K608

Jazz Giants

P PIANO

"JELLY ROLL" MORTON

blues, stomps & ragtime

K608/JAZZ GIANTS - "JELLY ROLL" MORTON

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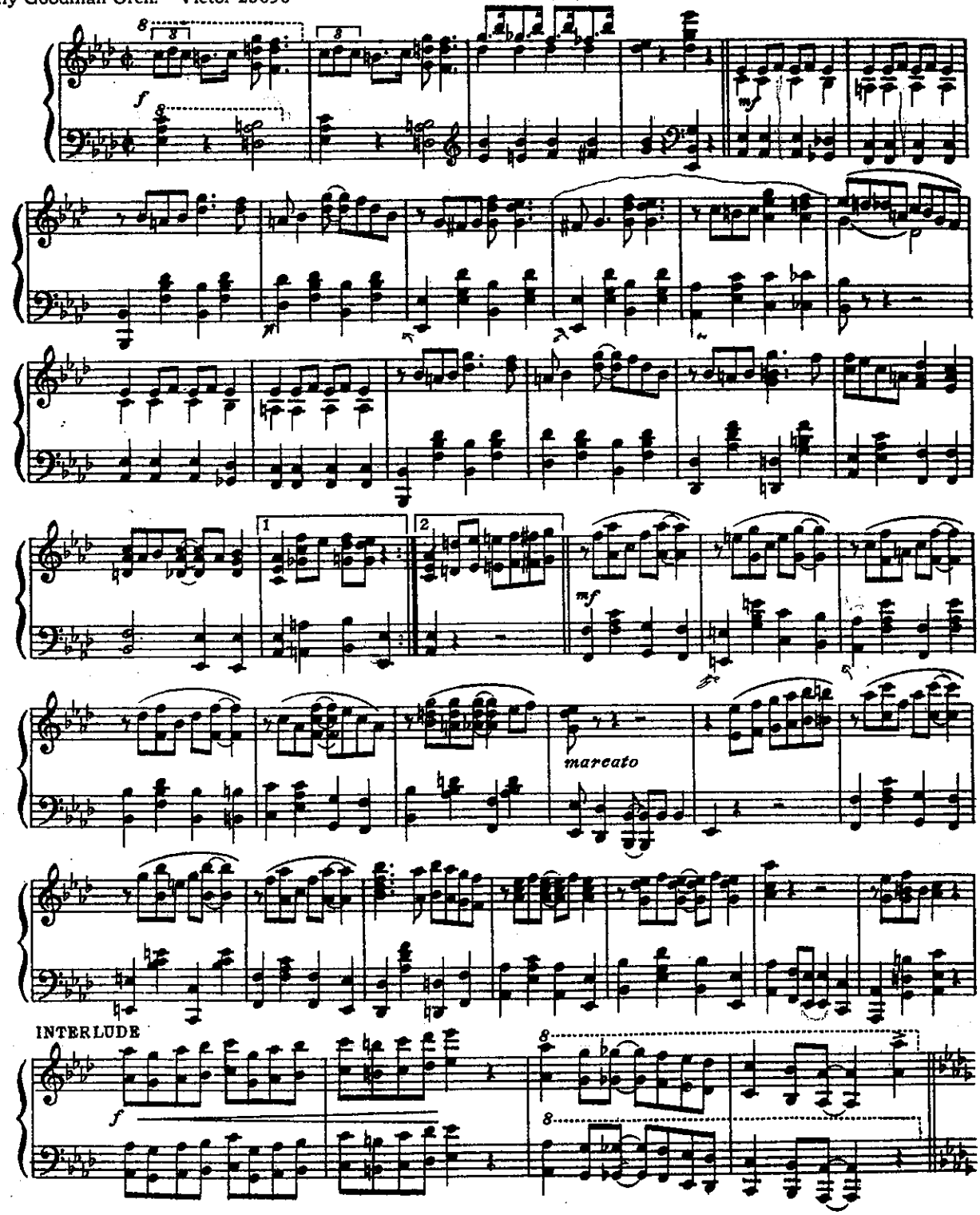
KING PORTER STOMP

By FERD "Jelly Roll" MORTON

One of the best known Morton compositions. "Jelly" wrote this number during his early New Orleans days and named it after an itinerant piano player named Porter King. It was published in 1924.

BEST KNOWN RECORDINGS:

"Jelly Roll" Morton (Piano Solo)—Gennett 5289, Vocalion 1020
"Jelly Roll" Morton (Piano Solo)—Autograph 617
"Jelly Roll" Morton (Piano Solo)—Session 1, Commodore 591 in New Orleans Memories album
Benny Goodman Orch.—Victor 25090
Metronome All Star Band—Columbia 35389
Glenn Miller Orch.—Bluebird 7853
Teddy Bunn (Guitar Solo)—Blue Note 503
Fletcher Henderson Orch.—Columbia 1543, 35671, Okeh 41565



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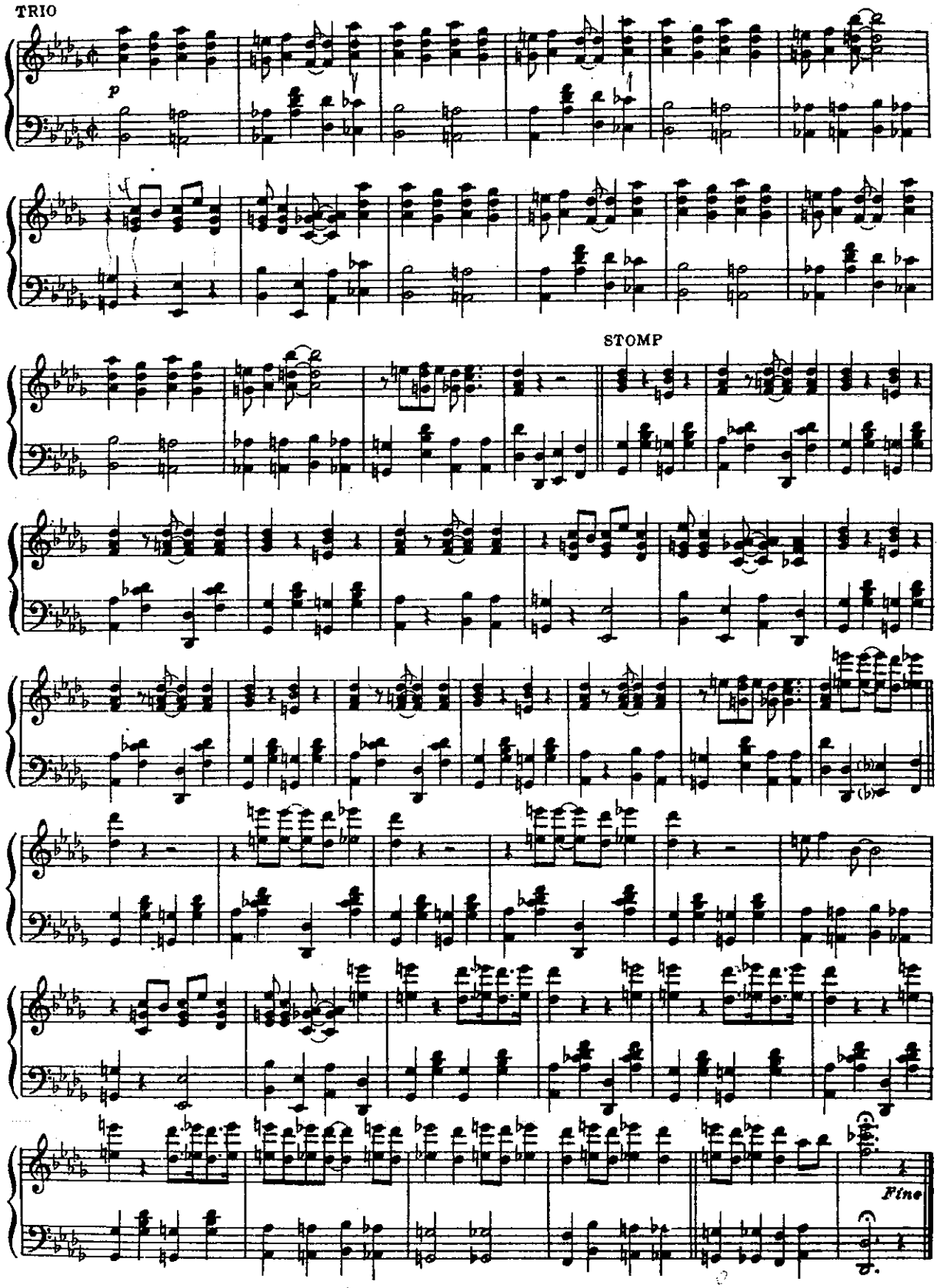
Harry James Orch.—Brunswick 8366
Erskine Hawkins 'Bama State Collegians—
Bluebird 7839
Claude Hopkins Orch.—Decca 184

Bob Crosby Orch.—Decca 4390
Teddy Hill NBC Orch.—Bluebird 6988
Lanin's Red Heads—Columbia 327
Charles Creath Jazzomaniacs—Okeh 8210



MILENBERG JOYS

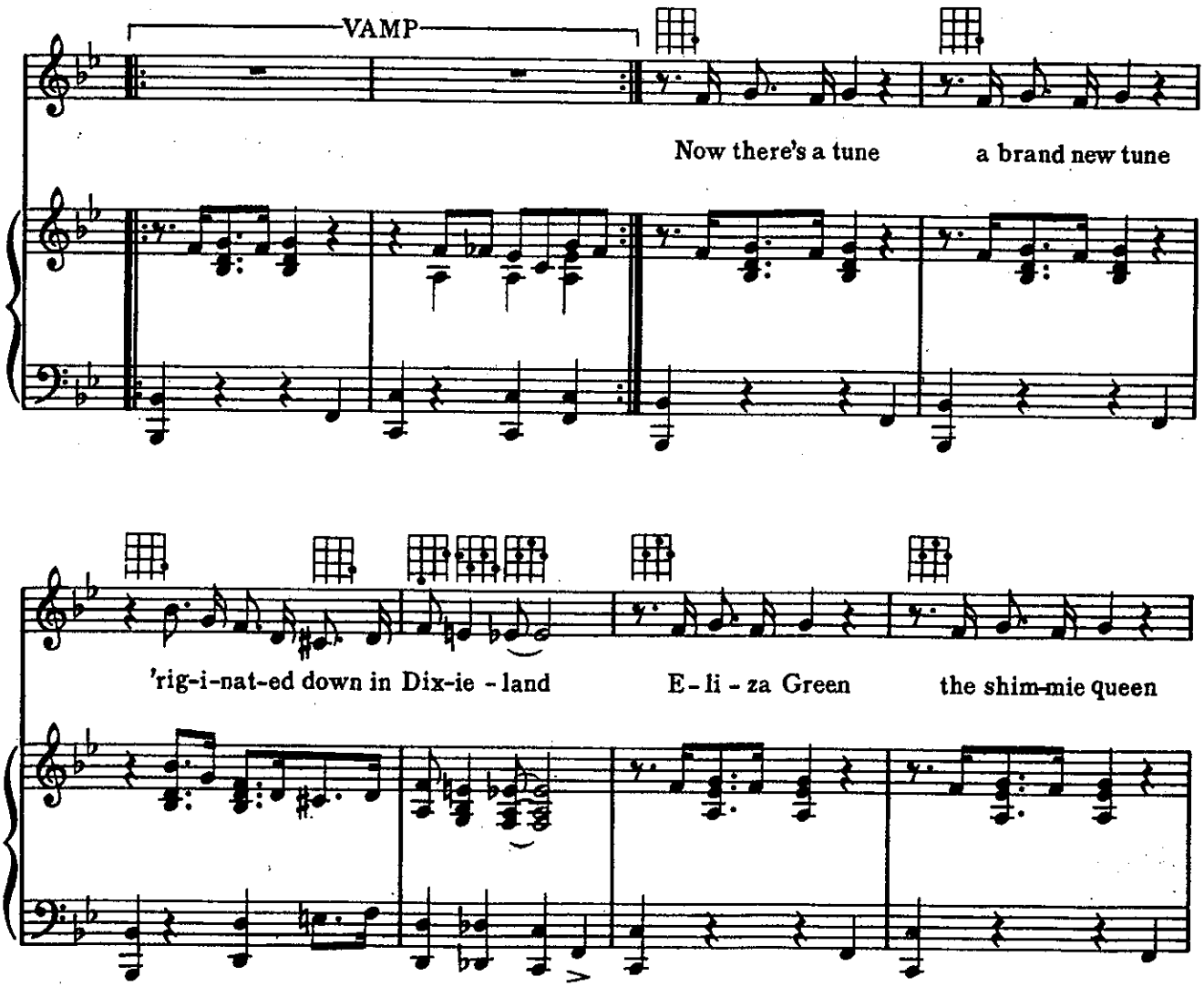
Lyric by
WALTER MELROSE

Music by LEON ROPPOLO, PAUL MARES and "Jelly Roll" MORTON

There was a resort named Milneberg out on Lake Ponchartrain near the Crescent City. To immortalize the fun "Jelly" had at picnics at the resort during his youth he wrote MILENBERG JOYS. The first printer spelled the title "Milenberg" in error, and this title has been adhered to ever since. It has become a classic stomp and a standard in the repertory of New Orleans music. Morton himself never recorded the tune.

BEST KNOWN RECORDINGS:

New Orleans Rhythm Kings—Gennett 5217, 3076
Glen Gray Casa Loma Orch.—Brunswick 6922, English Br. 01866
McKinney's Cotton Pickers—Victor 21611, Bluebird 10954
Bennie Moten's Orch.—Victor 24381, Bluebird 5585, His Master's Voice 4953
Don Redman Orch.—Bluebird 10071
Dorsey Bros. Orch.—Decca 119, English Bruns 01892
Tommy Dorsey Orch.—Victor 26437
Larry Clinton's Orch.—Victor 26018
George Lewis New Orleans Stompers—Climax 102
Connie's Inn Orch. (Fletcher Henderson)—Crown 3212, Asch 350-1, Varsity 8042
The Cotton Pickers—Brunswick 2937
Kid Rena's Jazz Band—Delta 802
Jimmy Joy's St. Anthony Hotel Orch.—Okeh 40251
Lil Hardway's Orch.—Vocalion 1252
Gene Gifford's Merrymakers—Perfect 15693
Rodney Rogers Red Peppers—Brunswick 3744
Husk O'Hare's Super Orch.—Vocalion 15646
Jimmy O'Bryant's Washboard Band—Paramount 12321
Red Nichols Orch.—Brunswick 20110



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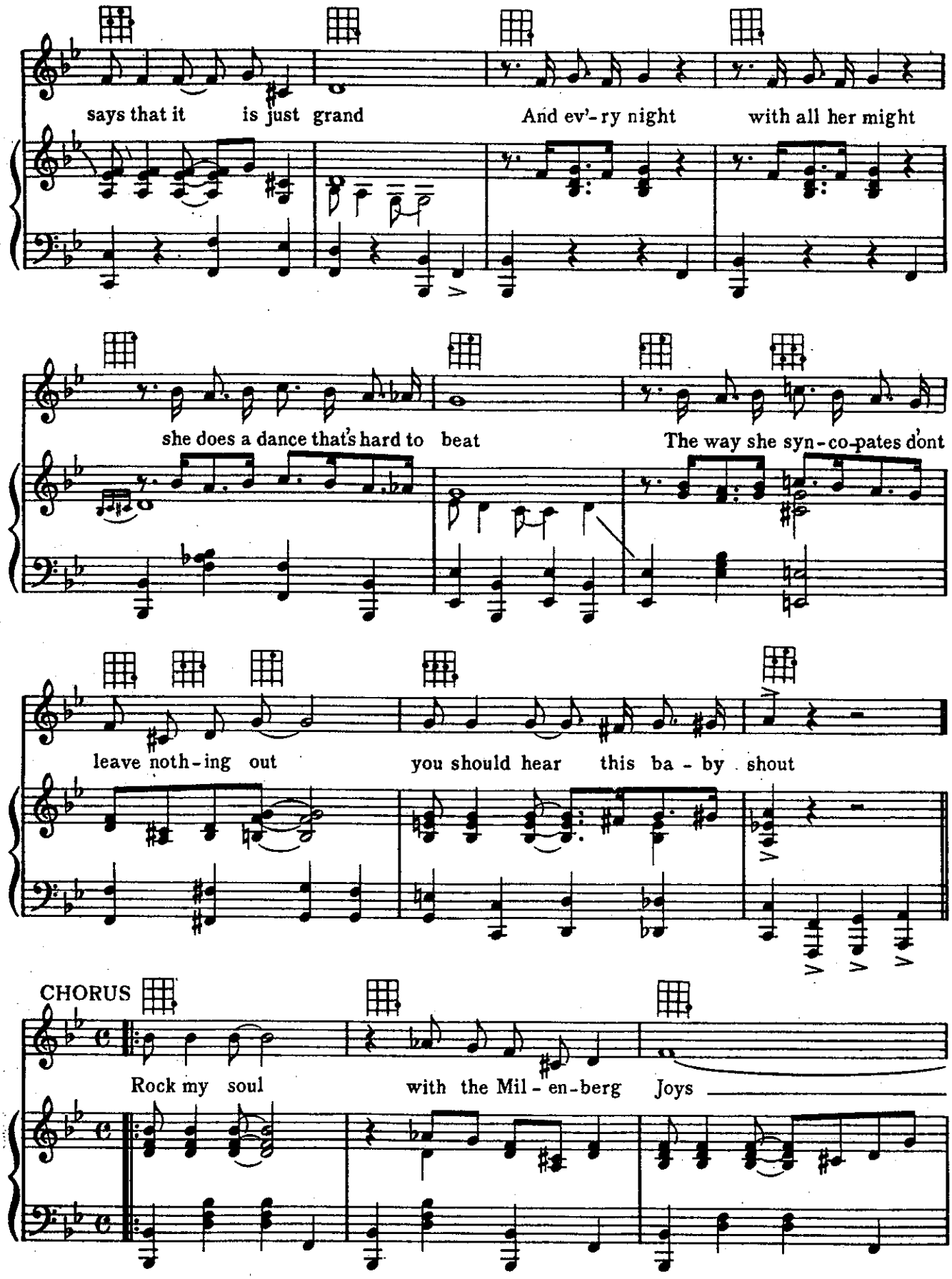
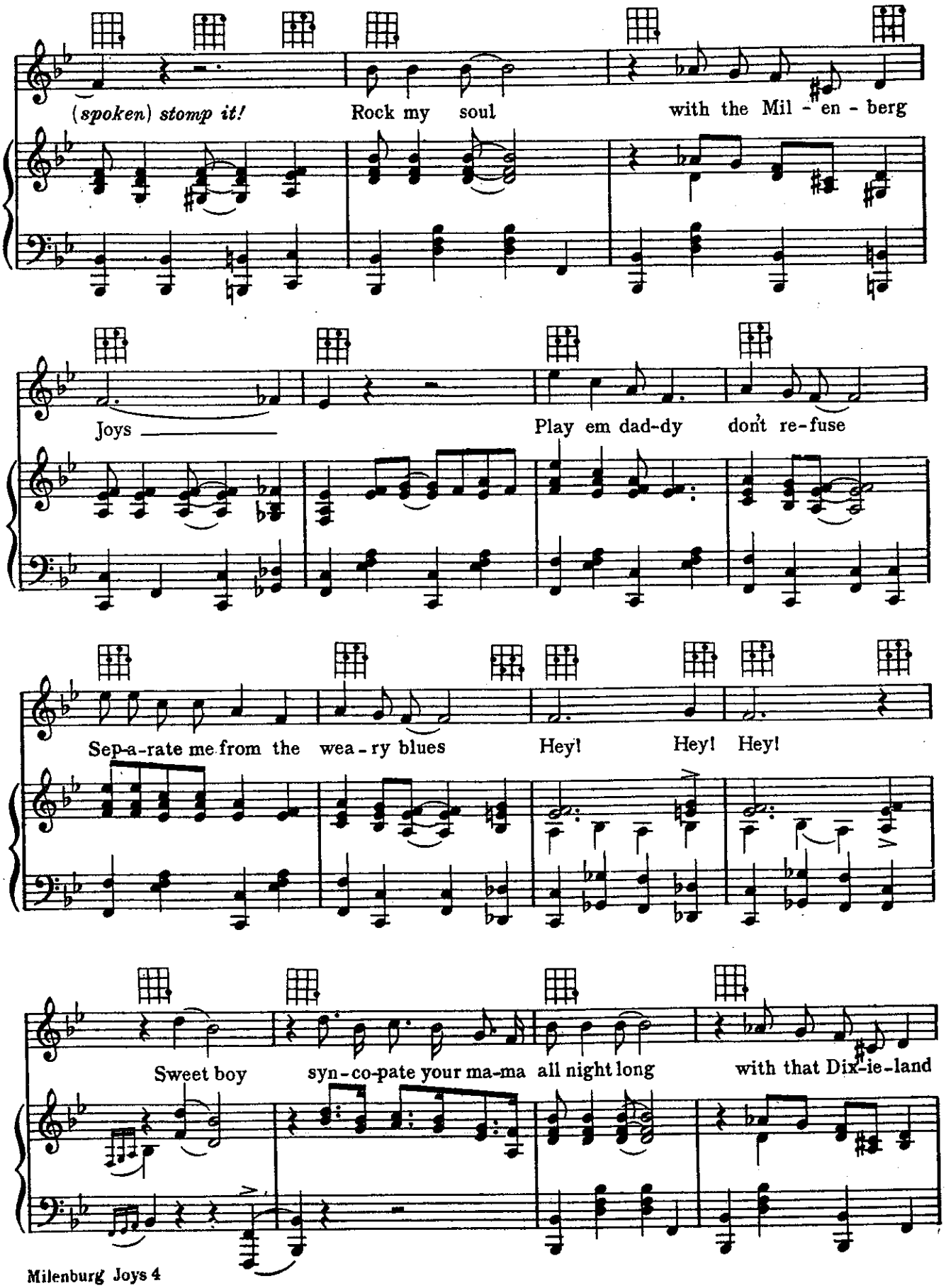
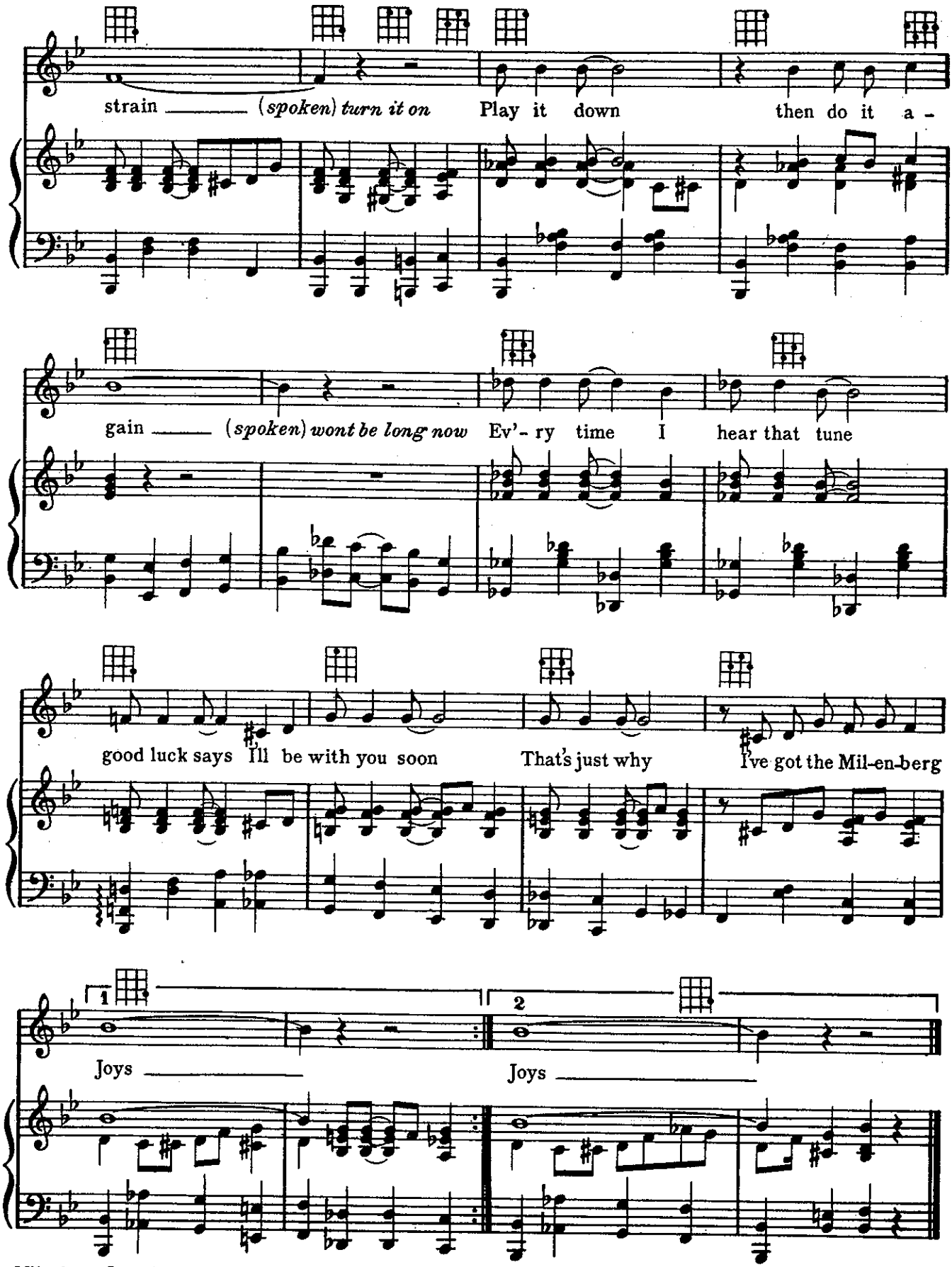

says that it is just grand
And ev'-ry night with all her might
she does a dance that's hard to beat
The way she syn-co-pates dont
leave noth-ing out
you should hear this ba - by shout
CHORUS
Rock my soul
with the Mil - en-berg Joys


(spoken) stomp it!
Rock my soul
with the Mil - en - berg
Joys
Play em dad-dy
don't re-fuse
Sep-a-rate me from the wea - ry blues
Hey!
Hey!
Hey!
Sweet boy
syn-co-pate your ma-ma
all night long
with that Dix-ie-land


strain (spoken) turn it on Play it down then do it a -
gain (spoken) wont be long now Ev'- ry time I hear that tune
good luck says I'll be with you soon That's just why I've got the Mil-en-berg
1
2
Joys
Joys

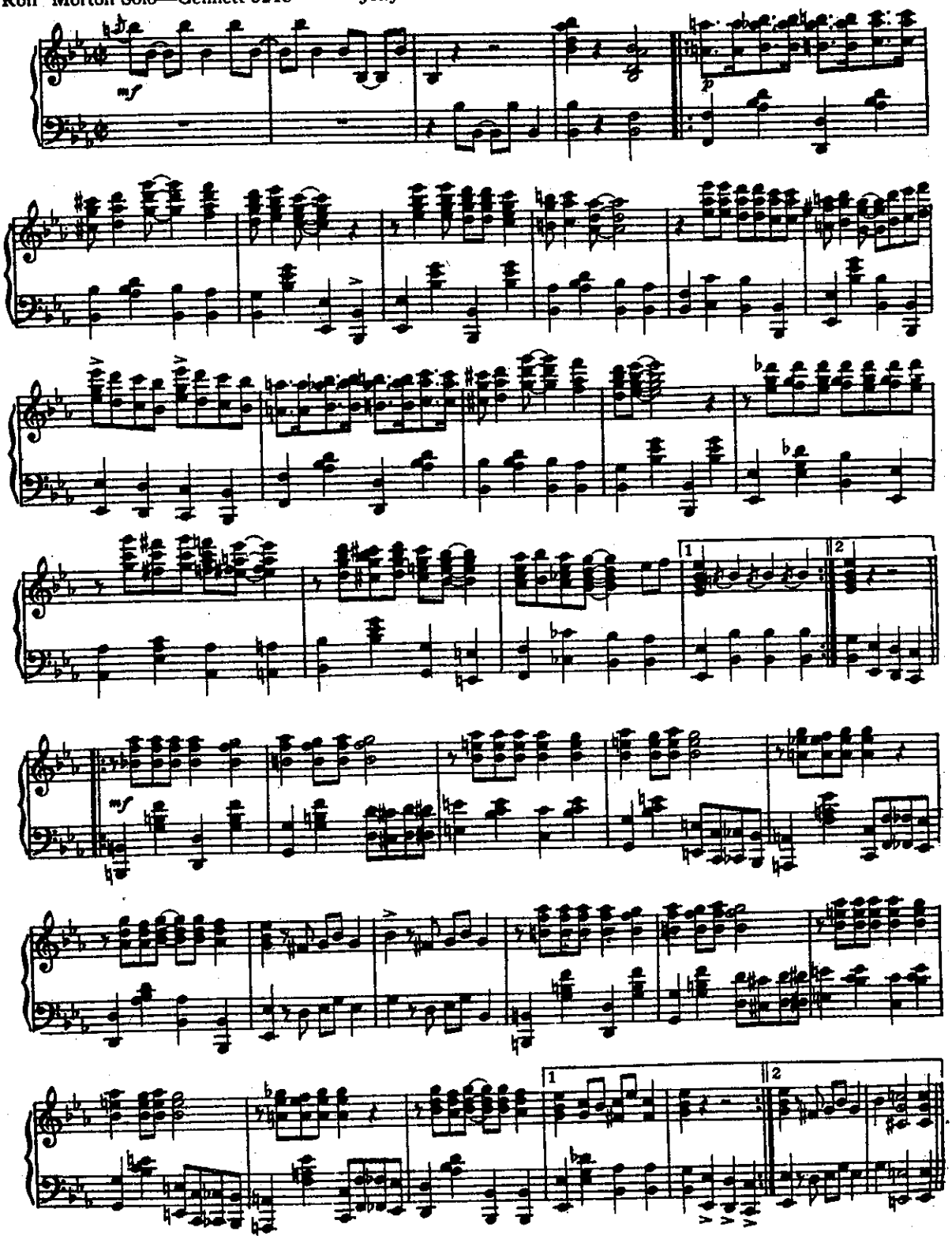
KANSAS CITY STOMP

By FERD "Jelly Roll" MORTON

"Jelly" always said that the Kansas City Style of jazz was nothing but "Jelly Roll" style. He took jazz to Kansas City. This number was published in 1923 as a piano solo and in 1928 he made a band arrangement in brass band style.

BEST KNOWN RECORDINGS:

"Jelly Roll" Morton Solo—Gennett 5218 "Jelly Roll" Morton's Red Hot Peppers—Victor 38010, Bluebird 7757



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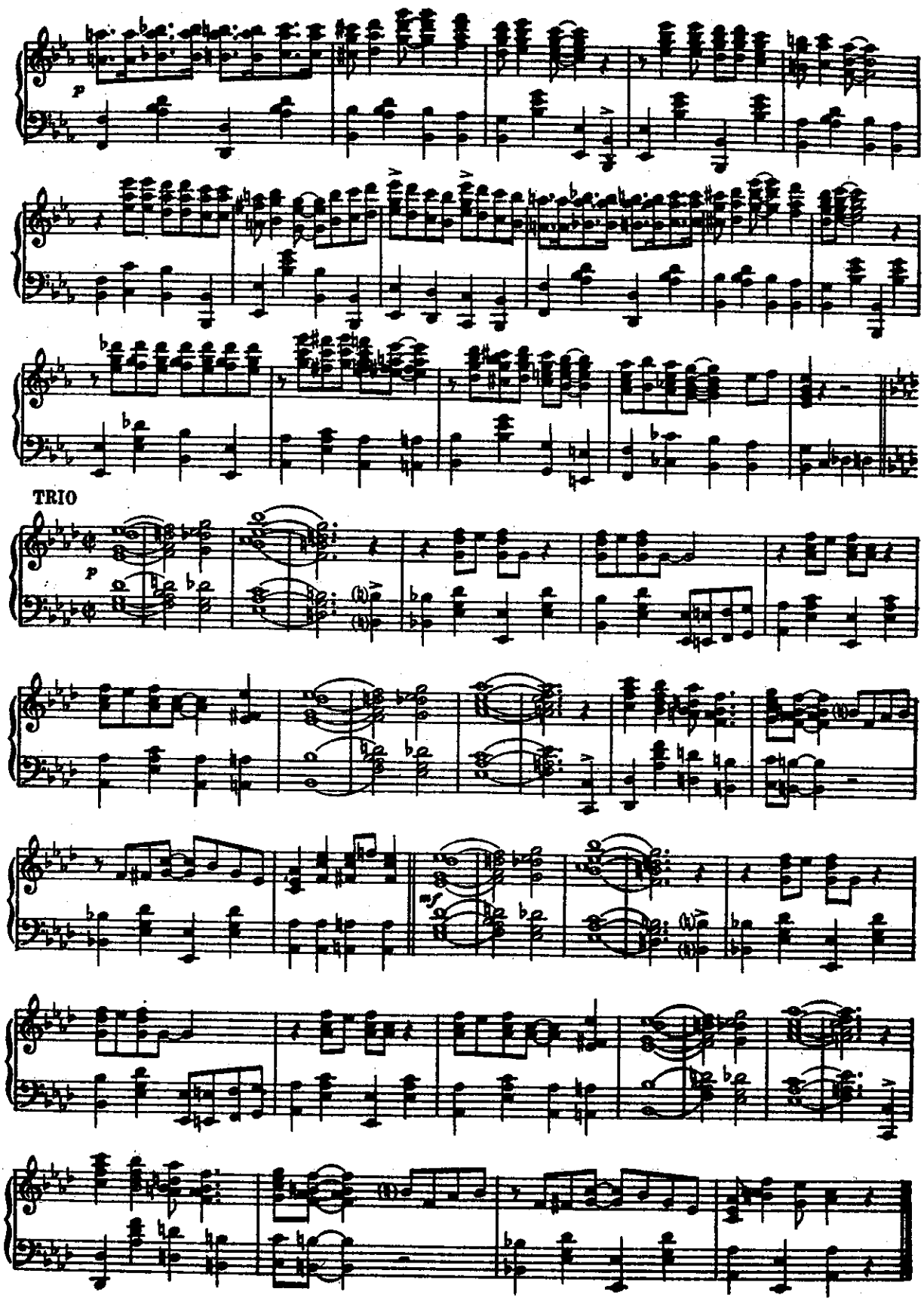

p
TRIO
p
mf

MR. JELLY-LORD

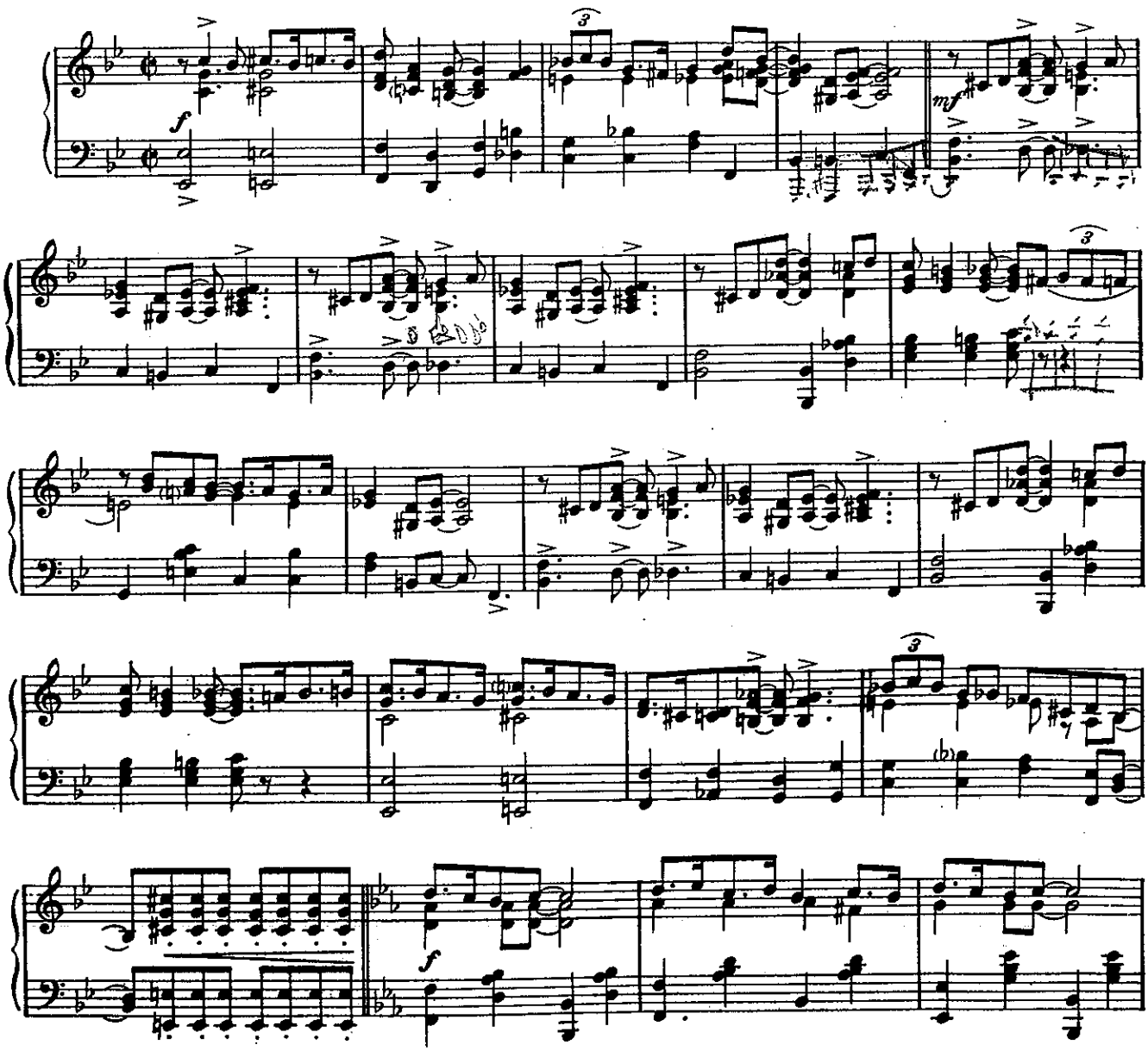
By FERD "Jelly Roll" MORTON

There is a myth to the effect that "Jelly" was told by the King of England at Buckingham Palace "We'll make "Jelly" a Lord".

BEST KNOWN RECORDINGS:

"Jelly Roll" Morton Trio—Victor 21064, Bluebird 10258
"Jelly Roll" Morton Incomparables—Gennett 3259
New Orleans Rhythm Kings—Gennett 5220
"Jelly Roll" Morton Steamboat Four—Paramount 20332, Puritan 11332
Morton's Levee Serenaders—Vocalion 1154, Brunswick 80040

Moderato



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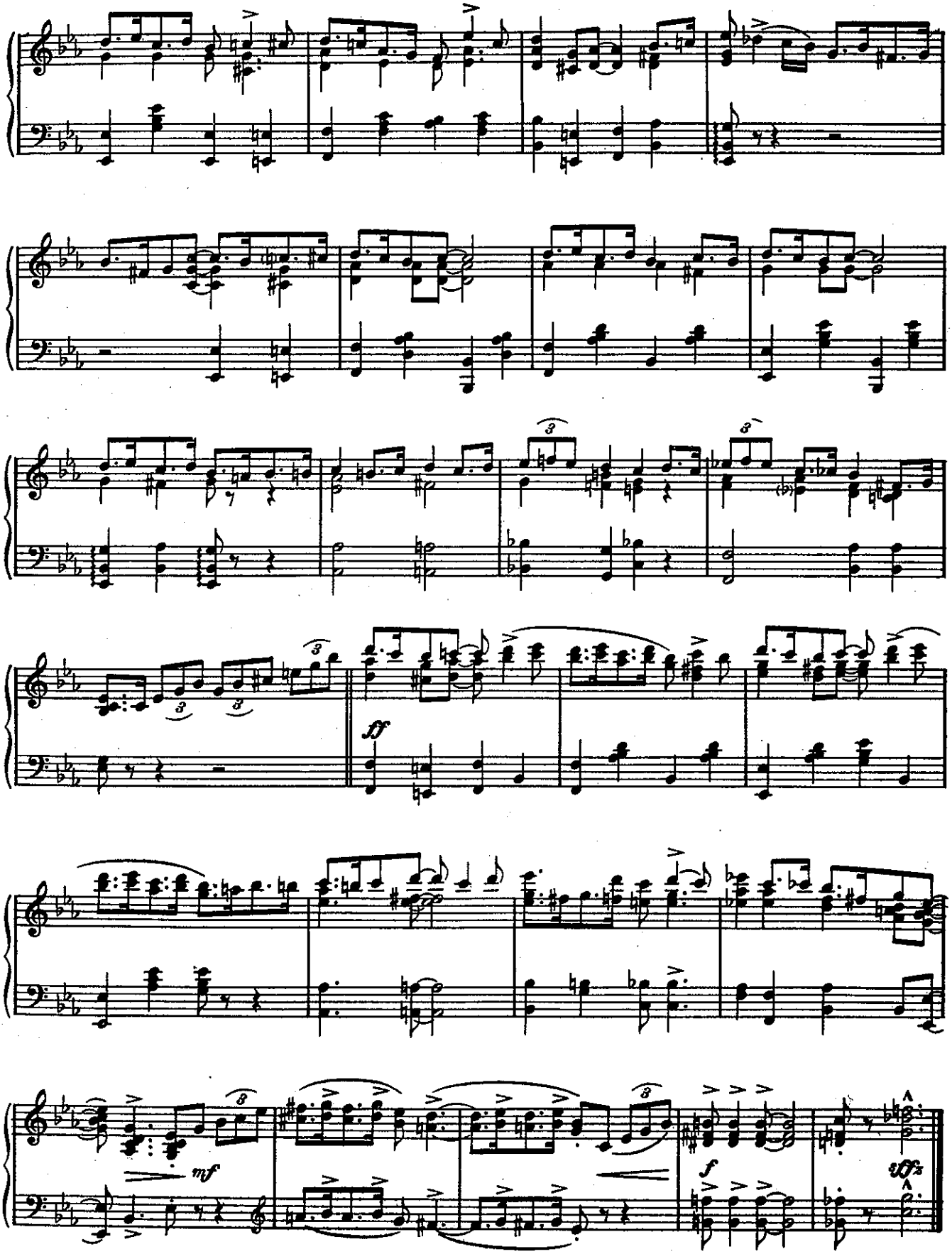

mf
ff
f
ffz

BLACK BOTTOM STOMP

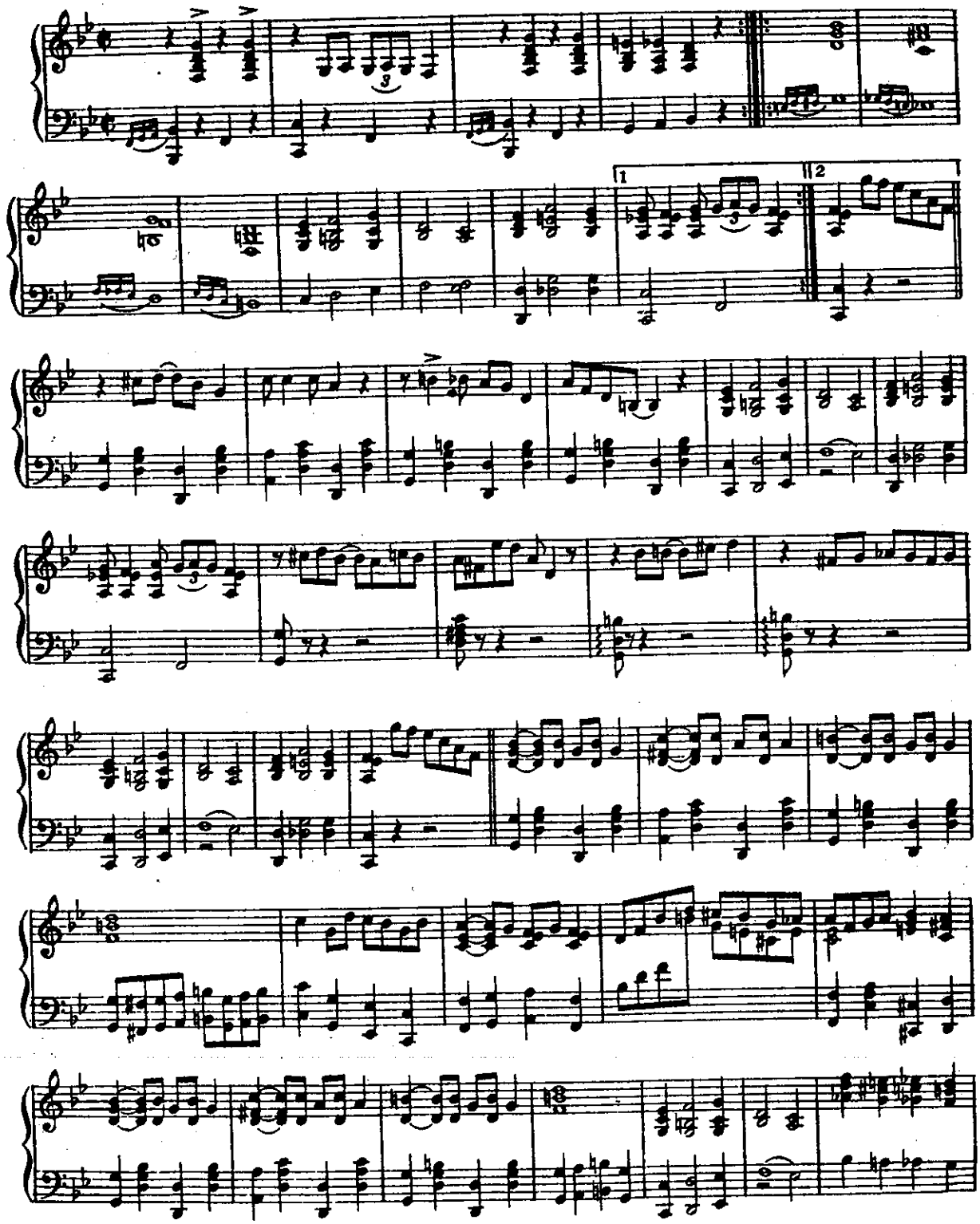
By FERD "Jelly Roll" MORTON

This is one of the best of "Jelly's" stomps, illustrating his fine ideas with breaks and his sheer drive. The number was published in 1926 while "Jelly" was a kingpin in the jazz of Chicago's South Side.

BEST KNOWN RECORDINGS:

"Jelly Roll" Morton's Red Hot Peppers—Victor 20221, Bluebird 10253
Red & Miff's Stompers—Edison 51878
"Jelly Roll" Morton's Red Hot Peppers—His Master's Voice 3164

Moderato



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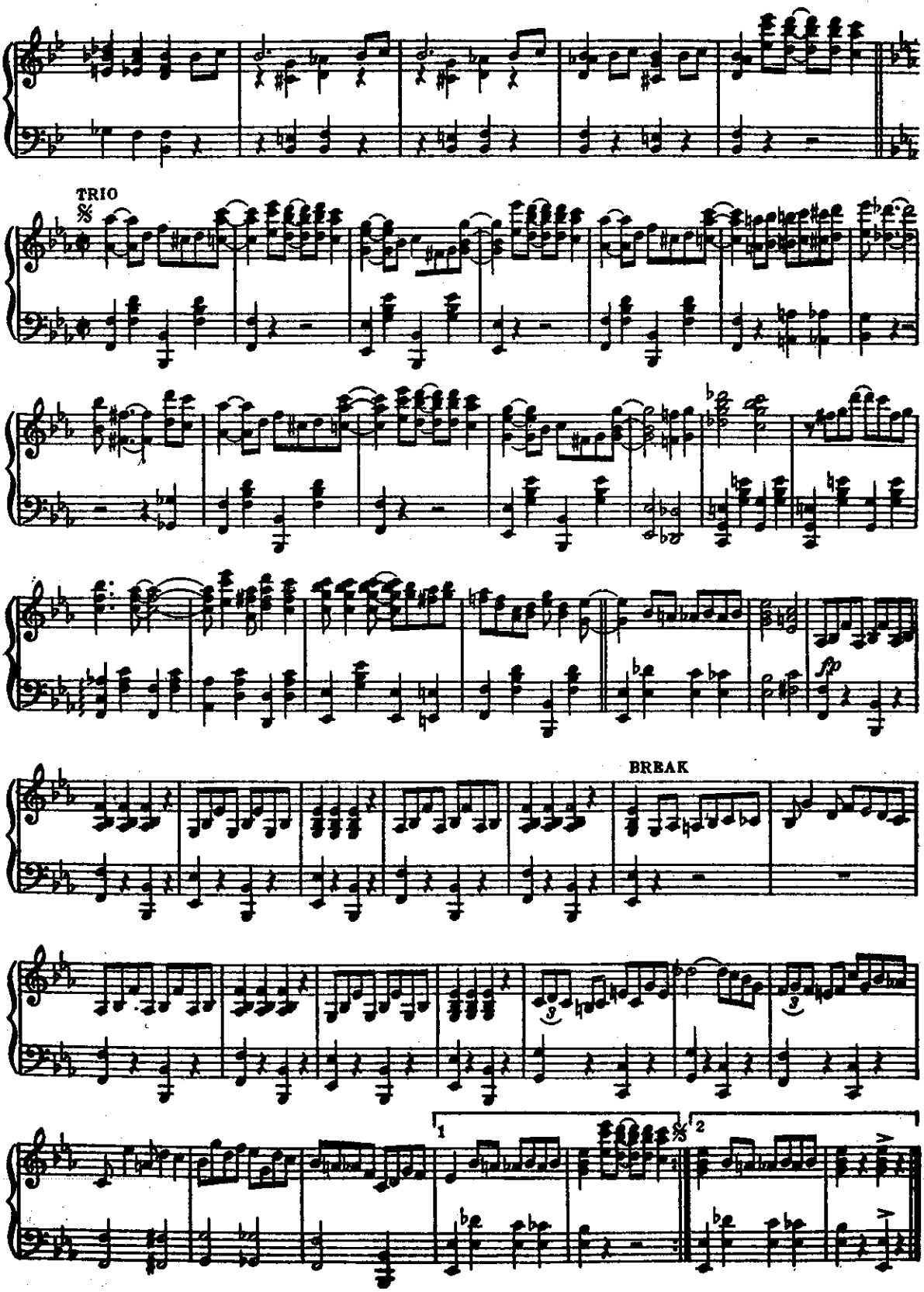

TRIO
BREAK
1
2

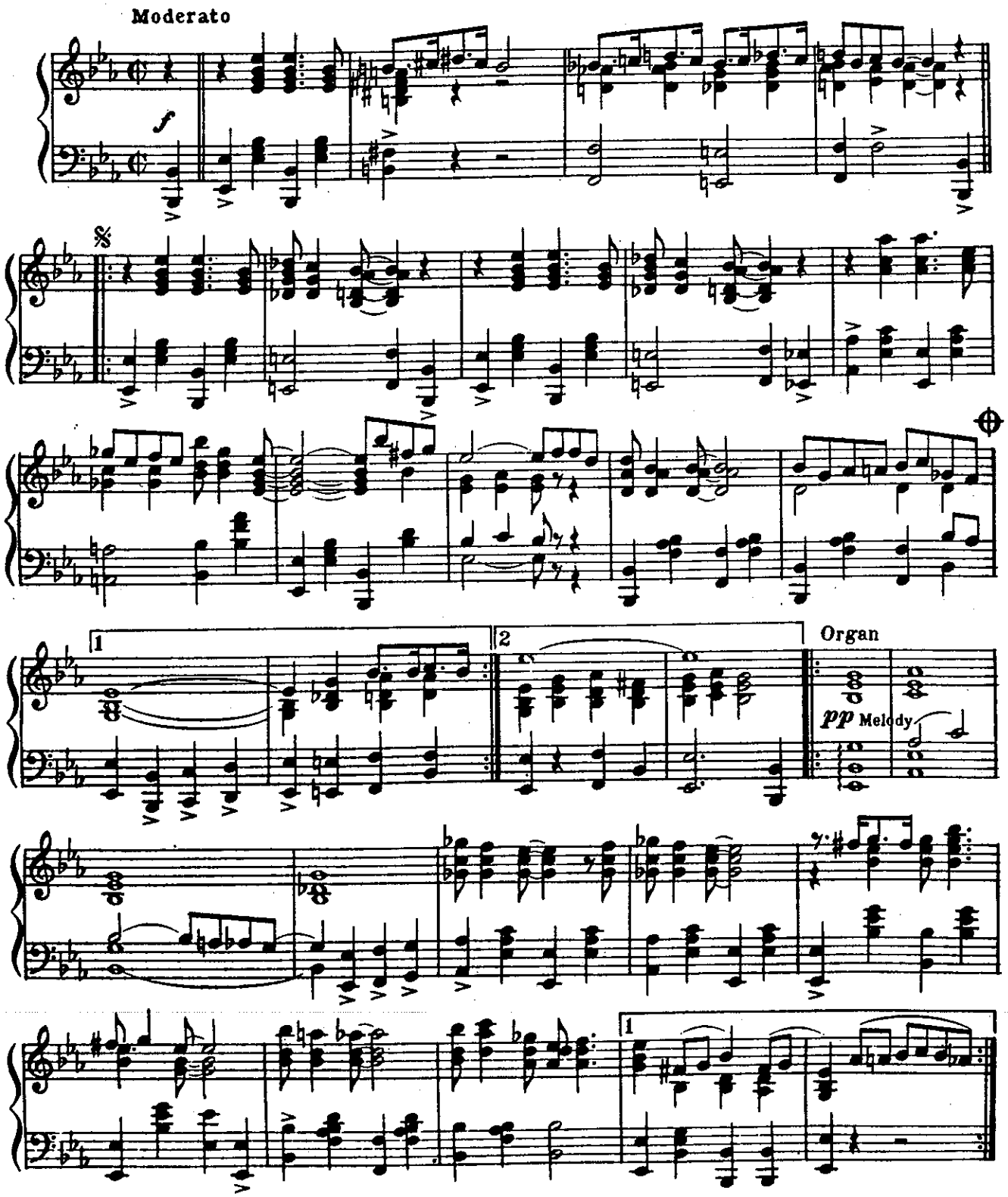
CANNON BALL BLUES

By CHARLIE RIDER, MARTY BLOOM and "Jelly Roll" MORTON

When he recorded this number in 1926, "Jelly" played a piano solo standing out prominently over the background of the Red Hot Peppers.

BEST KNOWN RECORDINGS:

"Jelly Roll" Morton's Red Hot Peppers—Victor 20431, Bluebird 10254
Johnny Dunn's Original Jazz Hounds—Columbia 14124
Lillian Glinn Vocal—Columbia 14617
Furry Lewis—Victor 23345



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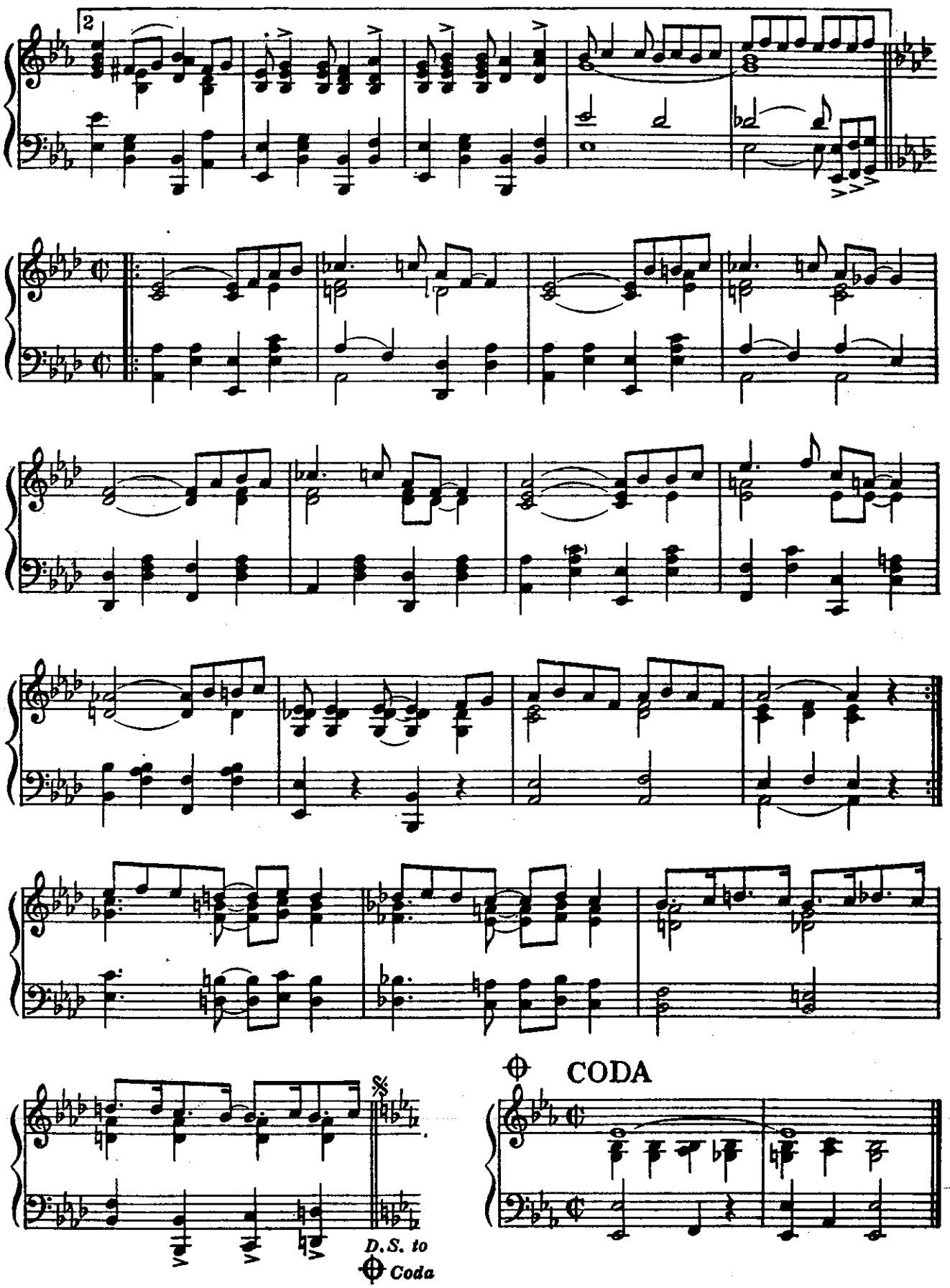

2
D.S. to
Coda
CODA

JELLY ROLL BLUES

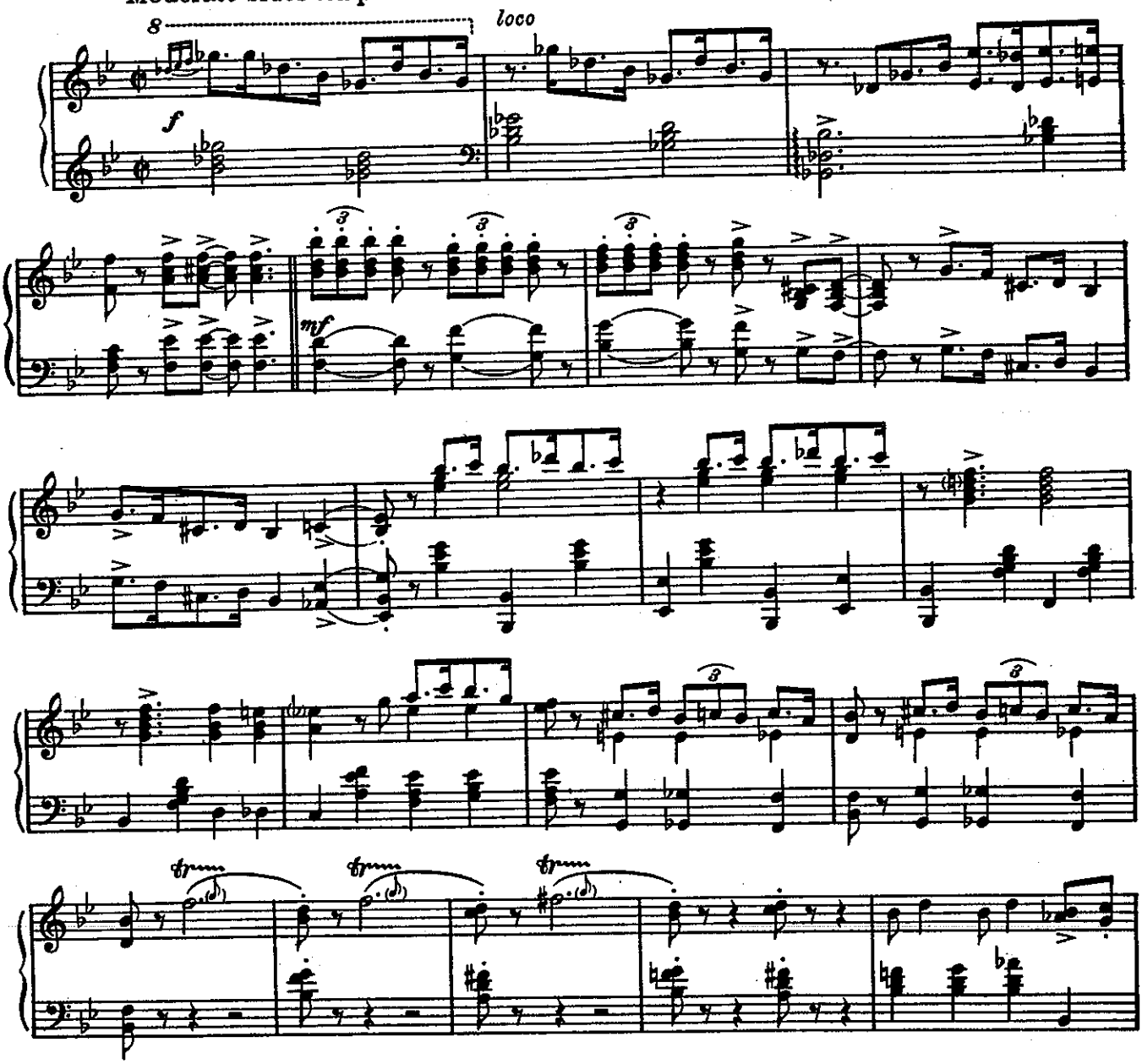
By FERD "Jelly Roll" MORTON

Morton learned the blues from one Mamie Desdume back before 1900 while playing as a "Professor" in the Storyville district of New Orleans. This tune was one of his best blues numbers. Written in 1905.

BEST KNOWN RECORDINGS:

"Jelly Roll" Morton (Piano Solo)—Gennett 5552
"Jelly Roll" Morton's Red Hot Peppers—Victor 20405, Bluebird 10255
Original Memphis Five—Edison 51246
Dixie Jazz Band—Oriole 1022
Bunny Berigan's Orch.—Victor 26113
Lu Watters Yerba Buena Jazz Band—Jazz Man 4
Lemuel Fowler's Washboard Wonders—Columbia 14155
Golden Gate Orch.—Banner 6082
Edmonia Henderson Vocal—Paramount 12239

Moderate blues tempo



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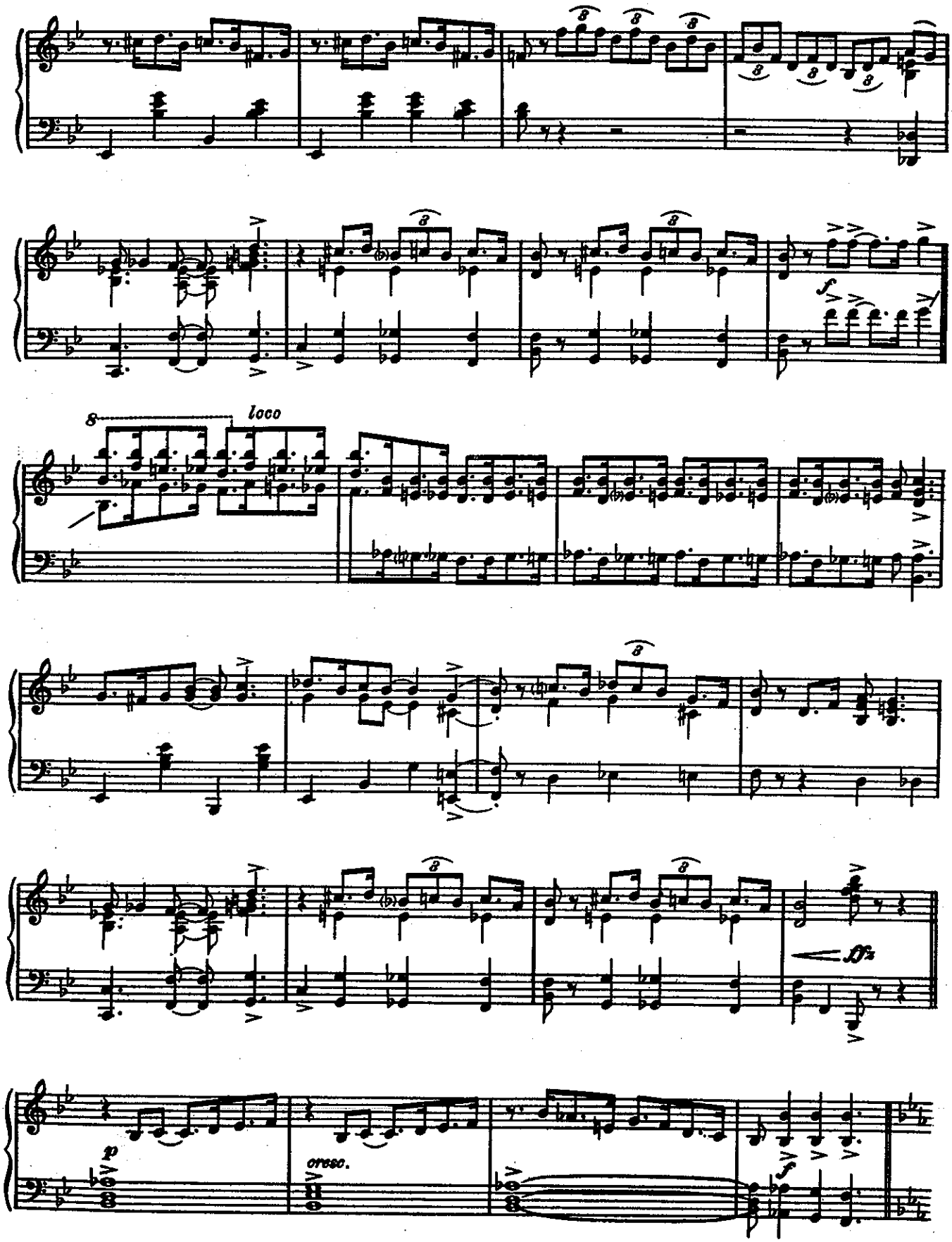
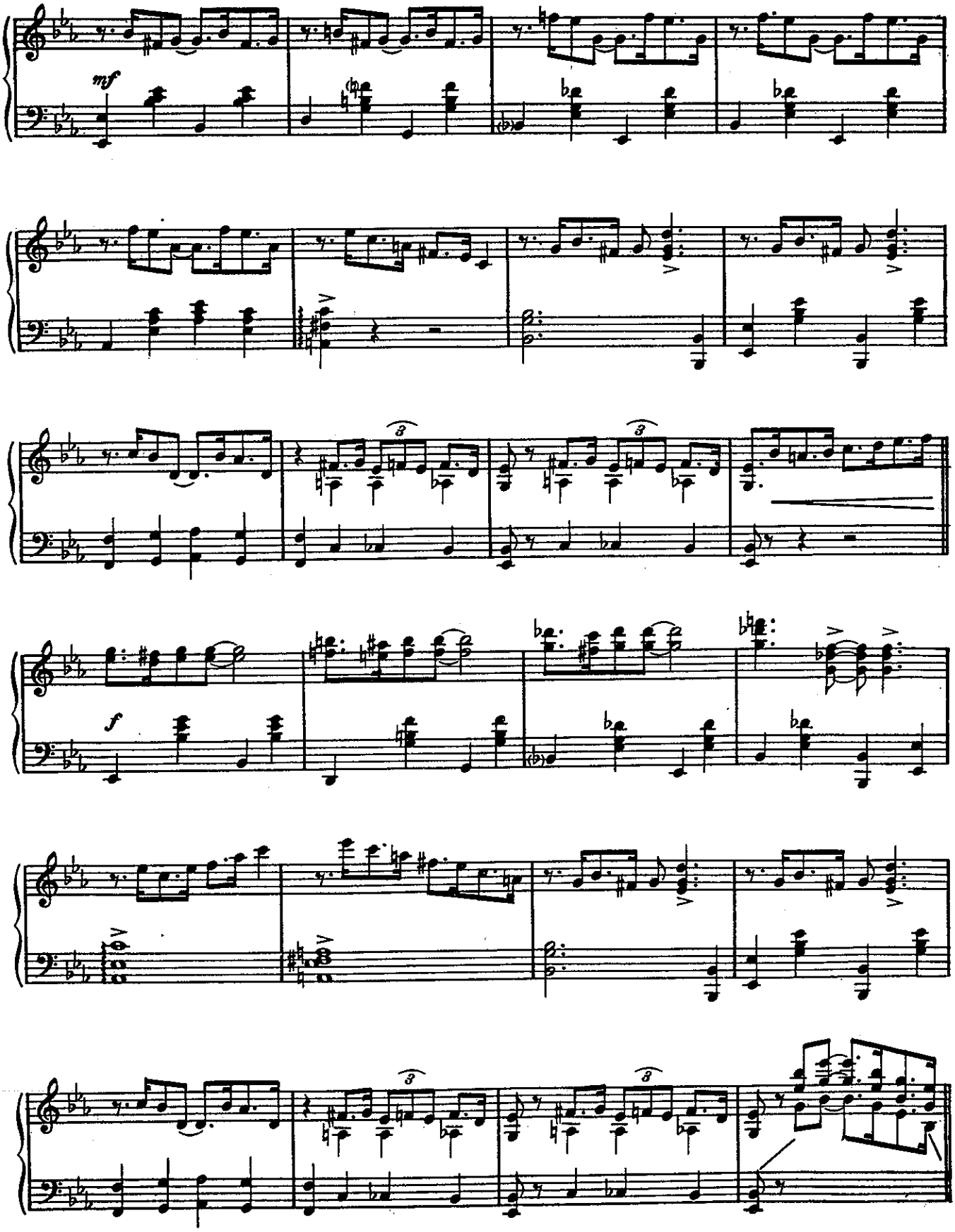
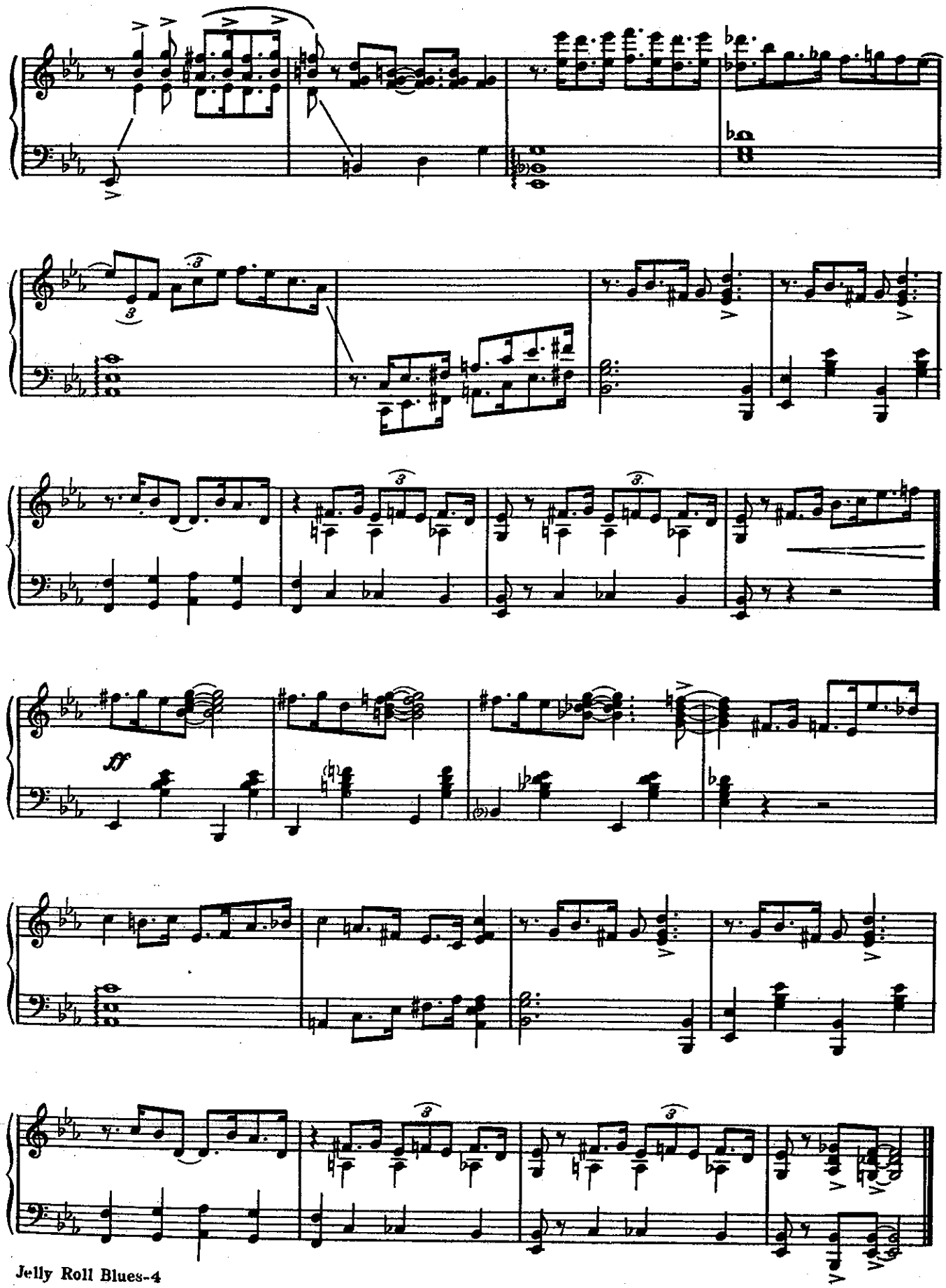

loco
ffz
p
cresc.


mf
f


ff

THE PEARLS

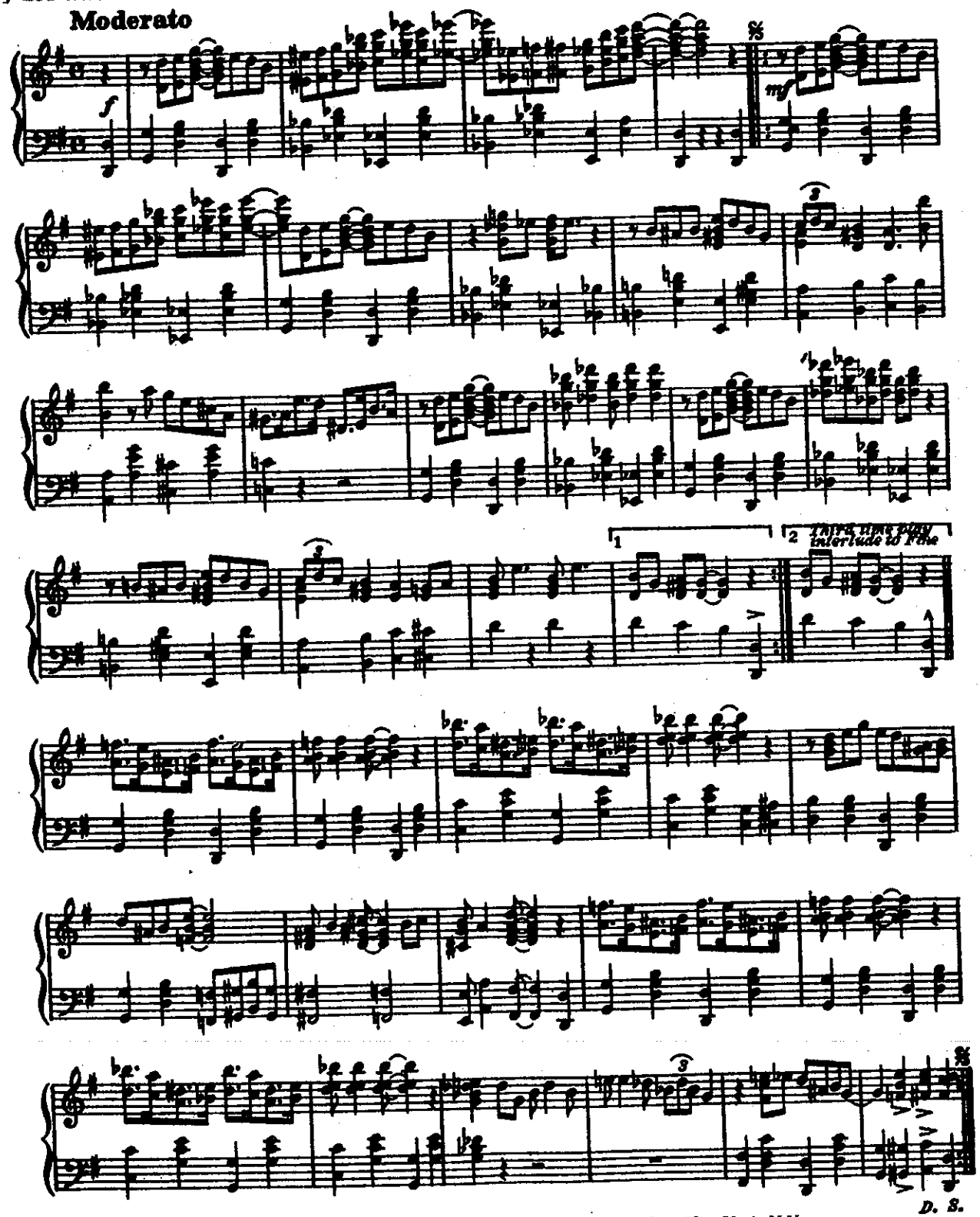
By FERD "Jelly Roll" MORTON

One of the numbers Morton wrote while a "Professor" on Basin Street. The number was named because the piano tones sounded to "Jelly" like pearls. He published the number in 1923.

BEST KNOWN RECORDINGS:

"Jelly Roll" Morton (Piano Solo)—Gennett 5323, Vocalion 1020
Mary Lou Williams—Decca 2796

"Jelly Roll" Morton's Red Hot Peppers—
Victor 20948, Bluebird 10252



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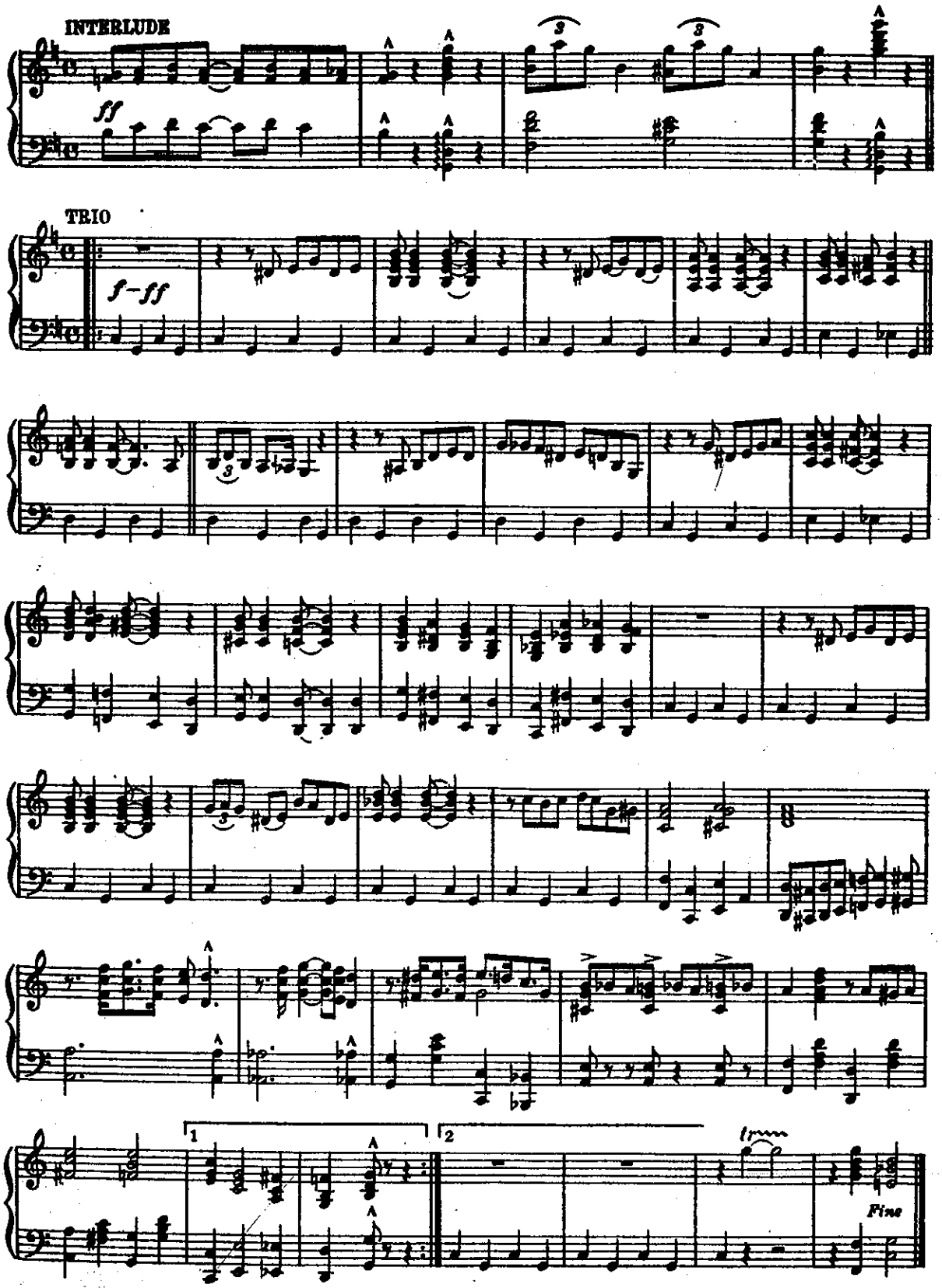

INTERLUDE
ff
TRIO
f-ff
1
2
Fine

LONDON BLUES

(SHOE SHINER'S DRAG)

By FERD "Jelly Roll" MORTON

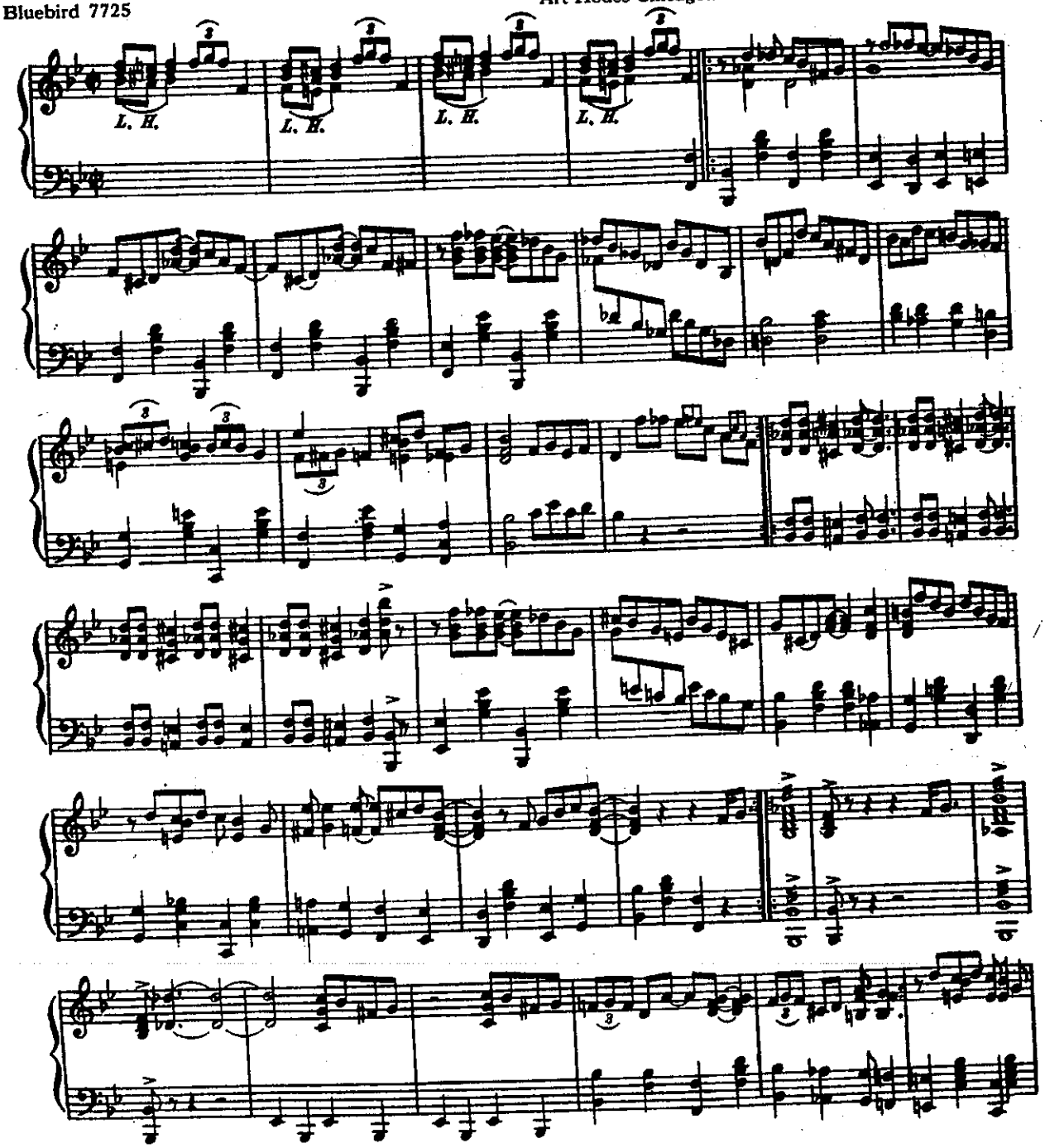
Published in 1923. This blues has several interesting variations. You will find this number to be quite similar to SHOE SHINER'S DRAG. (One of Morton's best orchestral compositions. It is an arrangement of LONDON BLUES.)

BEST KNOWN RECORDINGS (London Blues):

"Jelly Roll" Morton (Piano Solo)—Rialto 535, Session 3
"Jelly Roll" Morton Jazz Band—Okeh 8105
New Orleans Rhythm Kings—Gennett 5221
King Oliver's Jazz Band—Columbia 14003

BEST KNOWN RECORDINGS (Shoe Shiner's Drag):

"Jelly Roll" Morton's Red Hot Peppers—Victor 21658, Bluebird 7725
Lionel Hampton's Orch.—Victor 26011
Art Hodes Chicagoans—Blue Note 507



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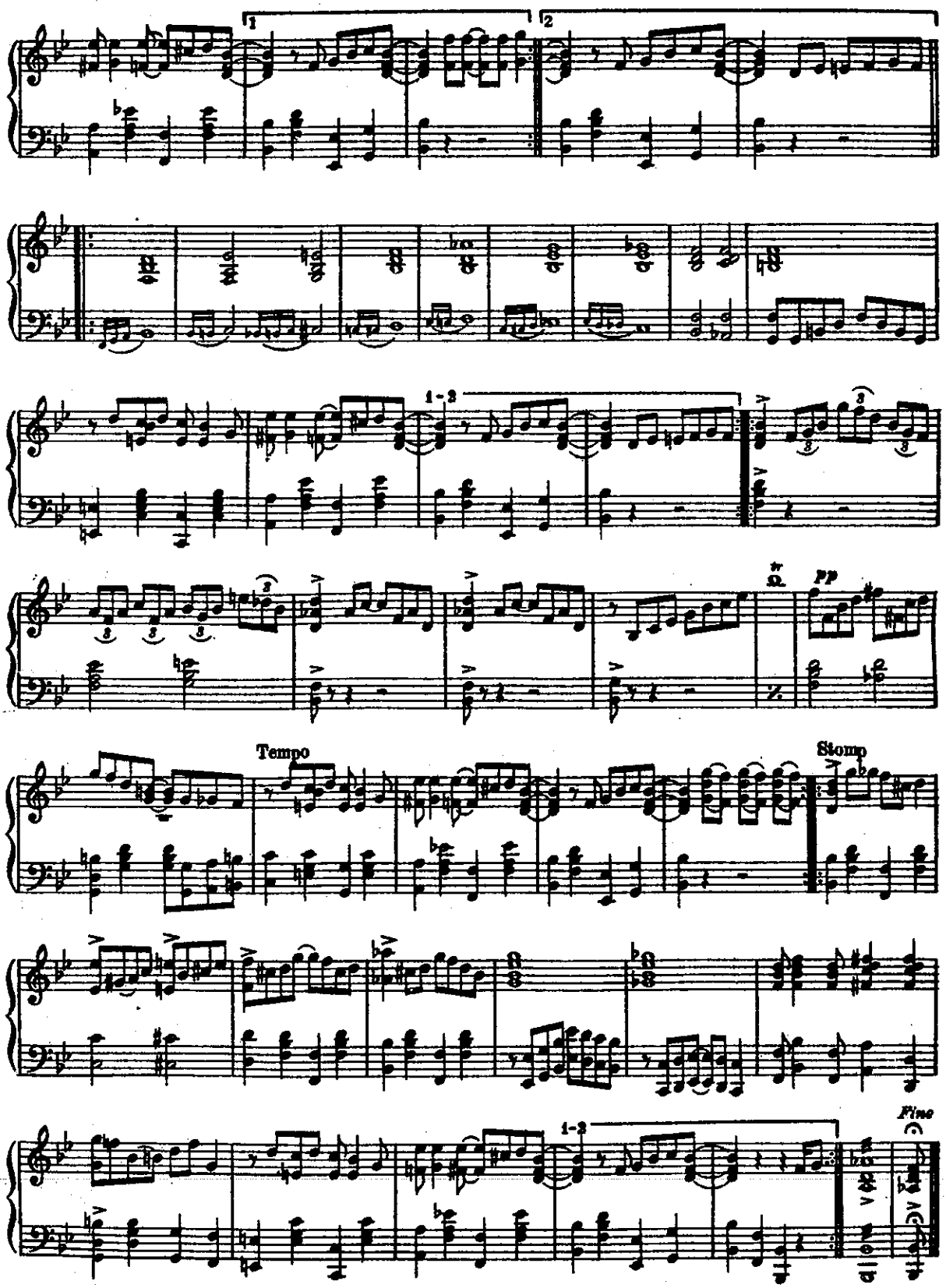

1
2
1-3
pp
Tempo
Stomp
1-3
Fine

25

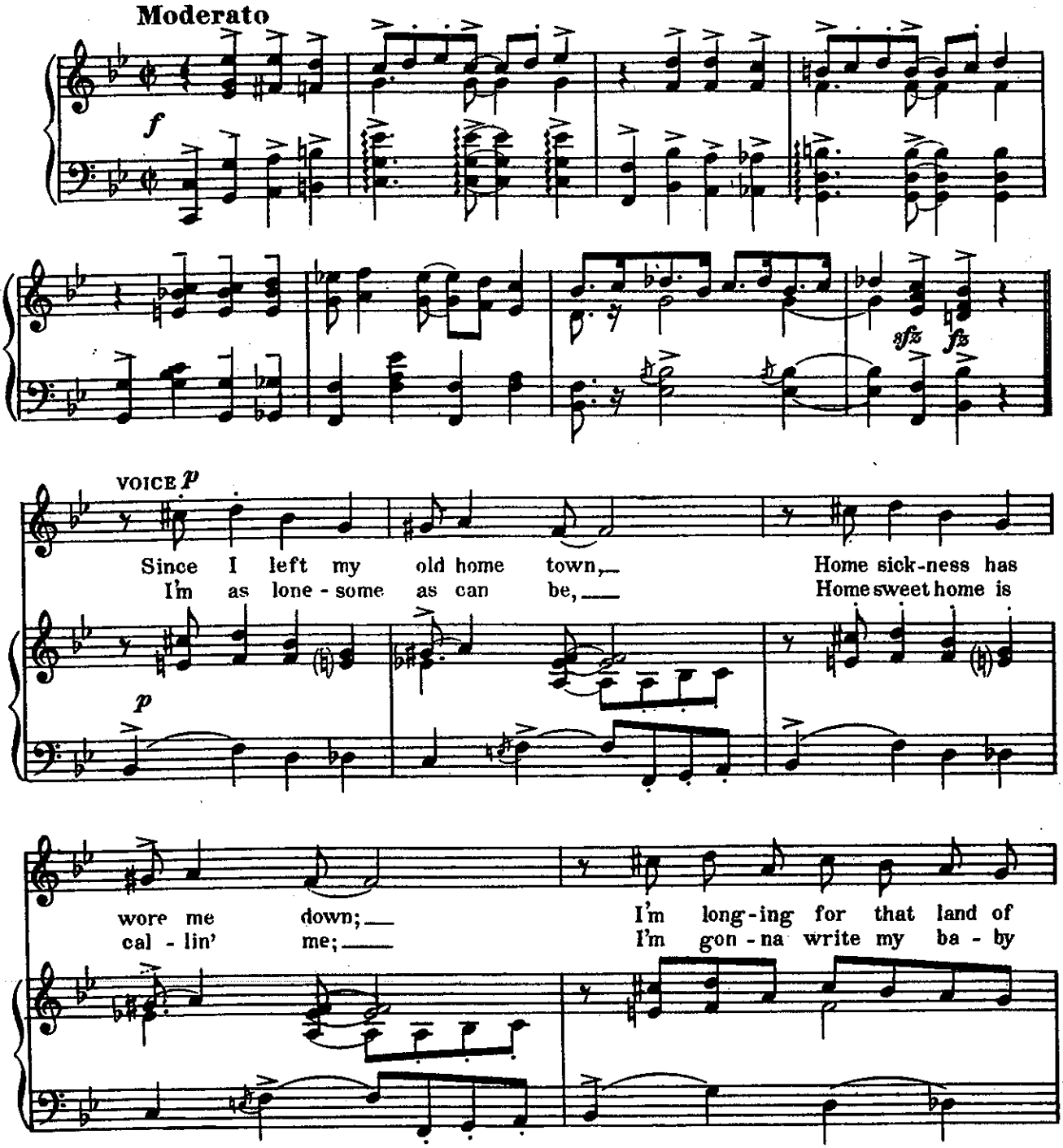
WOLVERINE BLUES

Lyric and Music by JOHN SPIKES, BENJAMIN SPIKES and FERD "Jelly Roll" MORTON

A friend of "Jelly's" owned a barber shop in Detroit called "The Wolverine". This number was named in his honor, and published in 1923.

BEST KNOWN RECORDINGS:

"Jelly Roll" Morton (Piano Solo)—Gennett 5289, Autograph 623
"Jelly Roll" Morton Trio—Victor 21064, Bluebird 10258
Louis Armstrong Orch.—Decca 3105
New Orleans Rhythm Kings—Gennett 5102
Jack Teagarden Orch.—Columbia 35297
Larry Clinton Orch.—Victor 25863
Bob Crosby Orch.—Decca 2032, 3040
Benny Goodman Boys—Vocalion 15656, Brunswick 80027
Earl Hines Orch.—Decca 577
Joe Marsala Orch.—Variety 565
Johnny Wittwer Trio—Exner



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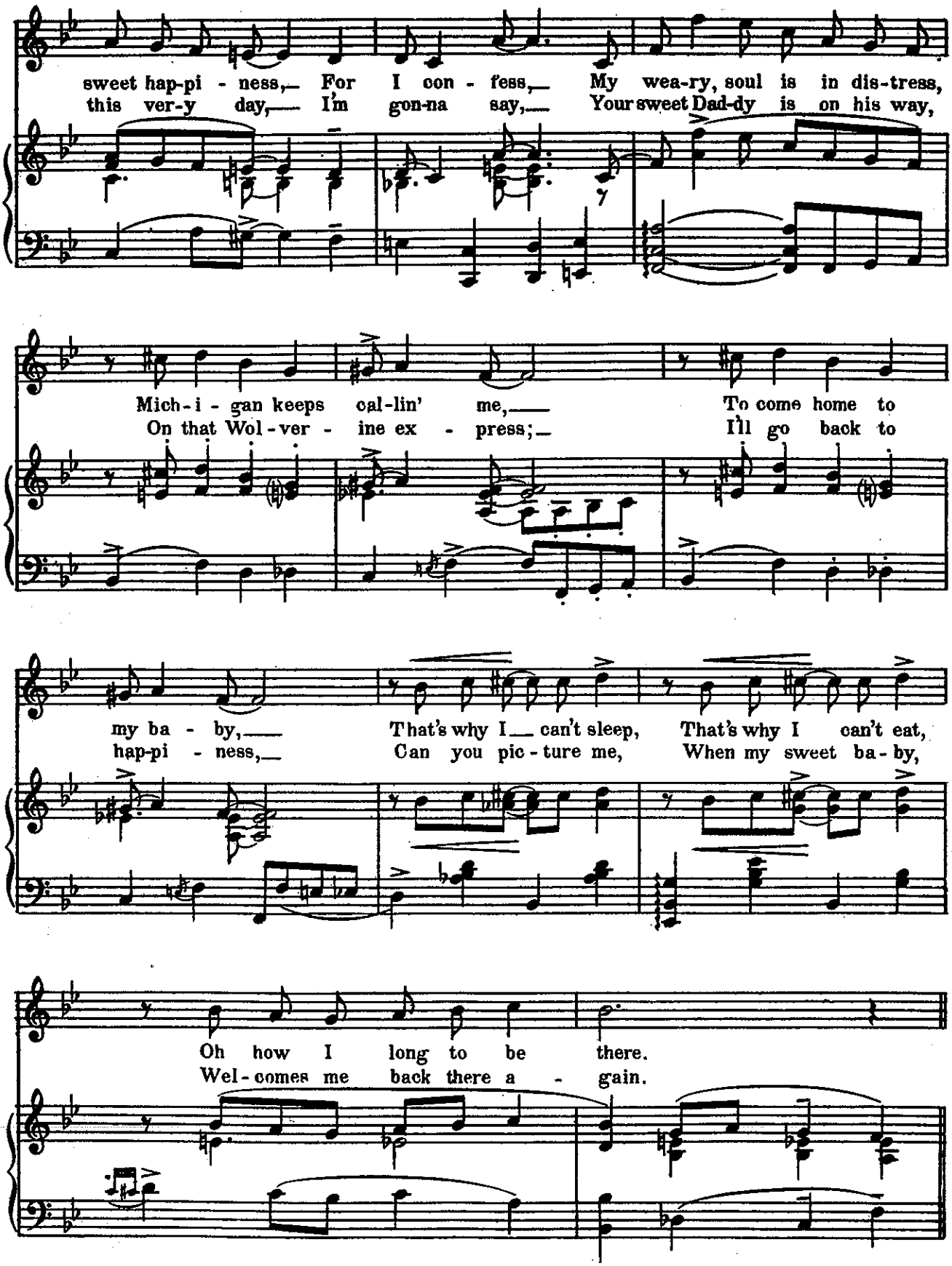
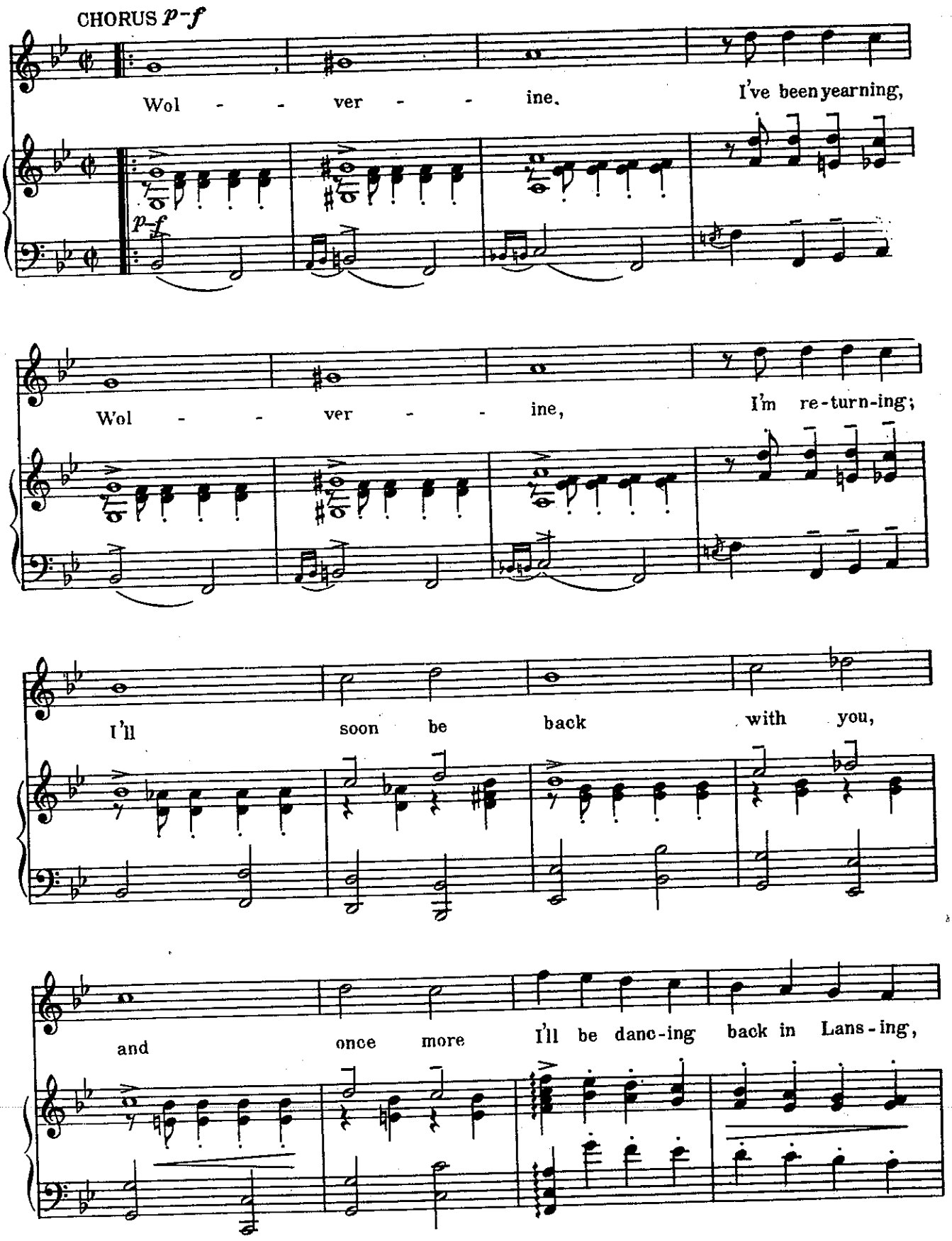
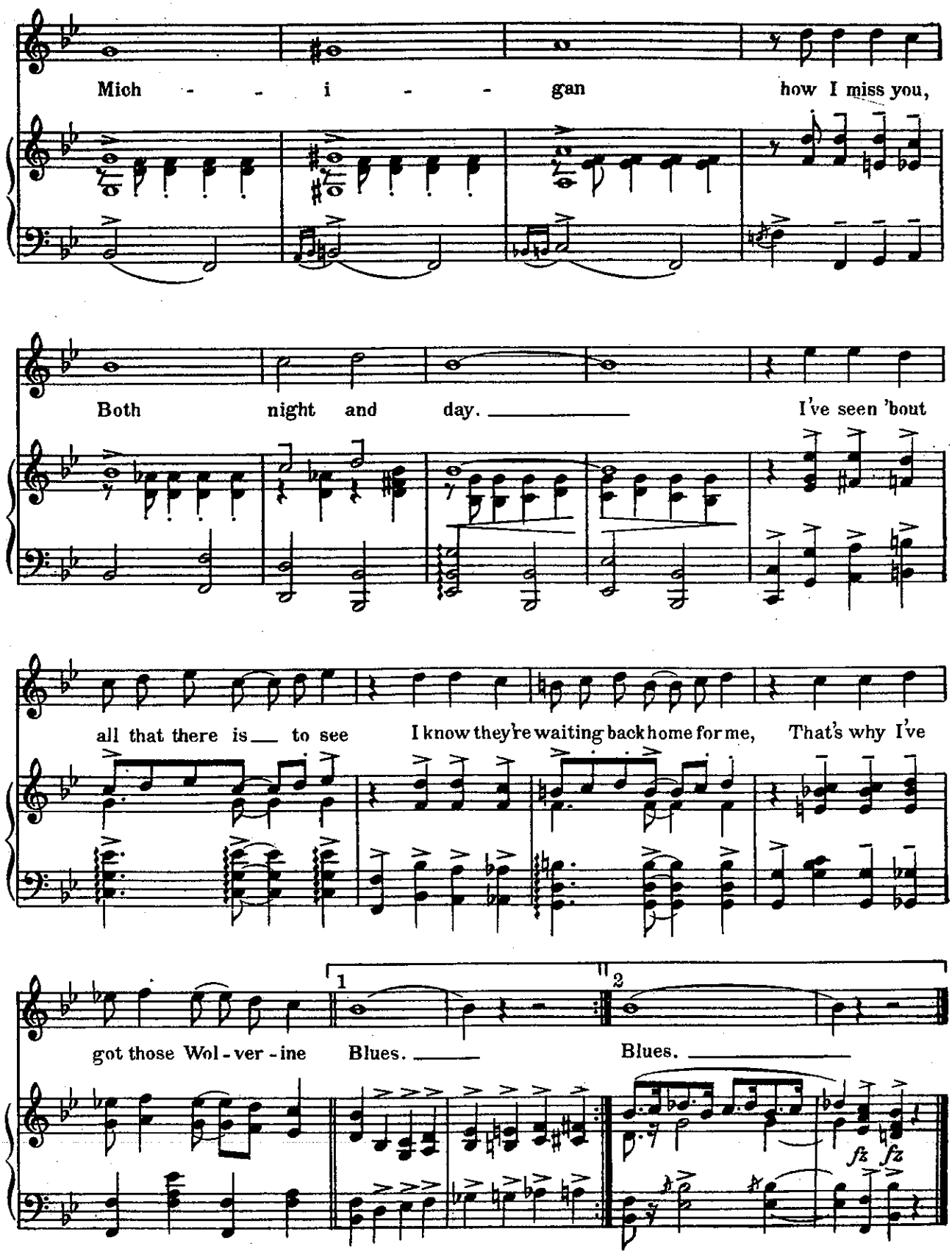

sweet hap-pi - ness,— For I con - fess,— My wea-ry, soul is in dis-tress,
this ver-y day,— I'm gon-na say,— Your sweet Dad-dy is on his way,
Mich-i - gan keeps cal-lin' me,— To come home to
On that Wol-ver - ine ex - press;— I'll go back to
my ba - by,— That's why I— can't sleep, That's why I can't eat,
hap-pi - ness,— Can you pic-ture me, When my sweet ba-by,
Oh how I long to be there.
Wel-comes me back there a - gain.


CHORUS p-f
Wol - - ver - - ine. I've been yearning,
p-f
Wol - - ver - - ine, I'm re-turn-ing;
I'll soon be back with you,
and once more I'll be danc-ing back in Lans-ing,


Mich - - i - - gan how I miss you,
Both night and day. I've seen 'bout
all that there is to see I know they're waiting back home for me, That's why I've
got those Wol - ver - ine Blues. Blues.
1
2
fz fz

SHREVEPORT STOMP

29

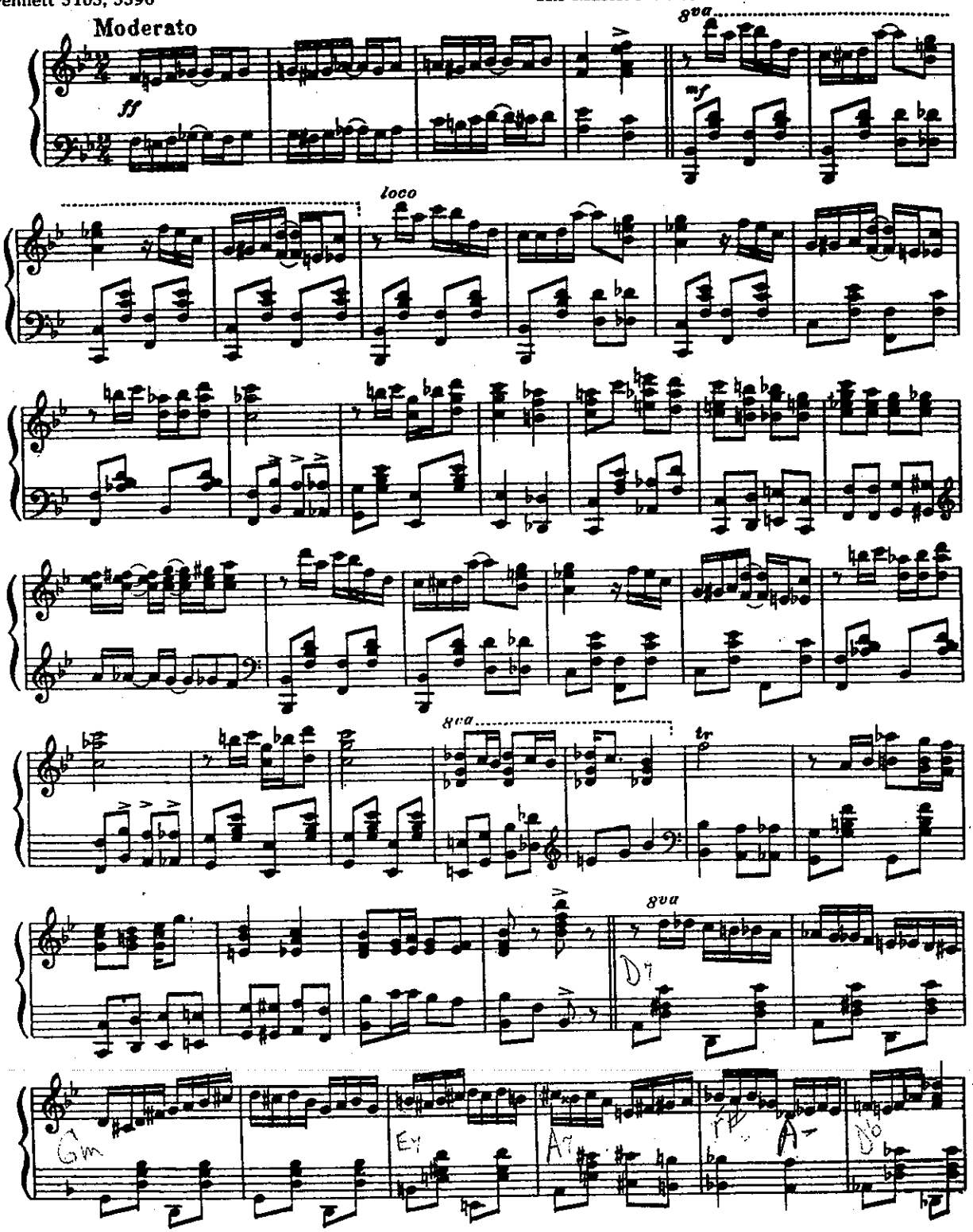
By FERD "Jelly Roll" MORTON

SHREVEPORT STOMP was published in 1925, and recorded by the Morton Trio in 1928 making one of Morton's best jazz records. It is a grand old ragtime number, and it has been reported that "Jelly's" favorite record was his trio version of SHREVEPORT.

BEST KNOWN RECORDINGS:

"Jelly Roll" Morton (Piano Solo)—
Gennett 5105, 5590

"Jelly Roll" Morton's Trio—Victor 21658, Bluebird 7710,
His Master's Voice 9220



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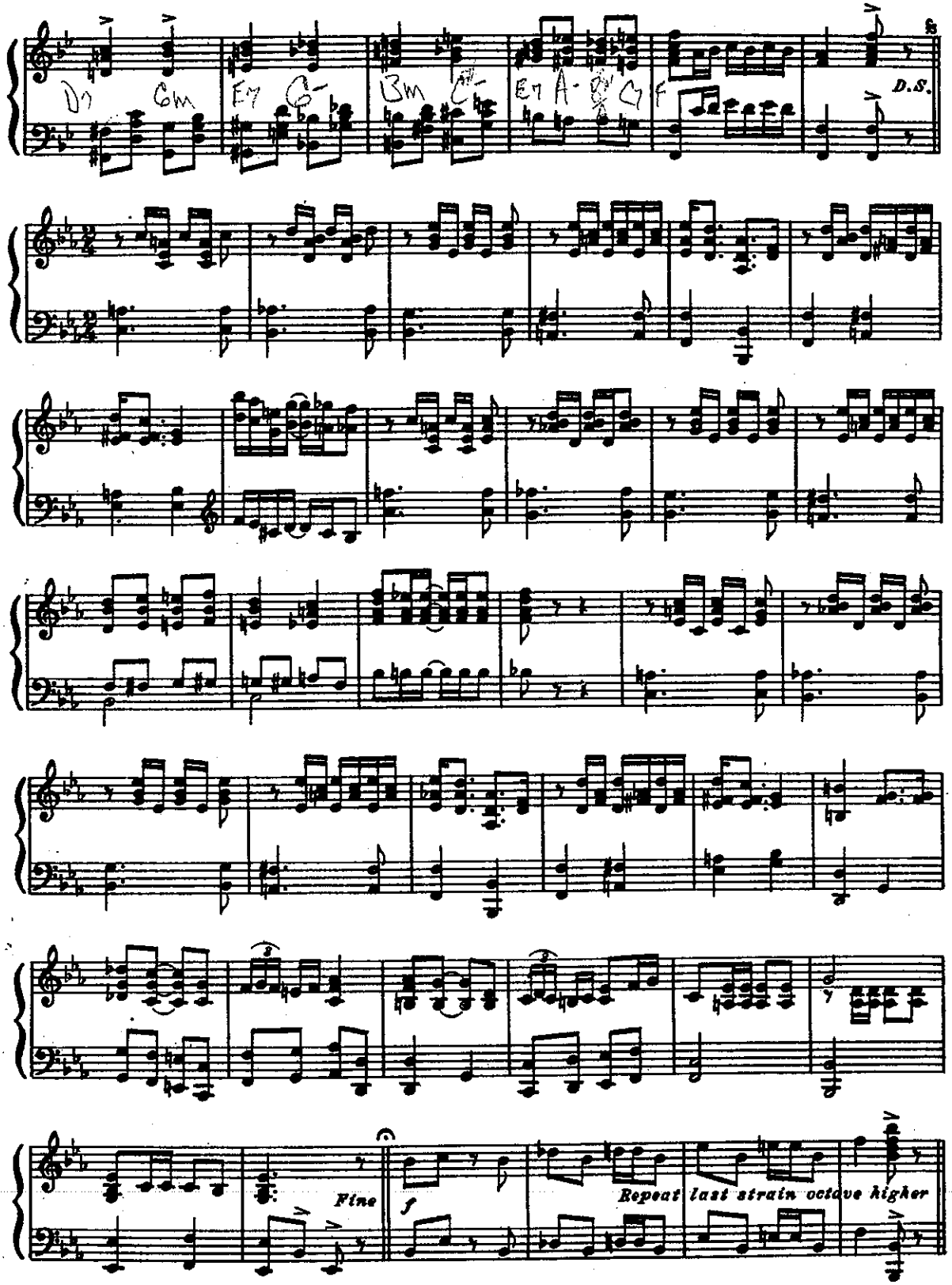

D7
Gm
E7
G-
Bm
C#-
E7
A-
D7
G7
F
D.S.
Fine
f
Repeat last strain octave higher

SIDEWALK BLUES

31

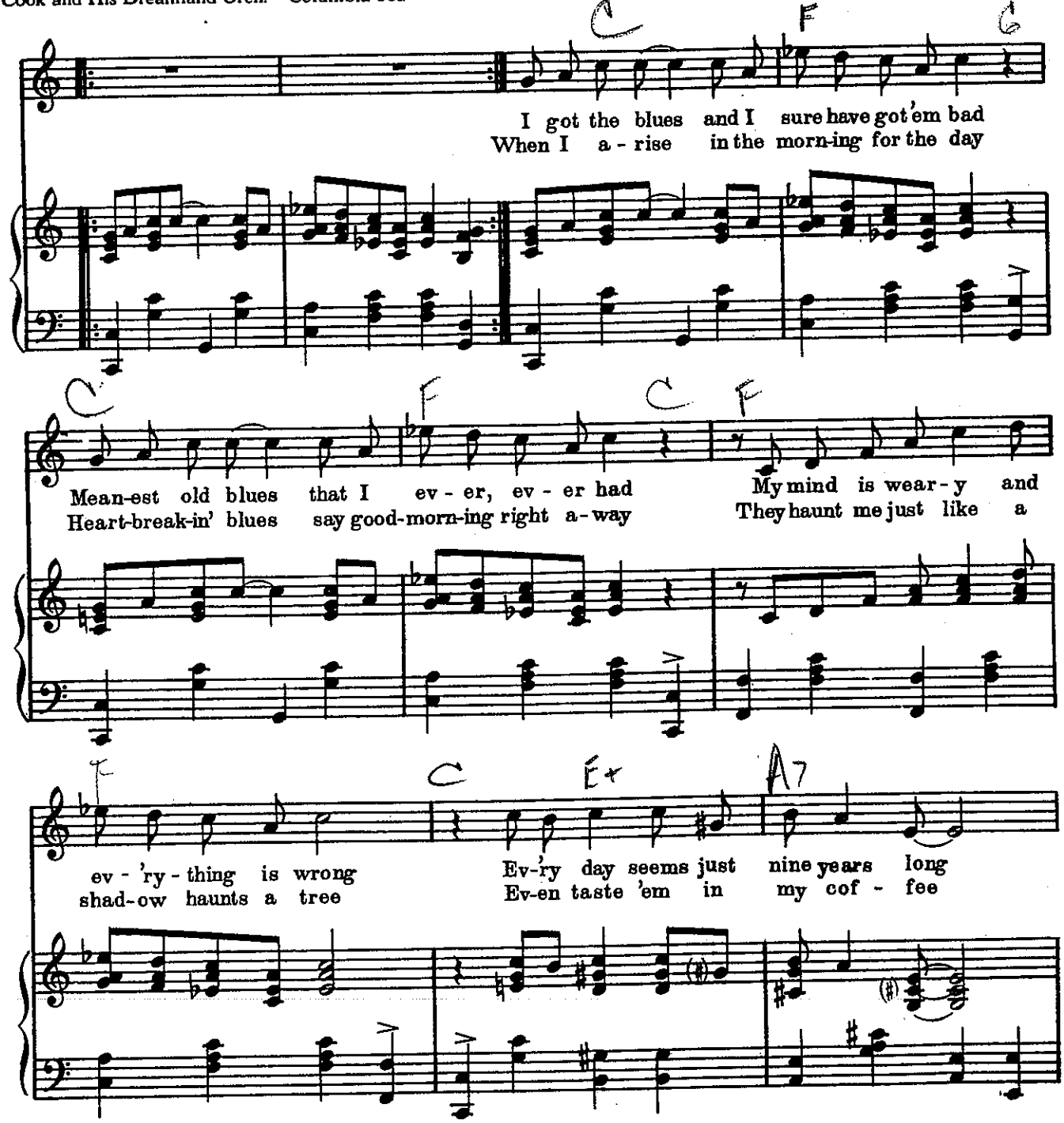
Lyric by WALTER MELROSE

Music by FERD "Jelly Roll" MORTON

When recording this number "Jelly Roll" incorporated human voices shouting and automobile horns tooting. Rather than a blues, it turned out to be a fast stomp in brass band style.

BEST KNOWN RECORDINGS:

"Jelly Roll" Morton's Red Hot Peppers—Victor 20252, His Master's Voice B5212
Cook and His Dreamland Orch.—Columbia 862
Golden Gate Orch.—Edison 51897
Ernest Michall & His New Orleans Boys—Black Patti 8046



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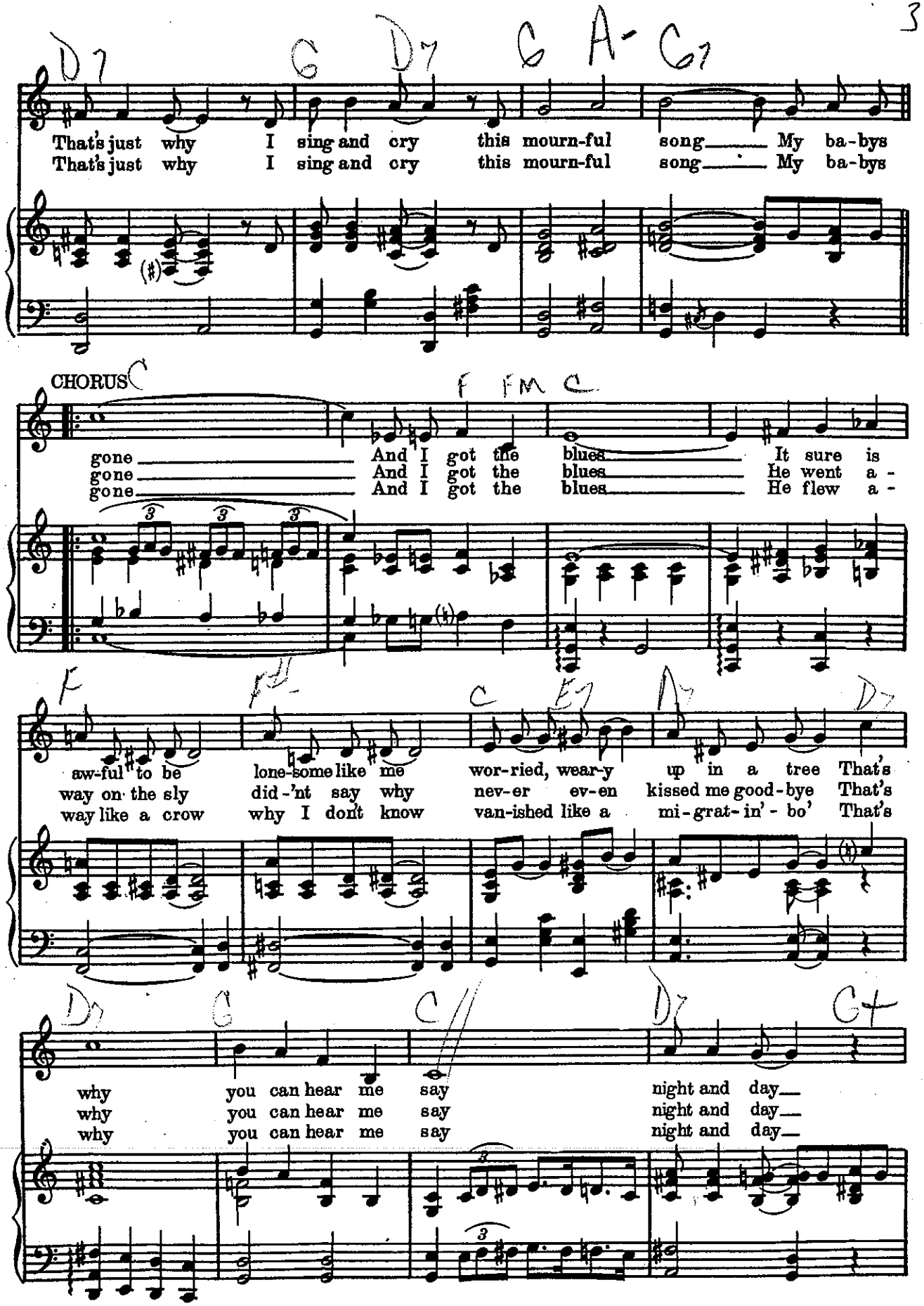
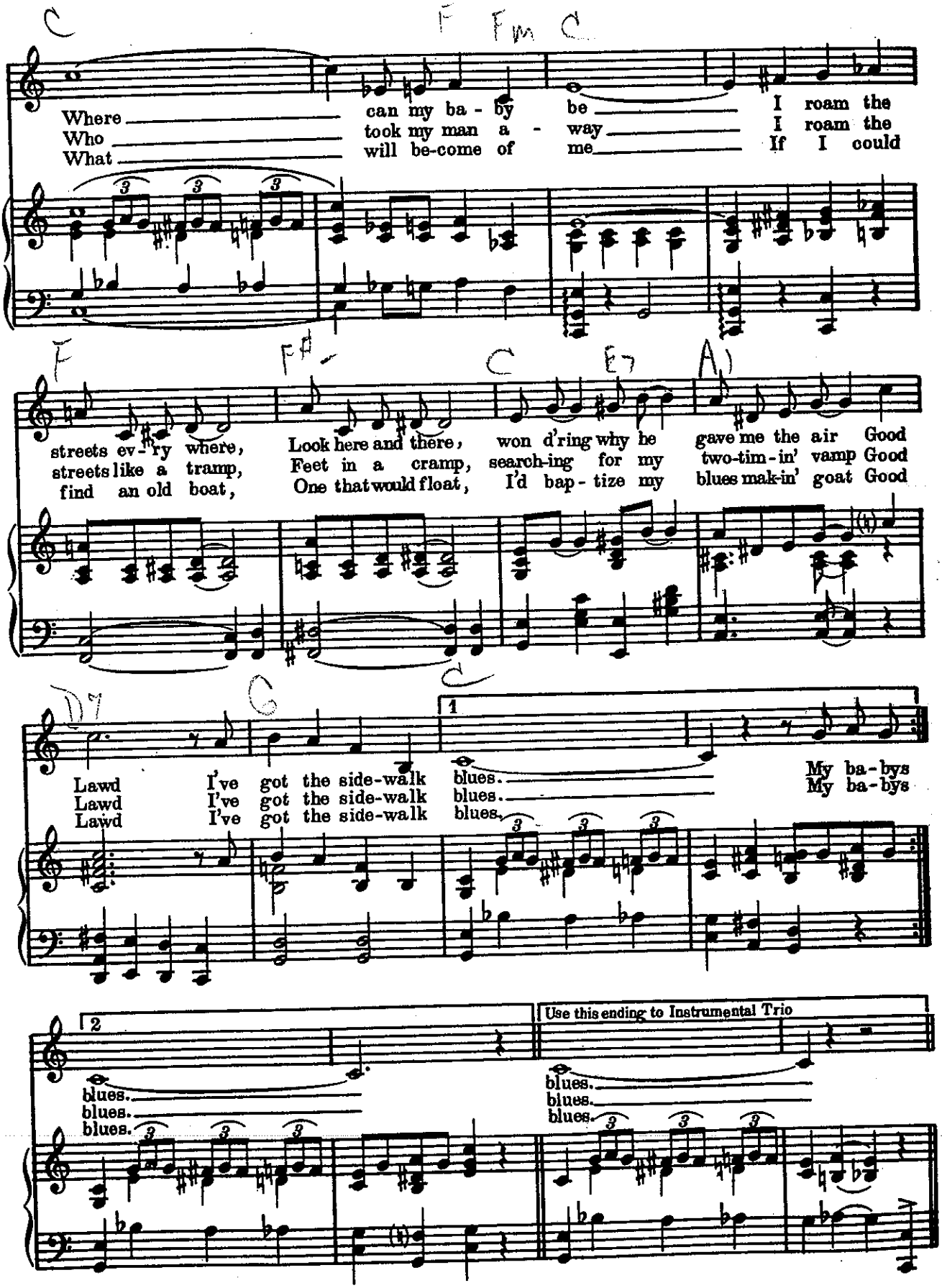
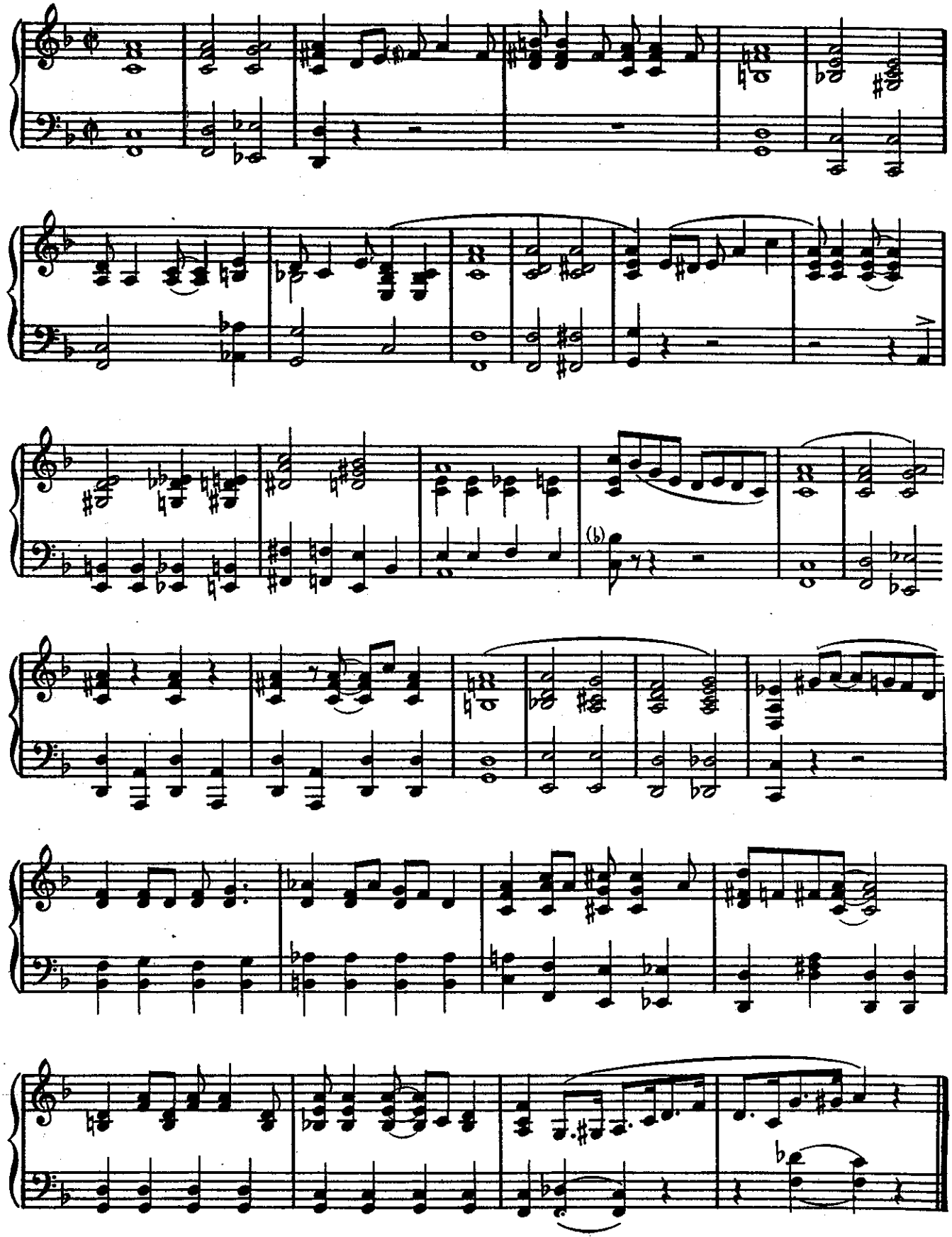

D7 G D7 G A- C7
That's just why I sing and cry this mourn-ful song My ba-bys
That's just why I sing and cry this mourn-ful song My ba-bys
CHORUS C F FM C
gone And I got the blues It sure is
gone And I got the blues He went a -
gone And I got the blues He flew a -
F F7 C E7 A7 D7
aw-ful to be lone-some like me wor-ried, wear-y up in a tree That's
way on the sly did-'nt say why nev-er ev-en kissed me good-bye That's
way like a crow why I don't know van-ished like a mi-grat-in'-bo' That's
D7 G C D7 G7
why you can hear me say night and day
why you can hear me say night and day
why you can hear me say night and day

33


C F Fm C
Where can my ba - by be I roam the
Who took my man a - way I roam the
What will be-come of me If I could
F F# C E7 A7
streets ev-'ry where, Look here and there, won d'ring why he gave me the air Good
streets like a tramp, Feet in a cramp, search-ing for my two-tim-in' vamp Good
find an old boat, One that would float, I'd bap-tize my blues mak-in' goat Good
D7 G C
1
Lawd I've got the side-walk blues. My ba-bys
Lawd I've got the side-walk blues. My ba-bys
Lawd I've got the side-walk blues.
2
Use this ending to Instrumental Trio
blues.
blues.
blues.

TRIO



35

DEAD MAN BLUES

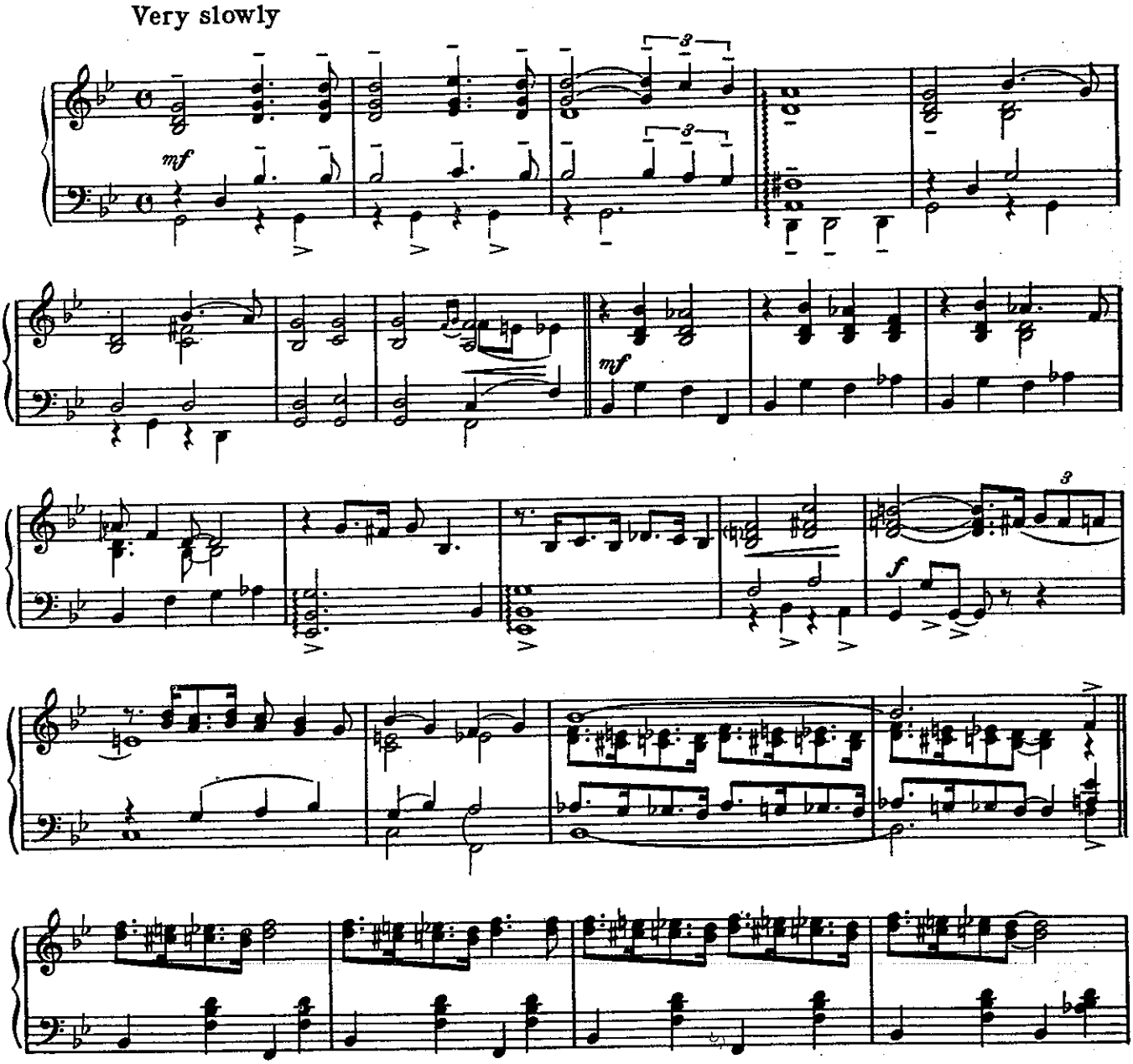
By FERD "Jelly Roll" MORTON

Another atmospheric number in dirge style to depict the funeral parade as played by the New Orleans Brass Bands. Dirge-like on the procession to the graveyard, and a lively march on the return journey.

BEST KNOWN RECORDINGS:

"Jelly Roll" Morton's Red Hot Peppers—Victor 20252, His Master's Voice B5212

King Oliver's Dixie Syncopators—Vocalion 1059, 15493
Edmonia Henderson Vocal—Vocalion 1043



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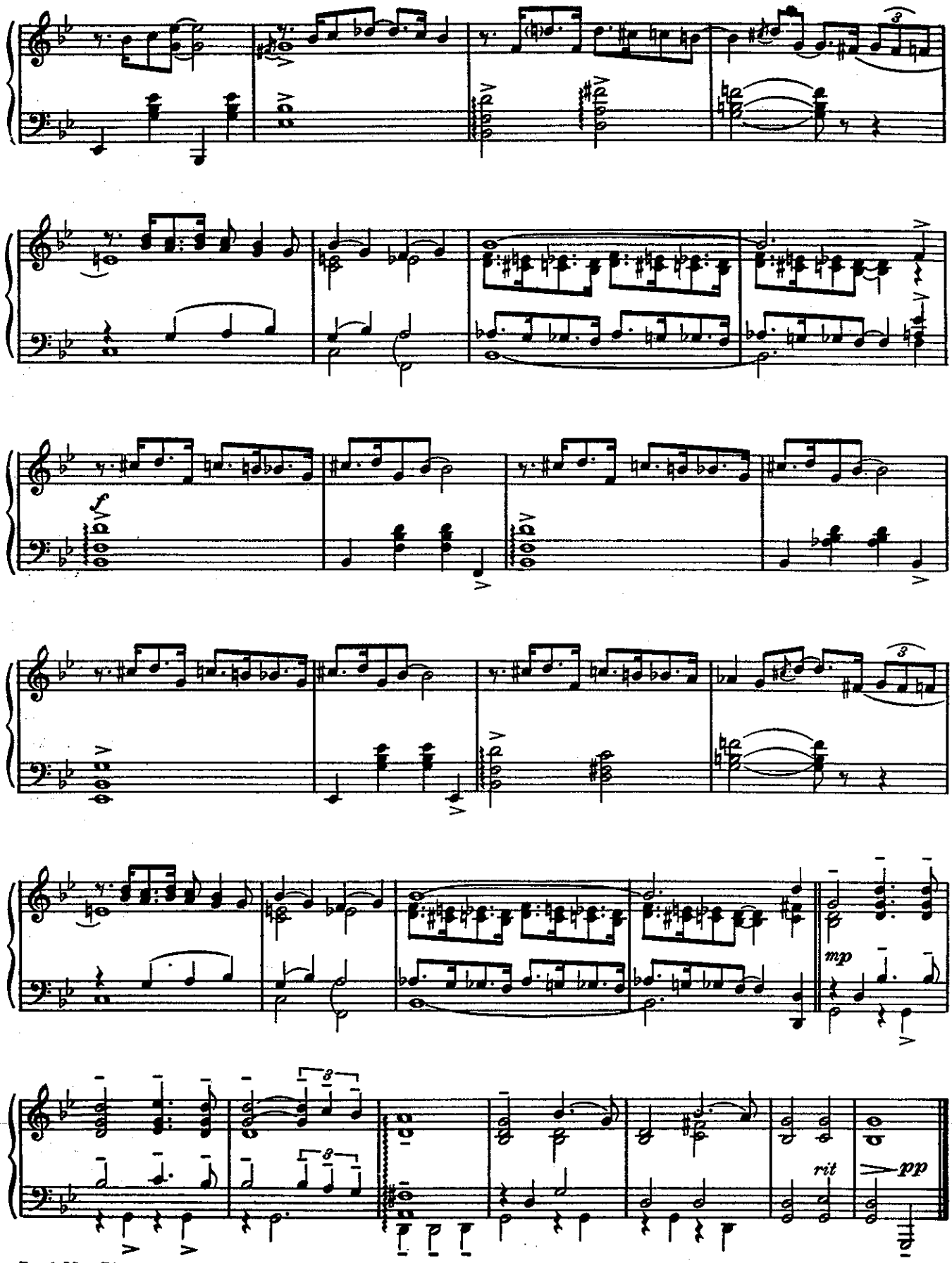

mp
rit
pp

CHICAGO BREAKDOWN

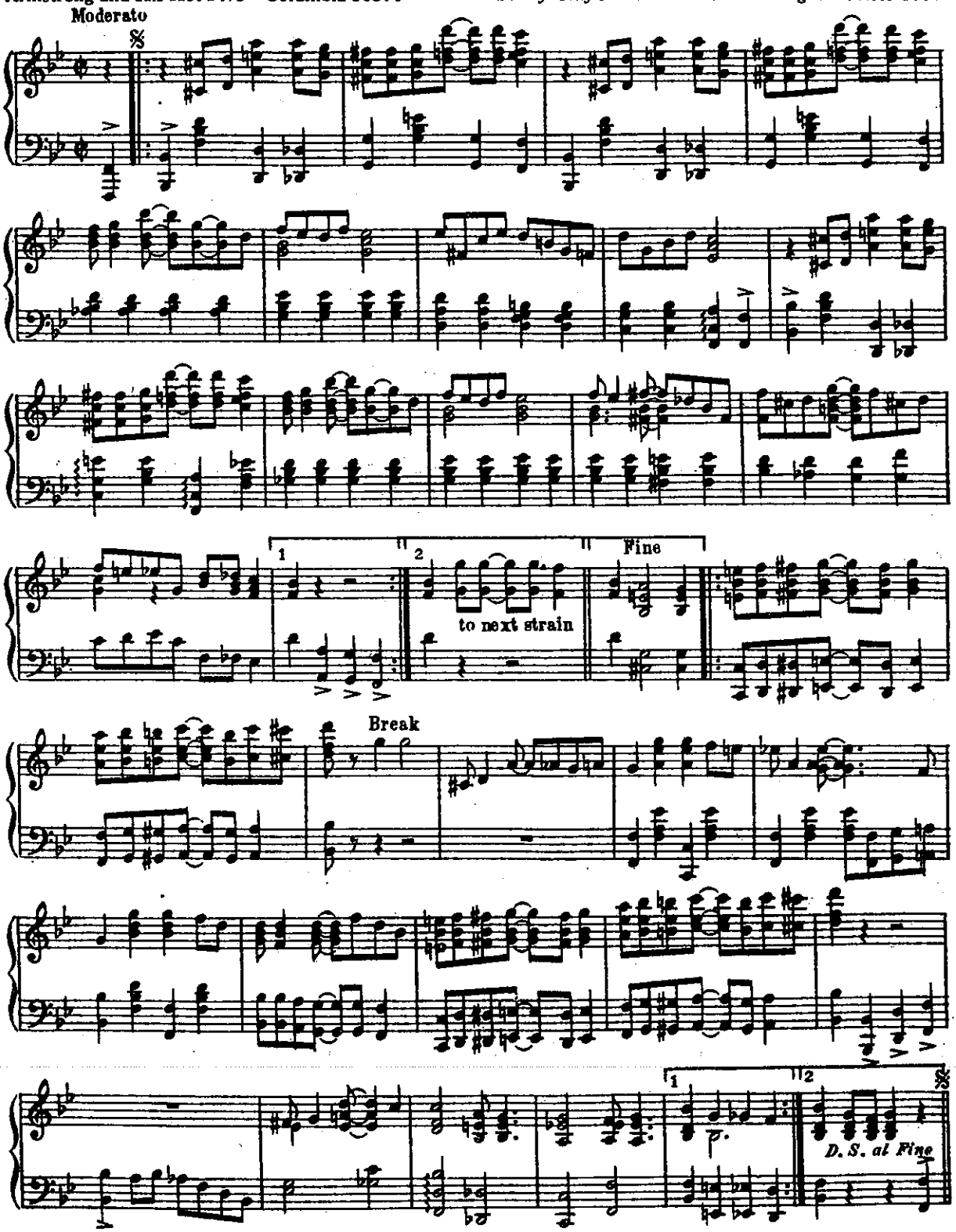
By FERD "Jelly Roll" MORTON

This stomp was published in 1926, and for some unknown reason has been neglected. It is a good tune, but when Louis Armstrong recorded it back in 1927 it was not released. Finally, when Columbia was looking for "Armstrongs" to re-issue in 1940, they found the master and it is now available on record.

BEST KNOWN RECORDINGS:

Louis Armstrong and His Hot Five—Columbia 36376

Sonny Clay's Plantation Orch.—English Oriole 1000



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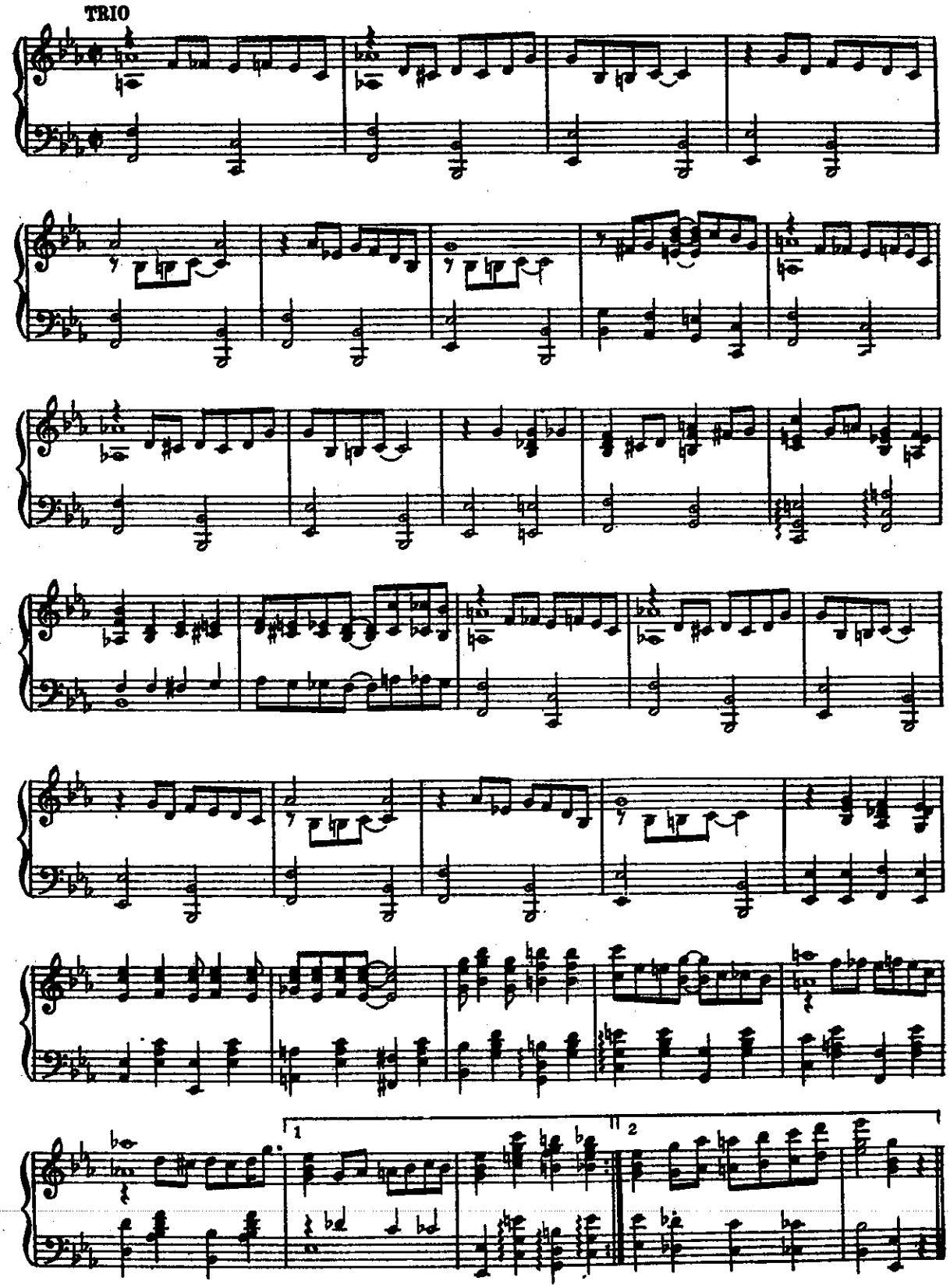

TRIO
1
2

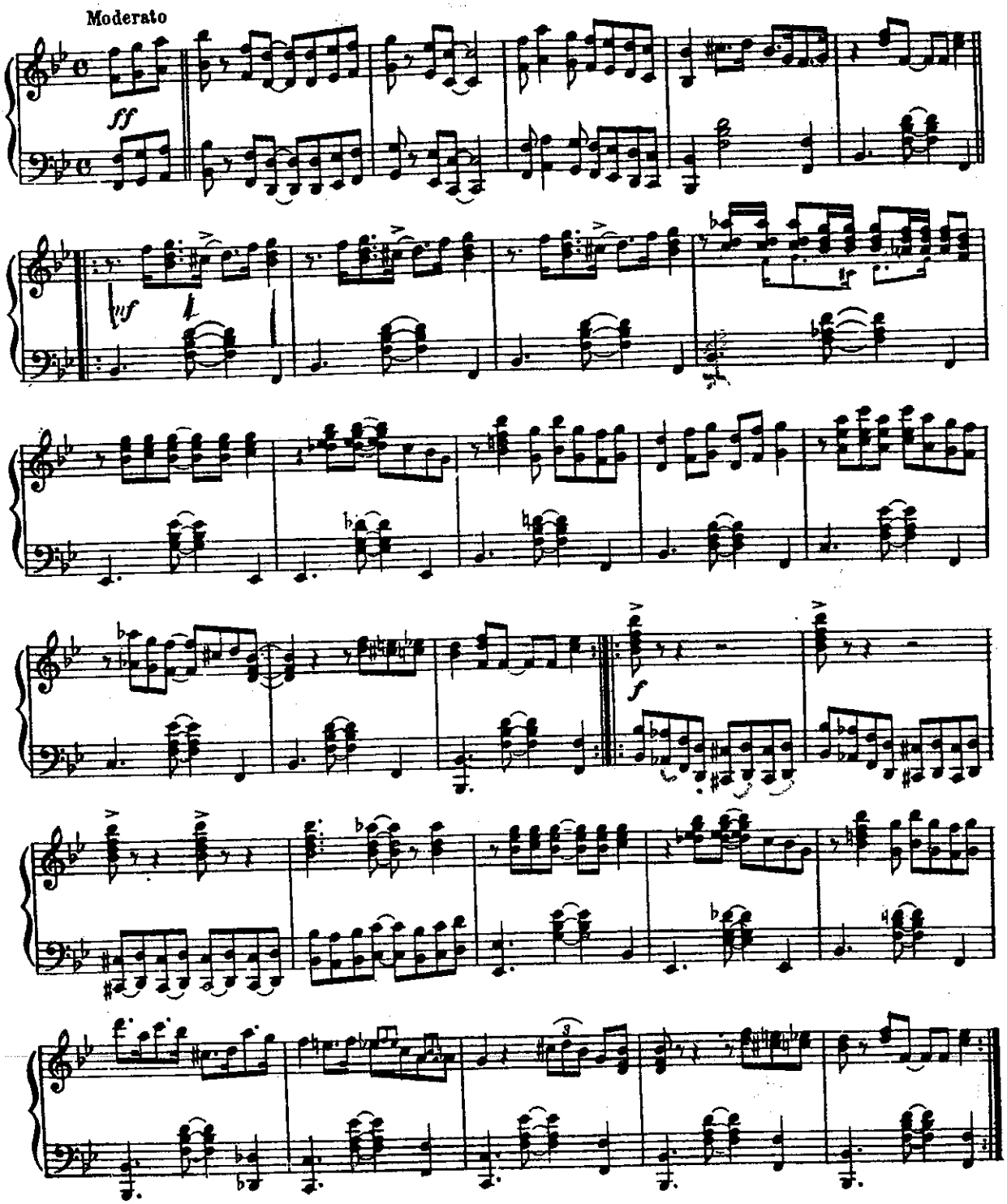
NEW ORLEANS BLUES

By FERD "Jelly Roll" MORTON

THE NEW ORLEANS BLUES was published in 1925 and is a twelve-bar theme in B flat, with a pronounced *Charleston* or *Habanera* bass most of the way. The final passage is marked "Stomp" and has the conventional off-beat left hand. Morton claims to have originally written this blues in 1905, but never recorded it.

BEST KNOWN RECORDINGS:

Blue Lu Barker (Blues Singer)—Decca 7538
Jim Clarke (Piano Solo)—Vocalion 1536
Johnny De Droit New Orleans Jazz Orch.—Okeh 40090



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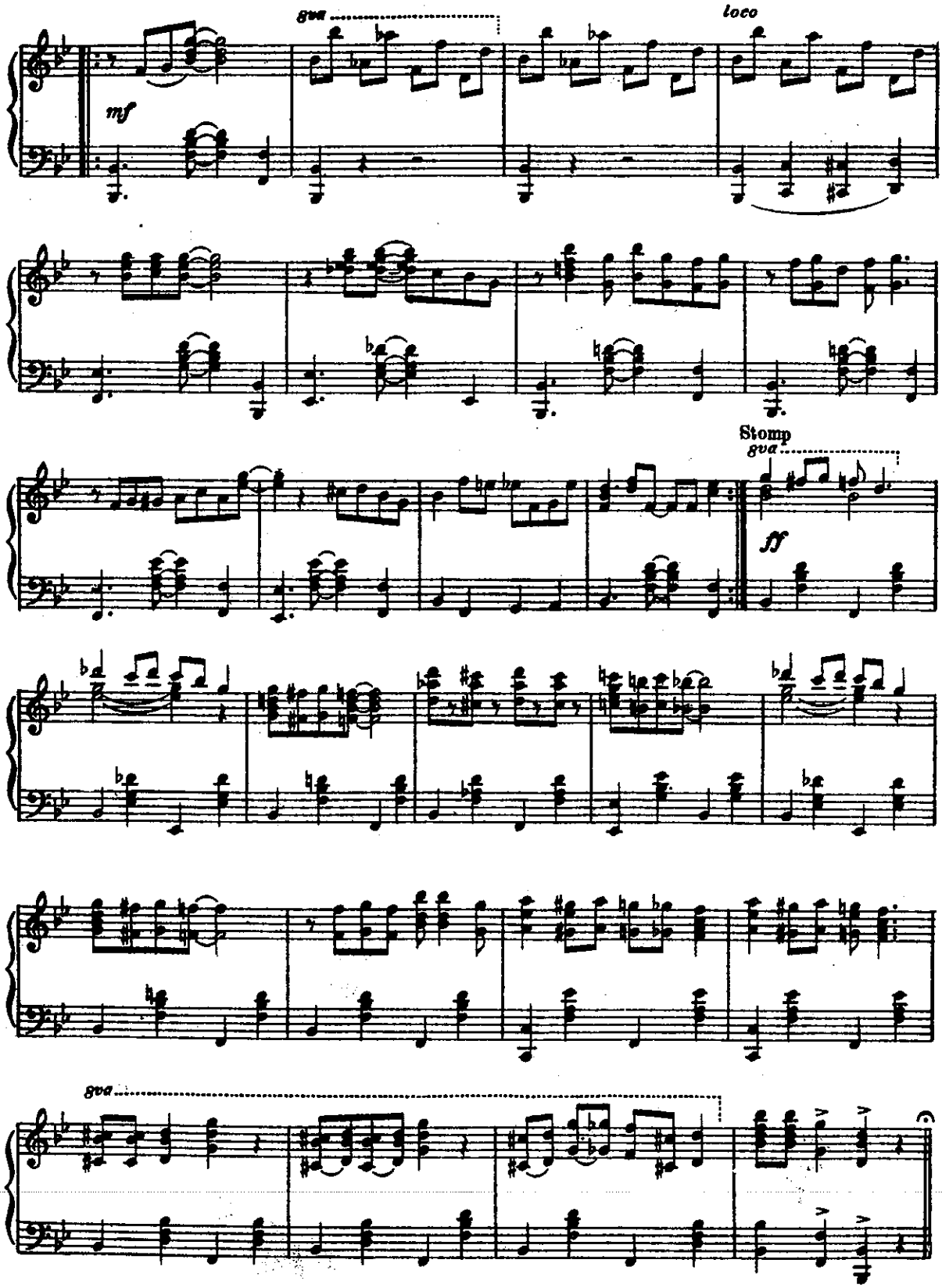

gva
loco
mf
Stomp
gva
ff
gva

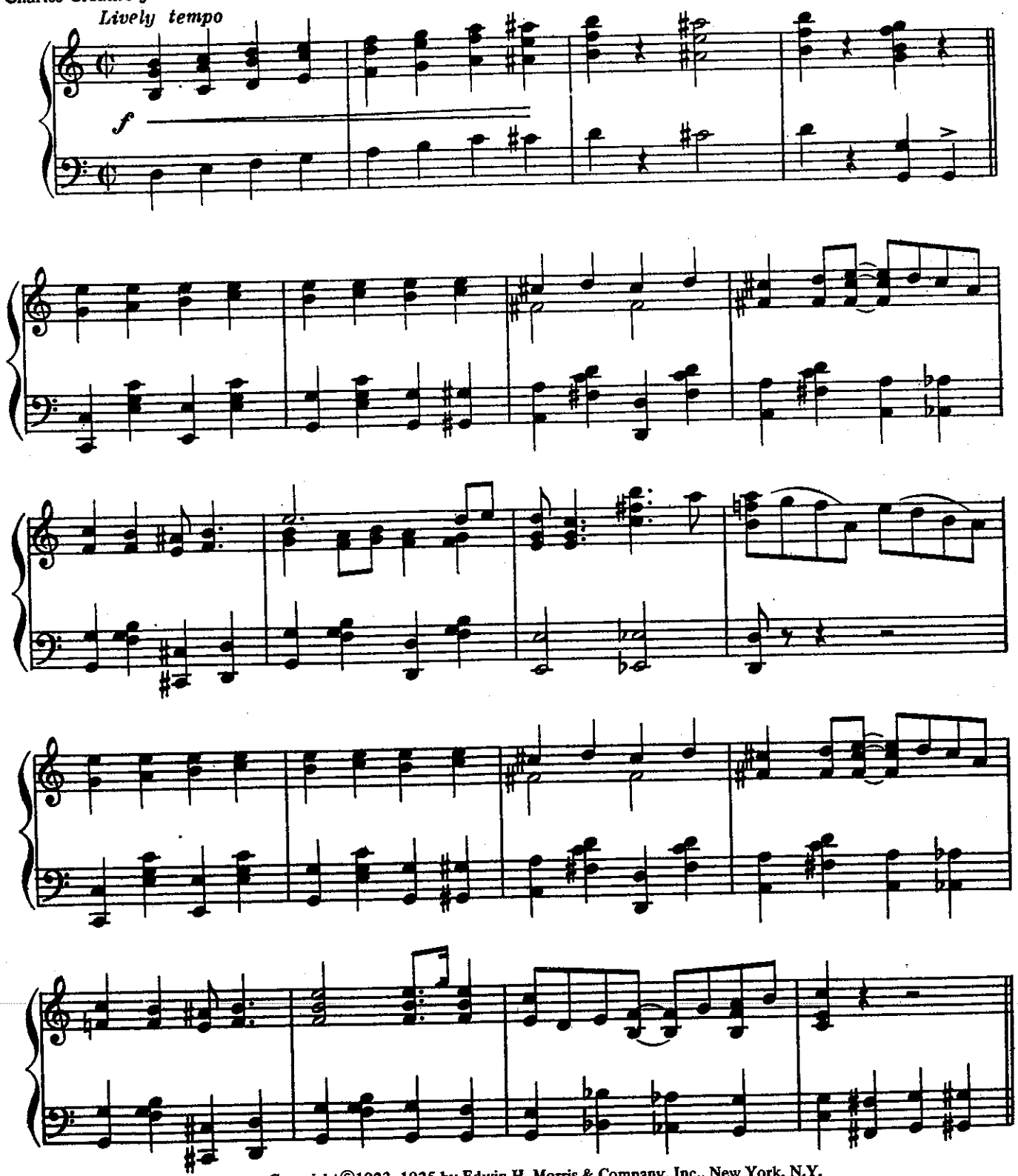
GRANDPA'S SPELLS

By FERD "Jelly Roll" MORTON

This is one of Morton's fastest and dizziest stomps to which he has given an appropriate title.

BEST KNOWN RECORDINGS:

"Jelly Roll" Morton (Piano Solo)—Gennett 5218
Charles Creath's Jazzomaniacs—Okeh 8257
"Jelly Roll" Morton's Red Hot Peppers—Victor 20431, Bluebird 10254



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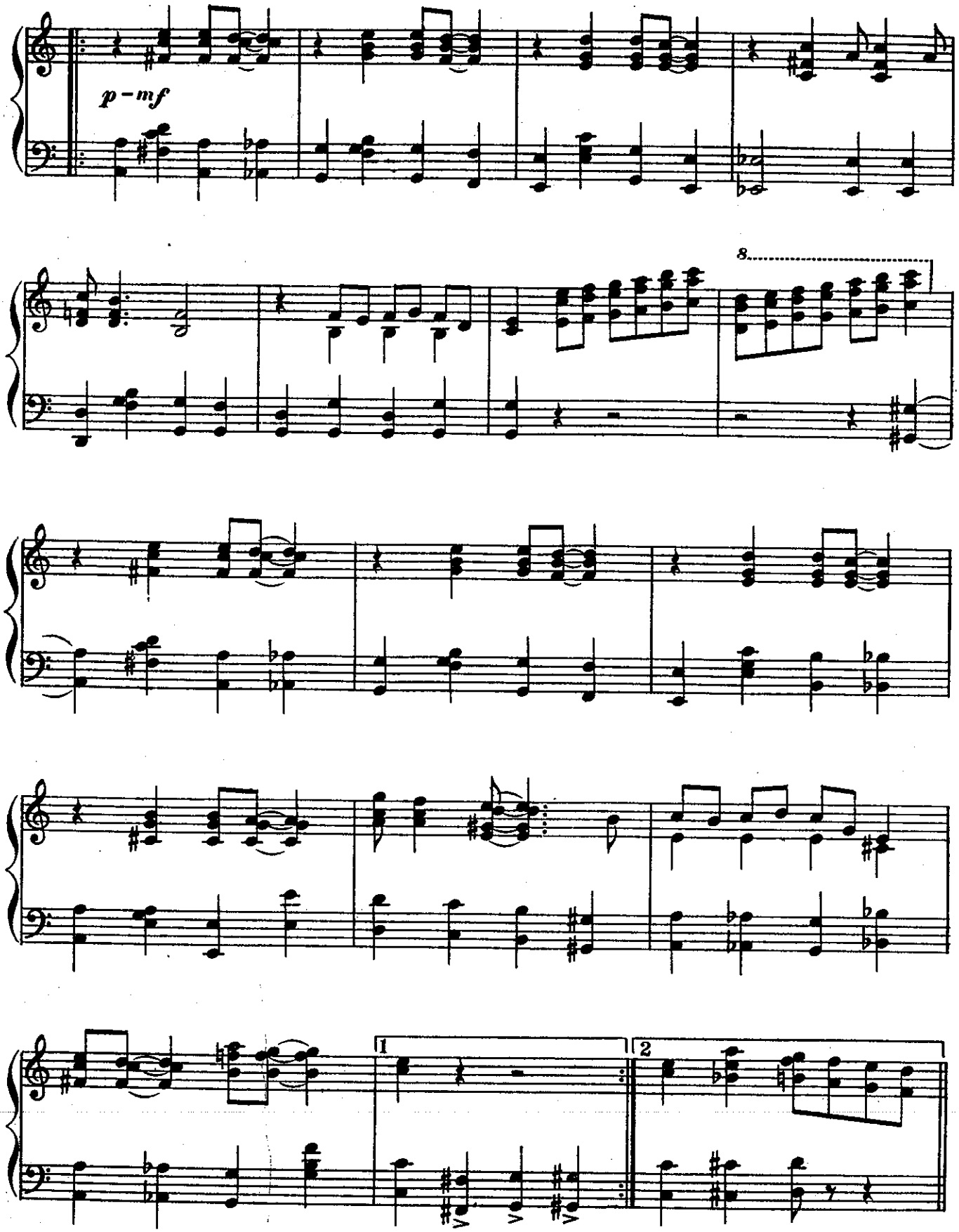
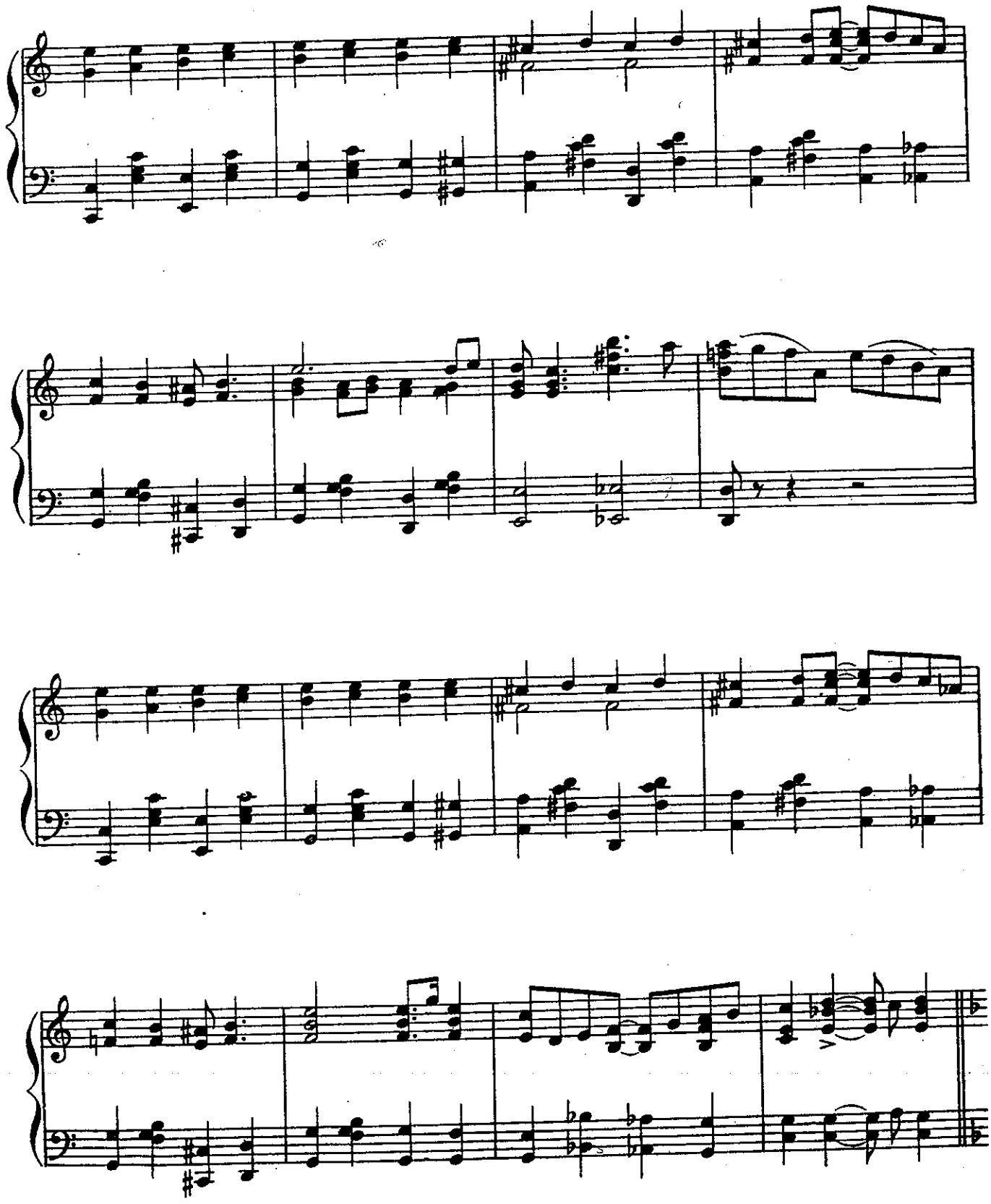
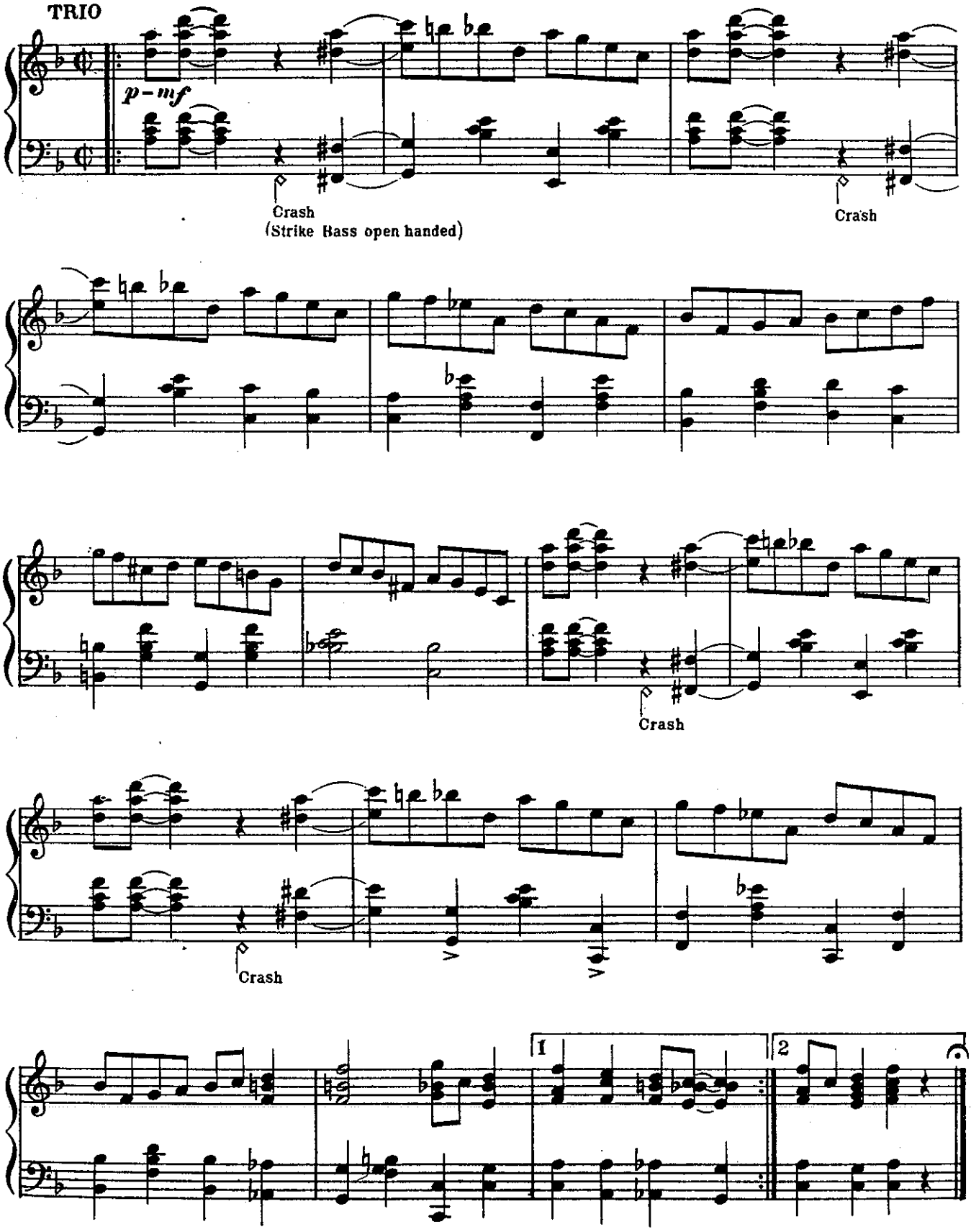

p – mf
8
1
2




TRIO
p – mf
Crash
(Strike Bass open handed)
Crash
Crash
Crash
1
2

WILD MAN BLUES

By LOUIS ARMSTRONG and FERD "Jelly Roll" MORTON

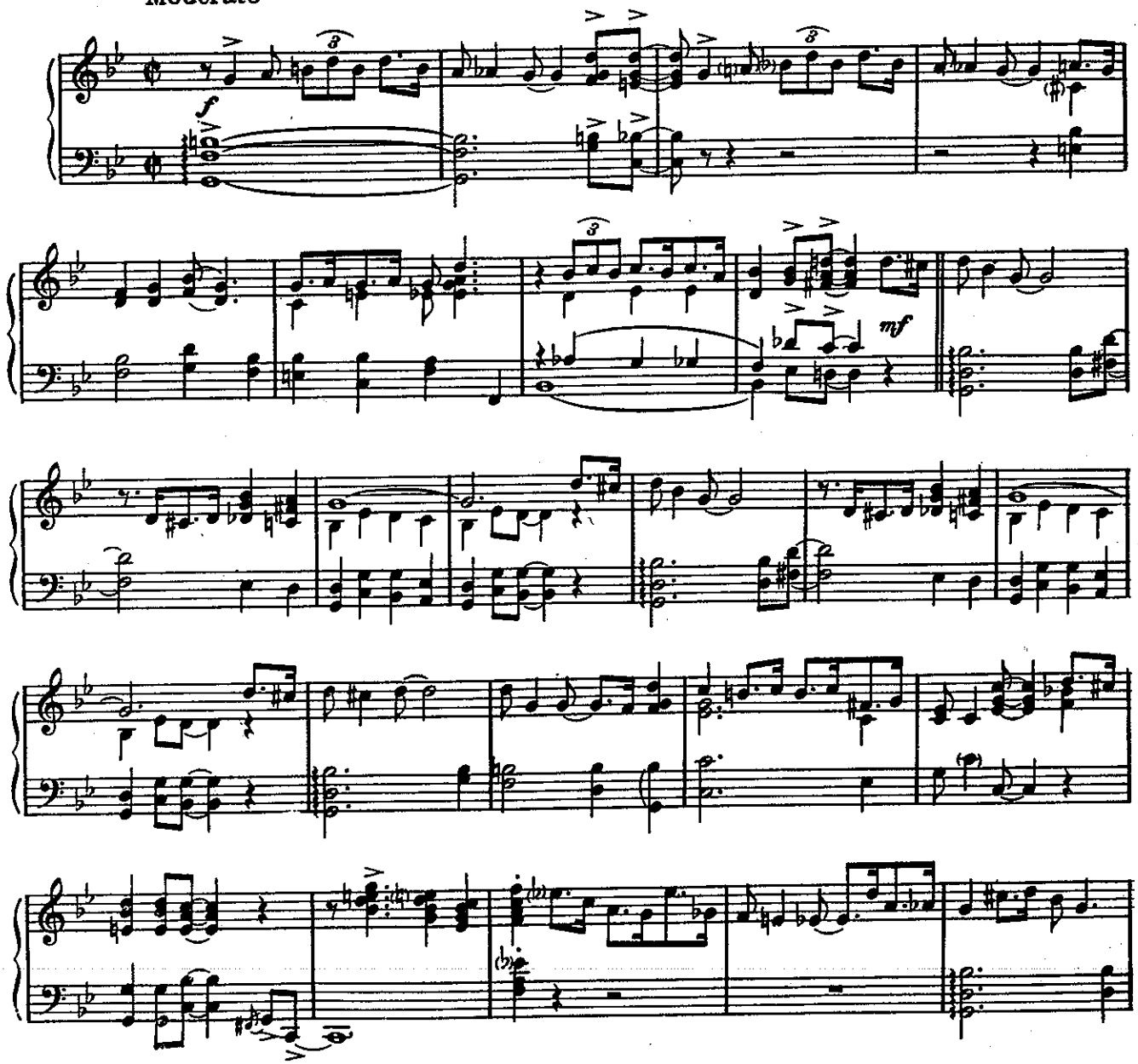
This number was composed by both Morton and Louis Armstrong, the trumpet king. The tune has a savage drive.

BEST KNOWN RECORDINGS:

"Jelly Roll" Morton's Red Hot Peppers—Bluebird 10256
Louis Armstrong Hot Seven—Okeh 8474,
Vocalion 3193

Johnny Dodds Black Bottom Stompers—Brunswick 3567
Johnny Dodds Chicago Boys—Decca 2111, 3519
Sidney Bechet Orch.—Victor 26640

Moderato



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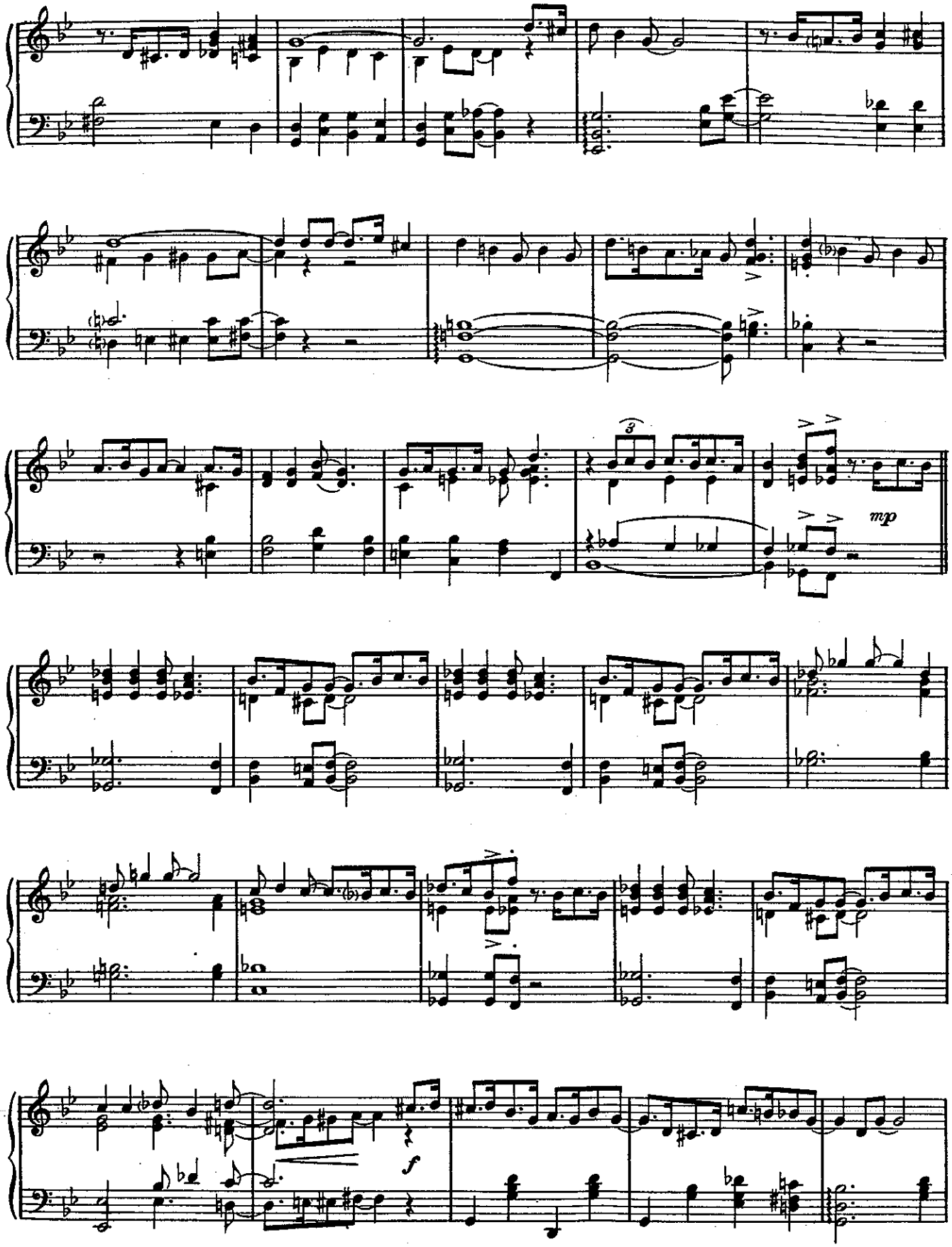
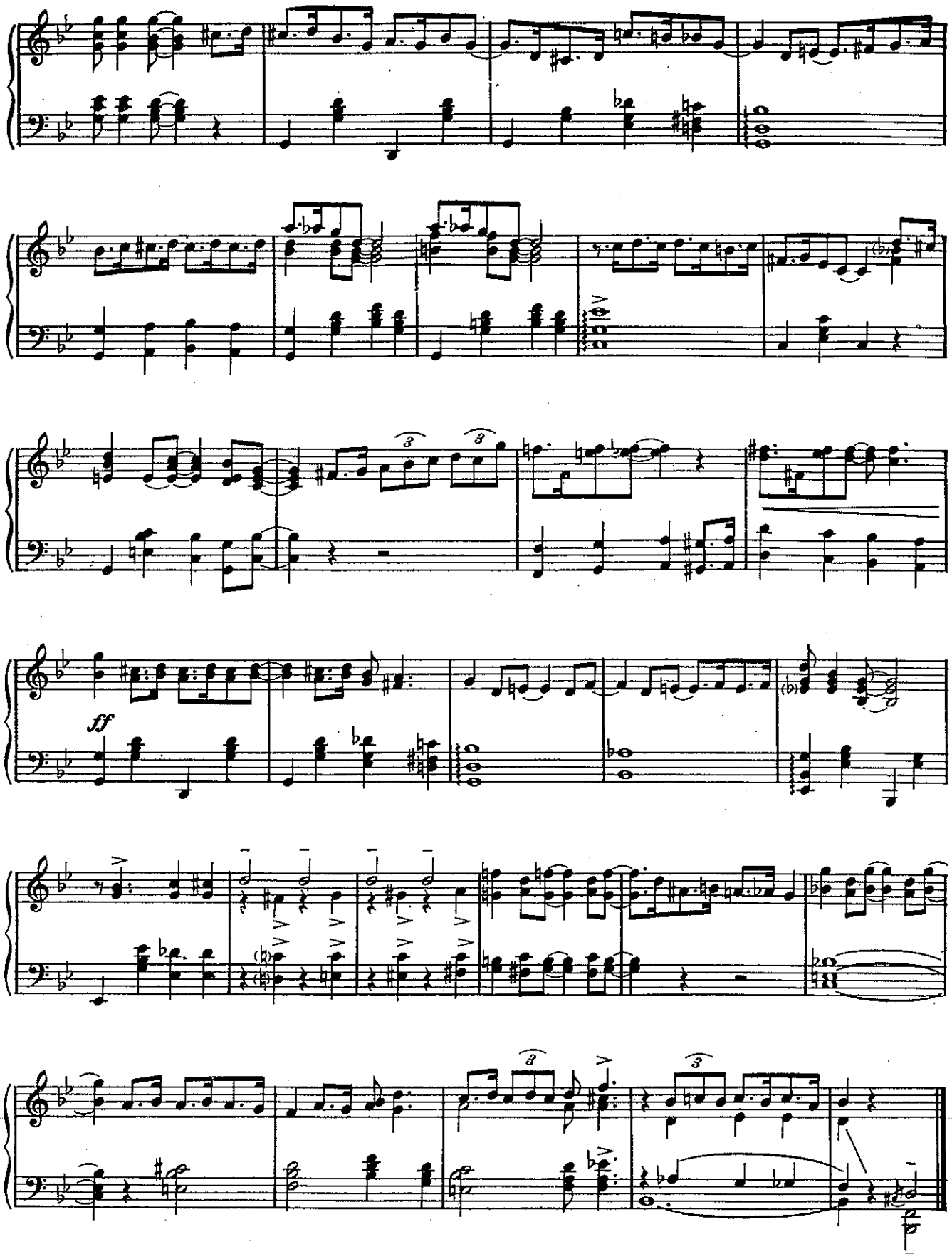

3
mp
f


ff