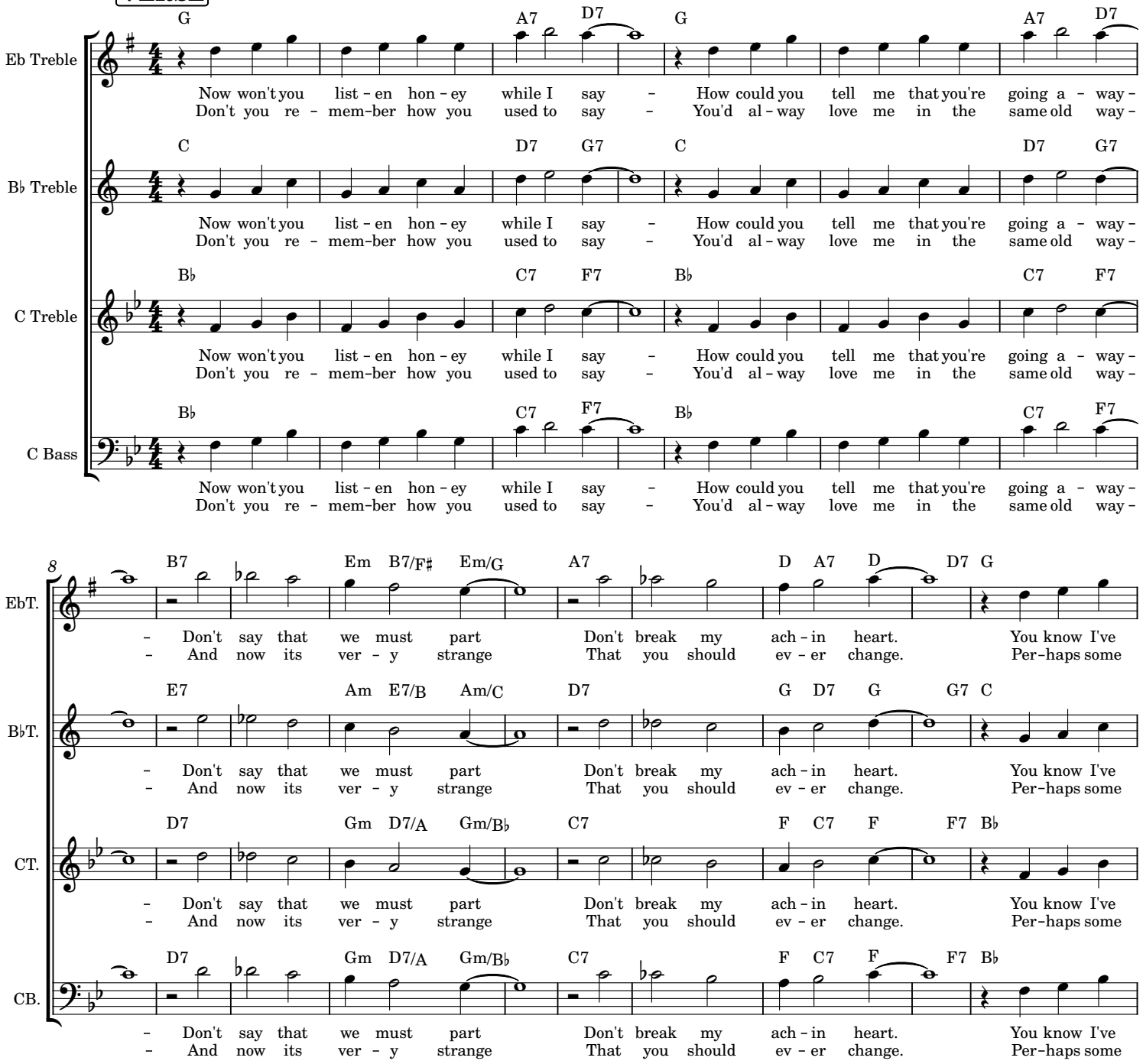
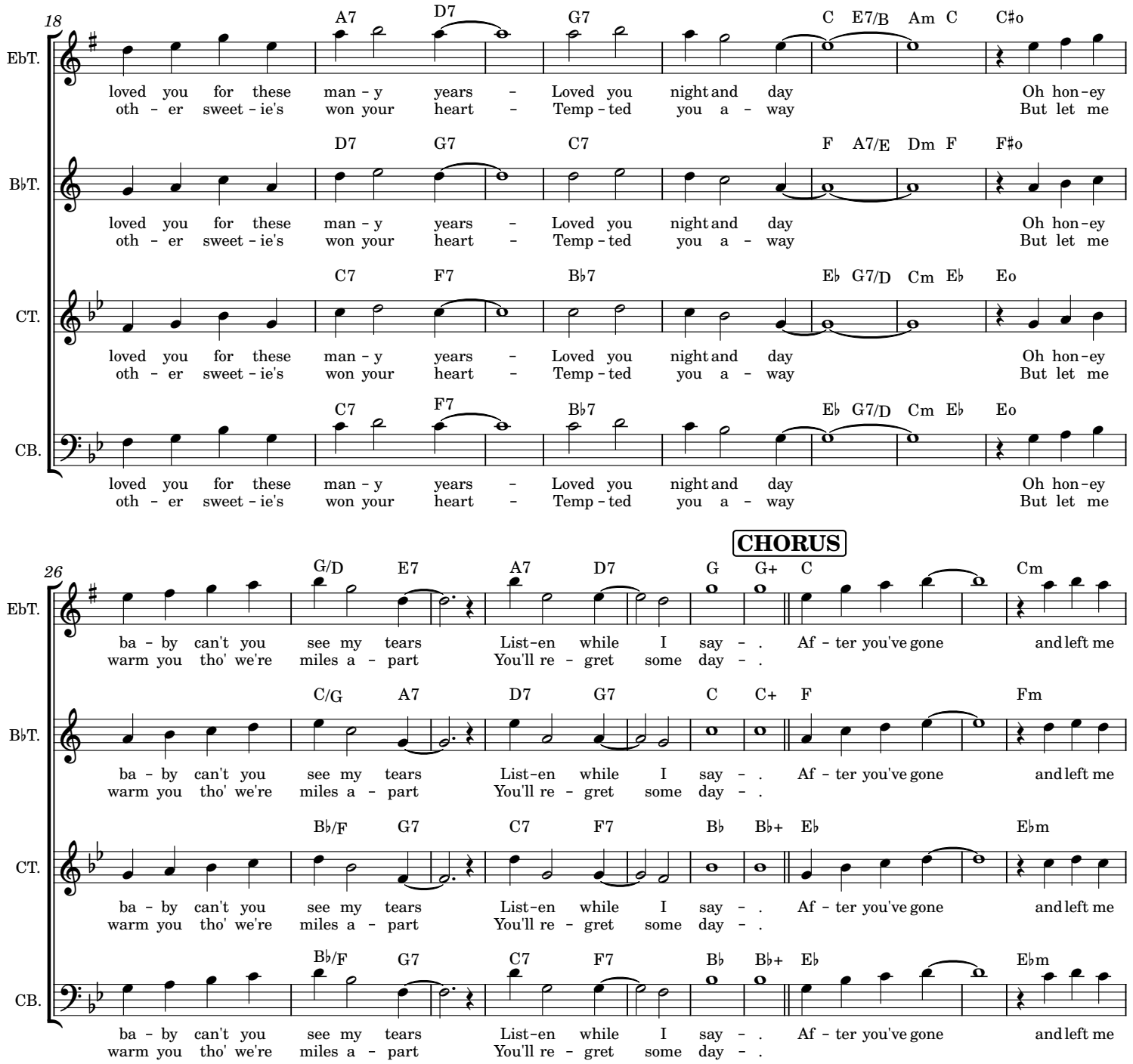
	Titel	C	Bb	Eb	LS	Text
A	After You've Gone	2	2	2		
	All Of Me	7	8	9		
B	Backwater Blues	14	15	16		
	Bei Mir Bist Du Schön	21	22	23		
	Bellamina	425	426	427		
	Bill Bailey, Won't You Please Come Home	29	31	33		
	Biscuit Roller	365	362	357		
	Blue Drag	37	38	39		
	Caravan	55	56	57		
C	Careless Love	62	63	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		

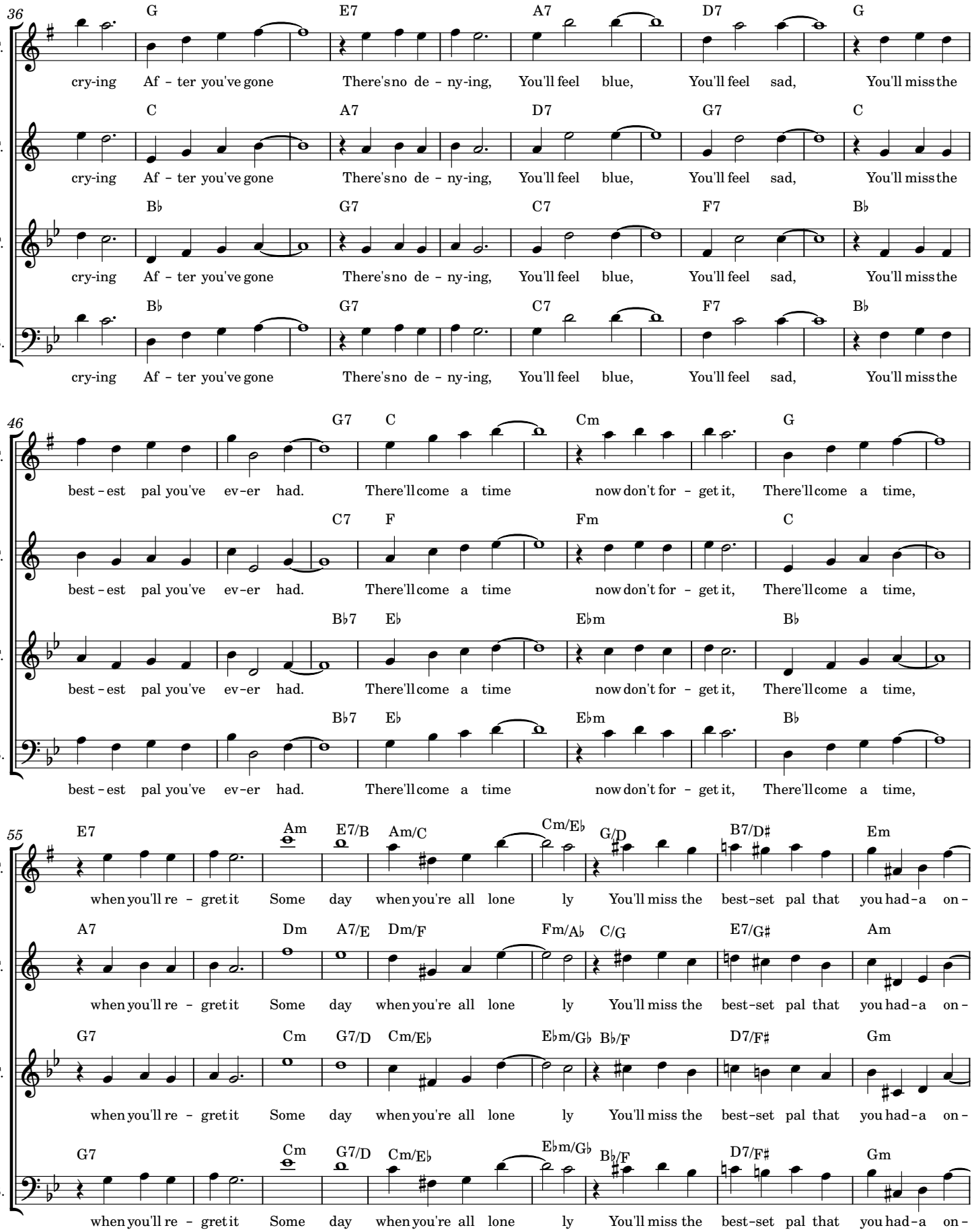
1 After You've Gone

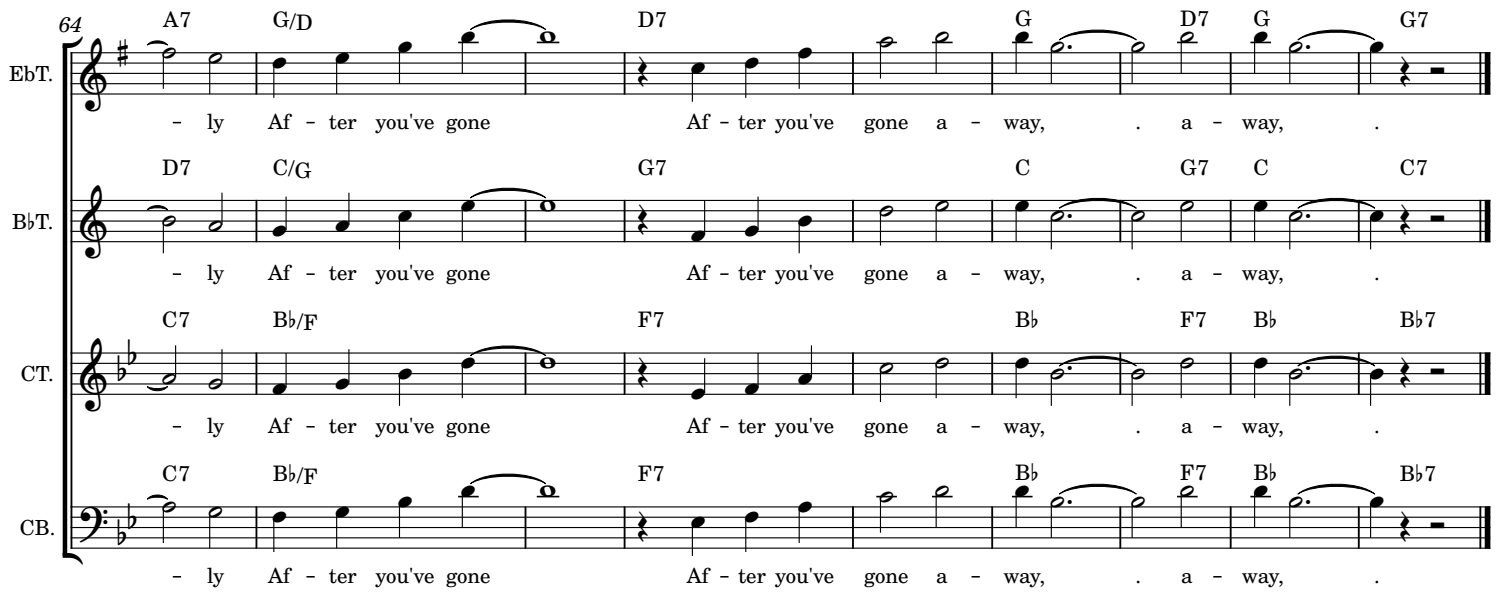
Turner Layton 1918

VERSE




18
EbT.
BbT.
CT.
CB.
A7 D7 G7 C E7/B Am C C♯o
D7 G7 C7 F A7/E Dm F F♯o
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
G/D E7 A7 D7 G G+ C Cm
C/G A7 D7 G7 C C+ F Fm
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
EbT.
BbT.
CT.
CB.
G E7 A7 D7 G
C A7 D7 G7 C
Bb G7 C7 F7 Bb
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
G7 C Cm G
C7 F Fm C
Bb7 Eb Ebm Bb
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
E7 Am E7/B Am/C Cm/Eb G/D B7/D# Em
A7 Dm A7/E Dm/F Fm/Ab C/G E7/G# Am
G7 Cm G7/D Cm/Eb Ebm/Gb Bb/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
EbT.
BbT.
CT.
CB.
A7 G/D D7 G D7 G G7
D7 C/G G7 C G7 C C7
C7 B♭/F F7 B♭ F7 B♭ B♭7
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

(Medium Swing) Turner Layton

A

B♭	C7 F7	B♭	C7 F7
D7	G-	C7	F7

B

B♭	C7 F7	B♭7	E♭G-/C-
Eo	B♭ G7	C7 F7	B♭ B♭+

C

E♭	E♭-6	B♭Δ	G7
C7	F7	B♭	B♭7
E♭	E♭-6	B♭Δ	G7
C-7 G7	C-7 E♭-6	B♭ D7	G- Eo
B♭	1. C7 F7	B♭	B♭7
	2. C- F9	Dø	G7
C-	F7	B♭	B♭

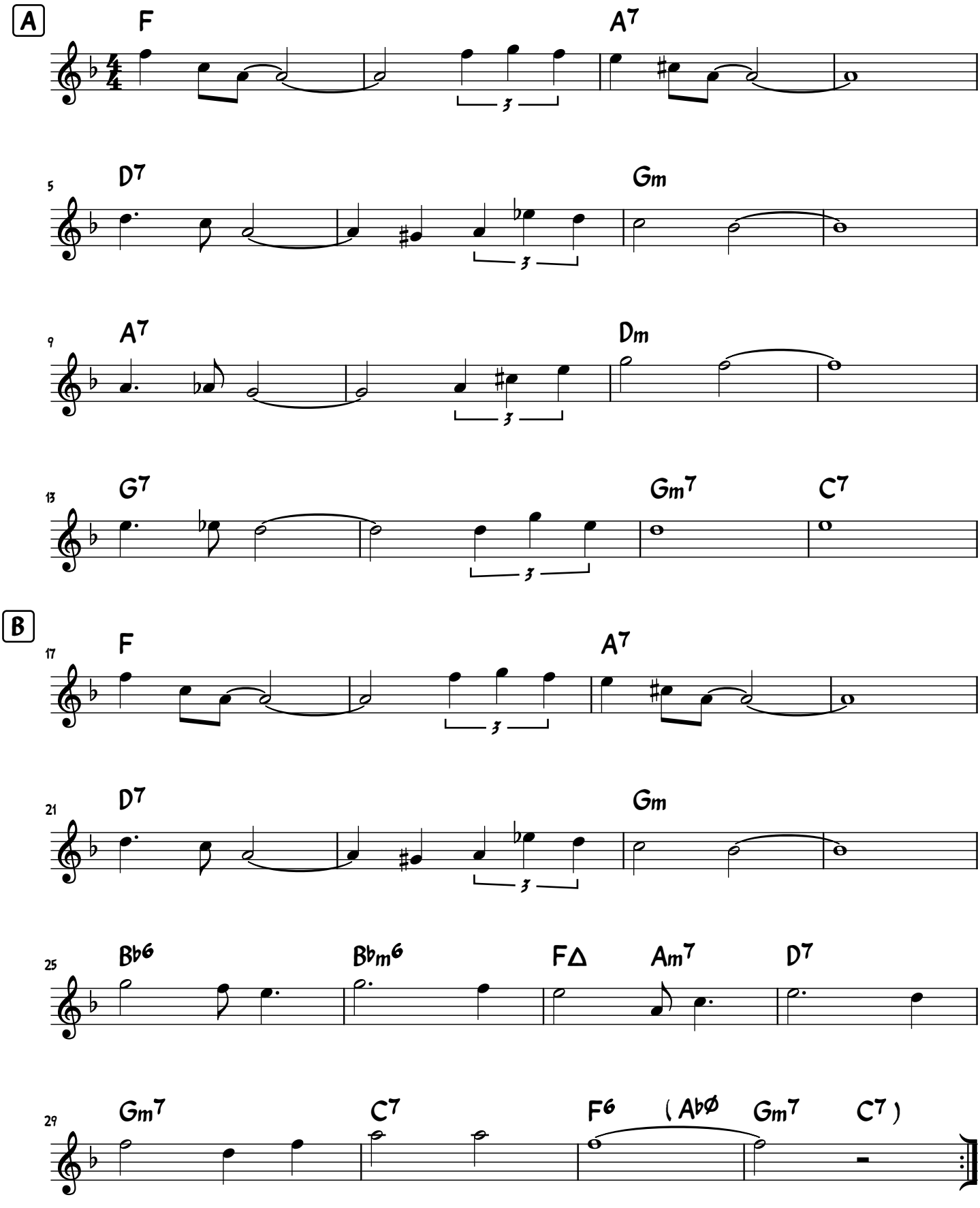
Made with iReal Pro

C

All Of Me

Gerald Marks

♩ = 130

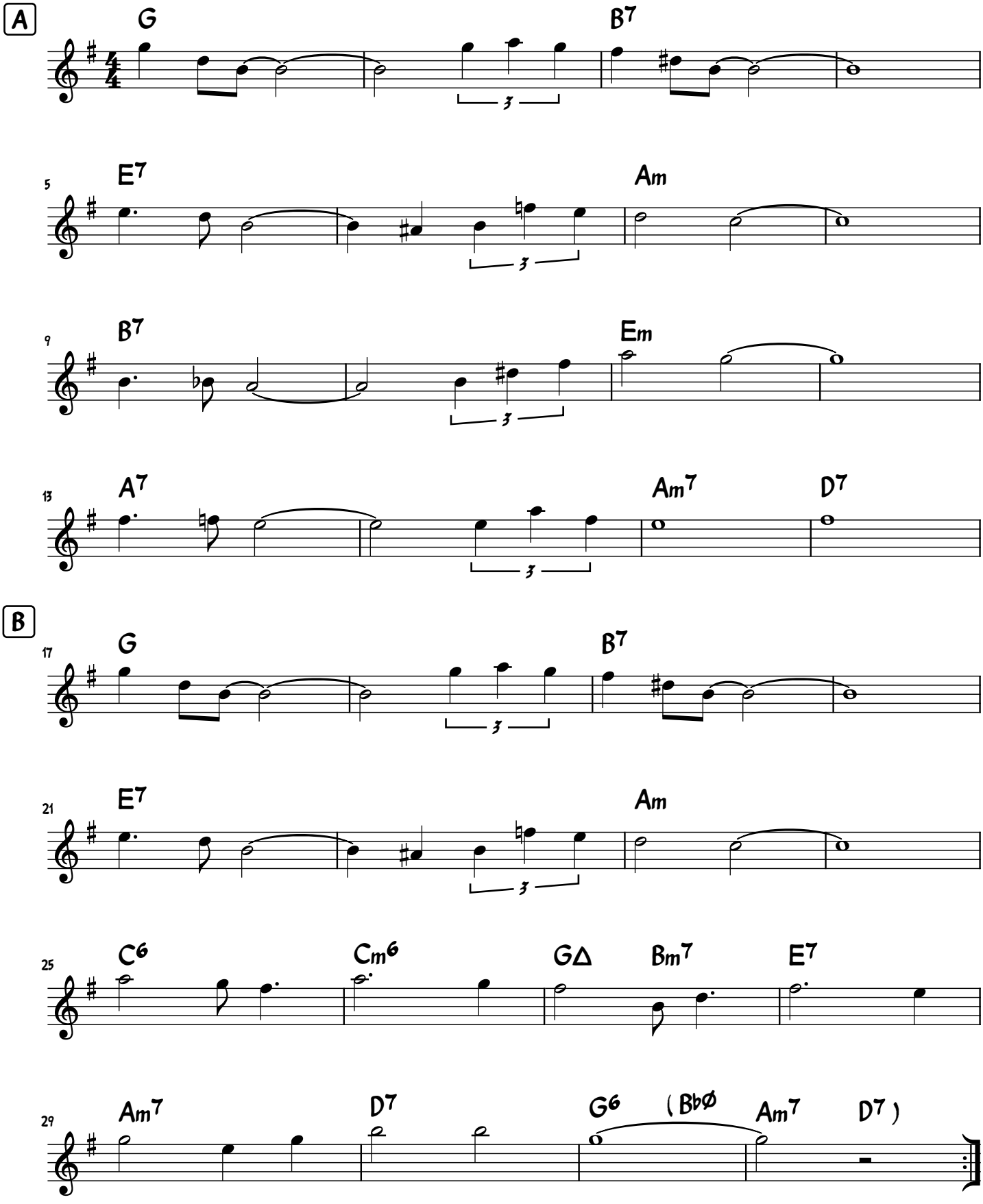


B♭

All Of Me

Gerald Marks

♩ = 130

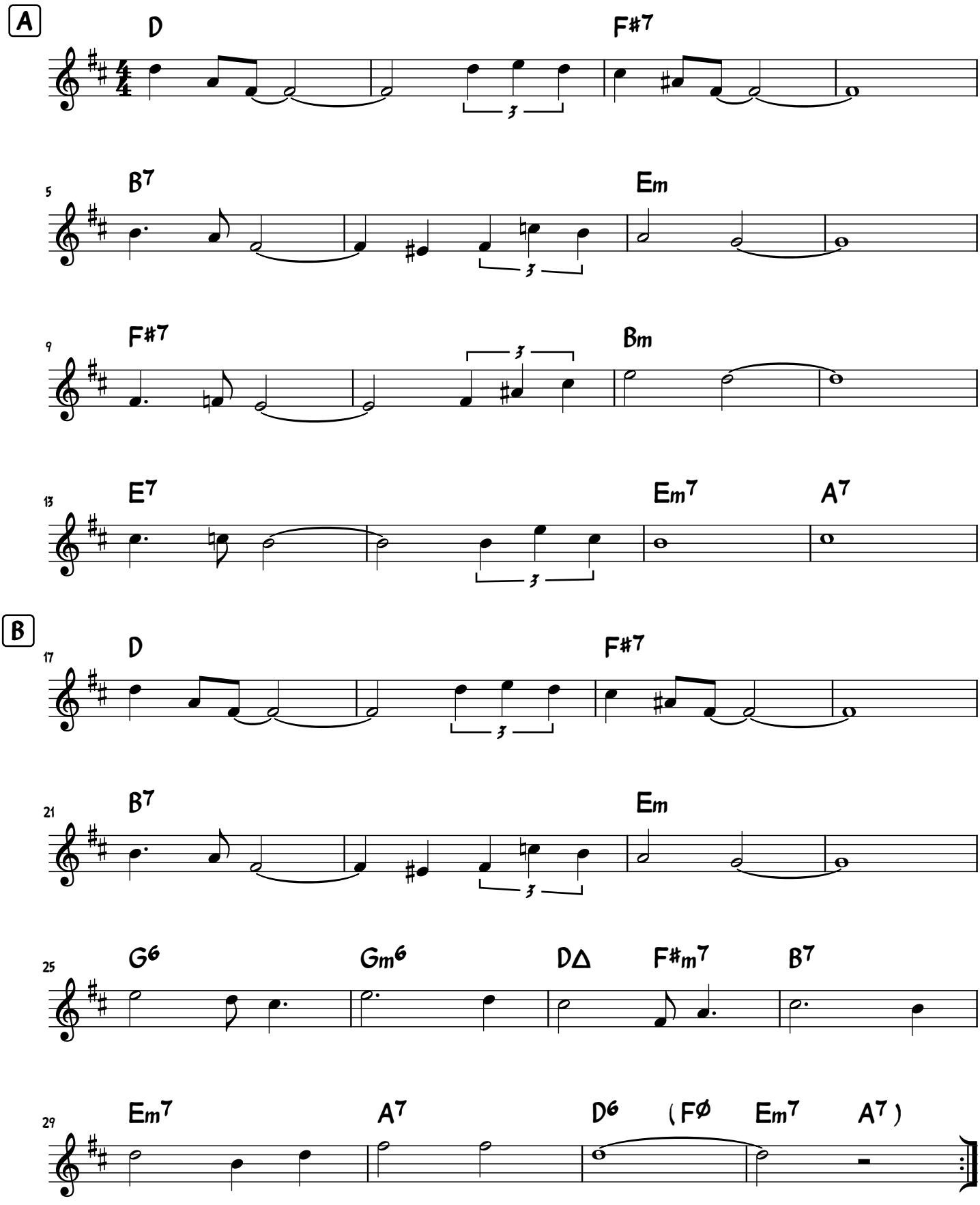


E♭

All Of Me

Gerald Marks

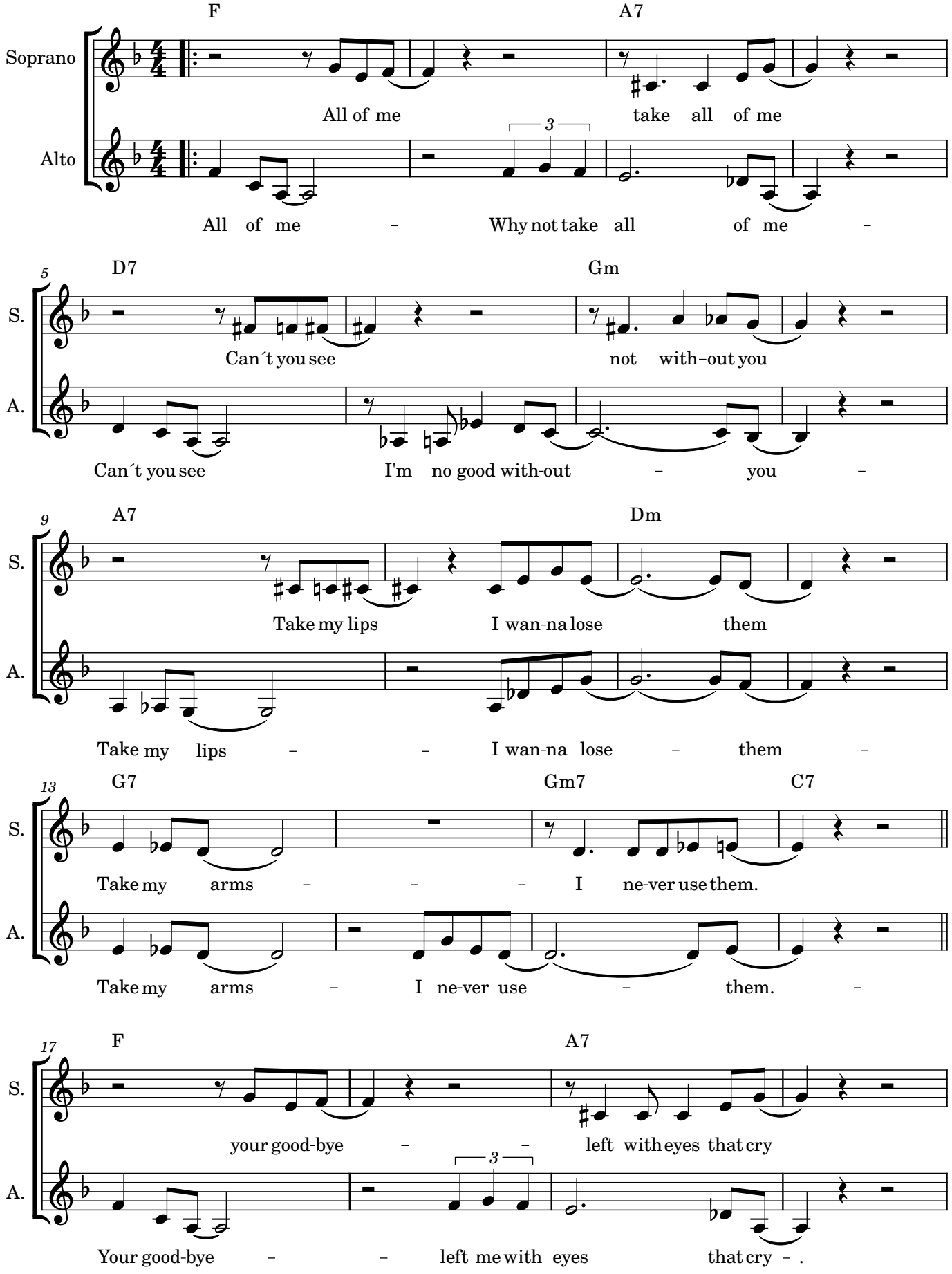
♩ = 130

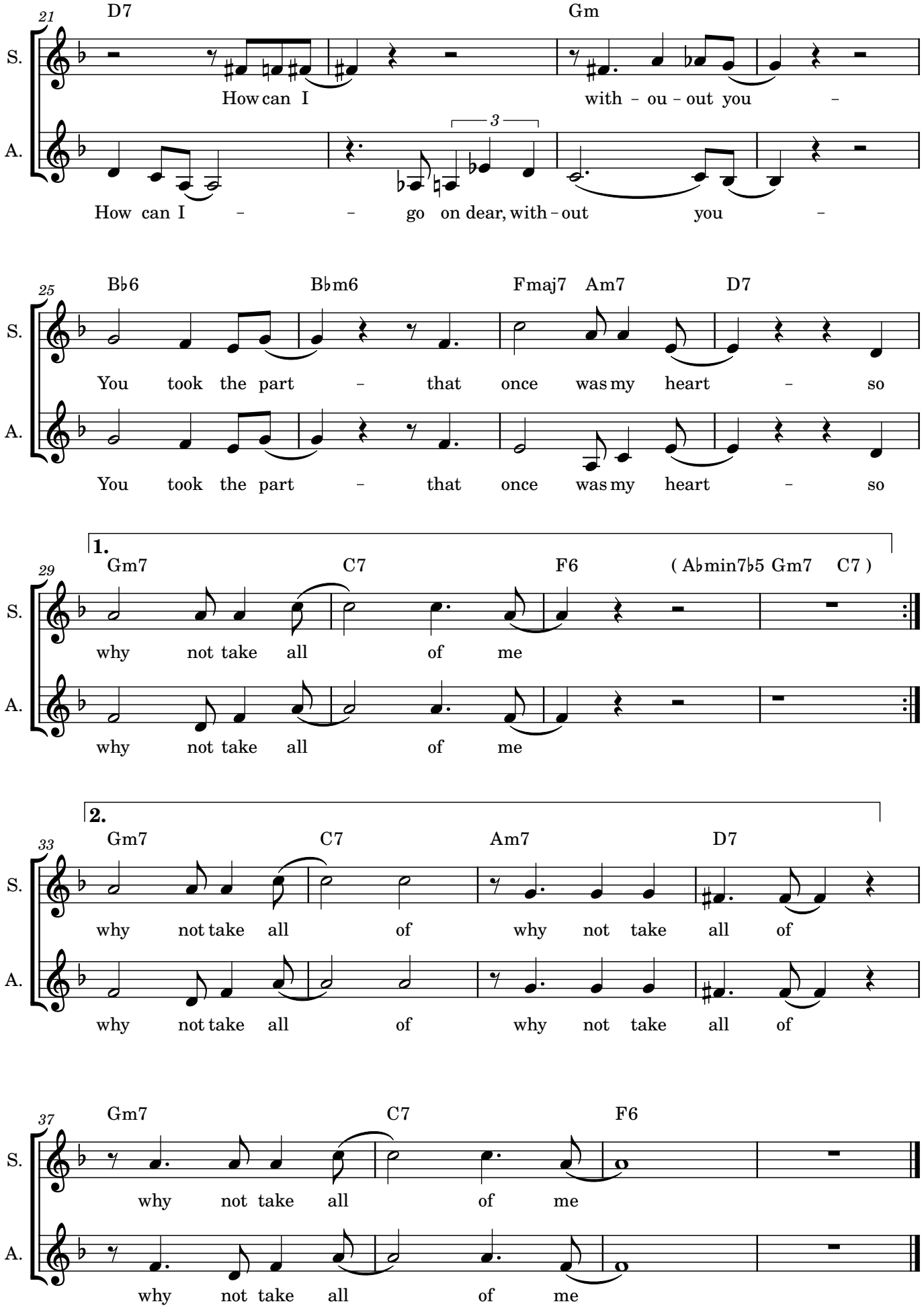


Open Swing Orchestra

All Of Me

Composer: Gerald Marks/Seymour Simons
Arranger: Mira Falk




21
D7
Gm
S.
A.
How can I
with - ou - out you -
3
How can I - - go on dear, with - out you -
25
B♭6
B♭m6
Fmaj7
Am7
D7
You took the part - that once was my heart - so
You took the part - that once was my heart - so
1.
29
Gm7
C7
F6
(A♭min7♭5 Gm7 C7)
why not take all of me
why not take all of me
2.
33
Gm7
C7
Am7
D7
why not take all of why not take all of
why not take all of why not take all of
37
Gm7
C7
F6
why not take all of me
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
$B\flat^6$	$B\flat m^6$	F^Δ Am^7	D^7
Gm^7	C^7	F^6 ($A\flat^o$	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

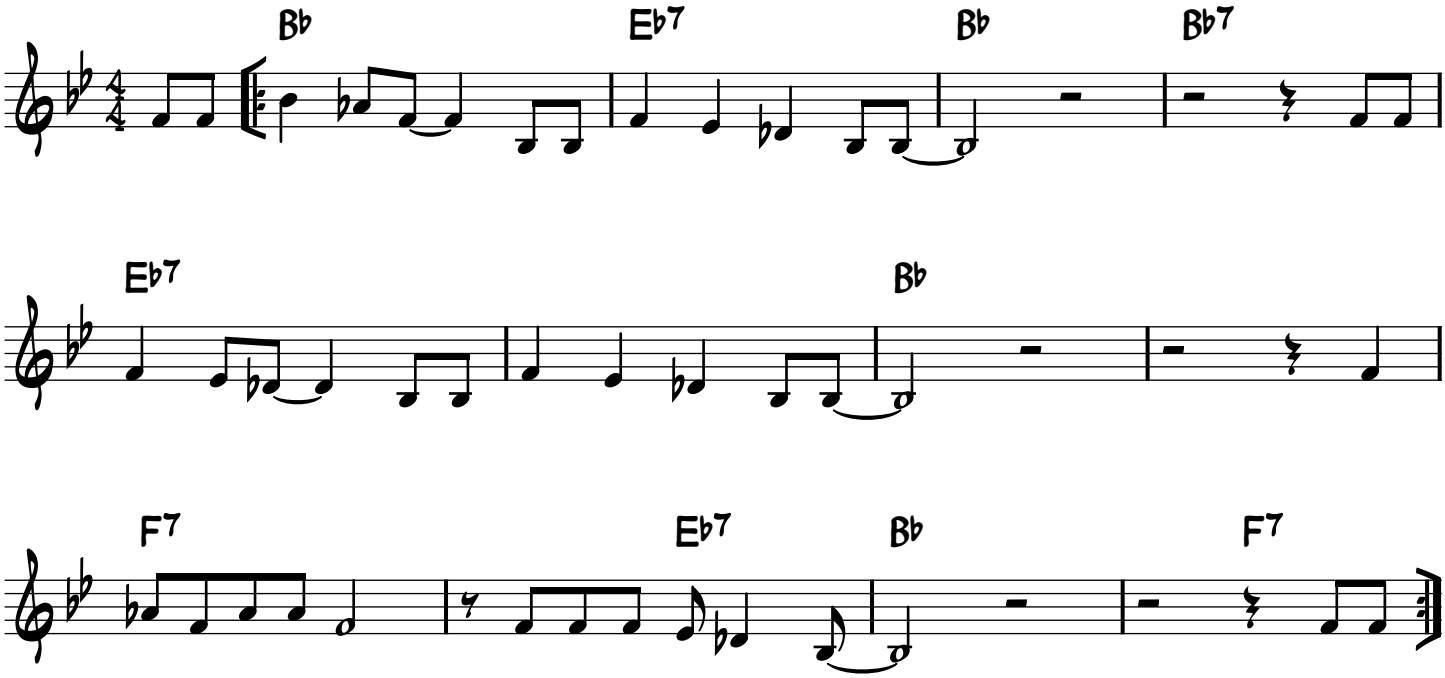
Your goodbye
left me with eyes that cry
How can I
get along without you
You took the part
that once was my heart
So why not, why not take all of me

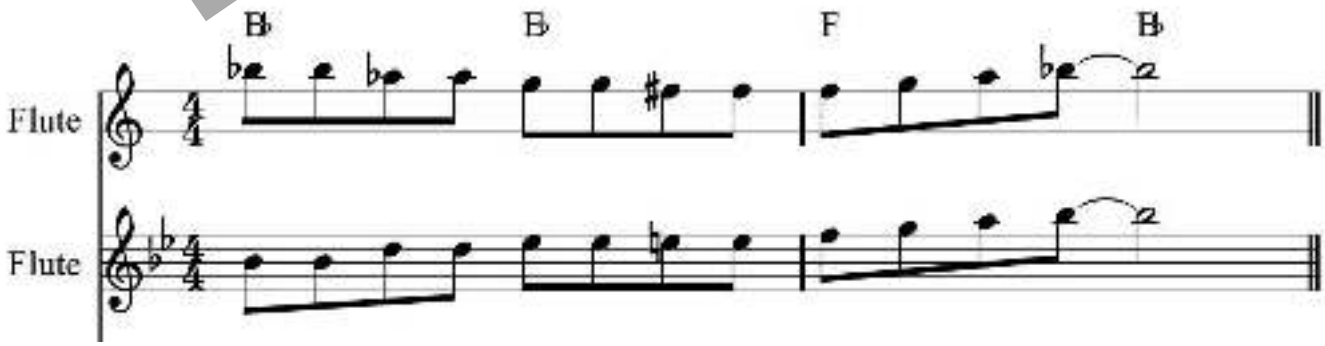
All of me
Come on get all of me
Can't you see
I'm just a mess without you
Take my lips
I wanna lose them
Get a piece of these arms
I'll never use them

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

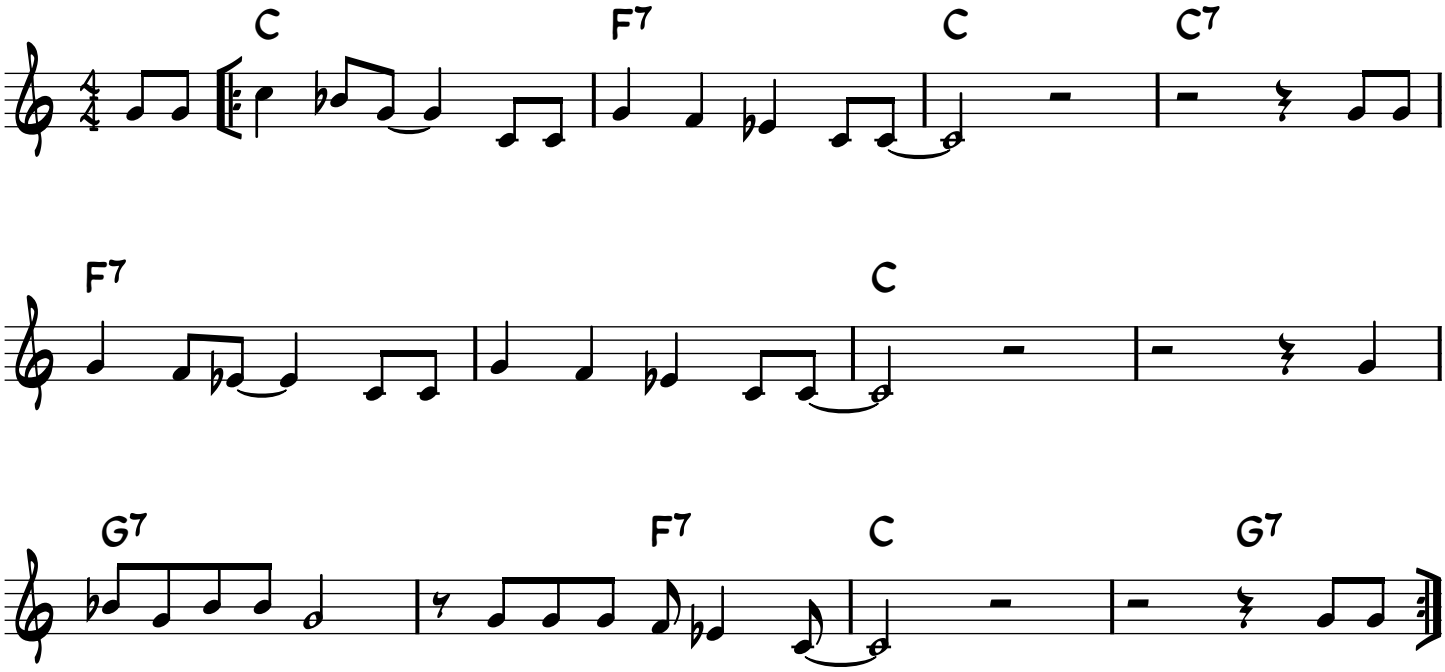
Backwater Blues

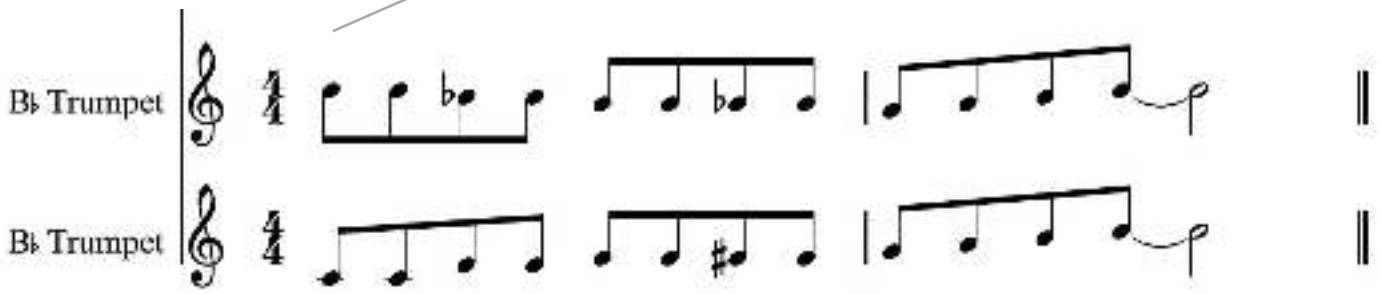




B♭

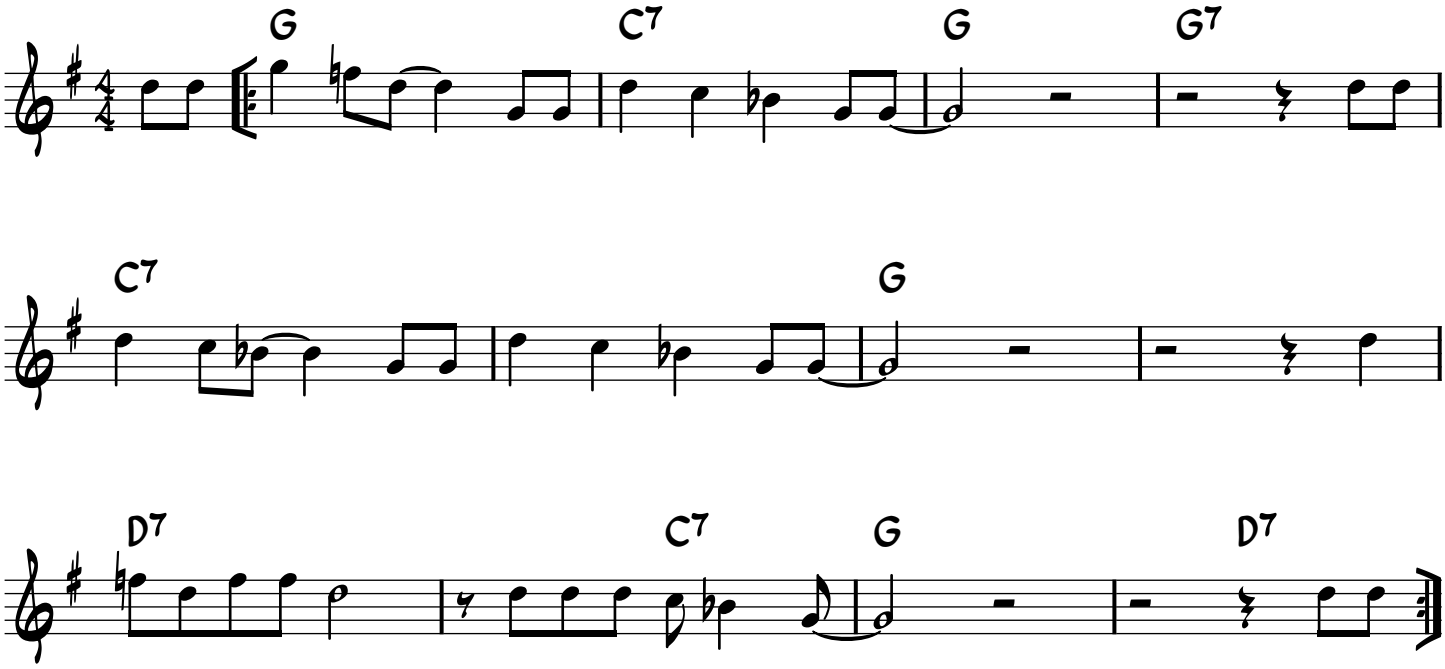
Backwater Blues

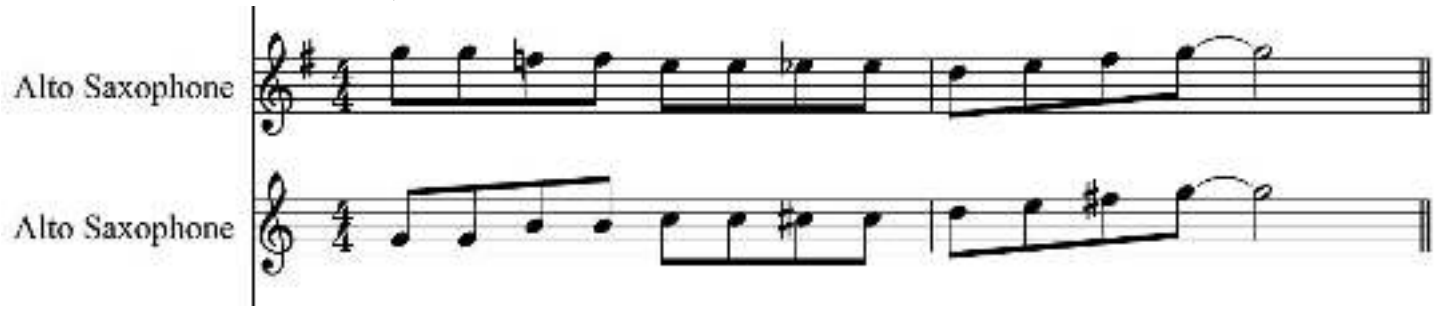




Eb

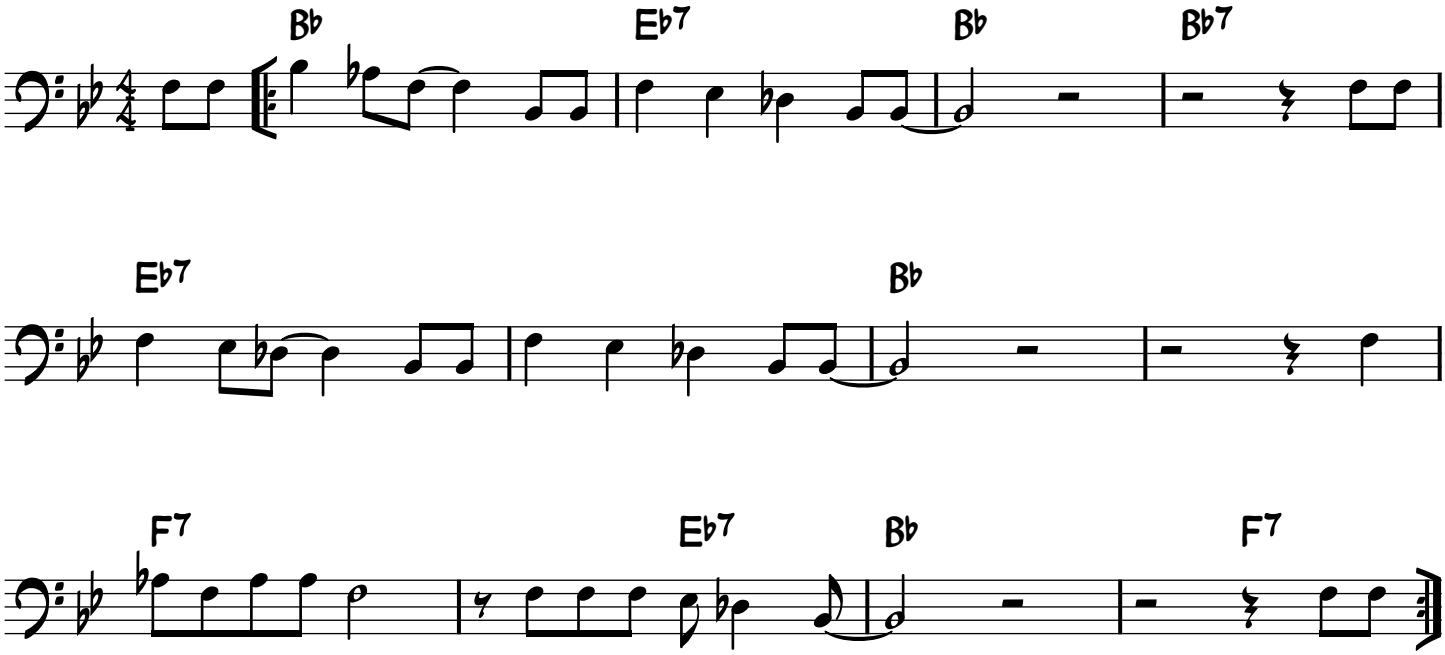
Backwater Blues





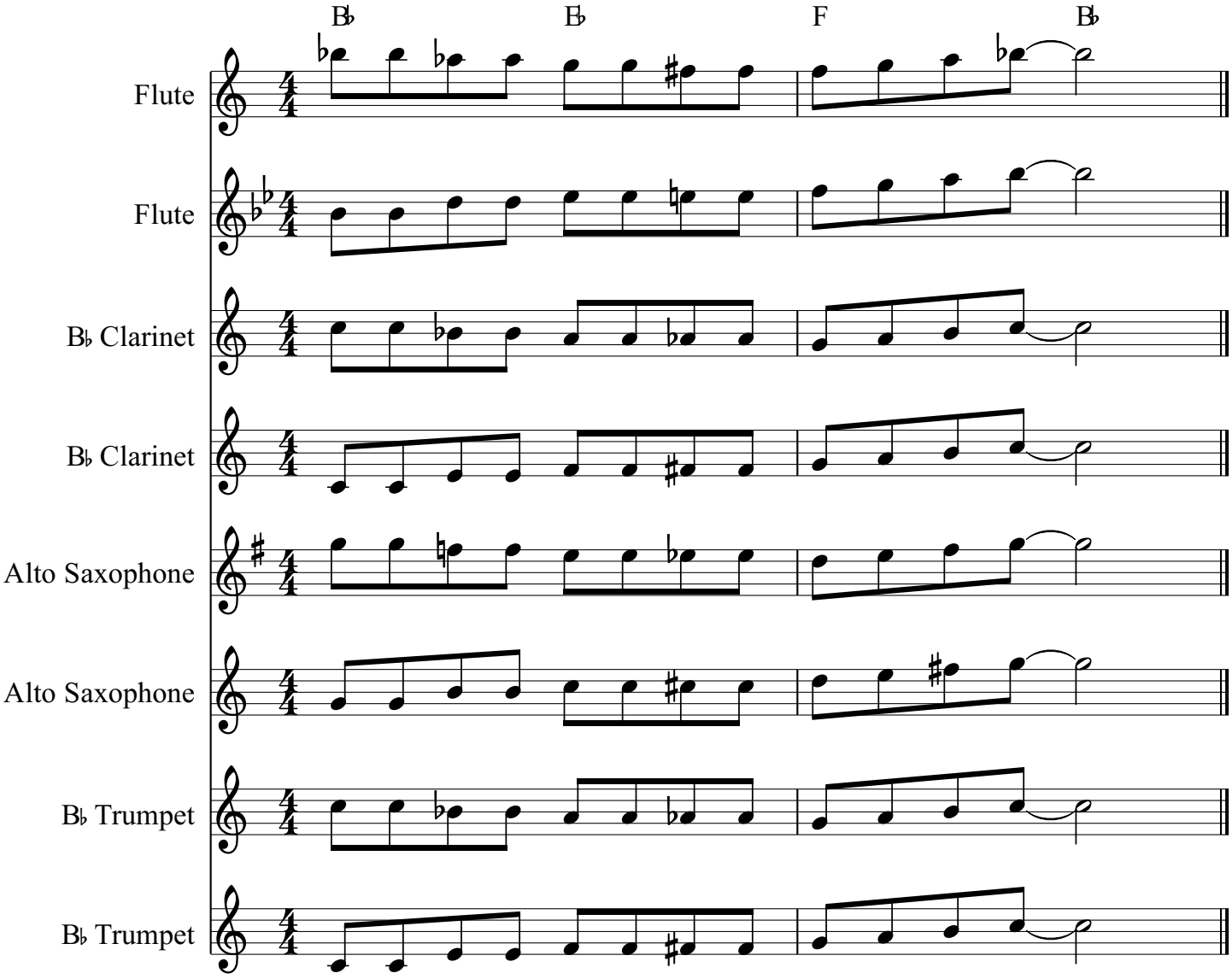
BC

Backwater Blues



Backwater Blues - Ende

Thanks to Frida!



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

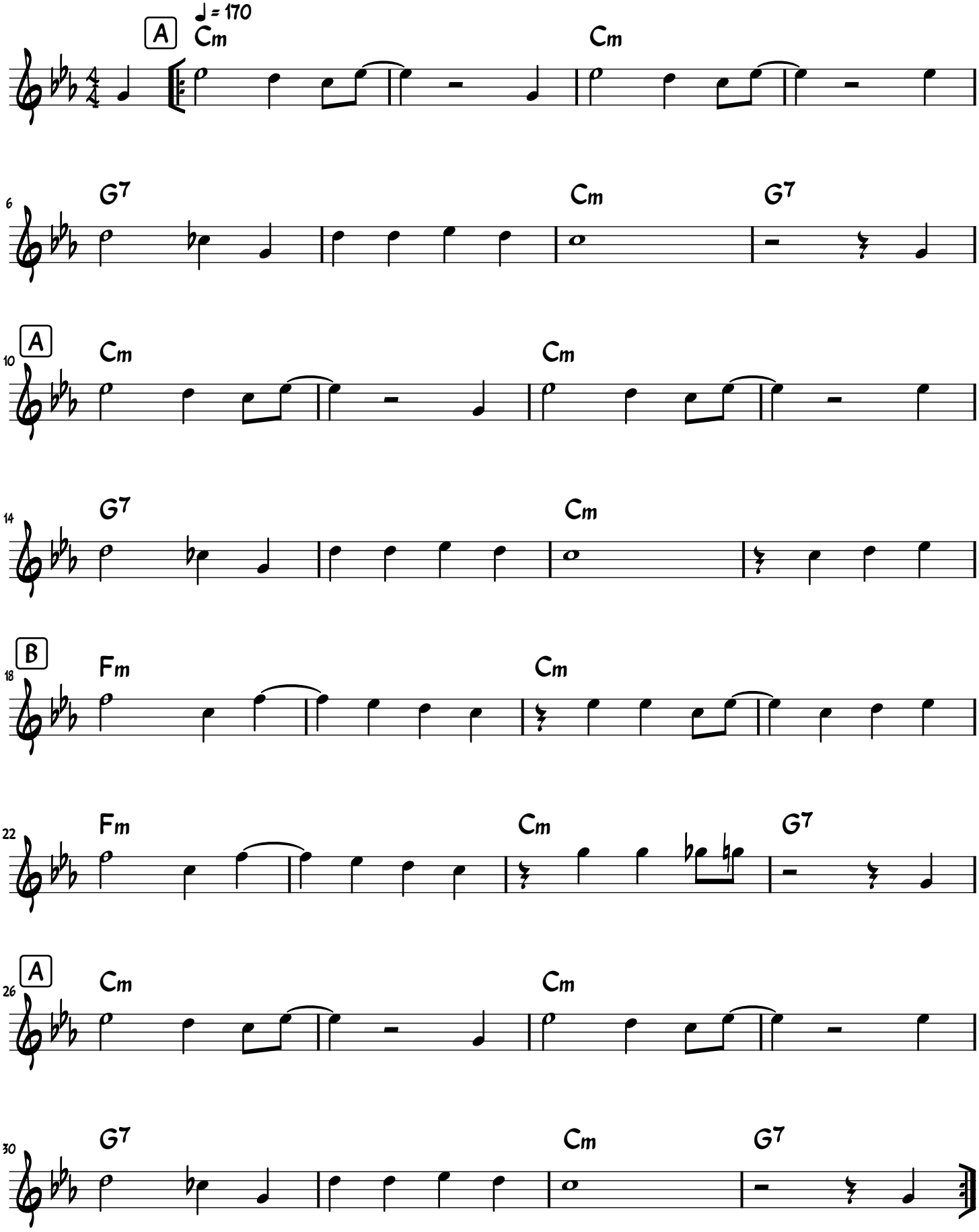
And I went and stood up on some high old lonesome hill
And I went and stood up on some high old lonesome hill
Then looked down on the house were I used to live

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

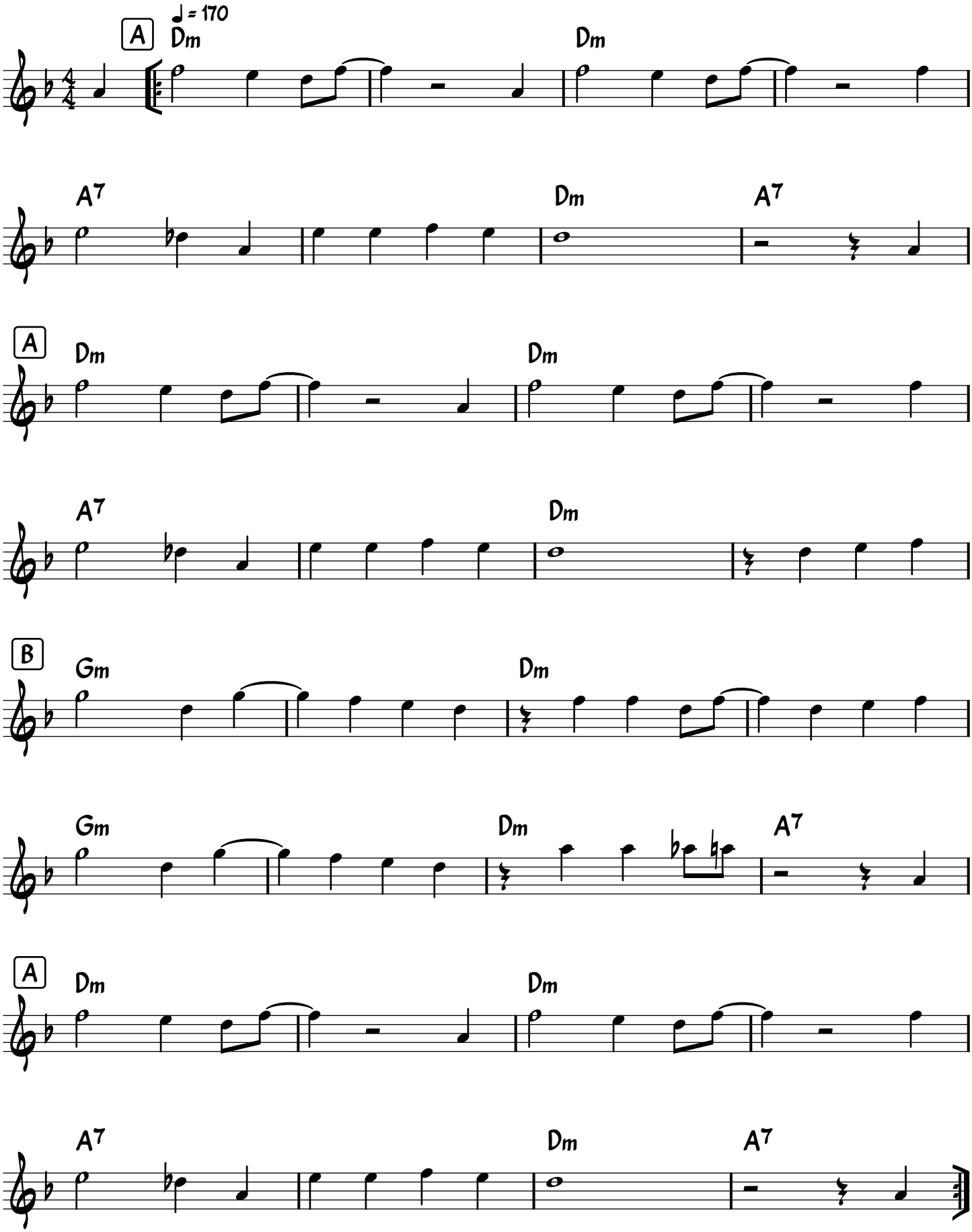
C

Bei Mir Bist Du Schön



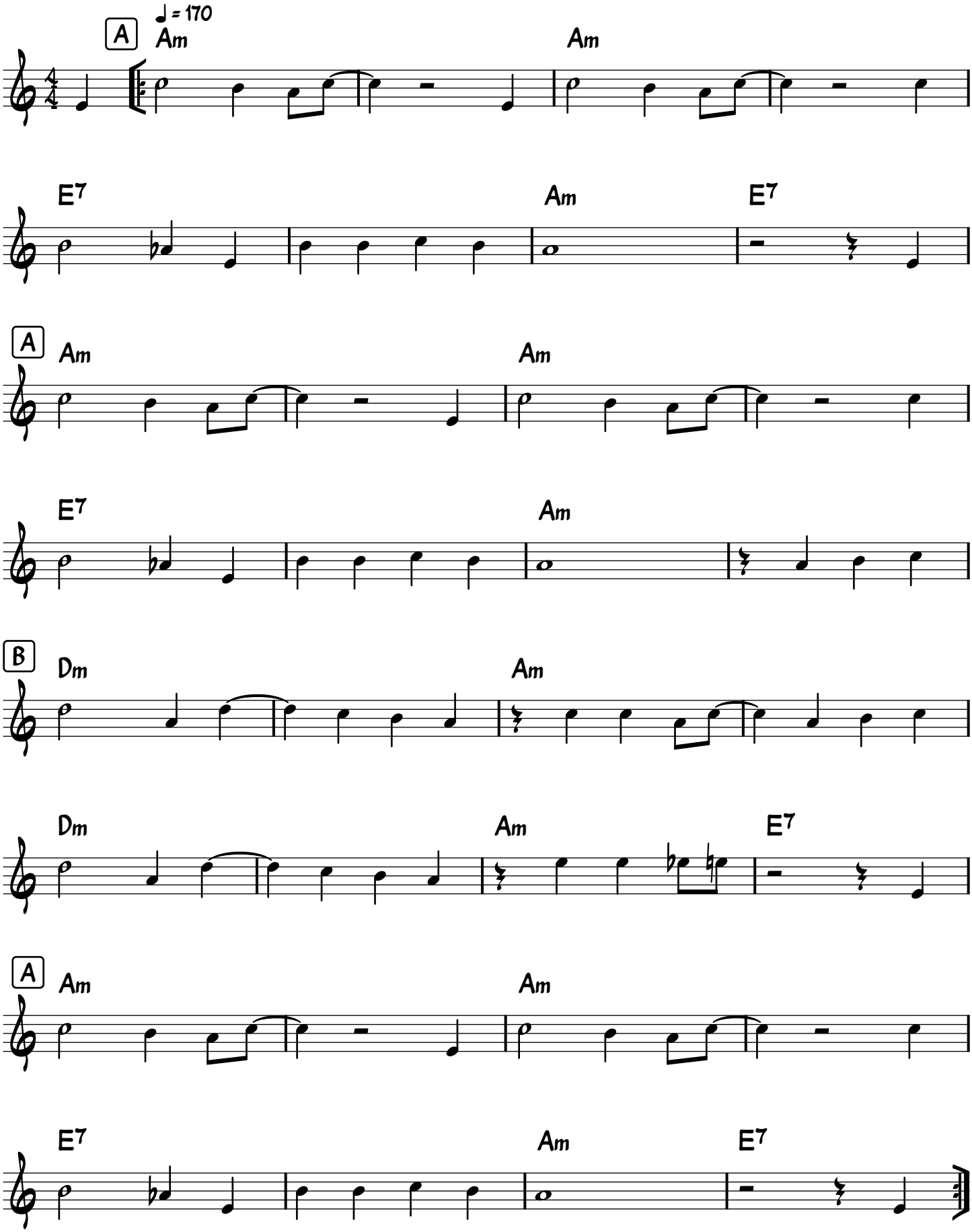
Bb

Bei Mir Bist Du Schön



Eb

Bei Mir Bist Du Schön



Bei Mir Bist Du Schön

Text: Sholom Secunda
Arrangement: Susanne Schempp/Mira Falk

Intro

♩ = 170

rubato

Cm G7

Soprano

Alto

Cm Cm Dmin7♭5 G7

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

4

Cm Dmin7♭5 G7 Cm Fm

first met you I was lone-some.

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

8

Cm G7 Cm Dmin7♭5 G7

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

this old world seemed new to me.

12

Cm Dmin7♭5 G7

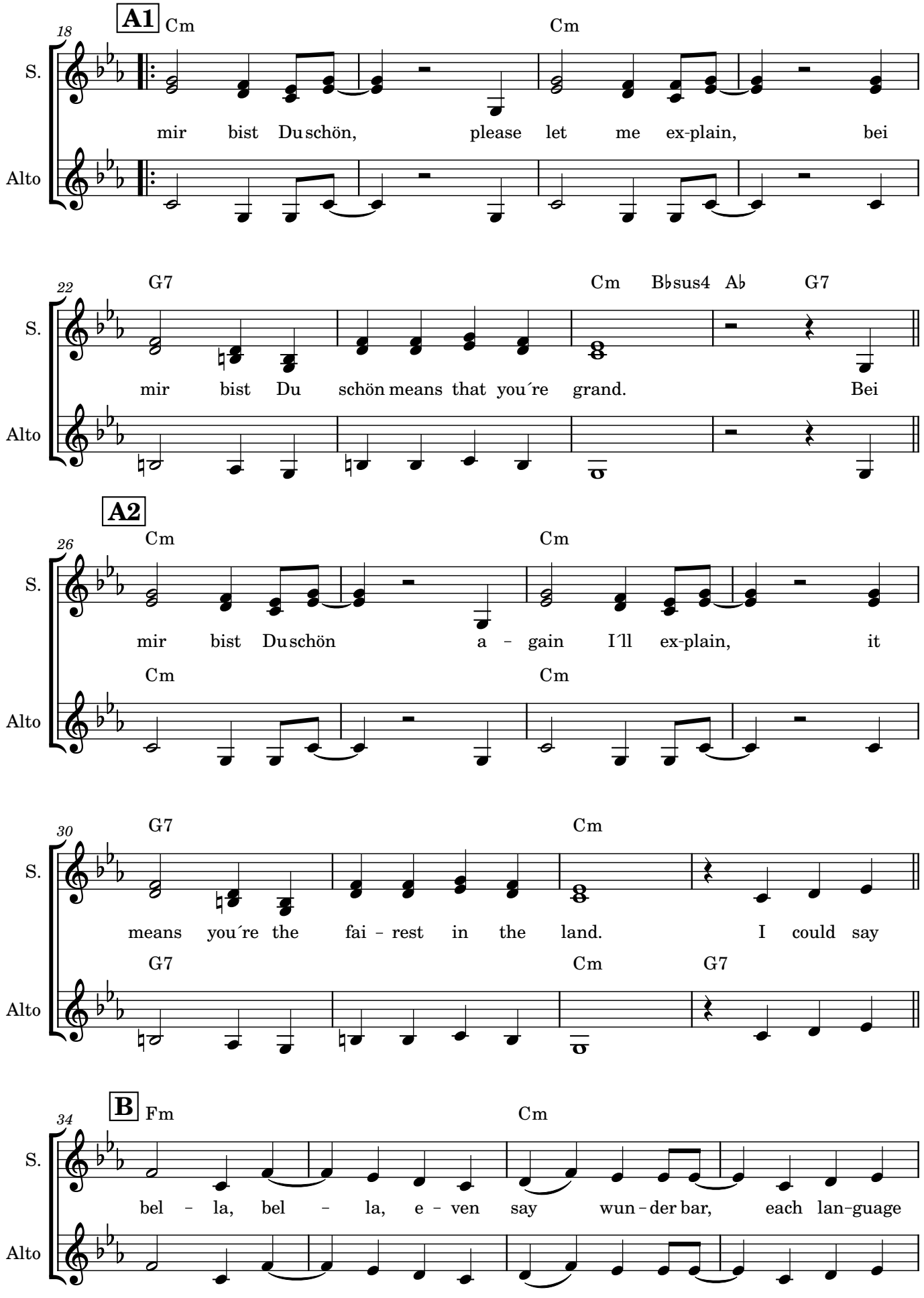
pres-sions that real-ly fit you. And then I

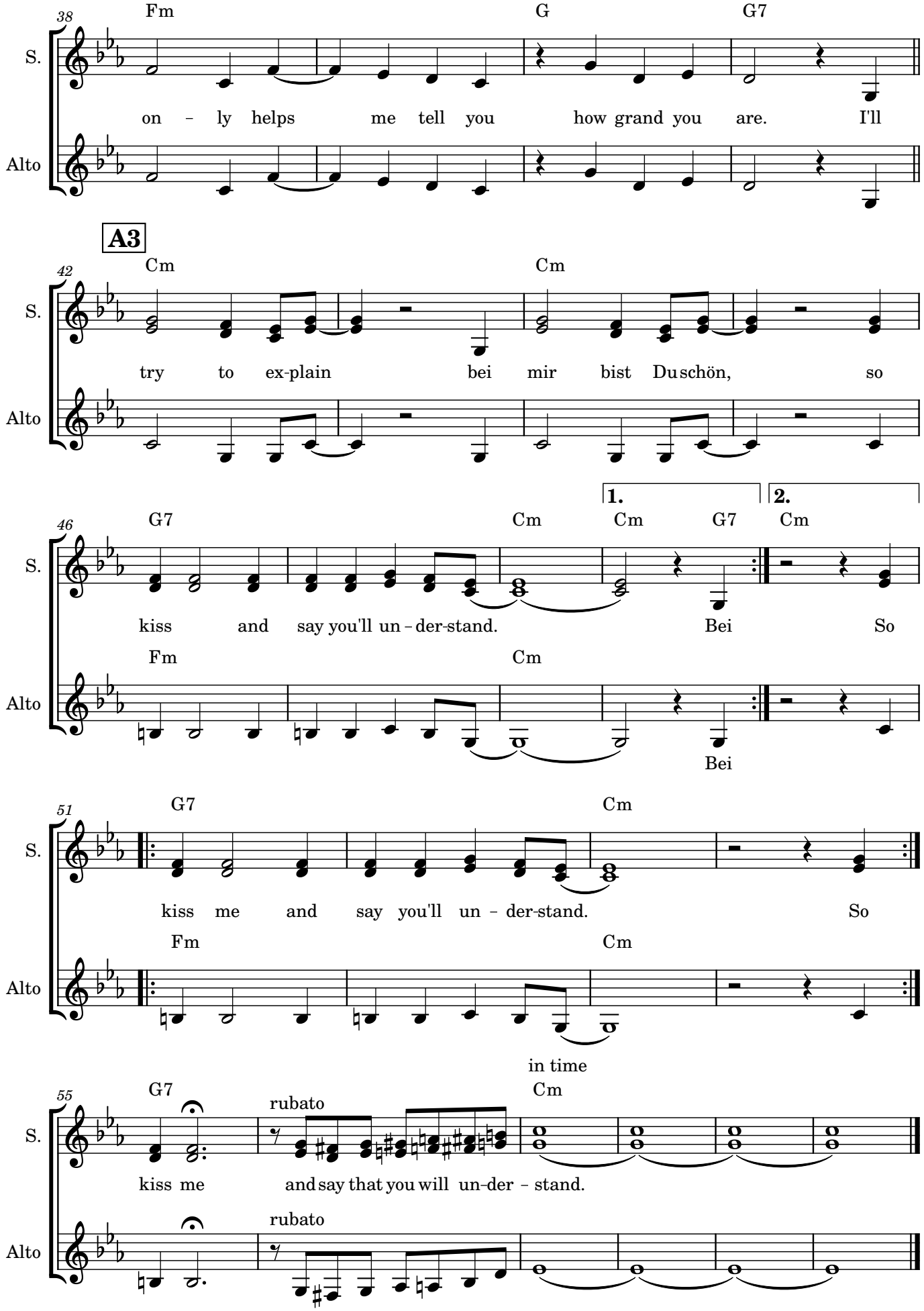
racked my brain hop-ing to ex-plain all the things you mean to me: Bei

14

Cm Fm D7 G7

D7 G7


A1
Cm
Cm
18
S.
Alto
mir bist Du schön, please let me ex-plain, bei
G7
Cm
Bbsus4
Ab
G7
22
mir bist Du schön means that you´re grand. Bei
A2
Cm
Cm
26
mir bist Du schön a - gain I´ll ex-plain, it
Cm
Cm
G7
Cm
30
means you´re the fai - rest in the land. I could say
G7
Cm
G7
B
Fm
Cm
34
bel - la, bel - la, e - ven say wun - der bar, each lan-guage


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
1.
2.
46
G7
Cm
Cm
G7
Cm
S.
kiss and say you'll un – der-stand. Bei So
Fm
Cm
Alto
Bei
51
G7
Cm
S.
kiss me and say you'll un – der-stand. So
Fm
Cm
Alto
in time
55
G7
Cm
rubato
S.
kiss me and say that you will un-der – stand.
rubato
Alto

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

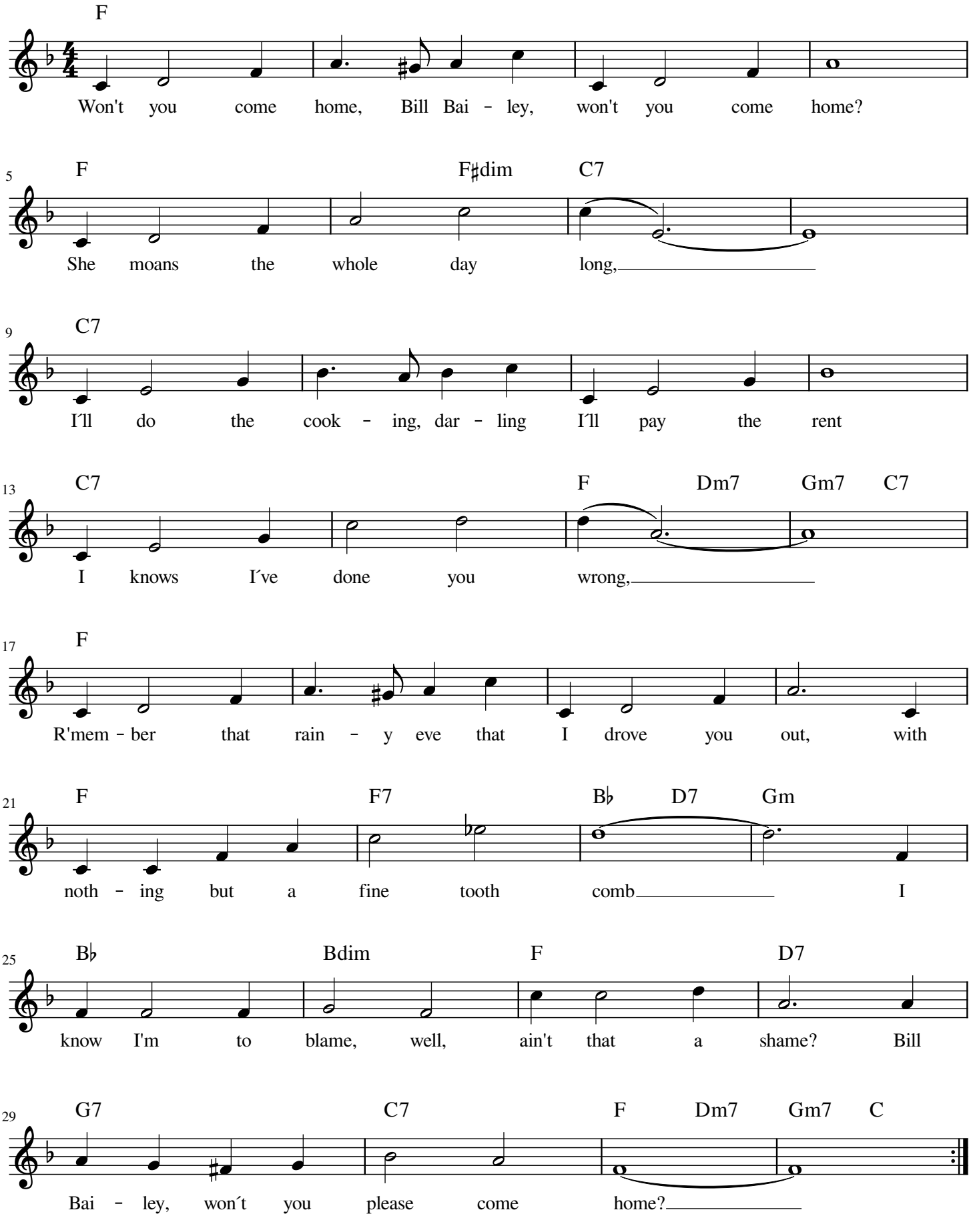
B I could say bella, bella, even say wunderbar
Each language only helps me tell you how grand you are

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

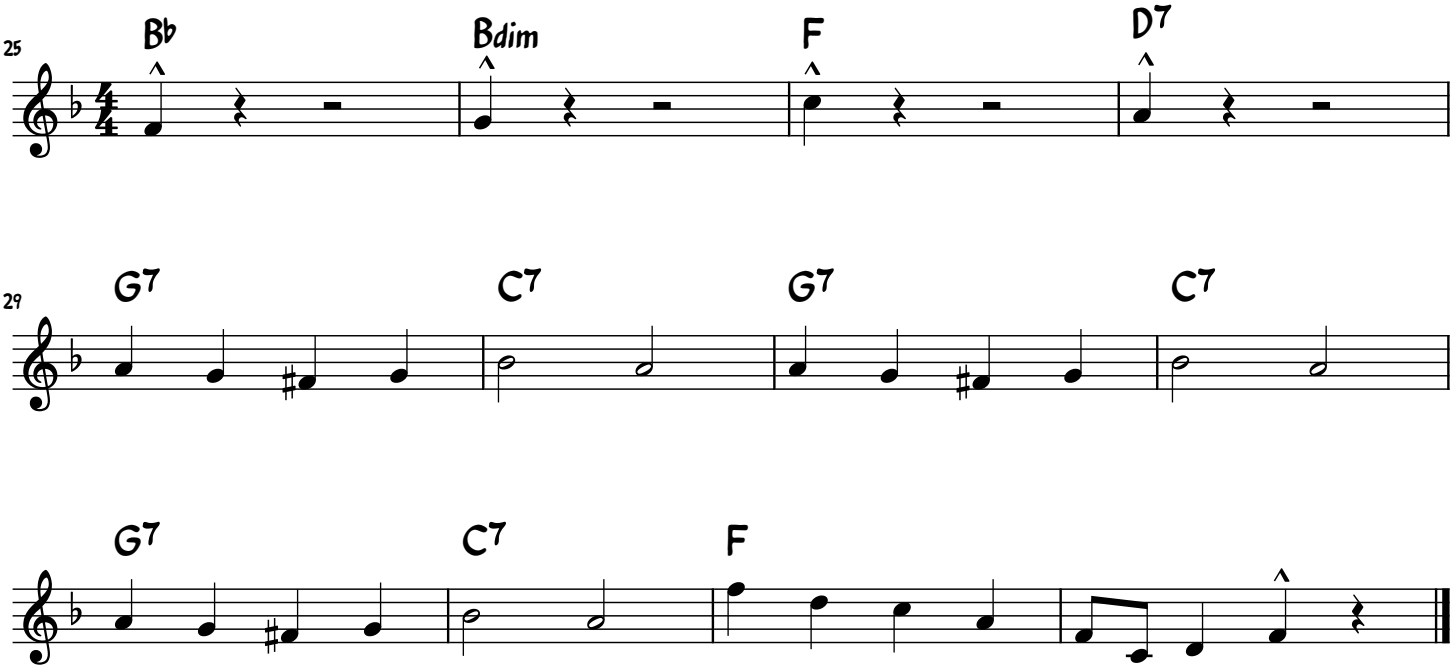
Hughie Cannon 1902



Open Swing Orchestra

C

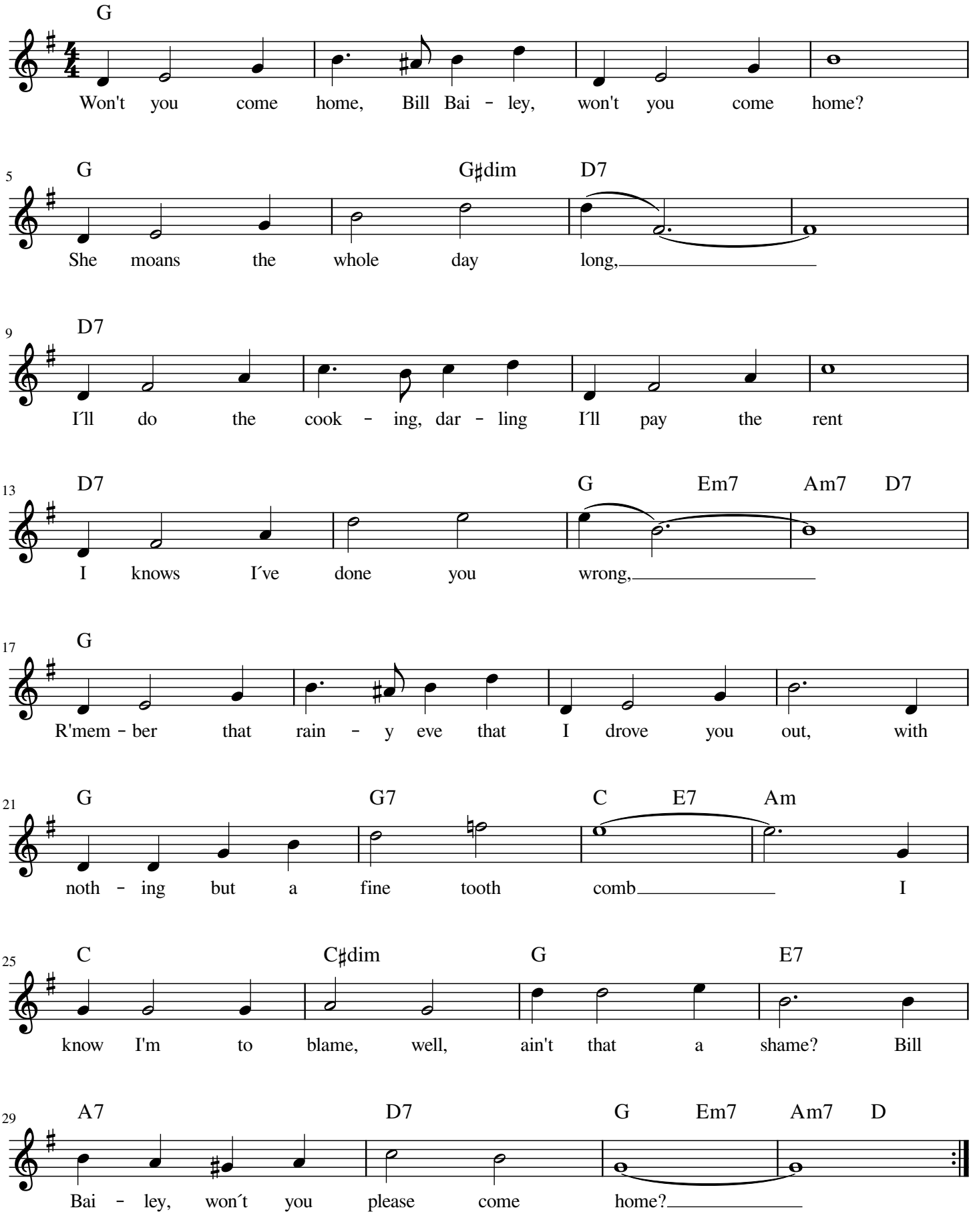
Bill Bailey Ending



Bb

Bill Bailey, Won't You Please Come Home

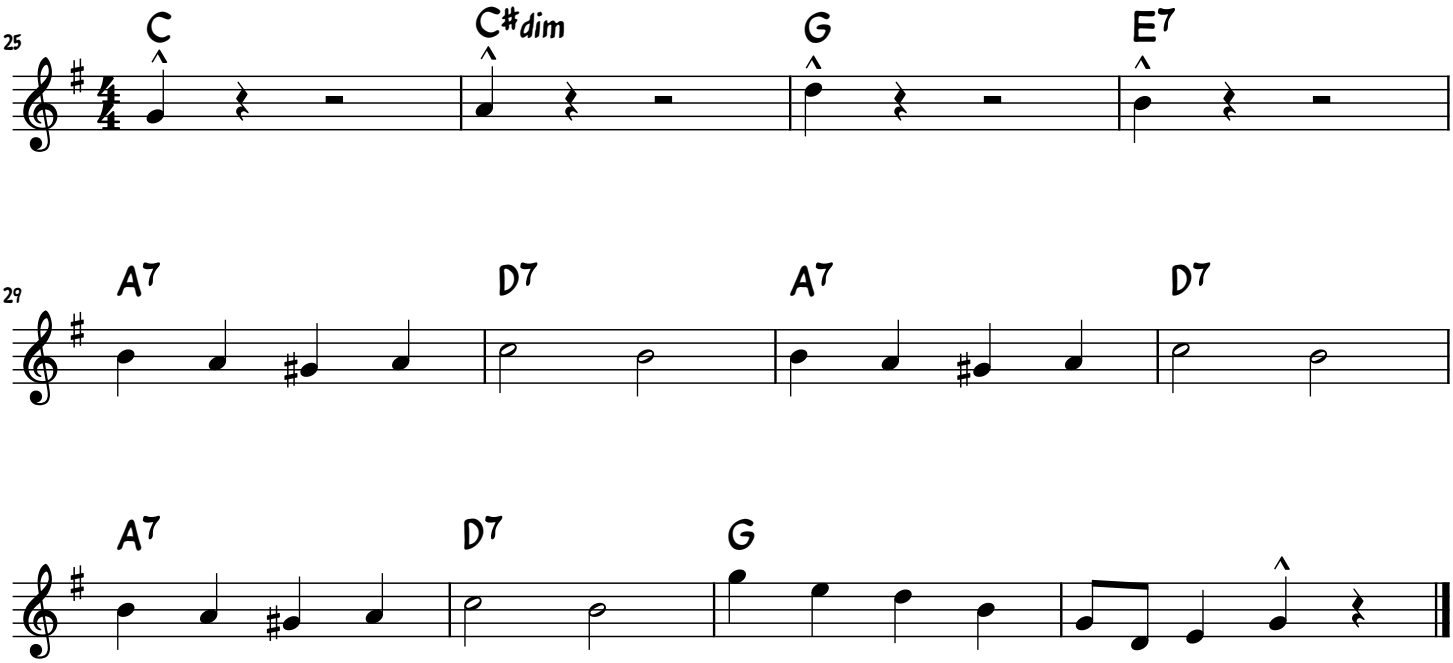
Hughie Cannon 1902



Open Swing Orchestra

Bb

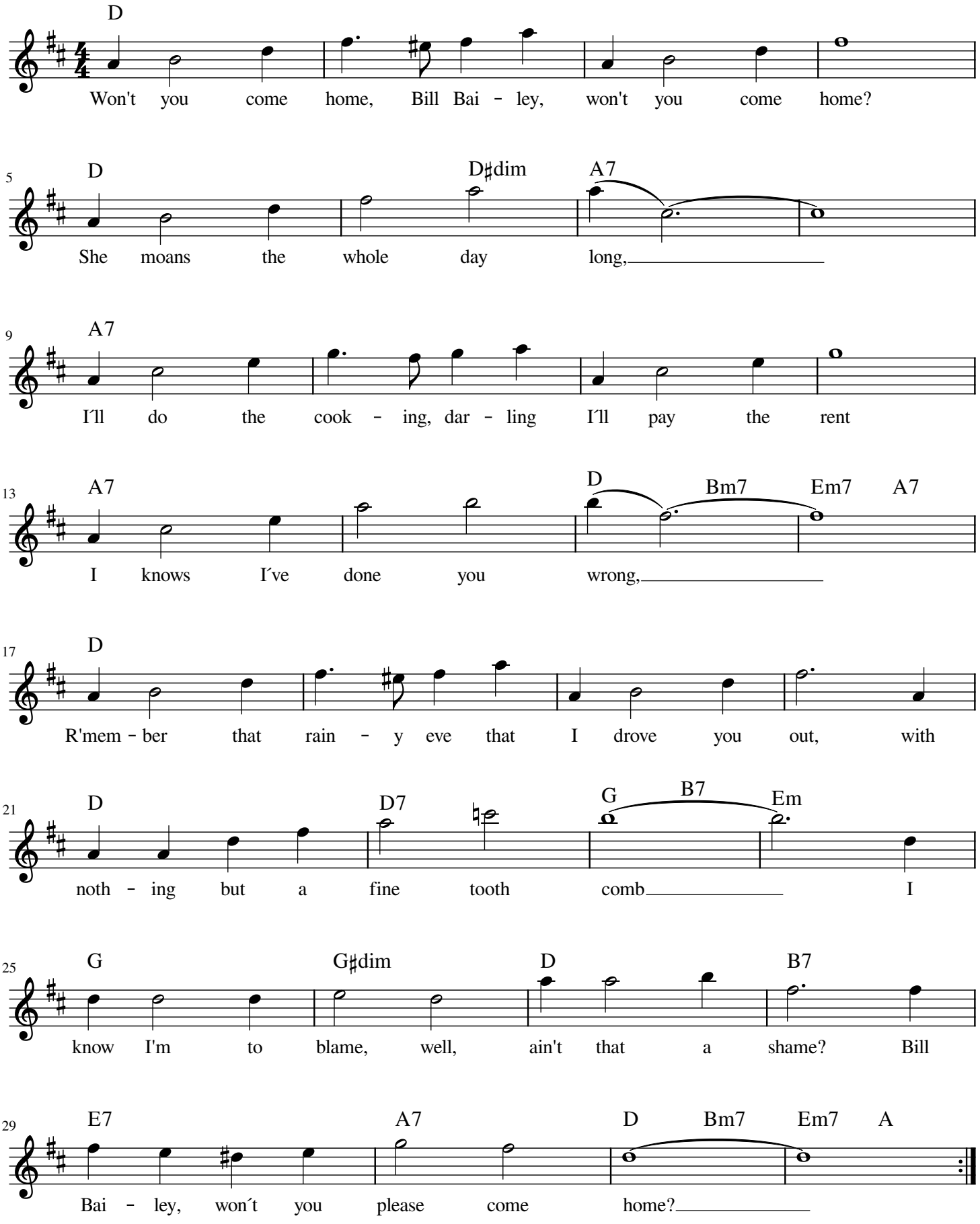
Bill Bailey Ending



Eb

Bill Bailey, Won't You Please Come Home

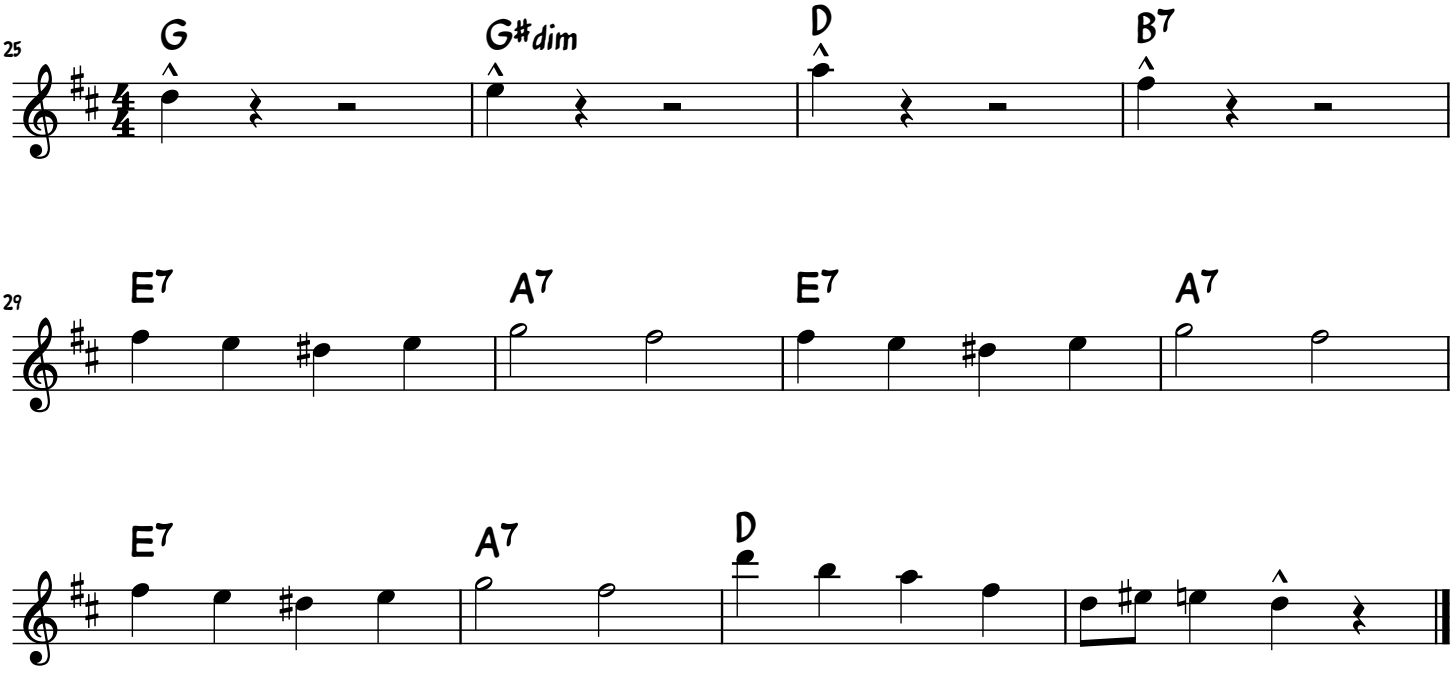
Hughie Cannon 1902



Open Swing Orchestra

Eb

Bill Bailey Ending



Bill Bailey

F	F	F	F
F	F#°	C7	C7
C7	C7	C7	C7
C7	C7	F Dm7	Gm7 C7

F	F	F	F
F	F7	Bb D7	Gm
Bb	B°	F	D7
G7	C7	F (Dm7	Gm7 C7)

Bill Bailey

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

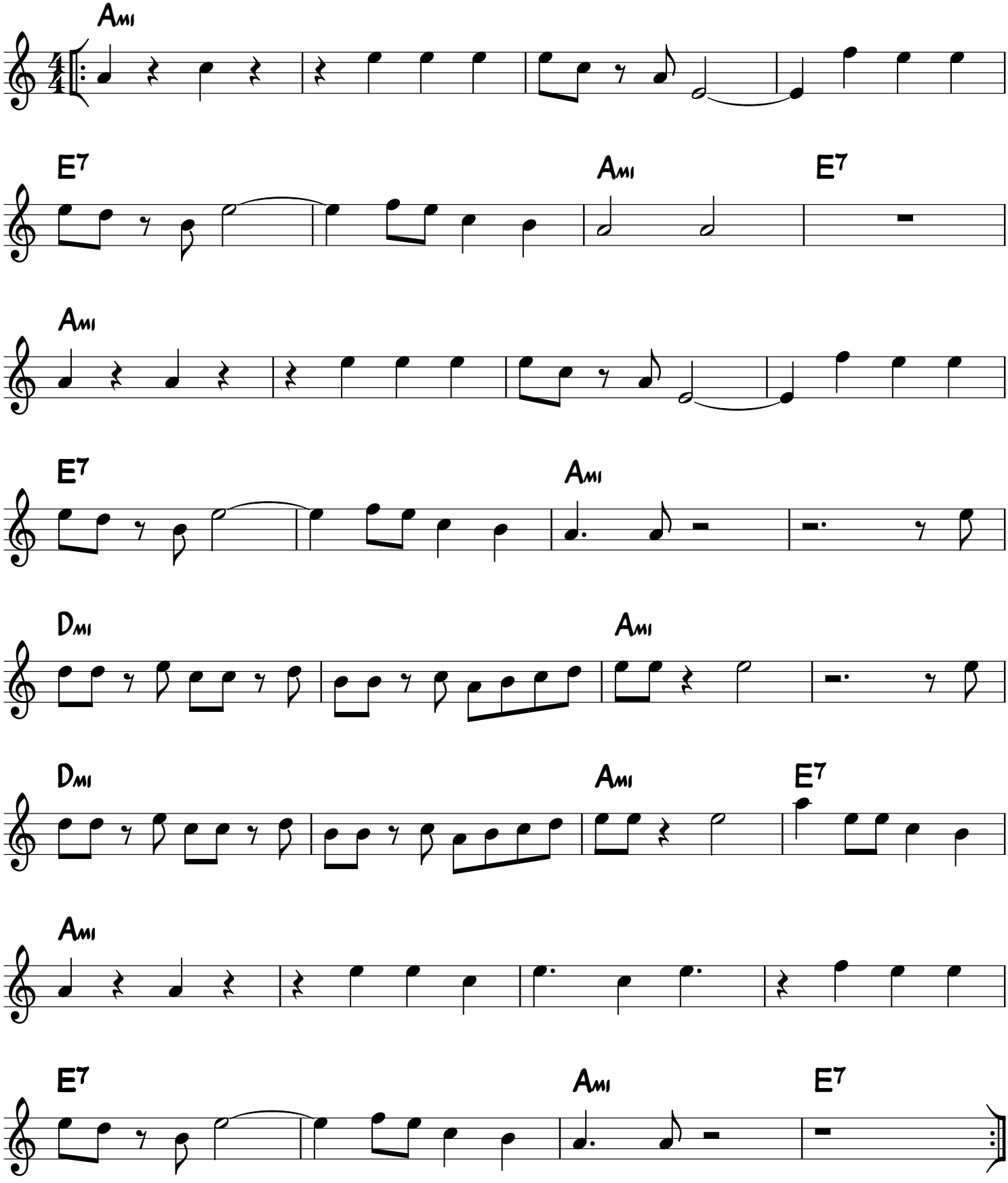
I'll do the cooking darling,
I'll pay the rent,
I know I've done you wrong.

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

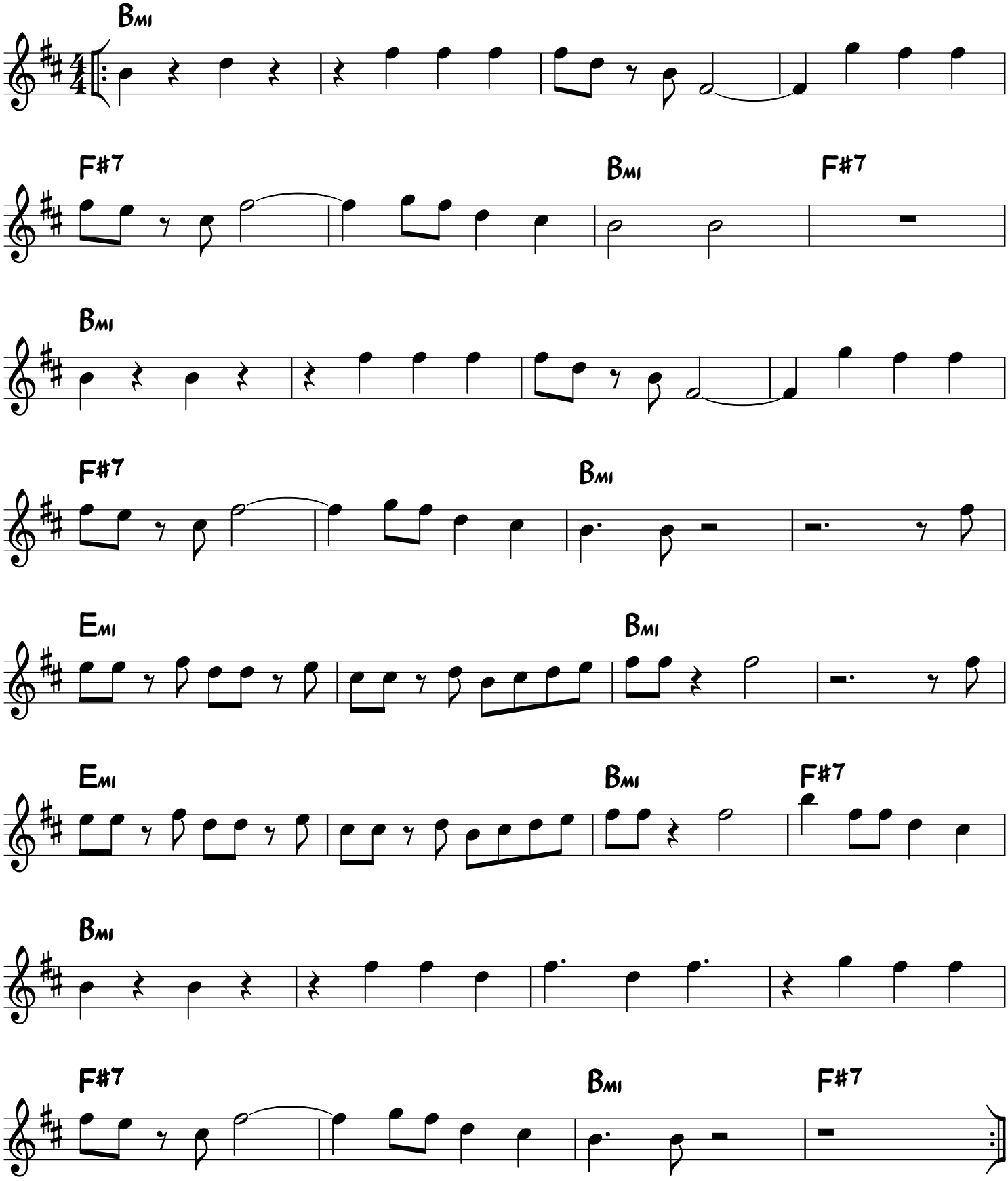
I know I'm to blame,
Well ain't that a shame,
Bill Bailey won't you please come home.

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

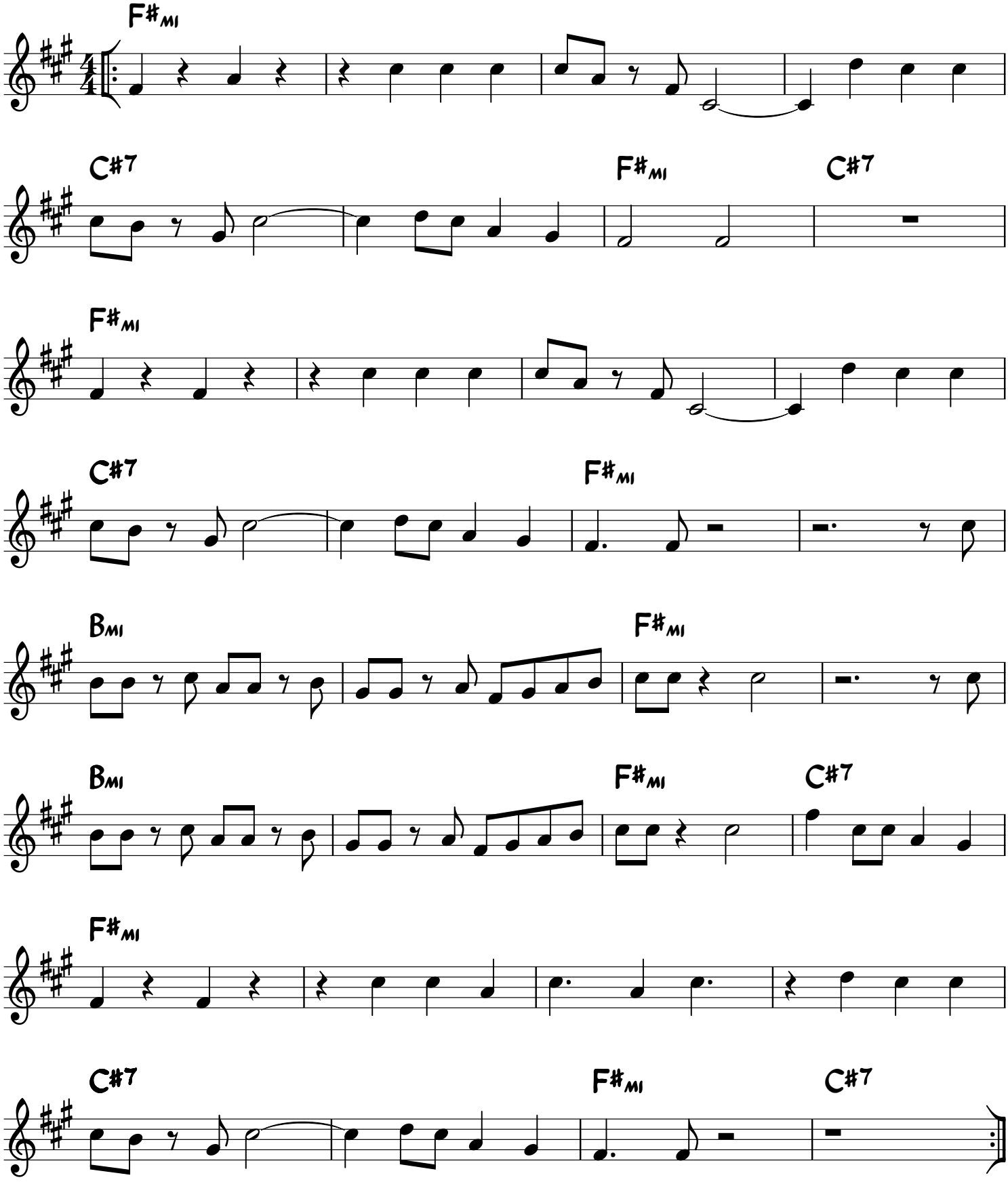
Blue Drag



Blue Drag (Bb)

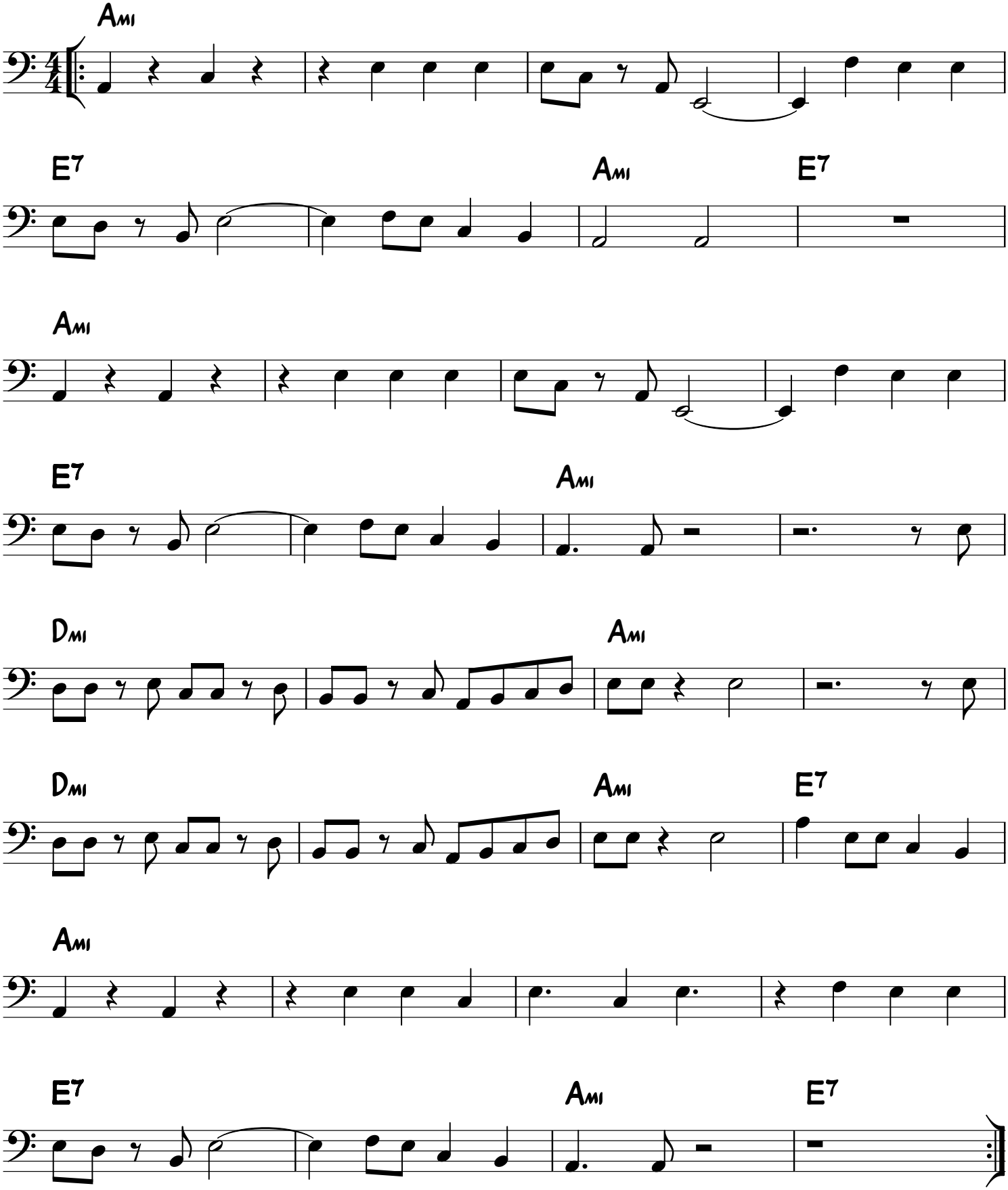


Blue Drag (Eb)



Blue Drag

(Bass Clef)



B♭ Clarinet

Blue Drag

Swing ♩ = 180

In

4

5

9

A

13

8

A

21

7

B

29

33

A

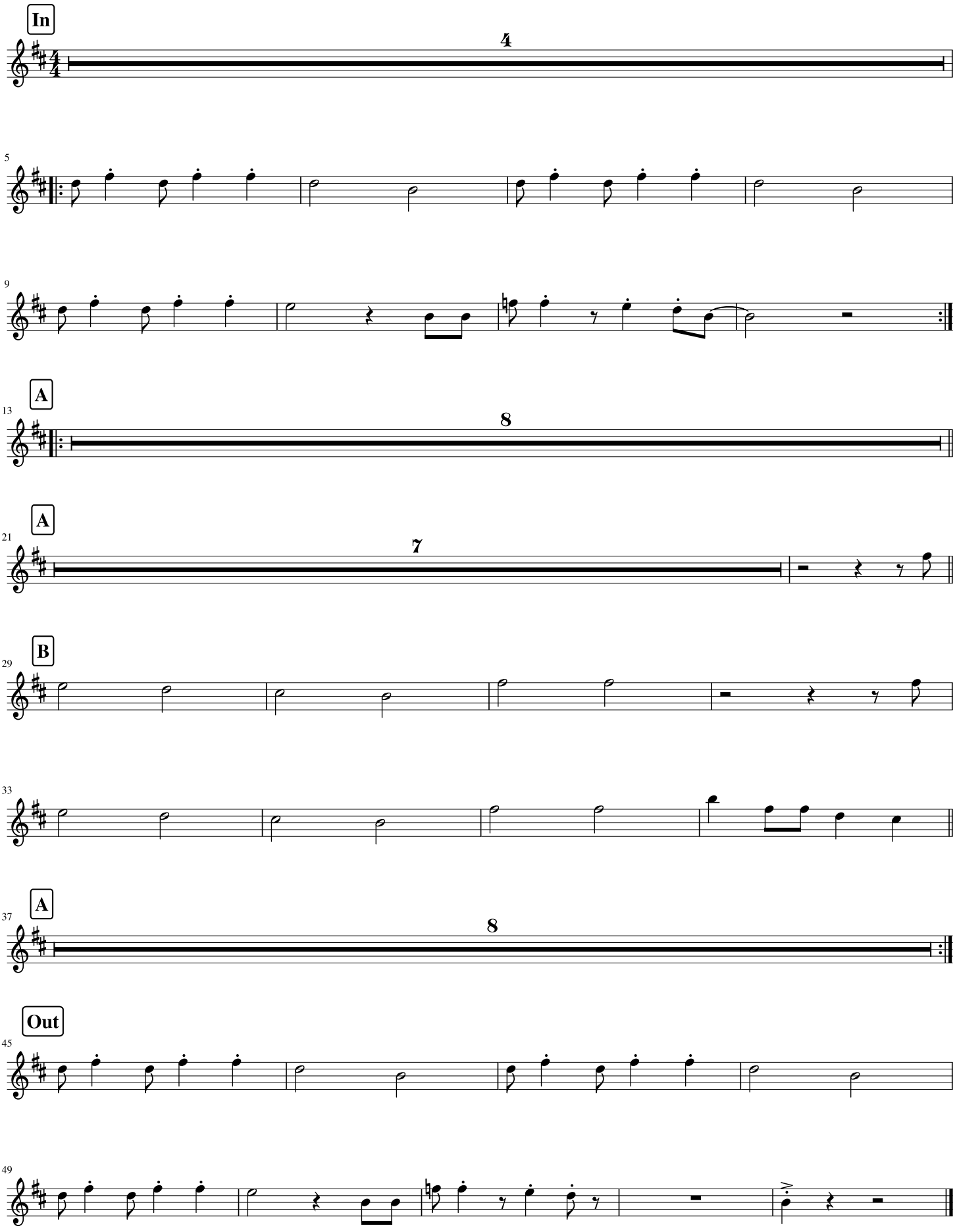
37

8

Out

45

49



B♭ Trumpet

Blue Drag

Swing ♩ = 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	F^7 E^7	Am E^7
Am	Am	Am	Am
Am	Dm	F^7 E^7	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

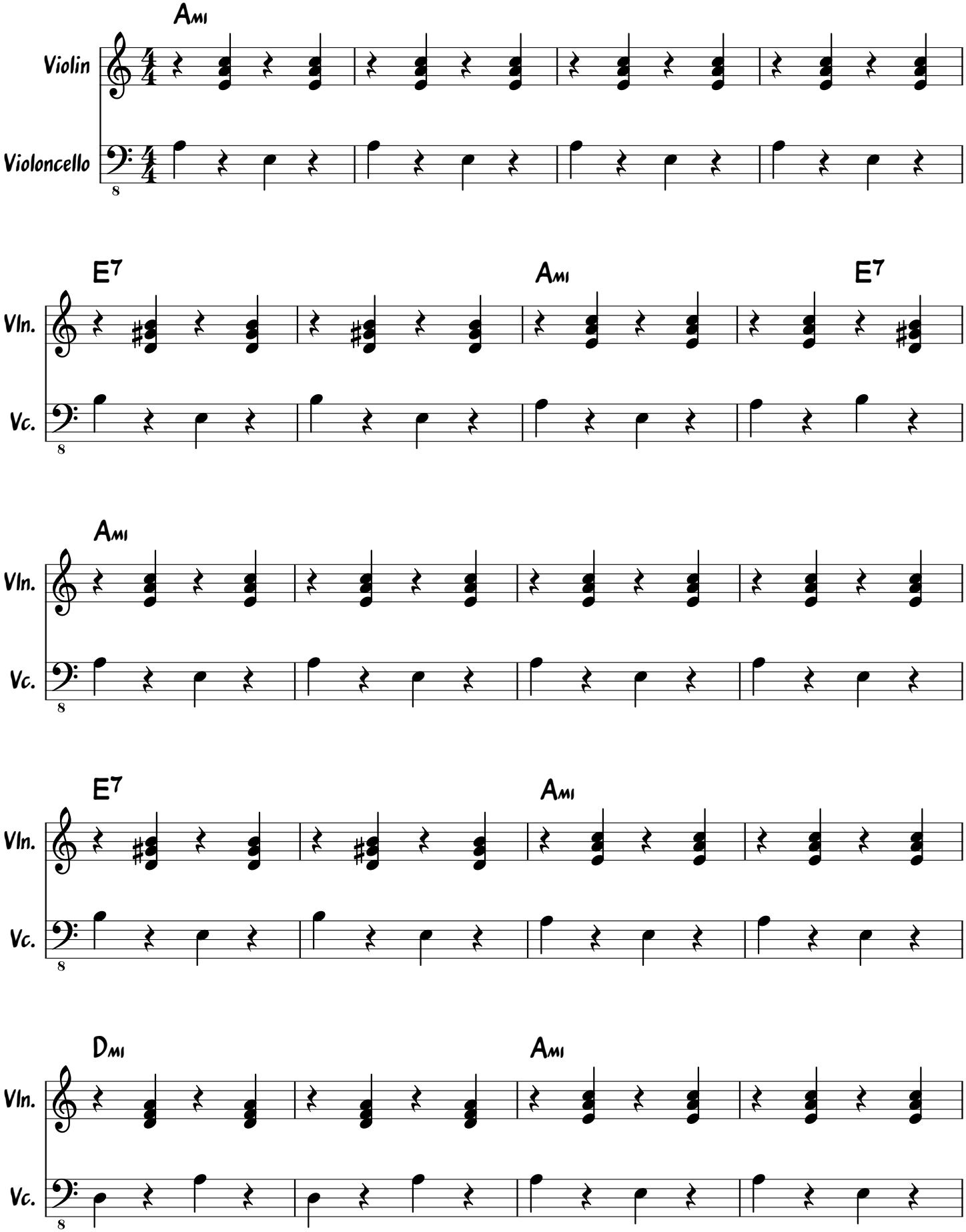
Blue drag
You've got my soul on fire
I know that I'll never tire
Of that low down blue drag

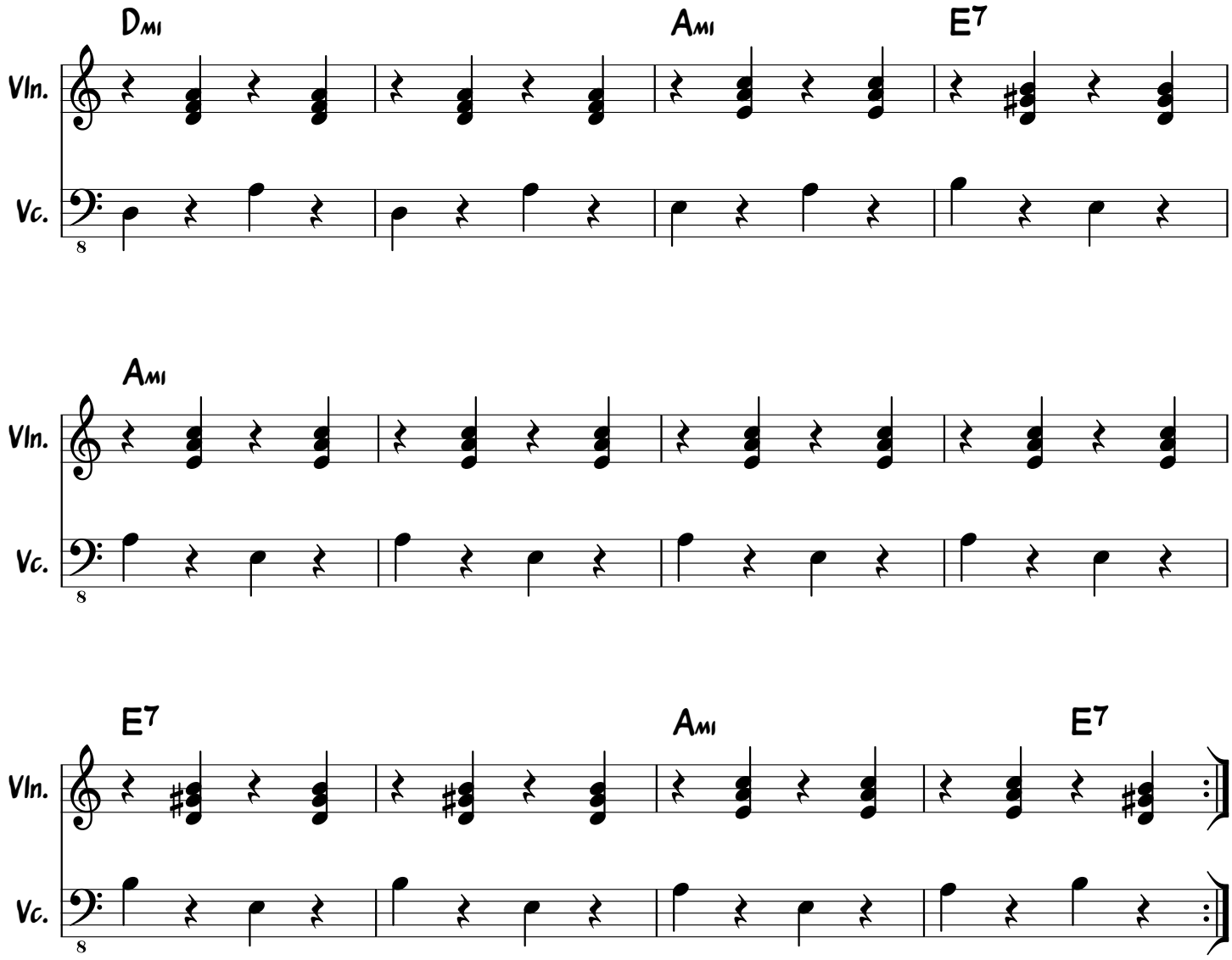
Song-Beispiele:

- 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 Momo!

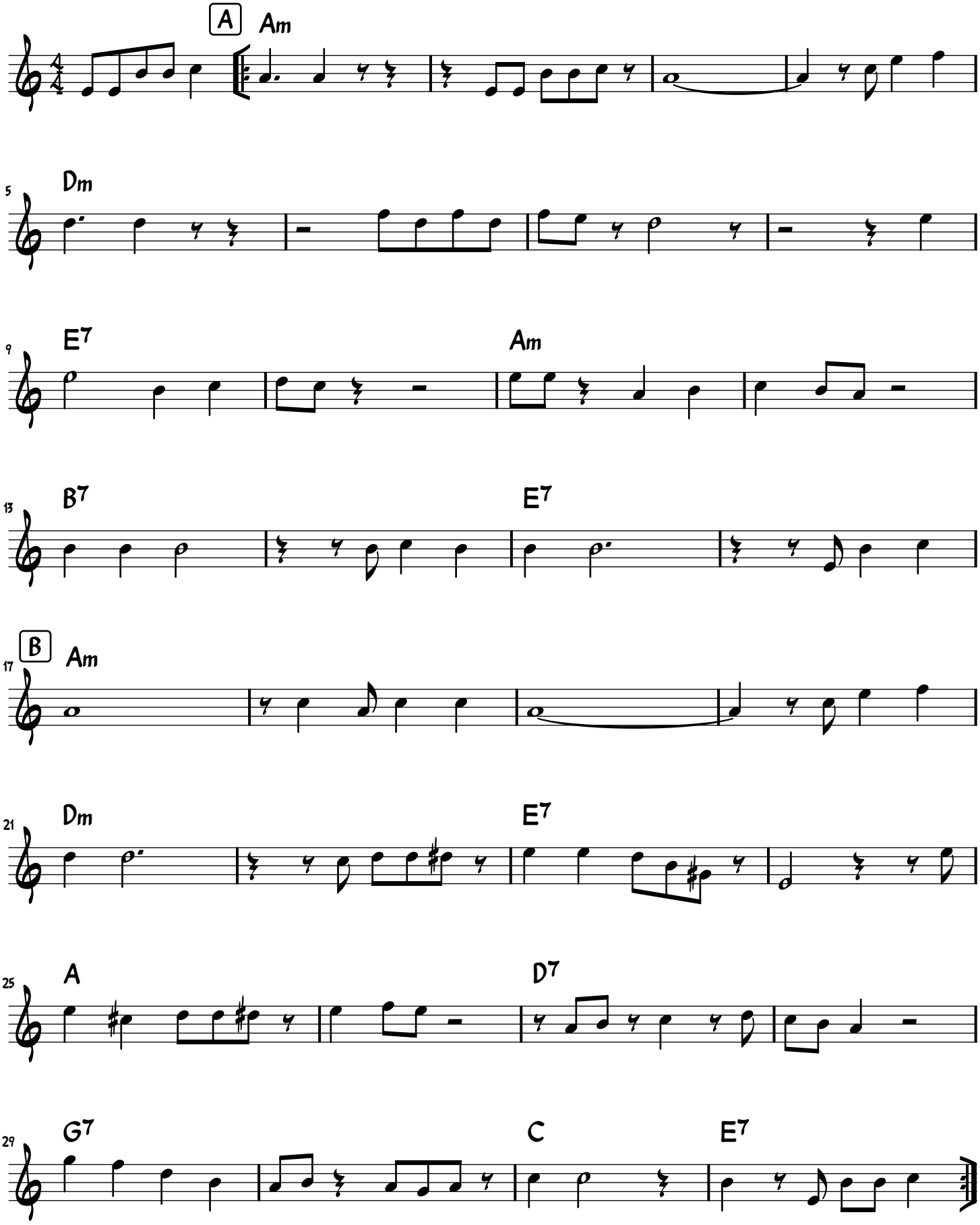



Dmi
Ami
E7
Vln.
Vc.
8
Ami
Vln.
Vc.
8
E7
Ami
E7
Vln.
Vc.
8

C

The Blues My Naughty

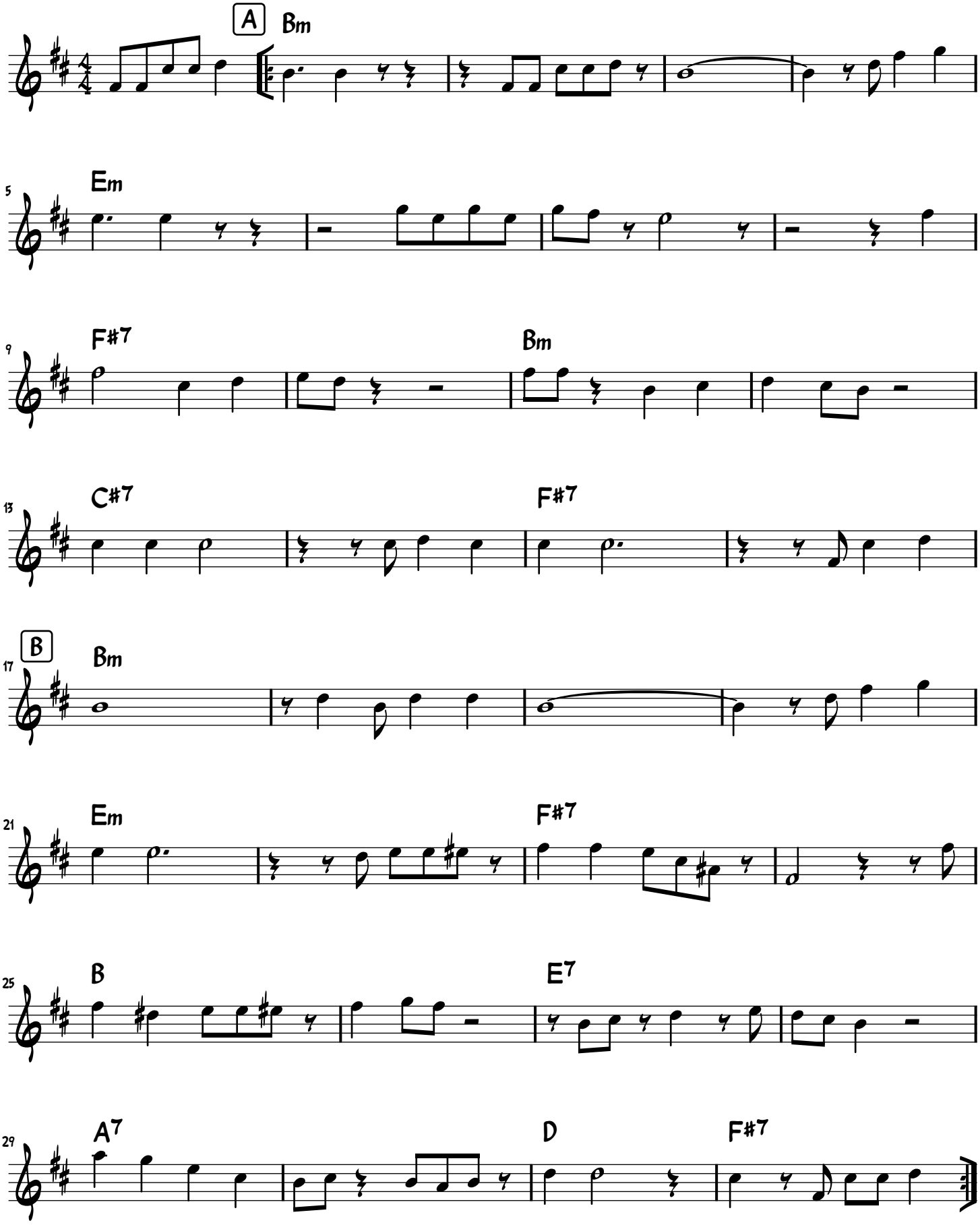
Sweetie Gives To Me



Bb

The Blues My Naughty

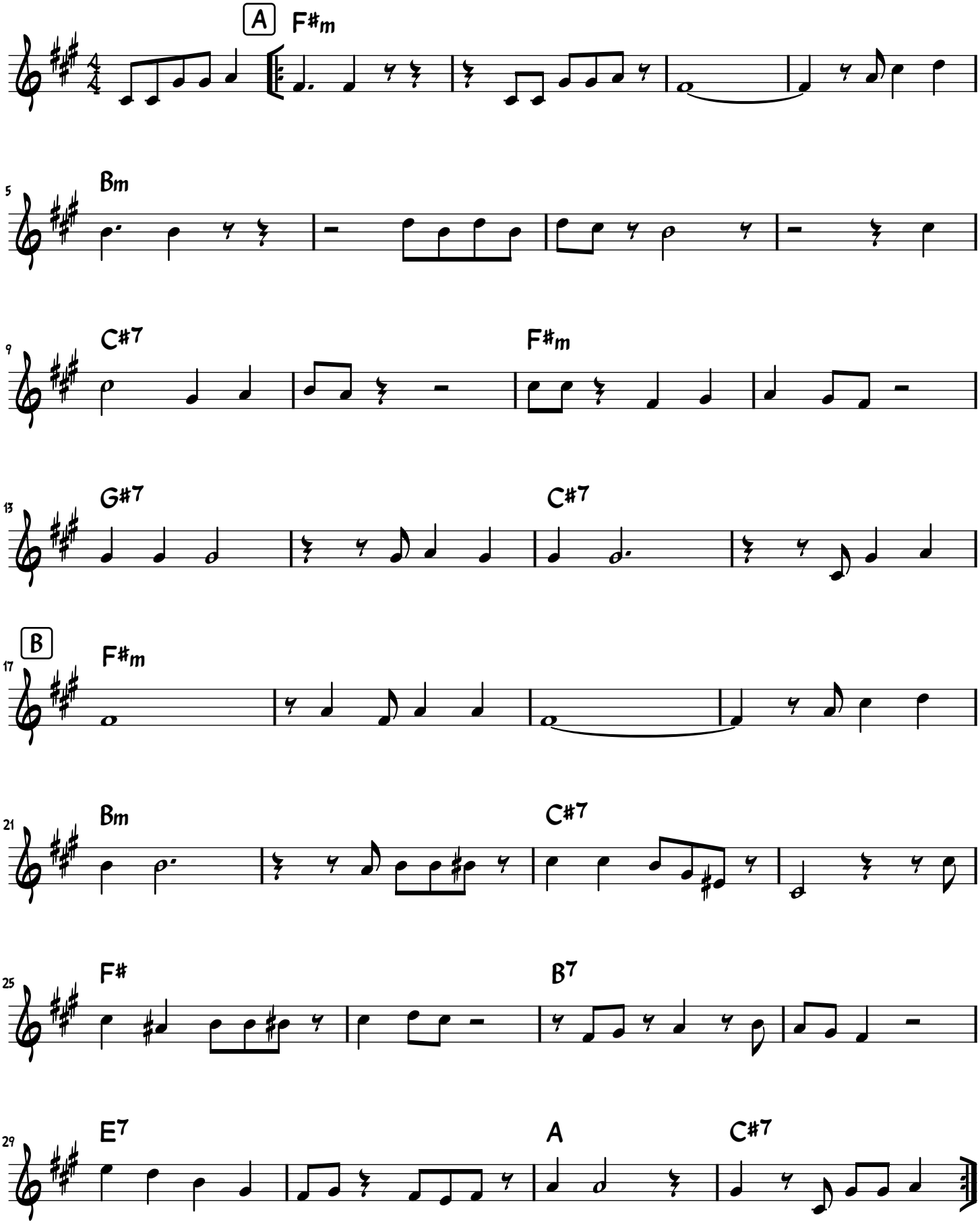
Sweetie Gives To Me



Eb

The Blues My Naughty

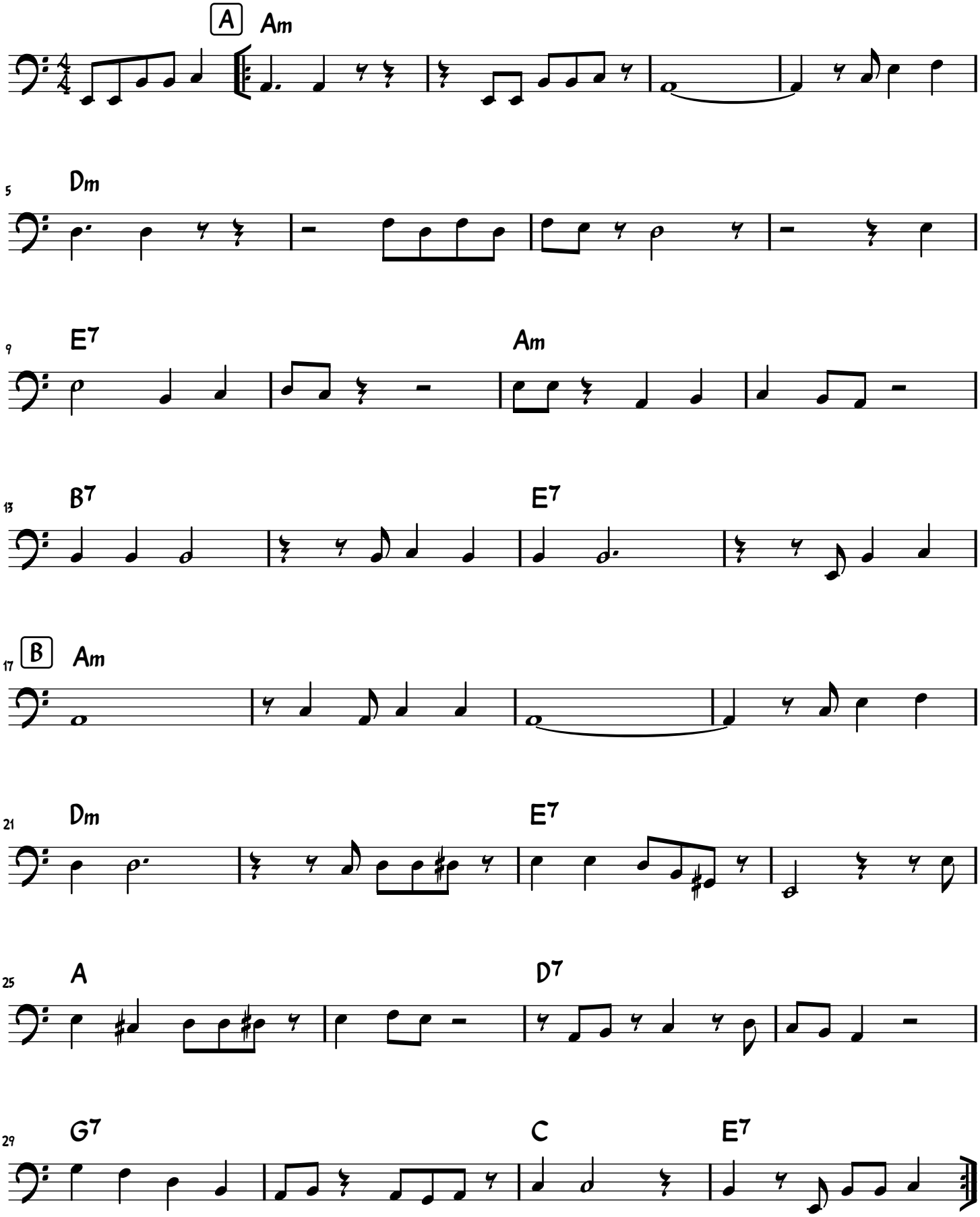
Sweetie Gives To Me



Bass Clef

The Blues My Naughty

Sweetie Gives To Me



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 Sweety 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!"

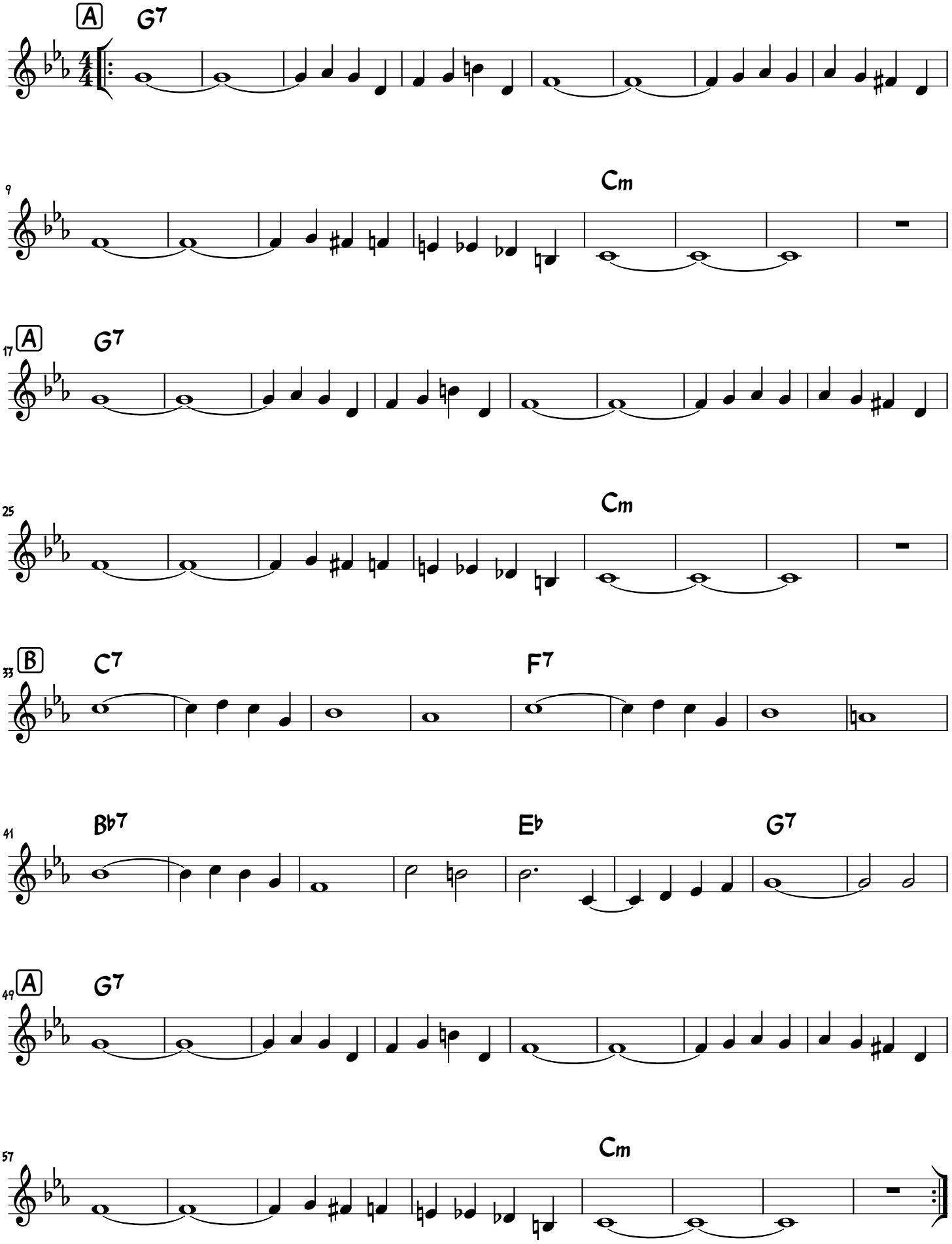
But the blues that make you hop and want to stop and shake and shiver
Are they blues that make you wanna go and end it in the river,

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

Song-Beispiel:
John Denver - https://www.youtube.com/watch?v=zSrtzJMWHyM

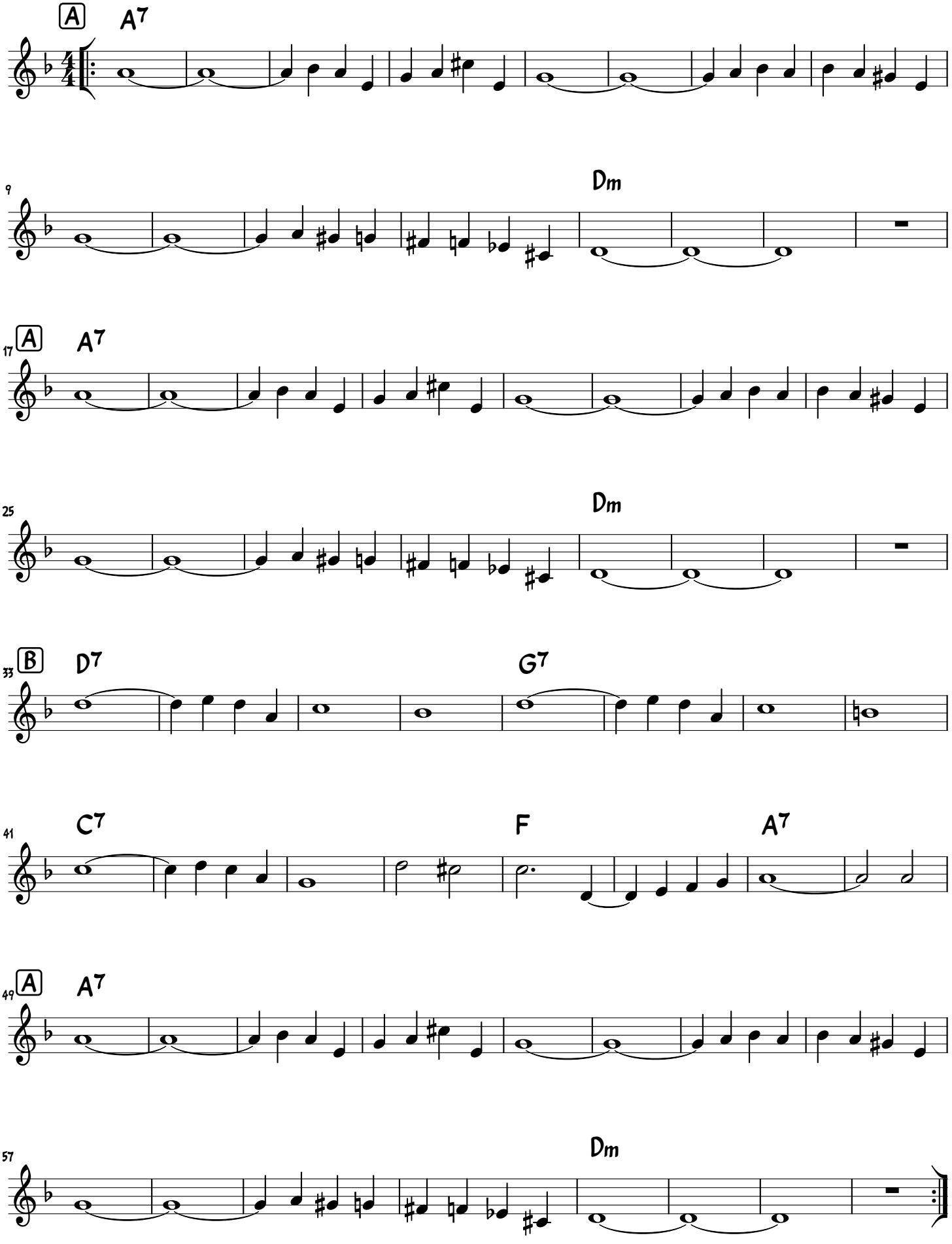
C

Caravan



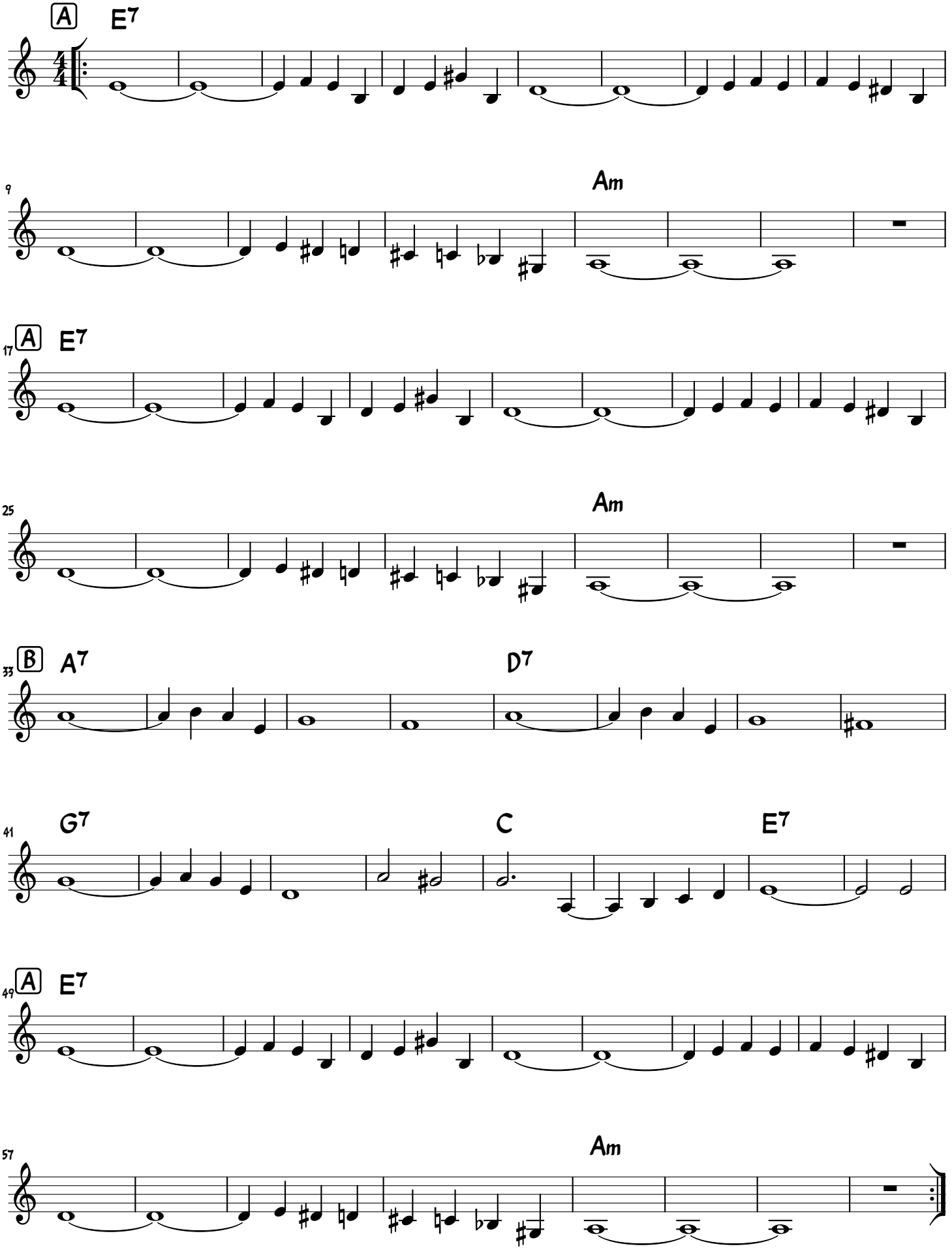
Bb

Caravan



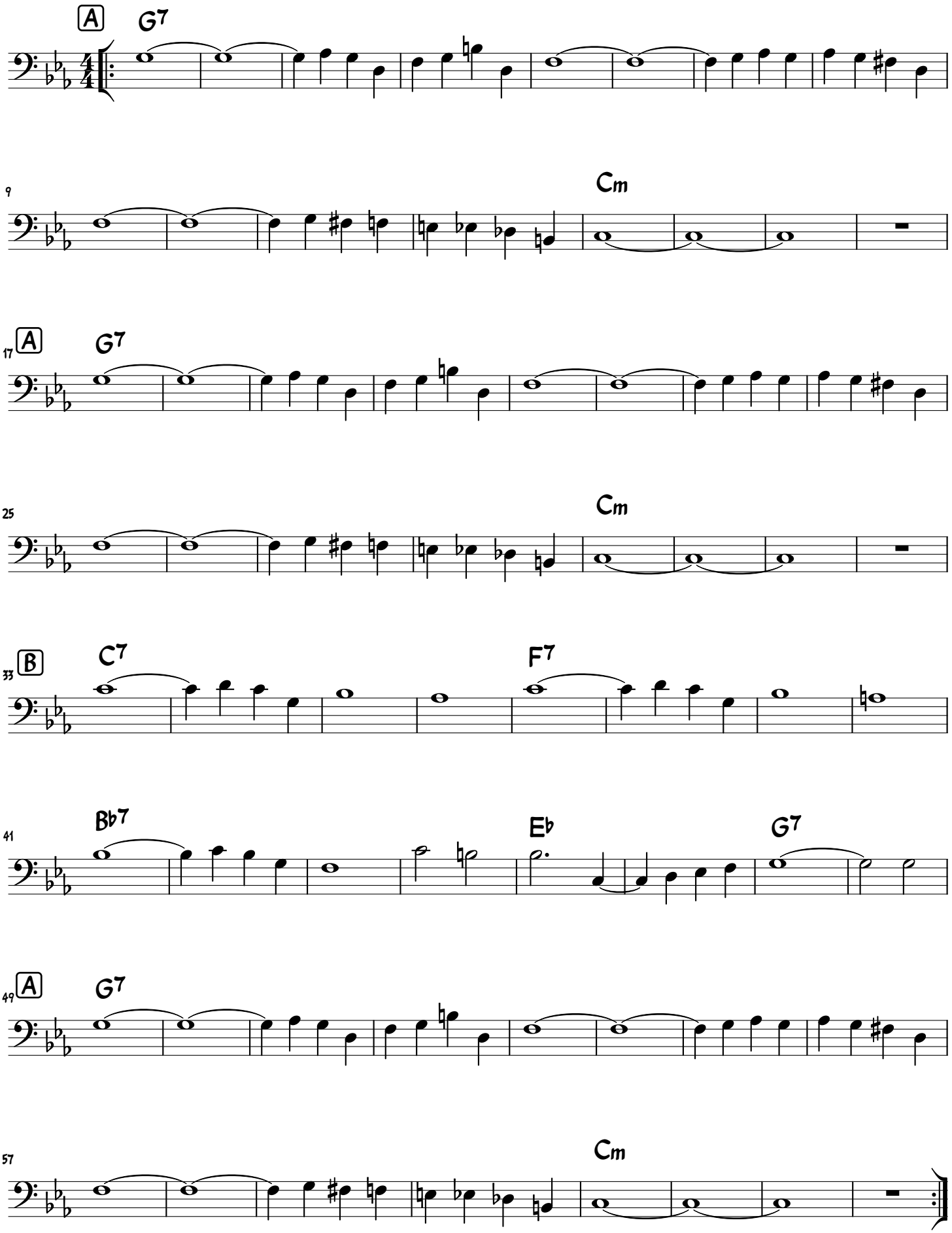
Eb

Caravan



BS

Caravan



Caravan

G7	G7	G7	G7
G7	G7	Cm	Cm
G7	G7	G7	G7
G7	G7	Cm	Cm
C7	C7	F7	F7
Bb7	Bb7	Eb	G7
G7	G7	G7	G7
G7	G7	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

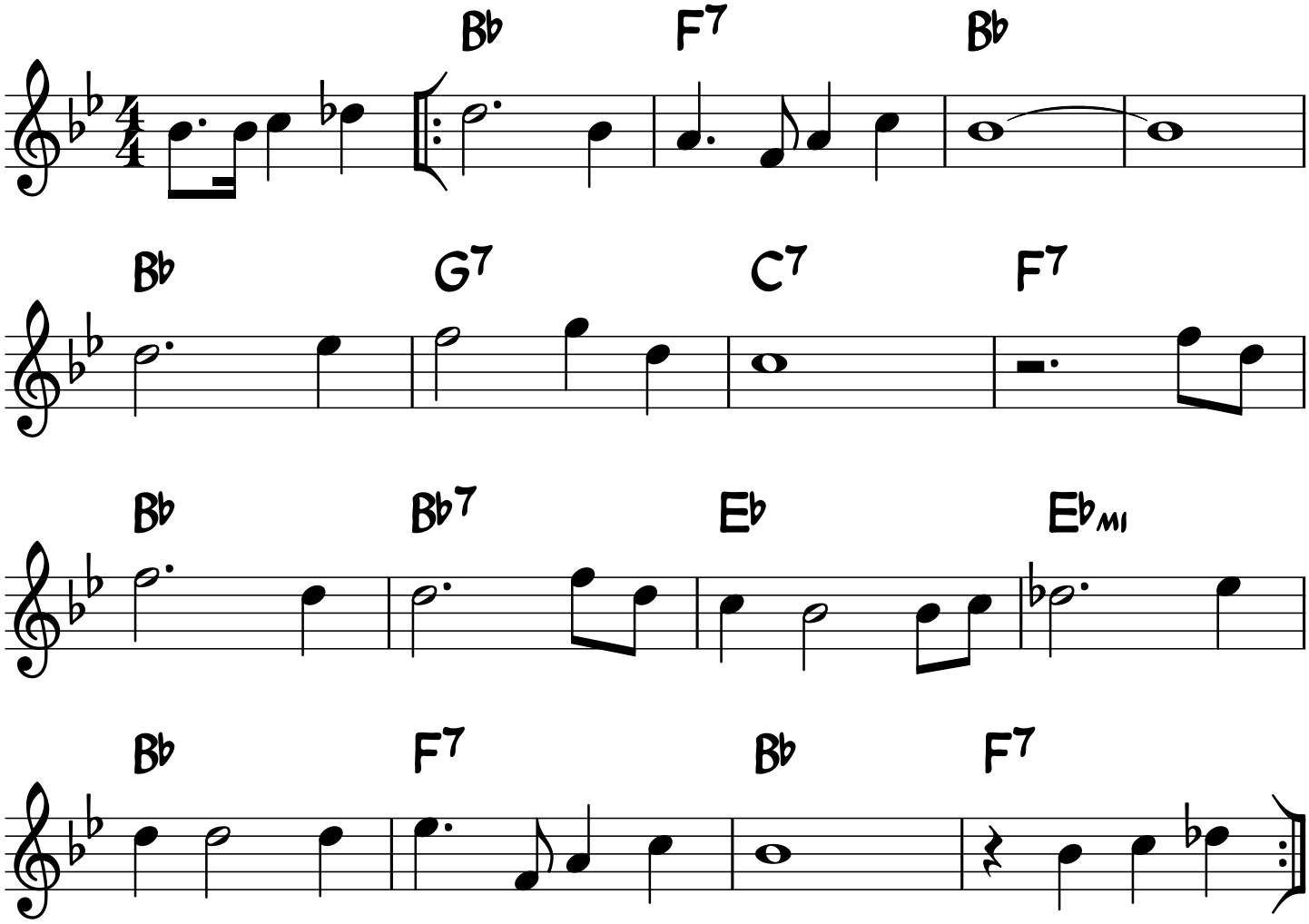
Night and stars above that shine so bright
The mystery of their fading light
That shines upon our Caravan

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

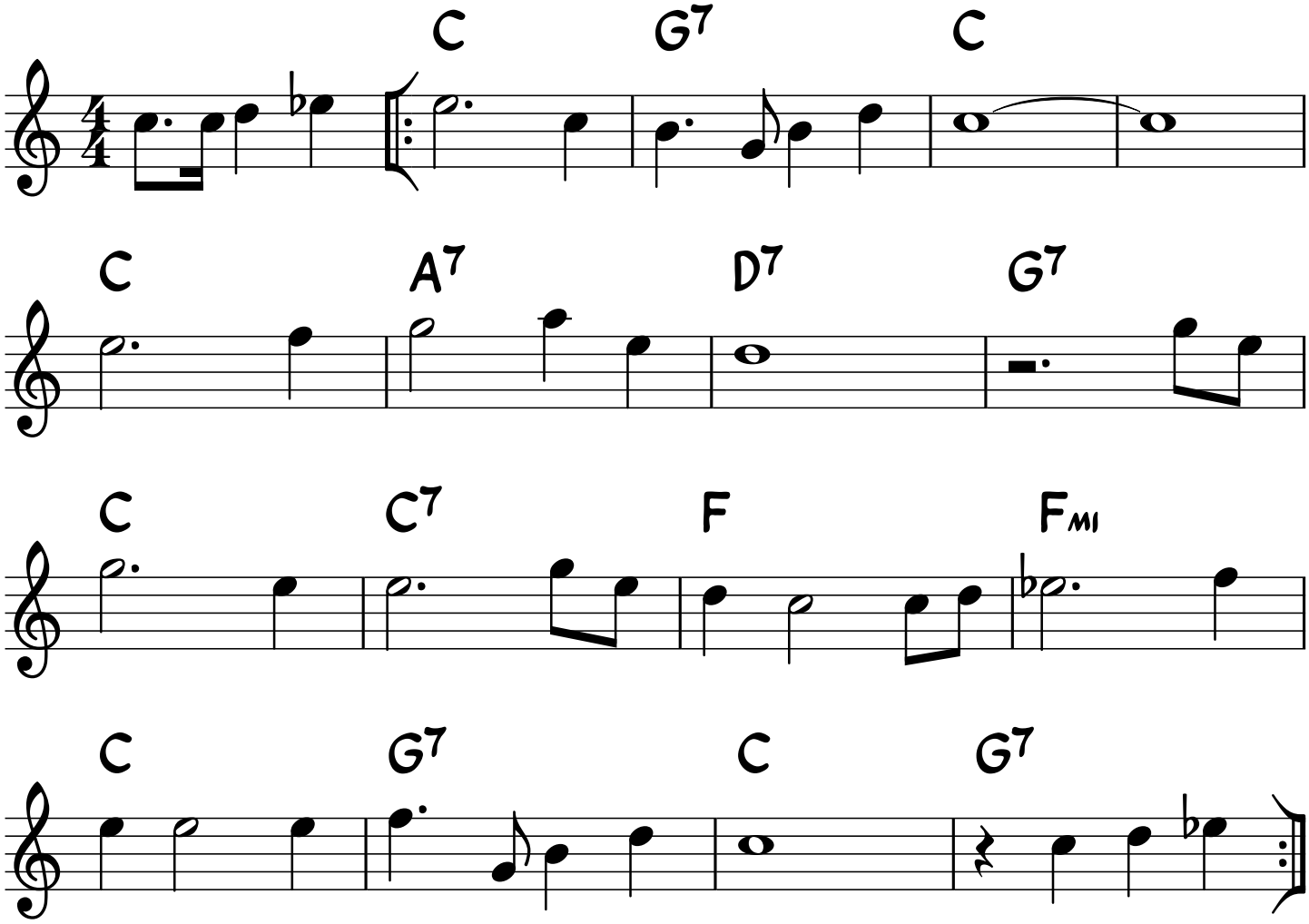
This is so exciting
you are so inviting
Resting in my arms
As I thrill to the magic charms of

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

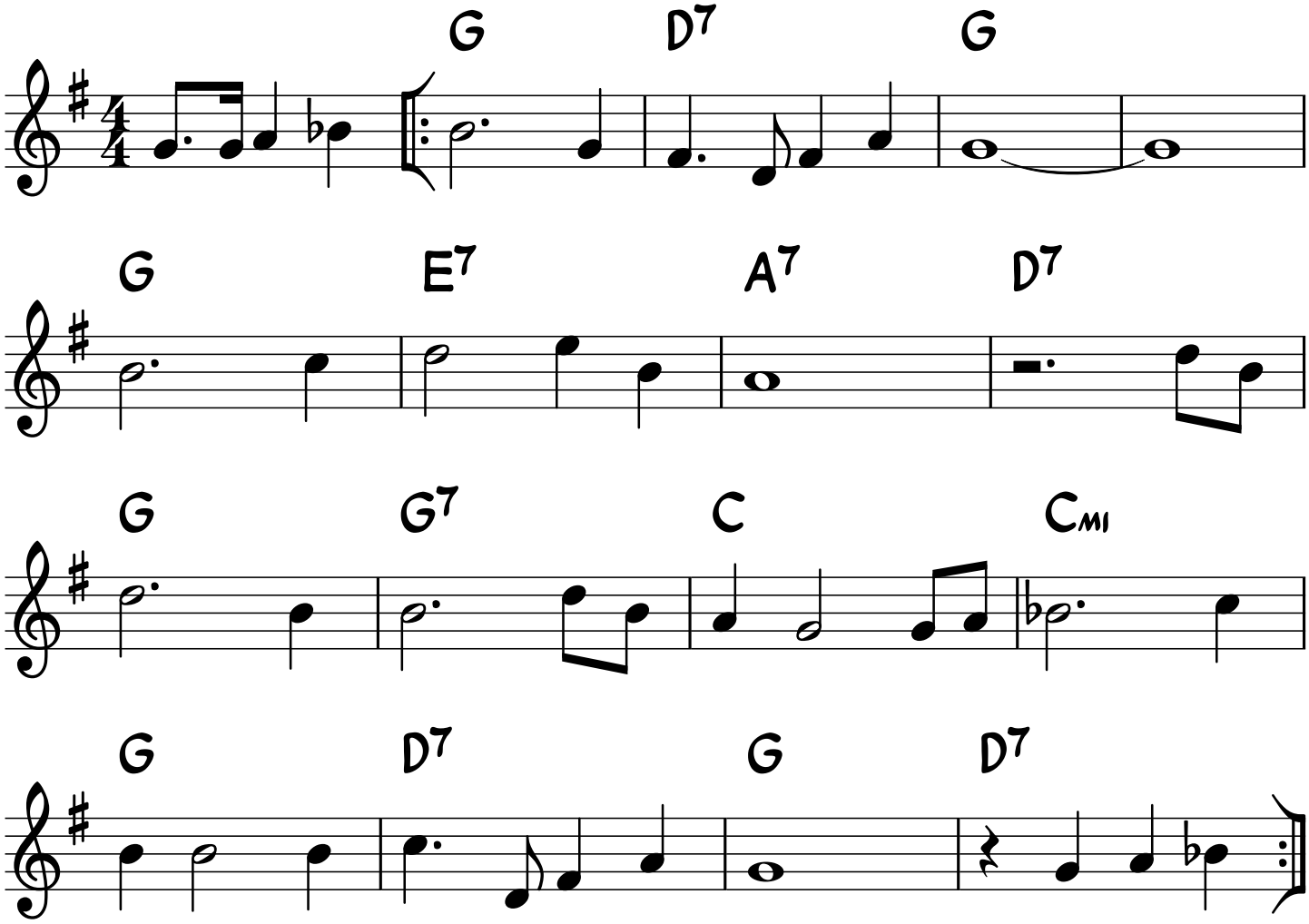
Careless Love



Careless Love (Bb)

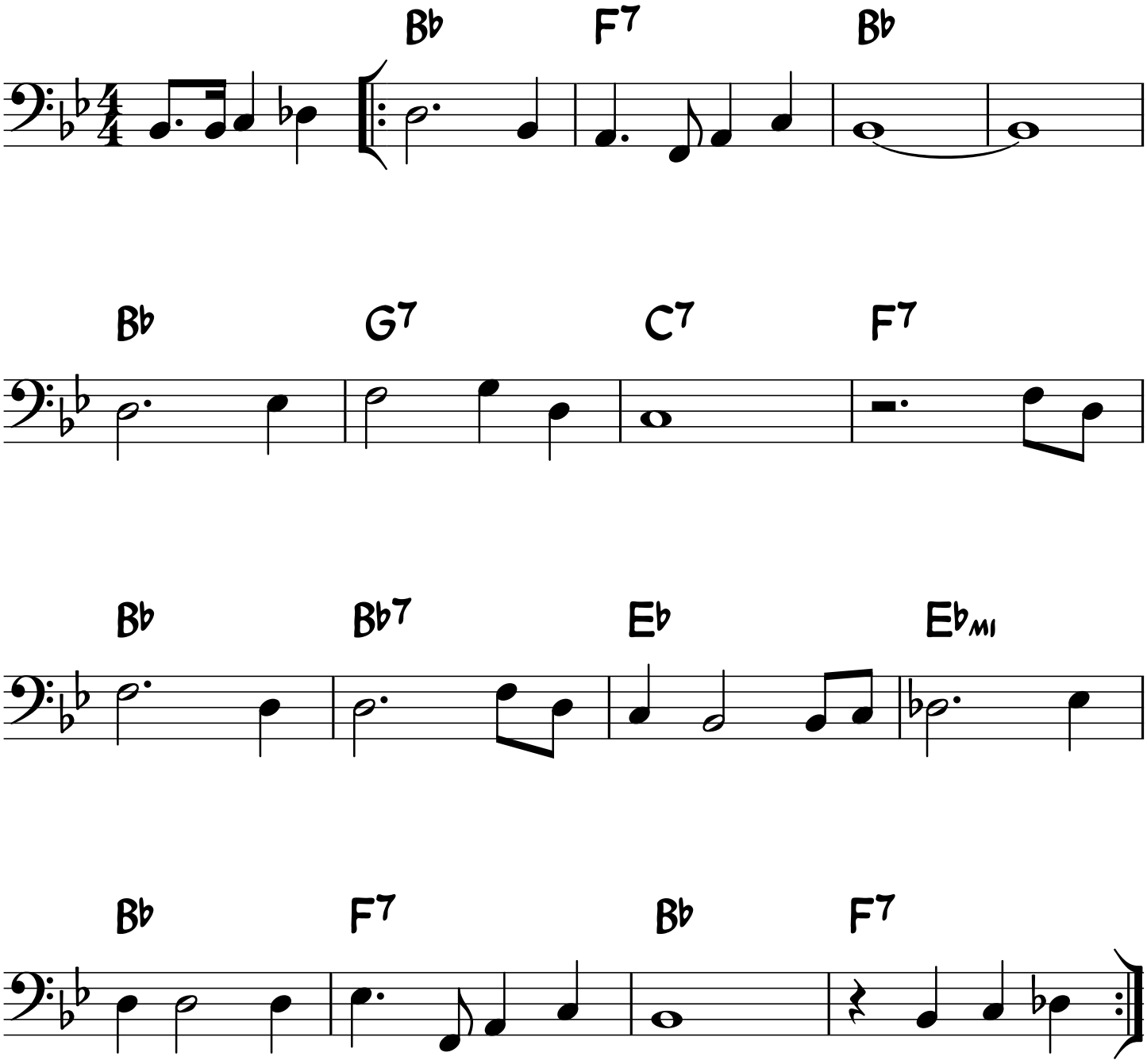


Careless Love (Eb)



Careless Love

(Bass Clef)



Careless Love

B♭	F7	B♭	B♭
B♭	G7	C7	F7
B♭	B♭7	E♭	E♭mi
B♭	F7	B♭	F7

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

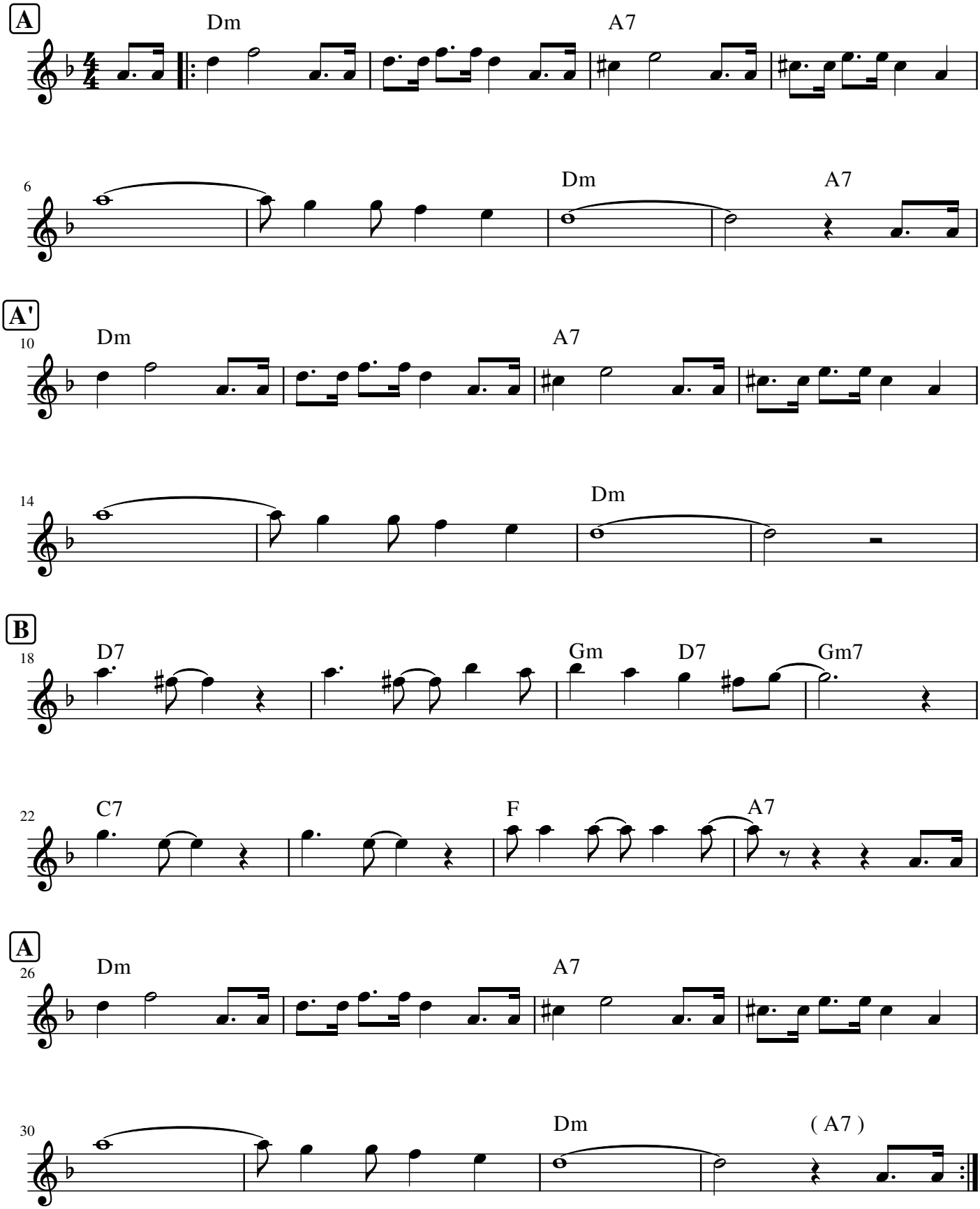
Yea this love, careless love
Can't you see what careless love has done to me
Oh it went and made me roam and made me loose my happy home
It was just love, love oh careless love

C

Comes Love

Lew Brown

♩ = 130

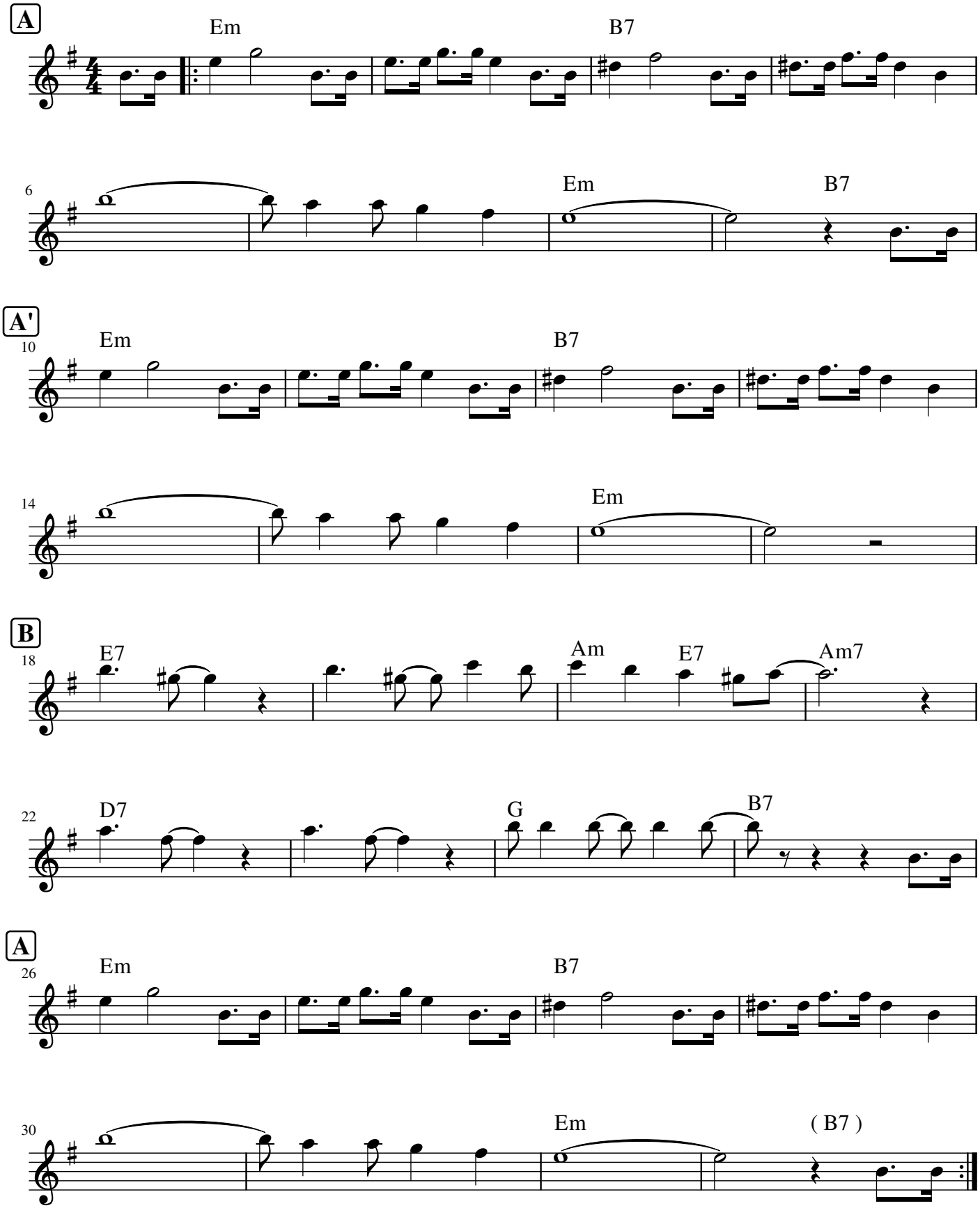


B♭

Comes Love

Lew Brown

♩ = 130



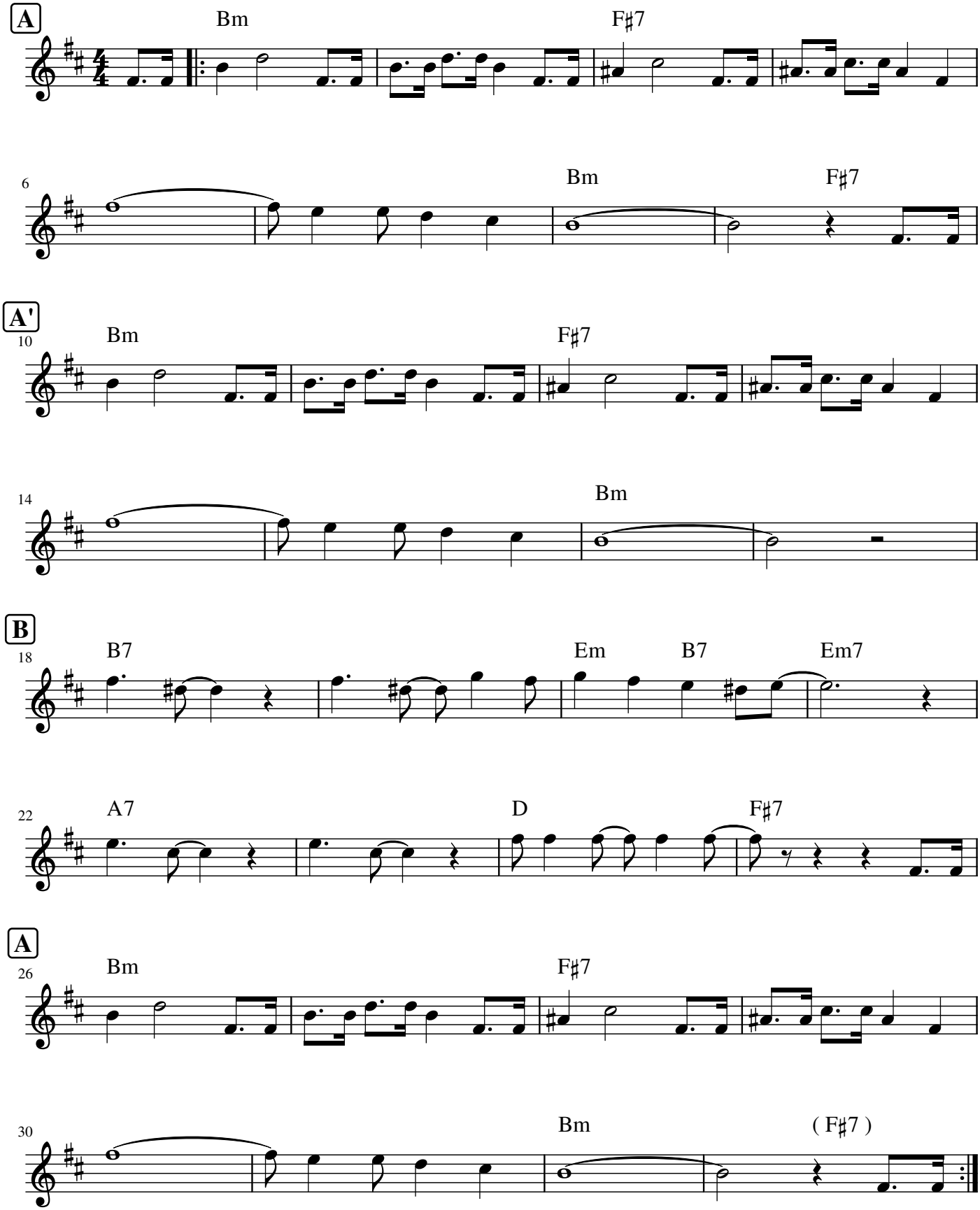
Open Swing Orchestra

E♭

Comes Love

Lew Brown

♩ = 130



Open Swing Orchestra

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

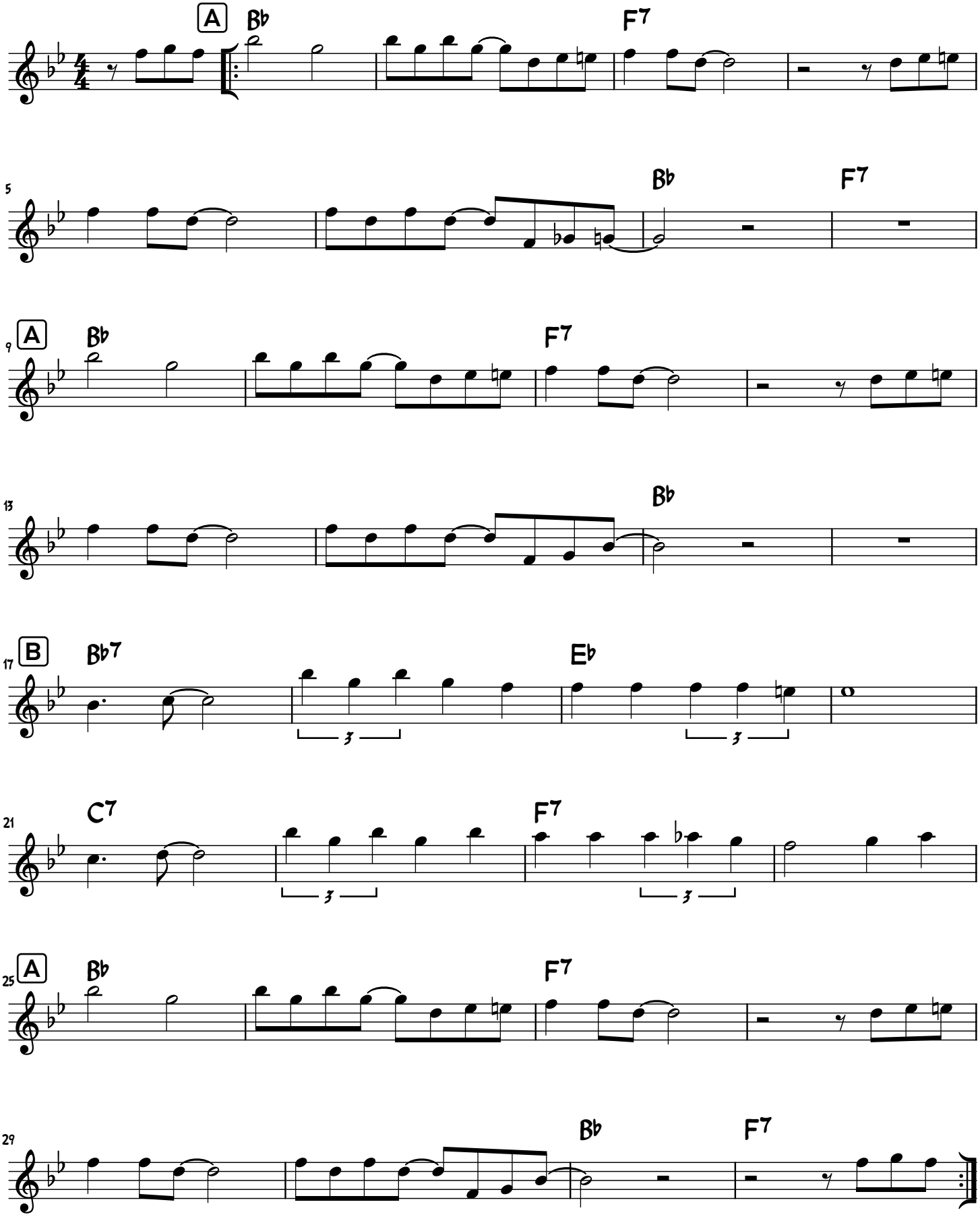
Comes a nightmare, you can always stay awake
Comes depression, you may get another break
Comes love, nothing can be done

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

C

Coquette

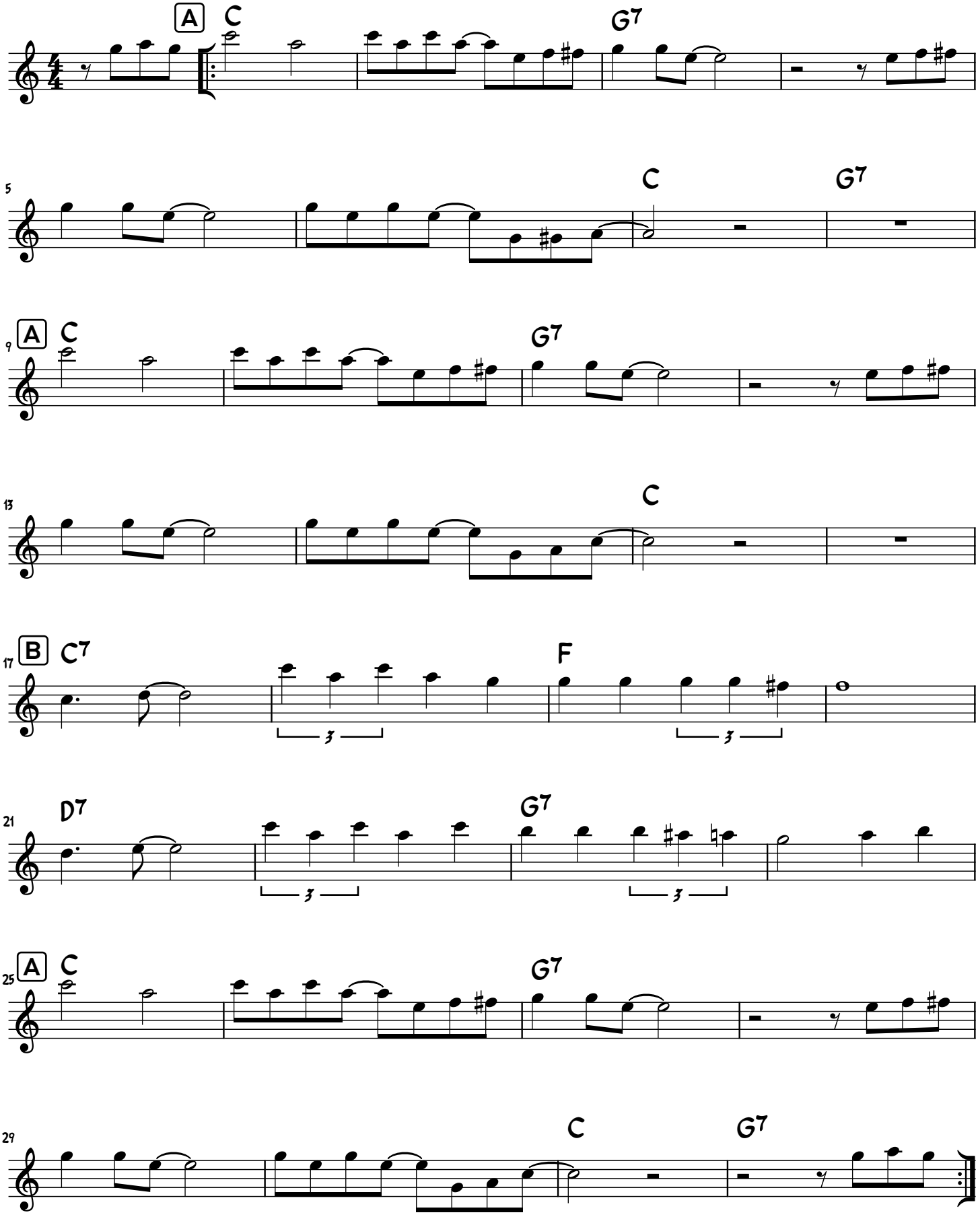
Green, Kahn, Lombardo 1928



Bb

Coquette

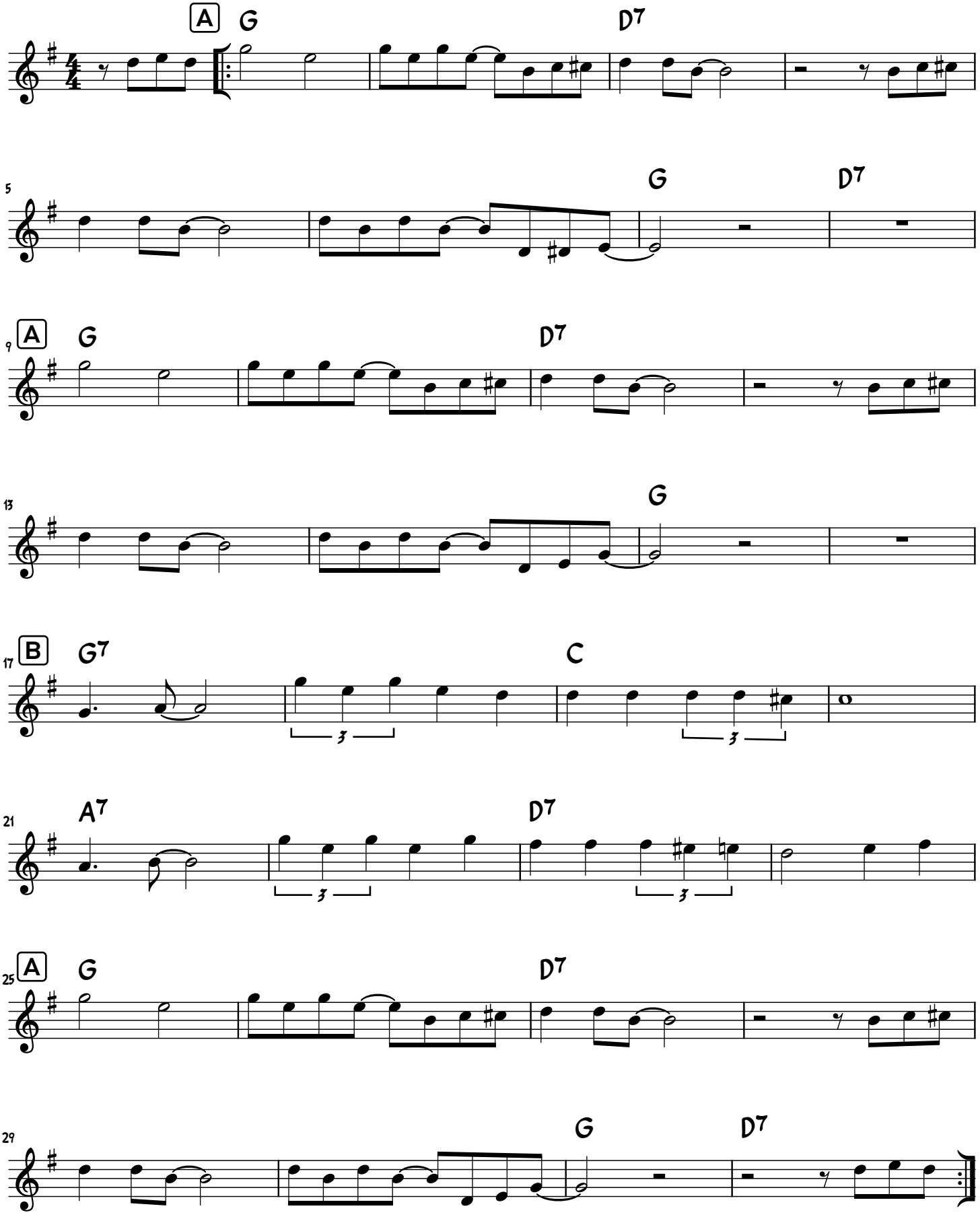
Green, Kahn, Lombardo 1928



Eb

Coquette

Green, Kahn, Lombardo 1928



Coquette

A	B♭	B♭	F7	F7
	F7	F7	B♭	F7
A'	B♭	B♭	F7	F7
	F7	F7	B♭	B♭
B	B♭7	B♭7	E♭	E♭
	C7	C7	F7	F7
A	B♭	B♭	F7	F7
	F7	F7	B♭	(F7)

Coquette

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

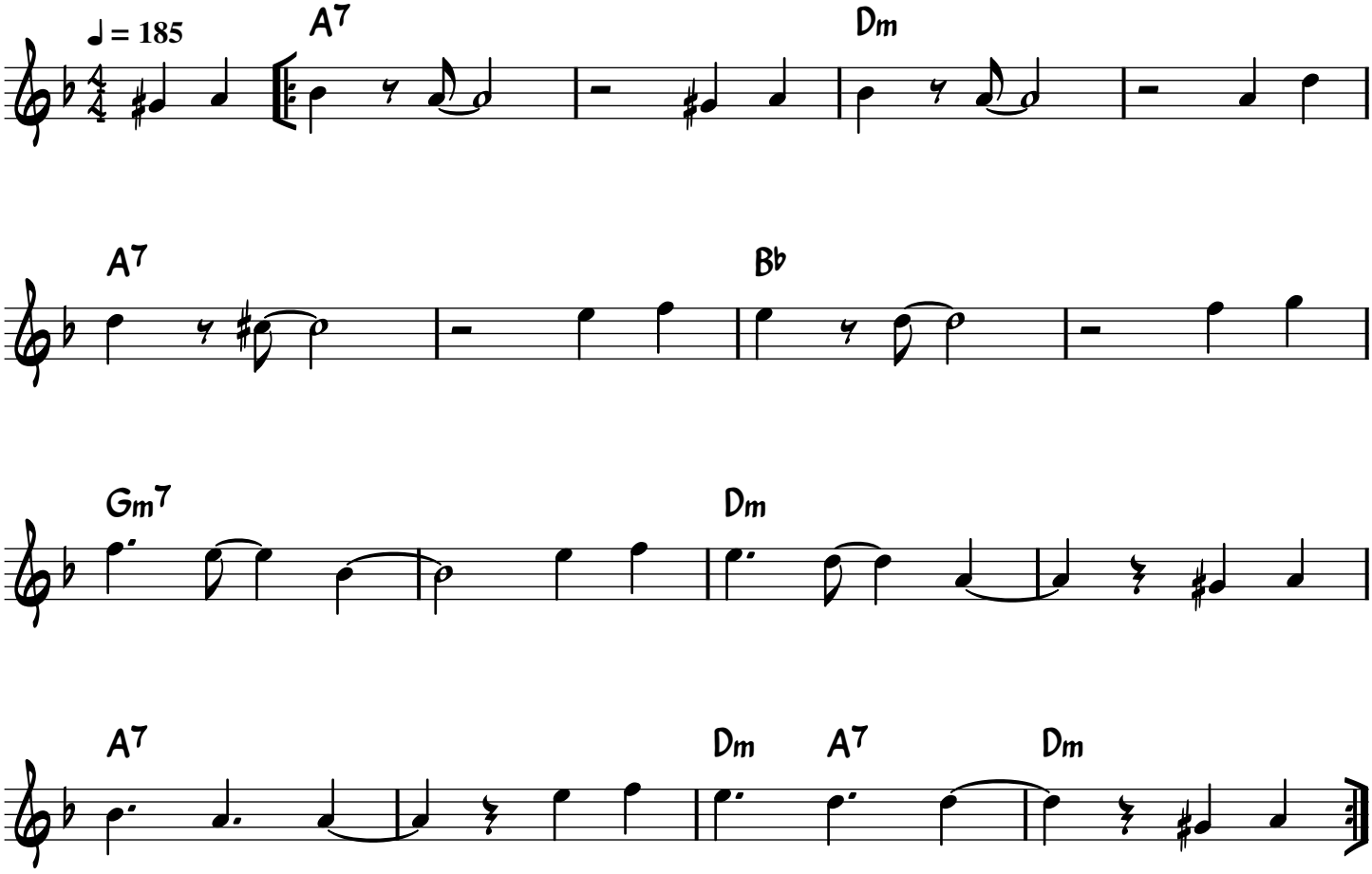
Breakin' hearts you are rulin' little Coquette
True hearts tenderly dreamin' of you

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

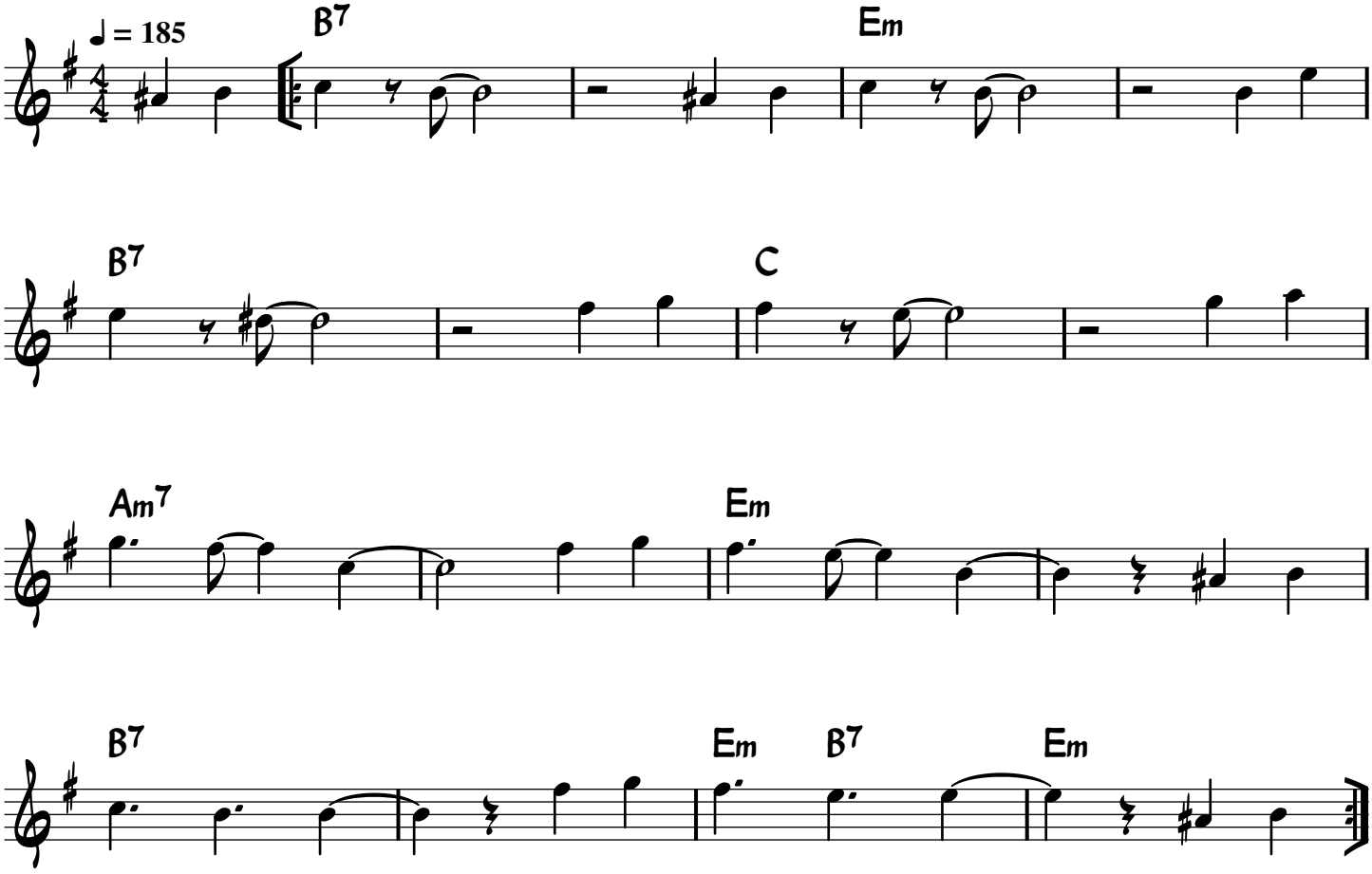
C

Dark Eyes



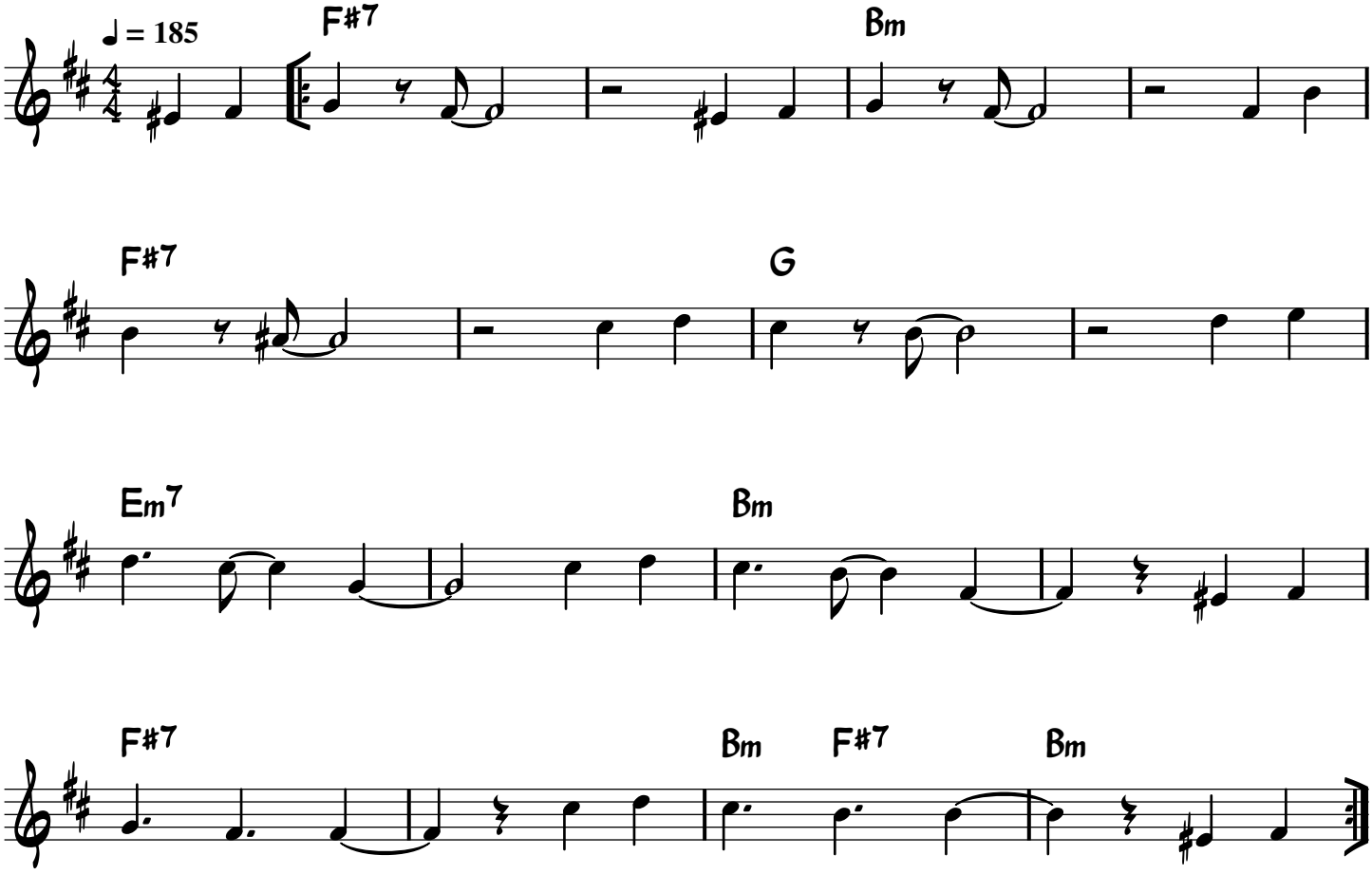
Bb

Dark Eyes



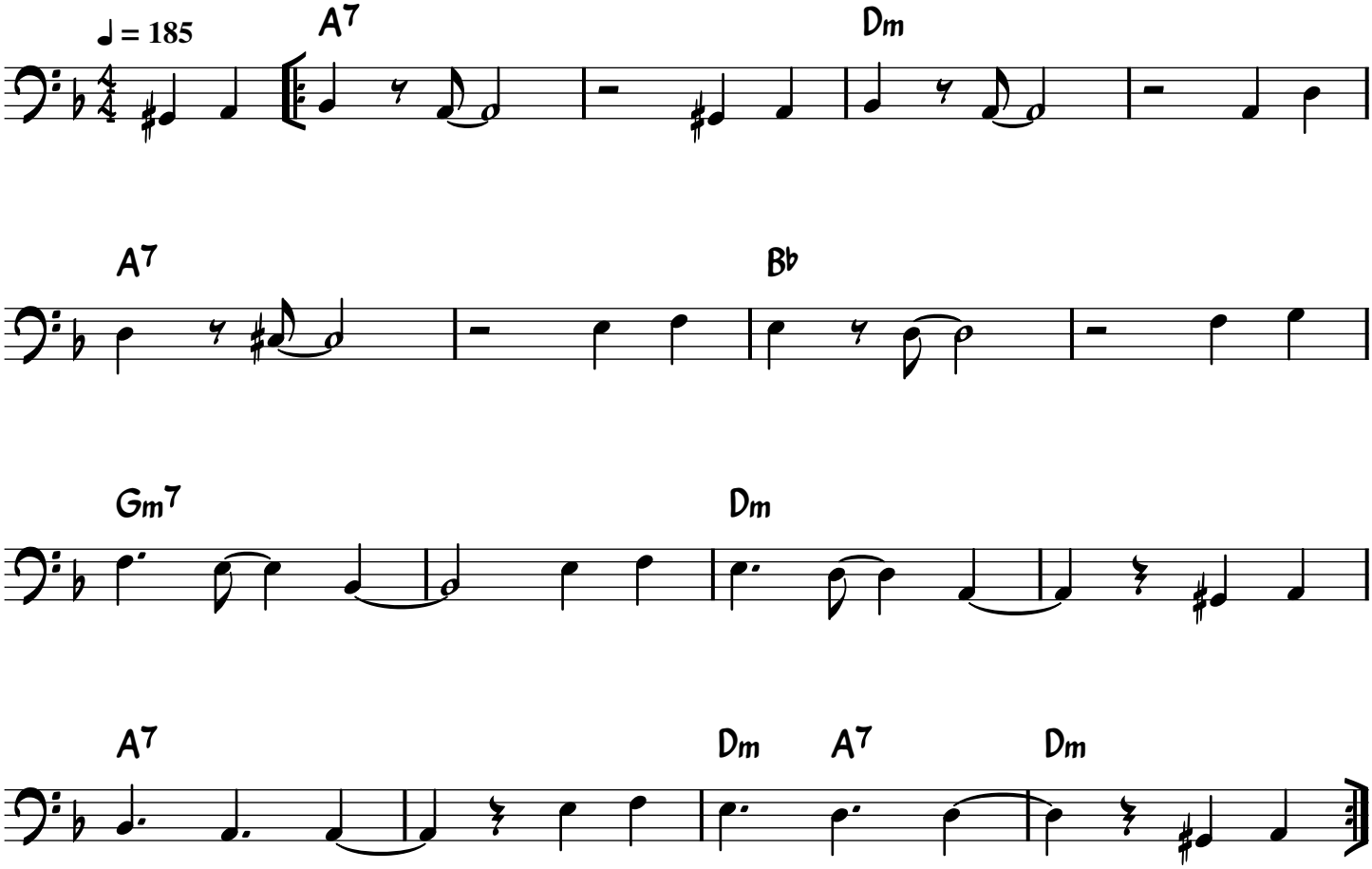
Eb

Dark Eyes



Cello/Bass

Dark Eyes



Очи чёрные
Dark Eyes

A7	A7	Dm	Dm
A7	A7	Bb	Bb
Gm7	Gm7	Dm	Dm
A7	A7	Dm A7	Dm

Очи чёрные / Dark Eyes

Очи	чёрные,	очи	страстные
Otschi	**tschornyje,**	**otschi**	**strastnyje**
Augen	schwarz	Augen	feurig

Очи	жгучие	и	прекрасные
Otschi	**schgutschije,**	**i**	**prjekrasnyje**
Augen	glühend	und	wunderschön

Как	люблю	я	вас,	как	боюсь	я	вас
Kak	**ljubl'ju**	**ja**	**was,**	**kak**	**ba'jus**	**ja**	**was**
Wie	liebe	ich	sie,	wie	fürchte	ich	sie

Знать,	увидел	вас	я	в	недобрый	час
Snat,	**u'widjel**	**was,**	**ja**	**w**	**njedobry**	**tschas**
Es scheint,	treffe	sie	ich	in	böser	Stunde

Ох,	недаром	вы	глубины	темней!
Och	**njedarom**	**wy,**	**glubiny**	**temnjei!**
Oh,	nicht ohne Grund	sie	tief	verfinstert!

Вижу	траур	в	вас	по	душе	моей,
Wischu	**traur**	**w**	**was,**	**po**	**dusche**	**mojei,**
Sehe	Trauer	in	ihnen	für	Seele	meine,

Вижу	пламя	в	вас	я	победное:
Wischu	**plamja**	**w**	**was,**	**ja**	**pobjednoje:**
Sehe	Feuer	in	ihnen	und	Sieg:

Сожжено	на нём	сердце	бедное.
Saschscheno	**na njom,**	**serdze**	**bednoje.**
Verbrannt	in ihnen	Herz	armes.

Но	не	грустен	я,	не	печален	я,
No	**nje**	**grusten**	**ja,**	**nje**	**petschalen**	**ja,**
Aber	nicht	traurig	ich,	nicht	schmerzen	ich,

Утешительна	мне	судьба	моя:
Utjeschitjelna	**mne**	**sudba**	**moja:**
Tröstet	mich	Schiksal	meines:

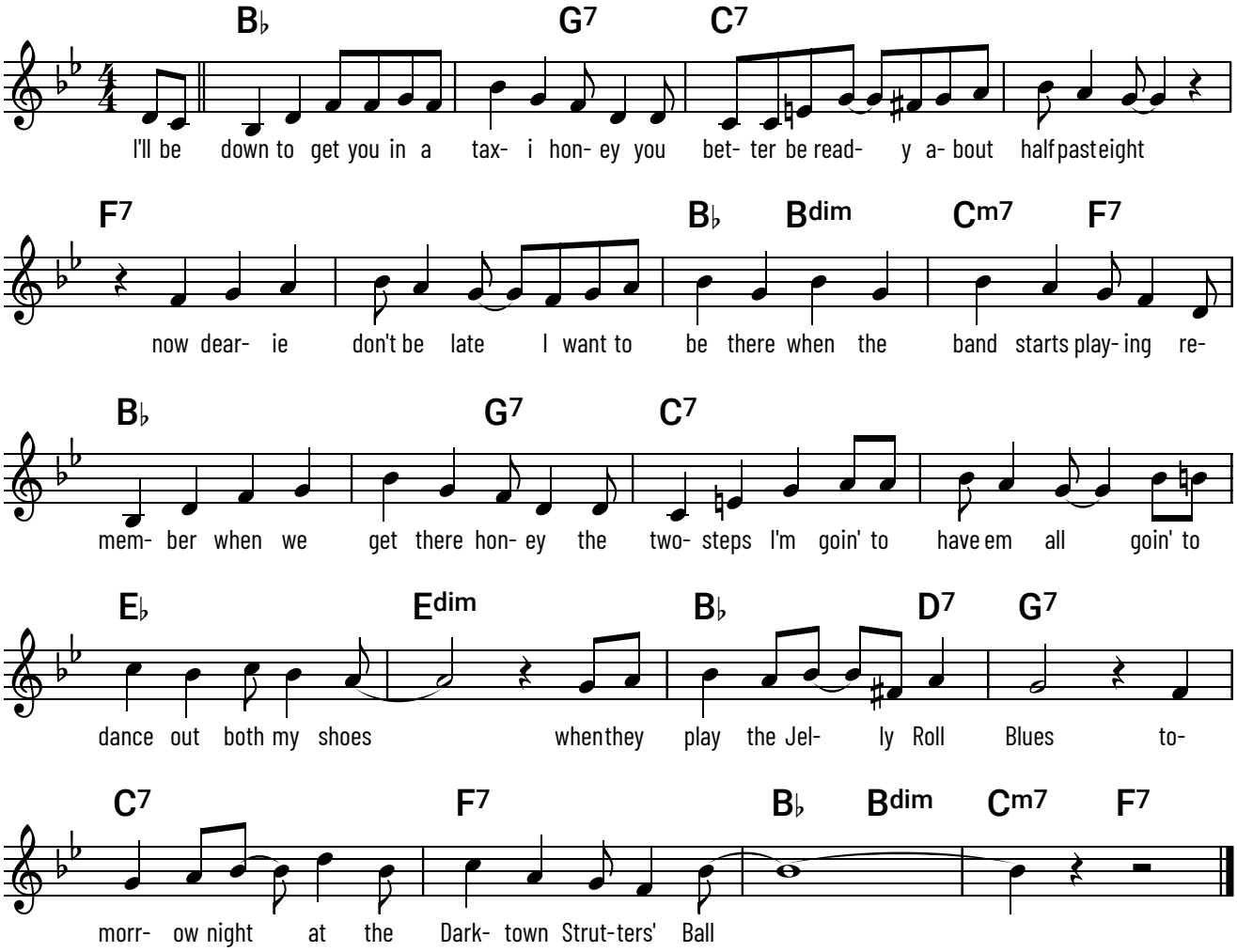
Всё,	что	лучшего	в	жизни	Бог	дал	нам,
Wsjo,	**tschto**	**lutschschewo**	**w**	**schisni**	**Bog**	**dal**	**nam,**
Alles,	was	am besten	im	Leben	Gott	gibt	uns,

В	жертву	отдал	я	огневым	глазам!
W	**schertwu**	**otdal**	**ja**	**ognewym**	**glasam!**
Als	Opfer	zurückkehre	ich	glühende	Augen!

Darktown Strutters' Ball

Swing
1/4=170

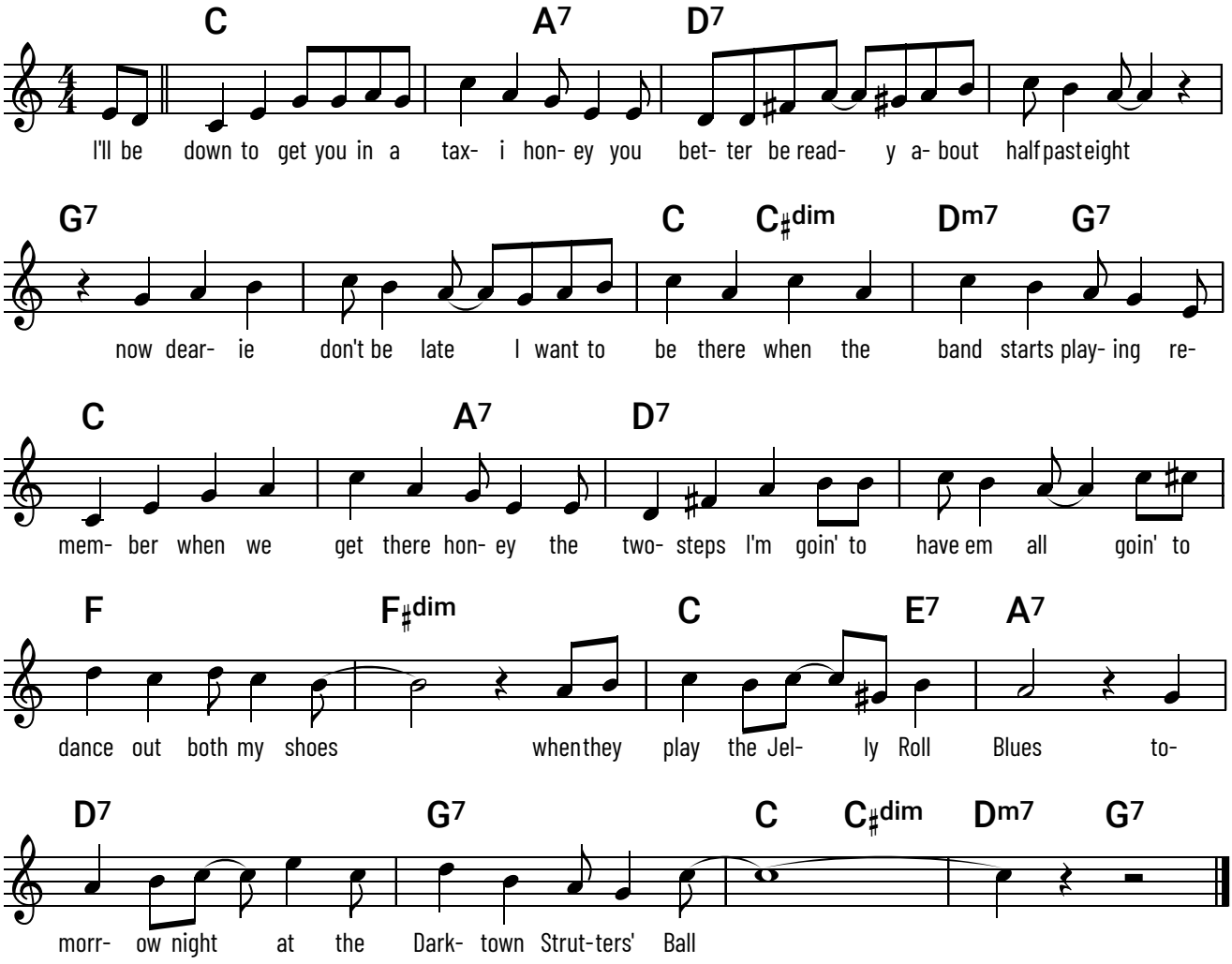
Music, Lyrics: Shelton Brooks
(1917)



Darktown Strutters' Ball (B♭)

Swing
1/4=170

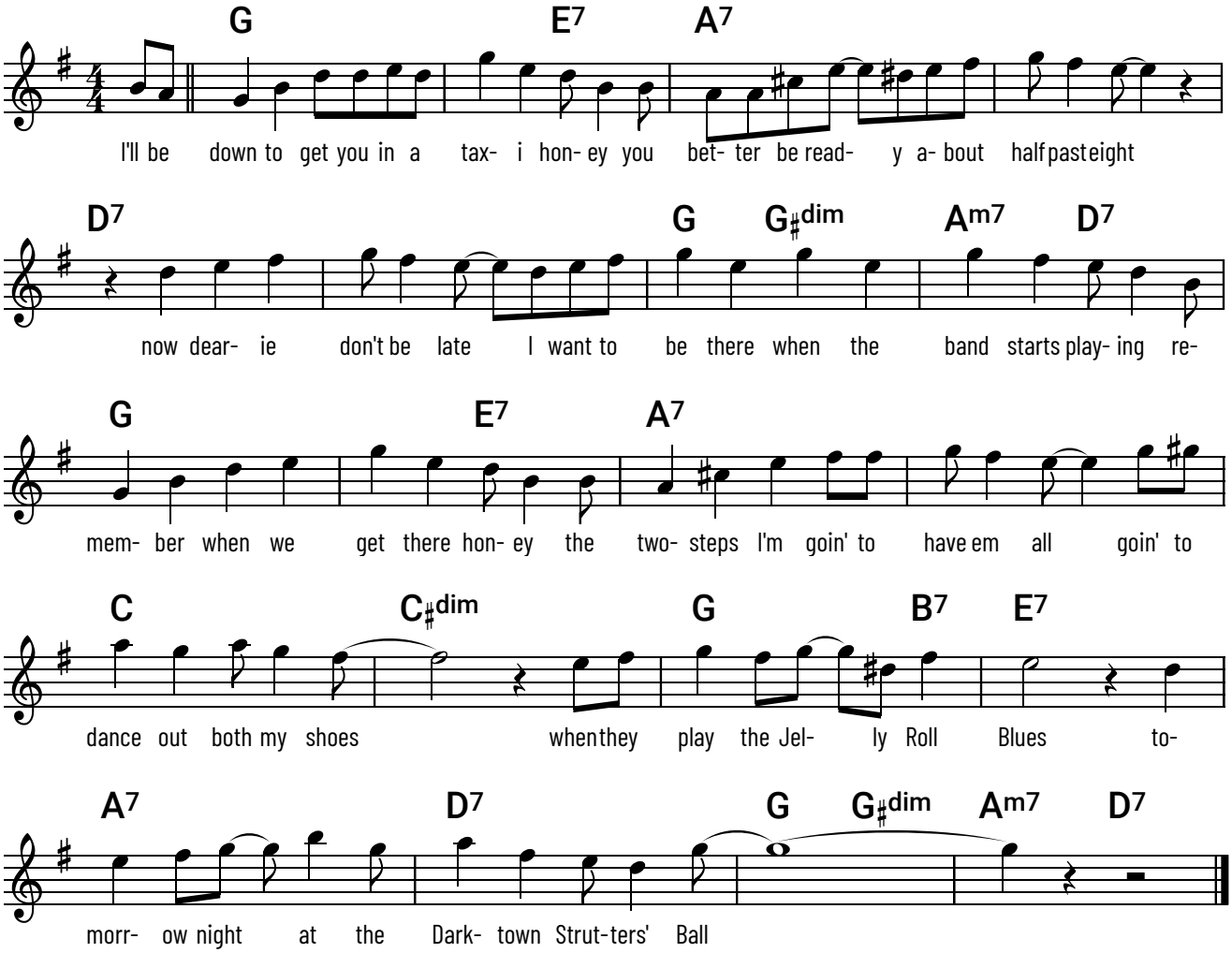
Music, Lyrics: Shelton Brooks
(1917)



Darktown Strutters' Ball (E♭)

Swing
1/4=170

Music, Lyrics: Shelton Brooks
(1917)



Darktown Strutters' Ball

B♭	B♭ G7	C7	C7
F7	F7	B♭ B°	Cm7 F7
B♭	B♭ G7	C7	C7
E♭	E°	B♭ D7	G7
C7	F7	B♭ B°	Cm7 F7

Darktown Strutter's Ball

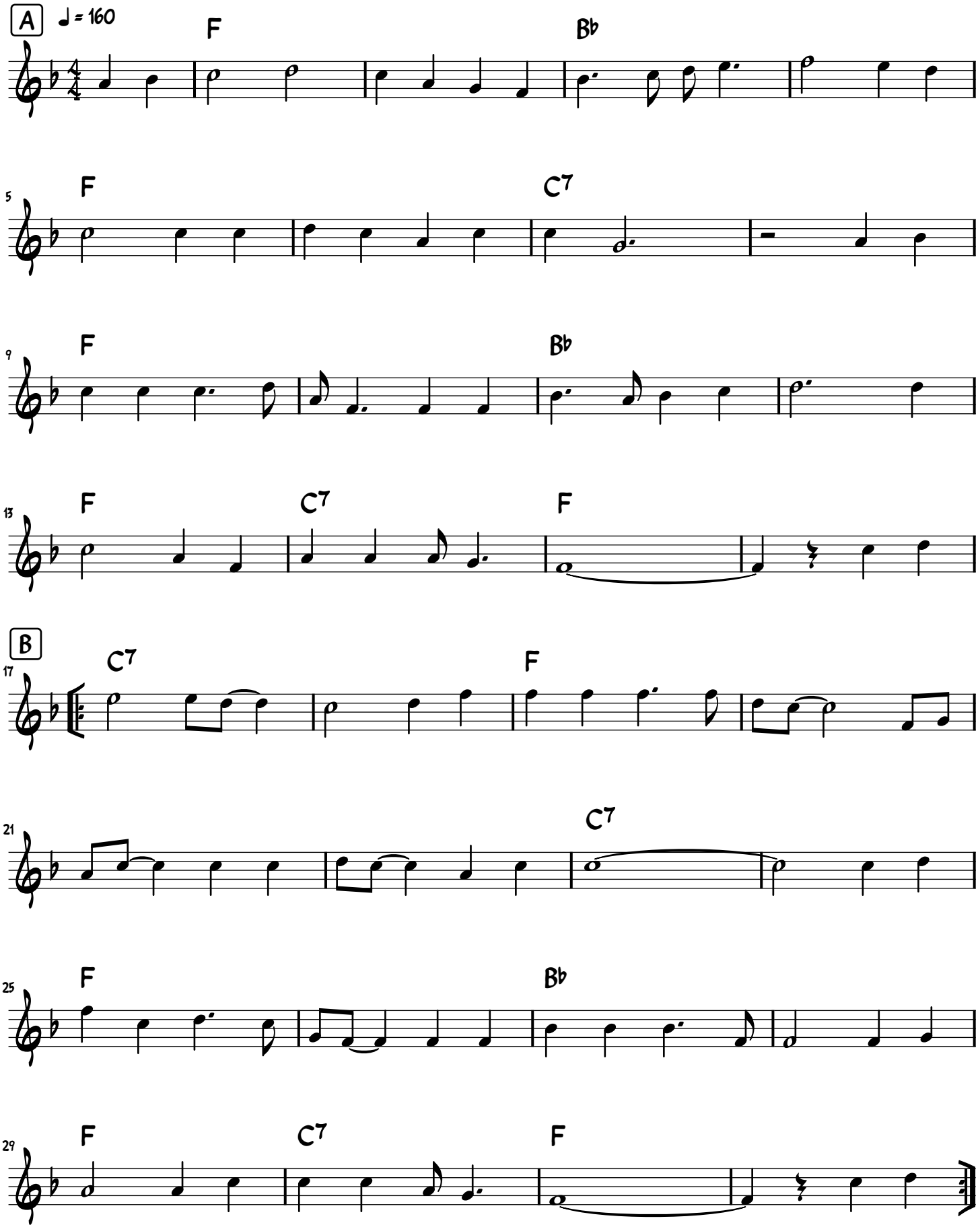
I'll be round to get you in a taxi, honey
Pick you up 'bout half past eight,
Oh honey don't be late
I want to be there when the band starts playin'
Remember when we get there, honey
Two step, we're gonna have a ball
I'm gonna dance out of my shoes
When they play the Jelly Roll Blues
Tomorrow night at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

Songwriters: Francois Joseph Charles Salabert / Shelton Brooks

C

Darling Nelly Gray

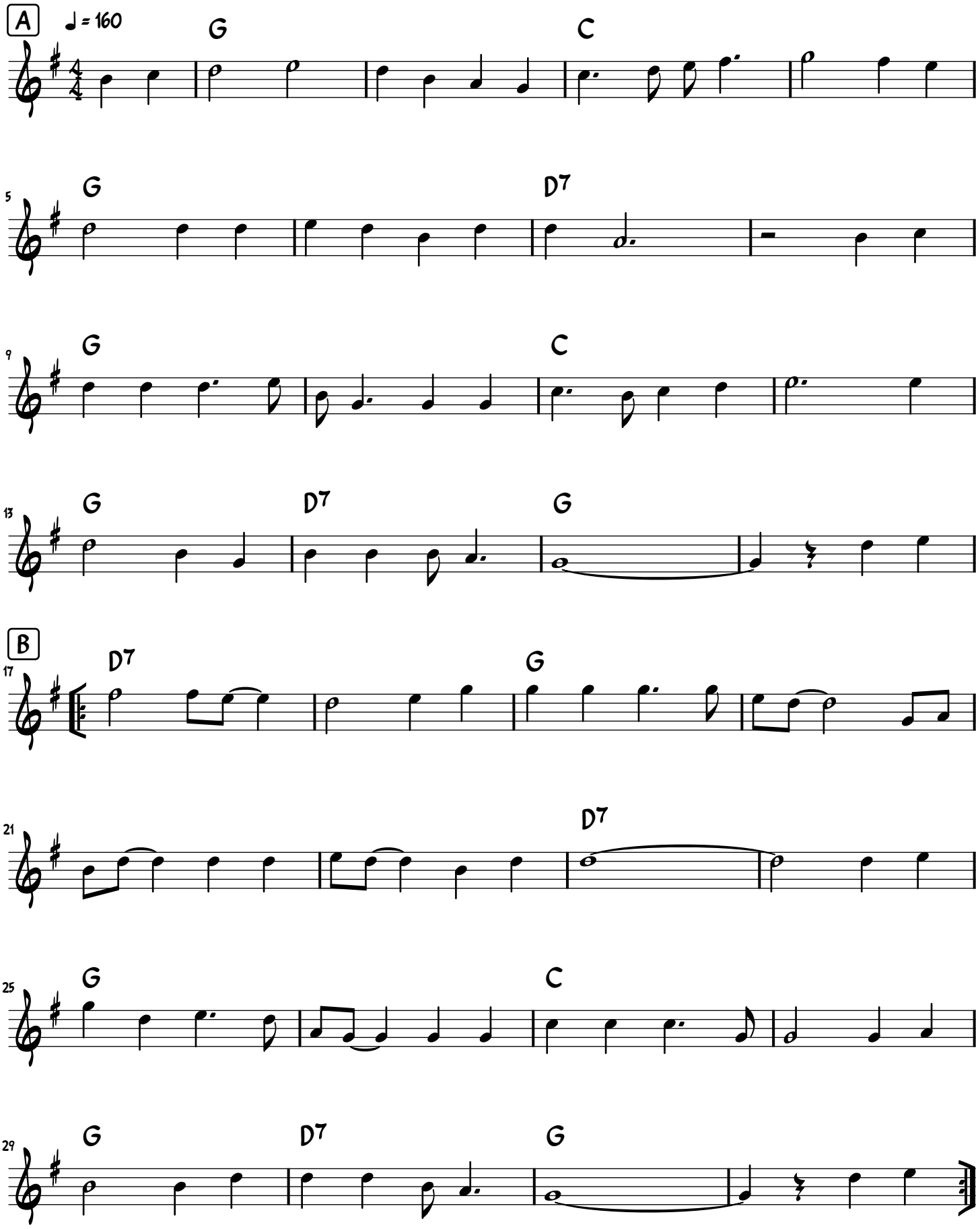
Benjamin Hanby 1856



Bb

Darling Nelly Gray

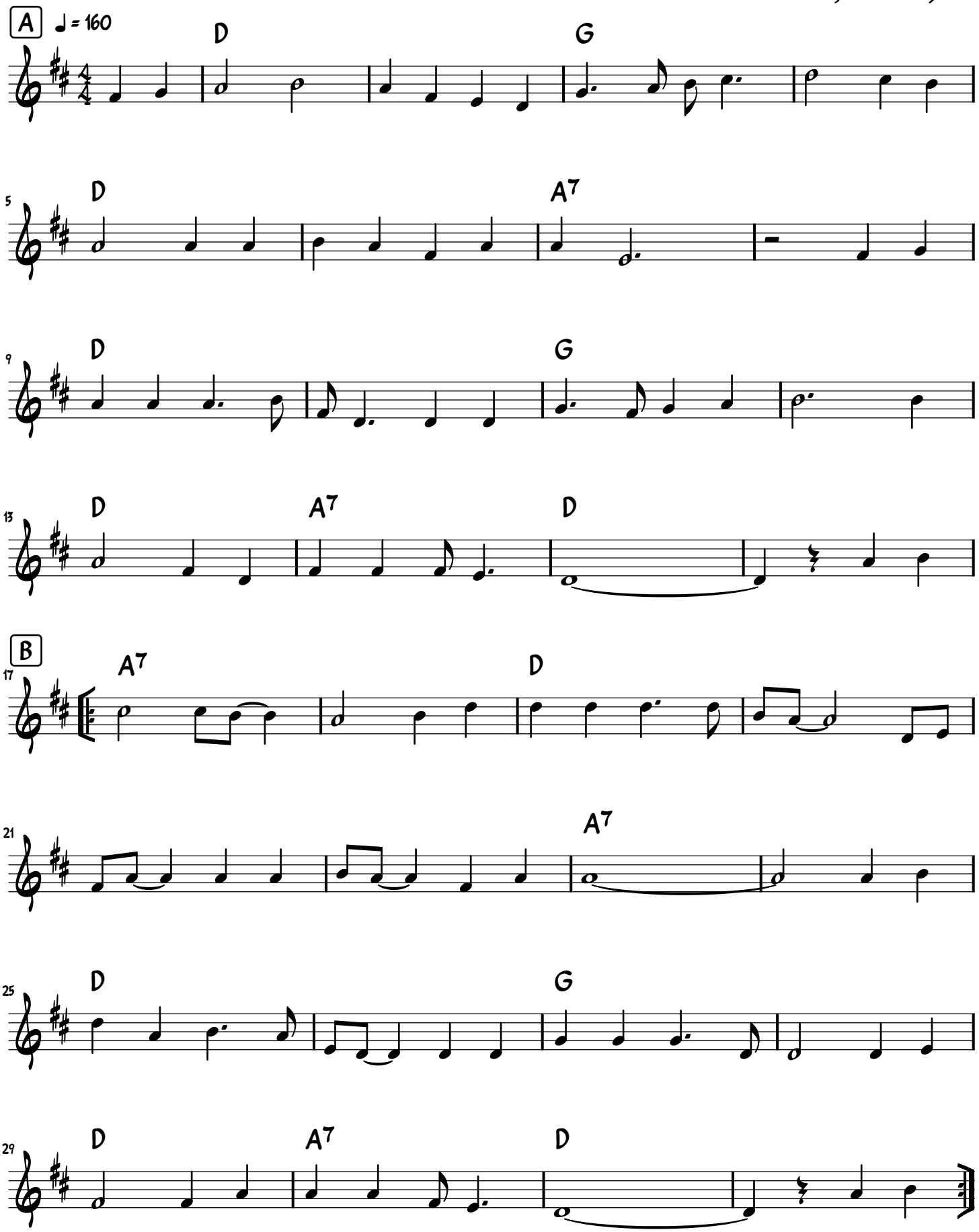
Benjamin Hanby 1856



Eb

Darling Nelly Gray

Benjamin Hanby 1856



Darling Nelly Gray

A

F	F	B♭	B♭
F	F	C7	C7
F	F	B♭	B♭
F	C7	F	F

B

C7	C7	F	F
F	F	C7	C7
F	F	B♭	B♭
F	C7	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,

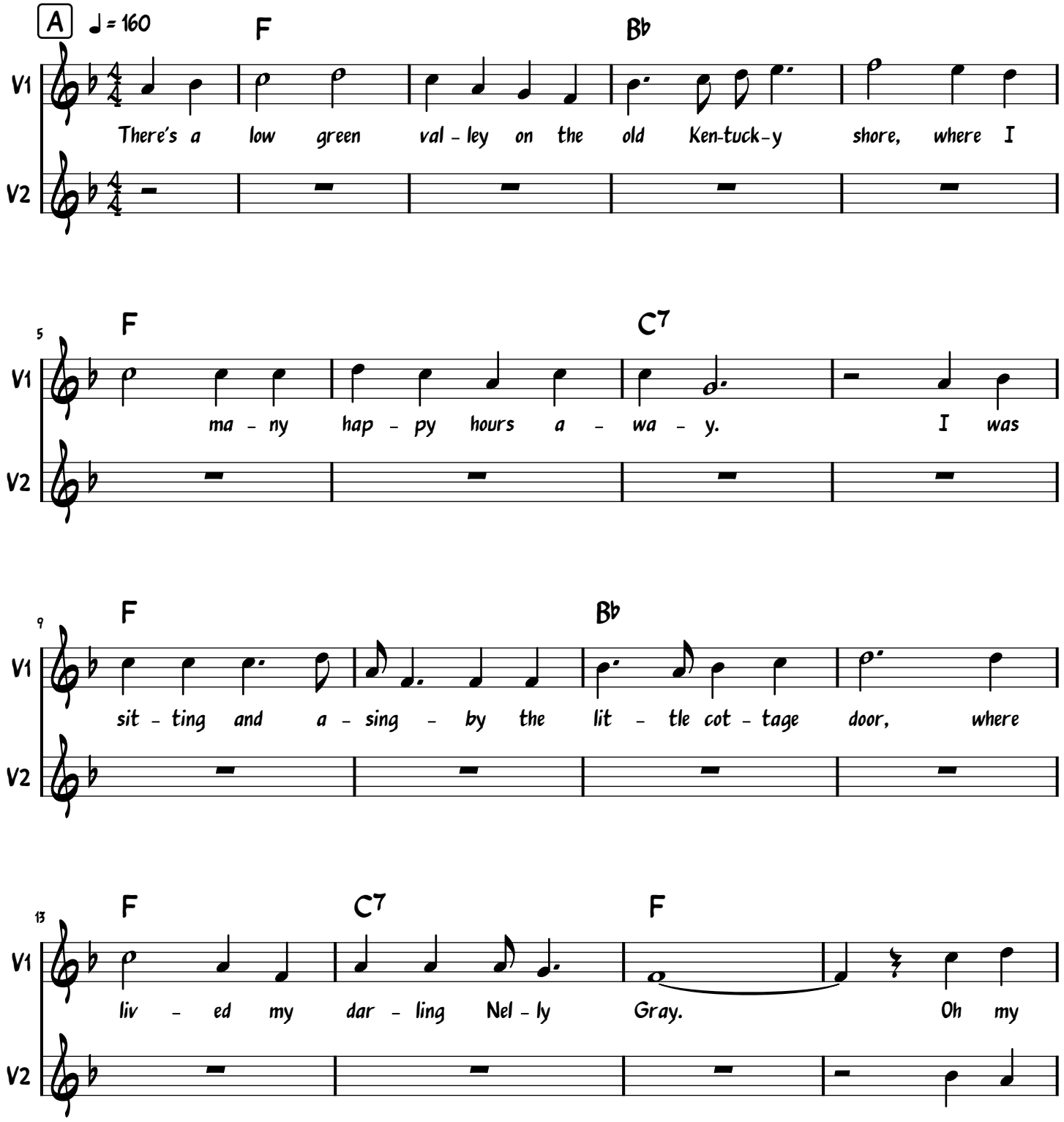
And we'd float down the river
in my little red canoe,
While my banjo sweetly I would play.

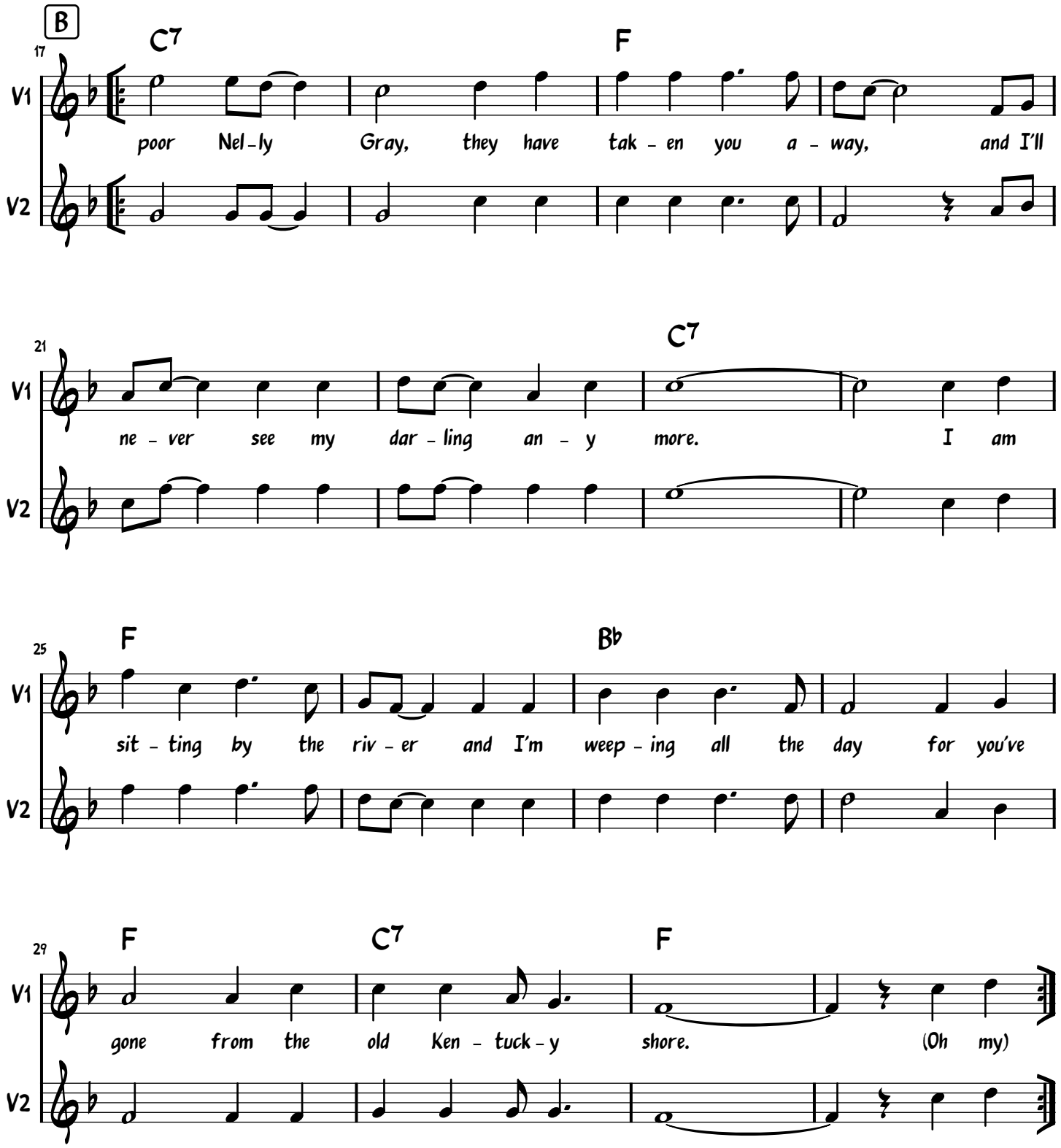
Song-Beispiel:
https://oso-berlin.de/Syncopation_Student_Orchestra_2022_Darling_Nelly_Gray.mp3

Vocals

Darling Nelly Gray

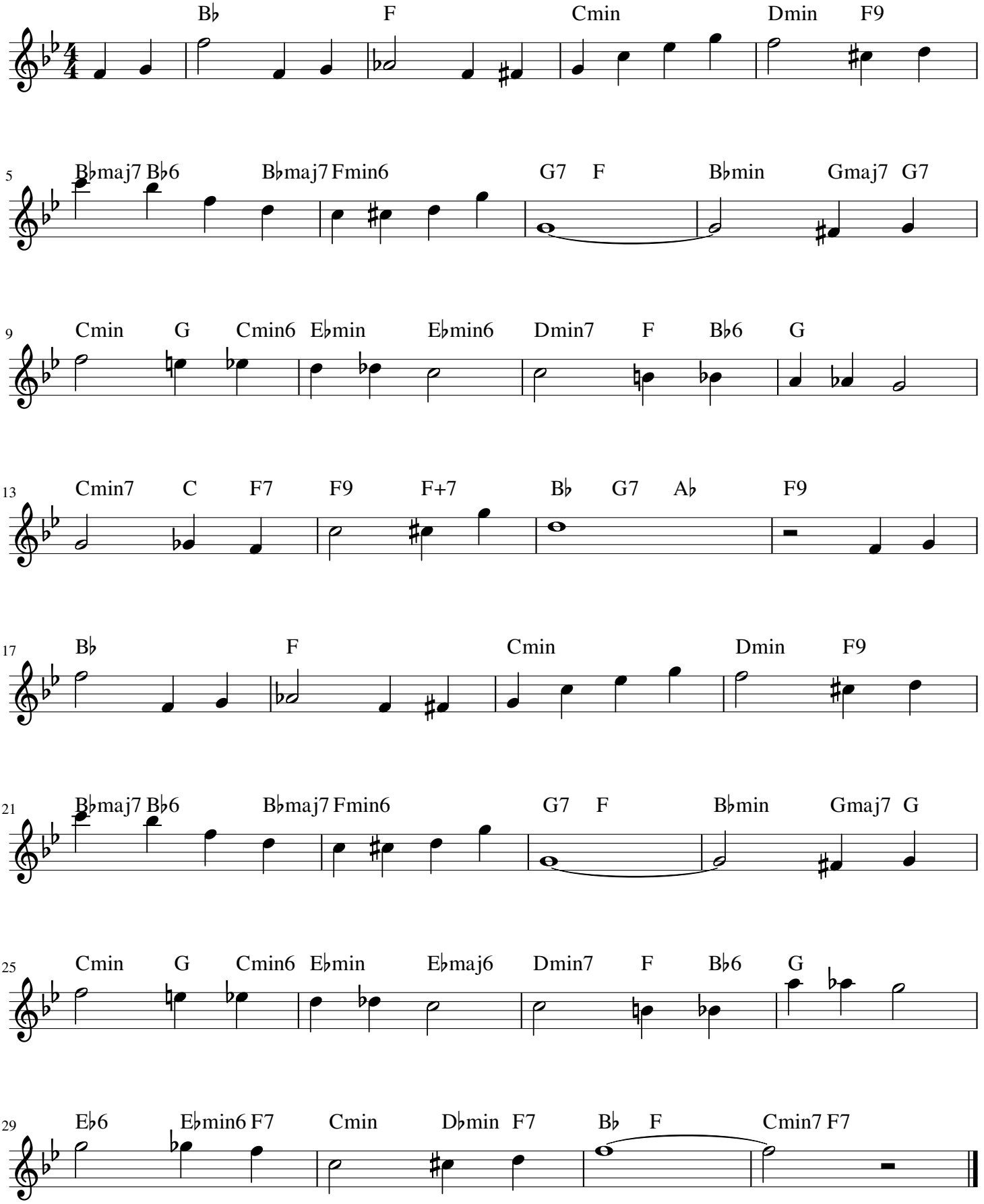
Benjamin Hanby 1856




B
17
C7
F
V1
V2
poor Nel-ly Gray, they have tak-en you a-way, and I'll
21
C7
ne-ver see my dar-ling an-y more. I am
25
F
B♭
sit-ting by the riv-er and I'm weep-ing all the day for you've
29
F
C7
F
gone from the old Ken-tuck-y shore. (Oh my)

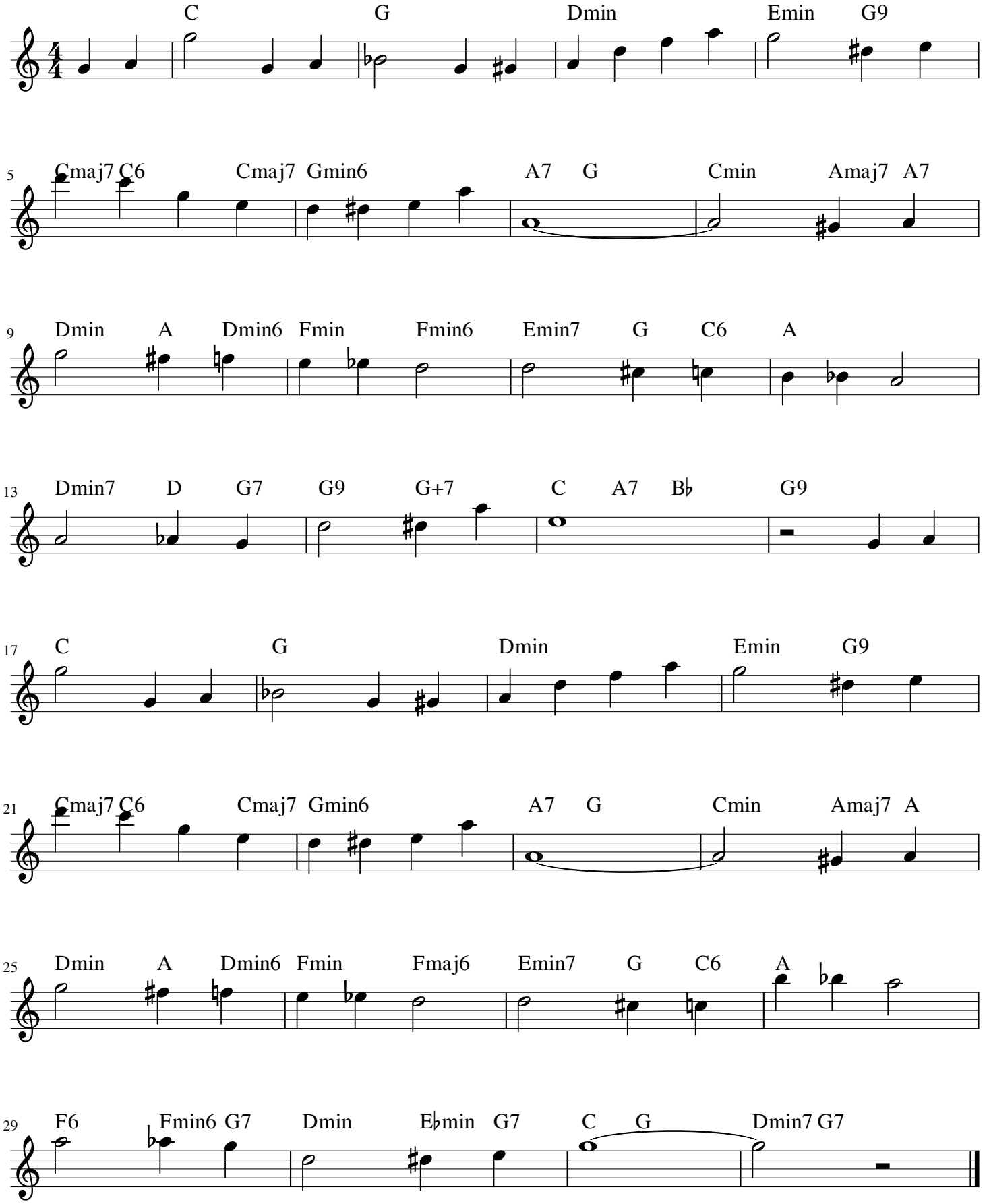
Deep Purple

C



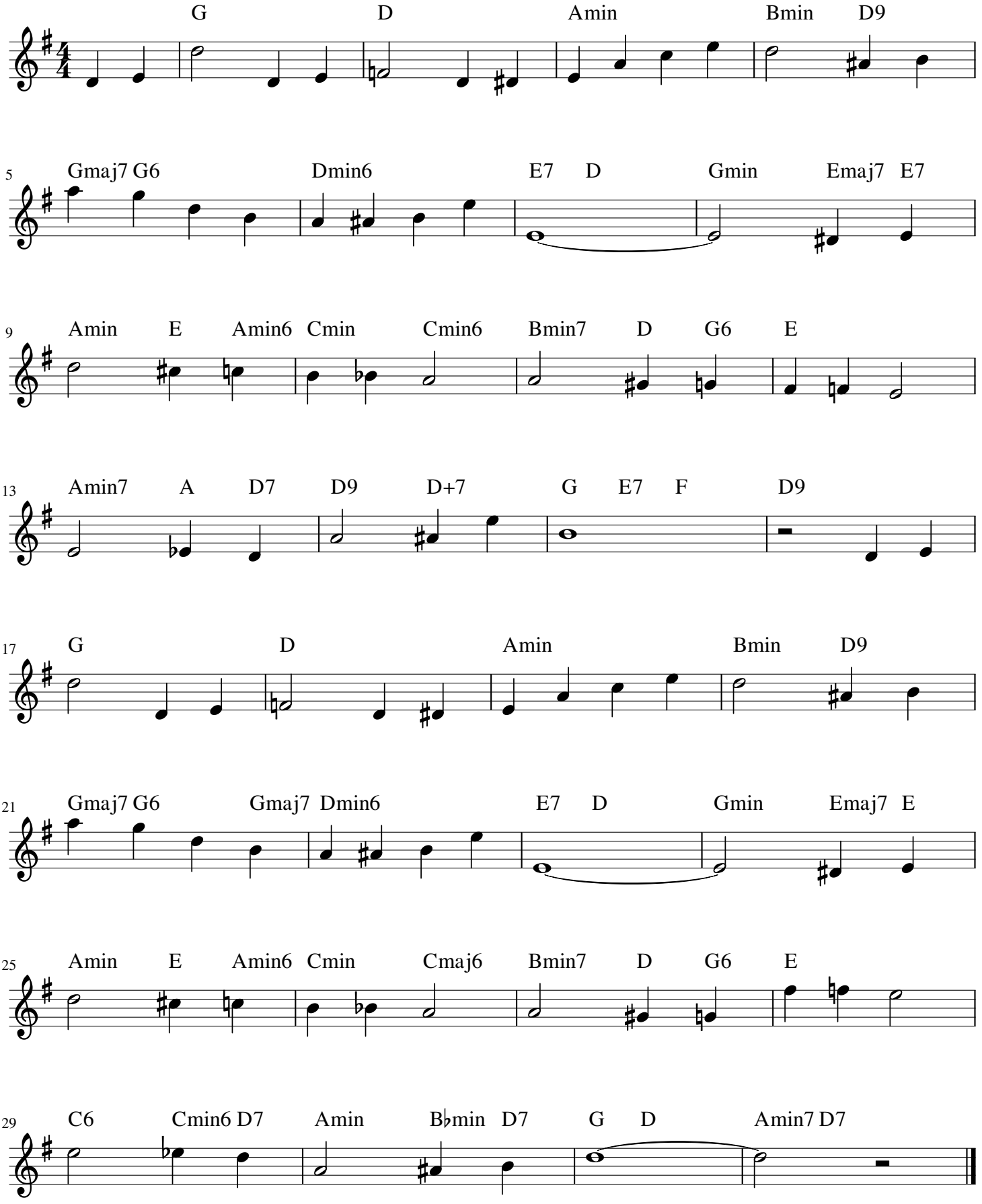
Deep Purple

Bb



Deep Purple

Eb



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

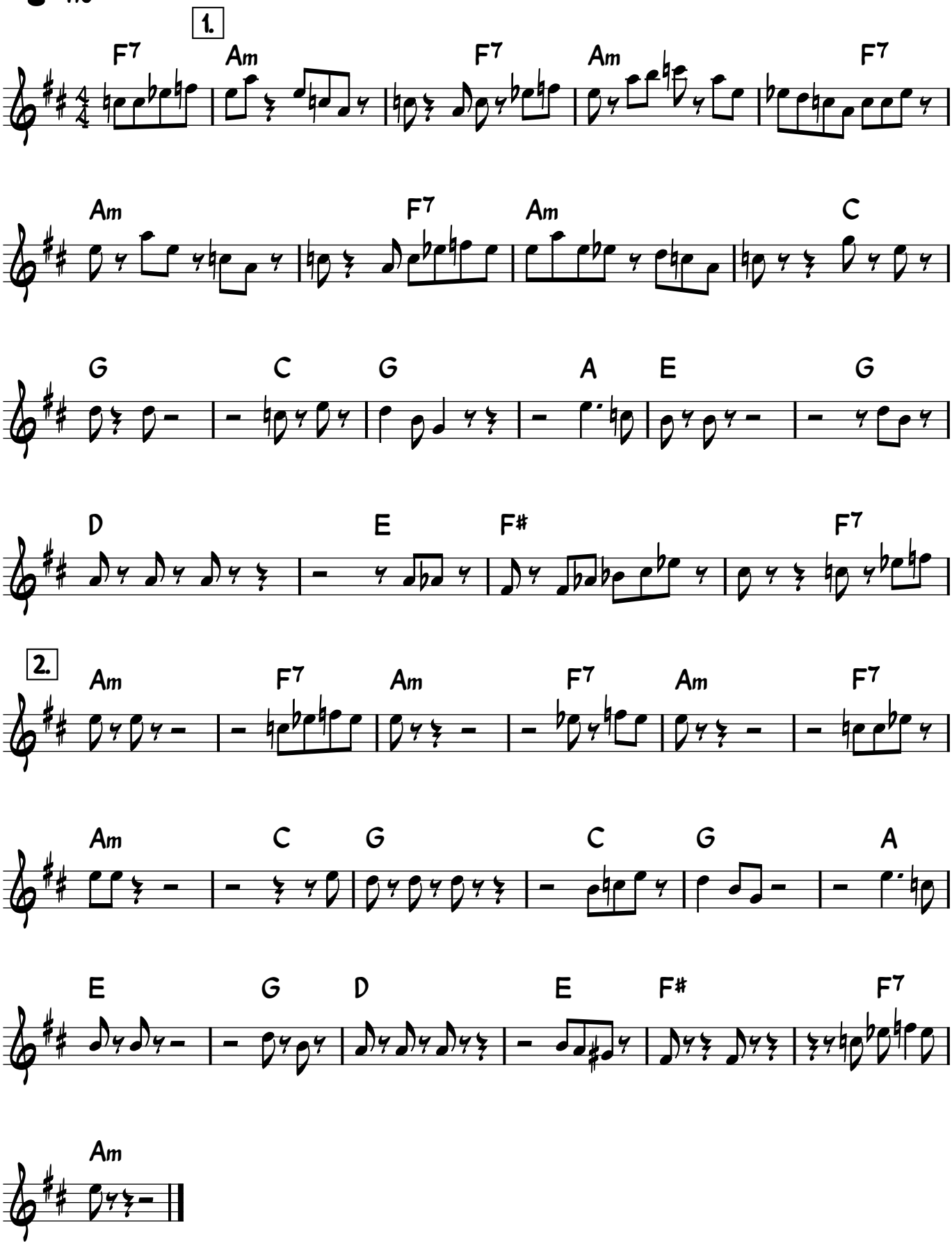
Trumpet in B♭

Do The Strand

First Two Choruses

The Bryan Ferry Orchestra

♩ = 140



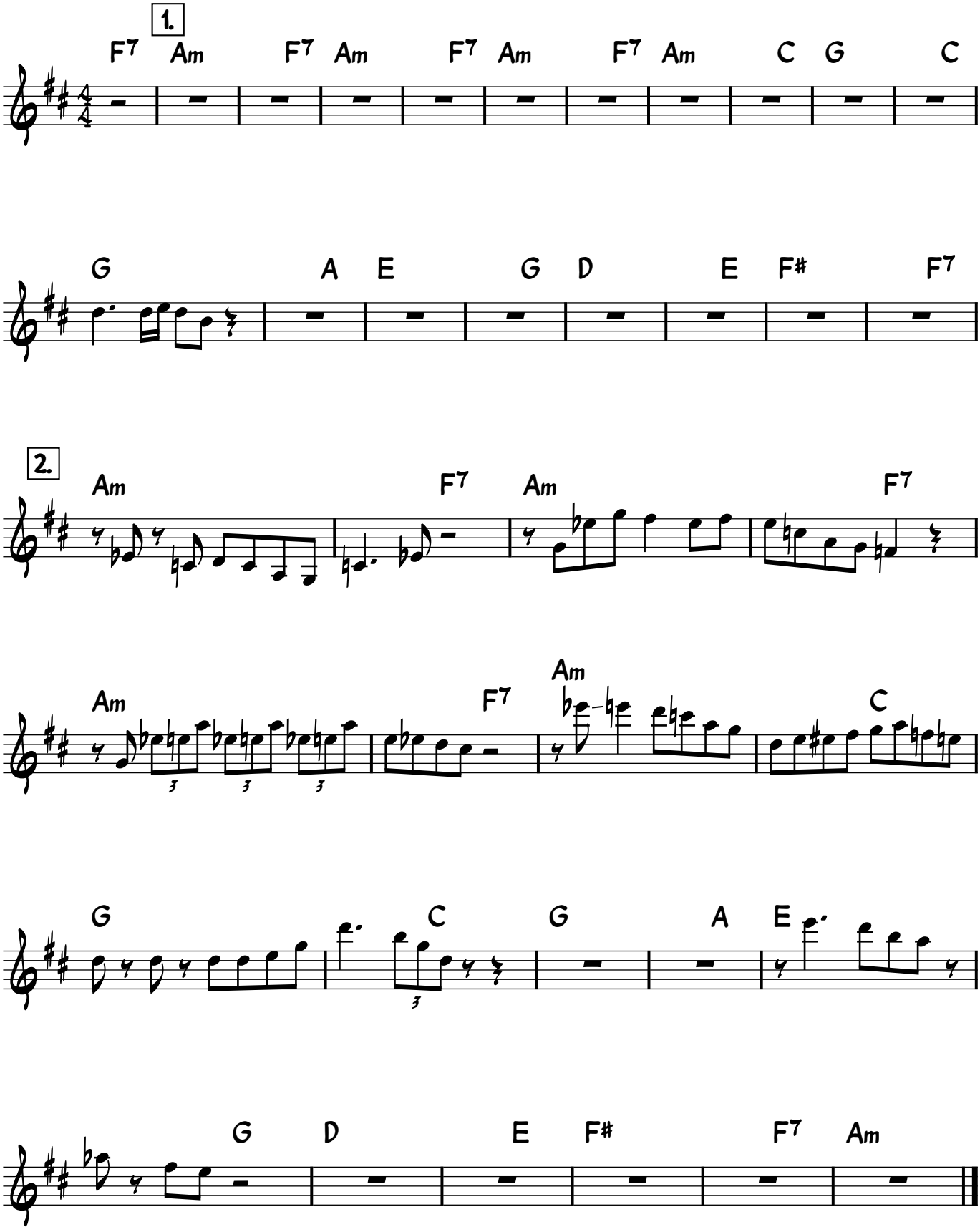
Clarinet in B♭

Do The Strand

First Two Choruses

The Bryan Ferry Orchestra

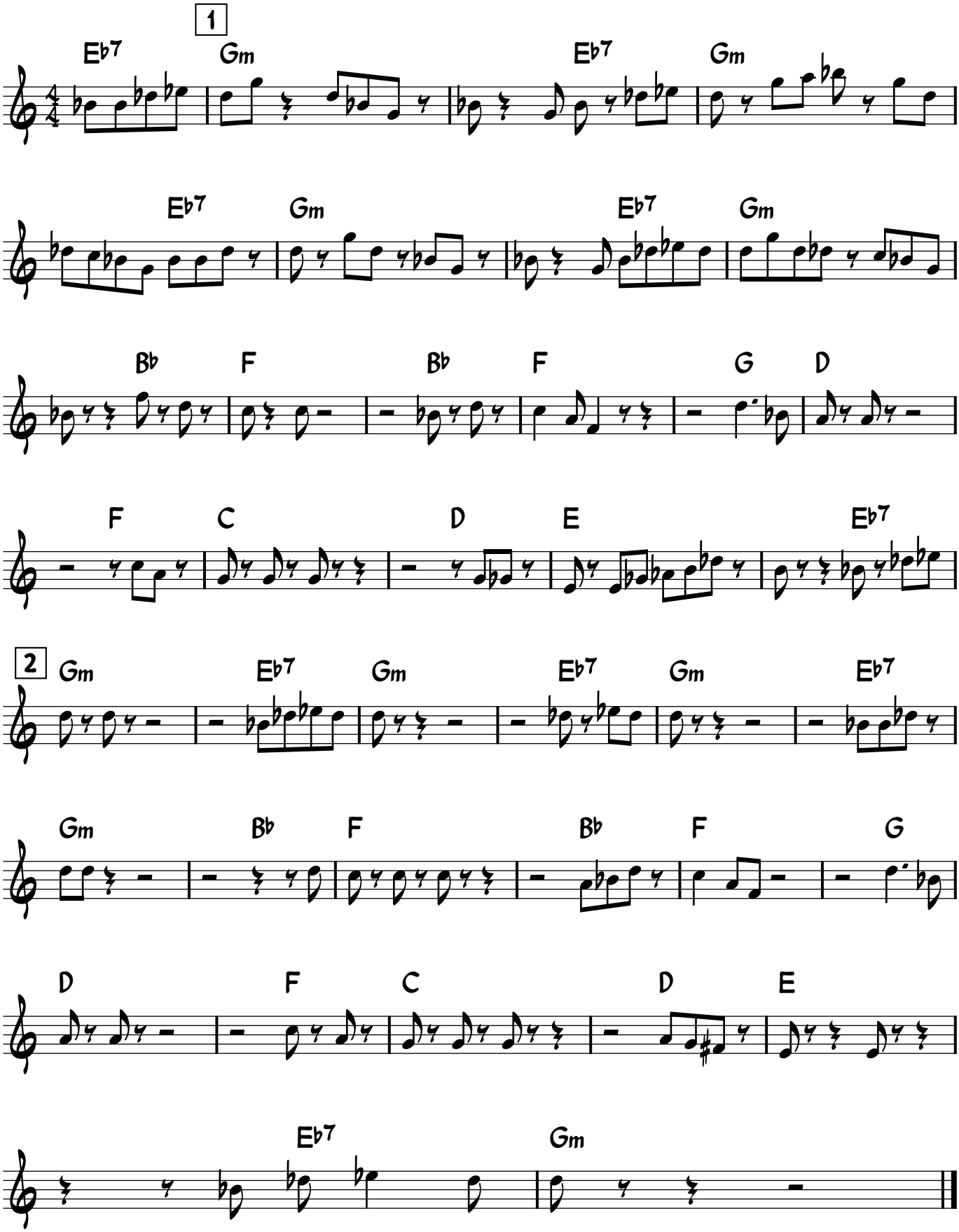
♩ = 140



Trompetenstimme in C

Do The Strand

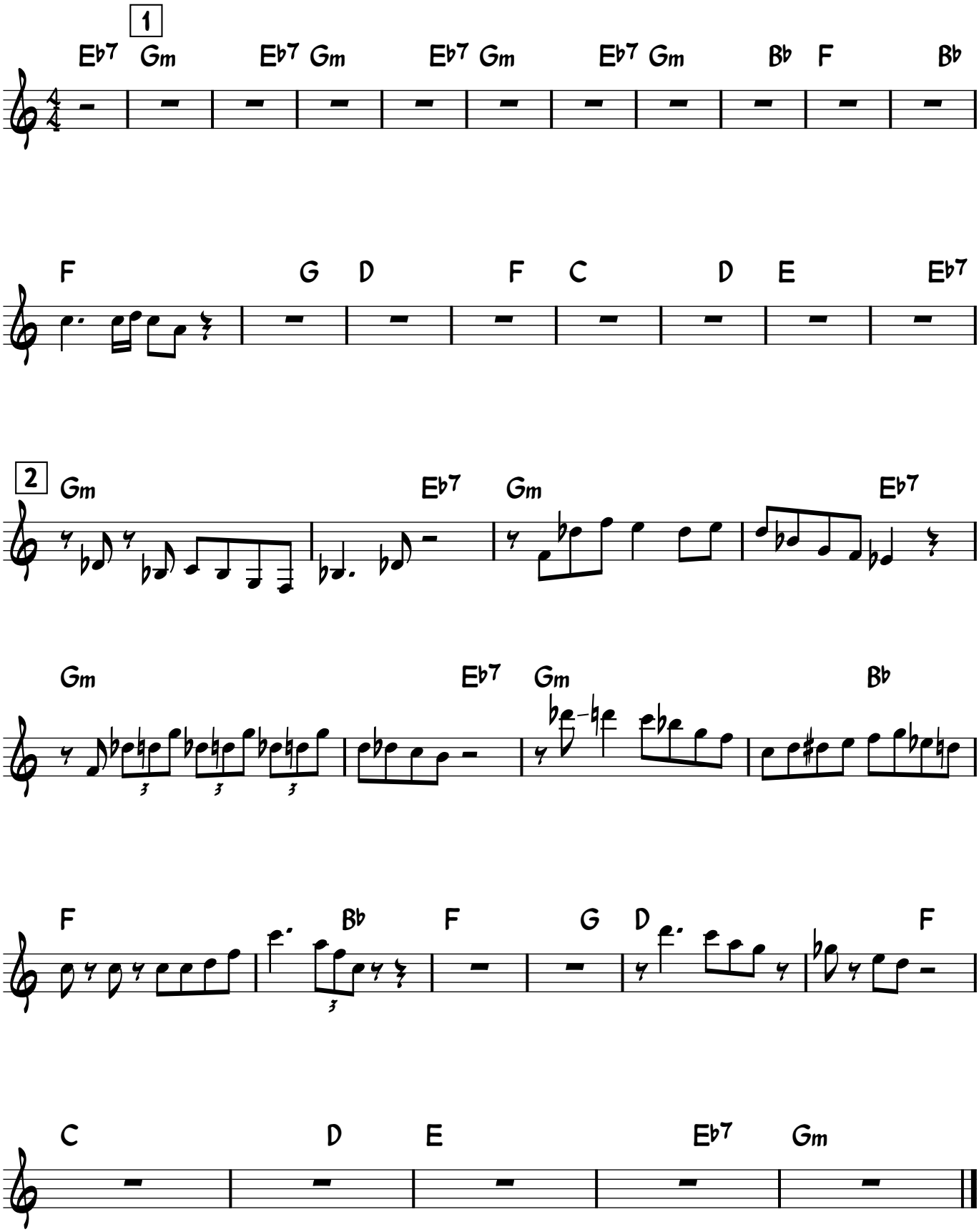
♩ = 100



Klarinettenstimme in C

Do The Strand

♩ = 100

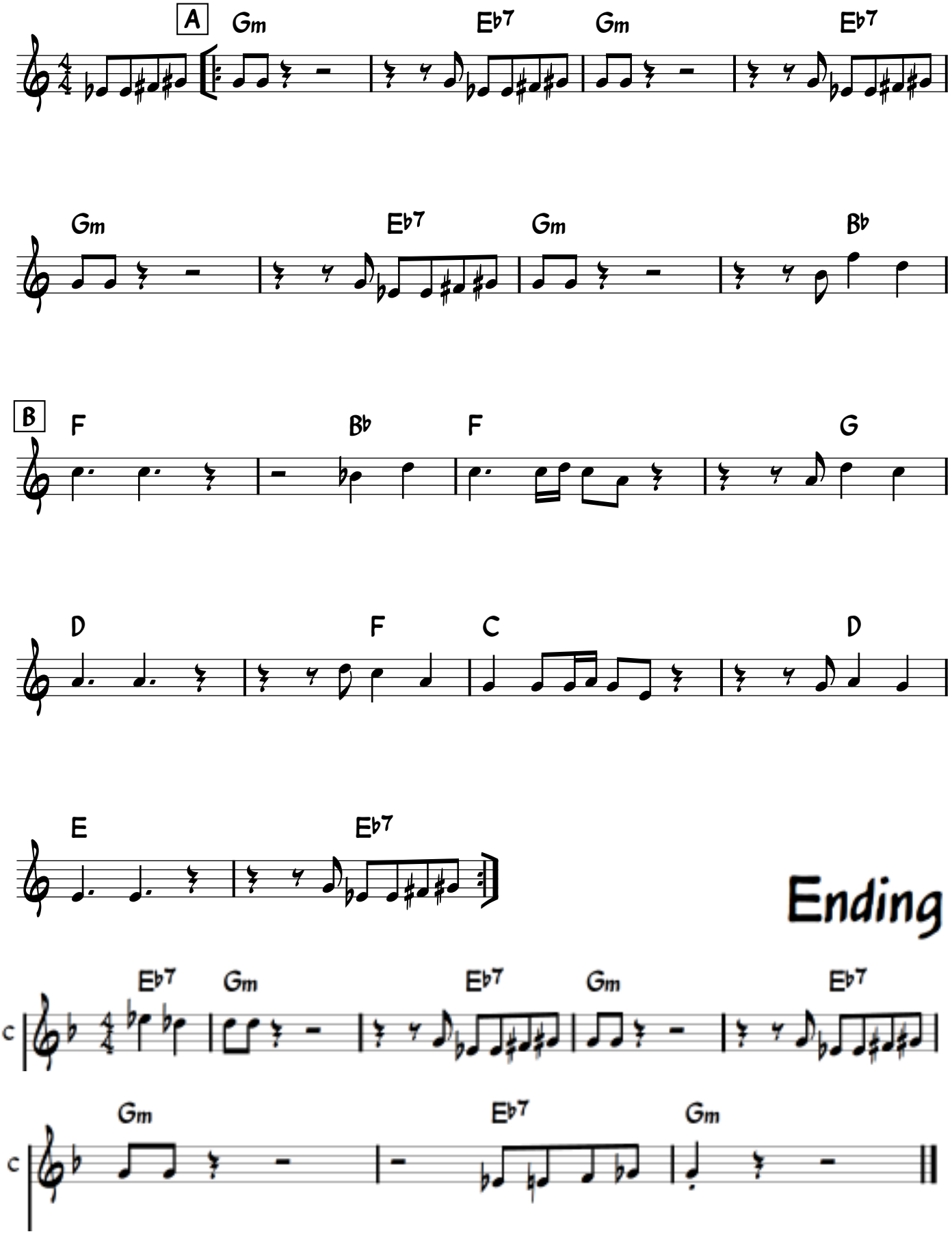


C

Do The Strand

Bryan Ferry Orchestra

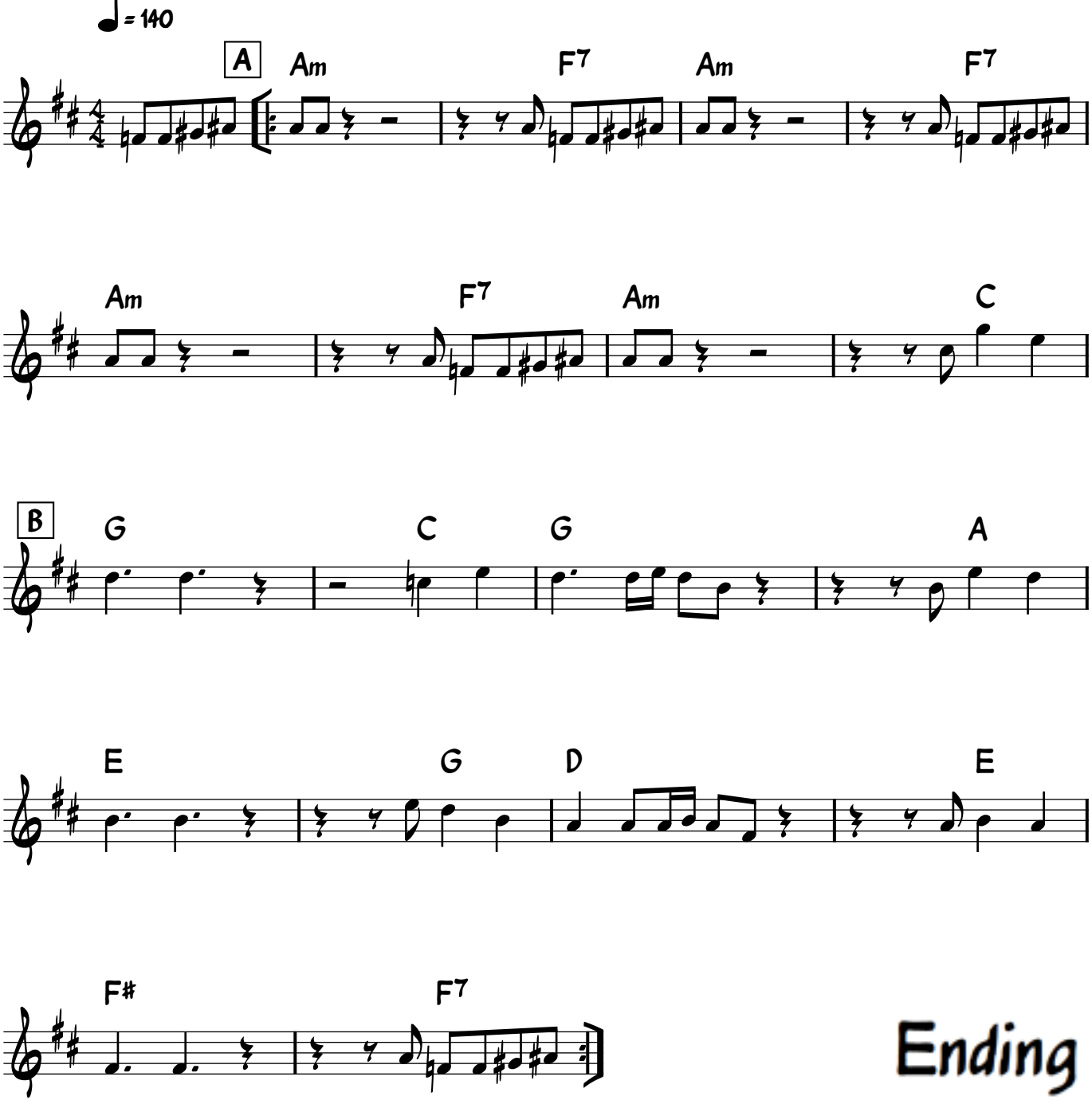
♩ = 140



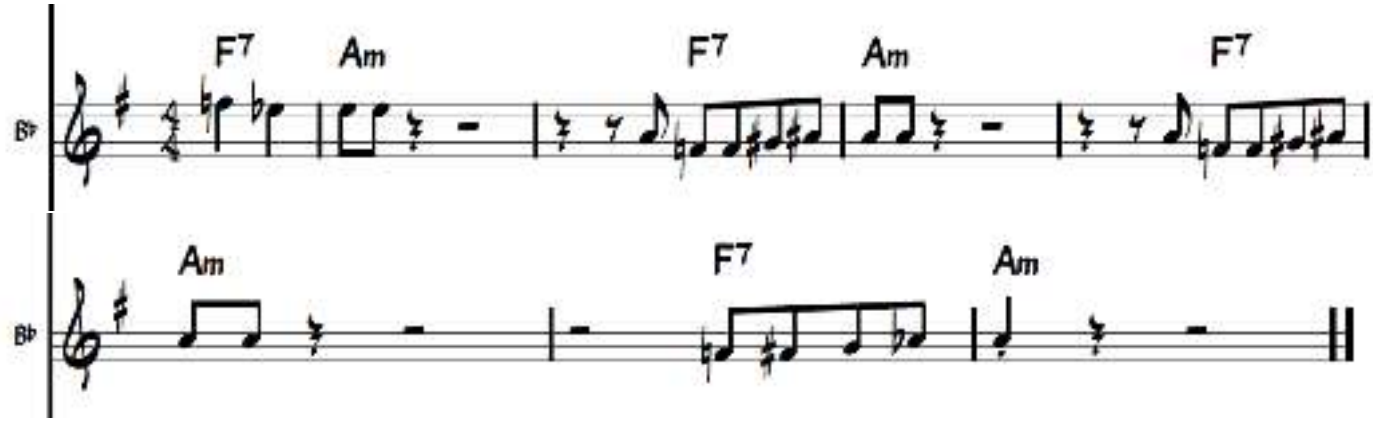
B♭

Do The Strand

Bryan Ferry Orchestra



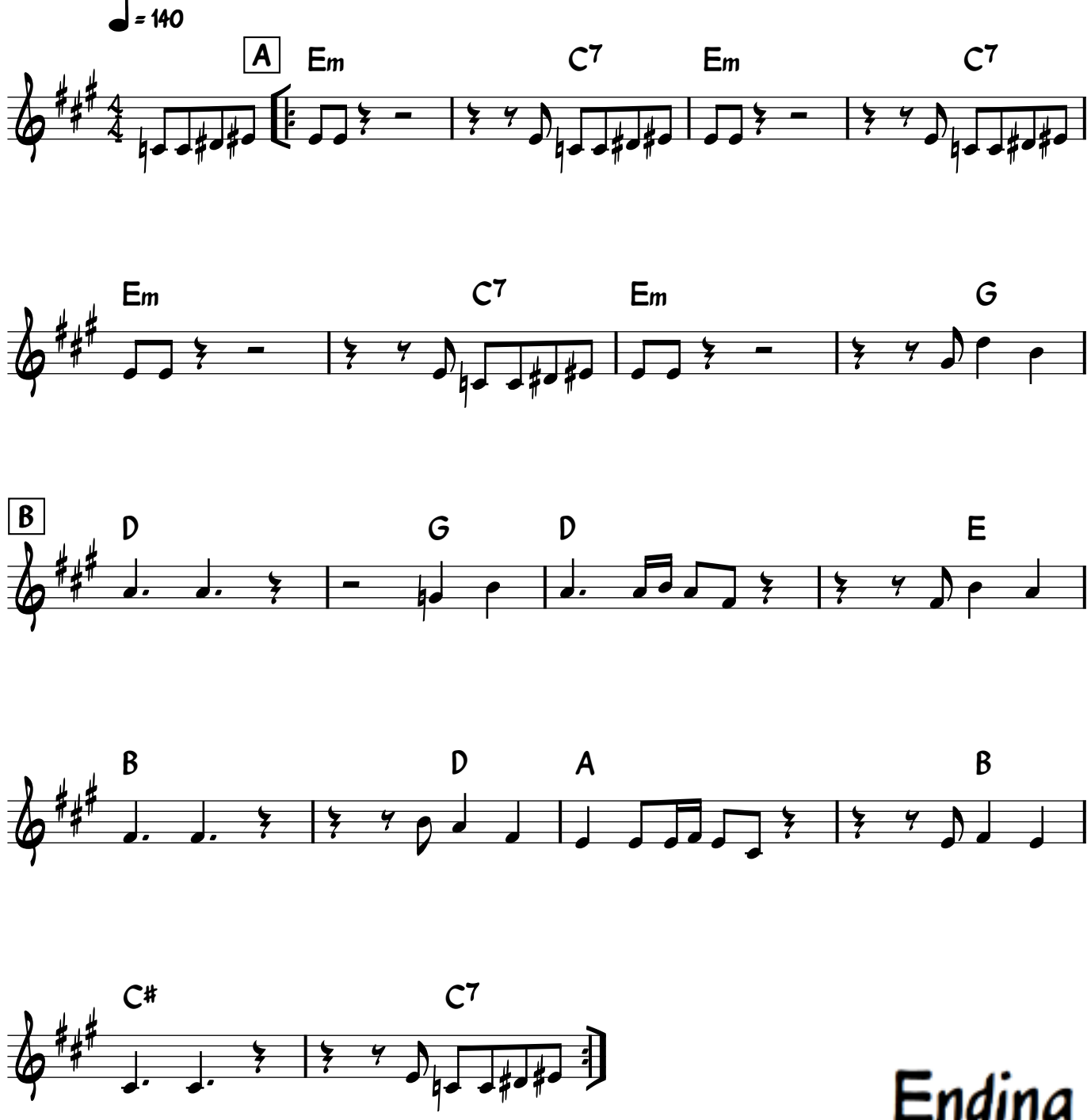
Ending



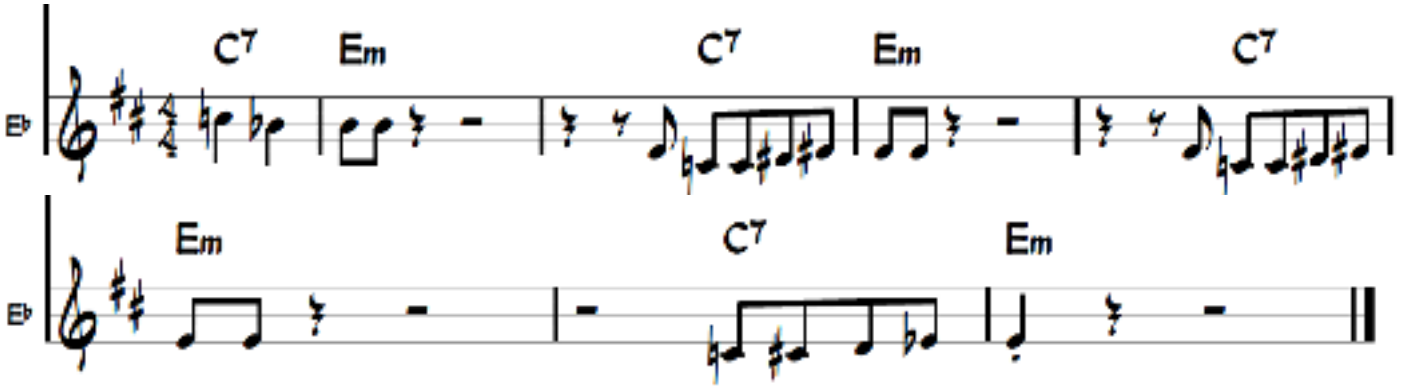
E♭

Do The Strand

Bryan Ferry Orchestra



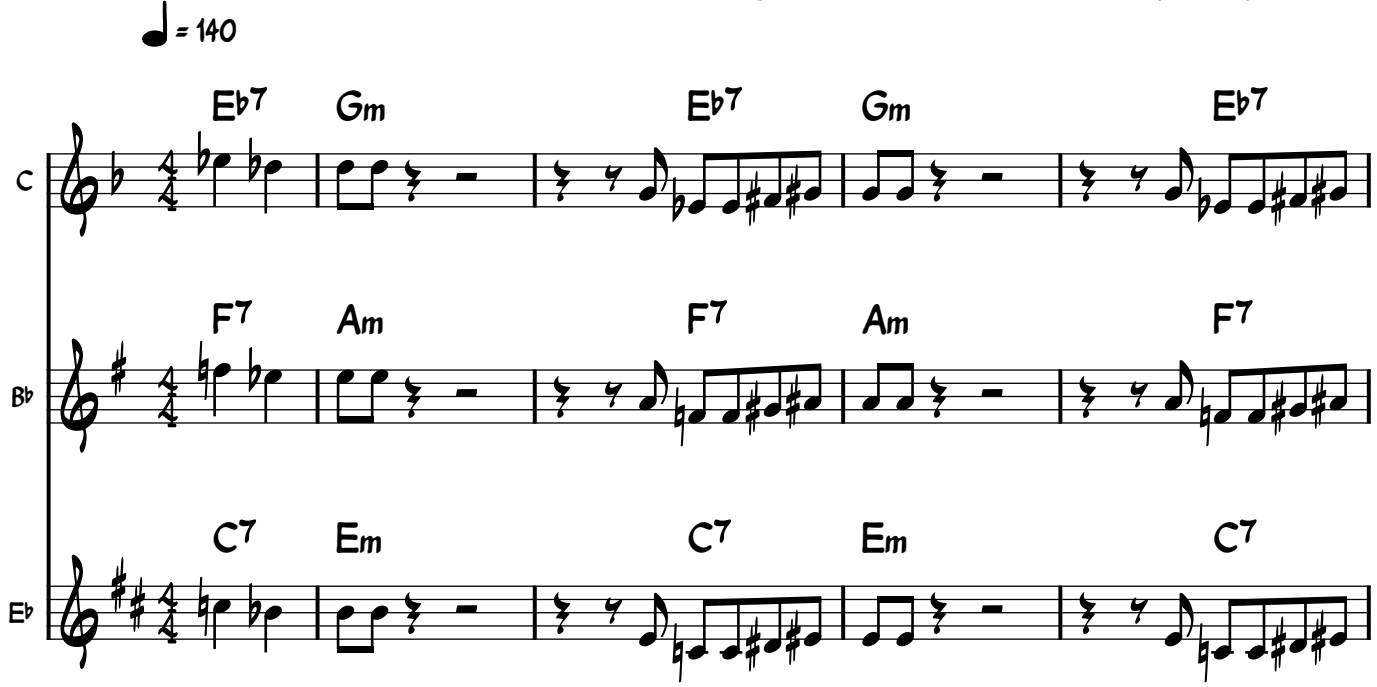
Ending

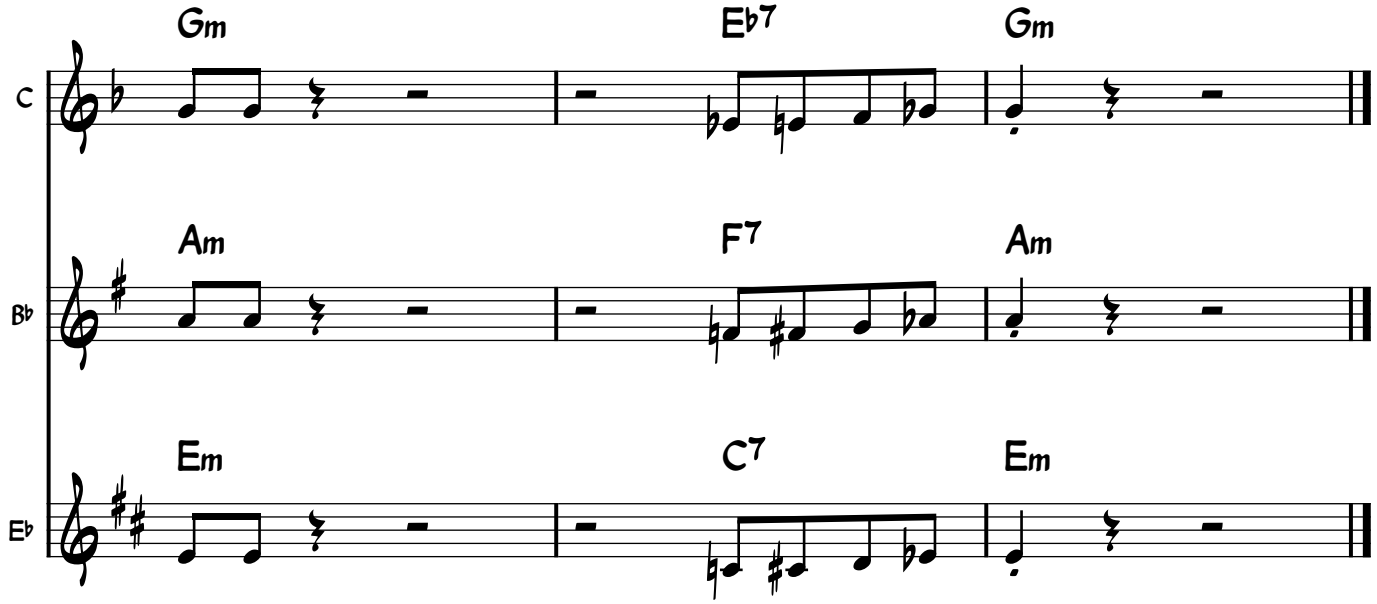


Do The Strand

Ending

Bryan Ferry Orchestra





Do The Strand

Gm	Gm E^{b7}	Gm	Gm E^{b7}
Gm	Gm E^{b7}	Gm	Gm B^{b}

F	F B^{b}	F	F G
D	D F	C	C D
E	E E^{b7}		

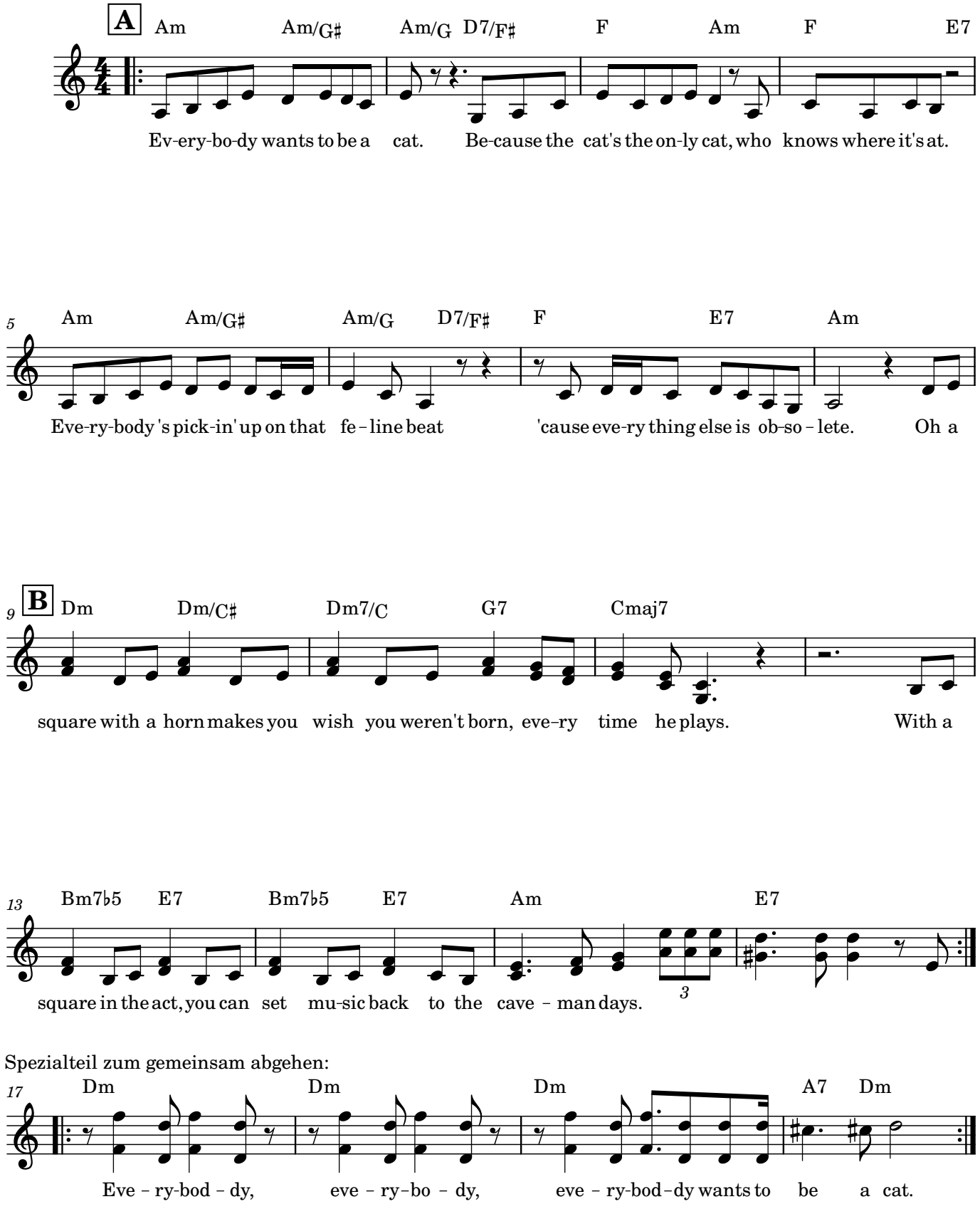
pickup 2 beats E^{b7}

1. hit on chord change
2. hit on chord change
3. solo
4. solo
5. solo
6. hit on chord change
   ending on bar 7

Everybody wants to be a cat

C-Stimme

Floyd Huddleston & Al Rinker

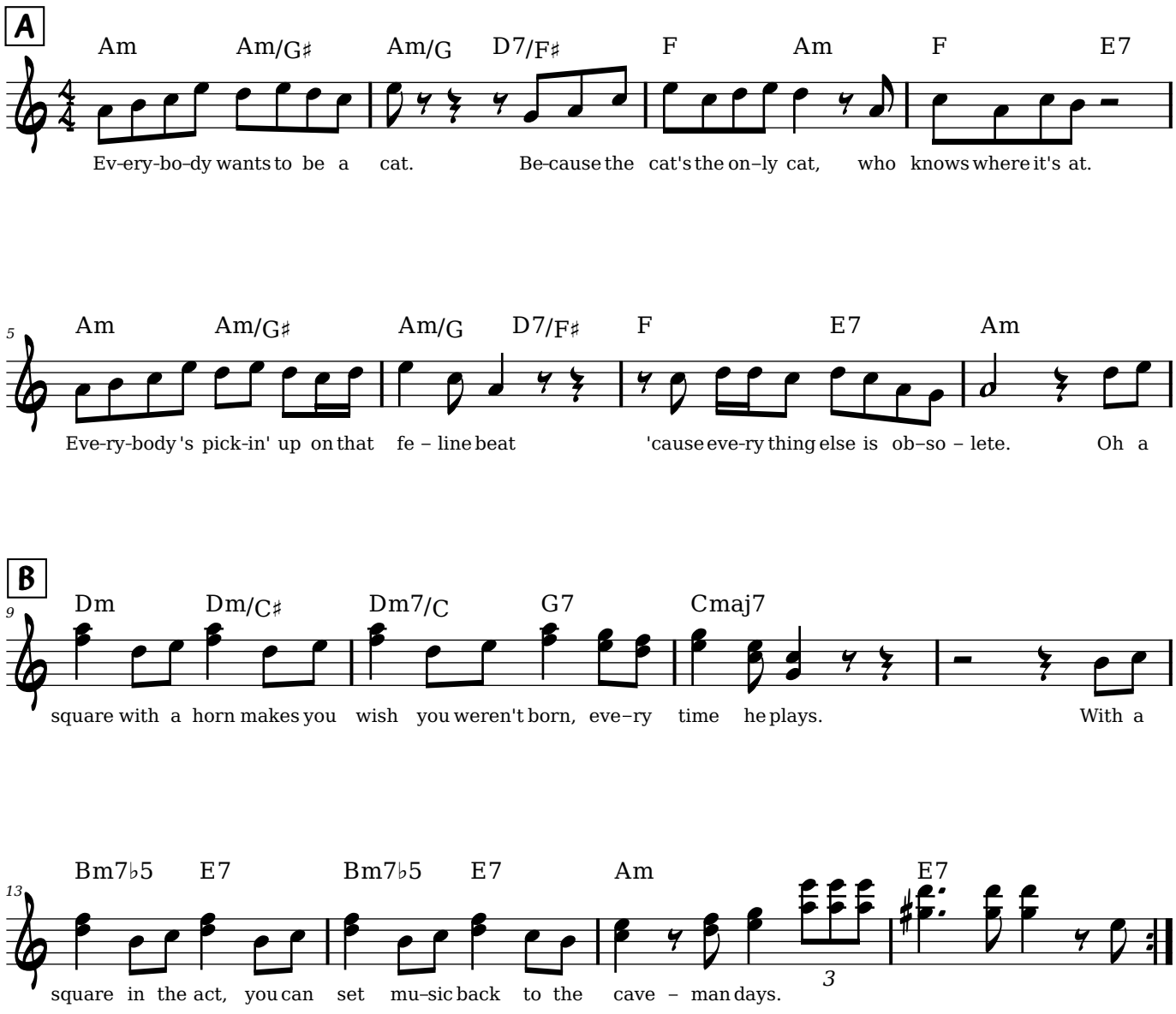


C

Everybody Wants to be a Cat

Floyd Huddleston & Al Rinker

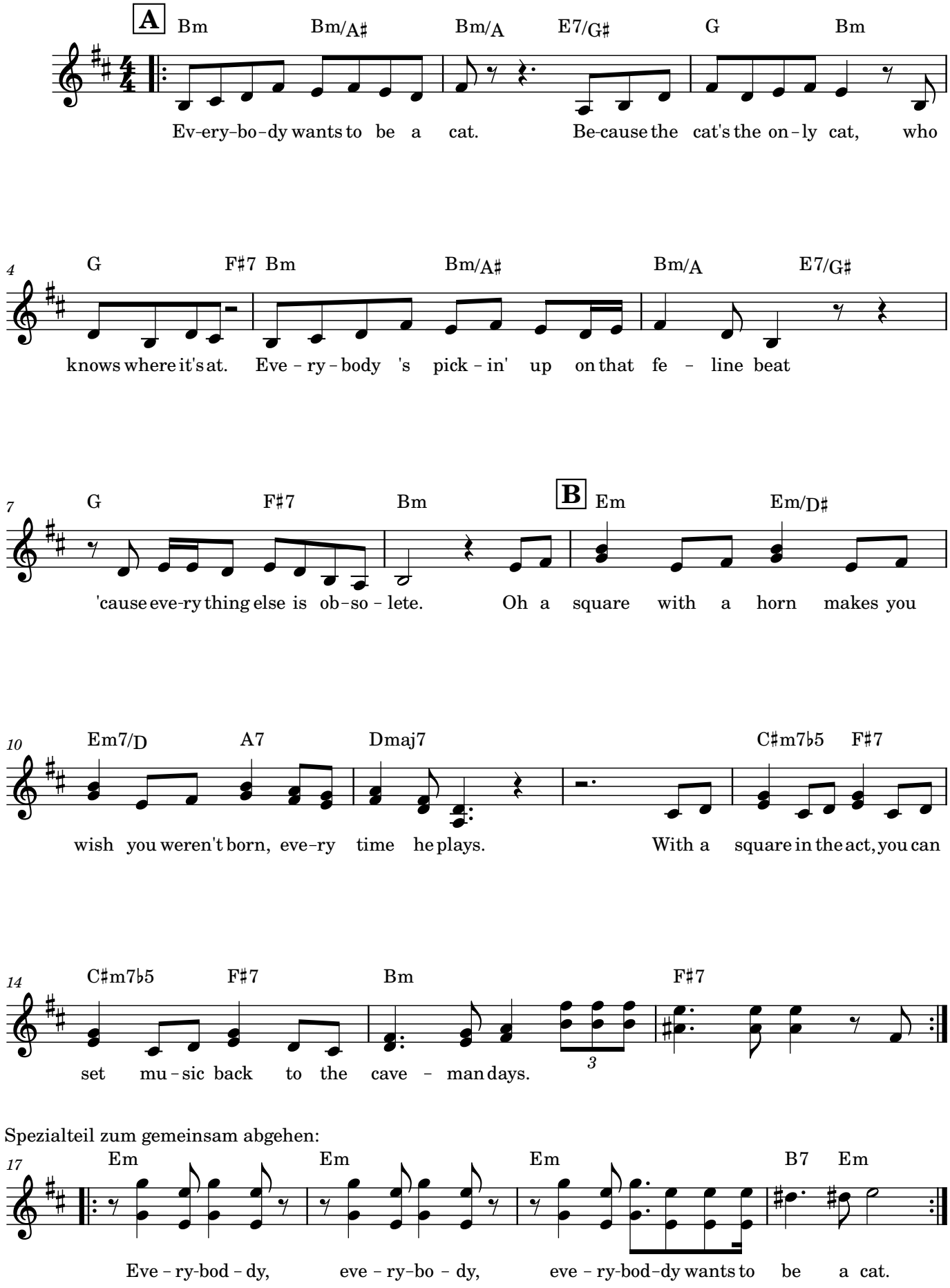
Swing ♩ = 90



Everybody wants to be a cat

Bb-Stimme

Floyd Huddleston & Al Rinker



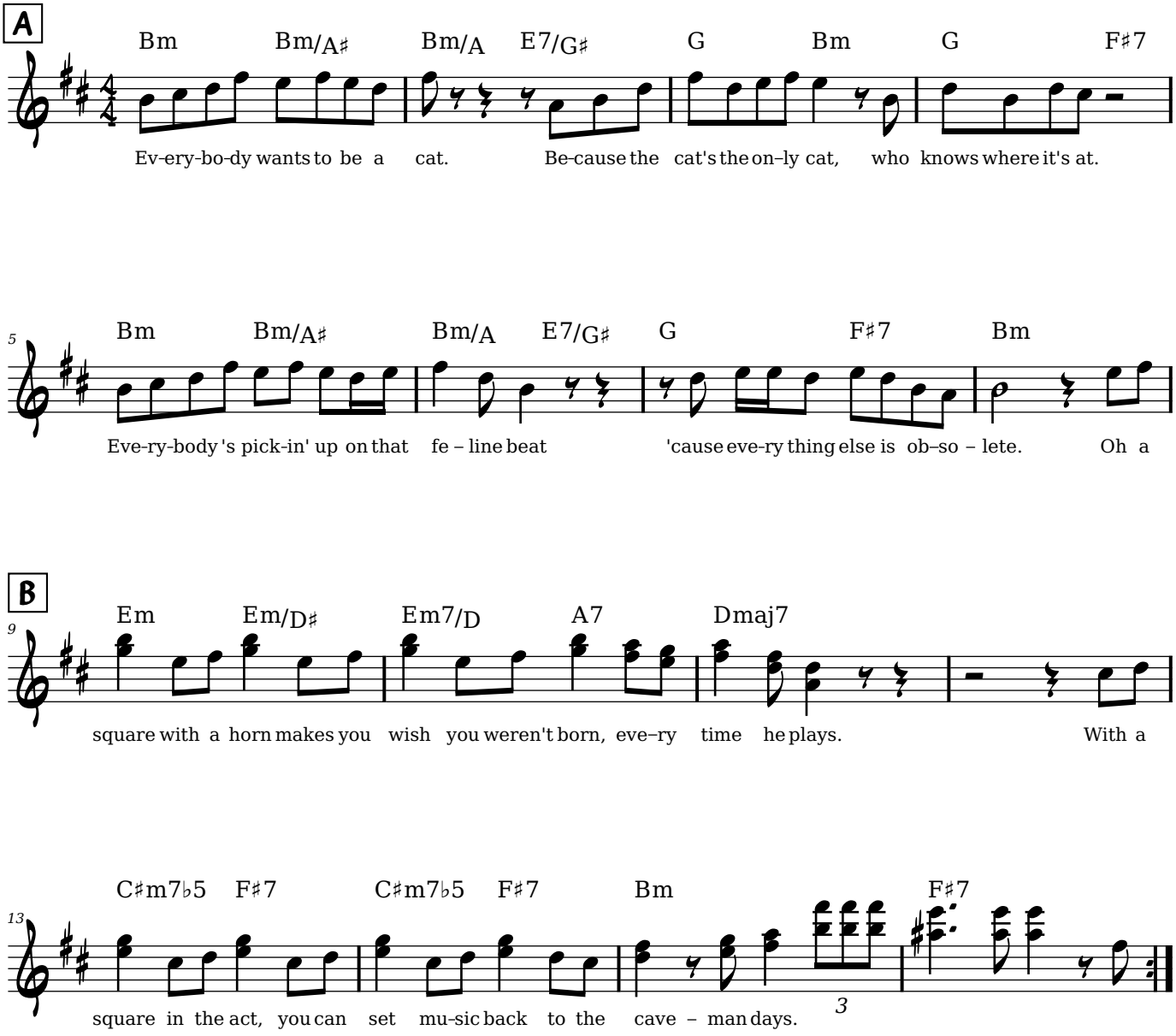
Spezialteil zum gemeinsam abgehen:

B♭

Everybody Wants to be a Cat

Floyd Huddleston & Al Rinker

Swing ♩ = 90

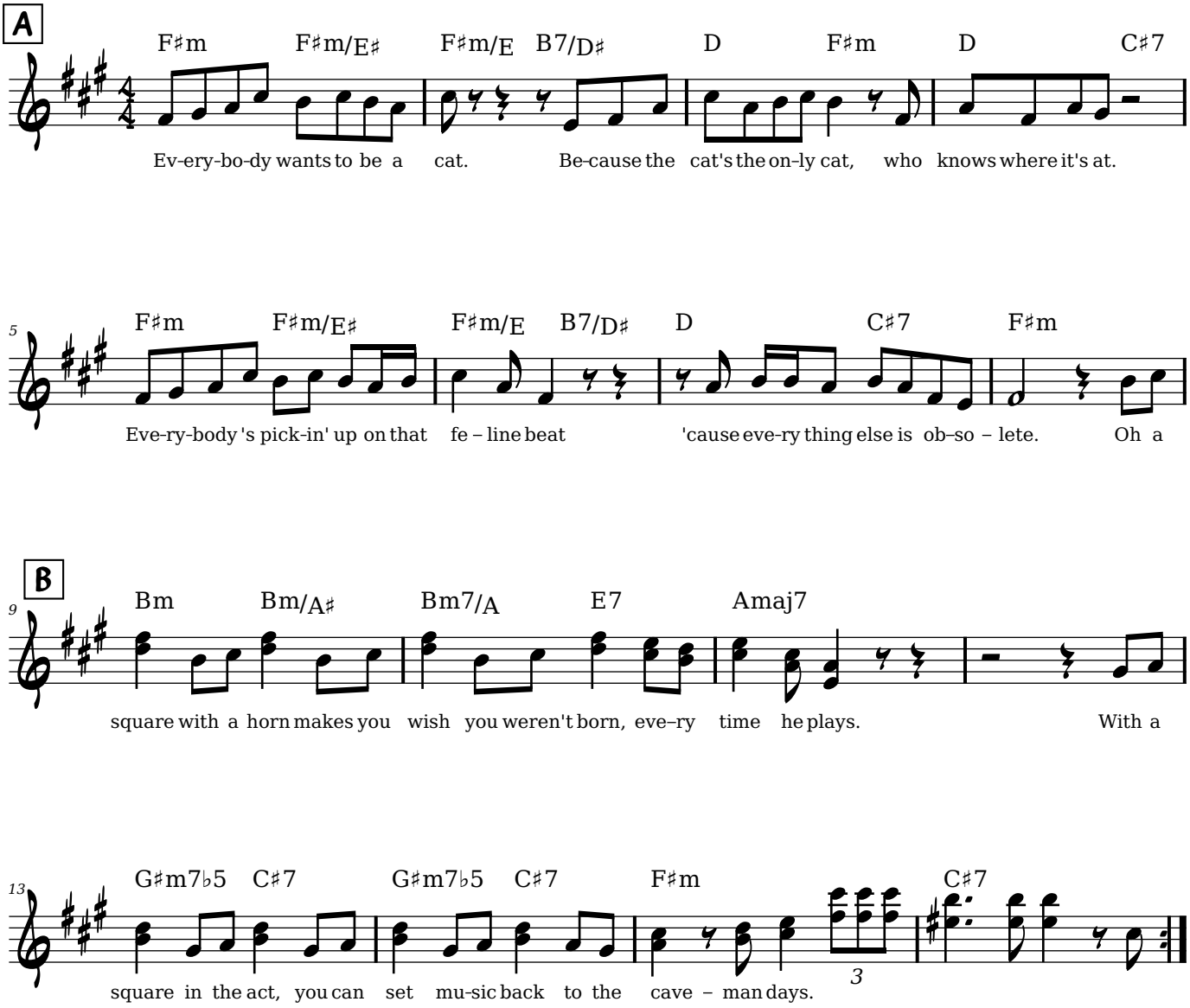


E♭

Everybody Wants to be a Cat

Floyd Huddleston & Al Rinker

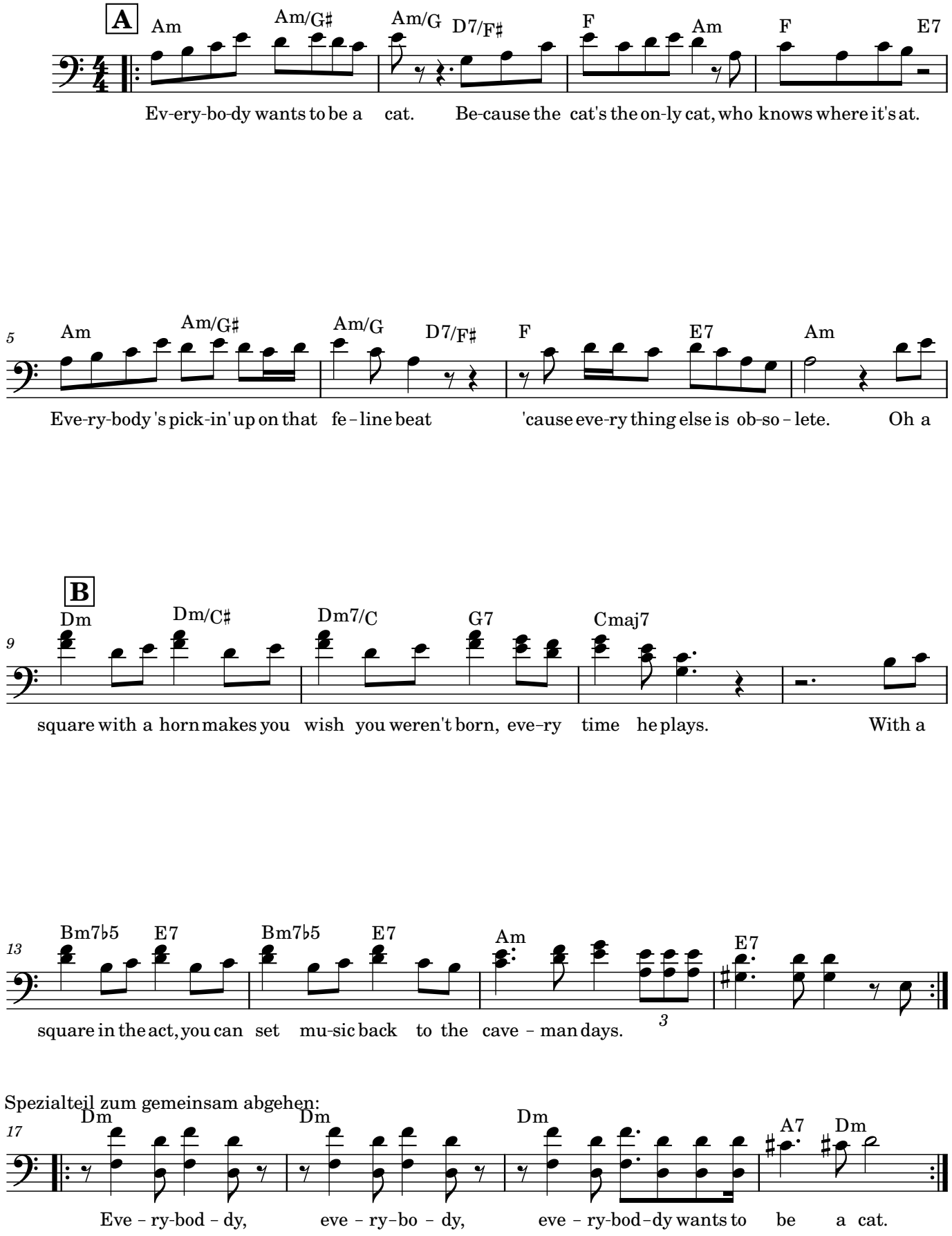
Swing ♩ = 90



Everybody wants to be a cat

Bass-clef

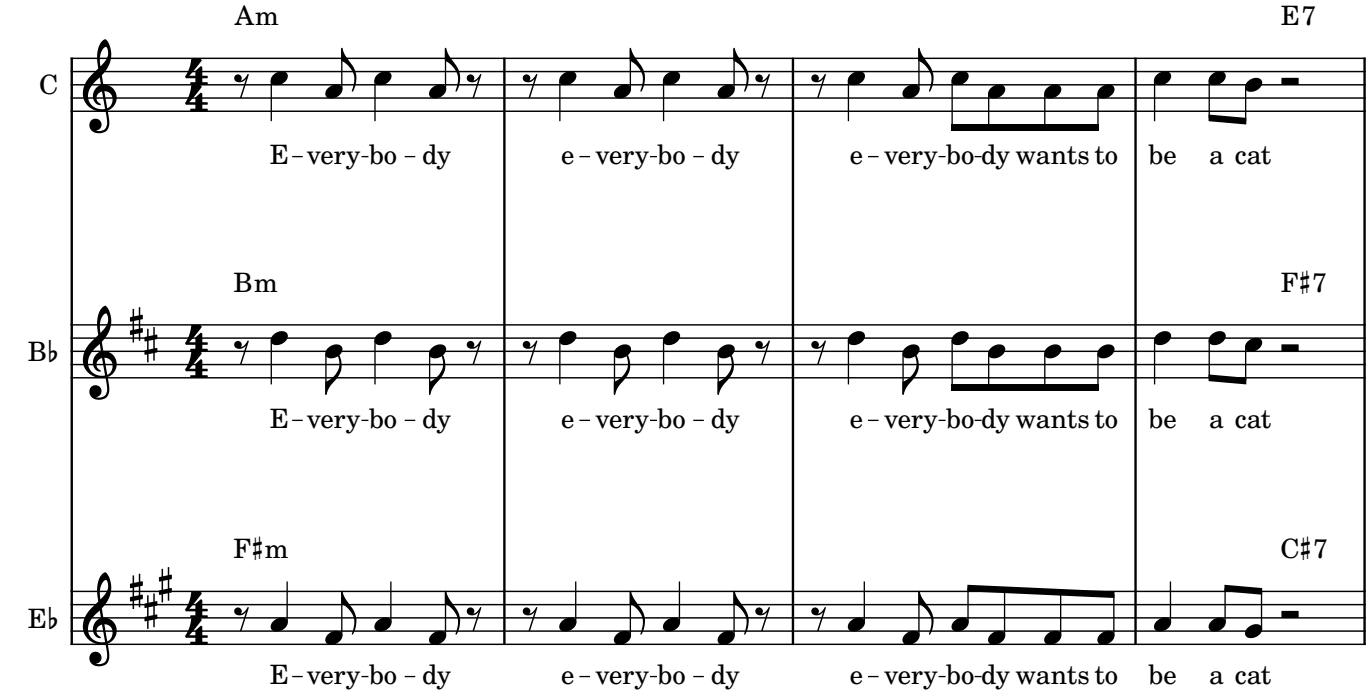
Floyd Huddleston & Al Rinker

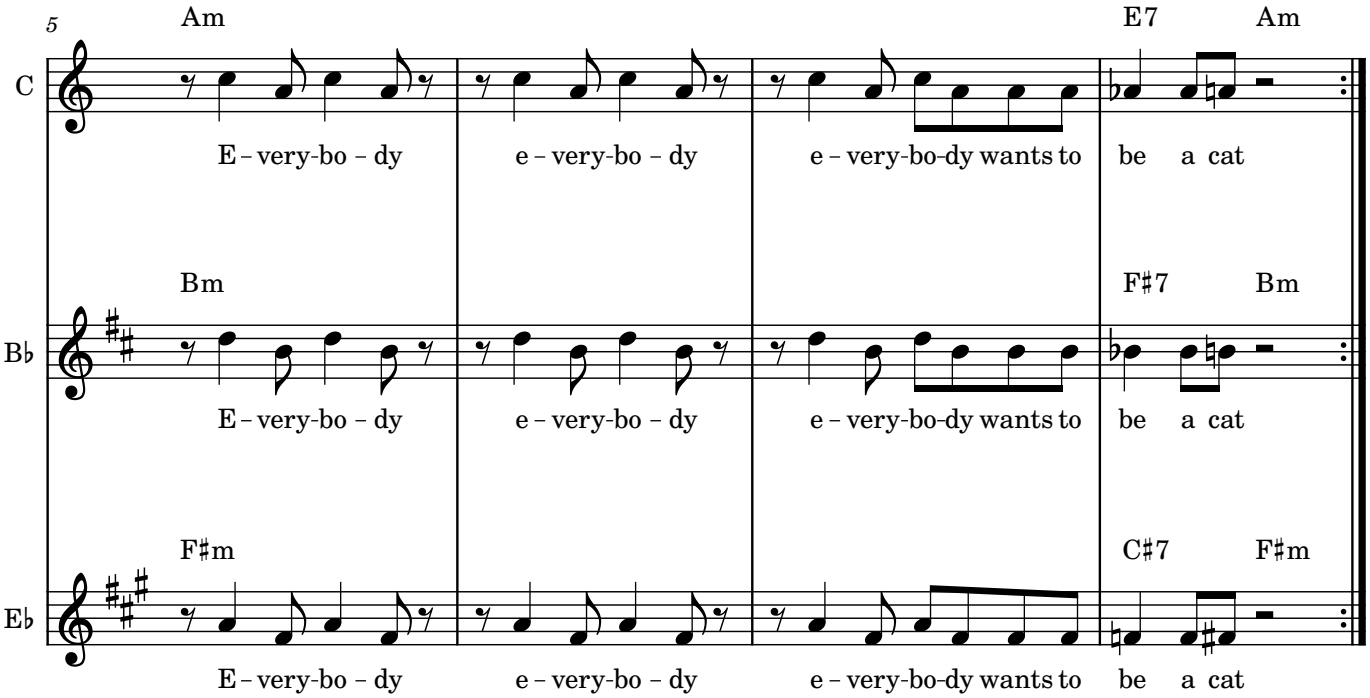


Spezialteil zum gemeinsam abgehen:

Everybody Wants to be a Cat

Ending





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/A♭	Am/G D7/G♭	F Am	F E7
Am Am/A♭	Am/G D7/G♭	F E7	Am

B

Dm Dm/D♭	Dm7/C G7	C△	C△
Bm7♭5 E7	Bm7♭5 E7	Am	E7

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.

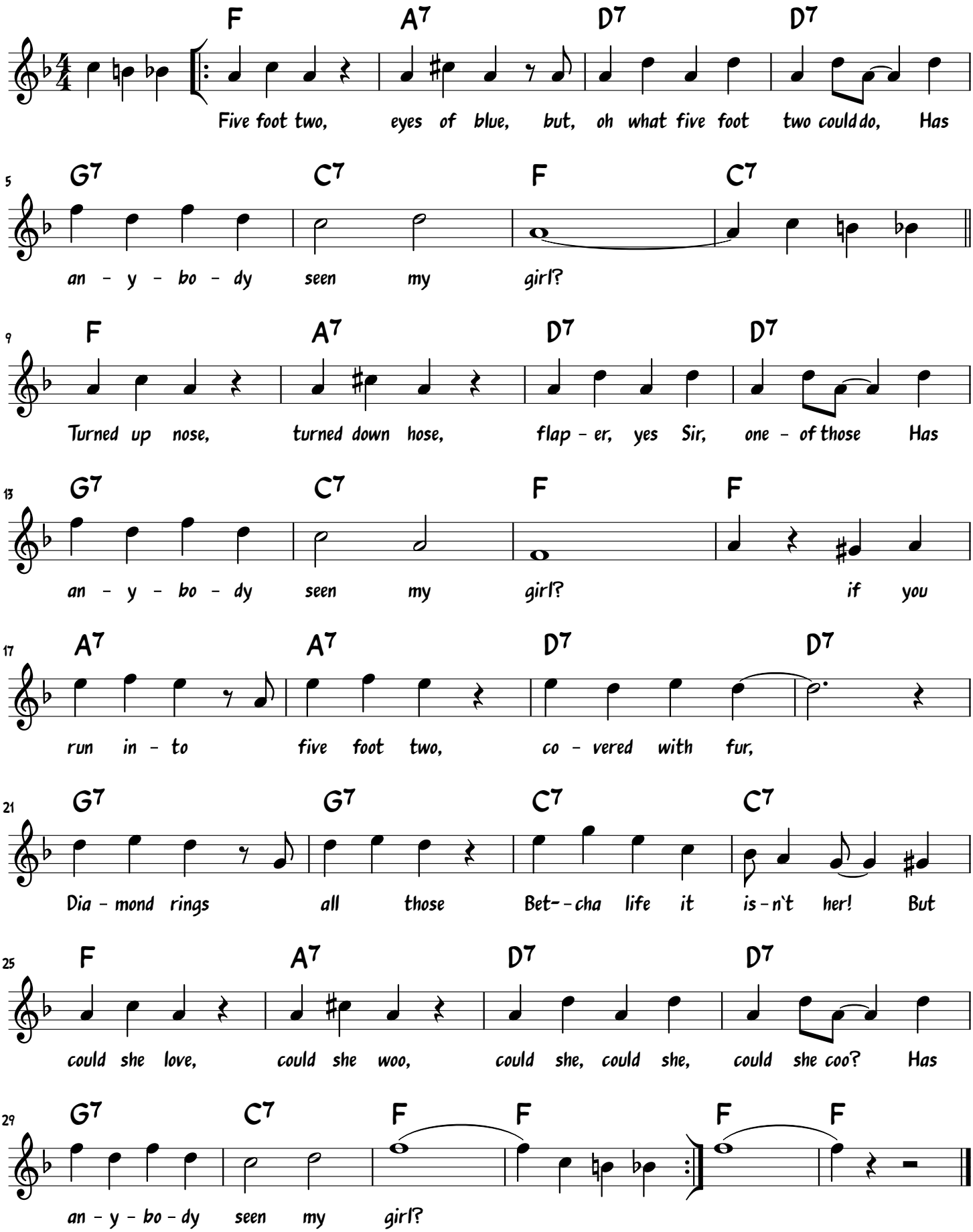
A square with that horn,
Makes you wish you weren't born,
Everytime he plays;
And with a square in the act,
He's gonna set this music back to the Stone Age days.

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.

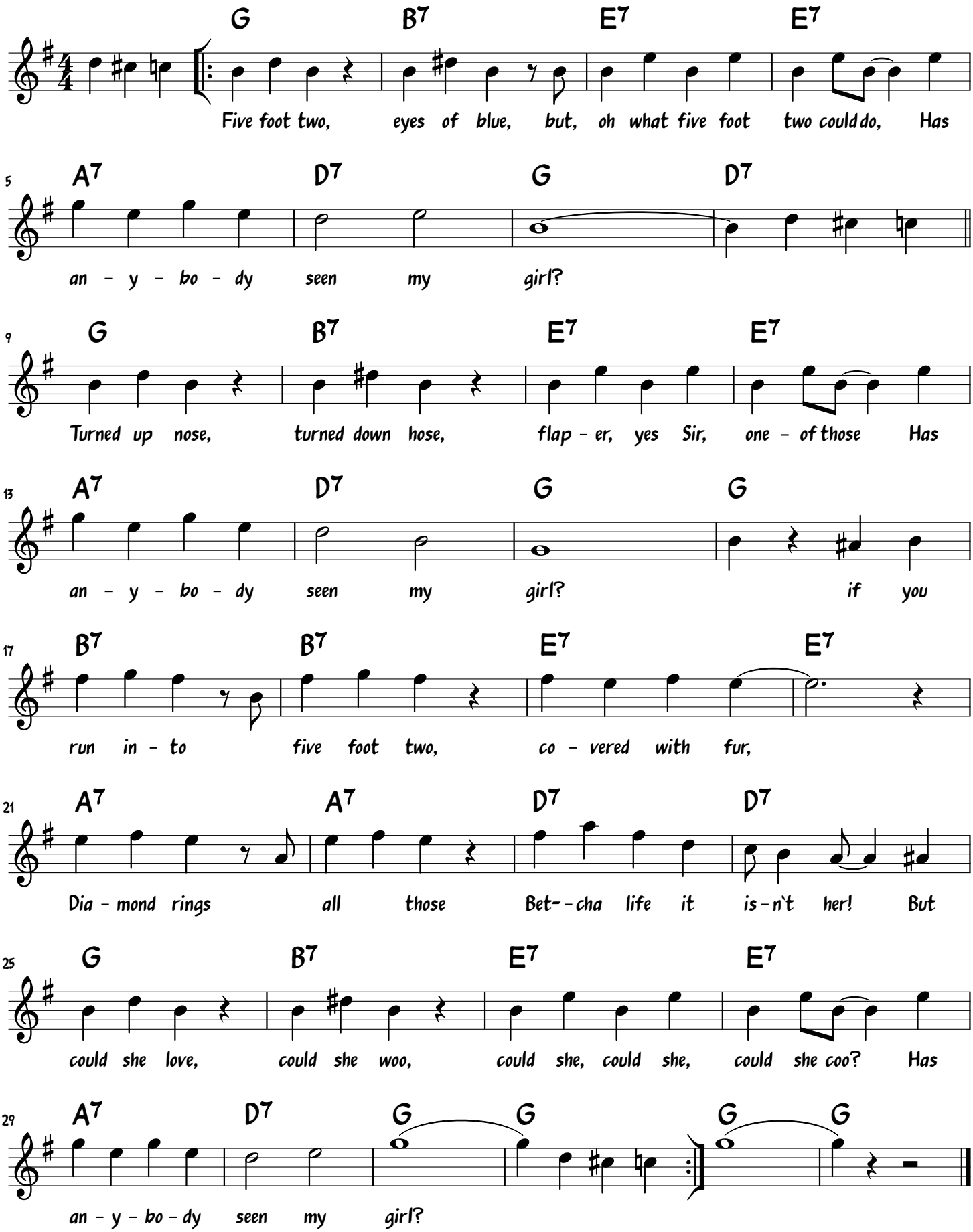
Five Foot Two

Joe Young, Ray Henderson, Sam M.Lewis



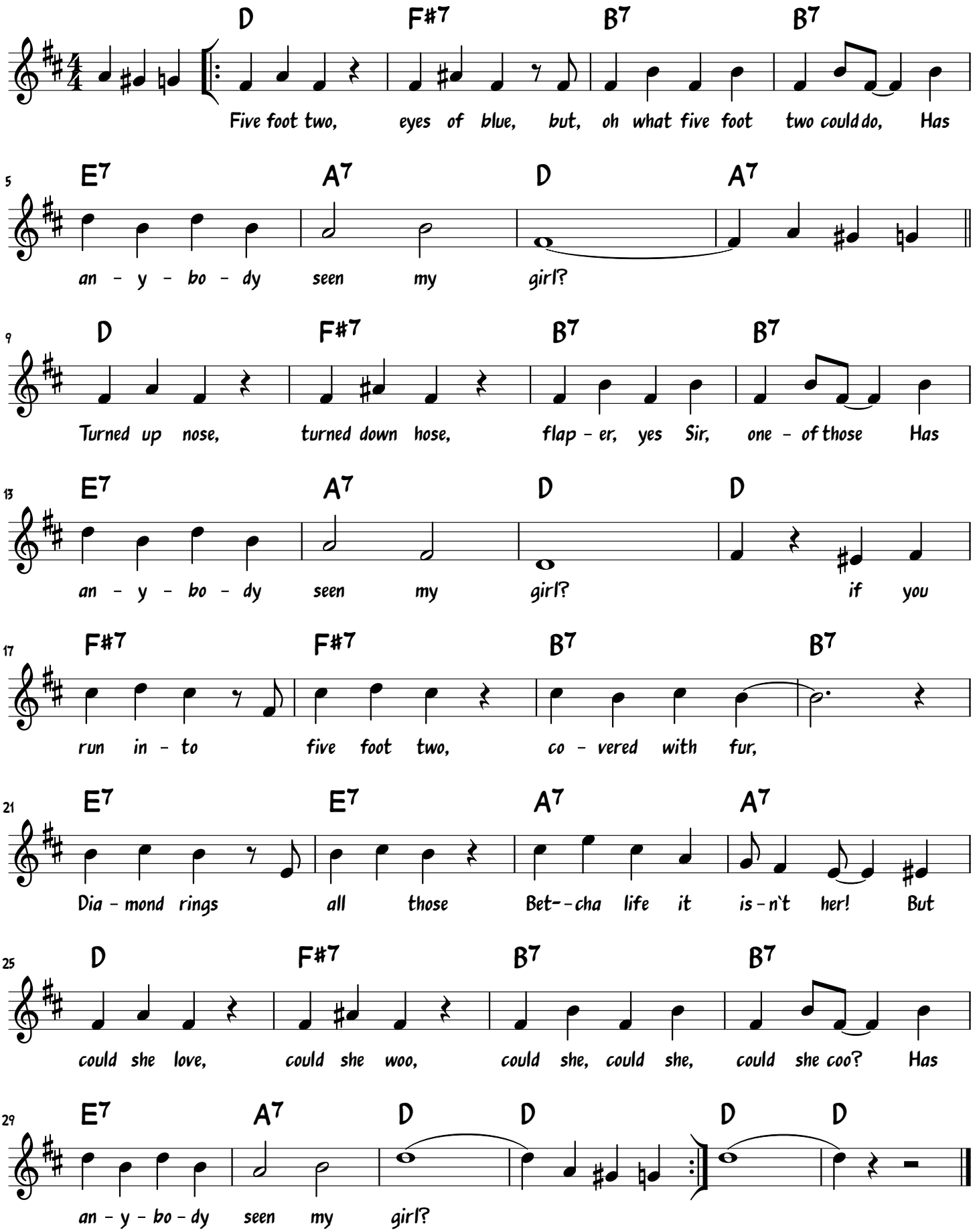
Five Foot Two (Bb)

Joe Young, Ray Henderson, Sam M.Lewis



Five Foot Two (Eb)

Joe Young, Ray Henderson, Sam M.Lewis



Five Foot Two

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

♩ = 170

Intro

freely

F A° C F D♭ C7♯5

Soprano: I´ve been run-ning all a-round, but that girl just can´t be found. Has

Alto:

5

F A♭7 G♭7 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 thou see five foot could do. Has

A.:

13

G7 C7 F C7

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

A.: gal?

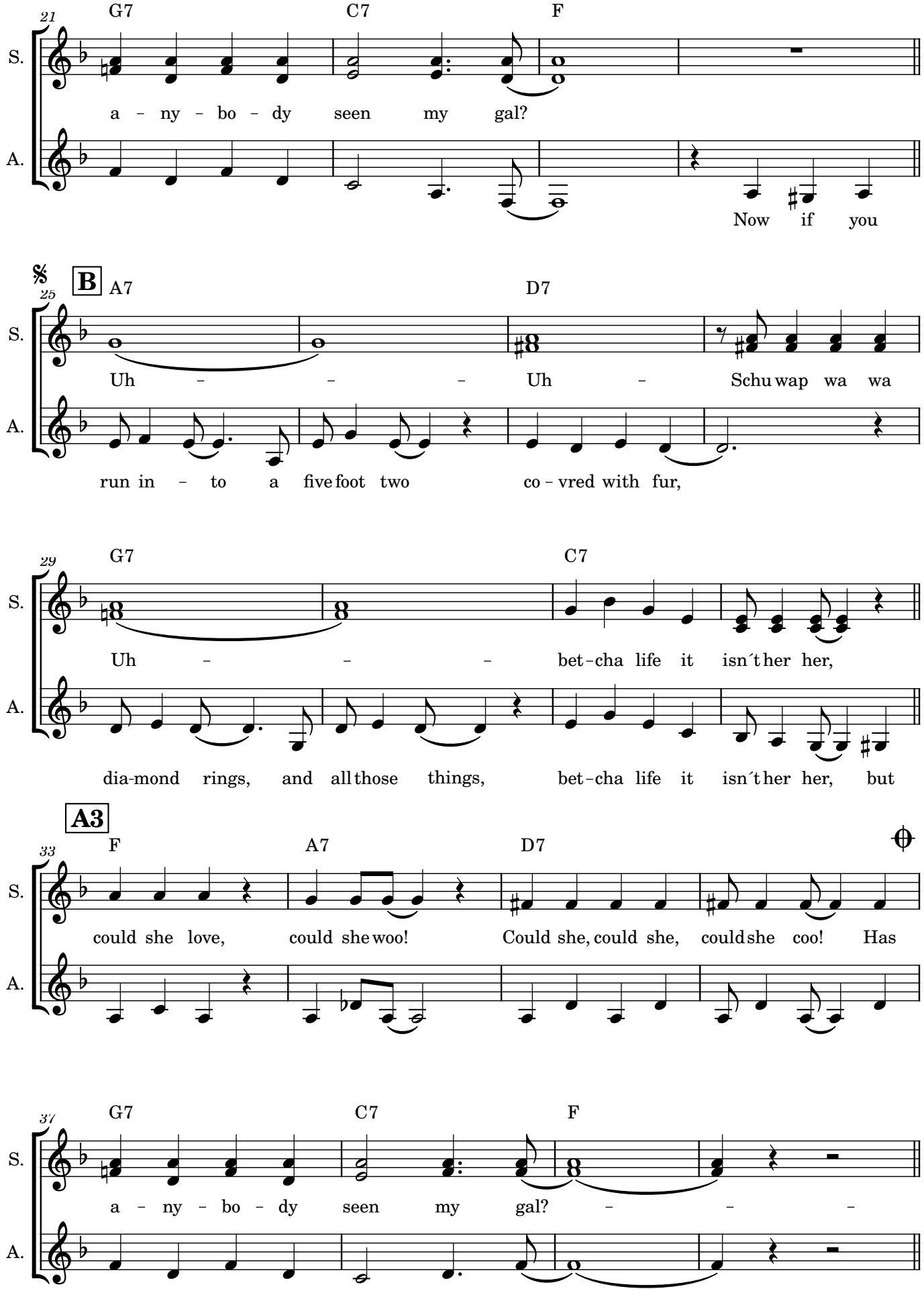
A2

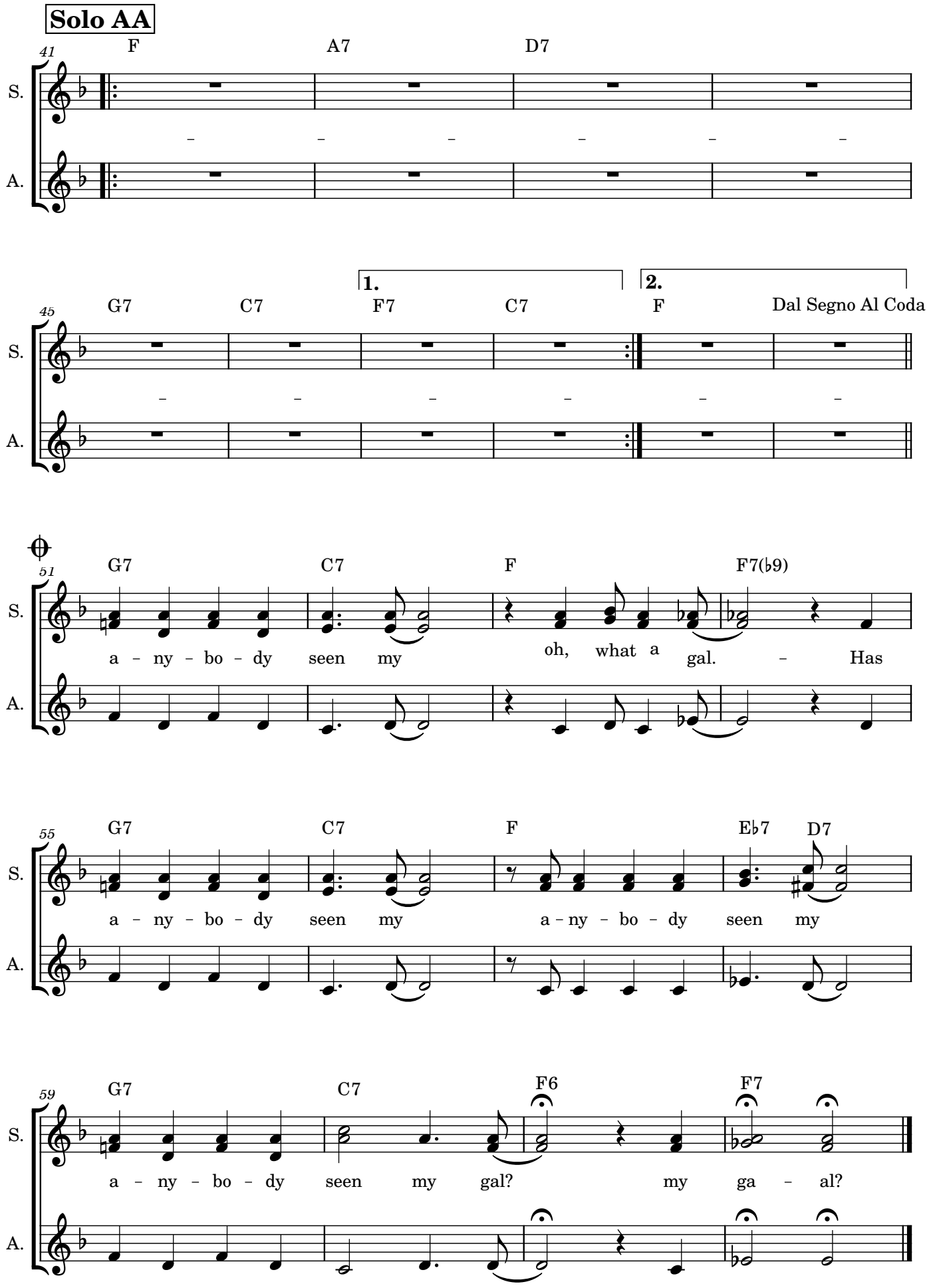
17

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.
a - ny - bo - dy seen my gal?
Now if you
25
B
A7
D7
Uh - - - Uh - Schu wap wa wa
run in - to a five foot two co - vred with fur,
29
G7
C7
Uh - - - bet-cha life it isn´t her her,
dia-mond rings, and all those things, bet-cha life it isn´t her her, but
33
A3
F
A7
D7
could she love, could she woo! Could she, could she, could she coo! Has
37
G7
C7
F
a - ny - bo - dy seen my gal? - - -


Solo AA
41
F
A7
D7
S.
A.
45
G7
C7
1.
F7
C7
2.
F
Dal Segno Al Coda
51
G7
C7
F
F7(♭9)
a – ny – bo – dy seen my
oh, what a gal. – Has
55
G7
C7
F
E♭7
D7
a – ny – bo – dy seen my
a – ny – bo – dy seen my
59
G7
C7
F6
F7
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

♩ = 200

A

E♭ — E♭m6

I´ll see you in my dreams And

B♭ — A7 — B♭

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♭ — E♭m6

Lips that once were mine - - And

B♭ — A7 — B♭

ten - der eyes that shine - - -

G7 — D7 — Gm

They will light my way to - night I'll

E♭ — E°7 — F7 — B♭ — B♭7

see you in my dreams

Bb

I´ll See You In My Dreams

Swing 1924

Gus Kahn — Isham Jones

♩ = 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#07 — G7 — C — C7

see you in my dreams

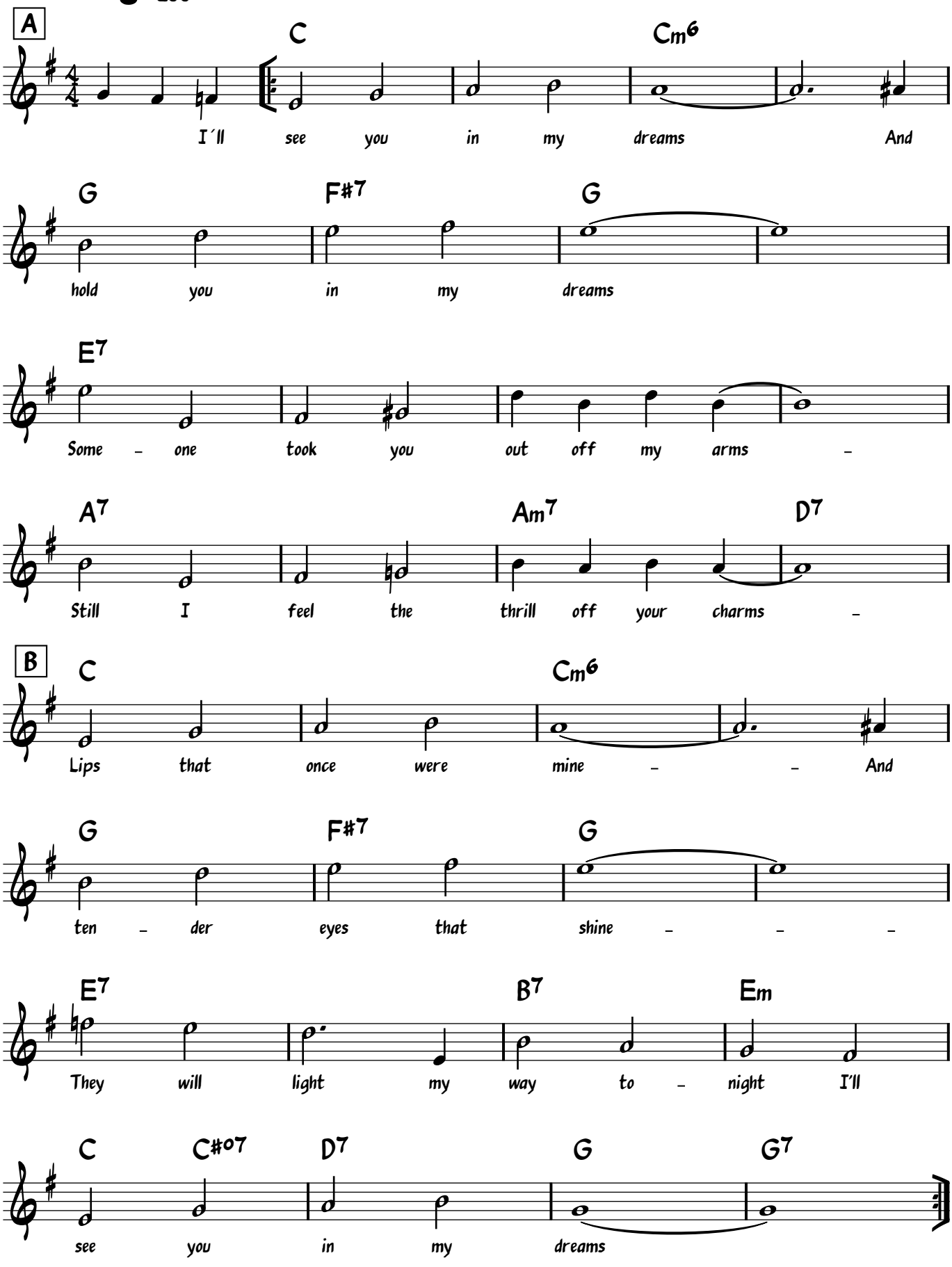
E♭

I´ll See You In My Dreams

Swing 1924

Gus Kahn — Isham Jones

♩ = 200



I'll See You In My Dreams

A

Eb	Eb	Ebm6	Ebm6
Bb	A7	Bb	Bb
G7	G7	G7	G7
C7	C7	Cm7	F7

B

Eb	Eb	Ebm6	Ebm6
Bb	A7	Bb	Bb
G7	G7	D7	Gm
Eb Eo7	F7	Bb	Bb(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

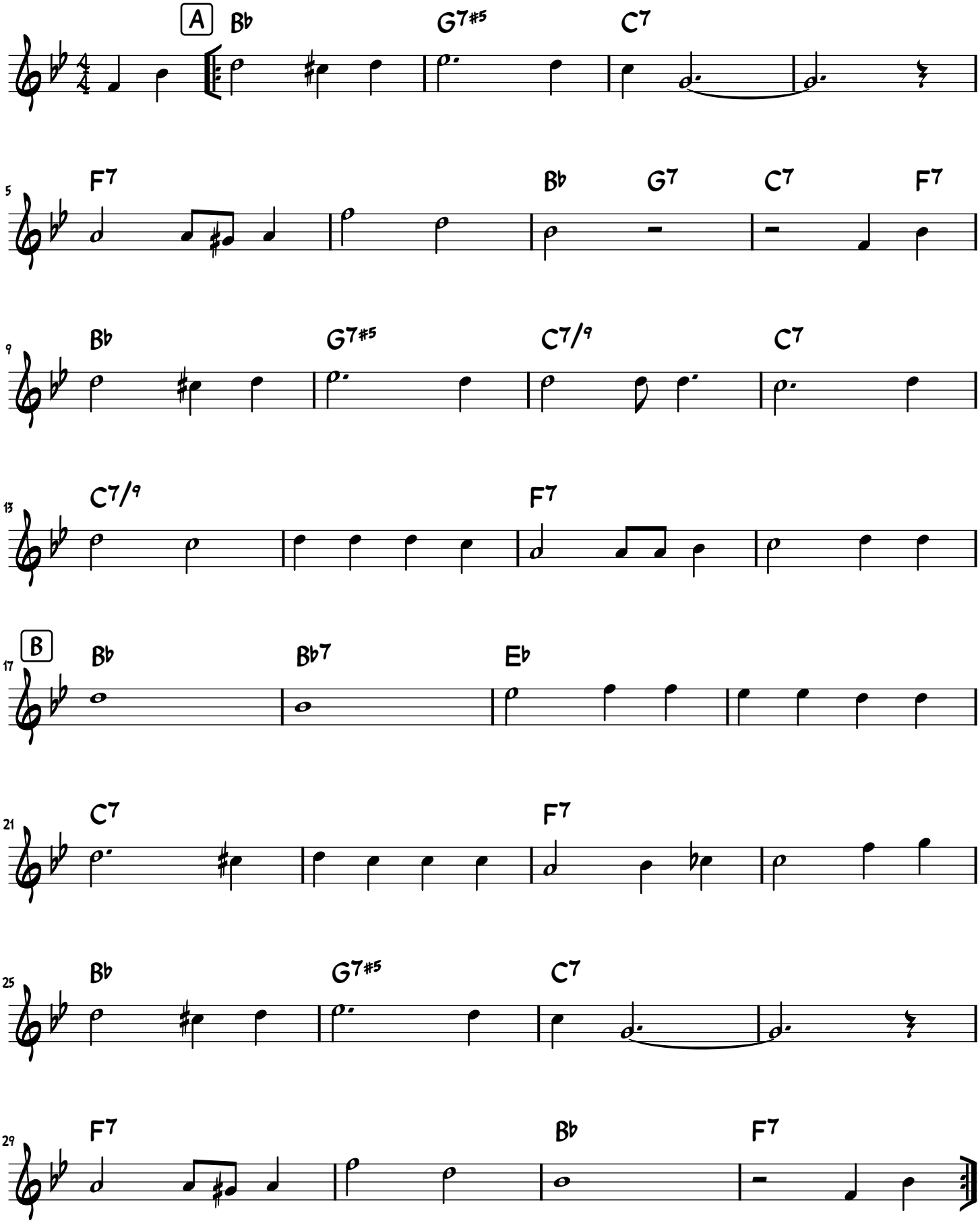
Yes I will... see you in my dreams
You know I'll... hold you in my dreams
I know that... someone took you right out of my arms
But... still I feel the thrill of your charms

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

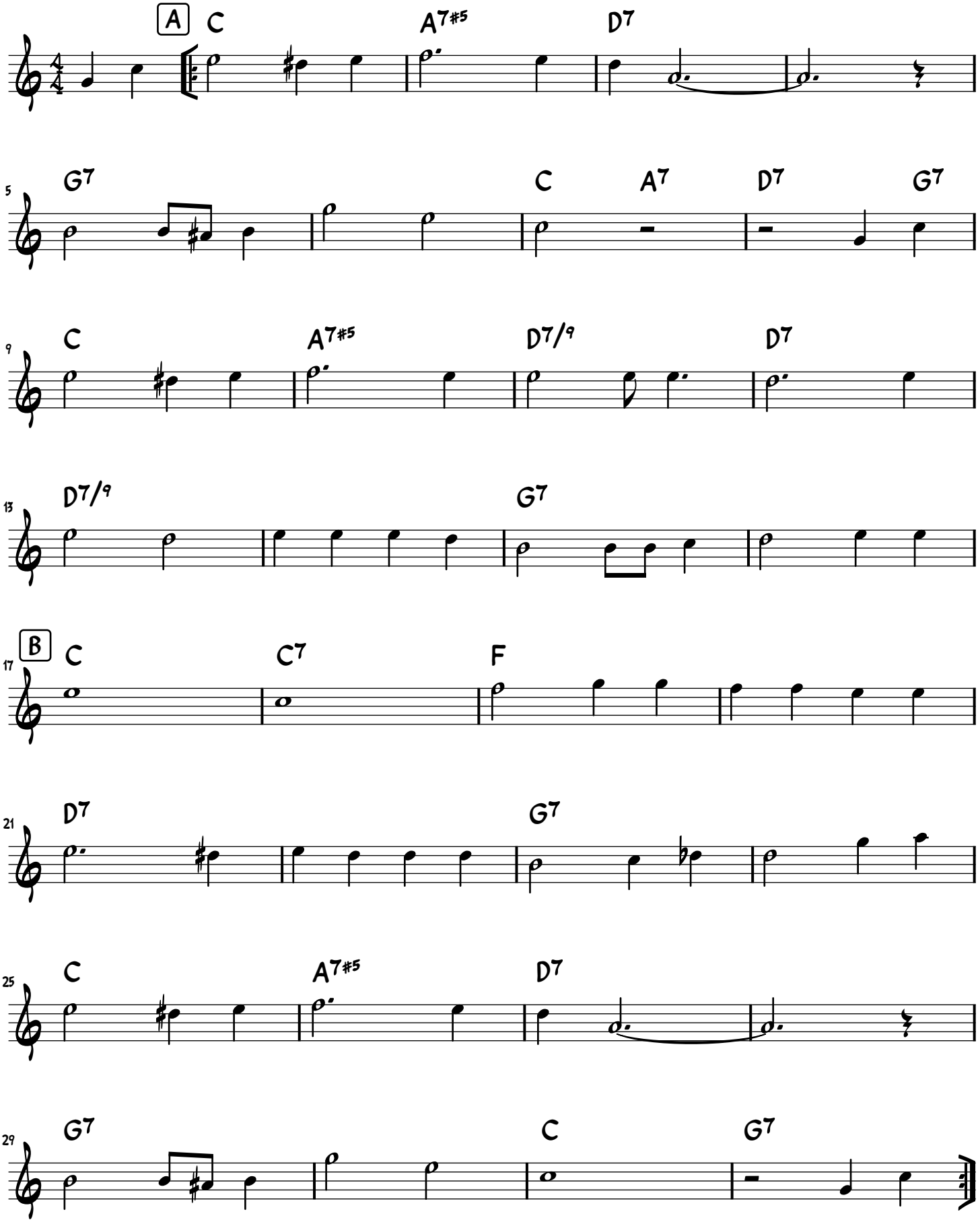
C

I'm Alone Because I Love You



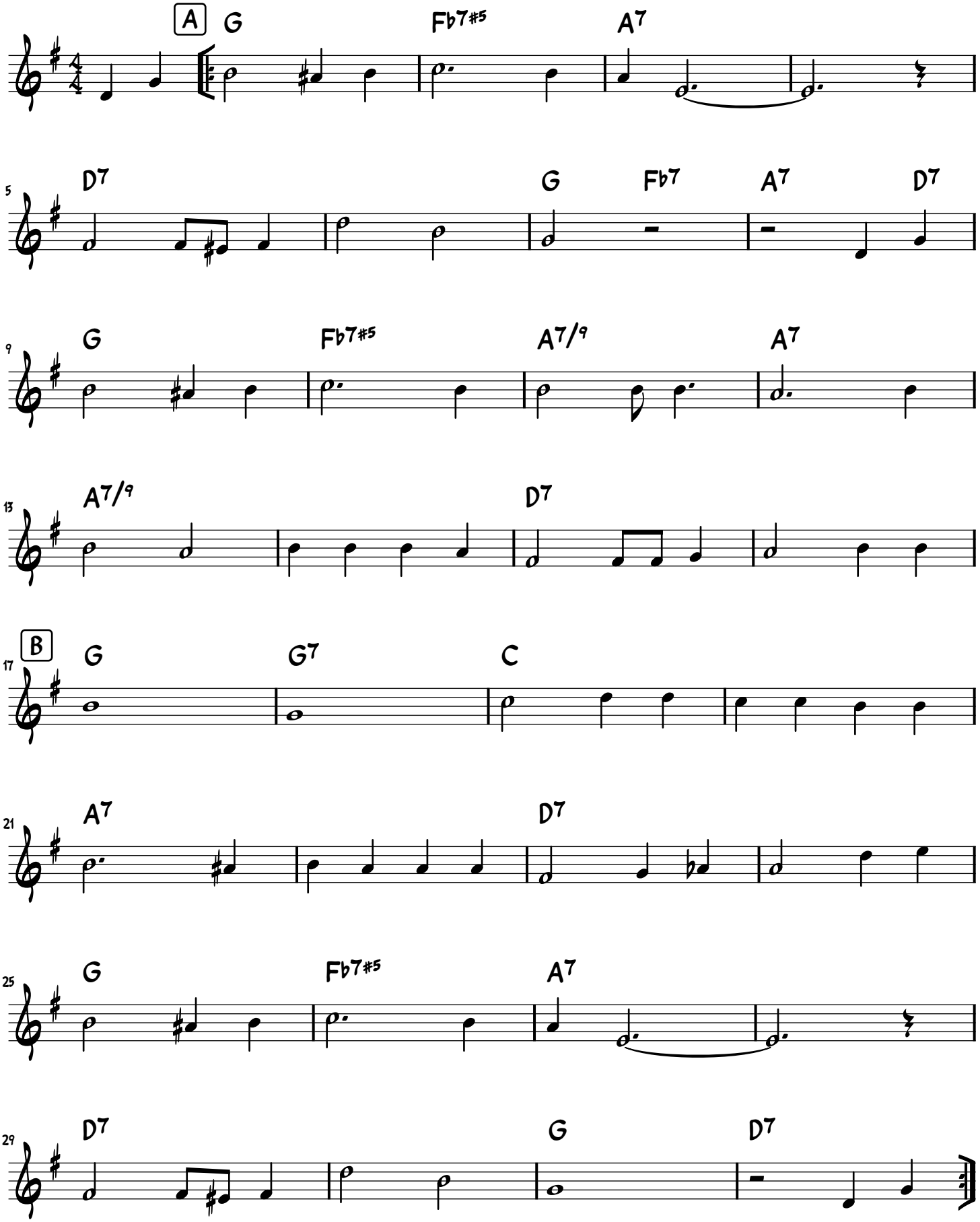
Bb

I'm Alone Because I Love You



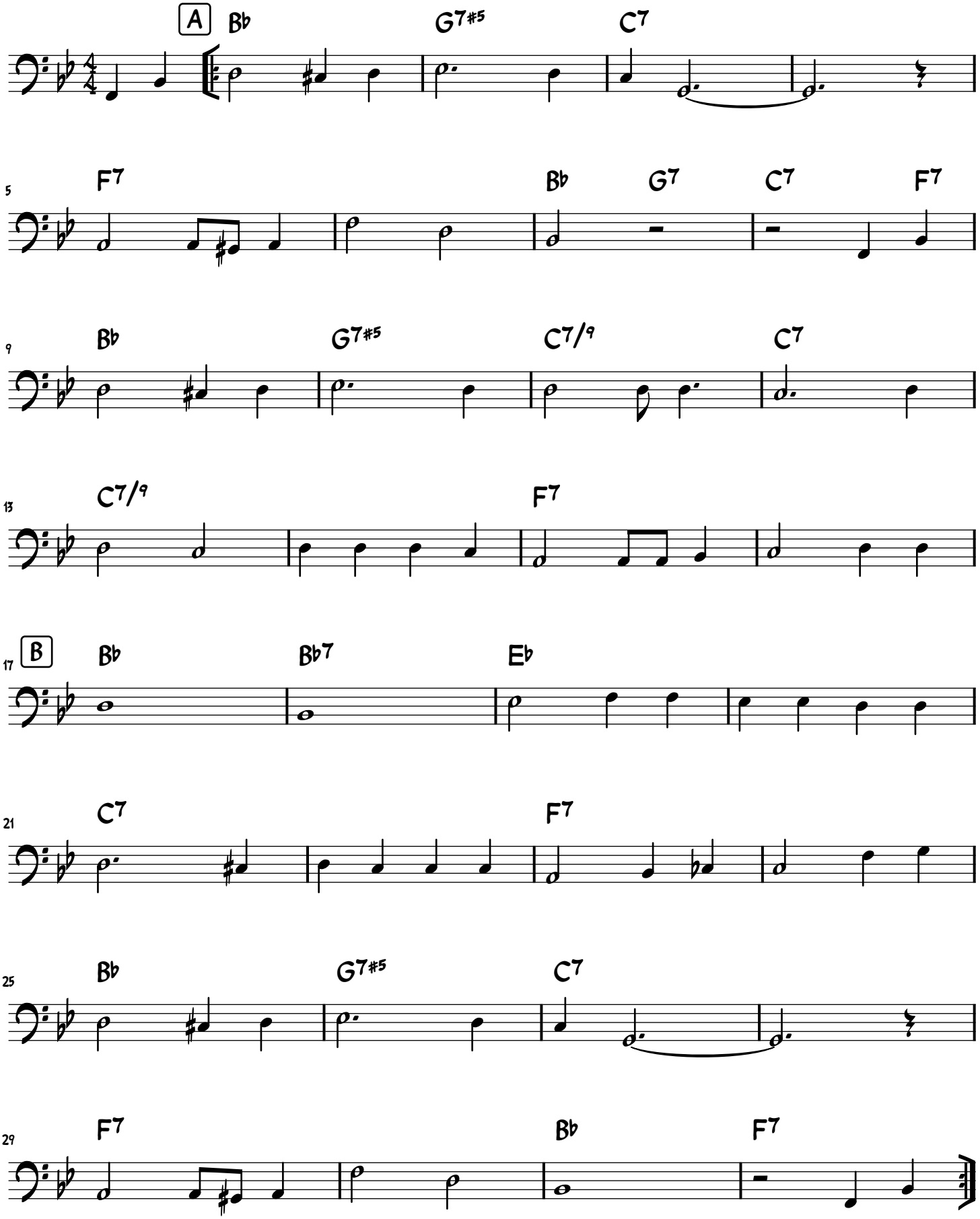
Eb

I'm Alone Because I Love You



BS

I'm Alone Because I Love You



I'm Alone Because I Love You

B♭	G7#5	C7	C7
F7	F7	B♭ G7	C7 F7
B♭	G7#5	C7/9	C7
C7/9	C7/9	F7	F7

B♭	B♭7	E♭	E♭
C7	C7	F7	F7
B♭	G7#5	C7	C7
F7	F7	B♭	(F7)

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

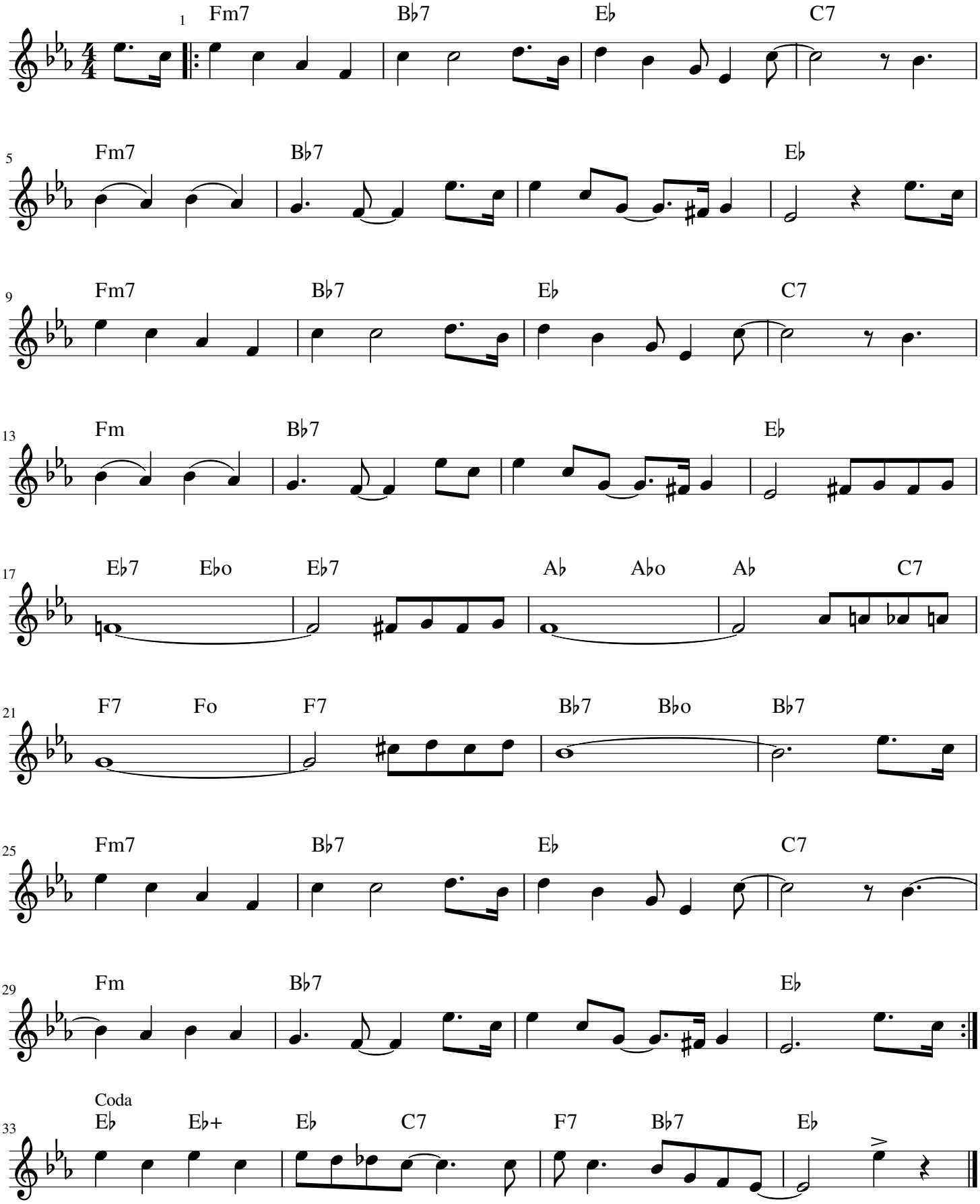
I'm alone because I love you
I love you with all my heart
I love you with all my heart

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

C

I'm Crazy 'bout my Baby

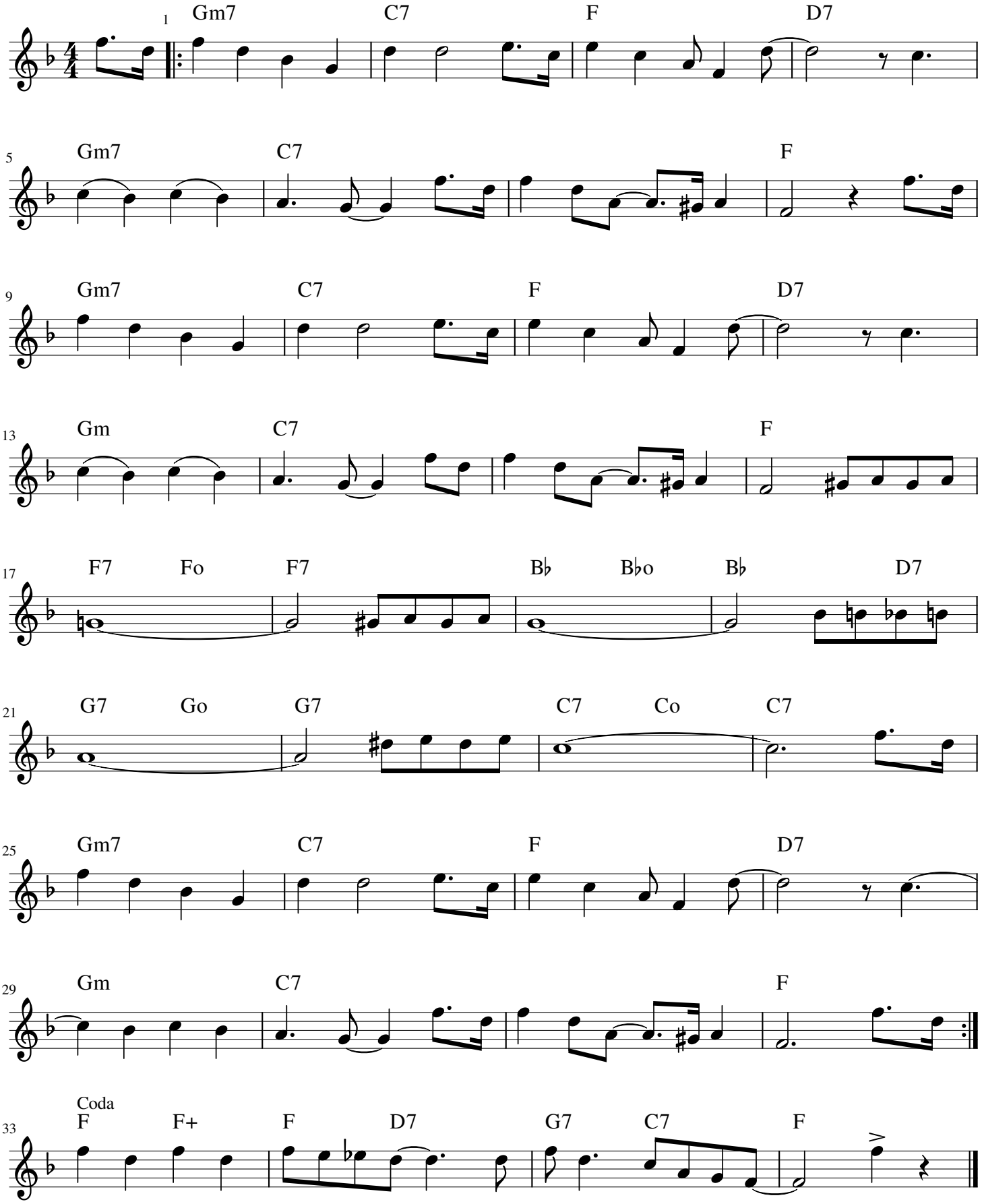
Thomas Waller



Trumpet Bb

I'm Crazy 'bout my Baby

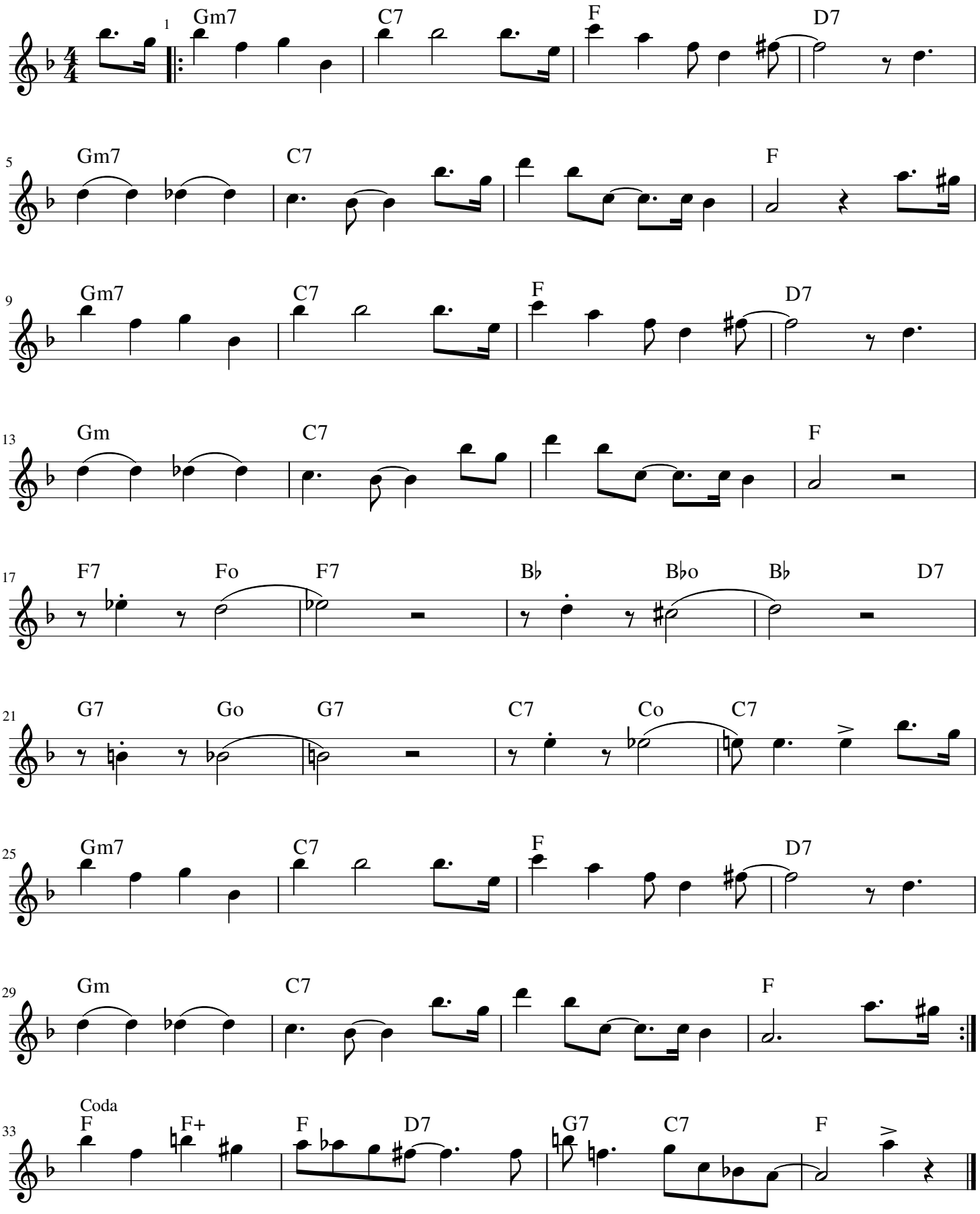
Thomas Waller



Tenor Sax Bb

I'm Crazy 'bout my Baby

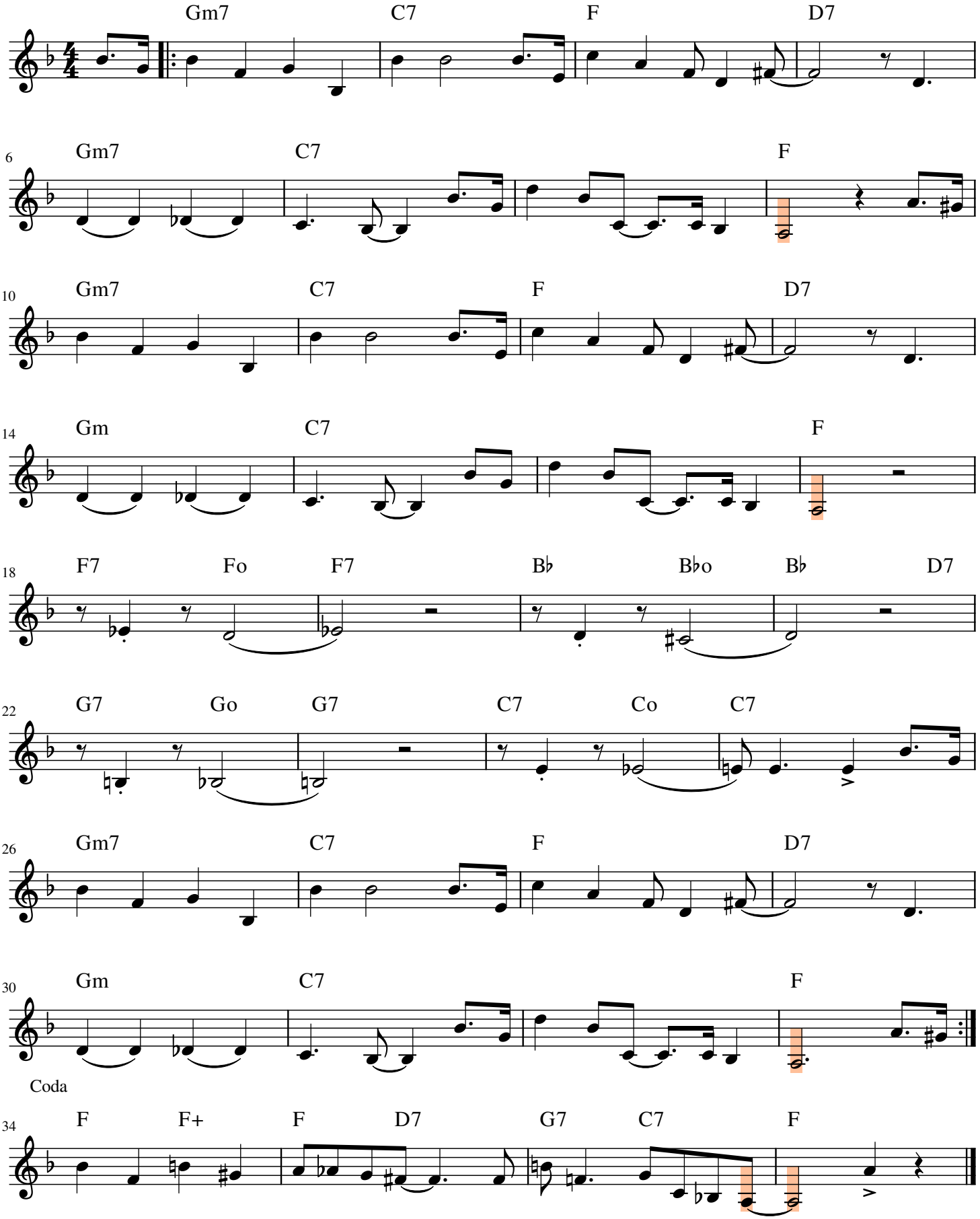
Thomas Waller



Tenor Sax Bb

I'm Crazy 'bout my Baby

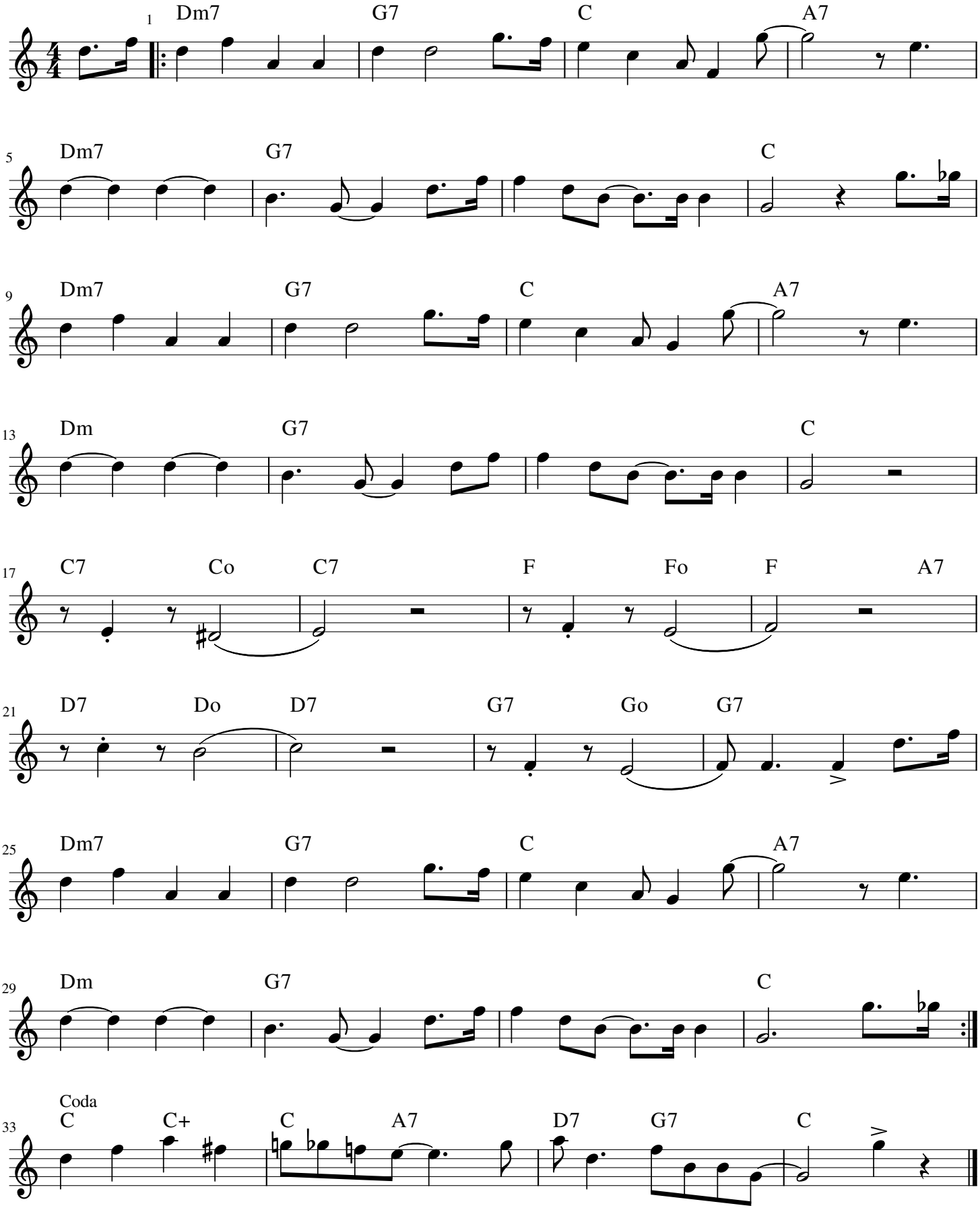
Thomas Waller



Alt Sax Eb

I'm Crazy 'bout my Baby

Thomas Waller



I'm Crazy 'bout my Baby

A	Fm^7	$B\flat^7$	$E\flat^\Delta$	C^7
	Fm	$B\flat^7$	$B\flat^7$	$E\flat$
A	Fm^7	$B\flat^7$	$E\flat^\Delta$	C^7
	Fm	$B\flat^7$	$B\flat^7$	$E\flat$
B	$E\flat^7$	$E\flat^7$	$A\flat$	$A\flat\ C^7$
	F^7	F^7	$B\flat^7$	$B\flat^7$
A	Fm^7	$B\flat^7$	$E\flat^\Delta$	C^7
	Fm	$B\flat^7$	$B\flat^7$	$E\flat$
Coda	$E\flat\ E\flat^+$	$E\flat\ C^7$	$F^7\ B\flat^7$	$E\flat$

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

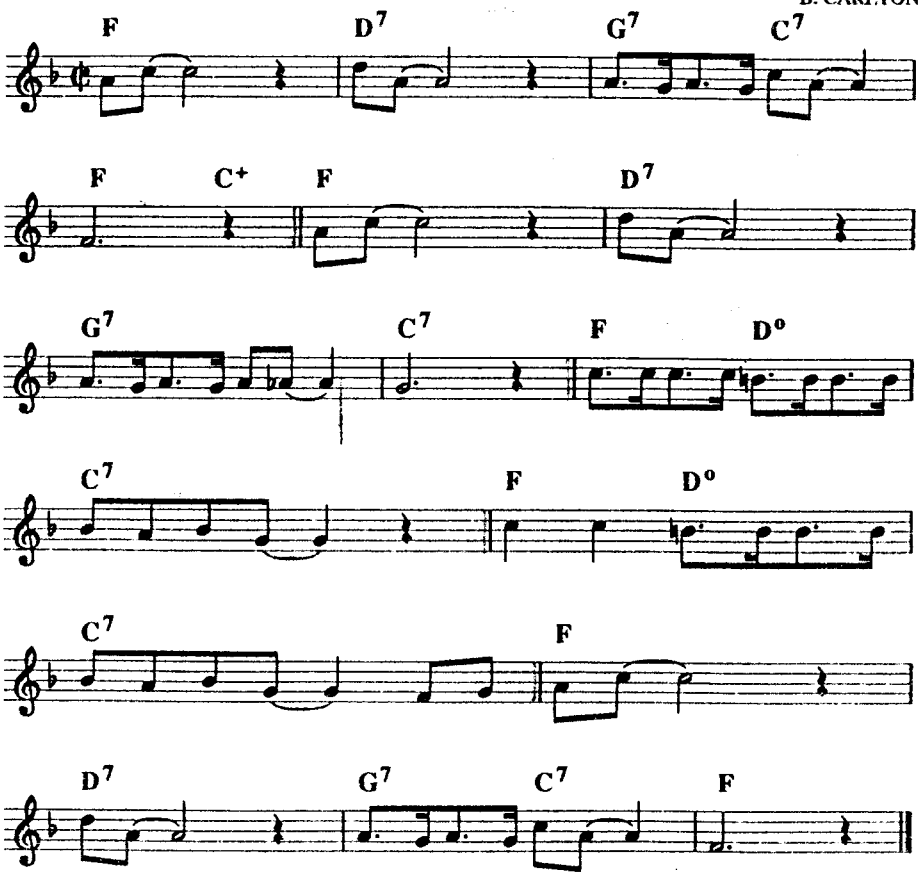
A
It's an A-one combination,
With a perfect he and she,
I'm crazy 'bout my baby,
And my baby's crazy 'bout me.

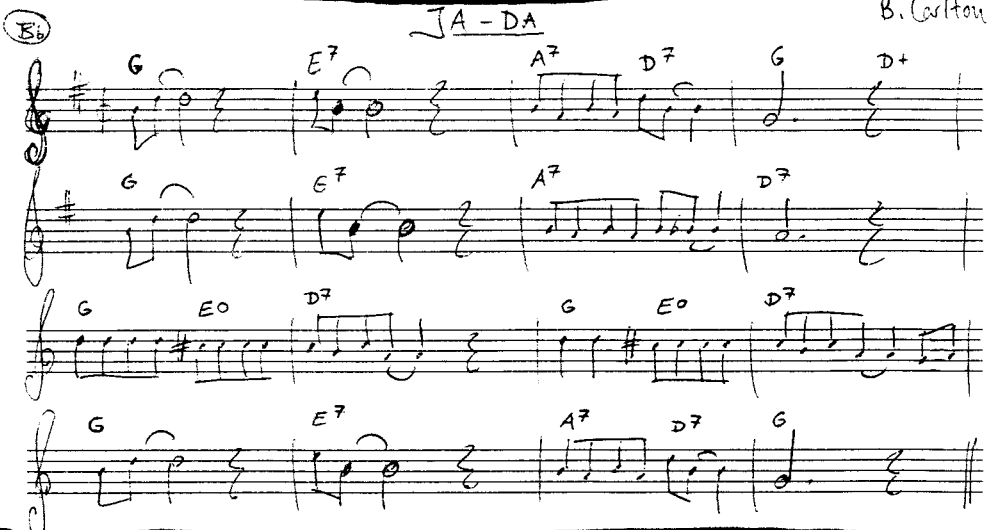
Song-Beispiel:
https://www.youtube.com/watch?v=AZmHswfYNuE

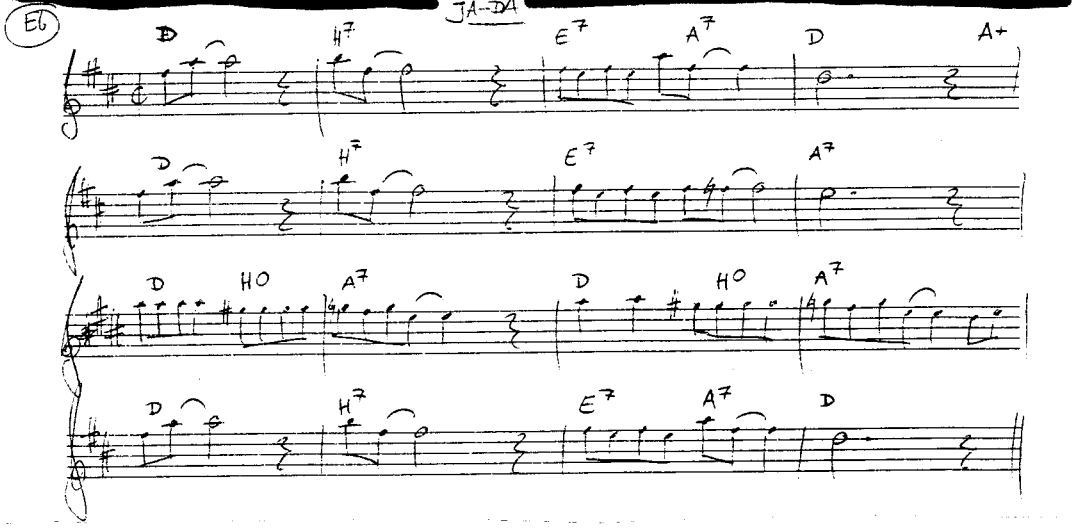
JA - DA

Moderato

B. CARLTON







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

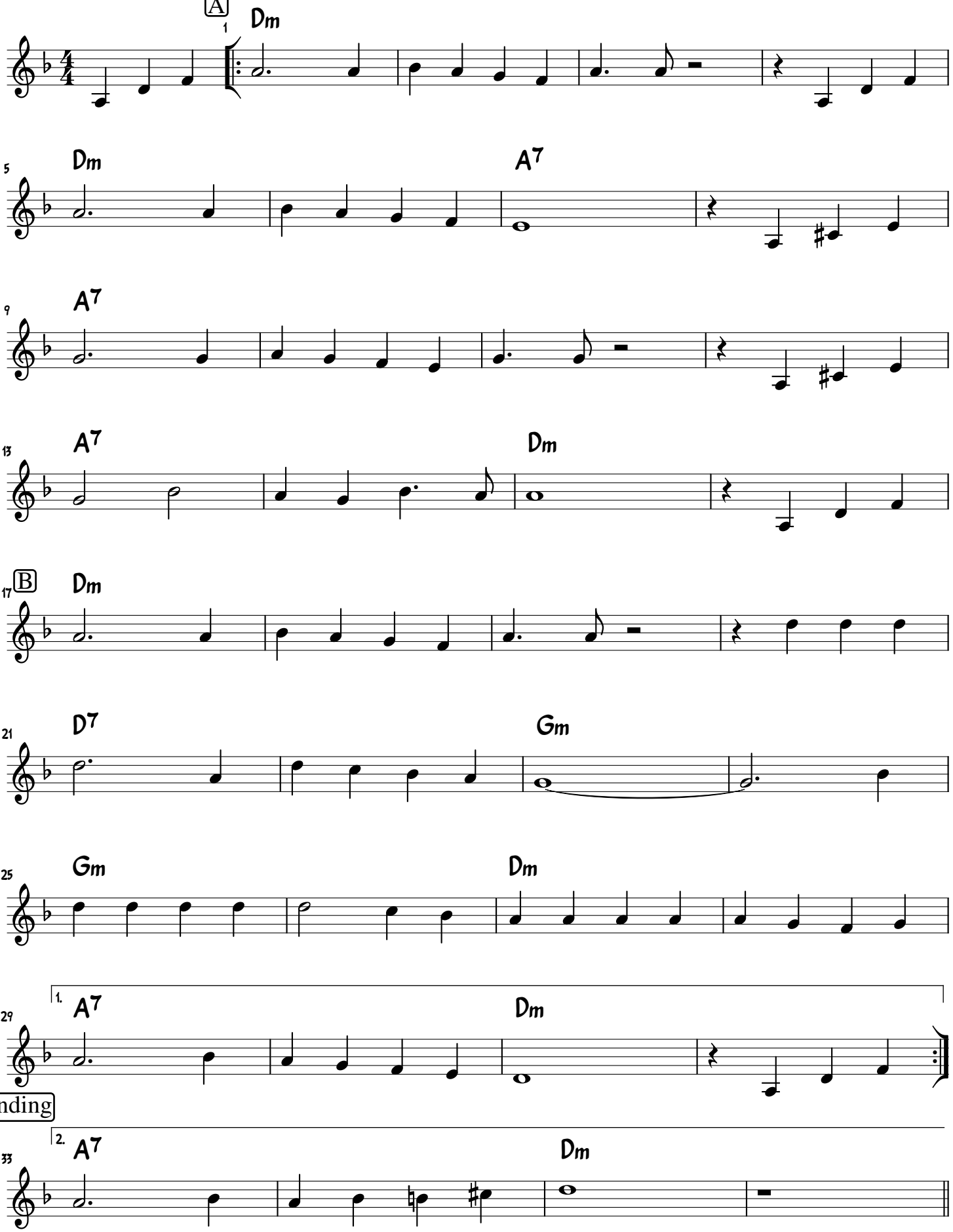
It goes Ja-Da, Ja-Da
Ja-Da, Ja-Da, Jing, Jing, Jing

C

Joseph Joseph

Choir Version in Dm

Traditional

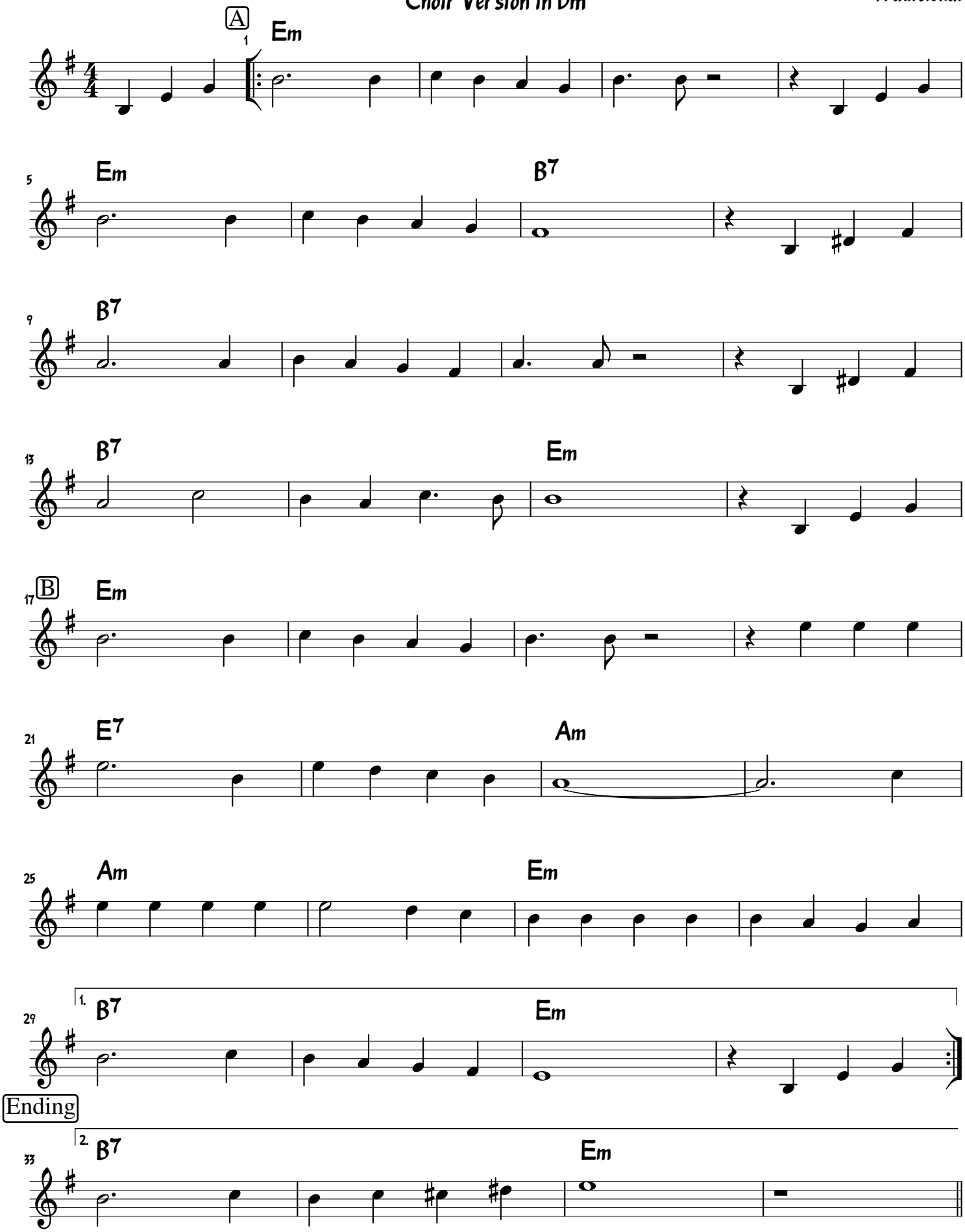


Bb

Joseph Joseph

Choir Version in Dm

Traditional

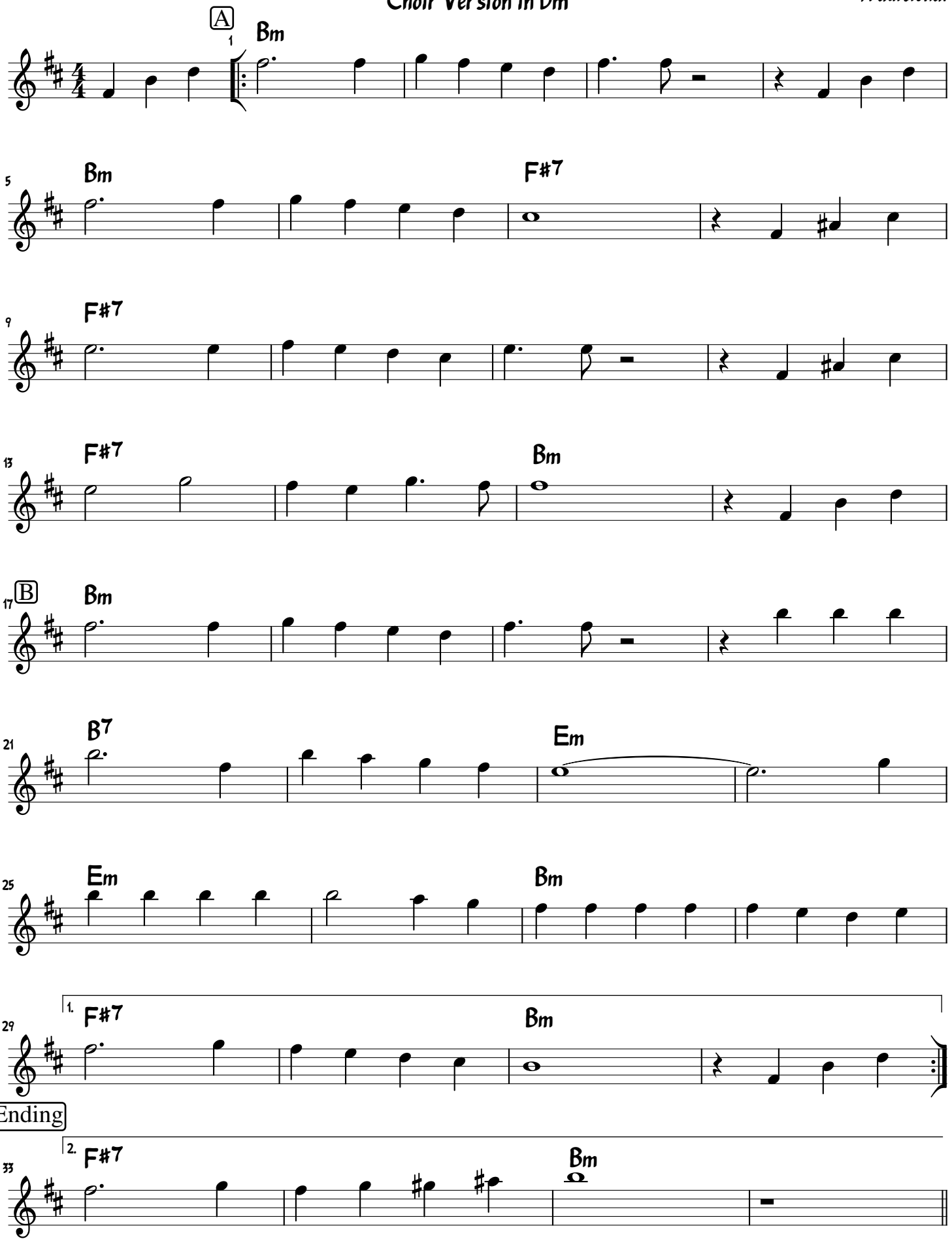


Eb

Joseph Joseph

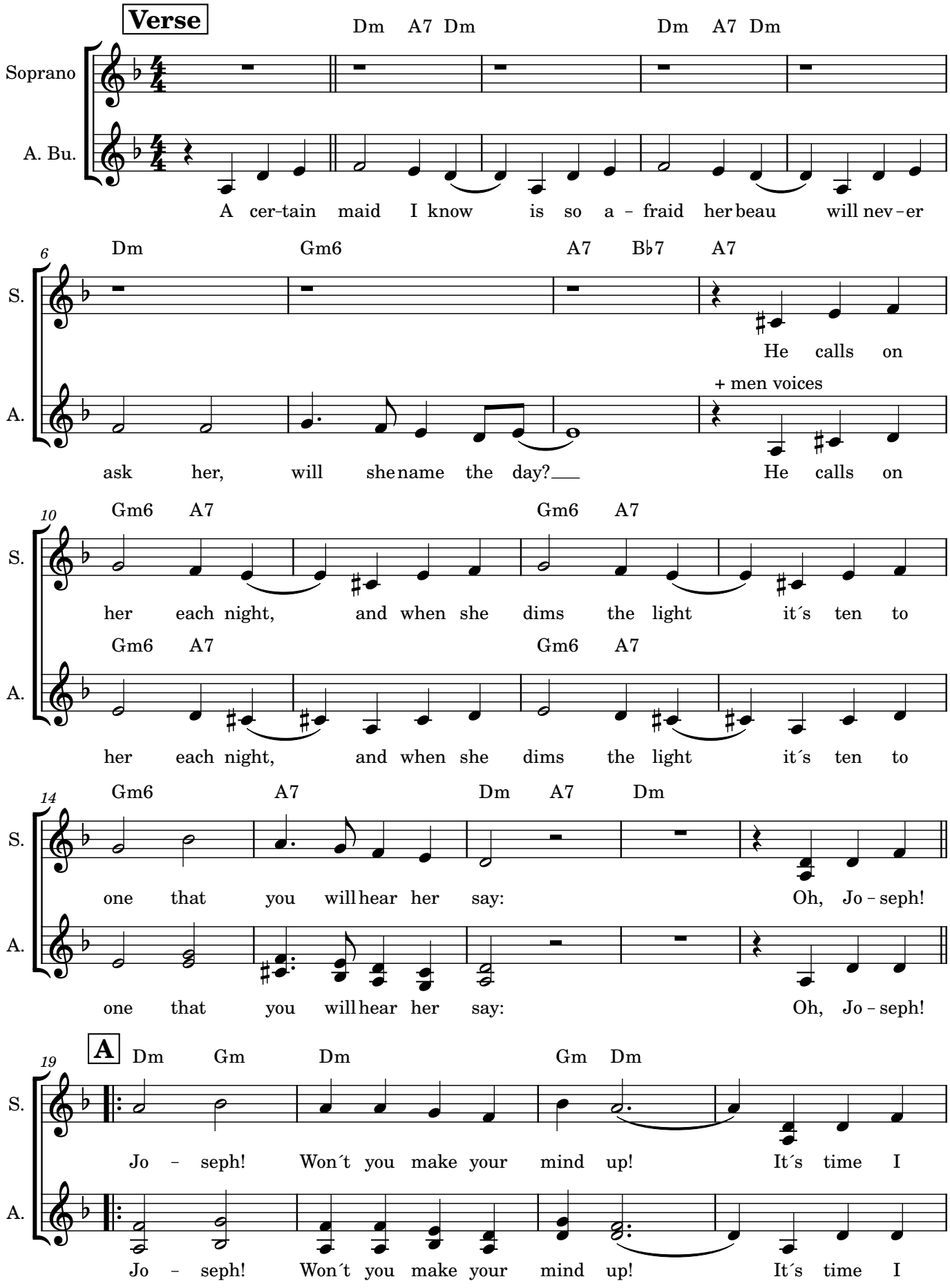
Choir Version in Dm

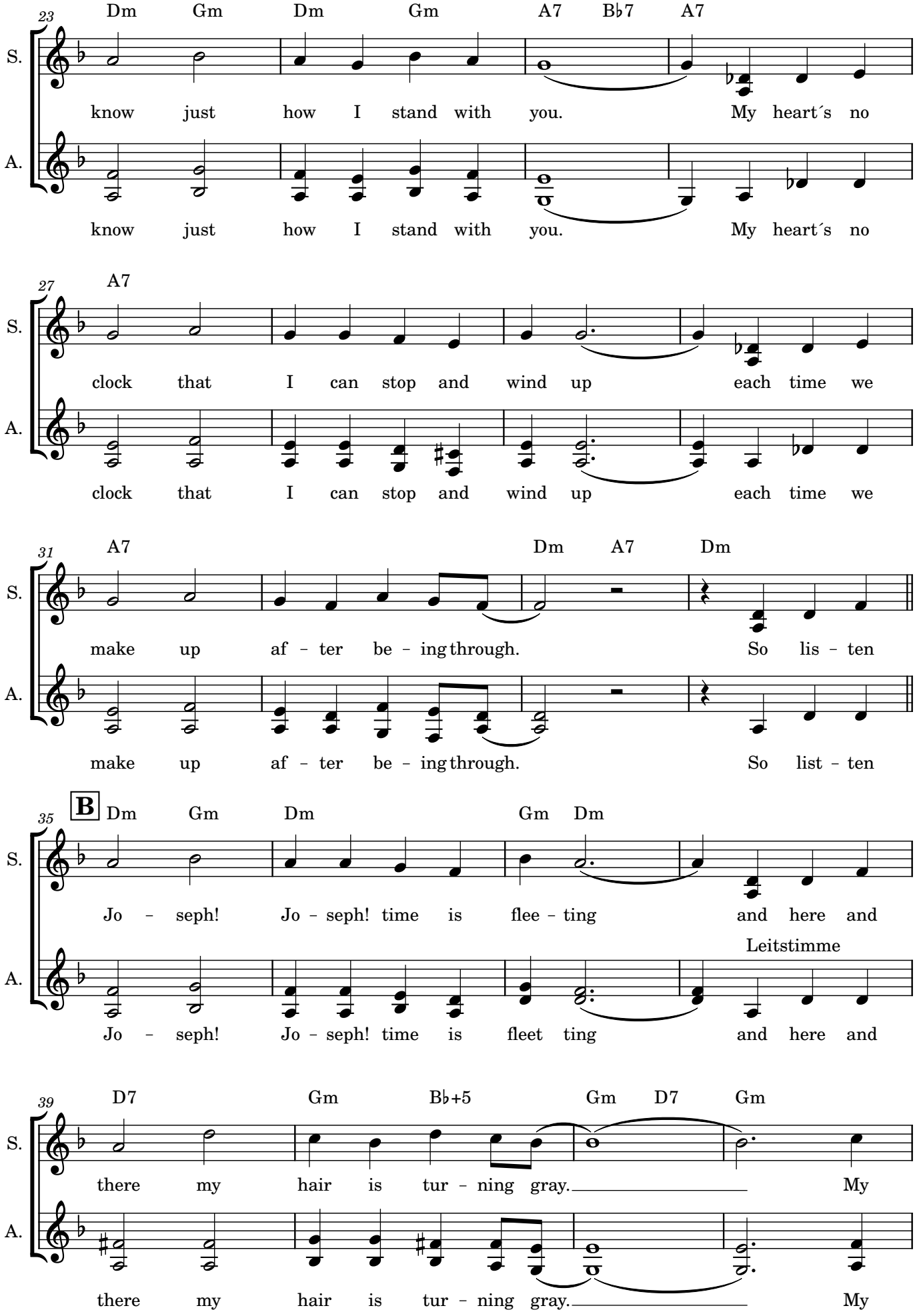
Traditional

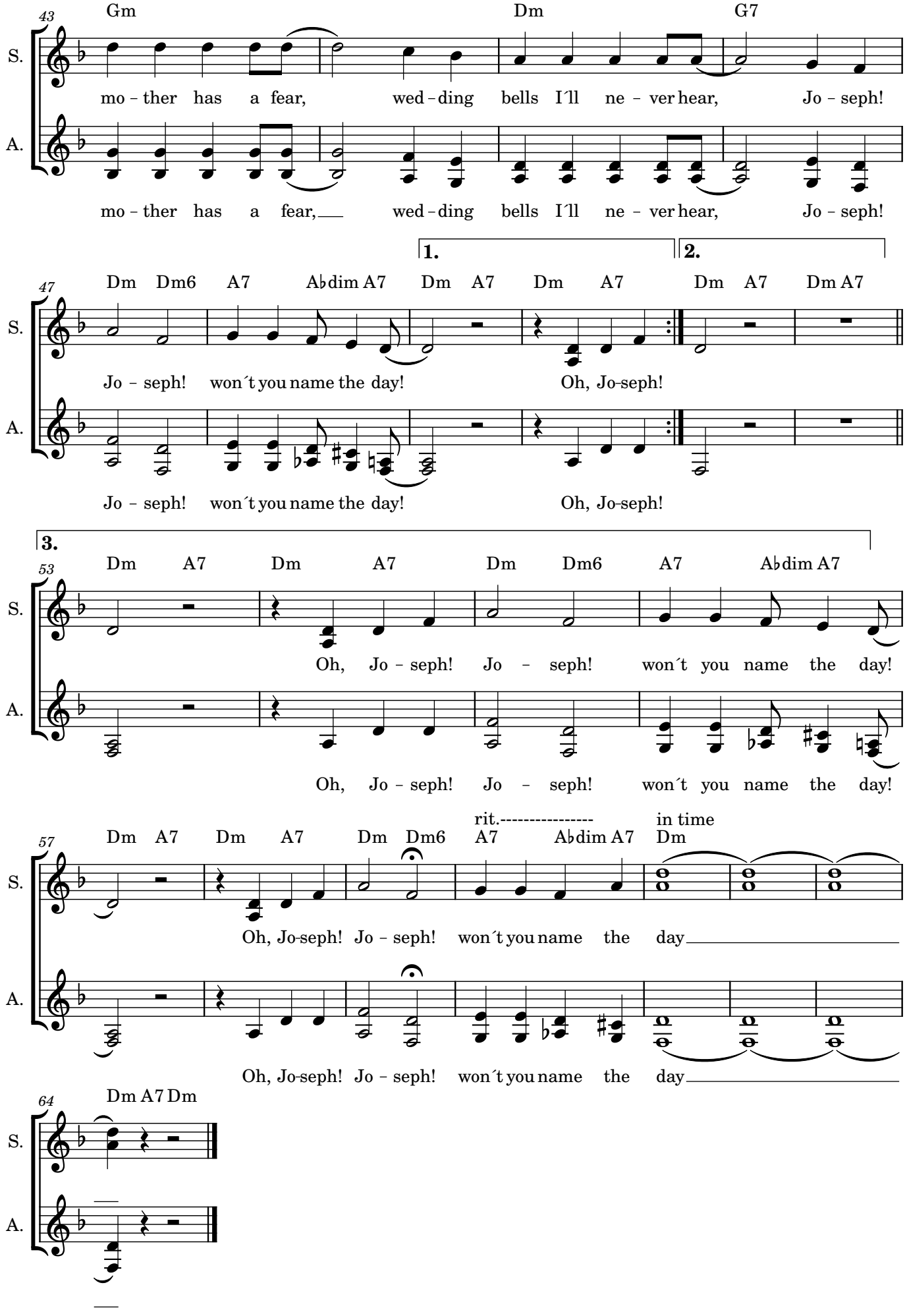


Joseph, Joseph

Traditional Russian Klezmer
Arrangeurin: Mira Falk




23
Dm Gm Dm Gm A7 B♭7 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
A.
Leitstimme
Jo - seph! Jo - seph! time is fleet ting and here and
39
D7 Gm B♭+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.
A.
mo – ther has a fear, wed – ding bells I´ll ne – ver hear, Jo – seph!
mo – ther has a fear, wed – ding bells I´ll ne – ver hear, Jo – seph!
1.
2.
47
Dm Dm6 A7 A♭dim A7 Dm A7 Dm A7 Dm A7 Dm A7
Jo – seph! won´t you name the day! Oh, Jo-seph!
Jo – seph! won´t you name the day! Oh, Jo-seph!
3.
53
Dm A7 Dm A7 Dm Dm6 A7 A♭dim A7
Oh, Jo – seph! Jo – seph! won´t you name the day!
Oh, Jo – seph! Jo – seph! won´t you name the day!
rit.---------- in time
57
Dm A7 Dm A7 Dm Dm6 A7 A♭dim A7 Dm
Oh, Jo-seph! Jo – seph! won´t you name the day
Oh, Jo-seph! Jo – seph! won´t you name the day
64
Dm A7 Dm

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

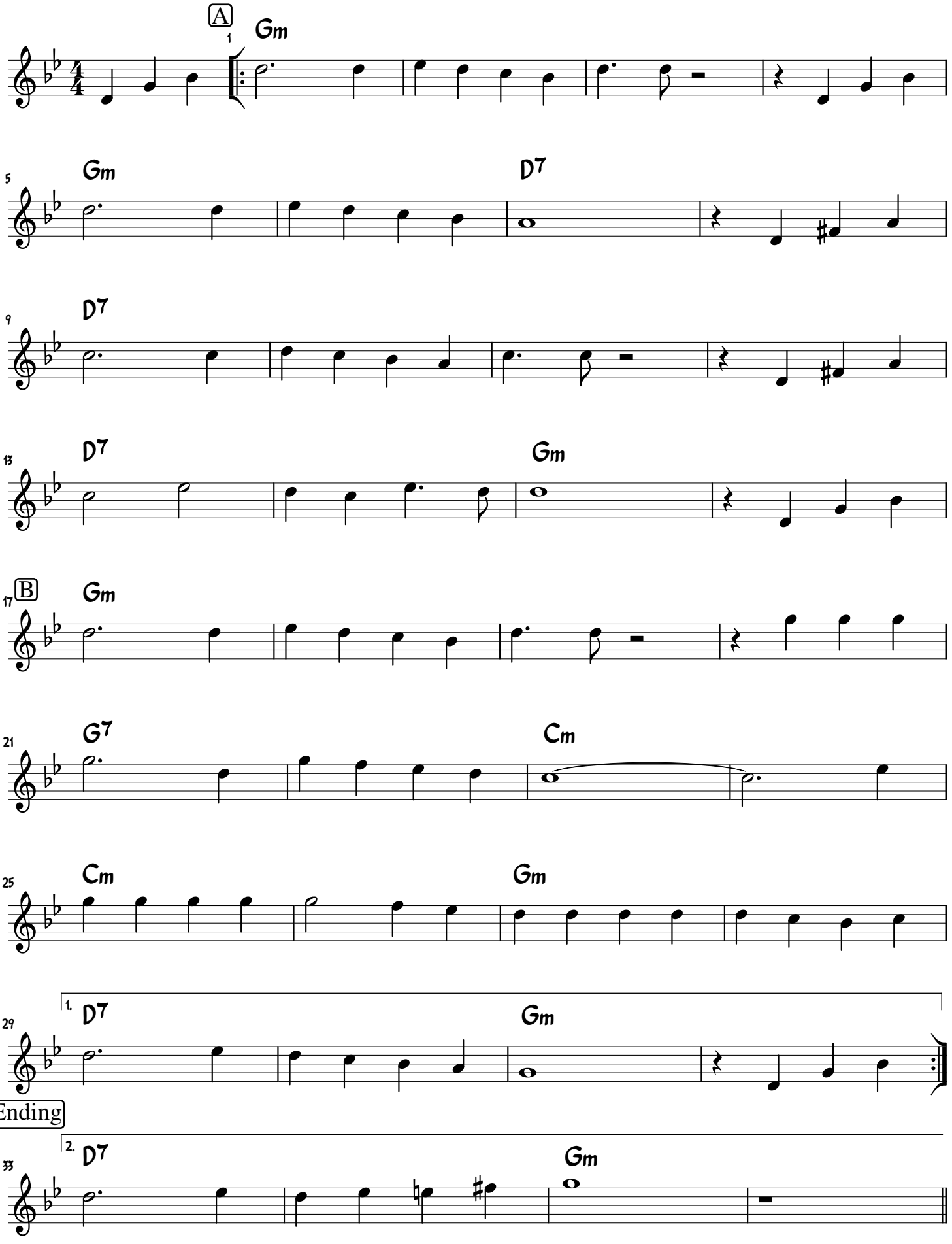
So listen Joseph, Joseph time is fleeting
And here and there my hair is turning grey

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

C

Joseph Joseph

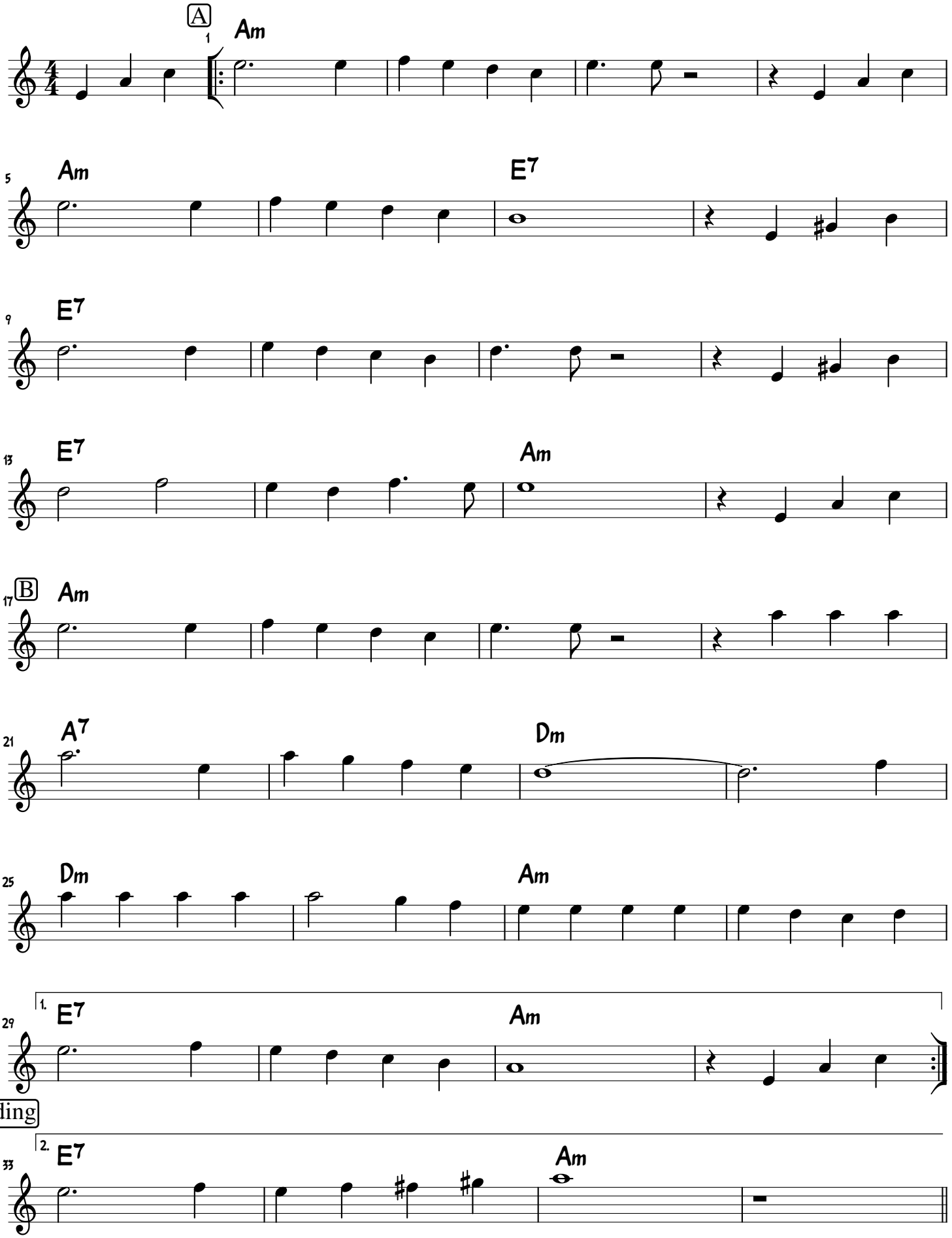
Traditional



Bb

Joseph Joseph

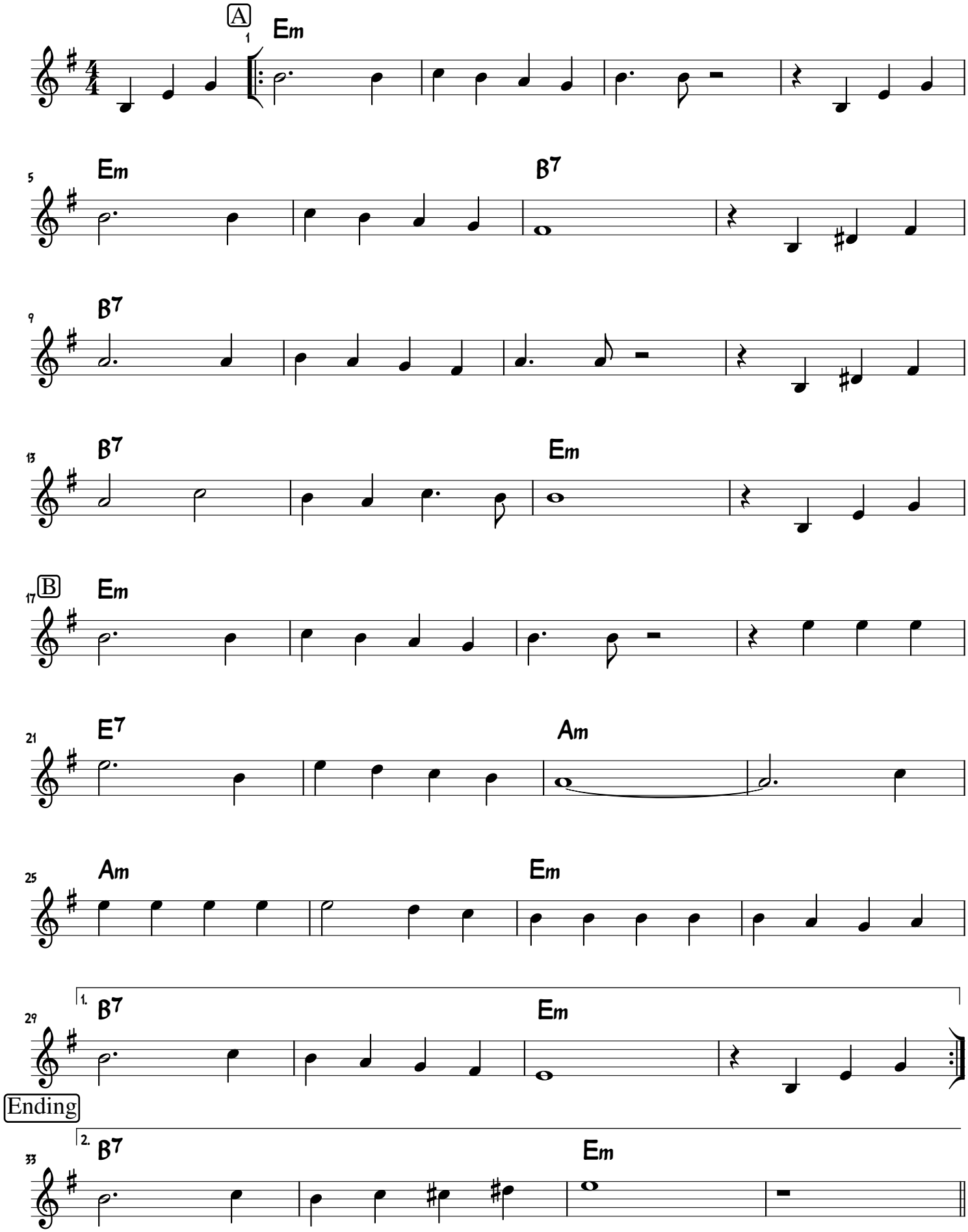
Traditional



Eb

Joseph Joseph

Traditional



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

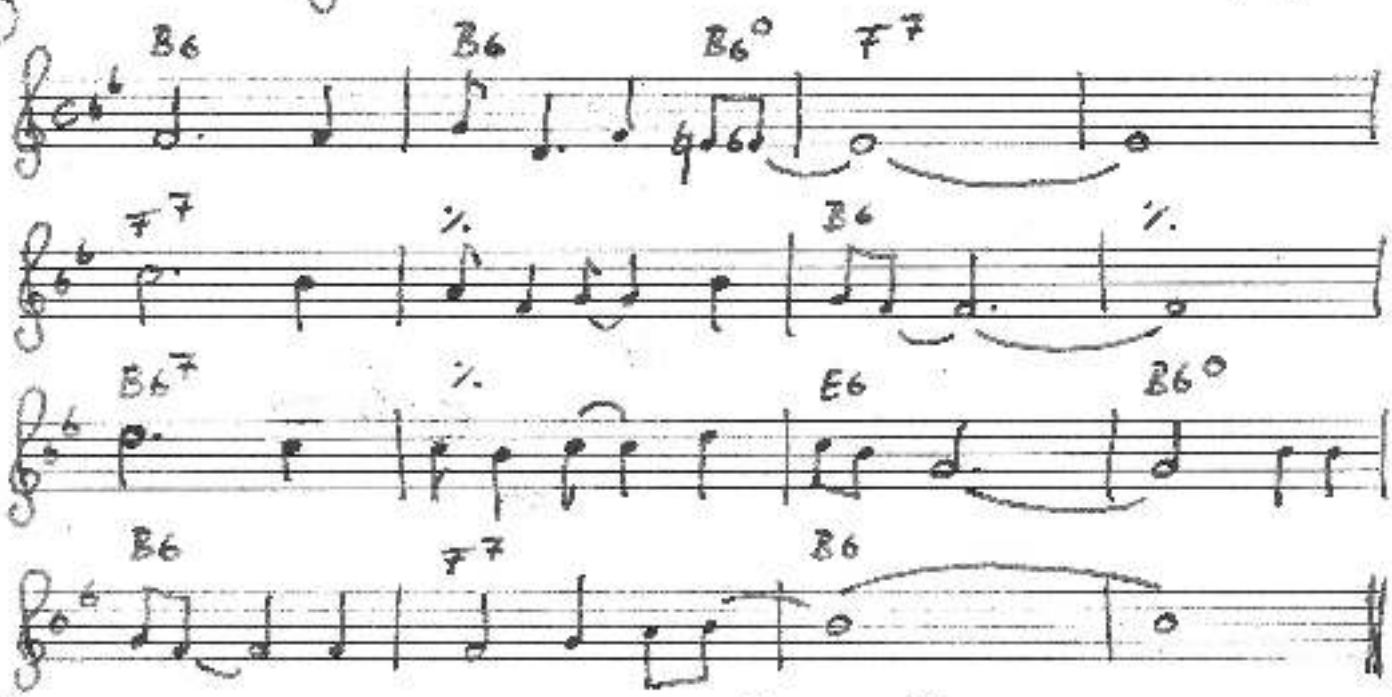
My mother has a fear, wedding bells I'll never hear
Joseph, Joseph, won't you name the day

slow

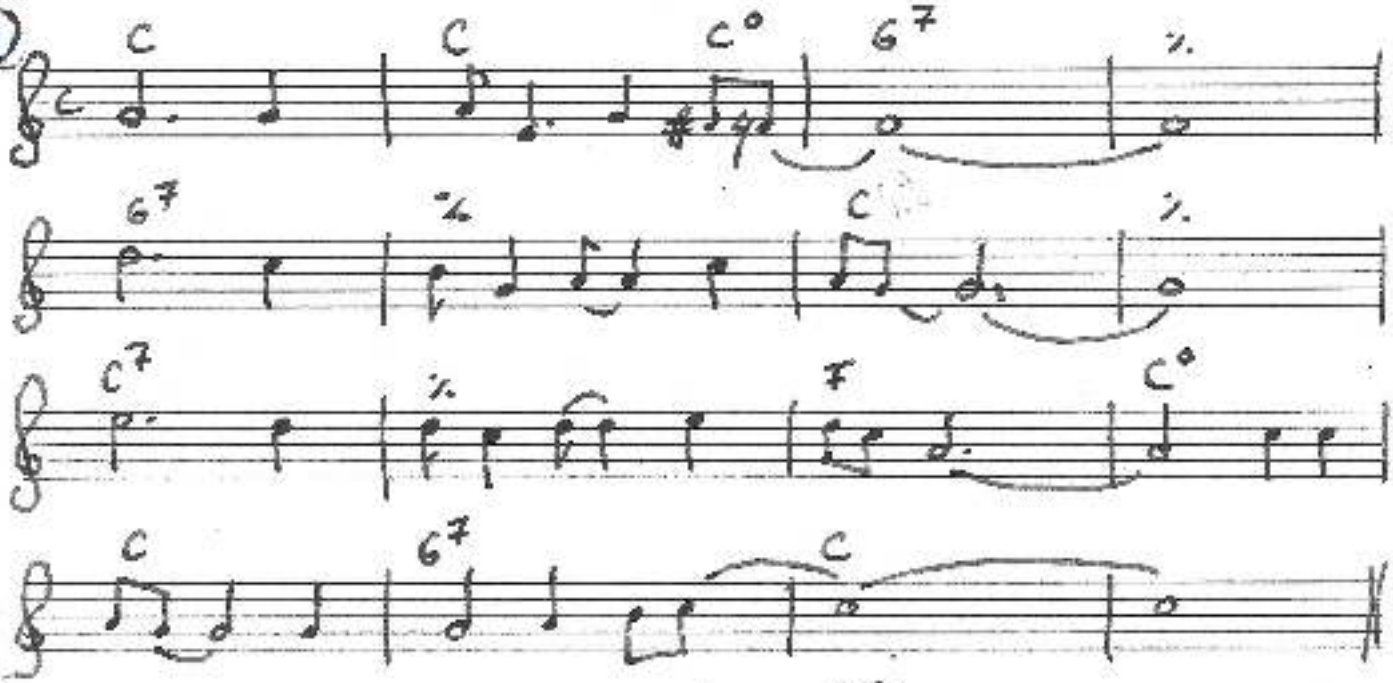
Just a closer walk with Thee

(Spiritual)

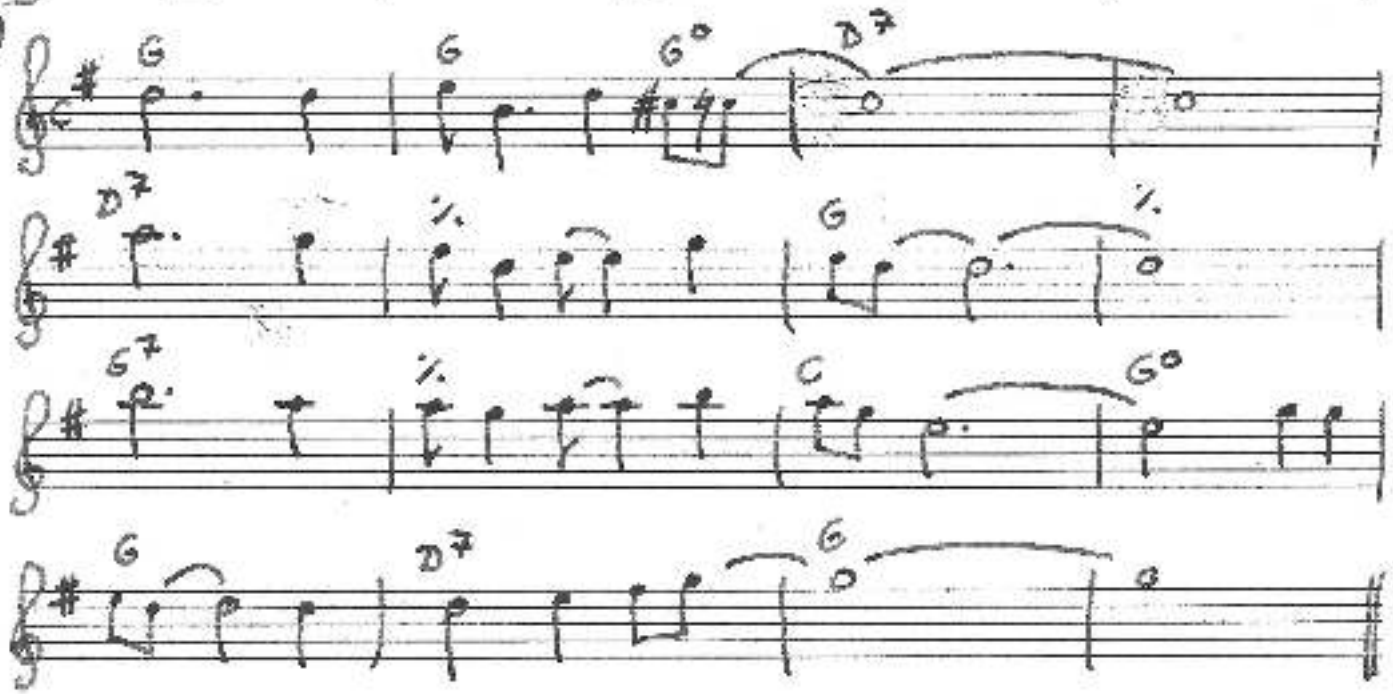
(C)



(B♭)



(E♭)

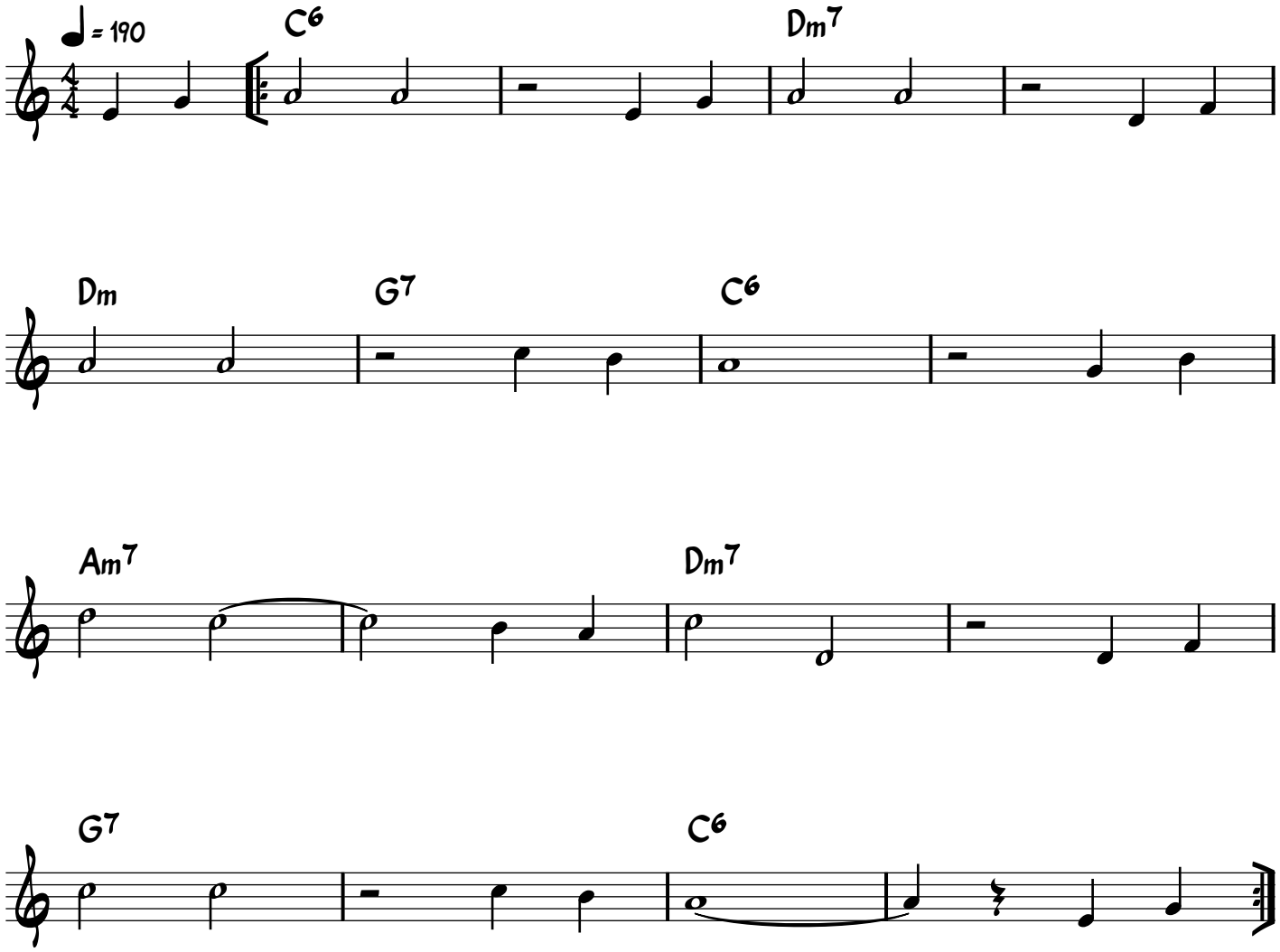


C

Die Moritat von Macky Messer
(Mack the Knife)

Bert Brecht

Kurt Weill

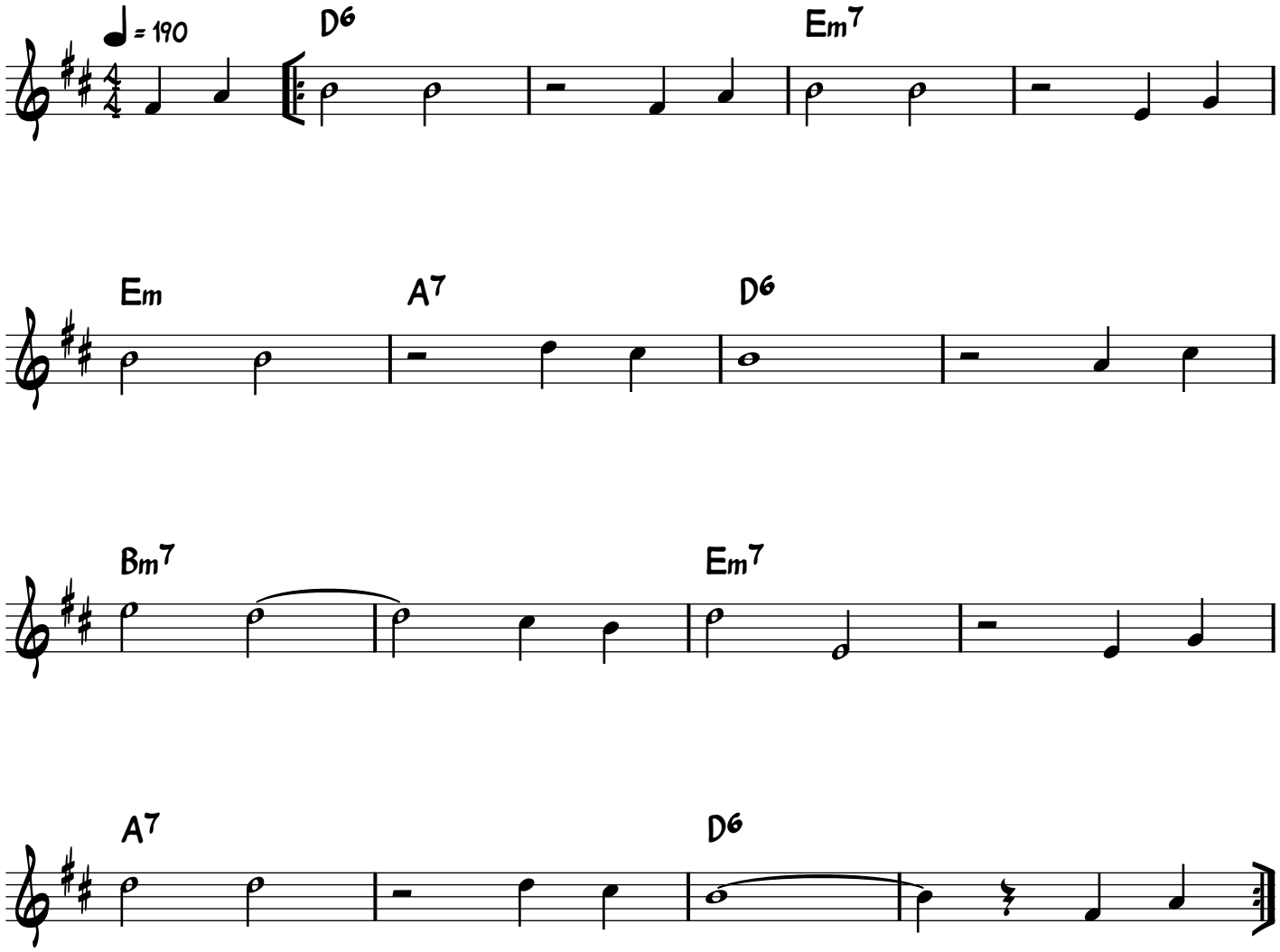


Bb

Die Moritat von Macky Messer
(Mack the Knife)

Bert Brecht

Kurt Weill

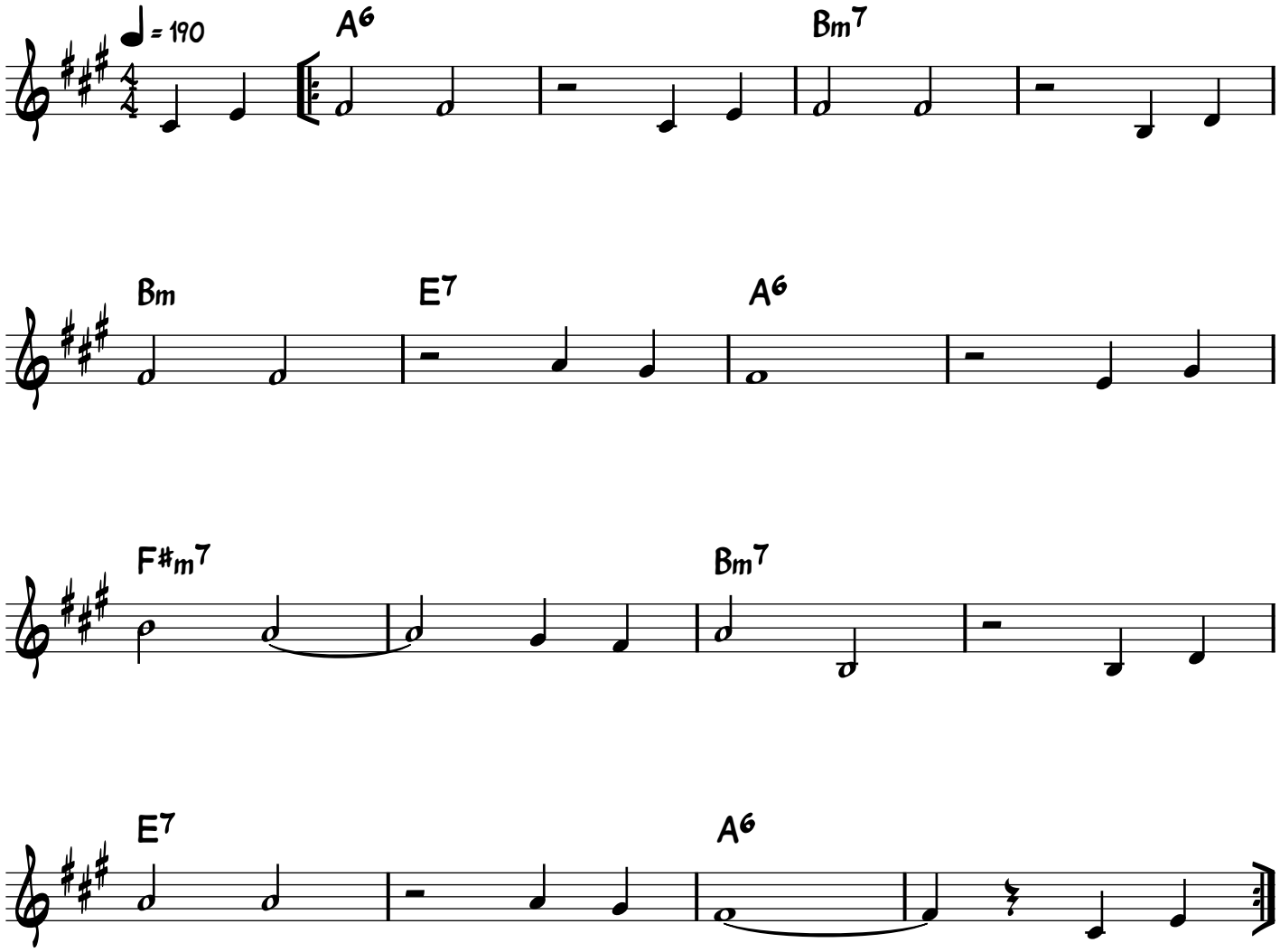


E♭

Die Moritat von Macky Messer
(Mack the Knife)

Bert Brecht

Kurt Weill



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

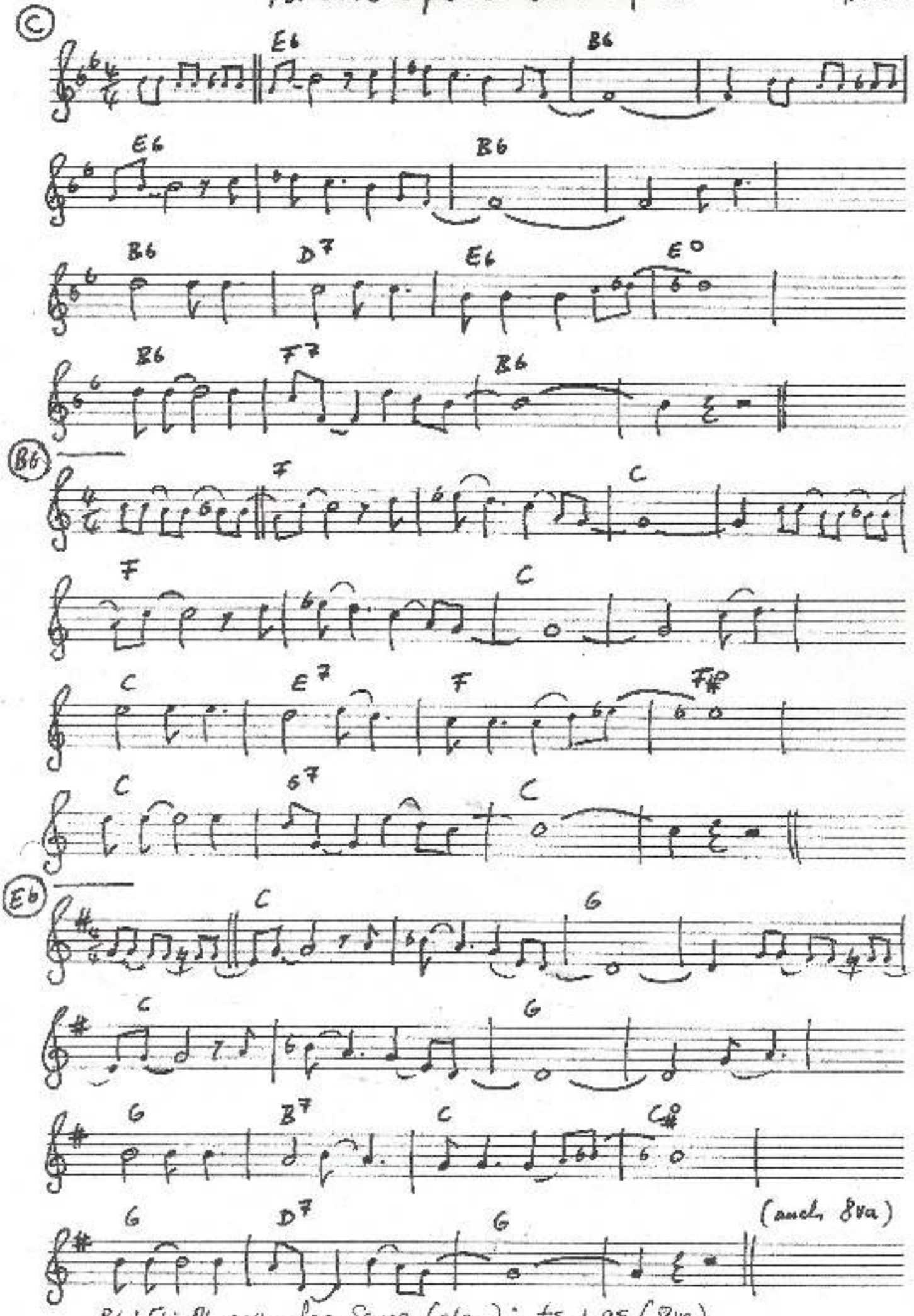
But with Quincy's big band, right behind me
Swinging hard, Jack, I know I can't lose
When I tell you, all about Mack the Knife babe
It's an offer, you can never refuse

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



B♭+E♭: Phrasing for Saxes (slow): ts + as (8va)

Make Me A Pallet On The Floor

Eb	Eb	Bb	Bb
Eb	Eb	Bb	Bb
Bb	D7	Eb	E°
Bb	F7	Bb	Bb

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

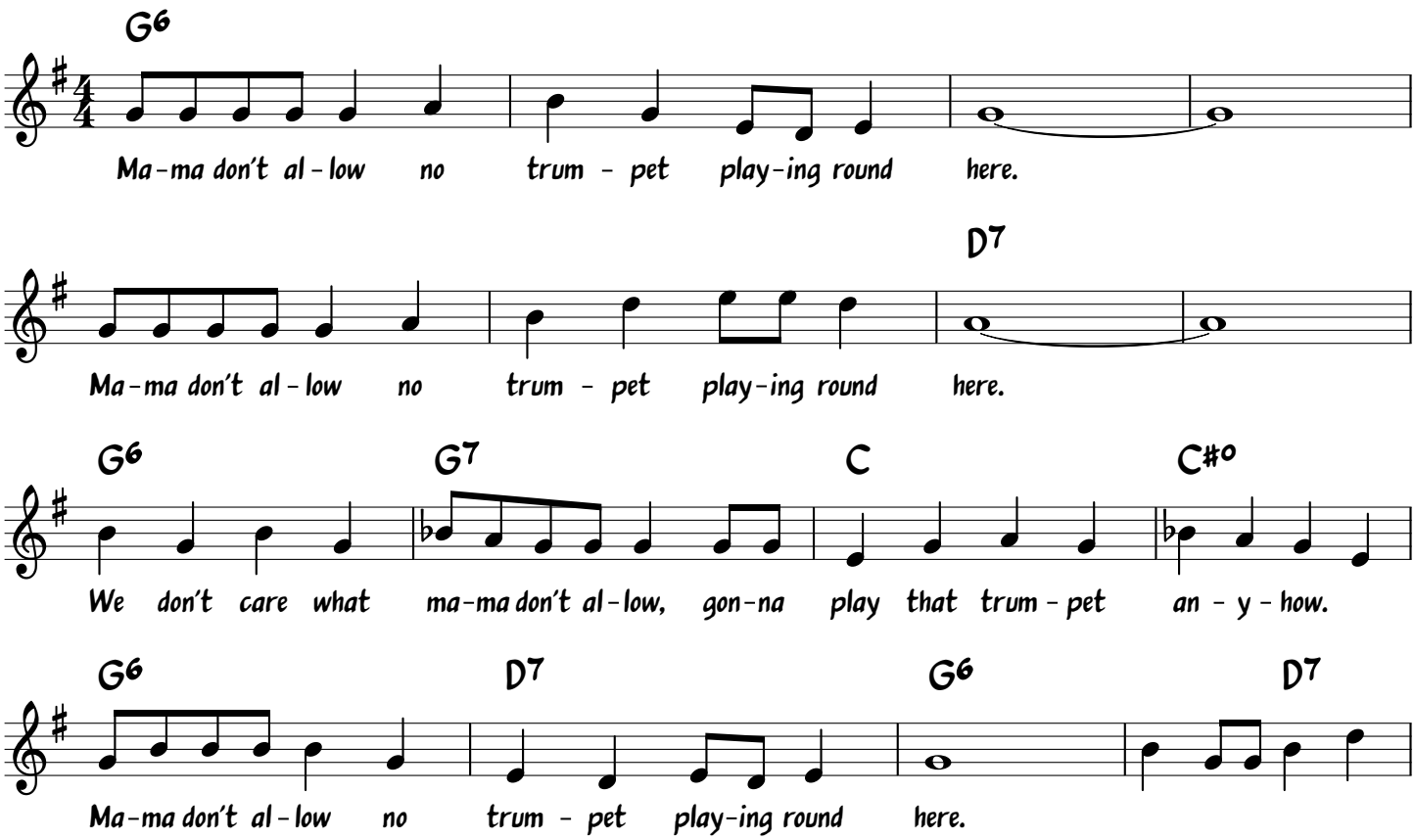
Way I'm sleeping, my back and shoulders tired
Way I'm sleeping, my back and shoulders tired
Come tomorrow, I'll be satisfied
If I can catch that fast train and ride

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

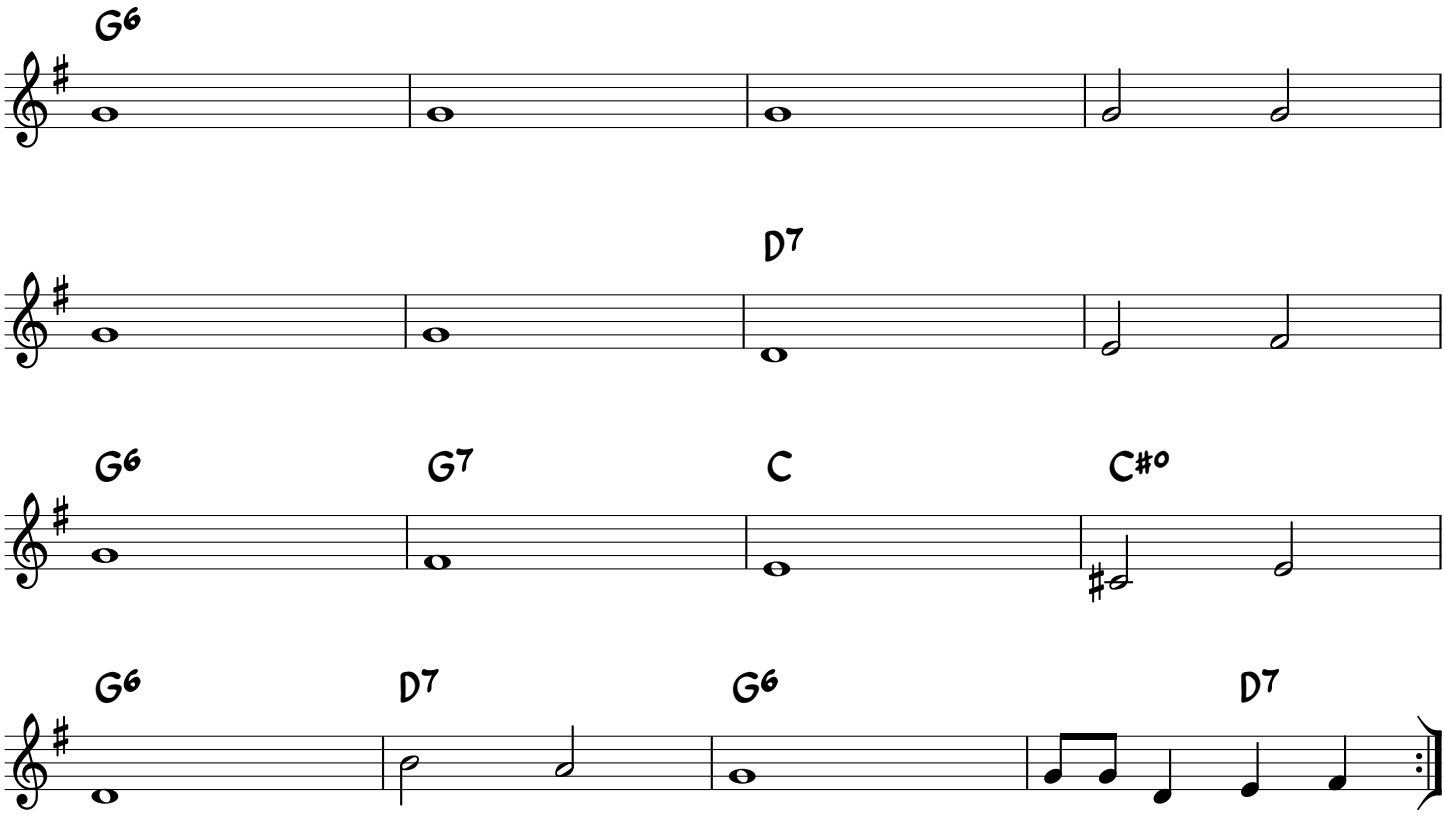
C

Mama Don't Allow

Traditional



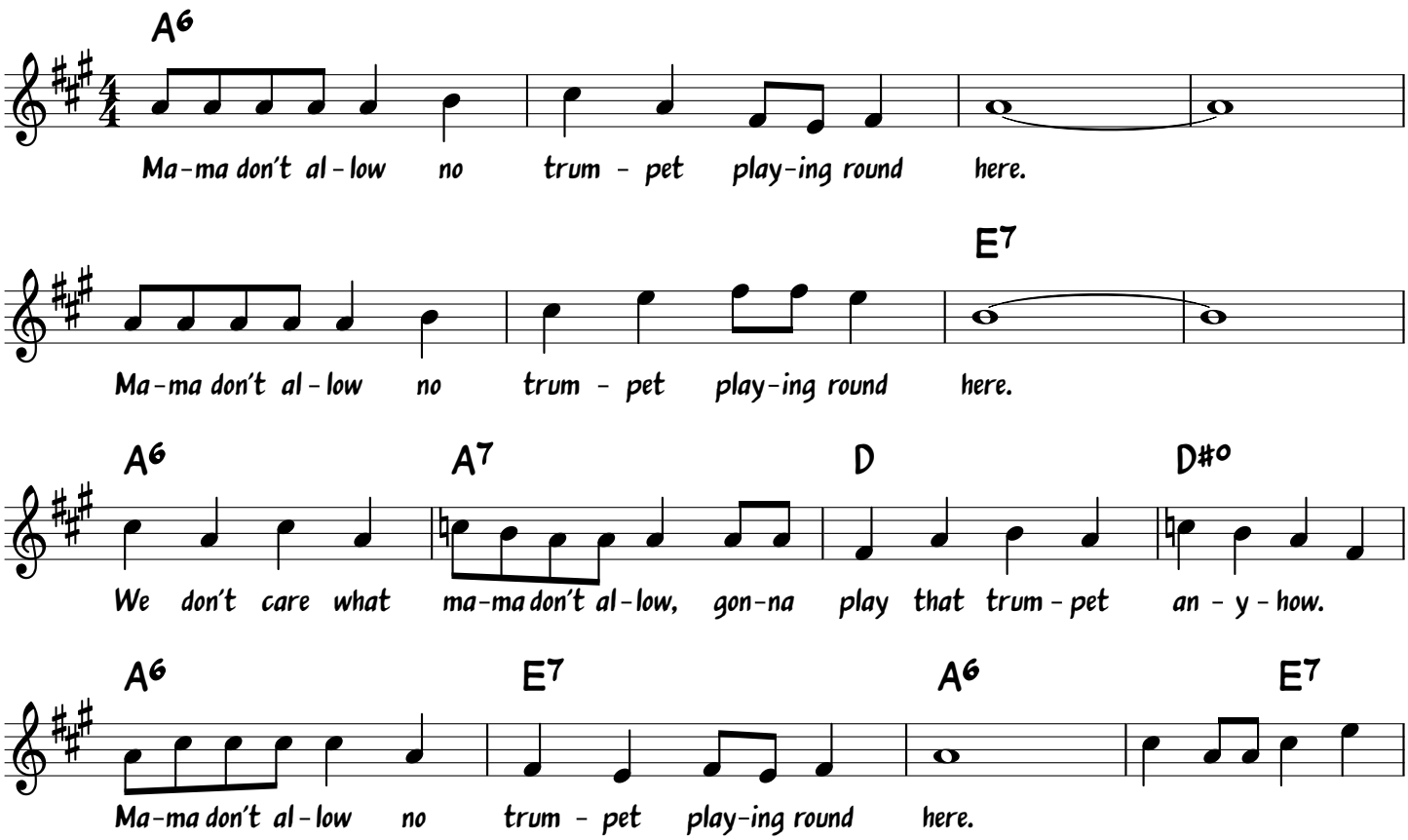
Solopart



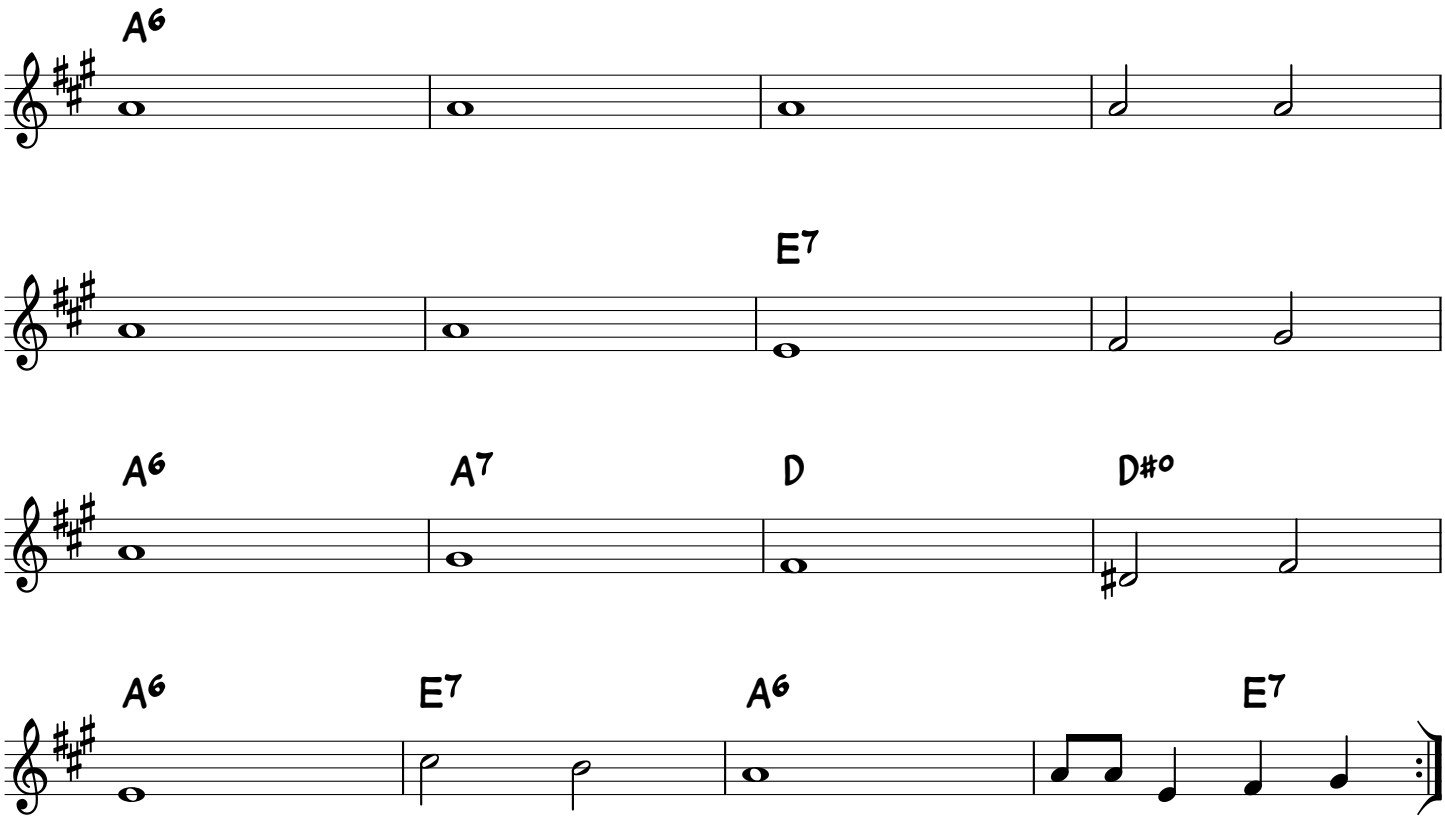
Bb

Mama Don't Allow

Traditional



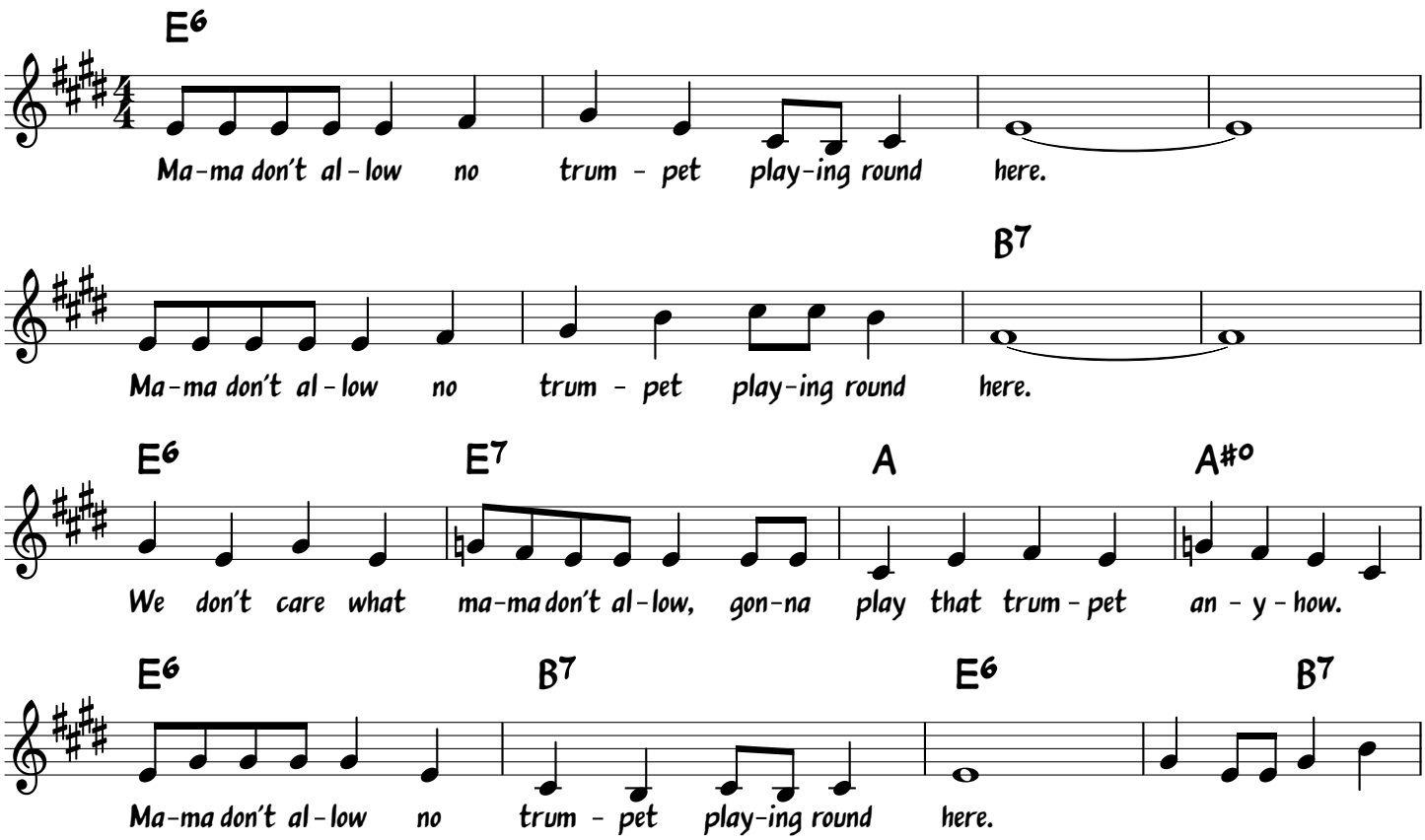
Solopart



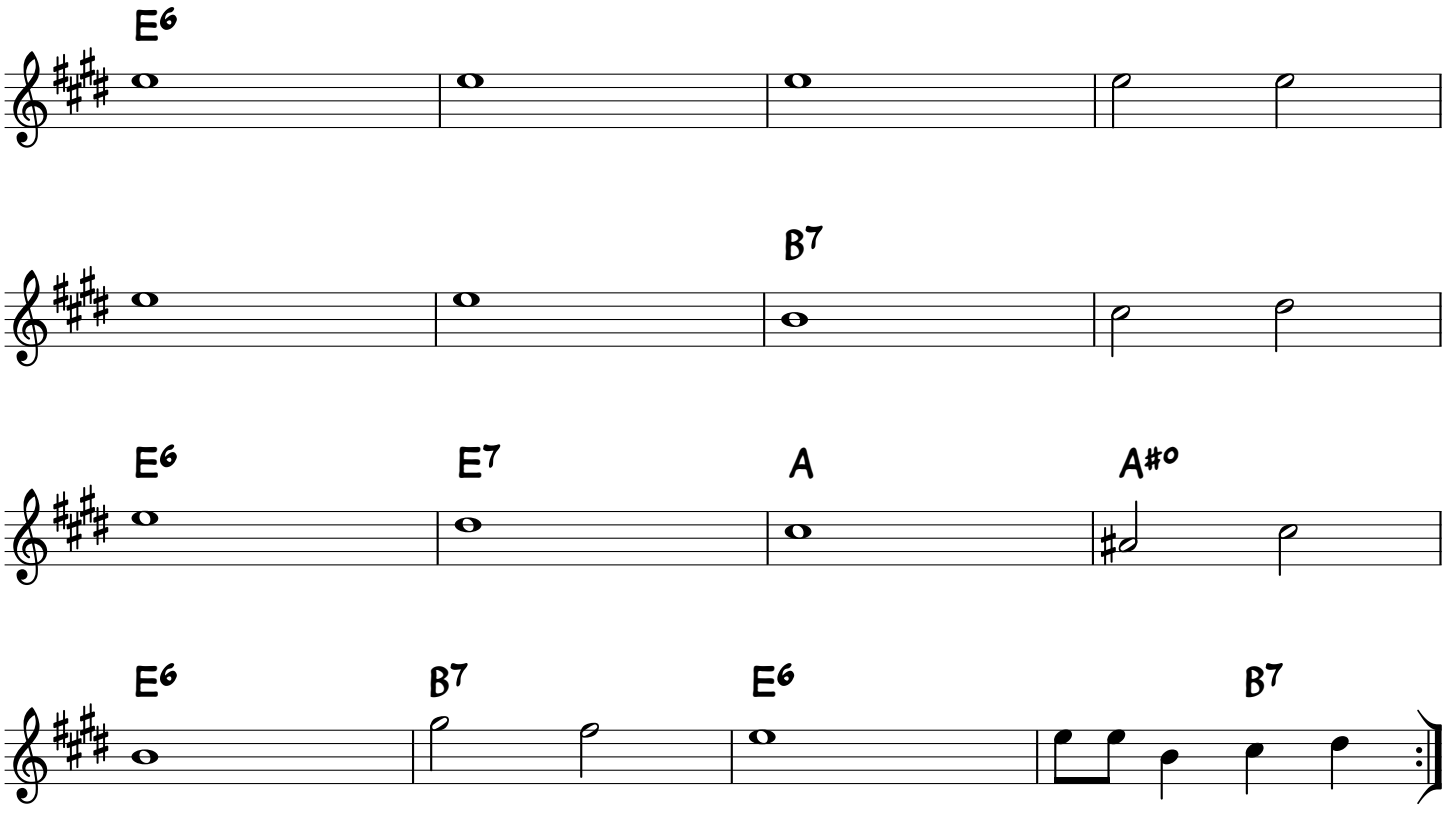
Eb

Mama Don't Allow

Traditional



Solopart



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

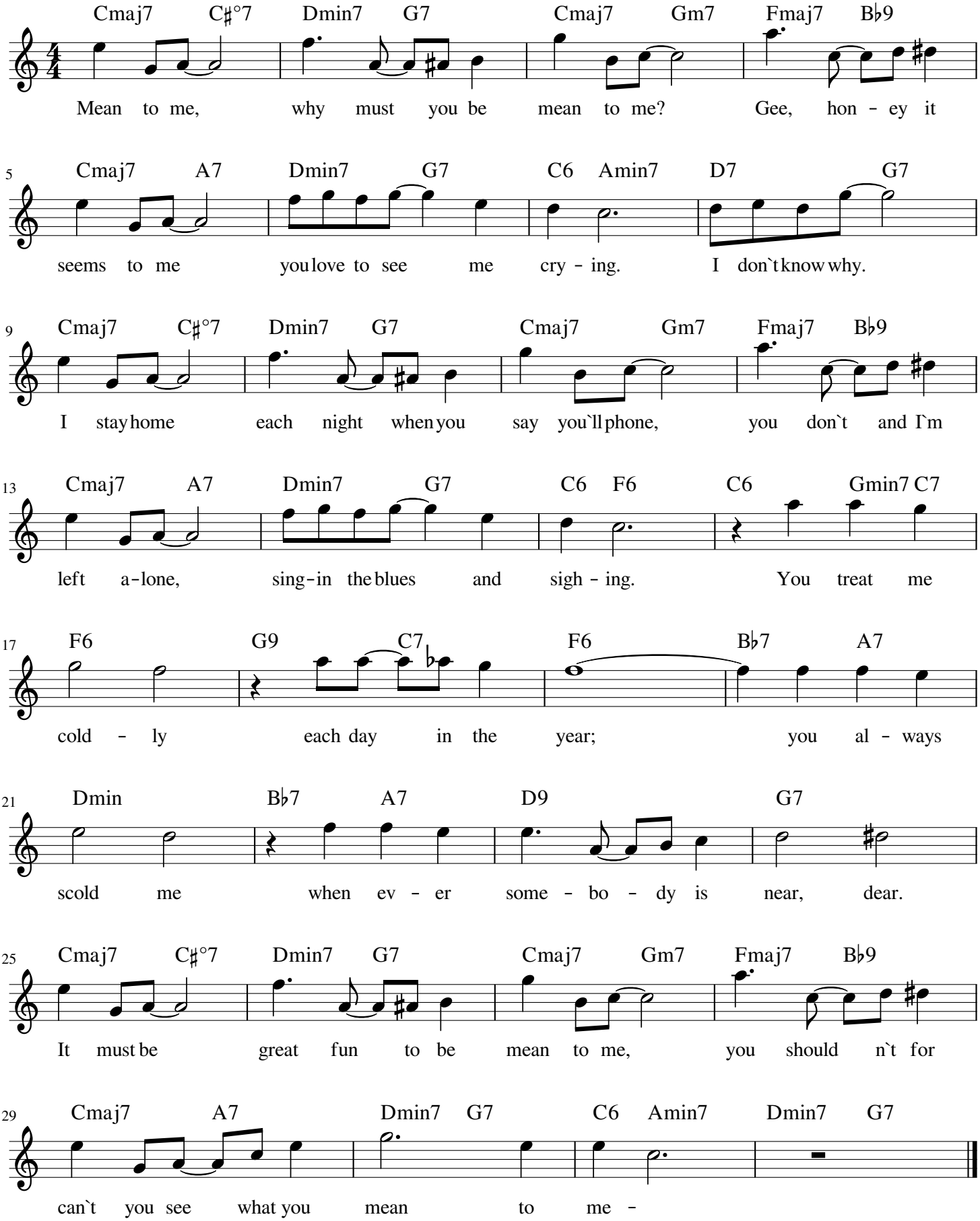
Washboard Sam
GGGG
GGGG
GGGG
DDDD
GGGG
CmiCmiCmiCmi
GGDD
GGDD

Randy Kaplan
FFFF
FFFF
FFFF
CCCC
FFFF
BbmiBbmiBbmiBbmi
FFCC
FFCC

Mean to Me

C

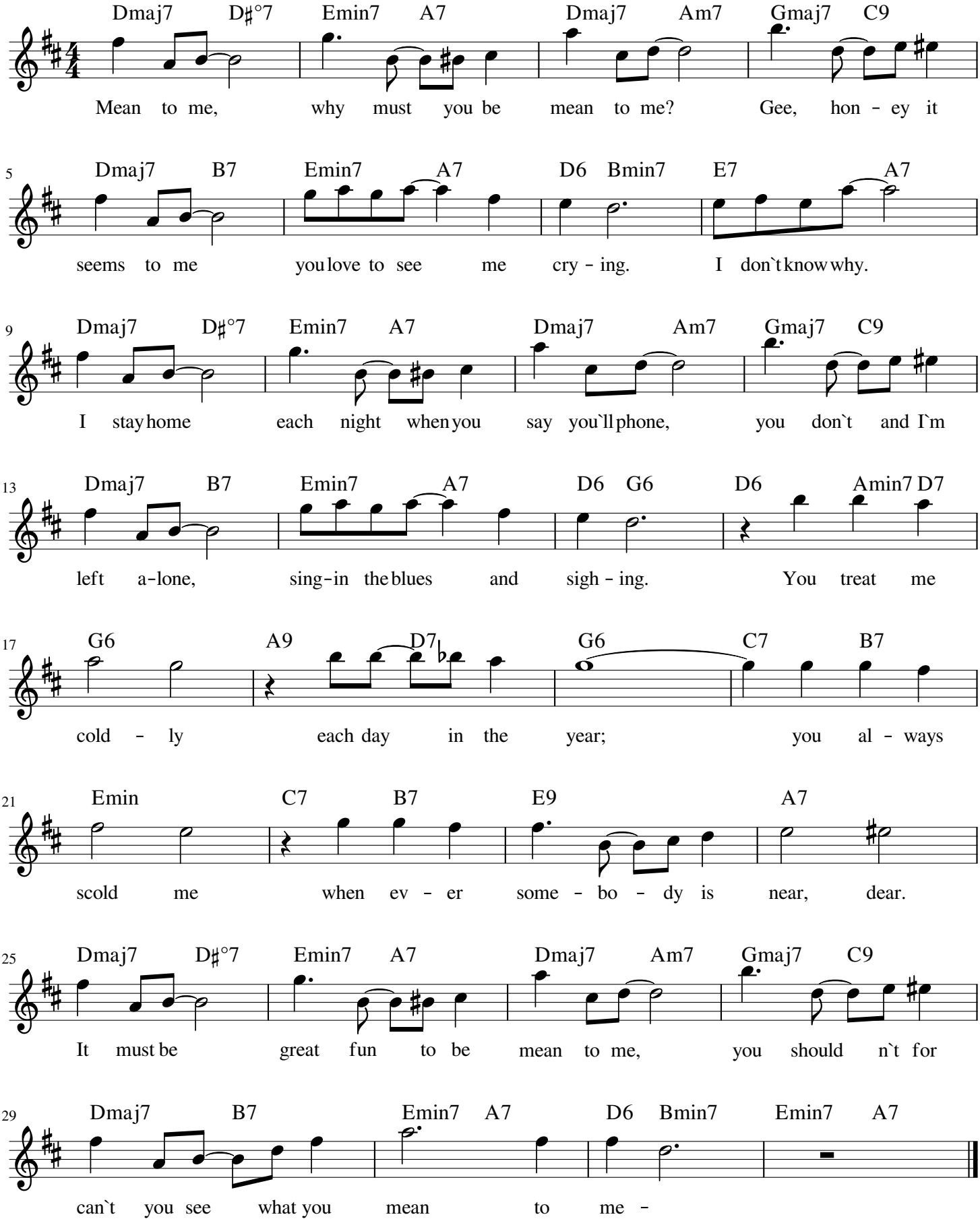
Roy Turk, Fred E. Ahlert



Mean to Me

Bb

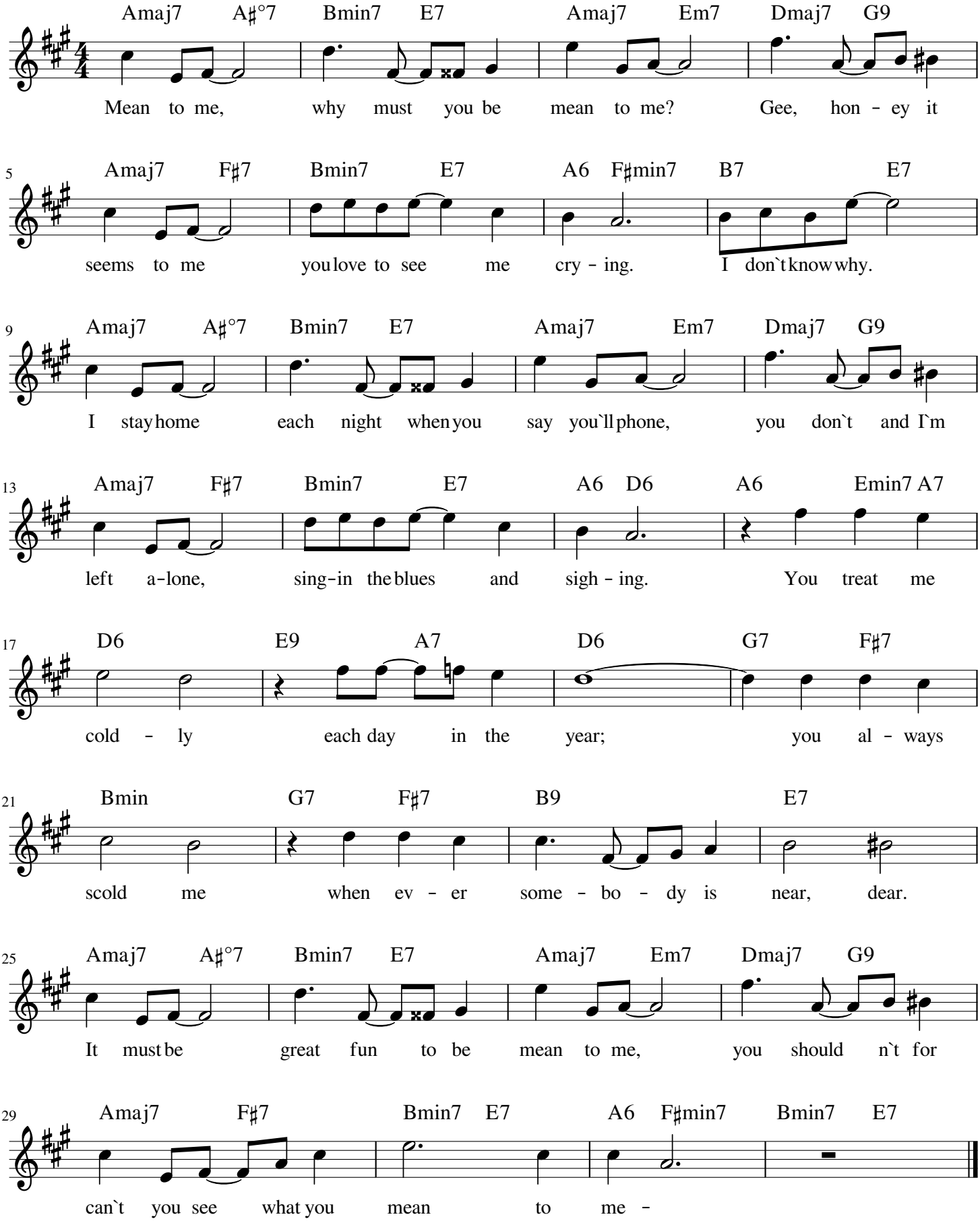
Roy Turk, Fred E. Ahlert



Mean to Me

Eb

Roy Turk, Fred E. Ahlert



Mean To Me

A	C^{Δ} $C\#^{o}$	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} $C\#^{o}$	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} $C\#^{o}$	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

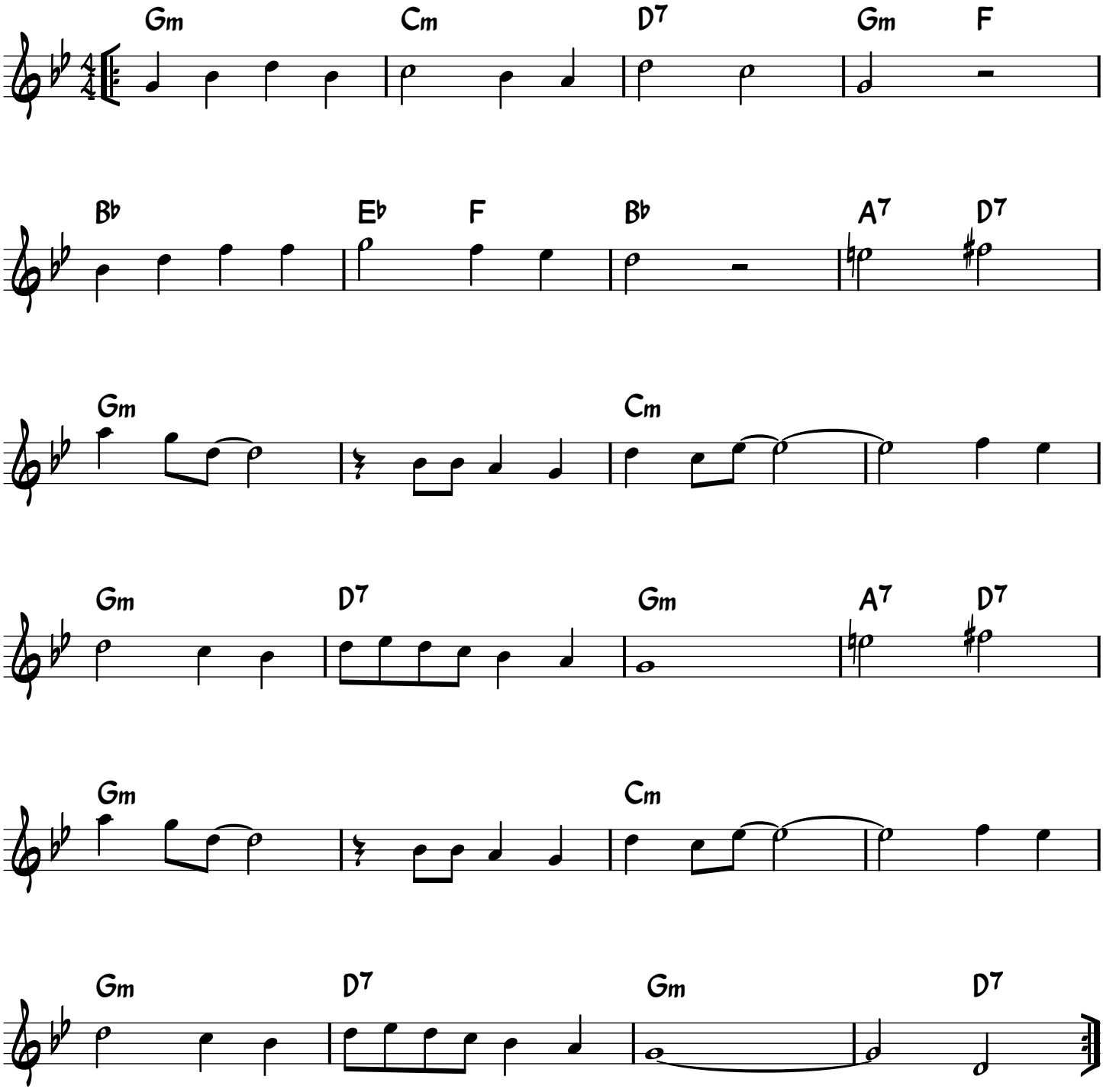
B You treat me coldly
Each day of the year
You always scold me
Whenever somebody is near, dear

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

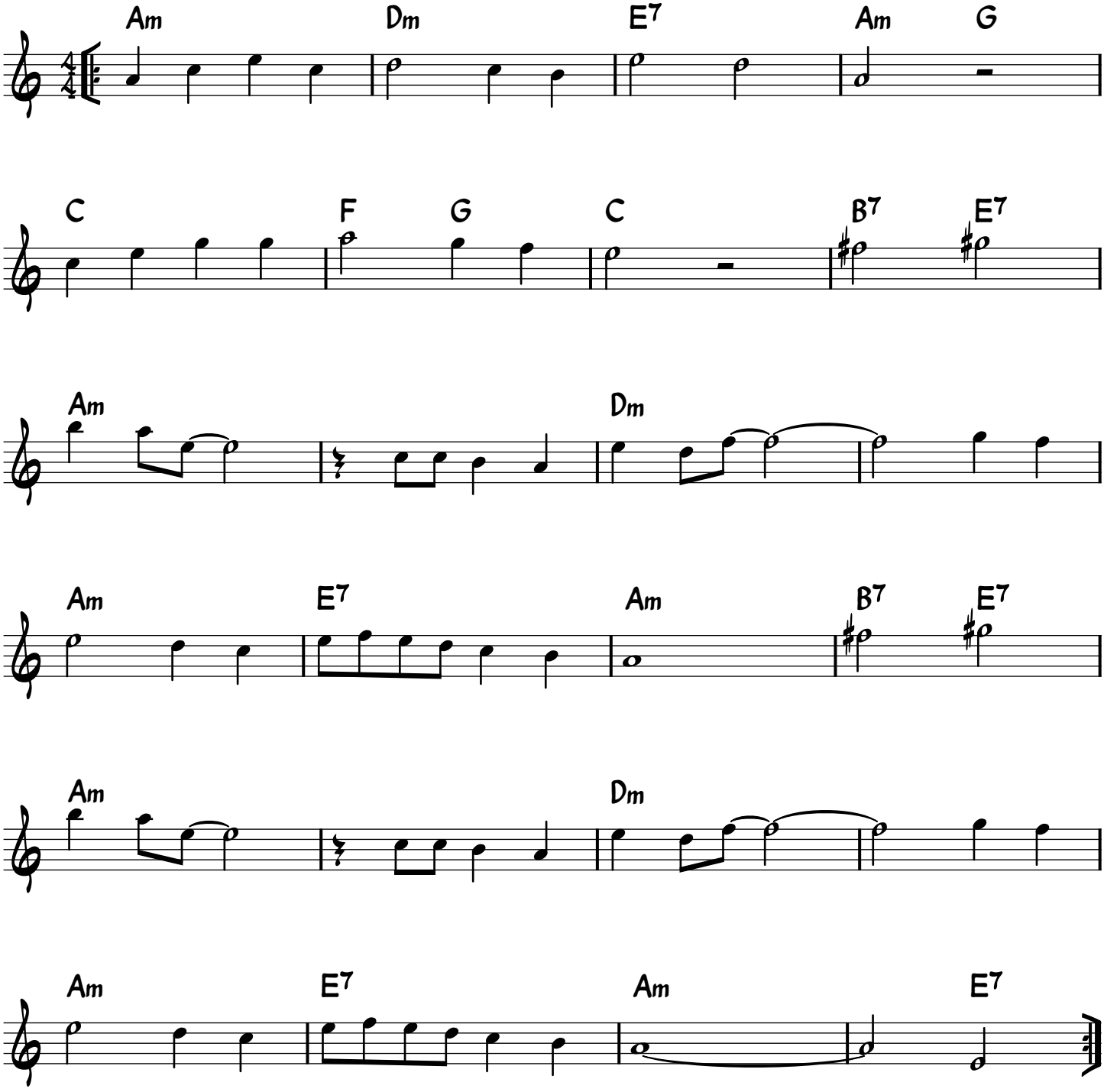
C

Midnight In Moscow



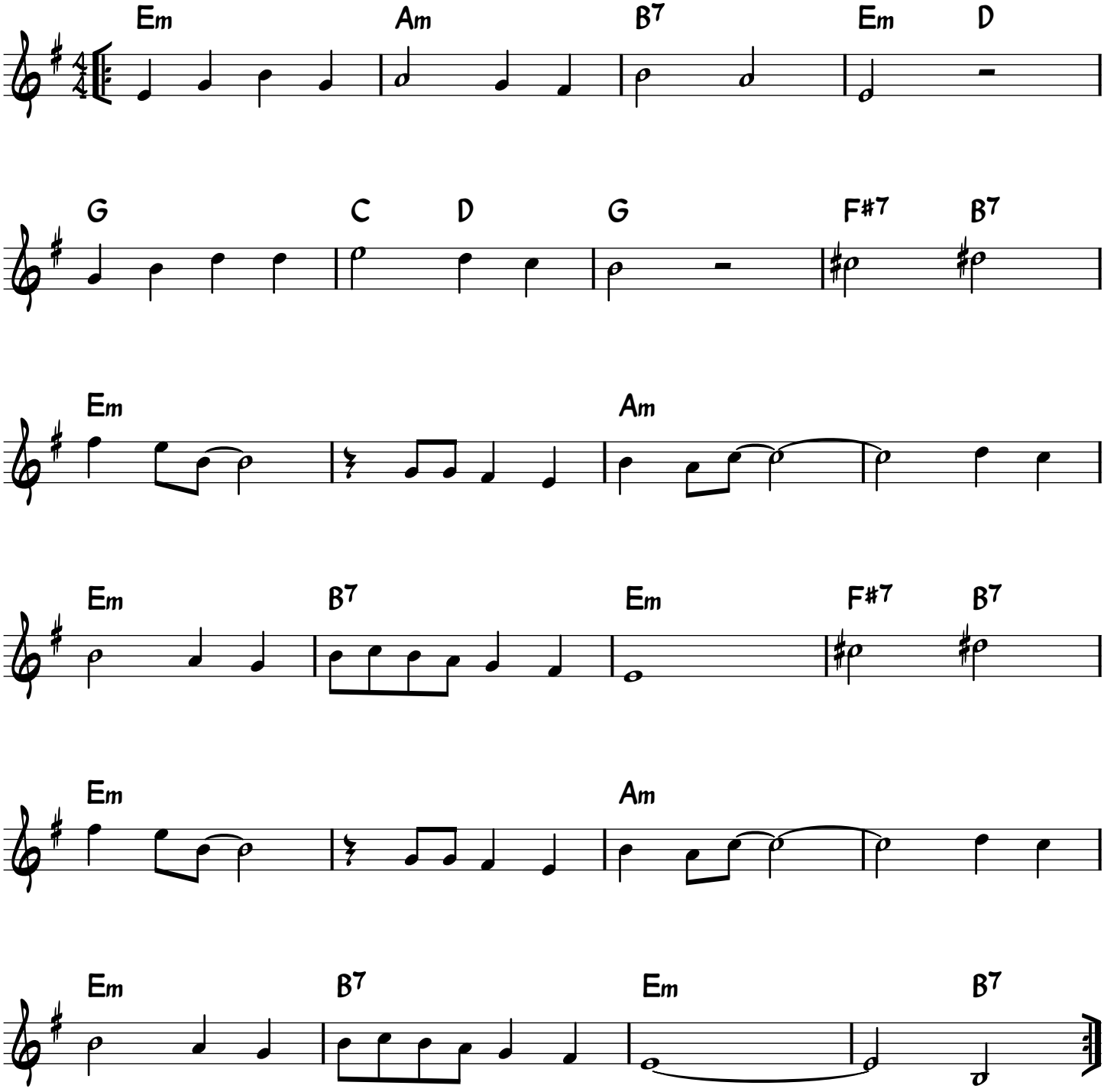
Bb

Midnight In Moscow



Eb

Midnight In Moscow



Midnight In Moscow

A

Gm	Cm	D^7	Gm F
B♭	E♭ F	B♭	A^7 D^7

B

Gm	Gm	Cm	Cm
Gm	D^7	Gm	A^7 D^7

B'

Gm	Gm	Cm	Cm
Gm	D^7	Gm	Gm (D^7)

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

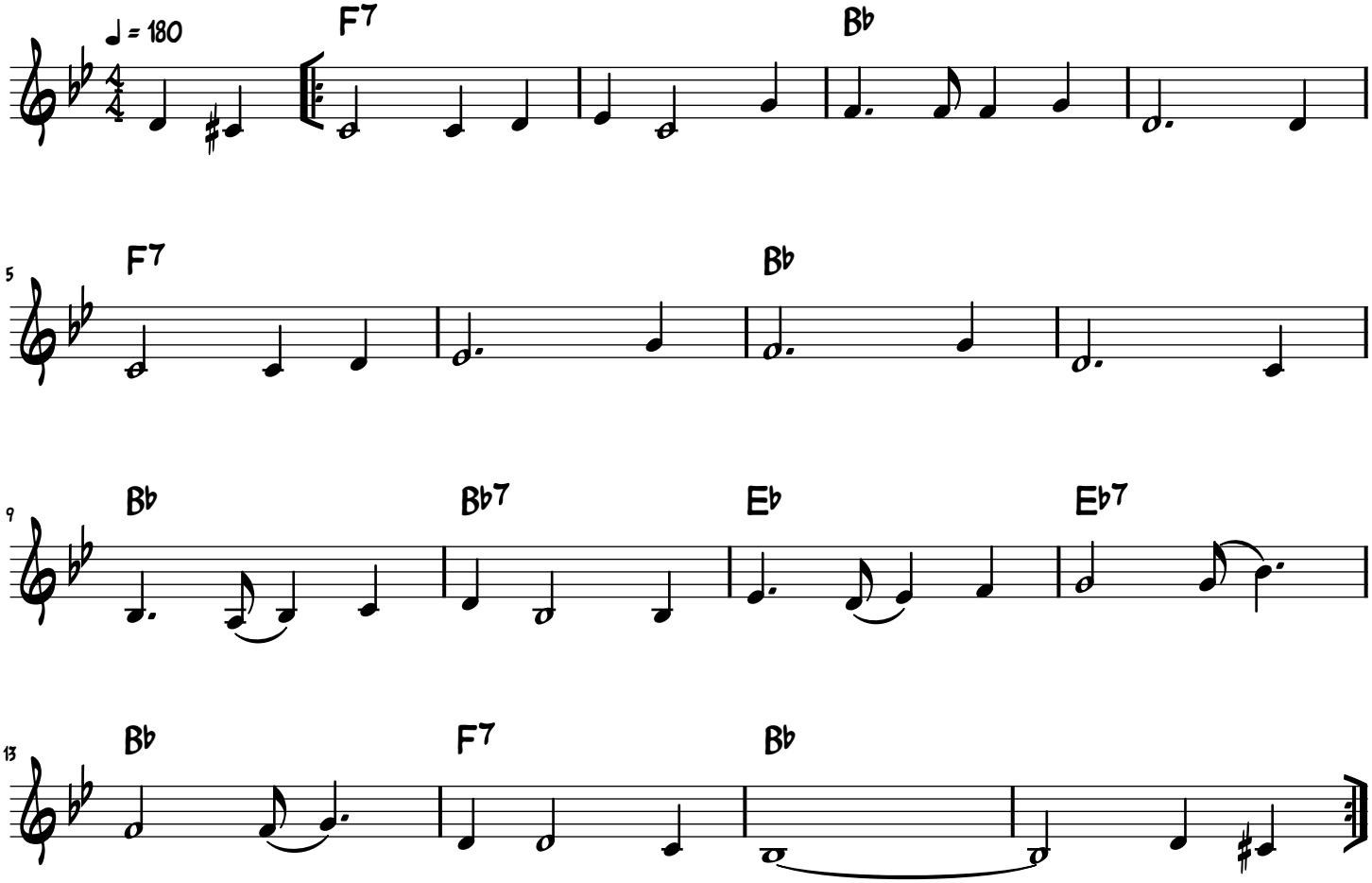
Вся из	лунного	серебра
Wsja is	**lunnawo**	**serebra**
Im	Mondschein	silbern

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

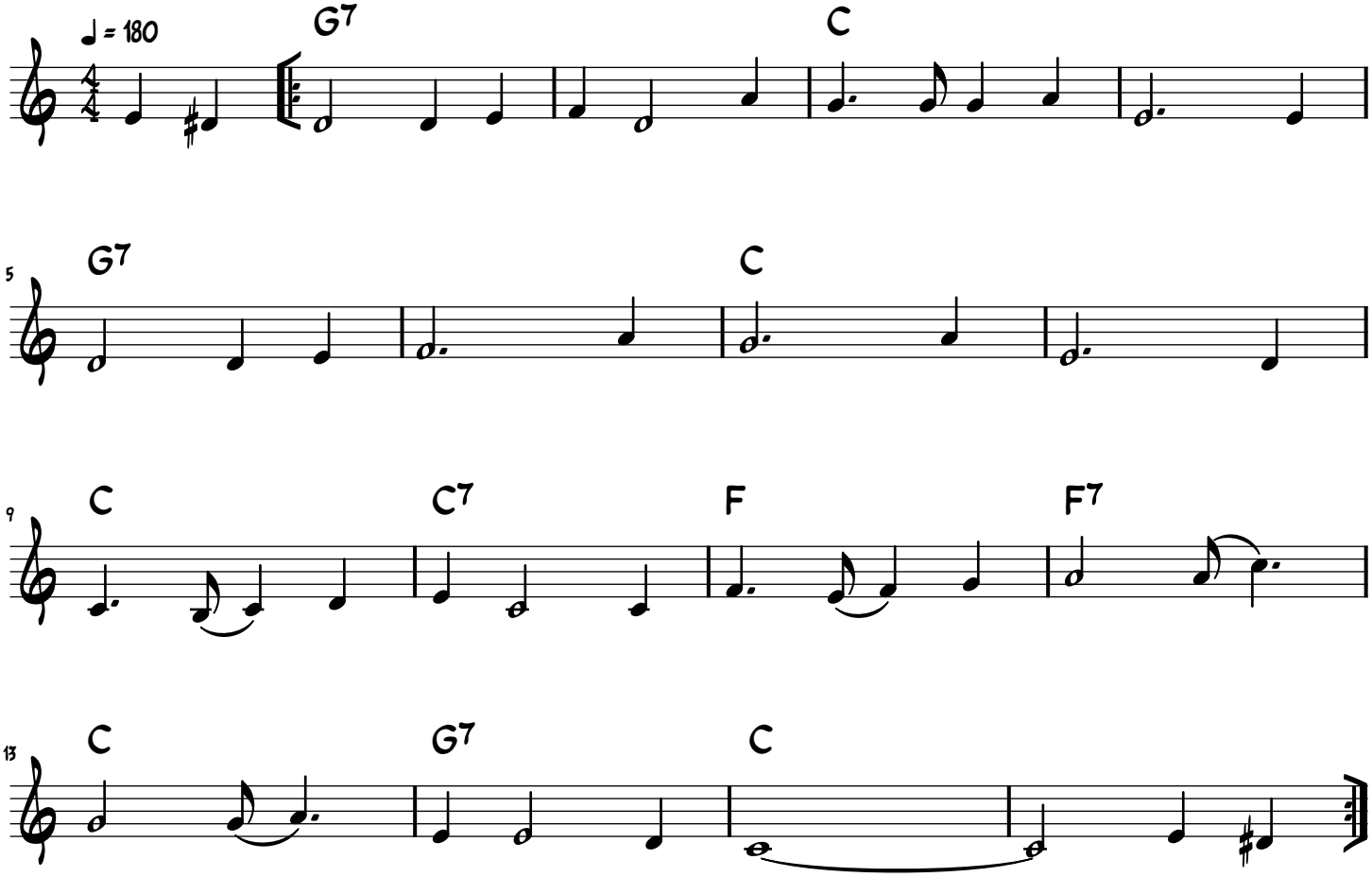
C

My Life Will Be Sweeter Someday



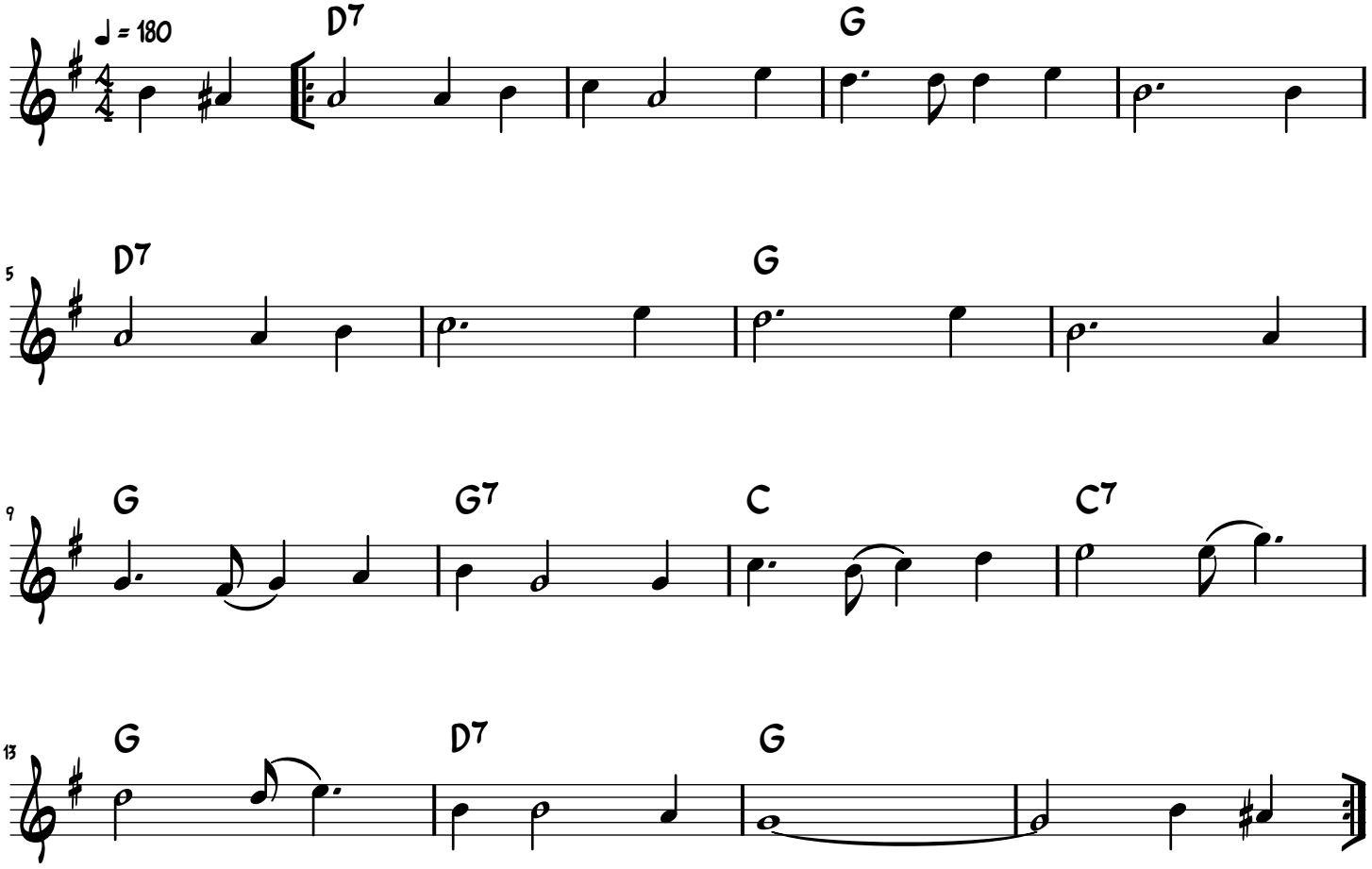
Bb

My Life Will Be Sweeter Someday



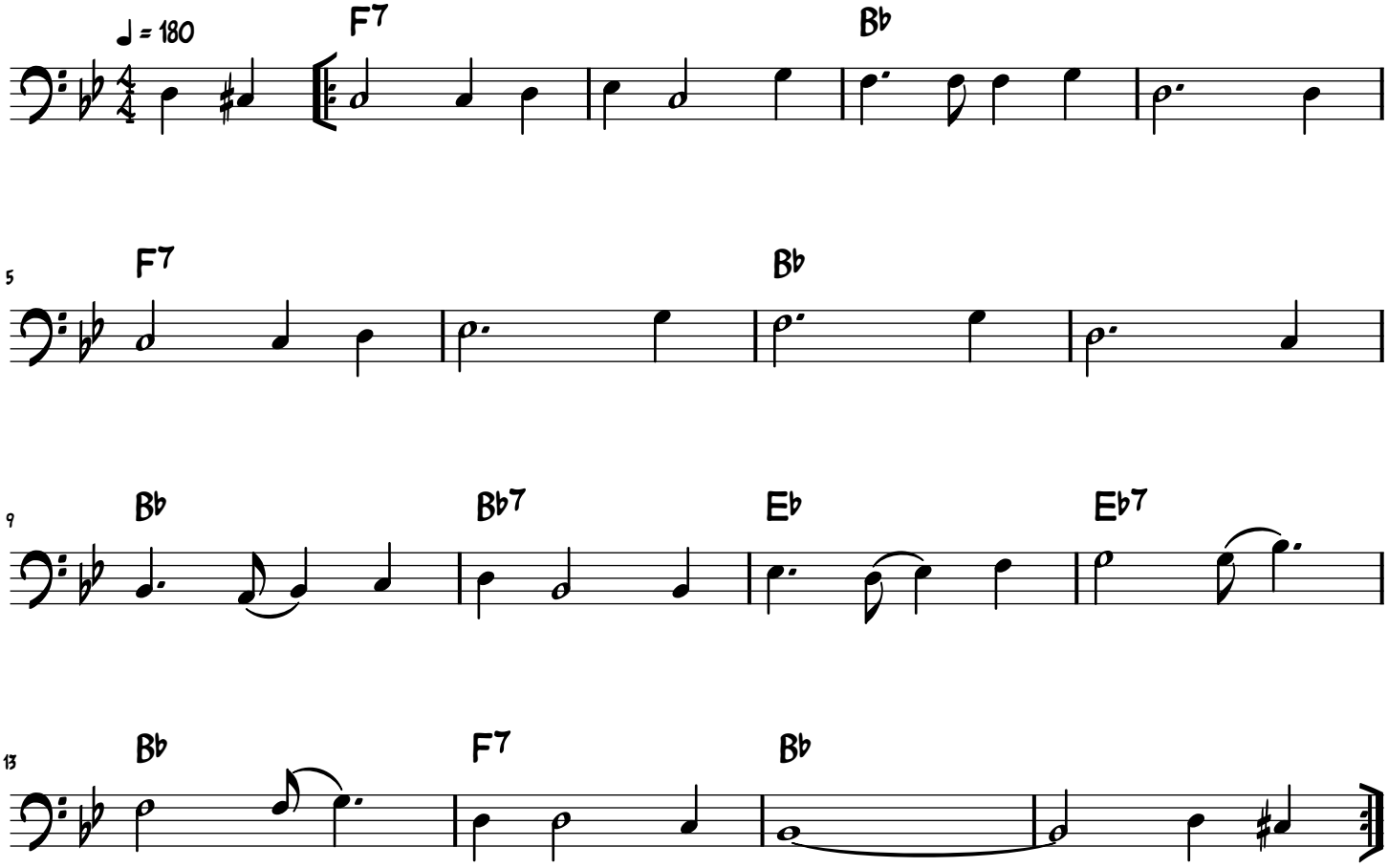
Eb

My Life Will Be Sweeter Someday



BC

My Life Will Be Sweeter Someday



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

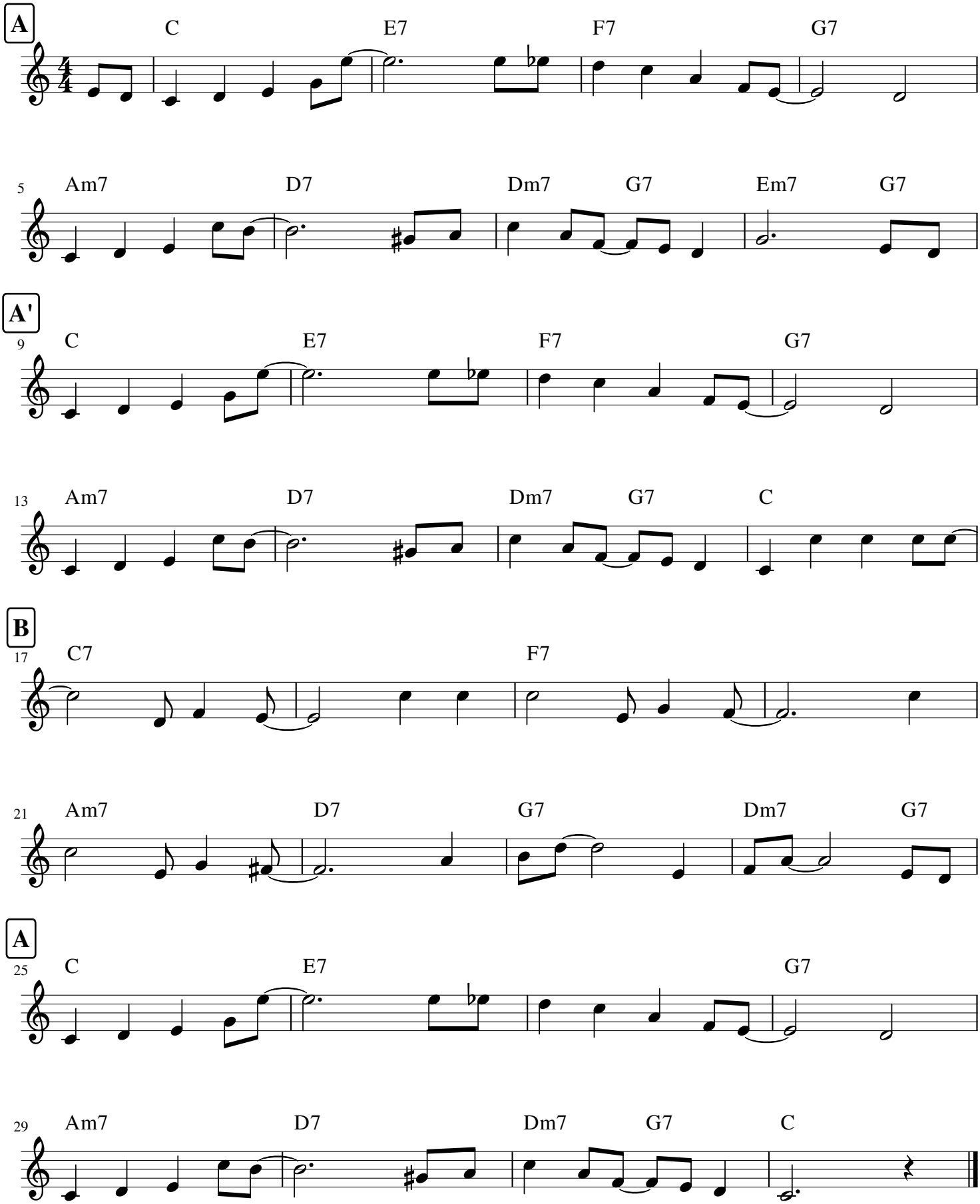
My days fill with darkness
Sometimes can't find my way
My friends all talk about me
Ain't got nothing good to say
Jesus is my keeper
Ain't got me on the way
Oh my life will be sweeter someday

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

Sunny Side Of The Street

C - Instrument

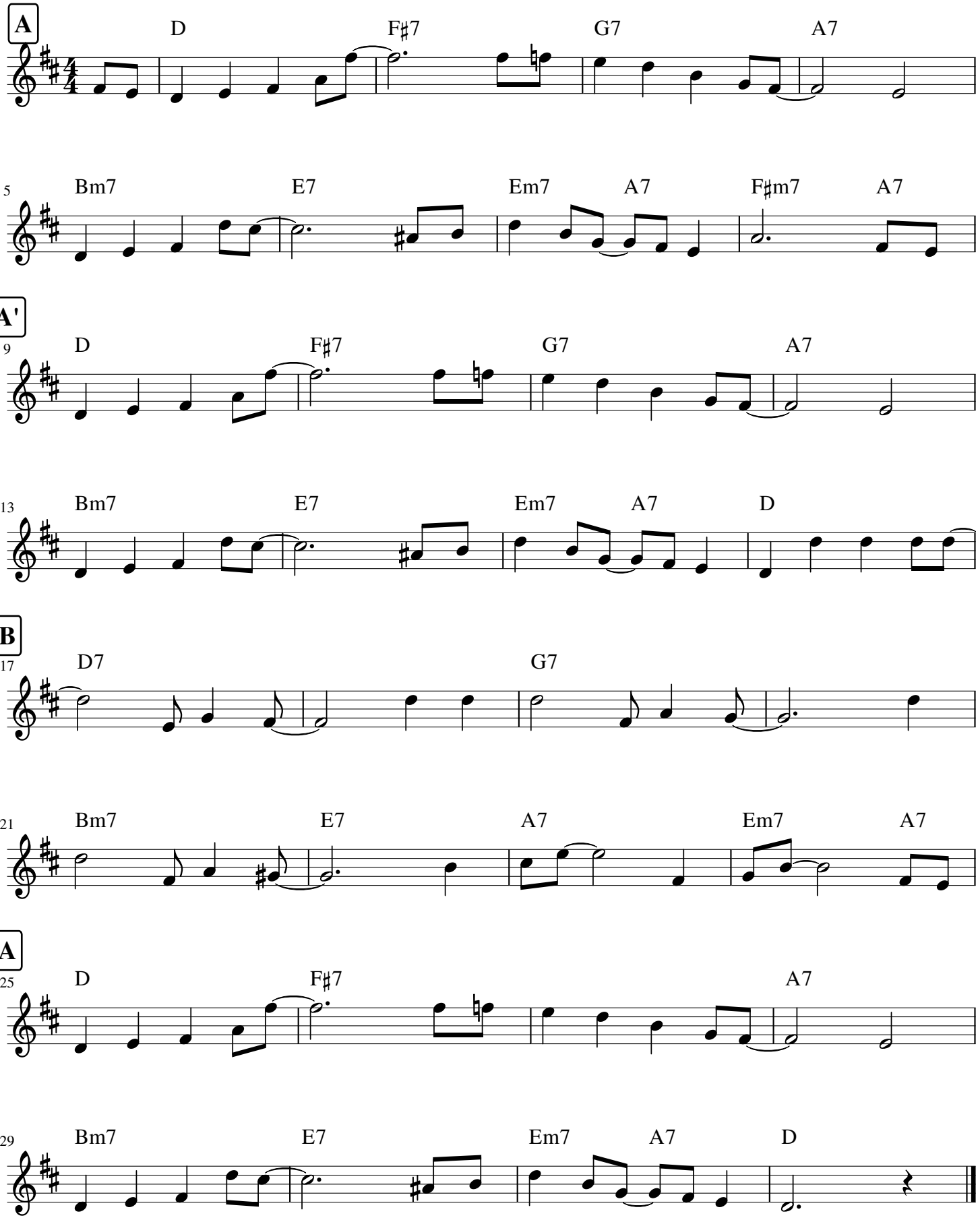
Dorothy Fields, Jimmy McHugh



Sunny Side Of The Street

Bb - Instrument

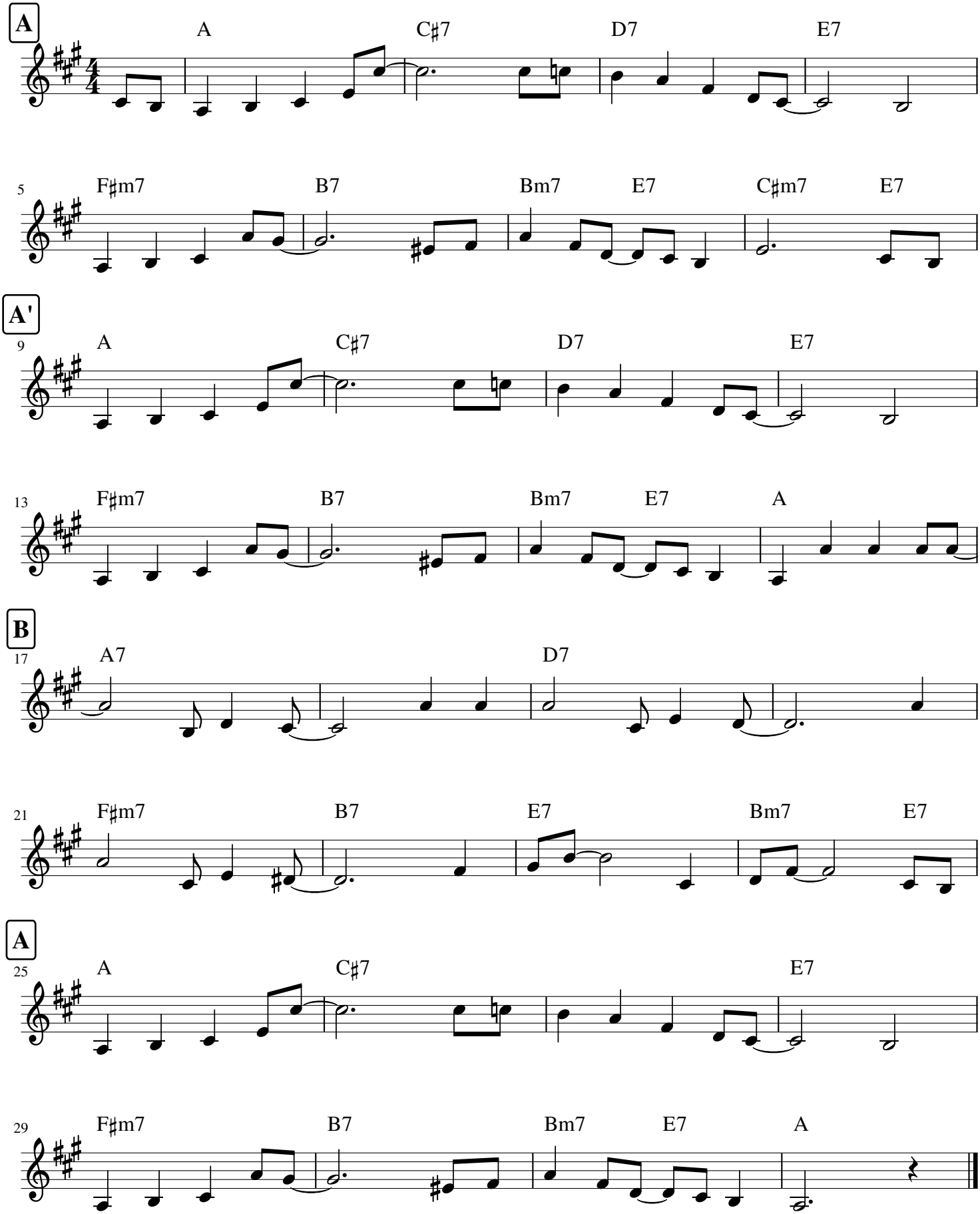
Dorothy Fields, Jimmy McHugh



Sunny Side Of The Street

Eb - Instrument low

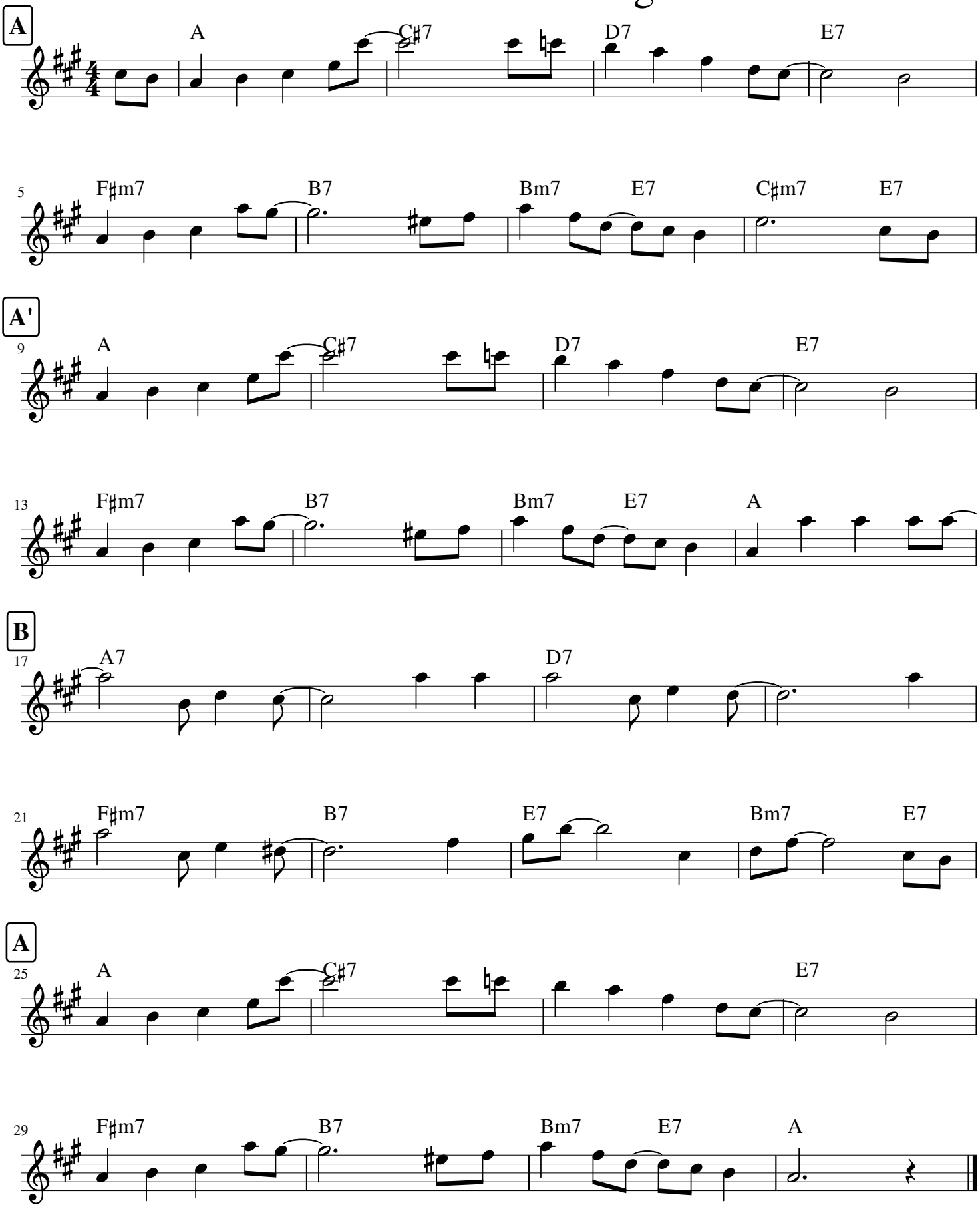
Dorothy Fields, Jimmy McHugh



Sunny Side Of The Street

Eb - Instrument high

Dorothy Fields, Jimmy McHugh



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

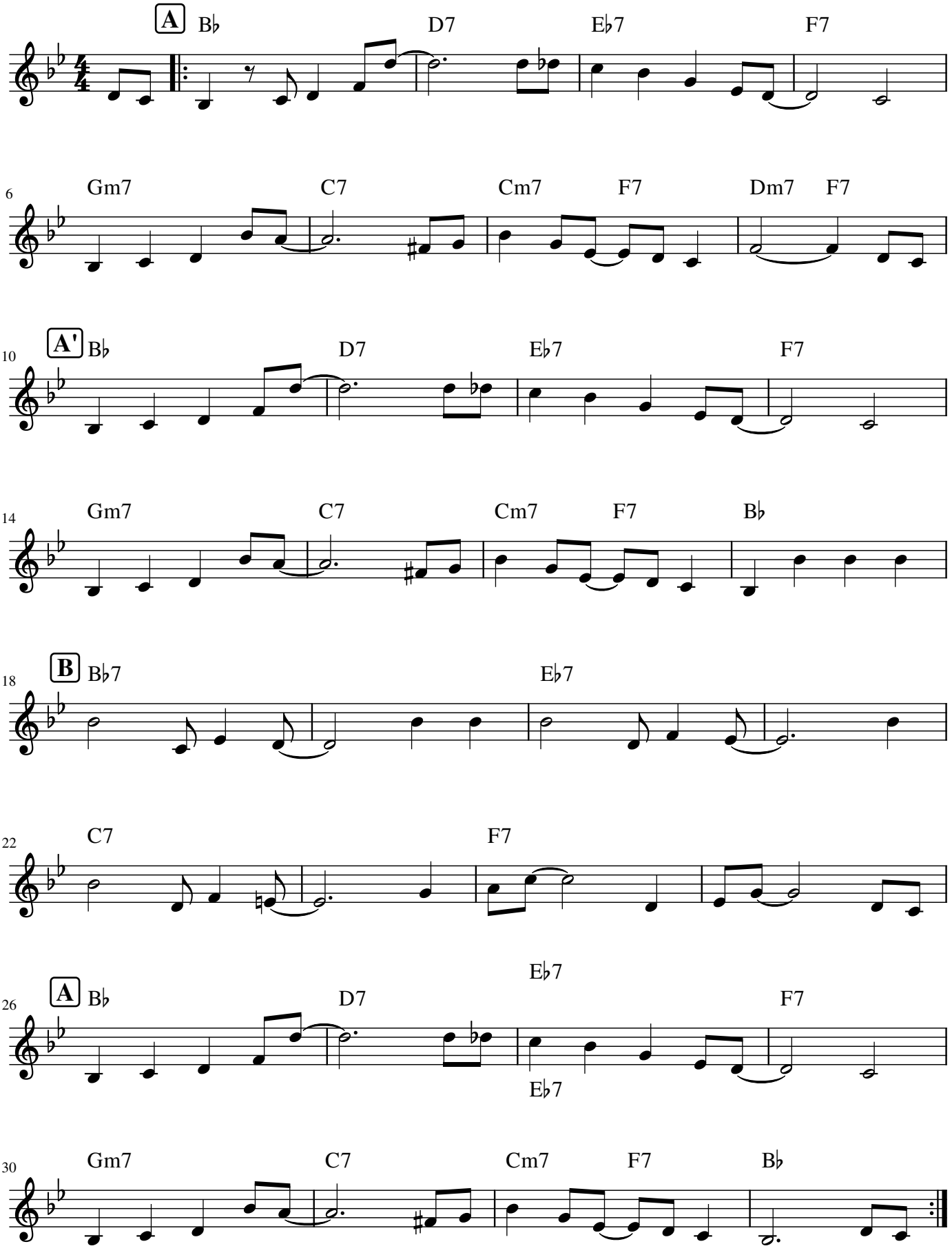
If I never had a cent
I'd be rich as Rockefeller
Gold dust at my feet
On the sunny side of the street

C

Sunny Side Of The Street

Choir Version

Dorothy Fields, Jimmy McHugh

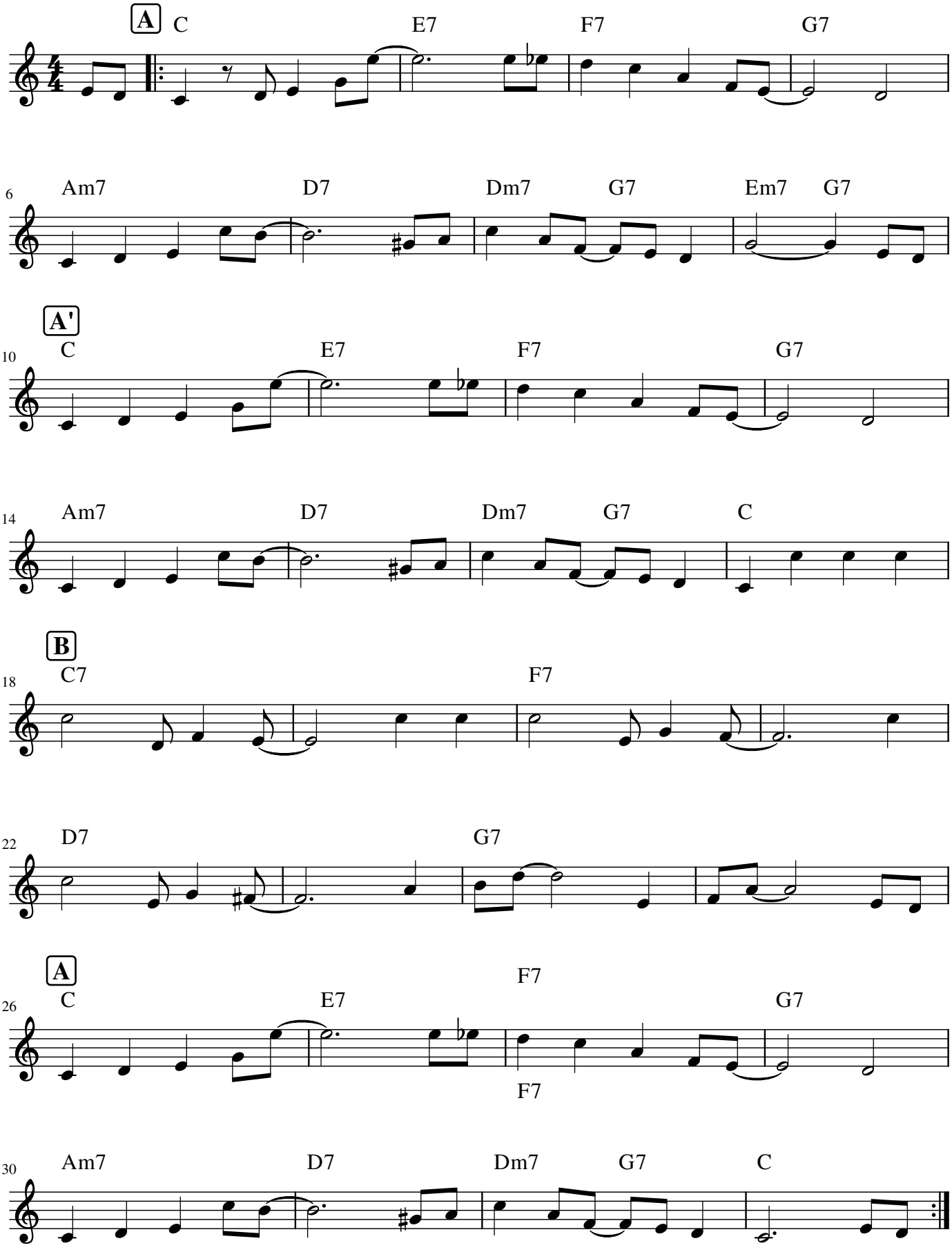


B♭

Sunny Side Of The Street

Choir Version

Dorothy Fields, Jimmy McHugh

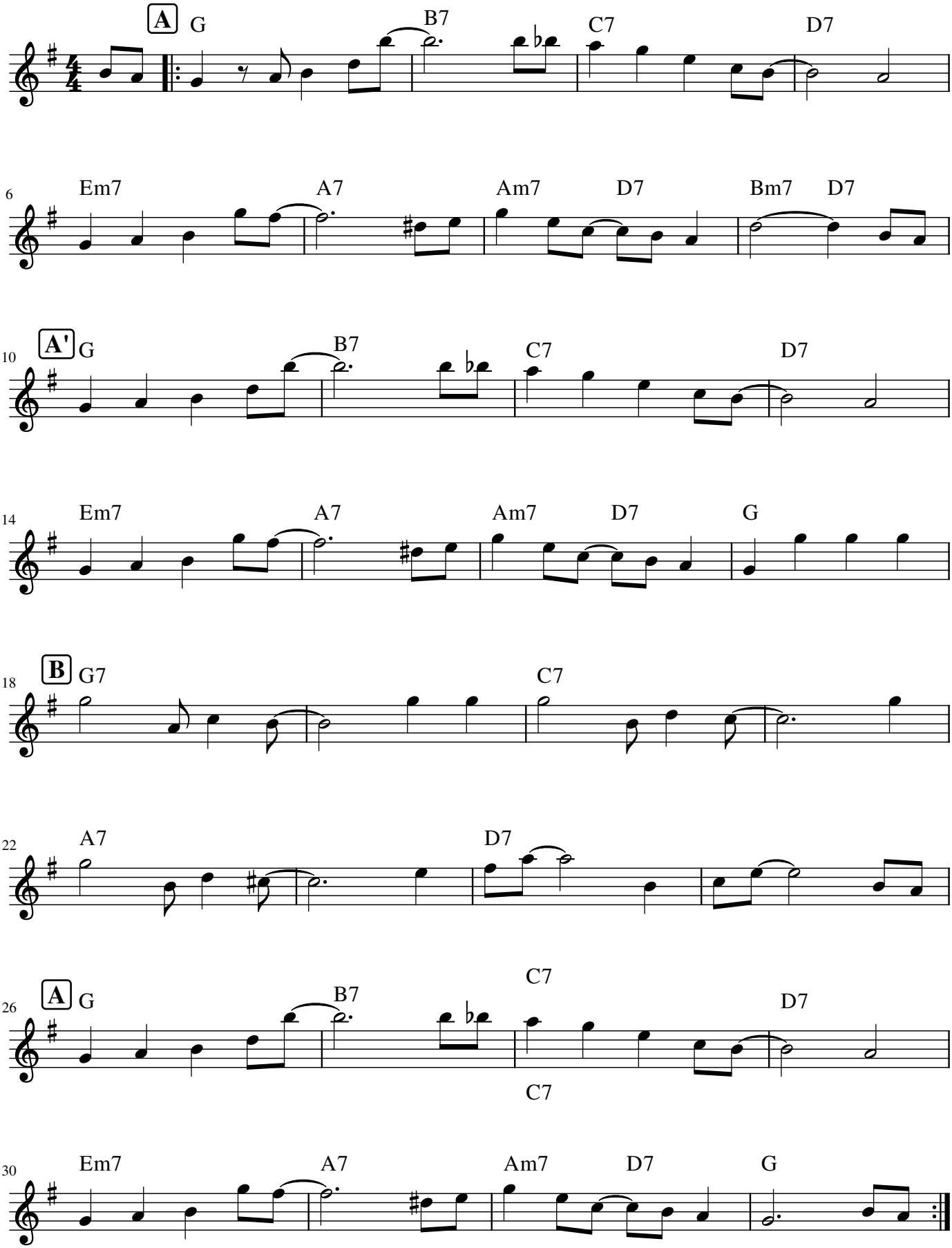


E♭

Sunny Side Of The Street

Choir Version

Dorothy Fields, Jimmy McHugh



Sunny Side Of The Street

(Choir Version)

A

B♭	D7	E♭7	F7
Gm7	C7	Cm7 F7	Dm7 F7

A'

B♭	D7	E♭7	F7
Gm7	C7	Cm7 F7	B♭

B

B♭7	B♭7	E♭7	E♭7
C7	C7	F7	F7

A

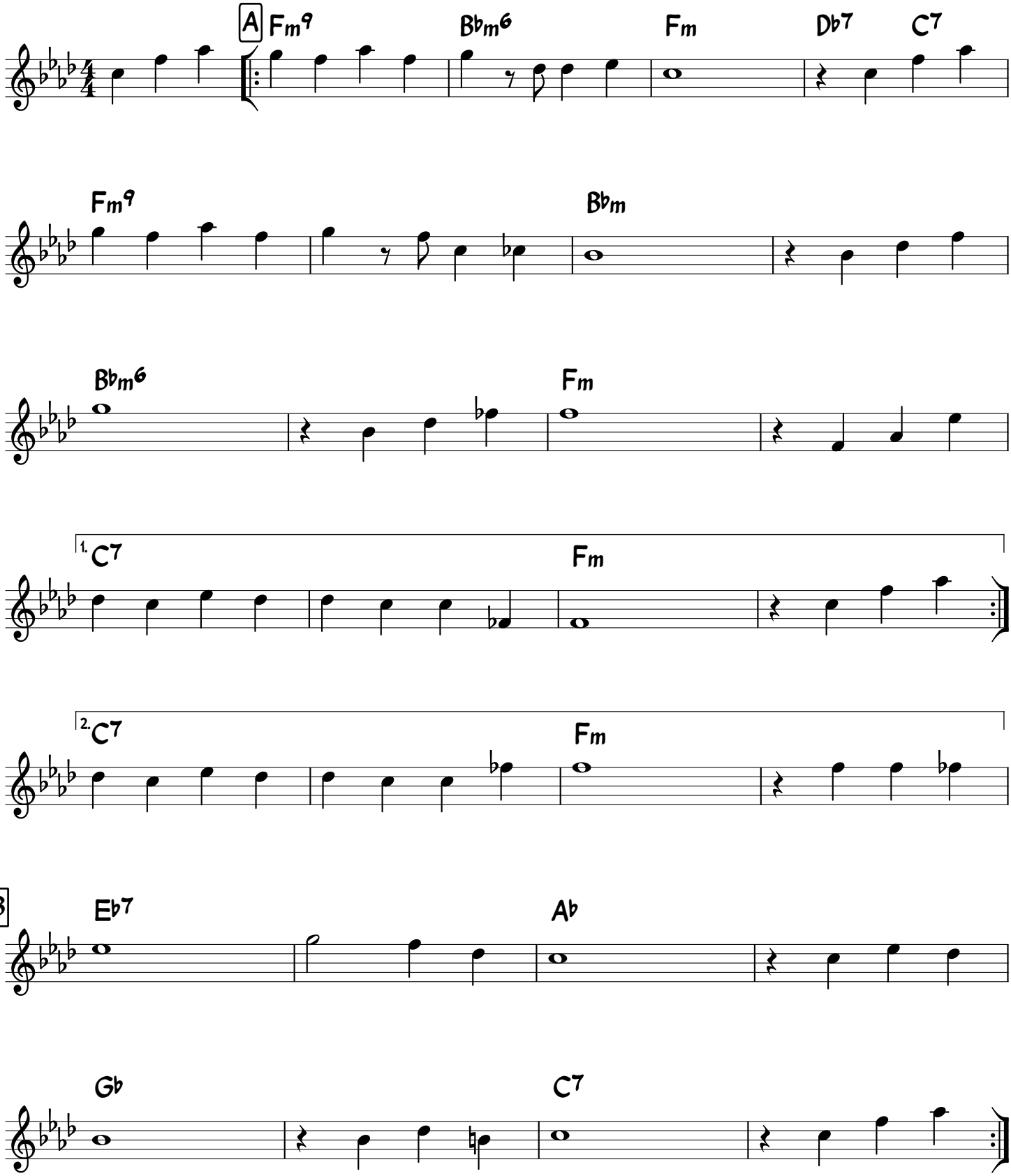
B♭	D7	E♭7	F7
Gm7	C7	Cm7 F7	B♭

C

Parla più piano

AABA (Gesang)

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

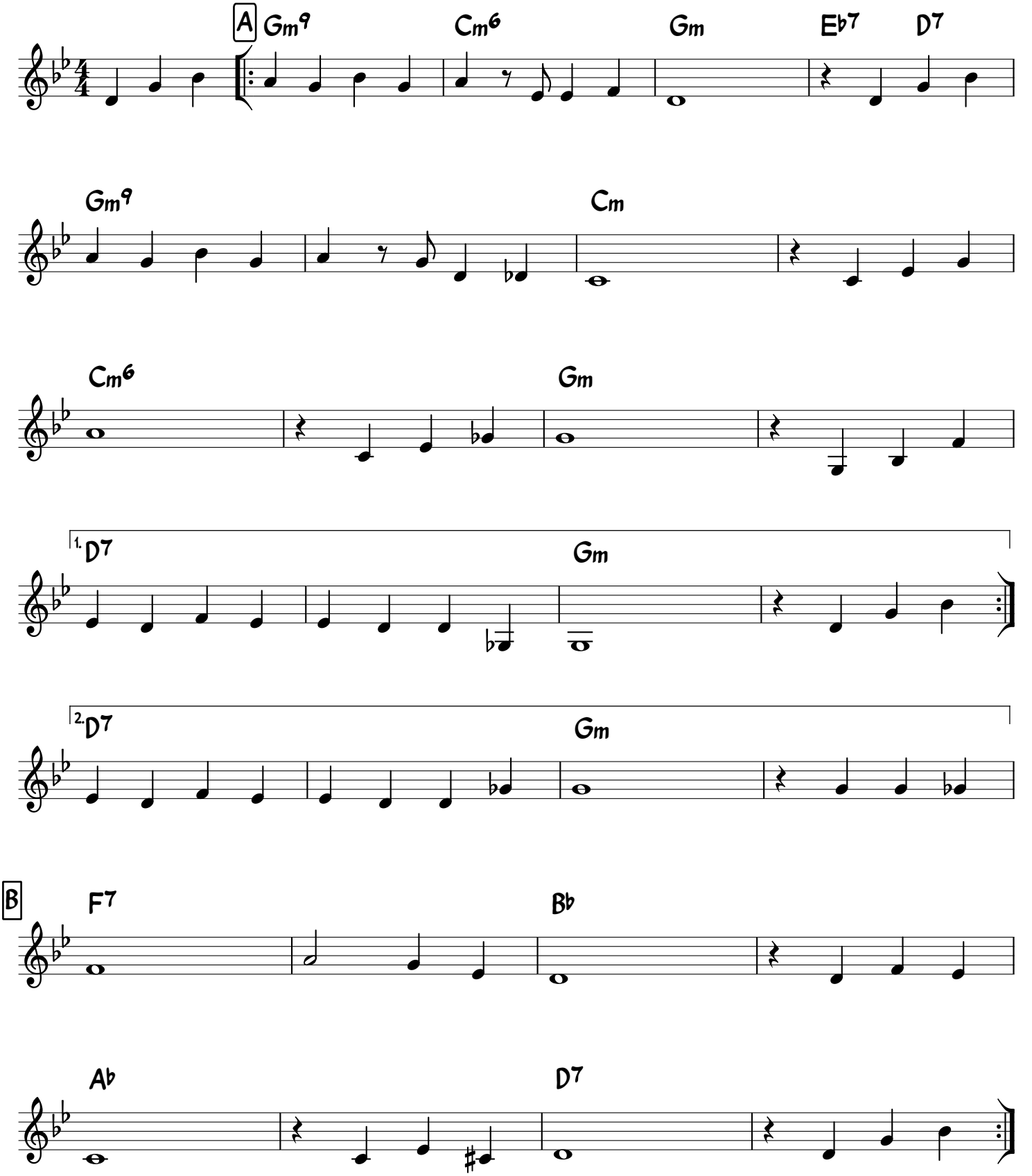


Bb

Parla più piano

AABA (Gesang)

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

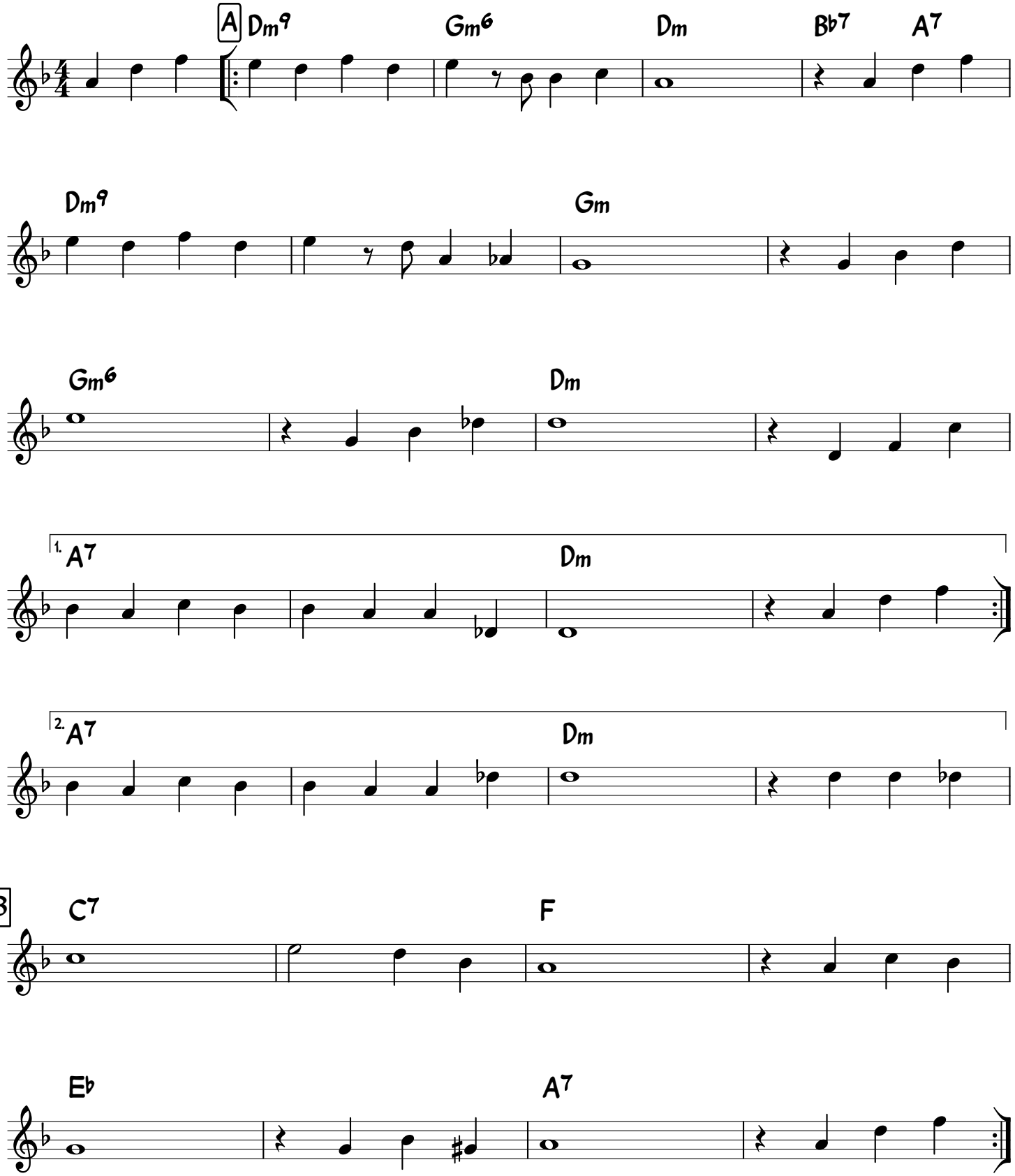


Eb

Parla più piano

AABA (Gesang)

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



Parla Più Piano

A

Fm9	Bbm6	Fm	Db7 C7
Fm9	Fm9	Bbm	Bbm
Bbm6	Bbm6	Fm	Fm
C7	C7	Fm	Fm

B

Eb7	Eb7	Ab	Ab
Gb	Gb	C7	C7

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!

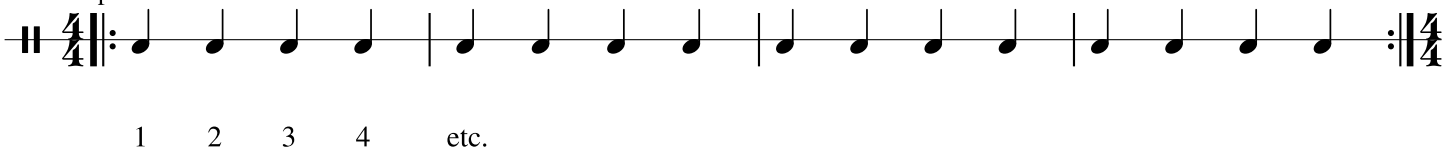
Keep swinging!

Jakob

(email: Jakob.Baumgardt@web.de)

Rhytmische Varianten

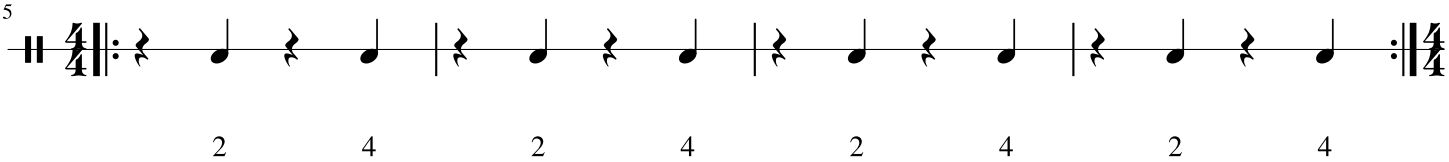
Stomp / Freddie Green



1 2 3 4 etc.

Off Beat

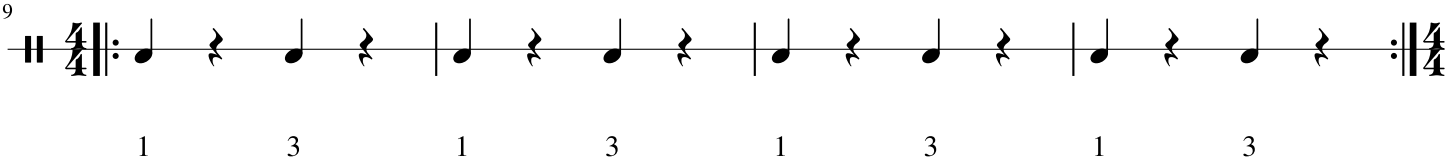
5



2 4 2 4 2 4 2 4

One and three

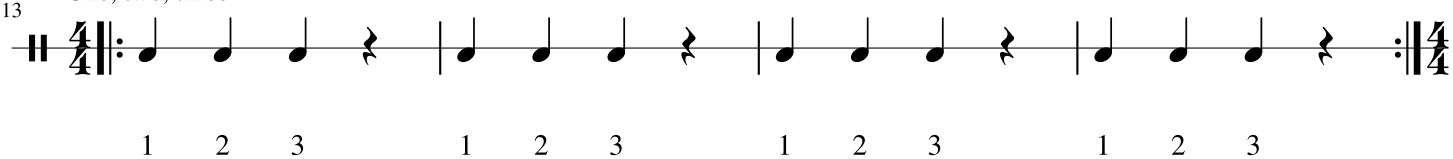
9



1 3 1 3 1 3 1 3

One, two, three

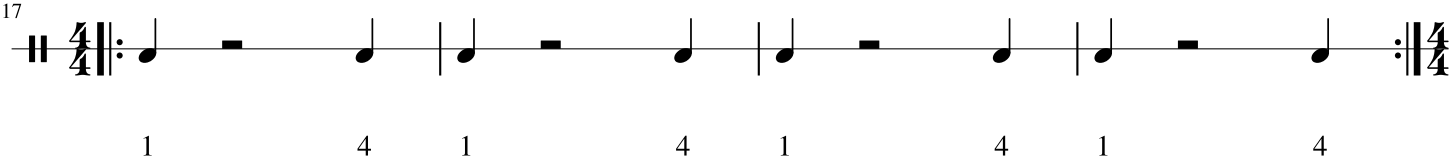
13



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

One and four

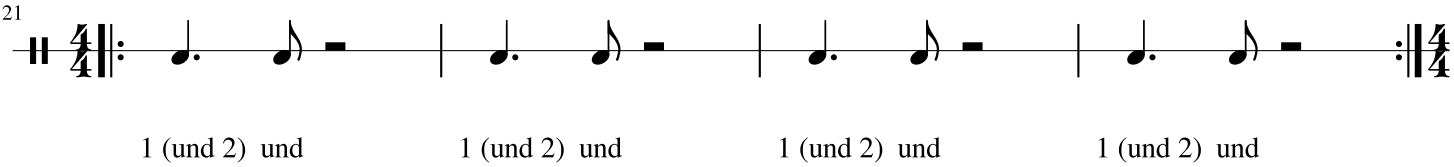
17



1 4 1 4 1 4 1 4

Charleston

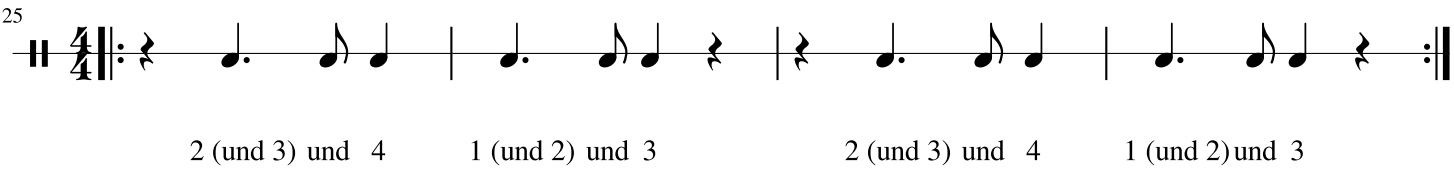
21



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

Hot Dog

25



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

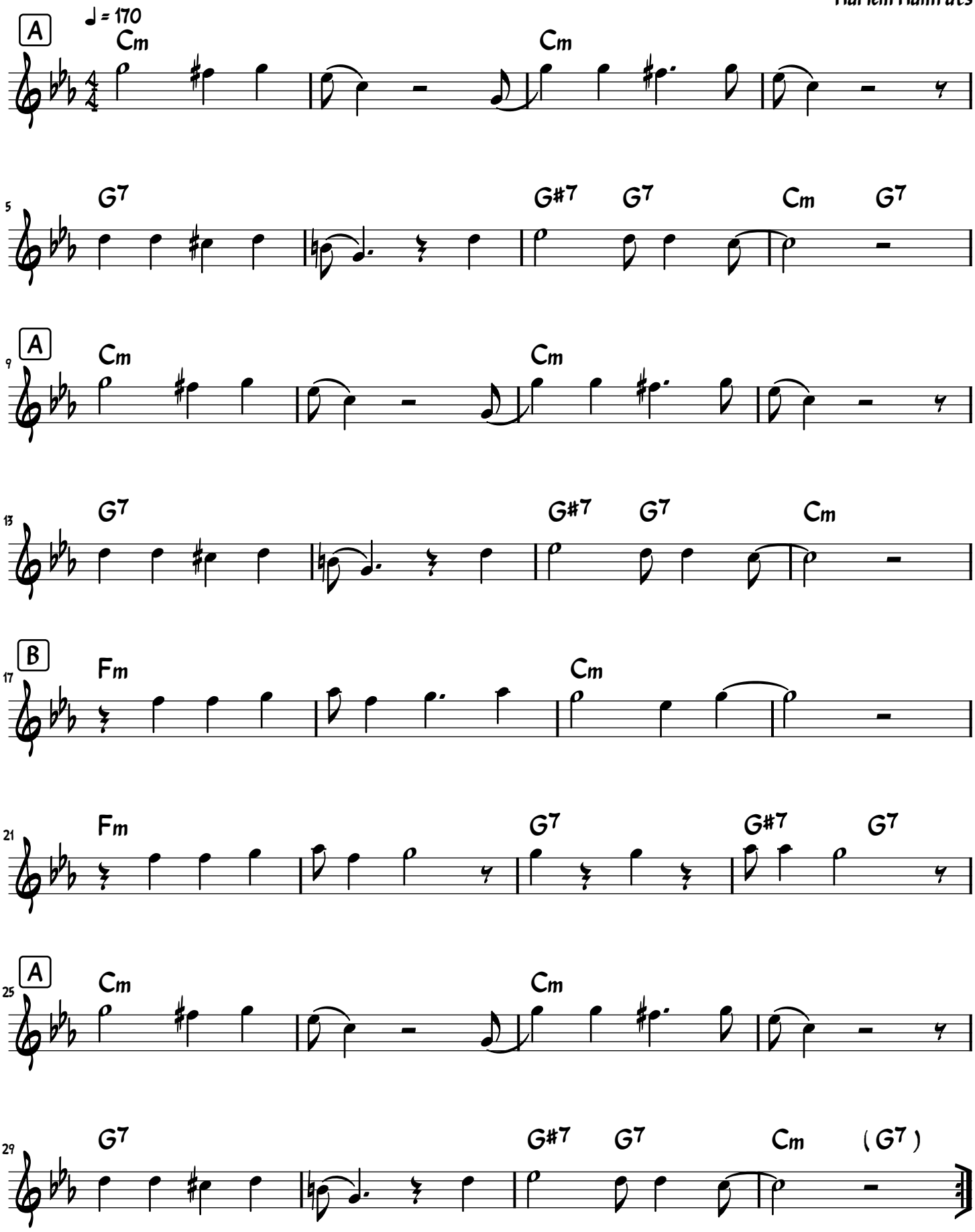
Break ;-)

29

C

Root Hog Or Die

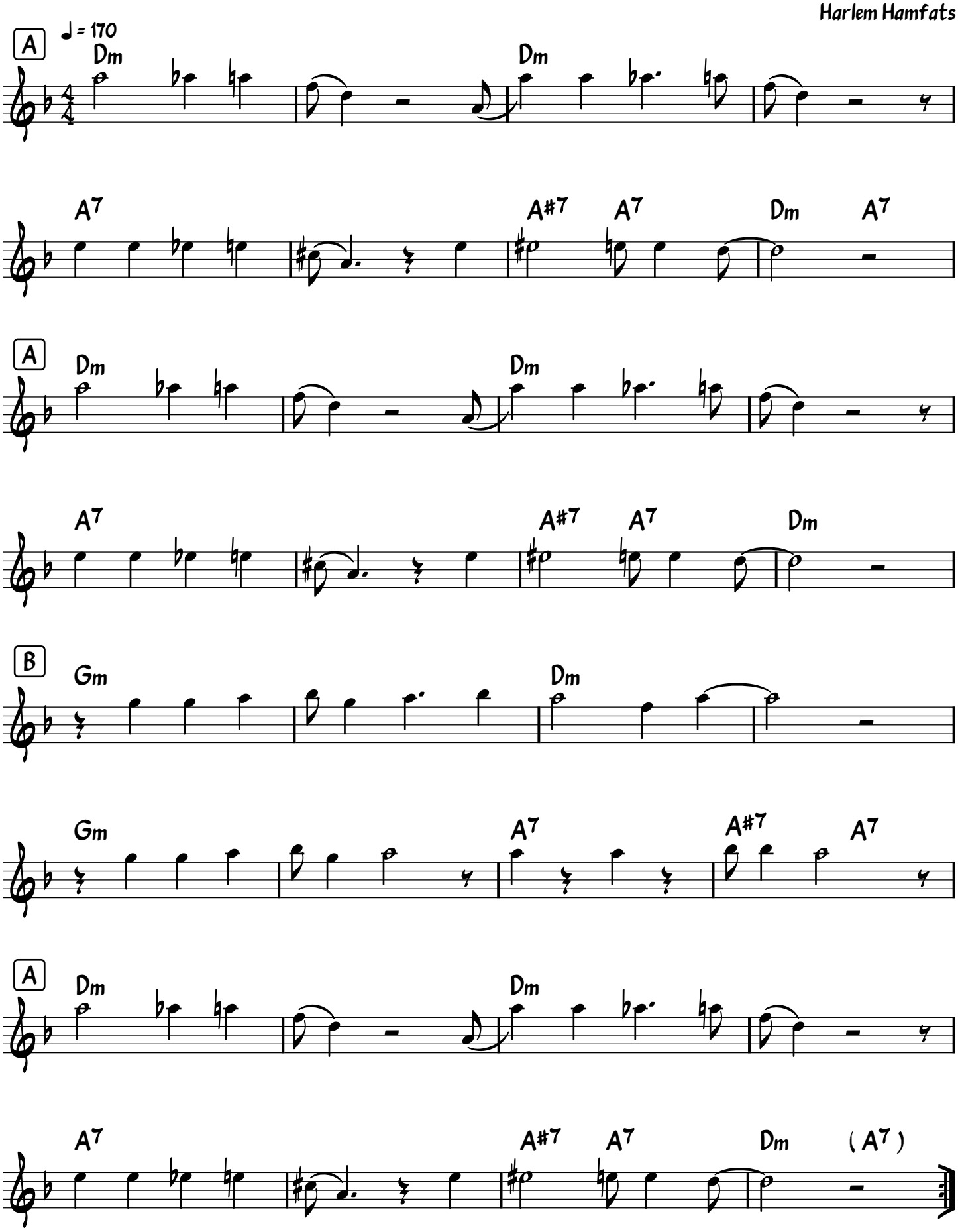
Harlem Hamfats



Bb

Root Hog Or Die

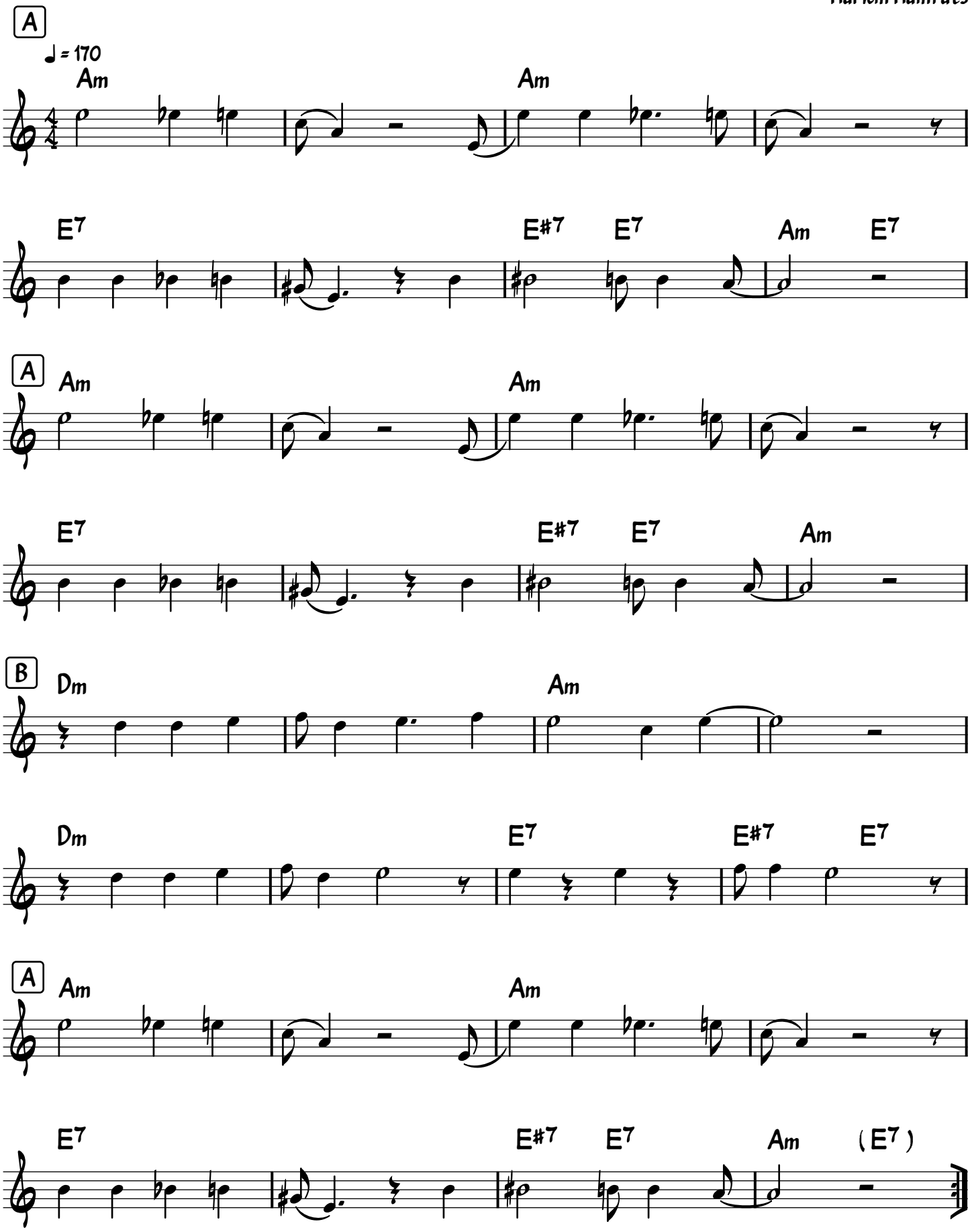
Harlem Hamfats



Eb

Root Hog Or Die

Harlem Hamfats



Root Hog Or Die

A

Cm	Cm	Cm	Cm
G^7	G^7	$G\sharp^7 G^7$	Cm

A

Cm	Cm	Cm	Cm
G^7	G^7	$G\sharp^7 G^7$	Cm

B

Fm	Fm	Cm	Cm
Fm	Fm	G^7	$G\sharp^7 G^7$

A

Cm	Cm	Cm	Cm
G^7	G^7	$G\sharp^7 G^7$	Cm

Root Hog Or Die

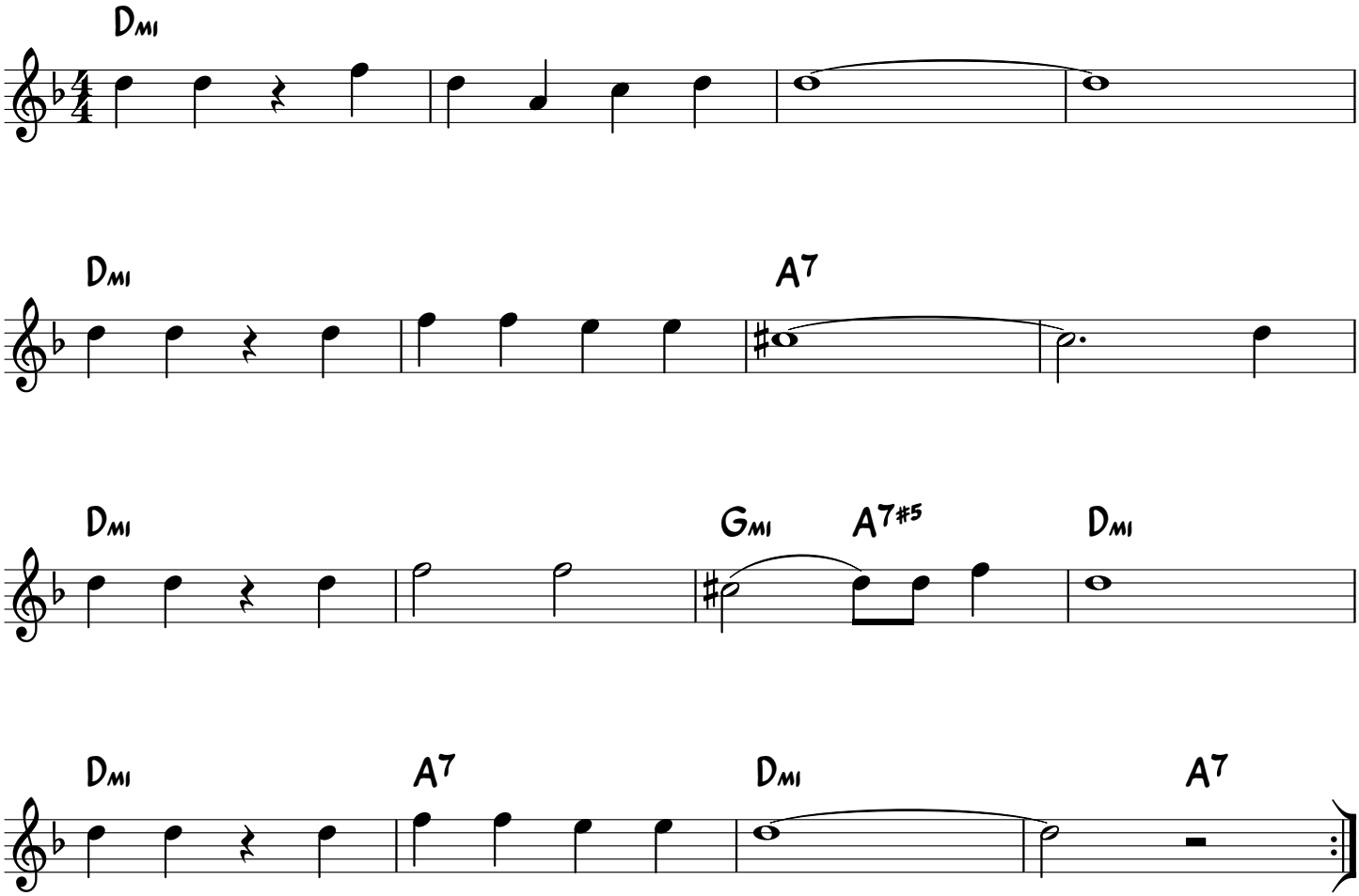
Oh, now, look here honey,
you got to get some money,
and don't think it's funny,
you gotta root, hog, or die.

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

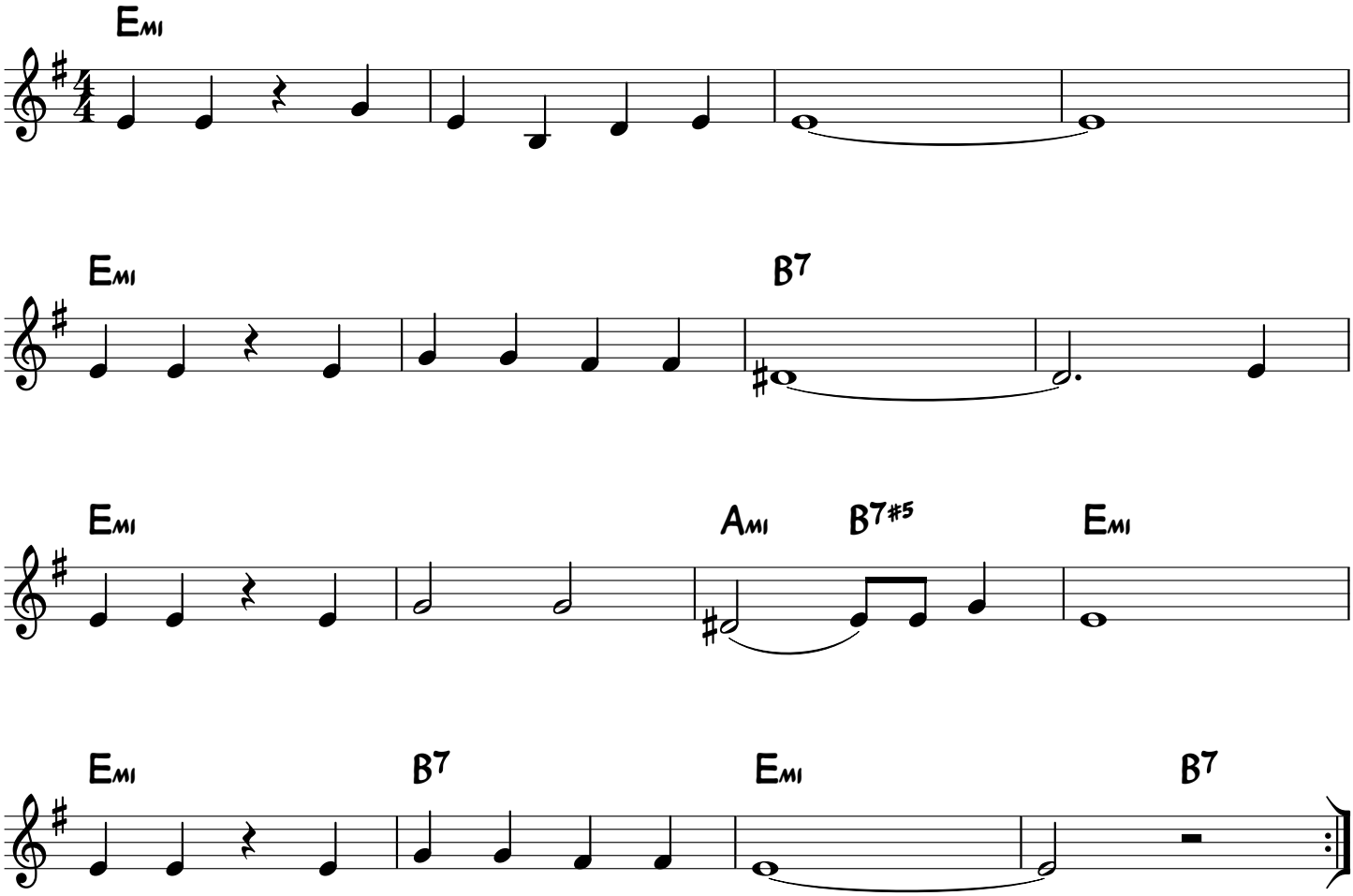
I've bought my watch
and my clothes and diamond ring;
now you will have to stop,
shakin', shakin' that old thing.

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

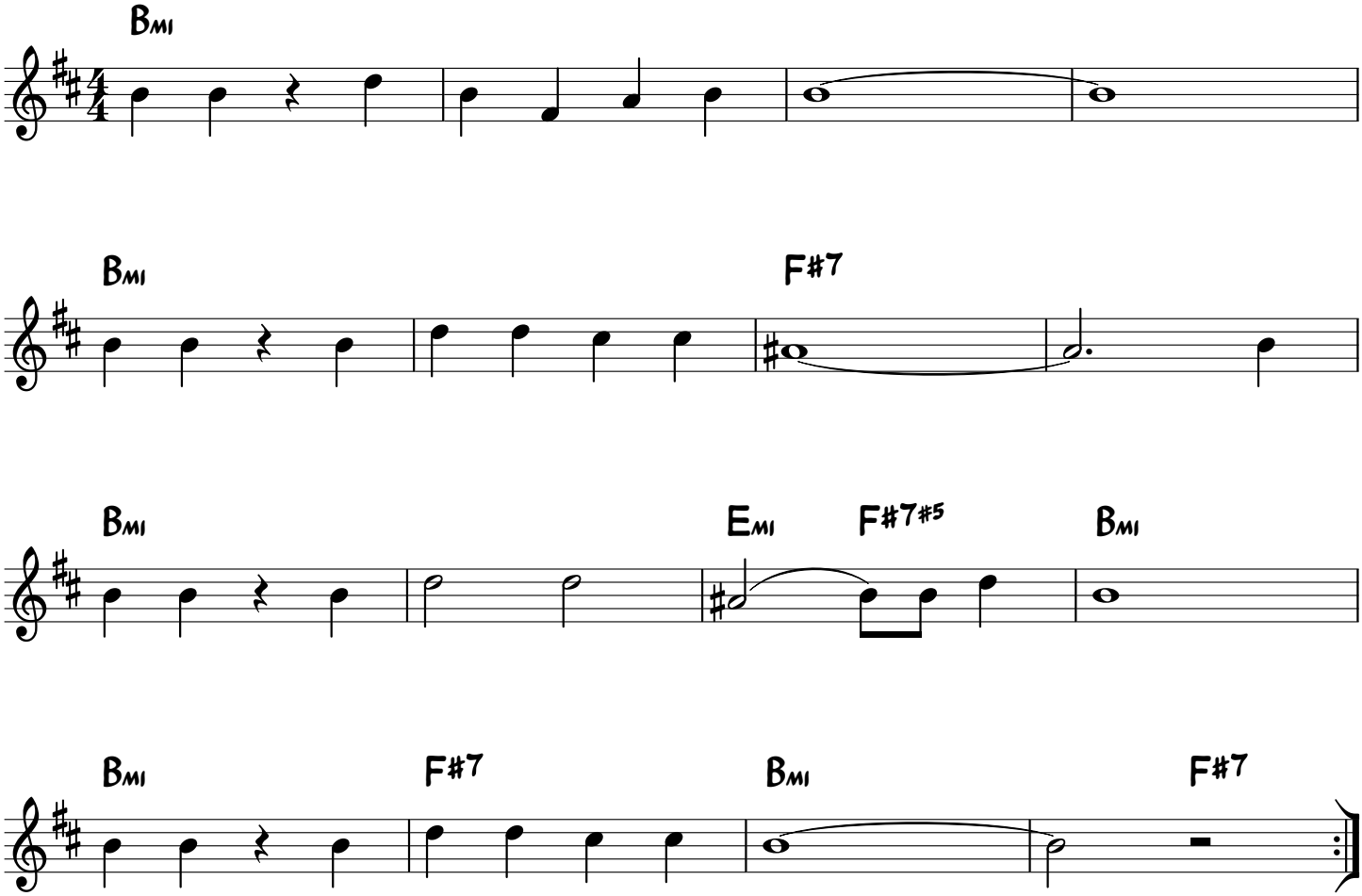
Satan Your Kingdom Must Come Down



Satan Your Kingdom Must Come Down (Bb)



Satan Your Kingdom Must Come Down (Eb)



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

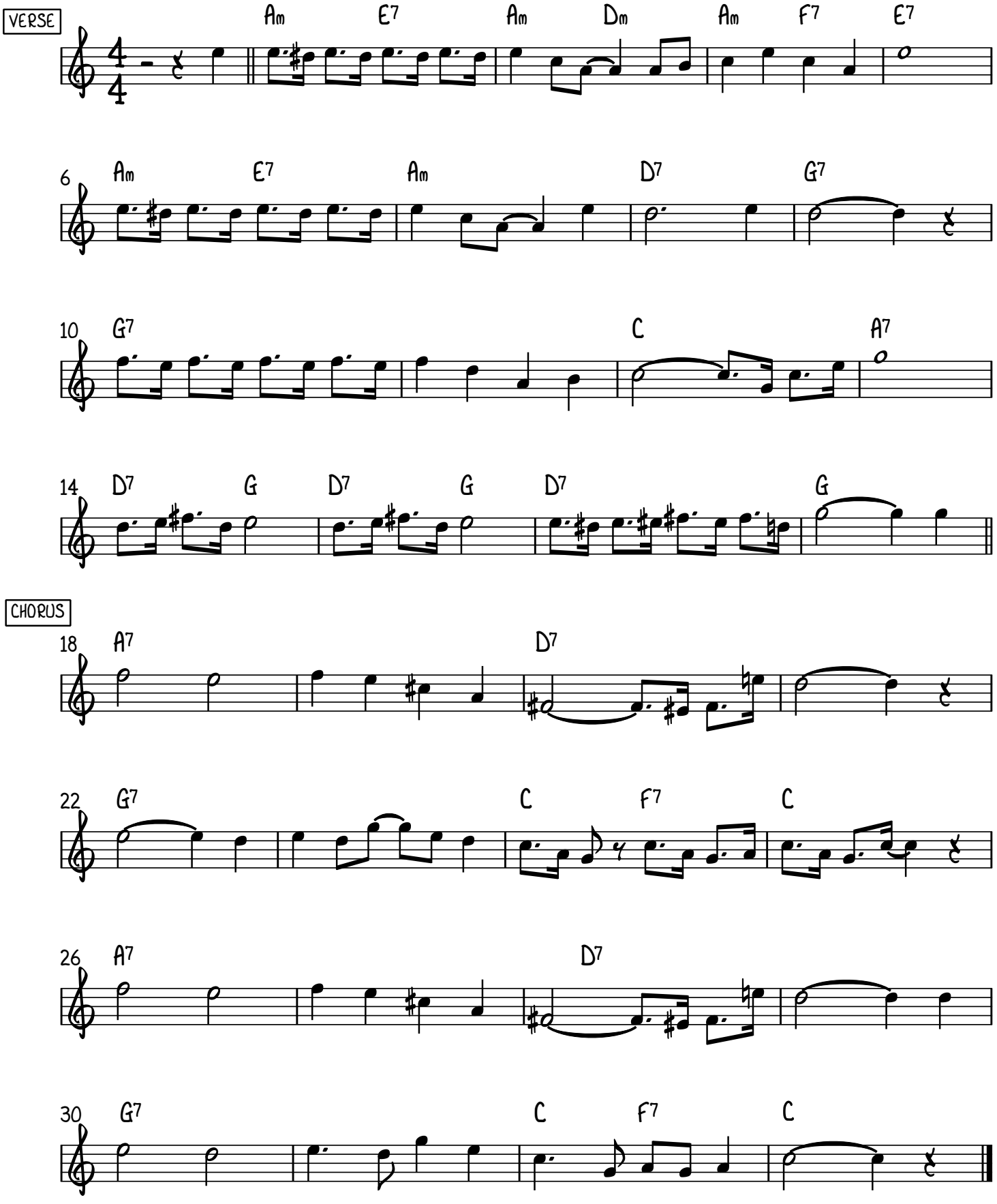
Satan your kingdom must come down
Satan your kingdom must come down
You've been ruling your evil all over this town
Satan your kingdom must come down

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

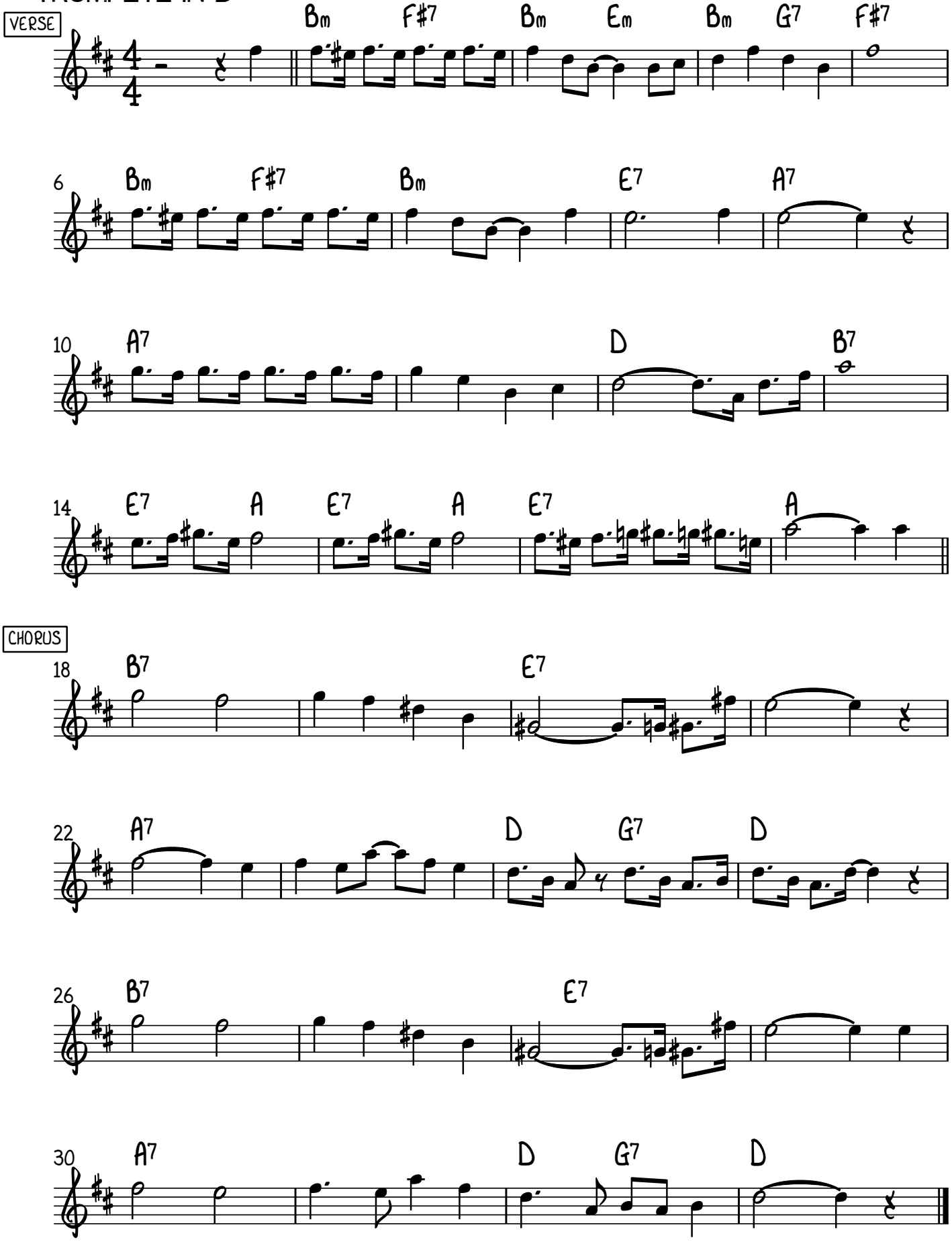


SHINE ON, HARVEST MOON

Bayes&Norworth 1909

TROMPETE IN B

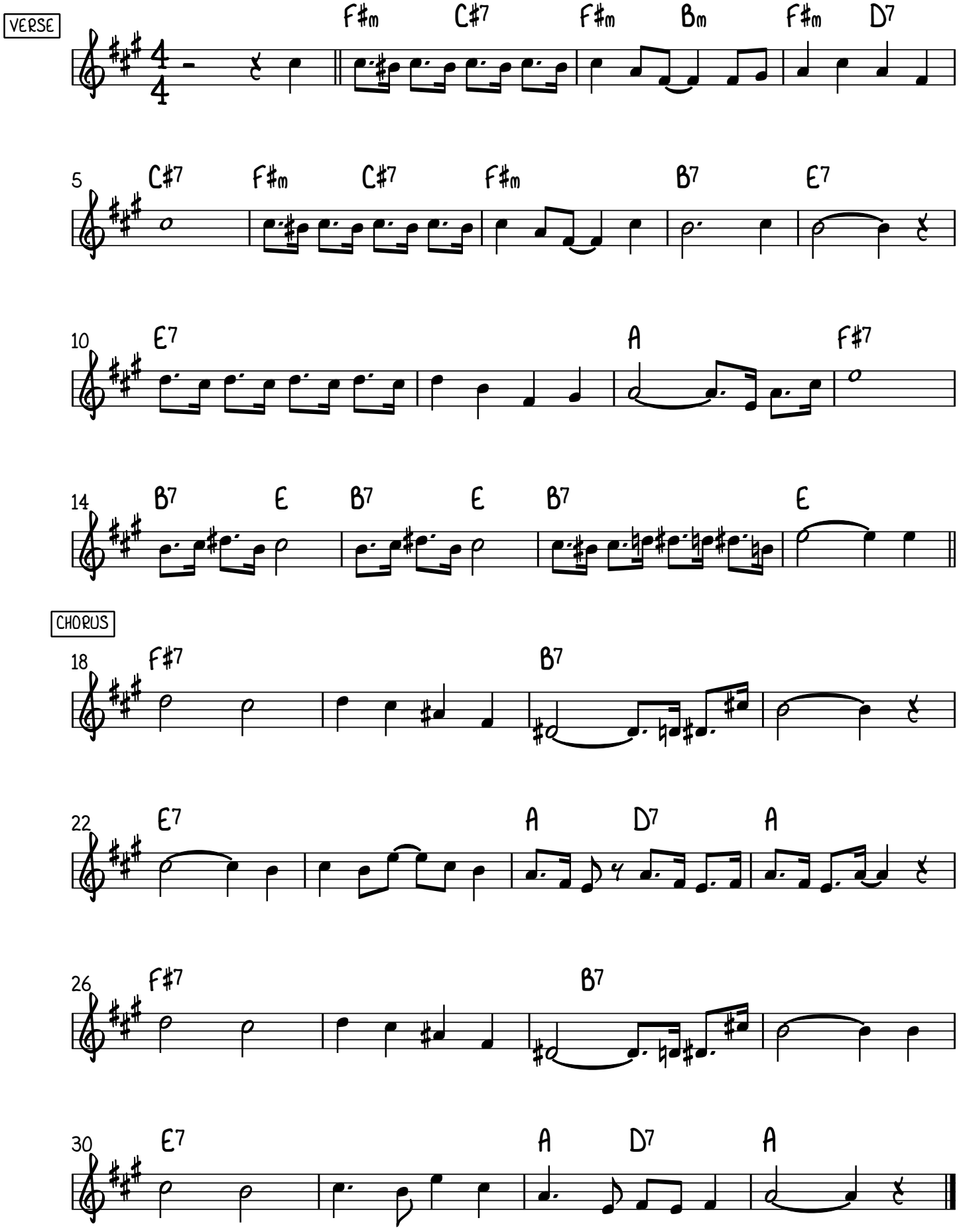
VERSE



SHINE ON, HARVEST MOON

Bayes&Norworth 1909

ALTSAXOPHON

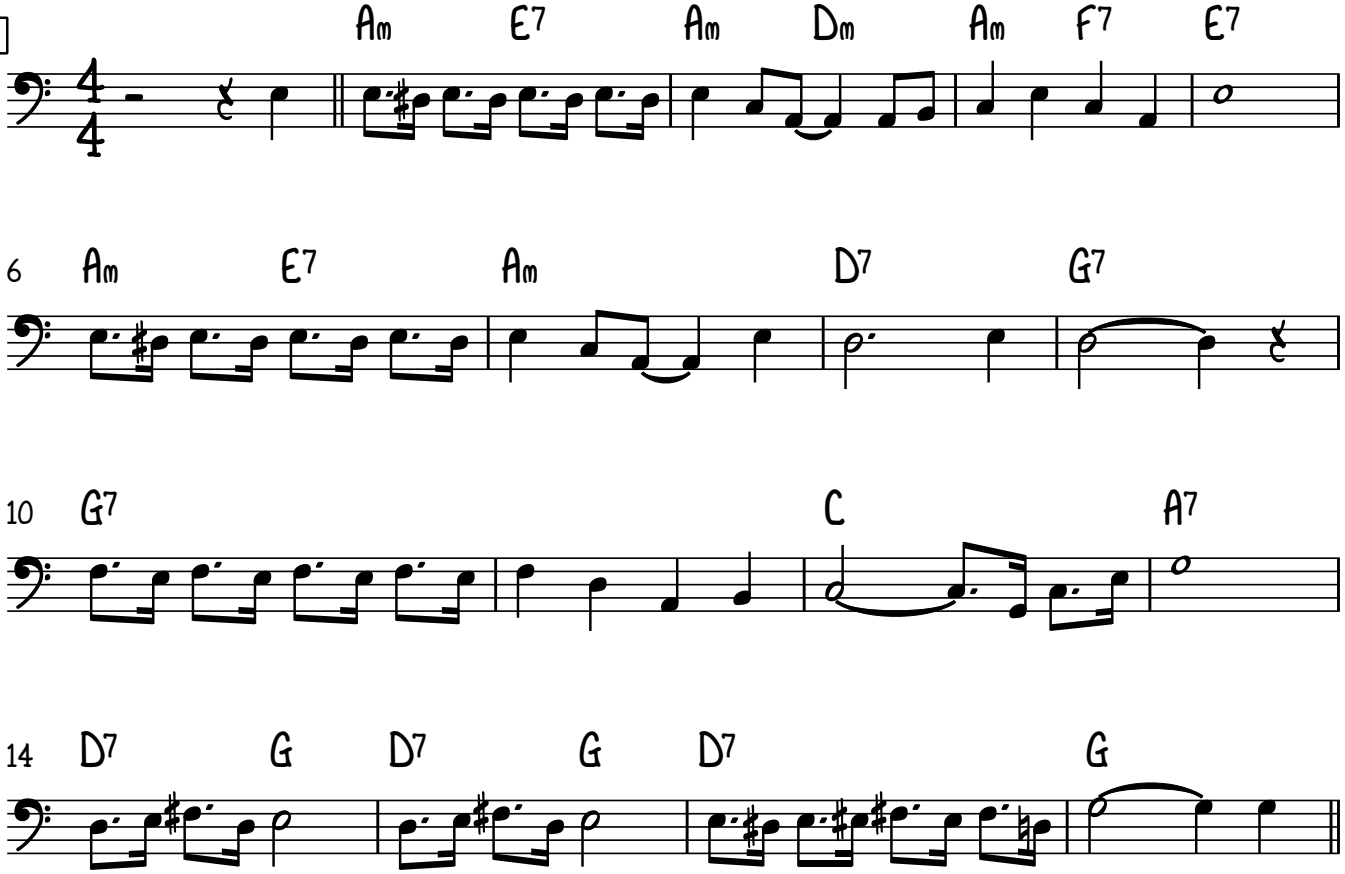


SHINE ON, HARVEST MOON

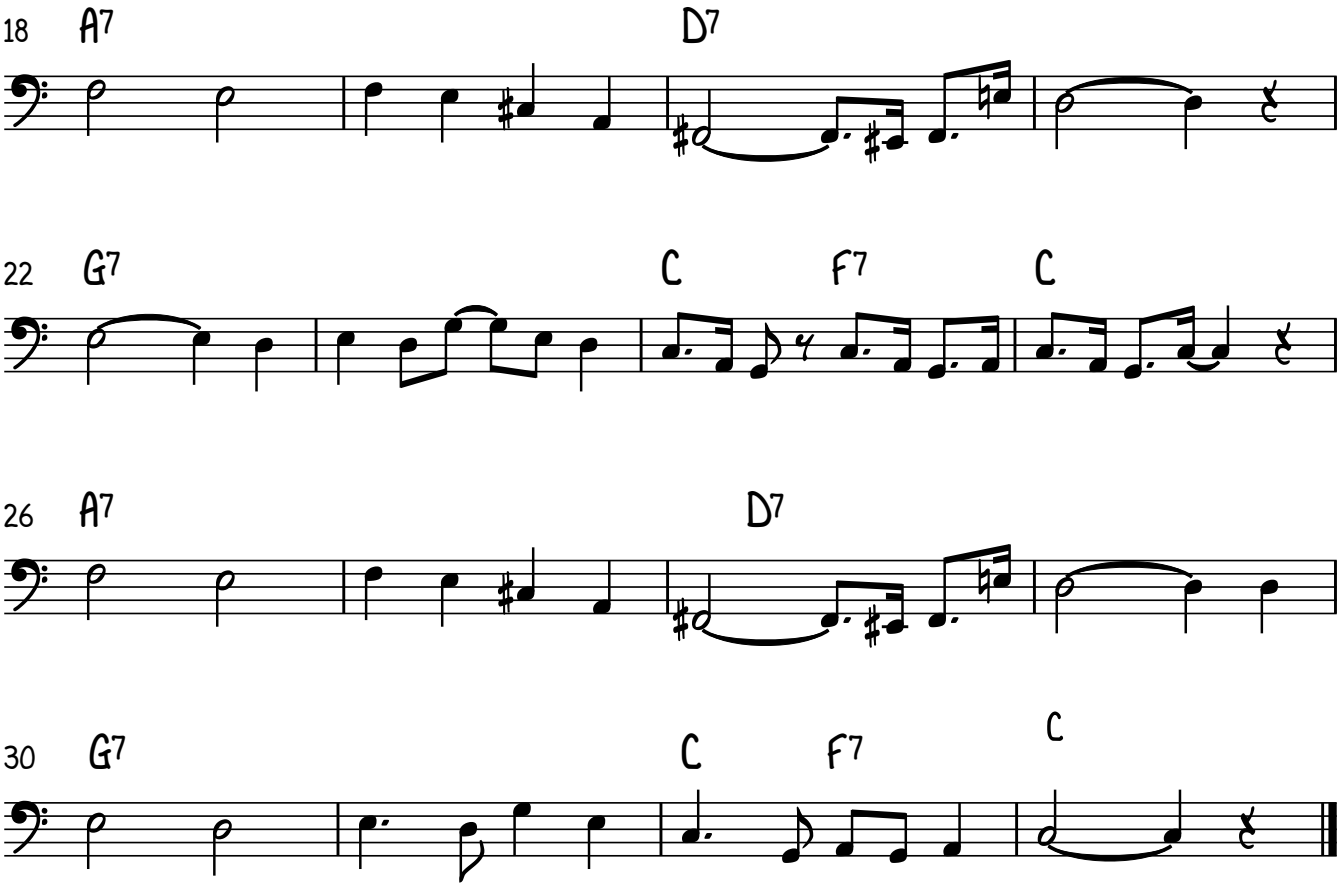
POSAUNE

Bayes&Norworth 1909

VERSE



CHORUS



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

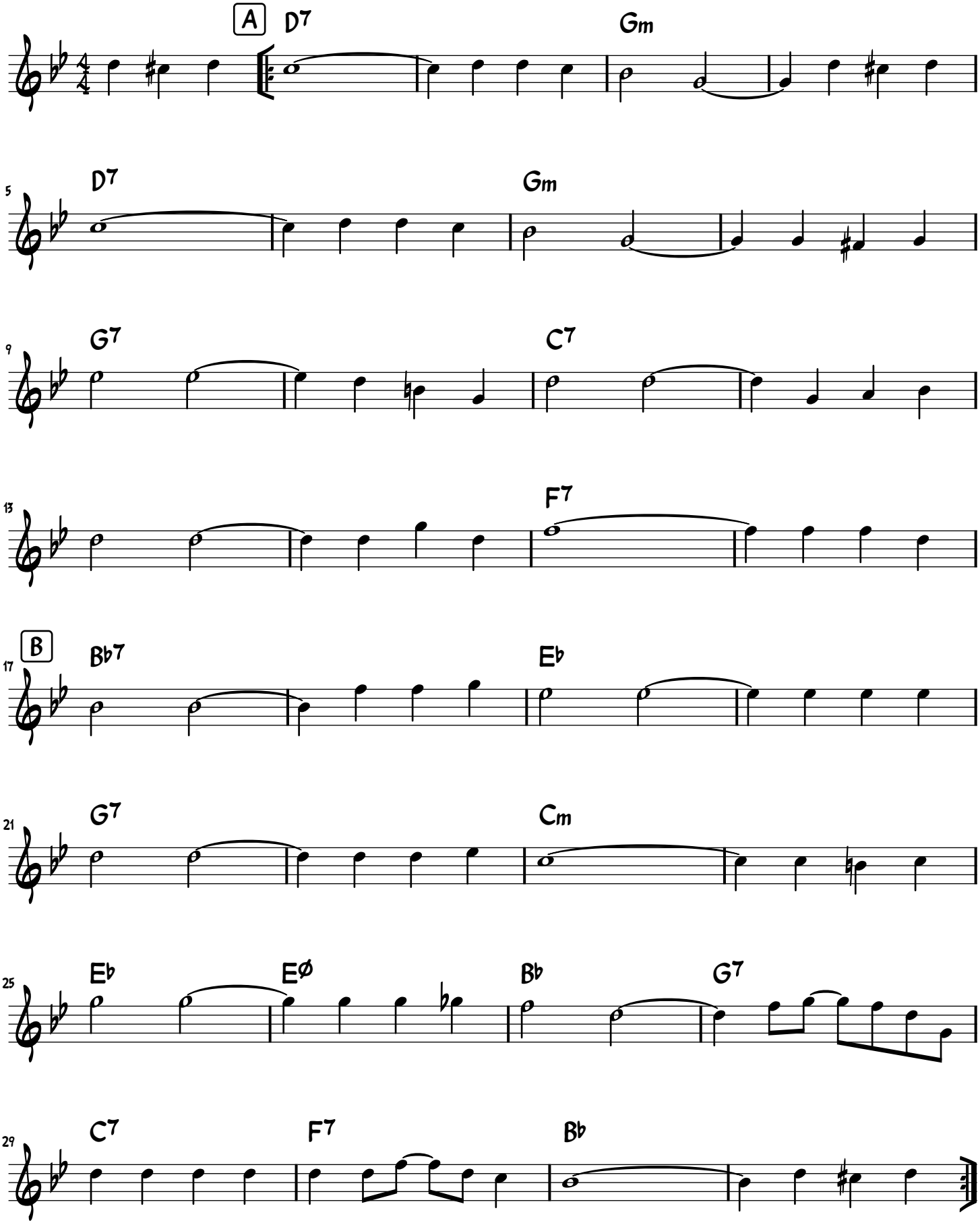
Chorus

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

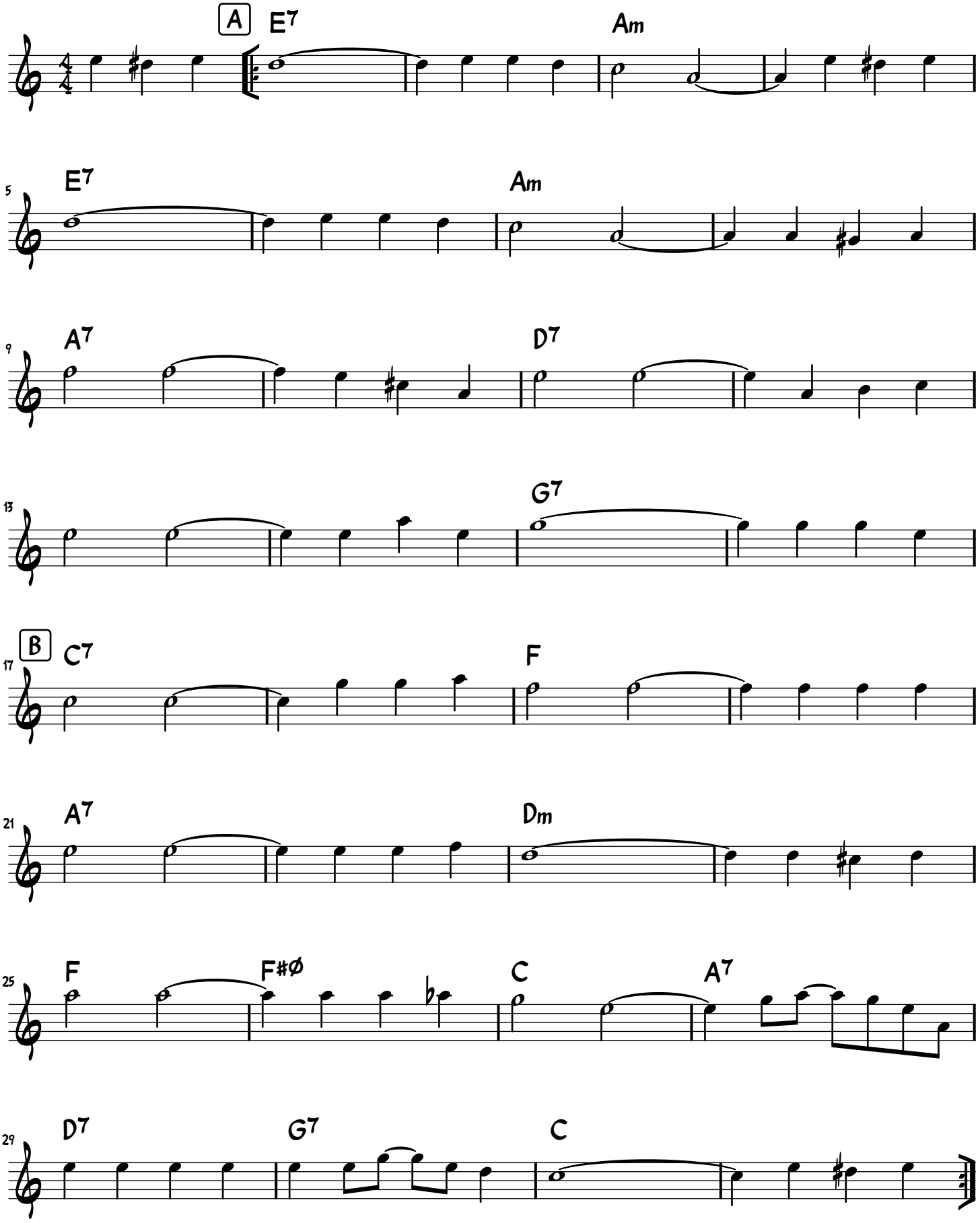
Shelton Brooks 1910



Bb

Some Of These Days

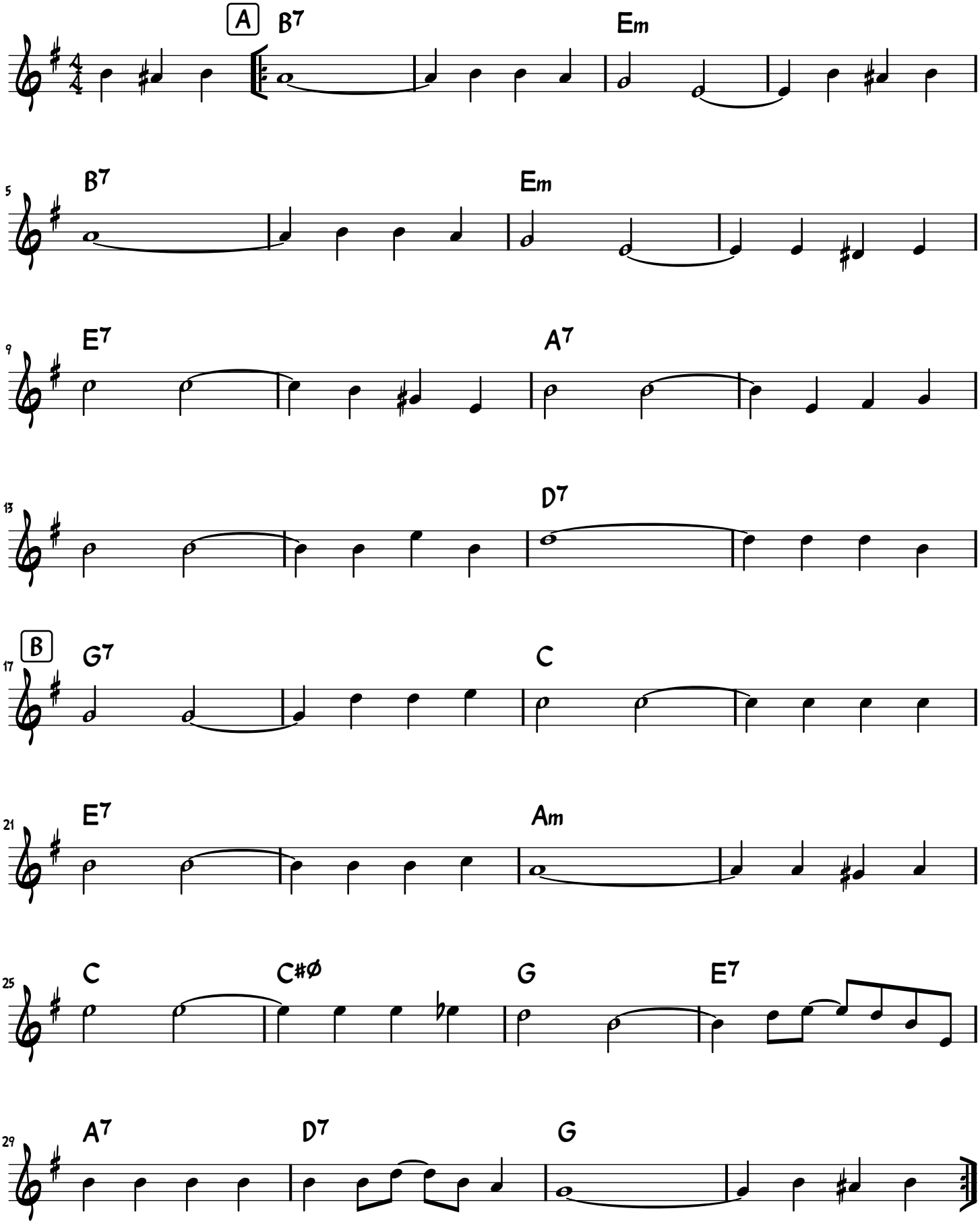
Shelton Brooks 1910



Eb

Some Of These Days

Shelton Brooks 1910



Some Of These Days

A

D7	D7	Gm	Gm
D7	D7	Gm	Gm
G7	G7	C7	C7
C7	C7	F7	F7

B

Bb7	Bb7	Eb	Eb
G7	G7	Cm	Cm
Eb	E°	Bb	G7
C7	F7	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

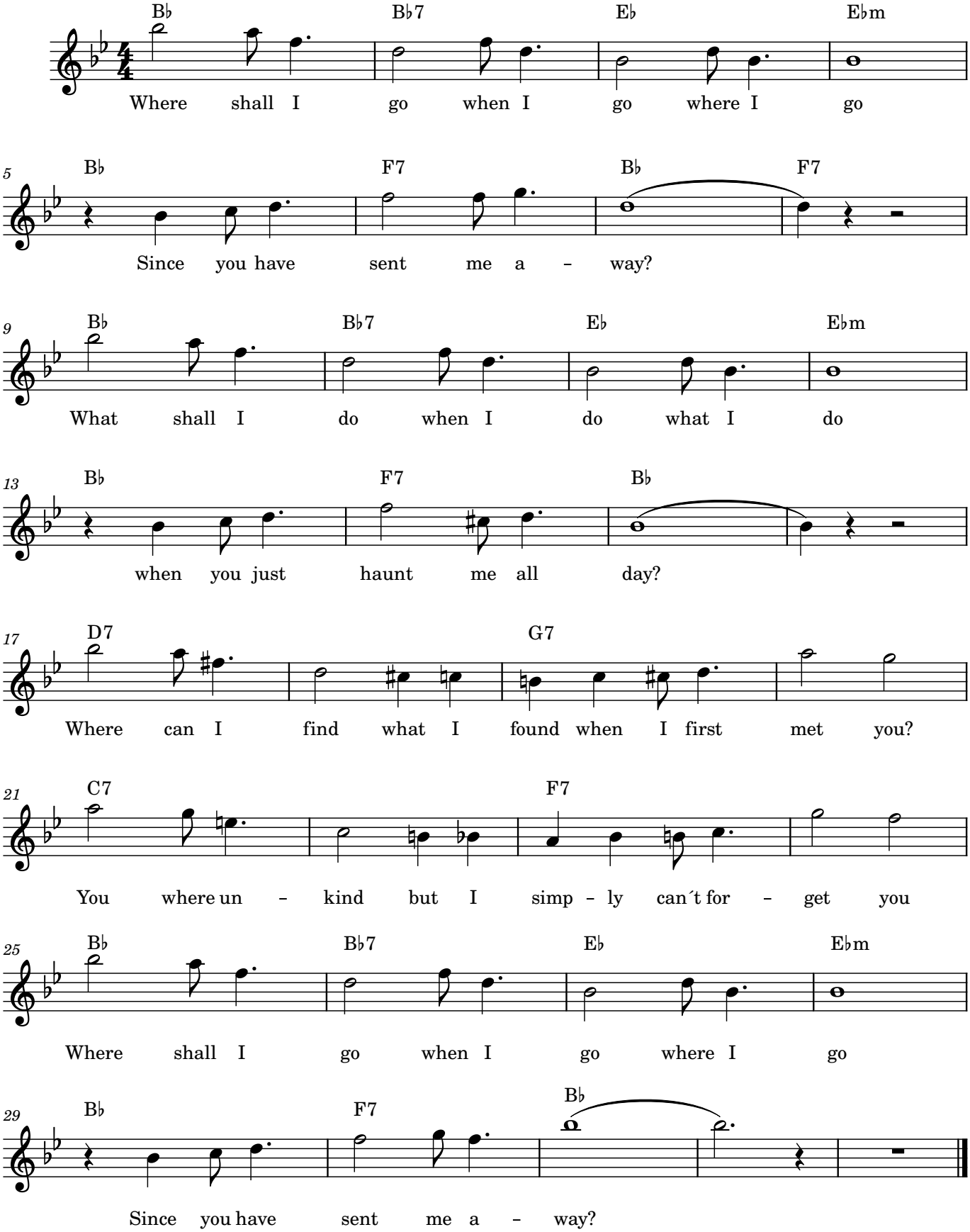
I feel so lonely
Just for you only
For you know, honey
You've had your way

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

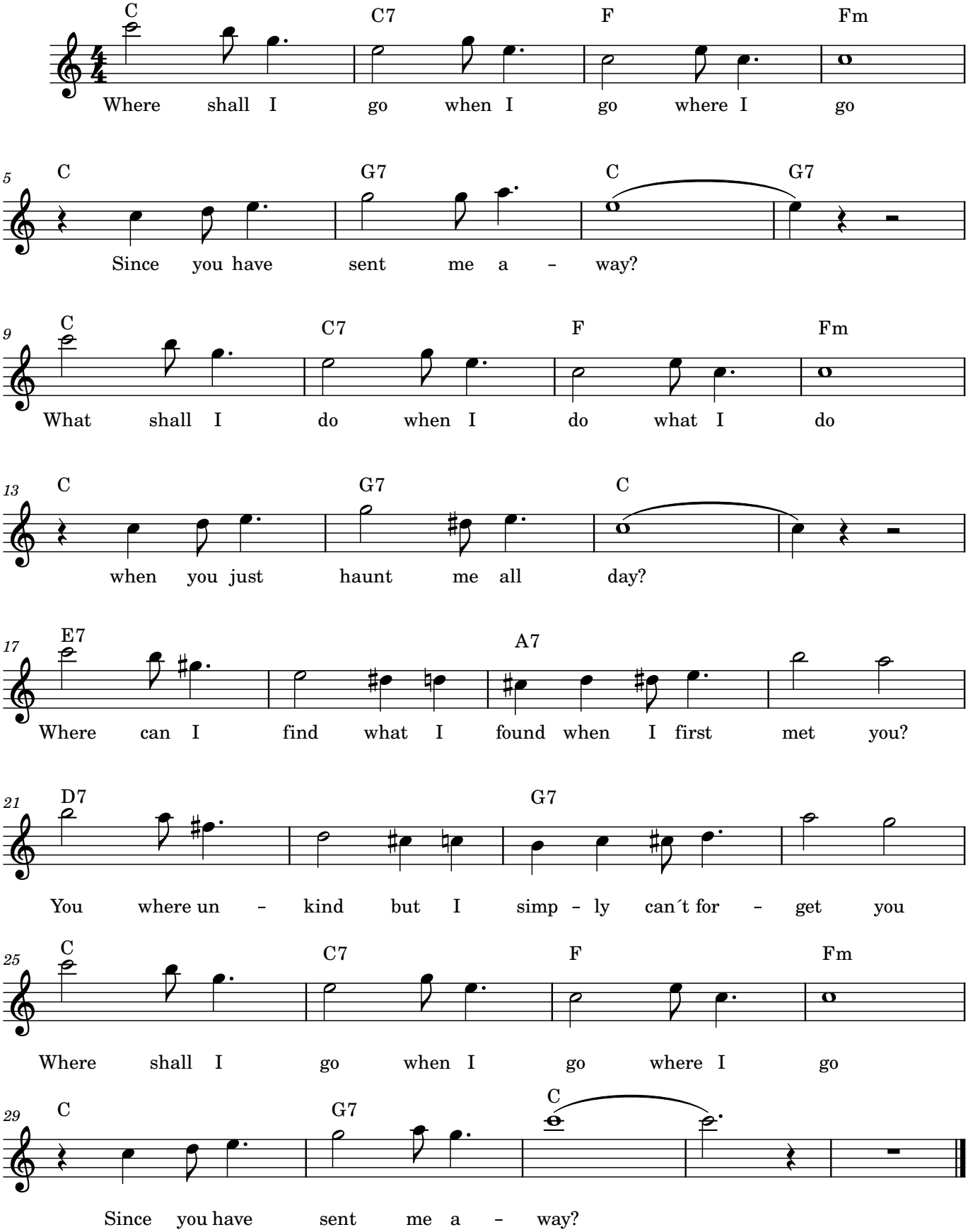
Music and words by Neil Moret in 1926



SONG OF THE WANDERER

Bb-Stimme

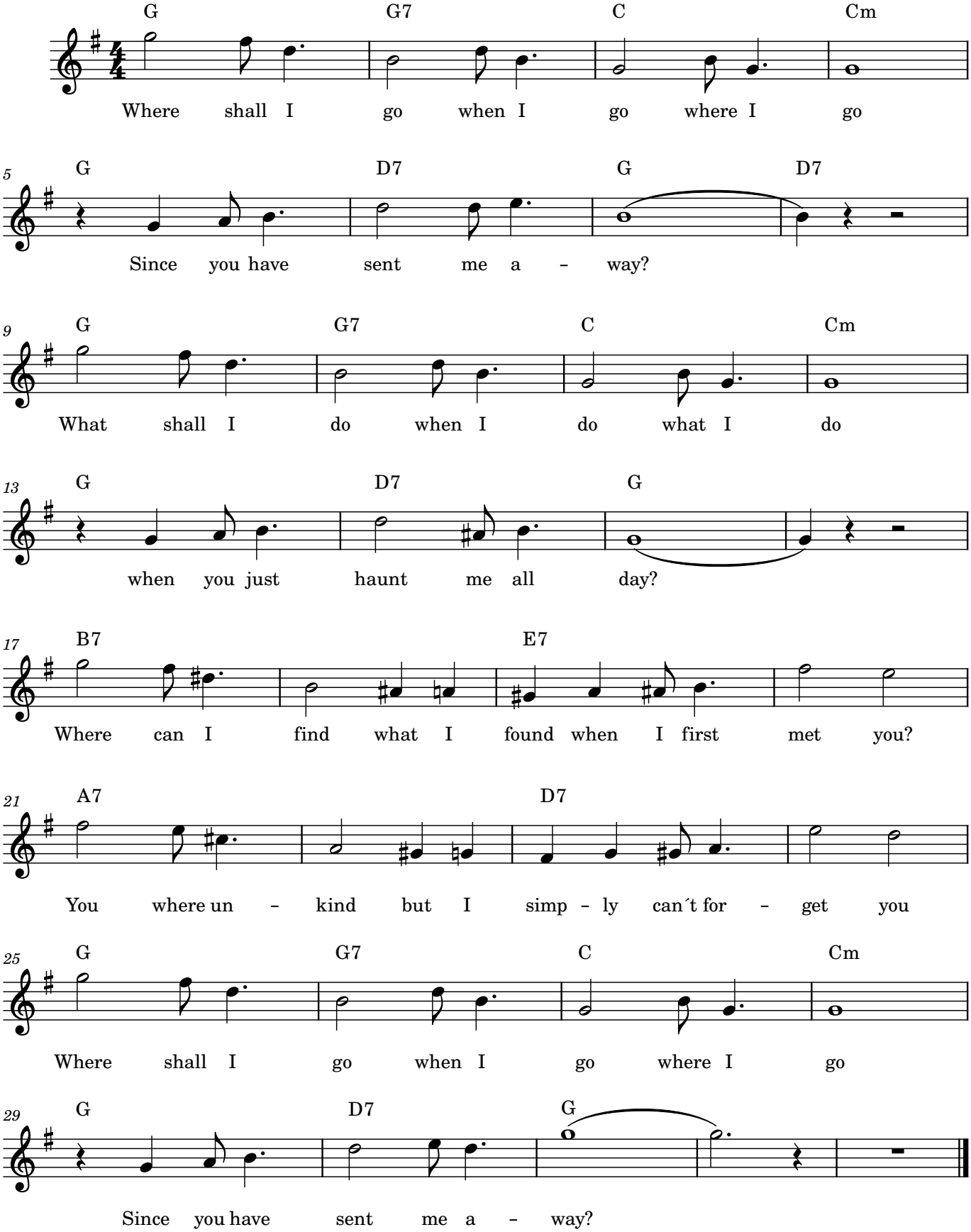
Music and words by Neil Moret in 1926



SONG OF THE WANDERER

Eb-Stimme

Music and words by Neil Moret in 1926



Song of the Wanderer

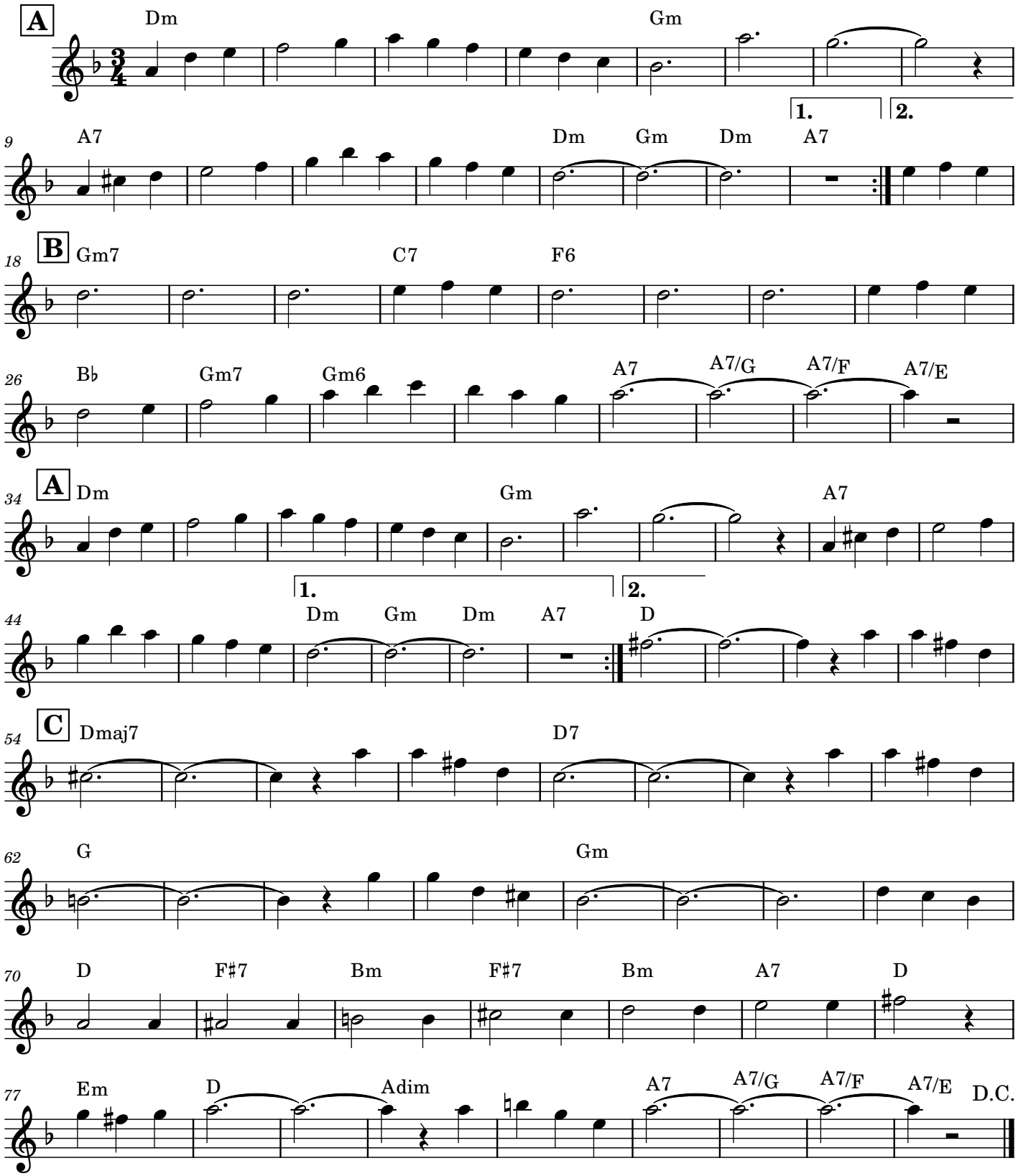
A	B♭	B♭7	E♭	E♭m
	B♭	F7	B♭	F7
A	B♭	B♭7	E♭	E♭m
	B♭	F7	B♭	B♭
B	D7	D7	G7	G7
	C7	C7	F7	F7
A	B♭	B♭7	E♭	E♭m
	B♭	F7	B♭	(F7)

C

Sous le Ciel de Paris

H. Giraud, 1951

♩ = 150

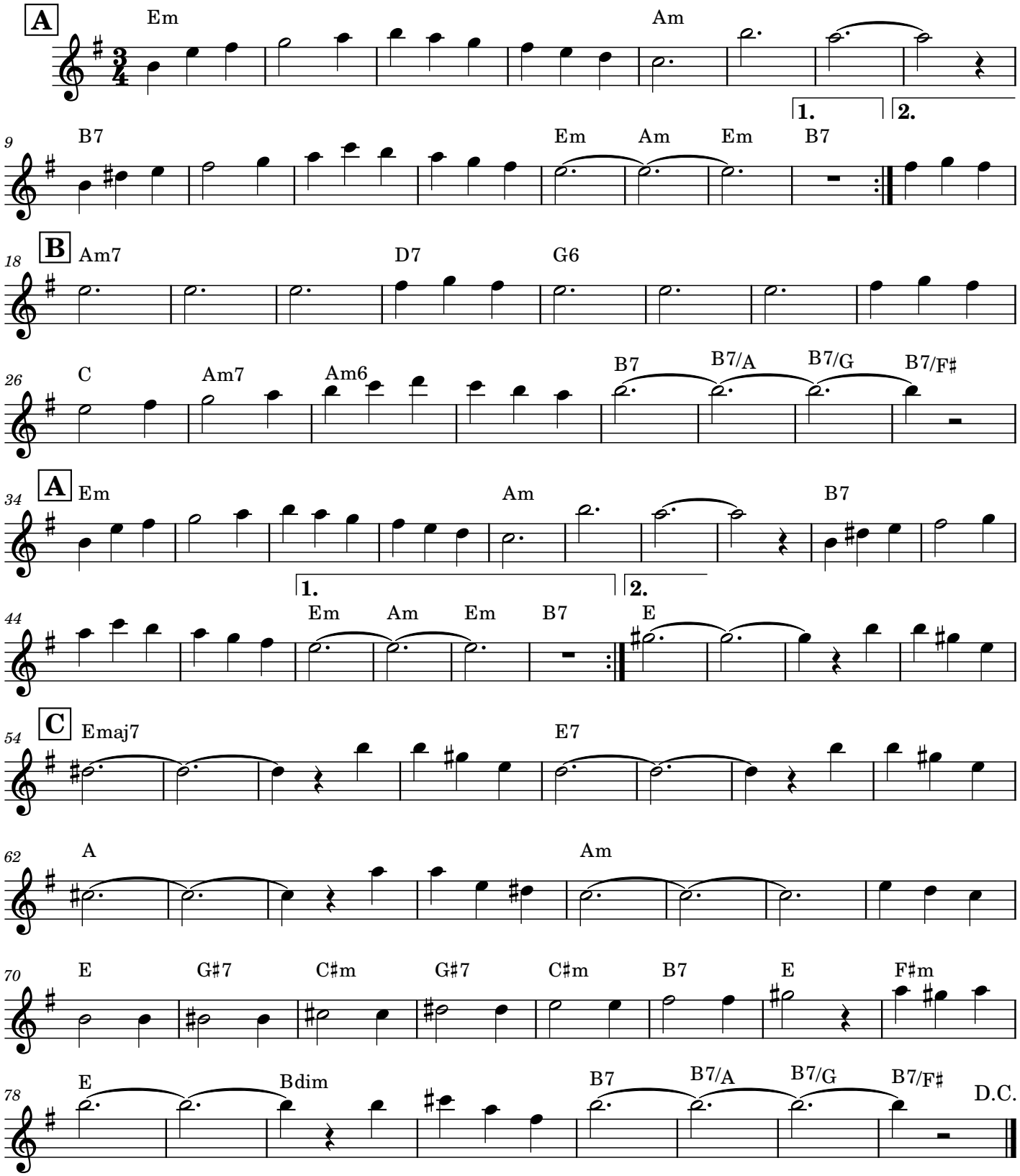


B♭

Sous le Ciel de Paris

H. Giraud, 1951

♩ = 150



E♭

Sous le Ciel de Paris

H. Giraud, 1951

♩ = 150

A

Bm Em

1. 2.

F♯7 Bm Em Bm F♯7

B

Em7 A7 D6

G Em7 Em6 F♯7 F♯7/E F♯7/D F♯7/C♯

A

Bm Em F♯7

1. 2.

Bm Em Bm F♯7 B

C

Bmaj7 B7

E Em

B D♯7 G♯m D♯7 G♯m F♯7 B C♯m

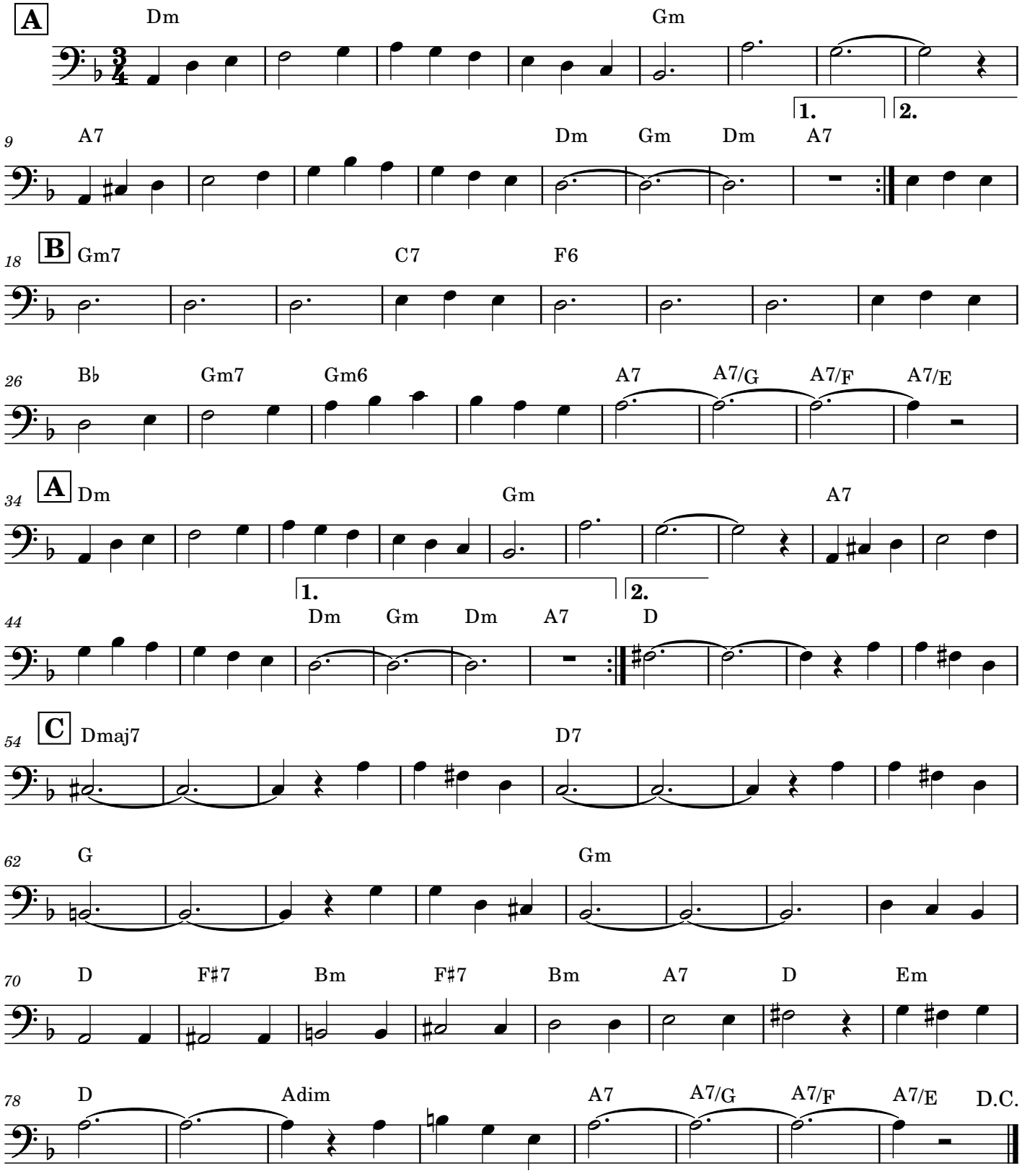
B F♯dim F♯7 F♯7/E F♯7/D F♯7/C♯ D.C.

Trombone

Sous le Ciel de Paris

H. Giraud, 1951

♩ = 150



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♭	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

Sous le ciel de Paris (**Form: Intro AABA C AABA A A-outro**)

Intro:dm C Bb A7 (2x)

A	**dm** Sous le ciel de Paris **gm** S'envole une chanson Hum Hum **A7** Elle est née d'aujourd'hui **dm (gm dm A7)** Dans le cœur d'un garcon	A	Sous le ciel de Paris Marchent des amoureux Hum-hum Leur bonheur se construit Sur un air fait pour eux	B	**gm** Sous le pont de Bercy **C7 F6** Un philosophe assis **gm7** Deux musiciens, quelques badauds **A7 (gm dm A7)** Puis les gens par milliers	A	dm Sous le ciel de Paris gm Jusqu'au soir vont chanter Hum-hum A7 L'hymne d'un peuple épris **D** De sa vieille cité

C	Dmaj7 Près de Notre-Dame am D7 Parfois couve un drame G Oui, mais à Paname gm Tout peut s'arranger D Quelques rayons Fis hm Du ciel d'été Bb-verm D L'accordéon A7 D D'un marinier L'espoir fleurit A7 (gm dm A7) Au ciel de Paris

A	Sous le ciel de Paris Coule un fleuve joyeux Hum-hum Il endort dans la nuit Les clochards et les gueux	A	Sous le ciel de Paris Les oiseaux du bon Dieu Hum-hum Viennent du monde entier Pour bavarder entre eux	B	Et le ciel de Paris A son secret pour lui Depuis 20 siècles il est épris De notre île Saint-Louis	A	Quand elle lui sourit Il met son habit bleu Hum-hum Quand il pleut sur Paris C'est qu'il est malheureux

A	Quand il est trop jaloux De ses millions d'amants Hum-hum Il fait gronder sur eux Son tonnerre éclatant	A	dm Mais le ciel de Paris gm N'est pas longtemps cruel Hum-hum A7 Pour se faire pardonner
		Outro	D C D C D Il offre un arc-en-ciel

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 verlor'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.

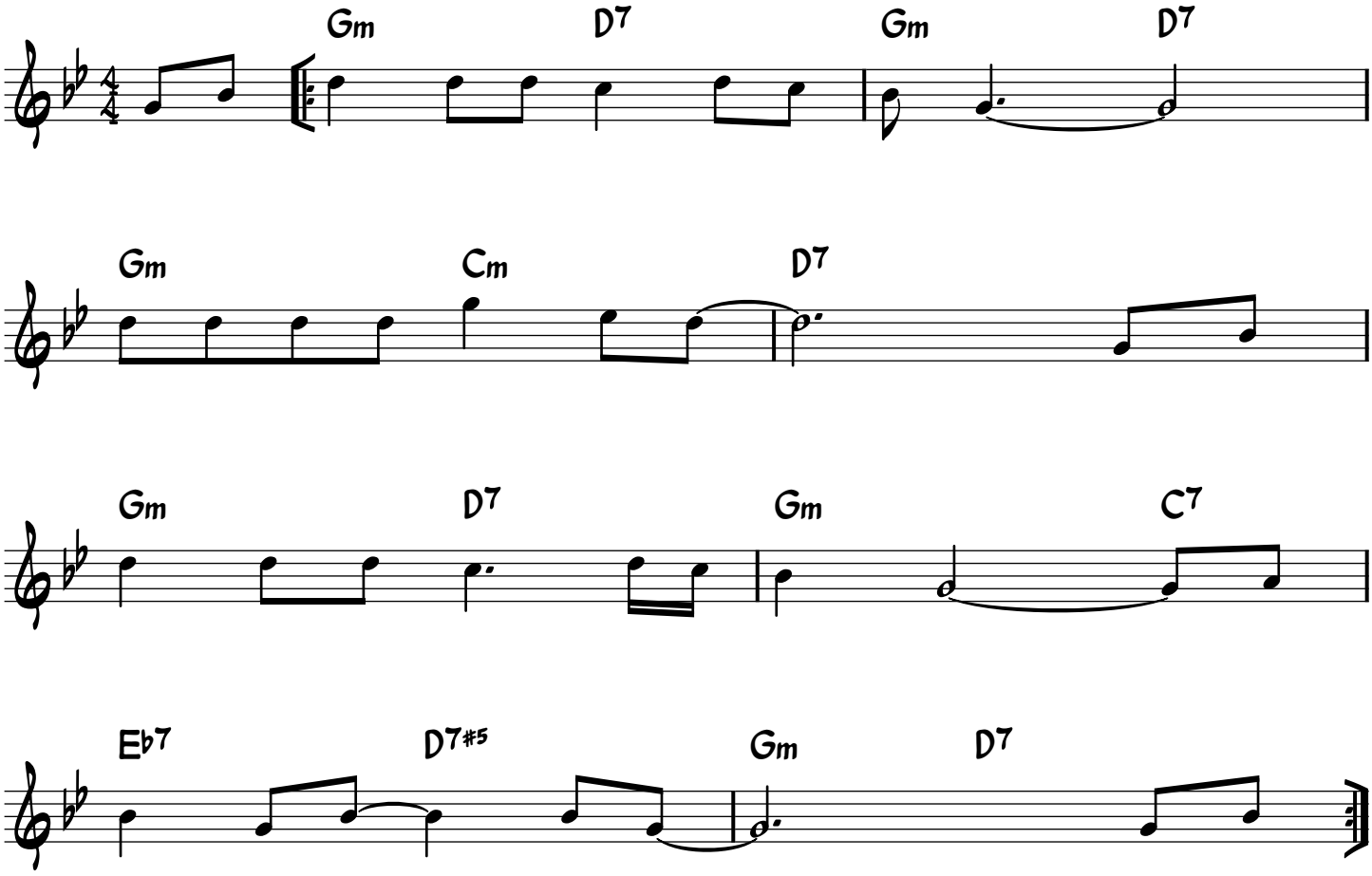
Weil er bei Tag und Nacht
Unseren Traum bewacht,
Kennt er die Menschen und ihre Sehnsucht, wie niemand sie kennt.

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.

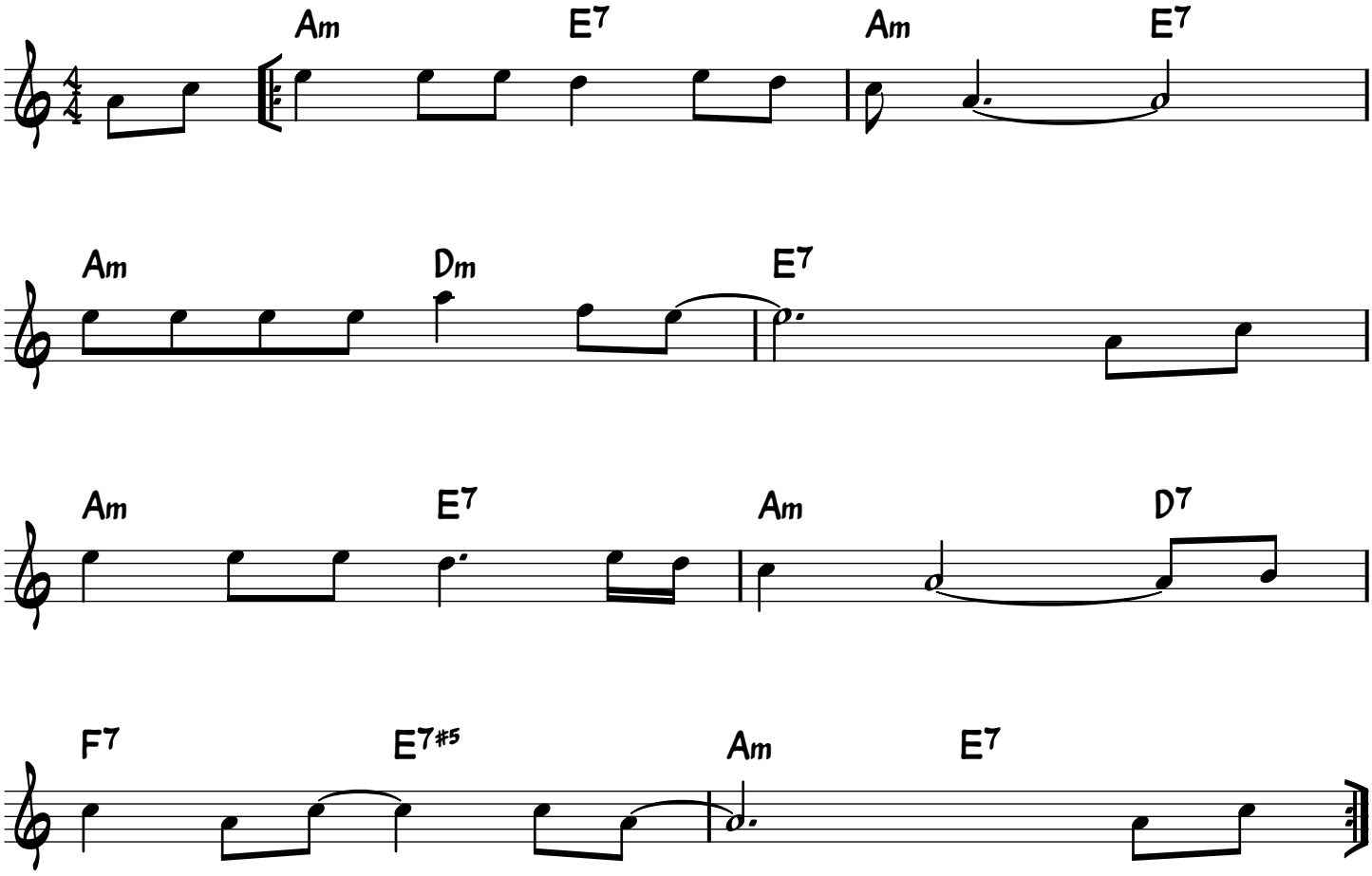
C

St. James Infirmary



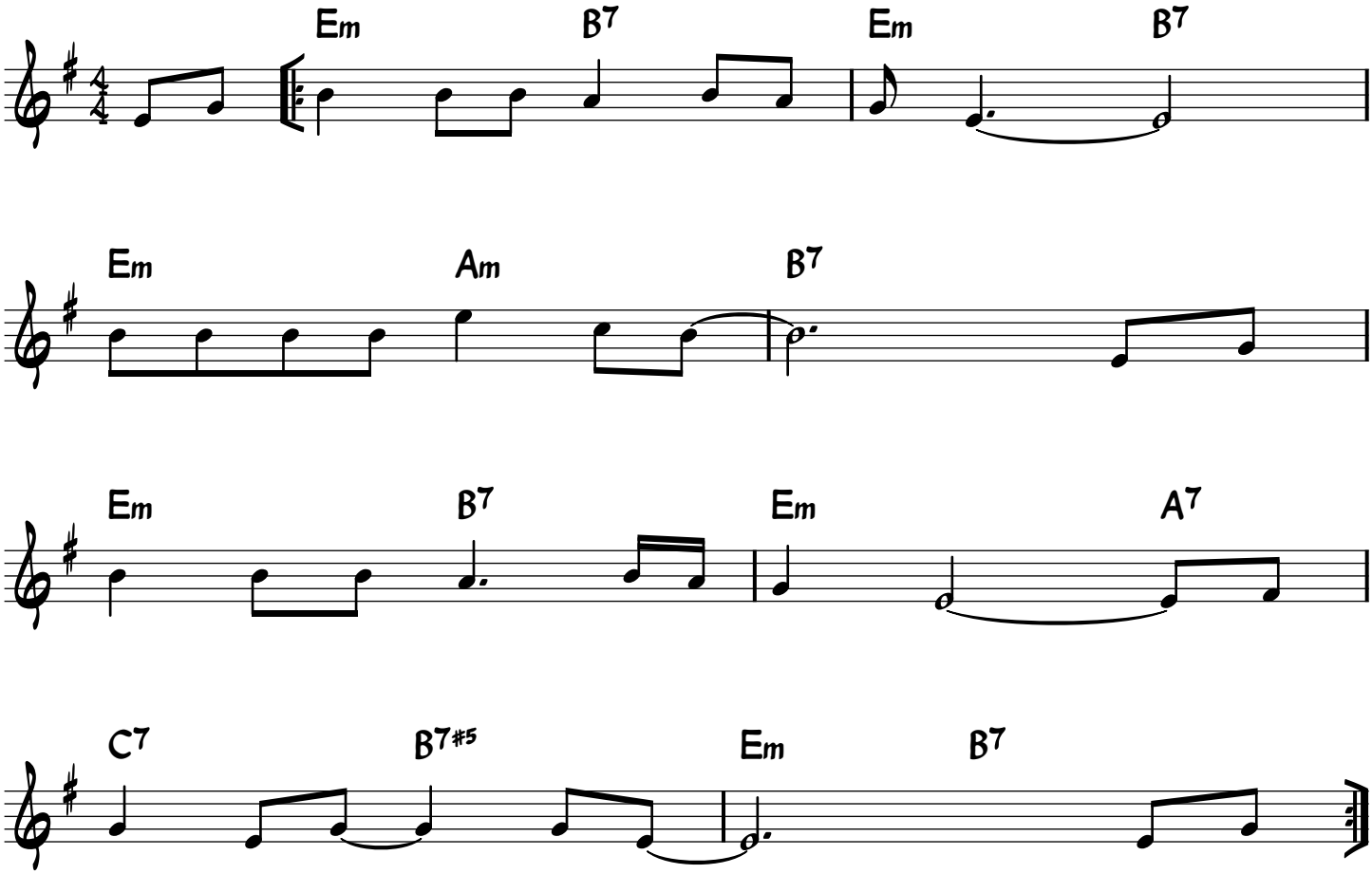
Bb

St. James Infirmary



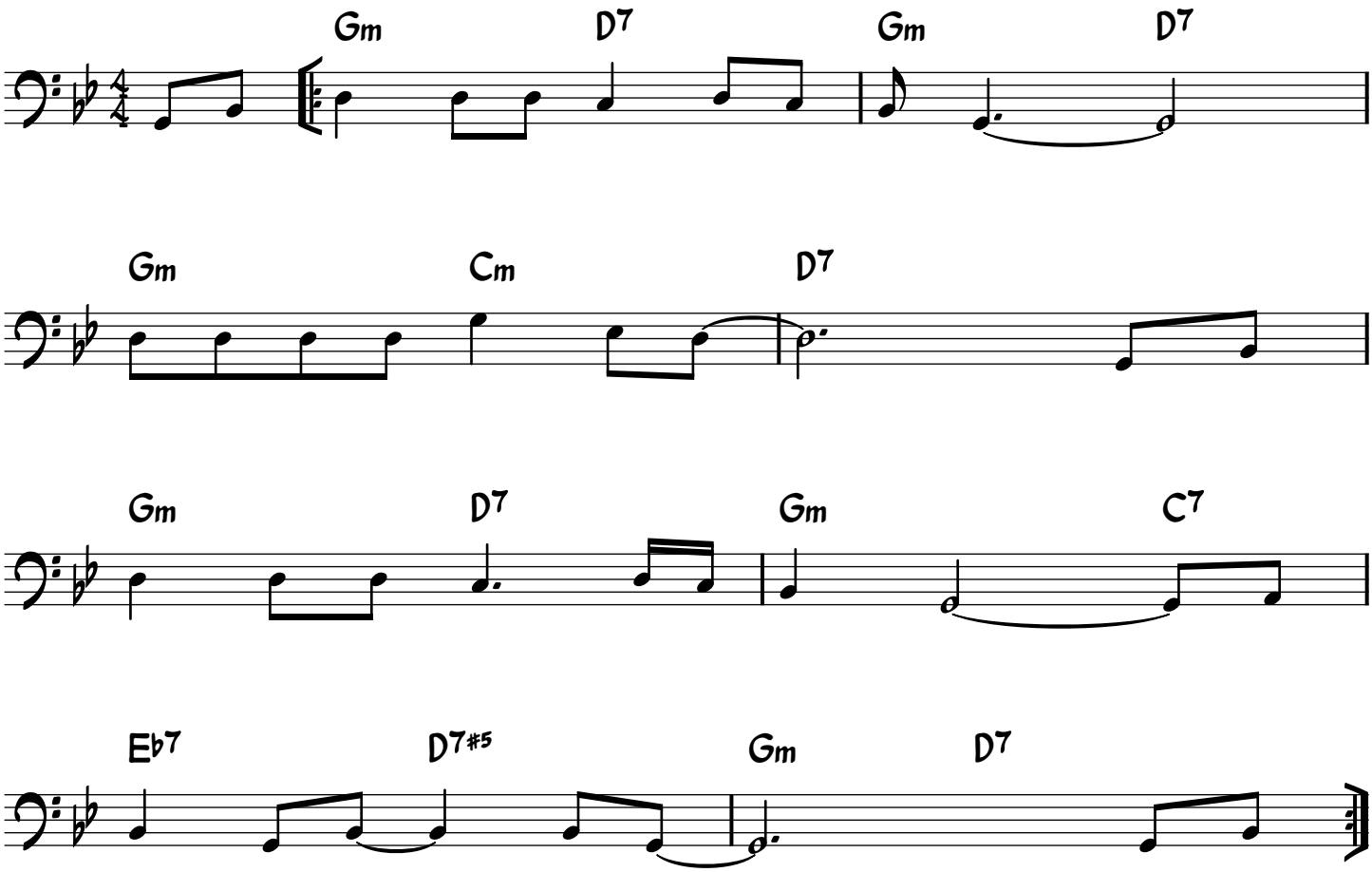
Eb

St. James Infirmary



BC

St. James Infirmary



Saint James Infirmary

Gm D7	Gm D7
Gm Cm	D7
Gm D7	Gm C7
Eb7 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:

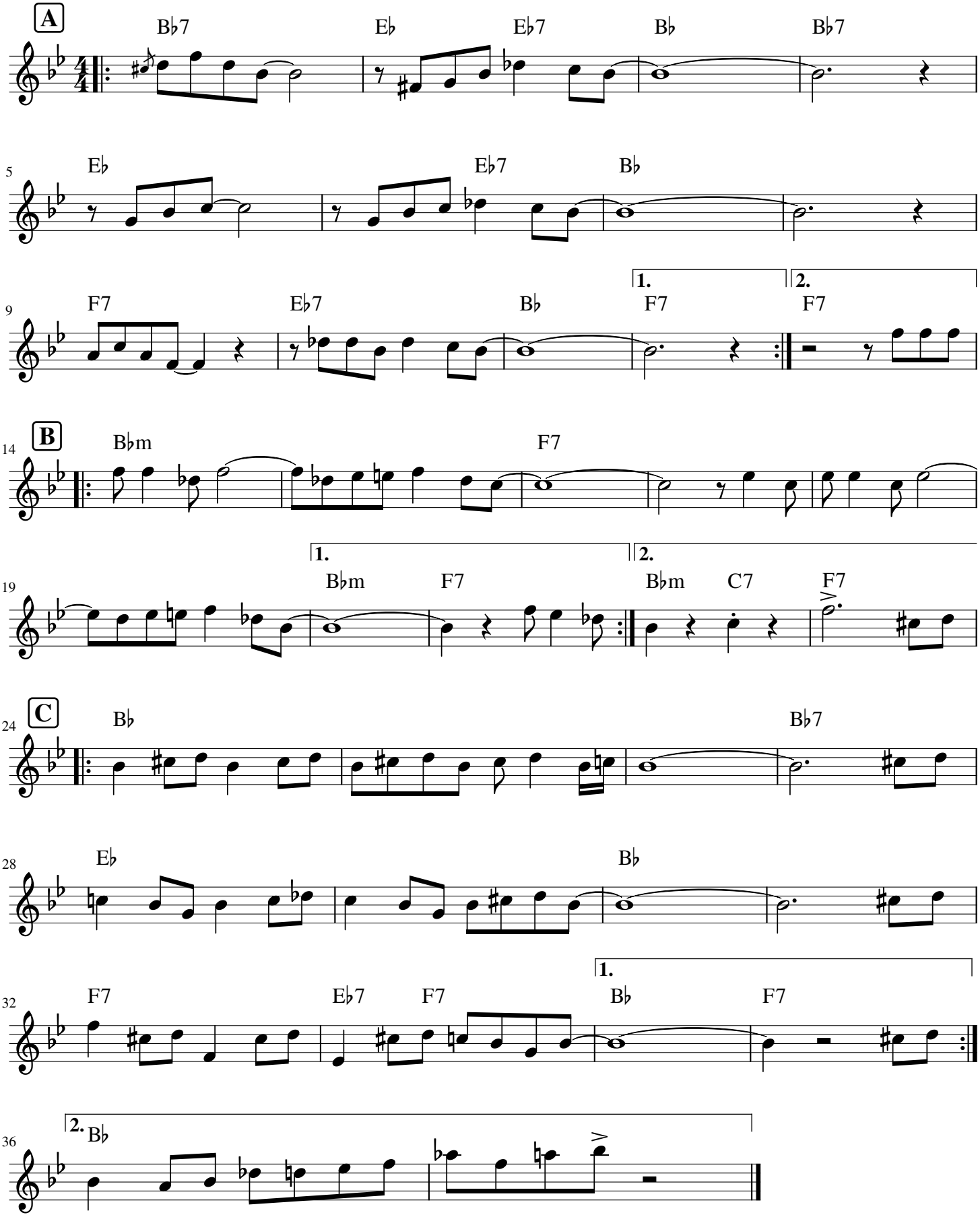
I went down to St. James infirmary
And I saw my baby there
She was stretched out on a long white table,
So cool, so sweet and so fair

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

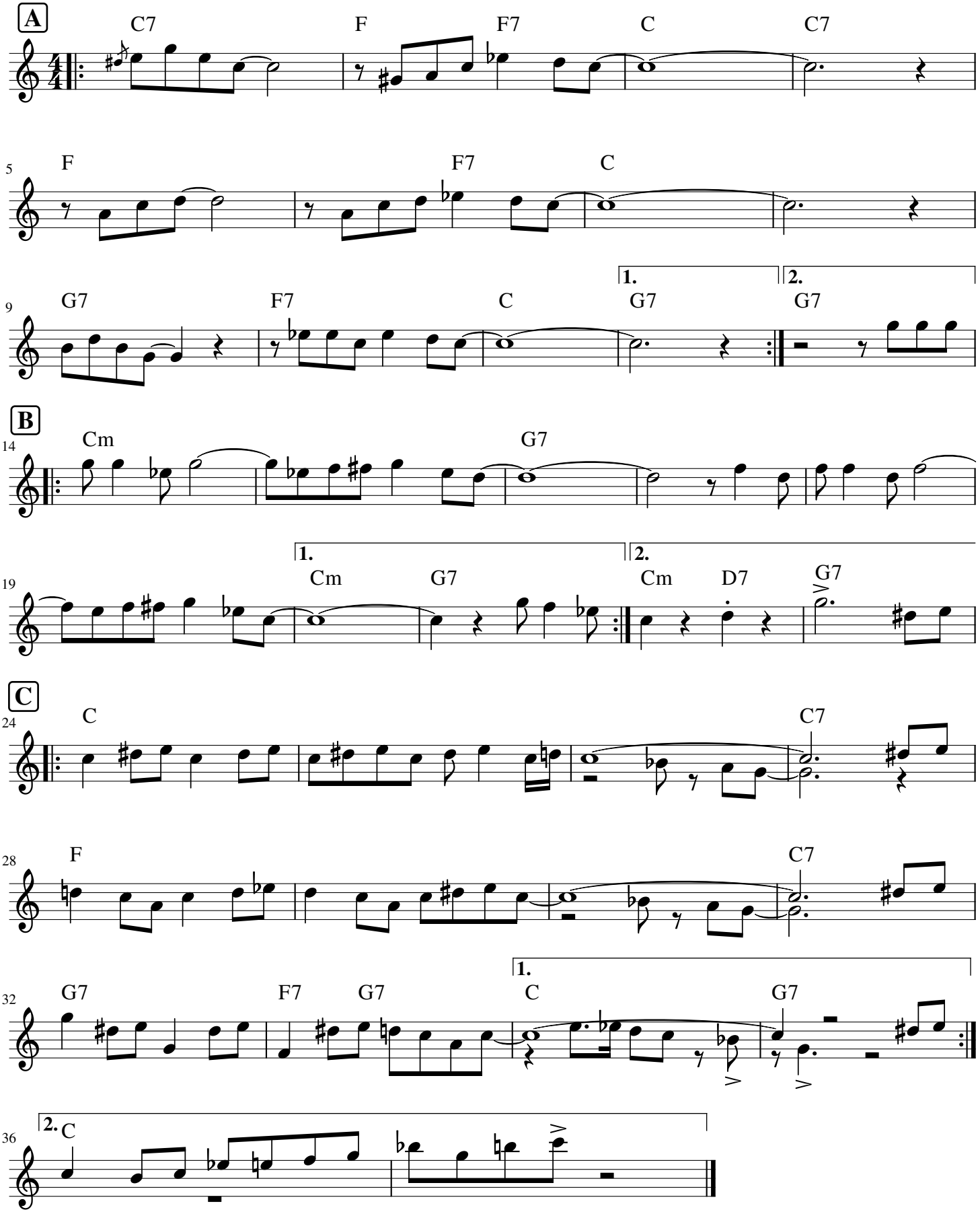
W.C. Handy



Bb

St. Louis Blues

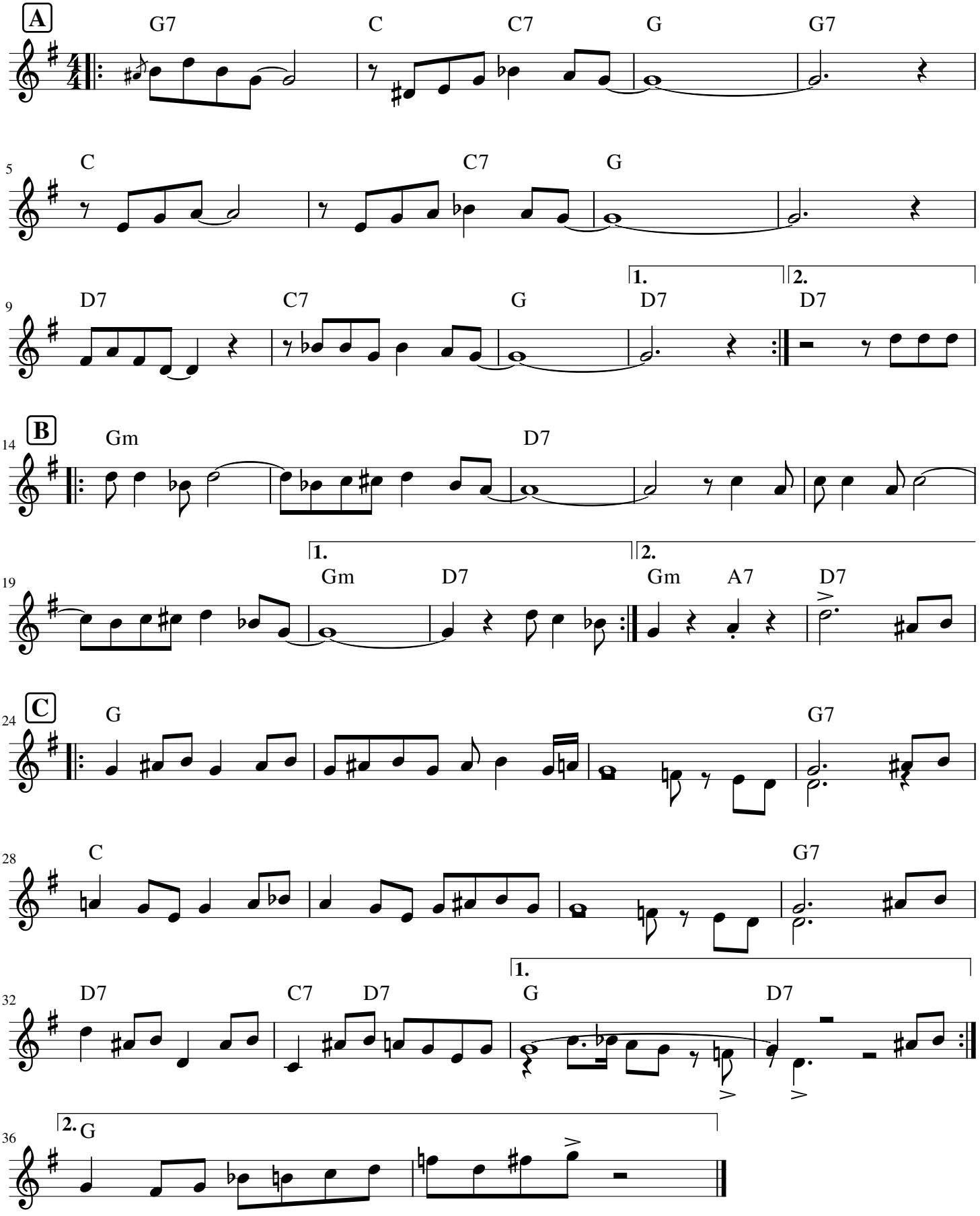
W.C. Handy



Eb

St. Louis Blues

W.C. Handy



St. Louis Blues

A
Slow
Blues

B♭	E♭7	B♭	B♭7
E♭7	E♭7	B♭	B♭
F7	E♭7	B♭	F7

B
Tango

B♭m	B♭m	F7	F7
F7	F7	B♭m	F7
B♭m	B♭m	F7	F7
F7	F7	B♭m C7	F7

C
Medium
Blues

Solos

B♭	B♭	B♭	B♭7
E♭7	E♭7	B♭	B♭
F7	E♭7 F7	B♭	(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.

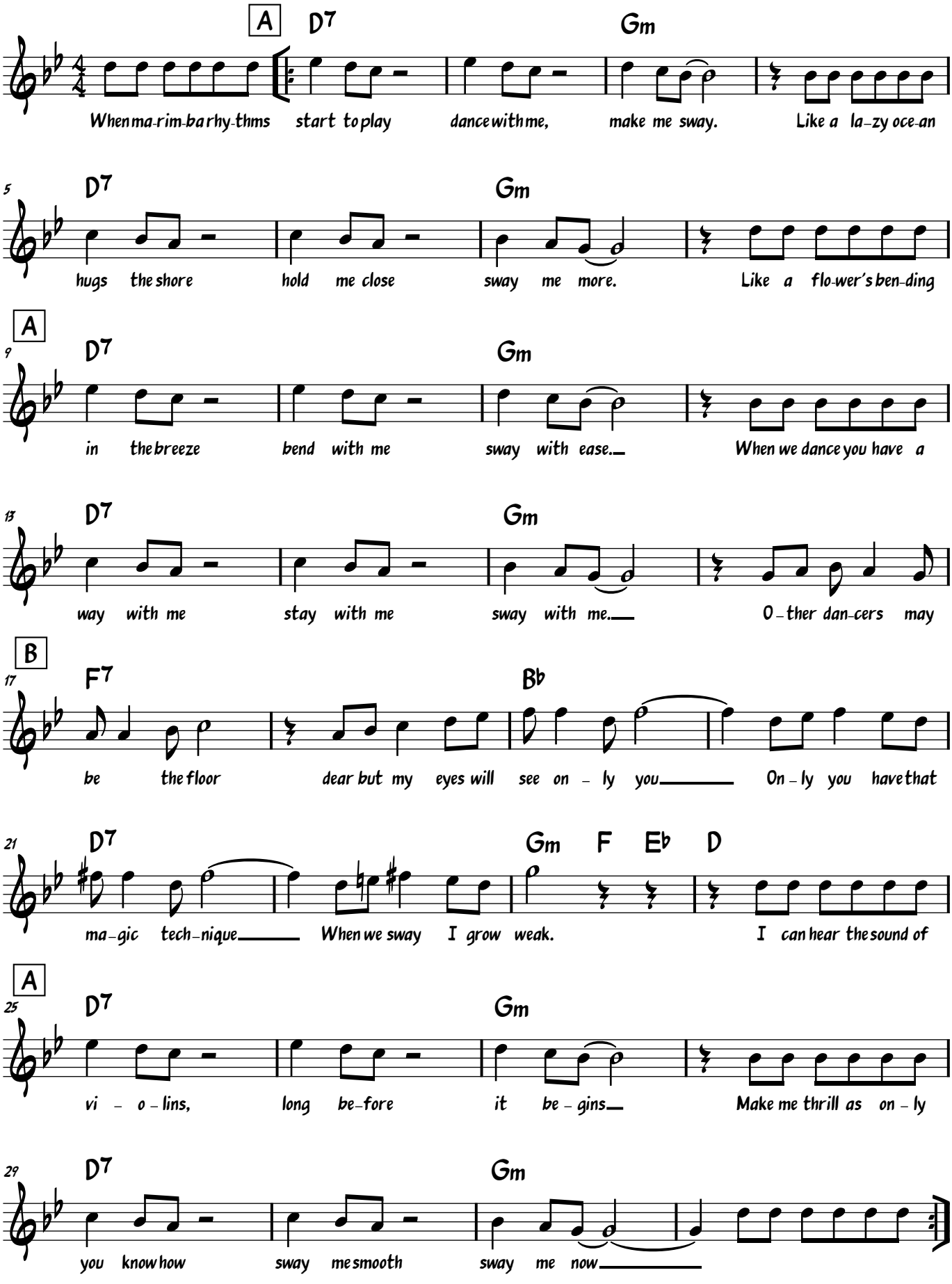
C I've got the Saint Louis Blues, Lordy blue as I can be
'cause that man's got a heart like a rock cast in the sea
Or else he wouldn't have gone so far from me

C

Sway (Quién será)

1954

Norman Gimbel

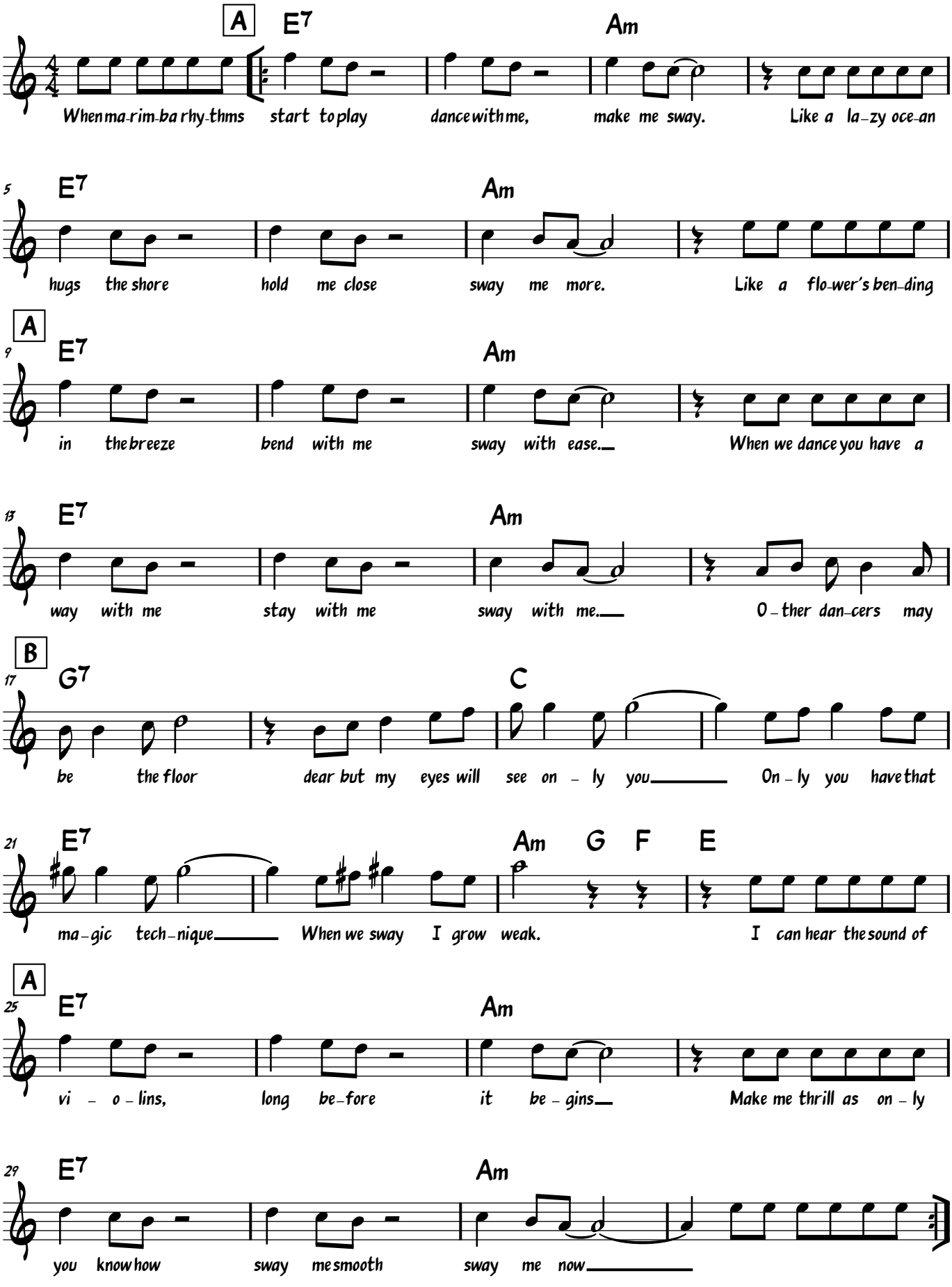


Bb

Sway (Quién será)

1954

Norman Gimbel

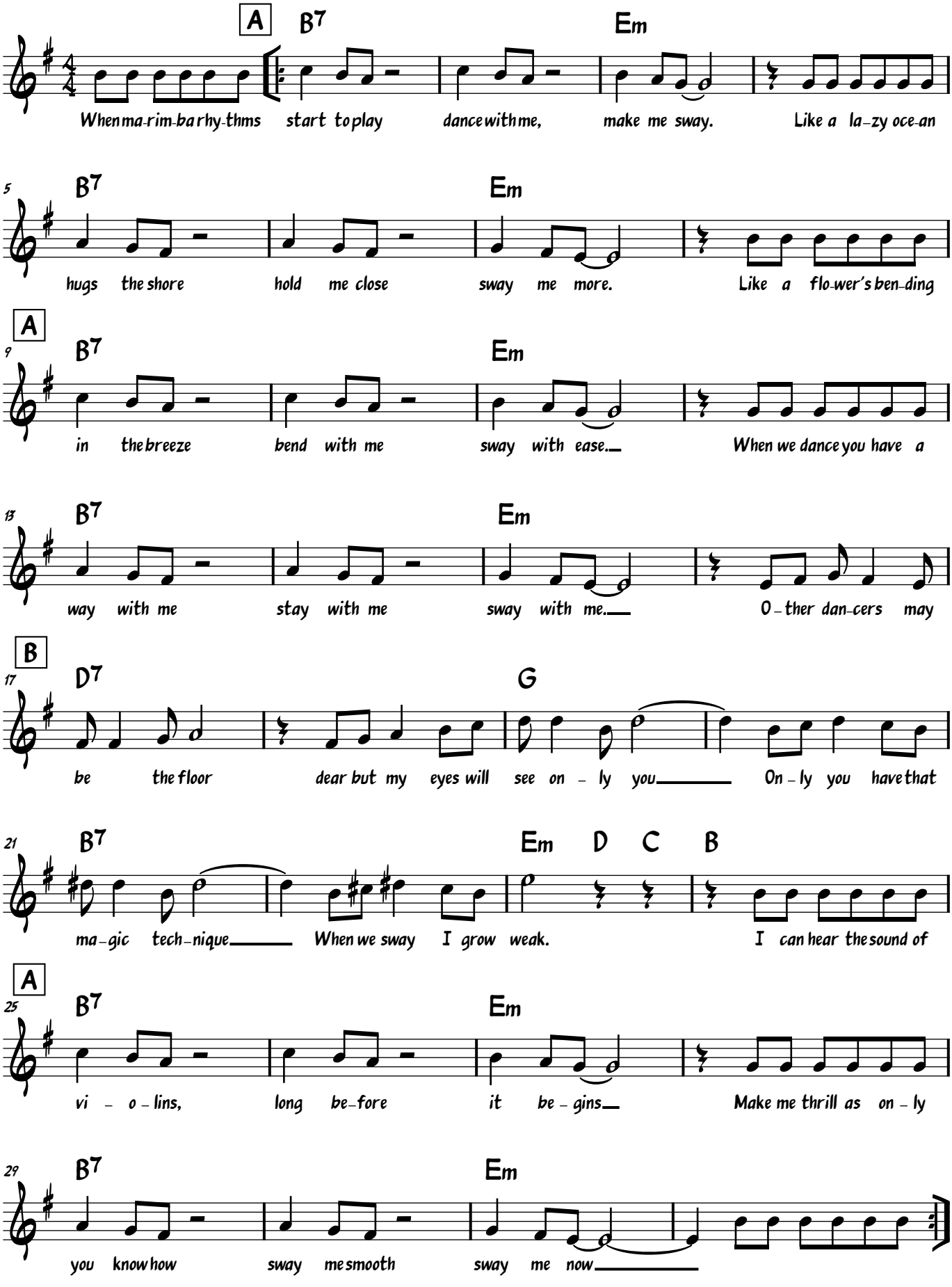


E♭

Sway (Quién será)

1954

Norman Gimbel



Sway

A

D7	D7	Gm	Gm
D7	D7	Gm	Gm

A

D7	D7	Gm	Gm
D7	D7	Gm	Gm

B

F7	F7	Bb	Bb
D7	D7	Gm F Eb	D

A

D7	D7	Gm	Gm
D7	D7	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

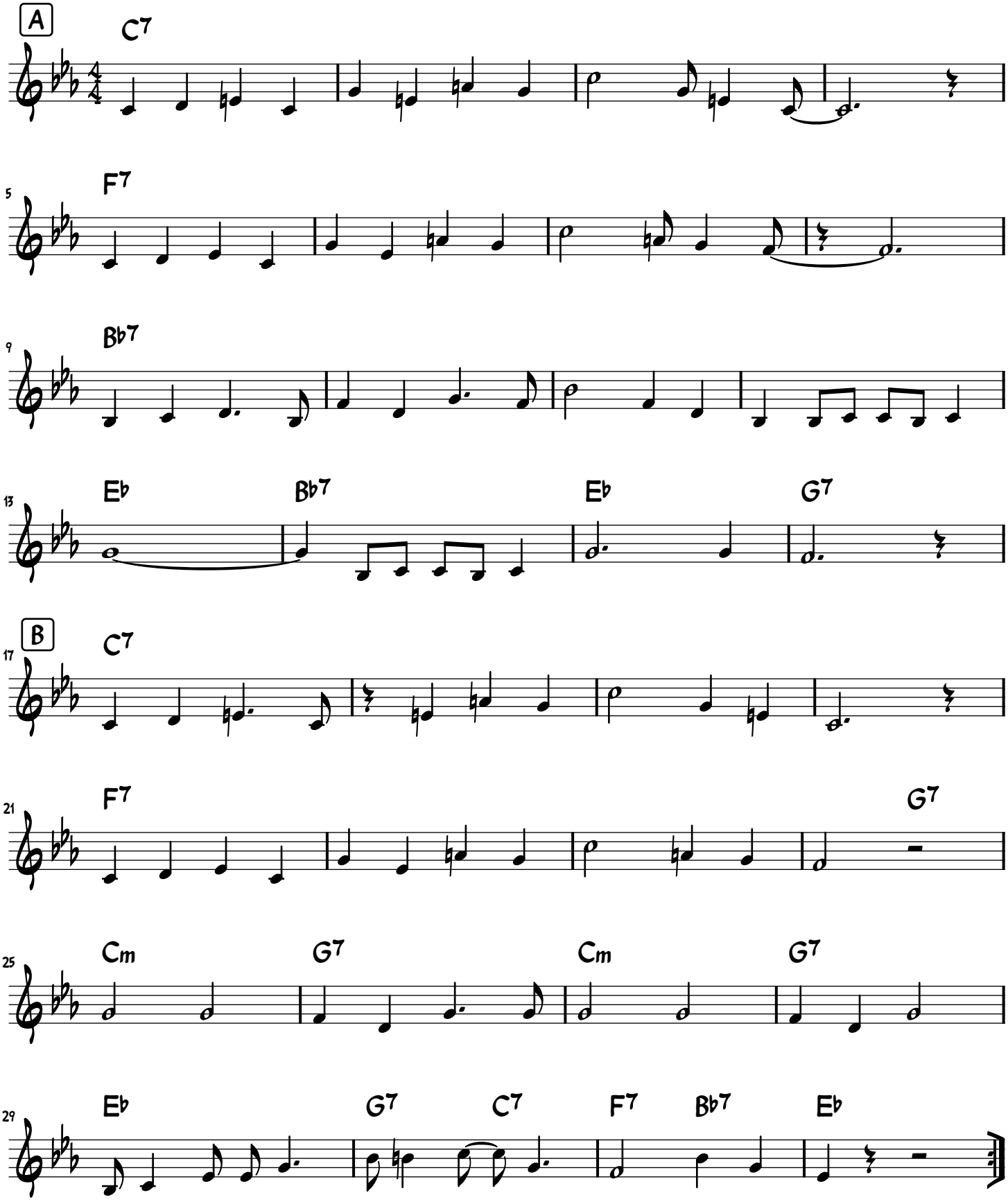
I can hear the sounds of violins
Long before it begins
Make me thrill as only you know how
Sway me smooth, sway me now

C

Sweet Georgia Brown

Ben Bernie, Maceo Pinkard 1925

♩ = 180

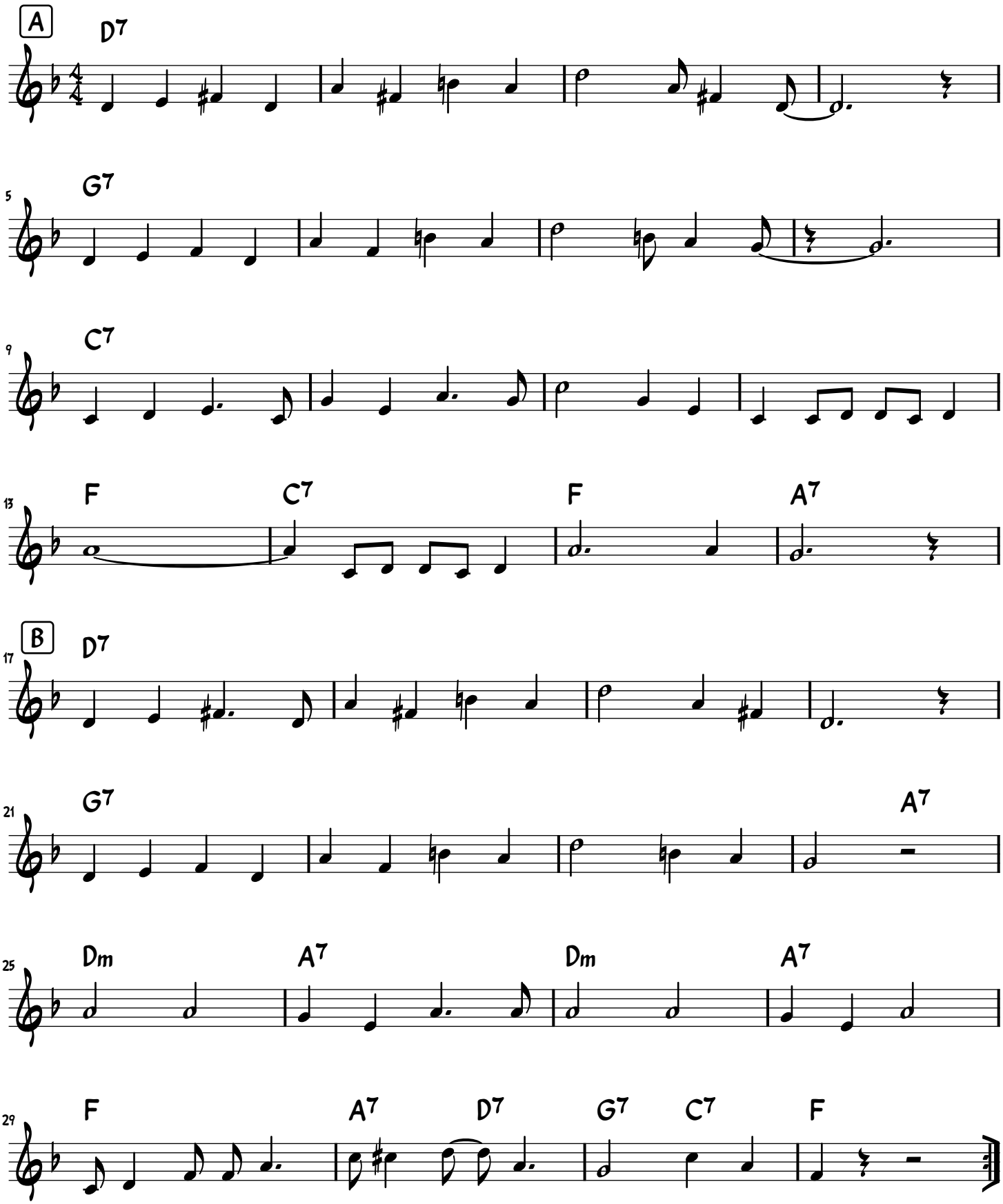


Bb

Sweet Georgia Brown

Ben Bernie, Maceo Pinkard 1925

♩ = 180

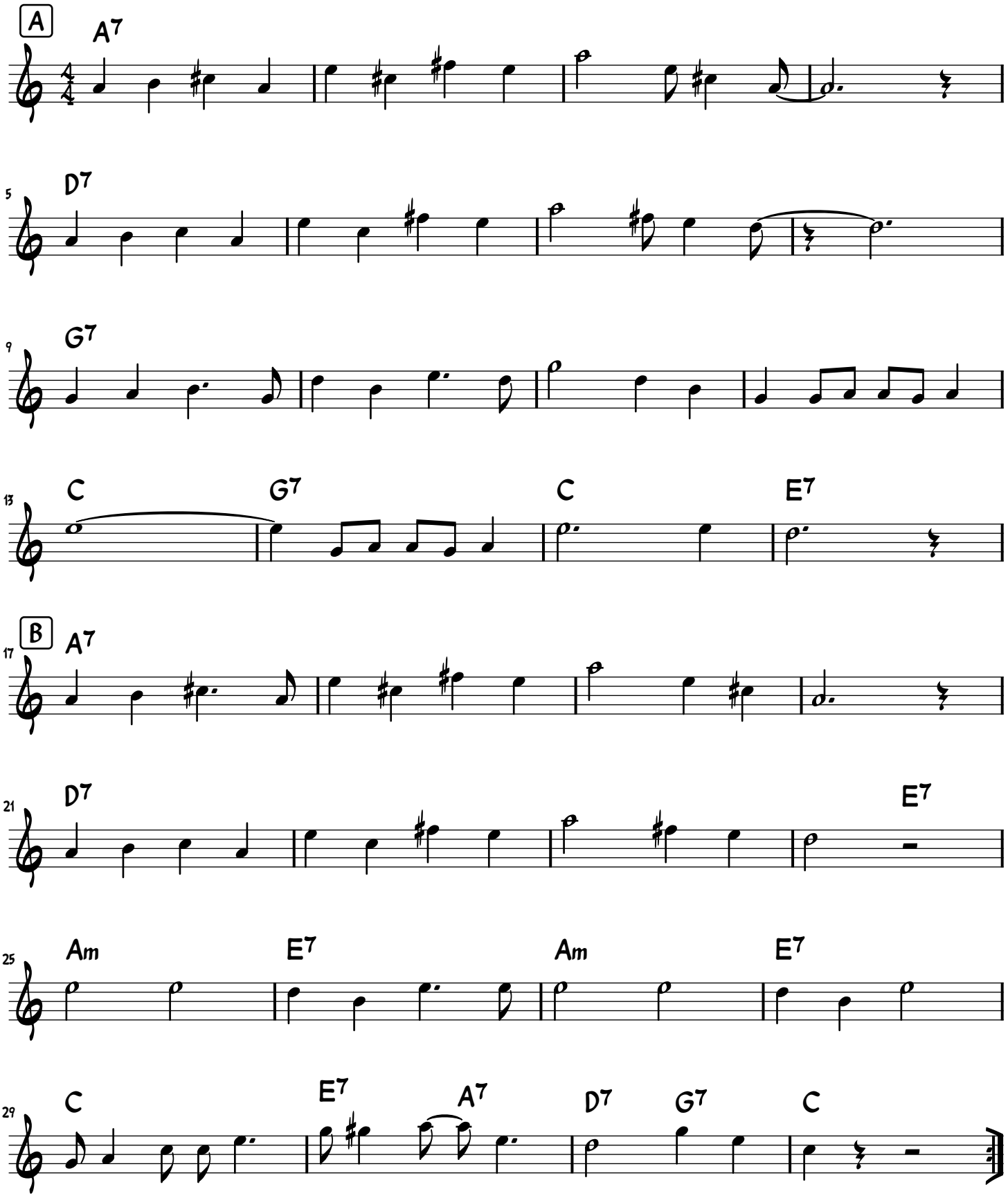


Eb

Sweet Georgia Brown

Ben Bernie, Maceo Pinkard 1925

♩ = 180



Sweet Georgia Brown

Ben Bernie, Maceo Pinkard 1925

A

C7	C7	C7	C7
F7	F7	F7	F7
Bb7	Bb7	Bb7	Bb7
Eb	Bb7	Eb	G7

B

C7	C7	C7	C7
F7	F7	F7	F7 G7
Cm	G7	Cm	G7
Eb	G7 C7	F7 Bb7	Eb

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!

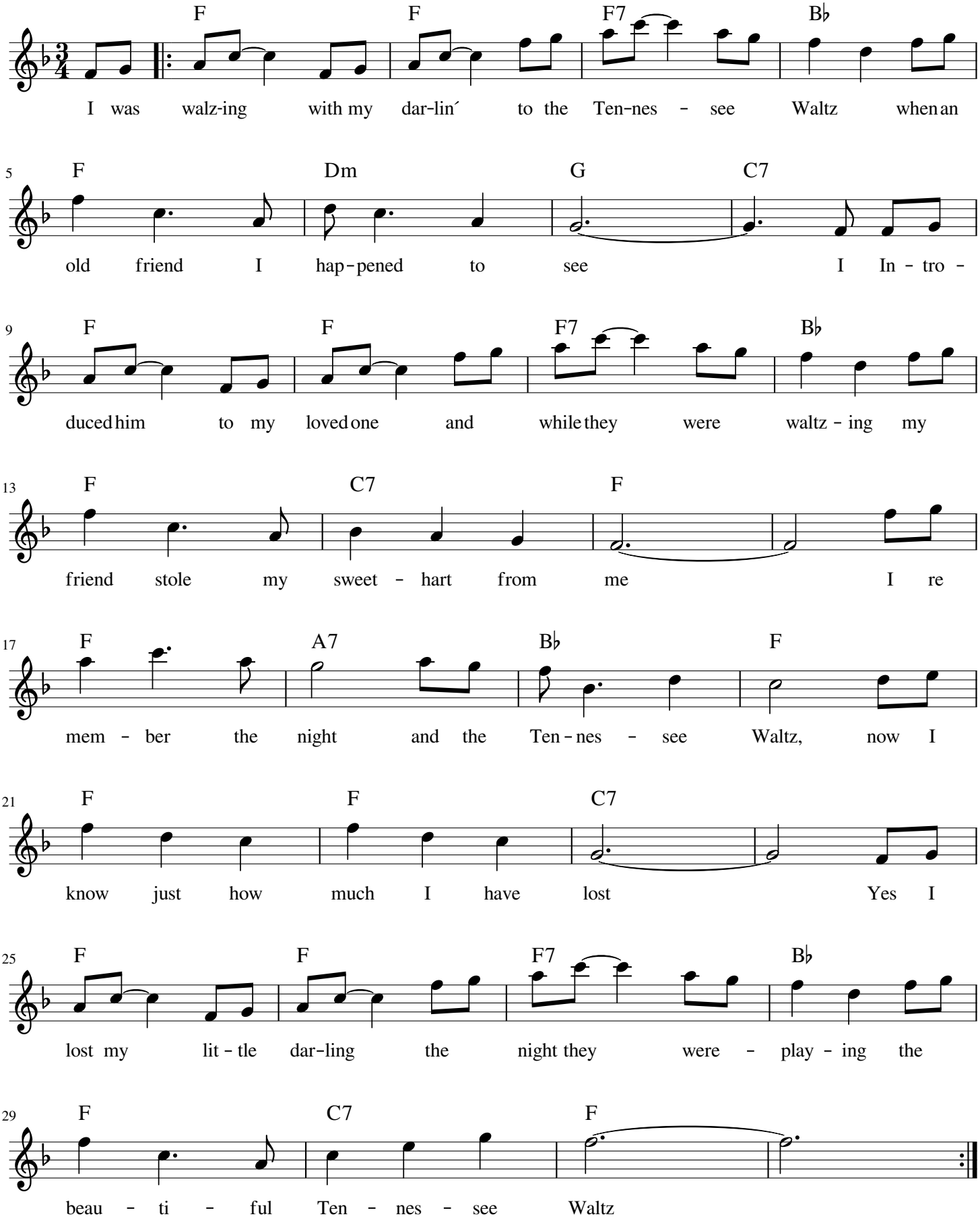
Example:
https://oso-berlin.de/Harlem_Globetrotters_Sweet_Georgia_Brown.mp3

C

Tennessee Waltz

Pee Wee King

Redd Stewart

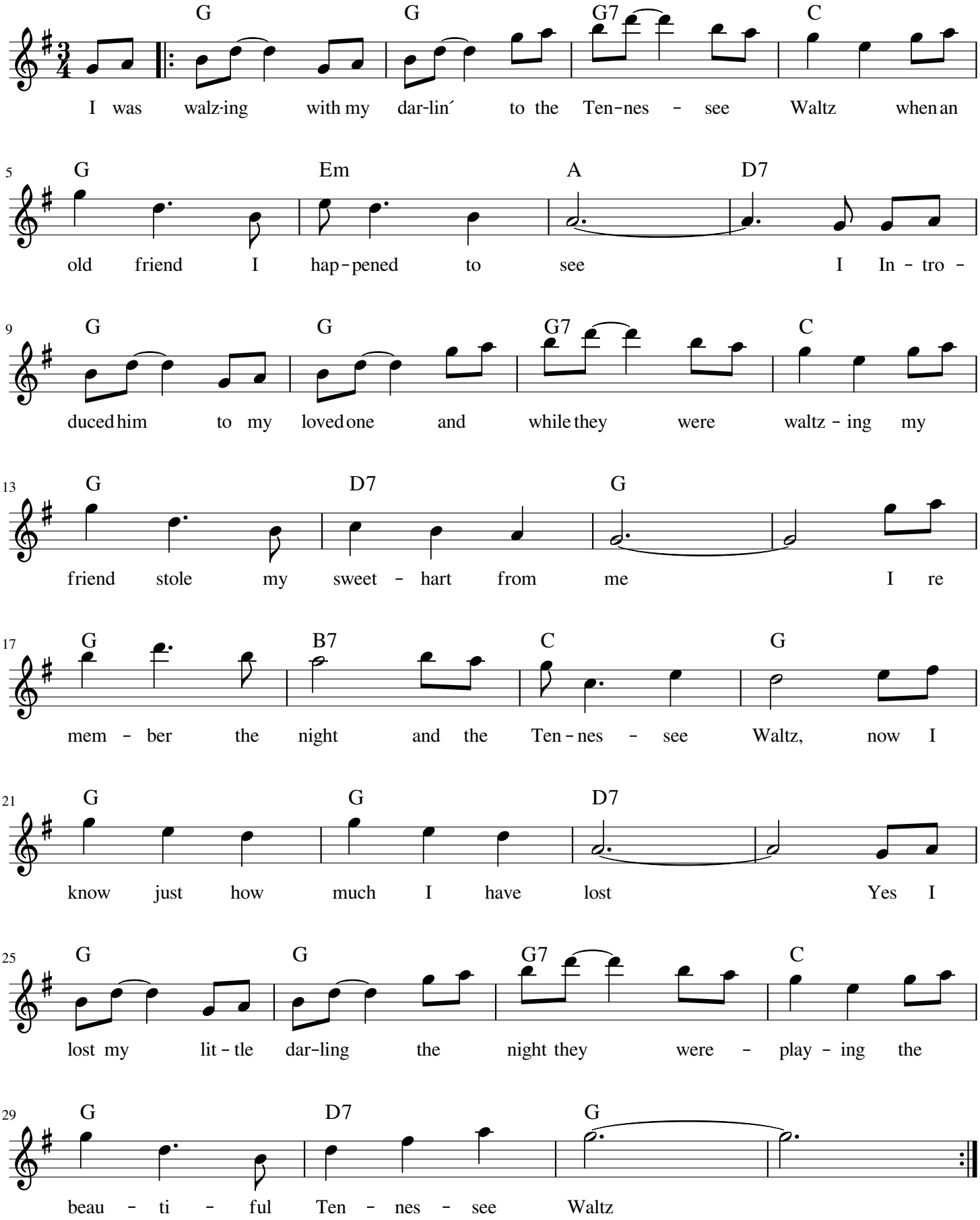


Bb

Tennessee Waltz

Pee Wee King

Redd Stewart

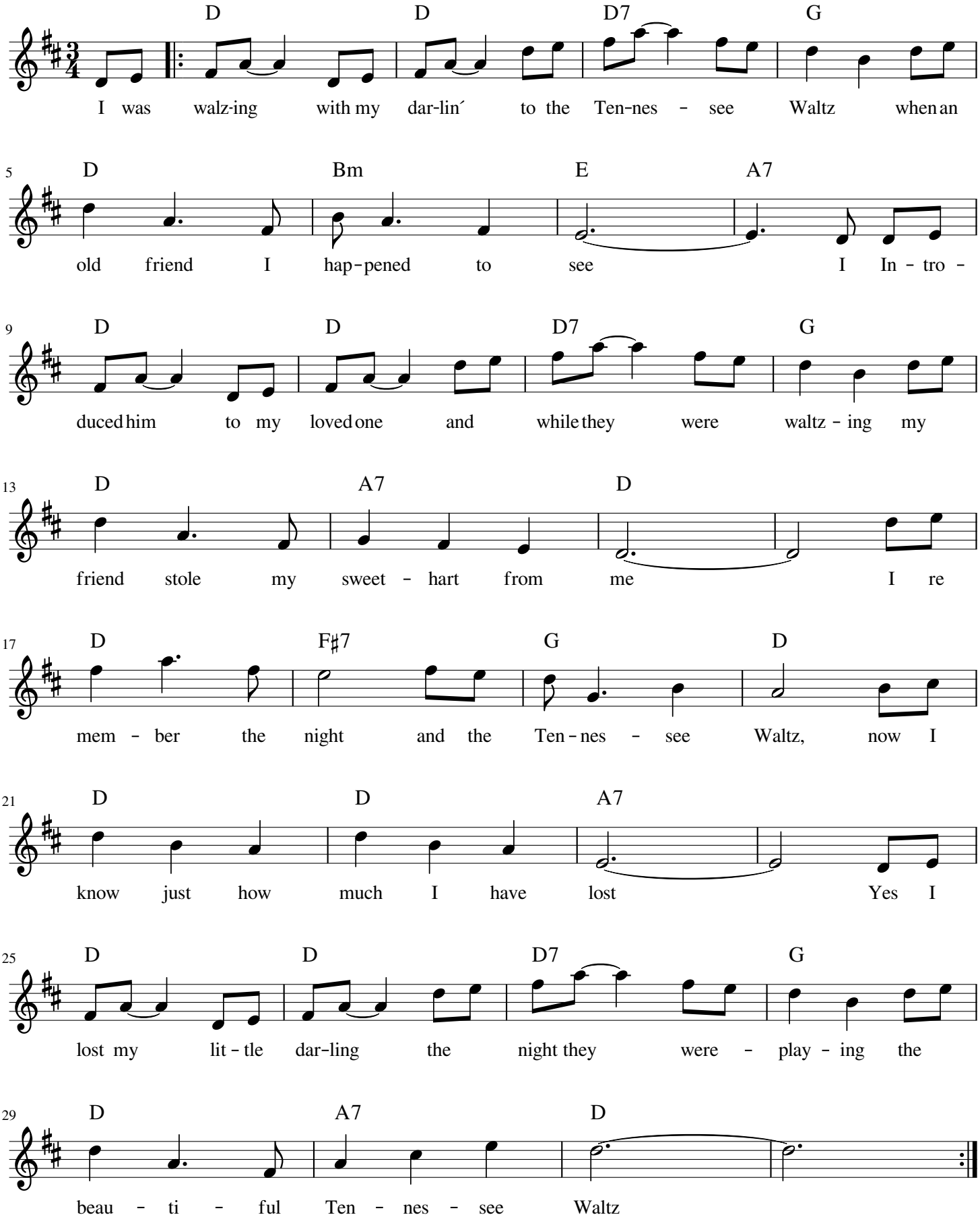


Eb

Tennessee Waltz

Pee Wee King

Redd Stewart



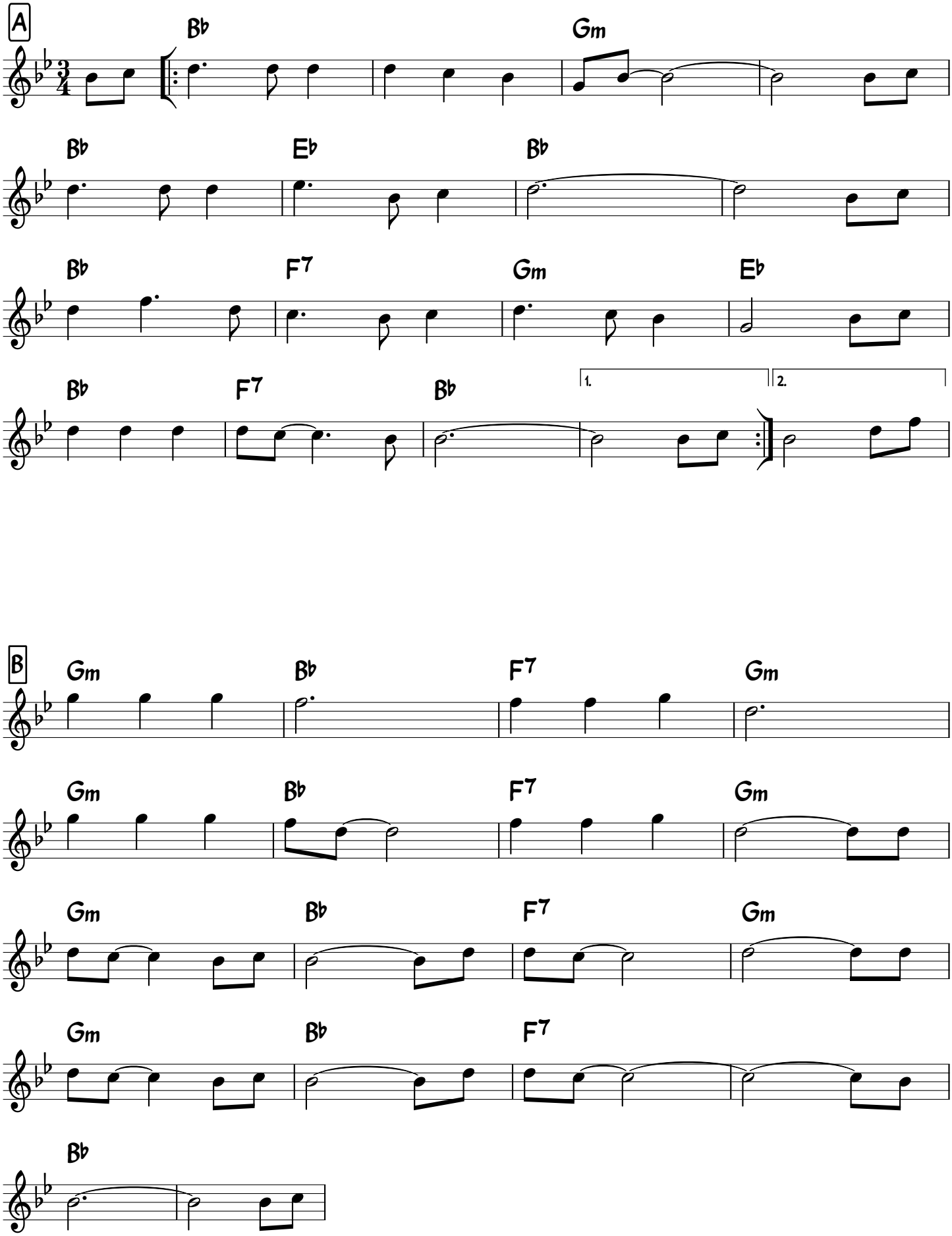
Tennessee Waltz

A	F	F	F^7	Bb
	F	Dm	G	C
A'	F	F	F^7	Bb
	F	C	F	F
B	F	A^7	Bb	F
	F	F	C	C
A'	F	F	F^7	Bb
	F	C	F	F

C

Tomorrow

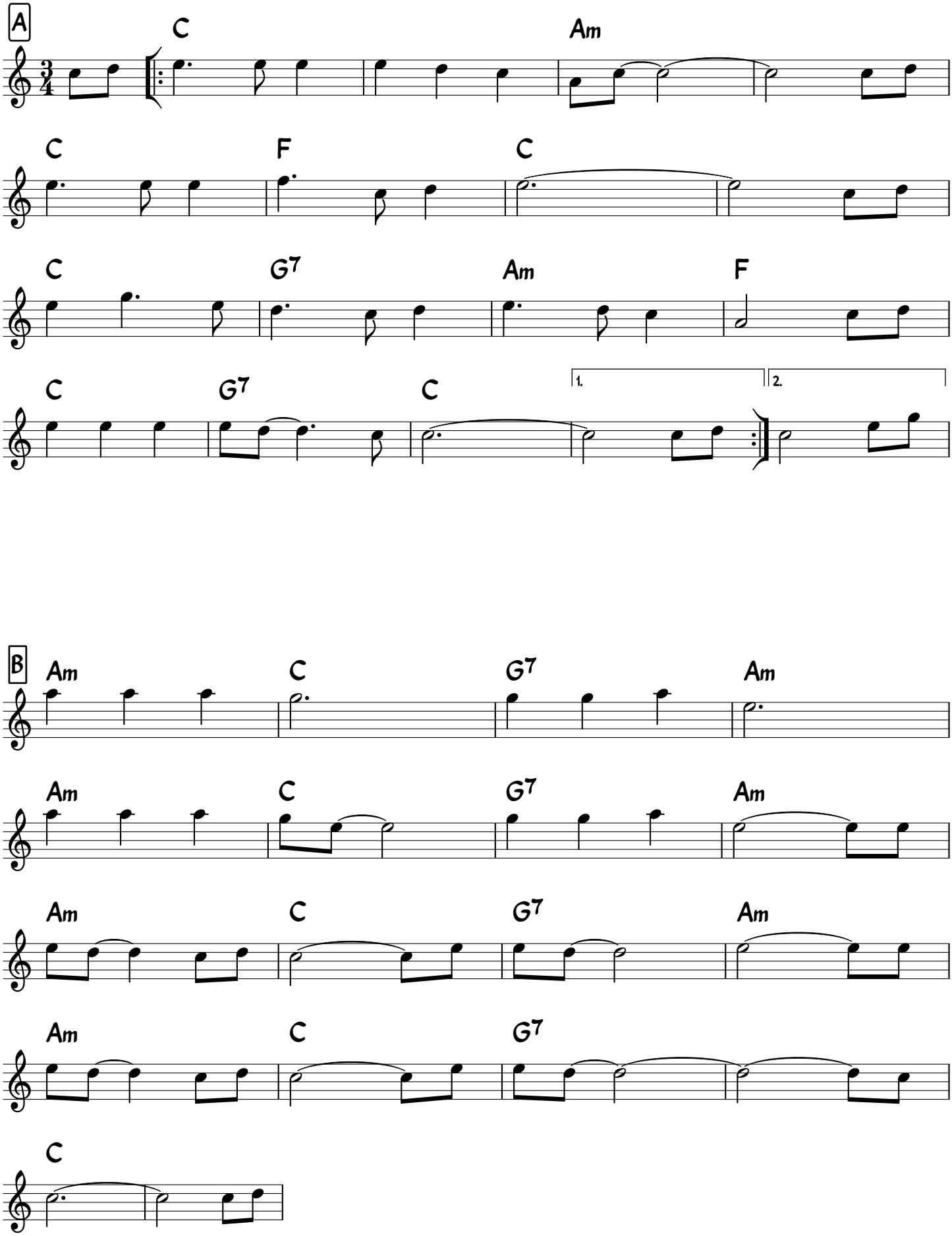
Resonant Rogues



Bb

Tomorrow

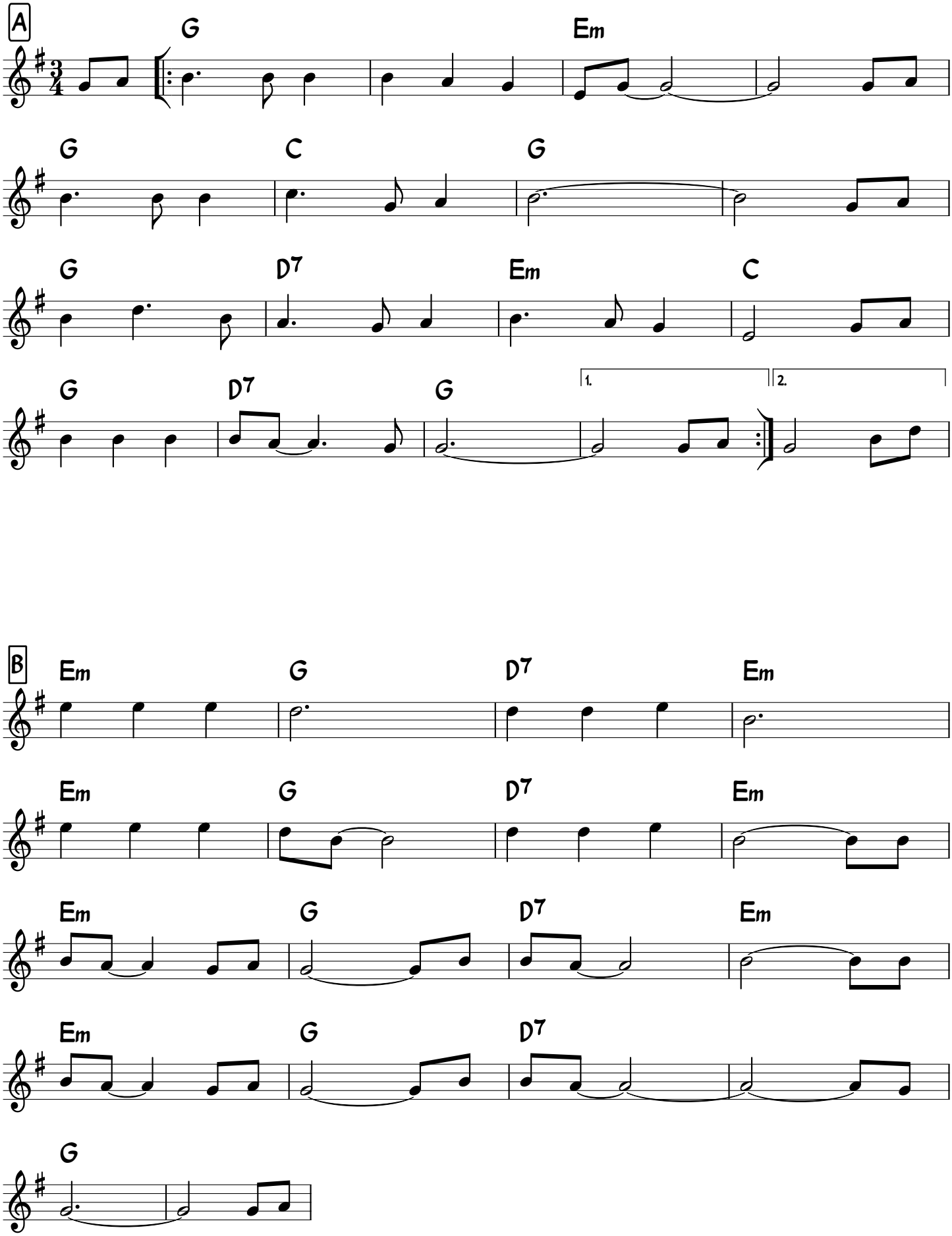
Resonant Rogues



Eb

Tomorrow

Resonant Rogues



Tomorrow

A

B♭	B♭	Gm	Gm
B♭	E♭	B♭	B♭
B♭	F7	Gm	E♭
B♭	F7	B♭	B♭

B

Gm	B♭	F7	Gm
Gm	B♭	F7	Gm
Gm	B♭	F7	Gm
Gm	B♭	F7	F7
B♭	B♭		

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 ...

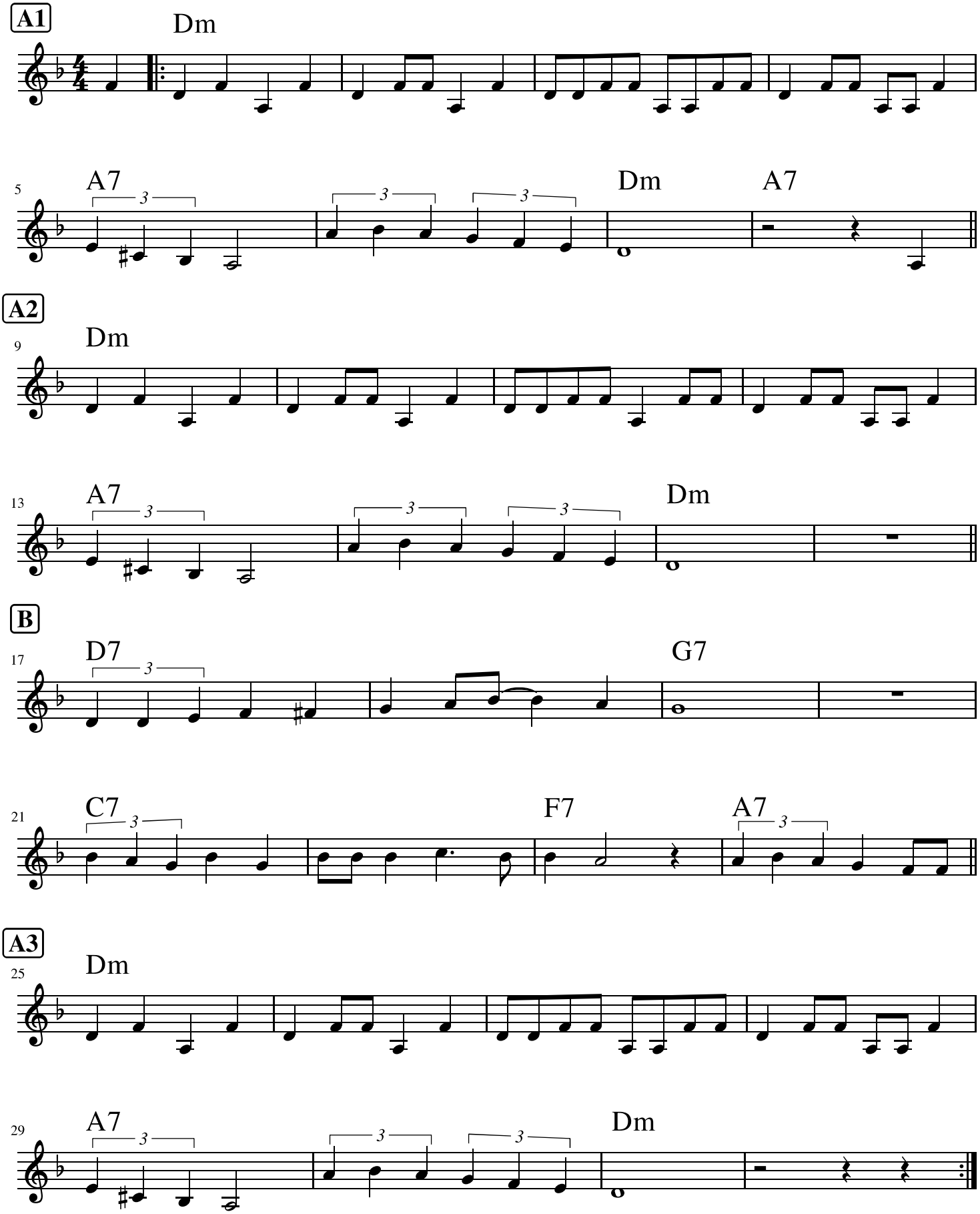
A 4
So come share of my bounty
my darlin'
Oh I'll share what I've got
with you dear
Oh but here's my advice,
and I won't ask you twice,
If you want me, come get me, I'm here

B
And its not quite a need ...

WHEN I GET LOW I GET HIGH

for c instrumens in Dm

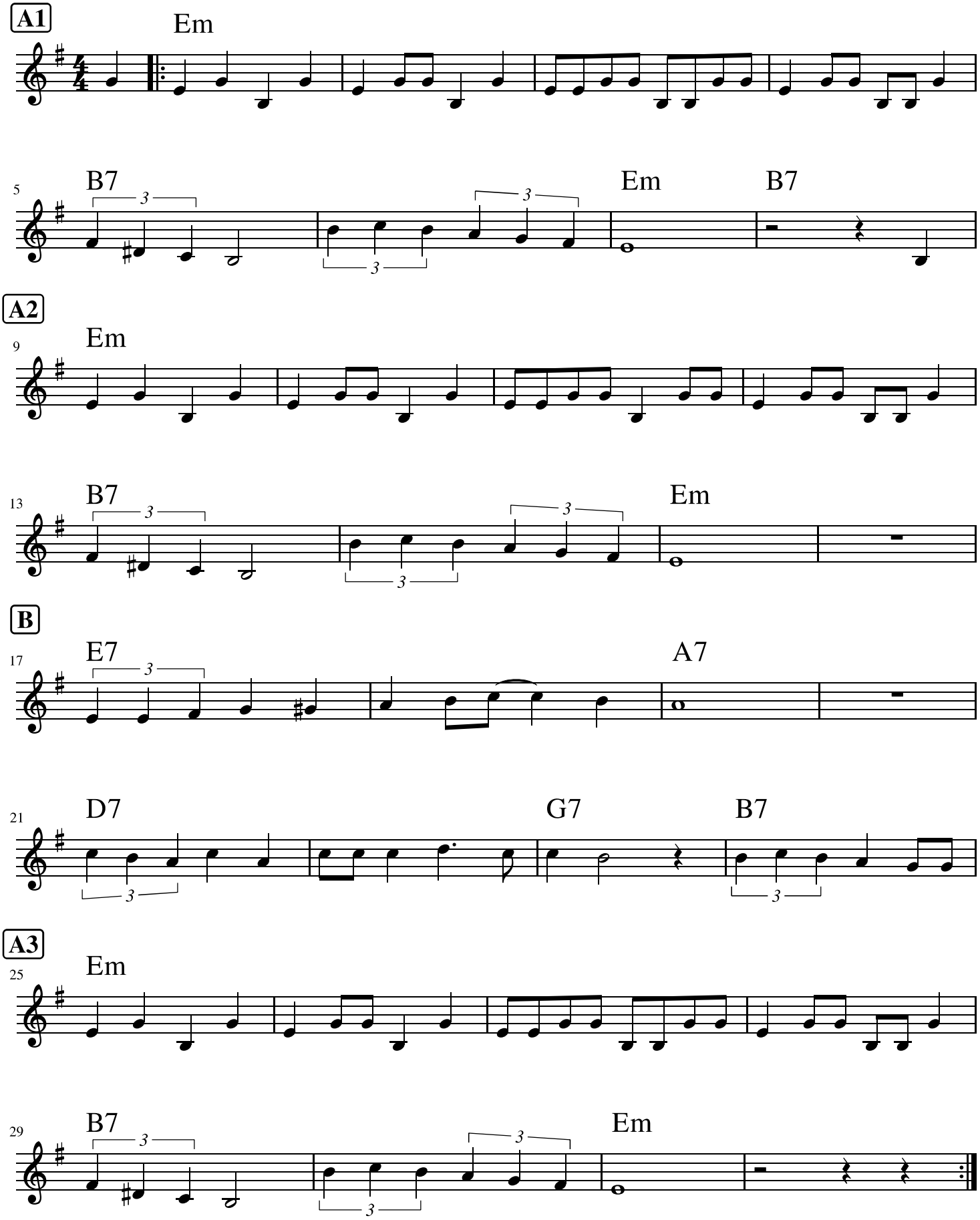
music & lyrics by Marion Sunshine



WHEN I GET LOW I GET HIGH

for Bb instruments in Dm

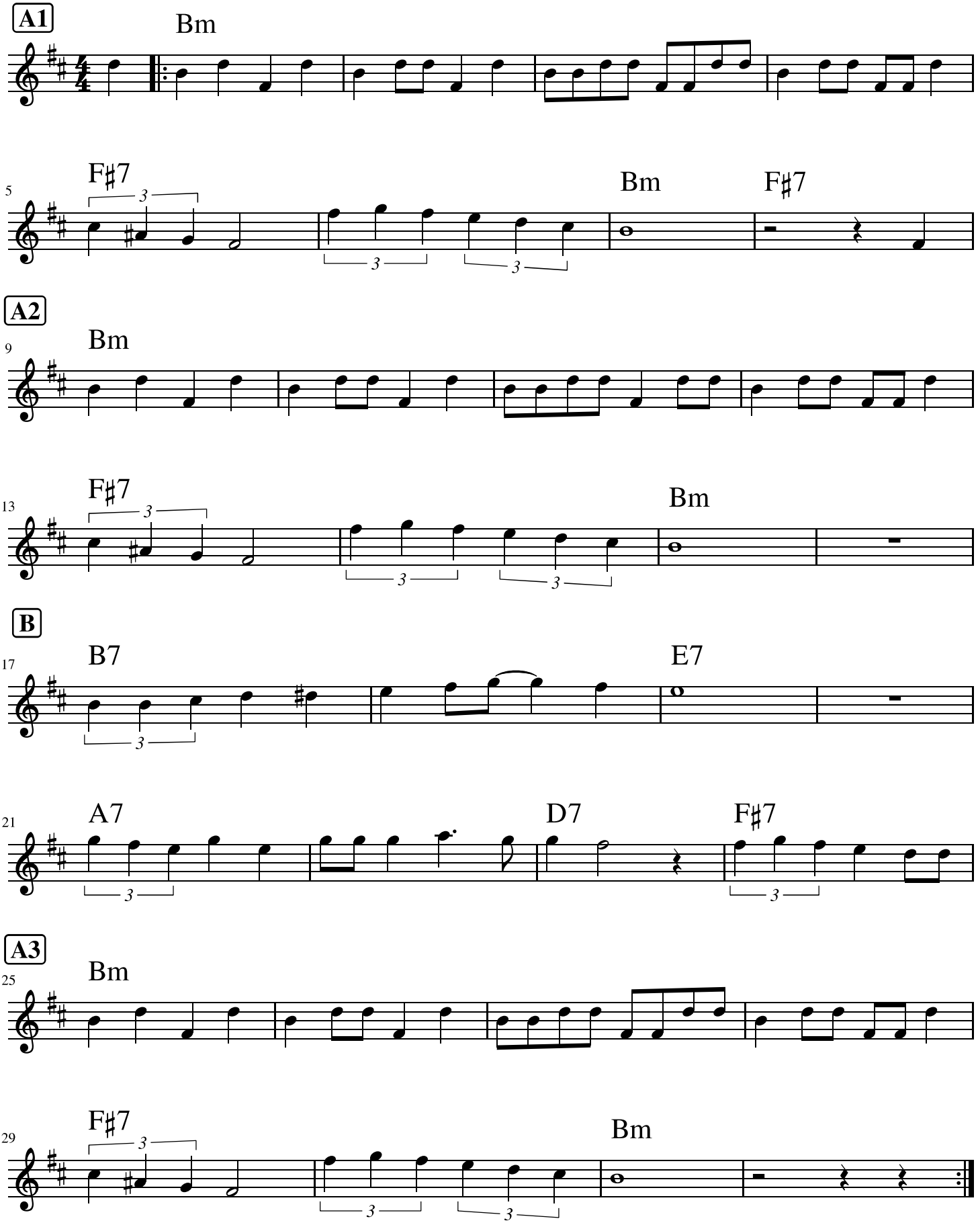
music & lyrics by Marion Sunshine



WHEN I GET LOW I GET HIGH

1936

music & lyrics by Marion Sunshine



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
$B\flat$	$B\flat$	A^7	A^7

A

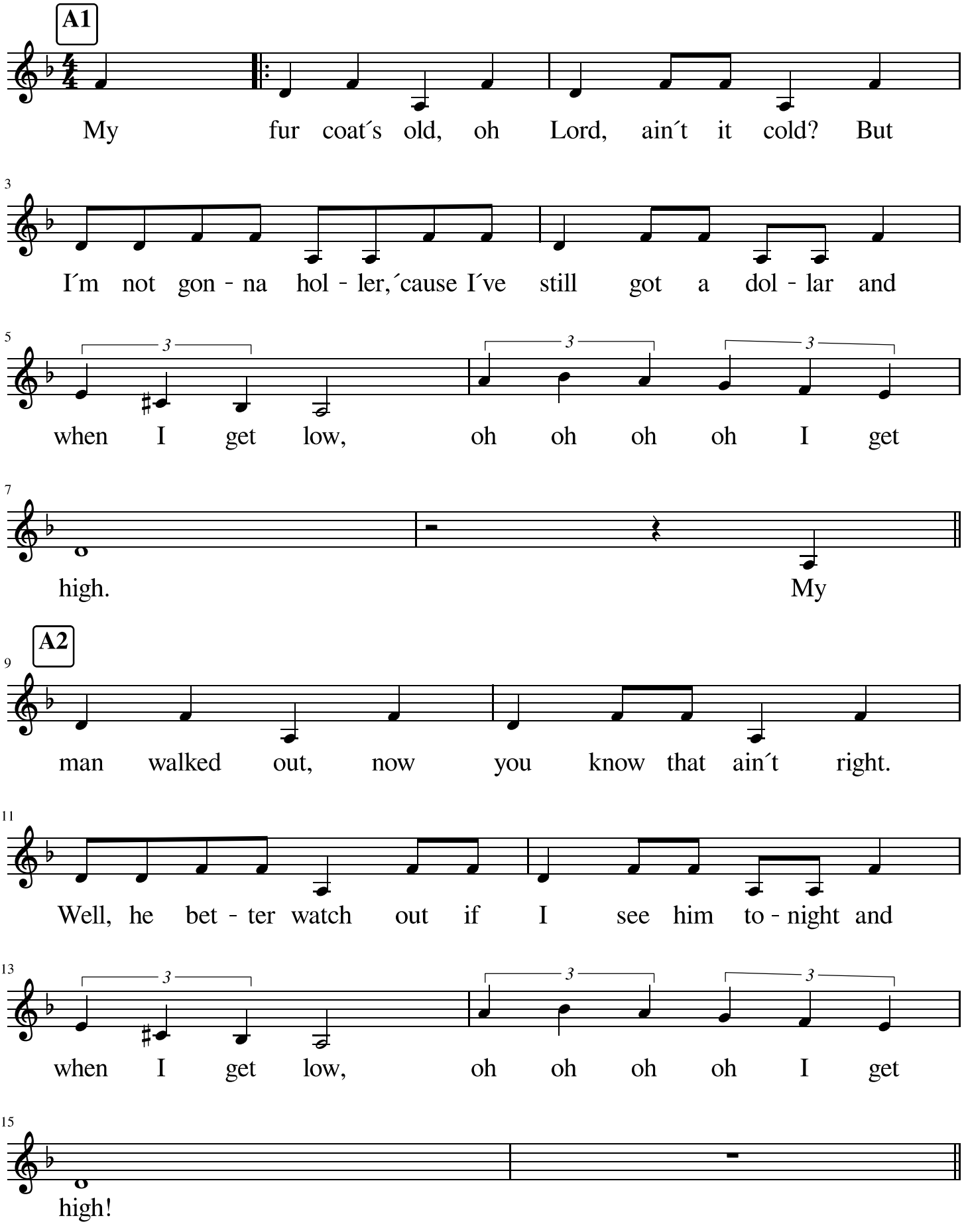
Dm	Dm	Dm	Dm
A^7	A^7	Dm	(A^7)

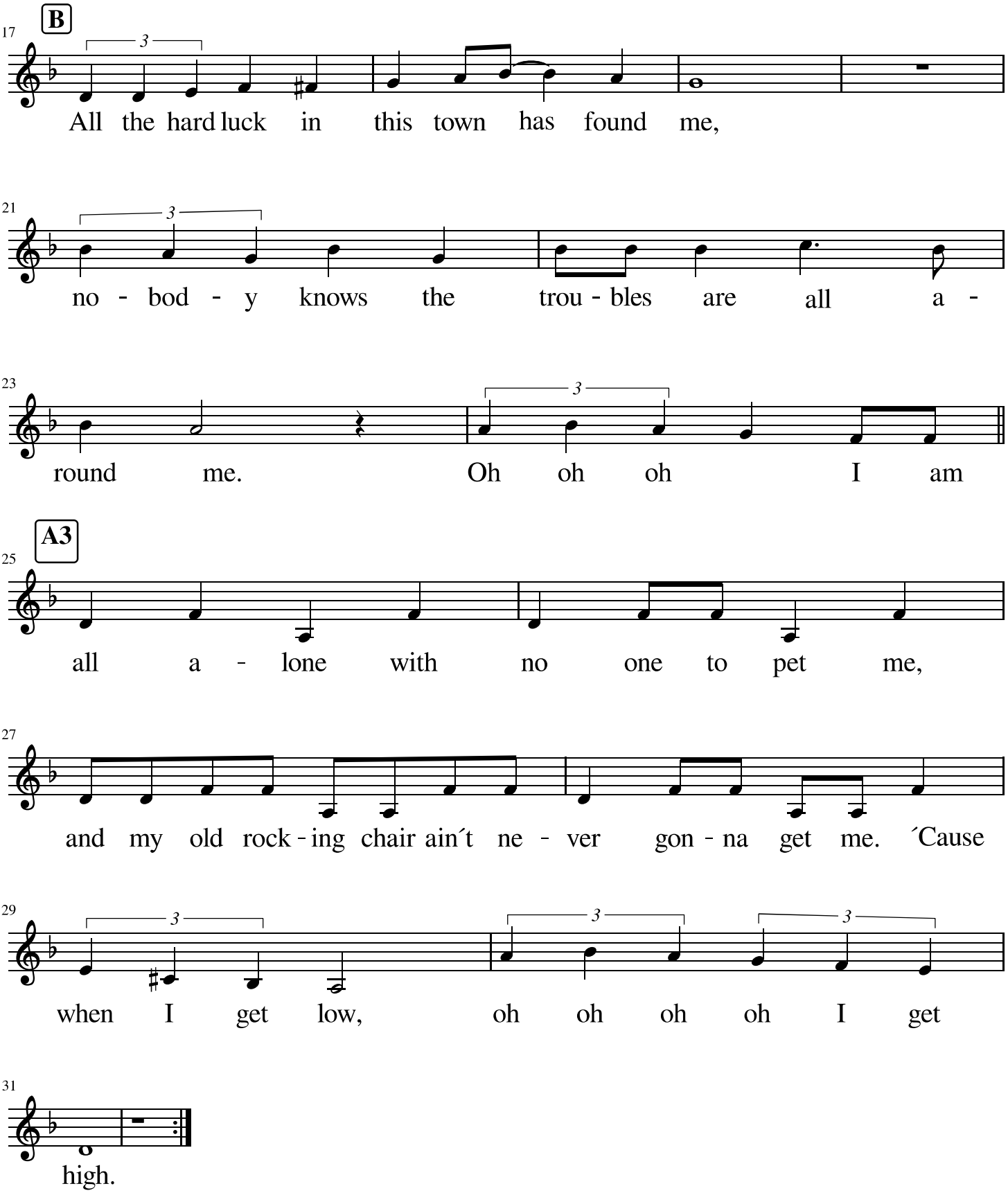
C vocals

WHEN I GET LOW, I GET HIGH

1936

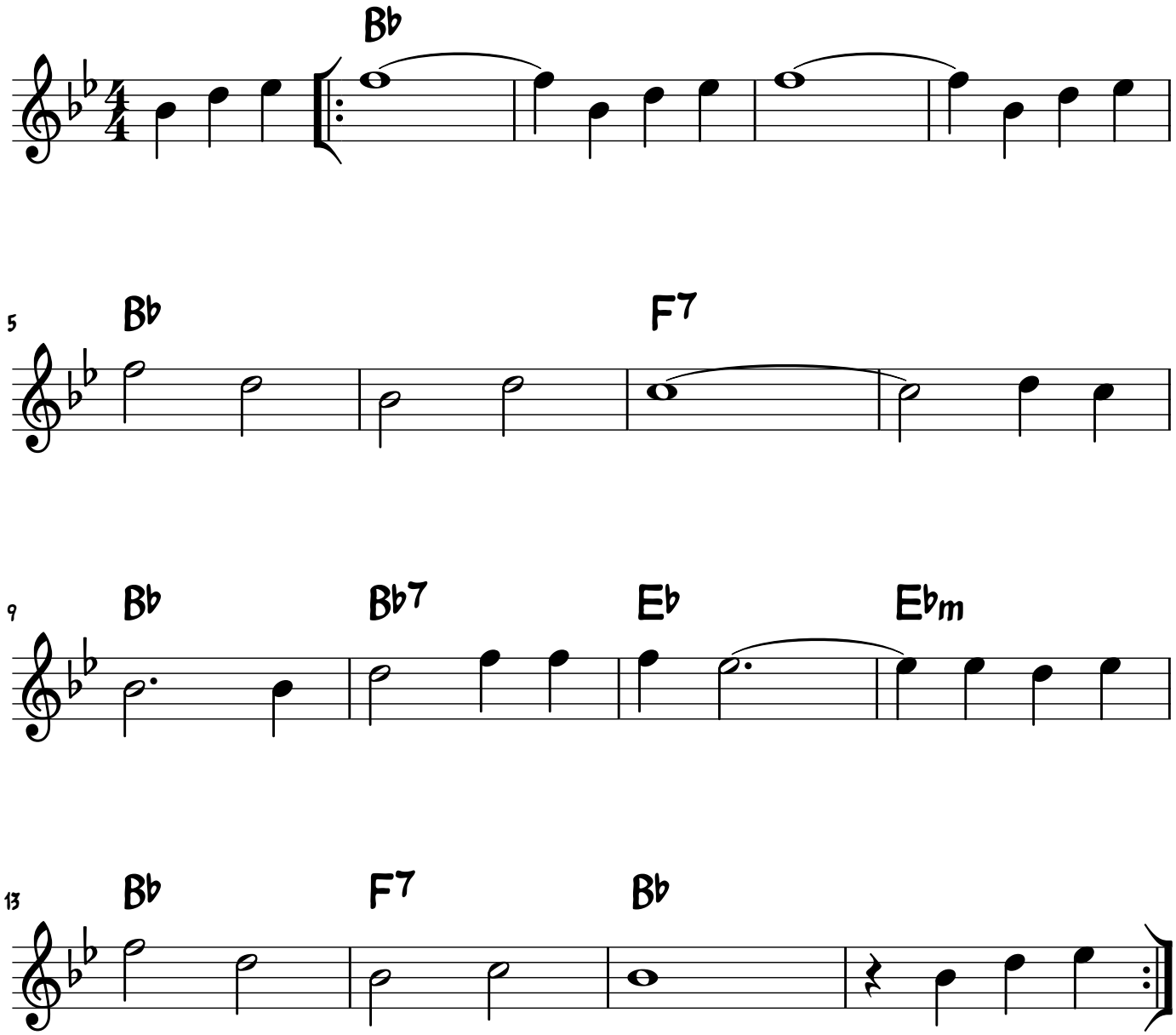
music & lyrics by Marion Sunshine




B
17
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
A3
25
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.

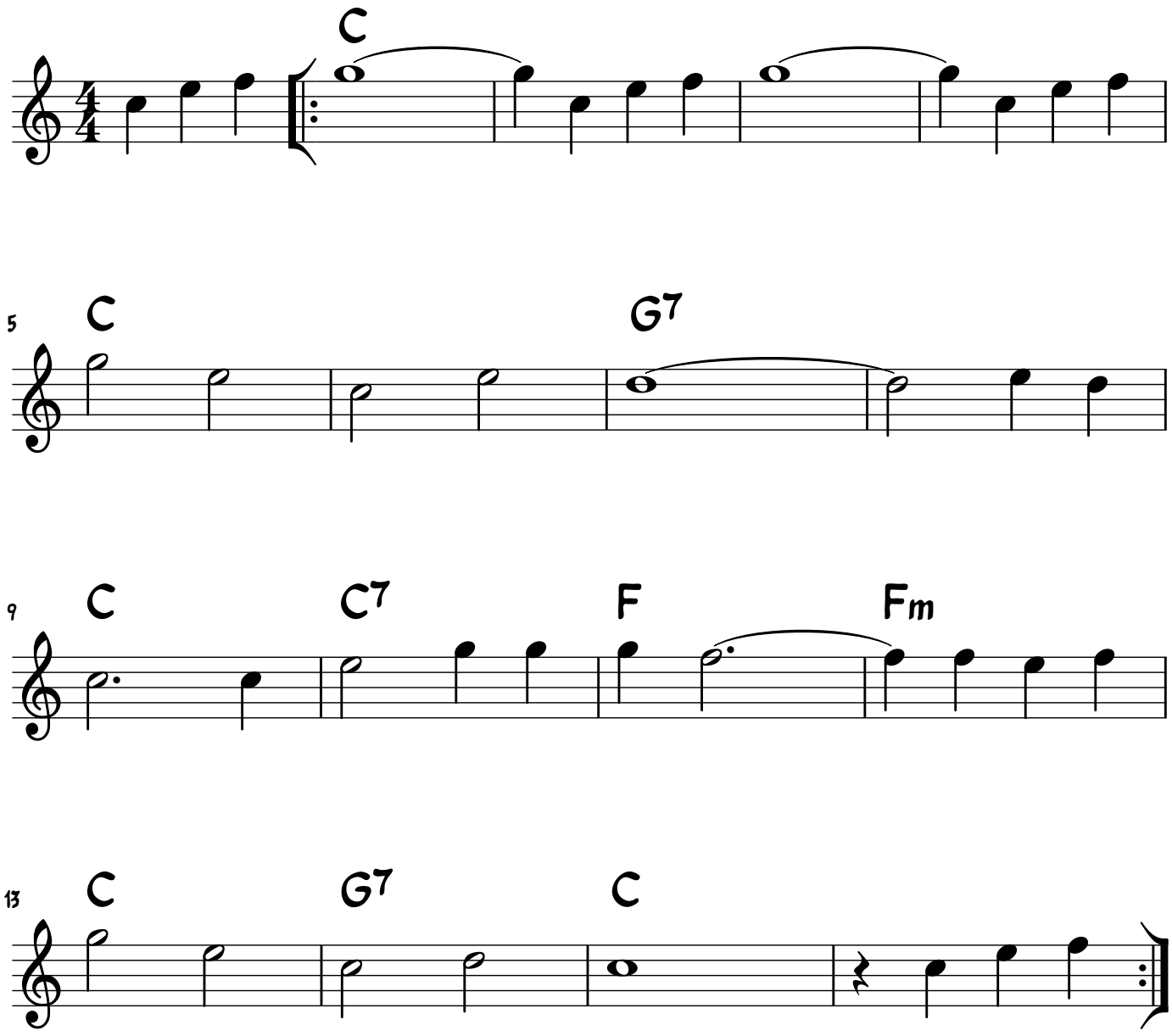
C

When The Saints Go Marching In



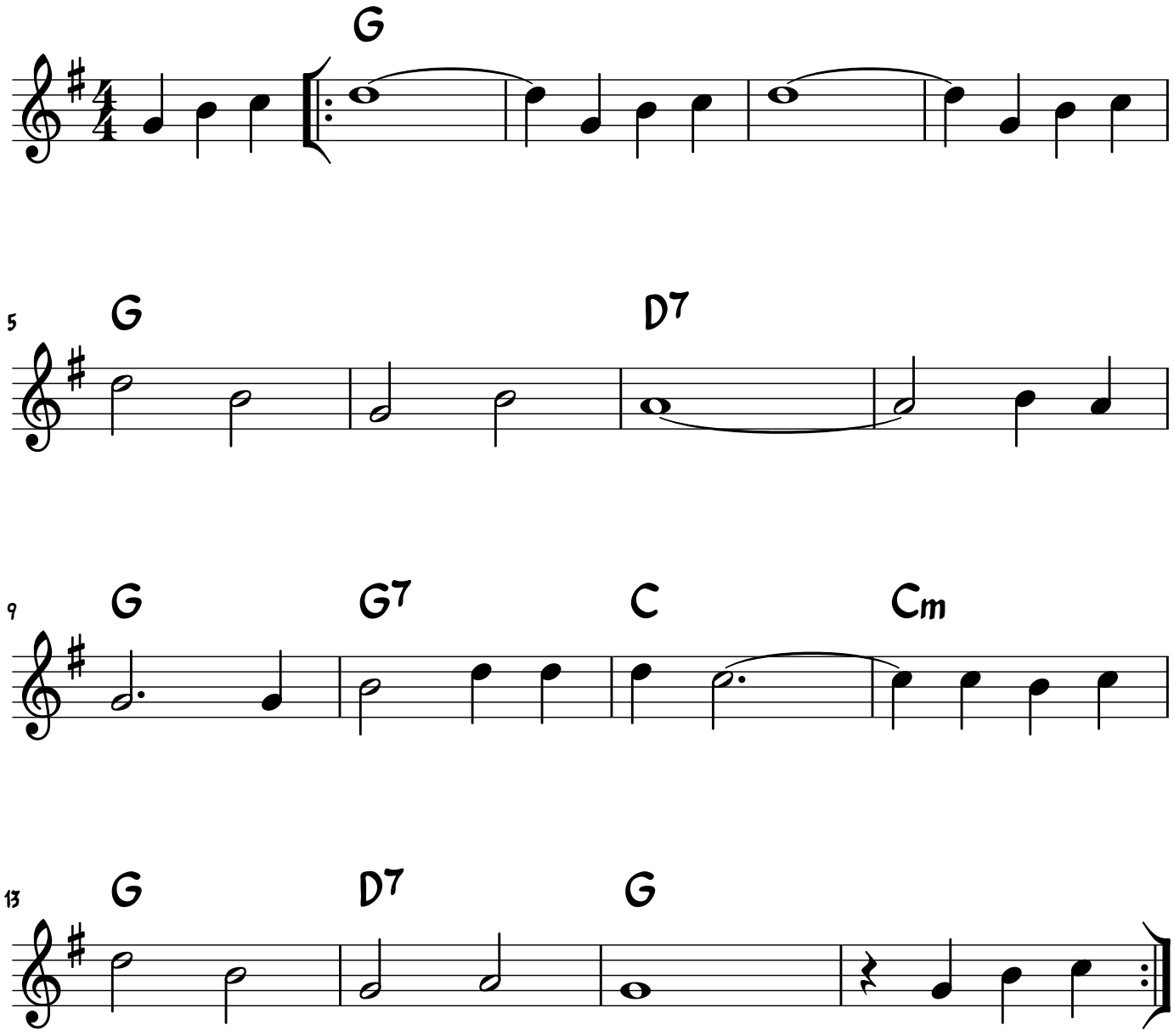
Bb

When The Saints Go Marching In



Eb

When The Saints Go Marching In



When The Saints

Bb	Bb	Bb	Bb
Bb	Bb	F^7	F^7
Bb	Bb^7	Eb	Ebm
Bb	F^7	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

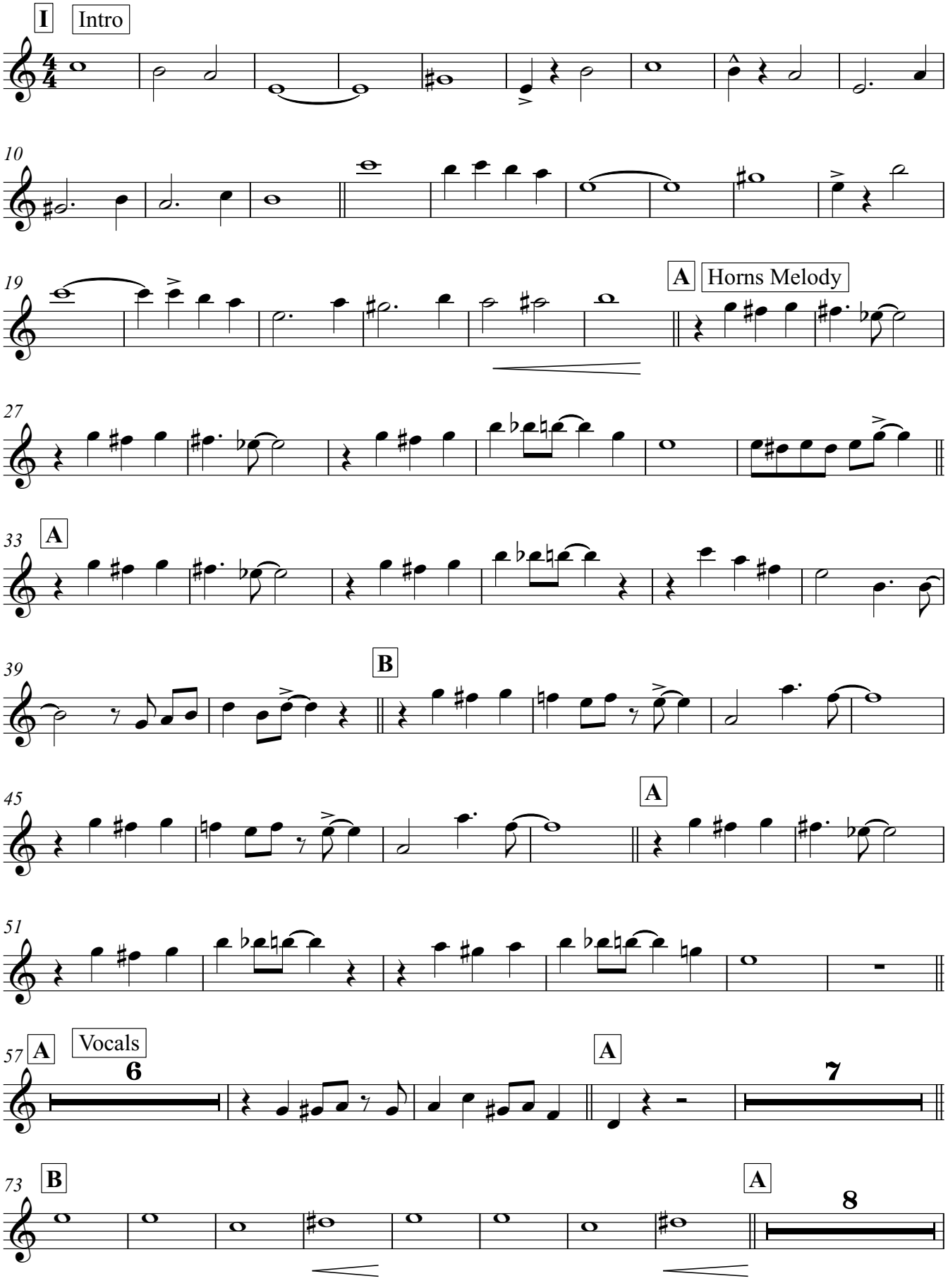
When we all have food to eat
When we all have food to eat
O Lord, I want to be in that number
When the Saints go marching in

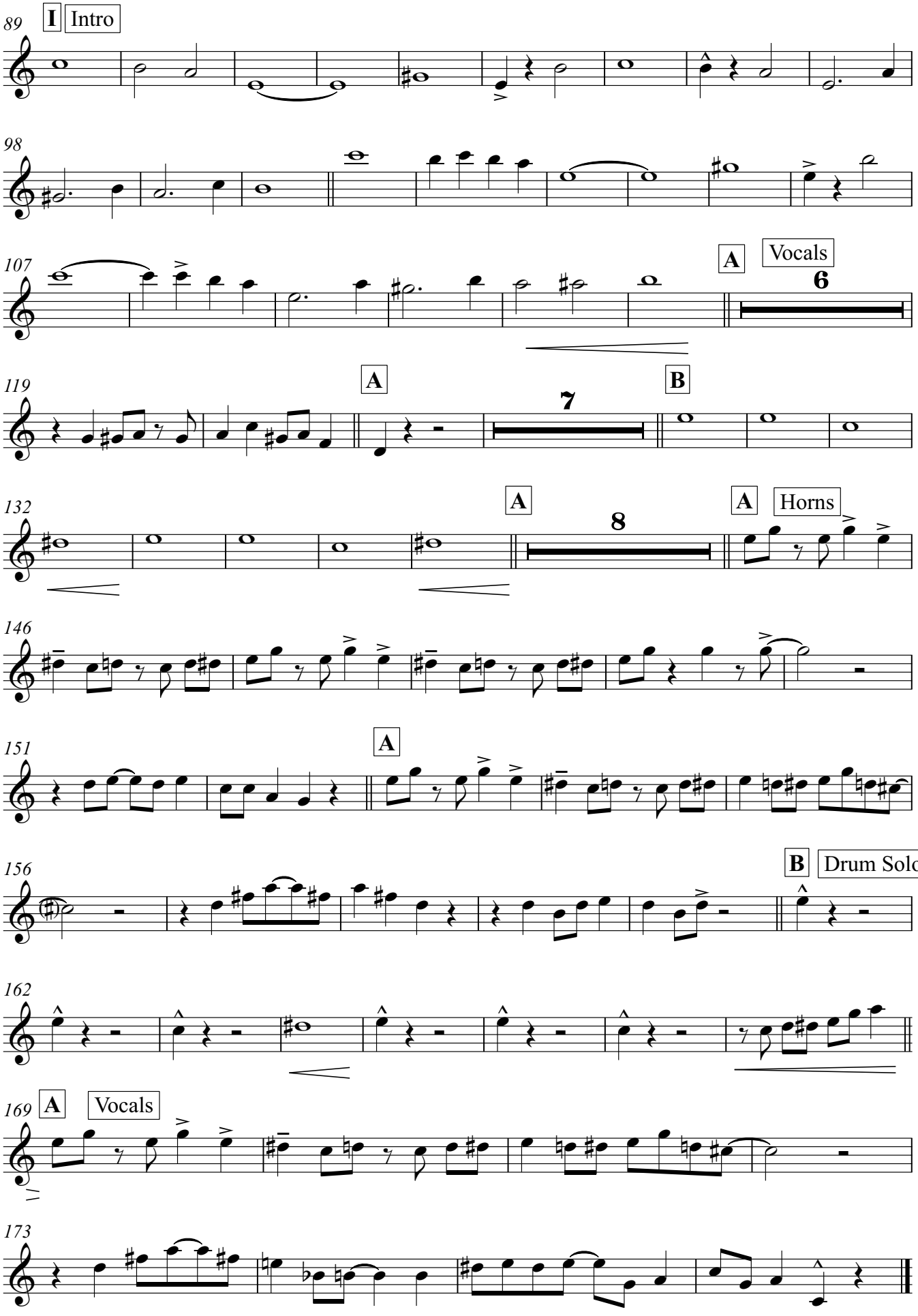
When our leaders learn to cry
When our leaders learn to cry
O Lord, I want to be in that number
When the Saints go marching in

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

Clarinet

San (Gimme My Dime Back)




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.

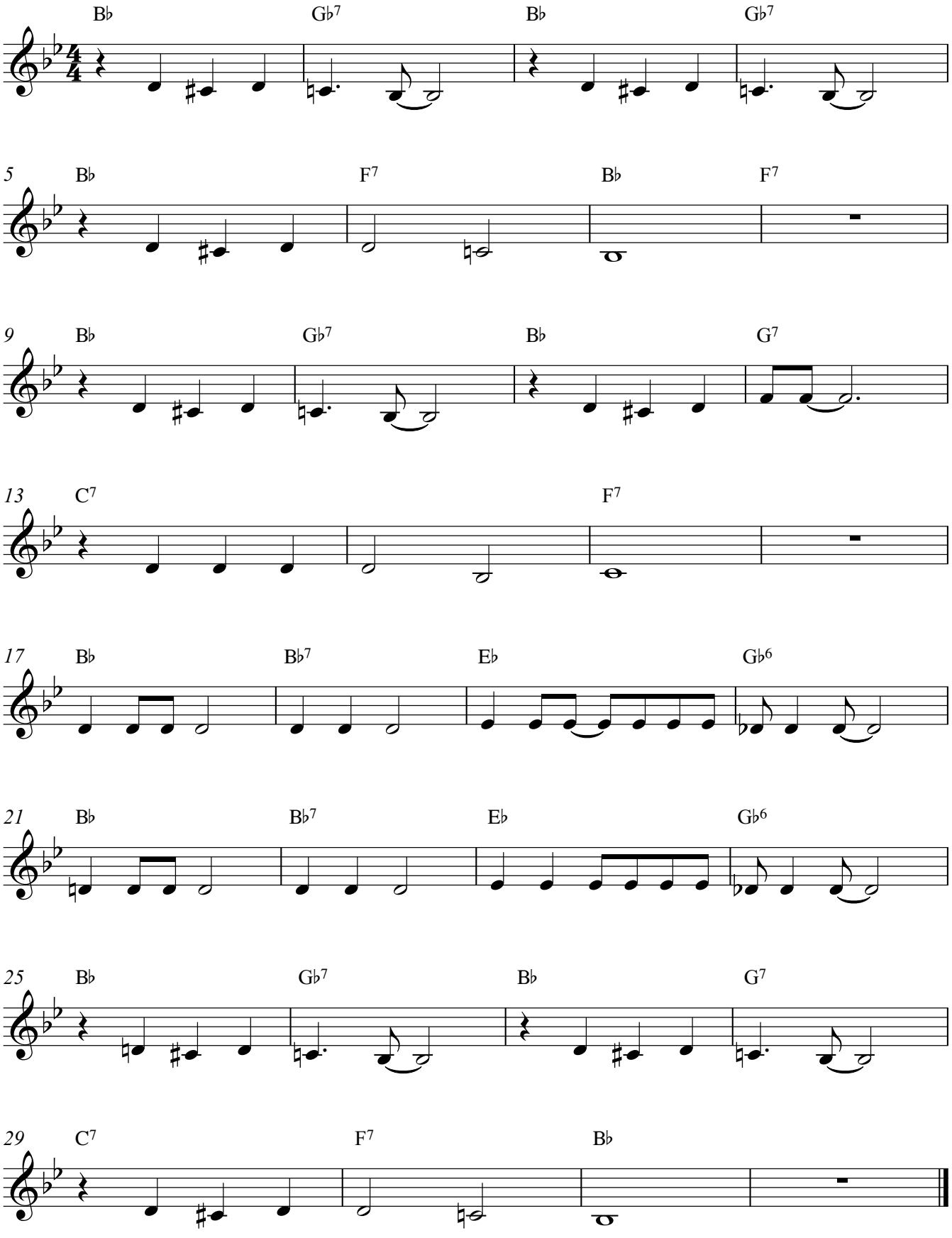
2.
I want my dime back. Gimme my change back.
I want my dime back, now!

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!“

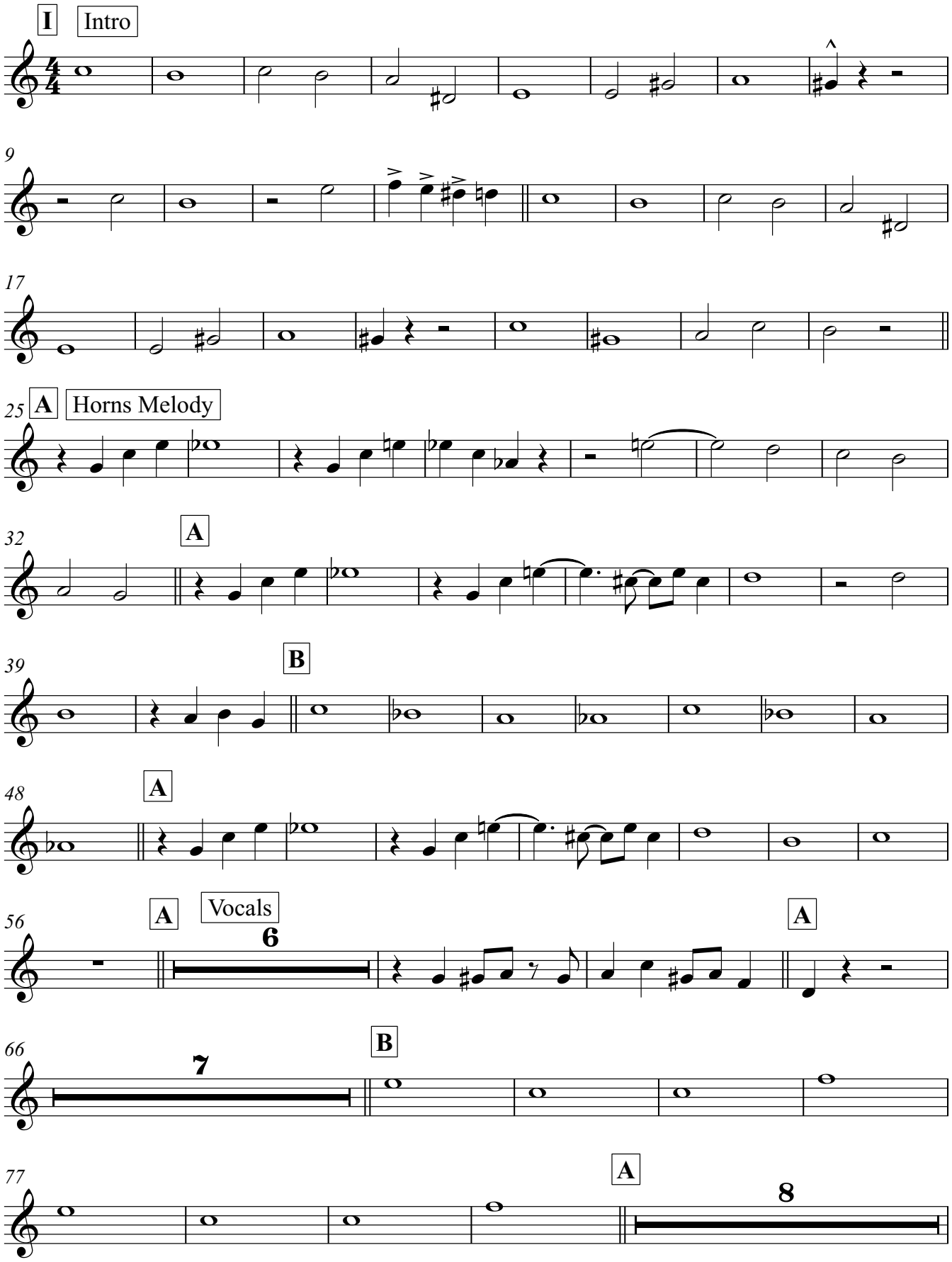
I want my dime back. Gimme my change back.
I want my dime back, now.

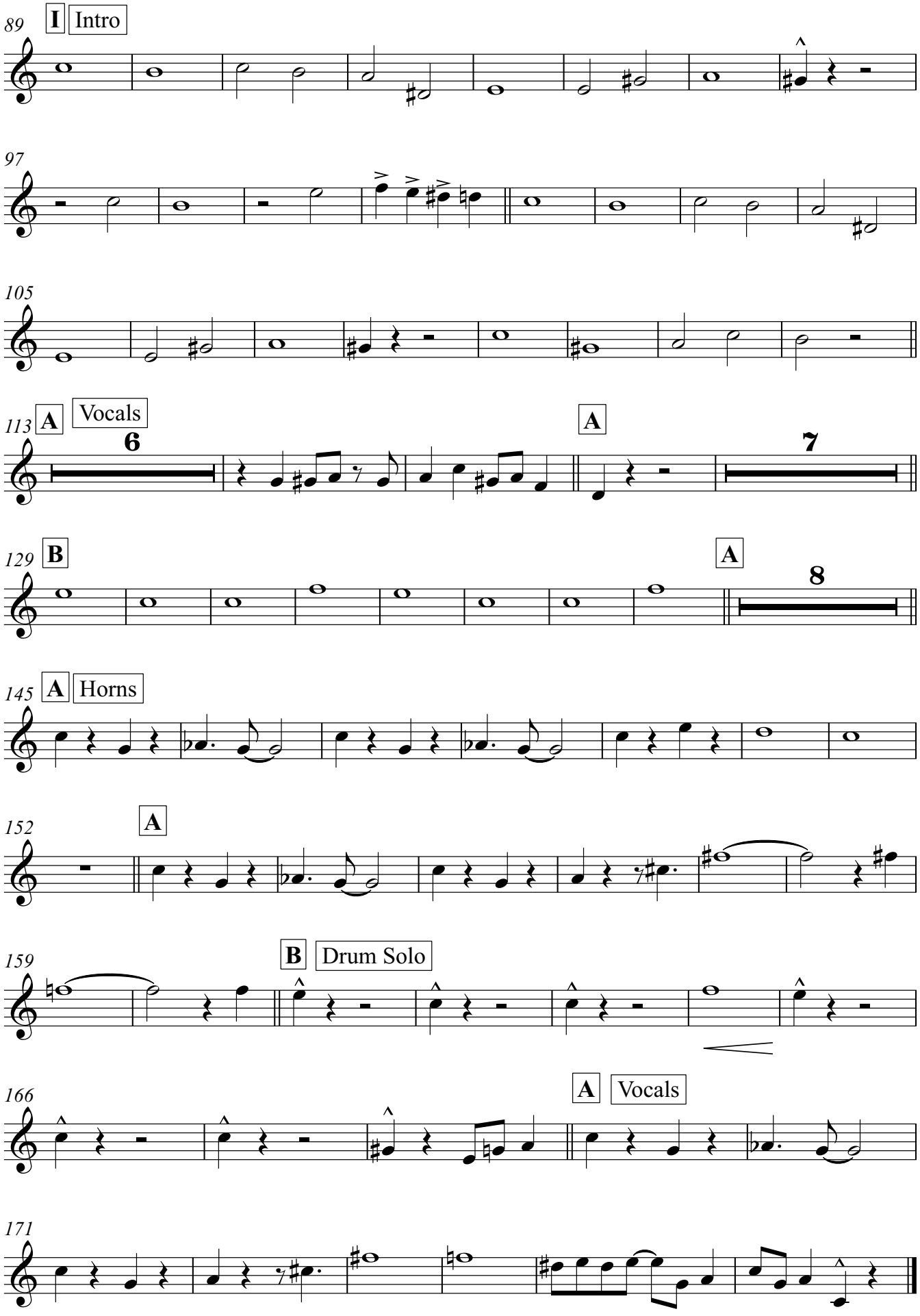
San Leadsheet



Tenor Saxophone

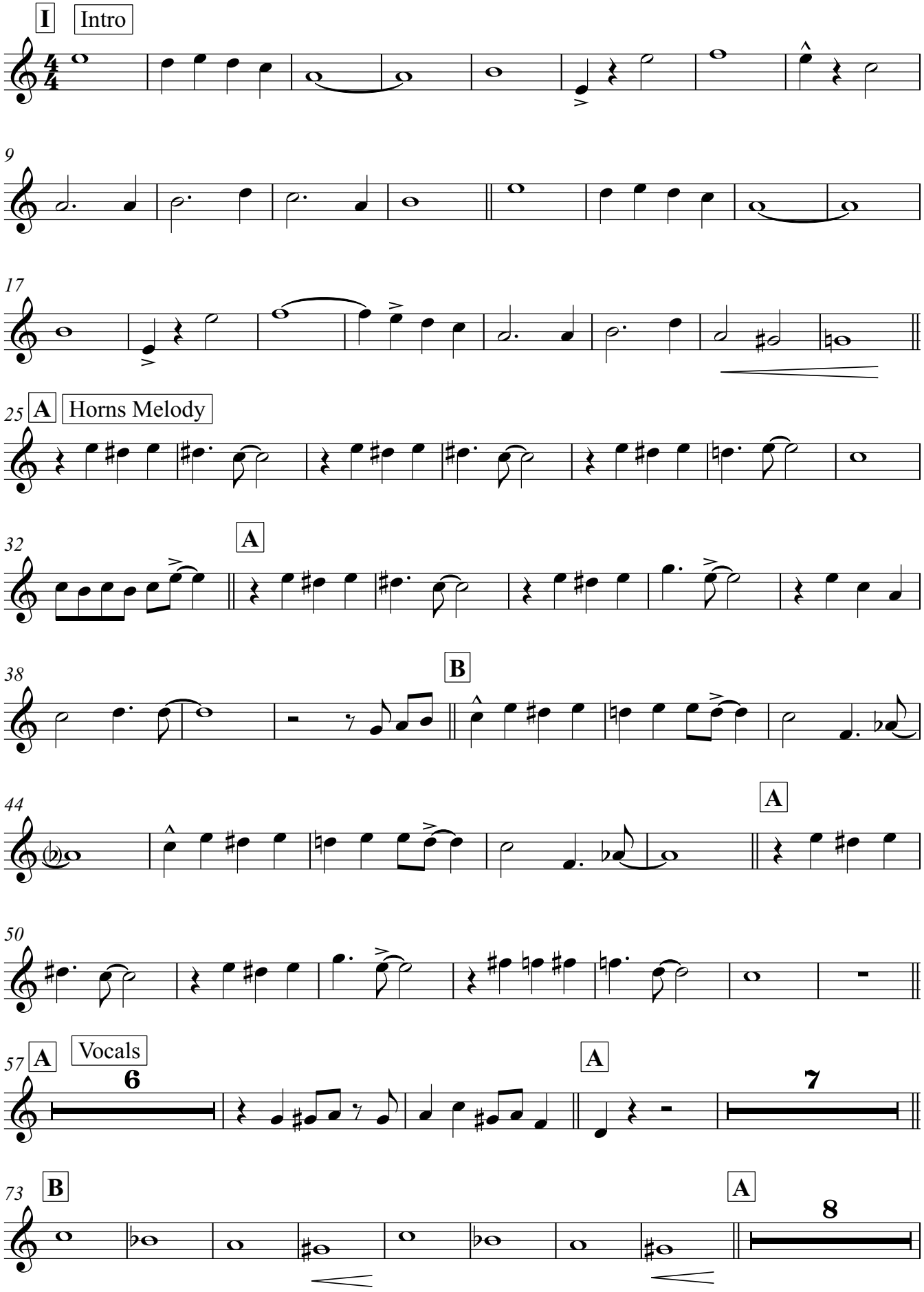
San (Gimme My Dime Back)

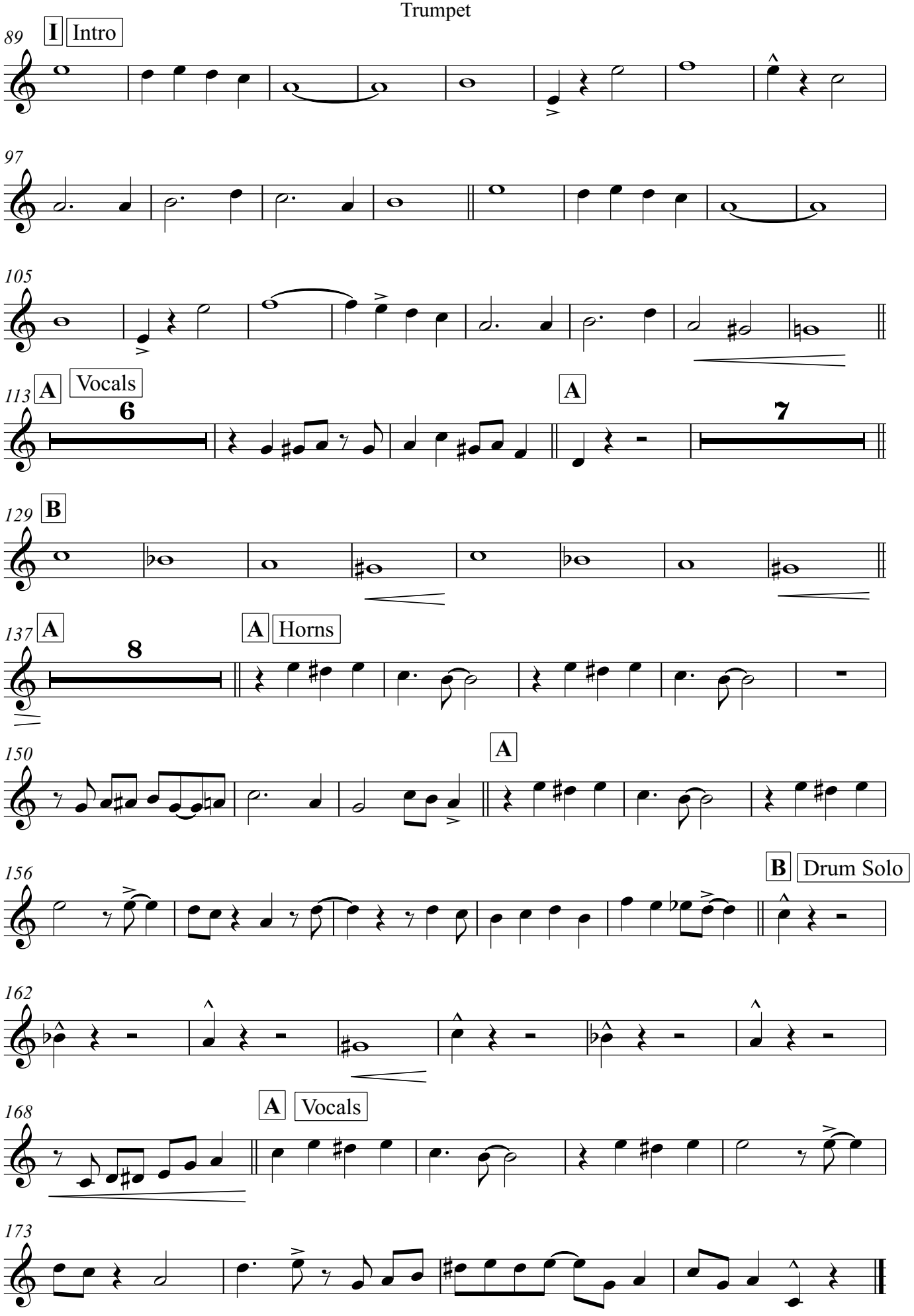



89
I
Intro
97
105
113
A
Vocals
6
A
7
129
B
A
8
145
A
Horns
152
A
159
B
Drum Solo
166
A
Vocals
171

San (Gimme My Dime Back)

Trumpet




89
I
Intro
97
105
113
A
Vocals
6
A
7
129
B
137
A
8
A
Horns
150
A
156
B
Drum Solo
162
168
A
Vocals
173

San Intro

Gm	D7	Gm	Gm
D7	D7	Eb7	D7
Gm	D7	Gm	D7
Gm	D7	Gm	Gm
D7	D7	Eb7	D7
Gm	D7	Gm Gb7	F7

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

Bb	Gb7	Bb	Gb7
Bb	F7	Bb	F7

A'

Bb	Gb7	Bb	G7
C7	C7	F7	F7

B

Bb	Bb7	Eb	Gb6
Bb	Bb7	Eb	Gb6

A''

Bb	Gb7	Bb	G7
C7	F7	Bb	Bb

SAN – Give me my dime back

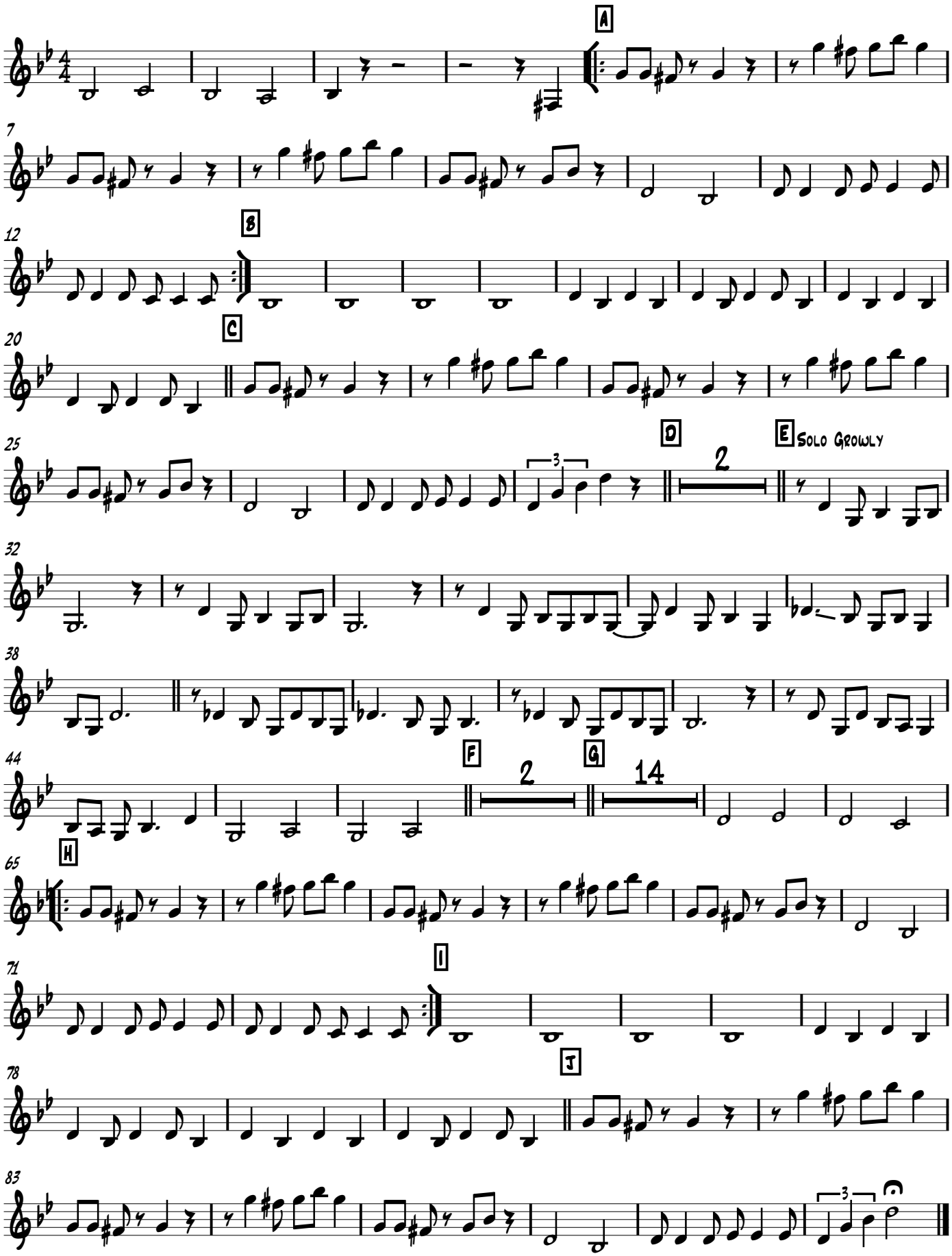
Intro 1	*mf*	**1**		
		5		
		9		
		13		
		17		
		21		
Head	*mf*	**25**	A	
		29		
		33	A‘	
		37		
		41	B	
		45		
		49	A‘	
		53		
Vocals 1	*p*	**57**	A	
		61		
		65	A‘	
		69		
		73	B	
		77		
		81	A‘	
		85		break in bar 87
Intro 2	*mf*	**89**		
		93		
		97		rhythm variation
		101		
		105		
		109		rhythm variation
Vocals 2	*p*	**113**	A	
		117		
		121	A‘	
		125		
		129	B	on one scat vocals
		133		
		137	A‘	
		141		
Blowout	*f*	**145**	A	
		149		
		153	A‘	
		157		
		161	B	on one drum / bass solo
		165		
		169	A‘	
		173		

Clarinet

New Orleans Bump

From Jelly Roll Morton And His Orchestra Ca. 1929

Transcribed By
Scott Sproxton



Drums

♩ = 130

New Orleans Bump

From Jelly Roll Morton And His Orchestra Ca. 1929

Transcribed By
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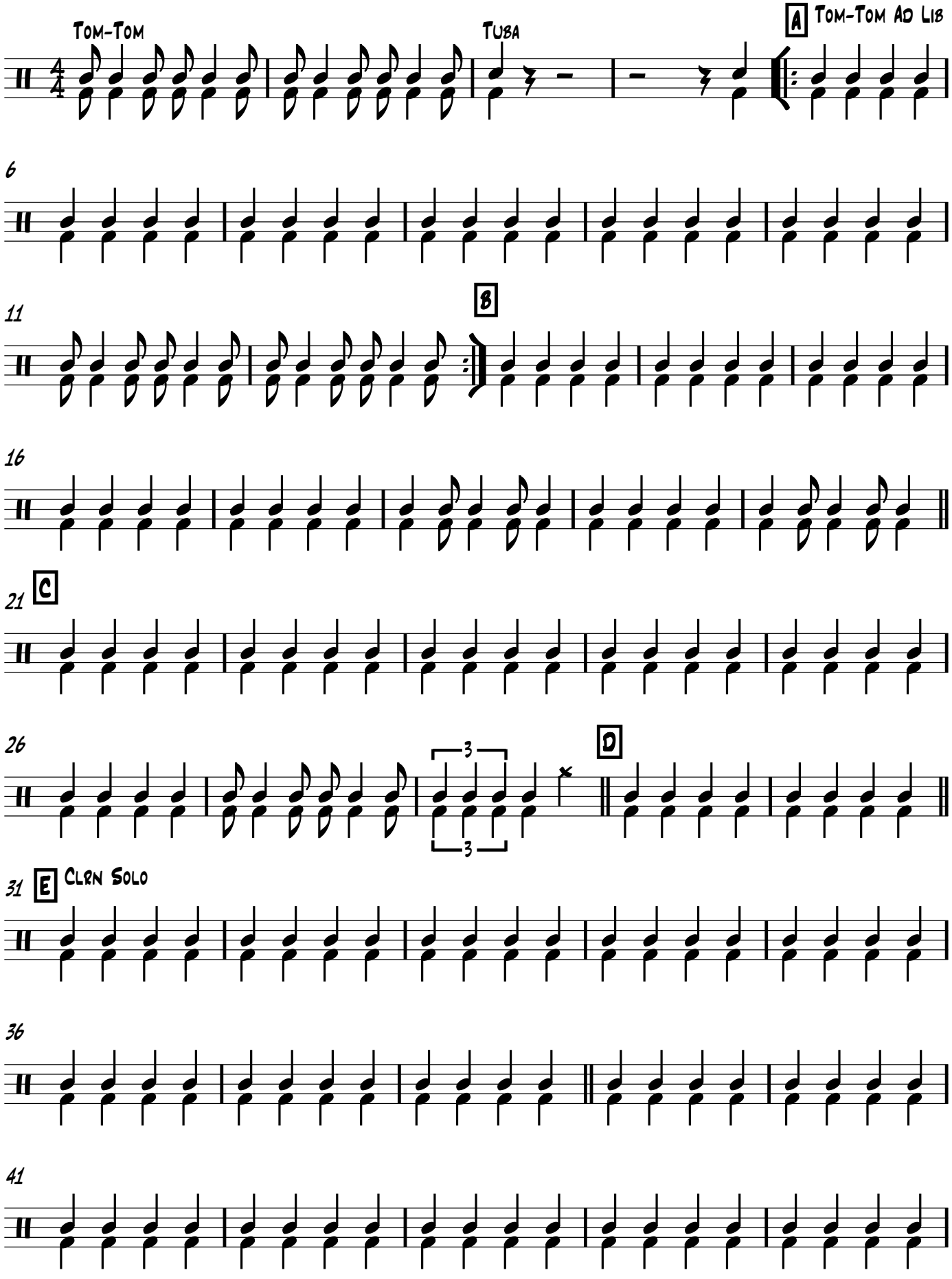
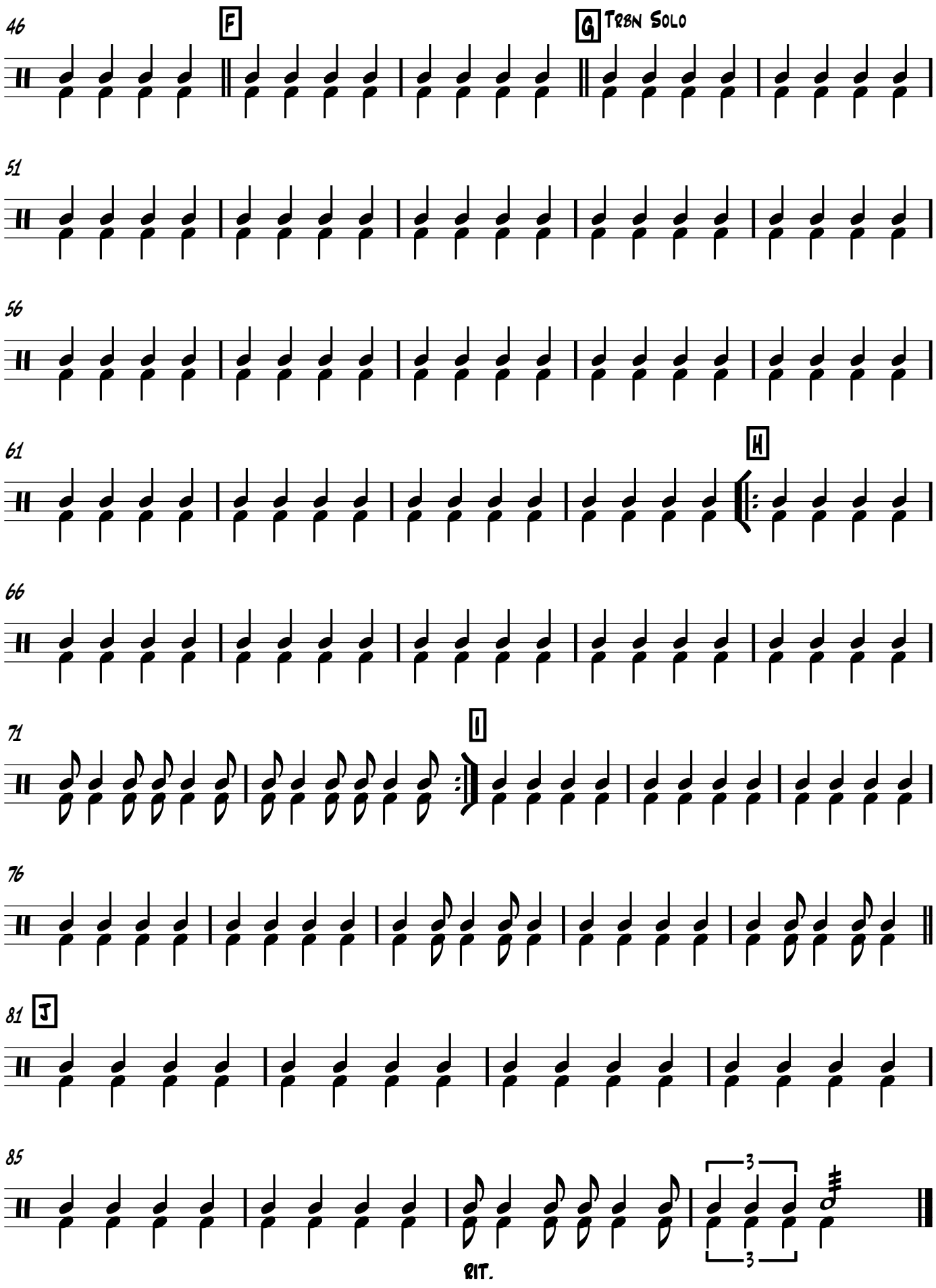


Drums



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°	Fm E°

2x !

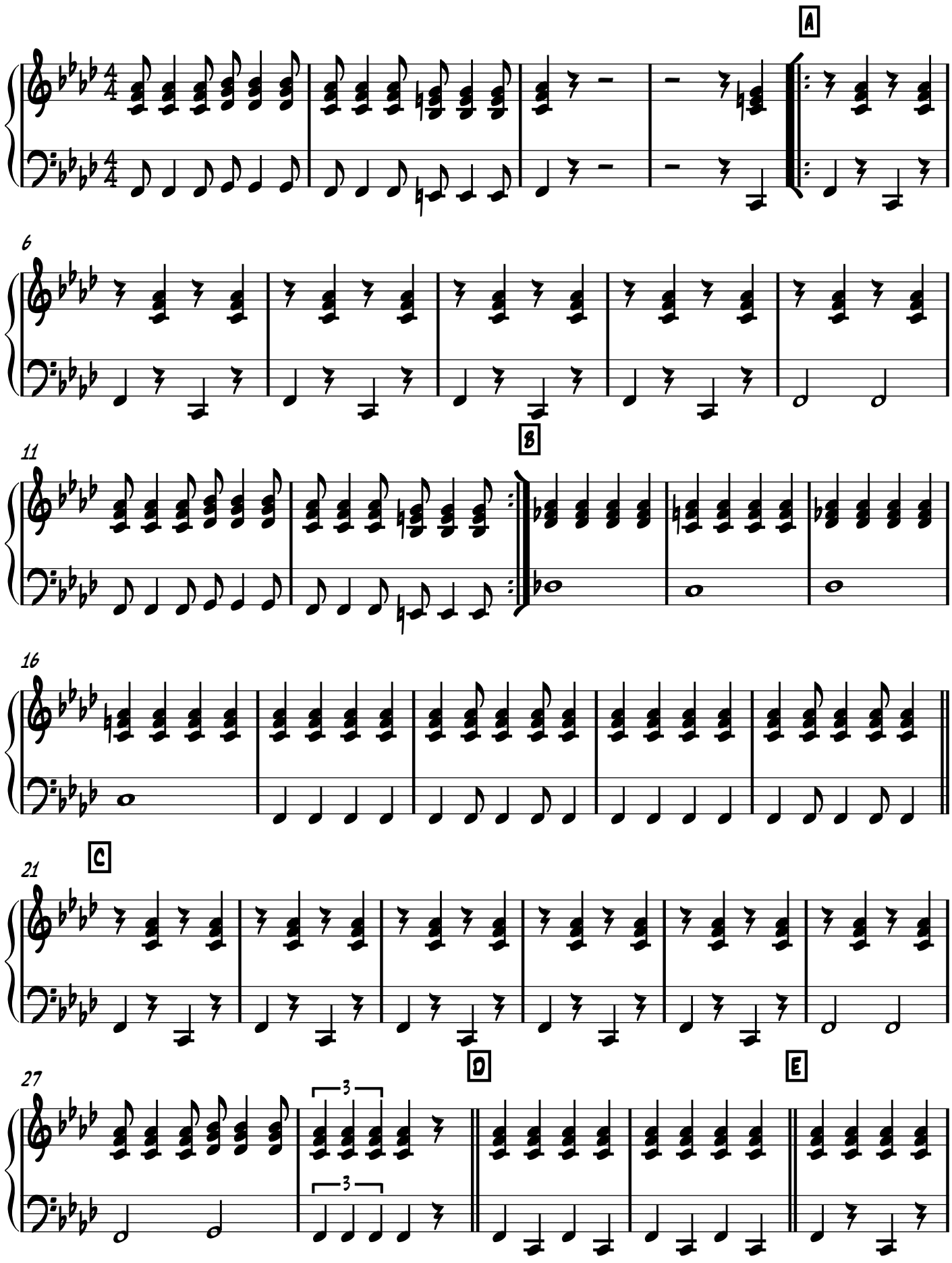
Piano

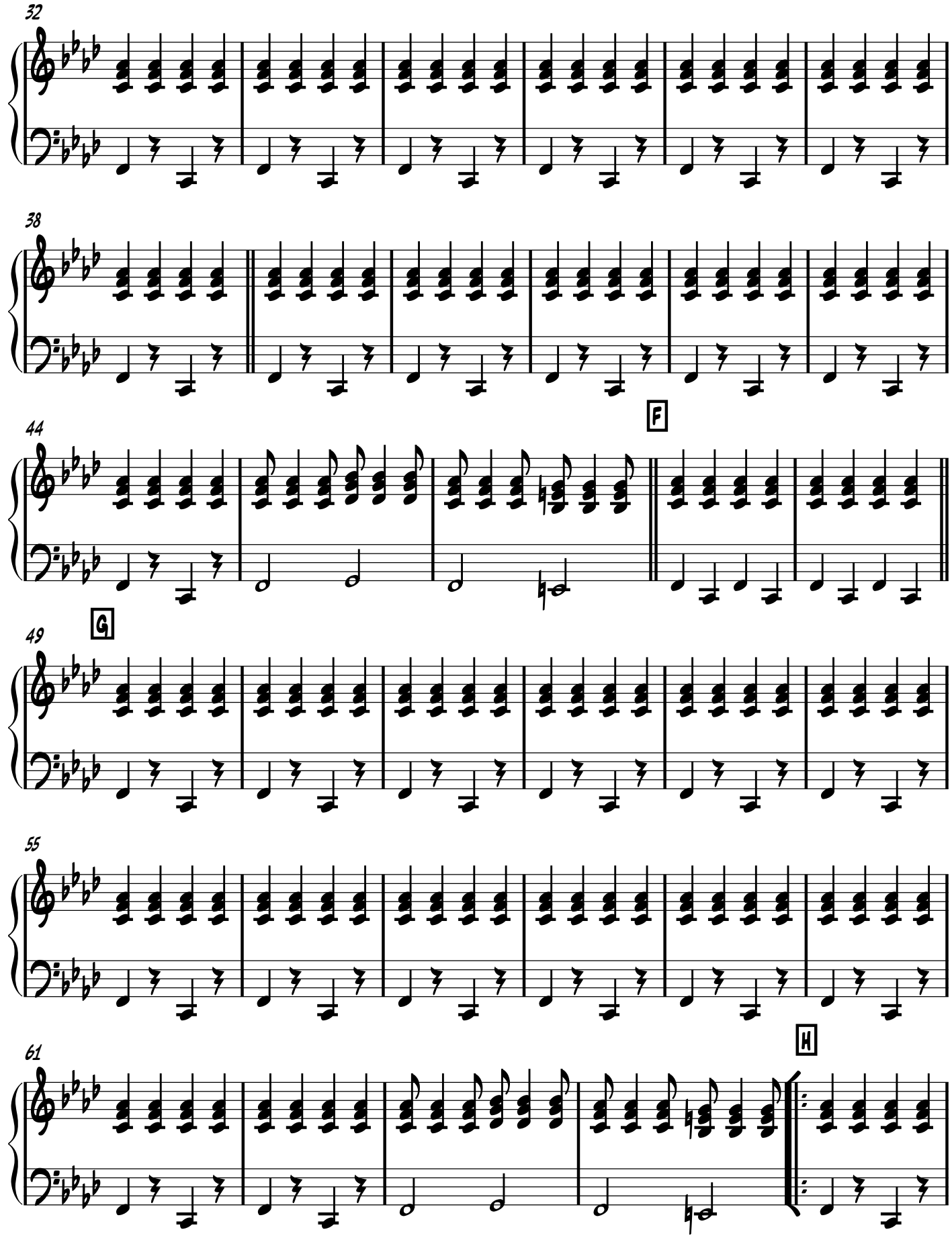
♩ = 130

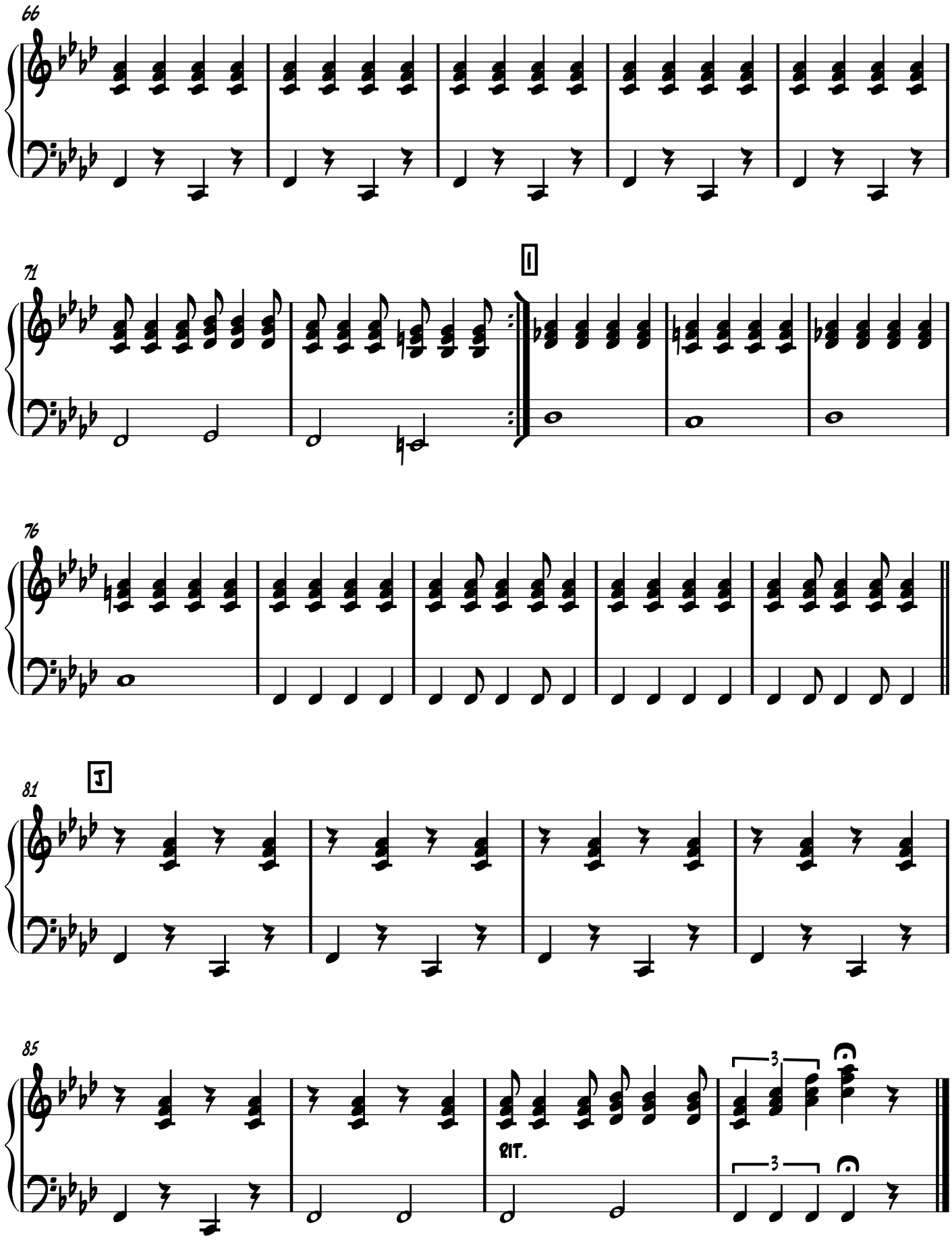
New Orleans Bump

From Jelly Roll Morton And His Orchestra Ca. 1929

Transcribed By
Scott Sproxton




32
38
F
44
G
49
55
H
61


66
71
I
76
81
J
85
rit.
3
3

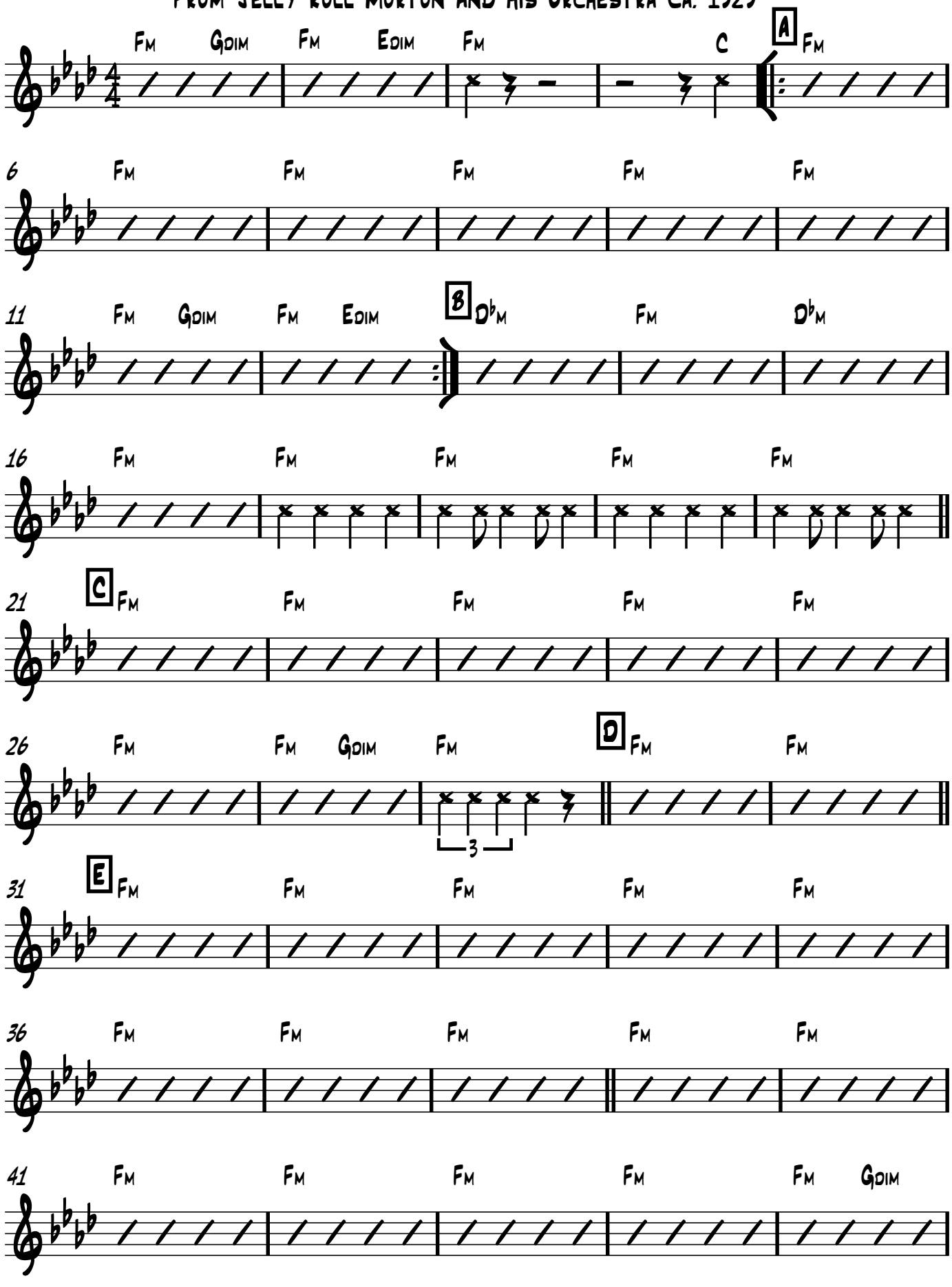
Banjo/Piano

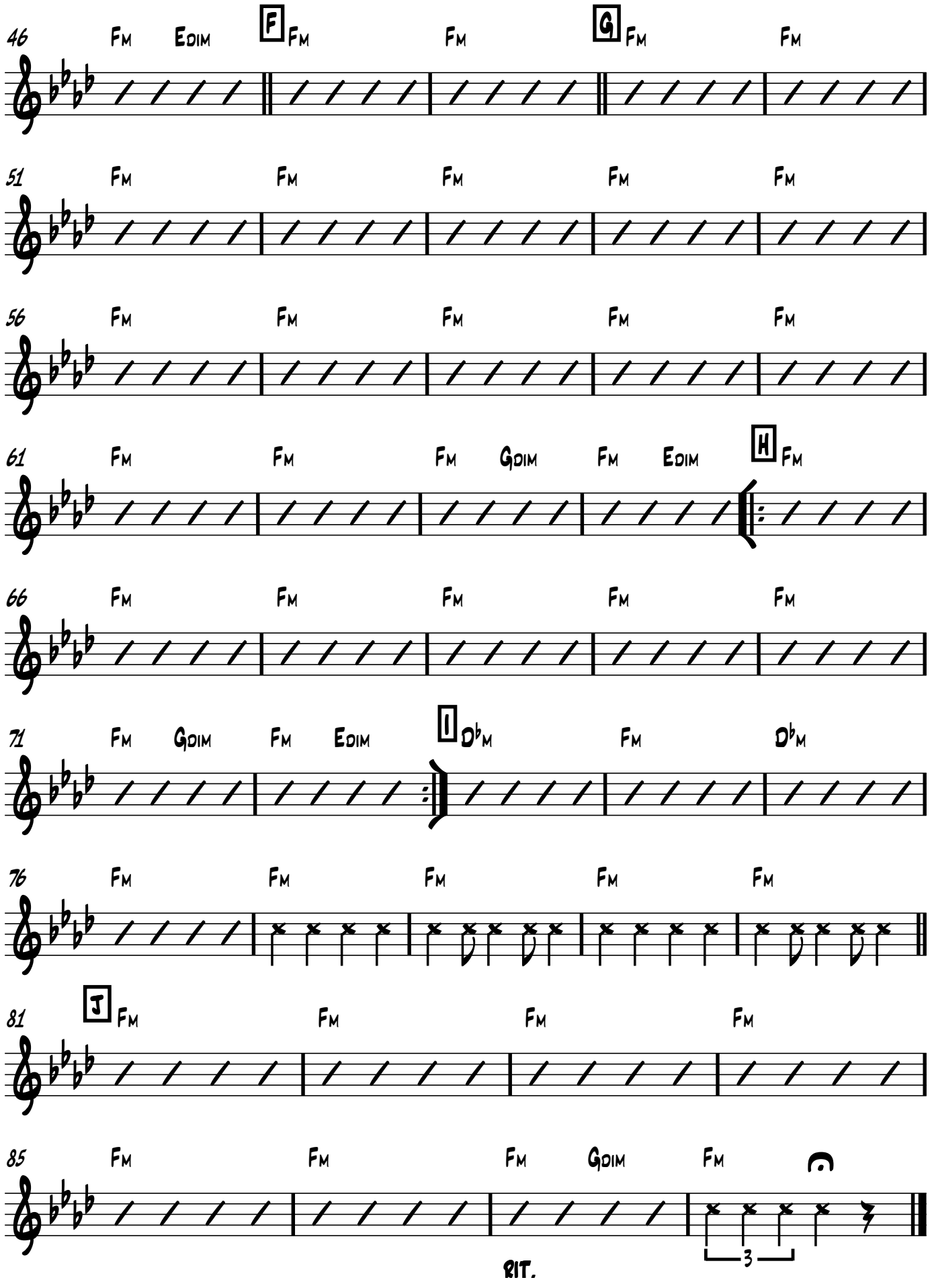
♩ = 130

New Orleans Bump

From Jelly Roll Morton And His Orchestra Ca. 1929

Transcribed By
Scott Sproxton



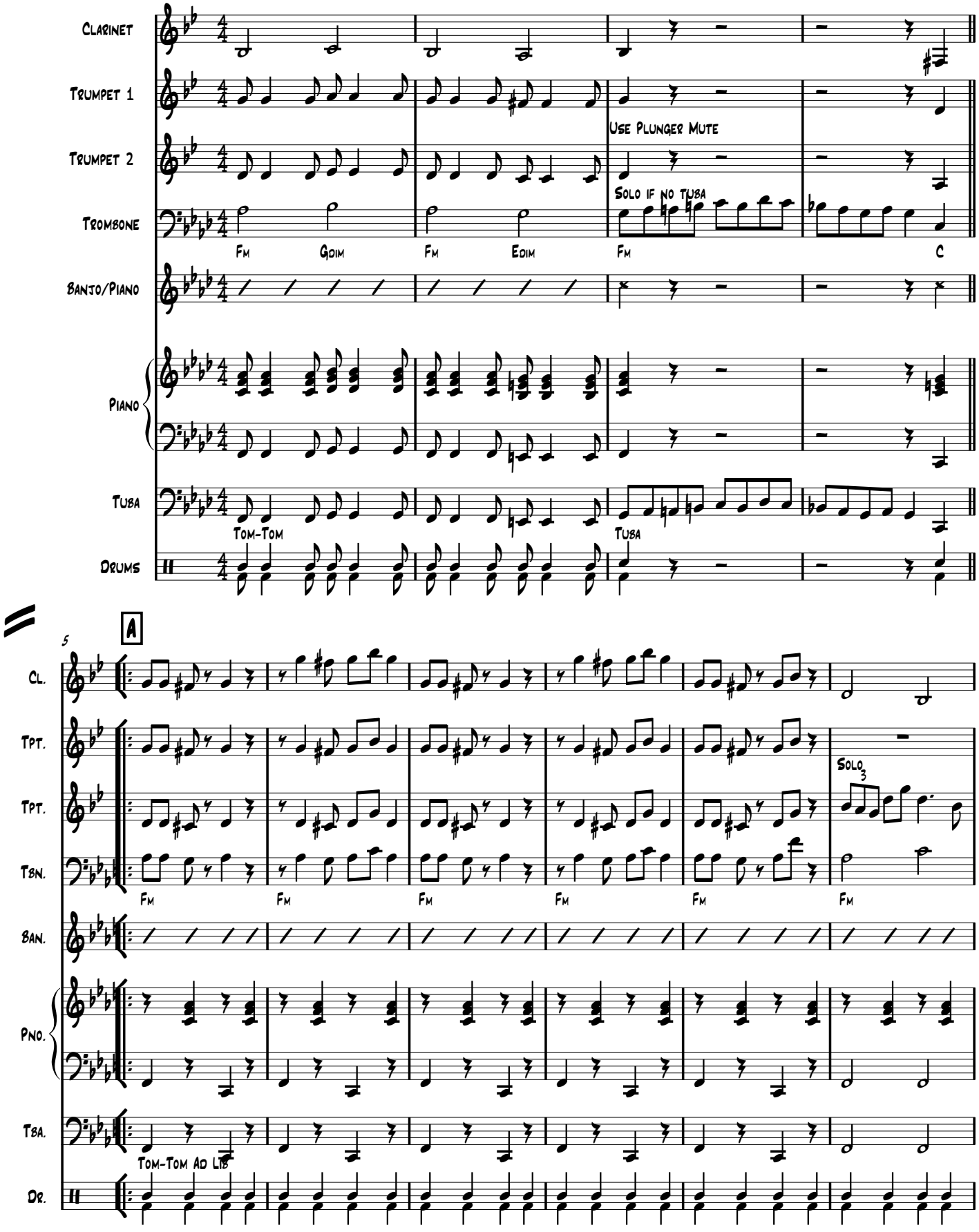

46
Fm
Edim
F
Fm
Fm
G
Fm
Fm
51
Fm
Fm
Fm
Fm
Fm
56
Fm
Fm
Fm
Fm
Fm
61
Fm
Fm
Fm
Gdim
Fm
Edim
H
Fm
66
Fm
Fm
Fm
Fm
Fm
71
Fm
Gdim
Fm
Edim
I
Db M
Fm
Db M
76
Fm
Fm
Fm
Fm
Fm
81
J
Fm
Fm
Fm
Fm
85
Fm
Fm
Fm
Gdim
Fm
3
RIT.

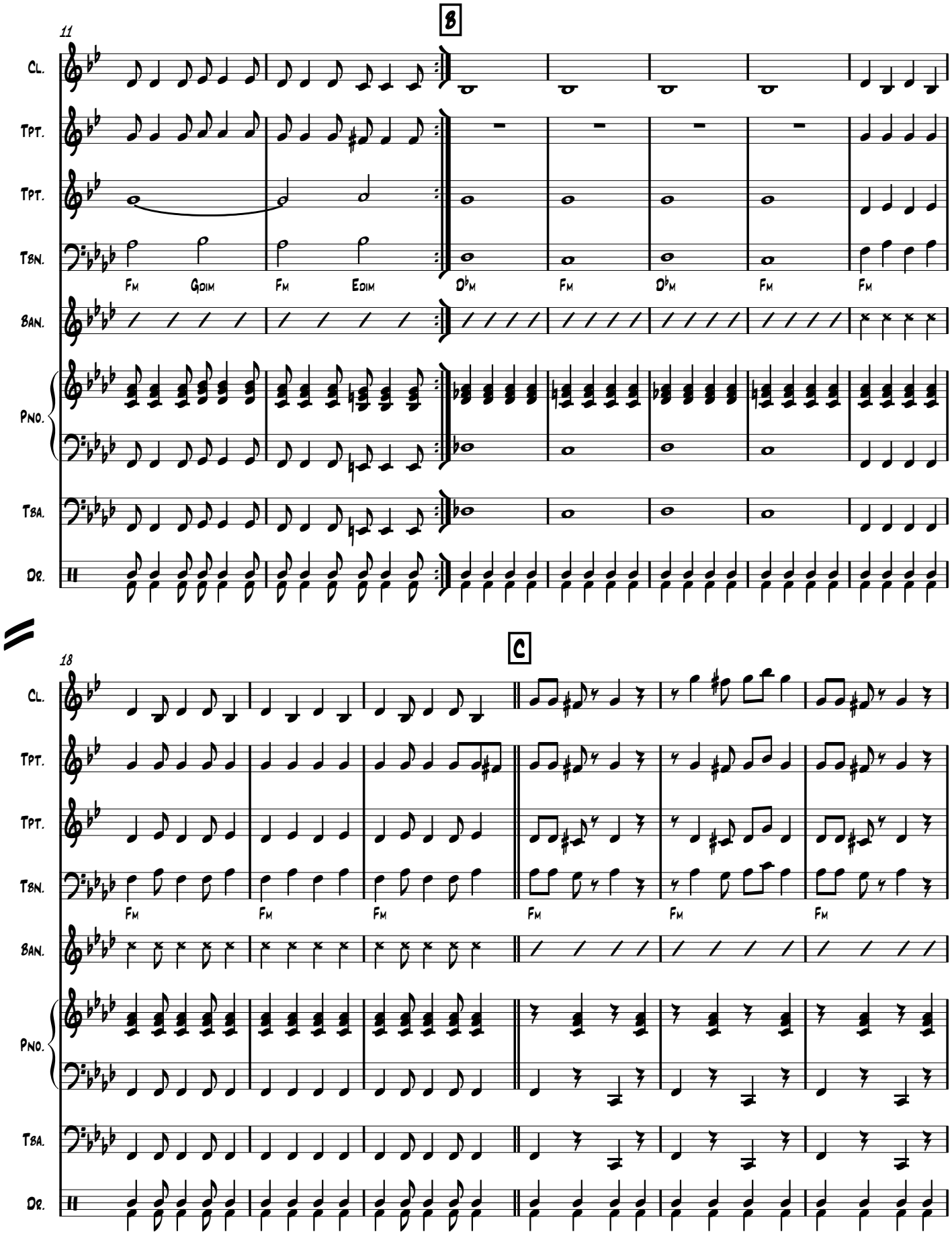
♩ = 130

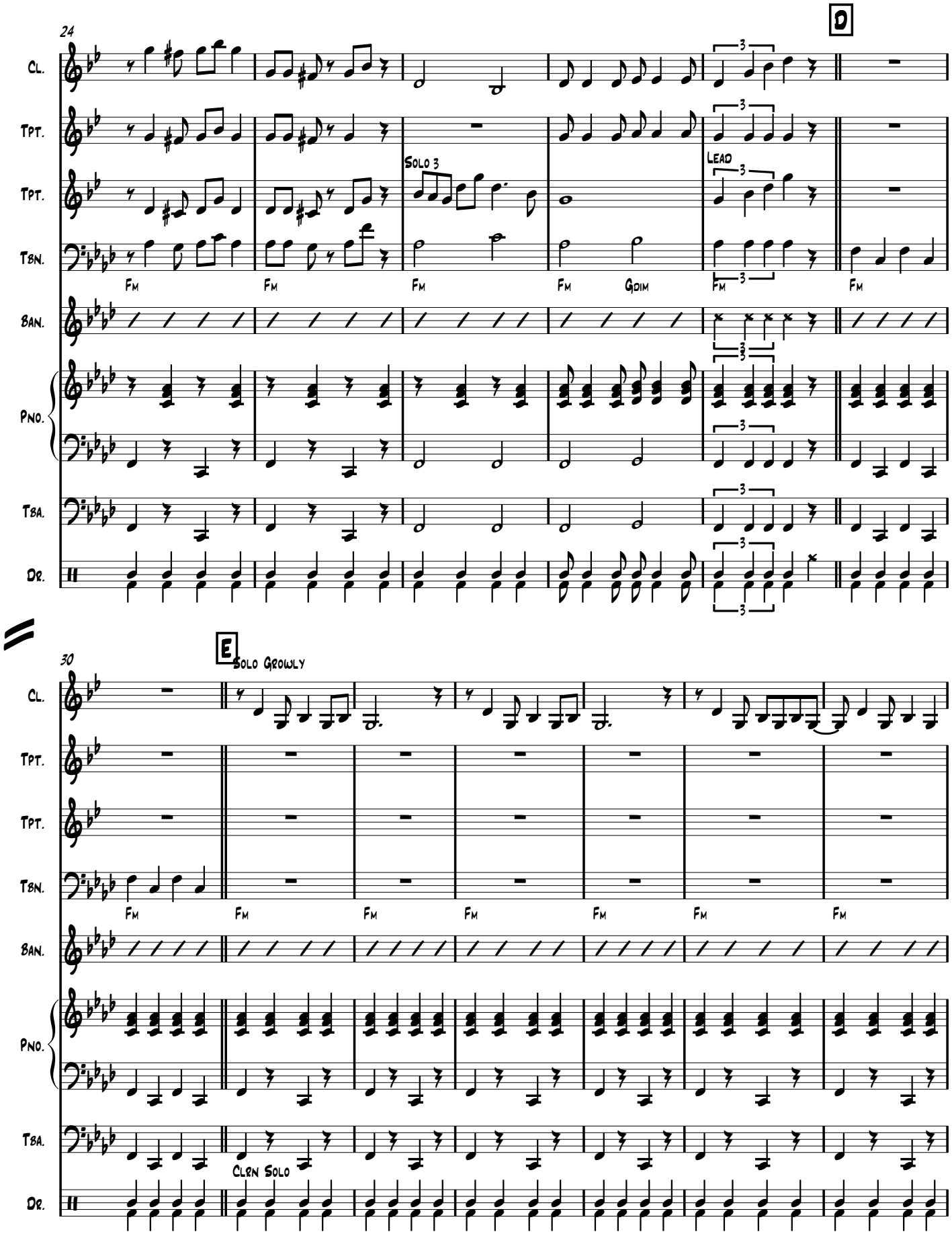
New Orleans Bump

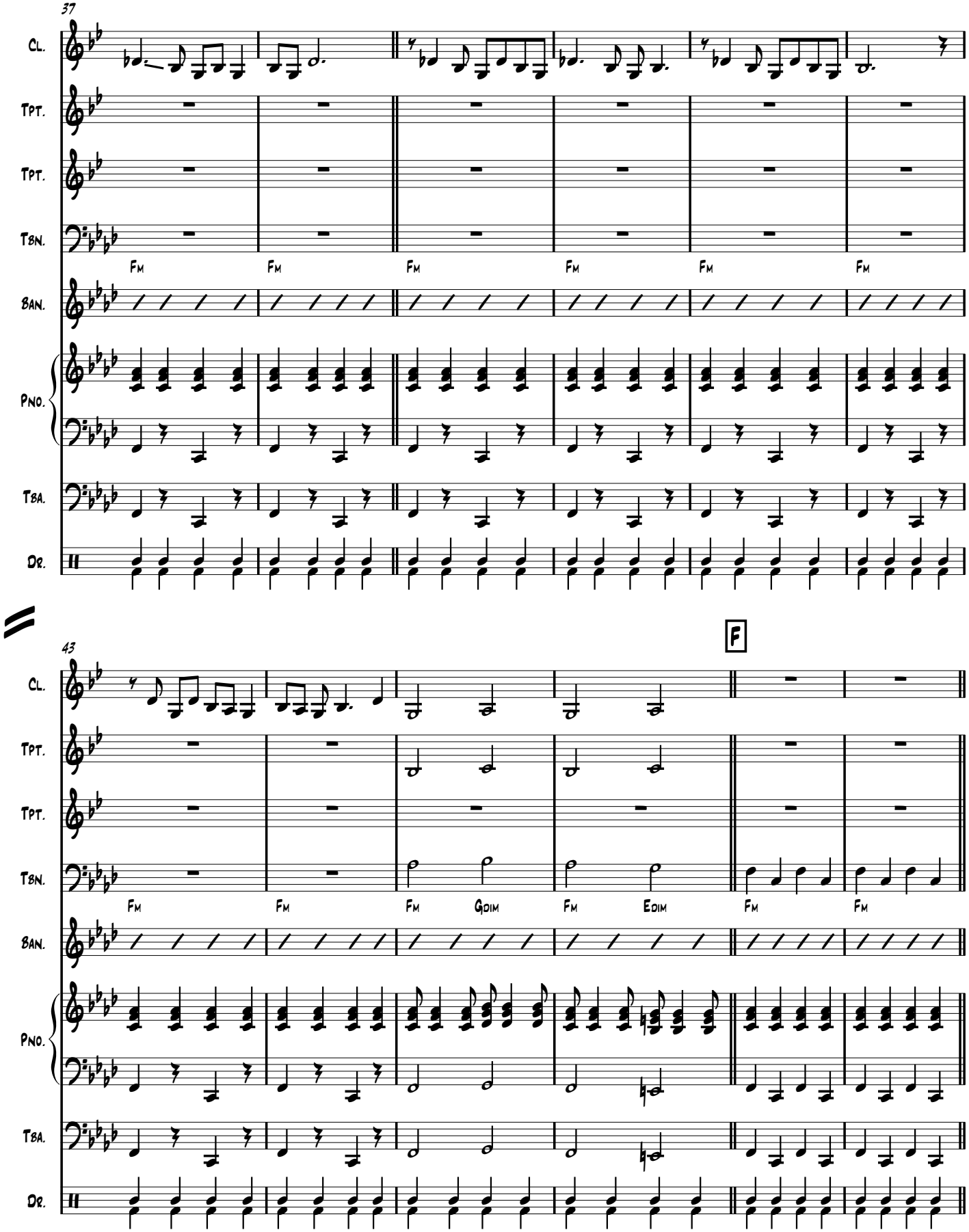
From Jelly Roll Morton And His Orchestra Ca. 1929

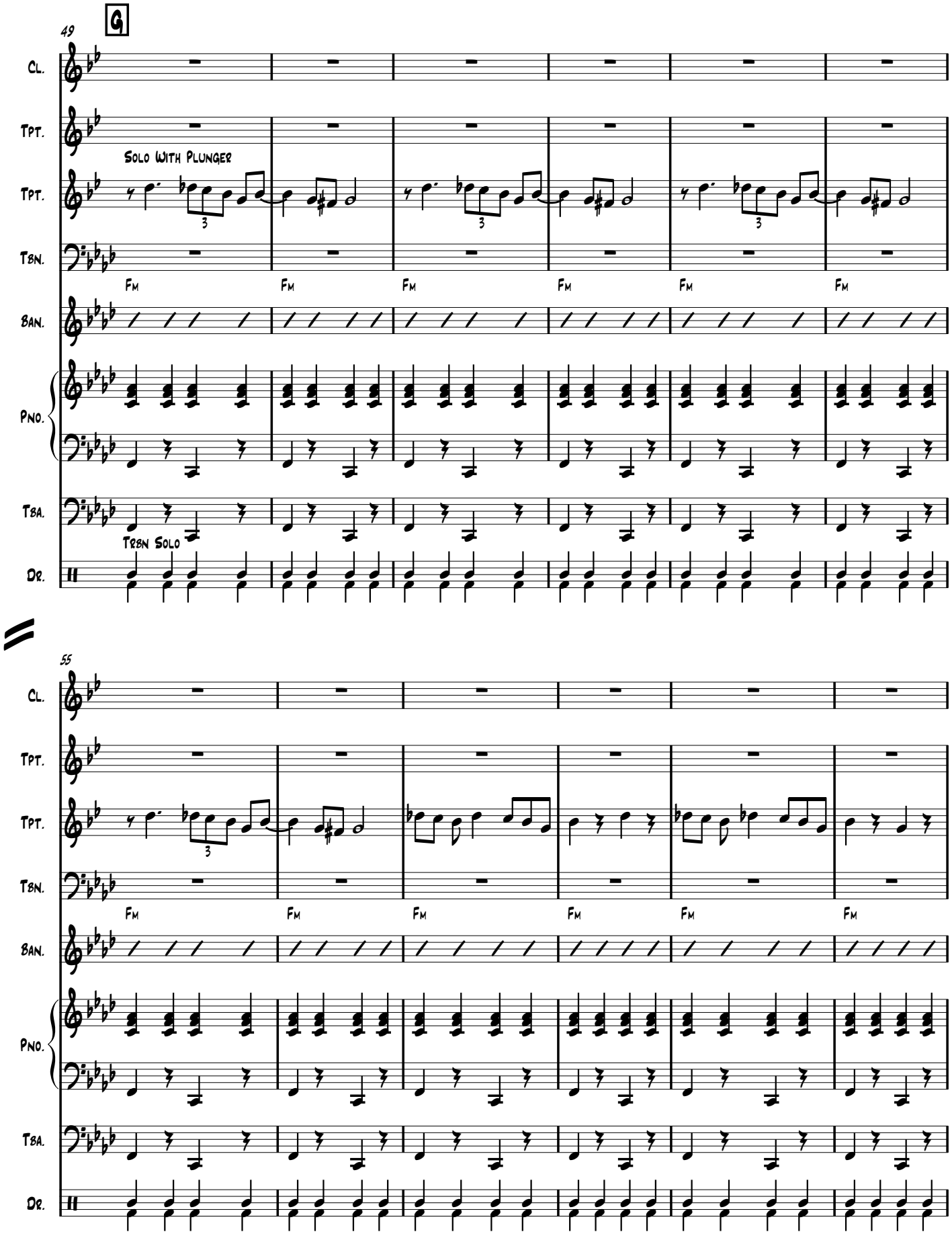
Transcribed By
Scott Sproxton

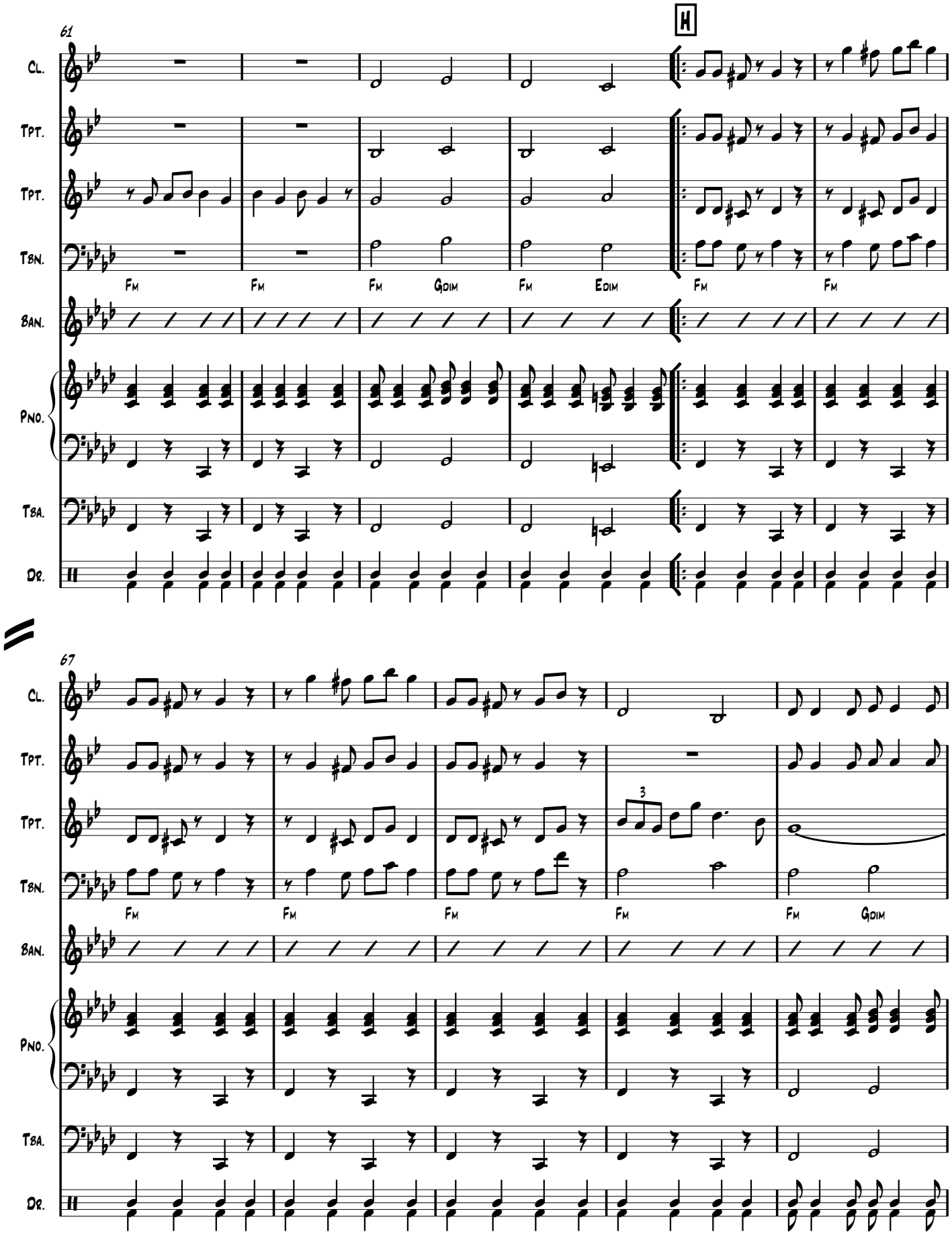


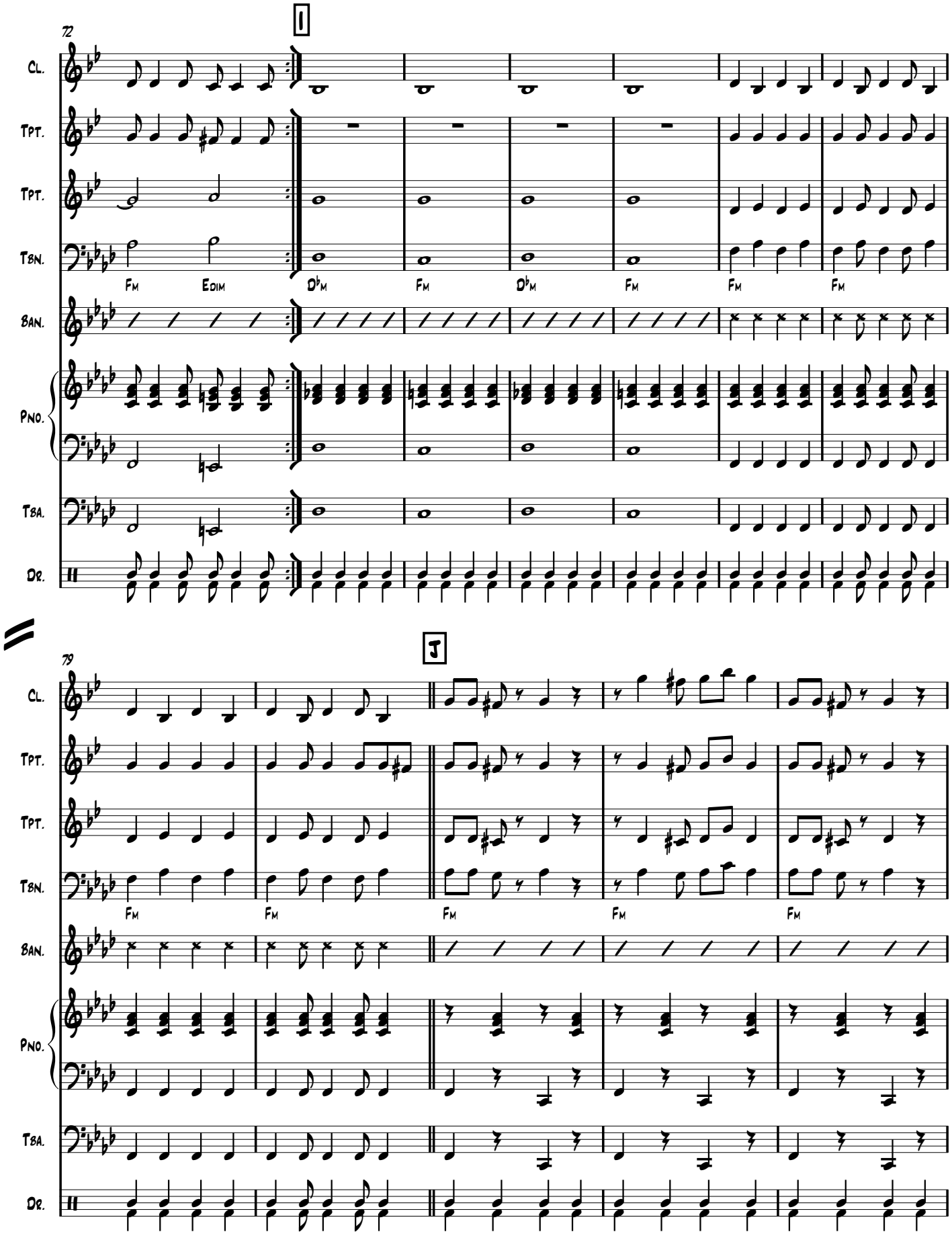

B
11
Cl.
Tpt.
Tpt.
Tbn.
Ban.
Pno.
Tba.
Dr.
Fm Gdim Fm Edim Db M Fm Db M Fm Fm
C
18
Cl.
Tpt.
Tpt.
Tbn.
Ban.
Pno.
Tba.
Dr.
Fm Fm Fm Fm Fm Fm

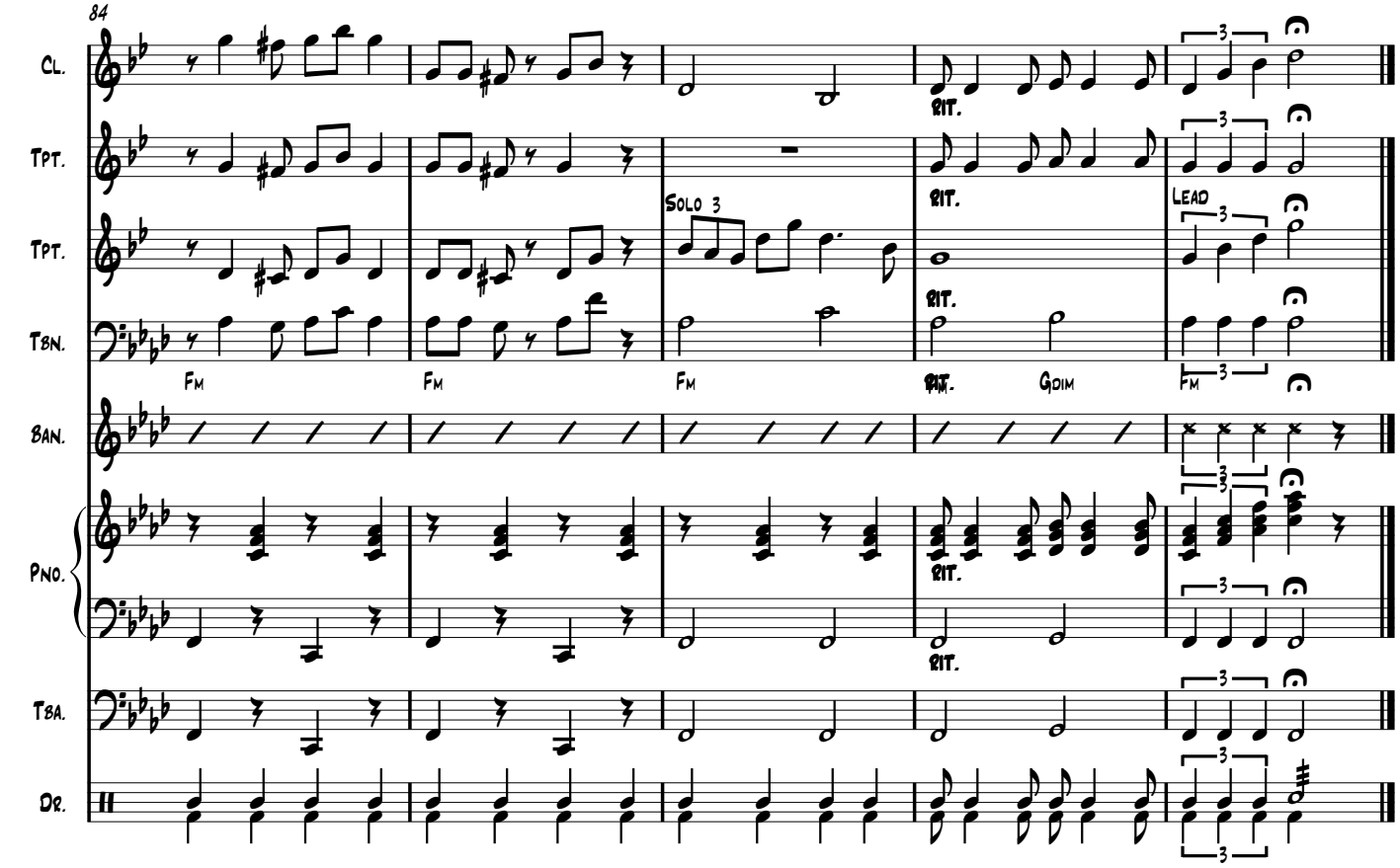

D
24
Cl.
Tpt.
Tpt.
Tbn.
Ban.
Pno.
Tba.
Dr.
Solo 3
Lead
Fm
Fm
Fm
Fm
Gdim
Fm
Fm
E
30
Solo Growly
Fm
Fm
Fm
Fm
Fm
Fm
Fm
Clrn Solo


37
Cl.
Tpt.
Tpt.
Tbn.
Fm
Fm
Fm
Fm
Fm
Fm
Ban.
Pno.
Tba.
Dr.
43
F
Cl.
Tpt.
Tpt.
Tbn.
Fm
Fm
Fm
Gdim
Fm
Edim
Fm
Fm
Ban.
Pno.
Tba.
Dr.


G
49
Cl.
Tpt.
Tpt.
Solo With Plunger
Tbn.
Fm
Ban.
Pno.
Tba.
Trbn Solo
Dr.
55
Cl.
Tpt.
Tpt.
Tbn.
Fm
Ban.
Pno.
Tba.
Dr.


61
H
Cl.
Tpt.
Tpt.
Tbn.
Fm
Fm
Fm
Gdim
Fm
Edim
Fm
Fm
Ban.
Pno.
Tba.
Dr.
67
Cl.
Tpt.
Tpt.
3
Tbn.
Fm
Fm
Fm
Fm
Fm
Gdim
Ban.
Pno.
Tba.
Dr.


I
72
Cl.
Tpt.
Tpt.
Tbn.
Fm
Edim
D♭m
Fm
D♭m
Fm
Fm
Fm
Ban.
Pno.
Tba.
Dr.
J
79
Cl.
Tpt.
Tpt.
Tbn.
Fm
Fm
Fm
Fm
Fm
Ban.
Pno.
Tba.
Dr.


84
Cl.
Tpt.
Tpt.
Tbn.
Ban.
Pno.
Tba.
Dr.
Solo 3
Lead
rit.
Fm
Gdim

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**

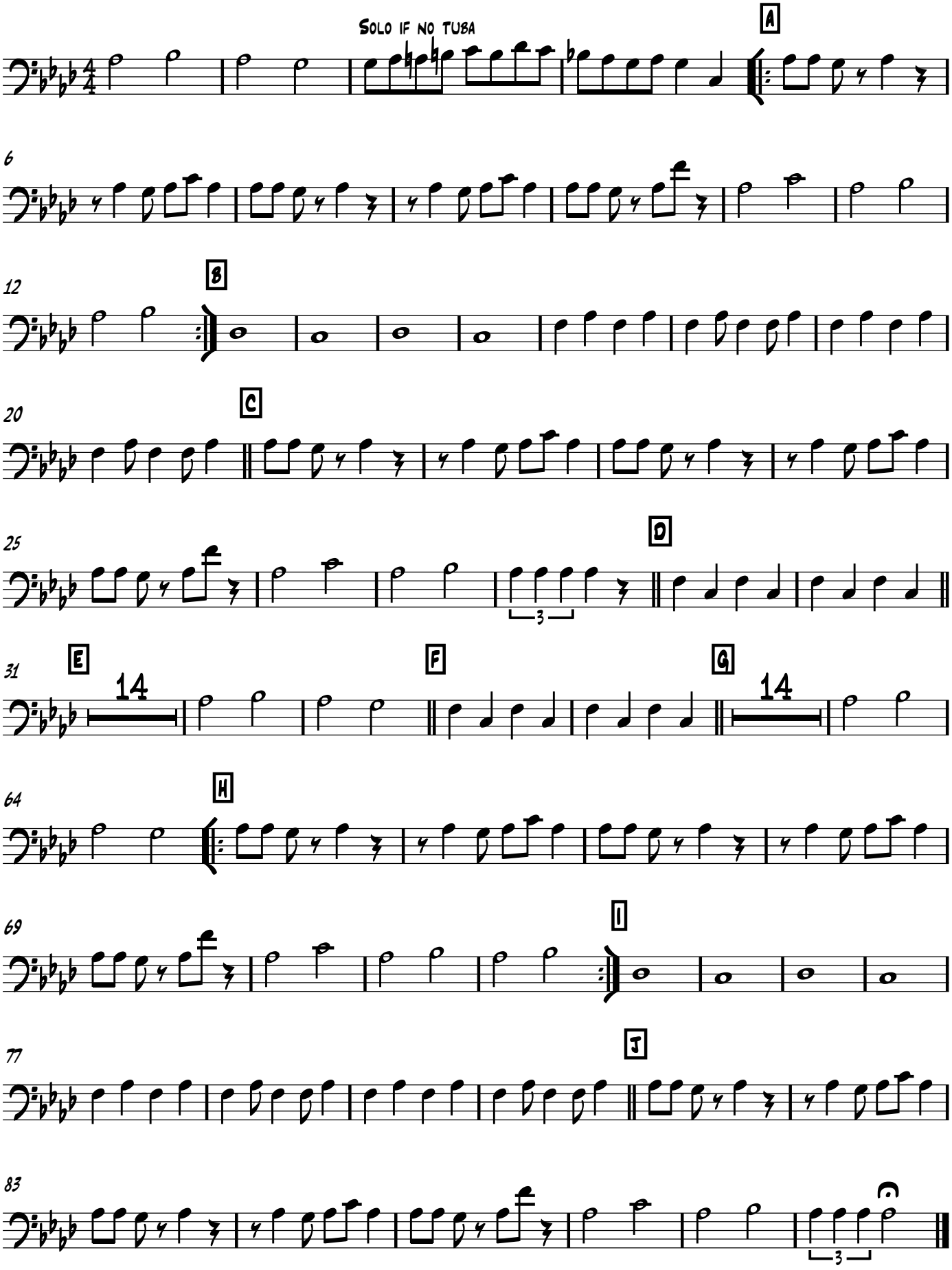
(1 row = 2 bars = 1 eight-count)

Trombone

New Orleans Bump

From Jelly Roll Morton And His Orchestra Ca. 1929

Transcribed By
Scott Sproxton



Trumpet 1

New Orleans Bump

From Jelly Roll Morton And His Orchestra Ca. 1929

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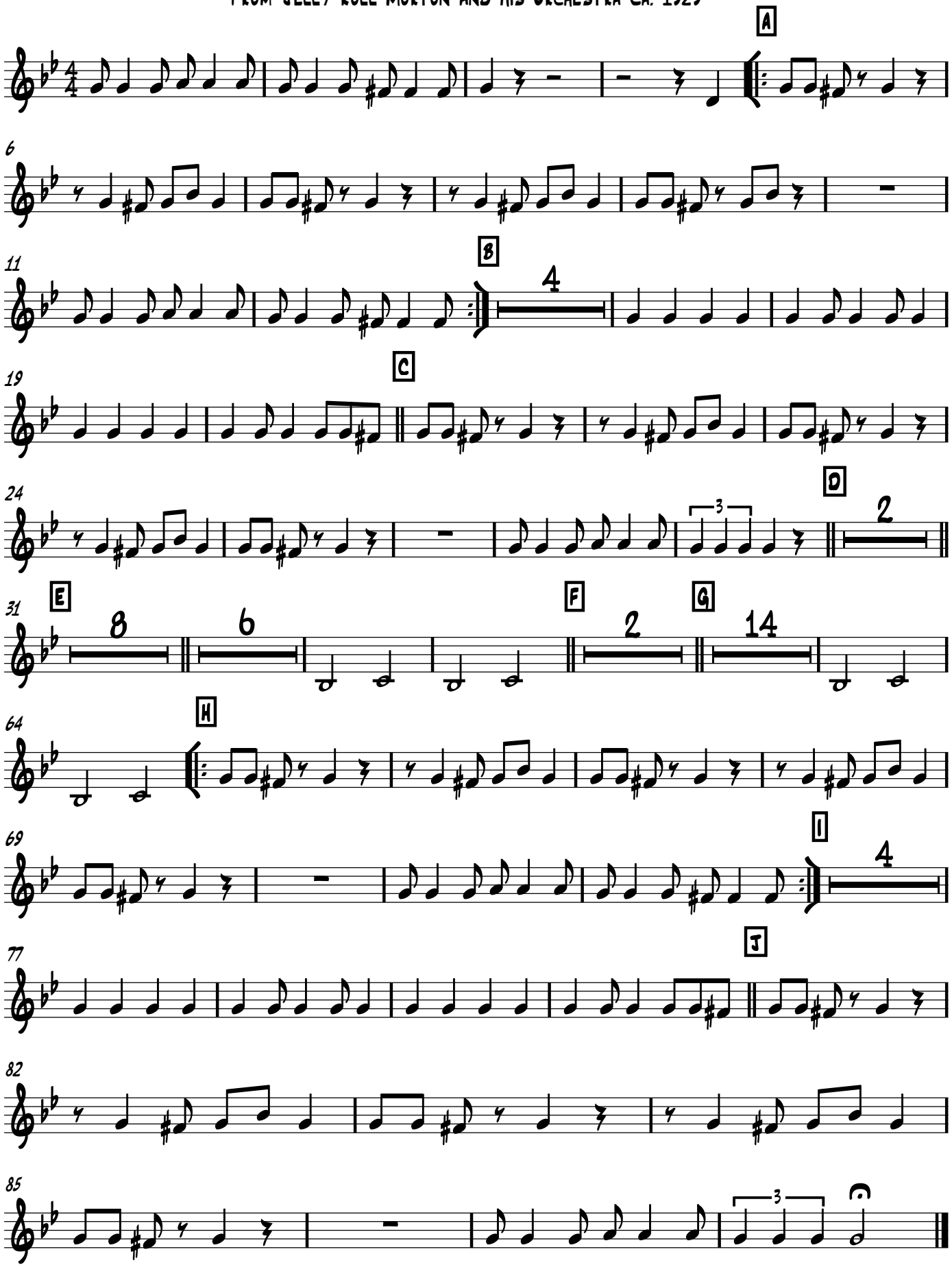
Scott Sproxton

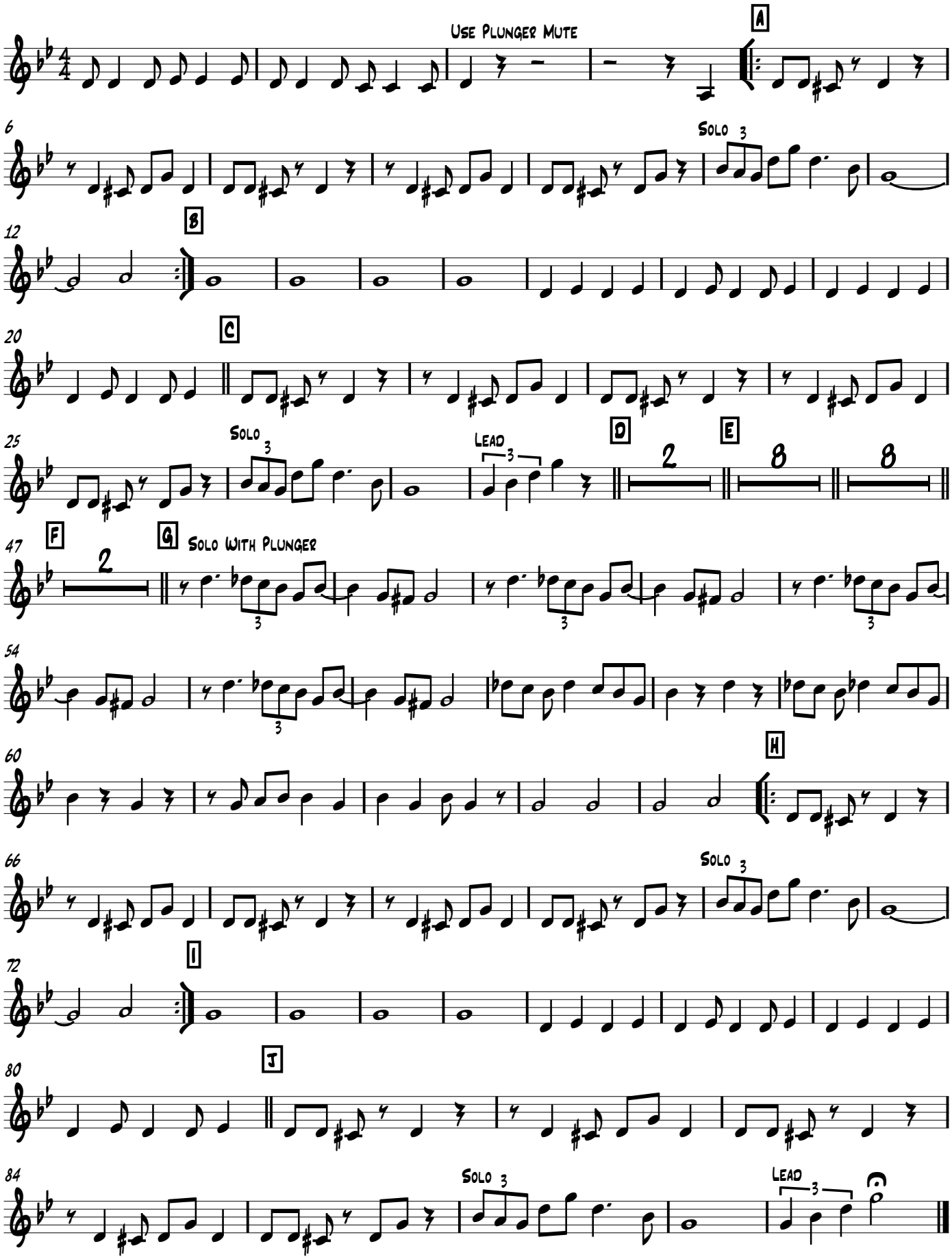


Trumpet 2

New Orleans Bump

From Jelly Roll Morton And His Orchestra Ca. 1929

Transcribed By
Scott Sproxton



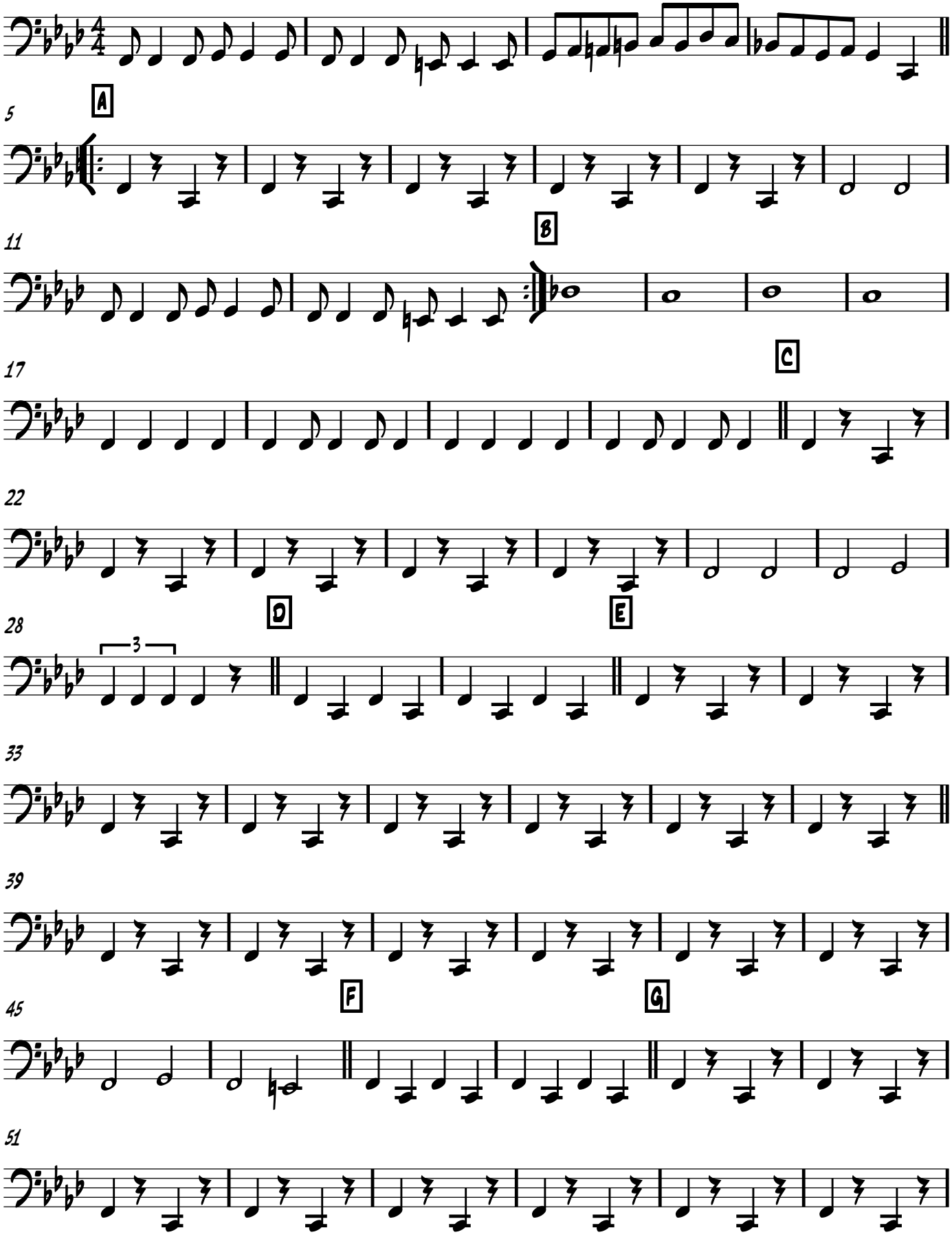
Tuba

♩ = 130

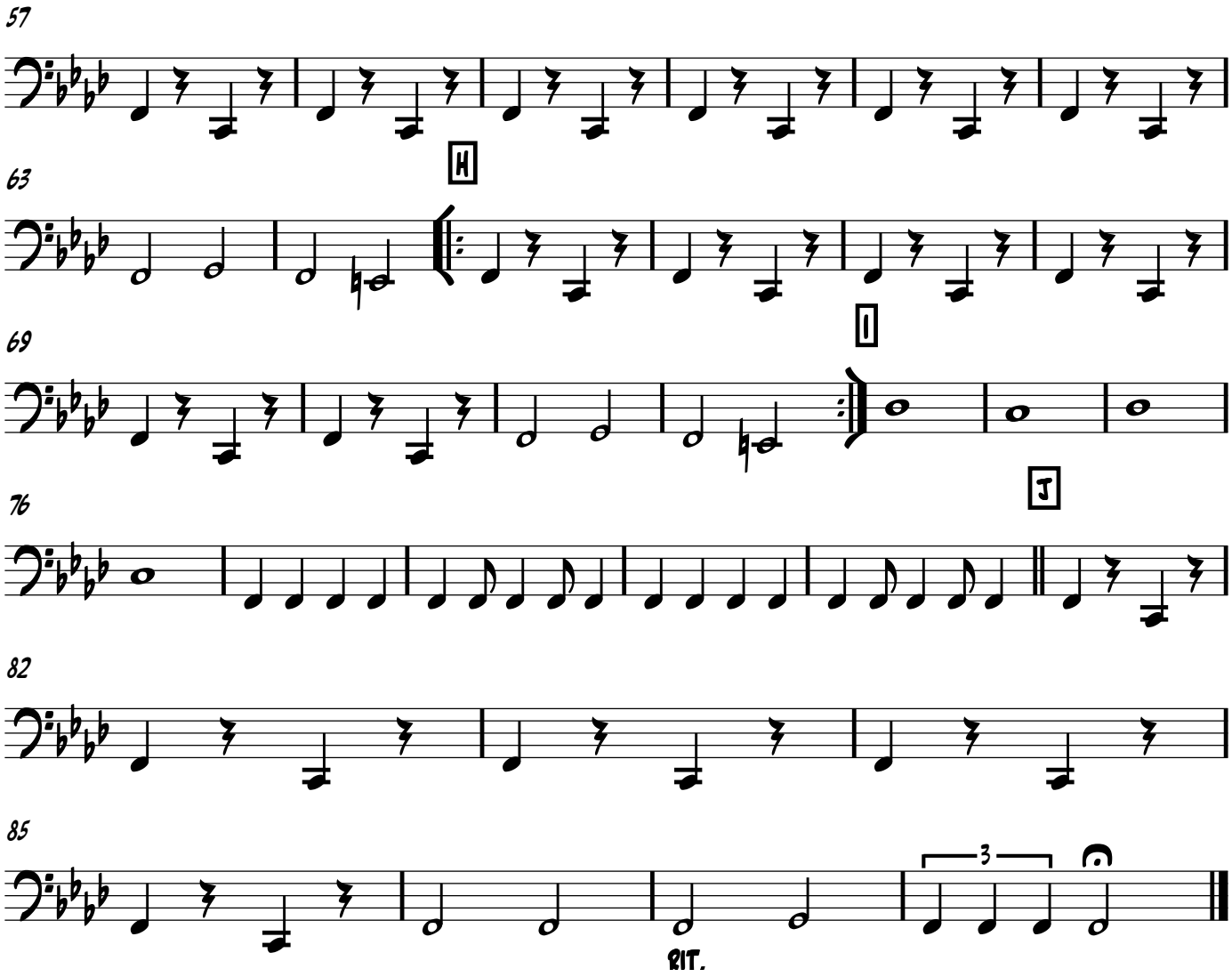
New Orleans Bump

From Jelly Roll Morton And His Orchestra Ca. 1929

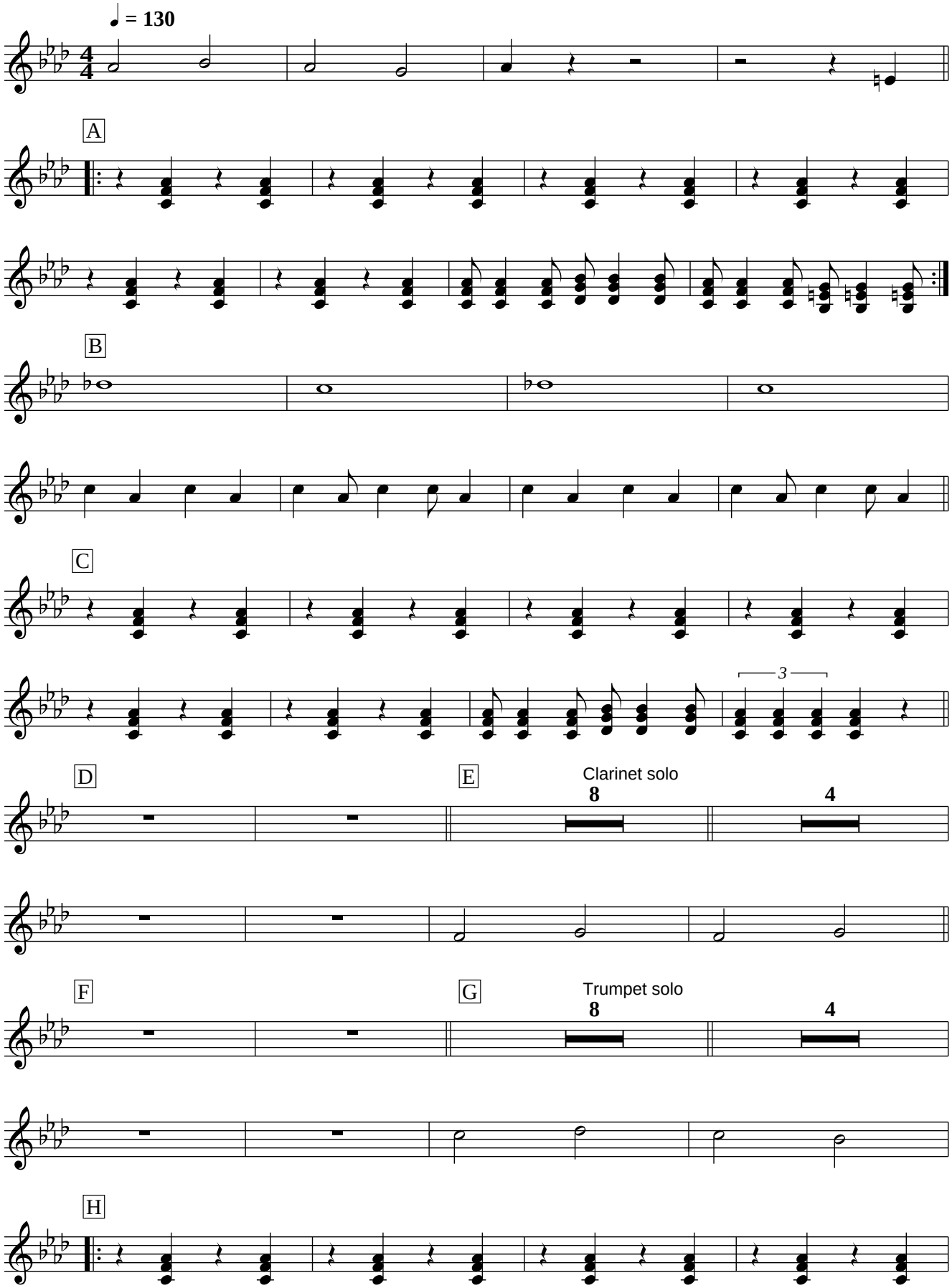
Transcribed By
Scott Sproxton

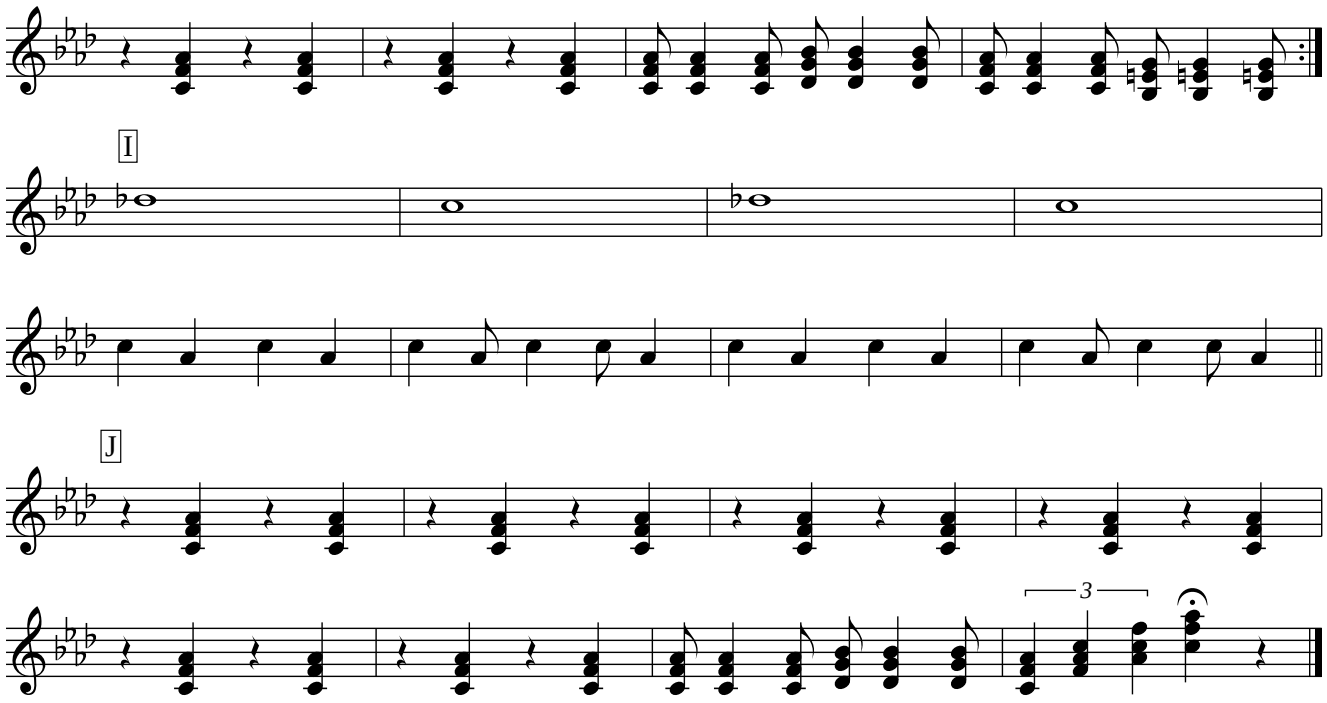


Tuba

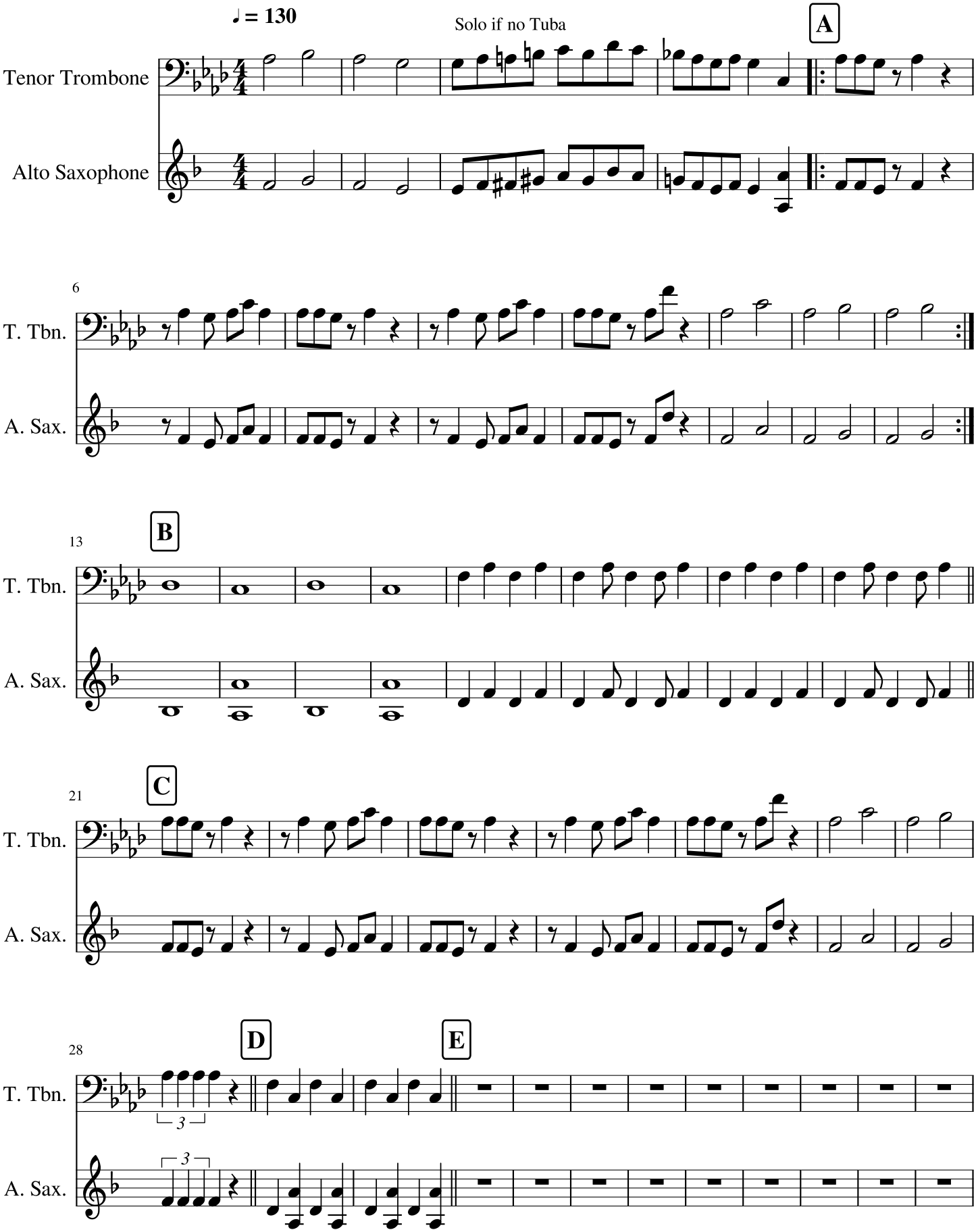


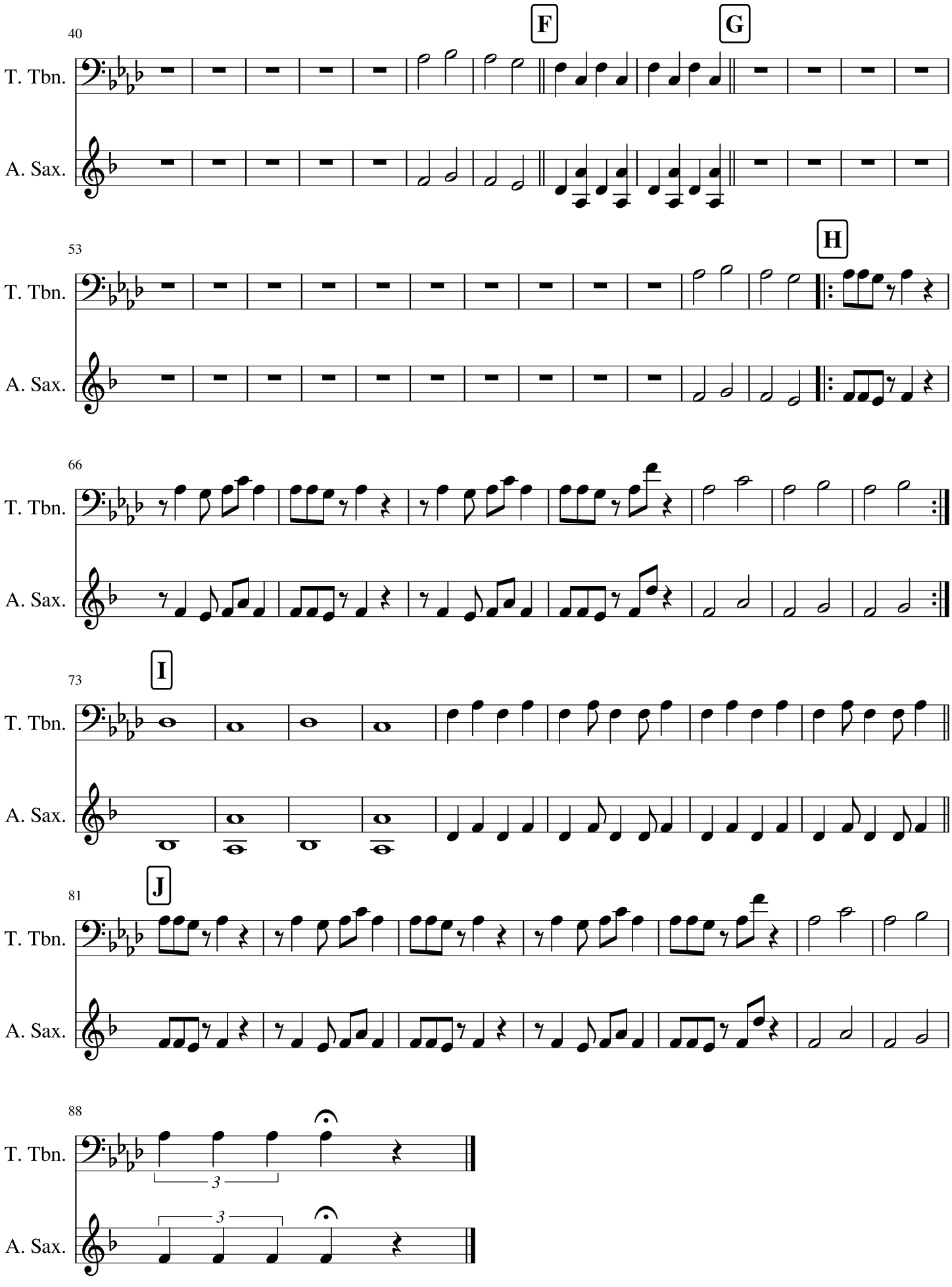
New Orleans Bump




I
J
3

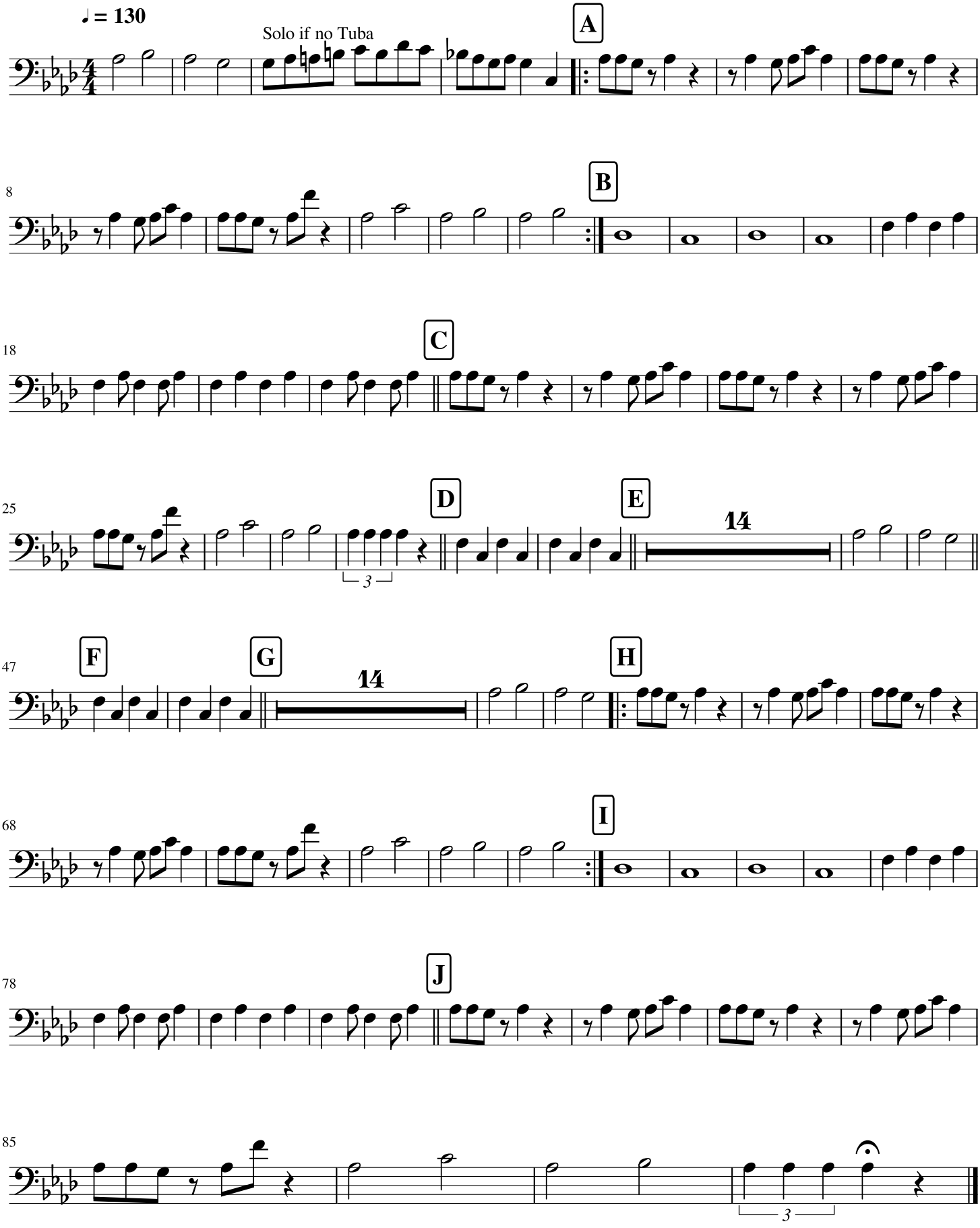
New Orleans Bump




40
F
G
T. Tbn.
A. Sax.
53
H
66
73
I
81
J
88
3
3

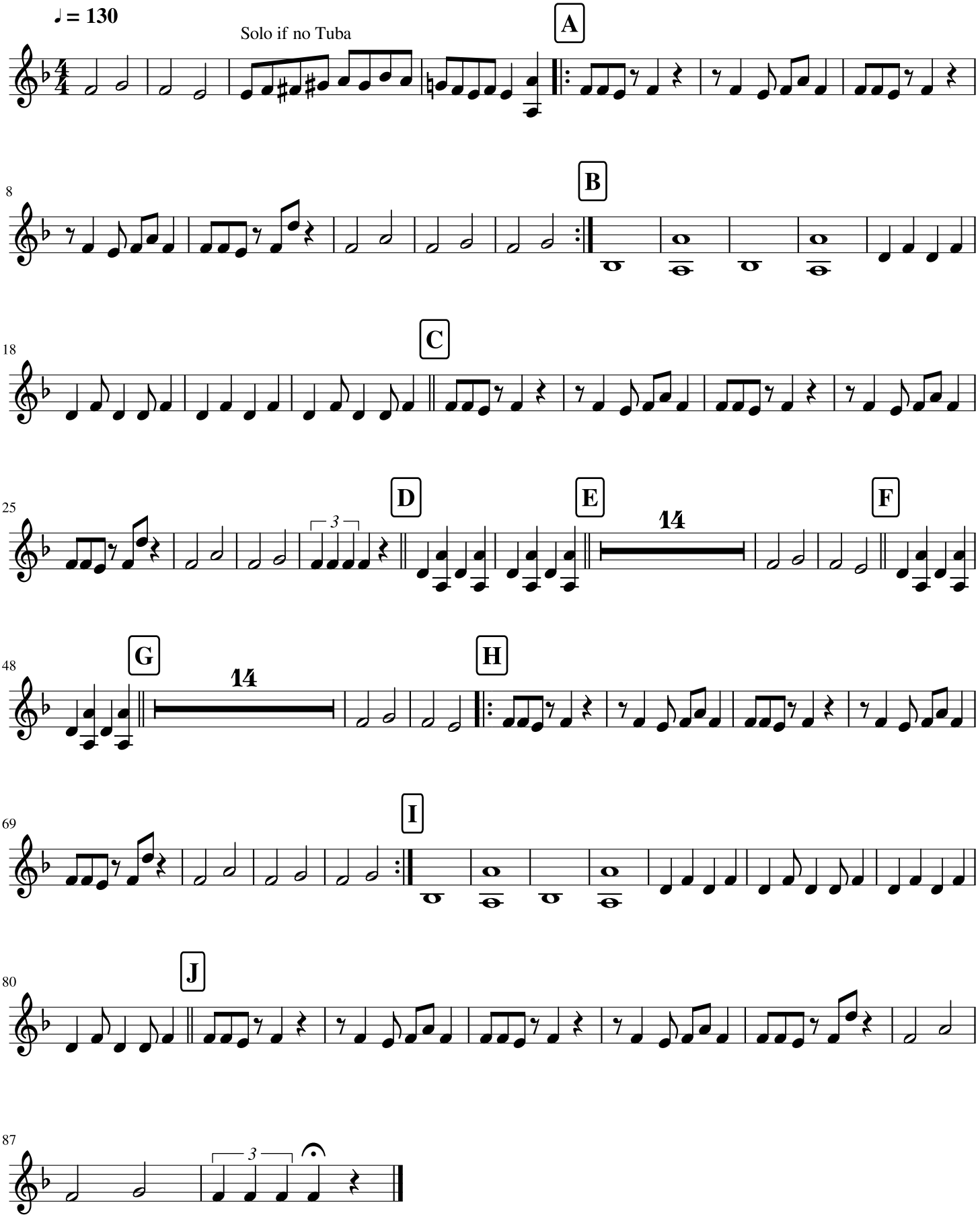
Tenor Trombone

New Orleans Bump

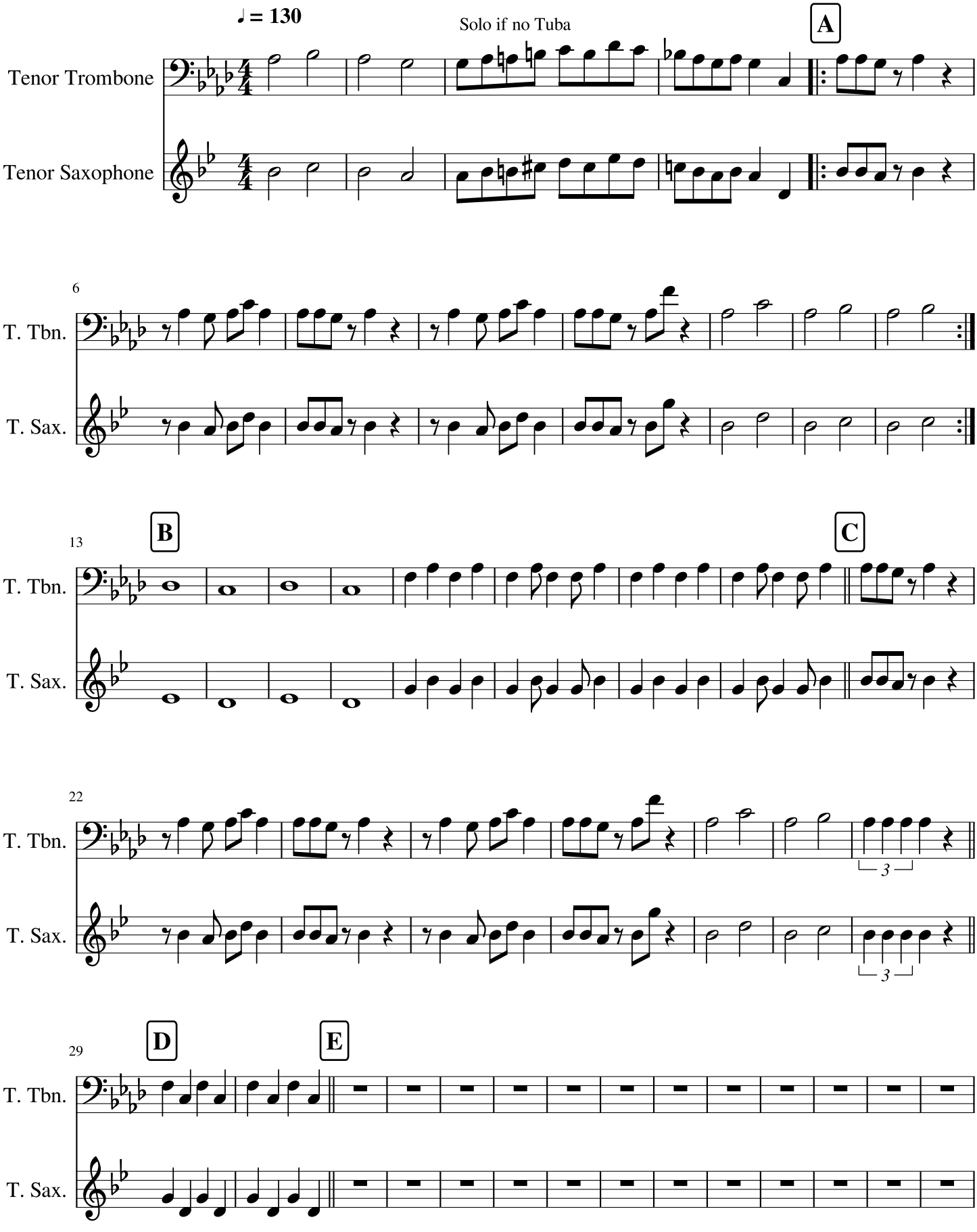


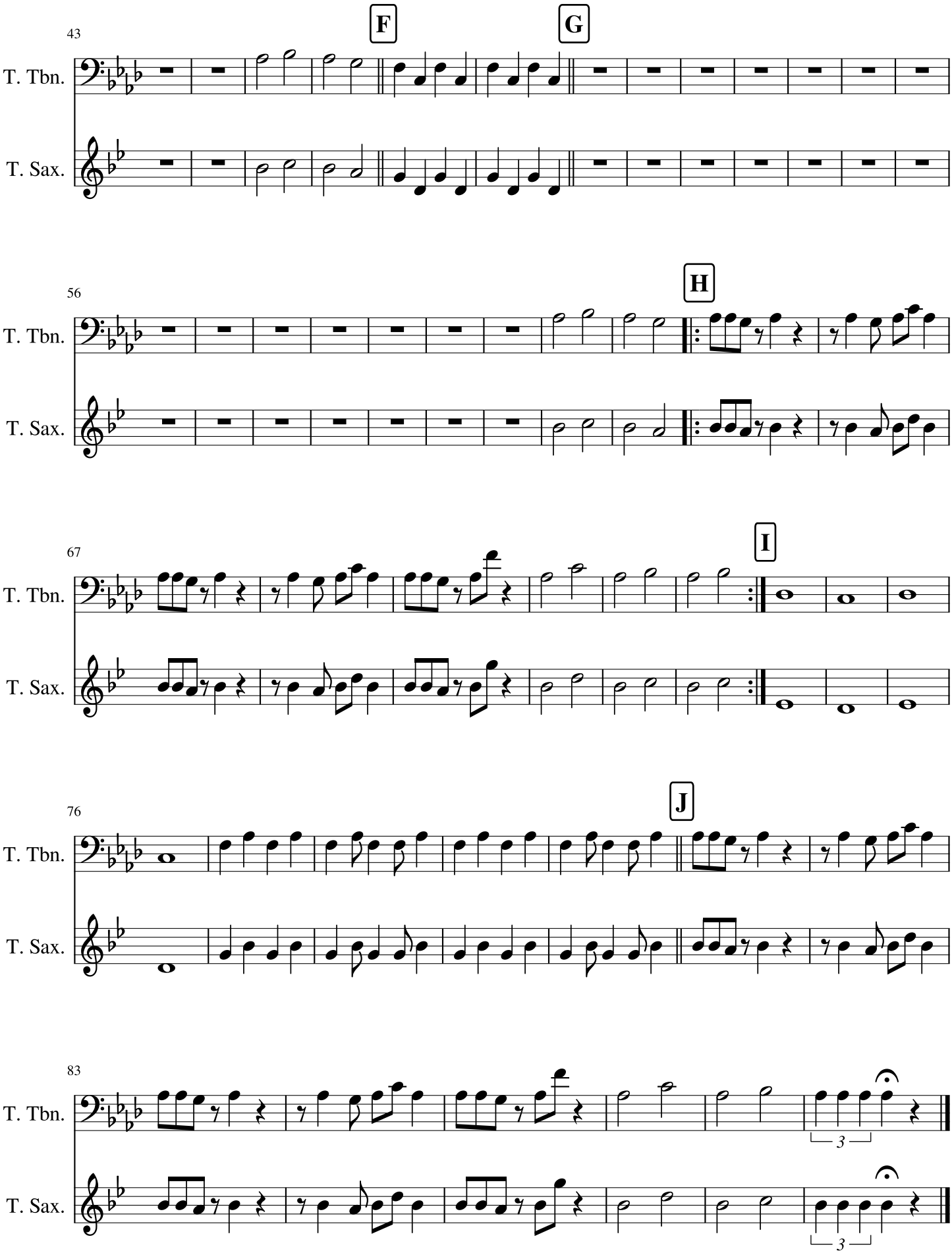
Alto Saxophone

New Orleans Bump



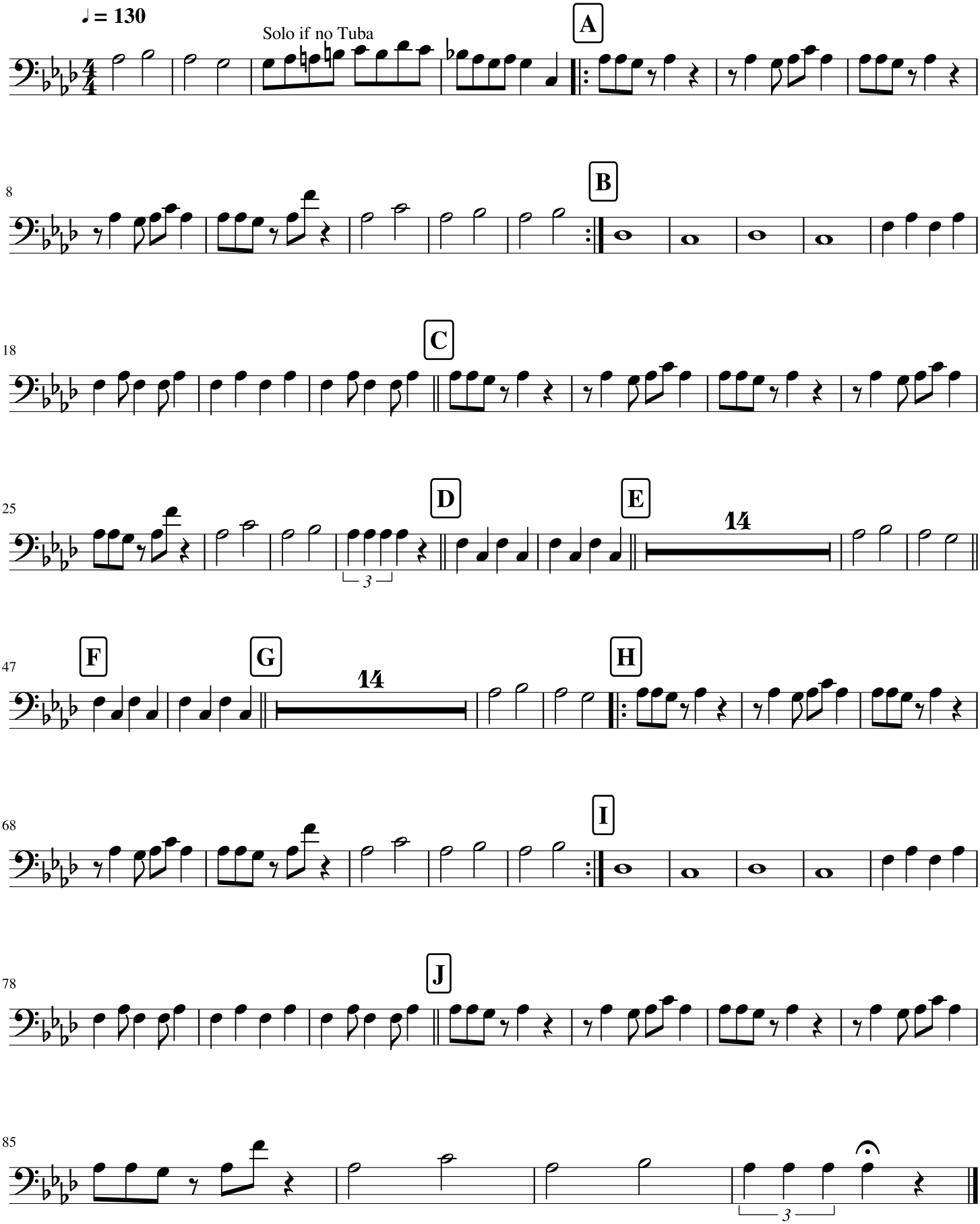
New Orleans Bump




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.
3
3

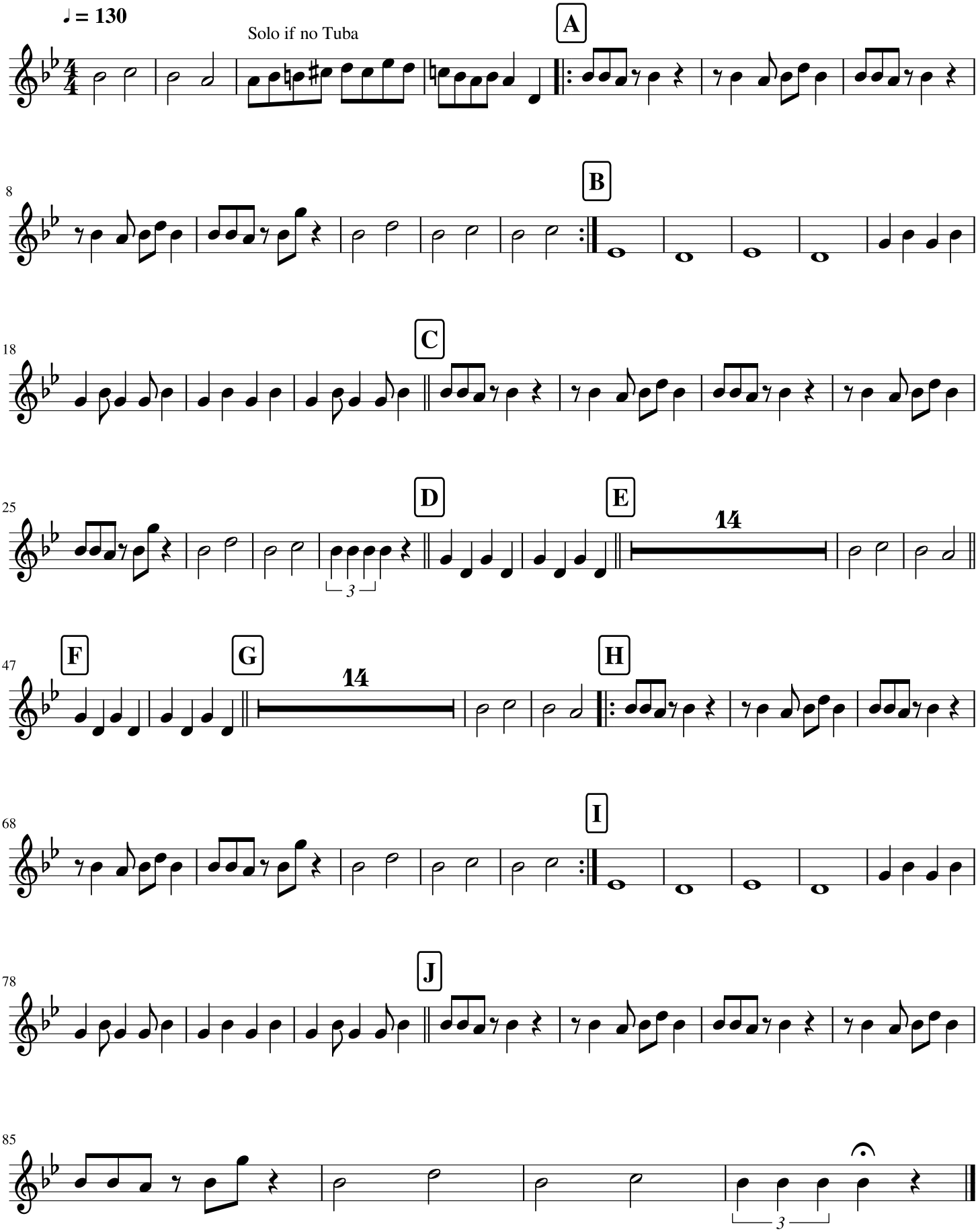
Tenor Trombone

New Orleans Bump



Tenor Saxophone

New Orleans Bump



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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

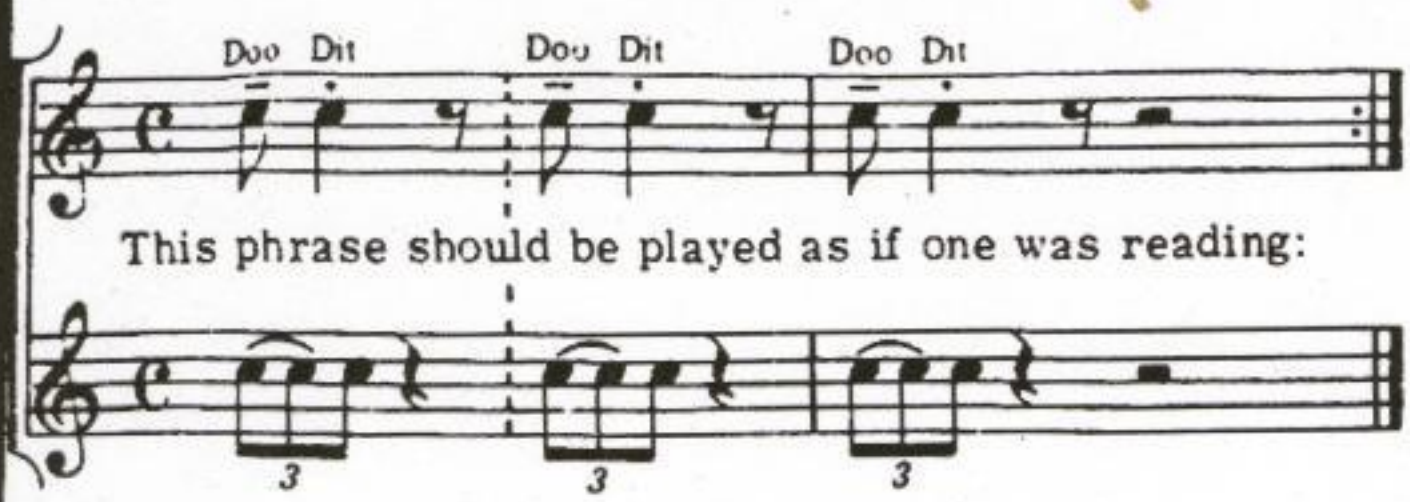
Jakob

(E-Mail: Jakob.Baumgardt@web.de)

P.S. Ich kann noch drei interessante und hilfreiche Bücher empfehlen:

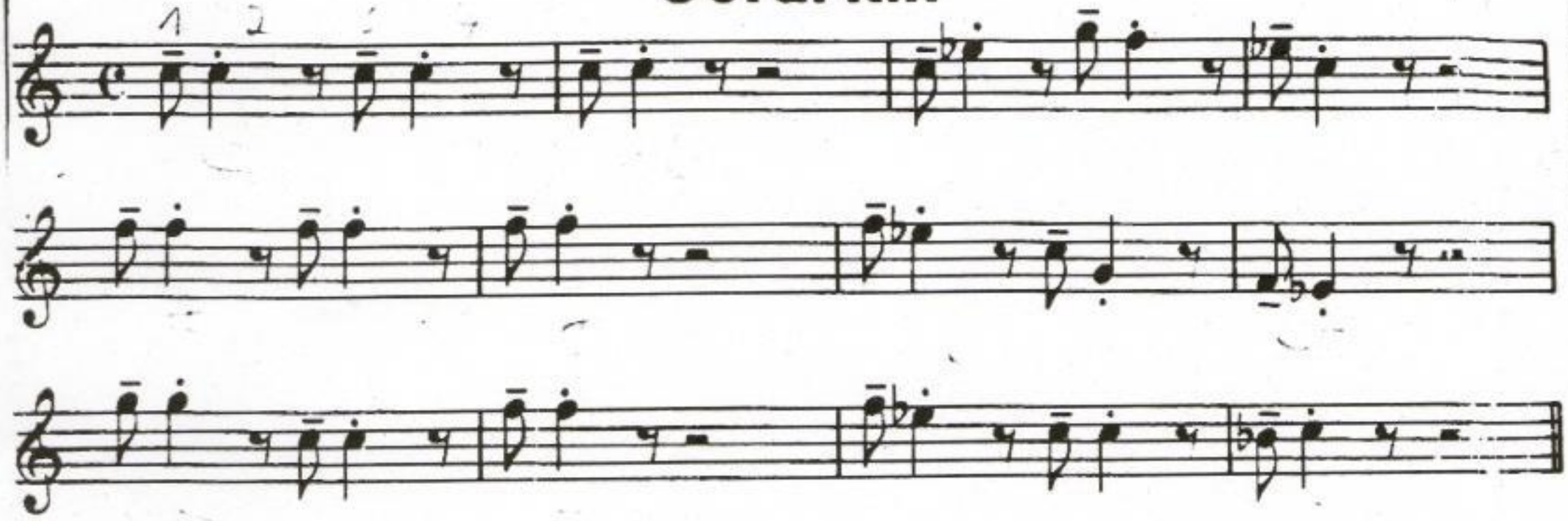
Wieland Ziegenrücker: ABC Musik (allgemeine Musiklehre)
Carlo Bohländer: Harmonielehre (Reihe Jazz-Studio, gibt es in der Bibliothek)
Dan Greenblatt: The Blues Scales (Übungen mit CD)

Phrase #1

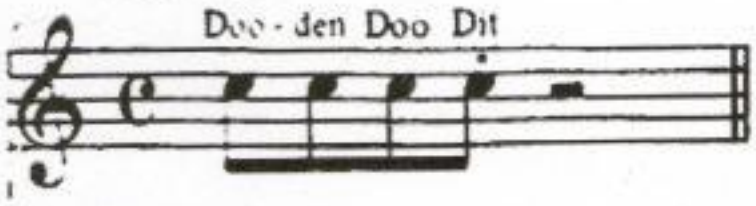


Basic Rhythmic Concepts for Jazz and Contemporary Phrasing

Coral Riff



Written



Played

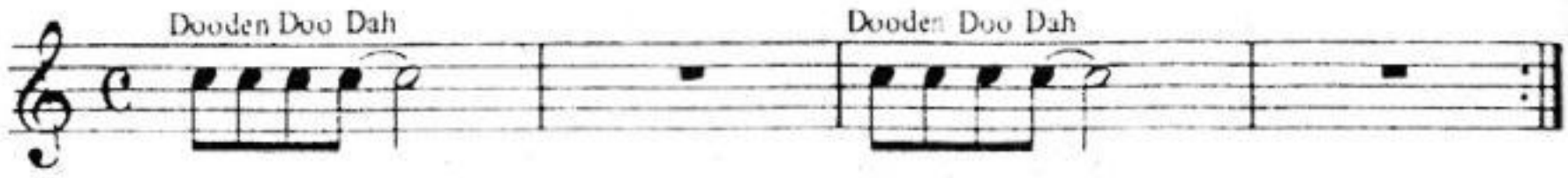
Jazz "Swing" style eight notes

Phrase #2A

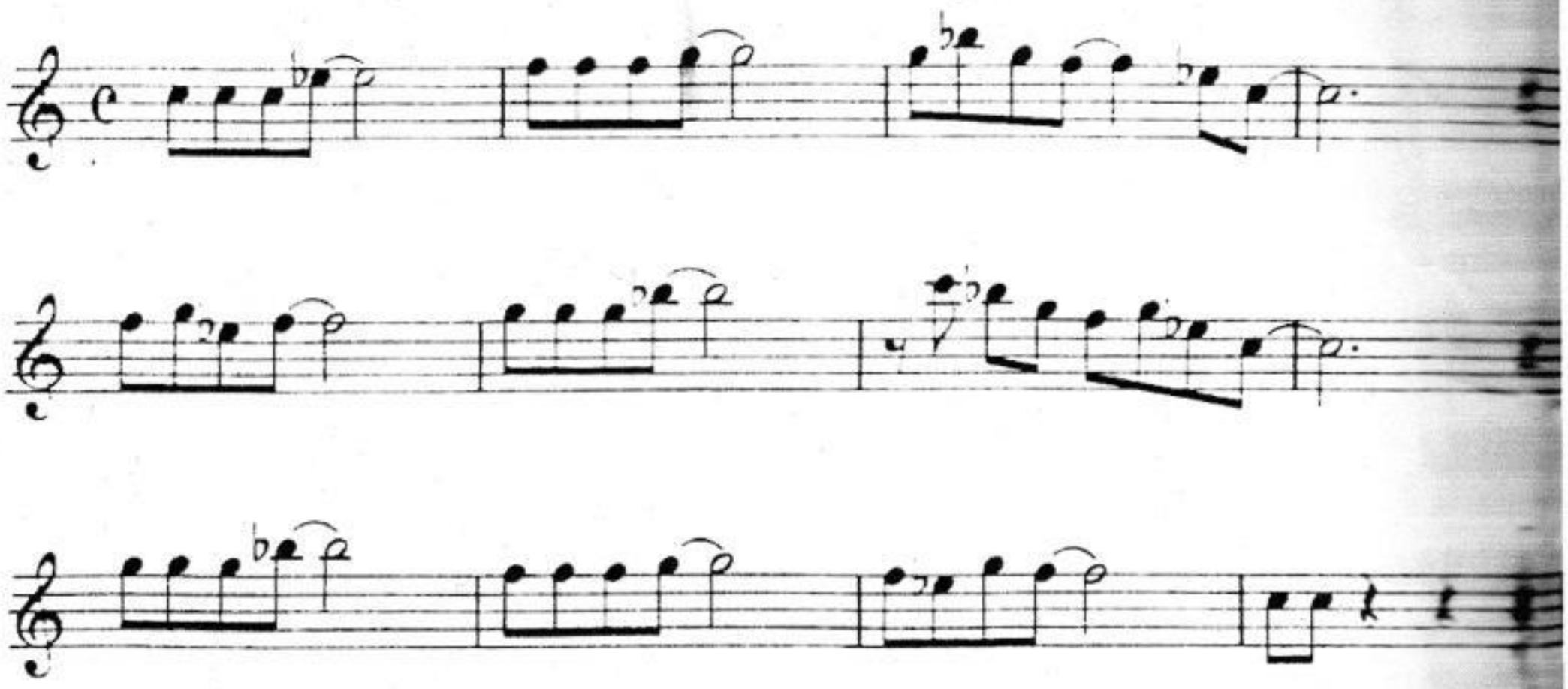
Easin' On

---STADT BIELEFELD

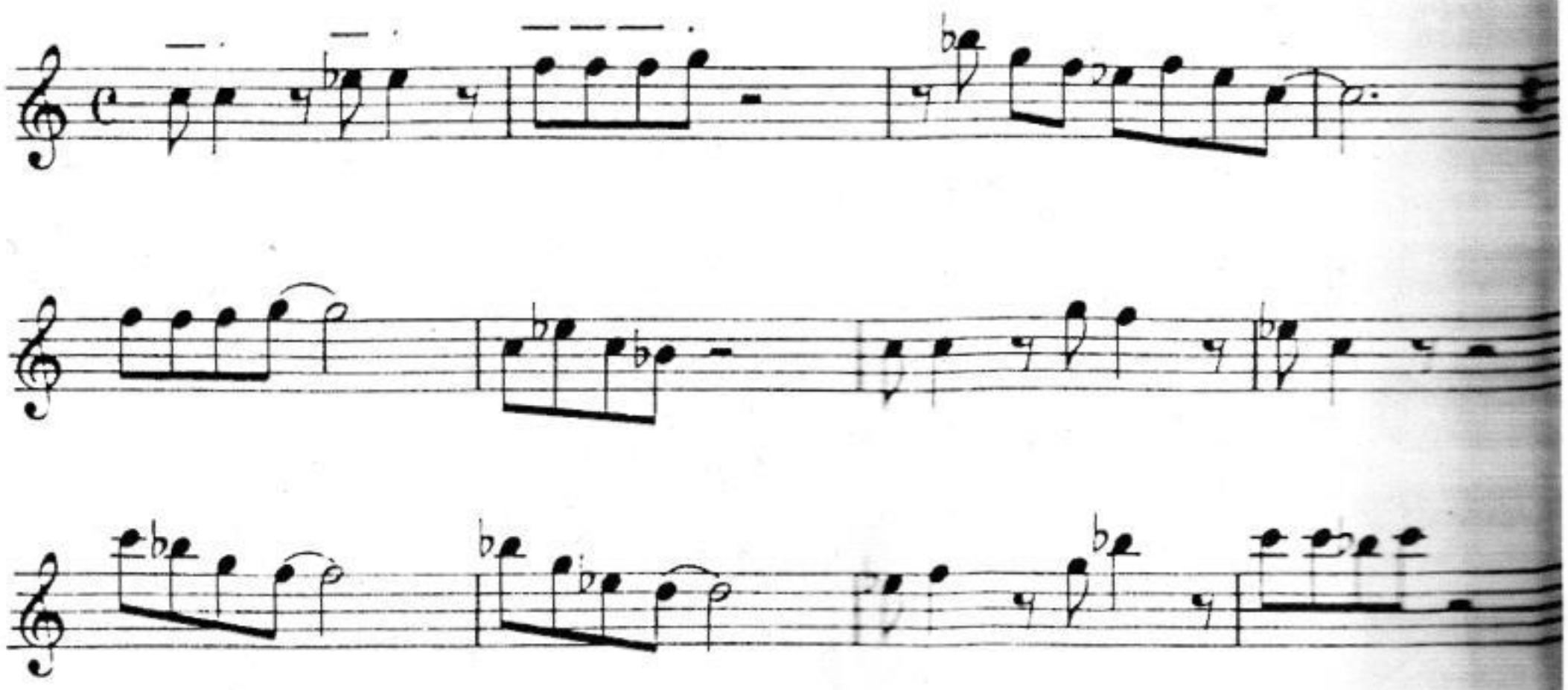
Phrase #2B



Jazz Study



Easy Feelin'



Mixed Bag

o tempo

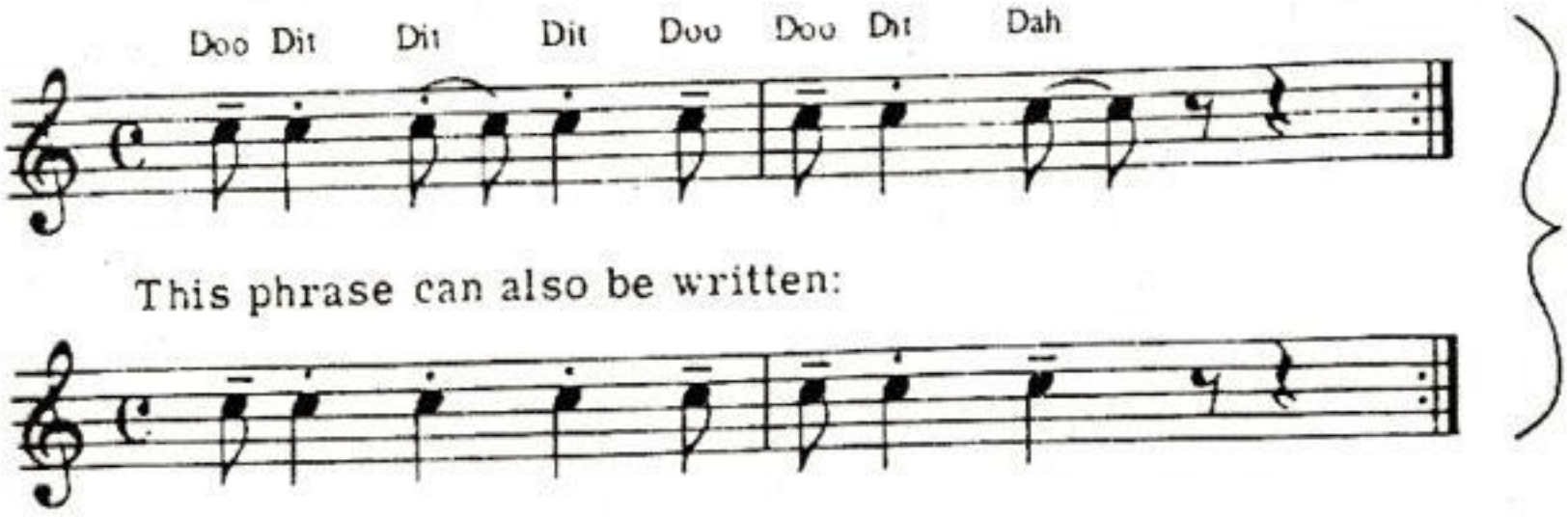
M.J.

Slow groove

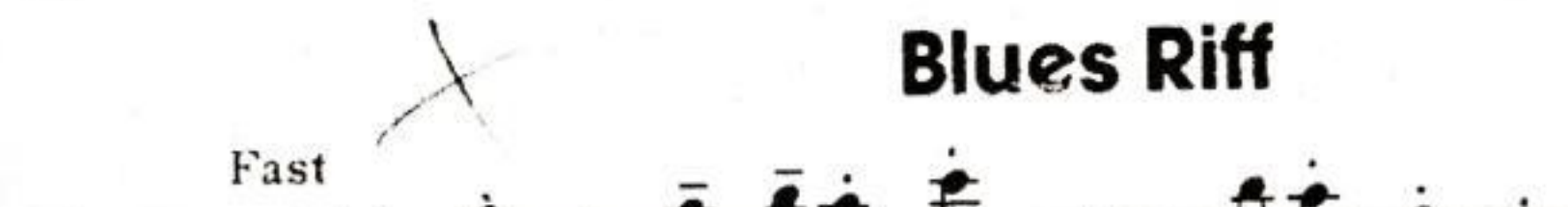
Go!

edium ride

Phrase #4

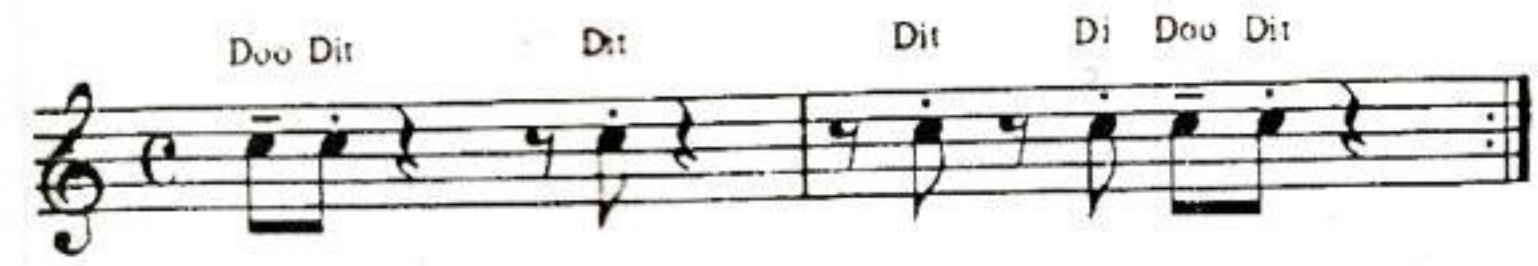


This phrase can also be written:

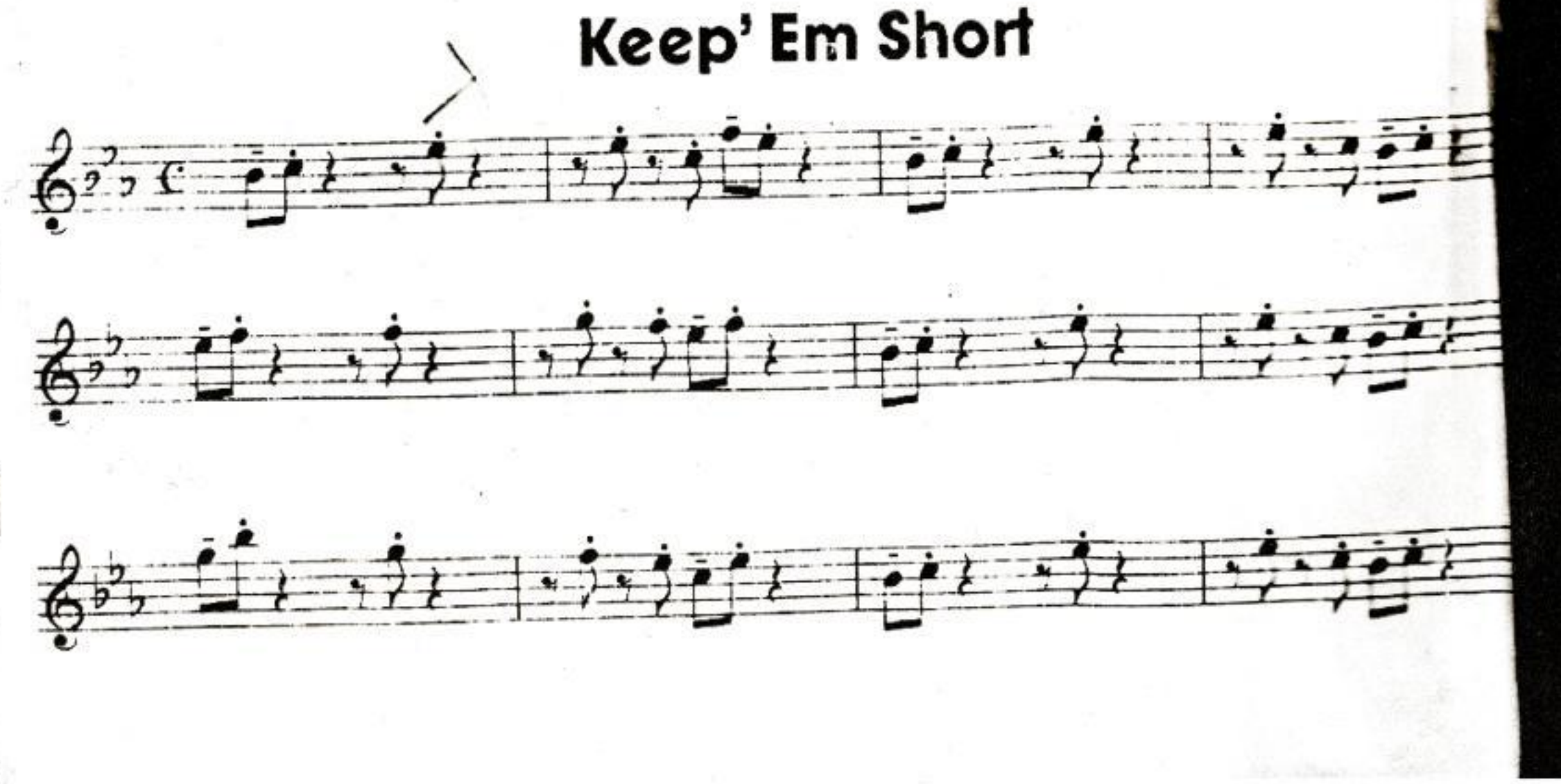


Blues Riff

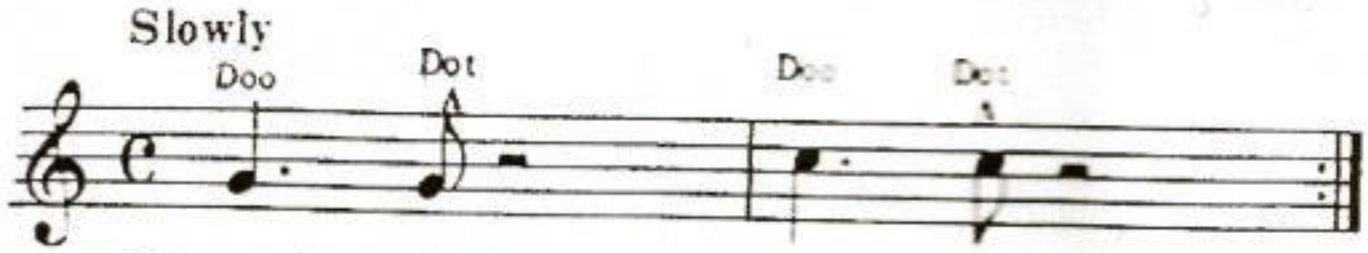
Phrase #5



Keep' Em Short

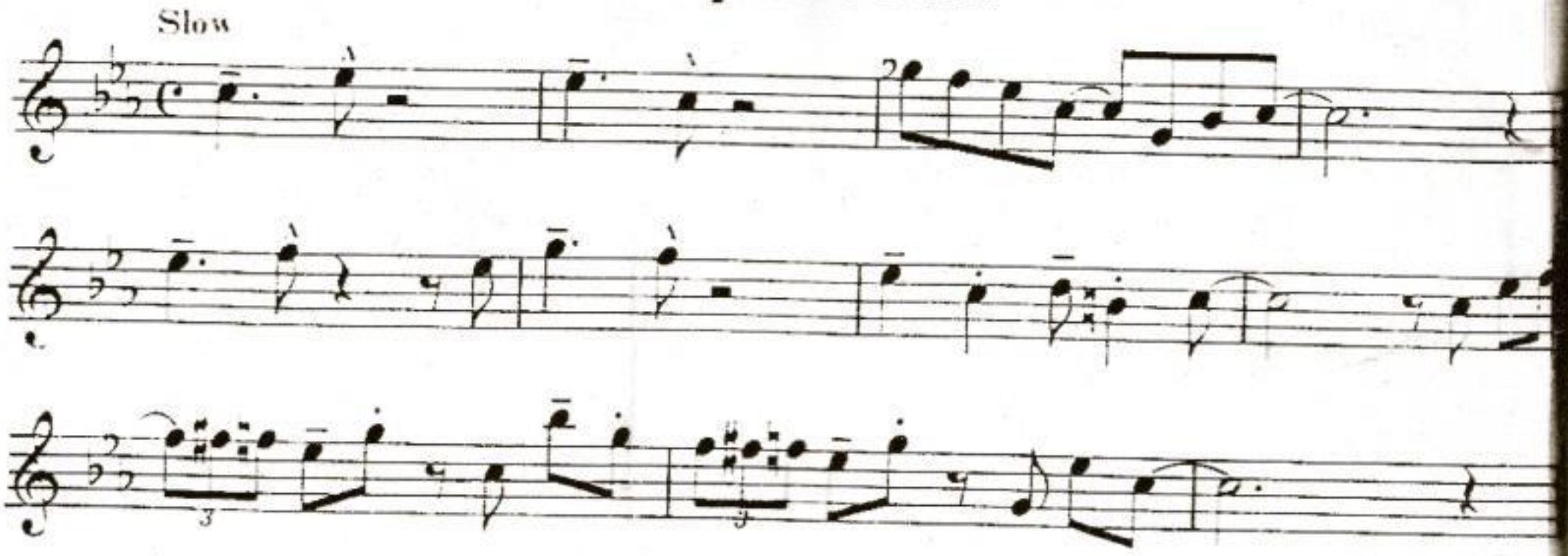


Phrase #6



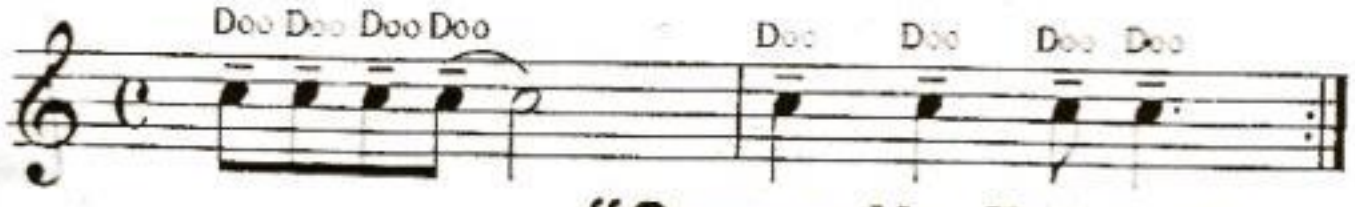
The "DOT" sound is a heavy accent, while the "DIT" is short, but not meant to be heavily accented.

Easy Groovin'

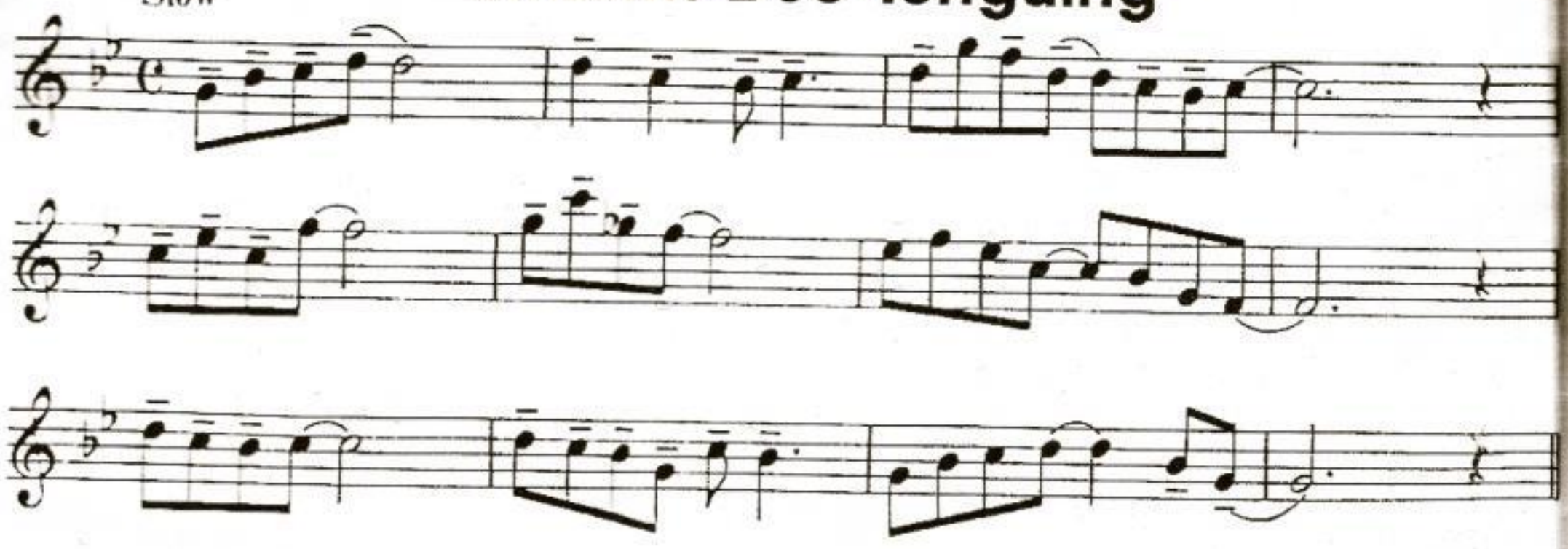


Phrase #7

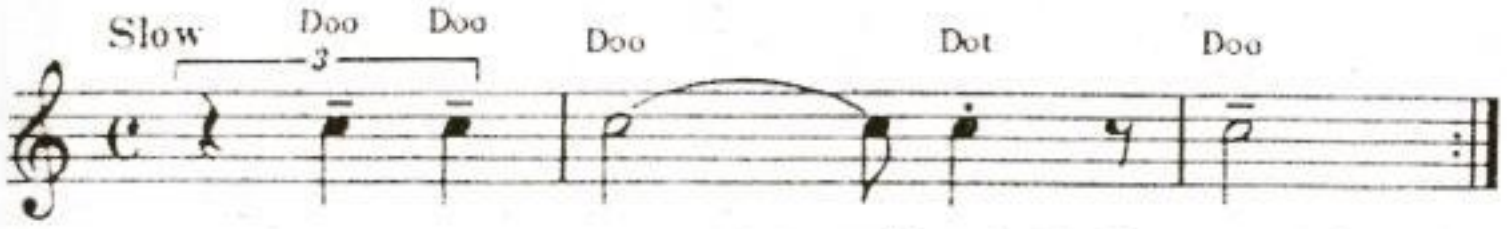
Smooth legato tonguing is essential for much of jazz music.
Give all notes full value, separate them with very light tonguing, and keep them "Swinging."



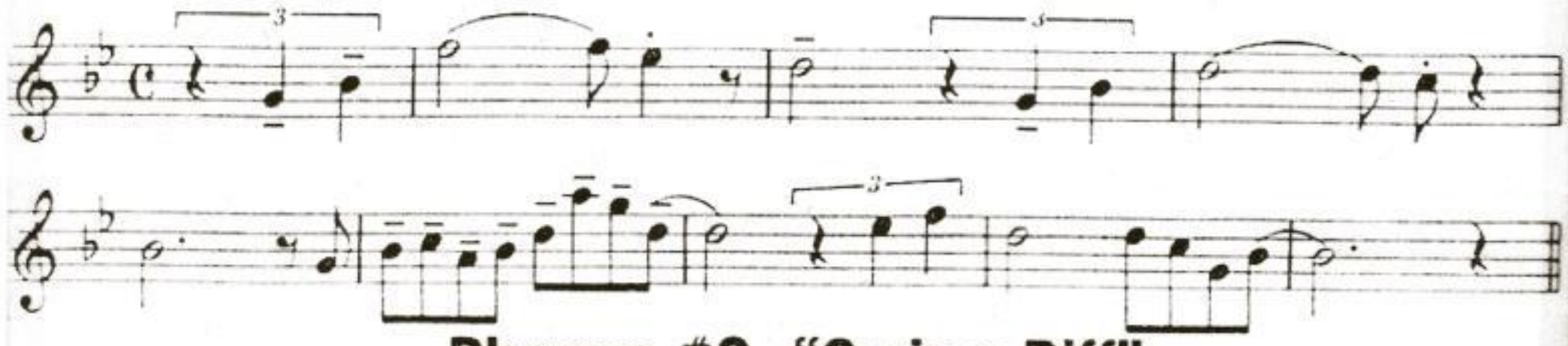
"Smooth-Doo-Tonguing"



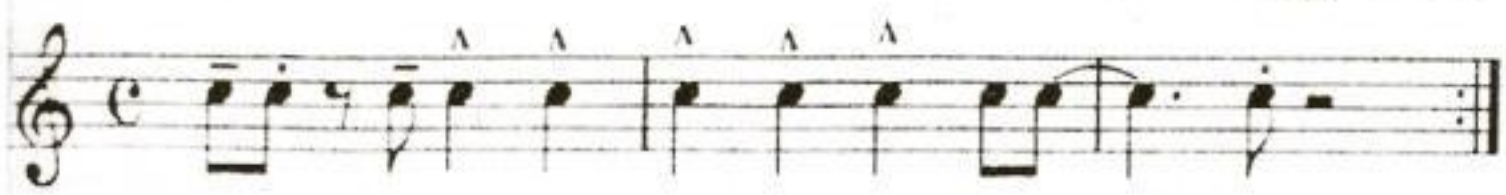
Phrase #8 "Slow-Doo-Dot"



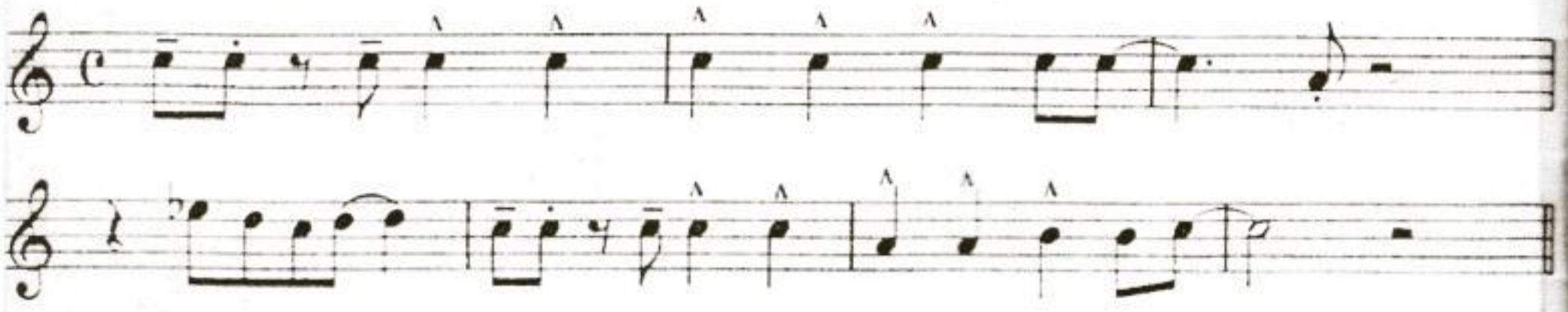
Starlight Sounds



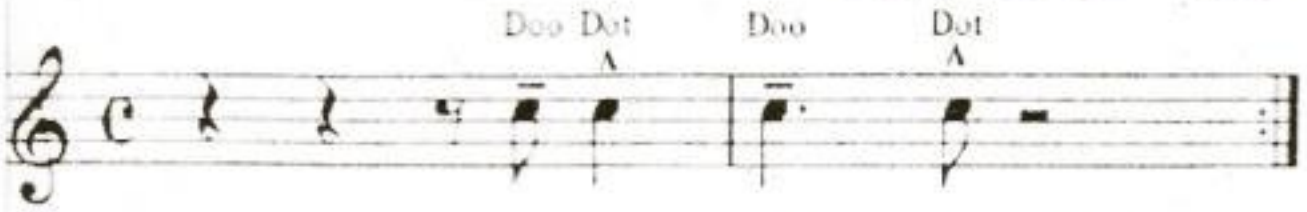
Phrase #9 "Swing Riff"



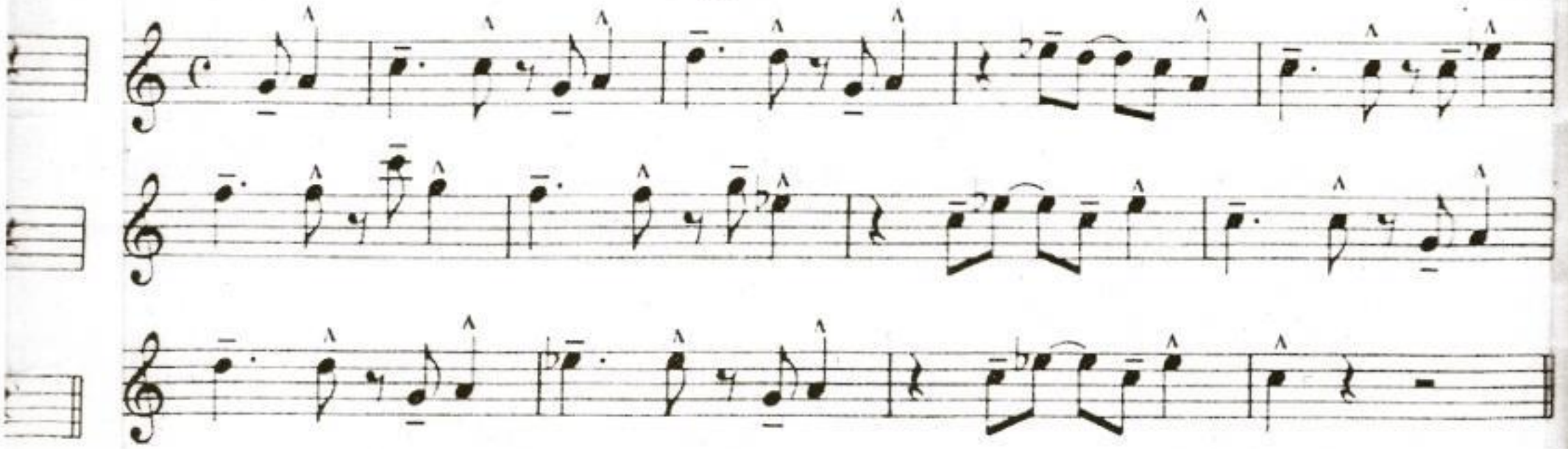
Freddie's Jump



Phrase #10



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 $\rightarrow$ 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	Eb	E	G	Ab	A	C
Db	Db	Eb	E	F	Ab	A	Bb	Db
D	D	E	F	Gb	A	Bb	B	D
Eb	Eb	F	Gb	G	Bb	B	C	Eb
E	E	Gb	G	Ab	B	C	Db	E
F	F	G	Ab	A	C	Db	D	F
Gb	Gb	Ab	A	Bb	Db	D	Eb	Gb
G	G	A	Bb	B	D	Eb	E	G
Ab	Ab	Bb	B	C	Eb	E	F	Ab
A	A	B	C	Db	E	F	Gb	A
Bb	Bb	C	Db	D	F	Gb	G	Bb
B	B	Db	D	Eb	Gb	G	Ab	B

7-Skala

Geeignet für: Dur7

	1	2	b3	3	5	6	b7	8
C	C	D	Eb	E	G	A	Bb	C
Db	Db	Eb	E	F	Ab	Bb	B	Db
D	D	E	F	Gb	A	B	C	D
Eb	Eb	F	Gb	G	Bb	C	Db	Eb
E	E	Gb	G	Ab	B	Db	D	E
F	F	G	Ab	A	C	D	Eb	F
Gb	Gb	Ab	A	Bb	Db	Eb	E	Gb
G	G	A	Bb	B	D	E	F	G
Ab	Ab	Bb	B	C	Eb	F	Gb	Ab
A	A	B	C	Db	E	Gb	G	A
Bb	Bb	C	Db	D	F	G	Ab	Bb
B	B	Db	D	Eb	Gb	Ab	A	B

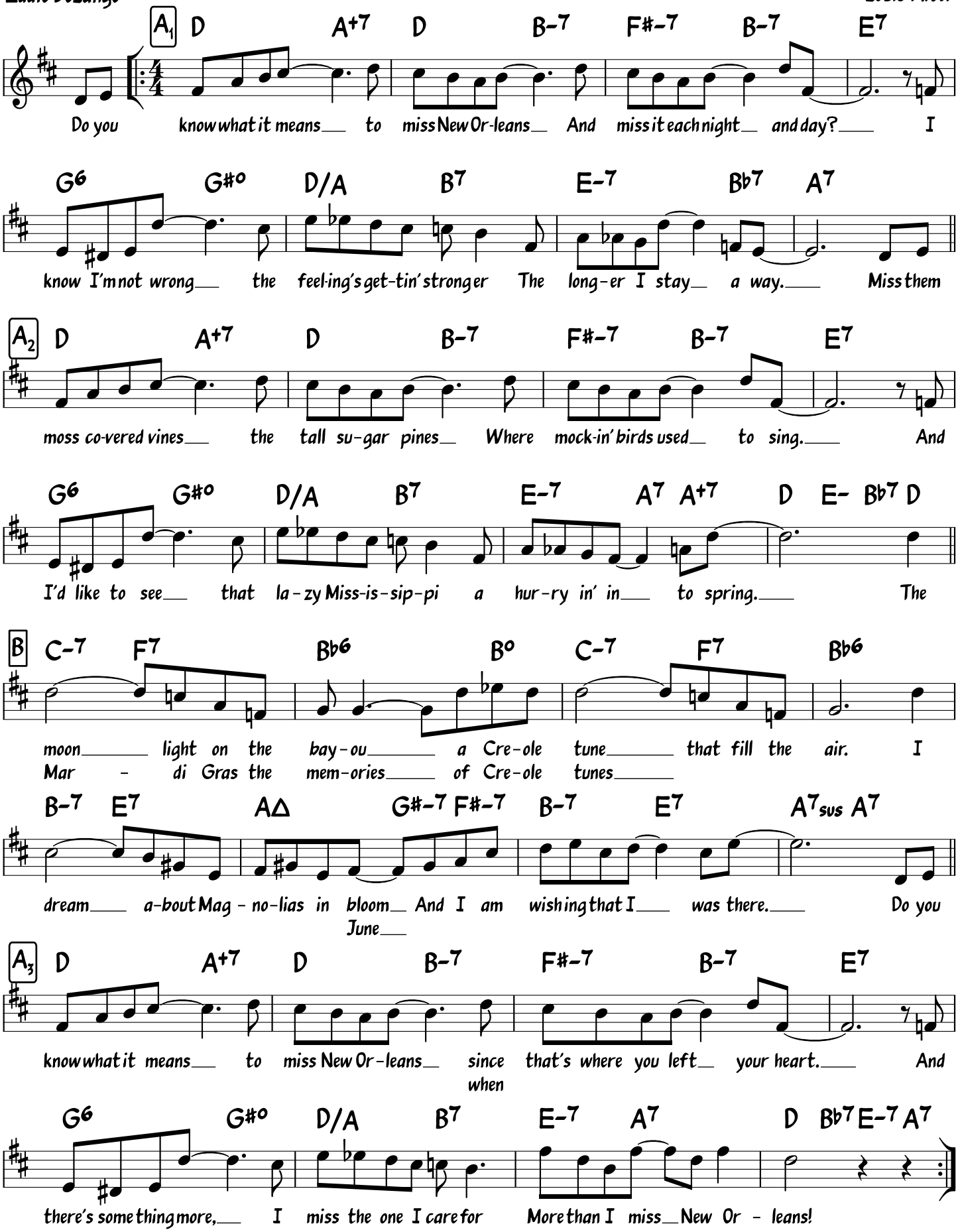
Moll-Pentatonik

Geeignet für: Dur / Dur7 im Blues, Moll7

	1	b3	4	5	b7	8
C	C	Eb	F	G	Bb	C
Db	Db	E	Gb	Ab	B	Db
D	D	F	G	A	C	D
Eb	Eb	Gb	Ab	Bb	Db	Eb
E	E	G	A	B	D	E
F	F	Ab	Bb	C	Eb	F
Gb	Gb	A	B	Db	E	Gb
G	G	Bb	C	D	F	G
Ab	Ab	B	Db	Eb	Gb	Ab
A	A	C	D	E	G	A
Bb	Bb	Db	Eb	F	Ab	Bb
B	B	D	E	Gb	A	B

Do You Know What it Means to Miss New Orleans

Eddie DeLange — Louis Alter



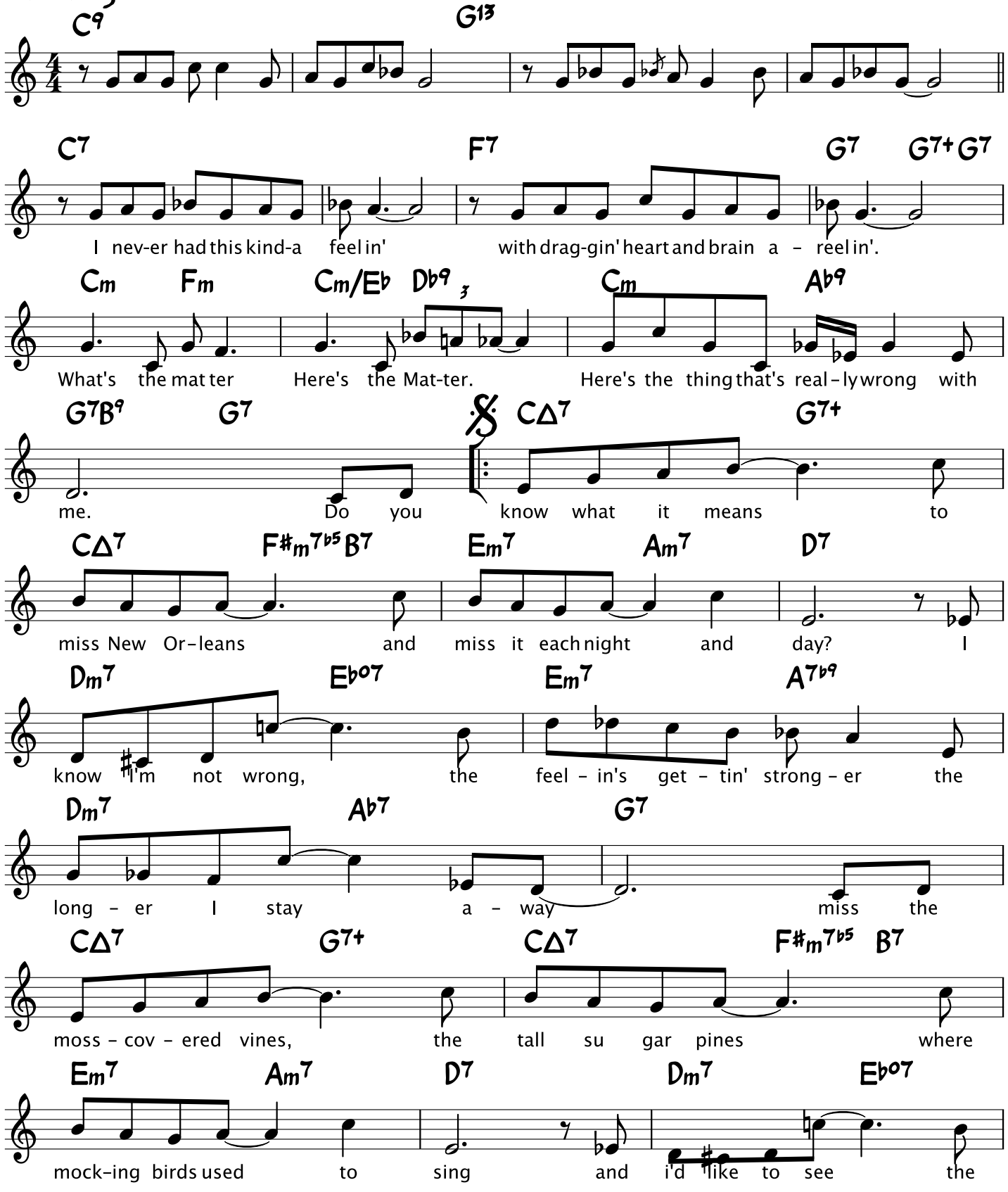
1947

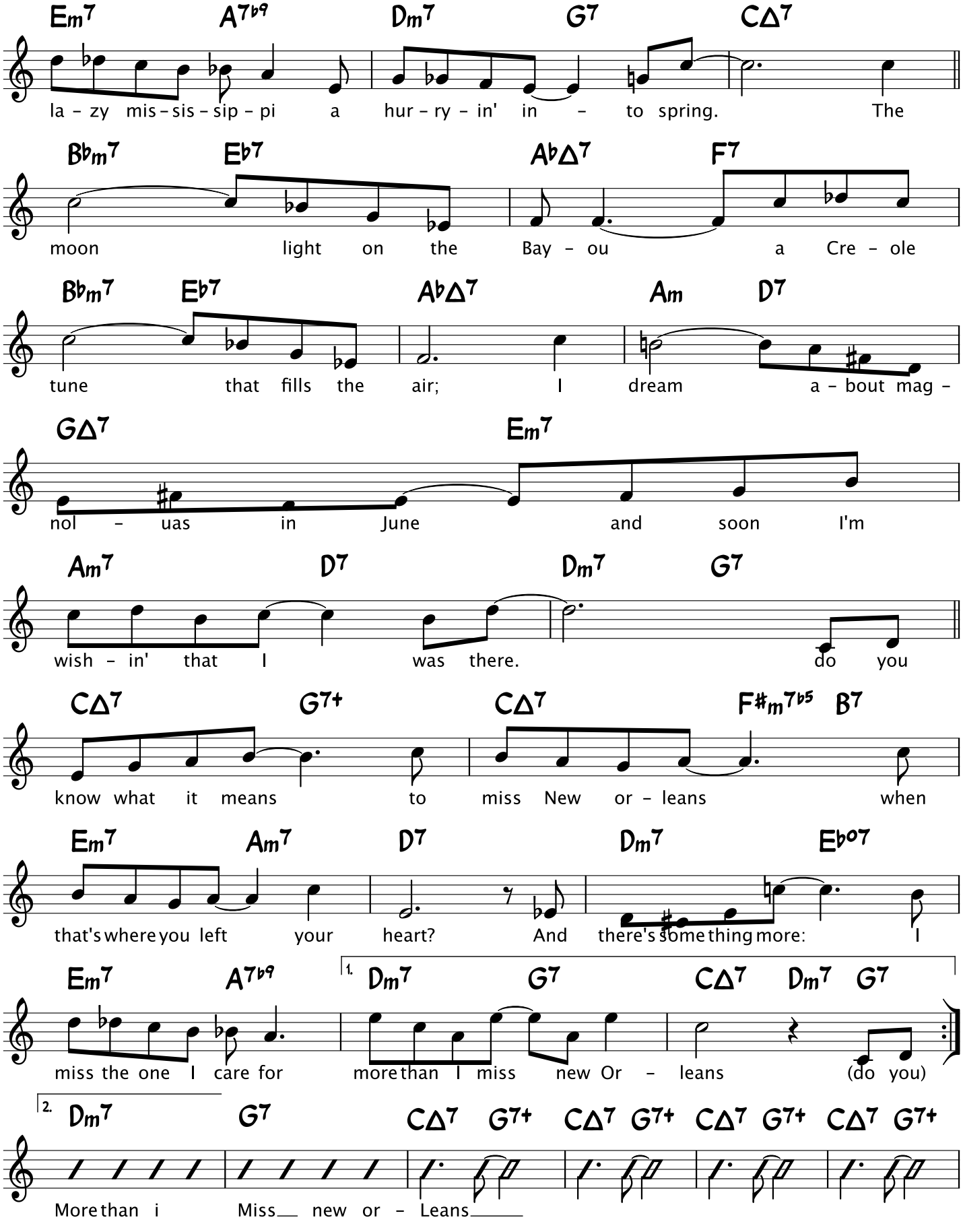
Key: G

Do You Know What It Means To Miss New Orleans

Slow Swing

Eddie DeLange & Louis Alter




Em7 A7b9 Dm7 G7 CΔ7
la - zy mis - sis - sip - pi a hur - ry - in' in - to spring. The
Bbm7 Eb7 AbΔ7 F7
moon light on the Bay - ou a Cre - ole
Bbm7 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#m7b5 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 some thing more: I
Em7 A7b9 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

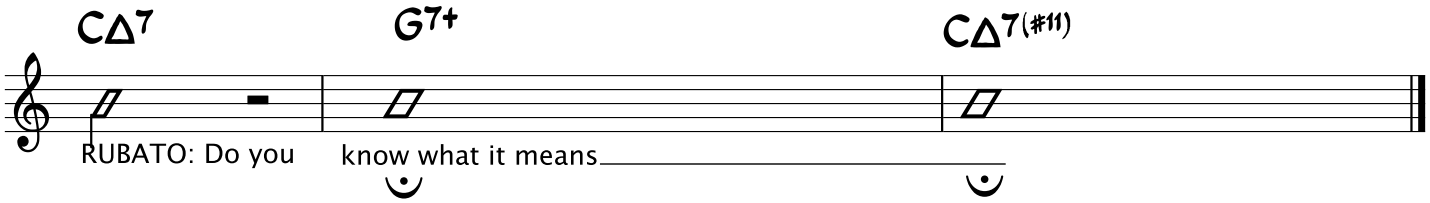


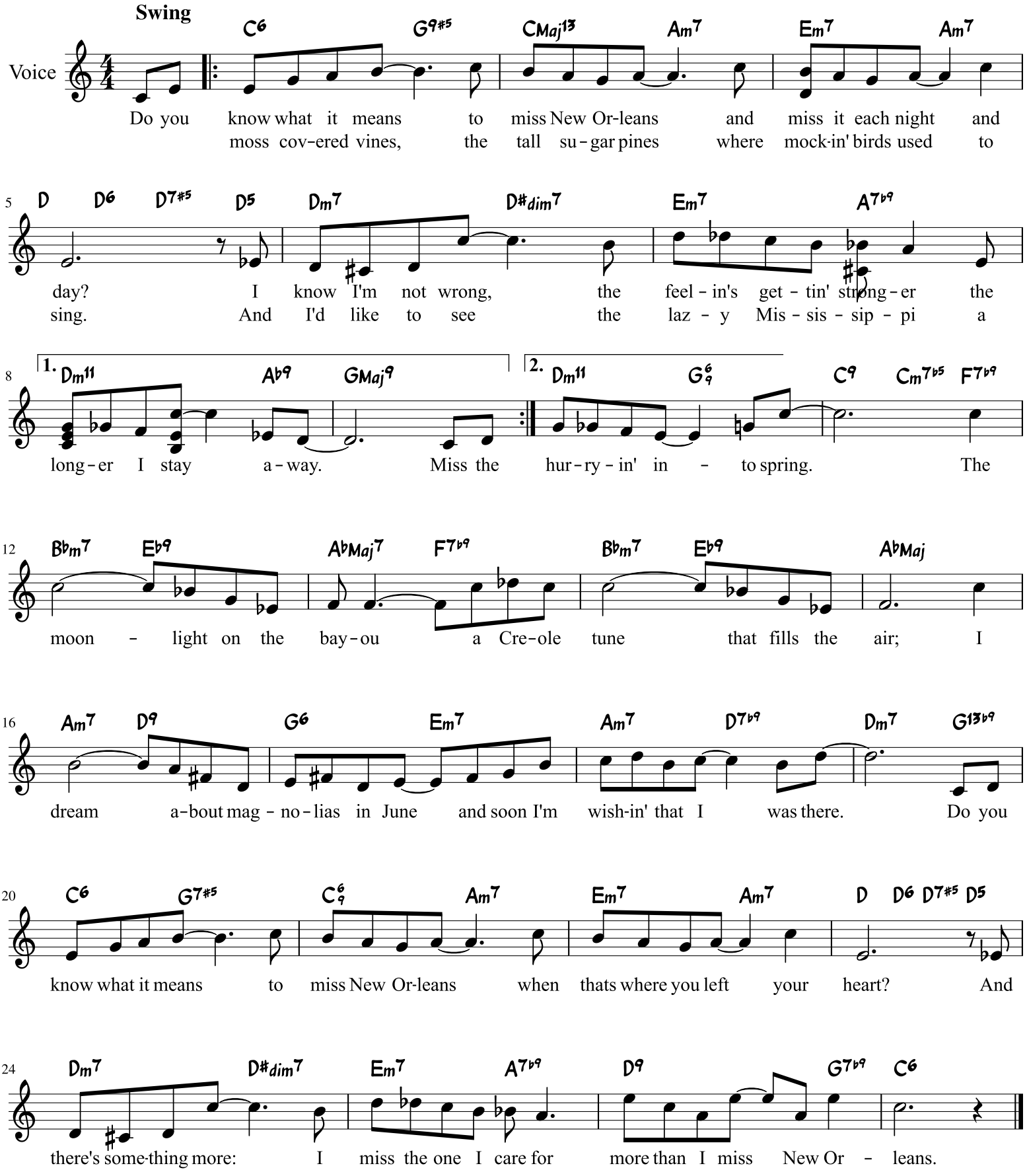
chart by sheffersolutions.com
Do You Know What It Means To Miss New Orleans

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

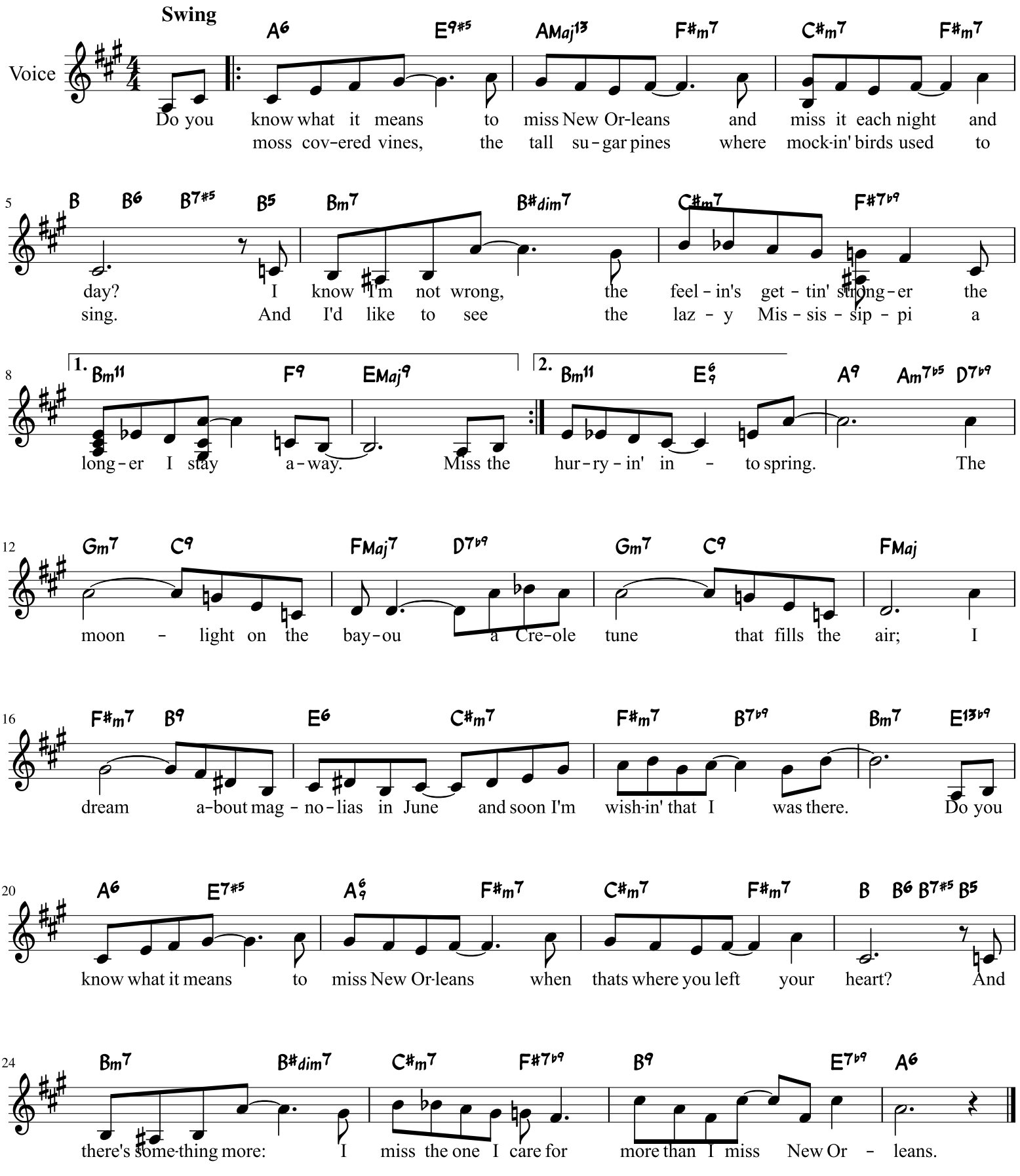
Music by Louis Alter



Do You Know What It Means To Miss New Orleans

Lyrics by Eddie De Lange

Music by Louis Alter



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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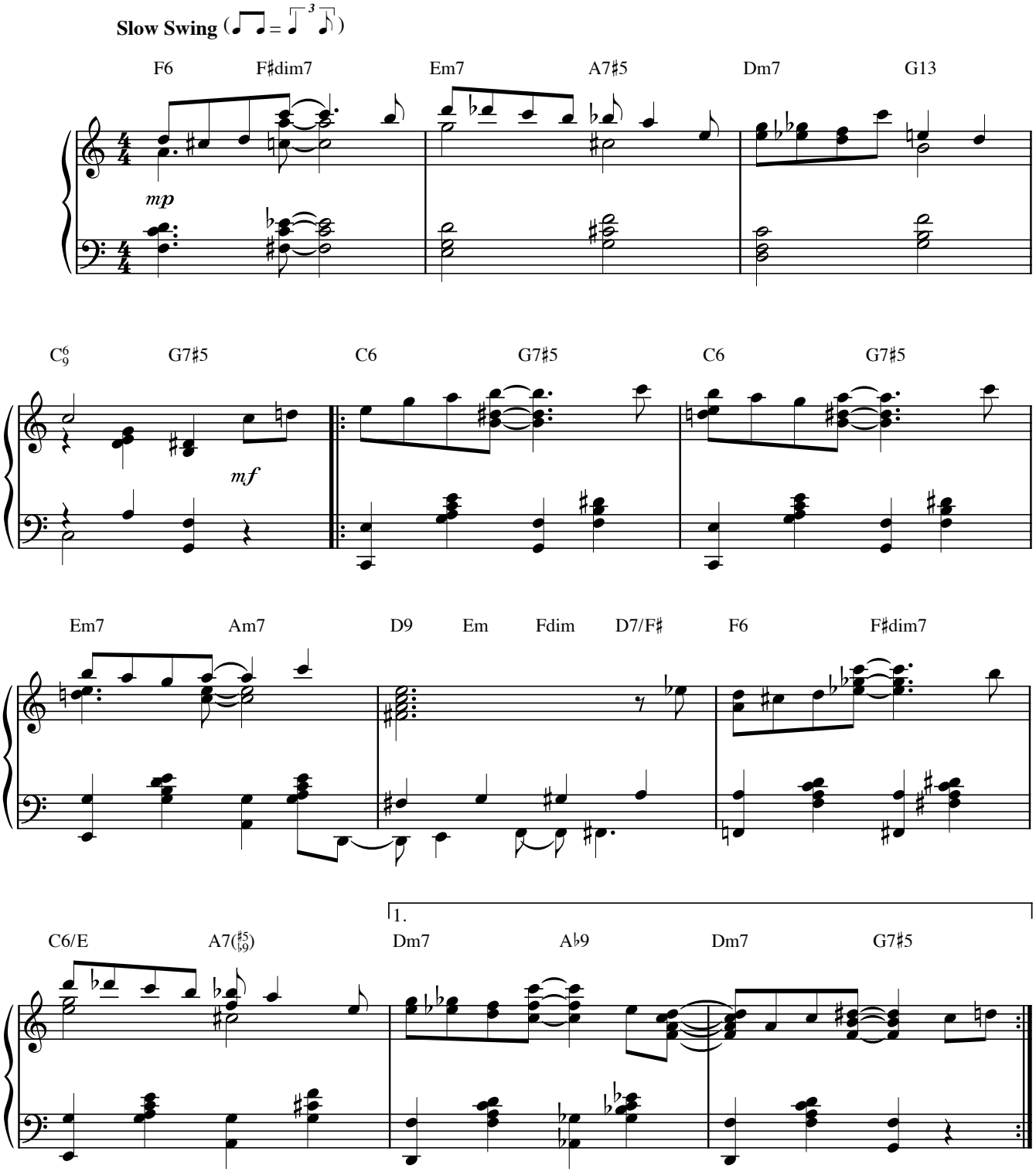
DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

Written by EDDIE DE LANGE



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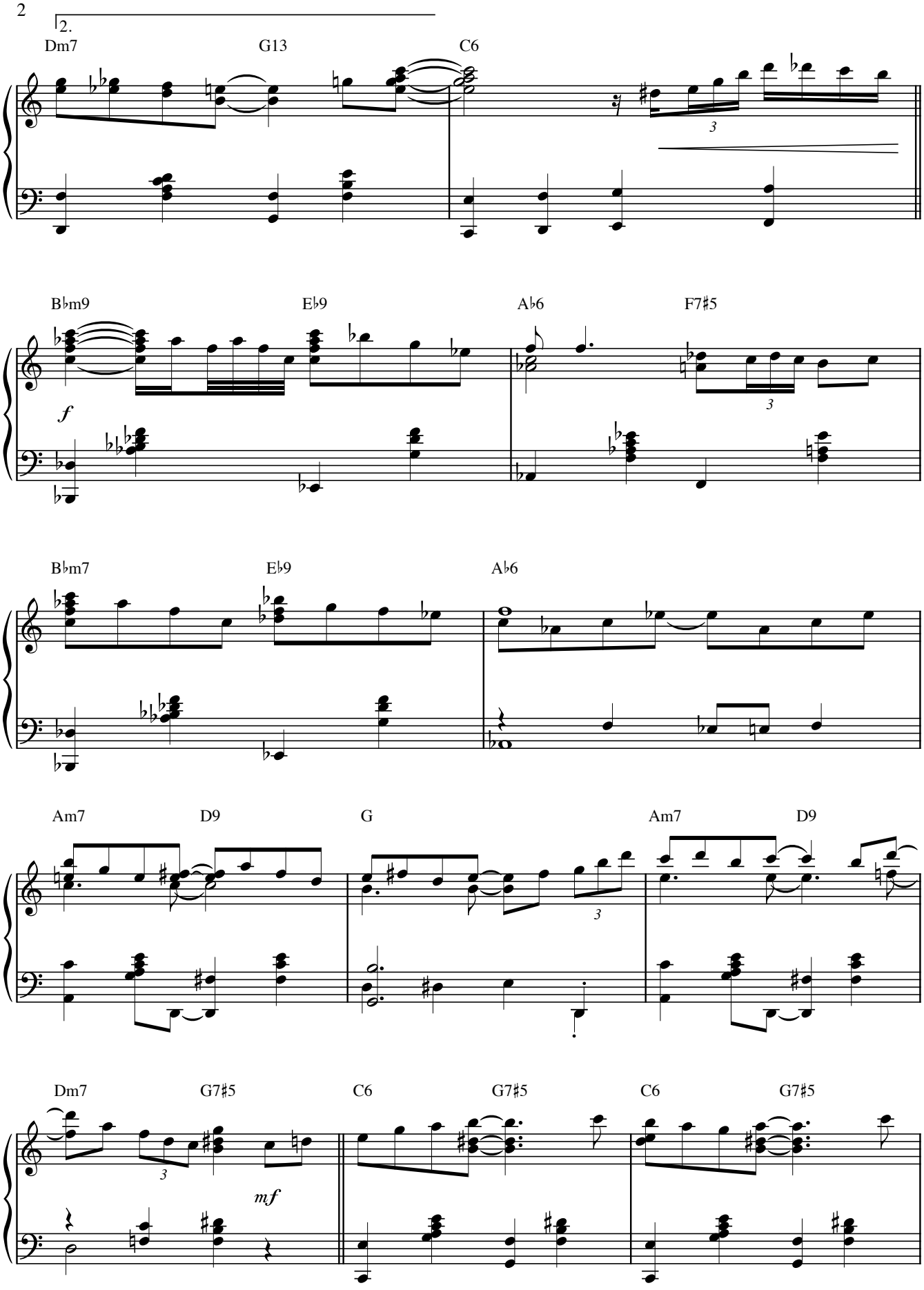

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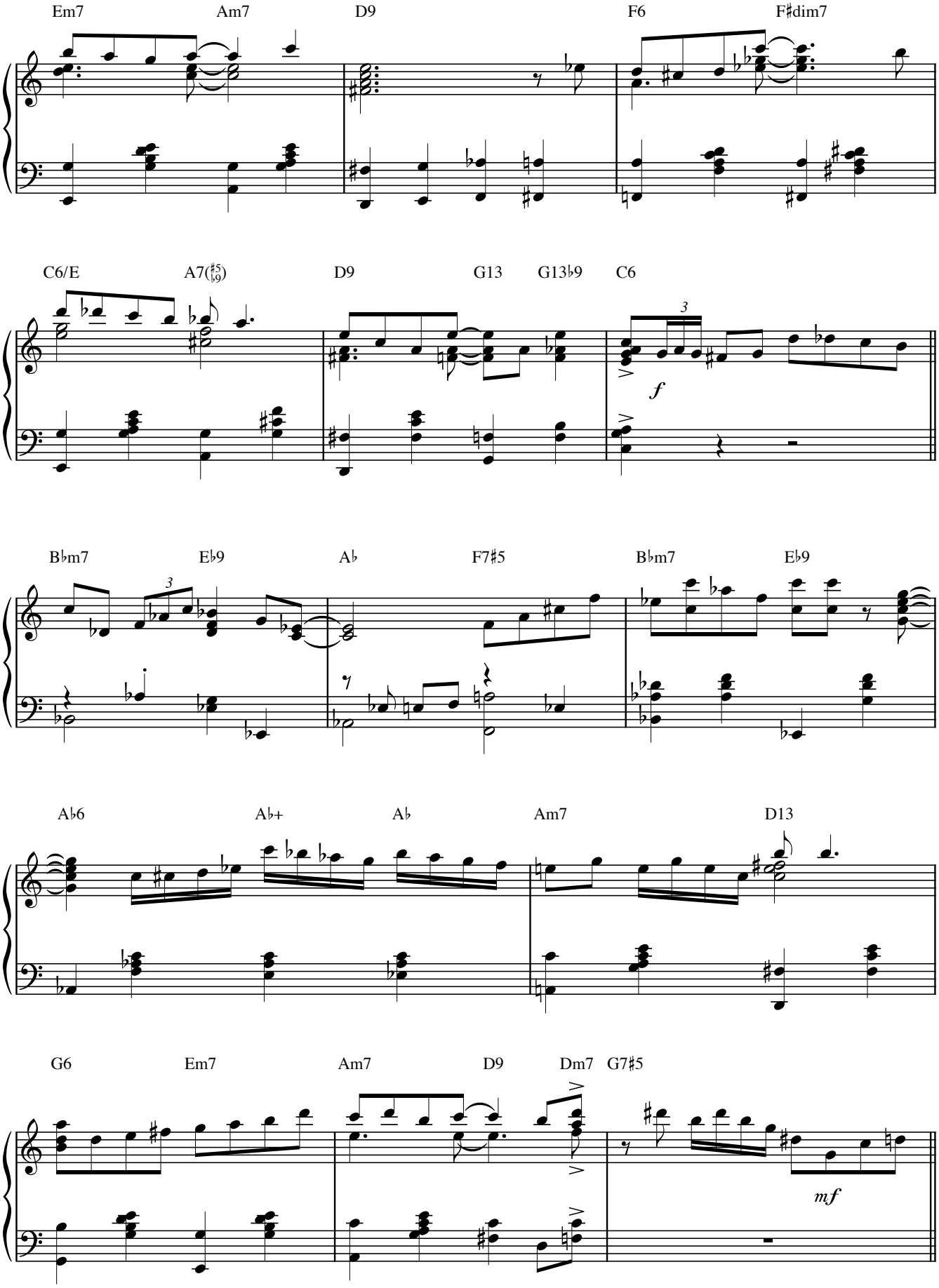

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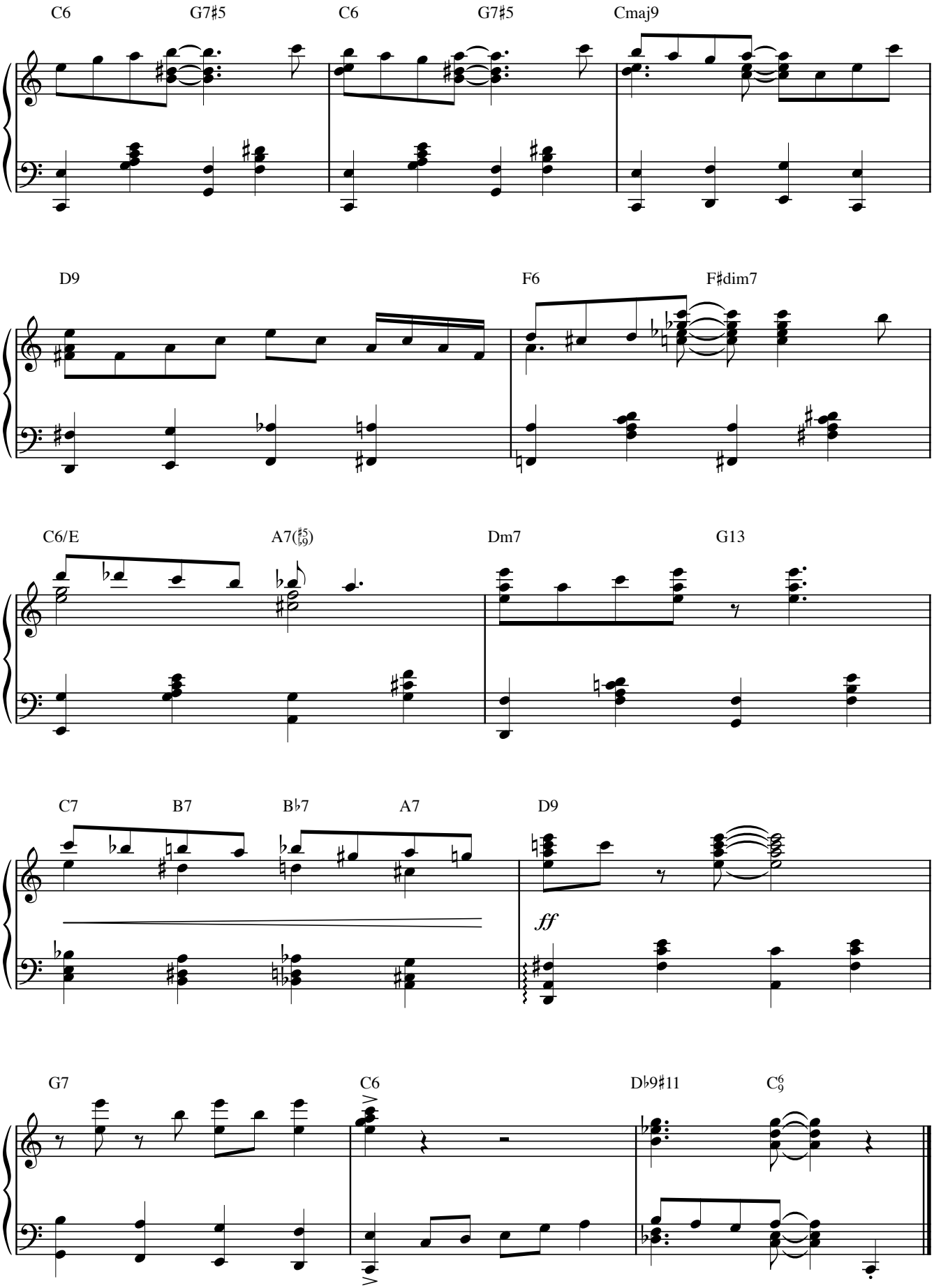

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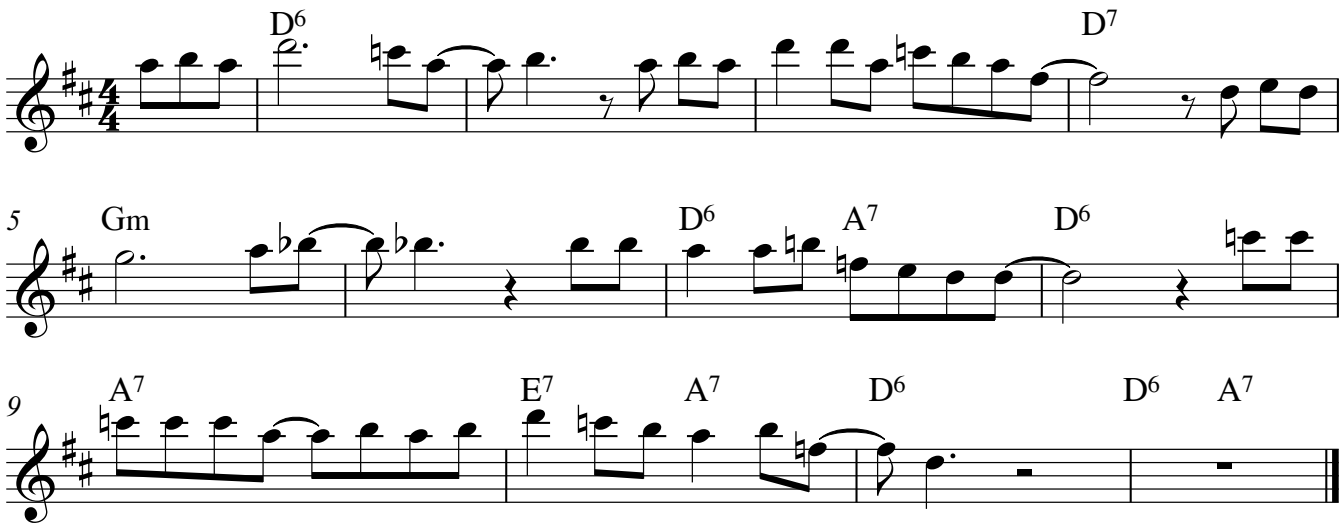
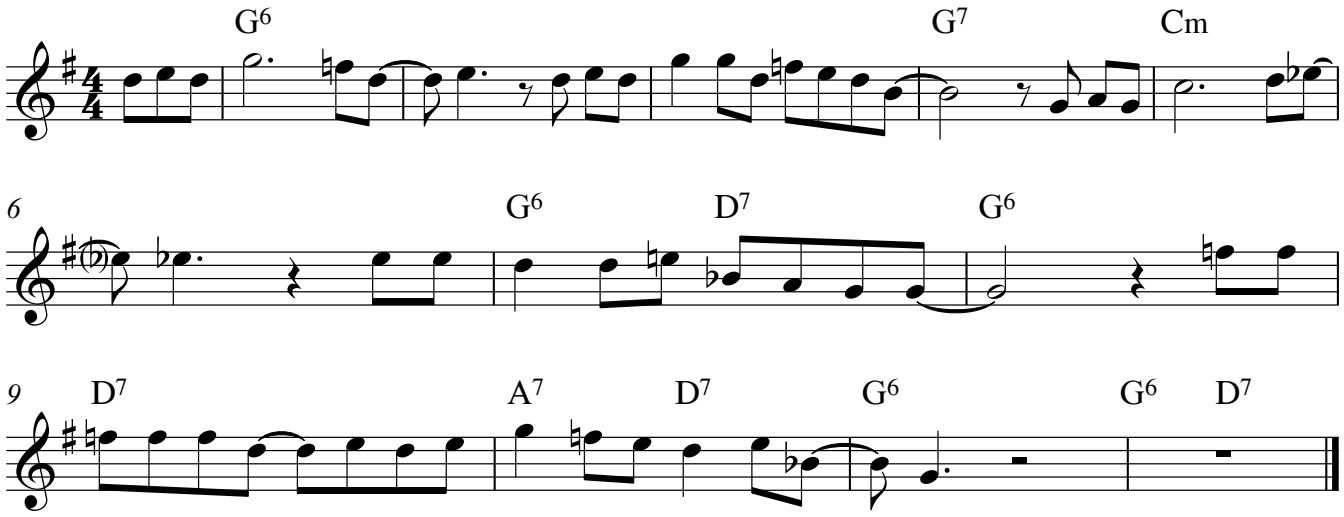
Biscuit Roller

Alto Saxophone

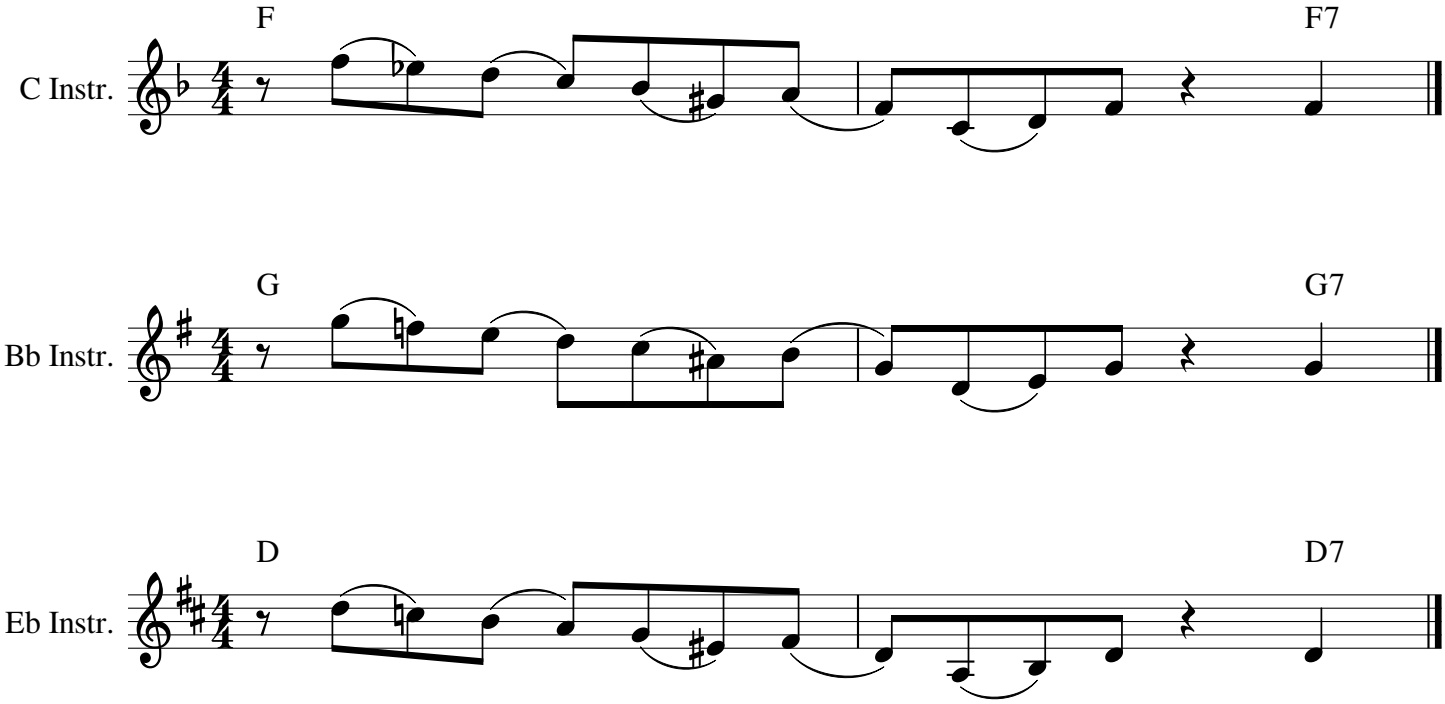


Biscuit Roller

Clarinet



Biscuit Roller Coda



Biscuit Roller
by Georgia White

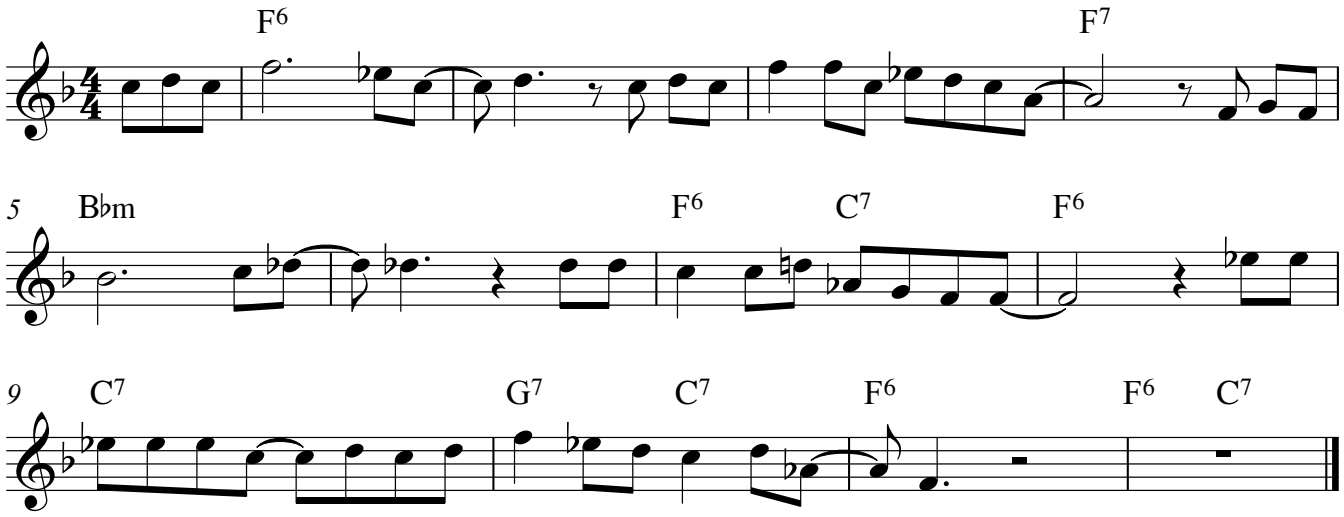
1. Miriam
You're gonna wake up one morning,
find evr'ything wrong at home.
You're gonna wake up one morning,
find ev'rything wrong at home.
When you walk into the kitchen,
your biscuit roller will be gone.

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

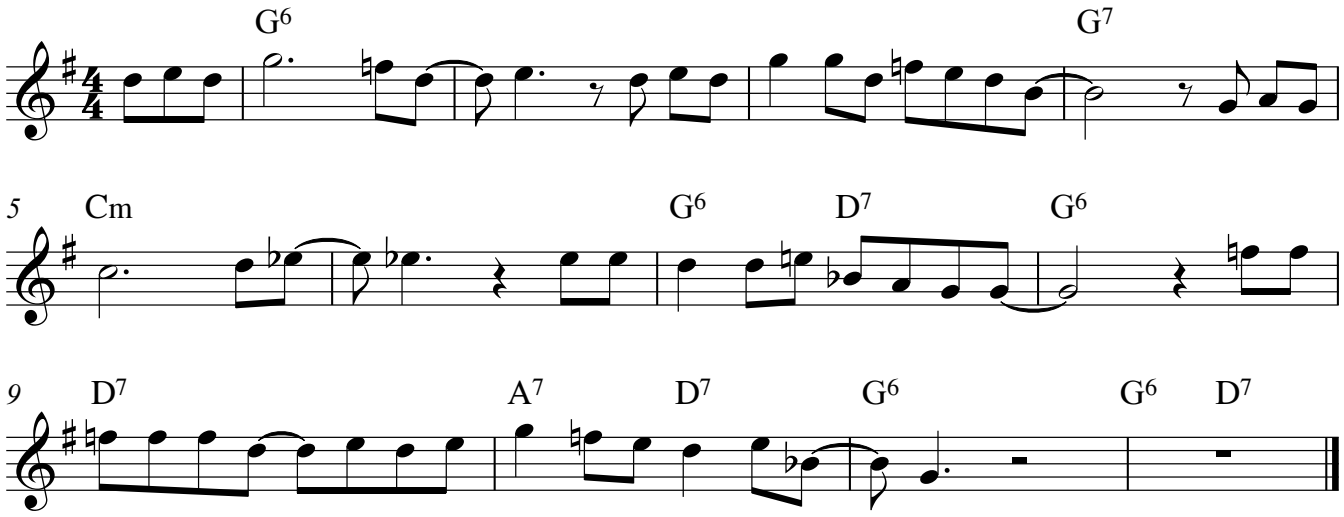
Biscuit Roller

Rhythm Section



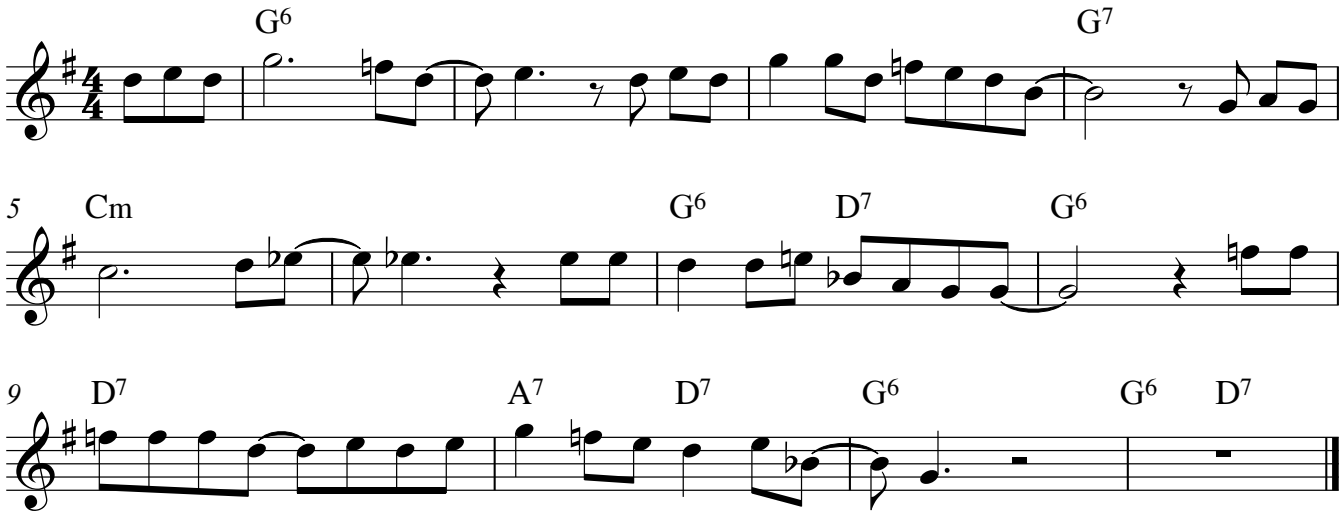
Biscuit Roller

Tenor Saxophone



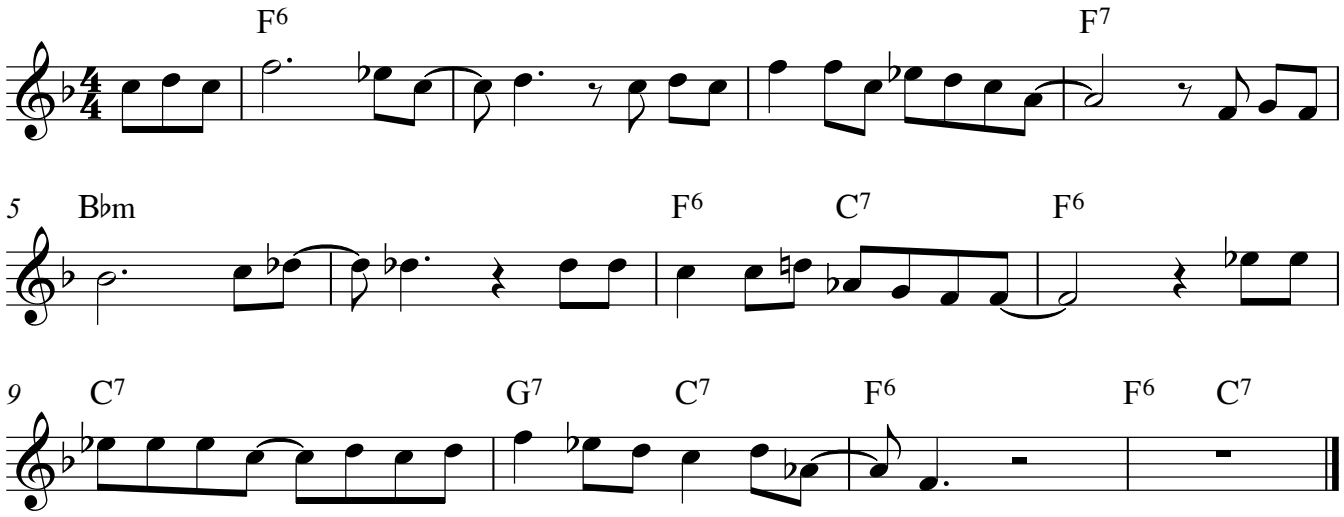
Biscuit Roller

Trumpet



Biscuit Roller

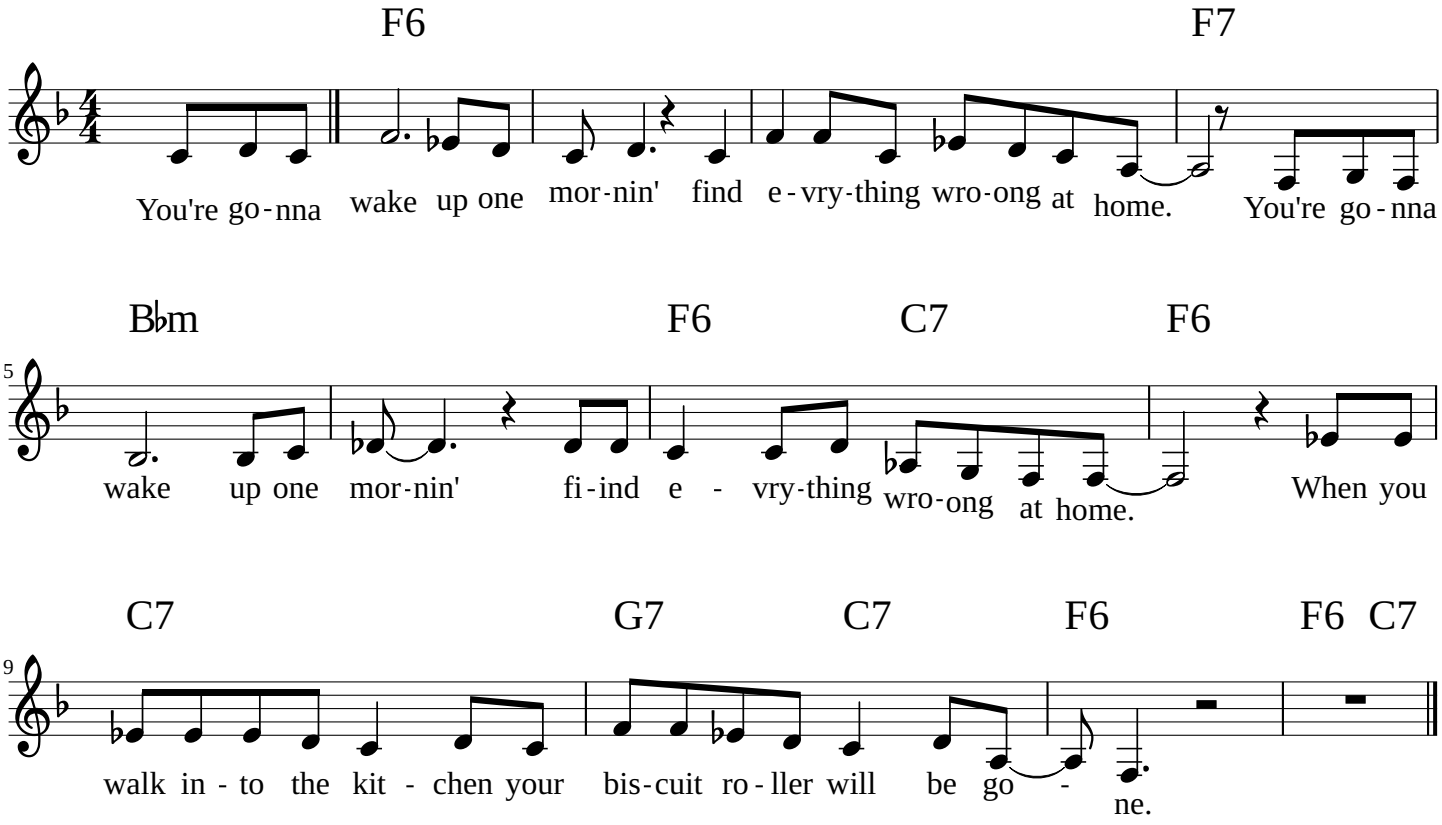
Violin



Biscuit Roller

1. verse

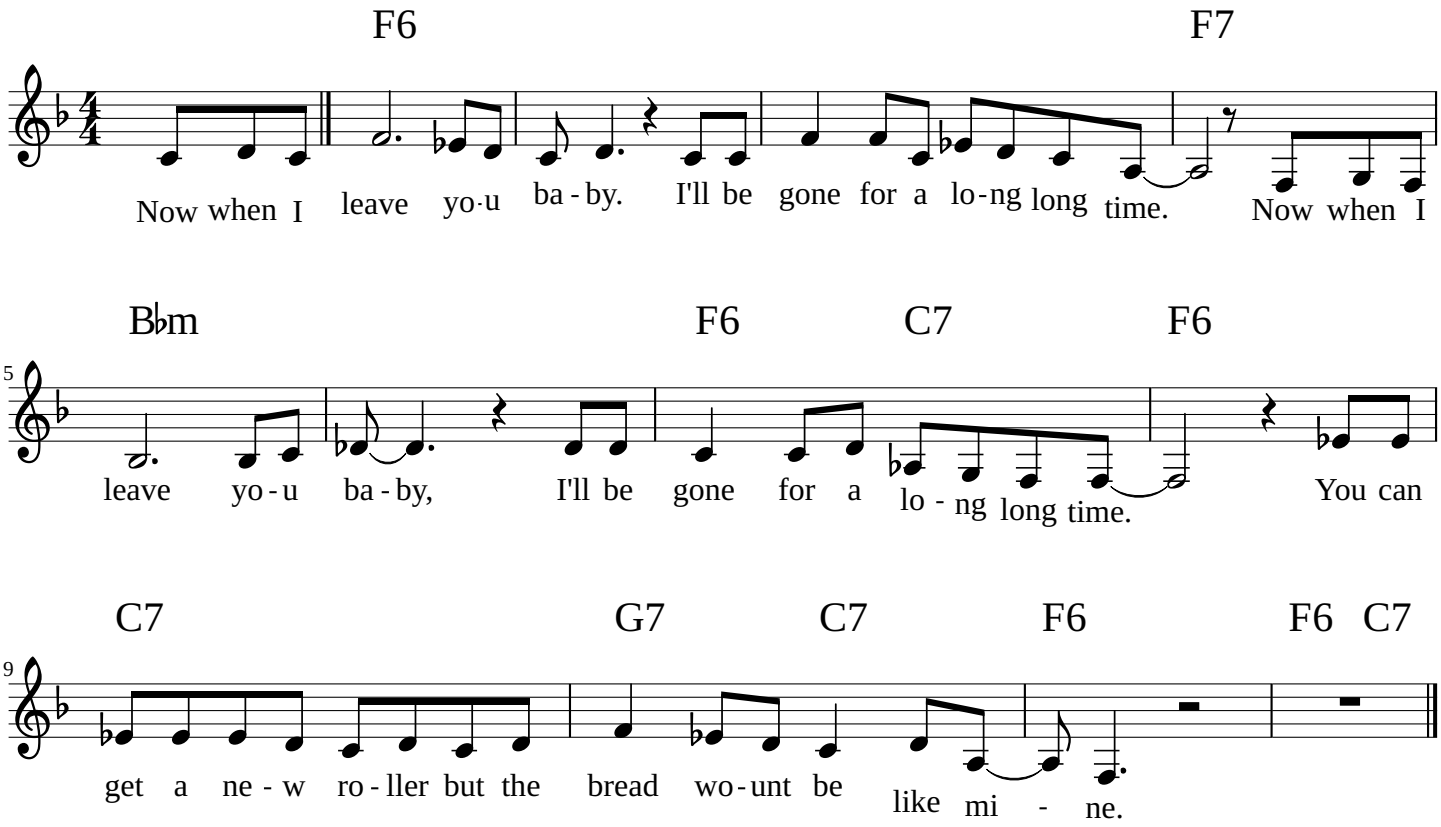
Georgia White



Biscuit Roller

2. verse

Georgia White

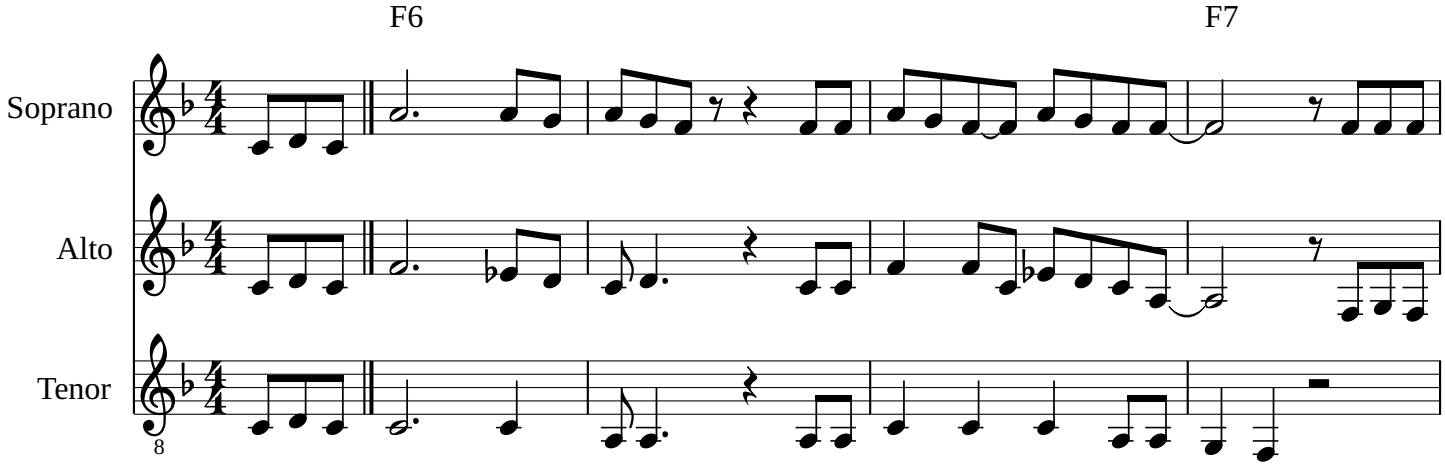


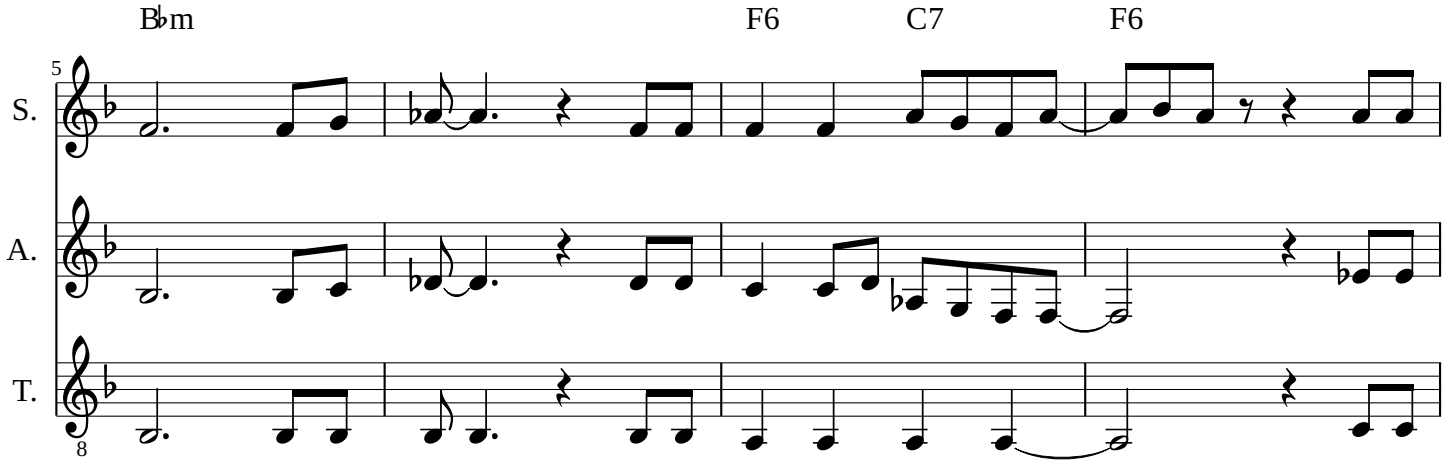
Biscuit Roller

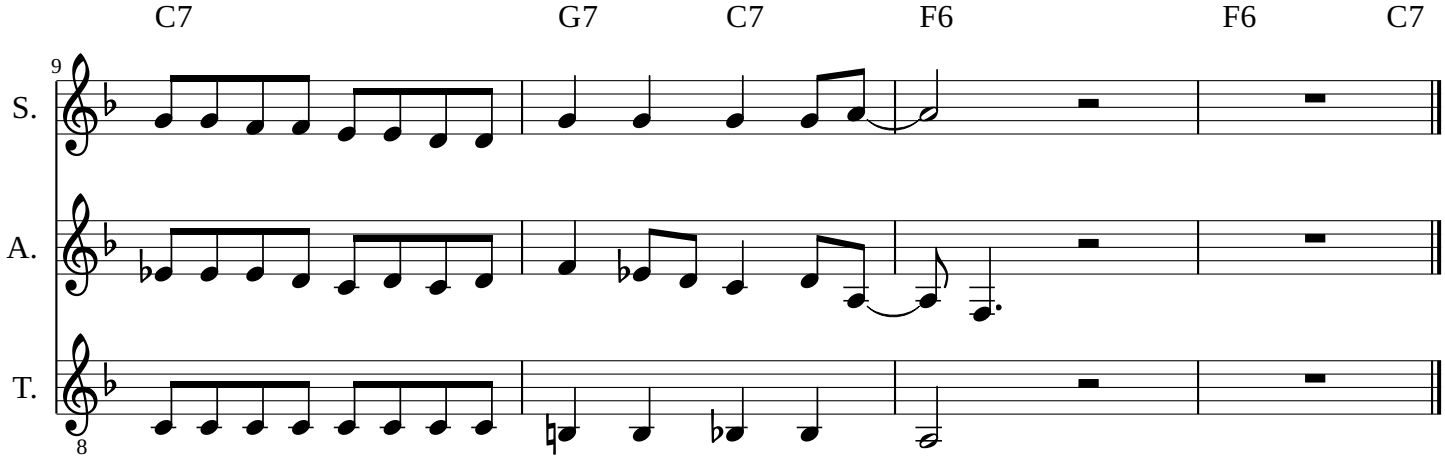
3 voices

Arrangment by Nina Thaler

Original by Georgia White



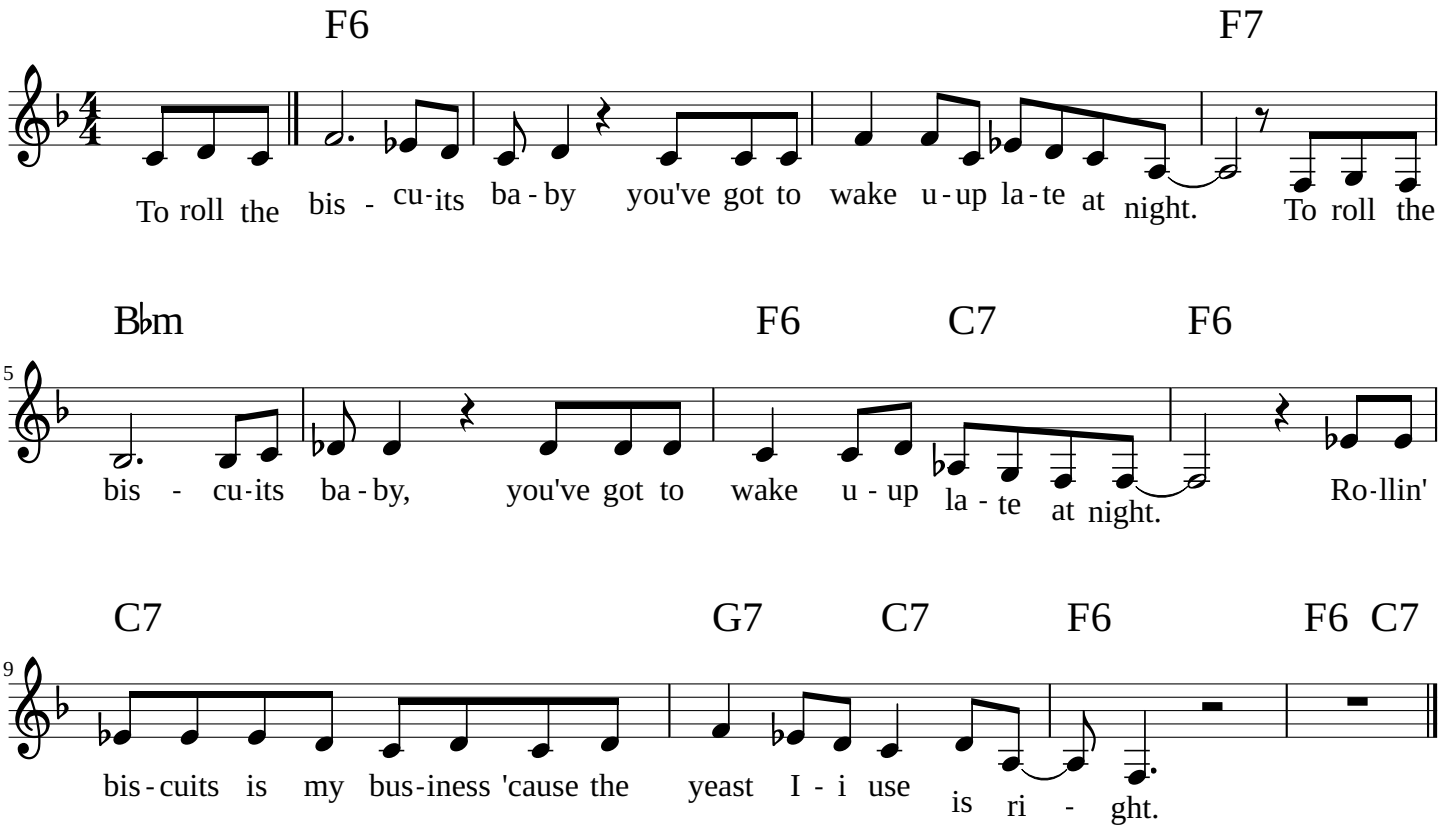




Biscuit Roller

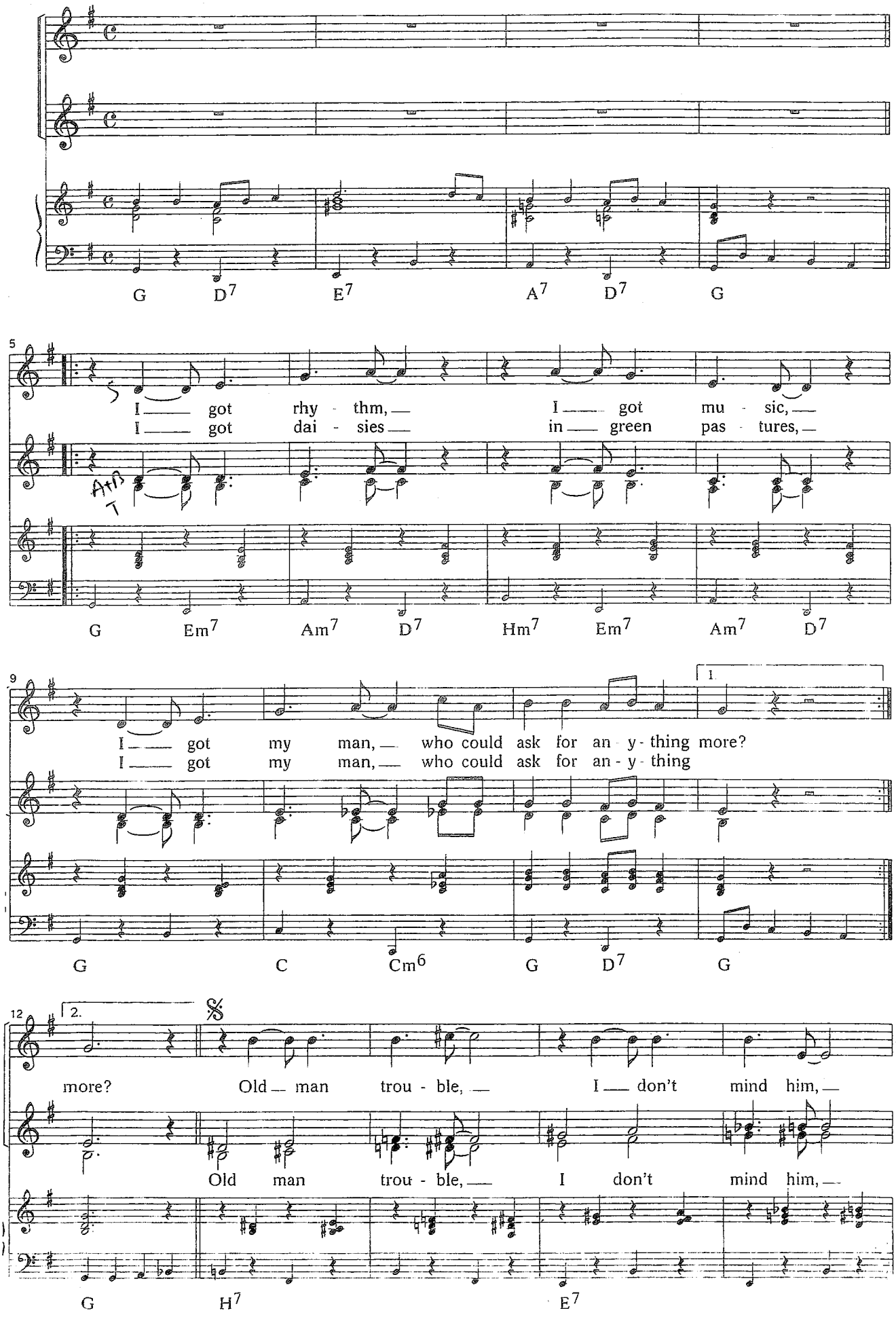
3. verse

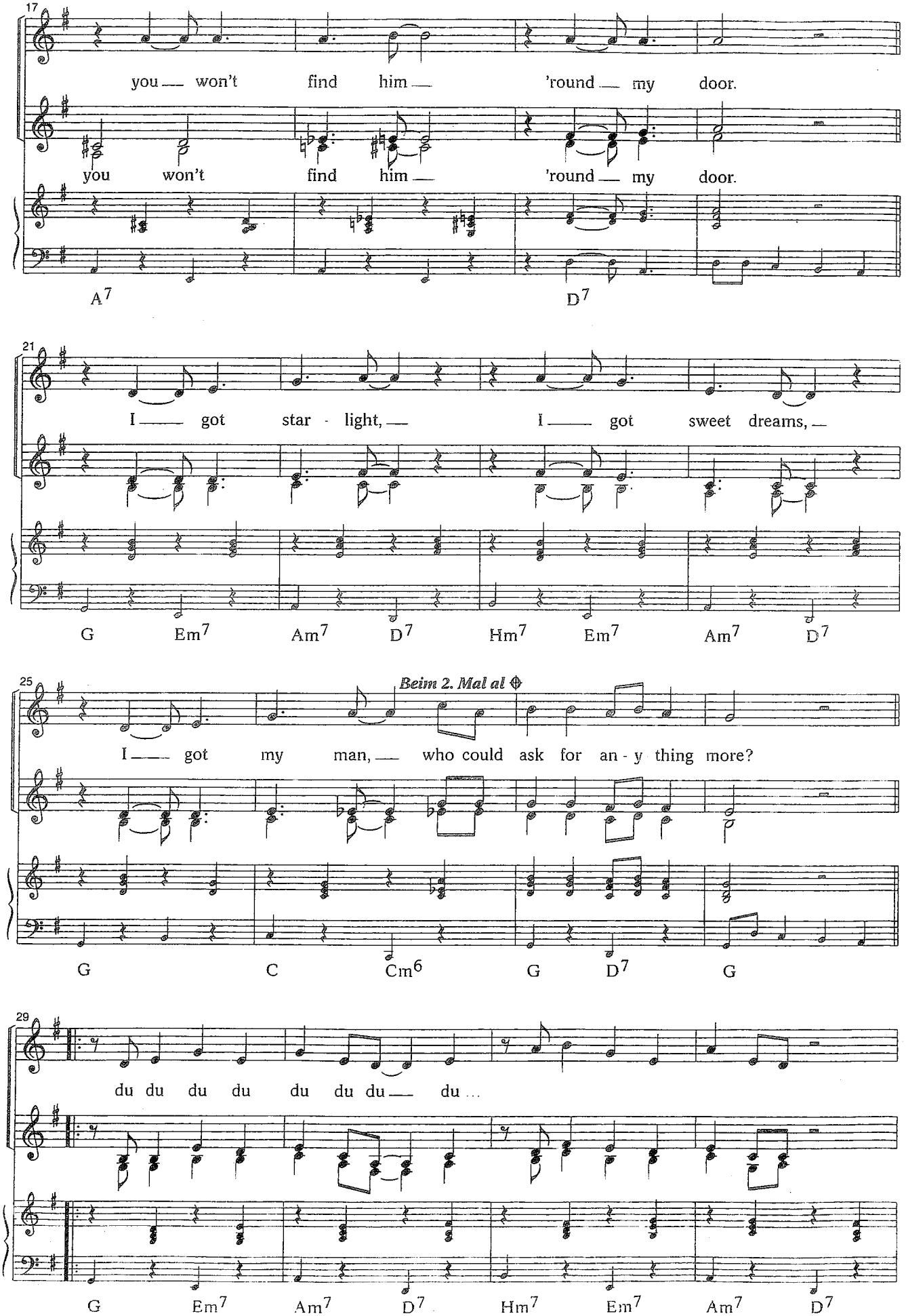
Georgia White

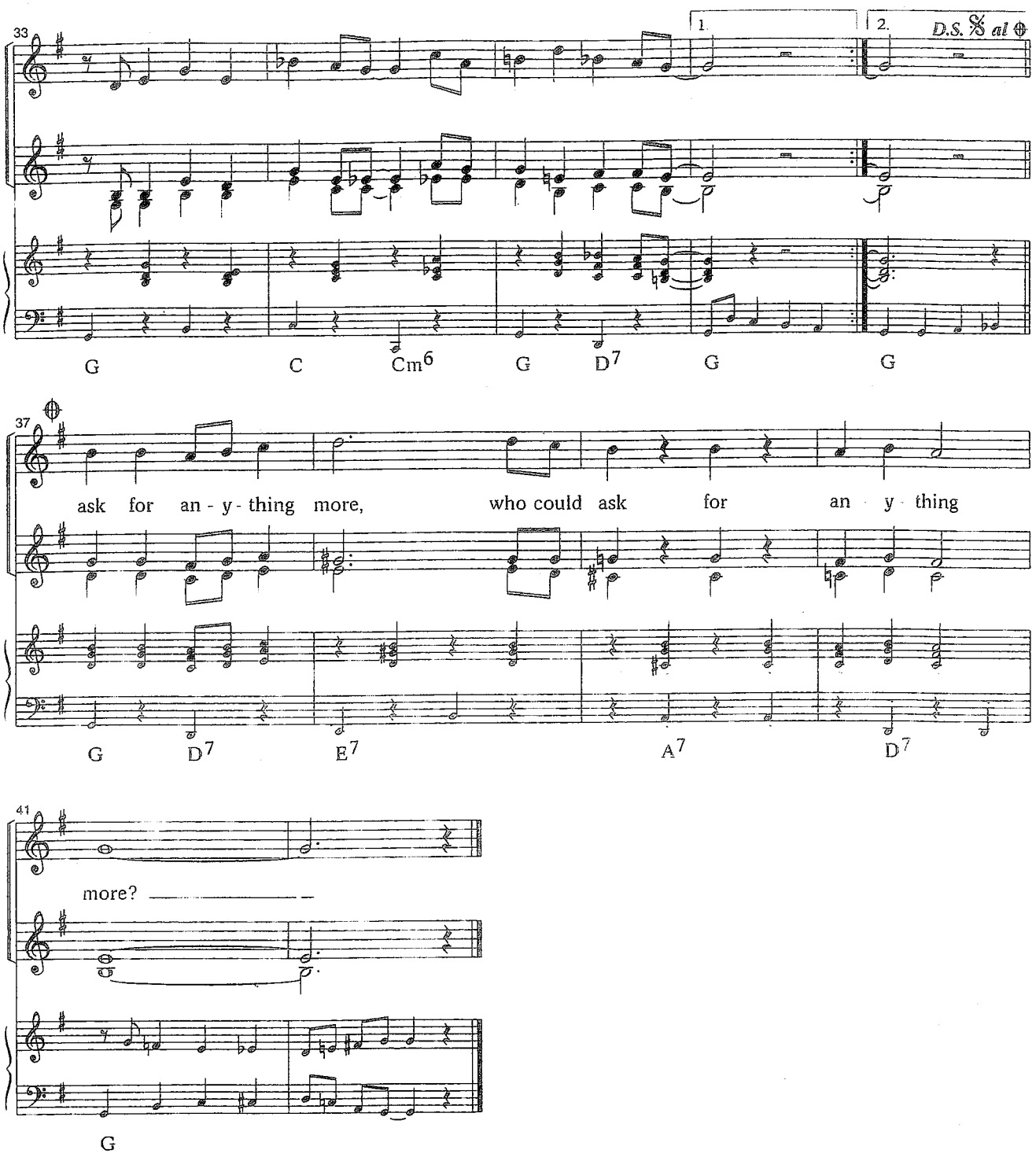


got rhythm

Text: Ira Gershwin, Musik: George Gershwin
Arrangement: Susanne Schempp




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 du ...
G Em7 Am7 D7 Hm7 Em7 Am7 D7



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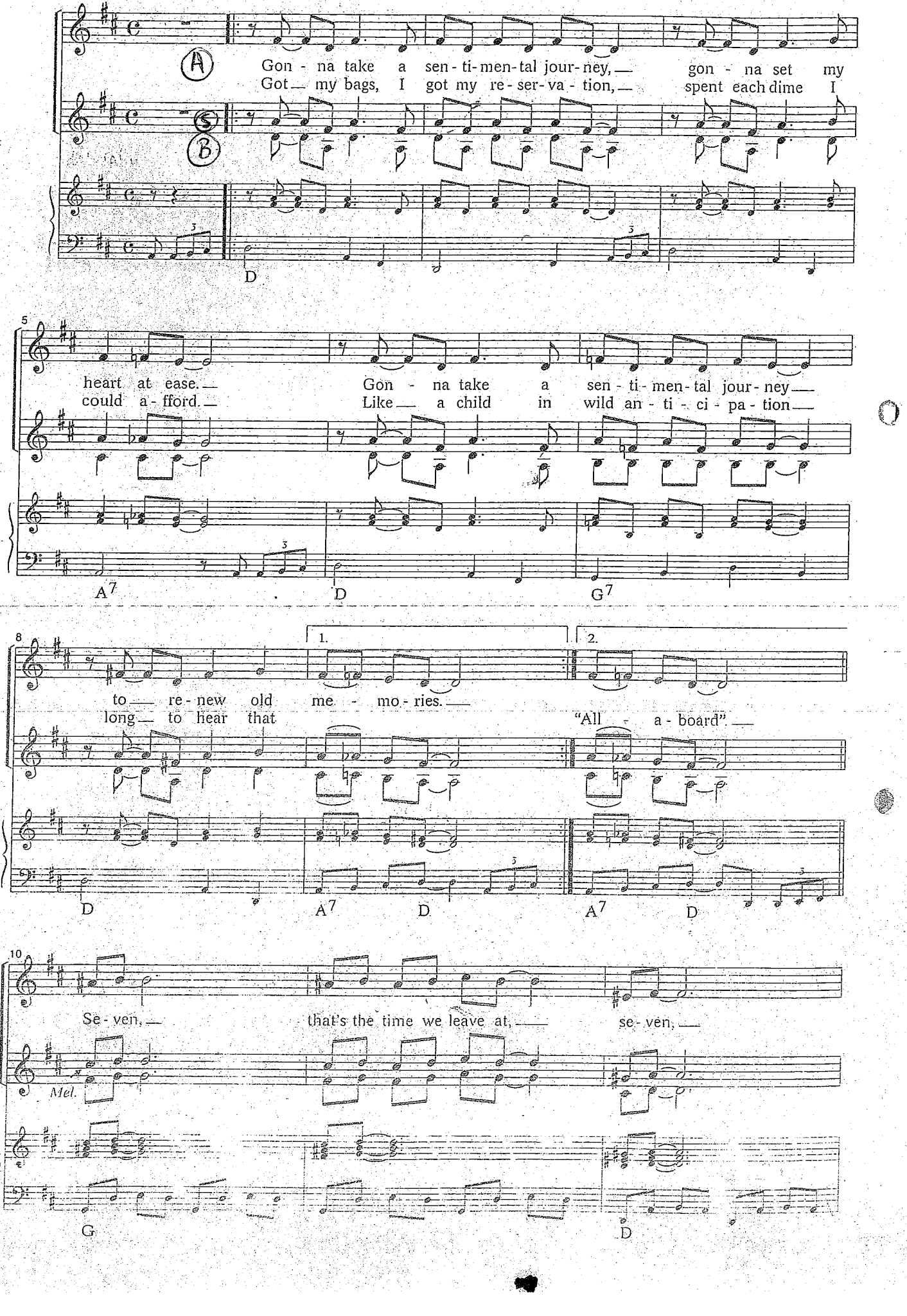
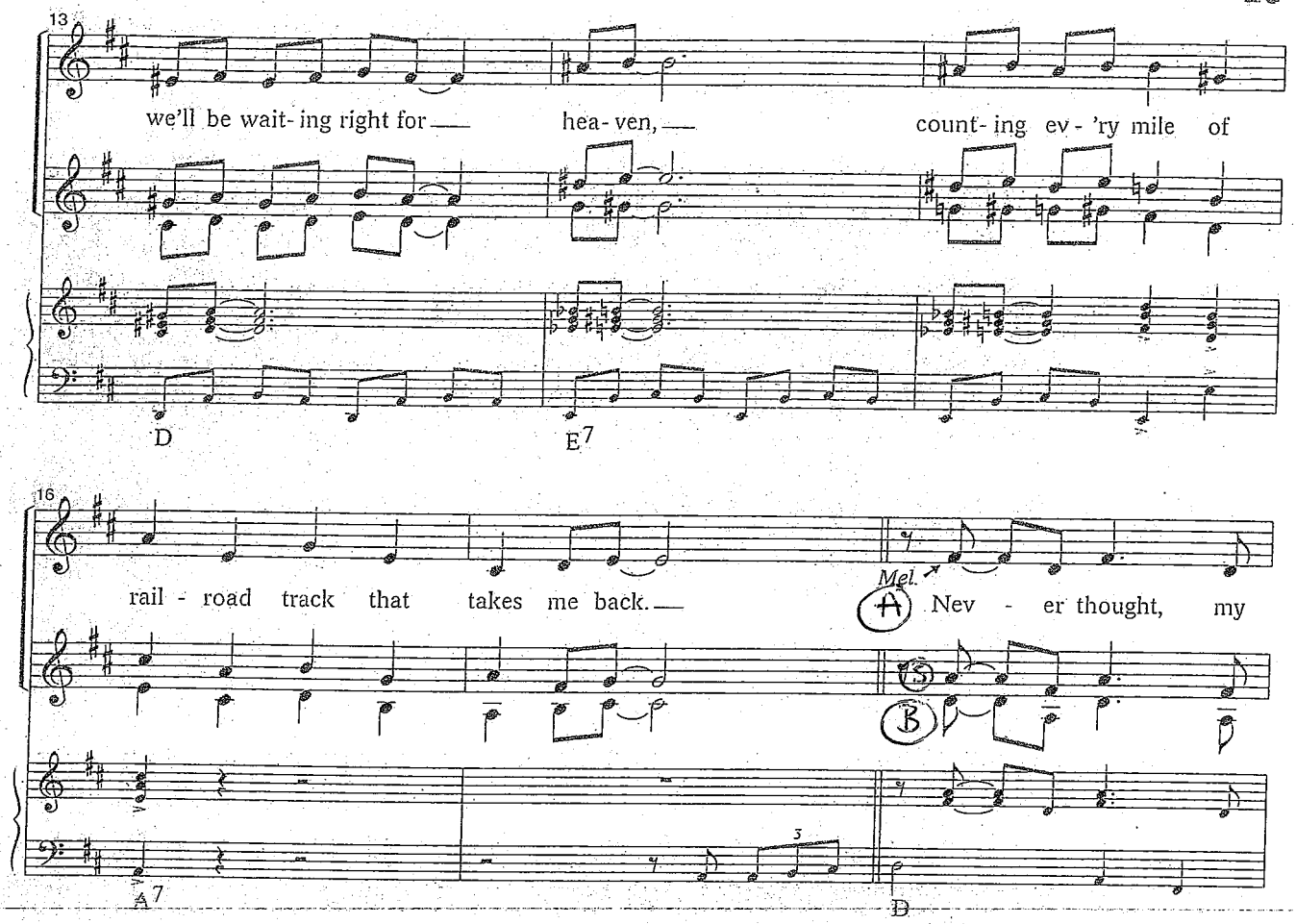
Sentimental Journey

Text und Musik: Bud Green, Les Brown, Benjamin Homer
Arrangement: Susanne Schempp





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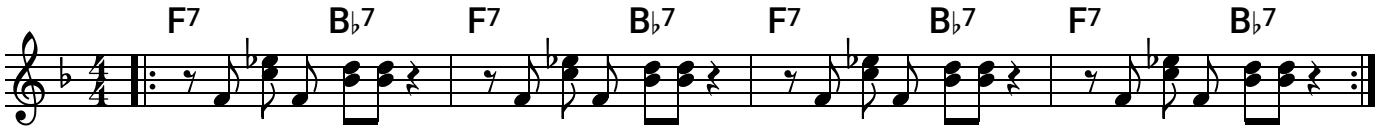
Watermelon Man

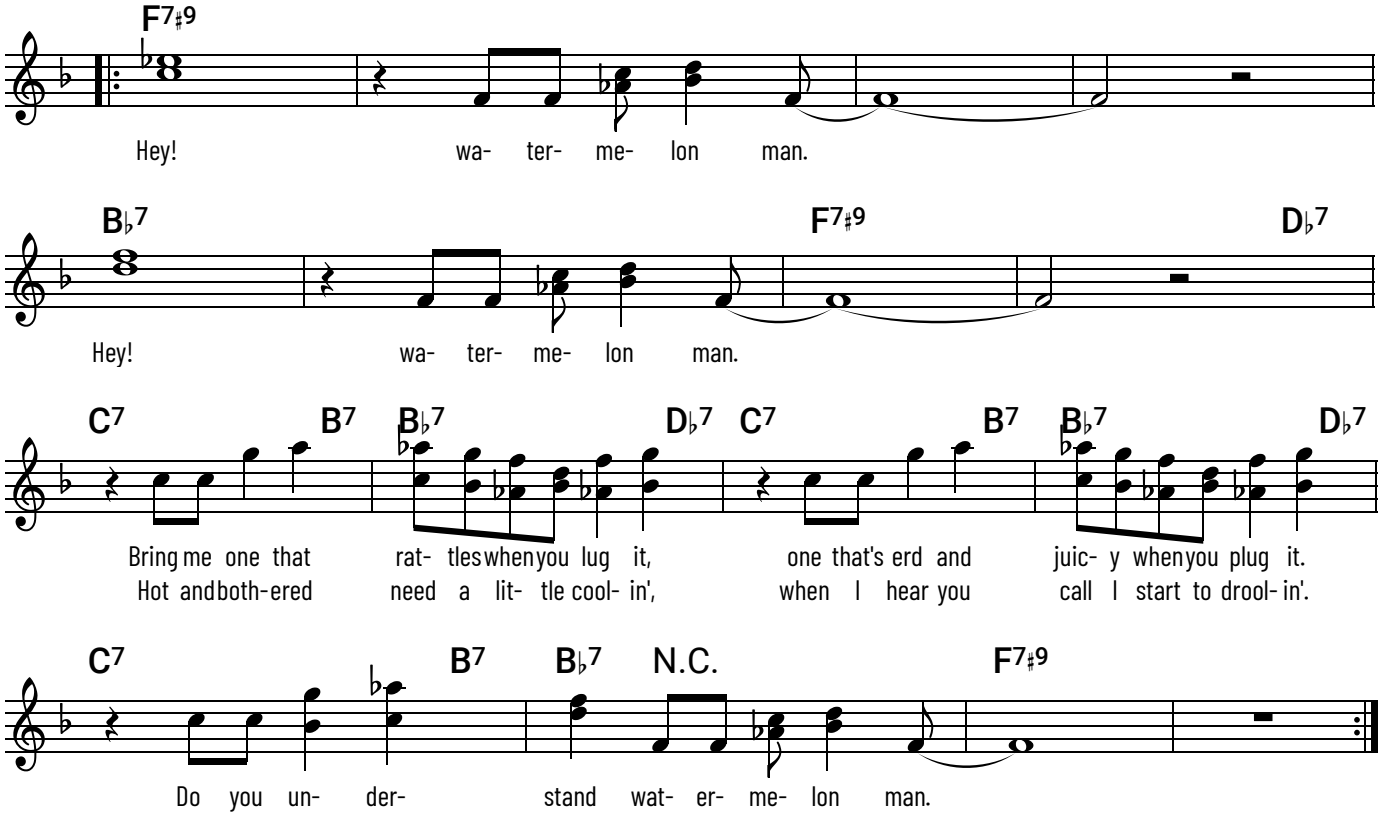
Even 8ths *Herbie Hancock*

♩ = 140

Intro



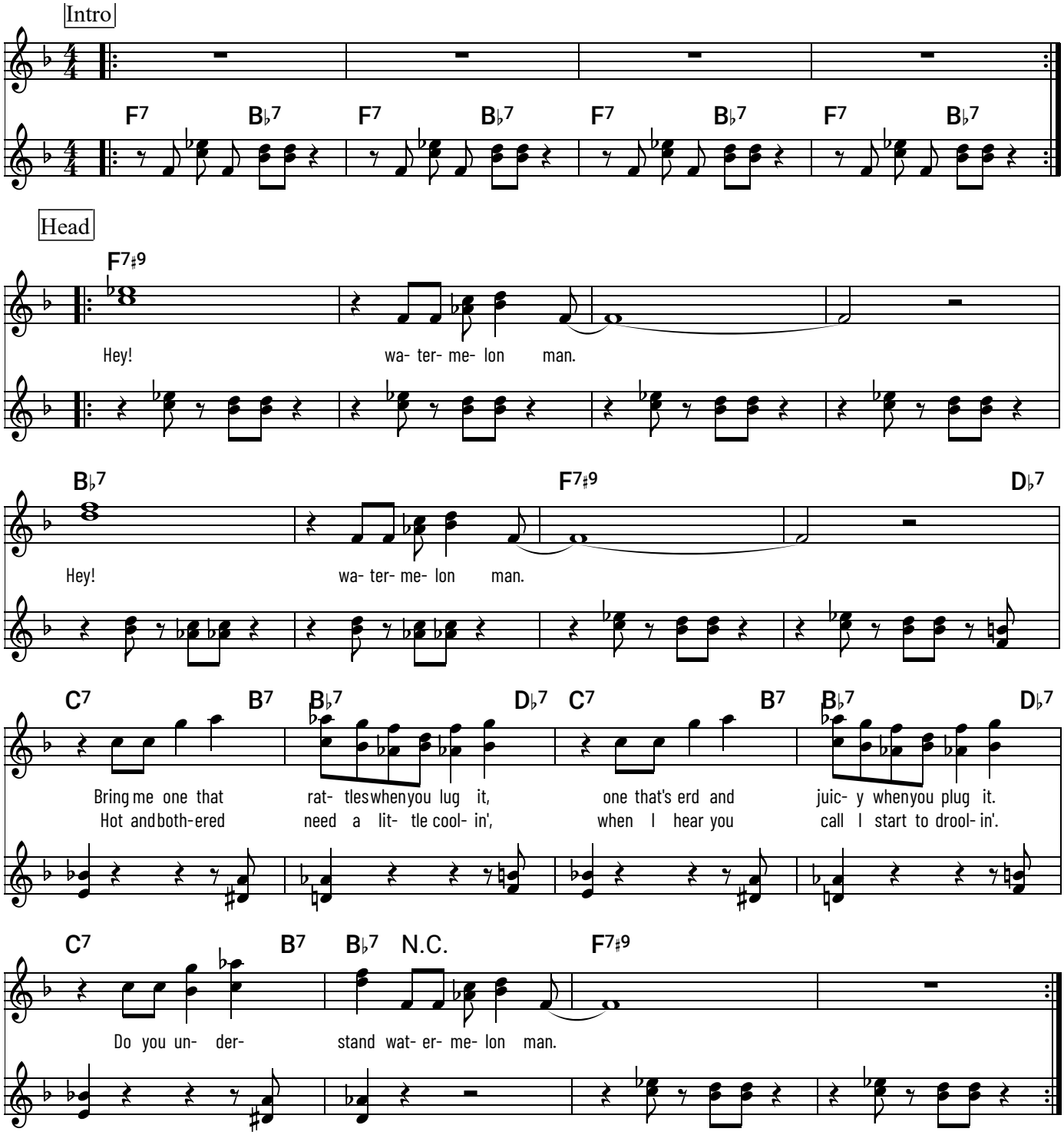
Head



Watermelon Man *

Even 8ths
1/4=140

Herbie Hancock

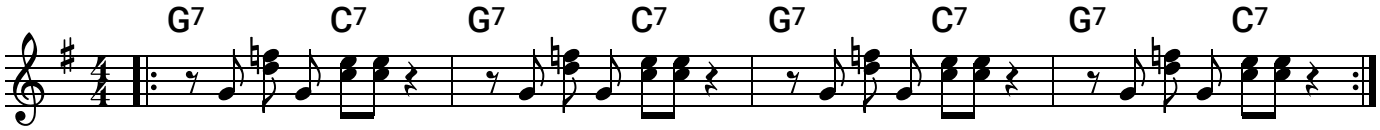


Watermelon Man (B♭)

Even 8ths *Herbie Hancock*

♩ = 140

Intro



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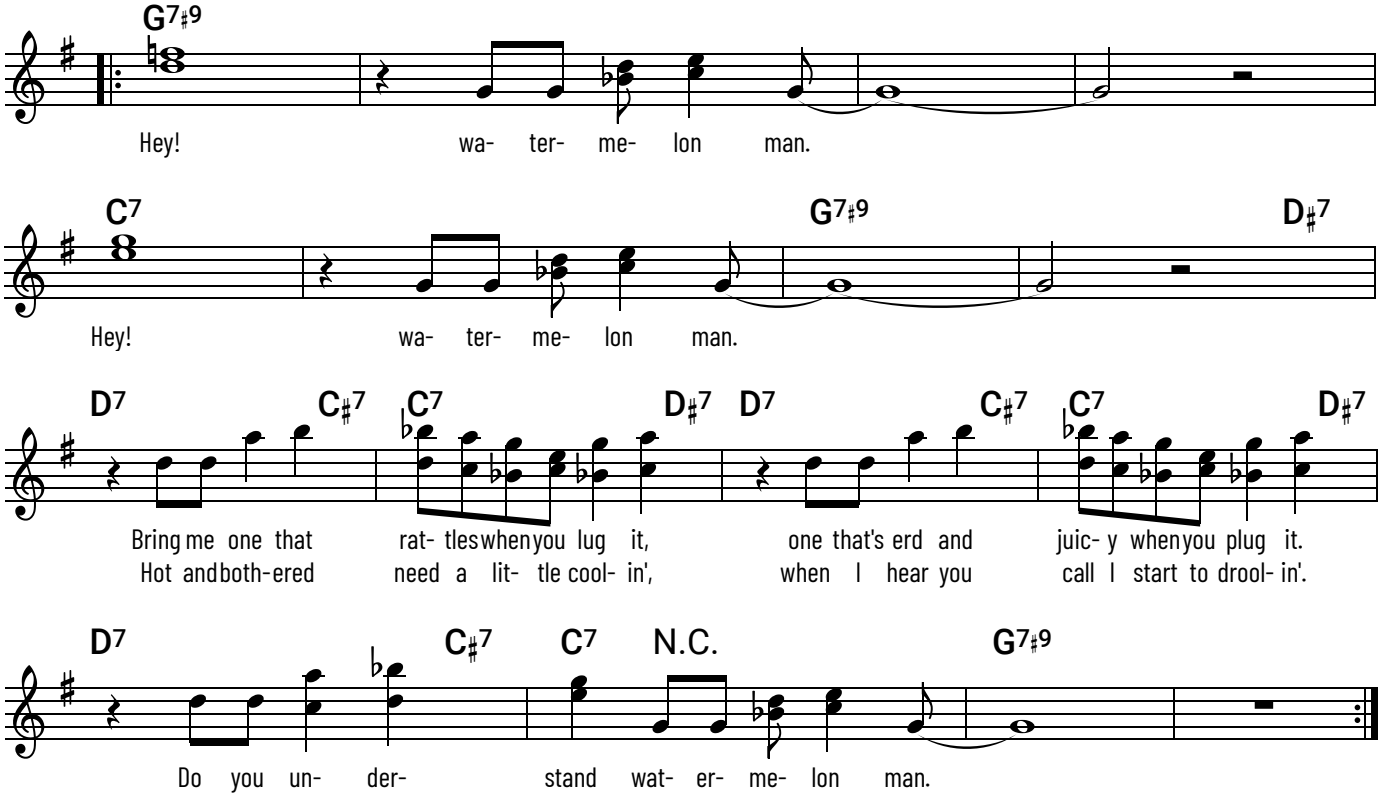
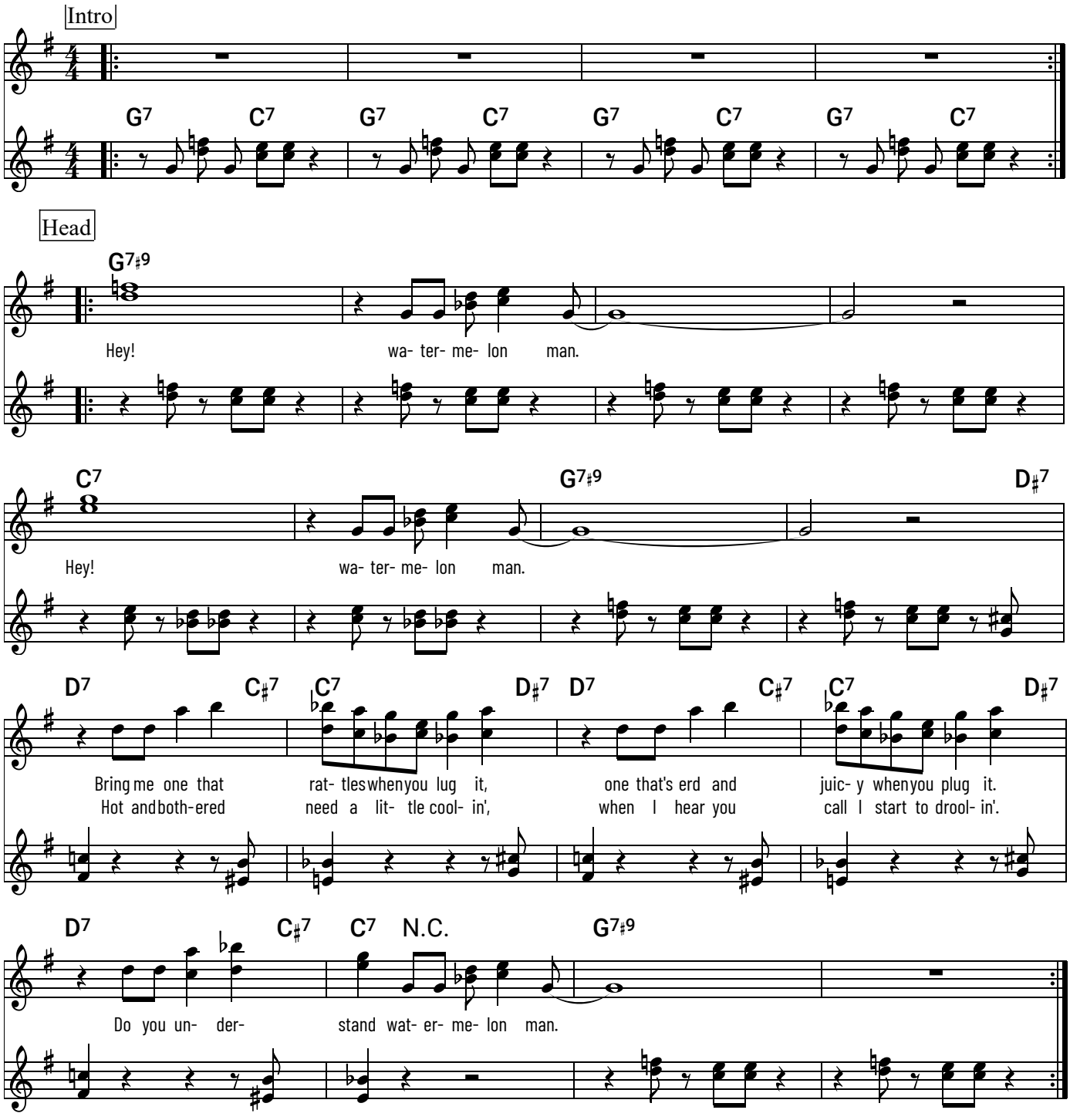


Watermelon Man * (B♭)

Even 8ths *Herbie Hancock*

1/4=140

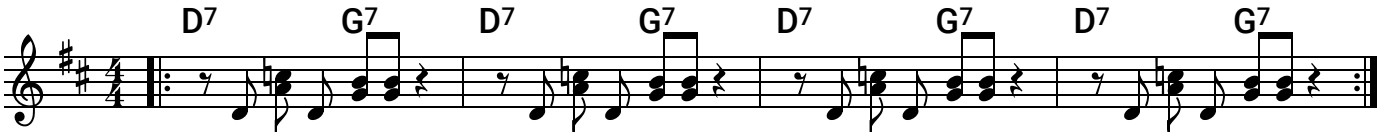


Watermelon Man (E♭)

Even 8ths *Herbie Hancock*

♩= 140

Intro



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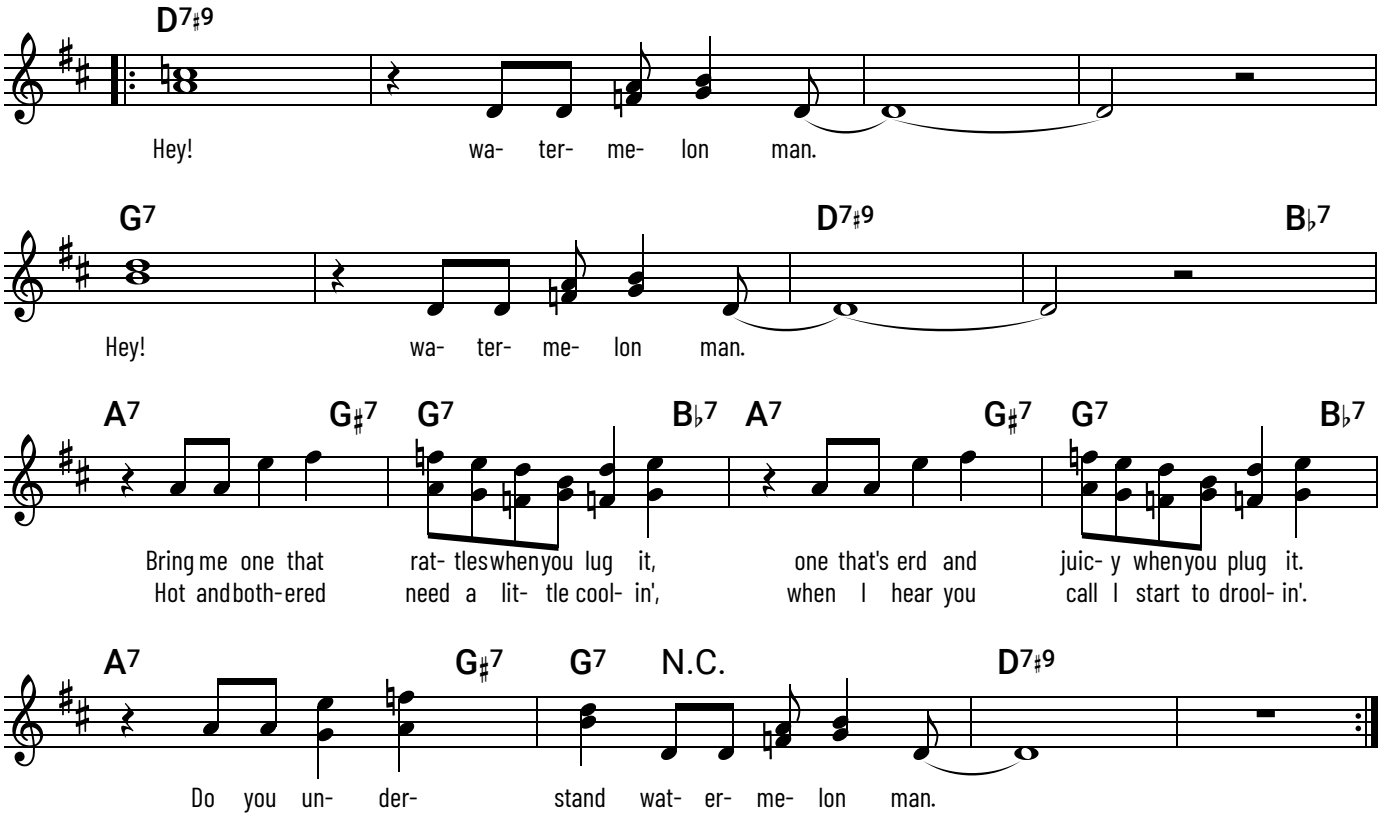
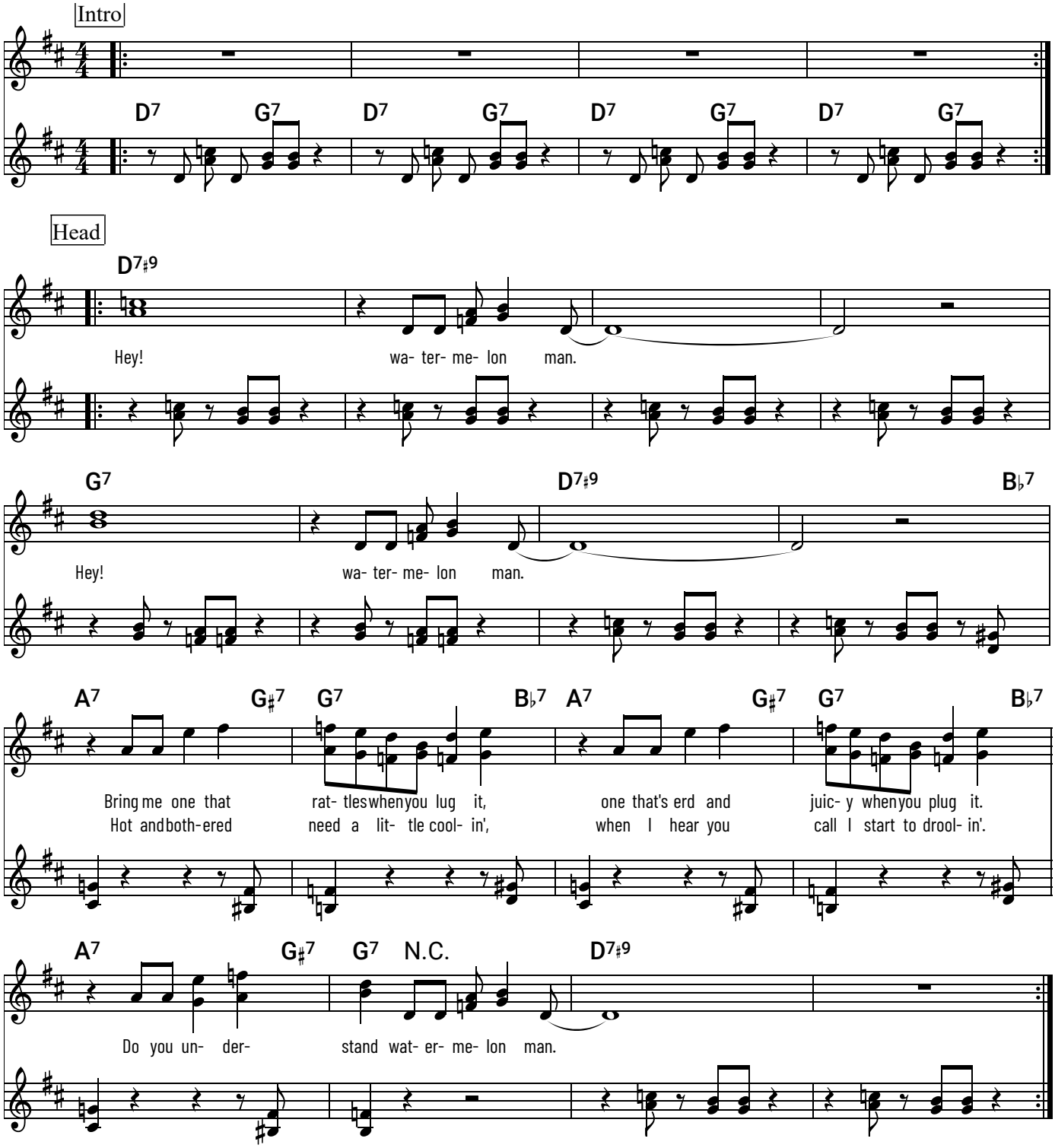


Watermelon Man * (E♭)

Even 8ths
1/4=140

Herbie Hancock



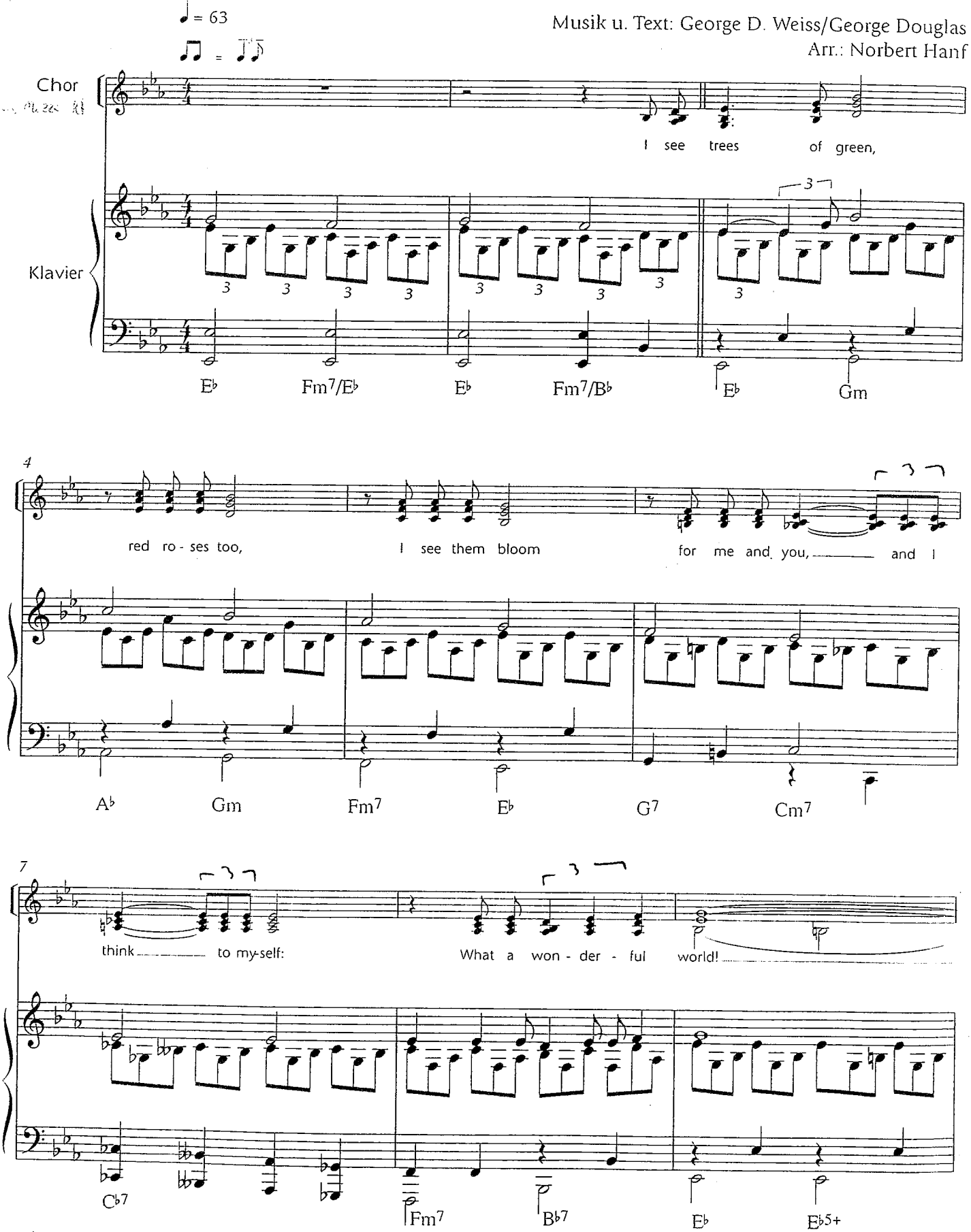
Watermelon Man

Intro Vamp	F7 Bb7	F7 Bb7	F7 Bb7	F7 Bb7

Verse	F7	F7	F7	F7
	Bb7	Bb7	F7	F7
	C7	Bb7	C7	Bb7
	C7	(Bb7)	F7	F7

What A Wonderful World

Musik u. Text: George D. Weiss/George Douglas
Arr.: Norbert Hanf



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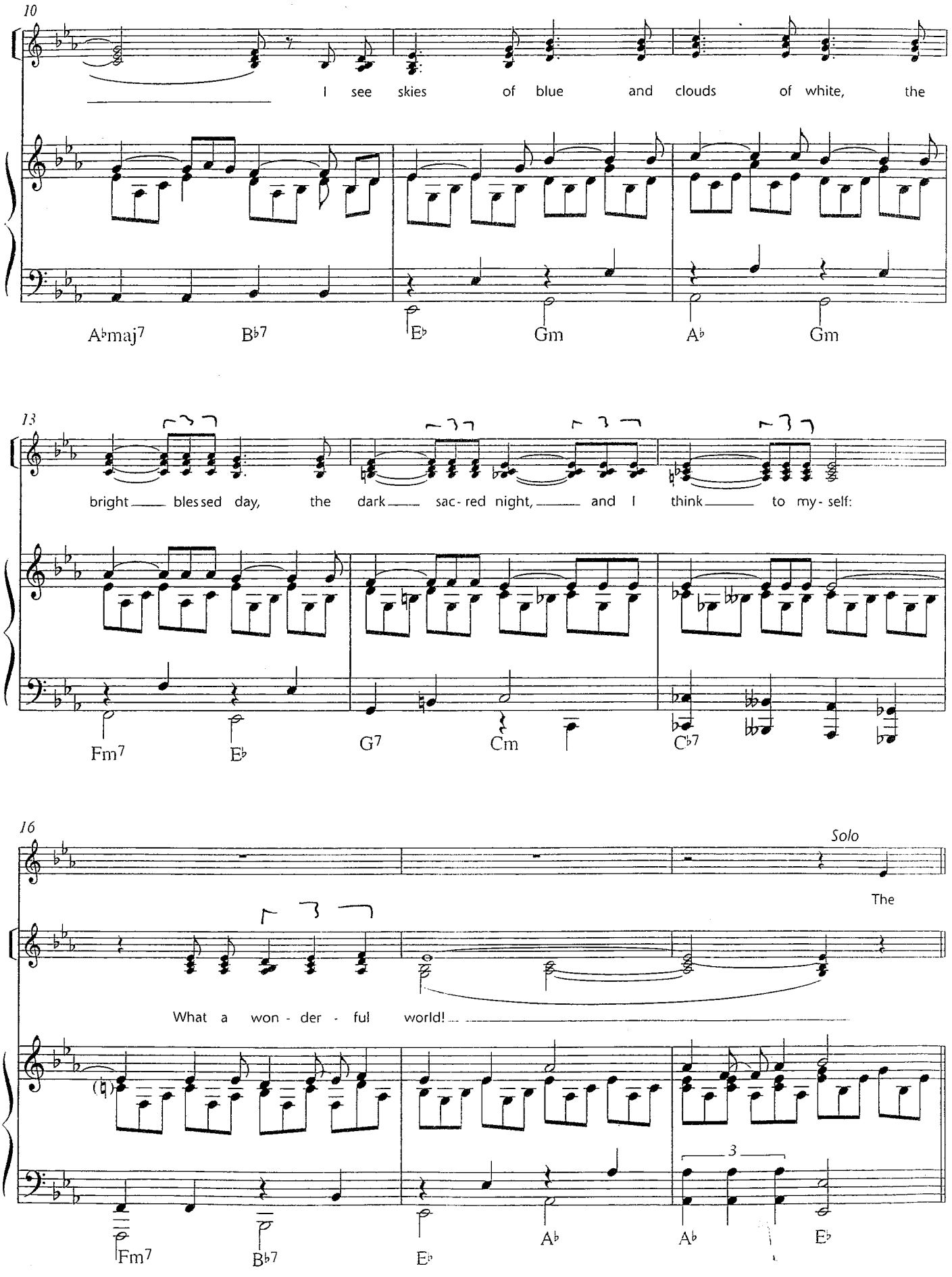
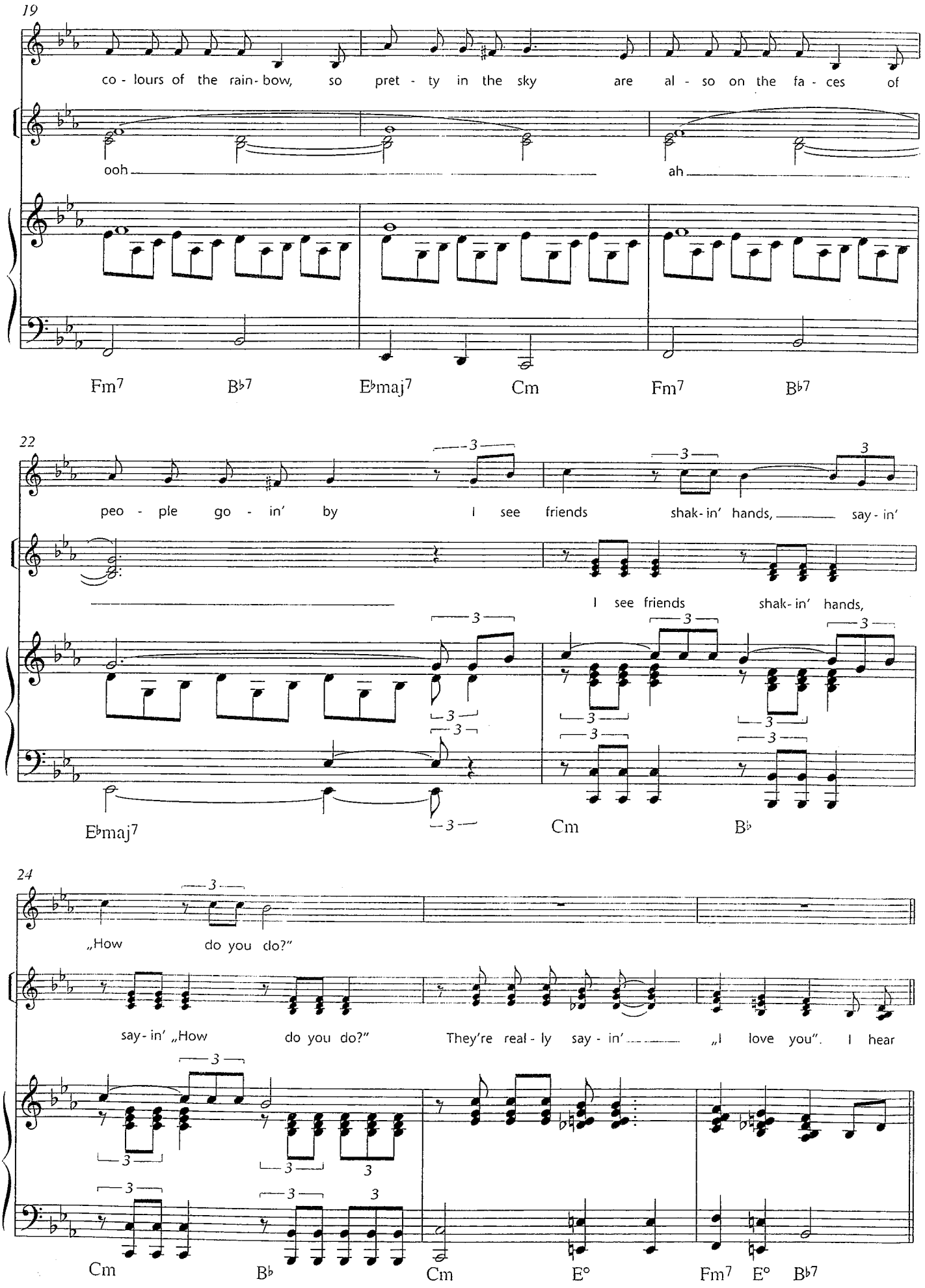
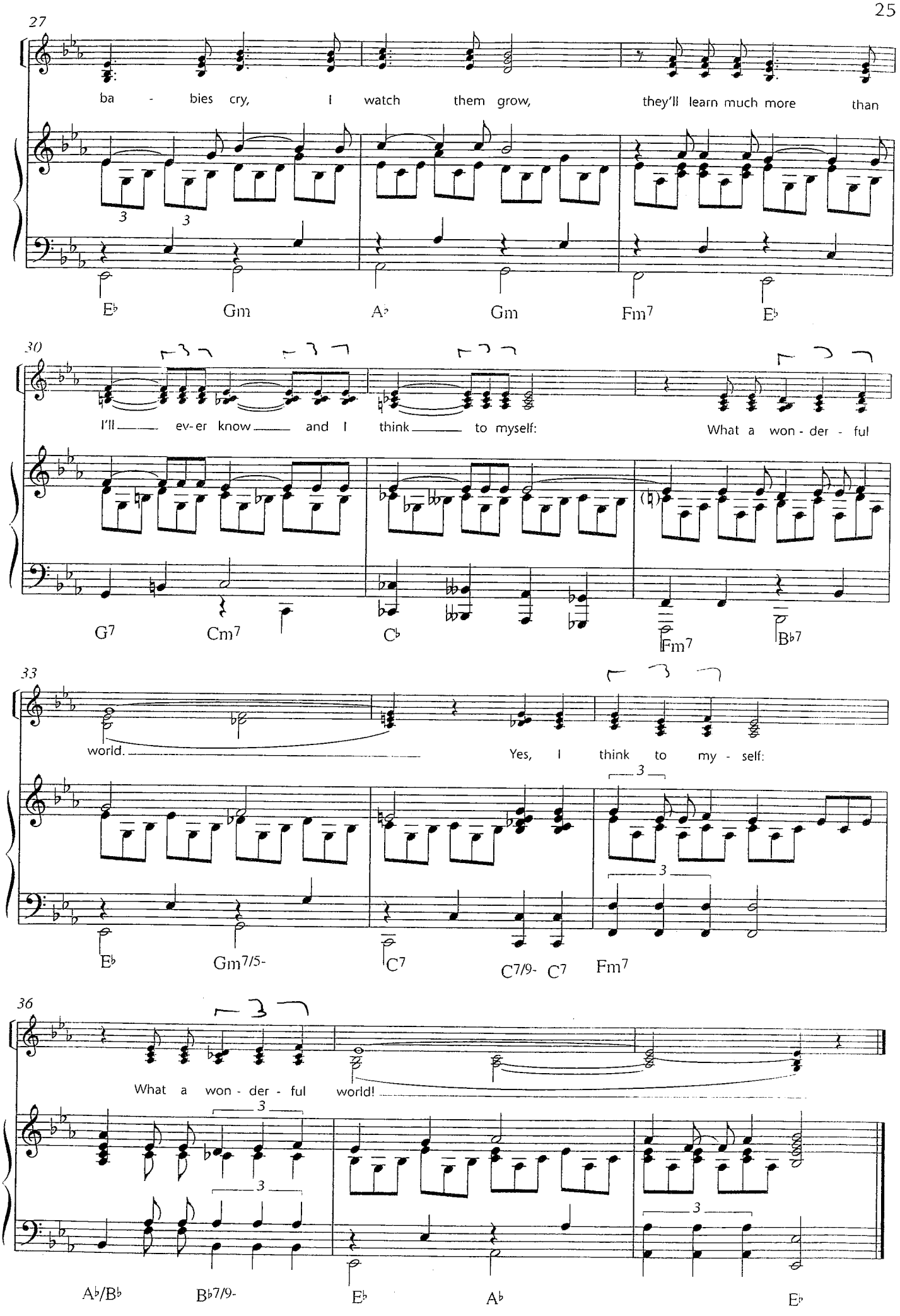

10
I see skies of blue and clouds of white, the
A♭maj7 B♭7 E♭ Gm A♭ Gm
13
bright bless ed day, the dark sac- red night, and I think to my- self:
Fm7 E♭ G7 Cm C♭7
16
Solo
The
What a won - der - ful world!
Fm7 B♭7 E♭ A♭ A♭ E♭
3

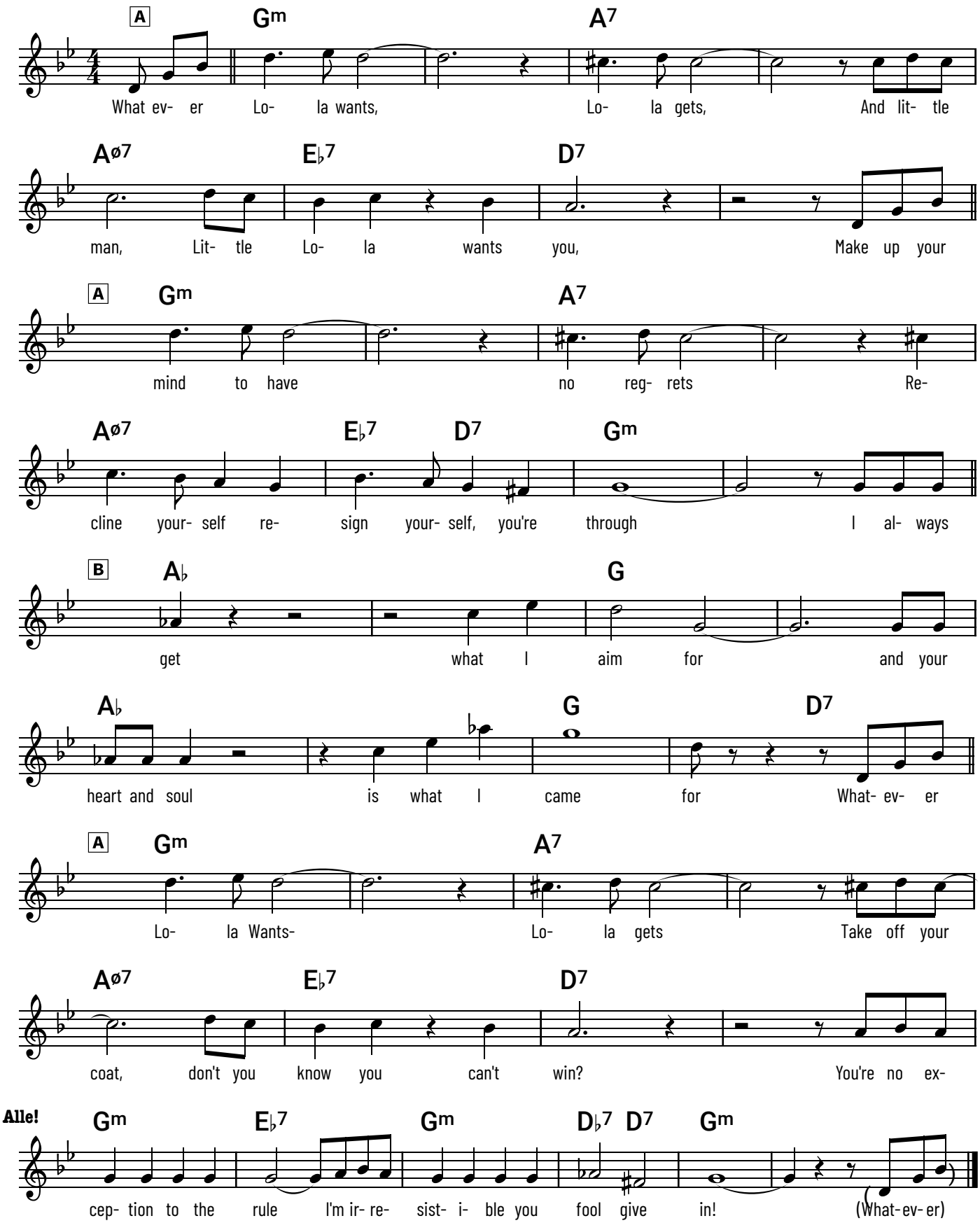

19
co - lours of the rain - bow, so pret - ty in the sky are al - so on the fa - ces of
ooh
ah
Fm7 B♭7 E♭maj7 Cm Fm7 B♭7
22
peo - ple go - in' by I see friends shak - in' hands, say - in'
I see friends shak - in' hands,
E♭maj7 Cm B♭
24
„How do you do?"
say - in' „How do you do?" They're real - ly say - in' „I love you". I hear
Cm B♭ Cm E° Fm7 E° B♭7


27
ba - bies cry, I watch them grow, they'll learn much more than
E♭ Gm A♭ Gm Fm7 E♭
30
I'll ev-er know and I think to myself: What a won - der - ful
G7 Cm7 C♭ Fm7 B♭7
33
world. Yes, I think to my - self:
E♭ Gm7/5- C7 C7/9- C7 Fm7
36
What a won - der - ful world!
A♭/B♭ B♭7/9- E♭ A♭ E♭

Whatever Lola Wants

Jerry Ross

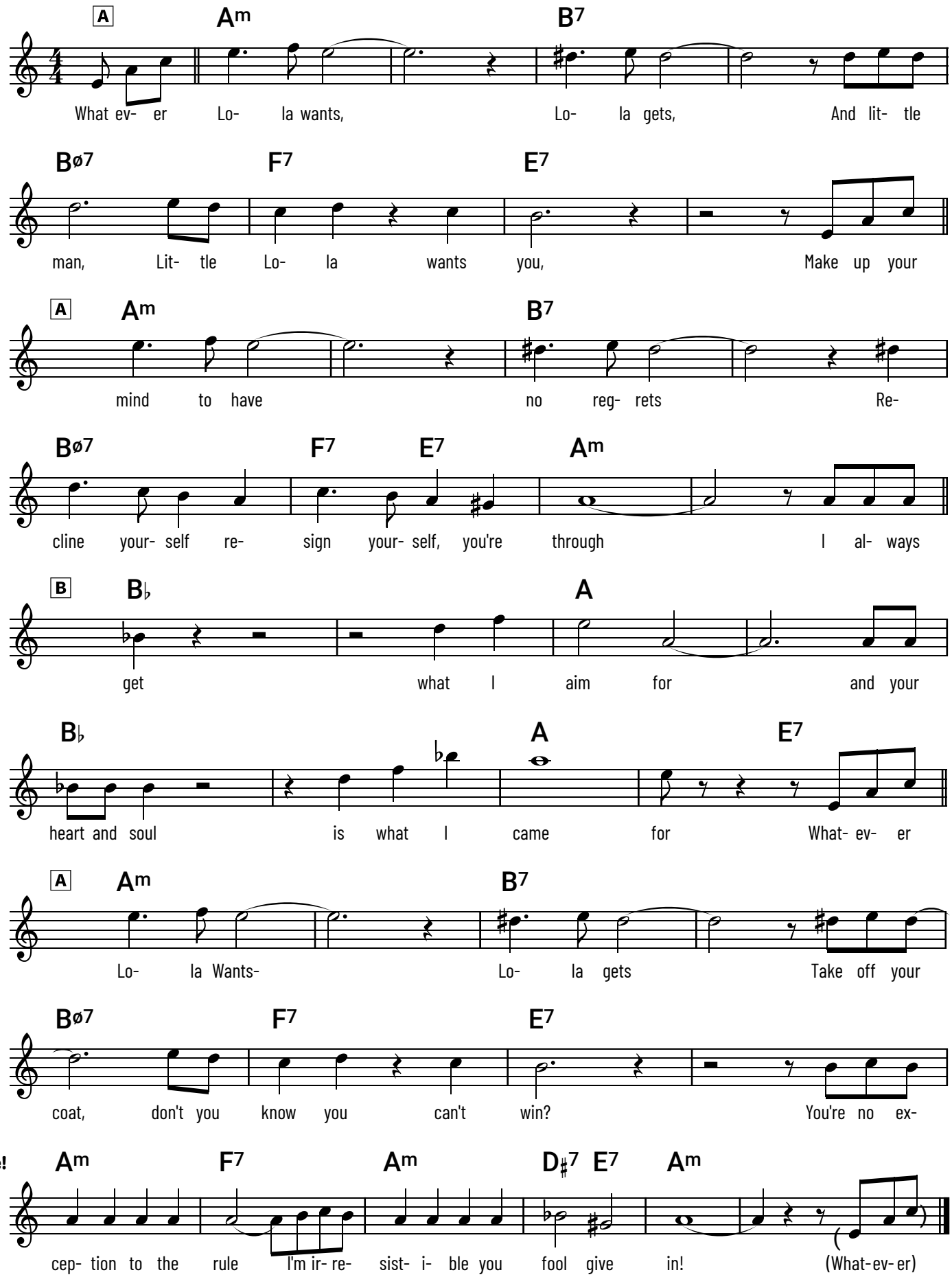
♩ = 130



Whatever Lola Wants (B♭)

Jerry Ross

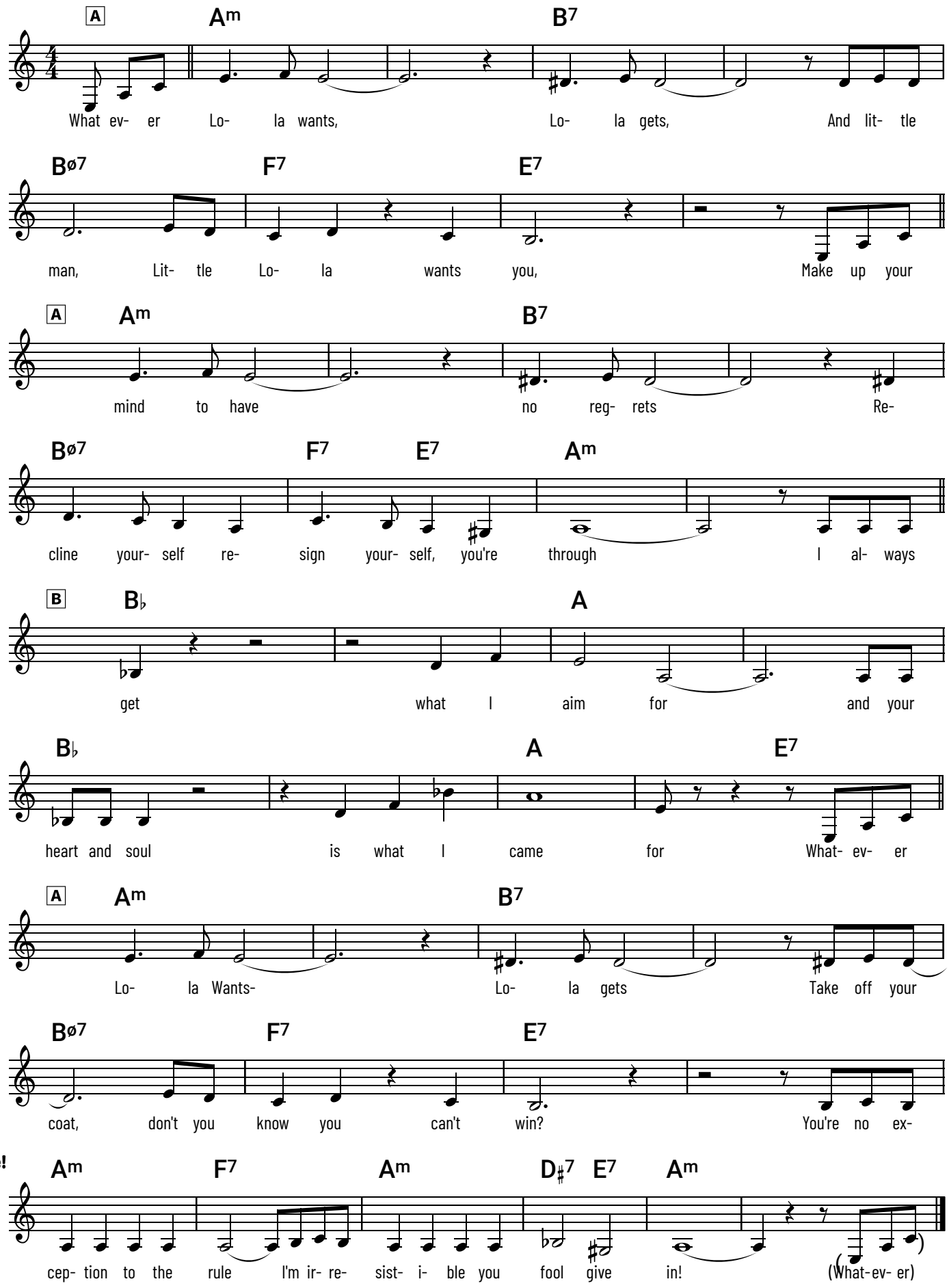
♩ = 130



Whatever Lola Wants (B♭ -low)

Jerry Ross

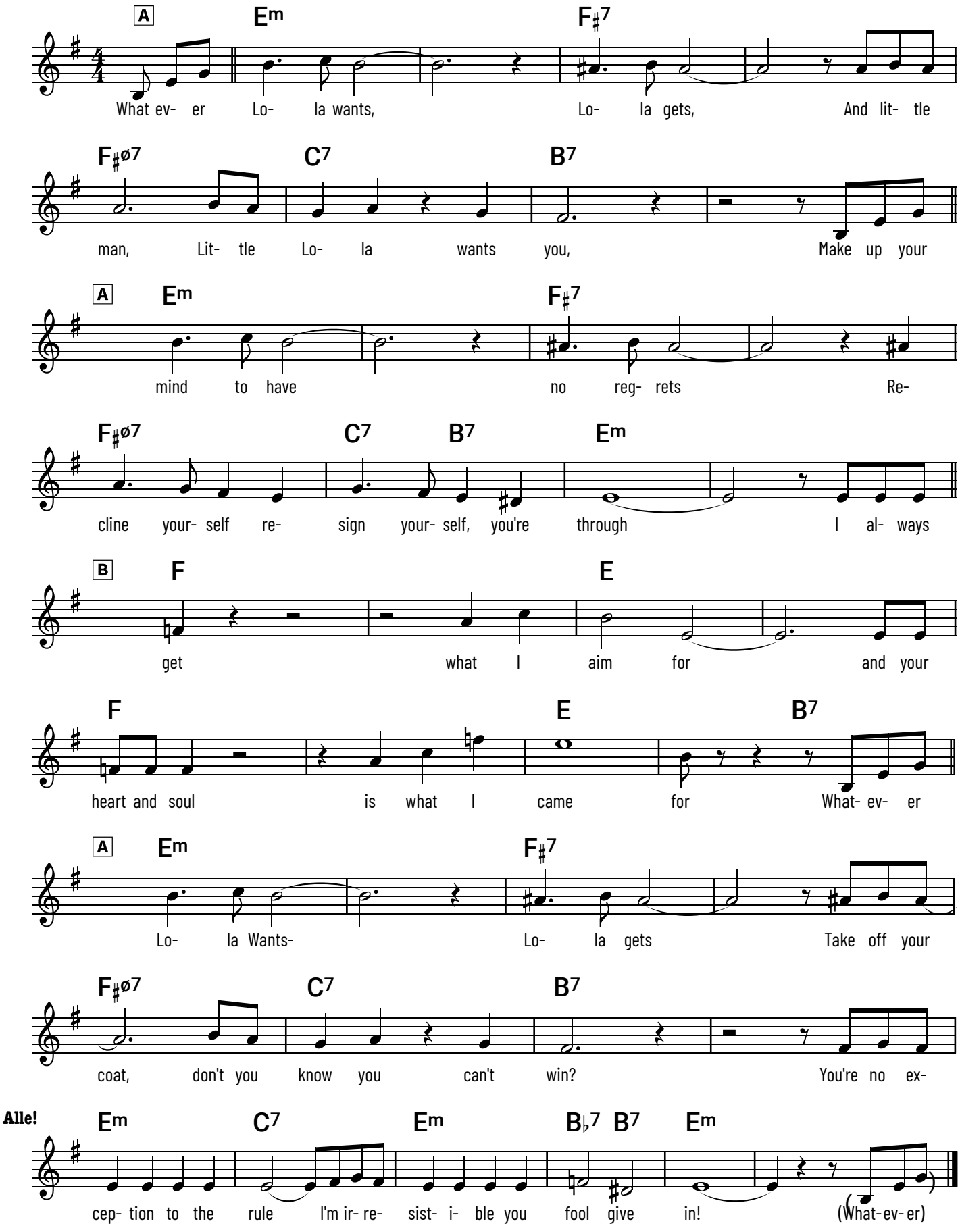
♩ = 130



Whatever Lola Wants (E♭)

Jerry Ross

♩ = 130



Whatever Lola Wants

(Medium Swing) Jerry Ross

A

G–	𝄎	A7	𝄎
Aø7	E♭7	D7	𝄎

A

G–	𝄎	A7	𝄎
Aø7	E♭7 D7	G–	𝄎

B

A♭	𝄎	G	𝄎
A♭	𝄎	G	D7

A

G–	𝄎	A7	𝄎
Aø7	E♭7	D7	𝄎
G–	E♭7	G–	D♭7 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

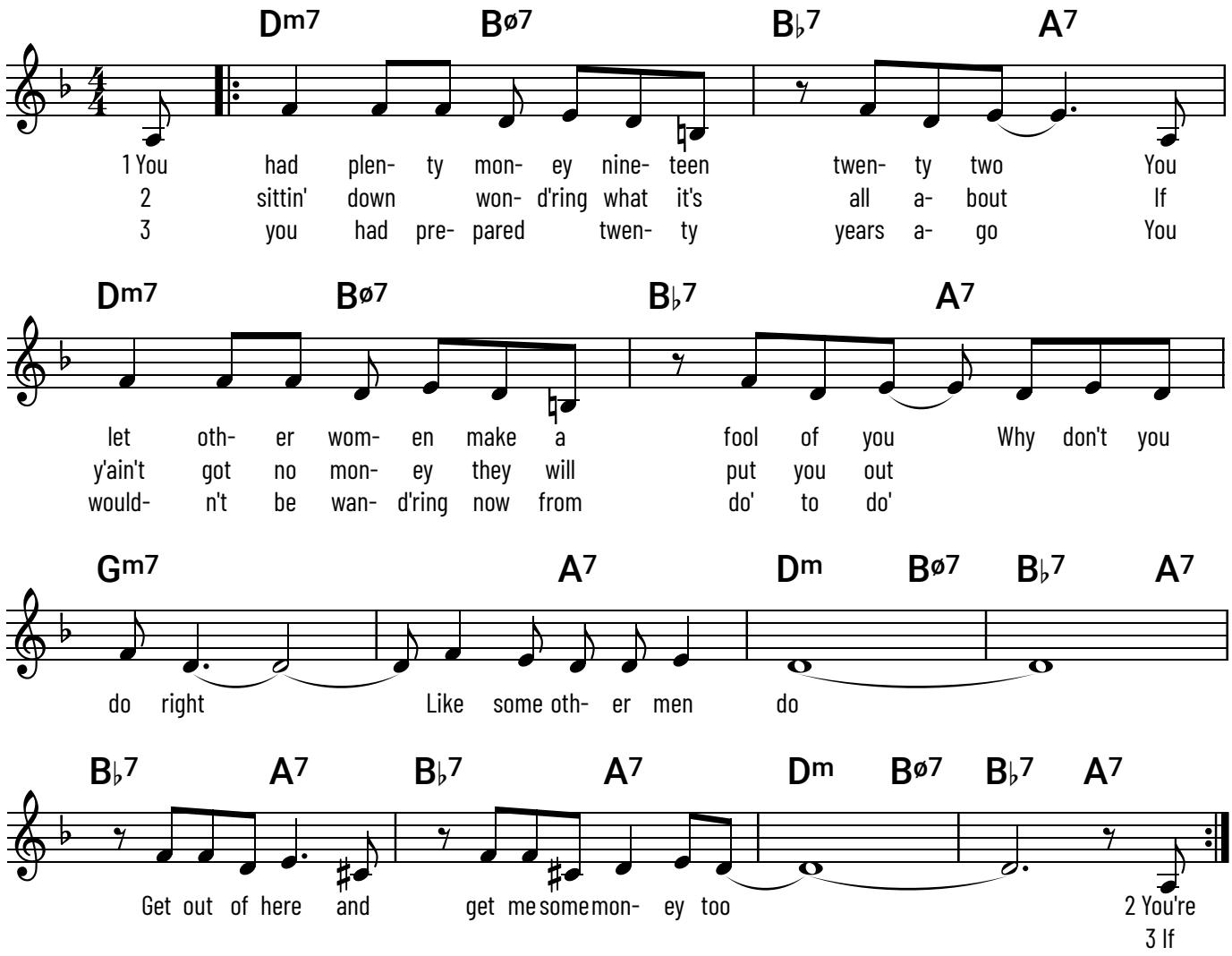
Whatever Lola wants (Lola wants),
Lola gets (Lola gets)
Take off your coat,
Don't you know you can't win (can't win, you'll never, never win)

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

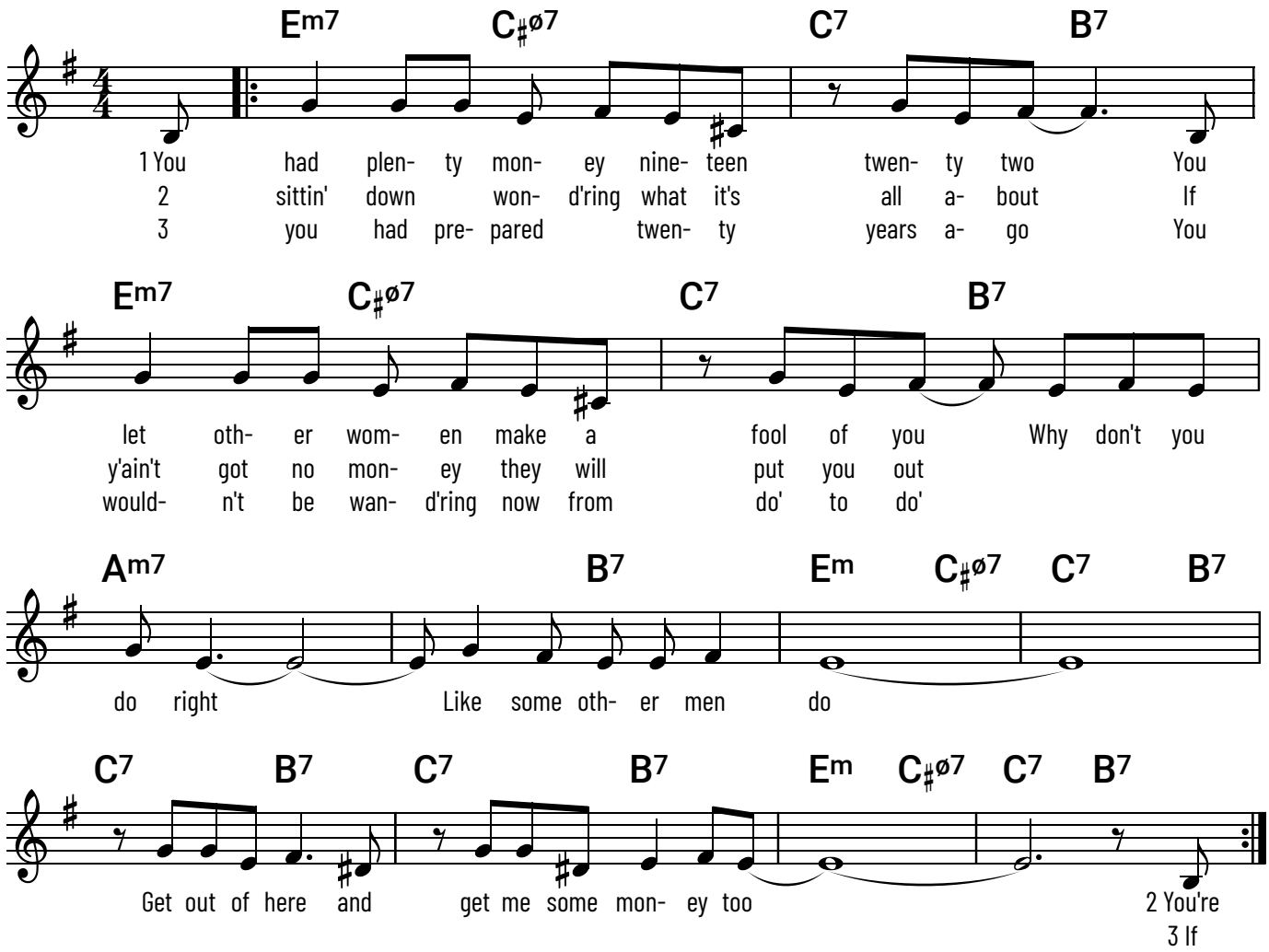
♩ = 120



Why Don't You Do Right (B♭)

Kansas Joe McCoy

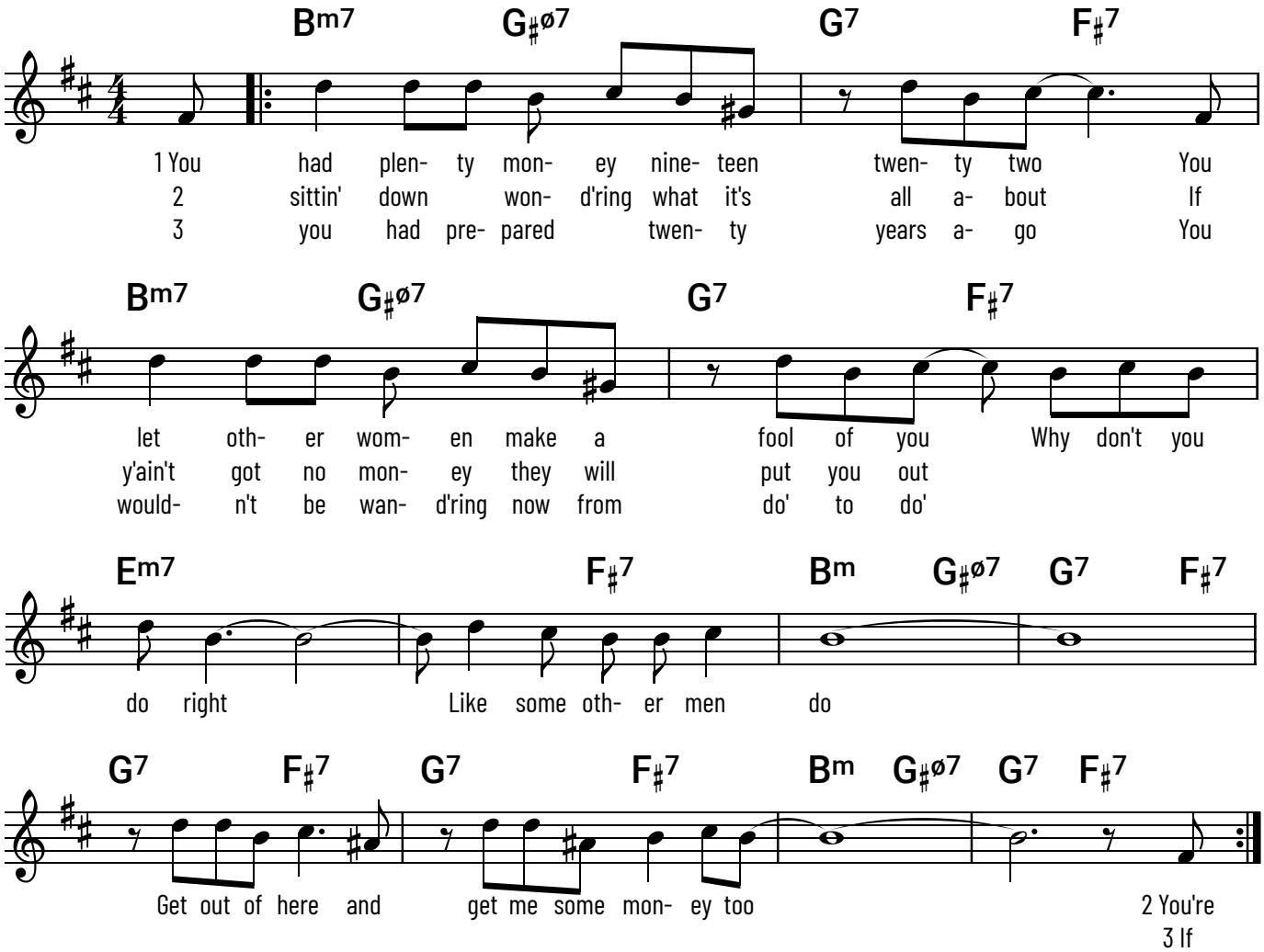
♩ = 120



Why Don't You Do Right (E♭)

Kansas Joe McCoy

♩ = 120



Why Don't You Do Right

(Weed Smoker's Dream)

Dm^7 B^o	$B\flat^7$ A^7	Dm^7 B^o	$B\flat^7$ A^7
Gm^7	Gm^7 A^7	Dm^7 B^o	$B\flat^7$ A^7
$B\flat^7$ A^7	$B\flat^7$ A^7	Dm^7 B^o	$B\flat^7$ 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

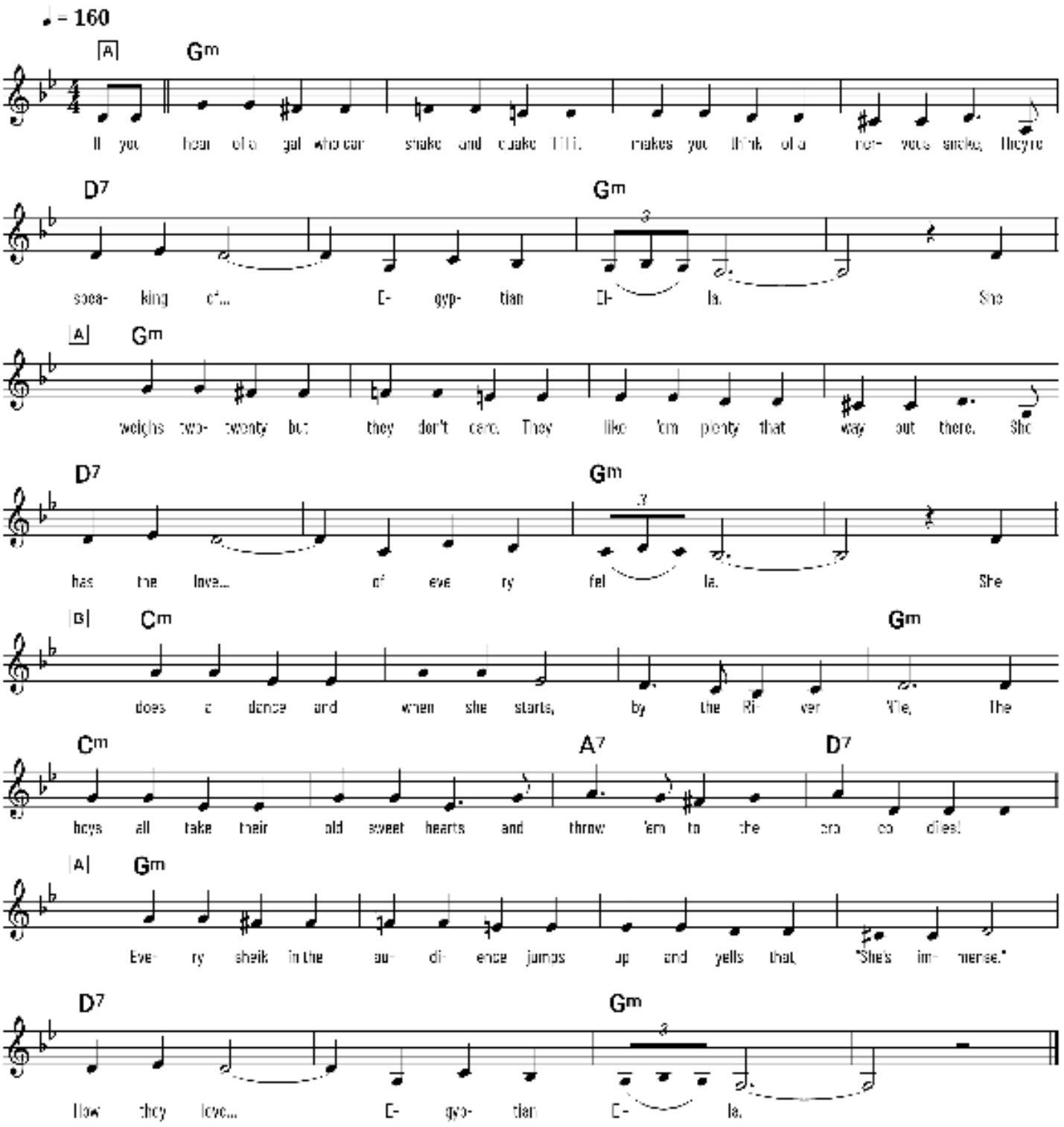
I fell for your jivin' and I took you in
Now all you got to offer me's a drink of gin
Why don't you do right, like some other men do?
Get out of here and get me some money too
Why don't you do right, like some other men do?
Like some other men do

Egyptian Ella

Medium Up Swing

Walter Doyle

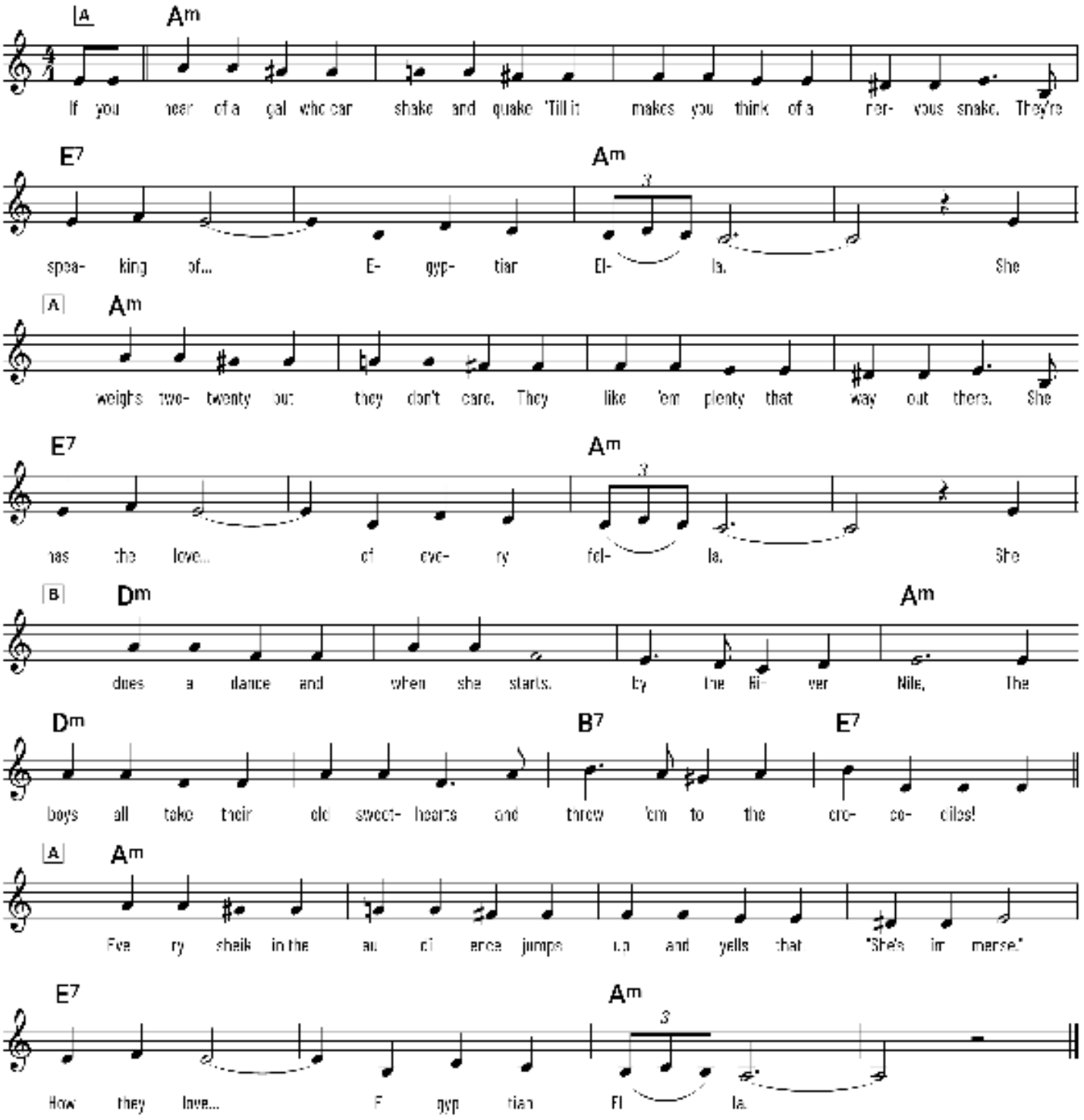
♩. = 160



Egyptian Ella (B♭)

Medium Up Swing — *Walter Doyle*

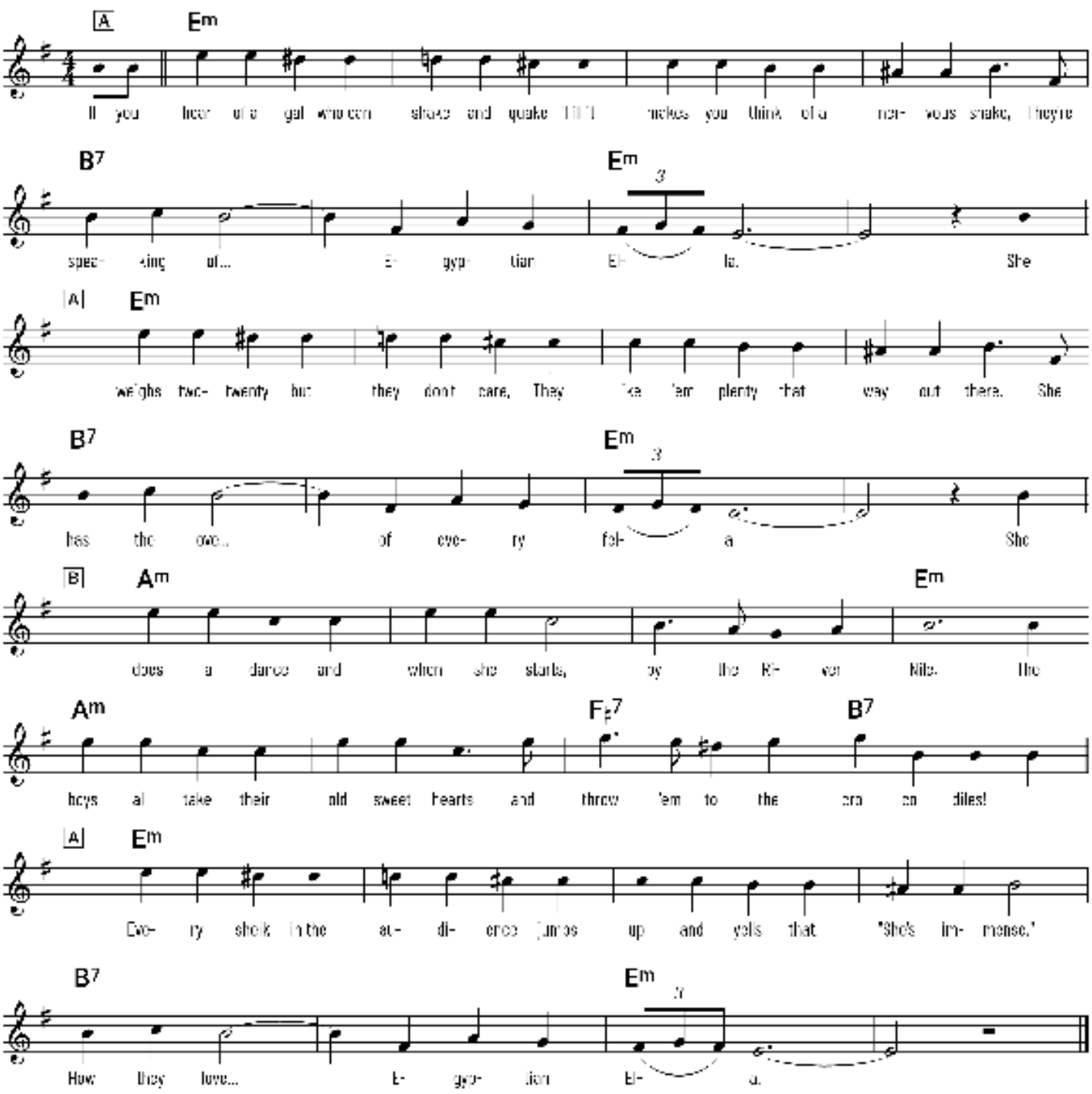
♩ = 160



Egyptian Ella (E♭)

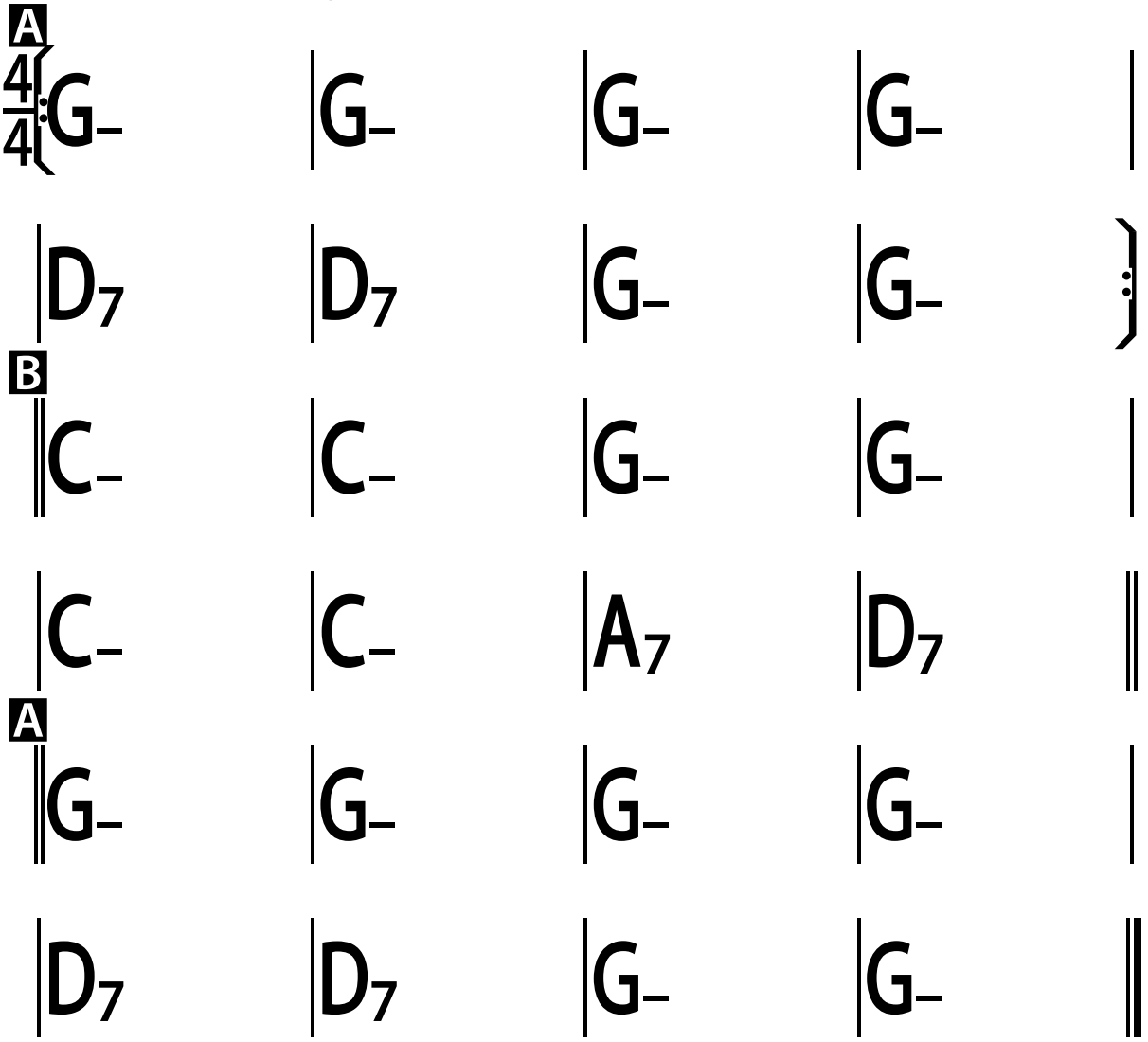
Medium Up Swing — *Walter Doyle*

♩ = 160



Egyptian Ella

(Medium Up Swing) Walter Doyle



Egyptian Ella

1.
If you hear of a gal who can shake and quake
'Till it makes you think of a nervous snake,
They're speaking of... Egyptian Ella.

She weighs two-twenty but they don't care.
They like 'em plenty that way out there.
She has the love... of every fella.

She does a dance and when she starts, by the River Nile,
The boys all take their old sweethearts and throw 'em to the crocodiles!

Every sheik in the audience jumps up and yells that, "She's immense."
Oh How they love... Egyptian Ella.

2.
When the first sweet notes of the music sound,
The boys all gather from miles around,
Just to see... Egyptian Ella.

And folks all know when those caravans
Start pouring in from the desert sands
That it must be... Egyptian Ella.

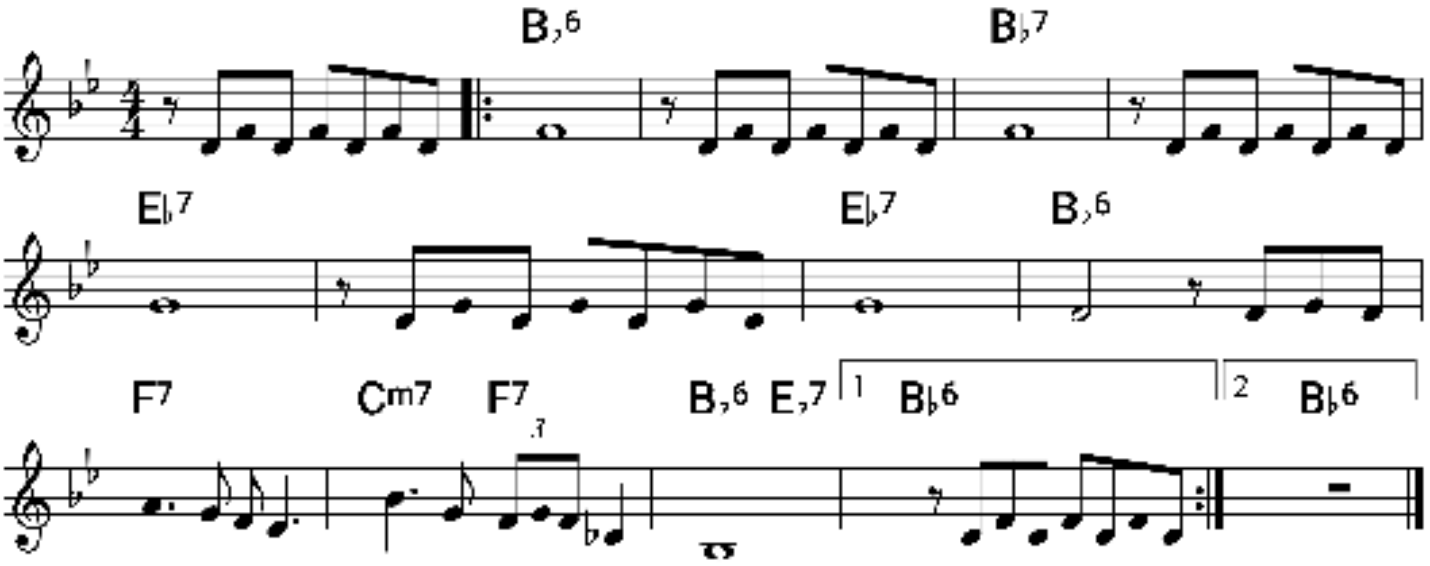
Then Mister Sphinx sits up and blinks, There's so much to see.
She squirms and shakes so the worms and snakes All bite themselves from jealousy.

She's a great big gal in a great big land and the boys all give her a great big hand,
How they love... Egyptian Ella.

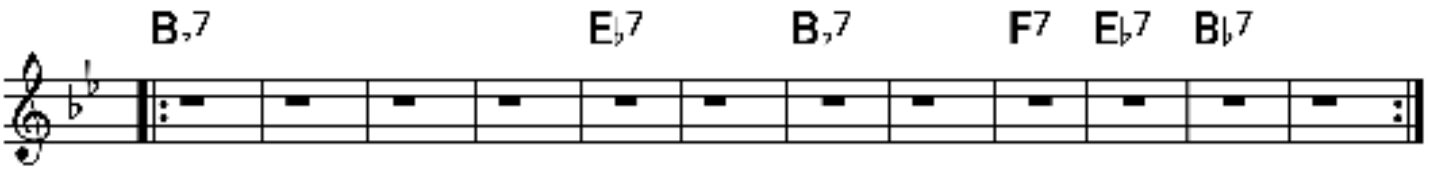
Creole Love Call

1/4 80

Duke Ellington, Bubber Miley, Rudy Jackson
(1927)



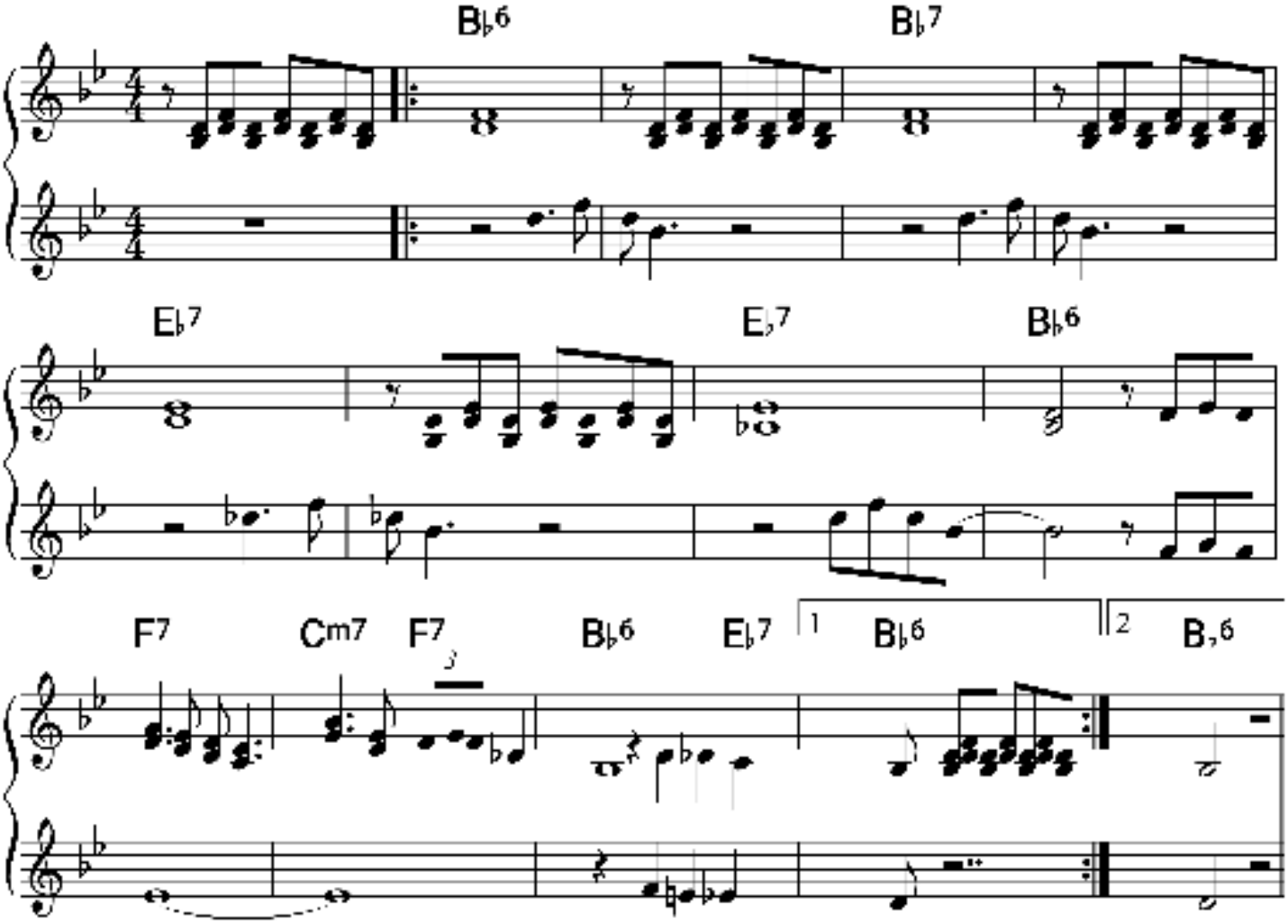
Solos on 12 bar Blues



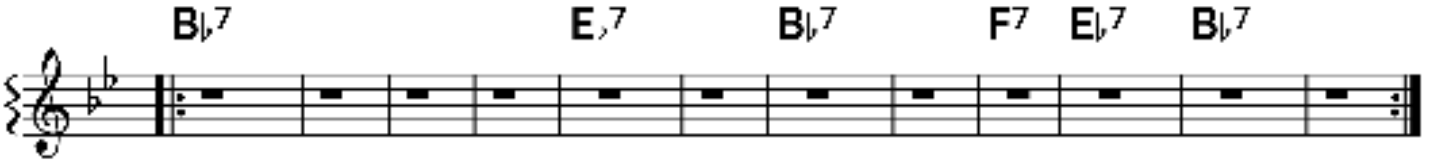
Creole Love Call arr.

1/4=80

Duke Ellington, Bubber Miley, Rudy Jackson
(1927)



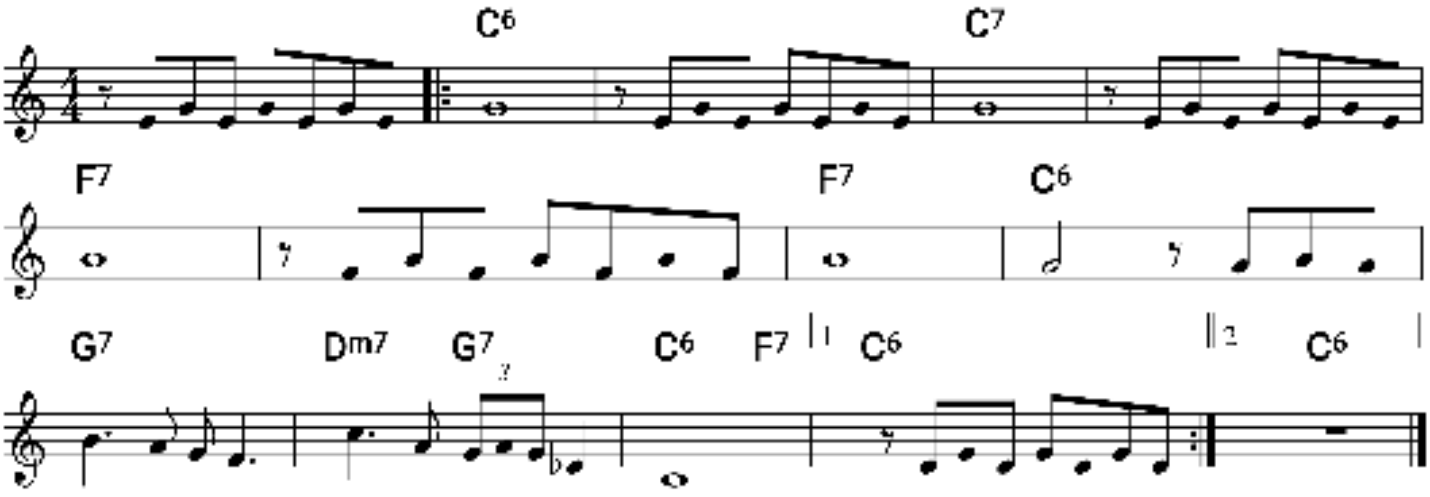
Solos on 12 bar Blues



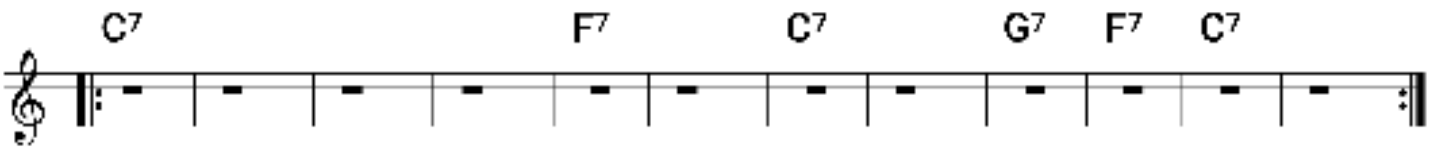
Creole Love Call (B♭)

1/4 80

Duke Ellington, Bubber Miley, Rudy Jackson
(1927)



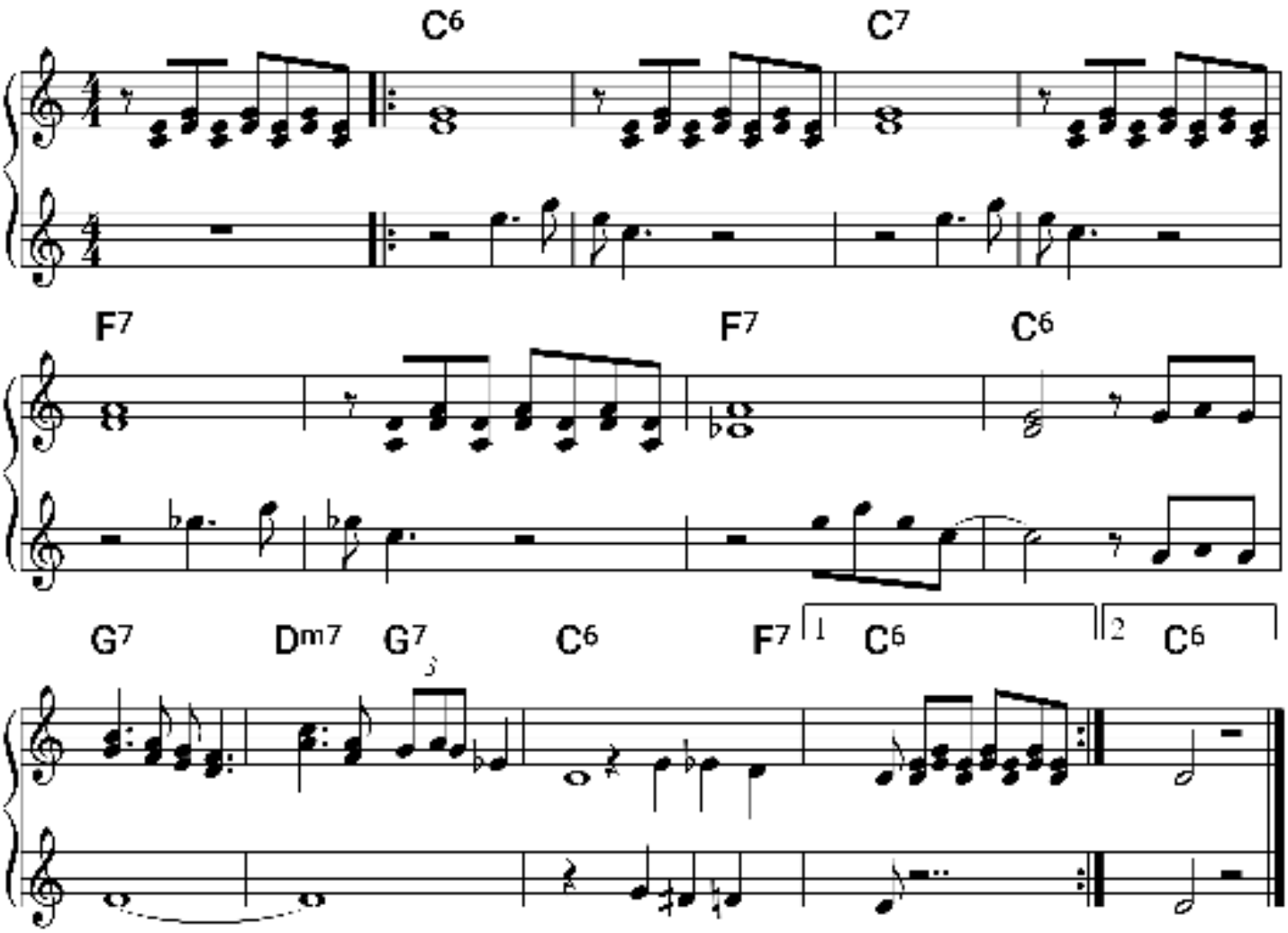
Solos on 12 bar Blues



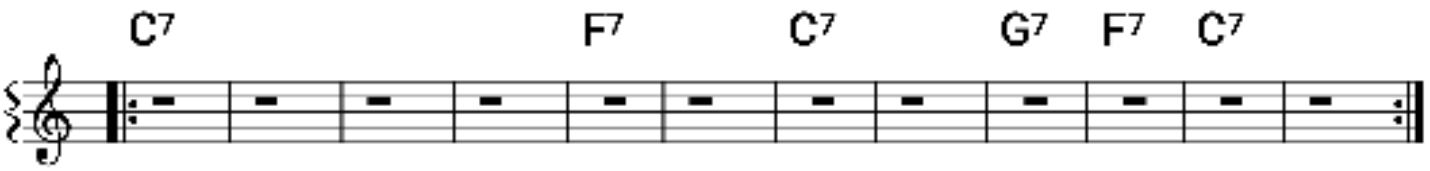
Creole Love Call arr. (B♭)

1/4=80

Duke Ellington, Bubber Miley, Rudy Jackson
(1927)



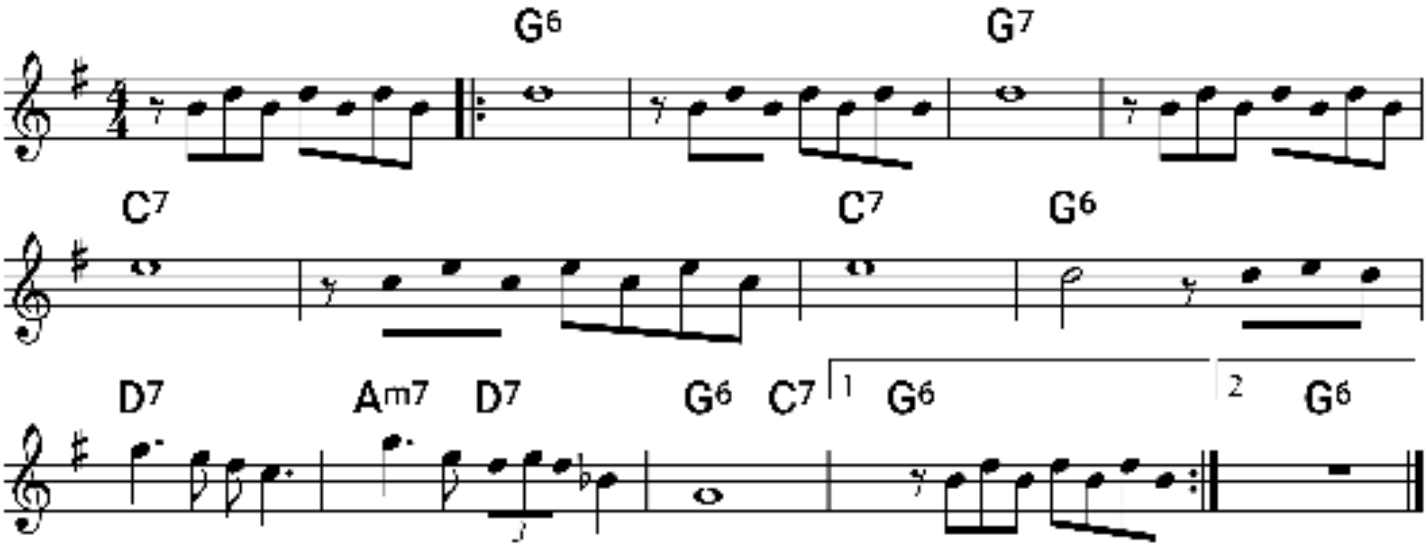
Solos on 12 bar Blues



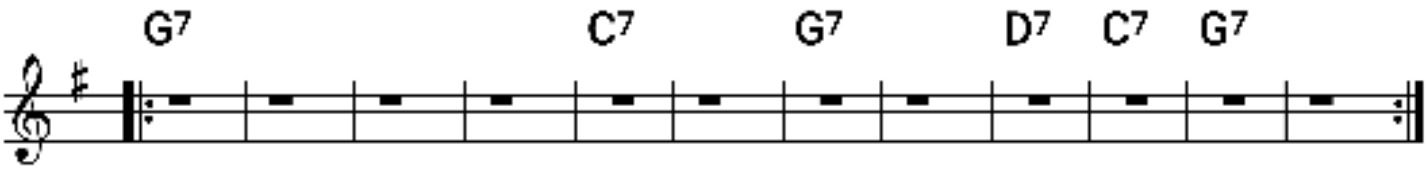
Creole Love Call (E♭)

1/4 80

Duke Ellington, Bubber Miley, Rudy Jackson
(1927)



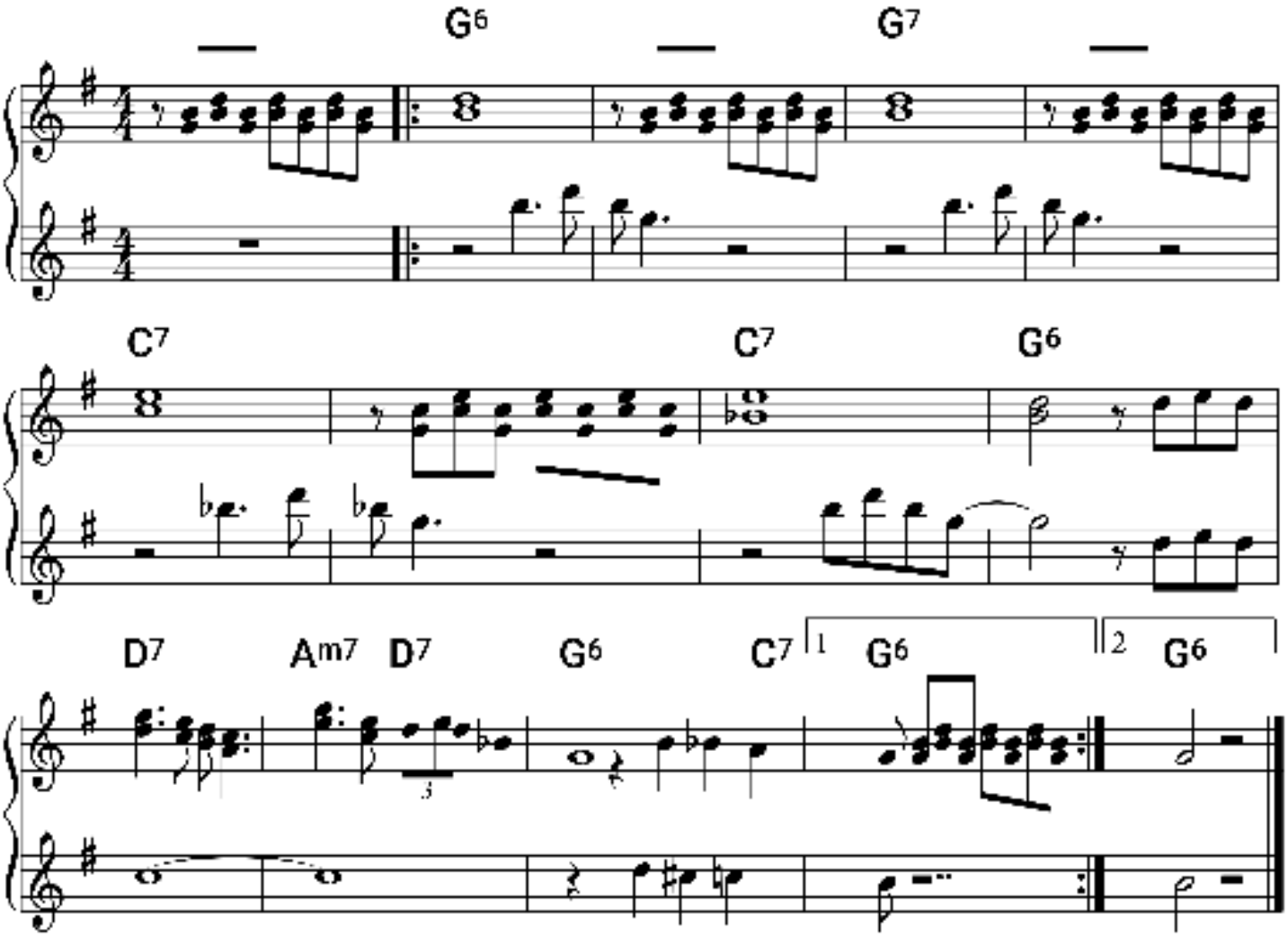
Solos on 12 bar Blues



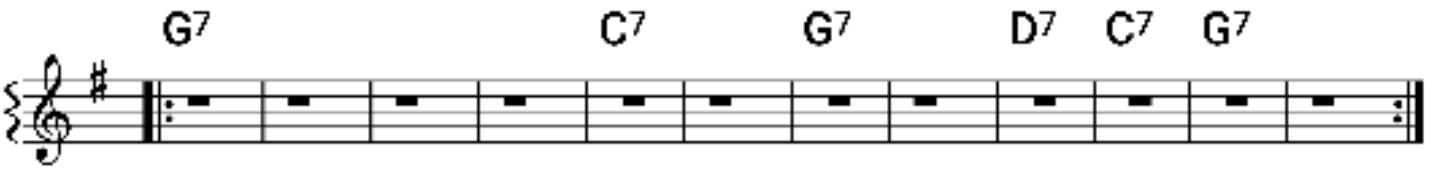
Creole Love Call arr. (E♭)

1/4 80

Duke Ellington, Bubber Miley, Rudy Jackson
(1927)



Solos on 12 bar Blues



Creole Love Call

Verse

$B\flat^6$	$B\flat^6$	$B\flat^7$	$B\flat^7$
$E\flat^7$	$E\flat^7$	$E\flat^7$	$B\flat^6$
F^7	Cm^7 F^7	$B\flat^6$ $E\flat^7$	$B\flat^6$

Solos

$B\flat^7$	$B\flat^7$	$B\flat^7$	$B\flat^7$
$E\flat^7$	$E\flat^7$	$B\flat^7$	$B\flat^7$
F^7	$E\flat^7$	$B\flat^7$	$B\flat^7$

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.

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.

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.

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.

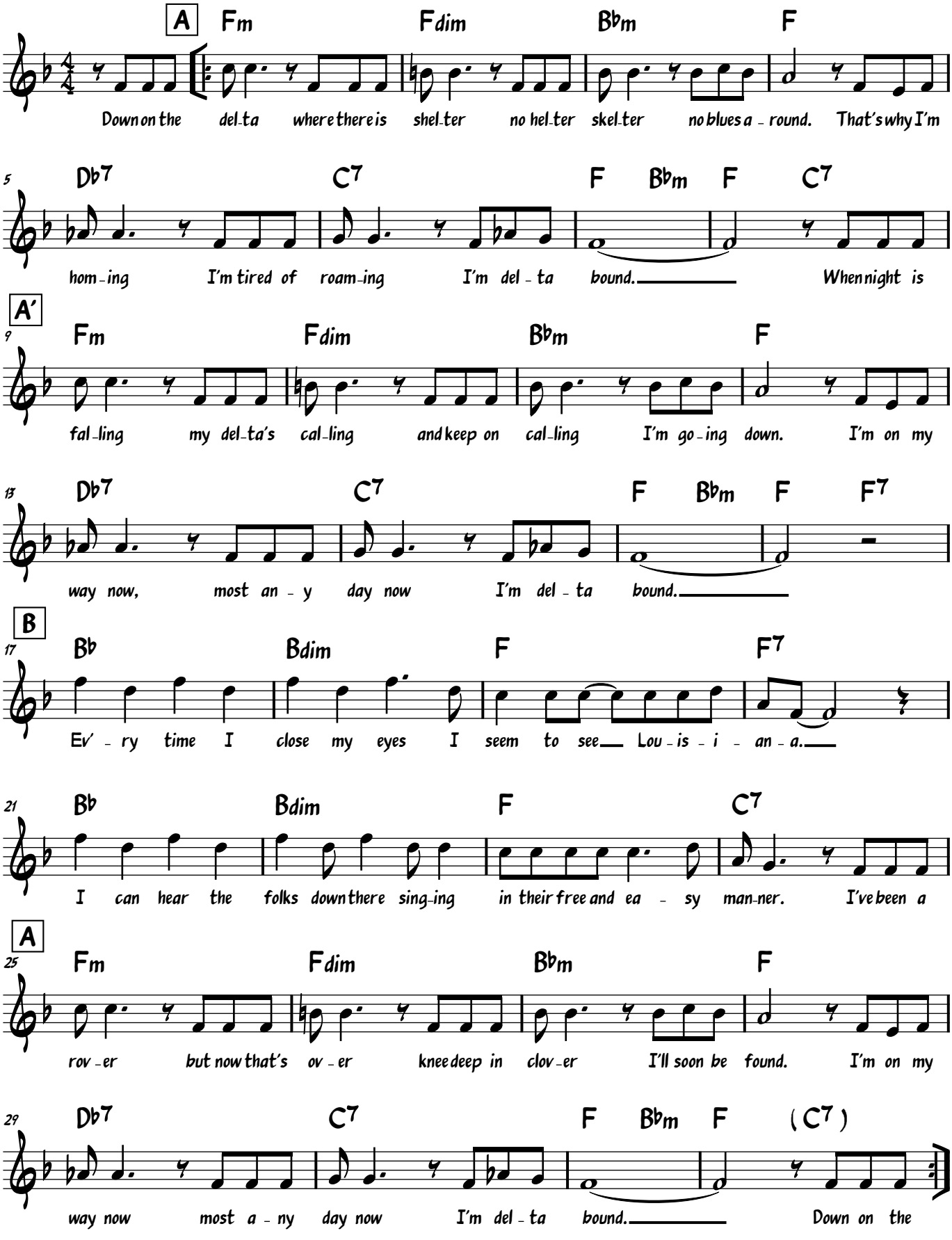
C

Delta Bound

1934

Alex Hill

♩ = 75



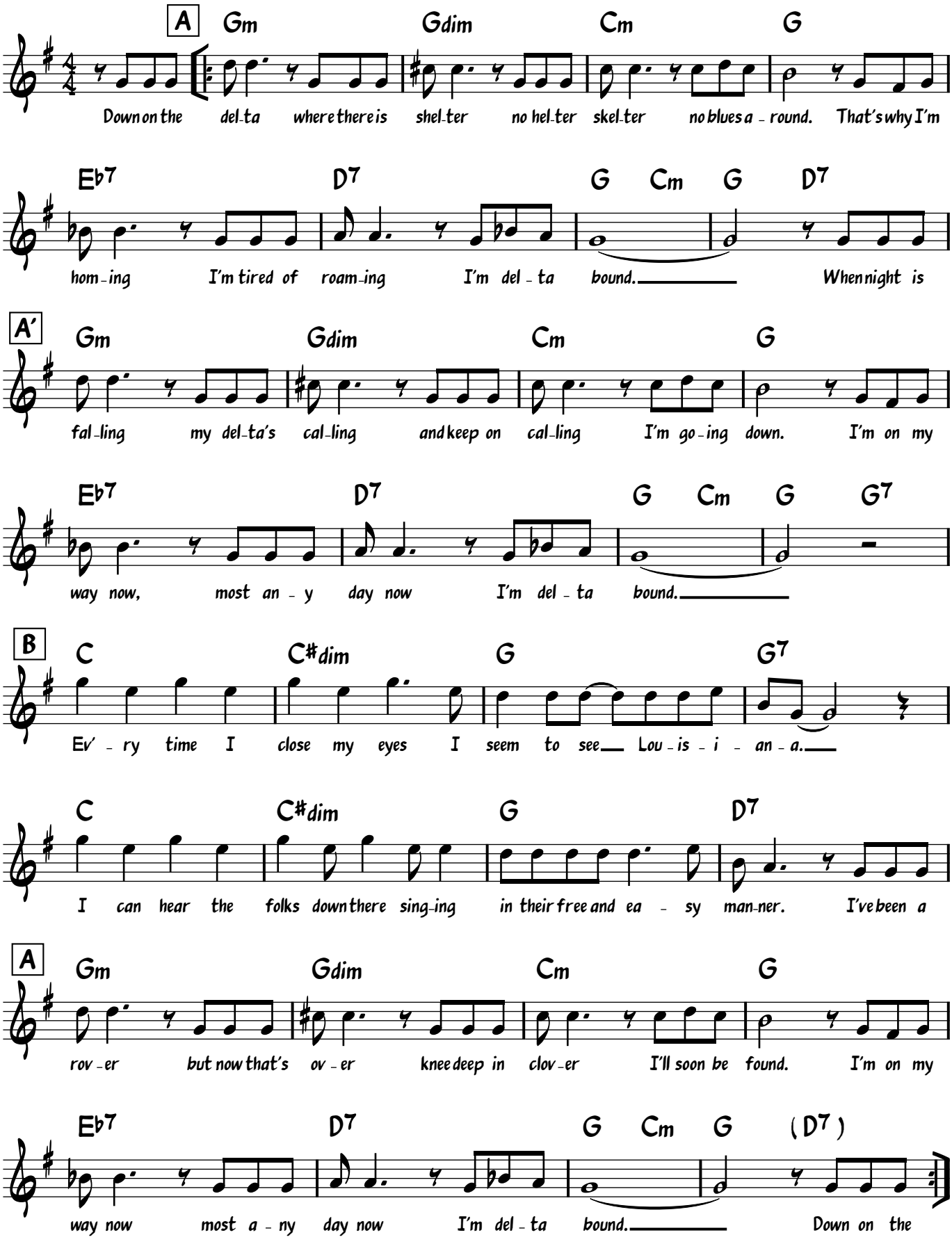
B♭

Delta Bound

1934

Alex Hill

♩ = 75



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-ing 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°	B♭m	F
D♭7	C7	F B♭m	F C7

A'

Fm	F°	B♭m	F
D♭7	C7	F B♭m	F F7

B

B♭	B°	F	F7
B♭	B°	F	C7

A

Fm	F°	B♭m	F
D♭7	C7	F 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.

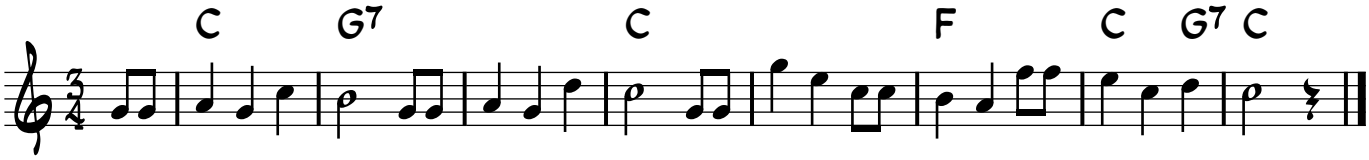
A

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.

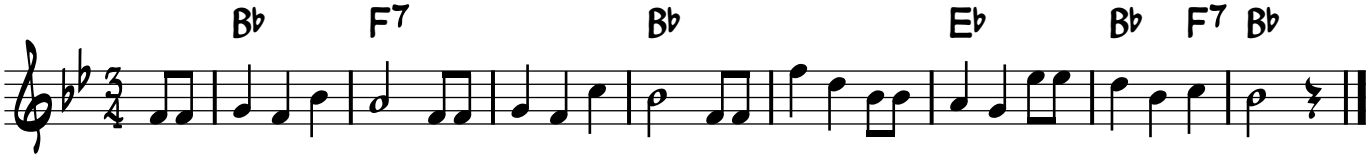
C Instruments

Happy Birthday

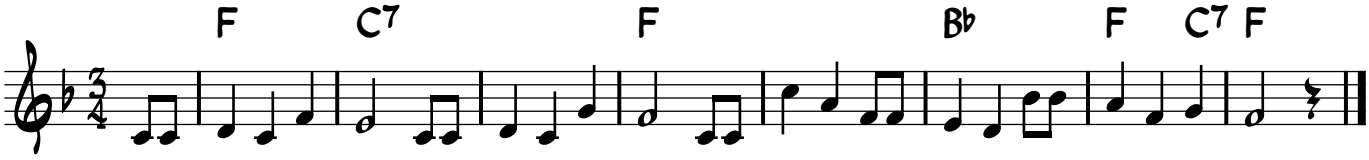
In C



In Bb



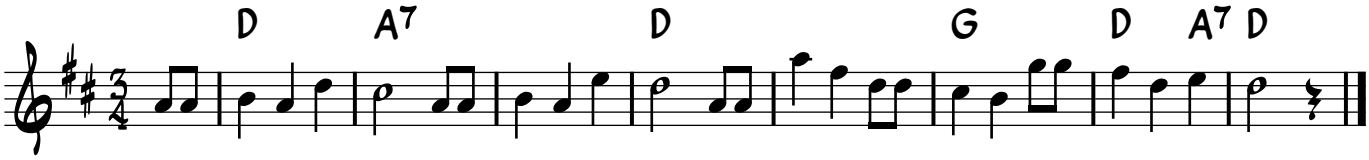
In F



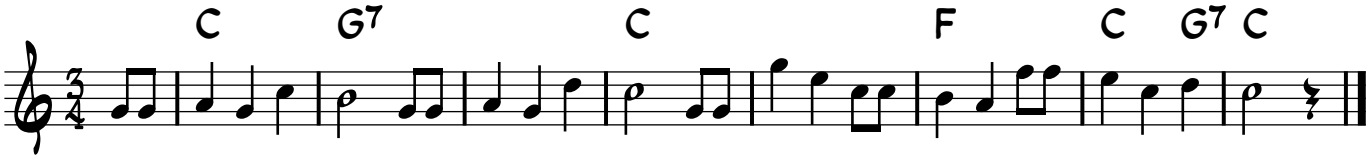
B♭ Instruments

Happy Birthday

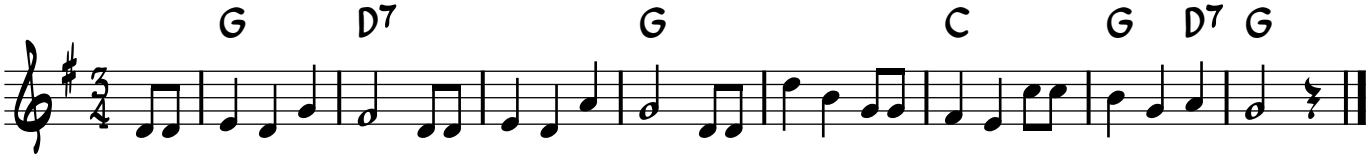
In C



In B♭



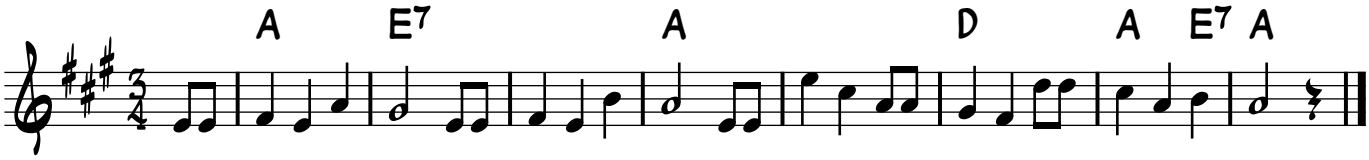
In F



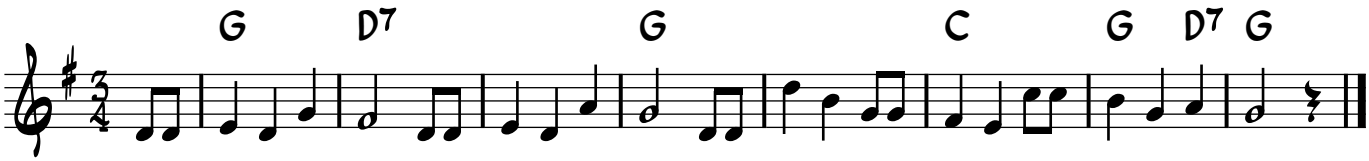
E♭ Instruments

Happy Birthday

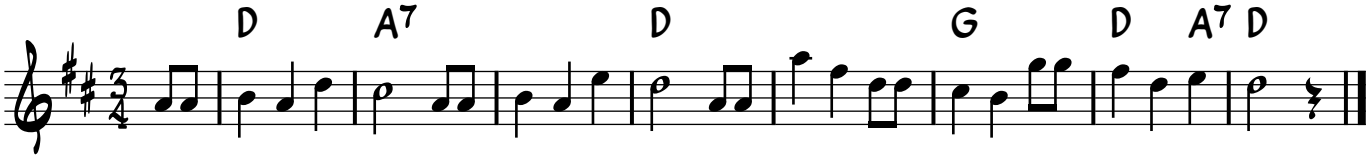
In C



In B♭



In F



Happy Birthday

in C

C	G^7	G^7	C
C	F	C G^7	C

in B♭

B♭	F^7	F^7	B♭
B♭	E♭	B♭ F^7	B♭

in F

F	C^7	C^7	F
F	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

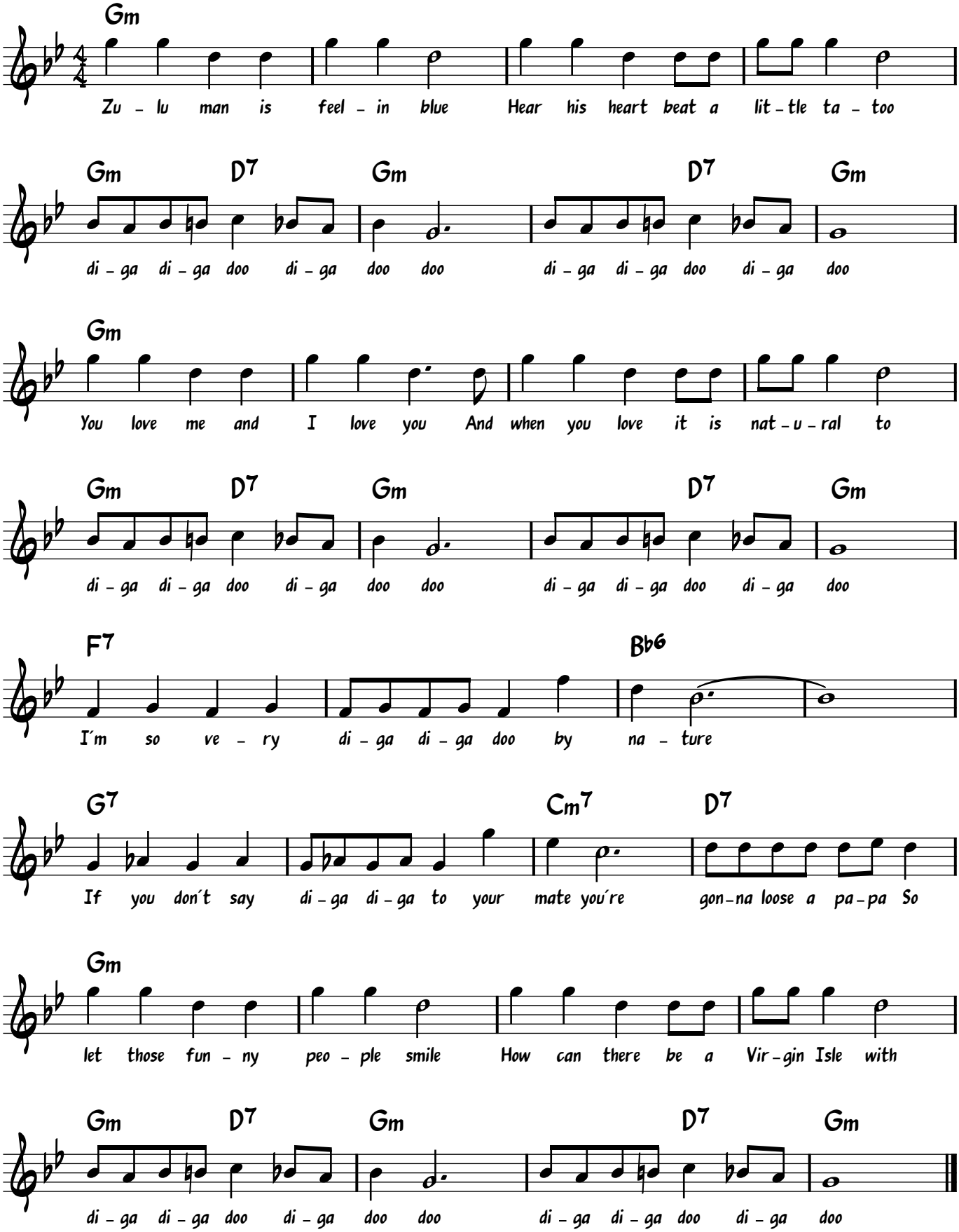
Diga Diga Doo

1928

Text: Dorothy Fields

Music: Jimmy McHugh

♩ = 160



B♭ high

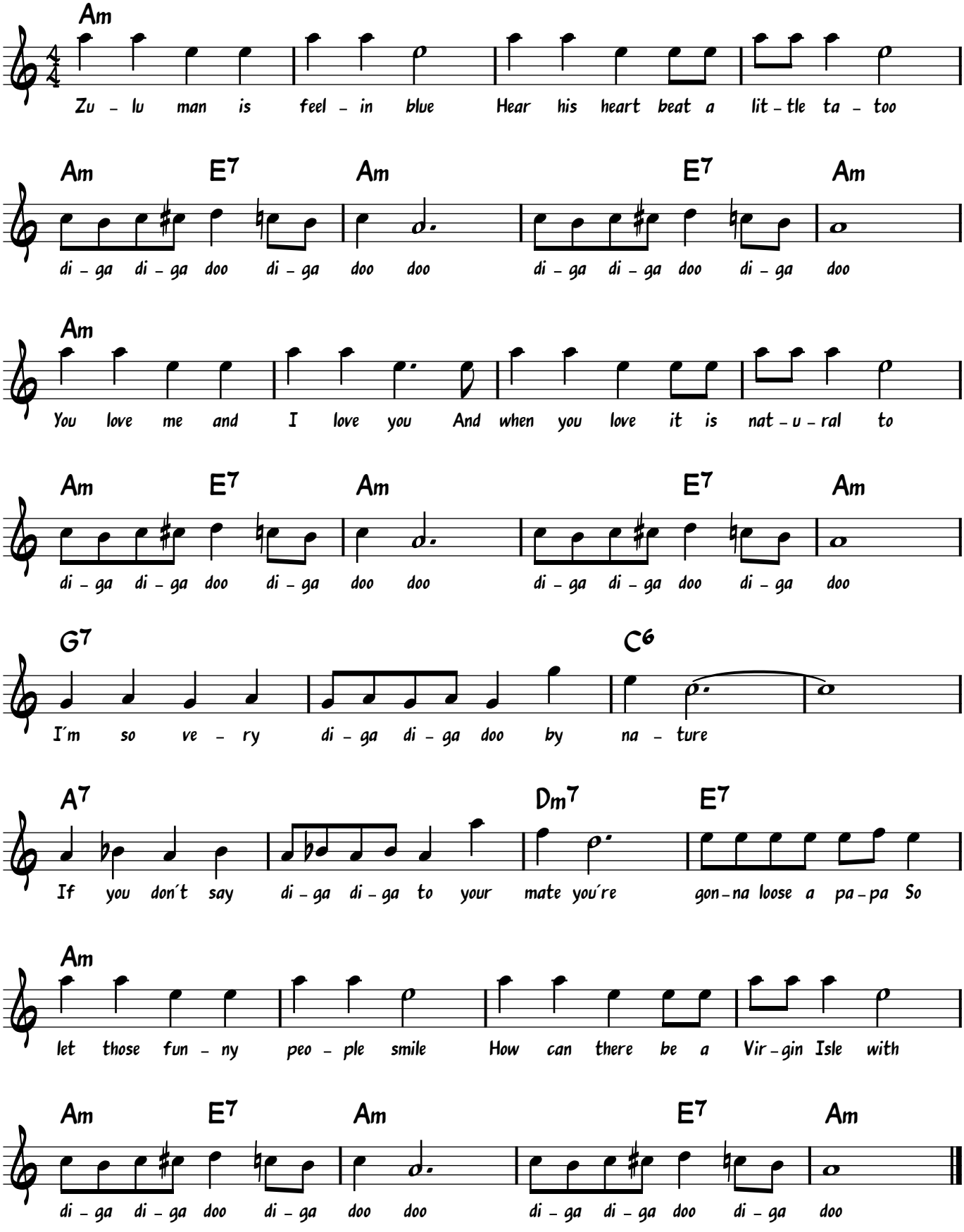
Diga Diga Doo

1928

Text: Dorothy Fields

Music: Jimmy McHugh

♩ = 160



B♭ low

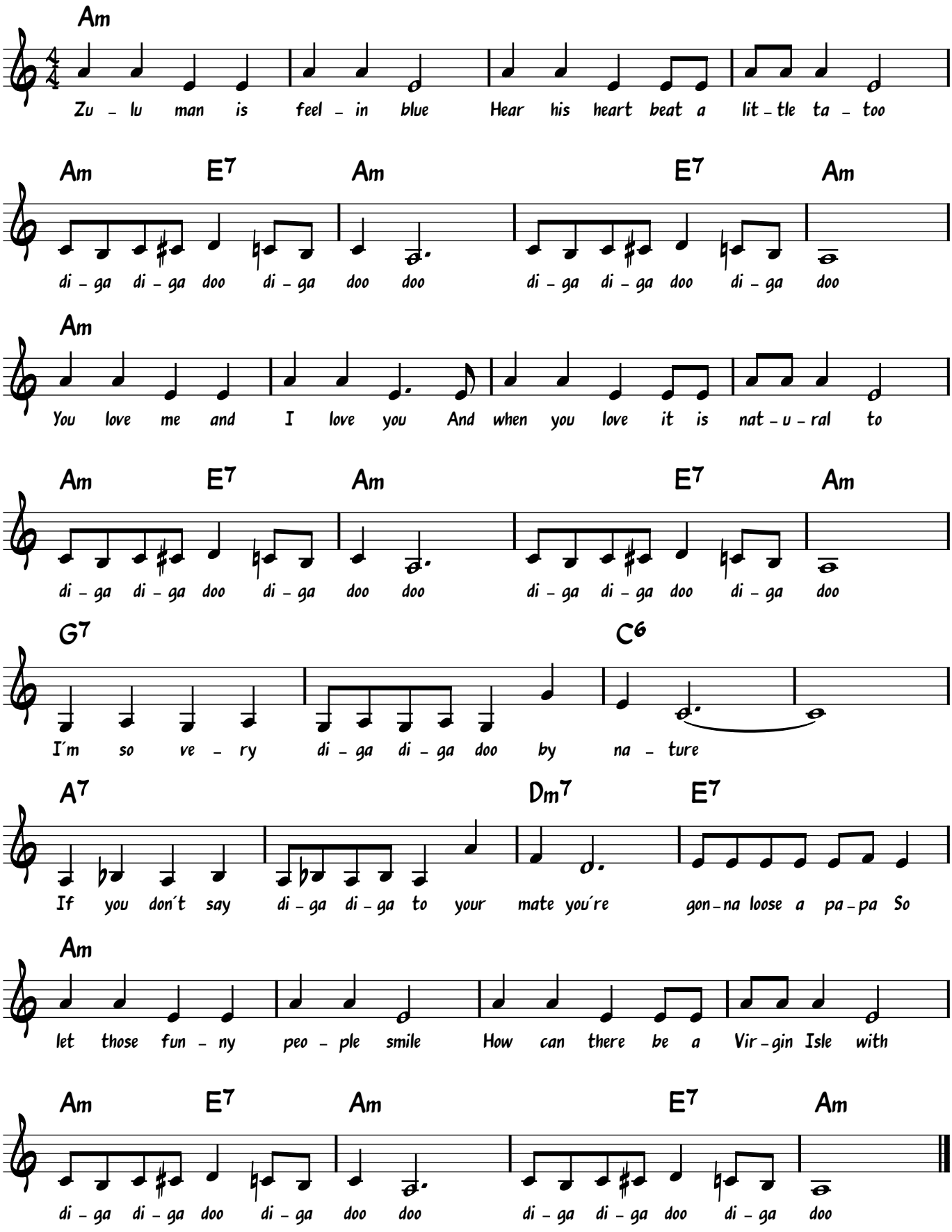
Diga Diga Doo

1928

Text: Dorothy Fields

Music: Jimmy McHugh

♩ = 160



E♭

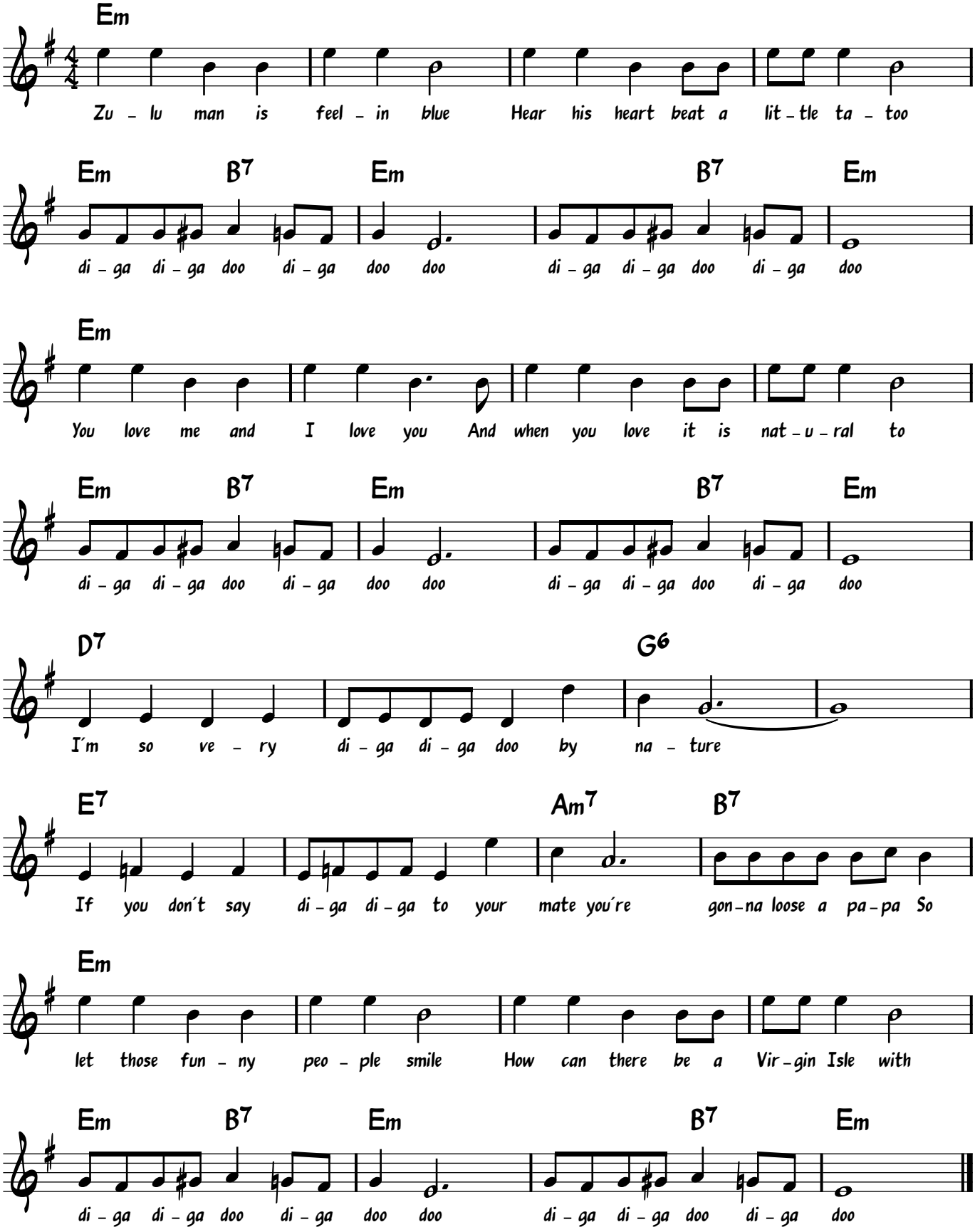
Diga Diga Doo

1928

Text: Dorothy Fields

Music: Jimmy McHugh

♩ = 160



Diga Diga Doo

Doroty 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	$B\flat^6$	$B\flat^6$
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

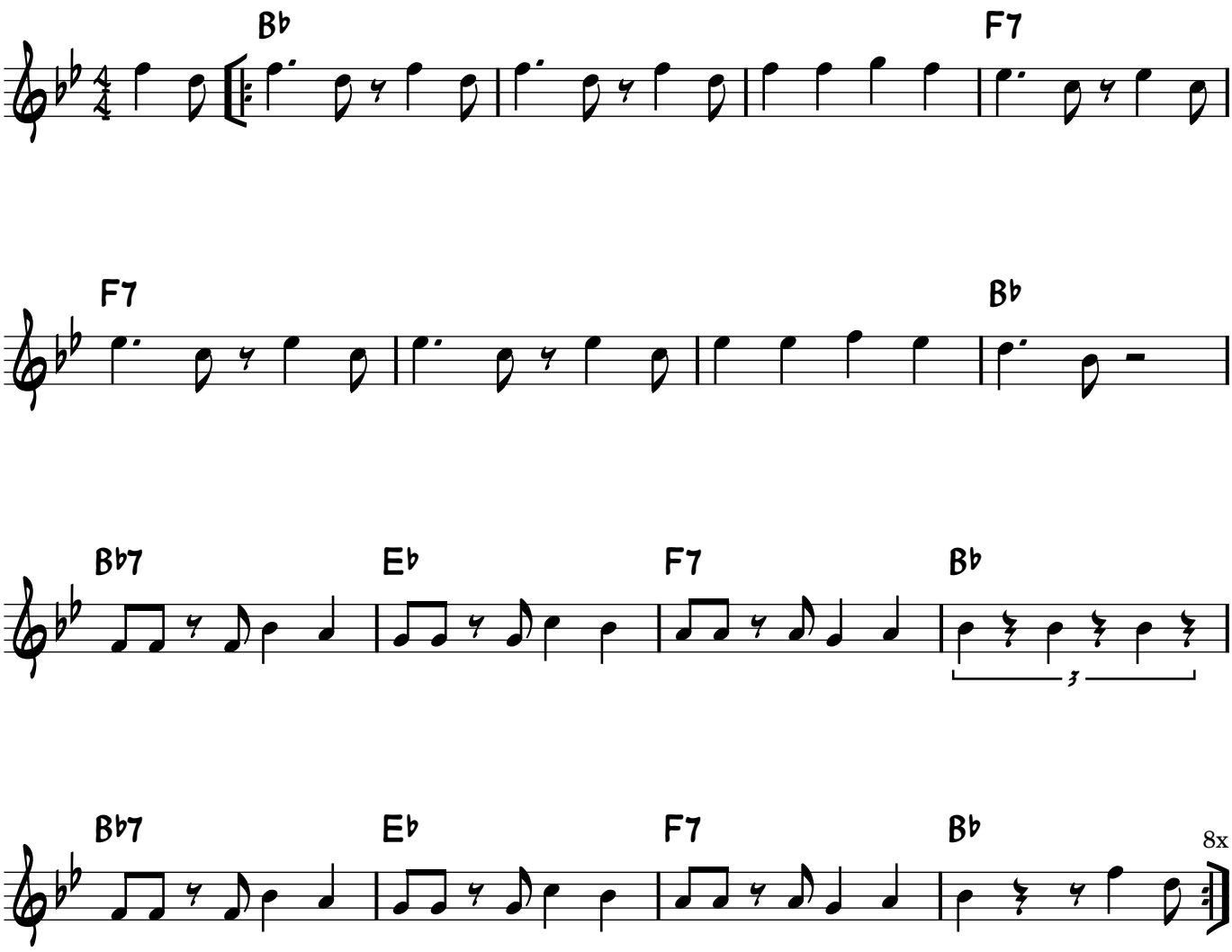
C

Bellamina

~1925

trad.

♩ = 180



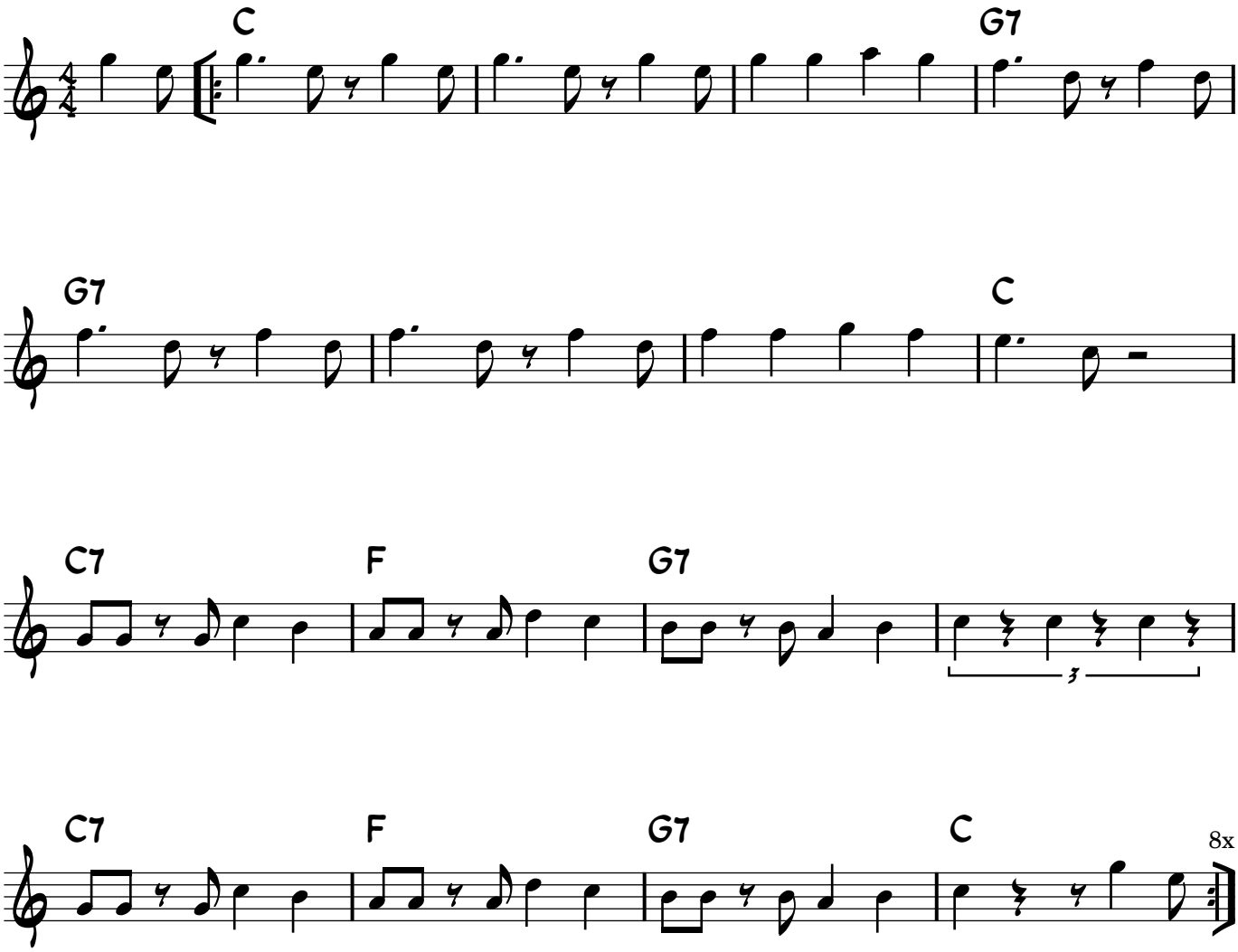
Bb

Bellamina

~1925

trad.

♩ = 180



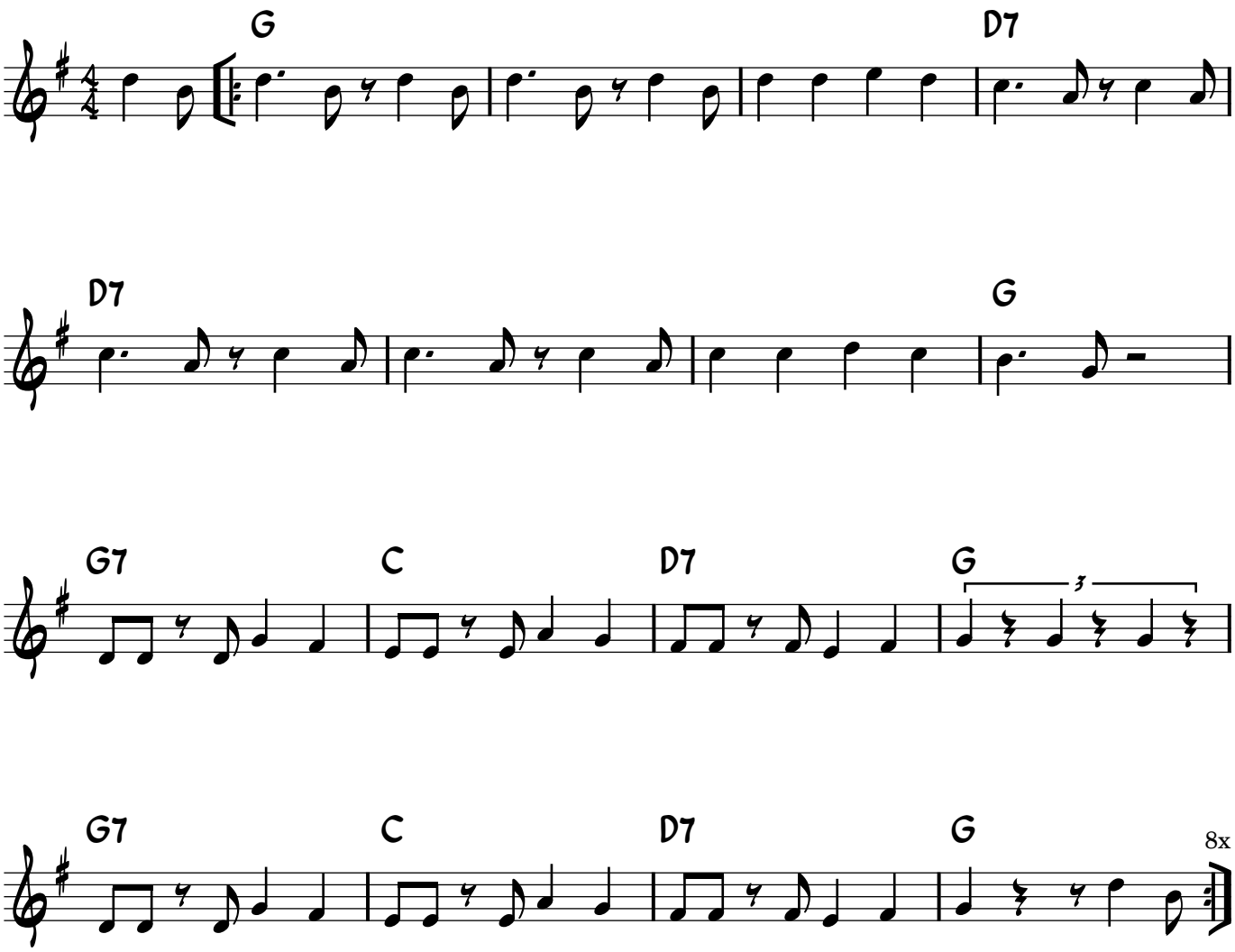
Eb

Bellamina

~1925

trad.

♩ = 180



Bellamina

B♭	B♭	B♭	F7
F7	F7	F7	B♭
B♭7	E♭	F7	B♭
B♭7	E♭	F7	B♭

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

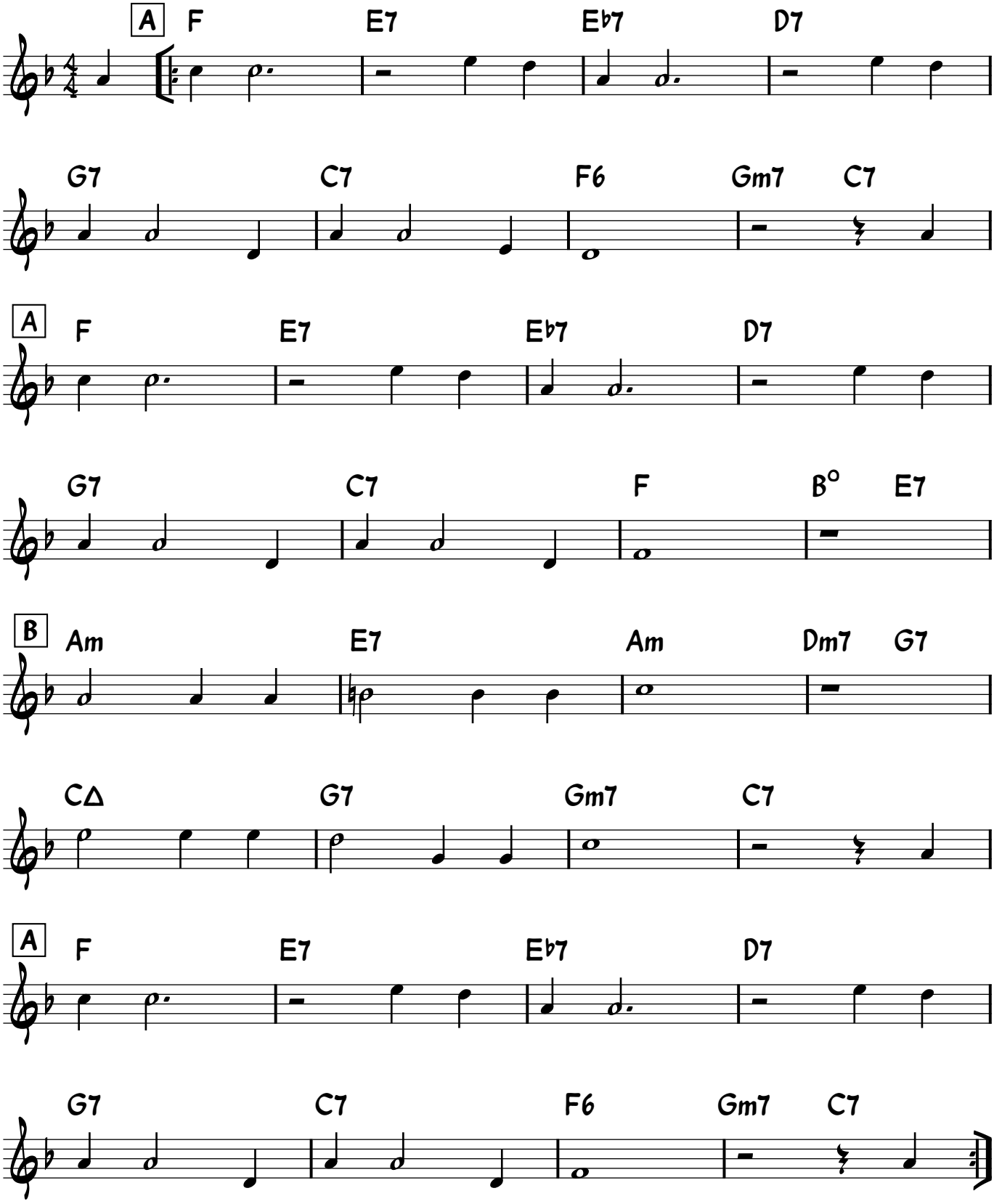
Put the 'Nagua on the dock,
And paint the 'Nagua black, black black,
Put the 'Nagua on the dock,
And paint the 'Nagua black.

C

Rosetta

Earl Hines

♩ = 175

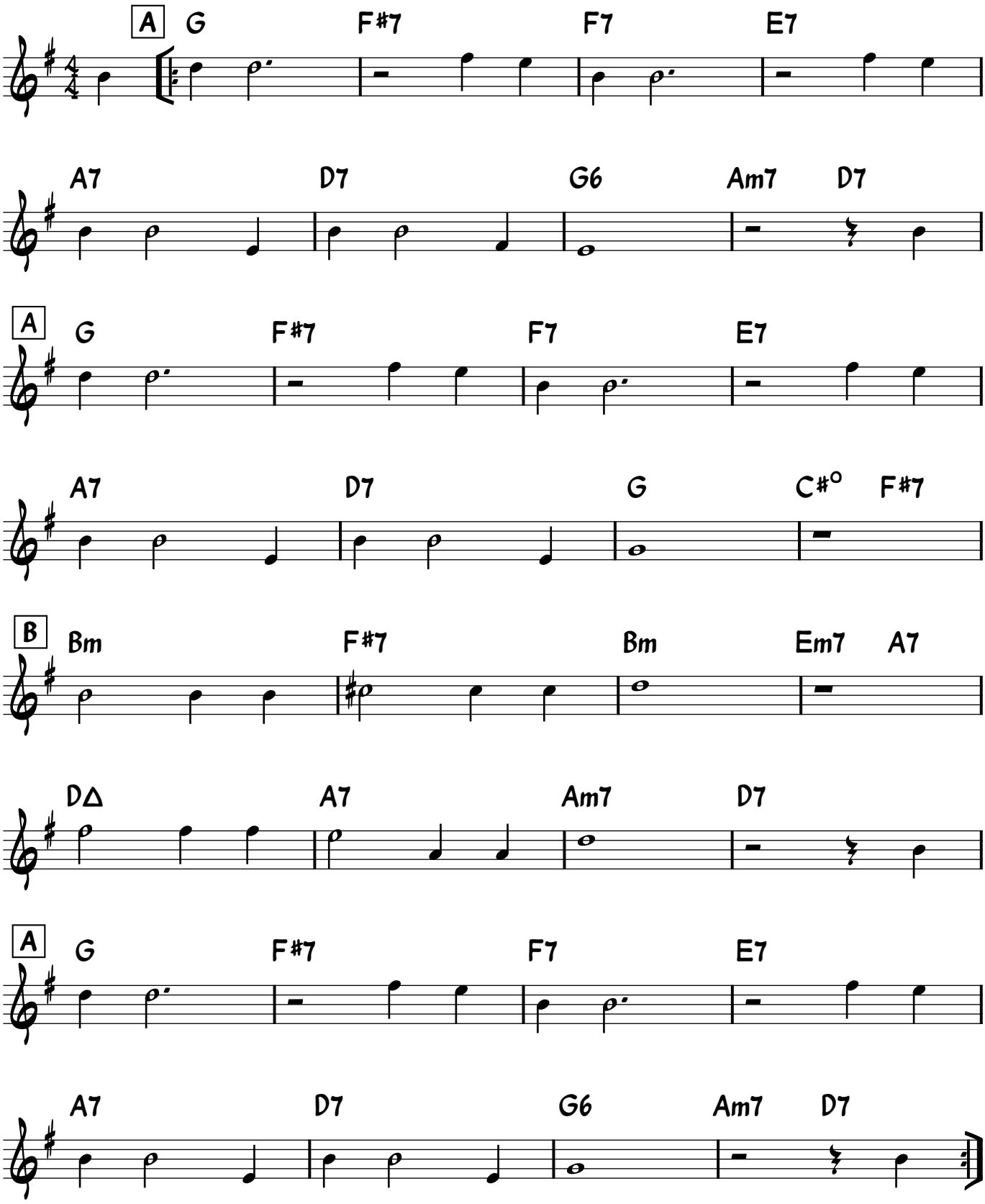


Bb

Rosetta

Earl Hines

♩ = 175

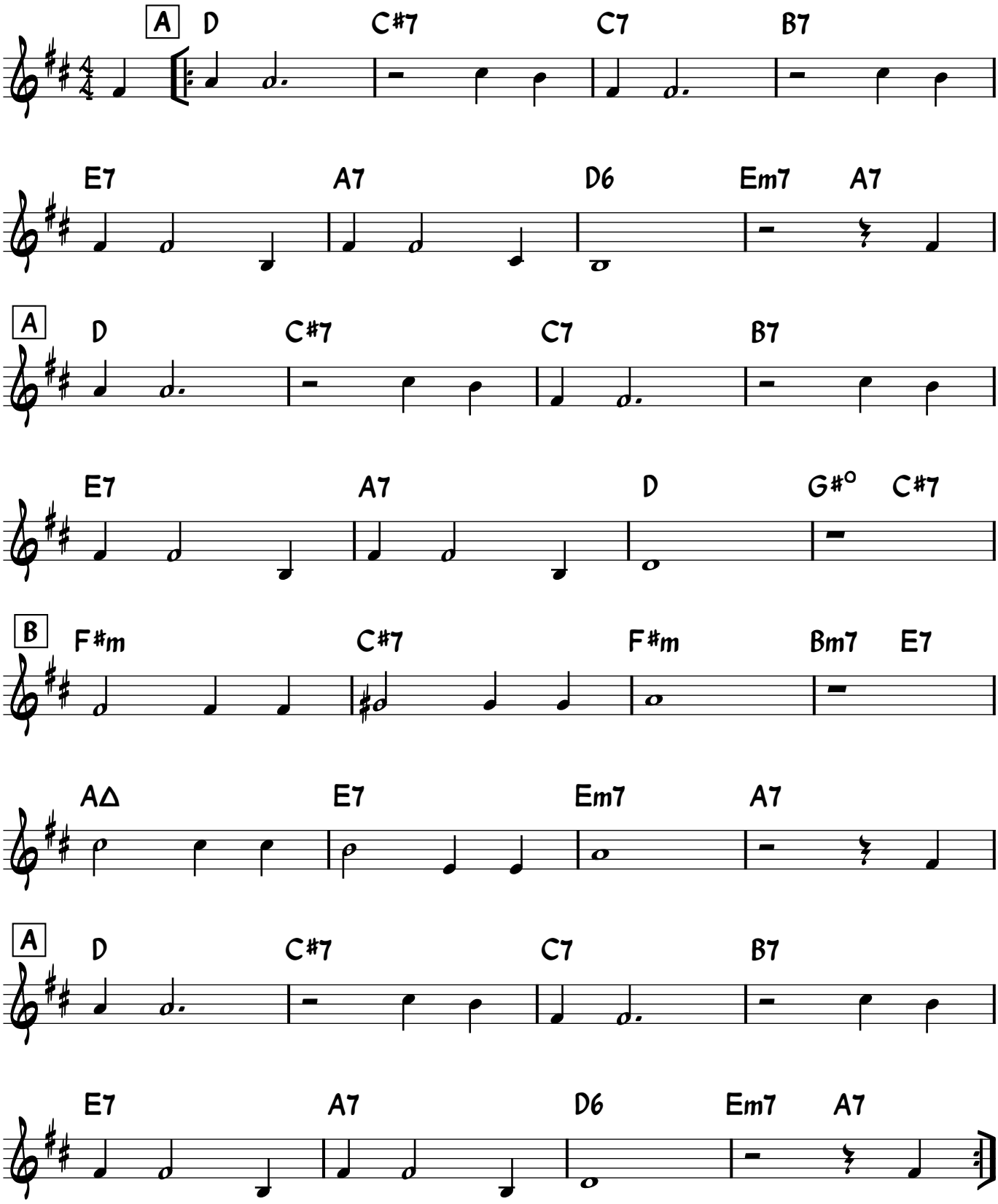


E♭

Rosetta

Earl Hines

♩ = 175



Rosetta

Earl Hines

A

F	E^7	$E\flat^7$	D^7
G^7	C^7	F^6	$Gm^7\ C^7$

A'

F	E^7	$E\flat^7$	D^7
G^7	C^7	F	$B^o\ E^7$

B

Am	E^7	Am	$Dm^7\ G^7$
C^Δ	G^7	Gm^7	C^7

A

F	E^7	$E\flat^7$	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.