - mer time, And our roads  
may be far a - part, But there's  
one rose that dies not in Pi - car - dy! 'Tis the  
rose that I keep in my heart!

# Bye Bye Blues

The Firehouse Jazz Band

330

Bert Lown, Chauncey Gray, David Bennett, Fred Hamm - 1930

Rec: Bert Lown Orch. (his theme song) 1930, Cab Calloway Orch. (w/ Danny Barker, Chu Berry, Cozy Cole, Dizzy Gillespie, Tyree Glenn, Milt Hinton) 1941, Les Paul & Mary Ford 1953, Joe "Fingers" Carr (real name Louis Busch), Frankie Trumbauer Orch. (w/ Eddie Lang, Andy Secrest) 1930, Eddie Peabody ("The Banjo King"), etc.

Concert Pitch

**A** C A<sup>b7</sup>

Bye Bye Blues.

C A<sup>7</sup>

Bye Bye Blues.

D<sup>7</sup> G<sup>7</sup>

Bells ring, birds sing,

C Cdim G<sup>7</sup> G<sup>+7</sup>

Sun is shin - ing, No more pin - ing.

**B** C A<sup>b7</sup>

Just we two,

C A<sup>7</sup>

Smil - ing thru.

D<sup>7</sup> G<sup>7</sup>

Don't sigh, don't cry,

C A<sup>b7</sup> C

Bye Bye Blues.

Walter Melrose & Marty Bloom - 1927  
Rec: Louis Armstrong's Hot Seven (Hardin, J. Dodds, St. Cyr, "Baby" Dodds) 1927, Johnny Dodds' Black Bottom Stompers (Armstrong, Hines, Baby, Bigard) 1927, Bob Scobey's Frisco Jazz Band (w/ Clancy Hayes) 1951, etc.

Concert Pitch

No Rhythm Section First 3 Bars:

Cornet - 1 Bar:

Trombone - 1 Bar:

Tuba - 1 Bar:

All:

B<sup>b</sup>m<sup>7</sup>

E<sup>b</sup>7

**A** A<sup>b</sup>7 D<sup>b</sup>7

I'm so mel-an-chol-y, I'm just as

A<sup>b</sup> F7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> E7 E<sup>b</sup>7

blue and lone-some as I can be.

A<sup>b</sup>7 D<sup>b</sup>7

How can I be jol-ly

B<sup>b</sup>7 E7 E<sup>b</sup>7

when no-bod-y cares 'bout me?

Optional Break Except on Vocal:

**B** A<sup>b</sup>7 D<sup>b</sup>

Just like the flow-ers need the sun,  
I wake up at the break of day,  
and crave the dew when day is done,  
and grab the pil-low where I lay,

Louis' version has 8-Bar stop-time cornet solo here:

F7 B<sup>b</sup>7 E<sup>b</sup>7

I need some-one to tell my trou-bles to. But it just  
And pray I'll find some one to love me true.

A<sup>b</sup>7 D<sup>b</sup>7

seems that no one wants me that's why I've

ix - No Repeat-On to "C":

This Ending for Solos- Back to "A":

A<sup>2</sup> F7 B<sup>b</sup>7 E<sup>b</sup>7 A<sup>2</sup> D<sup>b</sup>7 A<sup>2</sup> C7 A<sup>2</sup>

got the Mel-an-chol-y Blues.

On the Scobey/Hayes version the vocal begins here and repeats back to "A". Band stays on first page to end.

Verse:

Way down in my heart deep, the blues just make me weep,  
Ev'ry ev - nin' when the sun goes down,  
Friends that I used to know, Don't ev - en say "Hel-lo".  
By my win-dow they leave me weep - ing.

Chord symbols: C, Fm, C7, Fm, C7, Fm, D<sup>b</sup>7, C7, Fm, D<sup>b</sup>7, C7, Fm, C7, Fm, D<sup>b</sup>7, C7, E<sup>b</sup>7.

Back to "A":  
Repeat is good.

# (332) JUST WAIT TIL YOU SEE MY BABY

## Do the Charleston

The Firehouse Jazz Band

by Simmons & Todd

Rec: Eva Taylor & Clarence Williams' Blue Five (w/  
Louis Armstrong, Sidney Bechet, Don Redman) 1925,  
Turk Murphy's Jazz Band 1970, etc.

Concert Pitch

The musical score consists of four staves of music in 4/4 time, written in the key of B-flat major (two flats). The first staff begins with a boxed 'A' and contains the following chords: E<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, Edim, and B<sup>b</sup>7. The second staff contains: E<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, and E<sup>b</sup>7. The third staff contains: A<sup>b</sup>, A<sup>b</sup>m, E<sup>b</sup>, and C<sup>7</sup>. The fourth staff contains: F<sup>7</sup> and B<sup>b</sup>7. The piece concludes with the word 'Just' at the end of the fourth staff.

**Chorus:** Play "x" cue notes with vocal chorus:

**B** E<sup>b</sup> Edim B<sup>b</sup>7

wait 'til you see my ba - by do the Charles-ton dance. Just

E<sup>b</sup> Edim B<sup>b</sup>7

wait 'til you see my ba - by do the Charles-ton prance.

E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup> G<sup>b</sup>7

The way they do it in New York is sim-ply fine, might-y fine.

F<sup>7</sup> B<sup>b</sup>7

But it don't com - pare with that sweet gal of mine, from South Caro-line. Just

**C** E<sup>b</sup> Edim B<sup>b</sup>7

wait 'til you see my ba - by do the Charles-ton strut. Just

E<sup>b</sup> Edim B<sup>b</sup>7

wait 'til you see my ba - by do noth-in' else but.

E<sup>b</sup>7 A<sup>b</sup> Adim

There she goes, on her toes, Where she learned it no one knows! Just

E<sup>b</sup> Edim B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>7 E<sup>b</sup>

wait 'til you see my ba-by do the Charles-ton dance.

# THE WHIFFENPOOF SONG

The Firehouse Jazz Band

Tod B. Galloway - Lyrics: Meade Minnigerode & George S. Pomeroy - 1909

Theme song of the Whiffenpoof Club at Yale University.

Rec: Rudy Vallee, Tex Beneke 1946, Bing Crosby 1947, Sons of the Pioneers, The Dukes of Dixieland c. late '50's, etc.

Concert Pitch

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of several staves of music. The first staff, labeled 'A', contains the vocal line: "We're poor lit-tle lambs who have lost our way." The second staff contains sheep sounds "Baa!" and the vocal line "We're". The third staff contains the vocal line: "lit - tle black sheep who have gone a - stray,". The fourth staff contains sheep sounds "Baa!". The fifth staff, labeled 'B', contains the vocal line: "Gen - tle - men song - sters Off on a spree,". The sixth staff contains the vocal line: "Doomed from here to e - ter - ni - ty." The seventh staff contains the vocal line: "Lord have mer - cy on such as we,". The eighth staff contains sheep sounds "Baa!".

**Chords:** E<sup>b</sup>, Edim, B<sup>b</sup>7, Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, Edim, B<sup>b</sup>7, Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, Cm, Fm<sup>7</sup>, B<sup>b</sup>7, B<sup>b</sup>+7, E<sup>b</sup>, E<sup>b</sup>7, D7, D<sup>b</sup>7, C7, Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, A<sup>b</sup>m<sup>6</sup>, E<sup>b</sup>, B<sup>b</sup>7.

\*Random sheep noises should grow in intensity throughout song, perhaps last few bars will be nothing but band making sheep sounds, while keeping very straight faces.



# Yerba Buena Blues

The Firehouse Jazz Band


334

Sanford Newbauer


The "Yerba Buena Jazz Band" was Lu Watters' group, which in 1940 included Turk Murphy on trombone and Bob Scobey on 2nd trumpet.

Concert Pitch


**A** F F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>m D<sup>b</sup>7 C<sup>7</sup>



F F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>m F



C<sup>7</sup> D<sup>b</sup>7 C<sup>7</sup> F B<sup>b</sup>7 F C<sup>7</sup>



Ensemble plays this 4-Bar interlude every time:

**B** F F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>m D<sup>b</sup>7 C<sup>7</sup>



Solos begin - Last time play as written:

F F<sup>7</sup> B<sup>b</sup> F B<sup>b</sup>7



B<sup>b</sup> B<sup>b</sup>m F



C<sup>7</sup> B<sup>b</sup>7 F F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>m F



Back to "B":

**C** C Adim G<sup>7</sup> C<sup>7</sup> F Fm G<sup>7</sup> C Adim G<sup>7</sup> E<sup>7</sup> Am C<sup>7</sup>

Sure e-nough, he got 'em so they could-n't play right;  
 Now they're up in heav-en and they're hap-py at last;

Fi-nal-ly he fixed 'em on a Sat-ur-day night.  
 'Cause they found a trum-pet man who real-ly can blast.

F Fm C A<sup>7</sup>

He hit a fig-ure that was off the chord,  
 The way he swings 'em is an aw-ful shame,

A-po-plex-y got 'em and they went to the Lord;  
 He can real-ly do it, Ga-bri-el is his name.

F F#dim C/G A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> A<sup>b7</sup> G<sup>7</sup> C Adim G<sup>7</sup>

And that's the pit-i-ful sto-ry,  
 And now, folks, here is a sam-ple,

Sto-ry of the Dix-ie-land Band.  
 Lis-ten to the Dix-ie-land Band.

**Instrumental 1x - Vocal out 2x:**

**D** C Adim A<sup>b7</sup> G<sup>7</sup> C A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

If you hear a trum-pet start to play,  
 Don't you be a-fraid it's the judge-ment day! 'Cause it's

**Instrumental 2 Bars both x's:**

Adim A<sup>b</sup>dim Gdim G<sup>b</sup>dim Adim

just Mis-ter Ga-bri-el sound-in' his "A".

And the

C Am<sup>7</sup> 1. Dm<sup>7</sup> G<sup>7</sup> C

Dix-ie-land Band is

2. Dm<sup>7</sup> G<sup>7</sup> C C/E F F#dim G<sup>7</sup> C G<sup>7</sup> C

fix-in' to play!

# The Dixieland Band

The Firehouse Jazz Band

Music: Bernie Hanighen - Lyrics: Johnny Mercer - 1935  
Rec: Benny Goodman Orch. (v. Helen Ward) 1935, Bob Crosby Orch. (Matlock, etc.) 1935, Judy Garland on early '40's V-Disc, Kay Starr (with Venuti), Johnny Mercer, etc.

Concert Pitch

**A** C Adim G<sup>7</sup> C<sup>7</sup> F Fm G<sup>7</sup> C Adim G<sup>7</sup> E<sup>7</sup> Am C<sup>7</sup>

Dj'ev-er hear the sto-ry of the Dix-ie-land Band? Let me tell you broth-er, that the mus-ic was grand.  
When the folks would hol-ler for the "Ma-ple Leaf Rag", They would get to swing-ing, but the trum-pet would drag.

F Fm C A<sup>7</sup>

They had a pian-o and a clar-i-net, On-ly thing they need-ed was a sec-ond cor-net;  
They had to keep him'cause he played so sweet, But they need-ed some-one who could give them the beat;

F F#dim C/G A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> A<sup>b7</sup> G<sup>7</sup> C Adim G<sup>7</sup>

And that's what lead to the ru-in; Ru-in of the Dix-ie-land Band.  
Some-one who swung with the rhy-thm, Rhy-thm of the Dix-ie-land Band. He'd

Cornet solo - 2 Bars - Schmalzzy:

**B** C Adim G<sup>7</sup> Edim A<sup>7</sup>

play so sweet - ly.

Ensemble - 3 Bars - Punchy Dixieland style:

D<sup>7</sup> G<sup>7</sup> C Adim Dm<sup>7</sup> G<sup>7</sup>

'Stead of play-in', He'd

Cornet solo - 2 Bars - Schmalzzy:

C Adim G<sup>7</sup> Edim A<sup>7</sup>

play so sweet - ly.

Ensemble - 3 Bars - Punchy Dixieland style:

D<sup>7</sup> G<sup>7</sup> C G<sup>7</sup>

They'd be say-in'.

# If Ever I Cease to Love

Traditional Mardi Gras theme  
The Firehouse Jazz Band

Rex Knarf & Re' Kel - 1916

Rec: Original Zenith Brass Band

(Kid Howard, Jim Robinson, George Lewis,  
Baby Dodds, etc.) 1946, etc.

Concert Pitch

March Style - Drum cadence, Clarinet trills, etc.:

**A** B<sup>b</sup> E<sup>b</sup>

B<sup>b</sup> F<sup>7</sup>

B<sup>b</sup> E<sup>b</sup>

B<sup>b</sup> F<sup>7</sup> B<sup>b</sup>

If

2-Beat Dixieland Swing Style:

**B** B<sup>b</sup> E<sup>b</sup>

ever I cease to love, If ever I cease to love, May the

B<sup>b</sup> F<sup>7</sup>

moon be turned to green cream cheese, If ever I cease to love. If

B<sup>b</sup> E<sup>b</sup>

ever I cease to love, If ever I cease to love, May we

B<sup>b</sup> F<sup>7</sup> B<sup>b</sup>

all turn in- to cats and dogs, If ev-er I cease to love.

Solos at "B":

# \*Lulu's Back In Town\*

337

The Firehouse Jazz Band

Harry Warren & Al Dubin - 1935

Bars 5 & 6 are as usually played,  
chords on bridge as usually played,  
not as original.

Rec: Fats Waller 1935, Doc Evans, Wingy Manone 1935,  
Dick Powell & The Mills Brothers in movie "B'way  
Gondolier", Ted FioRito Orch. 1935, etc.

Concert Pitch

**A** E<sup>b</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7

Got-ta get my old tux - e - do pressed, Got-ta sew a but-ton on my vest, 'Cause to -

A<sup>b</sup> Adim E<sup>b</sup>/B<sup>b</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7

night I've got - ta look my best, Lu-lu's back in town.

E<sup>b</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7

Got-ta get a half - a - buck some-where, Got-ta shine my shoes and slick my hair, Got - ta

A<sup>b</sup> Adim E<sup>b</sup>/B<sup>b</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7

get my - self a bou-ton - niere, Lu - lu's back in town. You can

**B** A<sup>b</sup> E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup> E<sup>b</sup>7

tell all my pets, All my Har - lem co - quettes, Mis - ter

A<sup>b</sup> E<sup>b</sup> D<sup>b</sup>7 C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7

O - tis re - grets that he won't be a - roun'.

E<sup>b</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>7

You can tell the mail-man not to call, I ain't com-in' home un - til the fall, and I

A<sup>b</sup> Adim E<sup>b</sup>/B<sup>b</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7

might not get back home at all, Lu - lu's back in town.

# DON'T BRING LU-LU

The Firehouse Jazz Band

Ray Henderson - 1925

Lyrics: Billy Rose & Lew Brown

Rec: Billy Murray 1925, The Little Ramblers 1925, Billy Jones w/ Bennie Krueger Orch. 1925, etc.

Concert Pitch

Verse:

The musical score is written in 4/4 time and consists of four staves of music. The melody is primarily composed of quarter and eighth notes. Chord symbols are placed above the staff at various points. The lyrics are written below the staff, with some words split across lines. The score includes a key signature of one sharp (F#) and a common time signature of 4/4.

Chord symbols: A, C, C7, F, C, G7, C, Am, D7, G7, C, C7, F, C, G, D7, G, E7, Am, D7, G, G+7.

Lyrics:  
 "Your pres-ence is re - quest - ed" wrote lit - tle John - ny White.  
 We all went to the par - ty, a real high - toned af - fair,  
 "But with this in - vi - ta - tion, there is a stip - u - la - tion: When  
 And then a - long came Lu - lu, as wild as an - y Zu - lu, She  
 you at - tend this par - ty you'll all be treat - ed right, But  
 start - ed in to "Charles - ton" and how the boys did stare, But  
 there's a wild and wool - ly wo - man you boys can't in - vite. Now,  
 when she did the hu - la hu - la then she got the air. Now,

**Chorus:**

**B** C F#dim G7

You can bring Pearl, she's a darn nice girl, but don't bring Lu - lu!  
 You can bring Nan, with the old dead pan, but don't bring Lu - lu!

G7 C C7

You can bring Rose, with the turned up nose, but don't bring Lu - lu!  
 You can bring Tess, with her "no" and "yes", but don't bring Lu - lu!

F Fm C A7

Lu - lu al - ways wants to do what we boys don't want her to,  
 Lu - lu has the red - dest hair, red - der here and red - der there,

D7 G#dim D7 G G7

When she struts her stuff a - round, Lon - don Bridge is fall - ing down!  
 How can we boys keep our head, Bulls go wild when they see red!

**C** C F#dim G7

You can bring cake, or Por-ter House steak, but don't bring Lu - lu!  
 You can bring peas, and crul-lers and cheese, but don't bring Lu - lu!

G7 F7 E7

Lu - lu gets blue and she goes "coo-coo" like the clock up - on the shelf.  
 Give her two beers and she tears por-tiers and she throws cups off the shelf.

F Fm C A7 D7 G7

She's the kind of smart - y who breaks up ev - 'ry par - ty,  
 When she loves with feel - ing, the boys all hit the ceil - ing,

C D7 G7 C G7

Hull - a - ba loo loo, Don't bring Lu - lu, I'll bring her my - self!  
 Hull - a - ba loo loo, Don't bring Lu - lu, She'll come here her - self!

**Chorus:**

Solos Here after 1x:

Chorus musical score (10 staves):

- Staff 1: Chords: C, B<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>
- Staff 2: Chords: B<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>
- Staff 3: Chords: G<sup>m</sup>, D<sup>7</sup>, G<sup>m</sup>, G<sup>7</sup>
- Staff 4: Chords: C<sup>7</sup>, G<sup>b7</sup>, Break:, F<sup>7</sup>, Break:
- Staff 5: Chords: D, B<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>
- Staff 6: Chords: B<sup>b7</sup>, E<sup>b</sup>, B<sup>b7</sup>, E<sup>b</sup>
- Staff 7: Chords: G<sup>m</sup>, D<sup>7</sup>, G<sup>m</sup>, G<sup>9</sup>
- Staff 8: Chords: C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, E<sup>b7</sup>, B<sup>b</sup>

Back to "C" for Solos.  
After last solo D.S. to "A".  
Play "A" & "B", take Coda.

**⊕ Coda:**

Coda musical score (1 staff):

- Staff 1: Chord: F



Concert Pitch

**Intro:**

Tuba: *Marcato* (Bass Clef!)

**A**

**B**

To Coda: ⊕

**C** **B $\flat$**  **B $\flat$**  **Bdim**

ain't no use to keep your seat, You sim- ply can't con- trol your feet when E -

**F $7$ /C** **F $7$**  **B $\flat$**  **G $7$**  **C $7$**  **F $7$**

ras - tus plays his old ka - zoo.

**B $\flat$**  **B $\flat$**  **Bdim**

Tho' he plays in just one key, it's a reg- u- lar low - down sym- pho- ny, When E -

**F $7$ /C** **F $7$**  **B $\flat$**  **E $\flat$ 7** **B $\flat$**

ras - tus plays his old ka - zoo. When he goes

**D** **D $7$**  **G $7$**

"Bo- do - de - oh, Bo- do - de - oh, Bo- do - de - oh, You can't help sing- in',

**C $7$**  **F $7$**

Bo- do - de - oh, Bo- do - de - oh, Bo- do - de - oh, Your ears are ring- in'.

**B $\flat$**  **Bdim**

Ev - 'ry op - er - at - ic star, Throws a - way his whole darn rep - er - toire, When E -

**F $7$ /C** **F $7$**  **B $\flat$**  **E $\flat$ 7** **B $\flat$**  **Solos at "C"**

ras - tus plays his old ka - zoo.

# When Erastus Plays His Old Kazoo

The Firehouse Jazz Band

Sammy Fain & Larry Spier, Lyr: Sam Coslow - 1927  
 Rec: Johnny Dodds' Black Bottom Stompers 1927,  
 California Ramblers (Edison #11799) 1927,  
 Scott Black's Hot Horns (Good Time Jazz 15003-2)

Concert Pitch

**A** Gm Eb7 Gm Eb7

I've heard Chop-in, Wag-ner too, I know their mus-ic thru and thru,

D7 Gm Eb7 D7

I love their won-der-ful mel-o-dies.

Gm Eb7 Gm Eb7

I've heard Liszt and Ru-ben-stein, and thought they real-ly were de-vine,

D7 Gm A7 G7 F#7

They al-ways put me in ec-sta-cies.

**B** F7 Bb6 Bdim

But they don't shine, Not

C7 F7 / Gm7 Abdim F7/A F7

like a cer-tain man in Car-o-line. Well

# MADON'S DREAM

The Firehouse Jazz Band

Ike Smith

Rec: Joe "King" Oliver (w/ Armstrong, J. & Baby Dodds, etc.) 1923,

Bob Wilbur's Wildcats c. 1948,

Turk Murphy's Jazz Band 1971, etc.

Concert Pitch

E $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ 7 A $\flat$  Adim B $\flat$ 7 B $\flat$ 7

**A** E $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ 7 A $\flat$  E $\flat$  F7 B $\flat$ 7

E $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ 7 A $\flat$  F7 3 B $\flat$ 7 E $\flat$

**B** E $\flat$  F7 B $\flat$ 7 E $\flat$  Clarinet Break: E $\flat$  G7 Cm Trombone Break:

A $\flat$  E $\flat$ /B $\flat$  C7 F7 B $\flat$ 7

E $\flat$  F7 B $\flat$ 7 E $\flat$  Clarinet Break: E $\flat$  G7 Cm Trombone Break:

A $\flat$  Adim E $\flat$ /B $\flat$  C7 F7 B $\flat$ 7 E $\flat$

**C** A<sup>b</sup> **Clarinet Break:** G **Clarinet Break:** G<sup>b</sup> F

E<sup>b</sup> A<sup>b</sup>m<sup>6</sup> G<sup>7</sup>(<sup>b</sup>5) Cm E<sup>b</sup>7

**Begin solos first time:** **D** A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> A<sup>b</sup>

A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>7

A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> C<sup>7</sup>

D<sup>b</sup> Ddim A<sup>b</sup>/E<sup>b</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> *Fine*

After last solo, play "C" & "D":

**C** B<sup>b</sup> B<sup>b</sup>dim B<sup>b</sup>7 B<sup>b</sup>7

**D** E<sup>b</sup> B<sup>b</sup>7 F<sup>#</sup>dim E<sup>b</sup> E<sup>b</sup>7

Solos Here:

A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup>

E<sup>b</sup> B<sup>b</sup>7 F<sup>#</sup>dim E<sup>b</sup> C7

F7 B<sup>b</sup>7 Break - 2 Bars - ad lib:

E<sup>b</sup> B<sup>b</sup>7 F<sup>#</sup>dim E<sup>b</sup> E<sup>b</sup>7

A<sup>b</sup> D7 G7 C7

Fm A<sup>b</sup>m E<sup>b</sup> D<sup>b</sup> C7

Fm A<sup>b</sup>m B<sup>b</sup>7 1. E<sup>b</sup> C7 F7 B<sup>b</sup>7 2. E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> D.C. al Coda:

Back to "A" - Take Coda:

**Coda:** E<sup>b</sup> Edim B<sup>b</sup> G7 C7 F7 B<sup>b</sup> F7

B<sup>b</sup> D7 Gm G<sup>b</sup>7 F7 B<sup>b</sup>

# Buddy's Habit

The Firehouse Jazz Band

Composer Arnett Johnson (or Arnett Nelson) played clarinet in the Jimmy Wade Orch. at the Moulin Rouge Cafe in Chicago in the early '20's. Buddy Gross played tuba & bass sax. Buddy drank lots of beer, and his "habit" was to rush off the stand to relieve himself at the end of every set.

Arnette Johnson & Charles Straight - 1923

Rec: King Oliver's Jazz Band (w/ Louis, Lil, J. & Baby Dodds, St. Cyr, etc.) 1923, The Bucktown Five (Muggsy, Stitzel, etc.) 1924, Red Nichols & His 5 Pennies (J. Dorsey, Lang, Miff) 1926, Turk Murphy's Jazz Band 1970, etc.

**A** B $\flat$  D7 Gm B $\flat$ 7 E $\flat$  B $\flat$  F7 B $\flat$  Bdim

F7 B $\flat$

B $\flat$  D7 Gm B $\flat$ 7 E $\flat$  B $\flat$  F7 B $\flat$ 7 **To Coda:**  $\oplus$

E $\flat$  Edim B $\flat$  G7 C7 F7 **1.** B $\flat$  F7 **2.** B $\flat$  **On D.C. go to "C":**

**B** F7 F7 **Break:** B $\flat$  B $\flat$  **Break:**

F7 F7 **Break:** B $\flat$  **Optional Break - 2 Bars:**

F7 F7 **Break:** B $\flat$  B $\flat$  **Break:**

B $\flat$  **Break:** B $\flat$ 7 **Break:** E $\flat$  **Break:** G $\flat$ 7 **Break:**

F7 F7 **Break:** C7 F7 **1.** B $\flat$  Gm Bdim **2.** B $\flat$  **D.C.**

**D.C. - Back to "A", Take 2nd ending, Go to "C":**

# I'll Be A Friend With Pleasure

The Firehouse Jazz Band

Maceo Pinkard - 1930 - Prominent black composer of the era. Also wrote "Sweet Georgia Brown", "Sugar", "Them There Eyes", etc.  
Rec: Bix Beiderbecke & His Orch. (w/ B. Goodman, J. Dorsey, Freeman, Russell, Krupa, Lang, Venuti, voc. Wes Vaughan) 1930, The Titan Hot Five 1997, etc.

Concert Pitch

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two main sections, A and B, each with four staves of music. The lyrics are written below the notes. Chord symbols are placed above the notes. Section A starts with a repeat sign and a first ending bracket. Section B also starts with a repeat sign and a first ending bracket. The score ends with a double bar line and repeat dots.

**A** F C+7  
Right from the start, you played a part,

F<sup>9</sup> Cm<sup>6</sup>/E<sup>b</sup> D<sup>7</sup> D+ E<sup>b</sup> D<sup>7</sup>  
I gave my heart, with plea - sure.

G<sup>7</sup> Gm<sup>7</sup>(<sup>b</sup>5) C<sup>7</sup>  
Your fond car - ess, brought hap - pi - ness,

F Cm<sup>6</sup>/E<sup>b</sup> D<sup>7</sup> G<sup>7</sup> C+7  
I'd an - swer yes, with plea - sure.

**B** F C+7  
Sun - set 'til dawn, though you are gone,

F<sup>9</sup> Cm<sup>6</sup>/E<sup>b</sup> D<sup>7</sup> D+ E<sup>b</sup> D<sup>7</sup>  
Dreams lin - ger on I trea - sure.

Gm<sup>7</sup> B<sup>b</sup>m<sup>6</sup> F Cm<sup>6</sup>/E<sup>b</sup> D<sup>7</sup>  
If you con - tend this is the end,

G<sup>7</sup> G<sup>7</sup>(<sup>b</sup>5)/D<sup>b</sup> C<sup>7</sup> F B<sup>b</sup>6 F  
I'll be a friend with plea - sure.

Yes, there is a "Verse" to this song, but I omitted it because I didn't have the lyrics *and* it was not used on the Beiderbecke recording.

On original recording: Vocalist & some soloists play 3rd beat of 3rd bar (both "A" & "B") up one step.



# Winin' Boy

(The Winin' Boy Blues)

The Firehouse Jazz Band

(344)

Concert Pitch

Ferd "Jelly Roll" Morton

Rec: Jelly's Library of Congress recordings in 1938, Morton (w/ Bechet, Sidney DeParis) 1939, Baby Dodds (w/ Art Hodes, etc.), The Dukes of Dixieland 1991, etc.

Slow Blues

G<sup>b</sup>dim Fm<sup>7</sup> B<sup>b</sup>7 F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> G<sup>b</sup>dim

I'm the wi-nin' boy, and I don't de-ny my name. I'm the  
*ad lib:* Ma-ma, Ma-ma, Ma-ma, Come and see Lit-tle Sis. Ma-ma,

Fm<sup>7</sup> B<sup>b</sup>7 F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> G<sup>7</sup>

wi-nin' boy, and I don't de-ny my name. I'm the  
 Ma-ma, Ma-ma, Come and look at Lit-tle Sis. Ma-ma,

C<sup>7</sup> Fm C<sup>7</sup> Fm C<sup>7</sup> Fm G<sup>b</sup>dim

wi-nin' boy and I don't deny my name, the way I love the girls is a cry-in' shame. I'm the  
 Ma-ma, Ma-ma, Look at Lit-tle Sis, She's out on the levy doin' the tur-tle twist, I'm the

Fm<sup>7</sup> B<sup>b</sup>7 F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>7 E<sup>b</sup> G<sup>b</sup>dim

wi-nin' boy, and I don't de-ny my name.  
 wi-nin' boy, and I don't de-ny my name.

Jelly wrote this song long before its first recordings, but he sometimes waited years to copyright his works.  
 \*One story has it that as a youth Jelly worked as a "Wine Boy" in one of the Storyville brothels, hence "Winin' Boy".  
 \*Another story is that the title originated as "Windin' Boy", referring to his sexual prowess.

# STREET-NO. 514 WABBLIE

The Firehouse Jazz Band

Spencer Williams - 1923 - Rec: New Orleans Rhythm Kings 1923, Miff Mole & His Little Molers (w/ Red Nichols, Condon, Krupa, Tesch, Sullivan) 1928, The Original Wolverines (J. McPartland) 1927, McKinney's Cotton Pickers 1928, Ted Lewis Orch. 1928, Red Nichols & His 5 Pennies 1930, Zutty Singleton & His Orch. (Lil Armstrong, Edmond Hall, Pops Foster, etc.) 1940, Bud Freeman & His Famous Chicagoans (Condon, Kaminsky, Teagarden, Russell, Tough, etc.) 1933, Mutt Carey (Pops Foster, Baby Dodds, Danny Barker, Albert Nicholas) 1947, etc.

This version similar to the recording by Alex Welsh & His Band (London, 1959).

C Part

The musical score is written in 4/4 time and consists of several systems of music. The first system is marked with a box 'A' and contains two staves of music with chords Cm, G7, and Cm. The second system contains two staves with chords Cm and G7. The third system contains two staves with chords Cm, G7, and Cm. The fourth system contains two staves with chords Fm, Cm, G7, and Cm. The fifth system is marked with a box 'B' and contains two staves with a G7 chord. The sixth system contains two staves with chords G7, C, C#dim, Dm7, G7, C, C#dim, Dm7, and G7. The seventh system contains two staves with chords C, Em, B7, Em, and G7. The eighth system contains two staves with chords C, C#dim, Dm7, G7, C, C#dim, Dm7, and G7. The ninth system contains two staves with chords C, C7, F, Fm, C, G7, C, and G7. A box at the bottom right of the ninth system indicates 'Solos at "C"'. The score includes various musical notations such as rests, eighth notes, quarter notes, and triplets.

Solos at "C"

# THE DOWN HOME Rag

The Firehouse Jazz Band

340

Concert Pitch

Wilbur C. Sweatman - 1911

Rec: Jim Europe's Society Orchestra 1913,  
Kid Ory's Creole Jazz Band 1945, Chick Webb  
Orch. 1935, Benny Goodman Orch. 1935,  
Tommy Dorsey Orch. (w/ Yank Lawson) 1938,  
Pete Daily's Dixieland Band, etc.

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The first staff begins with a repeat sign and contains the following chords: Eb, Fm7, Eb/G, Abm6/F, Eb, Cm7, F7, and Bb7. The second staff continues with: Eb, Fm7, Eb/G, Abm6/F, Eb, Cm7, F7, Bb7, and Eb. The third staff features: Eb6, F7, and Bb7. The fourth staff concludes with: Eb6, Abm6, Eb, F7, Bb7, and Eb. The piece ends with a double bar line and repeat dots.

Benny Davis & Harry Akst - 1926  
 Rec: Jan Garber Orch. 1926, The  
 Ipana Troubadors 1926, Whispering  
 Jack Smith 1926, Art Mooney 1948,  
 Sammy Kaye Orch. 1948, etc.

Concert Pitch

Verse:

**A**

Ros - y cheeks and turn'd up nose and curl - y hair.  
 When you were a ba - by not so long a - go,  
 I'm rav - ing 'bout my ba - by now.  
 You must have been the cut - est thing.  
 Pret - ty lit - tle dim - ples here and dim - ples there. Don't  
 I can pic - ture you at ev - 'ry ba - by show, Just  
 want to live with - out her, I love her good - ness knows. I  
 win - nin' ev - 'ry rib - bon with your sweet ba - by way. Say,  
 wrote a song a - bout her, And here's the way it goes:  
 hon - est I ain't fib - bin', You'd win 'em all to - day.

**Chord Symbols:** B $\flat$ , F7, B $\flat$ , B $\flat$ 7, F $m$ , G7, C7, F7, B $\flat$ , F7, B $\flat$ , B $\flat$ m, F, C7, F, B $\flat$ m, F, C7, F, B $\flat$ m, F, C7, F, C $m$ , D7, E $\flat$ , C7, F7

Chorus:

**B**  $B\flat$   $F^\circ$   
 Ba - by Face, You've got the cut - est lit - tle

**Bass:**

$F7$   $B\flat^\circ$   
 Ba - by Face. There's not an - oth - er one could

**Bass:**

$F7$   $B\flat$   $Fm6$   $G7$   
 take your place, Ba - by Face,

$C7$   $F7$   
 My poor heart is jump-in', You sure have start - ed some - thin'.

**C**  $B\flat$   
 Ba - by Face, I'm up in heav - en when I'm

$D7$   $Am7$   $D7$   $Gm$   $B\flat7$   
 in your fond em - brace. I did - n't

$E\flat$   $E^\circ$   $B\flat$   $A7$   $A\flat7$   $G7$   
 need a shove, 'Cause I just fell in love With your

$C7$   $C+$   $F7$   $B\flat$   $G\flat7$   $B\flat$   $F7$   
 pret - ty Ba - by Face.

rearr. w. Longsaw  
Rec: Lu Watters' Yerba Buena Jazz Band  
(w/ Bob Scobey, Turk Murphy, Wally Rose,  
Clancy Hayes, etc.) 1942, Graeme Bell's  
Australian Jazz Band, etc.

Concert Pitch

Tempo di Medium Lazy

G<sup>7</sup> C<sup>7</sup> F F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>m F C<sup>7</sup>

Chorus:

**A** F D<sup>7</sup> G<sup>7</sup>

C<sup>7</sup> F F<sup>7</sup>

B<sup>b</sup> B<sup>b</sup>m F E<sup>7</sup> F

G<sup>7</sup> C<sup>7</sup>

**B** F D<sup>7</sup> G<sup>7</sup>

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

D<sup>7</sup> G<sup>7</sup> G<sup>7</sup>(b5) F E<sup>7</sup> F

G<sup>7</sup> C<sup>7</sup> F F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>m F C<sup>7</sup>

Fine

Verse:

The musical score for the Verse consists of four staves of music in a 4/4 time signature with a key signature of one flat (Bb). The notes are as follows:

- Staff 1: C (boxed), F, C7, F, F7
- Staff 2: Bb7, Db7, F, Db7, C7, F
- Staff 3: C7, Ddim, Db7, C7, F
- Staff 4: C, D7, G7, C7, D.S. with a repeat sign.

A box at the bottom right of the fourth staff contains the text "Back to 'A'" with an arrow pointing to the right.

## The Firehouse Jazz Band

This version similar to Turk Murphy's

Lil Hardin (Armstrong) 1925

Rec: Louis Armstrong & His Hot Five  
(Kid Ory, J. Dodds) 1925, Turk Murphy's  
Jazz Band 1970, etc.

Concert Pitch

Bright tempo

Section A

Section B



**Verse:**

Musical notation for the first system of the Verse section, consisting of four staves. The first staff starts with a boxed 'C' and a 'C' chord. The second staff has chords F, C, A7, D7, and G7. The third staff starts with a 'C' and ends with a 'C7'. The fourth staff has chords F, C, A7, D7, and G7, and ends with a repeat sign.

D.S. to "A" for Solos:  
Solos on "A" & "B",  
After last solo: "C" & "D"

Musical notation for the second system of the Verse section, consisting of four staves. The first staff starts with a boxed 'D' and a 'C' chord, followed by G+7, C, and G+7. The second staff has chords C7, F, A7, and Dm. The third staff has chords Fm6 (with a 'Bend' instruction), C, Em7, and A7. The fourth staff has chords D7, G7, C, Fm, and C.



The Firehouse Jazz Band

Terry Shand & Jimmy Eaton - 1937

Shand was vocalist/pianist with Freddy Martin Orch. 1933-38.

Rec: Freddy Martin Orch. 1937, Woody Herman Orch. 1937,

Russ Morgan Orch. 1938, Larry Clinton Orch. 1938,

Louis Armstrong 1938, etc.

Transcribed by "Banjo Bob" Stevens

Concert Pitch

**A**  $A^b$

I dou - ble dare you to sit o - ver here,

$B^b7$

I dou - ble dare you to lend me an ear.

$E^b7$   $C7$   $Fm7$

Take off your high hat and let's get friend - ly,

$B^b7$   $E^b7$   $E^b+$

don't be a scare-cat, say what a' you care can't you take a dare?

**B**  $A^b$

I dou - ble dare you to kiss me and then,

$B^b7$

I dou - ble dare you to kiss me a - gain.

$C7$   $F7$

And if that look in your eye means what I'm think - ing of,

$B^b7$   $E^b7$   $A^b$   $G7$   $G^b7$   $F7$

I dou - ble dare you to fall in love with

$B^b7$   $E^b7$   $A^b$   $D^b7$   $A^b$

me. I dou - ble dare you!

# MINNIE THE MERMAID

The Firehouse Jazz Band

Buddy DeSylva - 1930  
Rec: Bernie Cummins 1930,  
Pete Daily's Dixieland Band, Phil Harris,  
The Firehouse Five Plus Two 1957, etc.

Concert Pitch

**A**  $A\flat$   $F^7$

Oh what a time I had with Min - nie the Mer - maid,

$B\flat^7$

down at the bot - tom of the sea.

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

I for - got my trou - bles, down a - mong the bub - bles,

$B\flat^7$   $E\flat^7$

Gee, but she was aw - fly good to me!

**B**  $A\flat^7$

And ev - 'ry night, when the star - fish came out,

$D\flat$   $D\flat m$   $A\flat$   $E\flat^7$

I'd hug and kiss her so! Oh!

$A\flat$   $F^7$

Oh what a time I had with Min - nie the Mer - maid,

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

down in her sea - weed bun - ga - low.



# The Firehouse Jazz Band

Lorenz Hart & Richard Rogers - 1927  
 Introduced in musical "A Connecticut Yankee"  
 Rec: Bix Beiderbecke & His Gang 1928, The  
 Louisiana Sugar Babes (w/ Jabbo Smith,  
 Fats Waller) 1928, Tut Soper (w/ Baby Dodds),  
 Ben Selvin Orch. 1928, etc.

Concert Pitch

F7 **A** Bb7 F7 Bb F7 Bb7 F7 Bb7

Eb Bb7 Eb Bb7 Eb Bb7 Eb C°

Bb7 C7 Fm Bb7 Eb Eb+

Ab G7 Cm7 F7 Bb F7

**B** Bb7 F7 Bb F7 Bb7 F7 Bb7

Eb Bb7 Eb Bb7 Eb Bb7 Eb C°

Bb7 C7 Fm Bb7 G7 C+ C7

F7 Bb7 Eb Abm6 Eb

Concert Pitch

The Firehouse Jazz Band

Thomas "Fats" Waller & Jo Trent - 1926

Similar to the Turk Murphy version, with lyrics from the original:

Rec: Lil's Hot Shots (Armstrong,

Ory, St. Cyr, J. Dodds) 1926,

Turk Murphy's Jazz Band 1970, etc.

Medium tempo:

**A** *Ensem. with Trombone Lead - 2 Bars:* *Ensemble:*

*Ensem. with Trombone Lead - 2 Bars:* *Ensemble:*

*Ensem. with Trombone Lead - 2 Bars:* *Ensemble:*

**B** Lyrics are rhythmically loose ad lib:

Ev'ry - body does the Bo - Bo, Ev'ry - body does the Bo - Bo, They  
Ev'ry - body does the Bo - Bo, And ev'ry - body loves the Bo - Bo,

*Ensemble*

mooch it up and down and Bo, They stomp it in the ground and Bo, Then  
Bring it in and out and Bo, Then they twist it all a - bout and Bo, Honey

shake it all a - round and Bo, Hey the Bo - Bo, the Georgia Bo - Bo.  
ev'ry - body shakes Bo - Bo, Hey that's the Bo - Bo, the Georgia Bo - Bo.

Ferd "Jelly Roll" Morton - 1905 (Copyright 1915)  
Rec: Jelly Roll Morton 1924, Bunny Berigan Orch.  
(w/ Buddy Rich) 1938, Lawson-Haggart Jazz Band,  
James Dapogny's Chicago Jazz Band 1993, etc.

Concert Pitch

Relaxed swing tempo

Musical staff with notes and chords:  $G^b$ ,  $F7$ ,  $F7$

Stop Time Banjo Solo - 7 Beats:

Ensemble:

Cornet Solo - 3 Beats:

Tromb. Solo - 3 Beats:

Musical staff with notes and chords:  $B^b$ ,  $G^m$ ,  $B^b$ ,  $B^b$ ,  $B^b$ ,  $B^b7$

Ensemble:

Musical staff with notes and chords:  $E^b$ ,  $B^b$

Musical staff with notes and chords:  $F7$ ,  $C7$ ,  $F7$ ,  $B^b$ ,  $B^b7$ ,  $E^b$ ,  $E^bm$ ,  $B^b$ ,  $F7$

Stop Time 3 Bars - ad lib breaks:

Musical staff with notes and chords:  $B^b$ ,  $D7$ ,  $G^m$ ,  $D7$ ,  $G^m$ ,  $B^b7$

Musical staff with notes and chords:  $E^b$ ,  $E^o$ ,  $B^b$

Musical staff with notes and chords:  $F7$ ,  $C7$ ,  $F7$ ,  $B^b$ ,  $B^b7$ ,  $E^b$ ,  $E^bm$ ,  $B^b$ ,  $F7$

Stop Time 3 Bars - ad lib breaks:

**C**

**B $\flat$**  **B $\flat$**  **B $\flat$**  **B $\flat$ 7**

**E $\flat$**  **E $^{\circ}$**  **B $\flat$**

**F7** **C7** **F7** **B $\flat$**  **B $\flat$ 7** **E $\flat$**  **E $\flat$ m** **B $\flat$**  **F7**

4-Bar Interlude - Clarinet trill, Drum roll:

**B $\flat$ 7** **B $\flat$ 7** **B $\flat$ 7** **B $\flat$ 7** **B $\flat$ 7**

**E $\flat$**  **G7** **E $\flat$**  **E $\flat$ 7**

**A $\flat$**  **A $^{\circ}$**  **E $\flat$**

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

*mf*

Back to "D" for solos:

Optional: Stop Time behind solos first 6 bars of "D":

**Chorus:**

**C** Cm  
 Le - na is the queen 'a Pal - es - teen - a,  
 Le - na is the queen 'a Pal - es - teen - a,

Cm  
 just be - cause they like her con - cer - ti - na, She  
 Just be - cause they like her con - cer - ti - na, Each

G7 C  
 plays it day and night, She plays with all her might, She  
 move - ment of her wrist, Just makes them shake and twist, They

D7 G7  
 nev - er gets it right! But how they love it, want more of it.  
 sim - ply can't re - sist, Her mus - ic fun - ny gets the mon - ey,

**D** C C7 Fm  
 I heard her play sounds once or twice,  
 There's not - tin' like it should,

D D7 G7  
 Oh, mur - der! Still it was nice.  
 So rot - ten it's real - ly good.

Cm  
 She was fat but she got lean - er Push - ing of her con - cer - ti - na,  
 All the girls there dress like Le - na, Some wear oat - meal, some fa - ri - na,

C D7 G7 C Eb7 D7 G7 C  
 Down old Pal - es - teen - a way. They say that  
 Down old Pal - es - teen - a way.

**Tag:** Cm **Palesteenian 4 Bars:**

Cornet:  
 Trombone:

C D7 G7 C F7 C  
 Down old Pal - es - teen - a way.



# (Lena, The Queen's Palesteena)

The Firehouse Jazz Band

Concert Pitch

Con Conrad & J. Russell Robinson - 1920  
 Rec: The Original Dixieland Jazz Band 1920,  
 Bob Crosby Orch. (w/ Eddie Miller, Lamare, etc.) 1938,  
 The Titan Hot Five 1996, etc.

Intro - In a Palesteenian style:

**Cm**  
 Cornet:  
 Trombone:

**A** Verse:

**Cm** **Ab7** **G7** **Cm** **Ab7** **G7**

In the Bronx of New York Ci - ty lives a girl, she's not so pret - ty,  
 Le - na's girl friend Ar - a - bel - la let her meet an A - rab fel - la',

**Cm**

Le - na thought is he her was name.  
 She thought he was grand.

**Fm** **C**

Such a clev - er girl is Le - na, How she plays a con - cer - ti - na,  
 On a ca - mel's back a - sway - in' you could hear Miss Le - na play - in',

**D7** **G**

Real - ly the it's a shame. She's  
 O'er the de - sert sand. She

**B**

**D7** **Dsus4** **D7** **G** **GM7**

such a good mu - si - cian she got a swell po - si - tion, To  
 did - n't play such new ones for all she knew were blue ones, Still

**D7** **G7**

go a - cross the sea to en - ter - tain. And  
 You - soff sat and lis - tened by his tent. And

**D7** **Dsus4** **D7** **G** **GM7**

so as they shipped poor Le - na 'way out to Pal - es - tee - na, But  
 as he tried to kiss her, She heard that A - rab whis - per, "Oh!

**D7** **G** **Eb7** **D7** **G7**

now I hear that she don't look the same. They say that:  
 Le - na, how I love your in - stru - ment". They say say that:

Irving Mills, Jimmy McHugh, Al Dubin - 1925  
 Introduced in Vaudeville by The Hotsy Totsy Boys  
 Rec: Morton Downey 1926, Cliff Edwards ("Ukulele  
 Ike") 1926, Turk Murphy's Jazz Band 1970, etc.

**Concert Pitch**

*Medium Stomp Tempo:*

Musical notation with chords: D<sup>b</sup>, D<sup>b</sup>dim, D<sup>b</sup>7, C<sup>7</sup>, B<sup>7</sup>, B<sup>b</sup>7

Musical notation with chords: E<sup>b</sup>7, A<sup>b</sup>7, D<sup>b</sup>, A<sup>7</sup>, A<sup>b</sup>7. Includes *rit.* and *// Rubato:*

In the  
Lit - tle

**Verse:**

Musical notation with chords: D<sup>b</sup>, A<sup>b</sup>m, B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>7, D<sup>b</sup>

ca - fe's in town you are known as the clown, How hap - py you seem to be. But in  
 girl don't you know that your life is a show? You'll wake up some day and find, It's too

Musical notation with chords: D<sup>b</sup>, D<sup>b</sup>m, A<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>7

back of your smile there's a tear all the while, And heart - aches that no one can see. For the  
 late to re - turn, tho' your poor heart will yearn for the real things that you left be - hind. For each

Musical notation with chords: E<sup>b</sup>m, F<sup>7</sup>, B<sup>b</sup>m, *a tempo:*

life that you lead is - n't real, Lit - tle  
 mo - ment you're smil - ing and gay, There'll be

*Medium stomp tempo:*

Musical notation with chords: B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>7

girl, I know just how you feel. With  
 hours of sor - row some day.

**Chorus:**

*Medium Stomp Tempo:*

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Medium Stomp Tempo'. The score is divided into two main sections, A and B. Section A consists of two lines of music. The first line of Section A has a boxed 'A' above the first measure. The lyrics for Section A are: 'Rings on your fin - gers and heart - aches in - side, You're the lone - som - est gal in town. Ev - 'ry - one's bud - dy, but no - bod - y's bride, You're the lone - som - est gal in town.' Section B also consists of two lines of music. The first line of Section B has a boxed 'B' above the first measure. The lyrics for Section B are: 'Too man - y par - ties that bring you no fun, And too man - y bright lights in - stead of the sun. And too man - y sweet - hearts, but not the right one, You're the lone - som - est gal in town.' The score includes various chord symbols above the notes: D<sup>b</sup>, D<sup>b</sup>dim, D<sup>b</sup>7, C<sup>7</sup>, B<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>dim, B<sup>b</sup>m, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>7, D<sup>b</sup>7, G<sup>b</sup>, G<sup>b</sup>7, F<sup>7</sup>, E<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>7, D<sup>b</sup>, D<sup>b</sup>dim, D<sup>b</sup>7, C<sup>7</sup>, B<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>7, D<sup>b</sup>, G<sup>b</sup>7, and D<sup>b</sup>. The score ends with a double bar line and repeat dots.

**A** D<sup>b</sup> D<sup>b</sup>dim D<sup>b</sup>7 C<sup>7</sup> B<sup>7</sup> B<sup>b</sup>7  
Rings on your fin - gers and heart - aches in - side, You're the

E<sup>b</sup>7 E<sup>b</sup>7  
lone - som - est gal in town.

A<sup>b</sup> D<sup>b</sup> A<sup>b</sup>dim B<sup>b</sup>m  
Ev - 'ry - one's bud - dy, but no - bod - y's bride, You're the

A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7  
lone - som - est gal in town.

**B** D<sup>b</sup>7 G<sup>b</sup> G<sup>b</sup>7 F<sup>7</sup> E<sup>7</sup>  
Too man - y par - ties that bring you no fun, And

E<sup>b</sup>7 A<sup>b</sup>7  
too man - y bright lights in - stead of the sun. And

D<sup>b</sup> D<sup>b</sup>dim D<sup>b</sup>7 C<sup>7</sup> B<sup>7</sup> B<sup>b</sup>7  
too man - y sweet - hearts, but not the right one, You're the

E<sup>b</sup>7 A<sup>b</sup>7 D<sup>b</sup> G<sup>b</sup>7 D<sup>b</sup>  
lone - som - est gal in town.



Jack Pettis, Billy Meyers, Elmer Schoebel - 1923

Rec: The Friar's Society Orchestra (soon known as the New Orleans Rhythm Kings) 1923, Sophie Tucker 1927, Red Nichols & His Five Pennies (w/ Eddie Lang, Miff Mole) 1927, Tony Parenti's New Orleanians (w/ Wild Bill Davison, Pops Foster, Art Hodes) 1949, Benny Goodman Orch. 1936, Glenn Miller Orch. 1940, Duke Ellington Orch. 1932, Phil Napoleon's Emperors, Billy Butterfield, Chocolate Dandies 1938, Art Hodes (w/ Kaminsky), etc.

Concert Pitch

Cornet Solo - Stop Time - 3 Bars:

Musical score for Cornet Solo - Stop Time - 3 Bars. The score consists of six staves of music in 4/4 time, featuring various chords and melodic lines. The key signature has two flats (Bb and Eb).

Staff 1: Chords: A, Bb, Bb, Bb, Bb7. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4, E4.

Staff 2: Chords: Eb, Bb. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4, E4.

Staff 3: Chords: F7, Bb. First ending: 1. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4, E4. Second ending: 2. Bb7. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4, E4.

Staff 4: Chords: B, Eb7, Bb. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4, E4.

Staff 5: Chords: F7, Bb. First ending: 1. Bb7. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4, E4. Second ending: 2. Bb. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4, E4.

Stop Time Ensemble Interlude - 3 Bars:

Musical score for Stop Time Ensemble Interlude - 3 Bars. The score consists of one staff of music in 4/4 time, featuring various chords and melodic lines. The key signature has two flats (Bb and Eb).

Chords: Bb, Bb, Bb, Bb7. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4, E4. A box labeled "Begin solo:" is placed above the final bar.

Solos: (Take 2, they're small)

Musical score for Solos: (Take 2, they're small). The score consists of two staves of music in 4/4 time, featuring various chords and melodic lines. The key signature has two flats (Bb and Eb).

Staff 1: Chords: Eb7, Bb, G7. Melody: Slashed lines indicating a solo section.

Staff 2: Chords: C7, F7, Bb, Bb7. Melody: Slashed lines indicating a solo section.

Back to "C" for solos - then to Next Page:

Stop Time Ensemble Interlude - 3 Bars:

*ff* *mp*

**D**

*mp - f*

*F7* *Bb* *G7* *C7* *F7*

*Bb* *Bb7* *Eb* *D7*

*Eb* *E<sup>o</sup>* *Bb* *G7* *C7* *F7* *Bb*

Tag: Stop Time Ensemble Interlude - 2 Bars:

*Bb* *Bb* *F7* *Bb* *p*

The "D" section was not originally part of "Bugle Call Rag". It is actually the last section of W. C. Handy's "Ole Miss" (1916), but New Orleans bands have combined the two songs for many decades now.

This version is similar to the Tony Parenti recordings made in August of 1949 with "Wild Bill", etc. There were at least 4 takes of "Bugle Call" at that session.

# JAMBOREE JONES

The Firehouse Jazz Band

Johnny Mercer - 1937  
Rec: Paul Whiteman Orch. 1938,  
Judy Garland, Bobby Troup,  
Dukes of Dixieland c. 1960, etc.

Concert Pitch

**A** A7 Dm

I be-gin my stor-y out in West Vir-gin-ia, In a lit-tle col-lege. (Rah! Rah!)  
E-ven tho his bud-dies al-ways cut their stud-ies to at-tend the ral-ly.  
Start-in' with the kick off they pulled ev-'ry trick off, But they could-n't win it.

A7 Dm

All the stu-dent bod-y on-ly cared for foot-ball, nev-er mind the know-ledge. (Rah! Rah!)  
While they all were root-in', you could hear him toot-tin' "What's be-come of Sal-ly?"  
'Stead of go-in' for-ward they were go-in' back-ward 'bout a mile a min-ute.

D7 Gm D7 Gm

Nev-er mind the sheep-skin, they pre-ferred the pig-skin, Seemed to have it in their bones.  
How they used to hate him, co-eds would-n't date him, Thought he was an aw-ful bore.  
See-in' their pos-i-tion they called in-ter-mis-sion, And they heard the ref-'ree say:

A7 Dm A7 Dm Bdim

They knew all a-bout it, Could-n't do with-out it, All ex-cept a cer-tain Mis-ter Jam-bo-ree Jones.  
But he liked his rhy-thm more than be-in' with 'em, So he on-ly took his time to prac-tice some more.  
"Sev-en-teen to noth-in' ain't ex-act-ly noth-in', And you on-ly got a-bout a min-ute to play".

**B** C7 F

He played the clar-i-net with all his might. He stud-ied  
Mean-while the team marched on to great-er fame, 'Til they were  
Then from the stands there came a dis-tant wail, And it was  
TAG: Now on a cer-tain West Vir-gin-ia hill, There stands that

C7 F Bdim

night and day, He prac-ticed day and night.  
asked to play that fam-ous Rose Bowl game.  
Jam-bo-ree, hot swing-in' "Hold 'em Yale".  
col-lege grand, just as it al-ways will.

C7 F F E7 E<sup>b</sup>7

No run-nin' up the field for Mis-ter Jones, He'd rath-er  
And on the day of days the stu-dents schemed, What did they  
And then the stu-dents all be-gan to yell! The play-ers  
And there's a pic-ture in the Hall of Fame, You'll see the

D7 Gm C7 F ad lib fill first 3x: C7 F

run up the scale and down the scale, What tone!  
do when the team marched on the field? They screamed!  
marched up the field and down the field, Pell Mell!  
boy in the frame who won the game, Jam-bo-ree Jones was the gen-tle-man's name!

**Chorus:**

**C** **B $\flat$**  **G $^7$**  **C $^7$**   
Float - in' down, my hon - ey, float - in' down,

**F $^7$**  **F $\sharp^{\circ}$**  **C $^7$ /G** **F $^7$ /A** **B $\flat$**   
Float - in' on the riv - er down to Cot - ton Town. Just hear that

**C $\sharp^{\circ}$**  **B $\flat$**  **G $^7$**   
whis - tle toot! toot! toot - in' a - way, And those

**C $^7$**  **C $^{\circ}$**  **C $^7$**  **F $^7$**  **Break - 2 Bars:**  
dark - ies sing - in', ban - jos ring-in' till the break of day.

**D** **B $\flat$**  **G $^7$**  **C $^7$**   
Hon - ey lamb, my lit - tle hon - ey lamb,

**F $^7$**  **F $\sharp^{\circ}$**  **C $^7$ /G** **F $^7$ /A** **B $\flat$**  **B $\flat$  $^7$**   
I'll come back to you and Al - a - bam; While

**E $\flat$**  **G $\flat$  $^7$**  **B $\flat$**  **G $^7$**   
fields of sug - ar cane seem to wel - come me a - gain,

**C $^7$**  **G $\flat$  $^7$**  **F $^7$**  **B $\flat$**  **F $^7$**   
Float - in' Down To Cot - ton Town.



The Firehouse Jazz Band

F. Henri Klickmann - 1919  
Rec: Wingy Manone's Jazz Band 1936, etc.

Concert Pitch

Verse:

**A**

I just dropped in to see you all and say, I  
 leave to - day, I'm on my way.  
 I'm go - in' back to sun - ny Dix - ie - land,  
 That's why I came to shake you by the hand.

Chord symbols: B $\flat$ , D $\flat$  $^{\circ}$ , F7, D $\flat$  $^{\circ}$ , F7, F $^+$ , B $\flat$ , B $\flat$ , F $\sharp$  $^{\circ}$ , C7/G, C7, F7, F $^+$

**B**

The min - ute when I cross that Dix - ie Line, No  
 more I'll pine, won't that be fine? Mis - ter  
 Cap - tain, don't fail me, just hur - ry and sail me,  
 To that gal of mine:

Chord symbols: B $\flat$ , D $\flat$  $^{\circ}$ , F7, D $\flat$  $^{\circ}$ , F7, F $^+$ , B $\flat$ , D $\flat$  $^{\circ}$ , F, F $\sharp$  $^{\circ}$ , C7, F, C7, C $\emptyset$ , G $\flat$ , F7, C7/G



Verse:

C

**E<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>**

'Round th' bend I think I see a steam - er, Dear,

**B<sup>b</sup>7** **E<sup>b</sup>**

Head - in' here, to this pier. And

**E<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>**

we can make it if we hur - ry, Nev - er fear, It's the

**F7** **B<sup>b</sup>7**

Old Dom - in - ion Line.

D

**B<sup>b</sup>7** **E<sup>b</sup>**

Say, don't she look pret - ty as she hugs the shore,

**G7** **Cm**

Head - in' for Bal - ti - more. Just

**F7**

hear the pad - dles turn - in', Hear my heart a' yearn - in', She's the

**C7** **F7** **B<sup>b</sup>7**

Queen of the Ches - a - peake Bay!

D.C. ("A") - Stay on Page 1 for Solos:

Concert Pitch

Havez - Botsford - 1913  
Rec: Henry Burr & Albert Campbell 1913,  
The American Quartet 1913, Bob Scobey's  
Frisco Jazz Band (w/ Clancy Hayes) 1951,  
Pete Daily's Dixieland Band, etc.

Chorus:

**A**

**B<sup>b</sup>7**  
Come on Nan - cy put your best dress on,

**E<sup>b</sup>**  
Come on Nan - cy 'fore the steam - boat's gone.

**B<sup>b</sup>7**  
Ev - 'ry - thing is love - ly on the Ches - a - peake Bay,

**E<sup>b</sup>** **E<sup>b</sup>**  
All a - board for Bal - ti - more, If we're late we'll all be sore.

**B**

**B<sup>b</sup>7**  
Come on Cap - 'n let us catch that boat, 'Cause

**E<sup>b</sup>**  
we can't swim, Mis - ter, we can't float.

**E<sup>b</sup>** **E<sup>b</sup>°**  
Ban - jos ring - in' a good old tune,

**B<sup>b</sup>7** **E<sup>b</sup>**  
Up on deck there's a place to spoon.

**E<sup>b</sup>**  
Set - tle down close 'neath the sil - v'ry moon, A'

**B<sup>b</sup>7**  
Sail - in' down Ches - a - peake, All a - board for Ches - a - peake,

**B<sup>b</sup>7** **E<sup>b</sup>**  
Sail - in' down Ches - a - peake Bay.

\*No Repeat First Time - On to Verse:

# THE UNCLE PLAY

The Firehouse Jazz Band

Thomas "Fats" Waller - 1929

Rec: Eddie Condon's Jazz Band (Butterfield, Cutshall, Schroeder, Gaskin, Wilber, Wettling) 1957, The High Sierra Jazz Band, The Titan Hot Five 1997, etc.

Concert Pitch

Ensemble plays downbeats:

Cornet:

Clarinet:

Trombone:

Tuba:

Cm

Fm

Cm

Fm

Vamp 2 Bars (ad lib) - Piano, Banjo:

Drum Solo (Hot) 2 Bars:

Cm

A

Cm

etc.....

Cm

D7

G7

C7

Fm

Cm

G7

Cm

B

E<sup>b</sup>

E<sup>b</sup>

F7

B<sup>b</sup>7

E<sup>b</sup>

B<sup>b</sup>7

E<sup>b</sup>

Solos at "A":

# MOONLIGHT ON THE GANGES

The Firehouse Jazz Band



## Concert Pitch

\*4 Bars at "A" & 4 Bars at "B":

Everybody stops time & plays the rhythm of the melody - Except on solos:

Sherman Myers - Lyrics: Chester Wallace - 1926

Rec: Paul Whiteman Orch. 1926, Glenn Miller Orch. 1935, Tommy Dorsey Orch. 1942, The Sauter-Finegan Orch., Tony Parenti's New Orleanians (Wild Bill, Pops Foster, Hodes, etc.) 1949, Johnny Long Orch. 1940, Charlie Spivak Orch., The Titan Hot Five 1996, etc.

**A** G<sup>7</sup> F<sup>#7</sup> F<sup>7</sup> E<sup>7</sup> E<sup>b7</sup> D<sup>7</sup> G<sup>+7</sup>

Moon - light on the Gan - ges, My

C C<sup>6</sup>

lit - tle Hin - doo. When I

Dm<sup>7</sup> G<sup>6</sup> E<sup>7</sup>

whis - pered love's sweet mel - o - dy, All our

Am<sup>7</sup> D<sup>7</sup> G G<sup>o</sup> G

dreams and our schemes came true.

Everybody play rhythm of melody - 4 bars:

**B** G<sup>7</sup> F<sup>#7</sup> F<sup>7</sup> E<sup>7</sup> E<sup>b7</sup> D<sup>7</sup> G<sup>+7</sup>

Some - day on the Gan - ges, I'll

C C<sup>+7</sup> F C<sup>+7</sup> F

meet you once more, And I'll

F F<sup>m</sup> C A<sup>7</sup>

kiss you and ca - ress you, Where the

Dm<sup>7</sup> G<sup>7</sup> C Fm<sup>6</sup> C

wa - ters kiss the si - lent shore.

Tag:

G<sup>7</sup> F<sup>#7</sup> F<sup>7</sup> E<sup>7</sup> E<sup>b7</sup> D<sup>7</sup> G<sup>+7</sup> C

(no lyrics for this line)

Drum Roll - Piano Roll - Sustained Bass:

Time:

C

Musical staff 1: Treble clef, key signature of three flats (B-flat major/C minor). Chords: A<sup>b</sup>, A<sup>b</sup>7, D<sup>b</sup>, D<sup>b</sup>m, A<sup>b</sup>. Dynamics: *mp* to *f*.

Musical staff 2: Treble clef, key signature of three flats. Chords: A<sup>b</sup>, F<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>7. Dynamics: *mp* to *f*.

Musical staff 3: Treble clef, key signature of three flats. Chords: A<sup>b</sup>, A<sup>b</sup>7, D<sup>b</sup>, D<sup>b</sup>m, A<sup>b</sup>, E<sup>b</sup>7. Dynamics: *mp* to *f*.

Musical staff 4: Treble clef, key signature of three flats. Chords: A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>7, D<sup>b</sup>, D<sup>b</sup>m, A<sup>b</sup>.

Back to "B" for Solos:

Tag:

Musical staff 5: Treble clef, key signature of three flats. Chords: A<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>7, D<sup>b</sup>, D<sup>b</sup>m, A<sup>b</sup>. Dynamics: *rit.*



The Firehouse Jazz Band

Listed as "Traditional - PD" on Good Time Jazz recordings (Murphy's & FH5)

Rec: Bunk Johnson & His Superior Jazz Band (w/ George Lewis, etc.) 1942, Turk Murphy's Jazz Band 1950, The Firehouse Five Plus Two 1958, etc.

Concert Pitch

Musical staff with notes and chords: Ab Eb7 Ab Ab7 Db Dbm Ab

**A**

Musical staff with notes and chords: Ab Eb7 Db Ab Eb7

Musical staff with notes and chords: Ab Bb7 Eb7

Musical staff with notes and chords: Ab Ab7 Db Ab

Musical staff with notes and chords: Db F7 Bb7 Eb7

**B**

Musical staff with notes and chords: Ab Ab7 Db Dbm Ab Eb7

Musical staff with notes and chords: Ab Bb7 Eb7

Musical staff with notes and chords: Ab Ab7 Db Dbm Ab Eb7

Musical staff with notes and chords: Ab Eb7 Ab Ab7 Db Dbm Ab Eb7 Ab Eb7

No Repeat 1x - Take 2nd Ending - On to "C"

# Trouble In Mind

The Firehouse Jazz Band

Richard M. Jones - 1926

Jones (1889-1945) was piano player in the houses of Storyville at age 19, went on to work with King Oliver, Piron, Celestin, etc. He was executive with Decca Records later. Rec: Bertha "Chippie" Hill 1926, Richard M. Jones (Lee Collins-tpt) 1933, Jay McShann (voc. Julia Lee), Humphrey Lyttelton (British bandleader), Victoria Spivey 1936, Lucky Millinder (voc. Sister Rosetta Tharpe) 1941, etc.

Concert Pitch

Slow Blues

Trou-ble in mind, I'm blue, but I won't be blue al - ways, for the  
I'm gon-na' lay my head on some lone-some rail - road line, Let the

sun will shine in my back door some-day. Trou-ble in  
"Two- nine-teen" train ease my trou - bled mind. Trou-ble in

mind, that's true, I have al - most lost my mind. Life  
mind, I'm blue, My poor heart is beat - ing slow. Nev - er

ain't worth liv - in', feel like I could die. I'm gon - na'  
had no trou-ble in my life be - fo'.

# HOTTER THAN HAWAII

**The Firehouse Jazz Band**

Considered to be one of Louis' best up-tempo recordings of this era, the 3rd chorus was a scat vocal.

Rec: Louis Armstrong (with an 11-piece band including Earl Hines, J. St. Cyr, Lonnie Johnson, Kid Ory, J. Dodds, etc.) 1927, Louis Armstrong (with Trummy Young, George Barnes, B. Deems, etc.) 1957.



Concert Pitch

**Intro:**

**A**

**B**

**Break - 2 Bars:**

**Break! - Lead-in to next solo:**



# Davenport Blues

The Firehouse Jazz Band

Bix Beiderbecke - 1925

Rec: Bix & His Rhythm Jugglers (a 6-piece band including Tommy Dorsey, no bass) 1925, The Charleston Chasers (w/ J. Dorsey) 1927, Red & Miff's Stompers 1927, Adrian Rollini (w/ Goodman) 1935, Yank Lawson (on V-disk), Bunny Berigan 1938, Jimmy McPartland, Tommy Dorsey Orch. 1939, etc.

Concert Pitch

Medium tempo

Verse:

**A**

Chords: Eb, Eb7, Ab, Eb, F7, Bb7, Eb, Eb7, Ab, Eb, F7, Bb7

**Chorus:**

**B**

Chorus notation for section B, including chords: Eb, Ab, Gb°, Bb7, Eb, Eb7, Ab, C7, F7, Bb+, Break - 2 Bars.

**C**

Chorus notation for section C, including chords: Eb, Ab, Gb°, Bb7, Eb, Eb7, Ab, G7, Stop Time - 4 Bars, Eb, Eb7, Ab, A°, Eb, Bb7, Eb, Ab7, Eb.

The "Chorus" melody is shown here with lyrics in a very straight format. It should be played, however, in the hot style of Bix's 1927 recording. Cornetists should embellish the lead part in this manner.

**B** *Chorus:*

I nev - er knew my gal would do me that way.  
 I nev - er thought that she would leave me some day.  
 For now there's noth - ing I can do or can say, I'm all a -  
 lone, I might have known it.

**C**

I thought she loved me like a sweet ma - ma should.  
 She got am - bi - tious and she left me for good.  
 I'm just as lost as an - y babes in the wood, since my  
 best gal turned me down. *Fine*

To play this song in a manner similar to the Beiderbecke version:

- Next to last chorus (after solos):
- Play first line of "B" at half-tempo, with a blues feel.
- Play 2nd line of "B" at original tempo.
- 3rd line at half-tempo, and continue to alternate.
- Play last 1 & 1/2 lines of "C" at half-tempo, Jump to "Coda" at double-time "a tempo", Back to "B" for Out Chorus.

**Coda:**

Double-time "a tempo":  
 Lead-in to "B" for Out Chorus:  
 Back to "B"

The Firehouse Jazz Band

Howard "Howdy" Quicksell & Ray Ludwig - 1927  
Quicksell was banjoist with Jean Goldkette Orch.,  
Beiderbecke, Trumbaur, etc. Also wrote "Sorry".  
Ludwig played trumpet on some of Bix's sessions  
c. 1930, such as "I'll Be A Friend With Pleasure".  
Rec: Bix Beiderbecke 1927, Pee Wee Russell,  
Gene Krupa 1938, Jimmie Lunceford Orch.  
(Sy Oliver arr.) 1934, etc.

Concert Pitch

Verse:

**A**

**B $\flat$  B $\flat$ /F G $^{\circ}$  F $^7$ /A B $\flat$**

**B $\flat$  B $\flat$ /F G $^{\circ}$  F $^7$ /A B $\flat$  B $\flat$  $^7$**

**E $\flat$  B $\flat$  A $^7$  A $\flat$  $^7$  G $^7$**

**C $^7$  F $^7$**

# NEW ORLEANS JOYS

The Firehouse Jazz Band

Jelly Roll Morton

Rec: Jelly Roll Morton 1923,

Lu Watters' Yerba Buena Jazz Band 1950,

Dukes of Dixieland (w/ Danny Barker) 1991, etc.

Concert Pitch

Unison intro (5 bars):

**A**

Ensemble plays 4 bars sustained - Soloist plays written line 4 bars then ad lib:

**B**

After last solo - On to "C":

**Out Chorus:**

**C**

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb). Chords: Bb, Bb7, Eb, Bb, Bb7. The melody starts with a repeat sign and a first ending bracket.

Musical staff 2: Treble clef, key signature of two flats. Chords: Eb, Bb. The melody continues from the previous staff.

Musical staff 3: Treble clef, key signature of two flats. Chords: F7, Bb, Eb7, Bb, F7. The melody concludes with a repeat sign and a first ending bracket.

**Tag:** *Unison:*

Musical staff 4: Treble clef, key signature of two flats. Chord: Bb. The melody is a unison line ending with a double bar line.

Shelton Brooks - 1917

**The Firehouse Jazz Band**

Brooks also wrote "Some of These Days" (1910), "The Darktown Strutters Ball" (1917), "Rufe Johnson's Harmony Band" (1914), etc.

Rec: Carmichael's Collegians (Hoagy Carmichael on piano, cornet, & vocal) 1928, Eddie Lang & His Orch. (Hoagy, Mildred Bailey, Secrest, Friedman, Rank) 1929, James P. Johnson's Blue Note Jazzmen (Sidney DeParis, Vic Dickinson) 1944, Pete Daily's Dixieland Band, Ovie Alston (Claude Hopkins) 1938, Bunny Berigan 1938, etc. "Walkin' the Dog" was a popular dance, mentioned in several other songs.

Concert Pitch

**A**

Now lis - ten Hon - ey 'bout a new dance craze; Been 'rig - i - na - ted for a - bout ten days. It's  
You all were craz - y 'bout the "Bun - ny Hug", Most ev - 'ry - bod - y was a "Tan - go bug!" But

there, "It's a bear!" And it's a new step, a fun - ny two - step.  
now, and some - how, The fun - ny Dog walk is all the town talk.

In ev - 'ry cab - a - ret and danc - ing hall, You see them do - ing it, yes, one and all. If you'll  
In ev - 'ry pri - vate home this dance is known. I called a friend of mine up on the phone, Hear - ing

just on give me a chance, I'll in - tro - duce this dance:  
on his Gram - o - phone: This "Dog - gone" rag - gy tone:

**B**

Get 'way back, and snap your fin - gers, Get o - ver Sal - ly, one and all.

Grab your gal, and don't you lin - ger, Do that slow drag 'round the hall.

Do that step, the "Tex - as Tom - my", Drop! Like you're sit - ting on a log. Rise

slow, that will show, the dance called "Walk - in' the Dog".

Solos at "B":

# STANDARD TUNES

## (Make Me One Pallet On Your Floor)

The Firehouse Jazz Band

Rec. Sara Martin (w/ Clarence Williams' band) 1924, Eddie Condon's Jazz Band, Louis Armstrong & His All-Stars (Trummy, etc.) 1954, etc.

Concert Pitch

### A Verse:

Up at Five Points talk - ing Dad - dy an' me, Just him and me.  
 In At - lan - ta, six long months to do the grind, The Geor - gia grind.

Just one square a - way from old Peach - Tree, Peach - Tree. Pos -  
 Won - der if he's miss - ing all he left be - hind, left be - hind. For

ses - sion's nine points of the law, it used to be, it used to be.  
 when I left him I said, Dad - dy I am through, I'm through with you.

Five and nine are four - teen points, and yet they took my man from me.  
 Now the name At - lan - ta makes me feel so blue, I'm feel - ing blue.

### B Chorus:

I know that I'd be sat - is - fied,  
 Give ev - 'ry - bod - y my re - gards,

If I could grab a train and the ride.  
 Comin' if I have to ride and the rods.

If I make At - lan - ta with no place to go, Just  
 I'll grab me an arm - ful of train be - fore you know, So

make me one pal - let on your flo'.  
 make me one pal - let on the flo'.  
 (a)

Solos at "B":

### Patter:

Au - burn Av - e - nue is where I'll go to lose, Those  
 A. T. at AT - L - A - N - T - A Blues. At - lan - ta Blues.



# My Baby

The Firehouse Jazz Band

L. Johnson

Rec: State Street Ramblers 1928  
(w/ pianist Jimmy Blythe [1899-1931]  
who worked with Johnny Dodds,  
Ma Rainey, Trixie Smith, etc.)  
Transcribed by "Banjo Bob" Stevens

Concert Pitch

Intro:

Chords: C7, C+, C7, F7, Bb7, Bb7, Eb, Bb7

A Verse:

Chords: Eb, F7, Bb7, Eb, Eb, F7, Bb7, Eb, Eb7

Chords: Ab7, Eb, Eb7, Ab7, Eb, E°, Bb/F, Bb7, Eb, F7, Bb7, Eb, Bb7

Bass:

Solos here after playing entire page:

Musical staff 1: Eb, C7, F7

Musical staff 2: Bb7, Eb

Musical staff 3: Eb, C7, F7

Musical staff 4: Bb7, G7 Break - 2 Bars:

Musical staff 5: C7, C+, C7, F7

Musical staff 6: Bb7, Bb7, Eb No Repeat 1x:

After last solo - play "A" to end (no repeats):

Musical staff 7: Eb Banjo Break: etc: F7

Musical staff 8: Bb7, Eb

Musical staff 9: Eb, C7, F7

Musical staff 10: Bb7, G7

Musical staff 11: C7, C+, C7, F7

Musical staff 12: Bb7, Bb7, Eb fine

Back to "C" for Solos:

# You've Been A Good Ol' Wagon (But You Done Broke Down)

*The Firehouse Jazz Band*

L. Johnson - 1924

Rec: Bessie Smith (w/ Louis Armstrong, cnt.  
& Fred Longshaw, pno.) 1925, Pat Yankee, etc.

Concert Pitch

**A**

Lis-ten here Dad-dy want to tell ya', Please get out 'a my sight.

I'm play-in' quits now, I'm goin' this ver - y night. 'Cause

you've had your day. Don't sit a-round and frown, You've been a

good old wa-gon, Dad-dy but you done broke down.

**B**

You bet-ter go to the black-smith shop, And get your-self an ov - er haul.

There's noth-in' 'bout you to make a good wo-man fall.

No-bod-y wants a ba-by, When a real man can be found. You've been a

good old wa-gon, Dad-dy but you done broke down.

# You're A Million Miles From Nowhere

(When You're One Little Mile From Home)

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The Firehouse Jazz Band

Walter Donaldson - 1919

Lyrics: Sam Lewis & Joe Young

(Donaldson also wrote "My Blue Heaven", "My Buddy", "Carolina In the Morning", "Yes Sir, That's My Baby", "At Sundown", "Makin' Whoopee", "Changes", etc.)

Concert Pitch

The musical score is written in G major, 4/4 time, and consists of eight staves of music. The lyrics are: "You're a mil - lion miles from no - where, when you're one lit - tle mile from home. It's the song of moth - er's tears, That keeps ring - ing in your ears. You just leave the gates of heav - en, When you leave Moth - er's arms to roam. You're a mil - lion miles from no - where, When you're one lit - tle mile from home. You're a".

Chord symbols are placed above the notes: A (diamond), Gm7, C7, FMaj7, Ab° (first staff); C7/G, C7, F (second staff); Gm7, C7, Gm7, C7 (third staff); Bb/F, Am/C, F, Ab° (fourth staff); B (diamond), Gm7, C7, FMaj7, Ab° (fifth staff); C7, Em7(b5), A7, Bm7, C°, A7/C# (sixth staff); D7, Gm, G7, G#° (seventh staff); F/A, Ab°, C7/G, C7, F, Bb7, F (eighth staff).

Traditional folk ballad with hundreds of verses. Carl Sandburg said that this is America's "Classical gutter song". The modern version was not published until 1912 according to Sigmund Spaeth. Rec: Fate Marable's Society Syncopators (a 10-piece New Orleans band which played aboard the "S. S. Capitol") 1924, Ted Lewis Orch. 1927, King Oliver Orch. 1929, Tiny Winters & His Bogey Seven (British) 1936, etc.

Concert Pitch

Frank - ie and John - nie were lov - ers.  
 Frank - ie went down to the cor - ner,

Oh, Lord - y how they could love!  
 Just for a buck - et of beer. They

swore to be true to each oth - er, Just as  
 said to the fat fat bar - ten - der, "Has my

true as the stars a - bove. He was her  
 lov - in - est man been here? He was my

man, But he done her wrong.  
 man, But he's done me wrong".

Chord markings: F, C7, F, C7, F, F7, Bb, Bb7, Bb, B°, F, B°, Gm7, C7, F, Bb7, F, C7.

3.  
**"I don't want to cause you no trouble, I don't want to tell you no lie,  
But I saw your man 'bout an hour ago with a gal named Alice Bly.  
And if he's your man, he's a-doin' you wrong.**
4.  
**Frankie went down to the pawnshop. She bought herself a big forty-four.  
She aimed it at the ceiling, shot a big hole in the floor.  
"Where is my man? He's doin' me wrong".**
5.  
**Frankie went down to the hotel. She rang the hotel bell.  
"Get out of my way, all you floozies, or I'll blow you straight to Hell.  
I want my man, who is doin' me wrong".**
6.  
**Frankie looked over the transom, and found, to her great surprise,  
That there in the room sat Johnnie, a-lovin' up Alice Bly.  
He was her man, but he was doin' her wrong.**
7.  
**Frankie threw back her kimono, She pulled out her big forty-four.  
Root-a-toot-toot, three times she did shoot, right through that hardwood door.  
She shot her man, 'cause he was doin' her wrong.**
8.  
**Johnnie he grabbed off his Stetson, "Oh, good Lawd, Frankie, don't shoot!"  
But Frankie put her finger on the trigger, and the gun went root-a-toot-toot.  
He was her man, but he was doin' her wrong.**
9.  
**"Roll me over easy, roll me over slow.  
Roll me over easy, boys, 'cause my wounds they hurt me so.  
I was your man, but I was doin' you wrong".**
10.  
**"Oh, bring on your rubber-tired hearses. Oh, bring on your rubber-tired hack.  
They're takin' your man to the graveyard, and they ain't gonna' bring him back.  
He was your man, but he was doin' you wrong".**
11.  
**"Oh, bring 'round a thousand policemen, bring 'em around today.  
To lock me in that dungeon, and throw the key away.  
I shot my man, 'cause he was doin' me wrong".**
12.  
**This story has no moral, this story has no end.  
This story only goes to show that there ain't no good in men.  
They'll do you wrong, just as sure as you're born.**

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# You've Got To See Mamma Ev'ry Night (Or You Can't See Mamma At All)

*The Firehouse Jazz Band*

Billy Rose & Con Conrad - 1923

Rec: Dolly Kay, Billy Murray & Aileen Stanley, Mamie Smith, Sophie Tucker, and Gene Fosdick (with Phil Napoleon on cornet), all recorded in 1923. Sophie Tucker ("The last of the red hot mammas") had the best known version.

Concert Pitch

G<sup>+</sup> C G<sup>+</sup> C B<sup>b</sup>7 A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C G<sup>+</sup>

You've got to see Mam-ma ev-'ry night, Or you can't see Mam ma at all. You've got to

C G<sup>+</sup> C B<sup>b</sup>7 A<sup>7</sup> G D<sup>7</sup> G G<sup>7</sup>

kiss Mam-ma, Treat her right, Or she won't be home when you call.

C<sup>7</sup> F<sup>7</sup> F<sup>#</sup>°

If you want my com-pan - y, You can't fif - ty fif - ty me. You've got to

C G<sup>+</sup> C B<sup>b</sup>7 A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C G<sup>+</sup>

see Mam-ma ev - 'ry night, Or you can't see Mam-ma at all.

# Indian Love Call

The Firehouse Jazz Band

Rudolf Friml - 1924

Lyrics: Otto Harbach & Oscar Hammerstein II  
For operetta "Rose-Marie", also 1936 movie  
with Nelson Eddy & Jeanette McDonald.

Rec: Paul Whiteman 1925, Leo Reisman 1925,  
Artie Shaw Orch. 1938, Slim Whitman 1951,  
Louis Armstrong (w/ Gordon Jenkins Orch.).

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Concert Pitch

**A** **B $\flat$ 7** **E $\flat$**

When I'm call-ing you - oo-oo-oo - oo-oo-oo, Will you an-swer

**B $\flat$ 7** **E $\flat$**

too - oo-oo-oo - oo-oo-oo.

**Bass:**

**G7** **C $m$**

That means I of-fer my love to you, to be your own.

**F7** **A $\flat$ m** **B $\flat$ 7** **Break:**

If you re-fuse me, I will be blue, And wait-ing all a-lone. But if when you

**B** **B $\flat$ 7** **E $\flat$**

hear my love call ring-ing clear, And I hear your

**E $\flat$ 7** **A $\flat$**

An-swer-ing ech-o so dear.

**A $\flat$ m** **E $\flat$**

Then I will know our love will come true, You'll be-long to

**B $\flat$ 7** **E $\flat$**  **A $\flat$ m6** **E $\flat$**  **Break:**

me, I'll be-long to you!



**Chorus:**

**B** **F** **B<sup>b</sup>7**  
Who'll chop your su - ey when I'm gone?

**C7** **F**  
Who'll corn your frit - ters Sun - day morn?

**A7** **D7**  
When you're feel - in' chil - ly, and heat is your de - sire,

**G7** **C7** **Break! 2 Bars:**  
Who'll ease down in your cel - lar and heap some coals up - on your fire?

**C** **F** **B<sup>b</sup>7**  
Who'll clam your chow - der Fri - day night?

**C7** **F7** **B<sup>b</sup>** **F<sup>+</sup>** **B<sup>b</sup>**  
Who'll toot your fruit - ie nice and tight?

**B<sup>b</sup>** **B<sup>b</sup>m** **F** **E7** **E<sup>b</sup>7** **D7**  
Tell me while I'm put - tin' chil - e on your corn - pone you sil - ly;

**G<sup>m</sup>** **C7** **F** **B<sup>b</sup>7** **F** **C7**  
Who'll chop your su - ey when I'm gone?

# Jadie Green

## The Vamp of New Orleans

The Firehouse Jazz Band

Gilbert Wells & Johnny Dunn - 1926  
 Rec: Joe Candullo Orch. 1926,  
 Ole Olsen (Henry Levine, trpt.) 1926,  
 The Goofus Five (Adrian Rollini) 1926

Concert Pitch

**Intro:**

**Verse:**

**A**

Way down South in New Or-leans they've got a gal named Sa - die Green.  
 Way down South in New Or-leans Oh ev- 'ry - bod - y knows her well.

All the fel - lows rave a - bout this pret - ty lit - tle queen. She  
 Ev - 'ry - bod - y talks a - bout this pret - ty lit - tle belle. She

vamps them one and all, Near - ly drives 'em wild. When  
 steals the show a - way, Vamps them all you bet! When

she walks by, the Moth - ers cry, "Fire - man save my child!"  
 she walks by, the fel - lows cry, "Fire - men spread your net!"

**Chorus:**

**B**

F Db7 C7 F Db7 C7

Sa - die Green, the vamp of New Or - leans,  
Sa - die Green the vamp of New Or - leans,

F Db7 C7 F Bb7 F A7

Has more beaus than the Na - vy has ma - rines.  
Has more beaus than old Bos - ton has baked beans.

Dm A7 Dm A7

When she starts to shake her hip, Cap - tain, Cap - tain, sink your ship!  
When she starts to dance, Oh Gee! Moth - er pin a rose on me!

G7 C7 Eb7 Db7 C7

If she starts to vamp, Oh Gosh! Ma - ma burn my mack - in - tosh!  
She makes bald men tear their hair, Hold her "Newt" don't let her "rare".

**C**

F Db7 C7 F F7

Since this vamp - in' ba - by came to town,  
Since this vamp - in' ba - by came to town,

Bb A7

She's turned ev - 'ry - thing right up - side - down.  
She's turned ev - 'ry - thing right up - side - down.

D7 G7

Oh! Boy! Full of speed, What she has - n't got she does - n't need!  
Oh Boy! What a catch, she's got big brown eyes and feet to match!

F D7 G7 C7 F C7

What a queen, Sa - die Green, the Vamp of New Or - leans.  
What a queen, Sa - die Green, the Vamp of New Or - leans.

The Firehouse Jazz Band

# Gone

Thomas "Fats" Waller  
Transcribed by "Banjo Bob" Stevens

Concert Pitch

## Intro:

My

## Verse:

**A**

days are so wear - y, my nights are so drear - y,

Since you've gone I'm all by my - self. With -

out an - y rea - son, You're guil - ty of trea - son,

And I love you so, Oh why did you go? I find you

**Chorus:**

**B**  $E\flat$   $C^m$   $G^m$   $E\flat^7$   
gone, with-out a warn - ing, gone, left with the dawn - ing,

$A\flat$   $F^7$   $B\flat^7$   $E\flat$   $C^7$   $F^7$   $B\flat^7$   
gone, just like a thief at night. Yes,

$E\flat$   $C^m$   $G^m$   $E\flat^7$   
love, where have you gone to love, you make me so blue

$A\flat$   $F^7$   $B\flat^7$   $E\flat$   $A\flat$   $A^\circ$   $E\flat/B\flat$   $E\flat^7$   
love, noth - ing but grief in sight. If you could

**C**  $A\flat$   $A^\circ$   $E\flat$   $B\flat^+$   $E\flat$   
on - ly see lone - ly me, may - be you'd re - turn to - day.

$C^m$   $C^7$   $F^7$   $B\flat^7$   
If you don't, and you won't, I will quiet - ly waste a - way. Yes,

$E\flat$   $C^m$   $G^m$   $E\flat^7$   
gone, leav - ing me sor - row, gone, Hop - ing to - mor - row

$A\flat$   $F^7$   $B\flat^7$   $E\flat$   $A\flat m6$   $E\flat$   $B\flat^7$   
you no long - er will be gone.

# Baby Won't You Please Come Home

Concert Pitch

The Firehouse Jazz Band

Clarence Williams & Charles Warfield - 1919  
 Rec: Bessie Smith 1923, Eva Taylor (w/ Clarence Williams, pno.), Clarence Williams' Blue Five 1928, Mills Brothers 1932, All-Star Stompers (Wild Bill, Bertha "Chippie" Hill, voc.), Sidney Bechet 1941, McKinney's Cotton Pickers 1930, Pee Wee Russell, Frankie Trumbauer 1929, etc.

**A Verse:**

**B $\flat$**  **D $\flat$ <sup>o</sup>** **C7** **F7** **B $\flat$**  **D $\flat$ <sup>o</sup>** **C7** **F7**

I've got the blues, I feel so lone - ly, I'd give the world if I could on - ly

**B $\flat$**  **D7** **D7 $\flat$ <sup>5</sup>** **Gm** **D<sup>+</sup>** **Gm7** **C7** **F7**

make you un - der - stand. It sure - ly would be grand.

**B $\flat$**  **D $\flat$ <sup>o</sup>** **C7** **F7** **B $\flat$ 7** **E $\flat$**

I'm goin' to tel - e - graph you ba - by, Ask you won't you please come home, 'Cause

**Gm7** **C7** **F7** **F $\sharp$ <sup>o</sup>** **Gm7** **C7** **F7**

when you're gone I'm all for - lorn, I wor - ry all day long:

**B Chorus:**

**B $\flat$**  **D7** **G7** **C7** **Gm7** **C7**

Ba - by won't you please come home, 'Cause your mam - ma's all a - lone.

**F7** **F $\sharp$ <sup>o</sup>** **Gm** **C7** **G $\flat$ 9** **F7**

I have tried in vain, nev - er no more to call your name.

**B $\flat$**  **D7** **G7** **Cm7** **E $\flat$**  **D7**

When you left you broke my heart, Be - cause I nev - er thought we'd part. Ev - ry

**E $\flat$**  **E<sup>o</sup>** **B $\flat$**  **A $\flat$ 7 $\flat$ <sup>5</sup>** **G7** **C7** **F7** **B $\flat$**

hour in the day, you will hear me say, Ba - by won't you please come home.

# YOU CAN DEPEND ON ME

(382)

The Firehouse Jazz Band

Concert Pitch

This version similar to the Bob Scobey arr.

Charles Carpenter-Louis Dunlap-Earl "Fatha" Hines - 1932  
Rec: Louis Armstrong & His Orchestra - Nov. 1931,  
Earl Hines & His Orchestra 1940, Orrin Tucker Orch.  
(w/ Wee Bonnie Baker, voc.) 1941, Fletcher Henderson  
Orch. 1936, Count Basie Orch. 1939, Dinah Washington,  
Brenda Lee 1961, Ralph Sutton 1984, Bob Scobey's  
Frisco Jazz Band 1955, etc.

**A**

Though you say we're through, I'll al - ways love you, And  
you can de - pend on me. Though  
some - one you've met, Has made you for - get, You  
know you can count on me. I  
**B**  
wish you suc - cess, Loads of hap - pi - ness, But  
I must con - fess, I'll be lone - ly. If  
you need a friend, I'm yours to the end, And  
you can de - pend on me. Though

**Chorus:**

**C** Rag-time Ro - sie ragged the Ros - a - ry, (Deacon Alexander started in to reprimand her)

Then he turned a - round on - ly to see: (That instead a' prayin' Rosie got the folks to swainin')

To that tune so sweet, It was such a treat,

It charmed their feet and set 'em danc - in' and pran - cin' to the

**D** Rag-time two - step till that Par - son Lee, (Why, he forgot the sermon and began to talk in German)

List - nin' to that low-down mel - o - dy. Then he said "I

want you folks to know that this ain't no min - strel show" When

Rag-time Ro - sie ragged the Ros - a - ry.



# When Ragtime Rosie Ragged The Rosary

The Firehouse Jazz Band

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Lewis F. Muir - Lyrics by Edgar Leslie - 1911  
Leslie also did: For Me And My Gal 1917,  
Among My Souvenirs 1927, Kansas City Kitty 1930,  
'Tain't No Sin 1930, Moon Over Miami 1935,  
Take Me To the Land of Jazz, etc.  
Muir wrote: Ragtime Cowboy Joe 1912,  
Waiting For the Robert E. Lee 1912.

Concert Pitch

## Intro:

F7 Ab7 Cm Ab7 F7 Ab7 Cm Ab7 F7 F7

## A Verse:

Bb Bb7

Par - son Lee in Ten - nes - see in ac - cents loud and clear, said

Eb Bb

"Folks I'm aw - ful sor - ry but our or - gan man ain't here. Now I'd

F7 Bb F7 Bb

like some - one to stand up and vol - un - teer to help us out". When a

Bb Bb7

gal named Rag - time Ro - sie stood up and said that she could play, The

Eb Bb

par - son seemed de - light - ed and he said "Just step this way", And the

F7 Bb F7 Bb F+

con - gre - ga - tion all sat down to pray, Then came a shout! When

**Chorus:**

**C**

na - tion is the thief of time", So all the wise owls say, "One

stitch in time may save nine", To-mor-row's not to-day. And if you

put off, Some-bod - y's bound to lose.

**D**

I'd be his, he'd be mine, And I'd be feel - ing gay.

Left a-lone to grieve and pine, My best friend's gone a - way, He's gone and

left me The Hes - i - ta - ting Blues.

W. C. Handy - 1915

Rec: Muggsy Spanier (w/ Irving Fazola) 1942,

Carl Fenton Orch. (w/ Benny Krueger, Al

Bernard, & J. Russell Robinson) 1927,

Louis Armstrong & His All-Stars (Trummy, etc.)

1954, Lena Horne, etc.

Concert Pitch

Verse:

**A**

Hel- lo Central, what's the mat- ter with this line? I want to talk to that High Brown of mine. Tell me Sun- day night my beau pro- posed to me. Said he'd be hap- py if his wif - ie I'd be. Said he, If I was whis- key, and you were a cup, I'd dive to the bot- tom and nev - er come up, Oh,

how long will I have to wait? Please give me  
 "How long will I have to wait? Come be my  
 How long do I have to wait? Can I

2 - 9 - 8, Why do you hes - i - tate?  
 wife my Kate, or do Why do you hes - i - tate?  
 get it now, do I have to hes - i - tate?

**B**

What you say, can't talk to my Brown? A storm last night blew the wires all down. Tell me I de- clined him just for a stall, He left that night on the Can - non Ball. Hon-ey, Oh, I had a wo- man, She was tall. She make me think 'bout my par - a - sol.

how long will I have to wait? Oh, won't you  
 how long will I have to wait? Will he  
 How long do I have to wait? Can I

tell me now, Why do you hes - i - tate?  
 come back now, Or will he hes - i - tate?  
 get it now, do I have to hes - i - tate?

Pick-ups to Chorus: "Pro- cras- ti -

The first 2 verses are original, the 3rd is from Jelly Roll Morton's famous "Library of Congress" recording in the late '30's.

Jelly added verses from "Winin' Boy" and other songs.

\*The Chorus of "Hesitating Blues" is often omitted completely.

More "Jelly Roll" lyrics:

4. Mama, Mama, look at Sis, she's out on the levee doin' the double twist (or the "Turtle Twist", one of Jelly's songs)

Oh, How long.....

5. She said "Come in here you dirty little sow, you tryin' to be a bad girl, you don't know how", Oh, How long.....

6. Touch my bonnet, touch my shawl, do not touch my waterfall, Oh How long.....

# Strut Miss Lizzie

The Firehouse Jazz Band

Turner Layton & Henry Creamer - 1921  
 (Also wrote "After You've Gone" 1918,  
 "Way Down Yonder In New Orleans" 1922)  
 Rec: Irving Mills & His Hotsy Totsy Gang 1931,  
 Graeme Bell's Jazz Band (Australian), etc.

Concert Pitch

**Intro:**

Voo-Doo Drums - 3.5 Bars:

**A** Gm D7 Gm Cm Gm D7 Gm F+

Bb C7 F7 Bb Eb7 Bb Bb7

Won't you

**Chorus:**

**B** Eb Ebm Bb G7

strut Miss Liz-zie, Get bu-sy, I want to see you walk, For the

C7 F7 Bb Bb° Bb Bb7

folks all state the way you syn-co-pate Is the whole town talk. When you

Eb Ebm Bb D7

move so pret-ty, It's a pi-ty, The oth-er girl-ies frown. But the

Voo-Doo Drums - 4 Bars:

Gm D7 Gm Cm Gm D7 Gm F7

men you meet like the way you shake your feet, Oh, you

Bb C7 F7 Bb Bb7 Eb Ebm Bb

knock 'em diz-zy, Strut Miss Liz-zie Brown. Go

(I'll bet you've got the cutest little strut in town!)

Vocal to "C":

**Patter:**

**C**

**B<sup>b</sup>°** **B<sup>b</sup>** **B<sup>b</sup>°** **B<sup>b</sup>** **B<sup>b</sup>** **C<sup>7</sup>** **F<sup>7</sup>**  
 down the street, By the school, Pat your feet you step-pin' fool.

**B<sup>b</sup>°** **B<sup>b</sup>** **B<sup>b</sup>°** **B<sup>b</sup>** **B<sup>b</sup>** **G<sup>7</sup>** **C<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>**  
 Strut your stuff, use your "Kerch", Trot your toot-sies by the church.

**B<sup>b</sup>°** **B<sup>b</sup>** **B<sup>b</sup>°** **B<sup>b</sup>** **B<sup>b</sup>** **C<sup>7</sup>** **F<sup>7</sup>**  
 Thru the al-ley, Dodge the cans, Shake Miss Sal - ly's pots and pans.

**B<sup>b</sup>** **B<sup>b</sup>7/Ab** **E<sup>b</sup>/G** **G<sup>b</sup>7** **B<sup>b</sup>** **C<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>** **B<sup>b</sup>7**  
 Cool your dogs we're com-in' thru, Get set for Len-ox Av - en - ue. Won't you

**Back to "B" for Solos:**

386A

# I'm Gettin' Sentimental

The Firehouse Jazz Band

Bassman/Washington - 1932  
Tommy Dorsey's Theme Song  
(Dorsey played it in D major)  
Rec: The Titan Hot Five 1996

C Part

**A** F<sup>6</sup> E<sup>7</sup> Am<sup>7(b5)</sup> D<sup>7</sup>

Nev- er thought I'd fall, but now I hear love call, I'm

G<sup>7</sup> C<sup>7</sup> F F<sup>#dim7</sup> Gm<sup>7</sup> C<sup>9</sup>

get- tin' sen- ti- men- tal o- ver you.

F E<sup>7</sup> Am<sup>7(b5)</sup> D<sup>7</sup>

Things you say and do, just thrill me thru and thru, I'm

G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> E<sup>b6</sup> E<sup>6</sup> F<sup>6</sup> Bm<sup>7(b5)</sup> E<sup>7(b9)</sup>

get- tin' sen- ti- men- tal o- ver you.

**B** Am<sup>6</sup> F<sup>13</sup> E<sup>7</sup>

I thought I was hap- py, I could live with- out love,

Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> A<sup>b7</sup> Gm<sup>7</sup> C<sup>7</sup>

Now I must ad- mit love is all I'm think- in' of.

F E<sup>7</sup> Am<sup>7(b5)</sup> D<sup>7</sup>

Won't you please be kind, and just make up your mind, that

G<sup>7</sup> C<sup>7</sup> F F<sup>7</sup> E<sup>7(b5)</sup> E<sup>b7</sup> D<sup>7</sup>

you'll be sweet and gen- tle, be gen- tle with me, be-

G<sup>7</sup> C<sup>7</sup> F E<sup>b6</sup> E<sup>6</sup> F<sup>6</sup> C<sup>7</sup>

cause I'm sen- ti- men- tal o- ver you.

# I'm Gettin' Sentimental

386B

The Firehouse Jazz Band

C Part

Bassman & Washinhton - 1932

**A**  $B^{\flat 6}$   $A^7$   $Dm^7(\flat 5)$   $G^7$   
Nev-er thought I'd fall, but now I hear love call, I'm

$C^7$   $F^7$   $B^{\flat}$   $Bdim^7$   $Cm^7$   $F^9$   
get- tin' sen- ti- men- tal o- ver you.

$B^{\flat}$   $A^7$   $Dm^7(\flat 5)$   $G^7$   
Things you say and do, just thrill me thru and thru, I'm

$C^7$   $F^7$   $B^{\flat 6}$   $A^{\flat 6}$   $A^6$   $B^{\flat 6}$   $Em^7(\flat 5)$   $A^7(\flat 9)$   
get- tin' sen- ti- men- tal o- ver you.

**B**  $Dm^6$   $B^{\flat 13}$   $A^7$   
I thought I was hap- py, I could live with- out love,

$Em^7$   $A^7$   $Dm^7$   $D^{\flat 7}$   $Cm^7$   $F^7$   
Now I must ad- mit love is all I'm think- in' of.

$B^{\flat}$   $A^7$   $Dm^7(\flat 5)$   $G^7$   
Won't you please be kind, and just make up your mind, that

$C^7$   $F^7$   $B^{\flat}$   $B^{\flat 7}$   $A^7$   $A^{\flat 7}$   $G^7$   
you'll be sweet and gen- tle, be gen- tle with me, be-

$C^7$   $F^7$   $B^{\flat}$   $A^{\flat 6}$   $A^6$   $B^{\flat 6}$   $F^7$   
cause I'm sen- ti- men- tal o- ver you.

1930, Paul Whiteman & His Swing Wing  
(J. & C. Teagarden, etc.) 1938,  
Louis Armstrong & His All-Stars 1954, etc.

("Aunt Hagar's Children Blues")

*The Firehouse Jazz Band*

Concert Pitch

**A**

Old Dea-con Spliv-in, His flock was giv-in' the way of liv-in' right.

Said he "No wing-in', No rag-time sing-in' to-night".

Up jumped Aunt Ha-gar and shout-ed out with all her might:

**B**

"Why all this razz-in', a-bout the jazz-in'? My boys have just come home,

With la-test mu-sic, They play it on the sax-o-phon".

"Oh my, just lis-ten!" the dea-con shout-ed with a moan.

**C**

Hear Aunt Ha-gar's chil-dren har-mo-niz-ing. Hear that sweet mel-o-dy, It's

like a choir from on high broke loose. If the

dev-il brought it, the good Lawd sent it right down to me. Let the

con-gre-ga-tion join while I sing those lov-in' Aunt Ha-gar's Blues.



**D**

Oh, 'tain't no use you preach-in', Oh, 'tain't no use o' teach-in',

Such jazz-a-pa-tion, such mod-u-la-tion, When my feet say dance, I just can't re-fuse,

When I hear that mel-o-dy they call the blues, Aunt Ha-gar's Chil-dren Blues.

Use "D" for solos, Ritard & fermata last time

# LONG GONE

## (From Bowlin' Green)

The Firehouse Jazz Band

W. C. Handy & Chris Smith - 1920

Rec: Louis Armstrong & His All-Stars 1954,  
Pearl Bailey, Ray McKinley Trio, etc.

### Intro:

Did you

### Verse:

ev-er hear the sto-ry of Long John Dean? A bold bank rob-ber from Bowl-ing Green, Was  
Long John stood on the rail-road tie, Waitin' for a freight train to come by.

sent to the jail-house yes-ter-day, Late last night he made his get-a-way. He was  
Freight train came just puffin' and flyin', Ought'a seen Long John grabbin' that blind.

### Chorus:

Long Gone from Ken-tuck-y, Long Gone, ain't he luck-y?

Long gone, and what I mean, Long Gone John from Bowl-ing Green.

### Interlude:

To "C" for Vocal or Solos:

The musical score is written in G major (one flat) and 4/4 time. It consists of four systems of music, each with a diamond-shaped section marker (C or D) in the top left corner. The lyrics are written below the notes, and chords are indicated above the staff.

**System 1 (C):** They of-fered a re-ward to bring him back, E-ven put blood-hounds on his track. They caught him in Fris-co, and to seal his fate, San Quen-tin jailed one ev-'ning late. But A gang of men tried to cap-ture Dean, So they chased him with a sub-ma-rine.

**System 2 (D):** Dog-gone blood-hounds lost his scent, Now no-bod-y knows where Long John went. He was out on the o-cean John es-caped, The guard for-got to close the Gol-den gate. John's Dean jumped o-ver board,grabbed the sub-ma-rine, And made that gang catch a fly-ing ma-chine. Now he's

**System 3 (D):** Long Gone from Ken-tuck-y, Long Gone, Ain't he luck-y. Long Gone from San Quen-tin, Long Gone and still a' sprint-in'. Long Gone and still a' swim-ming, Long Gone, with them mer-maid wo-men.

**System 4 (D):** Long gone, and what I mean, Long Gone John from Bowl-ing Green. Long Gone, I'm tell-ing you, Shut your mouth and shut mine too. Long Gone, just like a fish, My that boy's got some am-bish!

\*Often the only "Chorus" lyrics used are the ones at "B" (same as the 1st line of "D").

There are 2 more original Verses, but the lyrics get progressively weaker.

# HERE COMES MY BABY

The Firehouse Jazz Band

Lou Davis & J. Fred Coots - 1929  
Rec: The Coon-Sanders Nighthawks 1929,  
Bert Lown Orch. 1929, etc.

Concert Pitch

## Verse:

G<sup>+</sup> A C D<sup>7</sup> G G<sup>+</sup> C D<sup>7</sup> G G<sup>7</sup>

If you lin - ger just a mo - ment, You will get a big sur - prise.  
We are al - ways seen to - geth - er, we're as hap - py as can be.

C C<sup>m</sup> G G/F E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>+</sup>

Here comes a sweet some - bod - y who's built to tick - le your eyes. I have  
Just look in back of Ba - by, and you are sure to find me. It is

C D<sup>7</sup> G G<sup>+</sup> C D<sup>7</sup> G

seen a mil - lion of them, And I know my P's and Q's.  
just me and my sha - dow, And no mat - ter where I am,

A<sup>7</sup> D<sup>7</sup> G<sup>+</sup>

Please par - don me while I en - thusi - astically  
We two are just like eggs and ham!

Pick-ups to 2nd Verse:

**Chorus:**

**B** **G** **C9**

Eyes like search-lights in the night, Gor-geous teeth and pearl-y white,  
**Parody:** Ask me why she looks so big? 'Cause she eats just like a pig!

**G** **A7** **D7** **G** **G#°** **Am7** **D7**

Take a look! Here comes my ball and chain.  
 Take a look! Here comes my ball and chain.

**G** **C9**

She's a sun-ny gem to me, Tons of per-son-al-i-ty,  
 She looks punk in her short skirts, Ev-'ry time I look it hurts!

**G** **A7** **D7** **G** **C7** **G** **G7**

Take a look! Here comes my ball and chain.  
 Take a look! Here comes my ball and chain.

**C** **Cm** **G** **Ab7**

We do a hud-dle when we hit a chair,  
 Her hair is phon-ey, Her kiss-es are cold,

**A7** **D7**

How she can cud-dle is no one's af-fair!  
 This big ba-lo-ney is nine-ty years old!

**G** **C9**

Looked a-round from pole to pole, Found her in a sug-ar bowl.  
 I would take her an-y place, If she had a diff-'rent face.

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

Oh, look out! Here comes my ball and chain.  
 Take a look! Here comes my ball and chain.

## Leaves For Alabam'

The Firehouse Jazz Band

Irving Berlin - 1912

Rec: Arthur Collins & Byron Harlan (popular artists who specialized in "Coon songs") 1913, The Victor Military Band 1913, Bob Scobey's Frisco Jazz Band (voc: Clancy Hayes) 1955, etc.

Concert Pitch

Verse:

The musical score is written on a single treble clef staff in 4/4 time. The key signature has two flats (B-flat and E-flat). The melody is accompanied by a series of chord symbols: A (circled in a diamond), E<sup>b</sup>, B<sup>b+</sup>, E<sup>b</sup>, B<sup>b+</sup>, E<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>m, E<sup>b</sup>, E<sup>b</sup>, B<sup>b+</sup>, E<sup>b</sup>, E<sup>o</sup>, F<sup>7</sup>, B<sup>b</sup>, B<sup>o</sup>, B<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>, B<sup>o</sup>, B<sup>b</sup>, B<sup>b</sup>, B<sup>o</sup>, B<sup>b</sup>.

I've had a might-y bu-sy day, I've had to pack my things a - way. Now I'll  
 The minute that I reach the place, I'm goin' to ov - er - feed my face, 'Cause I  
 give the land-lord back his rust - y key, The ver - y key, That opened  
 hav - n't had a good meal since the day I went a - way. I'm goin' to  
 up my drear-y flat, Where ma - ny wear - y nights I sat, Think - ing  
 kiss my Pa and Ma, a doz - en times for ev - 'ry star, Shin - ing  
 of the folks down home who think of me. That is  
 o - ver Al - a - ba - ma's new mown hay. I'll be  
 why you'll hear me sing - ing mer - ri - ly; When that  
 glad e - nough to throw my - self a - way.

**Chorus:**

**B**  $E_b$   $B_b7$   $E_b$   
mid - night choo - choo leaves for Al - a - bam', I'll be right

$B_b7$   $E_b$   
there, I've got my fare. When I

$E_b$   $B_b7$   $E_b$   
see that dust - y - haired con - duc - tor - man, I'll grab him

$F7$   $B_b7$   
by the col - lar And I'll hol - ler, "Al - a - bam! Al - a - bam!" That's where you

**C**  $E_b7$   $A_b$   
stop this train, That's takin' me home a - gain. Back home where

$C7$   $Fm$   $B7$   
I'll re - main, Where my hon - ey - lamb am.

$E_b$   $G7$   $Cm$   
I will be right there with bells, When that old con - duc - tor yells, "All a -

$B_b7$   $E_b$   $B_b7$   
board! All a - board! All a - board for Al - a - bam'. When that

# Aggravatin' Papa (Don't You Try To Two-Time Me)

The Firehouse Jazz Band

Roy Turk & J. Russell Robinson - 1922  
Rec: Original Memphis Five (Phil Napoleon, Signorelli, etc.) 1923, Sophie Tucker 1923, Bessie Smith 1923, etc.

Concert Pitch

**A** Verse:

I know a trif - lin' man, They call him "Trif - lin' Sam".

He lives in Birm - ing - ham, 'Way down in Al - a - bam'. Now the

oth - er night, He had a fight with a gal named Man - dy Brymm, And she

plain - ly sta - ted she was ag - gra - va - ted, An she shout - ed out to him:



**Chorus:**

**B**

"Ag-gra-va-tin' pa-pa, Don't you try to two-time me, I said don't two-time me.

Ag-gra-va-tin' pa-pa, Treat me kind or let me be, I mean just let me be.

List-en while I get you told, Stop mess-in' 'round, sweet jel-ly roll. If

you step out with a high brown ba-by, I'll smack you down and I don't mean may-be!

**C**

Ag-gra-va-tin' pa-pa, I'll do an-y-thing you say, yes, an-y-thing you say.

But when you go strut-tin', Do your strut-tin' 'round my way. So pa-pa,  
Now pa-pa,  
Now pa-pa,

**Stop Time 4 Bars - Play beats 1 & 4 as marked:**

Just treat me pret-ty, You best be care-ful, Once you were stead-y, Be nice and sweet, 'Cause I pos-sess a fort-y four that don't re-peat!  
As you can be, 'Cause I can beat you do-in' what you're doin to me, Once you were true, But pa-pa, now sweet ma-ma can't de-pend on you,

Ag-gra-va-tin' pa-pa, Don't you try to two-time me!

# AT THE DEVIL'S BALL

The Firehouse Jazz Band

Irving Berlin - 1913  
Rec: The Peerless Quartet 1913,  
Bob Scobey's Frisco Jazz Band  
(voc: Clancy Hayes) 1955, etc.

Concert Pitch

Verse:

**A** **A<sup>m</sup>**

I had a dream last night, That filled me full of fright: I dreamt that I was with the Devil below. In his

**G<sup>7</sup>** **C** **E<sup>7</sup>**

great big fiery hall, Where the Devil was giving a Ball. I checked my

**A<sup>m</sup>**

coat and hat and started gazing at the merry crowd that came to witness the show. And I

**D<sup>7</sup>** **G<sup>7</sup>**

must confess to you, There were many there I knew. At the

Chorus:

**B**

Dev - il's Ball, At the Dev - il's Ball, I saw the

cute Mrs. Dev - il, so pret-ty and fat, Dress'd in a lit - tle red fire - man's hat.

Eph-re-ham, the lead-er man, who led the band last Fall, He play'd the mu-sic at the

**C**

Dev-il's Ball, In the Dev-il's Hall. I saw the

fun-ni-est dev - il that I ev-er saw, Tak-ing the tick - ets from folks at the door,

I caught a glimpse of my moth-er - in - law, Danc-ing with the Dev-il, Oh! the lit-tle Dev-il,

Danc-ing at the Dev-il's Ball. At the

**Waltz**  
The Firehouse Jazz Band  
(There's A Minister Handy)

Living Berlin - 1910  
Rec: Van & Schenck 1919,  
Ben Selvin Orch. 1920, Fats Waller 1934,  
Jimmie Lunceford Orch. 1939.  
In 1954 movie "White Christmas"  
(with Bing Crosby & Danny Kaye)  
Transcribed by "Banjo Bob" Stevens

Concert Pitch

Verse:

**A**  $B\flat$   $E\flat$   $B\flat$   $G^\circ$   $F7$   $B\flat$

I was stroll-ing out one eve - ning by the sil-ver - y moon, When I

$B\flat$   $E\flat$   $B\flat$   $G^m$   $C7$   $F$

heard some - bod - y sing - ing a fam-il - iar tune. So I

$F7$   $B\flat$   $F7$   $B\flat$

stopped a while to lis - ten, Not a word I want-ed to miss. It was

$B\flat$   $E\flat$   $B\flat$   $G^m$   $C7$   $F7$

just some-bod - y ser-en - a - ding, Some-thing like this: My dar - in'

Chorus:

**B**  $E\flat$   $B\flat$   $G7$

Man - dy, There's a min - is - ter han - dy, And it sure would be

$C7$   $F7$   $B\flat$   $B\flat7$

dan - dy, If we'd let him make a fee. So don't you

$E\flat$   $B\flat$   $G7$

lin - ger, Here's a ring for your fin - ger, Is - n't it a hum -

$C7$   $F7$   $B\flat$   $G^\circ$   $B\flat$   $G^\circ$

ding - er? Come a - long and let the wed-ding chimes ring hap-py times for

$C7$   $F7$   $B\flat$

Man - dy and me.

# RED HOT MAMA

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The Firehouse Jazz Band

Gilbert Wells-Bob Cooper-Fred Rose - 1924

Rec: Sophie Tucker 1924,

Cliff Edwards (Ukelele Ike) 1924,

Coon-Sanders Nighthawks 1924,

Freddy "Schnicklefritz" Fisher 1937,

Jimmy O'Bryant 1925, etc.

Concert Pitch

**A** C D7

Red hot ma-ma, Red hot ma-ma, You're the one I need.

G7 C

Red hot ma-ma, You're some charm-er, yes, in - deed!

E7 Am

I claim that you should be in the Fol-lies' "Hot Ta - ma - les".

D7 G7

You have a pair of eyes just like old Sven - ga - li.

**B** C D7

I con-fess that you pos-sess the sweet - est charm in town,

G7 Dm E7

And un - less I miss my guess, the boys all fol - low you a - round. You'd make a

A7 D7

mu - sic mas - ter drop his fid - dle, Make a bald head-ed man part his hair in the mid-dle.

C C Gm6 A7 D7 G7 C

Red hot ma-ma, Red hot ma-ma, Sweet - est girl in town.

# Sunset Cafe Stomp

The Firehouse Jazz Band

Percy Venable & Louis Armstrong - 1926  
Rec: Lu Watters' Yerba Buena Jazz Band  
(w/ Scobey, Murphy, Rose, Hayes) 1942,  
etc.

\*This version similar to the Lu Watters recording

Concert Pitch

Musical staff with notes and chords: F, C7, F, F, C7, F7

**A** Chorus:

Musical staff with notes and chords: B<sup>b</sup>, F<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>

**B**

Musical staff with notes and chords: B<sup>b</sup>, B<sup>b</sup><sup>6</sup>, C<sup>°</sup>, B<sup>b</sup><sup>7</sup>/D, E<sup>b</sup>, E<sup>b</sup><sup>7</sup>, D<sup>7</sup>, D<sup>b</sup><sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, G<sup>7</sup>, E<sup>b</sup>, E<sup>°</sup>, B<sup>b</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>

Verse:

**C** Clarinet solo in Watters' arr.:

Chords: B $\flat$ , F7, B $\flat$ , F7, B $\flat$ , G7, C7, F7, F7, B $\flat$ , F7, B $\flat$ , F7, B $\flat$ , G7, C7, F7

Ensemble: (indicated in two boxes)

Interlude:

Chords: F7, F $^{\circ}$ , F7, F7

Back to "A" for Solos & Out Chorus:

The "Sunset Cafe" was a club owned by Al Capone on Chicago's rough South side. Louis played there in the 1920's while it was managed by Joe Glaser. In 1935 Glaser became Armstrong's life-long personal manager. Glaser steered Louis into performing more popular music and less pure jazz material. As Glaser liked to say, "I made millionaires of both of us".

# SKELTON JANGLE

The Firehouse Jazz Band

D. J. "Nick" LaRocca - 1918  
LaRocca was leader/cornetist in the ODJB.  
Rec: ODJB - March 1918 & Sept. 1936,  
Pete Daily's Dixieland Band  
(w/ Joe Rushton on bass sax), etc.

Concert Pitch

### Intro:

Chords:  $A\flat$ ,  $E\flat 7$ ,  $E\flat 7$ ,  $E\flat 7$

### A

Chords:  $A\flat$ ,  $E\flat 7$ ,  $A\flat$ ,  $E\flat 7$

Chords:  $F 7$ ,  $B\flat m$ ,  $B\flat 7$ ,  $E\flat 7$

Chords:  $A\flat$ ,  $E\flat 7$ ,  $A\flat 7$ ,  $D\flat$ ,  $F 7$ ,  $B\flat m$

Chords:  $B\flat 7$ ,  $E\flat$ ,  $B\flat 7$ ,  $E\flat$

### B

Chords:  $C 7$ ,  $F 7$

Chords:  $B\flat 7$ ,  $E\flat 7$ ,  $A\flat$ ,  $A^\circ$ ,  $E\flat 7$

Chords:  $C 7$ ,  $F 7$

Chords:  $E\flat 7$ ,  $A\flat$ ,  $E\flat 7$ ,  $A\flat$

Break:  
fine



**C**

C7 F7

Trombone & Tuba - Legato:

B $\flat$ 7 E $\flat$ 7 A $\flat$  Unison 2 Bars:

Tuba & Trmb:

C7 F7

B $\flat$ 7 E $\flat$ 7 A $\flat$  Unison 2 Bars:

**D**

C7 F7

B $\flat$ 7 E $\flat$ 7 A $\flat$  A $^{\circ}$  E $\flat$ 7/B $\flat$

C7 F7

B $\flat$ 7 E $\flat$ 7 A $\flat$  E $\flat$ 7 A $\flat$  E $\flat$ 7 A $\flat$

Use "D" for solos if desired - Then play "A" & "B" Out:

# It's Tight Like That

The Firehouse Jazz Band

Thomas A. Dorsey & H. Whittaker - 1928  
Rec: Jimmie Noone's Apex Club Orch. 1928,  
McKinney's Cotton Pickers 1928, Walter Barnes  
& His Royal Creolians 1929, The Kentucky  
Grasshoppers 1929, Luis Russell's Burning Eight  
(w/ Paul Barbarin) 1929, Louis Armstrong's Savoy  
Ballroom Five (w/ Redman, Hines, Zutty, etc.) 1928,  
The Varsity Seven (w/ George Wettling), etc.

Concert Pitch



If you see my gal tell her to hur - ry home, I ain't had no sleep since  
Un - cle Bill came home 'bout half - past - ten, Couldn't find a key so he



mean no wrong, You know it's tight like that. Aw, it's  
she's been gone, You know it's tight like that, *(It's tight like that!)* I mean it's  
could - n't get in, Aw, it's tight like that, I mean it's



tight like that, *(It's tight like that!)* Hear me talk - in' to ya',  
tight like that. Hear me talk - in' to ya',  
tight like that. Hear me talk - in' to ya',



I mean it's tight like that.  
I mean it's tight like that.  
I mean it's tight like that.

Concert Pitch

Walter Donaldson - 1928

Rec: Ruth Etting 1929, Fats Waller 1929,  
Benny Goodman 1934 & 1936, Dinah Shore w/ H. Levine  
& His Barefoot Dixieland Philharmonic 1941,  
Bob Scobey's Frisco Jazz Band 1955, etc.

**A** Fm G7 C7 Fm G7 C7

Love me or leave me and let me be lone - ly, You won't be-lieve me, and I love you on - ly, I'd

Ab Bb7 Eb7 Ab Db7 C7

rath-er be lone-ly than hap-py with some - bod-y else. You

Fm G7 C7 Fm G7 C7

might find the night-time the right time for kiss - ing, But night-time is my time for just rem-i - nis - cing, Re-

Ab Bb7 Eb7 Ab Db7 Ab

gret-ting in-stead of for - get-ting with some - bod - y else.

**B** F7 Bbm F7 Bbm

There'll be no - one un - less that some - one is you.

Eb7 Ab B° Bbm C7

I in - tend to be in - de - pend - ent - ly blue.

Fm G7 C7 Fm G7 C7

I want your love but I don't want to bor - row to have it to-day and to give back to - mor - row, For

Ab Bb7 Eb7 Ab Db7 Ab C7

my love is your love, There's no love for no - bod - y else!

Concert Pitch

No Stop Time!

**A**

**B**

After repeat: Play "A" 1x, Skip "B", To "C" for Solos:

Begin Solos - Band play cued riff behind solos:

**C**

After solos - On to "D" - Softly:

**D** Stop Time Drum Solo:

Everybody play this lick each time in "D":

Section D consists of four staves of music in a 4/4 time signature. The first staff starts with a **B $\flat$**  chord and a *p* dynamic, followed by an **F7** chord and a **B $\flat$**  chord, ending with a *ff* dynamic. The second staff follows the same chord progression. The third staff starts with a **G7** chord and *p* dynamic, followed by a **C $\flat$**  chord and a **C $\sharp$**  chord, ending with *ff*. The fourth staff starts with a **B $\flat$**  chord and *p* dynamic, followed by an **F7** chord and a **B $\flat$**  chord, ending with *ff*. Each staff contains a sequence of notes with stems and flags, and some notes have accents.

**E** Climax Chorus: Hot ad lib!

Section E consists of four staves of music in a 4/4 time signature. The first staff starts with a **B $\flat$**  chord, followed by an **F7** chord and a **B $\flat$**  chord. The second staff starts with a **B $\flat$**  chord, followed by an **F7** chord, a **B $\flat$**  chord, and then **B $\flat$ 7**, **A7**, and **A $\flat$ 7** chords. The third staff starts with a **G7** chord, followed by a **C $\flat$**  chord, a **C $\sharp$**  chord, and a **C $\sharp$**  chord. The fourth staff starts with a **B $\flat$**  chord, followed by an **F7** chord and a **B $\flat$**  chord. Each staff contains a sequence of notes with stems and flags, and some notes have accents.

Ferd "Jelly Roll" Morton - 1919 - Copyrighted 1923  
Rec: Jelly Roll Morton 1923 & 1927,  
Dukes of Dixieland w/ Danny Barker 1991,  
Wally Rose 1953, Bob Scobey's Frisco Jazz Band, etc.

Concert Pitch

Intro:

Musical staff with notes and chords: G, Eb, D7

Musical staff with notes and chords: G, Eb, G, Eb

Musical staff with notes and chords: E7, Am, E7, Am, A7, D7

Musical staff with notes and chords: G, Eb, G, Eb

Musical staff with notes and chords: E7, Am, E7, Am, Em, A7, D7, G

Musical staff with notes and chords: G7, C7

Musical staff with notes and chords: G, Bm7, E7, A7, D7

Musical staff with notes and chords: G7, C7

Musical staff with notes and chords: G<sup>o</sup>, Break - 2 Bars, G, D7, G

*Interlude:*

Musical staff 1: Interlude melody. Chords: G, G7, G°, G7. Includes triplets.

**C** Tuba & Tom-Toms Only: ALL: G7 CMaj7 Em7

Musical staff 3: Continuation of melody. Chords: Am, Em, Eb°, Dm7, G7.

Musical staff 4: Continuation of melody. Chords: Dm7, G7, C.

Musical staff 5: Continuation of melody. Chords: Dm, E7, A7, Dm7, G, B7, Em, Dm, C, D, E, G7.

**D** Tuba & Tom-Toms Only: ALL: G7 CMaj7

Musical staff 7: Continuation of melody. Chords: Gm7, C7, F, A7, Dm.

Musical staff 8: Continuation of melody. Chords: F, Fm, C, A7.

Musical staff 9: Continuation of melody. Chords: Dm7, G7, C, G°, G7.

**Tag:** Tuba & Tom-Toms Only: ALL: G7 C9

Joe "King" Oliver 1927, Doc Cook & His Fourteen Doctors of Syncopation 1927, George Lewis & His New Orleans Music 1950, Turk Murphy's Jazz Band with Lu Watters 1963, Bob Scobey's Frisco Jazz Band, Bob Wilber, etc.

Concert Pitch

**D7** **A** **Gm** **D7** **Gm** **D7**

Have you ev - er heard the stor - y folks of Wil - lie the Weep - er? Wil - lie's oc - cu - pa - tion was a  
Then he went to Lon - don town and bought the Pic - ca - dil - ly, Told the peo - ple that it now be -

**D7** **Gm** **Gm** **Cm**

chim - ney sweep - er. He had the dream - in' hab - it and he had it bad,  
longed to Wil - lie, He bought the King some gin - ger beer that made him rave,

**Gm** **E<sup>b</sup>7** **D7** **Gm** **Gm** **D7**

Lis - ten and I'll tell you 'bout the dreams he had. He dreamed he had a barr'l of dia - mond  
Called him "Un - cle George" and said, "you need a shave". He ram - bled in - to Par - is on a

**Gm** **D7**

rings and mon - ey, Ma - mas by the score to love and call him hon - ey.  
gold - en wheeled sleep - er, That's the place that ab - sinthe flows a lit - tle deep - er.

**Gm** **Cm** **Gm** **E<sup>b</sup>7** **D7** **Gm**

Ev - 'ry - where he went the peo - ple all would say: There's the guy that put the "B" in old Broad - way. Oh Ba - by  
Learned the 'Pa - che dance and just to show his thanks, Tipped the 'Pa - che queen a half a mil - lion francs. Oh Ba - by

**B** **F7** **B<sup>b</sup>**

tell me what would you do If you could

**F7** **B<sup>b</sup>**

have all your dreams come true? There's some - thing

**G7** **C7**

tells me you'd lock your door, Like Wil - lie the

**F7** **B<sup>b</sup>**

Weep - er, and cry for more.

Solos at "B":



Louis Armstrong - 1928

Rec: Louis Armstrong's Savoy Ballroom Five

(Jim Robinson-trmb, Don Redman-as, E. Hines, etc.) 1928,

Johnny Dodds' Orch. (Lil Armstrong, Baby Dodds, Honore Dutray) 1929,

Louis Armstrong & His Orch. (Barbarin, "Pops" Foster, etc.) 1939, etc.

Concert Pitch

**A** **B $\flat$**  **C7** **Clarinet Obligato:**

**F7** **B $\flat$**

**B $\flat$**  **B $\flat$ <sup>o</sup>** **F7** **Gm7**

**C7** **F7**

**B** **B $\flat$**  **C7**

**F7** **G7**

**E $\flat$**  **E $\flat$ m** **B $\flat$**  **B $\flat$ <sup>o</sup>**

**F7** **C7** **F7** **B $\flat$**  **F7**



Concert Pitch

Intro:

Lead: **B $\flat$**  **D7** **Gm** **B $\flat$ <sup>o</sup>** **B $\flat$**  **F7** **B $\flat$**

Tromb: 1

The

**A** **B $\flat$**  **B $\flat$ 7** **E $\flat$**  **E $\flat$ m**

dew is hang-ing dia-monds in the clo-ver, The moon is list-'nin' to the night-in' - gale, And  
breeze is soft-ly sing-ing thru the wil-lows, As hand in hand we stroll a - long the trail. And

**B $\flat$**  **D7** **Gm** **B $\flat$ <sup>o</sup>** **B $\flat$**  **F7** **B $\flat$**  **1x Only:**

while we're lost in dreams the world a-round us seems just like a Lou - si - an - a fair - y - tale. The  
love is at its height en - chant-ing us to-night, just like a Lou - si - an - a fair - y - tale.

**B** **E $\flat$**  **E $\flat$ m** **B $\flat$**  **G $^9$**

Is this real, this fas - cin - a - tion? Or Are my dreams hold - ing you fast? Is it  
Is it real, this fas - cin - a - tion, Or are my dreams hold - ing you fast? Is it

**C7** **C7** **F7**

Are we here on this plan - ta - tion, Or can this be heav-en at last? Keep  
true we both feel the sen - sa - tion, Or could this be hea-ven at last?

**B $\flat$**  **B $\flat$ 7** **E $\flat$**  **E $\flat$ m**

dream-ing with your head up-on my should-er, And don't a-wake un-til the stars grow pale. The

**B $\flat$**  **D7** **Gm** **B $\flat$ <sup>o</sup>** **B $\flat$**  **F7** **B $\flat$**  **Back To "A":**

world is at our feet, The pic-ture is com-plete, just like a Lou - si - an - a fair - y - tale.

Tag:

Lead: **B $\flat$**  **D7** **Gm** **B $\flat$ <sup>o</sup>** **B $\flat$**  **F7** **B $\flat$**

Tromb: 29

# Chattanooga Swing

The Firehouse Jazz Band

Joe "King" Oliver - 1923

Rec: King Oliver's Creole Jazz Band 1923,

Lu Watters' Yerba Buena Jazz Band 1942,

Humphrey Lyttelton's Dixieland Band (British), etc.

Concert Pitch

Band Plays Downbeat - 2 Bar Horn Break:

Time:

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of several systems of music, each with a horn break section. The horn breaks are marked with 'A', 'B', and 'C' in diamond-shaped boxes. The first system includes a 2-bar horn break and a 1-bar trombone break. The second system includes a 1-bar trombone break. The third system includes a 1-bar trombone break. The fourth system includes a 1-bar trombone break. The fifth system includes a 1-bar trombone break. The sixth system includes a 1-bar trombone break. The seventh system includes a 1-bar trombone break. The eighth system includes a 1-bar trombone break. The score is annotated with various chords including Bb, F7, Bb7, Eb, Eo, C7, G7, and Bb7. The piece concludes with a double bar line and a key signature change to three flats (Bb, Eb, and F).

1x as written - Repeat for solos - Out Chorus Use 2nd Ending:

**D**

**Ab** **Abm** **Eb**

**Bb** **Eb** **D7 Db7 C7**

**F7** **Bb7** **Break - 2 Bars - As written 1x then optional:**

**E**

**Ab** **Abm** **Eb**

**Bb** **Eb** **D7 Db7 C7**

**F7** **Bb7** **Eb** **Eb** **Bb7**

**Last Time:** **F7** **Bb7** **Eb** **Extended Ending:**

Rec: Prince's Orchestra 1911,  
Bing Crosby & The Andrews Sisters 1939,  
Harry James Orch. (voc. Sinatra) 1939,  
Benny Goodman Orch. 1939, George Lewis  
w/ The Barry Martyn Band (New Orleans),  
Chris Barber's Band w/ Paul Barbarin, etc.

Concert Pitch

Verse:

**A** E<sup>b</sup>

When the moon hangs low in Nap - o - li, There's a

hand - some gon - do - lier. Ev - 'ry

night he sings so hap - pi - ly, So his

la - dy love can hear. In a

**B** E<sup>b</sup>  
man - ner so viv - is - si - mo, He re -

peats his ser - en - ade. And his

heart beats so for - tis - si - mo, When she

E<sup>b</sup> B<sup>b</sup>7  
rais - es her Ven - i - cian

4-Bar Drum Break - New Faster Tempo - But not too fast - A little more than half-fast:

E<sup>b</sup>  
shade. Ci - ri - bi - ri -

Chorus:

**C** **E<sup>b</sup>**

bin he waits for her each night be -

**E<sup>b</sup>** **B<sup>b</sup>7** **Break for Melody Only:**

neath her bal - con - y. Ci - ri - bi - ri -

**B<sup>b</sup>7**

bin he begs to hold her tight, But

**B<sup>b</sup>7** **B<sup>b</sup>+** **E<sup>b</sup>** **Break for Melody Only:**

no, She won't a - gree. Ci - ri - bi - ri -

**E<sup>b</sup>**

bin she throws a rose and blows a

**E<sup>b</sup>7** **E<sup>b</sup>+** **A<sup>b</sup>** **C7** **Fm** **Break for Melody Only:**

kiss from up a - bove. Ci - ri - bi - ri -

**E<sup>b</sup>°** **Cornet solo:** **Break for Melody Only:** **E<sup>b</sup>** **Cornet solo:**

bin, Ci - ri - bi - ri - bin, Ci - ri - bi - ri -

**Fm7** **B<sup>b</sup>7** **E<sup>b</sup>** **Break for Melody Only:**

bin they're so in love. Ci - ri - bi - ri -

# Bugle Boy March

The Firehouse Jazz Band

Traditional New Orleans song from "American Soldier"

Rec: The Original Zenith Brass Band, Jim Robinson's New Orleans Band 1961, etc. "Bugle Boy March" is on the Alligator Jazz Club list of tunes most recorded in recent decades by New Orleans bands.

Concert Pitch

Solo Cornet with Drum Cadence:

Musical staff for Solo Cornet with Drum Cadence. The staff contains a single melodic line in 2/4 time, starting with a quarter rest followed by a series of eighth and quarter notes.

Tuba & Trmb.

**A** Ensemble - Drum cadence continues:

Musical staff for Ensemble - Drum cadence continues. The staff begins with a diamond-shaped section marker 'A' and contains a melodic line with various rhythmic patterns and accents.

Musical staff with a diamond-shaped section marker 'A' at the beginning. It features a melodic line with a fermata over the first measure. Chords 'F' and 'C7' are indicated above the staff.

Musical staff with a diamond-shaped section marker 'A' at the beginning. It features a melodic line with a fermata over the first measure. Chords 'C7' and 'F' are indicated above the staff.

Musical staff with a diamond-shaped section marker 'A' at the beginning. It features a melodic line with a fermata over the first measure. Chords 'G7' and 'C7' are indicated above the staff.

Tuba & Trmb.

Musical staff for Trio section B. It begins with a diamond-shaped section marker 'B' and the word 'Trio:'. The staff contains a melodic line with a long note in the first measure. Chords 'F' and 'C7' are indicated above the staff.

Musical staff for Trio section B. It features a melodic line with a long note in the first measure. Chords 'F' and 'C7' are indicated above the staff.

Musical staff for Trio section B. It features a melodic line with a long note in the first measure. Chords 'F', 'F7', 'Bb', and 'D7' are indicated above the staff.

Musical staff for Trio section B. It features a melodic line with a long note in the first measure. Chords 'G7', 'C7', 'F', and 'F7' are indicated above the staff.

**Chorus:**

**2-Beat Dixie Feel:**

**C**

Musical notation for section C, measures 1-4. Chords: B $\flat$ , E $\flat$ , B $\flat$ , C $^7$ , F $^7$ , B $\flat$ , B $\flat$  $^7$ , E $\flat$ , E $^{\circ}$ , B $\flat$ , G $^7$ , C $^7$ , F $^7$ .

**D**

Musical notation for section D, measures 5-8. Chords: B $\flat$ , E $\flat$ , B $\flat$ , C $^7$ , F $^7$ , B $\flat$ , B $\flat$  $^7$ , E $\flat$ , E $^{\circ}$ , B $\flat$ , E $\flat$ , B $\flat$ , C $^7$ , F $^7$ , B $\flat$ .

**Solos at "C":**

**Last Time:**

Musical notation for "Last Time" section, measures 9-10. Chords: B $\flat$ .



George Botsford - 1910  
One of the best of the early  
white ragtime composers.  
Also wrote "Black & White Rag" in 1908

Concert Pitch

F D7 G7 C7 F  
 Bass:

**A** F C7 F

F C D7 G7 C7 Break:

F C7 F

F D7 G7 C7 F  
 Bass:

**B** C7 F

C7 F

C7 F

B $\flat$  B $^{\circ}$  F C7 F // Fine

**C**

**D**

Stop Time 2 Bars as marked:

Back to "B" - Play to "Fine":

Eugene Lockhart & Ernest Seitz - 1919

Rec: Isham Jones Orch. 1922, Jess Stacy-Israel Crosby-Gene Krupa 1935, Mel Powell Orch. (Butterfield, Goodman, McGarity, etc.) 1942, Frankie Newton Orch. (Mezzrow, J. P. Johnson, Cozy Cole, etc.) 1939, Jimmy McPartland Orch. 1939, Les Paul & Mary Ford 1951, The Basin Street Six (Girard, Fountain, etc.) c. 1953, The Firehouse Five Plus Two c. 1952, The Original Tuxedo Jass Band 1964, etc.

Concert Pitch

The musical score is written in treble clef with a key signature of two flats (Bb) and a common time signature (C). The lyrics are: "Dear one, the world is wait - ing for the sun - rise, Ev - 'ry rose is heav - y with dew. The thrush on high, His sleep - y mate is call - ing, And my heart is call - ing you." The score includes various chord progressions such as A, Bb, F+, Bb, D7, Eb, Bb, Fm, G7, C7, F7, F+, B, Bb, F+, Bb, D7, Eb, Bb, Fm, G7, Ebm6, F7, Bb, and F+.

Dear one, the world is  
 wait - ing for the sun - rise,  
 Ev - 'ry rose is  
 heav - y with dew. The  
 thrush on high, His  
 sleep - y mate is call - ing,  
 And my heart is  
 call - ing you.

# FAREWELL TO STOR-Y-VILLE

## (The Good Time Flat Blues)

410

The Firehouse Jazz Band

Clarence & Spencer Williams - 1925

Rec: Maggie Jones (w/ Louis Armstrong-cnt.  
& Fletcher Henderson-pno) 1924,  
Kid Ory's Creole Jazz Band 1946,  
The New Hot Frogs (voc. Pat Yankee) 1992,  
The Silver Leaf Jazz Band 1993, etc.

Concert Pitch

Medium Blues

**A**

Now you old-time queens, From New Or - leans, Who lived in Stor - y - ville. You  
Miss Liz - zie Green, in New Or - leans, She runs a "good time flat".

sang the blues, Tried to a - muse, That's how you paid your bills. Then the  
Sin an' booze an' those sing-in' blues, That's where they say it's at! The

law stepped in, Called it a sin, Just to have a lit - tle fun. Now the  
oth - er day I heard her say: Things are get - tin' might-y tough, 'Cause

po - lice cop, Has made us stop, And Stor - y - ville is done.  
now the cop done made me stop, And now my street is rough.

**B**

Pick out your steam-boat, Pick your-self a train, (I said a slow, slow train).  
Can't sell no whis - key, I can't sell no gin, (Can't sell a drop of gin).  
No use com-plain - in', Blue skies fol-low rain, (I said that cold, cold rain).

Pick out your steam-boat, Pick your-self a train.  
Can't sell no whis - key, I can't sell no gin.  
No use com-plain - in', Blue skies fol - low rain.

They made you close up, They'll nev - er let you back. (No they won't let you back).  
The Chief of Po - lice, Done tore my playhouse down, (Done tore my play-house down).  
Just say fare-well now, and get your one last thrill. (I said just one more thrill).

Go buy your tick - et, Or else you'll walk the track.  
No use in griev-in', I'm gon - na leave this town.  
Just say fare-well now, Fare-well to Stor - y - ville.

## Hot Tamale Man

The Firehouse Jazz Band

Rose &amp; Harrison - 1926

Rec: Cookie's Gingersnaps (Doc Cook, Freddie Keppard, Jimmie Noone, J. St. Cyr, etc.) 1926,  
 Doc Cook & His Dreamland Orch. (12-piece orch. with Keppard, Noone, St. Cyr) 1926

Concert Pitch

Verse:

**A**

Chords: Cm, Ab7, Cm, Ab7, Cm, C7, F7, Bb7, Eb, Bb7, Cm, Ab7, Cm, Ab7, Cm, C7, Bb/F, D7/F#, Gm, Ab°, F7/A, F7, Bb7

**Chorus:**

**B**

Original: Just hear those dark folks scream-in', They see that buck-et steam-in',  
 Politically correct: Just see that buck-et steam-in', And hear those folks all scream-in',

"Here comes the Hot Ta - ma - le Man!"

They know just what he's sell-in', He comes down Main Street yell-in',

"Here comes the Hot Ta - ma - le Man!"

**C**

Watch him Charles - ton down the line, shout-in', "I Got, Red Hot!"

Ev - 'ry - bod - y fall in line for "Red Hot! That's What!"

Come on folks, get out your mon - ey, He needs shoe - sies for his hon - ey,

Here comes the Hot Ta - ma - le Man!

*(The Sheik of Alabam')**The Firehouse Jazz Band*

Milton Ager &amp; Jack Yellen - 1922

Rec: Nora Bayes (Dora Goldberg) 1923,  
The Firehouse Five Plus Two c. 1952,  
The Ted Lewis Orch., Mamie Smith 1923,  
etc.

Concert Pitch

**A**



Lis-ten, sis - ters and bro - thers, I sup-pose you've heard of the Sheik.  
Ev-'ry hus - band and lov - er, Bet-ter take a bit of ad - vice.



They say that he's the lov-in' champ, There ain't a wo-man he can't vamp,  
Of course they say ad - vice is cheap, But if your gal you aim to keep,



But let me tell you a - bout a man I know:  
Then here's my warn-in' and you can pass it on:

**B**



He's the great - est of lov - ers Ev - er kissed a girl on the cheek.  
Keep your gal un - der cov - er, Sure as there's a deuce on the dice.



There ain't a high-brown gal in town Who would-n't throw her dad-dy down  
If Lov-in' Sam gives her the grin, Then you is out and Sam is in!



To be the bride of this cul-lud Ro - me - o. Peo - ple  
And in the morn-in' Your lov-in' ma-ma's gone! Peo - ple

**C**

call him Lov-in' Sam, He's the Sheik of Al - a - bam'. He's a

mean love mak-in', a heart break-in' man! And when the

gals go stroll-in' by, Boy! He rolls a wick-ed eye!

Does he step? Does he strut? That's what he does-n't do noth-in' else but! Could you

**D**

love like Lov-in' Sam, You could have your eggs and ham, In the

fin - est kit-chens down in Al - a - bam'. You'd make the

high - brown ba - bies cry for ya like ba-bies cry for Cas - tor - ia! They

all love Lov-in' Sam, The Sheik of Al - a - bam'. Peo-ple



Rec: Victor Salon Orch. (Shilkret) 1929, Scrappy Lambert 1929, Bob Crosby Orch. 1936, Glenn Miller Orch. 1939, Jo Stafford & Paul Weston, "Wild Bill" Davison, The Firehouse Five Plus Two c.1952, etc.

Concert Pitch

**A**

Come with me where moon beams call - ing,  
 Na - tive Hills are call - ing,  
 Light To Ta - hi - tian skies,  
 To them we be - long,  
 And the star lit wa - ters  
 And we'll cheer each oth - er

1. G7 C G+

Lin - ger in your eyes.

2. G7 C Fm6 C **Back to "A" for Solos:**

with the Pa - gan Love Song.

**B** Play "B" After Last Solo:

C Db7 D7 Bb7

**C** Swing: Eb

Eb B7 Eb  
 Bb7 Eb  
 1. Bb7 Eb Bb7  
 2. Bb7 Eb Abm6 Eb

# Blue

(And Broken-Hearted)  
The Firehouse Jazz Band

414

Lou Handman - 1922  
Lyrics: Grant Clarke & Edgar Leslie  
Rec: "Wild Bill" Davison (w/ Classic Jazz Collegium Orch.), Also: "Wild Bill" & His New Yorkers (Dickenson, Bailey, Wellstood, etc.) 1962, Mildred Bailey 1940, etc.

Concert Pitch

**A** **B $\flat$**  **G $^\circ$**

Blue, be - cause we're part - ed,

**D7** **G7**

Blue, and bro - ken heart - ed.

**Cm** **E $\flat$ m** **F7**

There was a time I was jol - ly,

**B $\flat$**  **C7** **F7** **F $^+$**

You know the rea - son I'm mel - an - chol - y.

**B** **B $\flat$**  **G $^\circ$**

Blue, and oh! so lone - ly,

**D7** **G7**

True, I want you on - ly.

**Cm** **E $\flat$ m** **B $\flat$**  **Gm** **E $\flat$**

We made a blun - der and lots of time I won - der if

**E $\flat$ m** **F7** **B $\flat$**  **E $\flat$ m** **B $\flat$**  **F7**

you're blue too.

# THE BLUE BELLE (But He Comes To See Me Sometimes)

The Firehouse Jazz Band

Lemuel Fowler - 1922

Rec: Helen Humes (Basie's vocalist 1938-41),  
Lucille Hegamin & Her Blue Flame Syncopators 1922,  
The Original Memphis Five, Trixie Smith (with  
Shavers, Bechet) 1938, etc.

Concert Pitch

Miss  
Miss

Verse:

**A**

Min - nie Lee, from Ten - nes - see, was known to be quite rough.  
Lu - dy Green was some lil' queen, and jeal - ous as could be.

An - y - time and an - y - where She would al - ways strut her stuff. Now  
When her man went out at night They would al - ways dis - a - gree. Down

Sa - die Snow, she had a beau she loved hom night and day.  
at the ball, at Moon-shine Hall, where ev - 'ry - bod - y'd go,

Un - til Min - nie shook a shim - my and stole his heart a - way.  
Was Miss Min - nie, drink - in' plen - ty, and hug - gin' Lu - dy's beau.

Poor Sa - die near - ly died, but Min - nie on - ly sighed, then I heard her say: He  
Lu - dy was mad as "well", Min - nie said "I will tell you now so you'll know":

Chorus:

**B**

**E<sup>b</sup>** **F<sup>7</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **E<sup>b</sup>7**



may be your man but he comes to see me some - times.

**A<sup>b</sup>** **A<sup>b</sup>7** **B<sup>b</sup>7** **E<sup>b</sup>** **A<sup>b</sup>7** **E<sup>b</sup>**



And when he's with you he's al-ways got me on his mind. I

**G<sup>7</sup>** **C<sup>m</sup>**



ain't no vam-pire that is true, But I can cert'-nly take your man from you.

**B<sup>b</sup>7** **E<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>**



My wick-ed smile, My wick-ed walk, I've got the kind of eyes that seem to talk. It's

**C**

**E<sup>b</sup>** **F<sup>7</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **E<sup>b</sup>7**



no need of cryn', and it's no use to weep and mourn.

**A<sup>b</sup>** **G<sup>7</sup>**



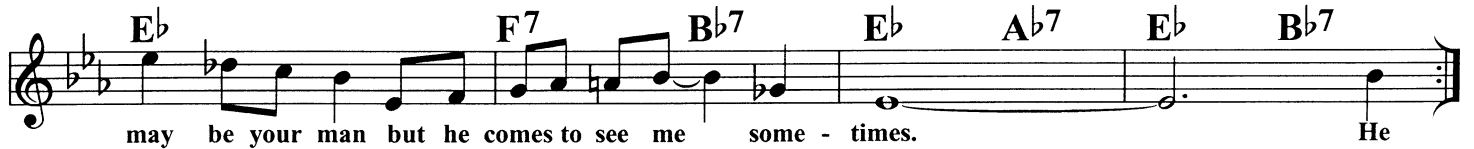
I love your man and I'm gon-na take him for my own, my own.

**C<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>+**



I don't mean, to be so bold, but I just want, to get you told, He  
Ain't no need of get-tin' rough, 'cause I'm just right to do my stuff,

**E<sup>b</sup>** **F<sup>7</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **A<sup>b</sup>7** **E<sup>b</sup>** **B<sup>b</sup>7**



may be your man but he comes to see me some - times. He

Herny Creamer & Turner Layton - 1921  
 Same team that wrote: Way Down Yonder In  
 New Orleans-1922, After You've Gone-1918,  
 Strut Miss Lizzie-1922, etc.  
 Rec: Louis Armstrong (pno acc.) 1930,  
 Red Nichols (w/ Eddie Lang, Joe Venuti, etc.) 1928,  
 Sidney Bechet 1940 & 1947, Earl Hines 1923

Concert Pitch

Both Louis & Sidney play "B" first,  
 then back to "A" with a tangano feel  
 much like St. Louis Blues minor section.

Verse:

**A**

Fm E+ Ab/Eb C7/E Fm E+ Ab/Eb C7/E  
 I want to stray to the town I was born, My home town, My lit - tle home town.

Bbm Db Bbm7 C7 Fm E+ Ab/Eb C7/E  
 I want to play in the cot - ton and corn, To feel it, I used to steal it.

Fm E+ Ab/Eb Ab7 Db D°  
 I want to hear dear old Moth - er each morn,

Fm Ab° Bbm7 C7 Fm C7  
 say - ing "Go long, go long, go long, go long to school".

*Tuba:*

Chorus:

**B**

F F+ Bb B°  
 Dear, Dear, Dear Old South - land, I  
 Dear, Dear Old South - land, for

F Bb F D7 G7 C7  
 hear you my call heart - ing is to me. And I  
 you my heart is yearn - ing. And I

F F+ Bb B°  
 long, long how I long see to once roam back  
 long just to long see once more the

F Ab° C7/G C7 F Bb7 F  
 to land my old Ken - tuck - y home.  
 land I love that Swan - ee shore.

# OLD FASHIONED LOVE

The Firehouse Jazz Band

417

James P. Johnson - 1923

Johnson was Harlem's best stride pianist, later mentor to Fats Waller. Also wrote "The Charleston", "Carolina Shout", "If I Could Be With You One Hour".  
Rec: Clarence Williams' Blue Five (Bechet) 1923, Cliff Edwards (Ukelele Ike) 1923, James P. Johnson Orch. (Pops Foster) 1939, Red Norvo All-Stars (Jack Jenney, Artie Shaw, Charlie Barnet, Teddy Wilson) 1934, etc.

Concert Pitch

**A**

I've got that old fash-ioned love in my heart, And  
 there it will al - ways re - main. I look  
 back and I find we get closer all the time, Thru the  
 years and the tears just the same. I've got that  
**B**  
 old fash - ioned faith in my heart, And  
 no one can tear it a - part. There are  
 changes in the sea but there'll be no change in me, I've got that  
 old fash - ioned love in my heart.

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of eight staves of music. The first staff begins with a diamond-shaped section marker 'A'. Chord symbols are placed above the notes: F, C7, F, and F7. The second staff has Bb, B°, F, and F7. The third staff has Bb, F, A7, and Dm. The fourth staff has G7 and C7. The fifth staff begins with a diamond-shaped section marker 'B' and has F, C7, F, and F7. The sixth staff has Bb, B°, F, and F7. The seventh staff has Bb, F, A7, Dm, and Bbm. The eighth staff has F, C7, and F. The lyrics are written below the notes, with some words hyphenated across lines. The score ends with a double bar line and repeat dots.

Rec: The Black Dog Jazz Band  
(voc: Bob Leary) 1989

Concert Pitch

*Rubato:*

C A7 D7 G7 C A7 D7 G7

The oth-er morn-ing, a - bout the break of day, A cou-ple e-merged from a dim ca-fe. A

C A7 D7 G7

great big car was waiting there to es-cort them far a-way. And I was ver-y much as-tonished just to hear the young man say:

*Ritard:*

*Moderato:*

G7 C A7 D7

"Oh won't you Roll the Pa - trol a lit - tle clo-ser to the curb? My  
"Oh won't you Roll the Pa - trol a lit - tle clo-ser to the curb? Poor

G7 G+ C 3 C7 B7 Bb7

Grand - moth - er can't step that high!  
Grand - moth - er can't step that high!

A7 Dm

Grand - moth - er's us - ual - ly so qui - et,  
Won't you back it up a little, please, broth-er?

D7 G7

I'm so sor - ry she start-ed that ri - ot!  
Last week Grand - ma slipped and fell down in the gut - ter! How she  
And would you

**B** **C** **A7** **D7**

got out of hand, I just can't un - der - stand, 'Cause  
 drive down by the mill, you see, Grand - pa works there still, And it'd be

**G7** **E7**

all she had was six - teen shots of rye! Yes, won't you  
 nice if she could wave as we drive by! Oh won't you

**F** **F#°** **C/G** **C7** **B7** **Bb7** **A7**

Roll the Pa-trol a lit-tle clo-ser to the curb,  
 Roll the Pa-trol a lit-tle clo-ser to the curb,

**D7** **G7** **C**

'Cause Grand-moth - er can't step that high!"  
 'Cause Grand-moth - er can't step that high!"



# STUMBLING

The Firehouse Jazz Band

ZeZ Confrey - 1922

Confrey was fine pianist who also wrote:

Dizzy Fingers, Kitten On the Keys, etc.

Rec: Paul Whiteman Orch. 1922, Billy

Murray 1922, Frank Crumit 1922, Joe

"Fingers" Carr (Louis Busch), Bob Crosby's

Bobcats (Yank Lawson, Eddie Miller, Matlock,

Bauduc, etc.) 1937, etc.

Concert Pitch

**A** G G G7 E7

Stum- bling all a- round, Stum- bling all a- round, Stum- bling all a - round so fun - ny,

A7

Stumb- ling here and there, Stum- bling ev-'ry- where, And I must de - clare: I stepped right

D7 Eb° Em

on her toes, And when she bumped my nose, I fell and

A7 D7

when I rose, I felt a - shamed. And told her:

**B** G G G7 E7

That's the la - test step, That's the la - test step, That's the la - test step, My hon - ey,

A7

No- tice all the pep, No- tice all the pep, No- tice all the pep. She said: Stop mum -

Cm6 G

bling, tho' you are stum - bling, I like it

A7 D7 G

just a lit - tle bit, just a lit - tle bit, quite a lit - tle bit.

Concert Pitch

**A**

You can throw a Sil-ver Dol-lar down to the ground and it will roll, be-cause it's round. A

wo-man nev-er knows what a good man she's got un-til she turns him down. So

lis-ten my hon-ey, lis-ten to me, I want you to un-der-stand, That

as a Sil-ver Dol-lar goes from hand to hand, a wo-man goes from man to man, A

wo-man goes from man to man. A

No Repeat 1st Time

**B**

man with-out a wo-man is like a ship with-out a sail, A

boat with-out a rud-der, like a kite with-out a tail. A

man with-out a wo-man is like a wreck up-on the sand. There's on-ly

one thing worse in the un-i-verse and that's a wo-man with-out a man.

Back to "A" :

Bottom line is optional intro:

Gene Austin & Roy Bergere - 1924  
 Rec: Marion Harris, Gene Austin 1924,  
 Red Nichols & His 5 Pennies 1931,  
 Cab Calloway, The Original Memphis Five  
 (Phil Napoleon) 1927, Bob Scobey's Frisco  
 Jazz Band, Nappy Lamare, Kid Ory's  
 Creole Jazz Band 1954, etc.

Concert Pitch

**A** F D<sup>b</sup>7 C<sup>7</sup> F F<sup>7</sup>

'Way soon this morn - in' I come rap - pin' at your door. You kept me  
 Sat up 'til day - break, Could-n't ev - en sleep a wink. My mind was

B<sup>b</sup> D<sup>b</sup>7 C<sup>7</sup> F

wait - in' like you nev - er did be - fore. That's a  
 wand - 'rin', All I did was think and think. The way

C D<sup>m</sup> E<sup>b</sup>° C/E D<sup>b</sup>7/F C<sup>7</sup> F F<sup>7</sup>

sure sign, brown skin, I'll nev - er rap no more (no more).  
 I've been treat - ed, Would drive a man to drink (to drink).

**B** B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>

How come you do me like you do, do, do, How come you do me like you do?

B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

Why do you try to make me feel so blue, I ain't done nuth - in' to you.

Stop-Time! 3 Bars - Downbeats only:

B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> G<sup>b</sup>7 F<sup>7</sup> B<sup>b</sup>

Do me right or else just let me be, 'Cause I can beat you do - in' what you're doin' to me!  
 If you rave I'll have to get you told, For I can change your tem - pra - ture from hot to cold!

B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>

How come you do me like you do, do, do, How come you do me like you do?

# Coquette

The Firehouse Jazz Band

Carmen Lombardo & John Green - 1928

Lyrics: Gus Kahn

Rec: Guy Lombardo Orch. 1928, Dorsey Bros.

Orch. 1928, Rudy Vallee 1929, Paul Whiteman

Orch. (Bix) 1928, Bob Crosby's Bobcats (Lawson,

Haggart, Miller, Matlock, etc.) 1937, etc.

Concert Pitch

**A**  $E^b$   $E^\circ$   $B^b7/F$   $B^b7$

Tell me why you keep fool - ing, Lit - tle Co - quette?

$B^b7$   $E^b$   $F7$   $B^b7$

Mak - ing fun of the ones who love you.

$E^b$   $E^\circ$   $B^b7/F$   $B^b7$

Break - ing hearts you are rul - ing, Lit - tle Co - quette?

$B^b7$   $E^b$

True hearts ten - der - ly dream - ing of you.

**B**  $E^b7$   $A^b$   $G^b7$

Some day you'll fall in love as I fell in love with you.

$F7$   $B^b7$   $B^b+$

May - be some - one you love will just be fool - ing.

$E^b$   $E^\circ$   $B^b7/F$   $B^b7$

And when you're all a - lone with on - ly re - gret,

$B^b7$   $E^b$

You'll know, Lit - tle Co - quette, I loved you.

Egbert Van Alstyne & Gus Kahn - 1916  
 Van Alstyne wrote: In the Shade of the Old  
 Apple Tree, Drifting & Dreaming, etc.  
 Rec: Louisiana Rhythm Kings (also labeled  
 "Red Nichols & His 5 Pennies", including:  
 Red Nichols, Glenn Miller, J. Dorsey, Condon,  
 Krupa, A. Rollini, Babe & Jack Russin) 1930,  
 Bob Scobey's Frisco Jazz Band c. 1951

Concert Pitch

**A**  $B\flat 7$   $B\flat +$

Ev - 'ry - bod - y loves a ba - by that's why I'm in love with you, Pret - ty

$E\flat$   $B\flat +$   $E\flat$

Ba - by, Pret - ty Ba - by. And I'd

$B\flat 7$   $B\flat +$

like to be your sis - ter, broth - er, dad and moth - er too, Pret - ty

$E\flat$   $B\flat +$   $E\flat$

Ba - by, Pret - ty Ba - by. Won't you

**B**  $E\flat 7$   $A\flat$   $D\flat 7$

come and let me rock you in my cra - dle of love, And we'll

$C 7$   $F 7$   $B\flat 7$

cud - dle all the time. Oh! I

$B\flat 7$   $B\flat$   $B^\circ$

want a lov - in' ba - by and it might as well be you,

$F 7/C$   $F 7$   $B\flat 7$   $E\flat$

Pret - ty Ba - by of mine.

# CORINE CORINA

The Firehouse Jazz Band

J. Mayo Williams & Bo Chatman - 1929  
 New Lyrics by Mitchell Parish - 1932  
 Newer Lyrics by Banjo Bob Stevens - 1997  
 Rec: Red Nichols 1931, Cab Calloway 1931,  
 Casa Loma Orch. (Pee Wee Hunt, etc.) 1934,  
 Sharkey Bonano's New Orleans Band,  
 Punch Miller & His Jazz Band 1960,  
 "Kid" Clayton's New Orleans Jazz Band  
 (with Joe Avery on trombone) 1952,  
 Raymond Burke's New Orleans Band 1983, etc.

Concert Pitch

Cor-rine Cor - rin - a, Oh where ya' been so long? Cor-rine Cor -  
 Cor-rine Cor - rin - a, You know that you're so hot. Cor-rine Cor -  
 Cor-rine Cor - rin - a, Oh you can do the job. Cor-rine Cor -

rin - a, Oh where ya' been so long? Ain't had no  
 rin - a, You gave me all you got. But when I want you  
 rin - a, You're the gal for the job. Don't call me

lov - in' since you've been gone.  
 with me, I look around and you're not!  
 Lou - is, My name is Bob!

# JIM TOWN BLUES

The Firehouse Jazz Band

420

Charlie Davis & Fred Rose - 1924  
Rec: The Cotton Pickers  
(Miff Mole, Phil Napoleon, etc.) 1925,  
Frankie Trumbauer, Ben Pollack Orch.  
(Fazola, Harry James, etc.) 1938,  
Fletcher Henderson (Roy Eldridge, etc.) 1936,  
Will Bradley (Peanuts Hucko, etc.) 1940, etc.

Concert Pitch

**A**

I've got the blues for that home-town of mine, Some-how or oth-er I can't change my mind.

Scenes from my home-town is all I need, To suc-ceed, Yes in-deed.

Can't help but wor-ry since I went a-way. I bought a tick-et for Jim-town to-day.

Look for my pic-ture in the vil-lage news, 'Cause I've got some wor-ries to lose.

**B**

I've got those mean Jim-town blues.

I've saved up my ones and twos.

No more sing-ing this wear-y song, When I go back where I be-long.

I've got those mean Jim-town blues.

Solos at "B":

Art Kassell & Victor Berton - 1922

Rec: New Orleans Rhythm Kings (Jelly Roll Morton - pno) 1923, King Oliver's Creole Jazz Band (L & L Armstrong, J & B Dodds) 1923, Ted Lewis Orch. (Muggsy, Brunies, J. Dorsey) 1930, Artie Shaw Orch. 1936, BobScobey's Frisco Jazz Band 1956, Firehouse Five Plus Two 1951, Pete Daily's Dixieland Band, Bunk Johnson (George Lewis), etc. This sheet similar to the Bob Scobey arrangement.

Concert Pitch

Medium Swing Tempo

Musical notation for the first section, including chords (F, C+, F, C+, F, C+, F, C+) and dynamics (mf, pp).

**A**

Musical notation for section A, including chords (F, Bb, Bbm, F) and dynamics (mf).

Cornet Solo - Band plays backbeats - 4 Bars:

Musical notation for the Cornet Solo section, including chords (F, Bb7, F).

Time:

Musical notation for the Time section, including chords (F, F, Cm6, D7, G7, C7).

Rhythm section plays straight 8ths as written, horns harmonize melody, 8 Bars:

**B**

Musical notation for the Rhythm section section, including chords (F, C7) and the instruction "Simile:".

Musical notation for the Rhythm section section, including chords (F, C7).

Swing Wildly:

Musical notation for the Swing Wildly section, including chords (F, F7, Bb, Bb7, A7, Ab7).

Musical notation for the Swing Wildly section, including chords (G7, C7).



Rhythm section plays straight 8ths as written, horns harmonize melody, 8 Bars:

**C** **F** **C7** **Simile:**

**F** **C7**

Swing Wildly:

**F** **F7** **Bb** **Bb7** **A7** **Ab7**

**G7** **C7** **F** **No Repeat 1x - On to Interlude:**

Interlude:

**F** **C+** **F** **C+** **F** **C+** **F** **C+**

*mf* *pp* *mf* *pp*

**D** **F** **Bb7** **F** **C7** **F**

*mf*

**F** **Bb7** **F** **C7** **F**

**Bb7** **F** **Bb7** **F**

**F** **Bb7** **F** **C7** **F**

Solos on "B" & "C" sections:  
After last solo play to bottom.

About the composers: Art Kassel was popular band leader, billing his group as "Art Kassel & His Kassells In the Air". Vic Berton was an important drummer in the '20's, working with Bix, Red Nichols, etc. He is also sometimes credited with inventing the drummer's "Hi-hat".

Ferd "Jelly Roll" Morton - 1927  
Rec: Jelly Roll Morton 1927 & 1939,  
Louis Armstrong's Hot Seven 1927,  
Johnny Dodds (Earl Hines) 1927,  
Lu Watters' Yerba Buena Jazz Band 1950,  
Sidney Bechet 1940, Bob Scobey's Frisco  
Jazz Band, etc.

Concert Pitch

**A** Gm D7 Eb7 D7 Gm

Gm D7 Eb7 D7 Gm

G7 Cm

C7 F7 Break - 2 Bars:

**B** Gm D7 Eb7 D7 Gm

Gm Eb7 D7

G7 Break - 2 Bars: C7 Break - 2 Bars:

F7 Bb 3 D7

Bb

# Lucy Long

429

The Firehouse Jazz Band

Concert Pitch

Perry Bradford 1925

Rec: Perry Bradford's Jazz Phools  
(w/ L. Armstrong, Don Redman,  
James P. Johnson, Buster Bailey,  
Kaiser Marshall, etc.) 1925

**A**

Section A musical notation, first four staves. Chords: Gm, C7, F7, Bb, D7, Gm, C7, F7, Bb7, Eb, G7, C7, F7.

**B**

There goes Lu - cy Long. That vamp with an an - gel's song.  
In a dance hall, Or a ball-room, — (She can shake a wick-ed cos - tume!)  
Make all the gals turn blue stroll-in' down Len-ox Av - e - nue.  
They all call her "Daf - fy Lu - cy Long" (There she goes!)

Break! 2 Bars:

Clarinet Solo - Stop Time:

Clarinet Solo - Stop Time: Bb, Eb7, Bb, F7, Bb, Eb7, Bb, F7 Bb.

Other Solos & Out Chorus at "B":

Ferdinand "Jelly Roll" Morton - 1926  
Rec: Louis Armstrong & His Stompers  
(w/ Earl Hines-piano) 1927,  
James Dapogny's Chicago Jazz Band 1993,

Concert Pitch

With a relaxed swing feel

**A**

Chords: B $\flat$ , C7, F7, B $\flat$ , C7, F7, B $\flat$ 7, E $\flat$ , D7, G7, C7, F7, B $\flat$ , C7, F7, B $\flat$ 7, E $\flat$ , E $^{\circ}$ , B $\flat$ , G7, Cm7, F7, B $\flat$ .

Ensemble Harmony 2 Bars:

**B**

Chords: C7, F7, B $\flat$  Break! 2 Bars:

Ensemble Harmony 2 Bars:

Chords: F7, B $\flat$  Break! 2 Bars:

Ensemble Harmony 2 Bars:

**C**

Chords: C7, F7, B $\flat$  Solos Begin Here With 2-Bar Break:

Ensemble Harmony 2 Bars:

Solo Continues (No Break):

C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>7

After solos - On to "D":

E<sup>b</sup> E<sup>o</sup> B<sup>b</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>

**D** B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> *mp/mf*

E<sup>b</sup>7 A<sup>b</sup>

B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> A<sup>o</sup>

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

**E** B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>

E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7

D<sup>b</sup> D<sup>o</sup> A<sup>b</sup> C<sup>7</sup> F<sup>7</sup>

B<sup>b</sup>7 E<sup>b</sup>7 1. A<sup>b</sup> F<sup>7</sup>

2. A<sup>b</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup> D<sup>b</sup>7 A<sup>b</sup>

Edward Madden & Theodore Morse - 1908  
(Madden wrote "By the Light of the Silvery Moon",  
"Moonlight Bay", etc. Morse wrote "M-O-T-H-E-R", etc.)  
Rec: Red Allen 1940, Bob Scobey's Frisco Jazz Band (voc.  
by Clancy Hayes) 1955, etc.

Concert Pitch

Tempo Fastissimo

**A** Verse:

The musical score for the first verse is written in G minor, 4/4 time, and consists of six staves of music. The notes are as follows:

- Staff 1: G<sup>m</sup> (Chord), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), G4 (half).
- Staff 2: G<sup>m</sup> (Chord), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), G4 (half).
- Staff 3: F7 (Chord), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), G4 (half).
- Staff 4: F7 (Chord), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), G4 (half).
- Staff 5: D (Chord), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), G4 (half).
- Staff 6: F (Chord), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), G4 (half).

Chord changes are indicated above the notes: G<sup>m</sup>, A<sup>7</sup>, A<sup>7</sup><sup>b5</sup>, D<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, D, A<sup>7</sup>, F, C<sup>7</sup>, F<sup>7</sup>, F<sup>7+</sup>.

Chorus:

**B**

Down in jungle town, A hon - ey - moon is com - ing soon. Then you'll hear a ser - en - ade, To a pret - ty mon - key maid, When that chim - pan - zee up in the tree, Sings that mel - o - dy. I'll be true to my mon - key doo - dle - doo way Down In Jun - gle Town.

**C**

Billy Rose &amp; Fred Fisher - 1936

Rec: Pete Daily's Dixieland Band

(voc: Joe "Country" Washburne), etc.

[Washburne wrote "Oh, Monah" 1931,

"One Dozen Roses" 1942, etc.]

Concert Pitch

F D7 Gm7 C7 F° F Dm7 Gm C7

Hel - en Brown, she left our town, Changed her name to look for fame up -

F D7 Gm C7 F7

on the screen. I think I've seen the girl that I mean. Oh, she

**A** B $\flat$  B $\flat$ ° F7

looks like Hel-en Brown, She's the best-dressed gal in town.

F7 F° F7 B $\flat$  F+ B $\flat$

Got the skin you love to touch, Nev - er lets you touch it much. Oh, she

B $\flat$  B $\flat$ ° F7 F7 Gm A $\flat$ ° F/A

won a beaut-y crown, In her new A - lice Blue gown. They

F7 F° F7 F7 B $\flat$  C7

said that she looked heav-en - ly, But she looked like Hel-en Brown.

**B** F Gm7 C7 F

Strike me pink if I don't think, That she's the Dar - bo.

C7 F F7

Swell - er than Gar - bo and Har - low thrown in. All the

B $\flat$  B $\flat$ ° F7 F Gm A $\flat$ ° F/A

fel - lows look a - roun', Ev - ry time she goes to town. She

F7 F° F7 B $\flat$

knocks 'em dead all dressed in red, But she looks like Hel-en Brown.



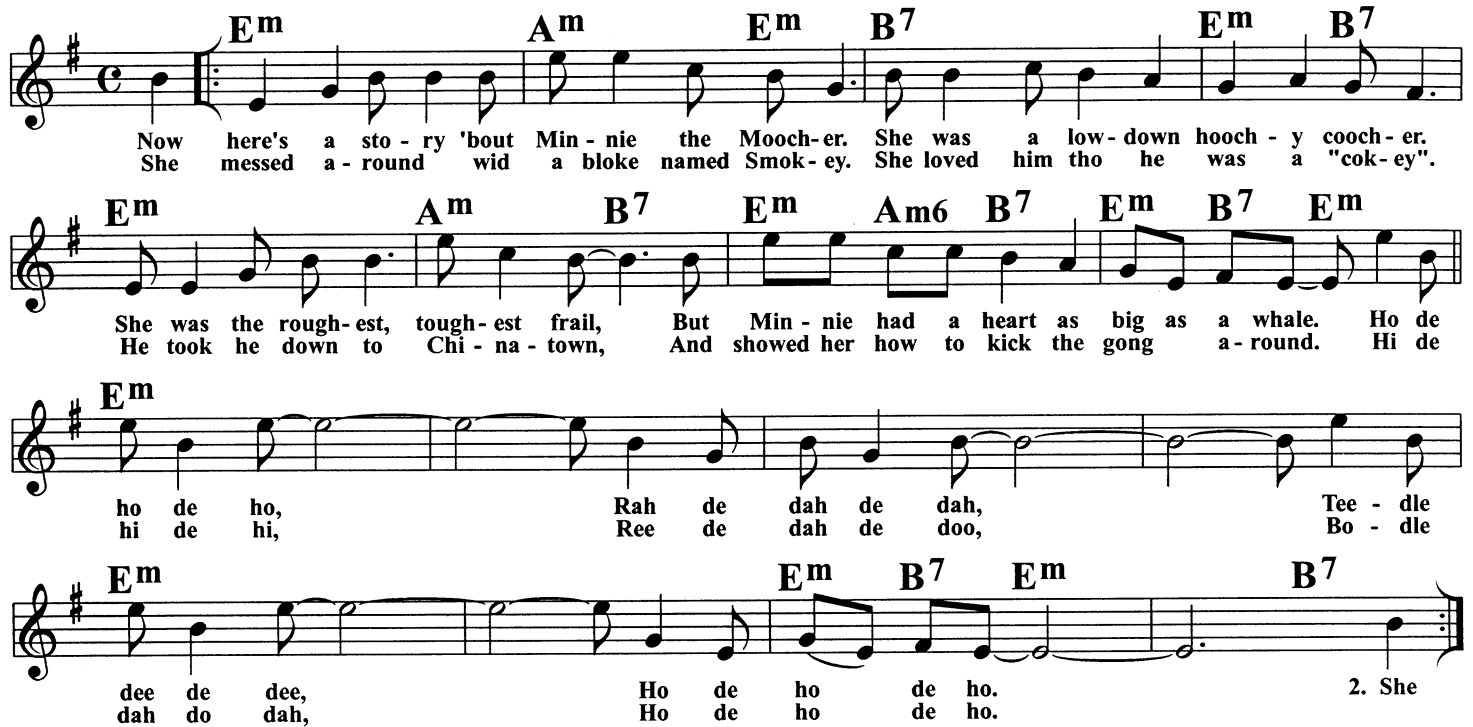
# WINNIE THE MOOCHER

The Firehouse Jazz Band

433

Concert Pitch

Cab Calloway-Irving Mills-Clarence Gaskill - 1931  
(One source gives Barney Bigard comp. credit also)  
Rec: Cab Calloway (#1 Chart Record) 1931,  
Danny Kaye 1942, Adelaide Hall, etc.



Now here's a sto-ry 'bout Min-nie the Mooch-er. She was a low-down hooch-y cooch-er.  
She messed a-round wid a bloke named Smok-ey. She loved him tho he was a "cok-ey".  
She was the rough-est, tough-est frail, But Min-nie had a heart as big as a whale. Ho de  
He took he down to Chi-na-town, And showed her how to kick the gong a-round. Hi de  
ho de ho, Rah de dah de dah, Tee-dle  
hi de hi, Ree de dah de doo, Bo-dle  
dee de dee, dah, Ho de ho de ho. de ho. 2. She

3. She had a dream 'bout the King of Sweden,  
He gave her things that she was needin'.  
Gave her a home built of gold and steel,  
A platinum car with diamond-studded wheels.  
Wah de woo de way, Oh baby,  
Doh de dee de doh, Ho de ho de ho.

4. He gave her his town house and racing horses,  
Each meal she ate was a dozen courses.  
She had a million dollars in nickels and dimes,  
And ev'ry day she counted 'em a million times.  
Bee de doo de dow, Oh Minnie,  
Wa de wa de doo, Ho de ho de ho.

5. Now Min' and Smokey they started jaggin',  
They got a free ride in a wagon.  
She gave him the money to pay her bail,  
But he left her flat in the County Jail.  
Skee de doo de dee, Skah de dah de dah,  
Skow de dow de dow, Ho de ho de ho.

6. Poor Minnie met Old Deacon Low-down,  
He preached to her she ought to slow down.  
But Minnie wiggled her jelly roll,  
Deacon Low-down hollered "Oh, save my soul!"  
Yip i yip i ay, Ump i dump i dah,  
Yah de dah de do, Ho de ho de ho.

7. They took her where they put the crazies,  
Now poor old Min' is kickin' up daisies.  
You've heard my story, this ends the song,  
She was just a good gal but they done her wrong.  
Whoop ee doop ee dah, Hi de hi de hi,  
Skid a ma rinky dee, Ho de ho de ho.

James F. Hanley & Grant Clarke - 1921  
Sung by Fanny Brice in both the "Ziegfeld Follies of 1921" & movie "My Man" 1928. Sung by Barbra Streisand in movie "Funny Girl" 1968.  
Rec: Ted Lewis Orch. 1921

Concert Pitch

*Rubato ad lib:*

F C7 F C7 F F° Gm G7 C7  
Fath-er has a bus-'ness, Strict-ly sec-ond hand, Ev-'ry-thing from tooth-picks, To a ba-by grand.

F C7 F C7 G7 Am D7 G7 C  
Stuff in our a-part-ment, came from fath-er's store, E-ven things I'm wear-ing, Some-one wore be-fore.

Gm D7 Gm G7 C7 C7+  
It's no won-der that I feel a - bused, I nev-er have a thing that ain't been used: I'm wear-ing

*Time Begins:*

A F F° C7 F G7  
Sec - ond hand hats, Sec - ond hand clothes,  
Sec - ond hand shoes, Sec - ond hand hose,

C7 F  
That's why they call me Sec - ond Hand Rose.  
All the girls hand me their sec - ond hand beaux.

F F#° Gm7 C7  
E - ven our pi - an - o in the par - lor,  
E - ven my pa - ja - mas when I don 'em,

Gm C7 C7+ F  
Fath - er bought for ten cents on the dol - lar.  
Have some - bod - y else's 'ni - tials on 'em.

**B**

F F<sup>o</sup> C<sup>7</sup> F G<sup>7</sup>

Sec - ond hand pearls, I'm wear - ing sec - ond hand curls, I  
 Sec - ond hand rings, I'm sick of sec - ond hand things I

F<sup>7</sup> F<sup>7</sup>+ B<sup>b</sup> F<sup>+</sup> B<sup>b</sup>

nev - er get a sin - gle thing that's new.  
 nev - er get what oth - er girl - ies do.

G<sup>m</sup> C<sup>m</sup> G<sup>m</sup> C<sup>m</sup> G<sup>m</sup>

E - ven Jake the plumb - er, he's the man I a - dore, He  
 Once while stroll - ing thru the Ritz a girl got my goat, She

F G<sup>7</sup> C<sup>7</sup>+

had the nerve to tell me he's been mar - ried be - fore!  
 nudged her friend and said "Oh look! There's my old fur coat!"

F F<sup>o</sup> C<sup>7</sup> F G<sup>7</sup>

Ev - 'ry - one knows, that I'm just Sec - ond Hand Rose, From  
 Ev - 'ry - one knows, that I'm just Sec - ond Hand Rose, From

G<sup>m</sup>7 C<sup>7</sup> F C<sup>7</sup>

Sec - ond Av - e - nue. I'm wear - ing  
 Sec - ond Av - e - nue.

Ralph Rainger & Howard Dietz - 1929

Rec: Libby Holman 1929, Sophie Tucker 1929, Annette Hanshaw 1929  
Charleston Chasers (voc. Eva Taylor, Phil Napoleon, J. Dorsey, Miff Mole,  
etc.) 1929, Lena Horne 1942, Billie Holiday, Teddy Wilson (w/ Cootie  
Williams) 1937, etc.

Concert Pitch

**A** F B $\flat$  B $\flat$ m F B $\flat$ m C7<sup>+</sup>



Moan-in' low, My sweet man I love him so, Though he's mean as can be. He's the

F Gm A $\flat$  F/A C7 Dm E $\flat$  C<sup>+</sup>/E F C7



kind of man needs the kind of wo - man like me.

F B $\flat$  B $\flat$ m F B $\flat$ m C7<sup>+</sup>



Gon-na die, If sweet man should pass me by. If I die where'll he be? He's the

F Gm A $\flat$  F/A C7 Dm E $\flat$  C<sup>+</sup>/E F B $\flat$ 7 F A7



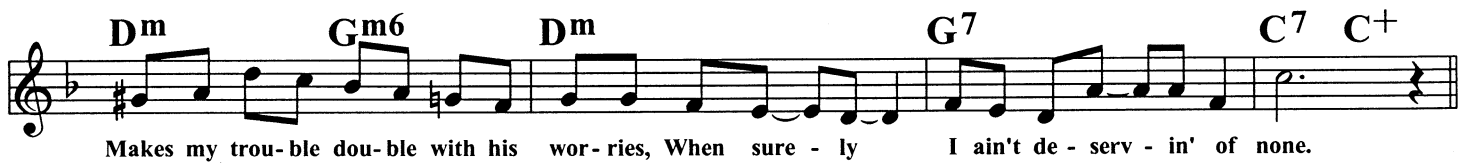
kind of man needs the kind of wo - man like me.

**B** Dm Gm6 Dm Gm A



Don't know an-y rea-son why he treats me so poor - ly. What have I gone and done?

Dm Gm6 Dm G7 C7 C<sup>+</sup>



Makes my trou-ble dou-ble with his wor-ries, When sure - ly I ain't de - serv - in' of none.

F B $\flat$  B $\flat$ m F B $\flat$ m C7<sup>+</sup>



Moan-in' low, My sweet man is gon-na go. When he goes, Oh, Lord - ee! He's the

F Gm A $\flat$  F/A C7 Dm E $\flat$  C<sup>+</sup>/E F B $\flat$ 7 F



kind of man needs the kind of wo - man like me.

# On The Klamato

430

The Firehouse Jazz Band

Isham Jones & Gus Kahn - 1922

Rec: Red Nichols (w/ J. Teagarden, G. Miller, Benny Goodman, Kress, Krupa, etc.) 1929, Henry Busse Orch. 1936, Benny Goodman Sextet (w/ Cootie Williams, etc.), Will Hudson Orch. 1938, Chauncey Morehouse (w/ Charlie Spivak, Claude Thornhill, etc.), Wild Bill Davison (w/ E. Condon, Joe Sullivan, etc.) 1945, etc.

Concert Pitch

N. C. **A** C<sup>Δ</sup> Dm<sup>7</sup> C D<sup>7</sup> Am<sup>7</sup> Fm D<sup>7</sup>  
Where the moon swings low, On the Al - a - mo, In a gar - den

Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> E<sup>b</sup>7 Dm<sup>7</sup> G<sup>7</sup>  
fair where ros - es grow, In the ten - der

C<sup>Δ</sup> Dm<sup>7</sup> C B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Am<sup>7</sup>  
light of the sum - mer night, I can hear her

D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> **Break!:**  
wan - der to and fro. For she said I'll

**B** C<sup>Δ</sup> Dm<sup>7</sup> C D<sup>7</sup> Am<sup>7</sup> Fm D<sup>7</sup>  
wait by the gar - den gate, On the night I

Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> E<sup>b</sup>7 Dm<sup>7</sup> E<sup>7</sup>  
said "I love you so". And in all my

Am C F<sup>Δ</sup>  
dreams it seems I go Where the moon swings

D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C F<sup>7</sup> C **Break!:**  
low, On the Al - a - mo.

Concert Pitch

Medium Blues Tempo

Rhythm Vamp (Continues thru "A":)

Dm A7 Dm Dm A7 Dm

**A** Cornet solo - Muted (plunger, etc.):

Dm

Dm C7

**B** F Dm

C7 F

F F7 Bb

F7 Bb Bb7

F Bb Bbm F G7 C7 F

**C** Dm Dm A7 Dm

F Am E7 Am A7

Musical staff with notes and chords: Dm, Dm, A7, Dm

Musical staff with notes and chords: Bb, F, C7, F, G7, C°, C7

**D** Solos Here:

Musical staff with slash notation and chords: F, Bb7, F, F7

Musical staff with slash notation and chords: Bb, Bbm, F, F

Musical staff with slash notation and chords: C7, C7, F, F°, C7, F, C7

Pick-ups to "E":

**E** After Last Solo:

Musical staff with notes and chords: F, Dm

Musical staff with notes and chords: C7, F, Break - 2 Bars:

Musical staff with notes and chords: F, F7, Bb, 3

Musical staff with notes and chords: F7, Break - 2 Bars: Bb, Bb7

Musical staff with notes and chords: F, Bb, Bbm, F, G7, C7, F, ^

F. W. Meacham - 1891  
Rec: John Philip Sousa 1901,  
Prince's Orchestra 1917,  
Glenn Miller Orch. 1942, etc.

Concert Pitch

Begin with drum cadence - 8 bars  
Add cornet 16 bars (Section "A")  
Band in at "B"  
Back to "A" & "B" for solos

Section A

Section B





Concert Pitch

C7 F7 Bb Db° Cm7 F7

**A** Bb A7 D7 G7

How can you face me, Af - ter what I've gone thru?

C7 F7 Bb Db° Cm7 F7

All on ac - count of you tear - in' my heart in two.

Bb A7 D7 G7

Have you no con - science? How could you be so bold,

C7 F7 Bb Eb7 Bb

Why have you grown so cold, af - ter the lies you told?

**B** Bb7 Eb

No one now seems to be on the lev - el,

C7 F7 F+

Since I found that my an - gel is just a ly - in' dev - il.

Bb A7 D7 G7

Why do I love you, Why did you teach me how?

C7 F7 Bb Eb7 Bb

Then you went and broke each vow, How can you face me now?

**Tag:** C7 F7 Bb Bb7 Eb E° Bb/F Bb F7 Bb

How can you face me now?

# Stavin' Change

The Firehouse Jazz Band

Al Bernard - 1923

Rec: The Original Indiana Five 1923

Concert Pitch

G Em A7 D7 G

I'm gon - na tell you 'bout a bad man, Down in New Or - leans.  
I'm gon - na tell you now how Stave loved, Gal named Lin - dy Lee.

G Em A7 D7

Now you can rave a - bout your Jes - sie James, But this man sure was mean. He  
He al - ways told the men a - round the town, "That gal be - longs to me!" She

G7 C G

sure was rough, he used to strut his stuff, Up and down the Av - e - nues. He was a  
sure was bold, just like the sto - ry old, Trif - led on him one sad day. He shot poor

A7 D A D7

long, tall dressed up Brown, From his hat down to his shoes.  
Lin - dy through the heart, That's why folks down there all say:

**A** D7 G

Stav - in' Change, The good Lord knows he was bad,

D7 G G7

Stav - in' Change, He made the sweet mam - mas glad, and sad.

C Cm G B7 Em

He had a knife long e - nough to row a boat, A big for - ty four, un - der - neath his coat.

A7 D7

Look - ing for a tus - sle at a fish fry ev - 'ry night,

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

Mus-tard Browns, They loved the ti-ger in his eye.

**D7** **B7**

Sat-in Blacks, They used to feed him Rock and Rye. He said there's

**E7** **A7**

chang-es in the O-cean, chang-es in the Sea, Nev-er gon-na be an-y change in me, 'Cause I'm

**D7** **G** **C7** **G**

Stav-in' Change, The mean-est man in New Or-leans.

**Solos at "A":**

Based on "Maryland, My Maryland"

The Firehouse Jazz Band

Bob Haggart, Bob Crosby, Ray Bauduc - 1938  
Rec: Bob Crosby's Bobcats (Lawson, Matlock, E. Miller, Zurke, Lamare, Bauduc, etc.) 1938,  
The Dukes of Dixieland c. 1959,  
The Titan Hot Five 1997, etc.

Concert Pitch

Melody at "A" is similar to Yank Lawson's

Drum cadence 4 bars:

Drum Roll-off:

A musical staff showing a drum cadence of 4 bars followed by a drum roll-off of 3 bars. The notation consists of a single line with a 4-measure rest followed by a 3-measure rest.

Dixie 2-Beat Style:

Section A musical notation in treble clef, 2/4 time, key of B-flat major. It consists of four staves of music. The first staff starts with a diamond-shaped 'A' and a key signature change to B-flat major. Chords F, C7, F, and C7 are indicated above the notes. The melody is in a Dixie 2-beat style.

Snare Drum stuff-N.O. style-No Cymbals 8 Bars:

Section B musical notation in treble clef, 2/4 time, key of B-flat major. It consists of four staves of music. The first staff starts with a diamond-shaped 'B'. Chords F, C7, F, and C7 are indicated above the notes. The notation includes various rhythmic patterns and accents typical of New Orleans style snare drum playing.

Ensemble - 2 Bars:

A musical staff for the ensemble, 2 bars long, in treble clef, 2/4 time, key of B-flat major. Chords C7 and F are indicated above the notes.

Trombone:

Back to "A" for Solos:

Milton Ager & Jack Yellen - 1924  
 Rec: The Wolverine Orch. (Bix on cornet &  
 doubling on piano) 1924, Bud Freeman's  
 Band 1942, Ray McKinley Orch., etc.

## Concert Pitch

**A**

**E<sub>b</sub>** **F7**

There he goes! Just look at the clothes on Big Boy! That's Big Boy!

**B<sub>b</sub>7** **B<sub>b</sub>+ E<sub>b</sub> E<sup>o</sup> B<sub>b</sub>7/F B<sub>b</sub>7**

There's a man who cer-tain-ly can make love. All the lad-ies crave him.

**E<sub>b</sub>** **B<sub>b</sub>7**

Six feet tall, no won-der they fall for Big Boy, Sweet Big Boy! He's

**F7** **B<sub>b</sub>7**

just the type a gal re-spects, He's the strong-est weak-ness of the weak-er sex.

**B**

**E<sub>b</sub>** **F7**

See that strut, 'Tain't noth-in' else but that Big Boy! That's Big Boy!

**B<sub>b</sub>7** **B<sub>b</sub>+ C7 C<sup>o</sup> B<sub>b</sub>7**

Great big smile worth go-in' a mile to see. Let me tell you

**E<sub>b</sub>7** **F7**

out-side he is big and ath-let-ic, In-side, Gee! He's so sym-pa-thet-ic,

**B<sub>b</sub>7** **F7 B<sub>b</sub>7 E<sub>b</sub> B<sub>b</sub>+ E<sub>b</sub>**

That's why the wo-men all cry for big Big Boy!

Concert Pitch

Walter Donaldson - 1928  
 Rec: Paul Whiteman Orch.  
 (Bix, voc. Bing Crosby, etc.) 1928

**A**

Birds are sing - ing mer - ri - ly, The sun is shin - ing peace - ful - ly, Be -

cause my ba - by don't mean "May - be" now.

When the preach - er ques - tions me, I'll say "Yes Sir, Yes Sir - ee", Be -

cause my ba - by don't mean "May - be" now.

**B**

I just got a lit - tle let - ter just yes - ter - day,

Now I feel a lit - tle bet - ter and so I say:

Life is short and might - y sweet, But I know mine is quite com - plete, Be -

cause my ba - by don't mean "May - be" now.

Harry Warren & Bud Green - 1925

Rec: Bailey's Lucky 7 (This band also recorded as "The 7 Champions",  
The "Rio Grande Dance Orch.", "The Southern States Dance Band",  
"The Los Angeles Dance Orch.", "The New Jersey Dance Orch.", etc.)

Personnel: Red Nichols, Phil Napoleon, Miff Mole, J. Cali, Berton, etc. - 1925

Concert Pitch

**A** **F7**  
Tuba: I love my ba - by, My ba - by loves me. Tuba:

**G7**  
Don't know no - bod - y As hap - py as we.

**C7** **F7** **Bb** **G7**  
She's on - ly twen - ty and I'm twen - ty - one,

**C7** **Gb7** **F7**  
We nev - er wor - ry, We're just hav - in' fun. Tuba:

**B** **F7**  
Some - times we quar - rel, And may - be we fight, Tuba:

**G7**  
But then we make up the fol - low - ing night.

**C7** **F7** **Bb** **Ab7** **G7**  
When we're to - geth - er we're great com - pan - y, I love my

**C7** **F7** **Bb**  
ba - by, My ba - by loves me.

Joe Hoover (Pseudonym for J. Russel Robinson) & Joe Trent - 1928  
Rec: Bix & His Gang 1928, Paul Whiteman's Rhythm Boys (Bing Crosby, Harry Barris, Al Rinker) 1928, The Coon-Sanders Night Hawks 1929, etc.

Concert Pitch

Intro Horns Only - Rhythm in at "A":

Musical notation for the Intro Horns Only section. It consists of two staves of music. The first staff starts with a **Dm** chord and includes two **Splash!** markings. The second staff includes chords **A7**, **A°**, **A7**, **F**, **Dm**, and **B.D.**, with several **Splash!** markings and a **7** (seventh) marking.

Verse:

Musical notation for the Verse section, including lyrics and chord progressions. The lyrics are: "Hon, put your best clothes on, Know ev - 'ry band of fame, Time we were out and gone. Know all the men by name, Got to show you that up - town cab - er - et. Say, But he's dad - dy of all, the 'Rhy - thm King". He they got a band that has flats, a mas - ter of blues and jazz, knows all the sharps and What I know: That boy's the 'cats". Got - ta be there when they start to play. Lis - ten to the He could make a preach - er shake that thing!"

Chord progressions for the Verse section: **Dm**, **C/E**, **Dm/F**, **A7/E**, **Dm**, **C/E**, **Dm/F**, **Dm/E**, **Bb7**, **C7**, **F**, **A7**, **Dm**, **C/E**, **Dm/F**, **F#°**, **C/G**, **Am**, **D7**, **G7**, **C7**, **Eb°**, **C7**.

Bass rhythm at "A" (Originally Leibbrook's bass sax part):

Musical notation for the Bass rhythm at "A" section, showing a rhythmic pattern in a treble clef. The pattern consists of quarter notes and eighth notes, with a **etc.** marking at the end.



**Chorus:**

**B** **F** **B<sup>b</sup>7** **B<sup>o</sup>**

Rhy - thm King, Lis - ten to him play that thing, Lawd!

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

Lawd! He's some sen - sa - tion! Lis - ten to the

**F** **B<sup>b</sup>7** **B<sup>o</sup>**

sax - o - phone, lay - in' on a min - or tone, My!

**C7** **F**

My! Sweet syn - co - pa - tion. It makes you

**C** **A7** **D7**

rock like a chair, Heats up the air, It's just like wine.

**G7** **C** **A<sup>b</sup>7** **G7** **C7**

Quiv - er and shake, He plays a break, wrin - kles up your spine. Pret - ty mu - sic

**F** **B<sup>b</sup>7** **B<sup>o</sup>**

so in - tense, Hold your feel - ings in sus - pense, Lawd!

**C7** **G7** **C7** **F**

Lawd! Lis - ten to the Rhy - thm King!

**Solos at "B":**

**On Cue: Back to "A",  
Play to end, No repeat:**

Byron Warner, J. L. Richmond &amp; Chas. Bayha - 1925

Rec: Rube Bloom & His Bayou Boys (T. Dorsey, Mannie Klein, Benny Goodman, etc.) 1930,  
 Hoagy Carmichael & His Orch. (Bix, J. Teagarden, J. Dorsey, Pee Wee Russell, Bud Freeman,  
 Joe Venuti, Eddie Lang, etc.) 1930, Louis Armstrong & His Orch. (Red Allen, A. Nicholas,  
 J. C. Higginbotham, Luis Russell, Pops Foster, Paul Barbarin, etc.) 1930, etc.

Concert Pitch

**A** Verse:

The musical score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of four staves of music. The lyrics are written below the notes, and chord symbols are placed above the staff lines. The lyrics are: "Pret - ty lit - tle Bes - sie Brown was a sweet co - ed. Ev - 'ry fel - low in the town fol - lowed where she led. She would Ju - li - et 'em, Then she'd pet 'em, Fast as they came. Oh! How it would up - set 'em, But she was not to blame, For:"

Chord symbols: F, F#°, C7/G, C7, C7, C7/G, G#°, F, F7, Bb, C7, F, Bb, Gm7, C7, F, G7, C, G7, C, C°.

Lyrics: Pret - ty lit - tle Bes - sie Brown was a sweet co - ed. Ev - 'ry fel - low in the town fol - lowed where she led. She would Ju - li - et 'em, Then she'd pet 'em, Fast as they came. Oh! How it would up - set 'em, But she was not to blame, For:

Chorus:

**B** C7 C7 F

Bes - sie could - n't help it, an - y more than you could, or I could. Tuba:

C7 C7 F

Bes - sie could - n't help it, Tho she tried to be good, Oh so good. Tuba:

Bb F Cm/Eb D7

She was pret - ty as the hea - vens a - bove, Oh boy! And how she could love.

G7 C7 C°

Bes - sie had af - fec - tion that was sim - ply won - der - ful, Ter - ri - ble, But

**C** C7 F

Bes - sie could - n't help it, an - y more than you could, or I could. Tuba:

F7 Bb Db7/B

When she'd smile, You were bound to fall, That's all. A

F/C D7 G7

boy kissed Bes - sie in a Bu - ick one night. Why, oh why did she yell with de - light?

C7 F

Bes - sie could - n't help it, An - y more than you could, or I could. Tuba:

**C**  $B^b7$   $E^b$

$B^b7$   $E^b$   $E^b$  **Cornet Pickups:**

$B^b7$   $E^b$  **Tuba:**

$C7$   $Fm$   $F\#\circ$

$E^b$   $E^\circ$   $B^b7/F$   $B^b7$   $E^b$  **Unison - 2 Bars:**

**D**  $B^b7$   $E^b$

$B^b7$   $E^b$  **Break - 2 Bars:**

$B^b7$   $E^b$

$C7$   $Fm$   $F\#\circ$

$E^b/G$   $G^b\circ$   $B^b7/F$   $B^b7$   $E^b$   $E^b7$   $A^b$   $A^bm$   $E^b$  **Solos at "C":**

# THE BLUE BOONIE BOONIE

## ("Queen of Spades")

The Firehouse Jazz Band

Ferdinand "Jelly Roll" Morton - 1925

Rec: Jelly Roll Morton's Red Hot Peppers 1926,

Red (Nichols) & Miff's (Mole) Stompers 1927,

Bob Scobey's Frisco Jazz Band, Dukes of Dixieland

(w/ Danny Barker) 1991, The Titan Hot Five 1997, etc.

Concert Pitch

**A**

Musical staff A: Treble clef, key signature of two flats, 4/4 time. Chords: Gm, D7, G, G7. The melody consists of eighth and quarter notes.

Trombone Cues:

Trombone Cues staff: Treble clef, key signature of two flats, 4/4 time. Chords: Cm, G7/D, Cm/Eb, Bb/F, F7/Eb, Bb/D, Bb0/Db, F7. Includes a triplet of eighth notes at the end.

Musical staff: Treble clef, key signature of two flats, 4/4 time. Chords: Gm, D7, G, G7. The melody continues with eighth and quarter notes.

Musical staff: Treble clef, key signature of two flats, 4/4 time. Chords: Cm, G7/D, Cm/Eb, Bb/F, F7/Eb, Bb/D, Bb0/Db, F7. A box labeled "Break - 1 Bar:" is placed over the final measure.

**B**

Musical staff B: Treble clef, key signature of two flats, 4/4 time. Chords: Gm, D7, G, G7. The melody continues with eighth and quarter notes.

Musical staff: Treble clef, key signature of two flats, 4/4 time. Chords: Cm, F7, Bb/D, Bb0/Db, F7/C, C#0, D7. The melody continues with eighth and quarter notes.

Musical staff: Treble clef, key signature of two flats, 4/4 time. Chords: Gm, D7, G, G7. The melody continues with eighth and quarter notes.

Musical staff: Treble clef, key signature of two flats, 4/4 time. Chords: Cm, G7/D, Cm/Eb, Bb/F, F7/Eb, Bb7, A7, Ab7, G7, Gb7, F7, Bb. A "Cornet:" label is at the end.

Transition:

Transition staff: Treble clef, key signature of two flats, 4/4 time. Chords: Bb0, Bb7, Bb7, Fm/C, Db0, Bb7/D, Bb0, Bb7. Instrument labels: Tuba, Cornet.

(Hannah Johnson's Big Black Ass)

The Firehouse Jazz Band

Concert Pitch

Clarence Williams & Henry Troy - 1931

Verse - Rubato:

**A**

Hard times, they tell me, made a mon-key eat red pep-per. Let me tell you what they've done to a red hot step-per:

Han-nah was a luck-y farm-er-ette 'til this de-pres-sion, but now she's lost most ev-'ry-thing she had in her pos-ses-sion. She did-n't miss the cows and she did-n't miss the chickens, But when she had to sell her "jack ass", My! She raised the dick ens! She did- n't mind the loss of hors-es nor the oats and hay, The thing that hurt her most was to hear the neigh-bors say:

Chorus - Time:

**B**

Han-nah John-son's big black ass is on the block for sale. The way she worked that poor ass it must be tough as a whale. Ev-'ry man in the coun-try could ride it bare-back. In har-ness or out you were safe on her "jack", and for long dis-tance rid-ing her ass was nev-er tir-ed. 'Twould work for noth-ing just the same as when hir-ed. Han-nah John-son's big black ass is on the block for sale.

(A New Orleans Stomp)



Concert Pitch

Spencer Williams, Clarence Todd & Clarence Williams - 1925  
Rec: Clarence Williams (piano roll) 1926, Clarence Williams' Blue Five (Bechet, Armstrong, Redman, voc. by Eva Taylor) 1925, King Oliver & His Orch. 1931, etc.

**A**

Down in New Or - leans, Land of dream - y scenes,

There's a man, mu - sic man, Plays and sings, Buck and wings.

Pa - pa tree - top tall, Long and lean that's all,

Ev - 'ry night, it's a sight, you should hear folks call: Pa - pa

**B**

De - Da - Da, He's the la - dies man. Pa - pa De - Da - Da, Sweet - est in the land. Pa - pa

De - Da - Da, Watch him clap his han'. He can play pi - an - o gran'. Pa - pa

De - Da - Da, He can string the blues, Pa - pa De - Da - Da, Al - ways spread - in' news.

Neat and keen, That's what I mean, Got all the gals in New Or - leans. Pa - pa

De, Da, Da - De - Da, He's the hot - test man in town.

Jimmie McHugh &amp; Dorothy Fields - 1928

Rec: Duke Ellington 1928, Bobby Hackett (Condon, etc.) 1939,  
 Irving Mills & His Hotsy Totsy Gang (J. McPartland, etc.) 1928,  
 Song popularized by dancer Bill "Bojangles" Robinson.

Concert Pitch

**A** C C<sup>°</sup> G<sup>7</sup> C<sup>°</sup> C E<sup>+</sup> F F<sup>m</sup>

Oh! Make 'em play that cra - zy thing a - gain, I've got - ta do that la - zy swing a - gain,

C C<sup>°</sup> G<sup>7</sup> C

Heigh! Ho! Do - in' the New Low - Down.

C C<sup>°</sup> G<sup>7</sup> C<sup>°</sup> C E<sup>+</sup> F F<sup>m</sup>

I got my feet to mis - be - hav - in' now, I got a soul that's not for sav - in' now,

C C<sup>°</sup> G<sup>7</sup> C

Heigh! Ho! Do - in' the New Low - Down. That danc - in'

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

de - mon has my feet in a trance, 'Cause while I'm

D<sup>7</sup> C<sup>°</sup> D<sup>7</sup> G<sup>7</sup> G<sup>°</sup> G<sup>7</sup>

dream - in' I go in - to that dance!

C C<sup>°</sup> G<sup>7</sup> C<sup>°</sup> C E<sup>+</sup> F F<sup>m</sup>

And once you hear the haunt - ing strain to it, I'd like to bet you'll go in - sane to it,

C C<sup>°</sup> G<sup>7</sup> C

Heigh! Ho! Do - in' the New Low - Down.



# SOME SWEET DAY

The Firehouse Jazz Band

432

Tony Jackson-Ed Rose-Abe Olman - 1917  
Rec: Miff Mole & His Molers (w/ Red Nichols,  
Vic Berton, etc.) 1927, McKinney's Cotton Pickers  
(w/ Don Redman) 1928, Louis Armstrong & His  
Orch. (w/ Teddy Wilson) 1933, etc.

Concert Pitch

**A**  $G^+$   $C/E$   $E_b^\circ$   $G^7/D$   $C^\sharp^\circ$   $D^m$   $G^7$   $G^+$   $C$   $C^\circ$   $G^7$

Al - tho it's spring the birds don't sing, You're leav - ing me to - day. It's

$C$   $C^m$   $G$   $E^7$   $A^m$   $D^7$   $G^7$   $G^+$

not the first time my poor heart has been in pain this way. In

$C/E$   $E_b^\circ$   $G^7/D$   $C^\sharp^\circ$   $D^m$   $G^7$   $G^+$   $C$

win - ter time you're good and kind, For - ev - er by my side, But when

$G/D$   $C^m/E_b$   $G/D$   $E^7$   $A^m$   $D^7$   $G$

sum - mer's near you dis - ap - pear, Don't ev - en say good - bye. You're goin' to

$D^7$   $G^7$   $D^7$   $G^7$

long for me some - day, But I'll be far a - way. 'Cause when the

**B**  $C$   $C^7$   $C^7/B_b$   $D^7/A$   $D^7$

cold wind does blow with its ice and its snow, Then your heart

$G^7$   $C$   $E_b^\circ$   $G^7/D$   $G^7$

soon will melt for each sor - row I have felt. And when your

$C$   $C^7$   $C^7/B_b$   $D^7/A$   $D^7$

friends turn a - way, time will prove what I say. Now's your time,

$G^7$   $C$   $C^7$   $C^\circ$   $G^7$   $C$

I'll have mine Some Sweet Day. (Yes, Some Sweet Day.)

Jo Trent & Thomas "Fats" Waller - 1927

Rec: Fletcher Henderson Orch. (Don Redman arr.) 1927,  
Paul Whiteman Orch. (H. Busse, T. & J. Dorsey, Pingatore,  
etc.) 1927. This sheet based on the Lennie Hayton arr.

Concert Pitch

**A**

**Staff 1:**  $A^{\flat 9}$   $A^{\flat 9}$   $G^9$   $G^{\flat 9}$   $F^9$   $E^9$   
**Staff 2:**  $Fm6$   $E^{\circ}$   $Fm6$   $B^7$   $B^{\flat 7}$   $E^{\flat}$   $D^{\flat 9}$   
**Staff 3:**  $A^{\flat 9}$   $A^{\flat 9}$   $G^9$   $G^{\flat 9}$   $F^9$   $E^9$   
**Staff 4:**  $Fm6$   $E^{\circ}$   $Fm6$   $B^7$   $B^{\flat 7}$   $E^{\flat}$   $D^{\flat}$   $E^{\flat}$  *Splash!*  $G^7$   
**Staff 5:**  $Cm$   $G^7/D$   $Cm/E^{\flat}$   $G^7/D$   $Cm$   $G^7/D$   $Cm/E^{\flat}$   $D^7$   
**Staff 6:**  $Gm$   $Gm/F$   $E^{\flat}$   $Gm/D$   $D^7$   $Gm$  *Splash!*  $B^{\flat 7}$   
**B**

**Staff 7:**  $A^{\flat 9}$   $A^{\flat 9}$   $G^9$   $G^{\flat 9}$   $F^9$   $E^9$   
**Staff 8:**  $Fm6$   $E^{\circ}$   $Fm6$   $B^7$   $B^{\flat 7}$   $E^{\flat}$  *Trombone:*  
**Staff 9:**  $Gm^7$  *Cornet:*  $F^6$  *Splash!*  $F^7$   
**Staff 10:** *Splash!*  $B^{\flat 7}$   $A^7$   $A^{\flat 7}$   $G^{\circ}$   $G^+$   $C^+$   $F^+$   $B^{\flat 7}$

**C**

$E^b$   $F^{\#o}$   $G^+$   $C^+$   $F^+$   $B^b7$   
 $E^b$   $Cm6$   $Fm7$   $Cm$   $Fm$   $Cm$   $G7$   
 $E^b$  *Splash!*  $D^9$

**D**

$E^b7$   $B^b7$   $E^b7$   $B^b7$   
 $Fm7$  **Cornet:**  $B^b7$   $B^b\circ$   $B^b7$  *Splash!*  
**Trombone:**  $E^b7$   $B^b7$   $E^b7$   $B^b7$   
 $D^{\circ}$   $E^{\circ}$   $F^{\circ}$   $G^{\circ}$   $E^9$   $F^9$   $F^{\#9}$   $G^9$

D.C. (Back to "A") - Take Coda:

**Coda:** **Off-Beat Chords:**

$E^b$   $Cm$   $A^b$   $B^b7$   $E^b$   $A^b$   $E^b$  *Splash!* *Splash!* *Splash!*

Lu Watters - 1944

Named for Joshua A. Norton, who proclaimed himself "Emperor of the United States & Protector of Mexico" c. 1858. Norton lived in San Francisco. One of his "hunches" was that there would someday be a bridge built over the San Francisco Bay.

Concert Pitch

Fm

**A** Fm C7 Fm

Fm Db7 C7

Fm C7 Fm

Db Fm C7 Fm C7 1. Fm 2. Fm

Fm Tromb. 1 Bar: Db C

**B** C C#o G7 C#o

G7 C

C C7 F F#o

C/G D7 G7 C C7



# I'm With You! Horns On Automobiles

The Firehouse Jazz Band

Concert Pitch

Clarence Gaskill - 1928

Also wrote: "I Can't Believe That You're

In Love With Me" 1927, "Prisoner Of Love" 1931, etc.

Rec: Fred "Sugar" Hall & His Sugar Babies 1928,

Seven Blue Babies (w/ T. & J. Dorsey, voc. Jack Kaufman)

**A**

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The lyrics are written below the notes. Chord symbols are placed above the notes. The first staff begins with a diamond-shaped box containing the letter 'A'. The lyrics are: "Ev - 'ry - bod - y has a cer - tain rac - ket now - a - days. I just got a fun - ny one that keeps me in a daze. Some folks like the op - 'ra and then oth - ers like the blues, But I like some - thing diff - 'rent and here's the one I choose: I'm".

Ev - 'ry - bod - y has a cer - tain rac - ket now - a - days.

I just got a fun - ny one that keeps me in a daze.

Some folks like the op - 'ra and then oth - ers like the blues, But

I like some - thing diff - 'rent and here's the one I choose: I'm

On ensembles & behind vocal: Horns play car horn "ta-ta-ta-ta", clarinet a half-step below cornet.

**B**

wild a - bout horns on au - to - mo - biles that go

"Ta - ta - ta - ta", "Ta - ta - ta - ta". I

don't know what there is a - bout one, But

you can't get a girl with - out one. I

**C**

ain't had a girl - friend for ma - ny a night, Since

I got that bu - gle I'm do - in' al - right! I'm

wild a - bout horns on au - to - mo - biles that go

"Ta - ta - ta - ta ta - ta - ta".

Jerry Livingston-Abner Silver-Mitchell Parish - 1938  
 Rec: Fats Waller (Victor #25762) 1938.  
 Bob Wills & His Texas Playboys 1946, etc.

Concert Pitch

**A**

F m6                      B♭m6/F                      F m6                      B♭m7

I keep dream - in' of my mam - my and my pap - py

Fm/C                      D♭7                      C7+                      Fm7                      B♭m/F                      Fm7                      F°

in the win - ter - time gloom.

F m6                      B♭m6/F                      F m6                      B♭m7

And I see those south - ern bow - ers where the flow - ers

Fm/C                      D♭7                      C7+                      Fm7                      B♭m/F                      Fm7                      F°

fill the air with per - fume.

**B**

B♭m7                      E♭7                      B♭m7                      E♭7

For when I hun - ger for per - fec - tion,

B♭m7                      E♭7                      A♭                      C°                      C7

I turn my eyes in one di - rec - tion.

F m6                      B♭m6/F                      F m6                      B♭m7

All I do is draw the cur - tain of a cer - tain

Fm/C                      D♭                      G7

win - dow here in my room.                      My



**Chorus:**

**C**  
win - dow fa - ces the South, And

**C** **C7**  
I'm al - most half - way to hea - ven.

**F** **F#°** **C** **A7**  
Though snow is fall - in', still I can see,

**D7** **G7**  
Fields of cot - ton smil - in' at me. My

**D** **C**  
win - dow fa - ces the South, And

**C** **C7**  
though I am far from the Swan - ee,

**F** **F#°** **C** **A7**  
I'm never frown - in' or down in the mouth, My

**D7** **G7** **C**  
win - dow fa - ces the South.

Ferd "Jelly Roll" Morton - 1927  
 Rec: Jelly Roll Morton's Red Hot Peppers  
 (w/ Johnny & Baby Dodds, J. St. Cyr, etc.) 1927

Concert Pitch

**A**

**B**

**C**

Musical staff with chords: Eb3, E°, Bb/F, Bb7, Eb3, E°, Bb/F, Bb7

Musical staff with chords: Eb3, E°3, Bb/F, Bb, C7, F7, Bb

Musical staff with a diamond-shaped section marker 'D' and a circled 'X' symbol. Chords: Eb, E°, Bb/F, Bb7, Eb, E°, Bb/F, Bb7

Musical staff with chords: Eb, E°, Bb/F, G7, C7, Gm7, Gb7, F7, Bb7

Musical staff with chords: Eb, E°, Bb/F, Bb7, Eb, E°, Bb/F, Bb7

Musical staff with chords: Eb, E°, Bb/F, G7, C7, F7, Bb

Musical staff with a diamond-shaped section marker 'E'. Chords: Eb7, E°, Bb/F, Bb, Eb7, E°, Bb/F, Bb

Musical staff with chords: Eb7, E°, Bb/F, C7/E, Gm7, Gb7, F7, Bb7

Musical staff with chords: Eb7, E°, Bb/F, Bb, Eb7, E°, Bb/F, Bb

Musical staff with chords: Eb7, E°, Bb/F, G7, C7, F7, Bb, D.S. (Back to "D")

Coda:

Musical staff for Coda with chords: C7, F7, Bb

George Lewis  
Rec: George Lewis & His New Orleans Music  
(w/ George Lewis-clar, Jim Robinson-trmb,  
"Slow Drag" Pavageaux-bass, etc.) New Orleans 1950  
& at the Beverly Caverns in L. A. in 1953,  
The Louisiana Repertory Jazz Ensemble 1995, etc.

Concert Pitch

Slow Blues

The musical score for "Slow Blues" is written in 12/8 time and consists of three staves. The first staff begins with a C major chord and contains a melodic line with a triplet of eighth notes. The second staff starts with an F major chord and includes a triplet of eighth notes and a quarter note with a fermata. The third staff begins with a D7 chord and features a triplet of eighth notes. Chord changes are indicated above the staff: C, F7, C, C7, F, C, A7, D7, G7, C, F7, and C. The piece concludes with a double bar line.

# PERCIDO

The Firehouse Jazz Band

(459)

Concert Pitch

H. J. Lengsfelder-Ervin Drake-Juan Tizol - 1942  
Rec: Duke Ellington Orch. 1942, Gene Krupa Trio,  
Louis Armstrong (1950's California concert recording),  
The Titan Hot Five 1997, etc.

**A** Cm7 F7 Cm7 F7 Bb

Cm7 F7 Cm7 F7 Bb

Cm7 F7 Cm7 F7 Bb

Cm7 F7 Cm7 F7 Bb Eb7 Bb

**B** D7 Ab7 G7

C7 Gb7 F7

Cm7 F7 Cm7 F7 Bb

Cm7 F7 Cm7 F7 Bb Eb7 Bb

Lu Watters - 1944

Rec: Lu Watters Yerba Buena Jazz Band  
(Turk Murphy-trmb, Bob Scobey-trmp, Bob Helm-clar, Wally Rose-pno, etc.) 1946

Concert Pitch

Drums: Indian Tom-Toms 'til "A", a little voodoo 'til "B", Swing at "B":

Dm A7 Dm

♩ Dm (Vamp:)

A Dm Gm Dm

Gm Dm Bb7 A7

Dm Gm Dm

Dm A7

1. On to "B": Dm

2. To "Interlude": Dm

B F7 B° F7 Bb G°

F7 Bb

Low Brass-1Bar: B°

F7 B° F7 Bb F7 G°

Bb

Break! - Trombone 2 Bars:

1. Back to "B": Bb

2. Bb A7 D.S.

Back to Sign, Take 2nd Ending Before "B", Go to "Interlude":

**Interlude:**

Drums play rhythm as written 4 bars:

Musical staff with notes and chords: F7/C, B°, F7/C, B°, F7/C, F7

Musical staff with notes and chords: Bb, F7

Musical staff with notes and chords: F7, Bb, Eb, Ebm, Bb, Bb7, A7, Ab7

Musical staff with notes and chords: G7, C7

Musical staff with notes and chords: C7, F7

Musical staff with notes and chords: Bb, F7

Musical staff with notes and chords: F7, Eb7, D7, Gm, D7

Musical staff with notes and chords: Gm, Indian Tom-Toms 4 Bars on ensembles: C∅

Musical staff with notes and chords: F7, Bb, F7

Repeat for Solos (Back to "C"):

Musical staff with notes and chords: Last Time: Bb, A7, D7, G7, C7, F7, F7+, Bb

J. C. "Jimmy" Johnson & Andy Razaf - 1928  
Rec: Frankie Trumbauer & His Orch.  
(Bix, Lang, etc. Voc: Trumbauer & possibly  
Austin Young) 1928, etc.

This bit of comedy dialogue was recorded by the Frankie Trumbauer Orchestra on Sept. 20, 1928.  
The band included Bix-cornet, Min Leibbrook-bass sax, Eddie Lang-guitar, Lennie Hayton-Piano, etc.

**\*Band plays song once thru, then rhythm section vamps during dialogue:**

(Slightly black dialect is used in dialogue, with "Tram" very laid back and "Austin" fast-talking and nervous)

**Tram:** Say now, how 'bout them there two dollars which you owe me?

**Austin:** Listen Tram, I'm gonna pay you them two dollars, but I can't pay you now. I'll pay you tomorrow.

**Tram:** Yeah, that's what you said.

**Austin:** Now listen Tram, ain't we been dubs a long, long time?

**Tram:** Yes, we is.

**Austin:** Ain't we been stickin' together thru thick and thin?

**Tram:** Yeah, that's just the reason I'm gonna thin out on you. You got too thick for me.

**Austin:** Man, I'm gonna pay you tomorrow.

**Tram:** Umm hmm, That's what you said. (Tram sings pick-ups to song,  
Austin inserts lower lines:)



The Firehouse Jazz Band

J. C. "Jimmy" Johnson & Andy Razaf - 1928  
 Rec: Frankie Trumbauer & His Orch.  
 (Bix, Lang, Bary, etc. Voc: Trumbauer &  
 possibly Austin Young) 1928, etc.

Concert Pitch

Take your to - mor - row and give me to - day, For your to -  
*Man, I'm gonna pay you tomorrow.*

mor - row is too far a - way. *Just one day.* At ev - 'ry

dawn - ing I've wait - ed in vain, I find each

morn - ing brings on - ly rain. How can I  
*You mean to say that I'm a cloud?*

bor - row to - mor - row to - day, With clouds a -  
*You don't have to borrow, I'm gonna pay you.*

round me all heav - y and gray? What your to -  
*Keep insistin' I'm a cloud, don't you?*

mor - row may bring don't mean a thing, And that is why I say: Take your to -  
*Listen t'me boy, I'm gonna KEEP that money!*

mor - row and give me to - day.

**B**

Teagarden sang Bb:  
stomp, Stomp Mis - ter Hen - ry Lee, And when I

E<sup>b</sup> F7 A<sup>b</sup>m6 E<sup>b</sup> C<sup>o</sup> B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7+

stomp, I want you to let me be.

E<sup>b</sup> F7 A<sup>b</sup>m6 E<sup>b</sup> C<sup>o</sup> B<sup>b</sup>7 E<sup>b</sup>

When they play that low down bass, Get the fev - er in my face,

B<sup>b</sup>7 C<sup>m</sup>

I just shake like a leaf on a tree. I wan-na

F7 B<sup>b</sup>7 C<sup>m</sup> C<sup>#o</sup> B<sup>b</sup>7 B<sup>b</sup>+

**C**

stomp, When they play that swing, That's

E<sup>b</sup> F7 A<sup>b</sup>m6 E<sup>b</sup> C<sup>o</sup> B<sup>b</sup>7 E<sup>b</sup>

what I need more than an - y - thing.

A<sup>b</sup> G7 A<sup>m</sup> B<sup>bo</sup> G7/B G7

When that jazz band, they be - gin, Hits me like a quart of gin, I'm gon-na

C7 F7 F<sup>#o</sup>

stomp, Mis - ter Hen - ry Lee.

E<sup>b</sup> F7 A<sup>b</sup>m6 E<sup>b</sup> C<sup>o</sup> B<sup>b</sup>7 E<sup>b</sup>

Concert Pitch

Arthur Sizemore & Haven Gillespie - 1928  
 (Also listed as 1921 by some sources)  
 Rec: Tampa Red 1934, Teddy Wilson 1937,  
 Bob Wills & His Texas Playboys 1936, etc.

G E A<sup>7</sup> D<sup>7</sup> G

May - be I am right, May - be I am wrong, But

G G<sup>°</sup> D<sup>7</sup> G

some - one else makes love to you, So don't blame me for feel - ing blue.

G E A<sup>7</sup> D B<sup>7</sup> E<sup>m</sup>

True you passed me by, I don't know just why.

D D<sup>°</sup> A<sup>7</sup> A<sup>7</sup>b<sup>5</sup> D<sup>7</sup>

I can't get you off my mind, no mat - ter how I try: Right or

Chorus melody similar  
to the Bob Wills version:

**A**

wrong, I'll al - ways love you. Tho' you're gone, I can't for - get. Right or wrong, I'll keep on dream - ing, Tho' I wake with the same old re - gret. All a -

**B**

long I thought I'd lose you, Still I prayed that you'd be true. In your heart please just re - mem - ber, Right or wrong, I'm still in love with you.

# BLUE RIVER

The Firehouse Jazz Band

Concert Pitch

Joseph Meyer, Alfred Bryan & A. Crawford - 1927

Rec: Frankie Trumbauer & His Orchestra

(Bix, B. Rank, A. Rollini, E. Lang, etc., Voc: Seger Ellis) 1927,

Gil Rodin Orch. (J. & C. Teagarden, J. Dorsey, etc.) 1933,

The Titan Hot Five 1997, etc.

## Verse:

**A**

Birds in the trees, and a song on the breeze,

Blue Riv - er why are you blue?

Light of the moon, and the star - light in June,

Must they bring sad - ness to you?

**B**

Must you sing of days gone by? Must you al - ways sigh? Tell me why your

Chorus:

**C**

song is sad, nev - er glad, Blue Riv - er, Blue Riv - er.

Do you hold the mem - 'ry of a van - ished dream? Sing to me of

lips I pressed, and ca - ressed, Blue Riv - er, Blue Riv - er.

'Til I saw my hopes go drift - ing down your stream. Can't we both for -

**D**

get that bright sum - mer night in our lit - tle ca - noe, When her blue eyes

lost their light as we whis - pered "A - dieu". When I hear your

lone - some song, some - thing's wrong, Blue Riv - er, Blue Riv - er,

May - be it's be - cause I'm just as blue as you.

J. Bodewalt Lampe - 1900

A "Cakewalk" performed by John Philip Sousa's band.

Rec: Lu Watters' Yerba Buena Jazz Band

(Bob Scobey, Turk Murphy, Wally Rose, Bob Helm, etc.)

1946, The Dutch Swing College Band 1981

Concert Pitch

B $\flat$  F

C7 F C $\sharp$ 7 G7 C7

B $\flat$  F D7

G7 C7 F E7 F7

**A** B $\flat$  C7 F7 B $\flat$

B $\flat$  F7 B $\flat$

B $\flat$  C7 F7 B $\flat$

G7 C $^m$  C7 F7 B $\flat$  F7

<sup>2.</sup> C7 F7 B $\flat$

Interlude:

F7 F $^\circ$  F7 B $\flat$ 7 N.C.

**B**

Eb Bb  
 F7 Bb  
 Eb Bb  
 F7 Bb

**C**

Bb C7 F7 Bb  
 Bb F7 Bb  
 Bb C7 F7 Bb  
 G7 Cm C7 F7 Bb

Solos at "C":  
 Out Chorus use melody from "A".



Thomas "Fats" Waller & George Brown - 1934  
 Rec: Louis Prima (Claude Thornhill-pno) 1935,  
 Red Nichols & His Big Ten (Carl Kress-gr)

Concert Pitch

Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>

You don't have to know the way, Signs are in the air.

G<sup>m</sup> D<sup>7</sup> G<sup>m</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup>7

Just re - mem - ber what I say, You'll know when you're there. When the

**A** A<sup>b</sup>/F B<sup>b</sup>7 E<sup>b</sup> G<sup>7</sup> C<sup>7</sup>

gen - tle breez - es blow, And the sweet mag - nol - ias grow, Where the

F<sup>m</sup> B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>m E<sup>b</sup>

mud - dy wat - ers flow, That's where the South be - gins. When you

A<sup>b</sup>/F B<sup>b</sup>7 E<sup>b</sup> G<sup>7</sup> C<sup>7</sup>

hear the Dark - ies croon, 'Neath a la - zy mel - low moon, And the

F<sup>m</sup> B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>m E<sup>b</sup>

whole world seems in tune, That's where the South be - gins.

**B** E<sup>b</sup>7 A<sup>b</sup> B<sup>o</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup> G<sup>b</sup>7

The on - ly road to Par - a - dise is a - long the riv - er shore.

F<sup>7</sup> B<sup>b</sup>7 D<sup>b</sup><sup>o</sup> E<sup>b</sup> F<sup>7</sup> B<sup>b</sup>7

The on - ly gate to Par - a - dise is an o - pen cab - in door. Where the

A<sup>b</sup>/F B<sup>b</sup>7 E<sup>b</sup> G<sup>7</sup> C<sup>7</sup>

folks all act like friends, Where a bro - ken heart soon mends, Where each

F<sup>m</sup> B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>m E<sup>b</sup>

care and sor - row ends, That's where the South be - gins.

# Just a Gigolo

The Firehouse Jazz Band

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Leonello Casucci - 1931

English lyrics: Irving Caesar

Rec: Ted Lewis Orch. (#1 chart record) 1931,  
Ben Bernie 1931, Bing Crosby 1931, Vincent Lopez,  
Louis Armstrong & His New Sebastian Cotton Club  
Orch. 1931, Roy Smeck "The Wizard of the Strings"  
1931, Wild Bill Davison Jazz Band,  
Jaye P. Morgan 1953, David Lee Roth 1985, etc.

Concert Pitch

**A** **G**  
Just a gi - go - lo, Ev - 'ry - where I go,  
**G** **G°** **D7**  
Peo - ple know the part I'm play - ing.  
**D7**  
Paid for ev - 'ry dance, Sell - ing each ro - mance,  
**D7** **D7+** **G**  
Ev - 'ry night some heart be - tray - ing.  
**B** **G** **D°**  
There will come a day, Youth will pass a - way,  
**E7** **A<sup>m</sup>**  
Then, what will they say a - bout me? When the  
**A<sup>m7</sup>** **C<sup>m</sup>** **G** **A7**  
end comes I know, They'll say "Just a gi - go - lo", As  
**D7** **G**  
life goes on with - out me.

Thomas "Fats" Waller & Andy Razaf - 1929  
 Rec: McKinney's Cotton Pickers (arr. Don Redman) 1930, Spike Hughes (Danny Polo-cl.) 1938, Clarence Williams (voc. Eva Taylor) 1930, Mary Lou Williams, etc.

Concert Pitch

Verse:

**A**

The musical score is written on a grand staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The melody is written on a single staff with a treble clef. Chord symbols are placed above the staff. The lyrics are written below the staff.

Tan town was a low down treat, Red hot dance that can't be beat,  
 When you see it you will feel e - last - ic.  
 Got a spec - ial name for it, Got a spec - ial name for it,  
 Watch the way we do this new fan - tast - ic.

**Chorus:**

**B** Fm Ab7 Db7 C7 Fm Ab7 Db7 C7  
An - y time you in - tro - duce the Zon - ky, Start to cut loose get hon - ky ton - ky,

Fm Ab7 Db7 Eb7 Ab C7  
It's a good ex - cuse to let your feel - in' run wild.

Fm Ab7 Db7 C7 Fm Ab7 Db7 C7  
Shake your feet a' plent - y, Don't be haught - y, Work 'em dou - ble twen - ty that means for - ty,

Fm Ab7 Db7 Eb7 Ab Ab7  
Make a nois - y en - try, Act just like a big child.

**C** Db Gbm Db F#o Db Ab7 Db Dbm  
Got such will you know what I want to say.

Ab C7 Ebm F7 Bb7 Eb Eb7 C7  
Hot? Much? That tem - po sure is tight that way.

Fm Ab7 Db7 C7 Fm Ab7 Db7 C7  
I will bet a dime a - gainst a do - nut, Oth - er dan - ces they may come and go, but,

Fm Ab7 Db7 Eb7 Ab  
When you learn the Zon - ky you will want it to stay.

Walter Doyle - 1931  
 Rec: The Harry Reser Orch. 1931,  
 Ted Lewis Orch. (w/ Benny Goodman,  
 Fats Waller, Muggsy Spanier, George Brunies,  
 etc.) 1931, etc.

Concert Pitch

**A**

El - la was a dan - cing girl who start - ed get - ting fat.

Ev - 'ry day brought two more pounds to El - la.

'Til one day she found she'd lost her job be - cause of that.

Then, to make it worse, She lost her fel - la. And

so she sailed to E - gypt to for - get, But

she made such a hit that she's there yet. If you

Chord symbols: Cm, D7, G7, Fm, Cm, G7, D7, G7, Cm, Cm, Cm, Fm6, G7.

**B** **Cm**  
 hear of a gal who can shake and quake 'til it makes you think of a ner - vous snake, They're

**G7 Fm6 G7 Cm G7**  
 speak - ing of E - gyp - tian El <sup>3</sup> - la. She

**Cm**  
 weighs two - twenty but they don't care, They like 'em plenty that way out there, She

**G7 Fm6 G7 Cm G7**  
 has the love of ev - 'ry fel <sup>3</sup> - la. She

**C** **Fm Cm**  
 does a dance and when she starts, By the riv - er Nile, The

**Fm D7 G7 G+**  
 boys all take their old sweet - hearts and throw 'em to the croc - o - diles. And

**Cm**  
 ev - 'ry sheik in the au - di - ence jumps up and yells that she's im - mense!

**G7 Fm6 G7 Cm**  
 How they love E - gyp - tian El <sup>3</sup> - la.

Henry Creamer & J. Turner Layton - 1917  
(The team that wrote "Way Down Yonder  
In New Orleans", "After You've Gone", etc.)

Concert Pitch

Drummer should set mood with 1917  
"Borneo jungle drums" sounds, especially  
on minor sections. 1918 sounds are acceptable.

Verse:

**A**

**Cm**  
Far a - way in Jun - gle land, *Tuba-Toms-etc.*

**Fm** **G7** **Cm**  
Jun - gle, Jun - gle, Jun - gle land, *Tuba-Toms-etc.*

**Cm**  
Where they play up - on the sand, *Tuba-Toms-etc.*

**Bb7** **Fm7** **Bb7**  
Jun - gle, Jun - gle, Jun - gle sand. *Tuba-Toms-etc.*

**B**

**Bb7** **Bb+**  
In the eve - ning when the day is cool - er

**Eb**  
ev - 'ry - bod - y does the Boo - la Boo - la.

**Cm**  
And they say that mon - key band, *Tuba-Toms-etc.*

**Bb** **F7** **Bb7**  
Tum - bles, Stum - bles, As they bun - gle thru the jun - gle.

Chorus:

C

**B $\flat$ 7**  
 Down in Bor - ne - o, Down in Bor - ne - o,

**E $\flat$**  **E $\flat$**  **E $\circ$**   
 Down in Bor - ne - o Isle. I love to

**B $\flat$ 7/F** **B $\flat$ 7/D** **E $\flat$**  **E $\circ$**  **B $\flat$ 7/F** **B $\flat$ 7**  
 see those wild men danc - ing a - round,

**E $\flat$**  **D7** **E $\flat$**   
 And those real wild wo - men in swim - min'!

D

**B $\flat$ 7**  
 Down in Bor - ne - o, Where I want to go,

**E $\flat$**  **C7** **C $\circ$**  **C7**  
 All they wear is a smile, Tuba:

**Fm**  
 And ev - 'ry eve - ning when the lights are low,

**Cm**  
 Oh, Oh, Oh, Oh, Oh, Oh, Oh, Oh, Oh!

**B $\flat$ 7**  
 How they toad - al - o, To the mus - ic slow,

**F7** **B $\flat$ 7** **E $\flat$**  **A $\flat$ 7** **E $\flat$**   
 Down in Bor - ne - o Isle.



Optional Trombone Solo 1x:

**C**

Chord progression for section C:  
Measure 1:  $D^{\flat}$   
Measure 2:  $E^{\circ}$   $A^{\flat 7}$   
Measure 3:  $D^{\flat}$   
Measure 4:  $G^{\flat}$   $G^{\flat m}$   $D^{\flat}$   $D^{\flat 7}$   
Measure 5:  $G^{\flat}$   $G^{\circ}$   $D^{\flat}/A^{\flat}$   $B^{\flat 7}$   
Measure 6:  $E^{\flat 7}$   $A^{\flat 7}$

**D**

Chord progression for section D:  
Measure 1:  $D^{\flat}$   
Measure 2:  $E^{\circ}$   $A^{\flat 7}$   
Measure 3:  $D^{\flat}$   
Measure 4:  $G^{\flat}$   $G^{\flat m}$   $D^{\flat}$   $D^{\flat 7}$   
Measure 5:  $G^{\flat}$   $G^{\circ}$   $D^{\flat}/A^{\flat}$   $B^{\flat 7}$   
Measure 6:  $E^{\flat 7}$   $A^{\flat 7}$   $D^{\flat}$

Solos at "C":

*Fine*

Concert Pitch

Cornet Break - 2 Bars:

Musical notation for the Cornet Break, consisting of two bars. The first bar features a Bb7 chord and a melodic line with eighth notes. The second bar features E° Bb7 E° Bb7 Bb7 chords and a melodic line with quarter notes and rests.

Musical notation for section A, first line. It begins with a Bb7 chord and a melodic line with quarter notes, followed by an Eb chord and a melodic line with quarter notes.

Musical notation for section A, second line. It features Eb, C7, F7, and Bb7 chords with corresponding melodic lines.

Musical notation for section A, third line. It features Bb7, Eb, and Eb7 chords with corresponding melodic lines.

Musical notation for section A, fourth line. It features Ab, A°, Eb/Bb, C7, Fm7, Bb7, Eb, and Bb7 chords with corresponding melodic lines.

Musical notation for section B, first line. It begins with an Ab chord and a melodic line with quarter notes, followed by G, Ab, Eb7, and Ab chords.

Musical notation for section B, second line. It features Ab, G, Ab, F+, Bb7, Eb7, and Eb+ chords with corresponding melodic lines.

Musical notation for section B, third line. It features Ab, G, Ab, Eb7, Ab, and Eb+ chords with corresponding melodic lines.

Tuba Break - 2 Bars:

Musical notation for the Tuba Break, consisting of two bars. The first bar features an Ab chord and a melodic line with quarter notes. The second bar features Eb7 Ensemble, Ab, A°, Eb7, Eb+, and Ab chords.

Musical notation for section B, fourth line. It features Ab7, G7, Gb7, Gb7, F7, E7, Ab, Ebm, B7, Ab7, and Ab7 chords with corresponding melodic lines.

**C** **F** **F#°** **C** **A7**

Rocked to sleep while the cra-dle went to and fro, To and fro to the tune of the "Tic - kle Toe".

**D7** **G7** **C** **C°** **D7**

Ev - er since I start - ed in to grow, I'd love to hear the mu-sic play-in', See my dear old mam-my sway-in'.

**F** **F#°** **C** **A7**

Jazz, jazz, jazz, that's all I ev - er knew, All day long I nev - er would get thru.

**D7** **G7** **C** **C°** **G7** **C** **G7** **G+**

Jazz, jazz, jazz, That's all I want to do, Play me a lit - tle jazz! 'Cause I'm a

**D** **C** **C°** **C** **C7** **F**

Jazz Ba - by, Full of jazz - bo har - mo - ny. That

**F** **Dm7** **C** **C°** **C** **G7** **G+**

"Walk the Dog" and "Ball the Jack" that caused all the talk, is just a cop-y of the way I nat - 'ral-ly walk! 'Cause I'm a

**C** **C°** **C** **D7** **G7** **C**

Jazz Ba - by, Lit - tle Jazz Ba - by that's me!

Solos At "D":  
After last solo play "C" to end - No repeat

# JAZZ BABY

The Firehouse Jazz Band

M. K. Jerome & Blanche Merrill - 1918  
 Rec: Banu Gibson 1983, etc.

Concert Pitch

C C° G7 C C° G7

My dad-dy was a rag-time trom-bone play-er, My mam-my was a rag-time cab - a - ret-er.

C E7 E°Am D7 G7

They met one day at a tan-go tea, There was a syn-co-pa-ted wed-ding and then came me.

C7 F F7 D7 G7

Folks think the way I walk is a fad, But it's a birth-day pres-ent from my mam-my and dad. I'm a

**A** C C° C C G7 C C°

Jazz Ba-by, I want to be jazz-ing all the time. There's some-thing

G7 C D7 G7 G+

in the tone of a sax-o- phone, that makes me do a lit-tle wig-gle all my own. 'Cause I'm a

**B** C C° C C7 F

Jazz Ba-by, Full of jazz-bo har-mo-ny. That

F Dm7 C C° C G7 G+

"Walk the Dog" and "Ball the Jack" that caused all the talk, is just a cop-y of the way I nat-'ral-ly walk! 'Cause I'm a

C C° C D7 G7 C

Jazz Ba-by, Lit-tle Jazz Ba-by that's me!

# Sophisticated Lady

The Firehouse Jazz Band

Duke Ellington - Lyrics: Irving Mills & Mitchell Parish - 1933  
 Rec: Ellington Orch. 1933, Boswell Sisters 1933,  
 Coleman Hawkins, Casa Loma Orch. 1933, George Shearing,  
 Johnny Smith (guitar), Art Tatum, Jimmie Lunceford Orch. 1934

Concert Pitch

**B°** **A** **B<sup>b</sup>m** **G<sup>b</sup>7 F7 E7 E<sup>b</sup>7 A<sup>b</sup>** **A<sup>b</sup>7 G7 G<sup>b</sup>7 F7**

They say in-to your ear-ly life ro-mance came and in this heart of yours burned a

**B<sup>b</sup>7** **E<sup>b</sup>7** **A<sup>b</sup>** **A<sup>b</sup>7**

flame, a flame that flick-ered one day and died a-way.

**B<sup>b</sup>m** **G<sup>b</sup>7 F7 E7 E<sup>b</sup>7 A<sup>b</sup>** **A<sup>b</sup>7 G7 G<sup>b</sup>7 F7**

Then with dis-il-lu-sion deep in your eyes you learned that fools in love soon grow

**B<sup>b</sup>7** **E<sup>b</sup>7** **A<sup>b</sup>** **C<sup>m</sup> D7**

wise, the years have changed you some-how, I see you now.

**B** **G** **E<sup>m</sup>** **C** **D7** **G** **D°** **C** **C<sup>m</sup>** **D+**

Smok-ing, drink-ing, nev-er think-ing of to-mor-row. Non-chal-ant,

**G** **E<sup>m</sup>** **A<sup>m</sup>7** **D7** **G** **D°** **C<sup>m</sup>** **E<sup>b</sup>7** **D7**

Dia-monds shi-ning, danc-ing, din-ing with some man in a res-tau-rant, Is that all you real-ly want?

**B<sup>b</sup>m** **G<sup>b</sup>7 F7 E7 E<sup>b</sup>7 A<sup>b</sup>** **A<sup>b</sup>7 G7 G<sup>b</sup>7 F7**

No, Soph-is-ti-ca-ted La-dy, I know you miss the love you lost long a-

**B<sup>b</sup>7** **E<sup>b</sup>7** **A<sup>b</sup>**

go, And when no-bod-y is nigh, you cry.

Concert Pitch

William Wilander & Harry Donnelly - 1920  
 Rec: Vincent Lopez Orch. 1920

**A**

In the land of Af-ghan-is - tan, There's a Hin-du maid and a man.

She swore by the stars up a - bove her that he was the one to love her.

But there came an - oth - er one day, stole his Hin - du maid - en a - way.

Hin - du man is lone - ly and blue. In his dreams he's call - ing to her.

**B** *Chorus:*

In Af - ghan - is - tan, There's a car - a - van

by the fair o - a - sis, Wait - ing for you, And for you on - ly.

'Cross the des - ert sand, we will find a tem - ple,

There will be a bri - dal day for you, my i - dol, in Af - ghan - is - tan.

Lucky Millinder-Eddie DeLange-Johnny Brooks - 1942  
Rec: Doc Wheeler & His Orch. 1942

Concert Pitch

Verse:

The musical score for the verse is written in treble clef with a key signature of two flats (Bb) and a common time signature (C). The melody is accompanied by a series of chords indicated above the staff. The lyrics are written below the notes.

Chord progressions: F7, Bb6, F7, Bb6, Bb6, C7, F7, Bb6, F7, Bb6, Bb7, Eb, Gb7, F7, Bb6.

Lyrics: It was ear - ly Sun - day morn - ing, And the church was crowd - ed full. Old El - der Brown was rav - ing, He was an - gry as a bull. The con - gre - ga - tion sensed it, And they knew just what he meant when he said, "My text to - day is: 'You sin - ners must re - pent'".

**Chorus:**

**A**  $B\flat^6$   $Gm^7/F$   $B\flat^6$

Who threw the whis - key in the well? In the well

$B\flat^6$   $C^7$   $F^7$

Who threw the whis - key in the well? In the well Dea - con Jones  
Oh, I'm feel -

$B\flat$   $B\flat^7$   $E\flat$   $E^\circ$

knelt down to pray, All he said was "Hey, Hey". So  
in' might - y fine, I'm as high as a Geor-gia pine.

$B\flat$   $Gm^7$   $Cm^7$   $F^7$   $B\flat^6$

who threw the whis - key in the well? In the well

**B**  $B\flat^6$   $Gm^7/F$   $B\flat^6$

Who threw the whis - key in the well? In the well

$B\flat^6$   $C^7$   $F^7$

Who threw the whis - key in the well? In the well Keep your

$B\flat$   $B\flat^7$   $E\flat$   $E^\circ$

dip - pers out o' that well 'fore we all end up in Well!

$B\flat$   $Gm^7$   $Cm^7$   $F^7$   $B\flat^6$   $E\flat^7$   $B\flat^6$

Who threw the whis - key in the well?

Solos at "A":



Henry Creamer & Turner Layton - 1918  
(Same team who wrote "Way Down Yonder In New Orleans", "After You've Gone", "Strut Miss Lizzie", "Down In Borneo Isle", etc.)

Concert Pitch

**A**

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The melody is accompanied by a series of chords. The lyrics are: "I love to see the fel - lows hap - py all the while. Love to see them smile. That shows they're jol - ly and ev - 'ry- thing. I love to see the fel - lows hap - py all the while. It's cru - el, So cru - el, To let them plead. Oh, I".

Chord progressions for the first line: Eb, Fm7, Bb7, Eb, Bb+, Eb.

Chord progressions for the second line: Fm, Bb7, Eb, Gb°, Bb7/F.

Chord progressions for the third line: Eb, Fm7, Bb7, Eb, Bb+, Eb.

Chord progressions for the fourth line: Gm, D7, Gm, E°, Bb/F, Bb7.

**B**

**B<sup>b</sup>7** **E<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>**

can't let 'em suf-fer for the want of love. It's a shame to let 'em plead. No, I

**B<sup>b</sup>7** **E<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>**

shan't let 'em suf-fer for the want of love, When I know just what they need. Now there's

**E<sup>b</sup>7** **E<sup>b</sup>7<sup>+</sup>** **A<sup>b</sup>**

no use tryin' to stall, I just can't save them all! But when they

**F7** **B<sup>b</sup>7** **F<sup>m</sup>/C** **D<sup>b</sup>7** **B<sup>b</sup>7/D**

cry: "Oh, Come and kiss me, Sweet-ie", I'm bound to fall. Then I've

**C**

**B<sup>b</sup>7** **E<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>**

just got to take 'em in my lov-in' arms, Got to keep 'em out of harm. Then I've

**B<sup>b</sup>7** **E<sup>b</sup>7**

just got to make 'em be my tur-tle dove, My hon-ey love.

**A<sup>b</sup>** **C7/G** **F<sup>m</sup>** **G<sup>m</sup>/B<sup>b</sup>** **B<sup>b</sup>7/A<sup>b</sup>** **E<sup>b</sup>/G** **C<sup>m</sup>7**

Lov-in' kiss-es I'll pro-vide, Un-til they're sat-is-sied. 'Cause I

**F7** **B<sup>b</sup>7** **E<sup>b</sup>**

can't let 'em suf-fer, For the want of love!

Concert Pitch

Mary S. B. Dana - 1857  
 Traditional New Orleans funeral song,  
 usually played by brass bands

Slow Dirge (Could be accompanied by drum rolls with snares off)

**A**

Flee as a bird to your moun - tain, Thou who art wea - ry of sin.  
 He will pro - tect thee for - ev - er, Wipe ev - 'ry fall - ing tear.

Go to the clear flow - ing foun - tain, Where you may wash and be clean.  
 He will for - sake thee oh nev - er. Shel - tered so ten - der - ly there.

**B**

Fly for th' aven - ger is near thee, Call and the Sav - iour will hear thee.  
 Haste then, The hours are fly - ing, Spend not the mo - ment in sigh - ing.

**C**

He on his bos - om will bear thee, Thou who art wea - ry of sin. Oh  
 Cease from your sor - row and cry - ing, The Sav - iour will wipe ev - 'ry tear, The

thou who art wea - ry of sin.  
 Sav - iour will wipe ev - 'ry tear.

Walter Donaldson - 1928  
Rec: Frankie Trumbauer & His Orch.  
(Bix, Lang, etc., voc. Scruppy Lambert) 1928,  
Original Salty Dogs 1979, etc.

Concert Pitch

**A** **G7** **E7**

'Way down South, 'Way down in Bor - ne - o, There's a wild dance called the Bor - ne - o,

**A7** **A7-5/Eb** **D7** **G** **Eb7** **D7**

Way down, On Bor - ne - o Bay. **Tuba:**

**G7** **E7**

Ev - en though you've got a cor - ne - o you'll dance till the break of dawn - e - o,

**A7** **A7-5/Eb** **D7** **G** **Eb7** **E7** **F7** **F#7** **G7** **Ab7** **A7**

Way down, Old Bor - ne - o way.

**B** **Ab7**

Wild man Sam with his clothes all torn - e - o toot-toot-toot on his bam - boo horn - e - o,

**Em** **A7** **Am/E** **A<sup>o</sup>/Eb** **D7**

And the bam - boo ba - bies start to sway.

**G7** **E7**

When you see them do that Bor - ne - o you'll just put your jewels in pawn - e - o,

**A7** **A7-5/Eb** **D7** **G** **Eb7** **G**

Way down on Bor - ne - o Bay.

# SUPPY

The Firehouse Jazz Band

Howard "Howdy" Quicksell & Ray Klages - 1927  
Rec: Bix (with Rank, Murray, Signorelli, A. Rollini, Morehouse) 1927, Ray Miller Orch. 1928, The Titan Hot Five 1997, etc.

Concert Pitch

Verse:

**A**

Chord progression for the first four lines:

- Line 1: Eb, F7, Bb7, Eb, E°, Bb7/F, Bb7
- Line 2: Eb, F7, Bb7, Eb, Eb7
- Line 3: Ab, Eb, C7
- Line 4: F7, Bb7, Bb7+

Chorus: (Similar to the Bix chorus)

**B**

Section B consists of 12 measures of music in 4/4 time, written in a key signature of three flats (B-flat major/C minor). The notation is on a single treble clef staff. The first measure is a repeat sign. Chord symbols are placed above the staff: Eb (measures 1-3), B7 (measures 4-6), Eb (measure 7), E° (measure 8), Bb7/F (measures 9-10), Bb7 (measures 11-12). Accents (^) are placed above notes in measures 1-3, 7, and 11.

**C**

Section C consists of 12 measures of music in 4/4 time, written in a key signature of three flats (B-flat major/C minor). The notation is on a single treble clef staff. The first measure is a repeat sign. Chord symbols are placed above the staff: Eb (measures 13-14), B7 (measures 15-16), Eb (measures 17-18), Eb7+ (measures 19-20), Ab (measures 21-22), C7 (measures 23-24), Fm (measures 25-26). A triplet of eighth notes is marked with a '3' and a bracket in measure 19. Accents (^) are placed above notes in measures 13-14, 17, 19, 21, 23, and 25.

# That Dixie Jazz

The Firehouse Jazz Band

James P. Maguire & Warren DeWitt - 1919

Concert Pitch

**A**

Have you heard the la - test strain? It will lin - ger in your brain. For it's a  
rag - gy new mel - o - dy, So full of har - mo - ny, You'll want to hear it a - gain.  
It's a brand new South - ern drag, It's a dan - dy Dix - ie rag.  
Oh, babe, What do you say? Come let us hear the band play.

Chord symbols: Eb, B7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, C7, F7, Bb7, Eb, B7, Eb, Bb7, Eb, Bb7, Bb+, Eb, C7, F7, Bb7.

**B**

That Dix - ie jazz! That Dix - ie jazz!

My how I love to hear that Dix - ie jazz! Oh, just see 'em sway - ing when they're play - ing.

From left to right, Hold to me tight. It makes me

want to do the shuf - fle and the tick - le toe. Oh, Hon - ey! Come, let's go!

**C**

Lis - ten can't you hear that man just coax a moan from his trom - bone.

Lis - ten to that syn - co - pa - tion! It's the best I've ev - er known.

That Dix - ie jazz! That Dix - ie jazz!

My how I love to hear that dear old Dix - ie jazz. That Dix - ie Jazz!



Hoagy Carmichael, Fred Callahan, Irving Mills - 1925  
 Rec: Red Nichols (with J. Dorsey, Eddie Lang, etc.) 1927,  
 Paul Whiteman Orch. (with Bix, T. & J. Dorsey, Trumbauer,  
 Carmichael, etc.) 1927, Tommy Dorsey Orch. 1938, Art Hodes,  
 Yank Lawson, Arkansas Travelers (Miff Mole, etc.) 1927, etc.

Concert Pitch

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

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

Chorus: Repeat for Solos:

**A** E<sup>b</sup> D<sup>b</sup> C<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> B<sup>b</sup>7

E<sup>b</sup> D<sup>b</sup> C<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> E<sup>b</sup>7

A<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>7 B<sup>7</sup> F<sup>#</sup>7 B F<sup>#</sup>7 B<sup>7</sup>

B<sup>b</sup>7 E<sup>b</sup> D<sup>b</sup> C<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup>

After Solos:

**B** E<sup>b</sup>7 D<sup>7</sup> D<sup>b</sup>7 C<sup>7</sup> B<sup>7</sup> E<sup>b</sup> E<sup>b</sup>7 D<sup>7</sup> D<sup>b</sup>7 C<sup>7</sup> B<sup>7</sup> E<sup>b</sup>

**C**

Chords: Eb, Abm, Bb7, Eb, Abm, Bb7, Eb, Abm, Bb7, Eb, E°

Chords: Ab, Eb, Fm7, Bb7, Eb, Gm7, C7, C7-5

Chords: F7, Bb7, Eb, Fm7, Bb7, Eb, Bb+

**D**

Chords: Eb, Db, C7, Bb7, Eb, Ab, Abm, Eb, Bb7

Chords: Eb, Db, C7, Bb7, Eb, Ab, Abm, Eb

Chords: Ab, Eb7, Ab, Eb7, B7, F#7, B, F#7, B7

Chords: Bb7, Eb, Db, C7, Bb7, Eb, Ab7

Chords: Eb, Ab7, Eb, Ab7, Eb, Ab7, Eb

**B**

red hot and blue rhy- thm, New Yan - kee Doo - dle - doo rhy- thm.

Here's your chance to learn a red hot and blue dance. First you get

hot, Then you get hot - ter, You'll love it so you just got - ter.

Ev - 'ry - bod - y loves a red hot rhy- thm dance. And now we

**C**

come to the one - two - three beat, It's ab - so - lute - ly new.

Go eas - y, It's so eas - y to do. Play me a

red hot and blue jin - gle, Some- thing to make my blood tin - gle.

I'll go with 'em to a red hot rhy- thm tune.

# RED HOT & BLUE RHYTHM

The Firehouse Jazz Band

J. Fred Coots, Arthur Swanstrom & Benny Davis - 1929

Concert Pitch

**A**

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The first staff begins with a diamond-shaped box containing the letter 'A'. The melody is primarily composed of quarter and eighth notes. Chords are indicated above the staff lines. The lyrics are printed below the notes.

Chords for the first staff: Eb, Eb7, Ab, Abm, Eb, Bb7+, Eb

Lyrics for the first staff: Come on sis - ters, gath - er 'round, I've got some dan - cin' news.

Chords for the second staff: Bb7, Bb7+, Eb, A∅, D7+, D7, Gm, Bb7

Lyrics for the second staff: Put on your dan - cin' shoes, I'm gon - na change your views.

Chords for the third staff: Eb, Eb7, Ab, Abm, Eb, Bb7+, Gm7, C7

Lyrics for the third staff: I'm a Yan - kee rhy - thm hound, rar - in' to go, and how!

Chords for the fourth staff: Bb/F, Gm, Gb6, F7, Bb7, Bb°, Bb7, F7, Bb7

Lyrics for the fourth staff: Fall in line and do it with me right now! Let's do that

Maceo Pinkard, lyr: Wm. Tracy & Alex Belledna - 1921  
(Pinkard also wrote: Sweet Georgia Brown, Them There Eyes, Gimme A Little Kiss, Sugar, I'll Be A Friend With Pleasure, etc.) Rec: Eileen Stanley 1922

Concert Pitch

**A**

E<sup>b</sup> A<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>7 C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7<sup>+</sup>

I'm blue, Thru and thru, 'Cause they're gon - na take jazz a - way.

G<sup>7</sup> A<sup>b</sup> E<sup>b</sup> E<sup>b</sup>m B<sup>b</sup> F<sup>7</sup> B<sup>b</sup>

On my knees, I'm ask - ing you please, Just to pay at - ten - tion to me while I say:

B<sup>b</sup> B<sup>b</sup>7 D<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7<sup>+</sup>

Can't you see it's wrong to con - demn a song. Jazz has sim - ply got to stay, Now!

**B**

E<sup>b</sup> F<sup>7</sup>

High - brow mu - sic real - ly is a treat, In an op - 'ra house it can't be beat.

B<sup>b</sup>7 E<sup>b</sup> B<sup>7</sup>/F<sup>#</sup> Fm<sup>7</sup> B<sup>b</sup>7<sup>+</sup>

But what makes you wan - na shake yo' feet? 'Tain't noth - in' else but jazz, Babe!

E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> A<sup>o</sup>

In so - ci - e - ty of style and grace, Ev - 'ry lit - tle move - ment has just a

E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7<sup>+</sup> E<sup>b</sup> B<sup>b</sup>7<sup>+</sup> E<sup>b</sup> F<sup>#o</sup> E<sup>b</sup>/G F<sup>#o</sup>

lit - tle bit of wob - blin', Lit - tle bit of tod - dlin'. Waltz - in' round is might - y fine, Gli - din' sure - ly is de - vine.

E<sup>b</sup>/G E<sup>b</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> C<sup>7</sup>

Still what makes you shiv - er an - y time? 'Tain't noth - in' else but jazz, Babe!

F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>

'Tain't noth - in' else but jazz.

Thomas "Fats" Waller & Andy Razaf - 1931  
Rec: Butterbeans & Suzie 1931

Concert Pitch

**A**

**She:** Look here Mis-ter Char-coal, You and I are through. I've had a-bout as much as I can stand of you.  
**He:** See here Miss High Yel-ler, Don't you get too smart. Your ra-di-o was out of or-der from the start.

Fool-in' with my ra-di-o both day an night, And still it's nev-er work-ing right.  
Since you try to blame me, I have got to state, Your set is old and out of date.

**B**

**She:** Ra-di-o Pa-pa, Ra-di-o Pa-pa, Your aer-i-al is al-ways down.

**He:** Broad-cast-in' Ma-ma, Broad-cast-in' Ma-ma, You spread your busi-ness all a-round.

**She:** Dial in on my se-crets and you'll tune off yet, The grave-yard is the sta-tion that you're gon-na get! **He:** There

ain't no use for you to get dra-ma-tic, Your loud talk's noth-in' but a lot of sta-tic.

**C**

**She:** Ra-di-o Pa-pa, Ra-di-o Pa-pa, You are more than I can bear.

You can't get no dis-tance 'cause your tubes are weak. **He:** You've bro-ken your con-den-ser, and your bat-ter-ies leak.

**She:** Ra-di-o Pa-pa, **He:** Broad-cast-in' Ma-ma, **Both:** Ma-ma's giv-ing you the air.  
Pa-pa's

Lewis F. Muir & L. Wolfe Gilbert - 1912

In movies: "The Vernon & Irene Castle Story" & "The Jolson Story".

Rec: The High Sierra Jazz Band, Turk Murphy's Jazz Band 1950, The Basin Street Six (Girard, Fountain) 1950

Concert Pitch

Verse:

**A** C G<sup>+</sup> C C<sup>7</sup>

Way down on the levee in old Ala - bam - y, There's  
The whis - tles are blow - in', the smoke - stacks are show - in', The

F C<sup>+</sup> F

Dad - dy and Mam - my, and Eph - riam and Sam - my, On a  
ropes they are throw - in', ex - cuse me, I'm go - in' to the

C E<sup>7</sup> F C

moon place light where night you can find - them all,  
place light where all is har - mo - ni - ous,

D<sup>7</sup> G<sup>7</sup>

While they are wait - in' the ban - jos are syn - co - pa - tin'.  
Ev - en the preach - er, He is the dance - ing teach - er.

**B** C G<sup>+</sup> C C<sup>7</sup>

What's that they're say - in'? What's that they're say - in'?  
Have you been down there? Were you a - round there? If

F C<sup>+</sup> F

While they keep play - in', hum - min' and sway - in', It's the  
you ev - er go there you'll al - ways be found there, Why,

C E<sup>7</sup> F C

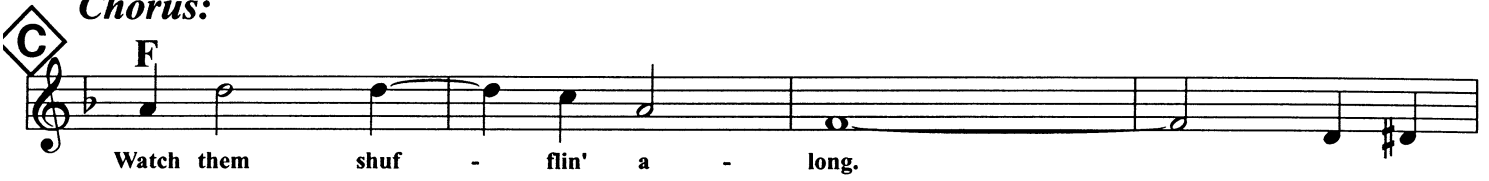
good dog - ship gone, Rob - ert E. Lee that's come to  
Here comes my ba - by on the

D<sup>7</sup> G<sup>7</sup> C C G<sup>7</sup>/D C<sup>7</sup>/E

car - ry the cot - ton a - way.  
good old Rob - ert E. Lee.

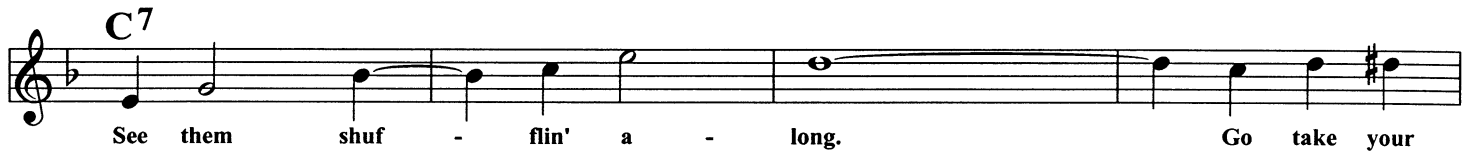
**Chorus:**

**C**



Watch them shuf - flin' a - long.

**C7**



See them shuf - flin' a - long. Go take your

**C7**



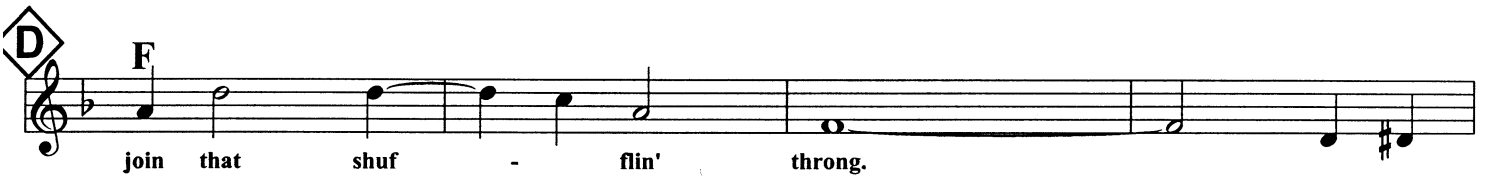
best gal real pal, Go

**F C+ F C7**



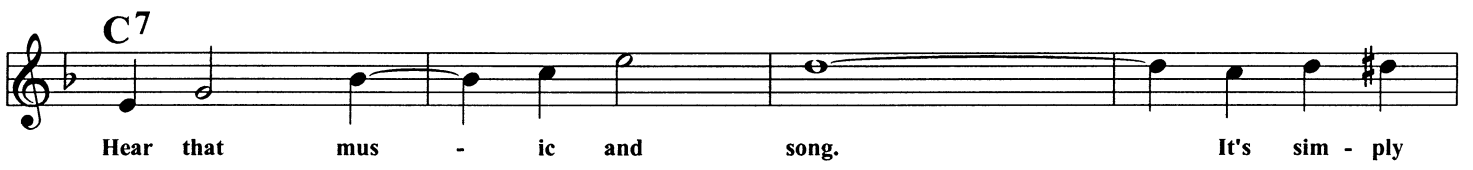
down to the lev - ee, I said to the lev - ee, And

**D**



join that shuf - flin' thron.

**C7**



Hear that mus - ic and song. It's sim - ply

**C7**



great, mate, Wait - in' on the lev - ee,

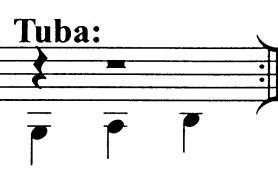
**C7 F F#7 G7**



Wait - in' for the Rob - ert E. Lee.

For Repeat:

**Tuba:**



Repeat Back to "A"



# LAZY DANDY

The Firehouse Jazz Band

The Original Dixieland Jazz Band (ODJB)

D. J. "Nick" LaRocca, Larry Shields, Henry Ragas - 1918  
Rec: ODJB 1918, The Wolverines (Bix, G. Brunies, etc.) 1924,  
Pete Daily's Dixieland Band, Eddie Edwards' Band (He was  
trombonist in the ODJB) (with B. Gowans, Max Kaminsky,  
Jack Lesberg, etc.)

Concert Pitch

**A**

**B**

**C**  $B\flat$   $B\flat$  Clarinet Break - 2 Bars:

$E\flat$   $B\flat$  Clarinet Break - 2 Bars:

$F7$   $B\flat$   $G7$

$C7$   $F7$   $B\flat$   $E\flat m6$   $B\flat$  *Fine*

**D**  $E\flat$   $E\flat^\circ$   $B\flat7$   $E\flat$   $E\flat$   $E^\circ$   $B\flat$   $B\flat7$

**E**  $E\flat$   $E\flat$  Trombone Break:  $E\flat$   $E\flat$  Trombone Break:

$B\flat7$   $E\flat$   $F7$   $B\flat7$

$E\flat$   $E\flat$  Trombone Break:  $E\flat$   $E\flat$  Trombone Break:

$A\flat$   $A^\circ$   $E\flat/B\flat$   $C^+$   $F7$   $B\flat7$   $E\flat$   $F7$

Back to "B" al Fine:

# Back In Your Own Back Yard

The Firehouse Jazz Band

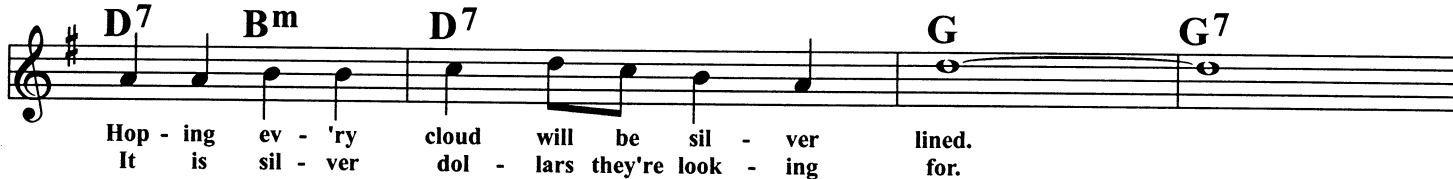
Al Jolson, Billy Rose, Dave Dreyer - 1927  
Rec: Paul Whiteman Orch. (Bix, J. Dorsey, Trumbauer, etc.) 1928, Fletcher Henderson Orch. 1937, Tiny Hill, Ina Ray Hutton 1941, Ben Bernie Orch. (voc. Scrappy Lambert) 1928, Eddie Condon's Jazz Band (w/ Lou McGarity, Gene Schroeder, etc.), Eva Taylor (Irene Gibbons) 1928, Patti Page, Les Brown Orch., Billie Holiday 1938, Pee Wee Russell (w/ Wild Bill Davison, Vic Dickenson, etc.) 1954

Concert Pitch


## Verse:

**A**


We leave home ex - pect - ing to find a blue - bird.  
When they sing you "Look for the sil - ver lin - ing",



Hop - ing ev - 'ry cloud will be sil - ver lined.  
It is sil - ver dol - lars they're look - ing for.



But we all re - turn, As we live we learn,  
You will find my friend, That the rain - bow's end,



That we left our hap - pi - ness be - hind.  
Is some - where a - round your kit - chen door. The bird with

**Chorus:**

**B** **G** **E<sup>b</sup>7** **A<sup>m</sup>7**  
feath - ers of blue, is wait - ing for you,

**D7** **D<sup>+</sup>** **G** **G<sup>o</sup>** **A<sup>m</sup>7** **D7**  
back in your own back yard. You'll see your

**G** **E<sup>b</sup>7** **A<sup>m</sup>7**  
cas - tle in Spain through your win - dow pane,

**D7** **G** **C<sup>m</sup>** **G**  
back in your own back yard. Oh you can

**C** **B<sup>m</sup>** **E7**  
go to the east, go to the west, but some day you'll come,

**A7** **A<sup>m</sup>7** **C<sup>m</sup>** **D7** **D<sup>+</sup>**  
wear - y at heart, back where you start - ed from. You'll find your

**G** **E<sup>b</sup>7** **A<sup>m</sup>7**  
hap - pi - ness lies, right un - der your eyes,

**D7** **G** **C<sup>m</sup>** **G**  
back in your own back yard.

Similar to the Trumbauer/Bix version, but with the orchestrated Eb section omitted.

Composer information is vague. One source lists "Miller", while another lists "Manone & Mole". (Presumably Wingy & Miff). ?? Not to be confused with Shelton Brooks' 1911 song with the same title. Rec: Frankie Trumbauer Orch. (Bix, J. Dorsey, Lang, Rank, Leibbrook, etc.) 1928, Red Nichols recorded same title also in 1928.

Concert Pitch

Tempo di brisk

**A**

**B**

**Break - 2 Bars:**

**Fine Ending:**

*Interlude:*

The interlude consists of three staves of music in G minor, 7/8 time. The first staff begins with a common time signature 'C' in a diamond shape. The chords are Gm, D7, Gm, Gm, D7, and Gm. The second staff starts with Cm, followed by Gm, Gø, and D7. The third staff starts with Gm, followed by D7, Gm, C7, and F7. The music features eighth and sixteenth notes, often beamed together, and includes slurs and accents.

Back to "A" for Solos - Stay on Page 1 - Play "Fine Ending" every time.

# The Isle of Capri

The Firehouse Jazz Band

Jimmy Kennedy & Will Grosz - 1934  
Rec: Guy Lombardo Orch. 1935,  
Hit recording for Wingy Manone's  
Dixieland Band in 1935.

Concert Pitch

**A** **F**

'Twas on the Isle of Ca - pri that I found her, Be - neath the  
She was as sweet as a rose at the dawn - ing, But some - how  
She whis - pered soft - ly, "It's best not to lin - ger", And then as

**F** **C7**

shade of and old wal - nut tree. Oh, I can  
fate had - n't meant her for me, And she tho' I  
I kissed her hand I could see, she wore a

**C7**

still see the flow'rs bloom - ing 'round her, Where we  
sailed with the tide ring in the morn - ing, Still my  
plain gold - en ring on her fin - ger, 'Twas good -

**G7** **C7** **F** *Fine*

met on the Isle of Ca - pri.  
heart's on the Isle of Ca - pri.  
bye on the Isle of Ca - pri.

**B** **Bb** **F**

Sum - mer time was near - ly o - ver,

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

Blue I - tal - ian sky a - bove.

**Bb** **F**

I said "La - dy, I'm a rov - er,

**Dm** **G7** **C7**

Can you spare a sweet word of love?"

One Chorus = AABA

D.C. ("A") al Fine:

Rec: Glen Gray Casa Loma Orch. 1933, Boyd Raeburn Orch., Woody Herman Orch. (This was first theme song), Adrian Rollini Orch., Isham Jones Orch. 1933, Clyde McCoy Orch. 1938, Bob Wills & His Texas Playboys, Dukes of Dixieland 1956, etc.

Concert Pitch

**A** Dm E7 A7  
 Let me sigh, let me cry when I'm blue. Let me

Dm Bb7 A7 A+ Dm A7  
 go 'way from this lone - ly town. Won't be

Dm E7 A7  
 long till my song will be thru, 'Cause I

Dm Bb7 A7 A+ Dm A7  
 know I'm on my last go 'round. All the

**B** Dm Fm Dm6 A7  
 love I could steal, beg or bor - row, would - n't

Dm Bb7 A7 Bb7 A7  
 heal all this pain in my soul. What is

Bb7 Dm A7  
 love but a pre - lude to sor - row, With a

Bb7 A7  
 heart - break a - head for your goal. Here I

**C** Dm E7 A7  
 go, Now you know why I'm leav - ing, Got the

Dm Bb7 A7 A+ Dm  
 blues, what can I lose, Good - bye.



# At the Codfish Ball

The Firehouse Jazz Band

Sidney Mitchell & Lew Pollack - 1936  
Rec: Tommy Dorsey's Clambake Seven  
(Pee Wee Irwin, Johnny Mince, Bud Freeman,  
Howard Smith, Carmen Mastren, Dave Tough,  
Edythe Wright) 1937

Concert Pitch

**A** **F**

Come a - long and fol - low me,

**C7** **F** **B $\flat$ 7** **F**

To the bot - tom of the sea,

**C7**

We'll join in the jam - bo - ree at the cod - fish ball!

**F**

Lob - sters danc - ing in a row, shuf - fle off to Buf - fa - lo,

**C7** **F** **B $\flat$ 7** **F** **F7**

Jel - ly fish sway to and fro, at the cod - fish ball!

**B** **B $\flat$**  **B $\flat$ 7** **A7** **A $\flat$ 7**

Fin - nan - had - die leads the eel, through an I - rish reel. The

**G7** **C** **C7**

cat - fish is a danc - in' man, But he can't can can like the sar - dine can!

**F**

Tu - nas "truck - in"' left and right, Min - nies mooch - in' what a sight!

**C7** **F** **B $\flat$ 7** **F**

There won't be a hook in sight at the cod - fish ball.

# Blue Again

The Firehouse Jazz Band

492

Dorothy Fields & Jimmy McHugh - 1930  
(From unsuccessful B'way show "Vanderbilt Revue")  
Rec: Duke Ellington Orch. 1931, Red Nichols  
(w/ Teagarden, Goodman, etc.) 1930, Lee Morse 1931,  
Louis Armstrong 1931, Wild Bill Davison 1970 & others,  
(This was one of Wild Bill's favorite songs).

Concert Pitch

This version more similar to Wild Bill's than to original sheet music.

**A** C Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Blue a - gain, blue a - gain, And you know darn well that it's you a - gain, 'Cause you

C C<sup>+</sup> F D<sup>∅</sup> D<sup>7</sup> G<sup>7</sup> G<sup>+</sup>

said last night we were through a - gain, and now I'm blue a - gain. I'm a -

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

lone a - gain, I'm a - lone a - gain, And I'm out a - round on my own a - gain, 'Cause my

C C<sup>+</sup> F D<sup>7</sup> G<sup>7</sup> C C<sup>7</sup>

mock - ing bird has flown a - gain, And I'm a - lone a - gain.

**B** Fm

Tho' I say I hate you, I love you more ev - 'ry day.

D<sup>7</sup> G<sup>7</sup>

Tho' I ag - gra - vate you, Hon - est, I'm dy - in' to say: That it's

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

new a - gain, You a - gain, And we'll meet to - day at two a - gain, But to -

C C<sup>+</sup> F D<sup>7</sup> G<sup>7</sup> C

night we'll fight and be through a - gain, And I'll be blue a - gain.

Matty Malneck & Frank Signorelli, Lyr: Gus Kahn - 1932  
 Rec: Eddie Lang (gtr) & Frank Signorelli (pno) 1928 (before song was copyrighted), Paul Whiteman Orch. (voc. Mildred Bailey) 1932, Artie Shaw Orch. (Roy Eldridge, etc.) 1945, Adelaide Hall 1932, Phil Napoleon's Emperors 1946, Guy Lombardo Orch. 1932, Ziggy Elman Orch. 1939, Ruth Etting 1932, Bobby Hackett, Coleman Hawkins (Oscar Peterson, Herb Ellis, etc.) 1957, Stella Brooks (Sidney Bechet, George Brunies, F. Newton, Joe Sullivan, Lesberg, Wettling) 1946, The Titan Hot Five 1997, etc.

Concert Pitch

**A**  $E\flat 7$   $D 7$   $E\flat 7$   $D 7$   $G$

I'll nev-er be the same, Stars have lost their mean-ing for me. I'll

$E\flat 7$   $D 7$   $E\flat 7$   $D 7$   $G$

nev-er be the same, Noth-ing's what it once used to be. And when the

$Dm 7$   $G^+$   $C$

song - birds that sing, Tell me it's Spring, I can't be-lieve their song.

$A 7$   $D 7$

Once love was king, But kings can be wrong. I'll

**B**  $E\flat 7$   $D 7$   $E\flat 7$   $D 7$   $G$

nev-er be the same, There is such an ache in my heart.

$G 7$   $C$

Nev-er be the same, Since we're a - part. Tho' there's a

$A m$   $C m$   $G$   $B\emptyset/F$   $E 7$

lot that a smile may hide, I know down deep in - side, I'll

$E\flat 7$   $D 7$   $E\flat 7$   $D 7$   $G$   $E\flat M 7$   $G$

nev-er be the same, Nev-er be the same a - gain.

Concert Pitch

Art Kassel & Mel Stitzel - 1926  
Rec: Joe "King" Oliver (w/ Kid Ory) 1927,  
Fletcher Henderson Orch. (The "Dixie Stompers"  
w/ Rex Stewart, Coleman Hawkins, Buster Bailey) 1926,  
Clarence Williams' Stompers (Bubber Miley, Don Redman)  
1926, Lovie Austin (Johnny Dodds) 1926, Joe Candullo  
(w/ Red Nichols) 1926, etc.

## "Fast Stomp"

Musical score for "Fast Stomp" in F major, 2/4 time. The score consists of six staves of music. The first staff begins with a diamond-shaped section marker 'A'. The second staff begins with a diamond-shaped section marker 'B'. The third staff begins with a diamond-shaped section marker 'B'. The score includes various chords such as F, C7, F7, Bb7, F°, Bbm, and F7. The music is written in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The piece concludes with a double bar line and repeat dots.

Repeat "B" as written then Solos at "B":

Loring "Red" Nichols - 1926

Rec: Red Nichols & His Five Pennies

(Nichols-cornet, J. Dorsey-cl., A. Schutt-pno.,  
Eddie Lang-gtr., Vic Berton-drm.) 1926

Concert Pitch

Up-tempo Charleston feel:

**A**

Musical notation for section A, measures 1-8. Treble clef, key signature of one sharp (F#), common time. Chords: A7, Ab7, Db, E7, A7, D7, A7, D7, G, Bb.

**B**

Musical notation for section B, measures 9-16. Treble clef, key signature of two flats (Bb), common time. Chords: Bb7, Eb, Bb7, Eb, Bb7, Eb, Eb7, Ab, A°, Eb/Bb, C7, F7, Bb7, Eb, C7, F7, Bb7, Eb, E°, Eb, Bb7.

Break - 2 Bars:

Segue to "C":

Fine

1x as written - Repeat for Solos:

**C**

Chords: Eb, F7<sub>b</sub>, B<sub>b</sub>7, Eb, B<sub>b</sub>7, Eb, B<sub>b</sub><sup>+</sup>, Eb, B<sub>b</sub>7, B<sub>b</sub><sup>+</sup>, Eb, F7<sub>b</sub>, B<sub>b</sub>7, Eb, B<sub>b</sub><sup>+</sup>

2.<sup>o</sup> Eb E7

Back to "A" - Play 1st page as written (Repeat "B"):

# Don't Take That Black Bottom Away

The Firehouse Jazz Band

Sam Coslow, Addy Britt, Jarry Link - 1926  
 Rec: Annette Hanshaw (with the "Redheads",  
 Red Nichols, Miff Mole, etc.), California Ramblers,  
 Freddy Rich Orch. (w/ T. Dorsey, A. Rollini), etc.

Concert Pitch

Verse:

**A**

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The melody is accompanied by chords. The lyrics are: "No one ev - er gave me a tum - ble at a par - ty or ball, Till I learned a cer - tain step. That gave me quite a "rep". I be - came the life of the par - ty, Won new beaus ev - 'ry day. That hot rhy - thm kept me with 'em, Now they wan - na take it a - way."

Chords: Eb, Eb7, Ab, Abm, Eb, E°

Chords: Bb7/F, G7, Cm, Cm7, F7, Bb7

Chords: Eb, Eb7, Ab, Abm, Eb

Chords: F7/C, F7, Bb, Gm7, C7, Gb7, F7, Bb7

Chorus:

**B** Eb Bb+ Eb F° C7/G C7  
 You can take my coat and hat, take a - way my dog and cat, But

Abm B7 Bb7 Eb Ab7 F7 Bb7  
 don't take a - way that Black Bot - tom, Black Bot - tom.

Eb Bb+ Eb F° C7/G C7  
 You can take the sun a - way, Leave me with the clouds of grey, But

Abm B7 Bb7 Eb Eb7 Eb° Abm Eb/G F#° Fm7 Bb7  
 don't take that Black Bot - tom a - way.

**C** Eb7 Bb∅ Eb7 Bb∅ Eb7 Bbm7 Eb° Eb7  
 Ev - 'ry time I do that dance, I lose my self - con - trol.

Ab7 Db7  
 It has tak - en full pos - sess - ion of my ver - y soul. So,

Eb Bb+ Eb F° C7/G C7  
 Just take ev - 'ry thing you can, You can ev - en take my man, But

Abm B7 Bb7 Eb Eb° Bb7 Eb  
 don't take that Black, Black Bot - tom a - way. Hey! Hey!



Jerome Kern, Lyr: Oscar Hammerstein - 1928

Rec: Paul Whiteman Orch. (voc. B. Crosby) 1928,

Bix Beiderbecke 1928, Al Jolson 1928, Horace Henderson Orch.

(w/ Coleman Hawkins, voc. Red Allen) 1933, Ben Bernie Orch.,

Red Allen (w/ Edmond Hall) 1941, Harry James Orch. (voc. Dick

Haymes) 1941, The Revelers 1928, Casa Loma Orch. 1934, etc.

Concert Pitch

## Chorus:

**A**

Chorus:

Chord symbols for section A:

- Staff 1: Eb Cm Eb Ab Eb Ab Eb Cm
- Staff 2: Bb7/F Bb7 Fm7 Bb7 Eb Fm7 Bb7
- Staff 3: Eb Cm Eb Ab Eb Cm Eb/G Eb°/Gb
- Staff 4: Bb7/F Bb9 Fm7 Bb7 Eb Ab7 Eb D7

**B**

Chord symbols for section B:

- Staff 1: Gm D7 Gm D7 Gm6 D7b9 Gm D7
- Staff 2: Gm Cm Gm Cm Gm D7 Gm Bb7
- Staff 3: Eb Cm7 Eb Ab Eb Bb7 Cm F7
- Staff 4: Eb Cm7 Fm7 Bb7 Eb Ab7 Eb Bb7

No Repeat 1x - On to "C":

Opt. Trombone Solo:

**C**

Chords: Eb, Ab, Eb, F7, Bb7

Chords: Eb, Ab, Eb, Cm7, F7, Bb7, Eb

Chords: Gm, Cm6/G, Gm, Cm6/G, Gm, Cm6/G, Gm, D7

Chords: Gm, Cm6, Gm, Cm6, Gm, Cm6, Gm, Bb7

Chords: Eb, Ab, C7, Fm

Chords: Fm, Eb, Db7, Bb7, Eb

Back to "A" for Solos:

\*At "C" horns play rhythms as written,  
 Time continues in rhythm section, drums  
 play back-beat on choked big cymbal.

**C**

Chords for Staff 1: C7/G, C7, F, B $\flat$ , F, F $\sharp^{\circ}$

Chords for Staff 2: C7/G, C7, F, F, E $\flat$ 7-5

Chords for Staff 3: D7, G $^{\flat}$ , D7, G $^{\flat}$ , D7, G $^{\flat}$ , A $\flat^{\circ}$

Chords for Staff 4: C7/G, C7, F, F7, B $\flat$ , B $\flat$ m, F

Back to "B" (with repeat) for Out Chorus:

# Mammy

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1925  
Rec: Levee Serenaders (led by Jelly Roll, voc: Frances Hereford) 1927, also recorded by Jelly on a piano roll (released in 1997 on CD), James Dapogny's Chicago Jazz Band 1993, etc.

Concert Pitch

**A**

E - li - za Green is said to be the fast - est gal in Bal - ti - more. She

steps out at night and leaves her dad - dy all a - lone 'til half - past four. But

yes - ter-day mawn - in' when it was dawn - in', This is what he said when she came home: Mid - night

1x as written - Repeat for Solos:

**B**

Mam - ma! Don't you five o'-clock me!

If you do I'll take a - way your door key.

Please don't leave your dad-dy all a - lone. If you do you're gon - na lose your home sweet home. Oh, Mid - night  
Stop this ram - blin' all a - round at night, When you come back home yo' clos' don't fit you right.

Mam - ma! Don't you five o' - clock me!

After last Solo - On to "C":

Ted Snyder (possibly working with  
Irving Berlin) - 1909  
Snyder also wrote: "The Sheik of Araby" (1921),  
"Who's Sorry Now?" (1923), etc.,

Concert Pitch

**A**

**B**

**C** Musical staff with treble clef, key signature of one flat, and common time signature. Chords: F, C/E, Dm, Db7, C7 (triplets).

Musical staff with treble clef, key signature of one flat, and common time signature. Chords: F, C7, F, C7.

Musical staff with treble clef, key signature of one flat, and common time signature. Chords: F, C/E, Dm, Db7, C7 (triplets).

Musical staff with treble clef, key signature of one flat, and common time signature. Chords: F, C7, F, A7.

**D** Musical staff with treble clef, key signature of one flat, and common time signature. Chords: Dm, A7, Dm, A7, Dm, A7.

Musical staff with treble clef, key signature of one flat, and common time signature. Chords: F, C7, F, C7, F, Db7-5, C.

Musical staff with treble clef, key signature of one flat, and common time signature. Chords: Db7, C, Db7, C.

**Bass Solo - Stop Time:**

Musical staff with treble clef, key signature of one flat, and common time signature. Chords: C7, C7, F, F, G7, G7, C, G7, C7.

**D.S. Back to "C" al Coda:**

**Coda:**

Musical staff with treble clef, key signature of one flat, and common time signature. Chords: C.

500

Walt Disney

# Down On the Bamboo Isle

Concert Pitch

The Firehouse Jazz Band

Walter Donaldson & H. Grant Clarke - 1920  
Rec: Lu Watters' Yerba Buena Jazz Band 1950,  
Original Salty Dogs with Clancy Hayes 1964, etc.

## Verse:

**A**

Sail - or Bill Mc - Coy was a dar - ing sail - or boy. His  
 ship got wrecked a - while, on the Fi - gi - ee - gy Isle. He  
 led a sav - age life, And hunt - ed with a knife.  
 He says: I'll tell you a - bout it, But please don't tell my wife!

## Chorus:

**B**

I've got a Bim - bo down on the Bam - boo Isle. She's wait - ing  
 there for me, be - neath the bam - boo tree. Be - lieve me  
 she's got the oth - er bim - bos beat a mile, She dan - ces  
 gay - ly, dai - ly, She's got a shape like a u - ku - le - le.  
 She'd make a hit with Barnum and Bail - ey.

**E<sup>b</sup>** **E<sup>o</sup>** **B<sup>b</sup>7/F** **B<sup>b</sup>7** **E<sup>b</sup>** **E<sup>b</sup>°**

I'll build a bun - ga - lo on a Bam - boo Isle and when I

**B<sup>b</sup>7** **B<sup>b</sup>7** **A<sup>b</sup>7** **G<sup>7</sup>** **B<sup>b</sup>7**

go a - gain, I'll stay a while. Now,

**C** **E<sup>b</sup>** **E<sup>b</sup>7**

I've seen dan - cers, I've seen wrecks, Plen - ty of dan - cers, Plen - ty of wrecks, Wear a string of beads. Out on the storm - y sea,

**A<sup>b</sup>** **A<sup>b</sup>m** **B<sup>7</sup>**

Give that girl a good jazz band, But, by heck, There never was a wreck like the wreck she made of me! Say, boy that's all she needs! 'Cause

**E<sup>b</sup>** **E<sup>b</sup>7** **D<sup>b</sup>7** **C<sup>7</sup>**

all she wore was a great big friend - ly smile, Zu - lu

**F<sup>7</sup>** **B<sup>b</sup>7** **E<sup>b</sup>** **A<sup>b</sup>7** **E<sup>b</sup>**

My lit - tle bim - bo down on the Bam - boo Isle.

Editor's Note: The upper lyrics are more "politically correct", while the lower ones (referring to "Zulu" and "Barnum & Bailey") are more original. It's interesting (slightly) to note that Clancy Hayes sang the bottom words on the 1950 Watters recording but switched to the upper lyrics for the 1964 Salty Dogs recording.



# Red-head Mamma Can Do

The Firehouse Jazz Band

Irving Mills & Sammy Fain - 1925  
Rec: California Ramblers (J. Dorsey, etc.) 1925,  
Original Memphis Five (Phil Napoleon, F. Signorelli)  
1925, Varsity Eight (T. Dorsey, Red Nichols) 1925

Concert Pitch

Verse:

**A**

C      A<sup>b</sup>7      C      G7      C

Stop!    Look!    Lis - ten to me!    An - y - bod - y seen my gal?

C      A<sup>b</sup>7      C      G7      C

Look    what    she did to me,    And I thought she was my pal.

G    G<sup>°</sup>    D7/A    D7    G    G<sup>°</sup>    D7/A    D7

Next    gal,    I go and get,    Must    be    blond or bru-nette.

G      D7      G D7    D<sup>°</sup>    D7    A<sup>b</sup>7<sup>b</sup>5    G7

Red - head    gals    may    be O. K.,    But    I    am    here    to    say:

**Chorus:**

**B** C Ab7 G7 C C° G7  
No - bod - y knows what a red - head mam - ma can do, do do - do - do.

C Ab7 G7 C C6 C7  
Give her a heart made of rock, she'll break it in two, two, right in two.

F E7 B7 E7 Am  
There's no doubt that she's got a con - science and a mind,

D7 D+ G7 Am7 Bb° G7/B G7  
But when she steps out, She leaves them both be - hind.

**C** C Ab7 G7 C C° G7  
She can draw rings 'round a gal like Lou - is - ville Lou, Lou, Lu - Lu - Lou.

F7 E7 F7 E7  
She can make a Blue - beard feel might - y blue, So blue. To

A7 D7 C°  
keep her from talk - ing with - out a muz - zle, Is hard - er to do than a cross - word puz - zle. 'Cause

C Ab7 G7 C F7 C  
no - bod - y knows what a red - head mam - ma can do.

Arr. Lorenzo & Richard W. Young  
Lyr: Jos. Alden & Raymond Egan - 1925  
Cliff Edwards (Ukulele Ike), Ben Bernie Orch. 1926,  
Gene Austin 1926, Nick Lucas 1926, Ben Selvin Orch.  
1926, Jimmy Lunceford Orch. 1936, Harry James Orch.  
1944, Glen Gray Casa Loma Orch., Mills Bros. 1940,  
Ross Gorman Orch. (w/ Red Nichols, Miff Mole, etc.) 1925,  
Ray Noble Orch. (w/ G. Van Eps) 1940, etc.

Concert Pitch

**A** G E $\flat$ 7 D7  
Sleep - y time gal, You're turn - ing night in - to day,

D7 G G7 G $\flat$ 7 F7  
Sleep - y time gal, You've danced the ev - 'ning a - way. Be - fore each

E7 A7  
sil - ver - y star fades out of sight, Please give me

A7 D7 D+  
one lit - tle kiss, Then let me whis - per Good - night. It's get - tin' late and, dear, your pil - low's wait - in'.

**B** G E $\flat$ 7 D7  
Sleep - y time gal, When all your danc - in' is thru,

D7 B7 E $m$   
Sleep - y time gal, I'll find a cot - tage for you. You'll learn to

A7 C $m$  G D $m$  E7  
cook and to sew, What's more you'll love it, I know, When you're a

A $m$  C $m$  D7 G E $\flat$ 7 D7  
stay - at - home, play - at - home, eight - o - 'clock sleep - y time gal.

# (And So Am I)

The Firehouse Jazz Band

Wm. Henry Huff & James Blythe - 1925  
Rec: Trixie Smith 1925

Concert Pitch

**A**

G Eb7 D7 G G Eb7 D7 G

Last night down in a cab - o - ret, There's where we heard a jazz band play. Was

D A7 D

just my dad - dy and me, We broke on down 'til three. We

(ba - by)

D A7 D7 A7 D D7

danced all ov - er the floor, Then we asked for some more.

**B**

G B7 E7 A7

Jazz-in', ev - 'ry - bod - y's jazz - in' now. My pret - ty pa - pa, he sure knows how. (ba - by, she)

D7 G Eb7 D7 G

All night long the band kept us a - wake, So we could jazz a - way un - til day - break.

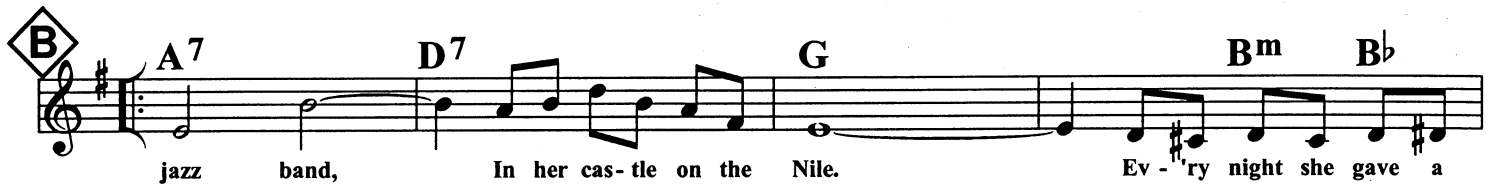
G B7 E7 A7

I like the mo - tions that my dad - dy has, For ev - 'ry one likes a real good jazz. (ba - by)

G B7 C7 G C7 G D+ G

Jazz - in', Jazz - in, Thru the night, The world's jazz cra - zy and so am I.

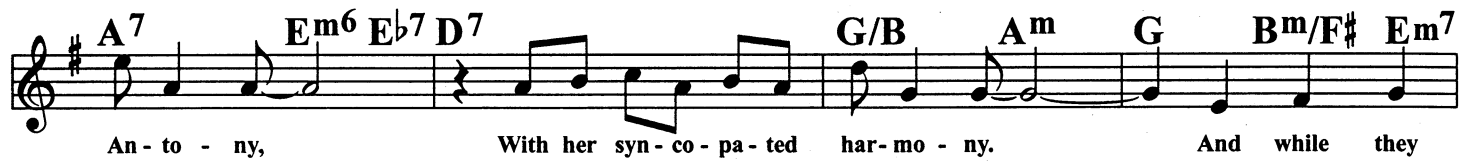
**B**



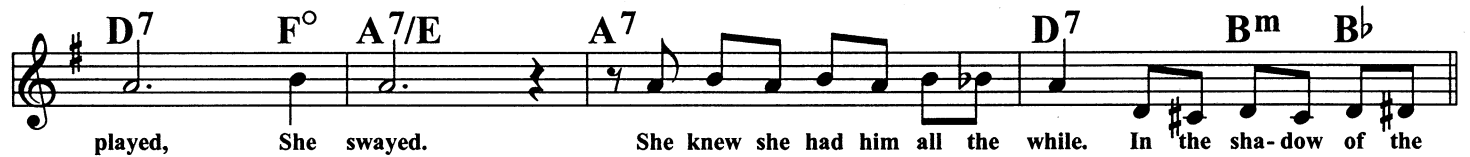
jazz band, In her cas-tle on the Nile. Ev-'ry night she gave a



jazz dance, In her queer E-gyp-tian style. She won Marc



An-to-ny, With her syn-co-pa-ted har-mo-ny. And while they



played, She swayed. She knew she had him all the while. In the sha-dow of the

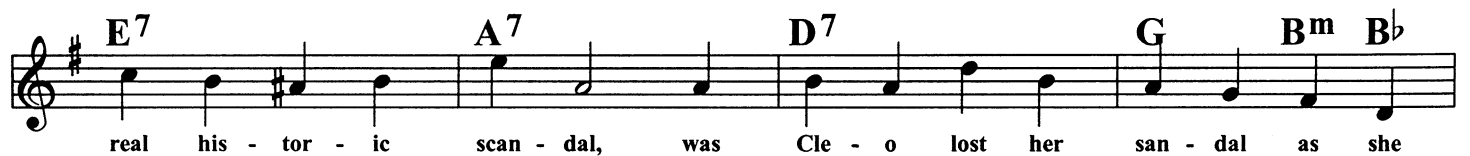
**C**



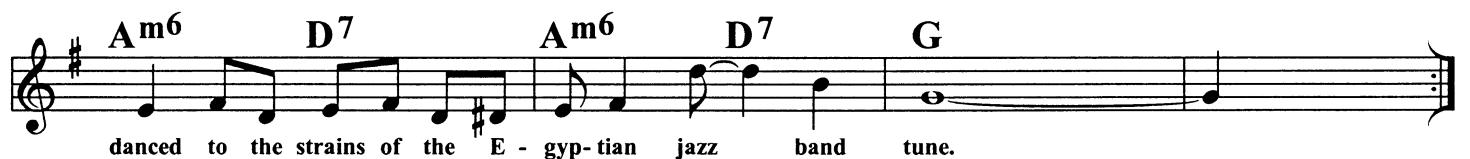
pyr-a-mids, 'Neath the old E-gyp-tian moon, A Sphinx was



look-ing on and said: "There'll be a wed-ding soon". But the



real his-tor-ic scan-dal, was Cle-o lost her san-dal as she



danced to the strains of the E-gyp-tian jazz band tune.

Concert Pitch

Music by Jack Coogan - 1917  
 Lyrics by Jack Coogan & Jimmy Morgan

**A**

His - to - ry re - peats it - self, So the wise men say. I be -

lieve they're right be - cause last night I heard pe - cu - liar mus - ic play.

In a dream it takes me back two thou - sand years a - go. Which

on - ly goes to prove that E - gyp - tians were not slow. Cle - o - pa - tra had a

This leadsheet is similar to the first part of the Goldkette recording.

Concert Pitch

Up-tempo, in a hot "Roaring Twenties" style. Think "Bix".

Rec: Jean Goldkette Orch. (Bix, Danny Polo-cl., E. Lang-gtr., Speigal Wilcox & B. Rank-trmb., Trumbauer-sx, Venuti-vln, etc., arr. Bill Challis) 1927, Fletcher Henderson Orch. (Bobby Stark & Rex Stewart-tpt., Coleman Hawkins-sx, etc.) 1931, Fess Williams & His Royal Flush Orch. 1927

Musical staff with notes and chords: Dm, Splash!, D°/Ab, Splash!

Musical staff with notes and chords: C, C°, Dm7, G7, C, C°, Dm7, G7. Includes two boxes labeled "Trombone cues:".

**A** Verse:

Musical staff for the first line of the verse with chord C.

Musical staff for the second line of the verse with chords C, C#°, G7/D, and G7.

Musical staff for the third line of the verse with chords G7, C, Dm7, Eb°, and C/E.

Musical staff for the fourth line of the verse with chords D7 and G7.

Musical staff for the fifth line of the verse with chord C7.

Musical staff for the sixth line of the verse with chords D7 and G7.

**Chorus:**

1x: Trombone plays as written, cornet plays hot jazz obligato:

**B**

**C**

Detailed description: The image shows two sections of musical notation, B and C, for a chorus. Section B consists of 8 measures. Measure 1 has a whole note chord A7. Measure 2 has a whole note chord D7. Measure 3 has a quarter rest followed by eighth notes G4, A4, B4, and C5. Measure 4 has eighth notes D5, E5, F5, and G5. Measure 5 has a quarter note G4, a quarter note F4, and a half note E4. Measure 6 has a quarter note D4, a quarter note C4, and a half note B3. Measure 7 has a quarter note A3, a quarter note G3, and a half note F3. Measure 8 has a whole note chord Cm6. Section C consists of 8 measures. Measure 9 has a whole note chord A7. Measure 10 has a whole note chord D7. Measure 11 has a quarter note F4, a quarter note E4, and a half note D4. Measure 12 has a quarter note C4, a quarter note B3, and a half note A3. Measure 13 has a quarter note G3, a quarter note F3, and a half note E3. Measure 14 has a quarter note D3, a quarter note C3, and a half note B2. Measure 15 has a quarter note A2, a quarter note G2, and a half note F2. Measure 16 has a whole note chord D7. Section B is marked with a diamond containing the letter 'B' and Section C with a diamond containing the letter 'C'. Chord symbols are placed above the notes or rests they apply to.



# THE LOVE NEST

The Firehouse Jazz Band

Louis A. Hirsch & Otto Harbach - 1920  
Rec: Art Hickman Orch. 1920, Joseph C. Smith Orch. 1920, Paul Whiteman Orch. (Bix, Trumbauer, Busse, J. Dorsey, etc.) 1928.  
Theme song for "Burns & Allen" radio & TV shows.

Concert Pitch

**A**

Just a love nest, co-zy and warm. Like a dove nest, down on a farm. A ver - an - da with some sort of cling - ing vine, Then a kit - chen where some ram - bler ros - es twine. Then a

**B**

small room, tea set of blue. Best of all room, dream room for two. Bet - ter than a pal - ace with a gild - ed dome, is a love nest, You can call home.

Chord symbols: Eb, Bb7, Eb, Eb7, Ab, Eb7, Ab, Bb7, Eb, G7/D, C7, Fm, C, Fm, F7, Bb7, Eb, Bb7, Eb, Eb7, Ab, Bb7, G7, G7-5, C7, Fm, Bb7, Eb.

George Bennard - 1913 Rec: George Lewis' New Orleans Quartet & Band  
1953, New Orleans All-Star Band (with Kid Thomas Valentine, Jim Robinson,  
Raymond Burke, etc.) 1976, Louisiana Repertory Jazz Ensemble 1995, etc.

Concert Pitch

*Rubato Intro:*

**A** C C<sup>+</sup> F F Fm

C G<sup>7</sup> C F Fm C

Cornet pick-ups:  
Lazy swing tempo:

*Ritard*

**B** Rhythm section in:  
C C<sup>o</sup> C C<sup>7</sup> F F<sup>o</sup> F

G<sup>7</sup> C

C C<sup>o</sup> C C<sup>7</sup> F F<sup>o</sup> D<sup>7</sup>

G<sup>7</sup> C F<sup>7</sup> C

**C** G<sup>7</sup> C F C

F F<sup>+</sup> F<sup>6</sup> G<sup>7</sup> C

C B<sup>b</sup>7 A<sup>7</sup> D<sup>m</sup>

C G<sup>7</sup> C F Fm C

**Chorus:**

**B**



F F° C7



F F° C7



F7 B♭ B♭7 A7 A♭7


1x As Written - Break 2 Bars all other x:




G7 C7 C° C7

Detailed description: This section contains four staves of music. The first two staves are identical and feature a melody with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords F, F°, and C7 are indicated above the notes. The third staff continues the melody with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords F7, Bb, Bb7, A7, and A♭7 are indicated. The fourth staff features a different melody with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords G7, C7, C°, and C7 are indicated. A box above the fourth staff contains the instruction '1x As Written - Break 2 Bars all other x:'.

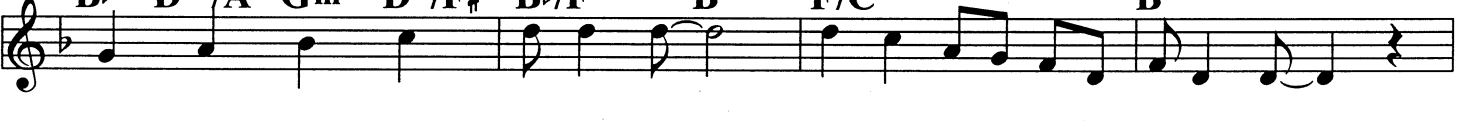
**C**




F F° C7



F7 B♭



B♭ Dm/A Gm7 D7/F# B♭/F B° F/C B°



F D7 G7 C7 F

Detailed description: This section contains four staves of music. The first staff features a melody with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords F, F°, and C7 are indicated. The second staff continues the melody with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords F7 and Bb are indicated. The third staff features a different melody with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords Bb, Dm/A, Gm7, D7/F#, Bb/F, B°, F/C, and B° are indicated. The fourth staff features a melody with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords F, D7, G7, C7, and F are indicated.

Harry Woods - 1928

Woods also wrote: I'm Looking Over A Four-Leaf Clover, Paddlin' Madelin Home, River Stay 'Way From My Door, Side By Side, When the Red, Red Robin, etc.

Rec: Roger Wolfe Kahn Orch. (Jack Teagarden, Manny Klein, Joe Venuti, Eddie Lang, Vic Berton, etc.) 1928, Jan Garber Orch. 1928, etc.

Concert Pitch

**A** Verse:

The musical score consists of four staves of music in a key signature of one flat (Bb) and a common time signature (C). The first staff begins with a diamond-shaped marker containing the letter 'A'. The notes and chords are as follows:

- Staff 1: Dm (D-F-A), Dm (D-F-A), Dm (D-F-A), Dm (D-F-A), A7 (A-C-E-G), A7 (A-C-E-G), Dm (D-F-A), Dm (D-F-A).
- Staff 2: A7 (A-C-E-G), Dm (D-F-A), Dm (D-F-A), Bb7 (Bb-D-F-A), Bb7 (Bb-D-F-A), A7 (A-C-E-G), A7 (A-C-E-G).
- Staff 3: Dm (D-F-A), Dm (D-F-A), Dm (D-F-A), Dm (D-F-A), A7 (A-C-E-G), A7 (A-C-E-G), Dm (D-F-A), Dm (D-F-A), C° (C-E-G).
- Staff 4: C (C-E-G), C° (C-E-G), C (C-E-G), C (C-E-G), A7 (A-C-E-G), A7 (A-C-E-G), D7 (D-F-A-C), D7 (D-F-A-C), G7 (G-B-D-F), G7 (G-B-D-F), C (C-E-G), C° (C-E-G), C7 (C-E-G-B).

"Yerba Buena Jazz Band" played from 1947 'til New Year's Eve 1950-51. During these last years the band included: Watters-crnt, Bob Helm-clr, Don Noakes-trmb, Wally Rose-pno. Clancy Hayes-bnj & voc, Pat Patton-bnj, Dick Lammi-tuba, Bill Dart-drms.

Concert Pitch

**A**

Chord markings for Section A:  $A^b$ ,  $F7$ ,  $B^b7$ ,  $E^b7$ ,  $A^b$ ,  $E^b7$ ,  $A^b$ ,  $F7$ ,  $B^b7$ ,  $E^b7$ ,  $A^b$ ,  $A^b7$ ,  $D^b$ ,  $E7$ ,  $A^b$ ,  $F7$ ,  $B^b7$ ,  $E^b7$

**B** *Chorus:*

Chord markings for Section B:  $A^b$ ,  $F7$ ,  $B^b7$ ,  $E^b7$ ,  $A^b$ ,  $E^b7$ ,  $A^b$ ,  $F7$ ,  $B^b7$ ,  $E^b7$ ,  $A^b$ ,  $A^b7$ ,  $D^b$ ,  $E7$ ,  $A^b$ ,  $F7$ ,  $B^b7$ ,  $E^b7$ ,  $A^b$ ,  $F7$ ,  $B^b7$ ,  $E^b7$ ,  $A^b$ ,  $E^b7$

# TEMPTATION BLUES

The Firehouse Jazz Band

510

Rec: Clarence Williams (Okeh #8204) 1924

Joe "King" Oliver & Lil Hardin - 1923

Recorded by Oliver as "Camp Meeting Blues" in 1924.

"Temptation Blues" was copyrighted in Aug. of 1923.

Duke Ellington's "Creole Love Call" of 1928 was apparently "borrowed" from the "C" section of this song.

This information from the Charles B. Anderson song collection.

Concert Pitch

**A**



Musical notation for section A, first system. Treble clef, key signature of one flat (Bb), common time. Chords: F, C7, F, F7.




Musical notation for section A, second system. Treble clef, key signature of one flat (Bb), common time. Chords: Bb, C7, F, D7.




Musical notation for section A, third system. Treble clef, key signature of one flat (Bb), common time. Chords: Dm7, G7, C7, F, C7, F.


**B**



Musical notation for section B, first system. Treble clef, key signature of one flat (Bb), common time. Chords: F, F, Bb, F7. Includes a triplet of eighth notes.



Musical notation for section B, second system. Treble clef, key signature of one flat (Bb), common time. Chords: Bb, F, A7, D7.



Musical notation for section B, third system. Treble clef, key signature of one flat (Bb), common time. Chords: G7, C7, F, Bb, Bbm, F (1st ending), F (2nd ending).

**C**



Musical notation for section C, first system. Treble clef, key signature of one flat (Bb), common time. Chords: F, F7.



Musical notation for section C, second system. Treble clef, key signature of one flat (Bb), common time. Chords: Bb, Bb, F.



Musical notation for section C, third system. Treble clef, key signature of one flat (Bb), common time. Chords: C7, Bb, C7, F, Bb7, F. Includes a triplet of eighth notes.



# THE FIREHOUSE JAZZ BAND

## The Firehouse Jazz Band

Thomas "Fats" Waller - J. C. Johnson - Jimmy Bertrand - 1927  
Rec: Jimmy Bertrand's Washboard Wizards (Louis Armstrong, Johnny Dodds, etc.) 1927, Lu Watters' Yerba Buena Jazz Band 1950, Turk Murphy's Jazz Band 1970, etc.

Concert Pitch

### Intro:

C Stop Time Drum Break ala Washboard: G7 Stop Time Drum Break ala Washboard:

D7 G7 Clarinet Break - 2 Bars:

### A Chorus:

C G7 C

D7 G G#° D7/A D7 G7

C G7 C

G G# D7/A D7 G7

**B** C G7 C

C7 F

F Fm C B7 Bb7 A7

D7 G7 D7 G7 C

No Repeat 1x-On to "C":

After Last Chorus - Play "Tag":  
(or another game of your choice)

**C** Verse: C Ab7 C

G D7 G

G D7 G7

Back To "A" For Solos:

Tag: C G7

Stop Time Drum Break ala Washboard:

Stop Time Drum Break ala Washboard:

D7 G7 C



King Chanticleer was a rooster, king of the barnyard & surrounding territories.

Nat D. Ayer & A. Seymour Brown - 1910  
Rec: Lu Watters' Yerba Buena Jazz Band 1950,  
The Original Salty Dogs (w/ Clancy Hayes) 1964

Concert Pitch

**A** Cm B+ Cm/Bb Cm/A Ab Cm/G Ab7/Gb Cm/G

Musical staff for section A, first line. Chords: Cm, B+, Cm/Bb, Cm/A, Ab, Cm/G, Ab7/Gb, Cm/G.

D7 G7 Cm Cm D7 G7

Play cues 1x for Repeat:

Musical staff for section A, second line. Chords: D7, G7, Cm, Cm, D7, G7. Includes a 'Play cues 1x for Repeat:' box.

**B** G D7

Musical staff for section B, first line. Chords: G, D7.

G D7

Musical staff for section B, second line. Chords: G, D7.

G D7

Musical staff for section B, third line. Chords: G, D7.

D7 D7-5 G7

Musical staff for section B, fourth line. Chords: D7, D7-5, G7.

**C** Cm B+ Cm/Bb Cm/A Ab Cm/G Ab7/Gb Cm/G

Musical staff for section C, first line. Chords: Cm, B+, Cm/Bb, Cm/A, Ab, Cm/G, Ab7/Gb, Cm/G.

D7 G7 Cm

Musical staff for section C, second line. Chords: D7, G7, Cm.

**D** Fm Trombone Solo - 16 Bars:

Musical staff for section D, first line. Chord: Fm. Includes a 'Trombone Solo - 16 Bars:' box.

Cm

Musical staff for section D, second line. Chord: Cm.

**Fm**

**D7 D7-5 G7 Bb7**

**E** Chorus:

**Eb F7**

**Bb7 Eb**

**Eb Gm**

**Bb7 F7 Bb7**

**F**

**Eb F7**

**Bb7 Eb**

**Eb Eb7 Ab**

**F7 Bb7 Eb Ab7 Eb** Solos at "E":



# I Can't Give You Anything But Love

The Firehouse Jazz Band

314

Jimmy McHugh - Lyr: Dorothy Fields - 1928  
From "Lew Leslie's Blackbirds of 1928",  
#1 Chart record by Ukelele Ike (Cliff Edwards) 1928,  
Rec: Louis Armstrong & His Savoy Ballroom Five  
(a 10-piece band! Luis Russell-pno, Lonnie Johnson-gtr,  
Eddie Condon-bjo, Pops Foster-bs, Paul Barbarin-drm) 1929,  
Teddy Wilson (Billie Holiday) 1936, etc.

Concert Pitch

**A** G G<sup>o</sup> Am<sup>7</sup> D<sup>7</sup>

I Can't give you an - y - thing but love, Ba - by.

G A<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

That's the on - ly thing I've plen - ty of, Ba - by.

G<sup>7</sup> C C<sup>7</sup> B<sup>7</sup> B<sup>b7</sup>

Dream a - while, scheme a - while, We're sure to find,

A<sup>7</sup> D<sup>7</sup> Break - 2 Bars:

Hap - pi - ness and I guess, All those things you've al - ways pined for.

**B** G G<sup>o</sup> Am<sup>7</sup> D<sup>7</sup>

Gee, I'd like to see you look - ing swell, Ba - by.

G<sup>7</sup> C

Dia - mond brace - lets Wool - worth does - n't sell, Ba - by.

C Cm G E<sup>7</sup>

Till that luck - y day, You know darned well, Ba - by,

Am<sup>7</sup> D<sup>7</sup> G Cm<sup>6</sup> G

I can't give you an - y - thing but love.

George W. Thomas - 1923

Rec: Clarence Williams Blue Five (Bechet, etc.) 1923,  
 Jimmy Noone Orch. (N. Dominique, Richard M. Jones,  
 Lonnie Johnson, etc.) 1940, New Orleans Ragtime Orch. 1971,  
 Bessie Smith (C. Williams-pno, etc.) 1930, Richard M. Jones  
 Jazzmen (Baby Dodds, etc.) 1944, Sara Martin 1923,  
 Silver Leaf Jazz Band (Chris Tyle, John Gill, etc.) 1993

Concert Pitch

**A**

Old New Or-leans is a great big old South-ern town, There's where the weath - er's fine you can have some time,

They dance there ev-'ry night un-til be-fore day-light. That's where the jazz came from, Gee, You can have some fun.

The bands they have down there sure-ly are hard to com - pare. Now lis - ten,

**B**

They sound so good to me, They made me shake my left shoul-der and some-times I shake all o-ver girls.

They play their tunes the best, You can-not get no rest, 'Cause they have some jazz bands that's the best in the land.

I'm goin' to tell to you how the folks dance down there, too. Now right here you do a

**Chorus:**

**Bass part as written - Slight Boogie Woogie Feel:**

**C**

*mp* Glide, Slide, Prance, Dance,

Hop, Stop, Umm, Umm.

**Two-Beat:**

*f* I can nev-er get tired dan-cing by New Or-leans bands. Now once more you do a

**Bass part as written - Slight Boogie Woogie Feel:**

**D**

*mp* Glide, Slide, Dance, Prance.

**Two-Beat:**

*f* New Or-leans bands will make you do a love-ly shake, They make you feel so grand, You will join hand in hand.

*f* I mean I've got the blues, I mean the New Or-leans blues.

**Solos at "C":**

**Trivia:** Note that the words "Hop Scop" never appear in the lyrics. However, in the dance instructions on Page 2 we are told to "Prance, Dance, Hop, Stop" etc.

**Chorus:**

**Bass part as written - Slight Boogie Woogie Feel:**

**C**

*mp* Glide, Slide, Prance, Dance,

Hop, Stop, Umm, Umm.

**Two-Beat:**

*f* I can nev-er get tired dan-cing by New Or-leans bands. Now once more you do a

**Bass part as written - Slight Boogie Woogie Feel:**

**D**

*mp* Glide, Slide, Dance, Prance.

**Two-Beat:**

*f* New Or-leans bands will make you do a love-ly shake, They make you feel so grand, You will join hand in hand.

*f* I mean I've got the blues, I mean the New Or-leans blues.

**Solos at "C":**

**Trivia:** Note that the words "Hop Scop" never appear in the lyrics. However, in the dance instructions on Page 2 we are told to "Prance, Dance, Hop, Stop" etc.

Edward "Duke" Ellington - 1928

Rec: Duke Ellington (Lonnie Johnson, Bubber Miley, etc.) 1928,

Bob Wilbur (J. Archey, Pops Foster, D. Wellstood), Sonny Greer

(Barney Bigard), Sidney Bechet (Vic Dickenson, etc.) 1941, Art Hodes, etc.

Concert Pitch

A slow, low-down dirty blues.  
Harmonize the Ensembles.  
Play in a loose Ellington style.

This version similar to  
the Bechet recording.

Slow Voo-Doo Toms:

Add Voo-Doo Guitar:

Cm

D $\flat$ 9-5

Musical staff with rhythmic notation for toms and guitar accompaniment.

Ensemble:

Cm

D $\flat$ 7 C7

B7

Trombone Fill (Plunger):

Musical staff for ensemble part A, first line.

D $\flat$ 9-5

G7

Cm

Trombone Fill (Plunger):

Musical staff for ensemble part A, second line.

Cm

D $\flat$ 7 C7

B7

Trombone Fill (Plunger):

Musical staff for ensemble part A, third line.

D $\flat$ 9-5

G7

Cm

Trombone Fill (Plunger):

Musical staff for ensemble part A, fourth line.

Ad lib solo 8 bars - Cornet w/ plunger:

A $\flat$ 7

Cm

Musical staff for section B, first line.

A $\flat$ 7

G7

Musical staff for section B, second line.

Ensemble:

Cm

D $\flat$ 7 C7

B7

Trombone Fill (Plunger):

Musical staff for ensemble part B, first line.

D $\flat$ 9-5

G7

Cm

Trombone Fill (Plunger):

Musical staff for ensemble part B, second line.



Slow Voo-Doo Drums ad lib 2-Bars:

Ensemble:

**C**

Solo 8-Bars:

**D**

Ensemble:

Thomas "Fats" Waller & Harry Brooks - Lyr: Andy Razaf - 1929  
 From 1929 show "Hot Chocolates"  
 (as were "Ain't Misbehavin'" and "Black & Blue")  
 Rec: Louis Armstrong & His Orch. 1929,  
 Irving Mills & His Hotsy Totsy Gang (Mannie Klein, Phil Napoleon,  
 Miff Mole, A. Brillhart, J. Tarto, C. Morehouse, F. Signorelli, etc.) 1929,  
 Fess Williams & His Royal Flush Orch. 1929, etc.

Concert Pitch

Verse:

**A**

Sue, I'm so blue and you know why,  
 Don't let a night like this go by.  
 No one's a - bout, Won't you come out? It's  
 won - der - ful, beau - ti - ful, Oh, My!

**Chorus:**

**B**  $B\flat$   $A\flat7$   $G7$   $D\flat7-5$   $C7$   
 Sweet Sa-van-nah Sue, A-round my heart you're cling-in', Sweet Sa-van-nah Sue, For you it's ting-a-ling-in'.

$F7$   $B\flat/D$   $D\flat^\circ$   $Cm7$   $F7$   
 Got me all day thru a sing-in', If you but knew how much I think of ya'.

$D7$   $G7$   
 Stars are shin-ing bright, A-blink-in', Moon am full to-night, A-wink-in'.

$C7$   $F\sharp^\circ$   $G^\circ$   $G\sharp^\circ$   $F7/A$   $B^\circ$   $F/C$   $F7$   
 Lov-er's lane is right my hon-ey, Oh, You know what I'm think-in'.

**C**  $B\flat$   $A\flat7$   $G7$   $D\flat7-5$   $C7$   
 Now a walk with you would sure be hunk-y dor-y, And a kiss or two would be a trip to glor-y.

$F7$   $E\flat7-5$   $D$   $E\flat7$   $D$   $B\flat7$   
 This ain't noth-in' new, I'm tell-in' you, (You know it's true). Oh hon-ey,

$E\flat$   $B\flat7$   $E\flat$   $E\flat m$   $B\flat/D$   $D\flat^\circ$   $Cm7$   $F7$   
 Nev-er in ol' Sav-an-nah, Ev-er was there a gran-er

$B\flat$   $A\flat7$   $G7$   $C7$   $G\flat7$   $F7$   $B\flat$   
 time for me to say "I love ya'", Sweet Sav-an-nah Sue.

Santo "Pec" Pecora - 1925

Rec: New Orleans Rhythm Kings (Paul Mares-tp, Santo Pecora-tb, C. Cordella-s, Chink Martin-b, etc.) March 1925, Other listings correctly include Leon Roppolo-clarinet on Jan. 1925 session with NORK, Albert Wynn's Creole Band (Punch Miller, Sid Catlett, etc.) 1928, Dewey Jackson (Pops Foster) 1927, Art Hodes (Ray Conniff), Wingy Manone 1932, , Louisiana Repertory Jazz Ensemble 1995, etc.

Concert Pitch

**A**

Chords: Fm, Db7, C7, Fm, Db7, C7, Fm, Db7, C7, G°, Fm, G°, C7, G°, Fm, Db7, C7, Fm, Db7, C7, Fm7, Bb7, Eb7

Dynamic markings: *Splash!*

**B** *Ensemble:*

Chords: Ab, Eb7, Ab

*Cornet Solo ad lib:*

Chords: Ab, Eb7, Ab, Db7, Ab

Ending: *Fine*

**Cornet Solo Continues: (on..and on..and)**

**C**



**Ensemble:**

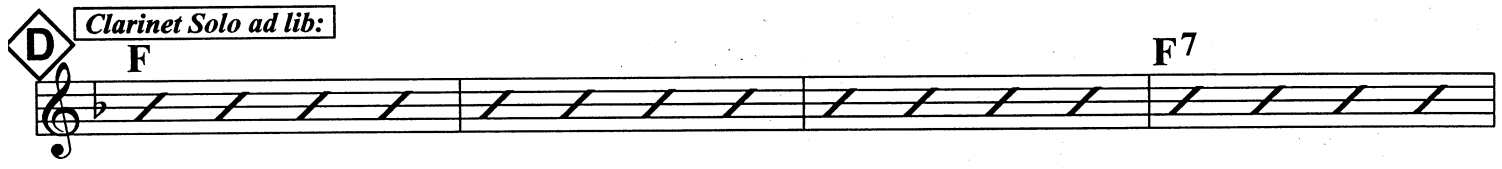


**Piano (Banjo) Break - 2 Bars:**



**Clarinet Solo ad lib:**

**D**



**Ensemble:**



**Back to "B" - 16 Bars (Ab) - Fine:**  
**Ensemble to Fine - No Solo:**

Peter Bocage-Armand J. Piron-Clarence Williams - 1923

Bocage & Piron wrote "Mama's Gone, Goodbye" 1924

Rec: Piron's New Orleans Orch. 1923, etc.

Concert Pitch

F F#° C B C Ab7/Eb

D7 G7 C G7+ C

**A** Verse:

C Dm G7 C

A7 Dm B7 C G7

C Dm E7 Am

A7 Dm D7/A -5/Ab G7

Chorus:

**B** C D<sup>m</sup>

G<sup>7</sup> G<sup>+</sup> C C<sup>o</sup> C E<sup>7</sup>

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

D<sup>7</sup> G<sup>7</sup> G<sup>+</sup>

**C** C D<sup>m</sup>

G<sup>7</sup> E<sup>7</sup>

F F#<sup>o</sup> C B C A<sup>b</sup>7/E<sup>b</sup>

D<sup>7</sup> G<sup>7</sup> C F<sup>7</sup> C



The Firehouse Jazz Band

Lillian Hardin & Walter Melrose - 1923

Rec: King Oliver's Jazz Band (Louis Armstrong, Honore Dutrey, Johnny Dodds, Lil Armstrong, Bud Scott, Baby Dodds) 1923,

George Brunies' Jazz Band (Wild Bill, T. Parenti, Condon, D. Alvin, G. Schroeder, J. Lesberg) 1946, Louisiana Repertory Jazz Ensemble 1995

Concert Pitch

B $\flat$  G $7$  C $7$  F $7$  B $\flat$

**A** Verse: B $\flat$  D $7$  G $m$  B $\flat$  $7$

I've seen ros - es rare, I've seen vio-lets blue,

E $\flat$  $7$  B $\flat$  A $7$  A $\flat$  $7$  G $7$

I've seen po - sies beau - ti - ful, morn - ing glor - ies too, But they

C $7$  F $7$

all just fade and die when my sweet Dad - dy goes by.

**B** Chorus: B $\flat$  G $7$  C $7$  F $7$  B $\flat$

There's no flow - er that can com - pare with my sweet lov - in' man.

B $\flat$  G $7$  C $7$  F $7$

Take a look a - round an - y where, Find one if you can.

Rhythm section plays downbeats only - 3 bars:

B $\flat$  B $\flat$  $7$  E $\flat$  E $^{\circ}$

When he calls me hon - ey and speaks of love, I feel my soul a - float - in' to the land a - bove.

B $\flat$  G $7$  C $7$  F $7$  B $\flat$  D $7$  G $7$

He's the fond - est thing I is of, He's my sweet lov - in' man (Sweet Dad - dy)

C $7$  F $7$  B $\flat$

He's my sweet lov - in' man.



# AM I BLUE?

The Firehouse Jazz Band

Grant Clarke & Harry Akst - 1929  
Introduced in film "On With the Show"  
with Ethel Waters.

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Rec: Nat Shilkret Orch. 1929, Ben  
Selvin Orch. 1929, Libby Holman 1929,  
Martha Tilton, Hoagy Carmichael,  
Jo Stafford, etc.

Concert Pitch

Am I blue? Am I blue? Ain't these tears  
in these eyes tell-in' you? Am I blue?  
You'd be too, if each plan  
with your man done fell through. Was a time,  
I was his on-ly one. But now I'm,  
the sad and lone-ly one. "Law-dy". Was I gay?  
'Til to-day, Now he's gone  
and we're through, Am I blue?



Concert Pitch

Bass & Guitar play in "4" thru Intro, Drums (tight hi-hat) accent rhythms in Bars 1 & 5:

Chord:  $E^b$

Chord:  $E^b$  (Bar 1),  $B^b+$  (Bar 5)

Dynamic: *sfz*

**A**

Chords:  $E^b$ ,  $E^b7$ ,  $A^b9$

Chords:  $E^b$ ,  $Cm^7$ ,  $Fm^7$ ,  $B^b7$ ,  $E^b$ ,  $B^b7$

Chords:  $E^b$ ,  $E^b7$ ,  $A^b9$

Chords:  $E^b$ ,  $Cm^7$ ,  $Fm^7$ ,  $B^b7$ ,  $E^b$ ,  $A^b7$ ,  $E^b$

**B**

Chords:  $G^7$ ,  $Cm^7$

Chords:  $F^7$ ,  $B^b7$

Break! 2 Bars:

Chords:  $E^b$ ,  $E^b7$ ,  $A^b9$

Chords:  $E^b$ ,  $Cm^7$ ,  $Fm^7$ ,  $B^b7$

Segue:

**C**

*mf*

**B<sup>b</sup>+** Back to "A" for Solos:  
*sfz*

**D**

*mf-mp*

*mf-mp*

Bass Solo (ad lib) - Band plays as written:

*mp*

*mp*

**E**

*p*

*p*

*pp* *ff*

# That's Worth the Air of My Tears

(Bix, Trumbauer, Rhythm Boys)  
1928, Annette Hanshaw 1928, etc.

Concert Pitch

The Firehouse Jazz Band

**A**

Musical staff A, first line. Chords: F, C7, F, F7, Bb7, Db7, C7, F, C7.

Musical staff A, second line. Chords: F, C7, F, Db7, C7.

**B**

Musical staff B, first line. Chords: Fm, C7, Fm, C7, F7, Bbm, Db7.

Musical staff B, second line. Chords: C7, Db7-5, C7, Fm, Bbm, Fm, C7.

Musical staff B, third line. Chords: Fm, C7, Fm, C7, F7, Bbm, Db7.

Musical staff B, fourth line. Chords: C7, Db7-5, C7, Fm, Bbm, Fm, G7, C7.

**C**

Musical staff C, first line. Chords: F7, E7, F7, E7, F7, E7, F7.

Musical staff C, second line. Chords: Bb, Eb7, Bbm, C7, F, C7, F, C7.

Musical staff C, third line. Chords: Fm, C7, Fm, C7, F7, Bbm, Db7.

Musical staff C, fourth line. Chords: C7, Db7-5, C7, Fm, Bbm, Fm.

# CHOO CHOO CH BOOGIE

The Firehouse Jazz Band

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Vaughn Horton-Denver Darling-Milt Gabler - 1945  
Rec: Louis Jordan & His Tympani Five, etc.

Concert Pitch

Shuffle "Boogie" Rhythm:

I'm head-in' for the sta-tion with my pack on my back, I'm tired of trans-por-ta-tion in the back of a hack, I  
 You reach your des-tin-a-tion but a-las and a-lack, You need some com-pen-sa-tion to get back in the black, You  
 I'm gon-na set-tle down by the rail-road track, To live a life of Ri-ley in a beat-en down shack,

love to hear the rhy-thm of the click-e-ty clack, And hear the lone-some whis-tle, see the smoke from the stack, And  
 take the morn-in' pa-per from the top of the stack, And read the sit-u-a-tion from the front to the back, The  
 When I hear the whistle I can peepthru the crack, And see the train a'roll-in' when it's ball-in' the jack,

pal a-round with dem-o-crat-ic fel-lows named "Mac", So take me right back to the track, Jack!  
 on-ly job that's o-pen needs a man with a knack, Put me right back in the rack, Jack!  
 I just love the rhy-thm of the click-e-ty clack, Take me right back to the track, Jack!

Band Vocal!

Choo-Choo, Choo-Choo Ch' Boo-gie, Woo-Woo, Woo-Woo Ch' Boo-gie,

Choo-Choo, Choo-Choo Ch' Boo-gie, Take me right back to the track, Jack!

Take me right back to the track, Jack!

Trivia note: One of the composers, Milt Gabler, owned New York City's "Commodore Music Shop", a jazz record shop founded in the 1930's. In 1938 he started "Commodore Records" and organized recording sessions (or rescued recordings made by other companies) featuring Eddie Condon, Pee Wee Russell, Wild Bill Davison, Fats Waller, Billie Holiday, Jelly Roll Morton, Bunk Johnson, Muggsy Spanier, Sidney Bechet, etc.

Ferd "Jelly Roll" Morton -1926

Rec: Morton & His "Red Hot Peppers" 1926, The Lawson-Haggart Jazz Band, The California Ramblers (Abe Lincoln-trmb, etc.), Doc Cook Orch., James Dapogny's Chicago Jazz Band 1993, Bob Scobey's Frisco Jazz Band 1952, etc.

Concert Pitch

**E $\flat$**  **Trombone Break - 2 Bars:** **E $\flat$ 7** **Cornet Break - 2 Bars:**

**A $\flat$**  **Clarinet Break - 2 Bars:** **B $\flat$ 7** **Ensemble:**

**A** **Cornet Solo - Ensemble plays BACKBEATS only - 8 Bars:** **E $\flat$**  **E $\flat$ 7**

**A $\flat$**  **E $\flat$**  **C7**

**Time:** **F7** **B $\flat$ 7** **E $\flat$**  **B $\flat$ 7** 1. **B $\flat$ 7** 2.

**B** **E $\flat$**  **E $\flat$ 7** **A $\flat$**  **A $\flat$ m** **E $\flat$**  **A $\flat$**  **A $\flat$ m** **E $\flat$**  **E $\flat$ 7**

**A $\flat$**  **A $\circ$**  **E $\flat$**  **G7** **C7**

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

**E $\flat$**  **E $\flat$ 7** **A $\flat$**  **A $\flat$ m** **E $\flat$**  **A $\flat$**  **A $\flat$ m** **E $\flat$**  **E $\flat$ 7**

**A $\flat$**  **A $\circ$**  **E $\flat$**  **G7** **C7**

F7 Bb7 Eb Bb7

Eb7 Bb7 Eb7 Bb7 Eb7

*ff* *sfz*

**C** Trio: Ab C7 F7

*mp*

Bb7 Eb7 Ab A° Eb7/Bb Eb7

Ab Cm

G7 Ab7 G7 Cm Eb7

**D** Ab C7 F7

Bb7 Eb7 C7 Fm C7 Ab7

*Rowdy!*

Db D° Ab F7

Bb7 Eb7 Ab Eb7

Solos at "C":  
For "Tag":

Tag: Ab Eb7 Ab Ab Eb7 Ab

*Bend*

Bud Green-Sam Stept - 1928

Rec: Helen Kane 1928, Paul Whiteman Orch. (Bix, Bing, etc.) 1928, Cliff Edwards ("Ukulele Ike") 1928, etc.

Concert Pitch

**A**

She's got eyes of blue, I nev-er cared for eyes of blue, But

she's got eyes of blue, And that's my weak-ness now.

She's got dim-pled cheeks, I nev-er cared for dim-pled cheeks, But

she's got dim-pled cheeks, And that's my weak-ness now. Oh,

**B**

my! Oh, me! Oh, I

should be good I would be good, but gee!

She likes to bill and coo, I nev-er liked to bill and coo, But

she likes to bill and coo, And that's my weak-ness



Theme song of trumpeter Adolphus "Doc" Cheatham, born Nashville 1905, Chicago with Albert Wynn's Orch. in 1926, Wilbur DeParis 1927, Chick Webb Orch., Sam Wooding & His Chocolate Kiddies 1930, McKinney's Cotton Pickers 1931-2, Cab Calloway 1933-9, Teddy Wilson Orch. 1939, Eddie Heywood (with Billie Holiday) 1944, Benny Goodman 1966-7, etc.

Hughie Prince-Hal Kanner-D. Rogers - 1946  
 Rec: The Mills Brothers, Les Brown Orch.,  
 Doc Cheatham 1992, etc.

Concert Pitch

*Very slow and laid back:*

**A**

I guess I'll get the pa-pers and go home, Like I've been do-ing ev-er since we were a-part.

get some con-so-la-tion when I read how some-one el-se's bro-ken heart, Oh yeah. And I

won-der if you get the pa-pers too, Or if you feel as mel-an-chol-y as I do. Un-

til you're in my arms a-gain, and nev-er more to roam, I guess I'll get the pa-pers and go home.

**B**

I guess I'll get the pa-pers and go home, Like I've been do-ing ev-er since we were a-part.

get some con-so-la-tion when I read how some-one el-se's bro-ken heart, Oh yeah. And I

won-der if you get the pa-pers too, Or if you feel as mel-an-chol-y as I do. Un-

til you're in my arms a-gain, and nev-er more to roam, I guess I'll get the pa-pers and go home.

Clarinet Solo - Ensemble plays vamp as shown:

**C**

Clarinet solo continues ad lib:

To "D" after Clarinet:

This section consists of three staves of music in 4/4 time, key of B-flat major. The first staff starts with a diamond-shaped marker containing the letter 'C'. The music features a vamp of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The first staff has a chord of F major above the first measure and an F7 chord above the fourth measure. The second staff has a Bb7 chord above the first measure and an F chord above the third measure. The third staff has a C7 chord above the first measure and an F chord above the third measure. A box at the end of the third staff says "To 'D' after Clarinet:".

**D**

Time:

Solos at "D":

This section consists of three staves of music in 4/4 time, key of B-flat major. The first staff starts with a diamond-shaped marker containing the letter 'D'. The music features a vamp of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The first staff has an F chord above the first measure and an F7 chord above the fourth measure. The second staff has a Bb7 chord above the first measure and an F chord above the third measure. The third staff has a C7 chord above the first measure, an F chord above the second measure, a Bb7 chord above the third measure, an F chord above the fourth measure, and a C7 chord above the fifth measure. A box at the end of the third staff says "Solos at 'D':".

Tag: Optional Clarinet ad lib solo over vamp:

This section consists of one staff of music in 4/4 time, key of B-flat major. The music features a vamp of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The first measure has an F chord above it.

Lil Hardin Armstrong - 1926

Rec: New Orleans Wanderers (Lil, G. Mithcell, Kid Ory, J. & Baby Dodds, J. St. Cyr) 1926, Louis Armstrong Orch. (Bechet, Singleton, Luis Russell, W. Braud) 1940, Acker Bilk & His Paramount Jazz Band 1961, etc.

Concert Pitch

Ensemble plays pick-up & downbeat every 2 bars (1st 5 Bars):

**A** **Dm** Break! - Clarinet Solo - 2 Bars: **Gm** Break! - Clarinet Solo - 2 Bars:

**A7** Break! - Clarinet Solo - 2 Bars: **Dm** Bass & Toms as written - Continue thru "B": **Cornet:** etc.

**B** **Dm** Cornet Plunger Solo: *Opt. ad lib:*

**Dm** **A7** *Opt. ad lib:*

**Dm**

**Dm** **E7** **A7** **Dm** **Gm7** **C7**

Bob Haggart-Ray Bauduc-Gil Rodin - 1938  
(Members of the Bob Crosby Orch.)  
On the original recording bassist Bob Haggart whistled the melody, Bauduc played a chorus of drum sticks on the bass strings.

Concert Pitch

Tom solo ala Krupa, or, in this case, ala Ray Bauduc:

8

Bass solo with drums:

Bass Clef:

Ensemble - Bass & Toms continue - Bass plays quarter notes ala 1st entrance:

A

B Bass Solo:

Bass Clef:

**Bass Solo Continues - Bob Haggart plays it differently every time, always with a "loose" feel:**

**C** **Gm**

**Drum Fill:**

**Gm**

**Drum Fill:**

**D** **Drum Solo:**

**Drum Stix On Bass - Bass plays mostly scalewise stuff as above in Gm: Length optional - Band in at "E" on cue:**

**E** **Ensemble:**

**Gm**

**Gm**

**Gm**

**Gm** **Cm** **D7** **Gm**



The Firehouse Jazz Band

Slim Gaillard-Slam Stewart-Bud Green - 1938  
Rec: Slim & Slam 1938, Wingy Manone 1938,  
Woody Herman Orch. 1938, Benny Goodman Orch. 1938,  
The Hoosier Hot Shots 1938, The Mills Brothers, etc.

Concert Pitch

Intro - Bass solo 1x, Add Guitar 2x:

Bass Clef:  $A^b$   $A^b7$   $D^b$   $E^b7$   $A^b$   $A^b7$   $E^7$   $E^b7$

The

**A**  $A^b$   $A^b7/C$   $D^b$   $E^b7$   $A^b$   $E^7$   $E^b7$

Flat Foot Floo-gie with the floy floy, The Flat Foot Floo-gie with the floy floy, The

$A^b$   $A^b7/C$   $D^b$   $E^b7$   $A^b$   $D^b7$   $A^b$   $E^b7$

Flat Foot Floo-gie with the floy floy, floy doy, floy doy, floy doy, floy doy. The

$A^b$   $A^b7/C$   $D^b$   $E^b7$   $A^b$   $E^7$   $E^b7$

Flat Foot Floo-gie with the floy floy, The Flat Foot Floo-gie with the floy floy, The

$A^b$   $A^b7/C$   $D^b$   $E^b7$   $A^b$   $D^b7$   $A^b$   $E^b7$

Flat Foot Floo-gie with the floy floy, floy doy, floy doy, floy doy, floy doy.

**B**  $A^b7$   $E^b m7$   $A^b7$   $D^b$   $D^b7$   $C^7$   $B^7$

If you're feel - in' low - down, Don't know what to do,

$B^b7$   $F^m7$   $B^b7$   $E^b7$   $B^b7$   $E^7$   $E^b7$

And you want a show - down, Here's the on - ly dance for you: The

$A^b$   $A^b7/C$   $D^b$   $E^b7$   $A^b$   $E^7$   $E^b7$

Flat Foot Floo-gie with the floy floy, The Flat Foot Floo-gie with the floy floy, The

$A^b$   $A^b7/C$   $D^b$   $E^b7$   $A^b$   $D^b7$   $A^b$   $E^b7$

Flat Foot Floo-gie with the floy floy, floy doy, floy doy, floy doy, floy doy.

# OLD FOLKS

The Firehouse Jazz Band



Willard Robison - Dedette Lee Hill - 1938  
Rec: Mildred Bailey 1938, Larry Clinton Orch.,  
Arthur Godfrey 1938, Ben Webster,  
The Sauter-Finegan Orch., etc.

Concert Pitch

*Schlowly mit feelink*

**A**

G Fm7 Eb6 Eb7 Ab Abm C9 C7

Ev-'ry one knows him as "Old Folks", Like the sea-sons he'll come and he'll go. Just as  
We al-ways know where to find Old Folks, When there's some lit-tle chore he can do, At the

Bb7 Eb Bb7 Eb7 C+ C7 F7 Cm7 F7 Abm Bb9 B9-5 Bb9 Fm6

free as a bird, and as good as his word, that's why ev-'ry-bod-y loves him so. Al-ways  
old liv-'ry sta-ble, When-ev-er he's a-ble, Pitch-in' the shoes with Lawd knows who. Then he

G Fm7 Eb6 Eb7 Ab Abm C9

leav-in' his spoon in his cof-fee, puts his nap-kin up un-der his chin. And that  
meets the late train at the sta-tion, Sits and whit-tles when it's o-ver-due. While they're

Bb7 Eb Bb7 Eb7 C+ C7 F7 Eb Abm Eb Ab6 Eb Abm

yel-low cob pipe, it's so mel-low it's ripe, but you need-n't be a-shamed of him. In the  
sort-in' the mail, ev-'ry night with-out fail, he's sneak-in' a lit-tle nip or two. Ev-'ry

**B**

Eb Bb+ Eb9 Ab Abm

eve-ning, af-ter sup-per, what sto-ries he would tell: How he  
Fri-day he'll go fish-in' 'way down on Buz-zards Lake, But he

Eb Bb+ Eb7 Ab B7 Eb Cm6 Abm Bb7 D7-5

held the speech at Get-tys-burg for Lin-corn that day, I know that one so well. Don't  
on-ly hooks a perch or two: a whale got a-way, So we warm up the steak. Oh,

G Fm7 Eb6 Eb7 Ab Abm C9

quite un-der-stand a-bout Old Folks, did he fight for the blue or the gray? For he's  
Some day there'll be no more Old Folks, what a lone-ly old town this will be. Chil-dren's

Bb7 Eb Bb7 Eb7 C+ C7 F7 Eb Abm Eb Abm Eb D7

so dip-lo-mat-ic and so dem-o-crat-ic, we al-ways let him have his way.  
voic-es at play will be stilled for a day, the day that they take Old Folks a-way.





**Chorus:**

**B**

**F** **D7**

oil mop, If you'll be the oil, Then we both could  
dust pan, If you'll be my broom, We could work to -

**G7** **C7** **F** **Dm7** **Gm7** **C7**

min - gle ev - 'ry time we toil. I will be the  
geth - er, All a - round the room. I will be your

**F** **D7**

wash - board, If you'll be the tub, Think of all the  
clothes pin, Be my pul - ley line, We'll hang out to -

**G7** **C7** **F** **Bbm** **F**

mon - days we can rub - a - dub. Would-n't that be fine.  
geth - er,

**C**

**F7** **Bb** **F+** **Bb** **A7** **Ab7**

I will be your shoe brush, If you will be my shoe.  
I will be your dish pan, If you will be my dish,

**G7** **C7**

Then I'll keep you bright, dear, Feel - ing good as new. If you'll be my  
We'll meet af - ter meals, dear, What more could you wish? I will be your

**F** **D7**

ra - zor, I will be your blade, That's a por - ter's  
win - dow, Be my win - dow shade, That's a por - ter's

**G7** **C7** **F** **Dm7** **Gm7** **C7**

love song to a cham - ber - maid. I will be your  
love song to a cham - ber - maid.

# ROBBIN'S NEST

The Firehouse Jazz Band

Sir Charles Thompson & Illinois Jacquet - 1947  
Dedicated to disc jockey Fred Robbins  
Rec: Count Basie Orch., Sam Donahue Orch., etc.

Concert Pitch

Ab7 **A** Db A7

Fm7 Em7 Ebm7 Ab7 Db Db° Ebm7 Ab7

Db A7

Fm7 Em7 Ebm7 Ab7 Db Gb7 Db

**B** F7-9 Bb7-9

Eb7-9 Ab7 Break! 3 Beats: Ab7 Break! 2 Beats:

Db A7

Fm7 Em7 Ebm7 Ab7 Db Db° Ebm7 Ab7