

THE REAL

BOOK OF

BLUES

Instant no-frills arrangements of 225 great blues numbers

★ melody line ★ chords ★ lyrics ★

That's all there is to it! Just open the book and start playing!

Xxao(s)
1999



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A Mess Of Blues

Words & Music by Doc Pomus & Mort Shuman

Medium tempo

($\text{♩} = \text{♩}$)
mf

C⁷



I just_ got your let - ter, ba - by; a - too_ bad you can't come home._
slept a wink since Sun - day; I can't eat a thing all day._

F⁷



— I_ swear I'm go - in' cra - zy, sit - tin' here all a - lone._
— Ev - 'ry day is just blue Mon - day since_ you've been a - way._

G⁷

F⁷

C

G⁷



— } Since you're gone_ I got a mess of blues._ I ain't_

1.

C⁷

F⁷

C⁷

B⁷

C⁷



Whoops, there goes a tear - drop, roll - in' down my face.

F⁷

G⁷ N.C.



If you cry when you're in love,_ it sure ain't no dis - grace. I got - ta

C⁷



get my - self to - geth - er, be - fore I lose my mind. I'm gon - na

F⁷



catch the next train go - in', and_ leave my blues be - hind._ Since you're

G⁷

F⁷

C⁷

F⁷

C



gone_ I got a mess of blues._

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Afro Blue

By Ramon 'Mongo' Santamaria

Medium fast

The musical score for 'Afro Blue' is written in 3/4 time and G minor. It consists of eight staves of music. The first staff begins with a dynamic marking of *mf*. The chords for each staff are as follows:

- Staff 1: Gm⁷, Am⁷, B^b, Am⁷, Gm⁷
- Staff 2: Am⁷, B^b, Am⁷, Gm⁷
- Staff 3: F, E^b, F, Gm⁷
- Staff 4: F, E^b, F^{||}, Gm⁷
- Staff 5: Am⁷, B^b maj⁷, Am⁷, G⁷
- Staff 6: Gm⁷, Am⁷, B^b maj⁷, Gm⁷
- Staff 7: F, E^b, F, Gm⁷
- Staff 8: F, E^b, F^{||}, Gm⁷

All Or Nothing At All

Words & Music by Arthur Altman & Jack Lawrence

Medium slow

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a dynamic marking of *mp*. The melody is primarily quarter and eighth notes, with several triplet markings. Chord symbols are placed above the staff: Am, Am⁷, Am⁶, Am, Am⁶. The lyrics are: "All, _____ or noth - ing at all; _____ Half a".

The second staff continues the melody with similar rhythmic patterns and triplet markings. Chord symbols include Am⁷, Am⁶, B^b9, B^b6, B^baug, B^b7, Gm, Em⁷(b5), and A⁷(b9). The lyrics are: "love nev - er ap - pealed to me. _____ If your heart nev - er could".

The third staff features a melodic line with quarter notes and eighth notes. Chord symbols are Dm, G⁷, G⁷aug, and Cmaj⁷. The lyrics are: "yield to me, _____ Then I'd ra - ther have no - thing at all!".

The fourth staff has a melodic line with a triplet. Chord symbols are Bm⁷(b5), E⁷(b9), Am, Am⁷, and Am⁶. The lyrics are: "All _____ or no - thing at all! _____".

The fifth staff continues with a melodic line and triplet markings. Chord symbols are Am, Am⁶, Am⁷, Am⁶, B^b9, B^b6, B^baug, B^b7, and Gm. The lyrics are: "If it's love, there is no in - be - tween. _____ Why be - gin, then".

The sixth staff has a melodic line with a triplet. Chord symbols are Em⁷(b5), A⁷(b9), Dm, and G⁷. The lyrics are: "cry for some - thing that might have been. _____ No, I'd ra - ther have".

The seventh staff concludes the piece with a melodic line. Chord symbols are G⁷aug, Cmaj⁷, B^bm, E^b7, A^b, and A^baug. The lyrics are: "no - thing at all. _____ But, please, don't bring your".

A^b6 $A^b\text{aug}$ A^b $A^b\text{aug}$ A^b6 $A^b\text{aug}$ E^b7 A^b $A^b\text{aug}$
 lips so close to my cheek. _____ Don't smile, or I'll be

D^b A^b E^b9 $E^b\text{aug}$ E^b7 B^bm7 E^b7
 lost be - yond re - call. _____ The kiss in your eyes, the

B^bm7 E^b7 B^bm7 E^b7 $Gm7(b5)$ $C7$ Fm
 touch of your hand makes me weak; _____ And my heart may grow

D^b7 $C7$ $E7$ Am
 diz - zy and fall. And if I fell un - der the spell of your

$Am7$ $Am6$ Am $Am6$ $Am7$ $Am6$ B^b9 B^b6
 call, _____ I would be caught in the un - der - tow. _____

$B^b\text{aug}$ B^b7 Gm $Em7(b5)$ $A7(b9)$ Dm
 — So, you see, I've got to say: No!

$Bm7(b5)$ $E7$ Am $Dm7(b5)$ $G7\text{sus}4$ C
 No! All _____ or no-thing at all! _____

After You've Gone

Words & Music by Henry Creamer & Turner Layton

Medium slow

(♪ = ♩³)

E^bmaj⁷ **E^bm⁶** **B^bmaj⁷**

Af-ter you've gone_ and left me cry-ing, Af-ter you've gone_

G⁹ **C⁹** **F⁹**

there's no de-ny-ing, You'll feel blue,_ you'll feel sad,_

B^b **B^b7** **E^bmaj⁷**

You'll miss the best-est gal you've ev-er had._ There'll come a time,_

E^bm⁶ **B^bmaj⁷** **G⁷**

now don't for-get it, There'll come a time_ when you'll re-gret it.

Cm **G⁷** **Cm** **E^bm⁶** **B^b** **D⁷**

Oh! Babe, think what you're do-ing, You know my love for you will

Gm⁷ **A⁷** **B^b** **F⁷**

drive me to ru-in; Af-ter you've gone,_ af-ter you've gone a-

B^b **E^b** **B^b** **F⁷** **B^b7** **B^b**

- way._

As Long As I Have You

Words & Music by Willie Dixon

Medium tempo

(♩ = $\overset{\frown}{\text{3}}$)

N.C.

F

mf

Long as I have you, — Long as I have you, —

Noth-ing I would -n't do, ba-by, Long as I have you. —

Well, I don't mind work-ing, I'll be your slave, — Just call me, ba-by, and I'll

rise from my grave. — Long as I have — you, Long as I have you, —

Noth-ing I would -n't do, ba-by, Long as I have you. —

Verse 2

I'll do like a lizard,
I'll drag in the sand;
Just call me sweet names,
And I'll be your man.
Long as I have you,
Long as I have you,
Nothing I wouldn't do, baby,
Long as I have you.

As Time Goes By

Words & Music by Herman Hupfeld

mp Fm⁷ B^{b7} Fm⁷ B^{b7} E^b E^{b6}

You must re-mem-ber this, a kiss is still a kiss, A sigh is just a sigh;
when two lov - ers woo, they still say, "I love you," On that you can re - ly;

E^b E^{b6} F⁷ B^{b7} B^{b11} E^b maj⁷ B^b m⁶ C⁷

The fun - da - men - tal things ap - ply, as time goes by. _____ And
No mat - ter what the fu - ture brings, as time goes

1.
E^b E^{b7} A^b C⁷

by. _____ Moon - light and love _____ songs nev - er out of date,

Fm F[#]dim Cm/G A^{b7}

Hearts full of pas - sion, jeal - ous - y and hate; Wo - man needs man _____ and

F⁷/A B^{b7} B^bdim B^{b7} Fm⁷ B^{b7}

man must have his mate, That no one can de - ny. It's still the same old sto - ry, a

Fm⁷ B^{b7} E^b E^{b6} E^b E^{b6}

fight for love and glo - ry, A case of do or die! _____ The

F⁷ F[#]dim E^b/G E^bdim Fm⁷ B^{b7}aug E^b

world will al - ways wel - come lov - ers, as time goes by.

Autumn Leaves (Les Feuilles Mortes)

Music by Joseph Kosma ★ Words by Jacques Prevert

Medium slow

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Medium slow'. The score consists of ten staves of music, each with a line of lyrics underneath. Chords are indicated above the notes. The lyrics are: 'The fall - ing leaves drift by my win - dow, The Au - tumn leaves of red and gold. I see your lips, the Sum - mer kiss - es, The sun - burned hands I used to hold. Since you went a - way, the days grow long; And soon I'll hear old Win - ter's song. But I miss you most of all, my dar - ling, When Au - tumn leaves start to fall.'

N.C.
mp

Am⁷ D⁷ Gmaj⁷

The fall - ing leaves drift by my win - dow,

Cmaj⁷ F#_m^{7(b5)} B⁷ Em

The Au - tumn leaves of red and gold.

Am⁷ D⁷ Gmaj⁷

I see your lips, the Sum - mer kiss - es,

Cmaj⁷ F#_m^{7(b5)} B⁷ Em

The sun - burned hands I used to hold.

B⁷ Em

Since you went a - way, the days grow long;

Am⁷ D⁷ G

And soon I'll hear old Win - ter's song.

Am⁶ B^{7(b9)} Em

But I miss you most of all, my dar - ling,

A/C# Am/C B⁷ Em

When Au - tumn leaves start to fall.

Baby Doll

Words & Music by Bessie Smith

Medium tempo

(♩ = $\overset{3}{\text{♩}}$)

F *mf* D⁷ G⁷ C⁷ F
Hon - ey there's a fun - ny feel - ing 'round my heart, and it's

D⁷ G⁷ C⁷ F C⁷ F
bound to drive your ma - ma wild. It must be some-thing they

C G⁷ C⁷
call the Cu - ban Doll, — it weren't your ma - ma's an - gel child. I

F⁷ B^b G⁹ C¹³
went to see the doc - tor the oth - er day, he said I's well as well could

F G⁷
be: But I said, "Doc - tor, you don't know —

C⁷ F F/E^b
real - ly what's — wor - ry - ing me. — I want to be some - bo - dy's

D⁷ G⁹ C¹³ F
ba - by doll, so I can get — my lov - ing — all the time. I

F/E^b D⁷ G⁷ C⁷

want to be some-bo-dy's ba - - by doll, — to ease my mind. —

F⁷ B^b maj⁷

He can be ug - ly, he can be black, so long as he can ea-gle rock and

Bdim F F/E^b D⁷

ball the jack. — I want to be some-bo-dy's ba - by doll, so I can get —

G⁹ C⁹ F D⁷ G⁹ C⁷

— my lov-in' — all the time; I mean — to get my lov-in' all — the

F C⁷ F⁷

time. — Lord, I went to the — gyp - sy to get my for - tune told; She said "You in

B^b maj⁷ Bdim

hard luck, Bes - sie, dog - gone your bad luck soul! — I

F F/E^b D⁷ G⁹ C⁹

want to be some-bo-dy's ba - - by doll, so I can get — my lov-in' — all the

F D⁷ G⁹ C⁷ F

time; I mean — to get my lov-in' all — the time. —

Back Door Man

Words & Music by Willie Dixon

Medium slow

*E*⁷ *mf*

I am a back door man.

I am a back door man. Well, the

men don't know but the lit-tle girls un-der-stand...

When ev - 'ry-bo - dy's try'n to sleep,

I'm some - where mak-in' my mid - night creep...

Just the morn - in' the roo - ster crow,

Some - thin' tell me I got to go.

Verse 3

They take me to the doctor, shot full of holes;
 Nurse cried "Can't save his soul."
 Accused him for murder, first degree,
 Judge wife cried "Let the man go free."

Verse 4

When everybody's tryin' to sleep,
 I'm somewhere makin' my midnight creep;
 Every morning the rooster crow,
 Something tell me I got to go.

Verse 5

Cop's wife cried, "Don't kick him down,
 Rather be dead, six feet in the ground."
 When you come home you can eat pork and beans;
 I eat more chicken any man seen.

Verse 6

When everybody's try'n to sleep,
 I'm somewhere makin' my midnight creep.
 Just the mornin' the rooster crow,
 Somethin' tell me I got to go.

Baby What You Want Me To Do?

Words & Music by Jimmy Reed

Medium tempo

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. It consists of four staves of music with lyrics underneath. The first staff begins with a dynamic marking of *mf* and a chord of E7. The second staff has a chord of A7. The third staff has a chord of E7. The fourth staff has chords of B7, A7, and E7. The lyrics are: "Got me run - nin',— you got me hid - in',— You got me run, hide, hide, run, an - y way you want to. Let it roll, yeah,—— yeah, yeah.—— You got me doin' what you want me;— ba - by, why you want to let go?—"

Verse 2

Goin' up, goin' down,
Goin' up, down, down, up, any way you want it.
Let it roll, yeah, yeah, yeah.
You got me doin' what you want me;
Baby, why you want to let it go?

Verse 3

Got me beeping, got me hiding,
Got me beep, hide, hide, beep, any way you want to.
Let it roll, yeah, yeah, yeah.
You got me doin' what you want;
Baby, why you want to let it go?

Backwater Blues

Medium tempo

Words & Music by Bessie Smith

N.C. *mf* E

When it rained five days and the

A⁷ E

skies turned dark as night,

A⁷ E

rained five days and the skies turned dark as night,

B⁷

There was trouble taking place in the

E

low - - lands at night.

Verse 2

I woke up this morning, wouldn't even get out of my door. *(Twice)*
Enough trouble to make a poor girl wonder where she gonna go.

Verse 3

They rowed a little boat, about five miles 'cross the farm. *(Twice)*
I packed up all my clothing, throwed it in and they rowed me along.

Verse 4

It thundered and it lightened and the winds began to blow. *(Twice)*
There was a thousand women didn't have no place to go.

Verse 5

I went out to the lonesome, high old lonesome hill. *(Twice)*
I looked down on the old house where I used to live.

Verse 6

Backwater blues have caused me to pack up my things and go. *(Twice)*
'Cos my house fell down and I can't live there no more.

Verse 7

Mmm, I can't live there no more. *(Twice)*
And there ain't no place for a poor old girl to go.

Big Spender

Words by Dorothy Fields ★ Music by Cy Coleman

'Stripper' Tempo

(♩ = $\overset{3}{\text{♩}}$)

N.C. *mf* 3 Dm

The min - ute you walked in the joint, I could see you were a

B^b E⁷ A⁷ Dm

man of dis-tinc-tion, A real big spend-er,— good look-ing,— so re-fined.— Say,

B^b₉ 3 A⁷aug 3

would-n't you like to know what's go-ing on in my mind?— So let me get

Dm B^b E⁷

right to the point: I don't pop my cork for ev-'ry guy I see.—

To \oplus Coda

Dm B^b₉ A⁷ Dm

Hey! Big spen-der,— spend a lit-tle time— with me.

2 N.C. D F#m Bm D

Would-n't you like to have fun, fun, fun? How's a-bout a few

Em Baug Em⁷ B^b9

laughs, laughs? I can show you a good time,——

A⁷ B^b9 A⁷ N.C. *D. al Coda*

— Let me show you a good time.—— The min-ute you

⊕ CODA

E^bm Dm

Hey, big spen - der!— Hey, big spen - der!—

B^b9 A⁷ Dm B^b9 A⁷

Spend —— a lit - tle time —— with me. Spend a lit - tle time —— with

Dm B^b9 A⁷ Dm G⁹ Dm^{6/9}

me, Spend a lit - tle time —— with me.——

Black Coffee

Words & Music by Paul Francis Webster & Sonny Burke

Medium slow

(♩ = $\overset{\frown}{\overset{\frown}{\overset{\frown}{\text{3}}}}{\text{♩}} \text{♩}$)



1. I'm feel - in' migh - ty lone - some, have - n't slept a wink; I
talk - in' to the sha - dows, one o' clock to four; And



walk the floor and watch the door, and in be - tween I drink black cof - fee,
Lord how slow the mo - ments go, when all I do is pour black cof - fee.



Since my gal went a - way. My nerves have gone to pie - ces,
Love's a sor - ry af - fair. I know where all the blues are,



and my hair's turn - in' grey. 2. I'm 'cos ba - by I've been there.



Now a man is born to love a wo - man, To

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Cm Am⁷(b5) D⁷(#9) G B^bm⁷ E^b7

work and slave to pay her debts; And, just be-cause he's on - ly

A^b B^bm⁷ E^b7 Am⁷ D⁷

hu-man, To drown his past re-grets in cof-fee and ci-gar-ettes! I'm

G⁷

moon - in' all the morn - in' and mourn - in' all the night; And

C⁷

in be - tween it's ni-co-tine_ and not much heart to fight black cof-fee._

G⁷ E⁷

Feel - in' low as can be. It's driv-in' me cra - zy, this

Am⁷ D⁷ G

wait-in' for my ba-by to may-be come_ a - round._

Behind Closed Doors

Traditional

Medium tempo

The musical score is written in G major, 4/4 time, and consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Medium tempo'. The first staff contains the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Above the staff are the chords N.C. (with 'mf' below it), G7, and C7. The lyrics are: 'Now, I don't want my ba - by___ stand - in' be - hind a closed___'. The second staff contains the notes: G4 (half), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B4-A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Above the staff are the chords G, G7, and C7. The lyrics are: 'door._____ No, I don't want my ba - by___'. The third staff contains the notes: G4 (half), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B4-A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Above the staff is the chord G. The lyrics are: 'stand - in' be - hind___ a closed door._____ Now'. The fourth staff contains the notes: G4 (half), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B4-A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Above the staff are the chords D7, C7, and G. The lyrics are: 'when the door is closed,___ no one but the Lord a - bove to know._____'. The score ends with a double bar line.

Verse 2

When I first met you, baby, you was behind a closed door. *(Twice)*
You know I was beggin' and beggin' you, make me a pallet on your floor.

Verse 3

Darling, you know I love you, I love you for myself.
Don't want you to fool around and find somebody else.
I don't want you, baby, standing behind a closed door.

Blue Haze

By Miles Davis

Medium swing

The musical score for "Blue Haze" is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music. The first staff begins with a *mp* dynamic and features chords Bb, Cm7, Bb, and Bb7. The second staff features Ebmaj7, Dm6, and Ddim. The third staff features Eb6/9, a triplet of eighth notes, Ebm, and F7. The fourth staff begins with a *mf* dynamic and features Bb, Cm7, Bb, and Bb7. The fifth staff features Ebmaj7, Dm7, and Ddim. The sixth staff features Eb6/9, a triplet of eighth notes, Ebm, and Bb.



Thelonius Monk

Blue Monk

Medium tempo

By Thelonious Monk

($\text{♩} = \text{♩} \text{ } \overset{3}{\text{♩}}$)

The musical score for 'Blue Monk' is presented in six staves of music. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Medium tempo'. The score includes various chords and rhythmic patterns:

- Staff 1: Chords C⁷, F⁷, C⁷, C⁹. Includes a triplet of eighth notes and a dynamic marking of *mp*.
- Staff 2: Chords F⁷, C⁷.
- Staff 3: Chords G⁷, C⁷, F⁹, C, G⁷.
- Staff 4: Chords C⁷, F⁷, C⁷, C⁹. Includes two triplet markings.
- Staff 5: Chords F⁷, C⁷.
- Staff 6: Chords G⁷, C⁷, G⁷, C.

Blue Train Blues (Ticket Agent Take Your Window Down)

Words & Music by Spencer Williams

Medium slow

Tick - et a - gent, tick - et a - gent, ease your win - dow down;— 'Cos my
 ba - by, hon - ey ba - by's 'bout to leave this town.— He's tak - in' a run - out pow - der.
 I mean he's beat - in' it;— He's try'n to make his get a - way.— The old rap -
 - scal - lion — is go - in' to Gal - lion.— That is why — I say:
 Blue train's at the sta - tion, fire - man's shove - lin' coal; En - gin -
 - eer he's at the throt - tle, 'bout to make that blue train roll. Tick - et a - gent,
 ease your win - dow down. ————— If you don't I'll
 get the blue — train blues. ————— Blue train whis - tle's blow - in',

Chords: Eb, Eb7, Bb^{aug}, Eb, Eb7, Ab7, Eb, Bb7, Eb, F7, Gm7, G#dim, F7/A, Bb7, Eb, Dm7, G7, Cm, Eb9, Ab, Ab7, Eb, Bb7, F7, Bb^{aug}, Eb

Tempo/Volume: mp, mf

Performance Notes: (♩ = ♩³)

Dm⁷ G⁷ Cm Eb⁹

I can hear its shrill; You'd bet-ter stop my ba-by, or my Smith and Wes-son will.

Ab Ab⁷ Eb Adim

Tick-et a-gent, ease your win-dow down.

Bb⁷ F⁷ Bb¹¹ Eb Bb⁷ aug

Please don't make me get those blue-train blues.

Eb Bb⁷ aug Eb Ab⁷

(Instrumental)

Eb Bb⁷ Eb Ab⁷ Eb

Gon-na

Ab⁷ Eb

lay my head up-on the rail-road track; Gon-na

Ab⁷ Ab⁷ Eb

lay my head up-on the rail-road track. When the

Bb Cm⁷ C[#]dim Bb⁷ Ab⁷ Eb

blue train comes a-long, I won't snatch it back. I want my

Bb⁷ F⁷ Bb¹¹ Eb Ab⁷ Eb

man, don't want no blue train blues.

Blues (From 'An American In Paris')

By George Gershwin

Medium slow

B^b G⁷aug Cm B^b/D E^b7 F^{||} B^b G⁷aug Cm⁷ B^b/D E^bm⁶ F⁷(b⁹)



B^b G⁷aug Cm B^b/D E^b7 F^{||} B^b B^b/D E^bmaj⁷ F^{||} B^b Cm⁷ C[#]dim B^b7/D



E^b Cm⁷(b⁵) B^b/F G^b9 F⁷(b⁹) B^b / E^b F^{||}



B^b B^b/A^b G^b9 F⁷(b⁹) B^bm C⁷/G E^bm⁶/G^b



B^b7/F B⁷(b⁵) A^b7(b⁵) F⁷(b⁵) F⁷(b⁹)aug B^b G⁷aug



Cm B^b/D E^b7 F^{||} B^b G⁷aug Cm⁷ B^b/D E^bm⁶ F⁷(b⁹)



B^b G⁷aug Cm B^b/D E^b7 F^{||} B^b B^b/D E^bmaj⁷ F^{||} B^b Cm⁷ C[#]dim B^b7/D



E^b Cm⁷(b⁵) B^b/F G^b9 F⁷(b⁹) B^b B^b/D E^bmaj⁷ F^{||} B^b



Blues Ain't Nothing

Words & Music by Georgia White

Medium tempo

(♩ = $\overset{\frown}{\text{3}}$)

mf D

Well, the blues ain't noth - in', no, the blues ain't noth - in' but a

D⁷ G⁷

good man feel - in' bad. No, the blues ain't noth - in' but a

D

good man feel - in' bad. It

A⁷ G⁷ D

must have been those wea - ry blues I had.

Verse 2

Honey, when I die, honey, when I die, don't you go wear no black.
Honey, when I die, don't go wear no black;
For if you do, my bones'll come a-creeping back.

Verse 3

I'm a-going downtown, I'm a-going downtown, gonna buy myself some glue.
I'm a-going downtown, gonna buy myself some glue;
'Cos the woman I've been loving, she broke my heart in two.

Blues And Booze

Traditional

Medium tempo

($\text{♪} = \overset{\text{3}}{\text{♪}} \text{♪}$)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a dynamic marking of *mf* and a triplet of eighth notes. The lyrics under the first staff are: "Went to bed last night, - and boy - I was in my sleep, sleep. - I went -". The second staff continues the melody with lyrics: " - to bed last night, - and - I was in my sleep. - Woke -". The third staff concludes the phrase with lyrics: " - up this morn - in', the po - lice was shak - in' me. -". Chord symbols are placed above the staff: D, G7, D, D7, G, D, A7, G, D, G7, D.

Verse 2

I went to the jailhouse, drunk and blue as I could be. *(Twice)*
But that cruel old judge sent my man away from me.

Verse 3

They carried me to the courthouse; Lordy, how I was cryin'. *(Twice)*
They jailed me sixty days in jail, and money couldn't pay the fine.

Verse 4

Sixty days ain't long if you can spend them as you choose. *(Twice)*
But this seems like jail, in a cell where there ain't no booze.

Verse 5

My life is all a misery when I cannot get my booze. *(Twice)*
I spend every dime on liquor, got to have the booze to go with these blues.

Blues Around My Bed

Words & Music by Spencer Williams

Medium slow

The musical score is written in a single system with a key signature of three flats (B-flat major or D-flat minor) and a common time signature. It consists of seven staves of music, each with a corresponding line of lyrics. The first staff begins with a dynamic marking of *mp*. The music is a blues-influenced ballad, characterized by its slow tempo and expressive phrasing. The lyrics tell a story of heartbreak and loneliness, with the narrator describing the loss of their lover and the resulting despair. The score includes various musical notations such as notes, rests, and slurs, as well as a series of chord symbols above the staff. The lyrics are: "I woke up this morn - in', foun' my lov-in' man had fled. Did-n't say good - bye, that is why I sit and sigh. Left with-out a warn-in', now my hap - pi - ness is dead; And I shake with fright with the com - in' of the night. On my lone - ly pil - low, heav - y lies my head; 'Cos my man's gone and left me with the blues a - roun' my bed. Cry - in' Law - dy, Law - dy, I wish that I was dead."

Staff 1: E^b mp E^b7 A^b A^b_m
I woke up this morn - in', _____ foun' my lov-in' man had fled. Did-n't

Staff 2: E^b Gm^7 B^9 B^b7
say good - bye, _____ that is why I sit and sigh. _____

Staff 3: E^b E^b7 A^b A^b_m
Left with-out a warn-in', _____ now my hap - pi - ness is dead; And I

Staff 4: Cm^7 F^7 B^b7sus^4 B^b7
shake with fright _____ with the com - in' of the night. _____

Staff 5: E^b E^{dim} B^b7/F $F^\#dim$ E^b/G
On my lone - ly pil - low, heav - y lies my head; 'Cos my man's gone and left me with the

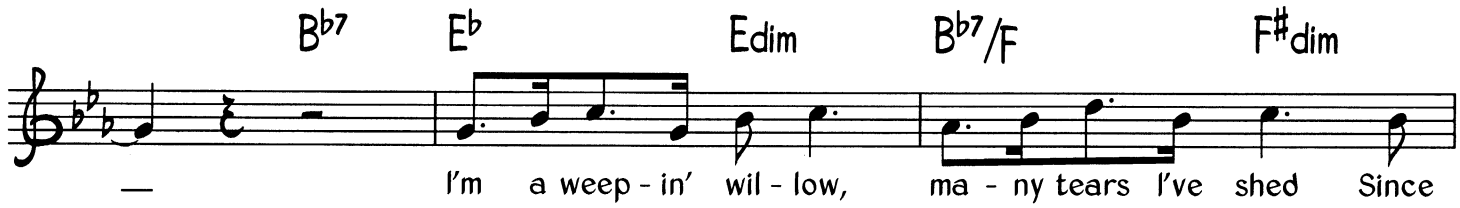
Staff 6: E^b7 A^b A^b7 E^b
blues a - roun' my bed. Cry - in' Law - dy, Law - dy, I wish that I was dead. _____

B^b7 F^m7 B^b7 E^b



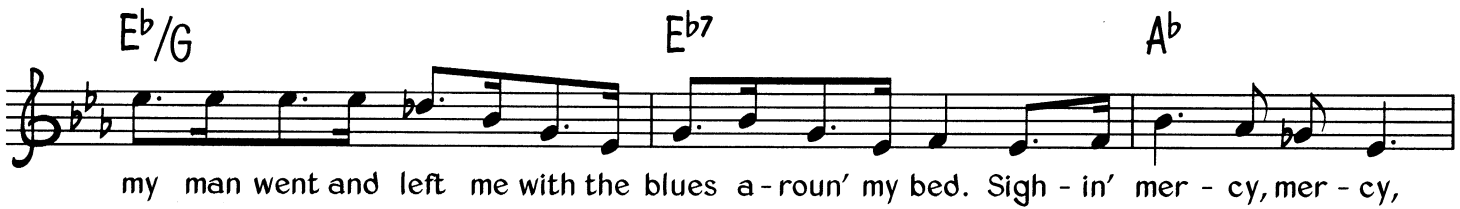
Deep shadows taunt me, got the blues a-roun' my bed.

B^b7 E^b E^{dim} B^b7/F F^{#dim}



I'm a weep-in' willow, many tears I've shed Since

E^b/G E^b7 A^b



my man went and left me with the blues a-roun' my bed. Sigh-in' mercy, mercy,

A^b7 E^b B^b7



be-cause I'm so afraid. When memories haunt me,

F^m7 C^b7 B^b7 E^b E^b

with those blues a-roun' my bed. (Instrumental)

A^b E^b E^b7 A^b

(Instrumental)

E^b B^{b7} E^b

1. B^{b7} 2. B^{b7} E^b E^{dim} B^{b7}/F F^{#dim}

Boats way up the riv-er, and it's com-in' down;

E^b/G E^{b7} A^{b7}

I quake and quiv-er'cos it's Al-a-ba-ma boun', Tak-in' my man a-way to

E^b

stay, that's what the Cap - tain said. _____ Leav-in' those

B^{b7} F^{m7} B^{b7} E^b E^{b7}

nev - er sleep - in' ev - er creep - in' blues a-roun' my bed; _____

A^b C^{b7} E^b/B^b B^{b7} E^b A^{b7} E^b

— Blues a - roun' my bed. _____

Blues My Naughty Sweetie Gives To Me

Words & Music by Arthur N. Swanstrom, Charles R. McGarron & Carey Morgan

Medium swing

mf

E^b $A^b m^7$ $B^b 7$ E^b $B^b 7$ *aug* E^b $A^b m^7$ $B^b 7$

What is that song— a-bout kiss-es?— What is that song— a-bout

E^b $B^b 7$ E^b D^b C^7

smiles? If I could have— my way, I'd sing a song— to-day

F^7 B^b E^b E^{\dim} $B^b 7/F$ E^b $A^b m^7$ $B^b 7$

That would beat them all by miles. I would-n't sing— a-bout

E^b $B^b 7$ *aug* $E^b 7$ A^b

smil-ing,— That's not the ti - tle I'd choose. I would sing— a-bout

G^m A^7 $A^7(b5)$ D N.C. D^7

what I've got,— And what I've got's the wear-y blues. There are

G^m C^{\dim} G^m G^7 C^m

blues— that you get from wor - ry,— There are blues—

Fdim Cm Cm⁶ D⁷

— that you get from pain; And there are blues when you're lone -

Gm A⁷ A⁷(b5)

- ly for your one and on - - ly, The blues you can nev - er ex -

D⁷ N.C. D⁷ Gm Cdim Gm

- plain. There are blues that you get from long - ing;

G⁷ Cm D Ddim D⁷

— But the blu - - - est blues that be — Are the

G⁷ C⁷

sort of blues that's on my mind, — They're the ve - ry mean - est kind: — The

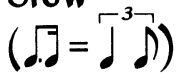
F Cm⁷ F⁷ B^b / B^bdim F¹¹ B^b F⁷ B^b N.C.

blues my naugh - ty sweet - ie gives — to me. —

Blues Stay Away From Me

Words & Music by Wayne Raney, Henry Glover, Alton Delmore & Rabon Delmore

Slow



F C⁷ F Cm⁷ F⁷

1. Blues, _____ stay a - way from me. _____
 2. Life _____ is full of mi - se - ry. _____

B^b C⁷ F Dm F/C

Blues, _____ why don't you let me be? _____ Don't know
 Dreams _____ are like a me - mo - ry, _____ Bring - ing

C⁷ F Gm⁷ C⁷

why _____ you keep on haunt - ing me. _____
 back _____ your love that used to be. _____

F C⁷ F Cm⁷ F⁷

Love _____ was nev - er meant for _____ me. _____
 Tears, _____ so ma - ny I can't _____ see. _____

B^b C⁷ F Dm F/C

True love _____ was nev - er meant for _____ me. _____ Seems _____ some - how
 Years _____ don't mean a thing to _____ me. _____ Time _____ goes by, -

C⁷ F / Gm⁷ Gm⁷/C F

_____ we nev - er can a - gree. _____
 _____ and still I can't be _____ free. _____

Bluesette

Words by Norman Gimbel ★ Music by Jean Thielemans

Medium jazz waltz

G F#m7(b5) B7(b9) Em7 A7(b9)

mp
 Poor lit - tle, sad lit - tle, blue Blues - ette, don't you cry,
 Long as there's love in your heart to share, dear Blues - ette,

Dm7 G7(b9) Cmaj7 C6 Cm7 F7(b9)

don't you fret. You can bet one luck - y day you'll wak - en
 don't des - pair. Some blue boy is long - ing, just like you, to

Bbmaj7 Bbm7 Eb7(b9) Abmaj7

and your blues will be for - sak - en. One luck - y
 find a some - one to be true to; Two lov - ing

Ab6 Am7(b5) D7(b9) Bm7 Bb7 Am7 D7

day, love - ly love will come your way.
 arms he can nest - le in and stay.

G F#m7(b5) B7 Em7 A9

Get set, Blues - ette, true love is com - ing. Your trou - bled heart

Dm⁷ G⁷(b9) Cmaj⁷ C⁶ Cm⁷ F⁷(b9)

soon will be hum - ming. (Hum)

B^bmaj⁷ B^b6 B^bm⁷ E^b7(b9) A^bmaj⁷

Doo-ya, doo-ya, doo-ya,

A^b6 Am⁷(b5) D⁷(b9) Bm⁷ B^b7 Am⁷ D⁷

doo-ya, doo-ya, doo-ya, Doo - oo - oo Blues - ette.

G F[#]m⁷(b5) B⁷(b9) Em⁷

Pret-ty lit-tle Blues - ette, must-n't be a mourn - er. Have you heard the

A⁷(b9) Dm⁷ G⁷(b9) Cmaj⁷ C⁶

news yet? Love is 'round the cor - ner; Love wrapped in rain - bows and

Cm⁷ F⁷(b9) B^bmaj⁷ B^b6 B^bm⁷

tied with pink rib - bon, To make your next spring-time your gold wed - ding

$E^b7(b9)$
 $A^b\text{maj}^7$
 A^b6
 $A\text{m}^7(b5)$
 D^9

ring time. So dry your eyes, don't - cha pout, don't - cha fret; good - y

$B\text{m}^7$
 B^b7
 $A\text{m}^7$
 D^7
 G

good times are com - ing, Blues - ette. Long as there's love in your

$F\#\text{m}^7(b5)$
 $B^7(b9)$
 $E\text{m}^7$
 $A^7(b9)$
 $D\text{m}^7$
 $G^7(b9)$

heart to share, dear blues - ette, don't des - pair.

$C\text{maj}^7$
 C^6
 $C\text{m}^7$
 $F^7(b9)$
 $B^b\text{maj}^7$

Some blue boy is long - ing, just like you, to find a some - one

$B^b\text{m}^7$
 $E^b7(b9)$
 $A^b\text{maj}^7$
 A^b6
 $A\text{m}^7(b5)$
 $D^7(b9)$

to be true to. One luck - y day love - ly love will come your

$B\text{m}^7$
 E^7
 $A\text{m}^7$

way. That mag - ic day

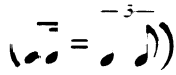
D^7
 D^{II}
 G
 B^b6
 $A\text{m}^7$
 $A^b\text{maj}^7$
 G

may just be to - day.

Body And Soul

Music by John Green ★ Lyrics by Frank Eyton, Edward Heyman & Robert Sour

Slow



Am⁷

Am^{6/9}

Am⁷

D^{9(b5)}

Gmaj⁹

C⁹

Bm⁷

B^bdim



Am⁷

Am/G

F[#]m^{7(b5)}

B^{7(b5/b9)}

1.

Em⁷

Am⁷

D⁷

Gmaj⁷

Cmaj⁷

F^{9(#11)}

E^{7(b9)}



2.

Em⁷

Am⁷

D⁷

G

Am⁷

B^bm⁶

E^{b7}

A^b

B^bm

Cm(add A^b)D^bm⁹



B^bm⁹

E^{b7(b9)}

A^bmaj⁹

A^{b6}

B^bm⁷

E^{b7}

A^bm⁷

D^{b9}aug

G^bmaj⁷

A^bdim



A^bm⁷

G^{7(b5)}

G^bmaj⁷

Cdim

Bm^{7(b5)}

E^{7(b5)}

Am⁷

Am^{6/9}



Am⁷

D^{9(b5)}

Gmaj⁹

C⁹

Bm⁷

B^bdim



Am⁷

Am/G

F[#]m^{7(b5)}

B^{7(b5/b9)}

Em⁷

Am⁷

D⁷

G^{6/9}



Born To Lose

Words & Music by Ted Daffan

Medium tempo

mf

Born to lose, I've lived my life in vain;
lose, my ev - 'ry hope is gone;

Ev - 'ry dream has on - ly brought me pain.
It's so hard to face that emp - ty dawn.

All my life, I've al - ways been so blue;
You were all the hap - pi - ness I knew;

Born to lose, and now I'm los - ing you.

Born to lose, it seems so hard to bear; How I
There's no use to dream of hap - pi - ness; All I

long see to al - ways have you near. You've grown tired and
is on - ly lone - li - ness. All my life, I've

now you say we're through; Born to lose, and
al - ways been so blue;

1. C E^bdim Dm⁷ G¹¹ 2. C F⁷ C

new I'm los - ing you. Born to you.

Bring It With You When You Come

Words & Music by Gus Cannon

Medium fast

(♩ = $\overset{\frown}{\text{3}}$)

N.C.

mf

C

Now I was lay - in' a - round_ a lit - tle town,

F

C

smo - king a snipe ci - gar. I was wait - ing for_ a

D⁷

G⁷

hand - out, just to catch an emp - ty car. Just as the

C

C⁷

F

freight train_ came roll - ing by, my wait_ was_ all in vain._

C

F

C

Back off, back off, you dir - ty bum, and

Chorus

catch_ the_ next freight train._ Now, if you wan - na be_ a lit - tle

girl of mine._ bring it with you when you come._

Played a - round_ the lit - tle town, your head chock full of rum._

_ I can't send you down - town for too lit - tle sap, now;

She's sit - ting on an - oth - er man's lap. Now, you want to be_ a

girl of mine,_ bring it with you when you come._

Bright Lights, Big City

Words & Music by Jimmy Reed

Medium fast

mf **A⁷**
Bright lights, big ci - ty, — gone to my ba - by's head. —

D⁷
— Bright lights. — big ci - ty, —

A⁷ **E⁷**
gone to my ba - by's head. — I tried to tell the wo-man, but she

D⁷ **A⁷**
don't be - lieve a word I said. —

Verse 2

All right, pretty baby, gonna need my help some day. (*Twice*)
You gonna wish you had listened to some of the the things I say.

Verse 3

Bright lights, big city, gone to my baby's head. (*Twice*)
I got to tell your mama that you don't believe a thing I said.

Broken Hearted Blues

Words & Music by Willie Dixon

Slow

D⁷ *mf* G⁷ 4

Chills— on my pil - low,— ice - wa - ter in my ba - by's bed.—

D D⁷ G⁷

— Yeah,— chills— on my pil - low,—

D G⁷ 4

ice— wa - ter in my ba - by's bed.—

D⁷ A⁷

All the good things I have done for you wo - man,

G⁷ D⁷ G⁷ D 4

and you left me for an - oth - er man.—

Verse 2

If you happen to see my baby, I want you to tell her I been cryin' on my knees. *(Twice)*
Tell me pray to my master, please hope her back to me.

Verse 3

If I had ten million dollars, woman, you know I would give you every dime. *(Twice)*
Just to hear you call me daddy one more time.

Buddy Bolden's Blues

By Ferdinand 'Jelly Roll' Morton

Medium slow

(♩ = $\overset{\frown}{\text{J}}^{\text{3}}$)

E^b $F^\#dim B^b7/F$ E^b E^b9 A^b6 A^b6 $Adim$



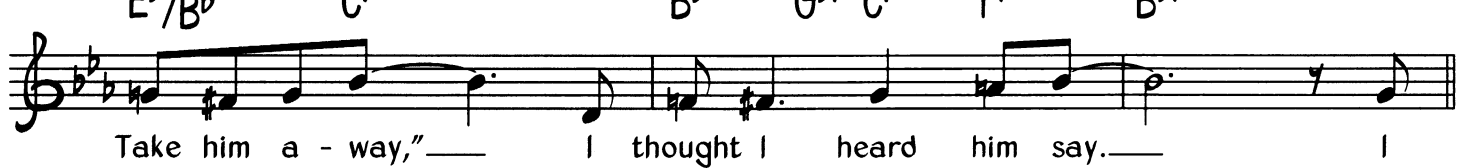
thought I heard Judge Fog-ar-ty say— "Thir-ty days— in the mar-ket;

E^b/B^b E^b7 A^b6 $Adim$



take him a - way.— Give him a good broom to sweep with,

E^b/B^b C^7 B^b G^b7 C^7 F^7 B^b7



Take him a - way,"— I thought I heard him say.— I

E^b $F^\#dim B^b7/F$ E^b E^b9 A^b6 A^b6 $Adim$



thought I heard— Fran-kie Du-sen shout "Gal, gim-me that mo-ney, I'm gon-na

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



beat it out.— I mean gim - me that mo - ney; I'm gon - na

E^b C^7 F^7 B^b7 E^b



beat it out."— 'Cos I thought I heard Fran-kie Du-sen shout.

Brother, Can You Spare A Dime

Music by Jay Gorney ★ Words by E. Y. Harburg

Medium slow

Cm mp *G⁷/D* *C⁷/E* *F* *B^b/D* *E^b G⁷*

1. Once I built a rail-road, made it run;— Made it race a-against time.
 2. Once I built a tow - er to the sun;— Brick and riv - et and lime.

Dm⁷(b5) *G⁷* *Cm* *A^b7* *Fm⁶* *G⁷* *Cm* *G⁷* 1.

Once I built a rail-road, now it's done.— Bro-ther can you spare a dime?—
 Once I built a tow - er, now it's done.— Bro-ther can you spare a dime?

2.

Cm *C⁷* *C⁷(b9)* *C⁷sus⁴* *C⁷*

Once, in kha - ki suits, gee we looked swell;

C⁷(b9) *Gm⁷(b5)/C* // *C⁷* *F⁷*

Full of that Yan - kee Doo - dle - de - dum. Half a mil - lion boots went

Cm⁷ *F⁹* *Cm⁷* *Am⁷(b5)/E^b* *D⁷(b5)* *G⁷*

slog - gin' thro' hell, And I was the kid — with the drum.—

Cm *G⁷/D* *C⁷/E*

Say, don't you re - mem - ber, they called me Al;—

F⁷ *B^b/D* *E^b* *G⁷* *Dm⁷(b5)/A^b* *G⁷*

It was Al — all the time. Say, don't you re - mem - ber,

Cm *A^b7* *Fm⁶* *G⁷* *Cm*

I'm your pal! — Bud - dy can you spare a dime? —

Built For Comfort

Words & Music by Willie Dixon

Medium tempo

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. It consists of five staves of music with lyrics underneath. The first staff begins with a dynamic marking of *mf* and a tempo marking of 'Medium tempo'. Above the first staff, the chords 'N.C.' and 'A7' are indicated. The lyrics are: 'Some folks built like this,— some folks built like that,— But the way I'm built, well don't you call me fat.— Be-cause I'm built— for com - fort,— I— ain't— built for speed;— But I got ev - er - y - thing, All ——— that a good girl needs.—'. The second staff has 'D7' and 'A7' above it. The third staff has 'E7' above it. The fourth staff has 'D7' and 'A7' above it. The score ends with a double bar line.

N.C. *mf* A7

Some folks built like this,— some folks built like that,— But the way I'm built, well don't you call me fat.— Be-cause I'm built— for com - fort,— I— ain't— built for speed;—

D7 A7

E7

D7 A7

All ——— that a good girl needs.—

Verse 2

I ain't got no diamonds, I ain't got no boat,
But I do have love that's gonna fire your soul.
'Cos I'm built for comfort, I aint built for speed;
But I got everything all you good women need.

Can't Help Lovin' Dat Man

Music by Jerome Kern ★ Words by Oscar Hammerstein II

Medium slow

(♩ = $\overset{\frown}{\text{3}}$)

mp Cmaj⁷ Am⁷ Dm⁷ G⁷ Cmaj⁷ Gm⁹ C¹³(b⁹)

Fish got to swim— and birds got to fly— I got to love— one

F⁶ B^{b9} Em⁷ Am⁷ A^{b7} D⁷(b⁹) G⁷(b⁹) C E^bdim Dm⁷ G⁷aug

man till I die,— Can't help lov-in' dat man— of mine—

Cmaj⁷ Am⁷ Dm⁷ G⁷ Cmaj⁷ Gm⁹ C¹³(b⁹)

Tell me he's la - - zy tell me he's slow,— tell me I'm cra - zy

F⁶ B^{b9} Em⁷ Am⁷ A^{b7} D⁷(b⁹) G⁷(b⁹) C Dm⁷ Gm⁷ C⁷(b⁹)

may-be I know,— Can't help lov-in' dat man— of mine—

F⁶ F[#]dim Cmaj⁷ D⁹ Em⁷ E^bmaj⁷

When he goes a - way— dat's a rain - y day,— and when he comes

Dm⁷ D⁹ Dm⁷/G G⁷ G⁷aug Cmaj⁷ Am⁷

back dat day is fine,— the sun will shine. He can come home— as

Dm⁷ G⁷ Cmaj⁷ Gm⁹ C¹³(b⁹) F⁶ B^{b9}

late as can be,— home with - out him— ain't no home to me,—

Em⁷ Am⁷ A^{b7} D⁷(b⁹) G⁷(b⁹) C E^b6 D^bmaj⁷ C

Can't help lov-in' dat man— of mine—

Can't Stop Lovin'

Words & Music by Elmore James

Medium tempo

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a dynamic marking of *mf* and a tempo marking of 'Medium tempo'. Above the first two measures are the chord markings 'N.C.' and 'D7'. The lyrics under the first staff are 'I can't stop lov-in',— my ba-by to-night.—'. The second staff has 'G7' above the first two measures and 'D7' above the last two measures. The lyrics under the second staff are 'I can't stop lov-in',— my ba-by to-night.—'. The third staff has 'A7' above the first two measures, 'G7' above the third measure, and 'D7' above the last two measures. The lyrics under the third staff are 'No mat-ter what I do,— she won't treat me right.'.

Verse 2

I loved my baby, this mornin' soon. *(Twice)*
I didn't come back home till this afternoon.

Verse 3

When I leave my baby, she's all alone. *(Twice)*
I can't have no lovin', cos my baby's gone.

Verse 4

Oh, baby, come and walk with me. *(Twice)*
I'll make you happy, baby, as any girl can be.

Canal Street Blues

By Joe 'King' Oliver

Medium tempo

(♩ = $\overset{3}{\text{♩}}$)

F F⁷

mf

B^b F Bdim

C⁷ F F⁷ B^b B^bm F F[#]dim Gm⁷ C⁷

F F⁷ B^b

F Bdim C⁷

1. F F⁷ Fdim B^bm⁶/F F C⁷ 2. F F⁷ Fdim B^bm⁶/F F C⁷ F N.C.

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Careless Love

Traditional

Medium slow

F C⁷ F B^b F C⁷

mp

1. Love, oh love, oh care-less love; _____
heed, for what I say is true; _____ Don't

F D⁷ G⁷ C⁷

You go to my head_ like wine. _____ You've
spend your lives in mi - se - ry. _____ Don't

F F⁷ F⁷ aug B^b Bdim

ruin'd the life of ma - ny a poor girl, _____ And
let love do to ev - 'ry one of you _____ What

F/C C⁷ F B^b F Gm⁷ C⁷ F

now you've ruin'd this life of mine. _____ 2. Pay _____
care - less love has done to me. _____

Chelsea Bridge

By Billy Strayhorn

Slowly

N.C. Dm(maj⁷) F⁹(#11) Dm(maj⁷) F⁹(#11)

D⁷(b⁹) D⁷ G⁹ C¹³ F⁶ 1. N.C.

2. E⁹ E^{b9} B^{b7} sus⁴ E^{b7} A^{b6} F^{m9}

B^{b7} sus⁴ E^{b7}(b⁹) aug A^{b9} D^b maj⁷ E⁷/D C^b/E^b

B^m F⁹(#11) E⁹ E^{b9} Dm(maj⁷) F⁹(#11)

Dm(maj⁷) F⁹(#11) D⁷(b⁹) D⁷ G⁹ C¹³ F⁶

Come Back Baby

Words & Music by Norman Petty & Fred Neil

Medium slow

The musical score is written on a single treble clef staff in 12/8 time, with a key signature of one sharp (F#). The tempo is marked 'Medium slow'. The score consists of three lines of music. The first line starts with a dynamic marking of 'mf' and a chord of 'A'. The lyrics are 'Please come back, ba-by, please don't go. For the way I'. The second line has a chord of 'D7' at the start and 'A' later. The lyrics are 'love you, you'll nev-er know. So come back, ba-by, let's talk it'. The third line has chords 'E7', 'A', 'D7', and 'A' above it. The lyrics are 'o-ver, just one more time.' The score ends with a double bar line.

Please come back, ba-by, please don't go. For the way I
love you, you'll nev-er know. So come back, ba-by, let's talk it
o-ver, just one more time.

Verse 2

For the way I love you, you know I do;
For the way you love me, baby,
You never know.
Come back, baby, let's talk it over
One more time.

Verse 3

You know I love you, tell the world I do;
For the way I love you, baby,
You'll never know.
So come back, baby, let's talk it over
One more time.

Come Sunday

By Duke Ellington

Slow

G¹³ F⁹(#11) G¹³ A¹³

1. Oo—
2. Lord, dear Lord a - bove,— God Al - might - y, God of love;—

F Fmaj⁷ Dm¹¹ G¹¹ C Dm⁷ D[#]dim C/E

Sun - day, oh come Sun - day, that's the day.
Please look down and see my peo - ple through.

E⁹ F¹³ E⁹ E⁷(#9)_{aug} E⁷(#9) Am F/A D⁹

I be - lieve that God — put sun and moon up in the sky.
Hea - ven is a good - ness time, a bright - er light on high.

G¹³ Dm⁷ G¹³(b5) E⁷(#9) E^b13 D⁹ 1. poco rit. G⁷(b9)_{aug}

I don't mind the grey — skies, 'cos they're just clouds pas - sing by.
Do unto others as you would have them do to you. And
(Spoken) (Sing)

2. D⁹ G⁷(b9)_{aug} G⁷aug, G¹³ F⁹(#11)

have a bright - er by — and by. Lord, dear Lord a - bove,— God Al -

G¹³ A¹³ F Fmaj⁷ Dm¹¹ G¹¹

- might - y, God of love;— Please look down and see my peo - ple through.—

C Dm⁷ D^{#dim} C/E **Animated** E⁹ F¹³ E⁹ E7(^{#9})_{aug} E7(^{#9})

mf

I be - lieve God is now, was then

Am F/A D⁹ **a tempo** G¹³ Dm⁷ G¹³(b5) E7(^{#9}) E^{b13}

and al - ways will be. With God's bles - sing we can make it

D⁹ G7(^{b9})_{aug} **slower** G¹³ F⁹(^{#11}) G¹³

p

through e - ter - ni - ty.— Lord, dear Lord a - bove, - God Al - might - y, God of love;—

A¹³ **very slow** F Fmaj⁷ Dm¹¹ G¹¹ C C/E E^{b6} Dm⁷ C

pp

— Please look down and see my peo - ple through.—

Corrine Corrina

Words & Music by J. M. Williams & Bo Chatman

'Gospel' swing

The musical score is written in treble clef with a common time signature. It consists of seven staves of music. The first staff begins with a *mf* dynamic marking. Chords are indicated above the notes. The lyrics are written below the notes, with some words split across lines. The score includes a key signature change from C major to F major in the second staff.

C G7 Cdim C Adim Ab7 G7 C
Cor - rine Cor - ri - - na, where you been so long?

C7 F C G7
Cor - rine Cor - ri - - na, where you been so long?

C Am6 Ab7 G7 Dm7 G7 Adim Ab7 G7 C F7
Ain't been no lov - in' since you been gone.

C G7 Cdim C Adim Ab7 G7 C
I love Cor - ri - - na, tell the world I do.

C7 F C G7
I love Cor - ri - - na, tell the world I do.

C Am6 Ab7 G7 Dm7 G7 Adim Ab7 G7 C F7 C
I pray ev - 'ry night she seems to love me too.

Cottonfields

Words & Music by Huddie Ledbetter

Medium fast

mf F F⁷ B^b

When I was a lit-tle bit-ty ba-by, my mo-ther rocked me in the

F F^{#dim} Gm⁷

cra-dle, In them old cot-ton - fields back home.

C⁷ F F⁷

— When I was a lit - tle bit - ty ba - by, my mo - ther

B^b F C⁷

rocked me in the cra-dle, In them old cot-ton - fields back

F F⁷ B^b

home. Oh, when them cot-ton balls got rot-ten, you could-n't

F F^{#dim}

pick ve - ry much cot-ton, In them old cot-ton - fields back

Gm⁷ C⁷ F F⁷

home. It was down in Lou - 'si - an - a, just a-bout a

B^b F C⁷ F B^b F

mile from Tex - ar - ka-na, In them old cot-ton-fields back home.

Cotton Tail

By Duke Ellington

Medium tempo

(♩ = $\overset{\frown}{\underset{\frown}{\text{J}}}$ $\overset{\frown}{\underset{\frown}{\text{J}}}$)

D⁷ G⁹ D⁷ G⁷

C⁹(#11) F G¹³ G[#]dim Am⁷ B⁷/D[#] D⁷ G D^{b9}

D⁷ G⁹ D⁷ G⁷

C⁹(#11) F G¹³ G[#]dim Am⁷ B⁷/D[#] Dm⁷ G⁷(b9) C⁶

E⁷ Bm⁷ E⁷ A⁷ E⁷ A⁷

D⁷ Am⁷ D⁷ G⁷ D⁷ G⁷ D^{b9}

D⁷ G⁹ D⁷ G⁷

C⁹(#11) F G¹³ G^{#dim} Am⁷ B⁷/D[#] Dm⁷ G⁷(b9) C⁶

1.

2.

Am⁷ B⁷/D[#] Dm⁷ G⁷(b9) C⁶ N.C.

Crazy Man Blues

Words & Music by Sonny Terry

Medium tempo

(♩ = ♪³)

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *mf* and a tempo instruction of 'Medium tempo'. The first line of music includes chords N.C., B¹¹, and E, and features a triplet of eighth notes. The lyrics 'Yes, a man is got to be cra-zy— fol-low the wo-men ev - - 'ry -' are written below the notes. The second staff continues with chords E⁷ and A⁷, and another triplet. The lyrics '- where.— Yes, a man is got to be cra-zy— fol-low the wo-men ev - - 'ry -' are written below. The third staff features chords E⁷ and B⁷, with triplets and a fermata. The lyrics '- where.— Well, I ain't sing-in' this song 'cos I ain't got no one;—' are written below. The fourth staff has chords A⁷ and E⁷, with a triplet. The lyrics '— Yes, you know I can get some-bo-dy, pal.' are written below.

Verse 2

Yes, a man's got to be crazy to think he got a woman all by himself. (*Twice*)
I say as I'm back in town; yes, you know she's cutting out with somebody else.

Verse 3

Yes, a man is crazy to give one woman all his pay. (*Twice*)
I said, before I'd be like them, I'd walk out of the front door to stay.

Crossroads Blues

Words & Music by Robert Johnson

Medium tempo

The musical score is written for guitar in G major, 4/4 time, and medium tempo. It consists of four staves of music with lyrics underneath. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure has a dynamic marking of *mf* and a G7 chord above it. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note G4. The second measure has a triplet of eighth notes (A4, B4, C5) and a quarter note B4. The third measure has a quarter note A4, a quarter note G4, and a quarter note F#4. The fourth measure has a quarter note E4, a quarter note D4, and a quarter note C4. The fifth measure has a quarter note B3, a quarter note A3, and a quarter note G3. The sixth measure has a quarter note F#3, a quarter note E3, and a quarter note D3. The seventh measure has a quarter note C3, a quarter note B2, and a quarter note A2. The eighth measure has a quarter note G2, a quarter note F#2, and a quarter note E2. The ninth measure has a quarter note D2, a quarter note C2, and a quarter note B1. The tenth measure has a quarter note A1, a quarter note G1, and a quarter note F#1. The eleventh measure has a quarter note E1, a quarter note D1, and a quarter note C1. The twelfth measure has a quarter note B0, a quarter note A0, and a quarter note G0. The thirteenth measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The fourteenth measure has a quarter note C0, a quarter note B0, and a quarter note A0. The fifteenth measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The sixteenth measure has a quarter note D0, a quarter note C0, and a quarter note B0. The seventeenth measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The eighteenth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The nineteenth measure has a quarter note B0, a quarter note A0, and a quarter note G0. The twentieth measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The twenty-first measure has a quarter note C0, a quarter note B0, and a quarter note A0. The twenty-second measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The twenty-third measure has a quarter note D0, a quarter note C0, and a quarter note B0. The twenty-fourth measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The twenty-fifth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The twenty-sixth measure has a quarter note B0, a quarter note A0, and a quarter note G0. The twenty-seventh measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The twenty-eighth measure has a quarter note C0, a quarter note B0, and a quarter note A0. The twenty-ninth measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The thirtieth measure has a quarter note D0, a quarter note C0, and a quarter note B0. The thirty-first measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The thirty-second measure has a quarter note E0, a quarter note D0, and a quarter note C0. The thirty-third measure has a quarter note B0, a quarter note A0, and a quarter note G0. The thirty-fourth measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The thirty-fifth measure has a quarter note C0, a quarter note B0, and a quarter note A0. The thirty-sixth measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The thirty-seventh measure has a quarter note D0, a quarter note C0, and a quarter note B0. The thirty-eighth measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The thirty-ninth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The fortieth measure has a quarter note B0, a quarter note A0, and a quarter note G0. The forty-first measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The forty-second measure has a quarter note C0, a quarter note B0, and a quarter note A0. The forty-third measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The forty-fourth measure has a quarter note D0, a quarter note C0, and a quarter note B0. The forty-fifth measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The forty-sixth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The forty-seventh measure has a quarter note B0, a quarter note A0, and a quarter note G0. The forty-eighth measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The forty-ninth measure has a quarter note C0, a quarter note B0, and a quarter note A0. The fiftieth measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The fifty-first measure has a quarter note D0, a quarter note C0, and a quarter note B0. The fifty-second measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The fifty-third measure has a quarter note E0, a quarter note D0, and a quarter note C0. The fifty-fourth measure has a quarter note B0, a quarter note A0, and a quarter note G0. The fifty-fifth measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The fifty-sixth measure has a quarter note C0, a quarter note B0, and a quarter note A0. The fifty-seventh measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The fifty-eighth measure has a quarter note D0, a quarter note C0, and a quarter note B0. The fifty-ninth measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The sixtieth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The sixty-first measure has a quarter note B0, a quarter note A0, and a quarter note G0. The sixty-second measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The sixty-third measure has a quarter note C0, a quarter note B0, and a quarter note A0. The sixty-fourth measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The sixty-fifth measure has a quarter note D0, a quarter note C0, and a quarter note B0. The sixty-sixth measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The sixty-seventh measure has a quarter note E0, a quarter note D0, and a quarter note C0. The sixty-eighth measure has a quarter note B0, a quarter note A0, and a quarter note G0. The sixty-ninth measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The seventieth measure has a quarter note C0, a quarter note B0, and a quarter note A0. The seventy-first measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The seventy-second measure has a quarter note D0, a quarter note C0, and a quarter note B0. The seventy-third measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The seventy-fourth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The seventy-fifth measure has a quarter note B0, a quarter note A0, and a quarter note G0. The seventy-sixth measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The seventy-seventh measure has a quarter note C0, a quarter note B0, and a quarter note A0. The seventy-eighth measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The seventy-ninth measure has a quarter note D0, a quarter note C0, and a quarter note B0. The eightieth measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The eighty-first measure has a quarter note E0, a quarter note D0, and a quarter note C0. The eighty-second measure has a quarter note B0, a quarter note A0, and a quarter note G0. The eighty-third measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The eighty-fourth measure has a quarter note C0, a quarter note B0, and a quarter note A0. The eighty-fifth measure has a quarter note G0, a quarter note F#0, and a quarter note E0. The eighty-sixth measure has a quarter note D0, a quarter note C0, and a quarter note B0. The eighty-seventh measure has a quarter note A0, a quarter note G0, and a quarter note F#0. The eighty-eighth measure has a quarter note E0, a quarter note D0, and a quarter note C0. The eighty-ninth measure has a quarter note B0, a quarter note A0, and a quarter note G0. The ninetieth measure has a quarter note F#0, a quarter note E0, and a quarter note D0. The hundredth measure has a quarter note C0, a quarter note B0, and a quarter note A0.

I went to the cross-roads, fell down on my knees.—

I went to the cross-roads,— fell down on my knees.

I asked the Lord— a-bove, have mer-cy,—

save poor Bob if you please.—

Verse 2

Standin' at the crossroad, tried to flag a ride. (Twice)
Didn't nobody seem to know me, everybody pass me by.

Verse 3

Standin' at the crossroad, risin' sun goin' down. (Twice)
I believe to my souls, po' Bob is sinkin' down.

Verse 4

You can run, you can run, tell my friend Willie Brown, (Twice)
That I got crossroad blues this mornin'; Lord, I'm sinkin' down.

Verse 5

And I went to the crossroad, mama, I looked east and west. (Twice)
Lord, I didn't have no sweet woman, oh well, babe, in my distress.

Cry Your Blues Away

Words & Music by Arthur Crudup

Medium slow

(♩ = ♩³)

The musical score is written in G major, 4/4 time, and consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Medium slow' with a note equal to a triplet quarter note. The first staff contains the melody for the first line of the verse, with lyrics 'Dar-ling, un-veil your face, go on and cry your blues a way.' The second staff continues the melody for the second line of the verse, with lyrics 'Dar-ling, un-veil your face, go on and cry your blues a'. The third staff continues the melody for the third line of the verse, with lyrics '- way. You know I'm so glad'. The fourth staff concludes the melody for the fourth line of the verse, with lyrics 'trou-ble don't last al-ways.' Chord symbols G7, C7, and D7 are placed above the staff to indicate the harmonic accompaniment. The dynamic marking 'mf' is present at the beginning of the first staff.

Dar-ling, un-veil your face, go on and cry your blues a way.

Dar-ling, un-veil your face, go on and cry your blues a

- way. You know I'm so glad

trou-ble don't last al-ways.

Verse 2

Remember you told me I would never hear you say. (Twice)
That is the reason, darling, why I can't say goodbye.

Verse 3

I'm gonna find someone to love me, someone I can call my own. (Twice)
You know, I'm so tired of staying in this world alone.

Verse 4

Darling, you don't want me, you really treat me like a slave. (Twice)
You know, some of these mornings I'll be dead and in my grave.

Dark And Dreary

Words & Music by Elmore James

Medium slow

(♩ = $\overset{3}{\text{J}} \overset{3}{\text{J}} \overset{3}{\text{J}}$)

I have lost my ba-by, al-most_ lost my_ mind._

I've lost my ba-by, al-most_ lost_ my_ mind.

Way she treat me,- gon-na drive_ a man_ stone blind

Verse 2

Well, the road seemed dark and dreary, while I travelled down that way. (Twice)
Well, my baby left me, she just come back home today.

Verse 3

Oh, I love my baby, tell the world I do. (Twice)
Well, I need a little lovin', darlin'; gonna make my dream come true.

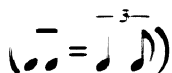
Verse 4

Oh, I love you darlin', like a schoolboy loves his pie. (Twice)
Now ain't that the way to treat me, darlin'; my hurt's so long that I will die

De Kalb Blues

Medium tempo

Words & Music by Huddie Ledbetter
Arranged & Adapted by Alan Lomax & John A. Lomax



*C*⁷ *mf* *F*⁷ *C*⁷

De Kalb blues, babe, make me feel so bad.

*F*⁷ *C*⁷

De Kalb blues, babe, make me feel so bad.

*G*⁷ *F*⁷ *C*⁷ *F*⁷ *C*⁷

just to think about the times I once have had.

Verse 2

Wasn't for the powder and the straightnin' comb, (Twice)
Lord, these De Kalb women would not have no home.

Verse 3

Buy me a pistol, get me a Gatlin' gun. (Twice)
Ever catch you, baby, we gonna have some fun.

Verse 4

Some folks told me De kalb blues ain't bad. (Twice)
It's the worry'st blues that I ever had.

Verse 5

If the blues was whiskey, I'd stay drunk all the time; (Twice)
Stay drunk, baby, to get you off of my mind.

Verse 6

Look here, baby, what more can I do? (Twice)
Well, I had five dollars and I gave you two.

Deep River

Traditional

Slowly

F F⁷ B^b F/A B^b Bdim

Deep riv - er, my home is ov - er

F/C A/C# Dm F F^{aug} B^b

Jor - dan. Deep riv - er, I

G⁹ Gm⁷/C C⁷ F B^{b7} F Fdim F Dm

want to cross ov - er in - to camp ground. Lord, I am a -

Am B^b A⁷ Dm D^{b7} G⁹ Gm⁷/C C⁷

- com - in'; Lord, I am a - com - in'. I want to cross ov - er in - to

very slow

F B^{b7} F Dm⁷ G⁹ Gm⁷/C C⁷ B^{b7} F

camp ground. I want to cross ov - er in - to camp ground.

Don't Fish In My Sea

Words & Music by Bessie Smith & Ma Rainey

Medium tempo

(♩ = $\overset{3}{\text{♩}}$)

The musical score is written in G minor (one flat) and 4/4 time. It consists of four staves of music with lyrics underneath. The first staff begins with a dynamic marking of *mf* and a triplet of eighth notes. The second staff continues the melody with another triplet. The third and fourth staves complete the phrase. Chord symbols are placed above the notes: F7, Bb, F7, Bb, F7, Bb, F7, Bb7, Bdim, F7, Bb, Eb7, Bb.

My dad - dy come home this mor - nin', drunk as he — could
 be. My dad - dy come home this mor - nin',
 drunk as he — could be. I
 know by that — he's done got bad — on me. —

Verse 2

He used to stay out late, now he don't come home at all. *(Twice)*
 I know there's another mule been kicking in my stall.

Verse 3

If you don't like my ocean, don't fish in my sea. *(Twice)*
 Stay out of my valley, let my mountain be.

Verse 4

I ain't had no loving since God knows when. *(Twice)*
 That's the reason I'm through with these no-good, trifling men.

Verse 5

You'll never miss the sunshine till the rain begin to fall. *(Twice)*
 You'll never miss you ham till another mule be in your stall.

Don't Go To Strangers

Words by Redd Evans ★ Music by Arthur Kent & Dave Mann

Medium slow

mp B^b $B^b \text{maj}^7$ $E^b9(b5)$ E^b7 B^b6 $B^b \text{maj}^7$

Build your dreams_ to the stars a - bove;_ But when you need_ some-one
Play with fire_ till your fin - gers burn;_ And when there's no_ place for

$Dm^7(b5)$ G^7 Cm^7 $Cm^7(b5)$ F^7 Cm^7 F^7 B^b Gm^7

1.
true to love,_ Don't go to stran - gers, dar-ling, come to me._
you to turn,_ Don't go to stran - gers,

2.
 C^9 $F13(b9)$ F^7 Cm^7 F^7 B^b E^b $B^b \text{dim}$ B^b

— dar-ling, come to me._ For, when

Fm^7 B^b13 Fm^7 B^b13 E^b B^b7 $E^b \text{maj}^7$

you hear a call to fol-low your heart, You'll fol-low your heart I know_ I've

Gm^7 $C13$ Gm^7 $C13$ Gm^7 C^9 Cm^7 $F13(b9)$

been through it all; for I'm an old hand, And I'll un-der-stand_ if you go. So,

B^b $B^b \text{maj}^7$ $E^b9(b5)$ E^b7 B^b6 $B^b \text{maj}^7$

make your mark_ for your friends to see;_ But when you need_ more than

$Dm^7(b5)$ G^7 Cm^7 $Cm^7(b5)$ F^7 Cm^7 F^7 B^b E^b7 B^b

com - pa - ny,_ Don't go to stran-gers, dar-ling, come to me._

Down By The Riverside

Traditional

'Gospel' swing

mf **F**

1. I met my lit - tle bright eyed doll }
asked her for a lit - tle kiss, } Down by the

C7 **F**

riv - er - side, - Down by the riv - er - side, - Down by the

F

riv - er - side, - { I met my lit - tle bright eyed doll }
asked her for a lit - tle kiss, } Down by the

C7 **F** 1.

riv - er - side, - Down by the riv - er - side. 2. 1

2.

F7 **Bb** **Bb7** **F**

— She said, "Have pa - tience, lit - tle man; — I'm sure you'll un - der - stand, -

C7 **F** **F7**

— I hard - ly know your name." — I said "If

B^b F A⁷ Dm

I can have my way, — may - be some sweet day —

G⁷ C C⁷

your name and mine will be the same, — I'd

F

wed my lit - tle bright eyed doll — Down by the riv - er - side, —

C⁷ F

Down by the riv - er - side, — Down by the riv - er - side, — I'd

F

wed my lit - tle bright eyed doll — Down by the riv - er - side, —

C⁷ F Fdim F B^b F N.C.

Down by the riv - er - - side. —

Down The Road A Piece

Words & Music by Don Raye

Medium fast

(♩ = $\overset{3}{\text{♩}}$)

Daug

G



G⁷ A^{b9} G⁹

C⁷

G



A^{m7}

D⁹

D⁷aug

G

D⁷aug

G

D⁷aug



G

A^{m7}

G⁶

G⁹



G⁷

C⁷

G



D⁷

G D⁷aug

G

D⁷aug

G D⁷aug



G

A^{m7}

G⁶

D⁷aug

G



D⁷aug

G



G⁷ C⁷ G

Am⁷ D⁷ G D⁷aug

G G⁷ A^{b9} G⁹

C⁹ C^{#9} C⁹ G Am⁷ G

D⁹ G^{#dim} D⁹ G^{#dim} D⁷ G^{maj7} G⁷ C⁹ D⁷ G Am⁷ G D⁷aug

G G⁷

C⁷ G G⁷

D⁷ Ddim D⁷ D⁷aug G Am⁷ G⁶

Don't Sell It (Don't Give It Away)

Words & Music by Oscar Woods

Medium tempo

The musical score is written in G major and 4/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first line of music starts with a dynamic marking of *mf* and a G chord above the staff. The lyrics are: "It was ear - ly one morn - in' 'bout the break of day." The second line of music has a C7 chord above the staff and the lyrics: "Don't you hear me cry - in', won't you list-en what I say? Ear-ly one morn - in'". The third line of music has G and D7 chords above the staff and the lyrics: "ba - by, 'bout the break of day. Told me not to sell it;". The fourth line of music has G and Chorus G chords above the staff and the lyrics: "Pa - pa, don't you give it a - way. I said yes, ba - by, yes;". The fifth line of music has a G7 chord above the staff and the lyrics: "no, ba - by, no. Yes, ba - by, yes; no, — ba - by, no. Said". The sixth line of music has C7 and G chords above the staff and the lyrics: "yes, ba - by, yes; hear me say no, ba - by, no.". The seventh line of music has a D7 chord above the staff and the lyrics: "Thought I found Jel - ly, 'shaw — don't sell no more...".

Verse 2

You know you didn't want me, why did you call; don't you hear me cryin' little all and all.
You know you didn't want me, baby why did you call?
I can get more women than a passenger train can haul.

Chorus

Duet

By Neal Hefti

Medium tempo

(♩ = $\overset{\frown}{\overset{\frown}{\overset{\frown}{\text{J}}}} \text{J} \text{J}$)

E^b

mp

E^{b7}

A^b

C^b

E^b

Gm/D

B^bm⁶/D^b

C⁷

F¹¹

shake

f

1.

B^{b9}

E^b E^{b7}/G A^b F⁹/A B^b G^bdim Fm⁷ E⁹

2.

E^b E^b/D^b A^{b6}/C B^{b11} E^b

F¹¹

shake

B^{b9} E^b

Dust My Broom

Words & Music by Robert Johnson

Medium tempo

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *mf* and includes chords D7, G7, and D7. The lyrics are: "I'm gon' get up in the morn-in',— I be-lieve I'll dust— my broom.—". The second staff has a G7 chord and the lyrics: "I'm gon' get up in the morn-in'— I be-lieve I'll dust my broom.—". The third staff has D7 and A7 chords and includes triplets of eighth notes. The lyrics are: "— Girl - friend, the black man you been lov - in',—". The fourth staff has G7, D7, G7, and D7 chords and includes a triplet of eighth notes. The lyrics are: "girl - friend, can get my room.—".

Verse 2

I'm gon' write a letter, telephone every town I know. (*Twice*)
If I can't find her in West Helena, she must be in East Monroe, I know.

Verse 3

I don't want no woman wants every downtown man she meet. (*Twice*)
She's a no good doney, they shouldn't 'low her on the street.

Verse 4

I believe, I believe I'll go back home. (*Twice*)
You can mistreat me here, babe, but you can't when I get home.

Verse 5

And I'm gettin' up in the morning, I believe I'll dust my broom. (*Twice*)
Girlfriend, the black man that you been lovin', girlfriend, can get my room.

Dust Pneumonia Blues

Words & Music by Woody Guthrie

Medium tempo

The musical score is written in 4/4 time and consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of 'Medium tempo'. The first measure is marked with 'N.C.' and 'mf'. The lyrics 'I got that dust' are written below the first two measures. The second staff begins with a treble clef and a key signature of one flat. The lyrics 'pneu - mo - ny, — pneu - mo - ny in my lung. —' are written below the first two measures. The third staff begins with a treble clef and a key signature of one flat. The lyrics 'And I'm gon-na sing this dust pneu-mo - ny song.' are written below the first two measures. Chord symbols 'C', 'F', 'G7', and 'F7' are placed above the staff lines.

N.C. C
mf
I got that dust pneu - mo - ny, — pneu - mo - ny in my lung. —

F
— I got the dust pneu - mo - ny, — pneu - mo - ny in my lung. —

G⁷ F⁷ C
— And I'm gon-na sing this dust pneu-mo - ny song.

Verse 2

Now there ought to be some yodelling in this song. (Twice)
But I can't yodel for the rattling in my lung.

Verse 3

My good gal sings the dust pneumony blues. (Twice)
She loves me 'cos she's got the dust pneumony too.

Verse 4

If it wasn't for choppin', my hoe would turn to rust. (Twice)
I can't find a woman in this black old Texas dust.

Verse 5

Down in Oklahoma the wind blows mighty strong. (Twice)
If you want to get a mama, just sing a California song.

Verse 6

Down in Texas my gal fainted in the rain. (Twice)
I threw a bucket of dirt in her face just to bring her back again.

Early Autumn

Slow

Words by Johnny Mercer ★ Music by Ralph Burns & Woody Herman

*C*⁷ *mp* *F* *maj*⁷ *E*⁷

1. When an ear - ly Au - tumn walks the land and chills the breeze, And
- vil - ion in the rain, all shut - tered down; A

E^b *maj*⁷ *D*⁷ *D*^b *maj*⁷

touch - es with her hand the Sum - mer trees, Per - haps you'll un - der - stand
wind - ing coun - try lane, all rus - set brown; A fros - ty win - dow pane

*C*⁷ *F* *maj*⁷ *F*⁶ *G*^m⁷ *C*⁷

— what me - mo - ries I own. 2. There's a dance pa -
— shows me a town grown

2. *F* *G*^m⁷ *F* *G*^m⁷ *C*¹³ *F* *maj*⁷ / *A* *A*^b *dim*

lone - ly. That Spring of ours that start - ed so Ap - ril - heart - ed

G^m⁷ *C*⁷ *F* *maj*⁹ *F*^m⁷ *B*^b¹³

Seemed made for just a boy and girl. I nev - er dreamed - did you? - an - y

E^b *A*^b⁹ *G* *maj*⁷ *F*[#]⁹ *F*⁹ *E*⁷ (*#*⁹) *E*^b⁷ *D* *maj*⁷ *D*^b⁷ (*b*⁹) *C*⁹

Fall could come in view so ear - - ly, ear - - ly.

F *maj*⁷ *E*⁷ *E*^b *maj*⁷

Dar - ling, if you care, please let me know; I'll meet you an - y - where,

*D*⁷ *D*^b *maj*⁷ *C*⁷ *F*

— I miss you so. Let's nev - er have to share an - oth - er ear - ly Au - tumn.

Evil (Is Goin' On)

Words & Music by Willie Dixon

Medium slow

(♩ = ♩³)

N.C.

G⁷

mf

If you're a long way from home, can't sleep at night,

Grab your telephone, something just ain't right. That's evil -

- il, evil is go-in' on. I am

warn-ing you brother, you bet-ter watch your hap-py home.

Verse 2

Well, if you call her on the telephone,
And she answers awful slow,
Grab the first thing smokin',
If you have to hobo.
That's evil, etc.

Verse 3

If you make it to your house,
Knock on the front door;
Run around to the back,
You catch him just before he goes.
That's evil, etc.

Feel So Bad

Words & Music by Chuck Willis

Medium tempo

(♩ = ♪³)

Feel so bad, feel like a ball - game on a rain - y day.

Feel so bad, feel like a ball - game on a rain - y day.

Yes, I got my rain - check; shake my head and walk a - way.

Oo, peo - ple, that's the way I feel.

F⁹ C

Oo, _____ peo - ple, that's the way I feel. _____ Some -

G⁷ N.C. C G⁷

- times I think I won't; _____ then, a - gain, I think I will. _____ Some -

C C⁷

- times I want to stay here; _____ then, a - gain, I want to leave. _____ Some -

F⁹ C

- times I want to stay here; _____ then, a - gain, I want to leave. _____ .

G⁷ N.C. C F⁷ B^{b9} C

Yes, I've got my train fare; _____ pack my bag and ride a - way. _____

Fever

Medium swing

Words & Music by John Davenport & Eddie Cooley

(♩ = $\overset{3}{\text{J}}$)

Dm mp

1. Nev - er know how much I love — you,
(Verses 2, 4, 5, 6, see block, lyric)

Nev - er know how much — I care. When you put your arms a - round —

A⁷ *Dm N.C.*

— me, I get a fev - er that's so hard — to bear. You give me fev - er

Dm *B^{b6}* *Dm*

when you kiss me, fev - er when you hold — me tight;

B^b *A⁷* *Fine* *1.2.*
(Dm) Dm

Fev - er in the morn - ing, fev - er all through — the night.

3.
Dm

3. Ev - 'ry bo - dy's got the fev - er,

That is some - thing you — all know. fev - er is - n't

Repeat whole sequence, then D.C. al Fine

such a new thing; Fev - er start - ed long — a - go.

Verse 2

Sun lights up the daytime,
Moon lights up the night.
I light up when you call my name,
And you know I'm gonna treat you right.
You give me fever when you kiss me,
Fever when you hold me tight;
Fever in the morning,
Fever all through the night.

Verse 4

Romeo loved Juliet,
Juliet she felt the same;
When he put his arms around her, he said
"Julie, baby, you're my flame.
Thou givest fever when we kisseth,
Fever with thy flaming youth.
Fever, I'm afire;
Fever, yea, I burn forsooth!"

Verse 5

Captain Smith and Pocahontas
Had a very mad affair;
When her daddy tried to kill him, she said
"Daddy-o, don't you dare!
He gives me fever with his kisses,
Fever when he holds me tight.
Fever, I'm his missus;
Oh, Daddy, won't you treat him right?"

Repeat Verse 3

Verse 6

Now you've listened to my story,
Here's the point that I have made:
Chicks were born to give you fever,
Be it fahrenheit or centigrade!
They give you fever when you kiss them,
Fever if you live and learn;
Fever till you sizzle —
What a lovely way to burn!

Fine And Mellow (My Man Don't Love Me)

Words & Music by Billie Holiday

Medium slow

(♩ = $\overset{3}{\text{J}} \text{J} \text{J}$)

F_{mp} F⁷ B^{b7} F C⁷ F F⁷

My man don't love me, treats me oh so mean; _____ My

B^{b7} F C⁷ F

man he don't love me, treats me aw - ful mean; _____ He's the

C⁷ D^{b9} F B^{b7} F C⁷aug

low - est man that I've ev - er seen. _____ He wears

F F⁷ B^{b7} F F⁷

high - draped pants, stripes are real - ly yel - low; _____ He wears

B^{b7} F B^{b7} F F^{#dim}

high - draped pants, stripes are real - ly yel - low; _____ But when he


Gm⁷ C⁷ D^{b9} C⁷ F B^{b7} F C⁷aug

starts in to love me, he's so fine and mel - low. _____ Love will

F F⁷ B^{b7} F C⁷ F F⁷

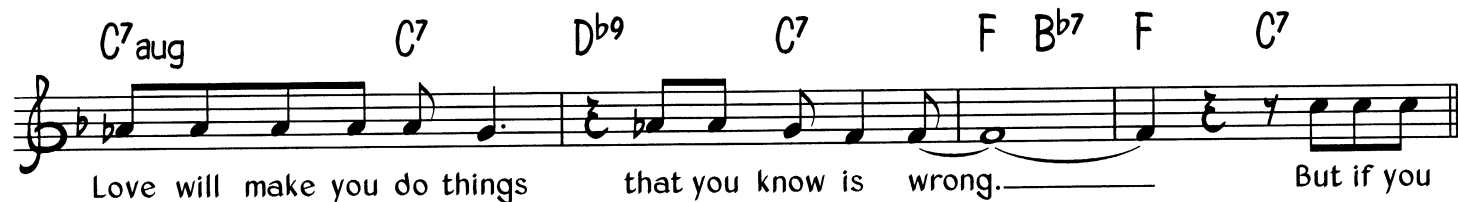
make you drink and gam - ble, make you stay out all night long; _____ Love will

B^{b7} F C⁷ F



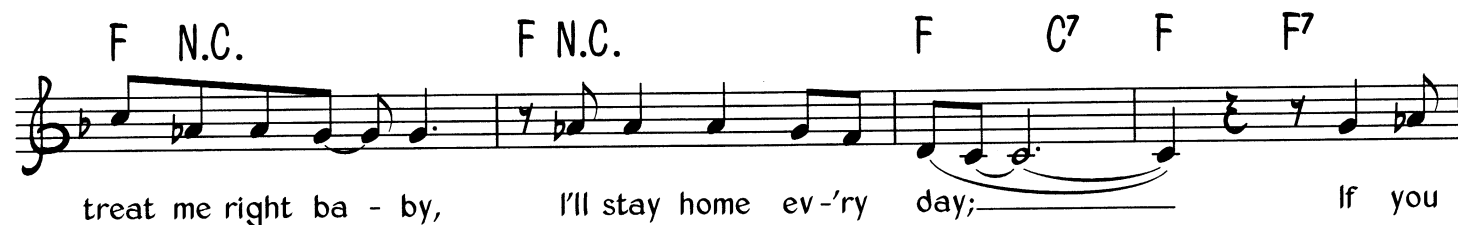
make you drink and gam-ble, make you stay out all night long;

C⁷aug C⁷ D^{b9} C⁷ F B^{b7} F C⁷



Love will make you do things that you know is wrong. But if you

F N.C. F N.C. F C⁷ F F⁷



treat me right ba-by, I'll stay home ev-ry day; If you

B^{b7} F



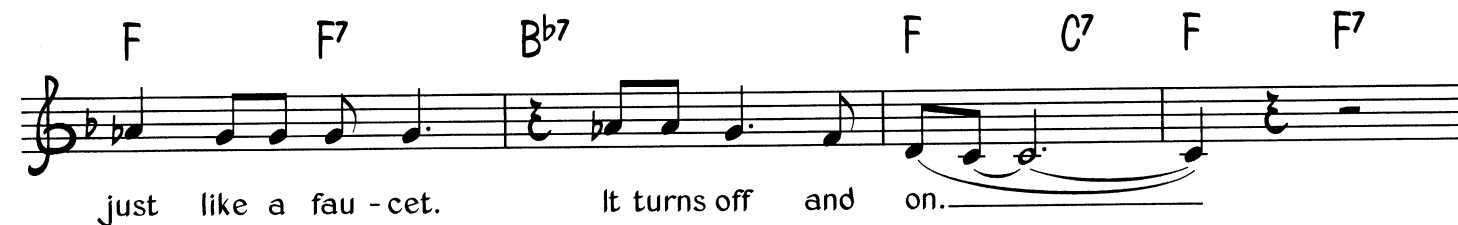
treat me right ba-by, I'll stay home ev-ry day; But you're so

C⁷ D^{b9} C⁷ F B^{b7} F C⁷aug



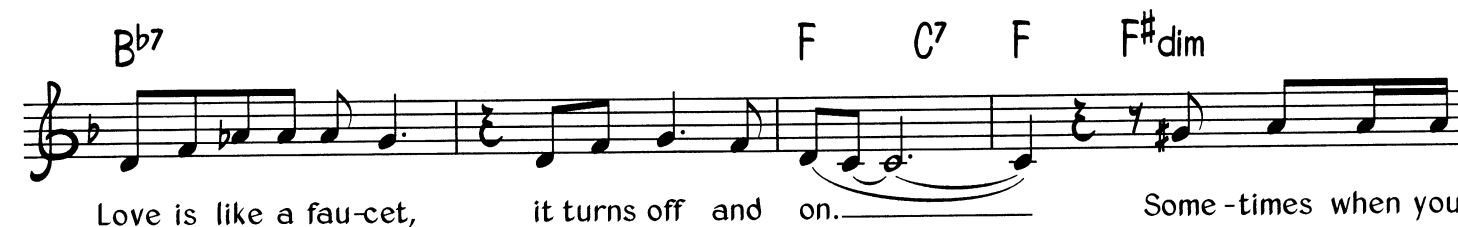
mean to me ba-by, I know you're gon-na drive me a-way. Love is

F F⁷ B^{b7} F C⁷ F F⁷



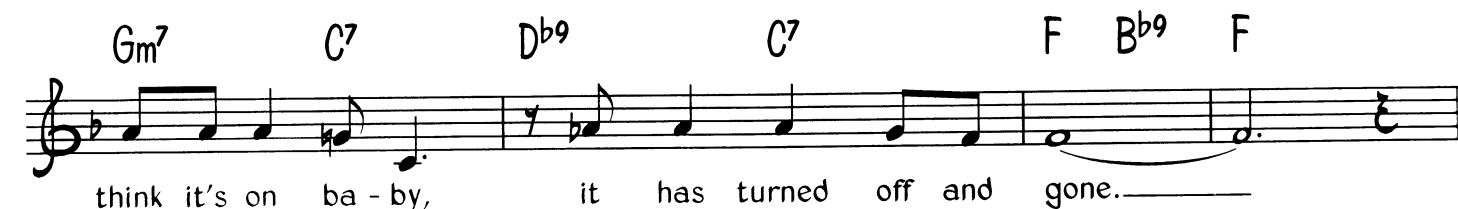
just like a fau-cet. It turns off and on.

B^{b7} F C⁷ F F^{#dim}



Love is like a fau-cet, it turns off and on. Some-times when you

G^{m7} C⁷ D^{b9} C⁷ F B^{b9} F



think it's on ba-by, it has turned off and gone.

Folsom Prison Blues

Words & Music by Johnny Cash

Medium fast

mf G

1.1 hear the train a - com - in' it's roll - in' 'round the
(Verses 2, 3, 4 see block lyric)

G⁷

bend; And I ain't seen the sun - shine since I don't know

G⁷(#9) C⁷

when. I'm stuck at Fol - som Pri - son, and time keeps

G

drag - gin' on. But that

D⁷ G

train keeps roll - in' on down to San An - tone.

1.2. 3. 4. D7 G

2. When — 4. Well, if they —
3. I

Verse 2

When I was just a baby, my mama told me "Son,
Always be a good boy, don't ever play with guns."
But I shot a man in Reno, just to watch him die.
When I hear that whistle blowin', I hang my head and cry.

Verse 3

I bet there's rich folk eatin' in a fancy dinin' car;
They're prob'ly drinkin' coffee and smokin' big cigars.
Well, I know I had it comin', I know I can't be free;
But those people keep a-movin', and that's what tortures me.

Verse 4

Well, if they freed me from this prison, if that railroad train was mine,
I bet I'd move to over a little farther down the line;
Far from Folsom Prison, that's where I want to stay,
And I'd let that lonesome whistle blow my blues away.

Five Long Years

Words & Music by Eddie Boyd

Medium slow

The musical score is written in treble clef with a 12/8 time signature. It consists of five staves of music. The first staff begins with a dynamic marking of *mf* and a C7 chord. The second staff has C7 and F7 chords. The third staff has a C7 chord. The fourth staff has G7 and F7 chords. The fifth staff has a C7 chord. The lyrics are: "If you've ev - er been mis-treat - ed, you know just what I'm talk-in' a - bout. If you've ev - er been mis-treat - ed, you know just what I talk-in' a - bout. I work five long years for one wo - man, and she had the nerve to kick me out."

If you've ev - er been mis-treat - ed, you know just what I'm talk-in' a -
- bout. If you've ev - er been mis-treat - ed,
you know just what I talk-in' a - bout. I work
five long years for one wo - man, and she had the nerve
to kick me out.

Verse 2

I got a job at a steel mill, truckin' steel just like a slave.
Five long years of fright, I'm runnin' straight home with all of my pay.
Mistreated, you know what I'm talkin' about?
I work five long years for one woman, and she had nerve to throw me out.

Frankie And Johnny

Traditional

Medium tempo

C G⁷aug C G⁷aug C G⁷aug C C⁷

Frank-ie and John - ny were sweet hearts. Oh, what a cou - ple in love!

F F[#]dim

Frank-ie was loy - al to John - ny, ——— just as true as stars a -

C/G A⁷ D⁷ G⁷ C F⁷ C G⁷

- bove. He was her man, ——— but he done — her wrong. ———

G⁷aug C G⁷aug C G⁷aug C C⁷

This is the end — of my sto - ry and this is the end — of my song.

F F[#]dim

Frank - ie is down — in the jail - house — and she cries the whole night

C/G A⁷ D⁷ Fm⁶ G⁷ C F⁷ C

long "He was my man, ——— but he done me wrong." ———

From Four Until Late

Words & Music by Robert Johnson

Medium tempo

(♩ = $\overset{\frown}{\overset{\frown}{\overset{\frown}{\text{♩}}}}$) C F

The musical score is written in 4/4 time with a medium tempo. It features a treble clef and a key signature of one flat (Bb). The melody is marked with a mezzo-forte (mf) dynamic. The lyrics are: "From four un - til late, I was wring - ing my hands and cryin'. From four un - til late, I was wring - ing my hands and cryin'. I be - lieve to my soul that your dad - dy's Gulf - port bound." The score includes various chords: C, C7, F, Ab7, G7, A7, D7, and Fm6. A triplet of eighth notes is indicated at the beginning of the first line.

mf

From four un - til late, I was wring - ing my hands and

C C7 F

cryin'. From four un - til late, I was wring -

Ab7 G7 C A7

- ing my hands and cryin'. I be - lieve

D7 G7 C C7 F Fm6 C

to my soul that your dad - dy's Gulf - port bound.

Verse 2

From Memphis to Norfolk is a thirty-six hours' ride. (Twice)
A man is like a prisoner, and he's never satisfied.

Verse 3

A woman's like a dresser; some men always ramblin' through its drawers. (Twice)
It 'cos so many men wear an apron over-all.

Verse 4

From four until late, she get with a no good bunch and clown. (Twice)
Now she won't do nothin' but tear a good man's reputation down.

Verse 5

When I leave this town, I'm gon' bid you fare, farewell. (Twice)
And when I return again, you'll have a great long story to tell.

Go Back To Your No Good Man

Words & Music by Lonnie Johnson

Medium tempo

(♩ = $\overset{\frown}{\text{3}}$)

N.C.

D

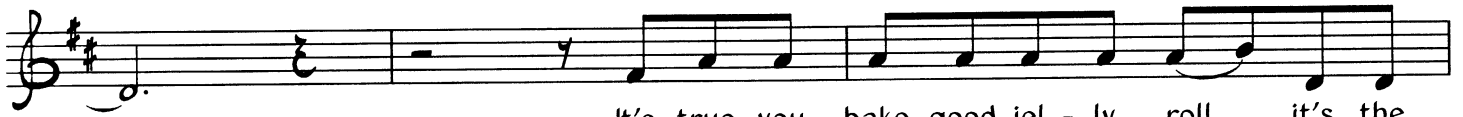
mf



It's true you bake good jel - ly roll, — the best I've ev - er found. —

D⁷

G⁹



It's true you bake good jel - ly roll, — it's the

D



best I've ev - - er found. —

But it's

A⁷

G

D



one thing you got-ta stop ma-ma; that's serv-ing it all ov - er town. —

Verse 2

Don't you think because I love you, you can play me for a chump to my face. (Twice)
But I'm not as dumb as you think, there's another woman to fill your place.

Verse 3

Give me them clothes I bought you, take my diamonds off your hand. (Twice)
Now you just like I found you, go back to your handy man.

Verse 4

Now, I put shoes on your feet when your bare feet was pattin' the ground. (Twice)
While I was out slaving for you, you was chasin' every rat in town.

Verse 5

Now, woman I stuck with you when you didn't have a friend at all. (Twice)
So give them shoes I bought you, and that wig, and let your head go bald.

Georgia On My Mind

Words by Stuart Gorrell ★ Music by Hoagy Carmichael

Freely

F A⁷ D⁷ G⁹ C⁷



Me - lo - dies bring me - mo - ries that lin - ger in my heart,—

F Am Dm G⁷ C¹³ F C⁷aug



Make me think of Geor - gia. Why did we— ev - er part?—

F A⁷ D⁷ G⁹ C⁷



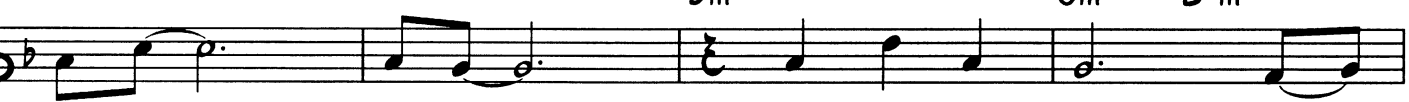
Some sweet day, when blos - soms fall and all the world's a song,—

F Am Dm G⁷ C¹³ F



I'll go back to Geor - gia, 'cos that's where— I be - long.

A⁷ Dm Gm⁷ B^bm



Geor - gia,— Geor - gia,— The whole day through, Just an

F D⁷ Gm⁷ C⁷ F F[#]dim Gm⁷ C⁷aug



old sweet song keeps Geor - gia— on my mind. (Geor - gia on my mind.)

F A⁷ Dm Gm⁷ B^bm

Geor - gia, — Geor - gia, — a song of you Comes as

F D⁷ Gm⁷ C¹³ F B^b9 F A⁷

sweet and clear as moon - light through the pines. —

Dm Gm Dm B^b7 Dm Gm Dm⁷ G⁷

Oth - er arms — reach out to me; — Oth - er eyes — smile ten - der - ly; —

Dm Gm Dm⁷ E⁷ Am D⁷ G⁹ C⁷

Still in peace - ful dreams I see — the road leads back to you. —

F A⁷ Dm Gm⁷ B^bm

Geor - gia, — Geor - gia, — no peace I find; Just an

F D⁷ Gm⁷ C¹³ F B^b9 F

old sweet song keeps Geor - gia on my mind. —

Going Down Slow

Words & Music by James B. Oden

Medium slow

The musical score is written in 12/8 time with a key signature of one flat (Bb). It consists of five staves of music. The first staff begins with a C7 chord and a mezzo-forte (mf) dynamic. The lyrics are: "I've had my fun,— if I don't ev-er get well no more." The second staff continues with C7 and F7 chords, lyrics: "Had my fun,— if I don't ev - er get well no". The third staff has C7 and G7 chords, lyrics: "more. I know my health is fail - ing me,——". The fourth staff has F7, C7, F7, and C chords, lyrics: "I know that I'm go - in' down slow.——". A fermata is placed over the final note of the fourth staff.

Verse 2

Somebody write my mother, tell her the shape I'm in. (*Twice*)
Tell her to pray for me, forgive me for my sins.

Verse 3

Mother, please don't send no doctor, doctor can't do no good. (*Twice*)
Back when I was young, didn't do the things I should.

Good Morning Blues

Traditional

Medium tempo

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with a dynamic marking of *mf* and a C7 chord. The lyrics are: "Good morn - ing blues, blues how do — you". The second staff starts with a C chord and lyrics: "do? — Good morn - ing blues,". The third staff has a C chord and lyrics: "blues how — do you do? — I'm". The fourth staff features a G7 chord and lyrics: "do - ing all right, — good morn - ing, how are you? —". The piano accompaniment includes various chords (C7, F, C, F7, C, G7) and melodic lines with slurs and ties.

Verse 2

Laid down last night, turnin' from side to side. (Twice)
I was not sick, but I was just dissatisfied.

Verse 3

When I got up this mornin', blues walkin' round my bed. (Twice)
I went to eat my breakfast, the blues was all in my bread.

Verse 4

I sent for you yesterday, here you come walking today. (Twice)
You got your mouth wide open, you don't know what to say.

Good Morning Heartache

Words & Music by Irene Higginbotham, Ervin Drake & Dan Fisher

Medium slow


($\bar{\cdot} = \bar{\cdot} \overset{3}{\curvearrowright}$)

Cm⁷



Good morn - ing, heart - ache, you old gloom - y sight. -

F **Am⁷(b5)** **D7(b9)**




Good morn - ing, heart - ache, thought we said good - bye last night. -

Gm **B^bm** **Am⁷** **A^bm⁷**




I turned and tossed un - til it seemed you had gone, -

Gm **G^b9(b5)** **F** **F[#]dim** **Gm⁷** **C⁷** **Cm⁷**




But here you are with the dawn. - Wish I'd for - get you,

F **Am⁷(b5)** **D7(b9)**



But you're here to stay; - It seems I met you when my love went a - way. -

Gm **B^bm** **Am⁷** **A^bm⁷** **Gm⁷** **G^b9(b5)**



Now ev - 'ry day I start by say - ing to you: - Good morn - ing, heart - ache, what's new? -

F Em⁷ A⁷(#9) Dm Em⁷ A⁷aug

— Stop haunt-ing me now;— Can't shake you no-how.—

Dmaj⁷ D⁷ Gm⁶ A⁷ Dm⁷ G⁷(#9) Cmaj⁷ C⁷ D^bm⁷ G^b7

Just leave me a-lone: I've got those Mon-day blues

Cm⁷ F⁷ Cm⁷

straight through Sun-day blues. Good morn-ing, heart-ache,

F

here we go a-gain;— Good morn-ing, heart-ache, you're the

Am⁷(b5) D⁷(b9) Gm B^bm

one who knew me when.— Might as well get used to you

Goodbye Baby

Words & Music by Sam Ling, Joe Josea & Jules Taub

Medium slow

Musical score for 'Goodbye Baby' in E major, 12/8 time. The score consists of four staves of music with lyrics underneath. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The tempo is 'Medium slow'. The first staff has a dynamic marking of 'mf' and a 'N.C.' (No Chords) instruction above the first measure. The second staff has an 'E' chord above the first measure. The third staff has an 'E7' chord above the first measure and an 'A7' chord above the fifth measure. The fourth staff has an 'E' chord above the first measure. The fifth staff has a 'B7' chord above the first measure, an 'E' chord above the second measure, an 'A7' chord above the third measure, and an 'E' chord above the fourth measure. The lyrics are: 'Now, good - bye, ba - by, got - ta leave you now. Oh, you told me dar - lin' you love me no how. Oh, yeah, I got - ta leave you, ba - by good - bye.'

Verse 2

Aw baby, here's my right hand,
I love you, baby; I can't get you to understand.
Oh, bye, goodbye, baby, baby goodbye.

Verse 3

Aw yes, here's all of me.
I'll take you, baby, to some place you ought to be.
Oh, bye now, goodbye, baby goodbye.

Green River Blues

Words & Music by Charley Patton

Medium tempo

N.C. E7
mf
I went up Green Riv - er roll - in' _____ like a log. —

A7
_____ I _____ wade up Green — Riv - er,

E7
roll - in' _____ like a _____ log. — I wade —

B7 A7 E
— up Green — Riv - er — Lord, roll - in' _____ like a log. —

Verse 2

I think I heard the Marion whistle blow. (Twice)
And it blew just like my baby gettin' on board.

Verse 3

Some people say the Green River blues ain't bad. (Twice)
Then it must not have been them Green River blues I had.

Verse 4

It was late last night, everything was still. (Twice)
I could see my baby up on a lonesome hill.

Verse 5

How long, how long, evening train been gone. (Twice)
Yes, I'm worried now but I won't be worried long.

Hear Me Talkin' To Ya

Words & Music by Louis Armstrong

Medium tempo



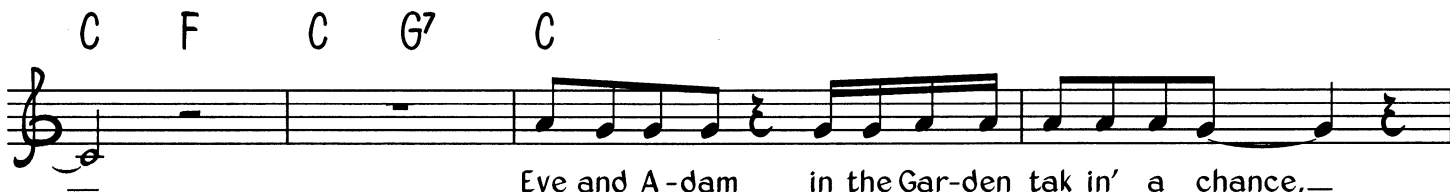
Ram-blin' {man— wo-man} makes no change in me,— I'm gon-na ram-ble back to my



used to be.— Ah, you hear me talk-in' to ya, I don't bite my tongue;—



You want to be my {man— wo-man} you got to fetch it with you when you come.—



Eve and A-dam in the Gar-den tak in' a chance,—



A - dam did -n't take time to get his pants.— Ah, you hear me talk -in' to ya,



Don't bite my tongue; You want to be my {man— wo-man} you got to



fetch it with you when you come.— I don't care whe-ther they're

C⁷

young or old,— When the chips were down— they had trou-ble Lord.— Ah, you

F⁷ C

hear me talk - in' to ya, I don't bite— my tongue;— You want to

G⁷ Dm⁷ G⁷ C F C G⁷

be my { man— } you got to fetch it with you when you come.—
wo-man }

C

Hel-lo Cen-tral, give me Six - O - Nine,— What takes a git - tin' in these

C⁷ F⁷

his or mine?— Ah, you hear me talk - in' to ya, I don't bite my

C G⁷

tongue; You want to be my { man— } you got to
wo-man }

Dm⁷ G⁷ C F⁷ C

fetch it with you when you come.—

Here's That Rainy Day

Words & Music by Johnny Burke & Jimmy Van Heusen

Slowly

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of eight staves of music. The first staff begins with a G major chord and a mezzo-piano (mp) dynamic marking. The melody is simple and melodic, with lyrics underneath. The second staff continues the melody with various chords including Am, D, D7, D9, D7(b9), Gmaj9, and G7(b9). The third staff changes to a C minor key signature and includes chords like Cm, Cm(maj7), Cm7, F#9, F9, Bbmaj7, Bb9/F, E9(b5), Ebmaj9, and Eb6. The fourth staff returns to the original key signature and includes chords like Am, Am(maj7), Am7, Eb9, D9, Gmaj7, G#dim, Am9, and D13(b9). The fifth staff has the same chord structure as the first staff. The sixth staff has chords Am, D, D7, D9, D7(b9), Gmaj9, G9, and Db9(b5). The seventh staff includes Cmaj7, C/B, Am7, D13, Cdim, Bm7, and Bbdim. The eighth staff has Am, D, D7, D9, D13(b9), G, A7, Abmaj7, and G.

May - be I should have saved those left - ov - er dreams;
 Fun - ny, but here's that rain - y day.
 Here's that rain - y day they told me a - bout, And I
 laughed at the thought that it might turn out this way.
 Where is that worn - out wish that I threw a - way,
 Af - ter it brought my lov - er near?
 Fun - ny how love be - comes a cold rain - y day;
 Fun - ny, that rain - y day is here.

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Hey Hey Pretty Mama

Words & Music by Willie Dixon

Medium tempo

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked 'Medium tempo'. The first staff has a dynamic marking of 'mf' and a 'N.C.' (No Chords) instruction. The second staff has a 'Bb7' chord above it. The third staff has 'C7sus4', 'Bb7', and 'F7' chords above it. The fourth staff has 'C7' and 'F7' chords above it. The fifth staff has a 'Bb7' chord above it. The sixth staff has a 'F7' chord above it. The seventh staff has 'C7sus4', 'Bb7', and 'F7' chords above it. The lyrics are: 'Hey, hey, pret ty ma-ma,— how you want your roll-ing done?— Hey, hey pret-ty ma-ma, how you want your roll-ing done?— You get it three times a day— or you can have it from sun to sun.— I know you don't know what I'm put-ting down, but I got a long wind just like a grey-hound. And when I love— I'm gon-na love you right; if you need me, ba-by, I can roll all night. Hey, hey, pret-ty ma-ma, how you want your roll-ing done?— You get it three times a day— or you can have it from sun to sun.—'

Verse 2

Now tell me, baby, if your love is true;
Time pass so fast when I'm loving you.
Now tell me, baby, if I love you too strong;
When I get in the mood, I can roll all night long.
Hey, hey, pretty mama, etc.

Hoochie Coochie Man

Words & Music by Willie Dixon

Medium tempo

The gyp-sy wo-man told my mo-ther,

be-fore I was born: "You got a boy child com-in',

goin' be a son- of a gun."— Gon-na make pret-ty wo-men—

jump and shout;-- Then the world gon-na know

Chorus

D⁷

what it's all a-bout... I'm him,--

A⁷

Ev - - 'ry - bo - dy knows-- I'm him.

I'm the hoo - - chie coo - chie man,--

Ev - - 'ry - bo - dy knows- I'm him.

Verse 2

I got a black cat bone,
 I got a mojo too.
 I got the Johnny conkeroo;
 I'm gonna mess with you.
 I'm gonna make you girls
 Lead me by my hand;
 Then the world's gonna know
 I'm that hoochie coochie man.

Chorus

Verse 3

On the seventh hour,
 On the seventh day,
 On the seventh month,
 The seventh doctor said:
 "He was born for good luck."
 And that, you'll see,
 I got seven hundred dollars;
 Don't you mess with me.

Chorus

How Insensitive

Music by Antonio Carlos Jobim ★ Original Lyrics by Vinicius De Moraes ★ English Lyrics by Norman Gimbel

Bossa nova

Dm mp *D^b dim*

How _____ in - sen - si - tive _____ I must_ have seemed_ _____
 Now _____ she's gone_ a - way _____ and I'm_ a - lone _____

Cm⁶ *G⁷/B*

_____ when she told me that_ she loved_ me. _____ How _____
 _____ with the mem-'ry of_ her last_ look. _____ Vague _____

Bb⁶ *E^b maj⁷*

_____ un - moved_ and cold _____ I must_ have seemed_ _____
 _____ drawn_ and sad, _____ I see_ it still, _____

Em⁷(b5) *A⁷* *Dm*

_____ when she told me so_ sin - cere - ly. _____ Why, _____
 _____ all her heart-break - in' that last_ look. _____ How, _____

F⁷ Bdim

she must have asked, did I just turn
 she must have asked, could I just turn

B^bmaj⁷ Gm⁶ Dm

and stare in i - cy si - - - lence? What
 and stare in i - cy si - - - lence? What

Cm⁷ F⁷ Bm⁷ E⁷

was I to say? What can you say
 was I to do? what can one do

Gm⁶ A⁷ Dm

when a love af - fair is ov - - - er?
 when a love af - fair is ov -

Em⁷(b5) A⁷ Dm

- - - er?

How Do You Want It Done?

Words & Music by Big Bill Broonzy

Medium tempo

(♩ = $\overset{3}{\text{♩}}$)

The musical score is written in G major and 4/4 time. It consists of four staves of music with lyrics underneath. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure is marked with a dynamic of *mf* and a fingering of *N.C.* (Natural Chord). The second measure is marked with a *G* chord. The melody features a triplet of eighth notes in the final measure. The lyrics for the first staff are: "Why don't you tell me, lov-in' ma-ma, how you want— you roll-in'—". The second staff begins with a *G⁷* chord, followed by a *C⁷* chord. The lyrics are: "done? Why don't you tell me, lov-in' ma-ma, how you". The third staff begins with a *G* chord. The lyrics are: "want— you roll-in'— done? Lord, I". The fourth staff begins with a *D⁷* chord, followed by a *G* chord. The lyrics are: "give you sat-is-fac-tion, now, if— it's all night— long."

Verse 2

Lord, I got up this morning just about the break of day. (*Twice*)
Lord, I'm thinkin' 'bout my baby; Lord, the one that went away.

Verse 3

I got me a little brownskin, just as sweet as she can be. (*Twice*)
Lord, she low and she squatty, but she's alright with me.

Verse 4

Lord, some of these old mornings, mama; Lord, it won't be long. (*Twice*)
Lord, I know you gonna call me, mama; Lord, and I'll be gone.

I Can't Stop Loving You

Words & Music by Don Gibson

Medium slow

The musical score is written in treble clef with a common time signature. It consists of eight staves of music. The first staff begins with a dynamic marking of *mf* and a tempo marking of 'Medium slow'. The lyrics are: 'Those hap - py hours that we once knew, Though long a -'. The second staff continues with: '- go, they still make me blue. They say that time'. The third staff continues with: '— heals a bro - ken heart. But time has stood still'. The fourth staff continues with: '— since we've been a - part. I can't stop lov - ing you,'. The fifth staff continues with: '— I've made up my mind To live in me - mo - ries of the lone - some kind..'. The sixth staff continues with: 'I can't stop want - ing you, It's use - less to say;'. The seventh staff continues with: '— So I'll just live my life in dreams of yes - ter - day.' The eighth staff concludes the piece with a double bar line. Chord symbols are placed above the staff lines: N.C., C, C7, F, C, G7, C, C7, F, C, G7, C, F7, C.

N.C. C C⁷ F

mf

Those hap - py hours that we once knew, Though long a -

C C⁷ C

- go, they still make me blue. They say that time

C⁷ F C

— heals a bro - ken heart. But time has stood still

G⁷ C F C C⁷ F

— since we've been a - part. I can't stop lov - ing you,

C G⁷

— I've made up my mind To live in me - mo - ries of the lone - some kind..

C C⁷ F C

I can't stop want - ing you, It's use - less to say;

G⁷ C F⁷ C

— So I'll just live my life in dreams of yes - ter - day.

I Ain't Got Nobody (And There's Nobody Cares For Me)

Words & Music by Roger Graham & Spencer Williams

Medium slow

G Gaug G⁶ Gaug G Em Am⁷ D⁷ G B⁷

mp

There's a say-ing go-ing round,— and I be-gin to think it's true: It's

Em B⁷/F# Em/G Em⁷ A⁷ A⁷(b⁵) D⁷ D⁷aug

aw-ful hard to love some-one— when they don't care 'bout you.—

G Gaug G⁶ Gaug G Em Am⁷ D⁷ G G[#]dim

Once I had a lov-in' gal,— as good as an-y in this town; But

D/A G[#]dim D/A D[#]dim A⁷/E A⁷(b⁵)/E^b D⁷ D⁷aug

now I'm sad— and lone-ly, for she's gone and turned me down.— Now

G⁷ F^{#7} F⁷ E⁷ A⁹ A⁷ A⁷(b⁵)/E^b

I _____ ain't got no-bo - - - dy, And there's

G/D Em Am⁷ D⁷(b⁹) G G⁷ C Cm G Gdim Am⁷ D⁷aug

no - bo - - dy cares for me._____

G⁷ F^{#7} F⁷ E⁷ A⁹ A⁷

I'm so sad and lone - - - ly;

D / Em⁷ Fdim D⁷/F[#] D⁷

Won't some - bo - dy come and take a chance with me?

G⁷ C

I'll sing sweet love songs, hon - ey, all the time,

E⁷ A⁹ C^{#dim} D⁹ D^{7(b9)} D^{7aug}

If you'll come and be - my sweet ba - by mine. - - - 'Cos

G⁷ F^{#7} F⁷ E⁷ A⁹ A⁷ A^{7(b5)}/E^bG/D Em

I ain't got no - bo - - - dy, And there's no - bo - dy

1. Am⁷ D^{7(b9)} G G⁷ C⁶ Cm⁶ D^{7aug} G / Am⁷/G Gdim G

2.

cares for me. No, me.

I Remember Clifford

By Benny Golson

Slow

mp

Fmaj⁷ A⁷ B^bma⁷ C⁷ C[#]dim Dm Dm/C

Bm⁷(b5) E⁷ Am Am/G F[#]m⁷(b5) B⁷ Gm⁷ C⁷sus⁴ C⁷

Fmaj⁷ A⁷ B^bma⁷ C⁷ C[#]dim Dm Dm/C

Bm⁷(b5) E⁷(b9) E⁷ Am⁷(b5) / D⁷(b9) D⁷ Gm⁷ C⁷aug Fmaj⁷ B^bma⁷

Bm⁷(b5) E⁷ Am Am⁷(b5) D⁷(b9) D⁷ Gm⁷ C⁷(b9)aug Fmaj⁷ F⁶/₉

Em^{7(b5)} A^{7(#9)} Dm Dm/C Bm^{7(b5)} E^{7(#9)} E⁷ Am⁷ D⁹ Gm⁷ C⁷aug

Fmaj⁷ A⁷ B^bmaj⁷ C⁷ C[#]dim Dm Dm/C

Bm^{7(b5)} E^{7(b9)} E⁷ Am^{7(b5)} D^{7(b9)} Gm⁷ C⁹aug C^{7(b9)}aug Am⁷ D^b/A^b

Gm⁷ C¹³ A⁷/C[#] A^{7(b9)} Dm Cm⁷ B^bm⁷ A^bm⁷

Gm⁷ B^b/C rit. C^{7(b9)}aug Fmaj⁷ / A^{7(#9)} B^{b9} Fmaj⁹

I Just Want To Make Love To You

Words & Music by Willie Dixon

Medium 'Stop' tempo

*D*⁷ N.C. *D*⁷ N.C. *D*⁷ N.C.

mf
I don't want_ you to be no slave, _ I don't want_ you

*D*⁷ N.C. *D*⁷ N.C. *D*⁷ N.C.

work all day, _ I don't want_ you to be true..

*D*⁷ N.C. *D*⁷ N.C. *D*⁷ N.C.

I just want to make love to you. I don't want_ you to

*D*⁷ N.C. *D*⁷ N.C. *D*⁷ N.C.

wash my clothes, _ I don't want_ you keep our home, _

*D*⁷ N.C. *D*⁷ N.C. *D*⁷ N.C.

I don't want_ your mon - ey too.. I just want to make love to you.

Verse 3

I don't want you to cook my bread,
I don't want you to make my bed.
I don't want you 'cos I'm sad and blue;
I just want to make love to you.

I Wanna Be Around

Medium swing

Words & Music by Johnny Mercer & Sadie Vimmerstedt

(♩ = $\overset{\frown}{\text{J}} \overset{\frown}{\text{J}} \overset{\frown}{\text{J}}$)

mf C $\text{E}^{\flat} \text{dim}$

I wan - na be a - round, to pick up the piec - es when
wan - na be a - round, to see how she does - it when

Dm^7 G^9 Dm^7 G^9 To Coda

some - bo - dy breaks your heart; Some some - bo - dy twice as smart - as I -
she breaks your heart to bits; - Let's see if the puz - zle fits

C $\text{C}^{\sharp} \text{dim}$ Dm^7 G^7 $\text{Em}^7(\text{b}5)$ A^7 $\text{Em}^7(\text{b}5)$ A^7

A some - bo - dy who - will swear to be true, - Like

Dm $\text{A}^7 \text{aug}$ Dm^7 Am

you used to do - with me. - Who'll leave you to learn - that

D^7 Dm^7 $\text{G}^7 \text{aug}$ $\text{D. } \text{Coda}$

mis - 'ry loves com - pa - ny, - wait and see! - I

Coda

G^9 E^7 A^7

so fine. - And that's when I'll dis - cov - er that re -

D^7

- venge is sweet; - As I sit there ap - plaud - ing from a front row seat, - When

Dm^7 Fm G^{13} C Fm^{6} C

some - bo - dy breaks your heart like you broke mine. -

I Wish I Knew How It Would Feel To Be Free

Words by Billy Taylor & Dick Dallas ★ Music by Billy Taylor

Medium tempo

D¹¹ G B⁷ Em G¹³ C D¹¹ G

mf

I wish I knew how it would feel to be free.—
 wish I could be like a bird in the sky.—

D¹¹ G C G/B G D/F# G D/F# A¹³ A⁷ D⁷

I wish I could break all these chains hold-ing me.—
 How sweet it would be if I found I could fly.—

D¹¹ G B⁷ Em G¹³ C D¹¹ G

I wish I could say all the things I should say;—
 I'd soar to the sun and look down at the sea.—

C^{#dim} G/D B⁷/D# Em C^{#dim} G/D

Say 'em loud, say 'em clear for the whole—
 Then I'd sing 'cos I'd know how it feels—

1. D¹¹ G D¹¹ 2. D¹¹ G

world to hear.— I to be free.—

I'll Be Seeing You

Music by Sammy Fain ★ Words by Irving Kahal

Medium slow

The musical score is written in G minor (three flats) and 4/4 time. It consists of eight staves of music with lyrics underneath. The tempo is marked 'Medium slow'. The score includes various musical notations such as notes, rests, and bar lines. Chord symbols are placed above the staff lines. The lyrics are: 'I'll be see-ing you— in all the old fa - mil - iar plac - es That my heart and mind em - bra - ces all day through;— In that small ca - fé, the park a - cross the way, The child - ren's ca - rou - sel,— the chest-nut tree,— the wish-ing well.— I'll be see - ing you— in ev - 'ry love - ly sum - mer's day; In ev - ry-thing that's light and gay, I'll al - ways think of you that way. I'll find you in the morn - ing sun; and, when the night is new, I'll be look - ing at the moon— but I'll be see - ing you.—'

Chord Symbols: E^b mp, G^7 , Fm , C^7 , Fm , C^7 , Fm , C^7 , Fm , C^7 , Fm , $Bb^7(b5)$, Bb^7 , E^b6 , Cm , Fm^7 , Bb^9sus^4 , Bb^7aug , E^b6 , Bb^9aug , E^b , G^7 , Fm , C^7 , Fm , C^7 , Fm , C^7 , Fm , C^7 , Fm , $Gm^7(b5)$, C^7 , Fm , G^7 , Cm , F^9 , Fm^7 , A^bm^6 , E^b , A^bmaj^9 , A^bm^6 , E^b

I'm A King Bee

Words & Music by James Moore

Medium tempo

(♩ = $\overset{3}{\text{♩}}$)

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. It features a melody line with a triplet of eighth notes in the first measure. Chords A7 and E7 are indicated above the staff. The lyrics are: "I'm a king bee, — buzz - in' 'round — your hive. —". The second staff continues the melody with the lyrics: "I'm a king bee, — buzz - in' 'round — your". The third staff continues with the lyrics: "hive. — Well, you know I can make good hon - ey,". The fourth staff concludes with the lyrics: "let me — — — — — come in - side. —". Chords A7, E7, B7, A7, and E7 are indicated above the staff. A triplet of eighth notes is also present in the fourth staff.

Verse 2

I'm a king bee, buzzin' all night long. (Twice)
When you can hear me buzzin', there's some stinging goin' on.

Verse 3

I'm a king bee, I want you to be my queen. (Twice)
When we get together, make honey the world ain't seen.

Verse 4

I'm a king bee, buzzin' all night long. (Twice)
I can make plenty honey, when your man is not at home.

I'm So Glad

Words & Music by Skip James

Fast

Musical score for the song "I'm So Glad" in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. The tempo is marked "Fast". The first staff starts with a D chord and a mezzo-forte (mf) dynamic. The second staff starts with a D chord. The third staff has G, D, A7(#9), and D chords. The fourth staff has a G chord. The fifth staff has D, A13, and D chords. The lyrics are: "I'm so glad, I'm so glad, I'm glad, I don't know what to do, Don't know what to do, I don't know what to do, I'm tired of weep-in', tired of moan-in', tired of groan-in' for you."

Verse 2

I'm so tired of moanin', tired of groanin', tired of longin' for you.
I'm so glad, and I am so glad. I am glad, I'm glad.
I don't know what to do, know what to do. I don't know what to do.
I'm so tired, and I am tired. I am tired.

Verse 3

And I'm so glad, I am glad, I am glad, I'm glad.
I don't know what to do, know what to do. I don't know what to do.
I'm tired of weepin', tired of moanin', tired of groanin' for you.
I'm so glad, and I am glad. I'm glad, I'm glad.
I don't know what to do, know what to do. Don't know what to do.

If I Had You

Words & Music by Ted Shapiro, Jimmy Campbell & Reg Connelly

Medium slow

(♩ = $\overset{3}{\text{J}} \text{J}$)

mf B^b B^b9 B^b7

I could show the world how to smile, — I could be glad —

E^b6 $E^b \text{maj}^7$ $E^b m^6$ B^b $D^b \text{dim}$

— all of the while; — I could change the grey skies to blue

Cm^7 $F^7 \text{aug}$ B^b6 $D^b \text{dim}$ Cm^7 / F^9 F^7 B^b

— if I had you. — I could leave the old days be - hind;

B^b9 B^b7 E^b6 $E^b \text{maj}^7$ $E^b m^6$

— Leave all my pals, — I'd nev - er mind. —

B^b $D^b \text{dim}$ Cm^7 $F^7 \text{aug}$ B^b $Em^7(b5) / A^7(b9)$ A^7

I could start my life all a - new — if I had you. —

Dm Gm⁶ A^{7(b9)} Dm

I could climb the snow-capped mountains, — Sail the mighty ocean wide; —

Em^{7(b5)} / A^{7(b9)} A⁷ Dm Bm^{7(b5)} Em^{7(b5)} A^{7(b9)}

I could cross the burning desert —

Dm Dm⁷ G⁷ Cm⁷ / E^bm⁶ F⁷ B^b

If I had you at my side. — I could be a king, dear, uncrowned; —

B^b9 B^b7 E^b6 E^b maj⁷ E^b m⁶

— Humble or poor, — rich or renowned. —

B^b D^b dim Cm⁷ F⁹ aug B^b / Cm⁷ E^b m⁶ B^b

There is nothing I couldn't do — If I had you. —

In A Sentimental Mood

Slowly

Words & Music by Duke Ellington, Irving Mills & Manny Kurtz

N.C. *mp* Bm B^baug D/A G[#]m⁷(b5) Em D[#]aug

In a sen-ti-men-tal mood, I can see the stars come thro' my room;—

G/D C[#]m⁷(b5) F[#]7 Bm B⁹ Em A⁷(b9)

— While your lov-ing at-ti-tude is like a flame that lights the

D⁶/₉ N.C. Bm B^baug D/A G[#]m⁷(b5) Em D[#]aug

gloom. On the wings of ev'-ry kiss drifts a me-lo-dy so strange and sweet;—

G/D C[#]m⁷(b5) F[#]7 Bm B⁹ Em A⁷(b9)

— In this sen-ti-men-tal bliss you make my pa-ra-dise com-

D F⁷ B^bmaj⁷ Gm⁷ Cm⁷ F⁷ B^b Gm⁷

- plete Rose pet-als seem to fall; it's all like a dream to call you mine.—

Cm⁷ / F¹¹ F⁷ B^bmaj⁷ Gm⁷ Cm⁷ F⁷ Em¹¹

My heart's a light-er thing since you made this night a thing di-vine.

A⁷ N.C. Bm B^baug D/A G[#]m⁷(b5) Em D[#]aug

In a sen-ti-men-tal mood, I'm with-in a world so heav-en-ly;—

G/D C[#]m⁷(b5) F[#]7 Bm B⁹ Em D[#]7 D⁶/₉

— For I nev-er dreamt that you'd be lov-ing sen-ti-men-tal me.

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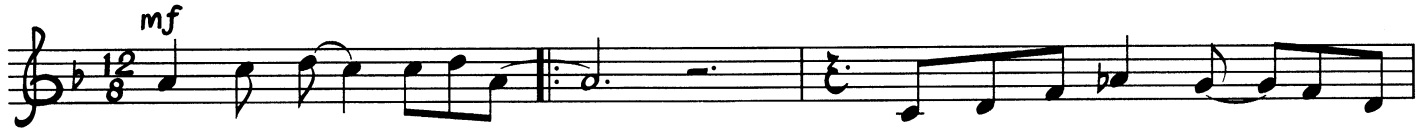
In The Heat Of The Night

Words by Marilyn & Alan Bergman ★ Music by Quincy Jones

Slow

N.C.

F B^b7 F C⁷



1. In the heat of the night, —
—

Well I've got trou - bles — wall to
I'm pray - ing hard to — feel the

F F⁷

B^b7



wall. —
sun. —

I be - lieve — in the night —
Ain't a wo - man yet was born —

B^bm⁷

Dm D⁷



— Must be an end - ing — to it all. — } So hold on hard it won't be long; —
— Knows how to make the - morn - ing come. — }

G⁷

C⁷

B^b/C

1. F F⁷/A B^b9 B^b6/C



— Just you be strong — and it 'll be al - right, — In the heat — of the

F N.C.

2. F F⁷/A B^b9 B^b6/C F N.C.



night. 2. Wait - ing just to see the dawn, — In the heat — of the night.

It Makes My Love Come Down

Words & Music by Bessie Smith

Medium tempo

C *mf*

When I see two sweet-hearts spoon,— un-der-neath the

C *F* *F#dim*

sil-v'ry moon,— It makes my love come down,

C/G *C* *C#dim* *Dm⁷* *G⁷*

I wan-na be a-round. Kiss me, hon-ey,

Dm⁷ *G⁷aug* *C* *F#dim* *G/D* *G⁷*

it makes my love come down.—

C

Cud-dle close, turn out— the light,— do just what you did—

C *F* *F#dim*

— last night.— It makes my love come down,

C/G C C#dim Dm7 G7

I wan - na be in town. — Sweet, sweet dad - dy,

Dm7 G7aug C F7 C

it makes my love come down. —

Verse 2

Wild about my toodle-oh; when I gets my toodle-oh,
 It makes my love come down, want every pound.
 Hear me cryin', it makes my love come down.
 Likes my coffee, likes my tea; daffy about my stingeree.
 It makes my love come down, I wanna be around.
 Oh, sweet papa, it makes my love come down.

Verse 3

If you want to hear me rave, honey, give me what I crave.
 It makes my love come down, actin' like a clown.
 Can't help from braggin', it makes my love come down.
 Come on and be my desert sheik, you're so strong and I'm so weak.
 It makes my love come down, to be love-land bound.
 Red hot papa, it makes my love come down.

Verse 4

If you want me for your own, kiss me nice and leave me alone.
 It makes my love come down, it makes my love come down.
 Take me bye-bye, it makes my love come down.
 When you take me for a ride, when I'm close up by your side,
 It makes my love come down, ridin' all around.
 Easy ridin' makes my love come down.

It Could Happen To You

Music by Jimmy Van Heusen ★ Words by Johnny Burke

Slow

mp

Fmaj⁹ Am^{7(b5)} D^{7(b9)} D⁷ Gm⁹ Bm^{7(b5)} E^{7(b9)} E⁷

Hide your heart from sight— Lock your dreams at night;—

Am F^{7(b9)/A} B^bmaj⁷ B^b6 A⁷sus⁴ A⁷ Am^{7(b5)} D⁷

It could hap - - pen— to you._____

Gm⁹ B^bm⁶ Fmaj⁹ F⁶ Em^{7(b5)} / A^{7(b5)} A⁷

Don't count stars or— you might stum - ble;_____

Dm Dm(maj⁷) Dm⁷ G⁹ B^bmaj⁷ Am⁷ Gm⁹ G^{b9}(b5)

Some - one drops a sigh— and down you tum - ble._____

Fmaj⁹ Am^{7(b5)} D^{7(b9)} D⁷ Gm⁹ Bm^{7(b5)} E^{7(b9)} E⁷

Keep an eye on spring,— Run when church - bells ring;—

Am F^{7(b9)/A} B^bmaj⁷ B^b6 A⁷sus⁴ A⁷ Am^{7(b5)} D⁷

It could hap - - pen— to you._____

Gm⁹ B^bm⁶ Fmaj⁹ F⁶ Am^{7(b5)} / D^{7(b5)} D⁷

All I did was won - der how your arms would be;_____

Gm⁷ B^bm⁶ C^{13(b9)} F

And it hap - pened to me._____

It's Only A Paper Moon

Music by Harold Arlen ★ Words by E. Y. Harburg & Billy Rose

Medium slow

G
G[#]dim
Am⁷
D⁷
Am⁷
D⁷

G
G
G[#]dim
Am⁷

D⁷
G
G
Am⁷
A^{b9}
G
Em
Am⁷

Bm
D¹³
G
Am⁷
A^{b9}
G
Em

Bm⁷
E⁷
A⁹
D⁹
G
G[#]dim

Am⁷
D⁷
Am⁷
D⁷
G
G
G[#]dim

Am⁷
D⁷
G

1. Say, it's on - ly a pa - per moon, — Sail - ing ov - er a
 2. Yes, it's on - ly a can - vas sky, — Hang - ing ov - er a
 card - board sea, — But it would - n't be make be - lieve, — If you —
 mus - lin tree, — But it would - n't be make be - lieve, — If you —
 — be - lieved — in me. — — With - out your love, it's a
 — be - lieved — in me.
 hon - ky - tonk pa - rade. With - out your love, it's a
 me - lo - dy played in a pen - ny ar - cade. It's a Bar - num and
 Bai - ley world. — Just as pho - ny as it can be, — But it would - n't be
 make be - lieve. — If you — be - lieved — in me. —

Jailhouse Blues

Words & Music by Bessie Smith & Clarence Williams

Medium tempo

(♩ = $\overset{\frown}{\text{3}}$)

mf F B^b7

Thir - ty days in jail, - with my back turned to the wall, -

F F⁷ B^b7

- to the wall. - Thir - ty days - in jail, - with my -

F Fdim F

- back turned - to the wall. - Look here, -

C⁷ B^b7 C⁷ F B^b7 F

- mis - ter jail keep - er, put a - no - ther gal in my stall. -

Verse 2

I don't mind jail, but I got to stay there so long, so long. (Twice)
Well, every friend I had has done shook hands and gone.

Verse 3

Good morning blues, blues how do you do? How do you do?
Good morning blues, blues how do you do?
Well, I just come here to have a few words with you.

Kindhearted Woman Blues

Words & Music by Robert Johnson

Medium tempo

(♩ = $\overset{\frown}{\text{3}}$)

N.C.

A⁷

D⁷



I got a kind - heart-ed wo - man, — do an - y - thing - in this world for me. —

A

A⁷

D⁷



I got a kind - heart-ed wo-man,



do an - y - thing in this world for me. — But these ev -

D⁷

A

D⁷

A



- il heart-ed wo - men, man, they will not let me be. —

Verse 2

I love my baby, my baby don't love me. (Twice)
But I really love that woman, can't stand to let her be.

Verse 3

Ain't but one thing, make Mr. Johnson drink;
I's worried 'bout how you treat me, baby, I begin to think.
Oh, babe, my life don't feel the same;
You break my heart, when you call Mr. So and so's name.

Verse 4

She's a kindhearted woman, she studies evil all the time. (Twice)
You well's to kill me, as to have it on your mind.

Lazy River

Words & Music by Hoagy Carmichael & Sidney Arodin

Moderato

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked 'Moderato' and the dynamics are 'mp'. The melody is a simple, flowing line. The lyrics are: 'Up a la - zy riv - er by the old mill - run, - That la - zy, la - zy riv - er in the'. The second staff continues the melody with lyrics: 'noon - day sun, - Lin - ger in the shade of a kind old tree; -'. The third staff has lyrics: 'Throw a - way your trou - bles, dream a dream with me. - Up a la - zy riv - er, where the'. The fourth staff has lyrics: 'rob - in's song - A - wakes a bright new morn - ing, we can loaf a - long. -'. The fifth staff has lyrics: 'Blue skies up a - bove, ev - 'ry - one's in love; Up a la - zy riv - er, how'. The sixth staff has lyrics: 'hap - py you can be, Up a la - zy riv - er with me.' The seventh staff is a final measure of the melody.

Staff 1: D⁷ mp, Am^{7(b5)}, D⁷ aug, G⁷
 Up a la - zy riv - er by the old mill - run, - That la - zy, la - zy riv - er in the

Staff 2: Dm⁷, G⁷, C⁷, Gm⁷, C⁷
 noon - day sun, - Lin - ger in the shade of a kind old tree; -

Staff 3: F, C⁷, F, F[#]dim, Gm¹¹, E^{b7}, D⁷
 Throw a - way your trou - bles, dream a dream with me. - Up a la - zy riv - er, where the

Staff 4: Am^{7(b5)}, D⁷ aug, G⁷, Dm⁷, G⁷
 rob - in's song - A - wakes a bright new morn - ing, we can loaf a - long. -

Staff 5: B^b, Bdim, F/C, D⁷, G⁹, C⁷
 Blue skies up a - bove, ev - 'ry - one's in love; Up a la - zy riv - er, how

Staff 6: F, D⁷, G⁹, C⁷, F
 hap - py you can be, Up a la - zy riv - er with me.

Lazybones

Words & Music by Johnny Mercer & Hoagy Carmichael

Slow blues

mp

D G D G D G A⁷aug

1. La - zy-bones, sleep - in' in the sun, How you 'spect to get your
 2. La - zy-bones, sleep - in' in the shade, How you 'spect to get your

D D⁷ Gmaj⁷ C⁹(#11) F#m⁷(b5) B⁷augEm E⁷/B B^{b7}(b5) A⁷ A¹¹

day's work done? Ne-ver get your days work done, Sleep - in' in the noon - day
 corn meal made? Ne-ver get your corn meal made, Sleep - in' in the eve - nin'

1. 2.

D D/F# Fdim Em⁷ D Em⁷ Fdim D/F# G G⁶

sun. shade. When 'ta-ters need spray-in', I

Gmaj⁷ G D A⁷ D Em⁷ Fdim D/F#

bet you keep pray-in' the slugs fall off of the vine. — And

G⁹ F⁹ E⁷ A⁷ E⁹

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

A⁹ A⁷ A¹¹ A⁷ D G D G

La - zy-bones, loaf - in' thro' the day,

D G A⁷aug D D⁷ Gmaj⁷ C⁹(#11) F#m⁷(b5) B⁷aug

How you 'spect to make a dime that way? Nev - er make a dime that

Em E⁷/B B^{b7}(b5) A⁷ A¹¹ D G⁹ D

way. (Well look - y here: — He nev - er heard a word I say.)

Learnin' The Blues

Words & Music by Dolores Vicki Silvers

Medium slow

(♩ = $\overset{\frown}{\text{J}} \overset{\frown}{\text{J}} \overset{\frown}{\text{J}}$)

N.C. *mp* Cm⁷ F⁷ B^b

1. The tab - les are emp - ty, _____ the dance floor's de - ser - ted;
you light, _____ one af - ter the oth - er,

Bdim Cm⁷ F⁷ B^b

You play the same love song, _____ it's the tenth time you've heard it.
Won't help you for - get her _____ and the way that you love her.

B^b7^{aug} E^b6 E^bm⁶ B^b

That's the be - gin - ning, _____ just one of the clues.
You're on - ly burn - ing _____ a torch you can't lose;

Bdim Cm⁷ F⁷ E^b7 B^b

You've had your first les - son _____ in learn - in' the blues.
But you're on the right track _____ for learn - in' the blues.

1. N.C. 2. B^b7^{aug} E^b6 E^bm⁶

2. The cig - ar - ettes _____ When you're at home a - lone the

E^b6 E^b7 B^b B^b7_{aug} E^b6 $E^b m^6$
 blues will taunt you con-stant - ly. When you're out in a crowd the

E^b6 E^{dim} F^7 N.C. Cm^7
 blues will haunt your me - mo - ry. The nights when you don't sleep,—

F^7 B^b B^{dim} Cm^7
 — the whole night you're cry - ing; But you can't for - get her,—

F^7 B^b B^b7_{aug} E^b6
 — soon you ev - en stop try - ing. You'll walk the floor—

$E^b m^6$ B^b B^{dim} Cm^7
 — and wear out your shoes. When you feel your heart break,—

F^7 E^b7 B^b B^b7 $B^b dim$ $E^b m^6 / B^b$ B^b
 — you're learn - in' the blues.—

Lean Baby

Words by Roy Alfred ★ Music by Billy May

Medium bounce

C C/E F7(b9) F#dim C/G Am7

mf
My lean ba-by, tall and thin; Five foot sev-en of
She's so skin-ny, she's so drawn;- When she stands side-ways you

D7(b9) G7 C C/E F7(b9) F#dim

bones and shin. But when she tells me may-be she loves me, I feel as
think she's gone. But when she calls me ba-by, I feel fine To think she's

C/G Am7 Dm7 G7 C 1. / / Dm7 G7 2. F#dim Gm7 C7

mel-low as a fel-low can be. She's slen-der, but she's
fran-tic-'lly ro-man-tic-'lly mine.

F F#dim Gm7 C7 F G#dim Am7 D7

ten-der;- She makes my heart sur-ren-der. And ev-'ry night, when

G Dm7 G7

I hold her tight, The feel-ing is nice: my arms can go a-round³ twice.

C C/E F7(b9) F#dim C/G Am7 D7(b9) G7

My lean ba-by, she's so slim;- A broom-stick's wi-der but not as trim. And when she

C C/E F7(b9) F#dim C/G Am7 Dm7 G7 C N.C.

starts to kiss me, then I know I love her so, I'll nev-er let her go.

Lemon Drop

By George Wallington

Medium fast

C F#7(b5) F F#dim Em7 A7

Dm7 G7 C F#7(b5) F 3 3 F#dim Dm7 G7 3

C G7(b5) C F#7(b5) F F#dim Em7 A7

Dm7 G7 C F#7(b5) F 3 3 F#dim Dm7 G7 3

C C7 Bm7 E7 A7

Dm7 D7 G7 3

C F#7(b5) F F#dim Em7 A7 Dm7 G7 3

C F#7(b5) F 3 3 F#dim Dm7 G7 3 C

Li'l Darlin'

By Neal Hefti

Medium slow

G⁹ /D D^{b9}(#11) C¹¹ B^bm⁶ Am⁷ Am⁷(b5) A^b7(b⁹/b5)

mp

G⁹ /D D^{b9}(#11) C¹¹ C⁷(b9) F¹³ F⁹aug

To Coda ⊕

B^b6 B^bm⁶ F⁹ B^b6 B^bm⁶ Am⁷(b5) D⁷(b5)

1.

G⁹ Gm⁷/C C⁹ Am⁷(b5) D⁷(b⁹/b5)

2.

G⁹ /D D^{b9}(#11) C¹¹ C⁷(b9) F⁶ Am⁷ D⁷(b⁹/b5)

3

G⁹ Gm⁹ C¹³ Am⁷ D^{7(b5)}

G⁹ Gm⁹ C¹³ Cm⁹ Cm^{9(b5)} B^{7(b5)}

B^bmaj⁹ B^bm⁷ Fmaj⁷ F⁷aug B^bmaj⁹ B^bm⁷ Am^{7(b5)} D^{7(b5)}

D.C. al Coda

G⁹ Gm⁷/C C⁹ Am^{7(b5)} D^{7(b9/b5)}

⊕ CODA

G⁹ /D Db⁹(#11) C¹¹ C^{7(b9)} F⁶

Life Is Like That

Words & Music by Peter Chatman
Arranged & Adapted by Alan Lomax

Medium tempo

(♩ = $\overset{3}{\text{♩}}$)

N.C. G^7

mf

You've got to cry a lit - tle, — die a lit - tle;

Well, and some - times you got to lie a lit - tle. — Oh, life is like that; —

well that's — what you've got — to do. — Well, if you

don't un - der - stand, — peo - ple, I'm — sor - ry for you.

D^7 C^9 G

Verse 2

Sometimes you'll be held up, sometimes held down;
Well, sometimes your best friends don't even want you around. You know
Life is like that, etc.

Verse 3

There's some things you got to keep, some things you got to repeat;
People, happiness is never complete. You know
Life is like that etc.

Verse 4

Sometimes you'll be helpless, sometime you'll be restless;
Well, keep on strugglin' so long as you're not breathless.
Life is like that etc.

Limehouse Blues

Words by Douglas Furber ★ Music by Phil Braham

Fast

E^b9
mf



C⁹



B^b

D⁷

G^m



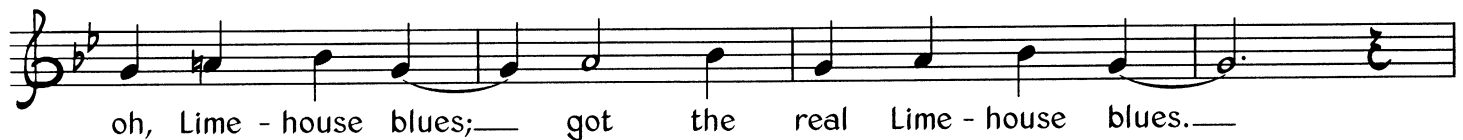
C⁷

F⁷

E⁹



E^b9



C⁹



B^b

G⁷

C^m



C^m7(b5)

F⁷

B^b7 B^bdim E^bm⁶/B^b B^b



Little David Play On Your Harp

Traditional

'Gospel' swing

N.C. F B^b7 F B^b7 F C⁷

mf

Lit - tle Dav - id, play on your harp; Hal - le - luh, hal - le -

F C¹¹ F B^b7 C¹¹ F B^b7

- luh! Lit - tle Dav - id, play on your harp; hal - le - luh!

1. F N.C. 2. F N.C.

— Lit - tle Dav - id — Now Dav - id was a shep - herd boy; —

— He killed Go - - li - ath and — shout - ed for joy. —

F B^b7 F B^b7 F C⁷

— Lit - tle Dav - id play on your harp; Hal - le - luh, hal - le -

F C¹¹ F B^b7 C¹¹ F B^b7 F

- luh! Lit - tle Dav - id, play on your harp; hal - le - luh!

Little Queen Of Spades

Words & Music by Robert Johnson

Medium tempo

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six staves of music. The first staff begins with a dynamic marking of *mf* and a chord of A7. The lyrics are: "Now she is a lit - tle queen of spades,—" with a triplet of eighth notes under "of". The second staff starts with a dynamic marking of *Adim* and a chord of Asus²/4. The lyrics are: "and the men will not let her be.—" with a triplet of eighth notes under "will". The third staff begins with a chord of A7, followed by a D7 chord. The lyrics are: "Hoo,—" she's the lit - tle queen of spades,—" with a triplet of eighth notes under "of". The fourth staff starts with a chord of A7 and a dynamic marking of *Adim*. The lyrics are: "and the men will not— let her be.—" with a triplet of eighth notes under "not". The fifth staff begins with a chord of A7, followed by an E7 chord. The lyrics are: "Ev -'ry time she makes— a spread,— hoo, fair" with a triplet of eighth notes under "makes". The sixth staff starts with a chord of D7, followed by an A chord. The lyrics are: "brown, cold chills just run all ov - er me.—" with a triplet of eighth notes under "run".

Verse 2

I'm gon' get me a gamblin' woman, if it's the last thing that I do. (Twice)
Well, a man don't need a woman, hoo fair brown, that he got to give all his money to.

Verse 3

Everybody say she got a mojo, now she's been using that stuff. (Twice)
But she got a way of trimmin' down, hoo fair brown, and I mean it's most too tough.

Verse 4

Now, little girl, since I am the king, baby, and you is a queen. (Twice)
Let us put our heads together, hoo fair brown, then we can make our money green.

Little Red Rooster

Words & Music by Willie Dixon

Medium tempo

(♩ = $\overset{\frown}{\text{3}}$)

N.C.

A⁷

mf

I am a lit-tle red roos - ter, too la - zy — to crow for day —

D⁷

_____ I am a lit-tle red roos-ter, _____ too

A

E⁷

la - zy to crow for day. _____ Keep ev - 'ry - thing _____ in the

D⁷

A⁷

barn-yard — up - set _____ in ev - 'ry way. —

Verse 2

The dogs begin to bark and the hounds begin to howl. (*Twice*)
Oh, watch out strange kin people, the little red rooster is on the prowl.

Verse 3

If you see my little red rooster, please drive him home. (*Twice*)
There's been no peace in the barnyard since my little red rooster's been gone.

Long Gone Lonesome Blues

Medium tempo

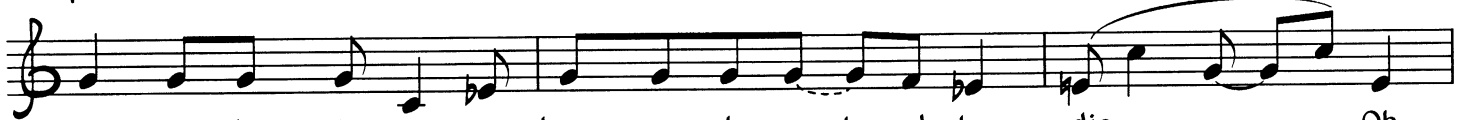
Words & Music by Hank Williams

(♩ = $\overset{3}{\text{♩}}$) C



I went down to the riv-er to watch the fish swim by. But I
find me a riv-er, one that's cold as ice. When I

F⁷



got to the riv-er so lone-some I want-ed to die. Oh,
find me that riv-er, Lawd, I'm gon-na pay the price. Oh,

G⁷

C



Lawd, and then I jumped in the riv-er but the dog-gone riv-er was dry.
Lawd, I'm go-in' down in it three times but I'm on-ly com-in' up twice.



I had me a wo-man, she could-n't be true; She
She told me on Sun-day she was check-in' me out; A -

C⁷

F⁷



made me for my mon-ey and she made me blue. A man needs a wo-man that
-long a-bout. Mon-day she was no-where a-bout. And here it is Tues-day, ain't

C

G⁷

C



he can lean on, But my lean-in' post is done left and gone. She's
had no news. Got them "Gone but not for-got-ten" blues.

F

C



long gone and now I'm

1.

2.

G⁷

C

C



lone - - - some blues Gon-na blues.

Love In Vain

Words & Music by Robert Johnson

Medium slow

(♩ = $\overset{3}{\text{J}} \text{J}$)

And I fol-lowed her to the sta-tion, with a suit-case in my hand.

And I fol-lowed her to the sta-tion, with a suit-case in my hand...

Well, it's hard to tell, _ it's hard to tell,

when all your love's in vain, _ All my love's in vain. _

Verse 2

When the train rolled up to the station, I looked her in the eye. (*Twice*)
Well, I was lonesome, I felt so lonesome, and I could not help but cry.
All my love's in vain.

Verse 3

When the train it left the station, with two lights on behind, (*Twice*)
Well, the blue light was my blues, and the red light was my mind.
All my love's in vain.

Love Is Blue (L'Amour Est Bleu)

Music by Andre Popp ★ Original Words by Pierre Cour ★ English Lyric by Bryan Blackburn

Medium slow

Em A7 D G Em C D G

Blue, blue, my world is blue; Blue is my world now I'm with-out you.
Red, red, my eyes are red, Cry - ing for you a - lone in my bed.

Em A7 D G Em C B7 Em

Grey, grey, my life is grey; Cold is my heart since you went a - way.
Green, green, my jeal-ous heart; I doubt-ed you and

B7 Em E F#m7 E A

now we're a - part When we met, how the bright sun

E G#m G#m6 A6 B7sus4 B7 E

shone! Then love died; now the rain - bow is gone.

Em A7 D G Em C D G

Black, black, the nights I've known; Long - ing for you, so lost and a - lone.

Em A7 D G Em C B7 Em

Blue, blue, my world is blue; Blue is my world now I'm with-out you.



Billie Holiday

Lover Man (Oh Where Can You Be)

Words & Music by Jimmy Davis, Roger Ram Ramirez & Jimmy Sherman

Slow

mp Dm⁷ G⁷ Dm⁷ G⁷

I don't know why, — but I'm feel - in' so sad; —
The night is cold, — and I'm so all a - lone; —

C⁹ Gm⁷ C⁹ C⁷ C⁷aug F⁷

I long to try — some - thing I've nev - er had. — Nev - er had no kiss - in';
I'd give my soul — just to call you my own. — Got a moon a - bove me,

B^b9 E^b9 B^bm⁶/D^b C⁷ F / Gm⁷ A⁷

Oh, what I've been miss - in'! Lov - er man, — oh where can you be?
But no one to love — me. Lov - er man, — oh where can you

1.

F B^b9 Am Cm⁶ D⁷ Am Cm⁶ G E^b9aug F⁹

be? I've — heard it said — that the thrill of ro - mance can be — like a heav - en - ly

G D¹³ Gm B^bm⁶ C⁷ Gm B^bm⁶ Fmaj⁷ E^b9(#11)

dream. I — go to bed — with a pray'r — that you'll make love to me, Strange as it

Em⁷(b5) / A⁷(b5) A⁷ Dm⁷ G⁷ Dm⁷ G⁷

seems. Some day we'll meet, — and you'll dry all my tears; —

C⁹ Gm⁷ C⁹ C⁷ C⁷aug F⁷

Then whis - per sweet lit - tle things in my ears. — Hug - gin' and a - kiss - in';

rit.

B^b9 E^b9 B^bm⁶/D^b C⁷ F

Oh, what we've been miss - in'! Lov - er man, — oh where can you be?

Lush Life

Words & Music by Billy Strayhorn

Slow

Db6

B7

Dbmaj7

B7



I used to vis - it all the ve - ry gay pla - ces; — those come - what -
girls I knew had sad and sul - len gray fa - ces — with dis - tin -

Dbmaj7

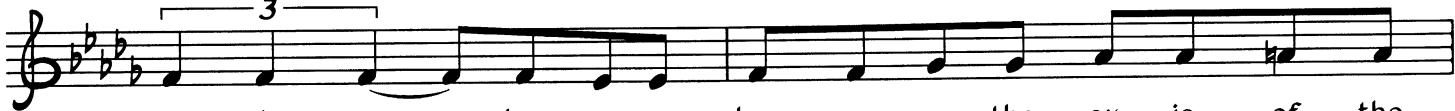
B7

Dbmaj7

Ebm

Emaj7

F#m7



- may pla - ces — where one re - lax - es on the ax - is of the
- que tra - ces — that used to be there; you could see where they'd been

1.

Abm7

D9

Db6/9

D9

Dbmaj9



wheel of life, — to get the feel of life — from jazz and cock-tails. The

2.

Abm7

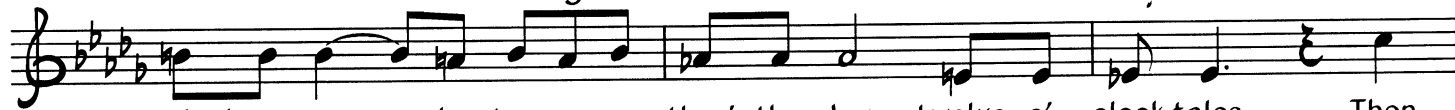
D9

Db6/9

D9

Db6/9

C7aug



washed a - way — by too ma - ny thru' - the - day twelve - o' - clock tales. Then

Fm

Fm6

Fm7

Dm7(b5)

Gm7

C7(b9)



you came a - long with your si - ren song to tempt me to mad - ness. — I

Fm

Fm6

Fm7

Dm7(b5)

Dbmaj7/F

C7(b9)/E



thought for a while that your poig - nant smile was tinged with the sad - ness

Ebm7

Ab9

B9(b5)

Bb7(b9)

Ebm7



of a great love for me. — Ah! yes I was wrong,

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A⁹(b5) A^{b11} A^{b7}(b9) D^b D¹³

a - gain I was wrong, Life is lone - ly a -

D^{b6} D⁹ D^{b6} C⁹(b5) B¹³(b9) E E^{b9}aug D¹³ D⁷

- gain, and on - ly last year ev - 'ry - thing seemed so sure. Now

D^b D¹³ D^b D⁹ D^{b6} D^{b9} C¹³ F E⁷aug B^{b9} E^{b7}

life is aw - ful a - gain, a trough - ful of hearts could on - ly be a bore. A

A^b E^{b7}(#9) A⁹ A^{b6} E^{m9} A⁷(b9) D⁶ D^{m7} G⁷ C⁶ B⁷ B^{b13} A¹³(#9) A^{b13}

week in Pa - ris will ease the bite of it; all I care is to smile in spite of it.

D^b D¹³ D^{b6} D⁹ D^{b6} C⁹(b5) B¹³(b9)

I'll for - get you, I will, while yet you are still burn - ing in - side my

B^{b13} E^bm¹¹ G^bm⁹ B⁹ A⁹aug A^{b13}

brain. Ro - mance is mush, sti - fling those who strive. — I'll

D^bmaj⁹ D^bm⁷ G^b13(b9) C^bmaj⁹ C^{b6} F^m11 B^{b7} E^bm⁷ G^bm⁹ B⁹

live a lush life in some small dive; — and there I'll be, while I

A⁹aug A^b13 D⁹ E E^{b6} D^{maj}7 G⁹ D^{b6}/9 D^bmaj⁹

rot with the rest of those whose lives are lone - ly too.

Low Down Blues

Words & Music by Hank Williams

Medium tempo

mf F F7

1. Lord I went to the doc - tor, he took one look; He said, "The
nev - er knew a man could feel so bad, I

B^b F F7 B^b

trou - ble with you ain't in my book. I'll tell you what it is, but it
nev - er knew liv - in' could be so sad All I do is

F C7 F

ain't good news: You got an aw - ful bad case of them Low Down Blues. } I got the
sit and cry. Lord, I'd have to get bet - ter be - fore I could die. }

B^b F B^b

mean old mis - er - ies in my soul. I went to the riv - er but the

F B^b F

wa - ter's too cold; I walked the floor till I wore out my shoes. Lord, they're

1. C7 F 2. C7 F

kill - in' me, I mean them Low Down Blues. 2. Lord, I Low Down Blues.

Make Me A Pallet On Your Floor

Traditional

Medium tempo

Make me a pal - let on your floor.

Make me a pal - let on your floor. Make it

soft, make it low, so my good gal will nev - er know.

Make me a pal - let on your floor.

Verse 2

I'd be more than satisfied,
If I could reach that train and ride.
If I reach Atlanta with no place to go,
Make me a pallet on your floor.

Verse 3

Gonna give everybody my regards,
Even if I have to ride the rods.
If I reach Atlanta with no place to go,
Make me a pallet on your floor.

Mad About Him, Sad Without Him, How Can I Be Glad Without Him Blues

Words & Music by Larry Markes & Dick Charles

Medium swing

(♩ = $\frac{3}{4}$ ♩)

N.C.
mf

C



I went to bed last eve - nin', feel - in' blue as I could be.

C⁷

F⁷

C



I could - n't sleep last eve - nin', with what was wor - ry - in' me.

G⁷

F⁷

G⁷

C

F⁹



Oh, the tears I've wast - ed would sure - ly fill the deep blue sea.

C

G⁷

C



I've got those cry a - bout him, die with - out him Lor - dy where am I with - out him

C⁷

F⁷



blues. He keeps me walk - in' on the floor, and like a fool I ask for

C

G⁷



more. Al - tho' I know he is - n't good, I would - n't leave him if I could, ah no!

C C/B^b Adim Fm⁶/A^b C/G

G⁷

C



I'm not the first on his list, I'd nev - er be missed, I

C⁷ F⁶

wish I had a dime for ev - 'ry gal he's kissed; I swear—

F⁷ G⁷ C G⁷

I'd be a mil - lion - aire. And yet I would - n't care, as

C F⁹ C G⁷

long as I could get my — share. I've got those

C

mad a - bout him sad with - out him how can I be glad with - out him blues. —

C⁷ F⁷ C

— He makes my dreams go up in smoke, and then he treat it like a joke. —

G⁷

— He's just an orn - 'ry sort o' guy, and yet I'll love him 'til I die, poor me! —

1. 2.

C C/B^b Adim Fm⁶/A^b C/G G⁷ C C/B^b Adim Fm⁶/A^b C/G F/G C N.C.

I went to —

Matchbox Blues

Words & Music by Blind Lemon Jefferson

Medium tempo

mf **A⁷**

I'm sit - tin' here

won - - d'ring, will a

D⁷

match - box hold my clothes? I'm

A⁷ **E⁷**

sit - tin' here won - d'ring, will a match - box hold my clothes?

D⁷ **A**

I got so ma - ny match - es, but I

got so far to go.

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Mean And Evil

Words & Music by Elmore James & Joe Josea

Medium tempo

(♩ = $\overset{3}{\text{♩}}$)

My ba-by's so mean and ev-il, I don't— know what to do.—

My ba-by's so mean and ev - il, I don't— know what to do.—

Treat me low down and dir - ty,

well, I can't— get a - long with you.

Verse 2

When we lived in a small town, you was nice and neat. (Twice)
I brought you to Chicago, you do nothin' but walk the street.

Verse 3'

Well, she used to cook my breakfast and bring it to my bed.
She used to wash my face and even comb my hair.
She's so evil I don't know what to do.
You treat me so low and dirty,
And I can't get along without you.

Mean Old Bed Bug Blues

Words & Music by Jack Wood

Medium slow

(♩ = $\overset{\frown}{\text{J}} \overset{\frown}{\text{J}} \overset{\frown}{\text{J}}$)

N.C. A

mf

Gals, bed bugs— sure is ev-il, they don't mean me no good.—

D⁷

Yeah, bed bug sure is ev-il, they don't mean me no good.—

E⁷

— Thinks— he's a wood-peck-er—

D⁷ A⁷ D⁷ A⁽⁷⁾

— and I'm a - - chunk of wood.—

Verse 2

When I lay down at night, I wonder how can a poor gal sleep, *(Twice)*
When some is holding my hand, others eating my feet.

Verse 3

Bed bug as big as a jackass will bite you and stand and grin. *(Twice)*
They'll drink all they can, and then turn around and bite you again.

Verse 4

Something moan in the corner, I went over and see. *(Twice)*
It was the bed bug a-prayin': "Lord, gimme some more cheese."

Mean To Me

Words & Music by Roy Turk & Fred E. Ahlert

Medium tempo

mf

*D*⁷aug *G* *Em*⁷ *Am*⁷ *D*⁹ *Bm*⁷ *Em*⁷

1. You're mean to me, — why must — you be mean to me? —
 2. I stay home — each night — when you say you'll phone; —

C *C*⁶ *C*[#]dim *G/D* *E*⁷ *Am*⁷ *D*⁷

Gee, hon - ey, it seems to me — you love to see — me
 You don't and I'm left a - lone, — sing - in' the blues — and

1. *G* / *Em* *Em*⁷ *Am*⁷ *D*⁷ 2. *G* *G*⁶ *Dm*⁷ *G*⁷(b9)

cry - in'. — I don't know why. — sigh-in'. — You treat me

*C*maj⁷ *Am*⁷ *Dm*⁷ *G*⁷(b9) *C*⁶ *F*⁹ *E*⁹aug *E*⁷(b9)

cold - ly — each day — in the year. — You al - ways

Am *F*⁹ *E*⁹aug *E*⁹ *A*⁹ *Am*⁷/D *D*⁷aug

scold me — when - ev - er some - bo - dy is near. Dear,

G *Em*⁷ *Am*⁷ *D*⁹ *Bm*⁷ *Em*⁷ *C* *C*⁶ *C*[#]dim

it must be — great fun — to be mean to me; — You should - n't, for

G/D *Em*⁷ *Am*⁹ *D*13(b9) *G* *C*⁹ *G*

can't you see — what you mean — to me? —

Mean Woman Blues

Words & Music by Claude DeMetrius

Fast

F *mf* B^{b7} F F⁷

I got a wo - man mean as she can be. _____

B^{b7} F

I got a wo - man mean as she can be. _____ Some -

C⁷ B^{b7} F

- times I think she's al - most mean as me. _____ A

F N.C. F N.C. F N.C. F⁷

black cat up and died of fright, 'Cos she crossed his path last night!
 kiss so hard she bruise my lips; Hurts so good, my heart just flips!
 stran-gest gal I ev - er had; Nev - er hap - py 'less she's mad! } Oh,
 4. She makes love with - out a smile; Ooh, hot dog, that drives me wild! }

C⁷

I got a wo - man mean as she can be. _____ Some-times I think she's

B^{b7} 1. 2. 3. 4.
 F F B^{b7} F C⁷ F

al - most mean as me. _____ 2. She me _____
 3. The

Meditation (Meditação)

Original Words by Newton Mendonca ★ English Lyric by Norman Gimbel ★ Music by Antonio Carlos Jobim

Medium Bossa nova

mp C⁶ B⁷ sus⁴ B⁷

1. In _____ my lone - li - ness _____ When you're gone -
 2. Though _____ you're far _____ a - way _____ I have on -

C⁶ Em⁷ A⁷(b5) A⁷

— and I'm all — by my - self — and I — need your — ca - ress. —
 - ly to close — my eyes — and you — are back — to stay. —

B^{b9}

I _____ just think — of you _____ And the thought —
 I _____ just close — my eyes _____ And the sad -

A⁷ aug Dm⁷

— of you hold - ing me near — make my lone - li - ness soon — dis - ap - pear —
 - ness that miss - ing you brings — soon is gone — and this heart — of mine sings

1. 2.
 G⁹ aug G⁹ aug Fmaj⁷ B^{b9}

Yes, _____ I love — you so, _____

C/E E^bdim Dm⁷ G⁹aug

And that for me is all I need to know.

C⁶ B⁷ sus⁴ B⁷

I will wait for you Till the sun

C⁶ Em⁷ A⁷(b⁵) A⁷

falls from out of the sky for what else can I do?

B^b9

I will wait for you, Me - di - ta -

Em⁷ A⁷aug Dm⁷ G13(b⁹) C⁶

ting how sweet life will be when you come back to me.

Memphis Blues

Words & Music by W. C. Handy

Medium slow

(♩ = $\overset{3}{\text{♩}}$)

G⁷ C

mp

B^bdim G⁷

C E⁷ A⁷

D⁷

G⁷ C

C#dim G7/D D9 F/G

C D9 G7 C

C7

F D9 F/G C

G7 D9 F/G 1. C Am7 D9 G7

C G7 2. C C7 Cdim Fm6/C C F9 C N.C.

Midnight Sun

Words by Johnny Mercer ★ Music by Sonny Burke & Lionel Hampton

Slowly *Cmaj⁹*

mp

Your lips were like a red and ru - by chal-ice, warm - er than the

F9(#11)

B^bmaj⁹

sum-mer night; _____ The clouds were like an a - la-bas-ter pal-ace ris-ing to a

E^b9(#11)

A^bmaj⁹

snow - y height; _____ Each star its own au-ro-ra bo-re - a-lis; sud-den-ly you

D^b9(#11)

Cmaj⁹

Am⁷

Dm¹¹

G13(b9)

held me tight, _____ I could see the mid-night sun. _____ I

Cmaj⁹

F9(#11)

can't ex-plain the sil-ver rain that found me, or was that a moon-lit veil? _____ The

B^bmaj⁹

E^b9(#11)

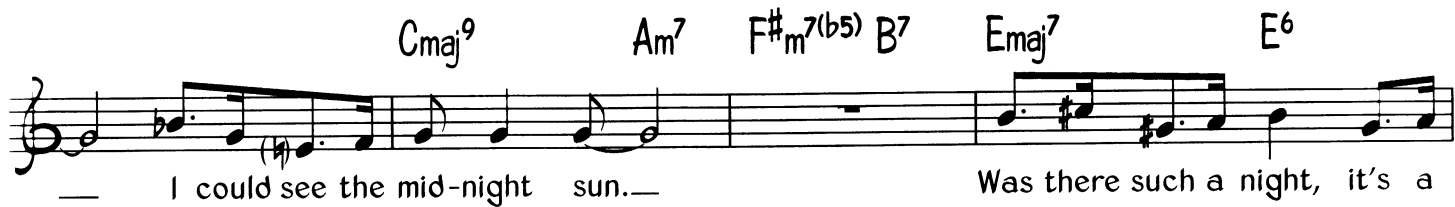
mu-sic of the u - ni-versea-round me, or was that a night - in - gale? _____ And

A^bmaj⁹

D^b9(#11)

then your arms mi-ra - cu-lous - ly found me, sud - den-ly the sky turned pale, _____

Cmaj⁹ Am⁷ F[#]m⁷(b5) B⁷ Emaj⁷ E⁶



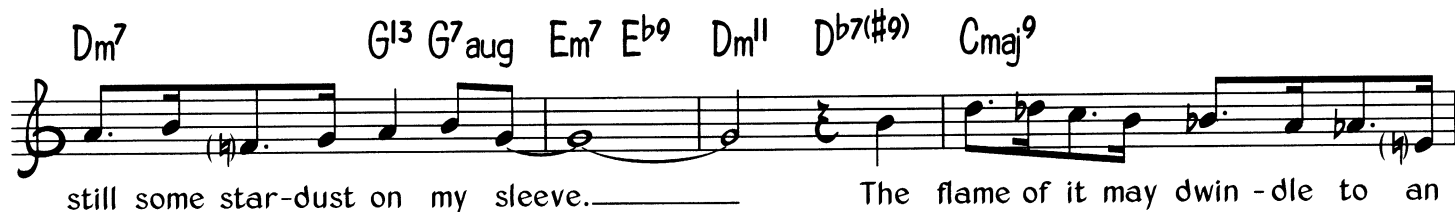
I could see the mid-night sun. Was there such a night, it's a

Em⁷ A¹³ A⁷aug Dmaj⁹ D⁶ Dmaj⁹ D⁶ Dmaj⁷ D⁶



thrill I still don't quite be - lieve, But af-ter you were gone, there was

Dm⁷ G¹³ G⁷aug Em⁷ E^{b9} Dm¹¹ D^{b7}(#9) Cmaj⁹



still some star-dust on my sleeve. The flame of it may dwin - dle to an

F⁹(#11) B^bmaj⁹



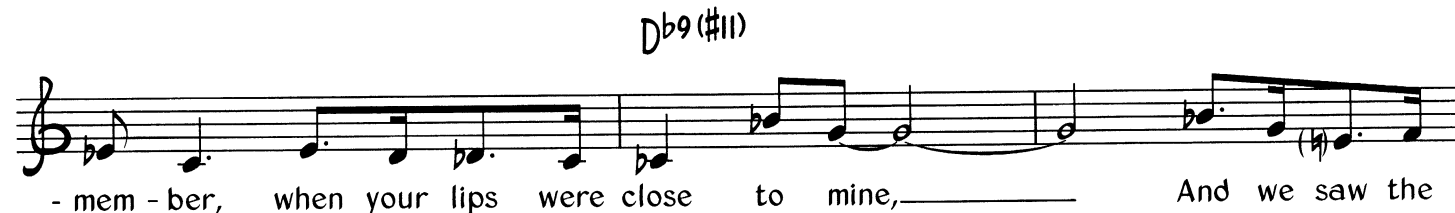
em-ber, and the stars for - get to shine, And we may see the mea-dow in De -

E^{b9}(#11) A^bmaj⁹



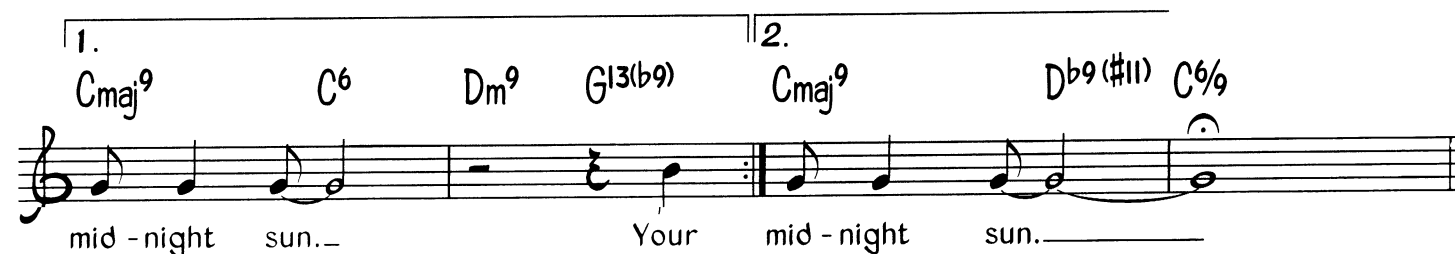
- cem-ber, i - cy white and crys - tal- line. But, oh, my dar-ling al-ways I'll re -

D^{b9}(#11)



- mem - ber, when your lips were close to mine, And we saw the

1. Cmaj⁹ C⁶ Dm⁹ G¹³(b9) 2. Cmaj⁹ D^{b9}(#11) C^{6/9}



mid - night sun. Your mid - night sun.

Mind Your Own Business

Words & Music by Hank Williams

Medium fast

N.C. *mf* E

If the wife and I are fuss-in', bro-ther, that's all right;— 'cos

E⁷ Chorus

me and that sweet wo-man got a li-cense to fight.— Why don't you

A⁷ E

mind your own busi-ness? Mind—your own— busi-ness! 'Cos if you

B⁷ E

mind your busi-ness then you won't be mind-ing mine.

Verse 2

Oh, the woman on the party line's a nosey thing;
She picks up the receiver when she knows it's my ring.

Chorus

Verse 3

I got a little gal that wears her hair up high;
The boys all whistle when she walks by.

Chorus

Verse 4

Well, if I want to honky tonk around till two or three,
Now brother, that's my headache, don't you worry 'bout me.

Chorus

Verse 5

Minding other people's business seems to be high-toned;
I got all that I can do just to mind my own.

Chorus

Misty

Medium slow

Music by Erroll Garner ★ Words by Johnny Burke

mf $E^b \text{maj}^7$ $B^b \text{m}^7$ $E^b 7$ $A^b \text{maj}^7$

Look at me, I'm as help-less as a kit-ten up a tree, And I feel like I'm
way, And a thou-sand vi-o-lins be-gin to play; Or it might be the

$A^b \text{m}$ $D^b 9$ $E^b \text{maj}^7$ $C \text{m}^7$ $F \text{m}^7$ $B^b 7(b9)$

cling-ing to a cloud; I can't un-der-stand, I get mis-ty just hold-ing your
sound of your hel-lo, That mu-sic I hear, I get mis-ty the mo-ment you're

1. $G^7(b5)$ C^7 $F^7(b5)$ $B^b 7$ 2. E^b $C \text{m}^7$ $F \text{m}^7$ $B^b 7(b9)$ $E^b 6$ $D \text{dim}$ $E^b 6$

hand, Walk my near. You can say that you're

$B^b \text{m}^7$ $E^b 7(b9)$ $A^b \text{maj}^7$ $A^b 6$

lead-ing me on, But it's just what I want you to do.

$A \text{m}^7$ $A \text{dim}$ F^7

Don't you no-tice how hope-less-ly I'm lost, that's why I'm fol-low-ing

$B^b 7$ $E \text{dim}$ $F \text{m}^7$ $B^b 7$ $E^b \text{maj}^7$ $B^b \text{m}^7$ $E^b 7$

you. On my own, would I wan-der through this won-der-land a -

$A^b \text{maj}^7$ $A^b \text{m}$ $D^b 9$

- lone, Nev-er know-ing my right foot from my left, My

$E^b \text{maj}^7$ $C \text{m}^7$ $F \text{m}^7$ $B^b 7(b9)$ E^b

hat from my glove; I'm too mis-ty and too much in love.

Moonglow

Words & Music by Will Hudson, Eddie de Lange & Irving Mills

Medium slow

Cadd⁹_{mp} *F⁹(#11)* *G⁶* *A¹³* *A⁹aug*

It must have been moon - glow, — way up in the blue; —
I still hear you say - ing — “Sweet-heart, hold me fast.” —

Am⁷ *D¹³(b9)* *G/B* *B^bdim* *Am⁷* *B^bdim* *G/B* *G⁷aug*

1. It must have been moon - glow — that led me straight to you. —
And I start a - pray - ing: —

2. *G/B* *B^bdim* *Am⁷* *B^bdim* *G/B* *G⁹* *F#⁹* *F⁹*

“Oh Lord, please let this last.” — We — seemed to float right thro’ the

E⁹ *A⁹* *Am⁹* *E^b9* *D⁹* *G⁹aug*

air; — Hea - ven - ly songs — seemed to come from ev - ‘ry - where. —

Cadd⁹ *F⁹(#11)* *G⁶* *A¹³* *A⁹aug*

And now, when there’s moon - glow — way up in the blue, —

Am⁷ *D¹³(b9)* *G/B* *B^bdim* *Am⁷* *A^bmaj⁷* *G*

I al - ways re - mem - ber — that moon - glow gave me you. —

Moonlight Becomes You

Music by Jimmy Van Heusen ★ Words by Johnny Burke

Medium slow

F_{mp} F#dim Gm⁷ C⁷ Am⁷ Dm⁷ Gm⁷ B^bdim
 Moon - light be - comes you, it goes with your hair;— You
 Moon - light be - comes you, I'm thrilled at the sight;— And

Am⁷ D⁹ Gm⁷ C⁷(b9) Am⁷(b5)/E^b D⁷ G⁹(b5)/D^b C⁷ C⁷aug
 cer - tain - ly know the right thing to wear._____
 I could get so ro -

1.
 Gm⁷ C⁷(b9) F⁶ Gm⁷ G#dim F/A F⁷aug B^b B^{b7}aug
 - man - tic to - night._____
 You're all dressed up to go

Eb⁶ F⁹ F⁷(b9) B^badd⁹ Gm⁷ Em⁷(b5) A⁷(b9)
 dream - ing, — now don't tell me I'm wrong. And what a night to go

Dm Dm⁷ G⁷ G⁷(b5) C⁹ C⁷aug F F#dim
 dream - ing! — Mind if I tag a - long? — If I say I

Gm⁷ C⁷ Am⁷ Dm⁷ Gm⁷ B^bdim Am⁷ D⁹
 love you, I want you to know — It's not just be - cause there's

rit.
 Gm⁷ C⁷(b9) Am⁷(b5) D⁷ G⁷ Gm⁷/C C⁷(b9) F⁶ / A^{b6} Gm⁷ F
 moon - light, al - though — Moon - light be - comes you so. _____

More Than You Know

Words & Music by William Rose & Edward Eliscu ★ Music by Vincent Youmans

Medium slow

*C*⁷aug *F*⁶ *C*⁷aug *F*⁶ *F*⁷(b9)

mf

More than you know, more than you know, Man o' my

B^bmaj⁹ *E*^b9 *G*m⁹ *G*m⁷(b5) *C*¹³ *C*⁷(b9)

heart, I love you so.— Late-ly I find you're on my mind more than you

F *F*[#]dim *G*m⁷ *C*⁷aug *F* *C*⁷aug *F*⁶ *F*⁷(b9)

know.— Wheth-er you're right, wheth-er you're wrong, Man o' my

B^bmaj⁹ *E*^b9 *E*dim *F* *F*[#]dim *G*⁹ *C*⁷(b9)

heart, I'll string a-long.— You need me so, more than you'll ev-er know.—

F B^{b6} F Dm⁶ E⁷ Am

Lov - ing you the way that I do there's

Dm⁶ G⁹ C C^{aug} C⁶ Fm⁶/A^b C^{sus4}/G Am⁷

noth - ing I can do a - bout it; Lov - ing may be all you can give, but

D⁷ Dm⁷/G C C^{dim} C⁷ C⁷aug

hon - ey I can't live with - out it. Oh, how I'd

F⁶ C⁷aug F⁶ F⁷(b⁹) B^bma^{j9}

cry, oh, how I'd cry if you got tired and said good - bye;

E^{b9} E^{dim} F F^{#dim} Gm⁷ C¹³(b⁹) F E^{b9} F

More than I'd show, more than you'd ev - er know.

My Babe

Words & Music by Willie Dixon

Medium fast

The musical score consists of four staves of music in the key of E major (indicated by three sharps) and 4/4 time. The first staff begins with a treble clef, a key signature of three sharps, and a common time signature. The tempo is marked 'Medium fast' and the dynamics are 'mf'. The first staff has a guitar chord of E7 above the first measure. The lyrics are: 'My ba - by don't stand no cheat - in', my babe.' The second staff continues the melody with a guitar chord of B7 above the final measure. The lyrics are: 'My ba - by don't stand no cheat - in', my babe.' The third staff has a guitar chord of E7 above the first measure and an A7 above the final measure. The lyrics are: 'My ba - - by don't stand no cheat-in', she don't stand none of that'. The fourth staff has guitar chords of E7, B7, and E7 above the first, second, and third measures respectively. The lyrics are: 'mid-night creep-in'. My babe, true lit-tle ba-by, - my babe.'

Verse 2

My babe, I know she love me, my babe. (Twice)
Oh yeah, I know she love me.
She don't do nothin' but kiss and hug me.
My babe, true little baby, my babe.

Verse 3

My babe, she don't stand no cheatin', my babe. (Twice)
Oh no, she don't stand no cheatin'.
Everything she do, she do so pleasin'.
My babe, true little baby, my babe.

Verse 4

My baby don't stand no foolin', my babe. (Twice)
My baby don't stand no foolin'.
When she's hot there ain't no coolin'
My babe, true little baby, my babe.

My Baby Left Me

Words & Music by Arthur Crudup

Medium fast

F7



1. Yes, my ba - by left me, nev - er said a
(Verses 2, 3, 4 see block lyric)



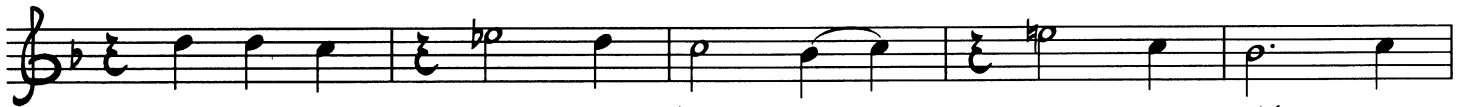
word; Was it some - thing I done, some - thing that she

Bb9



heard? My ba - by left me, my ba - by left me.

C7



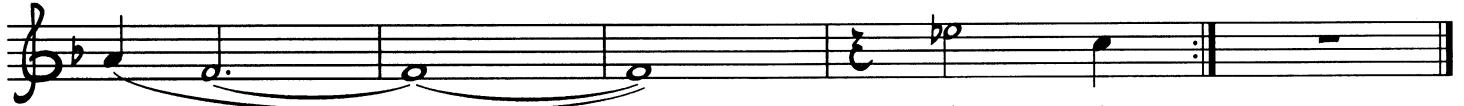
My ba - by ev - en left me, nev - er said a

1. 2. 3.

4.

F

N.C.



word.

2. Now, I
3. Ba - by
4. Now, I

Verse 2

Now I stand at my window, wring my hands and cry.
I hate to lose that woman, hate to say goodbye.
You know she left me; yes, she left me.
My baby even left me, never said a word.

Verse 3

Baby, one of these mornings, Lord, it won't be long,
You'll look for me, baby, and Daddy he'll be gone.
You know you left me, you know you left me.
My baby even left me, never said goodbye.

Verse 4

Now I stand at my window, wring my hands and moan.
All I know is that the one I love is gone.
My baby left me, you know she left me.
My baby even left me, never said a word.

My Handy Man Ain't Handy Any More

Music by Eubie Blake ★ Words by Eubie Blake & Andy Razaf

Medium tempo

($\dot{\underline{\underline{\underline{\quad}}}} = \underline{\underline{\underline{\quad}}}$)

Intro

mf Eb Bb7 Eb Bb7 Eb C7 F7 Bb7

Once I used to brag a-bout my han-dy man,— But I ain't brag-gin' no

G7 C7 F9 Bb7 Eb Bb7 Eb Bb7 Eb C7

more. Some - thin' strange has hap-pened to my han-dy man,— He's

Bb/F F7 Bb7 Fm C7 Fm

not the man he was be - fore. Wish some-bo-dy could ex - plain to me A -

F7 Bb7 Eb Bb7 Eb Bb7

- bout this du - al per - son - al - i - ty: He don't per - form his du - ties like he al - ways used to be im - pa - tient

Eb7 Ab G7 Cm

used to do;— He nev - er hauls the ash - es 'less I tell him to.— Be -
to be - gin;— He nev - er used to wait to be in - vi - ted in.— But

F7 Ab7 G7 C7

- fore he hard - ly gets to work he says he's through.— My
now he's full of lame ex - cu - ses, it's a sin!— My

1. 2.

F⁷ B^{b7} G⁷ C⁷ F⁹ B^{b7} F⁷ B^{b7}

han - dy man ain't han - dy no more... He han - dy man ain't han - dy no more...

Bridge

E^b E^{maj7} F⁷ F^{#7} G⁷ C⁷

— He's for - got - ten his do - mes - tic sci - ence, —

F⁷ A^b C⁷

— And he's lost — all of his self - re - li - ance. —

F^{m7} B^{b7} E^b B^{b7} E^b B^{b7} E^{b7}

— He won't make a sin - gle move un - less he's told, — He

A^b E^{b7} A^b G⁷ C^m F⁷ A^{b7}

says he is - n't la - zy, claims he is - n't old. — But still he sits a - round and lets my

G⁷ C⁷ F⁷ B^{b7} E^b

stove get cold! — My han - dy man ain't han - dy no — more.

Verse 2

Time after time, if I'm not right there at his heels,
 He lets that poor horse in my stable miss his meals.
 There's got to be some changes, 'cos each day reveals
 My handy man ain't handy no more.

He used to turn in early and get up at dawn,
 And, full of new ambitions, he would trim the lawn.
 Now, when he isn't sleeping, all he does is yawn!
 My handy man ain't handy no more.

Bridge

Once he used to have so much endurance;
 Now it looks like he needs life insurance.

I used to brag about my handy man's technique;
 Around the house he was a perfect indoor sheik.
 but now the spirit's willing but the flesh is weak!
 My handy man ain't handy no more.

My Creole Belle

Words & Music by J. Bodewalte Lampe

Medium fast

The musical score is written in treble clef with a common time signature (C). It consists of five staves of music. The first staff begins with a *mf* dynamic marking and a C^7 chord. The second staff has a C chord. The third staff has C and C^7 chords. The fourth staff has F and C chords. The fifth staff has G^7 and C chords. The lyrics are: "My Cre - ole belle, I love her well; My dar - lin' ba - by, my Cre - ole belle. When the stars shine, I'll call her mine; My dar - lin' ba - by, my Cre - ole belle."

Verse 2

My Creole belle, I love her well;
I love her more 'n anyone can tell.
My Creole belle, I love her well;
My darlin' baby, my Creole belle.

Verse 3

When the stars are shining, I'll call her mine;
My darlin' baby, my Creole belle.
My Creole belle, I love her well;
My darlin' baby, my Creole belle.

Mystery Train

Words & Music by Sam C. Phillips & Herman Parker Jr

Medium fast

(♩ = $\overset{3}{\text{♩}}$)

The musical score consists of three staves of music in 4/4 time, with a key signature of one sharp (F#). The tempo is marked 'Medium fast' and the time signature is 4/4. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The first measure contains a triplet of eighth notes (G4, A4, B4) marked 'mf' and 'N.C.'. The second measure contains a half note (C5) marked 'A7'. The third measure contains a quarter rest followed by a quarter note (D5) marked 'E7'. The fourth measure contains a quarter note (E5) marked 'E7'. The lyrics are 'Train I ride, — is six - teen - coach - es long —'. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. The first measure contains a quarter rest followed by a quarter note (D5) marked 'A7'. The second measure contains a quarter note (E5) marked 'A7'. The third measure contains a quarter rest followed by a quarter note (F#5) marked 'E7'. The fourth measure contains a quarter note (G5) marked 'E7'. The lyrics are 'Train I ride — is six - teen — coach - es long —'. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The first measure contains a quarter rest followed by a quarter note (D5) marked 'B7'. The second measure contains a quarter note (E5) marked 'A7'. The third measure contains a quarter rest followed by a quarter note (F#5) marked 'E7'. The fourth measure contains a quarter note (G5) marked 'E7'. The lyrics are 'Well, that long - black train, — take my ba - by and gone —'. The piece ends with a double bar line.

Verse 2

Mystery train, rolling down the track. (Twice)
Well, it took my baby and it won't be coming back.

Verse 3

Train, train, rolling 'round the bend. (Twice)
Well, it took my baby, won't be back again.

Verse 4

Train I ride, is sixteen coaches long. (Twice)
Well, that long black train take my baby and gone.

New York Town

Words & Music by Woody Guthrie

Medium tempo

mf C C⁷

I was stand-ing down in New York town one day. _____

F C

Stand-ing down in New York town one day. I was

G⁷ F⁷ C

stand - ing down in New York town one day.

D⁹ G⁷ C

Sing - ing, hey, hey, hey, hey. _____

Verse 2

I was broke, I didn't have a dime. *(Three times)*
Every good man gets a little hard luck sometime.

Verse 4

Down and out and he ain't got a dime. *(Three times)*
I'm gonna ride that new mornin' railroad train.

Verse 4

Holdin' my last dollar in my hand. *(Three times)*
Looking for a woman that's looking for a man.

Verse 5

If you don't want me, just please leave me be. *(Three times)*
I can buy more lovers than the Civil War set free.

Nightmare

Medium slow

By Artie Shaw

(♩ = $\overset{\frown}{\text{3}}$)

mf **G**

I woke up this morn-in', feel-in' aw-ful sad; I

thought that you had left me, and my head was ach-in' bad. Oh, it was a

C7 **G**

night-mare, as plain as it could be. Yes, it was a

C7 **D11** **G**

night-mare, but ba-by don't do that to me!

G

Lips so sweet and ten-der, you were mine for life; Your
did-n't want my mon-ey, least that's what you said; Now

eyes they held the pro-mise but your hand it held the knife. Oh it was a night-mare, }
you're in some-one el-se's arms, I'm wish-in' I was dead. Oh it was a night-mare, }

G **C7**

as plain as it could be, Yes, it was a night-mare, but

D11 **G** **G** **C9** **G**

1. 2.
ba-by don't do that to me! You

No More Blues (Chega De Saudade)

Original Words by Vinicius de Moraes ★ English Words by Jon Hendricks & Jessie Cavanaugh ★ Music by Antonio C. Jobim

Bossa nova

Dm *mp* Bm^{7(b5)} E^{7(b9)} Em^{7(b5)}



No more blues, I'm goin' back home. No, no more

A^{7(b9)} Dm Em^{7(b5)} A^{7(b9)} Dm



blues, I promise no more to roam. Home is

Bm^{7(b5)} E⁷ Am B^b maj⁷



Home is

A⁷ Ddim Dmaj⁷

home - ward, For ev - er home - - ward. I

F[#]m⁷ Fdim Em⁷ E⁷

trav-elled 'round the world in search of hap - pi - ness, But all the hap-

Em⁷(b5) A⁷(b9)

- pi - ness. I found was in my home - - town.

Dmaj⁷ mp Bm⁷ E⁷ F[#]7

No more blues, I'm goin' back home. No, no more

Bm⁷ B^bm⁷ Am⁷ D⁷(b9) Gmaj⁹

dues, I'm through with all my wan - drin'. Now I'll set - tle down and

C¹¹ F[#]m⁷ B⁷ B⁷aug

live my life, and build a home and find a wife. When

E⁷ Em⁷ F[#]m⁷ B⁷

we set - tle down, there'll be no more blues; Noth-in' but hap - pi - ness. When

E⁷ Em⁷ A¹³ D

we set - tle down, there'll be no more blues.

No Matter How She Done It

Words & Music by Hudson Whittaker

Medium tempo

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Medium tempo'. The score consists of four staves of music with lyrics underneath. The first staff begins with a chord of E and a dynamic marking of *mf*. The second staff has chords E⁷ and A⁷. The third staff has a chord of E. The fourth staff has chords B⁷, A⁷, and E. The lyrics are: 'I know a gal— by the name of Mae - Lou.— She shook it so much— she had the Ger-man flu.— No mat-ter how she done it, No mat-ter how she done it, No mat-ter how she done it, She done it just the same.'

I know a gal— by the name of Mae - Lou.— She
shook it so much— she had the Ger-man flu.— No mat-ter how she done it,
No mat-ter how she done it, No
mat-ter how she done it, She done it just the same.

Verse 2

The women don't like her, they call her Ida Mae,
But the way the men love her is a cryin' shame.
No matter how she done it, etc.

Verse 3

She shakes all over when she walks.
She made a blind man see, and a dumb man talk.
No matter how she done it, etc.

Verse 4

The copper brought her in, she didn't need no bail.
She shook it for the judge, and put the cop in jail.
No matter how she done it, etc.

No More Lovers

Words & Music by Arthur Crudup

Medium tempo

The musical score is written in G major and 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Above the staff, there is a triplet notation: (♩ = ♩ ♩) with a '3' over it, and a dynamic marking 'mf'. A G7 chord is indicated above the first measure. The lyrics are: 'We won't be no more lov - ers, we gon' be — old friends...'. The second staff continues the melody with a C7 chord above the first measure and a G7 chord above the last measure. The lyrics are: 'We won't be no more lov - ers, we gon-na be old friends...'. The third staff continues with D7, C7, and G7 chords above the first, second, and last measures respectively. The lyrics are: 'You can help me find a wo-man, I'll help you out with your man. —'. The score ends with a double bar line.

Verse 2

I was in love with you baby, you was in love with someone else. (Twice)
You know darn well that I loved you, and wanted you for myself.

Verse 3

I even tried to love you when I knew you was untrue. (Twice)
You went away and left me, I'll find someone who is true.

No Smoking

By Duke Ellington

Slow

Cmaj⁹ C⁶ A⁷ Dm⁷ Fm⁶

mp

No smok - ing — let these dy - ing em - bers re - main; 'Cos

Cmaj⁷/E E^bdim Dm⁷ D^{b9} Cmaj⁷ Dm⁹ G¹³

where we're con - cerned I may get burned a - gain. —

Cmaj⁹ C⁶ A⁹ Em A⁹ Em⁷

No smok - ing — for me; I know the

Am⁷ D⁷ Am⁷ D⁷ Dm⁷ G⁹ Dm⁷ G⁷

glow from this cig - ar - ette — is the torch that I'm car - ry - ing yet. — Re -

C⁷ Cdim C Gm⁹ C⁷aug Fmaj⁹ F⁶ Fmaj⁷ F⁷

- mem - ber where there's smoke there's al - ways fire.

Am Am⁷ Am⁶ Dm⁷ Dm⁹(b5) G13(b9)

And my love lit the flame, but not your de - si - re.

Cmaj⁹ C⁶ A⁷ Dm⁷ Fm⁶

No smok - ing, let the ash - es fall where they may; They're

Cmaj⁷/E E^bdim Dm⁷ Bm⁷(b5) E⁷ A⁷

like burned out dreams, like smoke that is blown a - way. No jok - ing;

rall.
Dm⁷ E^{b7}aug D^{b9} C / A^{b6} F/G C

No smok - ing for me.

Nobody Knows You When You're Down And Out

Words & Music by Jimmie Cox

Medium slow

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked 'Medium slow'. The first staff has a dynamic marking of 'mf' and a chord of F. The second staff has chords Gm and D7. The third staff has chords Gm, Bb, E7, F, and D7. The fourth staff has chords G9, Gm9, C7, F, A7, and D7. The fifth staff has chords Gm, D7, Gm, Bb, and E7. The sixth staff has chords F, D7, G9, Gm7, and C7. The seventh staff has a chord of F. The lyrics are: 'Once I lived the life of a mil-lion-aire; Spend-ing my mon-ey, I did - n't care. I took all my friends out for a good time, Buy - in' high price liqu-or, cham-pagne and wine. When I be-gan to fall so low, I did - n't have a friend and no place to go. If I ev - er get hold of a dol - lar a - gain, Gon-na hold on to it till the ea - gle grins.'

F_{mf} A⁷ D⁷ G_m D⁷

Once I lived the life of a mil-lion-aire; Spend-ing my mon-ey, I

G_m B^b E⁷ F D⁷

did - n't care. I took all my friends out for a good time, Buy - in'

G⁹ G_m⁹ C⁷ F A⁷ D⁷

high price liqu-or, cham-pagne and wine. When I be-gan to fall so low, I

G_m D⁷ G_m B^b E⁷

did - n't have a friend and no place to go. If I ev - er get hold of a

F D⁷ G⁹ G_m⁷ C⁷

dol - lar a - gain, Gon-na hold on to it till the ea - gle grins.

F A7 D7 Gm D7 Gm

No - - bo-dy knows you_ when you're down_ and out._

Bb E7 F D7 G9

In your pock - et not one pen-ny; And your friends,_ you

Gm9 C7 F A7 D7

have-n't a - ny. But if you ev - er get_ on your feet a - gain,_

Gm D7 Gm Bb E7

Then you'll find_ your long lost friends._ It's migh - ty strange_

F D7 G9

with - out a doubt;_ No - bo - dy knows you when you're

C7 F D7 G7 C7 F

down and out,_ I mean_ when you're down_ and_ out.

Nobody Knows The Trouble I've Seen

Traditional

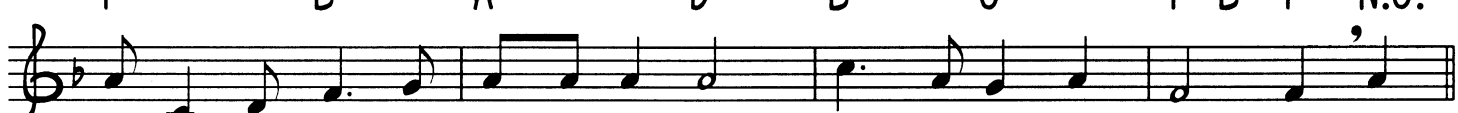
Slow

F B^b F B^b C⁷



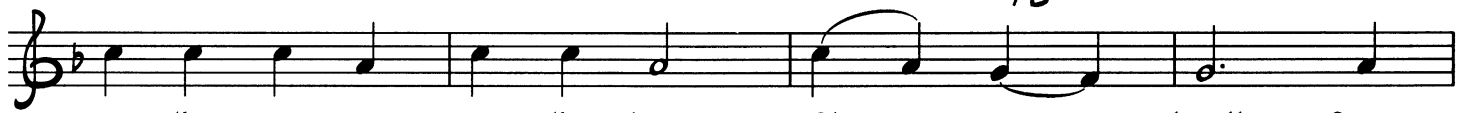
No-bo - dy knows the trou-ble I've seen, No-bo - dy knows but Je - sus;

F B^b A⁷ D⁷ B^b C⁷ F B^b F N.C.



No - bo - dy knows the trou-bles I've seen, Glo - ry Hal - le - lu - jah! Some -

F B^b G⁷/B C



- times I'm up, some - times I'm down; Oh, — yes, — Lord! Some -

F Am Dm G⁹ C⁷ F



- times I'm al - most to the ground, — Oh, yes, Lord!

B^b F B^b C⁷



No-bo - dy knows the trou-ble I've seen, No-bo - dy knows but Je - sus;

F B^b A⁷ D⁷ B^b C⁷ F B^b F



No-bo - dy knows the trou-bles I've seen, Glo - ry Hal - le - lu - jah!

One For My Baby (And One More For The Road)

Words by Johnny Mercer ★ Music by Harold Arlen

Medium slow

(♩ = $\overset{3}{\text{♩}}$)

mp Ebmaj⁹ Fm⁷/Eb Ebmaj⁹ Fm⁷/Eb Ebmaj⁹ Fm⁷/Eb

It's quar-ter to three, - there's no - one in the place ex - cept you and me. -

Ebmaj⁹ Fm⁷/Eb Ebmaj⁹ Fm⁷/Eb Ebmaj⁹ Fm⁷/Eb Ebmaj⁹ D^b/Eb

- So set'em up, Joe; - I've got a lit-tle sto-ry you ought-a know. -

B^bm⁷ Eb⁹ A^bmaj⁹ B^bm⁷ A^b6/C D^b9 Eb⁶ Cm⁷

- We're drink-ing, my friend, - to the end - of a brief ep - i - sode. -

Fm⁷ F[#]dim G⁷aug Cm⁶ Fm⁷ Eb/G A^badd⁹ Fm⁷/B^b Eb

- So make it one - for my ba - by, and one more for - the road. -

Am⁷(b5) D⁷ Gmaj⁹ Am⁷/G Gmaj⁹ Am⁷/G

- I got the rou - tine, - so drop an - oth - ernick - el

Gmaj⁹ Am⁷/G Gmaj⁹ Am⁷/G Gmaj⁹ Am⁷/G

in the mach - ine._____ I'm feel - ing so bad,_____ I

Gmaj⁹ Am⁷/G Gmaj⁹ F/G Dm⁷ G⁹ Cmaj⁹ Dm⁷

wish you'd make the mus - ic dream - y and sad._____ Could tell you a lot,_____

C⁶/E F⁹ G⁶ Em⁷ Am⁷ A[#]dim

but you've got_____ to be true to your code._____ So make it

B⁷aug Em⁶ Am⁷ G/B Cadd⁹ Am⁷/D G Am⁷ A[#]dim G/B

one_____ for my ba-by, and one more for_____ the road._____ You'd

Gm⁷ C⁹ Gm⁷ C⁹ B⁷aug E⁹ A⁹ Am⁷/D

nev - er know it, but bud - dy I'm a kind of po-et and I've got - ta lot - ta things to say.

G Am⁷ A[#]dim G/C Gm⁷ C⁹ Gm⁷ C⁹

_____ And when I'm gloom - y, you sim - ply got - ta lis - ten to me un -

$E_b^9(\#11)$ $D^7(b^9)_{aug}$ D^7_{aug} G_{maj}^9 A_m^7/G

G_{maj}^9 A_m^7/G G_{maj}^9 A_m^7/G G_{maj}^9 A_m^7/G

G_{maj}^9 A_m^7/G G_{maj}^9 A_m^7/G G_{maj}^9 F/G D_m^7 G^9

C_{maj}^9 D_m^7 C^6/E F^9 G^6 E_m^7

A_m^7 $A^\#dim$ B^7_{aug} E_m^6 A_m^7 G/B $Cadd^9$ D^9/C B^7_{aug} $B^7(b^9)$

$B_m^7(b^5)$ E^9 A_m^9 $D^{13}(b^9)$ G G/F C/E C_m^6/E_b G/D C/E G/D D^7 G

Ol' Man River

Music by Jerome Kern ★ Words by Oscar Hammerstein II

Slow

mp E^b Cm^7 E^b A^b E^b A^b
Ol' man riv-er, dat ol' man riv-er, he must know sump-in', but

E^b E^{dim} Fm^7 B^b9 Fm^7 B^b9
don't say noth-in'; He jus' keeps roll-in', he keeps on roll-in' a -

E^b A^b6 E^b / Fm^7 B^b7 E^b Cm^7 E^b A^b
- long. _____ He don't plant 'ta-ters, he don't plant cot-ton, an'

E^b A^b7 E^b/G G^b^{dim7} Fm^7 B^b7
dem dat plants 'em is soon for - got-ten; But ol' man riv-er, he

Fm^7 B^b9 E^b A^b6 E^b $Am^7(b5)$ D^7 Gm $D^7(b9)$
mf
jus' keeps roll-in' a - long. _____ You an' me, we

Gm D7(b9) Gm D7(b9) Gm D7(b9)

sweat an' strain, bo - dy all ach - in' an' racked wid pain.

Gm Cm⁶ Gm Cm⁶ Gm D7(b9)

"Tote dat barge! Lift dat bale!" Git a lit - tle drunk an' you

Gm C7(b9) Fm7 Bb7(b9) Eb_{mp} Cm7 Eb Ab Eb_{mf} Bb9

land in jail. Ah gits wea-ry an' sick of try-in', Ah'm tired of liv-in' an'

Cm7 F7 Eb/Bb_f Gaug/B Cm7 F9 Fm7 Bb7

skeered of dy - in'. But ol' man riv - er, he jus' keeps roll - in' a -

1. Eb Abm Eb / Fm7 Bb7 2. Eb / Fm7 Abm6 Eb

- long. - long.

One More River

Traditional

Medium tempo

The musical score is written in 6/8 time with a key signature of two flats (Bb and Eb). It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The tempo is marked 'Medium tempo' and the dynamics are 'mf'. The first staff contains the melody for the first line of the song, with lyrics: 'Old No - ah once he built the Ark, } There's one more riv - er to cross; And patched it up with hick - 'ry bark, }'. Above the staff are chord markings: Eb, Bb7, and Eb. A first ending bracket labeled '1.' spans the final two measures of the first staff. The second staff begins with a second ending bracket labeled '2.' above the first measure. The lyrics for the second staff are: 'cross. One more riv - er, ___ and that's the riv - er of Jor - dan;'. Above the staff are chord markings: Eb, Chorus Ab, Eb, Bb7, and Eb. The third staff continues the melody with lyrics: 'One more riv - er, ___ There's one more riv - er to cross.'. Above the staff are chord markings: Ab, Eb, Ab6, Bb7, and Eb.

The animals went in one by one. . .
The elephant chewing a caraway bun. . .

The animals went in seven by seven. . .
Said the ant to the elephant, "Who are you shovin'?"

The animals went in two by two. . .
The rhinoceros and the kangaroo. . .

The animals went in eight by eight. . .
They came with a rush 'cos it was late. . .

The animals went in three by three. . .
The bear, the flea and the bumble bee. . .

The animals went in nine by nine. . .
Old Noah shouted, "Cut that line!"

The animals went in four by four. . .
Old Noah got mad and hollered for more. . .

The animals went in ten by ten. . .
The Ark she blew her whistle then. . .

The animals went in five by five. . .
Leapin' and dancin' and doin' the jive. . .

And then the voyage did begin. . .
Old Noah pulled the gang-plank in. . .

The animals went in six by six. . .
The hyena laughed at the monkey's tricks. . .

They never knew where they were at. . .
Till the old Ark bumped on Ararat. . .

Please Warm My Wiener

Words & Music by Bo Chatmon

Medium tempo

The musical score is written in G major and 4/4 time. It consists of four staves of music with lyrics underneath. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is 'Medium tempo' and the dynamic is 'mf'. The first staff has a G chord above it. The second staff has a G chord above it. The third staff has C7 and G chords above it. The fourth staff has D7, C7, G, C7, and G chords above it. There are triplets in the second and fourth staves. The lyrics are: 'I got some-thin' to tell you, ba-by, don't get mad this time; If you want my wie-ner, you gim-me, he's all up in my mind. Ba-by, please warm my wien-er; ba-by, please warm my wien-er. Won't you just warm my wien-er, 'cos he real-ly don't feel right cold.'

Verse 2

Now listen here, sweet baby, I ain't no lyin' man;
If you warm my wiener one time you'll want to warm him again.
Baby, please warm my wiener; oh, warm my wiener.
Won't you just warm my wiener, 'cos he really don't feel right cold.

Verse 3

Says some say to take hot water, baby can't you see;
But your heat, baby, is plenty warm enough for me.
Baby, please warm my wiener; please warm my wiener.
Won't you just warm my wiener, 'cos he really don't feel right cold.

Verse 4

Now listen here, sweet baby, you know that time is growing old;
I don't want you to warm half of my wiener, I want you to warm him all.
Baby, please warm my wiener; baby, please warm my wiener.
Won't you warm my wiener, 'cos he really don't feel right cold.

G⁷ C F

sit - tin' in the jail - house now. I mean, I'm in the jail - house

C G⁷ Gdim G⁷

now. I done stop run - nin' a - round with

D⁷ E^{b7} D⁷ G⁷ C⁶ N.C.

this one and these good - look - in' browns. A - ny - time you see me I was

C⁷ N.C. F N.C. F⁷ N.C. C C⁷

good - time bound, with this one, that one, most all in town.

F F^{#dim} C/G A⁷ D⁷ G⁷ C

I'm in the jail - house now, I'm sit - tin' in the jail - house now.

Prelude To A Kiss

Words & Music by Duke Ellington, Irving Gordon & Irving Mills

Medium swing

D^{13} $D^9 \text{aug}$ G^9 $G^7(b9)$ C^9 $F \text{maj}^7$ B^{13} $B^9 \text{aug}$ E^9 $E^7(b9)$
 $A^7(b9)$ Dm $F \text{add}^9$ $G^7 \text{aug}$ C D^{13}
 Dm^7 $G^7(b9) \text{aug}$ C^6 / $B^b \text{maj}^7$ $A^7 \text{aug}$ D^{13} $D^9 \text{aug}$ G^9 $G^7(b9)$
 C^9 $F \text{maj}^7$ B^{13} $B^9 \text{aug}$ E^9 $E^7(b9)$ $A^7(b9)$ Dm
 $F \text{add}^9$ $G^7 \text{aug}$ C D^{13} Dm^7 $G^7(b9)$ $G^9 \text{aug}$ C

mp
 If you hear a song in blue,— Like a flow - er cry - ing
 for the dew,— That was my heart se - re - nad - ing you;—
 My pre - lude to — a kiss. — If you hear a
 song that grows — From my ten - der sen - ti - men - tal woes,—
 That was my heart try - ing to com - pose — My pre - lude to — a kiss. —

E C#m7 F#m7 F#m7(b5) B7(b9) B9 Eadd9 C#m7

Tho' it's just a sim - ple me - lo - dy, With no - thing fan - cy,

F#m7 B7(b9) B7 E C#m7 F#m7 F#m7(b5) B7(b9) B9

no - thing much, You could turn it to a sym - pho - ny; A

E A7(b9) D9 F6/9 F#6/9 G6/9 E9(b5) A7(b9)aug D13 D9aug G9 G7(b9)

Schu - bert tune — with a Gersh - win touch. Oh! How my love song

C9 Fmaj7 B13 B9aug E9 E7(b9) A7(b9) Dm

gen - tly cries — For the ten - der - ness with - in your eyes! — My

Fadd9 G7aug C D13 Dm7 G7(b9) G9aug C

love is a pre - lude that nev - er dies: — A pre - lude to — a kiss. —

Police Dog Blues

Words & Music by Arthur Phelps

Medium tempo

(♩ = $\overset{3}{\text{♩}}$)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a dynamic marking of *mf* and a chord of D. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The second staff continues the melody with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The third staff continues with a quarter note E4, a quarter note D4, and a quarter note C4. The lyrics are: "All my life— I've been a trav - lin' man." The first staff has a chord of D above it, and the second staff has a chord of G7 above it. The third staff has a chord of D above it. The fourth staff continues the melody with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The fifth staff continues with a quarter note E4, a quarter note D4, and a quarter note C4. The lyrics are: "All my life— I've been a trav - lin' man." The fourth staff has a chord of G9 above it, and the fifth staff has a chord of D above it. The sixth staff continues the melody with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The seventh staff continues with a quarter note E4, a quarter note D4, and a quarter note C4. The lyrics are: "Stay-in' a - lone— and do - in' the best— I can—". The sixth staff has a chord of A7 above it, and the seventh staff has a chord of G7 above it. The eighth staff has a chord of D above it.

Verse 2

I shipped my trunk down to Tennessee. (*Twice*)
Hard to tell about a man like me.

Verse 3

I met a gal, I couldn't get her off my mind. (*Twice*)
she passed me up, said she didn't like my kind.

Verse 4

I'm scared to bother around her house at night. (*Twice*)
She got a police dog cravin' for a fight.

Verse 5

His name is Rambler, when he gets a chance, (*Twice*)
He leaves his mark on everybody's pants.

Verse 6

Guess I'll travel, I guess I'll let her be. (*Twice*)
Before she sticks her police dog on me.

Ramblin' On My Mind

Words & Music by Robert Johnson

Medium tempo

(♩ = ♪³)

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of three staves of music. The first staff begins with a dynamic marking of *mf* and a 'N.C.' (no chord) instruction. The second staff continues the melody. The third staff concludes the phrase. Chord symbols are placed above the notes: N.C., E7, A7, E7, A7, E7, B7, A7, E7, A7, E7. The lyrics are: 'I got ram-blin', I got ram-blin' on my mind. Hate to leave my ba-by, but she treats me so un-kind.'

Verse 2

I got mean things, I got mean things all on my mind. (Twice)
Hate to leave you here, babe, but you treat me so unkind.

Verse 3

Runnin' down to the station, catch the first mail train I see. (Twice)
I got the blues about Miss So-and-so, and the child's got the blues about me.

Verse 4

I'm leaving this morning with my arms fold up and cryin'. (Twice)
I hate to leave my baby, but she treats me so unkind.

Quiet Nights Of Quiet Stars (Corcovado)

English Words by Gene Lees ★ Music & Original Words by Antonio Carlos Jobim

Bossa nova

D^9 *mp* $A^b \dim^7$

Qui - et nights of qui - et stars, qui - et chords from my — gui - tar

Gm^7 G^b7 $F \dim$ $F^6/9$

Float - ing on the si - lence that — sur - rounds — us. —————

Fm^7 Em^7 $A^7 \text{aug}$

Qui - et thoughts and qui - et dreams, — qui - et walks by qui - et streams,

D^9 Dm^7 $A^b \dim$

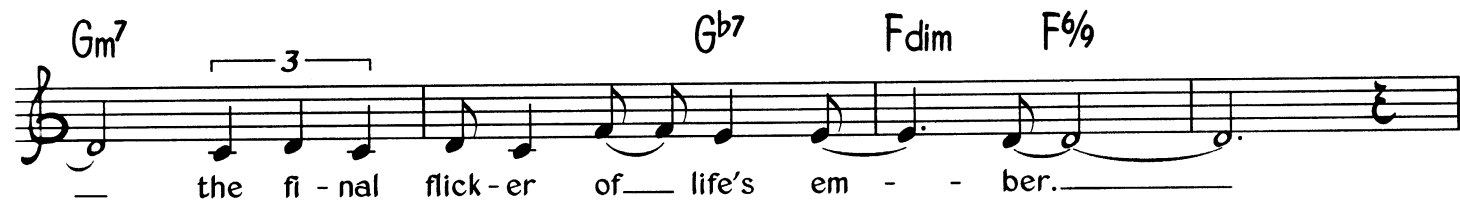
And a win - dow look - ing on — the moun - tains and the sea. — How love - ly!

D⁹ A^bdim




This is where I want to be; here, with you so close to me, Un-til

Gm⁷ G^b7 Fdim F^{6/9}



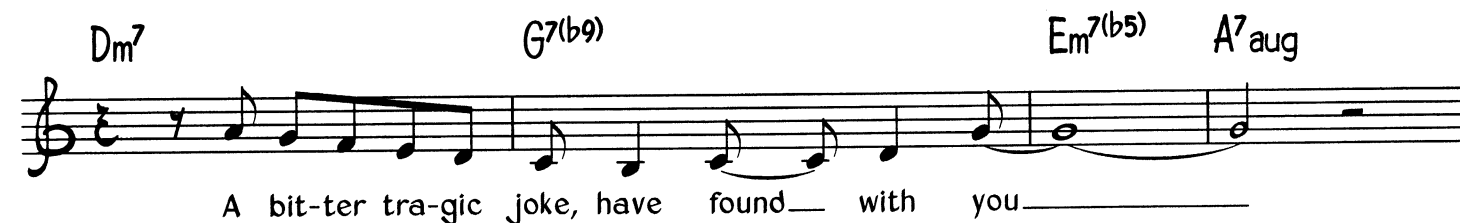
the fi - nal flick - er of life's em - - ber.

Fm⁷ B^b7(b5) Em⁷ Am⁷



I, who was lost and lone - ly, be - liev - ing life was on - ly

Dm⁷ G⁷(b9) Em⁷(b5) A⁷aug



A bit - ter tra - gic joke, have found with you

Dm⁷ G¹¹ C⁶



The mean - ing of ex - ist - ence, oh my love.

Recado Bossa Nova (The Gift)

Words & Music by Djalma Ferreira & Luiz Antonio

Bossa nova

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a dynamic marking of *mp* and a *S.* (ritardando) hairpin. The second staff contains a measure with a whole rest. The third staff ends with a *To Coda* symbol. The fourth staff is marked with a first ending bracket and a repeat sign. The fifth staff is marked with a second ending bracket and a repeat sign. Chord symbols are placed above the notes: Dm, A7, D7, Gm7, Em7(b5), Eb13, Dm, E7, A7(b9), Cm7, A7, and Dm.

Am⁷(b5) D⁷ Gm

Bm⁷(b5) E⁷ Am A⁷ D. *al Coda*

⊕ CODA

Cm⁷ A⁷

Cm⁷ A⁷ Cm⁷

A⁷ rit. a tempo Dm Em⁷(b5) F⁶ / Gm⁶ A⁷sus⁴ Dm⁹(maj⁷)

Richlands Woman Blues

Words & Music by Mississippi John Hurt

Medium tempo

N.C. F C

mf

Gim - me red lip - stick and a bright pur - ple rouge.

G C

a shin - gle - bob hair - cut_ and a shot of good booze.

F C

Hur - ry down, — sweet dad - dy, — come blow - in' your horn.

G C

If you come too late, sweet ma - ma will be gone...

Verse 2

Come along young man, everything settin' right;
My husbands goin' away till next Saturday night.
Hurry down, sweet daddy, come blowin' your horn;
If you come too late, sweet mama will be gone.

Verse 3

Now I'm raring to go, got red shoes on my feet,
My mind is sittin' right for a Tin Lizzie seat.
Hurry down, sweet daddy, come blowin' your horn;
If you come too late, sweet mama will be gone.

Verse 4

The red rooster said, "Cockle-doodle-do-do."
The Richlands' woman said, "Any dude will do."
Hurry down, sweet daddy, come blowin' your horn;
If you come too late, sweet mama will be gone.

Verse 5

With rosy red garters, pink hose on my feet,
Turkey red bloomer, with a rumble seat.
Hurry down, sweet daddy, come blowin' your horn;
If you come too late, sweet mama will be gone.

Verse 6

Every Sunday mornin', church people watch me go,
My wings sprouted out, and the preacher told me so.
Hurry down, sweet daddy, come blowin' your horn;
If you come too late, sweet mama will be gone.

Verse 7

Dress skirt cut high, then they cut low;
Don't think I'm a sport, keep on watchin' me go.
Hurry down, sweet daddy, come blowin' your horn;
If you come too late, sweet mama will be gone.

Roberta

Words & Music by Huddie Ledbetter
Arranged & Adapted by John A. Lomax & Alan Lomax

Medium tempo

(♩ = $\overset{\frown}{\text{J}} \overset{\frown}{\text{J}} \overset{\frown}{\text{J}}$)

*D*⁷ *G*
mf

Run here, Ro - ber - ta, — sit down on my knee. —

*G*⁷ *C*⁷ *G*

Run here, Ro - ber - ta, — sit down on my knee. —

*D*⁷ *C*⁷ *G*

Got some-thing to tell you, and that's been wor - ryin' me. —

Verse 2

I went down to the river, I sat down on the ground. (*Twice*)
I'm gonna stay right here, Lord, till Roberta comes down.

Verse 3

Oh, Roberta, tell me how long, how long? (*Twice*)
I'm gonna wait for you baby, I've gotta see you since you been gone.

Verse 4

Well, way up the river, just as far as I could see. (*Twice*)
Lord, I thought I'd find my old time used to be.

Verse 5

She was a brownskin woman, she had black wavy hair. (*Twice*)
And I can't subscribe her, anymore, anywhere.

Verse 6

I'm going to the station and talk to the chief of police. (*Twice*)
Roberta done quit me, I can't see no peace.

Rockin' Chair

Words & Music by Hoagy Carmichael

Medium slow

Old rock-in' chair's got me,— cane by my side;
Fetch me that gin, son, 'fore I tan your hide.
Can't get from this ca - bin,— goin' no - where;
Just sit me here grab-bin' at the flies 'round this rock - in' chair.
My dear old Aunt Har - ri - et, in hea - ven she be;
send me sweet cha - ri - ot— for the end of these trou - ble I see.
Old rock - in' chair gits it,— judg - ment day is here.
chained to my rock - in' chair. ——— chair. ———

Chords: Eb Ebmaj7 Bm7 Eb9 Abmaj7 Db9
Gm7 C7aug C7 F7 F7(b5)/B Bb7sus4 Bb7
Eb6 Cm7 Am7(b5) D7 Gm
Cm7(b5) F7 Eb/Bb Gbdim Bb7/F Eb Eb7
Ab9 Ebmaj7
Am7(b5) D7 Gm7 Cm7 F9sus4 F9 Fm7 Bb7
Eb Ebmaj7 Bbm7 Eb9 Abmaj7 Db9
Gm7 C7 Fm7 Emaj7 Eb Fm7 Bb7 Eb Ab9 Eb

San Francisco Bay Blues

Words & Music by Jesse Fuller

Medium fast

The musical score is written in 12/8 time. The guitar line is in the upper register, and the vocal line is in the lower register. The key signature has one flat (Bb). The score consists of seven staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *mf*. The lyrics are: "I got the blues for my ba-by, left me by the San Fran-cis-co". The second staff continues the lyrics: "bay; O-cean lin-er took her so far a-way.". The third staff continues: "Did-n't mean to treat her so bad, she was the". The fourth staff continues: "best gal I ev-er had; Said good-bye, made me cry,.". The fifth staff continues: "I wan-na lay down and die. I ain't got a nick-el and I". The sixth staff continues: "ain't got a lous-y dime; If she ev-er comes back, I". The seventh staff continues: ".". The guitar line features various chords: N.C., C, F, C, C7, F, C, C7, F, F#dim, C/G, A7, D7, G7, C, F, C, C7, F.

N.C. *mf* C F

I got the blues for my ba - by, left me by the San Fran - cis - co

C C⁷ F C

bay; O - cean lin - er took her so far a - way.

C⁷ F F^{#dim}

— Did - n't mean to treat her so bad, — she was the

C/G A⁷ D⁷

best gal I ev - er had; — Said good - bye, — made me cry, —

G⁷ C

I wan - na lay down and die. — I ain't got a nick - el and I

F C C⁷ F

ain't got a lous - y dime; — If she ev - er comes back, I

E⁷ F

think I'm gon - na loose my mind. _____ If she ev - er comes back to

F^{#dim} C/G A⁷

stay, It - 'll be an - oth - er brand new day, _____

D⁷ G⁷ C

Walk - in' with my ba - by down by the San Fran - cis - co bay. _____

Verse 2

Sitting down by my back door, wondering which way to go;
 Woman I'm so crazy about, she don't love me no more.
 Think I'll take me a freight train, 'cos I'm feeling blue;
 Ride all the way till the end of the line, thinking only of you.

Verse 3

Meanwhile, in another city, just about to go insane,
 Sound like I heard my baby, the way she used to call my name.
 If she ever come back to stay, it'll be another brand new day,
 Walking with my baby down by the San Francisco Bay.

Salty Dog

Traditional

Medium fast

(♩ = $\overset{\frown}{\text{3}}$)
Chorus

(F) D⁷ G⁷

mf

Why don't you let me be— your sal - ty dog?— Don't want to be your

C⁷ F B^b7 F

man at all... Sal - ty dog, ma - ma's lit - tle sal - ty dog... Just like

D⁷ G⁷

hun - tin' for a nee - dle in a bale of sand,— Tryin' to find a wo - man has - n't

C⁷ F

got no man.— Sal - ty dog,— you sal - ty dog.— Why don't you

D⁷ G⁷

let me be your sal - ty dog?— Don't want to be your man at all.—

C⁷ F B^b7 F

Sal - ty dog,— ma - ma's lit - tle sal - ty dog.—

Verse 2

Little fish, big fish, swimming in the water.
Come on back here, man, and give me my quarter.
Salty dog, you salty dog.

Chorus

Verse 3

God made the women and he made her mighty funny.
Kiss 'em on the mouth, just as sweet as any honey.
Salty dog, you salty dog.

Chorus

See See Rider

Words & Music by Gertrude 'Ma' Rainey

Medium slow

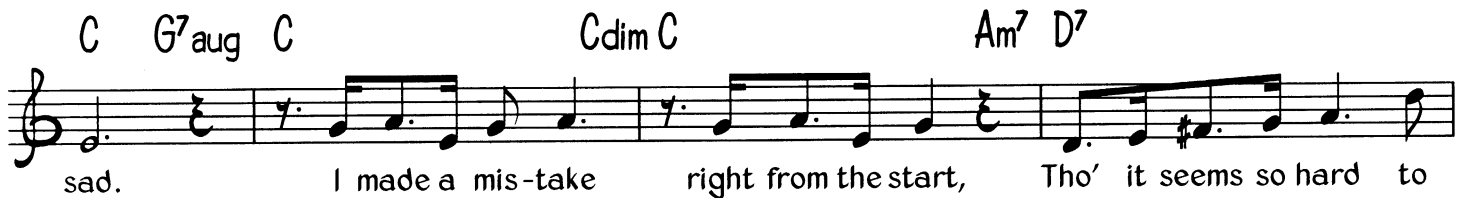
(♩ = $\overset{3}{\text{♩}}$)

C mp Cdim C Cdim C Cdim



I'm so un-hap-py, I feel so blue; I al - ways_ feel so

C G⁷aug C Cdim C Am⁷ D⁷



sad. I made a mis-take right from the start, Tho' it seems so hard to

G⁷ C Cdim C D⁷



part._ A-bout this let-ter that I will write, I hope he will re-mem-ber

rit. G Am A[#]dim G/B G⁷ C mf



when he re - ceives it. See see ri - der, see what_ you have done, _

C⁷ F Fm C F/A C/G F⁶



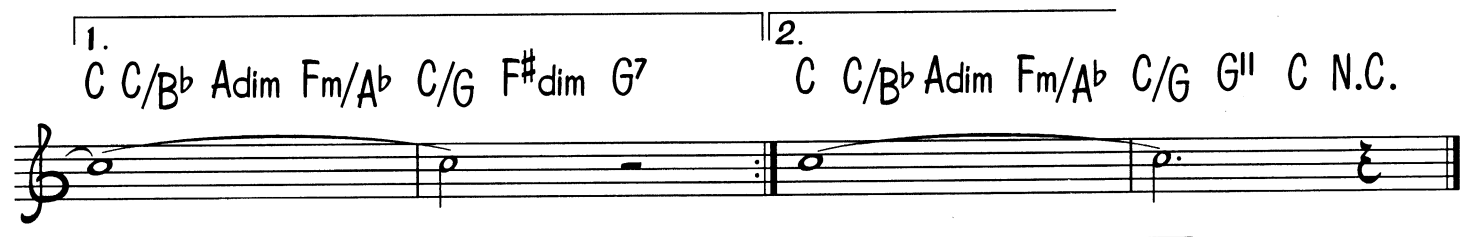
_ Lawd, Lawd, Lawd. Made me love you, now your own girl come._

C/E Dm⁷ C Am⁷ D⁹ G⁷



_ You made_ me love you, now your real girl come._

1. C C/B^b Adim Fm/A^b C/G F[#]dim G⁷ 2. C C/B^b Adim Fm/A^b C/G G¹¹ C N.C.



Serenade In Blue

Words by Mack Gordon ★ Music by Harry Warren

Medium slow

(♩ = $\overset{\frown}{\text{3}}$)

E^b
mf $C^7(b^9/b^5)$ F^9 B^9 $B^b7 \text{ aug}$

When I hear that se-re-nade in blue, _____ I'm some-where in an-oth-er world_ a -

$E^b \text{ maj}^7/G$ $G^b m^6$ Fm^7 D^b9 G^7/D $C^7(b^9)$

- lone with you, Shar - ing all the joys we used to know_____ Ma - ny moons -

F^7 / $A^b m^6/C^b$ B^b13 E^b6 / Fm^7 B^b9 E^b

— a - go. Once a - gain your face comes back to me,

$C^7(b^9/b^5)$ F^9 B^9 $B^b7 \text{ aug}$ $E^b \text{ maj}^7/G$ $G^b m^6$

_____ Just like the theme of some for - got - ten me - lo - dy

Fm^7 D^b9 G^7/D $C^7(b^9)$ F^7 / $A^b m^6/C^b$ B^b13 E^b6 E^b7

In the al - bum of my me - mo - ry; _____ Se - re - nade_ in blue. It

A^b6 A^b

seems like on - ly yes - ter - day, - A small ca - fê, a crowd - ed floor, - And

A^b6 G^b

as we danced the night a - way - I heard you say "For - ev - er more". - And

F^7 Gm^7 $G^\#dim$ F^7/A

then the song be - came a sigh, - For - ev - er more be came good - bye, But

B^b7 Fm^7 $B^b7_{sus^4}$ $B^b13(b9)$ E^b

you re - mained in my heart. - So tell me, dar - ling, is there still a spark; -

$C^7(b9/b5)$ F^9 B^9 B^b7_{aug} $E^b_{maj^7}/G$ $G^b m^6$

Or on - ly lone - ly ash - es of the flame we knew?

Fm^7 Fm/E^b G^7/D $D^b9(b5)$ C^7 F^9 $E^7(\#9)$ E^b6

Should I go on whist - ling, in the dark, - Se - re - nade in blue?

Seven Eleven

By Carpenter & Williams

Medium swing

(♩ = $\overset{\frown}{\overset{\frown}{\overset{\frown}{\text{♩}}}}$)

F6

mf

F9

Bb9

F6

Gm9

C13

F6

C7

F6

f

F9(b5)

Bb9

F⁶ Am⁷ A^bm⁷

Gm⁹ C⁹ F⁶ C⁷

F⁶ F

F⁹ B^b7

F Gm⁹

C⁹ F C⁷(b5) Fmaj⁷ Gm⁷ Fmaj⁹



Willie Dixon

Seventh Son (Original Version)

Words & Music by Willie Dixon

Medium tempo

N.C. D⁷ N.C. *mf*
Now ev - 'ry-bo-dy's cryin' a-bout the sev-enth son. — In the
D⁷ N.C. D⁷ G⁷
whole round world there is on - ly one. — I'm the one,
D⁷
Yeah, — I'm the one. — I'm the
A¹¹ G⁷ D⁷
one, I'm the one, the one they call the sev-enth son. —

Verse 2

Now I can tell your future, before it comes to pass.
I can do things for you, make your heart feel glad.
I can look in the skies, and predict the rain.
I can tell when a woman's got another man.
I'm the one, etc.

Verse 3

I can hold you close and squeeze you tight.
I can make you grab for me, both day and night.
I can heal the sick, I can raise the dead.
I can make you, little girl, talk out of your head.
I'm the one, etc.

Verse 4

I can talk these words, and sound so sweet,
And make your lovin' heart even skip a beat.
I can take you, baby, hold you in my arms,
And make the flesh quiver lovely forms.
I'm the one, etc.

Seventh Son (Version 2)

Medium tempo

Words & Music by Willie Dixon

*C*⁷
mf

1. Ev - 'ry - bo - dy's talk - in' bout the sev - enth son. In the

*F*⁷

whole wide world there's on - ly one. I'm the one; Yes, I'm the

*C*⁷ *G*⁷ *F*⁷

one. I'm the one, I'm the one;— the one they call the sev-enth

*C*⁷ *B*^{b7} *B*⁷ *C*⁷

son. 2. I can tell your fu-ture, it will come to pass; I can

do things for you, make your heart tell glad;— Look in the sky, pre-dict— the rain; I can

N.C. *F*⁷ *C*⁷

tell when a wo-man's got a-noth-er man. I'm the one; Yes, I'm the one. I'm the

*G*⁷ *F*⁷ *C*⁷ *B*^{b7} *B*⁷

one, I'm the one;— the one they call the sev-enth son. 3. I can

Verse 3

I can talk these words that will sound so sweet
They will even make your little heart skip a beat;
I can heal the sick and raise the dead;
I can make little girls talk out their head.
I'm the one, etc.

Shake That Thing

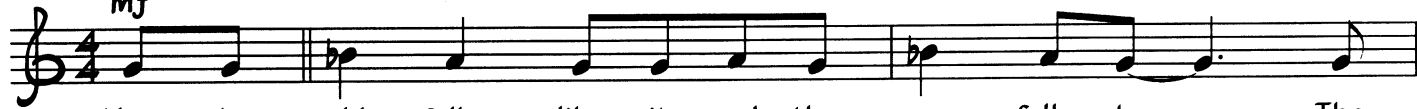
Traditional

Medium fast

(♩ = $\overset{\frown}{\text{3}} \overset{\frown}{\text{7}}$)

mf

C⁷



Now, the old folks like it, and the young folks too.— The



old folks tell the young— folks how to do.— You gon - na



shake that thing,— aw, shake that thing.— I'm get-tin'



sick and tired— of tell-in' you to shake— that thing.—

Verse 2

Now, it ain't no Johnson, ain't no chicken wings.
All you do is to shake that thing.
Why don't you shake that thing, shake that thing?
I'm getting sick and tired of telling you to shake that thing.

Verse 3

I was walking downtown and stumbled and fell.
My mouth jumped open like a front wheel well.
Why don't you shake that thing, shake that thing?
I'm getting sick and tired of telling you to shake that thing.

Shake Your Money Maker

Words & Music by Elmore James

Fast
mf

Well, I got a gal, she lives up on the hill. —

Well, I got a gal, she lives up on the hill. —

Some - times she won't, — some - times I think she will. —

Chorus

You've got to shake your mon - ey - ma - ker, — shake your mon - ey - ma -

- ker, — Shake your mon - ey - ma - ker, — shake your mon - ey - ma -

- ker, — Shake your mon - ey - ma - ker. —

Verse 2

Love you, baby, tell you the reason why. (Twice)
Every time you leave me, I want to lay down and die.

Chorus

Verse 3

I got a baby, she lives up on the hill. (Twice)
Says she gonna love me, but I don't think she will.

Chorus

Verse 4

I got a gal and she just won't be true. (Twice)
She got to the place, won't do a thing I tell her to.

Chorus

She Ain't Nothing But Trouble

Words & Music by Arthur Crudup

Medium tempo

(♩ = $\overset{3}{\text{♩}}$)

mf G^7

I don't want my ba-by, Lord, fool-in' a-round on me.

C^7 G^7

I don't want my ba-by Lord, fool-in' a-round on me.

D^7 C^7 G

She ain't noth-in' but trou-ble, wher-ev-er she may be.

Verse 2

Darlin', you ain't nothin' in the world but trouble; I love you just the same. (Twice)
I don't want my baby talkin' to another man.

Verse 3

Take me, darlin', hold me in your arms.
Love me, baby, love me all night long.
You ain't nothin' in the world but trouble, wherever she may be.

Verse 4

Now when the sun starts risin', Lord, I'm wringin' my hands and cryin'. (Twice)
I love you, baby, I just can't get you off my mind.

Singing The Blues

Words & Music by Melvin Endsley

Medium tempo

F B^b

Well I nev - er felt more like sing - ing the blues_ 'cos
nev - er felt more like cry - in' all night_ 'cos

F C⁷ B^b

I nev - er thought_ that I'd ev - er lose_ your love, dear,
ev - 'ry-thing's wrong_ and no-thing ain't right_ with - out you.

C⁷

1. F B^b F C⁷

why do you do me this way? Well, I
You got me sing - ing the the

2. F F⁷ B^b F

blues_ The moon and stars no long - er shine, The

B^b F B^b

dream is gone I thought was mine. There's no - thing left for

F G⁹ C⁷

me to do but cry _____ ov - er you. — Well, I

F B^b F

nev - er felt more like run - ning a - way — but why should I go — 'cos

C⁷ B^b C⁷

I could - n't stay — with - out you, You got me sing - ing the

1. F B^b F C⁷ 2. F B^b F

blues. _____ Well, I blues. _____

Silver City Bound

Words & Music by Huddie Ledbetter
Arranged & Adapted by Alan Lomax

Medium tempo

(♩ = ♩³)

Chorus

N.C.

mf

D

Sil-ver Ci-ty bound, I'm Sil-ver Ci-ty bound,

D⁷

G⁷

D

Well, I tell my ba-by I'm Sil-ver Ci-ty bound.

A⁷

D

Hey, blind Lem-on gon-na ride on down.

Verse

B⁷

E⁷

A⁷

Catch me by the hand, aw, ba-by. Blind

D

B⁷

Lem-on was a blind man. Catch me by the hand, aw,

E⁷

A⁷

D

ba-by. Blind Lem-on was a blind man.

Verse 2

Catch me by the hand, aw, baby,
Blind Lemon was a blind man. He'd holler: (Twice)
Chorus

Verse 3

Catch me by the hand, aw, baby,
And lead me all throughout the land. (Twice)
Chorus

Smoke Gets In Your Eyes

Music by Jerome Kern ★ Words by Otto Harbach

Slow

mp Eb Cm7 Fm7 Bb7 Eb Eb^baug A^b Eb^bdim

They asked me how I knew my true love was true. I, of course, re-

Eb^bmaj7 Cm7 Fm7 Bb7 Eb Edim Fm7 Bb7(b9)

- plied, "Some-thing here in - side can - not be de - nied."

Eb Cm7 Fm7 Bb7 Eb Eb^baug A^b Eb^bdim

They said some-day you'll find all who love are blind. When your heart's on

Eb^bmaj7 Cm7 Fm7 Bb7 Eb A^b9 Eb Eb/D^b

fire, you must re - al - ize smoke gets in your eyes.

B F#7 F#dim F#7

So I chaffed them and I gai-ly laughed to think they could doubt my love.

B Ab^bm7 Bb7 Eb Edim Fm7 Bb7(b9)

Yet to-day my love has flown a - way. I am with - out my love.

Eb Cm7 Fm7 Bb7 Eb Eb^baug A^b Eb^bdim

Now laugh - ing friends de - ride tears I can - not hide. So I smile and

Eb^bmaj7 Cm7 Fm7 Bb7 Eb Db9 Eb

say, "When a love - ly flame dies, smoke gets in your eyes."

So Blue

Music by Helen Crawford & Ray Henderson ★ Words by Lew Brown & Buddy De Sylva

Medium jazz waltz

mp C E⁷ A⁷

I knew I'd miss your smile, And miss your kiss - es for a
knew that sum - mer nights would nev - er hold the same de -

Dm Fm⁶ C A^{b7} G⁷ C 1. G⁷ aug

while, But nev - er knew that I'd be oh, so blue. I
- lights, But nev - er knew that I'd be oh, so blue.

2. C⁷ F⁶ Fm⁶ Cmaj⁷

Both sleep - ing And wak - ing, My poor heart is

D⁷ C⁶ Em^{7(b5)} A⁷ Dm^{7(b5)}

ach - ing; You know dear, It's break - ing for you.

G⁷ G⁷ aug C E⁷ A⁷

I'll be in hea - ven when I hold you in my arms a -

Dm Fm⁶ C A^{b7} G⁷ C / Fm C

- gain, But, un - til then, I'll just be oh, so blue.

Solitude

Medium slow

Words by Eddie de Lange & Irving Mills ★ Music by Duke Ellington

(♩ = $\overset{3}{\text{♩}}$)

N.C. *mp* $E^b \text{maj}^7$ $C\text{m}^7$ $F\text{m}^7$ $F\text{m}^9$

In my so - li - tude you haunt me with
so - li - tude you taunt me with

A^b/B^b $G\text{m}/B^b$ $F\text{m}^7/B^b$ $B^b7(b9)$ 1. $E^b \text{maj}^7$ $F\text{m}^9$ $B^b7 \text{aug}$

re - ver - ies of days gone by. In my
me - mo - ries that nev - er die.

2. $E^b \text{maj}^7$ E^b9 A^b6 $F\text{m}^7$ $F^\# \text{dim}$

I sit in my chair, I'm filled with de - spair; there's

E^b/G B^b9 E^b9 A^b6 $F\text{m}^7$

no - one could be so sad. With gloom ev - 'ry - where, I

$F^\# \text{dim}$ E^b/G E^b6 $E^b \text{dim}$ B^b9 $B^b7 \text{aug}$

sit and I stare; I know that I'll soon go mad. In my

$E^b \text{maj}^7$ $C\text{m}^7$ $F\text{m}^7$ $F\text{m}^9$

so - li - tude I'm pray - - ing; dear

A^b/B^b $G\text{m}/B^b$ $F\text{m}^7/B^b$ $B^b7(b9)$ $E^b \text{maj}^7$

Lord a - bove, send back my love.

Someday

Words & Music by Arthur Crudup

Medium tempo

(♩ = $\overset{3}{\text{♩}}$)

mf G⁷

Some - day, ba - by, some, some old lone - some

C⁹

day, Some - day, ba - by, some, some old lone - some

G D⁷

day, You know I won't be wor - ried and

C⁹ G

treat - ed this - a way.

Verse 2

When I go in my room, I fall down on my knees and pray, (Twice)
That I have someone to love me, and I wish that you were there.

Verse 3

I have found somebody, some woman that really cares for me. (Twice)
I mean I found a woman who wants to be my honey bee.

Someone To Watch Over Me

Music & Lyrics by George Gershwin & Ira Gershwin

Slow

The musical score is written in treble clef with a 4/4 time signature. It consists of seven staves of music. The first staff begins with a double bar line and a repeat sign. The second staff contains a first ending bracket. The third staff contains a second ending bracket. The fourth staff contains a triplet of eighth notes. The fifth staff contains a first ending bracket. The sixth staff contains a second ending bracket. The seventh staff contains a first ending bracket. The score includes various chords and dynamics such as *mp*, *1.*, and *2.*

Chords: C, *mp*, C⁷, F, Fdim, C/E, E^bdim, G⁷/D, C[#]dim, Dm, A⁷/E, Dm/F, F[#]m⁷(b⁵), F/G, G⁷, C, E⁷aug, Fmaj⁷, G⁷, C, C⁷, F, G¹¹, C, C⁷, F, Fm, C/E, B⁷/D[#], E/D, A⁷/C[#], A⁹, D⁹, G⁷, C, C⁷, F, Fdim, C/E, E^bdim, G⁷/D, C[#]dim, Dm, A⁷/E, Dm/F, F[#]m⁷(b⁵), F/G, G⁷, C, C⁷, F, Fm⁶, C

Sometimes I Feel Like A Motherless Child

Traditional

Slowly

Em mp Am

Some-times I feel like a moth-er-less child. Some-times I feel like a

Em

moth-er-less child. Some-times I feel like a moth-er-less child, A

C⁹ Em Am⁶ Em C⁹ B⁷ sus⁴ B⁷ Em

long way— from home;— A long way— from home.

Am⁶ Em C⁹ Em

True be-liev-er, I'm a moth-er-less child A long way— from

Am⁶ Em rit. C⁹ B⁷ sus⁴ B⁷ Em

home;— A long way— from home.

Sorrowful Blues

Words & Music by Bessie Smith

Medium tempo

(♩ = $\overset{\frown}{\text{J}} \overset{\frown}{\text{J}} \overset{\frown}{\text{J}}$)

F

mf
If you catch me steal - in', I _____ don't mean no

F⁷

B^b7

harm. _____ If you catch _____ me steal - in'. I don't mean no

F

C⁷

harm. _____ It's a mark in my fam - 'ly and it

F

must be car - ry - in' on. _____

Verse 2

I got nineteen men and I won't want no mo'. (Twice)
If I had one more, I'd let that nineteen go.

Verse 3

It's hard to love another woman's man. (Twice)
Can't catch him when you want him, you got to catch him when you can.

Verse 4

Have you ever seen a preacher throw a sweet potato pie? (Twice)
Just step in my backyard and taste a piece of mine.

Spoonful

Words & Music by Willie Dixon

Medium tempo

(♩ = $\overset{3}{\text{J}}$)

E⁷ vamp

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a dynamic marking of *mf* and an *E⁷ vamp* instruction. The melody consists of eighth and quarter notes, with some triplets indicated by a '3' over a group of notes. The lyrics are written below the staff, with hyphens indicating syllables that span across notes. The score ends with a double bar line and a '2' above it, indicating a second ending.

It could be a spoon-ful of dia-monds,— could be a spoon-ful of
gold; Just a lit-tle spoon of your pre-cious love— sat - is - fy— my soul.—
— Men lie— a-bout a lit-tle, Some men cries— a-bout a lit-tle,
Some of 'em dies— a-bout a lit-tle. Ev - 'ry-one fight a-bout a
spoon - ful;— That spoon, that spoon, that spoon - ful.—

Verse 2

It could be a spoonful of coffee, it could be a spoonful of tea;
But a little spoon of your precious love is good enough for me.

Men lies about that spoonful,
Some of them dies about that spoonful,
Some of them cries about that spoonful.
But everybody fight about that spoonful;
That spoon, that spoon, that spoonful.

Verse 3

It could be a spoonful of water, saved from the desert sand;
But one spoon of luck from my little forty five save me from another man.

Sporting Life Blues

Traditional

Medium slow

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a dynamic marking of *mp* and a tempo marking of *N.C.* (No Chords). Above the staff, the chords *N.C.*, *G*, and *G⁹* are indicated. The melody features a triplet of eighth notes. The lyrics under the first staff are: "I'm get - tin' tired _____ of hang - ing 'round, _____ Get a". The second staff has chords *C⁷*, *Cm*, *G*, and *E⁷* above it. The lyrics are: "job and _____ set - tle down. _____ This old _____ night life, _____ this old". The third staff has chords *A⁷*, *D⁷*, *G*, *C⁷*, and *G* above it. The lyrics are: "sport - in' life, _____ is kill - ing me. _____".

Verse 2

I got a letter from my home;
Most of my friends are dead and gone.
This old night life, this old sportin' life,
Is killing me.

Verse 2

There ain't but one thing that I've done wrong;
Lived this sportin' life too long.
This old night life, this sportin' life,
Is killing me.

Verse 3

I've been a liar, and a cheater too;
Spent all of my money and my booze on you.
This old night life, this old sportin' life,
Is killing me.

Verse 4

I'm getting tired of running around;
I think I'll marry and settle down.
This old night life, this old sportin' life,
Is killing me.

Squeeze Me

Words & Music by Clarence Williams & Thomas 'Fats' Waller

Medium slow

(♩ = $\overset{3}{\text{♩}}$) *mf* G⁷ C⁷ F⁶

Ba - by you've been dog - gone sweet to me, — Ba - by

G⁷ C⁷ F⁶ F^{dim} F⁷ B^b A⁷ Bm⁷ C^{dim} A⁷/C[#]

you're the on - ly one I see. — You know I need but you, — 'cos

Dm B^{dim} C G⁷ Gm⁷ C⁷

you're my gal; — You love me like — no one can. Some - thing

Dm⁷ G⁷ C Gm/B^b A⁷ / Dm⁷ G⁷

'bout you I can't re - sist, — When you kiss me, mom - ma, I stay kissed. —

C C^{dim} C⁷ F E^{b7} D⁷ G⁷ C⁷ F⁶ E^b maj⁷ D⁷

— Oh, ba - by, squeeze me and squeeze me a - gain; — Oh, hon - ey,

G⁷ C⁷ F⁶ E⁷ F⁶ E^{b7} D⁷ G⁹ C¹³

don't stop, till I tell you when.— Now, ba - by, squeeze me and kiss me some

F^m D^{m7(b5)} C/G G⁷ G^{m7/C} C⁷ F E^{b7} D⁷

more,—— Just like you did be - fore. Your ba - by

G⁷ C⁷ F⁶ E^b maj⁷ D⁷ G⁷ C⁷

cu - pid is stand - ing close by, — Oh, mom - ma don't let your sweet ba - by

F⁹ F⁷ B^{dim} B^b dim A^{dim} A^b dim G^{dim} F[#] dim F^{dim} E^{dim} E^b dim D^{dim}

cry. Just pick me up—— on your knee,—— I

1. G⁷ D^{m7} G^{m7(b5)} G⁷ C⁷ G^{b7(#9)} F⁶ 2. E^{b7} D⁷ C⁷ G^{b7(#9)} F⁶

feel so good - y good - y when_ you kiss me.— Oh, mom - ma, you kiss me.—

St. James Infirmary

Words & Music by Joe Primrose

Slow
mp

I went down_ to St. James'_ In - firm - 'ry, - To see my ba - by there.

— She was ly - in' — on a long — wood - en ta - ble; — So

cold, so still, — so bare. Good luck, God speed_ and_ bless her, — Where

ev - er she — may — be. She could search this whole wide world

ov - er, — She'd ne - ver find_ a bet - ter man_ than me.

St. Louis Blues

Words & Music by W. C. Handy

Medium tempo

(♩ = $\overset{3}{\text{♩}}$)

The musical score consists of six staves of music in G major, 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Medium tempo' with a note value equivalence: (♩ = $\overset{3}{\text{♩}}$). The first staff has a dynamic marking of *mf* and a guitar chord of G⁷. The lyrics are: 'I hate to see_ the ev'-nin' sun go down,_____'. The second staff has a guitar chord of C and lyrics: 'Hate to see_ the ev'-nin' sun go down;_____'. The third staff has a guitar chord of D⁷ and lyrics: ''Cos my ba-by_ he done left this town._____'. The fourth staff has a guitar chord of G⁷ and lyrics: 'Feel-in' to-mor-row like_ I feel to-day;_____'. The fifth staff has a guitar chord of C and lyrics: 'Feel to-mor-row like_ I feel to-day._____'. The sixth staff has a guitar chord of D⁷ and lyrics: 'I'll pack my trunk_ make my get-a-way._____ St. Lou-is'. Chords are indicated above the staff lines: G⁷, C⁷, G, G⁷, C, C⁷, G, D⁷, G⁷, C, G, D⁷.

I hate to see_ the ev'-nin' sun go down,_____

Hate to see_ the ev'-nin' sun go down;_____

'Cos my ba-by_ he done left this town._____

Feel-in' to-mor-row like_ I feel to-day;_____

Feel to-mor-row like_ I feel to-day._____

I'll pack my trunk_ make my get-a-way._____ St. Lou-is

Gm C#dim D7
 wo - man, — with her dia - mond rings, — Pulls that

Gm D7
 man 'round — by her a - pron strings. — 'Twant for

Gm C#dim D7
 pow - der, — and for store - bought hair, — The

Gm A7 D7
 man I love — would not gone no - where, no - where. Got the

G G6 G G6 G G6 G G6 G G7
 St. Lou - is blues, just as blue as I can be. — That —

C C7 G
 man got a heart like a rock cast — in the — sea, — Or —

Am7 D7 G C7 G
 else he — would - n't have gone — so — far — from — me. —

(See over for block lyrics)

Verse 2

Been to the Gypsy to get my fortune told;
To the Gypsy, to get my fortune told.
'Cos I'm most wild about my jelly roll.

Gypsy done told me: "Don't you wear no black."
Yes she done told me: "Don't you wear no black;
Go to St. Louis, you can win him back."

Help me to Cairo, make St. Louis by myself;
Gone to Cairo, find my old friend Jeff.
Goin' to pin myself close to his side;
If I flag his train, I sure can ride.

I love that man like a schoolboy loves his pie;
Like a Kentucky colonel loves his mint and rye.
I'll love my baby till the day I die.

Verse 3

You ought to see that stovepipe brown of mine;
Like he owns the diamond Joseph line.
He'd make a cross-eyed old man go stone blind.

Blacker than midnight, teeth like flags of truce;
Blackest man in the whole St. Louis.
Blacker the berry, sweeter is the juice.

About a crap game, he knows a powerful lot;
But when work time comes, he's on the dot.
Goin' to ask him for a cold ten spot;
What it takes to get it, he's certainly got.

A black-headed gal make a freight train jump the track;
Said a black-headed gal make a freight train jump the track.
But a red-headed woman makes a preacher ball the jack.

Stars Fell On Alabama

Medium slow

Words by Mitchell Parish ★ Music by Frank Perkins

(♩ = $\overset{\frown}{\underset{\frown}{\text{3}}}$)

C A⁷ D⁹ G⁹ C

We lived our lit - tle dra - ma, we kissed in a field of
I can't for - get the glam - our, your eyes held a ten - der

Em E^bdim Dm⁷ 1. D⁹ G¹³ Em E^b7 Dm⁷ G⁷

white, } And stars fell on Al - a - ba - ma last night. _____
light, }

2. D⁹ G¹³ C F⁷ C Dm⁷ G⁷

- ba - ma last night. _____ I nev - er planned in my im - a - gi -

Em⁷ E^bdim Dm⁷ G⁷ C C[#]dim

- na - tion _____ a sit - u - a - tion _____ so heav - en - ly, _____ A fair - y -

Dm⁷ G⁷ Am Am⁷ F[#]m⁷ B⁷

- land where no one else could en - ter, _____ and in the cen - tre _____ just you and

E Dm⁷ G⁷ C A⁷ D⁹ G⁹ C

me, dear. My heart beat like a ham - mer, my arms wound a - round you

Em E^bdim Dm⁷ D⁹ G¹³ C F⁷ C

tight, And stars fell on Al - a - ba - ma last night. _____

Stella By Starlight

Music by Victor Young ★ Words by Ned Washington

Medium slow

The song a robin sings
Through years of end-less Springs;
The mur-mur of a brook at ev-en-tide
That rip-ples by a nook where two lov-ers hide;
A great sym-pho-nic theme:
That's Stel-la by star-light, and not a dream.
My heart and I agree,
she's ev-'ry-thing on earth to me.

mp C#dim D7
D7aug Dm9 G7(b9) C
F9 G Em6 Bm
Gm6/Bb D/A C#dim F#m7(b5)
B7 E7aug Am
Cm(maj7) Bm7
Bbdim F6
E7 Am7(b5) D7(b9) G

Dm⁷ G⁷ C⁷ N.C.

lov - in' man's_ sweet as he can be, — But the dog - gone fool turned_ —
 love my cof - - fee, I love my tea, — But the dog - gone cream turned_ —

C

so - ur on me. — } I'm so un - hap - py, I feel so bad, — I could
 so - ur on me. — }

Gm⁷ C⁷ F A⁷ Dm F⁶ F[#]dim

lay me down and die. — You can say what you choose, — But I'm

C E⁷ A⁷ D⁷ G⁷ C E⁷ A⁷

all con - fused; I've got the sweet, sweet su - gar blues, more su - gar; I've

D⁷ G⁷ 1. C G⁷ 2. C F C

got the sweet, sweet su - gar blues. I've got the blues.

Summertime Blues

Words & Music by Eddie Cochran & Jerry Capehart

Medium rock

E A B E A B E

marcato
mf

I'm a -

E A

- gon-na raise a fuss, - I'm a - gon-na raise a hol - ler,

(Verses 2, 3 see block lyric)

B E

A - bout a - work - in' all sum - mer just to try to earn a dol - lar.

A B E A

Ev'ry time I call my ba-by to try to get a date, - My

E N.C.

A

boss says "No dice, son, you got-ta work - late". Some-times I won-der what

E N.C.

I'm a-gon-na do, - But there ain't no cure - for the Sum-mer-time - blues.

1.
E A B E A B E

A - well my

2.
E A B E A B E N.C.

Verse 2

A-well my 'n' Poppa told me "Son, you gotta make some money,
 If you wanna use the car to go a-ridin' next Sunday."
 Well, I didn't go to work, told the boss I was sick.
 "Now you can't use the car 'cos you didn't work a lick."
Sometimes I wonder, etc.

Verse 3

I'm gonna take two weeks, gonna have a fine vacation.
 Gonna take my problem to the United Nations.
 Well, I called my Congressman, and he said "Nope,
 I'd like to help you, son, but you're too young to vote."
Sometimes I wonder, etc.

Sunny

Words & Music by Bobby Hebb

Medium tempo

Dm B^b maj⁷ E^m7(b5) A⁷(#9) N.C.

mf
(Instrumental)

Dm mp F⁷ B^b7 A⁷ sus⁴ A⁷

1. Sun - ny, _____ yes - ter - day my life was filled with rain;—
2. Sun - ny, _____ thank you for the sun - shine bou - quet;—

Dm F⁷ B^b7 A⁷ sus⁴ A⁷

Sun - ny, _____ you smiled at me and real - ly eased the pain... Oh, the
Sun - ny, _____ thank you for the love you've brought my way.—

Dm F⁷ B^b maj⁷

dark days are done, — the bright days are here; — My sun - ny one — shines
You gave to me — your all — and all; — Now I — feel —

E^b9 (b5) E^m7(b5) A⁷(b5) Dm

so sin - cere. — Sun - ny one — so true, — I love you. —
ten feet tall. — Sun - ny one — so true, — I love you. —

B^b maj⁷ E_m^{7(b5)} A^{7(#9)} N.C. D_m

(Instrumental)

3. Sun - ny, _____
4. Sun - ny, _____

F⁷ B^b maj⁷ A⁷ sus⁴ A⁷ D_m

— thank you for the truth you've let me see; _____ Sun - ny, _____
— thank you for that smile up - on your face; _____ Sun - ny, _____

F⁷ B^b maj⁷ A⁷ sus⁴ A⁷

— thank you for the facts from A _____ to Z. _____ My _____
— thank you for that gleam that flows _____ with grace. _____

D_m F⁷ B^b maj⁷

life _____ was torn _____ like wind _____ blown sand, _____ Then a rock _____ was formed _____ when _____
You're _____ my spark _____ of na - ture's fire; _____ You're _____ my sweet _____ com -

E_b^{9(b5)} E_m^{7(b5)} A^{7(b5)} D_m

we held hands. _____ Sun - ny one _____ so true, I love you. _____
- plete de - sire. _____ Sun - ny one _____ so true, I love you. _____

B^b maj⁷ E_m^{7(b5)} 1. A^{7(#9)} N.C. 2. rall. A^{7(#9)} D_m^{9(maj⁷)}

(Instrumental)

Swingin' Shepherd Blues

Words by Rhoda Roberts & Kenny Jacobson ★ Music by Moe Koffman

Medium tempo

(♩ = $\overset{\frown}{\text{3}}$)

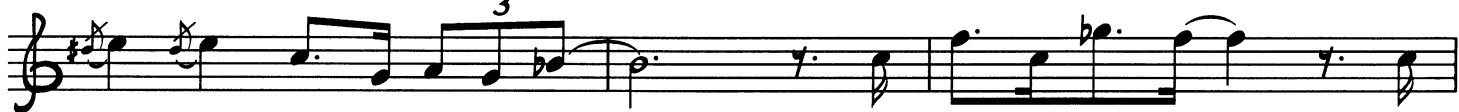
N.C.

C



C⁷

F



C



G⁷

1.
C C⁷/E F A^b/F[#]



G⁷ /A/B C N.C.

2.
C C⁷/E F A^b/F[#] G⁷ /A/B C N.C. A^b9(#11)



Take These Chains From My Heart

Words & Music by Fred Rose & Hy Heath

Medium tempo

mp F C⁷

Take these chains from my heart and set me free; You've grown
heart just a word of sym - pa - thy; Be as

F

cold and no long - er care for me. All my faith in you is
fair to my heart as you can be. Then, if you no lon - ger

F⁷ B^b G⁷ C⁷

gone, But the heart - aches lin - ger on. Take these chains from my heart and set me
care for the love that's beat - ing there, Take these chains from my heart and set me

F B^b F C⁷ F C⁷

free. Take these tears from my eyes and let me see. Just a
free. Take these chains from my heart and set me free; You've grown

F

spark of the love that used to be. If you love some - bo - dy
cold and no lon - ger care for me. All my faith in you is

F⁷ B^b G⁷ C⁷

new, Let me find a new love too. Take these chains from my
gone, But the heart - aches lin - ger on. Take these chains from my

1. 2.
F Dm⁷ Gm⁷ C⁷ F B^b F

heart and set me free. Give my
heart and set me free.

Tenor Madness

By Sonny Rollins

Medium swing

(♩ = $\overset{3}{\text{J}} \text{J} \text{J}$)

mf

B^b7 Eb7 B^b7

E^b7 Edim

E^b7 G7(#9) Cm

F7 B^b7 G7(#9) C7 F7(#9)

B^b7 Eb7 B^b7

E^b7 Edim

B^b7 G7(#9) Cm

F7 B^b7 G7(#9) C7 F|| B^b7

Texas Blues

Words & Music by Lowell Fulson

Medium tempo

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *mf* and includes the lyrics "I'm Tex - as bound, — freight train on — my mind. —". Above the staff are chord markings for D7 and G7. The second staff continues the melody with the lyrics "I'm Tex - as bound, I got a". Above the staff are chord markings for D7 and G7. The third staff continues with the lyrics "freight train on — my mind. — If you miss —". Above the staff is a chord marking for D7. The fourth staff concludes the phrase with the lyrics "— me on the lo - cal look for me — on — the blind. —". Above the staff are chord markings for A7, G7, and D.

Verse 2

My suitcase is packed, my trunk's already on. (*Twice*)
You know by that, this sweet papa's going to be gone.

Verse 3

Just look around the corner, see that passenger train. (*Twice*)
Be a long, long time before you see my face again.

Verse 4

It takes a good ol' fireman, a cool kind of engineer, (*Twice*)
That'll pull that train, take me away from here.

Verse 5

I'm Texas bound, got no time to lose. (*Twice*)
'Cos my sweet mama quit me, left me with the Texas blues.

That Ole Devil Called Love

Words & Music by Doris Fisher & Allan Roberts

Medium slow

The musical score is written in a single system with a key signature of three flats (B-flat major/C minor) and a common time signature. It consists of seven staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of 'mf'. The melody is written on a single staff. The lyrics are placed below the notes. Chord symbols are placed above the staff, often with a slash indicating a change. Some notes have a '3' above them, indicating a triplet. The score ends with a double bar line and repeat dots.

Staff 1: *Fm⁷ mf* *E^bmaj⁷* *Fm⁷* *E^b6*
 Some-one's whis-p'r'in' in my ear, I say no, no, go a-way but he don't hear..

Staff 2: *Dm⁷* *G⁷(b5)* *A^b* *G⁷* *Cm⁷* *Cm⁶*
 He fol-lows me a-round, builds me up, tears me down. I

Staff 3: *Cm⁹* *F13* *Fm⁷* *B^b7(b5)* *Fm⁷* *C⁷(b5)*
 try my best to shake him but he just hangs a-round. It's that ole dev-il called

Staff 4: *Fm⁷* *B^b7* *B^b7 aug* *E^bmaj⁷* *D⁷ aug* *A^b9(#11)* *Gm⁷* *C⁹*
 love a-gain; Get's be-hind me and keeps giv-ing me that shove a-gain. Put-ting

Staff 5: *Cm⁷* *F⁹* *B⁷(b5)* *B^b13* *A^b dim* *E^b6/G* *F[#] dim* *Fm⁷* *B^b7(b5)* *B⁷*
 rain in my eyes, Tears in my dreams, and rocks in my heart. It's that

Staff 6: *Fm⁷* *C⁷(b5)* *Fm⁷* *B^b7* *B^b7 aug* *E^bmaj⁷* *D⁷ aug* *A^b9(#11)*
 sly son-of-a-gun a-gain, He keeps tell-ing me that I'm the luck-y

Staff 7: *Gm⁷* *C⁹* *Cm⁷* *F⁹* *B⁷(b5)* *B^b13*
 one a-gain. But I still have the rain, Still have those tears and those

E^b A^b Gm⁷ / F[#]m⁷ B⁹ Fm⁷ B^{b9}

rocks in my heart.— Sup-pose I did-n't stay,—

Gm⁷ C⁷(b⁹)^{aug} Fm⁷ E⁷([#]9) E^b6

ran a-way,— would-n't play,— that dev-il what a po-tion he would brew.

Dm⁷ G⁷(b⁵) A^b G⁷ Cm⁷ Cm⁶

He'd fol-low me a-round,— build me up,— tear me down,— Til

Cm⁹ F¹³ Fm⁷ B^{b7}(b⁵) Fm⁷ C⁷(b⁵)

I'd be so be-wil-dered, I would-n't know what to do. Might as well give up the

Fm⁷ / B^{b7} B^{b7}^{aug} E^bmaj⁷ D⁷^{aug} A^{b9}([#]11) Gm⁷ C⁹

fight a-gain. I know darn well he'll con-vince me that he's right a-gain, When he

Cm⁷ F⁹ B⁷(b⁵) B^{b13}

sings that si-ren song,— I just got-ta tag a-long with that

Fm⁷ E⁷([#]9) 1. E^b A^{b7} G⁷(b⁹) C⁷(b⁹) 2. E^b A^{b7} E^b

ole dev-il called love. It's that love.—

That's Why I'm Lonesome

Words & Music by Arthur Crudup

Medium fast

The musical score is written in G major and 2/4 time. It consists of four staves of music with lyrics underneath. The first staff starts with a G chord and the lyrics 'Well, I've got no one to love me, guess I'm all a - lone,'. The second staff continues with 'That's why I'm wor - ried, dar - ling, and I'm all a - lone. You know I'm'. The third staff has a C7 chord and lyrics 'wor - ried, yes, I'm lone - some. You know I'm lone - some'. The fourth staff has G and C7 chords and lyrics 'ba - by, in this world for you.' The piece ends with a double bar line and a '2' indicating a second ending.

Verse 2

Sometimes I'm on the wonder, wonder to myself;
You know I love you, baby, and you love somebody else.
But I am wondering, yes, I'm wondering;
You know I'm wondering, baby, in this world for you.

Verse 3

I ain't got nobody, I'm here all alone;
The one I love, she really don't stay at home.
That's why I'm lonesome, yes, I'm lonesome;
You know I'm lonesome, baby, in this world for you.

The Birth Of The Blues

Words & Music by Ray Henderson, Lew Brown & Buddy DeSylva

Medium slow

(♩ = $\overset{\frown}{\text{J}} \overset{\frown}{\text{J}} \overset{\frown}{\text{J}}$)

G Adim G⁷/B C A⁷/C[#] Dm⁷ G⁷aug/D[#] C/E Caug

mf They heard the breeze in the trees— sing-ing weird me-lo-dies,—

F D⁷/F[#] G⁷ C C[#]dim

— And they made that— the start— of the blues.—

Dm⁷ G Adim G⁷/B C A⁷/C[#] Dm⁷ G⁷aug/D[#] C/E Caug F D⁷/F[#]

And from a jail came the wail— of a down heart-ed frail,— And they

G⁷ C F⁹ C

played that— as part— of the blues.— From a whip-poor-

E⁷ Bm⁷(b5) E⁷ Bm⁷(b5) E⁷

- will out on a hill,— they took a new note;— Pushed it thro' a

A⁷ A⁷(b5) D⁹ G⁹ G Adim G⁷/B

horn till it was worn— in - to a blue note.— And then they

C A⁷/C[#] Dm⁷ G⁷aug/D[#] C/E Caug F D⁷/F[#]

nursed it, re - hearsd— it, and gave out the news— That the

G⁷ C F⁹ C

South - land— gave birth— to the blues.—

The Breeze (That's Bringing My Honey Back To Me)

Medium slow

Words & Music by Tony Sacco, Dick Smith & Al Lewis

(♩ = $\overset{\frown}{\overset{\frown}{\overset{\frown}{\text{3}}}}$)

E⁷

mf

Day af - ter day, I'm wait - in' pa - tient - ly; And, I
I al - ways keep my win - dow op - en wide; -

A⁹

when the sal - ty wind is blow - in' from the sea, —
like to let the friend - ly breeze come right in - side, —

D⁷

I pre - tend that it's the breeze that's fill - in' the sail that's mov - in' the ship that's
And pre - tend that it's the breeze that's fill - in' the sail that's mov - in' the ship that's

1. 2.

G F⁹ E^{b9} D^{7(b9)} G / F^{#7} F⁷ G

bring - in' my hon - ey back to me. me. Mis - ter
bring - in' my hon - ey back to

G⁹ C Gaug

wind keep blow - in' strong - er. 'Cause I must have that gal of mine.

C A⁹ D⁷

— Ev - 'ry day seems so much long - er, Don't for - get it's day - light -

E⁷

- sav - ing time. — I get so lone - some wait - in' days and weeks, — But

A⁹ D⁷

ev - 'ry breath of air that ling - ers on my cheeks — Seems to whis - per it's the breeze that's

G F⁹ E^{b9} D^{7(b9)} G

fill - in' the sail that's mov - in' the ship that's bring - in' my hon - ey back to me.

The Blues Never Die

Words & Music by Otis Spann

Medium slow

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. It consists of four staves of music. The first staff begins with a G7 chord and a mezzo-forte (mf) dynamic marking. The melody features a prominent four-note triplet in the first measure. The second staff continues the melody with another four-note triplet. The third staff includes a D7 chord and another four-note triplet. The fourth staff concludes the phrase with G7, C7, and G7 chords. The lyrics are: "Ev-'ry-bo-dy won-drin' where the blues come from. Ev - 'ry-bo-dy won - drin' where did the blues come from. Way back in the low lands, right off of my coun-try farm."

Ev-'ry-bo-dy won-drin' where the blues come from.

Ev - 'ry-bo-dy won - drin' where did the blues come from.

Way back in the low lands,

right off of my coun-try farm.

Verse 2

When you in trouble, blues is a man's best friend. (Twice)

Blues ain't gonna ask you where you goin', and the blues ain't gonna ask you where you been.

Verse 3

We can't let the blues die, blues don't mean no harm. (Twice)

I'm gonna move back in the lowlands, that's where the blues come from.

The First Time I Met The Blues

Words & Music by Eurreal Montgomery

Medium slow

The musical score is written in 12/8 time with a treble clef. It consists of five staves of music with lyrics underneath. The first staff begins with a C^7 chord and a *mf* dynamic marking. The second staff has C^7 and F chords. The third staff has a C^7 chord. The fourth staff has a G^7 chord. The fifth staff has F , C , F^7 , and C chords. A triplet of eighth notes is marked with a '3' in the third staff.

The first time I met the blues, — I was walk - in' down — thro' the
woods. — Yeah, — the first time I met — the blues, —
don't you know — I was walk - in' down thro' the woods. —
Yeah, — I stop my house — to play the blues;
blues, you know you done me all the harm — that you could.

Verse 2

The blues got after me, they ride me from tree to tree. (*Twice*)

Yeah, you should have heard me beggin' "Blues, blues, don't bother me."

Verse 3

Yeah, good morning blues; blues, I wonder what you're doin' here so soon. (*Twice*)

You know you'll be with me every morning, every night, and every noon.

The Lady Sings The Blues

Words by Billie Holiday ★ Music by Herbie Nichols

Slow

(♩ = $\overset{3}{\text{♩}}$)

Am⁶ (maj⁷) F⁷/A Am⁶ Am⁹

La - dy sings the blues, she's got them bad, she feels so sad;

Amaj⁷ Dmaj⁷ A G⁹(#11) F#⁷ Bm⁹ E⁷(#9)

Wants the world to know just what the blues is all a - bout.

Am⁶ (maj⁷) F⁷/A Am⁶ Am⁹

La - - dy sings the blues, she tells her side, no-thing to hide;

Amaj⁷ Dmaj⁷ A G⁹(#11) F#⁷ Bm⁹ E⁷(#9)

Now the world will know just what the blues is all a - bout. The

A Gmaj⁷ F#⁷(b9) A⁹

blues ain't no - thin' but a pain in your heart, When you

A⁷

get a bad start, when you and your man have to part.

B⁷

I ain't gon-na just _____ sit a - round_ and cry;_ And now I

E⁹ E^{7(b9)} E⁷ Am⁶ (maj⁷)

know I won't die_ be-cause I love him._ La - - dy sings the

F⁷/A Am⁶ Am⁹ Amaj⁷

blues, she's got 'em bad, _____ she feels so sad; But now _____ the world will

To ⊕ Coda D. *al Coda*

Dmaj⁷ A G E⁷(#9) Am(maj⁷) Am⁶ E⁷(#9)

know she's nev - er gon - na sing them no more._ The

⊕ CODA

A G E⁷(#9) Amadd⁹ N.C. E⁷aug N.C. Am(maj⁷)

nev - er gon - na sing them no more, _ no _____ more. _____

The Nearness Of You

Music by Hoagy Carmichael ★ Words by Ned Washington

Slow

N.C.
mp

F Fmaj⁷ Cm⁷/F F⁷aug

It's not the pale moon that ex - cites me, That

B^badd⁹ B^b B^bdim B^bm⁶ F/A A^b9 Gm⁹ C7(b9)

thrills — and de - lights me; — Oh no, it's just the near-ness of

Am⁷ F[#]dim Gm⁷ Gm⁷/C F Fmaj⁷ Cm⁷/F F⁷aug

you. — It is - n't your sweet con-ver - sa - tion That

B^badd⁹ B^b B^bdim B^bm⁶ F/A A^b9 Gm⁹ C7(b9)

brings — this sen - sa - tion; — Oh no, it's just the near - ness of

F⁶ B^b6/F F N.C. Edim C7(b9)

you. — When you're in my arms, and I feel you so

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'Slow' and the dynamics are 'mp'. The first staff contains the melody for the first line of lyrics, with chords N.C., F, Fmaj7, Cm7/F, and F7aug. The second staff continues the melody with chords Bbadd9, Bb, Bbdim, Bbm6, F/A, Ab9, Gm9, and C7(b9). The third staff has chords Am7, F#dim, Gm7, Gm7/C, F, Fmaj7, Cm7/F, and F7aug. The fourth staff repeats the chords Bbadd9, Bb, Bbdim, Bbm6, F/A, Ab9, Gm9, and C7(b9). The fifth staff has chords F6, Bb6/F, F, N.C., Edim, and C7(b9). The lyrics are: 'It's not the pale moon that ex - cites me, That thrills — and de - lights me; — Oh no, it's just the near-ness of you. — It is - n't your sweet con-ver - sa - tion That brings — this sen - sa - tion; — Oh no, it's just the near - ness of you. — When you're in my arms, and I feel you so'. There are three triplet markings over the notes in the second, fourth, and fifth staves.

Fmaj⁷ F⁷ F⁷aug B^bmaj⁷ D⁷(b5)

close to me, All my wild - - est dreams - - come

Gm E^b9 C⁷ N.C. F Fmaj⁷

true. I need no soft lights to en -

Cm⁷/F F⁷aug B^badd⁹ B^b B^bdim B^bm⁶ F/A A^b9

- chant me, If you'll on - ly grant me the right

Gm⁹ C⁷(b9) Am⁷(b5) D⁷ D⁷(b9)

to hold you ev - er so tight, And to feel in the

Gm⁷ C⁷ Gm⁷/C C⁷(b9) F⁶ B^b6/F F

night the near - ness of you.

The Lonesome Road

Words by Gene Austin ★ Music by Nathaniel Shilkret

Medium swing

mf E^b6 E^b7 $A^b m^6$

Look down, look down that lone - - some
up, look up and seek yo'

road mak - er Be - fore you trav - - el on,
'fore Gab - - riel blows his

1. E^b Cm

Fm^7 B^b13 E^b $Am^7(b5)$

Look horn. wea - ry

$D7(b9)$ Gm $Am^7(b5)$

tot - in' such a load, Tredg - - ing

$D7(b9)$ Gm^7 G^b7 Fm^7 B^b13 E^b6

down that lone - some road. Look down, look

E^b7 $A^b m^6$

down that lone - - some road Be -

E^b B^b7 E^b D^b9 E^b

- fore you trav - - el on.

The Night We Called It A Day

Words by Tom Adair ★ Music by Matt Dennis

Medium slow

D⁷ **A^{m7(b5)}** **D^{7(b9)}** **G^{maj7}** **G⁶** **D¹³** **D^{13(b9)}**

There was a moon out in space, But a cloud drift - ed ov - er it's
 song of the spheres, Like a min - or la - ment in my

G⁶ **E^{m7}** **A^{7(b9)}** **B^{m7}** **B^{b7}** **A^{m7}** **A^{b9(#11)}**

face; You kissed me and went on your way, The night we called it a
 ears; I had - n't the heart left to pray, The night we called it a

1. **G^{maj7}** **G⁶** **G⁷** / **D^{m7(b5)}** **G⁷** **C^{maj7}** **D^m** **B/C** **C^{maj7}**

day. I heard the day. Soft thro' the dark, The

C^{m6/B} **B^{7(#9)}** **E^{m(maj7)}** **E^{m6}** **F^{#m7(b5)}** **B^{7aug}** **B⁷** **E^m** / **E^{m(maj7)}** **E^{m7}**

hoot of an owl in the sky; Sad tho' his song, No

E^{m7(b5)} **A^{7(b9)}** **B^{b9}** **D⁷** **A^{m7(b5)}** **D^{7(b9)}**

blu - er was he than I. The moon went down, stars were

G^{maj7} **G⁶** **D¹³** **D^{13(b9)}** **G⁶**

gone, But the sun did - n't rise with the dawn; There

E^{m(maj7)} **E^{m7}** **A⁹** **A^{7(b5)}** **B^{m7}** **B^{b7}** **A^{m7}** **A^{b9}** **G**

was - n't a thing left to say, The night we called it a day.

The Old Piano Roll Blues

Words & Music by Cy Coben

Medium bounce

(♩ = $\overset{3}{\text{♩}}$)

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The first staff begins with a dynamic marking of *mf* and a tempo instruction 'Medium bounce'. The melody is primarily eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff: N.C. (No Chord), C7, Cdim, and C7. The lyrics are: 'I wan - na hear it a - gain, — I wan - na hear it a - gain, —'. The second staff has chord symbols F and C7. The lyrics are: 'The old pi - an - o roll blues. — We're sit - tin' at an up - right, my'. The third staff has chord symbols F, G7, C9, C7, and Cdim. The lyrics are: 'sweet - ie and me; — Push - in' on the ped - als, mak - in' sweet har - mo - ny. When we hear'. The fourth staff has chord symbols C7, Cdim, C7, F, and Am7(b5). The lyrics are: 'rink - i - ty tink, — and we hear plink - i - ty plink, — We cud - dle clos - er it seems. —'. The fifth staff has chord symbols D7, Gm, and Bbm6. The lyrics are: '— And while we kiss, kiss, kiss a - way all our cares, — The'. The sixth staff has chord symbols F, Cdim, C7, and Cdim. The lyrics are: 'pla - yer pia - no's play - in' razz - a - ma - tazz. I wan - na hear it a - gain, — I wan - na'. The seventh staff has chord symbols C7, F, Dm7, Gm7, C7, and F. The lyrics are: 'hear it a - gain, — The old pi - an - o roll blues. —'. The score ends with a double bar line.

The Very Thought Of You

Medium slow

Words & Music by Ray Noble

(♩ = $\overset{3}{\text{♩}}$)

N.C. A^b

The ve - ry thought of you, _____ and I for -
- dea of you, _____ the long - ing

A^{b6} A^b A^{b6}

- get to do _____ The lit - tle or - di - na - ry things that ev - 'ry-one
here for you; _____ You'll nev - er know how slow the mo - ments go 'till I'm

B^{b9} D^b maj⁷ E^{b7} A^b maj⁹

ought to do. _____ I'm liv - ing in a kind of day - dream, I'm
near to you. _____ I see your face in ev - 'ry flow - er, your

1.

F^{m7} G⁷ aug⁵ G⁷ C^m A^b m B^{b13}

hap - py as a king; And, fool - ish tho' it may seem, to
eyes in stars a -

2.

B^b m⁷ E^{b7} Ddim

me _____ that's ev' - ry-thing. The mere i - - bove; It's just the

E^{b7} A^{dim} B^b m⁷ E^{b7} A^b

thought of you, _____ the ve - ry thought of you, my love. _____

The Woman I Love

Medium tempo

Words & Music by B. B. King & Joe Josea

(♩ = $\overset{3}{\text{♩}}$)
mf

Well, the wo - man I love — ain't much —
— more — than skin and bone. — Yes, the wo - man I love —
— ain't much — more — than skin and bone. — She's
on her way to the grave, but she won't leave — mus - cat a -
- lone. — Yes, her legs are so lit - tle, they look just like a
cig - a - rette. Yes, her legs are so lit - tle, they look just like a
cig - a - rette. Yes, she's on her way to the grave,
but moon - shine — is still the best. —

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Three Hours Past Midnight

Words & Music by Johnny 'Guitar' Watson & Sam Ling

Medium slow *mf* A^b7 D^b9

Here it is — three hours — past mid-night, and my ba - by's — no -

A^b7 D^b9

- where_ a-round. Well, here it is — three hours past mid -night,

A^b

and — my ba - by's — no -where 'round. —

E^b7

Well, — I lis - ten so hard to hear her foot - steps,

D^b9 A^b D^b9 A^b

Verse 2

Yes, I toss and tumble on my pillow, but I just can't close my eyes. (Twice)
If my baby don't come back pretty quick, yes I just can't be satisfied.

Verse 3

Well, I want my baby; I want her by my side. (Twice)
Well, if she don't come home pretty soon, yes I just can't be satisfied.

These Foolish Things

Medium slow

Words by Eric Maschwitz ★ Music by Jack Strachey

(♩ = $\overset{3}{\text{♩}}$)

E^b Cm⁷ Fm⁹ B^{b7} E^b Cm⁷

A cig-ar-ette that bears a lip-stick's tra-ces, An air-line tick-et to ro-

Fm⁷ B^{b7} E^b E^{b7} aug A^b C⁷

- man - tic pla - ces, And still my heart has wings;— These fool - ish

F⁷ Fm⁷ B^{b7} E^b Cm⁷

things re - mind me of you. A tink - ling pia - no in the

Fm⁹ B^{b7} E^b Cm⁷ Fm⁷ B^{b7}

next a - part-ment, Those stumb - ling words that told you what my heart meant,

E^b E^{b7} aug A^b C⁷ F⁹ B^{b7}

A fair-grounds paint - ed swings;— These fool - ish things re - mind me of

Eb D7(b9) Gm7 Cm D7 Gm7 C9
 you. You came, you saw, you con-quer'd me;

Bb Gm7 Cm7 F7 Bb7 Edim
 When you did that to me, I knew some - how this

Fm7 Bb7 Eb Cm7 Fm9 Bb7
 had to be. The winds of March that makes my heart a danc-er,

Eb Cm7 Fm7 Bb7 Eb Eb7 aug
 A te - le - phone that rings but who's to an - swer? Oh, how the ghost of you

Abmaj7 C7 F7 Bb7
 clings! These fool - ish things re - mind me of you. you.

1. Eb Bb7 Eb
 2.

Time On My Hands

Words by Harold Adamson & Mack Gordon ★ Music by Vincent Youmans

Medium slow

Dmaj⁷ **C#7**

Time on my hands, ——— you in my arms, ———

Em⁷ **A¹³**

Noth - ing but love ——— in view. ———

Dmaj⁷ **C#7**

Then, if you fall ——— once and for all, ———

Em⁷ **F#7**

I'll see my dreams ——— come true. ———

B⁷aug **B⁷** **E⁷** **Em⁷** **A¹³**

Mo - ments to spare ——— for some - one you care ——— for,

Dmaj⁹ **E⁷** **Em⁷** **A⁹**

One love af - fair ——— for two; ——— With

Dmaj⁷ **B⁷aug** **B⁷**

time on my hands ——— and you in my arms, ——— And

E⁹ **Em⁹** **A¹³** **D**

love in my heart ——— for you. ———

Trane's Blues

By John Coltrane

Medium swing

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

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

F11 **E \flat 7** **B \flat 7**

F7 **F11** **B \flat 7** **E \flat 7** **B \flat 7**

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

F11 **E \flat 7** **B \flat 7** **F11** **B \flat**

Travelling Riverside Blues

Words & Music by Robert Johnson

Medium tempo

(♩ = ♪³)

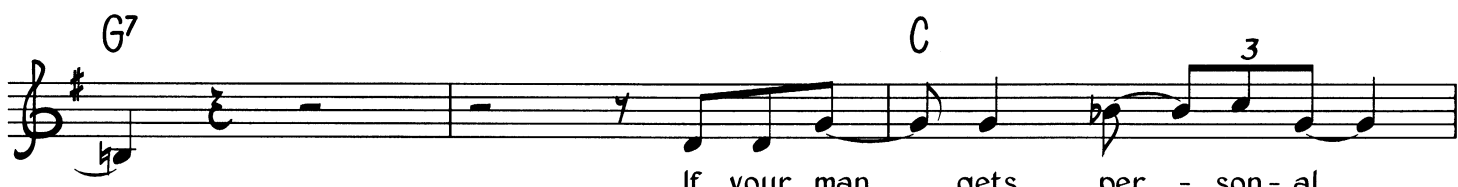
N.C.

C

mf



If your man— gets per - son - al want to have your fun.—



If your man— gets per - son - al.—



want to have your fun.— Just come on



back to Friar's— Point, ma-ma, and bar-rel-house all night long.—

Verse 2

I got women in Vicksburg, clean on into Tennessee. (Twice)
But my Friar's Point rider, now, hops all over me.

Verse 3

I ain't gonna state no color, but her teeth crowned with gold. (Twice)
She got a mortgage on my body, now, and a lien on my soul.

Verse 4

Lord, I'm goin' to Rosedale, gon' take my rider by my side. (Twice)
We can still barrelhouse, baby, 'cos it's on the river side.

Verse 5

You can squeeze my lemon till the juice run down my leg. (Twice)
But I'm goin' back to Friar's Point, an' I'll be rockin' to my head.

Trouble In Mind

Words & Music by Richard M. Jones (Chippie Hill)

Medium slow

(♩ = $\overset{\frown}{\text{3}}$)

The musical score is written in G major, 4/4 time, and consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes a dynamic marking of 'mp' and a triplet of eighth notes. The second staff continues the melody with various chords. The third staff features a D7 chord and a 7/8 time signature. The fourth staff concludes the piece with a C chord and a final G note.

Trou - ble in mind, I'm blue, — but I won't be blue — al - ways; —

'Cos the sun — gon - na shine — on my back door — some - day. —

— I'm gon - na lay my head — on a lone - some rail - road line, —

And let the Two Nine - teen — pa - ci - fy — my mind. —

Verse 2

I'm all alone at midnight, and my lamp is burning low;
Never had so much trouble in my life before.
I'm gonna lay my head on that lonesome railroad track;
But when I hear that whistle, Lord, I'm gonna pull it back.

Verse 3

I'm going down to the river, take along my rocking chair;
If the blues don't leave me, I'll rock away from here.
Trouble in mind, I'm blue, but I won't be blue always;
'Cos the sun gonna shine on my back door some day.

Tuxedo Junction

Words by Buddy Feyne ★ Music by Erskine Hawkins, William Johnson & Julian Dash

Medium slow swing

(♩ = $\overset{\frown}{\text{J}} \overset{\frown}{\text{J}} \overset{\frown}{\text{J}}$)

mp B^b B^b/D E^b7 F^7 B^b B^b/D

Way down south in Bir - ming - ham, — I mean south in Al -

E^b7 F^7 B^b B^b/D E^b $E^{\dim7}$ E^b7/F F^7

- a - bam's — An old place where peo - ple go — to dance — the night — a - way. —

B^b F^7 B^b B^b/D E^b7 F^7 B^b B^b/D

— They all drive or walk — for miles — To get jive that south -

E^b7 F^7 B^b B^b/D E^b $E^{\dim7}$ E^b7/F F^7

- ern style; — S - low jive that makes — you want — to dance 'til break — of day. —

B^b *mf* E^b6 E^b7 B^b6 B^b7

— It's a junc - tion where the town folks meet. At each

E^b6 E^b7 B^b $C^{\dim7}$ F^7 B^b B^b/D *mp*

func - tion in their tux they — greet you. Come on down, for - get —

E^b7 F^7 B^b B^b/D E^b7 F^7 B^b B^b/D

— your care. — Come on down, you'll find — me there. — So long town! I'm head -

E^b $E^{\dim7}$ E^b7/F F^7 1. B^b F^7 2. B^b

- in' for — Tu - xe - do Junc - tion now. — Way down —

Unforgettable

Words & Music by Irving Gordon

Medium slow

G *mp* **Gmaj⁷** **Gdim**

Un - for - get - ta - ble, that's what you are;

C **Cmaj⁷** **A⁹** **F**

Un - for - get - ta - ble, tho' near or far. Like a song of

Fm⁷ **C** **Gm** **A⁷** **D⁹**

love that clings to me, How the thought of you does things to me! Nev - er be - fore

Ddim **D⁷** **G** **Gmaj⁷**

— has some-one been more Un - for - get - ta - ble, in ev - 'ry

Gdim **C** **Cmaj⁷** **A⁹**

way; And for - ev - er more that's how you'll stay.

F **Fm** **C** **Gm**

— That's why, darl - ing, it's in - cre - di - ble that some - one so

A⁷ **D⁷** **Dm⁷** **G⁷** **C** **F⁷** **C**

un - for - get - ta - ble thinks that I am un - for - get - ta - ble too.

Walk Right In

Words & Music by Gus Cannon & H. Woods

Medium tempo

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of six staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a dynamic marking of *mf*. The melody is written on a single staff with guitar chords indicated above it. The lyrics are written below the staff, with some words underlined to indicate phrasing. The second staff continues the melody and lyrics. The third staff continues the melody and lyrics. The fourth staff continues the melody and lyrics. The fifth staff continues the melody and lyrics. The sixth staff concludes the piece with a double bar line.

Staff 1: Chords: C, A⁷, D⁷, G⁷. Lyrics: Walk right in, sit right down; and, ba-by, let your mind roll

Staff 2: Chords: C, A⁷. Lyrics: on. Hey, walk right in, stay a-while; but,

Staff 3: Chords: D⁷, G⁷, C. Lyrics: dad-dy, you been stayin' too long. Now ev-ry-bo-dy's talk-in' 'bout a

Staff 4: Chords: C⁷, F. Lyrics: new way of walk-in'; do you want to lose your mind? Hey,

Staff 5: Chords: C, A⁷, D⁷, G⁷, C. Lyrics: walk right in, sit right down; dad-dy let your mind roll on.

Walkin' Shoes

By Gerry Mulligan

Medium slow

(♩ = $\overset{\frown}{\underset{\frown}{\text{J}}}$ ♩)

Chord progression for the first staff: G, C⁹, G, Dm⁷, G⁷

Chord progression for the second staff: C⁶, C[#]m⁷, F[#]7, G, B^b7, Am⁷, A^b9 (b5)

Chord progression for the third staff: B⁷, F[#]m⁷, B⁷, Em, F[#]m⁷, B⁷

Chord progression for the fourth staff: Am⁷, G⁶, F⁷, E^b7 (b5), Am⁷/D

Chord progression for the fifth staff: D⁷, G, C⁹, G

Chord progression for the sixth staff: Bm⁷ (b5), E⁷, Am⁷ (b5), D⁷, Am⁷, A^b9 (b5), G

Walkin' Blues

Words & Music by Robert Johnson

Medium tempo

(♩ = ♩³)
N.C. G⁷

mf
I woke up this morn - in', _____ feel - in' round for my shoes.

Know by that... I got these old walk - in' blues, well. Woke this mor - nin' _

feel 'round for my shoes. _ But you know _

D⁷ C⁷ G C⁷ G
_ by that... I got these old walk - in' blues.

Verse 2

Well, leave this mornin' if I have to, ride the blind.
I feel mistreated, and I don't mind dyin'.
Leave this mornin', if I have to, ride the blind.
Babe, I been mistreated, and I don't mind dyin'.

Verse 3

Well, some people tell me that the worried blues ain't bad.
Worst old feelin' I most ever had.
People tell me that these old worried blues ain't bad.
It's the worst old feelin' I most ever had.

Verse 4

She got an easy movement from her head down to her toes.
Break in on a dollar most anywhere she goes.
Ooh, to her head down to her toes.
Lord, she break in on a dollar most anywhere she goes.

Walking My Troubles Away

Traditional

Medium tempo

The musical score is written on a single staff in treble clef, with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The tempo is marked 'Medium tempo'. The score consists of four lines of music with lyrics underneath. The first line starts with a chord of E major and a dynamic marking of 'mf'. The second line has a 7/8 time signature. The third line has a chord of A7 and an E major chord. The fourth line has chords of B7, A7, and E major.

E
mf

Pa-per boy— hol-lerin', "Ex-tra, have you read the news?"

Shot the brown I love, I got them walk - ing blues. I keep on

*A*⁷ *E*

walk - ing, — trying to walk - my trou-bles a - way. —

*B*⁷ *A*⁷ *E*

I'm — so glad, — trou-ble don't last al - ways. —

Verse 2

You used to be my sweet hip, you soured on me;
We won't be together like we used to be.
I keep on walking, trying to walk my trouble away.
I'm so glad, trouble don't last always.

Verse 3

I got the bad, luck blues, my bad luck time done come.
They said bad luck follow everybody; seem like I'm the only one.
I keep on walking, trying to walk my trouble away.
I'm so glad, trouble don't last always.

Way Down In The Mine

Traditional

Medium fast

mf C F G
Come— all you young fel-lers, so brave and so fine,—— And

C F C G⁷
seek not your for - tune 'way down in the mine;—— It - 'll

C F G
form as a hab - it and seep in your soul,—— Till the

C F C G⁷
streams of your blood run as dark as the coal. It's dark as a

C G⁷
dun - geon and damp as the dew, where the dan - gers are dou - ble and the

C G⁷ C C⁷ F

plea - sures are — few, where the rain nev - er falls and the sun nev - er

G C F

shines; — It's dark as a dun - geon 'way down in the

1. 2. 3.

C G⁷ C F C/E / Dm⁷ C

mine. — 2. There's — mine. —
3. I —

Verse 2

There's many a young feller I knew in my day
 Who lived just to labour his whole life away;
 Like a fiend with his dope, or a drunkard his wine,
 A man may have lust for the lure of the mine.
It's dark as a dungeon, etc.

Verse 3

I pray, when I die and the ages shall roll,
 My body will blacken and turn into coal.
 As I stand at the door of my heavenly home,
 I'll pray for the feller a slave to my bones.
It's dark as a dungeon, etc.

Weary Blues

Traditional

Medium tempo

G⁷ C⁷ G⁷ C⁷



1. Wish I could lose _____ these wea - ry blues. _____
big, _____ your love was small. _____

Gm⁷ C⁷ F⁷ C⁷



My tir - ed heart _____ can't love no more.
And now I've got _____ no love at all.

G⁷ C



Can't love the way _____ it did be - fore.
Wish I could lose _____ these wea - ry

G⁷ C F



2. My love was blues. _____ Want you in the morn - in' and I

C⁷ F C⁷ F



want you in the eve-nin'. Yes, I want you, yes, I want you but it don't do no good. —

C⁷



Miss you when it's rain - in' and I miss you when it's shin - in', and I

F C⁷ F

wish that I could kiss you and I would if I could... But my

G⁷ Gdim G⁷ Gdim G⁷

heart can't for - get the run - a - round it used to get. Oh, can't you

C⁷ G⁷ C⁷ Gm⁷ C⁷

see? I'm tir - ed of This old un -

F C⁷

- fair one - sid - ed love. Come back to

G⁷ C

me, please don't re - fuse, And help me

G⁷ C F⁷ C

lose these wea - ry blues.

Weeping Willow Blues

Traditional

Medium tempo

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a dynamic marking of *mf* and includes the lyrics "Lord, that weep - in' wil - low, and that mourn - in' dove!". The second staff continues the melody with the lyrics "That weep - in' wil - low, and that mourn - in' dove!". The third staff concludes the phrase with the lyrics "I got a gal up the coun - try you know_ I sure_ do love.". Chord symbols are placed above the notes: A, Dm, A, Dm, A, E7, D, E7, and A.

Verse 2

Now if you see my woman, tell her I says hurry home. *(Twice)*
I ain't had no loving since my gal been gone.

Verse 3

Where it ain't no love, ain't no getting along. *(Twice)*
My gal treat me so mean and dirty, sometime I don't know right from wrong.

Verse 4

Lord, I laid down last night, tried to take my rest. *(Twice)*
My mind started wandering like the wild geese in the west.

Verse 5

Gonna buy me a bulldog, watch you while I sleep. *(Twice)*
Just to keep these men from making the 'fore day creep.

Verse 6

You gonna want my love, baby, some lonesome day. *(Twice)*
Then it will be too late, I'll be gone too far away.

When The Lights Go Out

Words & Music by Willie Dixon

Medium tempo

F_{mf} F/A B^b C⁷ F F/A

1. I love to look at my ba-by's face.
2. I love to see her walk-in' down the street.

I love to feel that
She al-ways dress-es so

B^{b7} C⁷ F F/A B^b Bdim

silk and lace.
nice and neat.

And when she kiss it near-ly makes me shout,
You nev-er know what it's all a-bout.

"Great-
Great-

F/C.N.C. 1. C⁷ 2. F⁷

— God Al-migh-ty, when the lights go out!"
— God Al-migh-ty, when the

lights go out!— You can

B^{b7} Bdim F B^{b7} Bdim

use your i-ma-gi-na-tion.— You'd still be far be-hind. There is

B^{b7} Bdim F G⁷

no-thing in cre-a-tion like that girl,— that

C⁷ F F/A B^b C⁷

gal of mine.— I love to hold her when she talks that talk,—

F F/A B^b C⁷ F F/A

I love to watch her when she walks that walk.— And if I pet her when she's

B^{b7} Bdim F/C.N.C. B^{b7} F

try'n' to pout,— Great— God Al-migh-ty, when the lights go out!—

When Sunny Gets Blue

Words by Jack Segal ★ Music by Marvin Fisher

Slow

(♩ = $\overset{\frown}{\text{J}} \overset{\frown}{\text{J}} \overset{\frown}{\text{J}}$)

mp Gm⁷ C⁷ B^bm⁷ E^b9 F Gm⁷

When Sun-ny gets blue, her eyes get grey and cloud-y, Then the rain be-gins to fall;—

Am⁷ / D⁹(b5) D⁷(b9) G⁹ B^bm F A^bm⁶

— pit-ter pat-ter, pit-ter pat-ter; Love is gone, so what can mat-ter?

Gm⁷ B^b13 D¹³ D⁷aug G⁹ G⁷ Gm⁷ C⁷

No sweet lov-er man— comes to call. When Sun-ny gets blue, she

B^bm⁷ E^b9 F Gm⁷ Am⁷ / D⁹(b5) D⁷(b9)

breathes a sigh of sad-ness, Like the wind that stirs the trees;—

G⁹ B^bm F A^bm⁶

Wind that sets the leaves to sway - in', Like some vi - o - lins are play - in'

Gm⁷ B^{b13} Em⁷ A⁷ Dmaj⁷ Em⁷

Weird and haunt - ing me - lo - dies. Peo - ple used to love to

F^{#m7} B⁷ B^{7(b9)} Em⁷ A¹³ A^{7(b9)} Dmaj⁷ D⁶

hear her laugh, — see her smile; — That's how she got her name.

Dm⁷ G^{9aug} Cmaj⁷ Am⁷

Since that sad af - fair, she's lost her smile, — changed her style; —

Dm⁷ G¹³ G^{7(b9)} C⁹ C⁷ Gm⁷ C⁷ B^{b7m} Eb⁹

Some-how she's not the same. — But mem - ries will fade, and pret - ty dreams will rise up

F Gm⁷ Am⁷ / D^{9(b5)} D^{7(b9)} G⁹ B^{b7m}

Where her oth - er dreams fell through. — Hur - ry, new love, hur - ry here To

F A^{b7m6} Gm⁷ C^{7(#9)aug} G^{b9} F^{6/9}

rall.

kiss a - way each lone - ly tear, And hold her near when Sun - ny gets blue.

When You Got A Good Friend

Words & Music by Robert Johnson

Medium slow

(♩ = $\overset{\frown}{\underset{\frown}{\text{3}}}$)

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *mf* and includes a triplet of eighth notes. The second staff has a whole rest followed by a quarter rest, then a quarter note, and another quarter rest. The third staff features a triplet of eighth notes. The fourth staff contains several chords: B7, A7, E7, A7, and E7. The lyrics are: "When you got a good friend, that will stay right by your side; When you got a good friend, that will stay right your side, Give her all of your spare time, love and treat her right."

Verse 2

I mistreat my baby, and I can't see no reason why. (Twice)
Every time I think about it, I just wring my hands and cry.

Verse 3

Wonder, could I bear apologise, or would she sympathise with me. (Twice)
She's a brownskin woman, just as sweet as a girlfriend can be.

Verse 4

Mmm, babe, I may be right or wrong.
Baby, it your opinion, I may be right or wrong.
Watch your close friend, baby, you enemies can't do you no harm.

Verse 5

When you got a good friend that will stay right by your side, (Twice)
Give her all of your spare time, love and treat her right.

When Your Lover Has Gone

Words & Music by E. A. Swan

Slow

*G*maj⁹ *G*⁶ *C*⁹(#11) *C*¹¹ *C*⁹
 When you're a-lone,— who cares for star-lit skies?—

*A*⁹sus⁴ *A*⁷ *C*m *C*m(maj⁷) *C*m⁷ *C*m⁶
 When you're a-lone,— the mag-ic moon-light dies.—

G/B *B*⁷(#9) *E*m / *E*^baug *G*/D *C*[#]m⁷(b5) *A*¹³ *A*⁹
 At break of dawn— there is no sun - - rise,—

*G*add⁹ *G* *G*dim *D*⁷ *D*⁷aug *G*add⁹ *E*m⁷ *A*m⁹ *D*⁹aug
 When your lov-er has— gone.—

*G*maj⁹ *G*⁶ *C*⁹(#11) *C*¹¹ *C*⁹
 What lone-ly hours— the eve-ning sha-dows bring!—

*A*⁹sus⁴ *A*⁷ *C*m *C*m(maj⁷) *C*m⁷ *C*m⁶
 What lone-ly hours,— with mem-'ries lin-ger-ing—

G/B *B*⁷(#9) *E*m *C*m⁶/*E*^b *G*/D *G*/B *B*⁷(b5) *E*⁷aug *E*⁷
 like fad-ed flowers!— Life can't mean a-ny-thing—

rit.
*A*⁹ *C*⁹ *E*^b⁹ *D*⁷(b9)aug *G*add⁹ / *E*^b⁹ *A*m⁷/D *G*
 when your lov-er has gone.—

Wild About That Thing

Words & Music by Spencer Williams

Medium tempo

The musical score is written in 4/4 time with a treble clef. It consists of four staves of music with lyrics underneath. The first staff begins with a treble clef, a 4/4 time signature, and a dynamic marking of *mf*. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The second staff continues with: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter). The third staff continues with: B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter). The fourth staff continues with: B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter).

C *mf* G⁷ C G⁷ C
Hon-ey ba - by won't you cud - dle near, — Let sweet ma - ma whis - per

C⁷ F⁷
in your ear. — I'm wild a - bout that thing, —

C B^{b7} A⁷ D⁷
It makes me laugh and sing. — Give — it to me, pa - pa;

G⁷ C F C
I'm wild a - bout that thing. —

Verse 2

Do it easy, honey, don't get rough; from you, papa, I can't get enough.
I'm wild about that thing, I'm wild about that thing;
Everybody knows it, I'm wild about that thing.

Verse 3

Please don't hold it, baby, when I cry; Give me every bit of it or else I'll die.
I'm wild about that thing, I'm wild about that thing;
All the time I'm cryin', I'm wild about that thing.

Verse 4

What's the matter, papa, please don't stall; don't you know I love it and I want it all?
I'm wild about that thing, just give my bell a ring;
You touched my button, I'm wild about that thing.

Verse 5

If you want to satisfy my soul, come on and rock me with a steady roll.
I'm wild about that thing; gee, I like your ting-a-ling.
Kiss me like you mean it, I'm wild about that thing.

Verse 6

Come on turn the lights down low; say you're ready, just say let's go.
I'm wild about that thing, I'm wild about that thing;
Come on and make me feel it, I'm wild about that thing.

Verse 7

I'm wild about it when you hold me tight; let me linger in your arms all night.
I'm wild about that thing, my passions got the fling;
Come on, hear me cryin', I'm wild about that thing.

Willow Weep For Me

Slow

Words & Music by Ann Ronell

(♩ = $\overset{\frown}{\text{3}}$)

G D⁹aug G D⁹aug

Wil - low weep for me, _

G Em Bm Em

Bend your branch-es green_ a - long the stream_ that runs to sea._

C⁹ D^{aug} G Dm⁷ G D⁷aug

Lis - ten to my plea; lis - ten, wil - low and weep for me._

G D⁹aug G D⁹aug

Gone my lov - er's dream, _ love - ly sum - mer dream; _

G Em Bm Em

Gone and left me here_ to weep my tears_ in - to the stream._

C⁹ D^{aug} G Dm⁷ G

Sad as I can be; hear me, wil - low, and weep for me._

F⁹ G^{b9} F⁹ E^{b9} A^bm/G

Whis - per to the wind, and say that love has sinned To

F⁹ E⁹ E^{b9} D⁹ D^{b9} C⁷ F⁹ G^{b9} F⁹

leave my heart a-break-ing and mak - ing a moan. Mur - mur to the night to

E^{b9} A^bm/G F⁹ E⁹ E^{b9} D⁹

hide her star - ry light, So none will find me sigh - ing and

A^{b7} Am^{7(b5)} D⁷ D⁷aug G D⁹aug G D⁹aug

cry-ing all a-lone. Oh, weep-ing wil-low tree, weep in sym-pa-thy;

G Em Bm Em

Bend your branch-es down a-long the ground and cov-er me.

C⁹ D^{aug} G / Dm⁷ A^{b9}(#11) G

When the shad-ows fall, bend, oh wil - low, and weep for me.

Worried Man Blues

Traditional

Medium tempo

G

It takes a wor-ried man to sing a wor-ried

C

song, it takes a wor-ried man to sing a wor-ried

G

song. It takes a wor-ried man to sing a wor-ried

D7

G C G

song: I'm wor-ried now, but I won't be wor-ried long.

Verse 1

I went across the river, and I lay down to sleep. (3 times)
When I woke up, I had shackles on my feet.

Verse 2

Twenty one links of chain around my leg. (3 times)
And, on each link, an initial of my name.

Verse 3

When everything goes wrong, I sing a worried song. (3 times)
I'm worried now, but I won't be worried long.

You'll Like My Loving

Traditional

Medium tempo

(♩ = $\overset{\frown}{\text{3}}$ ♩)

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The tempo is marked 'Medium tempo' and the dynamic is 'mf'. The first staff contains the melody for the first line of the first verse: 'I know you like my lov-in' I can tell'. The second staff continues the melody for the second line: 'from the way you whine. I know you like my'. The third staff continues the melody for the third line: 'lov-in', I can tell from the way you whine.'. The fourth staff continues the melody for the fourth line: 'Let you taste my jel-ly you just wor-ries me all the time.'. Chord symbols are placed above the staff: A7 above the first measure, D7(9) above the second measure, A7 above the third measure, E above the fourth measure, D7 above the fifth measure, and A7 above the sixth measure. There are also triplet markings (a '3' over a group of three notes) in the first, third, and sixth measures.

I know you like my lov-in' I can tell
from the way you whine. I know you like my
lov-in', I can tell from the way you whine.
Let you taste my jel-ly you just wor-ries me all the time.

Verse 2

I told you, pretty mama, I had the best jelly in town. (Twice)
Since you got a little taste, you just keep on hanging around.

Verse 3

I swim deep, pretty mama, just like a catfish loaded down. (Twice)
And every time you see me, you wants to fall down on the ground.

Verse 4

When me and my baby starts to lovin', we wants to fight like cats and dogs. (Twice)
But before it's over with, we hollerin' "Lord, oh, Lordy Lord."

You Can't Judge A Book By Its Cover

Words & Music by Willie Dixon

Fast

G⁷

You can't judge an ap - ple by look - in' at a tree.

You can't judge hon - ey by look - in' at the bee.

— You can't judge a daugh - ter by look - in' at the mo -

N.C.

— ther. You can't judge a book by look - in' at it's

Chorus

C⁷

cov - er, oh! Can't you see, Whoah,

G⁷

— you mis - judged me. I

D⁷ C⁹

look — like a far - mer, but I'm — a lov - er, You

G⁷

can't tell a book by look - - ing at its cov - er.

Verse 2

You can't judge sugar by looking at the cane.
 You can't judge a woman by looking at her man.
 You can't judge a sister by looking at her brother.
 You can't judge a book by looking at the cover.

Chorus

Verse 3

You can't judge a fish by looking in the pond.
 You can't judge right from looking at the wrong.
 You can't judge one by looking at the other.
 You can't judge a book by looking at the cover.

Chorus

Your Cheatin' Heart

Words & Music by Hank Williams

Medium tempo

N.C. C C⁷ F

Your cheat - in' heart will make you weep; You'll cry and
heart will pine some - day, And crave the

G⁷ C G⁷ C C⁷

cry and try to sleep. But sleep won't come the whole night
love you threw a - way. The time will come when you'll be

F G⁷ C C⁷

through; Your cheat-in' heart will tell on you.) When tears come
blue; Your cheat-in' heart will tell on you.)

F C D⁷

down like fall - in' rain, You'll toss a - round and call my

G⁷ C C⁷ F

name. You'll walk the floor the way I do; Your cheat - in'

G⁷ C G⁷ C F C

1. heart will tell on you. Your cheat-in' you.
2.

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Jack Long

Jack Long's career began in his teens when he played piano with many luminaries of the British jazz world. He first came to the attention of the music industry in the 1970s as a big band arranger with his transcriptions of some of the classic American recordings in this genre - all still widely played today.

He has since acted as musical director for several well-known entertainers, notably Ray Ellington, and worked as a session pianist and accompanist, while combining a parallel career in contemporary 'serious' music, editing for a number of publishers, including Chester and Novello, and composers such as Alexander Goehr. His own compositions have featured in film and television productions along with a wide range of original material for innumerable singers, producers such as Bruce Welch, and ensembles of all descriptions, including the National Youth Jazz Orchestra.

An experienced arranger, both in broadcasting and recording, his credits range from small studio groups to 150-piece orchestra and chorus.