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JAZZ CAME UP THE RIVER

Words & Music by JACK BAIRD

Arrangement adapted for women's voices by NANCY BERGMAN

VERSE *ad lib*

Tenor Lead

1 My dad - dy played a trom - bone in a 2 Dix - ie - land band, They

Bari Bass

3 played at To-ny's bar-be-que 4 each week-end, 5 Be - fore he went to work he'd tuck me

6 in my bed, 7 I'd want my fav'-rite sto-ry, 8 And this is what my dad - dy said,

CHORUS *with a beat!*

9 JAZZ CAME UP THE RI - VER from 10 New Or-leans, 11 Look-in' for a bet - ter pay - in'

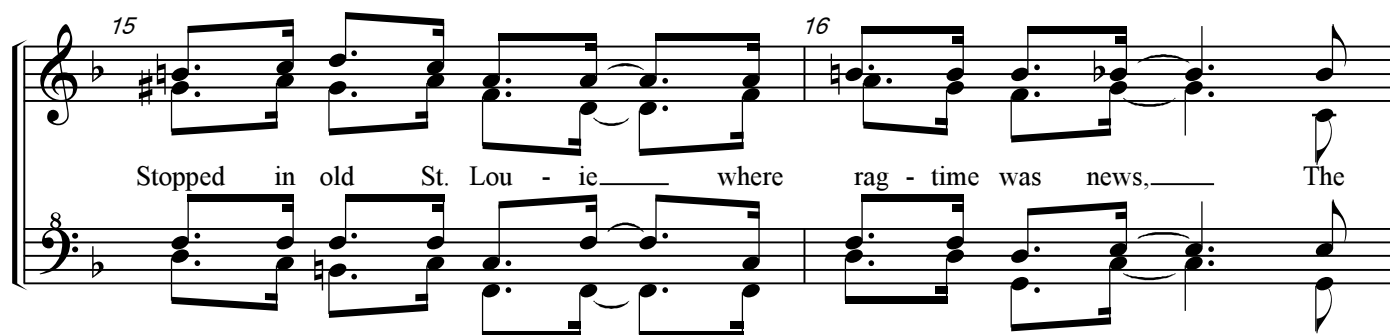
Jazz Came Up The River



12 13 14

job, it seems, Stayed a while in Mem-phis where Han-dy played the blues,

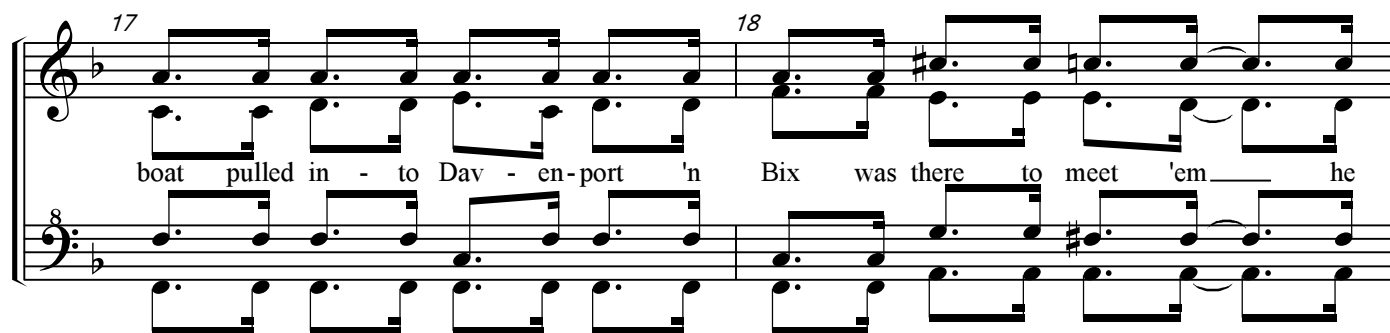
Detailed description: This system contains measures 12, 13, and 14. The music is written for voice and piano. Measure 12 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody begins with a quarter note G4, followed by quarter notes A4 and B4, and a half note C5. The piano accompaniment consists of a steady eighth-note bass line. Measure 13 begins with a bass clef and a key signature change to two flats (B-flat and E-flat). The melody continues with quarter notes D5, C5, B4, and A4. Measure 14 continues with quarter notes G4, F4, and E4, ending with a half note D4.



15 16

Stopped in old St. Lou - ie where rag - time was news, The

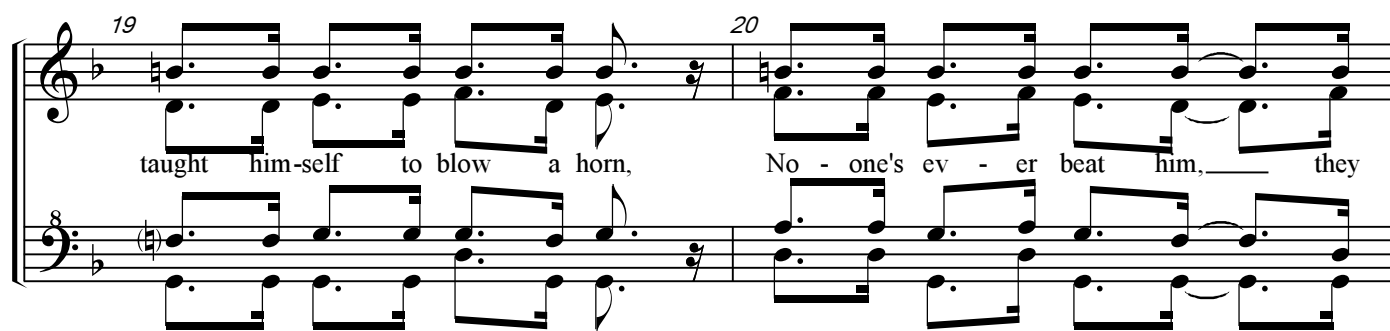
Detailed description: This system contains measures 15 and 16. Measure 15 starts with a treble clef and a key signature of two flats. The melody features a quarter note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment has a consistent eighth-note bass line. Measure 16 begins with a bass clef and a key signature change to one flat (B-flat). The melody continues with quarter notes D5, C5, B4, and A4, ending with a half note G4.



17 18

boat pulled in - to Dav - en-port 'n Bix was there to meet 'em he

Detailed description: This system contains measures 17 and 18. Measure 17 starts with a treble clef and a key signature of one flat. The melody consists of quarter notes G4, A4, B4, and C5. The piano accompaniment maintains the eighth-note bass line. Measure 18 begins with a bass clef and a key signature change to two flats. The melody continues with quarter notes D5, C5, B4, and A4, ending with a half note G4.



19 20

taught him-self to blow a horn, No - one's ev - er beat him, they

Detailed description: This system contains measures 19 and 20. Measure 19 starts with a treble clef and a key signature of two flats. The melody features a quarter note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment has a consistent eighth-note bass line. Measure 20 begins with a bass clef and a key signature change to one flat. The melody continues with quarter notes D5, C5, B4, and A4, ending with a half note G4.



21 22

gath - ered in Chi - ca - go at the end of the ride,

Detailed description: This system contains measures 21 and 22. Measure 21 starts with a treble clef and a key signature of one flat. The melody begins with a quarter note G4, followed by quarter notes A4 and B4, and a half note C5. The piano accompaniment consists of a steady eighth-note bass line. Measure 22 begins with a bass clef and a key signature change to two flats. The melody continues with quarter notes D5, C5, B4, and A4, ending with a half note G4.

Jazz Came Up The River

23 24 Doo -

Ev - 'ry - one was play - in' there, side by side Doo -

Doo -

Detailed description: This system contains measures 23 and 24. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. Measure 23 features a series of eighth notes in the melody, while measure 24 has a more melodic line with some ties. The lyrics are 'Ev - 'ry - one was play - in' there, side by side'.

25 wah 26 And ol' Kid

John - ny Dodds could real - ly make that clar - i - net moan, wah

wah And ol' Kid

Detailed description: This system contains measures 25 and 26. Measure 25 starts with a 'wah' vocalization and continues with a melodic line. Measure 26 continues the melody and includes the lyrics 'And ol' Kid'. The bass line provides a steady accompaniment.

27 best on the 28 slide trom - bone! 29 Ol - i - ver and Lou - ie were a

Oh Oh Ah

Or - y was the best on the slide trom - bone! Ah

Detailed description: This system contains measures 27, 28, and 29. Measure 27 has the lyrics 'best on the'. Measure 28 has 'slide trom - bone!'. Measure 29 has 'Ol - i - ver and Lou - ie were a'. There are vocalizations 'Oh Oh' and 'Ah' interspersed with the lyrics. The music features a melodic line in the treble clef and a bass line in the bass clef.

30 31 32 great trum - pet team, State St. was a jazz - man's dream! The

Detailed description: This system contains measures 30, 31, and 32. Measure 30 has 'great trum - pet team,'. Measure 31 has 'State St. was a'. Measure 32 has 'jazz - man's dream! The'. The music includes triplets in both the treble and bass staves. The lyrics are 'great trum - pet team, State St. was a jazz - man's dream! The'.

33 34 old fam - i - liar names we used to love are gone, but

Detailed description: This system contains measures 33 and 34. Measure 33 has 'old fam - i - liar names we used to'. Measure 34 has 'love are gone, but'. The music continues with a melodic line in the treble clef and a bass line in the bass clef.

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35 there's no need to wor - ry, Jazz goes on, The

37 Duke, the Count 'n El - la make the sound so sweet,

39 Gim - me the days when jazz was king on Bour - bon Street! Now

41 lis - ten to me care - ful - ly, be sure you un - der - stand, Though

43 jazz has spread a - round the world you know where it be - gan, The

45 sto - ry is - n't o - ver, 46 You know what it means, —

47 Good old A-mer - i - can 48 jazz came up the ri - ver, — 49 From New
jaaa From way down south in
jaaa From way down south in

50 Sun - ny New Or - 51 leans, 52
Or - leans, New Or - leans!
sun - ny New Or - leans,