



Lindy
Focus

JAM BOOK 2018
Eb instruments

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* lyrics available in companion book

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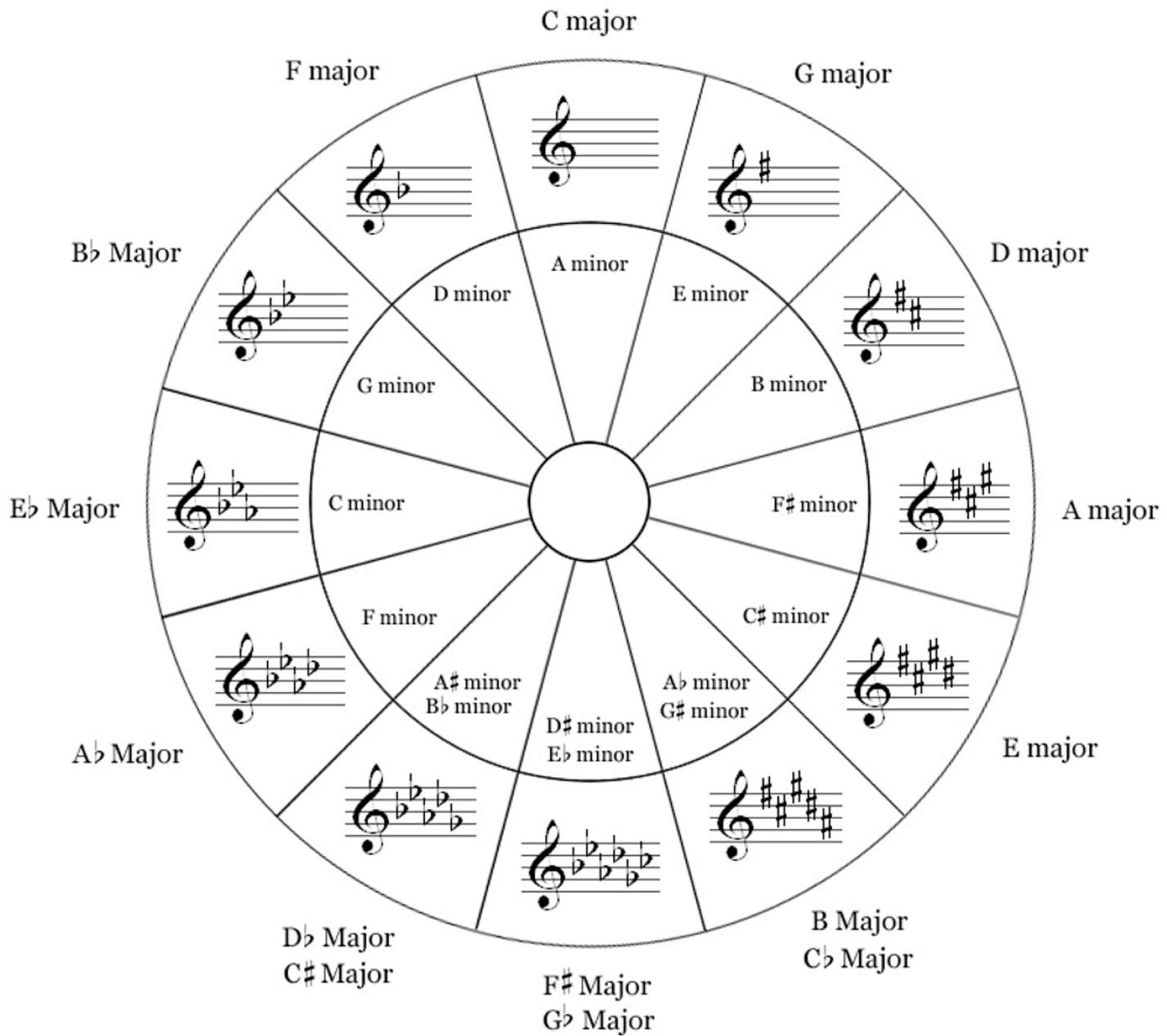
JAM SKILLS - THINGS TO KEEP IN MIND

Or, "If you're too cool to read this, you need to read this."

1. Prioritize the collective sound. Make musical and personal choices that contribute to making good music together. Pursue personal growth, but with a prioritizing eye toward the whole gang.
2. Share the love. Help make this a great experience for more people by inviting others to participate, to play, to take solos, etc.
3. Let others lead. If you called the last tune, let that job go to others for a while now. Give folks space to call tunes, and encourage it as well.
4. Dynamics are good. Be comfortable playing softly and loudly. Listen to dynamics changes initiated by others, follow those changes, and when appropriate, initiate them yourself.
5. Don't be afraid to suck. Music is hard, and sometimes you gotta learn by doing. Take risks, and support others who are doing so. Ask questions. Caveat: While jams aren't performances, they are not practices either, so save the noodling, drilling, and shedding for a more private situation.
6. Giving feedback: In general, don't tell someone else how to play/sing. They're probably working on it. If they ask for advice, fine, but avoid impromptu unsolicited instruction and critique.
7. Receiving feedback: If someone gives you some advice, even if it rankles, give it some consideration. No need to defend your choices now; no one benefits from that. Just file it away.

THE CIRCLE OF FIFTHS

- used for seeing which keys relate to each other and how
 - good quick reference for key signatures
- helps to understand how chord progressions tend to work



* Think of it like the periodic table. If you try to just “get it” all at once by staring at it, you’ll be overwhelmed. But keep coming back to it as you learn songs, chord progressions, and melodies, and you’ll slowly realize that it’s a very handy way of organizing some of the most important information!

The Roman Numeral System

(see graphic to the right)

It's a quick way of referring to a chord depending on what key you're in. For instance, if someone says "go to the IV", that would refer to F if you're in the key of C Major, but would refer to Bb if you're in F Major.

Intervals

An interval is the distance (number of pitches) between two notes. The chart below shows you some common ways that intervals are talked about among musicians. For instance, if you're in the key of C, and you accidentally play an Eb instead of an E, someone might say "I think that's supposed to be a major third, not minor third." It's good to know things!

C Major	C - Dm - Em - F - G - Am - Bdim I ii iii IV V vi viio
G Major	G - Am - Bm - C - D - Em - F#dim I ii iii IV V vi viio
D Major	D - Em - F#m - G - A - Bm - C#dim I ii iii IV V vi viio
A Major	A - Bm - C#m - D - E - F#m - G#dim I ii iii IV V vi viio
E Major	E - F#m - G#m - A - B - C#m - D#dim I ii iii IV V vi viio
B Major	B - C#m - D#m - E - F# - G#m - A#dim I ii iii IV V vi viio
F Major	F - Gm - Am - Bb - C - Dm - Edim I ii iii IV V vi viio
Bb Major	Bb - Cm - Dm - Eb - F - Gm - Adim I ii iii IV V vi viio
Eb Major	Eb - Fm - Gm - Ab - Bb - Cm - Ddim I ii iii IV V vi viio
Ab major	Ab - Bbm - Cm - Db - Eb - Fm - Gdim I ii iii IV V vi viio

piano keys	distance in half tones	name written	name spoken	interval referring to C	interval symbol
	0	C	C	tonic	1
	1	C# / Db	C sharp / D flat	minor second	b2
	2	D	D	major second	2
	3	D# / Eb	D sharp / E flat	minor third	b3
	4	E	E	major third	3
	5	F	F	perfect fourth	4
	6	F# / Gb	F sharp / G flat	tritone	#4 / b5
	7	G	G	perfect fifth	5
	8	G# / Ab	G sharp / A flat	minor sixth	b6
	9	A	A	major sixth	6
	10	A# / Bb	A sharp / B flat	minor seventh	b7
	11	B	B	major seventh	7
	12	C	C	octave	8

Jam Lingo. Here are some terms you might hear during the jam.

Bar – Measure. For swing, a bar will have four quarter notes.

Break – A transitional passage in which a soloist plays unaccompanied. Often at the end of a phrase.

Bridge – The contrasting middle section of a tune; often the B section of an AABA tune.

“Call a tune” – Pick the next song to play.

Chart – A musical score.

Chord tones – Notes in a chord. The root, third, fifth, and seventh. For a Bb chord, chord tones are Bb, D, F, and Ab.

Chorus – The main section of the song that repeats, including the played/sung melody and solos, but not including any intros, verse, or extended endings.

Counting off – Giving the tempo and meter by snapping fingers and counting out loud.

Double time feel – A time feel twice as fast, so that written eighth notes now sound like quarter notes, while the chords continue at the same speed as before.

“Four on the floor” – A way of playing in the rhythm section that emphasizes all beats in a measure rather than only the second and fourth beat. Aka “four to the bar,” “four to the floor.”

Half time feel – A time feel half as fast, while the chords go by in the same amount of time.

Head – The melody.

“Lead a tune” – Take on the role of band leader. This can include counting off, calling solos (determining who takes a solo and when), and deciding how to end the tune.

Lead sheet – A sheet with the melody (head) and accompanying chords.

Tempo – The speed of the tune (think Beats Per Minute or BPM).

Top – The beginning point of each chorus, the first beat of the first measure.

Rhythm Changes – The chords to 'I Got Rhythm' (Gershwin), somewhat modified and simplified. Many jazz tunes use these changes and every player must know them. There are several variations.

Riff – A relatively simple, usually bluesy and catchy repeated phrase. May be played behind a soloist or as part of a head.

Shout chorus – A special chorus played near the end of a tune, usually in place of the melody. For this jam, a shout chorus could be comprised of the horn players using a riff.

Stop time – A rhythm where certain beats aren't played, e.g. 1 2 3 (rest) 1 2 3 (rest).

Trading 4s (or 8s, 2s) – An arranging technique in which musicians consistently alternate brief solos of pre-set length (for trading fours, four bars; musicians may also trade twos, eights, and so forth).

Verse – A special part of a tune often played at the beginning to introduce the chorus.

See also:

<https://www.apassion4jazz.net/glossary.html>

<https://berkleecitymusicnetwork.com/2014/04/01/do-you-speak-jazz-jazz-slang-glossary/>

Common forms

(Gypsy Jazz)		Am I Blue? (LFXVI)		Clarke, Akst, 1929
A	F		X	G-7 C7
	F D7 G7 C7		X	F G-7 C7 }
			X	F X }
B	A-		X	E7 X
	E7		X	A-7 D7 G7 C7
A	F		X	G-7 C7
	F D7 G7 C7		X	F G-7 C7 }

AABA. 32 bars. Each section has 8 bars. The B section, or “bridge” offers contrast.

(Gypsy Jazz)		C Jam Blues (LFXVI)		Duke Ellington, 1942
A	C7		X	X X X
	F7		X	C7 X
	G7		X	C7 X }
B	N.C.		N.C.	N.C. N.C.
	C7		X	X X X
	F7		X	C7 X
	G7		X	C7 X }

12 bar blues. Four bars on the root (I) chord, 2 bars on IV, back to I; two bars on the V, back to I.

(Gypsy Jazz)		Bill Bailey (LFXVI)		Huey Cannon, 1902
A	F		X	X X X
	F		X	C7 X
	C7		X	X X X
	C7		X	F X
B	F		X	X X X
	F		X	F7 B ^b
	B ^b		X	B _o F D7
	G7		X	C7 X }

AB. 32 bars. Each section has 16 bars.

Common song intros



Am I Blue? (LFXVI)
(Gypsy Jazz) Clarke, Akst, 1929

A

```

|F | ∕ | G-7 | C7 | | | |
|F D7 | G7 C7 | F | G-7 C7 |
| | | | | | | |
|F | ∕ | | | | |

```

B

```

|A- | ∕ | E7 | ∕ | | | |
|E7 | ∕ | A-7 D7 | G7 C7 |
| | | | | | | |

```

A

```

|F | ∕ | G-7 | C7 | | | |
|F D7 | G7 C7 | F | G-7 C7 |
| | | | | | | |

```

“From the top.” Begin from the very top. Often a horn player will play the head.

Am I Blue? (LFXVI)
(Gypsy Jazz) Clarke, Akst, 1929

A

```

|F | ∕ | G-7 | C7 | | | |
|F D7 | G7 C7 | F | G-7 C7 |
| | | | | | | |
|F | ∕ | | | | |

```

B

```

|A- | ∕ | E7 | ∕ | | | |
|E7 | ∕ | A-7 D7 | G7 C7 |
| | | | | | | |

```

A

```

|F | ∕ | G-7 | C7 | | | |
|F D7 | G7 C7 | F | G-7 C7 |
| | | | | | | |

```

x2

“Last 8.” Play the last 8 bars before the head.

Am I Blue? (LFXVI)
(Gypsy Jazz) Clarke, Akst, 1929

A

```

|F | ∕ | G-7 | C7 | | | |
|F D7 | G7 C7 | F | G-7 C7 |
| | | | | | | |
|F | ∕ | | | | |

```

B

```

|A- | ∕ | E7 | ∕ | | | |
|E7 | ∕ | A-7 D7 | G7 C7 |
| | | | | | | |

```

A

```

|F | ∕ | G-7 | C7 | | | |
|F D7 | G7 C7 | F | G-7 C7 |
| | | | | | | |

```

x2

“Last 4.” Play the last 4 bars before the head.

Mean to Me (LFXVI)
(Gypsy Jazz) Turk, Ahlert, 1929

A

```

|B- B-7 | C-7 F7 | B- B-7 | E- E-7 | | | |
|B- G7 | C-7 F7 | B- D-7 | C7 F7 |
| | | | | | | |
|B- | B-7 | E-6 | A-7 G7 |
|C- | A-7 G7 | C7 | F7 |
| | | | | | | |

```

A

```

|B- B-7 | C-7 F7 | B- B-7 | E- E-7 | | | |
|B- G7 | C-7 F7 | B-6 | F7 |
| | | | | | | |

```

“Two bar vamp.” Repeat the first two bars until the soloist begins the head.

Common song endings

(Gypsy Jazz) **Am I Blue? (LFXVI)** Clarke, Akst, 1929

A

F | x | G₇ | C₇

F D₇ | G₇ C₇ | F | G₇ C₇

B

A- | x | E₇ | x

E₇ | x | A-₇ D₇ | G₇ C₇

A

F | x | G₇ | C₇

F D₇ | G₇ C₇ | F | x

x2

“From the bridge” or
“second half.” Repeat the
second half.

(Gypsy Jazz) **Am I Blue? (LFXVI)** Clarke, Akst, 1929

A

F | x | G₇ | C₇

F D₇ | G₇ C₇ | F | G₇ C₇

B

A- | x | E₇ | x

E₇ | x | A-₇ D₇ | G₇ C₇

A

F | x | G₇ | C₇

F D₇ | G₇ C₇ | F | x

x2

“Last 8.” Repeat the last 8
bars.

(Gypsy Jazz) **Am I Blue? (LFXVI)** Clarke, Akst, 1929

A

F | x | G₇ | C₇

F D₇ | G₇ C₇ | F | G₇ C₇

B

A- | x | E₇ | x

E₇ | x | A-₇ D₇ | G₇ C₇

A

F | x | G₇ | C₇

F D₇ | G₇ C₇ | F | x

x2

“Last 4.” Repeat the last 4
bars.

(Gypsy Jazz) **Bill Bailey (LFXVI)** Huey Cannon, 1902

A

F | x | x | x

B

F | x | C₇ | x

A

C₇ | x | x | x

B

C₇ | x | F | x

A

F | F₇ | B | x

B

F | B | F | D₇

A

B | B | F | x

B

B | F | D₇ | x

A

D₇ | C₇ | F | x

B

D₇ | C₇ | F | x

x3

“x3.” Repeat the third and
fourth bars from the end three
times

(Bill Bailey won’t you please come, Bill Bailey won’t you
please come, Bill Bailey won’t you please come home)

Ideas for taking initiative. Here are some fun ways to create texture during the jam.

Call new rhythms for the rhythm section (i.e. stop time). For example, the guitar player might call “THREES!” The rhythm section then plays the first three notes in every bar and rests on the fourth note. For ONES, play just the first note of every bar. For CHARLESTON play the first and third note syncopated (i.e. in a Charleston rhythm).

Call a tune. Offer an idea for a tune. Have an idea for how you want to start and end the song. If you are a melody player, know the melody.

Introduce a feeling. “Can we play the first chorus of this tune sneaky?” Or lovely. Or lively. Upbeat. Mellow. When you are soloing, you might play legato (notes are smooth and tied together) or staccato (notes are short and detached). Other players can respond to the ideas offered by the soloist.

Introduce a riff. One horn player might start a riff by playing the root of the chord (e.g. Eb if the chord is Eb) on the ones and threes, for example. The next horn player might join the riff on the third of the chord (e.g. G if the chord is Eb) and another might join on the 7 (e.g. D if the chord is Eb). Riffs are particularly punchy during a bridge. You might call a whole riff chorus.

Trade fours. Trading fours (or 8s) is a great way to feature everyone when the jam is big! Two horn players might trade fours with each other. The saxophone plays four bars, then the trumpet, then the sax, then the trumpet... Or you might get the whole horn line involved and trade fours “down the line.” Or the horns might trade 4s with the rhythm section. For example, a chorus might look like: trumpet, piano, sax, guitar, trumpet, bass, sax, drums. This is a good way to feature the rhythm section without really long drum solos. Trading fours is also a really good way to encourage newer musicians.

Introduce dynamics. If you’re playing a solo, you can use your playing and your body language to suggest the band quiet down, or get louder.

A Fine Romance

Jerome Kern & Dorothy Fields, 1936

(A)

A6 A[#]o Bm6 C^o

C#m7 F#m7 Bm7 E7

A6 C^o Bm7 E7

C#m7 F#7 B7 E7

(B)

A6 A[#]o Bm6 C^o

C#m7 F#m7 Bm7 E7

A A+7 D6 D#m7(b5) G#7

C#m7 F#7 Bm7 E7 A6 (E7)

Eb Instruments

After You've Gone

Turner Layton & Henry Creamer, 1918

The musical score consists of six staves of music for Eb instruments. The key signature is one sharp (F#). The time signature is common time (4/4).

Chords:

- Staff 1: C, C_m, G, E₇
- Staff 2: A₇, D₇, G, G₇
- Staff 3: C, C_m, G, E₇
- Staff 4: A_m, E₇, A_m, C_m, G, B₇, E_m, C_{#7}
- Staff 5: G, D₇, G, (G₇)

Performance Notes:

- Staff 1: Measures 1-4.
- Staff 2: Measures 5-8.
- Staff 3: Measures 9-12.
- Staff 4: Measures 13-16.
- Staff 5: Measures 17-20.

Ain't Gonna Give Nobody None of My Jelly Roll

Clarence & Spencer Williams - 1919

A

G A₇

D₇ G

E₇ A₇

A₇ D₇

B

G A₇

D₇ B₇

C C_#^o₇ G/D E₇

C C_#^o₇ G/D E₇ A₇ D₇ G (D₇)

Eb Instruments

All of Me

Seymore Simons & Gerald Marks, 1931

(A)

A₆ C_{#7}

F_{#7} B_m

C_{#7} F_{#m}

B₇ B_{m7} E₇

(B)

A₆ C_{#7}

F_{#7} B_m

D₆ D_{m6} A₆ F_{#7}

B_{m7(b5)} E₇ A₆ (B_{m7} E₇)

(A)

Melody (Eb instrument): D₆ - E_{m7} - A₇

Melody (Eb instrument): D₆ - B₇ - E₇ - A₇

(A)

Melody (Eb instrument): D₆ - E_{m7} - A₇

Melody (Eb instrument): D₆ - B₇ - E₇ - A₇

(B)

Melody (Eb instrument): E₆ - C_{#7} - F_{#m7} - B₇ - E₇ - A₇

Melody (Eb instrument): C_{#7} - F_{#m7} - B₇ - E₇ - A₇

(A)

Melody (Eb instrument): D₆ - E_{m7} - A₇

Melody (Eb instrument): D₆ - B₇ - E₇ - A₇ - D₆ - (E_{m7} A₇)

Grant Clarke & Harry Akst, 1929

*** Alternate Vocal Key ***

(A)

A₆B_{m7}E₇A₆ F♯₇ B₇ E₇ A₆ B_{m7} E₇

(A)

A₆B_{m7}E₇A₆ F♯₇ B₇ E₇ A₆

(B)

C♯_mG♯₇G♯₇ C♯_{m7} F♯₇ B₇ E₇

(A)

A₆B_{m7}E₇A₆ F♯₇ B₇ E₇ A₆ (B_{m7} E₇)

As Long As I Live

Ted Koehler & Harold Arlen, 1934

A D₆ F_{#7} B₇

E₇ A₇ D₆ E_{m7} A₇

A D₆ F_{#7} B₇

E₇ A₇ D₆

B F_{#07} E_m G_m D₆

B_m E₇ A₇ E_{m7} A₇

A D₆ F_{#7} B₇

E₇ A₇ D₆ (E_{m7} A₇)

Eb Instruments

Avalon

Al Jolson / Vincent Rose 1920

(A) A₇

5 D A₇ D

(A) A₇

13 D A₇ D

(B) B₇

21 E_m G_m

(A) D B₇

29 E_{m7} A₇ D

16

Baby, Won't You Please Come Home?

Warfield & Williams, 1919

A musical score for Eb Instruments, consisting of five staves of music. The music is in common time (indicated by '4') and is written in G major (indicated by a sharp sign). The first staff starts with a G chord, followed by B₇, E₇, and A₇. The second staff continues with D₇, B₇, E_m, A₇, and D₇. The third staff begins with G, followed by B₇, E₇, A_m, and B₇. The fourth staff includes chords C, C^{#o7}, G, E₇, A₇, D₇, G, and E₇. The fifth staff concludes with A₇, D₇, and G. The score uses standard musical notation with quarter and eighth notes, and includes various rests and dynamic markings.

Between the Devil and the Deep Blue Sea

Ted Koehler & Harold Arlen, 1932

(A) D₆ E_{m7} A₇ D₆ E_{m7} A₇

D₆ D₇ G₆ G_{m6} D₆ A₇

(A) D₆ E_{m7} A₇ D₆ E_{m7} A₇

D₆ D₇ G₆ G_{m6} D₆ C_{#7}

(B) F_{#6} G_{#m7} C_{#7} F_{#6} G_{#m7} C_{#7}

A₆ D_{m6} F₇ E₇ A₇

(A) D₆ E_{m7} A₇ D₆ E_{m7} A₇

D₆ D₇ G₆ G_{m6} D₆ (A₇)

Between the Devil and the Deep Blue Sea

Ted Koehler & Harold Arlen, 1932

*** Alternate Vocal Key ***

A

G₆ A_{m7} D₇ G₆ A_{m7} D₇

G₆ G₇ C₆ C_{m6} G₆ D₇

A

G₆ A_{m7} D₇ G₆ A_{m7} D₇

G₆ G₇ C₆ C_{m6} G₆ F_{#7}

B

B₆ C_{#m7} F_{#7} B₆ C_{#m7} F_{#7}

D₆ G_{m6} B_{b7} A₇ D₇

A

G₆ A_{m7} D₇ G₆ A_{m7} D₇

G₆ G₇ C₆ C_{m6} G₆ (D₇)

Bill Bailey (Won't You Please Come Home?)

Huey Cannon, 1902

(A)

D D A₇

A₇

A₇

D

(B)

D D G

D₇

G

D/A

E₇

A₇

D

(A₇)

A

E_b D E_b D D₇

G G₇ C C_{#7} A₇ D₇

A

E_b D E_b D D₇

G G₇ C C_{#7} A₇ D₇

B

D D_{#7} E_{m7} A₇

D D_{#7} E_{m7} A₇ D

A

E_b D E_b D D₇

G G₇ C C_{#7} A₇ D₇

29

G G₇ C C_{#7} A₇ D₇

G G₇ C C_{#7} A₇ D₇

Eb Instruments

Blue Skies

Irving Berlin, 1927

(A) D_m D_{m(maj7)}/C_# D_{m7/C} D_{m6/B}

F F_{#07} G_{m7} C₇ F₆ A₇

(A) D_m D_{m(maj7)}/C_# D_{m7/C} D_{m6/B}

F F_{#07} G_{m7} C₇ F₆ C₇

(B) F₆ B_{bm} F₆ B_{bm6} F₆ C₇ F₆

F₆ B_{bm} F₆ B_{bm6} F₆ C₇ F₆ A₇

(A) D_m D_{m(maj7)}/C_# D_{m7/C} D_{m6/B}

F F_{#07} G_{m7} C₇ F₆ (A₇)

A

F#m F#m(maj7)/F F#m7/E F#m6/D#

A A#07 Bm7 E7 A6 C#7

F#m F#m(maj7)/F F#m7/E F#m6/D#

A A#07 Bm7 E7 A6 E7

B

A6 Dm A6 D6 A6 E7 A6

A6 Dm A6 D6 A6 E7 A6 C#7

F#m F#m(maj7)/F F#m7/E F#m6/D#

A A#07 Bm7 E7 A6 (C#7)

Blues My Naughty Sweetie Gives To Me

Swanstrom, McCarron & Morgan, 1919

(A)

E_m B₇ E_m E₇

A musical staff in G major (one sharp) and common time (4/4). It features four measures of music. The first measure has two eighth notes. The second measure has a half note followed by a quarter note. The third measure has a half note followed by a quarter note. The fourth measure has a half note followed by a quarter note.

A_m E₇ A_m

A musical staff in G major (one sharp) and common time (4/4). It features three measures of music. The first measure has a half note followed by a quarter note. The second measure has a half note followed by a quarter note. The third measure has a half note followed by a quarter note.

B₇ E_m

A musical staff in G major (one sharp) and common time (4/4). It features two measures of music. The first measure has a half note followed by a quarter note. The second measure has a half note followed by a quarter note.

F_{#7} B₇

A musical staff in G major (one sharp) and common time (4/4). It features two measures of music. The first measure has a half note followed by a quarter note. The second measure has a half note followed by a quarter note.

(B)

E_m B₇ E_m E₇

A musical staff in G major (one sharp) and common time (4/4). It features four measures of music. The first measure has a half note followed by a quarter note. The second measure has a half note followed by a quarter note. The third measure has a half note followed by a quarter note. The fourth measure has a half note followed by a quarter note.

A_m B₇

A musical staff in G major (one sharp) and common time (4/4). It features two measures of music. The first measure has a half note followed by a quarter note. The second measure has a half note followed by a quarter note.

E₇ A₇

A musical staff in G major (one sharp) and common time (4/4). It features two measures of music. The first measure has a half note followed by a quarter note. The second measure has a half note followed by a quarter note.

D₇ G (B₇)

A musical staff in G major (one sharp) and common time (4/4). It features three measures of music. The first measure has a half note followed by a quarter note. The second measure has a half note followed by a quarter note. The third measure has a half note followed by a quarter note.

A (Head)A₇

Musical staff for section A in G major (two sharps). The progression is A₇, D₇, A₇, E₇. The first bar shows a bass line with eighth-note pairs followed by a rest. The second bar shows eighth-note pairs. The third bar shows eighth-note pairs. The fourth bar shows a bass line with eighth-note pairs followed by a rest.

D₇A₇

Continuation of the musical staff for section A. The progression continues with D₇, A₇, E₇, A₇. The bass line consists of eighth-note pairs throughout.

E₇A₇

Continuation of the musical staff for section A. The bass line consists of eighth-note pairs throughout.

B

Solos: Start each with 4 bar break!

A

(Time!)

Musical staff for solo section B. It starts with a 4-bar break indicated by a vertical bar line. The staff then continues with a bass line consisting of eighth-note pairs.

A₇

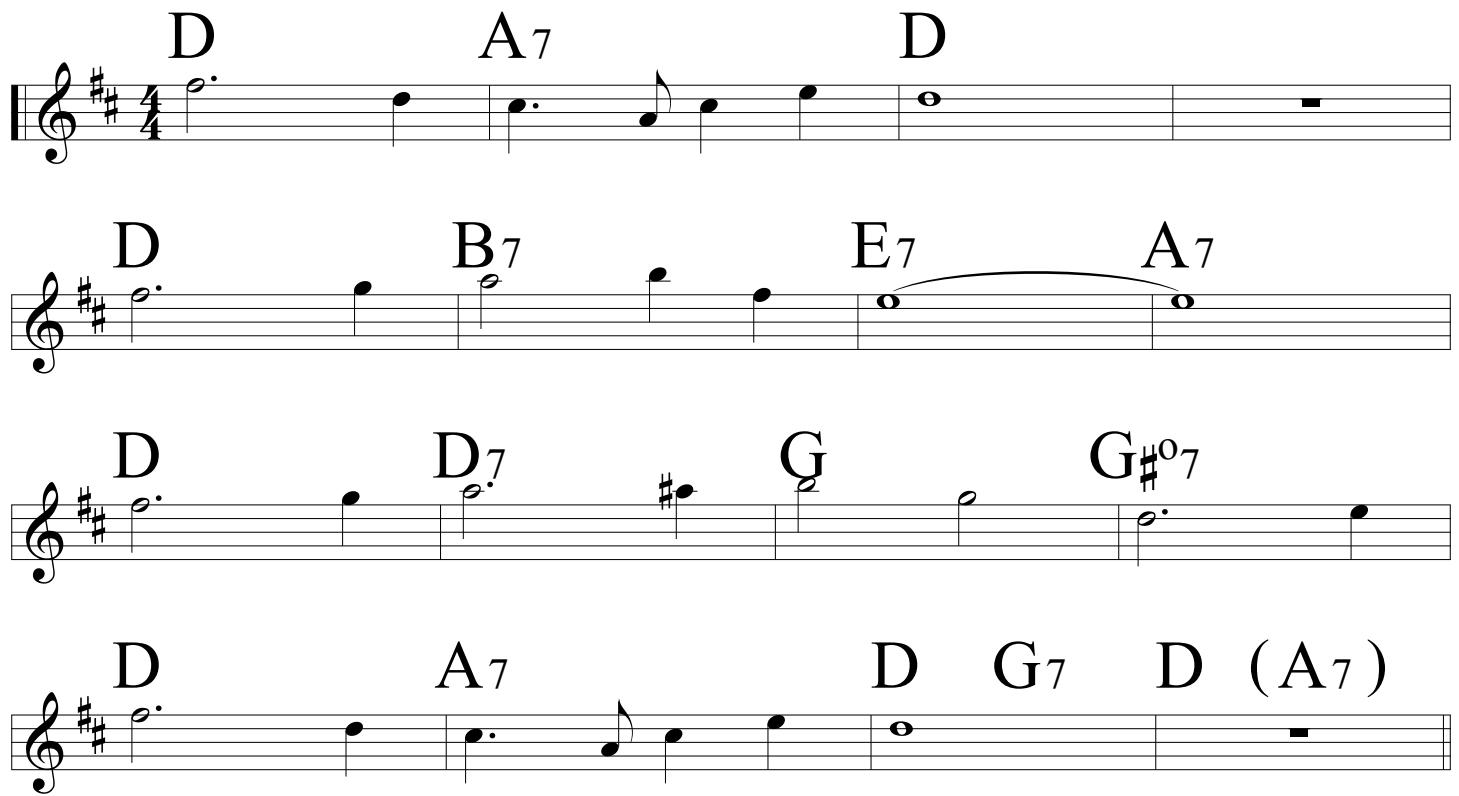
Continuation of the musical staff for solo section B. The bass line consists of eighth-note pairs throughout.

D₇A₇

Continuation of the musical staff for solo section B. The bass line consists of eighth-note pairs throughout.

E₇A₇

Continuation of the musical staff for solo section B. The bass line consists of eighth-note pairs throughout.



The sheet music consists of four staves of musical notation for Eb instruments. The key signature is two sharps (G major). The chords are:

- Staff 1: D, A₇, D
- Staff 2: D, B₇, E₇, A₇
- Staff 3: D, D₇, G, G^{#o}₇
- Staff 4: D, A₇, D, G₇, D, (A₇)

A D

D B₇

A E₇

G_m D C₇

B F C₇ F

F C₇ F A₇

A D B^o₇

D A₇ D (A₇)

(A) Bm F#7

5 F#7 Bm /A G F#7

(A) Bm F#7

13 F#7 Bm

(B) B7 Em

21 A7 D F#7

(A) Bm F#7

29 F#7 Bm (/A G F#7)

Crazy Rhythm

Irving Caesar, Joseph Meyer, & Roger Wolfe Kahn, 1928

A D

5 E_m7 A₇ D E_m7 A₇

13 E_m7 A₇ D

B D₇ G

21 G_m D B₇ E₇ A₇

A D E₇

29 E_m7 A₇ D (E_m7 A₇)

(A)

G G₇

C G

D₇ C D₇ G C G D₇

(B)

G G₇

C G

D₇ G C G D₇

Eb Instruments

Darkness on the Delta

Jay Levinson, 1932

(A)

Musical staff for Eb instrument A, measures 1-2. The staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes. Chords labeled above the staff are C, E₇, and A₇.

A₇

D₇

G₇

C

F_m

C

G₇

(A)

Musical staff for Eb instrument A, measures 3-4. The staff continues with a treble clef, one sharp key signature, and 4/4 time. The melody includes eighth and sixteenth notes. Chords labeled above the staff are C, E₇, and A₇.

D₇

G₇

C

F_m

C

(B)

Musical staff for Eb instrument B, measures 1-2. The staff begins with a treble clef, one sharp key signature, and a 4/4 time signature. The melody features eighth and sixteenth notes. Chords labeled above the staff are C₇ and F.

F

D₇

D₇

G₇

G⁺⁷

Musical staff for Eb instrument B, measures 3-4. The staff continues with a treble clef, one sharp key signature, and 4/4 time. The melody includes eighth and sixteenth notes. Chords labeled above the staff are D₇, G₇, and G⁺⁷.

(A)

Musical staff for Eb instrument A, measures 5-6. The staff begins with a treble clef, one sharp key signature, and a 4/4 time signature. The melody consists of eighth and sixteenth notes. Chords labeled above the staff are C, E₇, and A₇.

A₇

D₇

G₇

C

F_m

C

(G₇)

Musical staff for Eb instrument A, measure 7. The staff begins with a treble clef, one sharp key signature, and a 4/4 time signature. The melody includes eighth and sixteenth notes. Chords labeled above the staff are C, F_m, and C. A bracketed ending (G₇) is shown at the end of the staff.

Darkness on the Delta

Jay Levinson, 1932

*** Alternate Vocal Key ***

(A)

G B₇ E₇

A₇ D₇ G C_m G D₇

G B₇ E₇

A₇ D₇ G C_m G

G₇ C

A₇ A₇ D₇ D⁺₇

G B₇ E₇

A₇ D₇ G C_m G (D₇)

(A)

A_{m6} F E₇ A_{m6} F E₇

5 A_{m6} F E₇ A_{m6}

(A) A_{m6}F E₇ A_{m6} F E₇

13 A_{m6} F E₇ A_{m6}

(B) A₇D₇

21 D_m D_{m7} G₇ C B_{m7(b5)} E₇

(A) A_{m6}F E₇ A_{m6} F E₇

29 A_{m6} F E₇ A_{m6}

Eb Instruments

Dinah

Harry Askt, 1925

(A) F

5 C₇ F D₇ G₇ C₇

(A) F

13 C₇ F

(B) D_m /C_# /C /B

21 D_m D_{m7} G₇ C₇

(A) F

29 C₇ F (G₇ C₇)

A

Chords: Am, Am7, Bm7(b5), E7, Am, Am7, B7, F7, E7

Chords: B9, A+, G#7(b5), G7(b5), C, Dm7, G#7, G7, F7, E7

A

Chords: Am, Am7, Bm7(b5), E7, Am, Am7, B7, F7, E7

Chords: B9, A+, G#7(b5), G7(b5), C, C#9, C, E7

B

Chords: Am, Dm, G7, C△, F7, B7(b5), F7, E7

Chords: Am, Dm, G7, C△, F7, B7(b5), F7, E7

A

Chords: Am, Am7, Bm7(b5), E7, Am, Am7, B7, F7, E7

Chords: Bb9, A+, G#7(b5), G7(b5), C, C#9, C

(A)

E_m B₇ E_m D₇ G G_{#o7}

A_m E_m F₇ B₇

(A)

E_m B₇ E_m D₇ G G_{#o7}

A_m E_m F₇ B₇ E_m

(B)

F_m

F_{#m} D₇ C_{#7}C₇ A_{#7}B₇

(A)

E_m B₇ E_m D₇ G G_{#o7}

A_m E_m F₇ B₇ E_m

Down By the Riverside

(Traditional)

(A)

D G₇ D

A₇ D A₇

D G₇ D

A₇ D D₇

(B)

G D

A₇ D D₇

G D

A₇ D (A₇)

Eb Instruments

Dream A Little Dream of Me

Andre, Schwandt, & Kahn, 1931

(A) A F₇ E₇ A F_{#7}

B_m D_{m6} A B₇ E₇

(A) A F₇ E₇ A F_{#7}

B_m D_{m6} A F₇ E₇ A C₇

(B) F D_m G_{m7} C₇ F D_m G_{m7} C₇

F D_m G_{m7} C₇ F E₇

(A) A F₇ E₇ A F_{#7}

B_m D_{m6} A F₇ E₇ A (E₇)

Everybody Loves My Baby

Williams & Palmer / 1924

A B_m

5 E₇ A₇ D F_{#7}

A B_m

13 F_# C_{#7} F_# A₇

B D₇

21 E₇ A₇ F_{#7}

A B_m

29 E₇ A₇ D (F_{#7})

Eb Instruments

Exactly Like You

Dorothy Fields / Jimmy McHugh 1930

(A) C D₇

G₇ C G₇

(A) C D₇

G₇ C

(B) F F_m C

D_m F_{m6} C A₇ D_{m7} G₇

(A) C D₇

G₇ C (D_{m7} G₇)

Eb Instruments

Fine and Mellow

Billie Holiday, 1940

A

C₆ F₇ C₆ C₇

F₆ C₆

G₇ C₆ F₇ C₆ (G₇)

The musical score consists of four staves of music for Eb instruments. The first staff begins with a circled 'A' above a 'C' chord. The second staff begins with a 'G7' chord. The third staff begins with a 'C' chord. The fourth staff begins with a 'G7' chord. The music includes various note patterns, rests, and dynamic markings.

Chords indicated in the music:

- Staff 1: C, D₉
- Staff 2: G₇, C
- Staff 3: C, F₆, F_{m6}
- Staff 4: G₇, C, (G₇)

God Bless The Child

Billie Holiday & Arthur Herzog, Jr., 1939

(A)

F B_{b7} F B_{b7} C_{m7} F₇ C_{m7} F₇ B_b

B_bm F D₇ G_{m7} C₇ F D_{m7} G_{m7} C₇

(A)

F B_{b7} F B_{b7} C_{m7} F₇ C_{m7} F₇ B_b

B_bm F D₇ F B_bm F B_bm F E^ø A₇

(B)

D_m D_m/C[#] D_{m7}/C D_{m6}/B A_m D_m E^ø A₇

D_m D_m/C[#] D_{m7}/C D_{m6}/B A_m D₇ G_{m7} C₇

(A)

F B_{b7} F B_{b7} C_{m7} F₇ C_{m7} F₇ B_b

B_bm F D₇ G_{m7} C₇ F B_{b7} F

I Ain't Got Nobody

Spencer Williams, 1915

(A) D (F E₇ Eb₇ D₇) E₇ G_m

5 D B₇ E₇ A₇ D G D A₇

(A) D (F E₇ Eb₇ D₇) E₇

13 E₇ A₇

(B) D₇ G

21 B₇ E₇ A₇

(A) D (F E₇ Eb₇ D₇) E₇ G_m

29 D B₇ E₇ A₇ D G D

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

Jimmy McHugh, 1926

(A) D₆ D_{m6} A B₇

5 E₇ A A₇

(A) D₆ D_{m6} A B₇

13 E₇ A

(B) C_{#7} F_{#7}

21 B₇ E₇

(A) D₆ D_{m6} A B₇

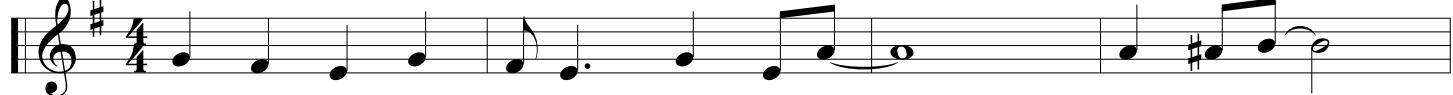
29 E₇ A (A₇)

I Can't Give You Anything But Love

Dorothy Fields & Jimmy McHugh, 1928

(A)

G B_b^o₇ A_m₇ D₇



G

E_m₇

A_m₇

D₇



G₇

C



A₇

D₇



(B)

G

B_b^o₇

A_m₇

D₇



G₇

C



C

C_#^o₇

G

E₇



A_m₇

D₇

G

(D₇)



Eb Instruments

I Found A New Baby

J. Palmer & Spencer Williams, 1926

(A)

Musical staff for section A. The chords shown are B_m, F_{#7}, B_m, and B₇. The staff is in common time (indicated by '4') and has a key signature of two sharps (F major).

Musical staff for section A. The chords shown are E₇, A₇, D₆, and F_{#7}. The staff is in common time (indicated by '4') and has a key signature of two sharps (F major).

(B)

Musical staff for section B. The chords shown are B_m, F_{#7}, B_m, and B₇. The staff is in common time (indicated by '4') and has a key signature of two sharps (F major).

Musical staff for section B. The chords shown are E₇, A₇, and D₆. The staff is in common time (indicated by '4') and has a key signature of two sharps (F major). A long line connects the end of the D₆ chord to the start of the next section.

(B)

Musical staff for section B. The chords shown are F_{#7} and B_m. The staff is in common time (indicated by '4') and has a key signature of two sharps (F major).

Musical staff for section C. The chords shown are E₇, A₇, and F_{#7}. The staff is in common time (indicated by '4') and has a key signature of two sharps (F major).

(C)

Musical staff for section C. The chords shown are B_m, F_{#7}, B_m, and B₇. The staff is in common time (indicated by '4') and has a key signature of two sharps (F major).



Musical staff for section C. The chords shown are E₇, A₇, D₆, and (F_{#7}). The staff is in common time (indicated by '4') and has a key signature of two sharps (F major).

I'm Confessin' That I Love You

Doc Daugherty & Ellis Reynolds, 1930

(A) C G₊₇ C G₊₇ C A₉

5 D₇ G₇ C A₇ D_{m7} G₇

(A) C G₊₇ C G₊₇ C A₉

13 D₇ G₇ C

(B) C₇ F

21 D₇ D_{m7} G₇

(A) C G₊₇ C G₊₇ C A₉

29 D₇ G₇ C (D_{m7} G₇)

Eb Instruments

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

Joe Young & Fred Ahlert, 1935

(A)

A₆

E⁺ A₆

Musical staff in treble clef, 4/4 time, key signature of A major (no sharps or flats). Notes include A6, E+, and A6.

A₆

C[#]7

D₆ F[#]7 B_m

Musical staff in treble clef, 4/4 time, key signature of A major (no sharps or flats). Notes include A6, C[#]7, D₆, F[#]7, and B_m.

B_{m7}

E₇

A₆

F[#]7

Musical staff in treble clef, 4/4 time, key signature of A major (no sharps or flats). Notes include B_{m7}, E₇, A₆, and F[#]7.

B_{m7}

E₇

Musical staff in treble clef, 4/4 time, key signature of A major (no sharps or flats). Notes include B_{m7}, E₇, and a series of eighth-note patterns.

(B)

A₆

E⁺

A₆

Musical staff in treble clef, 4/4 time, key signature of A major (no sharps or flats). Notes include A₆, E⁺, and A₆.

A₆

C[#]7

D₆ F[#]7 B_m

Musical staff in treble clef, 4/4 time, key signature of A major (no sharps or flats). Notes include A₆, C[#]7, D₆, F[#]7, and B_m.

D₆

D_m

A₆

F[#]7

Musical staff in treble clef, 4/4 time, key signature of A major (no sharps or flats). Notes include D₆, D_m, A₆, and F[#]7.

B₇

E₇

A₆

(B_{m7} E₇)

Musical staff in treble clef, 4/4 time, key signature of A major (no sharps or flats). Notes include B₇, E₇, A₆, and (B_{m7} E₇).

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

Joe Young & Fred Ahlert, 1935

***** Alternate Vocal Key *****

(A)

D₆ A⁺ D₆

D₆ F[#]₇ G₆ B₇ E_m

E_{m7} A₇ D₆ B₇

E_{m7} A₇

(B)

D₆ A⁺ D₆

D₆ F[#]₇ G₆ B₇ E_m

G₆ G_m D₆ B₇

E₇ A₇ D₆ (E_{m7} A₇)

I'm in the Mood for Love

Jimmy McHugh & Dorothy Fields, 1935

A

1 A6 Bm7 E7 B_{m7}³ E7 A6

5 A6/C# C7 Bm7 E7 A6 E7

A

A6 Bm7 E7 B_{m7}³ E7 A6

13 A6/C# C7 Bm7 E7 A6

B

Bm7 E7 A A#7 Bm7 E7 A6

21 D#m7(b5) G#7 C#m F#m7 B7 Bm7(b5) E7

A

A6 Bm7 E7 B_{m7}³ E7 A6

29 A6/C# C7 Bm7 E7 A6

I'm Just A Lucky So and So

Duke Ellington & Mack David, 1945

(A) E6 Amaj7 E6 Bm7E7

A A#o7 E6 B7 E6 G7 F#7 F7

(A) E6 Amaj7 E6 Bm7E7

A A#o7 E6 B7 E6 Bm7 E7

(B) A7 Emaj7 A7 Emaj

A7 G#7 C#m F#7 F#m7 B7

(A) E6 Amaj7 E6 Bm7E7

A A#o7 E6 B7 E6 (F#m7 B7)

(A)

Eb Instruments

If Dreams Come True

Edgar Sampson, 1936

(A)

1 E7 A7 D6

5 E7 A7 D D7

9 G F#7 B_m

13 E7 A7

18 E7 A7 D6

21 E7 A7 D D7

25 G F#7 B_m

29 E7 A7 D ()

(Back Home Again in) Indiana

James Hanley & Ballard MacDonald, 1917

(A)

D B₇ E₇

A₇ D D₇

G G_m D B₇

E₇ A₇

(B)

D B₇ E₇

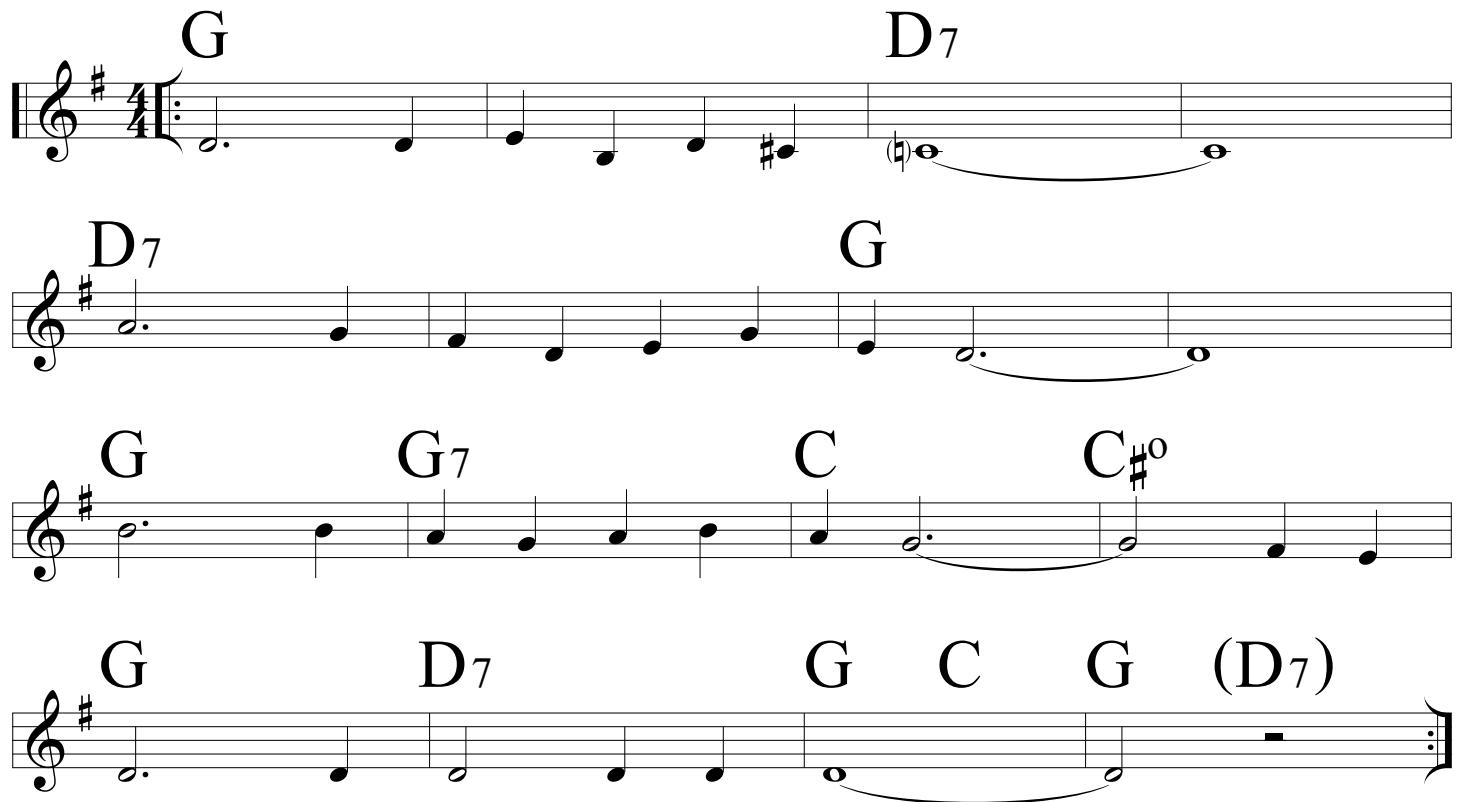
A₇ F_{#7} B_m

D F_{#7} B_m G_{#o7}

D A₇ D (A₇)

Just A Closer Walk With Thee

Traditional, 1885 or older



A musical score for Eb instruments, featuring four staves of music. The key signature is one sharp (F#). The first staff starts with a G chord (B, D, F#) followed by a D7 chord (D, F#, A, C#). The second staff begins with a D7 chord. The third staff starts with a G chord, followed by a G7 chord, then a C chord, and finally a C#7 chord. The fourth staff starts with a G chord, followed by a D7 chord, then a G chord, a C chord, another G chord, and a D7 chord in parentheses, indicating it is optional.

A

G B₇

E₇ A₇

Am₇ D₇ G G₇

C₇ F E_{#m7(b5)}B₇

Em Em/D_# Em₇/D Em₆/C_#

G F₇ E₇

Am₇ D₇ G Em₇

A₇ Em₇ D₇ G (D₇)

Just Squeeze Me

Duke Ellington & Les Gaines, 1941

A D B₇

E_{m7} A₇ D E_{m7} A₇

A D B₇

E_{m7} A₇ D -

B D₇ G

E₇ E_{m7} A₇

A D B₇

E_{m7} A₇ D (A₇)

Oh, Lady Be Good!

George & Ira Gershwin, 1924

(A) D₆ G₇ D₆ B₇

5 E_{m7} A₇ D₆ E₇ A₇

(A) D₆ G₇ D₆ B₇

13 E_{m7} A₇ D D₇

(B) G G[#]₀₇ D

21 E₇ A₇

(A) D₆ G₇ D₆ B₇

29 E_{m7} A₇ D (E₇ A₇)

A C G₇

5 G₇ C A₇ D₇ G₇

A C G₇

13 G₇ C

B C₇ F

21 D₇ G₇ G_{#7} G₇

A C G₇

29 G₇ C (D₇ G₇)

Love Me or Leave Me

Walter Donaldson & Gus Kahn, 1928

(A) D_{m.} E₇ A₇ D_{m.} E₇ A₇

5 F G₇ C₇ F A₇

(A) D_{m.} E₇ A₇ D_{m.} E₇ A₇

13 F G₇ C₇ F

B D₇ G_m D₇ G_m

21 C₇ F D^o E_{m7(b5)} A_{7(b9)}

(A) D_{m.} E₇ A₇ D_{m.} E₇ A₇

29 F G₇ C₇ F (A₇)

Love Me or Leave Me

Walter Donaldson & Gus Kahn, 1928

*** Alternate Vocal Key ***

(A) A_m B₇ E₇ A_m B₇ E₇

5 C D₇ G₇ C E₇

(A) A_m B₇ E₇ A_m B₇ E₇

13 C D₇ G₇ C

(B) A₇ D_m A₇ D_m

21 G₇ C A^o B_{m7(b5)} E_{7(b9)}

(A) A_m B₇ E₇ A_m B₇ E₇

29 C D₇ G₇ C (E₇)

Mama's Gone, Goodbye

Peter Bocage & A.J. Piron, 1926

A

F C \sharp 7

C7 C \sharp 7 C7 F F7

B \flat B \flat m F D7

G7 C7

F C \sharp 7

C7 A7

D7 G7

F C \sharp 7 C7 F

Mama's Gone, Goodbye

Peter Bocage & A.J. Piron, 1926

*** Alternate Vocal Key ***

(A)

C

G \sharp 7

G7

G \sharp 7

G7

C

C7

F

Fm

C

A7

D7

G7

(B)

C

G \sharp 7

G7

E7

A7

D7

C

G \sharp 7

G7

C

G7

(A) G G[#]o7 A_{m7} D₇ G G₇ C C_m

5 G E₇ A_{m7} D₇ G B_b^o A₇ D₇

(A) G G[#]o7 A_{m7} D₇ G G₇ C C_m

13 G E₇ A_{m7} D₇ G G₇

(B) C₆ D₇ G₇ C₆ F E₇

21 A_m F E₇ A₇ D₇ D⁺₇

(A) G G[#]o7 A_{m7} D₇ G G₇ C C_m

29 G E₇ A_{m7} D₇ G₆ (A_{m7} D₇)

Eb Instruments

Moonglow

Will Hudson, Irving Mills, & Eddie DeLange, 1934

A

F₆ F_m C₆ D₇

D_{m7} G₇ C₆ F₆ F_{m6} C₇

F₆ F_m C₆ D₇

D_{m7} G₇ C₆ F₆ F_{m6} C₆

B

C₇ B₇ B_{b7} A₇

D₇ G₇

F₆ F_m C₆ D₇

D_{m7} G₇ C₆ F₆ F_{m6} C₆

My Blue Heaven

George Whiting & Walter Donaldson, 1927

(A)

C₆ A₇

D₇ G₇ C₆ G₇

(A) C₆ A₇

D₇ G₇ C₆ C₇

(B) F A₇ D_m

G₇ C A₇ D₇ G₇

(B) C₆ A₇

D₇ G₇ C₆ (G₇)

Old Fashioned Love

Mack & Johnson, 1923

(A)

D A₇ D D₇

A musical staff in G major (one sharp) and common time (indicated by '4'). It features four measures. The first measure has a dotted half note followed by three eighth notes. The second measure has a dotted half note followed by a sixteenth note and a quarter note. The third measure has a dotted half note followed by a sixteenth note and a quarter note. The fourth measure has a dotted half note followed by a sixteenth note and a quarter note.

G G_#^{o7} D D₇

A musical staff in G major (one sharp) and common time. It features four measures. The first measure has a dotted half note followed by a sixteenth note and a quarter note. The second measure has a sixteenth note followed by a quarter note and a sixteenth note. The third measure has a dotted half note followed by a sixteenth note and a quarter note. The fourth measure has a dotted half note followed by a sixteenth note and a quarter note.

G D F_#⁷ B_m

A musical staff in G major (one sharp) and common time. It features four measures. The first measure has a dotted half note followed by a sixteenth note and a quarter note. The second measure has a sixteenth note followed by a quarter note and a sixteenth note. The third measure has a dotted half note followed by a sixteenth note and a quarter note. The fourth measure has a dotted half note followed by a sixteenth note and a quarter note.

E₇ A₇

A musical staff in G major (one sharp) and common time. It features two measures. The first measure has a dotted half note followed by a sixteenth note and a quarter note. The second measure has a sixteenth note followed by a quarter note and a sixteenth note.

(B)

D A₇ D D₇

A musical staff in G major (one sharp) and common time. It features four measures. The first measure has a dotted half note followed by a sixteenth note and a quarter note. The second measure has a sixteenth note followed by a quarter note and a sixteenth note. The third measure has a dotted half note followed by a sixteenth note and a quarter note. The fourth measure has a dotted half note followed by a sixteenth note and a quarter note.

G G_#^{o7} D D₇

A musical staff in G major (one sharp) and common time. It features four measures. The first measure has a dotted half note followed by a sixteenth note and a quarter note. The second measure has a sixteenth note followed by a quarter note and a sixteenth note. The third measure has a dotted half note followed by a sixteenth note and a quarter note. The fourth measure has a dotted half note followed by a sixteenth note and a quarter note.

G D F_#⁷ B_m

A musical staff in G major (one sharp) and common time. It features four measures. The first measure has a dotted half note followed by a sixteenth note and a quarter note. The second measure has a sixteenth note followed by a quarter note and a sixteenth note. The third measure has a dotted half note followed by a sixteenth note and a quarter note. The fourth measure has a dotted half note followed by a sixteenth note and a quarter note.

D A₇ D (A₇)

A musical staff in G major (one sharp) and common time. It features four measures. The first measure has a dotted half note followed by a sixteenth note and a quarter note. The second measure has a sixteenth note followed by a quarter note and a sixteenth note. The third measure has a dotted half note followed by a sixteenth note and a quarter note. The fourth measure has a dotted half note followed by a sixteenth note and a quarter note.

Old Stack O'Lee Blues

Bechet - 1946

The musical score consists of three staves of music in 4/4 time, treble clef, and A major (no key signature).

Staff 1: Labeled 'A' in a circle at the beginning. Chords: C, E₇, A_m, F#^o₇.

Staff 2: Chords: C, G₇, C, F, C, (G₇).

Staff 3: Chords: C, E₇, A_m, F#^o₇.

Eb Instruments

On the Sunny Side of the Street

Dorothy Fields & Jimmy McHugh, 1930

(A)

A₆

C_{#7}

D₆

E₇ F^o₇

F_{#m}

B₇

B_{m7}

E₇

A₆ E₇

(A)

A₆

C_{#7}

D₆

E₇ F^o₇

F_{#m}

B₇

B_{m7}

E₇

A₆

(B)

A₇ E_{m7}

A₇

D₆ A₇

D₆

B₇ F_{#m7}

B₇

E₇

B_{m7} E₇

(A)

A₆

C_{#7}

D₆

E₇ F^o₇

F_{#m}

B₇

B_{m7}

E₇

A₆ (E₇)

On the Sunny Side of the Street

Dorothy Fields & Jimmy McHugh, 1930

*** Alternate Vocal Key ***

(A)

D₆ F_{#7} G₆ A₇ A_{#7}^o

A musical staff in 4/4 time with a key signature of two sharps. It consists of four measures. Measure 1: D6 (two notes), E (one note), F# (one note), E (one note). Measure 2: F#7 (two notes), G (one note), G (one note), F# (one note). Measure 3: G6 (two notes), A (one note), A (one note), G (one note). Measure 4: A7 (two notes), A#7 (one note), A#7 (one note), A (one note).

B_m E₇ E_{m7} A₇ D₆ A₇

A continuation of the musical staff from measure 5 to 8. The notes correspond to the chords listed above: Bm, E7, Em7, A7, D6, and A7.

(A)

D₆ F_{#7} G₆ A₇ A_{#7}^o

A continuation of the musical staff from measure 9 to 12. The notes correspond to the chords listed above: D6, F#7, G6, A7, and A#7^o.

B_m E₇ E_{m7} A₇ D₆

A continuation of the musical staff from measure 13 to 16. The notes correspond to the chords listed above: Bm, E7, Em7, A7, and D6.

(B)

D₇ A_{m7} D₇ G₆ D₇ G₆

A continuation of the musical staff from measure 17 to 20. The notes correspond to the chords listed above: D7, Am7, D7, G6, D7, and G6.

E₇ B_{m7} E₇ A₇ E_{m7} A₇

A continuation of the musical staff from measure 21 to 24. The notes correspond to the chords listed above: E7, Bm7, E7, A7, Em7, and A7.

(A)

D₆ F_{#7} G₆ A₇ A_{#7}^o

A continuation of the musical staff from measure 25 to 28. The notes correspond to the chords listed above: D6, F#7, G6, A7, and A#7^o.

B_m E₇ E_{m7} A₇ D₆ (A₇)

A continuation of the musical staff from measure 29 to 32. The notes correspond to the chords listed above: Bm, E7, Em7, A7, and D6 (A7).

Eb Instruments

Out of Nowhere

Johnny Green & Edward Heyman, 1931

A

1 F maj7 D_b7

5 F maj7 D₇

9 G_m D₇ G_m

13 C_{#7} G_{m7} C₇

B

1 F maj7 D_b7

21 F maj7 D₇

25 G_m D₇ G_m B_bm6

29 A_{m7} A_b^o₇ G_{m7} C₇ F₆ (G_{m7} C₇)

(A)

1 A6 A/C# C^o7 Bm7 E7

5 A6 A/C# C^o7 Bm7 E7

9 A7 D

13 B7 E7

(B)

1 A6 A/C# C^o7 Bm7 E7

21 A7 D maj7

25 D6 Dm6 A6 F#7

29 Bm7 E7 A (Bm7 E7)

Pennies From Heaven

Arthur Johnston & Jonny Burke, 1936

*** Alternate Vocal Key ***

A

1 D₆ D/F♯ F^o₇ E_{m7} A₇

5 D₆ D/F♯ F^o₇ E_{m7} A₇

9 D₇ G

13 E₇ A₇

B

1 D₆ D/F♯ F^o₇ E_{m7} A₇

21 D₇ G_{maj7}

25 G₆ G_{m6} D₆ B₇

29 E_{m7} A₇ D (E_{m7} A₇)

(A) D₇ G

5 D₇ G

13 D₇ G

(B) B₇ E₁₃

21 A₇ D₁₃

29 D₇ G

(A)

A₆ F_{#m7} B_{m7} E₇ A₆ F_{#m7} B_{m7} E₇

A₆ F_{#m7} B_{m7} E₇ C_{#7} E₇

(A)

A₆ F_{#m7} B_{m7} E₇ A₆ F_{#m7} B_{m7} E₇

A₆ F_{#m7} B_{m7} E₇ C_{#7}

(B)

B_{m6} C_{#7}

B_{m6} C_{#7} E₇

(A)

A₆ F_{#m7} B_{m7} E₇ A₆ F_{#m7} B_{m7} E₇

A₆ F_{#m7} B_{m7} E₇ A₆ (B_{m7} E₇)

(A)

G₇ C₇ F

F₇

B_{bm}

G₇

G₇

F₇

B_{bm}

G₇ C₇ F

D₇

F₇

B_{bm}

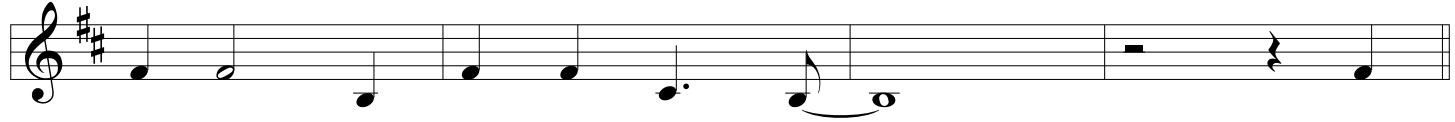
G₇ C₇ F

D₇

G₇ C₇ F

D₇

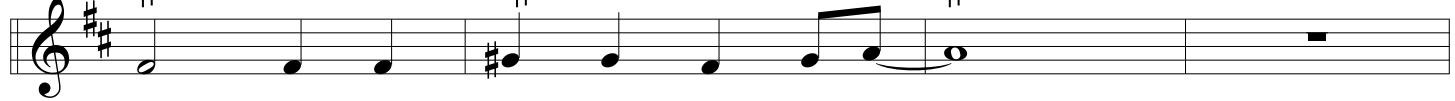
(A)

D A⁺⁷ D B₇E₇ A₇ D E_{m7} A₇

(A)

D A⁺⁷ D B₇E₇ A₇ D C_{#7}

(B)

F_{#m} C_{#7} F_{#m}A E₇ E_{m7} A₇

(A)

D A⁺⁷ D B₇E₇ A₇ D (A₇)

(A) A₇ D_m

5 A₇ D_m

9 D⁺₇ G₇

13 G₇ C₇

(B) F₇ B_b

21 D₇ G_m

25 B_b B^o₇ F D₇

29 G₇ C₇ F

V

B_m G₇ F_{#7} B_m F_{#7} B_m G₇ F_{#7} B_m

E_m B₇ E_m G₇ F_{#7}

B_m G₇ F_{#7} B_m F_{#7} B_m G₇ F_{#7} B_m

E_m B₇ E_m G₇ F_{#7}

B_m F_{#7} B_m B_m E_m F_{#7}

B_m F_{#7} B_m D₇ G₇ F_{#7} B_m F_{#7} B_m

Struttin' With Some Barbecue

Lil Hardin Armstrong, 1930

(A)

D_{maj7} D₆

D_{maj7} B₇

E_m F_{#7} B_m

E₇ A₇

(B) D_{maj} D₆

D₇ G

G G_m D B₇

E_{m7} A₇ D (A₇)

Struttin' With Some Barbecue

Lil Hardin Armstrong, 1930

*** Alternate Vocal Key ***

(A)

G maj7 G₆

G maj7 E₇

A_m B₇ E_m

A₇ D₇

(B) G maj G₆

G₇ C

C C_m G E₇

A_{m7} D₇ G (D₇)

A E₇

E₇ A

A A₇ D

D D#^o₇ A F#₇ B₇ E₇ A F#₇

B₇ E₇ A E₇

Sweet Georgia Brown

Ben Bernie, Maceo Pinkard & Kenneth Carey, 1925

A D₇

G₇

C₇

F A₇

B D₇

G₇

D_m A₇ D_m A₇

F D₇ G₇ C₇ F

The musical score consists of six staves of Eb instrument music. The first four staves (A, G7, C7, F) are grouped under a single key signature of one flat, while the last two staves (B and the final section) are grouped under a key signature of no sharps or flats. The music includes various chords such as D7, G7, C7, A7, Dm, and F, with specific note heads and stems indicating pitch and rhythm. Measure endings are indicated by small circles at the end of measures.

(A) B₇

E₆

(A) B₇

13 E

(B) E₇ (E_{b7} D₇) C_{#7}

21 F_{#m} A_m

(A) B₇

29 E ()

Swing, Brother, Swing!

Walter Bishop Sr., 1933

A

F[#]m D C[#]7 F[#]m D C[#]7

F[#]m D C[#]7 F[#]m C[#]7 F[#]m

A

F[#]m D C[#]7 F[#]m D C[#]7

F[#]m D C[#]7 F[#]m C[#]7 F[#]m

B

E₇ A

F[#]7 B_m D C[#]7

A

F[#]m D C[#]7 F[#]m D C[#]7

F[#]m D C[#]7 F[#]m C[#]7 F[#]m

Irving Ceasar & Vincent Youmans, 1925

***** Alternate Vocal Key *****

(A)

E_{m7} A₇ E_{m7} A₇ D₆

E_{m7} A₇ E_{m7} A₇ D₆

G_{#m7} C_{#7} G_{#m7} C_{#7} F_{#6}

G_{#m7} C_{#7} G_{#m7} C_{#7} F_{#6} A₇

(B)

E_{m7} A₇ E_{m7} A₇ D₆

E_{m7} A₇ E_{m7} A₇ F_{#m7(b5)} B₇

E_{m6} B₇ E_{m6} B₇ E_{m6} G_{m6}

D_{6/F#} F^{o7} E_{m7} A₇ D₆ (E_{m7} A₇)

A

G_{m7} C₇ G_{m7} C₇ F₆

G_{m7} C₇ G_{m7} C₇ F₆

B_{m7} E₇ B_{m7} E₇ A₆

B_{m7} E₇ B_{m7} E₇ A₆ C₇

B

G_{m7} C₇ G_{m7} C₇ F₆

G_{m7} C₇ G_{m7} C₇ A_{m7(b5)} D₇

G_{m6} D₇ G_{m6} D₇ G_{m6} B_{bm6}

F_{6/A} G_{#07} G_{m7} C₇ F₆ (G_{m7} C₇)

Eb Instruments

That Old Feeling

Lew Brown & Sammy Fain, 1937

(A)

C6

Em7(b5)

A7



Dm

Dm/C♯

Dm7/C

Dm7(b5)

G7

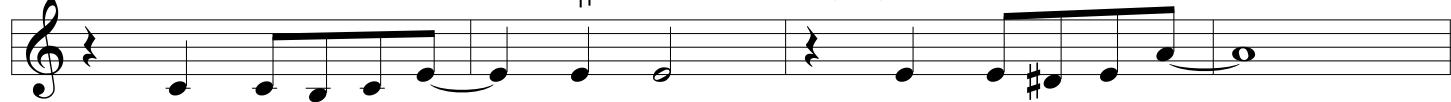


Am

E7/G♯

Em7(b5)

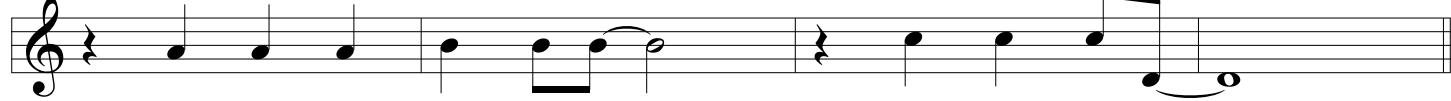
A7



D7

Fm

Dm7 G7



(B)

C6

Em7(b5)

A7



Dm

Dm/C♯

Dm7/C

Fm6

E7



Em7(b5)

A7

Dm

Fm



C6

Am7

Dm7

G7

C6



The Best Is Yet To Come

Cy Coleman & Carolyn Leigh, 1959

A

F

F D₇

G_{m7} C₇ F B_{m7(b5)} E₇

B

A

A F_{#7}

B_{m7} E₇ B_{m7} E₇ A B_{m7} C₇ A/C_#

B_{m7} E₇ B_{m7} E₇ A G_{m7} C₇

F D₇

G₇ C₇ F

The Jeep Is Jumpin'

Duke Ellington & Johnny Hodges, 1938

*Note: The original is more arranged,
these are the broad strokes!*

(A) G

G G₇ C C_m G D₇ G

(A) G

G G₇ C C_m G D₇ G

(B) C C_m G G₇

C C_m G E₇ A₇ D₇

(A) G

G G₇ C C_m G D₇ G

A

G₆ G₆ D⁺₇ G₆

G₆ A₇

A_{m7} D₇ G₆

A₇ D₇

G₆ G₆ D⁺₇ G₇

G₇ C₆

C₆ C_{#0} G₆ E₇ A₇ D₇

G₆ E₇ A₇ D₇ G₆ (D₇)

(A) D_{m6}

5 A₇

(A) D_{m6}

13 A₇ D_{m6}

(B) B_m B_{m/A♯} B_{m7/A} B_{m/A♯}

21 E₇ B_{b7} A₇

(A) D_{m6}

29

Eb Instruments

Topsy

Edgar Battle & Eddie Durham, 1938

(A) G_m E_{b7} D₇ G_m E_{b7} D₇

G_m E_{b7} D₇ G_m

(A) C_m A_{b7} G₇ C_m

G_m E_{b7} D₇ G_m E_{b7} D₇

(B) G₇ C₇

F₇ B_{b7} E_{b7} D₇

(A) G_m E_{b7} D₇ G_m E_{b7} D₇

G_m E_{b7} D₇ G_m (E_{b7} D₇)

Two Sleepy People

Hoagy Carmichael & Frank Loesser, 1938

(A) D₆ F^o₇ E_{m7} A₇ D₆ F[#]_m E_{m7} A₇

D_{maj7} B₇ E_m G_m D₆ E₇ E_{m7} A₇

(B) D₆ F^o₇ E_{m7} A₇ D₆ F[#]_m E_{m7} A₇

D_{maj7} B₇ E_m G_m D₆ E₇ A₇ D₆ D₇

(B) G A₇ D A₇ D F[#]₇ B_m E_m A₇

D A₇ D C₇ B₇ E₇ E_{m7} A₇

(C) D₆ F^o₇ E_{m7} A₇ D₆ F[#]_m E_{m7} A₇

D_{maj7} B₇ E_m G_m D₆ E₇ A₇ D₆ (A₇)

Two Sleepy People

Hoagy Carmichael & Frank Loesser, 1938

*** Alternate Vocal Key ***

A

G₆ B_{b⁹⁰₇} A_{m7} D₇ G₆ B_m A_{m7} D₇

G_{maj7} E₇ A_m C_m G₆ A₇ A_{m7} D₇

B

G₆ B_{b⁹⁰₇} A_{m7} D₇ G₆ B_m A_{m7} D₇

G_{maj7} E₇ A_m C_m G₆ A₇ D₇ G₆ G₇

B

C D₇ G D₇ G B₇ E_m A_m D₇

G D₇ G F₇ E₇ A₇ A_{m7} D₇

C

G₆ B_{b⁹⁰₇} A_{m7} D₇ G₆ B_m A_{m7} D₇

G_{maj7} E₇ A_m C_m G₆ A₇ D₇ G₆ (D₇)

(A) G₆ C₇

A7 D₇ G₆ E₇ A₇ D₇

(A) G₆ C₇

A₇ D₇ G₆ C G

(B) G₇ C

A₇ D₇

(A) G₆ C₇

G₆ C G (D₇)

Up Above My Head

Sister Rosetta Tharpe

A musical score for Eb Instruments, consisting of four staves of music. The music is in 4/4 time and G major (indicated by a key signature of one sharp). The lyrics are written above the notes, corresponding to the chords. The chords are: E, B₇, E, E, E₇, A, A_#^o₇, E G_#⁷ C_#m, F_#⁷, B₇, E, A, E, (B₇). The score includes various note heads, rests, and dynamic markings.

(A)

G₇ C

A musical staff in treble clef and common time. It features a G7 chord (B, D, G, D) followed by a C chord (C, E, G). The melody consists of eighth-note patterns.

G₇ C C₇

A musical staff in treble clef and common time. It features a G7 chord, a C chord, and a C7 chord (G, B, D, G). The melody continues with eighth-note patterns.

F C

A musical staff in treble clef and common time. It features a F chord (F, A, C, F) and a C chord. The melody consists of eighth-note patterns.

G_{#7} G₇ BREAK

A musical staff in treble clef and common time. It features a G_{#7} chord (G, B, D, G) and a G₇ chord. The word "BREAK" is centered below the staff. The melody consists of eighth-note patterns.

(B)

G₇ C

A musical staff in treble clef and common time. It features a G₇ chord and a C chord. The melody consists of eighth-note patterns.

G₇ C C₇

A musical staff in treble clef and common time. It features a G₇ chord, a C chord, and a C₇ chord. The melody continues with eighth-note patterns.

F C

A musical staff in treble clef and common time. It features a F chord and a C chord. The melody consists of eighth-note patterns.

G₇ C F C

BREAK

END! (last time)

A musical staff in treble clef and common time. It features a G₇ chord, a C chord, an F chord, and a C chord. The word "BREAK" is centered below the staff. The word "END!" is followed by "(last time)" at the end of the staff.

Walkin' My Baby Back Home

Roy Turk & Fred Ahlert, 1930

A C D₇

5 G₇ C

A C D₇

13 G₇ C

B E_m A_m B₇

21 E_m D₇ G₇

A C D₇

29 G₇ C

The musical score consists of eight staves of music for Eb instruments. The first four staves (measures 1-13) follow a repeating pattern of chords: C major, D7, G7, and C major. The fifth staff (measures 14-21) introduces a new section starting with an Em chord, followed by an Am chord, and then a B7 chord. The sixth staff (measures 22-29) continues the repeating pattern of C major, D7, and G7. The final two staves (measures 30-37) return to the original pattern of C major, D7, and G7.

Way Down Yonder In New Orleans

Henry Creamer & Turner Layton - 1922

The sheet music consists of eight staves of musical notation for Eb instruments. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The lyrics are:

- Staff 1: E₇ A
- Staff 2: A E₇ A
- Staff 3: E₇ A
- Staff 4: A₇ D
- Staff 5: B₇ E₇
- Staff 6: A F_#^o A F₇
- Staff 7: A E₇ A
- Staff 8: -

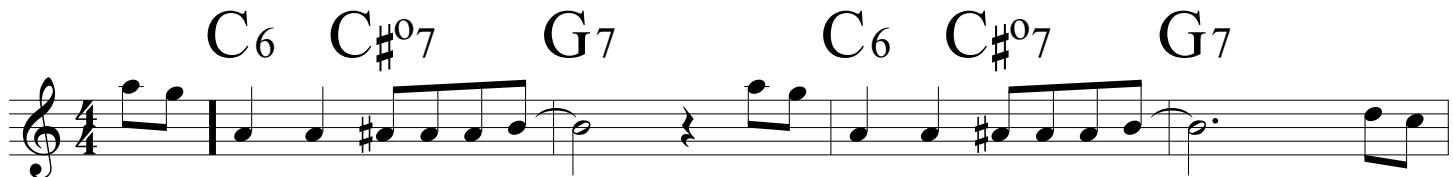
Eb Instruments

When I Take My Sugar to Tea

Sammy Fain, Irving Kahal & Pierre Norman, 1931

(A)

C₆ C_{#07} G₇ C₆ C_{#07} G₇



C₆ C₇ F₆ F_m C₆ G₇ C₆ G₇



(A)

C₆ C_{#07} G₇ C₆ C_{#07} G₇

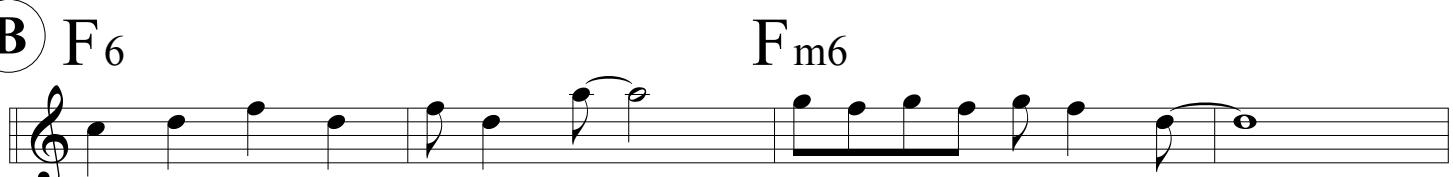


C₆ C₇ F₆ F_m C₆ G₇ C₆ C₇



(B)

F₆ F_{m6}



C₆ A_{b7} G₇



(A)

C₆ C_{#07} G₇ C₆ C_{#07} G₇



C₆ C₇ F₆ F_m C₆ G₇ C₆ (G₇)



Eb Instruments

♩ = 100

Willow Weep For Me

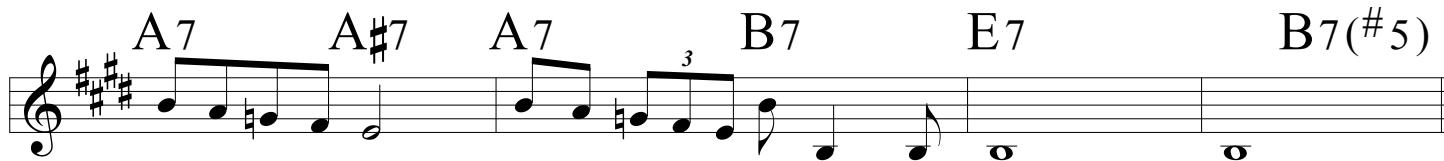
Ann Ronell, 1932

(A)

E7 A7 E7 A7 E6 Bm7 E7



A7 A#7 A7 B7 E7 B7(♯5)

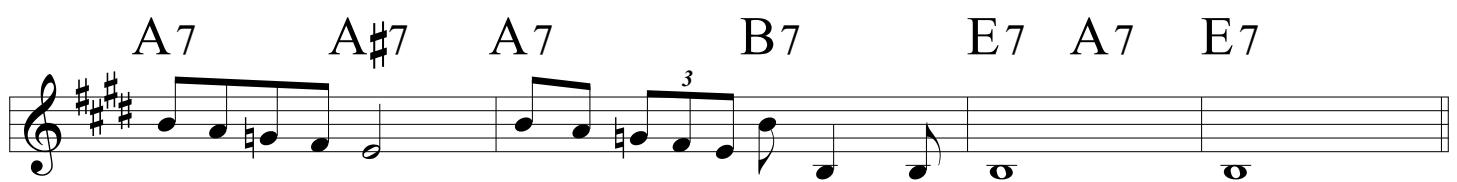


(A)

E7 A7 E7 A7 E6 Bm7 E7

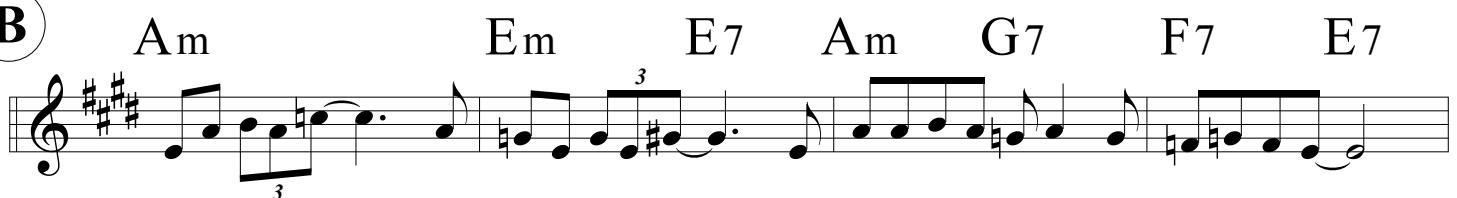


A7 A#7 A7 B7 E7 A7 E7



(B)

Am Em E7 Am G7 F7 E7



Am Em E7 Am G7 F7 B7

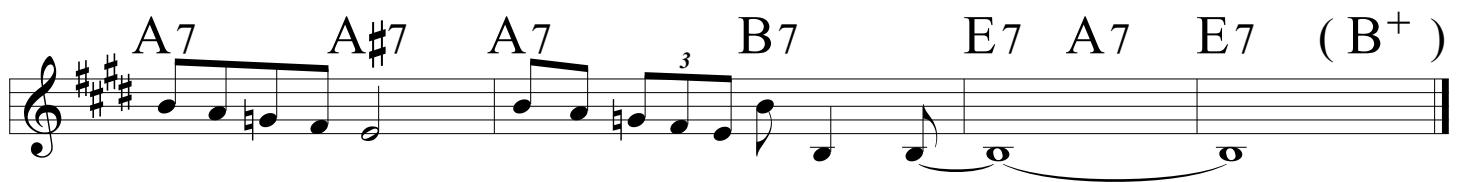


(A)

E7 A7 E7 A7 E6 Bm7 E7



A7 A#7 A7 B7 E7 A7 E7 (B⁺)



You Are My Sunshine

Jimmie Davis & Charles Mitchell, 1939

The musical score consists of four staves of music in common time (indicated by '4') and G major (indicated by a 'G' and a sharp sign). The first staff starts with a G chord. The second staff starts with a C chord. The third staff starts with a G chord. The fourth staff starts with a G chord. The music continues with a D7 chord, followed by a G chord, then a G7 chord. This pattern repeats with a C chord, followed by a C[#]o chord, then a G chord. The sequence then moves to a B7 chord, followed by an Em chord. The next section begins with a G chord, followed by a D7 chord. The final section starts with a G chord, followed by a measure in parentheses containing a D7 chord.

(A) D₆ E_{m7} A₇

E_{m7} A₇ D₆ E_{m7} A₇

(A) D₆ E_{m7} A₇

E_{m7} A₇ D₆ C_{#7}

(B) F_{#6} G_{#m7} C_{#7} F_{#6} G_{#m7} C_{#7}

F_{#6} G_{#m7} C_{#7} F_{#7} B₇ E_{m7} A₇

(A) D₆ E_{m7} A₇

E_{m7} A₇ D₆ (E_{m7} A₇)