

	Titel	C	Bb	Eb	LS	Text
A	After You've Gone	2	2	2		
	All Of Me	7	8	9		
B	Backwater Blues	14	15	16		
	Bei Mir Bist Du Schön	21	22	23		
	Bellamina	425	426	427		
	Bill Bailey, Won't You Please Come Home	29	31	33		
	Biscuit Roller	365	362	357		
	Blue Drag	37	38	39		
	Caravan	55	56	57		
C	Careless Love	62	63	64		
	Comes Love	68	69	70		
	Coquette	73	74	75		
	Creole Love Call	401	403	405		
D	Dark Eyes	78	79	80		
	Darktown Strutters' Ball	84	85	86		
	Darling Nelly Gray	89	90	91		
	Deep Purple	96	97	98		
	Delta Bound	409	410	411		
	Diga Diga Doo	419	420	422		
	Do The Strand	104	105	106		
	Do You Know What It Means to Miss New Orleans	347	346			
E	Egyptian Ella	396	397	398		
	Everybody wants to be a cat	109	112	113		
F	Five Foot Two	119	120	121		
H	Happy Birthday	414	415	416		
I	I Got Rhythm	369				
	I'll See You In My Dreams	127	128	129		
	I'm Alone Because I Love You	132	133	134		
	I'm Crazy 'bout my Baby	138	139	142		
J	Ja - Da	145	145	145		
	Joseph Joseph (Dm)	148	149	150		
	Just A Closer Walk With Thee	161	161	161		
M	Macky Messer	162	163	164		
	Make Me A Pallet On Your Floor	168	168	168		
	Mama Don't Allow	171	172	173		
	Mean to Me	178	179	180		
	Midnight In Moscow	183	184	185		
	My Life Will Be Sweeter Someday	188	189	190		
N	New Orleans Bump	299	332			
P	Parla più piano	203	205	206		
R	Root Hog Or Die	212	213	214		
	Rosetta	431	432	433		
S	San (Gimme My Dime Back)	288	292			
	Satan Your Kingdom Must Come Down	217	218	219		
	Sentimental Journey	372				
	Shine on, Harvest Moon	222	223	224		
	Some Of These Days	228	229	230		
	Song Of The Wanderer	233	234	235		
	Sous le Ciel de Paris	237	238	239		
	Sunny Side Of The Street	194	195	197		
	St. James Infirmary	247	248	249		
	St. Louis Blues	253	254	255		
	Sway (Quién será)	258	259	260		
	Sweet Georgia Brown	263	264	265		
T	Tennessee Waltz	268	269	270		
	The Blues My Naughty	49	50	51		
	Tomorrow	272	273	274		
W	Watermelon Man	374	376	378		
	What A Wonderful World	381				
	Whatever Lola Wants	385	386	388		
	When I Get Low I Get High	277	278	279		
	When The Saints Go Marching In	283	284	285		
	Why Don't You Do Right	391	392	393		

1

After You've Gone

Turner Layton 1918

VERSE

Now won't you list - en hon - ey while I say - How could you tell me that you're going a - way -
 Don't you re - mem - ber how you used to say - You'd al - way love me in the same old way -

Now won't you list - en hon - ey while I say - How could you tell me that you're going a - way -
 Don't you re - mem - ber how you used to say - You'd al - way love me in the same old way -

Now won't you list - en hon - ey while I say - How could you tell me that you're going a - way -
 Don't you re - mem - ber how you used to say - You'd al - way love me in the same old way -

Now won't you list - en hon - ey while I say - How could you tell me that you're going a - way -
 Don't you re - mem - ber how you used to say - You'd al - way love me in the same old way -

8 - Don't say that we must part Don't break my ach - in heart. You know I've
 - And now its ver - y strange That you should ev - er change. Per - haps some

- Don't say that we must part Don't break my ach - in heart. You know I've
 - And now its ver - y strange That you should ev - er change. Per - haps some

- Don't say that we must part Don't break my ach - in heart. You know I've
 - And now its ver - y strange That you should ev - er change. Per - haps some

- Don't say that we must part Don't break my ach - in heart. You know I've
 - And now its ver - y strange That you should ev - er change. Per - haps some

18

E♭T. *A7 D7 G7 C E7/B Am C C#o*
 loved you for these man - y years - Loved you night and day Oh hon - ey
 oth - er sweet - ie's won your heart - Temp - ted you a - way But let me

B♭T. *D7 G7 C7 F A7/E Dm F F#o*
 loved you for these man - y years - Loved you night and day Oh hon - ey
 oth - er sweet - ie's won your heart - Temp - ted you a - way But let me

CT. *C7 F7 B♭7 E♭ G7/D Cm E♭ Eo*
 loved you for these man - y years - Loved you night and day Oh hon - ey
 oth - er sweet - ie's won your heart - Temp - ted you a - way But let me

CB. *C7 F7 B♭7 E♭ G7/D Cm E♭ Eo*
 loved you for these man - y years - Loved you night and day Oh hon - ey
 oth - er sweet - ie's won your heart - Temp - ted you a - way But let me

CHORUS

26

E♭T. *G/D E7 A7 D7 G G+ C Cm*
 ba - by can't you see my tears List - en while I say - . Af - ter you've gone and left me
 warm you tho' we're miles a - part You'll re - gret some day - .

B♭T. *C/G A7 D7 G7 C C+ F Fm*
 ba - by can't you see my tears List - en while I say - . Af - ter you've gone and left me
 warm you tho' we're miles a - part You'll re - gret some day - .

CT. *B♭/F G7 C7 F7 B♭ B♭+ E♭ E♭m*
 ba - by can't you see my tears List - en while I say - . Af - ter you've gone and left me
 warm you tho' we're miles a - part You'll re - gret some day - .

CB. *B♭/F G7 C7 F7 B♭ B♭+ E♭ E♭m*
 ba - by can't you see my tears List - en while I say - . Af - ter you've gone and left me
 warm you tho' we're miles a - part You'll re - gret some day - .

36

E♭T. *G* *E7* *A7* *D7* *G*
 cry-ing Af - ter you've gone There's no de - ny-ing, You'll feel blue, You'll feel sad, You'll miss the

B♭T. *C* *A7* *D7* *G7* *C*
 cry-ing Af - ter you've gone There's no de - ny-ing, You'll feel blue, You'll feel sad, You'll miss the

CT. *B♭* *G7* *C7* *F7* *B♭*
 cry-ing Af - ter you've gone There's no de - ny-ing, You'll feel blue, You'll feel sad, You'll miss the

CB. *B♭* *G7* *C7* *F7* *B♭*
 cry-ing Af - ter you've gone There's no de - ny-ing, You'll feel blue, You'll feel sad, You'll miss the

46

E♭T. *G7* *C* *Cm* *G*
 best - est pal you've ev - er had. There'll come a time now don't for - get it, There'll come a time,

B♭T. *C7* *F* *Fm* *C*
 best - est pal you've ev - er had. There'll come a time now don't for - get it, There'll come a time,

CT. *B♭7* *E♭* *E♭m* *B♭*
 best - est pal you've ev - er had. There'll come a time now don't for - get it, There'll come a time,

CB. *B♭7* *E♭* *E♭m* *B♭*
 best - est pal you've ev - er had. There'll come a time now don't for - get it, There'll come a time,

55

E♭T. *E7* *Am* *E7/B* *Am/C* *Cm/E♭* *G/D* *B7/D#* *Em*
 when you'll re - gret it Some day when you're all lone ly You'll miss the best - set pal that you had - a on -

B♭T. *A7* *Dm* *A7/E* *Dm/F* *Fm/A♭* *C/G* *E7/G#* *Am*
 when you'll re - gret it Some day when you're all lone ly You'll miss the best - set pal that you had - a on -

CT. *G7* *Cm* *G7/D* *Cm/E♭* *E♭m/G♭* *B♭/F* *D7/F#* *Gm*
 when you'll re - gret it Some day when you're all lone ly You'll miss the best - set pal that you had - a on -

CB. *G7* *Cm* *G7/D* *Cm/E♭* *E♭m/G♭* *B♭/F* *D7/F#* *Gm*
 when you'll re - gret it Some day when you're all lone ly You'll miss the best - set pal that you had - a on -

64

E♭T. A7 G/D D7 G D7 G G7

- ly Af - ter you've gone Af - ter you've gone a - way, . a - way, .

B♭T. D7 C/G G7 C G7 C C7

- ly Af - ter you've gone Af - ter you've gone a - way, . a - way, .

CT. C7 B♭/F F7 B♭ F7 B♭ B♭7

- ly Af - ter you've gone Af - ter you've gone a - way, . a - way, .

CB. C7 B♭/F F7 B♭ F7 B♭ B♭7

- ly Af - ter you've gone Af - ter you've gone a - way, . a - way, .

After You've Gone

Turner Layton

(Medium Swing)

A

B^b | **C₇ F₇** | **B^b** | **C₇ F₇** |

D₇ | **G₋** | **C₇** | **F₇** ||

B

B^b | **C₇ F₇** | **B_{7^b}** | **E^bG₇C₋** |

E_o | **B^b G₇** | **C₇ F₇** | **B^b B₊** ||

C

E^b | **E^b₋₆** | **B^b_Δ** | **G₇** |

C₇ | **F₇** | **B^b** | **B_{7^b}** |

E^b | **E^b₋₆** | **B^b_Δ** | **G₇** |

C₋₇ G₇ | **C₋₇ E^b₋₆** | **B^b D₇** | **G₋ E_o** |

B^b | **C₇ F₇** | **B^b** | **B_{7^b}** |

C₋ | **F₉** | **D_ø** | **G₇** |

C₋ | **F₇** | **B^b** | **B^b** ||

C

All Of Me

Gerald Marks

♩ = 130

A

Musical notation for section A, measures 1-16. Chords: F, A7, D7, Gm, A7, Dm, G7, Gm7, C7.

B

Musical notation for section B, measures 17-32. Chords: F, A7, D7, Gm, Bb6, Bbm6, FΔ, Am7, D7, Gm7, C7, F6 (Ab∅), Gm7, C7.

Bb

All Of Me

Gerald Marks

♩ = 130

A

1 G B7

5 E7 Am

9 B7 Em

13 A7 Am7 D7

B

17 G B7

21 E7 Am

25 C6 Cm6 GΔ Bm7 E7

29 Am7 D7 G6 (Bb∅) Am7 D7

E \flat

All Of Me

Gerald Marks

$\text{♩} = 130$

A

Musical staff 1 (measures 1-4). Chords: D, F#7. Includes a triplet of eighth notes in measure 4.

Musical staff 2 (measures 5-8). Chords: B7, Em. Includes a triplet of eighth notes in measure 8.

Musical staff 3 (measures 9-12). Chords: F#7, Bm. Includes a triplet of eighth notes in measure 10.

Musical staff 4 (measures 13-16). Chords: E7, Em7, A7. Includes a triplet of eighth notes in measure 14.

B

Musical staff 5 (measures 17-20). Chords: D, F#7. Includes a triplet of eighth notes in measure 20.

Musical staff 6 (measures 21-24). Chords: B7, Em. Includes a triplet of eighth notes in measure 24.

Musical staff 7 (measures 25-28). Chords: G \flat , Gm \flat , D Δ , F#m7, B7.

Musical staff 8 (measures 29-32). Chords: Em7, A7, D6 (F \emptyset Em7 A7). Ends with a double bar line.

All Of Me

Composer: Gerald Marks/Seymour Simons

Arranger: Mira Falk

The musical score is written for Soprano (S.) and Alto (A.) voices in a 4/4 time signature with a key signature of one flat (B-flat). The score is divided into six systems, each with a measure number at the beginning. Chord symbols are placed above the Soprano staff in each system. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures. A triplet of eighth notes is indicated in the Alto part of the first and fifth systems.

System 1: Measure 1. Chords: F, A7. Lyrics: All of me - - - Why not take all of me -

System 2: Measure 5. Chords: D7, Gm. Lyrics: Can't you see - - - not with-out you

System 3: Measure 9. Chords: A7, Dm. Lyrics: Take my lips - - - I wan-na lose - - - them -

System 4: Measure 13. Chords: G7, Gm7, C7. Lyrics: Take my arms - - - I ne-ver use them.

System 5: Measure 17. Chords: F, A7. Lyrics: your good-bye - - - left with eyes that cry

21 D7 Gm

S. How can I with - ou - out you -

A. How can I - - go on dear, with - out you -

25 Bb6 Bbm6 Fmaj7 Am7 D7

S. You took the part - that once was my heart - so

A. You took the part - that once was my heart - so

1. 29 Gm7 C7 F6 (Abmin7b5 Gm7 C7)

S. why not take all of me

A. why not take all of me

2. 33 Gm7 C7 Am7 D7

S. why not take all of why not take all of

A. why not take all of why not take all of

37 Gm7 C7 F6

S. why not take all of me

A. why not take all of me

All Of Me

Choir Version

A

F	F	A ⁷	A ⁷
D ⁷	D ⁷	Gm	Gm
A ⁷	A ⁷	Dm	Dm
G ⁷	G ⁷	Gm ⁷	C ⁷

B

F	F	A ⁷	A ⁷
D ⁷	D ⁷	Gm	Gm
Bb ⁶	Bbm ⁶	F ^Δ Am ⁷	D ⁷
Gm ⁷	C ⁷	F ⁶ (Ab ⁰)	Gm ⁷ C ⁷)

Ending

		Am ⁷	D ⁷
Gm ⁷	C ⁷	F	F

All Of Me

All of me
Why not take all of me
Can't you see
I'm no good without you
Take my lips
I wanna lose them
Take my arms
I'll never use them

Your goodbye
left me with eyes that cry
How can I
get along without you
You took the part
that once was my heart
So why not, why not take all of me

All of me
Come on get all of me
Can't you see
I'm just a mess without you
Take my lips
I wanna lose them
Get a piece of these arms
I'll never use them

Your goodbye
left me with eyes that cry
How can I
ever make it without you
You know you got the part
Used to be my heart
So why not, why not take all of me

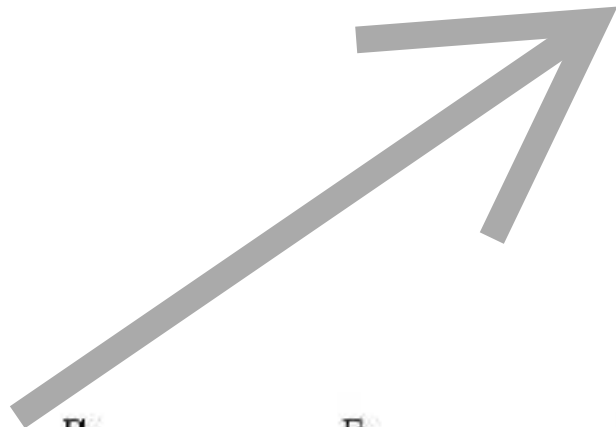
C

Backwater Blues

B \flat Eb7 B \flat B \flat 7

E \flat 7 B \flat

F7 Eb7 B \flat F7



Flute 4/4 B \flat B \flat F B \flat

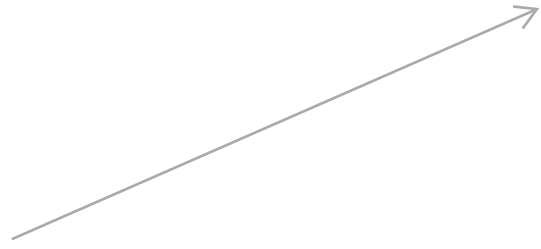
Bb

Backwater Blues

C F7 C C7

F7 C

G7 F7 C G7



Bb Trumpet

E \flat

Backwater Blues

G C \flat 7 G G \flat 7

C \flat 7 G

D \flat 7 C \flat 7 G D \flat 7

Alto Saxophone

BC

Backwater Blues

First line of bass notation. Chords: Bb, Eb7, Bb, Bb7.

Second line of bass notation. Chords: Eb7, Bb.

Third line of bass notation. Chords: F7, Eb7, Bb, F7.

Backwater Blues - Ende

Thanks to Frida!

The image displays a musical score for the piece "Backwater Blues - Ende". The score is written for eight instruments: two Flutes, two B♭ Clarinets, two Alto Saxophones, and two B♭ Trumpets. The music is in 4/4 time and features a key signature of one flat (B♭). The score is organized into eight staves, with the instruments listed on the left side of each staff. The notation includes notes, rests, and accidentals, with some notes tied across measures. Above the first staff, there are four chord symbols: B♭, B♭, F, and B♭. The score concludes with a double bar line at the end of each staff.

Flute

Flute

B♭ Clarinet

B♭ Clarinet

Alto Saxophone

Alto Saxophone

B♭ Trumpet

B♭ Trumpet

Backwater Blues

Bb	Eb7	Bb	Bb7
Eb7	Eb7	Bb	Bb
F7	F7 Eb7	Bb	Bb F7
			Ending: F7 Bb

Backwater Blues

When it rained five days and the sky turned dark as night
When it rained five days and the sky turned dark as night
Then trouble's takin' place in the lowlands at night

I woke up this mornin', can't even get out of my door
I woke up this mornin', can't even get out of my door
There's enough trouble to make a poor girl wonder where she wanna go

Then they rowed a little boat about five miles cross the pond
Then they rowed a little boat about five miles cross the pond
I packed all my clothes, throwed 'em in and they rowed me along

When it thunders and lightnin' and the wind begins to blow
When it thunders and lightnin' and the wind begins to blow
There's thousands of people ain't got no place to go

And I went and stood up on some high old lonesome hill
And I went and stood up on some high old lonesome hill
Then looked down on the house were I used to live

Backwater blues done called me to pack my things and go
Backwater blues done called me to pack my things and go
'Cause my house fell down and I can't live there no more

Mmm, I can't move no more
Mmm, I can't move no more
There ain't no place for a poor old girl to go

C

Bei Mir Bist Du Schön

A $\text{♩} = 170$
Cm

6

A

10

14

B

18

22

A

26

30

Bb

Bei Mir Bist Du Schön

A $\text{♩} = 170$
Dm

A7 Dm A7

A Dm Dm

A7 Dm

B Gm Dm

Gm Dm A7

A Dm Dm

A7 Dm A7

Bei Mir Bist Du Schön

Text: Sholom Secunda
Arrangement: Susanne Schempp/Mira Falk

Intro

♩ = 170

rubato

Soprano

Alto

Cm G7 Cm Dmin7b5 G7

Of all the boys/girls I've known and I've known some, un-til I

4

S.

Alto

Cm Dmin7b5 G7 Cm Fm

first met you I was lone-some.

And then you came in sight and my heart grew light and

8

S.

Alto

Cm G7 Cm Dmin7b5 G7

You're real-ly swell, I have to ad-mit you, de-serve ex-

this old world seemed new to me.

12

S.

Alto

Cm Dmin7b5 G7

pres-sions that real-ly fit you. And then I

14

S.

Alto

Cm Fm D7 G7

racked my brain hop-ing to ex-plain all the things you mean to me: Bei

D7 G7

A1 Cm Cm

S. 18
 mir bist Du schön, please let me ex-plain, bei

Alto

G7 Cm Bbsus4 Ab G7

S. 22
 mir bist Du schön means that you're grand. Bei

Alto

A2 Cm Cm

S. 26
 mir bist Du schön a - gain I'll ex-plain, it

Alto

G7 Cm

S. 30
 means you're the fai - rest in the land. I could say

Alto

B Fm Cm

S. 34
 bel - la, bel - la, e - ven say wun - der bar, each lan - guage

Alto

38 Fm G G7

S. on - ly helps me tell you how grand you are. I'll

Alto

A3 42 Cm Cm

S. try to ex-plain bei mir bist Du schön, so

Alto

46 G7 Cm 1. Cm G7 2. Cm

S. kiss and say you'll un - der-stand. Bei So

Alto Fm Cm Bei

51 G7 Cm

S. kiss me and say you'll un - der-stand. So

Alto Fm Cm

55 G7 Cm in time

S. kiss me and say that you will un-der - stand.

Alto rubato

Bei Mir Bist Du Schön

Intro
2x

Cm	Fm ⁶ G ⁷	Cm	Fm ⁶ G ⁷
Cm	Fm	1. Ab ⁷ 2. D ⁷	G ⁷

A

Cm	Cm	Cm	Cm
G ⁷	G ⁷	Cm	G ⁷

A

Cm	Cm	Cm	Cm
G ⁷	G ⁷	Cm	Cm

B

Fm	Fm	Cm	Cm
Fm	Fm	G ⁷	G ⁷

A

Cm	Cm	Cm	Cm
G ⁷	G ⁷	Cm	(G ⁷)

Bei Mir Bist Du Schoen

Intro For all the boys I've known, and I've known some
Until I first met you I was lonesome
And when you came in sight, dear, my heart grew light
And this old world seemed new to me

You're really swell, I have to admit, you
Deserve expressions that really fit you
And so I've wracked my brain, hoping to explain
All the things that you do to me

A Bei mir bist du schoen, please let me explain
Bei mir bist du schoen means that you're grand

A Bei mir bist du schoen, again I'll explain
It means you're the fairest in the land

B I could say bella, bella, even say wunderbar
Each language only helps me tell you how grand you are

A I've tried to explain, bei mir bist du schoen
So kiss me, and say you understand

A Bei mir bist du schoen, you've heard it all before, but let me try to explain
Bei mir bist du schoen means that you're grand

A Bei mir bist du schoen, it's such an old refrain, and yet I should explain
It means I am begging for your hand

B I could say bella, bella, even say wunderbar
Each language only helps me tell you how grand you are

A I've tried to explain, bei mir bist du schoen
So kiss me, and say that you will understand

C Bill Bailey, Won't You Please Come Home

Hughie Cannon 1902

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music, each with a corresponding line of lyrics. Chord symbols are placed above the notes. The lyrics are: "Won't you come home, Bill Bailey, won't you come home? She moans the whole day long, I'll do the cooking, darling I'll pay the rent I know I've done you wrong, R'member that rainy eve that I drove you out, with nothing but a fine tooth comb I know I'm to blame, well, ain't that a shame? Bill Bailey, won't you please come home?"

1 F
Won't you come home, Bill Bai - ley, won't you come home?

5 F F#dim C7
She moans the whole day long,

9 C7
I'll do the cook - ing, dar - ling I'll pay the rent

13 C7 F Dm7 Gm7 C7
I know I've done you wrong,

17 F
R'mem - ber that rain - y eve that I drove you out, with

21 F F7 Bb D7 Gm
noth - ing but a fine tooth comb I

25 Bb Bdim F D7
know I'm to blame, well, ain't that a shame? Bill

29 G7 C7 F Dm7 Gm7 C
Bai - ley, won't you please come home?

C

Bill Bailey Ending

25

B \flat B \dim F D 7

29

G 7 C 7 G 7 C 7

G 7 C 7 F

Bb Bill Bailey, Won't You Please Come Home

Hughie Cannon 1902

The musical score is written in G major and 4/4 time. It consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Won't you come home, Bill Bai - ley, won't you come home? She moans the whole day long, I'll do the cook - ing, dar - ling I'll pay the rent I knows I've done you wrong, R'mem - ber that rain - y eve that I drove you out, with noth - ing but a fine tooth comb I know I'm to blame, well, ain't that a shame? Bill Bai - ley, won't you please come home?"

1 Won't you come home, Bill Bai - ley, won't you come home?

5 She moans the whole day long,

9 I'll do the cook - ing, dar - ling I'll pay the rent

13 I knows I've done you wrong,

17 R'mem - ber that rain - y eve that I drove you out, with

21 noth - ing but a fine tooth comb I

25 know I'm to blame, well, ain't that a shame? Bill

29 Bai - ley, won't you please come home?

Bb

Bill Bailey Ending

25

C C#dim G E7

29

A7 D7 A7 D7

A7 D7 G

Eb Bill Bailey, Won't You Please Come Home

Hughie Cannon 1902

Won't you come home, Bill Bai - ley, won't you come home?

5 She moans the whole day long,

9 I'll do the cook - ing, dar - ling I'll pay the rent

13 I know I've done you wrong,

17 R'em - ber that rain - y eve that I drove you out, with

21 noth - ing but a fine tooth comb I

25 know I'm to blame, well, ain't that a shame? Bill

29 Bai - ley, won't you please come home?

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of nine staves of music. The lyrics are placed below the notes. Chord symbols are placed above the staff lines. The score ends with a double bar line and repeat dots.

E_b

Bill Bailey Ending

25

G G#dim D B7

29

E7 A7 E7 A7

E7 A7 D

Bill Bailey

F	F	F	F
F	F# ^o	C ⁷	C ⁷
C ⁷	C ⁷	C ⁷	C ⁷
C ⁷	C ⁷	F Dm ⁷	Gm ⁷ C ⁷

F	F	F	F
F	F ⁷	B ^b D ⁷	Gm
B ^b	B ^o	F	D ⁷
G ⁷	C ⁷	F (Dm ⁷	Gm ⁷ C ⁷)

Bill Bailey

Won't you come home Bill Bailey,
Won't you come home?
She moans the whole day long.

I'll do the cooking darling,
I'll pay the rent,
I know I've done you wrong.

R'member that rainy eve that
I drove you out,
With nothing but a fine tooth comb?

I know I'm to blame,
Well ain't that a shame,
Bill Bailey won't you please come home.

Song-Beispiel:

https://www.youtube.com/watch?v=KJedKZ_v9B0

Blue Drag

The musical score for "Blue Drag" is written in 4/4 time and consists of eight staves of music. The key signature is one flat (F major/D minor). The melody is primarily composed of eighth and quarter notes, with some rests and ties. The guitar accompaniment is indicated by chords placed above the staff lines.

Staff 1: Chord: A_{m1}

Staff 2: Chords: E^7 , A_{m1} , E^7

Staff 3: Chord: A_{m1}

Staff 4: Chords: E^7 , A_{m1}

Staff 5: Chords: D_{m1} , A_{m1}

Staff 6: Chords: D_{m1} , A_{m1} , E^7

Staff 7: Chord: A_{m1}

Staff 8: Chords: E^7 , A_{m1} , E^7

Blue Drag (Bb)

The musical score for "Blue Drag (Bb)" is written in 4/4 time and consists of eight staves of music. The key signature is B-flat major (two flats). The melody is primarily composed of quarter and eighth notes, with occasional rests and slurs. The chords are indicated by letters above the staff.

Staff 1: Chord: B_{M1}

Staff 2: Chords: F#7, B_{M1}, F#7

Staff 3: Chord: B_{M1}

Staff 4: Chords: F#7, B_{M1}

Staff 5: Chords: E_{M1}, B_{M1}

Staff 6: Chords: E_{M1}, B_{M1}, F#7

Staff 7: Chord: B_{M1}

Staff 8: Chords: F#7, B_{M1}, F#7

Blue Drag (Eb)

F#_{M1}

C#7 **F#_{M1}** **C#7**

F#_{M1}

C#7 **F#_{M1}**

B_{M1} **F#_{M1}**

B_{M1} **F#_{M1}** **C#7**

F#_{M1}

C#7 **F#_{M1}** **C#7**

Blue Drag

(Bass Clef)

A musical score for the piece "Blue Drag" in bass clef, 4/4 time. The score consists of nine staves of music. The first staff begins with a double bar line and a repeat sign, followed by a double bar line and a first ending bracket. The chord labels are: Am1, E7, Am1, E7, Am1, E7, Dm1, Am1, Dm1, Am1, E7, Am1, E7. The notation includes quarter notes, eighth notes, and sixteenth notes, with various rests and ties. The piece concludes with a double bar line and a repeat sign.

B♭ Clarinet

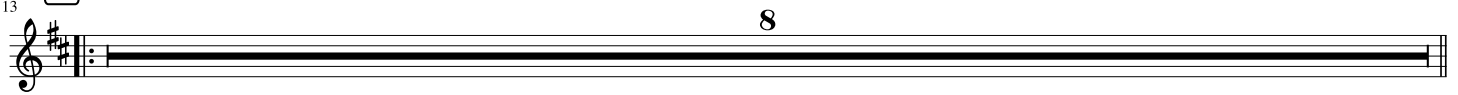
Blue Drag

Swing ♩ = 180

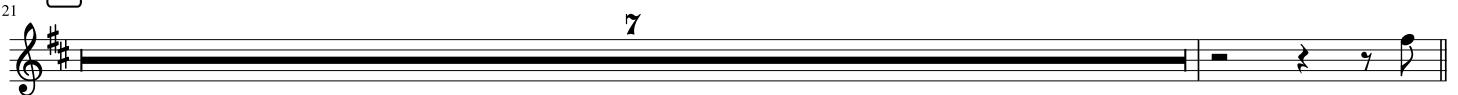
In



A



A



B



A



Out



B \flat Trumpet

Blue Drag

Swing $\text{♩} = 180$

In

4



5



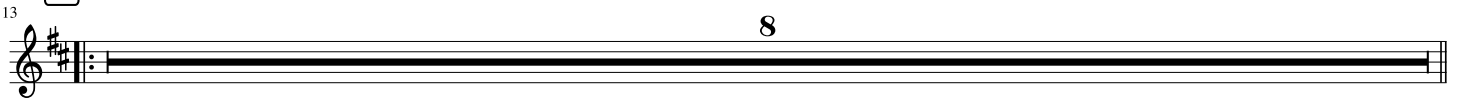
9



A

13

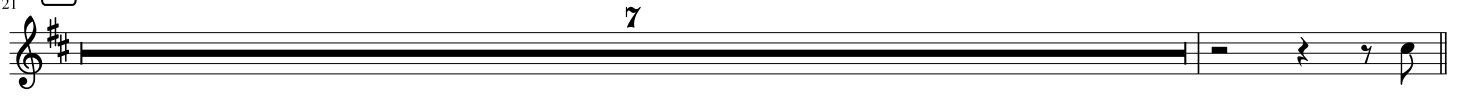
8



A

21

7



B

29



33



A

37

8



Out

45



49



Alto Saxophone

Blue Drag

Swing ♩ = 180

In

4

5

9

A

13

8

A

21

7

B

29

33

A

37

8

Out

45

49

Blue Drag Intro/Ending

Am	Am	Am	Am
Am	Dm	F⁷E⁷	Am E⁷
Am	Am	Am	Am
Am	Dm	F⁷E⁷	Am

Ending: delay 1 bar!

Blue Drag

Am	Am	Am	Am
E ⁷	E ⁷	Am	E ⁷
Am	Am	Am	Am
E ⁷	E ⁷	Am	Am
Dm	Dm	Am	Am
Dm	Dm	Am	E ⁷
Am	Am	Am	Am
E ⁷	E ⁷	Am	(E ⁷)

Blue Drag

Slow drag
It sure is draggin' me down
I'm almost tagging the ground
When I hear that blue drag

It's slow drag
It's got that new lazy swing
I crave that new crazy swing
I must have that blue drag

Now that rhythm, blue rhythm, has brought me
A peculiar phase
Oh that rhythm, blue rhythm, has brought me
Peculiar days
Can't get enough of

Blue drag
You've got my soul on fire
I know that I'll never tire
Of that low down blue drag

Song-Beispiele:

- https://oso-berlin.de/New_Orleans_Jazz_Vipers_Blue_Drag.mp3
- https://oso-berlin.de/Nat_Gonella_Blue_Drag.mp3

Blue Drag String Section

Thanks to Momol!

Violin *A_m*

Violoncello

Vln. *E⁷* *A_m* *E⁷*

Vc.

Vln. *A_m*

Vc.

Vln. *E⁷* *A_m*

Vc.

Vln. *D_m* *A_m*

Vc.

Vln. D_{m1} A_{m1} E^7

Vc.

8

Detailed description: This system contains the first four measures of music. The Violin part (Vln.) is in treble clef and consists of quarter-note chords. The first two measures are D_{m1} (D-F-A), the next two are A_{m1} (A-C-E), and the final two are E^7 (E-G-B-D#). The Violoncello part (Vc.) is in bass clef and consists of quarter-note chords: D (D-F-A) for the first two measures, A (A-C-E) for the next two, and E (E-G-B) for the final two. A fermata is placed over the final measure of the Vc. line. A rehearsal mark '8' is located below the first measure of the Vc. line.

Vln. A_{m1}

Vc.

8

Detailed description: This system contains the next four measures of music. Both the Violin (Vln.) and Violoncello (Vc.) parts play the A_{m1} chord (A-C-E) in quarter notes. The Vc. line ends with a fermata. A rehearsal mark '8' is located below the first measure of the Vc. line.

Vln. E^7 A_{m1} E^7

Vc.

8

Detailed description: This system contains the final four measures of music. The Violin part (Vln.) plays quarter-note chords: E^7 (E-G-B-D#) for the first two measures, A_{m1} (A-C-E) for the next two, and E^7 (E-G-B-D#) for the final two. The Violoncello part (Vc.) plays quarter-note chords: A (A-C-E) for the first two measures, D (D-F-A) for the next two, and E (E-G-B) for the final two. Both lines end with a fermata. A rehearsal mark '8' is located below the first measure of the Vc. line.

C

The Blues My Naughty

Sweetie Gives To Me

Musical score for "The Blues My Naughty Sweetie Gives To Me" in C major, 4/4 time. The score consists of eight staves of music with various chords and a repeat sign.

Staff 1: Measure 1-4. Chord: **A** Am. Measure 4 contains a repeat sign.

Staff 2: Measure 5-8. Chord: **Dm**.

Staff 3: Measure 9-12. Chords: **E7** (measures 9-10), **Am** (measures 11-12).

Staff 4: Measure 13-16. Chords: **B7** (measures 13-14), **E7** (measures 15-16).

Staff 5: Measure 17-20. Chord: **B** Am.

Staff 6: Measure 21-24. Chords: **Dm** (measures 21-22), **E7** (measures 23-24).

Staff 7: Measure 25-28. Chords: **A** (measures 25-26), **D7** (measures 27-28).

Staff 8: Measure 29-32. Chords: **G7** (measures 29-30), **C** (measures 31-32), **E7** (measures 33-34).

Bb

The Blues My Naughty

Sweetie Gives To Me

5 **A** Bm

9 Em

13 F#7 Bm

17 C#7 F#7

21 **B** Bm

25 Em F#7

29 B E7

33 A7 D F#7

E_b

The Blues My Naughty

Sweetie Gives To Me

A F#m

5 Bm

9 C#7 F#m

13 G#7 C#7

B F#m

21 Bm C#7

25 F# B7

29 E7 A C#7

Bass Clef

The Blues My Naughty

Sweetie Gives To Me

A Am



5 Dm



9 E7

Am



13 B7

E7



B 17 Am



21 Dm

E7



25 A

D7



29 G7

C

E7



Blues My Naughty

A

Am	Am	Am	Am
Dm	Dm	Dm	Dm
E ⁷	E ⁷	Am	Am
B ⁷	B ⁷	E ⁷	E ⁷

B

Am	Am	Am	Am
Dm	Dm	E ⁷	E ⁷
A ⁷	A ⁷	D ⁷	D ⁷
G ⁷	G ⁷	C	(E ⁷)

The Blues My Naughty Sweetie Gives To Me

Well, there are blues that you get from loneliness
And there are blues that you get from pain,
And there are blues when you are lonely,
For your one and only,
The blues you can never explain.

And there are blues that you get from sleepless nights,
But the meanest blues that be:
They're the blues that I've got on my mind,
I mean the ones that are the meanest kind,
They're the blues my naughty sweetie gives to me.

There are blues you get from women,
When you see 'em going swimming,
And you haven't got a bathing suit yourself.

There are blues you get much quicker,
When you're drinking lots of liquor,
And somebody goes and takes it off the shelf.

And there are blues you get when everything's in hock,
When your girlfriend doesn't answer when you knock,

There are blues you get from getting,
In a taxicab and fretting,
Every time you hear the bumper jump a clock.

And there are blues you get from trying,
To keep your Uncle Bill from dying,
And he afterwards forgets you in his will.

And there are blues you get from kisses,
When you're walking with your missus,
And another girlie shouts, "Hi, Bill!"

But the blues that make you hop and want to stop and shake and shiver
Are they blues that make you wanna go and end it in the river,

They're the blues my naughty sweetie gives to me.

Song-Beispiel:

John Denver - <https://www.youtube.com/watch?v=zSrtzJMWHyM>

C

Caravan

A G7

9 Cm

A G7

25 Cm

B C7 F7

41 Bb7 Eb G7

A G7

57 Cm

Bb

Caravan

8 **A** A7

9 Dm

17 **A** A7

25 Dm

33 **B** D7 G7

41 C7 F A7

49 **A** A7

57 Dm

E^b

Caravan

A E⁷

9 Am

A E⁷

25 Am

B A⁷ D⁷

41 G⁷ C E⁷

A E⁷

57 Am

BS

Caravan

8 **A** G7

9 Cm

17 **A** G7

25 Cm

33 **B** C7 F7

41 Bb7 Eb G7

49 **A** G7

57 Cm

Caravan

G ⁷	G ⁷	G ⁷	G ⁷
G ⁷	G ⁷	Cm	Cm
G ⁷	G ⁷	G ⁷	G ⁷
G ⁷	G ⁷	Cm	Cm
C ⁷	C ⁷	F ⁷	F ⁷
Bb ⁷	Bb ⁷	E ^b	G ⁷
G ⁷	G ⁷	G ⁷	G ⁷
G ⁷	G ⁷	Cm	Cm

Forward Son Clave

Rhythmic Pattern
for
Caravan A parts

1	.	2	&	3	.	4	.	1	.	2	.	3	.	4	.
X			X			X				X		X			

Caravan

Night and stars above that shine so bright
The mystery of their fading light
That shines upon our Caravan

Sleep upon my shoulder as we creep
Across the sands so I may keep
This memory of our Caravan

This is so exciting
you are so inviting
Resting in my arms
As I thrill to the magic charms of

You beside me here beneath the blue
My dream of love is coming true
Within our desert Caravan

Careless Love

The musical score for "Careless Love" is written in Bb major and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody starts with a quarter note Bb, followed by quarter notes Eb, Bb, and Eb. A repeat sign follows, with a first ending bracket over the next two measures. The second staff continues the melody with a half note Bb, quarter notes Eb and Bb, a half note Eb, quarter notes Bb and Eb, a half note Bb, and quarter notes Eb and Bb. The third staff continues with a half note Bb, quarter notes Eb and Bb, a half note Eb, quarter notes Bb and Eb, a half note Bb, and quarter notes Eb and Bb. The fourth staff concludes the piece with a half note Bb, quarter notes Eb and Bb, a half note Eb, quarter notes Bb and Eb, a half note Bb, and quarter notes Eb and Bb. The score includes various chords: Bb, F7, Bb, Bb, G7, C7, F7, Bb, Bb7, Eb, Ebm1, Bb, F7, Bb, and F7.

Staff 1: Bb F7 Bb

Staff 2: Bb G7 C7 F7

Staff 3: Bb Bb7 Eb Ebm1

Staff 4: Bb F7 Bb F7

Careless Love (Bb)

The image shows a musical score for the song "Careless Love" in the key of B-flat major. The score is written in 4/4 time and consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4 and Bb4, and a dotted quarter note C5. A repeat sign follows. The second staff continues the melody with a dotted quarter note C5, quarter notes D5 and E5, a quarter note F5, and a dotted quarter note G5. The third staff continues with a dotted quarter note G5, quarter notes A5 and Bb5, a quarter note C6, and a dotted quarter note Bb5. The fourth staff concludes the piece with a quarter note Bb5, quarter notes C6 and Bb5, a quarter note A5, and a dotted quarter note G5. The score includes various guitar chords: C, G7, A7, D7, C7, F, Fm1, and C.

C G7 C

C A7 D7 G7

C C7 F Fm1

C G7 C G7

Careless Love (Eb)

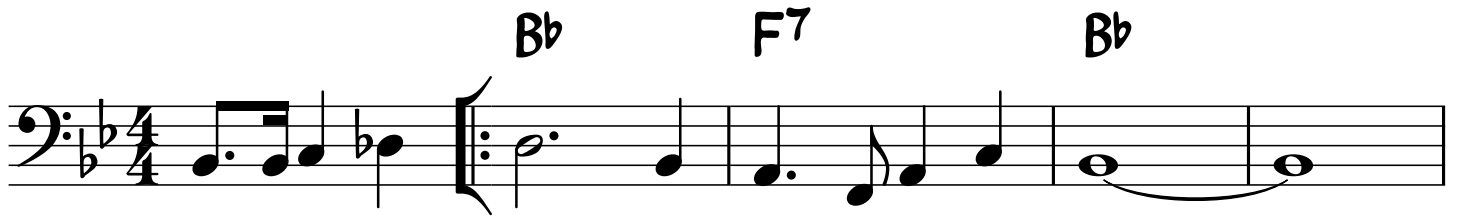
The image displays a musical score for the song "Careless Love" in the key of E-flat major (Eb) and 4/4 time. The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a 4/4 time signature and a key signature of one sharp. The music consists of a sequence of notes and rests, with guitar chords indicated above the staff. The chords are: G, D7, G, G, E7, A7, D7, G, G7, C, Cm, G, D7, G, D7. The score ends with a double bar line and a repeat sign.

Chords: G, D7, G, G, E7, A7, D7, G, G7, C, Cm, G, D7, G, D7

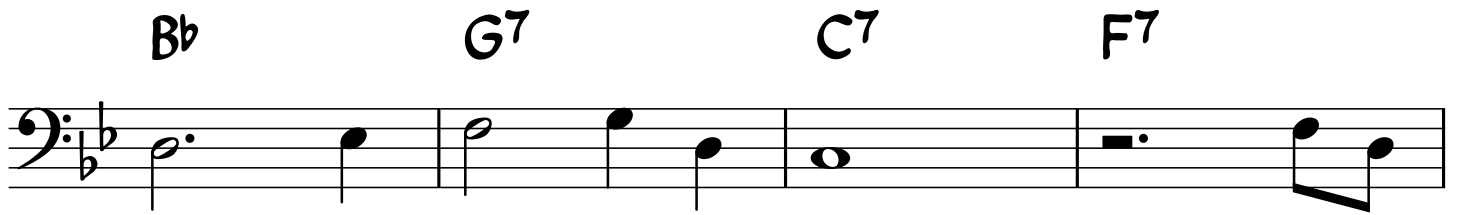
Careless Love

(Bass Clef)

B \flat F7 B \flat



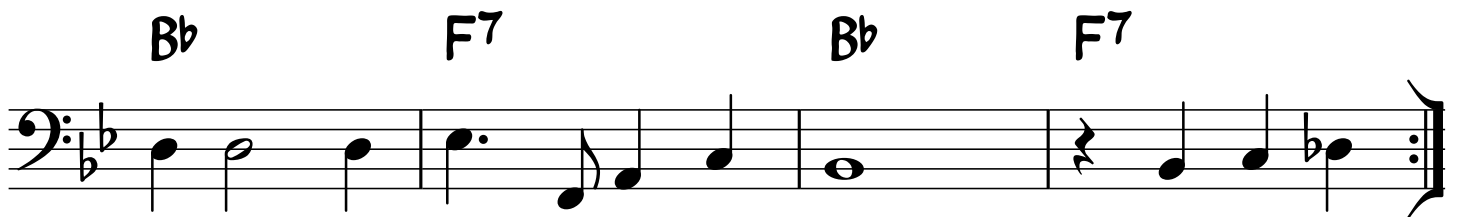
B \flat G7 C7 F7



B \flat B \flat 7 E \flat E \flat m1



B \flat F7 B \flat F7



Careless Love

Bb	F ⁷	Bb	Bb
Bb	G ⁷	C ⁷	F ⁷
Bb	Bb ⁷	E ^b	E ^b mi
Bb	F ⁷	Bb	F ⁷

Careless Love

Love, oh love, oh careless love
You've fly through my head like wine
You've wrecked the life of a many poor girl
And you've led me to this life of mine

Love, oh love, oh careless love
Trusted you now, it's too late
You've made me throw my old friend down
That's why I sing this song of hate

Love, oh love, oh careless love
In your clutches of desire
You've filled my heart with weary old blues
Then you set my very soul on fire

Love, oh love, oh careless love
Night and day, I weep and moan
You brought the wrong man into this life of mine
For my sins, till judgment I'll atone

Laura:

Well this love, this love, this careless love
Lord it is going through my mind just like wine
I know that it has been the ruin of many a poor girls
And it's fouled this life of mine

Love you tied me to your apron string
You know you tied me to your apron string
But when I told you that I loved you, you know it did not mean a thing
it was just love, love, careless love

Yea this love, careless love
Can't you see what careless love has done to me
Oh it went and made me roam and made me loose my happy home
It was just love, love oh careless love

C

Comes Love

Lew Brown

♩ = 130

A

Dm A7

6

Dm A7

A'

10

Dm A7

14

Dm

B

18

D7 Gm D7 Gm7

22

C7 F A7

A

26

Dm A7

30

Dm (A7)

B \flat

Comes Love

Lew Brown

$\text{♩} = 130$

A

Musical notation for section A, measures 1-5 and 6-9. The key signature is B \flat and the time signature is 4/4. Chords are Em and B7. Measure 6 starts with a fermata over the first two notes.

A'

Musical notation for section A', measures 10-13 and 14-17. The key signature is B \flat and the time signature is 4/4. Chords are Em and B7. Measure 14 starts with a fermata over the first two notes.

B

Musical notation for section B, measures 18-21 and 22-25. The key signature is B \flat and the time signature is 4/4. Chords are E7, Am, E7, Am7, D7, G, and B7. Measure 22 starts with a fermata over the first two notes.

A

Musical notation for section A, measures 26-29 and 30-33. The key signature is B \flat and the time signature is 4/4. Chords are Em and B7. Measure 30 starts with a fermata over the first two notes. The section ends with a double bar line.

E \flat

Comes Love

Lew Brown

$\text{♩} = 130$

A Bm F#7

6 Bm F#7

A'
10 Bm F#7

14 Bm

B
18 B7 Em B7 Em7

22 A7 D F#7

A
26 Bm F#7

30 Bm (F#7)

Comes Love

A

Dm	Dm	A ⁷	A ⁷
A ⁷	A ⁷	Dm	Dm A ⁷

A

Dm	Dm	A ⁷	A ⁷
A ⁷	A ⁷	Dm	Dm

B

D ⁷	D ⁷	Gm	Gm
C ⁷	C ⁷	F	A ⁷

A

Dm	Dm	A ⁷	A ⁷
A ⁷	A ⁷	Dm	Dm (A ⁷)

Comes Love

Comes a rainstorm, put your rubbers on your feet
Comes a snowstorm, you can get a little heat
Comes love, nothing can be done

Comes a fire, then you know just what to do
Blow a tire, you can buy another shoe
Comes love, nothing can be done

Don't try hiding
'Cause there isn't any use
You'll start sliding
When your heart turns on the juice

Comes a headache, you can lose it in a day
Comes a toothache, see your dentist right away
Comes love, nothing can be done

Comes a heatwave, you can hurry to the shore
Comes a summons, you can hide behind the door
Comes love, nothing can be done

Comes the measles, you can quarantine a room
Comes a mousey, you can chase it with a broom
Comes love, nothing can be done

That's all, brother
If you've ever been in love
That's all, brother
You know what I'm speaking of

Comes a nightmare, you can always stay awake
Comes depression, you may get another break
Comes love, nothing can be done

Comes love, nothing can be done
Comes love, nothing can be done

C

Coquette

Green, Kahn, Lombardo 1928

1 **A** **B \flat** **F7**

5 **B \flat** **F7**

9 **A** **B \flat** **F7**

13 **B \flat**

17 **B** **B \flat 7** **E \flat**

21 **C7** **F7**

25 **A** **B \flat** **F7**

29 **B \flat** **F7**

Bb

Coquette

Green, Kahn, Lombardo 1928

1 **A** C G7

5 C G7

9 **A** C G7

13 C

17 **B** C7 F

21 D7 G7

25 **A** C G7

29 C G7

E \flat

Coquette

Green, Kahn, Lombardo 1928

The musical score is written in E-flat major (one flat) and 4/4 time. It consists of eight staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff contains a whole note chord G. The third staff begins with a repeat sign and a first ending bracket. The fourth staff contains a whole note chord G. The fifth staff begins with a repeat sign and a first ending bracket. The sixth staff contains a whole note chord G7 and a whole note chord C. The seventh staff contains a whole note chord A7 and a whole note chord D7. The eighth staff contains a whole note chord G and a whole note chord D7. The score includes various articulations such as slurs, ties, and accents.

Coquette

A	B \flat	B \flat	F 7	F 7
	F 7	F 7	B \flat	F 7

A'	B \flat	B \flat	F 7	F 7
	F 7	F 7	B \flat	B \flat

B	B \flat 7	B \flat 7	E \flat	E \flat
	C 7	C 7	F 7	F 7

A	B \flat	B \flat	F 7	F 7
	F 7	F 7	B \flat	(F 7)

Coquette

Hear me, why you keep foolin' little Coquette
Makin' fun of the one who loves you

Breakin' hearts you are rulin' little Coquette
True hearts tenderly dreamin' of you

Someday you fall in love
As I fell in love with you
Babe, the one you love will
Just be foolin' you too

And when you are alone with only regrets
You know little Coquette I loved you

C

Dark Eyes

♩ = 185

A7 Dm

A7 Bb

Gm7 Dm

A7 Dm A7 Dm

Bb

Dark Eyes

♩ = 185

B7 Em

B7 C

Am7 Em

B7 Em B7 Em

Detailed description: The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked as quarter note = 185. The piece is in the key of Bb major. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. It contains a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line follows, with a B7 chord above it. The second staff continues with a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line follows, with a C chord above it. The third staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line follows, with an Am7 chord above it. The fourth staff continues with a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line follows, with an Em chord above it. The fifth staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line follows, with a B7 chord above it. The sixth staff continues with a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line follows, with an Em chord above it. The seventh staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line follows, with a B7 chord above it. The eighth staff continues with a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line follows, with an Em chord above it. The piece ends with a double bar line and a repeat sign.

E_b

Dark Eyes

♩ = 185

F#7 Bm

F#7 G

Em7 Bm

F#7 Bm F#7 Bm

Cello/Bass

Dark Eyes

♩ = 185

The musical score consists of four staves of music in a 4/4 time signature with a key signature of one flat (Bb). The tempo is marked as 185 bpm. The first staff begins with a double bar line and a repeat sign. The notes and chords are as follows:

- Staff 1: A^7 chord. Notes: G2, A2, Bb2, C3, D3, E3, F3, G3.
- Staff 2: A^7 chord. Notes: G2, A2, Bb2, C3, D3, E3, F3, G3.
- Staff 3: Gm^7 chord. Notes: G2, A2, Bb2, C3, D3, E3, F3, G3.
- Staff 4: A^7 chord. Notes: G2, A2, Bb2, C3, D3, E3, F3, G3.

Chord changes are indicated above the staff: A^7 , Dm , A^7 , Bb , Gm^7 , Dm , A^7 , Dm .

Очи чёрные

Dark Eyes

A ⁷	A ⁷	Dm	Dm
A ⁷	A ⁷	Bb	Bb
Gm ⁷	Gm ⁷	Dm	Dm
A ⁷	A ⁷	Dm A ⁷	Dm

Очи чёрные / Dark Eyes

Очи Otschi Augen	чёрные, tschornyje, schwarz	очи otschi Augen	страстные strastnyje feurig
Очи Otschi Augen	жгучие schgutschije, glühend	и i und	прекрасные prjekrasnyje wunderschön
Как Kak Wie	люблю ljubl'ju liebe	я ja ich	вас, was, sie,
		как kak wie	боюсь я вас ba'jus ja was fürchte ich sie
Знать, Snat, Es scheint,	увидел u'widjel treffe	вас was, sie	я ja ich
		в w in	недобрый njedobry böser
			час tschas Stunde

Ох, Och Oh,	недаром njedarom nicht ohne Grund	вы wy, sie	глубины glubiny tief	темней! temnjei! verfinstert!
Вижу Wischu Sehe	траур traur Trauer	в w in	вас was, ihnen	по po für
			душе usche Seele	моей, mojei, meine,
Вижу Wischu Sehe	пламя plamja Feuer	в w in	вас was, ihnen	я ja und
			победное: pobjednoje: Sieg:	
Сожжено Saschscheno Verbrannt	на нём na njom, in ihnen	сердце serdze Herz	бедное. bednoje. armes.	

Но No Aber	не nje nicht	грустен grusten traurig	я, ja, ich,	не nje nicht	печален petschalen schmerzen	я, ja, ich,
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Утешительна Utjeschitjelna Tröstet	мне mne mich	судьба sudba Schicksal	моя: moja: meines:
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Всё, Wsjo, Alles,	что tschto was	лучшего lutschschewo am besten	в w im	жизни schisni Leben	Бог Bog Gott	дал dal gibt	нам, nam, uns,
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В W Als	жертву schertwu Opfer	отдал otdal zurückkehre	я ja ich	огневым ognewym glühende	глазам! glasam! Augen!
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Darktown Strutters' Ball

Swing
1/4=170

Music, Lyrics: Shelton Brooks
(1917)

B_b **G⁷** **C⁷**
I'll be down to get you in a tax- i hon- ey you bet- ter be read- y a- bout halfpasteight

F⁷ **B_b** **Bdim** **Cm⁷** **F⁷**
now dear- ie don't be late I want to be there when the band starts play- ing re-

B_b **G⁷** **C⁷**
mem- ber when we get there hon- ey the two- steps I'm goin' to have em all goin' to

E_b **E^{dim}** **B_b** **D⁷** **G⁷**
dance out both my shoes when they play the Jel- ly Roll Blues to-

C⁷ **F⁷** **B_b** **Bdim** **Cm⁷** **F⁷**
morr- ow night at the Dark- town Strut- ters' Ball

Darktown Strutters' Ball (B \flat)

Swing
1/4=170

Music, Lyrics: Shelton Brooks
(1917)

The musical score is written in 4/4 time with a tempo of 170 beats per minute. It consists of five staves of music. The first staff begins with a C major chord and contains the lyrics: "I'll be down to get you in a tax-i hon-ey you bet-ter be read-y a- bout halfpasteight". The second staff starts with a G7 chord and continues with: "now dear- ie don't be late I want to be there when the band starts play- ing re-". The third staff begins with a C major chord and has the lyrics: "mem- ber when we get there hon- ey the two- steps I'm goin' to have em all goin' to". The fourth staff starts with an F major chord and contains: "dance out both my shoes when they play the Jel- ly Roll Blues to-". The fifth and final staff begins with a D7 chord and concludes with: "morr- ow night at the Dark- town Strut- ters' Ball". Chords are indicated above the staff: C, A7, D7, G7, C, C#dim, Dm7, G7, C, A7, D7, F, F#dim, C, E7, A7, D7, G7, C, C#dim, Dm7, G7.

I'll be down to get you in a tax-i hon-ey you bet-ter be read-y a- bout halfpasteight
now dear- ie don't be late I want to be there when the band starts play- ing re-
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-
morr- ow night at the Dark- town Strut- ters' Ball

Darktown Strutters' Ball (E \flat)

Swing
1/4=170

Music, Lyrics: Shelton Brooks
(1917)

G **E 7** **A 7**

I'll be down to get you in a tax-i hon-ey you bet-ter be read-y a-bout halfpasteight

D 7 **G** **G \sharp dim** **A m^7** **D 7**

now dear-ie don't be late I want to be there when the band starts play-ing re-

G **E 7** **A 7**

mem-ber when we get there hon-ey the two-steps I'm goin' to have em all goin' to

C **C \sharp dim** **G** **B 7** **E 7**

dance out both my shoes when they play the Jel-ly Roll Blues to-

A 7 **D 7** **G** **G \sharp dim** **A m^7** **D 7**

morr-ow night at the Dark-town Strut-ters' Ball

Darktown Strutters' Ball

B \flat	B \flat G 7	C 7	C 7
F 7	F 7	B \flat B $^{\circ}$	Cm 7 F 7
B \flat	B \flat G 7	C 7	C 7
E \flat	E $^{\circ}$	B \flat D 7	G 7
C 7	F 7	B \flat B $^{\circ}$	Cm 7 F 7

Darktown Strutter's Ball

I'll be round to get you in a taxi, honey
Pick you up 'bout half past eight,
Oh honey don't be late
I want to be there when the band starts playin'
Remember when we get there, honey
Two step, we're gonna have a ball
I'm gonna dance out of my shoes
When they play the Jelly Roll Blues
Tomorrow night at the Darktown Strutter's Ball

Songwriters: Francois Joseph Charles Salabert / Shelton Brooks

C Darling Nelly Gray

Benjamin Hanby 1856

A ♩ = 160

5

9

13

B

17

21

25

29

Chord symbols: F, B \flat , C7

Bb

Darling Nelly Gray

Benjamin Hanby 1856

A ♩ = 160

5

5

9

13

17

21

25

29

E_b

Darling Nelly Gray

Benjamin Hanby 1856

A ♩ = 160

1 D G

5 D A7

9 D G

13 D A7 D

B 17 A7 D

21 A7

25 D G

29 D A7 D

Darling Nelly Gray

A

F	F	Bb	Bb
F	F	C ⁷	C ⁷
F	F	Bb	Bb
F	C ⁷	F	F

B

C ⁷	C ⁷	F	F
F	F	C ⁷	C ⁷
F	F	Bb	Bb
F	C ⁷	F	F

Darling Nelly Gray

Verse 1

There's a low, green valley,
on the old Kentucky shore.
Where I've whiled many happy hours away,

Sitting and a-singing
by the little cottage door,
Where lived my darling Nelly Gray.

Chorus

Oh my poor Nelly Gray,
they have taken you away,
And I'll never see my darling any more.

I'm sitting by the river
and I'm weeping all the day,
For you've gone from the old Kentucky shore.

Verse 2

When the moon had climbed the mountain
and the stars were shining too.
Then I'd take my darling Nelly Gray,

And we'd float down the river
in my little red canoe,
While my banjo sweetly I would play.

Song-Beispiel:

https://oso-berlin.de/Syncopation_Student_Orchestra_2022_Darling_Nelly_Gray.mp3

Vocals

Darling Nelly Gray

Benjamin Hanby 1856

A ♩ = 160 F B \flat

V1
There's a low green val - ley on the old Ken-tuck-y shore, where I

V2

5 F C7

V1
ma - ny hap - py hours a - wa - y. I was

V2

9 F B \flat

V1
sit - ting and a - sing - by the lit - tle cot - tage door, where

V2

13 F C7 F

V1
liv - ed my dar - ling Nel - ly Gray. Oh my

V2

B

17 **C7** **F**

V1
 poor Nel-ly Gray, they have tak - en you a - way, and I'll

V2

21 **C7**

V1
 ne - ver see my dar - ling an - y more. I am

V2

25 **F** **Bb**

V1
 sit - ting by the riv - er and I'm weep - ing all the day for you've

V2

29 **F** **C7** **F**

V1
 gone from the old Ken - tuck - y shore. (Oh my)

V2

Deep Purple

C

1 B \flat F Cmin Dmin F9

5 B \flat maj7 B \flat 6 B \flat maj7 Fmin6 G7 F B \flat min Gmaj7 G7

9 Cmin G Cmin6 E \flat min E \flat min6 Dmin7 F B \flat 6 G

13 Cmin7 C F7 F9 F+7 B \flat G7 A \flat F9

17 B \flat F Cmin Dmin F9

21 B \flat maj7 B \flat 6 B \flat maj7 Fmin6 G7 F B \flat min Gmaj7 G

25 Cmin G Cmin6 E \flat min E \flat maj6 Dmin7 F B \flat 6 G

29 E \flat 6 E \flat min6 F7 Cmin D \flat min F7 B \flat F Cmin7 F7

Deep Purple

Bb

5 4/4 C G Dmin Emin G9

5 Cmaj7 C6 Cmaj7 Gmin6 A7 G Cmin Amaj7 A7

9 Dmin A Dmin6 Fmin Fmin6 Emin7 G C6 A

13 Dmin7 D G7 G9 G+7 C A7 Bb G9

17 C G Dmin Emin G9

21 Cmaj7 C6 Cmaj7 Gmin6 A7 G Cmin Amaj7 A

25 Dmin A Dmin6 Fmin Fmaj6 Emin7 G C6 A

29 F6 Fmin6 G7 Dmin Ebmin G7 C G Dmin7 G7

Deep Purple

Eb

1 G D Amin Bmin D9

5 Gmaj7 G6 Dmin6 E7 D Gmin Emaj7 E7

9 Amin E Amin6 Cmin Cmin6 Bmin7 D G6 E

13 Amin7 A D7 D9 D+7 G E7 F D9

17 G D Amin Bmin D9

21 Gmaj7 G6 Gmaj7 Dmin6 E7 D Gmin Emaj7 E

25 Amin E Amin6 Cmin Cmaj6 Bmin7 D G6 E

29 C6 Cmin6 D7 Amin Bbmin D7 G D Amin7 D7

Deep Purple

When the deep purple falls over sleepy garden walls
And the stars begin to flicker in the sky
Through the mist of a memory you wander back to me
Breathing my name with a sigh
In the still of the night once again I hold you tight
Though you're gone, your love lives on when moonlight beams
And as long as my heart will beat, lover we'll always meet
Here in my deep purple dreams
Here in my deep purple dreams

Trumpet in Bb

Do The Strand

First Two Choruses

The Bryan Ferry Orchestra

♩ = 140

1.

Musical staff 1 (measures 1-4) with chords: F7, Am, F7, Am, F7

Musical staff 2 (measures 5-8) with chords: Am, F7, Am, C

Musical staff 3 (measures 9-12) with chords: G, C, G, A, E, G

Musical staff 4 (measures 13-16) with chords: D, E, F#, F7

2.

Musical staff 5 (measures 17-22) with chords: Am, F7, Am, F7, Am, F7

Musical staff 6 (measures 23-28) with chords: Am, C, G, C, G, A

Musical staff 7 (measures 29-34) with chords: E, G, D, E, F#, F7

Musical staff 8 (measures 35-36) with chord: Am

Clarinet in B \flat

Do The Strand

First Two Choruses

The Bryan Ferry Orchestra

$\text{♩} = 140$

1.

F7 Am F7 Am F7 Am F7 Am C G C

G A E G D E F# F7

2.

Am F7 Am F7

Am F7 Am C

G C G A E

G D E F# F7 Am

Trompetenstimme in C

Do The Strand

♩ = 100

1

Chords: Eb7, Gm, Eb7, Gm

Musical staff 1: Treble clef, 4/4 time. Chords Eb7, Gm, Eb7, Gm. Notes: Eb4, Gb4, Ab4, Bb4 | G4, Ab4, Bb4, C5 | Eb4, Gb4, Ab4, Bb4 | G4, Ab4, Bb4, C5

Chords: Eb7, Gm, Eb7, Gm

Musical staff 2: Treble clef, 4/4 time. Chords Eb7, Gm, Eb7, Gm. Notes: Eb4, Gb4, Ab4, Bb4 | G4, Ab4, Bb4, C5 | Eb4, Gb4, Ab4, Bb4 | G4, Ab4, Bb4, C5

Chords: Bb, F, Bb, F, G, D

Musical staff 3: Treble clef, 4/4 time. Chords Bb, F, Bb, F, G, D. Notes: Bb4, C5, D5, Eb5 | C5, Bb4, Ab4, G4 | Bb4, C5, D5, Eb5 | C5, Bb4, Ab4, G4 | G4, F4, E4, D4

Chords: F, C, D, E, Eb7

Musical staff 4: Treble clef, 4/4 time. Chords F, C, D, E, Eb7. Notes: F4, G4, A4, Bb4 | C5, Bb4, Ab4, G4 | D5, C5, Bb4, Ab4 | G4, F4, E4, D4 | Eb4, Gb4, Ab4, Bb4

2

Chords: Gm, Eb7, Gm, Eb7, Gm, Eb7

Musical staff 5: Treble clef, 4/4 time. Chords Gm, Eb7, Gm, Eb7, Gm, Eb7. Notes: G4, Ab4, Bb4, C5 | Eb4, Gb4, Ab4, Bb4 | G4, Ab4, Bb4, C5 | Eb4, Gb4, Ab4, Bb4 | G4, Ab4, Bb4, C5 | Eb4, Gb4, Ab4, Bb4

Chords: Gm, Bb, F, Bb, F, G

Musical staff 6: Treble clef, 4/4 time. Chords Gm, Bb, F, Bb, F, G. Notes: G4, Ab4, Bb4, C5 | Bb4, C5, D5, Eb5 | F4, G4, A4, Bb4 | Bb4, C5, D5, Eb5 | F4, G4, A4, Bb4 | G4, F4, E4, D4

Chords: D, F, C, D, E

Musical staff 7: Treble clef, 4/4 time. Chords D, F, C, D, E. Notes: D5, C5, Bb4, Ab4 | F4, G4, A4, Bb4 | C5, Bb4, Ab4, G4 | D5, C5, Bb4, Ab4 | E5, D5, C5, Bb4

Chords: Eb7, Gm

Musical staff 8: Treble clef, 4/4 time. Chords Eb7, Gm. Notes: Eb4, Gb4, Ab4, Bb4 | G4, Ab4, Bb4, C5 | Eb4, Gb4, Ab4, Bb4 | G4, Ab4, Bb4, C5

Do The Strand

♩ = 100


1

E♭7 Gm E♭7 Gm E♭7 Gm E♭7 Gm B♭ F B♭




A musical staff in treble clef with a 4/4 time signature. The first measure contains a quarter note G4. The following seven measures contain whole rests. The eighth measure contains a quarter note G4.

F G D F C D E E♭7



A musical staff in treble clef. The first measure contains a quarter note F4, followed by eighth notes G4 and A4, and a quarter note G4. The following seven measures contain whole rests.

2 Gm E♭7 Gm E♭7



A musical staff in treble clef. The first measure contains eighth notes G4, A4, B♭4, and A4. The second measure contains eighth notes G4, F4, and E4. The third measure contains a quarter note G4. The fourth measure contains a quarter note G4. The fifth measure contains eighth notes G4, A4, B♭4, and A4. The sixth measure contains eighth notes G4, F4, and E4. The seventh measure contains a quarter note G4. The eighth measure contains a quarter note G4.

Gm E♭7 Gm B♭



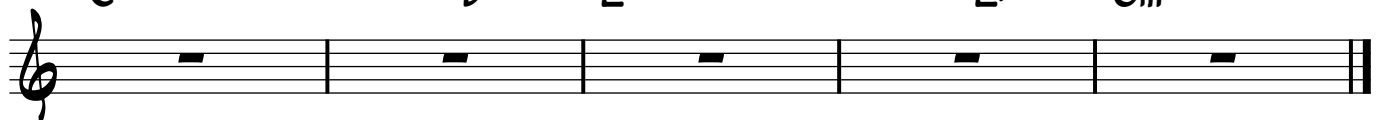
A musical staff in treble clef. The first three measures contain a triplet of eighth notes G4, A4, and B♭4. The fourth measure contains a quarter note G4. The fifth measure contains a quarter note G4. The sixth measure contains eighth notes G4, A4, B♭4, and A4. The seventh measure contains eighth notes G4, F4, and E4. The eighth measure contains a quarter note G4.

F B♭ F G D F



A musical staff in treble clef. The first measure contains eighth notes F4, G4, A4, and B♭4. The second measure contains eighth notes F4, G4, and A4, followed by a quarter note B♭4. The third measure contains a quarter note F4. The fourth measure contains a quarter note F4. The fifth measure contains eighth notes F4, G4, A4, and B♭4. The sixth measure contains eighth notes F4, G4, and A4, followed by a quarter note B♭4. The seventh measure contains a quarter note F4.

C D E E♭7 Gm



A musical staff in treble clef. The first five measures contain whole rests. The sixth measure contains a quarter note G4.

C

Do The Strand

Bryan Ferry Orchestra

♩ = 140

A Gm Eb7 Gm Eb7

Gm Eb7 Gm Bb

B F Bb F G

D F C D

E Eb7

Ending

Eb7 Gm Eb7 Gm Eb7

Gm Eb7 Gm

Bb

Do The Strand

Bryan Ferry Orchestra

♩ = 140

A Am F7 Am F7

Am F7 Am C

B G C G A

E G D E

F# F7

Ending

F7 Am F7 Am F7

Am F7 Am

E♭

Do The Strand

Bryan Ferry Orchestra

♩ = 140

A Em C7 Em C7

Em C7 Em G

B D G D E

B D A B

C# C7

Ending

C7 Em C7 Em C7

Em C7 Em

Do The Strand

Ending

Bryan Ferry Orchestra

♩ = 140

The first system of the musical score consists of three staves. The top staff is for the C instrument, the middle for Bb, and the bottom for Eb. The key signature has one sharp (F#) and one flat (Bb). The time signature is 4/4. The tempo is marked as ♩ = 140. The first staff has chords Eb7, Gm, Eb7, Gm, Eb7. The second staff has chords F7, Am, F7, Am, F7. The third staff has chords C7, Em, C7, Em, C7. The music features a rhythmic pattern of eighth and sixteenth notes with rests.

The second system of the musical score consists of three staves. The top staff is for the C instrument, the middle for Bb, and the bottom for Eb. The key signature has one sharp (F#) and one flat (Bb). The time signature is 4/4. The tempo is marked as ♩ = 140. The first staff has chords Gm, Eb7, Gm. The second staff has chords Am, F7, Am. The third staff has chords Em, C7, Em. The music features a rhythmic pattern of eighth and sixteenth notes with rests.

Do The Strand

Gm	Gm Eb ⁷	Gm	Gm Eb ⁷
Gm	Gm Eb ⁷	Gm	Gm Bb
F	F Bb	F	F G
D	D F	C	C D
E	E Eb ⁷	<p><i>pickup 2 beats Eb⁷</i></p> <ol style="list-style-type: none"> 1. <i>hit on chord change</i> 2. <i>hit on chord change</i> 3. <i>solo</i> 4. <i>solo</i> 5. <i>solo</i> 6. <i>hit on chord change ending on bar 7</i> 	

Everybody wants to be a cat

C-Stimme

Floyd Huddleston & Al Rinker

A Am Am/G# Am/G D7/F# F Am F E7

Ev-ery-bo-dy wants to be a cat. Be-cause the cat's the on-ly cat, who knows where it's at.

5 Am Am/G# Am/G D7/F# F E7 Am

Eve-ry-body's pick-in' up on that fe-line beat 'cause eve-ry thing else is ob-so-lete. Oh a

9 **B** Dm Dm/C# Dm7/C G7 Cmaj7

square with a horn makes you wish you weren't born, eve-ry time he plays. With a

13 Bm7b5 E7 Bm7b5 E7 Am E7

square in the act, you can set mu-sic back to the cave - man days.

Spezialteil zum gemeinsam abgehen:

17 Dm Dm Dm A7 Dm

Eve - ry-bod - dy, eve - ry-bo - dy, eve - ry-bod - dy wants to be a cat.

C Everybody Wants to be a Cat

Floyd Huddleston & Al Rinker

Swing ♩ = 90

A

Am Am/G# Am/G D7/F# F Am F E7

Ev-ery-bo-dy wants to be a cat. Be-cause the cat's the on-ly cat, who knows where it's at.

5 Am Am/G# Am/G D7/F# F E7 Am

Eve-ry-body's pick-in' up on that fe - line beat 'cause eve-ry thing else is ob-so - lete. Oh a

B

9 Dm Dm/C# Dm7/C G7 Cmaj7

square with a horn makes you wish you weren't born, eve-ry time he plays. With a

13 Bm7b5 E7 Bm7b5 E7 Am E7


square in the act, you can set mu-sic back to the cave - man days.

Everybody wants to be a cat

Bb-Stimme


Floyd Huddleston & Al Rinker

A Bm Bm/A# Bm/A E7/G# G Bm




Ev-ery-bo-dy wants to be a cat. Be-cause the cat's the on-ly cat, who

4 G F#7 Bm Bm/A# Bm/A E7/G#




knows where it's at. Eve-ry-body 's pick-in' up on that fe-line beat

7 G F#7 Bm **B** Em Em/D#




'cause eve-ry thing else is ob-so-lete. Oh a square with a horn makes you

10 Em7/D A7 Dmaj7 C#m7b5 F#7



wish you weren't born, eve-ry time he plays. With a square in the act, you can

14 C#m7b5 F#7 Bm F#7



set mu-sic back to the cave-man days.

Spezialteil zum gemeinsam abgehen:

17 Em Em Em B7 Em



Eve-ry-bod-dy, eve-ry-bo-dy, eve-ry-bod-dy wants to be a cat.

B \flat

Everybody Wants to be a Cat

Floyd Huddleston & Al Rinker

Swing ♩ = 90

A

Bm Bm/A \sharp Bm/A E7/G \sharp G Bm G F \sharp 7

Ev-ery-bo-dy wants to be a cat. Be-cause the cat's the on-ly cat, who knows where it's at.

5 Bm Bm/A \sharp Bm/A E7/G \sharp G F \sharp 7 Bm

Eve-ry-body 's pick-in' up on that fe - line beat 'cause eve-ry thing else is ob-so - lete. Oh a

B

9 Em Em/D \sharp Em7/D A7 Dmaj7

square with a horn makes you wish you weren't born, eve-ry time he plays. With a

13 C \sharp m7 \flat 5 F \sharp 7 C \sharp m7 \flat 5 F \sharp 7 Bm F \sharp 7

square in the act, you can set mu-sic back to the cave - man days. 3

E^b Everybody Wants to be a Cat

Floyd Huddleston & Al Rinker

Swing ♩ = 90

A

Ev-ery-bo-dy wants to be a cat. Be-cause the cat's the on-ly cat, who knows where it's at.

5

Eve-ry-body's pick-in' up on that fe - line beat 'cause eve-ry thing else is ob-so - lete. Oh a

B

9

square with a horn makes you wish you weren't born, eve-ry time he plays. With a

13

square in the act, you can set mu-sic back to the cave - man days.

Everybody wants to be a cat

Bass-clef

Floyd Huddleston & Al Rinker

A Am Am/G# Am/G D7/F# F Am F E7



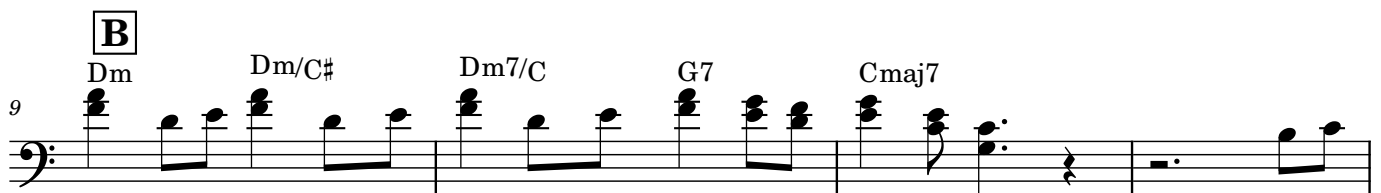
Ev-ery-bo-dy wants to be a cat. Be-cause the cat's the on-ly cat, who knows where it's at.

5 Am Am/G# Am/G D7/F# F E7 Am



Eve-ry-body 's pick-in' up on that fe-line beat 'cause eve-ry thing else is ob-so-lete. Oh a

B Dm Dm/C# Dm7/C G7 Cmaj7



square with a horn makes you wish you weren't born, eve-ry time he plays. With a

13 Bm7b5 E7 Bm7b5 E7 Am E7



square in the act, you can set mu-sic back to the cave-man days. ³

Spezialteil zum gemeinsam abgehen:

17 Dm Dm Dm A7 Dm



Eve-ry-bod-dy, eve-ry-bo-dy, eve-ry-bod-dy wants to be a cat.

Everybody Wants to be a Cat

Ending

Am E7

C

E-very-bo - dy e - very-bo - dy e - very-bo-dy wants to be a cat

Bm F#7

Bb

E-very-bo - dy e - very-bo - dy e - very-bo-dy wants to be a cat

F#m C#7

Eb

E-very-bo - dy e - very-bo - dy e - very-bo-dy wants to be a cat

Detailed description: This is the first system of a musical score for the ending of 'Everybody Wants to be a Cat'. It consists of three staves: C (treble clef), Bb (treble clef with one flat), and Eb (treble clef with two flats). The key signature is F# major (three sharps: F#, C#, G#). The time signature is 4/4. The lyrics are: 'E-very-bo - dy e - very-bo - dy e - very-bo-dy wants to be a cat'. The first three measures are identical across all staves. The fourth measure shows a change in harmony: C has a whole note chord, Bb has a whole note chord, and Eb has a whole note chord.

5 Am E7 Am

C

E-very-bo - dy e - very-bo - dy e - very-bo-dy wants to be a cat

Bm F#7 Bm

Bb

E-very-bo - dy e - very-bo - dy e - very-bo-dy wants to be a cat

F#m C#7 F#m

Eb

E-very-bo - dy e - very-bo - dy e - very-bo-dy wants to be a cat

Detailed description: This is the second system of the musical score. It begins with a measure rest (5) in the C staff. The lyrics are: 'E-very-bo - dy e - very-bo - dy e - very-bo-dy wants to be a cat'. The first three measures are identical to the first system. The fourth measure shows a change in harmony: C has a whole note chord, Bb has a whole note chord, and Eb has a whole note chord. The system ends with a double bar line and repeat dots.

Everybody wants to be a cat Floyd Huddleston & Al Rinker

A	Am Am/G#	Am/G D7/F#	F Am	F E7
	Am Am/G#	Am/G D7/F#	F E7	Am
B	Dm Dm/C#	Dm7/C G7	Cmaj7	%
	Bm7^{b5} E7	Bm7^{b5} E7	Am	E7

Was zum Henker ist ein Bm7^{b5}? Der Akkord besteht aus den Tönen H, D, F, A

Man kann also genauso gut Dm spielen, solange der Bass das H aufgreift 😊

Der Teil zum Abgehen...			
Dm	Dm	Dm	A7 Dm

Everybody wants to be a Cat

A

Am Am/Ab	Am/G D ⁷ /G ^b	F Am	F E ⁷
Am Am/Ab	Am/G D ⁷ /G ^b	F E ⁷	Am

B

Dm Dm/D ^b	Dm ⁷ /C G ⁷	C ^Δ	C ^Δ
Bm ^{7^b5} E ⁷	Bm ^{7^b5} E ⁷	Am	E ⁷

Everybody wants to be a cat

Everybody wants to be a cat,
Because a cat's the only cat who knows where it's at.
Everybody's pickin' up on that feline beat,
'Cause everything else is obsolete.

*Now a square with a horn,
Can make you wish you weren't born,
Everytime he plays; and with a square in the act,
He can set music back
To the caveman days.*

I've heard some corny birds who tried to sing,
But a cat's the only cat
Who knows how to swing.
Who wants to dig a long-haired gig or stuff like that?
When everybody wants to be a cat.

*A square with that horn,
Makes you wish you weren't born,
Everytime he plays;
And with a square in the act,
He's gonna set this music back to the Stone Age days.*

Everybody wants to be a cat,
Because a cat's the only cat who knows where it's at;
While playin' jazz you always has a Welcome mat,
'Cause everybody digs a swingin' cat.

Repetitive: Everybody, everybody, everybody wants to be a cat.

Five Foot Two

Joe Young, Ray Henderson, Sam M. Lewis

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of eight staves of music, each with a line of lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Five foot two, eyes of blue, but, oh what five foot two could do, Has an - y - bo - dy seen my girl? Turned up nose, turned down hose, flap - er, yes Sir, one - of those Has an - y - bo - dy seen my girl? if you run in - to five foot two, co - vered with fur, Dia - mond rings all those Bet - cha life it is - n't her! But could she love, could she woo, could she, could she, could she coo? Has an - y - bo - dy seen my girl?".

5

9

13

17

21

25

29

F A7 D7 D7

G7 C7 F C7

F A7 D7 D7

G7 C7 F F

A7 A7 D7 D7

G7 G7 C7 C7

F A7 D7 D7

G7 C7 F F F F

Five foot two, eyes of blue, but, oh what five foot two could do, Has
an - y - bo - dy seen my girl?
Turned up nose, turned down hose, flap - er, yes Sir, one - of those Has
an - y - bo - dy seen my girl? if you
run in - to five foot two, co - vered with fur,
Dia - mond rings all those Bet - cha life it is - n't her! But
could she love, could she woo, could she, could she, could she coo? Has
an - y - bo - dy seen my girl?

Five Foot Two (Bb)

Joe Young, Ray Henderson, Sam M. Lewis

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music, each with a line of lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Five foot two, eyes of blue, but, oh what five foot two could do, Has an - y - bo - dy seen my girl? Turned up nose, turned down hose, flap - er, yes Sir, one - of those Has an - y - bo - dy seen my girl? if you run in - to five foot two, co - vered with fur, Dia - mond rings all those Bet - - cha life it is - n't her! But could she love, could she woo, could she, could she, could she coo? Has an - y - bo - dy seen my girl?"

5

9

13

17

21

25

29

G B7 E7 E7

A7 D7 G D7

G B7 E7 E7

A7 D7 G G

B7 B7 E7 E7

A7 A7 D7 D7

G B7 E7 E7

A7 D7 G G G G

Five foot two, eyes of blue, but, oh what five foot two could do, Has
an - y - bo - dy seen my girl?
Turned up nose, turned down hose, flap - er, yes Sir, one - of those Has
an - y - bo - dy seen my girl? if you
run in - to five foot two, co - vered with fur,
Dia - mond rings all those Bet - - cha life it is - n't her! But
could she love, could she woo, could she, could she, could she coo? Has
an - y - bo - dy seen my girl?

Five Foot Two (Eb)

Joe Young, Ray Henderson, Sam M. Lewis

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is accompanied by a series of chords: D, F#7, B7, B7, E7, A7, D, A7, D, F#7, B7, B7, E7, A7, D, D, F#7, F#7, B7, B7, E7, E7, A7, A7, D, F#7, B7, B7, E7, A7, D, D, D, D. The lyrics are: Five foot two, eyes of blue, but, oh what five foot two could do, Has an - y - bo - dy seen my girl? Turned up nose, turned down hose, flap - er, yes Sir, one - of those Has an - y - bo - dy seen my girl? if you run in - to five foot two, co - vered with fur, Dia - mond rings all those Bet - - cha life it is - n't her! But could she love, could she woo, could she, could she, could she coo? Has an - y - bo - dy seen my girl?

5

9

13

17

21

25

29

Five Foot Two

Music by Ray Henderson
Words by Sam Lewis, Joe Young
Arrangement: Mira Falk

♩ = 170

Intro

freely

F A° C F Db C7#5

Soprano
I've been run-ning all a-round, but that girl just can't be found. Has

Alto

5 F Ab7 Gb7 C/G
S. a - ny - bo - dy seen my gal? - - -
A. You know she's

A1

9 F A7 D7
S. Five foot two, eyes of blue, but oh, what those five foot could do. Has
A.

13 G7 C7 F C7
S. a - ny - bo - dy seen my gal, my gal?
A. gal?

A2

17 F A7 D7
S. Turned up nose, turned down hose, flap-per, yes Sir, one of those. Has
A.

21 G7 C7 F

S. a - ny - bo - dy seen my gal?

A. Now if you

25 **B** A7 D7

S. Uh - - - Uh - - - Schuwap wa wa

A. run in - to a fivefoot two co - vred with fur,

29 G7 C7

S. Uh - - - bet-cha life it isn't her her,

A. dia-mond rings, and allthose things, bet-cha life it isn't her her, but

33 **A3** F A7 D7

S. could she love, could she woo! Could she, could she, couldshe coo! Has

A.

37 G7 C7 F

S. a - ny - bo - dy seen my gal? - - -

A.

Solo AA

41 F A7 D7

S.

A.

45 G7 C7 F7 C7 F Dal Segno Al Coda

1.

2.

S.

A.

51 G7 C7 F F7(b9)

S.

A.

a - ny - bo - dy seen my oh, what a gal. - Has

55 G7 C7 F Eb7 D7

S.

A.

a - ny - bo - dy seen my a - ny - bo - dy seen my

59 G7 C7 F6 F7

S.

A.

a - ny - bo - dy seen my gal? my ga - al?

Five Foot Two

F	A ⁷	D ⁷	D ⁷
G ⁷	C ⁷	F	C ⁷
F	A ⁷	D ⁷	D ⁷
G ⁷	C ⁷	F	F
A ⁷	A ⁷	D ⁷	D ⁷
G ⁷	G ⁷	C ⁷	C ⁷
F	A ⁷	D ⁷	D ⁷
G ⁷	C ⁷	F	C ⁷

Five Foot Two

- A** Five foot two, eyes of blue
But oh, what five foot two could do
Has anybody seen my girl?
- A** Turned up nose, turned down hose
Flapper, yes sir, one of those
Has anybody seen my girl?
- B** Now if you run into a
Five foot two
Covered with fur
Diamond rings and
All those things
Betcha' life it isn't her
- A** But could she love, could she woo?
Could she, could she, could she coo?
Has anybody seen my girl?

C

I'll See You In My Dreams

Swing 1924

Gus Kahn

Isham Jones

$\text{♩} = 200$

A

E \flat **E \flat m⁶**

I'll see you in my dreams And

B \flat **A⁷** **B \flat**

hold you in my dreams

G⁷

Some - one took you out off my arms -

C⁷ **Cm⁷** **F⁷**

Still I feel the thrill off your charms -

B

E \flat **E \flat m⁶**

Lips that once were mine - - - And

B \flat **A⁷** **B \flat**

ten - der eyes that shine - - -

G⁷ **D⁷** **Gm**

They will light my way to - night I'll

E \flat **E \flat ^o⁷** **F⁷** **B \flat** **B \flat ⁷**

see you in my dreams

B \flat

I'll See You In My Dreams

Swing 1924

Gus Kahn

Isham Jones

$\text{♩} = 200$

A

F Fm⁶

I'll see you in my dreams And

C B7 C

hold you in my dreams

A⁷

Some - one took you out off my arms -

D⁷ Dm⁷ G⁷

Still I feel the thrill off your charms -

B

F Fm⁶

Lips that once were mine - - And

C B7 C

ten - der eyes that shine - - -

A⁷ E⁷ Am

They will light my way to - night I'll

F F#^o7 G⁷ C C⁷

see you in my dreams

E \flat

I'll See You In My Dreams

Swing 1924

Gus Kahn

Isham Jones

$\text{♩} = 200$

A

C Cm⁶

I'll see you in my dreams And

G F#7 G

hold you in my dreams

E7

Some - one took you out off my arms -

A7 Am7 D7

Still I feel the thrill off your charms -

B

C Cm⁶

Lips that once were mine - - And

G F#7 G

ten - der eyes that shine - - -

E7 B7 Em

They will light my way to - night I'll

C C#o7 D7 G G7

see you in my dreams

I'll See You In My Dreams

A

E^b	E^b	$E^b m^6$	$E^b m^6$
B^b	A^7	B^b	B^b
G^7	G^7	G^7	G^7
C^7	C^7	$C m^7$	F^7

B

E^b	E^b	$E^b m^6$	$E^b m^6$
B^b	A^7	B^b	B^b
G^7	G^7	D^7	$G m$
$E^b E^{o7}$	F^7	B^b	$B^b^{(7)}$

I'll See You In My Dreams

I'll see you in my dreams
And then I'll hold you in my dreams
Someone took you right out of my arms
Still I feel the thrill of your charms

Lips that once were mine
Tender eyes that shine
They will light my way tonight
I'll see you in my dreams

Yes I will... see you in my dreams
You know I'll... hold you in my dreams
I know that... someone took you right out of my arms
But... still I feel the thrill of your charms

I dream of... lips that once were mine
And those... tender eyes that shine
I know... they'll light my way tonight
When I... see you in my dreams

Yes they will... light my way tonight
Because I'll... see you in my dreams

C I'm Alone Because I Love You

Chord progression for Section A:

- Staff 1: **A** B \flat G7 \sharp 5 C7
- Staff 2: F7 B \flat G7 C7 F7
- Staff 3: B \flat G7 \sharp 5 C7/9 C7
- Staff 4: C7/9 F7
- Staff 5: **B** B \flat B \flat 7 E \flat
- Staff 6: C7 F7
- Staff 7: B \flat G7 \sharp 5 C7
- Staff 8: F7 B \flat F7

The score is written in treble clef with a key signature of one flat (B \flat) and a 4/4 time signature. It includes a repeat sign at the end of the final staff.

E \flat

I'm Alone Because I Love You

A G F \flat 7 \sharp 5 A7

5 D7 G F \flat 7 A7 D7

9 G F \flat 7 \sharp 5 A7/ \flat 9 A7

13 A7/ \flat 9 D7

B G G7 C

21 A7 D7

25 G F \flat 7 \sharp 5 A7

29 D7 G D7

Detailed description: The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It is divided into two sections, A and B. Section A (measures 1-16) features a melodic line with chords G, F \flat 7 \sharp 5, A7, D7, G, F \flat 7, A7, D7, G, F \flat 7 \sharp 5, A7/ \flat 9, and A7. Section B (measures 17-32) features a simpler melodic line with chords G, G7, C, A7, D7, G, F \flat 7 \sharp 5, A7, D7, G, and D7. The score ends with a double bar line and repeat sign.

BS

I'm Alone Because I Love You

A $B\flat$ $G7\#5$ $C7$

5 $F7$ $B\flat$ $G7$ $C7$ $F7$

9 $B\flat$ $G7\#5$ $C7/9$ $C7$

13 $C7/9$ $F7$

B 17 $B\flat$ $B\flat7$ $E\flat$

21 $C7$ $F7$

25 $B\flat$ $G7\#5$ $C7$

29 $F7$ $B\flat$ $F7$

The image shows a bass line for the song "I'm Alone Because I Love You". It consists of eight staves of music in a 4/4 time signature with a key signature of two flats (B-flat major or D-flat minor). The notation includes various chords and melodic lines. The first section, labeled 'A', spans measures 1-16 and features chords B-flat, G7#5, C7, F7, B-flat, G7, C7, F7, B-flat, G7#5, C7/9, and C7. The second section, labeled 'B', spans measures 17-30 and features chords B-flat, B-flat7, E-flat, C7, F7, B-flat, G7#5, C7, F7, B-flat, and F7. The piece concludes with a double bar line at the end of the eighth staff.

I'm Alone Because I Love You

B \flat	G $^7\#5$	C 7	C 7
F 7	F 7	B \flat G 7	C 7 F 7
B \flat	G $^7\#5$	C $^7/9$	C 7
C $^7/9$	C $^7/9$	F 7	F 7

B \flat	B \flat^7	E \flat	E \flat
C 7	C 7	F 7	F 7
B \flat	G $^7\#5$	C 7	C 7
F 7	F 7	B \flat	(F 7)

I'm Alone Because I Love You

1.

I'm alone because I love you
I love you with all my heart
I'm alone because I need to be true
I'm sorry, I can't say the same thing about you

When you're gone, out comes the rain
'til you get back in town I won't be happy again

I'm alone because I love you
I love you with all my heart

2.

Yesterday's kisses are bringing me pain
Yesterday's sunshine has turned into rain

I'm alone because I love you
I love you with all my heart
I love you with all my heart

Song-Beispiel:

https://oso-berlin.de/Meschiya_Lake_Im_Alone_Because_I_Love_You.mp3

C I'm Crazy 'bout my Baby

Thomas Waller

1 Fm7 Bb7 Eb C7

5 Fm7 Bb7 Eb

9 Fm7 Bb7 Eb C7

13 Fm Bb7 Eb

17 Eb7 Ebo Eb7 Ab Abo Ab C7

21 F7 Fo F7 Bb7 Bbo Bb7

25 Fm7 Bb7 Eb C7

29 Fm Bb7 Eb

33 Coda
Eb Eb+ Eb C7 F7 Bb7 Eb

Trumpet Bb

I'm Crazy 'bout my Baby

Thomas Waller

1 Gm7 C7 F D7

5 Gm7 C7 F

9 Gm7 C7 F D7

13 Gm C7 F

17 F7 Fo F7 Bb Bbo Bb D7

21 G7 Go G7 C7 Co C7

25 Gm7 C7 F D7

29 Gm C7 F

33 Coda F F+ F D7 G7 C7 F

Tenor Sax Bb

I'm Crazy 'bout my Baby

Thomas Waller

1 Gm7 C7 F D7

5 Gm7 C7 F

9 Gm7 C7 F D7

13 Gm C7 F

17 F7 Fo F7 Bb Bbo Bb D7

21 G7 Go G7 C7 Co C7

25 Gm7 C7 F D7

29 Gm C7 F

33 Coda
F F+ F D7 G7 C7 F

Tenor Sax Bb

I'm Crazy 'bout my Baby

Thomas Waller

6 9 12 15

Gm7 C7 F D7

6 9 12 15

Gm7 C7 F

10 13 16 19

Gm7 C7 F D7

14 17 20 23

Gm C7 F

18 21 24 27 30 33 36

F7 Fo F7 Bb Bbo Bb D7

22 25 28 31 34 37

G7 Go G7 C7 Co C7

26 29 32 35

Gm7 C7 F D7

30 33 36 39

Gm C7 F

Coda

34 37 40 43 46 49 52

F F+ F D7 G7 C7 F

Alt Sax Eb

I'm Crazy 'bout my Baby

Thomas Waller

1 Dm7 G7 C A7

5 Dm7 G7 C

9 Dm7 G7 C A7

13 Dm G7 C

17 C7 Co C7 F Fo F A7

21 D7 Do D7 G7 Go G7

25 Dm7 G7 C A7

29 Dm G7 C

33 Coda
C C+ C A7 D7 G7 C

I'm Crazy 'bout my Baby

A	Fm ⁷	Bb ⁷	Eb ^Δ	C ⁷
	Fm	Bb ⁷	Bb ⁷	Eb

A	Fm ⁷	Bb ⁷	Eb ^Δ	C ⁷
	Fm	Bb ⁷	Bb ⁷	Eb

B	Eb ⁷	Eb ⁷	Ab	Ab C ⁷
	F ⁷	F ⁷	Bb ⁷	Bb ⁷

A	Fm ⁷	Bb ⁷	Eb ^Δ	C ⁷
	Fm	Bb ⁷	Bb ⁷	Eb

Coda	Eb Eb ⁺	Eb C ⁷	F ⁷ Bb ⁷	Eb
------	--------------------	-------------------	--------------------------------	----

I'm Crazy 'bout My Baby

A I'm the world's most happy creature,
Tell me, what can worry me?
I'm crazy 'bout my baby,
And my baby's crazy 'bout me.

A Mister Cupid was the teacher,
That's the reason we agree,
I'm crazy 'bout my baby,
And my baby's crazy 'bout me.

B Parson, get that book out
Hold it in your hand,
Keep a steady look-out
You can understand

A It's an A-one combination,
With a perfect he and she,
I'm crazy 'bout my baby,
And my baby's crazy 'bout me.

Song-Beispiel:

<https://www.youtube.com/watch?v=AZmHswfYNuE>

JA - DA



Moderato

B. CARLTON

F D⁷ G⁷ C⁷
F C⁺ F D⁷
G⁷ C⁷ F D[°]
C⁷ F D[°]
C⁷ F
D⁷ G⁷ C⁷ F

JA - DA B. Carlton

(E_b)

G E⁷ A⁷ D⁷ G D⁺
G E⁷ A⁷ D⁷
G E[°] D⁷ G E[°] D⁷
G E⁷ A⁷ D⁷ G

(E_b)

D H⁷ E⁷ A⁷ D A⁺
D H⁷ E⁷ A⁷
D H[°] A⁷ D H[°] A⁷
D H⁷ E⁷ A⁷ D

Jada

F	D ⁷	G ⁷ C ⁷	F C ⁷
F	D ⁷	G ⁷	C ⁷
F D ^o	C ⁷	F D ^o	C ⁷
F	D ⁷	G ⁷ C ⁷	F (C ⁷)

Jada

Ja-Da, Ja-Da,
Ja-Da, Ja-Da, Jing, Jing, Jing

Ja-Da, Ja-Da,
Ja-Da, Ja-Da, Jing, Jing, Jing

That's a funny little bit of melody
It's so soothing and appealing to me

It goes Ja-Da, Ja-Da
Ja-Da, Ja-Da, Jing, Jing, Jing

E_b

Joseph Joseph

Choir Version in D_m

Traditional

1 **A** B_m

5 B_m F#7

9 F#7

13 F#7 B_m

17 **B** B_m

21 B7 Em

25 Em B_m

29 1. F#7 B_m

Ending

33 2. F#7 B_m

Joseph, Joseph

Traditional Russian Klezmer
Arrangeurin: Mira Falk

Verse

Soprano

A. Bu.

A cer-tain maid I know is so a - fraid her beau will nev-er

S.

A.

He calls on
+ men voices

ask her, will she name the day? — He calls on

S.

A.

her each night, and when she dims the light it's ten to

her each night, and when she dims the light it's ten to

S.

A.

one that you will hear her say: Oh, Jo - seph!

one that you will hear her say: Oh, Jo - seph!

A

S.

A.

Jo - seph! Won't you make your mind up! It's time I

Jo - seph! Won't you make your mind up! It's time I

Dm A7 Dm Dm A7 Dm

Dm Gm6 A7 Bb7 A7

Gm6 A7 Gm6 A7

Gm6 A7 Gm6 A7

Gm6 A7 Dm A7 Dm

Dm Gm Dm Gm Dm

23 Dm Gm Dm Gm A7 Bb7 A7

S. know just how I stand with you. My heart's no

A. know just how I stand with you. My heart's no

27 A7

S. clock that I can stop and wind up each time we

A. clock that I can stop and wind up each time we

31 A7 Dm A7 Dm

S. make up af - ter be - ing through. So lis - ten

A. make up af - ter be - ing through. So list - ten

35 **B** Dm Gm Dm Gm Dm

S. Jo - seph! Jo - seph! time is flee - ting and here and
Leitstimme

A. Jo - seph! Jo - seph! time is fleet ting and here and

39 D7 Gm Bb+5 Gm D7 Gm

S. there my hair is tur - ning gray. My

A. there my hair is tur - ning gray. My

43 Gm Dm G7

S. mo - ther has a fear, wed - ding bells I'll ne - ver hear, Jo - seph!

A. mo - ther has a fear, — wed - ding bells I'll ne - ver hear, Jo - seph!

47 1. 2.

S. Dm Dm6 A7 Abdim A7 Dm A7 Dm A7 Dm A7 Dm A7

S. Jo - seph! won't you name the day! Oh, Jo-seph!

A. Jo - seph! won't you name the day! Oh, Jo-seph!

3.

53 Dm A7 Dm A7 Dm Dm6 A7 Abdim A7

S. Oh, Jo - seph! Jo - seph! won't you name the day!

A. Oh, Jo - seph! Jo - seph! won't you name the day!

57 Dm A7 Dm A7 Dm Dm6 rit.----- in time

S. Oh, Jo-seph! Jo - seph! won't you name the day_____

A. Oh, Jo-seph! Jo - seph! won't you name the day_____

64 Dm A7 Dm

S.

A.

Joseph Joseph

Choir Version in Dm

A

Dm	Dm	Dm	Dm
Dm	Dm	A ⁷	A ⁷
A ⁷	A ⁷	A ⁷	A ⁷
A ⁷	A ⁷	Dm	(Dm)

B

Dm	Dm	Dm	Dm
D ⁷	D ⁷	Gm	Gm
Gm	Gm	Dm	Dm
A ⁷	A ⁷	Dm	(Dm)

Joseph Joseph

Oh Joseph, Joseph, won't you make your mind up
It's time I knew just how I stand with you

My heart's no clock that I can stop and wind up
Each time we make up after being through

So listen Joseph, Joseph time is fleeting
And here and there my hair is turning grey

My mother has a fear, wedding bells I'll never hear
Joseph, Joseph, won't you name the day

C

Joseph Joseph

Traditional

1. A **Gm**

5. **Gm** **D7**

9. **D7**

13. **D7** **Gm**

17. B **Gm**

21. **G7** **Cm**

25. **Cm** **Gm**

29. **D7** **Gm**

Ending

33. **D7** **Gm**

Bb

Joseph Joseph

Traditional

1. **A** Am

5. Am E7

9. E7

13. E7 Am

17. **B** Am

21. A7 Dm

25. Dm Am

29. 1. E7 Am

Ending

33. 2. E7 Am

Joseph Joseph

A

Gm	Gm	Gm	Gm
Gm	Gm	D ⁷	D ⁷
D ⁷	D ⁷	D ⁷	D ⁷
D ⁷	D ⁷	Gm	(Gm)

B

Gm	Gm	Gm	Gm
G ⁷	G ⁷	Cm	Cm
Cm	Cm	Gm	Gm
D ⁷	D ⁷	Gm	(Gm)

Joseph Joseph

Oh Joseph, Joseph, won't you make your mind up
It's time I knew just how I stand with you

My heart's no clock that I can stop and wind up
Each time we make up after being through

So listen Joseph, Joseph time is fleeting
And here and there my hair is turning grey

My mother has a fear, wedding bells I'll never hear
Joseph, Joseph, won't you name the day

slow

Just a closer walk with thee

(Spiritual)

©

Handwritten musical notation for the first system, measures 1-4. The key signature is one flat (Bb). The notation includes treble clef, a common time signature, and various note values (quarter, eighth, and half notes). Chord symbols are written above the staff: Bb, Bb, Bb°, F7, F7, Bb, Bb°, Bb7, E6, Bb°, Bb, F7, Bb.

©

Handwritten musical notation for the second system, measures 5-8. The key signature is C major. The notation includes treble clef, a common time signature, and various note values. Chord symbols are written above the staff: C, C, C°, G7, G7, C, C7, F, C°, C, G7, C.

©

Handwritten musical notation for the third system, measures 9-12. The key signature is one sharp (F#). The notation includes treble clef, a common time signature, and various note values. Chord symbols are written above the staff: G, G, G°, D7, D7, G, G, G7, C, G°, G, D7, G.

C

Die Moritat von Macky Messer

(Mack the Knife)

Bert Brecht

Kurt Weill

♩ = 190

C⁶ Dm⁷

Dm G⁷ C⁶

Am⁷ Dm⁷

G⁷ C⁶

Die Moritat von Macky Messer

E♭

(Mack the Knife)

Bert Brecht

Kurt Weill

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Tempo marking: ♩ = 190. Chord markings: A⁶ and Bm⁷. The staff contains two measures of music, each with a whole note and a half rest.

Musical staff 2: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chord markings: Bm, E⁷, and A⁶. The staff contains two measures of music, each with a whole note and a half rest.

Musical staff 3: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chord markings: F#m⁷ and Bm⁷. The staff contains two measures of music, each with a whole note and a half rest.

Musical staff 4: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Chord markings: E⁷ and A⁶. The staff contains two measures of music, each with a whole note and a half rest, ending with a double bar line.

Mackie Messer

C^6	C^6	Dm^7	Dm^7
Dm	G^7	C^6	C^6
Am^7	Am^7	Dm^7	Dm^7
G^7	G^7	C^6	C^6

Mackie Messer

Und der Haifisch, der hat Zähne
und die trägt er im Gesicht
und Macheath, der hat ein Messer
doch das Messer sieht man nicht.

Und es sind des Haifischs Flossen
rot, wenn dieser Blut vergießt.
Mackie Messer trägt 'nen Handschuh
drauf man keine Untat liest.

An der Themse grünem Wasser
Fallen plötzlich Leute um
Es ist weder Pest noch Cholera
Doch es heißt: Mackie geht um.

An 'nem schönen blauen Sonntag
liegt ein toter Mann am Strand
und ein Mensch geht um die Ecke
den man Mackie Messer nennt.

Und Schmul Meier bleibt verschwunden
und so mancher reiche Mann
und sein Geld hat Mackie Messer
dem man nichts beweisen kann.

Jenny Towler ward gefunden
mit 'nem Messer in der Brust
und am Kai geht Mackie Messer
der von allem nichts gewußt.

Wo ist Alfons gleich, der Fuhrherr?
Kommt er je ans Sonnenlicht?
Wer es immer wissen könnte
Mackie Messer weiß es nicht.

Und das große Feuer in Soho
sieben Kinder und ein Greis
in der Menge Mackie Messer, den
man nicht fragt und der nichts weiss.

Und die minderjährige Witwe
deren Namen jeder weiss
wachte auf und war geschändet
Mackie, welches war dein Preis?
Wachte auf und war geschändet -
Mackie, welches war dein Preis?

Mack The Knife

Oh, the shark has pretty teeth, dear
And he shows 'em, pearly white
Just a jack knife has Macheath, dear
And he keeps it, keeps it way out of sight

When that shark bites with his teeth, dear
Scarlet billows, they begin to spread
Fancy white gloves though has Macheath, dear
So there's rarely, never one trace of red

On the sidewalk, one Sunday mornin'
Lies a body oozin' life
Someone's sneaking 'round the corner
Could that someone, perhaps, perchance, be Mack the Knife?

From a tugboat on the river goin' slow
A cement bag, it is dropping down
Yeah, the cement is just for the weight, dear
You can make a large bet Macheath is back in town

My man Louie Miller, he split the scene, babe
After drawin' out all the bread from his stash
Now Macheath spends just like a pimp, babe
Do you suppose that our boy, he did something rash?

Ah, old Satchmo, Louis Armstrong, Bobby Darrin
They did this song nice, Lady Ella too
They all sang it, with so much feeling
That Old Blue Eyes, he ain't gonna add nothing new

But with Quincy's big band, right behind me
Swinging hard, Jack, I know I can't lose
When I tell you, all about Mack the Knife babe
It's an offer, you can never refuse

We got George Benson, we got Newman & Foster
We got the Brecker Brothers, and Hampton's bringing up the rear
All these bad cats, and more, are in the band now
They make the greatest sounds, you ever gonna hear

Hey Sookie Taudry, Jenny Diver, Polly Peachum, Old Miss Lulu Brown
Oh the line forms, on the right dear
Now that Macheath, I mean that man Macheath
Yeah he's bad, mercy mercy
Yeah he's badder than old Leroy Brown
You better lock your door, and call the law
Because Macheath's, that bum,
He's back in town

— Make me a pallet on the floor —

Traditional

©

Handwritten musical notation for the first system, consisting of four staves. The key signature has one flat (Bb) and the time signature is 4/4. The melody is written on the top staff. Chords are indicated above the notes: Eb, Bb, Bb, D7, Eb, Eb, Bb, F7, Bb. The piece ends with a double bar line.

Bb

Handwritten musical notation for the second system, consisting of four staves. The key signature has one flat (Bb) and the time signature is 4/4. The melody is written on the top staff. Chords are indicated above the notes: F, C, F, C, C, E7, F, F#, C, G7, C. The piece ends with a double bar line.

Eb

Handwritten musical notation for the third system, consisting of four staves. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The melody is written on the top staff. Chords are indicated above the notes: C, G, C, G, G, B7, C, C#, G, D7, G. The piece ends with a double bar line. The text "(ancl. 8va)" is written at the end of the system.

Bb+Eb: Phrasing for Saxs (slow): ts + as (8va)

Make Me A Pallet On The Floor

E^b	E^b	B^b	B^b
E^b	E^b	B^b	B^b
B^b	D⁷	E^b	E^o
B^b	F⁷	B^b	B^b

Make Me A Pallet On Your Floor

Make me down a pallet on your floor
Make me down a pallet on your floor
Make me down a pallet soft and low
When I'm broke and I got nowhere to go

Been hanging 'round with a good-time friends of mine
Hanging around with a good-time friends of mine
Oh, they treat me very nice and kind
When I've got a dollar and a dime

We're in blues everywhere I see
We're in blues everywhere I see
We're in blues, honey, everywhere I see
No one ever had the blues like me


Way I'm sleeping, my back and shoulders tired
Way I'm sleeping, my back and shoulders tired
Come tomorrow, I'll be satisfied
If I can catch that fast train and ride

So, make me down a pallet on your floor
Make me down a pallet on your floor
Make me down a pallet soft and low
Babe, I'm broke and I got nowhere to go

C Mama Don't Allow


Traditional

G⁶



Ma-ma don't al-low no trum - pet play-ing round here.

D⁷



Ma-ma don't al-low no trum - pet play-ing round here.

G⁶ **G⁷** **C** **C#^o**



We don't care what ma-ma don't al-low, gon-na play that trum - pet an - y - how.


G⁶ **D⁷** **G⁶** **D⁷**



Ma-ma don't al-low no trum - pet play-ing round here.

Solopart


G⁶



D⁷



G⁶ **G⁷** **C** **C#^o**



G⁶ **D⁷** **G⁶** **D⁷**



Bb

Mama Don't Allow

Traditional

A⁶

Ma-ma don't al-low no trum - pet play-ing round here.

E⁷

Ma-ma don't al-low no trum - pet play-ing round here.

A⁶ A⁷ D D#^o

We don't care what ma-ma don't al-low, gon-na play that trum - pet an - y - how.

A⁶ E⁷ A⁶ E⁷

Ma-ma don't al-low no trum - pet play-ing round here.

Solopart

A⁶

E⁷

A⁶ A⁷ D D#^o

A⁶ E⁷ A⁶ E⁷

E_b

Mama Don't Allow

Traditional

E⁶

Ma-ma don't al-low no trum - pet play-ing round here.

B⁷

Ma-ma don't al-low no trum - pet play-ing round here.

E⁶ E⁷ A A^{#o}

We don't care what ma-ma don't al-low, gon-na play that trum - pet an - y - how.

E⁶ B⁷ E⁶ B⁷

Ma-ma don't al-low no trum - pet play-ing round here.

Solopart

E⁶

B⁷

E⁶ E⁷ A A^{#o}

E⁶ B⁷ E⁶ B⁷

Mama Don't Allow

G ⁶	G ⁶	G ⁶	G ⁶
G ⁶	G ⁶	D ⁷	D ⁷
G ⁶	G ⁷	C	C# ^o
G ⁶	D ⁷	G ⁶	G ⁶ (D ⁷)

Mama Don't Allow

Mama don't allow no [trumpet] playing round here
Mama don't allow no [trumpet] playing in here
We don't care what mama don't allow
Gonna play that [trumpet] anyhow
Mama don't allow no [trumpet] playing round here

(trumpet solo for 16 bars)

Die Instrumente in [eckigen Klammern] wechseln durch. Dabei sollten die Instrumente möglichst originelle Namen erhalten. Siehe Liste unten.

Der Gesang lebt vor allem durch die „Kicks“ und „Calls“ der Sänger/innen, also Zwischenrufe, Kommentare oder Laute und Silben. Sie passen besonders ans Ende der ersten beiden Zeilen und ans Ende der letzten Zeile. Kicks können auch ein Solo begleiten.

Der Text sieht dadurch evtl. so aus:

I have to tell you:

Mama don't allow no [licorice stick] playing round here
Oh, no she don't
Mama don't allow no [licorice stick] playing in here
No, No, No, No, No, No
We don't care what mama don't allow
Gonna play that [licorice stick] anyhow
Mama don't allow no [licorice stick] playing round here
Play it, Melanie!

(Clarinetten-Solo) Did you hear that? Now listen to me again.

Die Dosis macht das Gift. Zu viele Kicks können nerven. Das Stück braucht Steigerung und Abwechslung, laut und leise.

Bewährte Zwischenrufe außer den oben genannten lauten etwa:

Now let me tell you something; Ah, uh, Mama don't allow it; I have to inform you; Why did you do that, Mama? Etc.

Die Sänger/innen sollten dabei auch sich selbst oder das Publikum ins Spiel bringen, indem sie z.B. singen: Mama don't allow no [scat singing] round here oder Mama don't allow no [Lindy dancing] round here.

Die letzte Strophe lautet:

Mama don't allow no wild screamin' round here
Mama don't allow no wild screamin' in here
We don't care what mama don't allow
Everybody screams wild, do it now
Mama don't allow no wild screamin' in here

(Wild screams everybody)

- End-

BONUS MUSICAL INSTRUMENT SUPPLEMENT

Guitar: Git Box or Belly-Fiddle

Bass: Doghouse

Drums: Suitcase, Hides, or Skins

Piano: Storehouse or Ivories or Eightyeight

Saxophone: Plumbing or Reeds or Alto/Tenor/Soprano

Trombone: Tram or Slush-Pump or Gabriels

Clarinet: Licorice Stick or Gob Stick

Xylophone: Woodpile

Vibraphone: Ironworks

Violin: Squeak-Box

Accordion: Squeeze-Box or Groan-Box

Tuba: Foghorn

Electric Organ: Spark Jiver

Pokey Lafarge Backstage

<https://www.youtube.com/watch?v=QqmGJcGZhZU>

Jive Aces Skiffle Combo

<https://www.youtube.com/watch?v=LhhEJ0ReaHM>

Julia Lee

<https://www.youtube.com/watch?v=KB9b1TGBv-A>

Akkordsymbole für verschiedene Versionen

Nat Gonella & His New Georgians (vor allem ein Blasmusik-Orchester)

DDDD

DDAA

DDGmiGmi

DADA

Julia Lee & Her Boyfriends

BbBbBbBb

BbBbFF

BbBbEbmiEbmi

BbFBbF

Washboard Sam

GGGG

GGGG

GGGG

DDDD

GGGG

CmiCmiCmiCmi

GGDD

GGDD

Randy Kaplan

FFFF

FFFF

FFFF

CCCC

FFFF

BbmiBbmiBbmiBbmi

FFCC

FFCC

Mean to Me

C

Roy Turk, Fred E. Ahlert

Mean to me, why must you be mean to me? Gee, hon - ey it

5 seems to me you love to see me cry - ing. I don't know why.

9 I stay home each night when you say you'll phone, you don't and I'm

13 left a-lone, sing-in the blues and sigh - ing. You treat me

17 cold - ly each day in the year; you al - ways

21 scold me when ev - er some - bo - dy is near, dear.

25 It must be great fun to be mean to me, you should n't for

29 can't you see what you mean to me -

Mean to Me

Bb

Roy Turk, Fred E. Ahlert

Mean to me, why must you be mean to me? Gee, hon - ey it
seems to me you love to see me cry - ing. I don't know why.
I stay home each night when you say you'll phone, you don't and I'm
left a-lone, sing-in the blues and sigh - ing. You treat me
cold - ly each day in the year; you al - ways
scold me when ev - er some - bo - dy is near, dear.
It must be great fun to be mean to me, you should n't for
can't you see what you mean to me -

Mean to Me

E \flat

Roy Turk, Fred E. Ahlert

Amaj7 A \sharp °7 Bmin7 E7 Amaj7 Em7 Dmaj7 G9
Mean to me, why must you be mean to me? Gee, hon - ey it

5 Amaj7 F \sharp 7 Bmin7 E7 A6 F \sharp min7 B7 E7
seems to me you love to see me cry - ing. I don't know why.

9 Amaj7 A \sharp °7 Bmin7 E7 Amaj7 Em7 Dmaj7 G9
I stay home each night when you say you'll phone, you don't and I'm

13 Amaj7 F \sharp 7 Bmin7 E7 A6 D6 A6 Emin7 A7
left a-lone, sing-in the blues and sigh - ing. You treat me

17 D6 E9 A7 D6 G7 F \sharp 7
cold - ly each day in the year; you al - ways

21 Bmin G7 F \sharp 7 B9 E7
scold me when ev - er some - bo - dy is near, dear.

25 Amaj7 A \sharp °7 Bmin7 E7 Amaj7 Em7 Dmaj7 G9
It must be great fun to be mean to me, you should n't for

29 Amaj7 F \sharp 7 Bmin7 E7 A6 F \sharp min7 Bmin7 E7
can't you see what you mean to me -

Mean To Me

A	C ^Δ C [♯] [°]	Dm ⁷ G ⁷	C ^Δ Gm ⁷	F ^Δ Bb ⁹
	C ^Δ A ⁷	Dm ⁷ G ⁷	C ⁶ Am ⁷	D ⁷ G ⁷

A	C ^Δ C [♯] [°]	Dm ⁷ G ⁷	C ^Δ Gm ⁷	F ^Δ Bb ⁹
	C ^Δ A ⁷	Dm ⁷ G ⁷	C ⁶ F ⁶	C ⁶ Gm ⁷ C ⁷

B	F ⁶	G ⁹ C ⁷	F ⁶	Bb ⁷ A ⁷
	Dm	Bb ⁷ A ⁷	D ⁹	G ⁷

A	C ^Δ C [♯] [°]	Dm ⁷ G ⁷	C ^Δ Gm ⁷	F ^Δ Bb ⁹
	C ^Δ A ⁷	Dm ⁷ G ⁷	C ⁶ Am ⁷	Dm ⁷ G ⁷

Mean To Me

Roy Turk, Fred E. Ahlert

- A You're mean to me
 Why must you be mean to me?
 Gee, honey, it seems to me
 You love to see me crying
 I don't know why
- A I stay home
 Each night when you say you phone
 You don't and I'm left alone
 Singing the blues and sighing
- B You treat me coldly
 Each day of the year
 You always scold me
 Whenever somebody is near, dear
- A It must be
 Great fun to be mean to me
 You shouldn't, for can't you see
 What you mean to me

Examples:

Dean Martin: <https://www.youtube.com/watch?v=-uRZjMX39ug>

Billie Holiday: <https://www.youtube.com/watch?v=xbqXAwPAtLY>

C

Midnight In Moscow

Gm Cm D7 Gm F

Bb Eb F Bb A7 D7

Gm Cm

Gm D7 Gm A7 D7

Gm Cm

Gm D7 Gm D7

Bb

Midnight In Moscow

Am Dm E7 Am G

C F G C B7 E7

Am Dm

Am E7 Am B7 E7

Am Dm

Am E7 Am E7

E_b

Midnight In Moscow

Em Am B⁷ Em D

G C D G F#⁷ B⁷

Em Am

Em B⁷ Em F#⁷ B⁷

Em Am

Em B⁷ Em B⁷

Midnight In Moscow

A

Gm	Cm	D⁷	Gm F
B^b	E^b F	B^b	A⁷ D⁷

B

Gm	Gm	Cm	Cm
Gm	D⁷	Gm	A⁷ D⁷

B'

Gm	Gm	Cm	Cm
Gm	D⁷	Gm	Gm (D⁷)

Midnight in Moscow

Не слышны в саду даже шорохи
Nje slyschny w sadu dasche schorachi
Nicht hörbar im Garten nicht mal Geraschel

Всё здесь замерло до утра
Wsjo sdes samerlo do utra
Alles hier steht still bis zum Morgen

Если б знали вы, как мне дороги
Jesli b snali wuy, kak mne doragi
Wenn ihr wüßtet, wie mir kostbar

Подмосковные вечера
Podmoskownyje wjetschera
Moskauer Abende

Речка движется и не движется
Rjetschka dwischetsa i nje dwischetsa
Flüßchen bewegt sich und nicht bewegt sich

Вся из лунного серебра
Wsja is lunnawo serebra
Im Mondschein silbern

Песня слышится и не слышится
Pjesnja slyschitsa i nje slyschitsa
Lied ertönt und nicht ertönt

В эти тихие вечера
We eti tije wjetschera
An diesen stillen Abenden

C

My Life Will Be Sweeter Someday

♩ = 180

F7 Bb

5

F7 Bb

9

Bb Bb7 Eb Eb7

13

Bb F7 Bb

Bb

My Life Will Be Sweeter Someday

♩ = 180

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

Chords: G7, C, G7, C, C, C7, F, F7, C, G7, C

The musical score is written in treble clef with a key signature of two flats (Bb major) and a 4/4 time signature. The tempo is marked as 180 bpm. The piece consists of 20 measures. Measure 1 starts with a Bb note. Measure 2 contains a sharp sign (F#) and a G7 chord. Measure 3 contains a C chord. Measure 4 contains a G7 chord. Measure 5 contains a C chord. Measure 6 contains a C chord. Measure 7 contains a C7 chord. Measure 8 contains an F chord. Measure 9 contains an F7 chord. Measure 10 contains a C chord. Measure 11 contains a G7 chord. Measure 12 contains a C chord. Measure 13 contains a C chord. Measure 14 contains a C chord. Measure 15 contains a C chord. Measure 16 contains a C chord. Measure 17 contains a C chord. Measure 18 contains a C chord. Measure 19 contains a C chord. Measure 20 contains a C chord and ends with a double bar line.

E_b

My Life Will Be Sweeter Someday

♩ = 180



5



9



13



BC

My Life Will Be Sweeter Someday

♩ = 180

Chords: F7, Bb

5

Chords: F7, Bb

9

Chords: Bb, Bb7, Eb, Eb7

13

Chords: Bb, F7, Bb

Detailed description: The musical score is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The tempo is marked as 180. The score is divided into four systems. The first system starts with a repeat sign and contains two measures. The second system contains two measures. The third system contains four measures. The fourth system contains three measures and ends with a double bar line and repeat sign. Chords are indicated above the notes: F7 and Bb in the first system; F7 and Bb in the second; Bb, Bb7, Eb, and Eb7 in the third; and Bb, F7, and Bb in the fourth.

My Life Will Be Sweeter

F7	F7	Bb	Bb
F7	F7	Bb	Bb
Bb	Bb7	Eb	Eb7
Bb	F7	Bb	Bb

My Life Will Be Sweeter

My life will be sweeter
someday someday
And my live will be sweeter
someday someday
Jesus is my keeper
He got me on my way
Oh my life will be sweeter someday

My days fill with darkness
Sometimes can't find my way
My friends all talk about me
Ain't got nothing good to say
Jesus is my keeper
Ain't got me on the way
Oh my life will be sweeter someday

My life will be sweeter
someday someday
And my live will be sweeter
someday someday
He promised to reward me
On great judgement day
Oh my life will be sweeter someday

My days fill with darkness
Sometimes can't find my way
My friends all talk about me
Ain't got nothing good to say
Jesus is my keeper
Ain't got me on the way
Oh my life will be sweeter someday

Example:

https://oso-berlin.de/Tuba_Skinny_My_Life_Will_Be_Sweeter.mp3

Sunny Side Of The Street

C - Instrument

Dorothy Fields, Jimmy McHugh

A

C E7 F7 G7

Musical staff for section A, measures 1-4. The key signature has one flat (Bb). The time signature is 4/4. The melody consists of quarter and eighth notes. Chords are indicated above the staff: C, E7, F7, G7.

5 Am7 D7 Dm7 G7 Em7 G7

Musical staff for section A, measures 5-8. The melody continues with quarter and eighth notes. Chords are indicated above the staff: Am7, D7, Dm7, G7, Em7, G7.

A'

9 C E7 F7 G7

Musical staff for section A', measures 9-12. The melody continues with quarter and eighth notes. Chords are indicated above the staff: C, E7, F7, G7.

13 Am7 D7 Dm7 G7 C

Musical staff for section A', measures 13-16. The melody continues with quarter and eighth notes. Chords are indicated above the staff: Am7, D7, Dm7, G7, C.

B

17 C7 F7

Musical staff for section B, measures 17-20. The melody consists of quarter and eighth notes. Chords are indicated above the staff: C7, F7.

21 Am7 D7 G7 Dm7 G7

Musical staff for section B, measures 21-24. The melody continues with quarter and eighth notes. Chords are indicated above the staff: Am7, D7, G7, Dm7, G7.

A

25 C E7 G7

Musical staff for section A, measures 25-28. The melody continues with quarter and eighth notes. Chords are indicated above the staff: C, E7, G7.

29 Am7 D7 Dm7 G7 C

Musical staff for section A, measures 29-32. The melody concludes with quarter and eighth notes. Chords are indicated above the staff: Am7, D7, Dm7, G7, C.

Sunny Side Of The Street

Bb - Instrument

Dorothy Fields, Jimmy McHugh

A

D F#7 G7 A7

5 Bm7 E7 Em7 A7 F#m7 A7

A'

9 D F#7 G7 A7

13 Bm7 E7 Em7 A7 D

B

17 D7 G7

21 Bm7 E7 A7 Em7 A7

A

25 D F#7 A7

29 Bm7 E7 Em7 A7 D

Sunny Side Of The Street

Eb - Instrument low

Dorothy Fields, Jimmy McHugh

A

A C#7 D7 E7

1 2 3 4

5 F#m7 B7 Bm7 E7 C#m7 E7

5 6 7 8

A'

9 A C#7 D7 E7

9 10 11 12

13 F#m7 B7 Bm7 E7 A

13 14 15 16

B

17 A7 D7

17 18 19 20

21 F#m7 B7 E7 Bm7 E7

21 22 23 24

A

25 A C#7 E7

25 26 27 28

29 F#m7 B7 Bm7 E7 A

29 30 31 32

Sunny Side Of The Street

Eb - Instrument high

Dorothy Fields, Jimmy McHugh

A

Musical notation for section A, measures 1-4. Chords: A, C#7, D7, E7.

5

Musical notation for section A, measures 5-8. Chords: F#m7, B7, Bm7, E7, C#m7, E7.

A'

9

Musical notation for section A', measures 9-12. Chords: A, C#7, D7, E7.

13

Musical notation for section A', measures 13-16. Chords: F#m7, B7, Bm7, E7, A.

B

17

Musical notation for section B, measures 17-20. Chords: A7, D7.

21

Musical notation for section B, measures 21-24. Chords: F#m7, B7, E7, Bm7, E7.

A

25

Musical notation for section A, measures 25-28. Chords: A, C#7, E7.

29

Musical notation for section A, measures 29-32. Chords: F#m7, B7, Bm7, E7, A.

Sunny Side Of The Street

C	E ⁷	F	G ⁷
Am ⁷	D ⁷	Dm ⁷ G ⁷	Em ⁷ G ⁷
C	E ⁷	F	G ⁷
Am ⁷	D ⁷	Dm ⁷ G ⁷	C
C ⁷	C ⁷	F ⁷	F ⁷
D ⁷	D ⁷	G ⁷	G ⁷
C	E ⁷	F	G ⁷
Am ⁷	D ⁷	Dm ⁷ G ⁷	C

Sunny Side of the Street

Grab your coat and get your hat
Leave your worries on the doorstep
Life can be so sweet
On the sunny side of the street

Can't you hear the pitter-pat
And that happy tune is your step
Life can be complete
On the sunny side of the street

I used to walk in the shade
with my blues on parade
But I'm not afraid
this rovers crossed over

If I never had a cent
I'd be rich as Rockefeller
Gold dust at my feet
On the sunny side of the street

C

Sunny Side Of The Street

Choir Version

Dorothy Fields, Jimmy McHugh

The musical score is written in G minor (two flats) and 4/4 time. It consists of eight staves of music, each with a treble clef and a key signature of two flats. The score includes several section markers: **A** (measures 1-4), **A'** (measures 10-13), and **B** (measures 18-21). The chord progressions are as follows:

- Staff 1 (Measures 1-4): **A** B \flat , D7, E \flat 7, F7
- Staff 2 (Measures 5-8): Gm7, C7, Cm7, F7, Dm7, F7
- Staff 3 (Measures 9-13): **A'** B \flat , D7, E \flat 7, F7
- Staff 4 (Measures 14-17): Gm7, C7, Cm7, F7, B \flat
- Staff 5 (Measures 18-21): **B** B \flat 7, E \flat 7
- Staff 6 (Measures 22-25): C7, F7
- Staff 7 (Measures 26-29): **A** B \flat , D7, E \flat 7, F7
- Staff 8 (Measures 30-33): Gm7, C7, Cm7, F7, B \flat

B \flat

Sunny Side Of The Street

Choir Version

Dorothy Fields, Jimmy McHugh

The musical score is written in B-flat major (one flat) and 4/4 time. It consists of eight staves of music, each with a treble clef and a key signature of one flat. The score includes several section markers: **A** (measures 1-5), **A'** (measures 10-13), and **B** (measures 18-21). The chord progressions are as follows:

- Staff 1 (Measures 1-5): **A** C, E7, F7, G7
- Staff 2 (Measures 6-9): Am7, D7, Dm7, G7, Em7, G7
- Staff 3 (Measures 10-13): **A'** C, E7, F7, G7
- Staff 4 (Measures 14-17): Am7, D7, Dm7, G7, C
- Staff 5 (Measures 18-21): **B** C7, F7
- Staff 6 (Measures 22-25): D7, G7
- Staff 7 (Measures 26-29): **A** C, E7, F7, G7, F7
- Staff 8 (Measures 30-33): Am7, D7, Dm7, G7, C

E♭

Sunny Side Of The Street

Choir Version

Dorothy Fields, Jimmy McHugh

The musical score is written in E-flat major (one flat) and 4/4 time. It consists of eight staves of music, each with a measure number and chord symbols above the notes. The key signature is E-flat major, and the time signature is 4/4. The score includes a repeat sign at the beginning of the first staff and a double bar line at the end of the eighth staff.

Staff 1 (Measures 1-5): Measure 1 is marked with a boxed 'A'. Chords: G, B7, C7, D7.

Staff 2 (Measures 6-9): Chords: Em7, A7, Am7, D7, Bm7, D7.

Staff 3 (Measures 10-13): Measure 10 is marked with a boxed 'A''. Chords: G, B7, C7, D7.

Staff 4 (Measures 14-17): Chords: Em7, A7, Am7, D7, G.

Staff 5 (Measures 18-21): Measure 18 is marked with a boxed 'B'. Chords: G7, C7.

Staff 6 (Measures 22-25): Chords: A7, D7.

Staff 7 (Measures 26-29): Measure 26 is marked with a boxed 'A'. Chords: G, B7, C7, D7.

Staff 8 (Measures 30-33): Chords: Em7, A7, Am7, D7, G.

Sunny Side Of The Street

(Choir Version)

A

B \flat	D 7	E \flat 7	F 7
Gm 7	C 7	Cm 7 F 7	Dm 7 F 7

A'

B \flat	D 7	E \flat 7	F 7
Gm 7	C 7	Cm 7 F 7	B \flat

B

B \flat 7	B \flat 7	E \flat 7	E \flat 7
C 7	C 7	F 7	F 7

A

B \flat	D 7	E \flat 7	F 7
Gm 7	C 7	Cm 7 F 7	B \flat

(C)

Parla più piano

AABA (Gesang)

ABA (Head-, Soli - immer 2. Klammer)

A Fm⁹ Bbm⁶ Fm Db7 C7

Fm⁹ Bbm

Bbm⁶ Fm

^{1.} C7 Fm

^{2.} C7 Fm

B Eb7 Ab

Gb C7

Bb

Parla più piano

AABA (Gesang)

ABA (Head-, Soli - immer 2. Klammer)

A Gm⁹ Cm⁶ Gm Eb⁷ D⁷

Gm⁹ Cm

Cm⁶ Gm

^{1.} D⁷ Gm

^{2.} D⁷ Gm

B F⁷ Bb

Ab D⁷

E_b

Parla più piano

AABA (Gesang)

ABA (Head-, Soli - immer 2. Klammer)

A Dm⁹ Gm⁶ Dm Bb⁷ A⁷

Dm⁹ Gm

Gm⁶ Dm

^{1.} A⁷ Dm

^{2.} A⁷ Dm

B C⁷ F

E^b A⁷

Parla Più Piano

A

Fm^9	Bbm^6	Fm	$Db^7 C^7$
Fm^9	Fm^9	Bbm	Bbm
Bbm^6	Bbm^6	Fm	Fm
C^7	C^7	Fm	Fm

B

Eb^7	Eb^7	Ab	Ab
Gb	Gb	C^7	C^7

Parla più piano

Parla più piano e vieni più vicino a me,
voglio sentire gli occhi tuoi dentro di me.
Nessuno sa la verità,
neppure il cielo che ci guarda da lassù.

Parla più piano e nessuno sentirà,
il nostro amore lo viviamo io e te.
Nessuno sa la verità,
è un grande amore e mai più grande esisterà.

Insieme a te io resterò,
amore mio, sempre così.

Parla più piano e vieni più vicino a me,
voglio sentire gli occhi tuoi dentro di me.
Nessuno sa la verità,
è un grande amore e mai più grande esisterà

Practising Jazz

by Jakob

I'm not a great jazz musician. I just like jazz music and try to play it. Here I'd like to share my experience in practising jazz and suggest some useful materials. Partly the focus is on clarinet and saxophone but there are similar exercises for other instruments.

Some of the materials may be out of print but often can be found in music libraries or purchased online. I hope my recommendations are helpful. They are not intended as an advertisement for music publishers.

I'll be glad if others can benefit from my suggestions and we can share our ideas about jazz.

Classic jazz is based on improvisation over the harmonic structure of popular songs, usually twelve-bar blues and 16-bar or 32-bar songs. To play a tune well we must have the chords and related scales already "in our fingers". So before playing a new tune I run through some classical scale and chord exercises in the corresponding key. This gives me more security when I play the tune or try to improvise over its harmonies. With these exercises I sometimes use an electronic tuner to check intonation.

A good book with scale and chord studies for clarinet is "Upbeat Scales and Arpeggios" by Avrahm Galper (containing useful fingerings for Boehm clarinet). For saxophone I can recommend "Gammes et Arpèges" (scales and arpeggios) by Marcel Mule. Similar books are available for all instruments.

But that's not jazz, it's just classical scale study. So how can we actually practise jazz?

Much popular music is based on blues phrases and harmonies, so the Blues is a good starting point for jazz as well. A good book about the Blues in a jazz context is "The Blues Scales" by Dan Greenblatt. It deals with different types of scales and how to apply them in blues tunes and other songs. A CD is included.

For saxophone I can recommend "Playing through the Blues" by Fred Lipsius. It has blues tunes and solos in different keys and tempos with information about fingerings and articulation. It also has a good rhythm section on CD to play along with.

There's not much for clarinet and the best jazz exercises I know are quite old: "Anleitung zur Improvisation für Klarinette" by Werner Dies (in German). The first exercises are rather boring but there are some nice solos.

Most jazz is played in the context of a band. As we usually don't have one at home, a recorded rhythm section can serve as a substitute. There are two main publishers of such jazz play-along sets. The Jamey Aebersold series offers older recordings by good musicians, many of them famous jazzmen. The style is rather modern, and they give the feeling of playing with an authentic band. I especially recommend the Duke Ellington set. It has beautiful music and an excellent rhythm section including Kenny Barron on piano and Ron Carter on bass.

Hal Leonard is another publisher of play-along recordings in different styles. I believe they use overdubbing, but the musicians do a good job and the jazz tracks are swinging. I can recommend the Benny Goodman set (especially for clarinet players) and the Horace Silver set with catchy bluesy tunes.

There seems to be little material for practising traditional jazz. If you like playing that style look for these play-along sets: "Backup Trax: Traditional Jazz and Dixieland / Early Jazz and Hot Tunes" by Dix Bruce.

There are also computer programmes simulating a band. They offer a large number of tunes with adjustable keys and tempos. However, I'm not convinced of this kind of "computerized" rhythm in jazz. I used such a programme once and it sounded rather mechanical, lacking the swing and feeling that real players can express.

How can we use play-along tracks? To begin with, we chose a tune in a familiar key. The tempo should not be too fast and the harmonies not too complicated. It's easier to communicate with other players if we don't have to look at sheet music all the time, so I recommend learning the melody by heart. We should always start at a slow tempo, paying attention to rhythm, intonation and good sound. Having memorized the tune, we play it with the rhythm section. It's a pleasure to play a beautiful melody with a good band!

Then we take a look at the harmonies, play them as arpeggios and try to understand how they are related to each other. I recommend learning them by heart as well. Based on the harmonies we can develop our own solos. We can play variations of the original melody or completely new melodies over the tune's harmonic structure. In jazz it's often both.

We should start at a slow tempo, dividing the tune into parts of four or eight bars and try to find fitting phrases. This is a slow process at first and it takes a lot of listening to our own playing. We can write the good phrases down and there are also phrasebooks available for different instruments and styles. Eventually we put these phrases together and play a new melody over the tune's harmonies. We can practise and improve our solos with the recorded rhythm section. A good solo has interesting melody and rhythm and is not just a mixture of scales.

On the internet we find many solos by famous musicians for download. (As far as I know improvisations are not under copyright.) If we like a recorded solo we can try to transcribe it but it takes a good musical ear and training and it is often tricky with older recordings. Luckily many professional players share their transcriptions on the Net. We only have to enter the name of the interpreter and the title in a search engine ("ben webster cottontail solo transcription") and then we have a good chance to find the right transcription.

Trying to play these classic solos can be a sobering experience at first. It's not easy to play with the sound and feeling of the Old Masters! But it's definitely inspiring and gives us many ideas for our own solos.

I hope you found some of my suggestions about practising jazz useful. I'll be happy to hear about your comments!

Keep swinging!

Jakob

(email: Jakob.Baumgardt@web.de)

Rhythmische Varianten

Stomp / Freddie Green

1 2 3 4 etc.

Off Beat

2 4 2 4 2 4 2 4

One and three

1 3 1 3 1 3 1 3

One, two, three

1 2 3 1 2 3 1 2 3 1 2 3

One and four

1 4 1 4 1 4 1 4

Charleston

1 (und 2) und 1 (und 2) und 1 (und 2) und 1 (und 2) und

Hot Dog

2 (und 3) und 4 1 (und 2) und 3 2 (und 3) und 4 1 (und 2) und 3

Break ;-)

C

Root Hog Or Die

Harlem Hamfats

A ♩ = 170
Cm Cm

5 G7 G#7 G7 Cm G7

A Cm Cm

13 G7 G#7 G7 Cm

B 17 Fm Cm

21 Fm G7 G#7 G7

A 25 Cm Cm

29 G7 G#7 G7 Cm (G7)

Bb

Root Hog Or Die

Harlem Hamfats

A ♩ = 170
Dm

A7 A#7 A7 Dm A7

A Dm

A7 A#7 A7 Dm

B Gm Dm

Gm A7 A#7 A7

A Dm

A7 A#7 A7 Dm (A7)

E \flat

Root Hog Or Die

Harlem Hamfats

A

$\text{♩} = 170$

Am Am

E7 E#7 E7 Am E7

A

Am Am

E7 E#7 E7 Am

B

Dm Am

Dm E7 E#7 E7

A

Am Am

E7 E#7 E7 Am (E7)

Root Hog Or Die

A

Cm	Cm	Cm	Cm
G ⁷	G ⁷	G ^{#7} G ⁷	Cm

A

Cm	Cm	Cm	Cm
G ⁷	G ⁷	G ^{#7} G ⁷	Cm

B

Fm	Fm	Cm	Cm
Fm	Fm	G ⁷	G ^{#7} G ⁷

A

Cm	Cm	Cm	Cm
G ⁷	G ⁷	G ^{#7} G ⁷	Cm

Root Hog Or Die

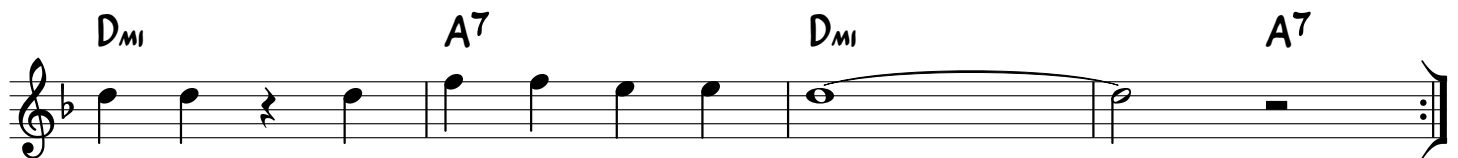
Oh, now, look here honey,
you got to get some money,
and don't think it's funny,
you gotta root, hog, or die.

If you don't, I'm leavin',
and you will be grievin',
I'm not make-believin',
you gotta root, hog, or die.

I've bought my watch
and my clothes and diamond ring;
now you will have to stop,
shakin', shakin' that old thing.

I know you[re] mellow,
I've been a good fellow,
I'm no story-teller,
you gotta root, hog, or die.

Satan Your Kingdom Must Come Down



Satan Your Kingdom Must Come Down (Bb)

E_m

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter rest, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. A slur covers the last two notes.

E_m **B7**

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody continues from the previous staff with a quarter note G4, a quarter note A4, a quarter rest, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. A slur covers the last two notes.

E_m **A_m** **B7#5** **E_m**

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody continues with a quarter note G4, a quarter note A4, a quarter rest, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. A slur covers the last two notes.

E_m **B7** **E_m** **B7**

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody continues with a quarter note G4, a quarter note A4, a quarter rest, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. A slur covers the last two notes. The staff ends with a double bar line and repeat dots.

Satan Your Kingdom Must Come Down (Eb)

B_{m1}

B_{m1} **F#7**

B_{m1} **E_{m1}** **F#7#5** **B_{m1}**

B_{m1} **F#7** **B_{m1}** **F#7**

Satan Your Kingdom

D_{MI}	D_{MI}	D_{MI}	D_{MI}
D_{MI}	D_{MI}	A^7	A^7
D_{MI}	D_{MI}	$G_{MI} A^7$	D_{MI}
D_{MI}	A^7	D_{MI}	A^7

Satan Your Kingdom Must Come Down

Satan your kingdom must come down
Satan your kingdom must come down
You've been ruling your evil all over this town
Satan your kingdom must come down

We gonna moan 'til your kingdom comes down
We gonna moan 'til your kingdom comes down
You've been ruling your evil all over this town
Satan, your kingdom must come down

We gonna sing 'til your kingdom comes down
We gonna sing 'til your kingdom comes down
You've been ruling your evil all over this town
Satan, your kingdom must come down

SHINE ON, HARVEST MOON

Bayes&Norworth 1909

VERSE

Musical notation for the Verse section, consisting of four staves of music in 4/4 time. The key signature has one sharp (F#). The notes are: Staff 1: 4/4, 4/4, 4/4, 4/4, 4/4, 4/4, 4/4, 4/4. Staff 2: 6/4, 6/4, 6/4, 6/4, 6/4, 6/4, 6/4, 6/4. Staff 3: 10/4, 10/4, 10/4, 10/4, 10/4, 10/4, 10/4, 10/4. Staff 4: 14/4, 14/4, 14/4, 14/4, 14/4, 14/4, 14/4, 14/4.

Chords for Verse:
Staff 1: Am, E7, Am, Dm, Am, F7, E7
Staff 2: Am, E7, Am, D7, G7
Staff 3: G7, C, A7
Staff 4: D7, G, D7, G, D7, G

CHORUS

Musical notation for the Chorus section, consisting of four staves of music in 4/4 time. The key signature has one sharp (F#). The notes are: Staff 1: 18/4, 18/4, 18/4, 18/4, 18/4, 18/4, 18/4, 18/4. Staff 2: 22/4, 22/4, 22/4, 22/4, 22/4, 22/4, 22/4, 22/4. Staff 3: 26/4, 26/4, 26/4, 26/4, 26/4, 26/4, 26/4, 26/4. Staff 4: 30/4, 30/4, 30/4, 30/4, 30/4, 30/4, 30/4, 30/4.

Chords for Chorus:
Staff 1: A7, D7
Staff 2: G7, C, F7, C
Staff 3: A7, D7
Staff 4: G7, C, F7, C

SHINE ON, HARVEST MOON

Bayes&Norworth 1909

TROMPETE IN B

VERSE

6

10

14

CHORUS

18

22

26

30

SHINE ON, HARVEST MOON

Bayes&Norworth 1909

ALTSAXOPHON

VERSE

4

F#m C#7 F#m Bm F#m D7

5

C#7 F#m C#7 F#m B7 E7

10

E7 A F#7

14

B7 E B7 E B7 E

CHORUS

18

F#7 B7

22

E7 A D7 A

26

F#7 B7

30

E7 A D7 A

SHINE ON, HARVEST MOON

POSAUNE

Bayes&Norworth 1909

VERSE

Am E7 Am Dm Am F7 E7

6 Am E7 Am D7 G7

10 G7 C A7

14 D7 G D7 G D7 G

CHORUS

18 A7 D7

22 G7 C F7 C

26 A7 D7

30 G7 C F7 C

Shine on Harvest Moon

Am E ⁷	Am Dm	Am F ⁷	E ⁷
Am E ⁷	Am	D ⁷	G ⁷
G ⁷	G ⁷	C	A ⁷
D ⁷ G	D ⁷ G	D ⁷	G

A ⁷	A ⁷	D ⁷	D ⁷
G ⁷	G ⁷	CF ⁷	C
A ⁷	A ⁷	D ⁷	D ⁷
G ⁷	G ⁷	CF ⁷	C

Shine On Harvest Moon

Verse I

The night was mighty dark so you could hardly see
For the moon refused to shine
Couples sitting underneath a willow tree
For love they pine
The little maid was kinda 'fraid of darkness
So she said, "I guess I'll go"
Boy began to sigh, looked up at the sky
Told the moon his little tale of woe

Verse II

I can't see why a boy should sigh when by his side
Is the girl he loves so true
All he has to say is, "Won't you be my bride"
For I love you
Why should I be telling you this secret
When I know that you can guess
Harvest moon will smile, shine on all the while
If the little girl should answer yes

Chorus

Oh, shine on, shine on harvest moon up in the sky
I ain't had no lovin' since January, February, June or July
Snow time ain't no time to stay outdoors and spoon
So shine on, shine on harvest moon for me 'n' my gal

C Some Of These Days

Shelton Brooks 1910

The musical score is written in C major and 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A first ending bracket labeled 'A' spans the next four measures. The second staff continues the melody with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third staff starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The fourth staff begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The fifth staff starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The sixth staff begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The seventh staff starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The eighth staff begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5.

A D7 Gm

5 D7 Gm

9 G7 C7

13 F7

B 17 Bb7 Eb

21 G7 Cm

25 Eb Eø Bb G7

29 C7 F7 Bb

Bb

Some Of These Days

Shelton Brooks 1910

5 4

A E7 Am

5 E7 Am

9 A7 D7

13 G7

17 **B** C7 F

21 A7 Dm

25 F F#ø C A7

29 D7 G7 C

E_b

Some Of These Days

Shelton Brooks 1910

5 A B⁷ Em

9 B⁷ Em

13 E⁷ A⁷

17 D⁷

21 B G⁷ C

25 E⁷ Am

29 C C#Ø G E⁷

33 A⁷ D⁷ G

Some Of These Days

A

D ⁷	D ⁷	Gm	Gm
D ⁷	D ⁷	Gm	Gm
G ⁷	G ⁷	C ⁷	C ⁷
C ⁷	C ⁷	F ⁷	F ⁷

B

Bb ⁷	Bb ⁷	E ^b	E ^b
G ⁷	G ⁷	Cm	Cm
E ^b	E ^o	Bb	G ⁷
C ⁷	F ⁷	Bb	Bb

Some Of These Days

Some of these days
You'll miss your honey
Some of these days
You'll feel so lonely

You'll miss my hugging
You'll miss my kisses
You'll miss me, honey
When you go away

I feel so lonely
Just for you only
For you know, honey
You've had your way

And when you leave me
I know you'll grieve me
You'll miss your little honey (little honey)
Some of these days

Example:

Tuba Skinny - <https://www.youtube.com/watch?v=scniiE6CjGQ>

SONG OF THE WANDERER

Music and words by Neil Moret in 1926

Where shall I go when I go where I go

5 Since you have sent me a - way?

9 What shall I do when I do what I do

13 when you just haunt me all day?

17 Where can I find what I found when I first met you?

21 You were un - kind but I simply can't for - get you

25 Where shall I go when I go where I go

29 Since you have sent me a - way?

Chords: Bb, Bb7, Eb, Ebm, F7, D7, G7, C7.

SONG OF THE WANDERER

Bb-Stimme

Music and words by Neil Moret in 1926

C C7 F Fm
Where shall I go when I go where I go

5 C G7 C G7
Since you have sent me a - way?

9 C C7 F Fm
What shall I do when I do what I do

13 C G7 C
when you just haunt me all day?

17 E7 A7
Where can I find what I found when I first met you?

21 D7 G7
You were un - kind but I simply can't for - get you

25 C C7 F Fm
Where shall I go when I go where I go

29 C G7 C
Since you have sent me a - way?

SONG OF THE WANDERER

Eb-Stimme

Music and words by Neil Moret in 1926

G G7 C Cm
Where shall I go when I go where I go

5 G D7 G D7
Since you have sent me a - way?

9 G G7 C Cm
What shall I do when I do what I do

13 G D7 G
when you just haunt me all day?

17 B7 E7
Where can I find what I found when I first met you?

21 A7 D7
You were un - kind but I simply can't for - get you

25 G G7 C Cm
Where shall I go when I go where I go

29 G D7 G
Since you have sent me a - way?

Song of the Wanderer

A	B \flat	B \flat 7	E \flat	E \flat m
	B \flat	F7	B \flat	F7

A	B \flat	B \flat 7	E \flat	E \flat m
	B \flat	F7	B \flat	B \flat

B	D7	D7	G7	G7
	C7	C7	F7	F7

A	B \flat	B \flat 7	E \flat	E \flat m
	B \flat	F7	B \flat	(F7)

C

Sous le Ciel de Paris

H. Giraud, 1951

♩ = 150

A Dm Gm

9 A7 Dm Gm Dm A7

18 **B** Gm7 C7 F6

26 Bb Gm7 Gm6 A7 A7/G A7/F A7/E

34 **A** Dm Gm A7

44 1. Dm Gm Dm A7 2. D

54 **C** Dmaj7 D7

62 G Gm

70 D F#7 Bm F#7 Bm A7 D

77 Em D Adim A7 A7/G A7/F A7/E D.C.

Detailed description of the musical score: The score is for a piece in 3/4 time with a tempo of 150. It consists of nine staves of music. The key signature has one flat (Bb). The score is divided into sections A, B, and C. Section A (measures 3-17) features a melodic line with chords Dm and Gm. Section B (measures 18-25) features a bass line with chords Gm7, C7, and F6. Section C (measures 26-43) features a melodic line with chords Bb, Gm7, Gm6, A7, A7/G, A7/F, and A7/E. Section A (measures 34-43) features a melodic line with chords Dm, Gm, and A7. Section C (measures 44-53) features a melodic line with chords Dm, Gm, Dm, A7, and D. Section C (measures 54-61) features a melodic line with chords Dmaj7 and D7. Section C (measures 62-69) features a melodic line with chords G and Gm. Section C (measures 70-76) features a melodic line with chords D, F#7, Bm, F#7, Bm, A7, and D. Section C (measures 77-84) features a melodic line with chords Em, D, Adim, A7, A7/G, A7/F, and A7/E, ending with a D.C. (Da Capo) instruction.

B \flat

Sous le Ciel de Paris

H. Giraud, 1951

$\text{♩} = 150$

A Em Am

9 B7 Em Am Em B7

18 **B** Am7 D7 G6

26 C Am7 Am6 B7 B7/A B7/G B7/F#

34 **A** Em Am B7

44 1. Em Am Em B7 2. E

54 **C** Emaj7 E7

62 A Am

70 E G#7 C#m G#7 C#m B7 E F#m

78 E Bdim B7 B7/A B7/G B7/F# D.C.

E \flat

Sous le Ciel de Paris

H. Giraud, 1951

$\text{♩} = 150$

A Bm Em

9 F#7 Bm Em Bm F#7

18 **B** Em7 A7 D6

26 G Em7 Em6 F#7 F#7/E F#7/D F#7/C#

34 **A** Bm Em F#7

44 1. Bm Em Bm F#7 2. B

54 **C** Bmaj7 B7

62 E Em

70 B D#7 G#m D#7 G#m F#7 B C#m

78 B F#dim F#7 F#7/E F#7/D F#7/C# D.C.

Detailed description: This image shows the musical score for the jazz standard 'Sous le Ciel de Paris' by H. Giraud. The score is written for a single melodic line in the key of E-flat major (one flat) and 3/4 time. The tempo is marked as quarter note = 150. The score is divided into sections A, B, and C. Section A (measures 1-8) starts with a Bm chord and ends with an Em chord. Section B (measures 9-17) begins with an F#7 chord and includes a first and second ending. Section C (measures 18-33) starts with an Em7 chord and features a variety of chords including A7, D6, G, Em7, Em6, and several F#7 variations. Section A (measures 34-43) returns to the Bm-Em-F#7 progression. Section B (measures 44-53) includes a first ending with Bm, Em, Bm, and F#7, followed by a second ending with a B chord. Section C (measures 54-61) features Bmaj7 and B7 chords. Section B (measures 62-69) includes E and Em chords. Section C (measures 70-77) contains a complex sequence of chords: B, D#7, G#m, D#7, G#m, F#7, B, and C#m. Section B (measures 78-84) concludes with B, F#dim, F#7, F#7/E, F#7/D, and F#7/C# chords, ending with a D.C. (Da Capo) instruction.

Trombone

Sous le Ciel de Paris

H. Giraud, 1951

♩ = 150

A

Dm

Gm

First staff of music, measures 1-8. Bass clef, 3/4 time signature. Chords: Dm (measures 1-4), Gm (measures 5-8). The melody consists of eighth and quarter notes.

9 A7 Dm Gm Dm 1. A7 2.

Second staff of music, measures 9-17. Bass clef, 3/4 time signature. Chords: A7 (measures 9-10), Dm (measures 11-12), Gm (measures 13-14), Dm (measures 15-16), A7 (measures 17-18). Includes first and second endings.

18 **B** Gm7 C7 F6

Third staff of music, measures 18-25. Bass clef, 3/4 time signature. Chords: Gm7 (measures 18-19), C7 (measures 20-21), F6 (measures 22-25). The melody is mostly quarter notes.

26 Bb Gm7 Gm6 A7 A7/G A7/F A7/E

Fourth staff of music, measures 26-33. Bass clef, 3/4 time signature. Chords: Bb (measures 26-27), Gm7 (measures 28-29), Gm6 (measures 30-31), A7 (measures 32-33), A7/G (measures 34-35), A7/F (measures 36-37), A7/E (measures 38-39).

34 **A** Dm Gm A7

Fifth staff of music, measures 34-43. Bass clef, 3/4 time signature. Chords: Dm (measures 34-38), Gm (measures 39-42), A7 (measures 43-44). Includes first and second endings.

44 1. Dm Gm Dm A7 2. D

Sixth staff of music, measures 44-53. Bass clef, 3/4 time signature. Chords: Dm (measures 44-45), Gm (measures 46-47), Dm (measures 48-49), A7 (measures 50-51), D (measures 52-53). Includes first and second endings.

54 **C** Dmaj7 D7

Seventh staff of music, measures 54-61. Bass clef, 3/4 time signature. Chords: Dmaj7 (measures 54-55), D7 (measures 56-61). The melody features dotted half notes.

62 G Gm

Eighth staff of music, measures 62-69. Bass clef, 3/4 time signature. Chords: G (measures 62-63), Gm (measures 64-69). The melody consists of quarter notes.

70 D F#7 Bm F#7 Bm A7 D Em

Ninth staff of music, measures 70-77. Bass clef, 3/4 time signature. Chords: D (measures 70-71), F#7 (measures 72-73), Bm (measures 74-75), F#7 (measures 76-77), Bm (measures 78-79), A7 (measures 80-81), D (measures 82-83), Em (measures 84-85).

78 D Adim A7 A7/G A7/F A7/E D.C.

Tenth staff of music, measures 78-85. Bass clef, 3/4 time signature. Chords: D (measures 78-79), Adim (measures 80-81), A7 (measures 82-83), A7/G (measures 84-85), A7/F (measures 86-87), A7/E (measures 88-89), D.C. (measures 90-91). Ends with a double bar line.

Sous le Ciel de Paris

A

Dm	Dm	Dm	Dm
Gm	Gm	Gm	Gm
A ⁷	A ⁷	A ⁷	A ⁷
Dm	Gm	Dm	(A ⁷)

B

Gm ⁷	Gm ⁷	Gm ⁷	C ⁷
F ⁶	F ⁶	F ⁶	F ⁶
B ^b	Gm ⁷	Gm ⁶	Gm ⁶
A ⁷	A ⁷ /G	A/F	A ⁷ /E

Eine Strophe = AABA

Sous le Ciel de Paris

C Part

A
last 4
bars

D	D	D	D
---	---	---	---

C

D ^Δ	D ^Δ	D ^Δ	D ^Δ
----------------	----------------	----------------	----------------

D ⁷	D ⁷	D ⁷	D ⁷
----------------	----------------	----------------	----------------

G	G	G	G
---	---	---	---

Gm	Gm	Gm	Gm
----	----	----	----

D	F ^{#7}	Bm	F ^{#7}
---	-----------------	----	-----------------

Bm	A ⁷	D	Em
----	----------------	---	----

D	D	A ^o	A ^o
---	---	----------------	----------------

A ⁷	A ⁷ /G	A/F	A ⁷ /E
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Sous le ciel de Paris (Form: Intro AABA C AABA A A-outro)

Intro: **dm C Bb A7** (2x)

<p>A</p> <p>dm</p> <p>Sous le ciel de Paris</p> <p style="text-align: right;">gm</p> <p>S'envole une chanson</p> <p>Hum Hum</p> <p>A7</p> <p>Elle est née d'aujourd'hui</p> <p style="text-align: right;">dm (gm dm A7)</p> <p>Dans le cœur d'un garçon</p>	<p>A</p> <p>Sous le ciel de Paris</p> <p>Marchent des amoureux</p> <p>Hum-hum</p> <p>Leur bonheur se construit</p> <p>Sur un air fait pour eux</p>	<p>B</p> <p>gm</p> <p>Sous le pont de Bercy</p> <p>C7 F6</p> <p>Un philosophe assis</p> <p style="text-align: right;">gm7</p> <p>Deux musiciens, quelques badauds</p> <p style="text-align: right;">A7 (gm dm A7)</p> <p>Puis les gens par milliers</p>	<p>A</p> <p>dm</p> <p>Sous le ciel de Paris</p> <p style="text-align: right;">gm</p> <p>Jusqu'au soir vont chanter</p> <p>Hum-hum</p> <p>A7</p> <p>L'hymne d'un peuple épris</p> <p style="text-align: right;">D</p> <p>De sa vieille cité</p>
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<p>C</p> <p>Dmaj7</p> <p>Près de Notre-Dame</p> <p style="text-align: right;">am D7</p> <p>Parfois couve un drame</p> <p style="text-align: right;">G</p> <p>Oui, mais à Paname</p> <p style="text-align: right;">gm</p> <p>Tout peut s'arranger</p> <p style="text-align: right;">D</p> <p>Quelques rayons</p> <p style="text-align: right;">Fis hm</p> <p>Du ciel d'été</p> <p style="text-align: right;">Bb-vern D</p> <p>L'accordéon</p> <p style="text-align: right;">A7 D</p> <p>D'un marinier</p> <p>L'espoir fleurit</p> <p style="text-align: right;">A7 (gm dm A7)</p> <p>Au ciel de Paris</p>
--

<p>A</p> <p>Sous le ciel de Paris</p> <p>Coule un fleuve joyeux</p> <p>Hum-hum</p> <p>Il endort dans la nuit</p> <p>Les clochards et les gueux</p>	<p>A</p> <p>Sous le ciel de Paris</p> <p>Les oiseaux du bon Dieu</p> <p>Hum-hum</p> <p>Viennent du monde entier</p> <p>Pour bavarder entre eux</p>	<p>B</p> <p>Et le ciel de Paris</p> <p>A son secret pour lui</p> <p>Depuis 20 siècles il est épris</p> <p>De notre île Saint-Louis</p>	<p>A</p> <p>Quand elle lui sourit</p> <p>Il met son habit bleu</p> <p>Hum-hum</p> <p>Quand il pleut sur Paris</p> <p>C'est qu'il est malheureux</p>
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<p>A</p> <p>Quand il est trop jaloux</p> <p>De ses millions d'amants</p> <p>Hum-hum</p> <p>Il fait gronder sur eux</p> <p>Son tonnerre éclatant</p>	<p>A</p> <p>dm</p> <p>Mais le ciel de Paris</p> <p style="text-align: right;">gm</p> <p>N'est pas longtemps cruel</p> <p>Hum-hum</p> <p>A7</p> <p>Pour se faire pardonner</p> <p>Outro</p> <p style="text-align: right;">D C D C D</p> <p>Il offre un arc-en-ciel</p>
--	--

Sous le ciel de Paris

Sous le ciel de Paris
S'envole une chanson
Hum Hum
Elle est née d'aujourd'hui
Dans le cœur d'un garçon
Sous le ciel de Paris
Marchent des amoureux
Hum Hum
Leur bonheur se construit
Sur un air fait pour eux

Sous le pont de Bercy
Un philosophe assis
Deux musiciens quelques badauds
Puis les gens par milliers
Sous le ciel de Paris
Jusqu'au soir vont chanter
Hum Hum
L'hymne d'un peuple épris
De sa vieille cité

Près de Notre Dame
Parfois couve un drame
Oui mais à Paname
Tout peut s'arriver
Quelques rayons
Du ciel d'été
L'accordéon
D'un marinier
L'espoir fleurit
Au ciel de Paris

Sous le Ciel de Paris

(Danke an Armin für die Übersetzung!)

Weit über ga-nz Paris ein zartes Lied erklingt - hm hm
das still ein klei-nes Kind in seinem Herzen singt - hm hm

Weit über ga-nz Paris die Luft vor Sehnsucht schwingt - hm hm
Und den Verlie-bten hier süße Versprechen bringt

Die Brücke von Bercy, ein Philosoph dort liest,
Zwei musizier'n, ein paar zuhör'n, der Menschenstrom fließt

Weit über ga-nz Paris erklingt dies Lied im Chor - hm hm
Für die an die-se Stadt ihr ganzes Herz verlör'n

Sous le Ciel de Paris

(Übersetzung: Mireille Mathieu)

Unter dem Himmel klingt in Paris ein Chanson
Es ist im Herzen eines Poeten geboren.
Unter dem Himmel schauen die Verliebten sich an
Und glauben, ihre Sehnsucht geht niemals verloren.

Es steht ein Musikant
Lächelnd am Straßenrand
Und singt das Lied, das der Poet gestern Nacht für ihn schrieb.

Unter dem Himmel klingt in Paris ein Chanson
Es ist die Hymne für jeden, der sich verliebt.
Wer kennt schon die Namen? Das Leben spielt Dramen,
Doch läßt Notre Dame oft Wunder geschehen.

Unter dem Himmel von Paris
Klingt ein Akkordeon bittersüß,
Die Freiheit spielt das Lied von Paris.

Unter dem Himmel fliegt in Paris ein Gefühl
Es spielt die Hoffnung mit der Verzweiflung ein Spiel.
Unter dem Himmel finden die Vögel ein Ziel
In Gottes Hand ist keiner auf Erden zu viel.

Weil er bei Tag und Nacht
Unseren Traum bewacht,
Kennt er die Menschen und ihre Sehnsucht, wie niemand sie kennt.

Und wenn er weint, fällt Regen ins Herz dieser Stadt
Und wenn er lacht, läßt Sonne die Seele erblühen.
Und wenn der Wind die Sterne vom Himmel vertreibt
Sieht man ihr Licht noch lang durch die Dunkelheit ziehen.

Auch wenn das Glück die Menschen doch manchmal verließ
Er war für sie noch da, der Himmel von Paris.

C

St. James Infirmary

The musical score for "St. James Infirmary" is written in C major and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A double bar line follows, after which the music continues on a single staff. The chords are Gm, D7, Gm, and D7. The second staff continues the melody with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A double bar line follows, after which the music continues on a single staff. The chords are Gm, Cm, and D7. The third staff continues the melody with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A double bar line follows, after which the music continues on a single staff. The chords are Gm, D7, Gm, and C7. The fourth staff continues the melody with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A double bar line follows, after which the music continues on a single staff. The chords are Eb7, D7#5, Gm, and D7.

Bb

St. James Infirmary

The musical score for "St. James Infirmary" is written in Bb major and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a half note Bb4. A double bar line follows. The second staff continues with a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The third staff has a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The fourth staff has a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The score includes various chords and melodic lines, with some notes beamed together and some notes having accidentals.

Am E7 Am E7

Am Dm E7

Am E7 Am D7

F7 E7#5 Am E7

E \flat

St. James Infirmary

The musical score for "St. James Infirmary" is written in E-flat major (one flat) and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. A double bar line follows. The second staff continues the melody with a quarter note C5, a quarter note B4, and a half note A4. A double bar line follows. The third staff continues with a quarter note G4, a quarter note F4, and a half note E4. A double bar line follows. The fourth staff concludes the piece with a quarter note D4, a quarter note C4, and a half note B3. The score includes various chords and melodic lines, with some notes beamed together and some notes having slurs or accents.

Chords and notes for each staff:

- Staff 1: Em, B7, Em, B7
- Staff 2: Em, Am, B7
- Staff 3: Em, B7, Em, A7
- Staff 4: C7, B7#5, Em, B7

BC

St. James Infirmary

The image shows a bass line for the song "St. James Infirmary" in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The bass line is written on a single staff with a bass clef. The melody consists of eighth and quarter notes, with some notes beamed together. Chord symbols are placed above the staff to indicate the harmonic accompaniment. The chords are: Gm, D7, Gm, D7, Gm, Cm, D7, Gm, C7, Eb7, D7#5, Gm, and D7. The piece concludes with a double bar line.

Saint James Infirmary

Gm D7	Gm D7
Gm Cm	D7
Gm D7	Gm C7
E ^b 7 D7 ^{#5}	Gm D7

Saint James Infirmary

It was down by old Joe's barroom
on the corner of the square
They were serving drinks as usual
and the usual crowd was there

On my left stood Big Joe McKennedy
and his eyes were bloodshot red
And he turned his face to the people
these were the very words he said:

I went down to St. James infirmary
And I saw my baby there
She was stretched out on a long white table,
So cool, so sweet and so fair

Let her go, let her go, God bless her
Wherever she may be
She may search this whole wide world over
Never find a sweeter man as me

C

St. Louis Blues

W.C. Handy

A

B \flat 7 Eb Eb7 B \flat B \flat 7

5 Eb Eb7 B \flat

9 F7 Eb7 B \flat 1. F7 2. F7

B

14 B \flat m F7

19 1. B \flat m F7 2. B \flat m C7 F7

C

24 B \flat B \flat 7

28 Eb B \flat

32 F7 Eb7 F7 1. B \flat F7

36 2. B \flat

Detailed description: This is a musical score for the blues song 'St. Louis Blues' by W.C. Handy. The score is written in C major and 4/4 time. It consists of three main sections: Section A (measures 1-13), Section B (measures 14-23), and Section C (measures 24-39). Section A starts with a key signature change to C major (one sharp) and includes chords B \flat 7, Eb, Eb7, B \flat , and B \flat 7. Section B includes chords B \flat m and F7. Section C includes chords B \flat , B \flat 7, Eb, B \flat , F7, Eb7, B \flat , and F7. The score features first and second endings for measures 9-10 and 32-35. Measure 36 is the start of a second ending for the B \flat chord. The piece concludes with a double bar line and repeat dots.

Bb

St. Louis Blues

W.C. Handy

A

1. C7 F F7 C C7

5. F F7 C

9. G7 F7 C 1. G7 2. G7

B

14. Cm G7

19. 1. Cm G7 2. Cm D7 G7

C

24. C C7

28. F C7

32. 1. G7 F7 G7 C G7

36. 2. C

Eb

St. Louis Blues

W.C. Handy

A

G7 C C7 G G7

5 C C7 G

9 D7 C7 G 1. D7 2. D7

B

14 Gm D7

19 1. Gm D7 2. Gm A7 D7

C

24 G G7

28 C G7

32 D7 C7 D7 1. G D7

36 2. G

St. Louis Blues

A
Slow
Blues

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

B
Tango

B \flat m	B \flat m	F7	F7
F7	F7	B \flat m	F7
B \flat m	B \flat m	F7	F7
F7	F7	B \flat m C7	F7

C
Medium
Blues

Solos

B \flat	B \flat	B \flat	B \flat 7
E \flat 7	E \flat 7	B \flat	B \flat
F7	E \flat 7 F7	B \flat	(F7)

St. Louis Blues

A I hate to see the evening sun go down,
I hate to see the evening sun go down,
'cause it makes me feel I'm on my last go 'round

If I'm feeling tomorrow like I feel today,
Feeling tomorrow like I feel today,
I'm gonna pack my trunk and make my getaway.

B Saint Louis woman
with your diamond ring

She pulls her man around
by her apron strings.

If It wasn't for powder
and her store-bought hair

That man I love
wouldn't have gone nowhere, nowhere.

C I've got the Saint Louis Blues, Lordy blue as I can be
'cause that man's got a heart like a rock cast in the sea
Or else he wouldn't have gone so far from me

C

Sway (Quién será)

1954

Norman Gimbel

A D7 Gm

When ma-rim-bar-ly-thms start to play dance with me, make me sway. Like a la-zy oce-an

5 D7 Gm

hugs the shore hold me close sway me more. Like a flo-er's ben-ding

A 9 D7 Gm

in the breeze bend with me sway with ease... When we dance you have a

13 D7 Gm

way with me stay with me sway with me... O-ther dan-cers may

B 17 F7 Bb

be the floor dear but my eyes will see on - ly you... On - ly you have that

21 D7 Gm F Eb D

ma-gic tech-nique... When we sway I grow weak. I can hear the sound of

A 25 D7 Gm

vi - o - lins, long be-fore it be - gins... Make me thrill as on - ly

29 D7 Gm

you know how sway me smooth sway me now...

Bb

Sway (Quién será)

1954


Norman Gimbel

A E7 Am



When ma-rim-ba rhy-thms start to play dance with me, make me sway. Like a la-zy oce-an

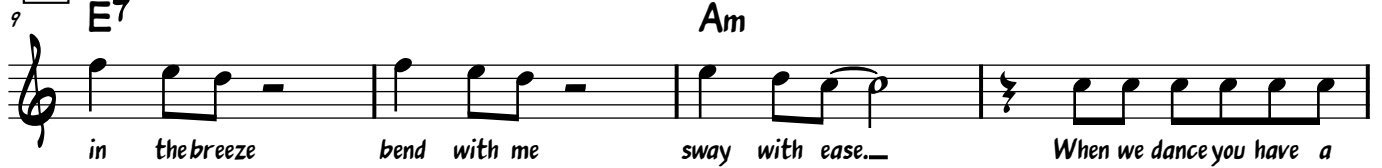
5 E7 Am



hugs the shore hold me close sway me more. Like a flo-wer's ben-ding


A E7 Am

9



in the breeze bend with me sway with ease... When we dance you have a

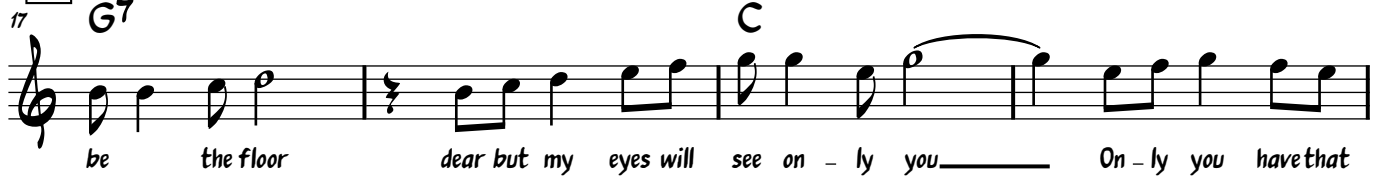
13 E7 Am



way with me stay with me sway with me... O-ther dan-cers may

B G7 C

17



be the floor dear but my eyes will see on - ly you... On - ly you have that

21 E7 Am G F E



ma-gic tech-nique... When we sway I grow weak. I can hear the sound of


A E7 Am

25



vi - o - lins, long be-fore it be - gins... Make me thrill as on - ly

29 E7 Am



you know how sway me smooth sway me now

E♭

Sway (Quién será)

1954

Norman Gimbel

A B7 Em

When ma-rim-bar-hy-thms start to play dance with me, make me sway. Like a la-zy oce-an

5 B7 Em

hugs the shore hold me close sway me more. Like a flo-er's ben-ding

A B7 Em

9

in the breeze bend with me sway with ease... When we dance you have a

13 B7 Em

way with me stay with me sway with me... O-ther dan-cers may

B D7 G

17

be the floor dear but my eyes will see on - ly you... On - ly you have that

21 B7 Em D C B

ma-gic tech-nique... When we sway I grow weak. I can hear the sound of

A B7 Em

25

vi - o - lins, long be-fore it be - gins... Make me thrill as on - ly

29 B7 Em

you know how sway me smooth sway me now...

Sway

A

D ⁷	D ⁷	Gm	Gm
D ⁷	D ⁷	Gm	Gm

A

D ⁷	D ⁷	Gm	Gm
D ⁷	D ⁷	Gm	Gm

B

F ⁷	F ⁷	B ^b	B ^b
D ⁷	D ⁷	Gm F E ^b	D

A

D ⁷	D ⁷	Gm	Gm
D ⁷	D ⁷	Gm	Gm

Sway

When marimba rhythms start to play
Dance with me, make me sway
Like a lazy ocean hugs the shore
Hold me close, sway me more

Like a flower bending in the breeze
Bend with me, sway with ease
When we dance, you have a way with me
Stay with me, sway with me

Other dancers may be on the floor
Dear, but my eyes will see only you
Only you have that magic technique
When we sway, I go weak

I can hear the sounds of violins
Long before it begins
Make me thrill as only you know how
Sway me smooth, sway me now

C Sweet Georgia Brown

Ben Bernie, Maceo Pinkard 1925

♩ = 180

A C7

5 F7

9 Bb7

13 Eb Bb7 Eb G7

B C7

17 C7

21 F7 G7

25 Cm G7 Cm G7

29 Eb G7 C7 F7 Bb7 Eb

Bb

Sweet Georgia Brown

Ben Bernie, Maceo Pinkard 1925

♩ = 180

A D7



5 G7



9 C7



13 F C7 F A7



B D7



21 G7 A7



25 Dm A7 Dm A7



29 F A7 D7 G7 C7 F



E \flat

Sweet Georgia Brown

Ben Bernie, Maceo Pinkard 1925

♩ = 180

A A 7

5 D 7

9 G 7

13 C G 7 C E 7

B A 7

17 A 7

21 D 7 E 7

25 Am E 7 Am E 7

29 C E 7 A 7 D 7 G 7 C

Sweet Georgia Brown

Ben Bernie, Maceo Pinkard 1925

A

C ⁷	C ⁷	C ⁷	C ⁷
F ⁷	F ⁷	F ⁷	F ⁷
B ^{b7}	B ^{b7}	B ^{b7}	B ^{b7}
E ^b	B ^{b7}	E ^b	G ⁷

B

C ⁷	C ⁷	C ⁷	C ⁷
F ⁷	F ⁷	F ⁷	F ⁷ G ⁷
C ^m	G ⁷	C ^m	G ⁷
E ^b	G ⁷ C ⁷	F ⁷ B ^{b7}	E ^b

Sweet Georgia Brown

Lyrics by Kenneth Casey

Verse 1:

A No gal made has got a shade
 On sweet Georgia brown,
 Two left feet, oh, so neat,
 Has sweet Georgia brown!

 They all sigh, and want to die,
 For sweet Georgia brown!
 I'll tell you just why,
 You know I don't lie, not much:

B It's been said she knocks 'em dead,
 When she lands in town!
 Since she came, why it's a shame,
 How she cools them down!

 Fellas she can't get
 Must be fellas she ain't met!
 Georgia claimed her, Georgia named her,
 Sweet Georgia brown!

Verse 2:

A No gal made has got a shade
 On sweet Georgia brown,
 Two left feet, oh, so neat,
 Has sweet Georgia brown!

 They all sigh, and want to die,
 For sweet Georgia brown!
 I'll tell you just why,
 You know I don't lie; not much:

B All those gifts those courters give,
 To sweet Georgia brown,
 They buy clothes at fashion shows,
 With one dollar down,

 Oh, boy! tip your hat!
 Oh, joy! she's the cat!
 Who's that, mister? 'tain't a sister!
 Sweet Georgia brown!

Example:

https://oso-berlin.de/Harlem_Globetrotters_Sweet_Georgia_Brown.mp3

C Tennessee Waltz

Pee Wee King

Redd Stewart

F F F7 B♭

I was waltz-ing with my dar-lin' to the Ten-nes - see Waltz when an

5 F Dm G C7

old friend I hap-pened to see I In - tro -

9 F F F7 B♭

duced him to my loved one and while they were waltz - ing my

13 F C7 F

friend stole my sweet - hart from me I re

17 F A7 B♭ F

mem - ber the night and the Ten - nes - see Waltz, now I

21 F F C7

know just how much I have lost Yes I

25 F F F7 B♭

lost my lit - tle dar-ling the night they were - play - ing the

29 F C7 F

beau - ti - ful Ten - nes - see Waltz

Bb

Tennessee Waltz

Pee Wee King

Redd Stewart

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music, each with a line of lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I was walz-ing with my dar-lin' to the Ten-nes - see Waltz when an old friend I hap-pened to see I In - tro - duced him to my loved one and while they were waltz - ing my friend stole my sweet - hart from me I re mem - ber the night and the Ten - nes - see Waltz, now I know just how much I have lost Yes I lost my lit - tle dar-ling the night they were - play - ing the beau - ti - ful Ten - nes - see Waltz".

G G G7 C

I was walz-ing with my dar-lin' to the Ten-nes - see Waltz when an

5 G Em A D7

old friend I hap-pened to see I In - tro -

9 G G G7 C

duced him to my loved one and while they were waltz - ing my

13 G D7 G

friend stole my sweet - hart from me I re

17 G B7 C G

mem - ber the night and the Ten - nes - see Waltz, now I

21 G G D7

know just how much I have lost Yes I

25 G G G7 C

lost my lit - tle dar-ling the night they were - play - ing the

29 G D7 G

beau - ti - ful Ten - nes - see Waltz

Eb

Tennessee Waltz

Pee Wee King

Redd Stewart

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of eight staves of music, each with a line of lyrics underneath. Chord symbols are placed above the notes. The lyrics tell a story of a man who has lost his love and is reminiscing about the Tennessee Waltz.

D D D7 G
I was walz-ing with my dar-lin' to the Ten-nes - see Waltz when an

5 D Bm E A7
old friend I hap-pened to see I In - tro -

9 D D D7 G
duced him to my loved one and while they were waltz - ing my

13 D A7 D
friend stole my sweet - hart from me I re

17 D F#7 G D
mem - ber the night and the Ten - nes - see Waltz, now I

21 D D A7
know just how much I have lost Yes I

25 D D D7 G
lost my lit - tle dar-ling the night they were - play - ing the

29 D A7 D
beau - ti - ful Ten - nes - see Waltz

Tennessee Waltz

A

F	F	F ⁷	B ^b
F	D ^m	G	C

A'

F	F	F ⁷	B ^b
F	C	F	F

B

F	A ⁷	B ^b	F
F	F	C	C

A'

F	F	F ⁷	B ^b
F	C	F	F

C

Tomorrow

Resonant Rogues

A

B \flat Gm

B \flat E \flat B \flat

B \flat F7 Gm E \flat

B \flat F7 B \flat 1. 2.

B

Gm B \flat F7 Gm

Gm B \flat F7 Gm

Gm B \flat F7 Gm

Gm B \flat F7

B \flat

Bb

Tomorrow

Resonant Rogues

A

Section A consists of eight measures of music in 3/4 time. The melody is written on a treble clef staff. The chords are: C (measures 1-2), Am (measures 3-4), C (measures 5-6), F (measure 7), C (measures 8-9), C (measures 10-11), G7 (measures 12-13), Am (measures 14-15), F (measures 16-17), C (measures 18-19), G7 (measures 20-21), and C (measures 22-23). The piece ends with a double bar line and a repeat sign. There are two endings: the first ending leads back to the beginning of the section, and the second ending leads to the end of the section.

B

Section B consists of five measures of music in 3/4 time. The melody is written on a treble clef staff. The chords are: Am (measures 1-2), C (measures 3-4), G7 (measures 5-6), Am (measures 7-8), Am (measures 9-10), C (measures 11-12), G7 (measures 13-14), Am (measures 15-16), Am (measures 17-18), C (measures 19-20), G7 (measures 21-22), and C (measures 23-24).

E_b

Tomorrow

Resonant Rogues

A

G Em

G C G

G D7 Em C

G D7 G 1. 2.

B

Em G D7 Em

Em G D7 Em

Em G D7 Em

Em G D7

G

Tomorrow

A

Bb	Bb	Gm	Gm
Bb	Eb	Bb	Bb
Bb	F7	Gm	Eb
Bb	F7	Bb	Bb

B

Gm	Bb	F7	Gm
Gm	Bb	F7	Gm
Gm	Bb	F7	Gm
Gm	Bb	F7	F7
Bb	Bb		

Tomorrow

A 1 Oh the sun on your face
 in the morning
 All the things through the day
 I hold dear
 Oh I like this routine,
 yes I've dreamt it in dreams
 If you want me, come get me, I'm here

A 2 All the things that I thought
 brought me pleasure
 Don't delight me when
 you are not near
 Tell me what do I do
 with myself without you
 If you want me, come get me, I'm here

**B And its not quite a need,
 but more a desire
 and the coals of my longing
 will restart the fire
 Tomorrow, tomorrow, tomorrow,
 tomorrow, tomorrow**

A 3 There's no reason at all
 for these feelings,
 So now why am I filled
 with this fear?
 Tell me where do I go
 when I'm feeling so low
 If you want me, come get me, I'm here

B And its not quite a need ...

A 4 So come share of my bounty
 my darlin'
 Oh I'll share what I've got
 with you dear
 Oh but here's my advice,
 and I won't ask you twice,
 If you want me, come get me, I'm here

B And its not quite a need ...

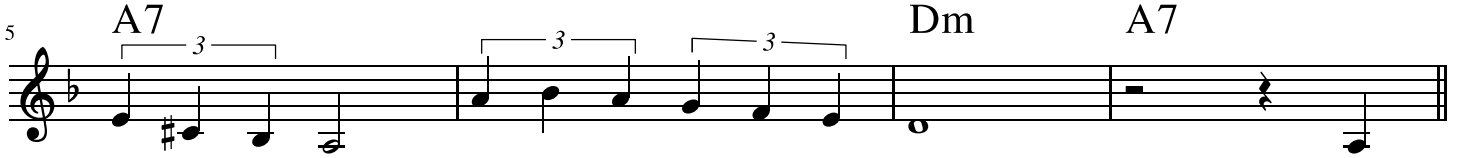
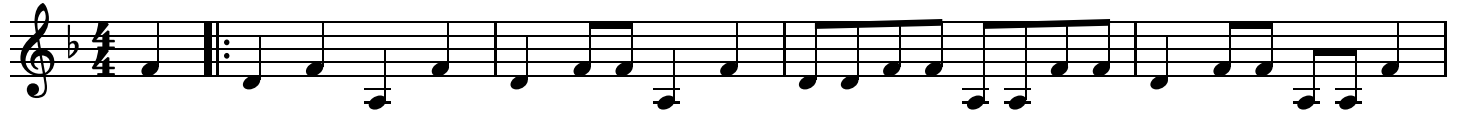
WHEN I GET LOW I GET HIGH

for c instrumens in Dm

music & lyrics by Marion Sunshine

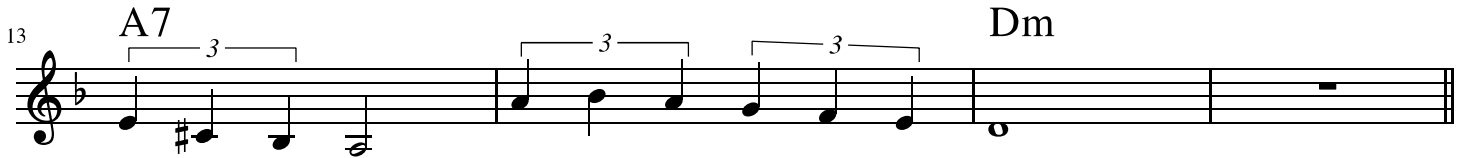
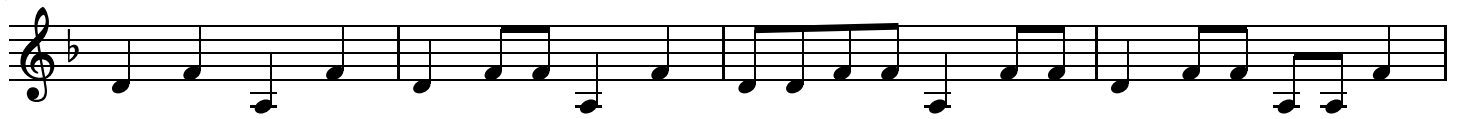
A1

Dm



A2

Dm



B

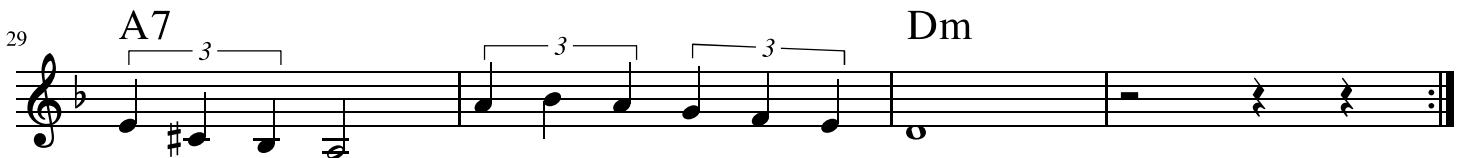
D7

G7



A3

Dm



WHEN I GET LOW I GET HIGH

for Bb instruments in Dm

music & lyrics by Marion Sunshine

A1

Em



5

B7

Em

B7



A2

Em



13

B7

Em



B

E7

A7



21

D7

G7

B7



A3

Em



29

B7

Em



WHEN I GET LOW I GET HIGH

1936

music & lyrics by Marion Sunshine

A1 Bm

5 F#7 Bm F#7

A2 Bm

13 F#7 Bm

B B7 E7

21 A7 D7 F#7

A3 Bm

29 F#7 Bm

When I Get Low I Get High

A

Dm	Dm	Dm	Dm
A ⁷	A ⁷	Dm	A ⁷

A'

Dm	Dm	Dm	Dm
A ⁷	A ⁷	Dm	Dm

B

D ⁷	D ⁷	Gm	Gm
B ^b	B ^b	A ⁷	A ⁷

A

Dm	Dm	Dm	Dm
A ⁷	A ⁷	Dm	(A ⁷)

C vocals

WHEN I GET LOW, I GET HIGH

1936

music & lyrics by Marion Sunshine

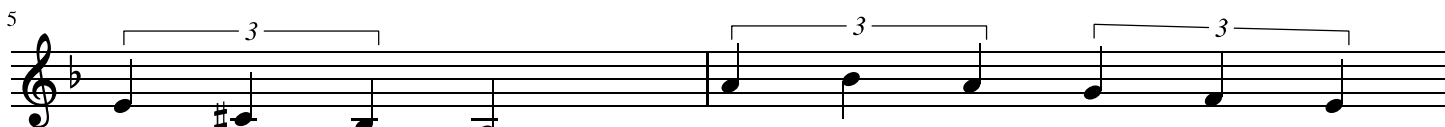
A1



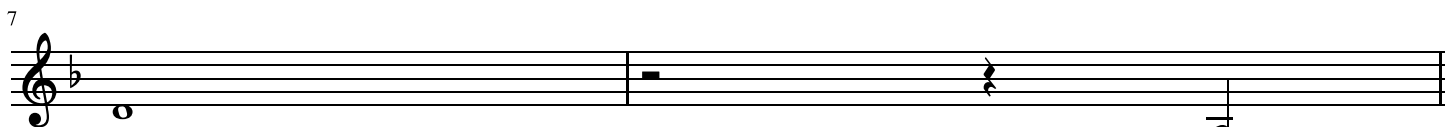
My fur coat's old, oh Lord, ain't it cold? But



I'm not gon - na hol - ler, 'cause I've still got a dol - lar and



when I get low, oh oh oh oh I get



high.

My

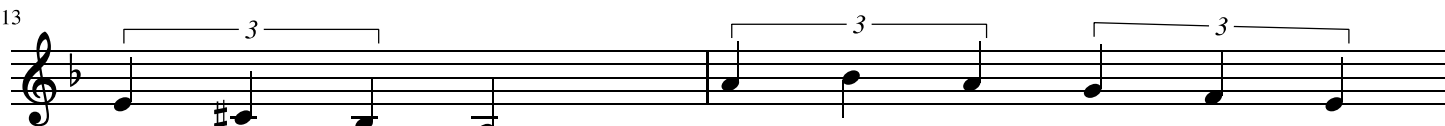
A2



man walked out, now you know that ain't right.



Well, he bet - ter watch out if I see him to - night and



when I get low, oh oh oh oh I get



high!

17 **B**

All the hard luck in this town has found me,

21

no - bod - y knows the trou - bles are all a -

23

round me. Oh oh oh I am

25 **A3**

all a - lone with no one to pet me,

27

and my old rock - ing chair ain't ne - ver gon - na get me. 'Cause

29

when I get low, oh oh oh oh I get

31

high.

C

When The Saints Go Marching In

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of notes: G4, A4, Bb4, G4, F4, E4, D4, C4. A first ending bracket covers the last four notes (F4, E4, D4, C4). Above the first ending, a Bb chord symbol is written.

Musical staff 2: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains notes: Bb4, A4, G4, F4, E4, D4, C4. A Bb chord symbol is written above the first two notes (Bb4, A4). An F7 chord symbol is written above the last two notes (E4, D4). A slur covers the notes E4 and D4.

Musical staff 3: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains notes: Bb4, A4, G4, F4, E4, D4, C4. Chord symbols Bb, Bb7, Eb, and Ebm are written above the notes. A slur covers the notes E4 and D4.

Musical staff 4: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains notes: Bb4, A4, G4, F4, E4, D4, C4. Chord symbols Bb, F7, and Bb are written above the notes. The staff ends with a double bar line and repeat sign.

Bb

When The Saints Go Marching In

The first staff of music is in 4/4 time and begins with a treble clef and a key signature of one flat (Bb). It starts with a repeat sign. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. A chord of C major is indicated above the first measure of the repeat.

The second staff continues the melody with quarter notes: G4, A4, Bb4, C5. A chord of C major is indicated above the first measure. The staff then has a whole rest for two measures, followed by a half note G4 and a half note F4. A chord of G7 is indicated above the first measure of this section.

The third staff continues the melody with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords are indicated above the staff: C major for the first measure, C7 for the second, F major for the third, and Fm for the fourth. A slur covers the last two notes of the staff.

The fourth staff continues the melody with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Chords are indicated above the staff: C major for the first measure, G7 for the second, and C major for the third. The staff ends with a repeat sign.

E_b

When The Saints Go Marching In

5

G

5

G D7

9

G G7 C Cm

13

G D7 G

When The Saints

Bb	Bb	Bb	Bb
Bb	Bb	F⁷	F⁷
Bb	Bb⁷	Eb	Ebm
Bb	F⁷	Bb	Bb

When The Saints Go Marching In

Oh when the Saints go marching in
When the Saints go marching in
O Lord, I want to be in that number
When the Saints go marching in

Oh when the Sun begins to shine
When the Sun begins to shine
O Lord, I want to be in that number
When the Saints go marching in

Oh when the Sun begins to shine
When the Sun begins to shine
O Lord, I want to be in that number
When the Saints go marching in

O when the trumpet sounds the call
O when the trumpet sounds the call
O Lord, I want to be in that number
When the Saints go marching in

When the air is pure and clean
When the air is pure and clean
O Lord, I want to be in that number
When the Saints go marching in

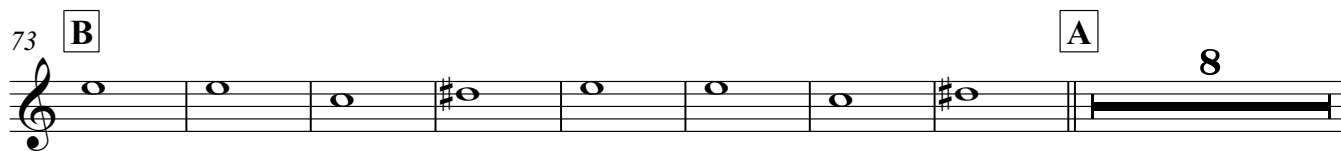
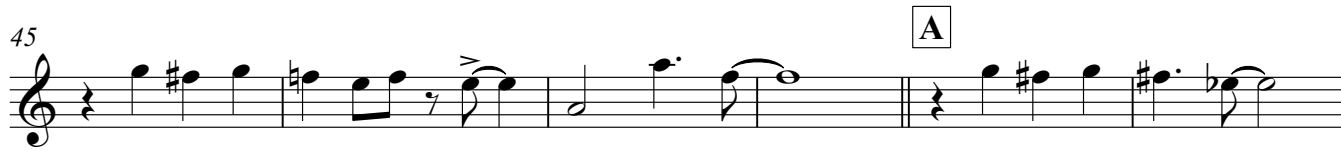
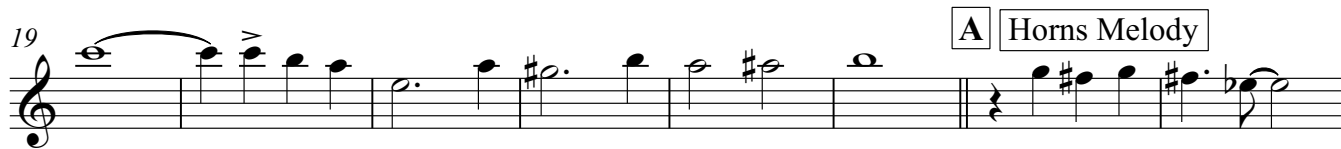
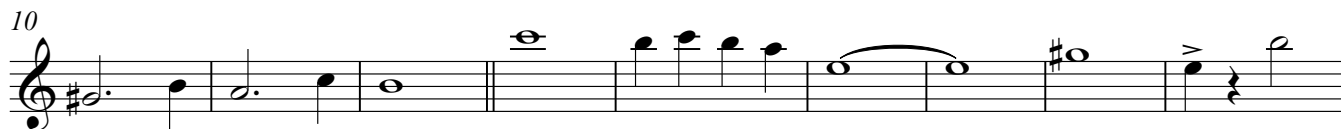
When we all have food to eat
When we all have food to eat
O Lord, I want to be in that number
When the Saints go marching in

When our leaders learn to cry
When our leaders learn to cry
O Lord, I want to be in that number
When the Saints go marching in

And on that Hallelujah-day
And on that Hallelujah-day
O Lord, I want to be in that number
When the Saints go marching in

San (Gimme My Dime Back)

I Intro



89 **I** Intro

98

107 **A** Vocals **6**

119 **A** **7** **B**

132 **A** **8** **A** Horns

146

151 **A**

156 **B** Drum Solo

162

169 **A** Vocals

173

„San“ oder „Gimme my dime back“

music by Lindsay McPhail & Walter Michels, 1920

lyrics by Blue Ridge Playboys, 1936

1.

I want my dime back. Gimme my change back.

I want my dime back, now!

Give me my ten cents. I want my money.,

I want my dime back now.

Well I've got a girl, she lives across the lake.

She shakes her shimmy like a rattle snake.

I've got a girl who lives up on a hill,

and if she wount do me, her sister will.

I want my dime back. Gimme my change back.

I want my dime back, now.

2.

I want my dime back. Gimme my change back.

I want my dime back, now!

Give me my ten cents. I want my money.,

I want my dime back now

Two and two is four and three and two is five.

Now gimme some of this, if you want some of mine.

The monkey and the bubble were playing in the bath.

The monkey told the bubble, „You play to fast!“

I want my dime back. Gimme my change back.

I want my dime back, now.

San Leadsheet

1 B \flat G \flat 7 B \flat G \flat 7

5 B \flat F7 B \flat F7

9 B \flat G \flat 7 B \flat G7

13 C7 F7

17 B \flat B \flat 7 E \flat G \flat 6

21 B \flat B \flat 7 E \flat G \flat 6

25 B \flat G \flat 7 B \flat G7

29 C7 F7 B \flat

Tenor Saxophone

San (Gimme My Dime Back)

I Intro

9

17

A Horns Melody

32

39

48

A Vocals

56

66

77

89 **I** Intro

97

105

113 **A** Vocals

129 **B**

145 **A** Horns

152 **A**

159 **B** Drum Solo

166 **A** Vocals

171

San (Gimme My Dime Back)

Trumpet

I **Intro**

9

17

25 **A** **Horns Melody**

32 **A**

38 **B**

44 **A**

50

57 **A** **Vocals** **A**

6 7

73 **B** **A** 8

Trumpet

89 I Intro

Musical staff for measures 89-96. The staff contains a sequence of notes: a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are dynamic markings like *mf* and *fz*, and an accent (^) over the final G4.

Musical staff for measures 97-104. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are dynamic markings like *mf* and *fz*.

Musical staff for measures 105-112. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are dynamic markings like *mf* and *fz*, and an accent (^) over the final G4.

Musical staff for measures 113-128. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are dynamic markings like *mf* and *fz*, and an accent (^) over the final G4. There are also markings for 'Vocals' and 'A'.

Musical staff for measures 129-136. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are dynamic markings like *mf* and *fz*, and an accent (^) over the final G4.

Musical staff for measures 137-149. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are dynamic markings like *mf* and *fz*, and an accent (^) over the final G4. There are also markings for 'A' and 'Horns'.

Musical staff for measures 150-155. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are dynamic markings like *mf* and *fz*, and an accent (^) over the final G4.

Musical staff for measures 156-161. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are dynamic markings like *mf* and *fz*, and an accent (^) over the final G4. There are also markings for 'B' and 'Drum Solo'.

Musical staff for measures 162-167. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are dynamic markings like *mf* and *fz*, and an accent (^) over the final G4.

Musical staff for measures 168-172. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are dynamic markings like *mf* and *fz*, and an accent (^) over the final G4. There are also markings for 'A' and 'Vocals'.

Musical staff for measures 173-178. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are dynamic markings like *mf* and *fz*, and an accent (^) over the final G4.

San Intro

Gm	D ⁷	Gm	Gm
D ⁷	D ⁷	E ^{b7}	D ⁷
Gm	D ⁷	Gm	D ⁷
Gm	D ⁷	Gm	Gm
D ⁷	D ⁷	E ^{b7}	D ⁷
Gm	D ⁷	Gm G ^{b7}	F ⁷

Structure:

- Intro
- Chorus
- Chorus (with vocals)
- Intro (with charleston variation in gray lines)
- Chorus (with vocals)
- Chorus (with drum / guitar / bass solo)

San Chorus

A

B \flat	G \flat 7	B \flat	G \flat 7
B \flat	F7	B \flat	F7

A'

B \flat	G \flat 7	B \flat	G7
C7	C7	F7	F7

B

B \flat	B \flat 7	E \flat	G \flat 6
B \flat	B \flat 7	E \flat	G \flat 6

A''

B \flat	G \flat 7	B \flat	G7
C7	F7	B \flat	B \flat

SAN – Give me my dime back

Intro 1	<i>mf</i>	1			
		5			
		9			
		13			
		17			
		21			
Head	<i>mf</i>	25	A		
		29			
		33	A'		
		37			
		41	B		
		45			
		49	A'		
53					
Vocals 1	<i>p</i>	57	A		
		61			
		65	A'		
		69			
		73	B		
		77			
		81	A'		
85					
Intro 2	<i>mf</i>	89			
		93			
		97			rhythm variation
		101			
		105			
		109			rhythm variation
Vocals 2	<i>p</i>	113	A		
		117			
		121	A'		
		125			
		129	B		on one scat vocals
		133			
		137	A'		
141					
Blowout	<i>f</i>	145	A		
		149			
		153	A'		
		157			
		161	B		on one drum / bass solo
		165			
		169	A'		
173					

NEW ORLEANS BUMP

FROM JELLY ROLL MORTON AND HIS ORCHESTRA CA. 1929

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of ten staves of music, with measure numbers 7, 12, 20, 25, 32, 38, 44, 65, 71, 78, and 83 indicated at the beginning of their respective staves. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are several repeat signs and first/second endings. Section markers A through J are placed above the staff at specific measure numbers: A (measures 1-6), B (measures 12-19), C (measures 20-24), D (measures 25-31), E (measures 32-37), F (measures 44-53), G (measures 54-64), H (measures 65-70), I (measures 71-77), and J (measures 78-82). Section E is marked 'SOLO GROWLY'. There are also numerical markings above the staff: '2' above measures 25-26, '3' above measures 27-29, '2' above measures 44-53, and '14' above measures 54-64. The score concludes with a final double bar line and a fermata over the last note.

DRUMS
♩ = 130

NEW ORLEANS BUMP

FROM JELLY ROLL MORTON AND HIS ORCHESTRA CA. 1929

TRANSCRIBED BY
SCOTT SPROXTON

The musical score is written for drums in 4/4 time with a tempo of 130. It consists of nine staves of music. The first staff (measures 1-5) features a 'TOM-TOM' pattern in the first two measures, a 'TUBA' pattern in the third measure, and a 'TOM-TOM AD LIB' section in the fourth and fifth measures. The second staff (measures 6-10) is a continuous pattern of eighth notes. The third staff (measures 11-15) includes a section marked with a circled 'B' (measures 11-12) and continues with eighth notes. The fourth staff (measures 16-20) continues the eighth-note pattern. The fifth staff (measures 21-25) is marked with a circled 'C' and continues the eighth-note pattern. The sixth staff (measures 26-30) includes a section marked with a circled 'D' (measures 26-27) and features a triplet of eighth notes in measure 28, followed by a rest in measure 29 and eighth notes in measure 30. The seventh staff (measures 31-35) is marked with a circled 'E' and labeled 'CLRN SOLO', continuing the eighth-note pattern. The eighth staff (measures 36-40) continues the eighth-note pattern. The ninth staff (measures 41-45) continues the eighth-note pattern. The score concludes with a stylized signature in the bottom right corner.

DRUMS

2

46

F

G TRBN SOLO

Musical staff for measures 46-50. It features a double bar line at the beginning, followed by a series of eighth notes in a steady rhythm. A box labeled 'F' is positioned above the staff at the start of measure 47, and a box labeled 'G TRBN SOLO' is positioned above the staff at the start of measure 49.

51

Musical staff for measures 51-55. It continues the rhythmic pattern of eighth notes from the previous staff.

56

Musical staff for measures 56-60. It continues the rhythmic pattern of eighth notes.

61

H

Musical staff for measures 61-65. It continues the rhythmic pattern of eighth notes. A box labeled 'H' is positioned above the staff at the end of measure 65, with a double bar line and repeat sign following it.

66

Musical staff for measures 66-70. It continues the rhythmic pattern of eighth notes.

71

I

Musical staff for measures 71-75. It continues the rhythmic pattern of eighth notes. A box labeled 'I' is positioned above the staff at the end of measure 75, with a double bar line and repeat sign following it.

76

Musical staff for measures 76-80. It continues the rhythmic pattern of eighth notes.

81 J

Musical staff for measures 81-84. It continues the rhythmic pattern of eighth notes. A box labeled 'J' is positioned above the staff at the start of measure 81.

85

Musical staff for measures 85-88. It continues the rhythmic pattern of eighth notes. At the end of measure 88, there is a triplet of eighth notes, indicated by a bracket with the number '3' above and below it. The staff ends with a double bar line.

RIT.

New Orleans Bump

A

Fm	Fm	Fm	Fm
Fm	Fm	Fm G [°]	Fm E [°]

A

Fm	Fm	Fm	Fm
Fm	Fm	Fm G [°]	Fm E [°]

B

Db	Fm	Db	Fm
Fm	Fm	Fm	Fm

A

Fm	Fm	Fm	Fm
Fm	Fm	Fm G [°]	Fm E [°]

New Orleans Bump (solo parts)

Interlude
rhythm only:

Fm	Fm
----	----

Fm	Fm	Fm	Fm
Fm	Fm	Fm	Fm
Fm	Fm	Fm	Fm
Fm	Fm	Fm G ^o	Fm E ^o

2x!

PIANO

♩ = 130

NEW ORLEANS BUMP

FROM JELLY ROLL MORTON AND HIS ORCHESTRA CA. 1929

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6

1

6

11

16

21

27

PIANO

2

32

Musical notation for measures 32-37. The piece is in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. The right hand plays a steady eighth-note chordal accompaniment, while the left hand plays a simple eighth-note bass line. The key signature is indicated by three flats at the beginning of the system.

38

Musical notation for measures 38-43. The notation continues with the same eighth-note accompaniment pattern as in the previous system.

44

Musical notation for measures 44-48. A boxed letter 'F' is placed above the staff at the start of measure 44, indicating a chord change. The right hand's accompaniment changes to a more active eighth-note pattern, while the left hand continues with its simple bass line.

49

Musical notation for measures 49-54. A boxed letter 'G' is placed above the staff at the start of measure 49, indicating a chord change. The right hand's accompaniment returns to the steady eighth-note chordal pattern.

55

Musical notation for measures 55-60. The notation continues with the steady eighth-note accompaniment pattern.

61

Musical notation for measures 61-66. A boxed letter 'H' is placed above the staff at the start of measure 61, indicating a chord change. The right hand's accompaniment changes to a more active eighth-note pattern. The piece concludes with a double bar line and a fermata over the final notes.

PIANO

66

Musical notation for measures 66-70. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The right hand plays a steady accompaniment of eighth-note chords, while the left hand plays a simple eighth-note bass line.

71

Musical notation for measures 71-75. A first ending bracket is placed above measure 74. The right hand continues with eighth-note chords, and the left hand has a few longer note values in measures 71-73 before returning to eighth notes.

76

Musical notation for measures 76-80. The right hand features a more active eighth-note accompaniment, and the left hand plays a steady eighth-note bass line.

81

Musical notation for measures 81-84. A second ending bracket is placed above measure 81. The right hand plays eighth-note chords, and the left hand continues with eighth-note bass notes.

85

Musical notation for measures 85-89. The piece concludes with a *RIT.* (ritardando) marking in measure 87. The right hand features a triplet of eighth notes in measure 88, and the left hand has a triplet of eighth notes in measure 89.

NEW ORLEANS BUMP

FROM JELLY ROLL MORTON AND HIS ORCHESTRA CA. 1929

FM G^{dim} FM E^{dim} FM C **A** FM

6 FM FM FM FM FM

11 FM G^{dim} FM E^{dim} **B** D^bM FM D^bM

16 FM FM FM FM FM

21 **C** FM FM FM FM FM

26 FM FM G^{dim} FM **D** FM FM

31 **E** FM FM FM FM FM

36 FM FM FM FM FM

41 FM FM FM FM FM G^{dim}

BANJO/PIANO

2

46 F^M E^oIM **F** F^M F^M **G** F^M F^M

51 F^M F^M F^M F^M F^M

56 F^M F^M F^M F^M F^M

61 F^M F^M F^M G^oIM F^M E^oIM **H** F^M

66 F^M F^M F^M F^M F^M

71 F^M G^oIM F^M E^oIM **I** D^bM F^M D^bM

76 F^M F^M F^M F^M F^M

81 **J** F^M F^M F^M F^M

85 F^M F^M F^M G^oIM F^M **3**

RIT.

♩ = 130

NEW ORLEANS BUMP

FROM JELLY ROLL MORTON AND HIS ORCHESTRA CA. 1929

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CLARINET

TRUMPET 1

TRUMPET 2

TROMBONE

BANJO/PIANO

PIANO

TUBA

DRUMS

USE PLUNGER MUTE

SOLO IF NO TUBA

Fm Gdim Fm Edim Fm C

TOM-TOM

TUBA



5 **A**

CL.

TPT.

TPT.

TBN.

BAN.

PNO.

TBA.

DR.

SOLO₃

Fm Fm Fm Fm Fm Fm

TOM-TOM AD LIB

11 8

CL.
TPT.
TPT.
TBN.
SBN.
PNO.
TBA.
DR.

Fm Gdim Fm Edim D^bm Fm D^bm Fm Fm

18 C

CL.
TPT.
TPT.
TBN.
SBN.
PNO.
TBA.
DR.

Fm Fm Fm Fm Fm Fm

D

24

CL.

TPT.

TPT.

TBN.

Fm Fm Fm Fm Gdim Fm Fm

SAN.

PNO.

TBA.

DR.



E

30

SOLO GROWLY

CL.

TPT.

TPT.

TBN.

Fm Fm Fm Fm Fm Fm Fm

SAN.

PNO.

TBA.

CLRN SOLO

DR.

37

CL. 

TPT. 

TPT. 

TBN. 

SN. 

PNO. 

TBA. 

DR. 

Fm Fm Fm Fm Fm Fm



F

43

CL. 

TPT. 

TPT. 

TBN. 

SN. 

PNO. 

TBA. 

DR. 

Fm Fm Fm Gdim Fm Edim Fm Fm

49 **G**

CL. 

TPT. 

TPT. *SOLO WITH PLUNGER*


TBN. 

F#M F#M F#M F#M F#M F#M

SAN. 

PNO. 

TBA. 

DR. 



55

CL. 

TPT. 

TPT. 

TBN. 

F#M F#M F#M F#M F#M F#M

SAN. 

PNO. 

TBA. 

DR. 

H

61

Musical score for measures 61-66. The score includes parts for Clarinet (CL.), Trumpet (TPT.), Trombone (TBN.), Bassoon (BAN.), Piano (PNO.), Double Bass (TBA.), and Drums (DR.). The key signature is B-flat major. The bassoon part is marked with slashes. The piano part features a steady accompaniment. The drum part consists of a consistent rhythmic pattern. A repeat sign with first and second endings is present at the end of the section.



67

Musical score for measures 67-72. The score includes parts for Clarinet (CL.), Trumpet (TPT.), Trombone (TBN.), Bassoon (BAN.), Piano (PNO.), Double Bass (TBA.), and Drums (DR.). The key signature is B-flat major. The bassoon part is marked with slashes. The piano part continues with its accompaniment. The drum part maintains its rhythmic pattern. A triplet is marked in the second trumpet part in measure 70. A repeat sign with first and second endings is present at the end of the section.

72 I

CL.
 TPT.
 TPT.
 TBN.
 BAN.
 PNO.
 TBA.
 DR.

Fm Edim D^bm Fm D^bm Fm Fm Fm

79 J

CL.
 TPT.
 TPT.
 TBN.
 BAN.
 PNO.
 TBA.
 DR.

Fm Fm Fm Fm Fm

84

CL. *RIT.*

TPT. *RIT.*

TPT. *SOLO 3* *RIT.* *LEAD 3*

TBN. *RIT.*

BAN. *Fm* *Fm* *Fm* *RIT.* *Gdim* *Fm* *3*

PNO. *RIT.*

TBA. *RIT.*

DR. *3*

New Orleans Bump Structure

Intro	1	
	3	
A	5	Theme
	7	
	9	
	11	F-G-F-E
	5'	Theme Repeat
	7'	
	9'	
	11'	F-G-F-E
B	13	B-Part
	15	
	17	F-F-F-F
	19	F-F-F-F
C	21	Theme
	23	
	25	
	27	F-G-F
D	29	Interlude
E	31	Solo I
	33	
	35	
	37	
	39	
	41	
	43	
	45	F-G-F-E
F	47	Interlude
G	49	Solo II
	51	
	53	
	55	
	57	
	59	
	61	
	63	F-G-F-E
H	65	Theme
	67	
	69	
	71	F-G-F-E
	65'	Theme Repeat
	67'	
	69'	
	71'	F-G-F-E
I	73	B-Part
	75	
	77	F-F-F-F
	79	F-F-F-F
J	81	Theme
	83	
	85	
	87	F-G-F

(1 row = 2 bars = 1 eight-count)

TROMBONE

NEW ORLEANS BUMP

FROM JELLY ROLL MORTON AND HIS ORCHESTRA CA. 1929

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SOLO IF NO TUBA

A

6

12

B

20

C

25

D

31

E 14 **F** **G** 14

64

H

69

I

77

J

83

NEW ORLEANS BUMP

FROM JELLY ROLL MORTON AND HIS ORCHESTRA CA. 1929

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A

Musical staff 1: Treble clef, key signature of two flats, 4/4 time. Measures 1-4. Measure 4 ends with a repeat sign and a box 'A' above it.

Musical staff 2: Treble clef, key signature of two flats, 4/4 time. Measures 5-8. Measure 8 ends with a bar line.

Musical staff 3: Treble clef, key signature of two flats, 4/4 time. Measures 9-12. Measure 10 has a box 'B' above it. Measure 11 has a '4' above it. Measure 12 ends with a bar line.

Musical staff 4: Treble clef, key signature of two flats, 4/4 time. Measures 13-16. Measure 13 has a box 'C' above it. Measure 16 ends with a bar line.

Musical staff 5: Treble clef, key signature of two flats, 4/4 time. Measures 17-20. Measure 19 has a box 'D' above it. Measure 20 has a '2' above it. Measure 20 ends with a bar line.

Musical staff 6: Treble clef, key signature of two flats, 4/4 time. Measures 21-24. Measure 21 has a box 'E' above it. Measure 22 has an '8' above it. Measure 23 has a '6' above it. Measure 24 has a box 'F' above it. Measure 25 has a '2' above it. Measure 26 has a box 'G' above it. Measure 27 has a '14' above it. Measure 28 ends with a bar line.

Musical staff 7: Treble clef, key signature of two flats, 4/4 time. Measures 29-32. Measure 29 has a box 'H' above it. Measure 32 ends with a bar line.

Musical staff 8: Treble clef, key signature of two flats, 4/4 time. Measures 33-36. Measure 35 has a box 'I' above it. Measure 36 has a '4' above it. Measure 36 ends with a bar line.

Musical staff 9: Treble clef, key signature of two flats, 4/4 time. Measures 37-40. Measure 39 has a box 'J' above it. Measure 40 ends with a bar line.

Musical staff 10: Treble clef, key signature of two flats, 4/4 time. Measures 41-44. Measure 44 ends with a bar line.

Musical staff 11: Treble clef, key signature of two flats, 4/4 time. Measures 45-48. Measure 47 has a '3' above it. Measure 48 ends with a bar line.

NEW ORLEANS BUMP

FROM JELLY ROLL MORTON AND HIS ORCHESTRA CA. 1929

USE PLUNGER MUTE

A

6 **B** SOLO 3

12 **C**

20 **D** SOLO 3 **E** 2 8 8

25 **F** **G** SOLO WITH PLUNGER 2 3 3 3

47 **H**

54

60 **I**

66 SOLO 3

72 **J**

80

84 SOLO 3 LEAD 3

TUBA
♩ = 130

NEW ORLEANS BUMP

FROM JELLY ROLL MORTON AND HIS ORCHESTRA CA. 1929

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5 **A**



11 **B**



17 **C**



22



28 **D** **E**



33



39



45 **F** **G**



51



2

TUBA

57

63

69

76

82

85

New Orleans Bump

♩ = 130

A

B

C

D

E

Clarinet solo

8

4

F

G

Trumpet solo

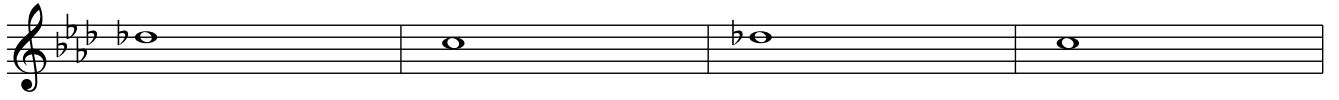
8

4

H



I



J



New Orleans Bump

♩ = 130

Solo if no Tuba

A

Tenor Trombone

Alto Saxophone

6

T. Tbn.

A. Sax.

Musical notation for measures 1-5 of section A. Tenor Trombone part (bass clef) and Alto Saxophone part (treble clef). The key signature is three flats (B-flat major/C minor) and the time signature is 4/4. The Tenor Trombone part features a melodic line with eighth notes and quarter notes, ending with a repeat sign. The Alto Saxophone part provides harmonic support with eighth and quarter notes, also ending with a repeat sign.

Musical notation for measures 6-12 of section A. Tenor Trombone part (bass clef) and Alto Saxophone part (treble clef). The Tenor Trombone part continues the melodic line with eighth notes and quarter notes. The Alto Saxophone part continues with eighth and quarter notes. Both parts end with a repeat sign.

13

B

T. Tbn.

A. Sax.

Musical notation for measures 13-20 of section B. Tenor Trombone part (bass clef) and Alto Saxophone part (treble clef). The Tenor Trombone part features a melodic line with quarter and eighth notes. The Alto Saxophone part features a melodic line with quarter and eighth notes. Both parts end with a repeat sign.

21

C

T. Tbn.

A. Sax.

Musical notation for measures 21-27 of section C. Tenor Trombone part (bass clef) and Alto Saxophone part (treble clef). The Tenor Trombone part features a melodic line with eighth notes and quarter notes. The Alto Saxophone part features a melodic line with eighth and quarter notes. Both parts end with a repeat sign.

28

D

E

T. Tbn.

A. Sax.

Musical notation for measures 28-34 of sections D and E. Tenor Trombone part (bass clef) and Alto Saxophone part (treble clef). Both parts feature triplet markings over the first three measures. The Tenor Trombone part has a melodic line with quarter notes, followed by a rest for the remainder of the section. The Alto Saxophone part has a melodic line with quarter notes, followed by a rest for the remainder of the section.

40

T. Tbn.

A. Sax.

F G

53

T. Tbn.

A. Sax.

H

66

T. Tbn.

A. Sax.

73

T. Tbn.

A. Sax.

I

81

T. Tbn.

A. Sax.

J

88

T. Tbn.

A. Sax.

Tenor Trombone

New Orleans Bump

$\text{♩} = 130$

Solo if no Tuba

8

8

16

16

24

24

32

32

40

40

48

48

56

56

64

64

Alto Saxophone

New Orleans Bump

♩ = 130

Solo if no Tuba

A

Musical staff 1: Measures 1-7. Includes a repeat sign and a fermata over the final measure.

B

Musical staff 2: Measures 8-17. Includes a repeat sign and a bass line with chords below.

C

Musical staff 3: Measures 18-24. Includes a repeat sign and a fermata over the final measure.

D

E

F

Musical staff 4: Measures 25-38. Includes a triplet, a 14-measure rest, and a fermata.

G

H

Musical staff 5: Measures 39-47. Includes a 14-measure rest and a repeat sign.

I

Musical staff 6: Measures 48-68. Includes a repeat sign and a bass line with chords below.

J

Musical staff 7: Measures 69-86. Includes a repeat sign and a fermata over the final measure.

Musical staff 8: Measures 87-90. Includes a triplet and a fermata.

New Orleans Bump

$\text{♩} = 130$

Solo if no Tuba

A

Tenor Trombone

Tenor Saxophone

Musical notation for Tenor Trombone and Tenor Saxophone, measures 1-5. The Tenor Trombone part is in bass clef, and the Tenor Saxophone part is in treble clef. Both are in 4/4 time with a key signature of three flats. The Tenor Trombone part features a melodic line with eighth and sixteenth notes, and a repeat sign at the end. The Tenor Saxophone part features a similar melodic line with eighth and sixteenth notes, and a repeat sign at the end.

6

T. Tbn.

T. Sax.

Musical notation for Tenor Trombone and Tenor Saxophone, measures 6-12. The Tenor Trombone part continues with eighth and sixteenth notes, and the Tenor Saxophone part continues with eighth and sixteenth notes. Both parts end with a repeat sign.

13

B

C

T. Tbn.

T. Sax.

Musical notation for Tenor Trombone and Tenor Saxophone, measures 13-21. The Tenor Trombone part features a melodic line with eighth and sixteenth notes, and the Tenor Saxophone part features a similar melodic line with eighth and sixteenth notes. Both parts end with a repeat sign.

22

T. Tbn.

T. Sax.

Musical notation for Tenor Trombone and Tenor Saxophone, measures 22-28. The Tenor Trombone part features a melodic line with eighth and sixteenth notes, and the Tenor Saxophone part features a similar melodic line with eighth and sixteenth notes. Both parts end with a repeat sign. There are triplets indicated by a bracket and the number 3 under the final notes of both parts.

29

D

E

T. Tbn.

T. Sax.

Musical notation for Tenor Trombone and Tenor Saxophone, measures 29-35. The Tenor Trombone part features a melodic line with eighth and sixteenth notes, and the Tenor Saxophone part features a similar melodic line with eighth and sixteenth notes. Both parts end with a repeat sign.

43

F

G

T. Tbn.

T. Sax.

56

H

T. Tbn.

T. Sax.

67

I

T. Tbn.

T. Sax.

76

J

T. Tbn.

T. Sax.

83

T. Tbn.

T. Sax.

Tenor Trombone

New Orleans Bump

$\text{♩} = 130$

Solo if no Tuba

8

8

16

16

24

24

32

32

40

40

48

48

56

56

64

64

Tenor Saxophone

New Orleans Bump

$\text{♩} = 130$

Solo if no Tuba

A

B

C

D

E

14

F

G

14

H

I

J

85

Akkorde und Skalen

von Jakob

Stücke im klassischen Jazz werden über eine Liedform mit wechselnden Harmonien gespielt. Für die Improvisation über diese Harmonien gibt es viele verschiedene Skalen. Oft ist man jedoch nicht sicher, welche Skala zu welchem Akkord passt und welche Skalen für die Improvisation besonders geeignet sind. Vor allem als Anfänger sieht man oft „den Wald vor lauter Bäumen nicht“ und fühlt sich unsicher und verwirrt.

Ich möchte daher eine begrenzte Anzahl von Skalen vorstellen, die hoffentlich gut klingen und mit denen man über die meisten Akkorde improvisieren kann. Diese Skalen basieren auf Pentatonik (Fünftonskala) und blue notes. Wenn man sie in den wichtigsten Tonarten lernt, hat man eine gute Basis, um über die meisten Jazzstücke zu improvisieren. Ich bin selbst kein Profimusiker, hoffe aber, dass meine Vorschläge anderen Jazzliebhabern helfen können, in der Improvisation Sicherheit zu gewinnen und einen eigenen musikalischen Ausdruck zu entwickeln.

Zunächst einige wichtige Akkorde mit Stufenangabe der Töne (bezogen auf die Durtonleiter) und jeweils einem Beispiel in C-Dur oder parallelem A-Moll:

1. **Dur:** 1 – 3 – 5 (C = c – e – g)
2. **Dur6:** 1 – 3 – 5 – 6 (C6 = c – e – g – a)
3. **Dur7:** 1 – 3 – 5 – b7 (C7 = c – e – g – b)
4. **Moll:** 1 – b3 – 5 (Am = a – c – e)
5. **Moll7:** 1 – b3 – 5 – b7 (Am7 = a – c – e – g)

Anschließend einige Skalen, mit denen man über diese Akkorde improvisieren kann:

1. **Dur-Pentatonik:** 1 – 2 – 3 – 5 – 6 – 8 (c – d – e – g – a – c)
2. „Swingskala“ (Dur-Pentatonik mit zwei blue notes): 1 – 2 – b3 – 3 – 5 – b6 – 6 – 8
(c – d – es – e – g – as – a – c)
Diese Skala passt ebenfalls zu **parallelem Moll**, dafür auf der Sexte (sechste Stufe) beginnen:
A-Moll = a – c – d – es – e – g – as – a
3. „7-Skala“ (Variante der Swingskala für Dominantseptakkorde (Dur7):
1 – 2 – b3 – 3 – 5 – 6 – b7 – 8 (c – d – es – e – g – a – b – c)
4. **Moll-Pentatonik:** 1 – b3 – 4 – 5 – b7 – 8 (c – es – f – g – b – c)

Welche Skala passt zu welchem Akkord?

1. **Dur:** Dur-Pentatonik, Swingskala, Moll-Pentatonik (bluesig)
2. **Dur6:** Dur-Pentatonik, Swingskala
3. **Dur7:** 7-Skala, Moll-Pentatonik
4. **Moll:** parallele Dur-Swingskala auf 6 beginnend (z.B. C-Dur / A-Moll)
5. **Moll7:** Moll-Pentatonik

Das alles sieht im ersten Moment kompliziert aus, aber probiert es aus, es funktioniert!

Mit einer begrenzten Anzahl von Skalen kann man so über die meisten Stücke und Akkorde improvisieren. Durch die blue notes (b3, b7, in der Swingskala auch b6) klingt es schön jazzig und ich hoffe, dass der Sound euch gefällt.

Es gibt Bücher und Listen mit viel mehr Skalen, aber ich glaube nicht, dass es sinnvoll ist, Dutzende von Skalen zu lernen. Praktischer scheint mir, einige gut zu kennen und sie flexibel in vielen Stücken anzuwenden. (Das können natürlich auch andere Skalen als die oben vorgeschlagenen sein.)

Wenn man ein neues Stück spielt, lernt man die Skalen zu den Akkorden und hat so passende Töne für die eigene Improvisation. Das erfordert am Anfang etwas Übung, mit der Zeit wird man jedoch immer sicherer, zumal es sich um eine begrenzte Zahl von Skalen handelt, die sich bei vielen Stücken wiederholen. Natürlich lassen sich diese Skalen auch miteinander kombinieren. Allen Nichtpianisten empfehle ich, mit einer aufgenommenen Begleitung (CDs oder Programme/Apps) zu üben, so hört man, welche Töne zu welchen Harmonien passen. Das Gehör und auch die rhythmische Sicherheit werden dadurch sehr verbessert.

Skalen sind nur ein Gerüst für die Improvisation und lassen sich durch Töne der Grundtonart oder chromatisch ergänzen. Man muss auch nicht immer alle Töne einer Skala spielen. Am wichtigsten ist eine interessante Melodie und diese kann aus wenigen Tönen bestehen.

Manchmal passt eine Skala zu mehreren Akkorden, so kann man über D7 - G7 oder Dm7 - G7 eine D-Moll-Pentatonik spielen. Auch mit nur einer Moll-Pentatonik lässt sich schon ein kompletter Blueschorus spielen.

Skalen können an andere Akkorde (z.B. vermindert, übermäßig, +7) angepasst werden, indem man Töne verändert oder hinzufügt. So kann man etwa über einen +7-Akkord eine Dur-Pentatonik mit hinzugefügter großer Septime spielen.

Bei Harmonien, die sich schwer zuordnen lassen (z.B. o-Akkorde), kann man die Akkordtöne spielen.

Stilistisch orientieren sich diese Skalen am Blues und Swing, durch zusätzliche Töne wie die verminderte Quinte (b5) und erweiterte Akkorde wird der Sound moderner.

Ich hoffe, ich konnte euch eine erste Grundlage für die Improvisation im Jazz geben. Auf dieser relativ einfachen Basis könnt ihr weiter experimentieren. Die Möglichkeiten sind unbegrenzt und in der Musik kann man immer etwas Neues entdecken!

Ich freue mich über eure Kommentare und Anregungen.

Viel Spaß und swingende Grüße

Jakob

(E-Mail: Jakob.Baumgardt@web.de)

P.S. Ich kann noch drei interessante und hilfreiche Bücher empfehlen:

Wieland Ziegenrucker: ABC Musik (allgemeine Musiklehre)

Carlo Bohländer: Harmonielehre (Reihe Jazz-Studio, gibt es in der Bibliothek)

Dan Greenblatt: The Blues Scales (Übungen mit CD)

Phrase #1

Basic Rhythmic Concepts for Jazz and Contemporary Phrasing

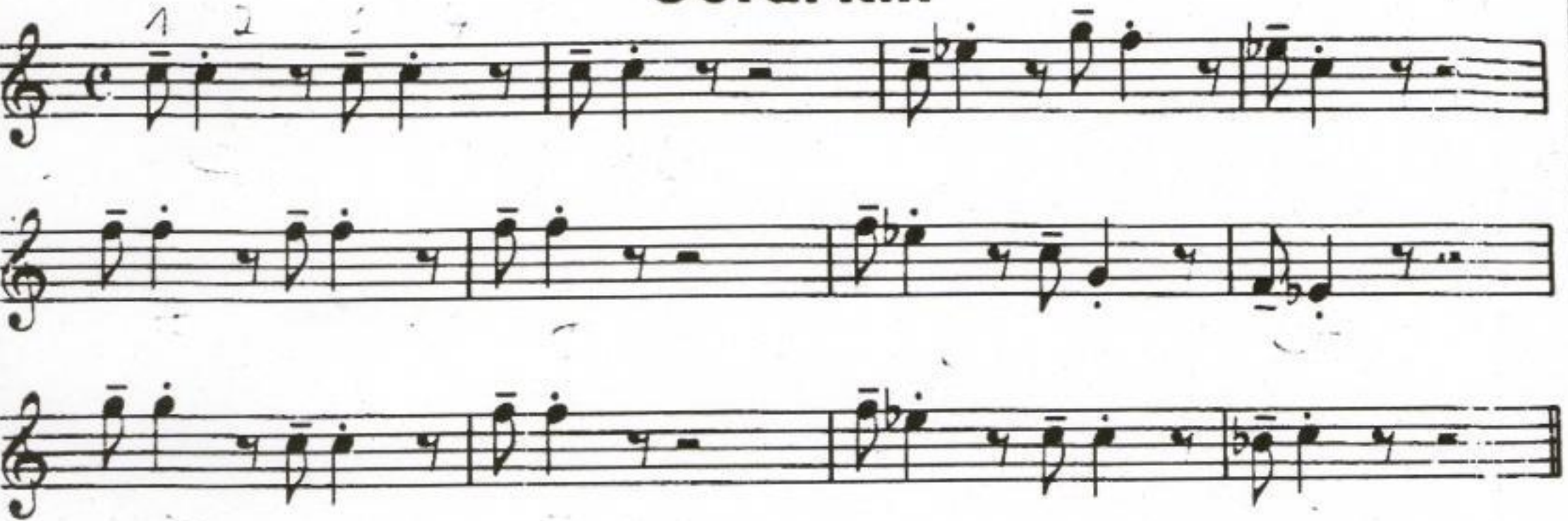
Doo Dit Doo Dit Doo Dit



This phrase should be played as if one was reading:

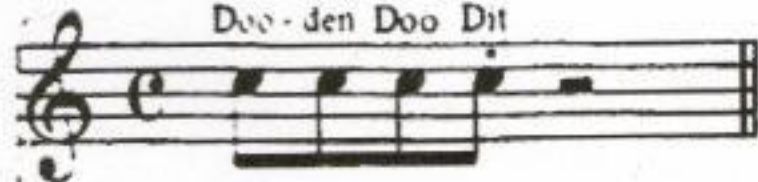


Coral Riff



Written

Doo - den Doo Dit



Jazz "Swing" style eight notes

Played

Doo - den Doo - Dit



Phrase #2A

Easin' On

Up tempo



Phrase #2B

Dooden Doo Dah Dooden Doo Dah

Jazz Study

Easy Feelin'

Mixed Bag

o tempo

The 'Mixed Bag' section consists of three staves of music. The first staff begins with a treble clef and a common time signature. The tempo marking 'o tempo' is written above the first measure. The music features a mix of eighth and quarter notes, with some measures containing rests. A key signature change to one flat (B-flat) is indicated by a flat symbol on the first line of the second staff. The notation includes various rhythmic patterns and melodic lines across the three staves.

M.J.

Slow groove 7

The 'M.J.' section consists of three staves of music. The tempo marking 'Slow groove' is written above the first staff, followed by a handwritten number '7'. The music is characterized by a slower, more relaxed feel, featuring a mix of quarter and eighth notes, often grouped with slurs. The notation includes various rhythmic patterns and melodic lines across the three staves.

Go!

edium ride

The 'Go!' section consists of three staves of music. The tempo marking 'edium ride' is written above the first staff. The music features a mix of eighth and quarter notes, with some measures containing rests. The notation includes various rhythmic patterns and melodic lines across the three staves.

Phrase #4

Doo Dit Dit Dit Doo Doo Dit Dah



This phrase can also be written:



Blues Riff

Fast



Phrase #5

Doo Dit Dit Di Doo Dit

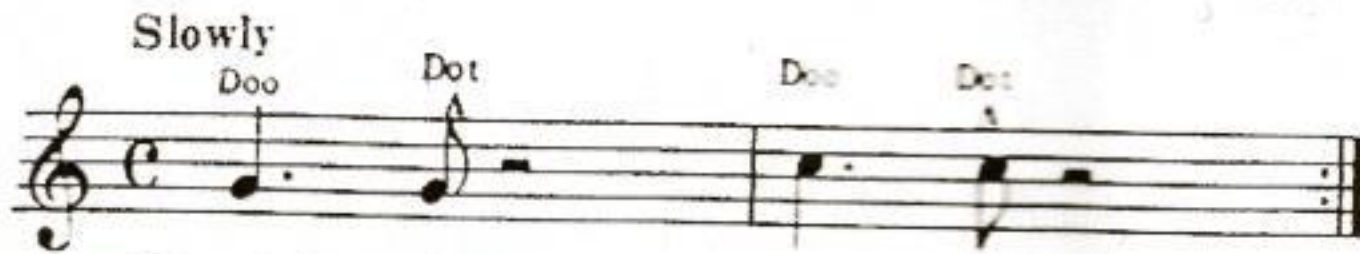


Keep' Em Short



Phrase #6

Slowly



The "DOT" sound is a heavy accent, while the "DIT" is short, but not meant to be heavily accented.

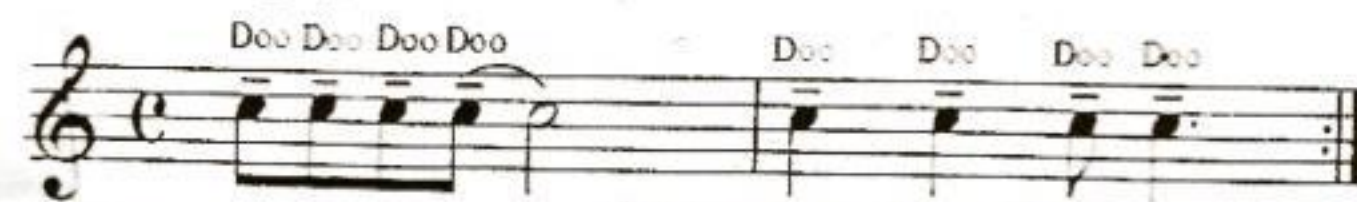
Easy Groovin'

Slow



Phrase #7

Smooth legato tonguing is essential for much of jazz music. Give all notes full value, separate them with very light tonguing, and keep them "Swinging."



"Smooth-Doo-Tonguing"

Slow



Phrase #8 "Slow-Doo-Dot"

Slow Doo Doo Doo Dot Doo

Starlight Sounds

Phrase #9 "Swing Riff"

Freddie's Jump

Phrase #10

Doo Dot Doo Dot

Big Band Bash

Ausgeschriebene Skalen

Welche Skala passt zu welchem Akkord?

Dur	Dur-Pentatonik, Swingskala, Moll-Pentatonik (bluesig)
Dur6	Dur-Pentatonik, Swingskala
Dur7	7-Skala, Moll-Pentatonik
Moll	parallele Dur-Swingskala auf 6 beginnend (z.B. A-Moll → C-Dur)
Moll7	Moll-Pentatonik

Dur-Pentatonik

Geeignet für: Dur, Dur6

	1	2	3	5	6	8
C	C	D	E	G	A	C
Db	Db	Eb	F	Ab	Bb	Db
D	D	E	Gb	A	B	D
Eb	Eb	F	G	Bb	C	Eb
E	E	Gb	Ab	B	Db	E
F	F	G	A	C	D	F
Gb	Gb	Ab	Bb	Db	Eb	Gb
G	G	A	B	D	E	G
Ab	Ab	Bb	C	Eb	F	Ab
A	A	B	Db	E	Gb	A
Bb	Bb	C	D	F	G	Bb
B	B	Db	Eb	Gb	Ab	B

Swingskala

Geeignet für: Dur, Dur6, Moll (parallele Dur-Skala verwenden)

	1	2	b3	3	5	b6	6	8
C	C	D	E _b	E	G	A _b	A	C
D_b	D _b	E _b	E	F	A _b	A	B _b	D _b
D	D	E	F	G _b	A	B _b	B	D
E_b	E _b	F	G _b	G	B _b	B	C	E _b
E	E	G _b	G	A _b	B	C	D _b	E
F	F	G	A _b	A	C	D _b	D	F
G_b	G _b	A _b	A	B _b	D _b	D	E _b	G _b
G	G	A	B _b	B	D	E _b	E	G
A_b	A _b	B _b	B	C	E _b	E	F	A _b
A	A	B	C	D _b	E	F	G _b	A
B_b	B _b	C	D _b	D	F	G _b	G	B _b
B	B	D _b	D	E _b	G _b	G	A _b	B

7-Skala

Geeignet für: Dur7

	1	2	b3	3	5	6	b7	8
C	C	D	E \flat	E	G	A	B \flat	C
D\flat	D \flat	E \flat	E	F	A \flat	B \flat	B	D \flat
D	D	E	F	G \flat	A	B	C	D
E\flat	E \flat	F	G \flat	G	B \flat	C	D \flat	E \flat
E	E	G \flat	G	A \flat	B	D \flat	D	E
F	F	G	A \flat	A	C	D	E \flat	F
G\flat	G \flat	A \flat	A	B \flat	D \flat	E \flat	E	G \flat
G	G	A	B \flat	B	D	E	F	G
A\flat	A \flat	B \flat	B	C	E \flat	F	G \flat	A \flat
A	A	B	C	D \flat	E	G \flat	G	A
B\flat	B \flat	C	D \flat	D	F	G	A \flat	B \flat
B	B	D \flat	D	E \flat	G \flat	A \flat	A	B

Moll-Pentatonik

Geeignet für: Dur / Dur7 im Blues, Moll7

	1	b3	4	5	b7	8
C	C	E \flat	F	G	B \flat	C
D\flat	D \flat	E	G \flat	A \flat	B	D \flat
D	D	F	G	A	C	D
E\flat	E \flat	G \flat	A \flat	B \flat	D \flat	E \flat
E	E	G	A	B	D	E
F	F	A \flat	B \flat	C	E \flat	F
G\flat	G \flat	A	B	D \flat	E	G \flat
G	G	B \flat	C	D	F	G
A\flat	A \flat	B	D \flat	E \flat	G \flat	A \flat
A	A	C	D	E	G	A
B\flat	B \flat	D \flat	E \flat	F	A \flat	B \flat
B	B	D	E	G \flat	A	B

Do You Know What it Means to Miss New Orleans

Eddie DeLange

Louis Alter

A₁ D A⁺7 D B⁻7 F[#]-7 B⁻7 E⁷

Do you know what it means to miss New Orleans And miss it each night and day? I

G⁶ G[#]° D/A B⁷ E⁻7 B^b7 A⁷

know I'm not wrong the feeling's get-tin' stronger The long-er I stay a way. Mis them

A₂ D A⁺7 D B⁻7 F[#]-7 B⁻7 E⁷

moss covered vines the tall su-gar pines Where mock-in' birds used to sing. And

G⁶ G[#]° D/A B⁷ E⁻7 A⁷ A⁺7 D E⁻ B^b7 D

I'd like to see that la-zy Miss-is-sip-pi a hur-ry in' in to spring. The

B C⁻7 F⁷ B^b6 B[°] C⁻7 F⁷ B^b6

moon light on the bay-ou a Cre-ole tune that fill the air. I
Mar - di Gras the mem-ories of Cre-ole tunes

B⁻7 E⁷ A Δ G[#]-7 F[#]-7 B⁻7 E⁷ A⁷_{sus} A⁷

dream a-bout Mag - no-lias in bloom And I am wishing that I was there. Do you
June

A₃ D A⁺7 D B⁻7 F[#]-7 B⁻7 E⁷

know what it means to miss New Orleans since that's where you left your heart. And
when

G⁶ G[#]° D/A B⁷ E⁻7 A⁷ D B^b7 E⁻7 A⁷

there's something more, I miss the one I care for More than I miss New Or - leans!

Key: G

Do You Know What It Means To Miss New Orleans

Slow Swing

Eddie DeLange & Louis Alter

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of ten staves of music. The first staff is an instrumental introduction. The second staff begins the vocal melody with the lyrics 'I nev-er had this kind-a feel in' with drag-gin' heart and brain a - reel in'. The third staff continues with 'What's the mat-ter Here's the Mat-ter. Here's the thing that's real-ly wrong with'. The fourth staff has 'me. Do you know what it means to'. The fifth staff has 'miss New Or-leans and miss it each night and day? I'. The sixth staff has 'know I'm not wrong, the feel - in's get - tin' strong - er the'. The seventh staff has 'long - er I stay a - way miss the'. The eighth staff has 'moss - cov - ered vines, the tall su gar pines where'. The ninth staff has 'mock-ing birds used to sing and i'd like to see the'. The score includes various chord symbols such as C9, G13, C7, F7, G7, G7+G7, Cm, Fm, Cm/Eb, Db9, Cm, Ab9, G7b9, G7, CΔ7, F#m7b5 B7, Em7, Am7, D7, Dm7, Eb07, Em7, A7b9, Dm7, Ab7, G7, CΔ7, G7+, CΔ7, F#m7b5 B7, Em7, Am7, D7, Dm7, and Eb07.

Em⁷ A^{7b9} Dm⁷ G⁷ CΔ⁷

la - zy mis - sis - sip - pi a hur - ry - in' in - to spring. The

Bb^{m7} Eb⁷ AbΔ⁷ F⁷

moon light on the Bay - ou a Cre - ole

Bb^{m7} Eb⁷ AbΔ⁷ Am D⁷

tune that fills the air; I dream a - bout mag -

GΔ⁷ Em⁷

nol - uas in June and soon I'm

Am⁷ D⁷ Dm⁷ G⁷

wish - in' that I was there. do you

CΔ⁷ G⁷⁺ CΔ⁷ F#m^{7b5} B⁷

know what it means to miss New or - leans when

Em⁷ Am⁷ D⁷ Dm⁷ Eb⁰⁷

that's where you left your heart? And there's something more: I

Em⁷ A^{7b9} 1. Dm⁷ G⁷ CΔ⁷ Dm⁷ G⁷

miss the one I care for more than I miss new Or - leans (do you)

2. Dm⁷ G⁷ CΔ⁷ G⁷⁺ CΔ⁷ G⁷⁺ CΔ⁷ G⁷⁺ CΔ⁷ G⁷⁺

More than i Miss new or - Leans

RUBATO: Do you know what it means _____

chart by sheffersolutions.com
Do You Know What It Means To Miss New Orleans

Do You Know What It Means To Miss New Orleans - *chart by sheffersolutions.com*

Do You Know What It Means To Miss New Orleans

Lyrics by Eddie De Lange

Music by Louis Alter

Swing

Chord symbols: C6, G9#5, CMaj13, Am7, Em7, Am7, D, D6, D7#5, D5, Dm7, D#dim7, Em7, A7b9, Dm11, Ab9, GMaj9, Dm11, G6, C9, Cm7b5, F7b9, Bbm7, Eb9, AbMaj7, F7b9, Bbm7, Eb9, AbMaj, Am7, D9, G6, Em7, Am7, D7b9, Dm7, G13b9, C6, G7#5, C6, Am7, Em7, Am7, D, D6, D7#5, D5, Dm7, D#dim7, Em7, A7b9, D9, G7b9, C6

Voice line:
Do you know what it means to miss New Orleans and miss it each night and
moss cov-ered vines, the tall su-gar pines where mock-in' birds used to
day? I know I'm not wrong, the feel-in's get-tin' strong-er the
sing. And I'd like to see the laz-y Mis-sis-sip-pi a
long-er I stay a-way. Miss the hur-ry-in' in - to spring. The
moon - light on the bay-ou a Cre-ole tune that fills the air; I
dream a-bout mag-no-lias in June and soon I'm wish-in' that I was there. Do you
know what it means to miss New Orleans 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.

Do You Know What It Means To Miss New Orleans

Lyrics by Eddie De Lange

Music by Louis Alter

Swing

The musical score is written for voice and piano in the key of D major (two sharps) and 4/4 time. It consists of eight staves of music. The first staff begins with a double bar line and a repeat sign. The lyrics are: "Do you know what it means to miss New Orleans and miss it each night and moss covered vines, the tall sugar pines where mock-in' birds used to day? sing. I know I'm not wrong, the feel-in's get-tin' strong-er the And I'd like to see the laz-y Mis-sis-sip-pi a long-er I stay a-way. Miss the hur-ry-in' in - to spring. The moon - light on the bay-ou a Cre-ole tune that fills the air; I dream a-bout mag - no - lias in June and soon I'm wish-in' that I was there. Do you know what it means to miss New Orleans 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 score includes various chord symbols such as A6, E9#5, AMaj13, F#m7, C#m7, F#m7, B, B6, B7#5, B5, Bm7, B#dim7, C#m7, F#7b9, Bm11, F9, EMaj9, Bm11, E6, A9, Am7b5, D7b9, Gm7, C9, FMaj7, D7b9, Gm7, C9, FMaj, F#m7, B9, E6, C#m7, F#m7, B7b9, Bm7, E13b9, A6, E7#5, A6, F#m7, C#m7, F#m7, B, B6, B7#5, B5, Bm7, B#dim7, C#m7, F#7b9, B9, E7b9, and A6.

Voice

Do you know what it means to miss New Orleans and miss it each night and moss covered vines, the tall sugar pines where mock-in' birds used to day? sing. I know I'm not wrong, the feel-in's get-tin' strong-er the And I'd like to see the laz-y Mis-sis-sip-pi a long-er I stay a-way. Miss the hur-ry-in' in - to spring. The moon - light on the bay-ou a Cre-ole tune that fills the air; I dream a-bout mag - no - lias in June and soon I'm wish-in' that I was there. Do you know what it means to miss New Orleans 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.

5

8

12

16

20

24

From: "New Orleans Jazz Piano Solos"

Do You Know What It Means to Miss New Orleans

by

EDDIE DE LANGE and LOUIS ALTER

for **Piano**

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DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

Written by EDDIE DE LANGE

Slow Swing (♩ = ♩³)

F6 F#dim7 Em7 A7#5 Dm7 G13

mp

C₉ G7#5 C6 G7#5 C6 G7#5

mf

Em7 Am7 D9 Em Fdim D7/F# F6 F#dim7

1.
C6/E A7(#5) Dm7 Ab9 Dm7 G7#5

The image shows a piano score for the song 'Do You Know What It Means to Miss New Orleans' by Eddie De Lange. The score is in 4/4 time and consists of four systems of music. Each system includes a treble and bass clef staff with piano accompaniment and a line of chord symbols above. The first system starts with a 'Slow Swing' tempo marking and a note value equivalence (♩ = ♩³). The second system includes a dynamic marking of *mf*. The third system includes a dynamic marking of *mp*. The fourth system includes a first ending bracket. The chord symbols are: F6, F#dim7, Em7, A7#5, Dm7, G13, C₉, G7#5, C6, G7#5, C6, G7#5, Em7, Am7, D9, Em, Fdim, D7/F#, F6, F#dim7, C6/E, A7(#5), Dm7, Ab9, Dm7, G7#5.

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2

2.
Dm7 G13 C6

Musical notation for the first system, measures 1-2. Treble clef, bass clef. Chords: Dm7, G13, C6. Includes a triplet in the treble staff.

Bbm9 Eb9 Ab6 F7#5

Musical notation for the second system, measures 3-4. Treble clef, bass clef. Chords: Bbm9, Eb9, Ab6, F7#5. Includes a triplet in the treble staff and a forte (*f*) dynamic marking.

Bbm7 Eb9 Ab6

Musical notation for the third system, measures 5-6. Treble clef, bass clef. Chords: Bbm7, Eb9, Ab6.

Am7 D9 G Am7 D9

Musical notation for the fourth system, measures 7-8. Treble clef, bass clef. Chords: Am7, D9, G, Am7, D9. Includes a triplet in the treble staff.

Dm7 G7#5 C6 G7#5 C6 G7#5

Musical notation for the fifth system, measures 9-10. Treble clef, bass clef. Chords: Dm7, G7#5, C6, G7#5, C6, G7#5. Includes a triplet in the treble staff and a mezzo-forte (*mf*) dynamic marking.

Em7 Am7 D9 F6 F#dim7

C6/E A7(#5) D9 G13 G13b9 C6

Bbm7 Eb9 Ab F7#5 Bbm7 Eb9

Ab6 Ab+ Ab Am7 D13

G6 Em7 Am7 D9 Dm7 G7#5

C6 G7#5 C6 G7#5 Cmaj9

Musical notation for the first system, measures 1-3. The treble clef contains a melodic line with eighth and quarter notes, including some beamed eighth notes. The bass clef contains a bass line with chords and single notes. Chord symbols C6, G7#5, and C6 are placed above the first measure, G7#5 above the second, and Cmaj9 above the third.

D9 F6 F#dim7

Musical notation for the second system, measures 4-6. The treble clef continues the melodic line. The bass clef features a bass line with chords and single notes. Chord symbols D9, F6, and F#dim7 are placed above the fourth, fifth, and sixth measures respectively.

C6/E A7(9) Dm7 G13

Musical notation for the third system, measures 7-10. The treble clef has a melodic line with some rests. The bass clef has a bass line with chords and single notes. Chord symbols C6/E, A7(9), Dm7, and G13 are placed above the seventh, eighth, ninth, and tenth measures respectively.

C7 B7 Bb7 A7 D9

Musical notation for the fourth system, measures 11-14. The treble clef has a melodic line. The bass clef has a bass line with chords and single notes. Chord symbols C7, B7, Bb7, A7, and D9 are placed above the eleventh, twelfth, thirteenth, and fourteenth measures respectively. A dynamic marking *ff* is present in the bass clef of the thirteenth measure.

G7 C6 Db9#11 C9

Musical notation for the fifth system, measures 15-18. The treble clef has a melodic line. The bass clef has a bass line with chords and single notes. Chord symbols G7, C6, Db9#11, and C9 are placed above the fifteenth, sixteenth, seventeenth, and eighteenth measures respectively. A double bar line is at the end of the system.

Biscuit Roller

Alto Saxophone

The musical score is written for Alto Saxophone in D major (one sharp) and 4/4 time. It consists of three staves of music. The first staff contains measures 1 through 4. The second staff starts at measure 5 and contains measures 5 through 8. The third staff starts at measure 9 and contains measures 9 through 12. The key signature has one sharp (F#). The time signature is 4/4. The score includes various chords and melodic lines with slurs and accents.

Chords indicated in the score:

- Measure 1: D⁶
- Measure 2: D⁶
- Measure 3: D⁷
- Measure 4: D⁷
- Measure 5: Gm
- Measure 6: D⁶
- Measure 7: A⁷
- Measure 8: D⁶
- Measure 9: A⁷
- Measure 10: E⁷
- Measure 11: A⁷
- Measure 12: D⁶
- Measure 13: D⁶
- Measure 14: A⁷


Biscuit Roller

Clarinet

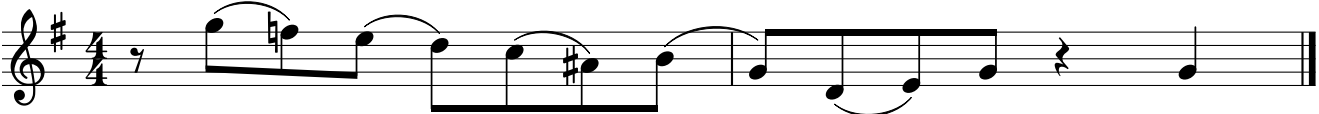
Musical score for Clarinet, titled "Biscuit Roller". The score is in 4/4 time and consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second staff starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The third staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Chord symbols are placed above the notes: G⁶, G⁷, Cm, G⁶, D⁷, G⁶, D⁷, A⁷, D⁷, G⁶, G⁶, D⁷.

Biscuit Roller Coda


C Instr. F F7



Bb Instr. G G7



Eb Instr. D D7



Biscuit Roller

by Georgia White

1. Miriam

You're gonna wake up one morning,
find ev'rything wrong at home.

You're gonna wake up one morning,
find ev'rything wrong at home.

When you walk into the kitchen,
your biscuit roller will be gone.

2. Michaela

Now when I leave you baby,
I'll be gone for a long long time.

Now when I leave you baby,
I'll be gone for a long long time.

You can get a new roller,
but the bread wount be like mine.

3. Sophia

To roll the biscuits baby,
you've got to wake up late at night.

To roll the biscuits baby,
you've got to wake up late at night.

Rollin' biscuits is my business,
'cause the yeast I use is right

Biscuit Roller

Rhythm Section

The musical score for the Rhythm Section of "Biscuit Roller" is written in 4/4 time and consists of three staves of music. The key signature has one flat (B-flat).

Staff 1: Measures 1-4. Chords: F⁶ (measures 1-2), F⁷ (measures 3-4).
Measure 1: Quarter notes G₄, A₄, B₄, C₅.
Measure 2: Quarter note F₄ with a dot, quarter note G₄ with a flat, quarter note A₄, quarter note B₄.
Measure 3: Quarter note C₅, quarter note B₄ with a flat, quarter note A₄, quarter note G₄.
Measure 4: Quarter note F₄, quarter note G₄, quarter note A₄, quarter note B₄.
A 7-measure rest is indicated above measures 2 and 3.

Staff 2: Measures 5-8. Chords: B^{bm} (measures 5-6), F⁶ (measures 7-8).
Measure 5: Quarter note G₄, quarter note A₄, quarter note B₄, quarter note C₅.
Measure 6: Quarter note B₄ with a flat, quarter note A₄ with a flat, quarter note G₄, quarter note F₄.
Measure 7: Quarter note G₄, quarter note A₄, quarter note B₄, quarter note C₅.
Measure 8: Quarter note B₄ with a flat, quarter note A₄, quarter note G₄, quarter note F₄.
A 7-measure rest is indicated above measures 5 and 6.

Staff 3: Measures 9-12. Chords: C⁷ (measures 9-10), G⁷ (measure 11), C⁷ (measure 12), F⁶ (measures 13-14), F⁶ (measure 15), C⁷ (measure 16).
Measure 9: Quarter notes G₄, A₄, B₄, C₅.
Measure 10: Quarter notes B₄ with a flat, A₄, G₄, F₄.
Measure 11: Quarter notes G₄, A₄, B₄, C₅.
Measure 12: Quarter notes B₄ with a flat, A₄, G₄, F₄.
Measure 13: Quarter note G₄, quarter note A₄, quarter note B₄, quarter note C₅.
Measure 14: Quarter note B₄ with a flat, quarter note A₄, quarter note G₄, quarter note F₄.
Measure 15: Quarter note G₄, quarter note A₄, quarter note B₄, quarter note C₅.
Measure 16: Quarter note B₄ with a flat, quarter note A₄, quarter note G₄, quarter note F₄.
The piece ends with a double bar line.

Biscuit Roller

Tenor Saxophone

The musical score is written for Tenor Saxophone in 4/4 time, key of G major. It consists of three staves of music. The first staff (measures 1-4) features a melodic line with a G⁶ chord above the first measure and a G⁷ chord above the fourth measure. The second staff (measures 5-8) starts with a Cm chord above the first measure, followed by G⁶, D⁷, and G⁶ chords. The third staff (measures 9-12) begins with a D⁷ chord, followed by A⁷, D⁷, G⁶, G⁶, and D⁷ chords. The piece concludes with a double bar line at the end of the third staff.

Biscuit Roller

Trumpet

1 G^6 G^7

5 Cm G^6 D^7 G^6

9 D^7 A^7 D^7 G^6 G^6 D^7

Biscuit Roller

1. verse

Georgia White

F6

F7

You're go-nna wake up one mor-nin' find e-vry-thing wro-ong at home. You're go-nna

Bbm

F6

C7

F6

wake up one mor-nin' fi-nd e - vry-thing wro-ong at home. When you

C7

G7

C7

F6

F6 C7

walk in - to the kit - chen your bis-cuit ro-ller will be go - ne.

Biscuit Roller

2. verse

Georgia White

F6

F7




Now when I leave yo-u ba-by. I'll be gone for a lo-ng long time. Now when I

Bbm

F6

C7

F6



5 leave yo-u ba-by, I'll be gone for a lo-ng long time. You can


C7

G7

C7

F6

F6 C7



9 get a ne-w ro-ller but the bread wo-unt be like mi - ne.

Biscuit Roller

Arrangement by Nina Thaler

3 voices

Original by Georgia White

F6 F7

Soprano

Alto

Tenor

B♭m F6 C7 F6

S.

A.

T.

C7 G7 C7 F6 F6 C7

S.

A.

T.

Biscuit Roller

3. verse

Georgia White

F6

F7

To roll the bis - cu-its ba - by you've got to wake u - up la - te at night. To roll the

Bbm

F6

C7

F6

5

bis - cu-its ba - by, you've got to wake u - up la - te at night. Ro-llin'

C7

G7

C7

F6

F6 C7

9

bis - cuits is my bus - iness 'cause the yeast I - i use is ri - ght.

I got rhythm

Text: Ira Gershwin, Musik: George Gershwin
Arrangement: Susanne Schempp

29

Piano introduction in G major, 4/4 time. The melody is played in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

Chords: G, D⁷, E⁷, A⁷, D⁷, G

5

Vocal line with lyrics: I got rhythm, I got music, I got daisies in green pastures.

Piano accompaniment includes a first ending marked "A+B" and "1".

Chords: G, Em⁷, Am⁷, D⁷, Hm⁷, Em⁷, Am⁷, D⁷

9

Vocal line with lyrics: I got my man, who could ask for anything more?

Piano accompaniment includes a first ending marked "1".

Chords: G, C, Cm⁶, G, D⁷, G

12

Vocal line with lyrics: more? Old man trouble, I don't mind him.

Piano accompaniment includes a second ending marked "2." and a repeat sign.

Chords: G, H⁷, E⁷

17

you — won't find him — 'round — my door.

you won't find him — 'round — my door.

A⁷ D⁷

21

I — got star - light, — I — got sweet dreams, —

G Em⁷ Am⁷ D⁷ Hm⁷ Em⁷ Am⁷ D⁷

25

Beim 2. Mal al ♯

I — got my man, — who could ask for an - y thing more?

G C Cm⁶ G D⁷ G

29

du du du du du du — du ...

G Em⁷ Am⁷ D⁷ Hm⁷ Em⁷ Am⁷ D⁷

33

1.
 2. *D.S. al fine*

G C Cm⁶ G D⁷ G G

37

ask for an - y - thing more, who could ask for an - y - thing

G D⁷ E⁷ A⁷ D⁷

41

more? _____

G

Sentimental Journey

Text und Musik: Bud Green, Les Brown, Benjamin Homer
Arrangement: Susanne Schempp

(A) Gon - na take a sen - ti - men - tal jour - ney, — gon - na set my
 Got — my bags, I got my re - ser - va - tion, — spent each dime I

(B)

D

(C) heart at ease. — Gon - na take a sen - ti - men - tal jour - ney —
 could a - fford. — Like — a child in wild an - ti - ci - pa - tion —

A⁷ D G⁷

1. to — re - new old me - mo - ries. —
 long — to hear that

2. "All a - board" —

D A⁷ D A⁷ D

(C) Se - ven, — that's the time we leave at, — se - ven, —

Mel.

G D

13

we'll be wait-ing right for — hea-ven, — count-ing ev-'ry mile of

D E⁷

16

rail - road track that takes me back. —

Mel. **(A)** Nev - er thought, my

(B)

A⁷ D

19

heart could be so yearn-y, — why — did I de - cidé to roam? —

D A⁷

22

Gon - na take a sen - ti - men - tal jour - ney, — sen - ti - men - tal jour - ney home. —

D G⁷ D A⁷ D

Watermelon Man

Even 8ths

Herbie Hancock

♩ = 140

Intro

F7 B_b7 F7 B_b7 F7 B_b7 F7 B_b7

Head

F7#9
Hey! wa- ter- me- lon man.

B_b7 F7#9 D_b7
Hey! wa- ter- me- lon man.

C7 B7 B_b7 D_b7 C7 B7 B_b7 D_b7
Bring me one that rat- tleswhenyou lug it, one that's erd and juic- y whenyou plug it.
Hot andboth-ered need a lit- tle cool- in', when I hear you call I start to drool- in'.

C7 B7 B_b7 N.C. F7#9
Do you un- der- stand wat- er- me- lon man.

Watermelon Man *

Even 8ths

Herbie Hancock

1/4=140

Intro

Intro

F7 B \flat 7 F7 B \flat 7 F7 B \flat 7 F7 B \flat 7

Head

Head

F7#9

Hey! wa-ter-me-lon man.

B \flat 7 F7#9 D \flat 7

Hey! wa-ter-me-lon man.

C7 B7 B \flat 7 D \flat 7 C7 B7 B \flat 7 D \flat 7

Bring me one that rat-tleswhen you lug it, one that's erd and juic- y when you plug it.
Hot and both-ered need a lit- tle cool- in', when I hear you call I start to drool- in'.

C7 B7 B \flat 7 N.C. F7#9

Do you un- der- stand wat-er-me-lon man.

Watermelon Man (B \flat)

Even 8ths

Herbie Hancock

$\text{♩} = 140$

Intro

Musical notation for the Intro section, consisting of four measures of a rhythmic pattern in G7 and C7 chords. The notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature.

Head

Musical notation for the first line of the Head section, starting with a G7#9 chord. The lyrics are: Hey! wa- ter- me- lon man.

Musical notation for the second line of the Head section, starting with a C7 chord and ending with a D#7 chord. The lyrics are: Hey! wa- ter- me- lon man.

Musical notation for the third line of the Head section, featuring a series of chords (D7, C#7, C7, D#7, D7, C#7, C7, D#7) and a complex melodic line. The lyrics are: Bring me one that rat- tleswhenyou lug it, one that's erd and juic- y whenyou plug it. Hot andboth-ered need a lit- tle cool- in', when I hear you call I start to drool- in'.

Musical notation for the fourth line of the Head section, featuring chords (D7, C#7, C7, N.C., G7#9) and a melodic line. The lyrics are: Do you un- der- stand wat- er- me- lon man.

Watermelon Man * (B \flat)

Even 8ths

Herbie Hancock

1/4=140

Intro

G⁷ C⁷ G⁷ C⁷ G⁷ C⁷ G⁷ C⁷

Head

G⁷ \sharp ⁹

Hey! wa-ter-me-lon man.

C⁷ G⁷ \sharp ⁹ D \sharp ⁷

Hey! wa-ter-me-lon man.

D⁷ C \sharp ⁷ C⁷ D \sharp ⁷ D⁷ C \sharp ⁷ C⁷ D \sharp ⁷

Bring me one that rat-tleswhenyou lug it, one that's erd and juic-y whenyou plug it.
Hot andboth-ered need a lit-tle cool-in', when I hear you call I start to drool-in'.

D⁷ C \sharp ⁷ C⁷ N.C. G⁷ \sharp ⁹

Do you un-der-stand wat-er-me-lon man.

Watermelon Man (E_b)

Even 8ths

Herbie Hancock

♩ = 140

Intro

D7 G7 D7 G7 D7 G7 D7 G7

Head

D7:9
Hey! wa- ter- me- lon man.

G7 D7:9 B_b:7
Hey! wa- ter- me- lon man.

A7 G#7 G7 B_b:7 A7 G#7 G7 B_b:7
Bring me one that rat- tleswhenyou lug it, one that's erd and juic- y whenyou plug it.
Hot andboth-ered need a lit- tle cool- in', when I hear you call I start to drool- in'.

A7 G#7 G7 N.C. D7:9
Do you un- der- stand wat- er- me- lon man.

Watermelon Man * (E_b)

Even 8ths

Herbie Hancock

1/4=140

Intro

D7 G7 D7 G7 D7 G7 D7 G7

Head

D7#9

Hey! wa-ter-me-lon man.

G7 D7#9 Bb7

Hey! wa-ter-me-lon man.

A7 G#7 G7 Bb7 A7 G#7 G7 Bb7

Bring me one that rat-tleswhenyou lug it, one that's erd and juic-y whenyou plug it.
Hot andboth-ered need a lit-tle cool-in', when I hear you call I start to drool-in'.

A7 G#7 G7 N.C. D7#9

Do you un-der-stand wat-er-me-lon man.

Watermelon Man

Intro
Vamp

F ⁷ B ^{b7}	F ⁷ B ^{b7}	F ⁷ B ^{b7}	F ⁷ B ^{b7}
--------------------------------	--------------------------------	--------------------------------	--------------------------------

Verse

F ⁷	F ⁷	F ⁷	F ⁷
B ^{b7}	B ^{b7}	F ⁷	F ⁷
C ⁷	B ^{b7}	C ⁷	B ^{b7}
C ⁷	(B ^{b7})	F ⁷	F ⁷

What A Wonderful World

♩ = 63

♪ = ♩

Musik u. Text: George D. Weiss/George Douglas

Arr.: Norbert Hanf

Chor

I see trees of green,

Klavier

E^b $Fm7/E^b$ E^b $Fm7/B^b$ E^b Gm

4

red ro-ses too, I see them bloom for me and you, and I

A^b Gm $Fm7$ E^b $G7$ $Cm7$

7

think to my-self: What a won-der-ful world!

C^b7 $Fm7$ B^b7 E^b E^b5+

10

I see skies of blue and clouds of white, the

Abmaj7 Bb7 Eb Gm Ab Gm

13

bright — blessed day, the dark — sac - red night, — and I think — to my - self:

Fm7 Eb G7 Cm Cb7

16

Solo

The

What a won - der - ful world!.....

Fm7 Bb7 Eb Ab Ab Eb

19

co - lours of the rain - bow, so pret - ty in the sky are al - so on the fa - ces of

oooh _____ ah _____

Fm⁷ B^{b7} E^bmaj⁷ Cm Fm⁷ B^{b7}

22

peo - ple go - in' by I see friends shak - in' hands, say - in'

I see friends shak - in' hands,

E^bmaj⁷ Cm B^b

24

„How do you do?“

say - in' „How do you do?“ They're real - ly say - in' „I love you“. I hear

Cm B^b Cm E^o Fm⁷ E^o B^{b7}

27

ba - bies cry, I watch them grow, they'll learn much more than

E^b Gm A^b Gm Fm7 E^b

30

I'll ev-er know and I think to myself: What a won-der-ful

G7 Cm7 C^b Fm7 B^b7

33

world. Yes, I think to my-self:

E^b Gm7/5- C7 C7/9- C7 Fm7

36

What a won-der-ful world!

A^b/B^b B^b7/9- E^b A^b E^b

Whatever Lola Wants

Jerry Ross

♩ = 130


What ev- er Lo- la wants, Lo- la gets, And lit- tle
man, Lit- tle Lo- la wants you, Make up your
mind to have no reg- rets Re-
cline your- self re- sign your- self, you're through I al- ways
get what I aim for and your
heart and soul is what I came for What- ev- er
Lo- la Wants- Lo- la gets Take off your
coat, don't you know you can't win? You're no ex-
Alle! cep- tion to the rule I'm ir- re- sist- i- ble you fool give in! (What-ev- er)

Whatever Lola Wants (B \flat)

Jerry Ross

$\text{♩} = 130$

A **A m** **B 7**



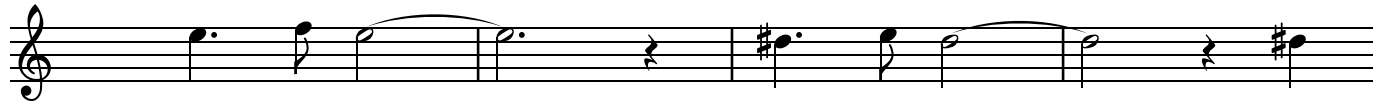
What ev- er Lo- la wants, Lo- la gets, And lit- tle

B \emptyset 7 **F 7** **E 7**



man, Lit- tle Lo- la wants you, Make up your

A **A m** **B 7**



mind to have no reg- rets Re-

B \emptyset 7 **F 7** **E 7** **A m**




cline your- self re- sign your- self, you're through I al- ways

B **B \flat** **A**




get what I aim for and your

B \flat **A** **E 7**




heart and soul is what I came for What- ev- er

A **A m** **B 7**



Lo- la Wants- Lo- la gets Take off your

B \emptyset 7 **F 7** **E 7**



coat, don't you know you can't win? You're no ex-

Alle!

A m **F 7** **A m** **D \sharp 7** **E 7** **A m**



cep- tion to the rule I'm ir- re- sist- i- ble you fool give in! (What-ev- er)

Whatever Lola Wants (B \flat -low)

Jerry Ross

$\text{♩} = 130$

A **Am** **B7**

What ev- er Lo- la wants, Lo- la gets, And lit- tle

B \emptyset 7 **F7** **E7**

man, Lit- tle Lo- la wants you, Make up your

A **Am** **B7**

mind to have no reg- rets Re-

B \emptyset 7 **F7** **E7** **Am**

cline your- self re- sign your- self, you're through I al- ways

B **B \flat** **A**

get what I aim for and your

B \flat **A** **E7**

heart and soul is what I came for What- ev- er

A **Am** **B7**

Lo- la Wants- Lo- la gets Take off your

B \emptyset 7 **F7** **E7**

coat, don't you know you can't win? You're no ex-

Alle! **Am** **F7** **Am** **D \sharp 7** **E7** **Am**

ception to the rule I'm ir- re- sist- i- ble you fool give in! (What-ev- er)

Whatever Lola Wants (E_b)

Jerry Ross

♩ = 130

A Em F#7

What ev- er Lo- la wants, Lo- la gets, And lit- tle

F#7 C7 B7

man, Lit- tle Lo- la wants you, Make up your

A Em F#7

mind to have no reg- rets Re-

F#7 C7 B7 Em

cline your- self re- sign your- self, you're through I al- ways

B F E

get what I aim for and your

F E B7

heart and soul is what I came for What- ev- er

A Em F#7

Lo- la Wants- Lo- la gets Take off your

F#7 C7 B7

coat, don't you know you can't win? You're no ex-

Alle! Em C7 Em B_b7 B7 Em

cep- tion to the rule I'm ir- re- sist- i- ble you fool give in! (What-ev- er)

Whatever Lola Wants

(Medium Swing)

Jerry Ross

A

| G- | :/ | A₇ | :/ |

| A_{ø7} | E^b₇ | D₇ | :/ |

A

| G- | :/ | A₇ | :/ |

| A_{ø7} | E^b₇ D₇ | G- | :/ |

B

| A^b | :/ | G | :/ |

| A^b | :/ | G | D₇ |

A

| G- | :/ | A₇ | :/ |

| A_{ø7} | E^b₇ | D₇ | :/ |

| G- | E^b₇ | G- | D^b₇ D₇ |

| G- | :/ ||

Whatever Lola wants

Whatever Lola wants,
Lola gets
And little man,
little Lola wants you

Make up your mind to have (your mind to have)
No regrets (no regrets)
Recline yourself,
Resign yourself, you're through

I always get,
What I aim for
And your heart and soul
Is what I came for

Whatever Lola wants (Lola wants),
Lola gets (Lola gets)
Take off your coat,
Don't you know you can't win (can't win, you'll never, never win)

You're no exception to the rule
I'm irresistible, you fool
Give in (give in, you'll never win)

Why Don't You Do Right

Kansas Joe McCoy

♩ = 120

Dm7 **B \emptyset 7** **B \flat 7** **A7**

1 You had plen- ty mon- ey nine- teen twen- ty two You
2 sittin' down won- d'ring what it's all a- bout If
3 you had pre- pared twen- ty years a- go You

Dm7 **B \emptyset 7** **B \flat 7** **A7**

let oth- er wom- en make a fool of you Why don't you
y'ain't got no mon- ey they will put you out
would- n't be wan- d'ring now from do' to do'

Gm7 **A7** **Dm** **B \emptyset 7** **B \flat 7** **A7**

do right Like some oth- er men do

B \flat 7 **A7** **B \flat 7** **A7** **Dm** **B \emptyset 7** **B \flat 7** **A7**

Get out of here and get me some mon- ey too


2 You're
3 If

Why Don't You Do Right (B \flat)

Kansas Joe McCoy


$\text{♩} = 120$

Em7 C \sharp ø7 C7 B7




1 You had plen- ty mon- ey nine- teen twen- ty two You
2 sittin' down won- d'ring what it's all a- bout If
3 you had pre- pared twen- ty years a- go You

Em7 C \sharp ø7 C7 B7




let oth- er wom- en make a fool of you Why don't you
y'ain't got no mon- ey they will put you out
would- n't be wan- d'ring now from do' to do'

Am7 B7 Em C \sharp ø7 C7 B7



do right Like some oth- er men do

C7 B7 C7 B7 Em C \sharp ø7 C7 B7



Get out of here and get me some mon- ey too

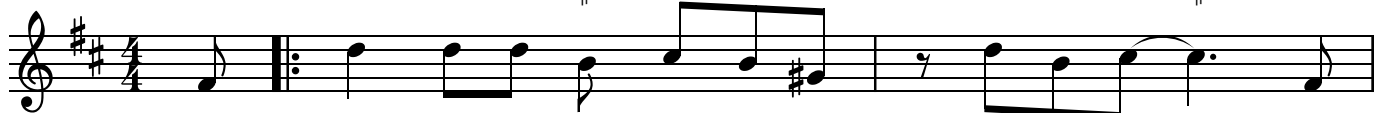
2 You're
3 If

Why Don't You Do Right (E \flat)

Kansas Joe McCoy


$\text{♩} = 120$

Bm7 **G# \emptyset 7** **G7** **F#7**




1 You had plen- ty mon- ey nine- teen twen- ty two You
2 sittin' down won- d'ring what it's all a- bout If
3 you had pre- pared twen- ty years a- go You

Bm7 **G# \emptyset 7** **G7** **F#7**




let oth- er wom- en make a fool of you Why don't you
y'ain't got no mon- ey they will put you out
would- n't be wan- d'ring now from do' to do'

Em7 **F#7** **Bm** **G# \emptyset 7** **G7** **F#7**



do right Like some oth- er men do

G7 **F#7** **G7** **F#7** **Bm** **G# \emptyset 7** **G7** **F#7**



Get out of here and get me some mon- ey too

2 You're
3 If

Why Don't You Do Right

(Weed Smoker's Dream)

Dm ⁷ B ⁰	Bb ⁷ A ⁷	Dm ⁷ B ⁰	Bb ⁷ A ⁷
Gm ⁷	Gm ⁷ A ⁷	Dm ⁷ B ⁰	Bb ⁷ A ⁷
Bb ⁷ A ⁷	Bb ⁷ A ⁷	Dm ⁷ B ⁰	Bb ⁷ A ⁷

Why Don't You Do Right

You had plenty money, 1922
You let other women make a fool of you
Why don't you do right, like some other men do?
Get out of here and get me some money too

You're sittin' there and wonderin' what it's all about
You ain't got no money, they will put you out
Why don't you do right, like some other men do?
Get out of here and get me some money too

If you had prepared twenty years ago
You wouldn't be a-wanderin' from door to door
Why don't you do right, like some other men do?
Get out of here and get me some money too

I fell for your jivin' and I took you in
Now all you got to offer me's a drink of gin
Why don't you do right, like some other men do?
Get out of here and get me some money too
Why don't you do right, like some other men do?
Like some other men do

Egyptian Ella

Medium Up Swing

Walter Doyle

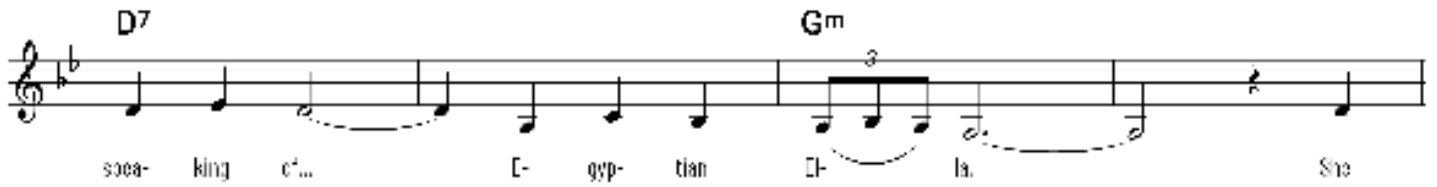
♩ = 160

A **Gm**



If you hear of a gal who can shake and rattle till, makes you think of a nervous snake, they're

D7 **Gm**



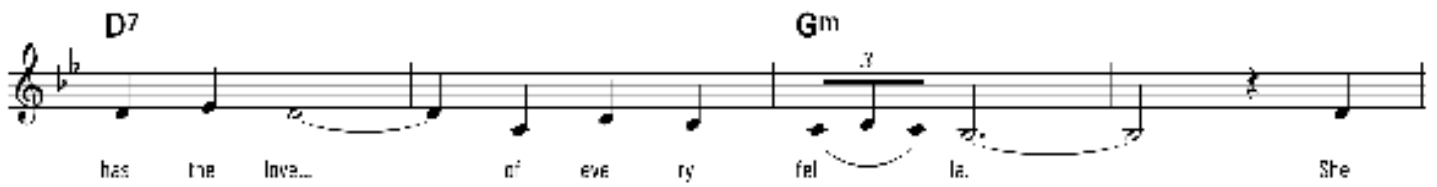
speakin' of... Egyptian Ella. She

A **Gm**



weighs two-twenty but they don't care. They like 'em plenty that way out there. She

D7 **Gm**



has the love... of every fellow. She

B **Cm** **Gm**



does a dance and when she starts, by the River Nile, the

Cm **A7** **D7**



boys all take their old sweet hearts and throw 'em to the crocodiles!

A **Gm**



Every sheik in the audience jumps up and yells that, "She's immense."

D7 **Gm**



How they love... Egyptian Ella.

Egyptian Ella (B.)

Medium Up Swing

Walter Doyle

♩ = 160

A **Am**
If you hear of a gal who can shake and quake 'Till it makes you think of a nervous snake. They're

E7 **Am**
speaking of... E-gyp-tian El-la. She

A **Am**
weighs two- twenty but they don't care. They like 'em plenty that way out there. She

E7 **Am**
has the love... of every fel-la. She

B **Dm** **Am**
does a dance and when she starts, by the river Nile, the

Dm **B7** **E7**
boys all take their old sweet-hearts and throw 'em to the cro-co-ciles!

A **Am**
Ferry shake in the audience jumps up and yells that "She's in marse."

E7 **Am**
How they love... Egyptian El-la.

Egyptian Ella (E \flat)

Medium Up Swing

Walter Doyle

$\text{♩} = 160$

A **Em**

If you hear of a gal who can shake and quake till it makes you think of a nervous shake, they're

B7 **Em** ³

spec-king of... Egyptian Ella. She

A **Em**

weighs two- twenty but they don't care, They take 'em plenty that way out there. She

B7 **Em** ³

has the ovel... of eve-ry fel- a She

B **Am** **Em**

does a dance and when she starts, by the Ri- ver Nile. The

Am **F \sharp 7** **B7**

boys al take their old sweet hearts and throw 'em to the bra on diles!

A **Em**

Eve-ry shock in the at- di- erce jumps up and yells that 'She's im- mense.'

B7 **Em** ³

How they love... E- gypt- ian Ella.

Egyptian Ella

(Medium Up Swing)

Walter Doyle

A 4/4 G-	G-	G-	G-	
D ₇	D ₇	G-	G-	} :
B C-	C-	G-	G-	
C-	C-	A ₇	D ₇	
A G-	G-	G-	G-	
D ₇	D ₇	G-	G-	

Creole Love Call

1/4 80

Duke Ellington, Bubber Miley, Rudy Jackson
(1927)

Chord progression for the first system: B,6 B,7 E,7 E,7 B,6 F7 Cm7 F7 B,6 E,7 1 B,6 2 B,6

The first system consists of three staves of music in 4/4 time, key of Bb. The first staff contains a melodic line with a repeat sign. The second staff contains a bass line. The third staff contains a melodic line with a triplet and a repeat sign. Chord symbols are placed above and below the staves.

Solos on 12 bar Blues

Chord progression for the 12 bar blues: B,7 E,7 B,7 F7 E,7 B,7

The second system shows a 12-bar blues structure with a single staff of music. The first bar has a repeat sign. The rest of the staff contains rests. Chord symbols are placed above the staff.

Creole Love Call arr.

1/4=80

Duke Ellington, Bubber Miley, Rudy Jackson
(1927)

First system of musical notation. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The music is written for piano with a grand staff. The right hand features a rhythmic pattern of eighth notes and chords. Above the staff, the chords Bb6 and Bb7 are indicated.

Second system of musical notation. The right hand continues with eighth-note patterns and chords. Above the staff, the chords Eb7, E,7, and Bb6 are indicated.

Third system of musical notation. The right hand features a triplet of eighth notes. Above the staff, the chords F7, Cm7, F7, Bb6, E,7, Bb6, and B,6 are indicated. The system concludes with a double bar line and repeat signs.

Solos on 12 bar Blues

Fourteen-measure blues solo section. The key signature has two flats and the time signature is 4/4. The notation shows a series of whole notes in the right hand. Above the staff, the chords Bb7, E,7, Bb7, F7, E,7, and Bb7 are indicated.

Creole Love Call (B \flat)

1/4 80

Duke Ellington, Bubber Miles, Rudy Jackson
(1927)

Musical score for Creole Love Call (B \flat) in 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in eighth and quarter notes. Above the first staff are two measures with the chord C 6 . Above the second staff are three measures with the chord F 7 . Above the third staff are four measures with the chords G 7 , Dm 7 , G 7 , and C 6 . Above the fourth staff are four measures with the chords C 6 , F 7 , C 6 , and C 6 . The score ends with a double bar line.

Solos on 12 bar Blues

Musical notation for a 12 bar blues solo structure. The notation shows a treble clef and a 12 bar structure with rests in each bar. Above the first bar is the chord C 7 . Above the second bar is the chord F 7 . Above the third bar is the chord C 7 . Above the fourth bar is the chord G 7 . Above the fifth bar is the chord F 7 . Above the sixth bar is the chord C 7 . The structure ends with a double bar line.

Creole Love Call arr. (B \flat)

1/4=80

Duke Ellington, Bubber Miley, Rudy Jackson
(1927)

Piano score for Creole Love Call arr. (B \flat). The score is in 4/4 time and consists of three systems of two staves each. The first system has a treble staff with a complex rhythmic pattern and a bass staff with a simpler accompaniment. Chords C 6 and C 7 are indicated above the first two measures. The second system continues the pattern with chords F 7 , F 7 , and C 6 . The third system features a more complex arrangement with chords G 7 , Dm 7 , G 7 , C 6 , F 7 , and C 6 . The first two measures of the third system are marked with a first ending bracket, and the second measure is marked with a second ending bracket. The piece concludes with a double bar line.

Solos on 12 bar Blues

Solos on 12 bar Blues chord chart. The chart is written on a single staff with a treble clef and a key signature of one flat. The chords are: C 7 (measures 1-4), F 7 (measures 5-6), C 7 (measures 7-8), G 7 (measures 9-10), F 7 (measures 11-12), and C 7 (measures 13-14). The piece ends with a double bar line.

Creole Love Call (E \flat)

1/4 80

Duke Ellington, Bubber Miley, Rudy Jackson
(1927)

Musical score for Creole Love Call (E \flat) in 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. A repeat sign follows. The second staff continues the melody with a quarter rest, eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The third staff continues with a quarter rest, eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The score includes various chords: G⁶, G⁷, C⁷, D⁷, Am⁷, and G⁶. The piece ends with a double bar line.

Solos on 12 bar Blues

Musical score for Solos on 12 bar Blues in 4/4 time. The score consists of a single staff of music. The staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a series of rests, indicating a solo section. The chords are G⁷, C⁷, G⁷, D⁷, C⁷, and G⁷. The piece ends with a double bar line.

Creole Love Call arr. (E \flat)

1/4 80

Duke Ellington, Bubber Miley, Rudy Jackson
(1927)

Chord progression for the first system: G 6 G 7

Chord progression for the second system: C 7 C 7 G 6

Chord progression for the third system: D 7 Am 7 D 7 G 6 C 7 | 1 G 6 | 2 G 6

The first system consists of two staves. The right staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a series of eighth-note chords: G 6 (G4, B4, D5), G 7 (G4, B4, D5, F#5), G 6 (G4, B4, D5), and G 7 (G4, B4, D5, F#5). The left staff has a bass clef and a key signature of one sharp. It features a bass line with eighth notes: G3, B3, D4, G3, B3, D4, G3, B3, D4, G3, B3, D4.

The second system also consists of two staves. The right staff has a treble clef, a key signature of one sharp, and a 4/4 time signature. It begins with a series of eighth-note chords: C 7 (C4, E4, G4, Bb4), C 7 (C4, E4, G4, Bb4), and G 6 (G4, B4, D5). The left staff has a bass clef and a key signature of one sharp. It features a bass line with eighth notes: G3, B3, D4, G3, B3, D4, G3, B3, D4, G3, B3, D4.

The third system consists of two staves. The right staff has a treble clef, a key signature of one sharp, and a 4/4 time signature. It begins with a series of eighth-note chords: D 7 (D4, F#4, A4, C#5), Am 7 (A3, C4, E4, Gb4), D 7 (D4, F#4, A4, C#5), G 6 (G4, B4, D5), C 7 (C4, E4, G4, Bb4), and G 6 (G4, B4, D5). The left staff has a bass clef and a key signature of one sharp. It features a bass line with eighth notes: G3, B3, D4, G3, B3, D4, G3, B3, D4, G3, B3, D4.

Solos on 12 bar Blues

Chord progression for the solo line: G 7 C 7 G 7 D 7 C 7 G 7

The solo line consists of a single staff with a treble clef, a key signature of one sharp, and a 4/4 time signature. It begins with a series of eighth-note chords: G 7 (G4, B4, D5, F#5), C 7 (C4, E4, G4, Bb4), G 7 (G4, B4, D5, F#5), D 7 (D4, F#4, A4, C#5), C 7 (C4, E4, G4, Bb4), and G 7 (G4, B4, D5, F#5).

Creole Love Call

Verse

Bb ⁶	Bb ⁶	Bb ⁷	Bb ⁷
Eb ⁷	Eb ⁷	Eb ⁷	Bb ⁶
F ⁷	Cm ⁷ F ⁷	Bb ⁶ Eb ⁷	Bb ⁶

Solos

Bb ⁷	Bb ⁷	Bb ⁷	Bb ⁷
Eb ⁷	Eb ⁷	Bb ⁷	Bb ⁷
F ⁷	Eb ⁷	Bb ⁷	Bb ⁷

Creole Love Call

(Lyrics: Cab Calloway)

When the days are sad and long,
I just keep wandering on,
To the place I hear a call,
Because the one I love is there;
Back to the fields of cotton
To hear a Creole love song.

When the days are sad and long,
I just keep wandering on,
To the place I hear a call,
Because the one I love is there;
Back to the fields of cotton
To hear a Creole love song.

(Lyrics: Lorraine Feather)

A suitcase open on the floor,
In room eleven eighty four,
Your picture lying by the phone,
It's close to morning and I'm lonely
No one around to care,
So I stare at these walls.

The moon is misty and gray,
It never seems so far away.
I touch you again,
But not tomorrow.
Then face to face we'll lie,
Goodbye, just a memory.

I know some people here in town,
And they were showing me around,
They knew the happening place to go,
We laughed and got a little lowdown.
But now I want you near
Baby, hear my love call.

A suitcase open on the floor,
In room eleven eighty four.
I know as I lie very still,
I dreamt your scent was on the pillow.
Too soon to disappear,
Baby, hear my love call.

C

Delta Bound

1934

Alex Hill

♩ = 75

A Fm Fdim Bbm F

Down on the del-ta where there is shel-ter no hel-ter skel-ter no blues a-round. That's why I'm

5 Db7 C7 F Bbm F C7

hom-ing I'm tired of roam-ing I'm del-ta bound. When night is

A' Fm Fdim Bbm F

fal-ling my del-ta's cal-ling and keep on cal-ling I'm go-ing down. I'm on my

13 Db7 C7 F Bbm F F7

way now, most an-y day now I'm del-ta bound.

B Bb Bdim F F7

Ev-ry time I close my eyes I seem to see Lou-is-i-an-a.

21 Bb Bdim F C7

I can hear the folks down there sing-ing in their free and ea-sy man-ner. I've been a

A Fm Fdim Bbm F

rov-er but now that's ov-er kneedeep in clov-er I'll soon be found. I'm on my

29 Db7 C7 F Bbm F (C7)

way now most a-ny day now I'm del-ta bound. Down on the

B♭

Delta Bound

1934

Alex Hill

♩ = 75

A Gm Gdim Cm G



Down on the del-ta where there is shel-ter no hel-ter skel-ter no blues a-round. That's why I'm

E♭7 D7 G Cm G D7



hom-ing I'm tired of roam-ing I'm del-ta bound. When night is

A' Gm Gdim Cm G



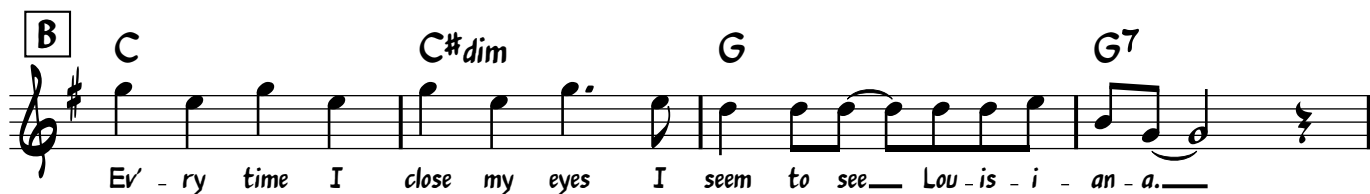
fal-ling my del-ta's cal-ling and keep on cal-ling I'm go-ing down. I'm on my

E♭7 D7 G Cm G G7



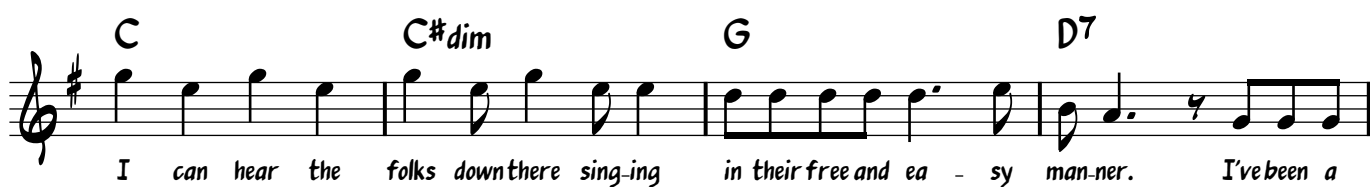
way now, most an-y day now I'm del-ta bound.

B C C#dim G G7



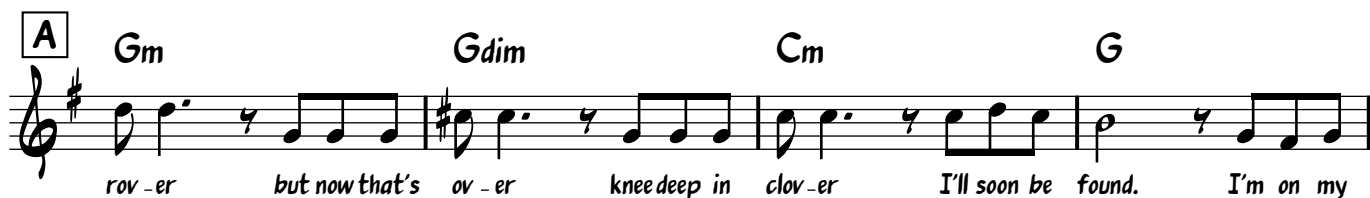
Ev-ry time I close my eyes I seem to see Lou-is-i-an-a.

C C#dim G D7



I can hear the folks down there sing-ing in their free and ea-sy man-ner. I've been a

A Gm Gdim Cm G



rov-er but now that's ov-er knee deep in clov-er I'll soon be found. I'm on my

E♭7 D7 G Cm G (D7)



way now most a-ny day now I'm del-ta bound. Down on the

E♭

Delta Bound

1934

Alex Hill

♩ = 75

A Dm Ddim Gm D

Down on the del-ta where there is shel-ter no hel-ter skel-ter no blues a-round. That's why I'm

B♭7 A7 D Gm D A7

hom-ling I'm tired of roam-ing I'm del-ta bound. When night is

A' Dm Ddim Gm D

fal-ling my del-ta's cal-ling and keep on cal-ling I'm go-ing down. I'm on my

B♭7 A7 D Gm D D7

way now, most an-y day now I'm del-ta bound.

B G G#dim D D7

Ev-ry time I close my eyes I seem to see Lou-is-i-an-a.

G G#dim D A7

I can hear the folks down there sing-ing in their free and ea-sy man-ner. I've been a

A Dm Ddim Gm D

rov-er but now that's ov-er knee deep in clov-er I'll soon be found. I'm on my

B♭7 A7 D Gm D (A7)

way now most a-ny day now I'm del-ta bound. Down on the

Delta Bound

Alex Hill 1934

A

Fm	F ^o	B ^b m	F
D ^b 7	C7	F B ^b m	F C7

A'

Fm	F ^o	B ^b m	F
D ^b 7	C7	F B ^b m	F F7

B

B ^b	B ^o	F	F7
B ^b	B ^o	F	C7

A

Fm	F ^o	B ^b m	F
D ^b 7	C7	F B ^b m	F (C7)

Delta Bound

- A** Down on the delta
where there is shelter
no helter skelter
no blues around.
That's why I'm homing
I'm tired of roaming
I'm delta bound.
- A'** When night is falling
my delta's calling
and keep on calling
I'm going down.
I'm on my way now,
most any day now
I'm delta bound.
- B** Ev'ry time I close my eyes
I seem to see Louisiana.
I can hear the folks down there singing
in their free and easy manner.
- A** I've been a rover
but now that's over
knee deep in clover
I'll soon be found.
I'm on my way now
most any day now
I'm delta bound.

C Instruments

Happy Birthday

In C

C G⁷ C F C G⁷ C

In B \flat

B \flat F⁷ B \flat E \flat B \flat F⁷ B \flat

In F

F C⁷ F B \flat F C⁷ F

B \flat Instruments

Happy Birthday

In C

Musical notation for Happy Birthday in C major, 3/4 time signature. The melody is written on a treble clef staff with a key signature of one sharp (F#). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Chords are indicated above the staff: D (over C4), A7 (over D4), D (over F#4), G (over G4), D (over A4), A7 (over B4), D (over C5).

In B \flat

Musical notation for Happy Birthday in B-flat major, 3/4 time signature. The melody is written on a treble clef staff with a key signature of two flats (B \flat , E \flat). The notes are: B \flat 3, C4, D4, E \flat 4, F4, G4, A4, B \flat 5, A4, G4, F4, E \flat 4, D4, B \flat 3. Chords are indicated above the staff: C (over B \flat 3), G7 (over C4), C (over E \flat 4), F (over F4), C (over A4), G7 (over B \flat 5), C (over B \flat 5).

In F

Musical notation for Happy Birthday in F major, 3/4 time signature. The melody is written on a treble clef staff with a key signature of one flat (B \flat). The notes are: F3, G3, A3, B \flat 3, C4, D4, E4, F4, E4, D4, C4, B \flat 3, A3, G3, F3. Chords are indicated above the staff: G (over F3), D7 (over G3), G (over B \flat 3), C (over C4), G (over E4), D7 (over F4), G (over G4).

E♭ Instruments

Happy Birthday

In C

Musical notation for Happy Birthday in C major, 3/4 time signature. The melody is written on a treble clef staff with a key signature of two sharps (F# and C#). The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chords are indicated above the staff: A (measures 1-2), E7 (measure 3), A (measures 4-5), D (measures 6-7), A (measures 8-9), E7 (measure 10), A (measures 11-12).

In B♭

Musical notation for Happy Birthday in B♭ major, 3/4 time signature. The melody is written on a treble clef staff with a key signature of two flats (B♭ and E♭). The notes are: B♭4 (quarter), C5 (quarter), D5 (quarter), E♭5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B♭5 (quarter), A5 (quarter), G5 (quarter), F5 (quarter), E♭5 (quarter), D5 (quarter), C5 (quarter), B♭4 (quarter). Chords are indicated above the staff: G (measures 1-2), D7 (measure 3), G (measures 4-5), C (measures 6-7), G (measures 8-9), D7 (measure 10), G (measures 11-12).

In F

Musical notation for Happy Birthday in F major, 3/4 time signature. The melody is written on a treble clef staff with a key signature of one flat (B♭). The notes are: F4 (quarter), G4 (quarter), A4 (quarter), B♭4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B♭4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Chords are indicated above the staff: D (measures 1-2), A7 (measure 3), D (measures 4-5), G (measures 6-7), D (measures 8-9), A7 (measure 10), D (measures 11-12).

Happy Birthday

in C

C	G ⁷	G ⁷	C
C	F	C G ⁷	C

in B^b

B ^b	F ⁷	F ⁷	B ^b
B ^b	E ^b	B ^b F ⁷	B ^b

in F

F	C ⁷	C ⁷	F
F	B ^b	F C ⁷	F

Happy Birthday

Happy Birthday to You
Happy Birthday to You
Happy Birthday Dear [name]
Happy Birthday to You.

From good friends and true,
From old friends and new,
May good luck go with you,
And happiness too.

Zum Geburtstag viel Glück!
Zum Geburtstag viel Glück!
Zum Geburtstag liebe(r) ... [name]
Zum Geburtstag viel Glück!

C

Diga Diga Doo

1928

Text: Dorothy Fields

Music: Jimmy McHugh

♩ = 160

Gm

Zu - lu man is feel - in blue Hear his heart beat a lit - tle ta - too

Gm D7 Gm D7 Gm

di - ga di - ga doo di - ga doo doo di - ga di - ga doo di - ga doo

Gm

You love me and I love you And when you love it is nat - u - ral to

Gm D7 Gm D7 Gm

di - ga di - ga doo di - ga doo doo di - ga di - ga doo di - ga doo

F7 Bb6

I'm so ve - ry di - ga di - ga doo by na - ture

G7 Cm7 D7

If you don't say di - ga di - ga to your mate you're gon - na loose a pa - pa So

Gm

let those fun - ny peo - ple smile How can there be a Vir - gin Isle with

Gm D7 Gm D7 Gm

di - ga di - ga doo di - ga doo doo di - ga di - ga doo di - ga doo

B \flat high

Diga Diga Doo

1928

Text: Dorothy Fields

Music: Jimmy McHugh

$\text{♩} = 160$

Am

Zu - lu man is feel - in blue Hear his heart beat a lit - tle ta - too

Am E7 Am E7 Am

di - ga di - ga doo di - ga doo doo di - ga di - ga doo di - ga doo

Am

You love me and I love you And when you love it is nat - u - ral to

Am E7 Am E7 Am

di - ga di - ga doo di - ga doo doo di - ga di - ga doo di - ga doo

G7 C6

I'm so ve - ry di - ga di - ga doo by na - ture

A7 Dm7 E7

If you don't say di - ga di - ga to your mate you're gon - na loose a pa - pa So

Am

let those fun - ny peo - ple smile How can there be a Vir - gin Isle with

Am E7 Am E7 Am

di - ga di - ga doo di - ga doo doo di - ga di - ga doo di - ga doo

B \flat low

Diga Diga Doo

1928

Text: Dorothy Fields

Music: Jimmy McHugh

$\text{♩} = 160$

Am

Zu - lu man is feel - in blue Hear his heart beat a lit - tle ta - too

Am E7 Am E7 Am

di - ga di - ga doo di - ga doo doo di - ga di - ga doo di - ga doo

Am

You love me and I love you And when you love it is nat - u - ral to

Am E7 Am E7 Am

di - ga di - ga doo di - ga doo doo di - ga di - ga doo di - ga doo

G7 C6

I'm so ve - ry di - ga di - ga doo by na - ture

A7 Dm7 E7

If you don't say di - ga di - ga to your mate you're gon - na loose a pa - pa So

Am

let those fun - ny peo - ple smile How can there be a Vir - gin Isle with

Am E7 Am E7 Am

di - ga di - ga doo di - ga doo doo di - ga di - ga doo di - ga doo

E♭

Diga Diga Doo

1928

Text: Dorothy Fields

Music: Jimmy McHugh

♩ = 160

Em

Zu - lu man is feel - in blue Hear his heart beat a lit - tle ta - too

Em B7 Em B7 Em

di - ga di - ga doo di - ga doo doo di - ga di - ga doo di - ga doo

Em

You love me and I love you And when you love it is nat - u - ral to

Em B7 Em B7 Em

di - ga di - ga doo di - ga doo doo di - ga di - ga doo di - ga doo

D7 G6

I'm so ve - ry di - ga di - ga doo by na - ture

E7 Am7 B7

If you don't say di - ga di - ga to your mate you're gon - na loose a pa - pa So

Em

let those fun - ny peo - ple smile How can there be a Vir - gin Isle with

Em B7 Em B7 Em

di - ga di - ga doo di - ga doo doo di - ga di - ga doo di - ga doo

Diga Diga Doo

Dorothy Fields / Jimmy McHugh 1928

A

Gm	Gm	Gm	Gm
Gm D ⁷	Gm	Gm D ⁷	Gm

A'

Gm	Gm	Gm	Gm
Gm D ⁷	Gm	Gm D ⁷	Gm

B

F ⁷	F ⁷	Bb ⁶	Bb ⁶
G ⁷	G ⁷	Cm ⁷	D ⁷

A

Gm	Gm	Gm	Gm
Gm D ⁷	Gm	Gm D ⁷	Gm

Diga Diga Doo

- A** Zulu man is feelin blue
Hear his heart beat a little tatoo
diga diga doo diga doo doo
diga diga doo diga doo
- A'** You love me and I love you
And when you love it is natural to
diga diga doo diga doo doo
diga diga doo diga doo
- B** I'm so very diga diga doo by nature
If you don't say diga diga to your mate you're
gonna loose a papa, so
- A** Let those funny people smile
How can there be a Virgin Isle with
diga diga doo diga doo doo
diga diga doo diga doo

C

Bellamina

~1925

trad.

♩ = 180

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Chords: Bb (measures 2-3), F7 (measures 4-5). The melody consists of quarter and eighth notes.

Musical staff 2: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Chords: F7 (measures 1-2), Bb (measures 3-4). The melody consists of quarter and eighth notes.

Musical staff 3: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Chords: Bb7 (measures 1-2), Eb (measures 3-4), F7 (measures 5-6), Bb (measures 7-8). The melody consists of eighth and quarter notes. A triplet of eighth notes is marked in the final measure.

Musical staff 4: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Chords: Bb7 (measures 1-2), Eb (measures 3-4), F7 (measures 5-6), Bb (measures 7-8). The melody consists of eighth and quarter notes. The piece ends with a double bar line and a repeat sign, with '8x' written above it.

B♭

Bellamina

~1925

trad.

♩ = 180



E♭

Bellamina

~1925

trad.

♩ = 180



Bellamina

Bb	Bb	Bb	F7
F7	F7	F7	Bb
Bb7	Eb	F7	Bb
Bb7	Eb	F7	Bb

Bellamina

1 Belamina, Belamina,
Belamina's in the harbour
Belamina, Belamina,
Belamina's in the harbour

Put the Belamina on the dock
And paint the Belamina black, black, black
Put the Belamina on the dock
And paint the Belamina black.

2 Well the Mystery, oh the Mystery,
she was always carrying whisky
Oh the Mystery, yeah the Mystery,
she was always carrying whisky

Put the Mystery on the dock,
And paint the Mystery black, black black,
Put the Mystery on the dock
And paint the Mystery black.

3 O Inagua, Lady 'Nagua,
she got stuck in New York Harbour
O Inagua, Lady 'Nagua,
she got stuck in New York Harbour

Put the 'Nagua on the dock,
And paint the 'Nagua black, black black,
Put the 'Nagua on the dock,
And paint the 'Nagua black.

C

Rosetta

Earl Hines

♩ = 175

A F E7 Eb7 D7

G7 C7 F6 Gm7 C7

A F E7 Eb7 D7

G7 C7 F B° E7

B Am E7 Am Dm7 G7

CΔ G7 Gm7 C7

A F E7 Eb7 D7

G7 C7 F6 Gm7 C7

B♭

Rosetta

Earl Hines

♩ = 175

The musical score for 'Rosetta' by Earl Hines is presented in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 175. The score consists of eight systems, each with a melodic line and a guitar chord line. The first system is marked with a boxed 'A' and contains chords G, F#7, F7, and E7. The second system contains chords A7, D7, G6, Am7, and D7. The third system is marked with a boxed 'A' and contains chords G, F#7, F7, and E7. The fourth system contains chords A7, D7, G, C#°, and F#7. The fifth system is marked with a boxed 'B' and contains chords Bm, F#7, Bm, Em7, and A7. The sixth system contains chords DΔ, A7, Am7, and D7. The seventh system is marked with a boxed 'A' and contains chords G, F#7, F7, and E7. The eighth system contains chords A7, D7, G6, Am7, and D7. The score concludes with a double bar line and repeat dots.

E♭

Rosetta

Earl Hines

♩ = 175

A D C#7 C7 B7

E7 A7 D6 Em7 A7

A D C#7 C7 B7

E7 A7 D G#° C#7

B F#m C#7 F#m Bm7 E7

AΔ E7 Em7 A7

A D C#7 C7 B7

E7 A7 D6 Em7 A7

Rosetta

Earl Hines

A	F	E ⁷	E ^{b7}	D ⁷
	G ⁷	C ⁷	F ⁶	Gm ⁷ C ⁷
A'	F	E ⁷	E ^{b7}	D ⁷
	G ⁷	C ⁷	F	B ⁰ E ⁷
B	Am	E ⁷	Am	Dm ⁷ G ⁷
	C ^Δ	G ⁷	Gm ⁷	C ⁷
A	F	E ⁷	E ^{b7}	D ⁷
	G ⁷	C ⁷	F ⁶	Gm ⁷ C ⁷

Rosetta

Earl Hines, Henri Wood

- A** Rosetta, my Rosetta,
in my heart, dear, there's no one but you.
- A'** You told me that you loved me,
Please don't leave me for somebody new.
- B** You made my whole life a dream;
I pray that you'll make it come true.
- A** Rosetta, sweet Rosetta
Please say that I'm just the one, dear, for you.