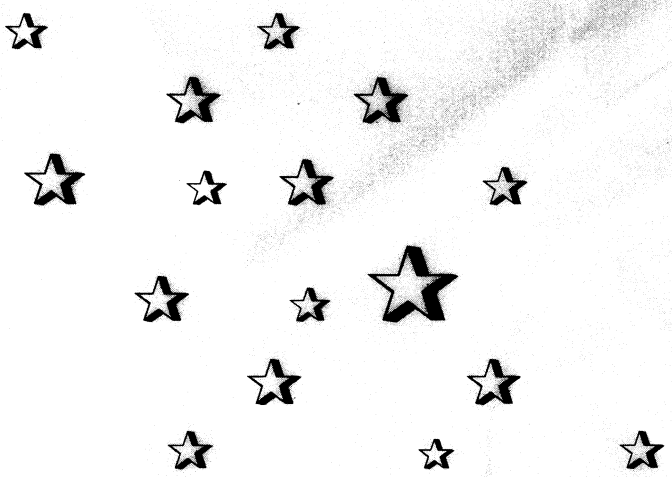
C Book



The Firehouse Jazz Band

✦ Commercial Dixieland ✦

Fake Book



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Concert Pitch

Sunday

The Firehouse Jazz Band

Chester Conn - Benny Kreuger - Jule Styne - 1926 - Lyrics: Ned Miller
Popularized 1927 by Cliff Edwards, better known as "Ukulele Ike", who later was the voice for Disney's "Jiminy Cricket".
Recorded: Jean Goldkette Orch. (Bix, etc.) 1926, Gene Austin 1927. Benny Carter Orch. 1941, Tony Parenti's New Orleanians (Davison, Hodes, etc.) 1949, Theme song for Phil Harris-Alice Faye radio show.

1

A

B♭ B♭dim F7 G7
I'm blue ev - 'ry Mon- day, think- ing o- ver Sun- day,

C7 F7 F+ B♭ B♭dim F7 C7 F7
that one day when I'm with you, It seems that

B♭ B♭dim F7 G7
I sigh all day Tues- day, I cry all day Wednes- day

C7 F7 B♭ B♭
oh, my! how I long for you. And then comes

B

D7 G7
Thurs- day, Gee it's long it nev- er goes by

C7 F7
Fri- day makes me feel like I'm gon- na die, but af- ter

B♭ B♭ B♭dim F7 G7
pay- day is my fun day, I shine all day Sun- day,

C7 F7 B♭
that one day when I'm with you.

VERSE:

B♭ B♭dim Cm G7 C7 F7

B♭ Bdim Cm7 F7 B♭ C♯dim Cm7

F7 B♭ B♭dim Cm7 F7

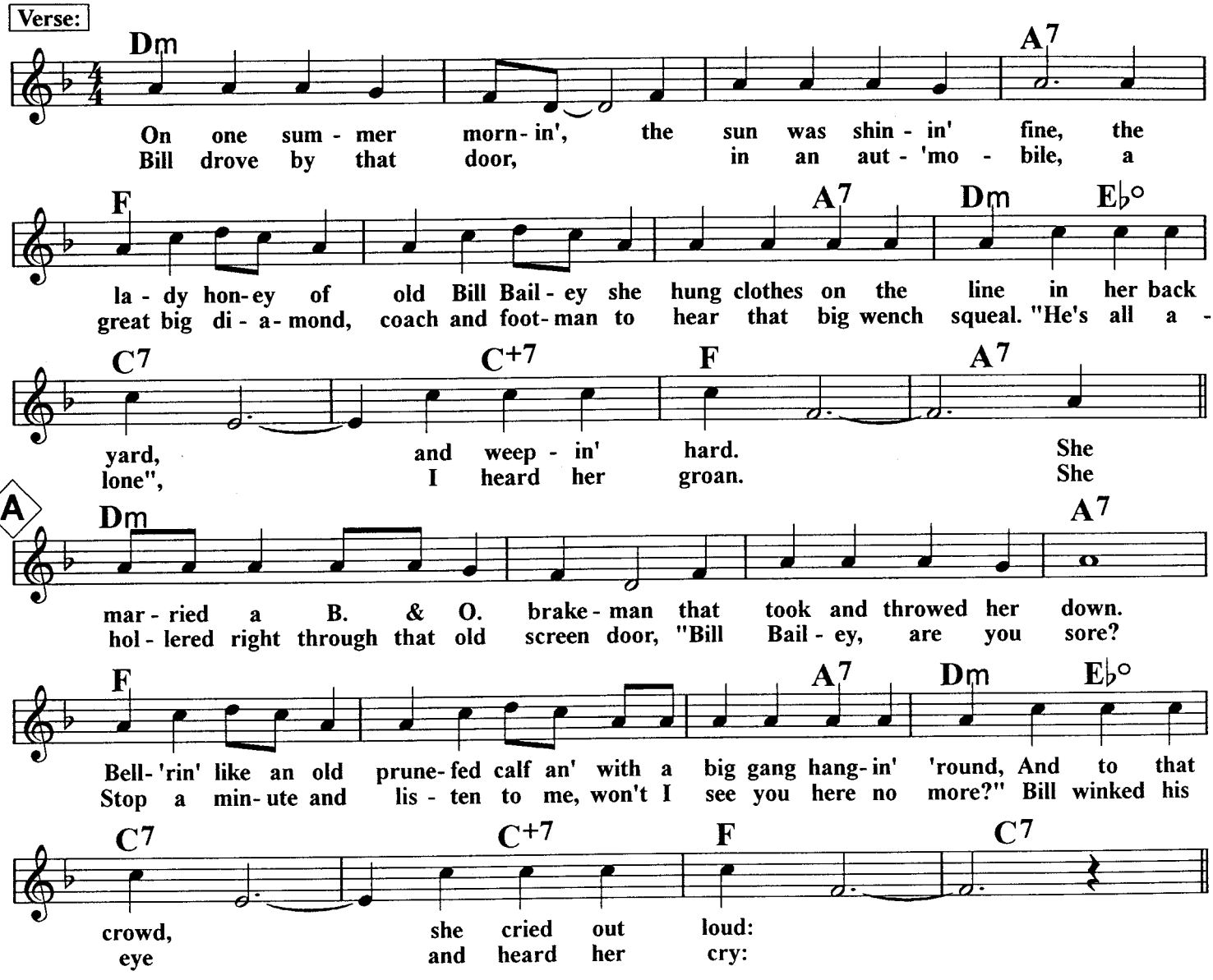
To "A":

2 Bill Bailey, Won't You Please Come Home?

The Firehouse Jazz Band

Concert Pitch

Hughie Cannon - 1902
Cannon was a "song-&-dance" man who was inspired by a lazy black fellow named "Bill Bailey" whose wife frequently threw him out of the house. A dubious alternate story involves a white Vaudevillian with the same name. Either way, the song was introduced by black-faced minstrel John Queen and was soon popular across America.



Chorus:


B
F
Won't you come home, Bill Bail - ey, won't you come home?
F
F♯°
C7/G
C7
She moans the whole day long.
C7
I'll do the cook - in', dar - lin', I'll pay the rent,
C7
F
I know I've done you wrong.
C
F
'Mem - ber that rain - y eve that I threw you out, with
F
F7
B♭
noth - in' but a fine tooth comb? I
B♭
B°
F/C
D7
know I'm to blame, well, ain't that a shame, Bill
G7
C7
F
Bail - ey won't you please come home?

3

Doodle-Doo-Doo

The Firehouse Jazz Band

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

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

Concert Pitch



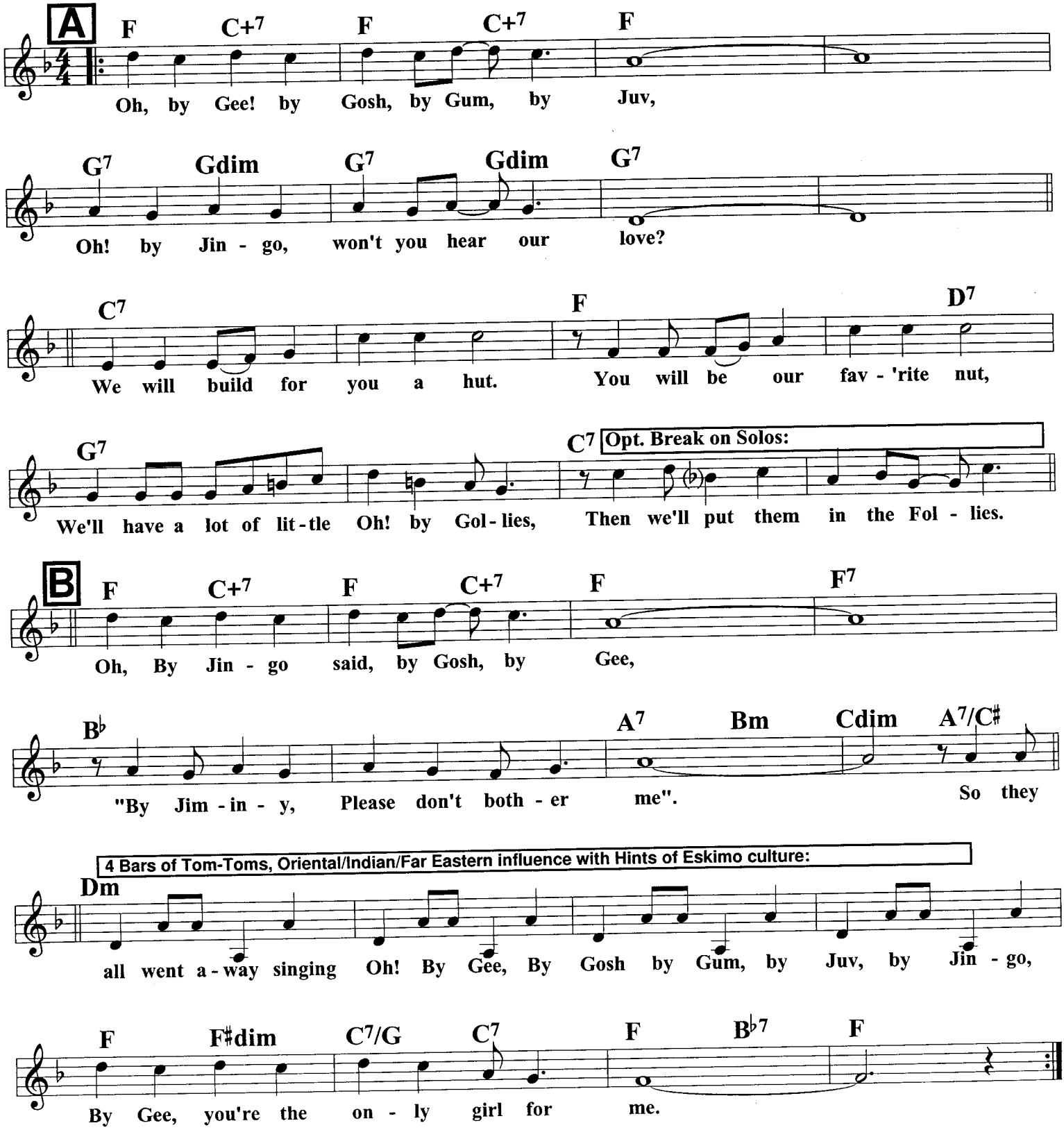
Oh! By Jingo!

The Firehouse Jazz Band

Lew Brown/Albert Von Tilzer - 1919
From musical "Linger Longer Letty"
Rec: Frank Crumit 1920, Billy Murray 1920,
The 3 Keys 1934, Sam Lanin, Spike Jones' City
Slickers 1943, Eddie Condon's Jazz Band,
Lu Watters' Yerba Buena Jazz Band 1950, etc.
In Esther Williams movie "Skirts Ahoy" 1952

4

Concert Pitch



5 Tishomingo Blues

The Firehouse Jazz Band

Spencer Williams - 1917
Also credited with composing or co-writing:
Basin St. Blues, I've Found a New Baby, Everybody Loves My Baby, Royal Garden Blues, Careless Love, etc.
Rec: Duke Ellington (Bubber Miley), All-Star Stompers (Wild Bill Davison), Bunk Johnson (George Lewis), Bob Scobey's Frisco Jazz Band (voc. Clancy Hayes), The Titan Hot Five 1996, etc.

Concert Pitch



Verse:



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



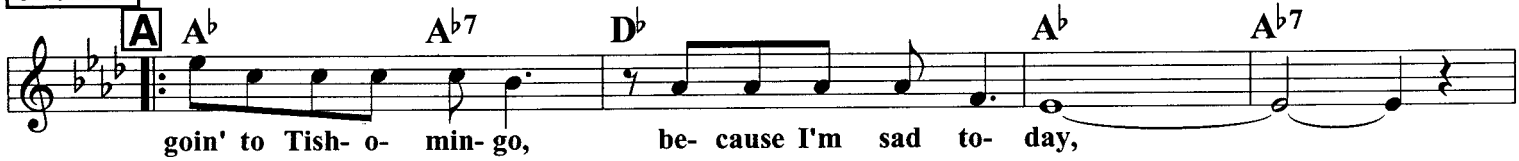
I want to be where, the win- try winds don't blow,
To Tish- o- min- go, way down old Dix- ie way,



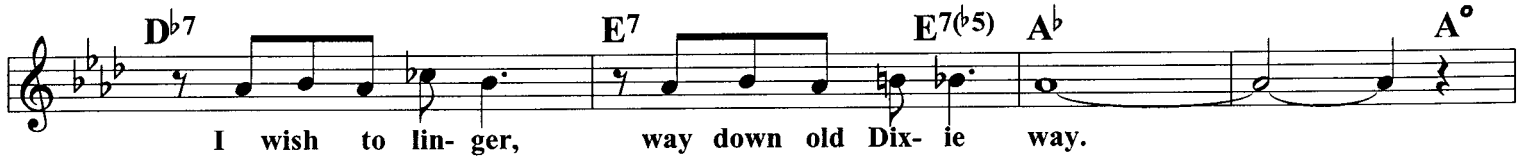
Down where the South- ern moon swings low, That's where I want to go. I'm
Where South- ern folks are al- ways gay, That's why you hear me say, I'm

Chorus:

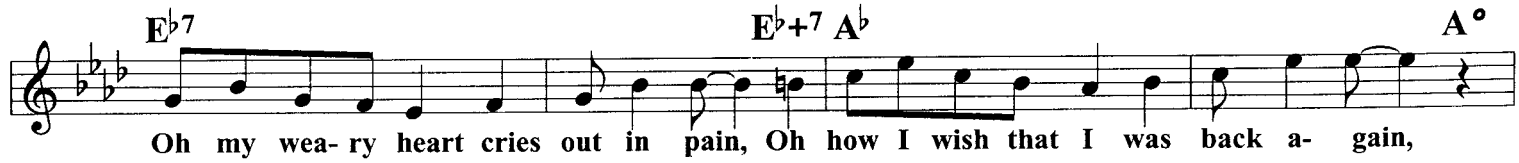
A



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

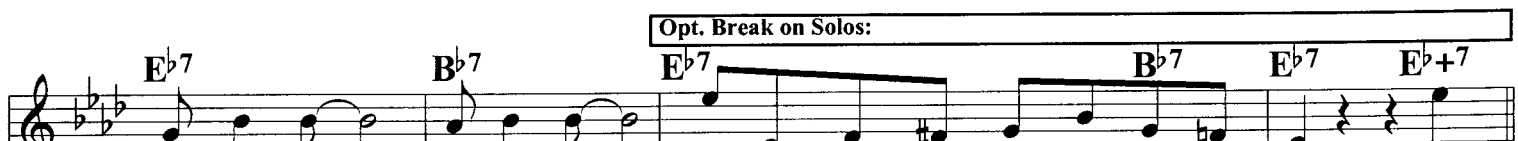


I wish to lin- ger, way down old Dix- ie way.

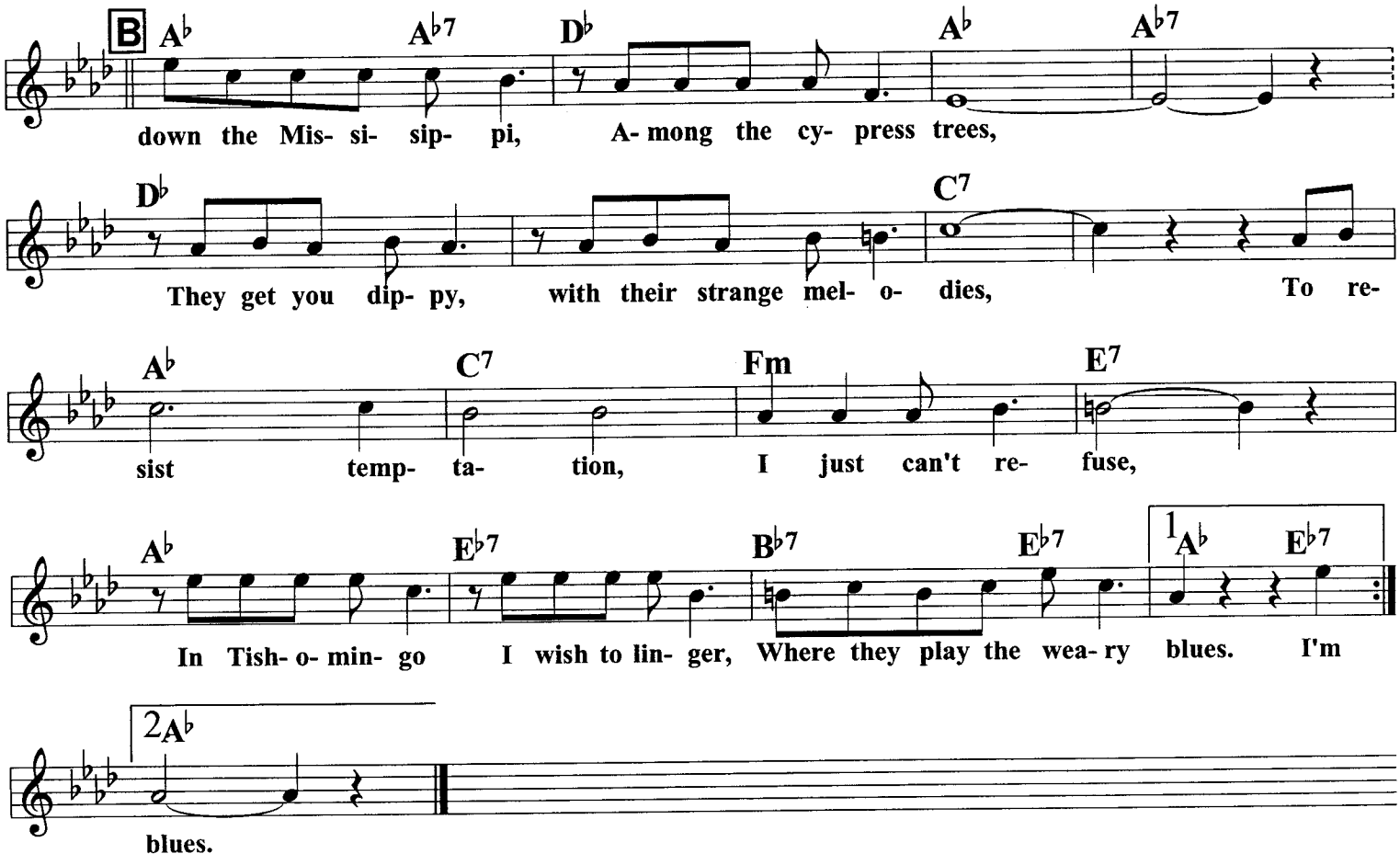


Oh my wea- ry heart cries out in pain, Oh how I wish that I was back a- gain,

Opt. Break on Solos:



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


B
A♭ A♭7 D♭ A♭ A♭7
down the Mis- si- sip- pi, A- mong the cy- press trees,
D♭ C7
They get you dip- py, with their strange mel- o- dies, To re-
A♭ C7 Fm E7
sist temp- ta- tion, I just can't re- fuse,
A♭ E♭7 B♭7 E♭7 1 A♭ E♭7
In Tish- o- min- go I wish to lin- ger, Where they play the wea- ry blues. I'm
2 A♭
blues.

6

Little Rock Getaway

The Firehouse Jazz Band

Joe Sullivan - 1936

Sullivan was jazz pianist who worked with Benny Goodman, Red Nichols, The Dorsey Bros. Orch., Red McKenzie, Bob Crosby Orch., Bing Crosby, Russ Columbo, etc. Rec: Frankie Trumbauer Orch., Bob Crosby Orch. (Bob Zurke-pno), The Light Crust Doughboys, Armand Hug-Ray Bauduc (both from New Orleans), Les Paul 1951, etc. Sometimes done as Bluegrass banjo solo.

Concert Pitch



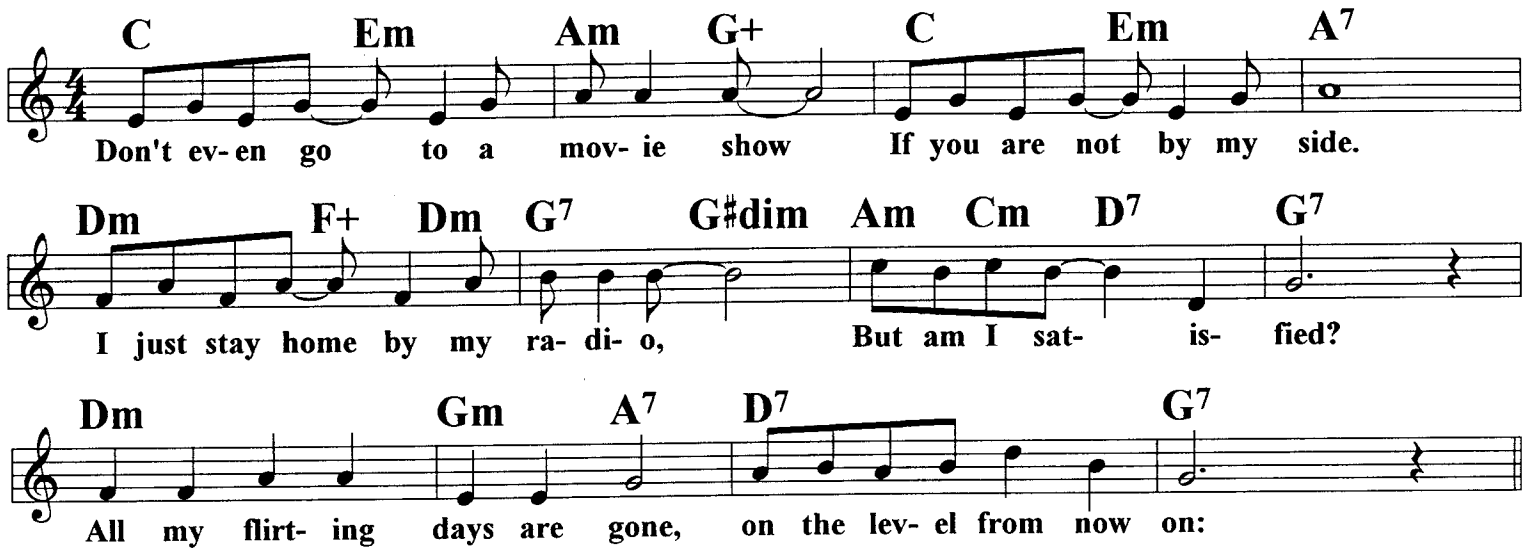
Keepin' Out of Mischief Now

The Firehouse Jazz Band

Thomas "Fats" Waller - 1932
Lyrics: Andy Razaf
Popularized by Waller
Recorded: Louis Armstrong 1932,
Coon-Sanders Nighthawks 1932,
Pee Wee Russell's Hot 4 - 1944,
Isham Jones Orch.,
Tommy Dorsey Orch. 1936, etc.

Concert Pitch

Verse:



Chorus:



8 Tailgate Ramble

THE FIREHOUSE JAZZ BAND

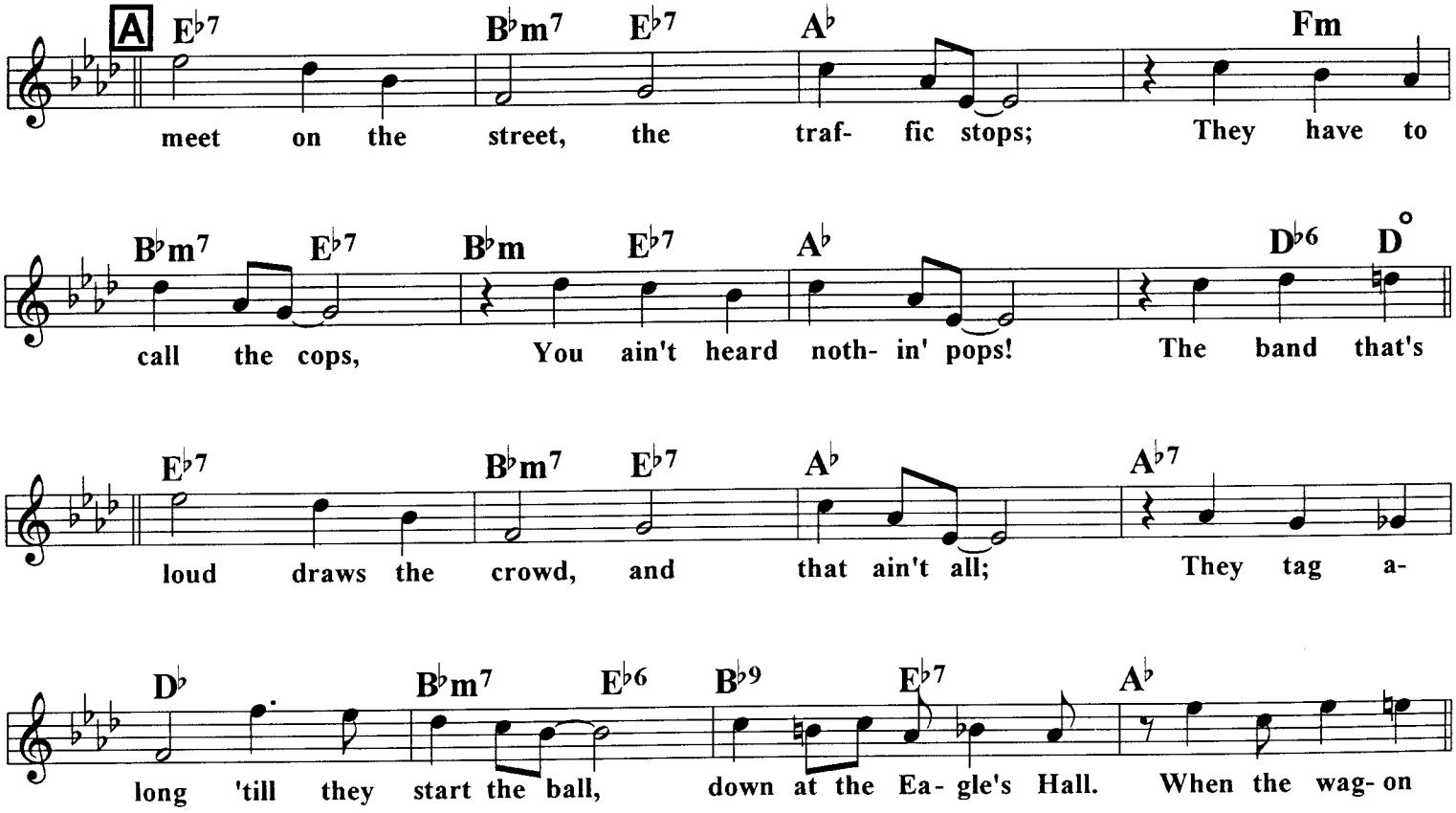
Music by Joseph "Wingy" Manone-1944.
Lyrics by Johnny Mercer.
Trumpeter Manone lost arm in street car accident when he was a child in New Orleans. Did radio shows with Bing Crosby. In movies "Rhythm On the River" and "Hi Ya, Sailor". Wrote "Tar Paper Stomp" which some say became Glenn Miller's "In the Mood".
This song rec: Manone, Sidney Bechet 1947, Dukes of Dixieland c. 1959, Sharkey Bonano, etc.,

Concert Pitch

Intro:



Verse:




CHORUS:
B
F7
B♭7
starts, Put that tail- gate down, Watch the band par-
E♭7
A♭
ade, All a- round this town, Give the trom- bone
F7
B♭7
man, Room to move his slide, And we'll sing and
E♭7
A♭
play, 'Round the coun- try side. Was-n't long a -
F7
B♭7
go, I was in my teens. And we played that
E♭7
1. A♭
Solos at "B"
way, Down in New Or- leans. When the wag- on
On Cue: Back to "A"
Last Time:
A♭
E♭+7
A♭
leans.

9 Blue Turning Gray Over You

The Firehouse Jazz Band

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

Concert Pitch



JA-DA

The Firehouse Jazz Band

Bob Carlton - 1918
Introduced in musical "Bran Pie" with Beatrice Lillie,
Rec: Eddie Condon & His Windy City Seven (with
Bobby Hackett & Pee Wee Russell) 1938,
Tommy Ladnier & His Orch. (with Bechet) 1938,
Tommy Dorsey Orch. 1936, Bob Crosby Orch. 1940,
Kid Thomas & His Algiers Stompers 1960,
"Ukelele Ike" (Cliff Edwards), Pee Wee Hunt, etc.

10

Concert Pitch



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

11

Concert Pitch

Very Similar to the 1927 Bix-Tram Version

Ostrich Walk

The Firehouse Jazz Band

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




F
C♯7
Gm7
C7
C
F
F
G7
C7
F
F
G7
C7
Stop Time - 4 Bars:
F
Trombone:
F7
Cornet:
B♭
Clarinet:
B♭m
Trombone:
F
D7
Gm7
C7
F
D
F
Gm7
C7
F
Soft!
F
D7
Gm7
C7
C+7
F
Bix Rip!
mp
fz
F
F o
Gm
C7
F
F o
C7
F
Unison:
Unison 2 Bars:
mf
F
mp
F
C+7
F

12 When day is Done

The Firehouse Jazz Band

B.G. DeSylva/Robert Katscher - 1924
Rec: Paul Whiteman Orch. (Henry Busse trumpet solo) 1927,
Cliff Edwards ("Ukelele Ike") 1928, Mildred Bailey & Her Swing Band
(Red Norvo, Chris Griffin, Teddy Wilson, Dick McDonough) 1935,
Dave Nelson & The King's Men (King Oliver band without Oliver) 1931,
Coleman Hawkins All-Stars (Polo, Higginbotham) 1940,
Theme of Henry Busse's Orchestra.

Concert Pitch



The Tin Roof Blues

The Firehouse Jazz Band

Concert Pitch

Version 2

Written by members of the New Orleans Rhythm Kings (Mares, Stitzel, Brunies, Roppolo, Pollack) plus Melrose - 1923. Recorded: NORK 1923, Ted Lewis Orch. 1925, Tommy Dorsey's Clambake 7 - 1938, Sammy Price's Blusicians (with Bechet, "Pops" Foster, etc.) Paris - 1956, Dukes of Dixieland 1958, Louis Armstrong All-Stars 1956, Muggsy Spanier 1957, etc. (Song named for the rough "Tin Roof Cafe" in New Orleans)

*Solo Cornet-Rhythm in on 3rd beat of "A":

No Chord: **A** B♭7 E♭ B♭ B♭7

I have seen the bright lights burn-ing up and down old Broad-way,

E♭7 B♭ B♭dim

Seen 'em in gay Ha- van- a, Birm- ing- ham Al- a- bam- a, and say, They just can't com-

F7 B♭ B♭7 E♭ E♭m B♭ F7

pare with my home town New Or- leans. 'Cause

B B♭ B♭7

There you'll find the old Tin Roof Ca- fe, Where they play the blues till break of day,

E♭7 B♭ B♭7 A♭7 G7

Fas- cin- a- tin' ba- bies hang- in 'round, Danc- in' to the mean- est band in town,

C7 F+7 B♭ E♭7 B♭

Lawd, how they can play the blues. And

C B♭ B♭7

when the lead-er man starts play- in' low, Folks get up and start to walk it slow.

E♭7 B♭ B♭7 A♭7 G7

Do a lot of move- ments hard to beat, Till the old floor - man say "Move your feet!"

C7 F+7 B♭ E♭7 B♭

Lawd, I've got those Tin Roof Blues.

14 Sensation Rag

The Firehouse Jazz Band

By the ODJB (Edwards, etc.) 1917
Not to be confused with
Joe Lamb's "Sensation" of 1908.
Recorded by ODJB 1918, Original Crescent City Jazzers 1924, Wolverines (Bix) 1924, Venuti-Lang-J. Dorsey 1928, Fletcher Henderson Orch. 1927, The Titan Hot Five 1996, etc.

Concert Pitch



Alabamy Bound

The Firehouse Jazz Band

De Sylva, Green, Henderson-1924
Introduced by Al Jolson.
In musical "Kid Boots" with Eddy Canter.
Rec. by Blossom Seely, Isham Jones Orch,
Cliff Edwards (Ukulele Ike) 1926, Santo Pecora
& The Tailgaters (Bouchon, Ferrara, Martin, etc.)
1956, Clancy Hayes c. 1960, etc.

15

Concert Pitch



16 The Washington & Lee Swing

The Firehouse Jazz Band

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

Concert Pitch



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

At the Jazz Band Ball

The Firehouse Jazz Band

17

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

Concert Pitch



18

China Boy

The Firehouse Jazz Band

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

Concert Pitch



When It's Darkness on the Delta

The Firehouse Jazz Band

Concert Pitch

Jerry Livingston - 1932
Lyrics by Symes & Neiberg
Introduced by Mildred Bailey 1932
Rec: Ted FioRito 1933, Isham Jones Orch., Dukes of Dixieland, etc.



20 Bogalusa Strut

The Firehouse Jazz Band

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

Concert Pitch



Some of These Days

The Firehouse Jazz Band

Shelton Brooks - 1910
Popularized by Sophie Tucker's 1911 recording.
Rec: ODJB 1922, Coon-Sanders Nighthawks 1924, Louis Armstrong 1929, etc.
Brooks was among the better known black composers of "pop songs" during the early jazz era. "Darktown Strutter's Ball" (1917) is best known.

Concert Pitch



22

Wolverine Blues

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton 1923
Rec: Gene Rodemich 1923, NORK 1923, Morton 1927 & 1928, Joe Marsala's Chicagoans (Condon, etc.), Earl Hines 1934, Bob Crosby Orch. 1938, Louis Armstrong Orch. 1940, Dukes of Dixieland 1956 & 1962, Dukes with Louis Armstrong 1959, The Titan Hot Five 1997, etc.

Concert Pitch





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

23

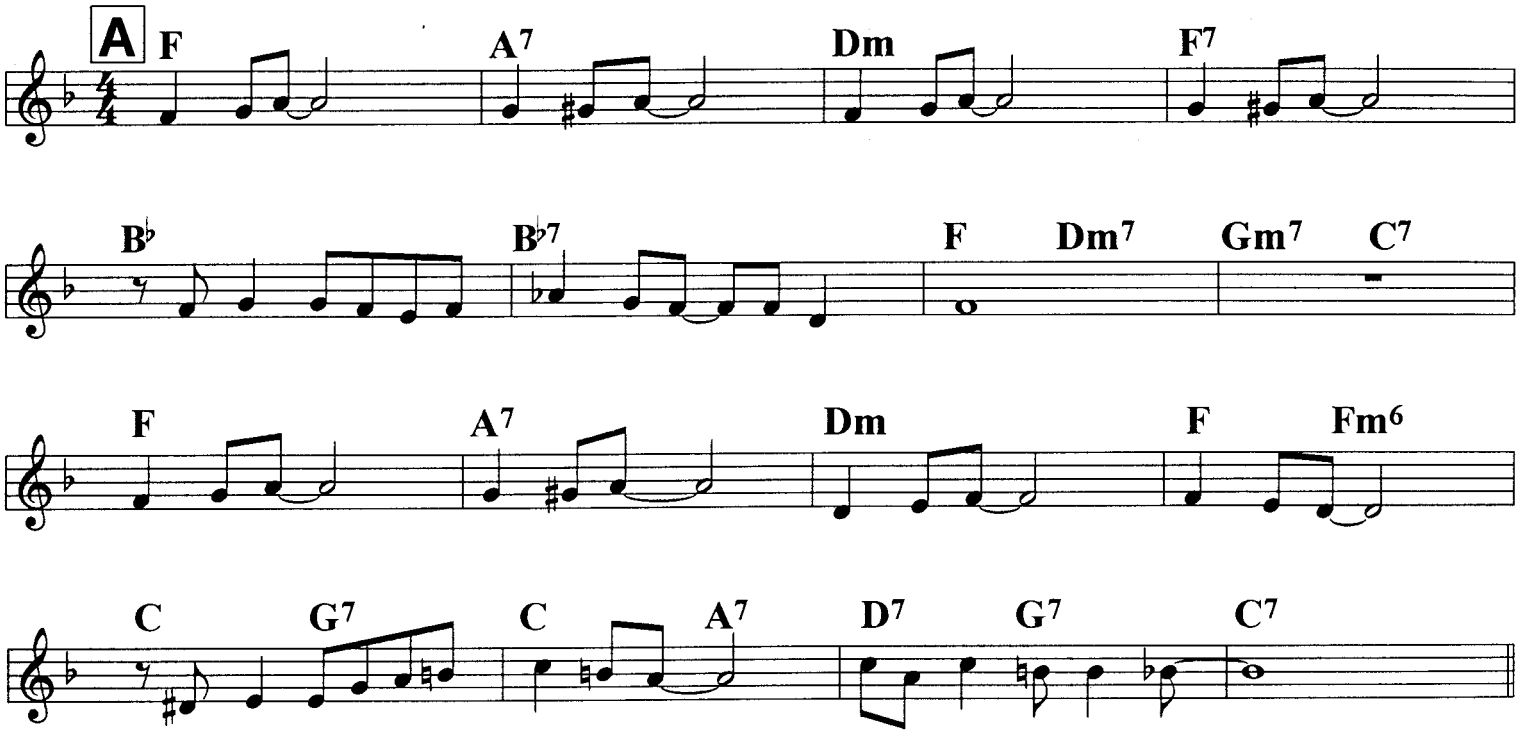
Sugar

The Firehouse Jazz Band

Maceo Pinkard - 1926
Pinkard was a leading black composer of the era, usually working with white lyricists. Wrote Sweet Georgia Brown, Gimme A Little Kiss Will Ya Huh?, Them There Eyes, etc.
Lyrics: Sidney Mitchell/Edna Alexander
Popularized by Ethel Waters' 1926 recording, McKenzie & Condon's Chicagoans (McPartland, Teschmacher, Sullivan, Freeman, Krupa) 1927, Paul Whiteman 1928, Adrian Rollini Orch. (Teagarden, Goodman, Van Eps) 1934, Muggsy Spanier-Jess Stacy-Lee Wiley 1940, Louis Armstrong 1946, Vic Damone 1953
Sung by Peggy Lee in 1955 movie "Pete Kelly's Blues"

Concert Pitch

Verse:



Chorus:


B
F D7 G7 C7 F C+7 F A♭dim
Sug- ar, I call my ba- by my Sug- ar, I nev- er "may- be" my
Gm7 D7 Gm7 C7 F Gm7 C7
Sug- ar, That's why my ba- by is so con- fec- tion- ar- y.
F D7 G7 C7 F C+7 F Fm
Fun- ny, she nev-er pleads for my mon- ey, But when she feeds me on
C C♯dim Dm7 G7 C Cdim C7
hon- ey, she gets her needs ev- 'ry time. I'd make a
C
F7 Cm7 F7
mil- lion trips to her lips if I were a bee 'cause they are
B♭ D7 G7 C7
sweet- er than an- y can- dy to me. She's gran- u- la- ted
F D7 G7 C7 F C+7 F A♭dim
Sug- ar, I nev- er cheat on my Sug- ar, 'Cause I'm too sweet on my
Gm7 D7 Gm7 C7 F
Sug- ar, That sug-ar ba- by o' mine.

24 Hindustan

The Firehouse Jazz Band

Oliver Wallace - Harold Weeks 1917
Musical: "Joy Bells"
Rec: Joseph C. Smith Orch 1918, Bob Crosby Orch. 1939, Alvino Ray 1941, Ted Weems Orchestra 1948, Bob Scobey's Frisco Jazz Band (voc. Clancy Hayes) 1951, Basin St. Six (George Girard, Pete Fountain) mid-1950's, etc.

Concert Part



Knee Drops

The Firehouse Jazz Band

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

Concert Pitch



26 Where Did Robinson Crusoe Go?

The Firehouse Jazz Band

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

Concert Pitch

Verse:




Chorus:
B
F
D7
Where did Rob- in- son Cru- soe Go With
G7
Fri- day On Sat- ur- day Night? Ev- 'ry
C7
Sat- ur- day night they would start in to roam,
G7
Gm7
C7
Then on Sun- day morn- ing they'd come stag- ger- ing home. On this
C
D7
is- land lived wild men in can- ni- bal trim- min', and
G7
Gm7
C7
where there are wild men there must be wild wo- men, so
F
D7
Where Did Rob- in- son Cru- soe Go With
G7
C7
F
Fri- day On Sat- ur- day Night?
Solos at "B":

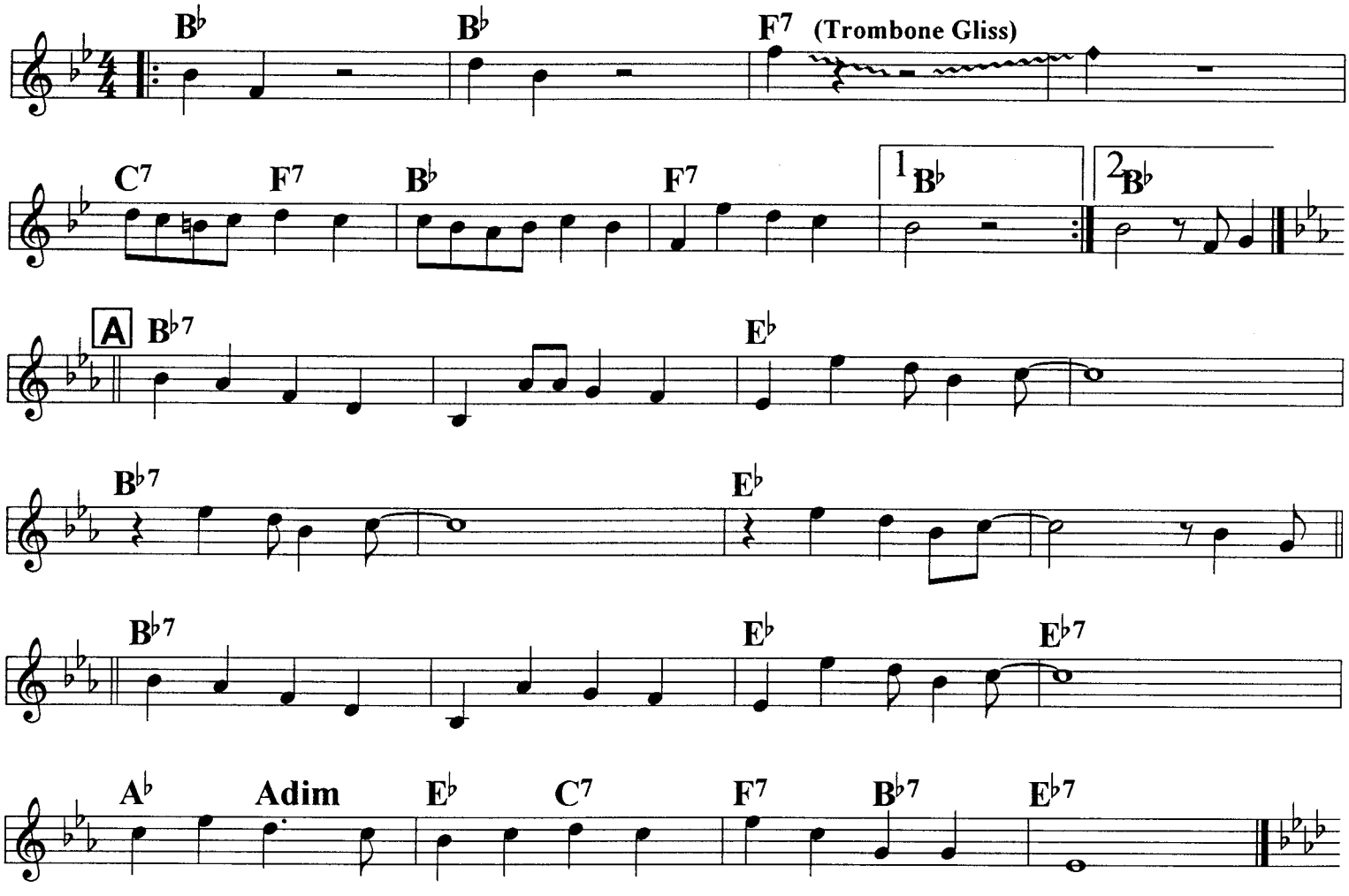
27

The Original Dixieland One-Step

The Firehouse Jazz Band

The Original Dixieland Jazz Band (Nick LaRocca, etc.) possibly plus Joe Jordan - 1917. Recorded: J. Russell Robinson 1918, Kid Ory's Creole Jazz Band 1945, Red Nichols & His 5 Pennies 1928, Jimmy McPartland 1936, Wild Bill Davison, Irving Fazola, Miff Mole, New Orleans Rhythm Kings (with Wingy Manone) 1934, Pete Daily, Doc Evans, Bob Crosby Orch. 1942, etc.

Concert Pitch



Chorus:



28 Dippermouth Blues

(The Sugar Foot Stomp)

Joe "King" Oliver - 1923
Perhaps his best-known composition. Oliver was "King" of the New Orleans cornetists c. 1912 until Storyville was closed in 1917 and he moved to Chicago.
Rec: King Oliver's Creole Jazz Band 1923, Johnny Miller's New Orleans Frolickers (Sharkey) 1928, Louis Armstrong with Jimmy Dorsey Orch. 1939, Muggsy Spanier's Ragtime Band 1939, Fletcher Henderson Orch. 1931, Glenn Miller Orch., Dorsey Bros. Orch. 1950's, etc.

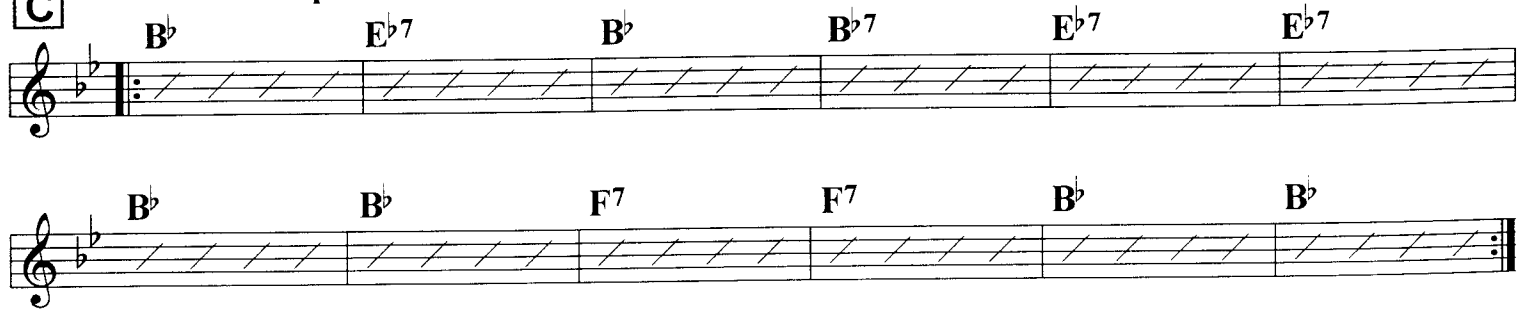
Concert Pitch



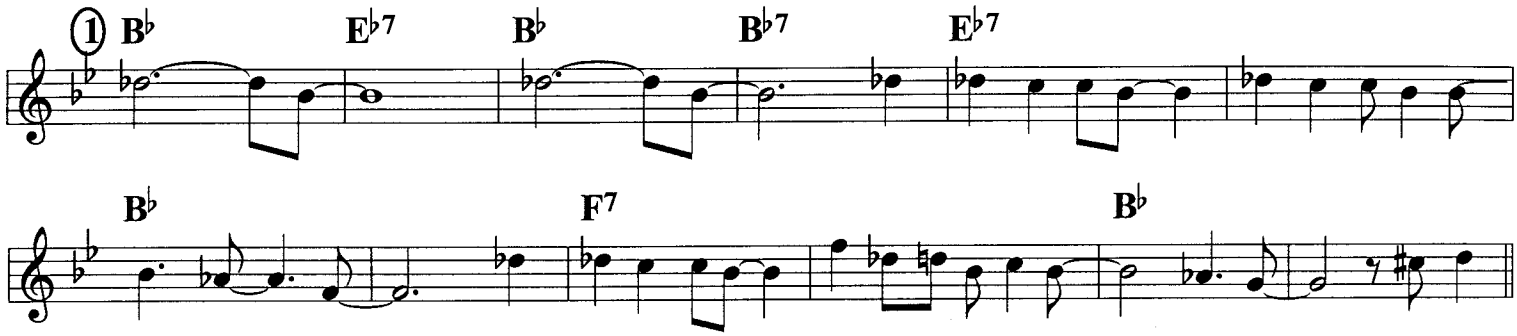
B Clarinet solo:



C Other Solos Except Cornet:



Cornet Solo - As Written:



Stop Time - As Written:



Straight Time :





Stop Time Solo-Band Play x's:



Time:



"Oh Play That Thing!"

Back to "A" - With Repeat:

29 Poor Butterfly

The Firehouse Jazz Band

Golden/Hubbell - 1916
Introduced in "The Big Show" (Hippodrome Theater)
Popularized by The Victor Military Band 1917.
Rec: Prince's Orch. 1917, Fritz Kreisler 1917,
Red Nichols (Miff, Kress, Venuti, V. Berton, etc.) 1928,
Benny Goodman, Sarah Vaughn, Bobby Hackett &
His Orch. (Condon, Russell, Gowans, etc.) 1938,
Bunk Johnson (Don Ewell-pno) 1946,
The Dukes of Dixieland 1967, etc.

Concert Pitch



Stealin' Apples

The Firehouse Jazz Band

Thomas "Fats" Waller - 1936
Lyrics: Andy Razaf
Recorded: Fletcher Henderson Orch. 1936,
Benny Goodman Orch. & Septet, etc.

Concert Pitch



31

Wrap Your Troubles in Dreams

The Firehouse Jazz Band

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

Concert Pitch



That Da Da Strain

32

The Firehouse Jazz Band

Concert Pitch

Edgar Smith - lyr: Mamie Medina - 1922
Rec: Mamie Smith, New Orleans Rhythm Kings 1923, Eva Taylor, Louisiana Rhythm Kings (Red Nichols, Pee Wee Russell, etc.) 1929, Ben Pollack Orch., Bobby Hackett (w/ Georg Brunis, etc.) 1938, Doc Evans (w/ Tony Parenti, etc.), Mugsy Spanier's Ragtime Band 1939, The Bob Crosby Orch. (w/ Matlock, etc.), Ethel Waters, etc.



Solos on "B":

33

Copenhagen

The Firehouse Jazz Band

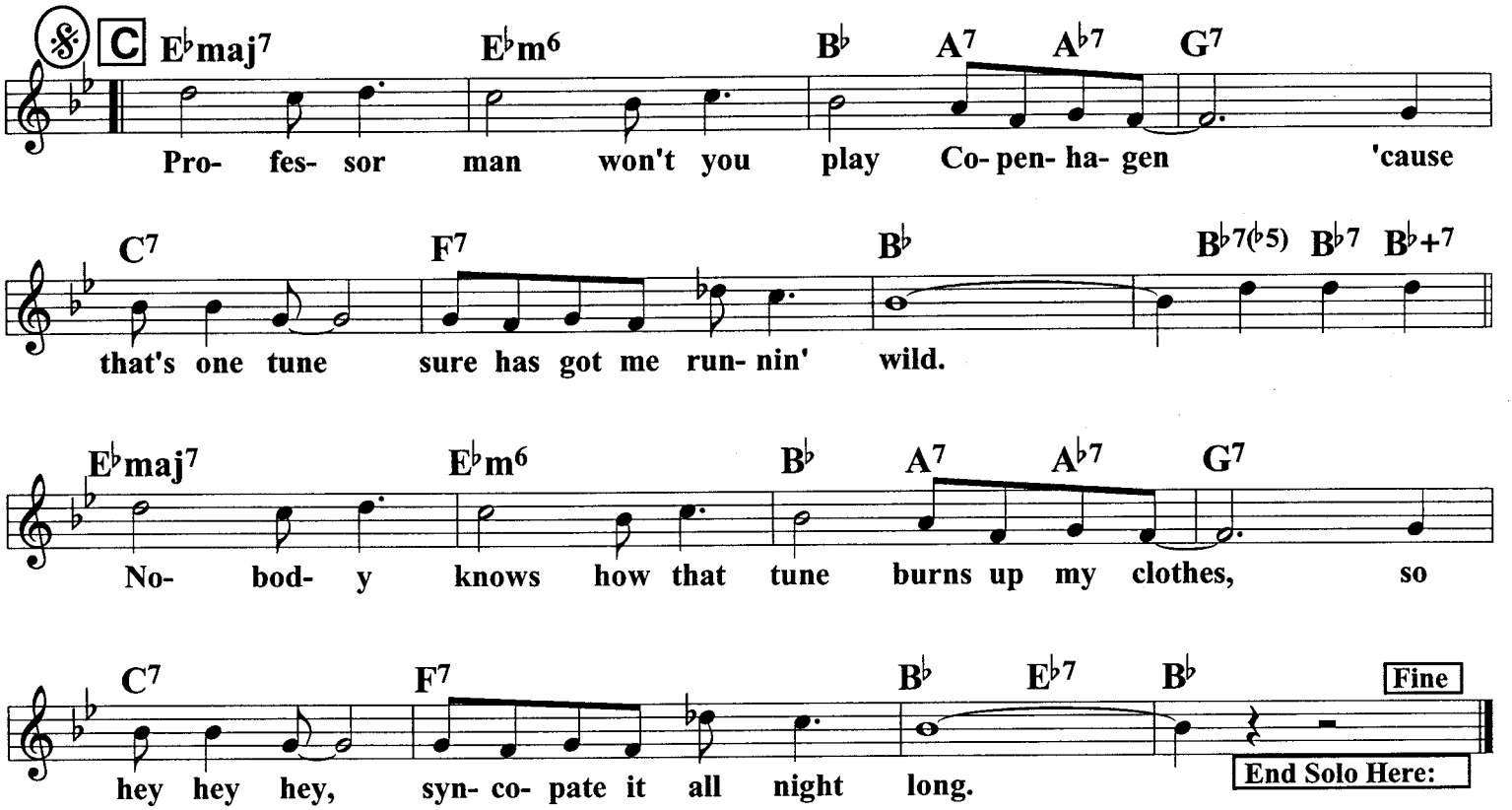
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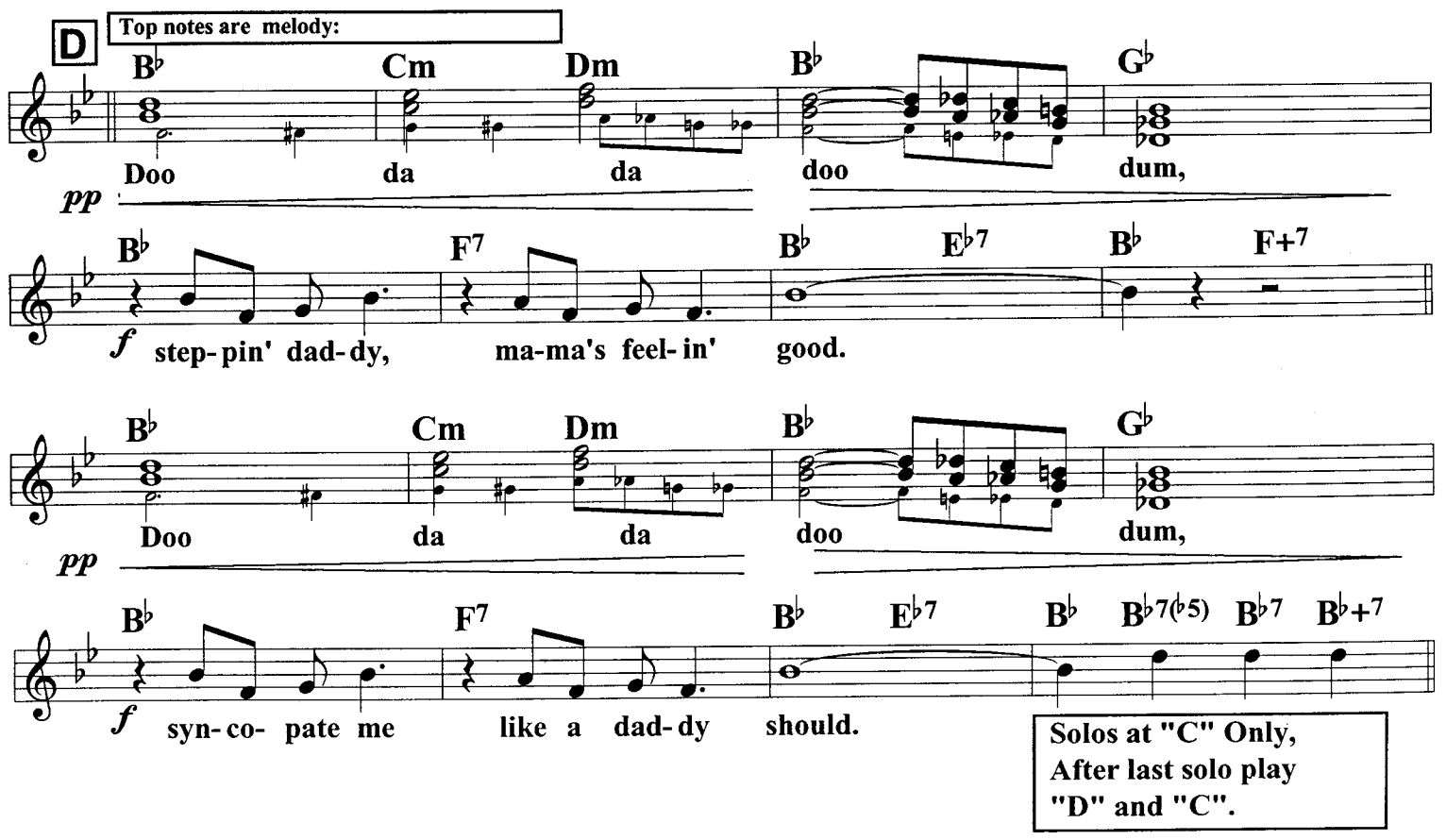
Concert Pitch

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



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





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

34

Home

The Firehouse Jazz Band

Concert Pitch

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



See See Rider

The Firehouse Jazz Band

Concert Pitch

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



36

Anything Goes

The Firehouse Jazz Band

Cole Porter - 1934
Musical "Anything Goes" (Ethel Merman)
Rec. by Paul Whiteman 1934,
Dorsey Bros. Orch. 1935, Mel Powell, etc.

Concert Pitch



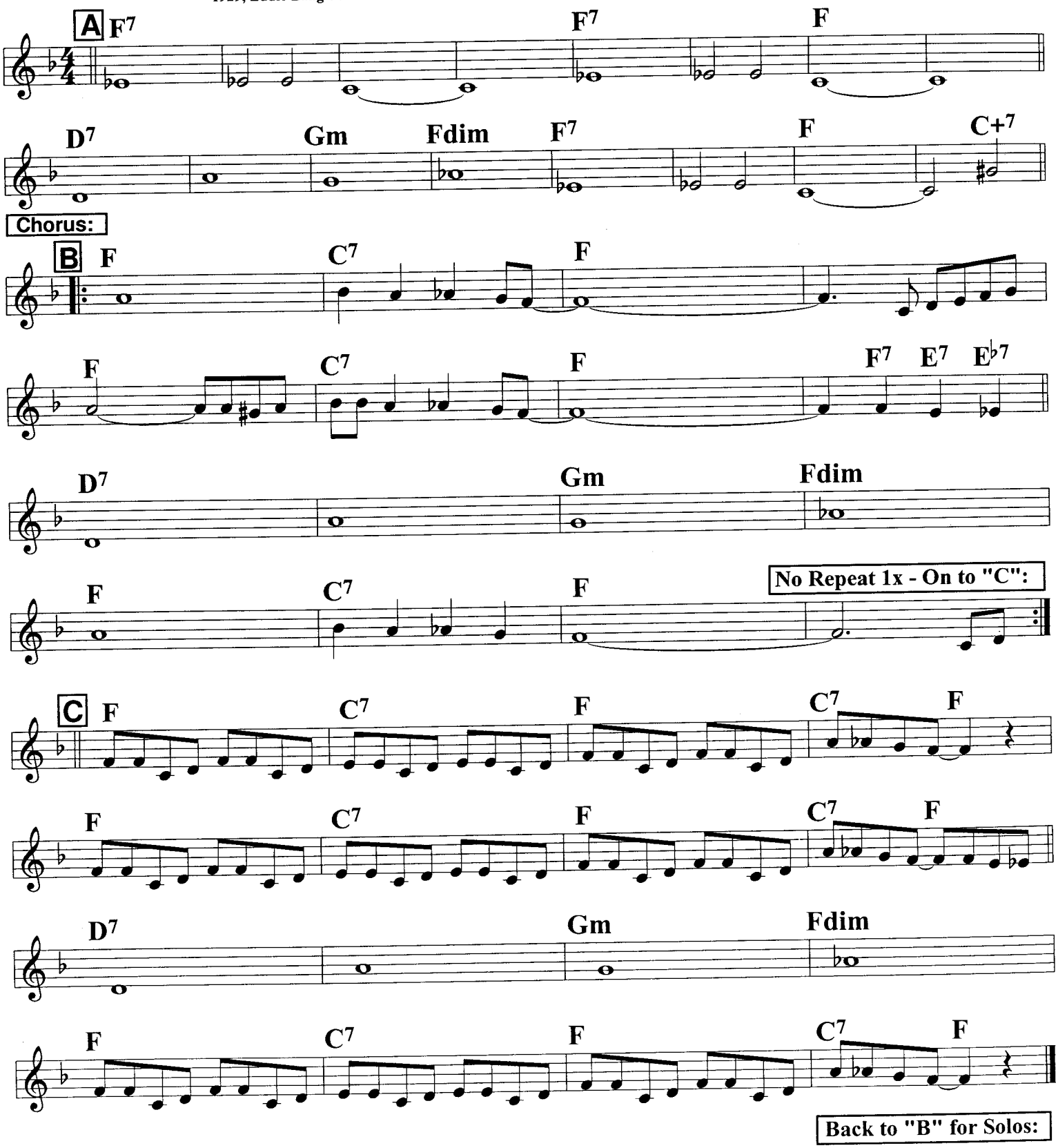
Farewell Blues

37

The Firehouse Jazz Band

Concert Pitch

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

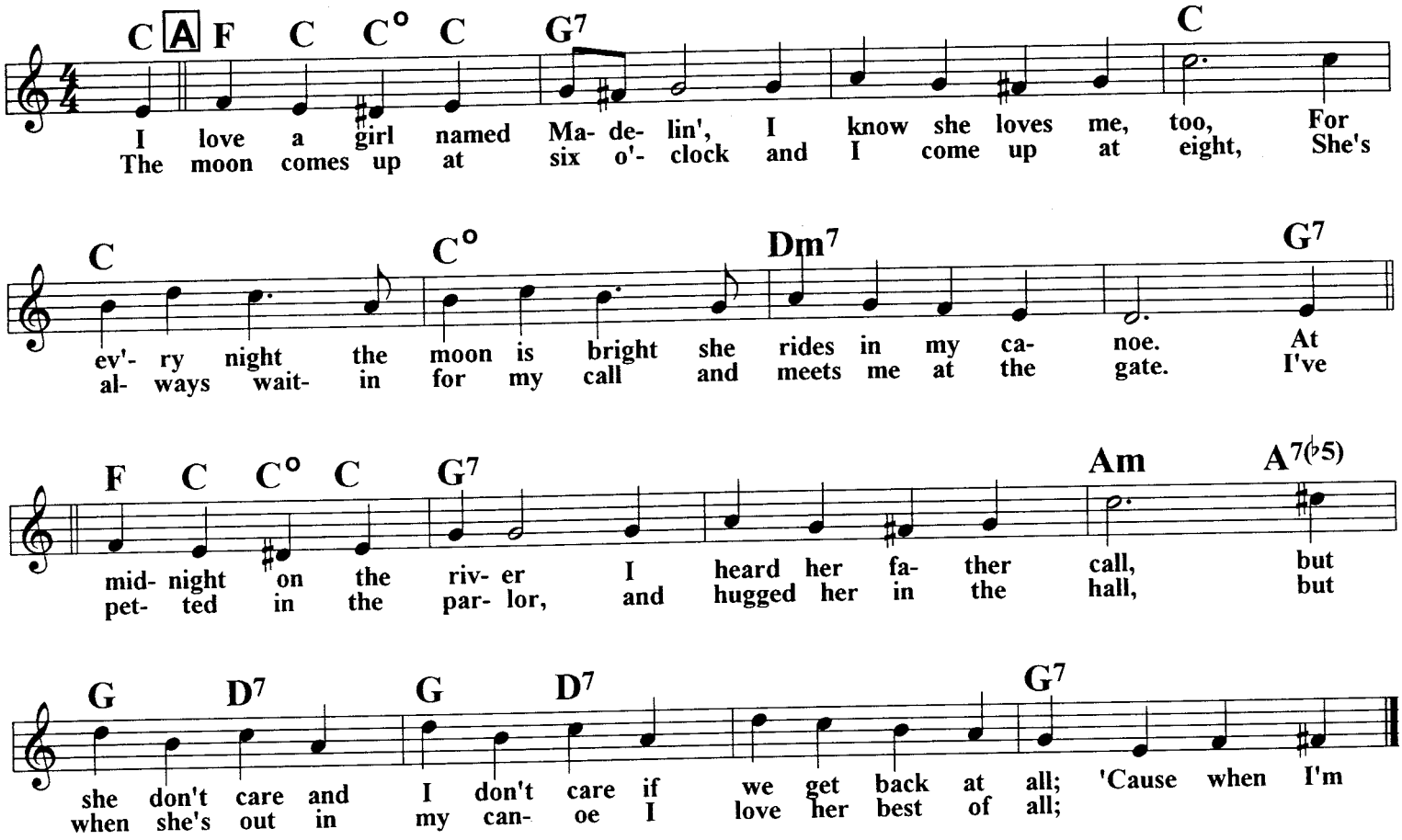


38 Paddlin' Madelin' Home

Harry Woods - 1925
(I'm Looking Over A 4-Leaf Clover, Side By Side, When the Moon Comes Over the Mountain. etc.)
Recorded: Cliff Edwards (Ukulele Ike) 1925, The Ipana Troubadors 1926, George Olson Orch., etc.

Concert Pitch

Verse:



Chorus:


B
C G+7 C
Pad- dl- in' Ma- de- lin' home, Gee, when I'm
D7 Ddim D7
Pad- dl- in' Ma- de- lin' home, First I
First I
G7 G+7 C Am A7
drift with the tide, Then pull for the shore, I
kiss her a while, and when I get through, I
D7 G7
hug her and kiss her and pad- dle some more. Then I keep
pad- dle for one mile and drift back for two.
C
C G+7 C
Pad- dl- in' Ma- de- lin' home Un- til I
D7 Ddim D7 D7(♭5)
find a spot where we're a- lone, Oh! she
Oh! if
C Em Am Am7 D Fm6
nev- er says "no" so I kiss her and go
she'd on- ly say "Throw your pad- dles a- way!"
C C° G7 G+7 C C7 A7 A7(♭5)
Pad- dl- in' Ma- de- lin', Sweet! sweet Ma- de- lin',
D7 G7 G+7 C
Pad- dl- in' Ma- de- lin' home.
Solos at "B":

39 Cakewalkin' Babies From Home

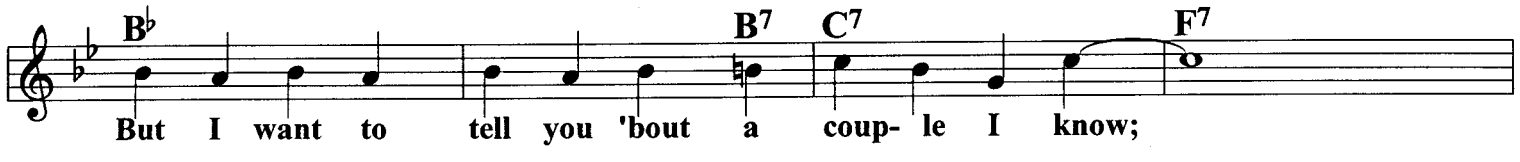
The Firehouse Jazz Band

Smith-Troy-Clarence Williams - 1924
Rec: Sidney Bechet 1925, Bessie Smith with Fletcher Henderson Orch. (Coleman Hawkins) 1925, Clarence Williams' Blue Five (with Bechet) 1925, Mutt Carey (D. Barker, Pops Foster, Baby Dodds) 1947,Lu Watters' Yerba Buena Jazz Band, Bob Thiele, The Titan Hot Five 1996, etc.

Concert Pitch

Verse:



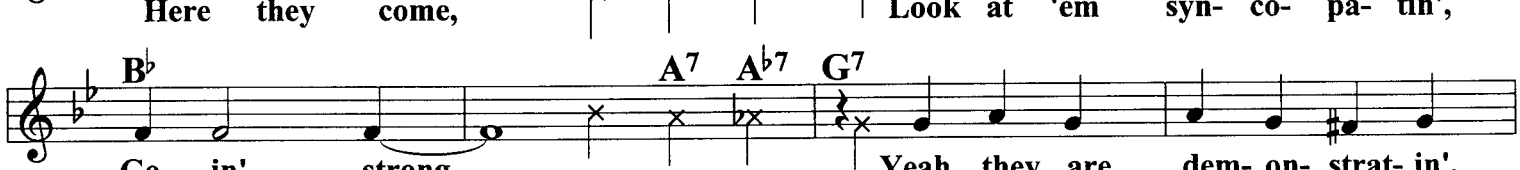


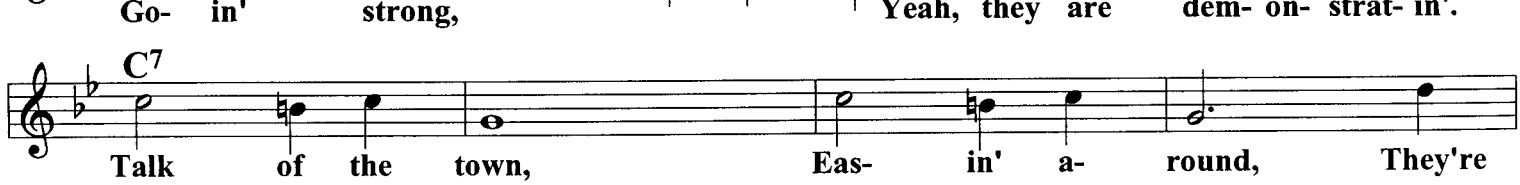




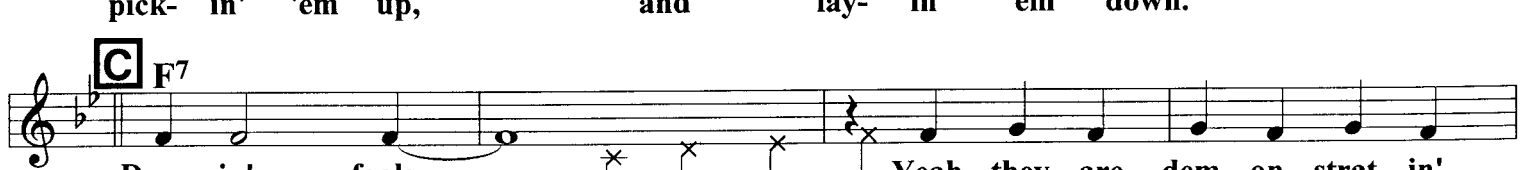
Chorus:

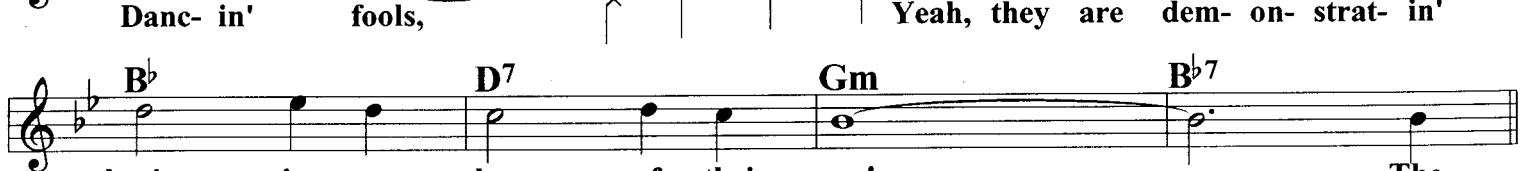












Last Time: Optional Jump to "E" For Armstrong Out-Chorus:


D
E♭6
E♭m6
on- ly way to win is to cheat 'em,
B♭
B♭dim
You can tie 'em, but you're nev- er gon- na' beat 'em.
F7
Strut your stuff, Boys, Don't do noth- in' dif- 'rent, Those
C7
F7
B♭
Cake- walk- in' Ba- bies from home!
Solos at "B"
Stop Time Cornet Solo (Louis Armstrong's) - Band Plays Downbeats Every 2 Bars:
E
E♭
E♭
B♭
B♭
Time:
F7
C7
F7
B♭

40 Concert Pitch

'Deed I Do

The Firehouse Jazz Band

Fred Rose/Walter Hirsch - 1926, Popularized by Ben Bernie Orch., Rec: Ruth Etting 1927, Johnny Marvin 1927, Jack Teagarden, Benny Goodman, Charlie Barnet, Tommy Dorsey, Snub Mosely, Bunny Berigan, Ben Pollack, Lena Horne 1948, etc.

Verse:

Fm B♭7 Gm7 E♭
I was oh so blue till you came a- long,

Fm B♭7 Gm7 C7
Just to make my life a won- der- ful song.

Fm F♯dim Gm7 C7
You brought sun- shine just to bright- en my lone- li- ness.

Cm F7 B♭7 Fm7 B♭7
Is it an- y won- der in my hap- pi- ness, I con- fess:

A E♭ E♭7 A♭ A♭m
Do I want you Oh my, do I?

E♭ F7 B♭7 E♭ Edim Fm7 B♭7
Hon- ey, 'Deed I do!

E♭ E♭7 A♭ A♭m
Do I need you Oh my, do I?

E♭ F7 B♭7 E♭ E♭7
Hon- ey, 'Deed I do.

B A♭ G7
I'm glad that I'm the one who found you,

C7 F7 B♭7 B♭+7
That's why I'm al- ways hang- in' 'round you.

E♭ E♭7 A♭ A♭m
Do I love you Oh my, do I?

E♭ F7 B♭7 E♭ A♭7 E♭ B♭7
Hon- ey 'Deed I Do!

The Yellow Dog Blues

Originally the "Yellow Dog Rag"
The Firehouse Jazz Band

W. C. Handy - 1914
Named for the "Yazoo-Delta" railroad, which, partly due to some yellow freight cars, was known to the locals as the "Yellow Dog".
Rec: Bessie Smith with Fletcher Henderson's Hot Six 1925, The Rhythmakers (Waller, Condon, Pops Foster, etc.) 1932, Ted Weems Orch. (Muggsy) 1930, etc.

Concert Pitch

Eighth notes = Dotted-eighth/Sixteenths





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

42

Clarinet Marmalade

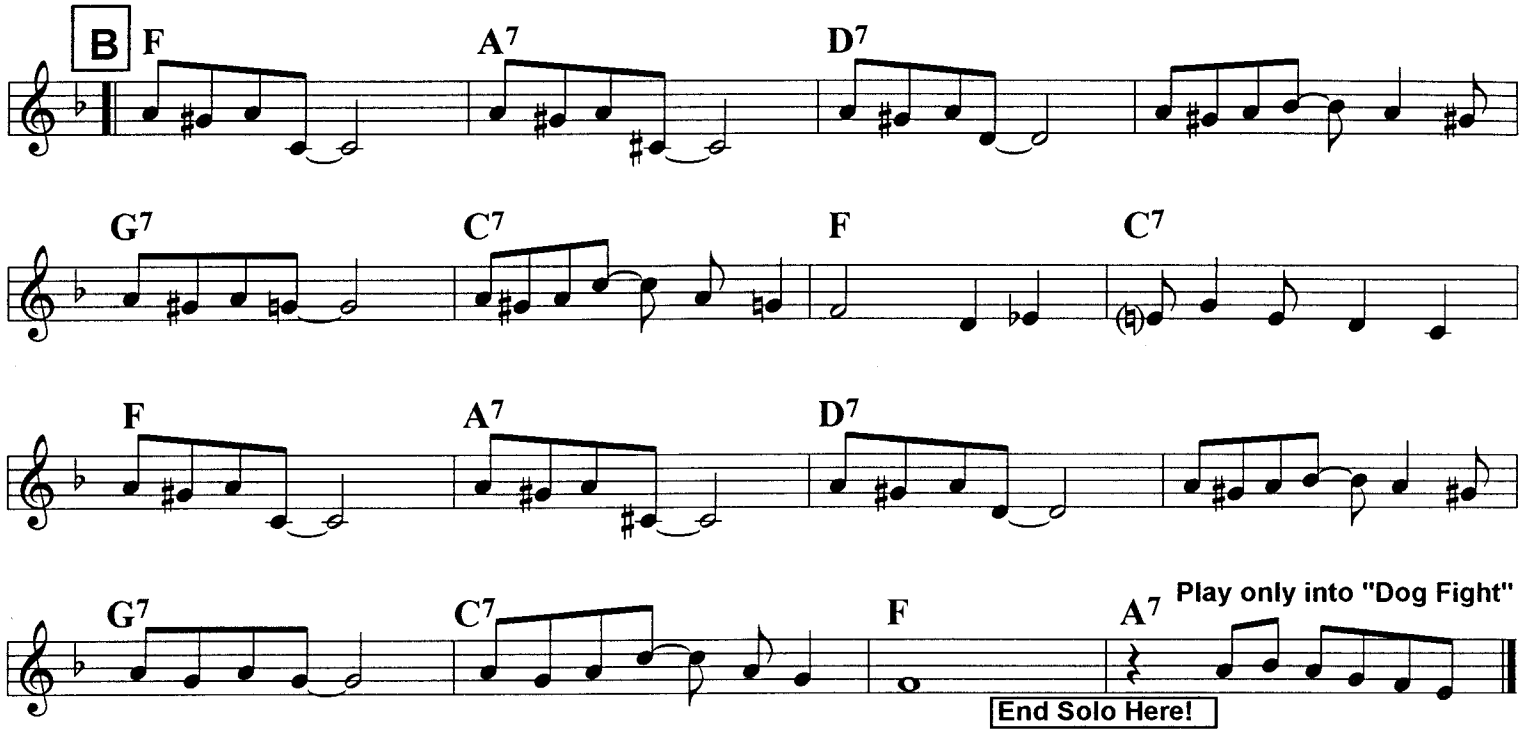
The Firehouse Jazz Band

The Original Dixieland Jazz Band (LaRocca, Shields, Edwards, etc.) - 1918
Recorded: ODJB 1918, New Orleans Rhythm Kings (with Mares, Roppollo, Jelly Roll Morton, etc.) 1923, Bix & Tram 1927, Ted Lewis Band 1928, Jimmy McPartland 1953, Dukes of Dixieland-late '50's, Mr. Jack Daniel's Original Silver Cornet Band 1989, etc.

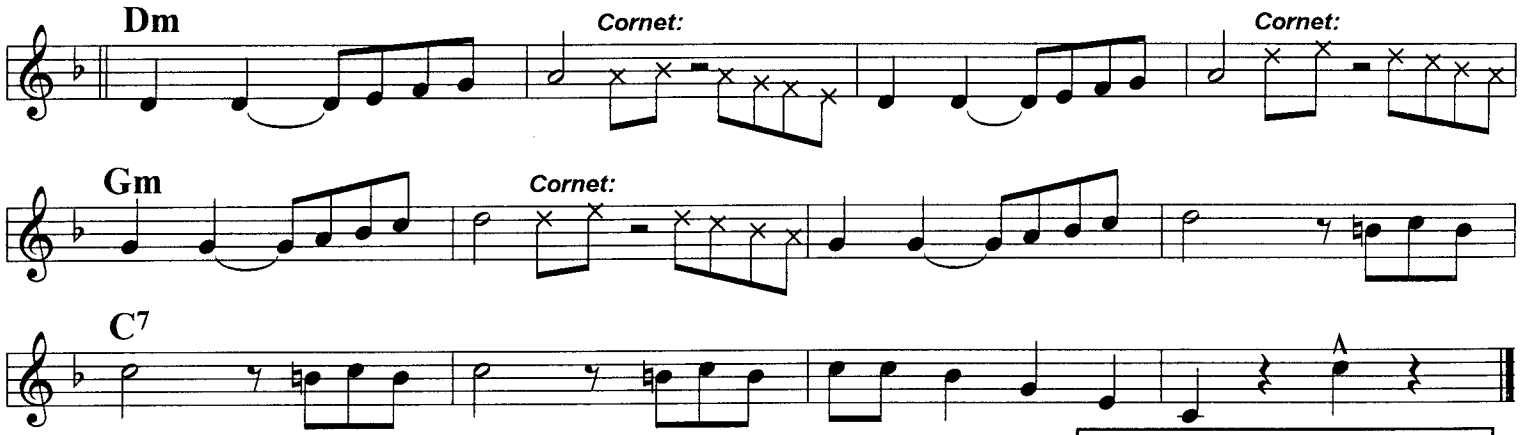
Concert Pitch



Chorus:

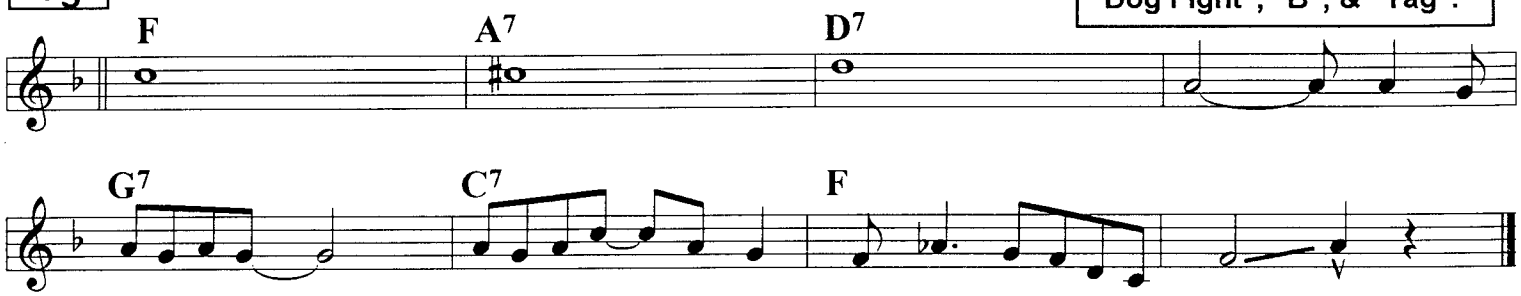


Dog Fight:



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

Tag:



43 Canal Street Blues

The Firehouse Jazz Band

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

Concert Pitch



The Wabash Blues

44

The Firehouse Jazz Band

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

Concert Pitch

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

A B♭7 E♭

Oh, those Wa - bash Blues, I

B♭7 E♭ E♭7

know, I got my dues. A

A♭ E♭

lone - some soul am I, I

B7 B♭7

feel that I could die.

B B♭7 E♭

Can - dle light that gleams,

B♭7 E♭ E♭7

Haunts me in my dreams. I'll

A♭ E♭

pack my walk - ing shoes, to

B♭7 E♭

lose those Wa - bash Blues.

Patter Chorus:

B♭ D7 Gm B♭ F♯ D♭7 F♯ D♭7

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

C7 E♭m6 C7 E♭m6 F7 B♭ B♭7 E♭ E♭m B♭

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

Back to "A":

45

Big Butter & Egg Man

The Firehouse Jazz Band

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

Concert Pitch



Someday You'll Be Sorry

The Firehouse Jazz Band

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

Concert Pitch



47

Alabama Jubilee

The Firehouse Jazz Band

Jack Yellen/George Cobb - 1915
Rec: Arthur Collins & Byron Harlan
(Popular performers of "Coon songs") 1915,
Red Foley 1951, Firehouse Five Plus Two 1954,
Percy Humphrey's New Orleans Band 1974,
The Dukes of Dixieland 1957, etc.

Concert Pitch

Verse:




Chorus:
C
A7
see Dea- con Jones when he rat- tles them bones,
D7
Old Par- son Brown danc- in' 'round like a clown,
G7
G7(♭5)
G7
Aunt Jem- i- ma who is past eight- y three,
C
Break! 2 Bars:
Shout- in' "I'm full o' pep! Watch yo' step, watch yo' step!"
D
A7
One leg- ged Joe danced a- round on his toe,
Dm
Dm
A7
Dm
D7
D7(♭5)
Threw a- way his cane and hol- lered, "Let her go!" Oh Hon- ey,
C
E7
F
C
Hail, Hail, the gang's all here for an
D7
G7
C
For Repeat:
(C7
B7
B♭7)
Al- a- bam- a Jub- i- lee.

48 Come Back, Sweet Papa

The Firehouse Jazz Band

Paul Barbarin/Luis Russell

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

Concert Pitch

Verse:



Chorus:



Blue Lou

The Firehouse Jazz Band

Edgar Sampson-Irving Mills 1933
Recorded: Benny Carter 1933, Chick Webb Orch. (with Sampson on alto sax) 1934, Metronome All-Star Band 1939, Fletcher Henderson, Benny Goodman, Bunny Berigan, Art Tatum, Lou McGarity, etc.
This was one of Tommy Dorsey's favorite "jam session" tunes.

Concert Pitch



50 Baby Brown

The Firehouse Jazz Band

Alex Hill (1906-1937) - 1935
Recorded: New Orleans Rhythm Kings (Muggsy, G. Brunies, Eddie Miller, Terry Shand, Gene Krupa, Red McKenzie) 1935, Fats Waller 1935

Concert Pitch



Yes! We Have No Bananas

The Firehouse Jazz Band

Frank Silver/Irving Cohn - 1923
Revue "Make It Snappy" by Eddie Cantor 1922,
Rec: Ben Selvin Orch. 1923, Great White Way Orch. 1923,
Benny Krueger Orch. 1923, California Ramblers 1923,
Sidney Bechet with Sammy Price's Blusicians (Pops Foster, etc.) Paris 1956, etc.
Sung by Pied Pipers in 1948 movie "Luxury Liner".

Concert Pitch



52 Do You Know What It Means To Miss New Orleans

The Firehouse Jazz Band

Eddie De Lange/Louis Alter - 1946
In movie "New Orleans" with Billie Holiday & Louis Armstrong Orchestra.
Pete Fountain's theme song.
Rec: Louis Armstrong (w/ Kid Ory, Barney Bigard, etc.) 1946,
Bob Scobey's Frisco Band (voc. Clancy Hayes) 1952,
Wild Bill Davison (at Ruby Red's Warehouse with Ernie Carson-pno,
W. Thomas-trb, H. Foretich-cl, etc.) 1970, Dukes of Dixieland 1958 & 1965,
Silver Leaf Jazz Band (Chris Tyle, John Gill, etc.) 1993, etc.

Concert Pitch

Verse:

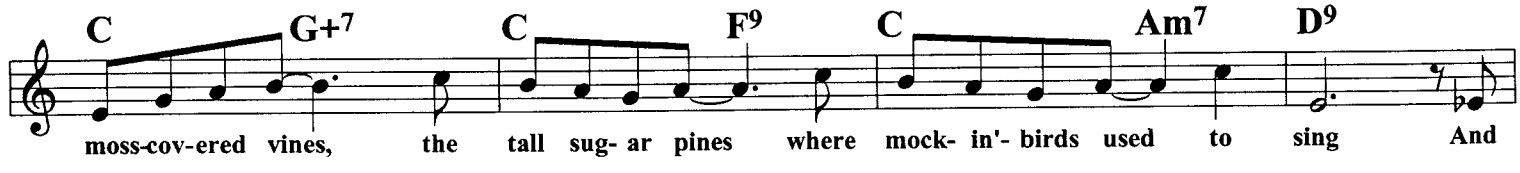


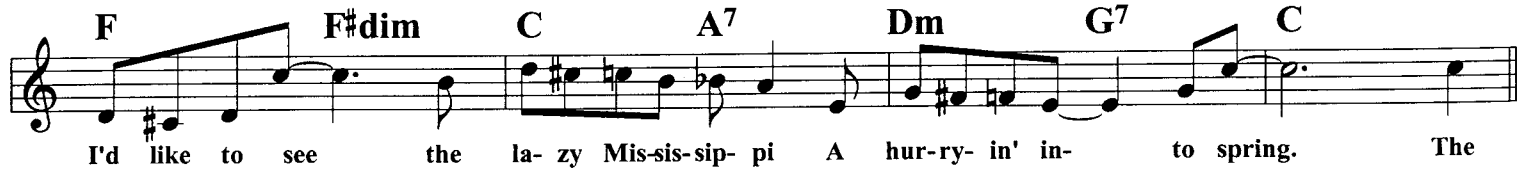


Chorus:

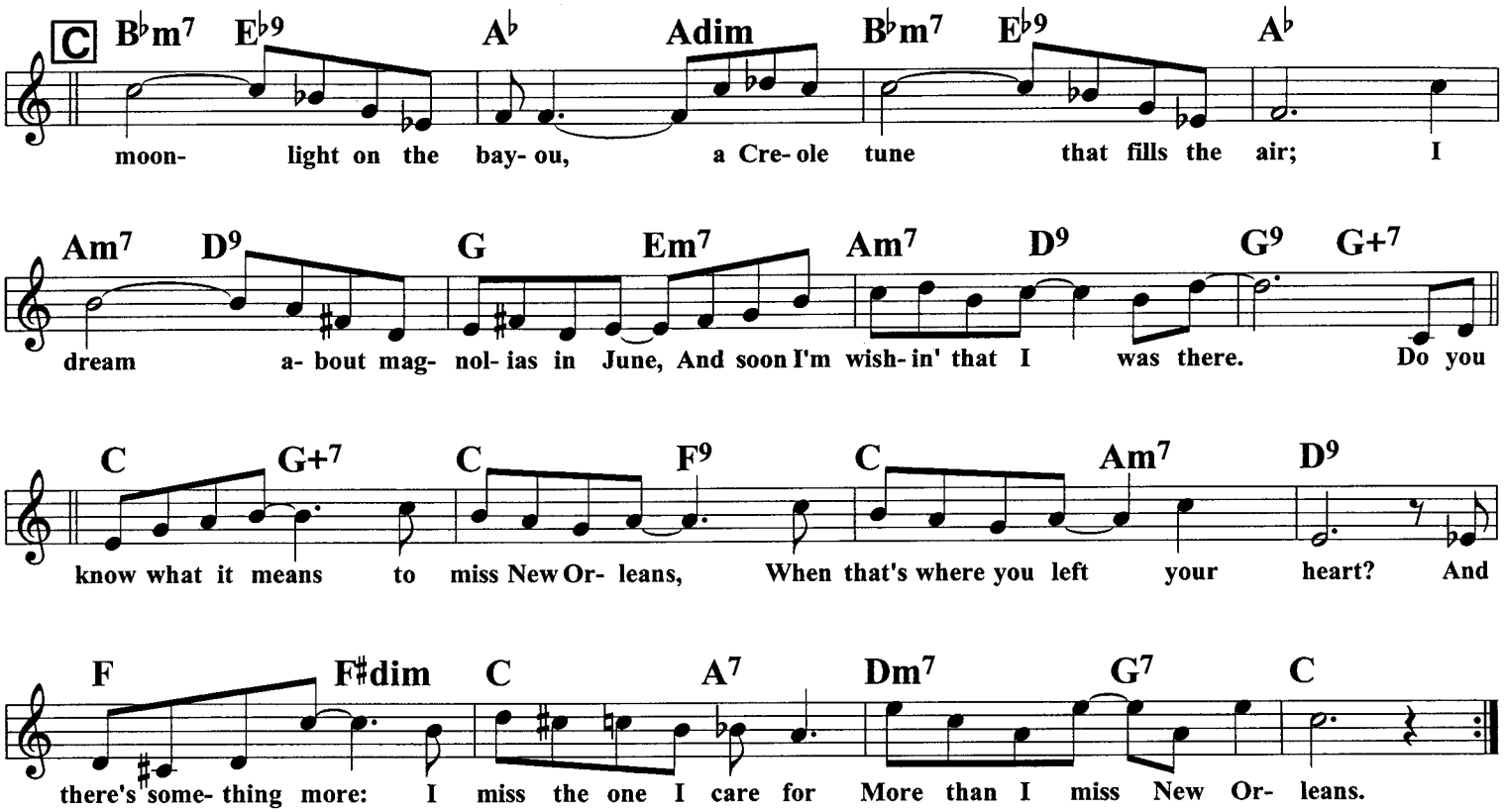








Bridge:



Back to "B" for Solos:

53 Of All the Wrongs You've Done To Me

The Firehouse Jazz Band

Concert Pitch

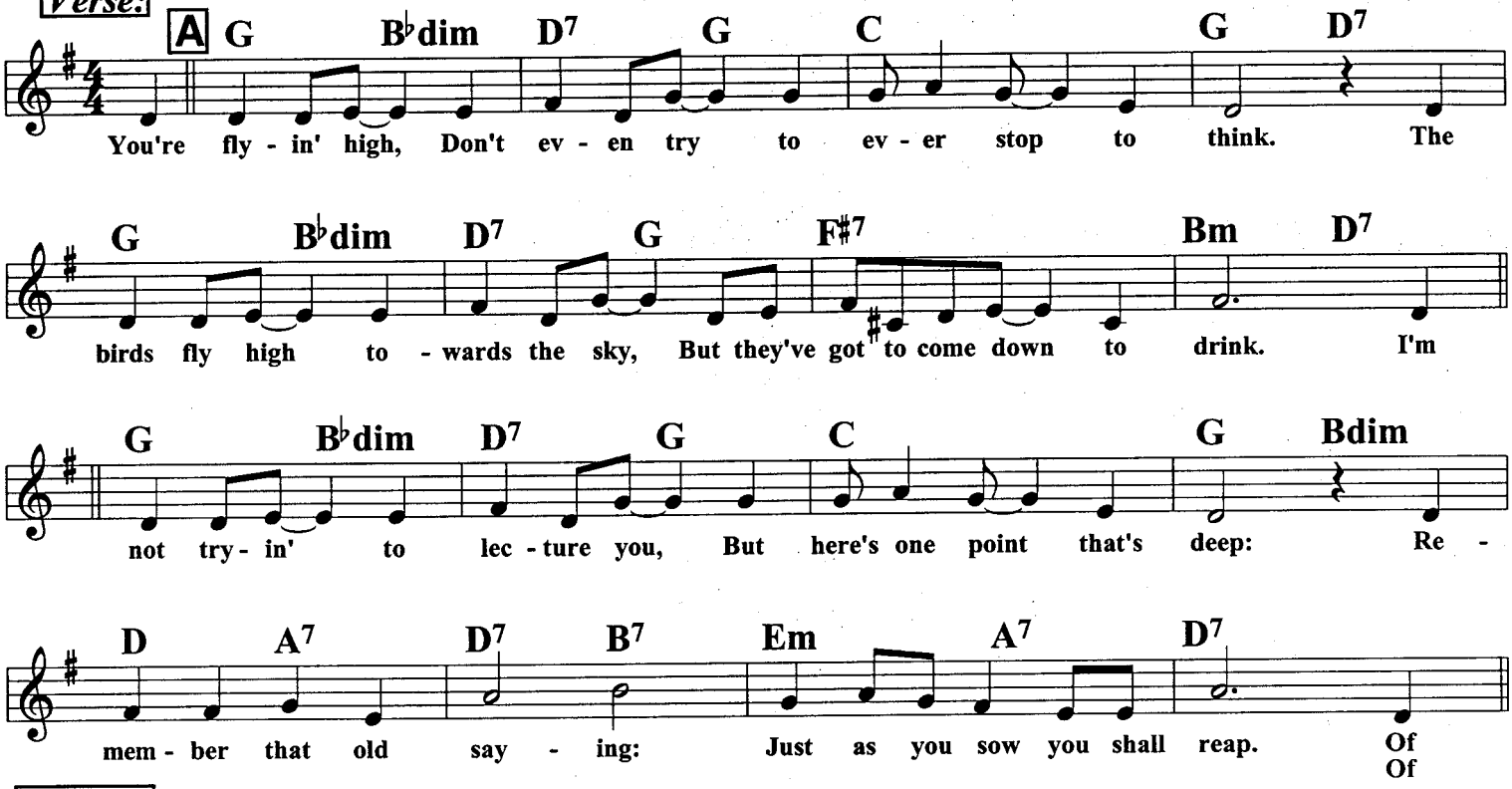
Lyrics 1st verse are Clancy Hayes'.
Lyrics 2nd verse are Eva Taylor's.

Payton-Smith-Dowell

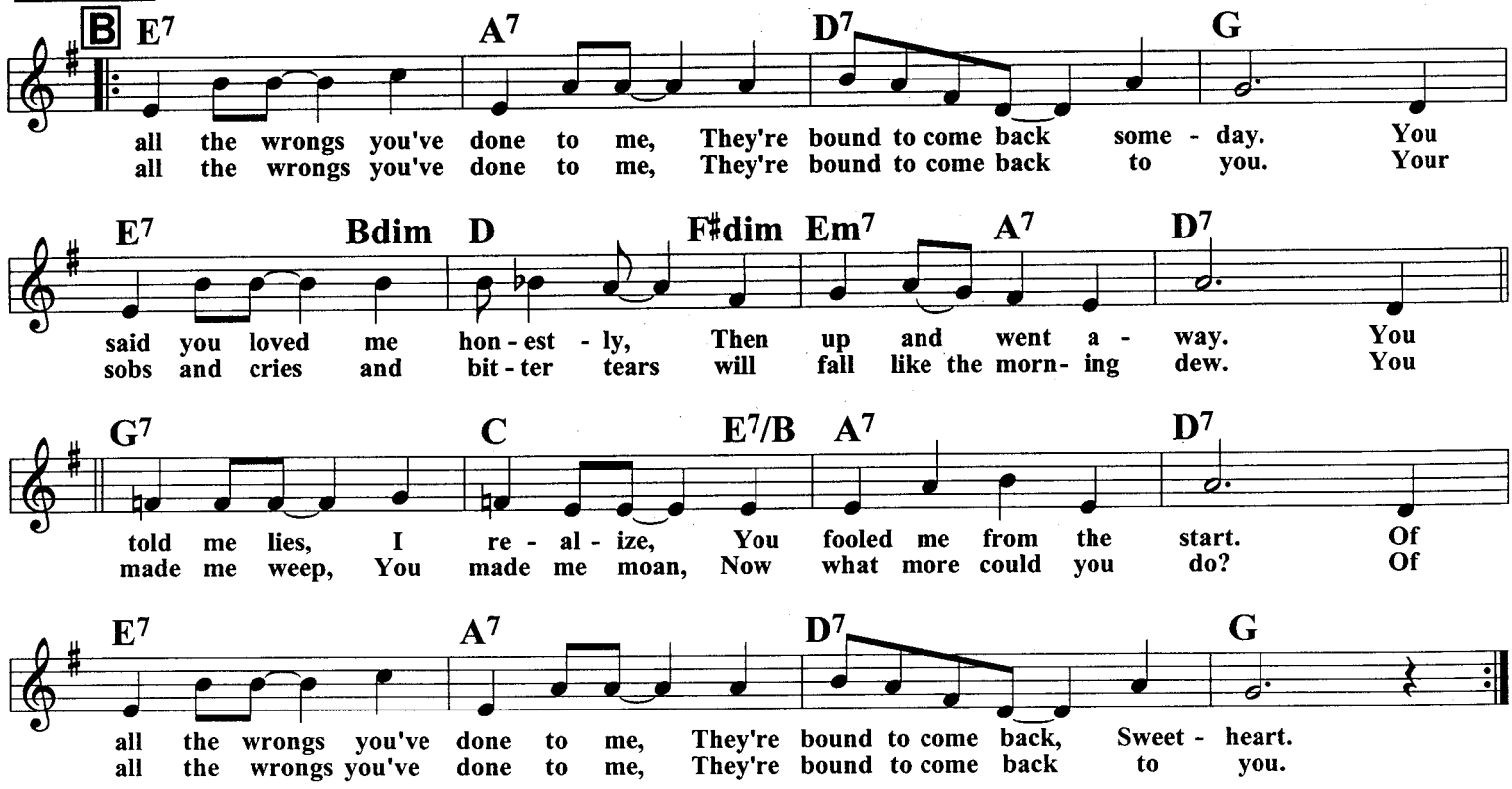
Recorded: Clarence Williams' band, (Louis Armstrong, voc. Eva Taylor) 1925, Red Onion Jazz Babies (Louis & Lil Armstrong, Buster Bailey) 1924, Bob Scobey's Frisco Jazz Band (voc. Clancy Hayes) 1952, Eddie Condon's Band (McGarity, Schroeder, Wettling, etc.) 1943, etc.

Medium Blues

Verse:



Chorus:



Oh! Sister, Ain't That Hot?

The Firehouse Jazz Band

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

Concert Pitch



55

Strike Up the Band

The Firehouse Jazz Band

George Gershwin - 1927
Rec: Red Nichols & His Five Pennies
(Tommy Dorsey, Babe Russin, etc.) 1930,
The Champion Rhythm Kings 1932, etc.

Concert Part

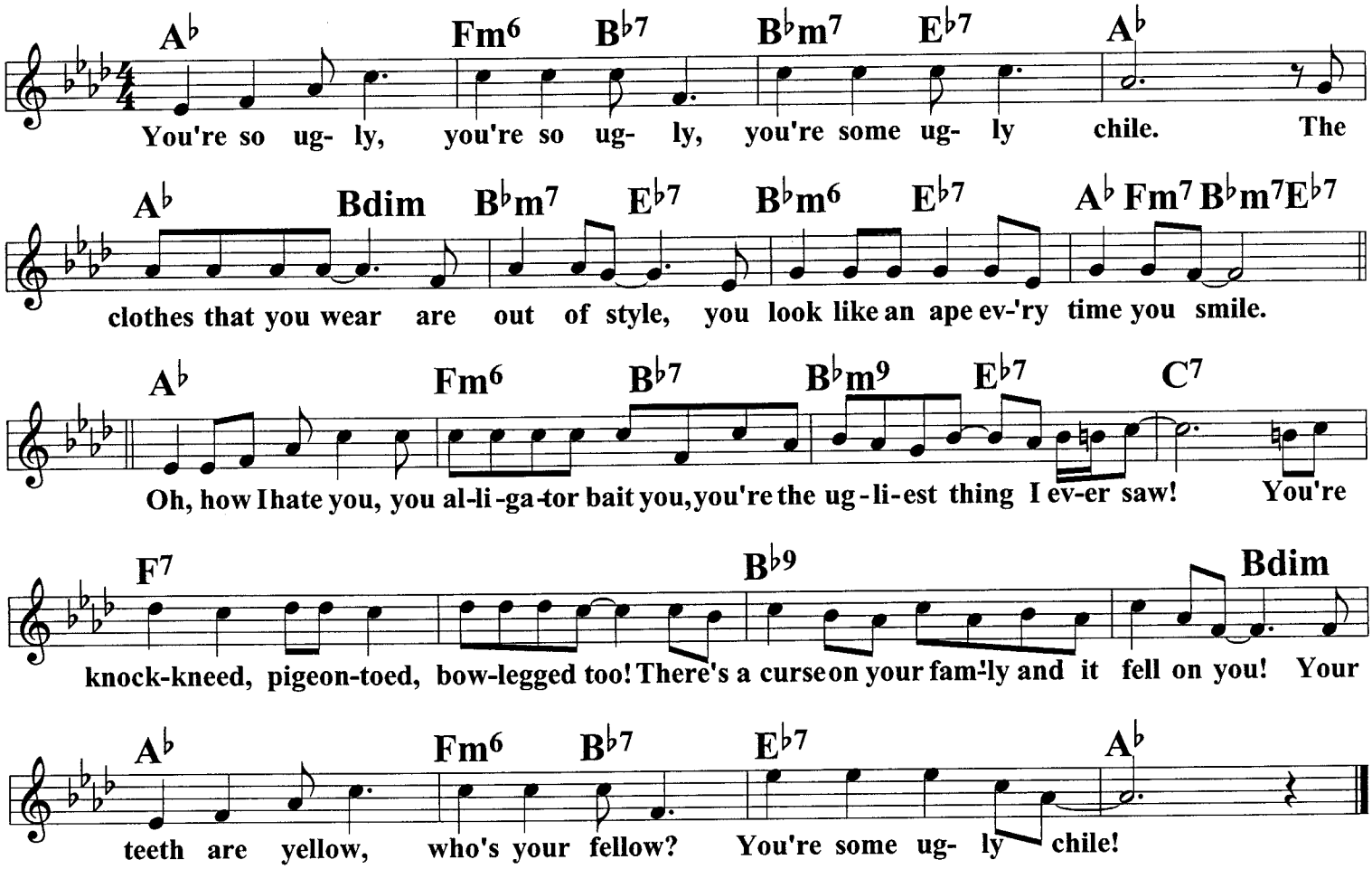


Ugly Chile

Firehouse Jazz Band

Originally "You're Some Pretty Doll" - 1917
by Clarence Williams, this parody may also be by Williams.
A popular Dixieland novelty tune.
Recorded: Graeme Bell (Australian bandleader),
George Brunies (with Wild Bill Davison, Pee Wee Russell, Eddie Condon, Bob Casey, George Wettling, Gene Schroeder) 1943,
Lovin' Sam & Burns Campbell Orch. 1934, etc.

Concert Pitch



57 The Wang Wang Blues

The Firehouse Jazz Band

Gus Muller - Buster Johnson - Henry Busse - 1921
Lyrics: Leo Wood
Revue: "Ziegfeld Follies" of 1921
Rec: Paul Whiteman Orch. (Trumpet solo Henry Busse) 1921, Benny Goodman 1951, Ames Bros. 1951, Georg Brunis (with Wild Bill Davison, Tony Parenti), Fletcher Henderson Orch., Yank Lawson (with Lou McGarity), Ben's Bad Boys (Ben Pollack), Duke Ellington Orch., Bob Scobey's Frisco Jazz Band, etc.

Concert Pitch




2.
G7
C7
F
Fine
Wang, Wang Blues.
C
F E F E F E F F E F E F Fdim C7
Blues is blues I've found it's true, I hope those blues will never get you. And if you
F E F E F E F F E F E F C7 F
see them com - ing shake your shoes, be- cause the Wang Wang Blues are aw- ful to lose. I ought to
F E F E F E F F E F E F Fdim C7
know be - cause I've got'em so bad, And while I've got 'em I will never feel glad. I've had all
F E F E F E F F E F E F C7 F
kinds of blues but this much I'll say, The Wang Wang Blues will sure- ly turn your hair gray!
D.S. al Fine
Back to "B" for Solos,
After last solo play "B" once,
Take 2nd ending.

58 There'll Be Some Changes Made

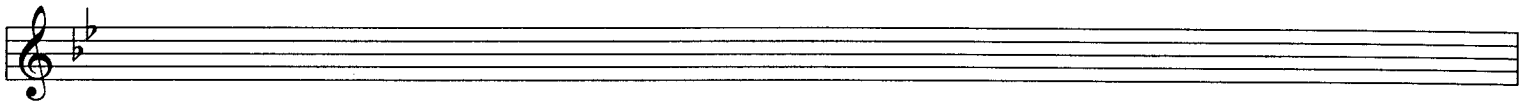
The Firehouse Jazz Band

Higgins/Overstreet - 1921
Red McKenzie & His Music Box (Venuti, Lang) 1927, Chicago Rhythm Kings (Muggsy, Tesch, Condon, Krupa) 1928, Eddie Condon & His Chicagoans (Kaminsky, Tough, Russell, Freeman) 1939, Sidney Bechet & His Blue Note Jazzmen 1951, Bud Freeman & His Summa Cum Laude Orchestra (Butterfield, Teagarden, Hucko) 1957, etc.

Concert Pitch



Most Verses by Wilson & Ringle - 1924



1.

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

2.

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

3.

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

4.

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

5.

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

6.

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

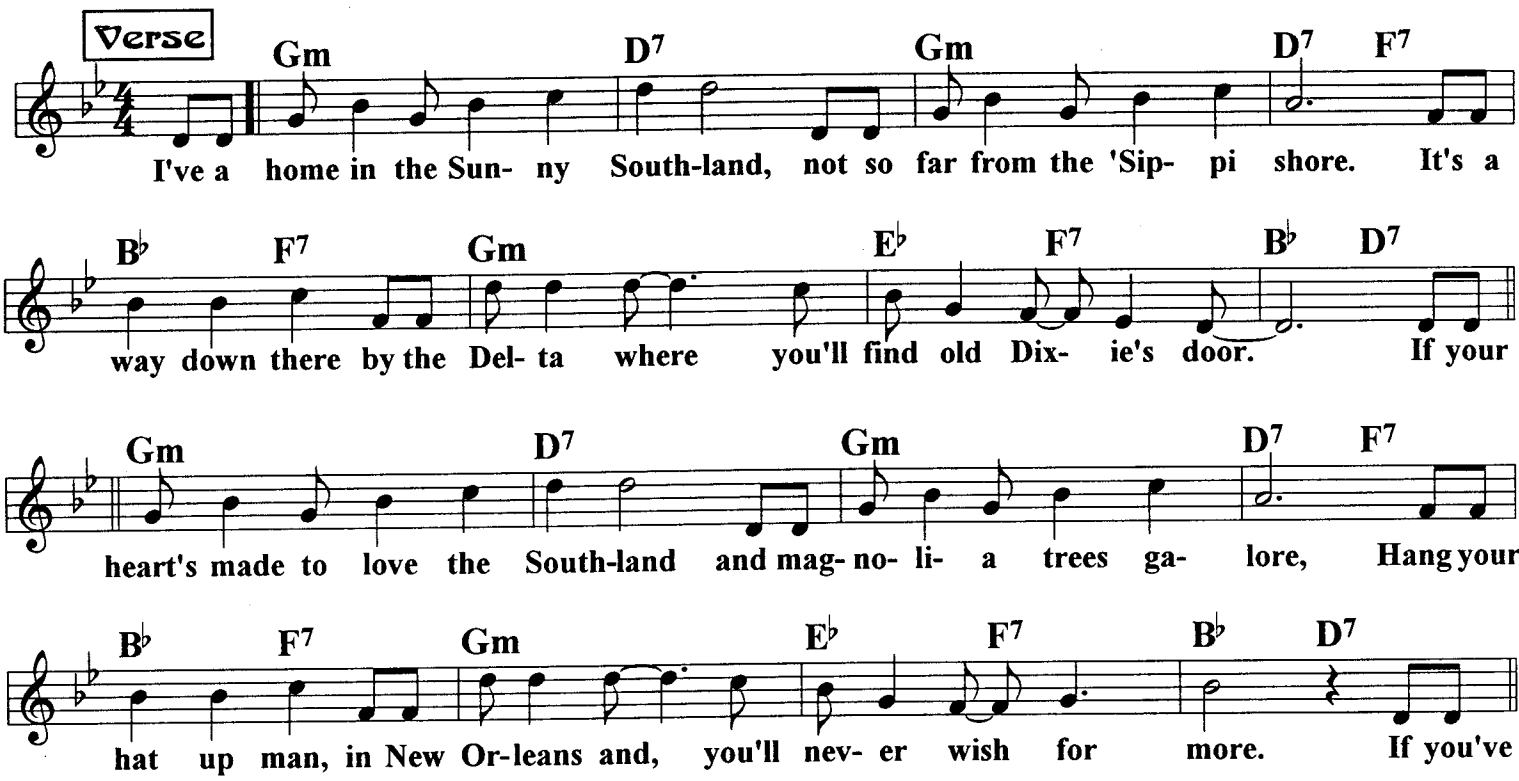
59

New Orleans

The Firehouse Jazz Band

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

Concert Pitch



60

Oh, Baby!

The Firehouse Jazz Band

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

Concert Pitch



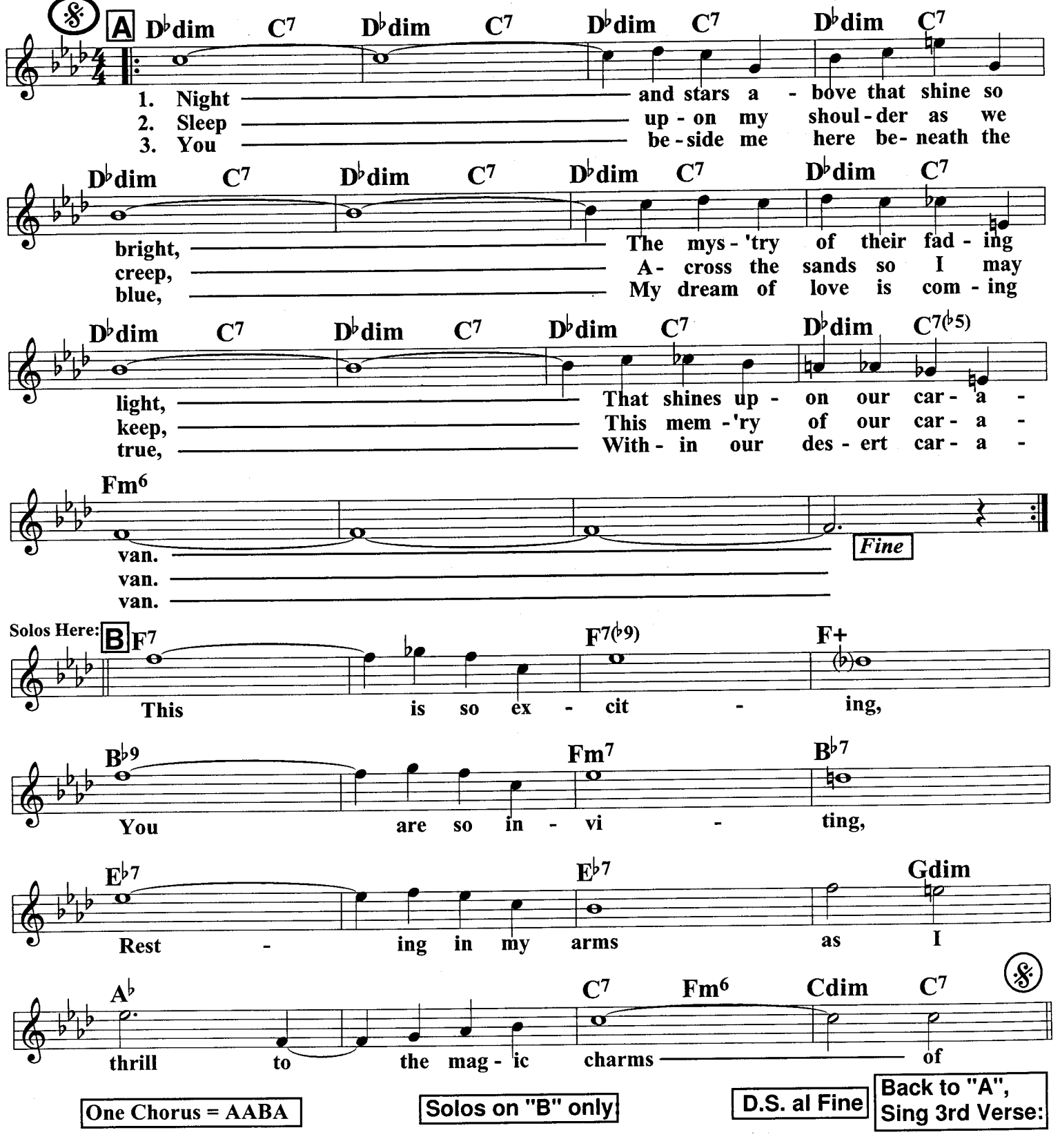
Caravan

61

The Firehouse Jazz Band

Concert Pitch

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



One Chorus = AABA

Solos on "B" only

D.S. al Fine

Back to "A", Sing 3rd Verse:

62

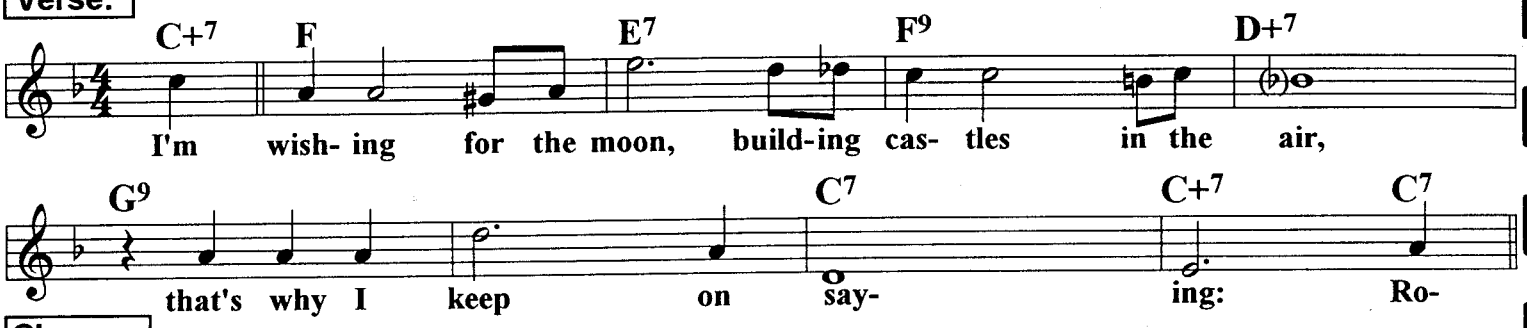
Rosetta

The Firehouse Jazz Band

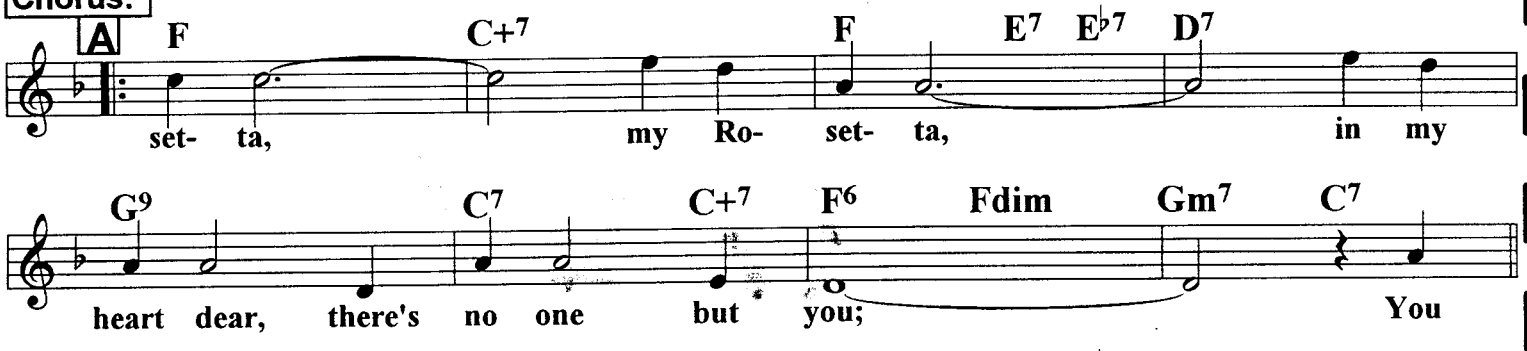
Earl "Fatha" Hines & Henri Woode - 1933
Rec: Earl Hines Orch. (Trummy Young) 1934, Garnet Clark & His Hot Club Four (Django) Paris 1935, Art Tatum 1940, George Finola's New Orleans Band (piano & voc. by Famous Lambert) c. 1970, etc.

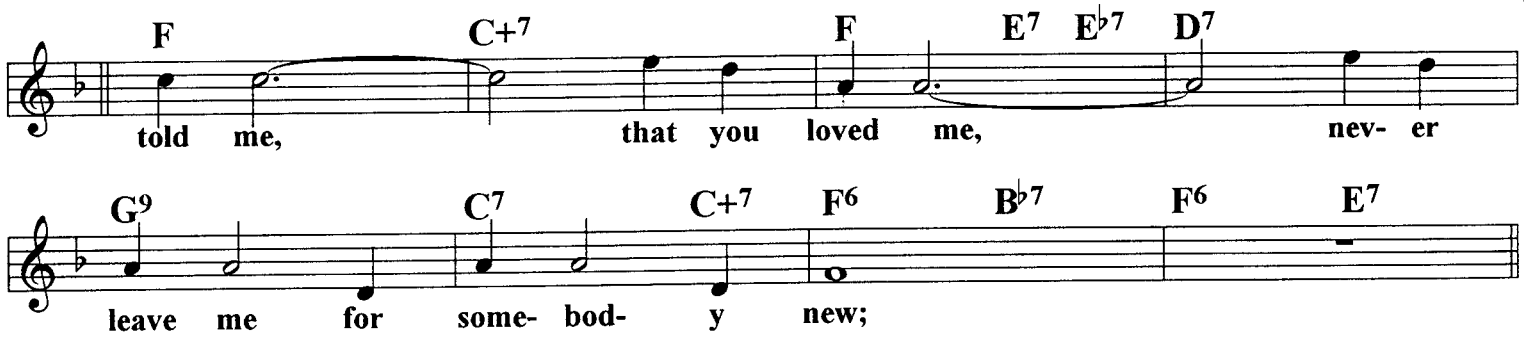
Concert Pitch

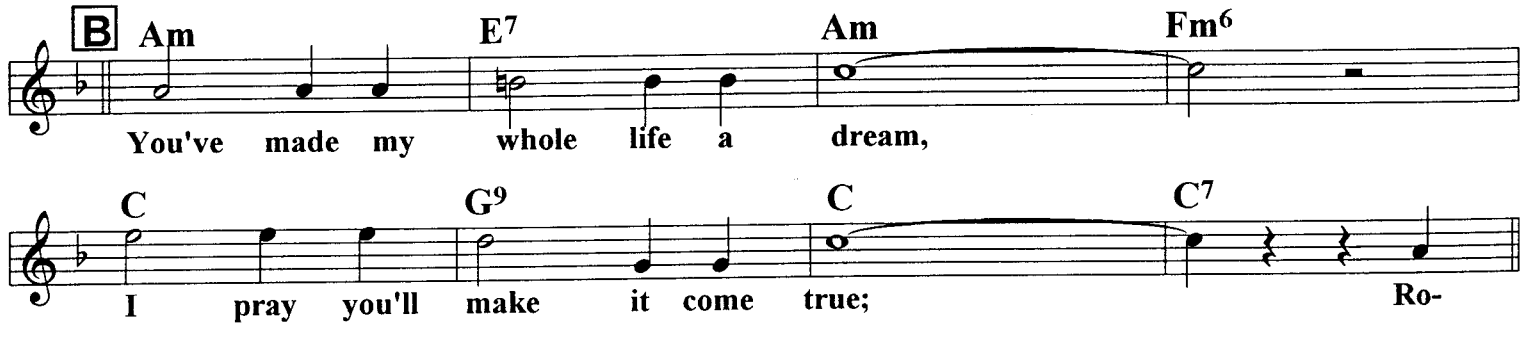
Verse:

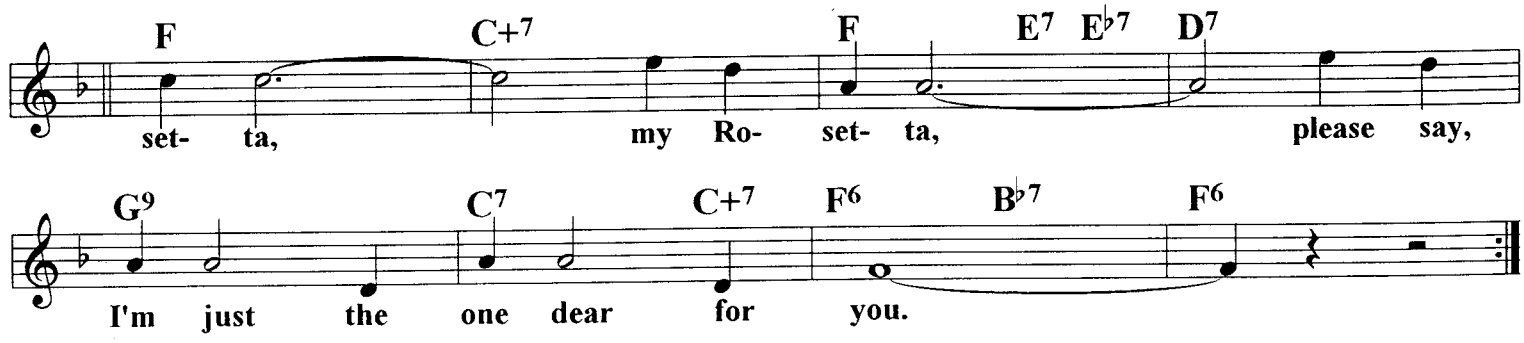


Chorus:









The Birth of the Blues

The Firehouse Jazz Band

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

Concert Pitch



64

After You've gone

The Firehouse Jazz Band

Henry Creamer & John T. Layton - 1918 (Wrote "Way Down Yonder In New Orleans" in 1922)
Rec: Bessie Smith 1927, Sophie Tucker 1927, Charleston Chasers (Red Nichols, Miff, J. Dorsey) 1927, Johnny Dodds' Black Bottom Stompers 1927, Phil Napoleon (Miff, J. Dorsey) 1929, Coon-Sanders Nighthawks 1929, Paul Whiteman Orch. 1930, Venuti-Lang All-Stars 1931, Louis Armstrong 1929 and 1932, Benny Goodman 1935, Roy Eldridge (the hot version) 1937, Boots Randolph (re-doing the Eldridge version) late '50's, Jack Daniel's Original Silver Cornet Band 1989 (voc. by "Banjo Bob" Stevens), etc.

Concert Pitch

Verse:



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



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

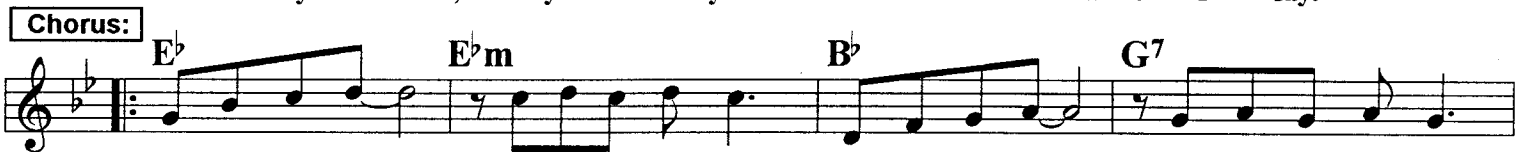


You know I've loved you tru- ly man- y years, Loved you night and day;

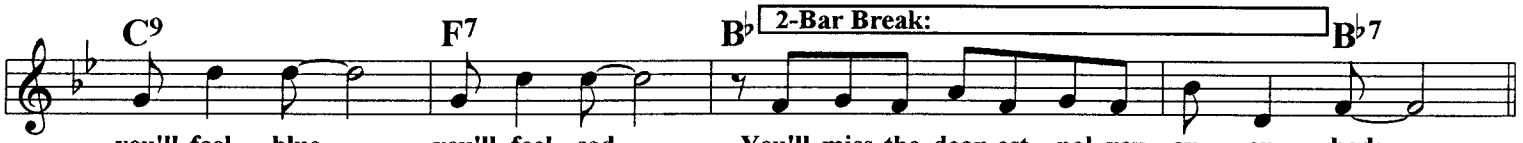


How can you leave me, can't you see my tears? List- en while I say:

Chorus:



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



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



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



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



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

While We Danced At the Mardi Gras

The Firehouse Jazz Band

Originally a Waltz

Alfred Opler - 1931
Lyrics by Johnny Mercer
Rec: Monica Lewis/Bob Eberly, Lawson-Haggart Jazz Band, Pete Fountain, etc.

65

Concert Pitch

Optional: 4-Bar Latin Rhythm Intro,
Then written "I Could Have Danced" intro,
Swing style at "A":



Optional TAG:

66 MILENBURG JOYS

The Firehouse Jazz Band

Milneburg was a popular resort area on Lake Ponchartrain thru the 'teens & 20's. Many New Orleans musicians played regularly there at Boudio's, Guarella's, etc. It ended when the WPA put in a seawall in the mid-30's. A printing error titled this tune "Milenburg" Joys.

Ferdinand "Jelly Roll" Morton, Leon Roppollo, Paul Mares - copyrighted 1925. Jelly often did not copyright his songs until many years after he composed them.
Lyrics: Walter Melrose
Rec: NORK (with Morton, Rappolo, & Mares in the band) 1923, Jimmy Joy 1915 (?), McKinney's Cotton Pickers 1928, Benny Moten's Kansas City Orch. 1932, Glen Gray & the Casa Loma Band (with Pee Wee Hunt) 1934, Tommy Dorsey Orch. 1938, Bob Crosby Orch. 1942, George Lewis & His New Orleans Stompers 1943, Sidney Bechet (with Lil Armstrong) 1952, Banu Gibson 1983, etc.

Concert Pitch




F7
Chorus:
C
B♭
F7
B♭
F7
Rock my soul with the Mil- en- berg Joys,
B♭
F7
Rock my soul with the Mil- en- berg Joys,
F7
Play 'em Dad- dy don't re- fuse, Sep- a- rate me from the wear- y blues,
2-Bar Break: (Optional)
F7
B♭
F7
Hey! Hey! Hey! Sweet boy, syn- co- pate your ma- ma
D
B♭
F7
B♭
F7
all night long with that Dix- ie- land strain;
B♭
B♭7
E♭
Play it down, then do it a- gain,
G♭7
B♭
G7
Ev'- ry time I hear that tune good luck says I'll be with you soon,
C7
F7
B♭
That's just why I've got the Mil- en- berg Joys.

67

Swanee

The Firehouse Jazz Band

George Gershwin - 1919
Lyrics: Irving Caesar
Musical "Sinbad" with Al Jolson
Rec: Yerkes' Novelty Five 1923, Judy Garland, Eddie Condon's Jazz Band, Art Hodes' All-Star Trio, Dukes of Dixieland 1958, etc.

Concert Pitch



The Second Line

The Firehouse Jazz Band

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

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

Concert Pitch

Unison Intro:





69

Panama

The Firehouse Jazz Band

Concert Pitch

William H. Tyres - 1913

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




A♭
Cm
G7
Cm
E♭7
D
A♭
E♭7
E♭7
A♭
E♭7
A♭
A♭7
D♭
Ddim
A♭
E♭7
A♭
Solos Here:
E
A♭
As Written Last 2X:
pp
ff
E♭7
A♭
A♭
A♭7
D♭
1.
E7
A♭
E♭7
A♭
Break!
A♭
2.
E7
A♭
E♭7
A♭
E♭7
A♭
E♭7
A♭

70

The Memphis Blues

The Firehouse Jazz Band

W. C. Handy - 1912
Lyrics: George A. Norton
Rec: Victor Military Band 1914, Prince's Orch. 1914,
Ted Lewis Orch. 1927, Sidney Bechet with
Sammy Price's Blusicians 1956, Art Hodes with Bechet,
NBC's Chamber Music Society of Lower Basin Street,
In 1958 movie "St. Louis Blues"
with Nat King Cole & Eartha Kitt.

Concert Pitch



The Memphis Blues

71

The Firehouse Jazz Band

This version is from a June of 1940 radio show featuring Dinah Shore with NBC's Chamber Music Society of Lower Basin Street. W. C. Handy was a special guest on the show. Lyrics are not Handy's, and there is no key change at "B"!
See #70 in this book for a more original version.

W. C. Handy - 1912
Lyrics: George A. Norton
Rec: Victor Military Band 1914, Prince's Orch. 1914, Ted Lewis Orch. 1927, Sidney Bechet with Sammy Price's Blusicians 1956, Art Hodes with Bechet, NBC's Chamber Music Society of Lower Basin Street, In 1958 movie "St. Louis Blues" with Nat King Cole & Eartha Kitt.

Concert Pitch



72

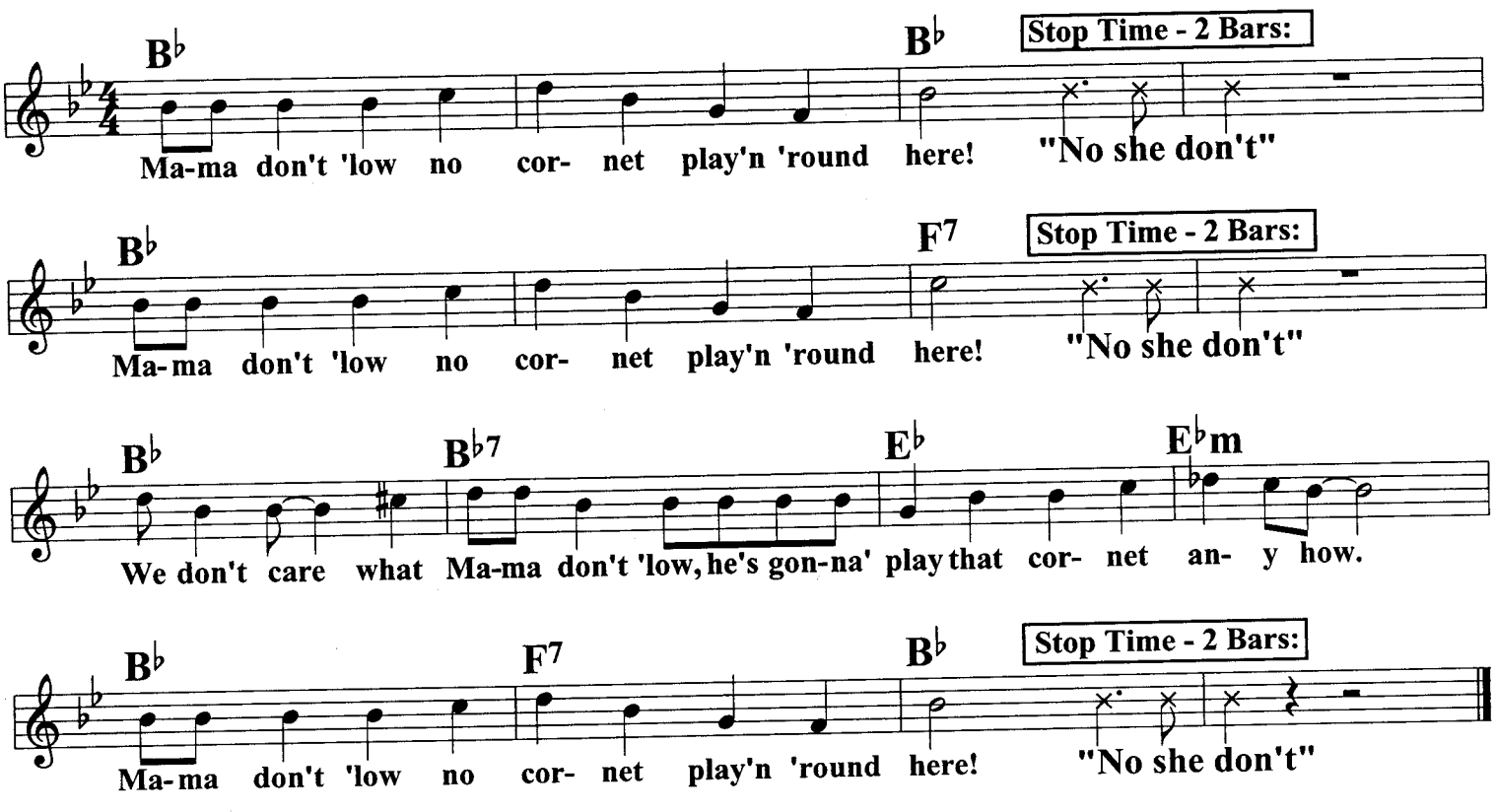
Mama Don't Allow

The Firehouse Jazz Band

Play stop-time only on vocals:

Traditional New Orleans song.
Rec: George Lewis' New Orleans Band,
Punch Miller & His Jazz Band 1960, etc.

Concert Pitch



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

Black & Blue

The Firehouse Jazz Band

Thomas "Fats" Waller - 1929
Louis Armstrong Orch. 1929, Max Kaminsky,
Muggsy Spanier's Ragtime Band 1939,
Sidney Bechet with the Humphrey Lyttelton Band,
Jack Teagarden 1941, Frankie Laine 1947, etc.

Concert Pitch



74

Cherokee

The Firehouse Jazz Band

Ray Noble - 1938
English composer & bandleader, also wrote "The Very Thought of You" 1934, "Goodnight Sweetheart" 1931, etc. "Cherokee" was one movement of an Indian Suite which also included other tribes. Theme song of Charlie Barnet Orch. Rec: by Count Basie, Benny Goodman, Dizzy Gillespie, George Shearing, Joe Marsala, etc.

Concert Pitch



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

Whispering

The Firehouse Jazz Band

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

Concert Pitch



76

Ory's Creole Trombone

The Firehouse Jazz Band

Edward "Kid" Ory (1890-1973)
A very important trombonist who left New Orleans c. 1919 to lead his own bands in Los Angeles. Later worked with Armstrong, Oliver, Morton, etc.
This song, recorded by "Ory's Sunshine Orchestra" in Los Angeles in 1921, may be the first recorded by a black "New Orleans" jazz band.
Rec: Kid Ory's Creole Jazz Band 1945, Louis Armstrong & His Hot Five 1927, Lu Watters' Yerba Buena Jazz Band featuring Bunk Johnson 1944, etc.

Concert Pitch Ensemble Part

See 76A for Trombone Part





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

76 A Ory's Creole Trombone

The Firehouse Jazz Band

Edward "Kid" Ory (1890-1973)
A very important trombonist who left New Orleans c. 1919 to lead his own bands in Los Angeles. Later worked with Armstrong, Oliver, Morton, etc.
This song, recorded by "Ory's Sunshine Orchestra" in Los Angeles in 1921, may be the first recorded by a black "New Orleans" jazz band.
Rec: Kid Ory's Creole Jazz Band 1945, Louis Armstrong & His Hot Five 1927, Lu Watters' Yerba Buena Jazz Band featuring Bunk Johnson 1944, etc.

Trombone Part:

Solo:




C
B♭
C7
F7
B♭
D♭dim
Cm
F7
B♭
C7
F7
B♭
D
D7
Solo:
Gm
C7
Solo:
C7
F
F7
3
Solos:
B♭
C7
F7
B♭
D♭dim
Cm
F7
B♭
C7
F7
B♭
After last solo: Back to "D" - Straight thru to end (no repeat) - Play "Tag"
Tag:
Solo:
B♭
B♭
C7
F7
B♭

77

The Sheik of Araby

The Firehouse Jazz Band

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

Concert Pitch



Chorus:


D
B♭6 Bdim F7
Sheik of Ar - a - by, your
F7 B♭
love be - longs to me. At
Dm7 D♭dim Cm7 F7
night when you're a - sleep, in -
Cm7 F7 F+7 B♭6 Gm7 C7 F7
to your tent I'll creep. The
E
B♭6 Bdim F7
stars that shine a - bove, will
F7 E♭7(♭5) D7
light our way to love. You'll
G7 C7
rule this land with me, the
Solos at "D"
F7 B♭ Gm7 Cm7(♭5) F+7
sheik of Ar - a - by." "I'm the

78 Lazybones

The Firehouse Jazz Band

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

Concert Pitch



Who?

The Firehouse Jazz Band

Jerome Kern - 1925
Recorded: Red Nichols (with Freeman) 1930, Frank Froeba, Sidney Bechet, Benny Goodman Trio 1935, Tommy Dorsey Orch. 1937, Frankie Newton Orch. (Mezzrow, James P. Johnson, Cozy Cole, etc.) 1939

Concert Pitch



80

I'm Gonna' Sit Right Down & Write Myself a Letter

The Firehouse Jazz Band

Fred E. Ahlert - 1935 - Lyrics: Joe Young
Popularized by "Fats" Waller
Recorded: Waller 1935, Boswell Sisters 1936, Connie Boswell 1953, Georg Brunis (with Max Kaminsky), etc.

Concert Pitch



A Good Man is Hard to Find

The Firehouse Jazz Band

Eddie Green - 1917
Intro in Vaudeville: Eddie Green
Popularized by Sophie Tucker
Rec: Wilbur Sweatman's Original Jazz Band 1919, Ted Lewis 1928, Bessie Smith 1928, Original Wolverines (Jimmy McPartland) 1928, Lizzie Miles, Frankie Trumbauer, Eddie Condon's Jazz Band 1940, Jam Session at Commodore (Muggsy), etc.

Concert Pitch



Options:
*Some bands put a 2-bar break before "B".
*Play rhythm down beats only for 3 bars at "C".

82

Down By the Riverside

The Firehouse Jazz Band

Traditional Negro Spiritual, c. 1865
Recorded: Sam Morgan's Jazz Band 1927, Peter Bocage's Creole Serenaders 1961, Four Lads 1953, Bing & Gary Crosby 1954, George Lewis & His Ragtime Band 1953, Turk Murphy's Jazz Band 1950, etc.
Many verses exist for this song, some spiritual some secular.

Concert Pitch




Verse:
B
F
lay down my sword and shield, Down by the riv-er - side,
C7
F
Down by the riv-er - side, Down by the riv-er - side. I'm gon-na'
F
lay down my sword and shield, Down by the riv-er - side,
C7
F
F7
Down by the riv - er - side. Ain't gon - na'
Chorus:
C
B♭
F
stud - y war no more, Ain't gon - na' stud-y war no more, Ain't gon - na'
C7
F
F7
stud - y war no more. Ain't
B♭
F
stud - y war no more, Ain't gon - na' stud-y war no more, Ain't gon na'
C7
F
stud - y war no more.

Solos at "B"

83

Swing That Music

The Firehouse Jazz Band

Horace Gerlach - Lyrics by Louis Armstrong(?)
Recorded: Louis Armstrong Orchestra
(including New Orleans musicians Luis Russell, "Pops" Foster, Paul Barbarin, etc.) 1936

Concert Pitch



Toot, Toot, Tootsie

The Firehouse Jazz Band

Gus Kahn, Ted Fiorito, etc. - 1922
Musical "Bombo" with Al Jolson.
Rec: Vincent Lopez 1923, Benson Orch. 1923,
Spike Jones (on V-Disk), Art Mooney 1949,
Mel Blanc 1949

84

Concert Pitch



85

Down Among The Sheltering Palms

The Firehouse Jazz Band

Abe Olman - 1914
Lyrics: James Brockman
Rec: The Lyric Quartet 1915, Earl Hines 1932, Eddie Condon's Jazz Band (Wild Bill Davison), Burt Bales (Joe Darensbourg), Sammy Kaye 1949

Concert Pitch



The Sugar Blues

The Firehouse Jazz Band

Clarence Williams - 1919
Lyrics: Lucy Fletcher
Rec: Johnny Dunn's Original Jazz Hounds,
Count Basie 1944, Buck Clayton, King Oliver Orch. 1931, etc.
Made famous by Clyde McCoy & His "Talking Trumpet" in 1931 recording.

86

Concert Pitch

C G7 C C9
Have you heard these blues that I'm going to sing to you?
I just love sweet food, puts me in a nice sweet mood.

F F♯dim C F7 C E♭7
When you hear them, they will thrill you thru and thru. They're the
When I'm like that, you will nev- er find me rude. I'm as

G G♯dim D7 G D7 G9 *Cornet Pick-ups:*
sweet- est blues you ev- er heard. Now lis- ten, and don't say a word.
sweet as can be, I was told, but now he says that I'm too old.

A C G7
Sug- ar Blues, ev-'ry bod-y's sing- in' the Sug- ar Blues. The whole town is ring- ing. My I

G7 Dm7 G7 C7 (Break)
lov- in' man's sweet as he can be, but the dog- gone fool turned so- ur on me.
love my cof- fee, I love my tea, but the dog- gone cream turned so- ur on me.

C C9 F A7 Dm
I'm so un- hap- py, I feel so bad, I could lay me down and die. You can

F6 F♯dim C E7 A7 D7 G7 C E7 A7
say what you choose but I'm all con- fused, I've got the sweet, sweet Sug- ar Blues, more sug- ar, I've

D7 G7 1.C Cdim G+7 2.C F7 C
got the sweet, sweet Sug- ar Blues. I've got the Blues.

87

Oriental Strut

The Firehouse Jazz Band Johnny St. Cyr - 1926

Concert Pitch

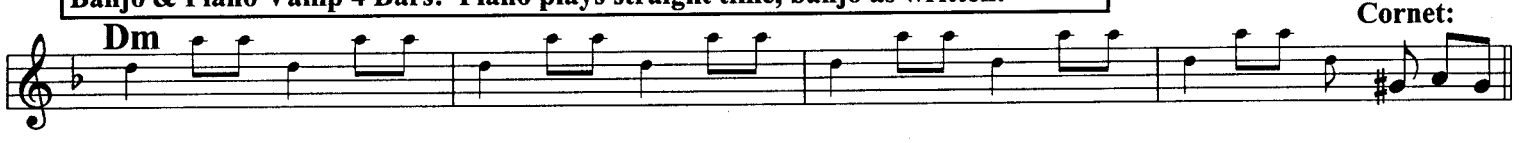
This version similar to the "Hot Five" recording.

Rec: Louis Armstrong's "Hot 5" (Kid Ory-trmb, Johnny Dodds-cl, Lil Hardin Armstrong-pno, Johnny St. Cyr-bjo) 1926, Lu Watters' Yerba Buena Jazz Band (Turk, Scobey, Helm) 1946, Original Salty Dogs (w/ Clancy Hayes, Dapogny, Kim Cusack, Lew Green, Walbridge, Jim Snyder, J. Cooper, W. Jones,) 1964, etc.

Cues are trombone part:



Banjo & Piano Vamp 4 Bars: Piano plays straight time, banjo as written:















At "A", 3rd line of "A", etc., the trombone should play a half-note descending line implied by the chords. Ory chose D - C - Bb - G for each 2 bars.


B♭
B♭m
F
A7
D7
G7
C7
C+7
Solos Here - Trombone first, as written:
C
F
D♭
F
Cm6
D7
1. Gm
A7
Dm
E7
A
C7
2. Last Time:
Gm
A7
Dm7
D7
Gm7
C7
F
Fdim
mp
C7
F
sf
sf

88

Floatin' Down That Old Green River

The Firehouse Jazz Band

Cooper - 1915
Lyrics by Bert Kalmar (Who's Sorry Now?, Nevertheless, I Wanna Be Loved By You, Three Little Words, Hooray For Capt. Spaulding, Kiss To Build A Dream On, Take Me To the Land of Jazz)
Rec: Billy Murray 1920's, The Firehouse Five Plus Two, The Titan Hot Five 1996, etc.
Transcribed by "Banjo Bob" Stevens

Concert Pitch



No Repeat First Time - On To Vocal

Solos at "A"



Back to "A" for Vocal & Solos

89 Fidgety Feet

The Firehouse Jazz Band

The Original Dixieland Jazz Band
(LaRocca, Shields, etc.) - 1918
Recorded: ODJB 1918, The Wolverines (Bix, etc.) 1924, Bob Crosby's Bobcats 1937, Bobby Hackett, Sidney Bechet, The Firehouse Five Plus Two 1960, etc.

Concert Pitch




Chorus:
C
A♭
E♭7
A♭
E♭7
A♭
A♭7
D♭
D♭m
A♭
Fm7
B♭7
E♭7
A♭
E♭7
A♭
A♭7
D♭
D♭7
C7
D♭
A♭
F7
B♭7
E♭7
A♭
1.
E♭7
2.

90 I Want A Little Girl

The Firehouse Jazz Band

Murray Mencher - 1930
Lyrics by Billy Moll who co-wrote words for "I Scream, You Scream, We All Scream" & "Wrap Your Troubles In Dreams". Popularized by McKinney's Cotton Pickers. Rec. by: Kansas City 6 (Lester Young on clarinet, Buck Clayton, Freddie Green, etc.) 1938, Louis Armstrong & His Hot 7 - 1946, Dutch Swing College Band 1981, The Titan Hot Five 1996, etc.

Concert Pitch

Slow Blues



Mean To Me

The Firehouse Jazz Band

Roy Turk & Fred E. Ahlert - 1929
Rec: Ruth Etting (Phil Napoleon-cornet) 1929,
Helen Morgan 1929, Dorsey Bros. Orch. 1929,
Phil Napoleon's Emperors (T. & J. Dorsey, E. Lang,
Venuti, Signorelli) 1929,
Teddy Wilson (Billie Holiday, Buster Bailey) 1937
Movie "Love Me Or Leave Me" with Doris Day 1955

Concert Pitch



92

Kansas City Stomps

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1923
(Morton often copyrighted his songs many years after composing them.)
Rec: Jelly Roll Morton c. 1928, The Lawson-Haggart Jazz Band, Bob Scobey's Frisco Jazz Band, etc.

Concert

— Clarinet: — — Cornet: —— — Tromb: — —— Bass: ——— All:




C
Legato
E♭7
B♭7
E♭7
A♭
G7
mp
B♭m7
E♭7
A♭
f
Legato
E♭7
B♭7
E♭7
A♭
Edim
F7
Kick!
mp
f
B♭m7
Bdim
A♭/C
F7
B♭m7
E♭7
1.A♭
Adim
2.A♭
f
D
— Clarinet: —
— Cornet: —
—Tromb: —
— Bass: —
All:
E
B♭7
E♭
mf
B♭7
E♭
B♭7
E♭
E♭7
A♭
Adim
E♭/B♭
C7
Fm7
B♭7
E♭
Stop!

93

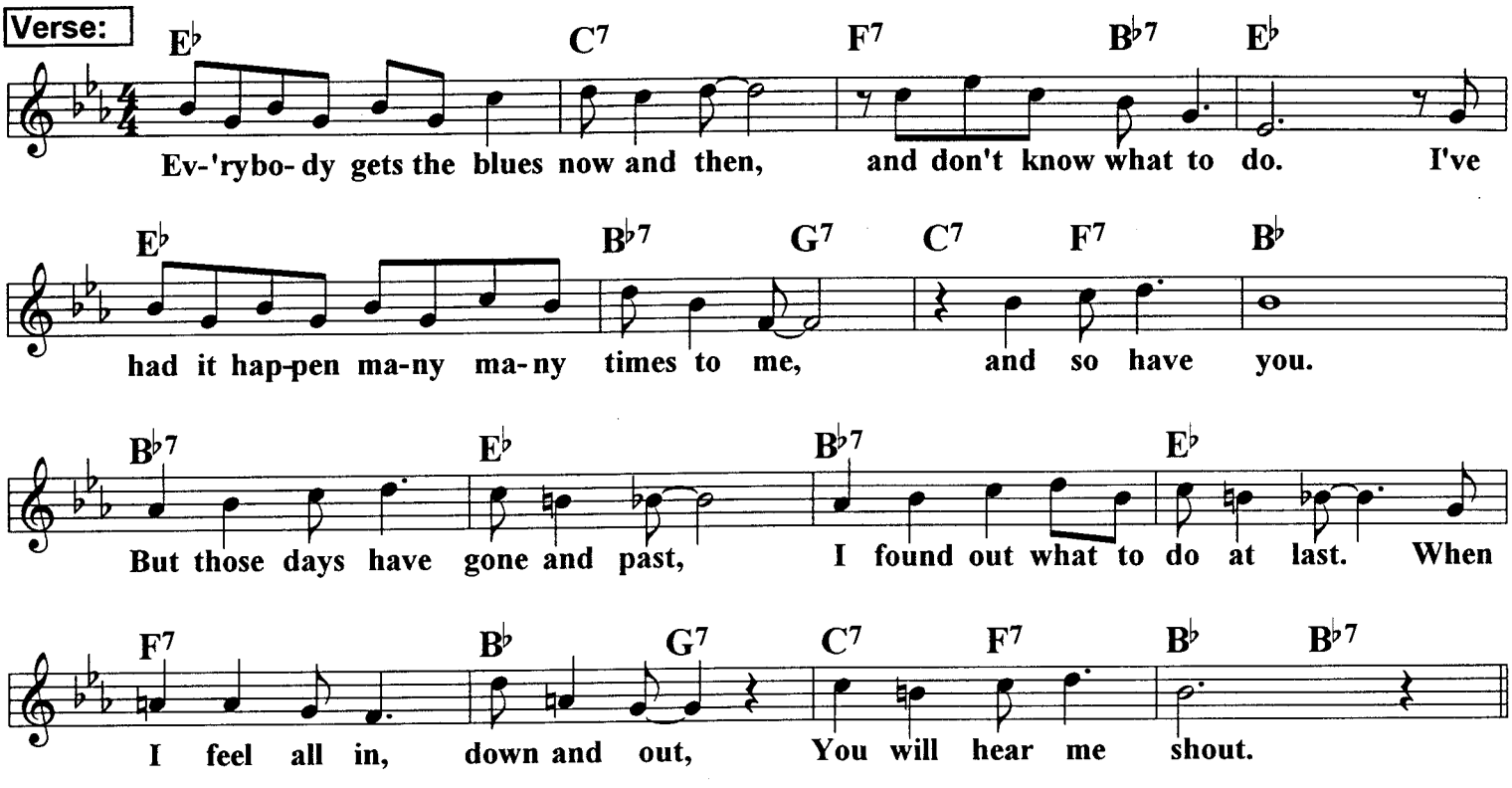
Doctor Jazz

The Firehouse Jazz Band

Joe "King" Oliver - 1927
One of the most important cornetists in early jazz. Also wrote:
Dippermouth Blues (Sugarfoot Stomp), Riverside Blues, Canal St. Blues, Snag It, West End Blues, Chimes Blues, etc.
Rec: Art Hodes, Doc Evans, Bunk Johnson, Jelly Roll Morton, George Lewis, etc.

Concert Pitch

Verse:



Chorus:


A
E♭ B♭7 E♭ B♭7
Hel- lo Cen- tral, give me Doc- tor Jazz.
E♭ B♭7 E♭ E♭7
He's got what I need, I'll say he has.
A♭ E♭ D D♭ C7
When the world goes wrong, and I got the blues,
F7 B♭ B♭7
He's the man who makes me get out both my danc- ing shoes. The
B E♭ B♭7 E♭ E♭7
more I get the more I want it seems. I
A♭ A♭7 G7
page old Doc- tor Jazz in all my dreams.
C7 F7
When I'm trou- ble bound and mixed, He's the guy that gets me fixed,
B♭7 E♭
Hel- lo Cen- tral, give me Doc- tor Jazz.

94 The joint is jumpin'

The Firehouse Jazz Band

Words & Music by Thomas "Fats" Waller, Andy Razaf, & J. C. Johnson - 1937
Rec: Fats Waller & His Band 1937, Sedric & His Honey Bears (Eugene Sedric was reed player in Waller's band) 1939, etc.

Concert Pitch

Tempo di-sturb de neighbors




B
B♭7 Edim B♭7 E♭ B♭7 E♭
Check your weap- ons at the door, be sure to pay your quar- ter.
Get your pig feet, beer and gin, there's plen- ty in the kitch- en.
C7 F9 C+7 F7
Burn your leath- er on the floor, grab an- y- bod- y's daugh- ter.
Who is that that just came in? Just look at the way he's switch- in'.
B♭ Bdim Cm7 F7 B♭ Bdim Cm7 F7
The roof is rock- in', the neigh- bor's knock- in'.
Don't mind the hour, ___ 'cause I'm in pow- er.
B♭ B♭7 E♭ Edim 1 B♭ F7 B♭ F7
We're all bums when the wag-on comes. I mean this joint is jump- in'. (Let it beat!)
I got bail if we go to jail.
2 B♭ E♭ B♭ F+7 C B♭ Bdim Cm7 F9
this joint is jump- in'. This joint is jump- in',
B♭ Bdim Cm7 F7 B♭ B♭7 E♭ E♭m
It's real- ly jump- in'. We're all bums when the wag- on comes, I mean
B♭ E♭ B♭ F+7 B♭ B♭7 E♭ E♭m
this joint is jump- in'. (Don't give your right name. No, No, No!)
B♭ B♭+ Gm7 C7 F7 B♭
sfz

95 LIVERY STABLE BLUES

(Barnyard Blues)

The Firehouse Jazz Band

This song, recorded by the ODJB Feb. 26, 1917, along with "Dixieland Jass One Step" were on the first "Jazz" record ever offered to the public: Victor #18255 was a landmark, and could be had for 75 cents.
Columbia had tried to record the ODJB the previous month, but the takes were not good enough to release.

This version similar to Muggsy Spanier's classic 1939 recording.
See "95A" for original sheet & lyrics.

Ray Lopez & Alcide "Yellow" Nunes 1917
Lyrics: Marvin Lee
Ray Lopez went to Chicago as cornetist with Tom Brown's band in 1916, Nunes to Chicago 1916 as clarinetist with ODJB but missed chance to play on recordings.
Rec: ODJB 1917, W.C. Handy's Orch. 1918, Muggsy Spanier's Ragtime Band 1939, etc.




Break! 3 Bars:
C
E♭
Harmonize:
Clarinet Break:
Cornet "Horse Whinny":
Trombone:
Trombone:
A♭
E♭
C7
F7
B♭7
E♭
E♭dim
B♭7
E♭
1X Only-Trombone:
Solos:
E♭
E♭7
A♭7
E♭
C7
F7
B♭7
E♭
E♭dim
B♭7
E♭
Break! 3 Bars:
D
E♭
Harmonize:
Clarinet Break:
Cornet "Horse Whinny":
Trombone:
Trombone:
A♭
E♭
C7
F7
B♭7
E♭
E♭dim
B♭7
E♭
Back to "B" - Take Coda:

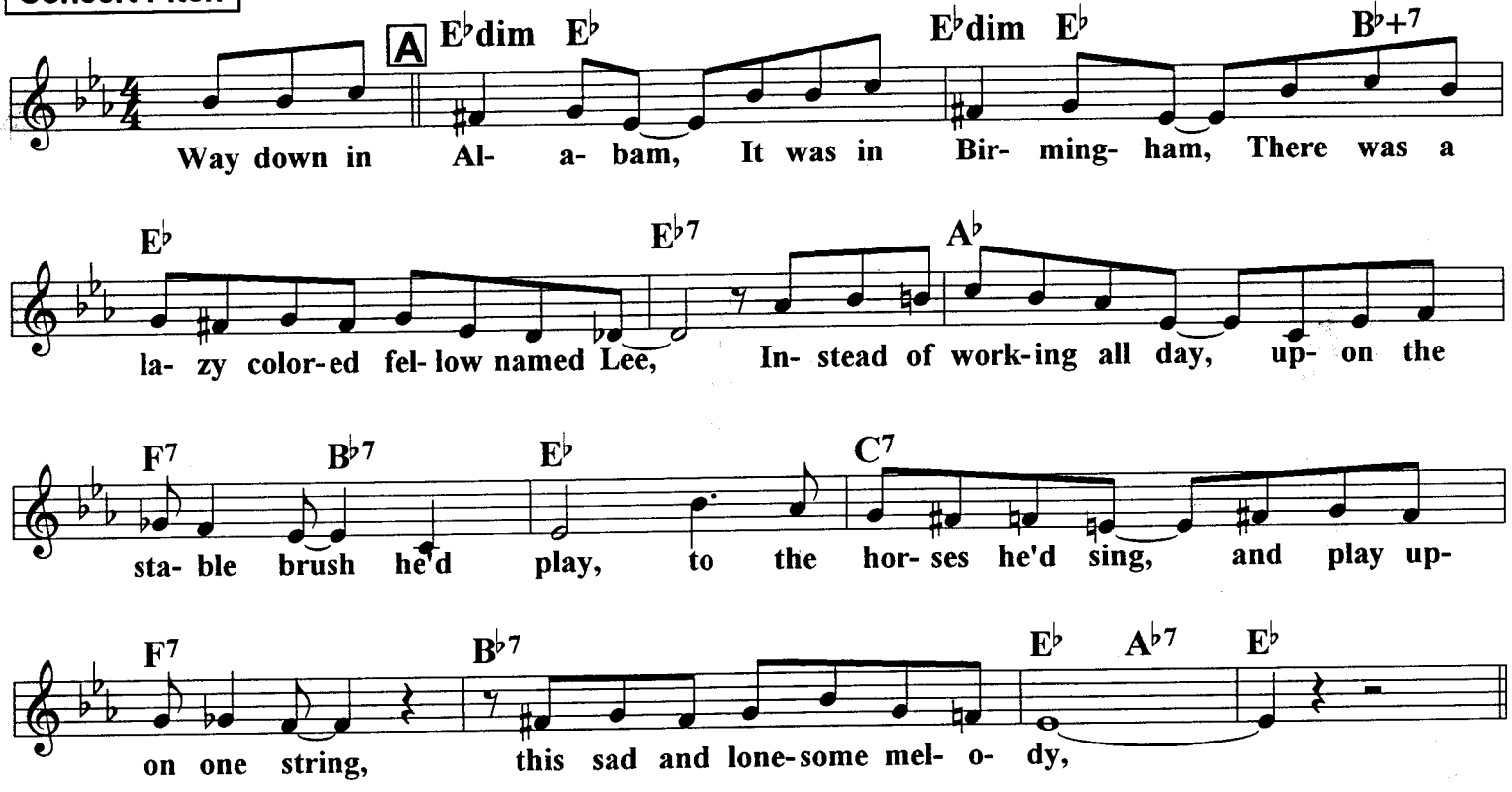
95A LIVERY STABLE BLUES
(Barnyard Blues)
The Firehouse Jazz Band

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Columbia had tried to record the ODJB the previous month, but the takes were not good enough to release.

This is the "Sheet Music" version.
See "95" for a more playable version based on Muggsy's 1939 recording.

Ray Lopez & Alcide "Yellow" Nunes 1917
Lyrics: Marvin Lee
Ray Lopez went to Chicago as cornetist with Tom Brown's band in 1916, Nunes to Chicago 1916 as clarinetist with ODJB but missed chance to play on recordings.
Rec: ODJB 1917, W.C. Handy's Orch. 1918, Muggsy Spanier's Ragtime Band 1939, etc.

Concert Pitch




B
E♭
Oh hon-ey, lis-ten here, Oh hon-ey, lis- ten here, I've got those mean old liv- 'ry
E♭7
A♭
Adim
sta- ble blues. Oh how I miss your kiss, I was- n't born for this,
E♭
C7
F7
hon- ey you know why I have got those blues, ba- by mine,
B♭7
E♭
A♭7
E♭
I've got those liv- 'ry sta- ble blues.
C
E♭7
A♭
A♭m
E♭
B7
B♭7
Oh, law- dy me, I've lost my pep com- plete,
E♭
E♭7
A♭
E♭
G♭dim
I'se g'wine back to my Al- a- bam- a ba- by,
E♭
C7
F7
she prom-ised that she'd mar-ry me some- day, she'll drive a- way
B♭7
B7
B♭7
E♭
B♭7
E♭
Those liv- 'ry sta- ble blues, they're the blu- est kind of blues!

96 It Don't Mean A Thing If It Ain't Got That Swing

The Firehouse Jazz Band

Duke Ellington - 1932
Lyrics: Irving Mills
Rec: Ellington Orch. with voc. by Ivie Anderson 1932, Mills Bros. 1932, Quintet of the Hot Club of France (Django, Grappelli) 1935, Sidney Bechet 1957, etc.

Concert Pitch

*Chords are simplified somewhat for "Dixieland"



Soon

97

The Firehouse Jazz Band

George Gershwin - 1930
From show "Strike Up the Band"
Recorded: Red Nichols 1930,
Bobby Hackett, etc.

Concert Pitch

Optional Intro:



98 Mississippi Mud

The Firehouse Jazz Band

Harry Barris & James Cavanaugh - 1927
Rec: Paul Whiteman Orch. featuring voc. by "Rhythm Boys" (Harry Barris, Bing Crosby, Al Rinker) plus Bix, Dorsey brothers, etc.1928, Frankie Trumbauer Orch. (Bix) 1928, Charleston Chasers (Red Nichols, Miff Mole, J. Dorsey, Vic Berton) 1927, etc.

Concert Pitch



Back to "A", End At "C"

that's a funny place to kiss a girl

The Firehouse Jazz Band

Edited by
"Banjo Bob" Stevens

Concert Pitch



100 "Midnight In Moscow" Extravaganza

The Firehouse Jazz Band

Optional 4-bar banjo Intro,
Play "A" once, Play "B" and repeat for solos,
Break for gliss into "C",
Play "C" once, Add "Volga" tag, chord.

Based on a song by
Soloviev-Sedoy & Matusovsky
New music and arrangement by
Kenny Ball & Jan Burgers

Concert Pitch



Dream Man

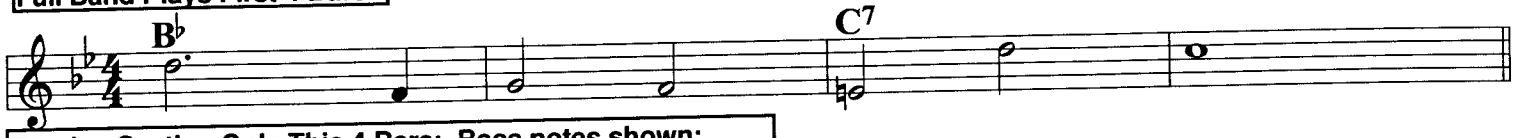
The Firehouse Jazz Band

Milton Ager, Lyr: Joe Young - 1934
Rec: Fats Waller and his band 1934,
The Titan Hot Five 1996.
Transcribed by "Banjo Bob" Stevens.

101

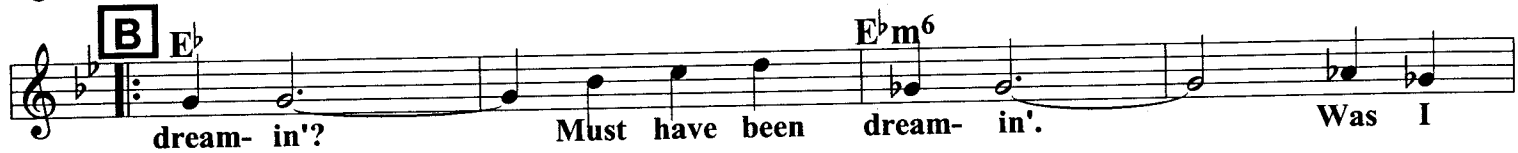
Concert Pitch

Full Band Plays First 4 Bars:

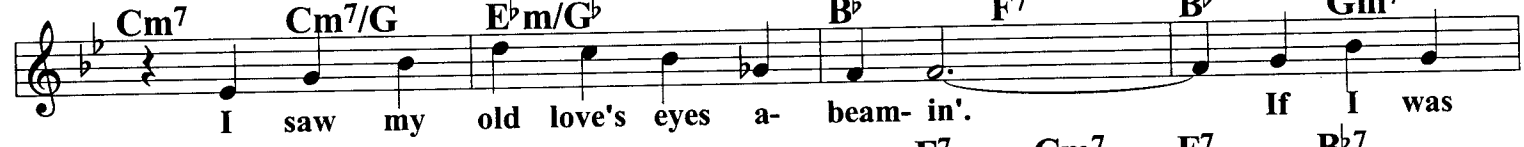


Rhythm Section Only This 4 Bars: Bass notes shown:

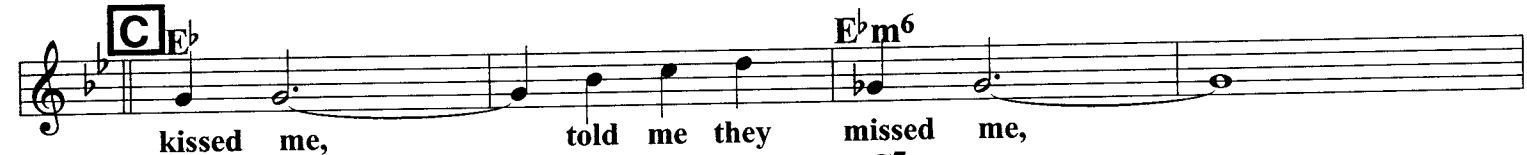








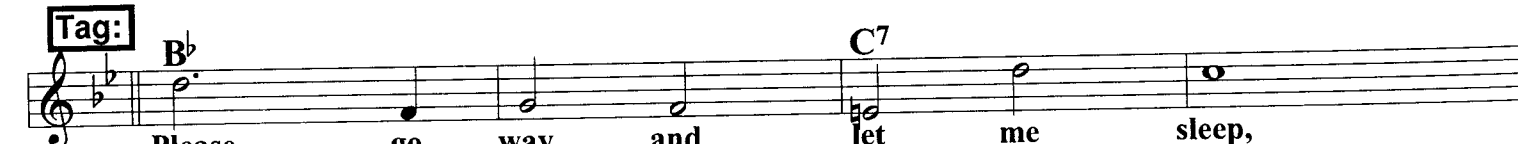


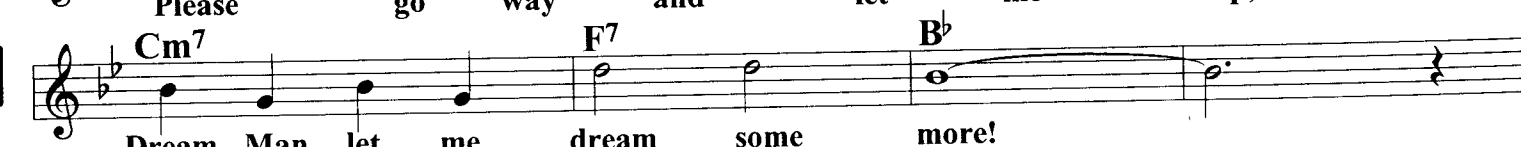












102

San

The Firehouse Jazz Band

McPhail/Michels - 1920
Recorded: Benson Orch. of Chicago 1921,
Ted Lewis Orch. 1924, Johnny Dodds Trio
(with Lil Armstrong on piano) 1927, Paul Whiteman Orch.
(with Bix, J. Dorsey, Trumbauer, Carl Kress, etc.) 1928,
Firehouse Five Plus Two, Pee Wee Hunt 1953

Concert Pitch

Bass Intro: (A really good bass player will create, in 4 bars, the illusion of a camel crossing the Sahara)



A Dm Gm A7 Dm

King San of Sen- e- gal
One day the queen came home,

A7

Sat on the shore at Bu- la-
Saw San in sad - ness on the

Dm A7 B♭7 A7

may,
shore,
Bu- la- may,
On the shore.

B Dm Gm A7 Dm

Sing- ing a sad re- frain
Told him she'd no more roam.

A7

To his dear queen who'd gone a -
On - ly her San she would a -

Dm Gm A7 Dm B♭7 A7 C7

way. This was his lay:
dore. Then came his lore:

Chorus:


C F D♭7 F D♭7
Oh, sweet- heart Lo- na, My dar- ling Lo- na,
Oh, sweet - heart Lo - na, My dar - ling Lo - na.
F Dm G7 C7 F B♭7 F C7
Why have you gone a- way?
Have you come back to stay?
F D♭7 F D7
You said you loved me, But if you loved me
You said you loved me, I knew you loved me,
G7 C7
Why did you act this way?
I knew you'd come some day.
D F F7 B♭ D♭7
If I had ev- er been un- true to you
If I had ev - er been un - true to you
F F7 B♭ D♭7
What you have done would be the thing to do.
What you have done would be the thing to do.
F D♭7 F D7
But my heart aches, dear, And it will break, dear,
But now you're mine dear, For all the time dear.
G7 Gm C7 F B♭7 F C7
If you don't come back home a- gain to San.
And you're for - giv - en by your lov - ing San.

103

All of Me

The Firehouse Jazz Band

Seymour Simons - Gerald Marks - 1931
Intro: Belle Baker
Rec: Louis Armstrong Orch. 1932 (#1 on charts), Paul Whiteman Orch. 1932, Ben Selvin Orch. 1932, Count Basie 1943, Benny Goodman Orch. (voc. Billie Holiday, Teagarden, Sullivan, Krupa) 1933, Sidney Bechet 1957, etc.

Concert Pitch



Memories of You

104

The Firehouse Jazz Band

Eubie Blake - Andy Razaf - 1930
Theme song of trumpeter/trombonist Sonny Dunham.
Recorded: Louis Armstrong 1930, Bud Freeman & His Gang (Bobby Hackett, Eddie Condon, Dave Tough, etc.) 1938, Lionel Hampton 1939, etc.

Concert Pitch

Optional Intro:

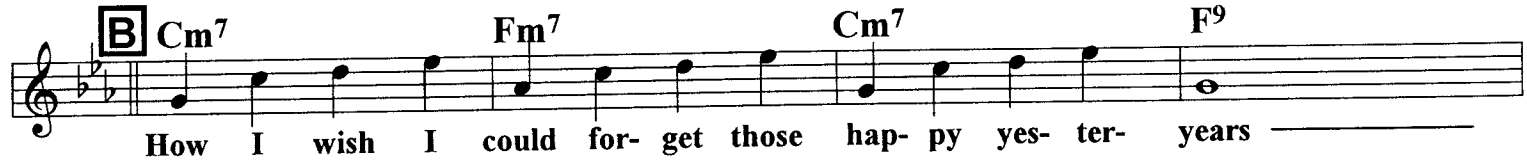


















105

Sweethearts On Parade

The Firehouse Jazz Band

Turn to 105A for Low Brass part

Carmen Lombardo-1928
Lyrics: Charles Newman
Rec: Guy Lombardo Orch. 1929, Abe Lyman 1929, Jean Goldkette Orch. 1929, Louis Armstrong & His New Sebastian Cotton Club Orch. 1930, Lionel Hampton Orch. 1939, Bob Crosby's Bobcats, Dukes of Dixieland with Louis Armstrong 1959, etc.
Arranged by "Banjo Bob" Stevens

Concert Pitch

Tuba & Trombone Have Melody Until "C"



2-Beat "Dixieland" Feel:



105 A

Sweethearts On Parade

The Firehouse Jazz Band

Low Brass Part

Carmen Lombardo - 1928
Lryics: Charles Newman
Rec: Guy Lombardo Orch. 1929, Abe Lyman 1929, Jean Goldkette Orch. 1929, Louis Armstrong & His New Sebastian Cotton Club Orch. 1930, Lionel Hampton Orch. 1939, Bob Crosby's Bobcats, etc.
Arranged by "Banjo Bob" Stevens

Concert Pitch

Tuba & Trombone Have Melody Until "C"

6/8 March Style



Now In Treble Clef:
2-Beat "Dixieland" Feel:



106

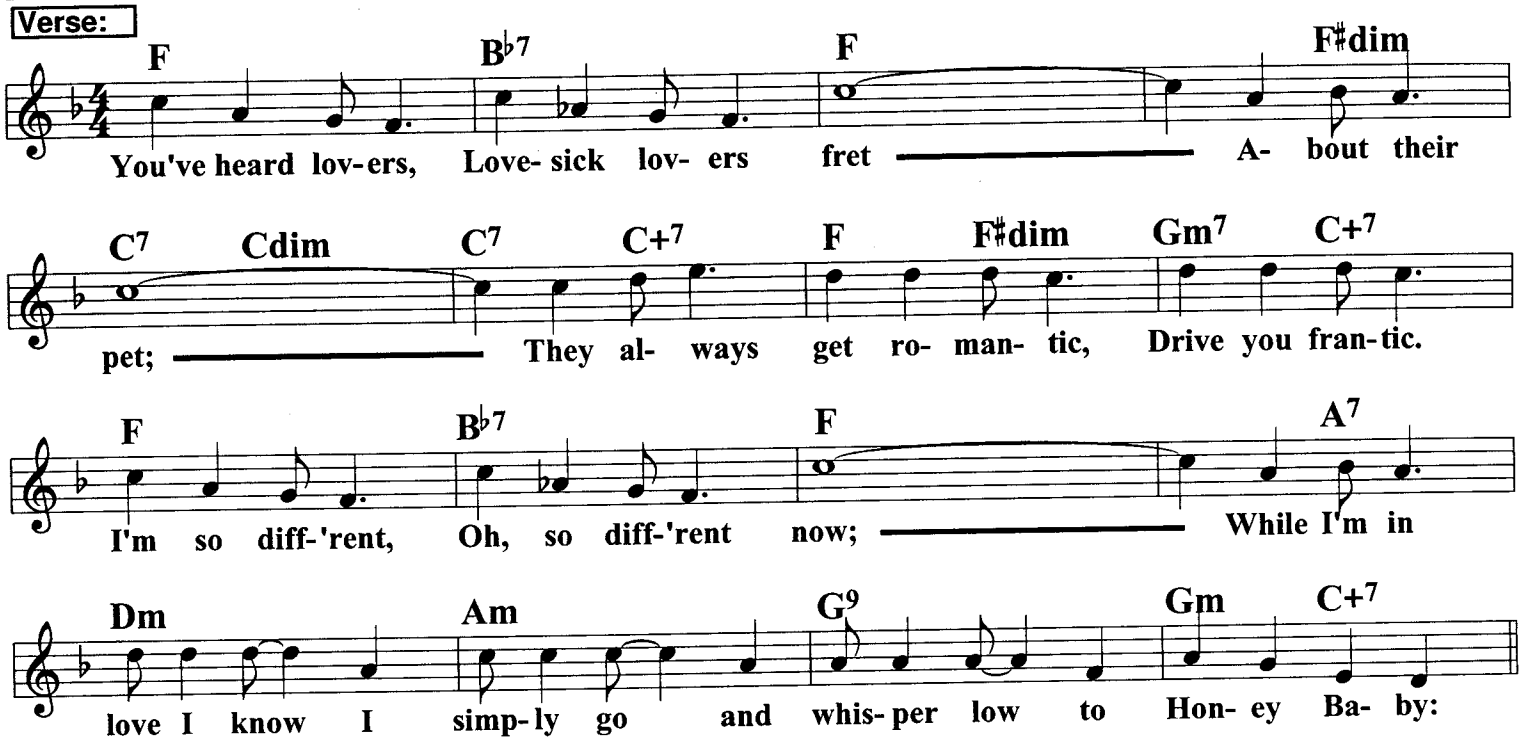
My Honey's Lovin' Arms

The Firehouse Jazz Band

Herman Ruby/Joseph Meyer - 1922
Rec: Isham Jones Orch. 1922, California Ramblers
(Red Nichols, T. & J. Dorsey, etc.) 1922, Original Memphis Five
(Phil Napoleon), Bud Freeman Trio (Stacy, Wettling) 1938,
The Gotham Stompers (Ellington, Chick Webb, Bigard, etc.) 1937,
Benny Goodman 1939, Bobby Hackett, The Titan Hot Five 1996, etc.

Concert Pitch

Verse:



Chorus:


A
F
B♭7
I love your lov- in' arms, They hold a world of charms,
F
Cm6
D7
A place to nes- tle when I am lone- ly.
G7
C7
A com- fy co- zy chair, Oh, what a hap- py pair!
G7
Gm7
C7
One ca- ress, Hap- pi- ness, Seems to bless my lit- tle hon- ey.
B
F
B♭7
I love you more each day, When years have passed a- way
F
Cm6
D7
You'll find my love be- longs to you on- ly;
G9
C7
F7
B♭
B♭m
'Cause when the world seems wrong, I know that I be- long
F
G7
C7
F
B♭7
F
Right in my Hon- ey's Lov- in' Arms.

107 Mama's Gone, Goodbye

The Firehouse Jazz Band

Peter Bocage & A. J. Piron - 1923
Both from New Orleans, Bocage began career in 1906, playing cornet, violin, & trombone.
Recorded: Piron's New Orleans Orch. (Bocage on trmpt, Piron on vln) 1923,
Bobby Hackett-Jack Teagarden-Peanuts Hucko-G. Schroeder-J. Lesberg 1957,
Clyde McCoy c. 1960, Peter Bocage & His Creole Serenaders 1961,
Louisiana Repertory Jazz Ensemble 1995, etc.

Concert Pitch



Oh!

The Firehouse Jazz Band

108

Byron Gay/Arnold Johnson - 1919
Recorded by Ted Lewis - 1920
Popularized by Pee Wee Hunt - 1953

Play 8th notes as dotted-8th/16ths

Concert Pitch



109 Spreadin' Rhythm Around

The Firehouse Jazz Band

Concert Pitch

Ted Koehler & Jimmy McHugh - 1935
Rec: Fats Waller 1935, Mound City Blue Blowers (Berigan, Tough, Signorelli) 1936, Teddy Wilson Orch. (voc. Billie Holiday) 1936, The Titan Hot Five 1997, etc.



Pee Wee's Blues

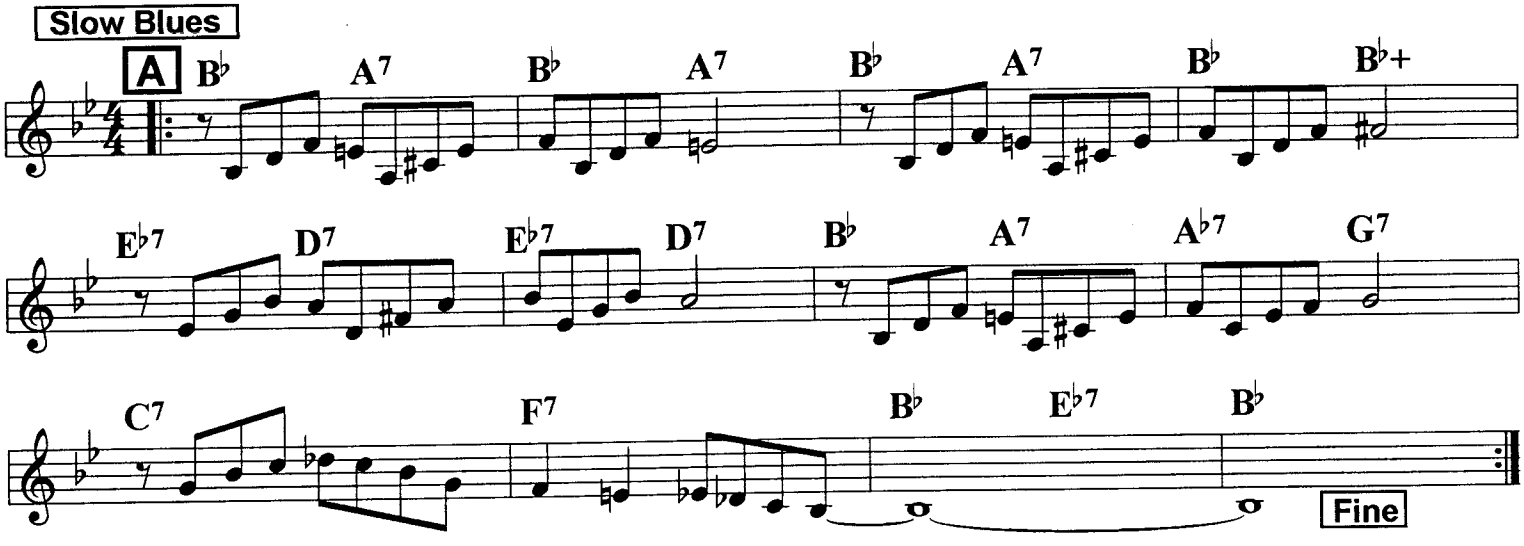
110

A nice little song

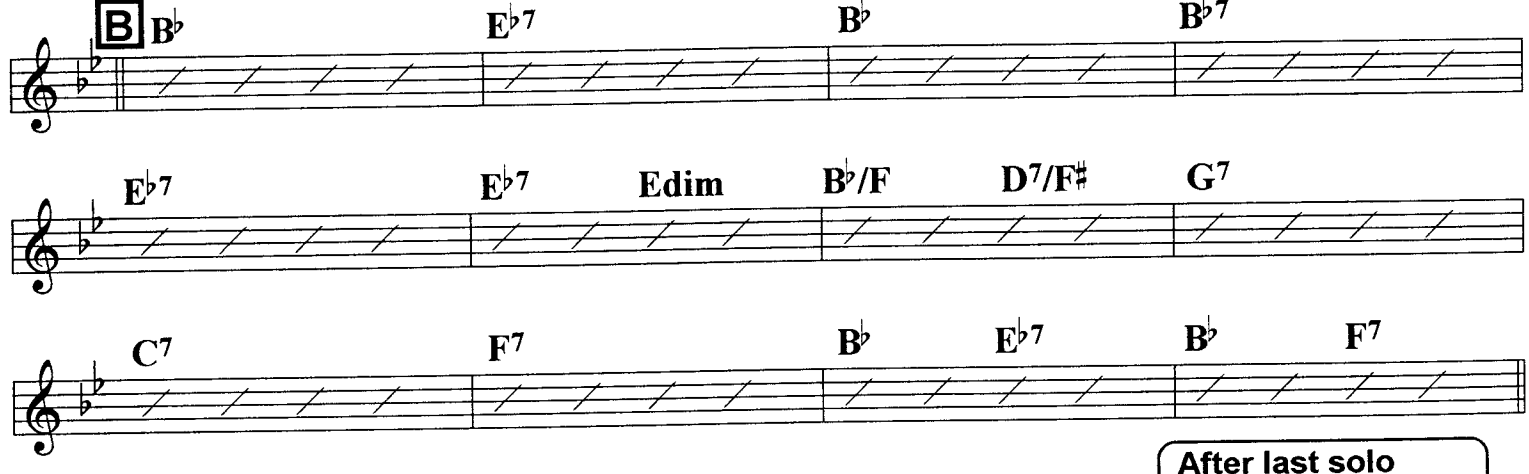
The Firehouse Jazz Band

by Pee Wee Russell (1906-1969), well-known jazz clarinetist who usually worked with Eddie Condon in later years. He won Down Beat Polls in 1942-44 and 1968.
Transcribed by "Banjo Bob" Stevens

Concert Pitch



Solos here:



After last solo Play "A" once thru

111

Si Tu Vois Ma Mère

The Firehouse Jazz Band

Sidney Bechet - 1952
Rec: The Titan Hot Five 1997, etc.

Concert Pitch



Japanese Sandman

The Firehouse Jazz Band

Raymond Egan & Richard Whiting - 1920
Rec: Paul Whiteman Orch. 1920, Nora Bayes 1921, Ben Selvin Orch. 1921, Benny Goodman 1935, Earl Hines Orch. (Trummy) 1935, Artie Shaw Orch. 1936, Dicky Wells (Django) Paris 1937, Red Nichols & His 5 Pennies 1928, Wingy Manone, etc.

Concert Pitch



113

I Wish't I Was In

Peoria

The Firehouse Jazz Band

Woods - Rose - Dixon - 1925
Rec: Harry Reser's Jazz Pilots 1926,
Bob Scobey's Frisco Jazz Band
with vocal by Clancy Hayes 1952.
Arranged by "Banjo Bob" Stevens

Concert Pitch




Chorus:
B
E♭ A♭ E♭
wish't I was in Pe - or - i - a, Pe -
B♭7 E♭ B♭7
or - ri - a, to - night. Oh how I
E♭ A♭ E♭
miss those gals in Pe - or - i - a, Pe -
B♭7 E♭ E♭7
or - i - a, to - night. Why, you can
2.Why did I
C
A♭ Adim E♭ E♭7
pick a morn - ing - glor - i - a right off the
ev - er roam with those sail - or boys, I should have
A♭ Adim E♭ B♭7
side - walks of Pe - or - i - a, That's why I
stayed at home in Ill - in - ois.
D
E♭ A♭ E♭
wish I was in Pe - or - i - a, Pe -
B♭7 E♭
or - i - a, to - night.
Optional "S.O.S." Ending:

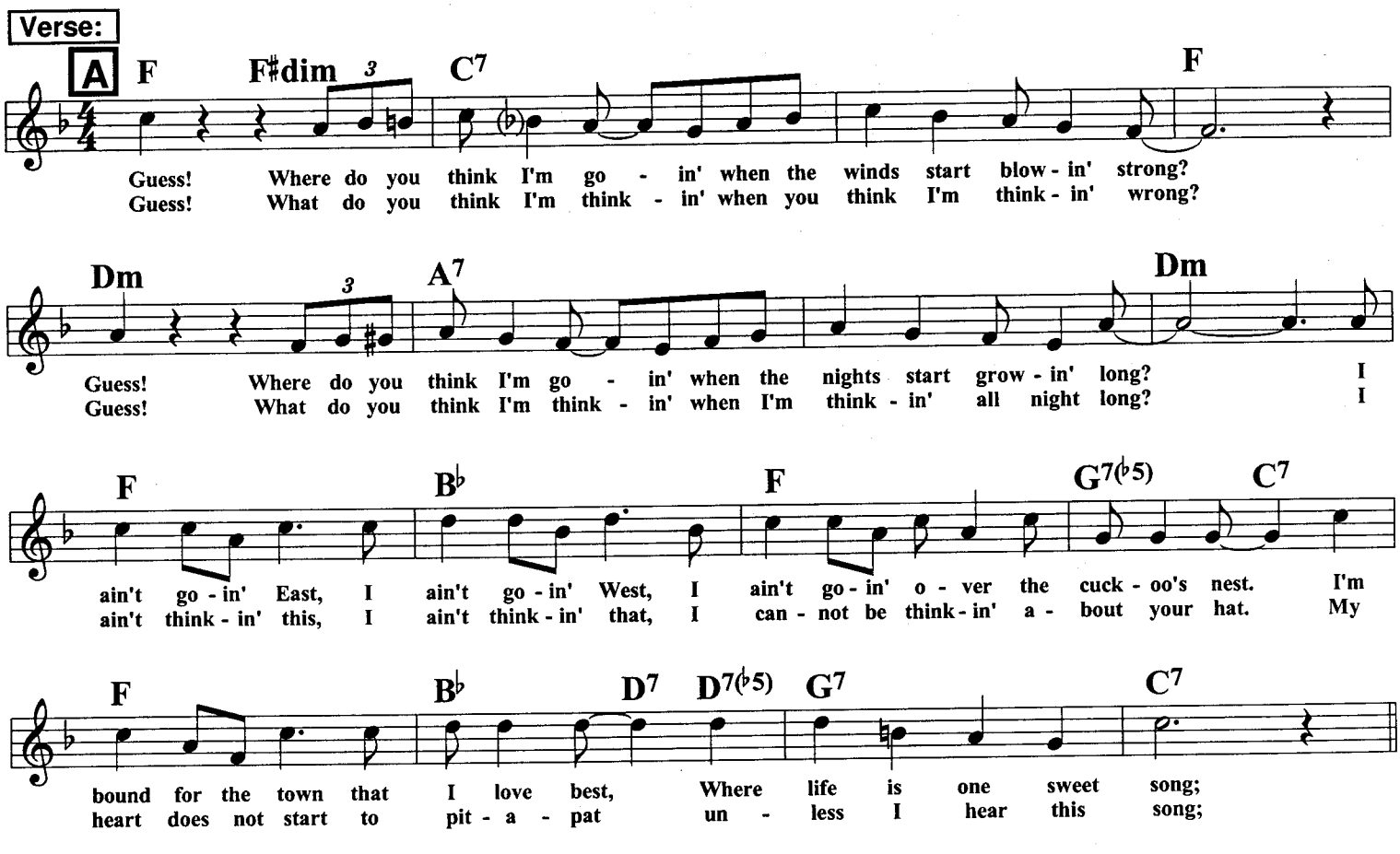
114 Way Down Yonder In New Orleans

The Firehouse Jazz Band

Henry Creamer & J. Turner Layton - 1922
Also wrote "After You've Gone" 1918, "Strut Miss Lizzie" 1921, etc.
Rec: Georgians 1922, Blossom Seeley 1923, Paul Whiteman Orch. 1923,
Frankie Trumbaur Orch. (Bix, Lang) 1927, Hackett-Teagarden-Hucko-Lesberg 1957,
Jimmy McPartland Orch. (Freeman, McGarity, Hucko, Kress, Lesberg, Wettling) 1956,
The Dukes of Dixieland 1958, The Silver Leaf Jazz Band 1993, The Titan Hot Five 1997, etc.

Concert Pitch

Verse:



Chorus:



*The "D dim" chord in the next to last line was originally a "D minor".

115 The Tiger Rag

The Firehouse Jazz Band

The Original Dixieland Jazz Band (LaRocca, Shields, etc.) 1917
Rec: ODJB 1918, Ethel Waters 1922, Bix & the Wolverines 1924, Ted Lewis Orch. 1927, Louis Armstrong 1930, Mills Bros. 1931, Ray Noble Orch. 1934, Alvino Rey Orch. 1941, Lu Watters' Yerba Buena Jazz Band 1942, Les Paul & Mary Ford 1952, Firehouse Five Plus Two 1950, Bunk Johnson, Punch Miller, etc.

Concert Pitch




D
B♭7
E♭
A♭
C7
Fm
F♯dim
E♭
B♭7
E♭
E♭7
E
A♭
A♭
E♭7
E♭7
E♭7
E♭7
A♭
Solo Break:
F
A♭
A♭
A♭7
D♭
D♭
Ddim
A♭
F7
B♭7
E♭7
A♭

Solos at "E"

116 The Muskrat Ramble

The Firehouse Jazz Band

Edward "Kid" Ory - 1926

Ory was an important New Orleans trombonist who had known the earliest jazz musicians. He later worked with Oliver, Armstrong, Morton, Carey, etc. Record producer took the "r" out of Muskrat, but song copyrighted correctly. Rec: Louis Armstrong 1926 & 1954, Sidney Bechet 1940, Eddie Condon's Band 1940, McGuire Sisters had hit record in 1954 using silly lyrics by Ray Gilbert.

Trombone Intro, band plays notes with "*" above:

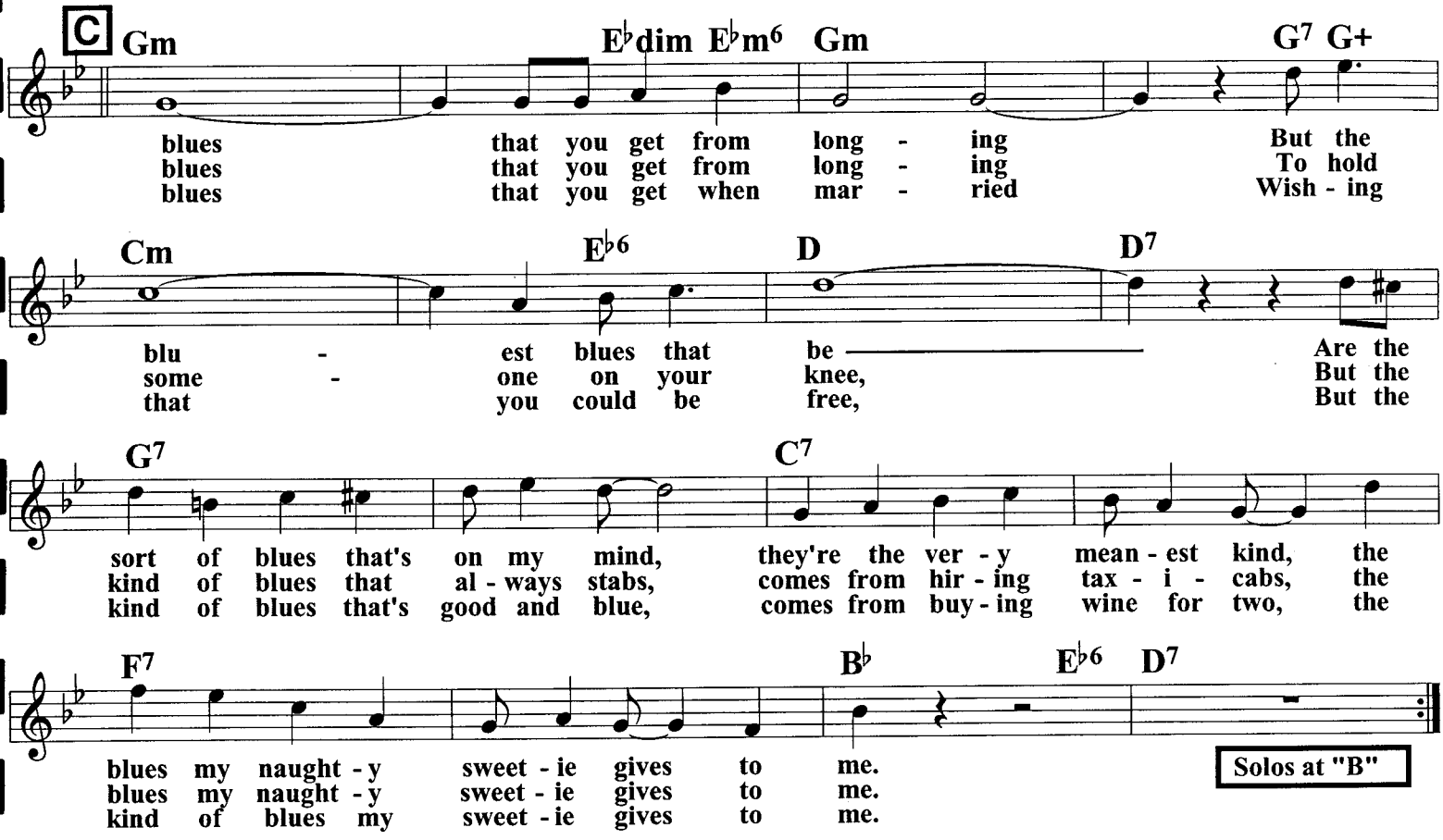


Full Ensemble:



Play these 2 bars behind each solo:


Play these 2 bars behind each solo:
C7
C+7
F7
B♭
A7
A♭7
G7
Cm
F7
B♭
Trombone:
Solos End Here!
C
B♭
Band:
F7
Trombone:
Band:
Etc.
B♭
B♭
Dm
A7
Dm
F7
B♭
F7
B♭
A7
A♭7
G7
Cm
F7
B♭
Back to "A"
Solos: Play "A" & "B"
Trombone Tag:
Band Plays Last 2 Notes:
F+7
B♭



Patter Chorus: First downbeat is on 3rd word ("blues") each verse:

Stop Time:
Band plays downbeats every 2 bars:

There are blues you get from women when you see 'em goin' swimmin',
And you haven't got a bathin' suit yourself.
There are blues that get you quicker when you've had a lot of liquor,
And someone goes and takes it off the shelf!

Time:

There are blues you get from waitin' on the dock,
Wondrin' if the boat's gonna' rock.
There are blues you get from gettin' in a taxi cab and frettin'
Each time you hear the bumper jump the clock.

Stop Time:
Band plays downbeats every 2 bars:

There are blues you get from tryin' to keep your Uncle Bill from dyin',
And he afterward forgets you in his will.
There are blues you get from kisses when you're walkin' with the missus,
And a chorus girl shouts "Hi, Bill!"

Time:

There are blues that make you quiver gonna' make you shake and shiver,
But the blues that make you want to end it all in the river,
Are the Blues My Naughty Sweetie Gives To Me!

118

Struttin' With Some BBQ

The Firehouse Jazz Band

From Louis' 1923 "Hot 5" recording:
Solo Cornet With Banjo:

By the way, "Barbeque" refers to a "hot date", a "cute chick", not to your lunch!

Lil Hardin Armstrong - 1923
Lil played piano with "King" Oliver's band and later with Louis Armstrong's "Hot Five", and became Mrs. Armstrong.



Yellen/Bigelow/Bates - 1924
Rec. by Belle Baker,
Cliff Edwards (Ukelele Ike), etc.
Ella Fitzgerald in 1955 film
"Pete Kelly's Blues"

Hard Hearted Hannah

119

The Vamp of Savannah

The Firehouse Jazz Band

Verse:

A

E♭ B♭+7 E♭ B♭+7 E♭ B♭+7 E♭ E♭7

In old Sa - van - nah, I said, Sa - van - nah, The weath - er there is nice and warm;
You ought to see her, You ought to see her, Out - side she's just as soft as silk;

A♭ A♭m E♭ E♭7 A♭ A♭m E♭ B♭7

The cli - mate's of the South - ern brand, But here's what I don't un - der - stand;
But so - cial - ly she's hard as nails, She's just a gal who hates the males!

E♭ B♭+7 E♭ B♭+7 E♭ B♭+7 E♭ D7

They've got a gal there, A pret - ty gal there, Who's cold - er than an arc - tic storm; Got a
And when she's nas - ty, Oh, when she's nas - ty, She's 'bout as sweet as sour milk; Noth - ing

Gm D7 Gm C7 F7 B♭7

heart just like a stone; E - ven ice - men leave her a - lone. They call her
she likes bet - ter than Feed - in' pois - oned food to a man,

Chorus:

B

E♭ D7 D♭7 C7 F7

Hard Heart - ed Han - nah, the vamp of Sa - van - nah, The mean - est gal in town;

B♭ B♭7 E♭ Break - 1 Bar: B7 B♭7

Leath - er is tough but Han - nah's heart is tough - er; She's a gal who likes to see men suf - fer! To
2. Talk of your cold, re - frig - er - at - ing Ma - mas, Broth - er she's the po - lar bear's pa - jam - as! To

E♭ D7 D♭7 C7 Fm G7 Cm E♭7

tease 'em and thrill 'em, to tor - ture and kill 'em, is her de - light, they say, I
2. An

A♭ B7 E♭ D7 D♭7

saw her at the sea - shore with a great big pan; There was Han - nah pour - ing wat - er on a
ev'- ning spent with Han - nah sit - ting on your knees, Is like trav'- ling thru A - las - ka in your

C7 F7 B♭7 E♭ **Solos at "B"**

drown - ing man, She's Hard Heart - ed Han - nah, the vamp of Sa - van - nah G. A. They call her
B. V. D.'s,

120

Ole Miss

The Firehouse Jazz Band

W. C. Handy - 1916
"Ole Miss" was the fastest train out of Memphis. The last strain of this song is often added to Handy's "Bugle Rag", and also to the "Bugle Call Rag" (1923) which is #357 in this book.

Concert Pitch





Back to "D" for Solos,
Then Play "C" & "D" Out

121 Heebie Jeebies

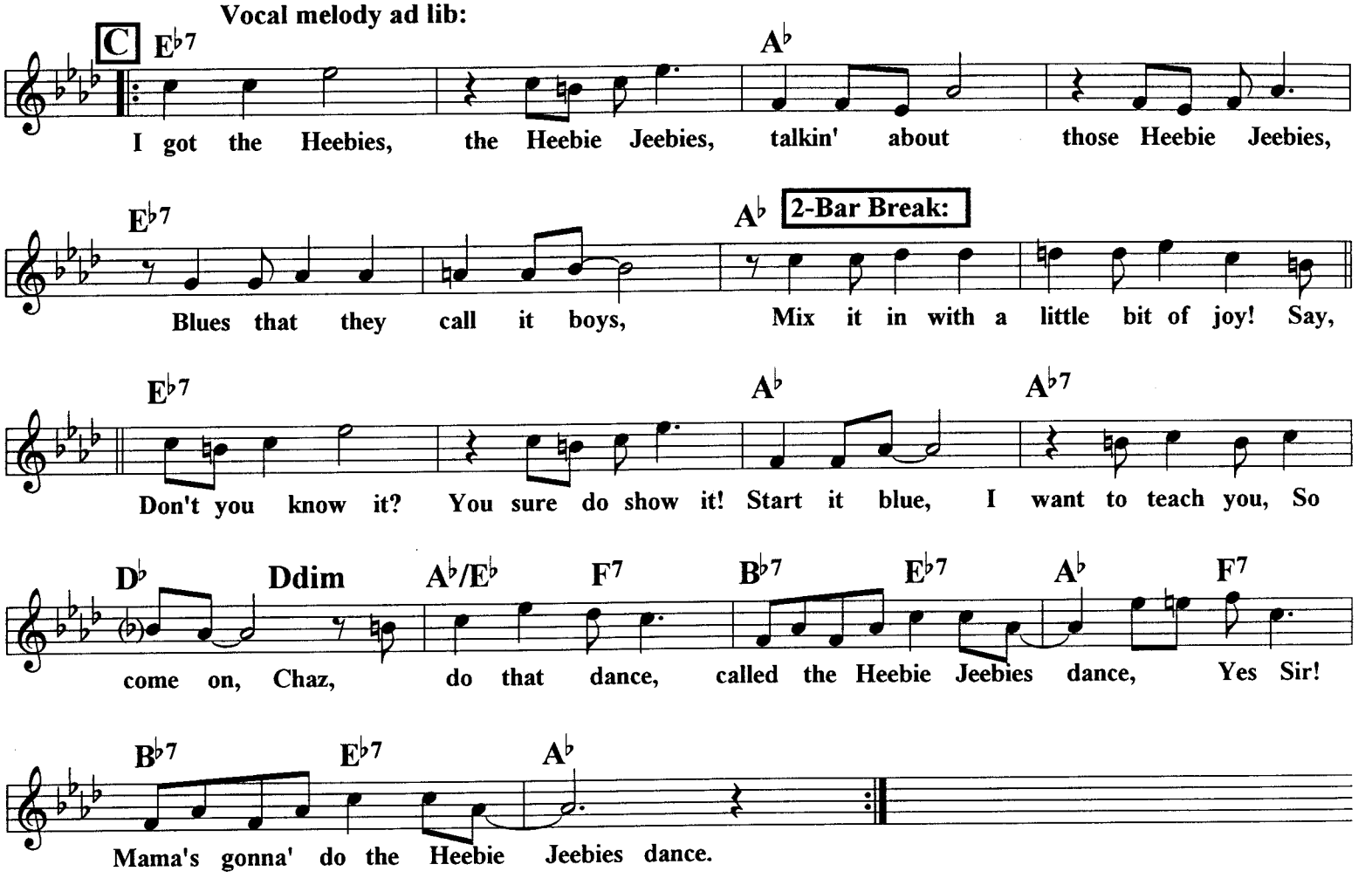
The Firehouse Jazz Band

Boyd Atkins - 1925
Recorded: Louis Armstrong's 1926 version is credited with being the first recording of "scat" singing - Louis sometimes claimed he "dropped the sheet with the lyrics!"
Lovie Austin 1925, Ethel Waters 1926, Frank "Big Boy" Goudie & His Orch. Paris 1939, Chick Webb & His Orch. 1931, Banu Gibson 1983, etc.



Vocal & Solos:

Vocal melody ad lib:



122

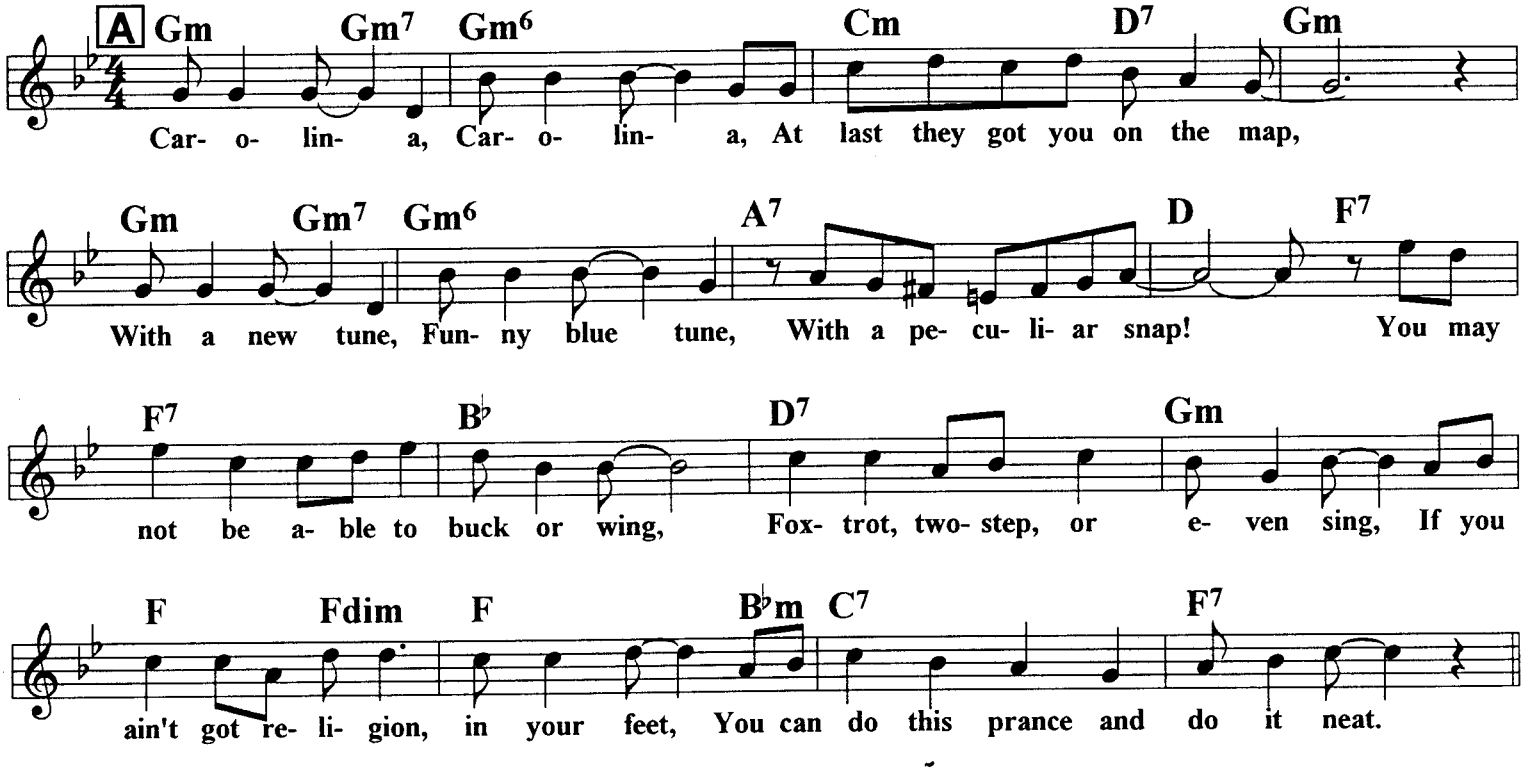
The Charleston

The Firehouse Jazz Band

Cecil Mack & James P. Johnson - 1923
Johnson was outstanding "stride" pianist who influenced Fats Waller.
Introduced in musical "Runnin' Wild"
Rec: Paul Whiteman Orch. 1925, Ben Selvin Orch. 1925, California Ramblers 1925, Isham Jones Orch. 1926, Eddie Condon's Jazz Band, etc.

Concert Pitch

Verse:



Chorus Bar 15 is sometimes "D7",
Chorus Bar 28 is sometimes "Ebm"

Chorus:



123

NAGASAKI

THE FIREHOUSE JAZZ BAND

Harry Warren - 1928 - Lyrics: Mort Dixon
(Both very prolific writers).
Recorded: Ipana Troubadors 1928, Don Redman Orch. 1932, Fletcher Henderson Orch. 1933, Putney Dandridge Orch. 1935, Quintet of the Hot Club of France, Casa Loma Orch., Benny Goodman Sextet, etc.

Concert Pitch:

Verse:



Chorus:



Back to "Chorus"-

124

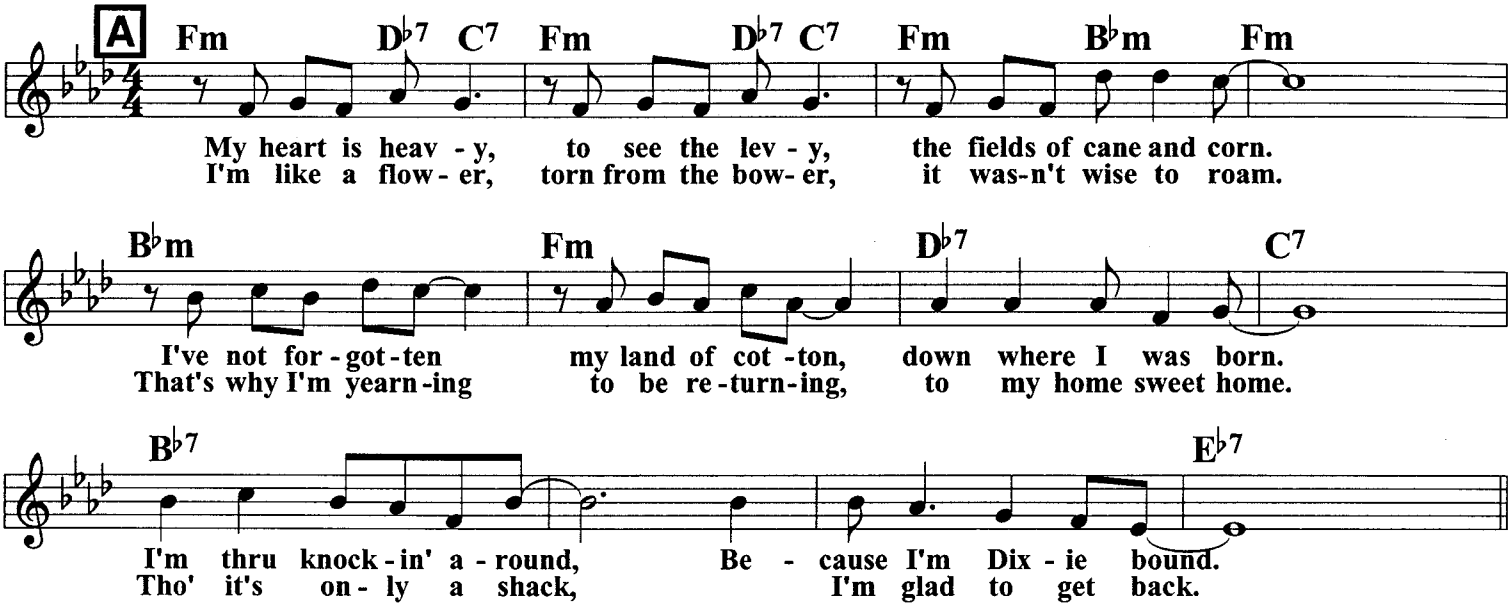
Louisiana

The Firehouse Jazz Band

J. C. "Jimmy" Johnson - 1927
(Empty Bed Blues, Take Your Tomorrow, Dusky Stevedore, etc. With Waller & Razaf wrote The Joint Is Jumpin' in 1937).
Lyrics: Andy Razaf & Bob Schafer
Rec: Paul Whiteman Orch. (with Bix, featuring Rhythm Boys) 1928, Bix & His Gang 1928, Count Basie Orch. 1940, Pete Kelly's Big 7 (Dick Cathcart, Matty Matlock) 1959, Pete Daily, Duke Ellington, Toots Mondello, Banu Gibson 1983, etc.

Concert Pitch

Verse:



*These are the original 2 verses, 12 bars long. Some instrumental versions, like Whiteman's, have an extra 4 bars added.


Chorus:
C
E♭7
A♭
Lou - is - i - an - a, Lou - is - i - an - a, I've been sad, Might - y sad.
E♭7
A♭
Lou - is - i - an - a, Lou - is - i - an - a, Now I'm glad, I'm so glad.
A♭
A♭7
D♭
D♭7 C7 B7
The train is go - in', the whist - le's blow - in', Here I come, here I come.
B♭7
E♭7
2-Bar Break:
I'm thru with roam - in', that's why I'm hom - in' Back to hap - pi - ness and then some!
D
E♭7
A♭
Lou - is - i - an - a, no place is grand - er, I de - clare, I de - clare.
A♭
A♭7
D♭
No skies are blu - er, No friends are tru - er, an - y where, an - y where. Just
D♭
D♭m
A♭
F7
take me to your heart, and give me one more start, I'se a lit - tle child, I've just been run - nin' wild,
E♭7
A♭
Lou - is - i - an - a, Lou - is - i - an - a, My home.

Solos at "C"

125

The South Rampart St. Parade

The Firehouse Jazz Band

Ray Bauduc & Bob Haggart - 1937
Written by drummer & bassist in Bob Crosby Orch.
Rec: Bob Crosby Orch. (Spivak, Butterfield, Lawson, Matlock, E. Miller, Zurke, Lamare, Bauduc, Haggart, etc.) 1937, Nappy Lamare, Phil Napoleon, Jimmy Dorsey Orch., Dukes of Dixieland, etc.

Concert Pitch




E♭7
A♭
F7
B♭7
E♭7
A♭
E♭7
A♭
A♭7
D♭
C7
D♭
A♭
F7
B♭7
E♭7
A♭
Tromb. & Tuba Melody - Cornet & Clar. Afterbeats
D
Fm
B♭m
C7
Fm
E♭7
A♭
D♭m
B♭
Cm7(♭5)
D♭dim
B♭7/D
B♭7


Solos Here:
E
E♭
B♭7
E♭
E♭7
A♭
E♭
E♭dim
B♭7
E♭
F7
B♭7
E♭
B♭7
E♭
E♭7
A♭
G7
A♭
A♭m
E♭
C7
F7
B♭7
E♭
Back to "E" for Solos
Pick-ups to "F":
F
E♭
E♭7
A♭
E♭


B♭7
E♭
C7
F7
B7
B♭7
E♭
E♭7
A♭
G7
A♭
E♭
C7
F7
B♭7
E♭
E♭7
E♭+7
G
A♭
E♭
A♭
E♭
A♭
E♭
Gm7
C7
F7
B♭7
E♭
A♭7
E♭

126

Nobody Knows You When You're Down & Out

The Firehouse Jazz Band

Jimmie Cox - 1923
Cox introduced song in Vaudeville.
Rec: Bessie Smith 1929, Clarence "Pine Top" Smith 1929, Eddie Condon's Jazz Band, Clancy Hayes, etc.



Squeeze Me

The Firehouse Jazz Band

Thomas "Fats" Waller & Clarence Williams - 1925
Rec: Louis Armstrong's Savoy Ballroom Five 1928, Tiny Parham's Band 1930, Louisiana Rhythm Kings (Red Nichols, J. Dorsey) 1930, Chick Webb Orch., Mildred Bailey & Her Alley Cats (Berigan, Johnny Hodges) 1935, Bechet-Spanier "Big Four" 1940, Bob Crosby Orch. 1937, Banu Gibson 1983, etc.

Concert Pitch

Verse:



Dad-dy, you've been dog-gone sweet on me. Dad-dy, you're the on-ly one I see. You know I

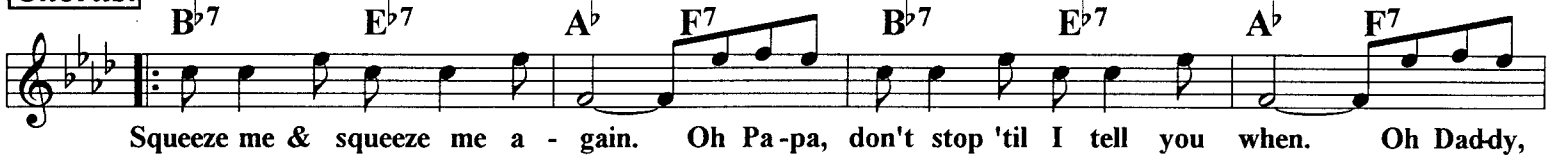


need but you, 'cause you're my man, You love me like no one can. Some-thing a-



bout you I can't re-sist, When you kiss me, Dad-dy, I stay kissed. Oh Dad-dy,

Chorus:



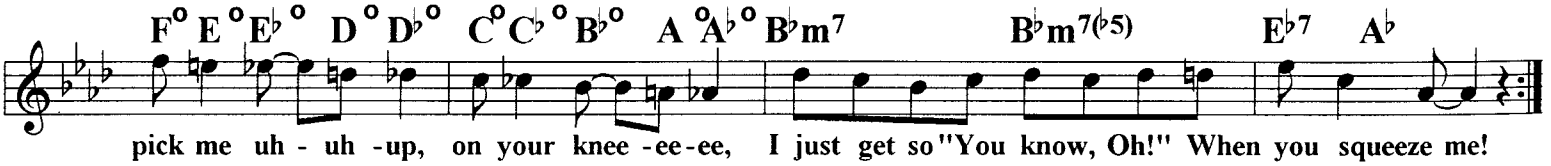
Squeeze me & squeeze me a-gain. Oh Pa-pa, don't stop 'til I tell you when. Oh Dad-dy,



squeeze me & squeeze me some mo-re, just like you did it be-fore! Oh Pa-pa,



Cu-pid is stand-in' right by. Oh Dad-dy, don't let your sweet ba-by cry. Just



pick me uh-uh-up, on your knee-ee-ee, I just get so "You know, Oh!" When you squeeze me!

Chicago

The Firehouse Jazz Band

Fred Fisher - 1922
Rec: Ben Selvin Orch. 1922, Bar Harbor Society Orch. 1922, The Georgians (Guarente, Schutt, Morehouse) 1922, Duke Ellington Orch. 1936, Coleman Hawkins Orch. 1940, Muggsy Spanier (Faz) 1942, Tommy Dorsey Orch. 1945, etc.

Concert Pitch



Concert Pitch

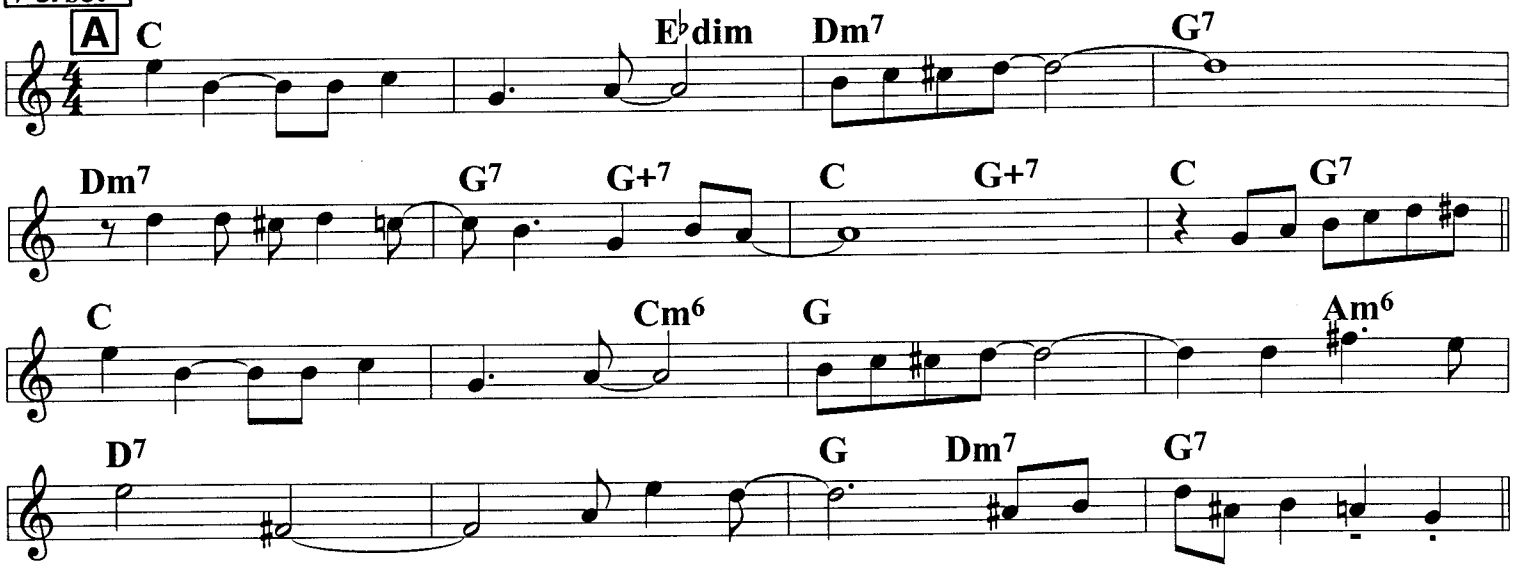
Once In A While

The Firehouse Jazz Band

William H. Butler
Rec: Louis Armstrong 1927,
Golden State Jazz Band,
Sidney Bechet & Martial Solal, Paris 1957

129

Verse:



Chorus:



Cues: Solo Break To Verse Only:

130

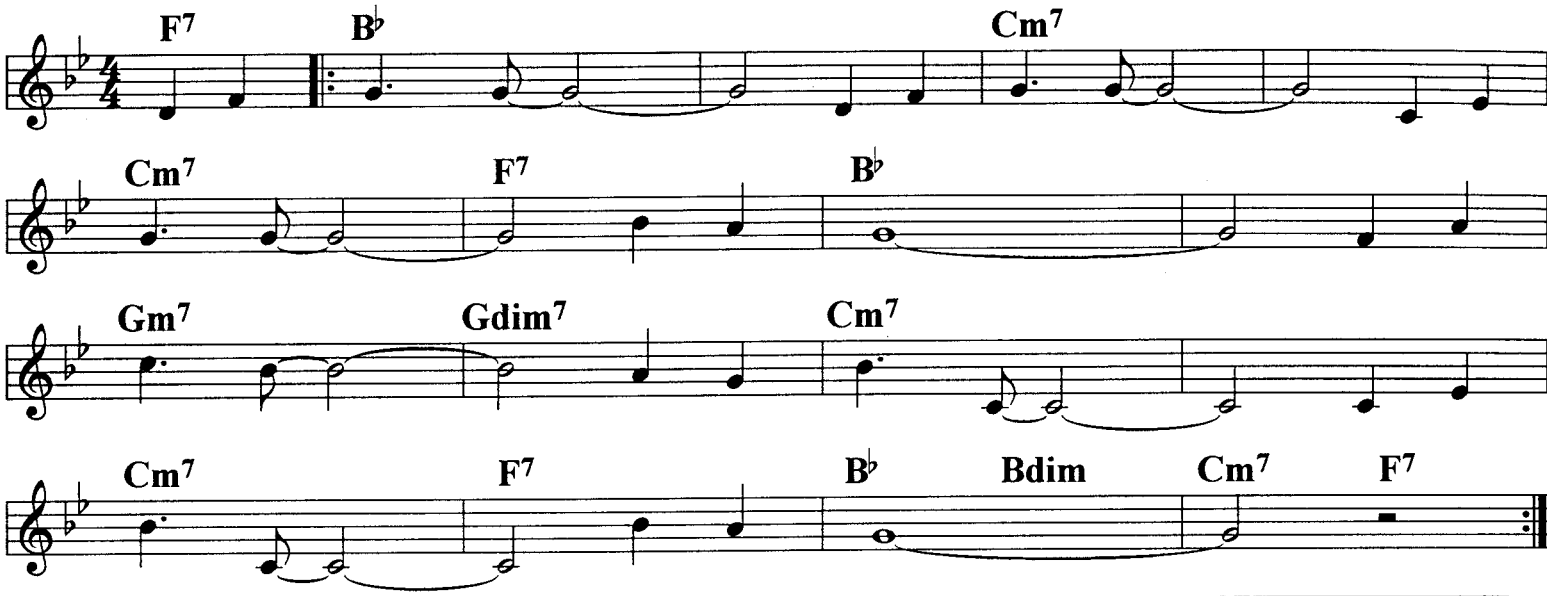
Mack the Knife

The Firehouse Jazz Band

This is one of those musically dull tunes which bores the band to tears, but the general public really likes. Smile as you play it and they'll hire you again next year!

Kurt Weill - 1928
From German "Three Penny Opera".
English lyrics: Marc Blitzstein
Rec: Dick Hyman Trio 1959, Bobby Darin (#1 Chart Record) 1959, Ella Fitzgerald 1960, Earl "Fatha" Hines 1972, Kid Thomas & His Algiers Stompers 1961, Louis Armstrong, etc.

Concert Pitch



1. Oh the shark has - pretty teeth, Dear,
and he keeps them - pearly white.
Just a jackknife - has Mac Heath, Dear,
but he keeps it - out of sight.

2. When the shark bites - with his teeth, Dear,
scarlet billows - start to spread.
Fancy gloves tho' - wears Mac Heath, Dear,
so there's not - a trace of red.

3. On the sidewalk - Sunday morning,
lies a body - oozing life.
Someone sneakin' - 'round the corner,
could that someone - be Mack the Knife?

4. From a tugboat - by the river,
a cement bag's - dropping down.
The cement's just - for the weight, Dear,
bet you Mackie's - back in town.

5. Louie Miller - disappeared, Dear,
after drawing - out his cash.
And Mac Heath spends - like a sailor,
did our boy - do something rash?

6. Sukey Tawdry - Jenny Diver,
Polly Peachum - Lucy Brown.
Oh, the line forms - on the right, Dear,
bet you Mackie's - back in town!

What A Wonderful World

The Firehouse Jazz Band

George Weiss & Bob Thiele - 1967
Popularized by the Louis Armstrong recording.



Mobile

The Firehouse Jazz Band

Robert Wells & David Holt - 1954
Rec: Clancy Hayes, Julius LaRosa, Bob Scobey's Frisco Jazz Band,
Transcribed by "Banjo Bob" Stevens

Concert Pitch



Seems Like Old Times

Arthur Godfrey's Theme Song
The Firehouse Jazz Band

Carmen Lombardo & John J. Loeb - 1945
Introduced: Guy Lombardo Orch. 1946,
Rec: Vaughn Monroe 1946, Kate Smith 1946, McGuire Sisters 1957, Bobby Sherwood Orch., Eddie Condon's Jazz Band (with Hackett, Hucko, Lesberg).

Concert Pitch



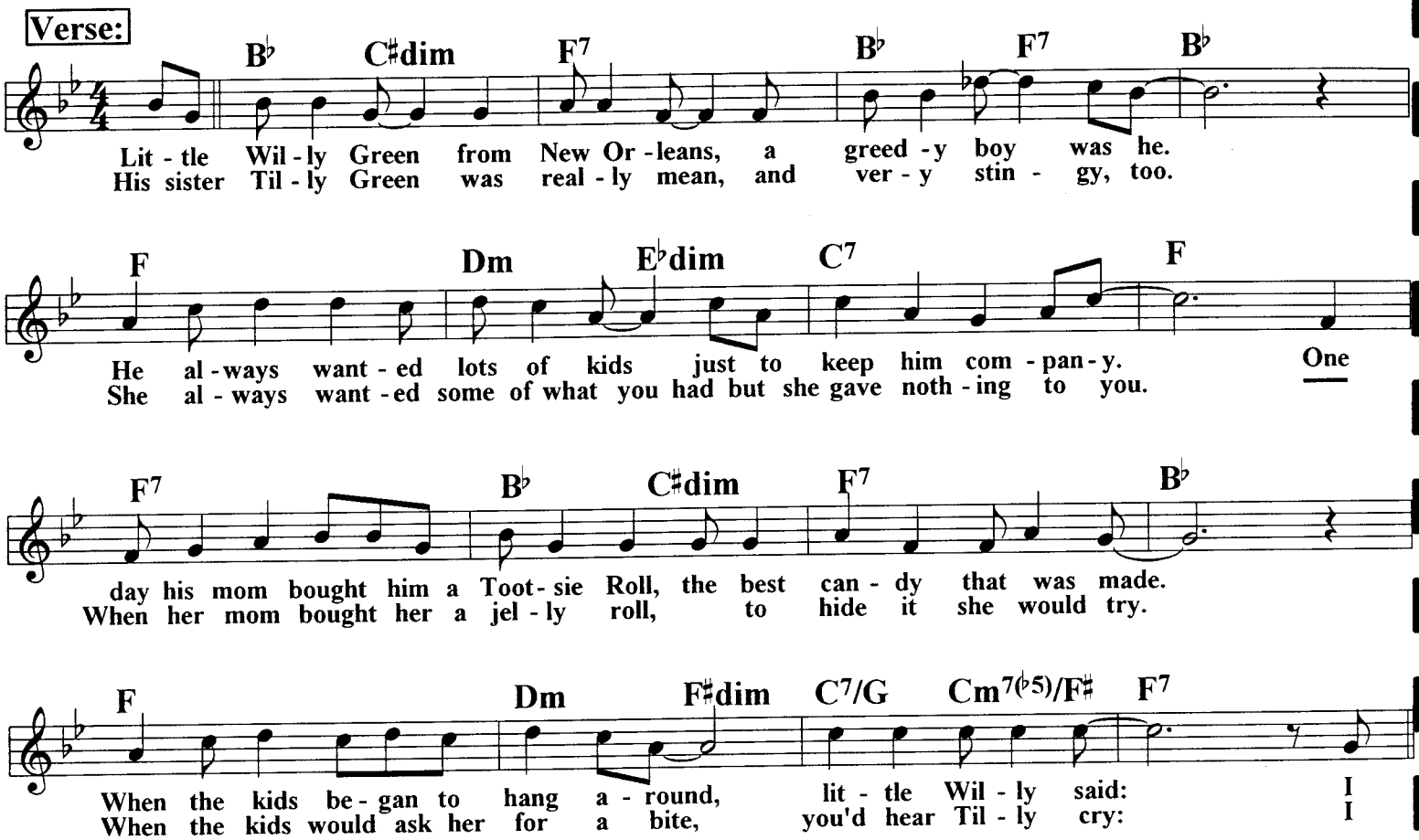
134

I Ain't Gonna' Give Nobody None of My Jelly Roll

The Firehouse Jazz Band

Clarence Williams & Spencer Williams - 1919
Rec: Mezzrow-Ladnier Quintet (with Pops Foster) 1938, Sidney Bechet & His New Orleans Feetwarmers 1941, Eddie Condon's Jazz Band, Bob Scobey's Frisco Jazz Band (voc: Clancy Hayes) 1955, etc.
Transcribed by "Banjo Bob" Stevens

Verse:



Chorus:



Interlude To 2nd Verse:

To "Verse":

135 The Yama Yama Man

The Firehouse Jazz Band

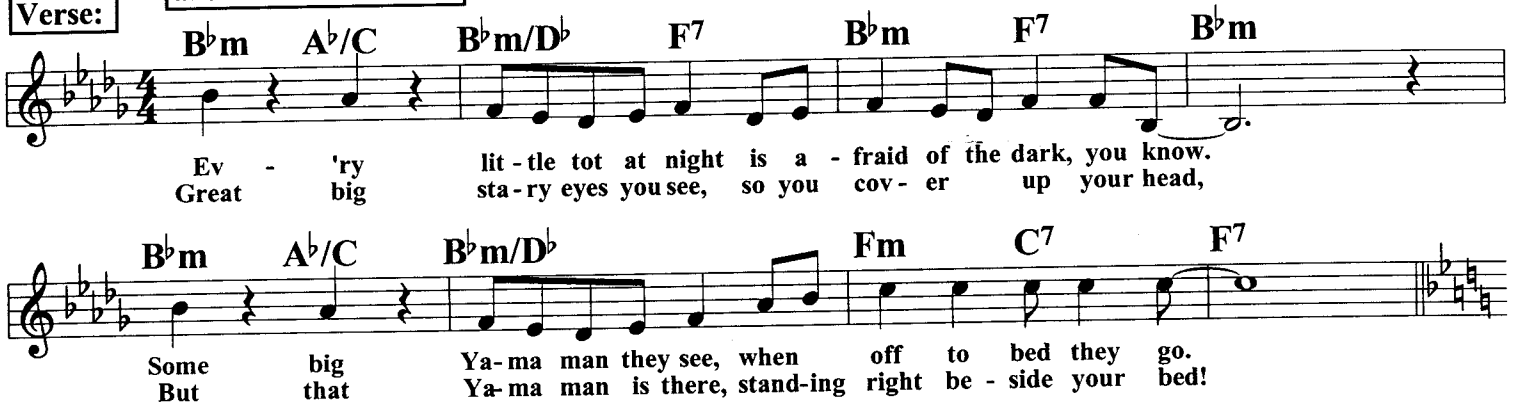
Concert Pitch

Mysterioso:

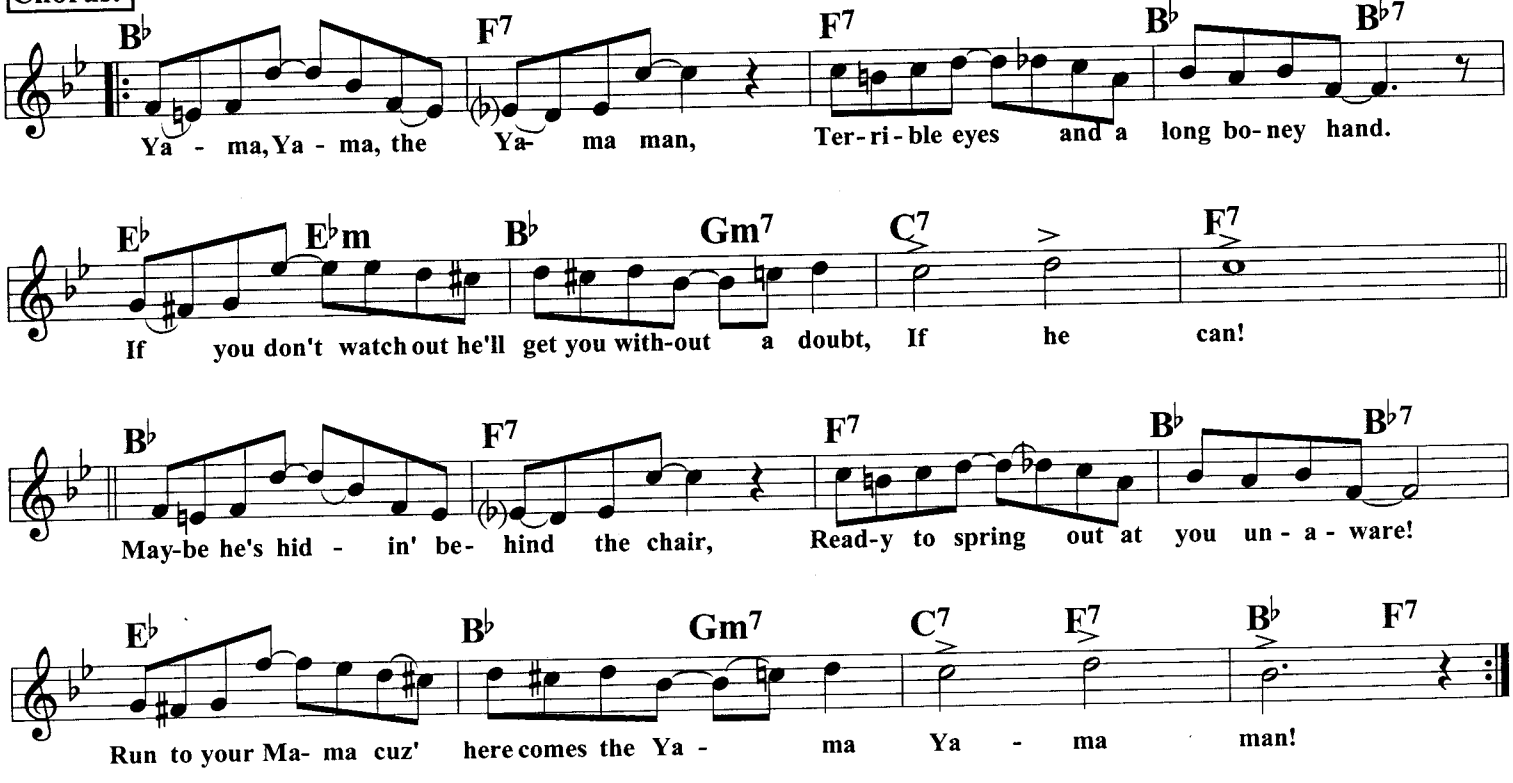
Collin Davis & Karl Hoschna - 1908
From Broadway show "3 Twins"
Rec: Ada Jones & Victor Light Opera Company - 1909,
Terry Lightfoot's Jazzmen 1964, etc.

Rhythm plays afterbeats in bars 1 & 5:

Verse:



Chorus:



Four Or Five Times

The Firehouse Jazz Band

Byron Gay - 1927 - Lyrics: Marco Hellman
Theme of Jimmie Noone Orchestra
Rec: Noone's Apex Club Orch. 1928, McKinney's Cotton Pickers 1928, Chocolate Dandies 1928, King Oliver 1928, Jimmy Lunceford Orchestra (Arr. & voc. by Sy Oliver) 1935, Bechet-Spanier Big Four 1940, Jimmy Noone Orch. 1937, Woody Herman 1943, Kid Ory 1954, etc.

Concert Pitch



137

Petite Fleur

The Firehouse Jazz Band

by Sidney Bechet - 1959
Born in New Orleans 1897, Died Paris 1959. Played clarinet with most all of the N.O. greats. Switched mostly to soprano sax in early 1920's. Distinctive vibrato and exciting style, widely recorded. Sometimes very difficult to work with.

Concert Pitch




D
D7
Gm
Gm/F
Am7(♭5)/E♭
D7
Gm
Cm
Gm
G7
E
G7
Dm7
G7
Cm
Cm6
Cm/B♭
F7/A
F7/G
F7
B♭
E♭
D7
F
D7
Gm
Gm/F
Am7(♭5)/E♭
D7
Gm
Cm
Gm

138

Singin' the Blues

Adapted from 1927 Bix & Tram version
The Firehouse Jazz Band

Con Conrad & J. Russell Robinson - 1920
Both men were prolific composers.
This song was introduced by the ODJB in 1920, with Robinson as pianist, in a medley with Margie.
Recorded in 1927 by Bix & Tram (Eddie Lang, etc.) became jazz classic.

Concert Pitch

Horns & Splash Cym. Only Play Intro:



Add Rhythm Section:







2-Bar Break:











Concert Pitch

Verse can be Cornet solo:

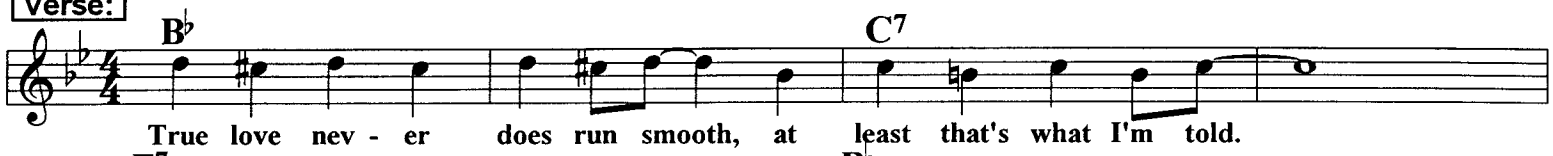
Angry

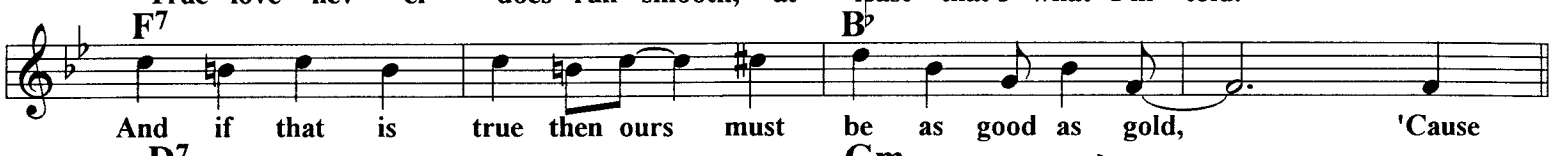
The Firehouse Jazz Band

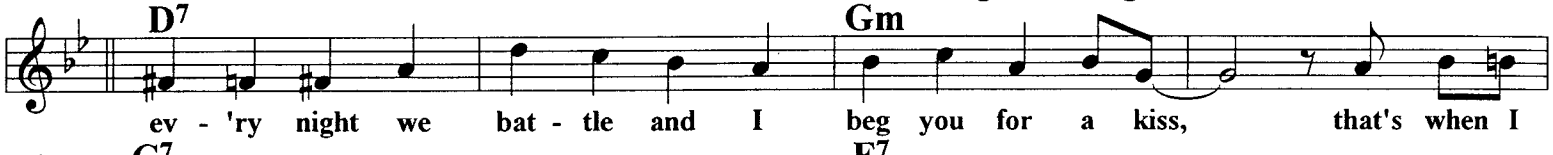
Henry Brunies-Jules Cassard-Merritt Brunies-1923
Rec: NORK (Mares, G. Brunies, Roppollo) 1923,
Ted Lewis 1925, Tiny Hill 1939, Kay Starr 1951, Bob
Crosby Orchestra 1939, Earl Hines Orch. 1934, etc.

139

Verse:



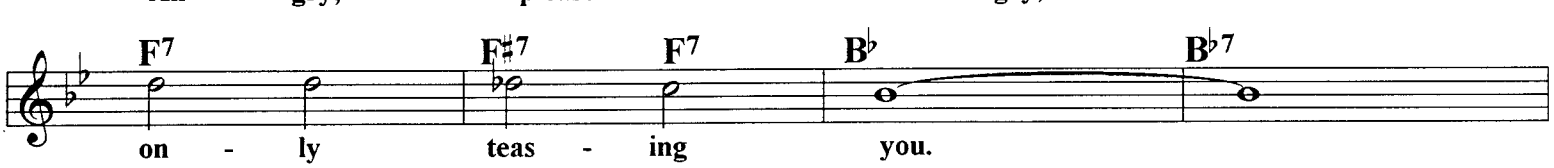


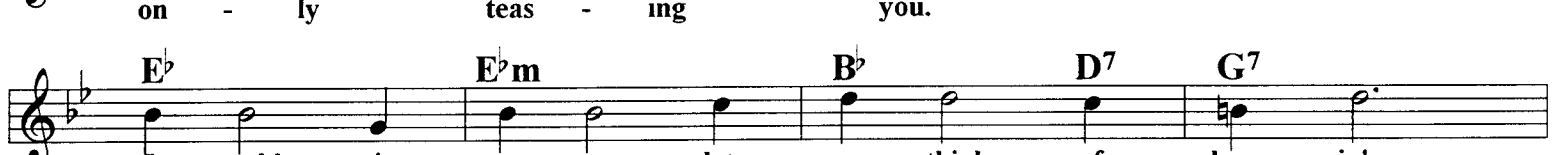


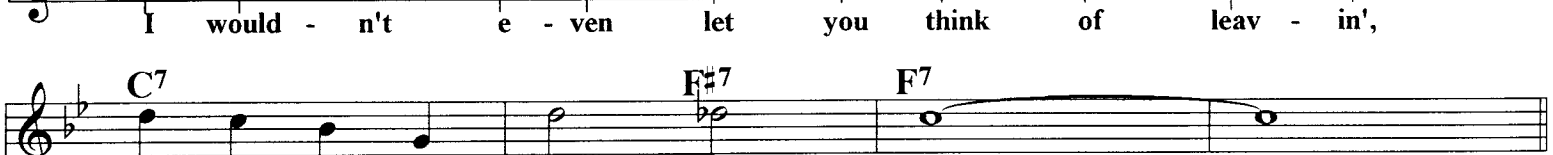


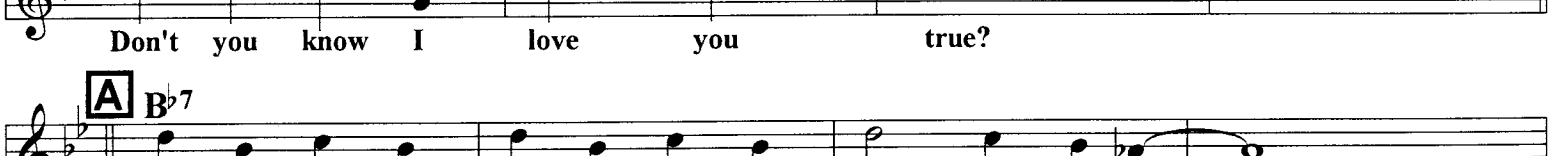
Chorus:

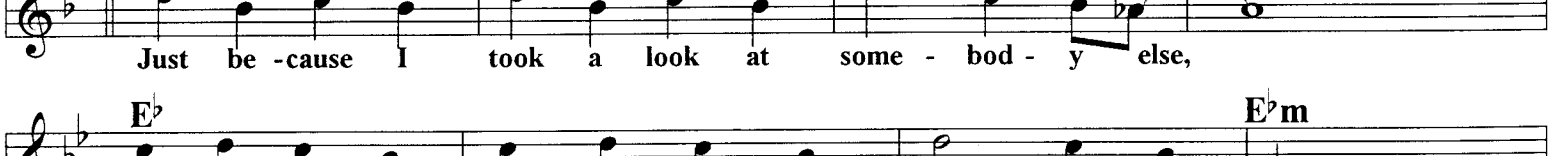


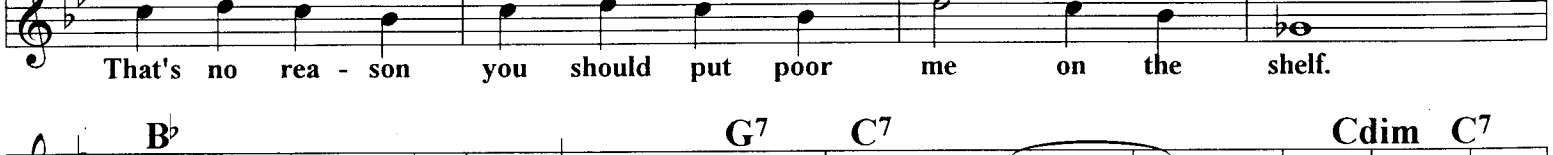


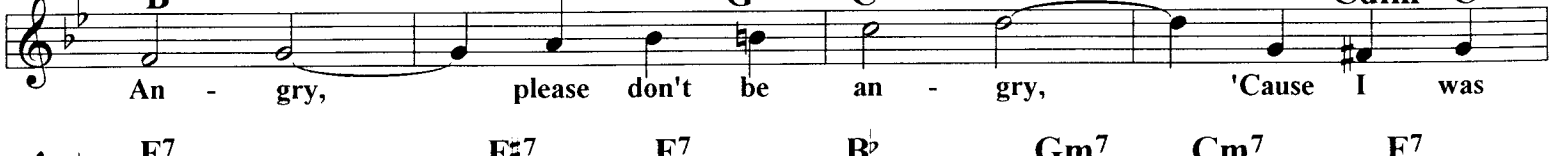












Solos at "Chorus"

140

Bluin' The Blues

The Firehouse Jazz Band

Henry Ragas - 1918
Pianist with the ODJB. Died in flu epidemic just before their famous 1919 trip to England. Replaced by J. Russell Robinson.
Rec: Original Dixieland Jazz Band 1918, Muggsy Spanier's Ragtime Band 1939, etc.

Concert Pitch

Swing 8th Notes:




C
Full Band Plays 4 Bars:
B♭
G♭7
B♭
B♭7
pp
f
Solos:
E♭7
G♭7
B♭
A7
A♭7
G7
C7
F7
B♭
F7
B♭
F7
To "C" for Solos
D
B♭
B♭7
E♭7
G♭7
B♭
A7
A♭7
G7
C7
F7
B♭
F7
E
B♭
G♭7
B♭
F7
B♭
pp
f

141

A Huggin' & A Chalkin'

The Firehouse Jazz Band

Clancy Hayes & Kermit Goell - 1946
Hayes was the best-known male Dixieland vocalist. Played 6-string banjo.
Joined Lu Watters' Yerba Buena Jazz Band in 1938, Bob Scobey's Frisco Jazz Band in 1949, worked with Turk Murphy's band and the Firehouse Five Plus Two. Charter member of "World's Greatest Jazz Band".



South

The Firehouse Jazz Band

142

Bennie Moten - 1924
Rec: Bennie Moten's Kansas City Orch., Hot Lips Page, Lawson-Haggart Jazz Band, Pete Dailey's Dixieland Band, Bob Scobey's Frisco Jazz Band (vocal by Clancy Hayes), etc.

Concert Pitch



143 You Took Advantage of Me

The Firehouse Jazz Band

Many musicians play the 2nd note as a "G" throughout, but the "Bb" is original.

Richard Rodgers & Lorenz Hart - 1928
Rec: Paul Whiteman Orch. (Bix, Trumbauer, voc. Bing Crosby) 1928, Bunny Berigan & His Blue Boys (E. Sampsom, E. Miller, R. Bauduc) 1935, Lee Wiley voc. (Kaminsky, Freeman, Wettling, Bushkin) 1940, Eddie Condon & His Windy City Seven 1938, etc.

Concert Pitch



Somebody Stole My Gal

The Firehouse Jazz Band

Leo Wood - 1918
Rec: Ted Weems Orch. 1924, Bix Beiderbecke & His Gang 1928,
Benny Moten's Kansas City Orch. (Count Basie) 1930, Ted Lewis Orch. 1931,
Frankie Franko & His Louisianians (Punch Miller, Omer Simeon, etc.) 1930,
Sidney Bechet & His Vogue Jazzmen (Jonah Jones) Paris 1954, etc.

Concert Pitch



145

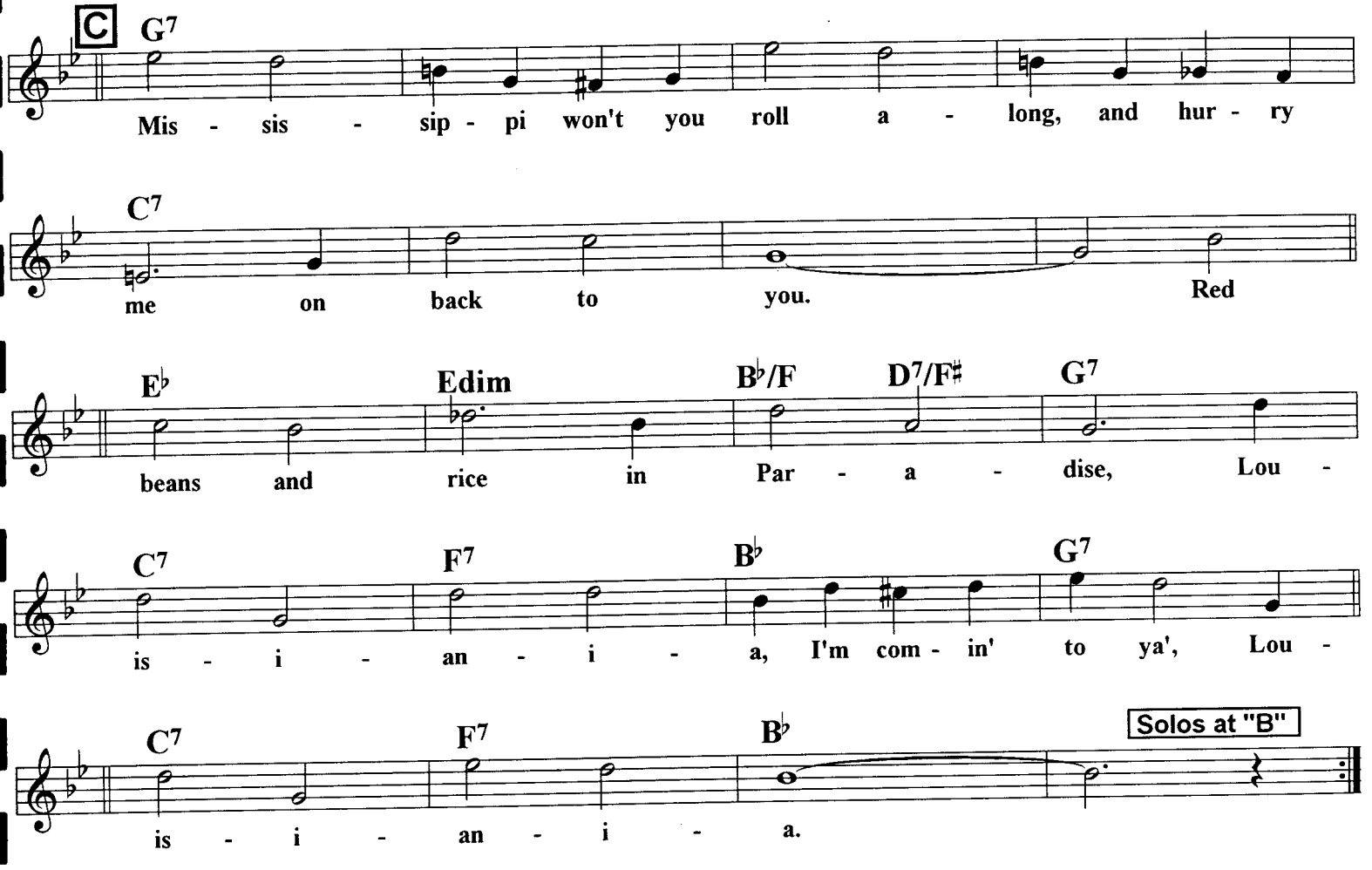
Louis-i-an-i-a

The Firehouse Jazz Band

Joe Darensbourg
Rec: George Lewis' Ragtime Band 1953,
Dukes of Dixieland 1958, etc.
Transcribed by "Banjo Bob" Stevens

Concert Pitch




C
G7
Mis - sis - sip - pi won't you roll a - long, and hur - ry
C7
me on back to you. Red
E♭
Edim
B♭/F
D7/F♯
G7
beans and rice in Par - a - dise, Lou -
C7
F7
B♭
G7
is - i - an - i - a, I'm com - in' to ya', Lou -
C7
F7
B♭
Solos at "B"
is - i - an - i - a.

146 I Wish I Could Shimmy Like My Sister Kate

The Firehouse Jazz Band

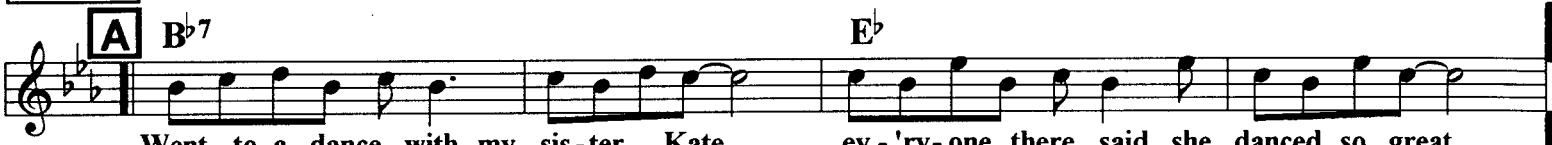
Taken from the "Muggsy" arrangement:

A. J. Piron - 1919 (Probably written by Louis Armstrong & sold to Piron).
Recorded: The Georgians 1922, Boyd Senter & His Senterpedes (Dorseys, Lang, etc.) 1928, Muggsy Spanier's Ragtime Band 1939, Bunk Johnson 1944, etc.



Verse:

A



Went to a dance with my sis-ter Kate, ev-'ry-one there said she danced so great.



I re-al-ized a thing or two, then I got wise to some-thing new,



I looked at Kate, she was in a trance, and then I knew it was in her dance.



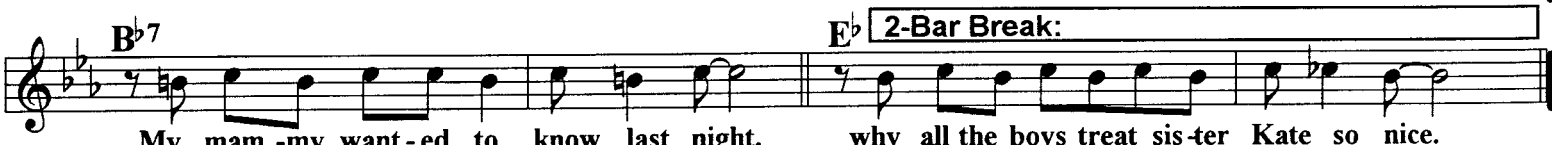
All the boys are go-ing wild just o-ver Ka-tie's danc-ing style. I

Vocal Chorus:

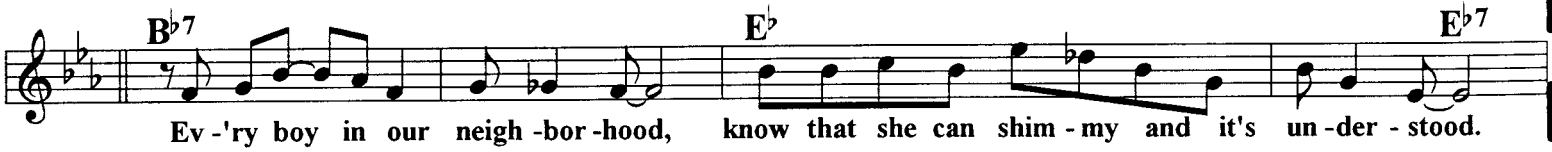
B



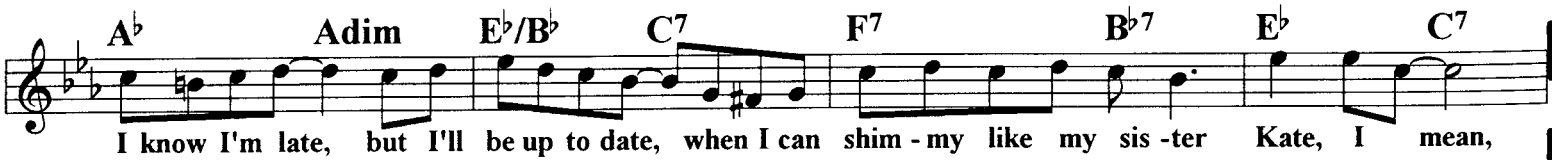
wish I could shim-my like my sis-ter Kate, she shiv-ers like the jel-ly on a plate.



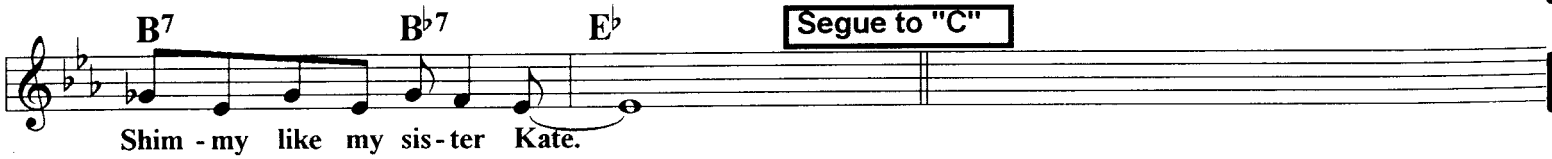
My mam-my want-ed to know last night, why all the boys treat sis-ter Kate so nice.



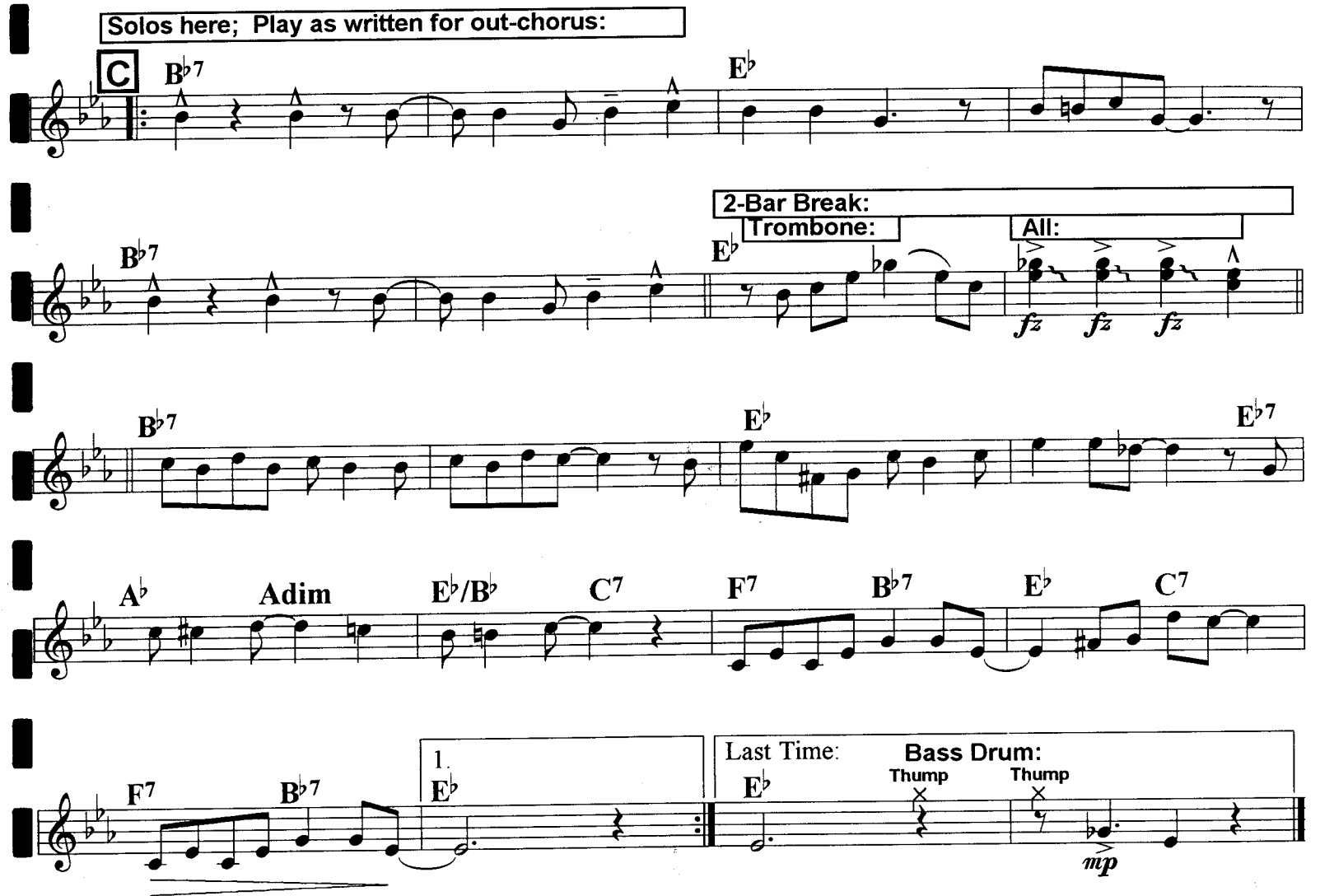
Ev-'ry boy in our neigh-bor-hood, know that she can shim-my and it's un-der-stood.



I know I'm late, but I'll be up to date, when I can shim-my like my sis-ter Kate, I mean,



Shim-my like my sis-ter Kate.


Solos here; Play as written for out-chorus:
C
B♭7
E♭
2-Bar Break:
Trombone:
All:
fz
fz
fz
B♭7
E♭
E♭7
A♭
Adim
E♭/B♭
C7
F7
B♭7
E♭
C7
F7
B♭7
1.
E♭
Last Time:
E♭
Bass Drum:
Thump
Thump
mp

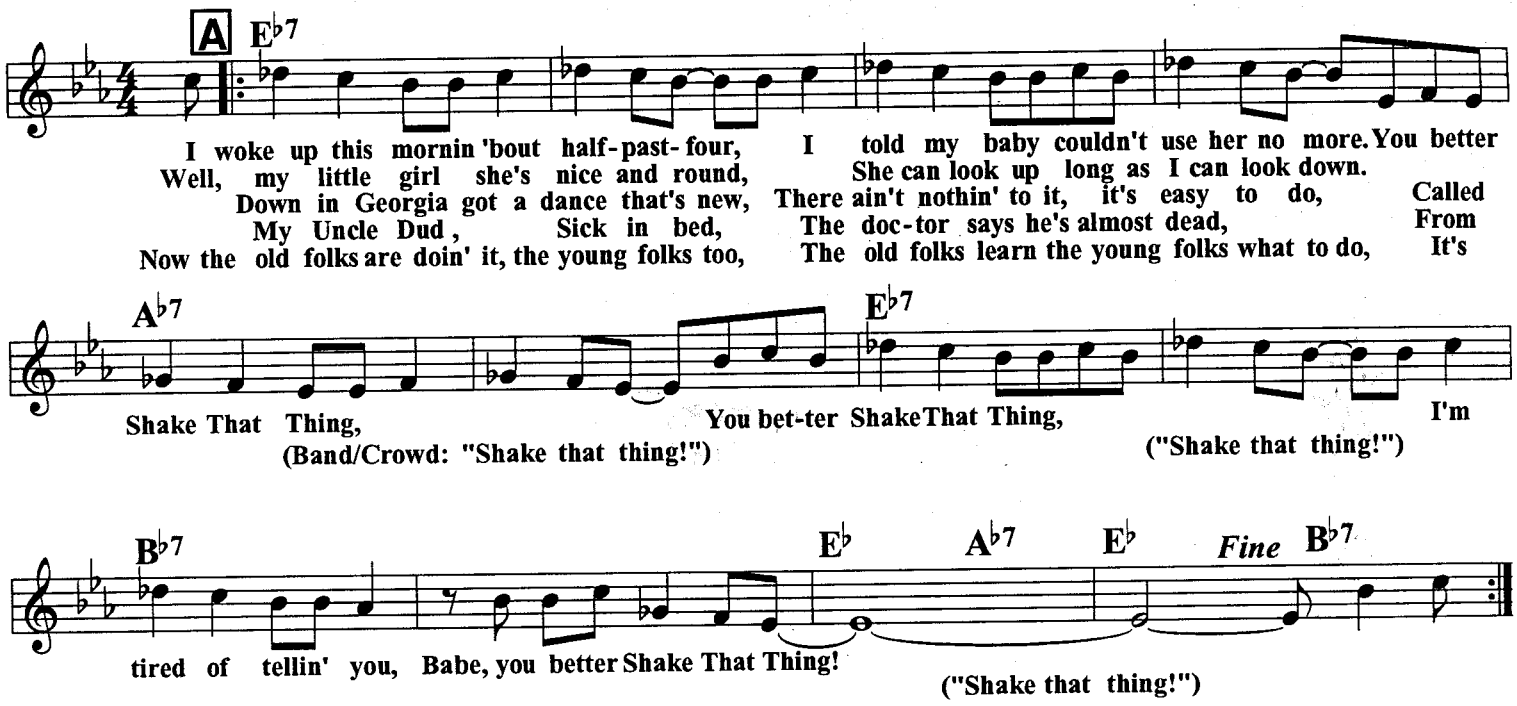
147 Shake That Thing

The Firehouse Jazz Band

"Papa" Charlie Jackson - 1926
Rec: Jimmy O'Bryant (Jazz clarinetist played with Lovie Austin's Blues Serenaders, Ida Cox, Ma Rainey, etc.) 1926, Eva Taylor 1926, Art Hodes (w/ Pops Foster & Max Kaminsky), Joe "Wingy" Manone, Turk Murphy's Jazz Band (w/ Bob Scobey, Bob Helm) 1947, Lu Watters' Yerba Buena Jazz Band (Reunion with Turk, etc.) 1963, Frank "Big Boy" Goudie, etc.

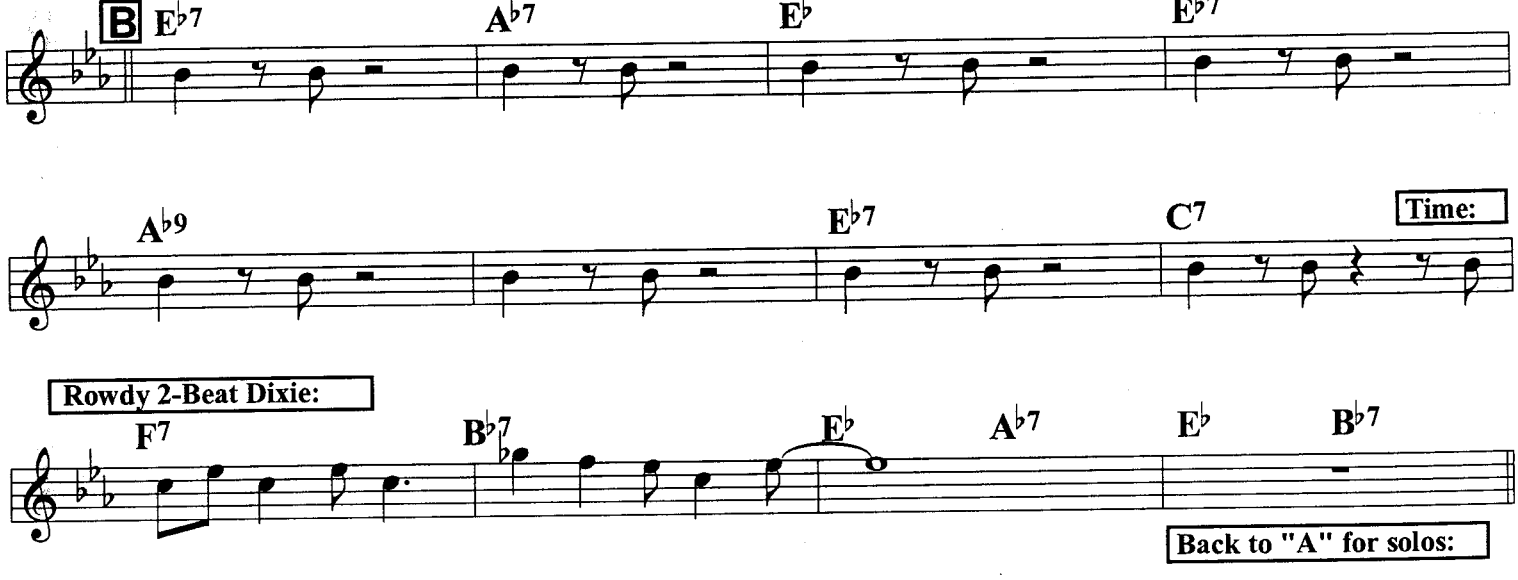
Concert Pitch

In a Raucous Style



Play "B" only on cue:

Stop Time Charleston Lick:



Rowdy 2-Beat Dixie:

Back to "A" for solos:

When You Wore a Tulip

148

The Firehouse Jazz Band

Percy Wenrich - Lyrics by Jack Mahoney - 1914
Wenrich wrote: Sail Along Silvery Moon, Put On Your Old Grey Bonnet
Recorded: Jimmy Dorsey, Firehouse Five Plus Two, Judy Garland-Gene Kelly, Tiny Hill, Bunk Johnson, George Lewis

Concert Pitch



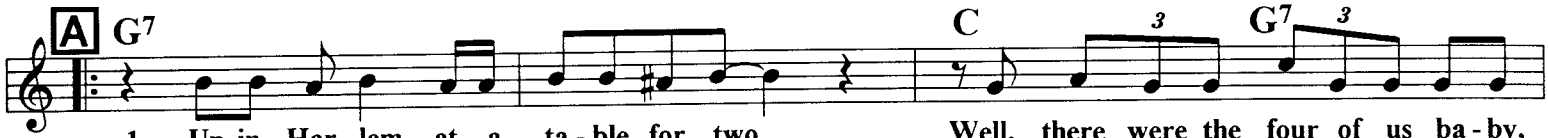
149 Your Feet's Too Big

The Firehouse Jazz Band

Benson/Fisher - 1935
Popularized by
"Fats" Waller

Intro:
Bass, Piano L.H., Bass Drum:





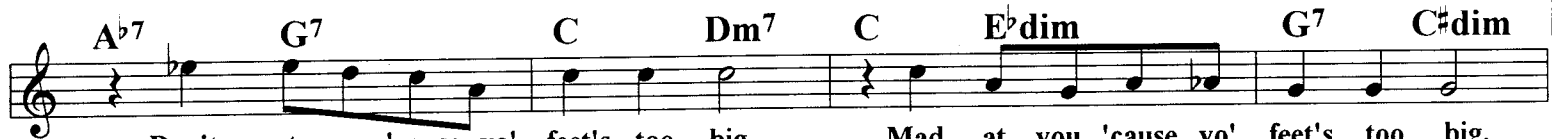
1. Up in Har - lem at a ta - ble for two, Well, there were the four of us ba - by,
(Spoken:) Your girl, she likes you, she said she thinks you're nice, She says you got what it takes to



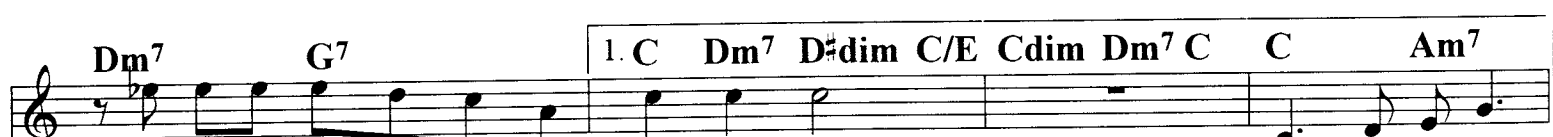
me, your big feet and you. From your an - kles up, I'll say you sure are sweet,
take her to paradise. She likes your face, says she loves your rig, But



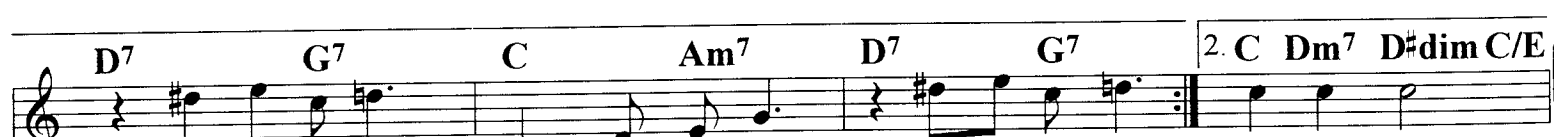
But from there down, ba - by, you're just too much feet! Your feet's too big.
look at 'em... look at 'em.... your feet's too big!



Don't want you 'cause yo' feet's too big. Mad at you 'cause yo' feet's too big.



I real - ly hate you 'cause your feet's too big. La - de ah - dah,



nyah - dn dah - dah. Where'd you get 'em? nyah - dn dah - dah. feet's too big.



Your ped - al ex - trem - i - ties are co - los - sal!



To me you look just like a fos - sil. You got me walk - in', talk - in' and


G7 A+7 D+7 G9 C
squawk - in' 'cause your feet's too big!
D F A♭7 G7 C Dm7/G C E♭dim
(Spoken:) Can't go nowhere with you 'cause your feet's too big! Can't get into bed next to
G7 C♯dim D7 G7 C Dm7 C♯dim C/E Cdim Dm C C♯dim
you 'cause your feet's too big. Look at 'em.... Spread all 'cross the floor.
E G7 C Dm7
When you go and die, ain't no - bod - y gon - na sob. The un - der - tak - er's gon - na have
C E♭dim G7/D C♯dim Dm7 G7
quite a job. You gon - na look fun - ny when they lay you in the cas - ket,
C 2-Bar Break: F F
look at them big feet, stick - in' up out the bas - ket. Your feet's too big,
A♭7 G7 C Dm7 C/E E♭dim G7/D C♯dim
Don't want you 'cause your feet's too big, Mad at you 'cause your feet's too big,
Dm7 G7 C Dm7 D♯dim C/E Fm F♯dim C7/G G F
I real - ly hate you 'cause your feet's too big. Your feet's too big,
A♭7 G7 C Dm7 C/E E♭dim
Mad at you cause your feet's too big, Can't use you 'cause your
G7/D C♯dim Dm7 G7 C G7 C //
feet's too big, I real - ly hate you 'cause your feet's too big.
H G+7 C
(Spoken:) Your pedal extremities are obnoxious, Yeah!

150

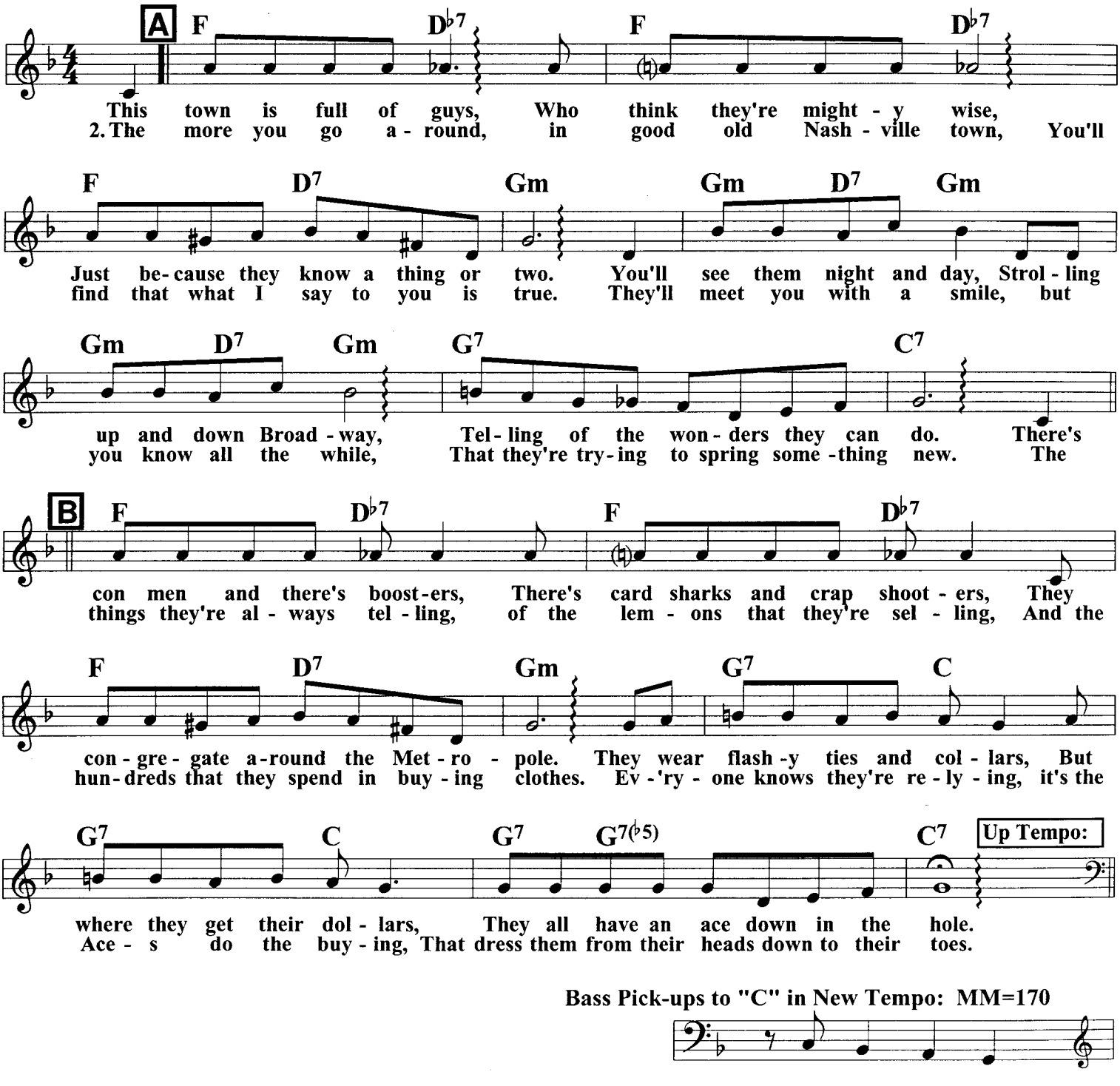
Ace In the Hole

The Firehouse Jazz Band

Concert Pitch

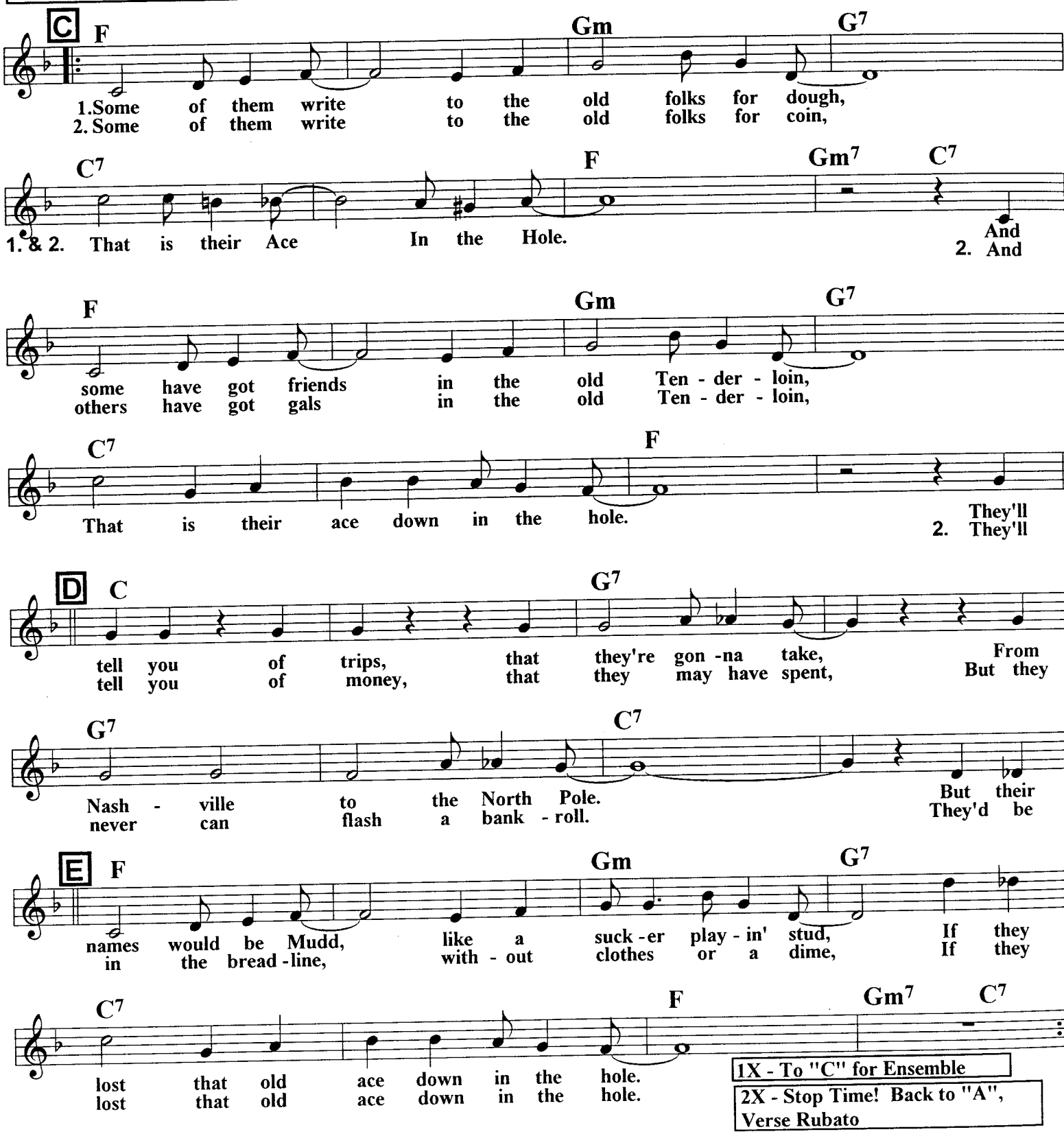
Mitchell & Dempsey - 1936
(There is a 1934 version with the same Chorus section. This is the popular version.)
Rec: Bob Scobey's Frisco Jazz Band (voc. Clancy Hayes) 1950, Lu Watters Yerba Buena Jazz Band with Bunk Johnson 1940's, Harry Cool, Red McKinzie, Anita O'Day, etc.

Verse:
Rubato Both Times



Bass Pick-ups to "C" in New Tempo: MM=170

Chorus:
Moderato al Stompo



1X - To "C" for Ensemble

2X - Stop Time! Back to "A", Verse Rubato

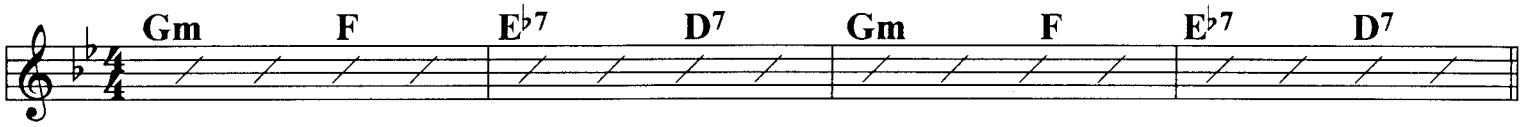
The Firehouse Jazz Band

151 Is You Is Or Is You Ain't Ma' Baby?

Billy Austin & Louis Jordan - 1943
Jordan played sax in the Chick Webb Orch. 1936-1938, then formed his "Tympany Five". Rec: Louis Jordan (in movie "Follow the Boys"), Louis Jordan & His Tympany Five 1944, Bing Crosby & the Andrews Sisters 1944, Delta Rhythm Boys, etc.

Concert Pitch

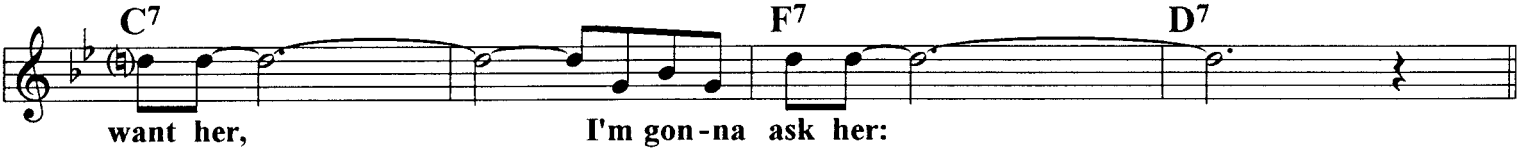
Vamp Intro:












B
Gm D7 Gm D7 Gm D♭9
Is you is or is you ain't my ba - by? The
C7 F7 B♭ E♭7 D7
way you're act - ing late - ly makes me doubt.
Gm D7 Gm D7 Gm D♭9
You'se is still my ba - by, ba - by.
C7 F7 B♭ F+7 B♭7 B♭+7
Seems my flame in your heart's done gone out. A
C
E♭ E♭m B♭ B♭7 B♭+7
girl is just a crea-ture that has al - ways been strange. Just
E♭ A♭ G7 Cm Am7(♭5) D7
when you're sure of one you find she's gone and made a change.
D
Gm D7 Gm D7 Gm D♭9
Is you is or is you ain't my ba - by?
C7 F7 A♭9 G7
May - be ba - by's found some - bod - y new, Or
C7 F7 B♭ E♭7 D7
is ma' ba - by still ma' ba - by true?
Back to "B" for solos:
Last Time:
F7 B♭ E♭m B♭
still ma' ba - by true?

152

How Could Red Riding Hood?

The Firehouse Jazz Band

A. P. Randolph & R. D. Whichard - 1925
Rec: Six Jumping Jacks (led by Harry Reser, leader of the "Cliquot Club Eskimos"), Jay C. Flippen & His Gang, etc.

Verse:

A F F♯dim Gm C7 F

When we were young but old e - nough for us to un - der - stand, We
They've read of Cin - der - el - la and of Gold - i - locks and such, Some

C7 F D7 G7 C7 F♯dim

all be - lieved in fair - ies, And the folks of fair - y - land. But the
stor - ies tell them ood - les, And some don't tell them much. But they'll

Gm D7 Gm D7 Gm

mod - ern child's been run - ning wild And wants to know too much; they've
nev - er know 'twas long a - go, That all this came a - bout; They

G7 C D7 G7 C7

nev - er un - der - stood, A - bout Red Rid - ing Hood:
still can get the goods, On mod - ern Rid - ing Hoods:

Chorus:

B F D♭7 F D♭7

How could Red Rid - ing Hood have been so ve - ry good and

F B♭9 F F♯dim

still keep the wolf from the door?

C7/G C7 C♯dim Dm A7 Dm

Fa - ther and moth - er she had none, So

G7 C C7

where in the world did the mon - ey come from?


C
F7
B♭
Please let me ask it, Who filled her bas - ket? The
B♭7
A7
sto - ry - books nev - er tell.
D7
They say that she found a wolf in granny's bed,
They say that she was a maid most dis - creet,
They say that she had a head full of curls,
G7
A big sun - bon - net pulled ov - er his head, But
She nev - er picked up strange men on the street, But
She was the nic - est of all the nice girls, But
D
B♭
B♭m6
F
D♭7
you know and I know what she found in - stead,
you know and I know what it costs to eat,
you know and I know what girls do for pearls,
F
D♭7
F
D♭7
How could Red Rid - ing Hood have been so ve - ry good And
Gm7
C7
F
Solos at "B"
still keep the wolf from the door?

153

Tell 'em 'Bout me (When you reach Tennessee)

The Firehouse Jazz Band

by Sidney Easton
Rec: Ethel Waters (w/ Lovie Austin, piano) 1924, etc.

Transcribed by "Banjo Bob" Stevens

Concert Pitch



Riverside Blues

The Firehouse Jazz Band

154

Thomas Dorsey & Richard M. Jones
Jones born in New Orleans in 1889, played piano in Storyville bordellos before age 20. Also wrote "Trouble In Mind", etc. This song recorded by King Oliver 1923, The Firehouse Five Plus Two, etc.

Concert Pitch



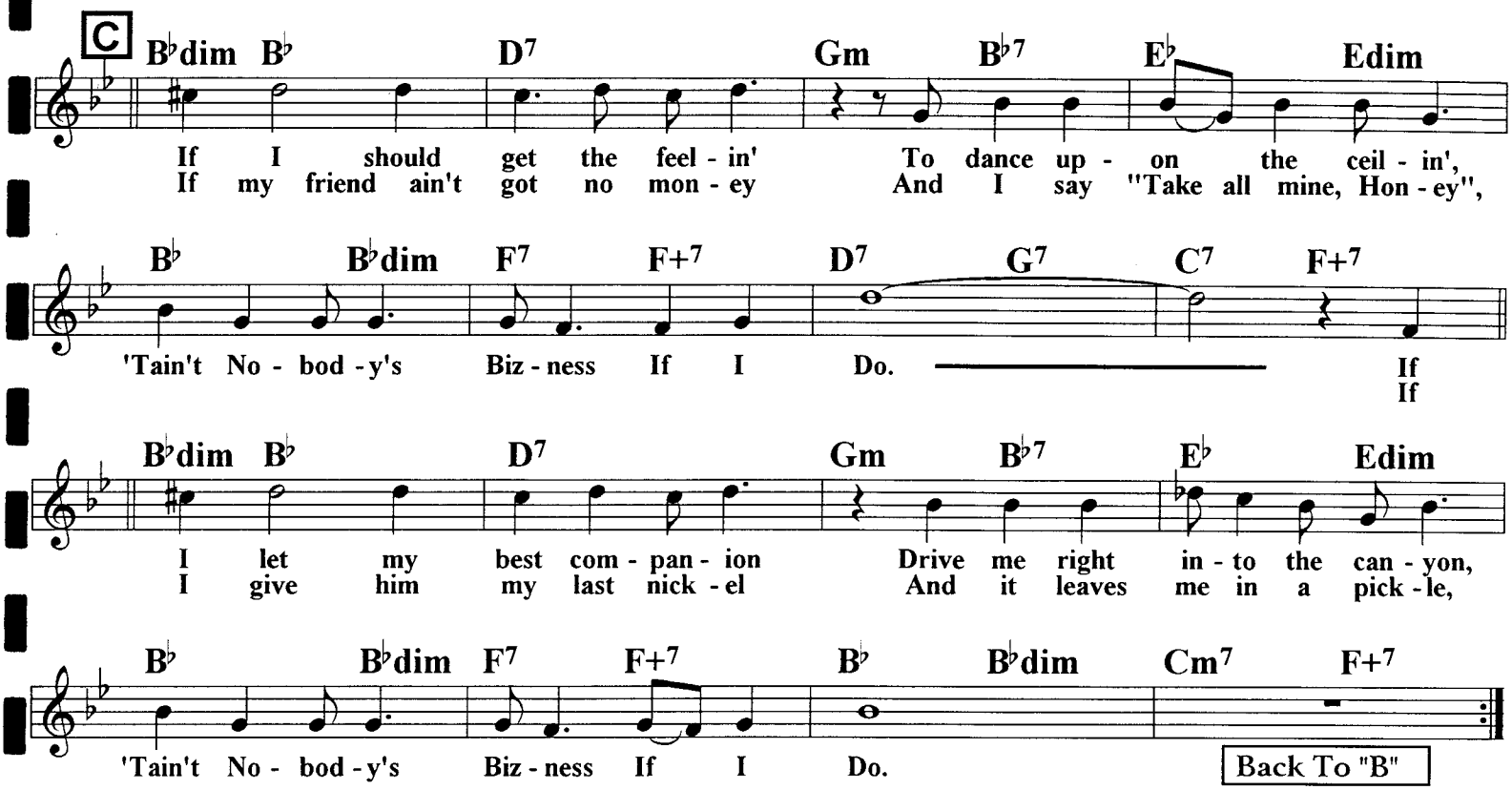
155

Tain't Nobody's Biz-ness If I Do

The Firehouse Jazz Band

Porter Grainger & Everett Robbins - 1922
Rec: Bessie Smith 1923, Clarence Williams' Blue Five (Bechet, etc.) 1924, Original Zenith Brass Band (George Lewis, Kid Howard, Peter Bocage, Jim Robinson, Baby Dodds, etc.) 1946, Billie Holiday, etc.




C
B♭dim B♭ D7 Gm B♭7 E♭ Edim
If I should get the feel - in' To dance up - on the ceil - in',
If my friend ain't got no mon - ey And I say "Take all mine, Hon - ey",
B♭ B♭dim F7 F+7 D7 G7 C7 F+7
'Tain't No - bod - y's Biz - ness If I Do. If
If
B♭dim B♭ D7 Gm B♭7 E♭ Edim
I let my best com - pan - ion Drive me right in - to the can - yon,
I give him my last nick - el And it leaves me in a pick - le,
B♭ B♭dim F7 F+7 B♭ B♭dim Cm7 F+7
'Tain't No - bod - y's Biz - ness If I Do.
Back To "B"

156

Down In Honky-Tonk Town

The Firehouse Jazz Band

Concert Pitch

Chris Smith - Charles McCarron - 1915
Rec: Ray Bauduc (Using other members of the Bob Crosby Orch.), Louis Armstrong 1940, Emile Barnes-Peter Bocage (New Orleans revival band) 1954, Dukes of Dixieland 1961, Banu Gibson 1983, etc.

Verse:




Chorus:
C
C
(B) C
(C♯)
Come, Hon - ey, let's go down to Hon - ky Ton - ky Town,
D7
(C♯) D7
it's un - der - neath the ground, where all the fun is found.
G7
There'll be sing - ing wait - ers, sing - ing syn - co - pa - ters,
D7
G7
dan - cin' to pi - a - no played by Mis - ter Brown.
D
C
(B) C
(C♯)
He plays pi - a - no queer, He on - ly plays by ear,
D7
(C♯) D7
You want to stay a year, The mu - sic that you hear, would
G7
ev - en start a mon - key, danc - ing with a don - key,
D7
G7
C
Down In Hon - ky Ton - ky Town."

157 The Basin Street Blues

The Firehouse Jazz Band

Spencer Williams - 1928

There are several stories about the origin of this very popular Dixieland song. One documented version is that Williams had written only the chorus, but the day the first recording was to be made (with Goodman, Teagarden, etc. on the session) the arranger brought in a verse with lyrics which he had written. The young arranger was Glenn Miller.

Recorded by: Louis Armstrong 1928, Charleston Chasers (Red Nichols, etc.) 1931, Benny Goodman 1934, Bing Crosby & Connie Boswell 1937, Fats Waller 1937, Bunk Johnson 1944, etc.

Concert Pitch



Often performed with the pick-ups,1st & 3rd bars as a melodic solo (vocal or instrumental), with ensemble coming in on the 2nd & 4th bars echoing the melody.

WHEN I SEE ALL THE LOVIN' THEY WASTE ON BABIES

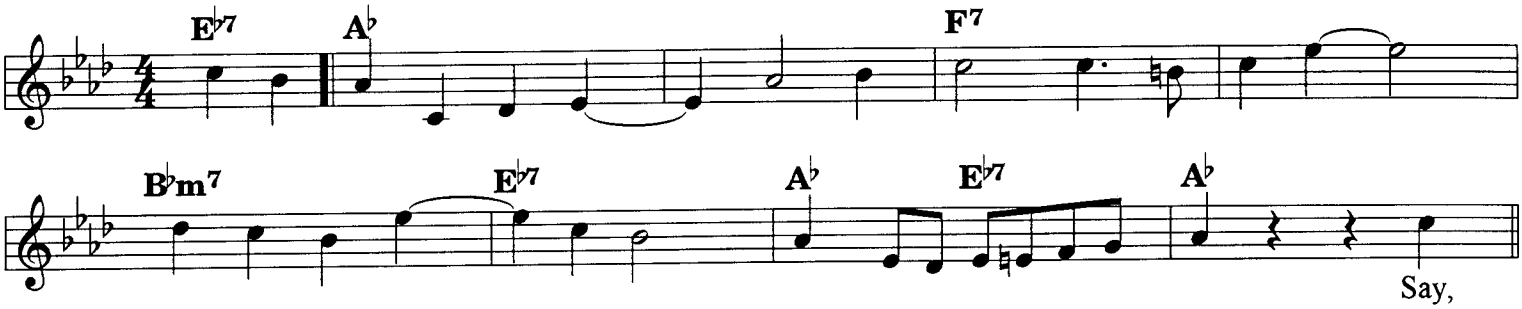
158

The Firehouse Jazz Band

As Performed by
"Turk" Murphy

Concert Pitch

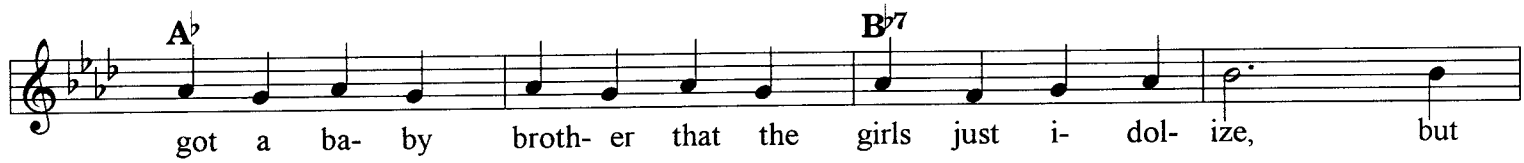
Instrumental intro:

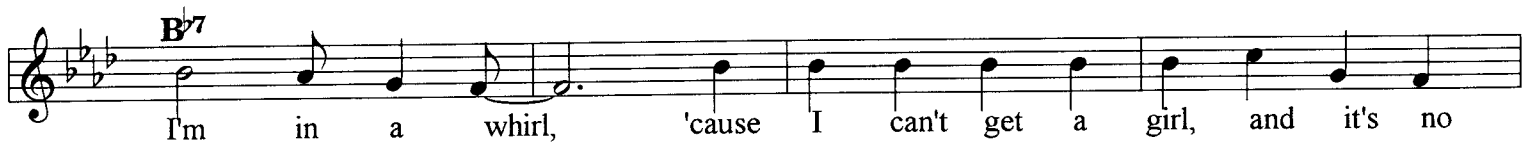


Verse 1 **A**











Segue:


Chorus
1X - Vocal - Play Fills
2X - Instrumental
B
A♭
F7
see all the lov- in' they waste on ba- bies,
B♭7
Why did I grow up at all? Be-
E♭7
lieve me they grieve me with kis- ses they waste I
B♭7
E♭7
(Trombone melody 2x)
know I'm not a ba- by but I don't get a taste! And they go
A♭
G7
wild, sim- ply wild, ov- er some lit- tle ba- by,
E♭7
D♭7
C7
(End Trmb. solo 2x)
pass up a health- y man like me? They'll
(2x): They
F7
give a ba- by milk if he be- gins to cry, but
take a lit- tle ba- by on their laps to play, I
B♭7
E♭7
you know well as I, that a ba- by's nev- er dry! When I
wish I was a ba-by and know what I know to- day!
A♭
F7
see all that lov- in' they waste on ba- bies,
On "D.S."
Go To Coda
B♭m7
E♭7
A♭
Back to "B" for instr. chorus
why did I grow up at all? Well you

Verse 2


C
A♭
E♭7
know we all get old- er with each pass- ing day, and the
A♭
E♭
old- er that we get it seems the more we want to play.
C7
Fm
It's a shame that we just weren't wise,
B♭7
E♭7
That deal we had when just dia- per size.
A♭
E♭7
I try to woo 'em with my charm and grace, but
A♭
E♭
like most of you guys I don't get an- y place. 'Cause
C7
Fm
when you grow up a gal is Heav- en sent, and
B♭7
E♭7
D.S. Back to "B",
Take Coda
that's why this is my la- ment! When I
Coda
A♭

159

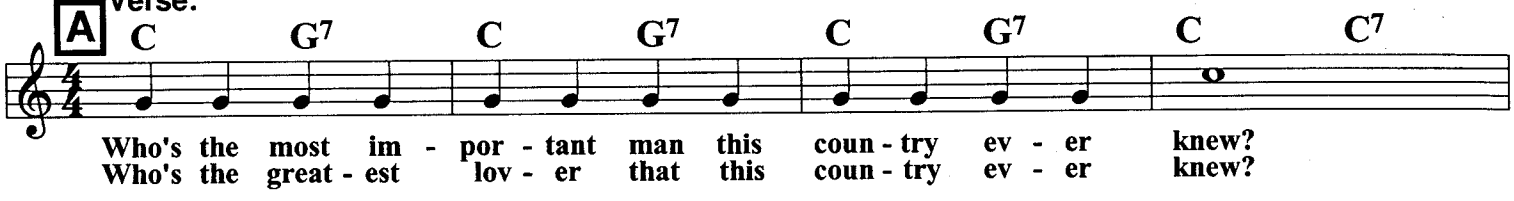
BARNEY GOOGLE

The Firehouse Jazz Band

Billy Rose - Con Conrad - 1923
Intro: Eddie Cantor
Rec: Billy Jones & Ernest Hare 1923, Olson & Johnson, Georgie Prince 1923.
Another Roaring 20's pop tune, made more popular by Barney being a well-known cartoon character.

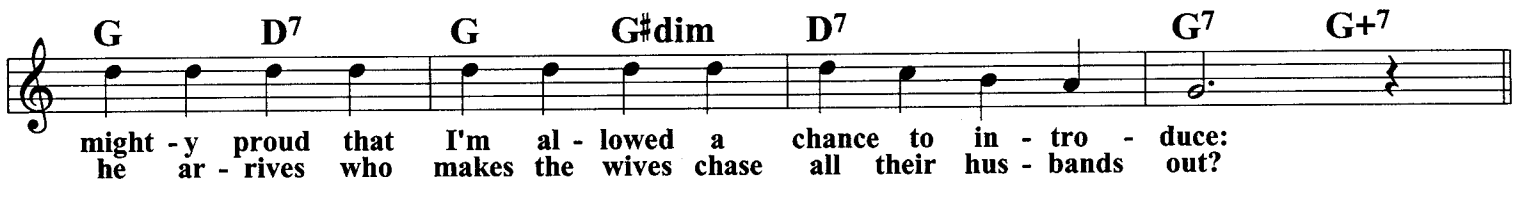
Concert Pitch

A Verse:

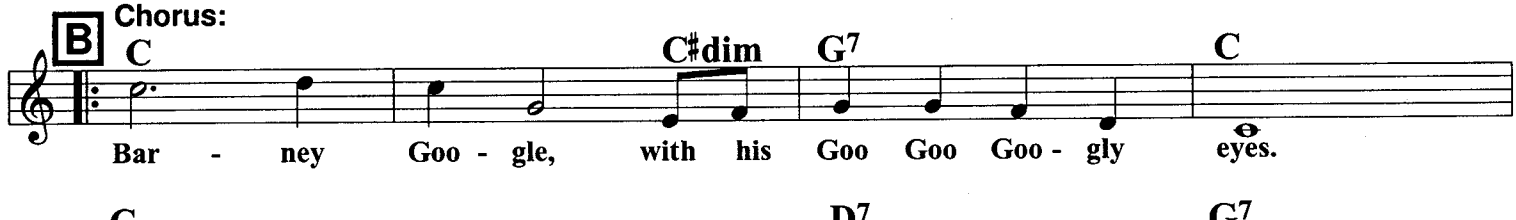


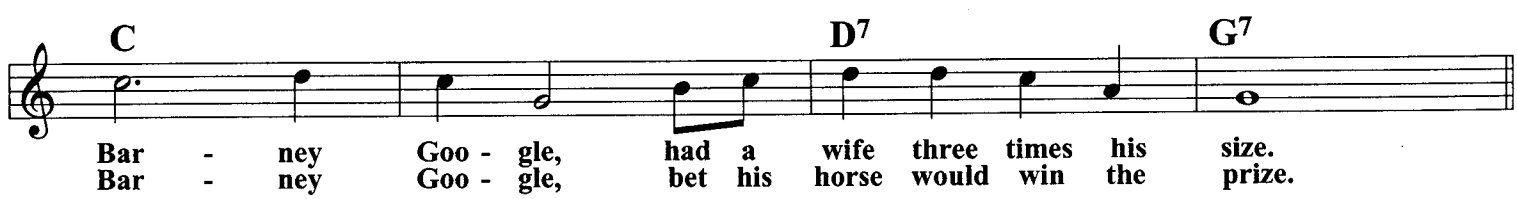




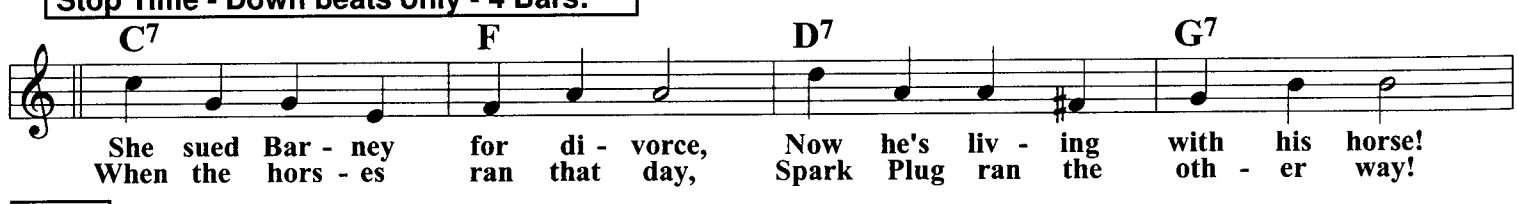


B Chorus:

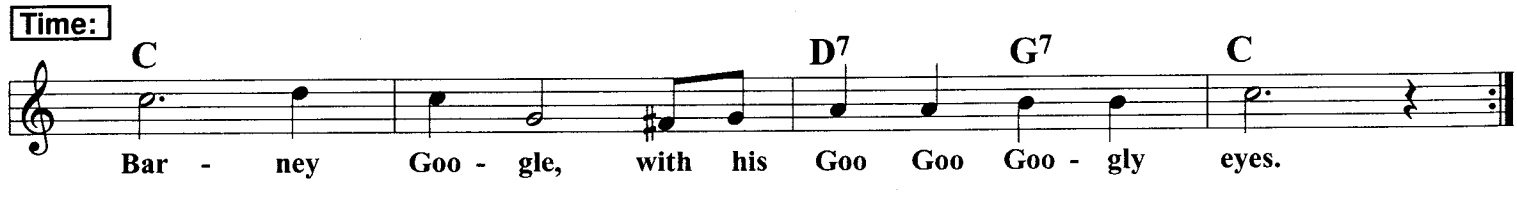




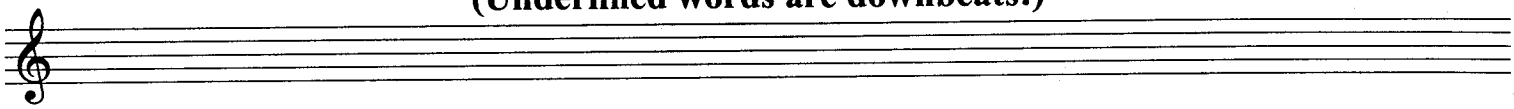
Stop Time - Down beats only - 4 Bars:



Time:



(Underlined words are downbeats:)



Verse 3:
Barney Google, with his goo-goo-goo-gly eyes,
Barney Google, bet his horse would win the prize.
He got odds of five to eight,
Spark Plug came in three days late!
Barney Google, with his goo-goo-goo-gly eyes.

Verse 4:
Barney Google, with his goo-goo-goo-gly eyes,
Barney Google, is the luckiest of guys.
If he fell into the mud,
He'd come up with a diamond stud!
Barney Google, with his goo-goo-goo-gly eyes.

Verse 5:
Barney Google, with his goo-goo-goo-gly eyes,
Barney Google, has a girl that loves the guys.
Only FRIENDS can get a squeeze,
But that girl has NO enemies!
Barney Google, with his goo-goo-goo-gly eyes.

Verse 6:
Barney Google, with his goo-goo-goo-gly eyes,
Barney Google, tried to enter Paradise.
When St. Peter saw his face,
He said "Go to the other place!"
Barney Google, with his goo-goo-goo-gly eyes.

160

Till We Meet Again

The Firehouse Jazz Band

Richard Whiting - Lyrics: Raymond Egan - 1918
Originally titled "Auf Wiedersehen". Changed due to war with Germany. Sold over 5 million copies.
Rec: Vernon Dalhart 1919, Prince's Orch. 1919, Bob Crosby's Bobcats (Faz, E. Miller, Sullivan, Haggart, Bauduc, etc.) 1939, Bunk Johnson 1947, Pete Kelly's Big Seven (Cathcart, Matlock, etc.) 1959, etc.
In soundtracks: "Moonlight Bay", "Eddy Duchin Story"

Concert Pitch



Sweet Substitute

The Firehouse Jazz Band

161

Ferdinand "Jelly Roll" Morton
Rec: Jelly Roll Morton Seven (Henry "Red" Allen, Albert Nicholas, Wellman Braud, Zutty Singleton, etc.) 1940, Dukes of Dixieland (w/ Danny Barker) 1991, Jim Cullum Jazz Band 1993, etc.

Concert Pitch



162 New Orleans Shuffle

The Firehouse Jazz Band

Horns come in Pick-ups to "A"

Whitmore

Rec: Bob Wilber's Wildcats 1948, New Orleans Halfway House Dance Orch. (Abbie Brunies) 1925, The Titan Hot Five 1996, etc.

Concert Pitch

Tom-Tom Intro, ala Krupa is OK, Toms can go 'til "C" if desired.

Bass & Piano left hand - 4-Bar Soli:

Fm C7 Fm C7 Fm C7 Fm C7

mf

A

Fm C7 Fm C7

mp Legato

Fm C7 Fm

B♭m Fm

G7 G7(♭5) C7

B

Fm C7 Fm C7

Fm C7 Fm

B♭m Fm

G7 G7(♭5) C7 E♭7 **Brass Open!**

Rhythm Section to Swing!

Brass Open:



Back to "C" for Solos:

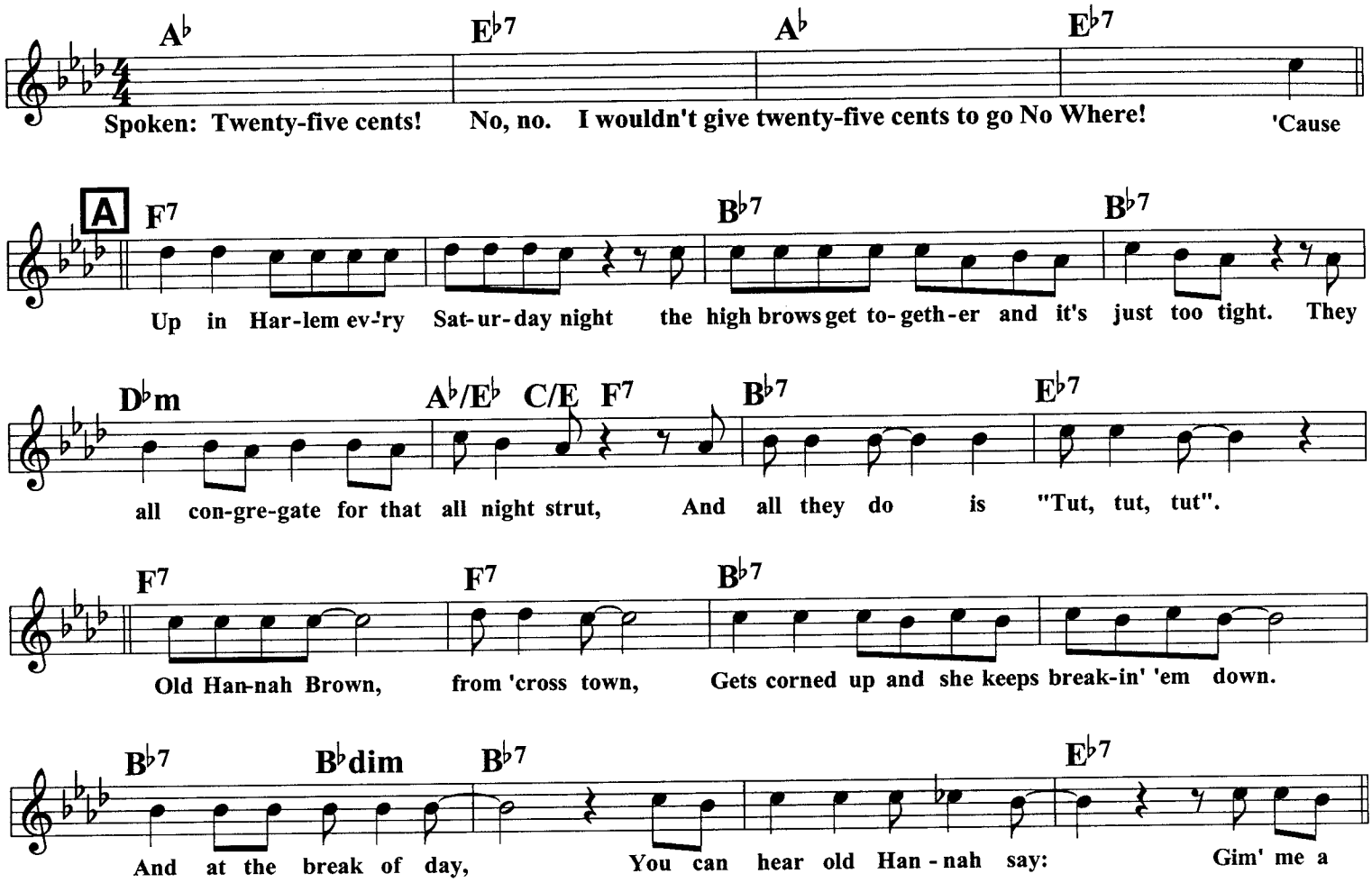
163

Concert Pitch

Gim'me A Pigfoot And A Bottle of Beer

The Firehouse Jazz Band

Wesley Wilson - 1933
Rec: Bessie Smith (Frankie Newton-tp.) 1933,
Billie Holliday 1949, Pat Yankee, etc.



Chorus:



Back to "B" for Solos:

164

The Sweetheart of Sigma Chi

The Firehouse Jazz Band

F. Dudley Vernor - 1912
Lyrics: Bryan Stokes
Rec: Fred Waring's Pennsylvanians 1927,
Gene Austin 1928, Ted Lewis Orch. 1925,
Jan Savitt Orch. 1935,
Dukes of Dixieland c. 1959, etc.

Concert Pitch



Bourbon Street Parade 165

The Firehouse Jazz Band

Paul Barbarin - 1951

Barbarin (1901-1969) was one of the best-known New Orleans drummers. He worked with Oliver, Armstrong, Piron, etc. Also wrote "Come Back Sweet Papa", "The Second Line", etc.
Rec: Dukes of Dixieland c. 1959, The Titan Hot Five 1997, etc.

Concert Pitch

Intro: Horns Only:



166 Fifty Miles of Elbow Room

The Firehouse Jazz Band

By Rev. McGee - 1936
Verse by Bob Helm
Rec: The New Hot Frogs
(Voc. Pat Yankee) 1992




Gm E♭7 Gm E♭7 D7
must ba a place in some hap - py land, where the
Gm E♭7 Gm F7
tired of the soul can roam. Steal a -
D B♭ Solos Here: B♭7
way to the oth - er side, it's a
E♭ B♭
won - der - ful place to be. There'll be
B♭
room to spare when we get up there, there'll be
F C7 F F7
room for you and me. Riv - er
E B♭ B♭7
Jor - dan's long and deep and wide, but the
E♭ B♭ B♭7
skies are al - ways blue. On the
E♭ B♭
left side and on the right side, Fif - ty
B♭ F7 B♭ Back to "D" For Solos:
Miles of El - bow Room.
Last Time:
B♭ C7 F+7 B♭

167

A Hundred Years From Today

The Firehouse Jazz Band

J. Young/Washington/V. Young - 1933

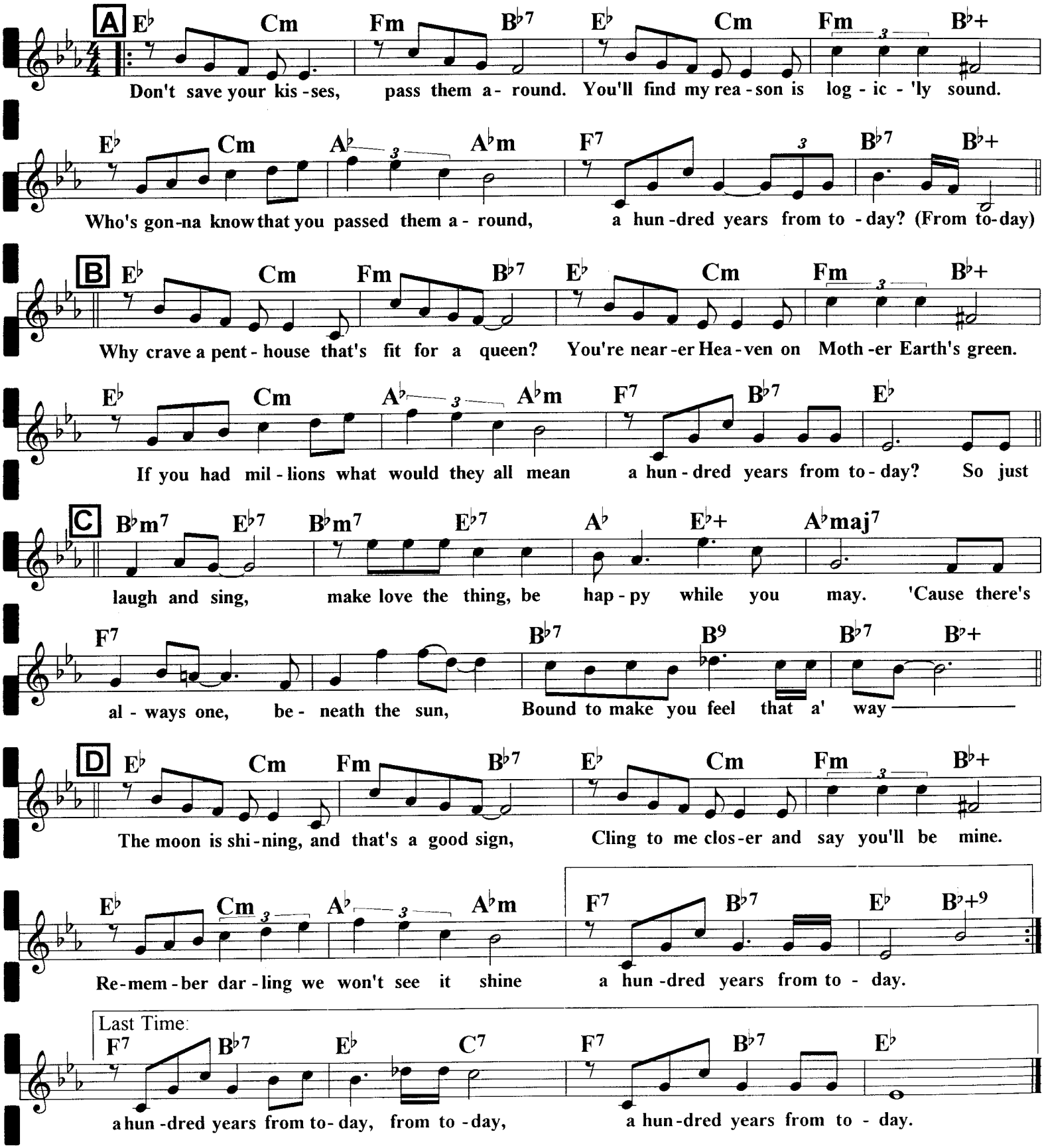
Popularized by Ethel Waters & Jack Teagarden
This is taken from a 1963 Teagarden version .
(Teagarden sang it in Bb)

Concert Pitch

Verse - Rubato:



Chorus:


A
E♭ Cm Fm B♭7 E♭ Cm Fm B♭+
Don't save your kis - ses, pass them a - round. You'll find my rea - son is log - ic - 'ly sound.
E♭ Cm A♭ A♭m F7 B♭7 B♭+
Who's gon-na know that you passed them a - round, a hun - dred years from to - day? (From to-day)
B
E♭ Cm Fm B♭7 E♭ Cm Fm B♭+
Why crave a pent - house that's fit for a queen? You're near - er Hea - ven on Moth - er Earth's green.
E♭ Cm A♭ A♭m F7 B♭7 E♭
If you had mil - lions what would they all mean a hun - dred years from to - day? So just
C
B♭m7 E♭7 B♭m7 E♭7 A♭ E♭+ A♭maj7
laugh and sing, make love the thing, be hap - py while you may. 'Cause there's
F7 B♭7 B9 B♭7 B♭+
al - ways one, be - neath the sun, Bound to make you feel that a' way
D
E♭ Cm Fm B♭7 E♭ Cm Fm B♭+
The moon is shi - ning, and that's a good sign, Cling to me clos - er and say you'll be mine.
E♭ Cm A♭ A♭m F7 B♭7 E♭ B♭+9
Re - mem - ber dar - ling we won't see it shine a hun - dred years from to - day.
Last Time:
F7 B♭7 E♭ C7 F7 B♭7 E♭
a hun - dred years from to - day, from to - day, a hun - dred years from to - day.

168

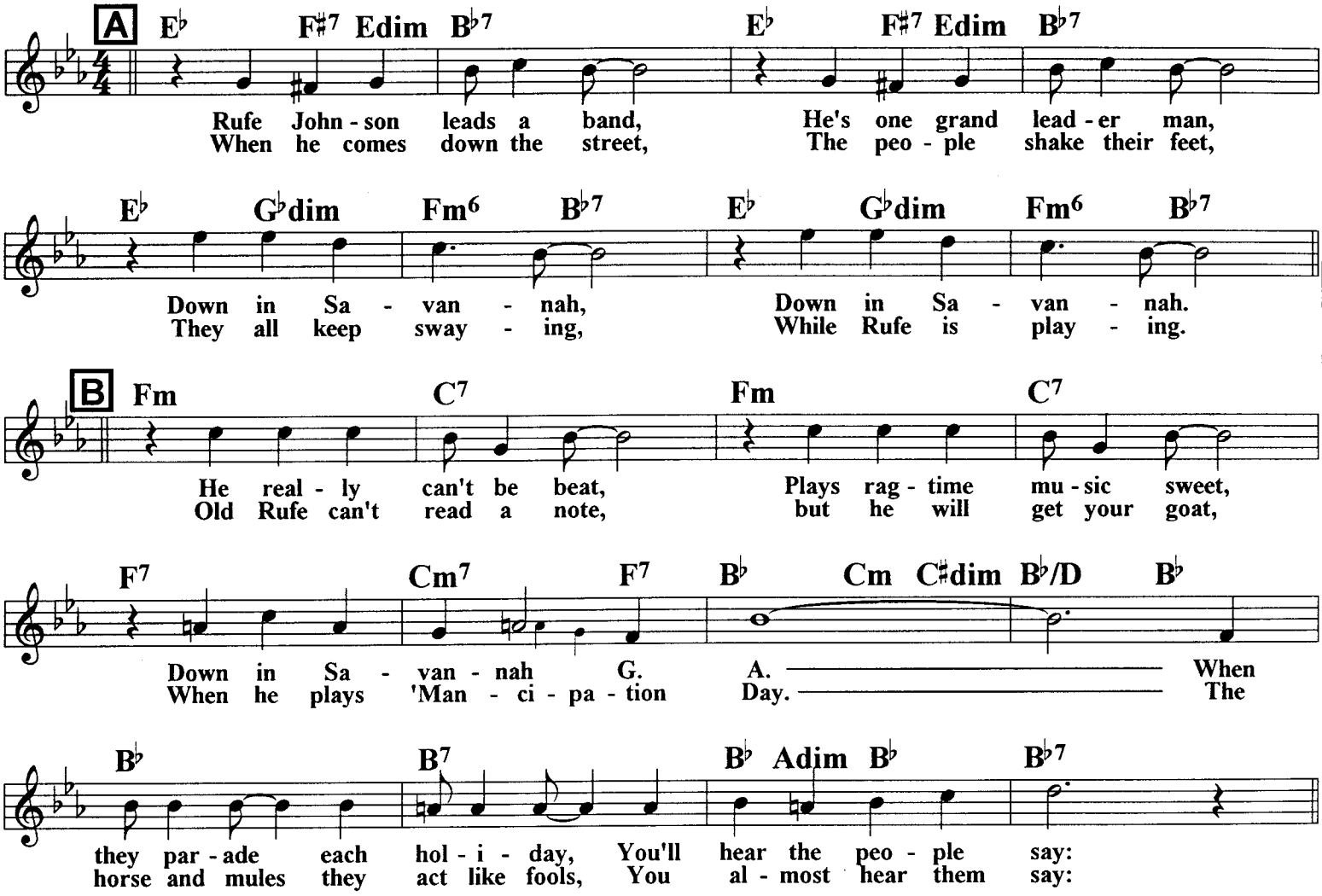
Rufe Johnson's Harmony Band

The Firehouse Jazz Band

Shelton Brooks & Maurice Abrahams-1914
Brooks wrote "Darktown Strutter's Ball" 1917,
"Some of These Days" 1910, etc.
Song recorded by Arthur Collins & Byron Harlan.
Collins was novelty & dialect singer who specialized
in "coon" songs during 'teens and early '20's.

Concert Pitch

Verse




Chorus:
C
E♭
G7
Here they come, Just lis - ten to that drum, Boy ain't he
G7
Cm
G7 Cm
beat - in' some, He's go - ing rump, rump, rump, rump.
D
A♭
E♭
C7
Lis - ten to that dog - gone flute, Root -te -toot, toot -te -toot, toot -te - toot toot -te -toot.
F7
Fm7
B♭7
Fm7
B♭7
Say Hon, ain't that trom - bone moan - ing, hear it groan - ing,
E
E♭
E♭7
A♭
Lis - ten to that old cor - net, It's
C7
Ddim
C7
Fm
C7
Fm
played by that lead - er man, He's
F
A♭
Adim
E♭
C7
got a world wide rep - u - ta - tion For play - ing syn - co - pa - tion;
F7
B♭7
E♭
Old Ruf - us John - son's Har - mon - y Band.
Solos at "C"

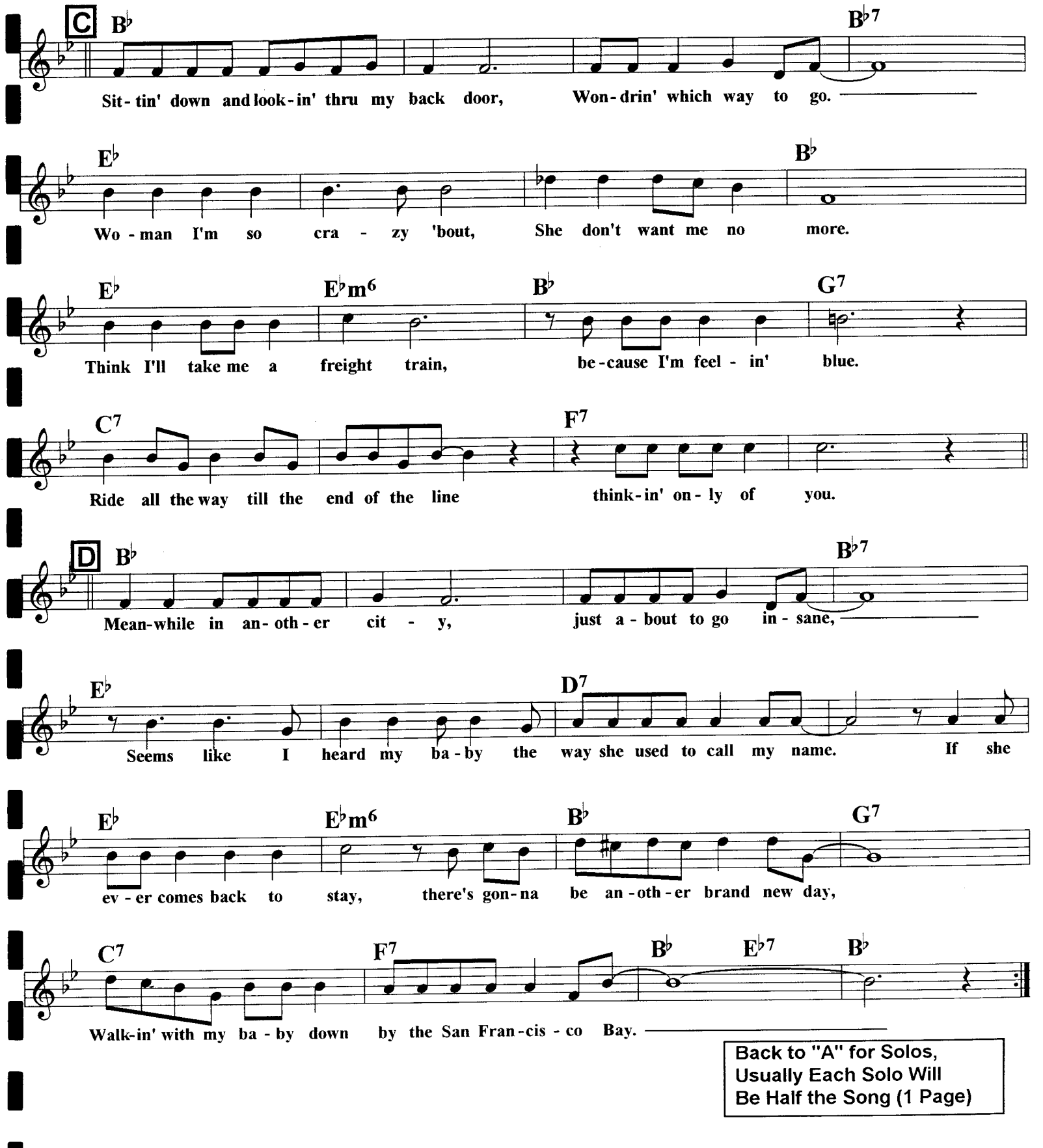
169 San Francisco Bay Blues

The Firehouse Jazz Band

Jesse Fuller
Fuller was a blues singer and guitarist born in Georgia in 1896
Rec: Jesse Fuller 1959

Concert Pitch





Back to "A" for Solos,
Usually Each Solo Will
Be Half the Song (1 Page)

170

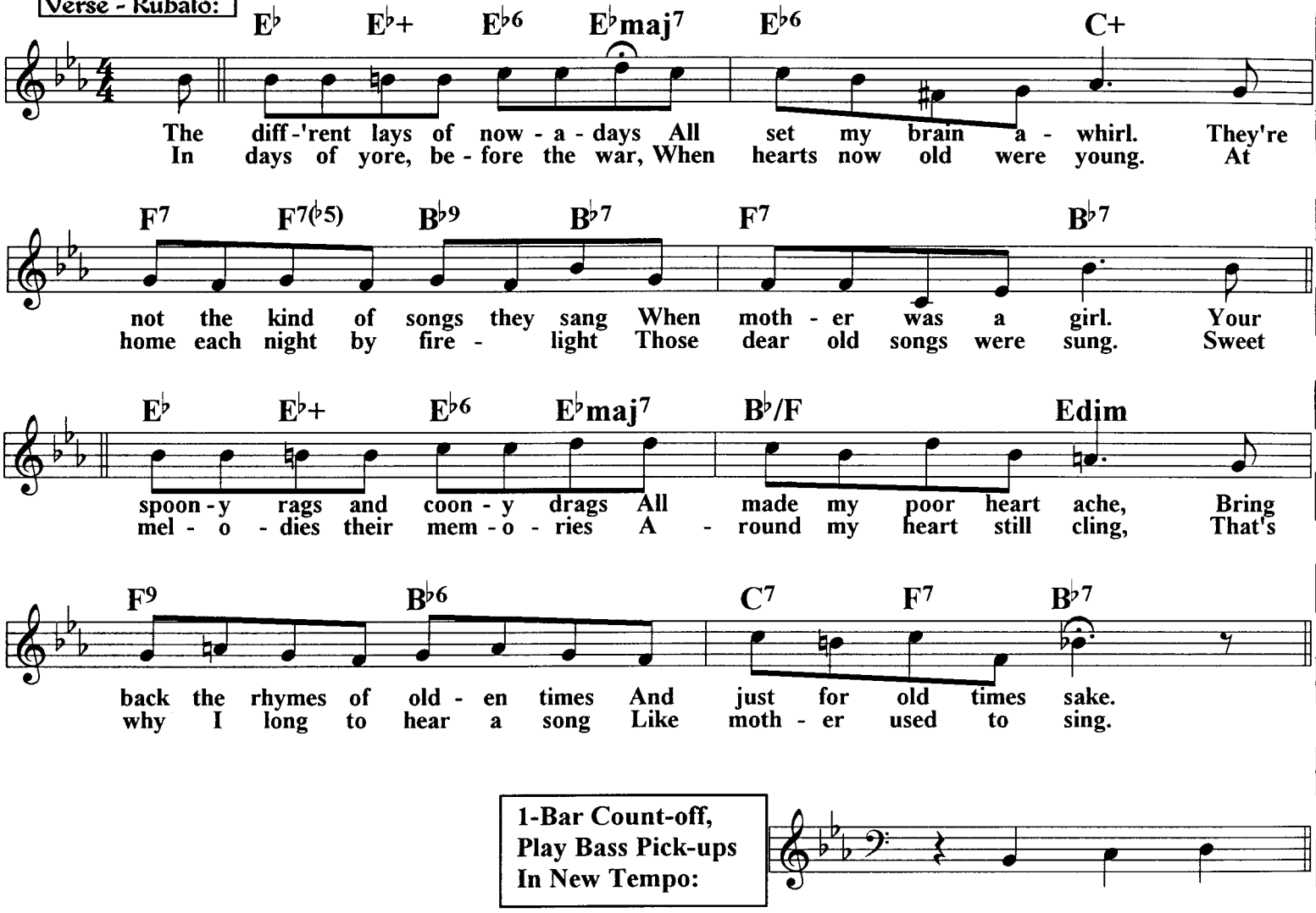
Play A Simple Melody

The Firehouse Jazz Band

Concert

Irving Berlin - 1914

Verse - Rubato:



1-Bar Count-off,
Play Bass Pick-ups
In New Tempo:

Chorus:

In Tempo:



171

Chimes Blues

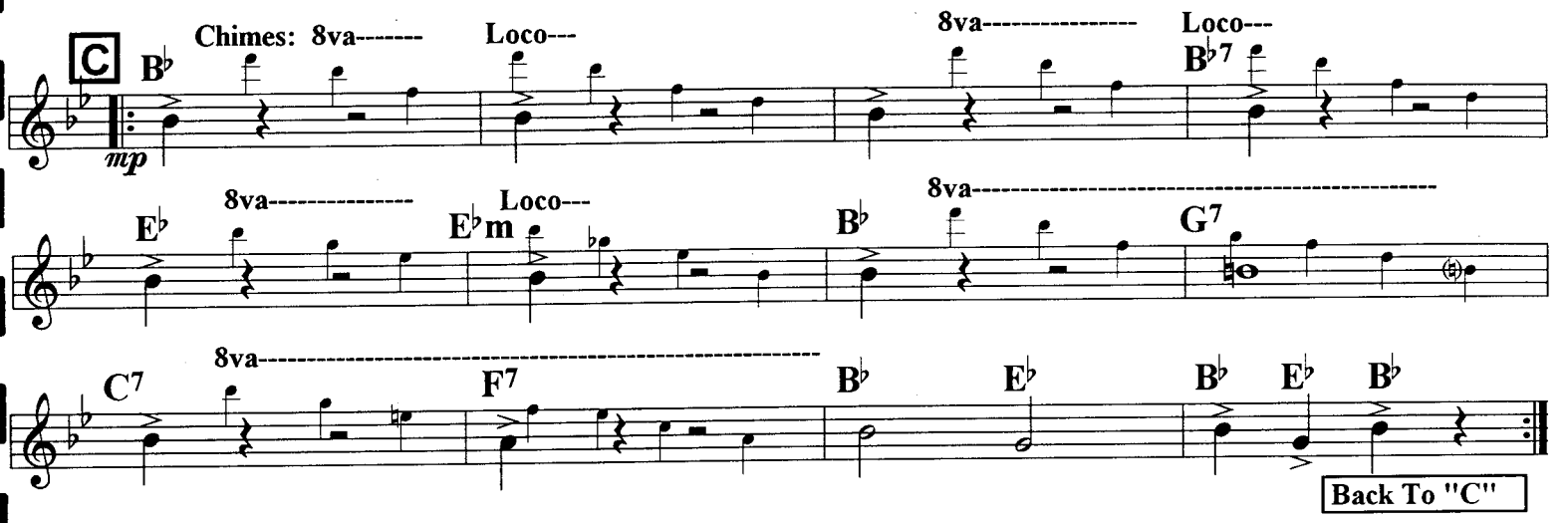
The Firehouse Jazz Band

Joe "King" Oliver - 1923
Rec: Oliver (with Louis Armstrong, Baby Dodds) 1923, Jimmy Dorsey, Art Hodes, Bob Wilbur's Wildcats, Turk Murphy's Jazz Band, etc.

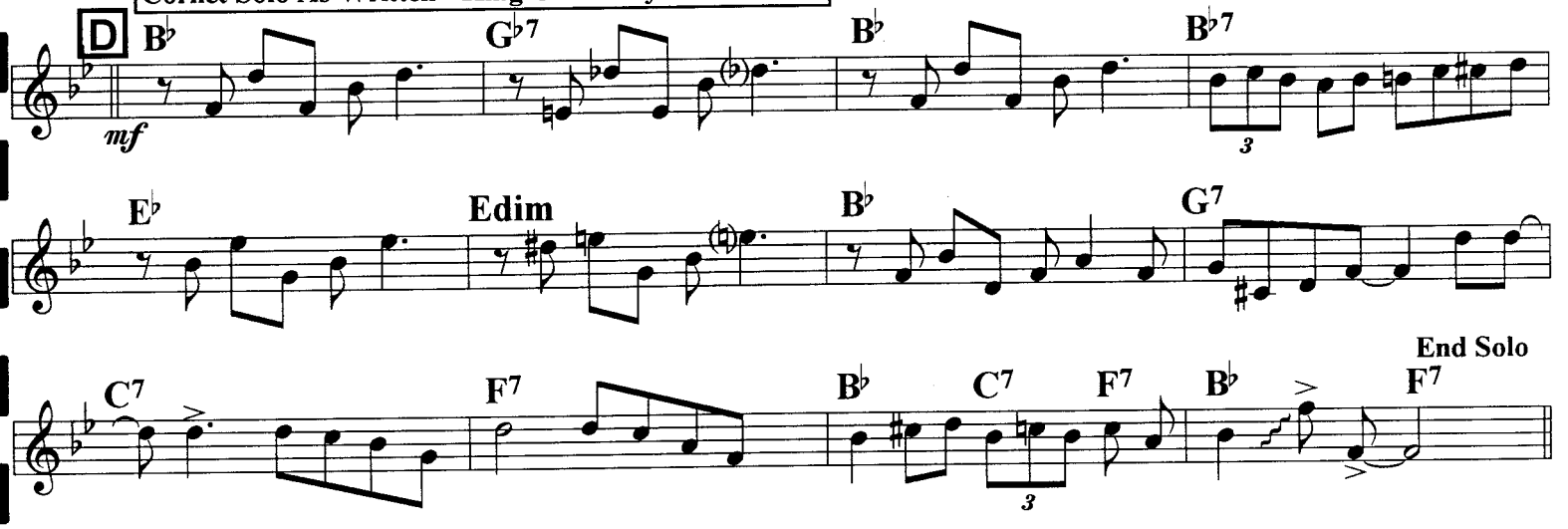
Concert Pitch



Piano "Chimes" Solo: Play Quarter-Note Arpeggios ad lib:
Band Plays Downbeats As Written:



Cornet Solo As Written - King Oliver Style:





172

My Monday Date

The Firehouse Jazz Band

Louis' upper lyrics were improvised on the 1928 session, Teagarden's lower lyrics are more correct.

Earl "Fatha" Hines -
Recorded by Louis Armstrong's Hot Five in 1928 with Hines on piano.
Rec. Jimmy Noone's Apex Club Orch. 1928,
Louis Armstrong & His Orch. 1939,
Earl Hines 1969

Concert Pitch



What-Cha Gonna Do When There Ain't No Jazz?

173

Concert Pitch

The Firehouse Jazz Band

Pete Wendling - Lyr: Edgar Leslie - 1920

A *Verse:*

Gm A7 D7 Gm A7 D7

Ev - 'ry day you read a - bout, some-thing else you must cut out,
Some folks when they put on weight, cut down on their din - ner plate.

G7 Cm F7 B♭ D7

How can folks get by? With re - form-ers cry - ing:
Oth - er peo - ple try, go - ing on a di - et.

Gm A7 D7 G7 Cm

Don't do this and don't do that. Don't you dare to kiss! Now
But if girl - ies could - n't dance, they'd be in a fix. How

C7 F C7 F7

if by chance they stop the dance, kind - ly an - swer this:
can a Jane hope to re - main, a per - fect thir - ty - six?

B *Chorus:*

B♭ G7 C7

What-cha gon-na do when there ain't no jazz? How ya gon-na step, When ya full o' pep?

F7 C7 F7 B♭ C7 F7

If they're gon - na stop syn - co - pa - tion, How ya gon-na get re - cre - a - tion?

B♭ B♭7 E♭7 D7

How ya gon - na chase those aw - ful blues ev - 'ry - bod - y has?

G7 A♭7 G7 C7 C7 C♯°

Won't the nights be long and drear - y, Slow - er than the darned old Er - ie?

B♭ 3 D7 G7 C7 F7 B♭

What-a - ya gon - na do with your Dear - ie? When there ain't no jazz.

174

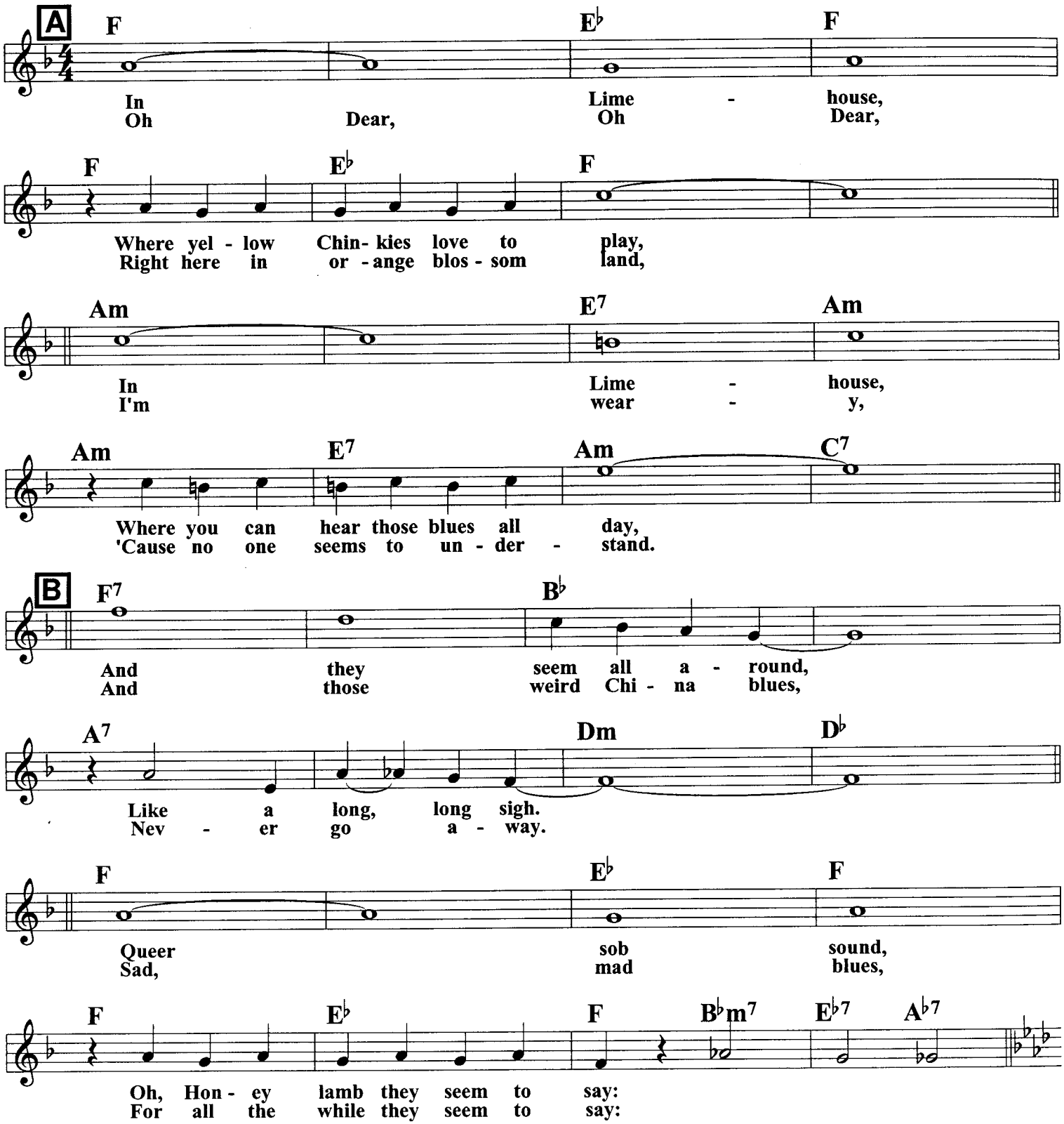
Concert Pitch

Limehouse Blues

The Firehouse Jazz Band

Philip Braham - 1922 / Lyrics Douglas Furber
Introduced: Andre Charlot's Revue of 1924
Recorded: Paul Whiteman 1924, Duke Ellington 1931, Glen Gray 1934, Fletcher Henderson Orch. 1934, Sidney Bechet 1941, Quintet of the Hot Club of France (Grappelli, Django) 1935, Red Nichols (Mole, J. Dorsey, Lang, Berton, etc.) 1928, etc.
1968 Julie Andrews movie "Star!"

Verse:




Chorus:
C
D♭7
D♭7 C7 B7
Oh! Lime - house kid, Oh! Oh! Oh! Lime - house kid.
B♭7
Go - ing the way that the rest of them did.
A♭
C7
Fm7
Poor bro - ken blos - som and no - bod - y's child,
B♭7
E♭7
A♭7
Haunt -ing and taunt - ing you're just kind o' wild. Oh! Oh!
D
D♭7
D♭7 C7 B7
Oh! Lime - house blues I've the real Lime - house blues,
B♭7
Learned from the chink - ies those sad Chin - a blues.
A♭
F7
B♭m
F7
B♭m
Rings on your fin - gers and tears for your crown,
B♭m7(♭5)
E♭7
A♭
A♭9 For Repeat
That is the sto - ry of old Chin - a town.

175

Inka Dinka Doo

The Firehouse Jazz Band

Jimmy Durante - Ben Ryan - Harry Donnely - 1933
Theme song of comedian Jimmy Durante, who began his career as a ragtime pianist. He worked with the New Orleans Jazz Band (in NYC), Sam Lanin's band, Bailey's Lucky 7, etc. He joined with Lou Clayton and Eddie Jackson in 1927 for vaudeville act and Ziegfeld shows, etc.
Rec: Jimmie Noone Orch. 1933, Ferde Grofe Orch. 1933

Concert Pitch

Verse:



Chorus:


B
C Cdim C Cdim
Ink - a dink-a doo, A dink-a dee, A dink-a doo.
C Cdim G7
Oh, what a tune for croon - ing.
Dm7 G7 Dm7 G7
Ink - a dink-a doo, A dink-a dee, A dink-a doo,
G7 G+7 C
It's got the whole world spoon - ing.
C
E7 Am
Es - ki - mo bells up in Ice - land, Are ring - ing,
D7 Am D7 Dm G7 Dm A♭7
They've made their own Par - a - dise Land, Sing - ing:
C Cdim C A7
Ink - a dink-a doo, A dink-a dee, A dink-a doo, sim - ply means
D7 G7 C F7 C
Ink - a dink-a dee, A dink-a doo.

176 Royal Garden Blues

The Firehouse Jazz Band

Clarence Williams & Spencer Williams - 1919
Rec: ODJB (Kreuger on alto sax) 1921, Wolverines (Bix) 1924, Bix & His Gang 1927, Ted Lewis Orch. (Goodman, Fats Waller, J. Dorsey) 1931, Wingy Manone Orch. 1939, Bob Crosby Orch. 1936, The Dukes of Dixieland (several) 1957-62, The Titan Hot Five 1997, etc.



Eight, Nine, and Ten

177

The Firehouse Jazz Band

Played by Oscar "Papa" Celestin's (1884-1954) Band in New Orleans.
Based on "Exactly Like You" (1930)
Transcribed by "Banjo Bob" Stevens

Concert Pitch



To Top for Solos

178

'Lassus Trombone

The Firehouse Jazz Band

Henry Filmore - 1915
Written as a march
Rec: The Dukes of Dixieland c. 1959

Concert Pitch
As Written:



Back to "C" for Solos,
On Cue go back to "A"
Play "A" Once, Out.

Sugar Foot Strut

Version 2 — The Firehouse Jazz Band

Billy Pierce-Henry Myers-Chas. M. Schwab - 1927
Rec: Louis Armstrong 1928, Charleston Chasers 1927, Bob Crosby Orch., Jan Savitt Orch., Pete Daily's Jazz Band, Matty Matlock & His Dixie Men (E. Miller, Cathcart, A. Lincoln, Fatool, etc.) late 1950's, etc.



180

Grandpa's Spells

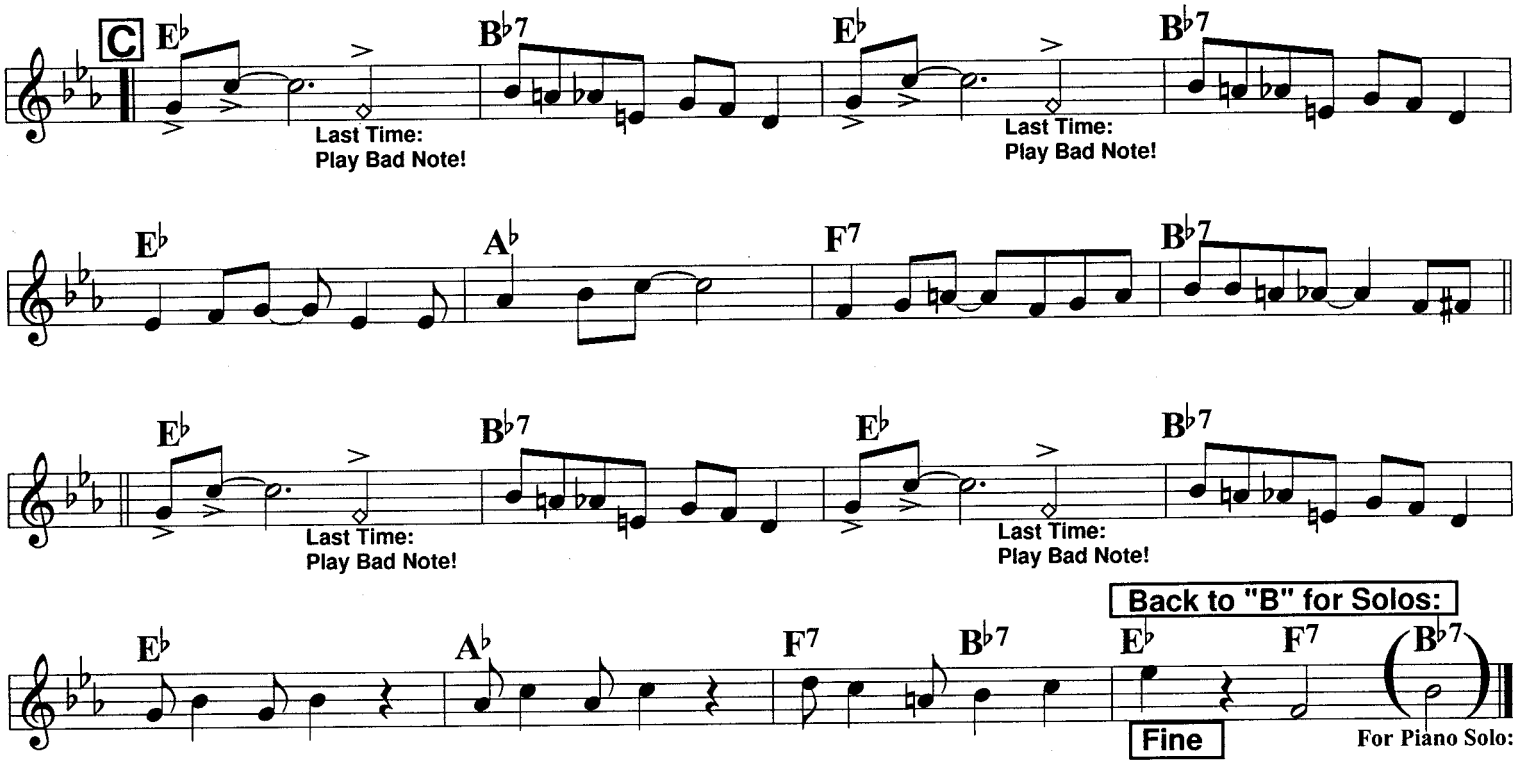
The Firehouse Jazz Band

Concert Pitch

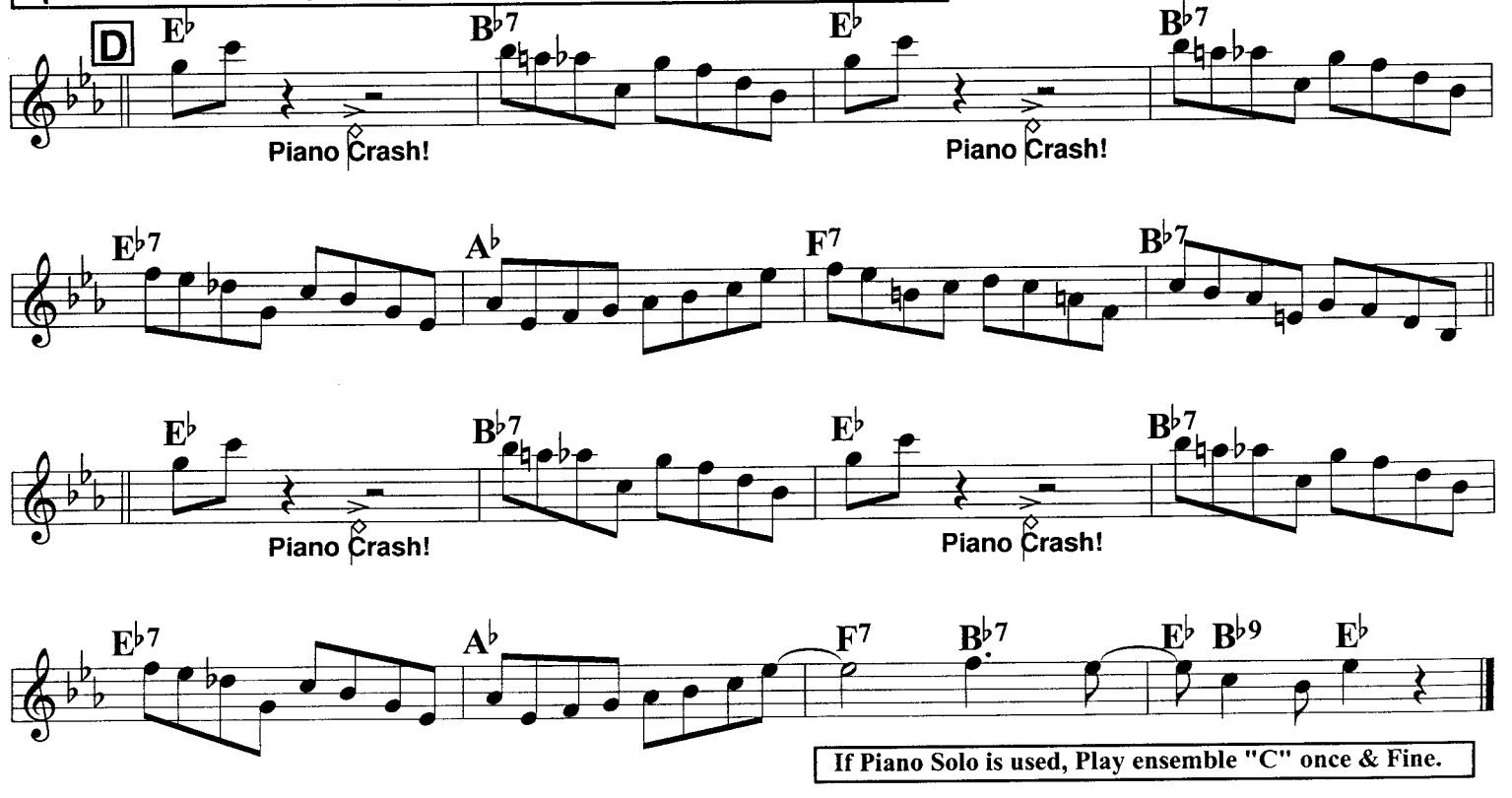
Ferdinand "Jelly Roll" Morton - Composed 1911, Copyrighted 1923
Rec: Jelly Roll Morton (Ory, St. Cyr) 1926, Turk Murphy's Jazz Band, Dukes of Dixieland (w/ Danny Barker) 1991, etc.



Jelly would lay his forearm on the keyboard to get the sound of Grandpa having a spell.



Optional Piano Solo (Don't try it without a piano, things are bad enough):



If Piano Solo is used, Play ensemble "C" once & Fine.

181

Ice Cream

The Firehouse Jazz Band
(New Orleans lyrics vary from original)

Concert Pitch

Johnson, Moll, King - 1927
Originally just another 1920's novelty tune, then made popular among Dixieland bands by New Orleans clarinetist George Lewis (1900-1968). Lewis played in New Orleans from the early '20's, later led the Preservation Hall Jazz Band.
Rec: George Lewis & His Ragtime Band 1953, etc.



If You Were the Only Girl In the World

182

The Firehouse Jazz Band

Clifford Grey & Nat D. Ayer - 1916
In Rudy Vallee movie "Vagabond Lover" 1929
Perry Como 1946, "Helen Morgan Story" 1957

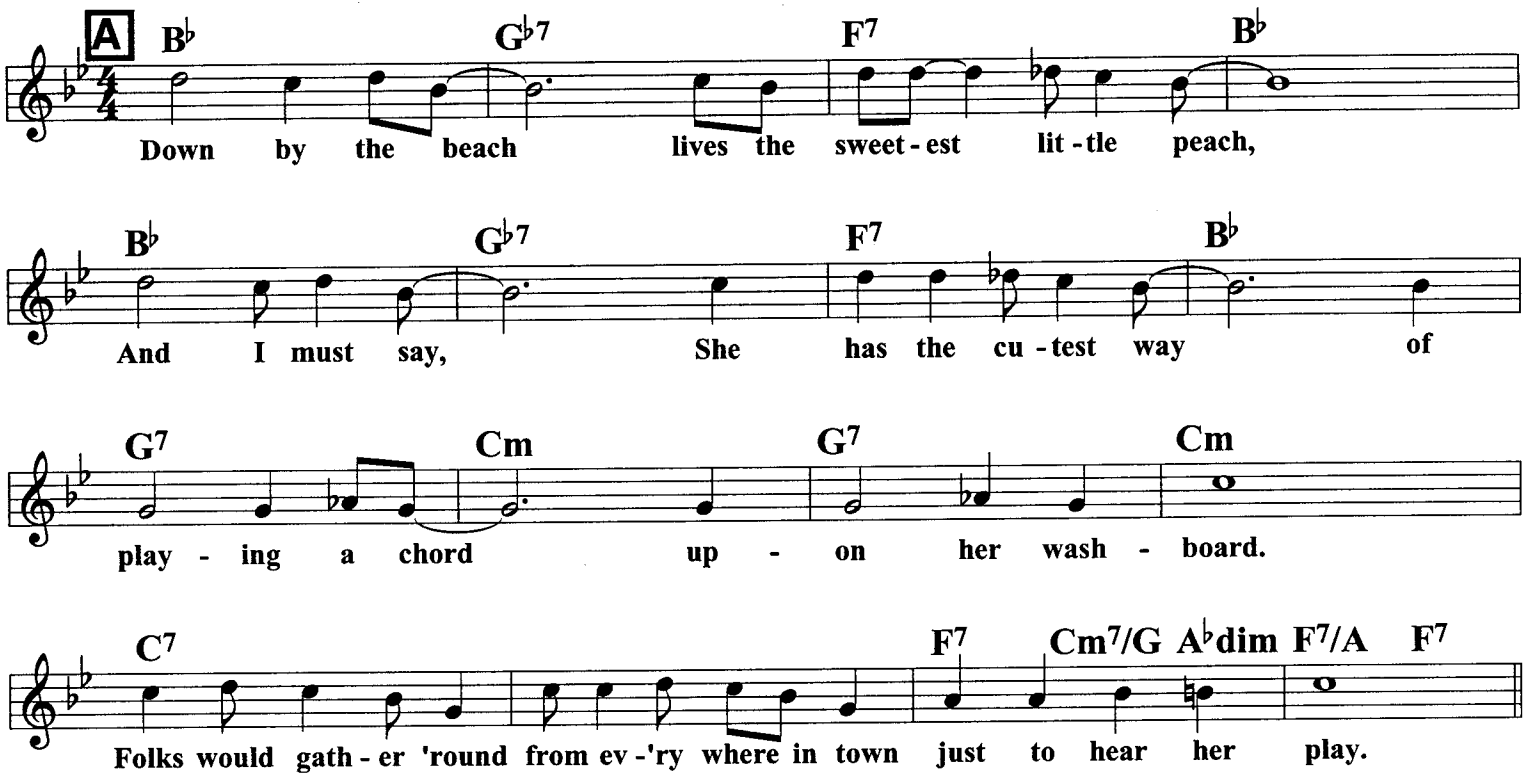


183 Coney Island Washboard

The Firehouse Jazz Band

Durand-Adams-Nestor-Shugart 1926
Rec: Bob Scobey's Frisco Jazz Band 1951

Concert Pitch




B
B♭ A7 A♭7 G7
Con - ey Is - land wash - board she would play, You could
C7
hear her on the board - walk ev - 'ry day.
F7 B♭ G7
Soap suds all a - round, Bub - bles on the ground;
C7 F7
Rub - a - dub - a - dub, in her lit - tle tub all the tunes she found!
C
B♭ A7 A♭7 G7
Thim - bles on her fin - gers made the noise, She played the
C7
Charles - ton on the laun - dry for the boys. She could
E♭ Edim B♭ G7
drag a tune right thru the knees of a brand new pair of B. V. D.'s
C7 F7 B♭
Con - ey Is - land wash - board roun - de - lay.

184

From Monday On

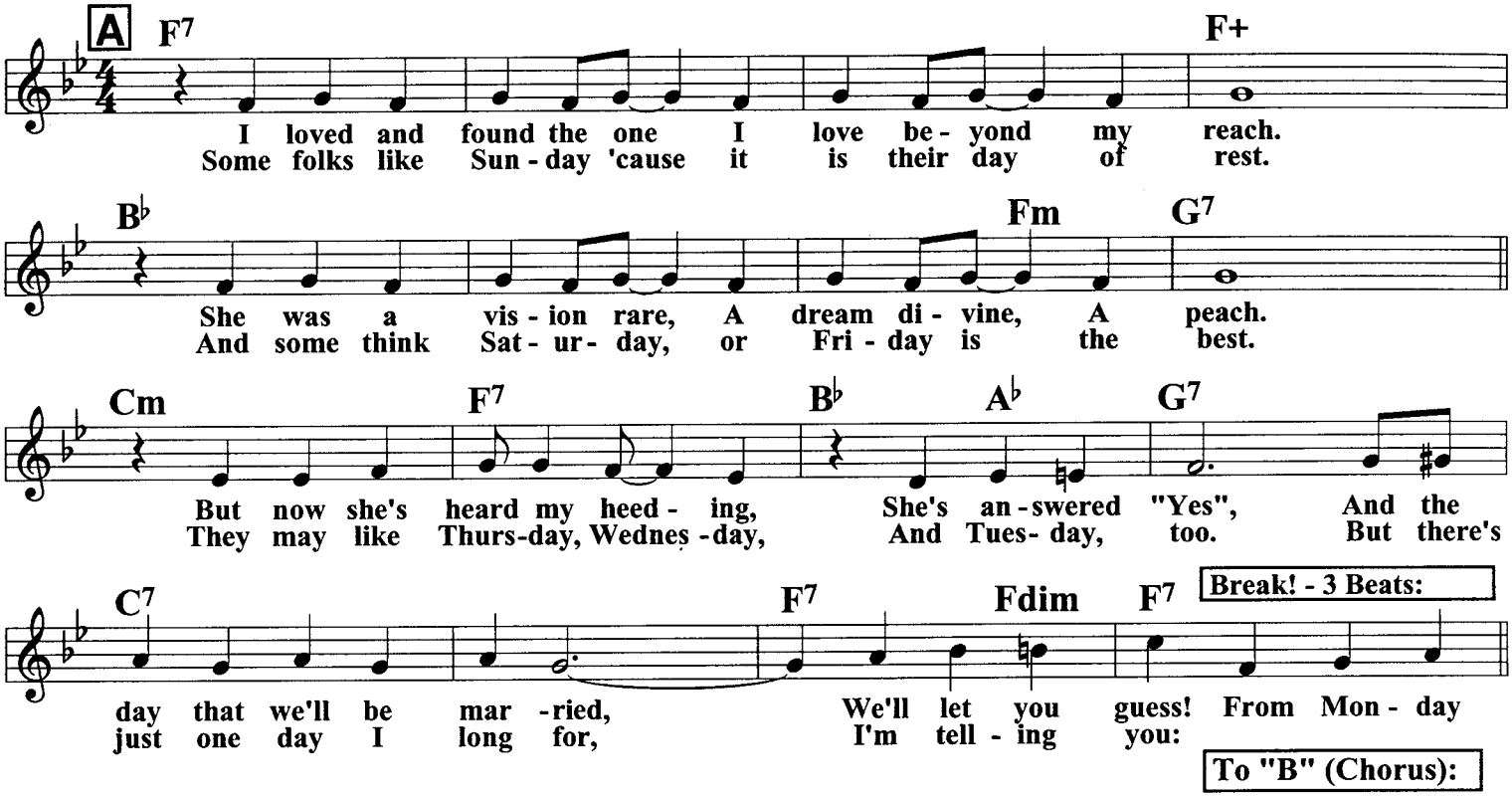
The Firehouse Jazz Band

Concert Pitch

Version 2

Harry Barris & Bing Crosby - 1928
Barris, Crosby & Al Rinker were Whiteman's "Rhythm Boys" vocal trio.
Barris also wrote "Mississippi Mud", "Wrap Your Troubles In Dreams", "I Surrender Dear", etc.
Rec: Paul Whiteman Orch. (Bix, etc.) 1928, The Rhythm Boys 1928, Red McKenzie & The Spirits of Rhythm (voc. Leo Watson) 1934, etc.

Verse:



Interlude used on Whiteman recording - Played after vocal Chorus:



185 Find Out What They Like & How They Like It

The Firehouse Jazz Band

Concert Pitch

Thomas "Fats" Waller/
Andy Razaf - 1935



I'M A DING DONG DADDY FROM DUMAS

186

The Firehouse Jazz Band

Phil Baxter - 1928
Popularized by Louis Armstrong.
In 1937 film "Hollywood Hotel"
by the Benny Goodman Quartet

Concert Pitch



(187) Three Little Words

The Firehouse Jazz Band

Bert Kalmar & Harry Ruby - 1930
From movie "Check & Double Check"
with Bing Crosby & The Rhythm Boys
with The Duke Ellington Orchestra,
Ethel Waters (Klein, T. & J. Dorsey) 1930,
Red Nichols & His Five Pennies 1935, Quintet of
Hot Club of France (Django, Grappelli) 1935,
Gene Krupa's Chicagoans (Goodman, Kazebier)
1935, Bud Freeman Trio 1938, Al Hirt c. 1960, etc

Concert Pitch

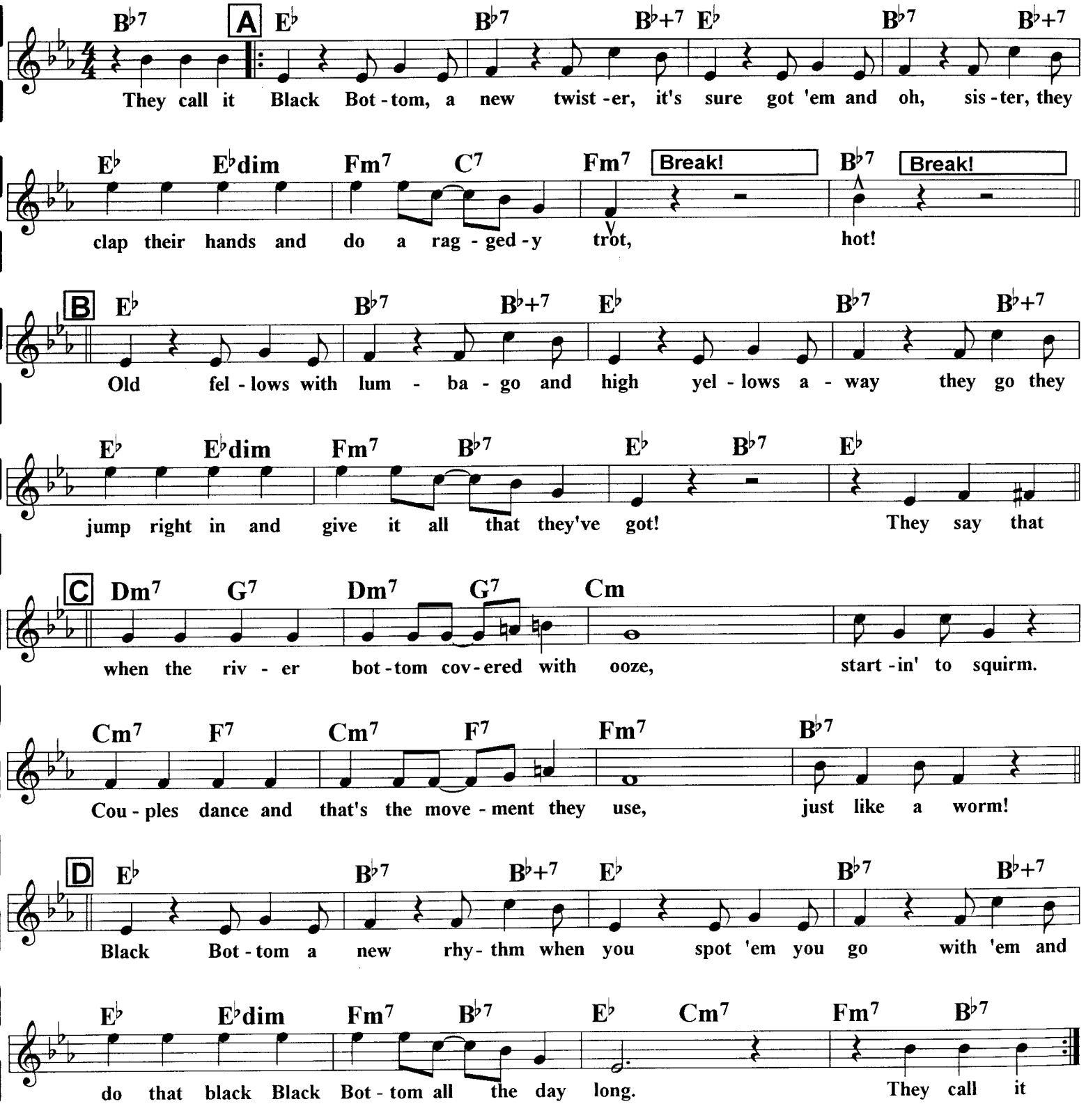


BLACK BOTTOM

Concert Pitch

The Firehouse Jazz Band

DeSilva-Brown-Henderson
From "George White's Scandals"
1926



189 Alice Blue Gown

The Firehouse Jazz Band

Originally a Waltz

McCarthy/Tierney - 1919 for musical "Irene".
Rec: Muggsy Spanier & His Ragtimers 1944, Sharkey Bonano's New Orleans Band, Eddie Condon's Jazz Band, Frankie Masters Orch., Ozzie Nelson Orch., Glenn Miller Orch., Harry James Orch., The Original Dixieland Jazz Band 1920, etc.

Concert Pitch



My Blue Heaven

The Firehouse Jazz Band

*Original version stays on Eb; Does not go to C7 in bars 4, 12, etc.

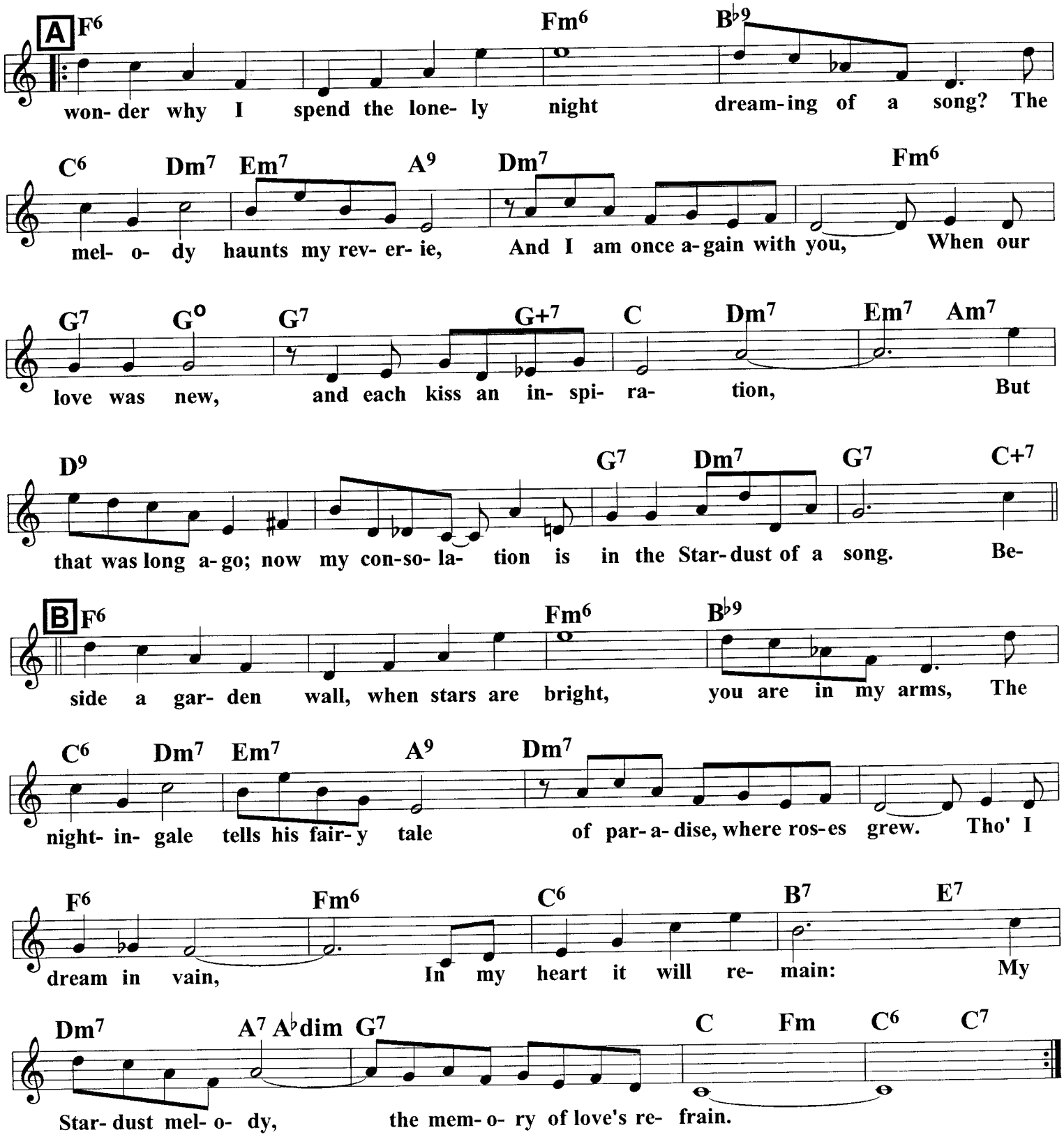
Whiting/W. Donaldson - 1924
Introduced in Vaudeville by Whiting.
Rec: Gene Austin in 1927 (Sold over 5,000,000), Paul Whiteman 1927, Nick Lucas 1928, Luis Russell Orch. 1934, Jimmy Lunceford Orch. 1935, Artie Shaw Orch. 1936, Sammy Kaye Orch. 1939, Art Tatum 1954
In movie "My Blue Heaven", Betty Grable-1950
In movie "Love Me or Leave Me", Doris Day-1955

190

Concert Pitch



Chorus:


A F6 Fm6 B♭9
won- der why I spend the lone- ly night dream- ing of a song? The
C6 Dm7 Em7 A9 Dm7 Fm6
mel- o- dy haunts my rev- er- ie, And I am once a- gain with you, When our
G7 G° G7 G+7 C Dm7 Em7 Am7
love was new, and each kiss an in- spi- ra- tion, But
D9 G7 Dm7 G7 C+7
that was long a- go; now my con- so- la- tion is in the Star- dust of a song. Be-
B F6 Fm6 B♭9
side a gar- den wall, when stars are bright, you are in my arms, The
C6 Dm7 Em7 A9 Dm7
night- in- gale tells his fair- y tale of par- a- dise, where ros- es grew. Tho' I
F6 Fm6 C6 B7 E7
dream in vain, In my heart it will re- main: My
Dm7 A7 A♭dim G7 C Fm C6 C7
Star- dust mel- o- dy, the mem- o- ry of love's re- frain.

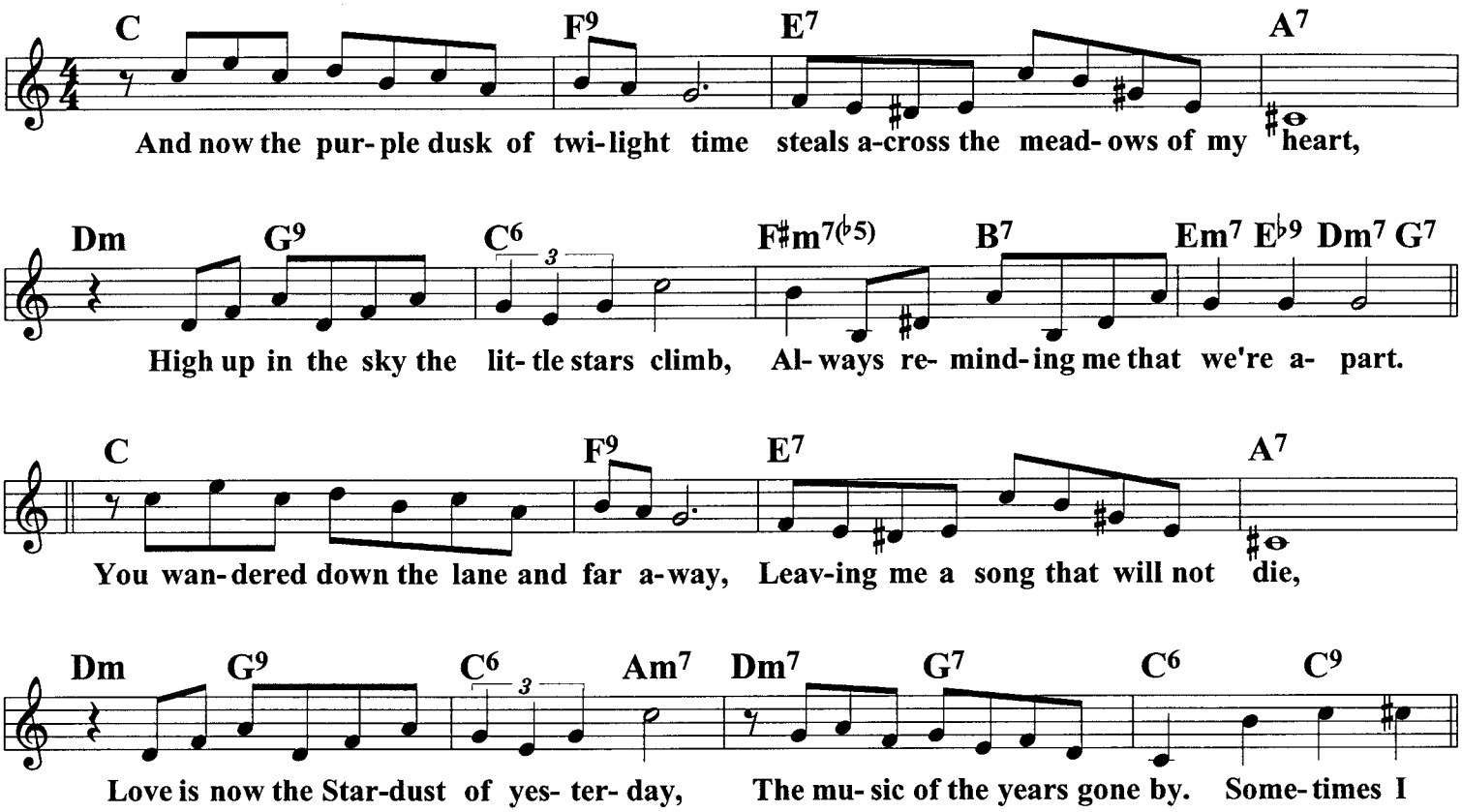
191 Stardust

The Firehouse Jazz Band

Hoagy Carmichael - Lyr: Mitchell Parish - 1929
Rec: Chocolate Dandies (w/ Lonnie Johnson-gtr, Don Redman-sx) (before song was published) 1928, Louis Prima & His New Orleans Gang (G. Van Eps, George Brunies, Claude Thornhill, Sidney Arodin, etc.) 1934, Django/Grappelli/etc. Paris 1935, Isham Jones Orch. 1931, Bing Crosby 1931, Louis Armstrong 1931, Jimmie Lunceford 1935, Benny Goodman 1936, Tommy Dorsey 1936, Glenn Miller 1941, Artie Shaw's classic recording with Butterfield, Jack Jenny, etc. 1941

Concert Pitch

Verse:



There is a story that young Bix Beiderbecke was noodling on a piano one evening, in one of his hang-outs near the Indiana University campus. Bix spent many hours at various pianos. This particular evening his friend Hoagy Carmichael (4 years older than Bix) stopped and listened to Bix' catchy tune.

Hoagy is reputed to have said, "Man, if you'd slow that tempo down that would be a mightly pretty song". Bix shrugged off the suggestion and kept the bouncy rhythm going.

Supposedly, just maybe, a few years later part of that melody appeared in print for the first time, as part of "Stardust".

If there is even a slight possibility that this episode happened, it leaves most of us wondering what part of this classic song might have been created by Bix.

Other trivia: Hoagy recorded "Stardust" as early as October 31 (Halloween) 1927, at the famous Gennett studio in Richmond, Indiana. (Gennett #6311).

192

Spain

The Firehouse Jazz Band

Concert Pitch

Isham Jones - 1924 (Same year he wrote "I'll See You In My Dreams" & "It Had To Be You")
Isham Jones Orch. 1924, Paul Whiteman Orch. 1924, Bob Crosby's Bobcats (R. Bauduc, B. Butterfield, I. Fazola, B. Haggart, Eddie Miller, J. Stacy) 1940, etc.



Mister Jelly Lord

193

The Firehouse Jazz Band

Ferdinand "Jelly Roll" Morton
Rec: NORK 1923, Morton's Steamboat Four 1924,
Jelly Roll Morton's Incomparables 1926,
The Titan Hot Five 1996, etc.

Concert Pitch



194

The Moten Swing

The Firehouse Jazz Band

Bennie & Buster Moten
Bennie Moten's Kansas City Orchestra - 1933

Concert Pitch



Ol' Man Mose

195

The Firehouse Jazz Band

Concert Pitch

Piano "Straight-up-and-down" boom/chink behind vocal:

By Louis Armstrong & Zilner Randolph - 1935
Rec: Wingy Mannone (G. Brunies, Marsala, C. Mastren, Ray Bauduc, etc.) 1935, Cozy Cole c. 1959



On Cue:

Spoken:
"I do believe, that Mose kicked the bucket, and Ol' Man Mose is Dead!"


G+7 G7(♭5) B♭m6 C7 F7 E♭m6/G♭ A♭m6 F7/A
when you get the blues in the night.
D E♭9 Cm7(♭5) F7 D♭9
Take my word, the mock - in' bird 'll sing the sad - est kind of
C+7 C7 G+7 G7(♭5) B♭m6 C7 F7 E♭m6/G♭
song. He knows things are wrong and he's right.
A♭m6 F7/A E B♭7 2-Bar Interlude: C7(♭9) F7
From
F B♭
Nat- chez to Mo- bile, from Mem- phis to St. Joe, wher - ev - er the four winds
B♭7 E♭7
blow, I been in some big towns, an' heard me some big talk,
B♭ F7 F+ B♭ F7
but there is one thing I know: A man is a two - face; a
C7 F7 B♭
wor - ri - some thing who'll leave ya to sing the blues in the night.
G B♭7 C7(♭9) F7 C7 F7sus4 B♭
My ma - ma was right. There's blues in the night.

196

Blues in the Night

The firehouse jazz band

Johnny Mercer & Harold Arlen - 1941
Movie "Blues In the Night"
Rec: Jimmy Lunceford, Artie Shaw, Woody Herman, Dinah Shore 1942, Cab Calloway, Benny Goodman, Rosemary Clooney 1952, etc.

Concert Pitch



197

Concert Pitch

Some Sunny Day

The Firehouse Jazz Band

Irving Berlin - 1922
Rec: Paul Whiteman Orchestra 1922,
Marion Harris 1922, etc.



Runnin' Wild

The Firehouse Jazz Band

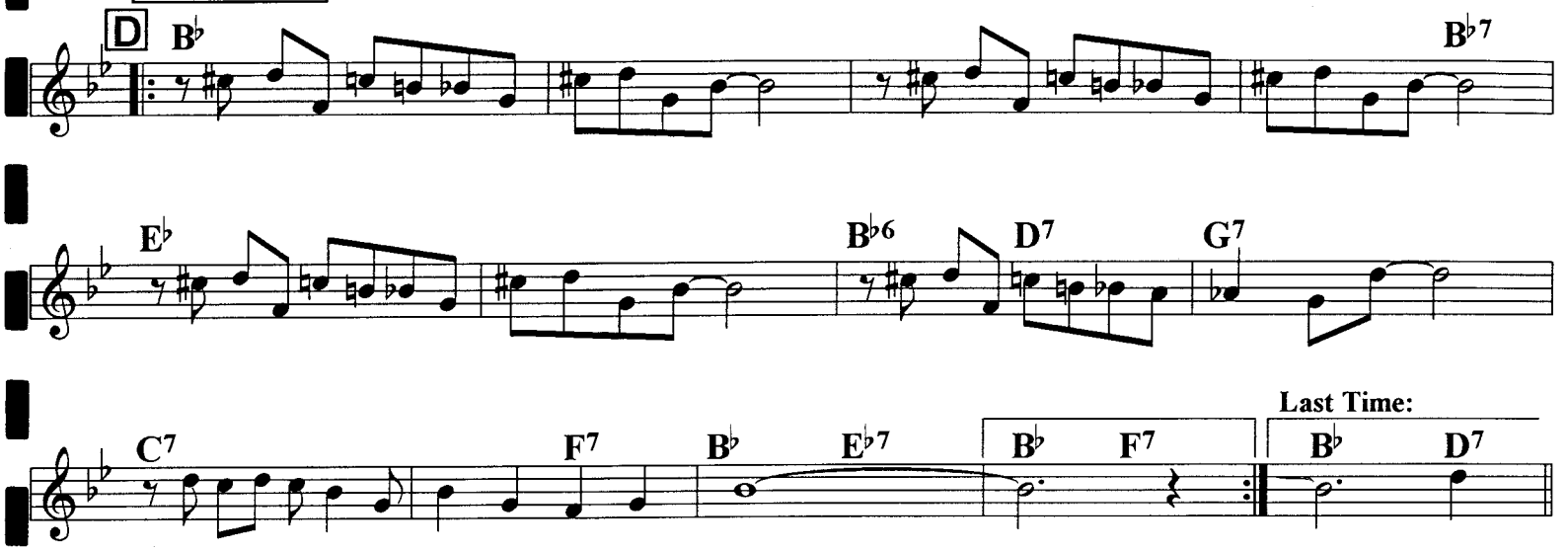
198

Grey/Wood/Gibbs - 1922
Rec: Southland Six (Phil Napoleon, F. Signorelli) 1922, Ted Lewis Orch. 1923, Art Hickman Orch., Jimmie Lunceford Orch. 1935, Glenn Miller Orch. 1939, Benny Goodman 1937, etc.
In 1959 movie "Some Like It Hot" with Marilyn Monroe.

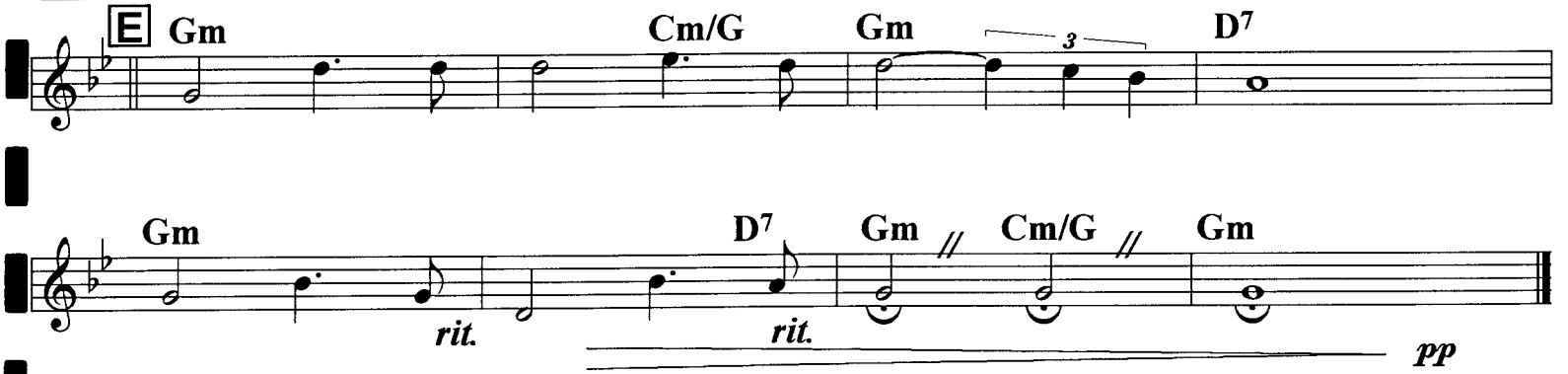
Concert Pitch



Solos Here:



Dirge Tag - Same As Intro:



199

Dead Man Blues

The Firehouse Jazz Band

Concert Pitch

Intro Is Slow Dirge:
Drum Cadence With Rolls
Time Begins At "B"

Ferd "Jelly Roll" Morton - 1926
Rec: King Oliver (with Barbarin, Ory) 1927,
Jelly Roll Morton 1926,
Lawson-Haggart Jazz Band, etc.



200

Buddy Bolden Blues

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton

Charles "Buddy" Bolden is the legendary first jazz cornet player. He was a part-time barber, born in New Orleans in 1877. He was a tremendously powerful cornetist who could also play very sweetly. One source claimed that Buddy's horn could be heard 13 miles from Congo Square. Known as a "ladies' man", he led his band until 1907, when he was incapacitated by mental illness brought on by alcohol and/or syphilis. He died in 1931 still confined to an institution.

This song is also known as "Funky Butt", relating to the old New Orleans "Funky Butt" dance hall where Bolden's band often played. It was on Perdido St. between Library and Franklin. Earlier it had been the Union Sons Lodge Hall, but was "Kenna's" when Bolden played there. The odor in the place was so unbearable during dances that trombonist Willie Cornish came up with a name for it, calling it "Funky Butt". Soon everyone in the neighborhood knew the place as "Funky Butt Hall". In the 1930's the building was used as a church.

*These are the standard censored lyrics. Jelly Roll Morton, in his famous 1938 Library of Congress recordings, said the original lyrics were too obscene to be quoted.

Concert Pitch

Slow Blues



* Franky Duson was an early New Orleans trombonist, shown in a few early photos. Like dozens of men just after 1900 he also worked as a pimp in Storyville, the legal area of prostitution in the Crescent City. When the government closed Storyville during World War I (1918) it put many jazz musicians out of work.

At Sundown

201

Concert Pitch

The Firehouse Jazz Band

Walter Donaldson - 1927
(Carolina In the Morning, How Ya' Gonna Keep 'em Down On the Farm?, Makin' Whoopee, My Blue Heaven, My Buddy, etc.)
Introduced by Cliff Edwards (Ukelele Ike) at the Palace Theater in New York City.
Recorded: George Olson Orch. 1927, Bud Freeman Trio 1938, Muggsy Spanier's Ragtime Band 1939, etc.



202

Down Yonder

The Firehouse Jazz Band

L. Wolfe Gilbert - 1921
Also wrote lyrics for: "Waitin' For the Robert E. Lee", "Ramona", "Jeannine", "Green Eyes", "Mama Inez", etc.
Rec: Ernest Hare & Billy Jones 1921, The Peerless Quartet 1921 Gid Tanner 1934, Del Wood 1951, Joe "Fingers" Carr 1951, Freddie Martin Orch. 1951, The Dukes of Dixieland c. 1957, etc.

Concert Pitch

A

Verse:




Chorus:
B
Eb Bb7 Eb Eb7
Down yon - der some - one beck - ons to me,
Ab Eb7 Ab
Down yon - der some - one reck - ons on me.
Eb Bb7 Eb E° Bb7/F
I seem to see a race in mem - o - ry,
Eb Bb7 Eb
Be - tween the Natch - ez and the Rob - ert E. Lee.
F7
Swan - ee shore I miss you more and more, Ev - 'ry
Bb7
Break - 2 Bars:
day, my mam - my land, You're sim - ply grand.
C
Eb Bb7 Eb Eb7
Down Yon - der when the folks get the news,
Ab Eb7 Ab
Don't won - der at the Hul - la - ba - loos. There's
Eb C7
dad - dy and mam - my, There's Eph - raim and Sam - my,
F7 Bb7 Eb Bb7
Wait - in' down yon - der for me.

203

Sing, You Sinners

The Firehouse Jazz Band

Sam Coslow & W. Franke Harling - 1930
Rec: The High Hatters 1930,
Smith Ballew & His Orch. 1930
Fletcher Henderson Orch. 1937,
The Charleston Chasers (with Phil Napoleon,
Tommy Dorsey, Jimmy Dorsey, etc.) 1930,
Ted Lewis Orch., Belle Baker 1930,
Matty Malneck, Tony Bennett, Scott Black's
Hot Horns (Good Time Jazz 15003-2), etc.

Concert Pitch

Verse:




Chorus:
C
F F6 F F6 B♭7
drop ev-'ry-thing. Let dat har-mo-ny ring up to
F C+7 F C+7
Heav-en and sing, sing, you sin-ners. Just wave your
D
F F6 F F6 B♭7
arms all a-bout. Let the Lord hear you shout. Pour dat
F C+7 F A7
mu-sic right out. Sing you sin-ners.
E
Dm Gm A7 Dm
When-ev-er there's mu-sic the deb-il kicks.
Dm Gm G7 C7 Break! 1 Bar:
He don't al-low mu-sic by dat riv-er Styx. You're wick-ed
F
F F6 F F6 B♭7
and you're de-praved, and you've all mis-be-haved. If you
F C+7 F C+7 Pick-ups to "C"
wan-na be saved, sing, you sin-ners. You sin-ners,

204

Algiers Strut

The Firehouse Jazz Band

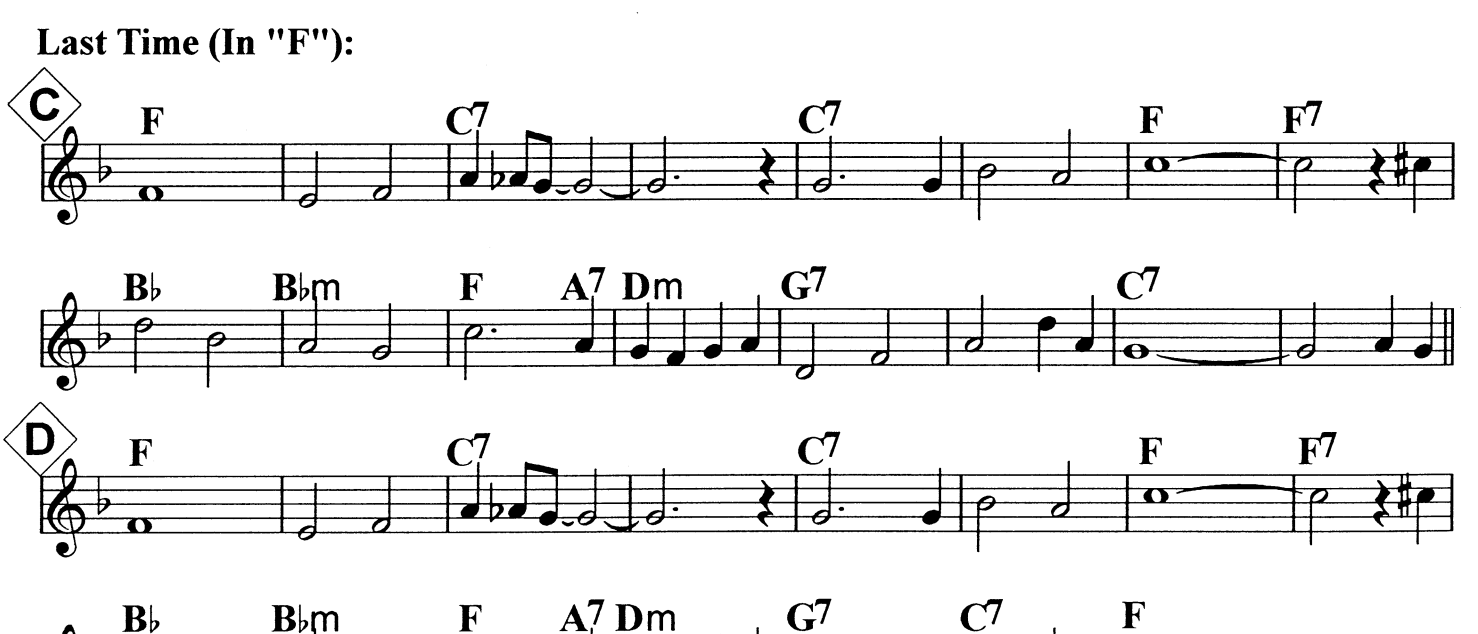
Not to be confused with the earlier "Algiers Stomp"

"Kid" Thomas Valentine & Van Hulton - 1946. Kid Thomas (1886-1987) was a well-known New Orleans trumpeter. He was not recorded until 1951, and spent the latter part of his career with the Preservation Hall Band.

Concert Pitch



Last Time (In "F"):



Bay City

The Firehouse Jazz Band

Melvin "Turk" Murphy (1915-1987)
Turk was an important part of the "Trad Jazz Revival" of the 1940's. playing trombone with Lu Watters' Yerba Buena Jazz Band, and later his own much-recorded band.
Turk usually prefered older-sounding ragtime-type songs, therefore this tune seems a bit out of place.

Concert Pitch



After Solos, Back To "A"

Play "A" Twice, Soft 1X

206

Alcoholic Blues

The Firehouse Jazz Band

Concert Pitch

Albert von Tilzer (Albert Gumm) - 1919
(Wrote "Oh By Jingo!" same year)
Recorded: Billy Murray 1919
These lyrics are obviously a few years later.



Solos At "D"

Tuck Me To Sleep In My Old 'Tucky Home

The Firehouse Jazz Band

George W. Meyer - 1921
(For Me & My Gal, Mandy Make Up Your Mind)
Lyrics: Sam Lewis-Joe Young. Popularized by Al Jolson.
Recorded: Ernest Hare/Billy Jones 1921, Vernon Dalhart 1922, Rex Allen 1940's, Firehouse Five Plus Two 1954, etc.
Transcribed by "Banjo Bob" Stevens

Concert Pitch




Trombone Solo - 8 Bars - Both Times (Play "C" twice, as marked):
C
E♭dim
D7
E♭
B♭7
E♭
E♭dim
B♭7
Ensemble Pick-ups:
Ensemble:
E♭dim
D7
E♭
B♭7
E♭
B♭7
E♭
Trombone 1x Only:
D
E♭
Cm
Stop Time! As written - 2 Bars:
B♭7
E♭/G
B7/F♯
F7
B♭7
E♭
Cm
B♭7
E♭
A♭7
E♭

208

New Orleans Stomp

The Firehouse Jazz Band

Lil Hardin & Louis Armstrong
(Also sometimes credited to Johnny Dodds)
Rec: Johnny Dodds (with E. Hines) 1927, King Oliver (with St. Cyr), Turk Murphy's Jazz Band (with Bob Scobey) 1949, The Bay City Jazz Band 1957, etc.

Concert Pitch
Up-tempo Swing



209

Mandy Make Up Your Mind

The Firehouse Jazz Band

Concert Pitch

By Clark, Turk, Meyer, & Johnston - 1924
Introduced in "Dixie To Broadway" Revue
Recorded: Paul Whiteman Orchestra 1925,
Clarence Williams Blue 5 (Bechet, etc.) 1924,
Muggsy Spanier's Ragtime Band 1939,
Tommy Dorsey Orch. 1943



Georgia On My Mind

The Firehouse Jazz Band

Concert Pitch

Hoagy Carmichael - 1930 - Lyr: Stuart Gorrell (Hoagy's sister was "Georgia")
Rec: Hoagy Carmichael Orch. (Bix, J. Dorsey, Russell, Freeman, Venuti, Lang) 1930,
Louis Armstrong Orch. 1931, Frankie Trumbauer 1931, Fats Waller 1941, Art Tatum 1941,
Red McKenzie & The Mound City Blue Blowers (Muggsy Spanier, J. Dorsey, Coleman Hawkins,
Eddie Condon, J. Russin, etc.) 1931, Ray Charles 1960, Willie Nelson 1978.



211

I'm Coming Virginia

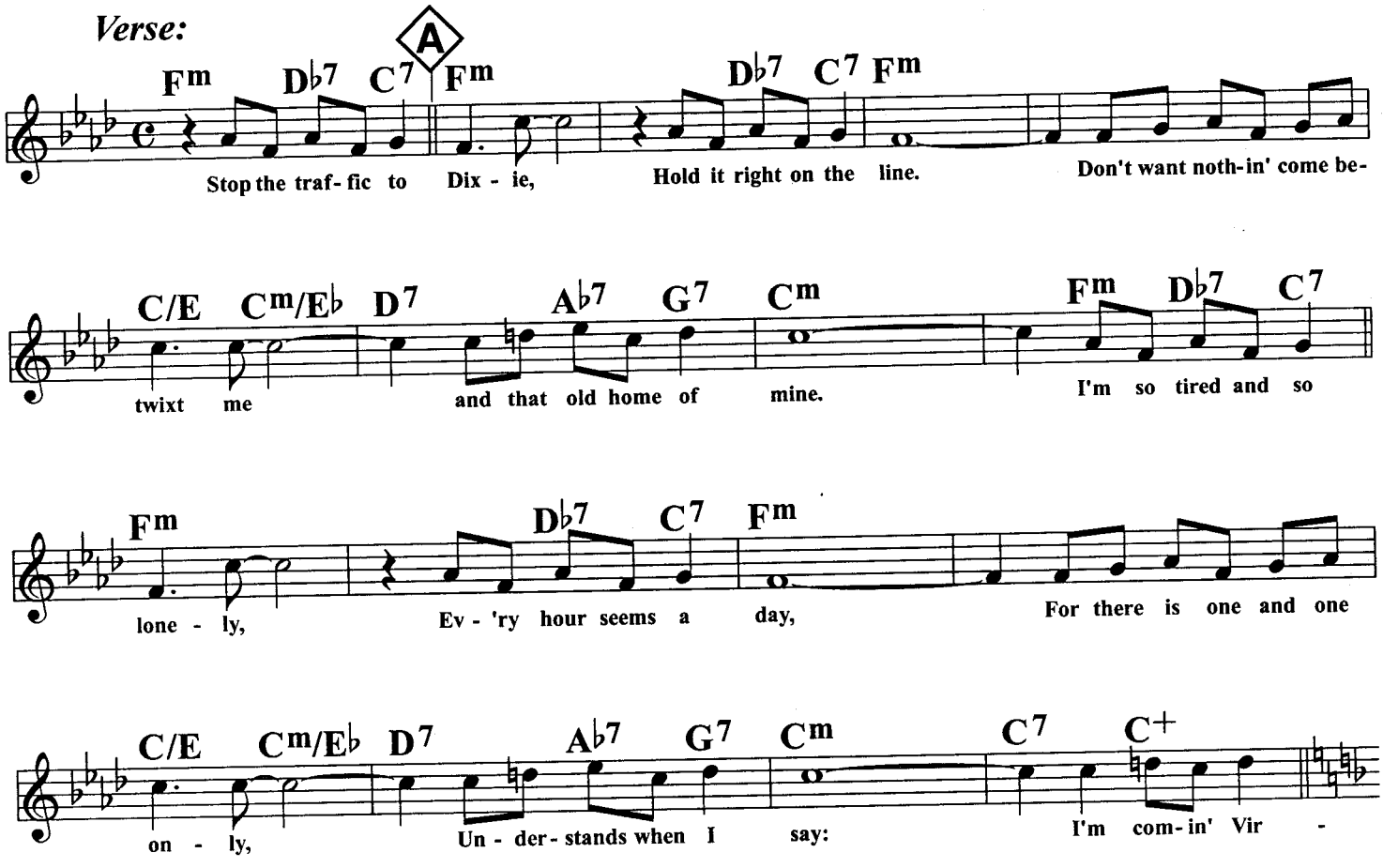
The Firehouse Jazz Band

Version 2

Donald Heywood & Will Cook - 1927
Rec: Ethel Waters 1927, Frankie Trumbauer (with Bix, J. Dorsey, Lang) 1927, Paul Whiteman Orch. 1927, Fletcher Henderson Orch. 1927, Bunny Berigan & His Blue Boys (E. Miller, Bauduc) 1935, P. Whiteman & His Swing Wing (voc. Teagarden) 1938, Teddy Wilson 1937, Sidney Bechet 1941, Jimmy McPartland Orch. (with McGarity, Hucko, Kress, Lesberg) 1953, etc.

Concert Pitch

Verse:



Chorus:


B
F F7 B♭ B♭m F F7 Dm A7 Dm F7 F+
gin - ia, I'm com-ing to stay. Don't hold it a -
B♭ A+ A♭7 G7 C7 F C+
gin' me, For run-nin' a - way. I've tried to for -
C
F F7 B♭ B♭m F Dm7 Am E7 Am
get you, And found I'm all wrong. 'Neath your bright
F° E7 Cm6/E♭ D7 B♭m/D♭ C7 F F7
South-ern moon, Once more I'll croon a dear old Mam - my tune. And if I can
D
B♭ B♭m C7
win ya', I'll nev-er more roam. I'm com-in' Vir -
B♭ B♭7 A7 A♭7 G7 C7 F B♭7 F C+
gin - ia, My Dix-ie-land home.

212 Is It True What They Say About Dixie?

THE FIREHOUSE JAZZ BAND

Calsar-Lerner-Marks - 1936
Popularized by Al Jolson
Rec. by Jimmy Dorsey Orch.
and Ozzie Nelson Orch.

Concert Pitch



Stars Fell On Alabama

The Firehouse Jazz Band

Mitchell Parish/Frank Perkins - 1934
Popularized by Jack Teagarden
Rec: Guy Lombardo 1934,
Eddie Condon's Jazz Band, etc.

Concert Pitch



214

And They Called It Dixieland

The Firehouse Jazz Band

Raymond Egan &
Richard Whiting - 1916
They also wrote
"Japanese Sandman" &
"Till We Meet Again"

Concert Pitch



I Gotta Right To Sing The Blues

THE FIREHOUSE JAZZ BAND

215

Ted Koehler & Harold Arlen - 1932
Written for "Earl Carroll's Vanities".
Theme song of Jack Teagarden Orch., Rec: Cab Calloway 1933, Benny Goodman Orch. (Krupa, Sullivan, Mannie Klein, voc: J. Teagarden) 1933, Louis Armstrong Orch. (with Teddy Wilson) 1933, Jack Teagarden Orch. 1941, Sidney Bechet Trio (Lil Armstrong & Z. Singleton) Paris 1952, etc.

Concert Pitch



216 Sweet Georgia Brown

The Firehouse Jazz Band

Ben Bernie/Maceo Pinkard/Kenneth Casey - 1925
Rec: Ben Bernie Orch. 1925, Isham Jones Orch. 1925,
Ethel Waters (Fletcher Henderson-pno, Buster Bailey, etc.) 1925,
Bing Crosby 1932, Coleman Hawkins (Grappelli, Django, B. Carter, etc.) Paris 1937,
Earl Hines Orch. (Trummy Young, Omer Simeon, etc.) 1934, Benny Goodman Quartet
(Teddy Wilson, Hampton, Dave Tough) 1938, Jimmy Noone's New Orleans Band 1936,
Lu Watters' Yerba Buena Jazz Band 1950, Bob Scobey's Frisco Jazz Band 1955,
Jack Teagarden (at Monterey Jazz Fest.) 1963, Firehouse Five Plus Two 1951,
The Dukes of Dixieland 1958, The Titan Hot Five 1996, etc.

Verse:

A

Fm C7 Fm C7

She just got here yes - ter - day, Things are hot here now they say,
Brown-skin gals you'll get the blues, Brown-skin pals you'll sure - ly lose,

Fm C7 Fm C7

There's a big change in town.
And there's but one ex - cuse.

Fm C7 Fm C7

Gals are jeal - ous, there's no doubt, Still the fel - lows rave a - bout
Now I've told you who she was, And I've told you what she does,

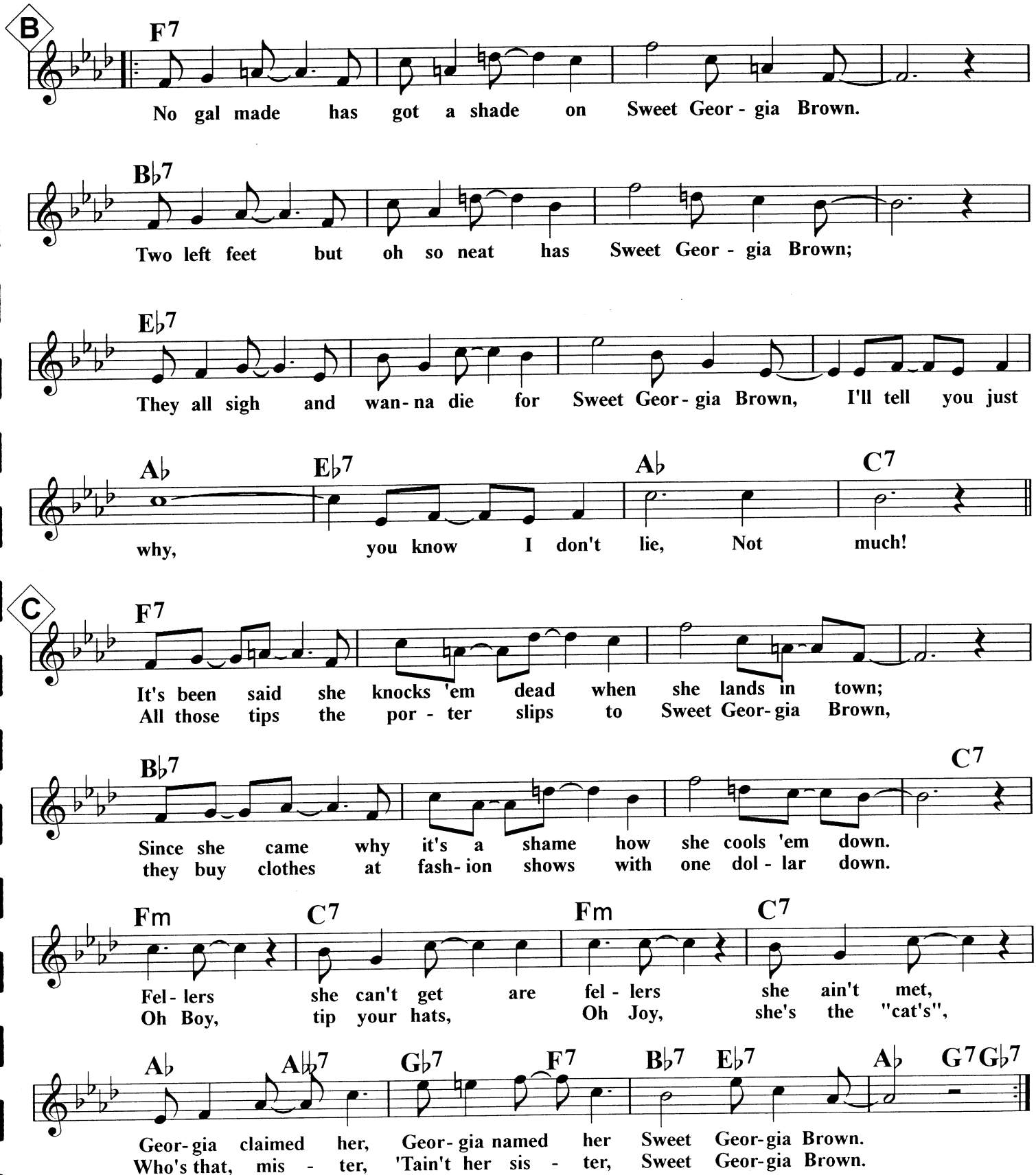
B♭7 E♭7 E♭° E♭7

Sweet, Sweet Geor - gia Brown; And
Hand this gal her dues. This

E♭7 B♭7 E♭7 C7

ev - er since she came, The col - ored folks all claim: Say,
col - ored maid - en's prayer Is an - swered an - y - where. Say,

Chorus:

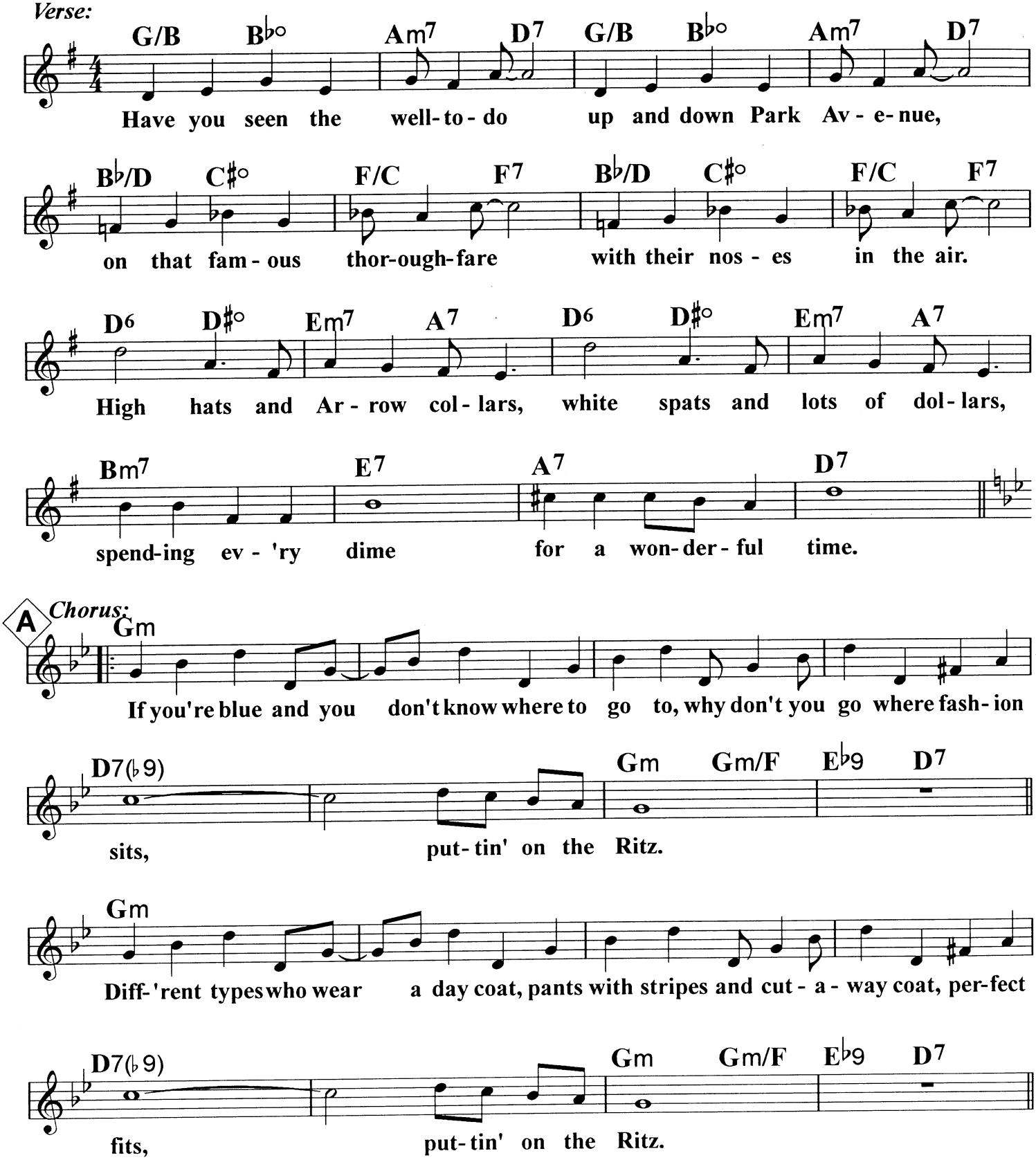

B
F7
No gal made has got a shade on Sweet Geor - gia Brown.
B♭7
Two left feet but oh so neat has Sweet Geor - gia Brown;
E♭7
They all sigh and wan - na die for Sweet Geor - gia Brown, I'll tell you just
A♭ E♭7 A♭ C7
why, you know I don't lie, Not much!
C
F7
It's been said she knocks 'em dead when she lands in town;
All those tips the por - ter slips to Sweet Geor - gia Brown,
B♭7 C7
Since she came why it's a shame how she cools 'em down.
they buy clothes at fash - ion shows with one dol - lar down.
Fm C7 Fm C7
Fel - lers she can't get are fel - lers she ain't met,
Oh Boy, tip your hats, Oh Joy, she's the "cat's",
A♭ A♭7 G♭7 F7 B♭7 E♭7 A♭ G7 G♭7
Geor - gia claimed her, Geor - gia named her Sweet Geor - gia Brown.
Who's that, mis - ter, 'Tain't her sis - ter, Sweet Geor - gia Brown.

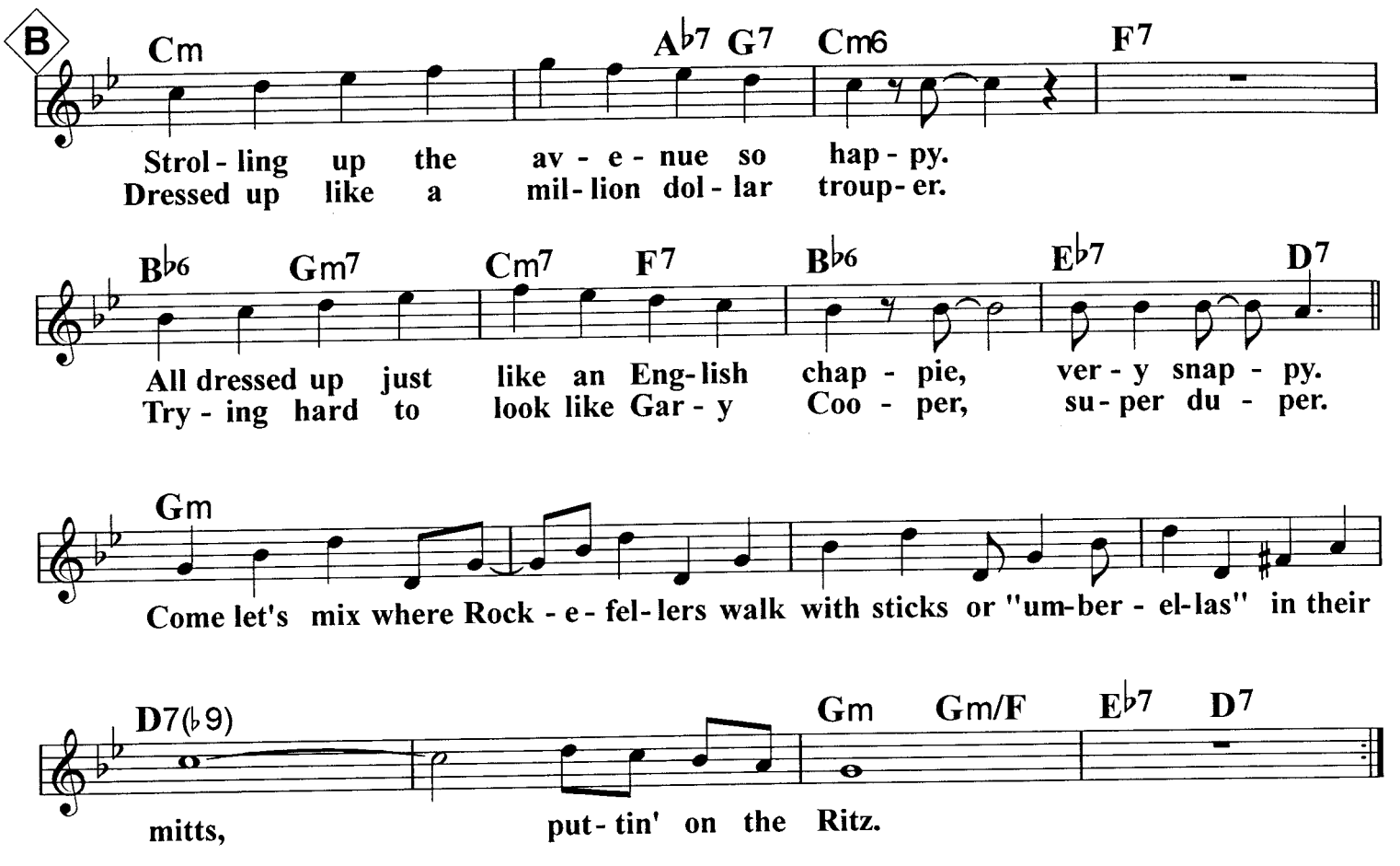
217 Puttin' On The Ritz

The Firehouse Jazz Band

Irving Berlin - 1928
Introduced in movie
"Puttin' On The Ritz"

Concert Pitch




B
Cm
A♭7 G7
Cm6
F7
Strol - ling up the av - e - nue so hap - py.
Dressed up like a mil - lion dol - lar troup - er.
B♭6
Gm7
Cm7
F7
B♭6
E♭7
D7
All dressed up just like an Eng - lish chap - pie, ver - y snap - py.
Try - ing hard to look like Gar - y Coo - per, su - per du - per.
Gm
Come let's mix where Rock - e - fel - lers walk with sticks or "um-ber - el-las" in their
D7(♭9)
Gm
Gm/F
E♭7
D7
mitts, put - tin' on the Ritz.

218

Concert Pitch

My Bucket's Got A Hole In It

The Firehouse Jazz Band

Note: "A" is a 7-bar phrase

Clarence Williams
Rec: Kid Ory, Sharkey Bonano, Eclipse Alley Five (with George Lewis), Louis Dumaine's Jazzola Eight (calling the song "To-wa-bac-a-wa") New Orleans 1927, Louis Armstrong's All-Stars (Earl Hines, Cozy Cole, vocal by Jack Teagarden) 1950.



NEW ORLEANS MUSIC

The Firehouse Jazz Band

Wilbur Deparis
Transcribbled by
"Banjo Bob" Stevens

Concert Pitch




F
F7 E7 E♭7 D7
G7
Last Time to Coda:
C7
F
2x Back to "A" for Solos
A7
C
Dm
"Irish Vamp" - 4 Bars:
A7
Dm
A7
D
Dm
A7
Dm
Dm
Gm
Dm
Gm
B♭7
A7
D. S. to "A":
𝄋
Coda:
C7
F
F
F7
B♭
F
B♭
B°
F
F/D
G7
C7
F
C7
F

220

Irish Black Bottom

The Firehouse Jazz Band

Louis Armstrong & Percy Venable - 1926
Rec: Louis Armstrong's Hot Five
(Lil, St. Cyr, J. Dodds) 1926,
Graeme Bell (Australian Dixie Band),
Lu Watters' Yerba Buena Jazz Band (with
Bob Scobey) 1941, Turk Murphy's Jazz Band

Concert Pitch

Map: Intro-A-B-C-D,
Back to "A" & "B" for solos,
Last ensemble on "A" & "B",
take Coda.



221 I Like New Orleans

The Firehouse Jazz Band

Danny Rubio
Transcribbled by
"Banjo Bob" Stevens

Concert Pitch



Last Time:

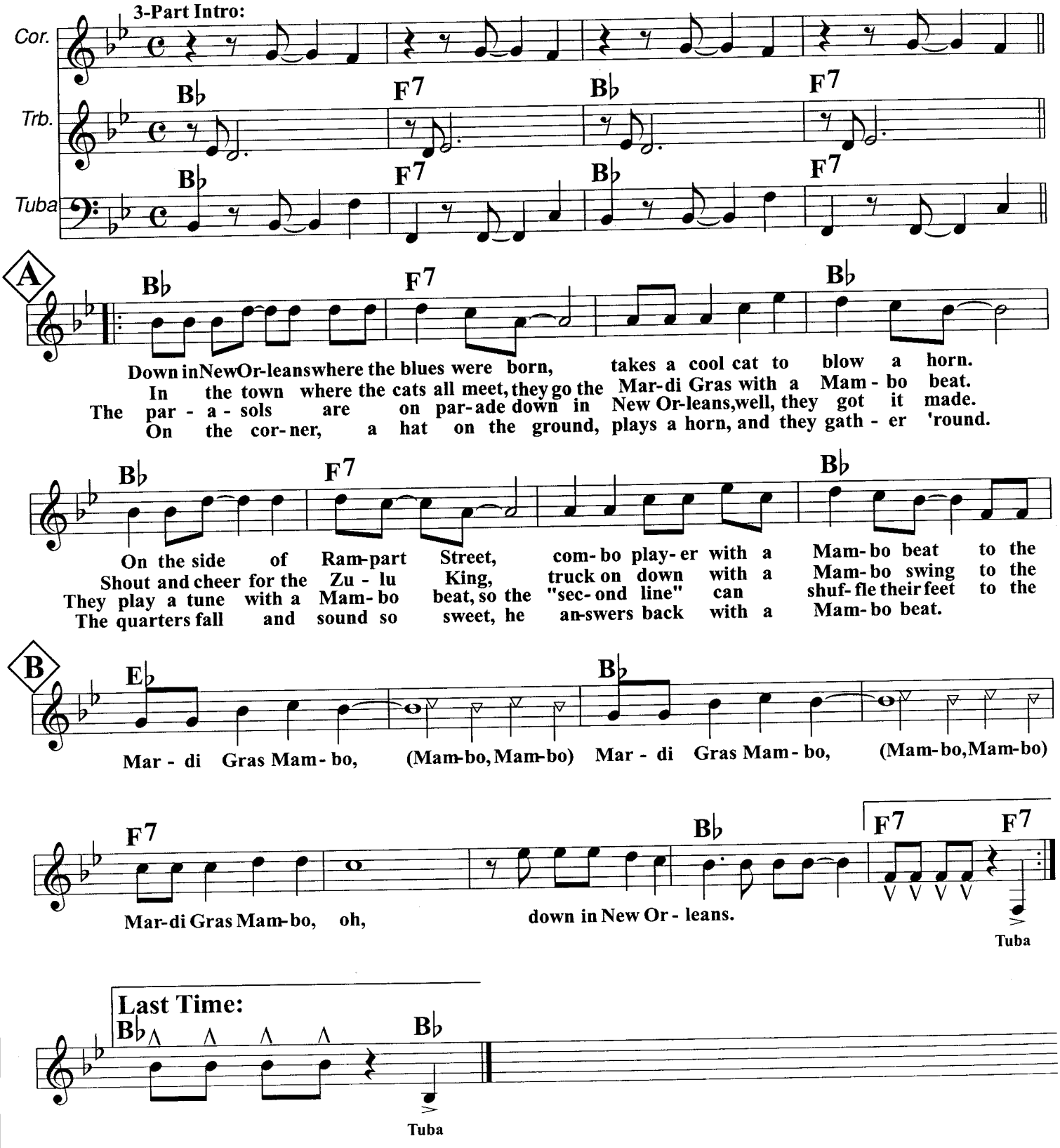
Mardi Gras Mambo

222

The Firehouse Jazz Band

Elliott-Welsch-Adams
Rec: The Hawketts - 1955
Transcribed by Bob Stevens

Concert Pitch

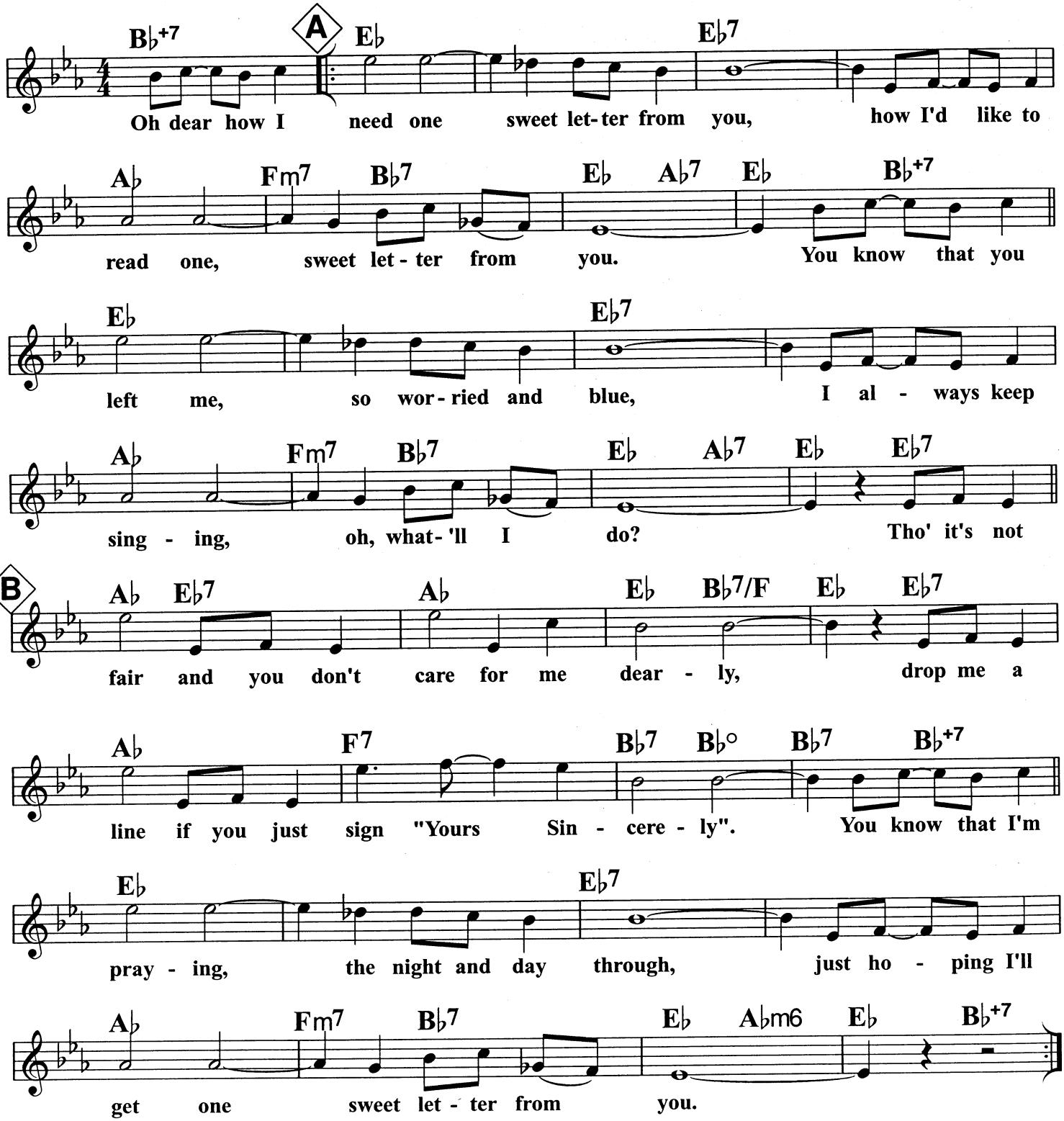


223 One Sweet Letter From You

The Firehouse Jazz Band

Harry Warren, Lew Brown, Sidney Clare - 1927
Rec: Sophie Tucker with Miff Mole's Molers (Eddie Lang, Red Nichols, etc.) 1927,
The Charleston Chasers (Red Nichols, Miff Mole, V. Berton, J. Tarto, A. Schutt,
Voc: Kate Smith) 1927, Gene Austin, Jimmy Dorsey Orch. (voc. Helen O'Connell) 1939,
Lionel Hampton Orch. (Dizzy, C. Hawkins, C. Christian, M. Hinton, Cozy Cole) 1939,
Bunk Johnson's New Orleans Band (George Lewis, J. Robinson, Baby Dodds) 1945, etc.

Concert Pitch



Up A Lazy River

The Firehouse Jazz Band

Hoagy Carmichael/Sidney Arodin - 1931
Recorded: Louis Armstrong 1931, Muggsy Spanier & Sidney Bechet's "Big Four" 1940, Mills Brothers 1952, Bobby Darin 1961, Si Zentner's "twist" version was 1961 NARAS Award winner, 1946 movie "The Best Years of Our Lives".

Concert Pitch

Verse:



225 St. James Infirmary

The Firehouse Jazz Band

Concert Pitch

Published as if written by Joe Primrose in 1928. Actually based on old British song "The Unfortunate Rake" from the 18th century. Collected in early 1900's by John Lomax. There are dozens of verses added over the years.
Rec: Louis Armstrong 1929, Joe "King" Oliver 1930, Alex Hill (w/ Jabbo Smith, trmpt.) 1929, Jack Teagarden, Dukes of Dixieland, etc.



1. I went down to St. James Infirm'ry.
   All was still as night,
   My gal was on the table,
   Stretched out so pale, so white.
   Tho' she treated me mean and lowdown,
   Somehow I didn't care,
   My soul is sick and weary,
   I hope we meet again up there. (CHORUS:)

CHORUS: Let her go, let her go, God bless her,
Wherever she may be,
She can hunt this wide world over,
But she'll never find a man like me.

2. Sixteen coal-black horses,
   Hitched to a rubber-tired hack,
   Carried seven girls to the graveyard,
   And brought only six of them back.
   Now when I die, please bury me,
   In my milk-white Stetson hat,
   With a five-dollar gold piece on my watch chain,
   So they'll know I died standin' pat. (CHORUS:)

3. Six poker dealers for pall bearers,
   Let a whore sing my funeral song,
   With a red hot band just beatin' it out,
   Raisin' hell as we roll along.
   Now I may drowned in the ocean,
   May be killed by a cannonball,
   But let me tell you buddy,
   A woman was the cause of it all. (CHORUS:)

Shine

The Firehouse Jazz Band

C. Mack/L. Brown/F. Dabney - 1924
Rec: California Ramblers, Louis Armstrong's New Sebastian Cotton Club Orch. 1931, Benny Goodman, Bunk Johnson (George Lewis, Baby Dodds) 1945, Bing Crosby & Mills Bros. 1932, Frankie Laine 1948, Ry Cooder, etc.

Concert Pitch



227

THE JAZZ ME BLUES

THE FIREHOUSE JAZZ BAND

Tom Delaney - 1921
Rec. by the ODJB in 1921,
Rec. by Les Paul in 1951,
Most everybody else
in between!

Concert Pitch



Bye Bye Blackbird

(I'm Your Mailman)

228

Mort Dixon/Ray Henderson - 1926
Pop. by Eddie Canter
Rec. by Gene Austin, Nick Lucas,
Russ Morgan & Leo Reisman Orchs.
"Mailman" parody followed soon.

Concert Pitch

The Firehouse Jazz Band



229 Who Did You Meet Last Night?

The Firehouse Jazz Band

Concert Pitch

Recorded: Jimmy Lunceford Orch.
(voc. by Dan Grissom) 1939



I Like Bananas

(Because They Have No Bones)

The Firehouse Jazz Band

By Chris Yacich
Recorded by: The Hoosier Hot Shots,
Sharkey Bonano's New Orleans Band

Concert Pitch



231 In A Shanty In Old Shanty Town

The Firehouse Jazz Band

Joe Young/Joe Siras/
Little Jack Little - 1932
Pop. Ted Lewis Orch.
Rec. 1940 Johnny Long

Concert Pitch



The Firehouse Jazz Band

Mahogany Hall Stomp

232

By Spencer Williams - 1929

Concert Pitch

Named for Madam Lulu White's "Mahogany Hall", one of the finest bordellos in Storyville. Spencer (b. either 1880 or 1889 in New Orleans) was related to Madam Lulu and she raised him in Storyville, where he worked as a "professor", playing piano at a very early age. He later worked in Chicago, New York & Paris. He wrote or co-wrote: Tishomingo Blues, Everybody Loves My Baby, I've Found A New Baby, Royal Garden Blues, I Ain't Gonna Give Nobody None of This Jelly Roll, Shim-Me-Sha-Wabble, Basin St. Blues, etc. Rec: Titan Hot Five 1996. This version based on Louis Armstrong's 1938 big band recording, the 3rd of 17 he did.



After Last Ensemble, Play "A" Once, Jump To "Tag".

233 The Maple Leaf Rag

The Firehouse Jazz Band

Two of the original 4 sections:

Concert Pitch

Scott Joplin - 1899
Rec: New Orleans Rhythm Kings 1922, Sidney Bechet's New Orleans Feet Warmers 1932, Earl Hines Orch. 1934, Tommy Dorsey Orch. 1936, Kid Ory's Creole Jazz Band 1945, The Dukes of Dixieland c. 1959, etc.



Play "A" twice,
Play "B" twice,
Play "A" once.

Oh, Lady Be Good!

The Firehouse Jazz Band

George & Ira Gershwin - 1924. From musical: "Lady, Be Good".
Recorded: Paul Whiteman 1925, Cliff Edwards (Ukelele Ike) 1925,
Lil Armstrong, Benny Carter Orch. 1934, Benny Goodman Trio 1936,
Red Norvo, Joe Sullivan's Cafe Society Orch. 1940, Bunk Johnson 1945,
Sidney Bechet 1941, Count Basie Orch., Artie Shaw Orch., Eddie Condon,
Louisiana Rhythm Kings (Red Nichols, G. Miller, J. Dorsey, Condon,
Krupa, etc.) 1930. { 1941 film "Lady, Be Good", 1945 film "Rhapsody In Blue"}

Concert Pitch




B
B♭ B♭7 E♭ E♭m
dreams I love you, hon - est I do,
B♭ F+ B♭ F7
You are so sweet. If I could
B♭ B♭7 E♭ E♭m
just hold your charms a - gain in my arms,
B♭ C7 F7 B♭ E♭7 B♭
Then life would be com - plete. Since you've been
C
D7 Gm
gone dear, life don't seem the same,
C7 F7
Please come back a - gain. And af - ter
B♭ B♭7 E♭ E♭m
all's said and done, there's on - ly one,
B♭ C7 F7 B♭ E♭m6 B♭
Girl of my dreams, it's you.

235

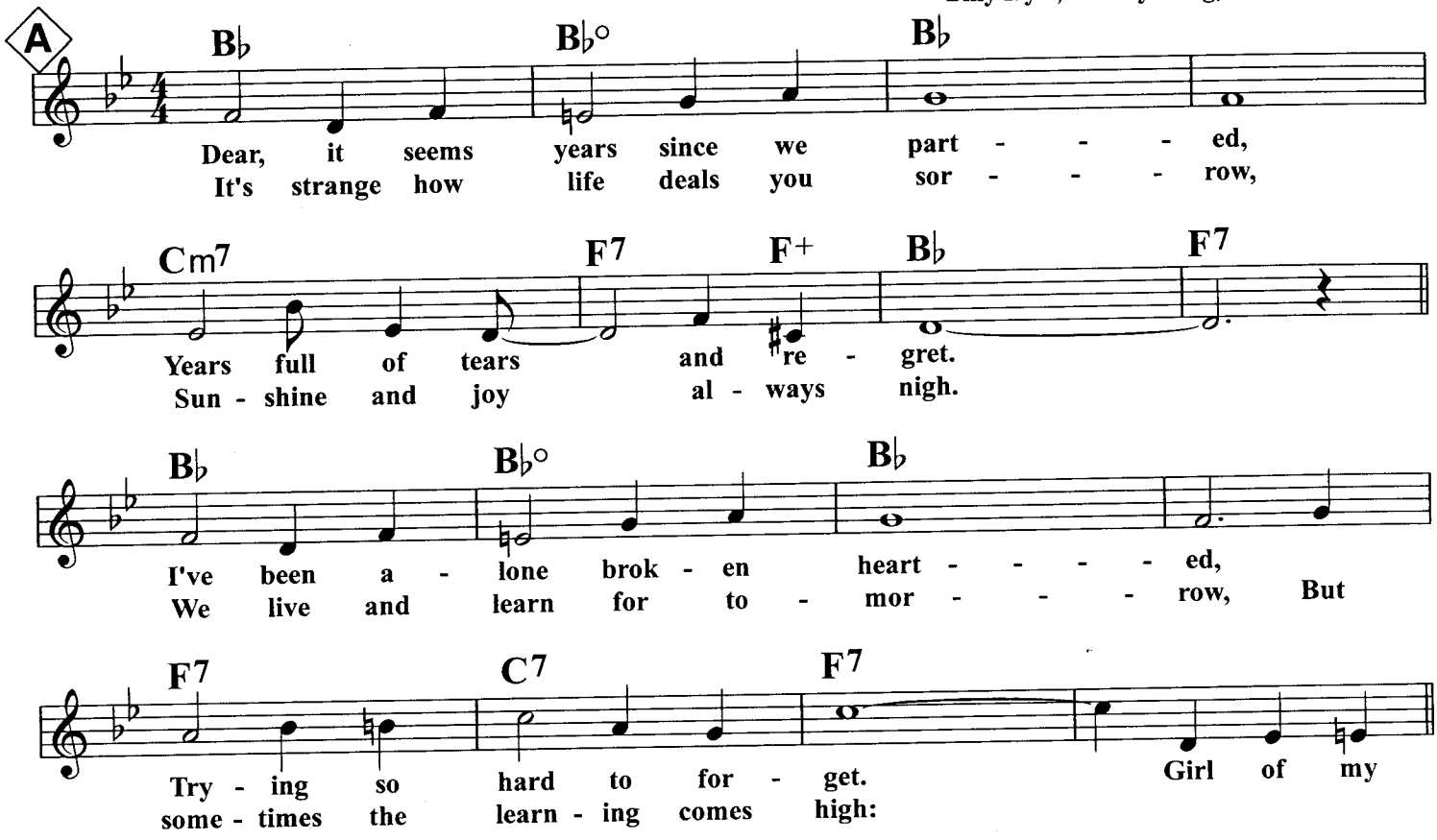
Girl of My Dreams

The Firehouse Jazz Band

Originally a Waltz

Sunny Clapp - 1927
Introduced by Blue Steele & His Orch.
Popularized by Gene Austin,
Recorded: Armand Hug (New Orleans pianist),
Billy Kyle, Johnny Long, etc.

Concert Pitch



236 Somebody Loves Me

The Firehouse Jazz Band

George Gershwin - 1924
from "George White's Scandals",
Rec: Paul Whiteman 1924, Cliff Edwards (Ukulele Ike) 1925,
Adrian Rollini's Orch. (B. Goodman, M. Klein, G. van Eps,
voc: Teagarden) 1934, Django 1937, Eddie Condon's Dixieland
All-Stars (voc: Teagarden) 1944, etc.

Concert Pitch



Joe Avery Blues

Also known as:
"Joe Avery's Tune" and "The New Second Line"

THE FIREHOUSE JAZZ BAND

("B" & "C" melodies are loose ad lib)

Joseph "Kid" Avery was a New Orleans trombonist and bandleader born in 1892. He took the very old "Holler Blues" melody and made it his own.

Concert Pitch



238

The King Porter Stomp

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1906 - Copyright 1924.
Rec: Jelly Roll Morton's Orch. 1923, Fletcher Henderson Orch. 1928, Benny Goodman Orchestra (playing famous Fletcher Henderson arr.) 1935.

Concert Pitch

Cornet ad lib solo:




Chorus:
C
Ab Abm Eb/Bb Eb7 Ab Abm Eb/Bb Eb7
mf
Ab Abm Eb C7 F7 Bb7
Ab Abm Eb/Bb Eb7 Ab Abm Eb/Bb Eb7
Ab Abm Eb/Bb C7 F7 Bb7 Eb
1X as written - Repeat for solos - After last solo go back to "C" & play to end with no repeats:
D
Ab A° Eb/Bb Eb7 Ab A° Eb/Bb Eb7
mp
mp
Ab A° Eb/Bb C7 F7 Bb7
mp
Ab A° Eb/Bb Eb7 Ab A° Eb/Bb Eb7
mp
mp
Ab A° Eb/Bb C7 F7 Bb7 Eb
mp
E
Ab A° Eb/Bb Eb7 Ab A° Eb/Bb Eb7
Ab A° Eb/Bb C7 F7 B7 Bb7
Ab A° Eb/Bb Eb7 Ab A° Eb/Bb Eb7
Ab A° Eb/Bb C7 F7 Bb7 Eb

239 The Chant

Concert Pitch

The Firehouse Jazz Band

Mel Stitzel - 1926
Stitzel was pianist on early (1923) NORK recordings, Bucktown 5 (Muggsy) session in 1924, etc.
Also wrote "Doodle Doo Doo" and may have contributed to "Tin Roof Blues".
"Chant" recorded by Jelly Roll Morton's Hot Peppers 1926, Dixie Rhythm Kings 1929, Bob Scobey 1950's, etc.




D
Ab9 G9 Gb9 F9 E9 Ab E7 Eb7 Ab
f
Ab9 G9 Gb9 F9 E9 Bb7 Eb7
Stop Time-4 Bars:
Play Chords Where Marked
Ab Ab Db
Time:
Ab9 G9 Gb9 F9 E9 Ab E7 Eb7 Ab
Bass:
E
Solos Here:
Ab Db Ab Ab Db Ab7
Db Dbm Ab F7
Bb7 Eb7 Ab Db Ab Db Ab
After last solo
Play "D" (16 bars)
Jump to "Tag".
Tag:
Ab Db Ab Ab Db Ab
mp
pp

240

Suez

THE FIREHOUSE JAZZ BAND

Ferdie Grofe & Peter DeRose - 1922
Grofe was staff arranger for Paul Whiteman.
He composed the "Grand Canyon Suite",
and orchestrated the first version of
Gershwin's "Rhapsody In Blue".
DeRose wrote "Deep Purple", "Rain",
"Wagon Wheels", etc.

Concert Pitch

Rhythm Plays Downbeats Only:



Rhythm Vamp - 4 Bars:












B
Gm
D7
Gm
Cm
Gm
D7
Gm
Rhythm Vamp:
Gm
D7
Gm
G
G
D7
G
F7
Solos Here:
C
B♭
A+
B♭
A+
B♭7
D7
E♭
G7
Cm
G7
Cm
G7
C7
C°
C7
F7
D
B♭7
E♭
C7
F7
B♭
A+
B♭
G7
C7
F7
B♭
Solos at "C"

241

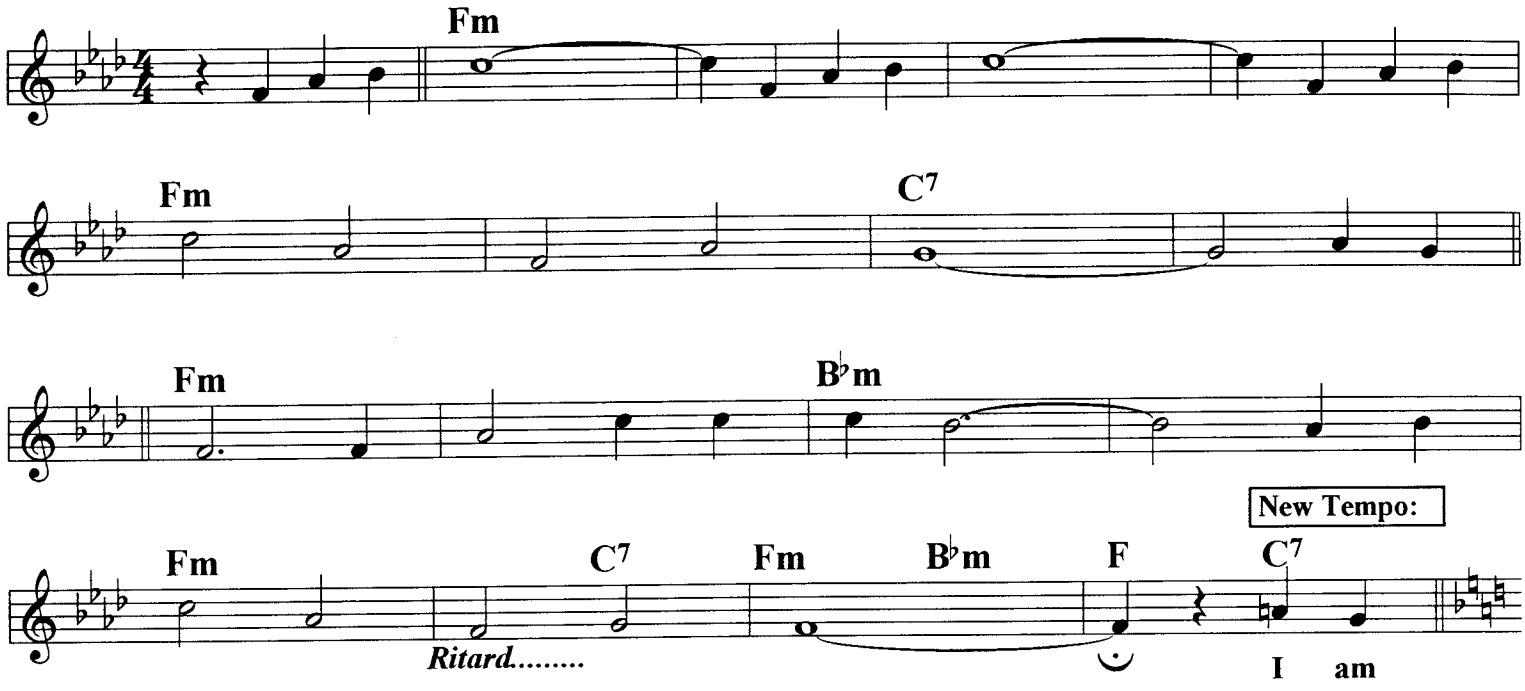
When the Saints Go Marching In

The Firehouse Jazz Band

Traditional spiritual song.
The most requested of all "Dixieland" songs, usually requested by folks who don't know any other Dixieland songs! Some bands (like Turk Murphy's) wouldn't even play it! The sign in Preservation Hall reads: "Requests $1 - Saints $5". "Saints" is a perfectly good New Orleans song, it's just been over-worked.

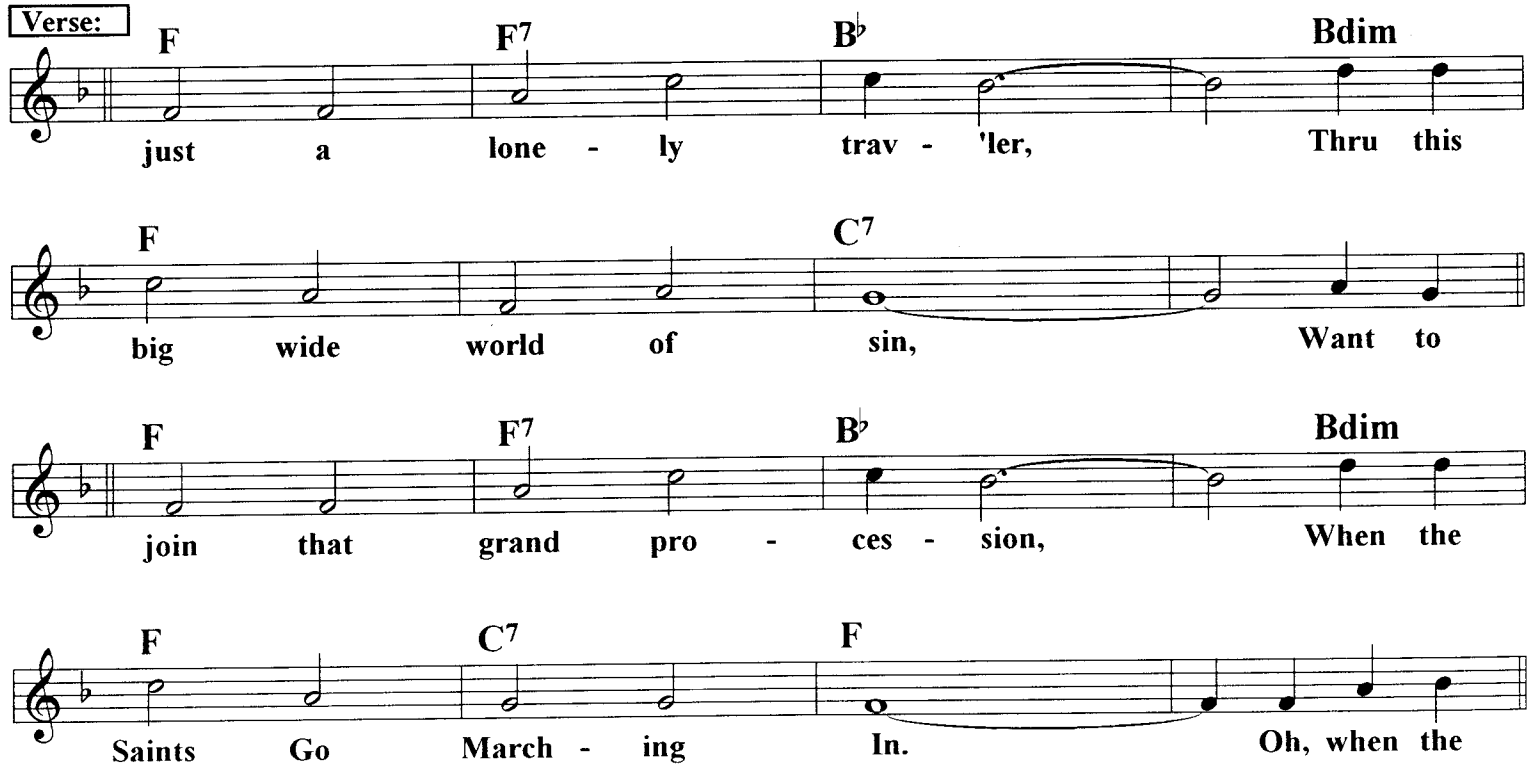
Concert Pitch

Slow dirge, may be played rubato or with New Orleans-style funeral cadence on drums:

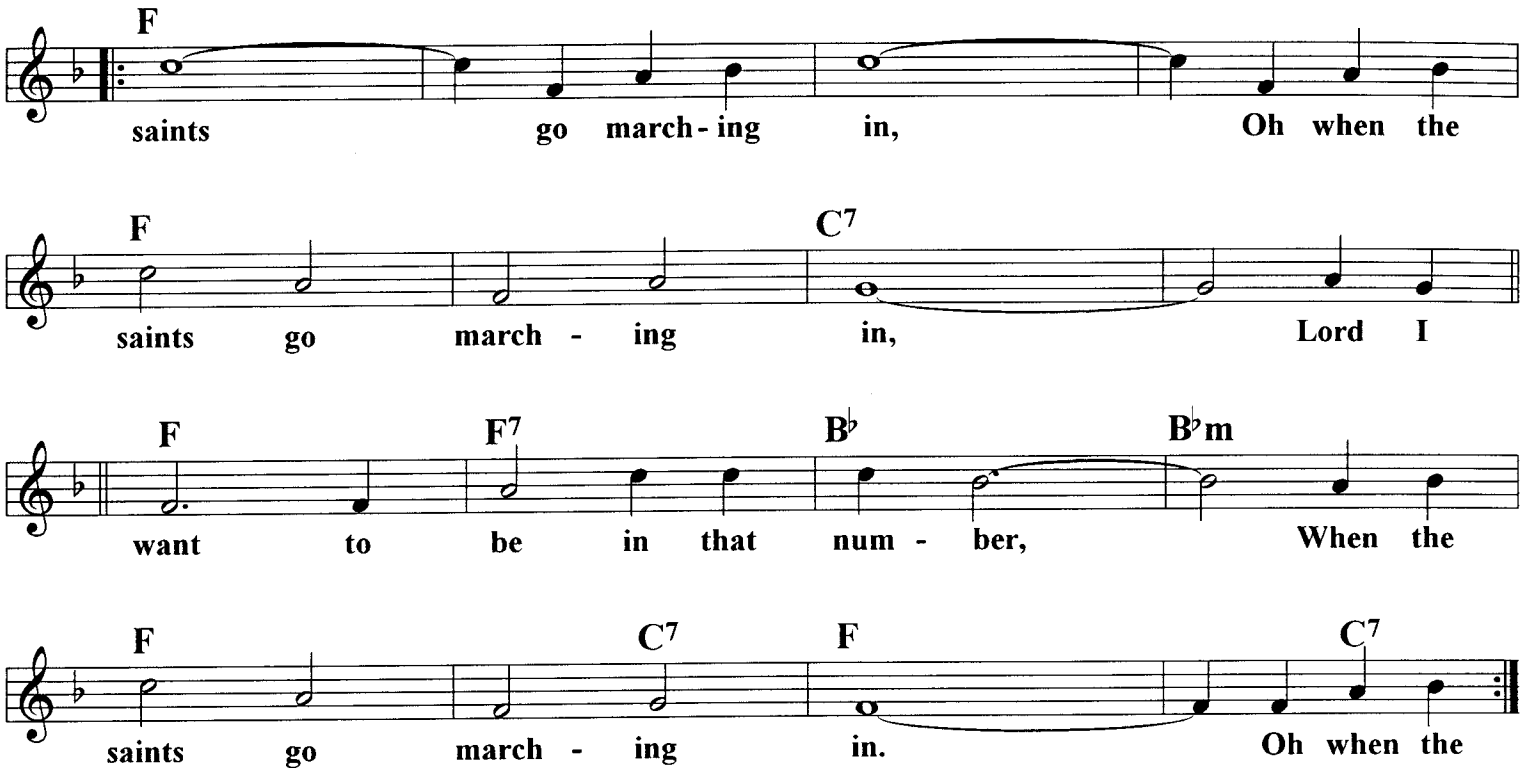


Up-tempo Dixieland 2-beat:

Verse:



Chorus:



2.
Oh when they come, on Judgement Day,
Oh when thay come on Judgement Day,
Lord I want to be in that Number
When they come on Judgement Day.

3.
When Gabriel blows, that golden horn,
When Gabriel blows that golden horn,
Lord I want to be in that number
When Gabriel blows that golden horn.

4.
When they go thru, them Pearly Gates,
When they go thru them Pearly Gates,
Lord I want to be in that Number
When they go thru them Pearly Gates.

5.
Oh when they ring, them silver bells,
Oh when they ring them silver bells,
Lord I want to be in that Number
When they ring them silver bells.

6.
And when the angels, gather 'round,
And when the angels gather 'round,
Lord I want to be in that Number
When the angels gather 'round.

7.
And when the Lord, is shakin' hands,
Oh when the Lord is shakin' hands,
Lord I want to be in that Number
When the Lord is shakin' hands.

8.
Oh when the sun, refuse to shine,
Oh when the sun refuse to shine,
Lord I want to be in that Number
When the sun refuse to shine.

9.
Oh when they crown, Him Lord of All,
Oh when they crown Him Lord of All.
Lord I want to be in that Number
When they crown Him Lord of All.

10.
Oh when they gath-er 'round the throne,
Oh when they gather round the throne,
Lord I want to be in that Number
When they gather 'round the throne.

242 Honeysuckle Rose

The Firehouse Jazz Band

Concert Pitch

Thomas "Fats" Waller/Andy Razaf - 1929
For Revue "Load of Coal"
First played on radio by Paul Whiteman Orchestra.
Rec: Fletcher Henderson Orch. 1932, Joe Sullivan 1933,
Adrian Rollini & His Tap Room Gang (w/ Wingy) 1935,
"A Jam Session At Victor" (Berigan, T. Dorsey, Waller) 1937,
Red Norvo (w/ Berigan, Jack Jenney, Krupa) 1935,
Mildred Bailey (w/ Berigan, etc.) 1935, etc.



Out Chorus:

The Standard Riff for "Honeysuckle":



243

Just A Closer Walk

The Firehouse Jazz Band

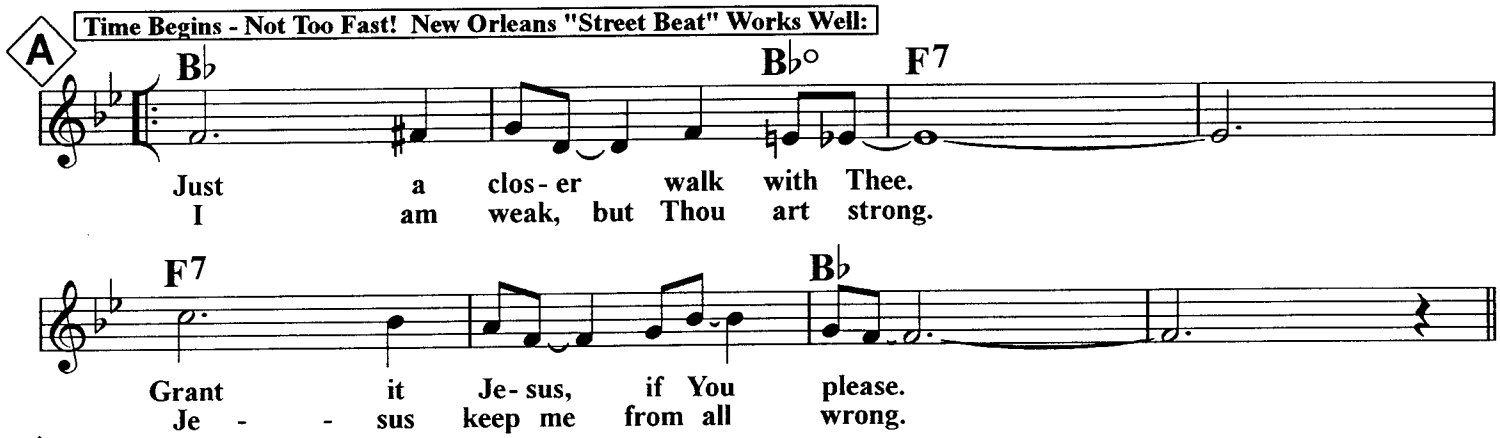
This song tops the Alligator Jazz Club (Tokyo, Japan) list as the most recorded Dixieland song in recent times.
Recorded: The Young Tuxedo Brass Band (with Paul Barbarin on snare drum) 1958, Kid Thomas Valentine 1965, Dukes of Dixieland 1958, etc.
(Plus Red Foley and Sister Rosetta Tharpe)

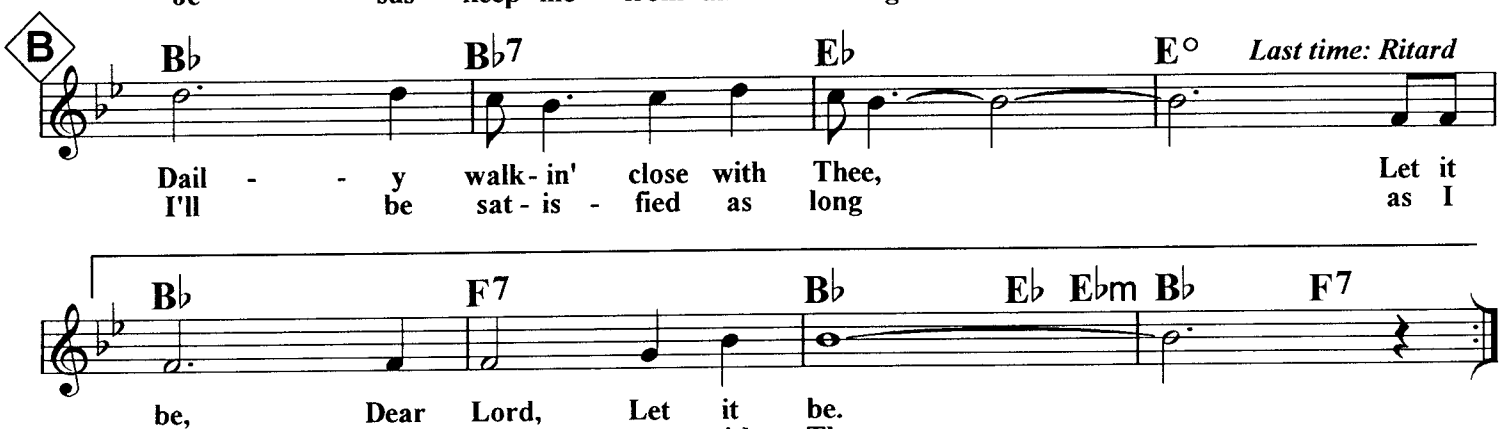
Concert Pitch

Rubato Intro:



Time Begins - Not Too Fast! New Orleans "Street Beat" Works Well:







The Firehouse Jazz Band

Concert Pitch

MA
(He's Making Eyes At Me!)

Con Conrad - 1921 - A prolific composer of the era. Conrad wrote: Barney Google, The Continental, Lonesome & Sorry, Margie, Palesteena, You've Got To See Mama Ev'ry Night, etc.



245 Never Hit Your Grandma With A Shovel

The Firehouse Jazz Band

Concert Pitch

H.W. Hanemann - 1931

Verse: Rubato:



Chorus:

Moderato Swing:

B



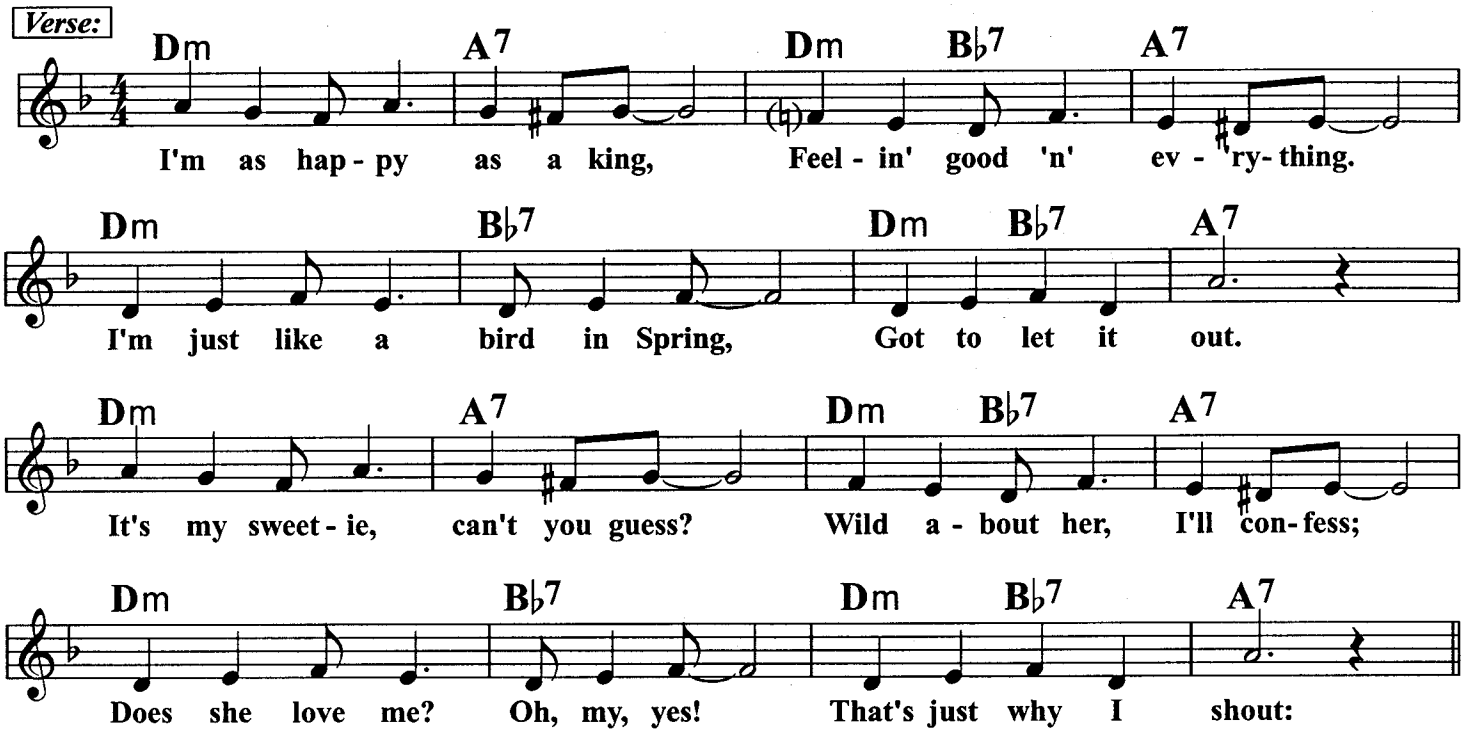
246

Everybody Loves My Baby

The Firehouse Jazz Band
(Original Version)

Clarence Williams/Jack Palmer-1924
Introduced by Clarence Williams'
"Blue Five" featuring Louis Armstrong.
Popularized by Ruth Etting,
Rec: Earl Hines, Sharkey Bonano,
Max Kaminsky, Firehouse Five Plus Two,
Dukes of Dixieland 1965, etc.
1955 Doris Day film "Love Me Or Leave Me"

Concert Pitch




A
Chorus:
Dm
Ev - 'ry - bod - y loves my ba - by, but my ba - by don't love no - bod - y but
G7 C7 F6 A7
me, no - bod - y but me.
Dm
Ev - 'ry - bod - y wants my ba - by, but my ba - by don't want no - bod - y but
A E7 A C7
me, that's plain to see.
She
She's
Now
B
F7
is my sweet Pa - too - tie and I am her lov - in' man. Knows
got a form like Ve - nus, hon - est, I ain't talk - in' Greek, no
when my ba - by kiss - es me up - on my ros - y cheeks,
B♭ F+7 B♭ G7 C7 A7
how to do her du - ty, loves me like no oth - er can. That's why
one can come be - tween us, she's my She - ba, I'm her Sheik.
I just let those kiss - es be, Don't wash my face for weeks!
Dm
ev - 'ry - bod - y loves my ba - by, but my ba - by don't love no - bod - y but
G7 C7 F B♭7 A7
me, no - bod - y but me.

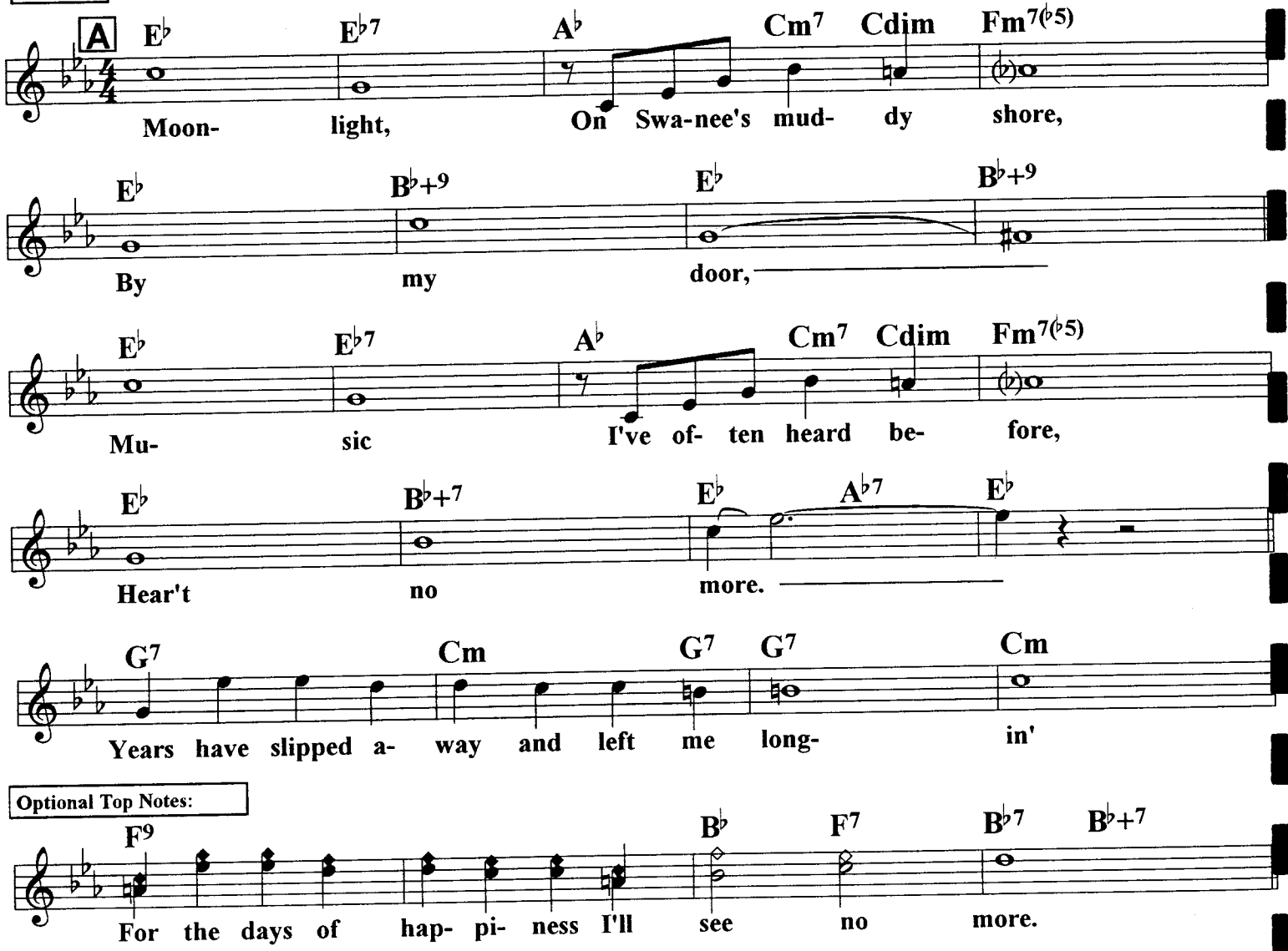
247 Rockin' Chair

The Firehouse Jazz Band

Hoagy Carmichael - 1929
Louis Armstrong Orch. with Hoagy as vocalist 1929, Hoagy Carmichael Orch. (Bix, Bubber Miley, T. Dorsey, Goodman, Freeman, Venuti, Lang, Krupa, etc.) *Wow! What a Band!* 1930, Mills Bros. 1932, Sidney Bechet Trio 1952, Jack Teagarden, Mildred Bailey & the Delta Rhythm Boys, etc.

Concert Pitch

Verse:



Optional Top Notes:

Chorus:


B
E♭ E♭9 A♭ A♭m
Ol' rock-in chair's got me, cane by my side.
E♭ C+7 C7 F7 F7(♭5) B♭7
Fetch me that gin, son, 'fore I tan your hide.
E♭ Cm Am7(♭5) D7 Gm C7
Can't get from this cab- in, goin' no- where;
F7 Fm7 B♭7 E♭
Just sit me here grab- bin' at the flies 'round this rock- in' chair.
C
A♭9 E♭
My dear old Aunt Har- ri- et, in heav-en she be,
Am7(♭5) D7 Gm Cm7 F7 B♭7
Send me sweet char- i- ot, For the end of the trou-ble I see.
E♭ E♭9 A♭ A♭m
Ol' rock-in' chair gets it, Judge- ment Day is near,
E♭ C7 F7 Fm7(♭5) B♭7 E♭
Chained to my rock- in' chair.

248 Nobody's Sweetheart

The Firehouse Jazz Band

Gus Kahn, Ernie Erdman, Billy Meyers, Elmer Schoebel - 1923
Introduced in "The Passing Show of 1923" by Ted Lewis.
Rec: Isham Jones Orch. 1924, Red Nichols & His 5 Pennies (Miff, Russell, Kress) 1928, Mc Kinney's Cotton Pickers (Don Redman) 1928, Charles Pierce Orch. (Muggsy, Tesch) 1928, McKenzie & Condon's Chicagoans (McPartland, Tesch, Freeman, Sullivan, Krupa) 1927, Paul Whiteman Orch. (Teagarden, Tram) 1930, Cab Calloway Orch. 1931, Mills Brothers 1932, Louis Armstrong Orch. (Louis Jordan) 1932, etc.
1944 movie "Atlantic City", 1951 movie "I'll See You In My Dreams" with Doris Day

Concert Pitch

Verse:

A

F D7

You were ev- 'ry- bod- y's sweet- heart,
In a sim- ple gown of ging- ham,

Gm C7 F

Not so long a- go. And in
I can see you still. As you

Dm C A7

our home town, Each boy a- round,
went your way, At close of day,

Dm G7 C7

Longed to be your beau. But
Past the old red mill. You're

G7 Dm G7 C B7 B♭7 A7

things are diff- 'rent to- day, I'm
dressed in sat- ins to- day, But

Dm G7 C7

might- y sor- ry to say: You're
still your eyes seem to say:

Chorus:


B
F E7 Eb7 D7
no- bod- y's sweet- heart now, They
G7
don't ba- by you some how.
C7 Dm
Fan- cy hose, silk- en gown, you'd be
G7 C7
out of place in your own home town. When you
C
F E7 Eb7 D7
walk down the av- e- nue, I
G7 F7
just can't be- lieve that it's you,
Bb Bbm
Paint- ed lips, paint- ed eyes,
F Cm D7 G7 C7
Wear- ing a bird of Par- a- dise. It
F E7 Eb7 D7
all seems wrong some- how, That you're
Gm Bbm C7 F
no- bod- y's sweet- heart now.

249

St. Louis Blues

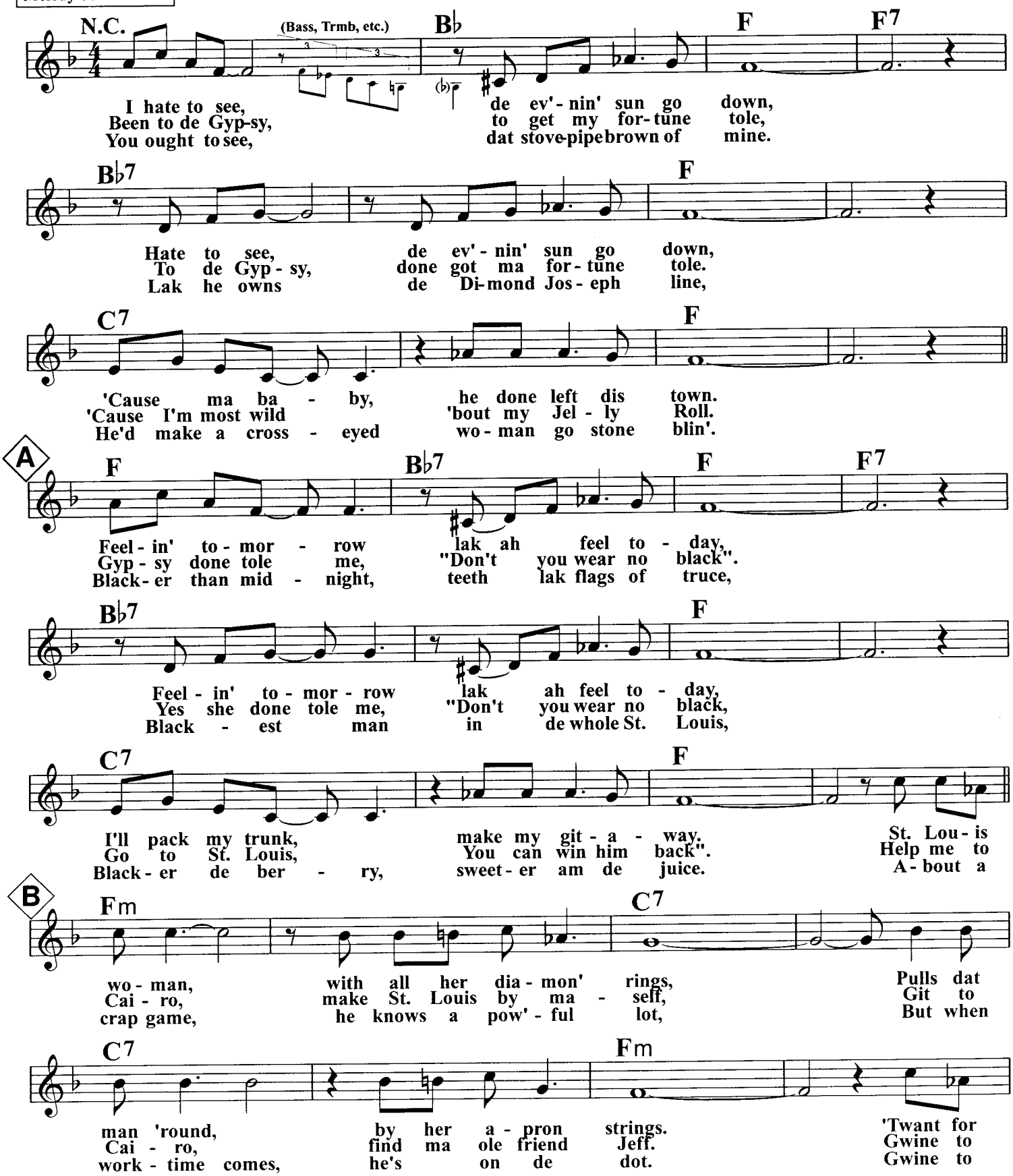
THE FIREHOUSE JAZZ BAND

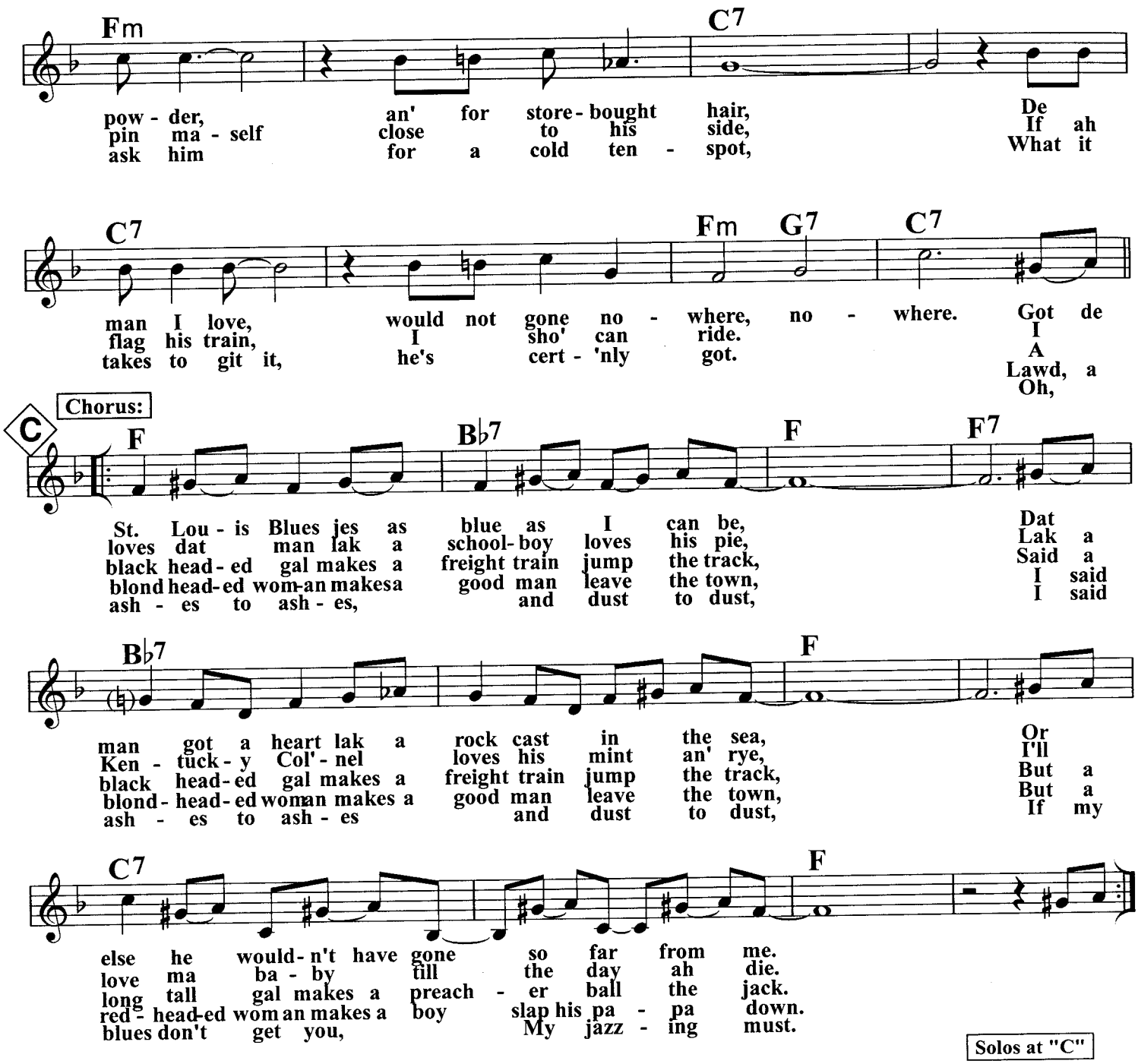
Originally in Key of "G"

W. C. Handy - 1914
One of the best-known of all blues songs. Recorded 1925 by Bessie Smith, 1930 by Louis Armstrong, and hundreds more in later years.

Concert Pitch

Melody Solo - 1 Bar:





The minor section of St. Louis Blues (section "B") is often played with a straight-8th-note Latin feel. Specifically, it is a Tango-like rhythm related to the older Tangano. This seems to be historically correct plus it adds variety to the performance.

250

I've Found A New Baby

The Firehouse Jazz Band

Jack Palmer & Spencer Williams - 1926
Intro. by Clarence Williams Blue Five
Rec. by Ted Lewis, Ethel Waters,
Benny Goodman, etc.

Concert Pitch

Verse:



Segue:

"Found A New Baby" has been a popular tune for Dixie bands for many years, but there is always debate about the bridge (letter "B").

This version shows the melody resting on "1" and beginning on the upbeat. Some musicians swear that this is correct. Others swear that the melody should begin on the downbeat with no rest. Still others swear that the first two notes of the bridge are pick-up notes played before the downbeat.

In other words, play it any way you like but swear while you're doing it!

CHORUS:


A
Dm B♭7 A7 Dm D7
ba - by, I've found a new girl, My fash - ion plate
G7 C7 F B♭7 A7
ba - by has got me a - whirl. Her new kind o'
Dm B♭7 A7 Dm D7
lov - in', done made me her slave, Her sweet tur - tle
G7 C7 F B♭7 F
dov - in' is all that I crave.
B
A7 Dm
Sweet - est miss, with a kiss, full o' bliss, can't re - sist some - how.
G7 C7 A7 Bm7 C° A7/C♯
Tells me lies, but she's wise, naugh-ty eyes mes- me - rize I vow, And how! I don't mean
C
Dm B♭7 A7 Dm D7
may - be, I just had to fall, I've found a new
G7 C7 F B♭7 A7
ba - by, New ba - by that's all. I've found a new

251

That's A' Plenty

The Firehouse Jazz Band

Lew Pollack/Ray Gilbert - 1914
Rec. by Prince's Orch. 1914
New Orleans Rhythm Kings 1923
Jan Savitt Orch. 1938, Red Nichols,
Bobby Hackett, Sidney Bechet, etc.

Concert Pitch





Segue To Solos:



After "Shuffle Chorus" Play "E" (16 Bars) Once as out chorus:

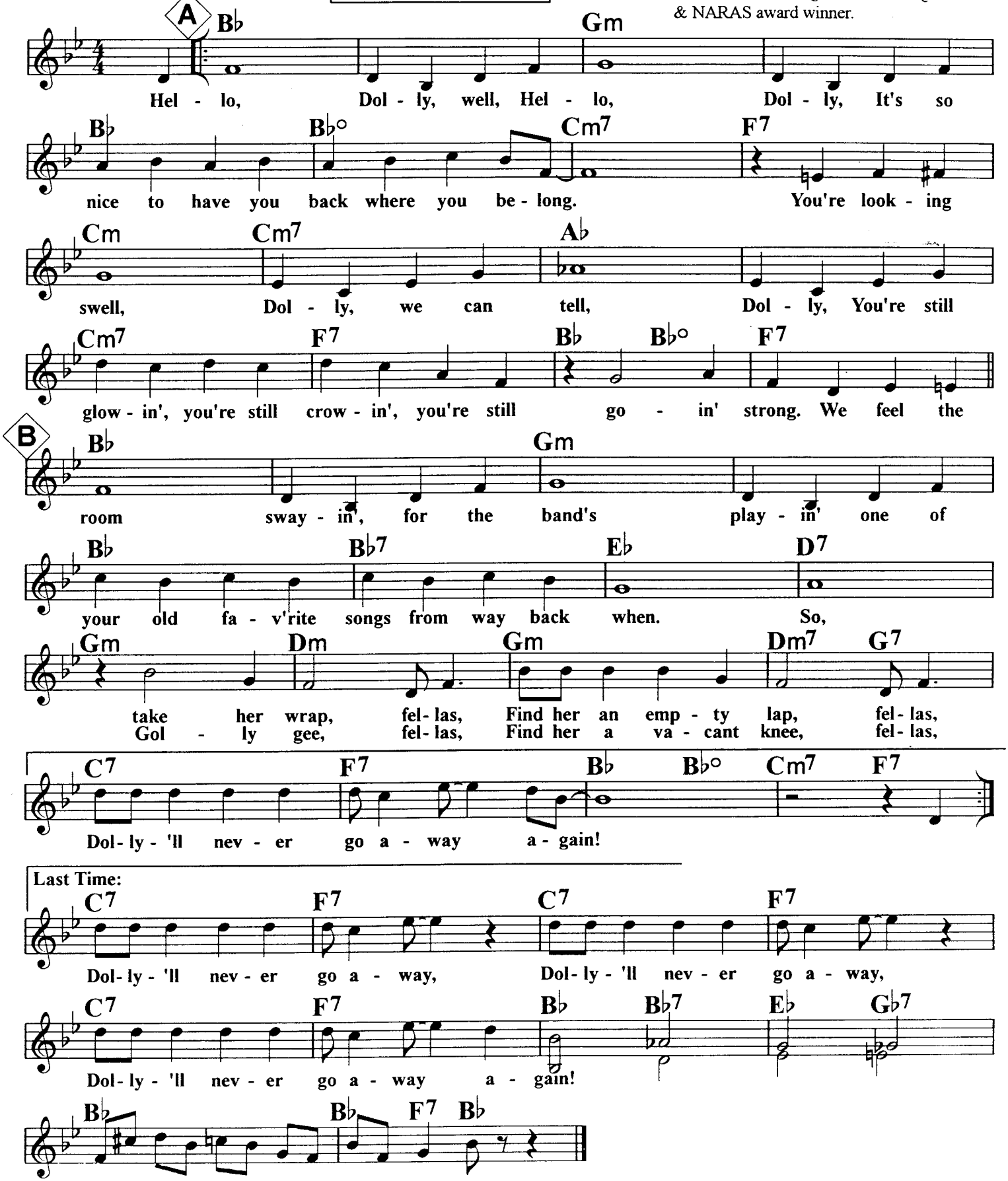
Hello, Dolly

Concert Pitch

The Firehouse Jazz Band

Jerry Herman - 1963
Broadway musical "Hello, Dolly"
Song almost went un-recorded,
but Louis Armstrong had #1 hit song
& NARAS award winner.

252



253

Back Home Again In INDIANA

The Firehouse Jazz Band

James Hanley & Ballard MacDonald - 1917
Rec. by Eddie Condon 1928, Red Nichols 1929, Casa Loma Orch. 1932, Earl Hines 1939, Art Tatum 1940, Bobby Hackett & Jack Teagarden 1957, etc.

Concert Pitch



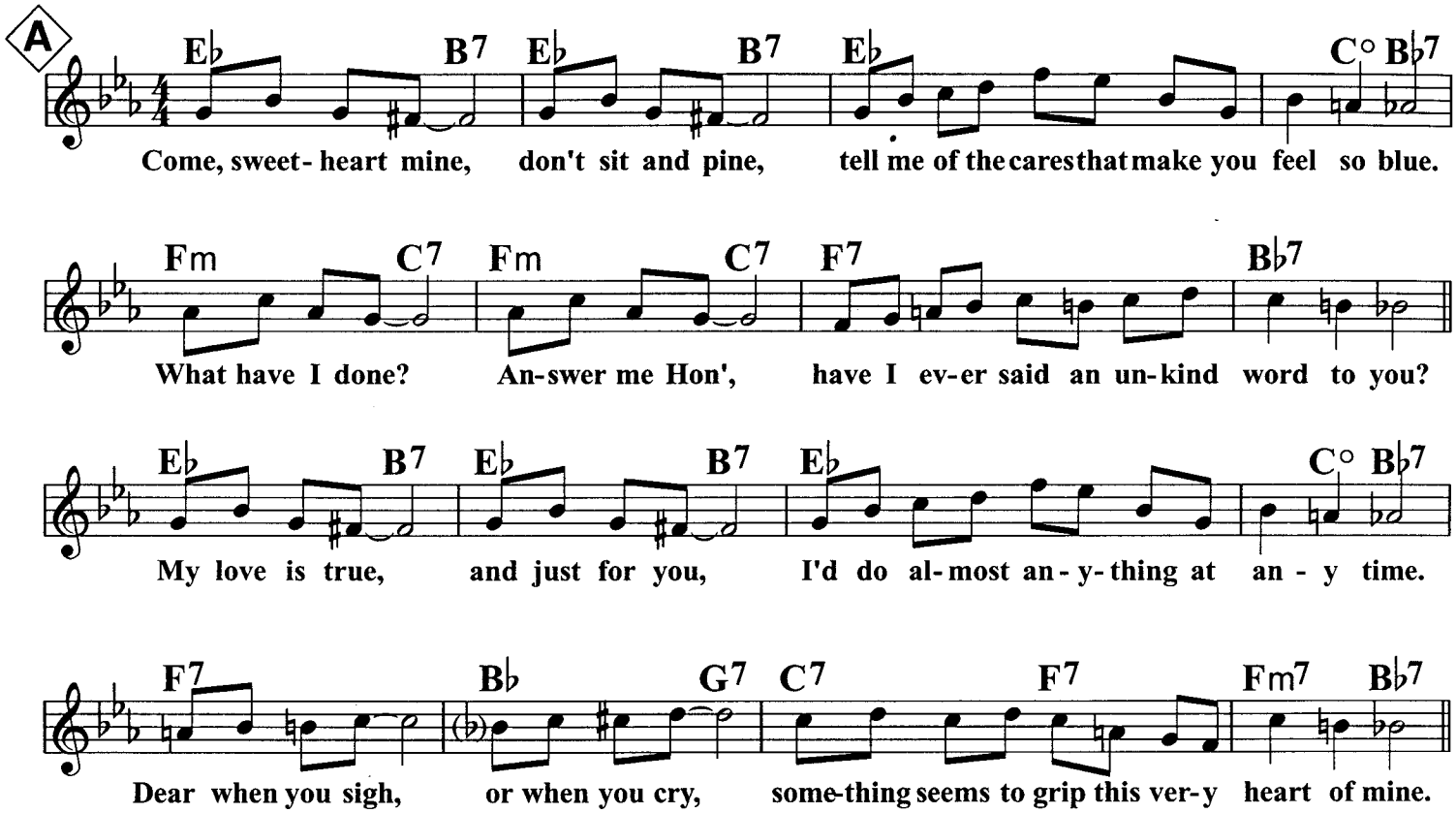

B
Chorus:
F E7 Eb7 D7 G7
gain in In - di - an - a, And it
C7 F F7
seems that I can see The gleam - ing
Bb Bbm F D7
can - dle light still shin - ing bright Thru the
G7 C7
syc - a - mores for me. The new - mown
C
F E7 Eb7 D7 G7
hay, sends all its fra - grance From the
A7 C#o Dm Db7
fields I used to roam. When I
F/C A7 Dm B°
dream a - bout the moon- light on the Wa - bash, Then I
F/C C7 F C7
long for my In - di - an - a home. Back home a -

254 My Melancholy Baby

The Firehouse Jazz Band

Concert Pitch

Ernie Burnett & George Norton - 1912
Rec: Charleston Chasers (Red Nichols, Miff Mole, Vic Berton, Carl Kress, etc.) 1928, Gene Austin 1928, Teddy Wilson 1936, Bing Crosby 1939, Benny Goodman 1938, Sidney Bechet 1952, Leon Redbone 1977, etc.




B
E♭ E♭/G C+7 C7
Come to me my mel - an - chol - y ba - - - - by.
F7 Fm7 C7 Fm
Cud - dle up and don't be blue.
Fm7 B♭7 Fm7 Cm F7 B♭7
All your fears are fool - ish fan - cy may - - - - be,
E♭ Cm7 F7 B♭7E° B♭7
you know dear that I'm in love with you.
C
E♭ E♭/G C+7 C7
Ev - 'ry cloud must have a sil - ver lin - - - - ing.
F7 Fm C7 Fm
Wait un - til the sun shines through.
A♭ A° E♭/B♭ C7
Smile my hon - ey dear, while I kiss a - way each tear, Or
Fm7 B♭7 E♭ A♭m6 E♭
else I shall be mel - an - chol - y too.

255 Alexander's Ragtime Band

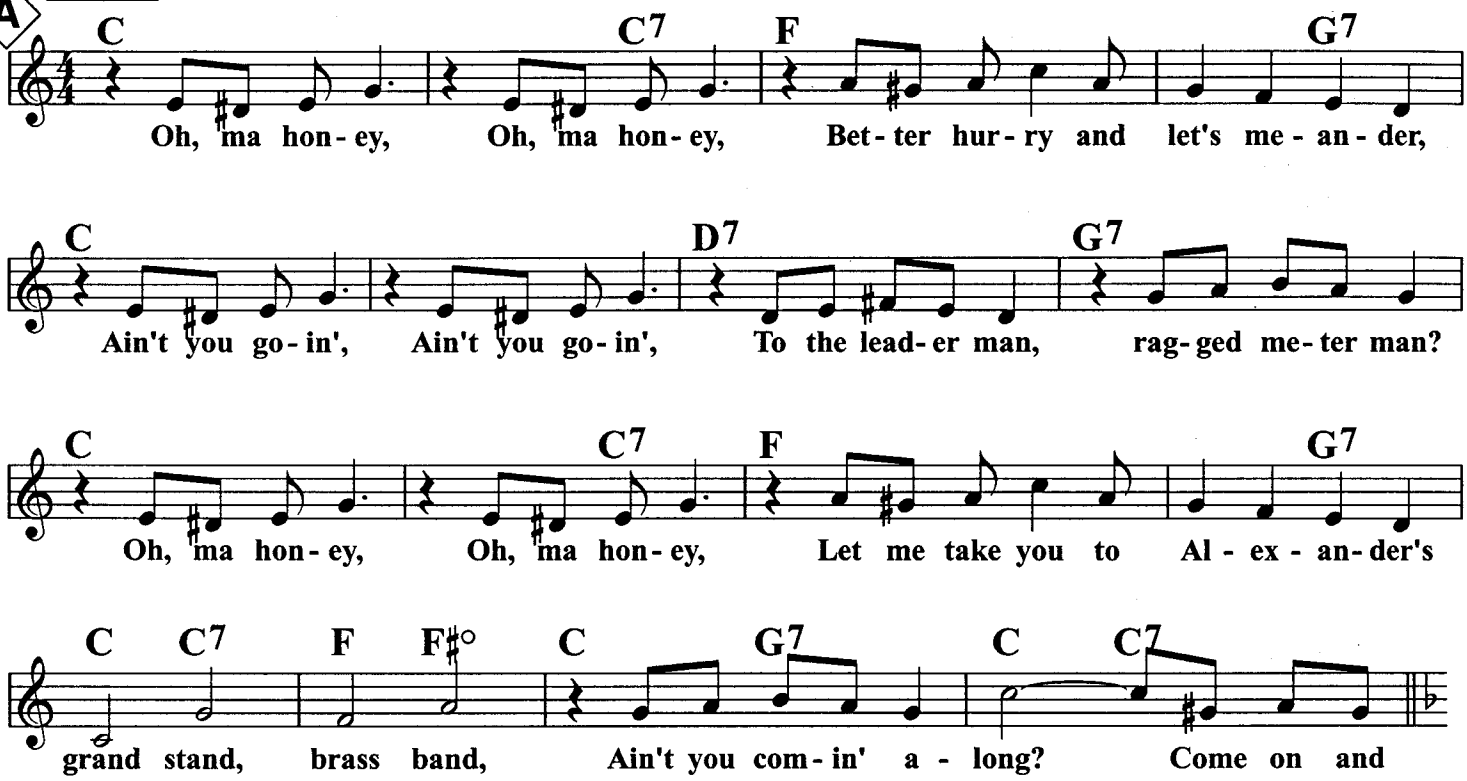
The Firehouse Jazz Band

Irving Berlin - 1911
Rec. by Prince's Orch. & the Victor Military Band 1912, Bessie Smith 1927, Miff Mole's Molers (with Red Nichols) 1927, Boswell Sisters 1935, Louis Armstrong 1937, Bing Crosby 1938, etc.

Concert Pitch

Verse:

A




Chorus:
B
F C7 F F7
hear, Come on and hear Al - ex - an - der's rag - time band, Come on and
B♭
hear, Come on and hear, It's the best band in the land, They can
F
play a bu - gle call like you nev - er heard be - fore, So nat - ur - al that you want to go to war;
G7 C C7
That's just the best - est band what am, hon - ey lamb, Come on a -
C
F C7 F F7
long, Come on a - long, Let me take you by the hand, Up to the
B♭
man, Up to the man who's the lead - er of the band, And if you
F F7 B♭ B°
care to hear the Swan - ee Riv - er played in rag - time, Come on and
F D7 G7 C7 F C7
hear, Come on and hear, Al - ex - an - der's Rag - time Band.
Solos at "B"

256

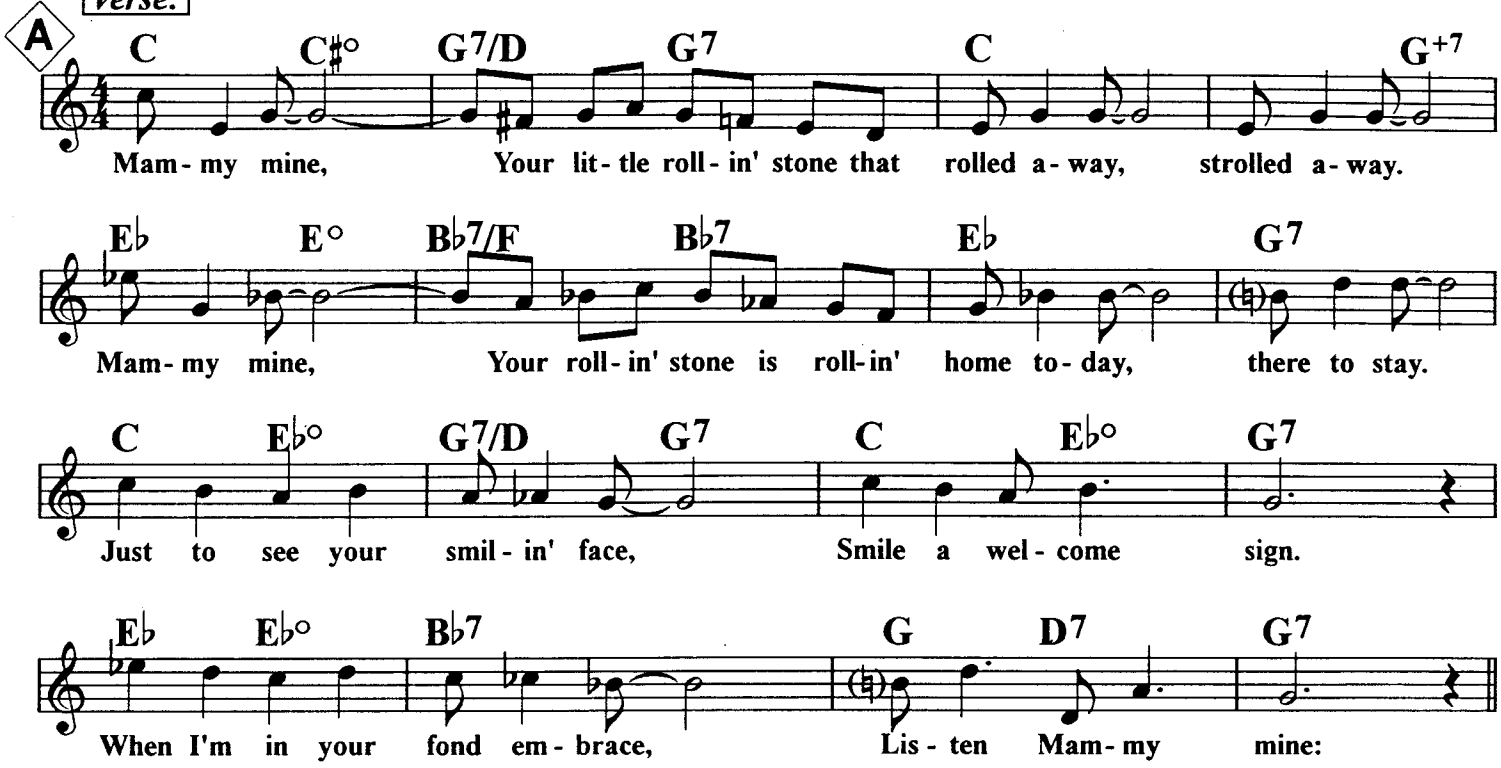
Rock-A-Bye Your Baby With A Dixie Melody

The Firehouse Jazz Band

Jean Schwartz - 1918
Lyrics by Sam Lewis & Joe Young
Intro. in musical "Sinbab" by Al Jolson,
Rec. Judy Garland, Aretha Franklin, etc.
Schwartz also wrote "Bedelia" and
"Chinatown, My Chinatown"

Concert Pitch

Verse:



Chorus:

B

C C° G7

Rock - A - Bye Your Ba - by With a Dix - ie Mel - o - dy,

G7 C D7 G7

when you croon, croon a tune from the heart of Dix - ie.

G7 C A7

Just hang my cra - dle, Mam - my mine, Right on that Mas - on - Dix - on Line,

D7 G7

And swing it from Vir - gin - ia, To Ten - nes - see with all the love that's in ya'.

C

C C° G7

Weep no more my la - dy, sing that song a - gain for me, And

Dm G7 Dm G7 F7 E7

Old Black Joe, just as though you had me on your knee.

A7 D7 E♭°

A mil - lion ba - by kiss - es I'll de - liv - er, The min - ute that you sing the Swan - ee Riv - er,

C Am7 D7 G7 C

Rock - a - bye your rock - a - bye ba - by with a Dix - ie mel - o - dy.

257

Concert Pitch

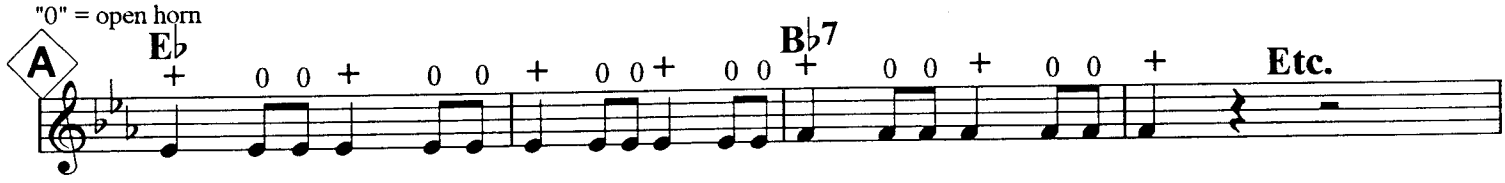
The 12th St. Rag

The Firehouse Jazz Band

Euday L. Bowman - 1914
Rec. by Ted Lewis 1923, Louis Armstrong's Hot 7, 1927, Fats Waller 1935, Andy Kirk 1940, Lester Young 1939, Lionel Hampton 1939, Sidney Bechet 1941, Liberace 1954, Frankie Carle 1948. It was Pee Wee Hunt's 1948 recording that was most popular.



The standard "Doo-wack-a-doo" chorus for 12th Street Rag:
"+" = closed with hand, plunger mute, etc.
"0" = open horn



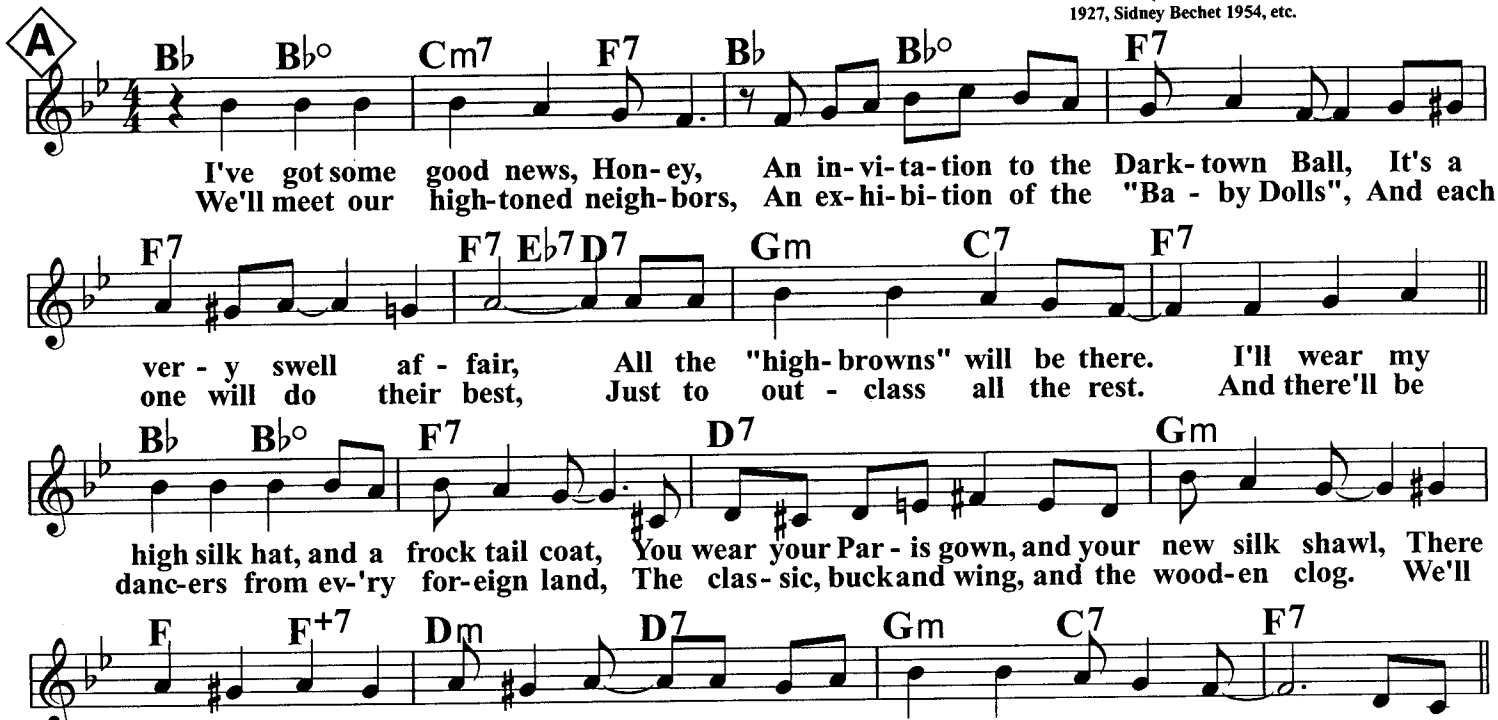
The Darktown Strutters' Ball

The Firehouse Jazz Band

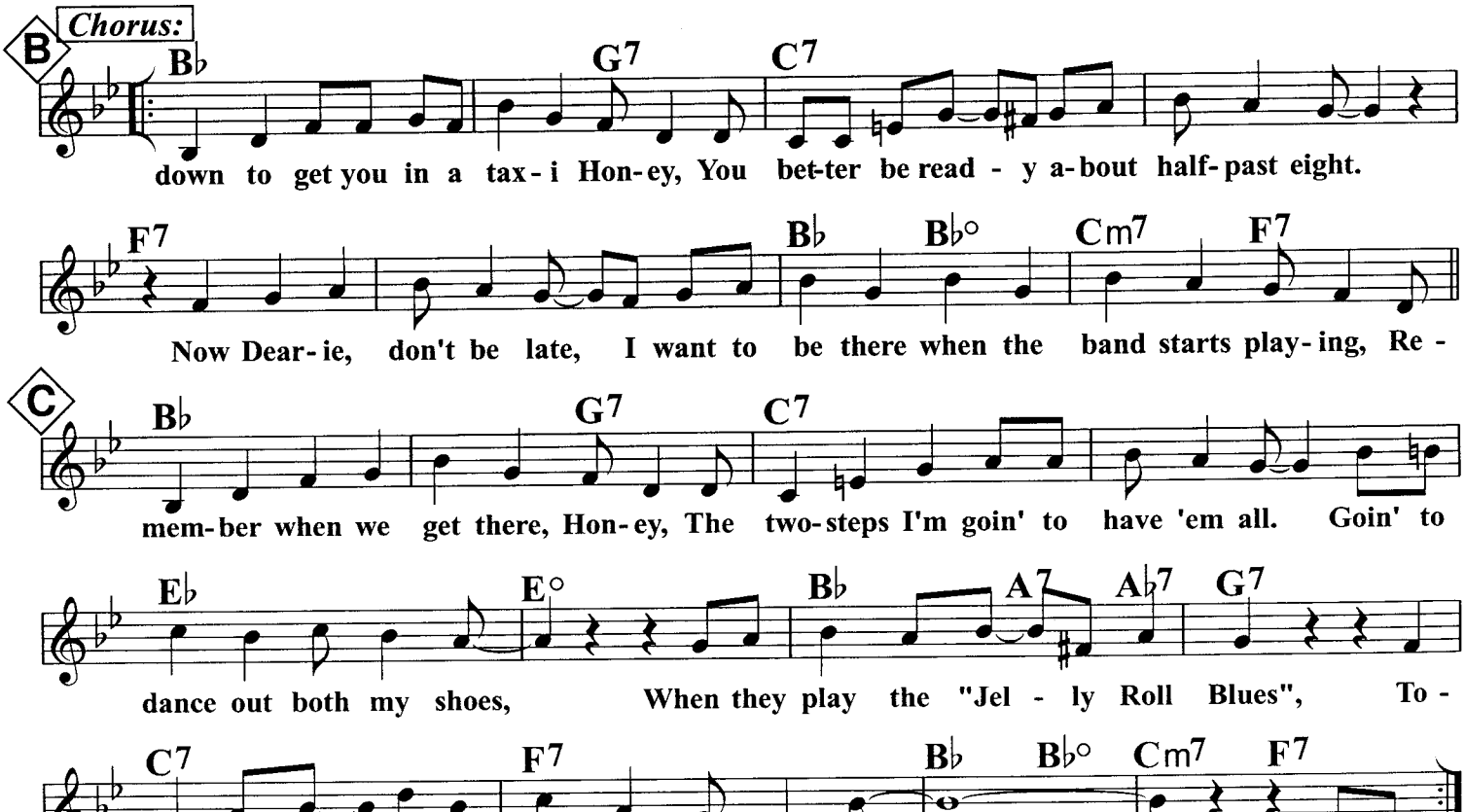
Shelton Brooks - 1917
A leading black composer of the era,
Also wrote "Some of These Days" and
"Walkin' the Dog".
On the 1st recording session (Jan. 30, 1917)
of the Original Dixieland Jazz Band.
Rec. by Mugsy Spanier 1928, Luis Russell 1932,
Miff Mole (with Red Nichlos) 1927, Ted Lewis
1927, Sidney Bechet 1954, etc.

Concert Pitch

Verse:



Chorus:



259 CHINATOWN, MY CHINATOWN

The Firehouse Jazz Band

Concert Pitch

Jean Schwartz & William Jerome - 1906
Schwartz also wrote "Rock-A-Bye Your Baby".
Rec. by Louis Armstrong Orch. 1931,
Mills Brothers 1932, Ray Noble Orch. 1935,
Tommy Dorsey's Clambake 7 - 1938,
Louis Prima & His New Orleans Gang
(Pee Wee Russell, George Brunies, etc.) 1935,
Sidney Bechet (Paris) 1954,
Firehouse Five Plus Two 1951,
Tony Parenti & His New Orleanians
(Wild Bill, J. Archey, Art Hodes, Pops Foster, A. Trappier) 1949,
etc.

Verse:




Chorus:
A
C G+7 C
Chi - na - town, my Chi - na - town,
C C° G7
Where the lights are low,
G7 E7 Am
Hearts that know no oth - er land,
D7 G7 G+7
Drift - ing to and fro.
B
C G+7 C
Dream - y, dream - y, Chi - na - town,
C C7 C+7 F A7/E Dm
Al - mond eyes of brown,
F Fm6 C Gm6/B♭ A7
Hearts seem light and life seems bright, In
D7 G7 C C♯° Dm7 G7
dream - y Chi - na - town.

260

(All) The Girls Go Crazy 'Bout the Way I Walk

The Firehouse Jazz Band

Edward "Kid" Ory - c. 1916
Original title: "All the Whores Like the Way I Ride". Ory was bandleader/trombonist at Pete Lala's,etc. in Storyville. He later played with King Oliver's and Louis Armstrong's bands, etc. Also wrote "Muskrat Ramble" & "Ory's Creole Trombone". Recorded by Bunk Johnson with Lu Watters' Yerba Buena Jazz Band (Turk Murphy, etc.),1944, Bunk with his own band 1945, Turk Murphy's band 1979, etc.

Concert Pitch

A *Stop Time-2 Bars: .....*

E♭ E♭ E♭ E♭ B♭

F7 B♭ B♭7

Stop Time-2 Bars: .....

E♭ E♭ E♭ E♭ B♭

F7 B♭ B♭7

All the

B Solos Begin Here:

E♭ B♭

girls go craz - y 'bout the way that I walk, The
on their knees say - in' "Ba - by", sayin'

F7 B♭ B♭7

way that I walk, Hon-ey 'bout the way I walk. Yes, all the
"Ba - by", Craz-y 'bout the way I walk. Yes, they fall

E♭ B♭

girls go craz - y 'bout the way that I walk, 'Bout the
on their knees plead - in' "Ba - by", say - in'

F7 B♭ B♭7

way that I walk, Hon-ey 'bout the way I walk. They fall
"Ba - by", Craz-y 'bout the way I walk.

On to "C" After last solo:

Chorus: 1st Time Soft:

C



Climax Chorus: ad lib:

D



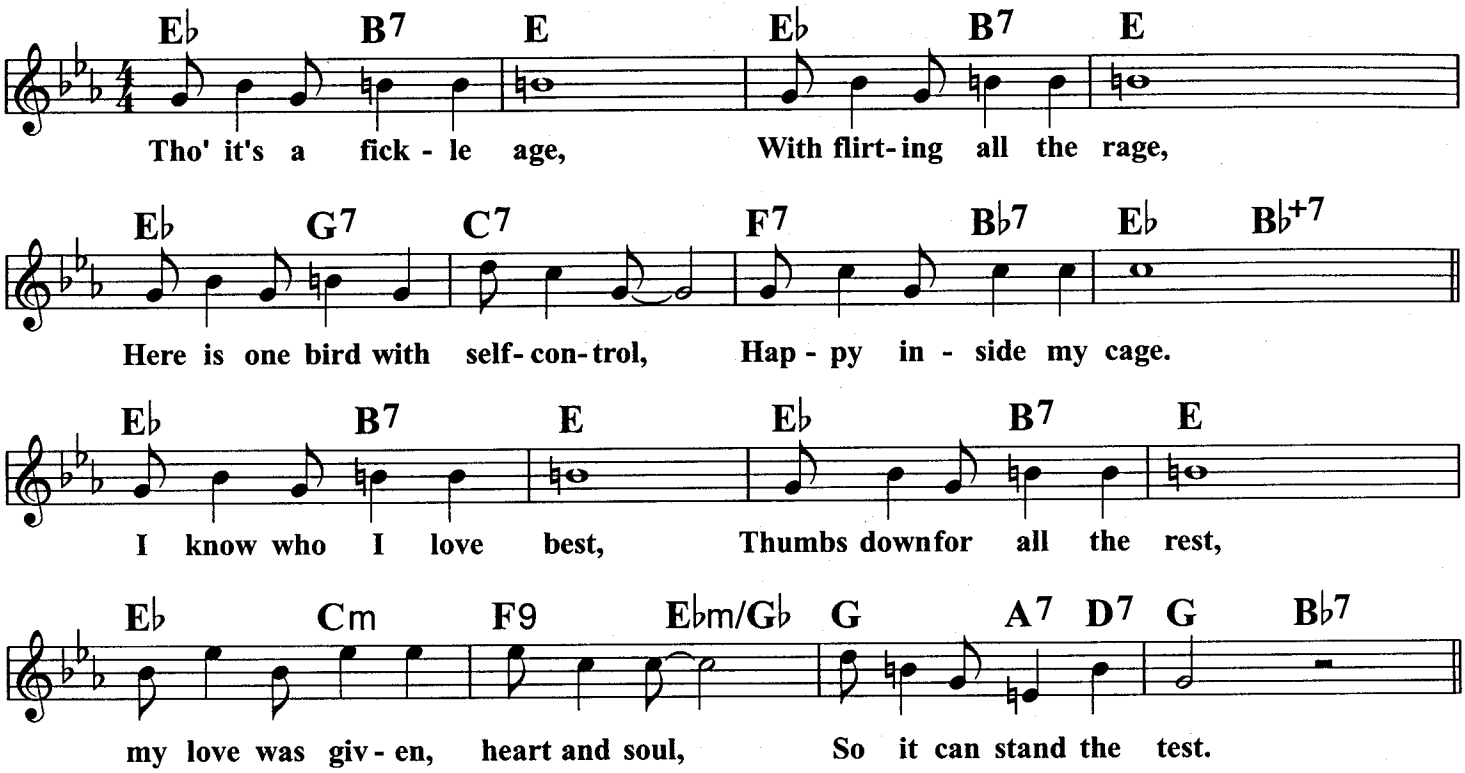
261 Ain't Misbehavin'

The Firehouse Jazz Band

Thomas "Fats" Waller & Harry Brooks - 1929
Lyrics by Andy Razaf. Introduced by Louis Armstrong in a revue called "Connie's Hot Chocolates". Rec: Waller, Armstrong, Ruth Etting, Teddy Wilson Orch. (with Harry James) 1937, Cootie Williams Orch. 1941, Art Tatum 1953, Sidney Bechet 1940, Dukes of Dixieland 1961, Hank Williams, Jr.!

Concert Pitch

Verse:




Chorus:
A
Eb E° Fm7 Bb+7/F# Eb/G Eb7 Ab Abm
No one to talk with, all by my - self, No one to walk with, but I'm hap- py on the shelf,
Eb C7 Fm7 Bb7 G7 C7 F7 Bb+7
Ain't Mis- be- hav - in', I'm sav- in' my love for you.
Eb E° Fm7 Bb+7/F# Eb/G Eb7 Ab Abm
I knowfor cer tain, the one I love, I'm thru with flirt - in', it's just you I'm think - in' of,
Eb C7 Fm7 Bb7 Eb Ab7 Eb G7
Ain't Mis- be- hav - in', I'm sav- in' my love for you.
B
Cm Ab Cm C7
Like Jack Hor- ner, in the cor- ner, don't go no- where, What do I care,
Bb G7 Cm7 F7 Bb7 C7 F7 Bb7
Your kiss - es are worth wait - in' for, be - lieve me.
Eb E° Fm7 Bb+7/F# Eb/G Eb7 Ab Abm
I don't stay out late, don't care to go, I'm home a- bout eight, just me and my ra - di- o,
Eb C7 Fm7 Bb7 Eb Ab7 Eb Bb+7
Ain't Mis - be- hav - in', I'm sav- in' my love for you.
Solos at "A"

262

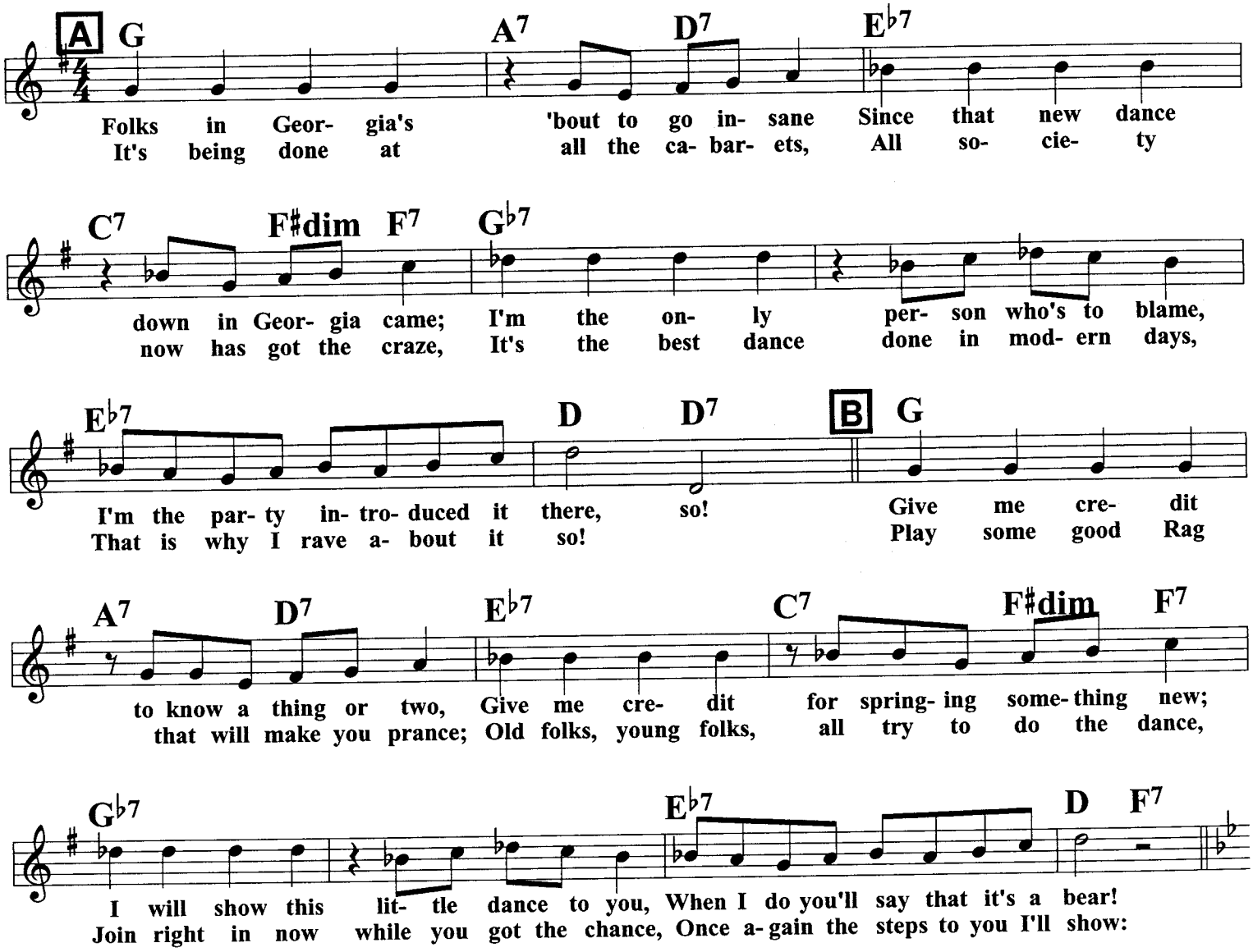
Ballin' The Jack

The Firehouse Jazz Band

Chris Smith - 1913 - Lyrics: J. H. Burris
From: "The Passing Show of 1915"
Rec: Prince's Orch. 1914, Georgia Gibbs 1940's,
Kid Thomas Valentine's Creole Jazz Band 1960,
Bunk Johnson's Original Superior Band 1942,
Jelly Roll Morton Orch. (S. DeParis, Braud, Singleton) 1939,
Kid Ory's Creole Jazz Band (Mutt Carey, Joe Darensbourg) 1945,
In 1942 movie "For Me & My Gal", 1951 movie "On the Riviera"

Concert Pitch

Verse:



Chorus:


C G7 C7
First you put your two knees close up tight, Then you sway 'em to the left then you
C7 F7
sway'em to the right, Step a- round the floor kind of nice and light, Then you
B♭ D7 E♭7 D7 D G7
Twis' a- round and twis' a- round with all your might, Stretch your lov-in' arms straight
G7 C7
out in space, Then you do the Ea- gle Rock with sty- le and grace Swing your
G♭7 B♭ D7 Gm G7 Cm E♭m
foot way 'round then bring it back, Now that's what I call
F7 B♭
"Ball- in the Jack".
Solos at "C"

263

Back To Storyville

The Firehouse Jazz Band

Louis Armstrong
Tanscribed by
"Banjo Bob" Stevens

Concert Pitch

Slow Blues Tempo:



'Lasses Candy

The Firehouse Jazz Band

Dominick J. "Nick" LaRocca - 1919
Nick was the cornetist with the famous "Original Dixieland Jazz Band" which was the first important band to make records of "jazzy" music for the public. Nick was co-composer of several great traditional jazz songs.

Concert Pitch



265

IDA, SWEET AS APPLE CIDER

The Firehouse Jazz Band

Eddie Munson & Eddie Leonard - 1903 (Eddie Cantor's theme song)
Rec: Red Nichols (Pee Wee Russell, Lennie Hayton, etc.) 1927,
Eddie Condon's Jazz Band (Wild Bill, etc.),
Fess William's Royal Flush Orch. 1932, Glenn Miller (Billy May arr.) 1941,
Matty Matlock & His Dixie Men (Dick Cathcart, Eddie Miller, Abe Lincoln,
Stan Wrightsman, Al Hendrickson, Phil Stephens, Nick Fatool) c. 1956

Concert Pitch

Verse:

A

E♭ G♭° B♭7
In the re - gion where the ros - es al - ways bloom,

Fm7 B♭7 Fm7 B♭7 E♭ B♭7
Breath - ing out up - on the air their sweet per - fume,

E♭ G♭° B♭7
Lives a dus - ky maid I long to call my own,

C7 F7 B♭ B♭7
For I know my love for her will nev - er die;

B

E♭ G♭° B♭7
When the sun am sink - in' in dat gold - en West,

B♭7 E♭ B♭7
Lit - tle Rob - in Red Breast gone to seek their nests.

E♭ B♭7
Then I sneak down to dat place I love the best,

C7 F7 B♭7 B♭+7
Ev - 'ry ev'n - ing there a - lone I sigh:


Chorus:
C
Eb
Bb7
I - da, Sweet as ap - ple ci - der,
Bb7
Eb
G7
Sweet - er than all I know.
C7
F7
Come out, in the silv - 'ry moon - light, of love we'll
F7
Bb7
whis - per, so soft and low.
D
Eb
Bb7
Seems tho', can't live with - out you,
Bb7
Eb
G7
Lis - ten Oh, Hon - ey do!
C7
F7
I - da, I I - dol - ize ya, I
Eb
Eb°
Fm7
Bb7
Eb
Bb7
love you I - da, 'deed I do.
Solos at "C":

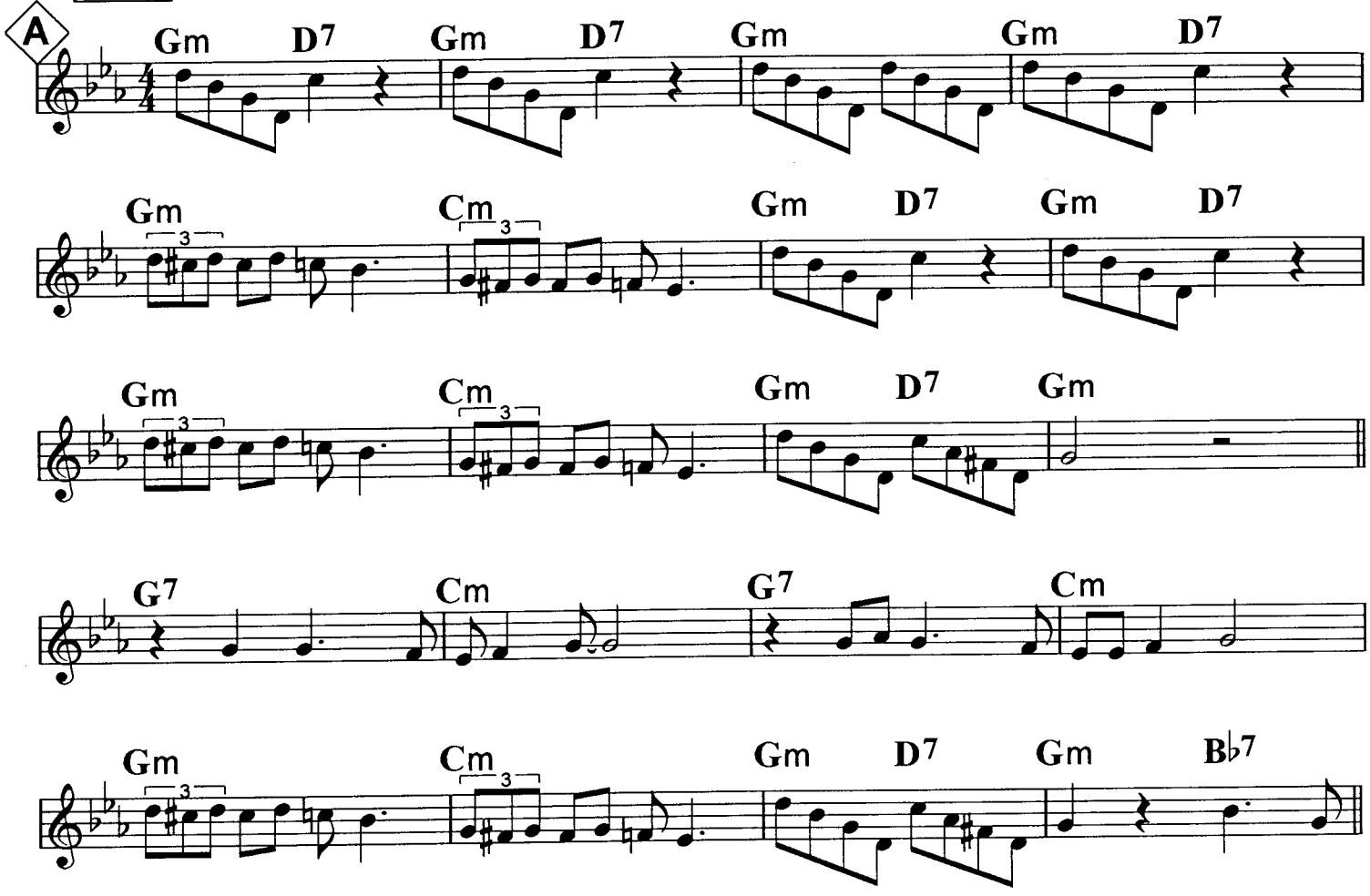
266 RIVERBOAT SHUFFLE

The Firehouse Jazz Band

Hoagy Carmichael - 1924
(Possible collaboration with pianist Dick Voynow)
Hoagy's first recorded composition. Gennett Studio paperwork shows Hoagy still living in frat house at Indiana University.
Rec: Wolverines (with Bix) 1924, Isham Jones Orch. 1925, Benson Orch. 1925, Bix & Tram 1927, Red Nichols 1927, Adrian Rollini (with Teagarden & Goodman) 1934, Muggsy Spanier 1939, Jimmy McPartland 1953

Concert Pitch

Verse:




Chorus:
B
Eb
E°
Bb7
Eb
E°
Bb7
Eb
Eb7
Ab
Ab7
G7
Gb7
F7
Bb7
Optional 2-Bar Break: .....
C
Eb
E°
Bb7
Eb7
Ab
Ab
Abm
Eb
Db7
C7
F7
Bb7
Eb
Solos at "B"

267

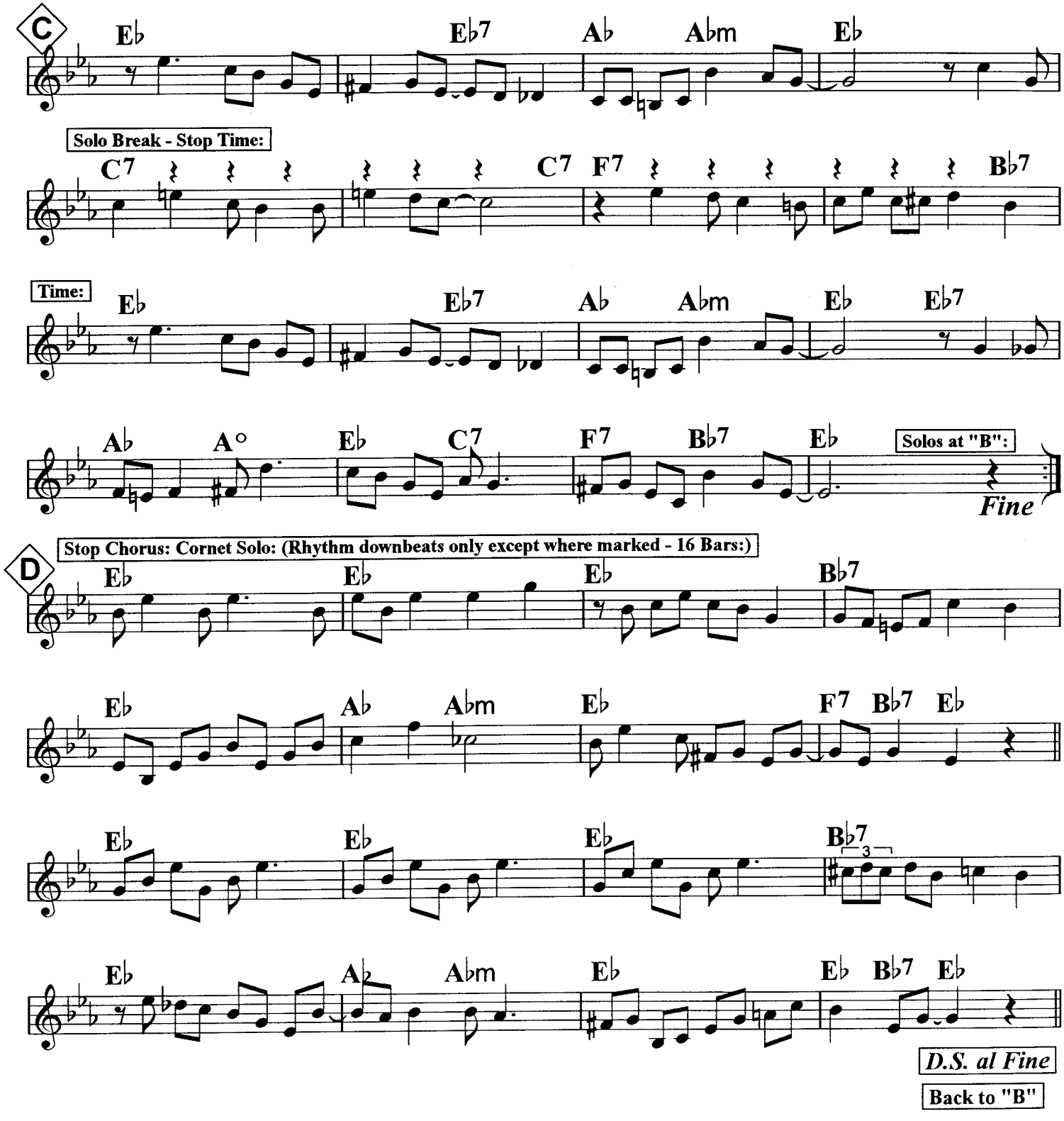
Cornet Chop Suey

The Firehouse Jazz Band

Louis Armstrong - Recorded Feb. 1926
by Louis' "Hot Five"
Rec. by many Traditional Jazz bands,
Also by Al Hirt

Concert Pitch




C
Eb
Eb7
Ab
Abm
Eb
Solo Break - Stop Time:
C7
C7
F7
Bb7
Time:
Eb
Eb7
Ab
Abm
Eb
Eb7
Ab
A°
Eb
C7
F7
Bb7
Eb
Solos at "B":
Fine
D
Stop Chorus: Cornet Solo: (Rhythm downbeats only except where marked - 16 Bars:)
Eb
Eb
Eb
Bb7
Eb
Ab
Abm
Eb
F7
Bb7
Eb
Eb
Eb
Eb
Bb7
3
Eb
Ab
Abm
Eb
Eb
Bb7
Eb
D.S. al Fine
Back to "B"

268

Hot Lips

The Firehouse Jazz Band

Henry Busse, Henry Lange, Lou Davis - 1922
First recorded by Paul Whiteman with trumpet solo by Henry Busse - 1922. Became one of Busse's themes when he left Whiteman to form his own band. Rec. by McKinney's Cotton Pickers (Phil Napoleon-trmp., Miff Mole-trmb.) 1922, Ted Lewis 1922, Henry Busse 1934, Horace Heidt 1937

Concert Pitch

Verse:



Since the rhythms in the "Chorus" are altered to be more as this song is usually performed, I put the entire original lyrics here:

Verse #1: (Letter "A")
There's a boy that's in our band, And how he blows that horn,
Finest since you're born, When he starts you're gone.
They all call him "Hot Lips" for, He blows real red-hot notes, And
ev'rybody on the floor just floats: (that's what they say:)

Chorus: (Letter "B")
He's got hot
lips, when he plays Jazz, He draws out steps, Like no one has.
You're on your
toes, And shake your shoes, Boy how he goes, When he plays blues.

("C" is midway thru Chorus:)
I watch the
crowd, Until he's through, He can be proud, They're "coo-koo" too.
His music's
rare,--, You must,--, declare, The boy is there, with two hot lips.

Verse #2: (Letter "A")
Heard him play the other night, And old man Oscar Clive,
Who is eighty-five, Sure as you're alive,
Got so frisky when he started out to do his stuff, Was
told to sit right down for being rough: (and then he said:)

Repeat the Chorus: (Letters "B" & "C").


Chorus:
B
Ab
D°
Eb7
Eb7
Eb+7
Ab
Eb+7
Ab
Abm6
Eb
Bb+
Eb
Eb°
Bb7
Bb+7
Eb7
Solo Break - 2 Bars: .....
C
Ab
D°
Eb7
Eb7
Eb+7
Ab7
Eb+7
Stop Time - 3 Bars:
Ab
C7
Fm
Time:
D°
Eb7
Ab
Eb+7
Solos at "B"

269

Sweet Lorraine

The Firehouse Jazz Band

Cliff Burwell - 1928, Lyrics by Mitchell Parrish
Popularized by Rudy Vallee on his radio show
Recorded: Jimmy Noone's Apex Club Orch. (Earl Hines-piano) 1928, Johnny Dodds Orch. (w/ Lil Amrstrong, Baby Dodds, Honore Dutrey) 1929, Joe Venuti & His Blue 6 (with Goodman, etc.) 1933, Artie Shaw 1936, Teddy Wilson (with Roy Eldridge) 1935, Art Tatum 1940, C. Hawkins 1943, Red Allen 1957, Bechet-Spanier "Big 4" (w/ C. Mastren & W. Braud) 1940, Popularized again by Nat "King" Cole in the 1950's.

Concert Pitch

Verse:




Chorus:
A
F A∅ D7 G7 C7 Dm B♭ A7
just found joy, I'm as hap-py as a ba - by boy with an-oth-er brand new
D7 G7 C7 F F♯° Gm7 C7
choo - choo toy, When I'm with my Sweet Lor - raine. A
B
F A∅ D7 G7 C7 Dm B♭ A7
pair of eyes that are blu-er than the sum - mer skies, When you see them you will
D7 G7 C7 F B♭7 F F7
re - a - lize why I love my sweet Lor - raine.
C
B♭ D7 Gm B♭7 E♭ D7 Gm B♭7
When it's rain-ing I don't miss the sun, For it's in my sweet-ie's smile,
E♭ D7 G7(♭5) C7 E♭7 D7 G7(♭5) C7
Just to think that I'm the luck - y one who will lead her down the aisle. Each
D
F A∅ D7 G7 C7 Dm B♭ A7
night I pray that no-bod-y steals her heart a - way, Just can't wait un-til that
D7 G7 C7 F D♭ F C7
hap - py day, When I mar-ry Sweet Lor - raine.
Solos at "A"

270 Sweet Sue

The Firehouse Jazz Band

Victor Young - 1928, Lyrics by Will J. Harris.
Introduced by Sue Carol, Popularized by Ben Pollack Orch.
Recorded: Jimmy Noone's Apex Club Orch. 1928,
Ted Lewis Orch. (B.G. on clarinet) 1932, Don Redman
Orch. 1937, Dicky Wells Orch. (with Django-guitar) Paris 1937,
Louis Armstrong Orch. (Teddy Wilson-pno) 1933,
Mills Brothers 1932, Tommy Dorsey Orch. 1939, Bechet-Spanier
"Big Four" 1940, Muggsy Spanier 1944, Johnny Long Orch. 1949

Concert Pitch



Avalon

The Firehouse Jazz Band

Al Jolson/Vincent Rose - 1920
Jolson sang it in musical "Sinbad".
Recorded by: Al Jolson 1921, Harry Reser & the Cliquot Club Eskimos, Art Hickman Orch. 1921, Red Nichols & His Five Pennies 1928, Jimmy Lunceford Orch. 1935, Benny Goodman Trio 1937, Gene Krupa/Teddy Wilson 1955

Concert Pitch



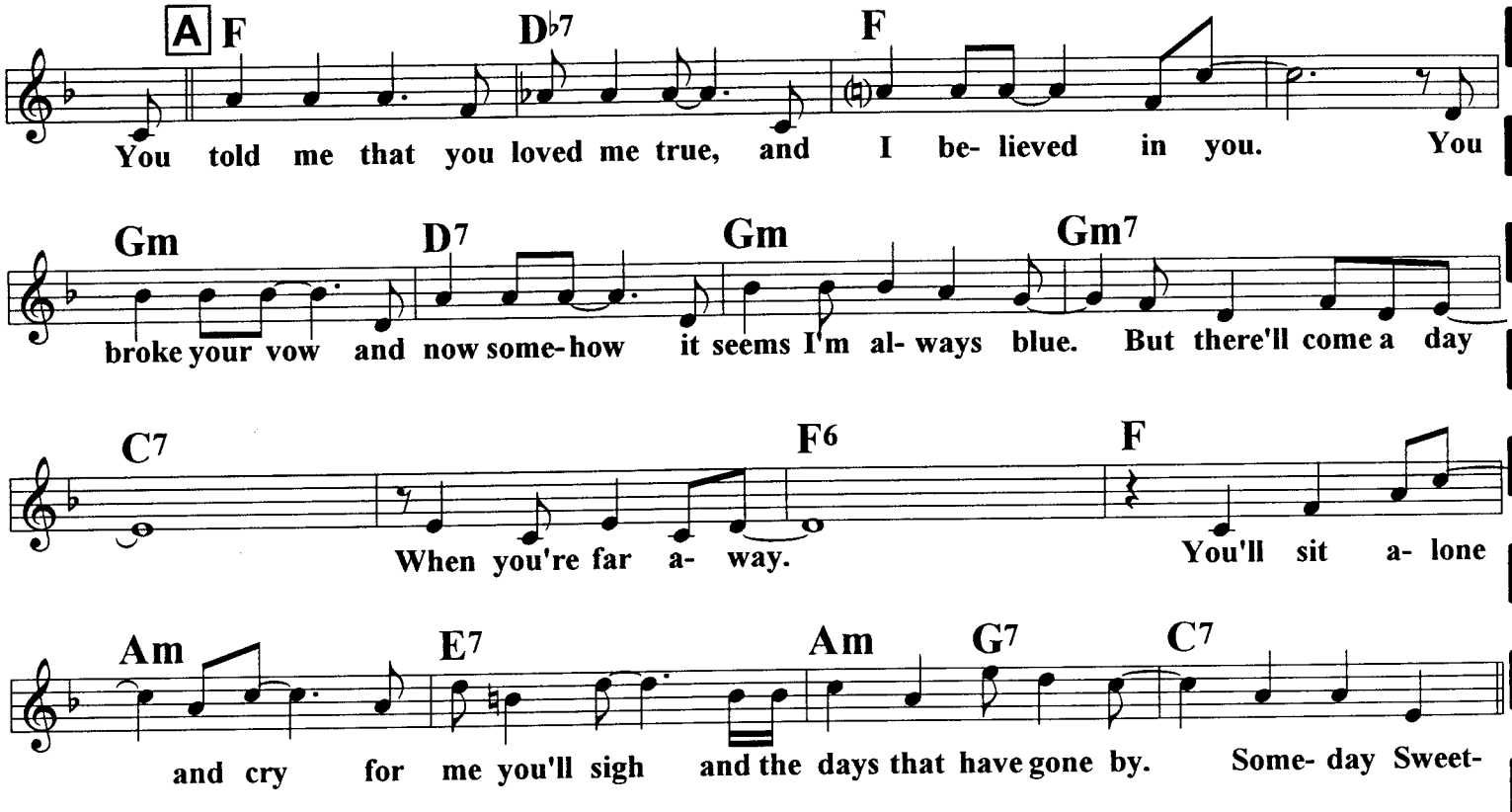
272 Someday Sweetheart

The Firehouse Jazz Band

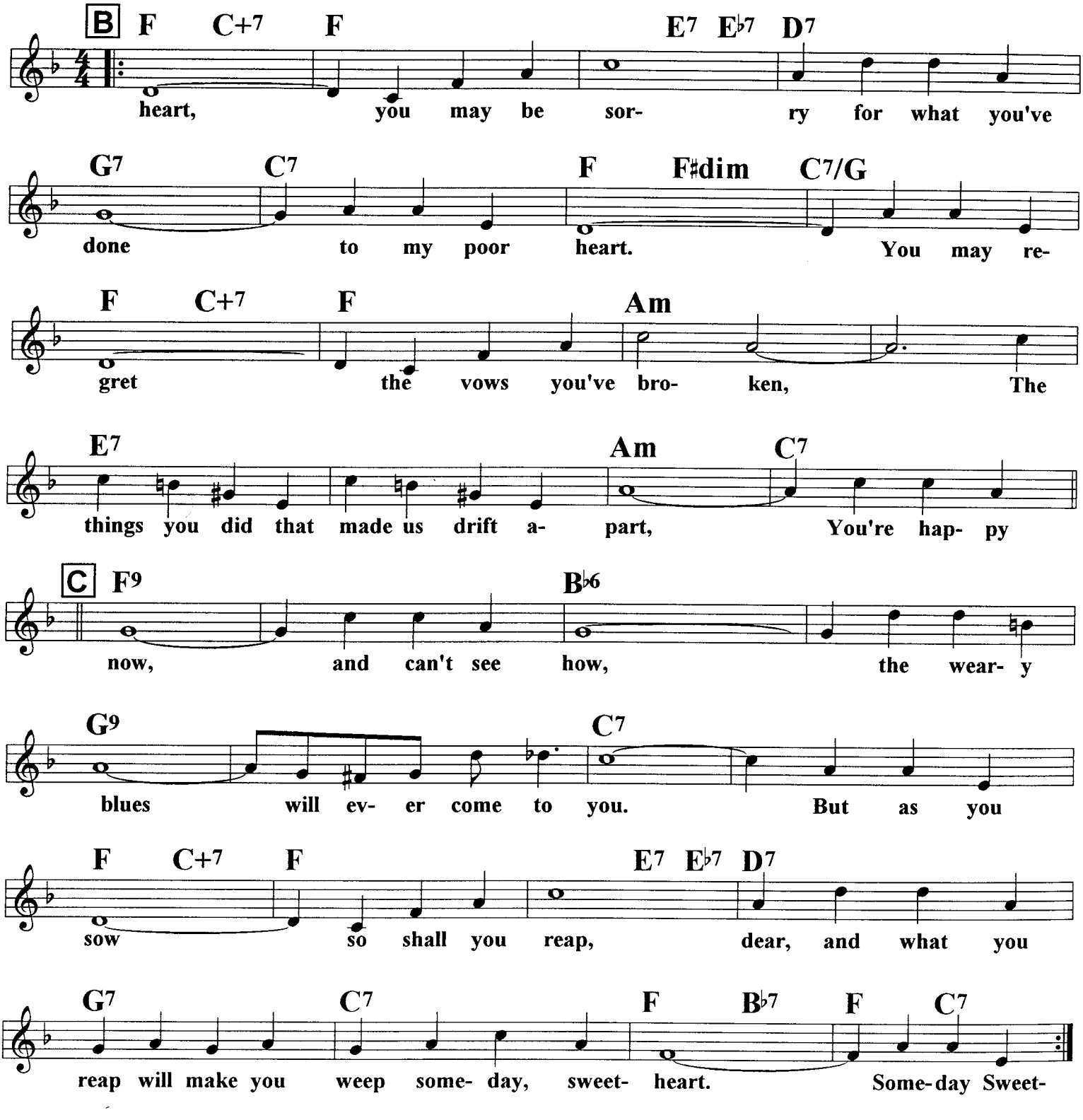
Copyright 1919 by Spikes Brothers & Carter.
Recorded by: Jelly Roll Morton Jazz Band 1923,
Gene Austin 1927, King Oliver 1927,
The Charleston Chasers (Red Nichols) 1927,
Bucktown 5 (Muggsy Spanier) 1924,
Eddie Lang-Joe Venuti All-Star Band (Teagarden,
Goodman, etc.) 1931, Artie Shaw 1937,
Henry Allen-Coleman Hawkins 1933, Mildred Bailey
1935, Eddie Condon & His Chicagoans 1939,
Muggsy Spanier's Ragtime Band 1939,
Bob Thiele (with Bobby Hackett & Urbie Green)

Concert Pitch

Verse:



Chorus:


B F C+7 F E7 E♭7 D7
heart, you may be sor- ry for what you've
G7 C7 F F♯dim C7/G
done to my poor heart. You may re-
F C+7 F Am
gret the vows you've bro- ken, The
E7 Am C7
things you did that made us drift a- part, You're hap- py
C F9 B♭6
now, and can't see how, the wear- y
G9 C7
blues will ev- er come to you. But as you
F C+7 F E7 E♭7 D7
sow so shall you reap, dear, and what you
G7 C7 F B♭7 F C7
reap will make you weep some- day, sweet- heart. Some-day Sweet-

273

I've Got A Feeling I'm Falling

The Firehouse Jazz Band

Thomas "Fats" Waller/Harry Link - 1929
Lyrics: Billy Rose
Recorded: Fats Waller 1929,
Miff Mole & His Molers (Mannie Klein, J. Dorsey, Eddie Lang, etc.) 1929,
Gene Austin 1929

Concert Pitch

Verse:




Chorus:
B
E♭ D7 G∅ C7
I'm fly - ing high, but I've got a feel - ing I'm fall - ing,
F7 B♭7 E♭ E° Fm7 B♭7
fall - ing for no - bod - y else but you.
E♭ D7 G∅ C7
You caught my eye, and I've got a feel - ing I'm fall - ing,
F7 B♭7 E♭ A♭7 E♭
Show me the ring and I'll jump right through. I used to
C
B♭m7 E♭7 A♭ C7 Fm
trav - el sin - gle O, we chanced to min - gle O, now
Cm7 F7 Fm7 E° Fm7 B♭7
I'm a - ting - le o - ver you. Hey Mis - ter
E♭ D7 G∅ C7
Par - son, stand by, for I've got a feel - ing I'm fall - ing,
F7 B♭7 E♭ A♭7 E♭
fall - ing for no - bod - y else but you.

274

Dixie Jamboree

The Firehouse Jazz Band

Joe Davis - 1929
Davis owned Triangle Music publishers, with Jimmy Durante as one of his writers. Lyrics by Howard Johnson who also wrote "M-O-T-H-E-R", and "I Scream, You Scream, We All Scream For Ice Cream".

Concert Pitch

Verse:



Chorus:

B

G7 G+7

When you see a Dix - ie Jam - bo - ree,
When you see a Dix - ie Jam - bo - ree,

C

You'll a - gree, it's like a great big spree.
You'll a - gree, it's like a great big spree.

C E♭° G7

Dark - ies danc - ing hot - ter than hot,
How those dark - ies love to sing hymns,

G7 Dm7 C C°

High brown bab - ies, buck and wing - in' swell high yel - low sing - ers sing - in',
They start yell - ing so pe - cul - iar, Glor - y, Glor - y, Hal - le - lu - jah.

C

G7 G+7

When they start to serve the bar - be - que,
Then they start to wash their sins a - way,

E7 Am C7

Ev - 'ry - thing is free,
By that old Swan - ee.

F Fm C A7

Chick - en up - on the wing, poss - um and ev - 'ry - thing,
Oh how they moan and hum, "Take me to King - dom come",

D7 G+7 C

At a Dix - ie Jam - bo - ree.
at a Dix - ie Jam - bo - ree.

Solos at "B"

275

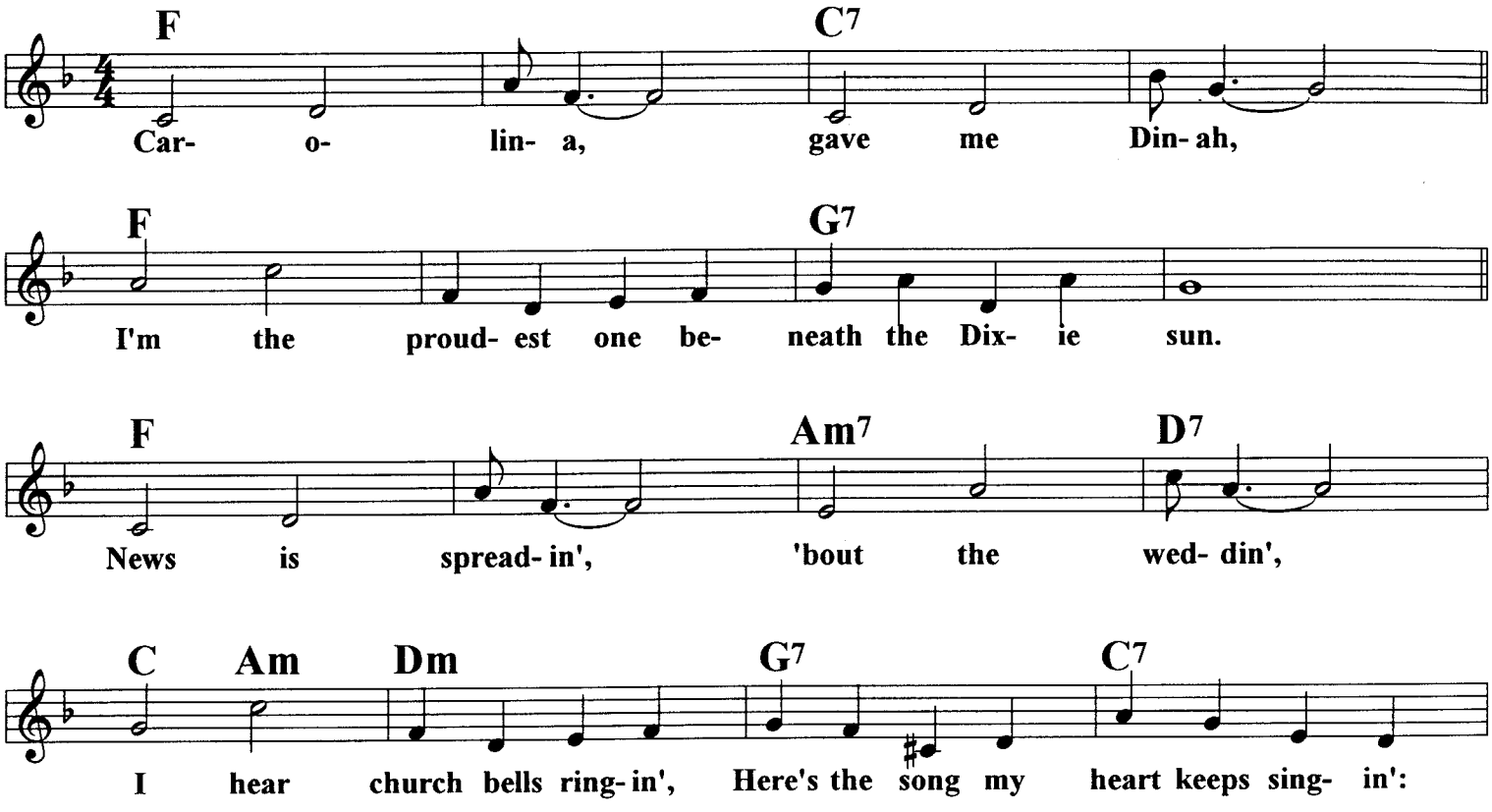
Dinah

The Firehouse Jazz Band

Harry Akst - 1925
Lyrics: Sam Lewis & Joe Young
Introduced in "Plantation Revue" by Ethel Waters,
Recorded: Ethel Waters 1926,
Cliff Edwards ("Ukelele Ike") 1926
Fletcher Henderson Orch. 1926
Ted Lewis Orch. 1930
Mills Brothers 1932
Bing Crosby 1932
Boswell Sisters 1935
"Fats" Waller 1936
Muggsy Spanier's Ragtime Band 1939
Sam Donahue 1946

Concert Pitch

Verse:



Chorus:


A
F Dm F F♯dim
Din- ah, is there an- y- one fin- er in the state of Car-o-
C7 F C7
lin- a, If there is and you know her, show 'er to me.
F Dm F F♯dim
Din- ah with her Dix- ie eyes blaz- in' how I love to sit and
C7 F B♭7 F
gaze in- to the eyes of Dinah Lee.
B
Dm F+ F Dm6
Ev- 'ry night, why do I, shake with fright be- cause my
Dm F+ Dm7 G7 C7 C+9
Din- ah might change her mind a- bout me.
F Dm F F♯dim
Din- ah if she wan-dered to Chin- a, I would hop an o-cean
C7 F B♭7 F
lin- er, Just to be with Din- ah Lee.

276

Satanic Blues

The Firehouse Jazz Band

Larry Shields & Emile Christian
(The Original Dixieland Jazz Band)
Rec: ODJB on back side of "'Lasses Candy" 1926, Nick LaRocca & His Original Dixieland Band (A 14-piece band with L. Shields, T. Sbarbaro, etc.) 1936, Phil Napoleon, Bud Freeman (Kaminsky, Russell) 1939, Irving Fazola, etc.

Concert Pitch

Medium Swing Tempo



Segue to Solos:

277

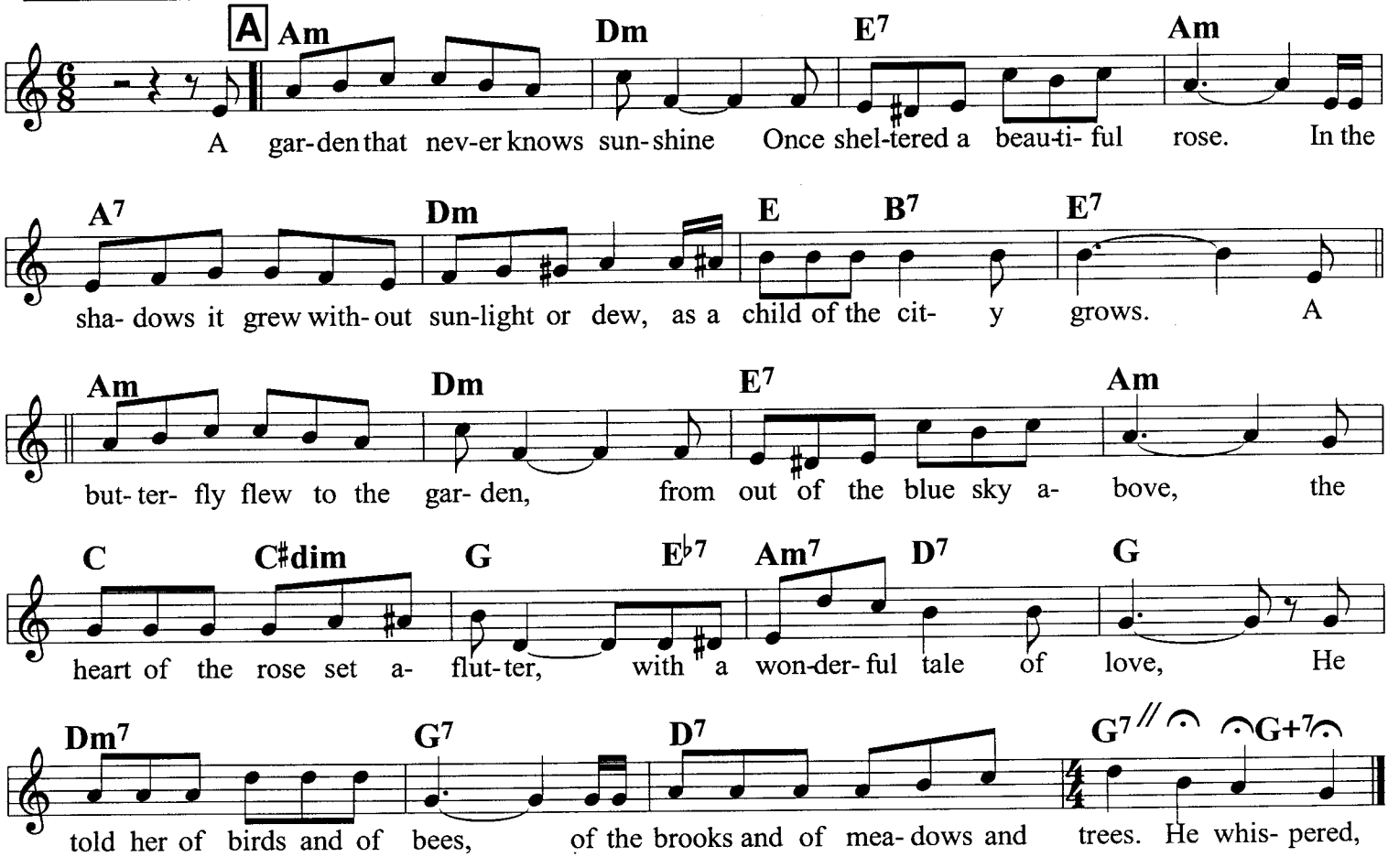
Rose of Washington Square

The Firehouse Jazz Band

James F. Hanley - 1919
Lyrics by Ballard McDonald
Theme song of comedienne Fanny Brice.
Recorded: Kentucky Serenaders 1920,
Red Nichols (with Teagarden, Glenn Miller,
Pee Wee Russell, Joe Sullivan) 1929,
Benny Goodman 1939, Bob Crosby Orch. 1939,
Pee Wee Russell's Hot Four 1944, Banu Gibson
1983, etc.

Concert Pitch

Rubato Verse:



Chorus:

Moderato



278

Shake It & Break It (Weary Blues)

The Firehouse Jazz Band

Artie Matthews - 1915
Original lyrics: Mort Greene & George Kates
Rec: Louis Armstrong's Hot Seven 1927, Kid Ory's Creole Jazz Band 1945, New Orleans Rhythm Kings 1923, King Oliver 1930, Tommy Ladnier Orch. (w/ Bechet) 1938, Sidney Bechet Quartet (w/ Kaminsky) 1945, Wooden Joe Nicholas' New Orleans Band 1945, Joseph "De De" Pierce 1962, Bob Scobey's Frisco Jazz Band, Muggsy Spanier & His Ragtimers 1944, etc.

Concert Pitch



Play "D" as Written - Repeat for Solos:



279

Careless Love
("Loveless Love")

The Firehouse Jazz Band

W.C. Handy - Spencer Williams - 1921
Recorded: Wooden Joe Nicholas 1945, George Lewis 1944, Kid Ory's Creole Jazz Band 1944, Bunk Johnson's Band (with George Lewis) 1944, Kid Thomas Valentine 1965, Papa Celestin, Pete Daily, Baby Dodds, W.C. Handy, Bertha "Chippie" Hill, Ethel Waters, Lee Wiley, Lena Horne with Henry Levine & His Dixieland Jazz Group 1941, etc. In movie "St. Louis Blues" with Nat "King" Cole & Eartha Kitt.

Concert Pitch



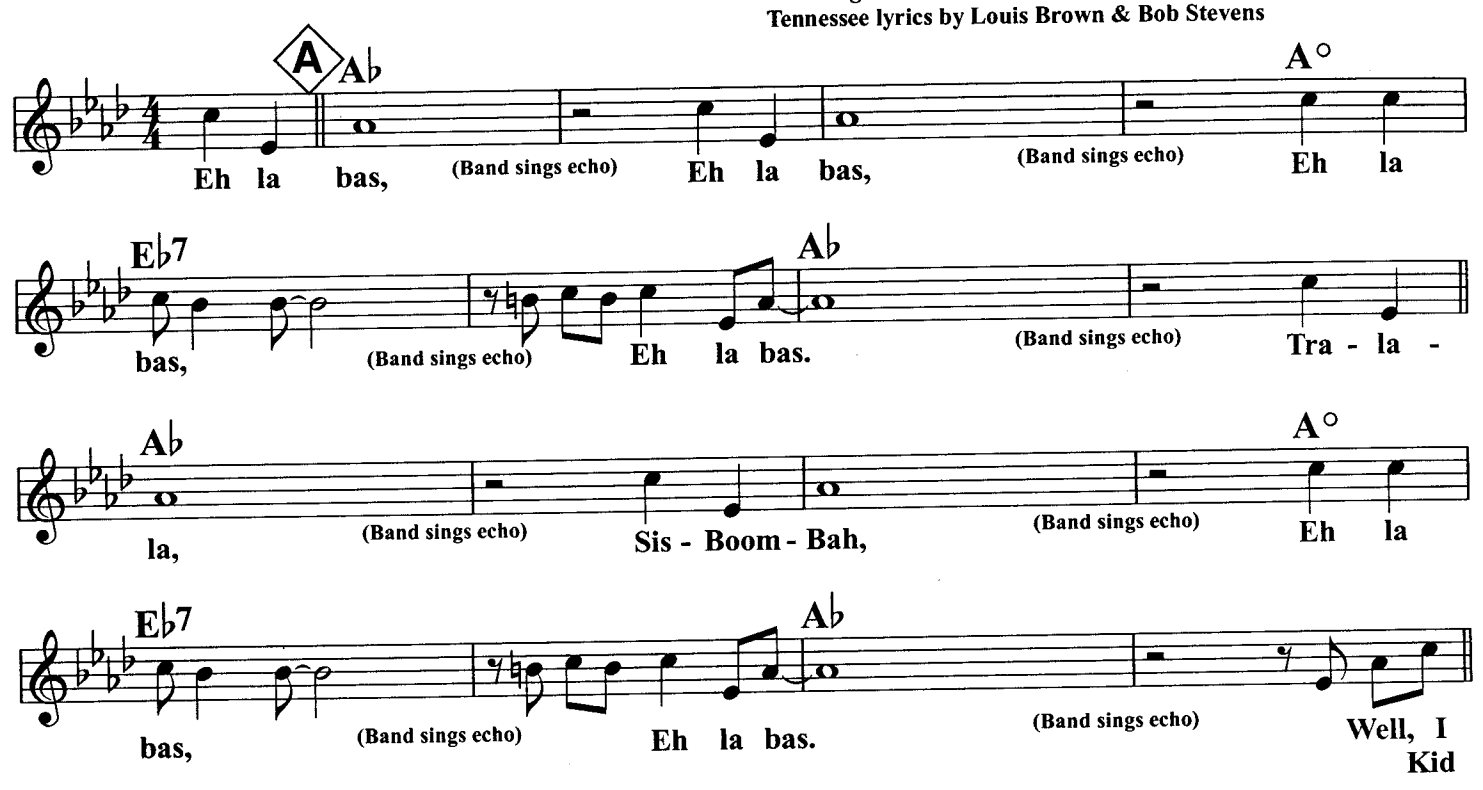
Eh La Bas

The Firehouse Jazz Band

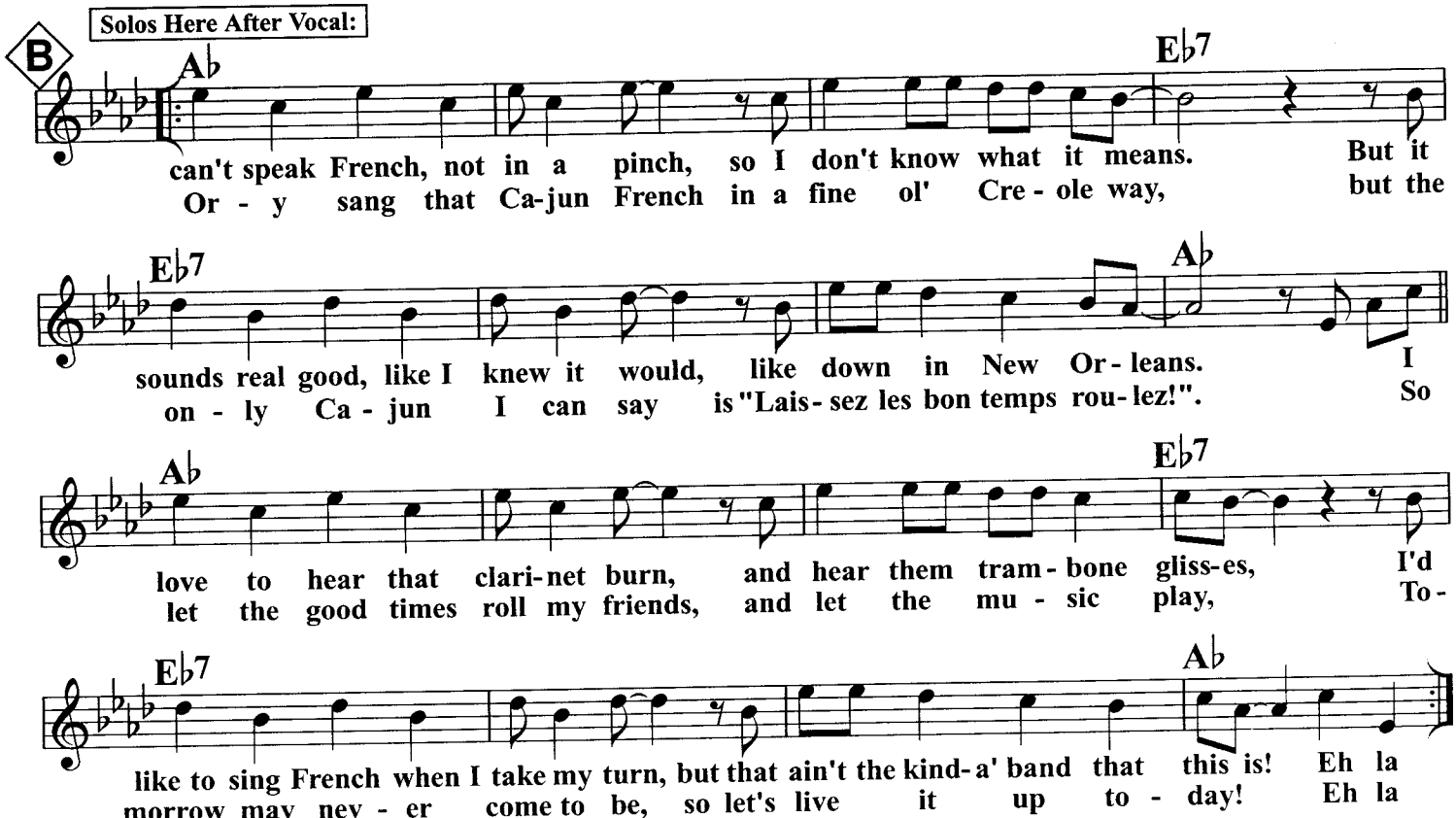
Listed as "Traditional" New Orleans song.
Has been widely recorded by N. O. bands since 1940's.
Rec: Kid Ory's Creole Jazz Band (w/ Mutt Carey, Barney Bigard, etc.) 1946, The Creole Stompers (Wooden Joe Nicholas, Jim Robinson, "Slow Drag" Pavageau, Baby Dodds, etc.) 1944, Paul Barbarin 1955, The Original Tuxedo Jass Band 1964, etc.
Tennessee lyrics by Louis Brown & Bob Stevens

280

Concert Pitch



Solos Here After Vocal:



Vocal Back To Top:

281

Just A Little While To Stay Here

The Firehouse Jazz Band

Concert Pitch

Recorded: Paul Barbarin's New Orleans Band, Bunk Johnson 1940's, The Young Tuxedo Brass Band (with Paul Barbarin) 1958, Mahalia Jackson, New Orleans Legends (Thomas Jefferson, Kid Valentine, Jim Robinson, Raymond Burke, etc.) 1976, etc.



Over In The Glory Land

282

The Firehouse Jazz Band

Concert Pitch

*New Orleans lyrics:

James W. Acuff & Emmett S. Dean
Recorded: Sam Morgan (New Orleans bandleader) 1927,
Percy Humphrey's Crescent City Joy Makers 1961,
Dejan's Original Olympia Brass Band 1974



283 Please Don't Talk About Me When I'm Gone

The Firehouse Jazz Band

Sam H. Stept - 1930 (That's My Weakness Now, Don't Sit Under the Apple Tree, etc.)
Lyrics: Sidney Clare (Ma!, On The Good Ship Lollipop, Then I'll Be Happy, etc.)
Popularized by Kate Smith
Recorded: Gene Austin 1931, Bert Lown 1931, Ethel Waters 1931, Johnnie Ray 1953, Barney Bigard Sextet (with Art Tatum) 1945, Eubie Blake, Mel Powell,

Concert Pitch

Verse:



Long a favorite with Dixieland bands, partly because the Chorus (letter "B") is a standard "Cycle of 5ths" set of chord changes which is easy to ad lib on. The changes are identical to "Five-Foot-Two", and are similar to many other 1920's songs.

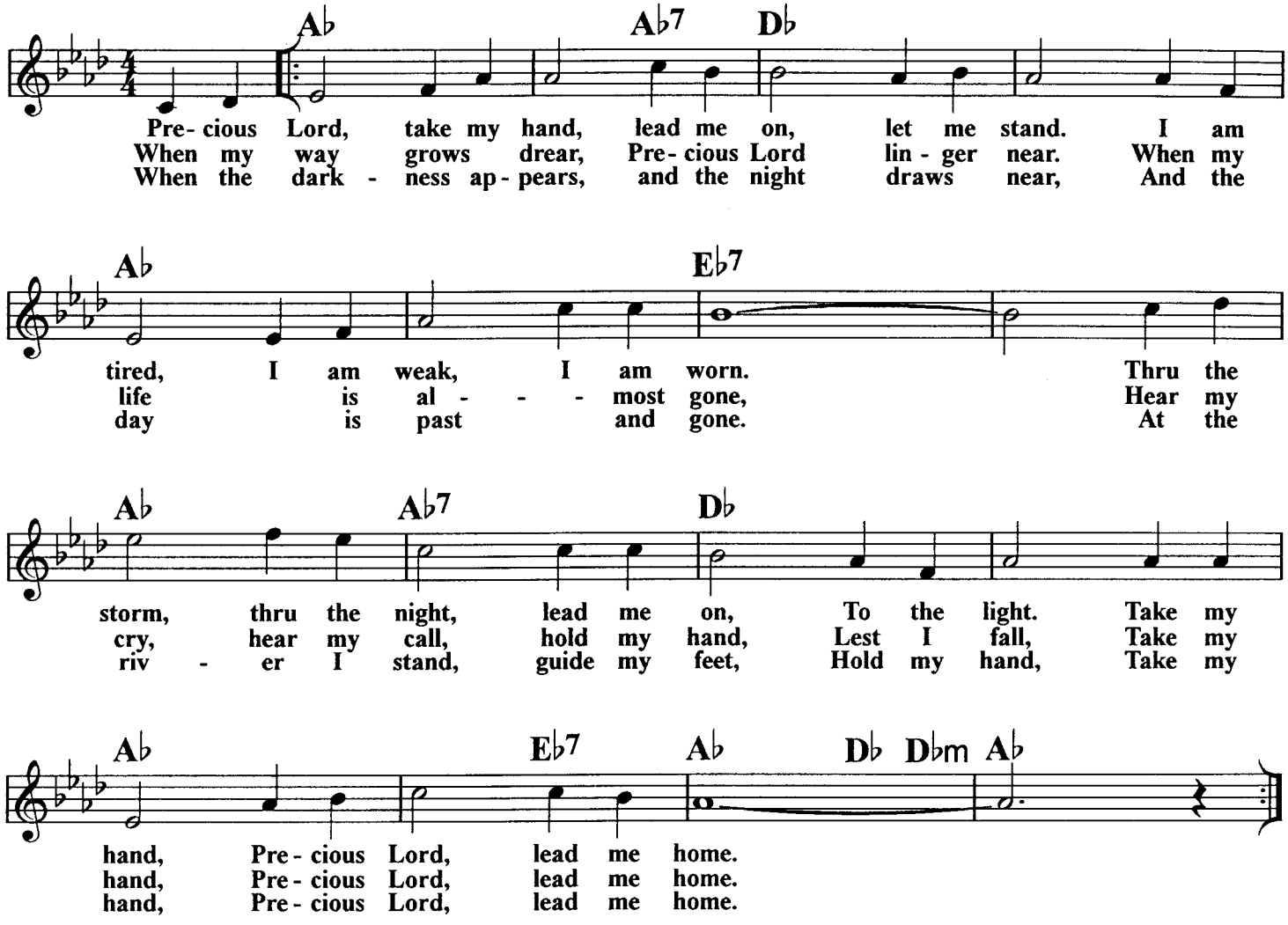

B
Chorus:
Eb G7 C7
Please don't talk a - bout me when I'm Gone, Oh, Hon - ey,
F7 Bb7 Bb+7 Eb Eb° Fm7 Bb+7
though our friend - ship ceas - es from now on. And lis - ten,
Eb G7 C7
if you can't say an - y - thing real nice, It's bet - ter
F7 Bb7 Bb+7 Eb Abm Eb
not to talk at all, is my ad - vice. We're part - ing,
C
G7 C7
you go your way I'll go mine, it's best that we do;
F7 Bb7 A7 Ab7 Bb7 Bb+7
Here's a kiss! I hope that this brings lots of luck to you.
Eb G7 C7
Makes no diff - rence how I car - ry on, Re - mem - ber,
F7 Bb7 Bb+7 Eb Abm Eb
Please don't talk a - bout me when I'm gone.

284 Take My Hand, Precious Lord

The Firehouse Jazz Band

Thomas Dorsey
A frequently-played New Orleans hymn. In the top 100 songs on the Alligator Jazz Club list of most-often recorded New Orleans songs in recent times.

Concert Pitch



Rose Room

The Firehouse Jazz Band

Harry Williams & Art Hickman - 1917
Recorded: Art Hickman Orch. 1920, Duke Ellington Orch. 1932, Coleman-Grappelli-Reinhardt (Paris) 1937, Bobby Hackett Orch. (Condon, Casey, Coniff, Purtill) 1943, Sidney Bechet 1957

Concert Pitch



286

Concert Pitch

Marie

The Firehouse Jazz Band

Irving Berlin (Written as waltz) - 1928
Recorded: Rudy Valee 1929, Nat Shilkret Orch. 1929, Tommy Dorsey Orch. (the classic recording with voc. by Jack Leonard & trumpet solo by Bunny Berigan) 1937, Teddy Hill, The Mills Brothers with Louis Armstrong 1940, The Titan Hot Five 1996, etc.
Several New Orleans bands in recent times, enough to put Marie on the Alligator Jazz Club "Most-recorded" list.



This is a patter chorus by "Banjo Bob" Stevens which can be sung behind the vocal or instrumental lead. It follows the tradition of the Tommy Dorsey big band arrangement.



287

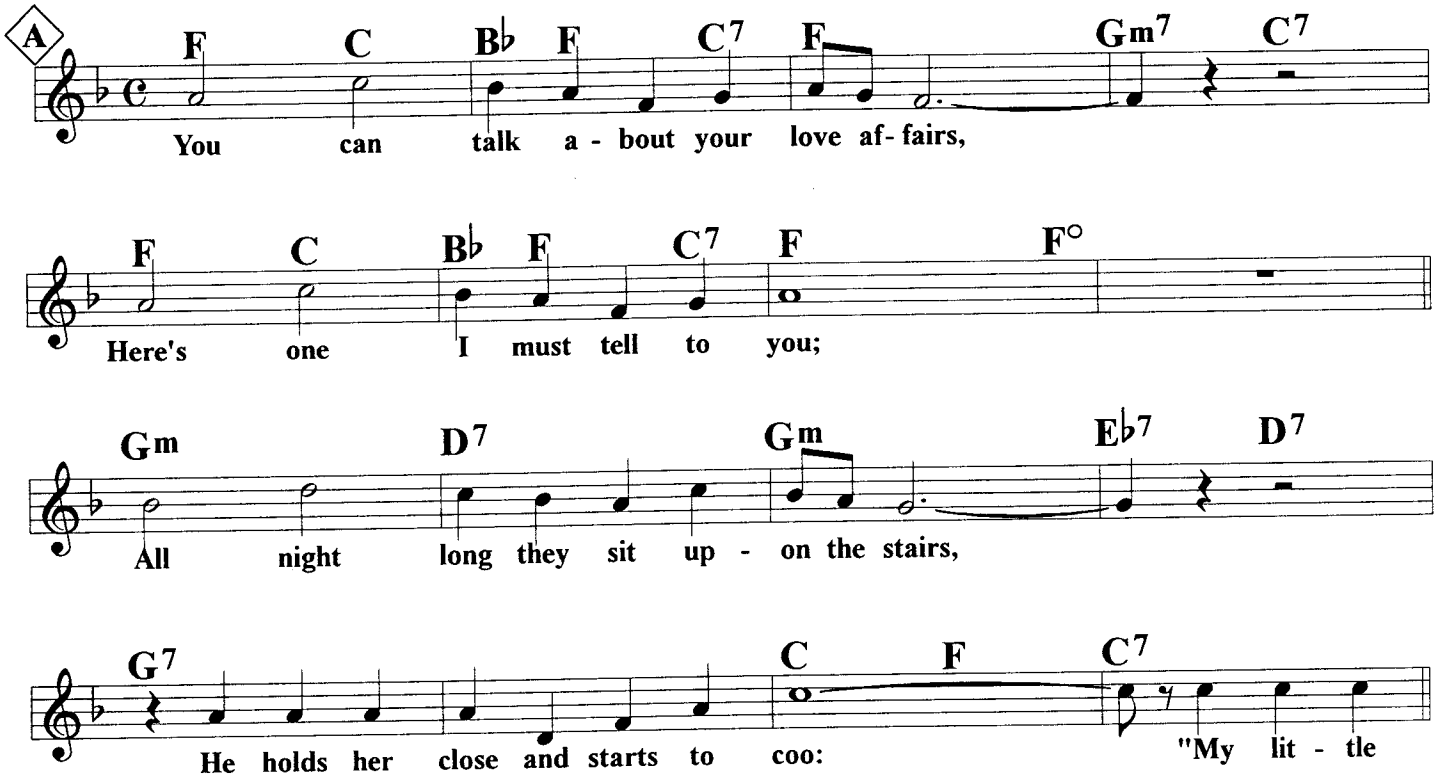
Margie

The Firehouse Jazz Band

Con Conrad & J. Russell Robinson - 1920
Lyrics: Benny Davis
Robinson replaced Ragas as pianist with the ODJB for their historic tour of England in 1919, just after Ragas succumbed to a flu epidemic. The original recording was a medley with "Singin' the Blues", which Robinson & Conrad also wrote (later made famous by Bix - 1927).
Recorded: The Original Dixieland Jazz Band 1920, Eddie Cantor 1921, Ted Lewis Orch. 1921, Bix & His Gang 1928, Jimmy Lunceford Orch. 1937, Don Redman Orch. 1939, Bunk Johnson 1945, Billy Banks Orch. (Condon, Russell, Krupa, etc.) 1932, 1953 movie "The Eddie Cantor Story"

Concert Pitch

Verse:




Chorus:
B
F
F7
F+7
Mar - gie, I'm al - ways think - ing of you
B♭
Mar - gie, I'll tell the world I love you,
F
E7
E♭7
D7
Don't for - get your prom - ise to me,
G7
G°
G7
C7
Break - 2 Bars: .....
I have bought a home and ring and ev - 'ry - thing, For
C
F
F7
F+7
Mar - gie, You've been my in - spir - a - tion,
B♭
A7
Days are nev - er blue. Af - ter
F
F7
E7
E♭7
D7
all is said and done, There is real - ly on - ly one, Oh!
Gm7
C7
F
C7
Mar - gie, Mar - gie, it's you." "My lit - tle

288

Save It Pretty Mama

The Firehouse Jazz Band

Paul Denniker, Joe Davis, Don Redman
Recorded: Louis Armstrong & His Savoy Ballroom 5 (Hines, Redman, etc.) 1928, McKinney's Cotton Pickers 1929, Louis Armstrong Orch. 1939, Sidney Bechet 1940, Louis Armstrong & His All-Stars (Teagarden, etc.) 1947

Concert Pitch

Medium Slow



Duff Campbell's Revenge

289

The Firehouse Jazz Band

by Melvin "Turk" Murphy - 1956
Rec: New Hot Frogs 1992, etc.

Concert Pitch



290 A Kiss To Build A Dream On

The Firehouse Jazz Band

Bert Kalmar, Harry Ruby,
Oscar Hammerstein II - 1951
In 1951 movie "The Strip"
Popularized: Louis Armstrong
Recorded: Louis 1952,
Hugo Winterhalter 1952

Concert Pitch

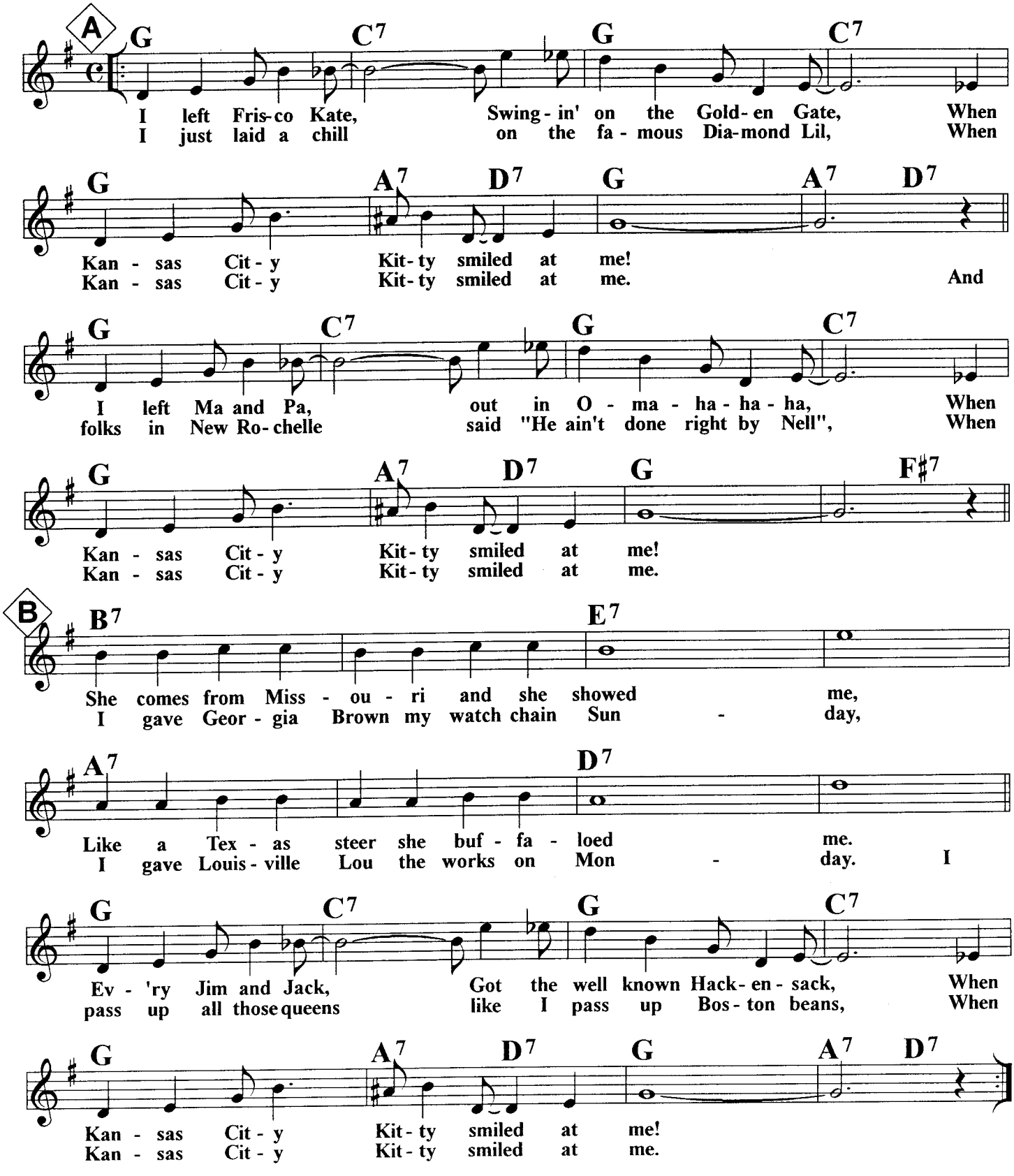


Kansas City Kitty

The Firehouse Jazz Band

Walter Donaldson - 1929
Lyrics: Edgar Leslie
Popularized by Rudy Vallee
Recorded: McKinney's Cotton Pickers 1929,
Coon-Sanders Nighthawks 1929,
Cotton Pickers (T. Dorsey, etc.) 1929, etc.

Concert Pitch



292 High Society

The Firehouse Jazz Band

Walter Melrose & Porter Steele - 1901
Recorded: King Oliver's Creole Jazz Band 1923, Jelly Roll Morton's Kings of Jazz 1924, Louis Armstrong Orch. 1933, Sidney Bechet's Blue Note Jazzmen 1945, George Lewis (Baby Dodds, etc.) 1944, Bunk Johnson 1945, Bob Crosby Orch. 1938, Sweet Emma Barrett & Her Dixieland Boys 1961, etc.

Concert Pitch



The classic Alphonse Picou clarinet solo is on page 3.

Solos here on D.S.:



D.S. to"C" for 32-Bar Solos,
After last solo play "D",
then "C" (to "Fine")

"High Society"
Bb Clarinet Part
(Optional Solo)

This is the famous Alphonse Picou clarinet solo.
Often quoted, at least in part, by Dixieland clarinetists
when taking their solo chorus on this song.
Picou (1880-1961) was one of the best-known New Orleans
clarinetists, having a career of some 65 years with most of
the Crescent City bands. He played a unique Albert-system
horn with a metal bell which curved forward like an alto or bass clarinet.

The Firehouse Jazz Band



Savoy Blues

293

The Firehouse Jazz Band

(This version similar to the Wild Bill recording)

Edward "Kid" Ory
Recorded: Louis Armstrong's Hot 5 (Ory on trombone) 1927, Kid Ory's Creole Band, Louis Armstrong & His Orch. 1939, Bob Crosby Orch. (Matlock, Eddie Miller, Haggart, Bauduc, Zarchy, Zurke, etc.) 1936, Wild Bill Davison 1962, etc.

Concert Pitch

Light swing style - Medium tempo:



294

Concert Pitch

Over the Waves

The Firehouse Jazz Band

Juventino Rosas - 1888
A popular Dixieland number, usually played without the verse, and in 4/4 time (as chorus is written here).
Usually played with "Bill Bailey" chord changes.
Rec: Dukes of Dixieland 1958, etc.

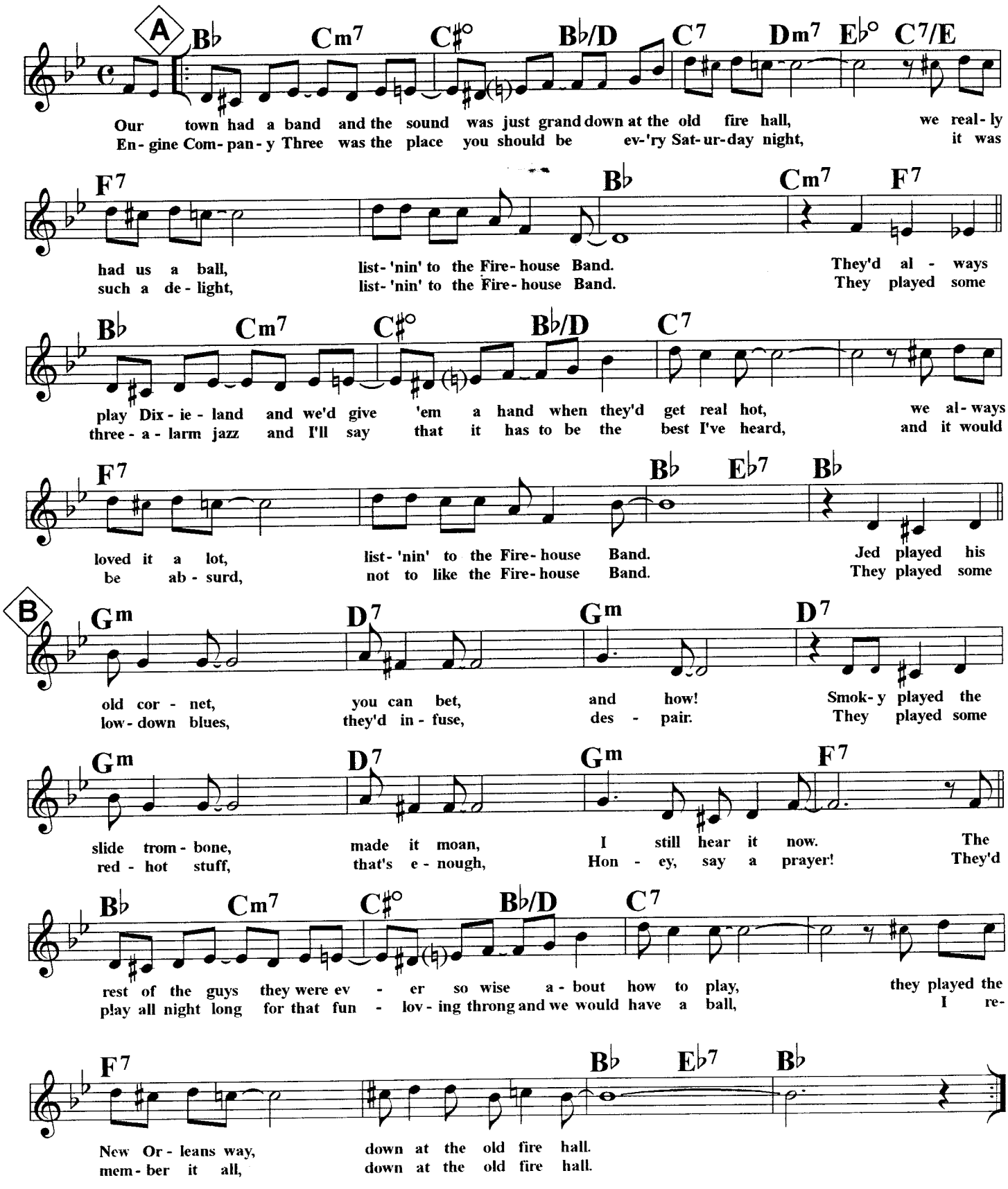


Down At the Old Firehall

The Firehouse Jazz Band

Louis Brown - 1995

Concert Pitch



296

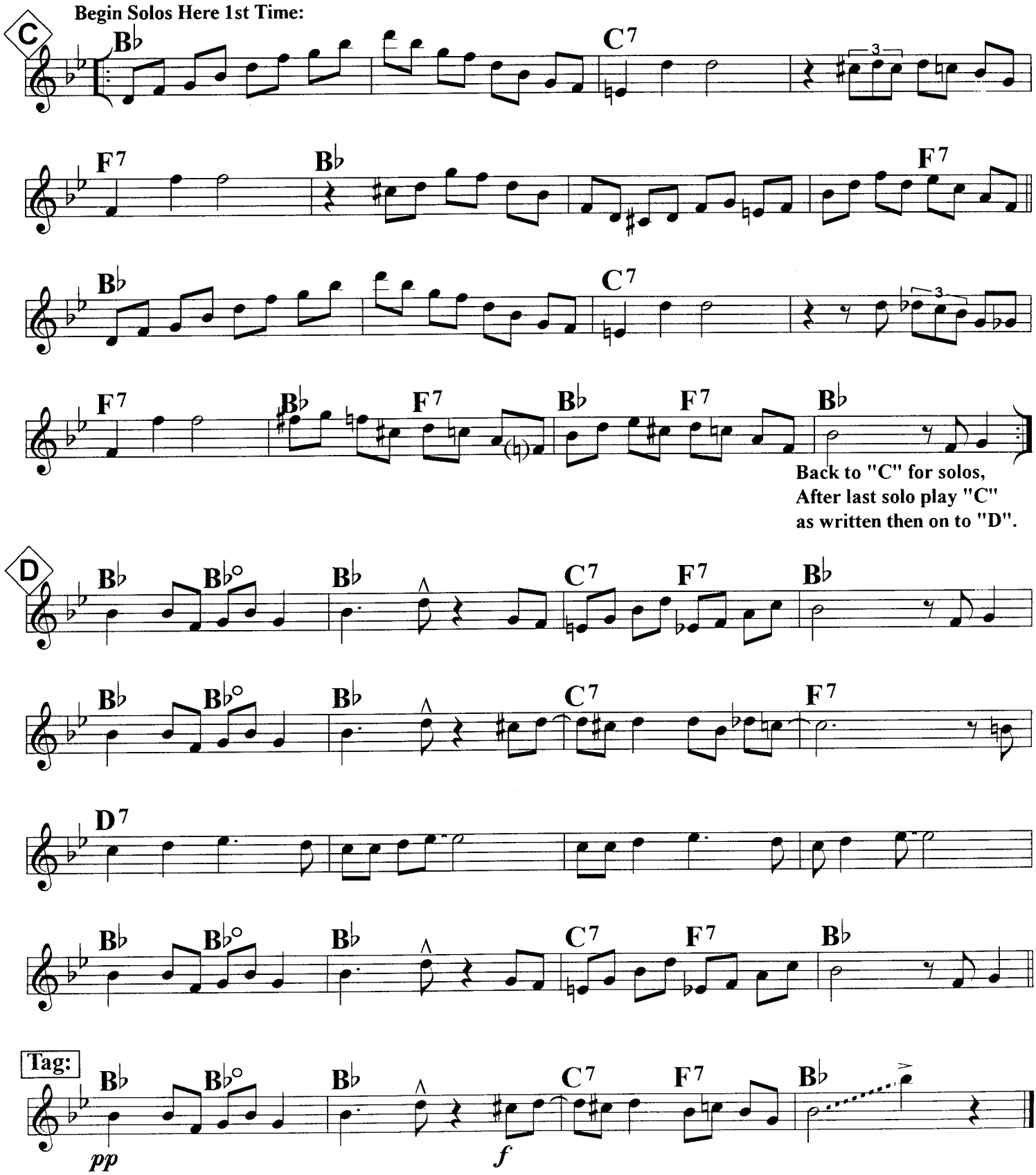
Eccentric
(That Eccentric Rag)

The Firehouse Jazz Band

Concert Pitch

J. Russell Robinson - 1921
(Co-wrote Margie, Singin' the Blues, Reefer Man, Palesteena, etc. Replaced Ragas as pianist with ODJB).
Recorded: Friars Society Orch. (New Orleans Rhythm Kings) 1922, Red Nichols & His 5 Pennies 1927, Jimmy McPartland's Squirrels 1936, Muggsy Spanier's Ragtime Band 1939, Pee Wee Irwin, Johnny Dedroit, Art Hodes, etc.




Begin Solos Here 1st Time:
C
B♭
C7
F7
B♭
F7
B♭
C7
F7
B♭
F7
B♭
F7
B♭
Back to "C" for solos,
After last solo play "C"
as written then on to "D".
D
B♭
B♭o
B♭
C7
F7
B♭
B♭
B♭o
B♭
C7
F7
D7
B♭
B♭o
B♭
C7
F7
B♭
Tag:
B♭
B♭o
B♭
C7
F7
B♭
pp
f

297

Dardanella

The Firehouse Jazz Band

Felix Bernard & Johnny Black - 1919
Lyrics by Fred Fisher
Recorded: Ben Selvin Orch. 1920, Prince's Orch. 1920, Harry Raderman's Jazz Orch. 1920, Paul Whiteman Orch. (with Bix, etc.), Dick McDonough, Vic Berton, Glen Gray (Casa Loma Orch.), Irving Mills & His Hotsy Totsy Gang (J. McPartland, Teagarden, Goodman, etc.) 1928, Louis Armstrong All-Star Band 1956, etc.

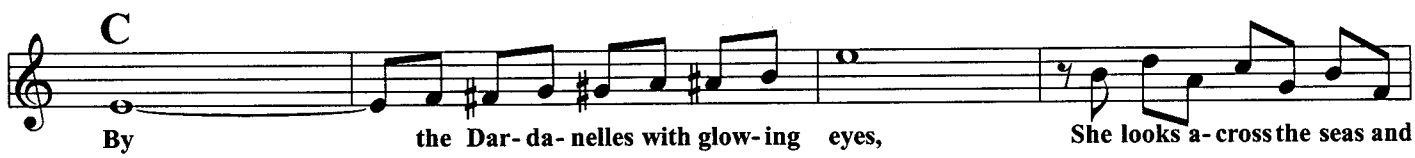
Concert Pitch



A *Verse:*



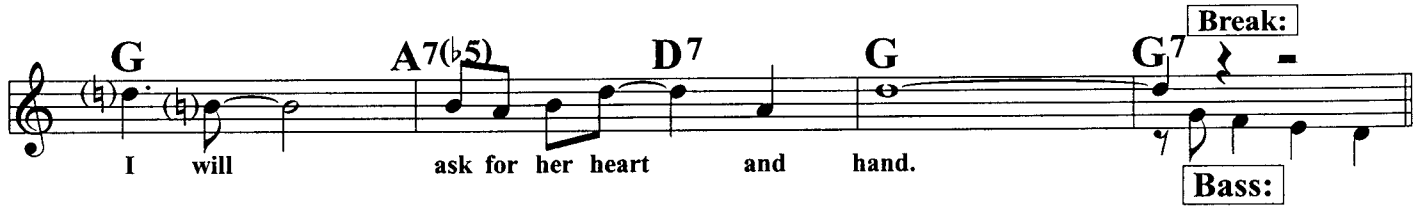






B





Chorus:


C
C
G7
C
Oh, sweet Dar-da-nel-la, I love your ha-rem eyes.
C
G7
C
I'm a luck-y fel-low To cap-ture such a prize. Oh Al-lah
F
C
A7
knows my love for you, And he tells you to be true, Dar-da
D7
G7
Break - 1 Bar:
nel-la, oh hear my sigh, My Or-i-en-tal,
D
C
G7
C
Oh, sweet Dar-da-nel-la, Pre-pare the wed-ding wine, There'll be
F
E7
F♯m7
G°
E7/G♯
one girl in my ha-rem when you're mine. We'll build a
A7
D7
E♭°
tent just like the chil-dren of the Or-i-ent.
C
G7
C
Oh, sweet Dar-da-nel-la, My star of love di-vine.

298 Mama Goes Where Papa Goes

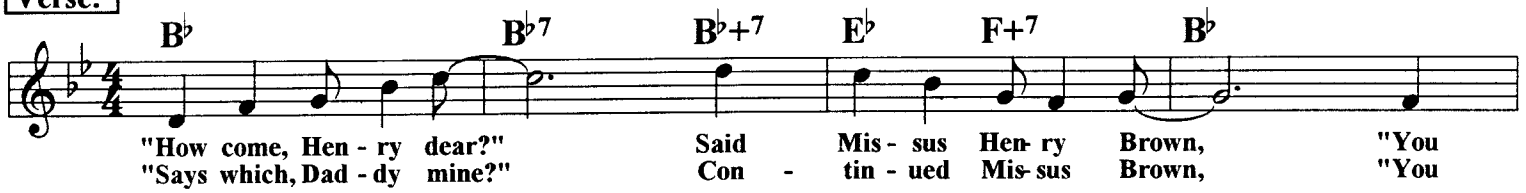
The Firehouse Jazz Band

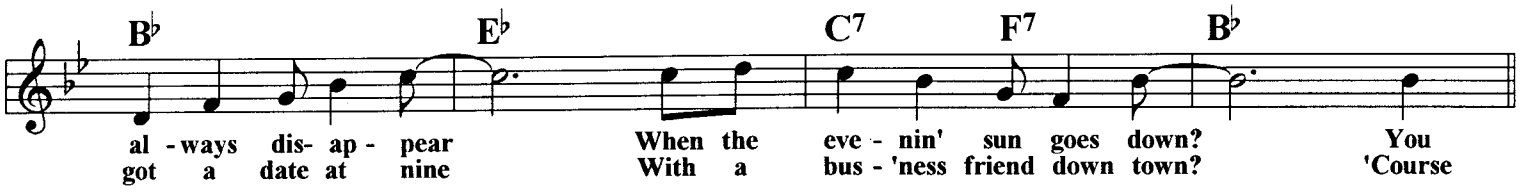
Milton Ager - 1923 - Lyrics: Jack Yellen
Introduced by Sophie Tucker
Rec: Sam Lanin 1924, The Cotton Pickers 1923

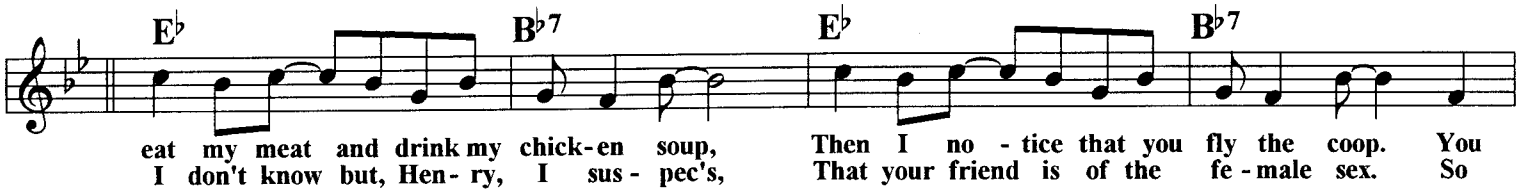
Concert Pitch

Changes are especially weak in bar 12 of Chorus, but original.

Verse:





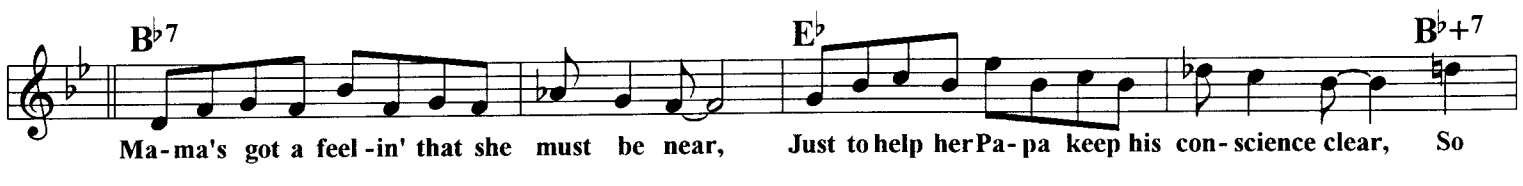


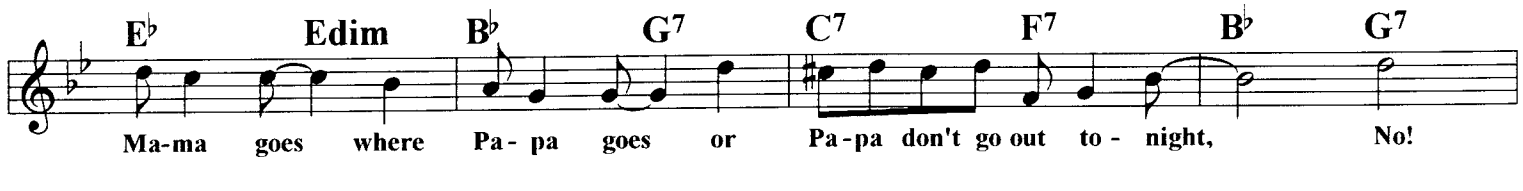


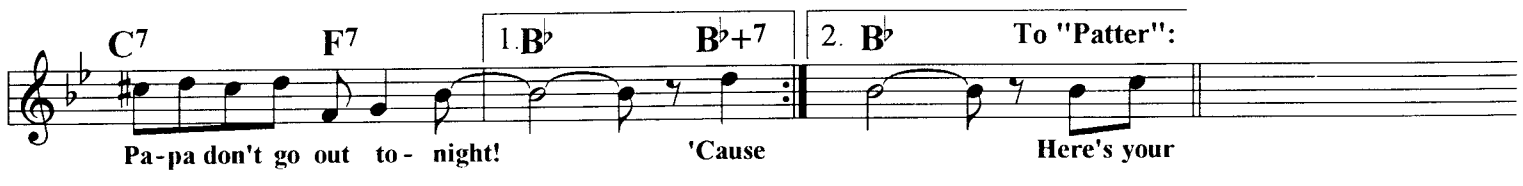
Chorus:











Patter:



Solos on "Chorus"

299 I Can't Believe That You're In Love With Me

The Firehouse Jazz Band

Clarence Gaskill & Jimmy McHugh - 1926
In Revue: "Gay Paree"
Rec: Louis Armstrong Orch. 1930,
Django Reinhardt - Paris 1937, Artie Shaw Orch.
1938, Coleman Hawkins & His Chocolate Dandies
1940, Billie Holiday & Teddy Wilson Orch. 1938, etc.



Rain

The Firehouse Jazz Band

300

Eugene Ford - 1927
Rec: Arnold Frank 1927, Sam Lanin Orch. 1928, Jimmy Lunceford Orch. 1935, Frank Petty Trio 1950, Paul Weston Orch.

Concert Pitch



301

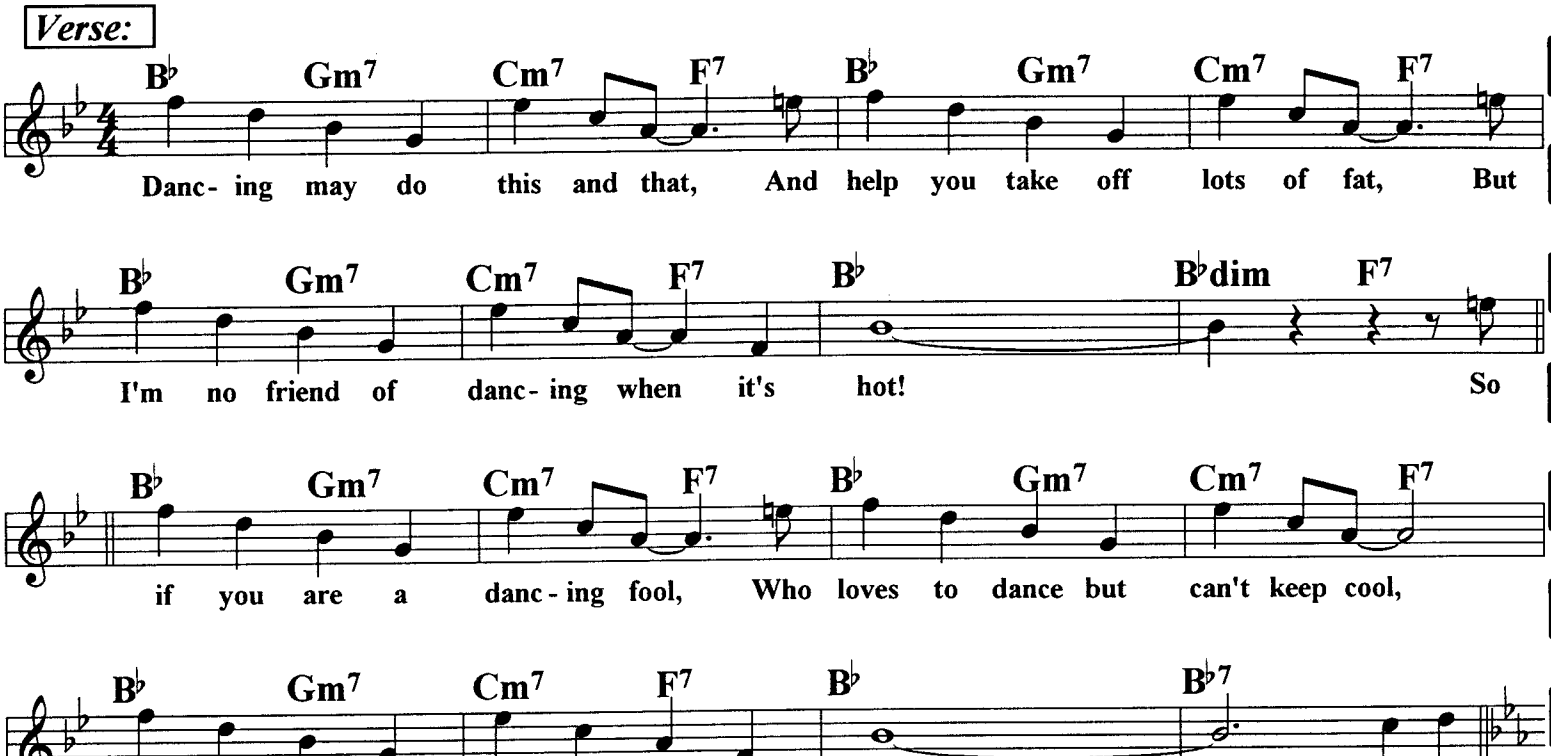
'Tain't No Sin To Take Off Your Skin & Dance Around In Your Bones

The Firehouse Jazz Band

Walter Donaldson - 1929
Lyrics: Edgar Leslie
Rec: Fred "Sugar" Hall's Sugar Babies 1929, Lee Morse 1930.

Concert Pitch

Verse:



Chorus:


A Cm D7 G7 C7
gets too hot for com - fort, And you can't get ice cream cones,
call - ing up your sweet - ie, In those Hot House Tel - e - phones,
F7 Fm7 B♭7 E♭ B♭7
'Tain't no sin, to take off your skin, And dance a - round in your bones. When the
'Tain't no sin, to take off your skin, And dance a - round in your bones. When you're
Cm D7 G7 C7
laz - y syn - co - pa - tion, Of the mus - ic soft - ly moans,
on a crowd - ed dance floor, Near those Red Hot sax - o - phones,
F7 Fm7 B♭7 E♭ B♭7
'Tain't no sin, to take off your skin, And dance a - round in your bones. The Pol - ar
'Tain't no sin, to take off your skin, And dance a - round in your bones. Just take a
B Gm E♭7 Gm E♭7
Bears are - n't green up in Green - land, They've got the right i - dea.
look at the girls while they're danc - ing, No - tice the way they're dressed.
B♭ F7 B♭ F7 B♭ F♯7 F7 B♭
They think it's great to re - frig - er - ate while we all cre - mate down here. Just be
Wear silk - en clothes with - out an - y hose and no - bod - y knows the rest! If a
Cm D7 G7 C7
like those Bam - boo Ba - dies, In the South Sea trop - ic zones,
gal wears X - ray dress - es, And shows ev - 'ry - thing she owns,
F7 Fm7 B♭7 E♭ B♭7
'Tain't no sin, to take off your skin, And dance a - round in your bones! When it
'Tain't no sin, to take off your skin, And dance a - round in your bones! When you're

302

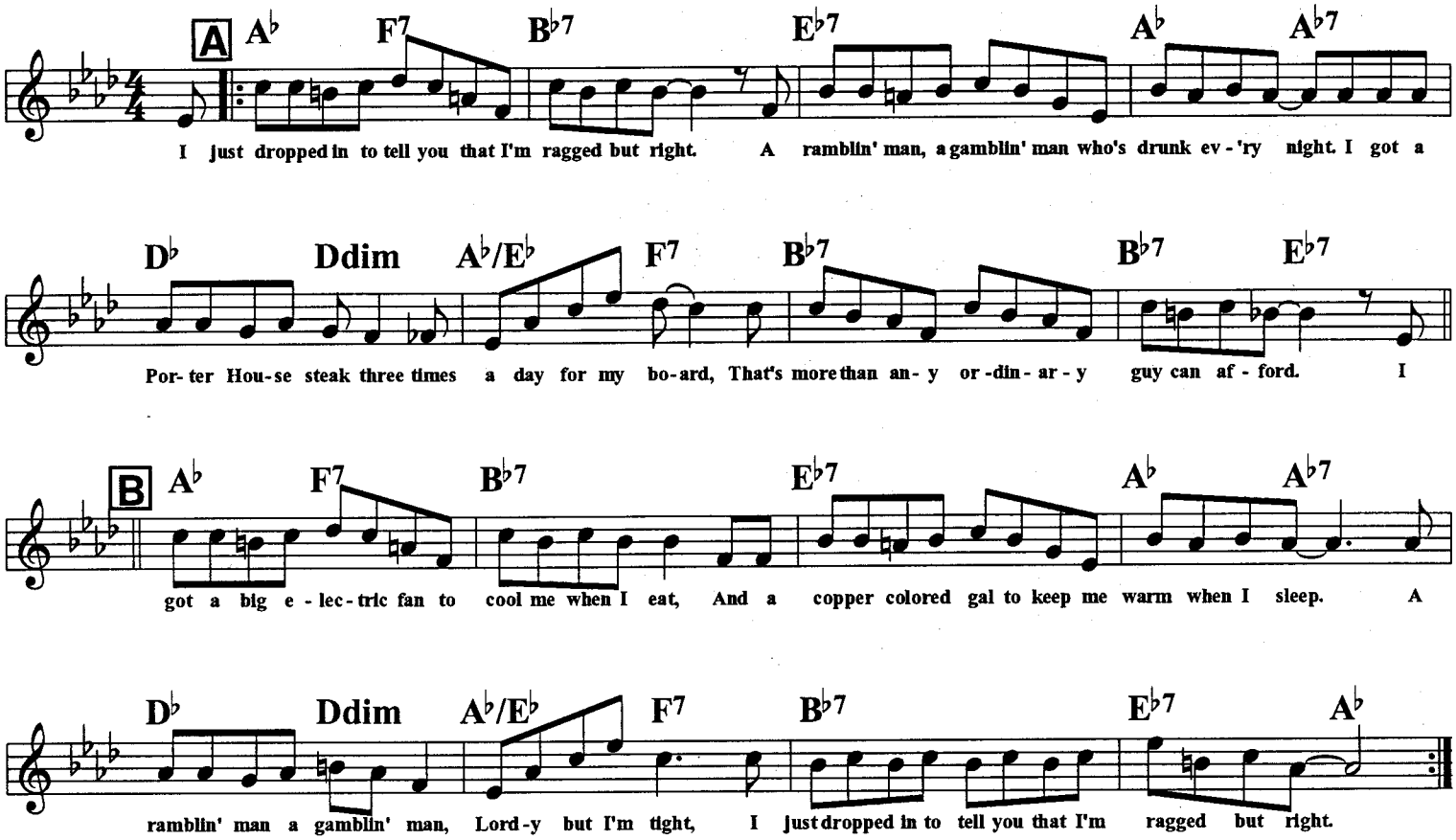
Ragged But Right

The Firehouse Jazz Band

Riley Puckett - 1933
Puckett was blind singer/guitarist who began career in early '20's. Widely recorded.
Rec: R. Puckett 1934, Bob Howard 1938

Concert Pitch

Medium Lazy Swing MM=135



I'm Confessin' That I Love You

303

The Firehouse Jazz

Doc Daugherty & Ellis Reynolds - Lyr: Al Neiburg - 1930
Rec: Rudy Vallee 1930, Guy Lombardo Orch. 1930, Lionel Hampton Orch. 1937,
Harry James Orch., Louis Armstrong & His New Sebastian Cotton Club Orch. 1930,
V-Disc All-Stars (Armstrong, Teagarden, Hackett) 1944, Wild Bill Davison & His Commodores
(Vernon Brown, Ed Hall, G. Schroeder, E. Condon, B. Casey, D. Alvin) 1945, etc.

Concert Pitch



304

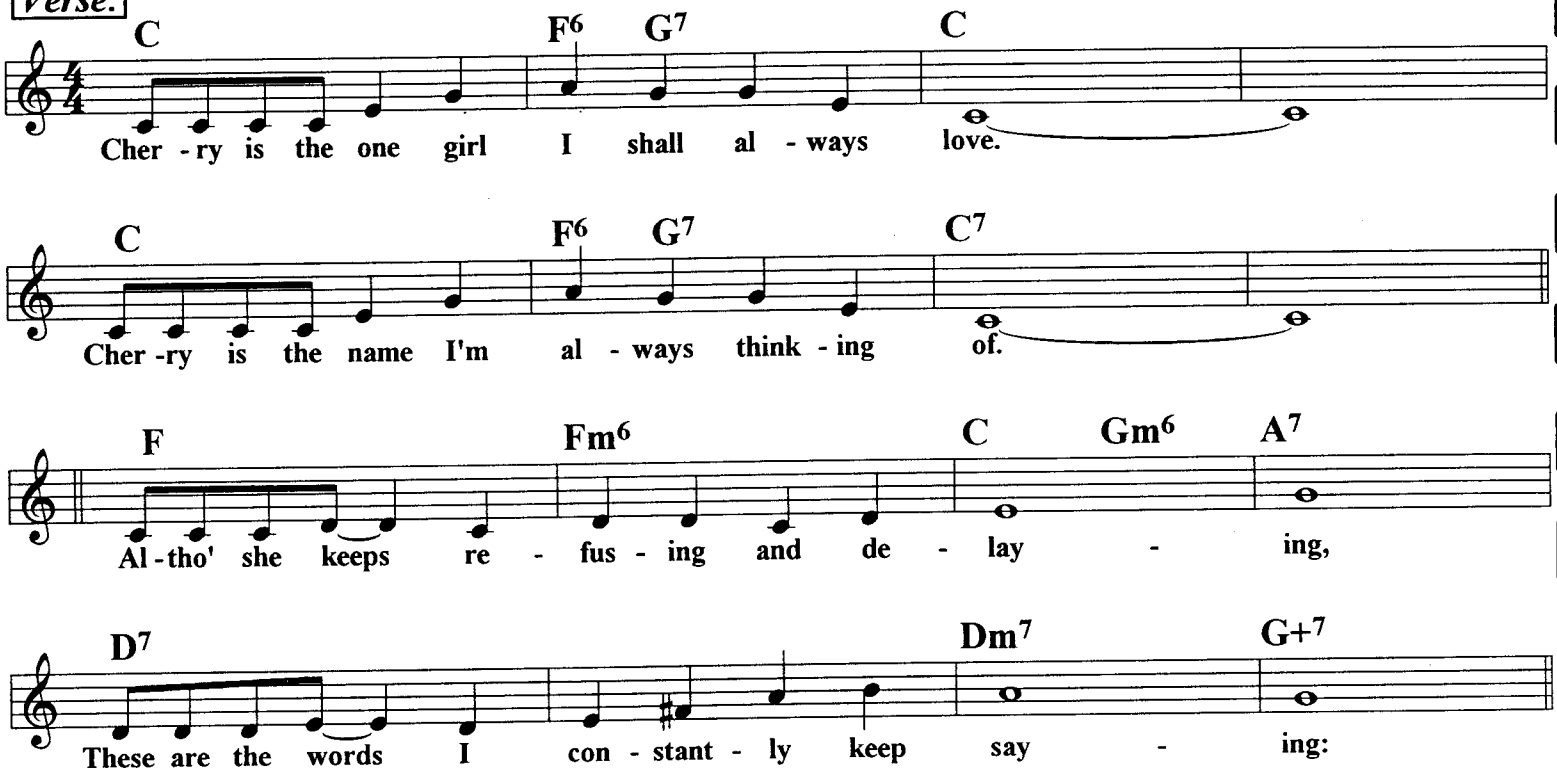
Cherry

The Firehouse Jazz Band

Don Redman - 1928
Rec: McKinney's Cotton Pickers (Redman on sax) 1928, Big Aces (T. & J. Dorsey, Teagarden, Redman, Teschmacher, Kress) 1928, Harry James Orch. 1944, Erskine Hawkins Orch. 1944, Bob Crosby Orch. (voc. by guitarist Nappy Lamare) 1939, Pete Fountain, Benny Goodman Orch. (Butterfield, etc.), Muggsy Spanier (V-Disc with Hucko, McGarity, etc.), etc.

Concert Pitch

Verse:



Chorus:


A
C6 B7 C Gm6 A7
Cher - ry, Cher - ry, ain't it a shame,
D7 Dm7 Cdim C6 Dm7 G7
That you can't be sweet as your name.
C6 B7 C Gm6 A7
Al - ways flirt - in', hav - in' your fun,
D7 Dm7 Cdim C6 F7 C6 B7
Nev - er cer - tain if I'm the one. But
B E7 A7
if I am, I'll hang a - roun', Till
D7 G7
you grow up, and set - tle down. But
C6 B7 C Gm6 A7
will ya, while your heart's on a spree,
D7 Dm7 Cdim C6 Dm7 G7
Cher - ry, save your lov - ing for me.

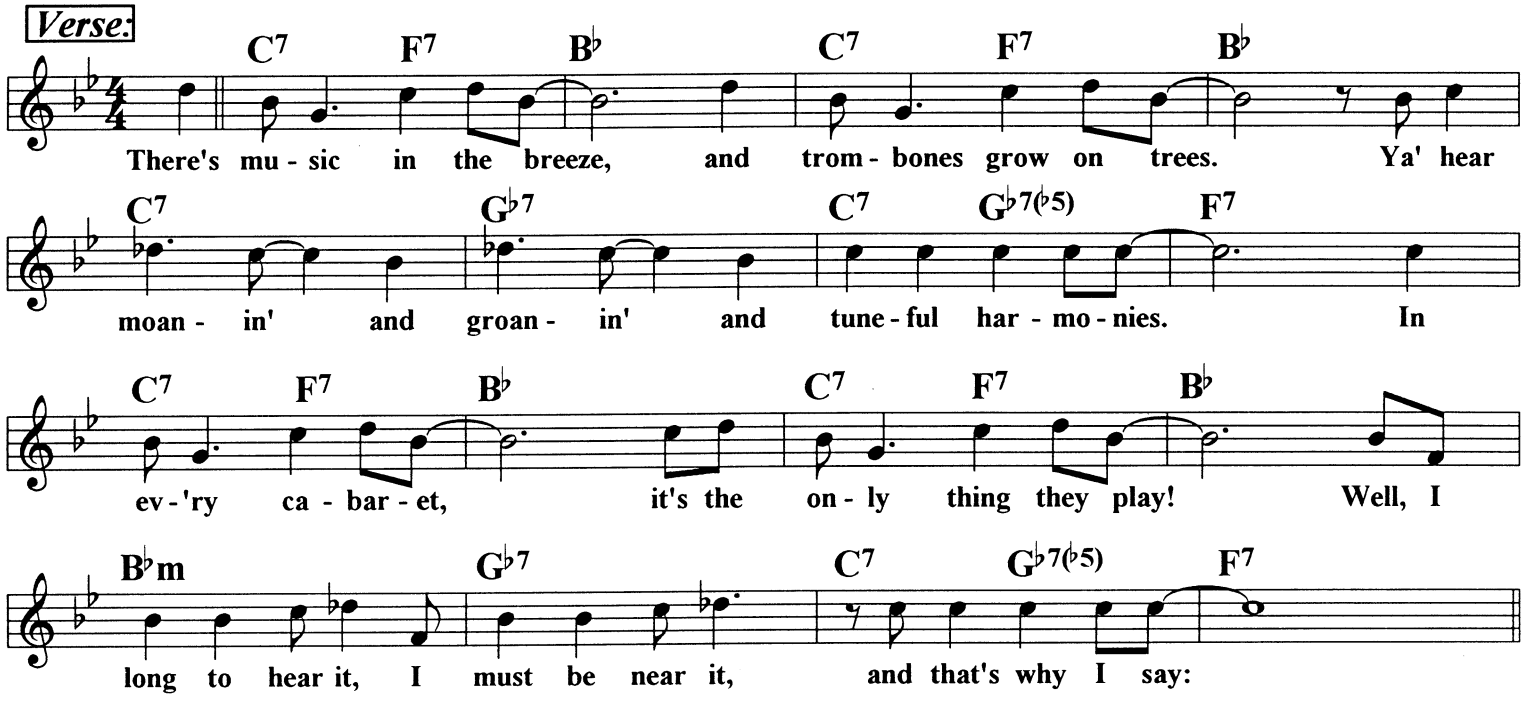
305 Take Me To the Land of Jazz

The Firehouse Jazz Band

Concert Pitch

Bert Kalmar, Edgar Leslie, Pete Wendling - 1919
Recorded: Marion Harris 1919

Verse:



Chorus:



That's My Home

306

The Firehouse Jazz Band

This version based on the 1932
Louis Armstrong Orchestra recording:

by Leon & Otis Rene, B. Ellison
Rec: Louis Armstrong Orch. 1932,
Buddy Stewart c. 1947, Bud Bascomb.
Transcribed by "Banjo Bob" Stevens

Concert Pitch



307

Emaline

The Firehouse Jazz Band

Concert Pitch

Frank Perkins & Mitchell Parish - 1934
Rec: Mildred Bailey & Benny Goodman Orch. (C. Hawkins, Krupa) 1934, Charlie Barnett Orch., Cab Calloway Orch., Frankie Trumbauer 1934, Wayne King Orch. 1937, etc.
This song was a favorite of jazz tenor great Eddie Miller (born in New Orleans, featured with Bob Crosby Orch., Rampart Street Paraders, Pete Fountain, etc.).



Henry Creamer & Jimmy Johnson - 1926
Rec: McKinney's Cotton Pickers 1930, Mound City Blue Blowers (Glenn Miller, Pee Wee Russell, Coleman Hawkins, Eddie Condon, McKenzie, Krupa) 1929, Louis Armstrong 1930, Ben Pollack Orch. (with Matlock, Bauduc, voc: Teagarden) 1930, Benny Goodman Orch. 1935, Bechet-Spanier Big Four 1940, V-Disc All-Stars (Hackett, Teagarden, etc.) 1944.

If I Could Be With You One Hour Tonight

The Firehouse Jazz Band

Theme song of "McKinney's Cotton Pickers", one of the top 3 black orchestras of the late '20's & early '30's. The other two were Duke Ellington & Fletcher Henderson.



Chorus:


A
A♭ A♭m E♭ F7
Pale moon shin- ing on the fields be- low, Folks are croon-ing songs soft and low,
B♭9 Fm7 B♭9 G7 A♭ A♭m E♭
need- n't tell me so, be-cause I know it's Sleep-y Time Down South.
A♭ A♭m E♭ F7
Soft winds blow-in' thru the pine-wood trees, Folks down there live a life of ease,
B♭9 Fm7 B♭9 G7 A♭ A♭m E♭ D7
When the twi-light brings the ev'- ning breeze, It's Sleep-y Time Down South.
B G A♭dim Am7 D7 G
Steam- boats on the riv-er, a- com-ing, a- go- ing, Splash-ing the night a-way,
G A♭dim Am7 D7 G B♭7
Hear those ban-jos ring-ing, the folks all a- sing-ing, They dance'till break of day.
A♭ A♭m E♭ Cm7 F7
Dear old South-land with its dream-y songs, Takes me back there where I be- long,
B♭9 Fm7 B♭9 G7 A♭ A♭m E♭
I'll find hea-ven in my mam-my's arms When it's Sleep-y Time Down South.

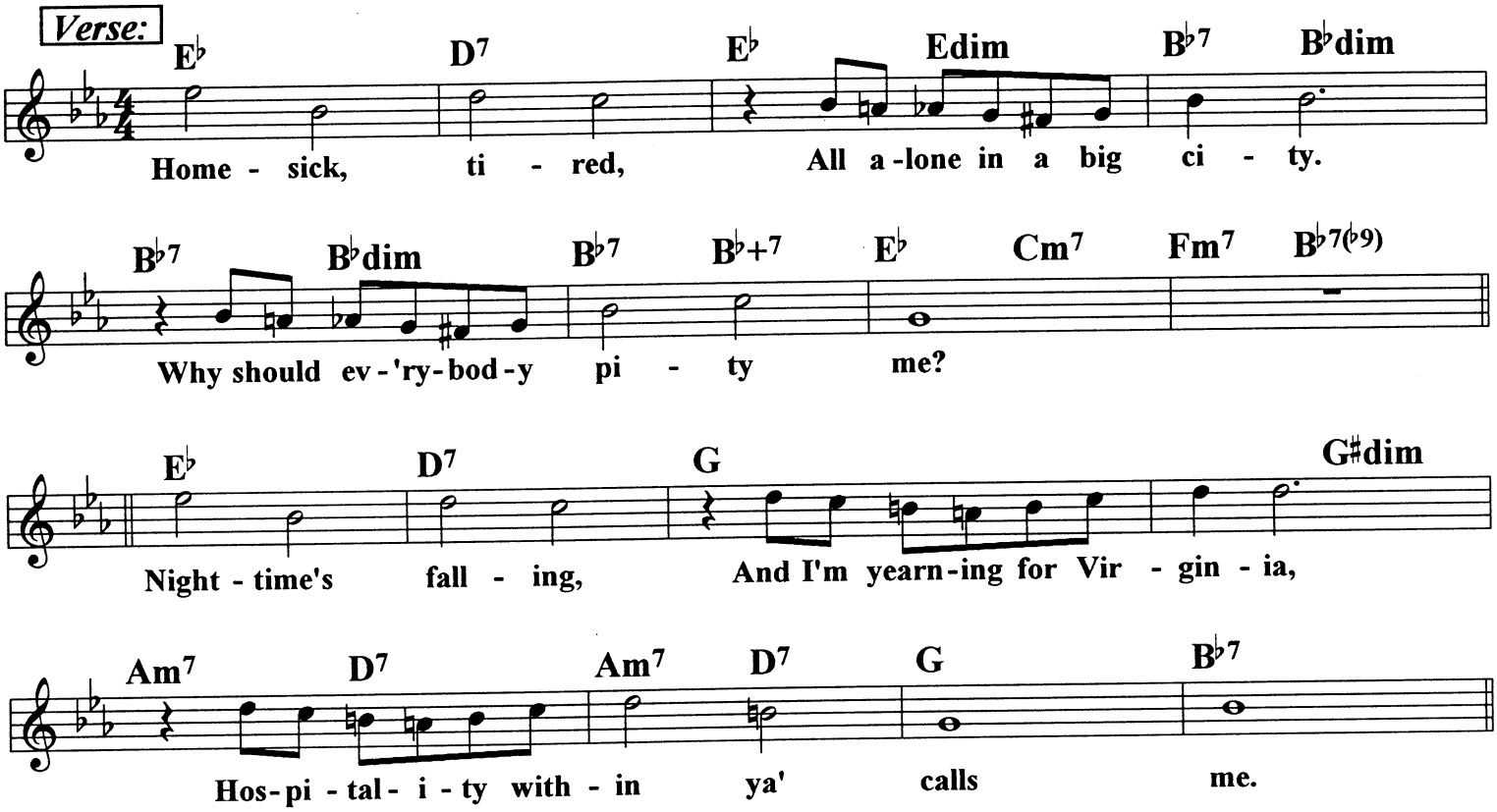
309 When It's Sleepy Time Down South

The Firehouse Jazz Band

Leon Rene - Otis Rene - Clarence Muse - 1930
Louis Armstrong's theme song.
Rec: Paul Whiteman (voc. Mildred Bailey) 1931,
Louis Armstrong 1941 & 1952 ('52 recording was chart hit),
Sidney Bechet & His New Orleans Feetwarmers 1941,
Phil Harris, Ethel Waters, Jimmy Noone Orch. etc.

Concert Pitch

Verse:



310

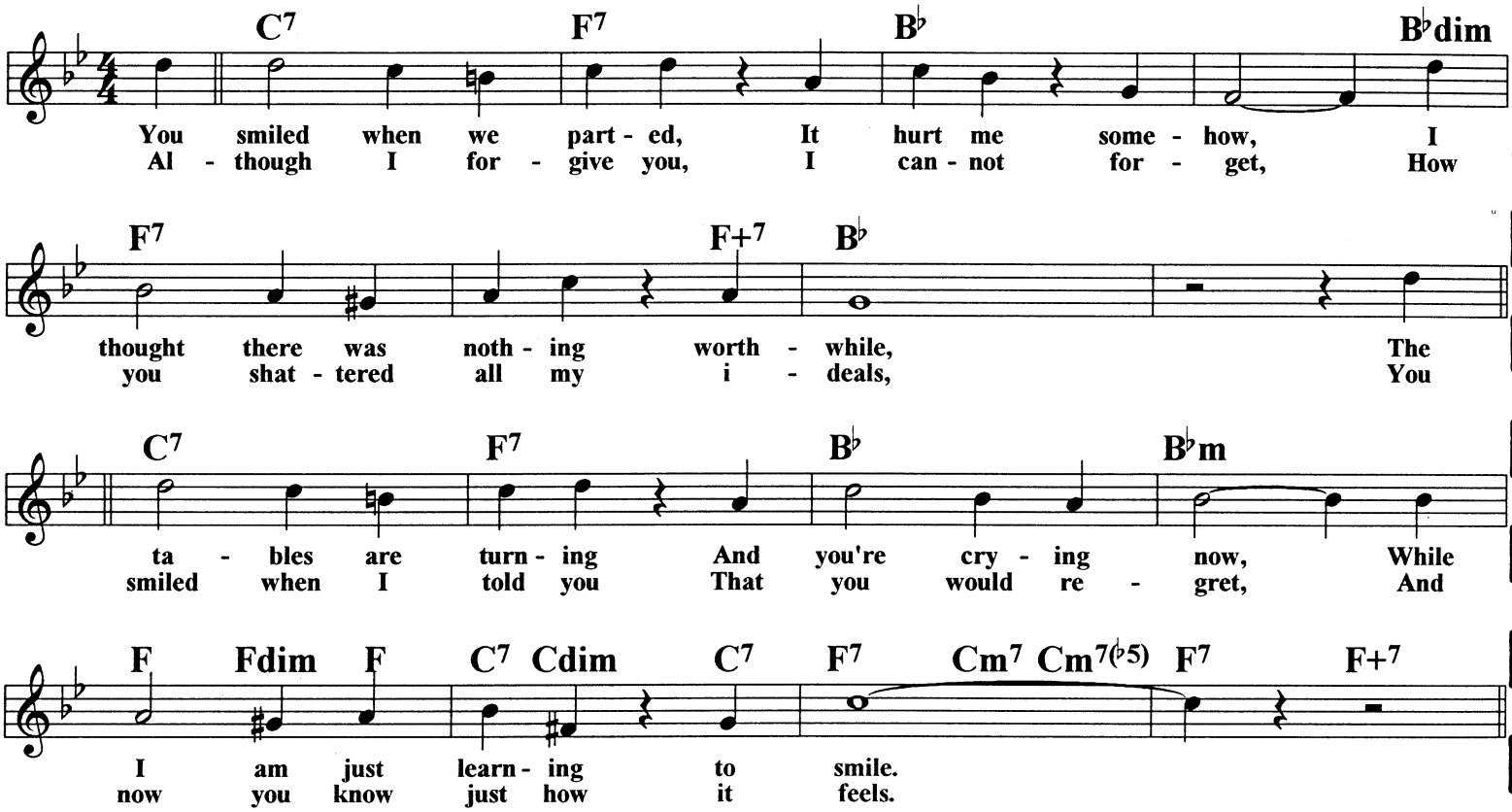
Who's Sorry Now?

The Firehouse Jazz Band

Bert Kalmar, Harry Ruby, Ted Snyder - 1923
Popularized in Vaudeville by Van & Schneck.
Rec: Billy Banks Orch. (Condon, Russell, Sullivan) 1932, Casa Loma Orch. (Pee Wee Hunt, Sonny Dunham) 1935, Sidney DeParis' Blue Note Jazzmen (Ed Hall) 1944, Frankie Newton Orch. (Ed Hall, Cozy Cole), Bob Crosby's Bobcats (Lawson, Matlock, E. Miller, Haggart, Bauduc, Lamare) 1937, Connie Francis (Hit record) 1957, etc.

Concert Pitch

Verse:



Chorus:


A
B♭
D7
Who's sor - ry now?
Who's sor - ry now?
G7
C7
Whose heart is ach - ing for break - ing each vow?
F7
B♭
Bdim
Who's sad and blue?
Who's cry - ing too?
F
C7
F7
Cm7 Cm7(♭5) F7
Just like I cried ov - er you.
B
B♭
D7
Right to the end,
Just like a friend,
G7
Cm
G7
Cm
G7
I tried to warn you some - how.
Cm
Cm7(♭5)
B♭
G7
You had your way,
Now you must pay;
C7
F7
B♭
Bdim
Cm7
F7
I'm glad that you're sor - ry now.

311

Changes

The Firehouse Jazz Band

Based on the Whiteman lyrics:

Walter Donaldson - 1927
Rec: Paul Whiteman Orch. (Bix, Busse, T. & J. Dorsey, Bing Crosby, et al) 1927, California Ramblers (C. Quealey,T. Dorsey, etc.) 1927, Benny Goodman Orch., Banu Gibson 1983, etc.

Concert Pitch

Verse:





D.S. back to "A" al Fine

312

West End Blues

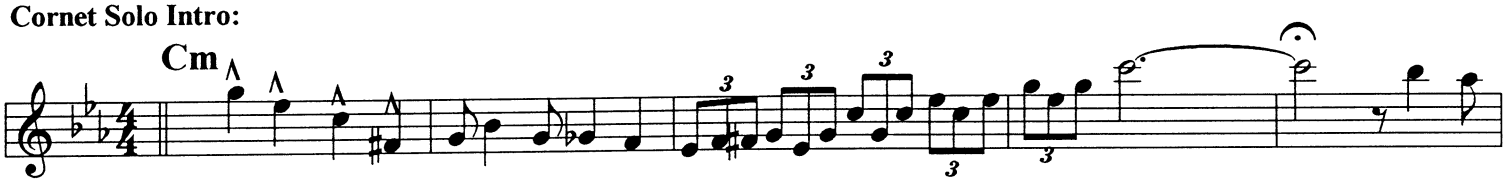
The Firehouse Jazz Band

Piano plays straight marcato quarter-note chords throughout:

Cornet Cadenza ad lib ala Armstrong: (Starts slow - middle section accelerando - ends slower, like most cadenzas!)

Joe "King" Oliver & Clarence Williams - 1928
Rec: King Oliver's Creole Jazz Band (C. Williams-piano) 1928, Louis Armstrong & His Savoy Ballroom Five (Hines) 1928, Ethel Waters & Clarence Williams 1928, Louis Armstrong Orch. (Pops, Barbarin) 1939, Cootie Williams Orch. (McGarity) 1941, Punch Miller, Jelly Roll Morton 1939, etc.

Cornet Solo Intro:





Verse - Begin Time:

Clarinet & Trombone play sustained pad behind cornet:







This version is similar to Louis Armstrong's classic 1928 rendition, which some people feel is one of the best recordings he ever made.

Louis' rhythmic patterns can be difficult to notate precisely, and once done, even more difficult to read & play! The story goes that someone once notated one of Louis' recorded solos exactly and asked him if he could play it from the sheet. In effect, Louis said "You gotta' be kidding!"

Listen to Louis' recording again. That's the ONLY way to come close to the original rendition.


Chorus:
Solos begin: Trombone, Clarinet, Piano:
B
E♭
E♭dim
E♭
E♭7
A♭
A♭m6
E♭
F♯dim
B♭7
E♭
E♭dim
B♭7
E♭
B♭7
Cornet:
Cornet Lead:
C
E♭
E♭7
A♭7
E♭
Piano Solo - 3 Bars - ad lib:
Cornet Solo:
Ensemble:
B♭7
Cm
A♭maj7
rit.
A♭
A♭m6
E♭
Piano & Bass:
Piano & Bass:

313

So Long, Dearie

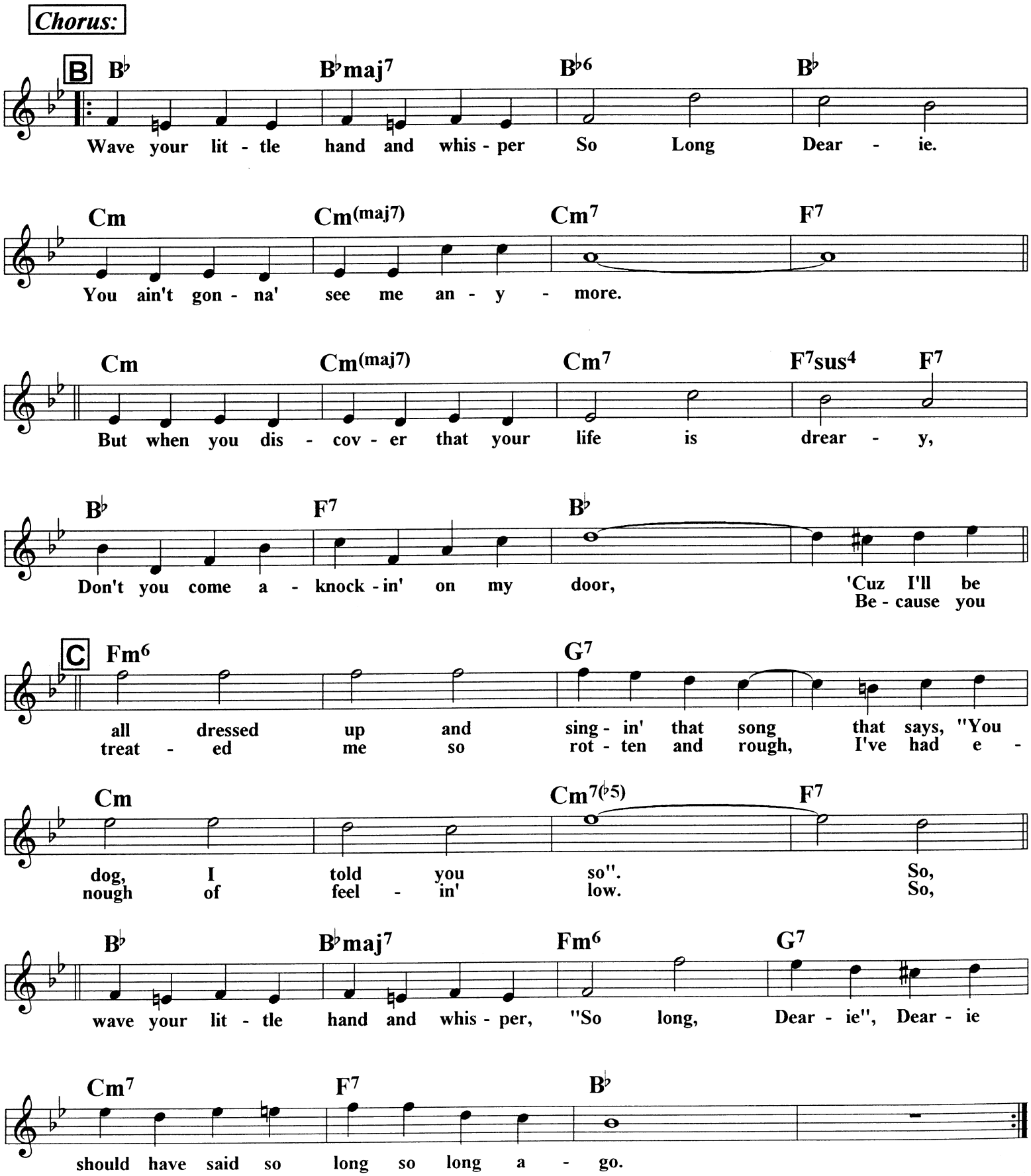
The Firehouse Jazz Band

Jerry Herman - 1963
From musical "Hello, Dolly"
Rec: Louis Armstrong

Concert Pitch

Verse:




Chorus:
B
B♭ B♭maj7 B♭6 B♭
Wave your lit - tle hand and whis - per So Long Dear - ie.
Cm Cm(maj7) Cm7 F7
You ain't gon - na' see me an - y - more.
Cm Cm(maj7) Cm7 F7sus4 F7
But when you dis - cov - er that your life is drear - y,
B♭ F7 B♭
Don't you come a - knock - in' on my door, 'Cuz I'll be
Be - cause you
C
Fm6 G7
all dressed up and sing - in' that song that says, "You
treat - ed me so rot - ten and rough, I've had e -
Cm Cm7(♭5) F7
dog, I told you so". So,
nough of feel - in' low. So,
B♭ B♭maj7 Fm6 G7
wave your lit - tle hand and whis - per, "So long, Dear - ie", Dear - ie
Cm7 F7 B♭
should have said so long so long a - go.

314

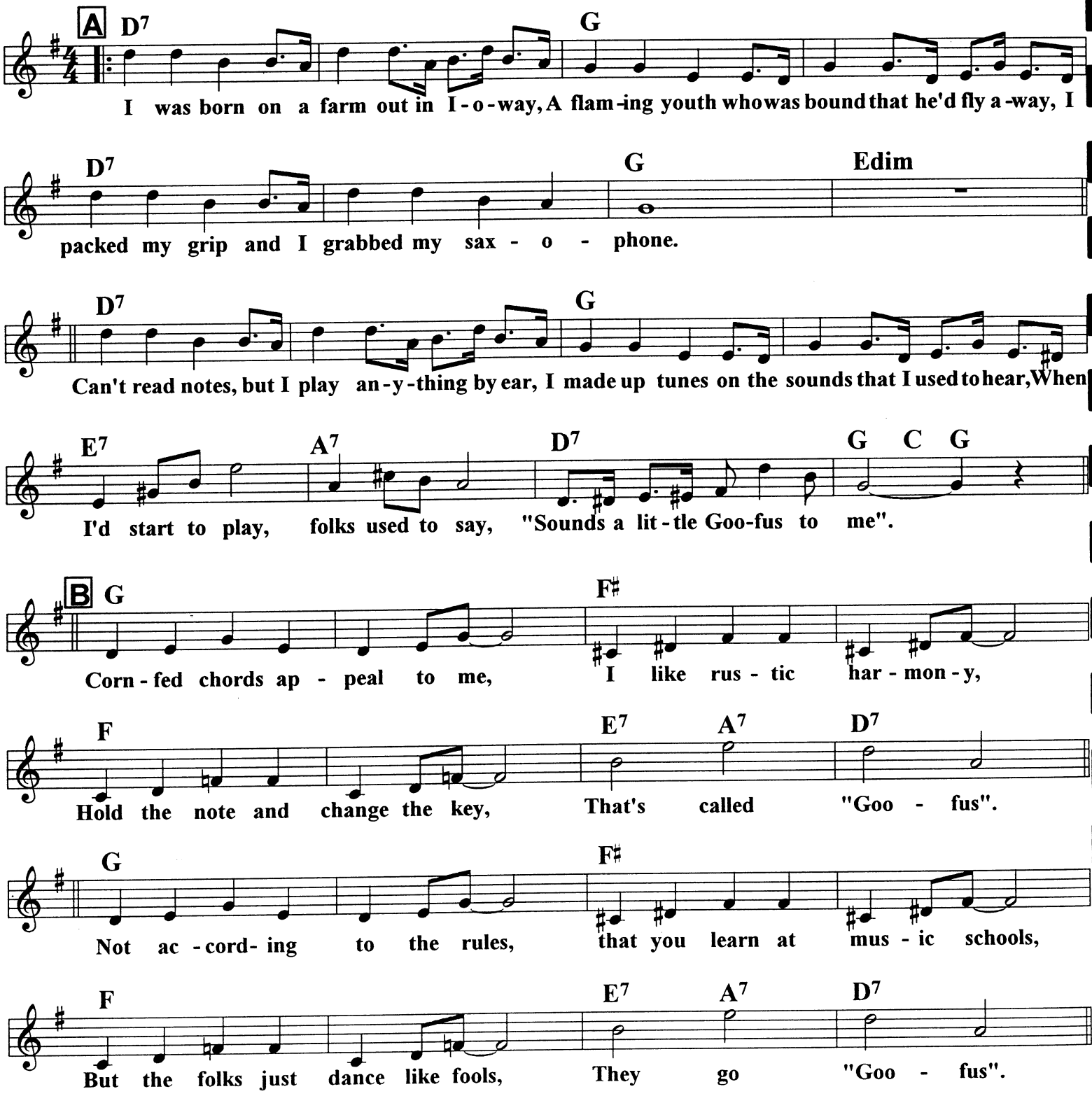
Goofus

The Firehouse Jazz Band

Concert Pitch

Wayne King & William Harold - 1930
Lyrics by Gus Kahn
Rec: Wayne King Orch. 1931, Dan Russo 1932, Red Nichols & His Five Pennies 1932, Freddie "Schnicklefritz" Fisher (with trumpeter George Rock) 1938, Phil Harris in late-40's, Hoosier Hot Shots, Johnny Mercer, Les Paul 1950, etc.

Tempo di Rube




C D7 G
Got a job but I just could-n't keep it long, The lead-er said that I played all the mus-ic wrong, So
D7 G Edim
I stepped out with an out - fit of my own.
D7 G
Got to-geth-er a new kind of or-ches-tree, And we all played just the same "goo-fus" har-mon-y, And
E7 A7 D7 G C G
I must ad-mit, we made a hit, "Goo-fus" has been luck - y for me.

315

June Night

The Firehouse Jazz Band

Abel Baer & Cliff Friend - 1924
Rec: Ted Lewis Orch. 1924, Fred Waring's Pennsylvanians 1924, Cliff Edwards ("Ukelele Ike") 1924, Ipana Troubadors 1927, etc.

Concert Pitch



Wedding Bells
Are Breaking Up That Old Gang of Mine

316

The Firehouse Jazz Band

Irving Kahal, Willie Raskin, Sammy Fain - 1929
Rec: Gene Austin 1929, Art Kassel & His "Kassels In the Air" Orch. 1929, Hal Kemp & His Carolina Collegians 1929, Four Aces 1954, etc.

Concert Pitch



317

Body & Soul

The Firehouse Jazz Band

Edward Heyman, Robert Sour, Frank Eyton, Johnny Green - 1930
Rec: Paul Whiteman Orch. 1930, Leo Reisman Orch. (Eddy Duchin-piano) 1931, Ruth Etting 1930, Ozzie Nelson Orch. 1930, Helen Morgan 1930, Louis Armstrong Orch. 1930, Benny Goodman Trio (Wilson, Krupa) 1935, Coleman Hawkins (most well-known version) 1939, Earl Hines Orch. 1940, Duke Ellington Orch. 1940, Art Tatum, Ziggy Elman, Dinah Shore & Dr. Henry Levine's Barefoot Dixieland Philharmonic 1941, Louis Armstrong small band 1956, etc.

Concert Pitch



What Can I Say Dear After I Say I'm Sorry

318

The Firehouse Jazz Band

Walter Donaldson - 1926
Rec: Jean Goldkette Orch. (J. Dorsey, Venuti, etc.) 1926, Bailey's Lucky Seven (with Benny Krueger) 1926, Ella Fitzgerald 1939, Will Bradley Orch. 1940, Bobby Hackett c. 1941, Jack Jenney Orch. c. 1942, Tommy Dorsey Orch. (Sy Oliver chart), etc.



319

The Curse of An Aching Heart

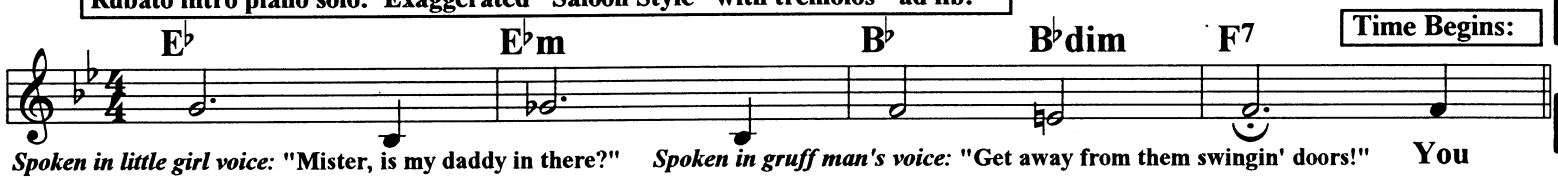
The Firehouse Jazz Band

Al Piantadosi (1884-1955) - 1913
Lyrics: Fink?
Rec: Will Oakland 1913, Manuel Romain 1913, Fats Waller 1936, Beatrice Kay 1946, Ella Logan 1945, Turk Murphy's Jazz Band (Bob Scobey-trmpt, voc. Turk) 1950, etc.

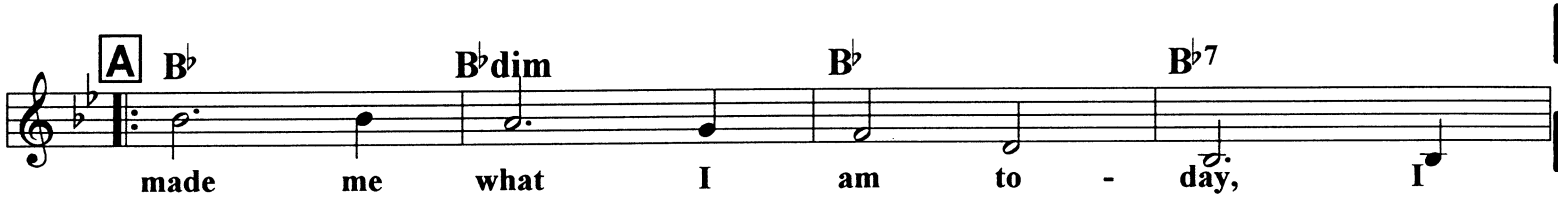
Concert Pitch

Rubato intro piano solo: Exaggerated "Saloon Style" with tremolos - ad lib:

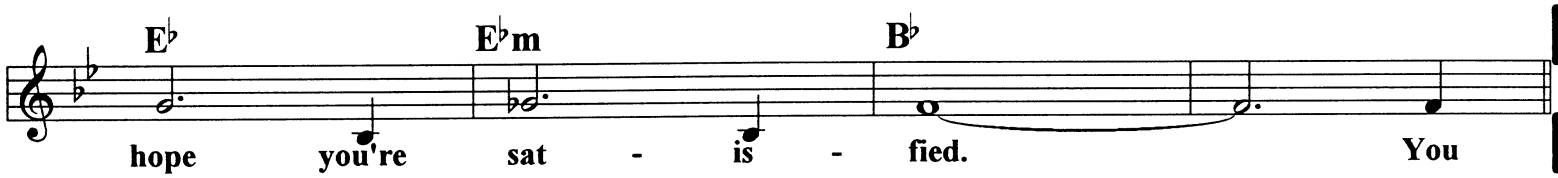
Time Begins:



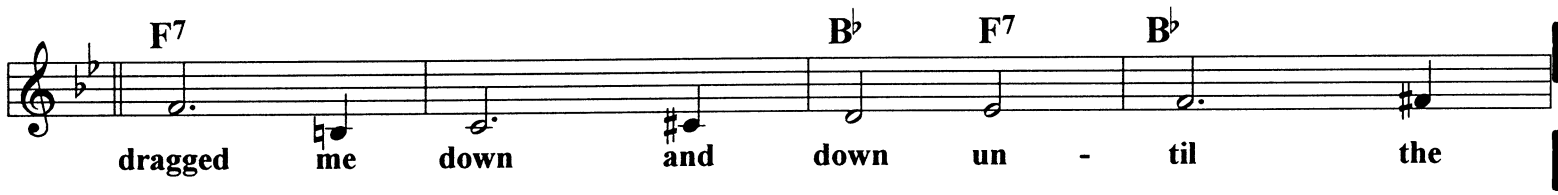
Spoken in little girl voice: "Mister, is my daddy in there?" *Spoken in gruff man's voice:* "Get away from them swingin' doors!" You



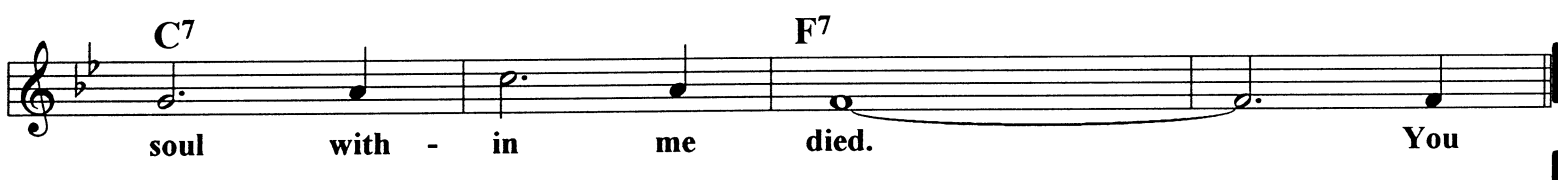
made me what I am to - day, I



hope you're sat - is - fied. You



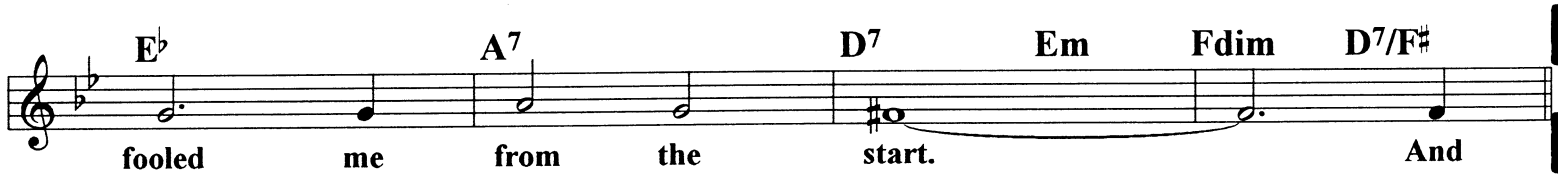
dragged me down and down un - til the



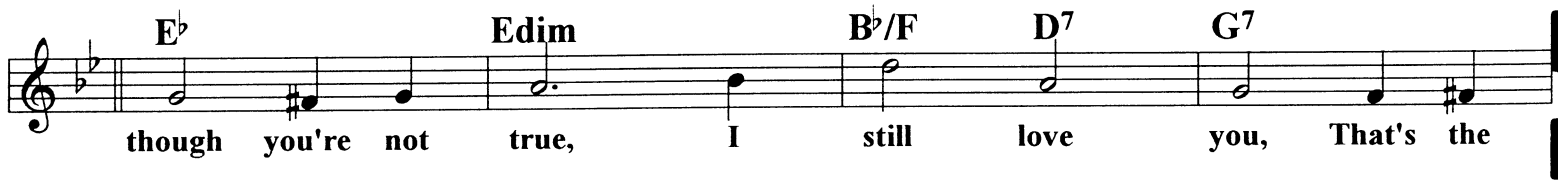
soul with - in me died. You



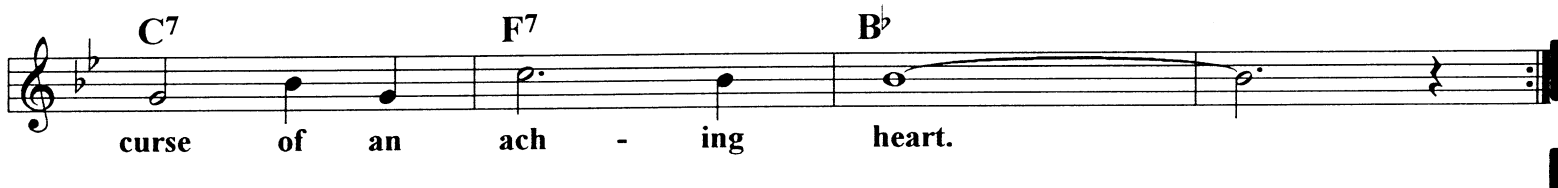
shat - tered each and ev - 'ry dream, You



fooled me from the start. And



though you're not true, I still love you, That's the



curse of an ach - ing heart.

If I Had You

320

The Firehouse Jazz Band

Ted Shapiro - Jimmy Campbell - Reg Connelly - 1928
Rec: Rudy Vallee 1929, Al Bowlly 1929, Red Nichols & His Five Pennies, Sharkey Bonano, Jimmy Dorsey Orch. 1939, Cliff Edwards ("Ukelele Ike") 1936, Benny Goodman Sextet (Lou McGarity) 1941, Bob Crosby Orch. (Yank Lawson, Matlock, E. Miller, Haggart, Bauduc, Lamare, etc.) 1937, Kate Smith, Art Van Damme, Lavere's Chicago Loopers, Charlie Ventura, Una May Carlisle, Nat "King" Cole, etc.

Concert Pitch



321

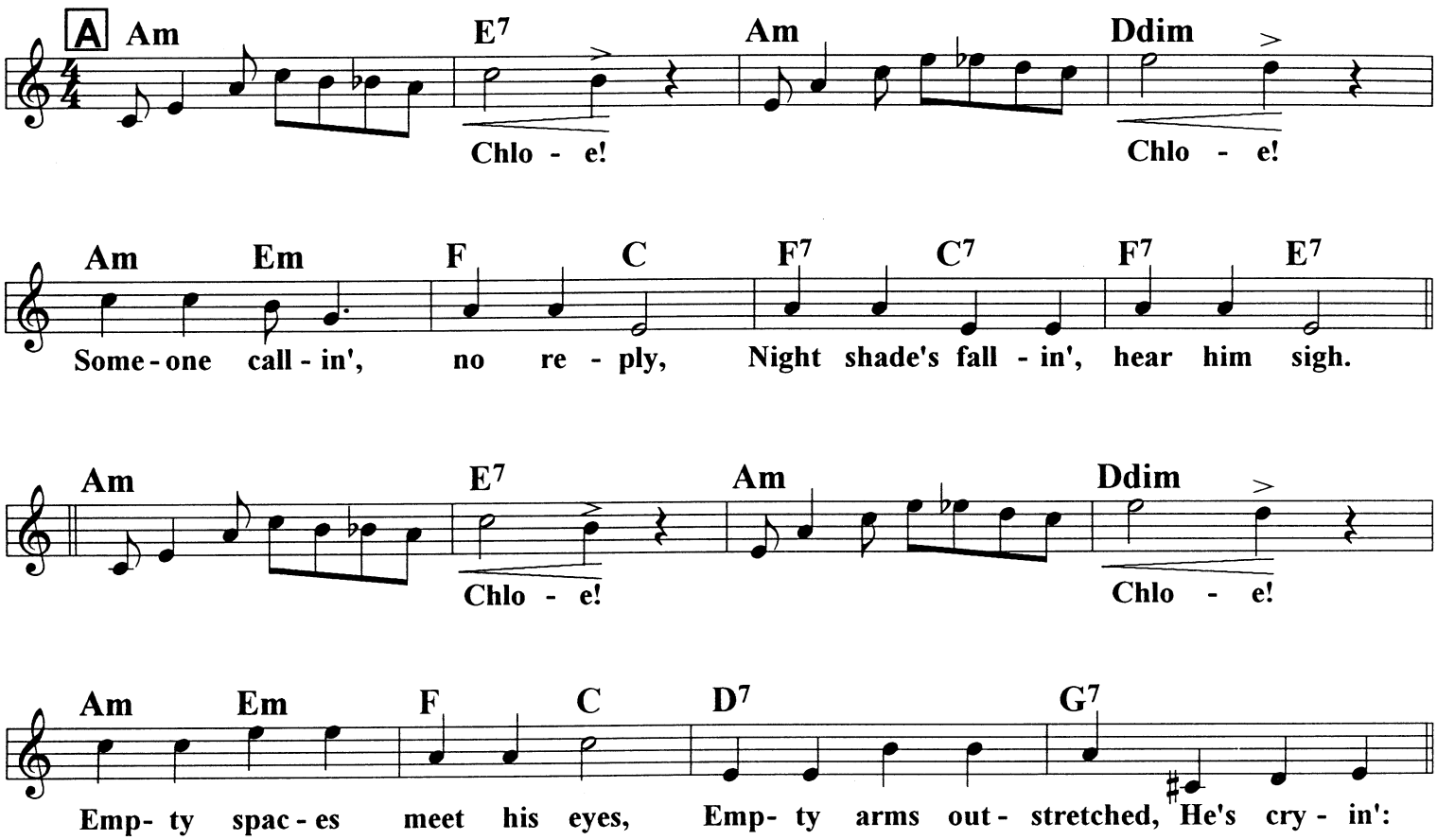
Chlo-e

"Song of the Swamp"

The Firehouse Jazz Band

Gus Kahn & Neil Moret - 1927
Rec: Paul Whiteman Orch. 1928, Scrappy Lambert 1928, Eva Taylor 1928, Art Tatum 1937, Spike Jones & His City Slickers 1945, Louis Armstrong 1953, Bunk Johnson 1947, Tommy Dorsey Orch. (Bill Finegan arr.) 1945, Benny Goodman Orch. 1937, Duke Ellington Orch. 1940, etc.

Concert Pitch



Bars 1 & 3 (as well as the recurrence in bars 9 & 11) have been simplified from the original 2-octave arpeggios. The original is playable, but does not lend itself to a Dixieland style.

Chorus:


B
G7
Through the black of night, I got to go where you are,
C7
C+7
If it's wrong or right, I got to go where you are. I'll
F
G7
C
Am
roam through the dis - mal swamp-land search - ing for you,
D7
G7
'Cause if you are lost there, Let me be there too.
C
G7
Through the smoke and flames, I got to go where you are,
C7
F
For no place could be too far, Where you are.
D7
C
A7
Ain't no chains can bind you, If you live, I'll find you,
G7
D7
G7
C
Love is call - ing me, I got to go where you are.

322

Clementine
(From New Orleans)

The Firehouse Jazz Band

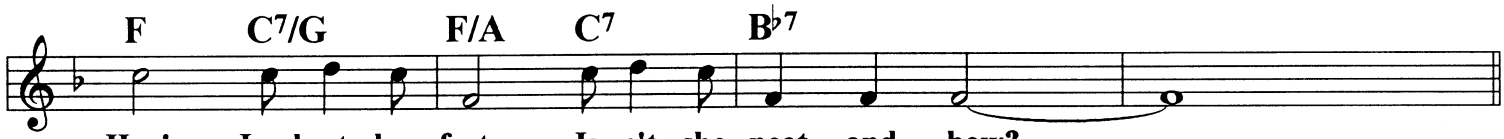
Creamer & Warren - 1927
Jean Goldkette Orch. (Bix, Lang, Venuti, Rank, etc.) 1927, California Ramblers, Don Voorhees Orch. 1927, Sonny Dunham Orch., Bing Crosby 1941, Jimmy Blanton/Ben Webster Band (the Ellington orch. with Ellington on piano, voc. Herb Jeffries) 1941, etc.
Transcribed by "Banjo Bob" Stevens

Concert Pitch



Verse:



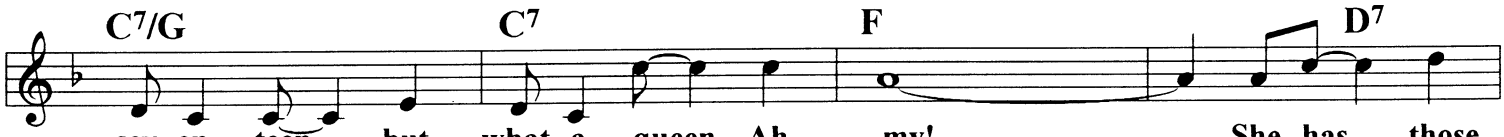




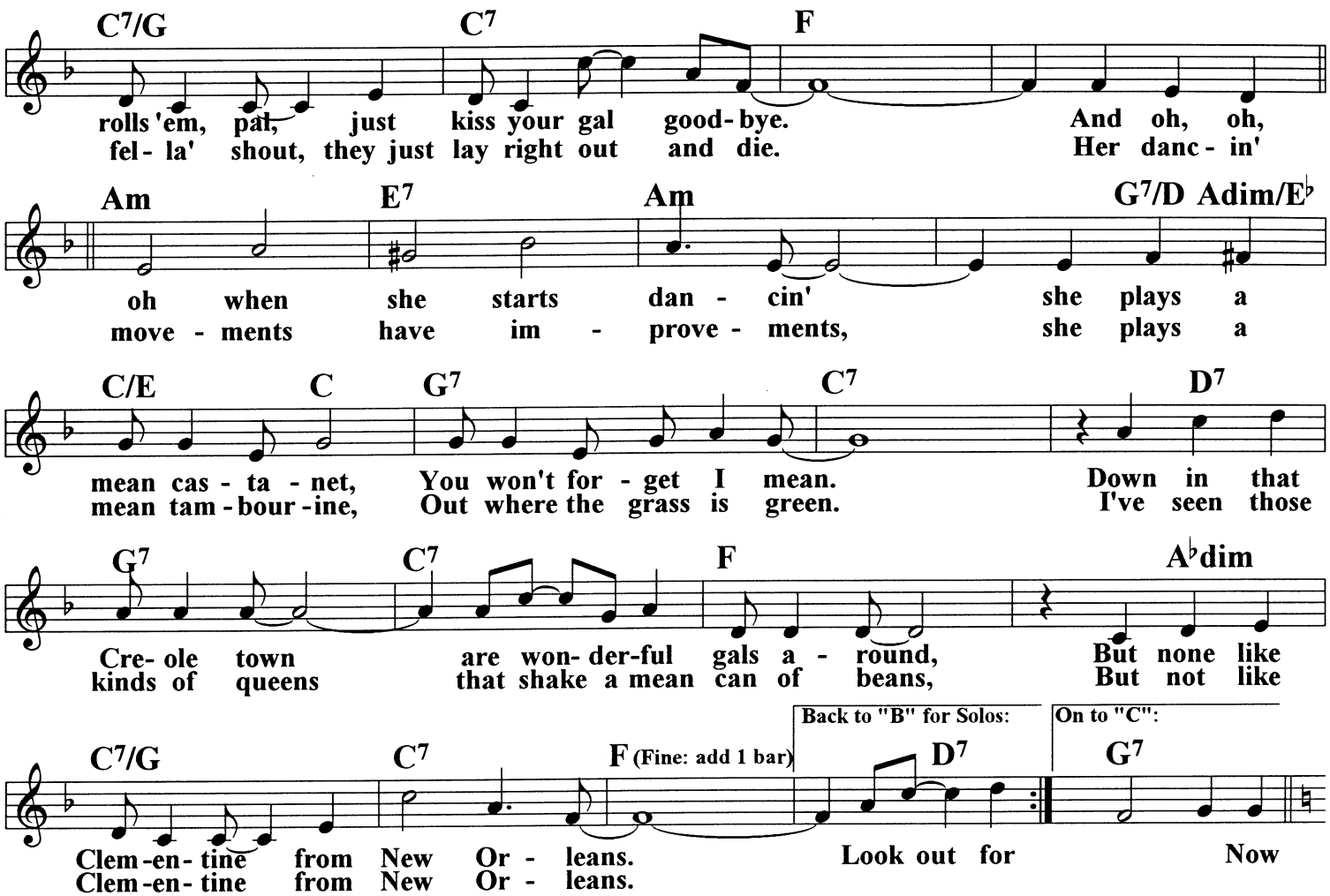


Chorus:

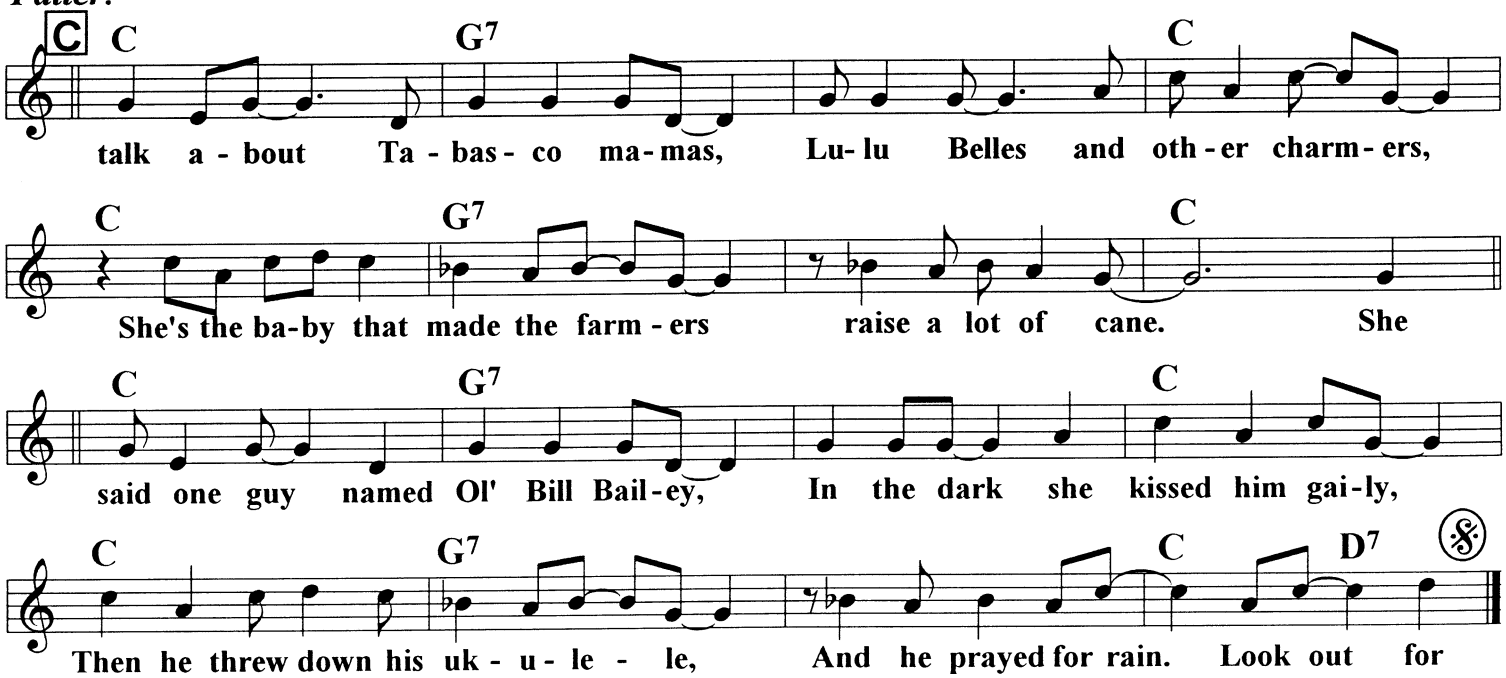








Patter:



Back to "B" al fine:

323

Beale St. Blues

The Firehouse Jazz Band

W.C. Handy - 1916 - Introduced by Prince's Orchestra.
Recorded: Alberta Hunter 1927, Jelly Roll Morton's Red Hot Peppers 1927, Eddie Lang-Joe Venuti All-Star Orch. (with Teagarden, Goodman) 1931, Guy Lombardo 1942, Ted Lewis, Tommy Dorsey, Bob Crosby, Bob Scobey's Frisco Jazz Band with Clancy Hayes, etc.

Concert Pitch

B♭ F7 B♭ F7 B♭ F7 B♭

You'll
You'll
If

A B♭ E♭ B♭ Cm B♭

see pret- ty Browns in beau- ti - ful gowns, You'll see tail - or - mades and
see Hog-Nose rest-'rants and Chit- lin' Ca- fe's, You'll see Jugs that tell of
Beale Street could talk, If Beale Street could talk, Mar- ried men would have to pack their

F C7 F7 B♭ B♭7 E♭ E♭m

hand - me - downs. You'll meet hon - est men, And pick-pock-ets skilled, You'll find that
by - gone days. And plac- es, once plac - es, Now just a sham, You'll see
bags and walk. Ex - cept one or two, Who nev - er drink booze, And the

B♭ 1. F7 B♭ 2. On To "B": F7 B♭ B♭7

bus-'ness nev- er clos- es till some- bod- y gets killed. You'll
Gold- en Balls e- nough to pave the New Je - ru - sa - lem. If Well I'd
blind man on the corner who sings these Beale Street Blues.

B E♭ B♭7 E♭ E♭7

rath- er be here, Than an - y place I know. I'd
goin' to the river, May-be bye and bye. I said I'm
rath-er be there, Than an - y place I know. I said I'd

A♭ A♭m E♭

rath-er be here, Than an - y place I know. It's gon- na'
goin' to the river, And there's a rea - son why: Be-cause the
rath-er be there, Than an - y place I know. New

If going back to "A" or if going to "Beale St. Mama": E7 F7

B♭7 E♭ E♭7 A♭ A♭m E♭

take the Sar - gent For to make me go. Well I'm
riv - er's wet and Beale Street's done gone dry. I'd
York may be all right, but Beale Street's paved with gold. (I said it's paved with gold).

Beale St. Mama

The Firehouse Jazz Band

Concert Pitch

Roy Turk & J. Russell Robinson - 1923
Turk wrote lyrics for: I Don't Know Why, I'll Get By, Mean To Me, Where the Blue of the Night Meets the Gold of the Day, etc. Robinson wrote "Margie", "Singin' the Blues", etc. He also replaced Ragas as pianist in the Original Dixieland Jazz Band. This song popularized by Sophie Tucker.
Recorded: Erskine Butterfield, Bob Scobey's Frisco Jazz Band, Bessie Smith, etc.



325

At a Georgia Camp Meeting

The Firehouse Jazz Band

Concert Pitch

Kerry Mills - 1897 (Also wrote "Meet Me In St. Louis, Louis")
Rec: The Firehouse Five Plus Two 1954, Graeme Bell, Pete Daily, Lu Watters' Yerba Buena Jazz Band (w/ Bob Scobey), etc.
This version similar to the Firehouse Five Plus Two recording.



The Basin St. Stomp

The Firehouse Jazz Band

As played by the "Basin St. Six" in New Orleans in the 1950's, with George Girard-trmp & voc, Pete Fountain-clar, Joe Rotis-trmb, Roy Zimmerman-pno, Bunny Franks-bs, Charlie Duke-drms.

Concert Pitch



Back to "A" for solos:

327

Do What Ory Say

The Firehouse Jazz Band

Edward "Kid" Ory (1890-1973)
Probably the most well-known of New Orleans trombonists, led band there from 1912-1919 before going to Los Angeles. Later to Chicago to work with King Oliver, Louis Armstrong, Jelly Roll Morton, etc. Also wrote "The Muskrat Ramble" & "Ory's Creole Trombone".

Concert Pitch

There are various chord changes used in the last 4 bars of each chorus.



After last solo play "A" once.

Oh, Didn't He Ramble

The Firehouse Jazz Band

328

Concert Pitch

Traditional New Orleans funeral song.
Sometimes credited to Will Handy.



329

Roses of Picardy

The Firehouse Jazz Band

Haydn Wood - 1916
Albert Ammons & His Rhythm Kings, Ted Lewis Orch. 1929,
Red Nichols & His Five Pennies (Mannie Klein, Benny Goodman,
L. Hayton, Carl Kress, Fud Livingston, Vic Berton) 1929, etc.

Concert Pitch



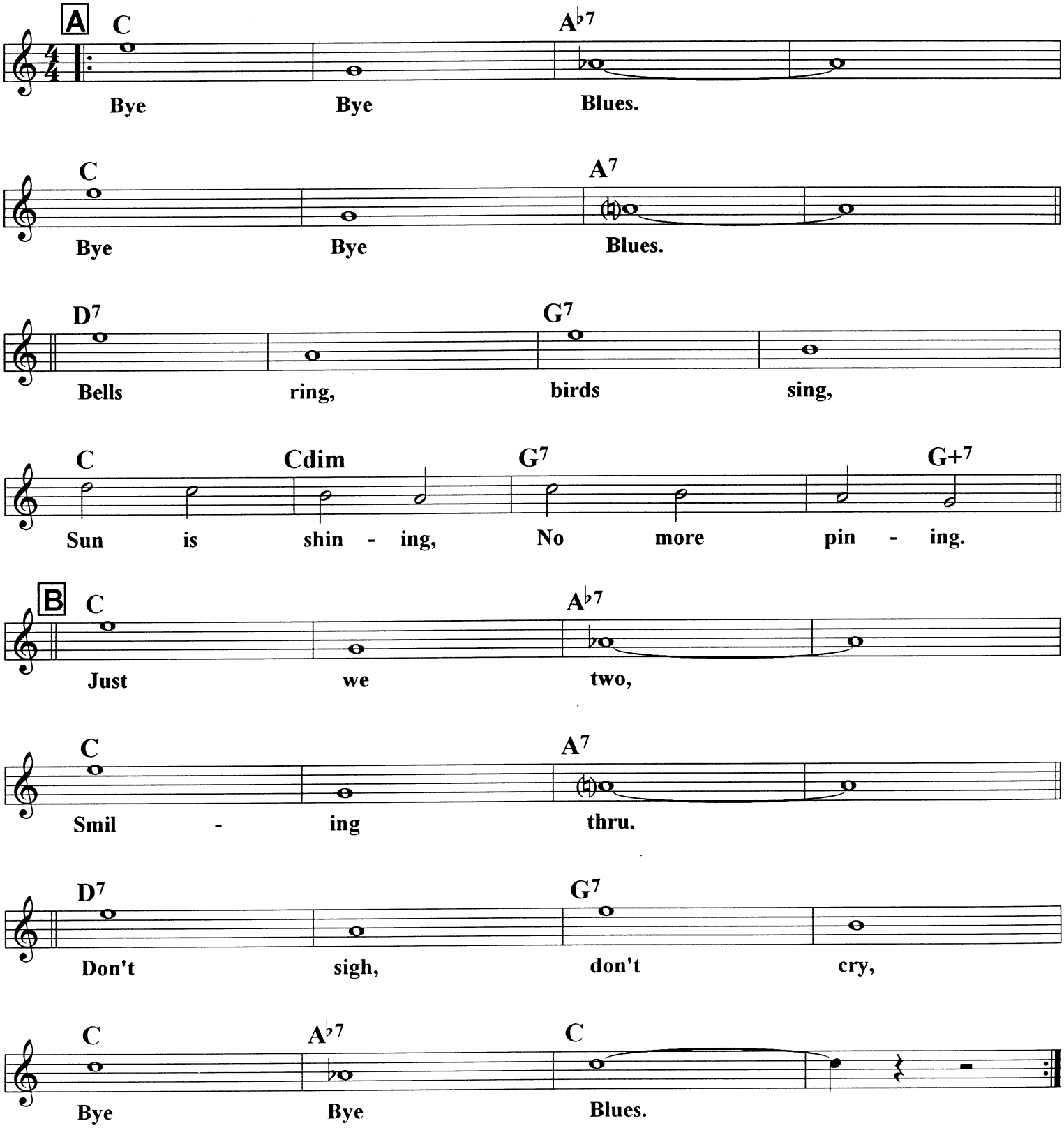
Bye Bye Blues

330

The Firehouse Jazz Band

Concert Pitch

Bert Lown, Chauncey Gray, David Bennett, Fred Hamm - 1930
Rec: Bert Lown Orch. (his theme song) 1930, Cab Calloway Orch. (w/ Danny Barker, Chu Berry, Cozy Cole, Dizzy Gillespie, Tyree Glenn, Milt Hinton) 1941, Les Paul & Mary Ford 1953, Joe "Fingers" Carr (real name Louis Busch), Frankie Trumbauer Orch. (w/ Eddie Lang, Andy Secrest) 1930, Eddie Peabody ("The Banjo King"), etc.



331

Melancholy Blues

The Firehouse Jazz Band

Walter Melrose & Marty Bloom - 1927
Rec: Louis Armstrong's Hot Seven (Hardin, J. Dodds, St. Cyr, "Baby" Dodds) 1927, Johnny Dodds' Black Bottom Stompers (Armstrong, Hines, Baby, Bigard) 1927, Bob Scobey's Frisco Jazz Band (w/ Clancy Hayes) 1951, etc.

Concert Pitch

No Rhythm Section First 3 Bars:

Cornet - 1 Bar: | Trombone - 1 Bar: | Tuba - 1 Bar: | All:

B♭m7 E♭7

A

A♭7 D♭7

I'm so mel - an - chol - y, I'm just as

A♭ F7 B♭7 E♭7 A♭ E7 E♭7

blue and lone - some as I can be.

A♭7 D♭7

How can I be jol - ly

B♭7 E7 E♭7 Optional Break Except on Vocal:

when no - bod- y cares 'bout me?

B

A♭7 Louis' version has 8-Bar stop-time cornet solo here: D♭

Just like the flow - ers need the sun, and crave the dew when day is done,
I wake up at the break of day, and grab the pil - low where I lay,

F7 B♭7 E♭7

I need some-one to tell my trou - bles to. But it just
And pray I'll find some one to love me true.

A♭7 D♭7

seems that no one wants me that's why I've

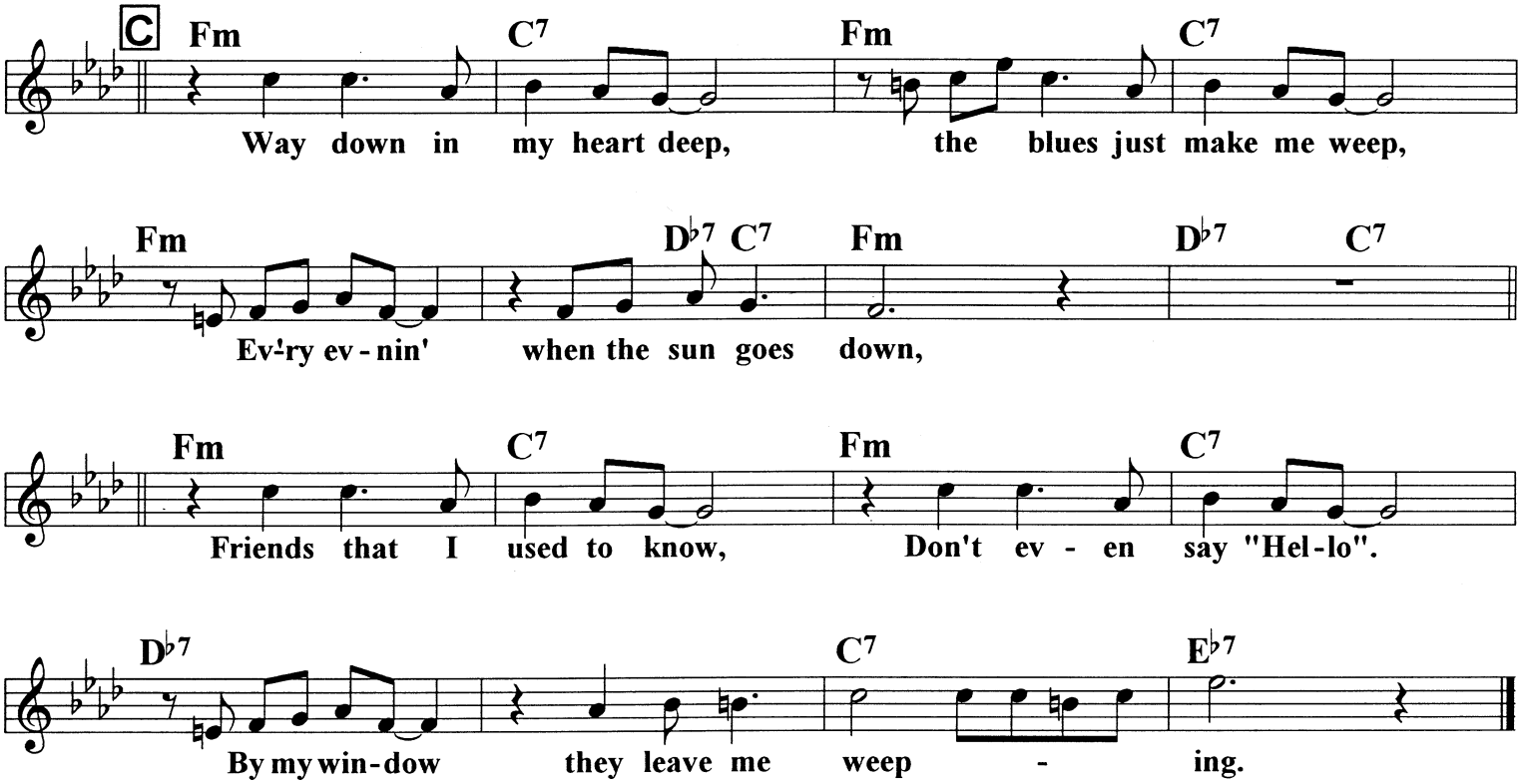
1x - No Repeat-On to "C": This Ending for Solos- Back to "A":

A♭ F7 B♭7 E♭7 A♭ D♭7 A♭ C7 A♭

got the Mel - an - chol - y Blues.

On the Scobey/Hayes version the vocal begins here and repeats back to "A". Band stays on first page to end.

Verse:



Back to "A":
Repeat is good.

332 Just Wait 'Til You See My Baby Do the Charleston

The Firehouse Jazz Band

by Simmons & Todd
Rec: Eva Taylor & Clarence Williams' Blue Five (w/ Louis Armstrong, Sidney Bechet, Don Redman) 1925, Turk Murphy's Jazz Band 1970, etc.

Concert Pitch



Chorus: Play "x" cue notes with vocal chorus:



333

The Whiffenpoof Song

The Firehouse Jazz Band

Tod B. Galloway - Lyrics: Meade Minnigerode & George S. Pomeroy - 1909
Theme song of the Whiffenpoof Club at Yale University.
Rec: Rudy Vallee, Tex Beneke 1946, Bing Crosby 1947, Sons of the Pioneers,
The Dukes of Dixieland c. late '50's, etc.

Concert Pitch



*Random sheep noises should grow in intensity throughout song, perhaps last few bars will be nothing but band making sheep sounds, while keeping very straight faces.

Yerba Buena Blues

334

The Firehouse Jazz Band

Sanford Newbauer
The "Yerba Buena Jazz Band" was Lu Watters' group, which in 1940 included Turk Murphy on trombone and Bob Scobey on 2nd trumpet.

Concert Pitch



Ensemble plays this 4-Bar interlude every time:

Solos begin - Last time play as written:

Back to "B":


C C Adim G7 C7 F Fm G7 C Adim G7 E7 Am C7
Sure e-nough, he got 'em so they could-n't play right;
Now they're up in heav-en and they're hap-py at last;
Fi-nal-ly he fixed 'em on a Sat-ur-day night.
'Cause they found a trum-pet man who real-ly can blast.
F Fm C A7
He hit a fig-ure that was off the chord,
The way he swings 'em is an aw-ful shame,
A-po-plex-y got 'em and they went to the Lord;
He can real-ly do it, Ga-bri-el is his name.
F F♯dim C/G A7 D7 G7 A♭7 G7 C Adim G7
And that's the pit-i-ful sto-ry,
And now, folks, here is a sam-ple,
Sto-ry of the Dix-ie-land Band.
Lis-ten to the Dix-ie-land Band.
Instrumental 1x - Vocal out 2x:
D C Adim A♭7 G7 C A7 D7 G7
If you hear a trum-pet start to play,
Don't you be a-fraid it's the judge-ment day! 'Cause it's
Instrumental 2 Bars both x's:
Adim A♭dim Gdim G♭dim Adim
just Mis-ter Ga-bri-el sound-in' his "A".
And the
C Am7 1. Dm7 G7 C
Dix-ie-land Band is
2. Dm7 G7 C C/E F F♯dim G7 C G7 C
fix-in' to play!

335

The Dixieland Band

The Firehouse Jazz Band

Music: Bernie Hanighen - Lyrics: Johnny Mercer - 1935
Rec: Benny Goodman Orch. (v. Helen Ward) 1935, Bob Crosby Orch. (Matlock, etc.) 1935, Judy Garland on early '40's V-Disc, Kay Starr (with Venuti), Johnny Mercer, etc.

Concert Pitch



336

If Ever I Cease To Love

Traditional Mardi Gras theme

The Firehouse Jazz Band

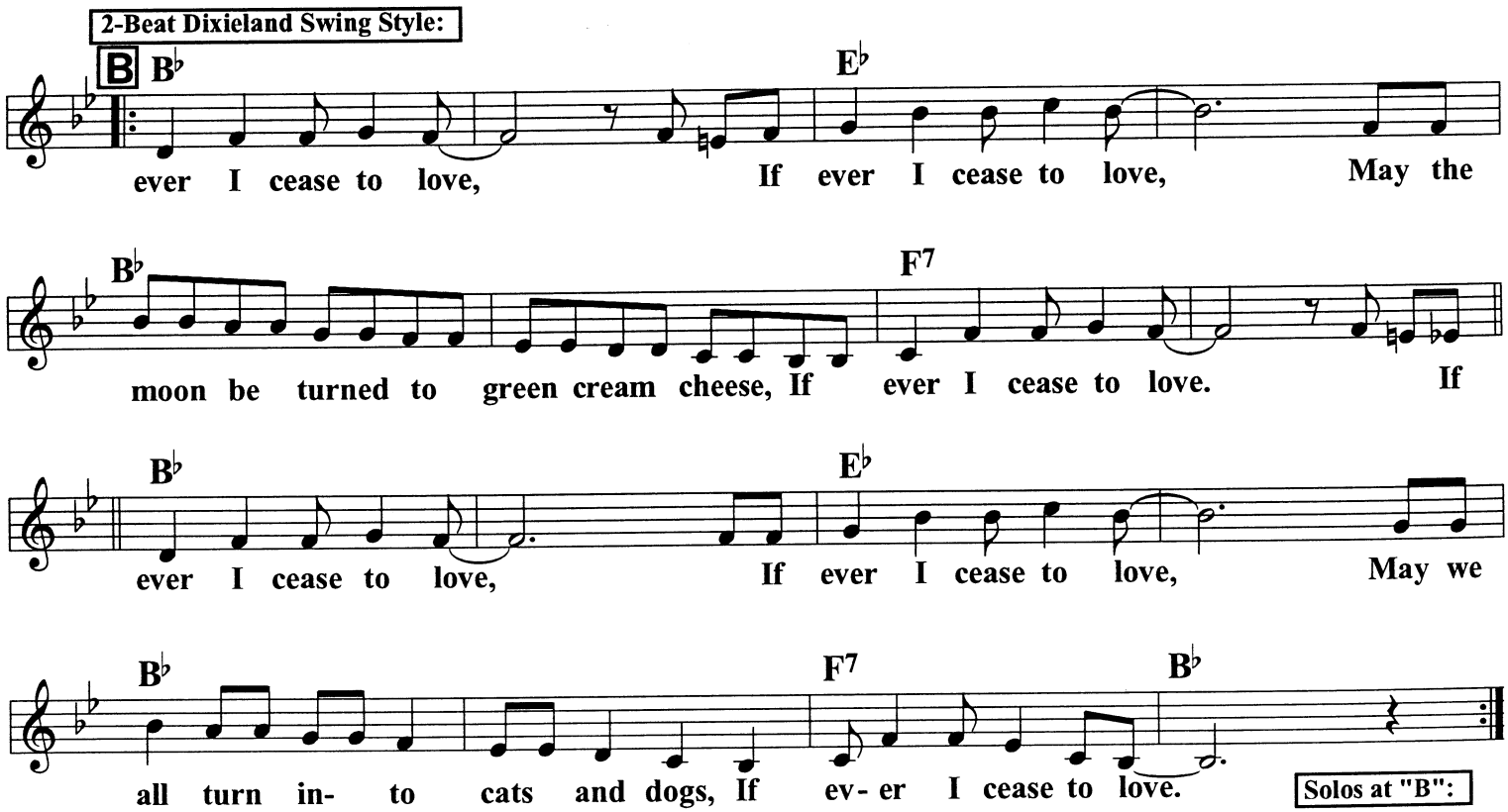
Rex Knarf & Re' Kel - 1916
Rec: Original Zenith Brass Band
(Kid Howard, Jim Robinson, George Lewis, Baby Dodds, etc.) 1946, etc.

Concert Pitch

March Style - Drum cadence, Clarinet trills, etc.:



2-Beat Dixieland Swing Style:



Solos at "B":

Lulu's Back In Town

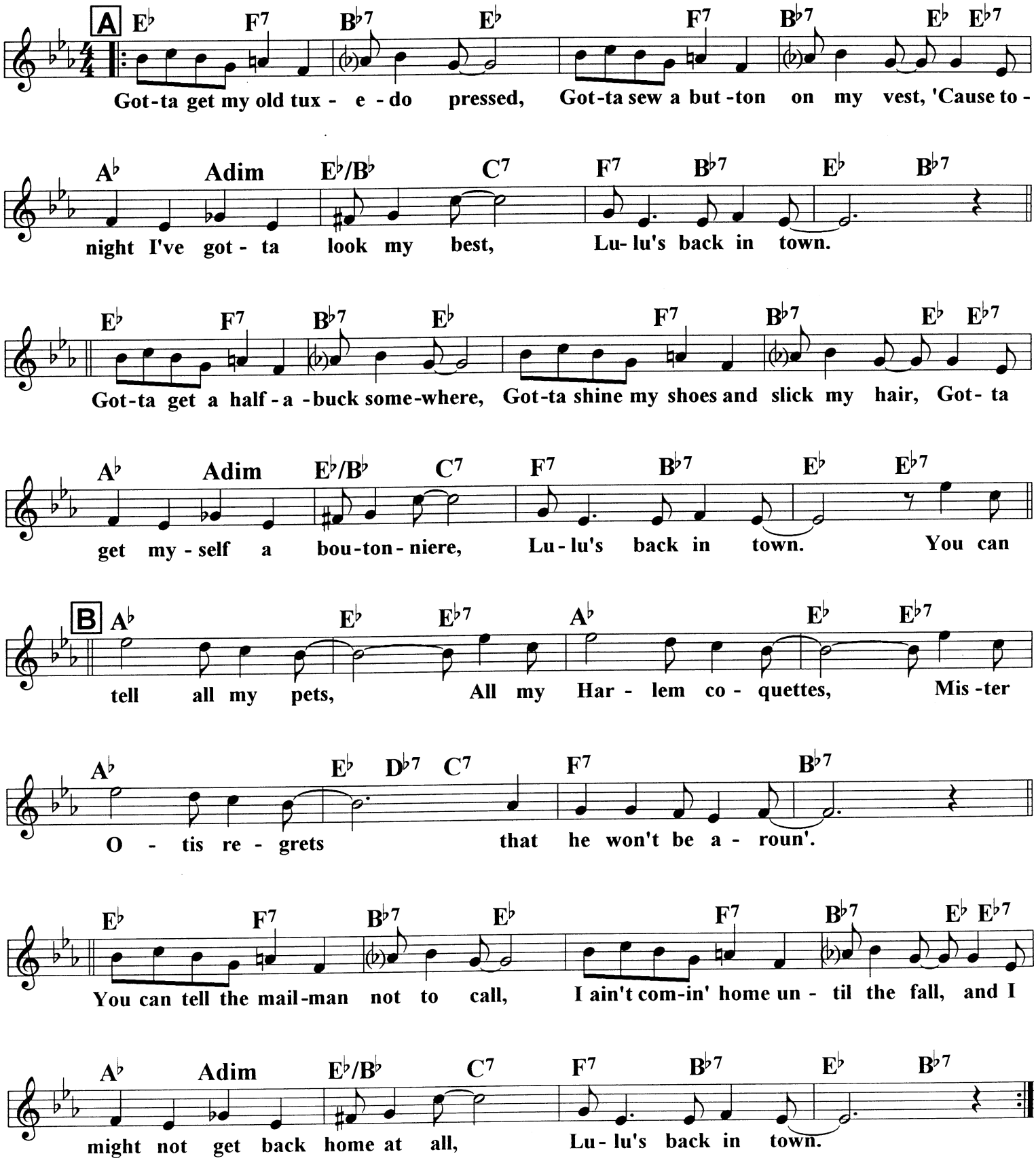
337

The Firehouse Jazz Band

Bars 5 & 6 are as usually played, chords on bridge as usually played, not as original.

Harry Warren & Al Dubin - 1935
Rec: Fats Waller 1935, Doc Evans, Wingy Manone 1935, Dick Powell & The Mills Brothers in movie "B'way Gondolier", Ted FioRito Orch. 1935, etc.

Concert Pitch



338

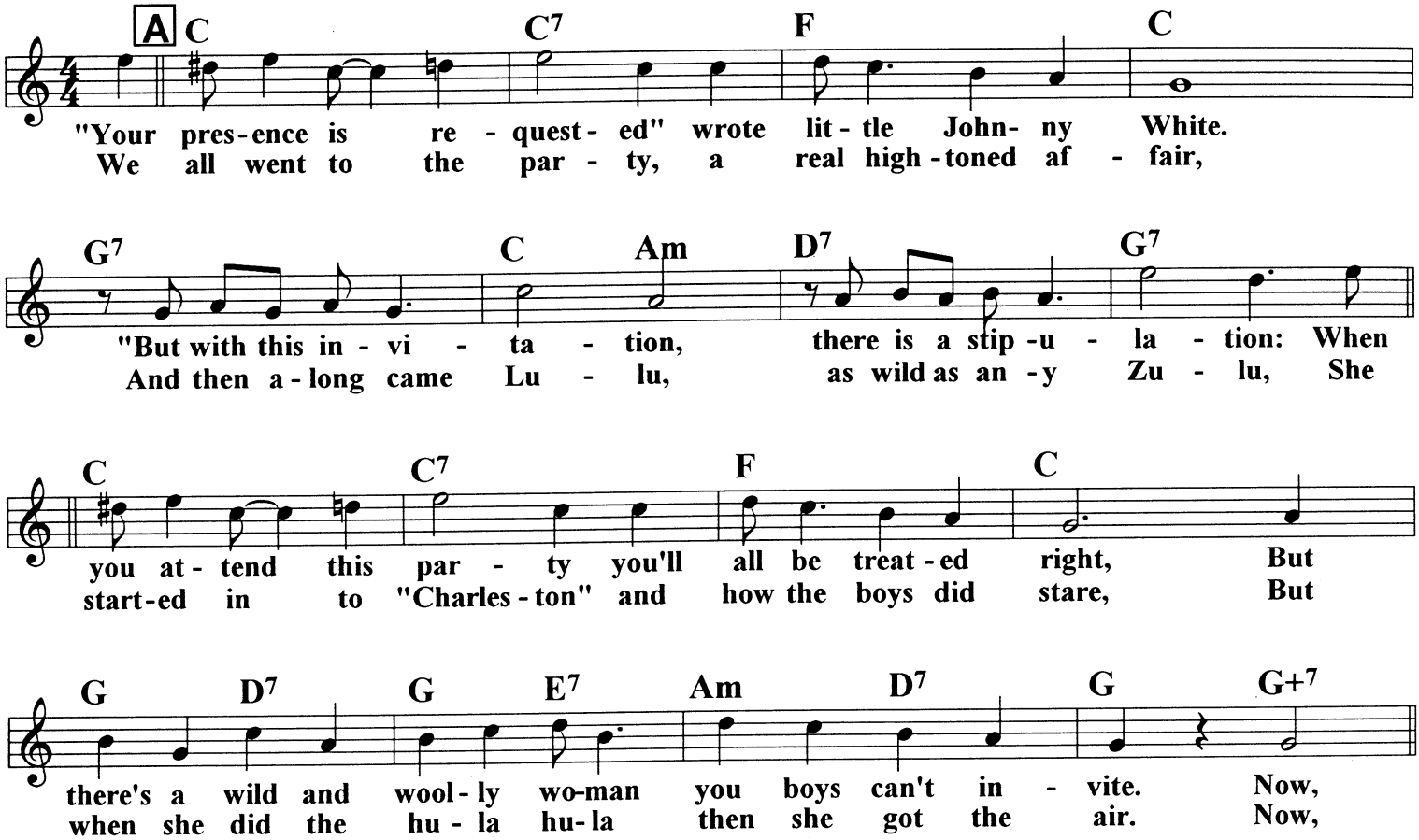
Don't Bring Lulu

The Firehouse Jazz Band

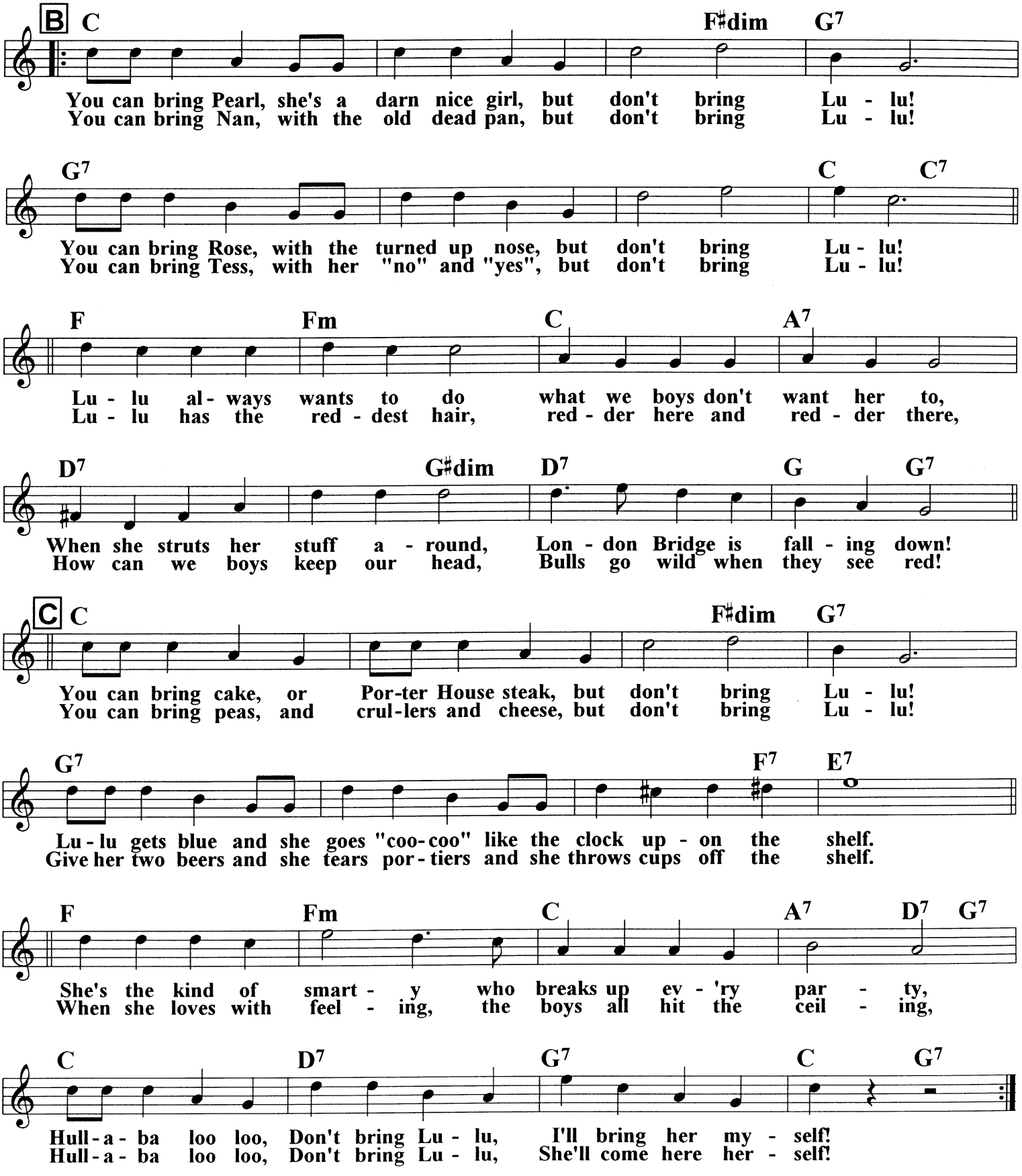
Ray Henderson - 1925
Lyrics: Billy Rose & Lew Brown
Rec: Billy Murray 1925, The Little Ramblers 1925, Billy Jones w/ Bennie Krueger Orch. 1925, etc.

Concert Pitch

Verse:



Chorus:


B C F♯dim G7
You can bring Pearl, she's a darn nice girl, but don't bring Lu - lu!
You can bring Nan, with the old dead pan, but don't bring Lu - lu!
G7 C C7
You can bring Rose, with the turned up nose, but don't bring Lu - lu!
You can bring Tess, with her "no" and "yes", but don't bring Lu - lu!
F Fm C A7
Lu - lu al - ways wants to do what we boys don't want her to,
Lu - lu has the red - dest hair, red - der here and red - der there,
D7 G♯dim D7 G G7
When she struts her stuff a - round, Lon - don Bridge is fall - ing down!
How can we boys keep our head, Bulls go wild when they see red!
C C F♯dim G7
You can bring cake, or Por-ter House steak, but don't bring Lu - lu!
You can bring peas, and crul-lers and cheese, but don't bring Lu - lu!
G7 F7 E7
Lu - lu gets blue and she goes "coo-coo" like the clock up - on the shelf.
Give her two beers and she tears por - tiers and she throws cups off the shelf.
F Fm C A7 D7 G7
She's the kind of smart - y who breaks up ev - 'ry par - ty,
When she loves with feel - ing, the boys all hit the ceil - ing,
C D7 G7 C G7
Hull - a - ba loo loo, Don't bring Lu - lu, I'll bring her my - self!
Hull - a - ba loo loo, Don't bring Lu - lu, She'll come here her - self!


Chorus:
Solos Here after 1x:
C
B♭
F7
B♭
B♭
F7
B♭
Gm
D7
Gm
G7
C7
G♭7
Break:
F7
Break:
D
B♭
F7
B♭
B♭7
E♭
B♭7
E♭
Gm
D7
Gm
G9
C7
F7
B♭
E♭7
B♭
Back to "C" for Solos.
After last solo D.S. to "A".
Play "A" & "B", take Coda.
Coda:
F
F

339

Tia Juana

The Firehouse Jazz Band

Larry Conley & Gene Rodemich - 1924
Rec: The Wolverines (w/ Bix) 1924,
Jelly Roll Morton 1924, Bud Freeman 1940,
Turk Murphy's Jazz Band 1971, etc.

Concert Pitch



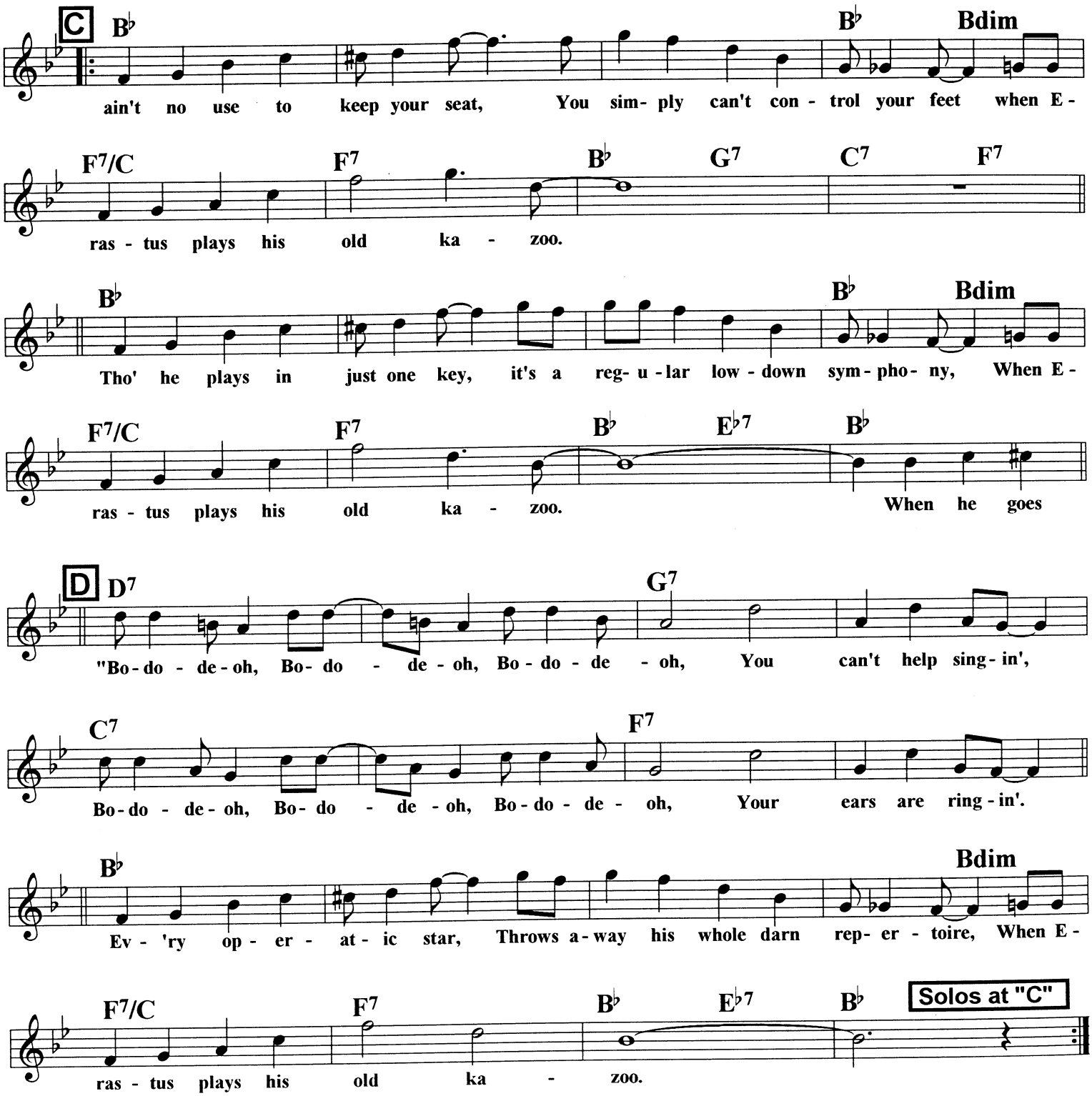
340 When Erastus Plays His Old Kazoo

The Firehouse Jazz Band

Sammy Fain & Larry Spier, Lyr: Sam Coslow - 1927
Rec: Johnny Dodds' Black Bottom Stompers 1927,
California Ramblers (Edison #11799) 1927,
Scott Black's Hot Horns (Good Time Jazz 15003-2)

Concert Pitch




C
B♭
B♭
Bdim
ain't no use to keep your seat, You sim- ply can't con - trol your feet when E -
F7/C
F7
B♭
G7
C7
F7
ras - tus plays his old ka - zoo.
B♭
B♭
Bdim
Tho' he plays in just one key, it's a reg- u - lar low - down sym - pho - ny, When E -
F7/C
F7
B♭
E♭7
B♭
ras - tus plays his old ka - zoo. When he goes
D
D7
G7
"Bo - do - de - oh, Bo - do - de - oh, Bo - do - de - oh, You can't help sing - in',
C7
F7
Bo - do - de - oh, Bo - do - de - oh, Bo - do - de - oh, Your ears are ring - in'.
B♭
Bdim
Ev - 'ry op - er - at - ic star, Throws a - way his whole darn rep - er - toire, When E -
F7/C
F7
B♭
E♭7
B♭
Solos at "C"
ras - tus plays his old ka - zoo.

341

Mabel's Dream

The Firehouse Jazz Band

Ike Smith
Rec: Joe "King" Oliver (w/ Armstrong, J. & Baby Dodds, etc.) 1923,
Bob Wilbur's Wildcats c. 1948,
Turk Murphy's Jazz Band 1971, etc.

Concert Pitch




C
A♭
G
Clarinet Break:
G♭
F
Clarinet Break:
E♭
A♭m6
G7(♭5)
Cm
E♭7
Begin solos first time:
D
A♭
E♭7
A♭
A♭7
D♭
A♭
A♭
E♭7
A♭
F7
B♭7
E♭7
A♭
E♭7
A♭
A♭7
D♭
C7
D♭
Ddim
A♭/E♭
F7
B♭7
E♭7
A♭
Fine
After last solo, play "C" & "D":

342 Concert Pitch Buddy's Habit

The Firehouse Jazz Band

Composer Arnett Johnson (or Arnett Nelson) played clarinet in the Jimmy Wade Orch. at the Moulin Rouge Cafe in Chicago in the early '20's. Buddy Gross played tuba & bass sax. Buddy drank lots of beer, and his "habit" was to rush off the stand to relieve himself at the end of every set.

Arnette Johnson & Charles Straight - 1923
Rec: King Oliver's Jazz Band (w/ Louis, Lil, J. & Baby Dodds, St. Cyr, etc.) 1923, The Bucktown Five (Muggsy, Stitzel,etc.) 1924, Red Nichols & His 5 Pennies (J. Dorsey, Lang, Miff) 1926, Turk Murphy's Jazz Band 1970, etc.




C
B♭
B♭dim
B♭7
B♭7
D
Solos Here:
E♭
B♭7
F♯dim
E♭
E♭7
A♭
A♭m
E♭
E♭
B♭7
F♯dim
E♭
C7
F7
B♭7
Break - 2 Bars - ad lib:
E♭
B♭7
F♯dim
E♭
E♭7
A♭
D7
G7
C7
Fm
A♭m
E♭
D♭
C7
Fm
A♭m
B♭7
1.
E♭
C7
F7
B♭7
2.
E♭
B♭7
E♭
D.C. al Coda:
Back to "A" - Take Coda:
Coda:
E♭
Edim
B♭
G7
C7
F7
B♭
F7
B♭
D7
Gm
G♭7
F7
B♭

343

I'll Be A Friend With Pleasure

The Firehouse Jazz Band

Maceo Pinkard - 1930 - Prominent black composer of the era. Also wrote "Sweet Georgia Brown", "Sugar", "Them There Eyes", etc. Rec: Bix Beiderbecke & His Orch. (w/ B. Goodman, J. Dorsey, Freeman, Russell, Krupa, Lang, Venuti, voc. Wes Vaughan) 1930, The Titan Hot Five 1997, etc.

Concert Pitch



Yes, there is a "Verse" to this song, but I omitted it because I didn't have the lyrics *and* it was not used on the Beiderbecke recording.

On original recording: Vocalist & some soloists play 3rd beat of 3rd bar (both "A" & "B") up one step.

Winin' Boy

344

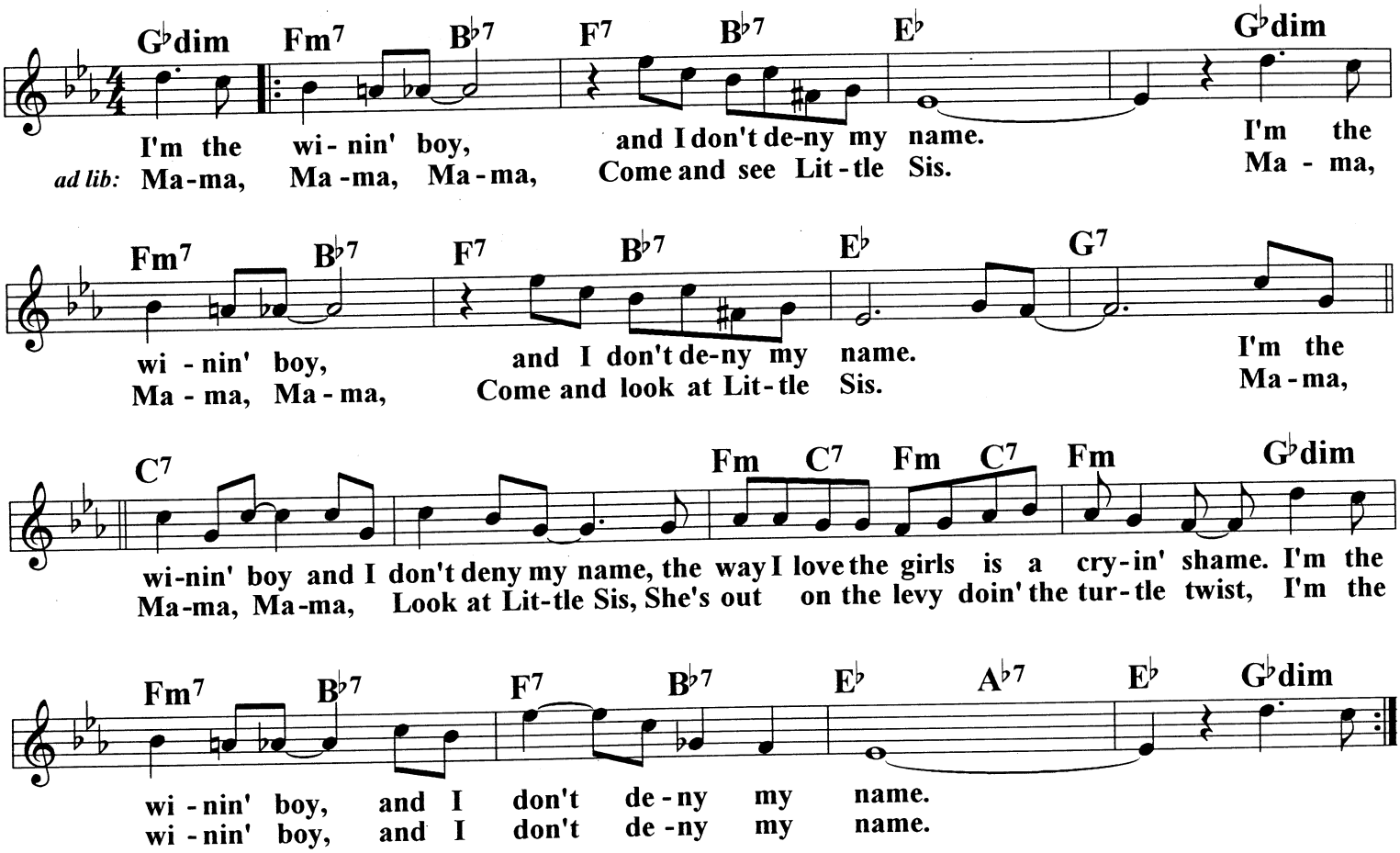
(The Winin' Boy Blues)

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton
Rec: Jelly's Library of Congress recordings in 1938, Morton (w/ Bechet, Sidney DeParis) 1939, Baby Dodds (w/ Art Hodes, etc.), The Dukes of Dixieland 1991, etc.

Concert Pitch

Slow Blues



Jelly wrote this song long before its first recordings, but he sometimes waited years to copyright his works.
*One story has it that as a youth Jelly worked as a "Wine Boy" in one of the Storyville brothels, hence "Winin' Boy".
*Another story is that the title originated as "Windin' Boy", referring to his sexual prowess.

345 Shim-Me-Sha-Wabble

The Firehouse Jazz Band

This version similar to the recording by Alex Welsh & His Band (London, 1959).

Spencer Williams - 1923 - Rec: New Orleans Rhythm Kings 1923, Miff Mole & His Little Molers (w/ Red Nichols, Condon, Krupa, Tesch, Sullivan) 1928, The Original Wolverines (J. McPartland) 1927, McKinney's Cotton Pickers 1928, Ted Lewis Orch. 1928, Red Nichols & His 5 Pennies 1930, Zutty Singleton & His Orch. (Lil Armstrong, Edmond Hall, Pops Foster, etc.) 1940, Bud Freeman & His Famous Chicagoans (Condon, Kaminsky, Teagarden, Russell, Tough, etc.) 1933, Mutt Carey (Pops Foster, Baby Dodds, Danny Barker, Albert Nicholas) 1947, etc.

C Part



The Down Home Rag

346

The Firehouse Jazz Band

Concert Pitch

Wilbur C. Sweatman - 1911
Rec: Jim Europe's Society Orchestra 1913, Kid Ory's Creole Jazz Band 1945, Chick Webb Orch. 1935, Benny Goodman Orch. 1935, Tommy Dorsey Orch. (w/ Yank Lawson) 1938, Pete Daily's Dixieland Band, etc.



347

Baby Face

The Firehouse Jazz Band

Benny Davis & Harry Akst - 1926
Rec: Jan Garber Orch. 1926, The Ipana Troubadors 1926, Whispering Jack Smith 1926, Art Mooney 1948, Sammy Kaye Orch. 1948, etc.

Concert Pitch

Verse:

A




Chorus:
B
B♭
F°
Ba - by Face,
You've got the cut - est lit - tle
Bass:
F7
B♭°
Ba - by Face.
There's not an - oth - er one could
Bass:
F7
B♭
Fm6
G7
take your place,
Ba - by Face,
C7
F7
My poor heart is jump- in',
You sure have start - ed some - thin'.
C
B♭
Ba - by Face,
I'm up in heav - en when I'm
D7
Am7
D7
Gm
B♭7
in your fond em - brace.
I did - n't
E♭
E°
B♭
A7
A♭7
G7
need a shove,
'Cause I just fell in love
With your
C7
C+
F7
B♭
G♭7
B♭
F7
pret - ty
Ba - by
Face.

348

Daddy Do

The Firehouse Jazz Band

Fred W. Longshaw
Rec: Lu Watters' Yerba Buena Jazz Band (w/ Bob Scobey,Turk Murphy, Wally Rose, Clancy Hayes, etc.) 1942, Graeme Bell's Australian Jazz Band, etc.

Concert Pitch

Tempo di Medium Lazy



Verse:



Back to "A"

349

My Heart

The Firehouse Jazz Band

This version similar to Turk Murphy's

Lil Hardin (Armstrong) 1925
Rec: Louis Armstrong & His Hot Five (Kid Ory, J. Dodds) 1925, Turk Murphy's Jazz Band 1970, etc.

Concert Pitch

Bright tempo




Verse:
C
C
C7
F
C
A7
D7
G7
C
C7
F
C
A7
D7
G7
D.S. to "A" for Solos:
Solos on "A" & "B",
After last solo: "C" & "D"
D
C
G+7
C
G+7
C7
F
A7
Dm
Fm6
Bend
C
Em7
A7
D7
G7
C
Fm
C

350

I Double Dare You

The Firehouse Jazz Band

Terry Shand & Jimmy Eaton - 1937
Shand was vocalist/pianist with Freddy Martin Orch. 1933-38.
Rec: Freddy Martin Orch. 1937, Woody Herman Orch. 1937,
Russ Morgan Orch. 1938, Larry Clinton Orch. 1938,
Louis Armstrong 1938, etc.
Transcribed by "Banjo Bob" Stevens

Concert Pitch



Minnie the Mermaid

351

The Firehouse Jazz Band

Buddy DeSylva - 1930
Rec: Bernie Cummins 1930,
Pete Daily's Dixieland Band, Phil Harris,
The Firehouse Five Plus Two 1957, etc.

Concert Pitch



352

Thou Swell

The Firehouse Jazz Band

Lorenz Hart & Richard Rogers - 1927
Introduced in musical "A Connecticut Yankee"
Rec: Bix Beiderbecke & His Gang 1928, The Louisiana Sugar Babes (w/ Jabbo Smith, Fats Waller) 1928, Tut Soper (w/ Baby Dodds), Ben Selvin Orch. 1928, etc.

Concert Pitch



Georgia Bo-Bo

Concert Pitch

The Firehouse Jazz Band

Similar to the Turk Murphy version, with lyrics from the original:

Thomas "Fats" Waller & Jo Trent - 1926
Rec: Lil's Hot Shots (Armstrong, Ory, St. Cyr, J. Dodds) 1926, Turk Murphy's Jazz Band 1970, etc.

Medium tempo:

A

Ensem. with Trombone Lead - 2 Bars: *Ensemble:*

F Gm7 F B♭m F C7 F

Ensem. with Trombone Lead - 2 Bars: *Ensemble:*

F Gm7 F/A A♭° Am E7 Am C7

Ensem. with Trombone Lead - 2 Bars: *Ensemble:*

F Gm7 F B♭m F C7 F

C C E7 A7 D7 G7 C7

B

Lyrics are rhythmically loose ad lib:

F F7

Ev'ry - body does the Bo - Bo, Ev'ry - body does the Bo - Bo, They
Ev'ry - body does the Bo - Bo, And ev'ry - body loves the Bo - Bo,

Ensemble

B♭ B♭ B° F

mooch it up and down and Bo, They stomp it in the ground and Bo, Then
Bring it in and out and Bo, Then they twist it all a - bout and Bo, Honey

G7 D♭7 C7 F B° C7 F

shake it all a - round and Bo, Hey the Bo - Bo, the Georgia Bo - Bo.
ev'ry - body shakes Bo - Bo, Hey that's the Bo - Bo, the Georgia Bo - Bo.

354

The Jelly Roll Blues

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1905 (Copyright 1915)
Rec: Jelly Roll Morton 1924, Bunny Berigan Orch. (w/ Buddy Rich) 1938, Lawson-Haggart Jazz Band, James Dapogny's Chicago Jazz Band 1993, etc.

Concert Pitch

Relaxed swing tempo



A

Stop Time Banjo Solo - 7 Beats: | Ensemble: | Cornet Solo - 3 Beats: | Tromb. Solo - 3 Beats:



Ensemble:





B

Stop Time 3 Bars - ad lib breaks:








Stop Time 3 Bars - ad lib breaks:
C
B♭
B♭
B♭
B♭7
E♭
E°
B♭
F7
C7
F7
B♭
B♭7
E♭
E♭m
B♭
F7
4-Bar Interlude - Clarinet trill, Drum roll:
B♭7
B♭7
B♭7
B♭7
B♭7
D
E♭
mf
G7
E♭
E♭7
A♭
A°
E♭
B♭7
F7
B♭7
E♭
B♭7
Back to "D" for solos:
Optional: Stop Time behind solos first 6 bars of "D":

355

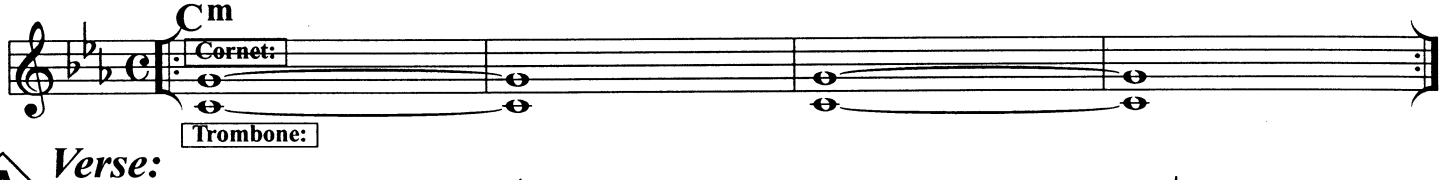
Palesteena
(Lena, The Queen'a Palesteena)

The Firehouse Jazz Band

Concert Pitch

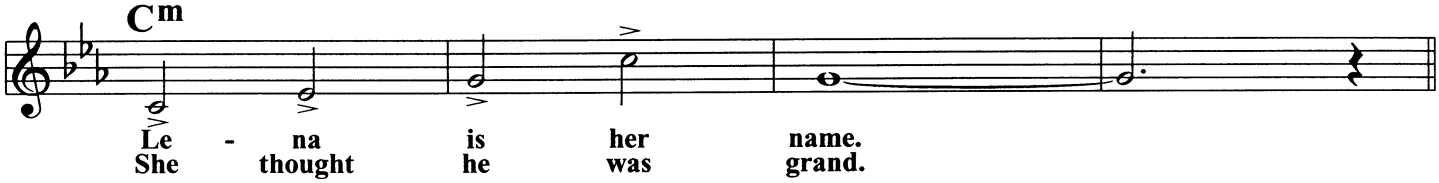
Con Conrad & J. Russell Robinson - 1920
Rec: The Original Dixieland Jazz Band 1920,
Bob Crosby Orch. (w/ Eddie Miller, Lamare, etc.) 1938,
The Titan Hot Five 1996, etc.

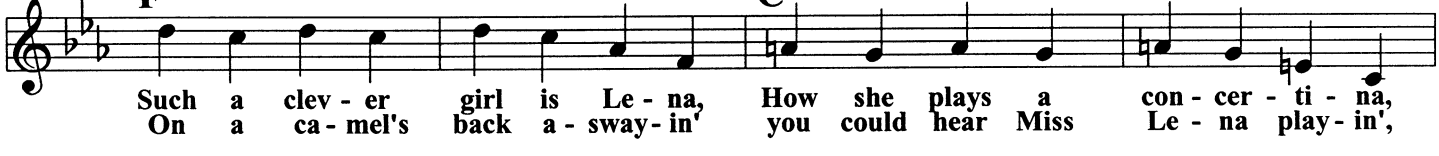
Intro - In a Palesteenian style:



A *Verse:*

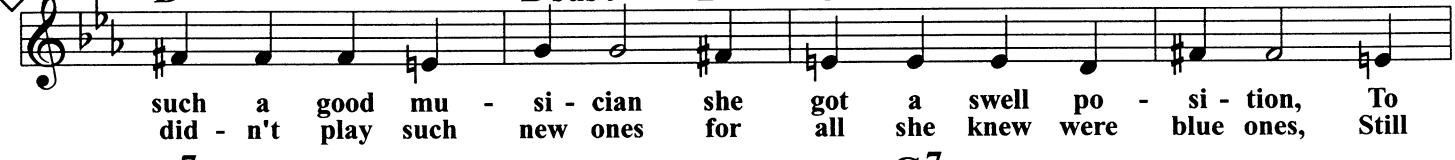


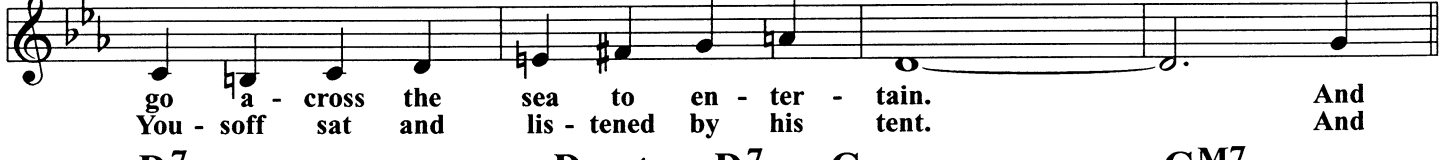


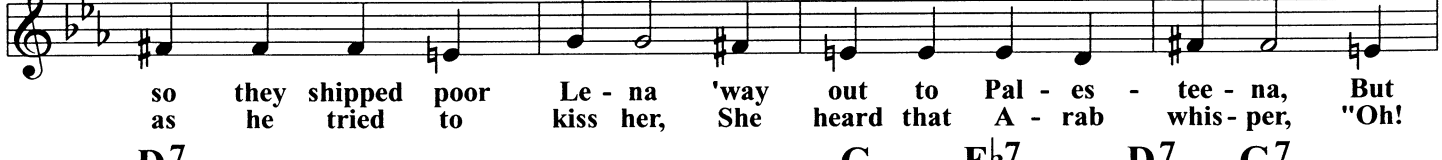


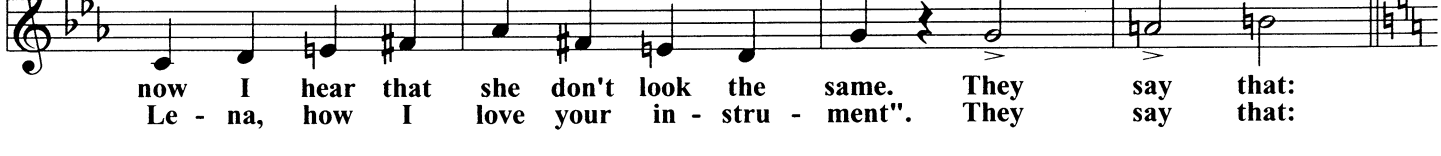


B










Chorus:
C
Cm
Le - na is the queen 'a Pal - es - teen - a,
Le - na is the queen 'a Pal - es - teen - a,
Cm
just be - cause they like her con - cer - ti - na. She
Just be - cause they like her con - cer - ti - na, Each
G7
C
plays it day and night, She plays with all her might, She
move-ment of her wrist, Just makes them shake and twist, They
D7
G7
nev - er gets it right! But how they love it, want more of it.
sim - ply can't re - sist, Her mus - ic fun - ny gets the mon - ey,
D
C
C7
Fm
I heard her play once or twice,
There's not - tin' sounds like it should,
D
D7
G7
Oh, mur - der! Still it was nice.
So rot - ten it's real - ly good.
Cm
She was fat but she got lean - er Push - ing of her con - cer - ti - na,
All the girls there dress like Le - na, Some wear oat - meal, some fa - ri - na,
C
D7
G7
C
E♭7
D7
G7
C
Down old Pal - es - teen - a way. They say that
Down old Pal - es - teen - a way.
Tag:
Cm
Palesteenian 4 Bars:
Cornet:
Trombone:
C
D7
G7
C
F7
C
Down old Pal - es - teen - a way.

356

The Lonesomest Gal In Town

The Firehouse Jazz Band

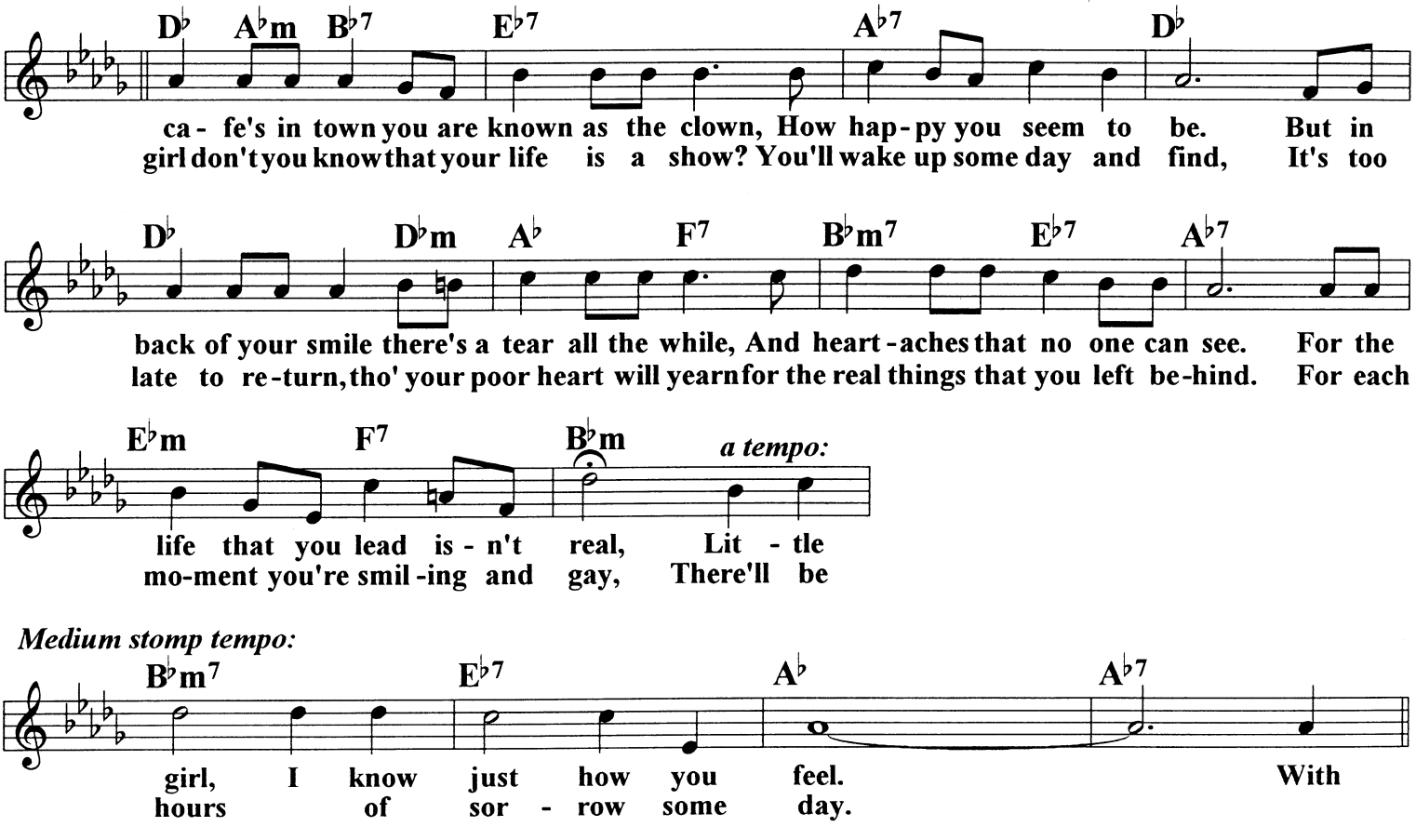
Irving Mills, Jimmy McHugh, Al Dubin - 1925
Introduced in Vaudeville by The Hotsy Totsy Boys
Rec: Morton Downey 1926, Cliff Edwards ("Ukulele Ike") 1926, Turk Murphy's Jazz Band 1970, etc.

Concert Pitch

Medium Stomp Tempo:



Verse:



Medium stomp tempo:

Chorus:

Medium Stomp Tempo:



357

The Bugle Call Rag

The Firehouse Jazz Band

Jack Pettis, Billy Meyers, Elmer Schoebel - 1923
Rec: The Friar's Society Orchestra (soon known as the New Orleans Rhythm Kings) 1923, Sophie Tucker 1927, Red Nichols & His Five Pennies (w/ Eddie Lang, Miff Mole) 1927, Tony Parenti's New Orleanians (w/ Wild Bill Davison, Pops Foster, Art Hodes) 1949, Benny Goodman Orch. 1936, Glenn Miller Orch. 1940, Duke Ellington Orch. 1932, Phil Napoleon's Emperors, Billy Butterfield, Chocolate Dandies 1938, Art Hodes (w/ Kaminsky), etc.

Concert Pitch

Cornet Solo - Stop Time - 3 Bars:



Stop Time Ensemble Interlude - 3 Bars:

Begin solo:

Solos: (Take 2, they're small)

Back to "C" for solos - then to Next Page:



The "D" section was not originally part of "Bugle Call Rag". It is actually the last section of W. C. Handy's "Ole Miss" (1916), but New Orleans bands have combined the two songs for many decades now.

This version is similar to the Tony Parenti recordings made in August of 1949 with "Wild Bill", etc. There were at least 4 takes of "Bugle Call" at that session.

358 Jamboree Jones

The Firehouse Jazz Band

Concert Pitch

Johnny Mercer - 1937
Rec: Paul Whiteman Orch. 1938,
Judy Garland, Bobby Troup,
Dukes of Dixieland c. 1960, etc.



360 Floatin' Down To Cotton Town

The Firehouse Jazz Band

F. Henri Klickmann - 1919
Rec: Wingy Manone's Jazz Band 1936, etc.

Concert Pitch

Verse:




Chorus:
C
B♭ G7 C7
Float - in' down, my hon - ey, float - in' down,
F7 F♯° C7/G F7/A B♭
Float - in' on the riv - er down to Cot - ton Town. Just hear that
C♯° B♭ G7
whis - tle toot! toot! toot - in' a - way, And those
C7 C° C7 F7 Break - 2 Bars:
dark - ies sing - in', ban - jos ring-in' till the break of day.
D
B♭ G7 C7
Hon - ey lamb, my lit - tle hon - ey lamb,
F7 F♯° C7/G F7/A B♭ B♭7
I'll come back to you and Al - a - bam; While
E♭ G♭7 B♭ G7
fields of sug - ar cane seem to wel - come me a - gain,
C7 G♭7 F7 B♭ F7
Float - in' Down To Cot - ton Town.

361 Sailing Down Chesapeake Bay

The Firehouse Jazz Band

Concert Pitch

Havez - Botsford - 1913
Rec: Henry Burr & Albert Campbell 1913, The American Quartet 1913, Bob Scobey's Frisco Jazz Band (w/ Clancy Hayes) 1951, Pete Daily's Dixieland Band, etc.

Chorus:



*No Repeat First Time - On to Verse:

Verse:

C



D.C. ("A") - Stay on Page 1 for Solos:

362

The Minor Drag

The Firehouse Jazz Band

Thomas "Fats" Waller - 1929
Rec: Eddie Condon's Jazz Band (Butterfield, Cutshall, Schroeder, Gaskin, Wilber, Wettling) 1957,
The High Sierra Jazz Band, The Titan Hot Five 1997, etc.



Moonlight On the Ganges

The Firehouse Jazz Band

Concert Pitch

*4 Bars at "A" & 4 Bars at "B":
Everybody stops time & plays the rhythm
of the melody - Except on solos:

Sherman Myers - Lyrics: Chester Wallace - 1926
Rec: Paul Whiteman Orch. 1926, Glenn Miller Orch. 1935,
Tommy Dorsey Orch. 1942, The Sauter-Finegan Orch.,
Tony Parenti's New Orleanians (Wild Bill, Pops Foster, Hodes,
etc.) 1949, Johnny Long Orch. 1940, Charlie Spivak Orch.,
The Titan Hot Five 1996, etc.

A

G7 F♯7 F7 E7 E♭7 D7 G+7
Moon - light on the Gan - ges, My

C C6
lit - tle Hin - doo. When I

Dm7 G6 E7
whis - pered love's sweet mel - o - dy, All our

Am7 D7 G G° G
dreams and our schemes came true.

Everybody play rhythm of melody - 4 bars:

B

G7 F♯7 F7 E7 E♭7 D7 G+7
Some - day on the Gan - ges, I'll

C C+7 F C+7 F
meet you once more, And I'll

F Fm C A7
kiss you and ca - ress you, Where the

Dm7 G7 C Fm6 C
wa - ters kiss the si - lent shore.

Tag:

G7 F♯7 F7 E7 E♭7 D7 G+7 C

364

The Storyville Blues

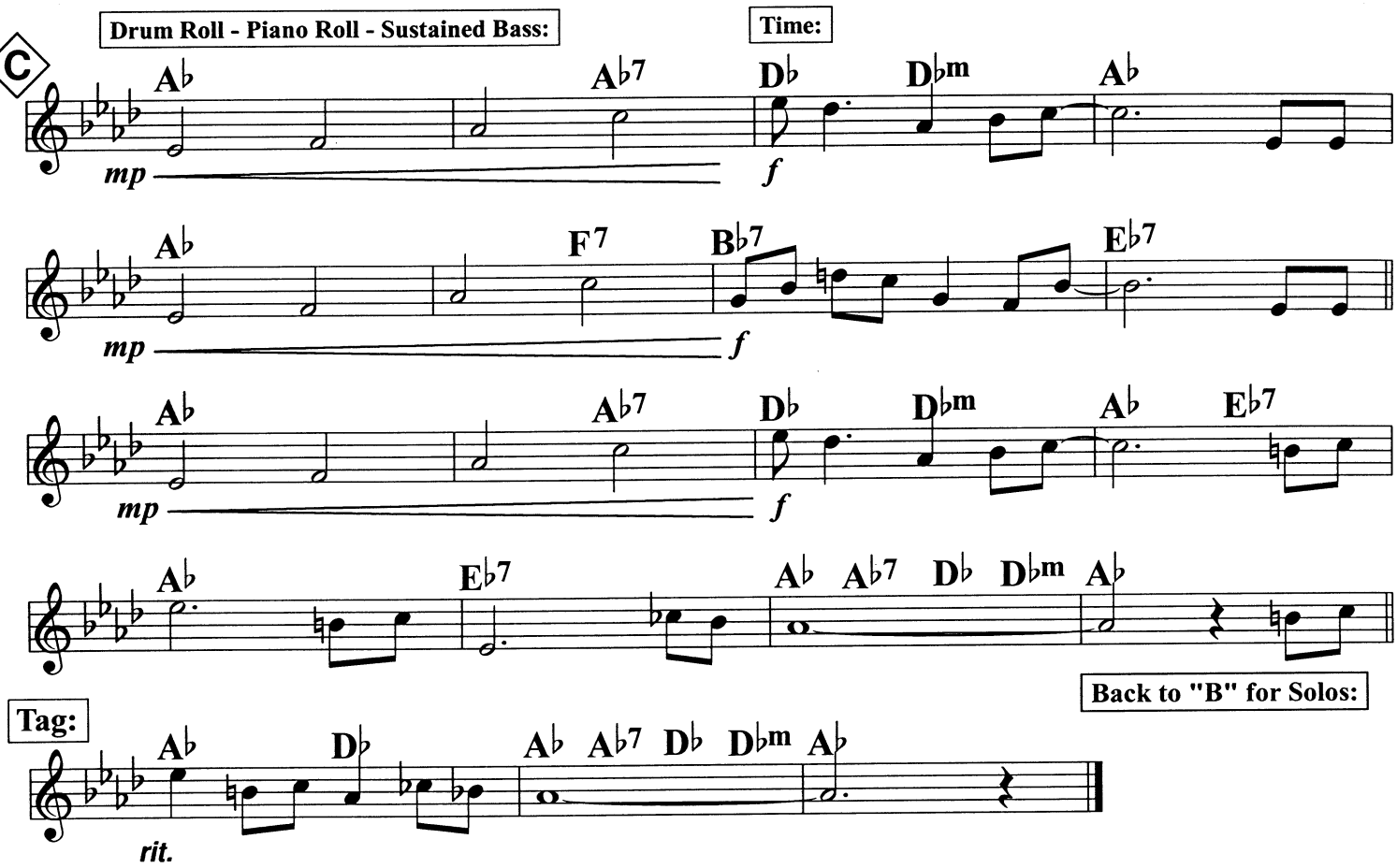
The Firehouse Jazz Band

Concert Pitch

Listed as "Traditional - PD" on Good Time Jazz recordings (Murphy's & FH5)
Rec: Bunk Johnson & His Superior Jazz Band (w/ George Lewis, etc.) 1942, Turk Murphy's Jazz Band 1950, The Firehouse Five Plus Two 1958, etc.



No Repeat 1x - Take 2nd Ending - On to "C"


Drum Roll - Piano Roll - Sustained Bass:
Time:
C
A♭
A♭7
D♭
D♭m
A♭
mp
f
A♭
F7
B♭7
E♭7
mp
f
A♭
A♭7
D♭
D♭m
A♭
E♭7
mp
f
A♭
E♭7
A♭
A♭7
D♭
D♭m
A♭
Back to "B" for Solos:
Tag:
A♭
D♭
A♭
A♭7
D♭
D♭m
A♭
rit.

365

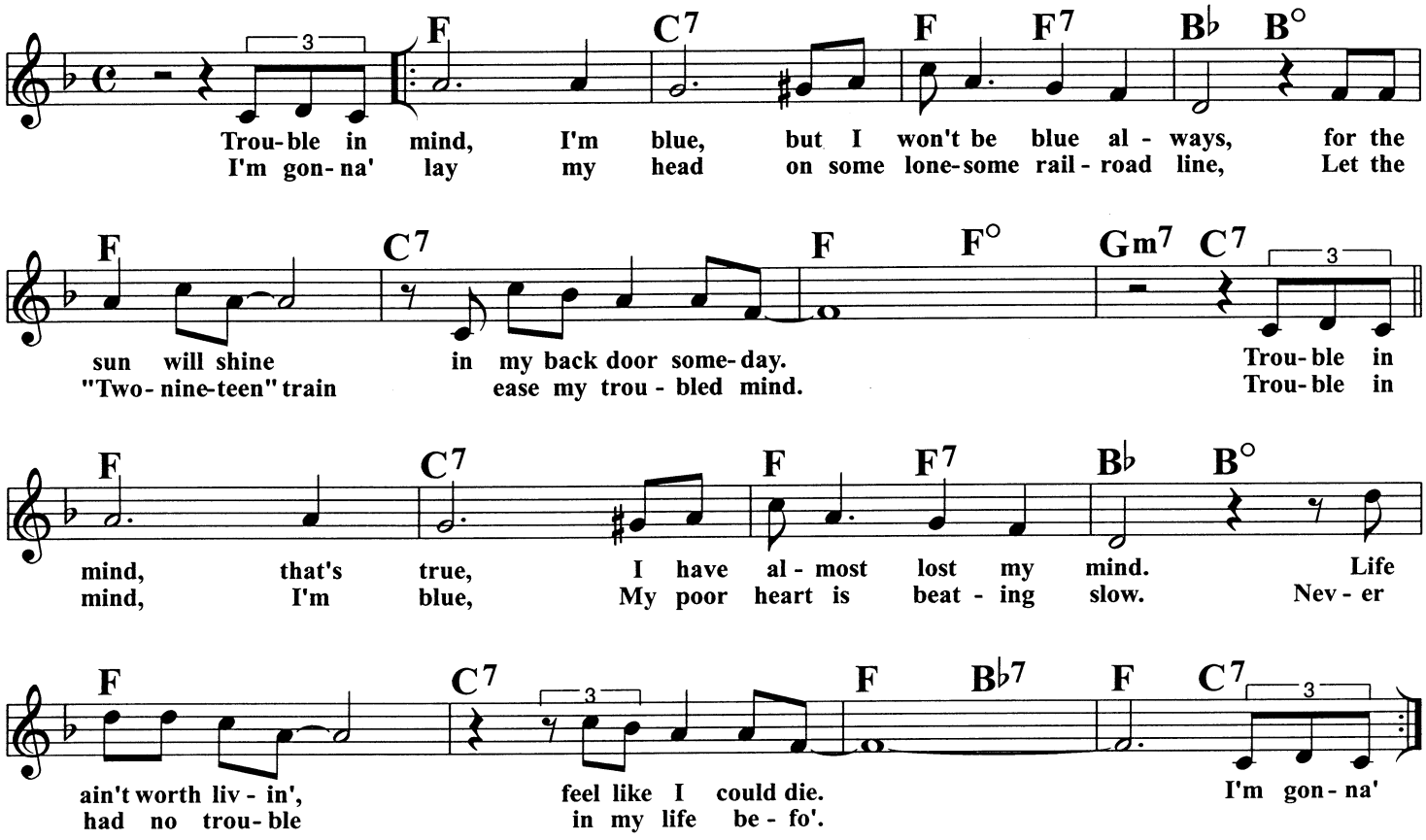
Trouble In Mind

The Firehouse Jazz Band

Richard M. Jones - 1926
Jones (1889-1945) was piano player in the houses of Storyville at age 19, went on to work with King Oliver, Piron, Celestin, etc. He was executive with Decca Records later. Rec: Bertha "Chippie" Hill 1926, Richard M. Jones (Lee Collins-tpt) 1933, Jay McShann (voc. Julia Lee), Humphrey Lyttelton (British bandleader), Victoria Spivey 1936, Lucky Millinder (voc. Sister Rosetta Tharpe) 1941, etc.

Concert Pitch

Slow Blues



Hotter Than That

366

Concert Pitch

The Firehouse Jazz Band

Considered to be one of Louis' best up-tempo recordings of this era, the 3rd chorus was a scat vocal.

Louis Armstrong - 1927
Rec: Louis Armstrong (with an 11-piece band including Earl Hines, J. St. Cyr, Lonnie Johnson, Kid Ory, J. Dodds, etc.) 1927, Louis Armstrong (with Trummy Young, George Barnes, B. Deems, etc.) 1957.



367

Davenport Blues

The Firehouse Jazz Band

Concert Pitch

Bix Beiderbecke - 1925
Rec: Bix & His Rhythm Jugglers (a 6-piece band including Tommy Dorsey, no bass) 1925, The Charleston Chasers (w/ J. Dorsey) 1927, Red & Miff's Stompers 1927, Adrian Rollini (w/ Goodman) 1935, Yank Lawson (on V-disk), Bunny Berigan 1938, Jimmy McPartland, Tommy Dorsey Orch. 1939, etc.

Medium tempo

Verse:




Chorus:
B
Eb
Ab
Gb°
Bb7
Eb
Eb7
Ab
3
C7
F7
Bb+
Break - 2 Bars:
C
G7
Stop Time - 4 Bars:
A°

368 Since My Best Gal Turned Me Down

The Firehouse Jazz Band

Howard "Howdy" Quicksell & Ray Lodwig - 1927
Quicksell was banjoist with Jean Goldkette Orch., Beiderbecke, Trumbaur, etc. Also wrote "Sorry".
Lodwig played trumpet on some of Bix's sessions c. 1930, such as "I'll Be A Friend With Pleasure".
Rec: Bix Beiderbecke 1927, Pee Wee Russell, Gene Krupa 1938, Jimmie Lunceford Orch. (Sy Oliver arr.) 1934, etc.

Concert Pitch

Verse:



The "Chorus" melody is shown here with lyrics in a very "straight" format. It should be played, however, in the hot style of Bix's 1927 recording. Cornetists should embellish the lead part in this manner.

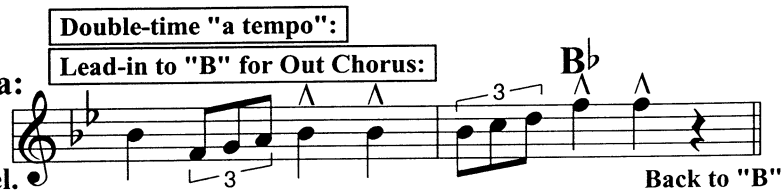
Chorus:



To play this song in a manner similar to the Beiderbecke version:

Next to last chorus (after solos):
Play first line of "B" at half-tempo, with a blues feel.
Play 2nd line of "B" at original tempo.
3rd line at half-tempo, and continue to alternate.
Play last 1 & 1/2 lines of "C" at half-tempo, Jump to "Coda" at double-time "a tempo", Back to "B" for Out Chorus.

Coda:



Out Chorus:



Tag:

369 New Orleans Joys

The Firehouse Jazz Band

Jelly Roll Morton
Rec: Jelly Roll Morton 1923,
Lu Watters' Yerba Buena Jazz Band 1950,
Dukes of Dixieland (w/ Danny Barker) 1991, etc.

Concert Pitch

Unison intro (5 bars):



A







Ensemble plays 4 bars sustained - Soloist plays written line 4 bars then ad lib:

B







After last solo - On to "C":

370

Walkin' The Dog

The Firehouse Jazz Band

Shelton Brooks - 1917
Brooks also wrote "Some of These Days" (1910), "The Darktown Strutters Ball" (1917), "Rufe Johnson's Harmony Band" (1914), etc.
Rec: Carmichael's Collegians (Hoagy Carmichael on piano, cornet, & vocal) 1928, Eddie Lang & His Orch. (Hoagy, Mildred Bailey, Secrest, Friedman, Rank) 1929, James P. Johnson's Blue Note Jazzmen (Sidney DeParis, Vic Dickinson) 1944, Pete Daily's Dixieland Band, Ovie Alston (Claude Hopkins) 1938, Bunny Berigan 1938, etc.
"Walkin' the Dog" was a popular dance, mentioned in several other songs.

Concert Pitch

A

B♭ B♭° F7 B♭ B♭° F7 F♯°

Now lis- ten Hon- ey 'bout a new dance craze; Been 'rig- i- na- ted for a- bout ten days. It's
You all were craz- y 'bout the "Bun- ny Hug", Most ev- 'ry- bod- y was a "Tan- go bug!" But

C7 F F♯° C7 F7

there, "It's a bear!" And it's a new step, a fun- ny two- step.
now, and some- how, The fun- ny Dog walk is all the town talk.

B♭ B♭° F7 B♭ B♭° F7

In ev- 'ry cab- a- ret and danc- ing hall, You see them do- ing it, yes, one and all. If you'll
In ev- 'ry pri- vate home this dance is known. I called a friend of mine up on the phone, Hear- ing

F7 D7 G7 C7 F7

just give me a chance, I'll in- tro- duce this dance:
on his Gram- o- phone: This "Dog- gone" rag- gy tone:

B

B♭ E♭ B♭ B♭° F7

Get 'way back, and snap your fin- gers, Get o- ver Sal- ly, one and all.

B♭ E♭ C7 F7

Grab your gal, and don't you lin- ger, Do that slow drag 'round the hall.

B♭ E♭ B♭ **Break! 2 Beats:** F7

Do that step, the "Tex- as Tom- my", Drop! Like you're sit- ting on a log. Rise

B♭ B♭7 E♭ E° B♭ F7 B♭

slow, that will show, the dance called "Walk- in' the Dog".

Solos at "B":

Atlanta Blues

(Make Me One Pallet On Your Floor)

The Firehouse Jazz Band

W. C. Handy & Dave Elman - 1923
Rec: Sara Martin (w/ Clarence Williams' band) 1924, Eddie Condon's Jazz Band, Louis Armstrong & His All-Stars (Trummy, etc.) 1954, etc.

371

Concert Pitch

A *Verse:*

F C7

Up at Five Points talk - ing Dad - dy an' me, Just him and me.
In At - lan - ta, six long months to do the grind, The Geor - gia grind.

F C7 F C7 F

Just one square a - way from old Peach Tree, Peach Tree. Pos -
Won - der if he's miss - ing all he left be - hind, left be - hind. For

F C7

ses - sion's nine points of the law, it used to be, it used to be.
when I left him I said, Dad - dy I am through, I'm through with you.

F C7 F

Five and nine are four - teen points, and yet they took my man from me.
Now the name At - lan - ta makes me feel so blue, I'm feel - ing blue.

B *Chorus:*

B♭7 F F7

I know that I'd be sat - is - fied,
Give ev - 'ry - bod - y my re - gards,

B♭7 F

If I could grab a train and ride.
Comin' if I have to ride the rods.

F A7 Dm G7

If I make At - lan - ta with no place to go, Just
I'll grab me an arm - ful of train be - fore you know, So

F G7 C7 F B♭7 F F7

make me one pal - let on your flo'.
make me one pal - let on the flo'.
(a)

Solos at "B":

Patter:

F C7

Au - burn Av - e - nue is where I'll go to lose, Those

F C7 F F7 B♭ B♭m F B♭7 F

A. T. at AT - L - A - N - T - A Blues. At - lan - ta Blues.

372

My Baby

The Firehouse Jazz Band

L. Johnson
Rec: State Street Ramblers 1928
(w/ pianist Jimmy Blythe [1899-1931]
who worked with Johnny Dodds,
Ma Rainey, Trixie Smith, etc.)
Transcribed by "Banjo Bob" Stevens

Concert Pitch




Solos here after playing entire page:
C
E♭
C7
F7
B♭7
E♭
E♭
C7
F7
B♭7
G7
Break - 2 Bars:
C7
C+
C7
F7
B♭7
B♭7
E♭
No Repeat 1x:
After last solo - play "A" to end (no repeats):
D
E♭
Banjo Break:
C7
etc:
F7
B♭7
E♭
E♭
C7
F7
B♭7
G7
C7
C+
C7
F7
B♭7
B♭7
E♭
fine
Back to "C" for Solos:

373

You've Been A Good Ol' Wagon
(But You Done Broke Down)

The Firehouse Jazz Band

Concert Pitch

L. Johnson - 1924
Rec: Bessie Smith (w/ Louis Armstrong, cnt. & Fred Longshaw, pno.) 1925, Pat Yankee, etc.



You're A Million Miles From Nowhere
(When You're One Little Mile From Home)

374

The Firehouse Jazz Band

Walter Donaldson - 1919
Lyrics: Sam Lewis & Joe Young
(Donaldson also wrote "My Blue Heaven", "My Buddy", "Carolina In the Morning", "Yes Sir, That's My Baby", "At Sundown", "Makin' Whoopee", "Changes", etc.)

Concert Pitch



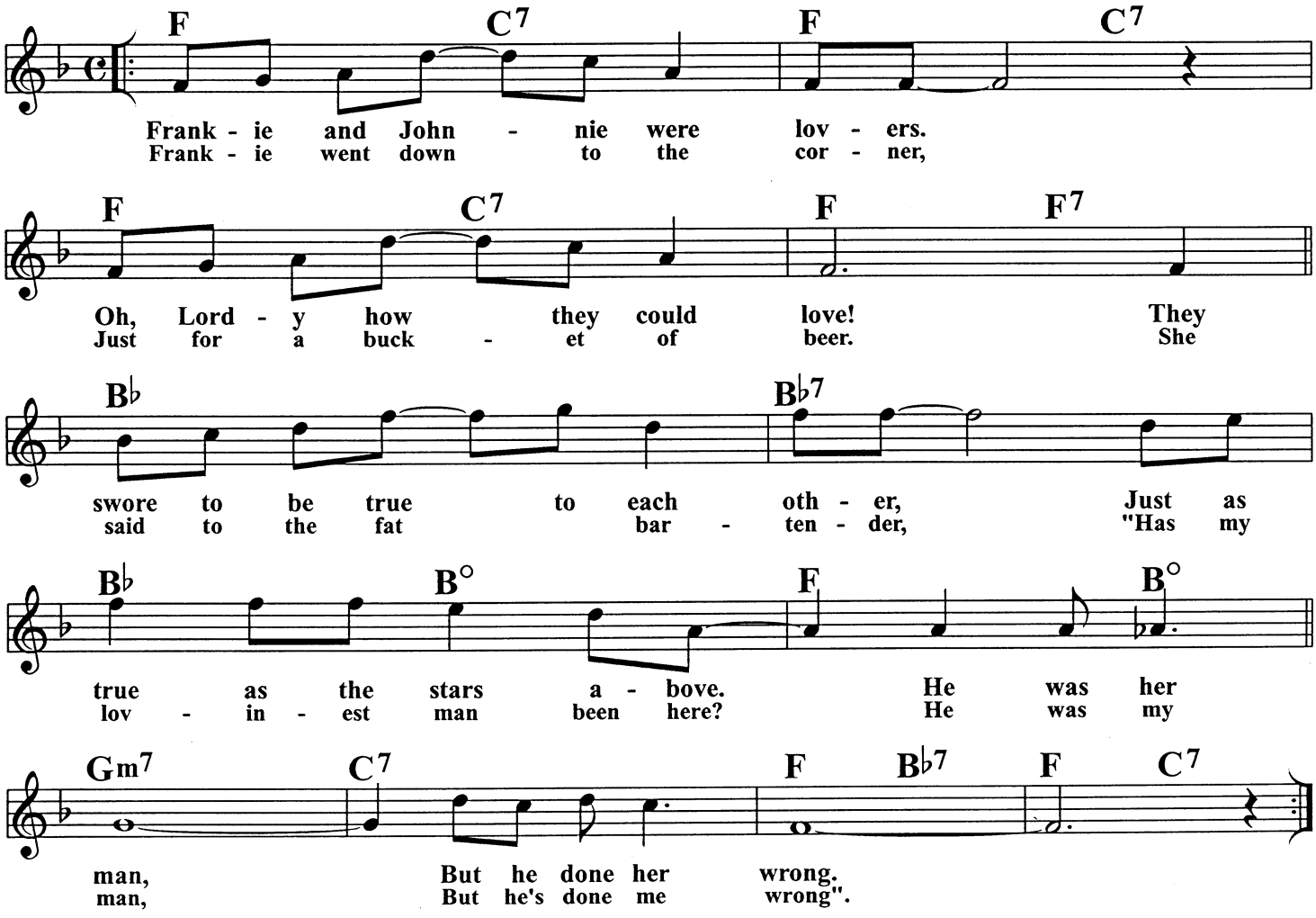
375

Frankie & Johnnie

The Firehouse Jazz Band

Concert Pitch

Traditional folk ballad with hundreds of verses. Carl Sandburg said that this is America's "Classical gutter song". The modern version was not published until 1912 according to Sigmund Spaeth. Rec: Fate Marable's Society Syncopators (a 10-piece New Orleans band which played aboard the "S. S. Capitol") 1924, Ted Lewis Orch. 1927, King Oliver Orch. 1929, Tiny Winters & His Bogey Seven (British) 1936, etc.



3.
"I don't want to cause you no trouble, I don't want to tell you no lie,
But I saw your man 'bout an hour ago with a gal named Alice Bly.
And if he's your man, he's a-doin' you wrong.

4.
Frankie went down to the pawnshop. She bought herself a big forty-four.
She aimed it at the ceiling, shot a big hole in the floor.
"Where is my man? He's doin' me wrong".

5.
Frankie went down to the hotel. She rang the hotel bell.
"Get out of my way, all you floozies, or I'll blow you straight to Hell.
I want my man, who is doin' me wrong".

6.
Frankie looked over the transom, and found, to her great surprise,
That there in the room sat Johnnie, a-lovin' up Alice Bly.
He was her man, but he was doin' her wrong.

7.
Frankie threw back her kimono, She pulled out her big forty-four.
Root-a-toot-toot, three times she did shoot, right through that hardwood door.
She shot her man, 'cause he was doin' her wrong.

8.
Johnnie he grabbed off his Stetson, "Oh, good Lawd, Frankie, don't shoot!"
But Frankie put her finger on the trigger, and the gun went root-a-toot-toot.
He was her man, but he was doin' her wrong.

9.
"Roll me over easy, roll me over slow.
Roll me over easy, boys, 'cause my wounds they hurt me so.
I was your man, but I was doin' you wrong".

10.
"Oh, bring on your rubber-tired hearses. Oh, bring on your rubber-tired hack.
They're takin' your man to the graveyard, and they ain't gonna' bring him back.
He was your man, but he was doin' you wrong".

11.
"Oh, bring 'round a thousand policemen, bring 'em around today.
To lock me in that dungeon, and throw the key away.
I shot my man, 'cause he was doin' me wrong".

12.
This story has no moral, this story has no end.
This story only goes to show that there ain't no good in men.
They'll do you wrong, just as sure as you're born.

376 You've Got To See Mamma Ev'ry Night (Or You Can't See Mamma At All)

The Firehouse Jazz Band

Billy Rose & Con Conrad - 1923
Rec: Dolly Kay, Billy Murray & Aileen Stanley, Mamie Smith, Sophie Tucker, and Gene Fosdick (with Phil Napoleon on cornet), all recorded in 1923. Sophie Tucker ("The last of the red hot mammas") had the best known version.

Concert Pitch



Indian Love Call

The Firehouse Jazz Band

Rudolf Friml - 1924
Lyrics: Otto Harbach & Oscar Hammerstein II
For operetta "Rose-Marie", also 1936 movie
with Nelson Eddy & Jeanette McDonald.
Rec: Paul Whiteman 1925, Leo Reisman 1925,
Artie Shaw Orch. 1938, Slim Whitman 1951,
Louis Armstrong (w/ Gordon Jenkins Orch.).

377

Concert Pitch




Chorus:
B
F
B♭7
Who'll chop your su - ey when I'm gone?
C7
F
Who'll corn your frit - ters Sun - day morn?
A7
D7
When you're feel - in' chil - ly, and heat is your de - sire,
G7
C7
Break! 2 Bars:
Who'll ease down in your cel - lar and heap some coals up - on your fire?
C
F
B♭7
Who'll clam your chow - der Fri - day night?
C7
F7
B♭
F+
B♭
Who'll toot your fruit - ie nice and tight?
B♭
B♭m
F
E7
E♭7
D7
Tell me while I'm put - tin' chil - e on your corn - pone you sil - ly;
Gm
C7
F
B♭7
F
C7
Who'll chop your su - ey when I'm gone?

379

Sadie Green

The Vamp of New Orleans

The Firehouse Jazz Band

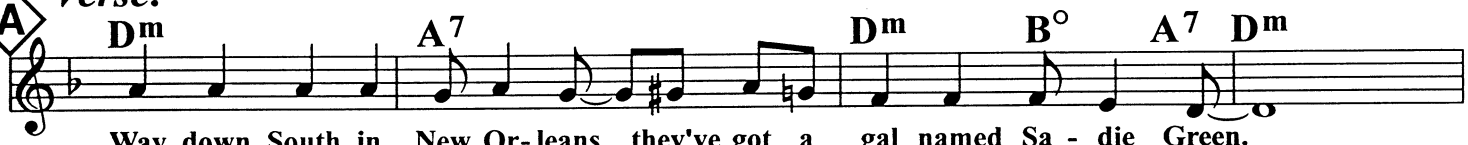
Concert Pitch

Gilbert Wells & Johnny Dunn - 1926
Rec: Joe Candullo Orch. 1926,
Ole Olsen (Henry Levine, trpt.) 1926,
The Goofus Five (Adrian Rollini) 1926

Intro:



A *Verse:*



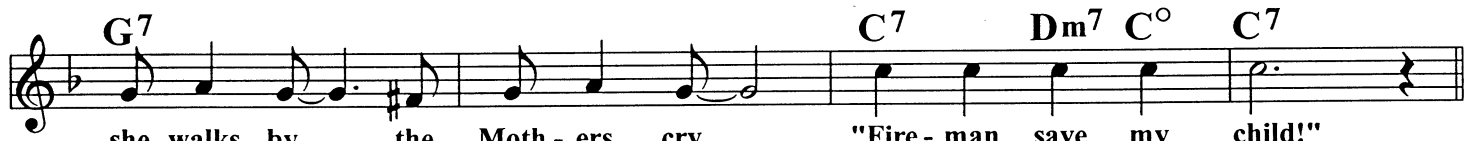
Way down South in New Or- leans they've got a gal named Sa - die Green.
Way down South in New Or- leans Oh ev- 'ry - bod - y knows her well.



All the fel - lows rave a - bout this pret - ty lit - tle queen. She
Ev - 'ry - bod - y talks a - bout this pret - ty lit - tle belle. She



vamps them one and all, Near - ly drives 'em wild. When
steals the show a - way, Vamps them all you bet! When



she walks by, the Moth - ers cry, "Fire - man save my child!"
she walks by, the fel - lows cry, "Fire - men spread your net!".

Chorus:

B


F D♭7 C7 F D♭7 C7
Sa - die Green, the vamp of New Or - leans,
Sa - die Green the vamp of New Or - leans,
F D♭7 C7 F B♭7 F A7
Has more beaus than the Na - vy has ma - rines.
Has more beaus than old Bos - ton has baked beans.
Dm A7 Dm A7
When she starts to shake her hip, Cap - tain, Cap - tain, sink your ship!
When she starts to dance, Oh Gee! Moth - er pin a rose on me!
G7 C7 E♭7 D♭7 C7
If she starts to vamp, Oh Gosh! Ma - ma burn my mack - in - tosh!
She makes bald men tear their hair, Hold her "Newt" don't let her "rare".

C

F D♭7 C7 F F7
Since this vamp - in' ba - by came to town,
Since this vamp - in' ba - by came to town,
B♭ A7
She's turned ev - 'ry - thing right up - side - down.
She's turned ev - 'ry - thing right up - side - down.
D7 G7
Oh! Boy! Full of speed, What she has - n't got she does - n't need!
Oh Boy! What a catch, she's got big brown eyes and feet to match!
F D7 G7 C7 F C7
What a queen, Sa - die Green, the Vamp of New Or - leans.
What a queen, Sa - die Green, the Vamp of New Or - leans.

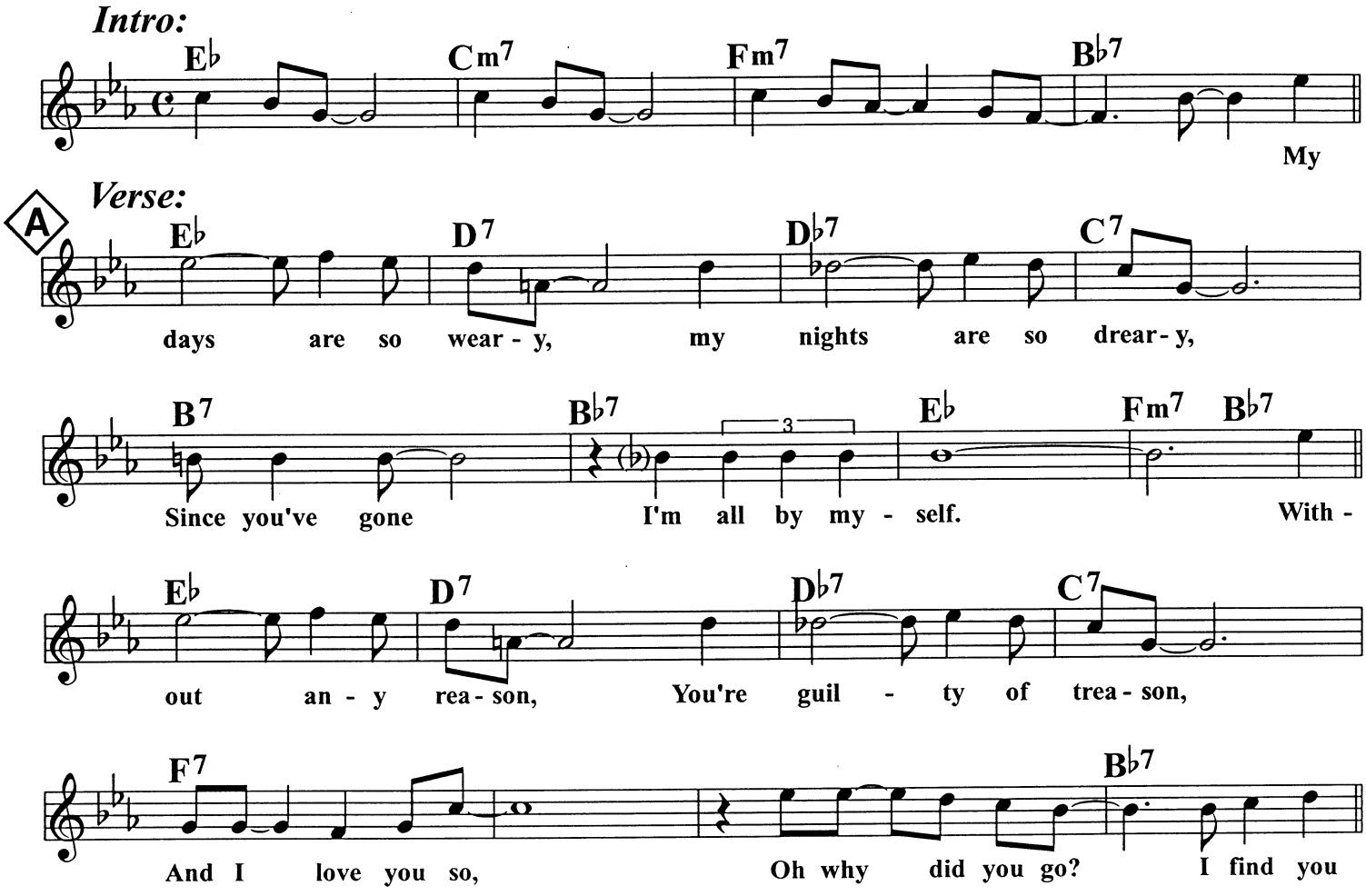
380

The Firehouse Jazz Band

Gone

Concert Pitch

Thomas "Fats" Waller
Transcribed by "Banjo Bob" Stevens



Chorus:


B
E♭ C m G m E♭7
gone, with-out a warn - ing, gone, left with the dawn - ing,
A♭ F7 B♭7 E♭ C7 F7 B♭7
gone, just like a thief at night. Yes,
E♭ C m G m E♭7
love, where have you gone to love, you make me so blue
A♭ F7 B♭7 E♭ A♭ A° E♭/B♭ E♭7
love, noth-ing but grief in sight. If you could
C
A♭ A° E♭ B♭+ E♭
on - ly see lone - ly me, may-be you'd re-turn to-day.
C m C7 F7 B♭7
If you don't, and you won't, I will quiet-ly waste a - way. Yes,
E♭ C m G m E♭7
gone, leav-ing me sor - row, gone, Hop-ing to-mor - row
A♭ F7 B♭7 E♭ A♭m6 E♭ B♭7
you no long - er will be gone.

381 Baby Won't You Please Come Home

Concert Pitch

The Firehouse Jazz Band

Clarence Williams & Charles Warfield - 1919
Rec: Bessie Smith 1923, Eva Taylor (w/ Clarence Williams, pno.), Clarence Williams' Blue Five 1928, Mills Brothers 1932, All-Star Stompers (Wild Bill, Bertha "Chippie" Hill, voc.), Sidney Bechet 1941, McKinney's Cotton Pickers 1930, Pee Wee Russell, Frankie Trumbauer 1929, etc.



You Can Depend On Me

382

The Firehouse Jazz Band

Concert Pitch

This version similar to the Bob Scobey arr.

Charles Carpenter-Louis Dunlap-Earl "Fatha" Hines - 1932
Rec: Louis Armstrong & His Orchestra - Nov. 1931, Earl Hines & His Orchestra 1940, Orrin Tucker Orch. (w/ Wee Bonnie Baker, voc.) 1941, Fletcher Henderson Orch. 1936, Count Basie Orch. 1939, Dinah Washington, Brenda Lee 1961, Ralph Sutton 1984, Bob Scobey's Frisco Jazz Band 1955, etc.



When Ragtime Rosie Ragged The Rosary

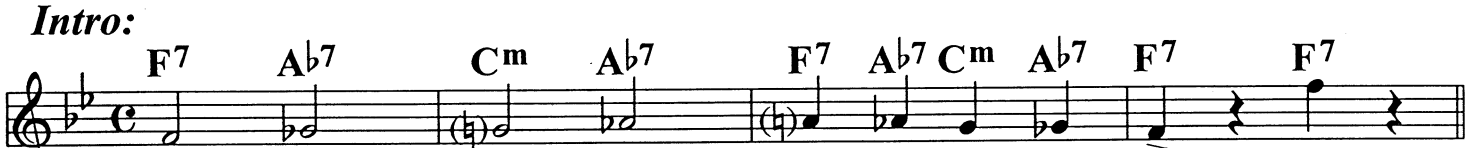
The Firehouse Jazz Band

383

Concert Pitch

Lewis F. Muir - Lyrics by Edgar Leslie - 1911
Leslie also did: For Me And My Gal 1917,
Among My Souvenirs 1927, Kansas City Kitty 1930,
'Tain't No Sin 1930, Moon Over Miami 1935,
Take Me To the Land of Jazz, etc.
Muir wrote: Ragtime Cowboy Joe 1912,
Waiting For the Robert E. Lee 1912.

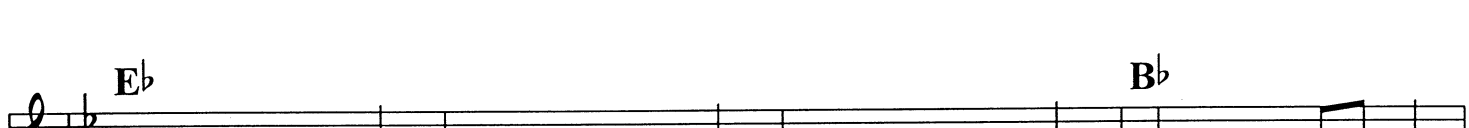
Intro:

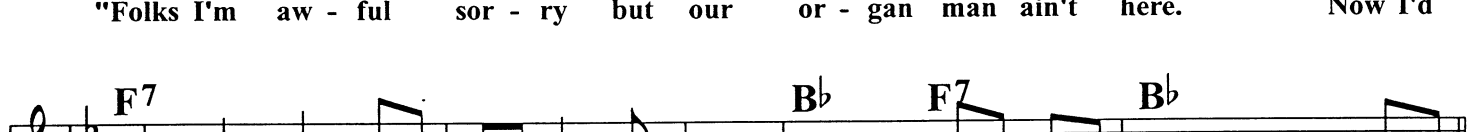


Verse:

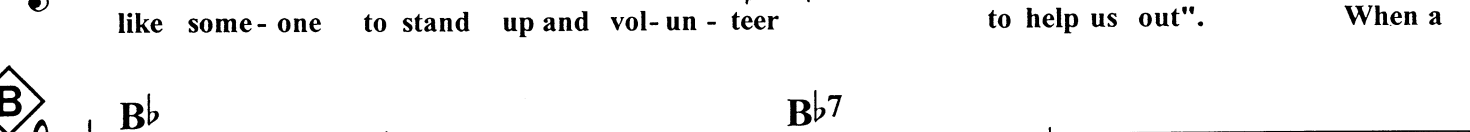
A

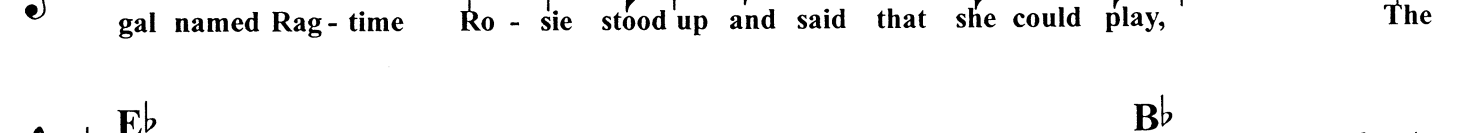


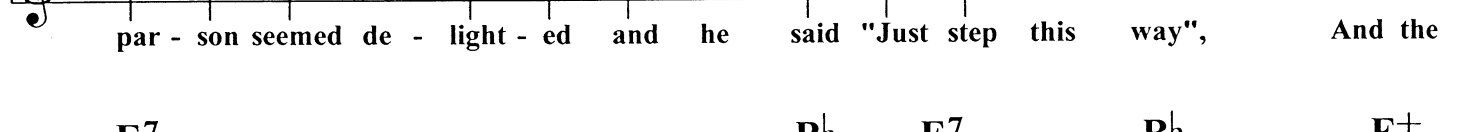




B








Chorus:
C
B♭
F7
Break only for Vocal:
Rag - time Ro - sie ragged the Ros - a - ry, (Deacon Alexander started in to reprimand her)
B♭
F7
Break only for Vocal:
Then he turned a - round on - ly to see: (That instead a' prayin' Rosie got the folks to swayin')
B♭
B♭7
E♭
To that tune so sweet, It was such a treat,
C7
F7
It charmed their feet and set 'em danc - in' and pran - cin' to the
D
B♭
F7
Break only for Vocal:
Rag-time two - step till that Par - son Lee, (Why, he forgot the sermon and began to talk in German)
B♭
B♭7
E♭
F7
F+
List - nin' to that low-down mel - o - dy. Then he said "I
B♭
B♭7
E♭
E°
want you folks to know that this ain't no min - strel show" When
B♭
C7
F7
B♭
E♭7
B♭
Rag - time Ro - sie ragged the Ros - a - ry.

384

The Hesitating Blues

The Firehouse Jazz Band

W. C. Handy - 1915
Rec: Muggsy Spanier (w/ Irving Fazola) 1942,
Carl Fenton Orch. (w/ Benny Krueger, Al Bernard, & J. Russell Robinson) 1927,
Louis Armstrong & His All-Stars (Trummy, etc.) 1954, Lena Horne, etc.

Concert Pitch

Verse:



The first 2 verses are original, the 3rd is from Jelly Roll Morton's famous "Library of Congress" recording in the late '30's.
Jelly added verses from "Winin' Boy" and other songs.
*The Chorus of "Hesitating Blues" is often omitted completely.

More "Jelly Roll" lyrics:
4. Mama, Mama, look at Sis, she's out on the levee doin' the double twist (or the "Turtle Twist", one of Jelly's songs) Oh, How long.....
5. She said "Come in here you dirty little sow, you tryin' to be a bad girl, you don't know how", Oh, How long.....
6. Touch my bonnet, touch my shawl, do not touch my waterfall, Oh How long.....

Chorus:


C
B♭
B♭7
na - tion is the thief of time", So all the wise owls say, "One
E♭
B♭
stitch in time may save nine", To-mor-row's not to-day. And if you
F7
B♭
F7
put off, Some-bod-y's bound to lose.
D
B♭
B♭7
I'd be his, he'd be mine, And I'd be feel-ing gay.
E♭
B♭
Left a-lone to grieve and pine, My best friend's gone a - way, He's gone and
F7
B♭
E♭7
B♭
left me The Hes - i - ta - ting Blues.

385

Strut Miss Lizzie

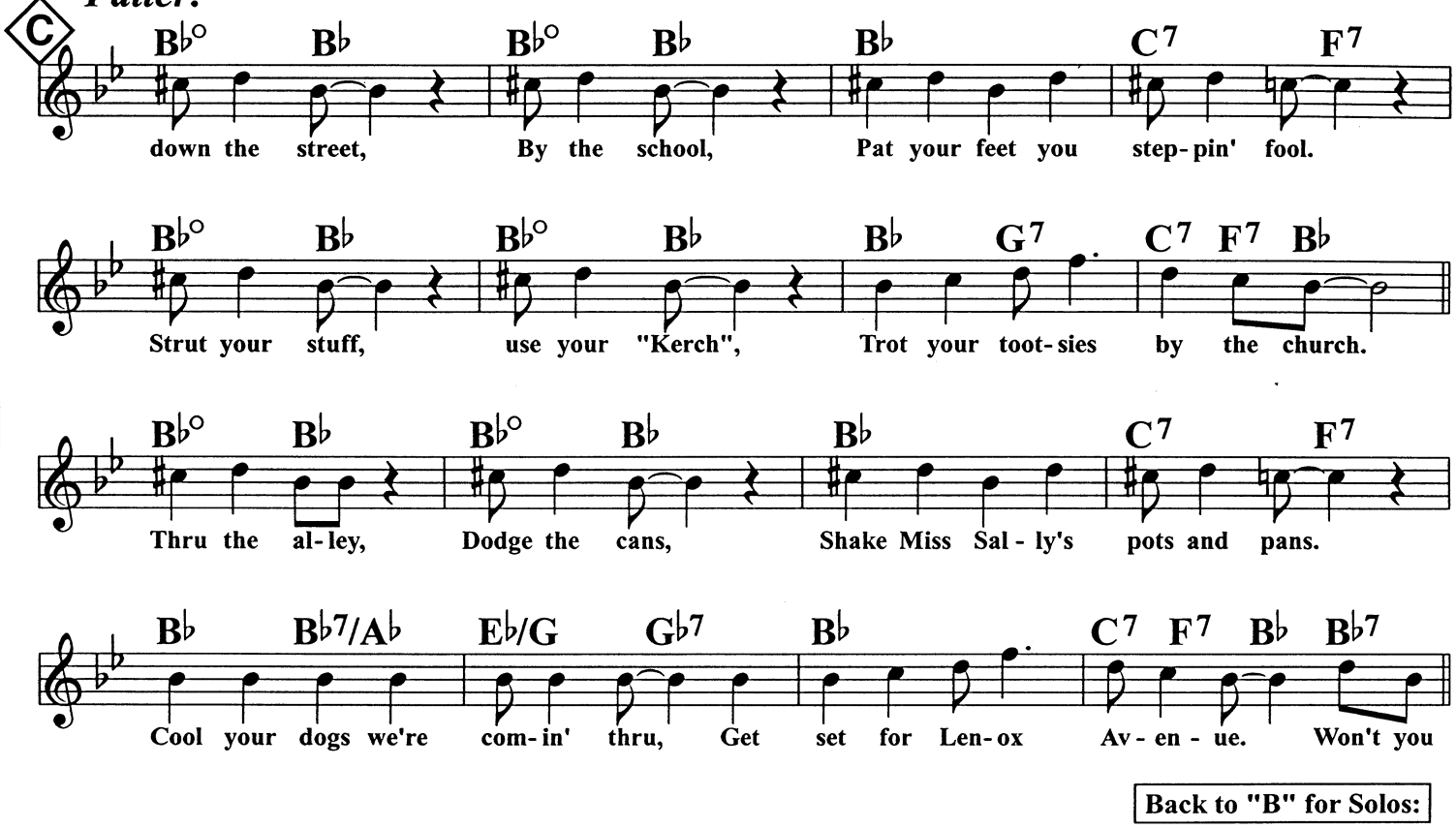
The Firehouse Jazz Band

Turner Layton & Henry Creamer - 1921
(Also wrote "After You've Gone" 1918,
"Way Down Yonder In New Orleans" 1922)
Rec: Irving Mills & His Hotsy Totsy Gang 1931,
Graeme Bell's Jazz Band (Australian), etc.

Concert Pitch



Patter:



Back to "B" for Solos:

386A

C Part

I'm Gettin' Sentimental

The Firehouse Jazz Band

Bassman/Washington - 1932
Tommy Dorsey's Theme Song
(Dorsey played it in D major)
Rec: The Titan Hot Five 1996



I'm Gettin' Sentimental

386B

The Firehouse Jazz Band

C Part

Bassman & Washinhton - 1932



387

Concert Pitch

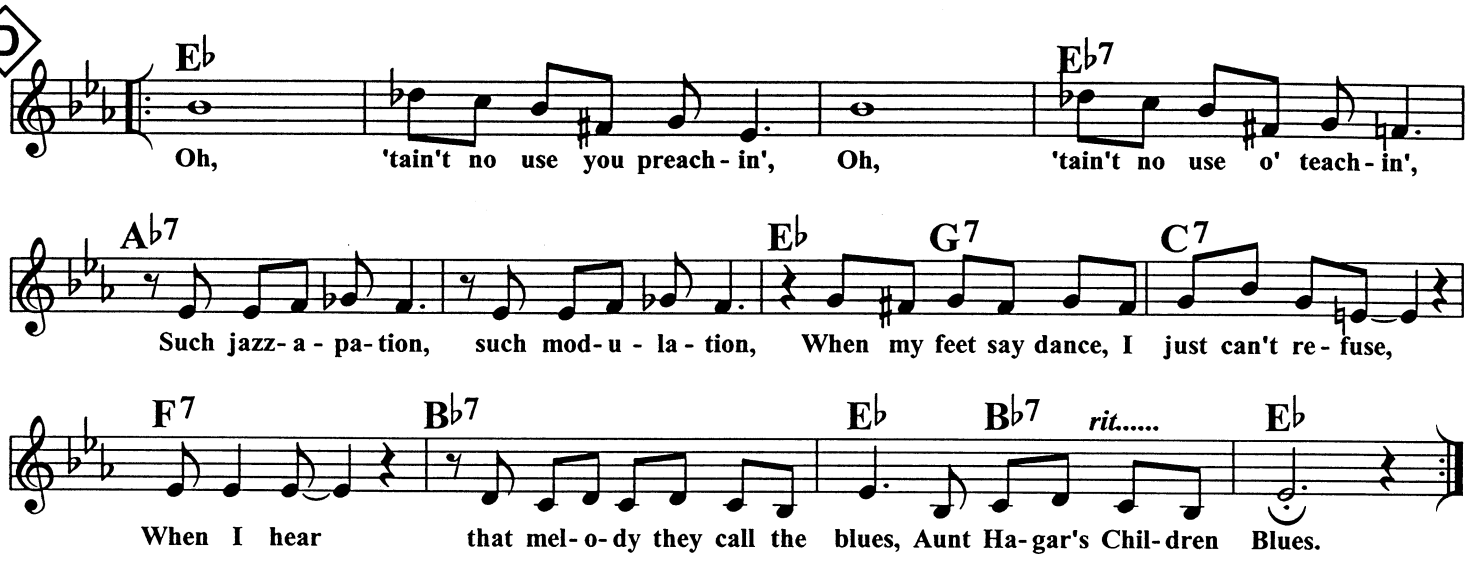
Aunt Hagar's Blues

("Aunt Hagar's Children Blues")

The Firehouse Jazz Band

W. C. Handy & Lt. J. Tim Brymn - 1921
Rec: Ted Lewis Orch. (Muggsy, J. Dorsey) 1930, Paul Whiteman & His Swing Wing (J. & C. Teagarden, etc.) 1938, Louis Armstrong & His All-Stars 1954, etc.





Use "D" for solos, Ritard & fermata last time

388

Concert Pitch

Long Gone
(From Bowlin' Green)

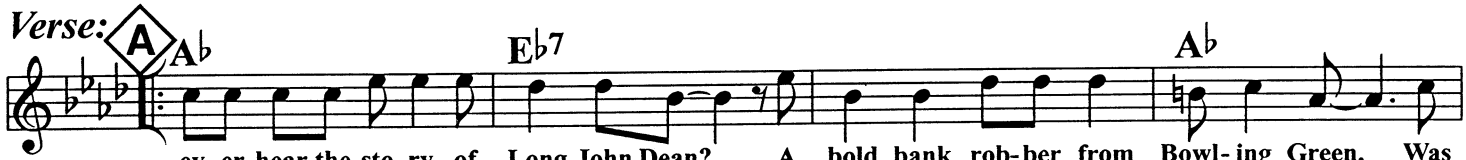
The Firehouse Jazz Band

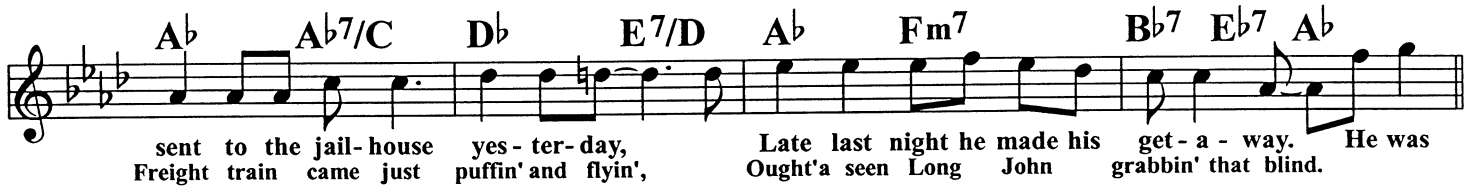
W. C. Handy & Chris Smith - 1920
Rec: Louis Armstrong & His All-Stars 1954,
Pearl Bailey, Ray McKinley Trio, etc.

Intro:



Verse: A





Chorus: B

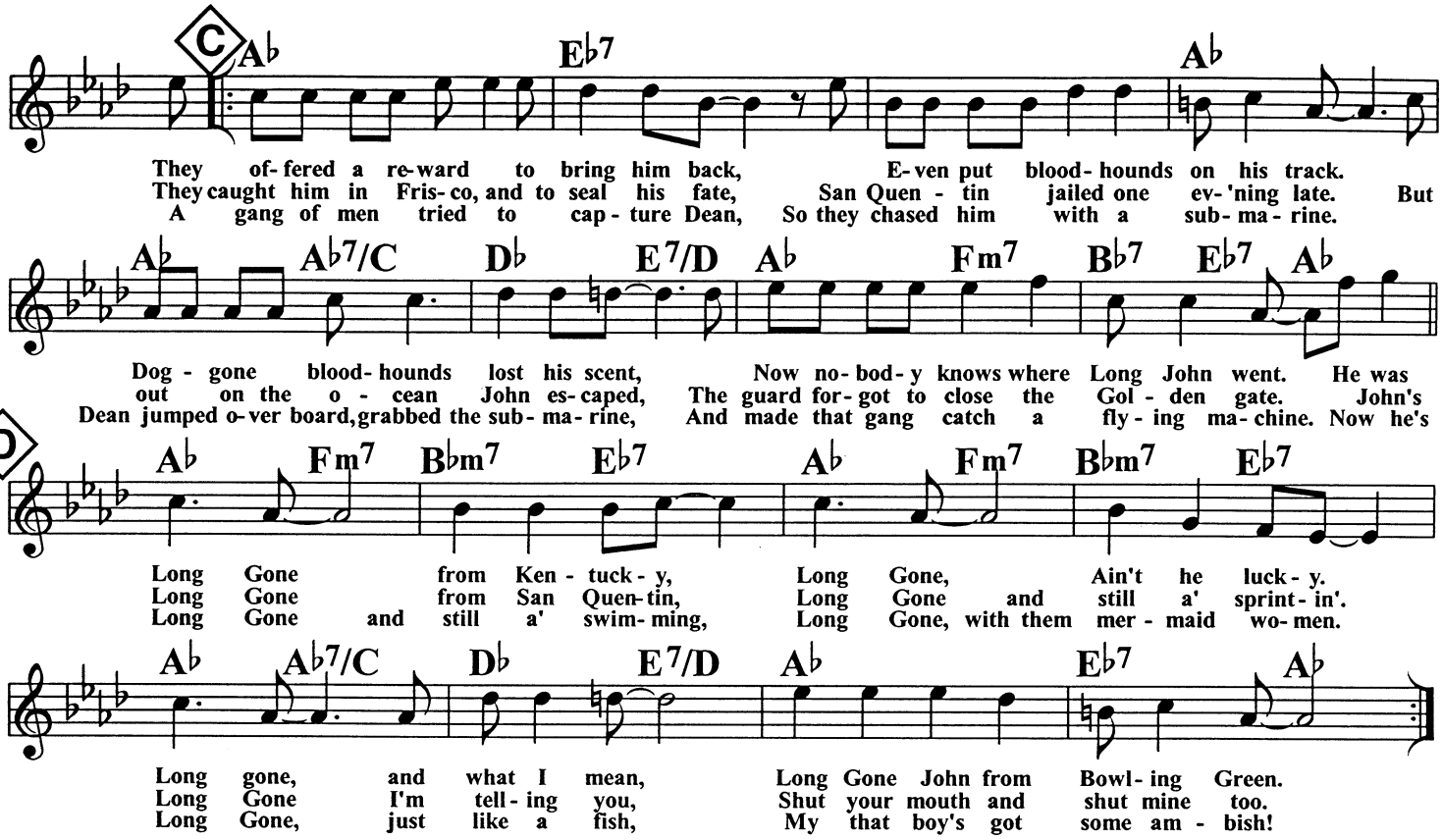




Interlude:



To "C" for Vocal or Solos:



*Often the only "Chorus" lyrics used are the ones at "B" (same as the 1st line of "D").

There are 2 more original Verses, but the lyrics get progressively weaker.

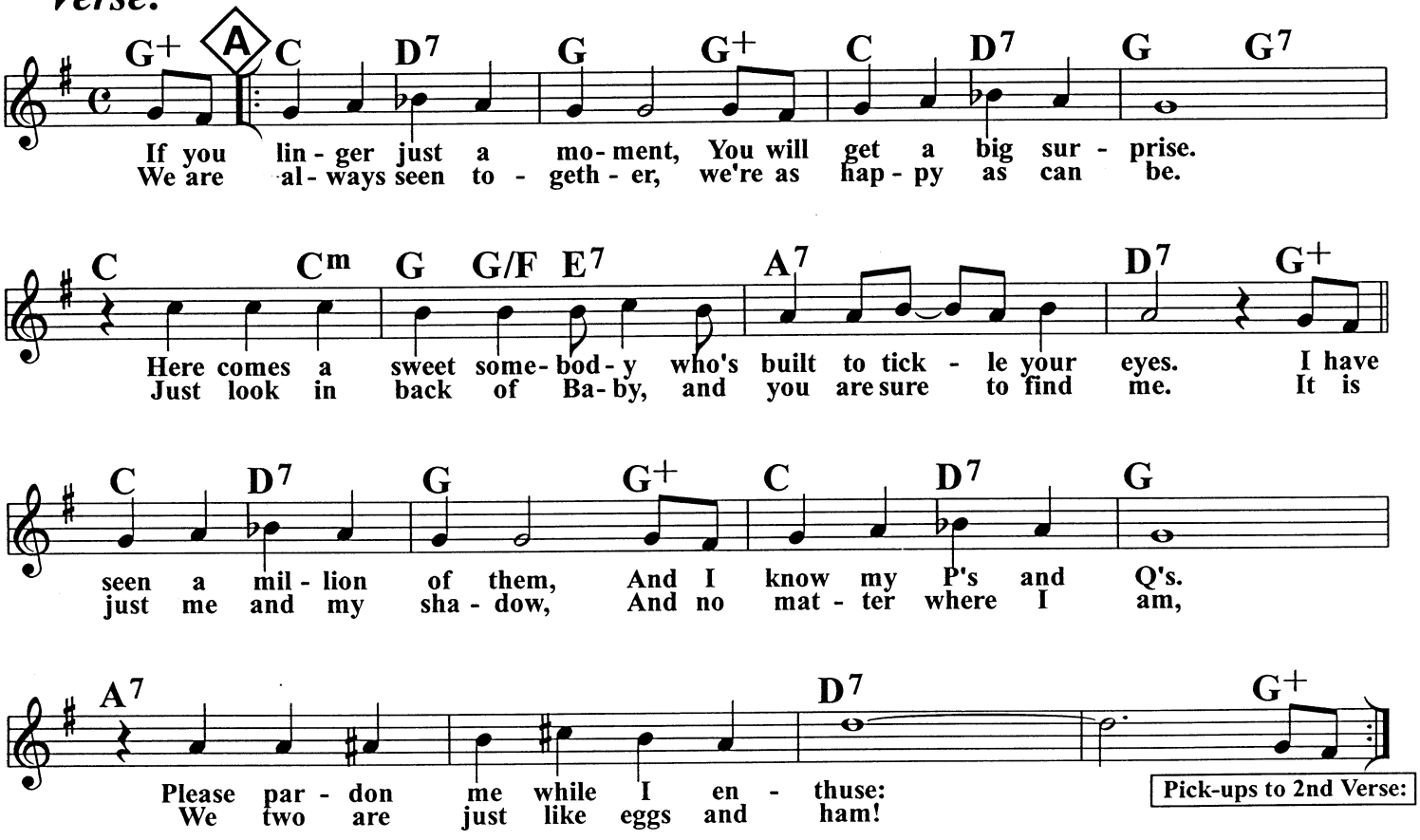
389 Here Comes My Ball & Chain

The Firehouse Jazz Band

Concert Pitch

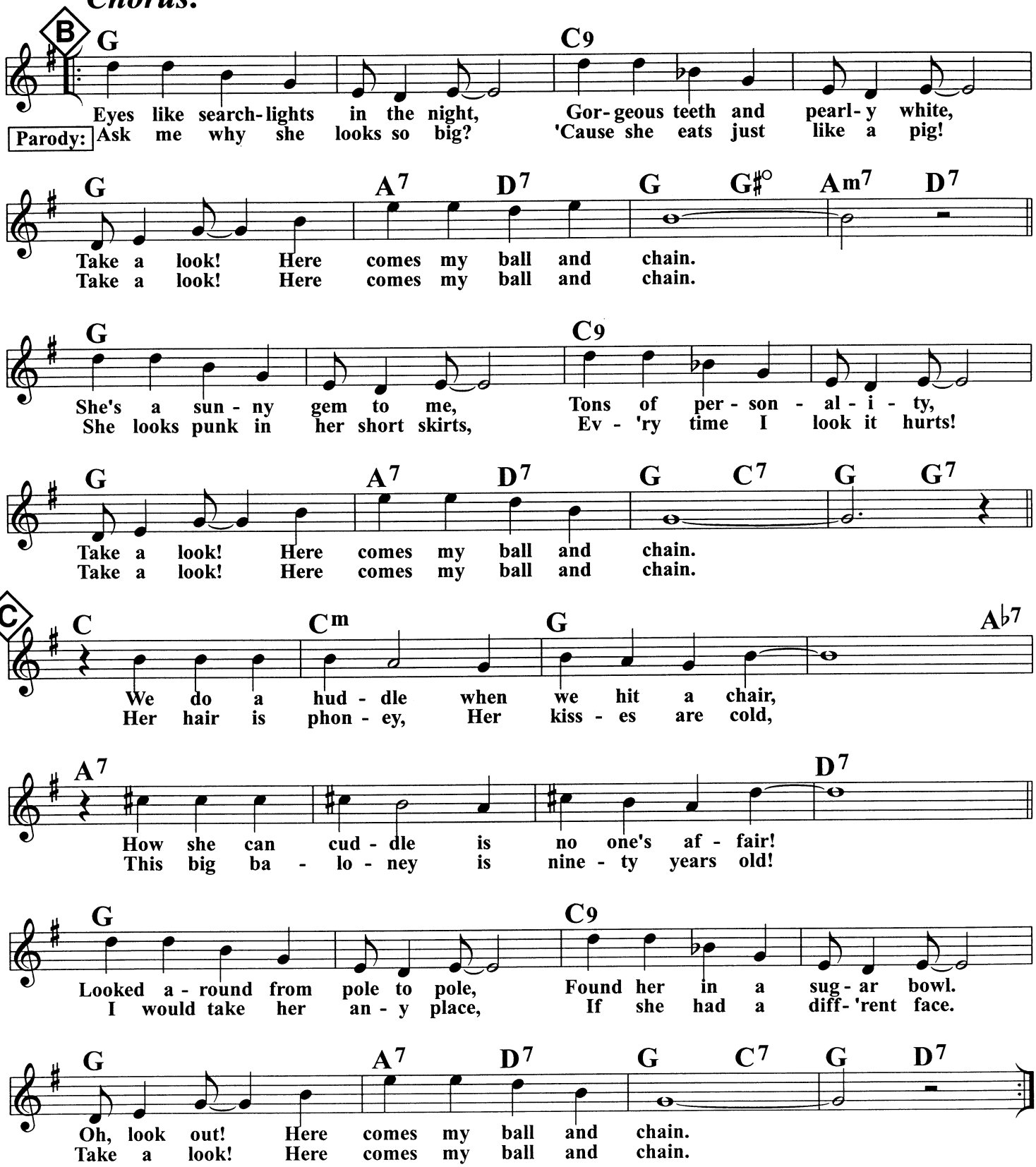
Lou Davis & J. Fred Coots - 1929
Rec: The Coon-Sanders Nighthawks 1929,
Bert Lown Orch. 1929, etc.

Verse:



Pick-ups to 2nd Verse:

Chorus:


B
G
C9
Eyes like search-lights in the night, Gor-geous teeth and pearl-y white,
Parody:
Ask me why she looks so big? 'Cause she eats just like a pig!
G
A7
D7
G
G#°
Am7
D7
Take a look! Here comes my ball and chain.
Take a look! Here comes my ball and chain.
G
C9
She's a sun-ny gem to me, Tons of per-son-al-i-ty,
She looks punk in her short skirts, Ev-'ry time I look it hurts!
G
A7
D7
G
C7
G
G7
Take a look! Here comes my ball and chain.
Take a look! Here comes my ball and chain.
C
C
Cm
G
Ab7
We do a hud-dle when we hit a chair,
Her hair is phon-ey, Her kiss-es are cold,
A7
D7
How she can cud-dle is no one's af-fair!
This big ba-lo-ney is nine-ty years old!
G
C9
Looked a-round from pole to pole, Found her in a sug-ar bowl.
I would take her an-y place, If she had a diff-'rent face.
G
A7
D7
G
C7
G
D7
Oh, look out! Here comes my ball and chain.
Take a look! Here comes my ball and chain.

390

When The Midnight Choo-Choo Leaves For Alabam'

The Firehouse Jazz Band

Concert Pitch

Irving Berlin - 1912
Rec: Arthur Collins & Byron Harlan (popular artists who specialized in "Coon songs") 1913, The Victor Military Band 1913, Bob Scobey's Frisco Jazz Band (voc: Clancy Hayes) 1955, etc.




Chorus:
B
E♭ B♭7 E♭
mid - night choo - choo leaves for Al - a - bam', I'll be right
B♭7 E♭
there, I've got my fare. When I
E♭ B♭7 E♭
see that dust - y - haired con - duc - tor - man, I'll grab him
F7 B♭7
by the col - lar And I'll hol - ler, "Al - a - bam! Al - a - bam!" That's where you
C
E♭7 A♭
stop this train, That's takin' me home a - gain. Back home where
C7 Fm B7
I'll re - main, Where my hon - ey - lamb am.
E♭ G7 Cm
I will be right there with bells, When that old con - duc - tor yells, "All a -
B♭7 E♭ B♭7
board! All a - board! All a - board for Al - a - bam'. When that

391

Aggravatin' Papa
(Don't You Try To Two-Time Me)

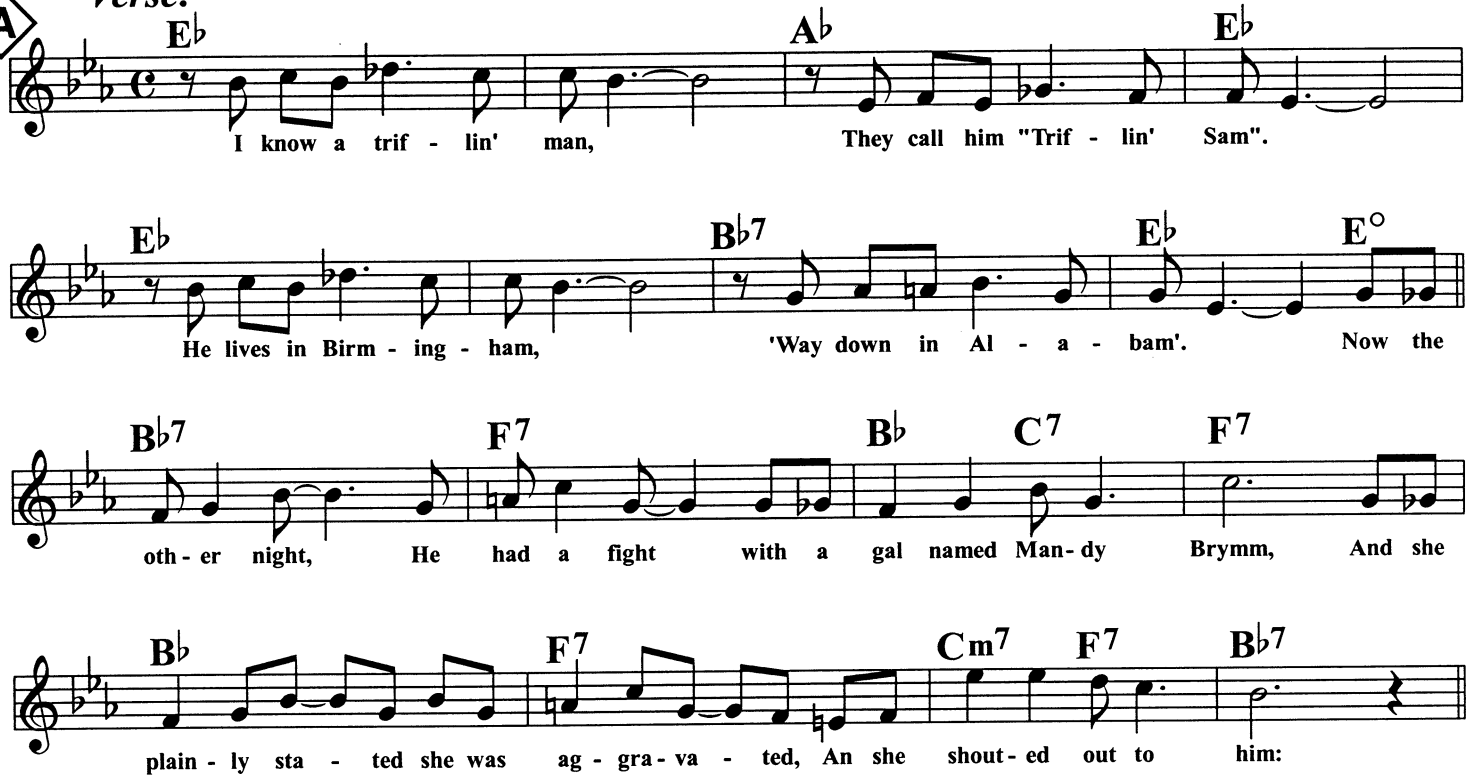
The Firehouse Jazz Band

Roy Turk & J. Russell Robinson - 1922
Rec: Original Memphis Five (Phil Napoleon, Signorelli, etc.) 1923, Sophie Tucker 1923, Bessie Smith 1923, etc.

Concert Pitch

A

Verse:



Chorus:


B
E♭ C7 F7 B♭7 E♭
"Ag- gra- va- tin' pa- pa, Don't you try to two- time me, I said don't two- time me.
E♭ C7 F7 B♭7 E♭ E♭7
Ag- gra- va- tin' pa- pa, Treat me kind or let me be, I mean just let me be.
A♭ E♭ E♭7 A♭ E♭ C7
List - en while I get you told, Stop mess - in' 'round, sweet jel - ly roll. If
F7 B♭7 Break! - 2 Bars:
you step out with a high brown ba - by, I'll smack you down and I don't mean may - be!
C
E♭ C7 F7 B♭7 E♭ E♭7
Ag- gra- va- tin' pa- pa, I'll do an - y - thing you say, yes, an - y - thing you say.
A♭ G D7 B♭7
But when you go strut- tin', Do your strut- tin' 'round my way. So pa - pa,
Now pa - pa,
Now pa - pa,
Stop Time 4 Bars - Play beats 1 & 4 as marked:
E♭ E♭7 E♭7 E♭7 A♭ A♭ A° A°
Just treat me pret- ty, Be nice and sweet, 'Cause I pos- sess a fort- y four that don't re- peat!
You best be care- ful, As you can be, 'Cause I can beat you do- in' what you're doin to me,
Once you were stead- y, Once you were true, But pa- pa, now sweet ma- ma can't de - pend on you,
E♭ C7 F7 B♭7 E♭ E♭7 A♭ A♭m E♭ B♭7
Ag- gra- va- tin' pa- pa, Don't you try to two- time me!

392

AT THE DEVIL'S BALL

The Firehouse Jazz Band

Concert Pitch

Irving Berlin - 1913
Rec: The Peerless Quartet 1913,
Bob Scobey's Frisco Jazz Band
(voc: Clancy Hayes) 1955, etc.



Chorus:


B
C D7
Dev - il's Ball, At the Dev - il's Ball, I saw the
G7 C C♯° G7 C C♯°
cute Mrs. Dev - il, so pret - ty and fat, Dress'd in a lit - tle red fire - man's hat.
D7 G7
Eph-re-ham, the lead-er man, who led the band last Fall, He play'd the mu-sic at the
C
C D7
Dev-il's Ball, In the Dev-il's Hall. I saw the
G7 C G7 C C7
fun-ni-est dev - il that I ev-er saw, Tak-ing the tick - ets from folks at the door,
F E7 Am D7 D7 G7 D7 G7
I caught a glimpse of my moth-er - in - law, Danc-ing with the Dev-il, Oh! the lit-tle Dev-il,
D7 G7 C
Danc-ing at the Dev-il's Ball. At the

393

Concert Pitch

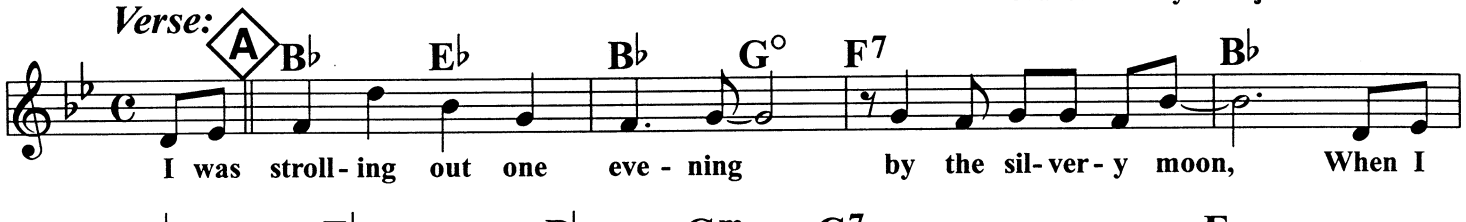
Mandy

The Firehouse Jazz Band

(There's A Minister Handy)

Irving Berlin - 1918
Rec: Van & Schenck 1919,
Ben Selvin Orch. 1920, Fats Waller 1934,
Jimmie Lunceford Orch. 1939.
In 1954 movie "White Christmas"
(with Bing Crosby & Danny Kaye)
Transcribed by "Banjo Bob" Stevens

Verse:



Chorus:



RED HOT MAMA

394

The Firehouse Jazz Band

Gilbert Wells-Bob Cooper-Fred Rose - 1924
Rec: Sophie Tucker 1924,
Cliff Edwards (Ukelele Ike) 1924,
Coon-Sanders Nighthawks 1924,
Freddy "Schnicklefritz" Fisher 1937,
Jimmy O'Bryant 1925, etc.

Concert Pitch



395 Sunset Cafe Stomp

The Firehouse Jazz Band

*This version similar to the Lu Watters recording

Concert Pitch

Percy Venable & Louis Armstrong - 1926
Rec: Lu Watters' Yerba Buena Jazz Band (w/ Scobey, Murphy, Rose, Hayes) 1942, etc.



Verse:



Interlude:

Back to "A" for Solos & Out Chorus:

The "Sunset Cafe" was a club owned by Al Capone on Chicago's rough South side. Louis played there in the 1920's while it was managed by Joe Glaser. In 1935 Glaser became Armstrong's life-long personal manager. Glaser steered Louis into performing more popular music and less pure jazz material. As Glaser liked to say, "I made millionaires of both of us".

396

Skeleton Jangle

The Firehouse Jazz Band

D. J. "Nick" LaRocca - 1918
LaRocca was leader/cornetist in the ODJB.
Rec: ODJB - March 1918 & Sept. 1936,
Pete Daily's Dixieland Band
(w/ Joe Rushton on bass sax), etc.

Concert Pitch





Use "D" for solos if desired - Then play "A" & "B" Out:

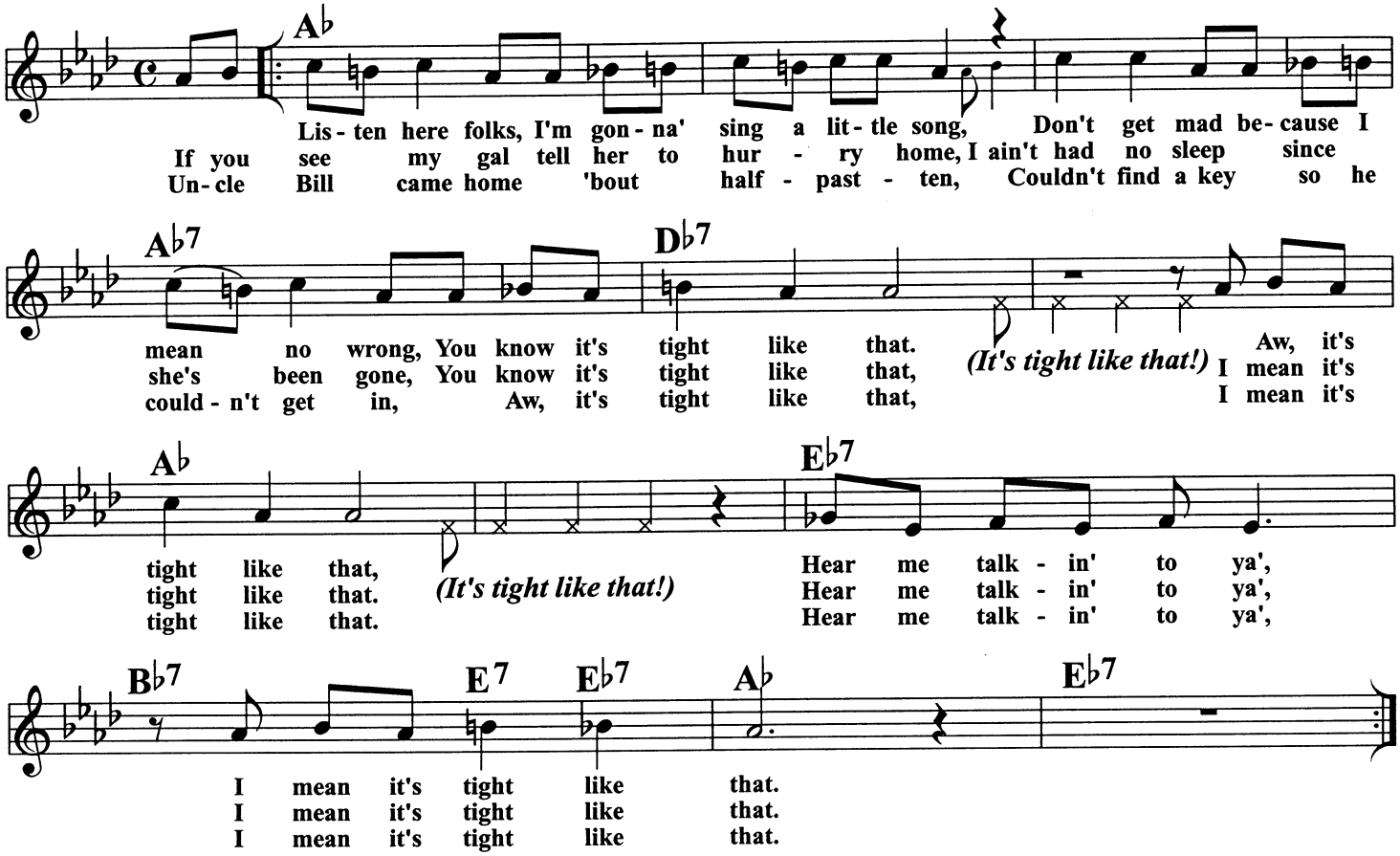
397

It's Tight Like That

The Firehouse Jazz Band

Thomas A. Dorsey & H. Whittaker - 1928
Rec: Jimmie Noone's Apex Club Orch. 1928, McKinney's Cotton Pickers 1928, Walter Barnes & His Royal Creolians 1929, The Kentucky Grasshoppers 1929, Luis Russell's Burning Eight (w/ Paul Barbarin) 1929, Louis Armstrong's Savoy Ballroom Five (w/ Redman, Hines, Zutty, etc.) 1928, The Varsity Seven (w/ George Wettling), etc.

Concert Pitch



Love Me Or Leave Me

The Firehouse Jazz Band

Concert Pitch

Walter Donaldson - 1928
Rec: Ruth Etting 1929, Fats Waller 1929,
Benny Goodman 1934 & 1936, Dinah Shore w/ H. Levine
& His Barefoot Dixieland Philharmonic 1941,
Bob Scobey's Frisco Jazz Band 1955, etc.



399

Burnin' The Iceberg

The Firehouse Jazz Band

Map: AABBACC etc.

Jelly Roll Morton - 1929
(Probably composed earlier)
Rec: Jelly Roll Morton, James Dapogny's Chicago Jazz Band 1993

Concert Pitch

No Stop Time!




Stop Time Drum Solo:
D
Everybody play this lick each time in "D":
B♭
F7
B♭
p
ff
B♭
F7
B♭
p
ff
G7
Cm
C♯°
p
ff
B♭
F7
B♭
p
ff
Climax Chorus: Hot ad lib!
E
B♭
F7
B♭
B♭
F7
B♭
B♭7
A7
A♭7
G7
Cm
C♯°
B♭
F7
B♭

400

The Pearls

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1919 - Copyrighted 1923
Rec: Jelly Roll Morton 1923 & 1927,
Dukes of Dixieland w/ Danny Barker 1991,
Wally Rose 1953, Bob Scobey's Frisco Jazz Band, etc.

Concert Pitch




Interlude:
G
G7
G°
G7
C
Tuba & Tom-Toms Only:
ALL:
G7
CMaj7
Em7
Am
Em
E♭°
Dm7
G7
Dm7
G7
C
Dm
E7
A7
Dm7
G
B7
Em
Dm
C
D
E
G7
D
Tuba & Tom-Toms Only:
ALL:
G7
CMaj7
Gm7
C7
F
A7
Dm
F
Fm
C
A7
Dm7
G7
C
G°
G7
Tag:
Tuba & Tom-Toms Only:
All:
G7
C9

401 Willie the Weeper

The Firehouse Jazz Band

Concert Pitch

Grant Rymal-Walter Melrose-Marty Bloom 1927
Rec: Louis Armstrong's Hot Seven 1927,
Joe "King" Oliver 1927, Doc Cook & His
Fourteen Doctors of Syncopation 1927,
George Lewis & His New Orleans Music 1950,
Turk Murphy's Jazz Band with Lu Watters 1963,
Bob Scobey's Frisco Jazz Band, Bob Wilber, etc.



Solos at "B":

Hear Me Talkin' To Ya'

The Firehouse Jazz Band

402

Louis Armstrong - 1928
Rec: Louis Armstrong's Savoy Ballroom Five
(Jim Robinson-trmb, Don Redman-as, E. Hines, etc.) 1928,
Johnny Dodds' Orch. (Lil Armstrong, Baby Dodds, Honore Dutray) 1929,
Louis Armstrong & His Orch. (Barbarin, "Pops" Foster, etc.) 1939, etc.

Concert Pitch



403

Louisiana Fairytale

The Firehouse Jazz Band

Concert Pitch

J. Fred Coots - 1935
Lyr: Mitchell Parish & Haven Gillespie
Rec: Fats Waller, Taft Jordan & the Mob (Johnny Mince-cl, Teddy Wilson-pno, etc.) 1935, etc.
Transcribed & Arr. by "Banjo Bob" Stevens



405

Chattanooga Stomp

The Firehouse Jazz Band

Joe "King" Oliver - 1923
Rec: King Oliver's Creole Jazz Band 1923,
Lu Watters' Yerba Buena Jazz Band 1942,
Humphrey Lyttelton's Dixieland Band (British), etc.

Concert Pitch




1x as written - Repeat for solos - Out Chorus Use 2nd Ending:
D
E♭
B♭7
E♭
E♭7
A♭
A♭m
E♭
B♭
E♭
D7
D♭7
C7
F7
B♭7
Break - 2 Bars - As written 1x then optional:
E
E♭
B♭7
E♭
E♭7
A♭
A♭m
E♭
B♭
E♭
D7
D♭7
C7
F7
B♭7
E♭
E♭
B♭7
Last Time:
F7
B♭7
E♭
Extended Ending:

406

Concert Pitch

Ciribiribin

The Firehouse Jazz Band

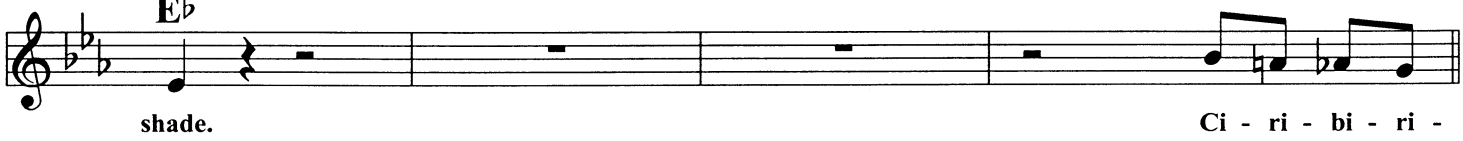
Originally a Waltz

Alberto Pestalozza - 1898
Lyrics: Rudolf Thaler
Rec: Prince's Orchestra 1911,
Bing Crosby & The Andrews Sisters 1939,
Harry James Orch. (voc. Sinatra) 1939,
Benny Goodman Orch. 1939, George Lewis
w/ The Barry Martyn Band (New Orleans),
Chris Barber's Band w/ Paul Barbarin, etc.

Verse:



4-Bar Drum Break - New Faster Tempo - But not too fast - A little more than half-fast:



Chorus:


C
E♭
bin he waits for her each night be -
E♭
B♭7
Break for Melody Only:
neath her bal - con - y.
Ci - ri - bi - ri -
B♭7
bin he begs to hold her tight, But
B♭7
B♭+
E♭
Break for Melody Only:
no, She won't a - gree.
Ci - ri - bi - ri -
D
E♭
bin she throws a rose and blows a
E♭7
E♭+
A♭
C7
Fm
Break for Melody Only:
kiss from up a - bove.
Ci - ri - bi - ri -
E♭°
Cornet solo:
Break for Melody Only:
E♭
Cornet solo:
bin,
Ci - ri - bi - ri - bin,
Ci - ri - bi - ri -
Fm7
B♭7
E♭
Break for Melody Only:
bin they're so in love.
Ci - ri - bi - ri -

407

Bugle Boy March

The Firehouse Jazz Band

Traditional New Orleans song
from "American Soldier"
Rec: The Original Zenith Brass Band,
Jim Robinson's New Orleans Band 1961, etc.
"Bugle Boy March" is on the Alligator Jazz
Club list of tunes most recorded in recent
decades by New Orleans bands.

Concert Pitch



Chorus:


2-Beat Dixie Feel:
C
B♭
E♭
B♭
C7
F7
B♭
B♭7
E♭
E°
B♭
G7
C7
F7
D
B♭
E♭
B♭
C7
F7
B♭
B♭7
E♭
E°
B♭
E♭
B♭
C7
F7
B♭
Solos at "C":
Last Time:
B♭

408

The Grizzly Bear Rag

The Firehouse Jazz Band

George Botsford - 1910
One of the best of the early
white ragtime composers.
Also wrote "Black & White Rag" in 1908

Concert Pitch




C
F
C7
F
F
C
D7
G7
C7
Break:
F
C7
F
F
D7
G7
C7
F
Bass:
D
B♭
B♭7
G7
C7
F7
F°
F7
B♭
Break - 2 Bars:
B♭
B♭7
G7
C7
E♭
G♭7
Stop Time 2 Bars as marked:
B♭
B♭
B♭
E♭
B♭
C7
F7
B♭
F7
B♭
Break:
Back to "B" - Play to "Fine":

409

The World Is Waiting For the Sunrise

The Firehouse Jazz Band

Eugene Lockhart & Ernest Seitz - 1919
Rec: Isham Jones Orch. 1922, Jess Stacy-Israel Crosby-Gene Krupa 1935, Mel Powell Orch. (Butterfield, Goodman, McGarity, etc.) 1942, Frankie Newton Orch. (Mezzrow, J. P. Johnson, Cozy Cole, etc.) 1939, Jimmy McPartland Orch. 1939, Les Paul & Mary Ford 1951, The Basin Street Six (Girard, Fountain, etc.) c. 1953, The Firehouse Five Plus Two c. 1952, The Original Tuxedo Jass Band 1964, etc.

Concert Pitch



Farewell To Storyville

(The Good Time Flat Blues)

410

The Firehouse Jazz Band

Concert Pitch

Clarence & Spencer Williams - 1925
Rec: Maggie Jones (w/ Louis Armstrong-cnt. & Fletcher Henderson-pno) 1924,
Kid Ory's Creole Jazz Band 1946,
The New Hot Frogs (voc. Pat Yankee) 1992,
The Silver Leaf Jazz Band 1993, etc.

Medium Blues



411

Here Comes the Hot Tamale Man

The Firehouse Jazz Band

Concert Pitch

Rose & Harrison - 1926
Rec: Cookie's Gingersnaps (Doc Cook, Freddie Keppard, Jimmie Noone, J. St. Cyr, etc.) 1926, Doc Cook & His Dreamland Orch. (12-piece orch. with Keppard, Noone, St. Cyr) 1926

Verse:



Chorus:


B
Eb D7 G7 C7
Original: Just hear those dark folks scream-in', They see that buck-et steam-in',
Politically correct: Just see that buck-et steam-in', And hear those folks all scream-in',
F7 Bb7 Eb Bb7
"Here comes the Hot Ta-ma-le Man!"
Eb D7 G7 C7
They know just what he's sell-in', He comes down Main Street yell-in',
F7 Bb7 Eb Cornet Break - 2 Bars:
"Here comes the Hot Ta-ma-le Man!"
C
Eb7 Ab Splash! Ab Splash!
Watch him Charles-ton down the line, shout-in', "I Got, Red Hot!"
F7 Bb7 Splash! Bb7 Splash!
Ev-'ry-bod-y fall in line for "Red Hot! That's What!"
Eb D7 G7 C7
Come on folks, get out your mon-ey, He needs shoe-sies for his hon-ey,
F7 Bb7 Eb Ab7 Eb Bb7
Here comes the Hot Ta-ma-le Man!

412

Lovin' Sam
(The Sheik of Alabam')

The Firehouse Jazz Band

Milton Ager & Jack Yellen - 1922
Rec: Nora Bayes (Dora Goldberg) 1923,
The Firehouse Five Plus Two c. 1952,
The Ted Lewis Orch., Mamie Smith 1923,
etc.

Concert Pitch




C
F
G7
call him Lov- in' Sam, He's the Sheik of Al - a - bam'. He's a
C7
F
mean love mak- in', a heart break- in' man! And when the
F
Am
gals go stroll - in' by, Boy! He rolls a wick- ed eye!
G7
C7
Break! 2 Bars:
Does he step? Does he strut? That's what he does- n't do noth- in' else but! Could you
D
F
G7
love like Lov- in' Sam, You could have your eggs and ham, In the
C7
A7
fin - est kit- chens down in Al - a - bam'. You'd make the
F
F7
B♭
B♭m
high - brown ba - bies cry for ya like ba- bies cry for Cas - tor - ia! They
F
D7
Gm7
C7
F
all love Lov- in' Sam, The Sheik of Al - a - bam'. Peo- ple

413

Pagan Love Song

The Firehouse Jazz Band

Concert Pitch

Nacio H. Brown & Arthur Freed - 1929
For 1929 movie "The Pagan"
Rec: Victor Salon Orch. (Shilkret) 1929, Scrappy Lambert 1929, Bob Crosby Orch. 1936, Glenn Miller Orch. 1939, Jo Stafford & Paul Weston, "Wild Bill" Davison, The Firehouse Five Plus Two c.1952, etc.



Blue
(And Broken-Hearted)

The Firehouse Jazz Band

414

Lou Handman - 1922
Lyrics: Grant Clarke & Edgar Leslie
Rec: "Wild Bill" Davison (w/ Classic Jazz Collegium Orch.), Also: "Wild Bill" & His New Yorkers (Dickenson, Bailey, Wellstood, etc.) 1962, Mildred Bailey 1940, etc.

Concert Pitch



415

He May Be Your Man

(But He Comes To See Me Sometimes)

The Firehouse Jazz Band

Concert Pitch

Lemuel Fowler - 1922
Rec: Helen Humes (Basie's vocalist 1938-41), Lucille Hegamin & Her Blue Flame Syncopators 1922, The Original Memphis Five, Trixie Smith (with Shavers, Bechet) 1938, etc.

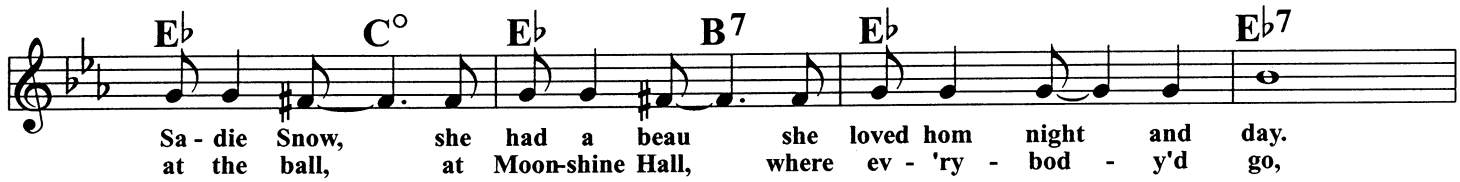


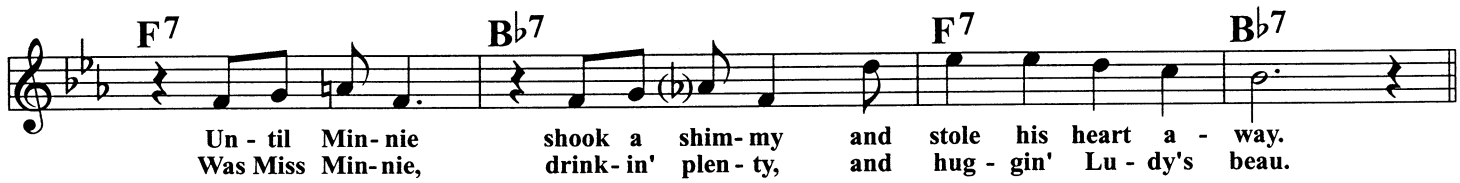
Verse:

A











Chorus:

B


E♭ F7 B♭7 E♭ E♭7
may be your man but he comes to see me some - times.


A♭ A♭7 B♭7 E♭ A♭7 E♭
And when he's with you he's al- ways got me on his mind. I

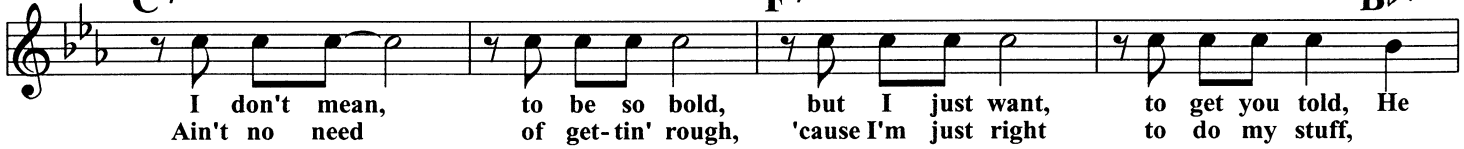

G7 Cm
ain't no vam - pire that is true, But I can cert' - nly take your man from you.


B♭7 E♭ B♭7 E♭
My wick - ed smile, My wick-ed walk, I've got the kind of eyes that seem to talk. It's

C


E♭ F7 B♭7 E♭ E♭7
no need of cryn', and it's no use to weep and mourn.


A♭ G7
I love your man and I'm gon - na take him for my own, my own.


C7 F7 B♭+
I don't mean, to be so bold, but I just want, to get you told, He
Ain't no need of get - tin' rough, 'cause I'm just right to do my stuff,


E♭ F7 B♭7 E♭ A♭7 E♭ B♭7
may be your man but he comes to see me some - times. He

416 Dear Old Southland

The Firehouse Jazz Band

Herny Creamer & Turner Layton - 1921
Same team that wrote: Way Down Yonder In New Orleans-1922, After You've Gone-1918, Strut Miss Lizzie-1922, etc.
Rec: Louis Armstrong (pno acc.) 1930, Red Nichols (w/ Eddie Lang, Joe Venuti, etc.) 1928, Sidney Bechet 1940 & 1947, Earl Hines 1923

Concert Pitch

Both Louis & Sidney play "B" first, then back to "A" with a tangano feel much like St. Louis Blues minor section.

A *Verse:*

Fm E+ A♭/E♭ C7/E Fm E+ A♭/E♭ C7/E
I want to stray to the town I was born, My home town, My lit - tle home town.

B♭m D♭ B♭m7 C7 Fm E+ A♭/E♭ C7/E
I want to play in the cot - ton and corn, To feel it, I used to steal it.

Fm E+ A♭/E♭ A♭7 D♭ D°
Tuba:
I want to hear dear old Moth - er each morn,

Fm A♭° B♭m7 C7 Fm C7
say - ing "Go long, go long, go long, go long to school".

B *Chorus:*

F F+ B♭ B°
Dear, Dear Old South - land, I
Dear, Dear Old South - land, for

F B♭ F D7 G7 C7
hear you call - ing to me. And I
you my heart is yearn - ing. And I

F F+ B♭ B°
long, how I long to roam back
long just to see once more the

F A♭° C7/G C7 F B♭7 F
to my old Ken - tuck - y home.
land I love that Swan - ee shore.

Old Fashioned Love

The Firehouse Jazz Band

James P. Johnson - 1923
Johnson was Harlem's best stride pianist, later mentor to Fats Waller. Also wrote "The Charleston". "Carolina Shout", "If I Could Be With You One Hour".
Rec: Clarence Williams' Blue Five (Bechet) 1923,
Cliff Edwards (Ukelele Ike) 1923,
James P. Johnson Orch. (Pops Foster) 1939,
Red Norvo All-Stars (Jack Jenney, Artie Shaw, Charlie Barnet, Teddy Wilson) 1934, etc.

Concert Pitch



418

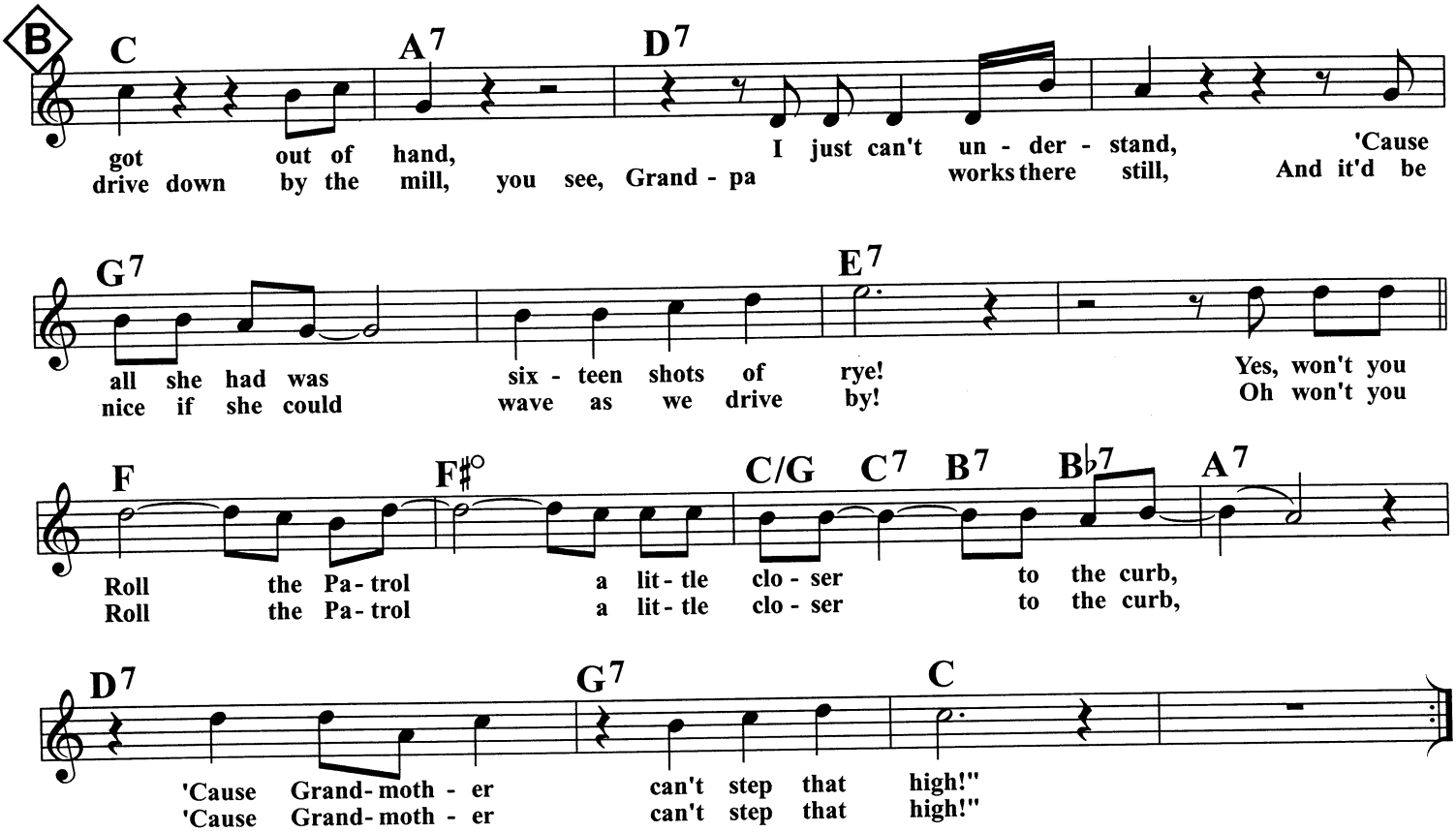
Roll the Patrol

The Firehouse Jazz Band

Rec: The Black Dog Jazz Band
(voc: Bob Leary) 1989

Concert Pitch




B
C
A7
D7
got out of hand, I just can't un - der - stand, 'Cause
drive down by the mill, you see, Grand - pa works there still, And it'd be
G7
E7
all she had was six - teen shots of rye! Yes, won't you
nice if she could wave as we drive by! Oh won't you
F
F♯°
C/G
C7
B7
B♭7
A7
Roll the Pa - trol a lit - tle clo - ser to the curb,
Roll the Pa - trol a lit - tle clo - ser to the curb,
D7
G7
C
'Cause Grand - moth - er can't step that high!"
'Cause Grand - moth - er can't step that high!"

419

Stumbling

The Firehouse Jazz Band

Zez Confrey - 1922
Confrey was fine pianist who also wrote: Dizzy Fingers, Kitten On the Keys, etc.
Rec: Paul Whiteman Orch. 1922, Billy Murray 1922, Frank Crumit 1922, Joe "Fingers" Carr (Louis Busch), Bob Crosby's Bobcats (Yank Lawson, Eddie Miller, Matlock, Bauduc, etc.) 1937, etc.

Concert Pitch



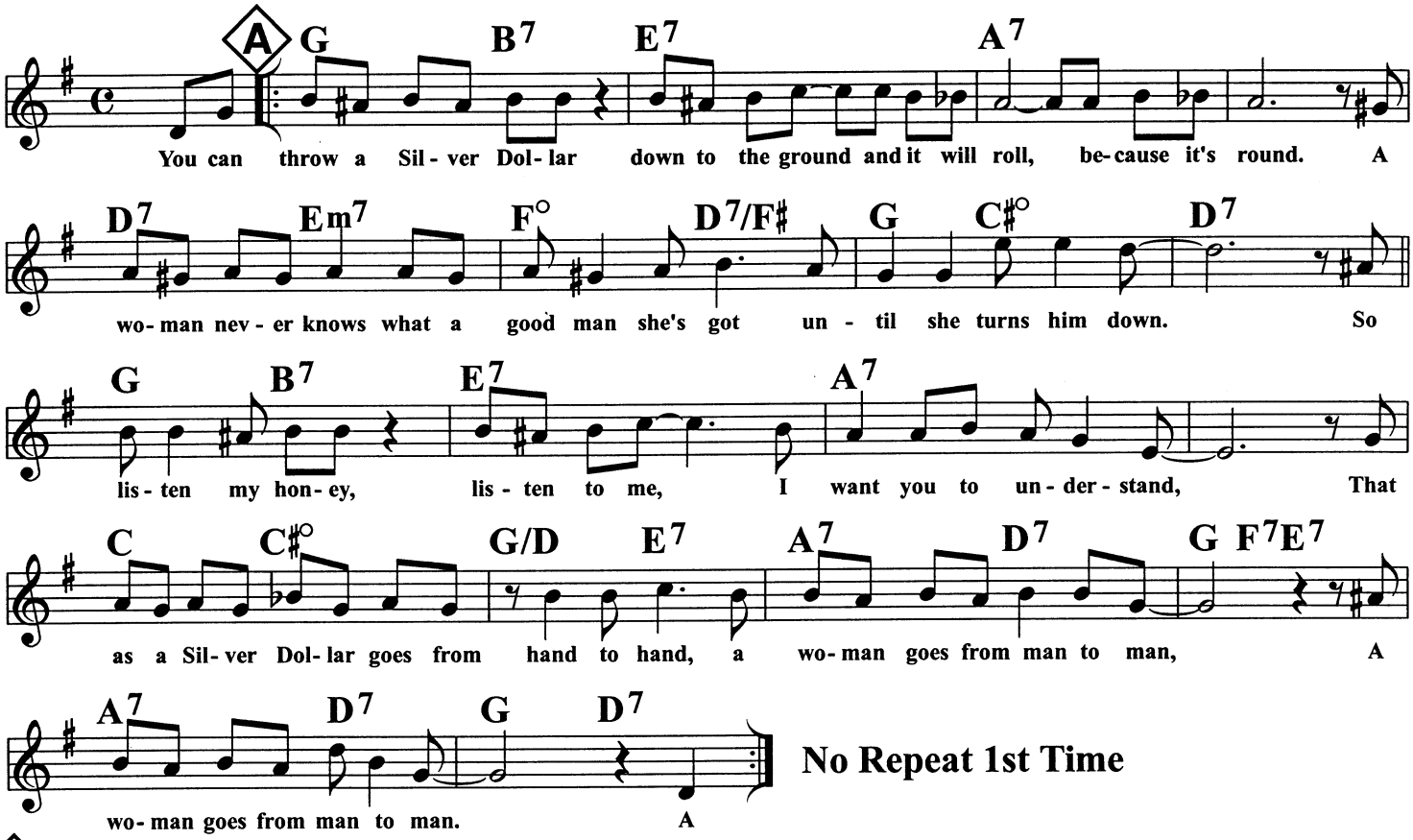
Silver Dollar

The Firehouse Jazz Band

Clark Van Ness & Jack Palmer 1950
Rec: Guy Lombardo Orch,
Bob Scobey's Frisco Jazz Band
(Vocal by Clancy Hayes) 1952

420

Concert Pitch



Back to "A" :

Bottom line is optional intro:

421 How Come You Do Me Like You Do?

The Firehouse Jazz Band

Gene Austin & Roy Bergere - 1924
Rec: Marion Harris, Gene Austin 1924, Red Nichols & His 5 Pennies 1931, Cab Calloway, The Original Memphis Five (Phil Napoleon) 1927, Bob Scobey's Frisco Jazz Band, Nappy Lamare, Kid Ory's Creole Jazz Band 1954, etc.

Concert Pitch



Stop-Time! 3 Bars - Downbeats only:

Coquette

The Firehouse Jazz Band

Concert Pitch

Carmen Lombardo & John Green - 1928
Lyrics: Gus Kahn
Rec: Guy Lombardo Orch. 1928, Dorsey Bros. Orch. 1928, Rudy Vallee 1929, Paul Whiteman Orch. (Bix) 1928, Bob Crosby's Bobcats (Lawson, Haggart, Miller, Matlock, etc.) 1937, etc.



423

Pretty Baby

The Firehouse Jazz Band

Egbert Van Alstyne & Gus Kahn - 1916
Van Alstyne wrote: In the Shade of the Old Apple Tree, Drifting & Dreaming, etc.
Rec: Louisiana Rhythm Kings (also labeled "Red Nichols & His 5 Pennies", including: Red Nichols, Glenn Miller, J. Dorsey, Condon, Krupa, A. Rollini, Babe & Jack Russin) 1930, Bob Scobey's Frisco Jazz Band c. 1951

Concert Pitch



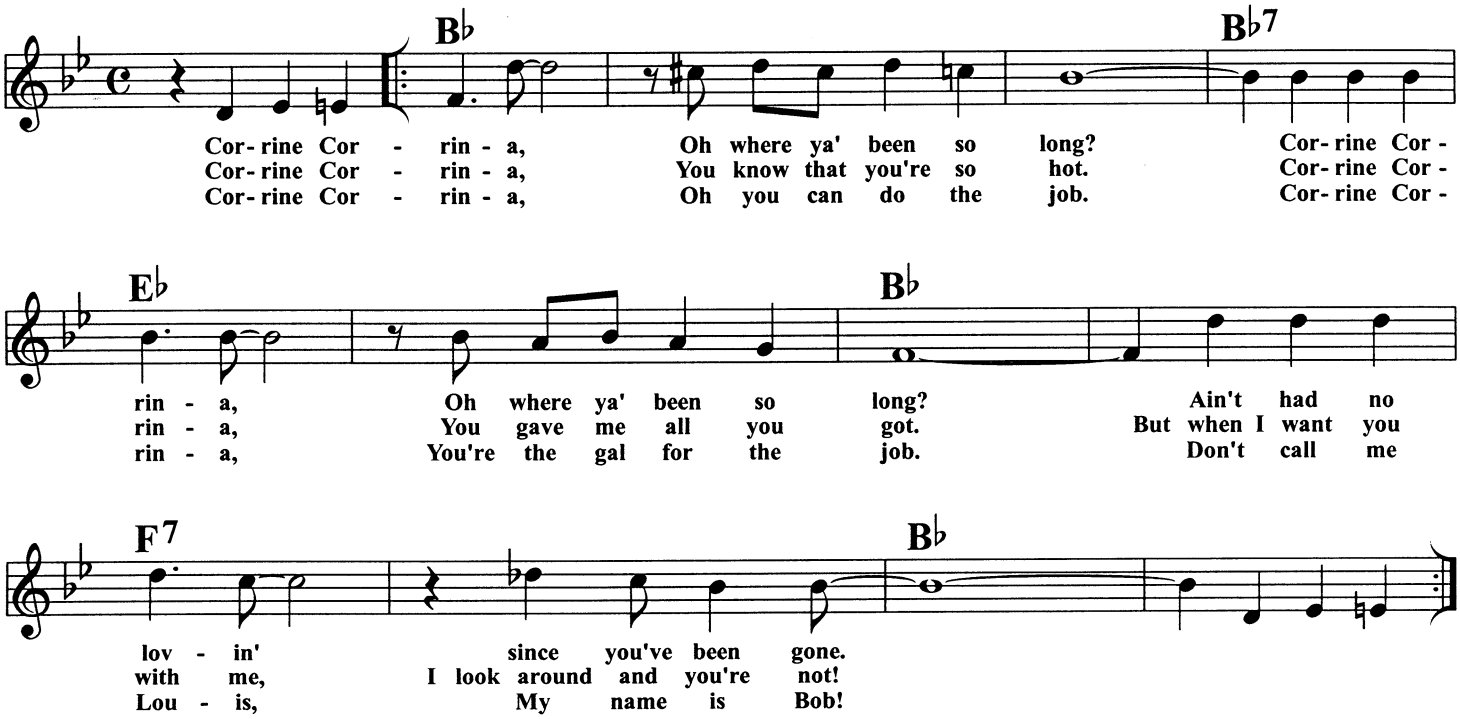
425

Corrine Corrina

The Firehouse Jazz Band

J. Mayo Williams & Bo Chatman - 1929
New Lyrics by Mitchell Parish - 1932
Newer Lyrics by Banjo Bob Stevens - 1997
Rec: Red Nichols 1931, Cab Calloway 1931,
Casa Loma Orch. (Pee Wee Hunt, etc.) 1934,
Sharkey Bonano's New Orleans Band,
Punch Miller & His Jazz Band 1960,
"Kid" Clayton's New Orleans Jazz Band
(with Joe Avery on trombone) 1952,
Raymond Burke's New Orleans Band 1983, etc.

Concert Pitch



Jimtown Blues

426

The Firehouse Jazz Band

Charlie Davis & Fred Rose - 1924
Rec: The Cotton Pickers
(Miff Mole, Phil Napoleon, etc.) 1925,
Frankie Trumbauer, Ben Pollack Orch.
(Fazola, Harry James, etc.) 1938,
Fletcher Henderson (Roy Eldridge, etc.) 1936,
Will Bradley (Peanuts Hucko, etc.) 1940, etc.

Concert Pitch



Solos at "B":

427

Sobbin' Blues

The Firehouse Jazz Band

Art Kassell & Victor Berton - 1922
Rec: New Orleans Rhythm Kings (Jelly Roll Morton - pno) 1923,
King Oliver's Creole Jazz Band (L & L Armstrong, J & B Dodds) 1923,
Ted Lewis Orch. (Muggsy, Brunies, J. Dorsey) 1930, Artie Shaw Orch. 1936,
BobScobey's Frisco Jazz Band 1956, Firehouse Five Plus Two 1951,
Pete Daily's Dixieland Band, Bunk Johnson (George Lewis), etc.
This sheet similar to the Bob Scobey arrangement.

Concert Pitch

Medium Swing Tempo





About the composers: Art Kassell was popular band leader, billing his group as "Art Kassell & His Kassells In the Air". Vic Berton was an important drummer in the '20's, working with Bix, Red Nichols, etc. He is also sometimes credited with inventing the drummer's "Hi-hat".

428

Wild Man Blues

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1927
Rec: Jelly Roll Morton 1927 & 1939, Louis Armstrong's Hot Seven 1927, Johnny Dodds (Earl Hines) 1927, Lu Watters' Yerba Buena Jazz Band 1950, Sidney Bechet 1940, Bob Scobey's Frisco Jazz Band, etc.

Concert Pitch



Lucy Long

429

The Firehouse Jazz Band

Perry Bradford 1925
Rec: Perry Bradford's Jazz Phools
(w/ L. Armstrong, Don Redman,
James P. Johnson, Buster Bailey,
Kaiser Marshall, etc.) 1925

Concert Pitch



Other Solos & Out Chorus at "B":

430

Chicago Breakdown

The Firehouse Jazz Band

Ferdinand "Jelly Roll" Morton - 1926
Rec: Louis Armstrong & His Stompers
(w/ Earl Hines-piano) 1927,
James Dapogny's Chicago Jazz Band 1993,

Concert Pitch

With a relaxed swing feel




Ensemble Harmony 2 Bars:
Solo Continues (No Break):
After solos - On to "D":
D
E
mp/mf
1.
2.

431

Down In Jungle Town

The Firehouse Jazz Band

Edward Madden & Theodore Morse - 1908
(Madden wrote "By the Light of the Silvery Moon", "Moonlight Bay", etc. Morse wrote "M-O-T-H-E-R", etc.)
Rec: Red Allen 1940, Bob Scobey's Frisco Jazz Band (voc. by Clancy Hayes) 1955, etc.

Concert Pitch

Tempo Fastissimo

Verse:




Chorus:
B
B♭
C7
Down in jun - gle town, A hon - ey -
F7
B♭
moon is com - ing soon. Then you'll
B♭
B♭°
F7
hear a ser - en - ade, To a
F7
B♭
B°
F7
pret - ty mon - key maid,
C
B♭
C7
When that chim - pan - zee up in the
F7
Cm7
D7
tree, Sings that mel - o - dy.
B♭
I'll be true to my mon - key doo - dle - doo way Down In
C7
F7
B♭
Jun - gle Town.

432 She Looks Like Helen Brown

The Firehouse Jazz Band

Concert Pitch

Billy Rose & Fred Fisher - 1936
Rec: Pete Daily's Dixieland Band
(voc: Joe "Country" Washburne), etc.
[Washburne wrote "Oh, Monah" 1931,
"One Dozen Roses" 1942, etc.]

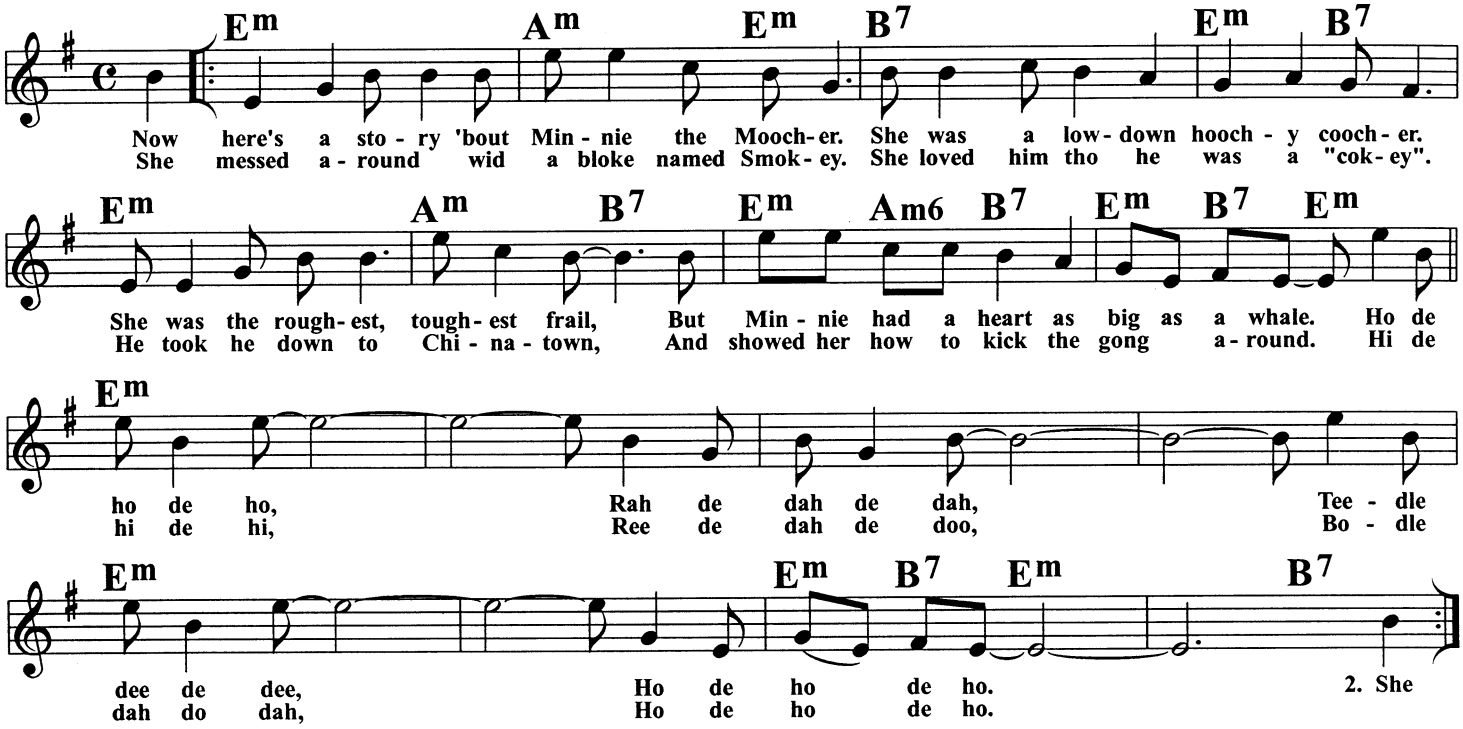


Minnie the Moocher

The Firehouse Jazz Band

Concert Pitch

Cab Calloway-Irving Mills-Clarence Gaskill - 1931
(One source gives Barney Bigard comp. credit also)
Rec: Cab Calloway (#1 Chart Record) 1931,
Danny Kaye 1942, Adelaide Hall, etc.



3. She had a dream 'bout the King of Sweden,
He gave her things that she was needin'.
Gave her a home built of gold and steel,
A platinum car with diamond-studded wheels.
Wah de woo de way, Oh baby,
Doh de dee de doh, Ho de ho de ho.

4. He gave her his town house and racing horses,
Each meal she ate was a dozen courses.
She had a million dollars in nickels and dimes,
And ev'ry day she counted 'em a million times.
Bee de doo de dow, Oh Minnie,
Wa de wa de doo, Ho de ho de ho.

5. Now Min' and Smokey they started jaggin',
They got a free ride in a wagon.
She gave him the money to pay her bail,
But he left her flat in the County Jail.
Skee de doo de dee, Skah de dah de dah,
Skow de dow de dow, Ho de ho de ho.

6. Poor Minnie met Old Deacon Low-down,
He preached to her she ought to slow down.
But Minnie wiggled her jelly roll,
Deacon Low-down hollered "Oh, save my soul!"
Yip i yip i ay, Ump i dump i dah,
Yah de dah de do, Ho de ho de ho.

7. They took her where they put the crazies,
Now poor old Min' is kickin' up daisies.
You've heard my story, this ends the song,
She was just a good gal but they done her wrong.
Whoop ee doop ee dah, Hi de hi de hi,
Skid a ma rinky dee, Ho de ho de ho.

434

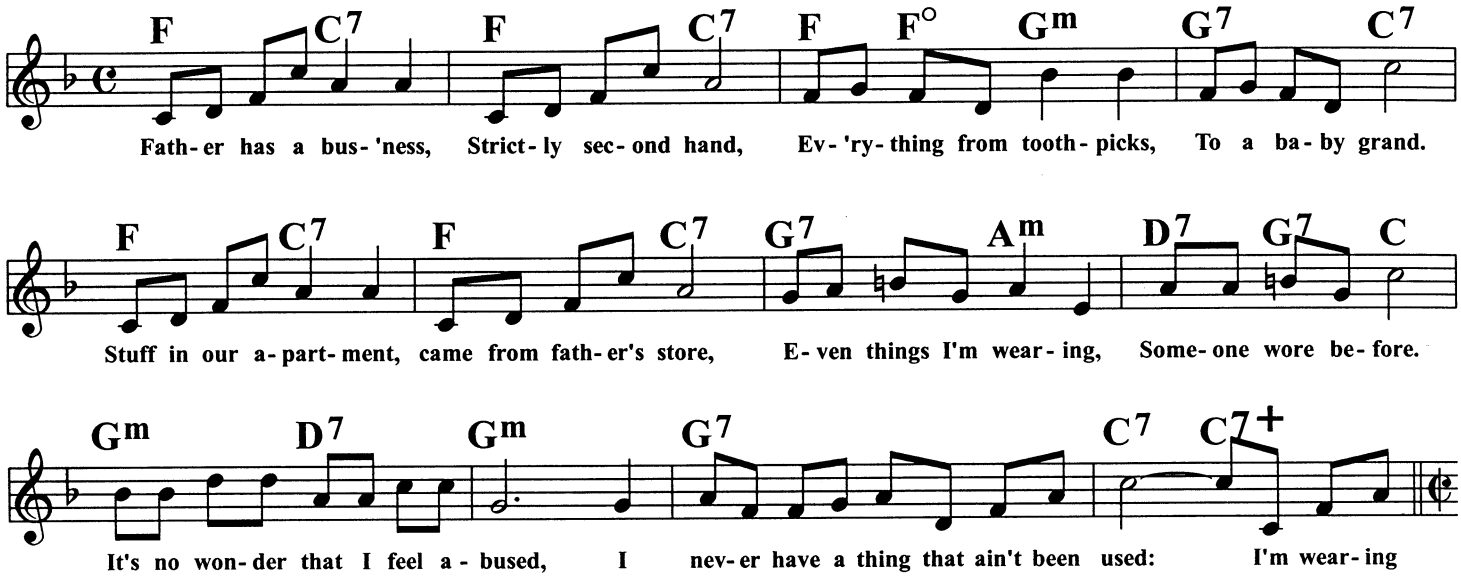
Second Hand Rose

The Firehouse Jazz Band

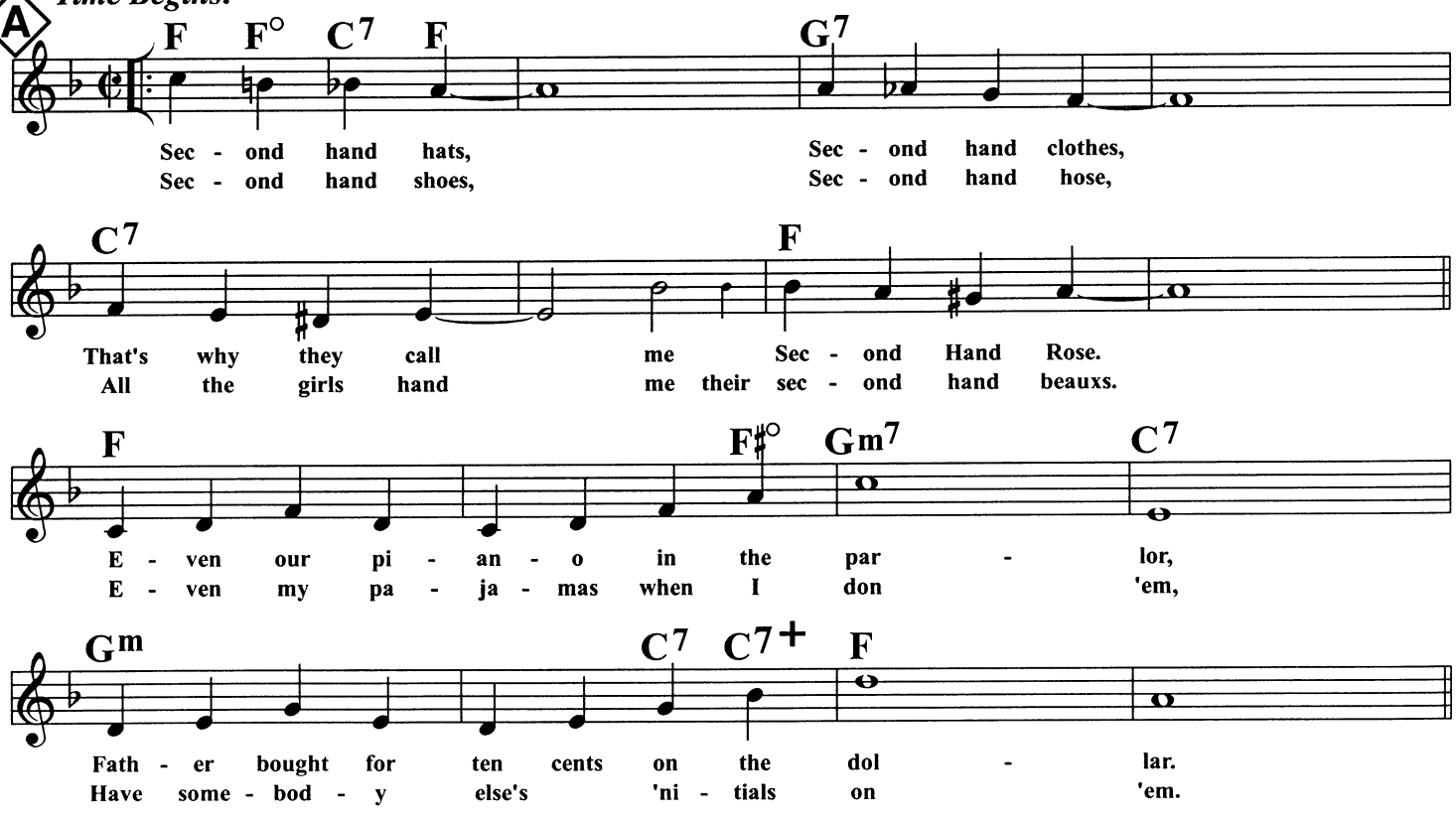
James F. Hanley & Grant Clarke - 1921
Sung by Fanny Brice in both the "Ziegfeld Follies of 1921" & movie "My Man" 1928. Sung by Barbra Streisand in movie "Funny Girl" 1968.
Rec: Ted Lewis Orch. 1921

Concert Pitch

Rubato ad lib:



A *Time Begins:*




B
F F° C7 F G7
Sec - ond hand pearls, I'm wear - ing sec - ond hand curls, I
Sec - ond hand rings, I'm sick of sec - ond hand things I
F7 F7+ B♭ F+ B♭
nev - er get a sin - gle thing that's new.
nev - er get what oth - er girl - ies do.
Gm Cm Gm Cm Gm
E - ven Jake the plumb - er, he's the man I a - dore, He
Once while stroll - ing thru the Ritz a girl got my goat, She
F G7 C7+
had the nerve to tell me he's been mar - ried be - fore!
nudged her friend and said "Oh look! There's my old fur coat!"
F F° C7 F G7
Ev - 'ry - one knows, that I'm just Sec - ond Hand Rose, From
Ev - 'ry - one knows, that I'm just Sec - ond Hand Rose, From
Gm7 C7 F C7
Sec - ond Av - e - nue. I'm wear - ing
Sec - ond Av - e - nue.

435

The Firehouse Jazz Band

Moanin' Low

Ralph Rainger & Howard Dietz - 1929
Rec: Libby Holman 1929, Sophie Tucker 1929, Annette Hanshaw 1929 Charleston Chasers (voc. Eva Taylor, Phil Napoleon, J. Dorsey, Miff Mole, etc.) 1929, Lena Horne 1942, Billie Holiday, Teddy Wilson (w/ Cootie Williams) 1937, etc.

Concert Pitch



On The Alamo

436

The Firehouse Jazz Band

Isham Jones & Gus Kahn - 1922
Rec: Red Nichols (w/ J. Teagarden, G. Miller, Benny Goodman, Kress, Krupa, etc.) 1929, Henry Busse Orch. 1936, Benny Goodman Sextet (w/ Cootie Williams, etc.), Will Hudson Orch. 1938, Chauncey Morehouse (w/ Charlie Spivak, Claude Thornhill, etc.), Wild Bill Davison (w/ E. Condon, Joe Sullivan, etc.) 1945, etc.

Concert Pitch



437

Yes, I'm In the Barrel

The Firehouse Jazz Band

Louis Armstrong - 1925
Rec: Louis Armstrong's Hot Five
(Kid Ory, Lil Armstrong, Johnny Dodds,
Johnny St. Cyr) 1925

Concert Pitch

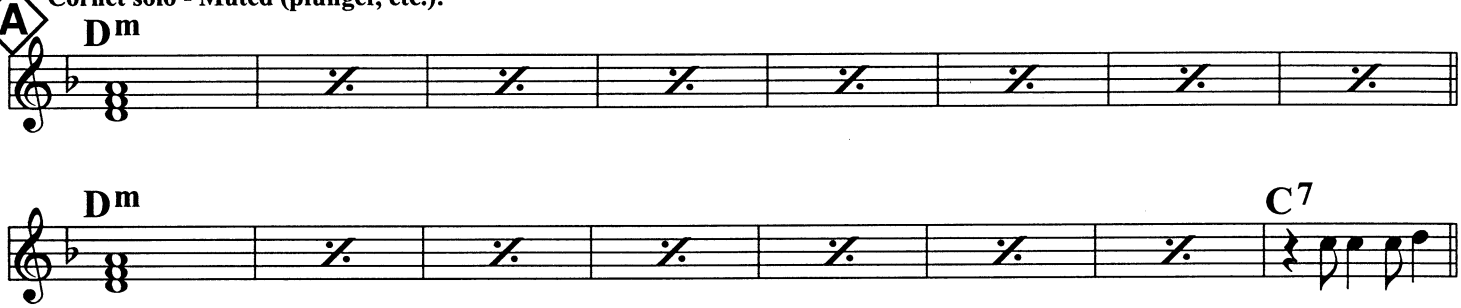
Medium Blues Tempo

Rhythm Vamp (Continues thru "A":)



A

Cornet solo - Muted (plunger, etc.):



B











C






Dm
Dm
A7
Dm
B♭
F
C7
F
G7
C°
C7
D
Solos Here:
F
B♭7
F
F7
B♭
B♭m
F
F
C7
C7
F
F°
C7
F
C7
Pick-ups to "E":
E
After Last Solo:
F
Dm
C7
F
Break - 2 Bars:
F
F7
B♭
F7
Break - 2 Bars:
B♭
B♭7
F
B♭
B♭m
F
G7
C7
F

438

The American Patrol

The Firehouse Jazz Band

Concert Pitch

Begin with drum cadence - 8 bars
Add cornet 16 bars (Section "A")
Band in at "B"
Back to "A" & "B" for solos

F. W. Meacham - 1891
Rec: John Philip Sousa 1901,
Prince's Orchestra 1917,
Glenn Miller Orch. 1942, etc.



How Can You Face Me?

439

The Firehouse Jazz Band

Thomas "Fats" Waller & Andy Razaf - 1934
Rec: "Fats" Waller & His Rhythm (a 7-piece band including Mezzrow, etc.) 1934

Concert Pitch



440

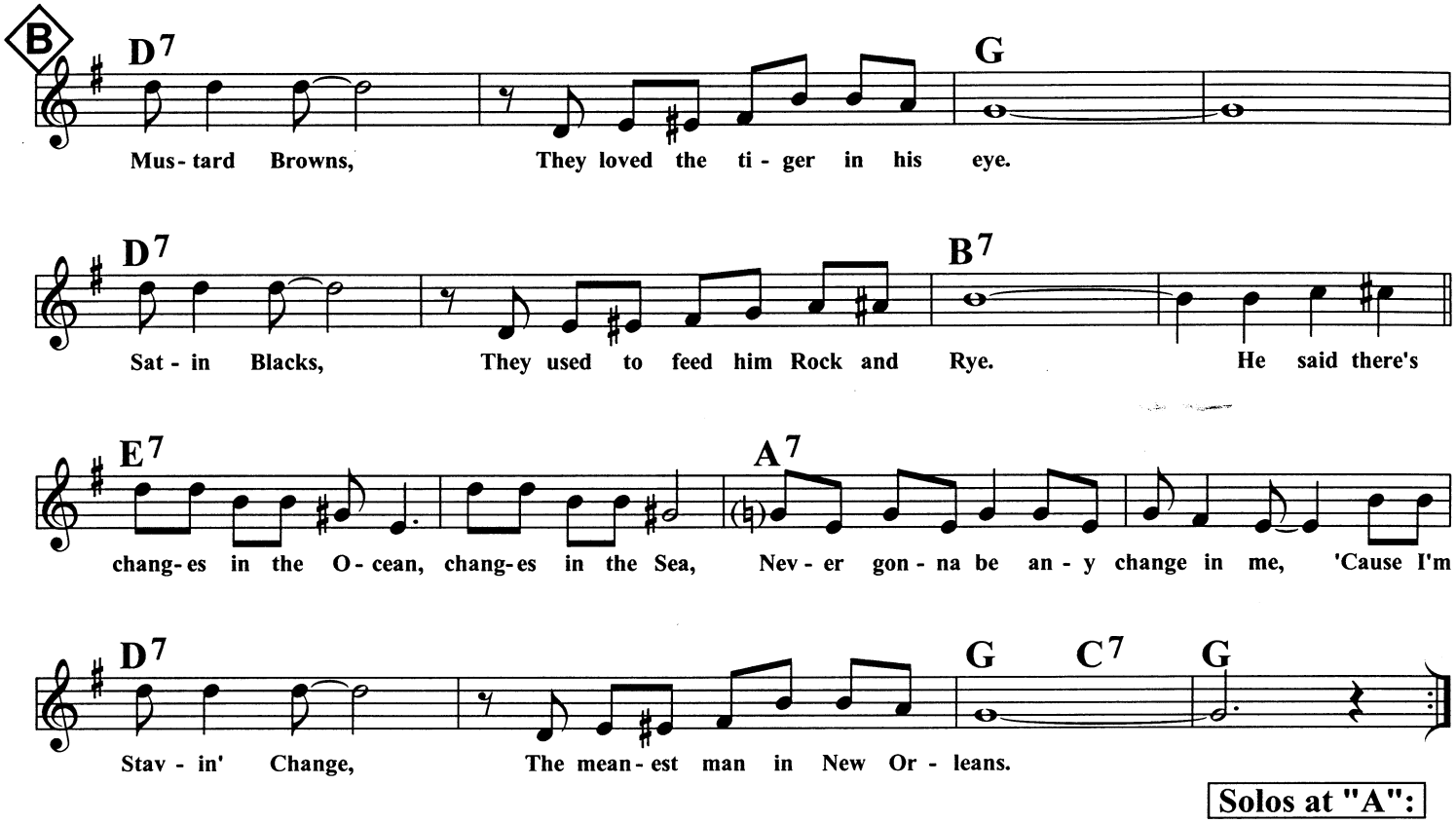
Stavin' Change

The Firehouse Jazz Band

Concert Pitch

Al Bernard - 1923
Rec: The Original Indiana Five 1923




B
D7
G
Mus- tard Browns, They loved the ti - ger in his eye.
D7
B7
Sat - in Blacks, They used to feed him Rock and Rye. He said there's
E7
A7
chang- es in the O - cean, chang- es in the Sea, Nev - er gon - na be an - y change in me, 'Cause I'm
D7
G
C7
G
Stav - in' Change, The mean - est man in New Or - leans.

Solos at "A":

441

March of the Bobcats

Based on "Maryland, My Maryland"

The Firehouse Jazz Band

Bob Haggart, Bob Crosby, Ray Bauduc - 1938
Rec: Bob Crosby's Bobcats (Lawson, Matlock, E. Miller, Zurke, Lamare, Bauduc, etc.) 1938,
The Dukes of Dixieland c. 1959,
The Titan Hot Five 1997, etc.

Concert Pitch

Melody at "A" is similar to Yank Lawson's



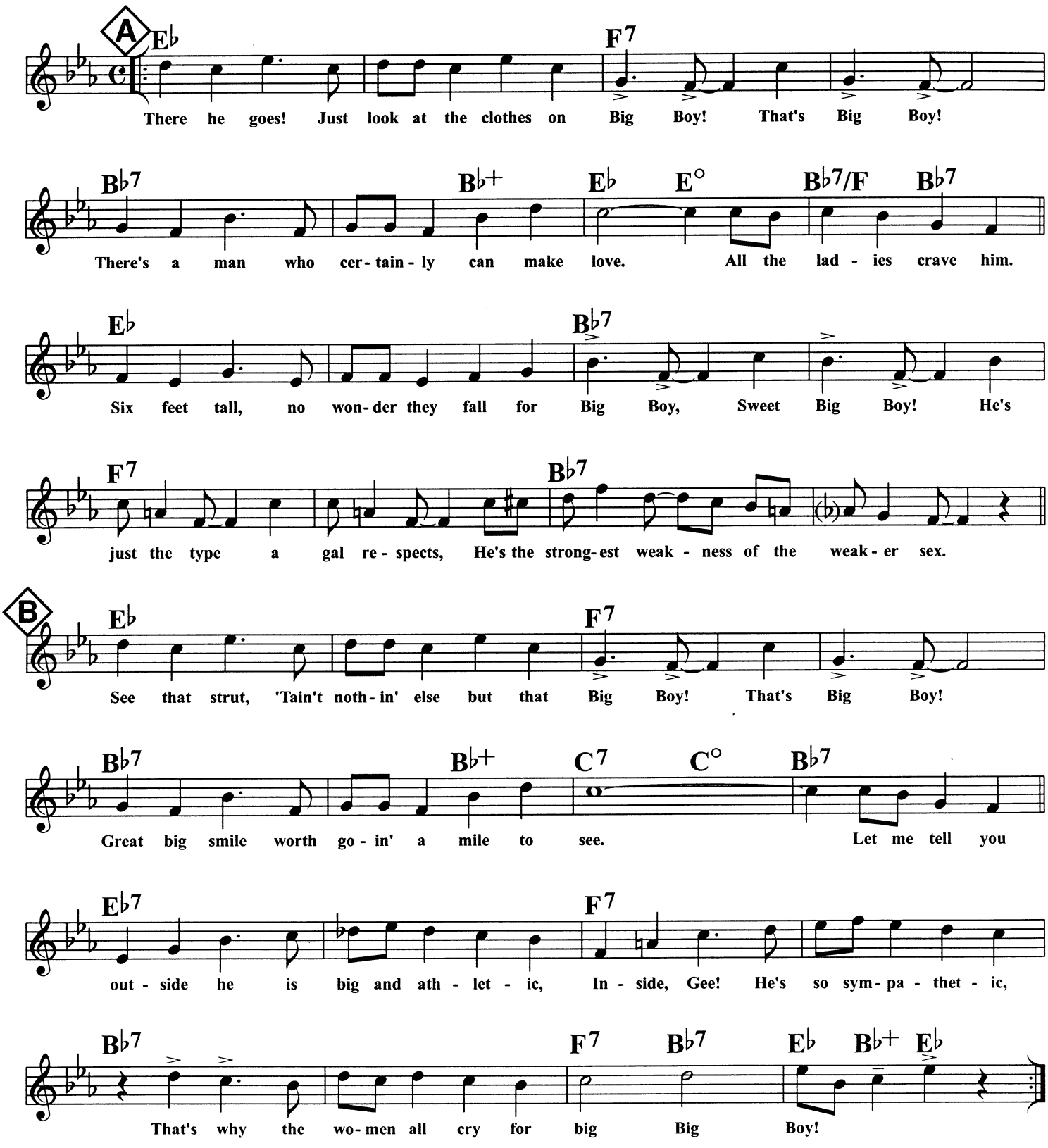
442

BIG BOY

The Firehouse Jazz Band

Milton Ager & Jack Yellen - 1924
Rec: The Wolverine Orch. (Bix on cornet & doubling on piano) 1924, Bud Freeman's Band 1942, Ray McKinley Orch., etc.

Concert Pitch



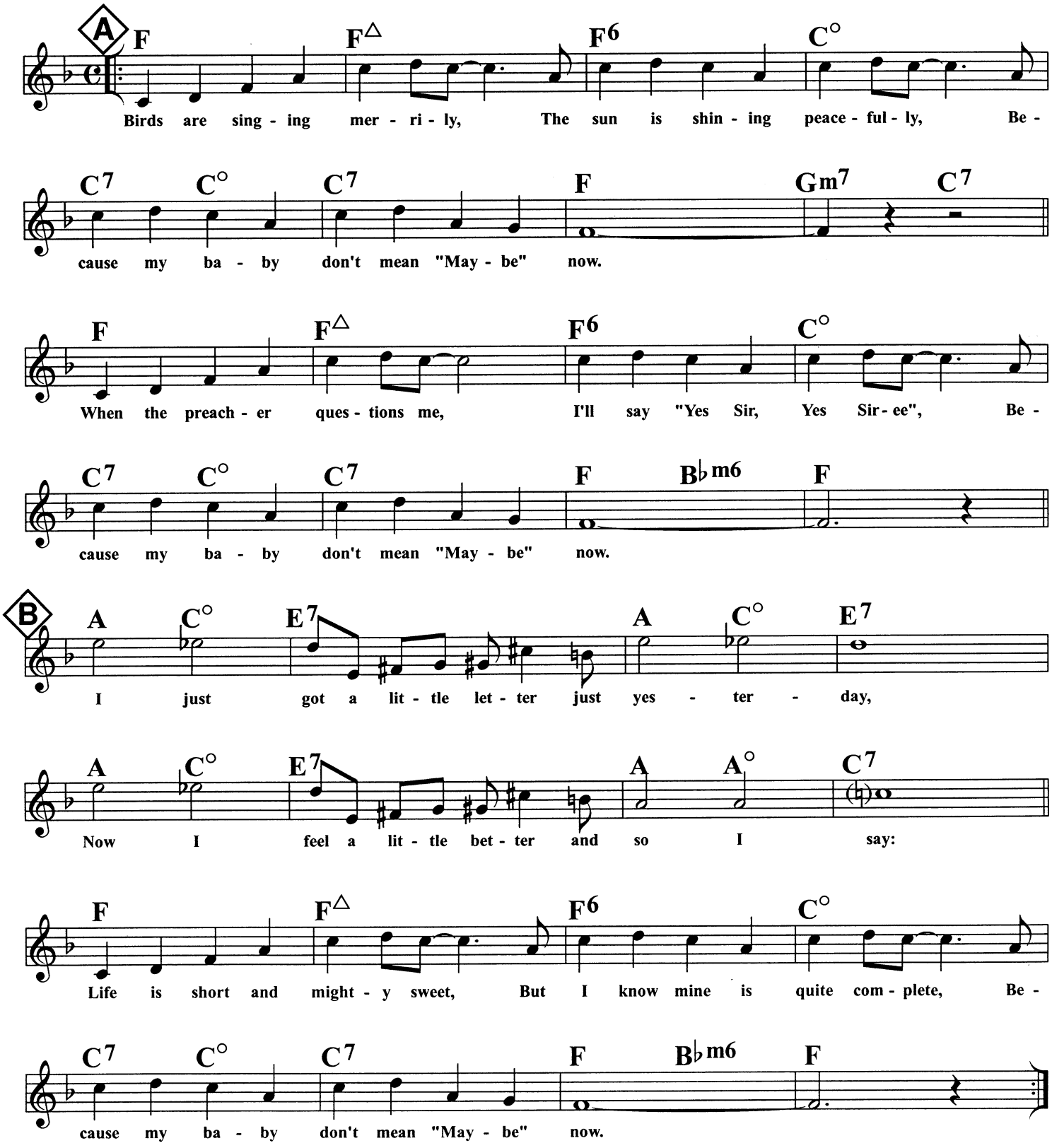
Because My Baby Don't Mean "Maybe" Now

The Firehouse Jazz Band

443

Concert Pitch

Walter Donaldson - 1928
Rec: Paul Whiteman Orch.
(Bix, voc. Bing Crosby, etc.) 1928



I Love My Baby

445

The Firehouse Jazz Band

Harry Warren & Bud Green - 1925
Rec: Bailey's Lucky 7 (This band also recorded as "The 7 Champions",
The "Rio Grande Dance Orch.", "The Southern States Dance Band",
"The Los Angeles Dance Orch.", "The New Jersey Dance Orch.", etc.)
Personnel: Red Nichols, Phil Napoleon, Miff Mole, J. Cali, Berton, etc. - 1925

Concert Pitch



446

RHYTHM KING

The Firehouse Jazz Band

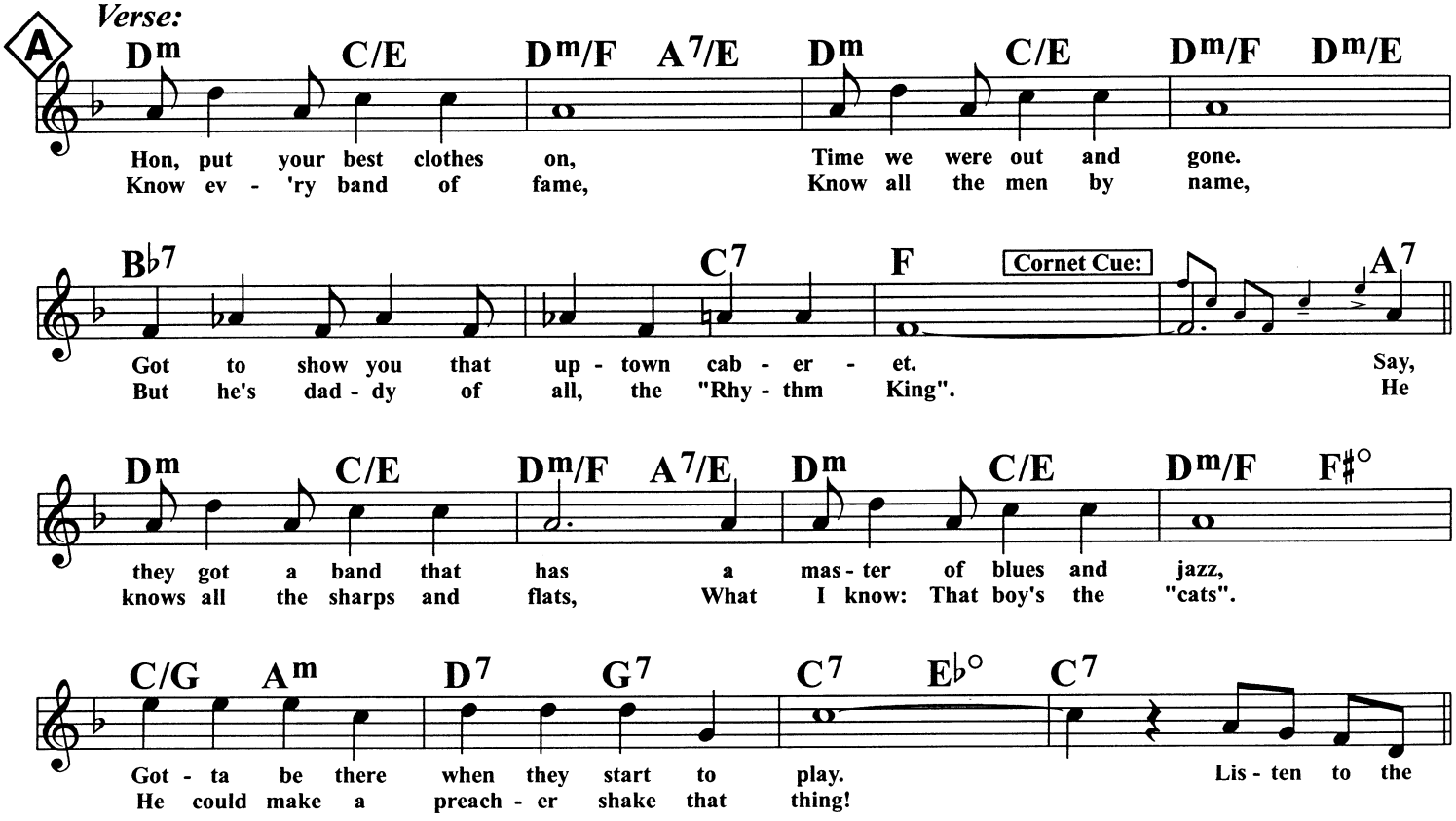
Joe Hoover (Pseudonym for J. Russel Robinson) & Joe Trent - 1928
Rec: Bix & His Gang 1928, Paul Whiteman's Rhythm Boys (Bing Crosby, Harry Barris, Al Rinker) 1928, The Coon-Sanders Night Hawks 1929, etc.

Concert Pitch

Intro Horns Only - Rhythm in at "A":



Verse:



(**Bass rhythm at "A" (Originally Leibrook's bass sax part):**



etc.)



Solos at "B":

On Cue: Back to "A", Play to end, No repeat:

447

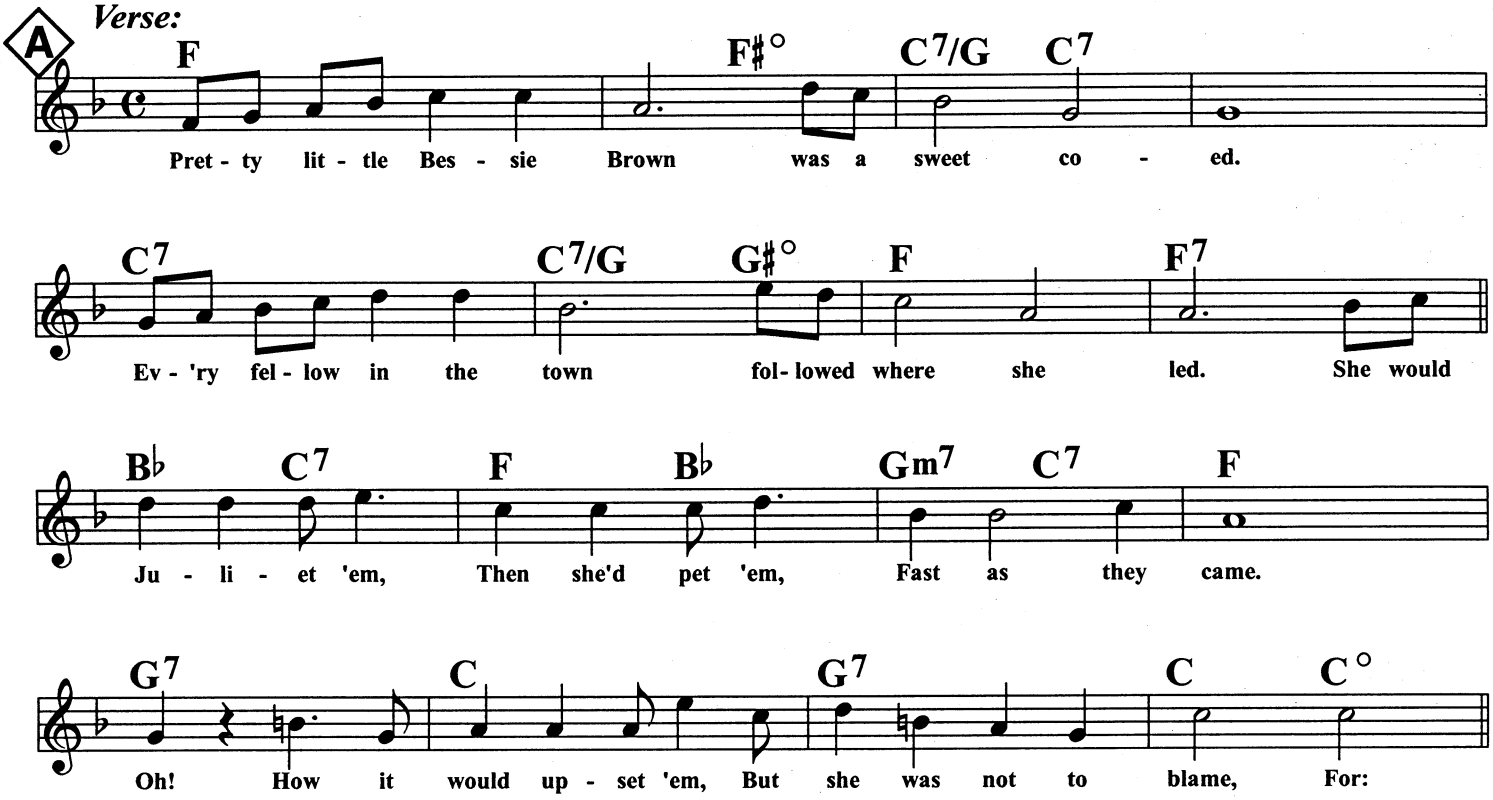
Bessie Couldn't Help It

The Firehouse Jazz Band

Byron Warner, J. L. Richmond & Chas. Bayha - 1925
Rec: Rube Bloom & His Bayou Boys (T. Dorsey, Mannie Klein, Benny Goodman, etc.) 1930, Hoagy Carmichael & His Orch. (Bix, J. Teagarden, J. Dorsey, Pee Wee Russell, Bud Freeman, Joe Venuti, Eddie Lang, etc.) 1930, Louis Armstrong & His Orch. (Red Allen, A. Nicholas, J. C. Higginbotham, Luis Russell, Pops Foster, Paul Barbaarin, etc.) 1930, etc.

Concert Pitch

A *Verse:*




Chorus:
B
C7 C7 F
Bes - sie could - n't help it, an - y more than you could, or I could.
Tuba:
C7 C7 F
Bes - sie could - n't help it, Tho she tried to be good, Oh so good.
Tuba:
B♭ F Cm/E♭ D7
She was pret - ty as the hea - vens a - bove, Oh boy! And how she could love.
G7 C7 C°
Bes - sie had af - fec - tion that was sim - ply won - der - ful, Ter - ri - ble, But
C
C7 F
Bes - sie could - n't help it, an - y more than you could, or I could.
Tuba:
F7 B♭ D♭7/B
When she'd smile, You were bound to fall, That's all. A
F/C D7 G7
boy kissed Bes - sie in a Bu - ick one night. Why, oh why did she yell with de - light?
C7 F
Bes - sie could - n't help it, An - y more than you could, or I could.
Tuba:

448 The Black Bottom Stomp

("Queen of Spades")

The Firehouse Jazz Band

Ferdinand "Jelly Roll" Morton - 1925
Rec: Jelly Roll Morton's Red Hot Peppers 1926,
Red (Nichols) & Miff's (Mole) Stompers 1927,
Bob Scobey's Frisco Jazz Band, Dukes of Dixieland
(w/ Danny Barker) 1991, The Titan Hot Five 1997, etc.

Concert Pitch




C
B♭7
E♭
Cornet Pickups:
Tuba:
C7
Fm
F♯°
E♭
E°
B♭7/F
Unison - 2 Bars:
D
Break - 2 Bars:
3
E♭/G
G♭°
A♭
A♭m
Solos at "C":

449

For Sale

(Hannah Johnson's Big Black Ass)

The Firehouse Jazz Band

Concert Pitch

Clarence Williams & Henry Troy - 1931

A *Verse - Rubato:*

E♭ E° B♭7 E♭ E° B♭7

Hard times, they tell me, made a mon-key eat red pep-per. Let me tell you what they've done to a red hot step-per:

E♭ G7 Cm C7 F7 C7 F7 B♭7

Han-nah was a luck-y farm-er-ette 'til this de-pres-sion, but now she's lost most ev-'ry-thing she had in her pos-ses-sion. She

E♭ E° B♭7 E♭ G7 C7 F7 B♭7

did-n't miss the cows and she did-n't miss the chick ens, But when she had to sell her "jack ass", My! She raised the dick ens! She

E♭ E° B♭ G7 C7 F7 B♭7+

did-n't mind the loss of hors-es nor the oats and hay, The thing that hurt her most was to hear the neigh-bors say:

B *Chorus - Time:*

E♭ G7 C7 F7

Han - nah John-son's big black ass is on the block for sale. The

B♭7 E♭ D7 Gm B♭7

way she worked that poor ass it must be tough as a whale. Ev-'ry

E♭ A♭ E♭7 A♭ F7 B♭7

man in the coun-try could ride it bare-back. In har-ness or out you were safe on her "jack", and

E♭ E♭m F7 A♭m E♭ G7 C7 F7 B♭7

for long dis-tance rid-ing her ass was nev-er tir-ed. 'Twould work for noth-ing just the same as when hir-ed.

E♭ G7 C7 F7 B♭7+ E♭

Han - nah John-son's big black ass is on the block for sale.

The Firehouse Jazz Band

Papa De-Da-Da

(A New Orleans Stomp)

450

Concert Pitch

Spencer Williams, Clarence Todd & Clarence Williams - 1925
Rec: Clarence Williams (piano roll) 1926, Clarence Williams' Blue Five (Bechet, Armstrong, Redman, voc. by Eva Taylor) 1925, King Oliver & His Orch. 1931, etc.



451 Doin' the New Low-Down

The Firehouse Jazz Band

Jimmie McHugh & Dorothy Fields - 1928
Rec: Duke Ellington 1928, Bobby Hackett (Condon, etc.) 1939,
Irving Mills & His Hotsy Totsy Gang (J. McPartland, etc.) 1928,
Song popularized by dancer Bill "Bojangles" Robinson.

Concert Pitch



Some Sweet Day

452

The Firehouse Jazz Band

Tony Jackson-Ed Rose-Abe Olman - 1917
Rec: Miff Mole & His Molers (w/ Red Nichols, Vic Berton, etc.) 1927, McKinney's Cotton Pickers (w/ Don Redman) 1928, Louis Armstrong & His Orch. (w/ Teddy Wilson) 1933, etc.

Concert Pitch



453

Concert Pitch

The Whiteman Stomp

The Firehouse Jazz Band

Jo Trent & Thomas "Fats" Waller - 1927
Rec: Fletcher Henderson Orch. (Don Redman arr.) 1927, Paul Whiteman Orch. (H. Busse, T. & J. Dorsey, Pingatore, etc.) 1927. This sheet based on the Lennie Hayton arr.




C
E♭
F♯°
G+
C+
F+
B♭7
E♭
Cm6
Fm7
Cm
Fm
Cm
G7
E♭
Splash!
D♭9
D
E♭7
B♭7
E♭7
B♭7
Fm7
Cornet:
B♭7
B♭°
B♭7
Splash!
Trombone:
E♭7
B♭7
E♭7
B♭7
D∅
E∅
F∅
G∅
E9
F9
F♯9
G9
D.C. (Back to "A") - Take Coda:
Coda:
Off-Beat Chords:
E♭
Cm
A♭
B♭7
E♭
A♭
E♭
Splash!
Splash!
Splash!

454

Emperor Norton's Hunch

The Firehouse Jazz Band

Lu Watters - 1944

Named for Joshua A. Norton, who proclaimed himself "Emperor of the United States & Protector of Mexico" c. 1858. Norton lived in San Francisco. One of his "hunches" was that there would someday be a bridge built over the San Francisco Bay.

Concert Pitch



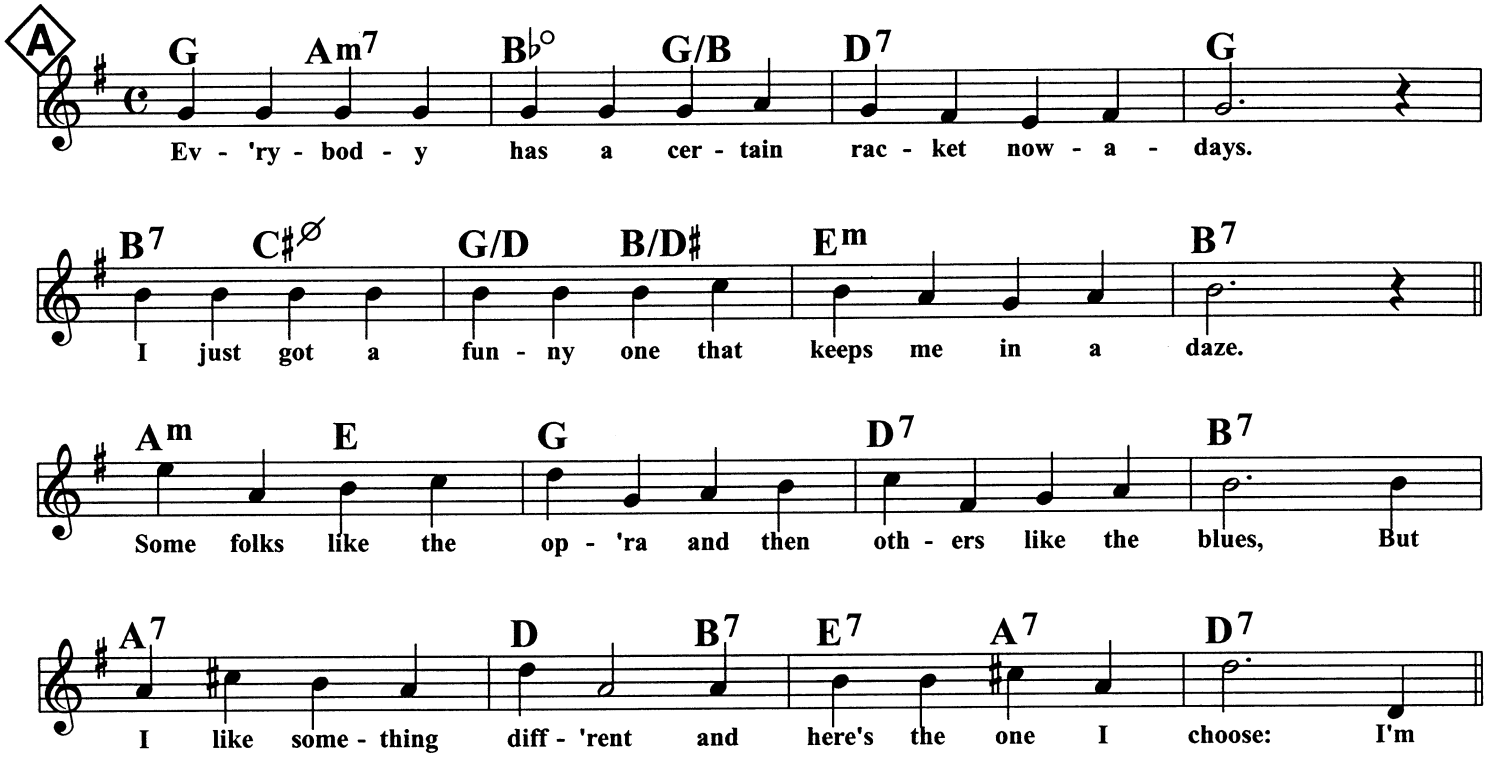

C
𝄋
F
C7
F
F+
B♭
F
G7
C7
Break - 2 Bars:
F
F/C
B°
1. Repeat for solos:
2. End of Last solo - On to "D":
C7
F
C7
F
C7
F
3. Fine ending:
F
Fine
D
After Last Solo:
Unison:
D.S.
Tuba & Trombone:
D.S. (Back to "C") - Play "Fine Ending":

455 I'm Wild About Horns On Automobiles

The Firehouse Jazz Band

Concert Pitch

Clarence Gaskill - 1928
Also wrote: "I Can't Believe That You're In Love With Me" 1927, "Prisoner Of Love" 1931, etc.
Rec: Fred "Sugar" Hall & His Sugar Babies 1928, Seven Blue Babies (w/ T. & J. Dorsey, voc. Jack Kaufman)



On ensembles & behind vocal: Horns play car horn "ta-ta-ta-ta", clarinet a half-step below cornet.



456 My Window Faces the South

The Firehouse Jazz Band

Jerry Livingston-Abner Silver-Mitchell Parish - 1938
Rec: Fats Waller (Victor #25762) 1938.
Bob Wills & His Texas Playboys 1946, etc.

Concert Pitch



Chorus:


C
win - dow fa - ces the South, And
C C7
I'm al - most half - way to hea - ven.
F F#° C A7
Though snow is fall - in', still I can see,
D7 G7
Fields of cot - ton smil - in' at me. My
D
C
win - dow fa - ces the South, And
C C7
though I am far from the Swan - ee,
F F#° C A7
I'm never frown - in' or down in the mouth, My
D7 G7 C
win - dow fa - ces the South.

457

Hyena Stomp

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1927
Rec: Jelly Roll Morton's Red Hot Peppers
(w/ Johnny & Baby Dodds, J. St. Cyr, etc.)1927

Concert Pitch




E♭ E° B♭/F B♭7
E♭ E° B♭/F B♭7
E♭ E° B♭/F B♭
C7 F7 B♭
D
E♭ E° B♭/F B♭7
E♭ E° B♭/F B♭7
E♭ E° B♭/F G7
C7 Gm7 G♭7 F7 B♭7
E♭ E° B♭/F B♭7
E♭ E° B♭/F B♭7
E♭ E° B♭/F G7
C7 F7 B♭
E
E♭7 E° B♭/F B♭
E♭7 E° B♭/F B♭
E♭7 E° B♭/F B♭
C7/E Gm7 G♭7 F7 B♭7
E♭7 E° B♭/F B♭
E♭7 E° B♭/F B♭
E♭7 E° B♭/F G7
C7 F7 B♭
D.S.
(Back to "D")

Coda:

C7 F7 B♭

458

The Burgundy Street Blues

The Firehouse Jazz Band

George Lewis
Rec: George Lewis & His New Orleans Music
(w/ George Lewis-clar, Jim Robinson-trmb,
"Slow Drag" Pavageaux-bass, etc.) New Orleans 1950
& at the Beverly Caverns in L. A. in 1953,
The Louisiana Repertory Jazz Ensemble 1995, etc.

Concert Pitch

Slow Blues



Perdido

459

The Firehouse Jazz Band

Concert Pitch

H. J. Lengsfelder-Ervin Drake-Juan Tizol - 1942
Rec: Duke Ellington Orch. 1942, Gene Krupa Trio,
Louis Armstrong (1950's California concert recording),
The Titan Hot Five 1997, etc.



460

Big Bear Stomp

The Firehouse Jazz Band

Lu Watters - 1944
Rec: Lu Watters Yerba Buena Jazz Band (Turk Murphy-trmb, Bob Scobey-trmp, Bob Helm-clar, Wally Rose-pno, etc.) 1946

Concert Pitch

Drums: Indian Tom-Toms 'til "A", a little voodoo 'til "B", Swing at "B":



Back to Sign, Take 2nd Ending
Before "B", Go to "Interlude":


Interlude:
Drums play rhythm as written 4 bars:
F7/C
B°
F7/C
B°
F7/C
F7
C
B♭
F7
F7
B♭
E♭
E♭m
B♭
B♭7
A7
A♭7
G7
C7
C7
F7
D
B♭
F7
F7
E♭7
D7
Gm
D7
Gm
Indian Tom-Toms 4 Bars on ensembles:
C∅
Repeat for Solos (Back to "C"):
F7
B♭
F7
Last Time:
B♭
A7
D7
G7
C7
F7
F7+
B♭

461

Take Your Tomorrow

The Firehouse Jazz Band

J. C. "Jimmy" Johnson & Andy Razaf - 1928
Rec: Frankie Trumbauer & His Orch.
(Bix, Lang, etc. Voc: Trumbauer & possibly Austin Young) 1928, etc.

This bit of comedy dialogue was recorded by the Frankie Trumbauer Orchestra on Sept. 20, 1928.
The band included Bix-cornet, Min Leibrook-bass sax, Eddie Lang-guitar, Lennie Hayton-Piano, etc.

***Band plays song once thru, then rhythm section vamps during dialogue:**

(Slightly black dialect is used in dialogue, with "Tram" very laid back and "Austin" fast-talking and nervous)

Tram: Say now, how 'bout them there two dollars which you owe me?

Austin: Listen Tram, I'm gonna pay you them two dollars, but I can't pay you now. I'll pay you tomorrow.

Tram: Yeah, that's what you said.

Austin: Now listen Tram, ain't we been dubs a long, long time?

Tram: Yes, we is.

Austin: Ain't we been stickin' together thru thick and thin?

Tram: Yeah, that's just the reason I'm gonna thin out on you. You got too thick for me.

Austin: Man, I'm gonna pay you tomorrow.

Tram: Umm hmm, That's what you said. **(Tram sings pick-ups to song, Austin inserts lower lines:)**

Take Your Tomorrow

The Firehouse Jazz Band

J. C. "Jimmy" Johnson & Andy Razaf - 1928
Rec: Frankie Trumbauer & His Orch.
(Bix, Lang, Bargy, etc. Voc: Trumbauer & possibly Austin Young) 1928, etc.

Concert Pitch




B
E♭ F7 A♭m6 E♭ C° B♭7 E♭ B♭7+
Teagarden sang Bb:
stomp, Stomp Mis - ter Hen - ry Lee, And when I
E♭ F7 A♭m6 E♭ C° B♭7 E♭
stomp, I want you to let me be.
B♭7 Cm
When they play that low down bass, Get the fev - er in my face,
F7 B♭7 Cm C♯° B♭7 B♭+
I just shake like a leaf on a tree. I wan-na
C
E♭ F7 A♭m6 E♭ C° B♭7 E♭
stomp, When they play that swing, That's
A♭ G7 Am B♭° G7/B G7
what I need more than an - y - thing.
C7 F7 F♯°
When that jazz band, they be - gin, Hits me like a quart of gin, I'm gon-na
E♭ F7 A♭m6 E♭ C° B♭7 E♭
stomp, Mis - ter Hen - ry Lee.

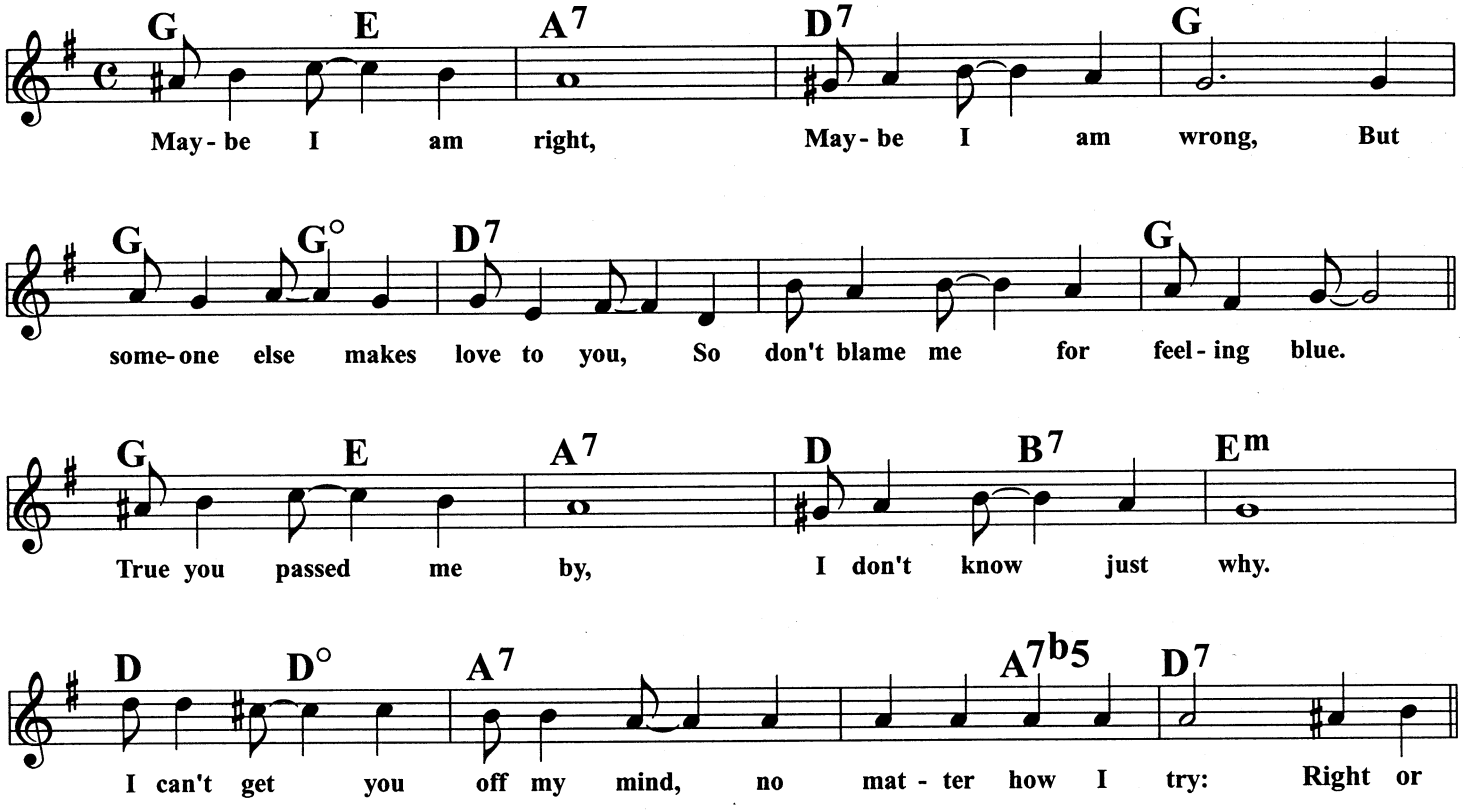
463

Right Or Wrong

The Firehouse Jazz Band

Concert Pitch

Arthur Sizemore & Haven Gillespie - 1928
(Also listed as 1921 by some sources)
Rec: Tampa Red 1934, Teddy Wilson 1937,
Bob Wills & His Texas Playboys 1936, etc.



Chorus melody similar to the Bob Wills version:



464

Blue River

The Firehouse Jazz Band

Concert Pitch

Joseph Meyer, Alfred Bryan & A. Crawford - 1927
Rec: Frankie Trumbauer & His Orchestra
(Bix, B. Rank, A. Rollini, E. Lang, etc., Voc: Seger Ellis) 1927,
Gil Rodin Orch. (J. & C. Teagarden, J. Dorsey, etc.) 1933,
The Titan Hot Five 1997, etc.

Verse:



Chorus:


C
G∅ C7+ Fm Ab m
song is sad, nev - er glad, Blue Riv - er, Blue Riv - er.
Eb G° C7+ Fm7 Bb7 Eb Gb7 Bb7
Do you hold the mem - 'ry of a van - ished dream? Sing to me of
G∅ C7+ Fm Ab m
lips I pressed, and ca - ressed, Blue Riv - er, Blue Riv - er.
Eb G° C7+ Fm7 Bb7 Eb Ab m6 Eb
'Til I saw my hopes go drift - ing down your stream. Can't we both for -
D
Cm D7 Db7 C7
get that bright sum - mer night in our lit - tle ca - noe, When her blue eyes
Fm Bb m6 C7 F7 B7b5 Bb7
lost their light as we whis - pered "A - dieu". When I hear your
G∅ C7+ Fm Ab m
lone - some song, some - thing's wrong, Blue Riv - er, Blue Riv - er,
Eb G° C7+ Fm7 Bb7 Eb Ab m6 Eb
May - be it's be - cause I'm just as blue as you.

465

Creole Belles

The Firehouse Jazz Band

J. Bodewalt Lampe - 1900
A "Cakewalk" performed by John Philip Sousa's band.
Rec: Lu Watters' Yerba Buena Jazz Band
(Bob Scobey, Turk Murphy, Wally Rose, Bob Helm, etc.)
1946, The Dutch Swing College Band 1981

Concert Pitch



Interlude:



Solos at "C":
Out Chorus use melody from "A".

466 That's Where the South Begins

The Firehouse Jazz Band

Thomas "Fats" Waller & George Brown - 1934
Rec: Louis Prima (Claude Thornhill-pno) 1935,
Red Nichols & His Big Ten (Carl Kress-gtr)

Concert Pitch



Just A Gigolo

467

The Firehouse Jazz Band

Leonello Casucci - 1931
English lyrics: Irving Caesar
Rec: Ted Lewis Orch. (#1 chart record) 1931,
Ben Bernie 1931, Bing Crosby 1931, Vincent Lopez,
Louis Armstrong & His New Sebastian Cotton Club
Orch. 1931, Roy Smeck "The Wizard of the Strings"
1931, Wild Bill Davison Jazz Band,
Jaye P. Morgan 1953, David Lee Roth 1985, etc.

Concert Pitch



468

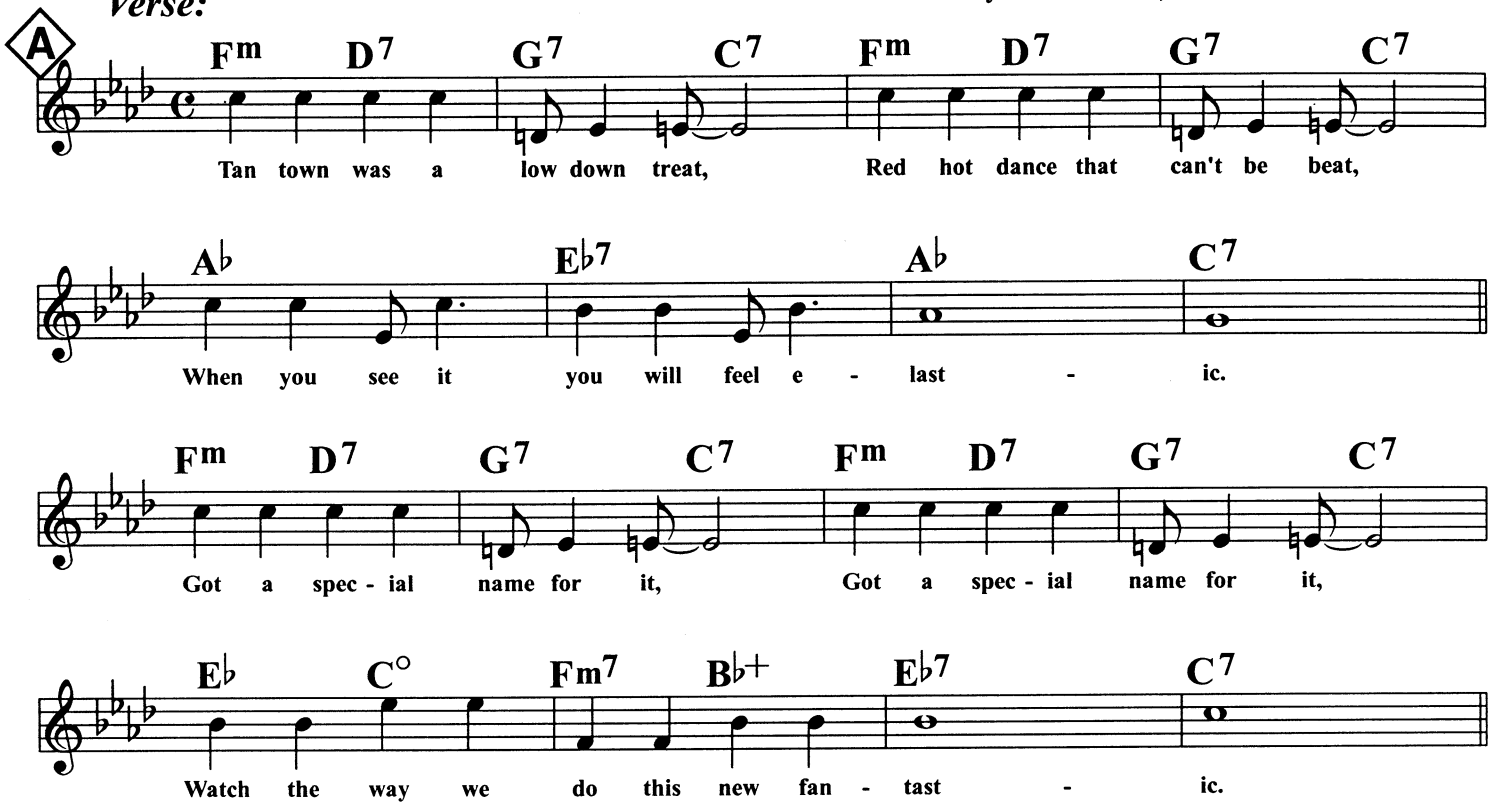
Zonky

The Firehouse Jazz Band

Thomas "Fats" Waller & Andy Razaf - 1929
Rec: McKinney's Cotton Pickers (arr. Don Redman) 1930, Spike Hughes (Danny Polo-cl.) 1938, Clarence Williams (voc. Eva Taylor) 1930, Mary Lou Williams, etc.

Concert Pitch

Verse:



Chorus:


B
Fm Ab7 Db7 C7 Fm Ab7 Db7 C7
An - y time you in - tro - duce the Zon - ky, Start to cut loose get hon - ky ton - ky,
Fm Ab7 Db7 Eb7 Ab C7
It's a good ex - cuse to let your feel - in' run wild.
Fm Ab7 Db7 C7 Fm Ab7 Db7 C7
Shake your feet a' plent - y, Don't be haught - y, Work 'em dou - ble twen - ty that means for - ty,
Fm Ab7 Db7 Eb7 Ab Ab7
Make a nois - y en - try, Act just like a big child.
C
Db Gbm Db F#° Db Ab7 Db Dbm
Got such will you know what I want to say.
Ab C7 Ebm F7 Bb7 Eb Eb7 C7
Hot? Much? That tem - po sure is tight that way.
Fm Ab7 Db7 C7 Fm Ab7 Db7 C7
I will bet a dime a - gainst a do - nut, Oth - er dan - ces they may come and go, but,
Fm Ab7 Db7 Eb7 Ab
When you learn the Zon - ky you will want it to stay.

469

Egyptian Ella

The Firehouse Jazz Band

Concert Pitch

Walter Doyle - 1931
Rec: The Harry Reser Orch. 1931,
Ted Lewis Orch. (w/ Benny Goodman,
Fats Waller, Muggsy Spanier, George Brunies,
etc.) 1931, etc.




B
Cm
hear of a gal who can shake and quake 'til it makes you think of a ner - vous snake, They're
G7 Fm6 G7 Cm G7
speak - ing of E - gyp - tian El - la. She
Cm
weighs two - twenty but they don't care, They like 'em plenty that way out there, She
G7 Fm6 G7 Cm G7
has the love of ev - 'ry fel - la. She
C
Fm Cm
does a dance and when she starts, By the riv - er Nile, The
Fm D7 G7 G+
boys all take their old sweet - hearts and throw 'em to the croc - o - diles. And
Cm
ev - 'ry sheik in the au - di - ence jumps up and yells that she's im - mense!
G7 Fm6 G7 Cm
How they love E - gyp - tian El - la.

470 Down In Borneo Isle

The Firehouse Jazz Band

Henry Creamer & J. Turner Layton - 1917
(The team that wrote "Way Down Yonder In New Orleans", "After You've Gone", etc.)

Concert Pitch

Drummer should set mood with 1917 "Borneo jungle drums" sounds, especially on minor sections. 1918 sounds are acceptable.

Verse:




Chorus:
C
B♭7
Down in Bor - ne - o, Down in Bor - ne - o,
E♭
E♭ E°
Down in Bor - ne - o Isle. I love to
B♭7/F B♭7/D E♭ E° B♭7/F B♭7
see those wild men danc - ing a - round,
E♭ D7 E♭
And those real wild wo - men in swim - min'!
D
B♭7
Down in Bor - ne - o, Where I want to go,
E♭ C7 C° C7
All they wear is a smile,
Tuba:
Fm
And ev - 'ry eve - ning when the lights are low,
Cm
Oh, Oh, Oh, Oh, Oh, Oh, Oh, Oh, Oh, Oh!
B♭7
How they toad - al - o, To the mus - ic slow,
F7 B♭7 E♭ A♭7 E♭
Down in Bor - ne - o Isle.

471

Annie Street Rock

The Firehouse Jazz Band

Lu Watters - 1944
Rec: Lu Watters' Yerba Buena Jazz Band
(Watters & Bob Scobey-trmpt, Turk Murphy-trmb,
Bob Helm-cl, Wally Rose-pno, Harry Mordecai-bjo,
Dick Lammi-bs, Bill Dart-drms) 1946, etc.

Concert Pitch




Optional Trombone Solo 1x:
C
Db
E°
Ab7
Db
Gb
Gbm
Db
Db7
Gb
G°
Db/Ab
Bb7
Eb7
Ab7
D
Db
E°
Ab7
Db
Gb
Gbm
Db
Db7
Gb
G°
Db/Ab
Bb7
Eb7
Ab7
Db
Solos at "C":
Fine

472

Jazz Baby

The Firehouse Jazz Band

Concert Pitch

M. K. Jerome & Blanche Merrill - 1918
Rec: Banu Gibson 1983, etc.





Solos At "D":
After last solo play "C" to end - No repeat

473

Sophisticated Lady

The Firehouse Jazz Band

Duke Ellington - Lyrics: Irving Mills & Mitchell Parish - 1933
Rec: Ellington Orch. 1933, Boswell Sisters 1933,
Coleman Hawkins, Casa Loma Orch. 1933, George Shearing,
Johnny Smith (guitar), Art Tatum, Jimmie Lunceford Orch. 1934

Concert Pitch



Afghanistan

The Firehouse Jazz Band

"A Romance of Asia"

474

Concert Pitch

William Wilander & Harry Donelly - 1920
Rec: Vincent Lopez Orch. 1920



475 Who Threw the Whiskey In the Well?

The Firehouse Jazz Band

Lucky Millinder-Eddie DeLange-Johnny Brooks - 1942
Rec: Doc Wheeler & His Orch. 1942

Concert Pitch

Verse:



Chorus:



Solos at "A":

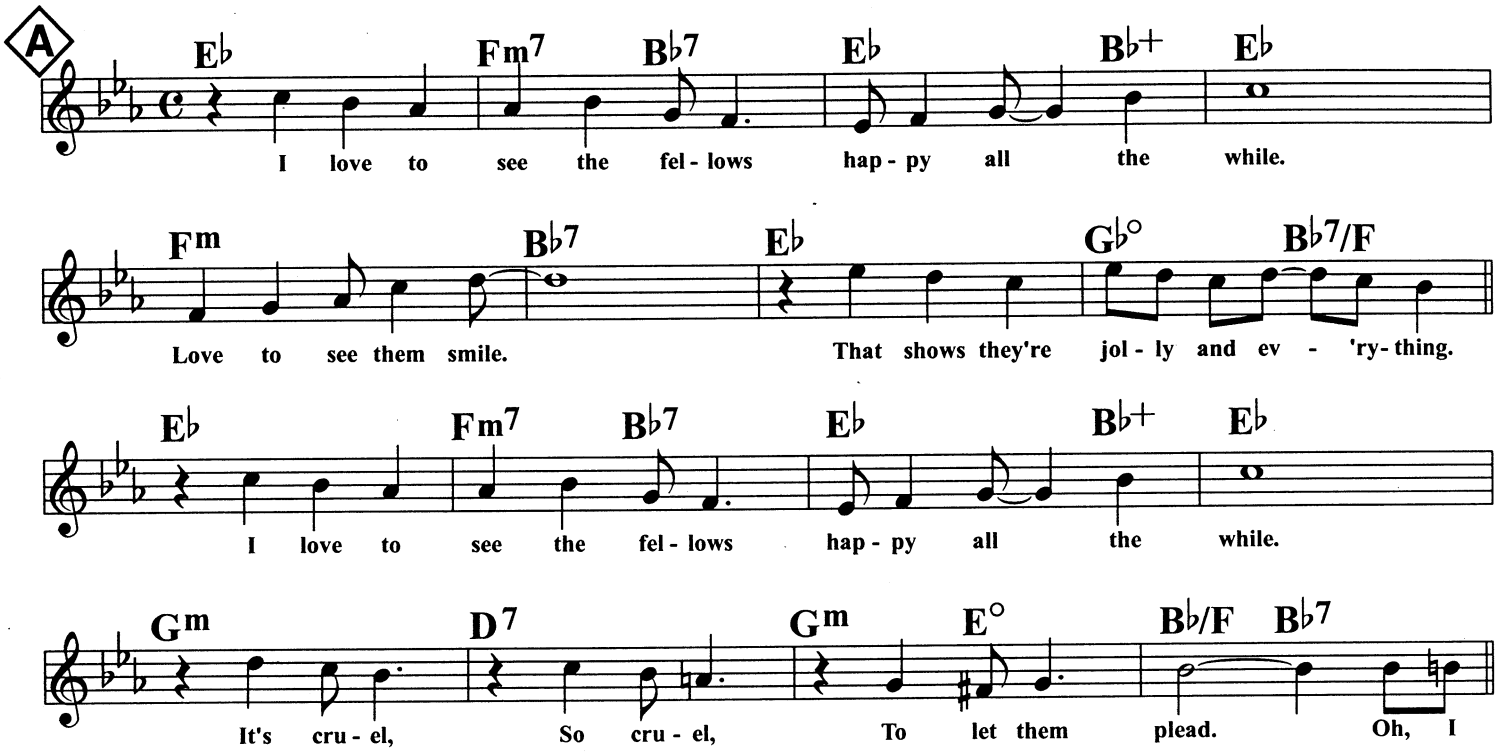
476

I Can't Let 'Em Suffer

The Firehouse Jazz Band

Henry Creamer & Turner Layton - 1918
(Same team who wrote "Way Down Yonder In New Orleans", "After You've Gone", "Strut Miss Lizzie", "Down In Borneo Isle", etc.

Concert Pitch




B
B♭7 E♭ B♭7 E♭
can't let 'em suf- fer for the want of love. It's a shame to let 'em plead. No, I
B♭7 E♭ B♭7 E♭
shan't let 'em suf- fer for the want of love, When I know just what they need. Now there's
E♭7 E♭7+ A♭
no use tryin' to stall, I just can't save them all! But when they
F7 B♭7 Fm/C D♭7 B♭7/D
cry: "Oh, Come and kiss me, Sweet- ie", I'm bound to fall. Then I've
C
B♭7 E♭ B♭7 E♭
just got to take 'em in my lov- in' arms, Got to keep 'em out of harm. Then I've
B♭7 E♭7
just got to make 'em be my tur- tle dove, My hon- ey love.
A♭ C7/G Fm Gm/B♭ B♭7/A♭ E♭/G Cm7
Lov- in' kiss- es I'll pro- vide, Un- til they're sat- is- fied. 'Cause I
F7 B♭7 E♭
can't let 'em suf- fer, For the want of love!

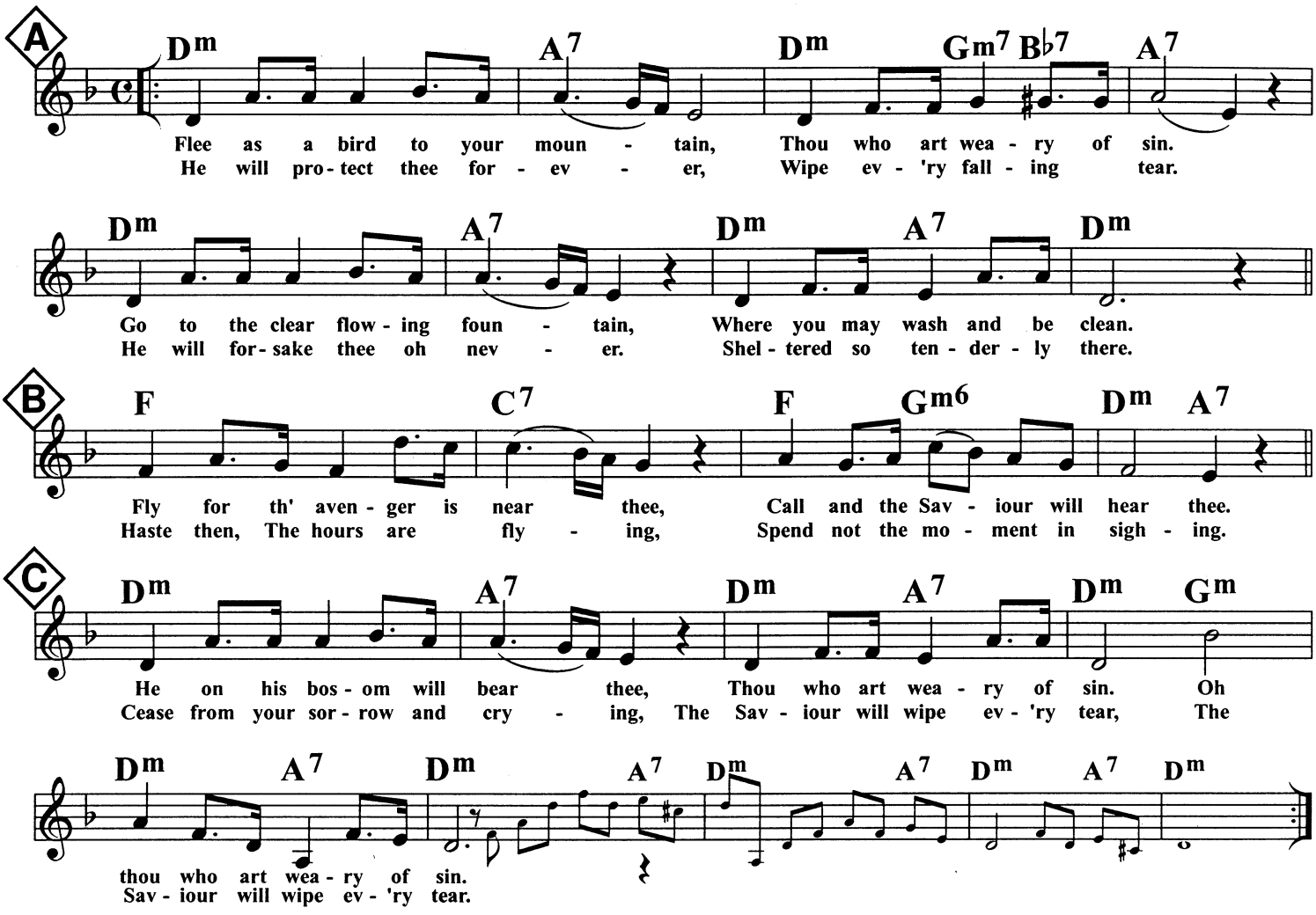
477 Flee As A Bird

The Firehouse Jazz Band

Concert Pitch

Mary S. B. Dana - 1857
Traditional New Orleans funeral song,
usually played by brass bands

Slow Dirge (Could be accompanied by drum rolls with snares off)



Borneo

The Firehouse Jazz Band

478

Walter Donaldson - 1928
Rec: Frankie Trumbauer & His Orch.
(Bix, Lang, etc., voc. Scrappy Lambert) 1928,
Original Salty Dogs 1979, etc.

Concert Pitch



479

Sorry

The Firehouse Jazz Band

Howard "Howdy" Quicksell & Ray Klages - 1927
Rec: Bix (with Rank, Murray, Signorelli, A. Rollini, Morehouse) 1927, Ray Miller Orch. 1928, The Titan Hot Five 1997, etc.

Concert Pitch

Verse:



Chorus: (Similar to the Bix chorus)



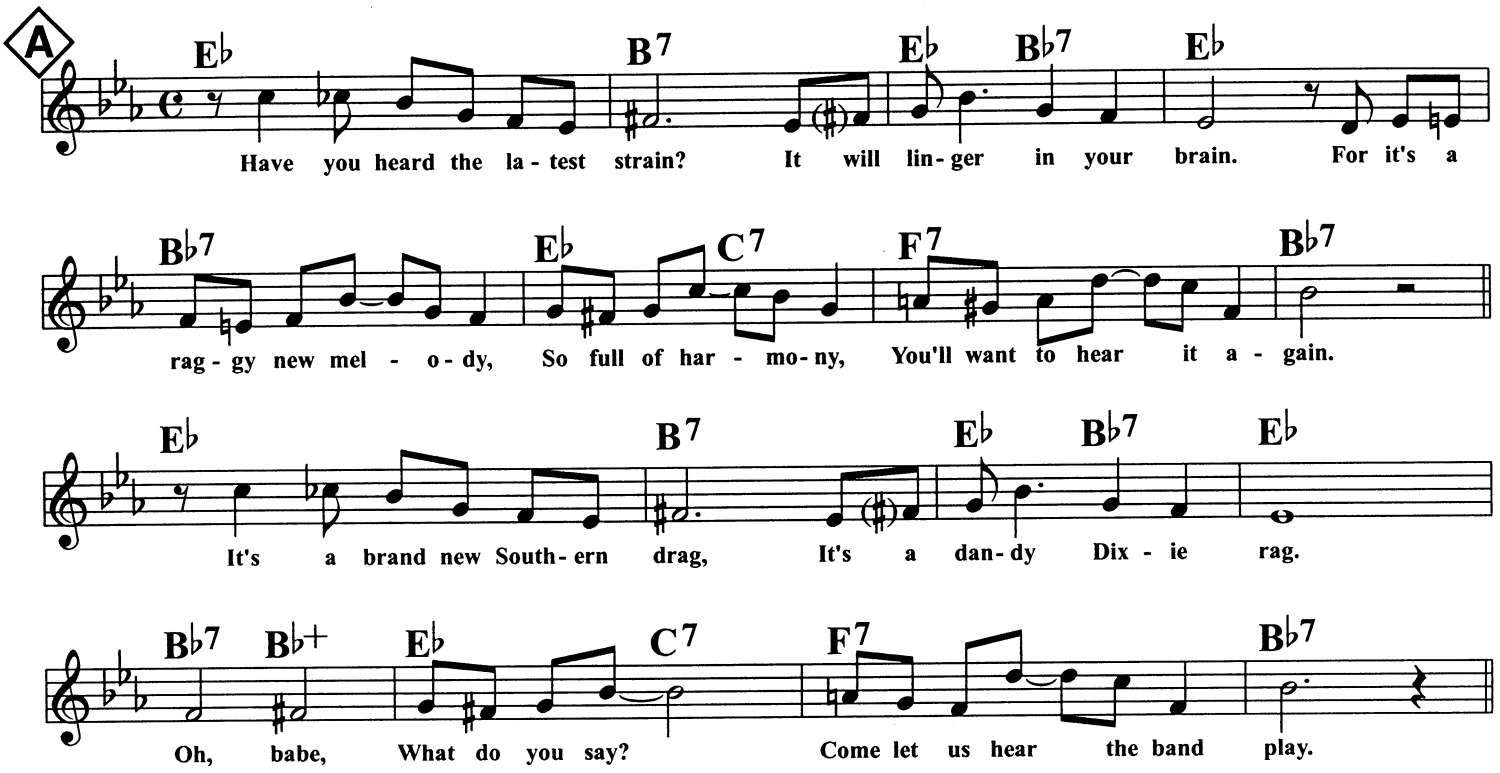
480

That Dixie Jazz

The Firehouse Jazz Band

James P. Maguire & Warren DeWitt - 1919

Concert Pitch




B
E♭
That Dix - ie jazz!
C7
That Dix - ie jazz!
F7
B♭7
E♭
G7
My how I love to hear that Dix - ie jazz! Oh, just see 'em sway - ing when they're play - ing.
C7
From left to right,
F7
Hold to me tight. It makes me
F7
B♭
B♭°
B♭7
want to do the shuf - fle and the tick - le toe. Oh, Hon - ey! Come, let's go!
C
E♭7
A♭
Lis - ten can't you hear that man just coax a moan from his trom - bone.
F7
B♭7
Lis - ten to that syn - co - pa - tion! It's the best I've ev - er known.
E♭
That Dix - ie jazz!
C7
That Dix - ie jazz!
F7
B♭7
E♭
B♭7
E♭
My how I love to hear that dear old Dix - ie jazz.
That Dix - ie Jazz!

481

Washboard Blues

The Firehouse Jazz Band

Hoagy Carmichael, Fred Callahan, Irving Mills - 1925
Rec: Red Nichols (with J. Dorsey, Eddie Lang, etc.) 1927, Paul Whiteman Orch. (with Bix, T. & J. Dorsey, Trumbauer, Carmichael, etc.) 1927, Tommy Dorsey Orch. 1938, Art Hodes, Yank Lawson, Arkansas Travelers (Miff Mole, etc.) 1927, etc.

Concert Pitch



Chorus: Repeat for Solos:



After Solos:




C
Eb Abm Bb7 Eb Abm Bb7 Eb Abm Bb7 Eb E°
Ab Eb Fm7 Bb7 Eb Gm7 C7 C7-5
F7 Bb7 Eb Fm7 Bb7 Eb Bb+
D
Eb Db C7 Bb7 Eb Ab Abm Eb Bb7
Eb Db C7 Bb7 Eb Ab Abm Eb
Ab Eb7 Ab Eb7 B7 F#7 B F#7 B7
Bb7 Eb Db C7 Bb7 Eb Ab7
Eb Ab7 Eb Ab7 Eb Ab7 Eb

482

Red Hot & Blue Rhythm

The Firehouse Jazz Band

Concert Pitch

J. Fred Coots, Arthur Swanstrom & Benny Davis - 1929




B
E♭ D♭7 E♭ B7 B♭7
red hot and blue rhy- thm, New Yan - kee Doo - dle - doo rhy- thm.
E♭ B7 B♭7 E♭ E♭° Fm7 B♭7
Here's your chance to learn a red hot and blue dance. First you get
E♭ D♭7 E♭ B7 B♭7
hot, Then you get hot - ter, You'll love it so you just got - ter.
E♭ B7 B♭7 E♭ D♭7 E♭ Fm7 F♯°
Ev - 'ry - bod - y loves a red hot rhy - thm dance. And now we
C
Gm Gm7 C Am7 D7 Gm Gm7 C
come to the one - two - three beat, It's ab - so - lute - ly new.
G7 Am7 D7 G G♭° Fm6 F7 B♭7
Go eas - y, It's so eas - y to do. Play me a
E♭ D♭7 E♭ B7 B♭7
red hot and blue jin - gle, Some - thing to make my blood tin - gle.
E♭ Gm F♯m Fm7 B♭7 E♭ B7 E♭
I'll go with 'em to a red hot rhy - thm tune.

483 'Tain't Nothin' Else But Jazz

The Firehouse Jazz Band

Maceo Pinkard, lyr: Wm. Tracy & Alex Belledna - 1921
(Pinkard also wrote: Sweet Georgia Brown, Them There Eyes, Gimme A Little Kiss, Sugar, I'll Be A Friend With Pleasure, etc.) Rec: Eileen Stanley 1922

Concert Pitch



Radio Papa

484

The Firehouse Jazz Band

Thomas "Fats" Waller & Andy Razaf - 1931
Rec: Butterbeans & Suzie 1931

Concert Pitch



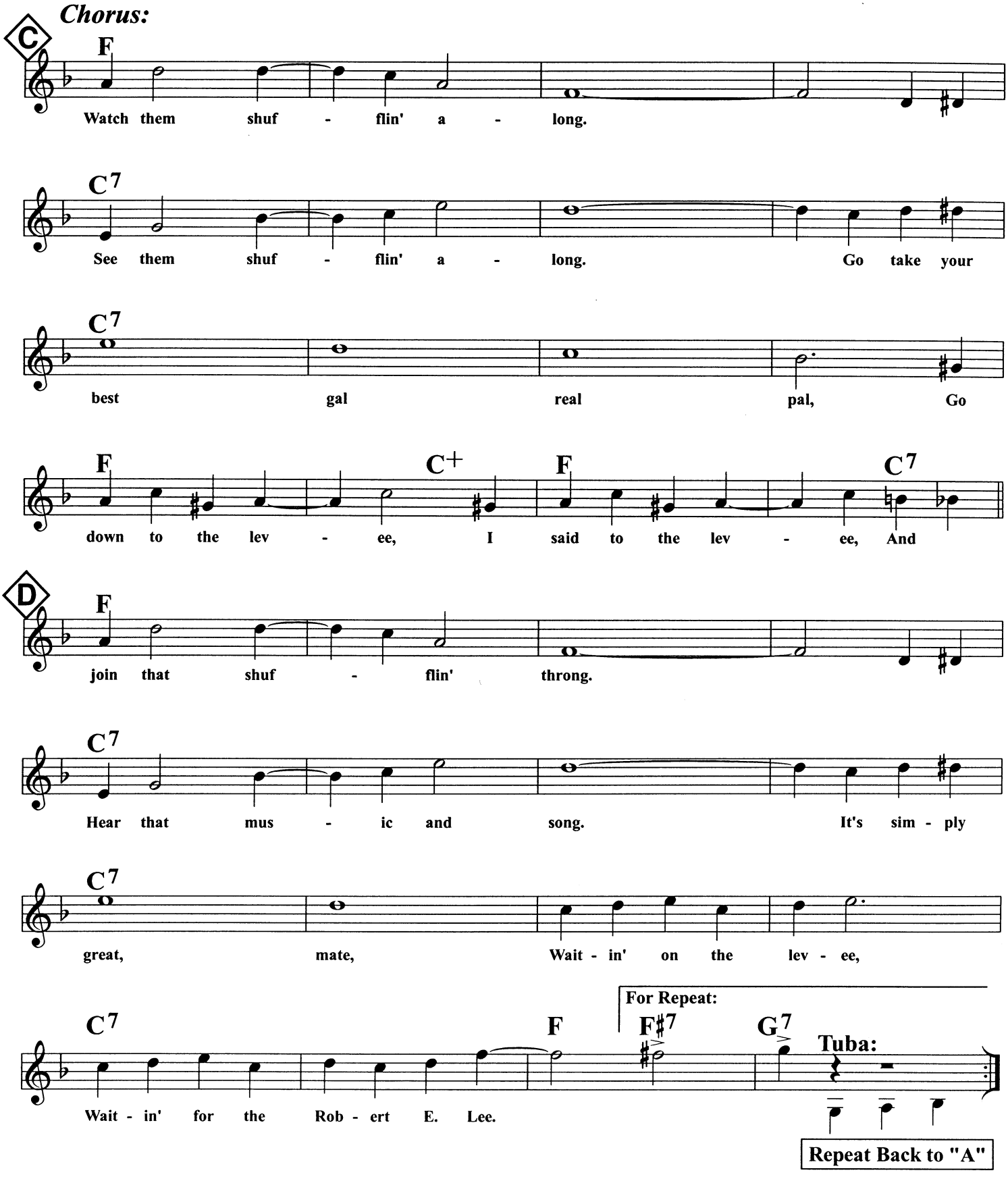
485 Waitin' For the Robert E. Lee

The Firehouse Jazz Band

Concert Pitch

Lewis F. Muir & L. Wolfe Gilbert - 1912
In movies: "The Vernon & Irene Castle Story" & "The Jolson Story".
Rec: The High Sierra Jazz Band, Turk Murphy's Jazz Band 1950, The Basin Street Six (Girard, Fountain) 1950




Chorus:
C
F
Watch them shuf - flin' a - long.
C7
See them shuf - flin' a - long. Go take your
C7
best gal real pal, Go
F
C+
F
C7
down to the lev - ee, I said to the lev - ee, And
D
F
join that shuf - flin' throng.
C7
Hear that mus - ic and song. It's sim - ply
C7
great, mate, Wait - in' on the lev - ee,
C7
F
For Repeat:
F#7
G7
Tuba:
Wait - in' for the Rob - ert E. Lee.
Repeat Back to "A"

486 Lazy Daddy

The Firehouse Jazz Band

The Original Dixieland Jazz Band (ODJB)
D. J. "Nick" LaRocca, Larry Shields, Henry Ragas - 1918
Rec: ODJB 1918, The Wolverines (Bix, G. Brunies, etc.) 1924, Pete Daily's Dixieland Band, Eddie Edwards' Band (He was trombonist in the ODJB) (with B. Gowans, Max Kaminsly, Jack Lesberg, etc.)

Concert Pitch




C
B♭
B♭ Clarinet Break - 2 Bars:
E♭
B♭ Clarinet Break - 2 Bars:
F7
B♭
G7
C7
F7
B♭
E♭m6
B♭
Fine
D
E♭
E♭°
B♭7
E♭
E♭
E°
B♭
B♭7
E
E♭
E♭ Trombone Break:
E♭
E♭ Trombone Break:
B♭7
E♭
F7
B♭7
E♭
E♭ Trombone Break:
E♭
E♭ Trombone Break:
A♭
A°
E♭/B♭
C+
F7
B♭7
E♭
F7
Back to "B" al Fine:

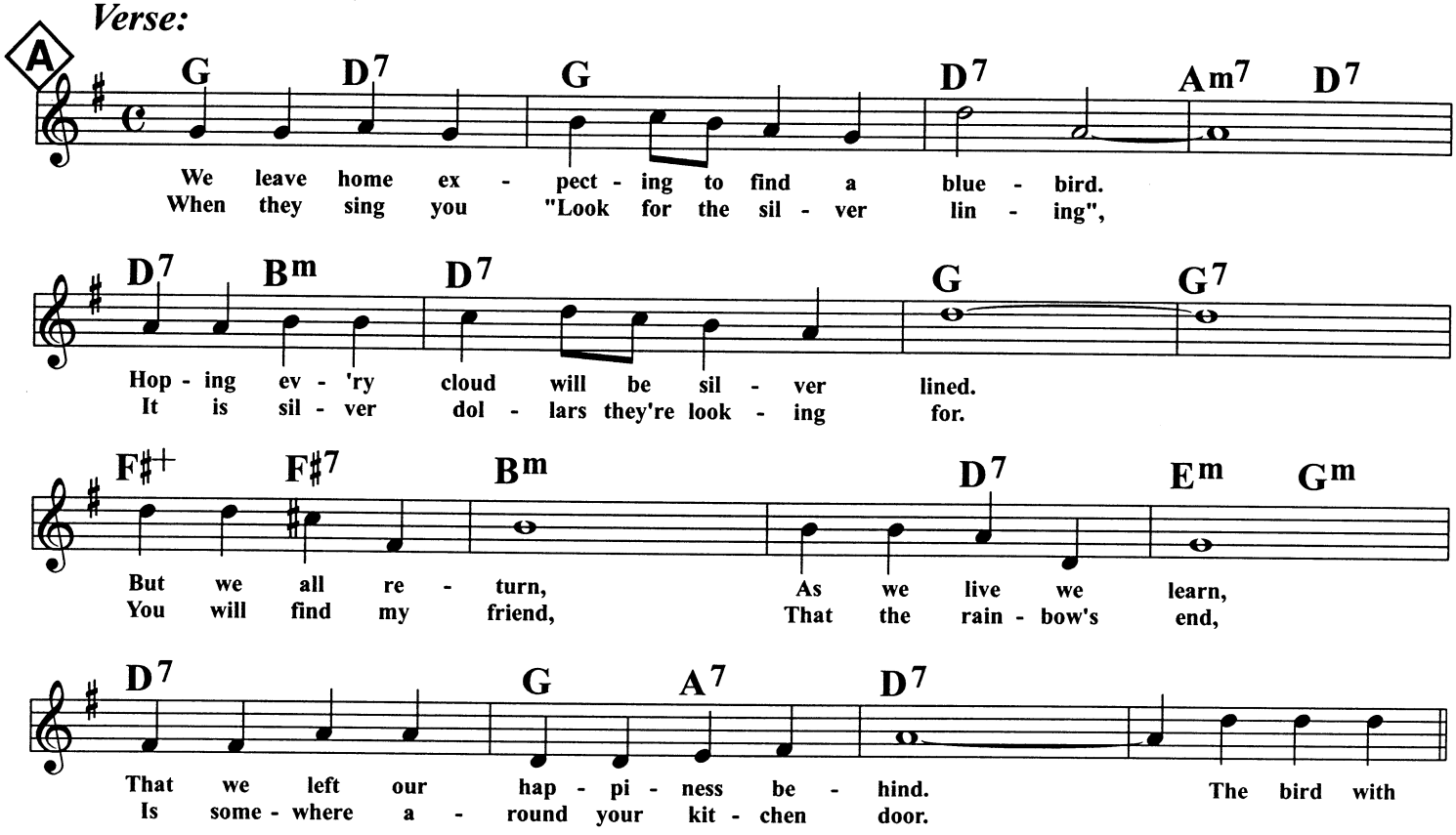
487 Back In Your Own Back Yard

The Firehouse Jazz Band

Al Jolson, Billy Rose, Dave Dreyer - 1927
Rec: Paul Whiteman Orch. (Bix, J. Dorsey, Trumbauer, etc.) 1928, Fletcher Henderson Orch. 1937, Tiny Hill, Ina Ray Hutton 1941, Ben Bernie Orch. (voc. Scrappy Lambert) 1928, Eddie Condon's Jazz Band (w/ Lou McGarity, Gene Schroeder, etc.), Eva Taylor (Irene Gibbons) 1928, Patti Page, Les Brown Orch., Billie Holiday 1938, Pee Wee Russell (w/ Wild Bill Davison, Vic Dickenson, etc.) 1954

Concert Pitch

Verse:




Chorus:
B
G E♭7 Am7
feath - ers of blue, is wait - ing for you,
D7 D+ G G° Am7 D7
back in your own back yard. You'll see your
G E♭7 Am7
cas - tle in Spain through your win - dow pane,
D7 G Cm G
back in your own back yard. Oh you can
C
Bm E7
go to the east, go to the west, but some day you'll come,
A7 Am7 Cm D7 D+
wear - y at heart, back where you start - ed from. You'll find your
G E♭7 Am7
hap - pi - ness lies, right un - der your eyes,
D7 G Cm G
back in your own back yard.

488 There'll Come A Time

The Firehouse Jazz Band

Similar to the Trumbauer/Bix version, but with the orchestrated Eb section omitted.

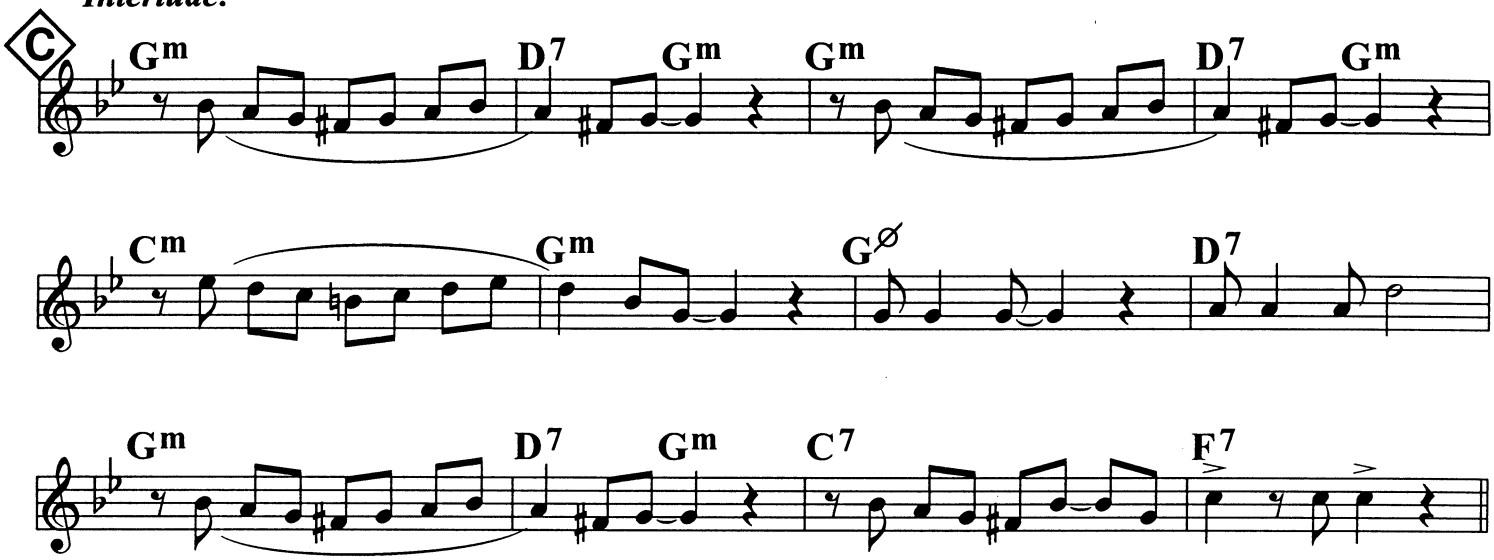
Concert Pitch

Composer information is vague. One source lists "Miller", while another lists "Manone & Mole". (Presumably Wingy & Miff). ?? Not to be confused with Shelton Brooks' 1911 song with the same title. Rec: Frankie Trumbauer Orch. (Bix, J. Dorsey, Lang, Rank, Leibrook, etc.) 1928, Red Nichols recorded same title also in 1928.

Tempo di brisk



Interlude:



Back to "A" for Solos - Stay on Page 1 - Play "Fine Ending" every time.

489

The Isle of Capri

The Firehouse Jazz Band

Jimmy Kennedy & Will Grosz - 1934
Rec: Guy Lombardo Orch. 1935,
Hit recording for Wingy Manone's
Dixieland Band in 1935.

Concert Pitch



D.C. ("A") al Fine:

One Chorus = AABA

Blue Prelude

The Firehouse Jazz Band

Concert Pitch

Joe Bishop & Gordon Jenkins - 1933
(Bishop & Woody Herman wrote "Woodchopper's Ball")
Rec: Glen Gray Casa Loma Orch. 1933, Boyd Raeburn Orch., Woody Herman Orch. (This was first theme song), Adrian Rollini Orch., Isham Jones Orch. 1933, Clyde McCoy Orch. 1938, Bob Wills & His Texas Playboys, Dukes of Dixieland 1956, etc.

490



491 At the Codfish Ball

The Firehouse Jazz Band

Sidney Mitchell & Lew Pollack - 1936
Rec: Tommy Dorsey's Clambake Seven
(Pee Wee Irwin, Johnny Mince, Bud Freeman, Howard Smith, Carmen Mastren, Dave Tough, Edythe Wright) 1937

Concert Pitch



Blue Again

492

The Firehouse Jazz Band

Dorothy Fields & Jimmy McHugh - 1930
(From unsuccessful B'way show "Vanderbilt Revue")
Rec: Duke Ellington Orch. 1931, Red Nichols
(w/ Teagarden, Goodman, etc.) 1930, Lee Morse 1931,
Louis Armstrong 1931, Wild Bill Davison 1970 & others,
(This was one of Wild Bill's favorite songs).

This version more similar to Wild Bill's than to original sheet music.

Concert Pitch



493 I'll Never Be the Same

The Firehouse Jazz Band

Matty Malneck & Frank Signorelli, Lyr: Gus Kahn - 1932
Rec: Eddie Lang (gtr) & Frank Signorelli (pno) 1928 (before song was copyrighted), Paul Whiteman Orch. (voc. Mildred Bailey) 1932, Artie Shaw Orch. (Roy Eldridge, etc.) 1945, Adelaide Hall 1932, Phil Napoleon's Emperors 1946, Guy Lombardo Orch. 1932, Ziggy Elman Orch. 1939, Ruth Etting 1932, Bobby Hackett, Coleman Hawkins (Oscar Peterson, Herb Ellis, etc.) 1957, Stella Brooks (Sidney Bechet, George Brunies, F. Newton, Joe Sullivan, Lesberg, Wettling) 1946, The Titan Hot Five 1997, etc.

Concert Pitch



Jackass Blues

494

The Firehouse Jazz Band

Concert Pitch

Art Kassel & Mel Stitzel - 1926
Rec: Joe "King" Oliver (w/ Kid Ory) 1927,
Fletcher Henderson Orch. (The "Dixie Stompers"
w/ Rex Stewart, Coleman Hawkins, Buster Bailey) 1926,
Clarence Williams' Stompers (Bubber Miley, Don Redman)
1926, Lovie Austin (Johnny Dodds) 1926, Joe Candullo
(w/ Red Nichols) 1926, etc.

"Fast Stomp"



Repeat "B" as written then Solos at "B":

495 That's No Bargain

The Firehouse Jazz Band

Loring "Red" Nichols - 1926
Rec: Red Nichols & His Five Pennies
(Nichols-cornet, J. Dorsey-cl., A. Schutt-pno.,
Eddie Lang-gtr., Vic Berton-drm.) 1926

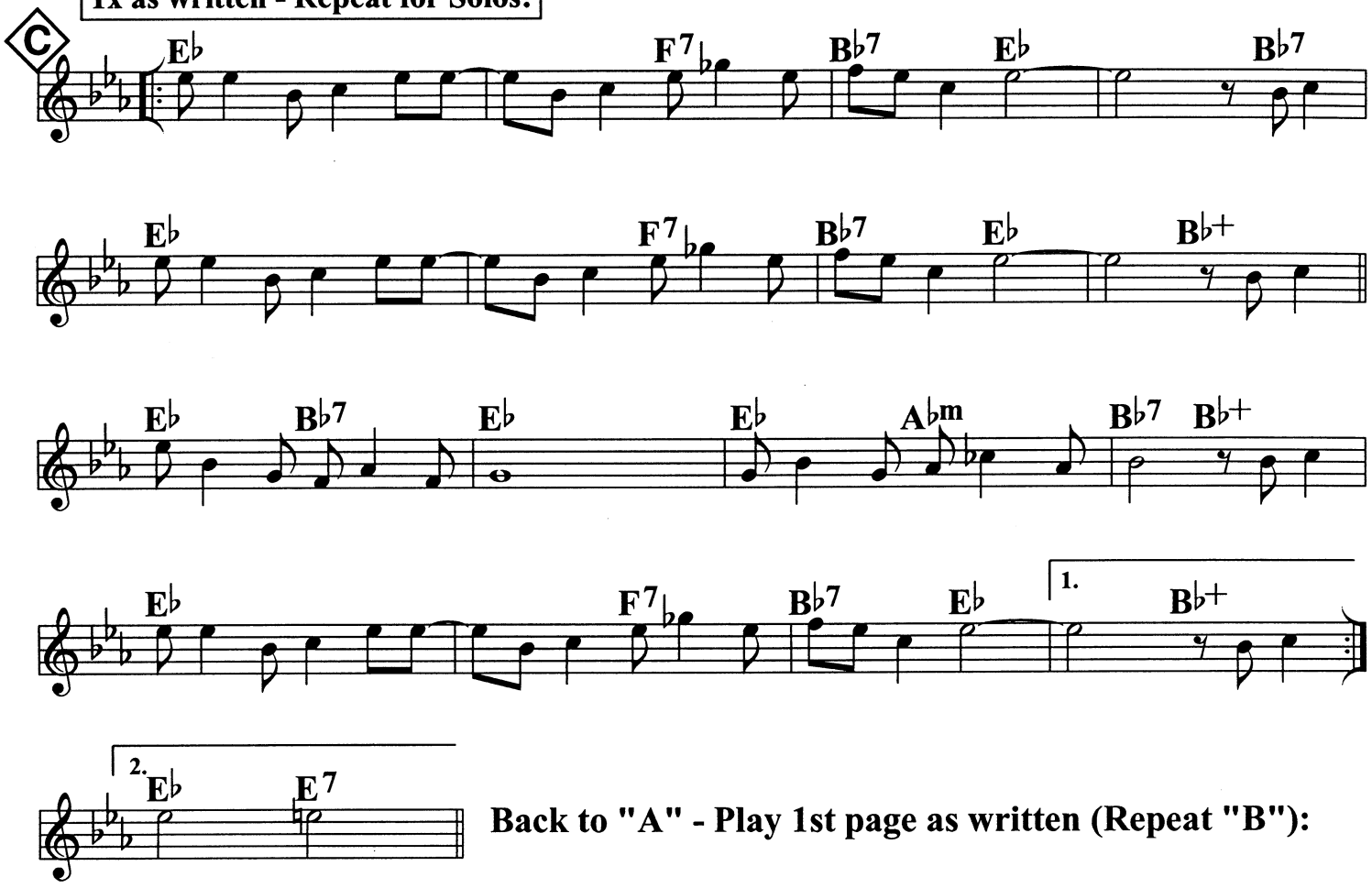
Concert Pitch

Up-tempo Charleston feel:



Segue to "C":

1x as written - Repeat for Solos:



Back to "A" - Play 1st page as written (Repeat "B"):

496

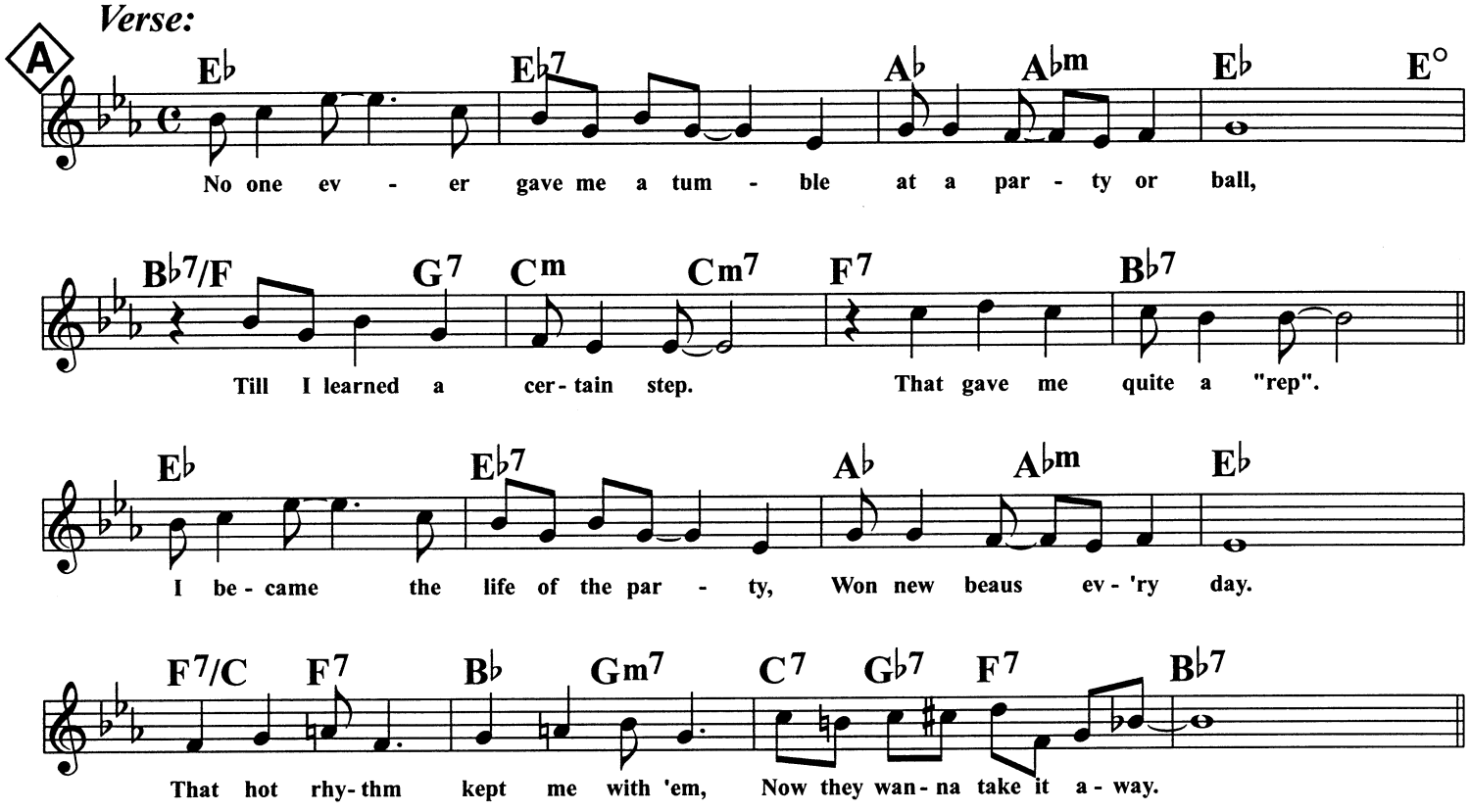
Don't Take That Black Bottom Away

The Firehouse Jazz Band

Sam Coslow, Addy Britt, Jarry Link - 1926
Rec: Annette Hanshaw (with the "Redheads", Red Nichols, Miff Mole, etc.), California Ramblers, Freddy Rich Orch. (w/ T. Dorsey, A. Rollini), etc.

Concert Pitch

Verse:



Chorus:


B
Eb Bb+ Eb F° C7/G C7
You can take my coat and hat, take a - way my dog and cat, But
Abm B7 Bb7 Eb Ab7 F7 Bb7
don't take a - way that Black Bot - tom, Black Bot - tom.
Eb Bb+ Eb F° C7/G C7
You can take the sun a - way, Leave me with the clouds of grey, But
Abm B7 Bb7 Eb Eb7 Eb° Abm Eb/G F#° Fm7 Bb7
don't take that Black Bot - tom a - way.
C
Eb7 Bbø Eb7 Bbø Eb7 Bbm7 Eb° Eb7
Ev - 'ry time I do that dance, I lose my self - con - trol.
Ab7 Db7
It has tak - en full pos - sess - ion of my ver - y soul. So,
Eb Bb+ Eb F° C7/G C7
Just take ev - 'ry thing you can, You can ev - en take my man, But
Abm B7 Bb7 Eb Eb° Bb7 Eb
don't take that Black, Black Bot - tom a - way. Hey! Hey!

497

Ol' Man River

The Firehouse Jazz Band

Jerome Kern, Lyr: Oscar Hammerstein - 1928
Rec: Paul Whiteman Orch. (voc. B. Crosby) 1928,
Bix Beiderbecke 1928, Al Jolson 1928, Horace Henderson Orch.
(w/ Coleman Hawkins, voc. Red Allen) 1933, Ben Bernie Orch.,
Red Allen (w/ Edmond Hall) 1941, Harry James Orch. (voc. Dick
Haymes) 1941, The Revelers 1928, Casa Loma Orch. 1934, etc.

Concert Pitch

Chorus:



No Repeat 1x - On to "C":

Opt. Trombone Solo:



Back to "A" for Solos:

498

Midnight Mamma

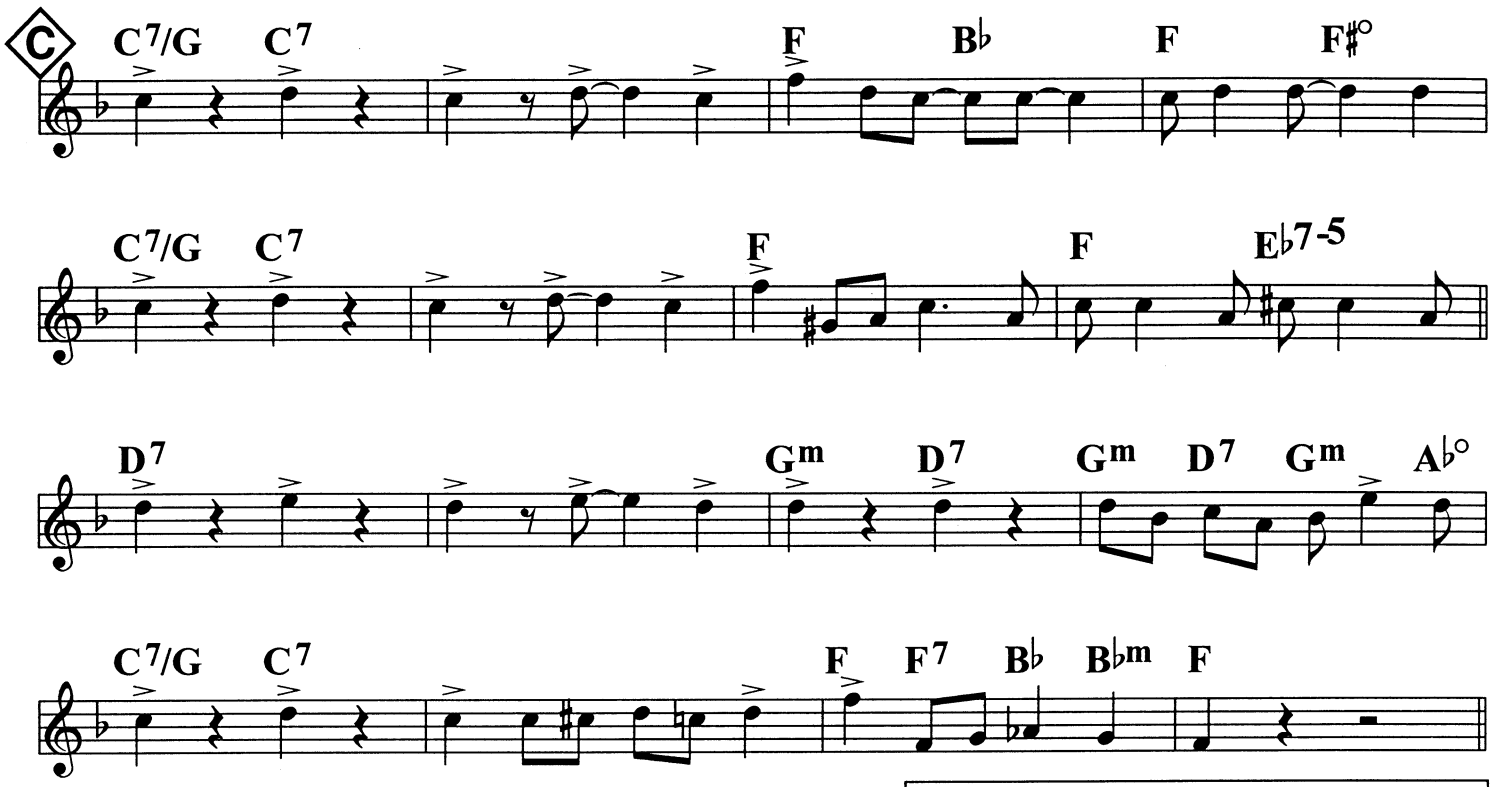
The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1925
Rec: Levee Serenaders (led by Jelly Roll, voc: Frances Hereford) 1927, also recorded by Jelly on a piano roll (released in 1997 on CD), James Dapogny's Chicago Jazz Band 1993, etc.

Concert Pitch



***At "C" horns play rhythms as written, Time continues in rhythm section, drums play back-beat on choked big cymbal.**



Back to "B" (with repeat) for Out Chorus:

499

Wild Cherries Rag

The Firehouse Jazz Band

Ted Snyder (possibly working with Irving Berlin) - 1909
Snyder also wrote: "The Sheik of Araby" (1921), "Who's Sorry Now?" (1923), etc.,

Concert Pitch




C
F C/E Dm Db7 C7
F C7 F C7
F C/E Dm Db7 C7
F C7 F A7
D
Dm A7 Dm A7 Dm A7
F C7 F C7 F Db7-5 C
Db7 C Db7 C
Bass Solo - Stop Time:
C7 C7 F F G7 G7 C G7 C7
D.S. Back to "C" al Coda:
Coda:

500

Concert Pitch

My Little Bimbo Down On the Bamboo Isle

The Firehouse Jazz Band

Walter Donaldson & H. Grant Clarke - 1920
Rec: Lu Watters' Yerba Buena Jazz Band 1950,
Original Salty Dogs with Clancy Hayes 1964, etc.





Editor's Note: The upper lyrics are more "politically correct", while the lower ones (referring to "Zulu" and "Barnum & Bailey") are more original.
It's interesting (slightly) to note that Clancy Hayes sang the bottom words on the 1950 Watters recording but switched to the upper lyrics for the 1964 Salty Dogs recording.

501

Nobody Knows What A Red-Head Mamma Can Do

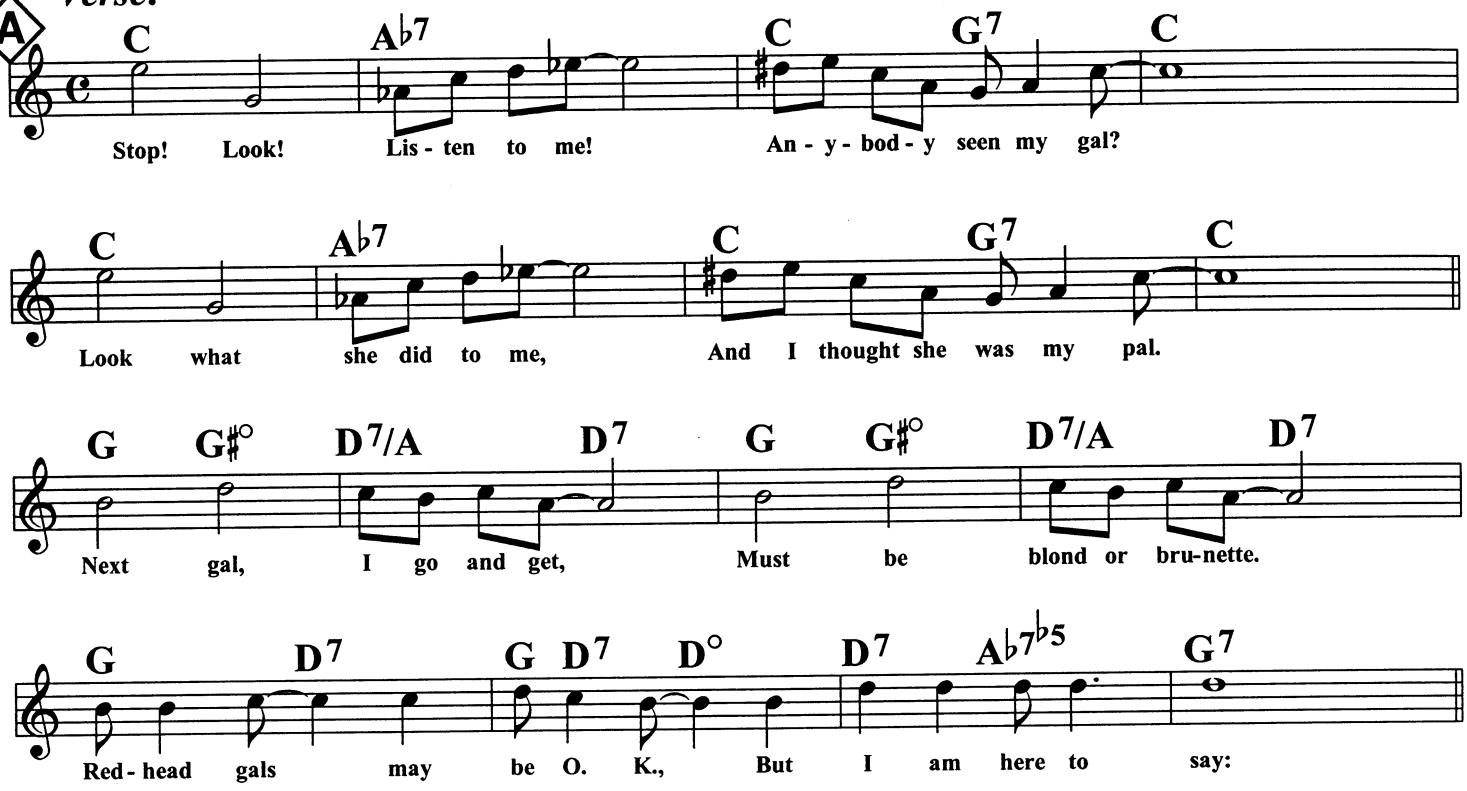
The Firehouse Jazz Band

Irving Mills & /sammy Fain - 1925
Rec: California Ramblers (J. Dorsey, etc.) 1925,
Original Memphis Five (Phil Napoleon, F. Signorelli)
1925, Varsity Eight (T. Dorsey, Red Nichols) 1925

Concert Pitch

Verse:

A



Chorus:


B
C A♭7 G7 C C° G7
No- bod - y knows what a red - head mam- ma can do, do do - do - do.
C A♭7 G7 C C6 C7
Give her a heart made of rock, she'll break it in two, two, right in two.
F E7 B7 E7 Am
There's no doubt that she's got a con - science and a mind,
D7 D+ G7 Am7 B♭° G7/B G7
But when she steps out, She leaves them both be - hind.
C
C A♭7 G7 C C° G7
She can draw rings 'round a gal like Lou - is - ville Lou, Lou, Lu - Lu - Lou.
F7 E7 F7 E7
She can make a Blue - beard feel might - y blue, So blue. To
A7 D7 C°
keep her from talk - ing with - out a muz- zle, Is hard - er to do than a cross - word puz- zle. 'Cause
C A♭7 G7 C F7 C
no - bod - y knows what a red - head mam- ma can do.

502 Sleepy Time Gal

The Firehouse Jazz Band

Ange Lorenzo & Richard A. Whiting
Lyr: Jos. Alden & Raymond Egan - 1925
Cliff Edwards (Ukulele Ike), Ben Bernie Orch. 1926, Gene Austin 1926, Nick Lucas 1926, Ben Selvin Orch. 1926, Jimmy Lunceford Orch. 1936, Harry James Orch. 1944, Glen Gray Casa Loma Orch., Mills Bros. 1940, Ross Gorman Orch. (w/ Red Nichols, Miff Mole, etc.) 1925, Ray Noble Orch. (w/ G. Van Eps) 1940, etc.

Concert Pitch



The World's Jazz Crazy (And So Am I)

503

Concert Pitch

The Firehouse Jazz Band

Wm. Henry Huff & James Blythe - 1925
Rec: Trixie Smith 1925

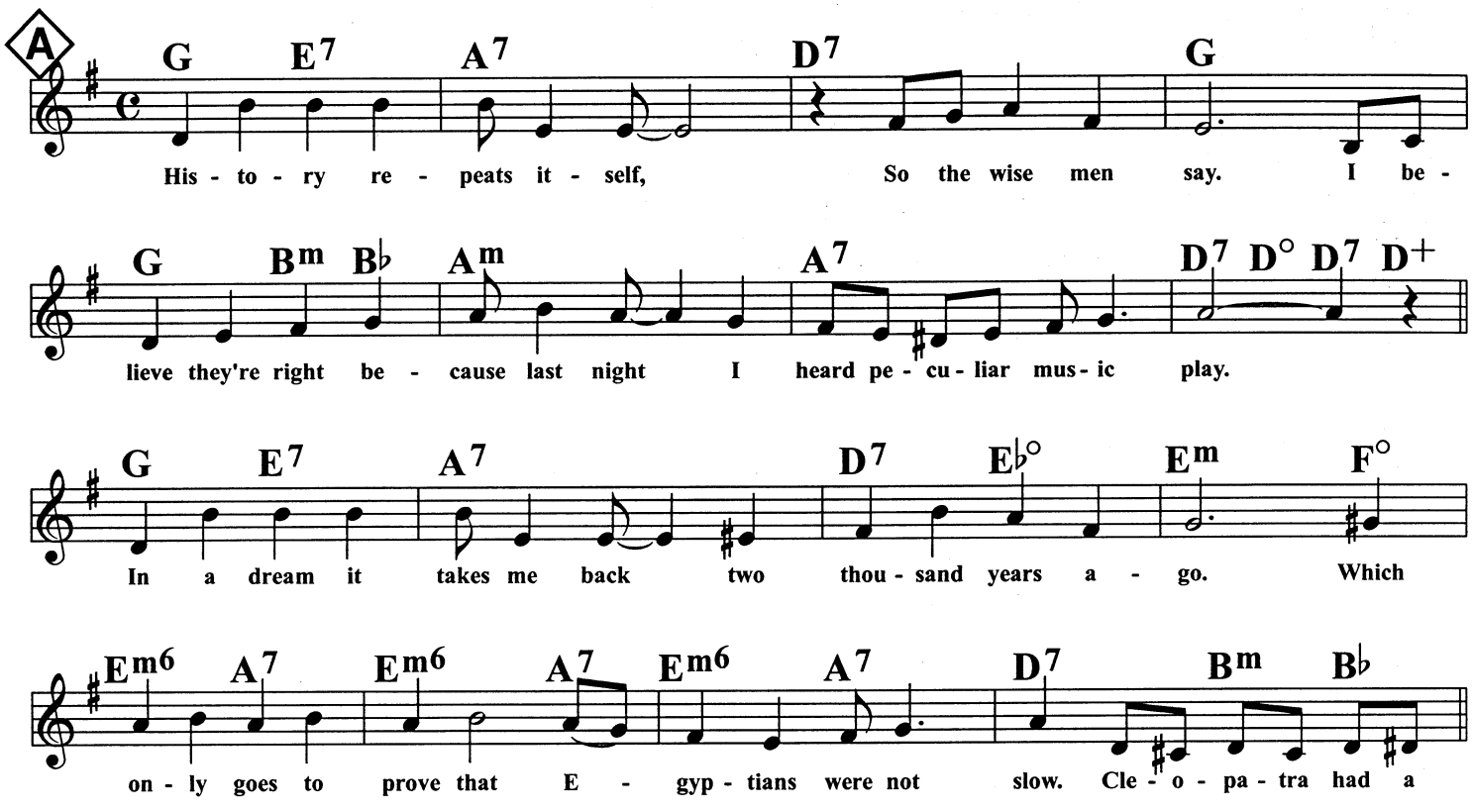


504 Cleopatra Had A Jazz Band

The Firehouse Jazz Band

Concert Pitch

Music by Jack Coogan - 1917
Lyrics by Jack Coogan & Jimmy Morgan




B
A7 D7 G Bm B♭
jazz band, In her cas-tle on the Nile. Ev-'ry night she gave a
A7 D7 G7 E+ E7
jazz dance, In her queer E-gyp-tian style. She won Marc
A7 Em6 E♭7 D7 G/B Am G Bm/F♯ Em7
An-to-ny, With her syn-co-pa-ted har-mo-ny. And while they
D7 F° A7/E A7 D7 Bm B♭
played, She swayed. She knew she had him all the while. In the sha-dow of the
C
A7 D7 G B♭°
pyr-a-mids, 'Neath the old E-gyp-tian moon, A Sphinx was
Am7 D7 G7 F♯7-5 B B° B7 C7 B7
look-ing on and said: "There'll be a wed-ding soon". But the
E7 A7 D7 G Bm B♭
real his-tor-ic scan-dal, was Cle-o lost her san-dal as she
Am6 D7 Am6 D7 G
danced to the strains of the E-gyp-tian jazz band tune.

505 My Pretty Girl

The Firehouse Jazz Band

Concert Pitch

This leadsheet is similar to the first part of the Goldkette recording.

Charles Fulcher - 1926
Rec: Jean Goldkette Orch. (Bix, Danny Polo-cl., E. Lang-gtr., Speigal Wilcox & B. Rank-trmb., Trumbauer-sx, Venuti-vln, etc., arr. Bill Challis) 1927, Fletcher Henderson Orch. (Bobby Stark & Rex Stewart-tpt., Coleman Hawkins-sx, etc.) 1931, Fess Williams & His Royal Flush Orch. 1927

Up-tempo, in a hot "Roaring Twenties" style. Think "Bix".



Chorus:

1x: Trombone plays as written, cornet plays hot jazz obligato:



506

The Love Nest

The Firehouse Jazz Band

Louis A. Hirsch & Otto Harbach - 1920
Rec: Art Hickman Orch. 1920, Joseph C. Smith Orch. 1920, Paul Whiteman Orch. (Bix, Trumbauer, Busse, J. Dorsey, etc.) 1928.
Theme song for "Burns & Allen" radio & TV shows.

Concert Pitch



The Firehouse Jazz Band

The Old Rugged Cross

507

George Bennard - 1913 Rec: George Lewis' New Orleans Quartet & Band 1953, New Orleans All-Star Band (with Kid Thomas Valentine, Jim Robinson, Raymond Burke, etc.) 1976, Louisiana Repertory Jazz Ensemble 1995, etc.

Concert Pitch

Rubato Intro:



508

She's A Great, Great Girl

The Firehouse Jazz Band

Harry Woods - 1928
Woods also wrote: I'm Looking Over A Four-Leaf Clover, Paddlin' Madelin Home, River Stay 'Way From My Door, Side By Side, When the Red, Red Robin, etc.
Rec: Roger Wolfe Kahn Orch. (Jack Teagarden, Manny Klein, Joe Venuti, Eddie Lang, Vic Berton, etc.) 1928, Jan Garber Orch. 1928, etc.

Concert Pitch

A *Verse:*




Chorus:
B
F
F°
C7
F
F°
C7
F7
B♭
B♭7
A7
A♭7
1x As Written - Break 2 Bars all other x:
G7
C7
C°
C7
C
F
F°
C7
F7
B♭
B♭
Dm/A
Gm7
D7/F♯
B♭/F
B°
F/C
B°
F
D7
G7
C7
F

509

Hambone Kelly

The Firehouse Jazz Band

Concert Pitch

Lu Watters - 1944
"Hambone Kelly's" was the club where Watters' "Yerba Buena Jazz Band" played from 1947 'til New Year's Eve 1950-51. During these last years the band included: Watters-crnt, Bob Helm-clr, Don Noakes-trmb, Wally Rose-pno. Clancy Hayes-bnj & voc, Pat Patton-bnj, Dick Lammi-tuba, Bill Dart-drms.



Temptation Blues

510

The Firehouse Jazz Band

Rec: Clarence Williams (Okeh #8204) 1924

Joe "King" Oliver & Lil Hardin - 1923
Recorded by Oliver as "Camp Meeting Blues" in 1924.
"Temptation Blues" was copyrighted in Aug. of 1923.
Duke Ellington's "Creole Love Call" of 1928 was apparently "borrowed" from the "C" section of this song.
This information from the Charles B. Anderson song collection.

Concert Pitch



511

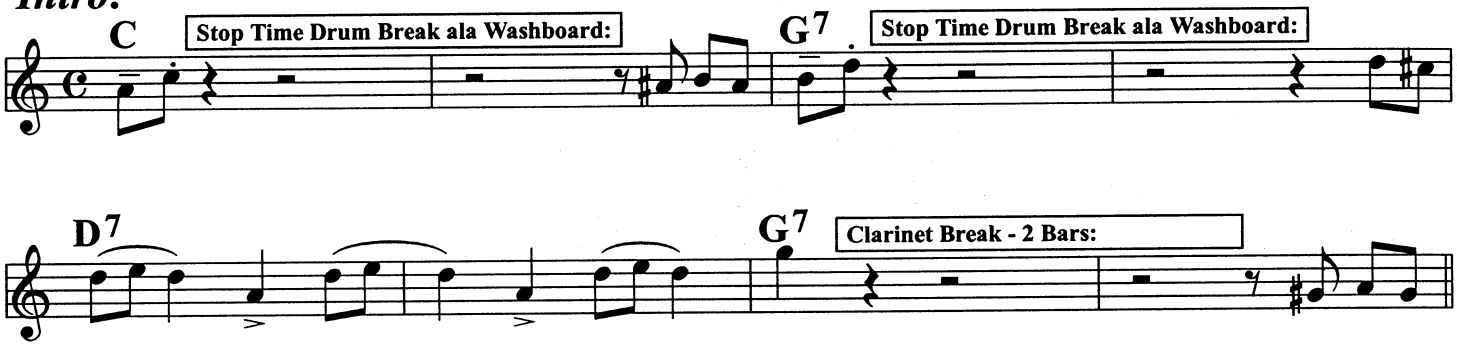
J'm Goin' Huntin'

The Firehouse Jazz Band

Thomas "Fats" Waller - J. C. Johnson - Jimmy Bertrand - 1927
Rec: Jimmy Bertrand's Washboard Wizards (Louis Armstrong, Johnny Dodds, etc.) 1927, Lu Watters' Yerba Buena Jazz Band 1950, Turk Murphy's Jazz Band 1970, etc.

Concert Pitch

Intro:



A *Chorus:*










B
C
G7
C
C7
F
F
Fm
C
B7
B♭7
A7
D7
G7
D7
G7
C
No Repeat 1x-On to "C":
After Last Chorus - Play "Tag":
(or another game of your choice)


C
Verse:
C
A♭7
C
G
D7
G
G
3
D7
G7
Back To "A" For Solos:


Tag:
C
Stop Time Drum Break ala Washboard:
G7
Stop Time Drum Break ala Washboard:
D7
G7
C

512

King Chanticleer

The Firehouse Jazz Band

Concert Pitch

King Chanticleer was a rooster, king of the barnyard & surrounding territories.

Nat D. Ayer & A. Seymour Brown - 1910
Rec: Lu Watters' Yerba Buena Jazz Band 1950,
The Original Salty Dogs (w/ Clancy Hayes) 1964




Fm
D7
D7-5
G7
B♭7
Chorus:
E
E♭
F7
B♭7
E♭
E♭
Gm
B♭
F7
B♭7
F
E♭
F7
B♭7
E♭
E♭
E♭7
A♭
F7
B♭7
E♭
A♭7
E♭
Solos at "E":

513

Exactly Like You

The Firehouse Jazz Band

Jimmy McHugh - Lyr: Dorothy Fields - 1930
Rec: Louis Armstrong (w/ 10-piece New York band) 1930,
Ruth Etting 1930, Benny Goodman Quartet 1936, Count Basie Orch. 1937,
Bud Freeman Trio (J. Stacy, G. Wettling) 1938, Sidney Bechet (w/ Martial
Solal Quartet) 1957, Lavere's Chicago Loopers (w/ M. Matlock, Billy May, G. Van Eps),
Ernest "Punch" Miller (of New Orleans, w/ Ralph Sutton-pno, etc.), Louis Prima 1939,
Django Reinhardt, Dukes of Dixieland 1965, etc.

Concert Pitch



I Can't Give You Anything But Love

514

The Firehouse Jazz Band

Jimmy McHugh - Lyr: Dorothy Fields - 1928
From "Lew Leslie's Blackbirds of 1928",
#1 Chart record by Ukelele Ike (Cliff Edwards) 1928,
Rec: Louis Armstrong & His Savoy Ballroom Five
(a 10-piece band! Luis Russell-pno, Lonnie Johnson-gtr,
Eddie Condon-bjo, Pops Foster-bs, Paul Barbarin-drm) 1929,
Teddy Wilson (Billie Holiday) 1936, etc.

Concert Pitch



515 New Orleans Hop Scop Blues

The Firehouse Jazz Band

George W. Thomas - 1923
Rec: Clarence Williams Blue Five (Bechet, etc.) 1923,
Jimmy Noone Orch. (N. Dominique, Richard M. Jones,
Lonnie Johnson, etc.) 1940, New Orleans Ragtime Orch. 1971,
Bessie Smith (C. Williams-pno, etc.) 1930, Richard M. Jones
Jazzmen (Baby Dodds, etc.) 1944, Sara Martin 1923,
Silver Leaf Jazz Band (Chris Tyle, John Gill, etc.) 1993

Concert Pitch



Chorus:



Trivia: Note that the words "Hop Scop" never appear in the lyrics. However, in the dance instructions on Page 2 we are told to "Prance, Dance, *Hop, Stop*" etc.

516

The Mooche

The Firehouse Jazz Band

Edward "Duke" Ellington - 1928
Rec: Duke Ellington (Lonnie Johnson, Bubber Miley, etc.) 1928, Bob Wilbur (J. Archey, Pops Foster, D. Wellstood), Sonny Greer (Barney Bigard), Sidney Bechet (Vic Dickenson, etc.) 1941, Art Hodes, etc.

This version similar to the Bechet recording.

Concert Pitch

A slow, low-down dirty blues.
Harmonize the Ensembles.
Play in a loose Ellington style.




Slow Voo-Doo Drums ad lib 2-Bars:
Ensemble:
C
E♭ B♭7 E♭ B♭7 E♭ E♭7
A♭ A♭m E♭ E°
Fm7 B♭7 Fm7 B♭7 E♭ B♭7 E♭ G7
Solo 8-Bars:
D
Cm D♭7 C7 B7
D♭9-5 G7 Cm
Ensemble:
Cm D♭7 C7 B7 Ad lib blues fill:
D♭9-5 G7 Cm Ad lib blues fill:

517

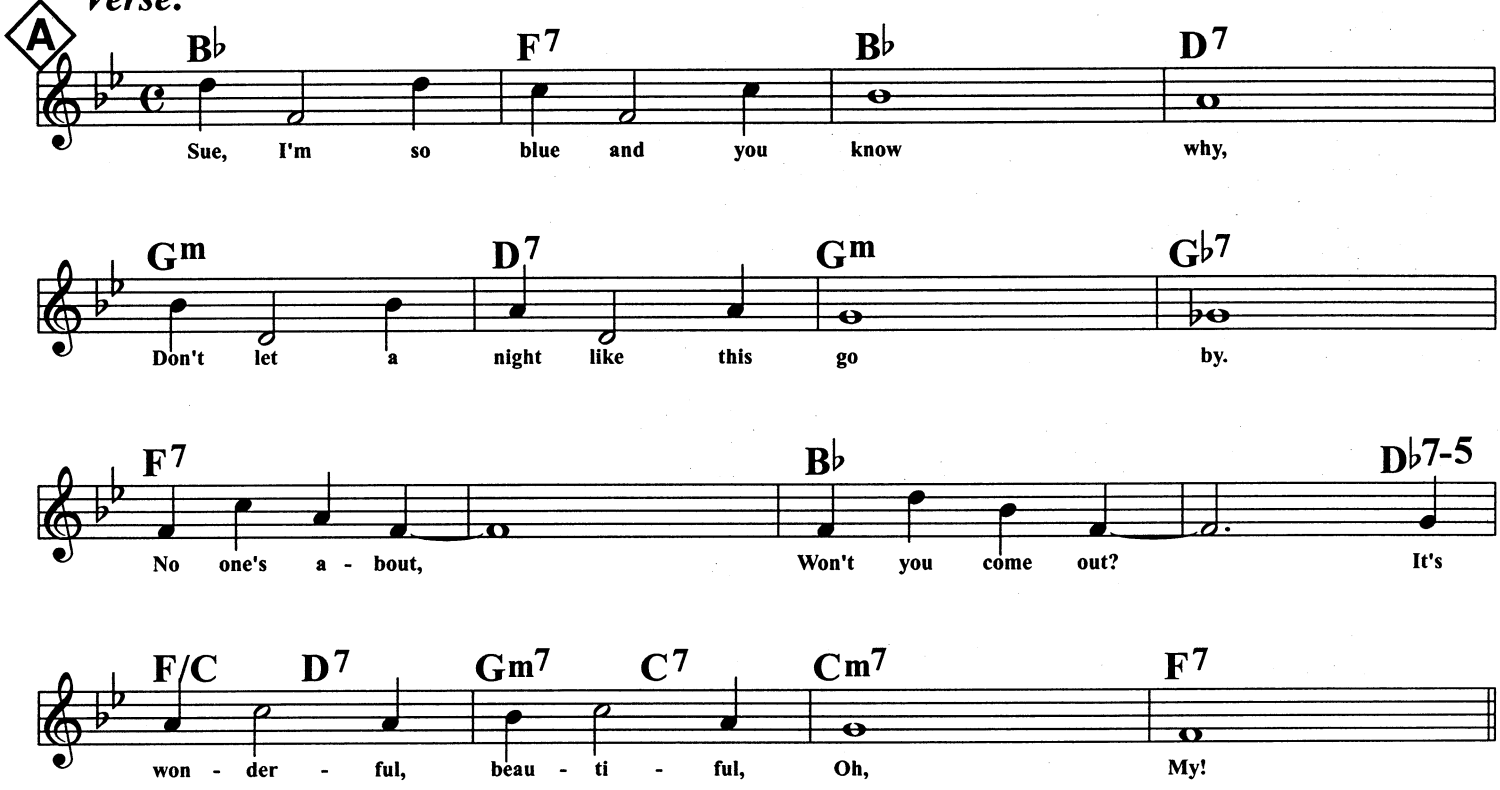
Sweet Savannah Sue

The Firehouse Jazz Band

Thomas "Fats" Waller & Harry Brooks - Lyr: Andy Razaf - 1929
From 1929 show "Hot Chocolates"
(as were "Ain't Misbehavin'" and "Black & Blue")
Rec: Louis Armstrong & His Orch. 1929,
Irving Mills & His Hotsy Totsy Gang (Mannie Klein, Phil Napoleon, Miff Mole, A. Brilhart, J. Tarto, C. Morehouse, F. Signorelli, etc.) 1929,
Fess Williams & His Royal Flush Orch. 1929, etc.

Concert Pitch

Verse:



Chorus:


B
B♭ A♭7 G7 D♭7-5 C7
Sweet Sa- van- nah Sue, A- round my heart you're cling- in', Sweet Sa - van - nah Sue, For you it's ting- a- ling - in'.
F7 B♭/D D♭° Cm7 F7
Got me all day thru a sing - in', If you but knew how much I think of ya'.
D7 G7
Stars are shin - ing bright, A - blink - in', Moon am full to - night, A - wink - in'.
C7 F♯° G° G♯° F7/A B° F/C F7
Lov- er's lane is right my hon - ey, Oh, You know what I'm think - in'.
C
B♭ A♭7 G7 D♭7-5 C7
Now a walk with you would sure be hunk- y dor- y, And a kiss or two would be a trip to glor- y.
F7 E♭7-5 D E♭7 D B♭7
This ain't noth - in' new, I'm tell - in' you, (You know it's true). Oh hon - ey,
E♭ B♭7 E♭ E♭m B♭/D D♭° Cm7 F7
Nev - er in ol' Sav - an - nah, Ev - er was there a gran' - er
B♭ A♭7 G7 C7 G♭7 F7 B♭
time for me to say "I love ya'", Sweet Sav - an - nah Sue.

518

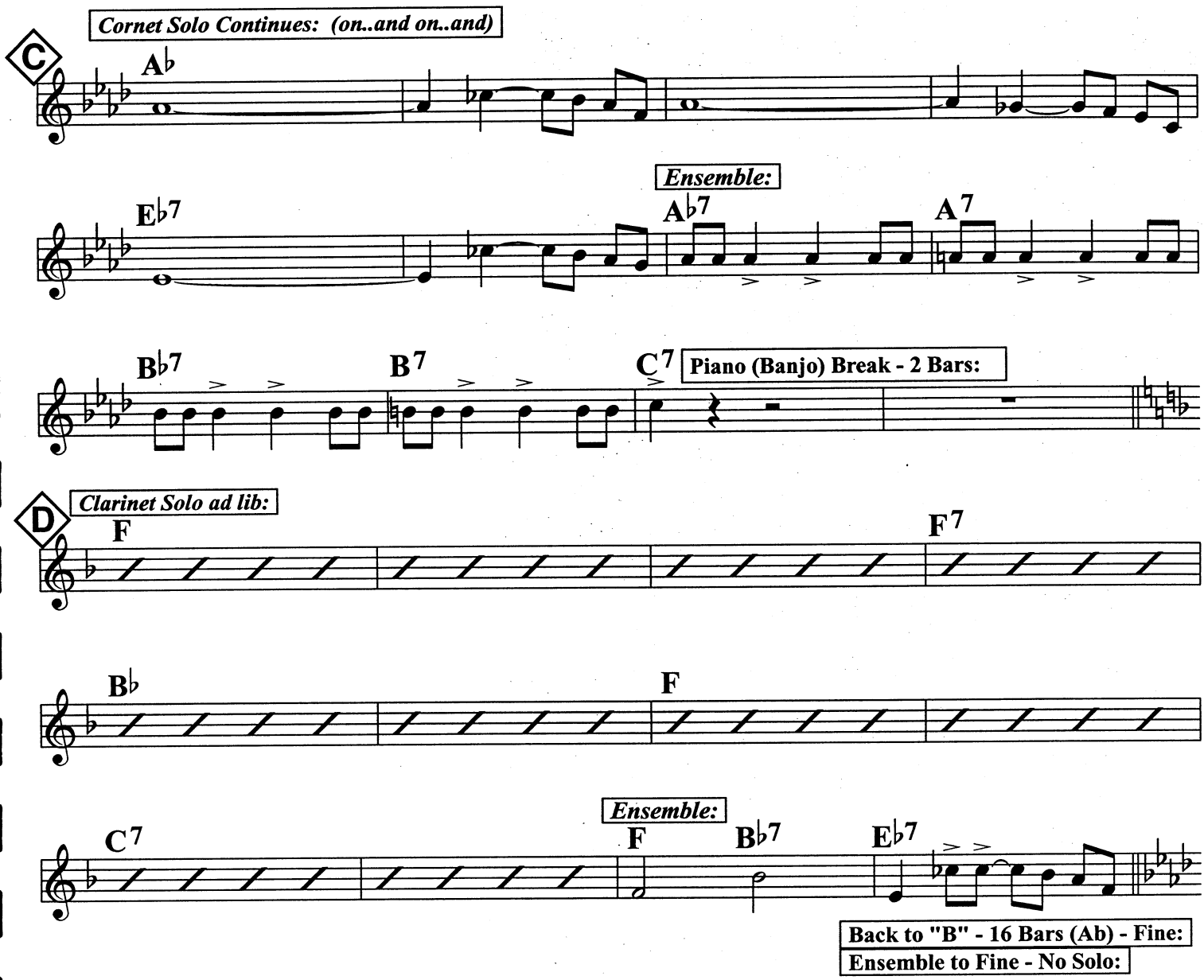
She's Crying For Me

The Firehouse Jazz Band

Santo "Pec" Pecora - 1925
Rec: New Orleans Rhythm Kings (Paul Mares-tp, Santo Pecora-tb, C. Cordella-s, Chink Martin-b, etc.) March 1925, Other listings correctly include Leon Roppolo-clarinet on Jan. 1925 session with NORK, Albert Wynn's Creole Band (Punch Miller, Sid Catlett, etc.) 1928, Dewey Jackson (Pops Foster) 1927, Art Hodes (Ray Conniff), Wingy Manone 1932, , Louisiana Repertory Jazz Ensemble 1995, etc.

Concert Pitch




Cornet Solo Continues: (on..and on..and)
C
A♭
Ensemble:
E♭7
A♭7
A7
B♭7
B7
C7
Piano (Banjo) Break - 2 Bars:
D
Clarinet Solo ad lib:
F
F7
B♭
F
C7
Ensemble:
F
B♭7
E♭7
Back to "B" - 16 Bars (Ab) - Fine:
Ensemble to Fine - No Solo:

519

New Orleans Wiggle

The Firehouse Jazz Band

Concert Pitch

Peter Bocage-Armand J. Piron-Clarence Williams - 1923
Bocage & Piron wrote "Mama's Gone, Goodbye" 1924
Rec: Piron's New Orleans Orch. 1923, etc.




Chorus:
B
C
Dm
G7
G+
C
C°
C
E7
A7
Dm
D7
G7
G+
C
C
Dm
G7
E7
F
F♯°
C
B
C
A♭7/E♭
D7
G7
C
F7
C

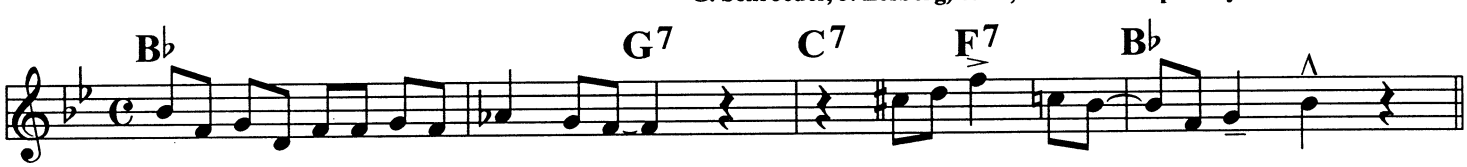
520

My Sweet Lovin' Man

The Firehouse Jazz Band

Lillian Hardin & Walter Melrose - 1923
Rec: King Oliver's Jazz Band (Louis Armstrong, Honore Dutrey, Johnny Dodds, Lil Armstrong, Bud Scott, Baby Dodds) 1923, George Brunies' Jazz Band (Wild Bill, T. Parenti, Condon, D. Alvin, G. Schroeder, J. Lesberg) 1946, Louisiana Repertory Jazz Ensemble 1995

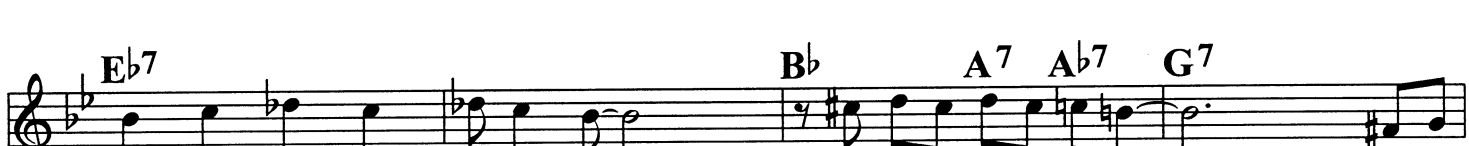
Concert Pitch



Verse:

A

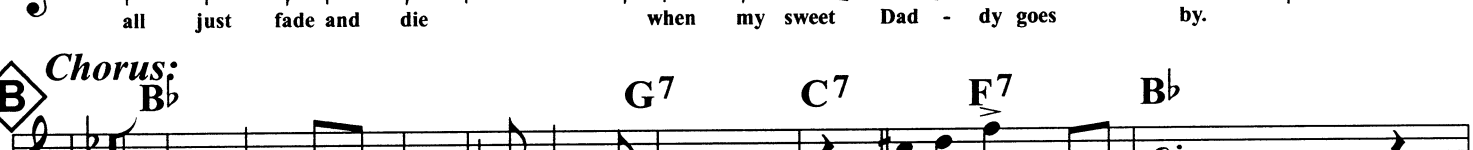


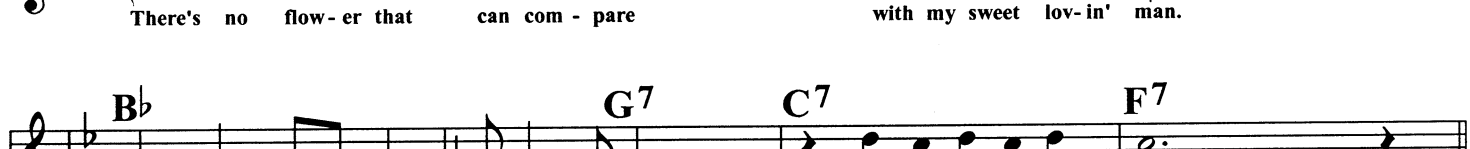




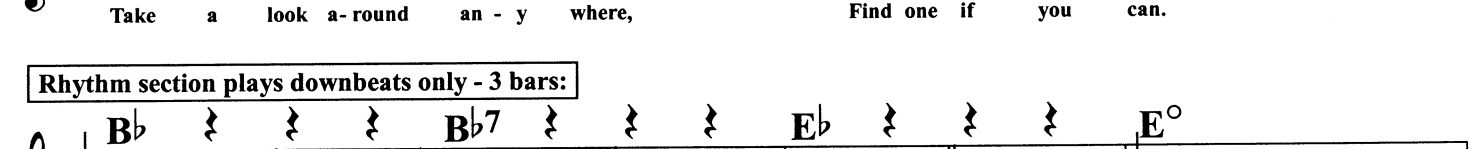
Chorus:

B

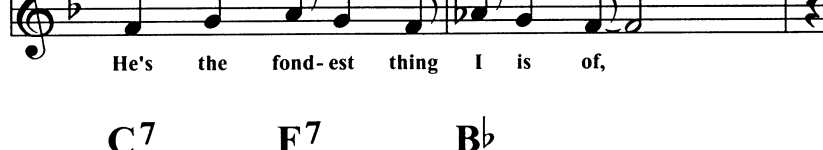




Rhythm section plays downbeats only - 3 bars:







Am I Blue?

The Firehouse Jazz Band

Grant Clarke & Harry Akst - 1929
Introduced in film "On With the Show" with Ethel Waters.
Rec: Nat Shilkret Orch. 1929, Ben Selvin Orch. 1929, Libby Holman 1929, Martha Tilton, Hoagy Carmichael, Jo Stafford, etc.

521

Concert Pitch



522

STEVEDORE STOMP

The Firehouse Jazz Band

Duke Ellington - 1929
Rec: Ellington Orch. (Barney Bigard, etc.)
1929, Chris Barber's Jazz Band 1961, etc.

Concert Pitch

Bass & Guitar play in "4" thru Intro, Drums (tight hi-hat) accent rhythms in Bars 1 & 5:



Segue:


Ensemble Every Time:
C
E♭
E♭
B♭+
Back to "A" for Solos:
sfz
Play "D" after last Solo:
D
E♭
mf-mp
E♭
F7
B♭7
E♭
Bass Solo (ad lib) - Band plays as written:
G7
mp
G7
Cm7
F7
F7
B♭7
Ensemble:
E
E♭
p
E♭
F7
B♭7
E♭
F7
B♭7
E♭
pp
F7
B♭7
E♭
ff

523

Concert Pitch

There Ain't No Sweet Man That's Worth the Salt of My Tears

The Firehouse Jazz Band

Fred Fisher - 1927
Rec: Paul Whiteman Orch.
(Bix, Trumbauer, Rhythm Boys)
1928, Annette Hanshaw 1928, etc.



Choo Choo Ch' Boogie

524

The Firehouse Jazz Band

Vaughn Horton-Denver Darling-Milt Gabler - 1945
Rec: Louis Jordan & His Tympani Five, etc.

Concert Pitch

Shuffle "Boogie" Rhythm:



Trivia note: One of the composers, Milt Gabler, owned New York City's "Commodore Music Shop", a jazz record shop founded in the 1930's. In 1938 he started "Commodore Records" and organized recording sessions (or rescued recordings made by other companies) featuring Eddie Condon, Pee Wee Russell, Wild Bill Davison, Fats Waller, Billie Holiday, Jelly Roll Morton, Bunk Johnson, Muggsy Spanier, Sidney Bechet, etc.

525

Sidewalk Blues

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton -1926
Rec: Morton & His "Red Hot Peppers" 1926, The Lawson-Haggart Jazz Band, The California Ramblers (Abe Lincoln-trmb, etc.), Doc Cook Orch., James Dapogny's Chicago Jazz Band 1993, Bob Scobey's Frisco Jazz Band 1952, etc.

Concert Pitch




F7
B♭7
E♭
B♭7
E♭7
B♭7
E♭7
B♭7
E♭7
ff
sfz
C
Trio:
A♭
C7
F7
mp
B♭7
E♭7
A♭
A°
E♭7/B♭
E♭7
A♭
Cm
G7
A♭7
G7
Cm
E♭7
D
A♭
C7
F7
B♭7
E♭7
C7
Fm
C7
A♭7
Rowdy!
D♭
D°
A♭
F7
B♭7
E♭7
A♭
E♭7
Solos at "C":
For "Tag":
Tag:
A♭
E♭7
A♭
A♭
E♭7
A♭
Bend
Bend

526

That's My Weakness Now

The Firehouse Jazz Band

Bud Green-Sam Stept - 1928
Rec: Helen Kane 1928, Paul Whiteman Orch. (Bix, Bing, etc.) 1928, Cliff Edwards ("Ukulele Ike") 1928, etc.

Concert Pitch



I Guess I'll Get the Papers & Go Home

The Firehouse Jazz Band

527

Theme song of trumpeter Adolphus "Doc" Cheatham, born Nashville 1905, Chicago with Albert Wynn's Orch. in 1926, Wilbur DeParis 1927, Chick Webb Orch., Sam Wooding & His Chocolate Kiddies 1930, McKinney's Cotton Pickers 1931-2, Cab Calloway 1933-9, Teddy Wilson Orch. 1939, Eddie Heywood (with Billie Holiday) 1944, Benny Goodman 1966-7, etc.

Hughie Prince-Hal Kanner-D. Rogers - 1946
Rec: The Mills Brothers, Les Brown Orch., Doc Cheatham 1992, etc.

Concert Pitch

Very slow and laid back:



528

Perdido Street Blues

The Firehouse Jazz Band

Concert Pitch

Lil Hardin Armstrong - 1926
Rec: New Orleans Wanderers (Lil, G. Mithcell, Kid Ory, J. & Baby Dodds, J. St. Cyr) 1926, Louis Armstrong Orch. (Bechet, Singleton, Luis Russell, W. Braud) 1940, Acker Bilk & His Paramount Jazz Band 1961, etc.

Ensemble plays pick-up & downbeat every 2 bars (1st 5 Bars):




Clarinet Solo - Ensemble plays vamp as shown:
C
F
F7
Clarinet solo continues ad lib:
B♭7
F
C7
F
To "D" after Clarinet:
Time:
D
F
F7
B♭7
F
C7
F
B♭7
F
C7
Solos at "D":
Tag:
Optional Clarinet ad lib solo over vamp:
F

529

Big Noise From Winnetka

The Firehouse Jazz Band

Bob Haggart-Ray Bauduc-Gil Rodin - 1938
(Members of the Bob Crosby Orch.)
On the original recording bassist Bob Haggart whistled the melody, Bauduc played a chorus of drum sticks on the bass strings.

Concert Pitch

Tom solo ala Krupa, or, in this case, ala Ray Bauduc:

8

Bass solo with drums:

Bass Clef:

A

Ensemble - Bass & Toms continue - Bass plays quarter notes ala 1st entrance:

Gm

Gm D7

Gm

Gm Drum Fill:

B

Bass Solo:

Bass Clef:

Gm D7 Gm D7 Gm D7 Gm D7

Gm D7 Gm D7 Drum Fill:


Bass Solo Continues - Bob Haggart plays it differently every time, always with a "loose" feel:
C
Gm
Drum Fill:
Gm
Drum Fill:
D
Drum Solo:
16
Drum Stix On Bass - Bass plays mostly scalewise stuff as above in Gm:
Length optional - Band in at "E" on cue:
16
E
Ensemble:
Gm
Gm
D7
Gm
Gm
Cm
D7
Gm

Chorus:


B
F D7
oil mop, If you'll be the oil, Then we both could
dust pan, If you'll be my broom, We could work to -
G7 C7 F Dm7 Gm7 C7
min - gle ev - 'ry time we toil. I will be the
geth - er, All a - round the room. I will be your
F D7
wash - board, If you'll be the tub, Think of all the
clothes pin, Be my pul - ley line, We'll hang out to -
G7 C7 F B♭m F
mon - days we can rub - a - dub.
geth - er, Would - n't that be fine.
C
F7 B♭ F+ B♭ A7 A♭7
I will be your shoe brush, If you will be my shoe.
I will be your dish pan, If you will be my dish,
G7 C7
Then I'll keep you bright, dear, Feel - ing good as new. If you'll be my
We'll meet af - ter meals, dear, What more could you wish? I will be your
F D7
ra - zor, I will be your blade, That's a por - ter's
win - dow, Be my win - dow shade, That's a por - ter's
G7 C7 F Dm7 Gm7 C7
love song to a cham - ber - maid. I will be your
love song to a cham - ber - maid.

530

The Flat Foot Floogie

The Firehouse Jazz Band

Concert Pitch

Slim Gaillard-Slam Stewart-Bud Green - 1938
Rec: Slim & Slam 1938, Wingy Manone 1938,
Woody Herman Orch. 1938, Benny Goodman Orch. 1938,
The Hoosier Hot Shots 1938, The Mills Brothers, etc.

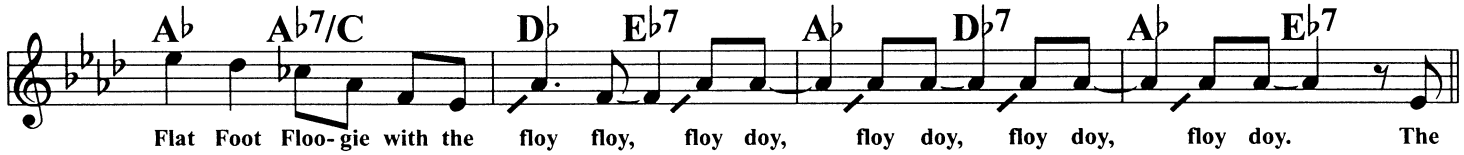
Intro - Bass solo 1x, Add Guitar 2x:

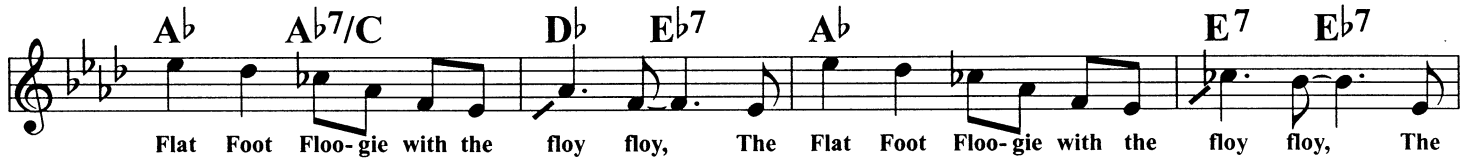
Bass Clef:

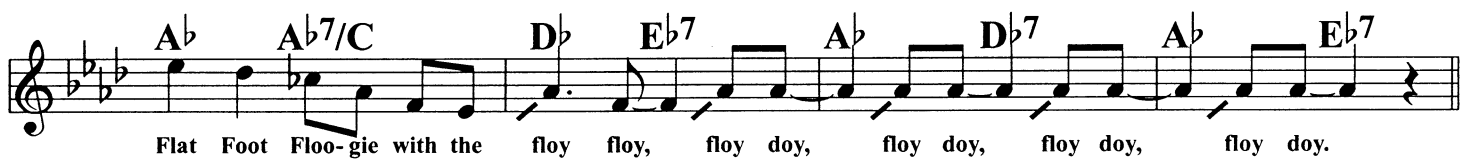


A









B









Old Folks

531

The Firehouse Jazz Band

Willard Robison - Dedette Lee Hill - 1938
Rec: Mildred Bailey 1938, Larry Clinton Orch.,
Arthur Godfrey 1938, Ben Webster,
The Sauter-Finegan Orch., etc.

Concert Pitch

Schlowly mit feelink

A

G Fm7 E♭6 E♭7 A♭ A♭m C9 C7

Ev-'ry one knows him as "Old Folks", Like the sea-sons he'll come and he'll go. Just as
We al-ways know where to find Old Folks, When there's some lit-tle chore he can do, At the

B♭7 E♭ B♭7 E♭7 C+ C7 F7 Cm7 F7 A♭m B♭9 B9-5 B♭9 Fm6

free as a bird, and as good as his word, that's why ev-'ry-bod-y loves him so. Al-ways
old liv-'ry sta-ble, When-ev-er he's a-ble, Pitch-in' the shoes with Lawd knows who. Then he

G Fm7 E♭6 E♭7 A♭ A♭m C9

leav-in' his spoon in his cof-fee, puts his nap-kin up un-der his chin. And that
meets the late train at the sta-tion, Sits and whit-tles when it's o-ver-due. While they're

B♭7 E♭ B♭7 E♭7 C+ C7 F7 E♭ A♭m E♭ A♭6 E♭ A♭m

yel-low cob pipe, it's so mel-low it's ripe, but you need-n't be a-shamed of him. In the
sort-in' the mail, ev-'ry night with-out fail, he's sneak-in' a lit-tle nip or two. Ev-'ry

B

E♭ B♭+ E♭9 A♭ A♭m

eve-ning, af-ter sup-per, what sto-ries he would tell: How he
Fri-day he'll go fish-in' 'way down on Buz-zards Lake, But he

E♭ B♭+ E♭7 A♭ B7 E♭ Cm6 A♭m B♭7 D7-5

held the speech at Get-tys-burg for Lin-coln that day, I know that one so well. Don't
on-ly hooks a perch or two: a whale got a-way, So we warm up the steak. Oh,

G Fm7 E♭6 E♭7 A♭ A♭m C9

quite un-der-stand a-bout Old Folks, did he fight for the blue or the gray? For he's
Some day there'll be no more Old Folks, what a lone-ly old town this will be. Chil-dren's

B♭7 E♭ B♭7 E♭7 C+ C7 F7 E♭ A♭m E♭ A♭m E♭ D7

so dip-lo-mat-ic and so dem-o-crat-ic, we al-ways let him have his way.
voic-es at play will be stilled for a day, the day that they take Old Folks a-way.

532

A Porter's Love Song To A Chambermaid

The Firehouse Jazz Band

J. P. Johnson & Andy Razaf - 1932
Rec: Thomas "Fats" Waller 1934, etc.

Concert Pitch

Verse:



533

Robbin's Nest

The Firehouse Jazz Band

Concert Pitch

Sir Charles Thompson & Illinois Jacquet - 1947
Dedicated to disc jockey Fred Robbins
Rec: Count Basie Orch., Sam Donahue Orch., etc.

