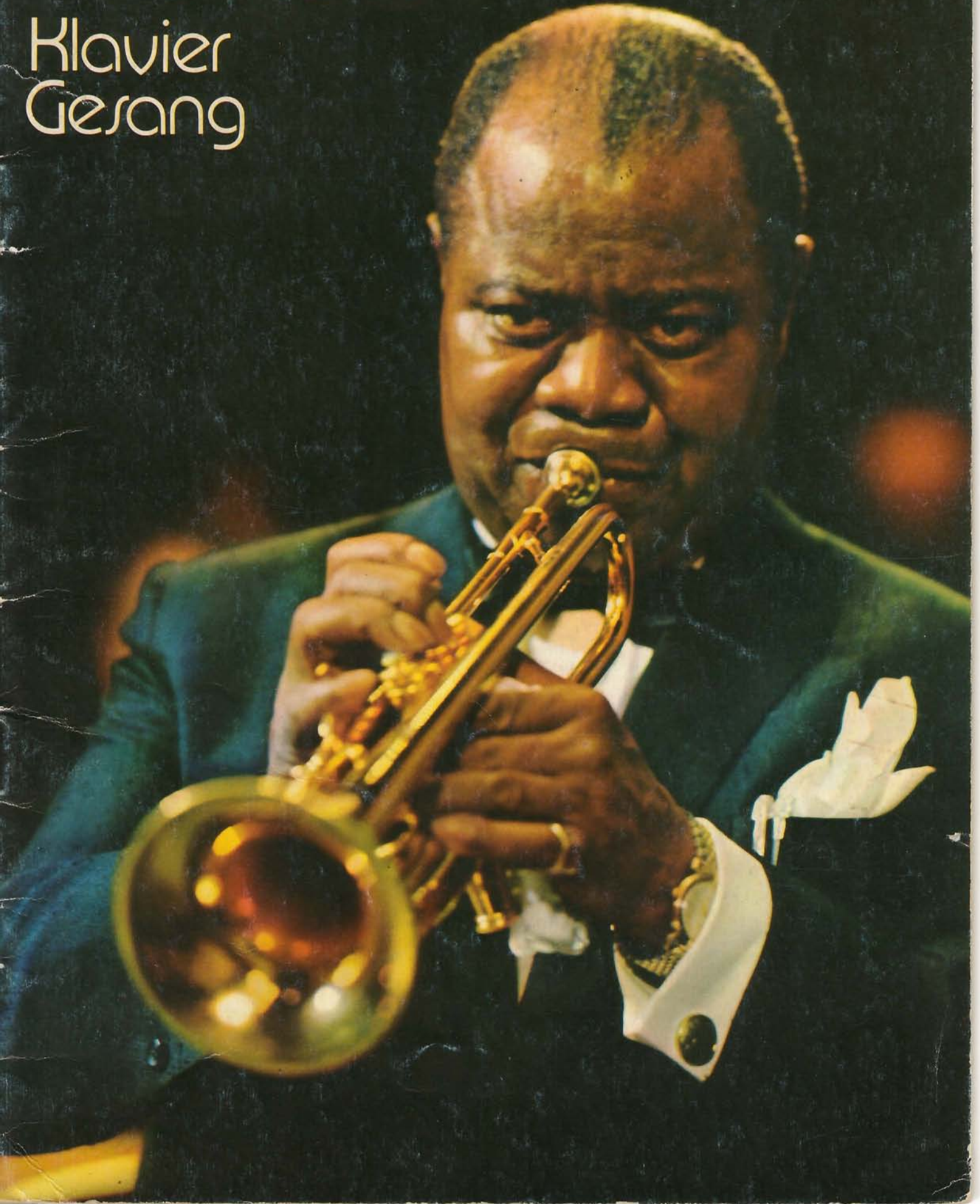


LOUIS King of Jazz ARMSTRONG

Klavier
Gesang



Jazz is played from
the heart. You can never
love by it. Always love it

Salute

Jim Brunty

1965

LOUIS King of Jazz ARMSTRONG

Klavier
Gesang

Die in diesem Band enthaltenen Kompositionen zählten über Jahrzehnte zum Repertoire des Jazzmusikers Louis Armstrong

3. veränderte Auflage

© 1980 by VEB Lied der Zeit, Musikverlag, Berlin

Umschlag- und s/w Foto: Helmut Raddatz, Berlin

Umschlaggestaltung: Werner Norrmann, Berlin

Porträt-Karikatur: Horst Alisch, Berlin

Lektor: Werner Gorges

Lizenz-Nr. 419-440/G 64/87

LSV-Nr. 8320

Druck: Offizin Andersen Nexö, Graphischer Großbetrieb, Leipzig

III/18/38

00500

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4 Someday
(You'll Be Sorry)
(Einmal wirst du wissen)

40%

Foxtrot
Deutscher Text: K. H. Kröll

Musik und Originaltext:
Louis Armstrong
Bearbeitung: Willi Nagel

Moderato

Chorus
Eb6 Ebj7 Eb6 Am7 D7 Am7 D7 Eb6 Bb7

Someday you'll be sor-ry The way you
Ein-mal wirst du wis-sen, daß dich das

tr eat-ed me was wrong. I was the one who thought you
Küs-sen glücklich macht; denn von den Küs-sen träumst du

Gm7 Cm7 Fm7 Bb7 Fm7 Bb7 Eb6 Db9 C9

all you know. Your friends have told you to make me sing an-o-ther
je de Nacht, und tau-send Mär-chen er-ful-len sich für dich und

F9 E49 E66 Eb7 Eb6 Am7 Db7 Am7 D7 Eb6

Song: So good luck may-be with you.
 mich! Ja, ein-mal wirst du lie ben

Bb7+ Eb6 Cm7 Gm7 C7 Eb9 D9 Db9 C9 Fm7 Db9

And may the fu-ture you won't fear. There won't be an-
 und wirst auf ein-mal glücklich sein; denn die gro-ße

Bb7 Bb+ Eb7 Gm7 C7 Fm7 Db9 1. F9 E47

o-ther to treat you like a brother. Some-day you'll be sor-ry
 Lie-be schenkt tausend-fa-che Freu-de, und du bist nie mehr al-

Eb6 Gm7 Fm7 Bb7 2. F9 E49 Eb9 Db9 Fm9 E49 Eb7

dear: sor-ry dear:
 lein! mehr al-lein!

6 West End Blues

40%

Musik und Text: Joe Oliver/Clarence Williams

Blues Tempo
Bb7

f *Eb* *Bb7* *Bb7* *Eb* *Bb7+* *Eb* *sfz*

Detailed description: This block contains the piano introduction. It features a treble clef staff with a key signature of two flats (Bb) and a 12/8 time signature. The music starts with a forte (*f*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. Chord changes are indicated above the staff: Eb, Bb7, Bb7, Eb, Bb7+, and Eb. The piece concludes with a sforzando (*sfz*) dynamic.

Eb *Bb7* *Eb* *Bb7* *Eb*

Blues _____ from my head to my shoes, I'm blue to-

mf

Detailed description: This block contains the first vocal phrase and its piano accompaniment. The vocal line is on a single staff with lyrics: "Blues _____ from my head to my shoes, I'm blue to-". The piano accompaniment is in a grand staff with a mezzo-forte (*mf*) dynamic. Chord changes are marked as Eb, Bb7, Eb, Bb7, and Eb.

Eb7 *Ab* *Ab7* *Bb7* *Eb*

day, — I've got a mean e-vil feel-in', And I'm full of gin _____ On my
 mean low down feel-in' Gon-na hear bad news _____ On my

Detailed description: This block contains the second vocal phrase and its piano accompaniment. The vocal line continues with lyrics: "day, — I've got a mean e-vil feel-in', And I'm full of gin _____ On my mean low down feel-in' Gon-na hear bad news _____ On my". The piano accompaniment continues in the grand staff. Chord changes are marked as Eb7, Ab, Ab7, Bb7, and Eb.

Bb7 *F7* *Bb7* *Eb* *Bb7*

way to the West End, And there's where trou-les will be-gin; _____ My
 way to the West End, To-lose those ug-ly West End Blues, _____

p-f

CHORUS

Eb *Eb0* *Eb* *Eb7* *Ab* *Abm*

man, my dan, low down, Mean houn' In town with my best

Eb *F#0* *Fm* *Bb7* *H7* *Bb7* *Eb* *Fm7* *Bb7*

friend, — run-nin' a roun' Soon the un-der-tak-er man, gon-na knock up-on his door,

E^b B^b+ B^b7 E^b E^b7 A^b A^b7

Folks in West End, Folks in West End, Gon-na see some shootin'

F7 H7 B^b7 E^b E^o B^b7

Like they nev- er have seen be- fore, _____ J mean my man and my best friend will

<i>E^b B^b+ B^b7</i>	1. <i>E^b B^b7+ E^b B^b+</i>	2. <i>E^b B^b7+ E^b</i>
--	---	--

nev- er dead in West End an-y more. _____ My more. _____

Beale Street Blues

40% 9

aus dem Paramount-Film „St. Louis Blues“

Musik und Text: W. C. Handy

Bearbeitung: Gerd Schmidt

Moderato Blues-Tempo

VERS:

mf

ff Beale Street could talk *ff*

*G*⁶ *tr.* *C* *G* *Am* *G* *D*⁷ *Am* *D*⁷ *D*⁷⁺

Beale Street could talk, Married men would have to take their beds and walk Ex -

*G*⁶ *C*⁹ *G*

cept one or - two, who nev-er drink booze And the blind man on the cor-ner who

G *D*^{7/4} *G* *D*^{7/4} *G*

sings the Beale Street Blues. J'd rather

REFRAIN:

C *D^b9* *G⁷* *C* *C⁷* *F⁷*

be here, — than an-y place I know — I'd rath-er be here —

F *D^b9* *G⁷* *C* *G⁷* *F⁷*

than an-y place I know — It's goin' to take the Sergeant

D^b9 *G⁷* *C* *C⁷*

For to make me go, — Goin' to the riv-er, —

D^b9 *G⁷* *C* *C⁷* *F⁷* **Allegro**

May-be, bye and bye — Goin' to the riv-er —

F7 Db9 G7 C G7 F7

and there's a reason why ————— Because the riv-er's wet

The first system of music features a vocal line in 7/8 time with lyrics "and there's a reason why" and "Because the riv-er's wet". The piano accompaniment consists of a rhythmic pattern in the right hand and a more melodic line in the left hand. Chords F7, Db9, G7, C, G7, and F7 are indicated above the staff.

1. 2.

Db9 G7 C C

And Beale Street's done gone dry. ————— I'd rather ————— Because the

The second system contains two first endings. The first ending leads to the second ending. The vocal line has lyrics "And Beale Street's done gone dry." and "I'd rather". The piano accompaniment continues with the established style. Chords Db9, G7, C, and C are indicated.

G7 F7 Db9 G C

riv-er's wet ————— And Beale Street's done gone dry. ————— Because the

The third system continues the vocal line with lyrics "riv-er's wet" and "And Beale Street's done gone dry." The piano accompaniment features a triplet in the left hand. Chords G7, F7, Db9, G, and C are indicated.

G7 F7 Db9 G7 C F C Dm C Db9 C7/9

riv-er's wet ————— And Beale Street's done gone dry. —————

The fourth system concludes the vocal line with lyrics "riv-er's wet" and "And Beale Street's done gone dry." The piano accompaniment ends with a final chord. Chords G7, F7, Db9, G7, C, F, C, Dm, C, Db9, and C7/9 are indicated.

12 Mahogany Hall Stomp

40%

Musik: Spencer Williams

Bearbeitung: Joachim Dannenberg

8 T. = ca 11 sec.

First system of musical notation for 'Mahogany Hall Stomp'. It consists of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. Chord symbols are placed below the bass line: (Eb) in the first measure, Bb7 Eb in the second measure, and Eb in the third measure.

Second system of musical notation, marked with a circled 'A'. It consists of a grand staff with treble and bass clefs. The key signature has two flats. Chord symbols are placed below the bass line: Eb in the first measure, Eb7 in the second measure, Ab in the third measure, Abm in the fourth measure, and Eb in the fifth measure.

Third system of musical notation. It consists of a grand staff with treble and bass clefs. The key signature has two flats. Chord symbols are placed below the bass line: Eb in the first measure, F7 in the second measure, and Bb7 in the third measure.

Fourth system of musical notation. It consists of a grand staff with treble and bass clefs. The key signature has two flats. Chord symbols are placed below the bass line: Eb in the first measure, Eb7 in the second measure, Ab in the third measure, Abm in the fourth measure, and Eb in the fifth measure.

Fifth system of musical notation, marked with a circled '1'. It consists of a grand staff with treble and bass clefs. The key signature has two flats. Chord symbols are placed below the bass line: Eb in the first measure, Cm7 in the second measure, F7 in the third measure, Bb7 in the fourth measure, Eb in the fifth measure, and (Bb7) in the sixth measure. There are also triplets indicated by a '3' over the notes in the fifth and sixth measures.

2. (B) Evtl. Improvisationen (Bluesform)

Chords: Eb, Eb0, Bb7, Eb

Chords: Eb7, Ab, Abm

Chords: Eb, Eb0, Fm7, Bb7

1. 2.

Chords: Fm7, Bb7, Eb, (Bb7), Eb, Bb7

Chords: (Eb), Bb7, Eb

14 Blue, Turning Grey Over You

Text: Andy Razaf

Musik: Thomas Waller

Bearbeitung: Joachim Dannenberg

Moderato

C F#° H7 Gm6 A7

My, how I miss, your ten-der kiss, and the

D7 G5+/7 C E6° Dm7 G7

won - der - ful things you would do;

C F#° H7 Gm6 A7

I run my hands, Thru silv'-ry strands 'Cause I'm

D7 G5+/7 C F#° H°

blue, turn-ing grey or-er you;

C *F* *Fm* *C*

You used to be,— so good to me,—

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'You', followed by a quarter note 'used', a quarter note 'to', a quarter note 'be,—', a quarter rest, a quarter note 'so', a quarter note 'good', a quarter note 'to', and a quarter note 'me,—'. The piano accompaniment consists of a right-hand part with eighth and quarter notes and a left-hand part with a bass line and chords. Chords are indicated above the staff: C, F, Fm, and C.

F *A7* *Dm* *D7* *G7* *G°* *G7* *G* *Am6* *G7*

That's when I was— a nov-el — ty; Now you have

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter note 'That's', a quarter note 'when', a quarter note 'I', a quarter note 'was—', a quarter note 'a', a quarter note 'nov-el', a quarter note '—', a quarter note 'ty;', a quarter rest, a quarter note 'Now', a quarter note 'you', and a quarter note 'have'. The piano accompaniment includes a right-hand part with eighth and quarter notes and a left-hand part with a bass line and chords. Chords are indicated above the staff: F, A7, Dm, D7, G7, G°, G7, G, Am6, and G7.

C *F#°* *H7* *Gm6* *A7*

new thrills in view, found some-one new.— Left me

The third system of music continues the vocal line and piano accompaniment. The vocal line has a quarter note 'new', a quarter note 'thrills', a quarter note 'in', a quarter note 'view,', a quarter note 'found', a quarter note 'some-one', a quarter note 'new.—', a quarter note 'Left', and a quarter note 'me'. The piano accompaniment includes a right-hand part with eighth and quarter notes and a left-hand part with a bass line and chords. Chords are indicated above the staff: C, F#°, H7, Gm6, and A7.

D7 *G5+/7* *C* *Fm6* *C*

blue, turn-ing grey— ov-er you.—

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a quarter note 'blue,', a quarter note 'turn-ing', a quarter note 'grey—', a quarter note 'ov-', a quarter note '—', a quarter note 'er', a quarter note 'you.—', and a quarter rest. The piano accompaniment includes a right-hand part with eighth and quarter notes and a left-hand part with a bass line and chords. Chords are indicated above the staff: D7, G5+/7, C, Fm6, and C.

LOUIS ARMSTRONG

Geboren 4. Juli 1900 in New Orleans –
Verstorben 6. Juli 1971 in New York.

Er wurde zur unsterblichen Symbolfigur, zum Inbegriff des Jazz; er ebnete der weltweiten Anerkennung des Jazz als einer künstlerisch wertvollen Ausdrucksform unserer Zeit ganz entscheidend den Weg. Gewiß, er spielte Musik, deren Traditionsbindung zur Wurzel „New Orleans“ niemals zu überhören war. Und wahrscheinlich hatte er die Herzen von Millionen Menschen in aller Welt in erster Linie durch sein bezwingendes, von einfacher Menschlichkeit und auch von ungekünstelter Fröhlichkeit erfülltes Show-Talent erobert, dabei dem Jazz quasi „nebenbei“ das Ohr des Publikums öffnend. Seine wesentlichste Bedeutung für den Jazz, und zwar im Sinne der Gesamtentwicklung, wie sie sich über die Spanne „Tradition“ bis „Modern“ vollzogen hat, blieb dabei stets etwas im Hintergrund. In der Tat war Armstrongs schöpferischer Beitrag, den er als junger Jazzmusiker – Kornettist – während der zwanziger Jahre leistete, von derart grundsätzlicher Bedeutung, daß er mit ihm für die gesamte nachfolgende Jazzentwicklung gravierende ästhetische Kriterien schuf. Er war es, der als erster das vollendete Beispiel für die Gestaltung eines Jazz-Solos lieferte, unter dem Aspekt der kongenialen Übereinstimmung von unverwechselbarer individueller Intonation (sein brillanter „Sprech“-Ton blieb bis zuletzt das unverkennbare Armstrong-Signum), wahrhaft schöpferischer Improvisation (im Wesen logische Melodie-Variation) und meisterhafter Beherrschung des Instruments. Damit setzte Armstrong dem Jazz, der in New Orleans zunächst ausschließlich als kollektive Interpretation existiert hatte und erst zu Beginn der zwanziger Jahre erste individuelle Züge kristallisierte, einen neuen, schon bald allgemein verbindlichen Maßstab. Sein einmaliges, „wundersames“ solistisches Können erwuchs zum Vorbild für ungezählte Jazzmusiker, welches Instrument auch immer sie spielten. Daß er Kornettisten/Trompeter in besonderem Maße inspirierte (beim Oldtime-Jazz bis zum heutigen Tag), für sie geradezu zum Idol wurde, lag auf der Hand. Den künstlerischen Höhepunkt dieser bedeutungsvollsten Etappe des Jazzmusikers Louis Armstrong im Sinne schöpferischen Wirkens, die sich übrigens in Chicago – der Jazz-„Nachfolgestadt“ von New Orleans – vollzog, bildeten die von ihm geleiteten Studiogruppen „Hot Five“ und „Hot Seven“. Spitzenmusiker – man würde heute gewiß von „All Stars“ sprechen – produzierten Aufnahmen, deren organische Verbindung aus kollektiver und solistischer Improvisation dem Jazz eine neue Ära eröffneten und darüber hinaus das Grundmodell für die Jazz-Combo schufen, wie es, unabhängig von allen seitdem vollzogenen stilistischen Wandlungen und Neuerungen, im Kern bis

heute gültig ist. Zentrale Persönlichkeit jener so immens bedeutungsvollen künstlerisch-schöpferischen Neuorientierung war uneingeschränkt Louis Armstrong, der deshalb auch in jenen zwanziger Jahren durch den allzeit mit seiner Person verhafteten Ehrentitel „King of Jazz“ verdiente Anerkennung fand. In den nachfolgenden Jahrzehnten vermochte Armstrong die Bedeutung, die er anfänglich nur für Musiker und „seine Leute“ besessen hatte, zu weltweiter Popularität und Anerkennung auszubauen. Er wurde ein „Botschafter des Jazz und der friedlichen Verständigung von Mensch zu Mensch“.

Armstrong war auch der erste Jazzmusiker, der in Afrika, im Land seiner Ahnen, auftrat. Der Titel „King of Jazz“ war das Resultat einer einzigartigen künstlerischen Entwicklung. Sein Weg als Jazzmusiker führte vom 16jährigen „Star“ in New Orleans über die Rolle eines vielgefragten Solisten in New York (Big Band, Combo, Begleiter prominenter Blues-sängerinnen), über die zentrale Bedeutung in Chicago, die Funktion des (inzwischen zur Trompete gewechselten) Solisten und Show-Stars vor dem Hintergrund der Swing-Big-Band während der dreißiger Jahre und über die Mitwirkung in zahlreichen Hollywood-Filmen. Weitere Etappen waren Auftritte in Bühnen/Funk/Fernseh-Unterhaltungsprogrammen im Verein mit prominenten Show-Künstlern. Als abschließender Höhepunkt waren die Mitte der vierziger Jahre gegründeten „All Stars“ anzusehen (die eine stilistisch allgemein wegweisende NEU-Besinnung auf die Tradition verkörperten).

Bei aller Vielfalt, bei allem Erfolgsglanz des einmaligen Aufstieges aus dem Elendsviertel von New Orleans zu Weltberühmtheit: Louis Armstrong blieb sich selbst treu, als Musiker und als der einfache Mensch, der niemals seine Herkunft und „seine Leute“ vergessen hatte, der bei allem, was er tat, stets mit ganzem Engagement und ganzem Herzen dabei war. Die große Gospelsängerin Mahalia Jackson drückte es so aus: „Wenn jemand Louis Armstrong nicht liebt, dann kann er überhaupt nicht richtig lieben.“

Karlheinz Drechsel



Goodbye Berlin I love you
Satchmo Louis Armstrong

AL 1965

Foxtrot Moderato

Solo

Chords: $D^{\flat}9$, $D9+5$, Dm^7 , $G9b$, $D^{\flat}9$, $D9+5$, Dm^7 , $G9b$, $D^{\flat}9$, $D9+5$, Dm^7 , $G9b$, $G^{\flat}7C$, $F^{\flat}0$, Dm^7C

$C^{\#}G^7$ C *Alm* C

Hel - lo, ——— Dol - ly, well, hel - lo, ——— Dol - ly, It's so nice to have you
 Hel - lo, ——— Dol - ly, oh, hel - lo, ——— Dol - ly, wun - der - bar wird erst der

$F^{\flat}0$ Dm^7 G^7 $F^{\#}7$ G^7 $G^{\#}7$ Dm Bb

back where you be - long. ——— You're look - ing swell, ——— Dol - ly, we can tell, ———
 Tag, wenn ich dich seh'. ——— Du bist so sweet, ——— Dol - ly, bist so lieb, ———

Dm Dm^7 G^7 C $F^{\flat}0$ G^7 C

Dol - ly, You're still glow - in', you're still crowin', you're still go - in' strong. We feel the room ———
 Dol - ly, du bist Ras - se, du bist Klas - se, du bist mei - ne Fee! Du bist mein Tick! ———

C Am G^m C⁷ F

sway-in', for the band's _____ play-in' one of your old fav'-rite songs from 'way back when.
 Dol - ly, bist Mu - sik, _____ Dol - ly, wo ich geh' und steh', da denk' ich nur an dich!

E⁷ Am Em Am Em 1. D⁹/9 D⁹+5

So _____ take her wrap, fel - las, Find her an empty lap, fel - las, Dolly 'll nev - er
 So _____ gol - ly gee, fel - las, Find her a va - cant knee, fel - las,
 Oh! _____ Du al - lein kannst der Himmel auf Er - den sein, oh, my Dol - ly dar - ling,

Dm G⁷/9 C E^b Dm⁷ C C⁷ G⁷ | 2. D⁹/9 D⁹+5 Dm⁷ G⁷/9

go a - way a - gain! _____ Hel - Dolly 'll nev - er go a - way,
 Dol - ly, du al - lein! _____ Hel - Dol - ly dar - ling, du al - lein,

Solo *mf* *f*

D⁹/9 D⁹+5 Dm⁷ G⁷/9 D⁹/9 D⁹+5 Dm⁷ G⁹ C G⁷ C

Dolly 'll nev - er go a - way, Dolly 'll nev - er go a - way a - gain!
 Dol - ly dar - ling, du al - lein, Dol - ly dar - ling, Dolly, du al - lein!

Musik: Joseph „King“ Oliver

Bearbeitung: Joachim Dannenberg

8 Takte ca 11 sec.

8 Takte ca 11 sec.

Chords: Bb0, F7, F0, F7

Chords: Bb, Eb7, Bb, Bb7

Chords: Eb7, B7

Chords: F7, Bb, (Bb7), Bb0, Eb7m6, Bb

Chords: Bb, Eb7, Bb, Bb7

Chords: Eb7, Bb

First system of musical notation. Treble clef with a key signature of two flats (Bb, Eb). The bass line features a steady eighth-note accompaniment. The treble line contains a melodic line with various ornaments and a triplet. Chord symbols include F7, Bb, (Bb7 Bb9 Ebm6), and Bb. A circled 'C' symbol is present above the staff. The text 'Klar. Solo' is written to the right of the system.

Second system of musical notation. Treble clef. Chord symbols include Bb, Bb9, Bb, Bb7, and Eb. The bass line continues with eighth-note accompaniment. The treble line features a melodic line with a triplet and various ornaments.

Third system of musical notation. Treble clef. Chord symbols include Eb9, Bb, G7, C7, and F7. The bass line continues with eighth-note accompaniment. The treble line features a melodic line with various ornaments.

Fourth system of musical notation. Treble clef. Chord symbols include Bb (Bb7 Eb Eb9), Bb, Bb, Bb9, and a triplet of Bb9. The bass line continues with eighth-note accompaniment. The treble line features a melodic line with various ornaments.

Fifth system of musical notation. Treble clef. Chord symbols include Bb, Bb7, Eb, Eb9, and Bb. The bass line continues with eighth-note accompaniment. The treble line features a melodic line with various ornaments.

Sixth system of musical notation. Treble clef. Chord symbols include G7, C7, F7, Bb (Bb7 Eb Eb9), and Bb. The bass line continues with eighth-note accompaniment. The treble line features a melodic line with various ornaments. The text 'Trpt.' is written to the right of the system.

Seventh system of musical notation. Treble clef. Chord symbols include Bb. The bass line continues with eighth-note accompaniment. The treble line features a melodic line with various ornaments. The text 'D.S.al' is written to the right of the system.

22 St. Louis Blues

40%

aus dem Paramount-Film „St. Louis Blues“
 Deutscher Text: J. Ziering/Heinz Hellmer

Musik und Originaltext:
 W. C. Handy
 Bearbeitung: Karl Götz

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The piano part features a consistent bass line of eighth-note triplets. The vocal lines are in a 12-bar blues structure. The lyrics are in German, and the music includes various chords and dynamics.

System 1:
 Chords: Gm, Cm, Gm7
 Lyrics: St. Louis 'o-man wid her dia mor' rings.
 Wenn der St. Louis Blues am Abend leis' erklingt,-

System 2:
 Chords: A7 -5, D7, Cm, D7, Ab9, Gm
 Lyrics: Pulls dat man-roun' by her ap-ron strings.
 und wenn der schwarze Sam die al-te Wei-se singt,

System 3:
 Chords: Cm, Gm7, A7 -5
 Lyrics: Twant for Pow-der_ an' for store bought hair,
 dann wird es still umher, wo ist die al-te Zeit;

System 4:
 Chords: D7, Cm, D7, Ab9, Gm, A7 D7
 Lyrics: De gal ah love_ would not gone no-where... Got de
 es wird das Herz so schwer, die Zeit liegt weit, so weit, (so weit...) Tag auf

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zösischen Schweiz: FRANCIS, DAY & HUNTER GMBH, FRANKFURT/M - BERLIN (WEST)

Der Abdruck erfolgt mit Genehmigung der FRANCIS, DAY & HUNTER GMBH., Hamburg

G D9 G G7

St. Lou-is Blues jes- blue as ah can be. Dat
 Tag, Jahr für Jahr, fern von dir, nur an dich glauben wir. Ja, die

C9 D9 G

gal got a heart lak a rock cast in the sea, Or
 Hei - mat ist schön, niemals woll - ten wir fort von ihr gehn. Nur

D7 Am7 Ab9 G Koney Gm

else she would'nt gone so far from me. St Lou-is
 eins auf der Welt, die Hei-mat am Le-ben uns hält. Wenn der St.

mf

Gm Cm Gm7 A7 -5 D7

'o man wid her dia mon' rings Pulls dat
 Louis Blues am A-bend leis' er - klingt, und wenn der

Cm D7 Ab7 Gm

man rou'n' by her ap-ron strings. Twant for
 schwarze Sam die al-te Wei-se singt, dann wird es

Gm *Cm Gm7 A7 -6 D7 Cm*

Pow-der still umher, an' for store bought hair, De gal ah love
 still umher, wo ist die al-te Zeit es wird das Herz so schwer,

D7 Ab9 Gm A7 D7 Db C7 Eb9 D7 G

would not gone no-where. J hate to see de ev'ning sung down,
 die Zeit liegt weit, so weit. Ich denk zurück an das vergang'ne Glück.

Am7 A#0 G7 C7 Db9 C7 Eb9 D7 G

Hate to see de ev'ning sung down,
 Hei-mat-land, wo uns're Hütte stand,

Am7 G Bb0 D7 Db9 C7 Eb9 D7

Cause ma ba-by he done lef dis town,
 du bist so fern, wie der A-bend-ster'n.

G Gm A7 Abj G *G Gm A7 Abj G*

St. Lou-is Nur der St.

D.S. al

Black And Blue (What Did I Do To Be So)

Text: Andy Razaf

Musik: Thomas Waller/Harry Brooks

Moderato

Out in the street, shuf - flin' feet, Coup-les pass-in' two by two,

While here am I, left high and dry, Black, and 'cause I'm black I'm blue.

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Für die BRD, Berlin (West), die DDR, Österreich und die Schweiz: BELWIN-MILLS Musikverlag GMBH., Berlin (West)

Für die DDR: 1979 by VEB Lied der Zeit, Musikverlag, Berlin

Browns and yel-lers all have fel-lers Gen-tle-men pre-fer them light,—

Wish J could fade,— can't make the grade,— Noth-in' but dark days in sight:—

CHORUS

Cold emp-ty bed— springs hard as lead,— Pains in my head,— feel like old Ned,—
Just 'cause you're black— folks think you lack,— They laugh at you,— and scorn you too,—

mp-f

What did J do ————— to be so black and blue? ———
What did J do ————— to be so black and blue? ———

No joys for me,— no com-pan-y; ——— Ev-en the mouse ——— 'ran from my house ———
When you are near,— they laugh and sneer ——— Set you a-side ——— and you're de-nied; ———

All my life thru ————— J've been so black and blue.
 What did J do ————— to be so black and blue?

J'm white in-side, — it don't help my case, — 'Cause J —
 How sad — J am, — each day J feel worse, — My mark

can't hide — what is on my face, ooh! J'm so for-lorn, —
 of Ham — seems to be a curse, ooh! How will it end, —

life's just a thorn, — My heart is torn, — why was J born? — What did J do —
 ain't got a friend, — My on-ly sin, — is in my skin — What did J do —

1. to be so black and blue?
 — to be so black and

2. blue?

L.H. fz

28 When The Saints Go Marching In

60%

Traditional
 Bearbeitung: Joachim Dannenberg

frei C7 VERSE:
 F F7b9 F7 Bb F

1. J am just a lone - ly pilgrim — Plodding through this
 (2. Roll on) Jor - dan, roll on high. — Roll one side as
 (3. J am) just a wea - ry traveller, — Travelling through this

Dm Dm7 G7 G7/5- C7 F F7b9 F7 Bb

world of sin. — But J want to build a cit - y, —
 we go by. — There's a bet - ter world a - coming, —
 world of woe, — But J'm work - ing for that morning, —

Bb7 H° F Dm7 Gm7 C7 F (F7 F° Bb6) F *Im Tempo*

Where all peo - ple can march in. — } Oh, when the
 And the Saints go marching in. — }
 When there'll be peace down here bel - ow. — }

REFRAIN:

F (Bb) F F (Bb) F C (F)

Saints go marching in. Oh, when the Saints go marching in.

C F F7 Bb Bbm Am7 Dm7 Gm7 C7

Oh, I want to be in that number, When the Saints go marching

F (F7 F0 Bbm) 1.u.2. (frei) F C7 3. F frei Am7 Dm7 Gm7 C7 rit. Bb F

in. { 2. Roll on 3. I am — When the Saints go marching in.

30 Muskat Ramble

40%

Text: Ray Gilbert

Musik: Edward „Kid“ Ory

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. A forte (*f*) dynamic marking is present.

Ab *Eb7* *Ab*

Look at them shuf-fl-in', a shuf-fl-in' down; Ram-bl-in', scam-bl-in', a-head-in' for town.
 Look at them shuf-fl-in', a shuf-fl-in' down; Look at the band pa-ra-din' all ov-er town.

Vocal line with lyrics and piano accompaniment. The piano part features a steady bass line and chords in the right hand. A mezzo-forte (*mf*) dynamic marking is present.

Ab *Cm* *G7* *Cm Eb7*

Hus-tl-in', bus-tl-in' and buzz-in' a-roun'; Happi-ly a-wait-in' at the sta-tion.
 Look at the hap-pi-ness a-go-in' a-roun'; Ev-ry-bod-y's up and cel-e-bra-tin'.

Vocal line with lyrics and piano accompaniment. The piano part features a steady bass line and chords in the right hand. A mezzo-forte (*mf*) dynamic marking is present.

Ab *E^b7* *Ab*

Look at the train, the number sev-en-o - nine Huff-in' and puff - in' and a - riv - in' on time.
 Look at the drummer en-ter-tain-in' the gang, Clinging and clang-ing with a bing and a bang!

F⁷ *B^bm⁷* *F^o* *A⁹* *B^b9* *B^bm⁷* *E^b7* *Ab* *A⁷*

Who do you think's a - bout to 'rive? The band - they call "The Dix-ie-land Five". They're gonna
 Chang-ing the town from dead to 'live! The band - they call "The Dix-ie-land Five". You're gonna

B^b7 *D* *E^b7* *Ab* *F^o*

play that MUSK - AT RAMBLE tune, The way you nev-er ev-er
 hear them play that Dix-ie-land, You bet-ter get your res-er-

Bbm7 Eb7 *D7 Eb7* *Ab*

heard it played
va-tion planned,

Get read - y for the big pa - rade,
In per - son on a one night stand,

All to-geth-er now,
All to-geth-er now,

Bb7 *D* *Eb7* *Ab* *Ab7* *G7* *Gb7*

one and two, Come on and join the hap-py throug,
come on folks! Come on and join the hap-py throug,

Feel the beat of that
Feel the beat of that

F7 *Bbm7* *Bb7* *Eb9* *Eb7* *1. Ab* *2. Ab*

ram-bl-in' scrambl-in', musk-at song
shuf-fl-in', scuf-fl-in, musk-at song

Come on and ram-ble a - long.
Come on and ram-ble a - long.

