

Bud Freeman
Studies & Improvisations
for Saxophone



PRICE *50* In U.S.A.

ROBBINS MUSIC CORPORATION
540 BROADWAY • NEW YORK 36, N. Y.

	C Major	G Major	D Major	A Major
Major				
Relative Minor	A Minor	E Minor	B Minor	F# Minor

	E Major	B Major	F# Major	C# Major	Cb Major
	C# Minor	G# Minor	D# Minor	A# Minor	Ab Minor

	Gb Major	Db Major	Ab Major	Eb Major	Bb Major	F Major
	Eb Minor	Bb Minor	F Minor	C Minor	G Minor	D Minor

INTERVALS

An interval is the distance from one note to another. The following table shows sample intervals, with their names, making it possible for you to identify any interval by comparing it with the ones shown. A knowledge of intervals is important from the point of view of the consideration of chords.

Min. 2nd	Maj. 2nd	Aug. 2nd	Min. 3rd	Maj. 3rd	Per. 4th	Aug. 4th
Dim. 5th	Per. 5th	Aug. 5th	Min. 6th	Maj. 6th	Aug. 6th	Dim. 7th
Min. 7th	Maj. 7th	Per. octave	Min. 9th	Maj. 9th	Maj. 11th	Maj. 13th

SCALES

A knowledge of scales is an important step towards an understanding of chords and their construction.

The simplest and most practical way to learn chord construction is to consider that a chord is the result of sounding together several of the notes selected from a scale. The various chords which will be analyzed differ from each other in character by virtue of containing different groups of the notes that make up a scale.

A scale is an upward or downward succession of eight notes lying next to each other in the staff. Each note in the scale is called a degree. The names of the degrees are shown below.

Names of Degrees of the Scale

I	.....	tonic
II	.....	super tonic
III	.....	mediant
IV	.....	sub-dominant
V	.....	dominant
VI	.....	sub-mediante
VII	.....	leading-tone
VIII (same as I)	.....	octave (same as tonic)

Scales are major or minor in type, according to the intervals between the adjacent notes which go into their formation. Major Scales have major seconds between the following pairs of degrees— I-II, II-III, IV-V, V-VI, VI-VII. Minor seconds occur between III-IV, and VII-VIII. A C Major Scale is shown below.



The construction of two types of minor scales is shown below.

(1) Harmonic Minor Scale.



The intervals between the degrees are as follows:

I - II	.....	Major Second
II - III	.....	Minor Second
III - IV	.....	Major Second
IV - V	.....	Major Second
V - VI	.....	Minor Second
VI - VII	.....	Augmented Second
VII - VIII	.....	Minor Second

(2) Melodic Minor Scale.



Notice that the ascending form of this scale is different from the descending form.

Ascending—

I - II	.....	Major Second
II - III	.....	Minor Second
III - IV	.....	Major Second
IV - V	.....	Major Second
V - VI	.....	Major Second
VI - VII	.....	Major Second
VII - VIII	.....	Minor Second

Descending—

VIII - VII	.....	Major Second
VII - VI	.....	Major Second
VI - V	.....	Minor Second
V - IV	.....	Major Second
IV - III	.....	Major Second
III - II	.....	Minor Second
II - I	.....	Major Second

A *Major* chord may be formed by playing, at the same time, the tonic, mediant and dominant (I - III - V) of a Major Scale. The sub-dominant, sub-mediante, and octave together form a major chord, also the dominant, leading tone, and super-tonic.

C major chord F major chord G major chord

I III V IV VI I V VII II

This process of forming major chords is, of course, applicable in any major scale.

A *Minor* chord may be formed by sounding together the tonic, mediant and dominant (I-III-V) of a *Minor* scale. In a Major key, minor chords may be formed using II-IV-VI, III-V-VII, and VI-I-III.

(Key of A minor) A minor chord (Key of C major) D minor chord E minor chord A minor chord

I III V II IV VI III V VII VI I III

A *Dominant Seventh* chord consists of the dominant, leading tone, super-tonic and sub-dominant (V-VII-II-IV) of a major or minor scale.

G dominant seventh (written G7)

G dominant seventh
(written G7)

V VII II IV

A *Major Seventh* chord is formed from the tonic, mediant, dominant, and leading tone (I-III-V-VII) of a major scale. A *Minor Seventh* chord may be constructed by using the super-tonic, sub-dominant, sub mediant and octave (II-IV-VI-I) of a major scale.

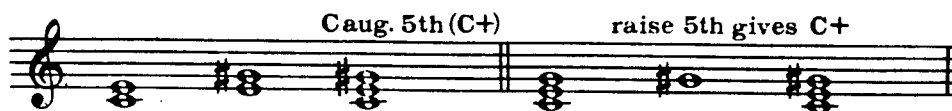
C major 7th D minor 7th

I III V VII II IV VI I

A *Sixth* chord may be formed by adding a note a major sixth above the root, to a major or a minor chord.



An *Augmented Fifth* chord consists of two major thirds, one above the other. It results when the fifth of a major chord is raised a half tone.



A *Diminished Seventh* chord consists of three minor thirds, one above the other. It may be formed by sounding together the leading tone, super-tonic, sub-dominant, and sub-mediante (VII-II-IV-VI) of a harmonic minor scale.



In the above explanation of chord formation, we have used only the most familiar keys to show the derivation of the chords. However, it must be realized that any chord may be formed on any note. Sometimes it is fairly difficult to identify chords in their inversions in unfamiliar keys. In time, your work with chords should make you an expert in this very important phase of musical education.

In modern writing and playing, sixths are added to major and minor chords with great frequency, because of the effect of fullness that results. The original character of the chord is not greatly changed by the use of this additional note.

NINTH, ELEVENTH, AND THIRTEENTH CHORDS

A *Dominant Ninth chord* is formed by adding to a Dominant Seventh Chord a note a major ninth above the root. Dominant Eleventh and Dominant Thirteenth Chords are formed similarly by adding elevenths and thirteenths to ninth and eleventh chords.



INVERSIONS OF CHORDS

When the notes of a chord have been changed in their relative position so that some note other than the root is the lowest note sounded, the chord is said to be inverted. Below are the inversions of a D 7 chord.



Major, Minor and Augmented Chords have only two inversions because they each contain only three essential notes. On the other hand, chords containing more than four notes have more than three possible inversions. Examples of this may be seen in working out inversions of Ninth, Eleventh, and Thirteenth Chords.

ALTERED CHORDS

Several of the chords described on the preceding pages are often used in a form such that one or more notes are altered upwards or downwards a half tone. For instance, the fifth of a dominant seventh chord may be altered upwards or downwards. Similarly, the ninth of a dominant ninth chord may be altered downwards a half tone. For a thorough discussion of altered chords, it is recommended that a good modern text on Harmony be consulted.

MAJOR CHORDS

This section contains four staves of musical notation for major chords. The first staff shows chords in G major: G4, A4, B4, C5, D5, E5, F#5, G5. The second staff shows chords in D major: D4, E4, F#4, G4, A4, B4, C5, D5. The third staff shows chords in A major: A3, B3, C#4, D4, E4, F#4, G4, A4. The fourth staff shows chords in E major: E3, F#3, G#3, A3, B3, C#4, D4, E4. Each chord is represented by a vertical stack of notes on a five-line staff, with some chords including a ledger line below the staff.

EXERCISE

This section contains six staves of musical notation for an exercise. The notation consists of a single melodic line on a five-line staff, featuring eighth and sixteenth notes with various accidentals (sharps, flats, naturals). The exercise is written in G major and covers the range from G3 to G5. The first staff starts with G4 and ends with G5. The second staff starts with B3 and ends with G4. The third staff starts with D4 and ends with G4. The fourth staff starts with F#4 and ends with G4. The fifth staff starts with A4 and ends with G4. The sixth staff starts with B4 and ends with G4. The exercise is designed to be played in a steady, rhythmic pattern.

MINOR CHORDS



This section contains four staves of musical notation, each featuring a sequence of minor chords. The chords are written in treble clef with a key signature of one flat (B-flat). The first staff shows a sequence of seven chords: B-flat major (triad), B-flat minor (triad), C minor (triad), D minor (triad), E-flat minor (triad), F minor (triad), and G minor (triad). The second staff shows a sequence of four chords: B-flat major (triad), B-flat minor (triad), C minor (triad), and D minor (triad), with the last two chords held over with a slur. The third staff shows a sequence of seven chords: B-flat major (triad), B-flat minor (triad), C minor (triad), D minor (triad), E-flat minor (triad), F minor (triad), and G minor (triad). The fourth staff shows a sequence of four chords: B-flat major (triad), B-flat minor (triad), C minor (triad), and D minor (triad), with the last two chords held over with a slur.

EXERCISE



This section contains six staves of musical notation, each featuring a sequence of eighth and sixteenth notes. The notes are written in treble clef with a key signature of one flat (B-flat). The first staff shows a sequence of eight notes: B-flat, A, G, F, E, D, C, B-flat. The second staff shows a sequence of eight notes: B-flat, A, G, F, E, D, C, B-flat. The third staff shows a sequence of eight notes: B-flat, A, G, F, E, D, C, B-flat. The fourth staff shows a sequence of eight notes: B-flat, A, G, F, E, D, C, B-flat. The fifth staff shows a sequence of eight notes: B-flat, A, G, F, E, D, C, B-flat. The sixth staff shows a sequence of eight notes: B-flat, A, G, F, E, D, C, B-flat.

DOMINANT SEVENTH CHORDS

This section contains four staves of musical notation, each featuring a sequence of dominant seventh chords. The chords are written in treble clef with a key signature of one flat (B-flat). The first staff shows chords in root position and first inversion. The second and third staves show chords in second and third inversion, with some chords held over across bar lines. The fourth staff continues with more chord progressions, including some with ledger lines below the staff.

EXERCISE

This section contains six staves of musical notation for an exercise. Each staff begins with a treble clef and a key signature of one flat (B-flat). The exercise consists of a series of eighth and sixteenth notes, often beamed together, that trace the notes of the dominant seventh chords from the previous section. The notes are arranged in a way that allows for a smooth melodic line across the staves, with some notes being repeated or omitted to create a specific exercise pattern.

DIMINISHED SEVENTH CHORDS

Four staves of musical notation, each containing a sequence of diminished seventh chords. The first staff shows chords in root position and first inversion. The second staff shows chords in second and third inversion, with some chords held over with a slur. The third and fourth staves continue the sequence, including chords with accidentals (sharps and flats) and some chords held over with a slur.

- EXERCISE

Six staves of musical notation for an exercise. Each staff contains a sequence of eighth notes, with accidentals (sharps and flats) placed below the notes to indicate the specific diminished seventh chords to be played. The exercise progresses through various chromatic and diatonic sequences of these chords.

NINTH CHORDS

The image shows four staves of musical notation, each containing a sequence of nine chords. The chords are written in first inversion. The first staff starts with a C major chord (F4, G4, A4, C5) and proceeds through various intervals. The second staff continues the sequence with different intervals. The third staff continues with more intervals. The fourth staff concludes the sequence with a final chord and a fermata over the last two notes.

Note:—The Ninth Chords above are all written in the first inversion with the root of the chord missing.

EXERCISE

The image shows six staves of musical notation, each containing a melodic line. The lines are written in treble clef and consist of eighth and quarter notes. The first staff starts with a C major chord and proceeds through various intervals. The second staff continues the sequence with different intervals. The third staff continues with more intervals. The fourth staff concludes the sequence with a final chord and a fermata over the last two notes. The fifth and sixth staves continue the sequence with different intervals.

IMPROVISING

Improvising is the art of creating a new melodic line based on the original melody and harmony of a tune you know, or merely on a certain harmonic progression that has no melody. The study of chords on the preceding pages has prepared you for the actual consideration of chord progressions, and the art of either fashioning something new from a melody that you have, or creating something entirely original on the basis of a set of chords.

STUDIES IN PHRASING AND CHORD PROGRESSION

The following studies are given to help you to understand the importance of phrasing in "swing improvisation", and to establish a feeling for chord progression.

Without developing a familiarity with chord progressions commonly used in modern rhythmic music it is impossible to improvise with ease. If confidence is lacking, it is very evident to the listener. The effect on the listener of an improvisation played by a performer lacking confidence can never be anything but unpleasant.

The first group of studies deals with legato phrasing, and will develop smoothness and relaxation in the playing. These exercises should be played with legato tonguing, and in a flowing, rhythmic style.

The chords given with these studies are in the *transposed* key of the instrument. You must realize that if they were used for a piano or guitar accompaniment, they would have to be in *concert key*. The relationship between concert key and transposed key belongs properly to the field of arranging, so we will not consider it any further here.

The second group deals in syncopation, while the third group consists of choruses of various popular songs, presented both in original and improvised versions. These are favorite numbers with swing musicians, and if studied correctly will help the student in acquiring a "swing" style based upon the proper conception of the number. This is all-important in playing modern music.

Ex. 1

Chord progression for Ex. 1: C, G9, C, G9, C, G7, C, G7, C, F6, C, G7, C, G9, C, G7, C, C6, C, G7, C6, G7, C, G7, C, G7, C.

The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The melodic line is characterized by slurs and a steady eighth-note rhythm.

Ex. 2

Chord progression for Ex. 2: F, C7, F, C9, F, C7, F, C7, F, C9, F, C7, F, F6, F6, F, F, C7, F, C7, F, F6, F6, F, C7, F, C7, F.

The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The melodic line is characterized by slurs and a steady eighth-note rhythm.

Ex. 3

Ex. 3 is a piano exercise in B-flat major, 4/4 time. It consists of three systems of two staves each. The upper staff shows chords and the lower staff shows a melodic line. The first system has chords Bb, F9, Bb, F9, Bb, F9, and Bb6. The second system has chords F7, Eb, Bb, Bb, Bb, and F7. The third system has chords Bb, F7, Bb6, F7, Bb6, F7, and a first ending with Bb, F7, Bb, F7, followed by a second ending with Bb.

Ex. 4

Ex. 4 is a piano exercise in E-flat major, 4/4 time. It consists of three systems of two staves each. The upper staff shows chords and the lower staff shows a melodic line. The first system has chords Eb, Eb, Eb, Eb, and Eb6. The second system has chords Eb, Bb7, Eb6, Bb7, Eb, and Eb. The third system has chords Eb, Eb, Eb, Bb7, and first endings with Eb, Eb, Bb7, followed by a second ending with Eb.

Ex. 5

Musical score for Ex. 5, featuring piano accompaniment. The score is in G major and 4/4 time. It consists of three systems of two staves each. The first system has four measures with chords G, D7, G, D7, G, G. The second system has four measures with chords D7, G, G, G. The third system has four measures with chords G, G, G, and a first ending (1.G) followed by a second ending (2.G). The piano part features a steady eighth-note accompaniment.

Ex. 6

Musical score for Ex. 6, featuring piano accompaniment. The score is in D major and 4/4 time. It consists of three systems of two staves each. The first system has four measures with chords D, A9, D, A9, D6, A7, D, D, A7, D. The second system has four measures with chords D, A7, D, A9, D, A7, D, A7, D, A7, D, A7. The third system has four measures with chords D, D, D, and a first ending (1.D) followed by a second ending (2.D). The piano part features a steady eighth-note accompaniment.

Ex. 7

Ex. 8

Ex. 1

Example 1 is a piano accompaniment in C major, 4/4 time. The right hand consists of a series of chords: C, G7, C6, G7, C, G7, C, G7, C, Dmi., G7. The left hand features a melodic line with eighth and sixteenth notes, including syncopated rhythms. The piece concludes with a first ending (1) C, G7 and a second ending (2) C.

Ex. 2

Example 2 is a piano accompaniment in F major, 4/4 time. The right hand consists of a series of chords: F, C7, F, C7, F, C7, F, C7, F6, F, C7, F6, F, C7, F, C9, C7, F, C9, F. The left hand features a melodic line with eighth and sixteenth notes, including syncopated rhythms. The piece concludes with a first ending (1) F, C9 and a second ending (2) F.

Ex. 3

Ex. 3 is a piano exercise in B-flat major, 4/4 time. It consists of three systems of two staves each. The first system has chords B^b6, F7, B^b6, and F7. The second system has chords B^b, F7, B^b, and F7. The third system has chords B^b6, F7, F7, and a first ending with B^b and F9, followed by a second ending with B^b. The piano part features a steady eighth-note accompaniment in the right hand and a more active eighth-note line in the left hand.

Ex. 4

Ex. 4 is a piano exercise in E-flat major, 4/4 time. It consists of three systems of two staves each. The first system has chords E^b, Cmi., E^b, E^b, and E^b. The second system has chords E^b, E^b, E^b, and E^b. The third system has chords E^b6, E^b, B^b7, B^b7, B^b9, and a first ending with E^b and B^b7, followed by a second ending with E^b. The piano part features a steady eighth-note accompaniment in the right hand and a more active eighth-note line in the left hand.

Ex. 5

Musical notation for Ex. 5, first system. Chords: G6, G, D7, G6, G, D7.

Musical notation for Ex. 5, second system. Chords: C, D7, D7, G, C, D7, D7, G.

Musical notation for Ex. 5, third system. Chords: G mi., G, G, G7, G6, G, D7, G, D7, 1. G, D7, 2. G.

Ex. 6

Musical notation for Ex. 6, first system. Chords: D, A7, D, A7, D, A7.

Musical notation for Ex. 6, second system. Chords: D, A7, D, A7, D, A7.

Musical notation for Ex. 6, third system. Chords: D, A7, D, A7, D, A7, 1. D, 2. A7, D.

Ex. 7

Musical score for Ex. 7, featuring piano accompaniment with chords and a melodic line. The key signature is two sharps (F# and C#). The score is divided into four measures. The first three measures have a treble clef staff with a whole chord (A) and a bass clef staff with a melodic line. The fourth measure has a treble clef staff with chords (Ami B mi. E7) and a bass clef staff with a melodic line. The second system has four measures with chords (A6, A, A, A) in the treble clef and a melodic line in the bass clef. The third system has four measures with chords (A, A6, A, 1.A) in the treble clef and a melodic line in the bass clef. The final measure of the third system is a repeat sign with a first ending (1.A) and a second ending (2.A).

Ex. 8

Musical score for Ex. 8, featuring piano accompaniment with chords and a melodic line. The key signature is two sharps (F# and C#). The score is divided into four measures. The first three measures have a treble clef staff with chords (E, Emi., E, Emi., E6) and a bass clef staff with a melodic line. The fourth measure has a treble clef staff with a chord (E) and a bass clef staff with a melodic line. The second system has four measures with chords (E, E mi., E mi., E B7, E6) in the treble clef and a melodic line in the bass clef. The third system has four measures with chords (E, Emi., Emi., E B7) in the treble clef and a melodic line in the bass clef. The final measure of the third system is a repeat sign with a first ending (1. E6) and a second ending (2. E).

Loch Lomond

TREATMENT OF STANDARD SONGS

This section of the book will be devoted to a treatment of well known melodies in the form of rhythmic and improvised choruses. A careful consideration of these should prove to be a definite step toward the goal of developing a good conception of the rhythmic rendition of melodies, and a well rounded idea of modern improvising.

In each case the melody is first presented in its original form, together with its harmonization. Next is given a rhythmic treatment of the melody, without any radical departure from it. Lastly, you have an example of how an improvisation may be constructed, using as a basis the original melody and harmonization. The relationship between the melodic line of the improvisation and the harmony is of paramount importance.

As you play over the improvisations, try to absorb their style. The purpose of presenting these is to give you examples of phrases suitable for improvisations so you may construct your own, using these as models of style. It is important for you to grasp thoroughly the idea of adding notes to the chord notes, thus producing more interesting music than if the chord notes alone were used. These additional notes are, for the most part, passing notes and auxiliary notes. A careful analysis of the construction of the phrases in the improvisations given will reveal the use of these additional notes and also give you an idea of how you may use them in constructing your own improvised phrases.

In A Little Spanish Town

The Melody As Written Originally

Sam M. Lewis
Joe Young
Mabel Wayne

Moderato

The musical score is written for piano in 2/4 time. It consists of six systems of music. The first system starts with a C major chord and a *p-f* dynamic marking. The second system features G7 and C chords. The third system includes G7, G+, and C chords. The fourth system has C, G7, and E7 chords. The fifth system contains A7, D7, and *Adim.* markings. The sixth system concludes with C, G7, and C chords, including first and second endings.

In A Little Spanish Town

Phrased Rhythmically

Sam M. Lewis
Joe Young
Mabel Wayne

Moderato

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as chords (C, G7, G+, C, E7, A7, D7, A dim.), dynamics (f, dim.), articulation (accents, slurs), and ornaments (trills, triplets). The first system starts with a C chord and a forte (f) dynamic. The second system features a G7 chord and a C chord. The third system includes G7, G+, C, G7, and C chords. The fourth system has C, G7, and E7 chords. The fifth system contains A7, D7, and A dim. chords. The sixth system concludes with C, G7, C, G7, and C chords, ending with a repeat sign and a final C chord.

© Copyright 1926 Leo Feist, Inc., New York, N. Y.
Copyright renewal 1954 Leo Feist, Inc., New York, N. Y.

International Copyright Secured

Made in U.S.A.

All Rights Reserved Including Public Performance For Profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

In A Little Spanish Town

27

Sam M. Lewis
Joe Young
Mabel Wayne

Improvised

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as chords (C, G7, C+, G9, E7, A7, D7, C dim.), dynamics (f, gliss.), and articulations (accents, slurs, triplets). The piece concludes with a final cadence on a C chord.

© Copyright 1926 Leo Feist, Inc., New York, N. Y.
Copyright renewal 1954 Leo Feist, Inc., New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit.

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

At Sundown

The Melody As Written Originally

Walter Donaldson

Moderato

Chord progression for the first system: E7, Ami., G+, D6 D7, G, Emi., E7.

Chord progression for the second system: Ami., G+, D6 D7, G, Emi., B7, B7(dim.5), E7.

Chord progression for the third system: A6, A7, D9, D7, D+, G6, G, E7.

Chord progression for the fourth system: Ami., G+, D6 D7, G, Emi., E7, Ami., G+, D6 D7.

Chord progression for the fifth system: G, Emi., B7, B7(dim.5), E7, A6, A7.

Chord progression for the sixth system: Ami., G+, D6 D7, 1. G, E7, 2. G.

Copyright 1927 Leo Feist, Inc., New York, N. Y.
Copyright renewal 1955 Leo Feist, Inc., New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit.

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

At Sundown

29

Phrased Rhythmically

Walter Donaldson

Moderato

Chords: E7, Ami., G+, D6 D7, G, Emi., E7, Ami., G+, D6 D7, G, Emi., B7 Dmi6 E7, A6 A7, D9 D7, D+, G6 G, E7, Ami., G+, D6 D7, G, Emi., E7, Ami., G+, D6 D7, G, Emi., B7 B7(dim.5) E7, A6 A7, Ami., G+, D6 D7, 1 G, E7, 2 G.

Copyright 1927 Leo Feist, Inc., New York, N. Y.
Copyright renewal 1955 Leo Feist, Inc., New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit.

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

At Sundown

Improvised

Walter Donaldson

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various chords and melodic lines with ornaments like triplets and accents.

System 1: Treble clef chords: E7, Ami., G+, D6, D7, G, Emi., E7. Bass clef: melodic line with triplets.

System 2: Treble clef chords: Ami., G+, D6, D7, G, Emi., B7, Dmi6, E7. Bass clef: melodic line with triplets.

System 3: Treble clef chords: E7, A6, A7, D9, D7, D+, G6, G. Bass clef: melodic line with triplets.

System 4: Treble clef chords: G, E7, Ami., G+, D6, D7, G, Emi., E7. Bass clef: melodic line with triplets.

System 5: Treble clef chords: Ami., G+, D6, D7, G, Emi., B7, B7(dim.5), E7. Bass clef: melodic line with triplets.

System 6: Treble clef chords: A6, A7, Ami., G+, D6, D7, G, D7, G. Bass clef: melodic line with triplets.

Copyright 1927 Leo Feist, Inc., New York, N. Y.
Copyright renewal 1955 Leo Feist, Inc., New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit.

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

My Blue Heaven

31

The Melody As Written Originally

George Whiting
Walter Donaldson

Moderato

F F G7 G7 dim.5

A mi. F

F G7 G7 dim.5 A mi. F Fdim. F F+ Bb

D7 G mi. D7 Fdim. C7 F C+

F G7 G7 dim.5

1. C7 F Fdim. C7 F 2. C7 F Bb F

Copyright 1927 Leo Feist, Inc., New York, N. Y.
Copyright renewal 1955 Leo Feist, Inc., New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit.

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

My Blue Heaven

George Whiting
Walter Donaldson

Phrased Rhythmically

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one flat (B-flat major). The score includes various musical notations such as chords, triplets, and a first/second ending. Chord symbols are placed above the treble staff: F, F, G7, C7, F, F, G7, Ami., F, Bb, D7, Gmi., C7, C7, F, C+, F, G7, C7, 1. F, 2. F.

Copyright 1927 Leo Feist, Inc., New York, N. Y.
 Copyright renewal 1955 Leo Feist, Inc., New York, N. Y.
 International Copyright Secured
 All Rights Reserved Including Public Performance For Profit.
 Made in U. S. A.
 Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

My Blue Heaven

38

Improvised

George Whiting
Walter Donaldson

Moderato

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major). The tempo is marked 'Moderato'. The score includes various chords and melodic lines. The first system starts with an F major chord. The second system features C7, F, and F chords. The third system includes F, G7, A mi., and F chords, with a 'gliss.' marking. The fourth system has Bb, D7, Gmi., and C7 chords, including a triplet. The fifth system contains C7, F, C+, and F chords. The sixth system features F, G7, C7, and F chords. The piece concludes with a fermata over the final F chord.

Copyright 1927 Leo Feist, Inc., New York, N. Y.
Copyright renewal 1955 Leo Feist, Inc., New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit.

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

Pagan Love Song

The Melody As Written Originally

Arthur Freed
Nacio Herb Brown

Moderato

The musical score is written for piano in 4/4 time, with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score consists of seven systems of music, each with a treble and bass clef staff. The first system begins with a dynamic marking of *p-f* and a series of chords in the right hand: D, D, D, D, D. The melody in the left hand starts with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The second system features chords G7, D, D, A7, A7. The melody continues with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The third system has chords D, D, A7, A7, D, D. The melody continues with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The fourth system has chords D, D, D, D, D, Bb7. The melody continues with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The fifth system has chords D, D, A7, A7, D, D. The melody continues with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The sixth system has chords A7, A7, 1.D, A7, 2.D, D. The melody continues with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The score concludes with a final chord of D.

© Copyright 1929 Metro-Goldwyn-Mayer Inc., New York, N. Y.

Copyright renewal 1957 ROBBINS MUSIC CORPORATION, New York, N. Y.

Rights throughout the world controlled by ROBBINS MUSIC CORPORATION, New York, N. Y.

International Copyright Secured

Made in U.S.A.

All Rights Reserved Including Public Performance For Profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

Pagan Love Song

Phrased Rhythmically

Arthur Freed
Nacio Herb Brown

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is D major (two sharps). The first system begins with a D chord and a forte (f) dynamic marking. The second system features G7, D, and A7 chords. The third system features D, A7, and D chords. The fourth system features D, D, and Bb7 chords. The fifth system features D, A7, and D chords. The sixth system features A7, D, A7, and D chords, with a first ending bracket over the final two measures.

© Copyright 1929 Metro-Goldwyn-Mayer Inc., New York, N. Y.
Copyright renewal 1957 ROBBINS MUSIC CORPORATION, New York, N. Y.
Rights throughout the world controlled by ROBBINS MUSIC CORPORATION, New York, N. Y.
International Copyright Secured
All Rights Reserved Including Public Performance For Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

Made in U.S.A.

Pagan Love Song

Improvised by Bud Freeman

Arthur Freed
Nacio Herb Brown

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of six systems of two staves each. The right hand plays chords and the left hand plays a rhythmic melody. Chord symbols are placed above the right-hand staff: D, A7, D, D, A7, D, D, D, D, Bb7, D, A7, D, D+, A7, D.

© Copyright 1929 Metro-Goldwyn-Mayer Inc., New York, N. Y.
 Copyright renewal 1957 ROBBINS MUSIC CORPORATION, New York, N. Y.
 Rights throughout the world controlled by ROBBINS MUSIC CORPORATION, New York, N. Y.
 International Copyright Secured
 All Rights Reserved Including Public Performance For Profit
 Made in U.S.A.
 Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

I Never Knew

(I Could Love Anybody Like I'm Loving You)

The Melody As Written Originally

Tom Pitts
Ray Egan
Roy Marsh

Moderato

The musical score is written for piano and features a melody line in the right hand and a harmonic accompaniment in the left hand. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Moderato'. The score is divided into six systems, each with a treble and bass clef staff. Chord symbols are placed above the treble staff, and dynamic markings like 'p-f' are placed in the left hand. The first system includes chords A, A+, F#mi., G, F#7, and B7. The second system includes E7, A, A7, D, and B7 dim.5. The third system includes A, C#7dim.5, F#7, B7, and E7. The fourth system includes A, A7, and D. The fifth system includes D, B7 dim.5, A, A+, F#mi., G, and F#7. The sixth system includes B7, E7, and a first ending with chords A, F#mi., Bmi., and E7, followed by a second ending with chord A.

Chord symbols: A, A+, F#mi., G, F#7, B7, E7, A, A7, D, B7 dim.5, A, C#7dim.5, F#7, B7, E7, A, A7, D, D, B7 dim.5, A, A+, F#mi., G, F#7, B7, E7, 1. A, F#mi., Bmi., E7, 2. A

Dynamic markings: *p-f*

Copyright 1920 Leo Feist, Inc., New York, N. Y.
Copyright renewal 1948 Leo Feist, Inc., New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit.

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

I Never Knew

(I Could Love Anybody Like I'm Loving You)

Tom Pitts
Ray Egan
Roy Marsh

Phrased Rhythmically

A A+ F#mi. G F#7 B7

E7 A A7 D B7 dim.5 A C#7 dim.5

F#7 B7 E7

A A7 D

D B7 dim.5 A A+ F#mi. G F#7

B7 E7 1. A F#mi. Bmi. E7 2. A

Copyright 1920 Leo Feist, Inc., New York, N. Y.
Copyright renewal 1948 Leo Feist, Inc., New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit.

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

I Never Knew

(I Could Love Anybody Like I'm Loving You)

Tom Pitts
Ray Egan
Roy Marsh

Improvised

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The tempo and style are indicated as 'Improvised'. The score includes various chords and melodic lines. The chords are: A, A+, F#mi., G, F#7, B7, E7, A, E dim., Bmi., A7, D, B7 dim.5, C#7 dim.5, F#7, B7, E7, A6, E7, A, A7, D, D, B7 dim.5, A, A+, F#mi., G, F#7, B7, E7, A.

© Copyright 1920 Leo Feist, Inc., New York, N. Y.

Copyright renewal 1948 Leo Feist, Inc., New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit.

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

China. Boy

*The Melody As Written Originally*Dick Winfree
Phil Boutelje

Moderato

Chords: G, D+, G, D+, G, D+, G, Eb7, G, A9, A9, Cmi., G, A7, Bb, F7, Bb, F7, Bb, D7, G, D+, G, D+, A9, Cmi., G, A9, D7, 1. G, D7, 2. G

Dynamics: *p-f*

© Copyright 1922 LEO FEIST, Inc., New York, N. Y.
Copyright renewal 1950 LEO FEIST, Inc., New York, N. Y.

International Copyright Secured

All Rights Reserved Including Public Performance For Profit.

Made in U. S. A.

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

China Boy

Phrased Rhythmically

Dick Winfree
Phil Boutelje

The musical score is written for piano and consists of six systems of music. Each system has a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various chords and melodic phrases. The first system has chords G, D+, G, D+, G, G, D+, G, and E7. The second system has G and A9. The third system has Cmi., G, Bb, F7, Bb, and F7. The fourth system has Bb, Bb, F7, Bb, and D7. The fifth system has G, D+, G, D+, A9, Cmi., and G. The sixth system has A9, D7, 1.G, D7, and 2.G. The notation includes slurs, ties, and dynamic markings.

China Boy

*Improvised*Dick Winfree
Phil Boutelje

The musical score for "China Boy" is presented in six systems. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various chords and melodic lines with ornaments and triplets.

System 1: Treble staff has a G chord. Bass staff has a melodic line with ornaments. Chord: G.

System 2: Treble staff has G, D7, E7, and A7 chords. Bass staff has a melodic line with ornaments. Chords: G, D7, E7, A7.

System 3: Treble staff has A7 and Cmi. chords. Bass staff has a melodic line with triplets. Chords: A7, Cmi., G.

System 4: Treble staff has G, Bb, F7, and Bb chords. Bass staff has a melodic line with ornaments. Chords: G, Bb, F7, Bb.

System 5: Treble staff has F7, Bb, D7, G, and A7 chords. Bass staff has a melodic line with triplets. Chords: F7, Bb, D7, G, A7.

System 6: Treble staff has Cmi., G, A7, D7, G, Eb7, Eb7, and G chords. Bass staff has a melodic line with ornaments. Chords: Cmi., G, A7, D7, G, Eb7, Eb7, G.

© Copyright 1922 LEO FEIST, Inc., New York, N. Y.

Copyright renewal 1950 LEO FEIST, Inc., New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit.

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

The Darktown Strutters' Ball

The Melody As Written Originally

Shelton Brooks

Moderato

p-f

D B7 E7

E7 A7 D D dim.

Emi. A7 D B7 E7

E7 Emi. D dim.

D F#7 B7 E7 A7

1. D D dim. A7 2. D A7 D

© Copyright 1917 LEO FEIST, Inc., New York, N. Y.
Copyright renewal 1945 LEO FEIST, Inc., New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit.

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

The Darktown Strutters' Ball

Phrased Rhythmically

Shelton Brooks

Chords and dynamics in the score:

- System 1: D, B7, E7, f
- System 2: E7, A7, D, Ddim.
- System 3: Emi., A7, D, B7, E7
- System 4: E7, Emi., Ddim.
- System 5: D, F#7, B7, E7, A7
- System 6: 1. D, Ddim., A7, 2. D

© Copyright 1917 LEO FEIST, Inc., New York, N. Y.
Copyright renewal 1945 LEO FEIST, Inc., New York, N. Y.

International Copyright Secured

Made in U. S. A.

All Rights Reserved Including Public Performance For Profit.

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

Sing, Sing, Sing

(With A Swing)

The Melody As Written Originally

Louis Prima

Brightly (Moderato - Swingy)

F#mi. C#7 F#mi. C#7 F#mi. C#7 F#mi. C#7 F#mi. C#7

F#mi. C#7 F#mi. Bmi. C#7 F#mi. F#mi. C#7 F#mi. C#7

F#mi. C#7 F#mi. C#7 F#mi. C#7 F#mi. C#7 F#mi.

Bmi. C#7 F#mi. A E7 A E7 B mi.7 B mi.7-5 E7 A A E7

A E7 B mi. dim. E7 E9+ A F#mi. C#7 F#mi. C#7 F#mi. C#7

F#mi. C#7 F#mi. C#7 F#mi. C#7 F#mi. ¹B mi. C#7 F# ²B mi. C#7 F#mi.

Sing, Sing, Sing

(With A Swing)

Phrased Rhythmically

Louis Prima

F#mi. C#7 F#mi. C#7 F#mi. C#7 F#mi. C#7 F#mi. C#7
 F#mi. C#7 F#mi. C#7 Bmi. C#7 F#mi. F#mi. C#7 F#mi. C#7
 F#mi. C#7 F#mi. C#7 F#mi. C#7 F#mi. C#7 F#mi. C#7
 Bmi. C#7 F#mi. A E7 A E7 B mi7 B mi.7-5 E7 A A E7
 A E7 Bmi. ^Edim. E7 E9+ A F#mi. C#7 F#mi. C#7 F#mi. C#7
 F#mi. C#7 F#mi. C#7 F#mi. C#7 F#mi. Bmi. C#7 F#mi.

Sing, Sing, Sing

(With A Swing)

Louis Prima

Improvised

The musical score consists of six systems of piano accompaniment. Each system has a treble and bass clef staff. The key signature is two sharps (F# and C#). The music is in a swing style, characterized by a steady eighth-note bass line and syncopated chords. The first system features a series of F#mi and C#7 chords. The second system includes a 'gliss.' marking in the bass line. The third system also features a 'gliss.' marking and includes triplet figures in the bass line. The fourth system introduces A, E7, and B chords. The fifth system includes Bmi, E7, and F#mi chords. The sixth system concludes with F#mi, C#7, and Bmi chords.

Chord progressions for the systems:

- System 1: F#mi. C#7 F#mi. C#7 F#mi. C#7 F#mi. C#7 F#mi. C#7
- System 2: F#mi. C#7 F#mi. C#7 Bmi. C#7 F#mi. F#mi. C#7 F#mi. C#7 F#mi. C#7
- System 3: F#mi. C#7 F#mi. C#7 F#mi. C#7 F#mi. C#7 Bmi. C#7 F#mi.
- System 4: A E7 A E7 B mi.7 B mi.7-5 E7 A A A E7
- System 5: Bmi. Edim. E7 A F#mi. C#7 F#mi. C#7 F#mi. C#7
- System 6: F#mi. C#7 F#mi. C#7 F#mi. C#7 F#mi. C#7 Bmi. C#7 F#mi.