

THE BIRTH OF THE BLUES

Two-Part, accompanied, with optional guitar, bass and drums

Words by B.G. DeSYLVA and LEW BROWN

Music by RAY HENDERSON

Arranged by CARL STROMMEN

Performance time: 3:45

Slowly and freely (ad lib. tempo)

I

mp

Oh _____ they say some peo - ple long a -

II

mp

Oo _____ they say some peo - ple long a -

Slowly and freely (ad lib. tempo)

N.C.

PIANO
(Guitar,
Bass) *

Drums tacet until meas. 17

go _____ were search-ing for a dif-f'rent tune; one that they could

go _____ were search-ing for a dif-f'rent tune; one that they could

Ab7 G⁶ Ab7

* Guitar: Play ad lib. from chord symbols in piano part.

Bass: Double bottom notes in left hand of piano part, adjusting octaves as necessary.

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croon as on-ly they can, as — they can. They on - ly had the rhy-thm

croon as on-ly they can. — They on - ly had the rhy-thm

G⁶ Ab7 G9 N.C.

9

so — they start-ed sway-ing to and fro.

so, the rhy - thm so Oo — fro.

9

They did n't know just what to use. That is how the

They did - n't know just what to use. That is how the

G⁶ Ab7

blues real-ly be - gan, real - ly be - gan. They heard the
 blues real-ly be - gan. They heard the

G⁶ A^b7 G⁹ N.C.

17 Easy, relaxed swing $\text{♩} = 76-80$ ($\text{♩} = \text{♩}^3$)

mp breeze in the trees sing - ing weird mel - o - dies
mp breeze in the trees sing - ing weird mel - o - dies

17 Easy, relaxed swing $\text{♩} = 76-80$ ($\text{♩} = \text{♩}^3$)

Cmaj7 C[#]dim7 Dm7 B/D[#] Em7 E7 Fmaj7

Susp. Cymbal *mp* continue pattern

and they made that the start of the
 and they made that the start of the

D7/F[#] G Am7 A[#]dim7 G/B

blues. _____ And from a jail came the wail—

blues, start of the blues. And from a jail came the wail—

C Em/F E♭m/E Dm/E♭ 25 Cmaj7 C#dim7 Dm7

— of a down - heart - ed frail, — and they

— of a down heart - ed frail, — and they

B/D# Em7 E7 Fmaj7 D7/F#

played that _____ as part of the blues. _____

played that _____ as part of the blues, of the

G Am7 A#dim7 G/B C

L.V.

33

From a whip-poor - will high on a hill, they took a new_

blues. From a whip-poor - will high on a hill, they took a new_

N.C. 33 E7 Bm7(b5) E7 Bm7(b5)

continue pattern

note. Pushed it through a horn 'til it was worn.

note. Pushed it through a horn 'til it was worn.

E F#m7 Gdim7 E/G# A Bm7(b5)

in - to a blue note. And then they

in - to a blue note. And then they

Cdim7 C#m6 Am7 D9 G6/9 N.C. Gb⁽¹³⁾ F⁽¹³⁾

rit. mf

rit. mf

rit.

a tempo

a tempo

nursed it, re - hearsed it, and gave

nursed it, re - hearsed it, and gave

41

C

C#dim7

Dm7

B 7/D#

a tempo

The musical score for 'The Rose Tree' is presented in two systems. The first system is in 3/4 time and begins with a treble clef. The melody is written in the treble staff, featuring a series of eighth notes grouped in threes, with a key signature change to one flat (B-flat) indicated by a flat symbol and a sharp symbol. The bass staff provides a simple accompaniment with quarter notes. The second system continues the melody and accompaniment, maintaining the 3/4 time signature. The score is marked 'a tempo' and includes a large red watermark reading 'Copyrighted Material'.

out the news that the

Em7 E7 F D7/F#

Southland gave birth to the blues!

Southland gave birth to the blues!

G Am7 A#dim7 G/B

L.V.

cresc. *f* They—

cresc. *f* They—

Esus/B 3 3 3 3 E7 3 3 3 3

cresc.

49 nursed it, re - hearsd it, and—

nursed it, re - hearsd it, and

49 F 3 3 3 3 F#dim7 3 3 3 3

gave, gave out the news that the South-land—

gave, gave out the news that the South - land gave.

B Bb A N.C.

L.V.

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that the South - land gave, — gave — birth to the blues! —

that the South - land gave, — gave — birth to the blues! —

Dm7 Am/E F F#dim G7

L.V.

— They nursed it, re - hearsd it the blues!

— They nursed, re - hearsd — the blues!

F7/C Am/E F7 F#dim N.C.

Blues!

Blues!

Solo

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