

**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

C<sup>7</sup>



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.

F<sup>7</sup>



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.

G<sup>7</sup>

F<sup>7</sup>

C

G<sup>7</sup>



Since you're gone I got a mess of blues. I ain't-

2.

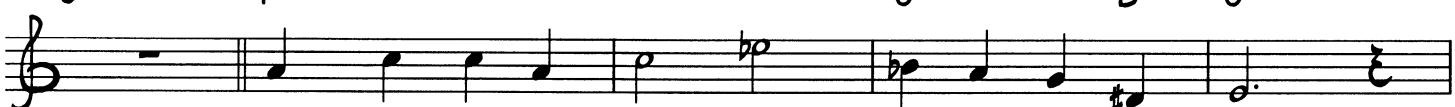
C<sup>7</sup>

F<sup>7</sup>

C<sup>7</sup>

B<sup>7</sup>

C<sup>7</sup>



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

F<sup>7</sup>

G<sup>7</sup> N.C.



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

C<sup>7</sup>



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

F<sup>7</sup>



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

G<sup>7</sup>

F<sup>7</sup>

C<sup>7</sup>

F<sup>7</sup>

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<sup>b</sup>, Am7, Gm7
- Staff 2: Am7, B<sup>b</sup>, Am7, Gm7
- Staff 3: F, E<sup>b</sup>, F, Gm7
- Staff 4: F, E<sup>b</sup>, F<sup>||</sup>, Gm7
- Staff 5: Am7, B<sup>b</sup> maj7, Am7, G7
- Staff 6: Gm7, Am7, B<sup>b</sup> maj7, Gm7
- Staff 7: F, E<sup>b</sup>, F, Gm7
- Staff 8: F, E<sup>b</sup>, F<sup>||</sup>, 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, Am<sup>7</sup>, Am<sup>6</sup>, Am, Am<sup>6</sup>. 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 Am<sup>7</sup>, Am<sup>6</sup>, B<sup>b</sup>9, B<sup>b</sup>6, B<sup>b</sup>aug, B<sup>b</sup>7, Gm, Em<sup>7</sup>(b5), and A<sup>7</sup>(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, G<sup>7</sup>, G<sup>7</sup>aug, and Cmaj<sup>7</sup>. The lyrics are: "yield to me, \_\_\_\_\_ Then I'd ra - ther have no - thing at all!".

The fourth staff starts with a whole rest followed by a melodic phrase. Chord symbols are Bm<sup>7</sup>(b5), E<sup>7</sup>(b9), Am, Am<sup>7</sup>, and Am<sup>6</sup>. The lyrics are: "All \_\_\_\_\_ or no - thing at all! \_\_\_\_\_".

The fifth staff continues with a melodic line and triplet markings. Chord symbols are Am, Am<sup>6</sup>, Am<sup>7</sup>, Am<sup>6</sup>, B<sup>b</sup>9, B<sup>b</sup>6, B<sup>b</sup>aug, B<sup>b</sup>7, 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 triplet markings. Chord symbols are Em<sup>7</sup>(b5), A<sup>7</sup>(b9), Dm, and G<sup>7</sup>. 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 G<sup>7</sup>aug, Cmaj<sup>7</sup>, B<sup>b</sup>m, E<sup>b</sup>7, A<sup>b</sup>, and A<sup>b</sup>aug. 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

(♪ = ♩<sup>3</sup>)

**E<sup>b</sup>maj<sup>7</sup>** **E<sup>b</sup>m<sup>6</sup>** **B<sup>b</sup>maj<sup>7</sup>**

Af-ter you've gone\_ and left me cry-ing, Af-ter you've gone\_

**G<sup>9</sup>** **C<sup>9</sup>** **F<sup>9</sup>**

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

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

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

**E<sup>b</sup>m<sup>6</sup>** **B<sup>b</sup>maj<sup>7</sup>** **G<sup>7</sup>**

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

**Cm** **G<sup>7</sup>** **Cm** **E<sup>b</sup>m<sup>6</sup>** **B<sup>b</sup>** **D<sup>7</sup>**

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

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

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

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

- 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*  $Fm^7$   $Bb^7$   $Fm^7$   $Bb^7$   $E^b$   $E^b6$

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;

$E^b$   $E^b6$   $F^7$   $Bb^7$   $Bb^{||}$   $E^b_{maj^7}$   $B^b_{m^6}$   $C^7$

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.  
 $E^b$   $E^b7$   $A^b$   $C^7$

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

$F^7/A$   $Bb^7$   $B^b_{dim}$   $Bb^7$   $Fm^7$   $Bb^7$

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

$Fm^7$   $Bb^7$   $E^b$   $E^b6$   $E^b$   $E^b6$

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

$F^7$   $F^{\#dim}$   $E^b/G$   $E^{dim}$   $Fm^7$   $Bb^7_{aug}$   $E^b$

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 G major, 4/4 time, with a tempo of 'Medium slow'. It consists of ten staves of music. The lyrics are written below the notes, and guitar chords are indicated above the staff lines. The chords are: N.C. (first staff), Am<sup>7</sup>, D<sup>7</sup>, Gmaj<sup>7</sup> (second staff); Cmaj<sup>7</sup>, F#m<sup>7(b5)</sup>, B<sup>7</sup>, Em (third staff); Am<sup>7</sup>, D<sup>7</sup>, Gmaj<sup>7</sup> (fourth staff); Cmaj<sup>7</sup>, F#m<sup>7(b5)</sup>, B<sup>7</sup>, Em (fifth staff); B<sup>7</sup>, Em (sixth staff); Am<sup>7</sup>, D<sup>7</sup>, G (seventh staff); Am<sup>6</sup>, B<sup>7(b9)</sup>, Em (eighth staff); A/C#, Am/C, B<sup>7</sup>, Em (ninth staff).

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.

# Baby Doll

Words & Music by Bessie Smith

Medium tempo

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

F *mf* D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F

Hon - ey there's a fun - ny feel - ing 'round my heart, and it's

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

bound to drive your ma - ma wild. It must be some-thing they

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

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

F<sup>7</sup> B<sup>b</sup> G<sup>9</sup> C<sup>13</sup>

went to see the doc - tor the oth - er day, he said I's well as well could

F G<sup>7</sup>

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

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

real - ly what's — wor - ry - ing me. — I want to be some - bo - dy's

D<sup>7</sup> G<sup>9</sup> C<sup>13</sup> F

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

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

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

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

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

Bdim F F/E<sup>b</sup> D<sup>7</sup>

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

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

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

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

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

B<sup>b</sup> maj<sup>7</sup> Bdim

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

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

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

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

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



# Back Door Man

Words & Music by Willie Dixon

Medium slow

*E*<sup>7</sup> *mf*

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

A<sup>7</sup> E

skies turned dark as night,

A<sup>7</sup> E

rained five days and the skies turned dark as night,

B<sup>7</sup>

There was trou-ble tak-ing 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*  $\text{Dm}$

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

$B^b$   $E^7$   $A^7$   $Dm$

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

$B^b9$   $A^7\text{aug}$

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

$Dm$   $B^b$   $E^7$

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

To  $\oplus$  Coda

$Dm$   $B^b9$   $A^7$   $Dm$

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 Em<sup>7</sup> B<sup>b</sup>9

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

A<sup>7</sup> B<sup>b</sup>9 A<sup>7</sup> N.C. *D. al Coda*

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

**⊕ CODA**

E<sup>b</sup>m Dm

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

B<sup>b</sup>9 A<sup>7</sup> Dm B<sup>b</sup>9 A<sup>7</sup>

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

Dm B<sup>b</sup>9 A<sup>7</sup> Dm G<sup>9</sup> Dm<sup>6/9</sup>

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

# Black Coffee

Words & Music by Paul Francis Webster & Sonny Burke

Medium slow

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



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



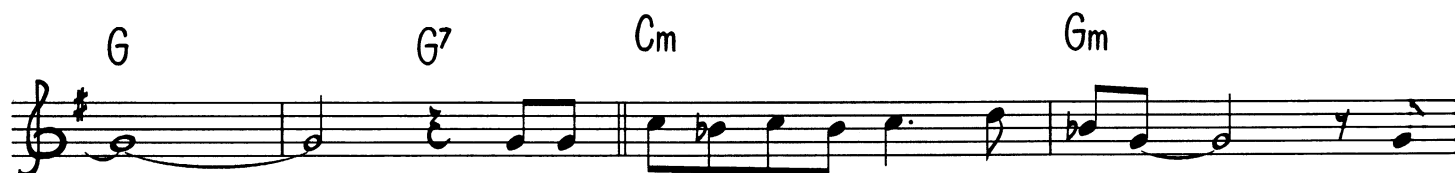
walk the floor and watch the door, — and in be - tween I drink black cof - fee, —  
Lord how slow the mo - ments go, — when all I do is pour black cof - fee. —



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 Am<sup>7</sup>(b5) D<sup>7</sup>(#9) G B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7

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

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

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

G<sup>7</sup>

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

C<sup>7</sup>

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

G<sup>7</sup> E<sup>7</sup>

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

Am<sup>7</sup> D<sup>7</sup> 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' and the dynamics are 'mf'. The first staff contains the lyrics: 'Now, I don't want my ba - by stand - in' be - hind a closed'. The second staff continues with 'door.' and 'No, I don't want my ba - by'. The third staff continues with 'stand - in' be - hind a closed door.' and ends with 'Now'. The fourth staff continues with 'when the door is closed, no one but the Lord a - bove to know.' The chords are indicated above the notes: N.C. (first measure), G7 (second measure), C7 (third measure), G (fourth measure), G (fifth measure), G7 (sixth measure), C7 (seventh measure), G (eighth measure), D7 (ninth measure), C7 (tenth measure), and G (eleventh measure).

N.C. *mf* G<sup>7</sup> C<sup>7</sup>

Now, I don't want my ba - by stand - in' be - hind a closed

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

door. No, I don't want my ba - by

G

stand - in' be - hind a closed door. Now

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

when the door is closed, no one but the Lord a - bove to know.

## 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 a single system with 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: C<sup>7</sup>, F<sup>7</sup>, C<sup>7</sup>, C<sup>9</sup>. Includes a triplet of eighth notes and a dynamic marking of *mp*.
- Staff 2:** Chords: F<sup>7</sup>, C<sup>7</sup>.
- Staff 3:** Chords: G<sup>7</sup>, C<sup>7</sup>, F<sup>9</sup>, C, G<sup>7</sup>.
- Staff 4:** Chords: C<sup>7</sup>, F<sup>7</sup>, C<sup>7</sup>, C<sup>9</sup>. Includes two triplet markings.
- Staff 5:** Chords: F<sup>7</sup>, C<sup>7</sup>.
- Staff 6:** Chords: G<sup>7</sup>, C<sup>7</sup>, G<sup>7</sup>, C.

# Blue Train Blues (Ticket Agent Take Your Window Down)

Words & Music by Spencer Williams

Medium slow

Musical score for 'Blue Train Blues' in E-flat major, 4/4 time. The score consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The piece starts with a tempo marking of 'Medium slow' and a dynamic of 'mp'. The key signature has two flats (B-flat and E-flat). The lyrics are: 'Tick - et a - gent, tick - et a - gent, ease your win - dow down; - 'Cos my ba - by, hon - ey ba - by's 'bout to leavethis 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','.

Tick - et a - gent, tick - et a - gent, ease your win - dow down; - 'Cos my  
 ba - by, hon - ey ba - by's 'bout to leavethis 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',

Dm<sup>7</sup> G<sup>7</sup> Cm Eb<sup>9</sup>

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

Ab Ab<sup>7</sup> Eb Adim

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

Bb<sup>7</sup> F<sup>7</sup> Bb<sup>11</sup> Eb Bb<sup>7</sup> aug

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

Eb Bb<sup>7</sup> aug Eb Ab<sup>7</sup>

(Instrumental)

Eb Bb<sup>7</sup> Eb Ab<sup>7</sup> Eb

Gon-na

Ab<sup>7</sup> Eb

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

Ab<sup>7</sup> Ab<sup>7</sup> Eb

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

Bb Cm<sup>7</sup> C<sup>#</sup>dim Bb<sup>7</sup> Ab<sup>7</sup> Eb

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

Bb<sup>7</sup> F<sup>7</sup> Bb<sup>11</sup> Eb Ab<sup>7</sup> Eb

man, don't want no blue train blues.



# Blues (From 'An American In Paris')

By George Gershwin

Medium slow

B<sup>b</sup> G<sup>7</sup>aug Cm B<sup>b</sup>/D E<sup>b</sup>7 F|| B<sup>b</sup> G<sup>7</sup>aug Cm<sup>7</sup> B<sup>b</sup>/D E<sup>b</sup>m<sup>6</sup> F7(b<sup>9</sup>)

B<sup>b</sup> G<sup>7</sup>aug Cm B<sup>b</sup>/D E<sup>b</sup>7 F|| B<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup>maj<sup>7</sup> F|| B<sup>b</sup> Cm<sup>7</sup> C<sup>#</sup>dim B<sup>b</sup>7/D

E<sup>b</sup> Cm<sup>7</sup>(b<sup>5</sup>) B<sup>b</sup>/F G<sup>b</sup>9 F7(b<sup>9</sup>) B<sup>b</sup> / E<sup>b</sup> F||

B<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> G<sup>b</sup>9 F7(b<sup>9</sup>) B<sup>b</sup>m C<sup>7</sup>/G E<sup>b</sup>m<sup>6</sup>/G<sup>b</sup>

B<sup>b</sup>7/F B<sup>7</sup>(b<sup>5</sup>) A<sup>b</sup>7(b<sup>5</sup>) F7(b<sup>5</sup>) F7(b<sup>9</sup>)aug B<sup>b</sup> G<sup>7</sup>aug

Cm B<sup>b</sup>/D E<sup>b</sup>7 F|| B<sup>b</sup> G<sup>7</sup>aug Cm<sup>7</sup> B<sup>b</sup>/D E<sup>b</sup>m<sup>6</sup> F7(b<sup>9</sup>)

B<sup>b</sup> G<sup>7</sup>aug Cm B<sup>b</sup>/D E<sup>b</sup>7 F|| B<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup>maj<sup>7</sup> F|| B<sup>b</sup> Cm<sup>7</sup> C<sup>#</sup>dim B<sup>b</sup>7/D

E<sup>b</sup> Cm<sup>7</sup>(b<sup>5</sup>) B<sup>b</sup>/F G<sup>b</sup>9 F7(b<sup>9</sup>) B<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup>maj<sup>7</sup> F|| B<sup>b</sup>

# 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

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

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

D

good man feel - in' bad. It

A<sup>7</sup> G<sup>7</sup> 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

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



Went to bed last night, - and boy - I was in my sleep, sleep. - I went -

- to bed last night, - and - I was in my sleep. - Woke -

- up this morn - in', the po - lice was shak - in' me. -

## 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

**E<sup>b</sup> mp** **E<sup>b</sup>7** **A<sup>b</sup>** **A<sup>b</sup>m**  
I woke up this morn - in', \_\_\_\_\_ foun' my lov-in' man had fled. Did-n't

**E<sup>b</sup>** **Gm<sup>7</sup>** **B<sup>9</sup>** **B<sup>b</sup>7**  
say good - bye, \_\_\_\_\_ that is why I sit and sigh. \_\_\_\_\_

**E<sup>b</sup>** **E<sup>b</sup>7** **A<sup>b</sup>** **A<sup>b</sup>m**  
Left with-out a warn-in', \_\_\_\_\_ now my hap - pi - ness is dead; And I

**Cm<sup>7</sup>** **F<sup>7</sup>** **B<sup>b</sup>7sus<sup>4</sup>** **B<sup>b</sup>7**  
shake with fright \_\_\_\_\_ with the com - in' of the night. \_\_\_\_\_

**E<sup>b</sup>** **E<sup>dim</sup>** **B<sup>b</sup>7/F** **F<sup>#dim</sup>** **E<sup>b</sup>/G**  
On my lone - ly pil - low, heav - y lies my head; 'Cos my man's gone and left me with the

**E<sup>b</sup>7** **A<sup>b</sup>** **A<sup>b</sup>7** **E<sup>b</sup>**  
blues a-roun' my bed. Cry - in' Law - dy, Law - dy, I wish that I was dead. \_\_\_\_\_

B<sup>b7</sup> F<sup>m7</sup> B<sup>b7</sup> E<sup>b</sup>

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

B<sup>b7</sup> E<sup>b</sup> E<sup>dim</sup> B<sup>b7</sup>/F F<sup>#dim</sup>

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

E<sup>b</sup>/G E<sup>b7</sup> A<sup>b</sup>

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

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

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

F<sup>m7</sup> C<sup>b7</sup> B<sup>b7</sup> E<sup>b</sup> E<sup>b</sup>

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

A<sup>b</sup> E<sup>b</sup> E<sup>b7</sup> A<sup>b</sup>

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

1. B<sup>b7</sup> 2. B<sup>b7</sup> E<sup>b</sup> E<sup>dim</sup> B<sup>b7</sup>/F F<sup>#dim</sup>

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

E<sup>b</sup>/G E<sup>b7</sup> A<sup>b7</sup>

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

E<sup>b</sup>

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

B<sup>b7</sup> F<sup>m7</sup> B<sup>b7</sup> E<sup>b</sup> E<sup>b7</sup>

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

A<sup>b</sup> C<sup>b7</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b7</sup> E<sup>b</sup> A<sup>b7</sup> E<sup>b</sup>

— 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

The musical score is written in 4/4 time with a key signature of three flats (B-flat major or D-flat minor). It consists of seven staves of music. The first staff begins with a dynamic marking of *mf*. The lyrics are: "What is that song— a-bout kiss-es?— What is that song— a-bout smiles? If I could have— my way, I'd sing a song— to-day That would beat them all by miles. I would-n't sing— a-bout smil-ing,— That's not the ti - tle I'd choose. I would sing— a-bout what I've got,— And what I've got's the wear-y blues. There are blues— that you get from wor - ry,— There are blues—". The score includes various chord symbols such as Eb, Abm7, Bb7, Bb7 aug, Eb, Abm7, Bb7, F7, Bb, Eb, Edim, Bb7/F, Eb, Abm7, Bb7, Eb, Bb7 aug, Eb7, Ab, Gm, A7, A7(b5), D N.C., D7, Gm, Cdim, Gm, G7, and Cm.

*mf*

What is that song— a-bout kiss-es?— What is that song— a-bout smiles? If I could have— my way, I'd sing a song— to-day That would beat them all by miles. I would-n't sing— a-bout smil-ing,— That's not the ti - tle I'd choose. I would sing— a-bout what I've got,— And what I've got's the wear-y blues. There are blues— that you get from wor - ry,— There are blues—



Fdim Cm Cm<sup>6</sup> D<sup>7</sup>

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

Gm A<sup>7</sup> A<sup>7</sup>(b5)

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

D<sup>7</sup> N.C. D<sup>7</sup> Gm Cdim Gm

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

G<sup>7</sup> Cm D Ddim D<sup>7</sup>

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

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

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

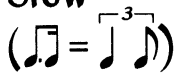
F Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup> / B<sup>b</sup>dim F<sup>11</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> N.C.

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

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

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

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

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

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

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

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

B<sup>b</sup> C<sup>7</sup> 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, -

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

Dm<sup>7</sup> G<sup>7</sup>(b9) Cmaj<sup>7</sup> C<sup>6</sup> Cm<sup>7</sup> F<sup>7</sup>(b9)

soon will be hum - ming. (Hum)

B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>6 B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7(b9) A<sup>b</sup>maj<sup>7</sup>

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

A<sup>b</sup>6 Am<sup>7</sup>(b5) D<sup>7</sup>(b9) Bm<sup>7</sup> B<sup>b</sup>7 Am<sup>7</sup> D<sup>7</sup>

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

G F<sup>#</sup>m<sup>7</sup>(b5) B<sup>7</sup>(b9) Em<sup>7</sup>

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

A<sup>7</sup>(b9) Dm<sup>7</sup> G<sup>7</sup>(b9) Cmaj<sup>7</sup> C<sup>6</sup>

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

Cm<sup>7</sup> F<sup>7</sup>(b9) B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>6 B<sup>b</sup>m<sup>7</sup>

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

$E_b7(b9)$ 
 $A^b\text{maj}^7$ 
 $A^b6$ 
 $A_m^7(b5)$ 
 $D^9$

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

$B_m^7$ 
 $B^b7$ 
 $A_m^7$ 
 $D^7$ 
 $G$

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

$F\#_m^7(b5)$ 
 $B^7(b9)$ 
 $E_m^7$ 
 $A^7(b9)$ 
 $D_m^7$ 
 $G^7(b9)$

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

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

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

$B^b_m^7$ 
 $E_b7(b9)$ 
 $A^b\text{maj}^7$ 
 $A^b6$ 
 $A_m^7(b5)$ 
 $D^7(b9)$

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

$B_m^7$ 
 $E^7$ 
 $A_m^7$

way. That mag - ic day

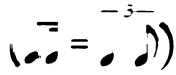
$D^7$ 
 $D^{\#11}$ 
 $G$ 
 $B^b6$ 
 $A_m^7$ 
 $A^b\text{maj}^7$ 
 $G$

may just be to - day.

# Body And Soul

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

Slow



Am<sup>7</sup>

Am<sup>6/9</sup>

Am<sup>7</sup>

D<sup>9</sup>(b5)

Gmaj<sup>9</sup>

C<sup>9</sup>

Bm<sup>7</sup>

B<sup>b</sup>dim

mp

Am<sup>7</sup>

Am/G

F<sup>#</sup>m<sup>7</sup>(b5)

B<sup>7</sup>(b5/b9)

1.

Em<sup>7</sup>

Am<sup>7</sup>

D<sup>7</sup>

Gmaj<sup>7</sup>

Cmaj<sup>7</sup>

F<sup>9</sup>(#11) E<sup>7</sup>(b9)

p

2.

Em<sup>7</sup>

Am<sup>7</sup>

D<sup>7</sup>

G

Am<sup>7</sup>

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

E<sup>b</sup>7

A<sup>b</sup>

B<sup>b</sup>m

Cm(add A<sup>b</sup>)D<sup>b</sup>m<sup>9</sup>

p

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

E<sup>b</sup>7(b9)

A<sup>b</sup>maj<sup>9</sup>

A<sup>b</sup>6

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

E<sup>b</sup>7

A<sup>b</sup>m<sup>7</sup>

D<sup>b</sup>9 aug

G<sup>b</sup>maj<sup>7</sup>

A<sup>b</sup>dim

p

A<sup>b</sup>m<sup>7</sup>

G<sup>7</sup>(b5)

G<sup>b</sup>maj<sup>7</sup>

Cdim

Bm<sup>7</sup>(b5)

E<sup>7</sup>(b5)

Am<sup>7</sup>

Am<sup>6/9</sup>

p

Am<sup>7</sup>

D<sup>9</sup>(b5)

Gmaj<sup>9</sup>

C<sup>9</sup>

Bm<sup>7</sup>

B<sup>b</sup>dim

p

Am<sup>7</sup>

Am/G

F<sup>#</sup>m<sup>7</sup>(b5)

B<sup>7</sup>(b5/b9)

Em<sup>7</sup>

Am<sup>7</sup>

D<sup>7</sup>

G<sup>6/9</sup>

p

# Born To Lose

Words & Music by Ted Daffan

Medium tempo

*mf*

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

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

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

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

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

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

G<sup>7</sup> C E<sup>b</sup>dim

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

Dm<sup>7</sup> G<sup>11</sup> C F G<sup>7</sup> C C<sup>7</sup>

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

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

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

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

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

1. C E<sup>b</sup>dim Dm<sup>7</sup> G<sup>11</sup> 2. C F<sup>7</sup> C

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



# Bring It With You When You Come

Words & Music by Gus Cannon

Medium fast

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

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

D<sup>7</sup>

G<sup>7</sup>

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

C

C<sup>7</sup>

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

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

catch\_ the\_ next freight train.\_ Now, if you wan - na be\_ a lit - tle

F C

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

D<sup>7</sup>

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

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

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

F/A Fm/A<sup>b</sup> C/G C

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

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

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

# Bright Lights, Big City

Words & Music by Jimmy Reed

Medium fast

Musical score for the song "Bright Lights, Big City" by Jimmy Reed. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The tempo is marked "Medium fast" and the dynamics are marked "mf". The score consists of four staves of music with lyrics underneath. Chord symbols A7, D7, and E7 are placed above the notes. The lyrics are: "Bright lights, big ci - ty, — gone to my ba - by's head. — Bright lights. — big ci - ty, — gone to my ba - by's head. — I tried to tell the wo-man, but she 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

The musical score is written in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It consists of five staves of music. The first staff begins with a 'Slow' tempo marking and a dynamic of 'mf'. Chords D7 and G7 are indicated above the staff. The second staff has chords D, D7, and G7. The third staff has a chord D. The fourth staff has chords D7 and A7. The fifth staff has chords G7, D7, G7, and D. The lyrics are: 'Chills on my pil - low, ice - wa - ter in my ba - by's bed. Yeah, chills on my pil - low, ice wa - ter in my ba - by's bed. All the good things I have done for you wo - man, and you left me for an - oth - er man.' There are four-measure rests in the second, third, and fifth staves.

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

Yeah, chills on my pil - low,

ice wa - ter in my ba - by's bed.

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

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

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

**Staff 1:**  $E^b$   $F^{\#dim}$   $B^b7/F$   $E^b$   $E^b9$   $A^b6$   $A^{dim}$   
Thought I heard bud-dy Bol-den say— "You're nas-ty, you're dir-ty,

**Staff 2:**  $E^b/B^b$   $E^b7$   $A^b6$   $A^{dim}$   $E^b/B^b$   $C^7$   
take it a-way— You're ter-ri-ble,— you're aw-ful; take it a-way,"— I

**Staff 3:**  $B^b$   $G^b7$   $C^7$   $F^7$   $B^b7$   $E^b$   $F^{\#dim}$   $B^b7/F$   $E^b$   $E^b9$   
thought I heard him say.— I thought I heard— Bud-dy Bol-den shout—

**Staff 4:**  $A^b6$   $A^{dim}$   $E^b/B^b$   $E^b7$   $A^b6$   $A^{dim}$   
"O-pen up that win-dow and let that bad air out.— O-pen up that win-dow and let that

**Staff 5:**  $E^b/B^b$   $C^7$   $F^7$   $B^b7^{aug}$   $A^b7$   $E^b$   $B^b7$   
bad air out,"— I thought I heard Bud-dy Bol-den shout. I

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

$E^b$   $F^\#dim B^b7/F$   $E^b$   $E^b9$   $A^b6$   $Adim$   
 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* *G<sup>7</sup>/D* *C<sup>7</sup>/E* *F* *B<sup>b</sup>/D* *E<sup>b</sup> G<sup>7</sup>*

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.

*Dm<sup>7</sup>(b5)* *G<sup>7</sup>* *Cm* *A<sup>b</sup>7* *Fm<sup>6</sup>* *G<sup>7</sup>* *Cm* *G<sup>7</sup>* 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* *C<sup>7</sup>* *C<sup>7</sup>(b9)* *C<sup>7</sup>sus<sup>4</sup>* *C<sup>7</sup>*

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

*C<sup>7</sup>(b9)* *Gm<sup>7</sup>(b5)/C* *C<sup>7</sup>* *F<sup>7</sup>*

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

*Cm<sup>7</sup>* *F<sup>9</sup>* *Cm<sup>7</sup>* *Am<sup>7</sup>(b5)/E<sup>b</sup>* *D<sup>7</sup>(b5)* *G<sup>7</sup>*

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

*Cm* *G<sup>7</sup>/D* *C<sup>7</sup>/E*

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

*F<sup>7</sup>* *B<sup>b</sup>/D* *E<sup>b</sup>* *G<sup>7</sup>* *Dm<sup>7</sup>(b5)/A<sup>b</sup>* *G<sup>7</sup>*

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

*Cm* *A<sup>b</sup>7* *Fm<sup>6</sup>* *G<sup>7</sup>* *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. Chord symbols are placed above the notes: N.C. mf, A7, D7, and E7. 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. —"

## 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* Cmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Gm<sup>9</sup> C<sup>13</sup>(b9)

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

F<sup>6</sup> B<sup>b9</sup> Em<sup>7</sup> Am<sup>7</sup> A<sup>b7</sup> D<sup>7</sup>(b9) G<sup>7</sup>(b9) C E<sup>b</sup>dim Dm<sup>7</sup> G<sup>7</sup>aug

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

Cmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Gm<sup>9</sup> C<sup>13</sup>(b9)

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

F<sup>6</sup> B<sup>b9</sup> Em<sup>7</sup> Am<sup>7</sup> A<sup>b7</sup> D<sup>7</sup>(b9) G<sup>7</sup>(b9) C Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(b9)

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

F<sup>6</sup> F<sup>#</sup>dim Cmaj<sup>7</sup> D<sup>9</sup> Em<sup>7</sup> E<sup>b</sup>maj<sup>7</sup>

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

Dm<sup>7</sup> D<sup>9</sup> Dm<sup>7</sup>/G G<sup>7</sup> G<sup>7</sup>aug Cmaj<sup>7</sup> Am<sup>7</sup>

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

Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Gm<sup>9</sup> C<sup>13</sup>(b9) F<sup>6</sup> B<sup>b9</sup>

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

Em<sup>7</sup> Am<sup>7</sup> A<sup>b7</sup> D<sup>7</sup>(b9) G<sup>7</sup>(b9) C E<sup>b</sup>6 D<sup>b</sup>maj<sup>7</sup> 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 instruction 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 F<sup>7</sup>

*mf*

B<sup>b</sup> F Bdim

C<sup>7</sup> F F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>m F F<sup>#</sup>dim Gm<sup>7</sup> C<sup>7</sup>

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

F Bdim C<sup>7</sup>

1. F F<sup>7</sup> Fdim B<sup>b</sup>m<sup>6</sup>/F F C<sup>7</sup> 2. F F<sup>7</sup> Fdim B<sup>b</sup>m<sup>6</sup>/F F C<sup>7</sup> F N.C.

# Careless Love

Traditional

Medium slow

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

*mp*

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

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

You go to my head - like wine. \_\_\_\_\_ You've  
 spend your lives in mi - se - ry. \_\_\_\_\_ Don't

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

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

F/C C<sup>7</sup> F B<sup>b</sup> F Gm<sup>7</sup> C<sup>7</sup> 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(maj<sup>7</sup>) F<sup>9</sup>(#11) Dm(maj<sup>7</sup>) F<sup>9</sup>(#11)

D<sup>7</sup>(b<sup>9</sup>) D<sup>7</sup> G<sup>9</sup> C<sup>13</sup> F<sup>6</sup> 1. N.C.

2. E<sup>9</sup> E<sup>b9</sup> B<sup>b7</sup> sus<sup>4</sup> E<sup>b7</sup> A<sup>b6</sup> F<sup>m9</sup>

B<sup>b7</sup> sus<sup>4</sup> E<sup>b7</sup>(b<sup>9</sup>) aug A<sup>b9</sup> D<sup>b</sup> maj<sup>7</sup> E<sup>7</sup>/D C<sup>b</sup>/E<sup>b</sup>

B<sup>m</sup> F<sup>9</sup>(#11) E<sup>9</sup> E<sup>b9</sup> Dm(maj<sup>7</sup>) F<sup>9</sup>(#11)

Dm(maj<sup>7</sup>) F<sup>9</sup>(#11) D<sup>7</sup>(b<sup>9</sup>) D<sup>7</sup> G<sup>9</sup> C<sup>13</sup> F<sup>6</sup>

# Come Back Baby

Words & Music by Norman Petty & Fred Neil

Medium slow

The musical score is written on a single treble clef staff in the key of A major (indicated by three sharps: F#, C#, G#) and 12/8 time signature. The tempo is '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 of 'E7', 'A', 'D7', and 'A'. 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

G<sup>13</sup> F<sup>9</sup>(#11) G<sup>13</sup> A<sup>13</sup>

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

F Fmaj<sup>7</sup> Dm<sup>11</sup> G<sup>11</sup> C Dm<sup>7</sup> D<sup>#</sup>dim C/E

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

E<sup>9</sup> F<sup>13</sup> E<sup>9</sup> E<sup>7</sup>(#9)<sup>aug</sup> E<sup>7</sup>(#9) Am F/A D<sup>9</sup>

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.

G<sup>13</sup> Dm<sup>7</sup> G<sup>13</sup>(b5) E<sup>7</sup>(#9) E<sup>b</sup>13 D<sup>9</sup> 1. poco rit. G<sup>7</sup>(b9)<sup>aug</sup>

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. D<sup>9</sup> G<sup>7</sup>(b9)<sup>aug</sup> G<sup>7</sup>aug G<sup>13</sup> F<sup>9</sup>(#11)

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

G<sup>13</sup> A<sup>13</sup> F Fmaj<sup>7</sup> Dm<sup>11</sup> G<sup>11</sup>

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

C Dm<sup>7</sup> D<sup>#dim</sup> C/E **Animated** E<sup>9</sup> F<sup>13</sup> E<sup>9</sup> E7(<sup>#9</sup>)<sub>aug</sub> E7(<sup>#9</sup>)

*mf*

I be - lieve God is now, was then

Am F/A D<sup>9</sup> **a tempo** G<sup>13</sup> Dm<sup>7</sup> G<sup>13</sup>(b5) E7(<sup>#9</sup>) E<sup>b13</sup>

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

D<sup>9</sup> G7(<sup>b9</sup>)<sub>aug</sub> **slower** G<sup>13</sup> F<sup>9</sup>(<sup>#11</sup>) G<sup>13</sup>

*p*

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

A<sup>13</sup> **very slow** F Fmaj<sup>7</sup> Dm<sup>11</sup> G<sup>11</sup> C C/E E<sup>b6</sup> Dm<sup>7</sup> 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 variety of chord types such as major, minor, diminished, and dominant seventh chords.

Chords: C, G<sup>7</sup>, Cdim, C, Adim, A<sup>b7</sup>, G<sup>7</sup>, C, C<sup>7</sup>, F, C, G<sup>7</sup>, C, Am<sup>6</sup>, A<sup>b7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Adim, A<sup>b7</sup>, G<sup>7</sup>, C, F<sup>7</sup>, C, G<sup>7</sup>, Cdim, C, Adim, A<sup>b7</sup>, G<sup>7</sup>, C, C<sup>7</sup>, F, C, G<sup>7</sup>, C, Am<sup>6</sup>, A<sup>b7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Adim, A<sup>b7</sup>, G<sup>7</sup>, C, F<sup>7</sup>, C.

Lyrics:  
Cor - rine Cor - ri - - na, \_\_\_\_\_ where you been so long? \_\_\_\_\_  
— Cor - rine Cor - ri - - na, \_\_\_\_\_ where you been so long? \_\_\_\_\_  
— Ain't been no lov - in' \_\_\_\_\_ since you been gone. \_\_\_\_\_  
— I love Cor - ri - - na, \_\_\_\_\_ tell the world I do. \_\_\_\_\_  
— I love Cor - ri - - na, \_\_\_\_\_ tell the world I do. \_\_\_\_\_  
— I pray ev - 'ry night \_\_\_\_\_ she seems to love me too. \_\_\_\_\_

# Cottonfields

Words & Music by Huddie Ledbetter

Medium fast

*mf*

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

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

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

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

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

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

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

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

# Cotton Tail

By Duke Ellington

Medium tempo

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

D<sup>7</sup> G<sup>9</sup> D<sup>7</sup> G<sup>7</sup>

C<sup>9</sup>(#11) F G<sup>13</sup> G<sup>#</sup>dim Am<sup>7</sup> B<sup>7</sup>/D<sup>#</sup> D<sup>7</sup> G D<sup>b9</sup>

D<sup>7</sup> G<sup>9</sup> D<sup>7</sup> G<sup>7</sup>

C<sup>9</sup>(#11) F G<sup>13</sup> G<sup>#</sup>dim Am<sup>7</sup> B<sup>7</sup>/D<sup>#</sup> Dm<sup>7</sup> G<sup>7</sup>(b9) C<sup>6</sup>

E<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>7</sup> E<sup>7</sup> A<sup>7</sup>

D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>7</sup> D<sup>7</sup> G<sup>7</sup> D<sup>b9</sup>

D<sup>7</sup> G<sup>9</sup> D<sup>7</sup> G<sup>7</sup>

C<sup>9</sup>(#11) F G<sup>13</sup> G<sup>#dim</sup> Am<sup>7</sup> B<sup>7</sup>/D<sup>#</sup> Dm<sup>7</sup> G<sup>7</sup>(b9) C<sup>6</sup>

1.

2.

Am<sup>7</sup> B<sup>7</sup>/D<sup>#</sup> Dm<sup>7</sup> G<sup>7</sup>(b9) C<sup>6</sup> N.C.

# Crazy Man Blues

Words & Music by Sonny Terry

Medium tempo

(♩ = ♪<sup>3</sup>)

N.C. *mf* B<sup>11</sup> E

Yes, a man is got to be cra-zy— fol-low the wo-men ev - - 'ry -

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

- where.— Yes, a man is got to be cra-zy— fol-low the wo-men ev - - 'ry -

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

- where.— Well, I ain't sing-in' this song 'cos I ain't got no one;—

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

— Yes, you know I can get some-bo-dy, pal.

## 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 consists of five staves of music in 4/4 time, key of G major. The first staff begins with a *mf* dynamic marking and a  $G^7$  chord. The lyrics are: "I went to the cross-roads, fell down on my knees.—". The second staff starts with a  $C^7$  chord and continues the lyrics: "I went to the cross - roads,— fell down on my knees." The third staff features  $G^7$  and  $D^7$  chords, with lyrics: "I asked the Lord— a - bove, have mer - cy,—". The fourth staff has  $C^7$  and  $G^7$  chords and concludes the lyrics: "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

(♩ = ♩<sup>3</sup>)

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' and the dynamics are 'mf'. 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.' The score includes various musical notations such as chords (G7, C7, D7), triplets, and slurs.

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

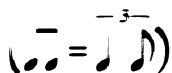
Oh, I love you darlin', like a schoolboy loves his pie. (Twice)  
Now ain't that the way to treat me, darlin'; my hurt's so long that I will die



# De Kalb Blues

Medium tempo

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



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

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

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

Deep riv - er, my home is ov - er

F/C A/C# Dm F F<sup>aug</sup> B<sup>b</sup>

Jor - dan. Deep riv - er, I

G<sup>9</sup> Gm<sup>7</sup>/C C<sup>7</sup> F B<sup>b7</sup> F Fdim F Dm

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

Am B<sup>b</sup> A<sup>7</sup> Dm D<sup>b7</sup> G<sup>9</sup> Gm<sup>7</sup>/C C<sup>7</sup>

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

very slow

F B<sup>b7</sup> F Dm<sup>7</sup> G<sup>9</sup> Gm<sup>7</sup>/C C<sup>7</sup> B<sup>b7</sup> 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 five staves of music with lyrics underneath. The first staff begins with a dynamic marking of *mf* and a triplet of eighth notes. The lyrics are: "My dad - dy come home this mor - nin', drunk as he — could". The second staff continues with: "be. My dad - dy come home this mor - nin',". The third staff continues: "drunk as he — could be. I". The fourth staff continues: "know by that\_ he's done got bad\_ on me. —". The fifth staff concludes the phrase with a final chord.

## 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,

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

— 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<sup>b</sup> F A<sup>7</sup> Dm

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

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

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

F

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

C<sup>7</sup> 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, —

C<sup>7</sup> F Fdim F B<sup>b</sup> F N.C.

Down by the riv - er - - side. —

# Down The Road A Piece

Words & Music by Don Raye

Medium fast

(♩ =  $\overset{3}{\text{♩}}$ )

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 eight staves of music. The first staff begins with a dynamic marking of *mf* and includes a triplet instruction. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The second staff continues with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The third staff continues with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The fourth staff continues with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The fifth staff continues with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The sixth staff continues with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The seventh staff continues with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The eighth staff concludes with notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2.

Daug G

*mf*

G<sup>7</sup> A<sup>b9</sup> G<sup>9</sup> C<sup>7</sup> G

Am<sup>7</sup> D<sup>9</sup> D<sup>7</sup>aug G D<sup>7</sup>aug G D<sup>7</sup>aug

G Am<sup>7</sup> G<sup>6</sup> G<sup>9</sup>

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

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

G Am<sup>7</sup> G<sup>6</sup> D<sup>7</sup>aug G

D<sup>7</sup>aug G

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

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

G G<sup>7</sup> A<sup>b9</sup> G<sup>9</sup>

C<sup>9</sup> C<sup>#9</sup> C<sup>9</sup> G Am<sup>7</sup> G

D<sup>9</sup> G<sup>#dim</sup> D<sup>9</sup> G<sup>#dim</sup> D<sup>7</sup> G<sup>maj7</sup> G<sup>7</sup> C<sup>9</sup> D<sup>7</sup> G Am<sup>7</sup> G D<sup>7</sup> aug

G G<sup>7</sup>

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

D<sup>7</sup> Ddim D<sup>7</sup> D<sup>7</sup> aug G Am<sup>7</sup> G<sup>6</sup>



# 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

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

E<sup>b</sup>

mp

E<sup>b7</sup>

A<sup>b</sup>

C<sup>b</sup>

E<sup>b</sup>

Gm/D

B<sup>b</sup>m<sup>6</sup>/D<sup>b</sup>

C<sup>7</sup>

F<sup>11</sup>

shake

f

1.

B<sup>b9</sup>

E<sup>b</sup> E<sup>b7</sup>/G A<sup>b</sup> F<sup>9</sup>/A B<sup>b</sup> G<sup>b</sup>dim Fm<sup>7</sup> E<sup>9</sup>

2.

E<sup>b</sup> E<sup>b</sup>/D<sup>b</sup> A<sup>b6</sup>/C B<sup>b11</sup> E<sup>b</sup>

F<sup>11</sup>

shake

B<sup>b9</sup> E<sup>b</sup>

# 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 guitar 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 continues the melody with 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 features a D7 chord, a measure of rest, and then a triplet of eighth notes followed by an A7 chord. The lyrics are: "— Girl - friend, the black man you been lov - in',—". The fourth staff continues with a G7 chord, a triplet of eighth notes, and then D7, G7, and D7 chords. 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 4/4 time signature. It features a melody line with lyrics underneath. Above the staff, the chords 'N.C.' and 'C' are indicated. The dynamic marking 'mf' is placed above the first measure. The second staff continues the melody with the chord 'F' above it. The third staff concludes the piece with chords 'G7', 'F7', and 'C' above it. The lyrics are: 'I got that dust pneu - mo - ny, — pneu - mo - ny in my lung. — I got the dust pneu - mo - ny, — pneu - mo - ny in my lung. — 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<sup>7</sup> mp Fmaj<sup>7</sup> E<sup>7</sup>

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<sup>b</sup> maj<sup>7</sup> D<sup>7</sup> D<sup>b</sup> maj<sup>7</sup>

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<sup>7</sup> 1. Fmaj<sup>7</sup> F<sup>6</sup> Gm<sup>7</sup> C<sup>7</sup>

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

2. F Gm<sup>7</sup> F Gm<sup>7</sup> C<sup>13</sup> Fmaj<sup>7</sup>/A A<sup>b</sup> dim

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

Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>9</sup> Fm<sup>7</sup> B<sup>b</sup>13

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

E<sup>b</sup> A<sup>b</sup>9 Gmaj<sup>7</sup> F<sup>#</sup>9 F<sup>9</sup> E<sup>7</sup>(<sup>#</sup>9) E<sup>b</sup>7 Dmaj<sup>7</sup> D<sup>b</sup>7(<sup>b</sup>9) C<sup>9</sup>

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

Fmaj<sup>7</sup> E<sup>7</sup> E<sup>b</sup> maj<sup>7</sup>

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

D<sup>7</sup> D<sup>b</sup> maj<sup>7</sup> C<sup>7</sup> 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

(♩ = ♩<sup>3</sup>)

N.C.

G<sup>7</sup>

*mf*

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

Grab — your te - le - phone, — some - thin' just ain't right. — That's ev -

- il, — ev - il — is go-in' on. — I am

warn-ing you bro - ther, — 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

( $\underline{\underline{\underline{\text{♪}}}} = \underline{\underline{\underline{\text{♪}}}}$ )

*C*  
*mf*

*C*<sup>7</sup>

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

*F*<sup>9</sup>

*C*

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

*G*<sup>7</sup>

N.C.

*C*

*G*<sup>7</sup>

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

*C*

*C*<sup>7</sup>

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

F<sup>9</sup> C

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

G<sup>7</sup> N.C. C G<sup>7</sup>

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

C C<sup>7</sup>

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

F<sup>9</sup> C

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

G<sup>7</sup> N.C. C F<sup>7</sup> B<sup>b9</sup> 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

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

*Dm mp*

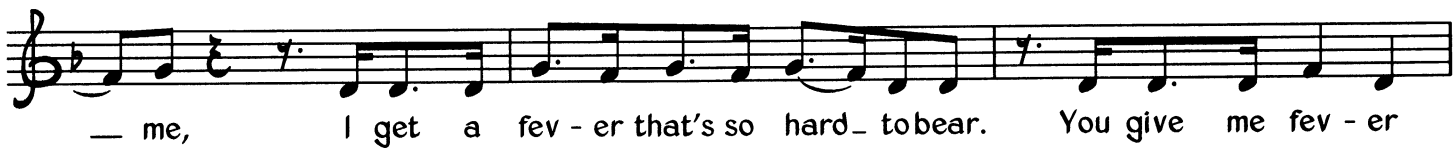


1. Nev - er know how much I love — you,  
(Verses 2, 4, 5, 6, see block, lyric)




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

*A<sup>7</sup> Dm N.C.*




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

*Dm B<sup>b6</sup> Dm*



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

*B<sup>b</sup> A<sup>7</sup> Fine (Dm) Dm 1.2.*



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<sub>mp</sub> F<sup>7</sup> B<sup>b7</sup> F C<sup>7</sup> F F<sup>7</sup>

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

B<sup>b7</sup> F C<sup>7</sup> F

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

C<sup>7</sup> D<sup>b9</sup> F B<sup>b7</sup> F C<sup>7</sup>aug

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

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

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

B<sup>b7</sup> F B<sup>b7</sup> F F<sup>#dim</sup>

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

Gm<sup>7</sup> C<sup>7</sup> D<sup>b9</sup> C<sup>7</sup> F B<sup>b7</sup> F C<sup>aug</sup>

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

F F<sup>7</sup> B<sup>b7</sup> F C<sup>7</sup> F F<sup>7</sup>

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

B<sup>b7</sup> F C<sup>7</sup> F

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

C<sup>7</sup>aug C<sup>7</sup> D<sup>b9</sup> C<sup>7</sup> F B<sup>b7</sup> F C<sup>7</sup>

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

F N.C. F N.C. F C<sup>7</sup> F F<sup>7</sup>

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

B<sup>b7</sup> F

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

C<sup>7</sup> D<sup>b9</sup> C<sup>7</sup> F B<sup>b7</sup> F C<sup>7</sup>aug

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

F F<sup>7</sup> B<sup>b7</sup> F C<sup>7</sup> F F<sup>7</sup>

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

B<sup>b7</sup> F C<sup>7</sup> F F<sup>#dim</sup>

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

G<sup>m7</sup> C<sup>7</sup> D<sup>b9</sup> C<sup>7</sup> F B<sup>b9</sup> 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. I hear the train a - com - in' it's roll - in' 'round the  
(Verses 2, 3, 4 see block lyric)

G<sup>7</sup>




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

G<sup>7</sup>(#9) C<sup>7</sup>



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

G



drag - gin' on. But that

D<sup>7</sup> 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 G<sup>7</sup>aug C G<sup>7</sup>aug C G<sup>7</sup>aug C C<sup>7</sup>

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

F F<sup>#</sup>dim

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

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

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

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

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

F F<sup>#</sup>dim

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

C/G A<sup>7</sup> D<sup>7</sup> Fm<sup>6</sup> G<sup>7</sup> C F<sup>7</sup> C

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



# From Four Until Late

Words & Music by Robert Johnson

Medium tempo

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

*mf*

The musical score is written in 4/4 time with a treble clef. It consists of four staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a dynamic marking of *mf*. Above the staff, there is a triplet notation: (♩ =  $\overset{\frown}{\underset{\frown}{\text{♩}}}$ ). The first staff contains the melody for the first line of lyrics: "From four un - til late, I was wring - ing my hands and". The second staff continues the melody for the second line: "cryin'. From four un - til late, I was wring -". The third staff continues for the third line: "- ing my hands and cryin'. I be - lieve". The fourth staff concludes the melody for the fourth line: "to my soul that your dad - dy's Gulf - port bound...".

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...

C C<sup>7</sup> F

A<sup>b7</sup> G<sup>7</sup> C A<sup>7</sup>

D<sup>7</sup> G<sup>7</sup> C C<sup>7</sup> F Fm<sup>6</sup> C

## 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

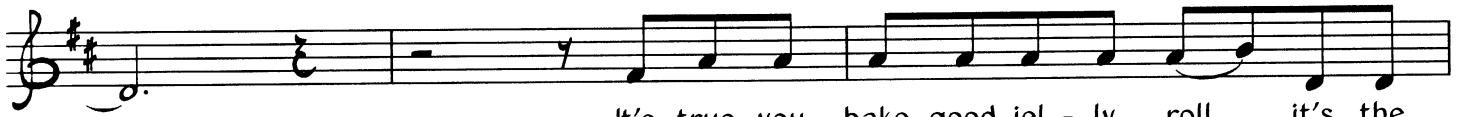
*mf*



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

D<sup>7</sup>

G<sup>9</sup>



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

D



best I've ev - - er found. —

But it's

A<sup>7</sup>

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 A<sup>7</sup> D<sup>7</sup> G<sup>9</sup> C<sup>7</sup>

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

F Am Dm G<sup>7</sup> C<sup>13</sup> F C<sup>7</sup> aug

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

F A<sup>7</sup> D<sup>7</sup> G<sup>9</sup> C<sup>7</sup>

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

F Am Dm G<sup>7</sup> C<sup>13</sup> F

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

A<sup>7</sup> Dm Gm<sup>7</sup> B<sup>b</sup>m

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

F D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F F<sup>#</sup>dim Gm<sup>7</sup> C<sup>7</sup> aug

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

F A<sup>7</sup> Dm Gm<sup>7</sup> B<sup>b</sup>m

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

F D<sup>7</sup> Gm<sup>7</sup> C<sup>13</sup> F B<sup>b9</sup> F A<sup>7</sup>

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

Dm Gm Dm B<sup>b7</sup> Dm Gm Dm<sup>7</sup> G<sup>7</sup>

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

Dm Gm Dm<sup>7</sup> E<sup>7</sup> Am D<sup>7</sup> G<sup>9</sup> C<sup>7</sup>

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

F A<sup>7</sup> Dm Gm<sup>7</sup> B<sup>b</sup>m

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

F D<sup>7</sup> Gm<sup>7</sup> C<sup>13</sup> F B<sup>b9</sup> 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 treble clef with a key signature of one flat (Bb) and a time signature of 4/4. The tempo is marked 'Medium slow'. The score 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 continues with C7 and G7 chords, lyrics: 'more. I know my health is fail - ing me,——'. The fourth staff continues with F7, C7, F7, and C chords, lyrics: 'I know that I'm go - in' down slow.——'. A '4' is written below the first measure of the fourth staff, indicating a four-measure rest.

## 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

Good morn - ing blues, blues how do — you

do? — Good morn - ing blues,

blues how — do you do? — I'm

do - ing all right, — good morn - ing, how are you? —

## 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

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

**Cm<sup>7</sup>**

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

**F** **Am<sup>7</sup>(b5)** **D7(b9)**

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

**Gm** **B<sup>b</sup>m** **Am<sup>7</sup>** **A<sup>b</sup>m<sup>7</sup>**

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

**Gm** **G<sup>b</sup>9(b5)** **F** **F<sup>#</sup>dim** **Gm<sup>7</sup>** **C<sup>7</sup>** **Cm<sup>7</sup>**

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

**F** **Am<sup>7</sup>(b5)** **D7(b9)**

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

**Gm** **B<sup>b</sup>m** **Am<sup>7</sup>** **A<sup>b</sup>m<sup>7</sup>** **Gm<sup>7</sup>** **G<sup>b</sup>9(b5)**

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

F Em<sup>7</sup> A<sup>7</sup>(#9) Dm Em<sup>7</sup> A<sup>7</sup>aug

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

Dmaj<sup>7</sup> D<sup>7</sup> Gm<sup>6</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>(#9) Cmaj<sup>7</sup> C<sup>7</sup> D<sup>b</sup>m<sup>7</sup> G<sup>b</sup>7

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

Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup>

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

F

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

Am<sup>7</sup>(b5) D<sup>7</sup>(b9) Gm B<sup>b</sup>m

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

Am<sup>7</sup> A<sup>b</sup>m<sup>7</sup> Gm<sup>7</sup> C<sup>11</sup> G<sup>b</sup>7(#9) F<sup>6</sup>

hang-ing a - round;— Good morn - ing, heart-ache, sit down.—



# 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



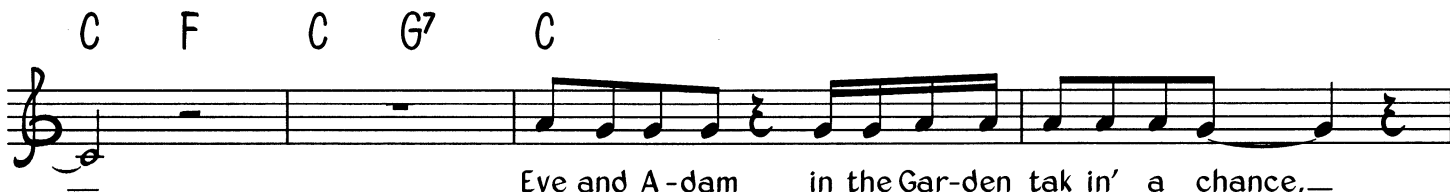
Ram-blin' {man— wo-man} makes no change in me,— I'm gon-na ram-ble back to my



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

C<sup>7</sup>

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

F<sup>7</sup> C

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

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

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

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

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

C G<sup>7</sup>

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

Dm<sup>7</sup> G<sup>7</sup> C F<sup>7</sup> 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. The tempo is marked 'Slowly'. The score consists of eight staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: '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.'

G<sup>mp</sup> B<sup>b</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup>  
 May - be I should have saved those left - ov - er dreams;

Am<sup>11</sup> D D<sup>7</sup> D<sup>9</sup> D<sup>7</sup>(b<sup>9</sup>) Gmaj<sup>9</sup> G<sup>7</sup>(b<sup>9</sup>)  
 Fun - ny, but here's that rain - y day.

Cm Cm(maj<sup>7</sup>) Cm<sup>7</sup> F<sup>#9</sup> F<sup>9</sup> B<sup>b</sup>maj<sup>7</sup> B<sup>b9</sup>/F E<sup>9</sup>(b<sup>5</sup>) E<sup>b</sup>maj<sup>9</sup> E<sup>b6</sup>  
 Here's that rain - y day they told me a - bout, And I

Am Am(maj<sup>7</sup>) Am<sup>7</sup> E<sup>b9</sup> D<sup>9</sup> Gmaj<sup>7</sup> G<sup>#</sup>dim Am<sup>9</sup> D<sup>13</sup>(b<sup>9</sup>)  
 laughed at the thought that it might turn out this way.

G B<sup>b</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>7</sup>  
 Where is that worn - out wish that I threw a - way,

Am<sup>11</sup> D D<sup>7</sup> D<sup>9</sup> D<sup>7</sup>(b<sup>9</sup>) Gmaj<sup>9</sup> G<sup>9</sup> D<sup>b9</sup>(b<sup>5</sup>)  
 Af - ter it brought my lov - er near?

Cmaj<sup>7</sup> C/B Am<sup>7</sup> D<sup>13</sup> Cdim Bm<sup>7</sup> B<sup>b</sup>dim  
 Fun - ny how love be - comes a cold rain - y day;

Am<sup>11</sup> D D<sup>7</sup> D<sup>9</sup> D<sup>13</sup>(b<sup>9</sup>) G / A<sup>7</sup> A<sup>b</sup>maj<sup>7</sup> G  
 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

D<sup>7</sup>

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

A<sup>7</sup>

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<sup>b</sup> dim*

How \_\_\_\_\_ in - sen - si - tive \_\_\_\_\_ I must\_ have seemed\_  
 Now \_\_\_\_\_ she's gone\_ a - way \_\_\_\_\_ and I'm\_ a - lone \_\_\_\_\_

*Cm<sup>6</sup>* *G<sup>7</sup>/B*

\_\_\_\_\_ when she told me that\_ she loved\_ me. \_\_\_\_\_ How \_\_\_\_\_  
 \_\_\_\_\_ with the mem-ry of\_ her last\_ look. \_\_\_\_\_ Vague \_\_\_\_\_

*Bb<sup>6</sup>* *E<sup>b</sup> maj<sup>7</sup>*

\_\_\_\_\_ un - moved\_ and cold \_\_\_\_\_ I must\_ have seemed\_ \_\_\_\_\_  
 \_\_\_\_\_ drawn\_ and sad, \_\_\_\_\_ I see\_ it still, \_\_\_\_\_

*Em<sup>7</sup>(b5)* *A<sup>7</sup>* *Dm*

\_\_\_\_\_ when she told me so\_ sin - cere - ly. \_\_\_\_\_ Why, \_\_\_\_\_  
 \_\_\_\_\_ all her heart-break - in' that last\_ look. \_\_\_\_\_ How, \_\_\_\_\_

F<sup>7</sup> Bdim

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

B<sup>b</sup>maj<sup>7</sup> Gm<sup>6</sup> Dm

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

Cm<sup>7</sup> F<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

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

Gm<sup>6</sup> A<sup>7</sup> Dm

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

Em<sup>7</sup>(b5) A<sup>7</sup> 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 first line of lyrics is: "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 continue: "done? Why don't you tell me, lov-in' ma-ma, how you". The third staff begins with a *G* chord. The lyrics continue: "want— you roll-in'— done? Lord, I". The fourth staff begins with a *D7* chord, followed by a *G* chord. The lyrics conclude: "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

N.C. C C<sup>7</sup> F

*mf*

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

C 3 G<sup>7</sup> C

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

C<sup>7</sup> F C 3

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

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

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

C G<sup>7</sup>

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

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

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

G<sup>7</sup> C F<sup>7</sup> 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 G<sup>6</sup> Gaug G Em Am<sup>7</sup> D<sup>7</sup> G B<sup>7</sup>

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

Em B<sup>7</sup>/F# Em/G Em<sup>7</sup> A<sup>7</sup> A<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup> D<sup>7</sup>aug

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

G Gaug G<sup>6</sup> Gaug G Em Am<sup>7</sup> D<sup>7</sup> G G<sup>#</sup>dim

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

D/A G<sup>#</sup>dim D/A D<sup>#</sup>dim A<sup>7</sup>/E A<sup>7</sup>(b<sup>5</sup>)/E<sup>b</sup> D<sup>7</sup> D<sup>7</sup>aug

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

G<sup>7</sup> F<sup>#7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>9</sup> A<sup>7</sup> A<sup>7</sup>(b<sup>5</sup>)/E<sup>b</sup>

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

G/D Em Am<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>) G G<sup>7</sup> C Cm G Gdim Am<sup>7</sup> D<sup>7</sup>aug

no - bo - - dy cares for me.—

G<sup>7</sup> F#<sup>7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>9</sup> A<sup>7</sup>

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

D / Em<sup>7</sup> Fdim D<sup>7</sup>/F# D<sup>7</sup>

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

G<sup>7</sup> C

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

E<sup>7</sup> A<sup>9</sup> C#dim D<sup>9</sup> D<sup>7</sup>(b9) D<sup>7</sup>aug

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

G<sup>7</sup> F#<sup>7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>9</sup> A<sup>7</sup> A<sup>7</sup>(b5)/E<sup>b</sup>G/D Em

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

1. Am<sup>7</sup> D<sup>7</sup>(b9) G G<sup>7</sup> C<sup>6</sup> Cm<sup>6</sup> D<sup>7</sup>aug G / Am<sup>7</sup>/G Gdim G

2.

cares for me. No, me.

# I Remember Clifford

By Benny Golson

Slow

*mp*

Fmaj<sup>7</sup> A<sup>7</sup> B<sup>b</sup>ma<sup>7</sup> C<sup>7</sup> C<sup>#</sup>dim Dm Dm/C

Bm<sup>7</sup>(b5) E<sup>7</sup> Am Am/G F<sup>#</sup>m<sup>7</sup>(b5) B<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>sus<sup>4</sup> C<sup>7</sup>

Fmaj<sup>7</sup> A<sup>7</sup> B<sup>b</sup>ma<sup>7</sup> C<sup>7</sup> C<sup>#</sup>dim Dm Dm/C

Bm<sup>7</sup>(b5) E<sup>7</sup>(b9) E<sup>7</sup> Am<sup>7</sup>(b5) / D<sup>7</sup>(b9) D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>aug Fmaj<sup>7</sup> B<sup>b</sup>ma<sup>7</sup>

Bm<sup>7</sup>(b5) E<sup>7</sup> Am Am<sup>7</sup>(b5) D<sup>7</sup>(b9) D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>(b9)aug Fmaj<sup>7</sup> F<sup>6</sup>/<sub>9</sub>

Em<sup>7(b5)</sup> A<sup>7(#9)</sup> Dm Dm/C Bm<sup>7(b5)</sup> E<sup>7(#9)</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup>aug

Fmaj<sup>7</sup> A<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> C<sup>7</sup> C<sup>#</sup>dim Dm Dm/C

Bm<sup>7(b5)</sup> E<sup>7(b9)</sup> E<sup>7</sup> Am<sup>7(b5)</sup> D<sup>7(b9)</sup> Gm<sup>7</sup> C<sup>9</sup>aug C<sup>7(b9)</sup>aug Am<sup>7</sup> D<sup>b</sup>/A<sup>b</sup>

Gm<sup>7</sup> C<sup>13</sup> A<sup>7</sup>/C<sup>#</sup> A<sup>7(b9)</sup> Dm Cm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> A<sup>b</sup>m<sup>7</sup>

Gm<sup>7</sup> B<sup>b</sup>/C rit. C<sup>7(b9)</sup>aug Fmaj<sup>7</sup> / A<sup>7(#9)</sup> B<sup>b9</sup> Fmaj<sup>9</sup>



# I Just Want To Make Love To You

Words & Music by Willie Dixon

Medium 'Stop' tempo

*D*<sup>7</sup> N.C.                      *D*<sup>7</sup> N.C.                      *D*<sup>7</sup> N.C.

*mf*  
I don't want\_ you to be no slave, \_ I don't want\_ you

*D*<sup>7</sup> N.C.                      *D*<sup>7</sup> N.C.                      *D*<sup>7</sup> N.C.

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

*D*<sup>7</sup> N.C.                      *D*<sup>7</sup> N.C.

I just want to make love to you. I don't want\_ you to

*D*<sup>7</sup> N.C.                      *D*<sup>7</sup> N.C.                      *D*<sup>7</sup> N.C.

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

*D*<sup>7</sup> N.C.                      *D*<sup>7</sup> N.C.                      *D*<sup>7</sup> 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*  $\text{C}$   $\text{E}^{\flat} \text{dim}$

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

$\text{Dm}^7$   $\text{G}^9$   $\text{Dm}^7$  To  $\text{Coda}$

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

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

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

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

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

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

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

$\text{CODA}$

$\text{G}^9$   $\text{E}^7$   $\text{A}^7$

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

$\text{D}^7$

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

$\text{Dm}^7$   $\text{Fm}$   $\text{G}^{\text{13}}$   $\text{C}$   $\text{Fm}^{\text{6}}$   $\text{C}$

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

*mf*

D<sup>11</sup> G B<sup>7</sup> Em G<sup>13</sup> C D<sup>11</sup> G

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

D<sup>11</sup> G C G/B G D/F# G D/F# A<sup>13</sup> A<sup>7</sup> D<sup>7</sup>

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

D<sup>11</sup> G B<sup>7</sup> Em G<sup>13</sup> C D<sup>11</sup> 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<sup>#dim</sup> G/D B<sup>7</sup>/D# Em C<sup>#dim</sup> G/D

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

1. D<sup>11</sup> G D<sup>11</sup> 2. D<sup>11</sup> 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.—'

**Staff 1:**  $E^b$   $G^7$   $Fm$   $C^7$   $Fm$   $C^7$   $Fm$   
mp  
I'll be see-ing you— in all the old fa - mil - iar plac - es

**Staff 2:**  $C^7$   $Fm$   $B^b7(b5)$   $B^b7$   $E^b6$   
That my heart and mind em - bra - ces all day through;—

**Staff 3:**  $Cm$   $Fm^7$   
In that small ca - fé, the park a - cross the way, The

**Staff 4:**  $B^b9_{sus4}$   $B^b7_{aug}$   $E^b6$   $B^b9_{aug}$   
child - ren's ca - rou - sel,— the chest-nut tree,— the wish-ing well.—

**Staff 5:**  $E^b$   $G^7$   $Fm$   $C^7$   $Fm$   $C^7$   $Fm$   
I'll be see - ing you— in ev - 'ry love - ly sum - mer's day; In

**Staff 6:**  $C^7$   $Fm$   $B^b7(b5)$   $B^b7$   $Gm^7(b5)$   $C^7$   
ev - ry-thing that's light and gay, I'll al - ways think of you that way. I'll

**Staff 7:**  $Fm$   $G^7$   $Cm$   $F^9$   
find you in the morn - ing sun; and, when the night is new, I'll be

**Staff 8:**  $Fm^7$   $A^b m^6$   $E^b / A^b maj^9$   $A^b m^6$   $E^b$   
look - ing at the moon— but I'll be see - ing you.—

# 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 a triplet of eighth notes. Chord A7 is indicated above the staff. The lyrics are: "I'm a king bee,— buzz-in' 'round— your". The third staff continues the melody with a triplet of eighth notes. Chords E7 and B7 are indicated above the staff. The lyrics are: "hive.— Well, you know I can make good hon-ey,". The fourth staff continues the melody with a triplet of eighth notes. Chords A7, E7, A7, and E7 are indicated above the staff. The lyrics are: "let me— come in - side.—".

## 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, 2/4 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 Gm<sup>6</sup> A<sup>7(b9)</sup> Dm

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

Em<sup>7(b5)</sup> / A<sup>7(b9)</sup> A<sup>7</sup> Dm Bm<sup>7(b5)</sup> Em<sup>7(b5)</sup> A<sup>7(b9)</sup>

I could cross the burning desert —

Dm Dm<sup>7</sup> G<sup>7</sup> Cm<sup>7</sup> / E<sup>b</sup>m<sup>6</sup> F<sup>7</sup> B<sup>b</sup>

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

B<sup>b</sup>9 B<sup>b</sup>7 E<sup>b</sup>6 E<sup>b</sup> maj<sup>7</sup> E<sup>b</sup> m<sup>6</sup>

— Humble or poor, — rich or renowned. —

B<sup>b</sup> D<sup>b</sup> dim Cm<sup>7</sup> F<sup>9</sup> aug B<sup>b</sup> / Cm<sup>7</sup> E<sup>b</sup> m<sup>6</sup> B<sup>b</sup>

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<sup>b</sup>aug D/A G<sup>#</sup>m<sup>7</sup>(b5) Em D<sup>#</sup>aug

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

G/D C<sup>#</sup>m<sup>7</sup>(b5) F<sup>#</sup>7 Bm B<sup>9</sup> Em A<sup>7</sup>(b9)

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

D<sup>6</sup>/<sub>9</sub> N.C. Bm B<sup>b</sup>aug D/A G<sup>#</sup>m<sup>7</sup>(b5) Em D<sup>#</sup>aug

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

G/D C<sup>#</sup>m<sup>7</sup>(b5) F<sup>#</sup>7 Bm B<sup>9</sup> Em A<sup>7</sup>(b9)

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

D F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup> Gm<sup>7</sup>

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

Cm<sup>7</sup> / F<sup>11</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Em<sup>11</sup>

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

A<sup>7</sup> N.C. Bm B<sup>b</sup>aug D/A G<sup>#</sup>m<sup>7</sup>(b5) Em D<sup>#</sup>aug

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

G/D C<sup>#</sup>m<sup>7</sup>(b5) F<sup>#</sup>7 Bm B<sup>9</sup> Em D<sup>#</sup>7 D<sup>6</sup>/<sub>9</sub>

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

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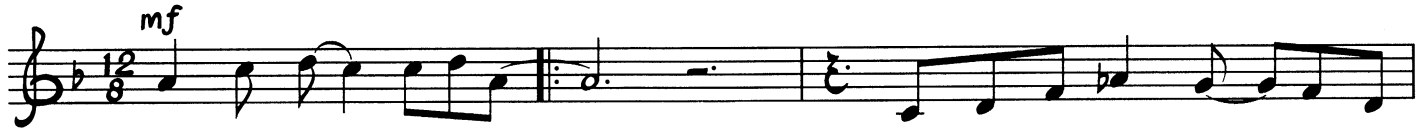
# In The Heat Of The Night

Words by Marilyn & Alan Bergman ★ Music by Quincy Jones

Slow

N.C.

F B<sup>b7</sup> F C<sup>7</sup>



1. In the heat of the night, —

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

F F<sup>7</sup>

B<sup>b7</sup>



wall. —  
sun. —

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

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

Dm

D<sup>7</sup>



— 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. — }

G<sup>7</sup>

C<sup>7</sup>

B<sup>b</sup>/C

1. F F<sup>7</sup>/A B<sup>b9</sup> B<sup>b6</sup>/C



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

F N.C.

2. F F<sup>7</sup>/A B<sup>b9</sup> B<sup>b6</sup>/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<sup>7</sup> F<sup>7</sup> F<sup>#dim</sup>

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

C/G C C<sup>#dim</sup> Dm<sup>7</sup> G<sup>7</sup>

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

Dm<sup>7</sup> G<sup>7</sup>aug C F<sup>#dim</sup> G/D G<sup>7</sup>

it makes my love come down.—

C

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

C<sup>7</sup> F F<sup>#dim</sup>

— 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

Fmaj<sup>9</sup> Am<sup>7(b5)</sup> D<sup>7(b9)</sup> D<sup>7</sup> Gm<sup>9</sup> Bm<sup>7(b5)</sup> E<sup>7(b9)</sup> E<sup>7</sup>  
 mp  
 Hide your heart from sight— Lock your dreams at night;—  
 Am F<sup>7(b9)/A</sup> B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>6 A<sup>7</sup>sus<sup>4</sup> A<sup>7</sup> Am<sup>7(b5)</sup> D<sup>7</sup>  
 It could hap - - pen— to you.\_\_\_\_\_  
 Gm<sup>9</sup> B<sup>b</sup>m<sup>6</sup> Fmaj<sup>9</sup> F<sup>6</sup> Em<sup>7(b5)</sup> / A<sup>7(b5)</sup> A<sup>7</sup>  
 Don't count stars or— you might stum - ble;\_\_\_\_\_  
 Dm Dm(maj<sup>7</sup>) Dm<sup>7</sup> G<sup>9</sup> B<sup>b</sup>maj<sup>7</sup> Am<sup>7</sup> Gm<sup>9</sup> G<sup>b9</sup>(b5)  
 Some - one drops a sigh— and down you tum - ble.\_\_\_\_\_  
 Fmaj<sup>9</sup> Am<sup>7(b5)</sup> D<sup>7(b9)</sup> D<sup>7</sup> Gm<sup>9</sup> Bm<sup>7(b5)</sup> E<sup>7(b9)</sup> E<sup>7</sup>  
 Keep an eye on spring,— Run when church - bells ring;—  
 Am F<sup>7(b9)/A</sup> B<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>6 A<sup>7</sup>sus<sup>4</sup> A<sup>7</sup> Am<sup>7(b5)</sup> D<sup>7</sup>  
 It could hap - - pen— to you.\_\_\_\_\_  
 Gm<sup>9</sup> B<sup>b</sup>m<sup>6</sup> Fmaj<sup>9</sup> F<sup>6</sup> Am<sup>7(b5)</sup> / D<sup>7(b5)</sup> D<sup>7</sup>  
 All I did was won - der how your arms would be;\_\_\_\_\_  
 Gm<sup>7</sup> B<sup>b</sup>m<sup>6</sup> C<sup>13(b9)</sup> 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
mp
G#dim
Am7
D7
Am7
D7

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

G
G
G#dim
Am7

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 —

D7
1. G
2. G
Am7
Ab9
G / Em
Am7

— be - lieved — in me. — — With - out your love, it's a  
 — be - lieved — in me.

Bm
D13
G
Am7
Ab9
G
Em

hon - ky - tonk pa - rade. With - out your love, it's a

Bm7
E7
A9
D9
G
G#dim

me - lo - dy played in a pen - ny ar - cade. It's a Bar - num and

Am7
D7
Am7
D7
G
G
G#dim

Bai - ley world. — Just as pho - ny as it can be, — But it would - n't be

Am7
D7
G

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<sup>b</sup>7

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

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

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

F Fdim F

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

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

A<sup>7</sup>

D<sup>7</sup>



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

A

A<sup>7</sup>

D<sup>7</sup>



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



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

But these ev -



- 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

Musical score for 'Lazy River' in 4/4 time, featuring a melody line with lyrics and guitar chords. The score is divided into six systems. The first system starts with a **D7 mp** chord. The second system has **Dm7**, **G7**, **C7**, **Gm7**, and **C7** chords. The third system has **F**, **C7**, **F**, **F#dim**, **Gm||**, **Eb7**, and **D7** chords. The fourth system has **Am7(b5)**, **D7 aug**, **G7**, **Dm7**, and **G7** chords. The fifth system has **Bb**, **Bdim**, **F/C**, **D7**, **G9**, and **C7** chords. The sixth system has **F**, **D7**, **G9**, **C7**, and **F** chords.

Up a la - zy riv - er by the old mill - run, - That la - zy, la - zy riv - er in the  
 noon - day sun, - Lin - ger in the shade of a kind old tree; -  
 Throw a - way your trou - bles, dream a dream with me. - Up a la - zy riv - er, where the  
 rob - in's song - A - wakes a bright new morn - ing, we can loaf a - long. -  
 Blue skies up a - bove, ev - 'ry - one's in love; Up a la - zy riv - er, how  
 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 A<sup>7</sup>aug

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 D<sup>7</sup> Gmaj<sup>7</sup> C<sup>9</sup>(#11) F<sup>#</sup>m<sup>7</sup>(b5) B<sup>7</sup>augEm E<sup>7</sup>/B B<sup>b7</sup>(b5) A<sup>7</sup> A<sup>11</sup>

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 Em<sup>7</sup> D Em<sup>7</sup> Fdim D/F# G G<sup>6</sup>

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

Gmaj<sup>7</sup> G D A<sup>7</sup> D Em<sup>7</sup> Fdim D/F#

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

G<sup>9</sup> F<sup>9</sup> E<sup>7</sup> A<sup>7</sup> E<sup>9</sup>

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

A<sup>9</sup> A<sup>7</sup> A<sup>11</sup> A<sup>7</sup> D G D G

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

D G A<sup>7</sup>aug D D<sup>7</sup> Gmaj<sup>7</sup> C<sup>9</sup>(#11) F<sup>#</sup>m<sup>7</sup>(b5) B<sup>7</sup>aug

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

Em E<sup>7</sup>/B B<sup>b7</sup>(b5) A<sup>7</sup> A<sup>11</sup> D G<sup>9</sup> 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* Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>

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

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

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<sup>b</sup>7 aug E<sup>b</sup>6 E<sup>b</sup>m<sup>6</sup> B<sup>b</sup>

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

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

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<sup>b</sup>7 aug E<sup>b</sup>6 E<sup>b</sup>m<sup>6</sup>

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

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-round 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

G<sup>9</sup> /D D<sup>b9</sup>(#11) C<sup>11</sup> B<sup>b</sup>m<sup>6</sup> Am<sup>7</sup> Am<sup>7</sup>(b5) A<sup>b</sup>7(b<sup>9</sup>/b5)



mp

G<sup>9</sup> /D D<sup>b9</sup>(#11) C<sup>11</sup> C<sup>7</sup>(b9) F<sup>13</sup> F<sup>9</sup>aug



To Coda ⊕

B<sup>b</sup>6 B<sup>b</sup>m<sup>6</sup> F<sup>9</sup> B<sup>b</sup>6 B<sup>b</sup>m<sup>6</sup> Am<sup>7</sup>(b5) D<sup>7</sup>(b5)



1.

G<sup>9</sup> Gm<sup>7</sup>/C C<sup>9</sup> Am<sup>7</sup>(b5) D<sup>7</sup>(b<sup>9</sup>/b5)



2.

G<sup>9</sup> /D D<sup>b9</sup>(#11) C<sup>11</sup> C<sup>7</sup>(b9) F<sup>6</sup> Am<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>/b5)



3

G<sup>9</sup> Gm<sup>9</sup> C<sup>13</sup> Am<sup>7</sup> D<sup>7(b5)</sup>

G<sup>9</sup> Gm<sup>9</sup> C<sup>13</sup> Cm<sup>9</sup> Cm<sup>9(b5)</sup> B<sup>7(b5)</sup>

B<sup>b</sup>maj<sup>9</sup> B<sup>b</sup>m<sup>7</sup> Fmaj<sup>7</sup> F<sup>7</sup>aug B<sup>b</sup>maj<sup>9</sup> B<sup>b</sup>m<sup>7</sup> Am<sup>7(b5)</sup> D<sup>7(b5)</sup>

*D.C. al Coda*

G<sup>9</sup> Gm<sup>7</sup>/C C<sup>9</sup> Am<sup>7(b5)</sup> D<sup>7(b9/b5)</sup>

⊕ CODA

G<sup>9</sup> /D Db<sup>9</sup>(#11) C<sup>11</sup> C<sup>7(b9)</sup> F<sup>6</sup>



# 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;

$G^7$

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

$G^7$

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

$D^7$   $C^9$   $G$

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

## 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<sup>b</sup>9  
mf



Oh, Lime - house Kid! Oh, oh, oh, Lime - house Kid!

C<sup>9</sup>



Go - ing the way that the rest of them did.

B<sup>b</sup>

D<sup>7</sup>

Gm



Poor bro - ken blos - - som, and no - bo - dy's child;

C<sup>7</sup>

F<sup>7</sup>

E<sup>9</sup>



Haunt - ing and taunt - ing, you're just kind of wild. Oh!

E<sup>b</sup>9



oh, Lime - house blues; got the real Lime - house blues.

C<sup>9</sup>



Can't seem to shake off those sad Chi - na blues.

B<sup>b</sup>

G<sup>7</sup>

Cm



Rings on your fin - - gers and tears for your crown:

Cm<sup>7(b5)</sup>

F<sup>7</sup>

B<sup>b</sup>7 B<sup>b</sup>dim E<sup>b</sup>m<sup>6</sup>/B<sup>b</sup> B<sup>b</sup>



That is the sto - - ry of old Chi - na - town.

# Little David Play On Your Harp

Traditional

'Gospel' swing

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

Lit - tle Dav - id, play on your harp; Hal - le - luh, hal - le -

F C<sup>11</sup> F B<sup>b</sup>7 C<sup>11</sup> F B<sup>b</sup>7

- luh! Lit - tle Dav - id, play on your harp; hal - le - luh!

1. F N.C. 2. F N.C.

1. Lit - tle Dav - id 2. Now Dav - id was a shep - herd boy;

He killed Go - - li - ath and shout - ed for joy.

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

Lit - tle Dav - id play on your harp; Hal - le - luh, hal - le -

F C<sup>11</sup> F B<sup>b</sup>7 C<sup>11</sup> F B<sup>b</sup>7 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 Asus<sup>2</sup>/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,—" followed by "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—" followed by "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—" followed by "a spread,—" followed by "hoo, fair". 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 "all".

## 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.

A<sup>7</sup>

*mf*



I am a lit-tle red roos - ter, too la - zy — to crow for day —

D<sup>7</sup>



— I am a lit-tle red roos-ter, — too

A

E<sup>7</sup>



la - zy to crow for day. — Keep ev - 'ry - thing — in the

D<sup>7</sup>

A<sup>7</sup>



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

(♩ =  $\overset{3}{\text{J}}$ ) 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



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,



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 -



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



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.



long gone and now I'm



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

B<sup>7</sup> Em E F<sup>#m7</sup> E A

now we're a - part When we met, how the bright sun

E G<sup>#m</sup> G<sup>#m6</sup> A<sup>6</sup> B<sup>7sus4</sup> B<sup>7</sup> E

shone! Then love died; now the rain - bow is gone.

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

Black, black, the nights I've known; Long - ing for you, so lost and a - lone.

Em A<sup>7</sup> D G Em C B<sup>7</sup> 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* Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

I don't know why, but I'm feel - in' so sad;—  
The night is cold, and I'm so all a - lone;—

C<sup>9</sup> Gm<sup>7</sup> C<sup>9</sup> C<sup>7</sup> C<sup>7</sup>aug F<sup>7</sup>

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<sup>b</sup>9 E<sup>b</sup>9 B<sup>b</sup>m<sup>6</sup>/D<sup>b</sup> C<sup>7</sup> F / Gm<sup>7</sup> A<sup>7</sup>

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

2.

F B<sup>b</sup>9 Am Cm<sup>6</sup> D<sup>7</sup> Am Cm<sup>6</sup> G E<sup>b</sup>9aug F<sup>9</sup>

be? I've heard it said that the thrill of ro-mance can be like a heav-en-ly

G D<sup>13</sup> Gm B<sup>b</sup>m<sup>6</sup> C<sup>7</sup> Gm B<sup>b</sup>m<sup>6</sup> Fmaj<sup>7</sup> E<sup>b</sup>9(#11)

dream. I go to bed with a pray'r that you'll make love to me, Strange as it

Em<sup>7</sup>(b5) / A<sup>7</sup>(b5) A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

seems. Some day we'll meet, and you'll dry all my tears;—

C<sup>9</sup> Gm<sup>7</sup> C<sup>9</sup> C<sup>7</sup> C<sup>7</sup>aug F<sup>7</sup>

Then whis-per sweet lit-tle things in my ears. Hug - gin' and a - kiss - in';

rit.

B<sup>b</sup>9 E<sup>b</sup>9 B<sup>b</sup>m<sup>6</sup>/D<sup>b</sup> C<sup>7</sup> 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

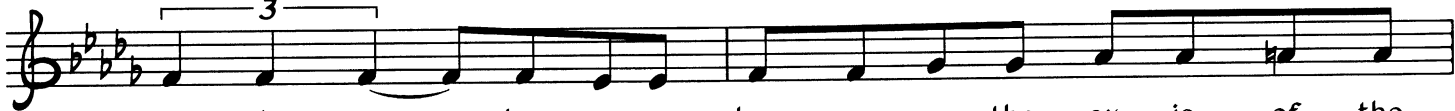
B7

Dbmaj7

Ebm

Emaj7

F#m7



- may pla - ces — where one re - lax - es on the ax - is of the  
- qué 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

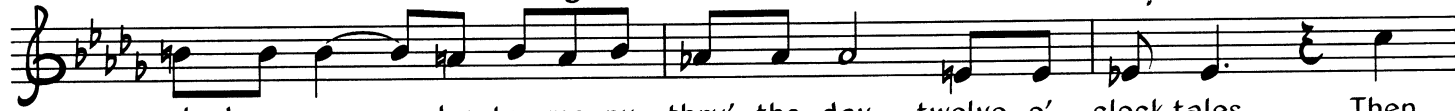
D9

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

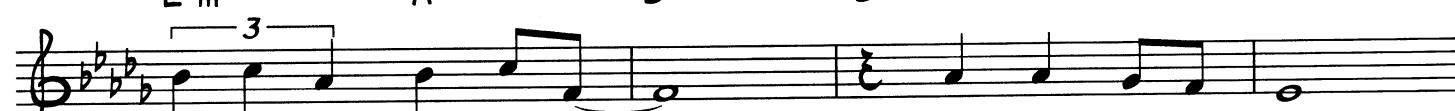
Ebm7

Ab9

B9(b5)

Bb7(b9)

Ebm7



of a great love for me. — Ah! yes I was wrong,

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A<sup>9</sup>(b5) A<sup>b11</sup> A<sup>b7</sup>(b9) D<sup>b</sup> D<sup>13</sup>

a - gain I was wrong, Life is lone - ly a -

D<sup>b6</sup> D<sup>9</sup> D<sup>b6</sup> C<sup>9</sup>(b5) B<sup>13</sup>(b9) E E<sup>b9</sup>aug D<sup>13</sup> D<sup>7</sup>

- gain, and on - ly last year ev - 'ry - thing seemed so sure. Now

D<sup>b</sup> D<sup>13</sup> D<sup>b</sup> D<sup>9</sup> D<sup>b6</sup> D<sup>b9</sup> C<sup>13</sup> F E<sup>7</sup>aug B<sup>b9</sup> E<sup>b7</sup>

life is aw - ful a - gain, a trough - ful of hearts could on - ly be a bore. A

A<sup>b</sup> E<sup>b7</sup>(#9) A<sup>9</sup> A<sup>b6</sup> E<sup>m9</sup> A<sup>7</sup>(b9) D<sup>6</sup> D<sup>m7</sup> G<sup>7</sup> C<sup>6</sup> B<sup>7</sup> B<sup>b13</sup> A<sup>13</sup>(#9) A<sup>b13</sup>

week in Pa - ris will ease the bite of it; all I care is to smile in spite of it.

D<sup>b</sup> D<sup>13</sup> D<sup>b6</sup> D<sup>9</sup> D<sup>b6</sup> C<sup>9</sup>(b5) B<sup>13</sup>(b9)

I'll for - get you, I will, while yet you are still burn - ing in - side my

B<sup>b13</sup> E<sup>b</sup>m<sup>11</sup> G<sup>b</sup>m<sup>9</sup> B<sup>9</sup> A<sup>9</sup>aug A<sup>b13</sup>

brain. Ro - mance is mush, sti - fling those who strive. — I'll

D<sup>b</sup>maj<sup>9</sup> D<sup>b</sup>m<sup>7</sup> G<sup>b</sup>13(b9) C<sup>b</sup>maj<sup>9</sup> C<sup>b6</sup> F<sup>m</sup>11 B<sup>b7</sup> E<sup>b</sup>m<sup>7</sup> G<sup>b</sup>m<sup>9</sup> B<sup>9</sup>

live a lush life in some small dive; — and there I'll be, while I

A<sup>9</sup>aug A<sup>b13</sup> D<sup>9</sup> E E<sup>b6</sup> D<sup>maj</sup>7 G<sup>9</sup> D<sup>b6</sup>/9 D<sup>b</sup>maj<sup>9</sup>

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<sup>b</sup> F F7 B<sup>b</sup>

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

mean old mis - er - ies in my soul. I went to the riv - er but the

F B<sup>b</sup> 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

Musical score for 'Make Me A Pallet On Your Floor' in 4/4 time. The score consists of four staves of music with lyrics underneath. The first staff starts with a treble clef, a 4/4 time signature, and a dynamic marking of *mf*. The key signature has one flat (F major). The first staff has a chord of F above the first measure and a C above the last measure. The lyrics are: 'Make me a pal - let on your floor.' The second staff continues the melody with a chord of F above the first measure and a C above the last measure. The lyrics are: 'Make me a pal - let on your floor. Make it'. The third staff has a chord of E7 above the first measure, F above the second measure, and F#dim above the last measure. The lyrics are: 'soft, make it low, so my good gal will nev - er know.' The fourth staff has a chord of C/G above the first measure, G7 above the second measure, and C, F7, C above the last three measures. The lyrics are: '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.

C<sup>7</sup>

F<sup>7</sup>

C



I could - n't sleep last eve - nin', with what was wor - ry - in' me.

G<sup>7</sup>

F<sup>7</sup>

G<sup>7</sup>

C

F<sup>9</sup>



Oh, the tears I've wast - ed would sure - ly fill the deep blue sea.

C

G<sup>7</sup>

C



I've got those cry a - bout him, die with - out him Lor - dy where am I with - out him

C<sup>7</sup>

F<sup>7</sup>



blues. He keeps me walk - in' on the floor, and like a fool I ask for

C

G<sup>7</sup>



more. Al - tho' I know he is - n't good, I would - n't leave him if I could, ah no!

C C/B<sup>b</sup> Adim Fm<sup>6</sup>/A<sup>b</sup> C/G

G<sup>7</sup>

C



I'm not the first on his list, I'd nev - er be missed, I

C<sup>7</sup> F<sup>6</sup>

wish I had a dime for ev - 'ry gal he's kissed; I swear—

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

I'd be a mil - lion - aire. \_\_\_\_\_ And yet I would - n't care, as

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

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. \_\_\_\_\_

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

— He makes my dreams go up in smoke, and then he treat it like a joke. \_\_\_\_\_

G<sup>7</sup>

— 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<sup>b</sup> Adim Fm<sup>6</sup>/A<sup>b</sup> C/G G<sup>7</sup> C C/B<sup>b</sup> Adim Fm<sup>6</sup>/A<sup>b</sup> C/G F/G C N.C.

I went to \_\_\_\_\_



# Matchbox Blues

Words & Music by Blind Lemon Jefferson

Medium tempo

*mf* **A<sup>7</sup>**

I'm sit - tin' here — won - - d'ring, — will a

match - box hold — my clothes? — I'm

**D<sup>7</sup>**

sit - tin' here — won - d'ring, — will a match - box hold — my clothes? —

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

— I got so ma - ny match - es, — but I

**D<sup>7</sup>** **A**

got so far — to go. —

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# Mean And Evil

Words & Music by Elmore James & Joe Josea

Medium tempo

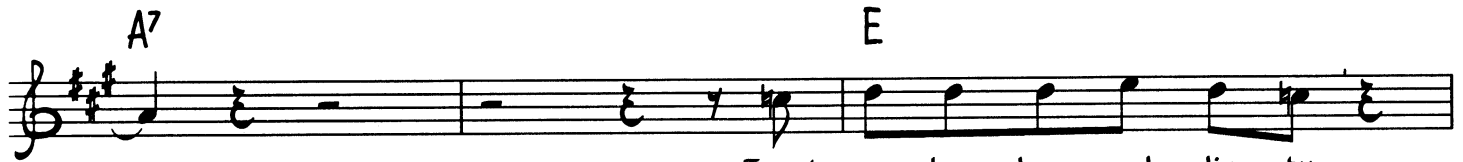
(♩ =  $\overset{3}{\text{♩}}$ )



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.—

D<sup>7</sup>

Yeah, bed bug sure is ev-il, they don't mean me no good.—

E<sup>7</sup>

— Thinks— he's a wood-peck-er—

D<sup>7</sup> A<sup>7</sup> D<sup>7</sup> A<sup>(7)</sup>

— 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<sup>7</sup>aug G Em<sup>7</sup> Am<sup>7</sup> D<sup>9</sup> Bm<sup>7</sup> Em<sup>7</sup>*

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<sup>6</sup> C<sup>#</sup>dim G/D E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>*

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<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>* 2. *G G<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup>(b9)*

cry - in'. — I don't know why. — sigh-in'. — You treat me

*Cmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>(b9) C<sup>6</sup> F<sup>9</sup> E<sup>9</sup>aug E<sup>7</sup>(b9)*

cold - ly — each day — in the year. — You al - ways

*Am F<sup>9</sup> E<sup>9</sup>aug E<sup>9</sup> A<sup>9</sup> Am<sup>7</sup>/D D<sup>7</sup>aug*

scold me — when - ev - er some - bo - dy is near. Dear,

*G Em<sup>7</sup> Am<sup>7</sup> D<sup>9</sup> Bm<sup>7</sup> Em<sup>7</sup> C C<sup>6</sup> C<sup>#</sup>dim*

it must be — great fun — to be mean to me; — You should - n't, for

*G/D Em<sup>7</sup> Am<sup>9</sup> D13(b9) G C<sup>9</sup> G*

can't you see — what you mean — to me? —

# Mean Woman Blues

Words & Music by Claude DeMetrius

Fast

F *mf* B<sup>b7</sup> F F<sup>7</sup>

I got a wo - man mean as she can be. \_\_\_\_\_

B<sup>b7</sup> F

I got a wo - man mean as she can be. \_\_\_\_\_ Some -

C<sup>7</sup> B<sup>b7</sup> F

- times I think she's al - most mean as me. \_\_\_\_\_ A

F N.C. F N.C. F N.C. F<sup>7</sup>

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!

C<sup>7</sup>

I got a wo - man mean as she can be. \_\_\_\_\_ Some-times I think she's

B<sup>b7</sup> 1. 2. 3. 4.  
F F B<sup>b7</sup> F C<sup>7</sup> F

al - most mean as me. \_\_\_\_\_ 2. She me \_\_\_\_\_  
3. The

# Million Years Blues

(a.k.a. When My Heart Beats Like A Hammer)

Words & Music by John Lee Williamson

Medium slow

(♩ =  $\overset{\frown}{\text{3}}$ )

The musical score is written in 4/4 time and consists of four staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a mezzo-forte (mf) dynamic marking. The key signature is C major, indicated by a 'C' above the staff. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, which are beamed together as a triplet. This is followed by a half note G4, a quarter note F4, and a quarter note E4. The second staff continues with a half note D4, a quarter note C4, and a quarter note B3, which are also beamed as a triplet. The third staff begins with a half note A3, a quarter note G3, and a quarter note F3, beamed as a triplet. The fourth staff continues with a half note E3, a quarter note D3, and a quarter note C3, beamed as a triplet. The score includes lyrics under the notes and various musical notations such as triplets, slurs, and dynamic markings.

When my heart gets to beat-in' like a ham-mer, and my eyes get full of  
tears. When my heart gets to beat-in' like a ham-mer,  
and my eyes get full of tears. You on-ly been  
gone twen-ty-four hours. but it seems like a mil-lion years.

## Verse 2

If I ever mistreat you, darlin'; God knows I never meant no harm. (Twice)  
You know I'm just a little country boy, that raised down on the farm.

## Verse 3

You give me so much trouble, I don't know what to do. (Twice)  
I ain't got nothing now, and it's all on account of you.

# Meditation (Meditação)

Original Words by Newton Mendonca ★ English Lyric by Norman Gimbel ★ Music by Antonio Carlos Jobim

## Medium Bossa nova

*mp* C<sup>6</sup> B<sup>7</sup> sus<sup>4</sup> B<sup>7</sup>

1. In \_\_\_\_\_ my lone - li - ness \_\_\_\_\_ When you're gone  
 2. Though \_\_\_\_\_ you're far \_\_\_\_\_ a - way \_\_\_\_\_ I have on -

C<sup>6</sup> Em<sup>7</sup> A<sup>7</sup>(b5) A<sup>7</sup>

— and I'm all — by my - self — and I — need your — ca - res. —  
 - ly to close — my eyes — and you — are back — to stay. —

B<sup>b9</sup>

I \_\_\_\_\_ just think — of you \_\_\_\_\_ And the thought —  
 I \_\_\_\_\_ just close — my eyes \_\_\_\_\_ And the sad -

A<sup>7</sup> aug Dm<sup>7</sup>

— 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.  
 G<sup>9</sup> aug G<sup>9</sup> aug Fmaj<sup>7</sup> B<sup>b9</sup>

Yes, \_\_\_\_\_ I love — you so, \_\_\_\_\_

C/E E<sup>b</sup>dim Dm<sup>7</sup> G<sup>9</sup>aug

And that for me is all I need to know.

C<sup>6</sup> B<sup>7</sup> sus<sup>4</sup> B<sup>7</sup>

I will wait for you Till the sun

C<sup>6</sup> Em<sup>7</sup> A<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>

falls from out of the sky for what else can I do?

B<sup>b</sup>9

I will wait for you, Me - di - ta -

Em<sup>7</sup> A<sup>7</sup>aug Dm<sup>7</sup> G<sup>13</sup>(b<sup>9</sup>) C<sup>6</sup>

ting how sweet life will be when you come back to me.



# Memphis Blues

Words & Music by W. C. Handy

Medium slow

(♩ =  $\overset{3}{\text{♩}}$ )

G<sup>7</sup> C

mp

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

C E<sup>7</sup> A<sup>7</sup>

D<sup>7</sup>

G<sup>7</sup> 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 *Cmaj<sup>9</sup>*

*mp*

Your lips were like a red and ru - by chal - ice, warm - er than the

*F9 (#11)*

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

sum - mer night; \_\_\_\_\_ The clouds were like an a - la - bas - ter pal - ace ris - ing to a

*E<sup>b</sup>9 (#11)*

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

snow - y height; \_\_\_\_\_ Each star its own au - ro - ra bo - re - a - lis; sud - den - ly you

*D<sup>b</sup>9 (#11)*

*Cmaj<sup>9</sup>*

*Am<sup>7</sup>*

*Dm<sup>11</sup>*

*G13(b9)*

held me tight, \_\_\_\_\_ I could see the mid - night sun. \_\_\_\_\_ I

*Cmaj<sup>9</sup>*

*F9 (#11)*

can't ex - plain the sil - ver rain that found me, or was that a moon - lit veil? \_\_\_\_\_ The

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

*E<sup>b</sup>9 (#11)*

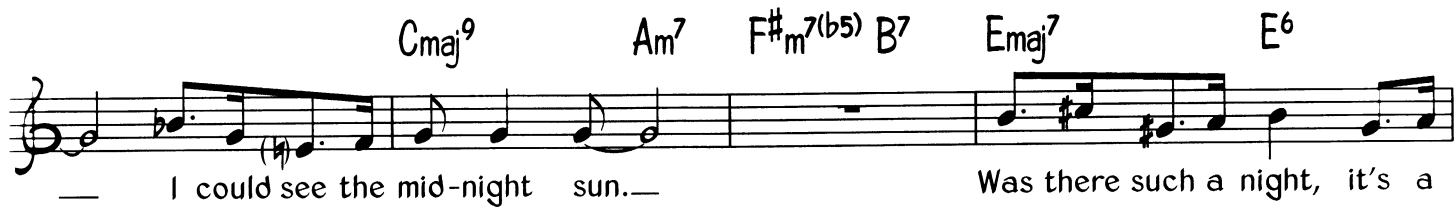
mu - sic of the u - ni - ver - sea - round me, or was that a night - in - gale? \_\_\_\_\_ And

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

*D<sup>b</sup>9 (#11)*

then your arms mi - ra - cu - lous - ly found me, sud - den - ly the sky turned pale, \_\_\_\_\_

Cmaj<sup>9</sup> Am<sup>7</sup> F<sup>#</sup>m<sup>7</sup>(b5) B<sup>7</sup> Emaj<sup>7</sup> E<sup>6</sup>



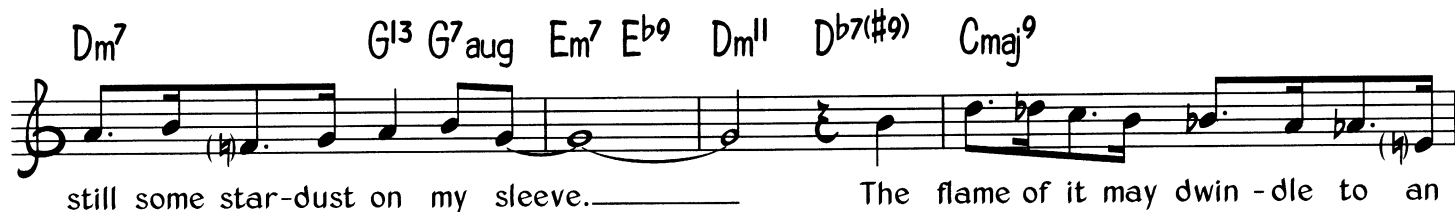
I could see the mid-night sun. Was there such a night, it's a

Em<sup>7</sup> A<sup>13</sup> A<sup>7</sup>aug Dmaj<sup>9</sup> D<sup>6</sup> Dmaj<sup>9</sup> D<sup>6</sup> Dmaj<sup>7</sup> D<sup>6</sup>



thrill I still don't quite be - lieve, But af-ter you were gone, there was

Dm<sup>7</sup> G<sup>13</sup> G<sup>7</sup>aug Em<sup>7</sup> E<sup>b9</sup> Dm<sup>11</sup> D<sup>b7</sup>(#9) Cmaj<sup>9</sup>



still some star-dust on my sleeve. The flame of it may dwin - dle to an

F<sup>9</sup>(#11) B<sup>b</sup>maj<sup>9</sup>



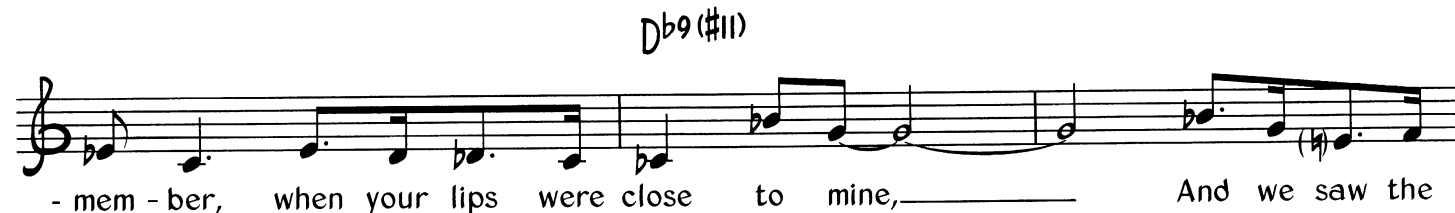
em-ber, and the stars for - get to shine, And we may see the mea-dow in De -

E<sup>b9</sup>(#11) A<sup>b</sup>maj<sup>9</sup>



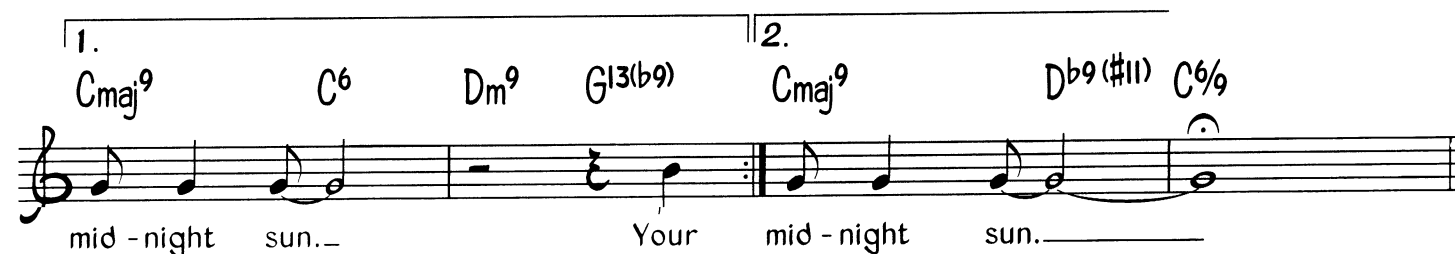
- cem-ber, i - cy white and crys - tal- line. But, oh, my dar-ling al-ways I'll re -

D<sup>b9</sup>(#11)



- mem - ber, when your lips were close to mine, And we saw the

1. Cmaj<sup>9</sup> C<sup>6</sup> Dm<sup>9</sup> G<sup>13</sup>(b9) 2. Cmaj<sup>9</sup> D<sup>b9</sup>(#11) C<sup>6</sup>/<sub>9</sub>



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

E<sup>7</sup> Chorus

me and that sweet wo-man got a li-cense to fight.— Why don't you

A<sup>7</sup> E

mind your own busi-ness? Mind—your own— busi-ness! 'Cos if you

B<sup>7</sup> 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

*Cadd<sup>9</sup>* *mp* *F<sup>9</sup>(#11)* *G<sup>6</sup>* *A<sup>13</sup>* *A<sup>9</sup>aug*

It must have been moon - glow, — way up in the blue; —  
I still hear you say - ing — “Sweet-heart, hold me fast.” —

1. *Am<sup>7</sup>* *D<sup>13</sup>(b9)* *G/B* *B<sup>b</sup>dim* *Am<sup>7</sup>* *B<sup>b</sup>dim* *G/B* *G<sup>7</sup>aug*

It must have been moon - glow — that led me straight to you. —  
And I start a - pray - ing: —

2. *G/B* *B<sup>b</sup>dim* *Am<sup>7</sup>* *B<sup>b</sup>dim* *G/B* *G<sup>9</sup>* *F#<sup>9</sup>* *F<sup>9</sup>*

“Oh Lord, please let this last.” — We — seemed to float right thro’ the

*E<sup>9</sup>* *A<sup>9</sup>* *Am<sup>9</sup>* *E<sup>b</sup>9* *D<sup>9</sup>* *G<sup>9</sup>aug*

air; — Hea - ven - ly songs — seemed to come from ev - ‘ry - where. —

*Cadd<sup>9</sup>* *F<sup>9</sup>(#11)* *G<sup>6</sup>* *A<sup>13</sup>* *A<sup>9</sup>aug*

And now, when there’s moon - glow — way up in the blue, —

*Am<sup>7</sup>* *D<sup>13</sup>(b9)* *G/B* *B<sup>b</sup>dim* *Am<sup>7</sup>* *A<sup>b</sup>maj<sup>7</sup>* *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<sub>mp</sub> F#dim Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> B<sup>b</sup>dim  
 Moon - light be - comes you, it goes with your hair;— You  
 Moon - light be - comes you, I'm thrilled at the sight;— And

Am<sup>7</sup> D<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup>(b9) Am<sup>7</sup>(b5)/E<sup>b</sup> D<sup>7</sup> G<sup>9</sup>(b5)/D<sup>b</sup> C<sup>7</sup> C<sup>7</sup>aug  
 cer - tain - ly know the right thing to wear.\_\_\_\_\_  
 I could get so ro -

1.  
 Gm<sup>7</sup> C<sup>7</sup>(b9) F<sup>6</sup> Gm<sup>7</sup> G#dim F/A F<sup>7</sup>aug B<sup>b</sup> B<sup>b</sup>7aug  
 - man - tic to - night.\_\_\_\_\_ You're all dressed up to go

Eb6 F<sup>9</sup> F<sup>7</sup>(b9) B<sup>b</sup>add<sup>9</sup> Gm<sup>7</sup> Em<sup>7</sup>(b5) A<sup>7</sup>(b9)  
 dream - ing, — now don't tell me I'm wrong. And what a night to go

Dm Dm<sup>7</sup> G<sup>7</sup> G<sup>7</sup>(b5) C<sup>9</sup> C<sup>7</sup>aug F F#dim  
 dream - ing! — Mind if I tag a - long? — If I say I

Gm<sup>7</sup> C<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> B<sup>b</sup>dim Am<sup>7</sup> D<sup>9</sup>  
 love you, I want you to know — It's not just be - cause there's

rit.  
 Gm<sup>7</sup> C<sup>7</sup>(b9) Am<sup>7</sup>(b5) D<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup>/C C<sup>7</sup>(b9) F<sup>6</sup> / A<sup>b</sup>6 Gm<sup>7</sup> 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*<sup>7</sup> *aug* *F*<sup>6</sup> *C*<sup>7</sup> *aug* *F*<sup>6</sup> *F*<sup>7</sup> (*b*9)

*mf*

More than you know, more than you know, Man o' my

*B*<sup>b</sup> *maj*<sup>9</sup> *E*<sup>b</sup>9 *G**m*<sup>9</sup> *G**m*<sup>7</sup> (*b*5) *C*<sup>13</sup> *C*<sup>7</sup> (*b*9)

heart, I love you so. Late-ly I find you're on my mind more than you

*F* *F*<sup>#</sup> *dim* *G**m*<sup>7</sup> *C*<sup>7</sup> *aug* *F* *C*<sup>7</sup> *aug* *F*<sup>6</sup> *F*<sup>7</sup> (*b*9)

know. Wheth-er you're right, wheth-er you're wrong, Man o' my

*B*<sup>b</sup> *maj*<sup>9</sup> *E*<sup>b</sup>9 *E* *dim* *F* *F*<sup>#</sup> *dim* *G*<sup>9</sup> *C*<sup>7</sup> (*b*9)

heart, I'll string a-long. You need me so, more than you'll ev-er know.

F B<sup>b6</sup> F Dm<sup>6</sup> E<sup>7</sup> Am

Lov - ing you the way that I do there's

Dm<sup>6</sup> G<sup>9</sup> C C<sup>aug</sup> C<sup>6</sup> Fm<sup>6</sup>/A<sup>b</sup> C<sup>sus4</sup>/G Am<sup>7</sup>

noth - ing I can do a - bout it; Lov - ing may be all you can give, but

D<sup>7</sup> Dm<sup>7</sup>/G C C<sup>dim</sup> C<sup>7</sup> C<sup>7</sup>aug

hon - ey I can't live with - out it. Oh, how I'd

F<sup>6</sup> C<sup>7</sup>aug F<sup>6</sup> F<sup>7</sup>(b<sup>9</sup>) B<sup>b</sup>ma<sup>j9</sup>

cry, oh, how I'd cry if you got tired and said good - bye;

E<sup>b9</sup> E<sup>dim</sup> F F<sup>#dim</sup> Gm<sup>7</sup> C<sup>13</sup>(b<sup>9</sup>) F E<sup>b9</sup> 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 four sharps) and 4/4 time. The first staff begins with a treble clef, a key signature of four 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 a guitar chord of 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)



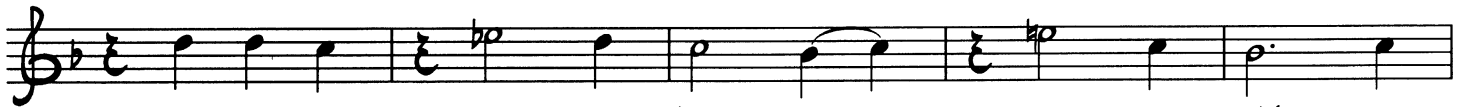
word; Was it some - thing I done, some - thing that she

Bb9



heard? My ba - by left me, my ba - by left me.

C7



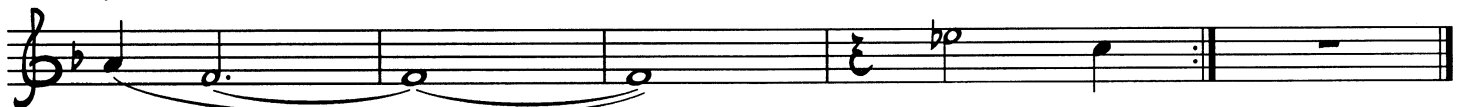
My ba - by ev - en left me, nev - er said a

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

(.♩ =  $\overset{3}{\text{♩}}$ )

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.

F<sup>7</sup> B<sup>b7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>9</sup> B<sup>b7</sup> F<sup>7</sup> B<sup>b7</sup>

han - dy man ain't han - dy no more... He han - dy man ain't han - dy no more...

*Bridge*

E<sup>b</sup> E<sup>maj7</sup> F<sup>7</sup> F<sup>#7</sup> G<sup>7</sup> C<sup>7</sup>

— He's for - got - ten his do - mes - tic sci - ence, —

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

— And he's lost... all of his self - re - li - ance. —

F<sup>m7</sup> B<sup>b7</sup> E<sup>b</sup> B<sup>b7</sup> E<sup>b</sup> B<sup>b7</sup> E<sup>b7</sup>

— He won't make a sin - gle move un - less he's told, — He

A<sup>b</sup> E<sup>b7</sup> A<sup>b</sup> G<sup>7</sup> C<sup>m</sup> F<sup>7</sup> A<sup>b7</sup>

says he is - n't la - zy, claims he is - n't old... But still he sits a - round and lets my

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

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 lyrics are: "My Cre - ole belle, — I love her well; —". The second staff has a  $C$  chord and the lyrics: "My dar - lin' ba - - by, —". The third staff has  $C$  and  $C^7$  chords and the lyrics: "my Cre - ole belle. — When the — stars shine, —". The fourth staff has  $F$  and  $C$  chords and the lyrics: "I'll call her mine; — My dar - lin' ba -". The fifth staff has  $G^7$  and  $C$  chords and the lyrics: "- 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 first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It includes a triplet of eighth notes (♩ =  $\overset{3}{\text{♩}}$ ) and a dynamic marking of *mf*. The lyrics are: "Train I ride, — is six - teen - coach - es long —". Chords above the staff are N.C. (first measure), A<sup>7</sup> (second measure), and E<sup>7</sup> (fourth measure). The second staff continues the melody with lyrics: "Train I ride — is six - teen — coach - es long —". Chords above are A<sup>7</sup> (second measure) and E<sup>7</sup> (fourth measure). The third staff concludes the phrase with lyrics: "Well, that long — black train, — take my ba - by and gone —". Chords above are B<sup>7</sup> (second measure), A<sup>7</sup> (third measure), and E<sup>7</sup> (fourth measure).

## 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 C<sup>7</sup>

I was stand-ing down in New York town one day. \_\_\_\_\_

F C

Stand-ing down in New York town one day. I was

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

stand - ing down in New York town one day.

D<sup>9</sup> G<sup>7</sup> 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**

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

The musical score is written in 4/4 time with a key signature of one flat (B-flat major). It consists of eight staves of music. The lyrics are written below the notes. Chord symbols are placed above the notes. The score includes dynamics such as *mp*, *mf*, and *dim*. The lyrics are: "No more blues, I'm goin' back home. No, no more blues, I promise no more to roam. Home is where the heart is; The funny part is, my heart's been right there all a long. No more tears and no more sighs; and no more fears, I'll say no more good-byes. If travel beckons me I swear I'm gonna refuse; I'm gonna set - tle down, and there'll be no more blues. Ev - - 'ry day while I am far a - way, My thoughts turn

Chord symbols: Dm, Bm<sup>7(b5)</sup>, E<sup>7(b9)</sup>, Em<sup>7(b5)</sup>, A<sup>7(b9)</sup>, Dm, Em<sup>7(b5)</sup>, A<sup>7(b9)</sup>, Dm, Bm<sup>7(b5)</sup>, E<sup>7</sup>, Am, B<sup>b</sup> maj<sup>7</sup>, Em<sup>7(b5)</sup>, A<sup>7(b9)</sup>, Dm, Bm<sup>7(b5)</sup>, E<sup>7(b9)</sup>, Em<sup>7(b5)</sup>, A<sup>7(b9)</sup>, Dm, D<sup>7(b9)</sup>, Gm, A<sup>7</sup>, Dm, Bm<sup>7(b5)</sup>, E<sup>7(b9)</sup>, A<sup>7(b9)</sup> aug, Dm, Em<sup>7</sup>, A<sup>7</sup> aug, Dm<sup>7</sup> maj<sup>7</sup>, D<sup>#</sup> dim, Em<sup>7</sup>.

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A<sup>7</sup> Ddim Dmaj<sup>7</sup>

home - ward, For ev - er home - - ward. I

F<sup>#</sup>m<sup>7</sup> Fdim Em<sup>7</sup> E<sup>7</sup>

trav-elled 'round the world in search of hap - pi - ness, But all the hap-

Em<sup>7</sup>(b5) A<sup>7</sup>(b9)

- pi - ness. I found was in my home - - town.

Dmaj<sup>7</sup> mp Bm<sup>7</sup> E<sup>7</sup> F<sup>#</sup>7

No more blues, I'm goin' back home. No, no more

Bm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>(b9) Gmaj<sup>9</sup>

dues, I'm through with all my wan - drin'. Now I'll set - tle down and

C<sup>11</sup> F<sup>#</sup>m<sup>7</sup> B<sup>7</sup> B<sup>7</sup>aug

live my life, and build a home and find a wife. When

E<sup>7</sup> Em<sup>7</sup> F<sup>#</sup>m<sup>7</sup> B<sup>7</sup>

we set - tle down, there'll be no more blues; Noth-in' but hap - pi - ness. When

E<sup>7</sup> Em<sup>7</sup> A<sup>13</sup> 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. The first staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. The first note is an E4, followed by a series of eighth and quarter notes. The lyrics 'I know a gal' are written below the first two notes. The second staff continues the melody with lyrics 'by the name of Mae - Lou. She'. The third staff has lyrics 'shook it so much - she had the Ger-man flu. No mat-ter how she done it,'. The fourth staff has lyrics 'No mat-ter how she done it, No'. The fifth staff has lyrics 'mat-ter how she done it, She done it just the same.'.

E  
mf

I know a gal — by the name of Mae - Lou. — She

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

shook it so much — she had the Ger-man flu. — No mat-ter how she done it,

E

No mat-ter how she done it, No

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

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' above it. Below the staff, the lyrics are 'We won't be no more lov - ers, we gon' be — old friends...'. The second staff continues the melody with lyrics 'We won't be no more lov - ers, we gon-na be old friends...'. The third staff concludes the phrase with lyrics 'You can help me find a wo-man, I'll help you out with your man. —'. Chord symbols G7, C7, D7, and G7 are placed above the notes. A dynamic marking 'mf' is present at the beginning of the first staff.

*mf* (♩ = ♩ ♩)<sup>3</sup> G<sup>7</sup>  
We won't be no more lov - ers, we gon' be — old friends...  
C<sup>7</sup> G<sup>7</sup>  
We won't be no more lov - ers, we gon-na be old friends...  
D<sup>7</sup> C<sup>7</sup> G<sup>7</sup>  
You can help me find a wo-man, I'll help you out with your man. —

## 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

*Cmaj<sup>9</sup>* *C<sup>6</sup>* *A<sup>7</sup>* *Dm<sup>7</sup>* *Fm<sup>6</sup>*

*mp*

No smok - ing — let these dy - ing em - bers re - main; 'Cos

*Cmaj<sup>7</sup>/E* *E<sup>b</sup>dim* *Dm<sup>7</sup>* *D<sup>b9</sup>* *Cmaj<sup>7</sup>* *Dm<sup>9</sup>* *G<sup>13</sup>*

where we're con - cerned I may get burned a - gain. —

*Cmaj<sup>9</sup>* *C<sup>6</sup>* *A<sup>9</sup>* *Em* *A<sup>9</sup>* *Em<sup>7</sup>*

No smok - ing — for me; I know the

*Am<sup>7</sup>* *D<sup>7</sup>* *Am<sup>7</sup>* *D<sup>7</sup>* *Dm<sup>7</sup>* *G<sup>9</sup>* *Dm<sup>7</sup>* *G<sup>7</sup>*

glow from this cig - ar - ette — is the torch that I'm car - ry - ing yet. — Re -

C<sup>7</sup> Cdim C Gm<sup>9</sup> C<sup>7</sup>aug Fmaj<sup>9</sup> F<sup>6</sup> Fmaj<sup>7</sup> F<sup>7</sup>

- mem - ber where there's smoke there's al - ways fire.

Am Am<sup>7</sup> Am<sup>6</sup> Dm<sup>7</sup> Dm<sup>9</sup>(b5) G13(b9)

And my love lit the flame, but not your de - si - re.

Cmaj<sup>9</sup> C<sup>6</sup> A<sup>7</sup> Dm<sup>7</sup> Fm<sup>6</sup>

No smok - ing, let the ash - es fall where they may; They're

Cmaj<sup>7</sup>/E E<sup>b</sup>dim Dm<sup>7</sup> Bm<sup>7</sup>(b5) E<sup>7</sup> A<sup>7</sup>

like burned out dreams, like smoke that is blown a - way. No jok - ing;

rall.  
Dm<sup>7</sup> E<sup>b7</sup>aug D<sup>b9</sup> C / A<sup>b6</sup> 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 six 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 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.'

**Staff 1:** *mf* F A<sup>7</sup> D<sup>7</sup> G<sup>m</sup> D<sup>7</sup>  
Once I lived the life of a mil-lion-aire; Spend-ing my mon-ey, I

**Staff 2:** G<sup>m</sup> B<sup>b</sup> E<sup>7</sup> F D<sup>7</sup>  
did - n't care. I took all my friends out for a good time, Buy - in'

**Staff 3:** G<sup>9</sup> G<sup>m9</sup> C<sup>7</sup> F A<sup>7</sup> D<sup>7</sup>  
high price liqu-or, cham-pagne and wine. When I be-gan to fall so low, I

**Staff 4:** G<sup>m</sup> D<sup>7</sup> G<sup>m</sup> B<sup>b</sup> E<sup>7</sup>  
did - n't have a friend and no place to go. If I ev - er get hold of a

**Staff 5:** F D<sup>7</sup> G<sup>9</sup> G<sup>m7</sup> C<sup>7</sup>  
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.\_

B<sup>b</sup> E7 F D7 G<sup>9</sup>

In your pock - et not one pen - ny; And your friends,\_ you

Gm<sup>9</sup> C7 F A7 D7

have - n't a - ny. But if you ev - er get\_ on your feet a - gain,\_

Gm D7 Gm B<sup>b</sup> E7

Then you'll find\_ your long lost friends.\_ It's migh - ty strange -

F D7 G<sup>9</sup>

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

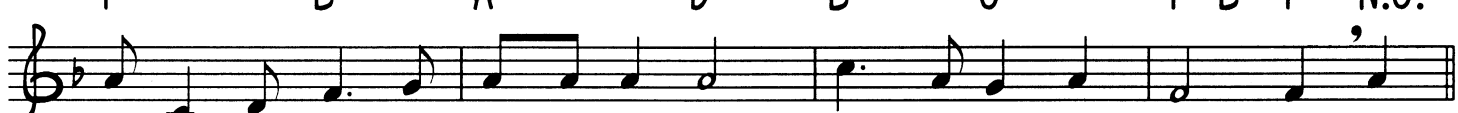
Slow

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



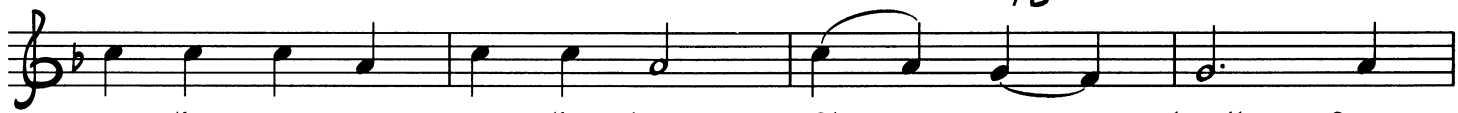
No-bo - dy knows the trou-ble I've seen, No-bo - dy knows but Je - sus;

F B<sup>b</sup> A<sup>7</sup> D<sup>7</sup> B<sup>b</sup> C<sup>7</sup> F B<sup>b</sup> F N.C.



No - bo - dy knows the trou-bles I've seen, Glo - ry Hal - le - lu - jah! Some -

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



- times I'm up, some - times I'm down; Oh, — yes, — Lord! Some -

F Am Dm G<sup>9</sup> C<sup>7</sup> F



- times I'm al - most to the ground, — Oh, yes, Lord!

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



No-bo - dy knows the trou-ble I've seen, No-bo - dy knows but Je - sus;

F B<sup>b</sup> A<sup>7</sup> D<sup>7</sup> B<sup>b</sup> C<sup>7</sup> F B<sup>b</sup> 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* Ebmaj<sup>9</sup> Fm<sup>7</sup>/Eb Ebmaj<sup>9</sup> Fm<sup>7</sup>/Eb Ebmaj<sup>9</sup> Fm<sup>7</sup>/Eb

It's quar-ter to three, - there's no - one in the place ex - cept you and me. -

Ebmaj<sup>9</sup> Fm<sup>7</sup>/Eb Ebmaj<sup>9</sup> Fm<sup>7</sup>/Eb Ebmaj<sup>9</sup> Fm<sup>7</sup>/Eb Ebmaj<sup>9</sup> D<sup>b</sup>/Eb

- So set'em up, Joe; - I've got a lit-tle sto-ry you ought-a know. -

B<sup>b</sup>m<sup>7</sup> Eb<sup>9</sup> A<sup>b</sup>maj<sup>9</sup> B<sup>b</sup>m<sup>7</sup> A<sup>b</sup>6/C D<sup>b</sup>9 Eb<sup>6</sup> Cm<sup>7</sup>

- We're drink-ing, my friend, - to the end - of a brief ep - i - sode. -

Fm<sup>7</sup> F<sup>#</sup>dim G<sup>7</sup>aug Cm<sup>6</sup> Fm<sup>7</sup> Eb/G A<sup>b</sup>add<sup>9</sup> Fm<sup>7</sup>/B<sup>b</sup> Eb

- So make it one - for my ba - by, and one more for - the road. -

Am<sup>7</sup>(b5) D<sup>7</sup> Gmaj<sup>9</sup> Am<sup>7</sup>/G Gmaj<sup>9</sup> Am<sup>7</sup>/G

- I got the rou - tine, - so drop an - oth - ernick - el

Gmaj<sup>9</sup> Am<sup>7</sup>/G Gmaj<sup>9</sup> Am<sup>7</sup>/G Gmaj<sup>9</sup> Am<sup>7</sup>/G

in the mach - ine.\_\_\_\_\_ I'm feel - ing so bad,\_\_\_\_\_ I

Gmaj<sup>9</sup> Am<sup>7</sup>/G Gmaj<sup>9</sup> F/G Dm<sup>7</sup> G<sup>9</sup> Cmaj<sup>9</sup> Dm<sup>7</sup>

wish you'd make the mus - ic dream - y and sad.\_\_\_\_\_ Could tell you a lot,\_\_\_\_\_

C<sup>6</sup>/E F<sup>9</sup> G<sup>6</sup> Em<sup>7</sup> Am<sup>7</sup> A<sup>#</sup>dim

but you've got\_\_\_\_\_ to be true to your code.\_\_\_\_\_ So make it

B<sup>7</sup>aug Em<sup>6</sup> Am<sup>7</sup> G/B Cadd<sup>9</sup> Am<sup>7</sup>/D G Am<sup>7</sup> A<sup>#</sup>dim G/B

one\_\_\_\_\_ for my ba-by, and one more for\_\_\_\_\_ the road.\_\_\_\_\_ You'd

Gm<sup>7</sup> C<sup>9</sup> Gm<sup>7</sup> C<sup>9</sup> B<sup>7</sup>aug E<sup>9</sup> A<sup>9</sup> Am<sup>7</sup>/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 Am<sup>7</sup> A<sup>#</sup>dim G/C Gm<sup>7</sup> C<sup>9</sup> Gm<sup>7</sup> C<sup>9</sup>

\_\_\_\_\_ And when I'm gloom - y, you sim - ply got - ta lis - ten to me un -

$E_b^9(\#11)$   $D^7(b^9)_{aug}$   $D^7_{aug}$   $G_{maj}^9$   $A_m^7/G$

- til it's all talked a - way. Well, that's how it goes;— and,

$G_{maj}^9$   $A_m^7/G$   $G_{maj}^9$   $A_m^7/G$   $G_{maj}^9$   $A_m^7/G$

Joe, I know you're get - ting an - xious to close.\_\_\_\_\_ So

$G_{maj}^9$   $A_m^7/G$   $G_{maj}^9$   $A_m^7/G$   $G_{maj}^9$   $F/G$   $D_m^7$   $G^9$

thanks for the cheer;- I hope you did-n't mind my bend - ing your ear.\_\_\_\_\_ This

$C_{maj}^9$   $D_m^7$   $C^6/E$   $F^9$   $G^6$   $E_m^7$

torch that I've found\_\_\_\_\_ must be drowned\_\_\_\_\_ or it soon might ex - plode.\_\_\_\_\_

$A_m^7$   $A^\#dim$   $B^7_{aug}$   $E_m^6$   $A_m^7$   $G/B$   $Cadd^9$   $D^9/C$   $B^7_{aug}$   $B^7(b^9)$

— So make it one\_\_\_\_\_ <sup>3</sup> for my ba-by, and one more for the road;\_\_\_\_\_

$B_m^7(b^5)$   $E^9$   $A_m^9$   $D^{13}(b^9)$   $G$   $G/F$   $C/E$   $C_m^6/E_b$   $G/D$   $C/E$   $G/D$   $D^7$   $G$

— That long, long road.\_\_\_\_\_

# 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 Cm<sup>6</sup> Gm Cm<sup>6</sup> Gm D7(b9)

"Tote dat barge! Lift dat bale!" Git a lit - tle drunk an' you

Gm C7(b9) Fm7 Bb7(b9) Eb<sub>mp</sub> Cm7 Eb Ab Eb<sub>mf</sub> Bb9

land in jail. Ah gits wea-ry an' sick of try-in', Ah'm tired of liv-in' an'

Cm7 F7 Eb/Bb<sub>f</sub> 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

*mf*  $E^b$   $B^b7$   $E^b$  1.

Old No - ah once he built the Ark, } There's one more riv - er to cross; And  
 patched it up with hick - 'ry bark, }

2.  $E^b$   $A^b$   $E^b$   $B^b7$   $E^b$

Chorus

cross. One more riv - er, — and that's the riv - er of Jor - dan;

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

One more riv - er, — There's one more riv - er to cross.

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 3-measure triplet 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. 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.

# Pickpocket Blues

Words & Music by Bessie Smith

Medium tempo

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

C *mf* A<sup>7</sup> D<sup>7</sup> G C

My best man, my best friend,— told me to stop ped-dl-in' gin.—

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

They ev-en told me to keep my hands— out peo-ple's pock-et where their

E<sup>b</sup>7 D<sup>7</sup> G<sup>7</sup> C

mon-ey was in.— But I would-n't lis-ten or

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

have a-ny shame,— 'long as some-one else would take the blame.—

E<sup>b</sup>7 G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> sus<sup>4</sup>

Now— I can see it all come home to me. I'm

G<sup>7</sup> C F

sit - tin' in the jail - house now. I mean, I'm in the jail - house

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

now. I done stop run - nin' a - round with

D<sup>7</sup> E<sup>b7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>6</sup> N.C.

this one and these good - look - in' browns. A - ny - time you see me I was

C<sup>7</sup> N.C. F N.C. F<sup>7</sup> N.C. C C<sup>7</sup>

good - time bound, with this one, that one, most all in town.

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

$D^{13}$   $D^9 \text{aug}$   $G^9$   $G^7(b9)$   $C^9$   $F \text{maj}^7$   $B^{13}$   $B^9 \text{aug}$   $E^9$   $E^7(b9)$   
 $mp$   
 If you hear a song in blue,— Like a flow - er cry - ing

$A^7(b9)$   $Dm$   $F \text{add}^9$   $G^7 \text{aug}$   $C$   $D^{13}$   
 for the dew,— That was my heart se - re - nad - ing you;—

$Dm^7$   $G^7(b9) \text{aug}$   $C^6$  /  $B^b \text{maj}^7$   $A^7 \text{aug}$   $D^{13}$   $D^9 \text{aug}$   $G^9$   $G^7(b9)$   
 My pre - lude to — a kiss. — If you hear a

$C^9$   $F \text{maj}^7$   $B^{13}$   $B^9 \text{aug}$   $E^9$   $E^7(b9)$   $A^7(b9)$   $Dm$   
 song that grows — From my ten - der sen - ti - men - tal woes,—

$F \text{add}^9$   $G^7 \text{aug}$   $C$   $D^{13}$   $Dm^7$   $G^7(b9) G^9 \text{aug}$   $C$   
 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

(♩ = ♪<sup>3</sup>)

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 Chords) instruction. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second staff continues the melody with a quarter note C5, a quarter note B4, and a quarter note A4. The third staff continues with a quarter note G4, a quarter note F#4, and a quarter note E4. 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.' The score includes various chord symbols (N.C., E7, A7, B7) and musical notations such as slurs, ties, and rests.

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,

$D^9$   $Dm^7$   $A^b \dim$

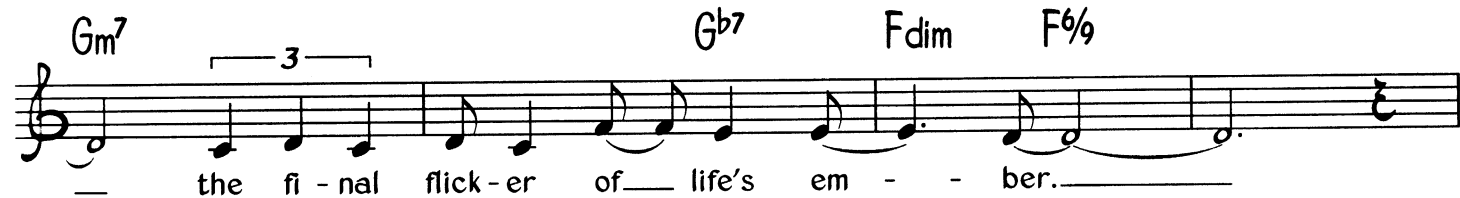
And a win - dow look - ing on — the moun - tains and the sea. — How love - ly!

D<sup>9</sup> A<sup>b</sup>dim



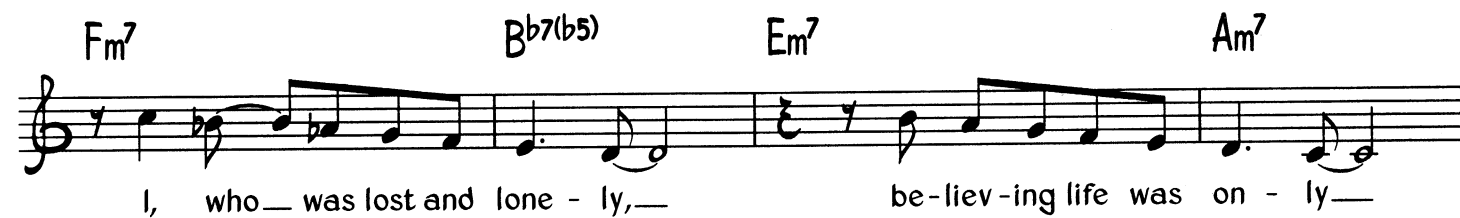
This is where I want to be; here, with you so close to me, Un-til

Gm<sup>7</sup> G<sup>b</sup>7 Fdim F<sup>6/9</sup>



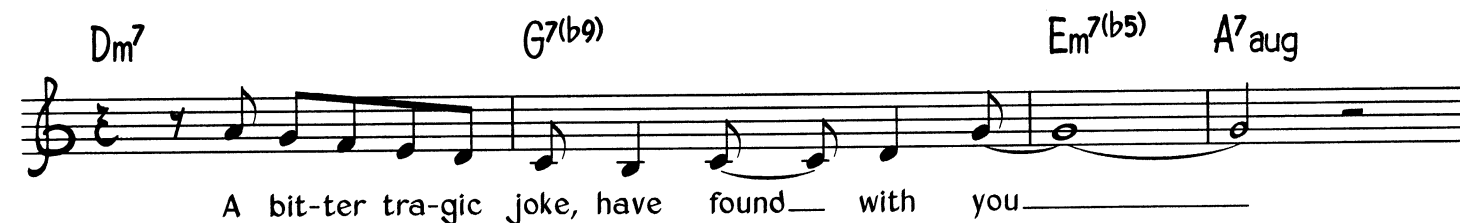
the fi-nal flick-er of life's em-ber.

Fm<sup>7</sup> B<sup>b</sup>7(b5) Em<sup>7</sup> Am<sup>7</sup>



I, who was lost and lone-ly, be-liev-ing life was on-ly

Dm<sup>7</sup> G<sup>7</sup>(b9) Em<sup>7</sup>(b5) A<sup>7</sup>aug



A bit-ter tra-gic joke, have found with you

Dm<sup>7</sup> G<sup>11</sup> C<sup>6</sup>



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 the first ending, marked with a '1.' and ending with a repeat sign. The fifth staff is the second ending, marked with a '2.' and ending with 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.

Am<sup>7</sup>(b5) D<sup>7</sup> Gm

Bm<sup>7</sup>(b5) E<sup>7</sup> Am A<sup>7</sup> D. *al Coda*

⊕ CODA Cm<sup>7</sup> A<sup>7</sup>

Cm<sup>7</sup> A<sup>7</sup> Cm<sup>7</sup>

A<sup>7</sup> rit. a tempo Dm Em<sup>7</sup>(b5) F<sup>6</sup> / Gm<sup>6</sup> A<sup>7</sup>sus<sup>4</sup> Dm<sup>9</sup>(maj<sup>7</sup>)

# Richlands Woman Blues

Words & Music by Mississippi John Hurt

Medium tempo

The musical score is written in 4/4 time and consists of four staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The first staff starts with a dynamic marking of *mf* and a tempo marking of 'Medium tempo'. Above the first staff are the chord markings 'N.C.', 'F', and 'C'. The lyrics for the first staff are 'Gim - me red lip - stick and a bright pur - ple rouge.' The second staff has chord markings 'G' and 'C' above it, with lyrics 'a shin - gle - bob hair - cut\_ and a shot of good booze.' The third staff has chord markings 'F' and 'C' above it, with lyrics 'Hur - ry down, - sweet dad - dy, - come blow - in' your horn.' The fourth staff has chord markings 'G' and 'C' above it, with lyrics 'If you come too late, sweet ma - ma will be gone...' The music is written in a simple, folk style with a mix of eighth and quarter notes.

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*<sup>7</sup> *G*  
*mf*

Run here, Ro - ber - ta, — sit down on my knee. —

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

Run here, Ro - ber - ta, — sit down on my knee. —

*D*<sup>7</sup> *C*<sup>7</sup> *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 and consists of six staves. The guitar line is in the upper register, and the vocal line is in the lower register. The lyrics are written below the vocal line. The score includes various chords and dynamics.

**Staff 1:** Chords: N.C., C, F. Dynamics: *mf*. Lyrics: I got the blues for my ba - by, left me by the San Fran - cis - co

**Staff 2:** Chords: C, C<sup>7</sup>, F, C. Lyrics: bay; \_\_\_\_\_ O - cean lin - er took her so far a - way. \_\_\_\_\_

**Staff 3:** Chords: C<sup>7</sup>, F, F<sup>#dim</sup>. Lyrics: — Did - n't mean to treat her so bad, — she was the

**Staff 4:** Chords: C/G, A<sup>7</sup>, D<sup>7</sup>. Lyrics: best gal I ev - er had; \_\_\_\_\_ Said good - bye, \_\_\_\_\_ made me cry, \_\_\_\_\_

**Staff 5:** Chords: G<sup>7</sup>, C. Lyrics: I wan - na lay down and die. \_\_\_\_\_ I ain't got a nick - el and I

**Staff 6:** Chords: F, C, C<sup>7</sup>, F. Lyrics: ain't got a lous - y dime; \_\_\_\_\_ If she ev - er comes back, I

E<sup>7</sup> F

think I'm gon - na loose my mind. \_\_\_\_\_ If she ev - er comes back to

F<sup>#dim</sup> C/G A<sup>7</sup>

stay, It - 'll be an - oth - er brand new day, \_\_\_\_\_

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

*mf*

Why don't you let me be— your sal - ty dog?— Don't want to be your

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

man at all... Sal - ty dog, ma - ma's lit - tle sal - ty dog... Just like

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

hun - tin' for a nee - dle in a bale of sand,— Tryin' to find a wo - man has - n't

C<sup>7</sup> F

got no man.— Sal - ty dog,— you sal - ty dog.— Why don't you

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

let me be your sal - ty dog?— Don't want to be your man at all.—

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

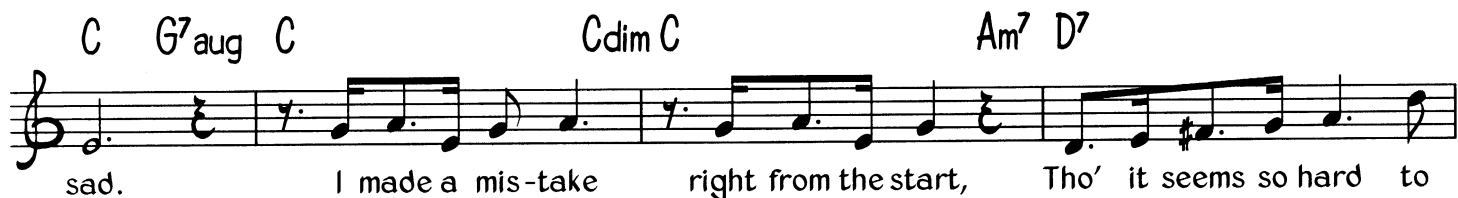
(♩ =  $\overset{3}{\text{♩}}$ )

C mp Cdim C Cdim C Cdim



I'm so un-hap-py, I feel so blue; I al - ways\_ feel so

C G<sup>7</sup>aug C Cdim C Am<sup>7</sup> D<sup>7</sup>



sad. I made a mis-take right from the start, Tho' it seems so hard to

G<sup>7</sup> C Cdim C D<sup>7</sup>



part.\_ A-bout this let-ter that I will write, I hope he will re-mem-ber

rit. G Am A<sup>#</sup>dim G/B G<sup>7</sup> C mf



when he re - ceives it. See see ri - der, see what\_ you have done,-

C<sup>7</sup> F Fm C F/A C/G F<sup>6</sup>



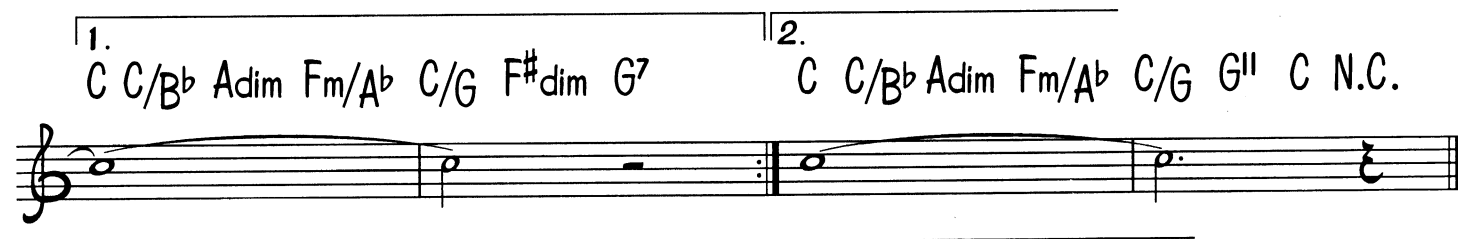
\_ Lawd, Lawd, Lawd. Made me love you, now your own girl come.\_

C/E Dm<sup>7</sup> C Am<sup>7</sup> D<sup>9</sup> G<sup>7</sup>



\_ You made\_ me love you, now your real girl come.\_

1. C C/B<sup>b</sup> Adim Fm/A<sup>b</sup> C/G F<sup>#</sup>dim G<sup>7</sup> 2. C C/B<sup>b</sup> Adim Fm/A<sup>b</sup> C/G G<sup>11</sup> C N.C.



# Serenade In Blue

Words by Mack Gordon ★ Music by Harry Warren

Medium slow

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

$E^b$  *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 -

$E^b \text{ maj}^7/G$   $G^b m^6$   $F m^7$   $D^b9$   $G^7/D$   $C^7(b^9)$

- lone with you, Shar - ing all the joys we used to know\_\_\_\_\_ Ma - ny moons -

$F^7$  /  $A^b m^6/C^b$   $B^b13$   $E^b6$  /  $F m^7$   $B^b9$   $E^b$

— 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

$F m^7$   $D^b9$   $G^7/D$   $C^7(b^9)$   $F^7$  /  $A^b m^6/C^b$   $B^b13$   $E^b6$   $E^b7$

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

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

The musical score for "Seven Eleven" is written in F major and 4/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature. The tempo is marked "Medium swing" with a note value equivalence: (♩ =  $\overset{\frown}{\overset{\frown}{\overset{\frown}{\text{J}}}} \text{J} \text{J}$ ). The first staff has a dynamic marking of *mf* and a chord of F6. The second staff has chords F9 and Bb9. The third staff has a chord of F6. The fourth staff has chords Gm9, C13, F6, and C7. The fifth staff has a chord of F6 and a dynamic marking of *f*. The sixth staff has chords F9(b5) and Bb9.

F<sup>6</sup> Am<sup>7</sup> A<sup>b</sup>m<sup>7</sup>

Gm<sup>9</sup> C<sup>9</sup> F<sup>6</sup> C<sup>7</sup>

F<sup>6</sup> F

F<sup>9</sup> B<sup>b</sup>7

F Gm<sup>9</sup>

C<sup>9</sup> F C<sup>7</sup>(b5) Fmaj<sup>7</sup> Gm<sup>7</sup> Fmaj<sup>9</sup>





Willie Dixon

# Seventh Son (Original Version)

Words & Music by Willie Dixon

Medium tempo

N.C. D<sup>7</sup> N.C.

*mf*

Now ev - 'ry-bo-dy's cryin' a-bout the sev-enth son... In the

D<sup>7</sup> N.C. D<sup>7</sup> G<sup>7</sup>

whole round world there is on-ly one... I'm the one,

D<sup>7</sup>

Yeah, I'm the one... I'm the

A<sup>11</sup> G<sup>7</sup> D<sup>7</sup>

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*<sup>7</sup>  
*mf*

1. Ev - 'ry - bo - dy's talk - in' bout the sev - enth son. In the

*F*<sup>7</sup>

whole wide world there's on - ly one. I'm the one; Yes, I'm the

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

one. I'm the one, I'm the one;— the one they call the sev-enth

*C*<sup>7</sup> *B*<sup>b7</sup> *B*<sup>7</sup> *C*<sup>7</sup>

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

tell when a wo-man's got a-noth-er man. I'm the one; Yes, I'm the one. I'm the

*G*<sup>7</sup> *F*<sup>7</sup> *C*<sup>7</sup> *B*<sup>b7</sup> *B*<sup>7</sup>

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

(♩ =  $\overset{\frown}{\text{3}}$ )

*mf*  $C^7$

Now, the old folks like it, and the young folks too.— The

old folks tell the young— folks how to do.— You gon - na

$F^7$   $C^7$

shake that thing,— aw, shake that thing.— I'm get-tin'

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

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* **B<sup>11</sup>** **E<sup>7</sup>**

Well, I got a gal, she lives up on the hill. —

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

Well, I got a gal, she lives up on the hill. —

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

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 -

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

- ker, — Shake your mon - ey - ma - ker, — shake your mon - ey - ma -

**B<sup>7</sup>** **A<sup>7</sup>** **E<sup>7</sup>** **2**

- 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<sup>7</sup>

I don't want my ba-by, Lord, fool-in' a-round on me.

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

I don't want my ba-by Lord, fool-in' a-round on me.

D<sup>7</sup> C<sup>7</sup> 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<sup>b</sup>

Well I nev - er felt more like sing - ing the blues\_ 'cos  
nev - er felt more like cry - in' all night\_ 'cos

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

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.

C<sup>7</sup>

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

why do you do me this way? Well, I  
You got me sing - ing the the

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

blues\_ The moon and stars no long - er shine, The

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



dream is gone I thought was mine. There's no - thing left for

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



me to do but cry\_\_\_\_\_ ov - er you. Well, I

F B<sup>b</sup> F



nev - er felt more like run - ning a - way\_\_\_\_\_ but why should I go\_\_\_\_\_ 'cos

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



I could - n't stay\_\_\_\_\_ with - out you, You got me sing - ing the

1. F B<sup>b</sup> F C<sup>7</sup> 2. F B<sup>b</sup> F



blues. Well, I blues.



# Silver City Bound

Words & Music by Huddie Ledbetter  
Arranged & Adapted by Alan Lomax

Medium tempo

(♩ = ♩<sup>3</sup>)

Chorus

N.C.

mf

D

Sil-ver Ci - ty bound, I'm Sil-ver Ci - ty bound,

D<sup>7</sup>

G<sup>7</sup>

D

Well, I tell my ba - by I'm Sil-ver Ci - ty bound.

A<sup>7</sup>

D

Hey, - blind Lem - on gon-na ride on down.

Verse

B<sup>7</sup>

E<sup>7</sup>

A<sup>7</sup>

Catch me by the hand, aw, ba - by. - Blind

D

B<sup>7</sup>

Lem-on was a blind - man. Catch me by the hand, aw,

E<sup>7</sup>

A<sup>7</sup>

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<sup>b</sup>aug A<sup>b</sup> Eb<sup>b</sup>dim

They asked me how I knew my true love was true. I, of course, re-

Eb<sup>b</sup>maj7 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<sup>b</sup>aug A<sup>b</sup> Eb<sup>b</sup>dim

They said some-day you'll find all who love are blind. When your heart's on

Eb<sup>b</sup>maj7 Cm7 Fm7 Bb7 Eb A<sup>b</sup>9 Eb Eb/D<sup>b</sup>

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<sup>b</sup>m7 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<sup>b</sup>aug A<sup>b</sup> Eb<sup>b</sup>dim

Now laugh - ing friends de - ride tears I can - not hide. So I smile and

Eb<sup>b</sup>maj7 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 Fm<sup>6</sup> C A<sup>b7</sup> G<sup>7</sup> C 1. G<sup>7</sup> 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. C<sup>7</sup> F<sup>6</sup> Fm<sup>6</sup> Cmaj<sup>7</sup>

Both sleep - ing And wak - ing, My poor heart is

D<sup>7</sup> C<sup>6</sup> E<sup>m7(b5)</sup> A<sup>7</sup> D<sup>m7(b5)</sup>

ach - ing; You know dear, It's break - ing for you.

G<sup>7</sup> G<sup>7</sup> aug C E<sup>7</sup> A<sup>7</sup>

I'll be in hea - ven when I hold you in my arms a -

Dm Fm<sup>6</sup> C A<sup>b7</sup> G<sup>7</sup> 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 G<sup>7</sup>

Some - day, ba - by, some, some old lone - some

C<sup>9</sup>

day, Some - day, ba - by, some, some old lone - some

G D<sup>7</sup>

day, You know I won't be wor - ried and

C<sup>9</sup> 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 4/4 time and consists of several systems of music. The first system begins with a treble clef, a key signature of one flat (Bb), and a tempo marking of 'Slow'. The first measure is marked with a piano dynamic 'mp'. The chords for the first system are C, C7, F, Fdim, C/E, and Ebdim. The second system continues with chords G7/D, C#dim, Dm, A7/E, Dm/F, F#m7(b5), F/G, G7, and a first ending bracket over C, E7aug, Fmaj7, and G7. The third system starts with a second ending bracket over C, C7, F, G||, C, C7, and F, followed by a triplet of eighth notes. The fourth system has chords Fm, C/E, B7/D#, and E/D. The fifth system includes A7/C#, A9, D9, G7, C, C7, F, and Fdim. The sixth system features C/E, Ebdim, G7/D, C#dim, Dm, A7/E, Dm/F, F#m7(b5), F/G, and G7. The final system shows a first ending bracket over C, C7, F, G||, C, C7 and a second ending bracket over 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

C<sup>9</sup> Em Am<sup>6</sup> Em C<sup>9</sup> B<sup>7</sup> sus<sup>4</sup> B<sup>7</sup> Em

long way— from home;— A long way— from home.

Am<sup>6</sup> Em C<sup>9</sup> Em

True be-liev-er, I'm a moth-er-less child A long way— from

Am<sup>6</sup> Em rit. C<sup>9</sup> B<sup>7</sup> sus<sup>4</sup> B<sup>7</sup> 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

F<sup>7</sup>

B<sup>b</sup>7

harm. \_\_\_\_\_ If you catch \_\_\_\_\_ me steal - in'. I don't mean no

F

C<sup>7</sup>

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

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

E<sup>7</sup> 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 *E<sup>7</sup> vamp* instruction. The melody consists of eighth and quarter notes, with some triplets indicated by a '3' over a bracket. The lyrics are: '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. —'. The score ends with a double bar line and a '2' above it, indicating a second ending.

## 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 *G<sup>9</sup>* 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 *C<sup>7</sup>*, *Cm*, *G*, and *E<sup>7</sup>* above it. The lyrics are: "job and \_\_\_\_\_ set - tle down. \_\_\_\_\_ This old \_\_\_\_\_ night life, \_\_\_\_\_ this old". The third staff has chords *A<sup>7</sup>*, *D<sup>7</sup>*, *G*, *C<sup>7</sup>*, 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* G<sup>7</sup> C<sup>7</sup> F<sup>6</sup>

Ba - by you've been dog - gone sweet to me, — Ba - by

G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> F<sup>dim</sup> F<sup>7</sup> B<sup>b</sup> A<sup>7</sup> Bm<sup>7</sup> C<sup>dim</sup> A<sup>7</sup>/C<sup>#</sup>

you're the on - ly one I see. — You know I need but you, — 'cos

Dm B<sup>dim</sup> C G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

you're my gal; — You love me like — no one can. Some - thing

Dm<sup>7</sup> G<sup>7</sup> C Gm/B<sup>b</sup> A<sup>7</sup> / Dm<sup>7</sup> G<sup>7</sup>

'bout you I can't re - sist, — When you kiss me, mom - ma, I stay kissed. —

C C<sup>dim</sup> C<sup>7</sup> F E<sup>b7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> E<sup>b</sup> maj<sup>7</sup> D<sup>7</sup>

— Oh, ba - by, squeeze me and squeeze me a - gain; — Oh, hon - ey,

G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> E<sup>7</sup> F<sup>6</sup> E<sup>b7</sup> D<sup>7</sup> G<sup>9</sup> C<sup>13</sup>

don't stop, till I tell you when.— Now, ba - by, squeeze me and kiss me some

F<sup>m</sup> D<sup>m7(b5)</sup> C/G G<sup>7</sup> G<sup>m7/C</sup> C<sup>7</sup> F E<sup>b7</sup> D<sup>7</sup>

more,—— Just like you did be - fore. Your ba - by

G<sup>7</sup> C<sup>7</sup> F<sup>6</sup> E<sup>b</sup> maj<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

cu - pid is stand - ing close by, — Oh, mom - ma don't let your sweet ba - by

F<sup>9</sup> F<sup>7</sup> B<sup>dim</sup> B<sup>b</sup> dim A<sup>dim</sup> A<sup>b</sup> dim G<sup>dim</sup> F<sup>#</sup> dim F<sup>dim</sup> E<sup>dim</sup> E<sup>b</sup> dim D<sup>dim</sup>

cry. Just pick me up — on your knee, — I

1. G<sup>7</sup> D<sup>m7</sup> G<sup>m7(b5)</sup> G<sup>7</sup> C<sup>7</sup> G<sup>b7(#9)</sup> F<sup>6</sup> 2. E<sup>b7</sup> D<sup>7</sup> C<sup>7</sup> G<sup>b7(#9)</sup> F<sup>6</sup>

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 is written in G major, 4/4 time, with a medium tempo. It consists of six 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 first measure contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), marked with a dynamic of *mf*. The lyrics for this staff are "I hate to see\_ the ev'-nin' sun go down,\_\_\_\_\_". The second staff continues the melody with lyrics "Hate to see\_ the ev'-nin' sun go down;\_\_\_\_\_". The third staff has lyrics "'Cos my ba-by\_ he done left this town.\_\_\_\_\_". The fourth staff has lyrics "Feel-in' to-mor-row like\_ I feel to-day;\_\_\_\_\_". The fifth staff has lyrics "Feel to-mor-row like\_ I feel to-day.\_\_\_\_\_". The sixth staff concludes with lyrics "I'll pack my trunk\_ make my get-a-way.\_\_\_\_\_ St. Lou-is".

**Staff 1:** *mf* G<sup>7</sup> C<sup>7</sup> G G<sup>7</sup>  
I hate to see\_ the ev'-nin' sun go down,\_\_\_\_\_

**Staff 2:** C C<sup>7</sup> G  
Hate to see\_ the ev'-nin' sun go down;\_\_\_\_\_

**Staff 3:** D<sup>7</sup> G D<sup>7</sup>  
'Cos my ba-by\_ he done left this town.\_\_\_\_\_

**Staff 4:** G<sup>7</sup> C<sup>7</sup> G G<sup>7</sup>  
Feel-in' to-mor-row like\_ I feel to-day;\_\_\_\_\_

**Staff 5:** C C<sup>7</sup> G  
Feel to-mor-row like\_ I feel to-day.\_\_\_\_\_

**Staff 6:** D<sup>7</sup> G  
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

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

C A<sup>7</sup> D<sup>9</sup> G<sup>9</sup> 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<sup>b</sup>dim Dm<sup>7</sup> 1. D<sup>9</sup> G<sup>13</sup> Em E<sup>b</sup>7 Dm<sup>7</sup> G<sup>7</sup>

white, } And stars fell on Al - a - ba - ma last night. \_\_\_\_\_  
light, }

2. D<sup>9</sup> G<sup>13</sup> C F<sup>7</sup> C Dm<sup>7</sup> G<sup>7</sup>

- ba - ma last night. \_\_\_\_\_ I nev - er planned in my im - a - gi -

Em<sup>7</sup> E<sup>b</sup>dim Dm<sup>7</sup> G<sup>7</sup> C C<sup>#</sup>dim

- na - tion \_\_\_\_\_ a sit - u - a - tion \_\_\_\_\_ so heav - en - ly, \_\_\_\_\_ A fair - y -

Dm<sup>7</sup> G<sup>7</sup> Am Am<sup>7</sup> F<sup>#</sup>m<sup>7</sup> B<sup>7</sup>

- land where no one else could en - ter, \_\_\_\_\_ and in the cen - tre \_\_\_\_\_ just you and

E Dm<sup>7</sup> G<sup>7</sup> C A<sup>7</sup> D<sup>9</sup> G<sup>9</sup> C

me, dear. My heart beat like a ham - mer, my arms wound a - round you

Em E<sup>b</sup>dim Dm<sup>7</sup> D<sup>9</sup> G<sup>13</sup> C F<sup>7</sup> 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 rob - in 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 a - gree,  
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 3 F#m7(b5)  
B7 E7aug Am  
3 Cm(maj7) Bm7  
Bbdim F6  
E7 Am7(b5) D7(b9) G

# Sugar Blues

Medium tempo

Music by Clarence Williams ★ Words by Lucy Fletcher

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

C G<sup>13</sup> C

Have you heard— these blues that I'm goin' to sing to

C<sup>9</sup> F F<sup>#dim</sup> C F

you? When you hear them they will thrill you thro' and

C E<sup>b7</sup> G D<sup>7</sup> G

thro'. They're the sweet - est blues you— ev - er heard; Now

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

lis - ten and don't say a word. Su - gar blues,—

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

Ev - 'ry - bo - dy's sing - ing the su - gar blues;— The whole town is ring - ing, { My  
1

Dm<sup>7</sup>                      G<sup>7</sup>                      C<sup>7</sup>                      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. — }

Gm<sup>7</sup>                      C<sup>7</sup>                      F                      A<sup>7</sup>                      Dm                      F<sup>6</sup>                      F<sup>#</sup>dim

lay me down and die. — You can say what you choose, — But I'm

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

all con - fused; I've got the sweet, sweet su - gar blues, more su - gar; I've

D<sup>7</sup>                      G<sup>7</sup>                      1. C                      G<sup>7</sup>                      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<sup>b</sup> maj<sup>7</sup> E<sup>m</sup>7(b5) A<sup>7</sup>(#9) N.C.

mf  
(Instrumental)

Dm mp F<sup>7</sup> B<sup>b</sup>7 A<sup>7</sup> sus<sup>4</sup> A<sup>7</sup>

1. Sun - ny, \_\_\_\_\_ yes - ter - day my life was filled with rain;—  
2. Sun - ny, \_\_\_\_\_ thank you for the sun - shine bou - quet;—

Dm F<sup>7</sup> B<sup>b</sup>7 A<sup>7</sup> sus<sup>4</sup> A<sup>7</sup>

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

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<sup>b</sup>9 (b5) E<sup>m</sup>7(b5) A<sup>7</sup>(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<sup>b</sup> maj<sup>7</sup>                      E<sub>m</sub><sup>7(b5)</sup>                      A<sup>7(#9)</sup> N.C.                      D<sub>m</sub>

(Instrumental)

3. Sun - ny, \_\_\_\_\_  
4. Sun - ny, \_\_\_\_\_

F<sup>7</sup>                      B<sup>b</sup> maj<sup>7</sup>                      A<sup>7sus</sup><sup>4</sup> A<sup>7</sup>                      D<sub>m</sub>

—            thank you for the truth    you've let me    see; \_\_\_\_\_            Sun - ny, \_\_\_\_\_  
—            thank you for that smile    up - on your    face; \_\_\_\_\_            Sun - ny, \_\_\_\_\_

F<sup>7</sup>                      B<sup>b</sup> maj<sup>7</sup>                      A<sup>7sus</sup><sup>4</sup> A<sup>7</sup>

—            thank you for the facts    from A \_\_\_\_\_ to Z. \_\_\_\_\_            My \_\_\_\_\_  
—            thank you for that gleam    that flows \_\_\_\_\_ with grace. \_\_\_\_\_

D<sub>m</sub>                      F<sup>7</sup>                      B<sup>b</sup> maj<sup>7</sup>

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<sub>b</sub><sup>9(b5)</sup>                      E<sub>m</sub><sup>7(b5)</sup>                      A<sup>7(b5)</sup>                      D<sub>m</sub>

we held hands. \_\_\_\_\_            Sun - ny one \_\_\_\_\_ so true, I love you. \_\_\_\_\_  
- plete de - sire. \_\_\_\_\_            Sun - ny one \_\_\_\_\_ so true, I love you. \_\_\_\_\_

B<sup>b</sup> maj<sup>7</sup>                      E<sub>m</sub><sup>7(b5)</sup>                      1. A<sup>7(#9)</sup> N.C.                      2. rall. A<sup>7(#9)</sup>                      D<sub>m</sub><sup>9(maj<sup>7</sup>)</sup>

(Instrumental)



# Swingin' Shepherd Blues

Words by Rhoda Roberts & Kenny Jacobson ★ Music by Moe Koffman

Medium tempo

(♩ =  $\overset{\frown}{\text{3}}$ )

N.C.

C

C<sup>7</sup>

F

C

G<sup>7</sup>

1.  
C C<sup>7</sup>/E F A<sup>b</sup>/F<sup>#</sup>

G<sup>7</sup> /A/B C N.C.

2.  
C C<sup>7</sup>/E F A<sup>b</sup>/F<sup>#</sup> G<sup>7</sup> /A/B C N.C. A<sup>b</sup>9(#11)

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# Take These Chains From My Heart

Words & Music by Fred Rose & Hy Heath

Medium tempo

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

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

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

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

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

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

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 Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F B<sup>b</sup> 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<sup>b</sup>7 Eb7 B<sup>b</sup>7

E<sup>b</sup>7 Edim

E<sup>b</sup>7 G7(#9) Cm

F7 B<sup>b</sup>7 G7(#9) C7 F7(#9)

B<sup>b</sup>7 Eb7 B<sup>b</sup>7

E<sup>b</sup>7 Edim

B<sup>b</sup>7 G7(#9) Cm

F7 B<sup>b</sup>7 G7(#9) C7 F|| B<sup>b</sup>7

# 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. The tempo is marked 'Medium tempo' and the dynamics are marked 'mf'. The score consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes: D7, G7, D7, G7, D7, A7, G7, and D.

*mf* **D<sup>7</sup>** **G<sup>7</sup>**  
I'm Tex - as bound, — freight train on — my mind. —

**D<sup>7</sup>** **G<sup>7</sup>**  
— I'm Tex - as bound, I got a

**D<sup>7</sup>**  
freight train on — my mind. — If you miss —

**A<sup>7</sup>** **G<sup>7</sup>** **D**  
— me on the lo - cal look for me — on — the blind. —

## 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 G minor (three flats) and 4/4 time. It consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Some-one's whis-p'r'in' in my ear, I say no, no, go a-way but he don't hear.. He fol-lows me a-round, builds me up, tears me down. I try my best to shake him but he just hangs a-round. It's that ole dev-il called love a-gain; Get's be-hind me and keeps giv-ing me that shove a-gain. Put-ting rain in my eyes, Tears in my dreams, and rocks in my heart. It's that sly son-of-a-gun a-gain, He keeps tell-ing me that I'm the luck-y one a-gain. But I still have the rain, Still have those tears and those".

**Staff 1:**  $Fm^7_{mf}$   $E^b\text{maj}^7$   $Fm^7$   $E^b6$   
 Some-one's whis-p'r'in' in my ear, I say no, no, go a-way but he don't hear..

**Staff 2:**  $Dm^7$   $G^7(b5)$   $A^b$   $G^7$   $Cm^7$   $Cm^6$   
 He fol-lows me a-round, builds me up, tears me down. I

**Staff 3:**  $Cm^9$   $F^{13}$   $Fm^7$   $B^b7(b5)$   $Fm^7$   $C^7(b5)$   
 try my best to shake him but he just hangs a-round. It's that ole dev-il called

**Staff 4:**  $Fm^7$   $B^b7$   $B^b7\text{aug}$   $E^b\text{maj}^7$   $D^7\text{aug}$   $A^b9(\#11)$   $Gm^7$   $C^9$   
 love a-gain; Get's be-hind me and keeps giv-ing me that shove a-gain. Put-ting

**Staff 5:**  $Cm^7$   $F^9$   $B^7(b5)$   $B^b13$   $A^b\text{dim}$   $E^b6/G$   $F^\#\text{dim}$   $Fm^7$   $B^b7(b5)$   $B^b7$   
 rain in my eyes, Tears in my dreams, and rocks in my heart. It's that

**Staff 6:**  $Fm^7$   $C^7(b5)$   $Fm^7$   $B^b7$   $B^b7\text{aug}$   $E^b\text{maj}^7$   $D^7\text{aug}$   $A^b9(\#11)$   
 sly son-of-a-gun a-gain, He keeps tell-ing me that I'm the luck-y

**Staff 7:**  $Gm^7$   $C^9$   $Cm^7$   $F^9$   $B^7(b5)$   $B^b13$   
 one a-gain. But I still have the rain, Still have those tears and those

E<sup>b</sup> A<sup>b</sup> Gm<sup>7</sup> / F<sup>#</sup>m<sup>7</sup> B<sup>9</sup> Fm<sup>7</sup> B<sup>b9</sup>

rocks in my heart.— Sup-pose I did-n't stay,—

Gm<sup>7</sup> C<sup>7</sup>(b<sup>9</sup>)<sup>aug</sup> Fm<sup>7</sup> E<sup>7</sup>(<sup>#</sup>9) E<sup>b6</sup>

ran a-way,— would-n't play,— that dev-il what a po-tion he would brew.

Dm<sup>7</sup> G<sup>7</sup>(b<sup>5</sup>) A<sup>b</sup> G<sup>7</sup> Cm<sup>7</sup> Cm<sup>6</sup>

He'd fol-low me a-round,— build me up,— tear me down,— Til

Cm<sup>9</sup> F<sup>13</sup> Fm<sup>7</sup> B<sup>b7</sup>(b<sup>5</sup>) Fm<sup>7</sup> C<sup>7</sup>(b<sup>5</sup>)

I'd be so be-wil-dered, I would-n't know what to do. Might as well give up the

Fm<sup>7</sup> / B<sup>b7</sup> B<sup>b7</sup><sup>aug</sup> E<sup>b</sup><sup>maj</sup><sup>7</sup> D<sup>7</sup><sup>aug</sup> A<sup>b9</sup>(<sup>#</sup>11) Gm<sup>7</sup> C<sup>9</sup>

fight a-gain. I know darn well he'll con-vince me that he's right a-gain, When he

Cm<sup>7</sup> F<sup>9</sup> B<sup>7</sup>(b<sup>5</sup>) B<sup>b13</sup>

sings that si-ren song,— I just got-ta tag a-long with that

Fm<sup>7</sup> E<sup>7</sup>(<sup>#</sup>9) 1. E<sup>b</sup> A<sup>b7</sup> G<sup>7</sup>(b<sup>9</sup>) C<sup>7</sup>(b<sup>9</sup>) 2. E<sup>b</sup> A<sup>b7</sup> E<sup>b</sup>

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 score ends with a double bar line and a '2' indicating a second ending.

Well, I've got no one to love me, guess I'm all a-lone,  
That's why I'm wor-ried, dar-ling, and I'm all a-lone. You know I'm  
wor-ried, yes, I'm lone-some. You know I'm lone-some  
ba-by, in this world for you.

## 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

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

G Adim G<sup>7</sup>/B C A<sup>7</sup>/C<sup>#</sup> Dm<sup>7</sup> G<sup>7</sup>aug/D<sup>#</sup> C/E Caug

*mf* They heard the breeze in the trees— sing-ing weird me-lo-dies,—

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

— And they made that— the start— of the blues.—

Dm<sup>7</sup> G Adim G<sup>7</sup>/B C A<sup>7</sup>/C<sup>#</sup> Dm<sup>7</sup> G<sup>7</sup>aug/D<sup>#</sup> C/E Caug F D<sup>7</sup>/F<sup>#</sup>

And from a jail came the wail— of a down heart-ed frail,— And they

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

played that— as part— of the blues.— From a whip-poor-

E<sup>7</sup> Bm<sup>7</sup>(b5) E<sup>7</sup> Bm<sup>7</sup>(b5) E<sup>7</sup>

- will out on a hill,— they took a new note;— Pushed it thro' a

A<sup>7</sup> A<sup>7</sup>(b5) D<sup>9</sup> G<sup>9</sup> G Adim G<sup>7</sup>/B

horn till it was worn— in - to a blue note.— And then they

C A<sup>7</sup>/C<sup>#</sup> Dm<sup>7</sup> G<sup>7</sup>aug/D<sup>#</sup> C/E Caug F D<sup>7</sup>/F<sup>#</sup>

nursed it, re - hearsd— it, and gave out the news— That the

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

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

E<sup>7</sup>

Day af - ter day, I'm wait - in' pa - tient - ly; — And,  
I al - ways keep my win - dow op - en wide; — I

A<sup>9</sup>

when the sal - ty wind is blow - in' from the sea, —  
like to let the friend - ly breeze come right in - side, —

D<sup>7</sup>

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

bring - in' my hon - ey back to me. me. Mis - ter  
bring - in' my hon - ey back to

1. G F<sup>9</sup> E<sup>b9</sup> D<sup>7(b9)</sup> G / F<sup>#7</sup> F<sup>7</sup> G  
2.

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G<sup>9</sup> C Gaug

wind keep blow - in' strong - er. 'Cause I must have that gal of mine.

C A<sup>9</sup> D<sup>7</sup>

— Ev - 'ry day seems so much long - er, Don't for - get it's day - light -

E<sup>7</sup>

- sav - ing time. — I get so lone - some wait - in' days and weeks, — But

A<sup>9</sup> D<sup>7</sup>

ev - 'ry breath of air that ling - ers on my cheeks — Seems to whis - per it's the breeze that's

G F<sup>9</sup> E<sup>b9</sup> D<sup>7(b9)</sup> 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-measure rest in the first measure, followed by eighth and quarter notes. The lyrics are: "Ev-'ry-bo-dy won-drin'— where\_ the blues\_come from.—". The second staff continues the melody with another four-measure rest, followed by eighth and quarter notes. The lyrics are: "Ev - 'ry-bo-dy won - drin'— where— did the blues come from.—". The third staff starts with a G7 chord, followed by a whole rest, then a D7 chord and a four-measure rest, followed by eighth and quarter notes. The lyrics are: "— Way— back in the low lands,—". The fourth staff begins with a C7 chord, followed by eighth and quarter notes. The lyrics are: "right off— of my coun-try farm.—". Chord changes are indicated above the staff: G7, C7, G, G7, D7, G7, C7, G7.

## 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 and consists of five staves of music. The first staff begins with a treble clef, a 12/8 time signature, and a dynamic marking of *mf*. The key signature has one flat (Bb). The first two staves contain the lyrics: "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." The score includes various musical notations such as notes, rests, slurs, and triplets. Chord symbols are placed above the staff: C7, F, G7, F, C, F7, and C.

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

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

Am<sup>6</sup> (maj<sup>7</sup>) F<sup>7</sup>/A Am<sup>6</sup> Am<sup>9</sup>

La - dy sings the blues, she's got them bad, she feels so sad;

Amaj<sup>7</sup> Dmaj<sup>7</sup> A G<sup>9</sup>(#11) F#<sup>7</sup> Bm<sup>9</sup> E<sup>7</sup>(#9)

Wants the world to know just what the blues is all a - bout.

Am<sup>6</sup> (maj<sup>7</sup>) F<sup>7</sup>/A Am<sup>6</sup> Am<sup>9</sup>

La - - dy sings the blues, she tells her side, no-thing to hide;

Amaj<sup>7</sup> Dmaj<sup>7</sup> A G<sup>9</sup>(#11) F#<sup>7</sup> Bm<sup>9</sup> E<sup>7</sup>(#9)

Now the world will know just what the blues is all a - bout. The

A Gmaj<sup>7</sup> F#<sup>7</sup>(b9) A<sup>9</sup>

blues ain't no - thin' but a pain in your heart, When you

A<sup>7</sup>

get a bad start, when you and your man have to part.

B<sup>7</sup>

I ain't gon-na just \_\_\_\_\_ sit a - round\_ and cry;\_ And now I

E<sup>9</sup> E<sup>7(b9)</sup> E<sup>7</sup> Am<sup>6</sup> (maj<sup>7</sup>)

know I won't die\_ be-cause I love him.\_ La - - dy sings the

F<sup>7/A</sup> Am<sup>6</sup> Am<sup>9</sup> Amaj<sup>7</sup>

blues, she's got 'em bad, \_\_\_\_\_ she feels so sad; But now \_\_\_\_\_ the world will

To  $\oplus$  Coda D.  $\text{al Coda}$

Dmaj<sup>7</sup> A G E<sup>7</sup>(#9) Am(maj<sup>7</sup>) Am<sup>6</sup> E<sup>7</sup>(#9)

know she's nev - er gon - na sing them no more.\_ The

$\oplus$  CODA

A G E<sup>7</sup>(#9) Amadd<sup>9</sup> N.C. E<sup>7</sup>aug N.C. Am(maj<sup>7</sup>)

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 Fmaj<sup>7</sup> Cm<sup>7</sup>/F F<sup>7</sup>aug

It's not the pale moon that ex - cites me, That

B<sup>b</sup>add<sup>9</sup> B<sup>b</sup> B<sup>b</sup>dim B<sup>b</sup>m<sup>6</sup> F/A A<sup>b</sup>9 Gm<sup>9</sup> C7(b9)

thrills — and de - lights me; — Oh no, it's just the near-ness of

Am<sup>7</sup> F<sup>#</sup>dim Gm<sup>7</sup> Gm<sup>7</sup>/C F Fmaj<sup>7</sup> Cm<sup>7</sup>/F F<sup>7</sup>aug

you. — It is - n't your sweet con-ver - sa - tion That

B<sup>b</sup>add<sup>9</sup> B<sup>b</sup> B<sup>b</sup>dim B<sup>b</sup>m<sup>6</sup> F/A A<sup>b</sup>9 Gm<sup>9</sup> C7(b9)

brings — this sen - sa - tion; — Oh no, it's just the near-ness of

F<sup>6</sup> B<sup>b</sup>6/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 continues with Am7, F#dim, Gm7, Gm7/C, F, Fmaj7, Cm7/F, and F7aug. The fourth staff continues with Bbadd9, Bb, Bbdim, Bbm6, F/A, Ab9, Gm9, and C7(b9). The fifth staff concludes with 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 in the second, fourth, and fifth staves.

Fmaj<sup>7</sup> F<sup>7</sup> F<sup>7</sup>aug B<sup>b</sup>maj<sup>7</sup> D<sup>7</sup>(b5)

close to me, All my wild - - est dreams - - come

Gm E<sup>b</sup>9 C<sup>7</sup> N.C. F Fmaj<sup>7</sup>

true. I need no soft lights to en -

Cm<sup>7</sup>/F F<sup>7</sup>aug B<sup>b</sup>add<sup>9</sup> B<sup>b</sup> B<sup>b</sup>dim B<sup>b</sup>m<sup>6</sup> F/A A<sup>b</sup>9

- chant me, If you'll on - ly grant me the right

Gm<sup>9</sup> C<sup>7</sup>(b9) Am<sup>7</sup>(b5) D<sup>7</sup> D<sup>7</sup>(b9)

to hold you ev - er so tight, And to feel in the

Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup>/C C<sup>7</sup>(b9) F<sup>6</sup> B<sup>b</sup>6/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 \_\_\_\_\_ Be - fore you trav - - el on,  
mak - er 'fore Gab - - riel blows his

1.  $E^b$   $Cm$

$Fm^7$   $B^b13$   $E^b$   $Am^7(b5)$

Look horn. \_\_\_\_\_ wea - ry

$D^7(b9)$   $Gm$   $Am^7(b5)$

tot - in' such a load, Tredg - - ing

$D^7(b9)$   $Gm^7$   $G^b7$   $Fm^7$   $B^b13$   $E^b6$

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

**D<sup>7</sup>** **A<sup>m7(b5)</sup>** **D<sup>7(b9)</sup>** **G<sup>maj7</sup>** **G<sup>6</sup>** **D<sup>13</sup>** **D<sup>13(b9)</sup>**

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

**G<sup>6</sup>** **E<sup>m7</sup>** **A<sup>7(b9)</sup>** **B<sup>m7</sup>** **B<sup>b7</sup>** **A<sup>m7</sup>** **A<sup>b9(#11)</sup>**

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<sup>maj7</sup>** **G<sup>6</sup>** **G<sup>7</sup>** / **D<sup>m7(b5)</sup>** **G<sup>7</sup>** **C<sup>maj7</sup>** **D<sup>m</sup>** **B/C** **C<sup>maj7</sup>**

day. I heard the day. Soft thro' the dark, The

**C<sup>m6/B</sup>** **B<sup>7(#9)</sup>** **E<sup>m(maj7)</sup>** **E<sup>m6</sup>** **F<sup>#m7(b5)</sup>** **B<sup>7aug</sup>** **B<sup>7</sup>** **E<sup>m</sup>** / **E<sup>m(maj7)</sup>** **E<sup>m7</sup>**

hoot of an owl in the sky; Sad tho' his song, No

**E<sup>m7(b5)</sup>** **A<sup>7(b9)</sup>** **B<sup>b9</sup>** **D<sup>7</sup>** **A<sup>m7(b5)</sup>** **D<sup>7(b9)</sup>**

blu - er was he than I. The moon went down, stars were

**G<sup>maj7</sup>** **G<sup>6</sup>** **D<sup>13</sup>** **D<sup>13(b9)</sup>** **G<sup>6</sup>**

gone, But the sun did - n't rise with the dawn; There

**E<sup>m(maj7)</sup>** **E<sup>m7</sup>** **A<sup>9</sup>** **A<sup>7(b5)</sup>** **B<sup>m7</sup>** **B<sup>b7</sup>** **A<sup>m7</sup>** **A<sup>b9</sup>** **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-note based, often in triplets. Chord symbols are placed above the staff: N.C. (first measure), C7 (second measure), Cdim (third measure), and C7 (fourth measure). The lyrics are: 'I wan - na hear it a - gain, — I wan - na hear it a - gain, —'. The second staff has an F chord above the first measure and a C7 chord above the fifth measure. The lyrics are: 'The old pi - an - o roll blues. — We're sit - tin' at an up - right, my'. The third staff has F, G7, C9, C7, and Cdim chords above the measures. 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 C7, Cdim, C7, F, and Am7(b5) chords above the measures. 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 D7, Gm, and Bbm6 chords above the measures. The lyrics are: '— And while we kiss, kiss, kiss a - way all our cares, — The'. The sixth staff has F, Cdim, C7, and Cdim chords above the measures. 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 C7, F, Dm7, Gm7, C7, and F chords above the measures. 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<sup>b</sup>

The ve - ry thought of you, and I for -  
- dea of you, the long - ing

A<sup>b6</sup>                      A<sup>b</sup>                      A<sup>b6</sup>

- 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<sup>b9</sup>                      D<sup>b</sup> maj<sup>7</sup> E<sup>b7</sup>                      A<sup>b</sup> maj<sup>9</sup>

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<sup>m7</sup>                      G<sup>7</sup> aug<sup>5</sup> G<sup>7</sup> C<sup>m</sup>                      A<sup>b</sup> m                      B<sup>b13</sup>

hap - py as a king; And, fool - ish tho' it may seem, to  
eyes in stars a -

2.

B<sup>b</sup> m<sup>7</sup>                      E<sup>b7</sup>                      Ddim

me that's ev' - ry - thing. The mere i - - bove; It's just the

E<sup>b7</sup>                      A<sup>dim</sup>                      B<sup>b</sup> m<sup>7</sup>                      E<sup>b7</sup>                      A<sup>b</sup>

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

( $\text{♪} = \overset{3}{\text{♪}} \text{♪}$ )  
*mf*  $C^7$   $F^7$

Well, the wo - man I love — ain't much —

$C^7$   $F^7$

— more — than skin and bone. — Yes, the wo - man I love —

$C^7$

— ain't much — more — than skin and bone. — She's

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

on her way to the grave, but she won't leave — mus-cat a -

$F^7$

- lone. — Yes, her legs are so lit - tle, they look just like a

$C^7$   $F^7$

cig - a - rette. Yes, her legs are so lit - tle, they look just like a

$C^7$   $G^7$

cig - a - rette. Yes, she's on her way to the grave,

$F^7$   $C^7$

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

The musical score is written in 12/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five staves of music. The first staff begins with a dynamic marking of *mf* and includes the tempo instruction 'Medium slow'. The lyrics are: 'Here it is — three hours — past mid-night, and my ba - by's — no -'. The second staff continues the lyrics: '- where — a-round. Well, here it is — three hours past mid -night,'. The third staff continues: 'and — my ba - by's — no -where 'round. —'. The fourth staff includes a triplet of eighth notes and the lyrics: 'Well, — I lis - ten so hard to hear her foot - steps,'. The fifth staff concludes with the lyrics: 'and I ain't ev - en — heard a sound'. Chord symbols are placed above the staff: A<sup>b</sup>7, D<sup>b</sup>9, A<sup>b</sup>7, D<sup>b</sup>9, A<sup>b</sup>, E<sup>b</sup>7, D<sup>b</sup>9, A<sup>b</sup>, D<sup>b</sup>9, and A<sup>b</sup>.

## 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

(♩ =  $\overset{3}{\text{J}}$ )

E<sup>b</sup> Cm<sup>7</sup> Fm<sup>9</sup> B<sup>b7</sup> E<sup>b</sup> Cm<sup>7</sup>

A cig-ar-ette that bears a lip-stick's tra-ces, An air-line tick-et to ro-

Fm<sup>7</sup> B<sup>b7</sup> E<sup>b</sup> E<sup>b7</sup> aug A<sup>b</sup> C<sup>7</sup>

- man-tic pla-ces, And still my heart has wings;— These fool-ish

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

things re-mind me of you. A tink-ling pia-no in the

Fm<sup>9</sup> B<sup>b7</sup> E<sup>b</sup> Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup>

next a-part-ment, Those stumb-ling words that told you what my heart meant,

E<sup>b</sup> E<sup>b7</sup> aug A<sup>b</sup> C<sup>7</sup> F<sup>9</sup> B<sup>b7</sup>

A fair-grounds paint-ed swings;— These fool-ish things re-mind me of

E<sup>b</sup> D<sup>7(b9)</sup> Gm<sup>7</sup> Cm D<sup>7</sup> Gm<sup>7</sup> C<sup>9</sup>




you. You came, you saw, you con-quer'd me;

B<sup>b</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> Edim



When you did that to me, I knew some-how this

Fm<sup>7</sup> B<sup>b7</sup> E<sup>b</sup> Cm<sup>7</sup> Fm<sup>9</sup> B<sup>b7</sup>



had to be. The winds of March that makes my heart a danc-er,

E<sup>b</sup> Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b7</sup> E<sup>b</sup> E<sup>b7</sup> aug



A te-le-phon e that rings but who's to an-swer? Oh, how the ghost of you

A<sup>b</sup> maj<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b</sup> B<sup>b7</sup> E<sup>b</sup>



clings! These fool-ish things re-mind me of you. you.



# Time On My Hands

Words by Harold Adamson & Mack Gordon ★ Music by Vincent Youmans

Medium slow

Dmaj<sup>7</sup> C#<sup>7</sup>

Time on my hands, ——— you in my arms, ———

Em<sup>7</sup> A<sup>13</sup>

Noth - ing but love ——— in view. ———

Dmaj<sup>7</sup> C#<sup>7</sup>

Then, if you fall ——— once and for all, ———

Em<sup>7</sup> F#<sup>7</sup>

I'll see my dreams ——— come true. ———

B<sup>7</sup>aug B<sup>7</sup> E<sup>7</sup> Em<sup>7</sup> A<sup>13</sup>

Mo - ments to spare ——— for some - one you care ——— for,

Dmaj<sup>9</sup> E<sup>7</sup> Em<sup>7</sup> A<sup>9</sup>

One love af - fair ——— for two; ——— With

Dmaj<sup>7</sup> B<sup>7</sup>aug B<sup>7</sup>

time on my hands ——— and you in my arms, ——— And

E<sup>9</sup> Em<sup>9</sup> A<sup>13</sup> D

love in my heart ——— for you. ———

# Trane's Blues

By John Coltrane

Medium swing

**mf**  $Bb7$   $Eb7$   $Bb7$

$Eb7$   $Bb7$

$F11$   $Eb7$   $Bb7$

$F7$   $F11$   $Bb7$   $Eb7$   $Bb7$

$Eb7$   $Bb7$

$F11$   $Eb7$   $Bb7$   $F11$   $Bb$

# Travelling Riverside Blues

Words & Music by Robert Johnson

Medium tempo

(♩ = ♪<sup>3</sup>)

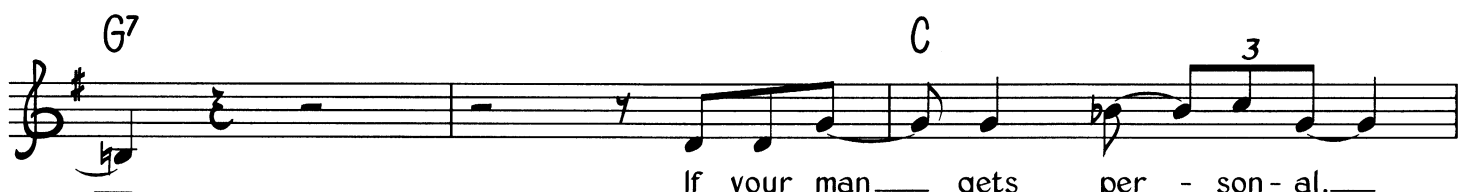
N.C.

C

*mf*



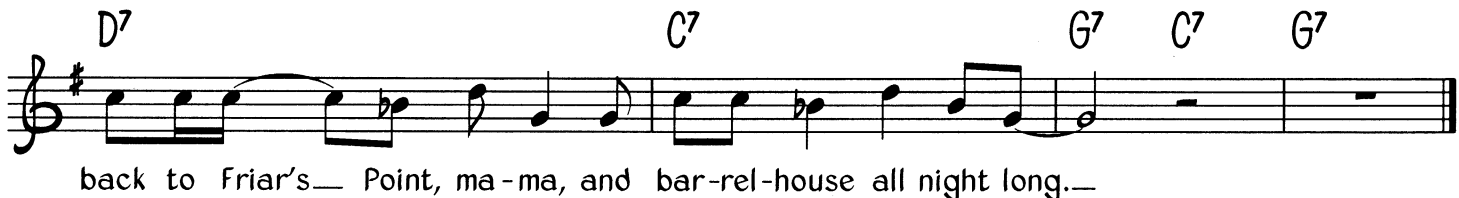
If your man gets per - son - al want to have your fun.



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

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

*mp* G D<sup>7</sup> G<sup>7</sup>



Trou-ble in mind, I'm blue,— but I won't be blue— al-ways;—

C C<sup>#</sup>dim G/D E<sup>7</sup> A<sup>7</sup> Am<sup>7</sup>/D



'Cos the sun— gon-na shine— on my back door— some-day.—

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



— I'm gon-na lay my head— on a lone-some rail-road line,—

C C<sup>#</sup>dim G/D Em A<sup>7</sup> D<sup>7</sup> G C<sup>7</sup> G



— 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

$E^b6$   $E^b7$   $B^b$   $Cm^7$   $F^7$   $B^b$   $B^b/D$  *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

**Staff 1:** G mp, Gmaj<sup>7</sup>, Gdim  
Un - for - get - ta - ble, that's what you are;

**Staff 2:** C, Cmaj<sup>7</sup>, A<sup>9</sup>, F  
Un - for - get - ta - ble, tho' near or far. Like a song of

**Staff 3:** Fm<sup>7</sup>, C, Gm, A<sup>7</sup>, D<sup>9</sup>  
love that clings to me, How the thought of you does things to me! Nev - er be - fore

**Staff 4:** Ddim, D<sup>7</sup>, G, Gmaj<sup>7</sup>  
— has some-one been more Un - for - get - ta - ble, in ev - 'ry

**Staff 5:** Gdim, C, Cmaj<sup>7</sup>, A<sup>9</sup>  
way; And for - ev - er more that's how you'll stay.

**Staff 6:** F mf, Fm, C, Gm  
— That's why, darl - ing, it's in - cre - di - ble that some - one so

**Staff 7:** A<sup>7</sup>, D<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, F<sup>7</sup>, 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 supported by guitar chords: C, A7, D7, and G7. The lyrics are: "Walk right in, sit right down; and, ba-by, let your mind roll". The second staff continues the melody with a C chord and an A7 chord. The lyrics are: "on. Hey, walk right in, stay a-while; but,". The third staff features D7, G7, and C chords. The lyrics are: "dad-dy, you been stayin' too long. Now ev-ry-bo-dy's talk-in' 'bout a". The fourth staff has C7 and F chords. The lyrics are: "new way of walk-in'; do you want to lose your mind? Hey,". The fifth staff includes C, A7, D7, G7, and C chords. The lyrics are: "walk right in, sit right down; dad-dy let your mind roll on." The score ends with a double bar line.

C *mf* A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

Walk right in,— sit right down;— and, ba - by, let your mind roll

C A<sup>7</sup>

on.—— Hey, walk right in,— stay a - while;— but,

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

dad - dy, you— been stayin' too long.— Now ev - 'ry - bo - dy's talk - in' 'bout a

C<sup>7</sup> F

new way of walk - in'; do you want to lose your mind?— Hey,—

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

walk right in,— sit right down;— dad - dy let your mind roll on.

# Walkin' Shoes

By Gerry Mulligan

Medium slow

(♩ = ♪ ♪)

Chord progression for the first staff: G, C<sup>9</sup>, G, Dm<sup>7</sup>, G<sup>7</sup>

Chord progression for the second staff: C<sup>6</sup>, C<sup>#</sup>m<sup>7</sup>, F<sup>#</sup>7, G, B<sup>b</sup>7, Am<sup>7</sup>, A<sup>b</sup>9 (b5)

Chord progression for the third staff: B<sup>7</sup>, F<sup>#</sup>m<sup>7</sup>, B<sup>7</sup>, Em, F<sup>#</sup>m<sup>7</sup>, B<sup>7</sup>

Chord progression for the fourth staff: Am<sup>7</sup>, G<sup>6</sup>, F<sup>7</sup>, E<sup>b</sup>7 (b5), Am<sup>7</sup>/D

Chord progression for the fifth staff: D<sup>7</sup>, G, C<sup>9</sup>, G

Chord progression for the sixth staff: Bm<sup>7</sup> (b5), E<sup>7</sup>, Am<sup>7</sup> (b5), D<sup>7</sup>, Am<sup>7</sup>, A<sup>b</sup>9 (b5), G



# Walkin' Blues

Words & Music by Robert Johnson

Medium tempo

(♩ = ♪<sup>3</sup>)  
N.C. G<sup>7</sup>

*mf*  
I woke up this morn - in', \_\_\_\_\_ feel - in' round for my shoes.

C<sup>7</sup>

Know by that\_ I got these old walk - in' blues, well. Woke this mor - nin'\_ \_

G<sup>7</sup>

feel 'round for my shoes.\_ \_ But you know\_ \_

D<sup>7</sup> C<sup>7</sup> G C<sup>7</sup> 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 treble clef staff in the key of E major (indicated by three sharps: F#, C#, G#) and 12/8 time. The tempo is marked 'Medium tempo'. The score consists of four lines of music with lyrics underneath. The first line starts with a dynamic marking of 'mf' and a chord of 'E'. The second line has a 7/8 time signature. The third line has chords 'A7' and 'E'. The fourth line has chords 'B7', 'A7', and 'E'. The lyrics are: '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 walk - ing, — trying to walk - my trou-bles a - way. — 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 G<sup>7</sup>  
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 G<sup>7</sup>  
streams of your blood run as dark as the coal. It's dark as a

C G<sup>7</sup>  
dun-geon and damp as the dew, where the dan-gers are dou-ble and the

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



1. Wish I could lose \_\_\_\_\_ these wea - ry blues. \_\_\_\_\_  
big, \_\_\_\_\_ your love was small. \_\_\_\_\_



My tir - ed heart \_\_\_\_\_ can't love no more.  
And now I've got \_\_\_\_\_ no love at all.



Can't love the way \_\_\_\_\_ it did be - fore.  
Wish I could lose \_\_\_\_\_ these wea - ry



2. My love was blues. \_\_\_\_\_ Want you in the morn - in' and I



want you in the eve-nin'. Yes, I want you, yes, I want you but it don't do no good. —



Miss you when it's rain - in' and I miss you when it's shin - in', and I

F C<sup>7</sup> F

wish that I could kiss you and I would if I could... But my

G<sup>7</sup> Gdim G<sup>7</sup> Gdim G<sup>7</sup>

heart can't for - get the run - a - round it used to get. Oh, can't you

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

see? I'm tir - ed of This old un -

F C<sup>7</sup>

- fair one - sid - ed love. Come back to

G<sup>7</sup> C

me, please don't re - fuse, And help me

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

lose these wea - ry blues.

# Weeping Willow Blues

Traditional

Medium tempo

The musical score is written in treble clef, key of A major (two sharps), and 4/4 time. It consists of three staves of music with lyrics underneath. The first staff begins with a dynamic marking of *mf*. Chord symbols A, Dm, and A are placed above the first three measures. The second staff has chord symbols Dm and A above its measures. The third staff has chord symbols E7, D, E7, and A above its measures. The lyrics are: "Lord, that weep - in' wil - low, and that mourn - in' dove! That weep - in' wil - low, and that mourn - in' dove! I got a gal up the coun - try you know\_ I sure\_ do love."

## 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<sub>mf</sub> F/A B<sup>b</sup> C<sup>7</sup> 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<sup>b7</sup> C<sup>7</sup> F F/A B<sup>b</sup> 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. C<sup>7</sup> 2. F<sup>7</sup>

— God Al-migh-ty, when the lights go out!"  
— God Al-migh-ty, when the

lights go out!— You can

B<sup>b7</sup> Bdim F B<sup>b7</sup> Bdim

use your i-ma-gi-na-tion.— You'd still be far be-hind. There is

B<sup>b7</sup> Bdim F G<sup>7</sup>

no-thing in cre-a-tion like that girl,— that

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

gal of mine.— I love to hold her when she talks that talk,—

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

I love to watch her when she walks that walk.— And if I pet her when she's

B<sup>b7</sup> Bdim F/C.N.C. B<sup>b7</sup> 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* Gm<sup>7</sup> C<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>9 F Gm<sup>7</sup>

When Sun-ny gets blue, her eyes get grey and cloud-y, Then the rain be-gins to fall;—

Am<sup>7</sup> / D<sup>9</sup>(b5) D<sup>7</sup>(b9) G<sup>9</sup> B<sup>b</sup>m F A<sup>b</sup>m<sup>6</sup>

— pit-ter pat-ter, pit-ter pat-ter; Love is gone, so what can mat-ter?

Gm<sup>7</sup> B<sup>b</sup>13 D<sup>13</sup> D<sup>7</sup>aug G<sup>9</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

No sweet lov-er man— comes to call. When Sun-ny gets blue, she

B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>9 F Gm<sup>7</sup> Am<sup>7</sup> / D<sup>9</sup>(b5) D<sup>7</sup>(b9)

breathes a sigh of sad-ness, Like the wind that stirs the trees;—

G<sup>9</sup> B<sup>b</sup>m F A<sup>b</sup>m<sup>6</sup>

Wind that sets the leaves to sway-in', Like some vi-o-lins are play-in'

Gm<sup>7</sup> B<sup>b13</sup> Em<sup>7</sup> A<sup>7</sup> Dmaj<sup>7</sup> Em<sup>7</sup>

Weird and haunt - ing me - lo - dies. Peo - ple used to love to

F<sup>#m7</sup> B<sup>7</sup> B<sup>7(b9)</sup> Em<sup>7</sup> A<sup>13</sup> A<sup>7(b9)</sup> Dmaj<sup>7</sup> D<sup>6</sup>

hear her laugh, — see her smile; — That's how she got her name.

Dm<sup>7</sup> G<sup>9aug</sup> Cmaj<sup>7</sup> Am<sup>7</sup>

Since that sad af - fair, she's lost her smile, — changed her style; —

Dm<sup>7</sup> G<sup>13</sup> G<sup>7(b9)</sup> C<sup>9</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> B<sup>b7m</sup> Eb<sup>9</sup>

Some-how she's not the same. — But mem - ries will fade, and pret - ty dreams will rise up

F Gm<sup>7</sup> Am<sup>7</sup> / D<sup>9(b5)</sup> D<sup>7(b9)</sup> G<sup>9</sup> B<sup>b7m</sup>

Where her oth - er dreams fell through. — Hur - ry, new love, hur - ry here To

F A<sup>b7m6</sup> Gm<sup>7</sup> C<sup>7(#9)</sup> aug G<sup>b9</sup> F<sup>6/9</sup>

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. The tempo is marked 'Medium slow'. The score consists of four staves of music. The first staff begins with a dynamic marking of 'mf' and 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 starts with a quarter note, followed by a quarter rest, then a triplet of eighth notes, and a quarter rest. The fourth staff begins with a quarter note, followed by a quarter rest, then a quarter note, and a quarter rest. Chord symbols E7 and A7 are placed above the notes. 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

*mp*

Gmaj<sup>9</sup> G<sup>6</sup> C<sup>9</sup>(#11) C<sup>11</sup> C<sup>9</sup>

When you're a-lone,— who cares for star-lit skies?—

A<sup>9</sup>sus<sup>4</sup> A<sup>7</sup> Cm Cm(maj<sup>7</sup>) Cm<sup>7</sup> Cm<sup>6</sup>

When you're a-lone,— the mag-ic moon-light dies.—

G/B B<sup>7</sup>(#9) Em / E<sup>b</sup>aug G/D C<sup>#</sup>m<sup>7</sup>(b5) A<sup>13</sup> A<sup>9</sup>

At break of dawn— there is no sun - - rise,—

Gadd<sup>9</sup> G Gdim D<sup>7</sup> D<sup>7</sup>aug Gadd<sup>9</sup> Em<sup>7</sup> Am<sup>9</sup> D<sup>9</sup>aug

When your lov-er has— gone.—

Gmaj<sup>9</sup> G<sup>6</sup> C<sup>9</sup>(#11) C<sup>11</sup> C<sup>9</sup>

What lone-ly hours— the eve-ning sha-dows bring!—

A<sup>9</sup>sus<sup>4</sup> A<sup>7</sup> Cm Cm(maj<sup>7</sup>) Cm<sup>7</sup> Cm<sup>6</sup>

What lone-ly hours,— with mem-'ries lin-ger-ing—

G/B B<sup>7</sup>(#9) Em Cm<sup>6</sup>/E<sup>b</sup> G/D G/B B<sup>7</sup>(b5) E<sup>7</sup>aug E<sup>7</sup>

like fad-ed flowers!— Life can't mean a-ny-thing—

*rit.*

A<sup>9</sup> C<sup>9</sup> E<sup>b</sup><sup>9</sup> D<sup>7</sup>(b<sup>9</sup>)aug Gadd<sup>9</sup> / E<sup>b</sup><sup>9</sup> Am<sup>7</sup>/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. The first staff begins with a treble clef, a 4/4 time signature, and a dynamic marking of *mf*. Above the staff are four measures of music with notes and rests. Above the first measure is a 'C' chord, and above the second and fourth measures is a 'G7' chord. Below the staff are the lyrics: 'Hon-ey ba - by won't you cud - dle near, —'. The second staff continues with two measures of music. Above the first measure is a 'C7' chord, and above the second measure is an 'F7' chord. Below the staff are the lyrics: 'in your ear. — I'm wild a - bout that thing, —'. The third staff continues with four measures of music. Above the first measure is a 'C' chord, above the second is a 'Bb7' chord, above the third is an 'A7' chord, and above the fourth is a 'D7' chord. Below the staff are the lyrics: 'It makes me laugh and sing. — Give — it to me, pa - pa;'. The fourth staff continues with four measures of music. Above the first measure is a 'G7' chord, above the second is a 'C' chord, above the third is an 'F' chord, and above the fourth is a 'C' chord. Below the staff are the lyrics: 'I'm wild a - bout that thing. —'. The score ends with a double bar line.

## 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 D<sup>9</sup>aug G D<sup>9</sup>aug

*mp* Wil - low weep for me, \_ wil - low weep for me; \_

G Em Bm Em

Bend your branch-es green\_ a - long the stream\_ that runs to sea.\_

C<sup>9</sup> Daug G Dm<sup>7</sup> G D<sup>7</sup>aug

Lis - ten to my plea; lis - ten, wil - low and weep for me.\_

G D<sup>9</sup>aug G D<sup>9</sup>aug

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.\_

C<sup>9</sup> Daug G Dm<sup>7</sup> G

Sad as I can be; hear me, wil - low, and weep for me.\_

F<sup>9</sup> G<sup>b9</sup> F<sup>9</sup> E<sup>b9</sup> A<sup>b</sup>m/G

Whis - per to the wind, — and say that love has sinned — To

F<sup>9</sup> E<sup>9</sup> E<sup>b9</sup> D<sup>9</sup> D<sup>b9</sup> C<sup>7</sup> F<sup>9</sup> G<sup>b9</sup> F<sup>9</sup>

leave my heart a-break-ing and mak - ing a moan. — Mur - mur to the night — to

E<sup>b9</sup> A<sup>b</sup>m/G F<sup>9</sup> E<sup>9</sup> E<sup>b9</sup> D<sup>9</sup>

hide her star - ry light, — So none will find me sigh - ing and

A<sup>b7</sup> Am<sup>7(b5)</sup> D<sup>7</sup> D<sup>7</sup>aug G D<sup>9</sup>aug G D<sup>9</sup>aug

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. —

C<sup>9</sup> D<sup>aug</sup> G / Dm<sup>7</sup> A<sup>b9</sup>(#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

D<sup>7</sup>

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 one sharp (F#) 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 one sharp, and a 4/4 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 first verse, with lyrics 'I know you like my lov - in' I can tell'. The second staff continues the melody for the second line of the first verse, with lyrics 'from the way you whine. I know you like my'. The third staff continues the melody for the third line of the first verse, with lyrics 'lov - in', I can tell from the way you whine.'. The fourth staff continues the melody for the fourth line of the first verse, with lyrics 'Let you taste my jel-ly you just wor-ries me all the time.'. The score includes various musical notations such as chords (A7, D7(9), E, D7), dynamics (mf), and articulation (accents, slurs, triplets).

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

G<sup>7</sup>

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

C<sup>7</sup>

cov - er, oh! Can't you see, Whoah,

G<sup>7</sup>

— you mis - judged me. I

D<sup>7</sup> C<sup>9</sup>

look— like a far - mer, but I'm— a lov - er, You

G<sup>7</sup>

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 C<sup>7</sup> F

Your cheat - in' — heart — will make you weep; — You'll cry and —  
heart — will pine some - day, — And crave the —

G<sup>7</sup> C G<sup>11</sup> C C<sup>7</sup>

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

through; — Your cheat - in' — heart — will tell on you. } When tears come  
blue; — Your cheat - in' — heart — will tell on you. }

F C D<sup>7</sup>

down — like fall - in' rain, — You'll toss a - round — and call my

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

name. You'll walk the — floor — the way I do; — Your cheat - in' —

G<sup>7</sup> C G<sup>11</sup> C F C

heart — will tell on you. Your cheat - in' — you. —

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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.