

A JUMPIN' JIM'S UKULELE SONGBOOK

BLUES



UKULELE



**blues
standards
arranged
for the
ukulele
by
fred
sokolow**

BLUES UKULELE

ARRANGED BY FRED SOKOLOW

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CD recorded at O'Hanlon Recording and Music Services

Sound Engineer: Dennis O'Hanlon

Fluke Ukulele and Vocals: Fred Sokolow

Mastering: Wayne Griffith for WRG Mastering



Publisher: Jim Beloff
Edited by Ronny S. Schiff
Cover and Art Direction by Elizabeth Maihock Beloff
Graphics and Music Typography by Charyl Roberts
Photographs of Fred Sokolow by E. K. Waller

Introduction

That music they call “the blues” is a great communicator. It reaches people. Maybe that’s why the ukulele-playing public is crying out for a blues songbook. Not only do they want to strum and sing the blues, they want to play blues licks on the uke.

Finally, you have found the definitive ukulele blues songbook. Most of the songs in this collection are ever-popular blues standards that have been performed and recorded by hundreds of famous blues players and singers. Many of them go back as far as the early 1900s, some even further.

There are two arrangements of each song in this book:

- The first one gives you lyrics, melody, and uke chords to strum while singing.
- The second is a chord/melody arrangement for uke soloing written in tablature with chord grids. In other words, like a blues guitarist or pianist, you play the song’s melody and chords, simultaneously, with a lot of blues licks thrown in.

Of course, you can combine the two: sing/strum the tune, then play the chord/melody arrangement as an instrumental solo.

A peek at the contents list reveals that there is a great variety of sounds included in what they call “the blues.” There are classic twelve-bar blues tunes here, like “C. C. Rider,” “St. Louis Blues” and “Stagolee,” jazzy or ragtimey blues numbers like “T’ain’t Nobody’s Biz-ness, If I Do” and “Oh Daddy Blues,” and a few Tin Pan Alley songs that are about the blues, like “Blues My Naughty Sweetie Gives To Me” and “Limehouse Blues.” There are slow blues laments and blues that rock.

Learn these arrangements and you’ll be playing some all-time great blues hits, plus a few lesser-known gems. You’ll also pick up a number of blues licks that can be applied to other blues tunes, in many different keys. You probably already know this, but it’s worth repeating: Playing the blues can help you lose the blues!

Here’s to more picking and strumming, blue and otherwise!

A handwritten signature in black ink that reads 'Fred Sokolow'.

www.sokolowmusic.com

P.S. When playing chord/melody solos on guitar, it’s best to put the melody on the first or second strings, and if the melody note is on the second string, one often does not play the first string. This makes the melody note the highest note in the chord, giving it the emphasis it deserves. The same goes for playing chord/melody solos on uke, except the uke’s high-pitched fourth string sometimes provides a handy melody note as well. In the arrangements that follow, you’ll occasionally find the melody shifting from the first or second string to the fourth string.

The CD that comes with this book includes both arrangements of each song. It’s always helpful to listen to each tune several times before learning the arrangement.

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Chords Used In This Book

Most of these chords are good for general use. The unusual "partial chords" (some are only two notes) work in the arrangements in this book, sometimes as passing chords.



TRACK 1

Beale Street Blues

In 1907, when W. C. Handy and his blues band moved to Memphis, Tennessee, their headquarters were on Beale Avenue. In 1916, Handy's song "Beale Street Blues," a tribute to the colorful neighborhood, became a big hit, and it's been "Beale Street," ever since then. It was then, and still is, one of the blues capitals of the world.

Words and Music by
W.C. HANDY

A A7 D7 A A9

1. I've seen the lights of gay Broad-way,
2. The sev - en won - ders of the world I've seen,

D7 A

old Mar - ket Street down by the 'Fris - co Bay.
and man - y are the plac - es I have been.

E7 B7 E7

I've strolled the Pra - do, I've gam - bled on the Bourse..
Take my ad - vice, folks, and vis - it Beale Street first.

1. A D7 A E7 2. A E7 A

If Beale Street could talk, if

A7 D6 A D6 B7 E7 B7 E7

Beale Street could talk, mar - ried men would have to take their beds and walk, ex -

A A7 D7

cept one or two who nev - er drink booze, and the

A D6 A D6 E7 A A7 D

blind man on the cor - ner sing-in' the Beale Street Blues. I'd rath - er be here
riv - er,

A7+ A7 D D6 D7

than an - y place I know. I'd rath - er
may - be, bye and bye. Go - in' to the

G G7 D G7

be here than an - y place I know.
riv - er, and there's a rea - son why.

D D#dim A7 E7 A7

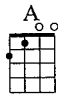
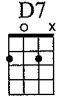
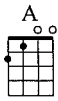
It's go - in' to take the ser - geant for to make me go -
Be - cause the riv - er's wet and Beale Street's done gone dry...

D G7 1. D A7 2. D D7 D7

Go - in' to the

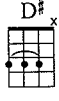
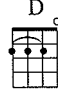
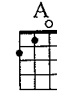
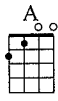
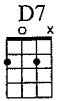


TRACK 2



1 string
2 string
3 string
4 string

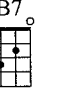
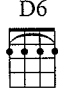
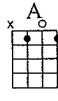
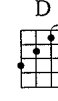
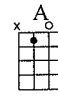
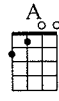
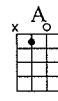
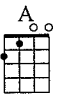
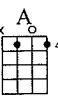
Musical notation for the first system, including a 4/4 time signature and tablature for strings 1-4.



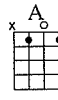
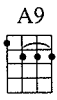
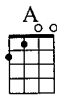
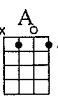
Musical notation for the second system, including tablature for strings 1-4.



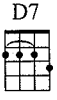
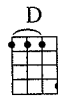
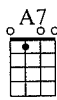
Musical notation for the third system, including tablature for strings 1-4.



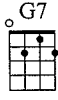
Musical notation for the fourth system, including a 1/4 note annotation and tablature for strings 1-4.



Musical notation for the fifth system, including tablature for strings 1-4.



Musical notation for the sixth system, including tablature for strings 1-4.



Musical notation for the seventh system, including tablature for strings 1-4.



Musical notation for the eighth system, including tablature for strings 1-4.



TRACK 3

Blues My Naughty Sweetie Gives To Me


This rollicking number was written by Arthur Swanstone, Charles McCarron and Carey Morgan in 1919. Spike Jones performed it in the 1950s, and contemporary jug bands and swing bands know it from Jim Kweskin's early 1960's version.

Words and Music by ARTHUR SWANSTONE,
CHARLES McCARRON and CAREY MORGAN

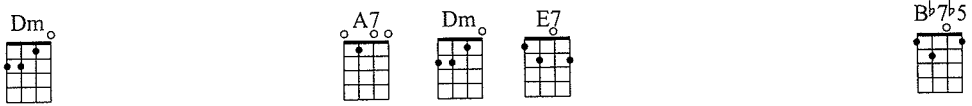
Verse

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


Chorus




 that you get from pain, and there are blues when you're lone -




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




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



 but the blu - est blues that be are the



 sort of blues that's on my mind, — they're the ver - y mean-est kind, — the



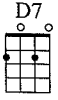
 blues my naught - y sweet - ie gives — to me.

Additional Lyrics

- There are blues that you get from sweetie, when she phones to another guy,
 and there are blues when your honey spends all of your money,
 and blues when she tells you a lie.
 There are blues that you get when married, wishing that you could be free.
 But the kind of blues that always stabs, comes from hiring taxicabs,
 the blues my naughty sweetie gives to me.



Chorus

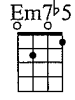
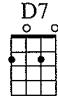


4/4

T A B



To Coda ⊕





D.C. al Coda

⊕ Coda







TRACK 5

Blues On A Ukulele

Okay, it's not technically a blues, but it's *about* the blues, and how could we not include a song that starts "They say you can't play blues on a ukulele...but there they are wrong?" This jazzy number is on a CD called *The Finer Things*, which consists of tunes written by Jim Beloff and Herb Ohta.

Words by
JIM BELOFF

Music by
HERB OHTA

Ukulele chord diagrams: B^b6, Dm7^b5, G7, C9, Cm7, F9, B^b6, Dm, Gm, C9, Cm7, F9, B^b6, C9, Cm7, F9, B^b6, Dm7^b5, G7, C9, Cm7, F9.

1.
They say you can't play blues on a u - ku - le - le,
say you can't cry and play a u - ku - le - le.
but there they are wrong. You went a - way, and
Well, what do they know? I start to strum, and

2.
this is all I play, my u - ku - le - le sad song. They
soon the tears will come; and then the blues just fol -

low. They say that there's no hap - pi - er sound.

That's not the case when you're not a - round. They say you can't play blues on a

u - ku - le - le, but since we're a - part, oh, from that day,

B \flat 6 Dm Gm C9 F9 B \flat 6 B \flat 6

I can on - ly play the strings of my bro - ken heart.



TRACK 6

B \flat add9 Dm7 \flat 5 G7 C9 C6 C \sharp 9 C9

C9 Cm7 F9 B \flat Dm7 Gm

To Coda

C9 C6 C6 Cm7 F9 F9

Bridge

Fm11 B \flat m7 B \flat 7 E \flat 6 C9 Cm7 F9

D.S. al Coda

Coda

Cm7 F9 B \flat 6 B \flat 6



TRACK 7

C. C. Rider

This twelve-bar blues has been recorded by countless blues, R&B and rock artists, starting with Ma Rainey in 1924. It has been a hit on the R&B or pop charts in every decade since then, notably by Chuck Willis and Mitch Ryder. The tune has also been sung as "See See Rider," or "easy rider," meaning a back door man (who a married woman sees on the side, when her husband's away), or a woman of easy virtue, or a prostitute, or a pimp, depending on whose interpretation you believe! The first uke solo expresses the song's melody, the second solo is an improvisation with some classic blues licks.

Traditional



1. C. C. rid - er, see___ what you have done.___
2. See additional lyrics



C. C. rid - er, see___ what you have done.___ You made_



___ me love you, now___ your man has come.___ 2. I'm

Additional Lyrics

2. I'm goin' away, baby, I won't be back 'til fall.
Goin' away, baby, won't be back 'til fall.
If I find me a good gal, I won't be back at all.
3. C. C. rider, where'd you stay last night?
C. C. rider, where'd you stay last night?
You come home this morning, the sun was shining bright.

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TRACK 8



4/4

0 3 5 3 0 0 3 3 3 2 0 0 0 2 0 0

trill

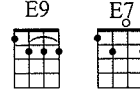
tr



0 4 3 3 3 3 2 2 2 2 0 2 2 2 0 0 2 0

trill

tr



0 2 0 3 2 0 1 0 2 0 3 2 0 0 2 2

A (turnaround)



0 0 0 0 4 0 3 0 2 0 0 0 2 0 0 2 0

3

A 2nd Solo

7 7 7 7 7 7 7 7 7 7 0 2 0 0 2 0 7 7 7 7 7 7 7 7 7 7 7 7 7 7

1/4 1/4



12 12 12 12 12 12 12 12 1 2 3 0 2 0 3 0 2 3 3 0 2 0

3



3 3 3 2 3 3 0 2 0 3 0 2 3 3 0 2 0 7 6 5 5 0 2 0

3



5 4 3 3 0 2 0 0 0 0 3 3 3 2 2 2 0 1 0 3 0 0 0 2 0 0 1 0

3



TRACK 9

Careless Love

Probably from an old Irish folk song, this tune is a lament by a girl whose man got tired of her, after he got her pregnant. Made famous around 1900 by Buddy Bolden, one of the originators of jazz, the tune has been recorded by blues artists like Bessie Smith, Lonnie Johnson, Leadbelly and Big Joe Turner, folksingers like Pete Seeger and Joan Baez, R&B artists like Fats Domino and Ray Charles, rockers like Elvis, Dr. John, Bob Dylan and Janis Joplin...plus Louis Armstrong, Frankie Laine, Madeleine Peyroux, Bill Monroe and Johnny Cash, just to name a few more!

Traditional

1. Love, oh love, oh care - less love,
2. (See additional verses)

love, oh love, oh care - less love,

love, oh love, oh care - less love, you

see what love has done to me.

Additional Lyrics

2. When I wore my apron low,
when I wore my apron low,
when I wore my apron low,
you'd follow me through ice and snow.
3. Now my apron strings don't pin.
Now my apron strings don't pin.
Now my apron strings don't pin.
You pass my door and you won't come in.
4. I cried last night and the night before.
I cried last night and the night before.
I cried last night and the night before.
Gonna cry tonight, then cry no more.



TRACK 10



4/4

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4

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0

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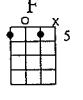
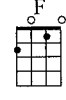
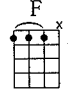
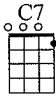
5

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TRACK 11

Frankie And Johnny

There are hundreds of recorded versions of this tale of infidelity and murder, and some are about Frankie and Albert, real people who played out the drama told in the song, in St. Louis in 1899. But many folklorists claim that major parts of the song go back a half century before that incident.

Several movies and plays have been based on the story, and like most of the songs in this collection, the tale has enough drama to have inspired an incredibly diverse group of artists to record it. They include such seminal musical luminaries as Leadbelly, Johnny Cash, Sam Cooke, Lonnie Donegan, Bob Dylan, Mississippi John Hurt, Charlie Patton, Charlie Poole, Jerry Lee Lewis, Elvis Presley, Jimmie Rodgers, Gene Vincent, Fats Waller, Van Morrison, Stevie Wonder, Louis Armstrong, Count Basie, Dave Brubeck, Duke Ellington and Benny Goodman.

American Folk Song

1. Frank-ie and John - ny were sweet-hearts. Oh Lord -y, how_ they could love.

2. See additional verses.

Swore to be true_ to each oth - er, just as true as the stars_ a -

bove. He was her man, but he done her_ wrong_.

1.-9. 10.

Additional Lyrics

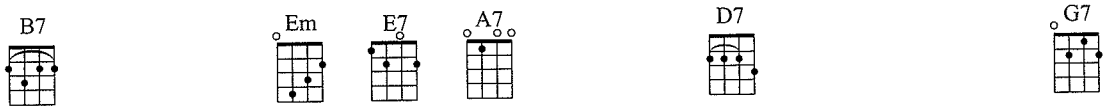
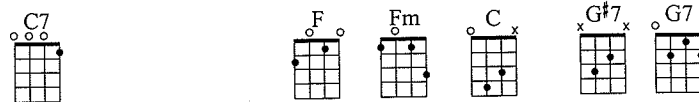
- Frankie went down to the corner, just for a bucket of beer.
She says, "Mister bartender, has my lovin' Johnny been here?
He's my man, he wouldn't do me wrong."
- "I don't want to cause you no trouble, I ain't gonna tell you no lie.
I saw Johnny an hour ago with a girl named Nellie Bly.
He was your man, but he's doin' you wrong."
- Frankie went down to the hotel. Didn't go there for fun.
Underneath her kimono, she carried a fourty-four gun.
He was her man, but he was doin' her wrong.
- Frankie looked over the transom. She saw, to her surprise,
there on a cot sat Johnny, makin' love to Nellie Bly.
He was her man, but he was doin' her wrong.

6. Frankie threw back her kimono, took out her old forty-four.
Rooty-toot-toot, three times she shot right through that hardwood door.
Shot her man, he was doin' her wrong.
7. "Bring out the rubber-tired hearses, bring out the rubber-tired hacks.
They're takin' my Johnny to the graveyard, but they ain't gonna bring him back.
He was my man, and he done me wrong."
8. "Bring out a thousand policemen to carry me away.
Lock me down in a dungeon cell and throw that key away.
I shot my man, he was doin' me wrong."
9. Frankie she said to the warden, "What do you reckon they'll do?"
The warden, he said to Frankie, "It's the electric chair for you,
'cause you shot your man, he was doin' you wrong."
10. This story has no moral, this story has no end.
This story only just goes to show that there ain't no good in men.
He was her man, and he done her wrong.



TRACK 12





TRACK 13

Limehouse Blues

It's not a blues, but this bluesy Tin Pan Alley song was written in England in 1918, just as the W. C. Handy-inspired blues craze was kicking in...hence, the title. Limehouse was London's Chinatown.

Lyric by
DOUGLAS FURBER

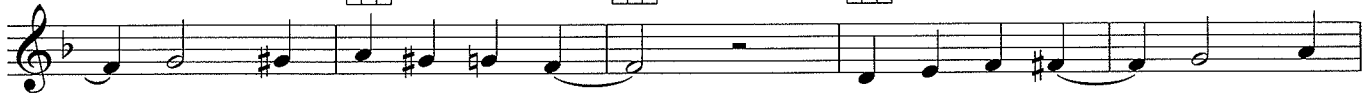
Music by
PHILIP BRAHAM



Oh Lime - house kid,____ oh, oh, oh Lime - house kid,____



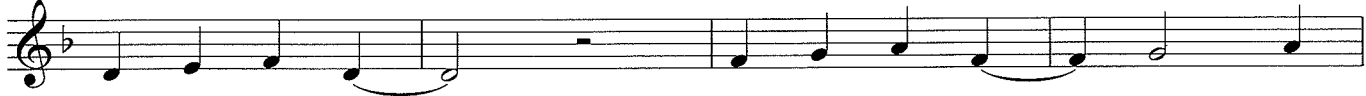
go - ing the way____ that the rest of them did.____ Poor brok - en blos -



- som and no - bod - y's child,____ haunt - ing and taunt - ing, you're



just kind of wild.____ Oh, oh, oh, Lime - house blues,____ I've the



real Lime - house blues,____ learned at the Lime - house, those



sad Chi - nese blues.____ Rings on your fin - gers and tears for your crown,____

that is the sto - ry of old Chin - a - town.





TRACK 15

Midnight Special

Leadbelly popularized this old folk tune, which goes back at least as far as the early 1920s. It's sung by a prisoner about a train that leaves the depot every midnight and passes the penitentiary. The song has been recorded by a long list of blues, folk, R&B and rock artists, including many UK rockers like Eric Clapton, Van Morrison, Spencer Davis and Paul McCartney, possibly because it was popularized in England by Lonnie Donegan. He started the skiffle (acoustic/folk) craze there, that motivated many a pre-teen, future British rock star to pick up a guitar.

Traditional

A7 D7

1. Well, you get up in the morn - ing, hear the work bell
 thing. Knife and fork are on the ta - ble, noth - in' in your
 2. See additional verses

A E7

ring. You go a - march - in' to the ta - ble,
 pan. But if you say a word a - bout it,

Chorus

A A7 D7

you see the same damn
 you're in ___ trou - ble with the man. Let the mid - night spe - cial___

A

shine her light on me. let the mid - night

E7 A A7

spe - cial___ shine her ev - er - lov - in' light on me.____

Additional Lyrics

2. Yonder comes Miss Rosie. How in the world did you know?
By the way she wears her apron, and the clothes she wore.
Umbrella on her shoulder, piece of paper in her hand.
She come to tell the governor, "Turn loose of my man."

3. If you're ever in Houston, well you'd better walk right.
You'd better not swagger, and you better not fight,
or the sheriff will arrest you, he's gonna take you down.
You can bet your bottom dollar, you're penitentiary bound.



Chord diagrams and guitar tablature for the first two systems of the piece.

System 1:

- Chords: $x A^b7$, $x A7$, $D13$, $D7$, $Dm7$, $D7$, $D13$, $D7$
- Tablature: T 4/4, A 4/4, B 4/4. Includes a 7th fret barre and various fret numbers (0, 2, 3, 4).

System 2:

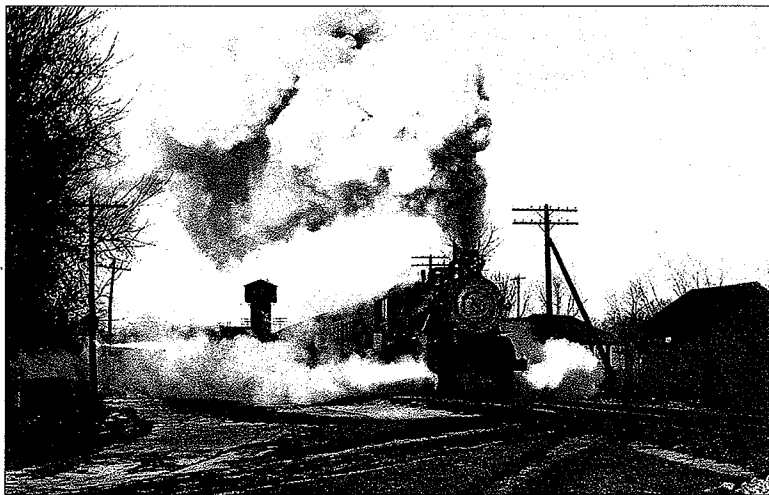
- Chords: A , A_m , A , $A6$, $E7^{\sharp 5}$, $E7$
- Tablature: Includes a 3rd fret barre and various fret numbers (0, 1, 2, 3).

System 3 (First Ending):

- Chords: $E7^{\sharp 5}$, $E7$, A
- Tablature: Includes a 6/4 time signature change and a 4/4 time signature change.

System 3 (Second Ending):

- Chords: $E7$, $E7^{\sharp 5}$, $E7$, A
- Tablature: Includes a 6/4 time signature change and a 4/4 time signature change.





TRACK 17

Oh, Babe, It Ain't No Lie

Elizabeth Cotten, who wrote the famous tune "Freight Train," popularized this old folk blues, which comes from North Carolina. Cotten played guitar and banjo upside down, left handed, but strung normally. She was a housekeeper for the Seeger family (Pete's parents) and when they discovered her musical talent, they helped launch her career. She performed on the 1960s folk circuit and recorded for Folkways Records (their catalog, now owned by the Smithsonian, is still available). She continued to perform into her eighties, and "Freight Train" became a must-learn tune for fingerpicking guitarists.

This uke arrangement of "Oh, Babe, It Ain't No Lie" imitates Cotten's alternating-thumb bass/fingerpicking guitar style. The "T"s under the tablature indicate which notes are picked by the thumb.

Traditional

F F7 Bb

1. One old wom-an a-round this town keeps on
 2. Been all a-round_ this whole wide world, Lord, I

F Bb C7 F

tell - ing her lies on - me. I wish to my
 just got _____ back to - day. I work all the

F7 Bb F

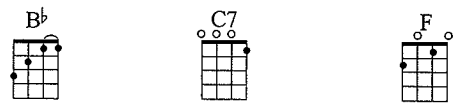
soul that old wom - an would go down and stop tell - ing those
 week, and I give it all to you, hon - ey ba - by, what

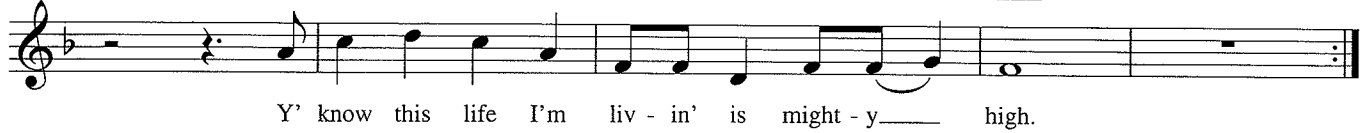
Bb C7 F C7 F

lies on me. } Oh, babe, it ain't no lie.
 more can I do? }

A7 Bb F


Oh, babe, it ain't no lie. Oh, babe, it ain't no lie.





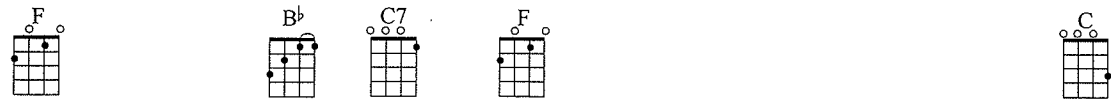
Y' know this life I'm liv - in' is might - y high.

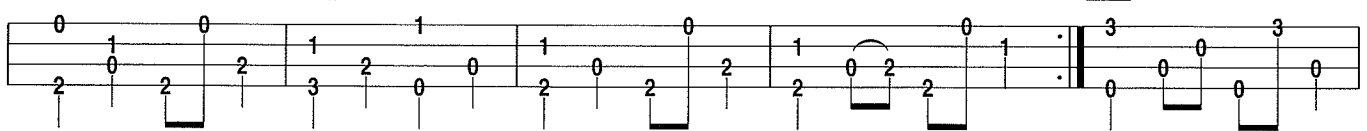





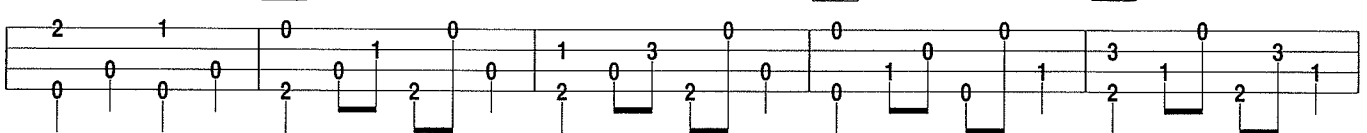
	0	1	3	0	0	3	0	1	2	1	2	3	2	1	3
T	2	0	2	0	2	0	2	3	2	3	2	3	2	3	2
A															
B															

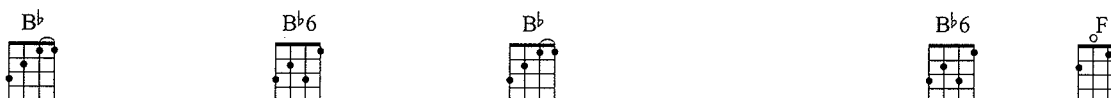
*T T T T T T T T T T T T T T etc.




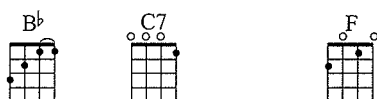


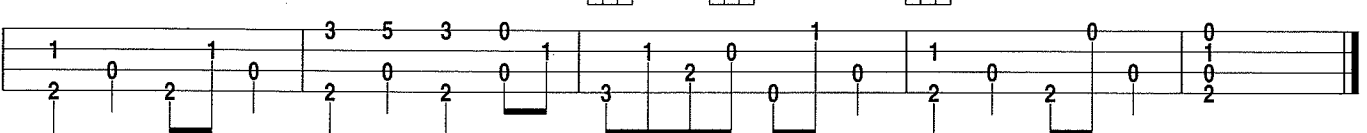












*T = Thumb



Rising Sun Blues

It may be a brothel, may be a women's prison, but countless blues, folk and rock performers have sung about the "House of the Rising Sun." The first recording was by Clarence Ashley in 1933, but the song is much older than that.

Traditional

1. There is _____ a house in New Or - leans, they

2. See additional verses

call _____ the Ris - ing _____ Sun. It's been the ru - in of

man - y poor girls and me, oh God, _____ was one. 2. My Sun.

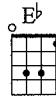
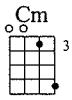
1.-4. 5.

Additional Lyrics

2. My mother was a tailor, she sewed my old blue jeans.
My father was a gambling man, down in New Orleans.
3. The only thing a gambler needs is a suitcase and a trunk,
and the only time he's satisfied is when he's on a drunk.
4. Go and tell my baby sister not to do what I have done,
and shun that house in New Orleans they call the Rising Sun.
5. I'm going back to New Orleans, my race is nearly run.
I'm going to spend the rest of my life beneath the Rising Sun.



TRACK 20



4/4

TAB

0 0 6 6 3 2 3 3 3 1 0 0



3 3 3 3 3 3 3 3 1 1 1



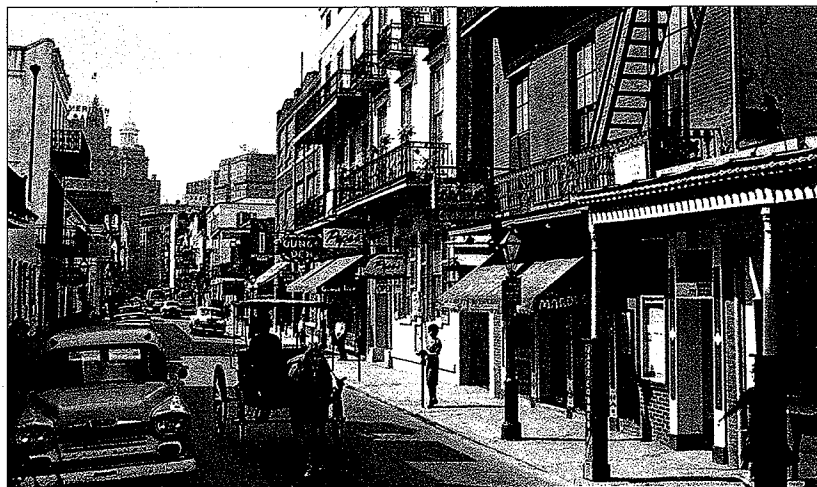
2 2 2 2 2 3 3 3 3 3



1 3 1 0 0 3 3 4 3 5



3 6 6 3 3 2 2 2 3 2 0 6 6 6 3 3 0





TRACK 21

St. James Infirmary

Leadbelly, Louis Armstrong, Eric Clapton and countless others have recorded versions of "St. James Infirmary," also called "Gambler's Blues." The song goes back as far as the 18th century. Blind Willie McTell recorded a variant in the early '30s, and Bob Dylan's excellent song "Blind Willie McTell" has a similar melody and chord structure (and mentions the St. James Hotel). "St. James Infirmary" is one of many blues songs in which the singer, anticipating his demise, leaves funeral instructions to anyone who might be listening.

Traditional

1. I was down in Old Joe's bar-room, by the
See additional verses.

corner of the square. The drinks were served as
usual, and the usual crowd was there. On my
left stood Big Joe Mc-Ken-nedy. His eyes were blood-shot red.
He took a look at the crowd all around him, and
these are the words he said: 2. "I went
4. "And now

1.-3. *Play 3 times*
D.S. % 2nd ending 4.

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven staves of music. Above each staff are guitar chord diagrams for Dm, A7, Gm6, Bb7, and Dm6. The lyrics are placed below the notes. The score includes a first ending box with a double bar line and a repeat sign, and a second ending box with a double bar line and a repeat sign. The first ending is marked '1.-3.' and the second ending is marked '4.'. The instruction 'Play 3 times' is above the first ending, and 'D.S. % 2nd ending' is between the first and second endings.

Additional Lyrics

2. "I went down to St. James Infirmary. I saw my baby there,
stretched out on a table, so still, so cold, so fair.
Let her go, let her go, God bless her, wherever she may be.
She may search this wide world over, she'll never find another man like me.

3. When I die boys, won't you bury me in my brand new Stetson hat.
Put a twenty dollar gold piece on my watch chain, so the boys'll know I died standing pat.
Give me six crap shooters for my pall bearers, and a chorus girl to sing me a song.
Put a jazz band on my hearse wagon just to raise hell as we roll along.

4. And now that you've heard my story, let's have another round of booze.
And if anyone ever should ask you, I've got the St. James Infirmary blues."



Chord diagrams for the first system: *Dm, A7, Dm, Dm7, Gm.

Chord diagrams for the second system: Dm, A7, Dm.

Chord diagrams for the third system: Bb, A7, Dm, Dm, Am, E7.

Chord diagrams for the fourth system: Am, Am, Am, Dm6, Am, E7.

Chord diagrams for the fifth system: Am, Am, F9, E7b9, Eb7b9, E7b9+, Am, Am7.

Additional labels: Harmonics.

*These are two instrumental versions of the song, the first in Dm, and the second in Am.




TRACK 23

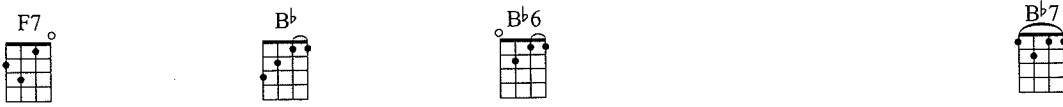
St. Louis Blues

W. C. Handy was the first composer to achieve great success publishing blues tunes he wrote or collected from Southern blues singers. Practically every jazz player or singer has recorded his biggest hit, "St. Louis Blues," published in 1914. Bessie Smith recorded a definitive version in 1925, and sang it in a film of the same name. The first and third sections of the song are in the typical twelve-bar blues format, but the middle, minor-key section is an eight-bar phrase, and often played with a Latin rhythm.


Words and Music by
W.C. HANDY



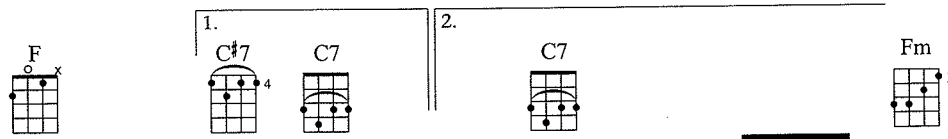
I hate to see _____ that eve - nin' sun go down. _____
 Feel - in' to - mor - row like I feel to - day, _____




Hate to see _____ that eve - nin' sun go down,
 feel to - mor - row the way I feel to - day, _____



_____ 'cause my ba - by _____ has done left this town. _____
 _____ I'll pack my trunk _____ and make my get a - way. _____



1. _____ 2. _____
 _____ St. Lou - is wom - an _____
 _____ If it weren't for pow - der



with her dia - mond rings, _____ pulls that
 and for store - bought hair, _____ that

1.

Gm7^b5 C7 Fm

man a - round_ by her ap - ron strings._
 man I love___ would -n't have gone no - where, -

2.

Fm G7 C7 F9

— no - where. Got the St. Lou - is blues, I'm as

B^b9 F B^b7 F B^b7 F Fmaj7 F7

blue as___ I can be.____ That

B^b9

man got a heart like a rock cast___ in the___ sea,___

F B^b7 F B^b7 F C[#]7 C7

— or___ else he___ wouldn't have gone_

F E13 F13

— so far___ from___ me.____



TRACK 24

A Swing



0 3 0 1 0 1 3 1 0 0 0 0

1 1 1 3 3 2 1 1 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2



0 0 0 0 0 1 1 1 1 1 1 1 1 1 1 1

3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0



1 0 5 3 4 0 1 0 0 0 0 0 1 1 1 1 1 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

1.



2.



0 0 0 0 4 4 3 3 3 3 1 1 1 1 3 3 4

1 1 1 1 4 4 3 3 3 3 0 0 0 0 0 0 0

2 2 2 2 4 4 3 3 3 3 0 0 0 0 0 0 0

B Latin



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

4 4 4 4 4 4 3 3 3 3 2 2 2 2 2 2

5 5 5 5 5 5 3 3 3 3 2 2 2 2 2 2



3 3 3 3 1 1 1 1 1 1 1 1 1 1 2 3 4

2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0

1. Fm Fm6 Fm(maj7) Fm6

2. Fm G7 C7

The first system contains two measures of music. Measure 1 is divided into two parts. The first part has four chords: Fm, Fm6, Fm(maj7), and Fm6. The second part has two chords: Fm and G7. Measure 2 has one chord: C7. Fretting patterns are shown below the notes on the staff.

C Swing

F F7 B^b7 F B^b7 F B^b7

The second system contains one measure of music with seven chords: F, F7, B^b7, F, B^b7, F, and B^b7. Fretting patterns are shown below the notes on the staff.

F Fmaj7 F7 B^b6 F

The third system contains one measure of music with six chords: F, Fmaj7, F7, B^b6, F, and F. Fretting patterns are shown below the notes on the staff.

B^b7 F B^b7 F F C[#]7 C7

The fourth system contains one measure of music with seven chords: B^b7, F, B^b7, F, F, C[#]7, and C7. Fretting patterns are shown below the notes on the staff.

C7 F B^b7 F F[#]9 F9

The fifth system contains one measure of music with six chords: C7, F, B^b7, F, F[#]9, and F9. Fretting patterns are shown below the notes on the staff.

W.C. Handy's
SAINT LOUIS BLUES



Stagolee

In 1895, in a barroom on Christmas eve, a St. Louis pimp named Lee Sheldon (nicknamed Stag Lee) got into a political argument with his friend, William Lyons. They were both drunk. Lyons grabbed Sheldon's hat, and Sheldon drew a revolver and shot and killed Lyons. Though he walked away from the crime, Sheldon was later arrested, convicted and did prison time. For some reason, the incident has been immortalized in song (called Stagolee, Stackerlee, Stagger Lee, etc.) and the many variations of the tune have resulted in numerous hit recordings in many genres: blues, rock, r&b, jazz, folk and country. In the 1990s and 2000s, rock artists continued to perform and record variants, and several movie soundtracks have included some version of the tune (*Porky's Revenge*, *Black Snake Moan*, *Grindhouse*).

Traditional

The musical score is written in G major, 4/4 time. It consists of three staves of music. The first staff begins with a G chord diagram (open strings, 2nd fret on 3rd, 4th, and 5th strings). The melody starts on the G4 note. The lyrics are: "1. Stag - o - lee was a bad man, ev - 'ry - bod - y knows...". The second staff begins with a C chord diagram (open strings, 2nd fret on 1st, 2nd, and 3rd strings). The melody continues with the lyrics: "Paid one hun - dred dol - lars just to buy him a suit of clothes...". The third staff has three chord diagrams: G, D7, and G. The melody concludes with the lyrics: "He's a bad man, that cru - el Stag - o - lee...".

Additional Lyrics

2. Billy Lyons told Stagolee, "Please don't take my life.
I got two little babes at home and a darlin', lovin' wife."
He's a bad man, that cruel Stagolee.
3. "What do I care 'bout your two little babes, what do I care 'bout your wife?
You done stole my Stetson hat and I'm bound to take your life."
He's a bad man, that cruel Stagolee.
4. Stagolee, cruel Stagolee, pulled out a forty-four.
When I spied poor Billy Lyons he was lyn' dead on the floor.
He's a bad man, that cruel Stagolee.
5. Gentlemen of the jury, what do you think of that?
Stagolee killed Billy Lyons 'bout a five dollar Stetson hat.
He's a bad man, that cruel Stagolee.
6. Standin' on the gallows, Stagolee did curse.
The judge said "Let's kill him now, before he kills one of us."
He's a bad man, that cruel Stagolee.
7. Standin' on the gallows, with his head held high,
At twelve o'clock they killed him, they were all glad to see him die.
He's a bad man, that cruel Stagolee.



TRACK 26



4/4

TAB

0 3 3 0 2 3 2 2 0 3 3 0 3 3 0 3 3 0



0 2 2 2 2 2 0 3 3 0 3 3 3 5 3 3 3 3



3 5 0 3 0 0 0 2 0 2 2 2 3 3 1 2 2 2 2 2 2 2



5 2 5 3 1 2 2 2 0 2 0 2 2





Stealin'

“Stealin’” seems to have come from Southern jug bands in the teens or 1920s. It became very popular among the 1960s folk singers, who based their arrangements of the tune on a 1928 version by the Memphis Jug Band. In the early 2000s, jug band music is experiencing a revival in college towns all over the U.S.

Traditional

Verse

G G7

1. Put your arms a - round me like a cir - cle 'round the sun. I
 (2.) wom - an I love, ___ she's just my height and size. ___ She's a

Chorus

C G C6 G C

wan - na love you, ma - ma, like my eas - y rid - er done. } You don't bel - lieve I love you, look what a
 mar - ried wom - an comes to see me some - times. ___ } 3

D6 C6 G G C6 G C D6 C6 G

fool I've been. ___ You don't be - lieve I'm sink - in', look what a hole I'm in. ___

G7 C Cm6

Steal - lin' steal - lin', pret - ty ma - ma, don't - cha tell on me. ___ I'm

G D7 G 1. D7 2. G

steal - lin' back ___ to my same old used - to - be. ___ 2. The



4/4 TAB

2 2 2 2 0 2 2 2 2 2

3 3 3 0 0 3 2 3 2 0



3 3 3 0 3 3 3 0 1 2 0 3

0 0 0 0 0 0 0 0 2 3 0 0

4 4 0 4 0 4 0 0 1 2 0 0



2 2 2 0 0 0 2 1 0 2 1 0 2 2

2 2 2 0 0 0 2 1 0 2 1 0 2 2

3 3 3 0 0 0 3 3 3 0 0 0 3 3



2 2 2 2 2 2 2 2 2 3 2 3 2 3 3 3

2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0



3 0 0 0 0 3 2 1 2 0 3 0 0 1 0 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



2 2 2 2 2 2 2 2 2 2 5 4 3 2 2

0 0 0 0 0 0 0 0 0 0 2 2 2 2 0



TRACK 29

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

Bessie Smith first recorded this classic tune in the '20s. Billie Holiday released a fast swing version, and Jimmy Witherspoon waxed a tortuously slow, soulful interpretation of this blues/jazz classic in the late '40s. Note the Tin Pan Alley-style introductory verse.

Words and Music by PORTER GRAINGER
and EVERETT ROBBINS

Verse

There is noth-in' I can do, — or noth-in' I can say,
that folks won't crit - i - cize — me.
So I'm go-in' to do — just — what I want to an - y - way. —
I don't care if they all — des - pise — me. — 'Cause,

Chorus

1. if I should take a no-tion to jump in - to the o - cean, it
ain't no - bod - y's biz - ness what I do, — do, do, — do. —

G B7 C6

If me ___ and my ba - by fuss and fight, ___ and the next min - ute, we're _

Gdim G E7 A7 D7

___ all right, ___ it ain't no - bod - y's biz - ness what ___ I do. _

1. G G7 C Cm6 G D7

2. G C7 G7 G#9 G13

Additional Lyrics

2. I'm three times seven and that makes twenty-one,
so it ain't nobody's biz-ness what I do, do, do, do.
If I go to church on Sunday and cabaret all night Monday,
it ain't nobody's biz-ness what I do.

3. If my friend runs out of money and I say "Take all mine, honey,"
it ain't nobody's biz-ness what I do, do, do, do.
If I give her my last nickel and it leaves me in a pickle,
it ain't nobody's biz-ness what I do.

4. If one night we have ham and bacon, and the next night, ain't nothin' shakin',
it ain't nobody's biz-ness what we do, do, do, do.
Oh Lord, Lord, Lord, oh Lord, Lord, Lord,
it ain't nobody's biz-ness what I do.



TRACK 30

G B7 C6

Gdim G E7 A9 D7

1. G E7

A9 D7

2. G G7 C Cm6 G D7




TRACK 31

Oh, Daddy, Blues

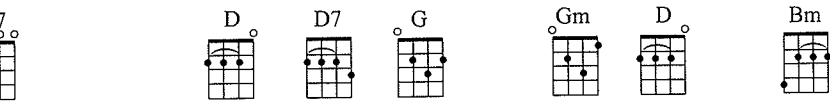
Ethel Waters recorded this blues-tinged pop song in 1921, and Bessie Smith waxed it a few years later. It has a Tin Pan Alley-style introductory verse that's almost as long as the chorus.

Words and Music by
E. HERBERT and W. RUSSELL

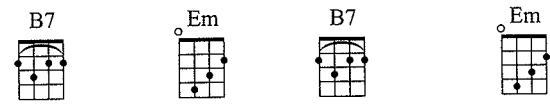
Verse



 Just like a flow-er, I'm fad-ing a-way.— I've been to see the doc-tor




 most ev-'ry day,— but he don't do me no good.— Why?

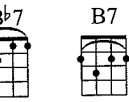


 Be-cause I'm lone-ly for you.— And if you cared for me,—

Chorus



 then you'd lis-ten to my plea.— Oh, { dad - dy, }
 { ma - ma, }



 look what you're do - in', look what you're do - in'. Oh,



 { dad - dy, } you and your fool - lin', think what you're los - in'.
 { ma - ma, }

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G Ddim D F#m Am

All the lit-tle love I gave you is go-in' to make you feel so

B7 E9 Eb9 E9

aw-ful-ly blue. And when you miss me, and long to kiss me,

A9 Adim A7 B7 Em

you'll curse the day that you ev-er quit me. Oh,

A7 F#7

{ dad - dy, } think when you're all a - lone. { ma - ma, }

G Ddim

You're gon - na want me back, wait and see, and

F#m Am B7 Em

you will find some-bod-y mak - in' love to me. Then, { dad - dy, } { dad - dy, } { ma - ma, } { ma - ma, }

A7 D G7 D Db6 D6

you won't have no { ma - ma } at all. { dad - dy }



TRACK 32

Chorus

Em A6 A7 Em A6 A7

Em A6 A7 B7

G E13b9 Ddim D F#m Am

B7 B7+ B7 E9 Eb9 E9 A9 Adim

A9 B7 Em A6 A7

A7 F# F#7 F# G Gb G

Ddim E13b9 Ddim F#m Am B7b9 B7

Em A6 D Db7 D7