

the  
Best of

Louis  
Armstrong

*Ain't misbehavin'*

*Blueberry hill*

*Cabaret*

*Down by the riverside*

*Dream a little dream of me*

*Go down, Moses*

*Hello, Dolly!*

*Jeepers creepers*

*Just a Gigolo*

*Kiss of fire*

*Let's call the whole thing off*

*Nobody knows the trouble I see*

*Only you (and you alone)*

*Sweet Georgia Brown*

*Tiger rag (hold that tiger)*

*We have all the time in the world*

*What a wonderful world*

*When the Saints go marching in*

*When you're smiling*

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# AIN'T MISBEHAVIN'

Words by Andy Razaf - Music by Fats Waller, Harry Brooks

Medium



Musical notation for the first system, including vocal line and piano accompaniment. The piano part features chords: **Mib** and **Ladim7**.



(1st time Voice tacet)

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features chords: **Lab6**, **Sib13**, **Mib**, and **Dom7**. The vocal line includes the lyrics: "No one to talk with," and performance instructions: "1st time Trumpet" and "2nd time Voice".



Musical notation for the third system, including vocal line and piano accompaniment. The piano part features chords: **Fam7**, **Sib9**, **Mib**, **Mib7**, **Lab6**, and **Reb9/5b**. The vocal line includes the lyrics: "all by my-self, no one to walk with, but I'm hap-py on the shelf."

E<sup>b</sup>/G      G<sup>b</sup>7      F<sup>m</sup>7      B<sup>b</sup>9      E<sup>b</sup>      C7      F<sup>m</sup>9      B<sup>b</sup>13

Ain't mis-be-hav-in', I'm sav-in' my love for you.

Mi<sup>b</sup>/Sol      Sol<sup>b</sup>7      F<sup>m</sup>7      Si<sup>b</sup>9      Mi<sup>b</sup>      Do7      F<sup>m</sup>9      Si<sup>b</sup>13

E<sup>b</sup>      C<sup>m</sup>7      F<sup>m</sup>7      B<sup>b</sup>9      E<sup>b</sup>      E<sup>b</sup>7

I know for cer-tain the one I love, I'm thru with flir-tin' it's

Mi<sup>b</sup>      Do<sup>m</sup>7      F<sup>m</sup>7      Si<sup>b</sup>9      Mi<sup>b</sup>      Mi<sup>b</sup>7

A<sup>b</sup>6      D<sup>b</sup>9/5<sup>b</sup>      E<sup>b</sup>/G      G<sup>b</sup>7      F<sup>m</sup>7      B<sup>b</sup>9

just you I'm think - in' of. Ain't mis-be-hav-in', I'm sav-in' my love for

La<sup>b</sup>6      Re<sup>b</sup>9/5<sup>b</sup>      Mi<sup>b</sup>/Sol      Sol<sup>b</sup>7      F<sup>m</sup>7      Si<sup>b</sup>9

E<sup>b</sup>      A<sup>b</sup>9      E<sup>b</sup>      G7/5<sup>#</sup>      G7      B      C<sup>m</sup>      A<sup>b</sup>7

you. Like Jack Horn-er in the cor-ner

Mi<sup>b</sup>      La<sup>b</sup>9      Mi<sup>b</sup>      Sol7/5<sup>#</sup>      Sol7      Do<sup>m</sup>      La<sup>b</sup>7

don't go no-where, what do I care. Your kiss - es are worth wait - in'

Fa7 Do7 Sib Sol7/9b Dom7 Fa7

for, be - lieve me. I don't stay out late, don't care to go.

Sib7 Sib9 Sib13 Sib7 Mib Dom7 Fam7 Sib9

I'm home a - bout eight, just me and my ra - di - o. Ain't mis - be - hav - in',

Mib Mib7 Lab6 Reb9/5b Mib/Sol Solb7

I'm sav-in' my love for you.

Fam7 Sib9 Mib Do7/9b Fam7 Sib7/9b

**CODA**

you.

Mib Mib13

Solos on form (ABC), then D.S. to Coda

# BLUEBERRY HILL

Words and Music by Al Lewis, Larry Stock, Vincent Rose

Moderately



I found my

Mi7/9b La7/9b Re9 Sol7/9b Do Fa6 Do



thrill on Blue-ber - ry Hill, on Blue-ber - ry

Fa Do



Hill when I found you. The moon stood

Sol7 Do Do7

F C

still on Blue-ber - ry Hill and lin - gered un -

Fa Do

G7 C To Coda

til my dreams came true. The wind in the

Sol7 Do

G7 C B7

wil-low played love's sweet mel - o - dy; but all of those

Sol7 Do Si7

Em B4/7 B7 E G7 C7

vows we made were nev - er to be tho' we're a -

Mim Si4/7 Si7 Mi Sol7 Do7

F C

part, you're part of me still for you were my

Fa Do

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It features a melodic line with a long note on 'part,' followed by a triplet of eighth notes on 'you're part of me', a quarter note on 'still', and another triplet of eighth notes on 'for you were my'. The piano accompaniment is in a grand staff (treble and bass clefs). The right hand plays chords and single notes, with a triplet of eighth notes on 'you're part of me' and another triplet on 'for you were my'. The left hand plays a simple bass line. Chord diagrams for F and C are shown above the vocal staff.

G7 C Fm/G C C7 *D.S. to Coda*

thrill on Blue-ber - ry Hill. I found my

Sol7 Do Fam/Sol Do Do7

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with a long note on 'thrill', followed by a triplet of eighth notes on 'on Blue-ber - ry', a quarter note on 'Hill.', and a long note on 'I found my'. The piano accompaniment continues with chords and single notes. Chord diagrams for G7, C, Fm/G, C, and C7 are shown above the vocal staff. The instruction 'D.S. to Coda' is written at the end of the system.

**CODA**

E♭ G7 C B7/5♯ B7

wil - low played love's sweet mel - o - dy; but all of those

Mi♭ Sol7 Do Si7/5♯ Si7

Detailed description: This system contains the fifth and sixth staves of music, starting the CODA section. The vocal line begins with a long note on 'wil - low played', followed by a triplet of eighth notes on 'love's sweet mel - o - dy;', and a long note on 'but all of those'. The piano accompaniment continues with chords and single notes. Chord diagrams for E♭, G7, C, B7/5♯, and B7 are shown above the vocal staff.

Em B7 E G7 C7

vows we made were nev - er to be tho' we're a -

Mim Si7 Mi Sol7 Do7

Detailed description: This system contains the seventh and eighth staves of music, concluding the CODA section. The vocal line continues with a long note on 'vows we made', followed by a triplet of eighth notes on 'were nev - er to be', and a long note on 'tho' we're a -'. The piano accompaniment continues with chords and single notes. Chord diagrams for Em, B7, E, G7, and C7 are shown above the vocal staff.



F C

part, \_\_\_\_\_ you're part of me still \_\_\_\_\_ for you were my

Fa Do

Detailed description: This system contains the first two lines of music. The top staff is a vocal line with lyrics: "part, \_\_\_\_\_ you're part of me still \_\_\_\_\_ for you were my". It features two triplet markings over the notes "me" and "my". Above the staff are two guitar chord diagrams: an F major chord and a C major chord. The middle staff is the piano accompaniment, with the right hand playing chords and the left hand playing a bass line. Chord labels "Fa" and "Do" are placed below the right-hand staff. The bottom staff is the piano bass line.

Dm Bb9 C

thrill \_\_\_\_\_ on Blue - ber - ry Hill. (Vocal scat)

Rem Sib9 Do

Detailed description: This system contains the next two lines of music. The top staff is a vocal line with lyrics: "thrill \_\_\_\_\_ on Blue - ber - ry Hill. (Vocal scat)". It features a triplet marking over the notes "ry Hill.". Above the staff are three guitar chord diagrams: Dm, Bb9, and C. The middle staff is the piano accompaniment, with the right hand playing chords and the left hand playing a bass line. Chord labels "Rem", "Sib9", and "Do" are placed below the right-hand staff. The bottom staff is the piano bass line.

F6/C C

Fa6/Do Do

Detailed description: This system contains the final two lines of music. The top staff is a piano accompaniment line with two triplet markings. Above the staff are two guitar chord diagrams: F6/C and C. The middle staff is the piano accompaniment, with the right hand playing chords and the left hand playing a bass line. Chord labels "Fa6/Do" and "Do" are placed below the right-hand staff. The bottom staff is the piano bass line.

# CABARET

Words by F.Hebb - Music by John Kander

Medium

Ebm7



Ebm9



4fr.

A<sup>b</sup>13



4fr.

D<sup>b</sup>



G<sup>b</sup>7



E<sup>b</sup>m7



A<sup>b</sup>9



3fr.

Musical notation for the first system, including vocal line and piano accompaniment. The piano part includes chords: Mibm7, Mibm9, Lab13, Reb, Solb7, Mibm7, Lab9.



D<sup>b</sup>



A<sup>b</sup>7/5<sup>#</sup>



4fr.

D<sup>b</sup>



A<sup>b</sup>7/5<sup>#</sup>



4fr.

Musical notation for the second system, including vocal line and piano accompaniment. The piano part includes chords: Reb, Lab7/5<sup>#</sup>, Reb, Lab7/5<sup>#</sup>.

What good is sit - ting a - lone in your room?  
Put down the knit - ting, the book and the broom,

D<sup>b</sup>



D<sup>b</sup>7+



4fr.

D<sup>b</sup>7



A<sup>b</sup>m7




4fr.

D<sup>b</sup>9



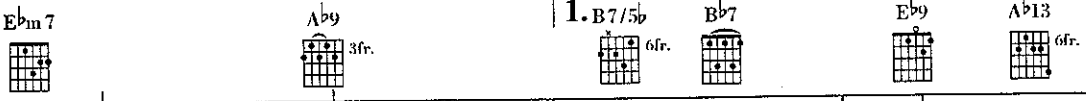
Musical notation for the third system, including vocal line and piano accompaniment. The piano part includes chords: Reb, Reb7+, Reb7, Labm7, Reb9.

Come hear the mu - sic play;  
time for a hol - i - - - day;




life is a cab - a - - - ret, old chum, \_\_\_\_\_  
 life is a cab - a - - - ret, old chum, \_\_\_\_\_

Solb      Soldim7      Reb/Fa      Sib7




come to the cab - a - - - ret. \_\_\_\_\_  
 come to the cab - a -

Mibm7      Lab9      Si7/5b      Sib7      Mib9      Lab13

2.  *To Coda* ⊕

- ret.      Come taste the wine.      come hear the

Reb



band,      come blow the horn,      start      cel - e - brat - ing,

Reb      Sibm      Sibm7+      Sibm7      La7

right this way, your ta - ble's wait - ing. No use per - mit - ting some

Ab7 4fr. Db Ab7/5# 4fr.

Lab7 Reb Lab7/5#

proph - et of doom to wipe ev - 'ry smile a -

Db Ab7/5# 4fr. Db Db7+ 4fr.

Reb Lab7/5# Reb Reb7+

way; life is a cab - a - ret, old chum, -

Db7 Db4/9 9fr. Db9 Gb Gdim7 Db/F

Reb7 Reb4/9 Reb9 Solb Soldim7 Reb/Fa

come to the cab - a - ret.

Bb7 Ebm7 Ab13 6fr. Db

Sib7 Mibm7 Lab13 Reb

*D.S. (Trumpet solo) to Coda*

CODA

E<sup>b</sup>m7 E<sup>d</sup>im7 Fm B<sup>b</sup>7

Life is a cab - a - ret, old chum, —

Mi<sup>b</sup>m7 Midim7 Fam Sib7

E<sup>b</sup>m7 E<sup>d</sup>im7 Fm B<sup>b</sup>7 E<sup>b</sup>m7

on - ly a cab - a - ret, old chum, — so come to —

Mi<sup>b</sup>m7 Midim7 Fam Sib7 Mi<sup>b</sup>m7

A<sup>b</sup>11/13 A<sup>b</sup>13 D<sup>b</sup> A7

the cab - - - a - - - ret.

La<sup>b</sup>11/13 La<sup>b</sup>13 Re<sup>b</sup> La7

D<sup>b</sup>

Re<sup>b</sup>

# DOWN BY THE RIVERSIDE

Traditional

Moderately



Choir: Down by the

*ad lib.*

*a tempo*

I'm gon-na lay down my sword and shield.

Sib



ri-ver-side

Down by the ri-ver-side

down by the

(3rd time Voices tacet)

(3rd time Trumpet)

Mib

Sib

Mib/Sib



ri-ver-side

I'm gon-na lay down my sword and shield  
I'm gon-na lay down my hea-vy load

Sib

down by the ri - ver - side. —

ain't gon - na stu - dy —  
ain't gon - na stu - dy —

F7

Fa7

war no more. — I ain't gon - na  
war no more. — I ain't gon - na

Bb Eb/Bb Bb7

Sib Mib/Sib Sib7

stu - dy war no more. — ain't gon - na stu - dy war no more. — I ain't gon - na  
stu - dy war no more. — ain't gon - na stu - dy war no more. — I ain't gon - na

Eb Bb

Mib Sib

stu - dy — war no more. —  
stu - dy — war no more. —

F7 Eb/G F7/A Bb Bb7+

Fa7 Mib/Sol Fa7/La Sib Sib7+

Bb7 Eb

I ain't gon - na stu - dy war no more  
I ain't gon - na stu - dy war no more ain't gon - na  
I ain't gon - na

Sib7 Mib

Bb F7

stu - dy war no more I ain't gon - na stu - dy  
stu - dy war no more I ain't gon - na stu - dy

Sib Fa7

1. Bb Eb/Bb Bb

war no more. I'm gon - na

Sib Mib/Sib Sib

Down by the ri - ver - side,  
lay down my hea - vy load.

a tempo



2.  
Stu - dy war no more.

The first system contains a vocal line with the lyrics "Stu - dy war no more." and a piano accompaniment. A trumpet part is indicated above the piano's right hand. The piano accompaniment features a bass line with a steady eighth-note rhythm and a right hand with chords and moving lines.



*D.S. to Coda 1*

The second system shows the piano accompaniment for the second system. It continues the bass line and right-hand accompaniment from the first system.

Sib

**CODA 1**



*D.S.S. to Coda 2*

The third system includes a vocal line with the lyrics "I ain't gon - na" and piano accompaniment. The piano accompaniment features a bass line and a right hand with chords and moving lines.

Fa7

Sib

$\oplus$  **CODA 2**



The fourth system includes a vocal line with the lyrics "war no more lay down my" and piano accompaniment. The piano accompaniment features a bass line and a right hand with chords and moving lines.

war

no

more

lay down

my

Sib

Mib/Sib

Sib

Down by the ri-ver - side down by the sword and shield.

E $\flat$ /B $\flat$

Mi $\flat$ /Si $\flat$

ri - ver - side down by the ri - ver - side I'm gon - na lay down my

B $\flat$  E $\flat$ /B $\flat$  B $\flat$

Si $\flat$  Mi $\flat$ /Si $\flat$  Si $\flat$

ad lib. down by the ri - ver - side gon - na hea - vy load

D7/A G $\flat$  F $\sharp$ dim7 B $\flat$ /F

Re7/La Solm Fa $\sharp$ dim7 Si $\flat$ 7/Fa

stu - - - dy war no more no war no more.

Em7/5 $\flat$  E $\flat$ m6 B $\flat$ /F F B $\flat$  E $\flat$ /B $\flat$  B $\flat$

Mi $\flat$ m7/5 $\flat$  Mi $\flat$ m6 rit. Si $\flat$ /Fa Fa Si $\flat$  Mi $\flat$ /Si $\flat$  Si $\flat$

# DREAM A LITTLE DREAM OF ME

21

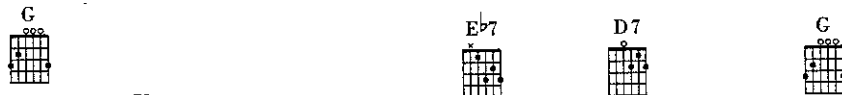
Words by G.Kahn - Music by F. Andre, W. Schwandt

Moderately



(Trombon)

Lam Lam7 Dom6 Sol Mi $\flat$ 7 Re7 Sol Re7

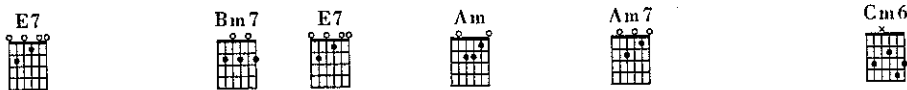


2nd time Voice tacet

Stars shin - ing bright a - bove you, night breez - es seem to

2nd time Trumpet

Sol Mi $\flat$ 7 Re7 Sol



whis - per, "I love you", birds sing - ing in the syc - a - more tree,

Mi7 Sim7 Mi7 Lam Lam7 Dom6

G A9 4fr. D7 G

"Dream a lit - tle dream of me". Say "night - ie - night" and

E♭7 D7 G E7 Bm7 E7

kiss me, just hold me tight and tell me you'll miss me;

Am Am7 Cm6 G Cm7 D7

while I'm a - lone and blue as can be, dream a lit - tle dream of

G C6 G B♭7 E♭ E♭6 B♭7 E♭ E♭6

me, stars fad - ing, but I lin - ger on, dear, still crav - ing your

2nd time Voice

B $\flat$ 7 B $\flat$ dim B $\flat$ 7      E $\flat$       E $\flat$ 6      B $\flat$ 7      E $\flat$

kiss;      I'm long-ing to lin-ger till dawn, dear,      just say-ing

Sib7 Sibdim Sib7      Mi $\flat$       Mi $\flat$ 6      Sib7      Mi $\flat$

D7      Em      Am7      D7      G      E $\flat$ 7      D7

this;      sweet      dreams till sun-beams find      you,

Re7      Mi $\flat$       La $\flat$ m7      Re7      Sol      Mi $\flat$ 7      Re7

G      E7      Bm7      E7      Am      Am7

sweet      dreams that leave all wor-ries be-hind you,      but      in your dreams what

Sol      Mi7      Si $\flat$ m7      Mi7      La $\flat$ m      La $\flat$ m7

Cm6      G      Cm7      D7      1. G      2. G

ev-er they be,      dream a lit-tle dream of      me.      me.

Dom6      Sol      Dom7      Re7      Sol      Sol

# GO DOWN, MOSES

Traditional

Medium

Choir: Go down— Mo-ses,— way down in E - gypt's land—

Choir (a cappella) ad lib.

tell— ole Pha - - - raoh, to let my peo-ple go!


*a tempo*



When

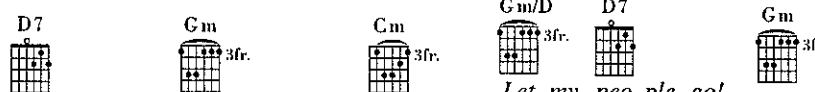
Fill Piano

Solm Dom Re7


  
 Let my peo-ple go!


Is - rael was in E - gypt's land, — op -  
 Mo - ses went to E - gypt's land, — he  
 saith the Lord, bold Mo - ses saith, — if

Solm Re7 Solm Re7 Solm Dom/Sol Solm


  
 Let my peo-ple go!

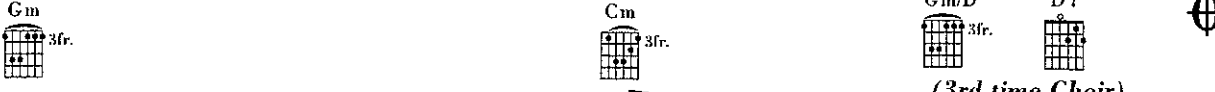
pressed so hard they could not stand. — (Yes, the Lord says:)  
 made old Pha - raoh un - der - stand. —  
 not I'll smite your first - born dead. —

Re7 Solm Dom Solm/Re Re7 Solm


  
 Go down Mo - ses way down in

Go down, — Mo - ses, — way down in

Dom Solm Re7/La Solm Dom/Mi


  
 (3rd time Choir)

E - gypt's land, — tell ole — Pha - raoh, — to let my peo-ple go! —

Solm Dom Solm/Re Re7



Let my peo - ple go!

Vocal line with lyrics and notes.

Fill Piano

Piano accompaniment for the 'Fill Piano' section.

1. 2.



D.S. to Coda

Vocal and piano accompaniment for the 'D.S. to Coda' section.

CODA



Trumpet and piano accompaniment for the CODA section.



Piano accompaniment for the CODA section.





Musical notation for the first system, including vocal line and piano accompaniment.

Chords: Dom, Fam, Dom/Sol, Sol7, Dom



Musical notation for the second system, including vocal line and piano accompaniment.

Lyrics: Ah way down in

Chords: Fam, Dom, Sol7/Re



Musical notation for the third system, including vocal line and piano accompaniment.

Lyrics: E - gypt's land, tell ole Pha - - - raoh, to

Chords: Mib7, Fam, Lab, Dom, Sib7, Sol7/Re



Trumpet

Musical notation for the fourth system, including vocal line and piano accompaniment.

Lyrics: let my peo-ple go!

Chords: Reb7/5b, Dom

# JEEPERS CREEPERS

Words by J. Mercer - Music by H. Warren

Moderately, swing

Am9 10fr. C9 G7+/9 3fr. Em7 Am7 D7 G6 2fr. Em7

(1st and 2nd time Voice tacet)

Jeep - ers, creep - ers! Where'd ya get those peep - ers?—

*1st time Trumpet*  
*2nd time solo Trumpet*

Lam9 Re9 Sol7+/9 Mim7 Lam7 Re7 Sol6 Mim7

Am9 10fr. D9 4fr. G7+/9 3fr. Em7 Am7 D7 G Am9 10fr. D9 4fr.

Jeep - ers, creep - ers! Where'd ya get those eyes? Gosh all

Lam9 Re9 Sol7+/9 Mim7 Lam7 Re7 Sol Lam9 Re9

G7+/9 3fr. Em7 Am7 D7 G6 2fr. Em7 Am9 10fr. D9 4fr. G7+/9 3fr. Em7

git up! Now'd they get so lit up?— Gosh all git up!

Sol7+/9 Mim7 Lam7 Re7 Sol6 Mim7 Lam9 Re9 Sol7+/9 Mim7

Am7 D7 G Dm7 G13 5fr. C6 Dm7 G7

How'd they get that size? Gol - ly gee! When you turn those

Lam7 Re7 Sol Rem7 Sol13 Do6 Rem7 Sol7

C7+ C6 Em7 A13 7fr. D6 Em7 A7 D11 3fr. D7

heat - ers on, — woe is me! Got to put my cheat - ers on, —

Do7+ Do6 Mim7 La13 Re6 Mim7 La7 Re11 Re7

Am9 10fr. D9 4fr. G7+/9 3fr. Em7 Am7 D7 G6 2fr. Em7 Am9 10fr. D9 4fr. Bm7/5b E7

jeep - ers, creep - ers! Where'd ya get those peep - ers? — Oh! Those weep - ers!

Lam9 Re9 Sol7+/9 Mim7 Lam7 Re7 Sol6 Mim7 Lam9 Re9 Sim7/5b Mi7

Am7 D7 G E7 Am7 D7 1. 2. 3. 4. G

How they hyp - no - tize! Oh where'd ya get those eyes? eyes?

Lam7 Re7 Sol Mi7 Lam7 Re7 Sol Sol

# JUST A GIGOLO

(SCHÖENER GIGOLO)

Words by I. Caesar - Music by L. Casucci

Slow



Trumpet


Fa9 Mi9 Mib9 Re9 Reb9 Do9



Si9 Re4/7 Sol/Fa Do/Mi Dom/Mib Sol/Re Re#dim



Mim Re7/5# Sol6 Mib5# Re5#





G  G7+9  3fr. G  Bbdim  3fr. D7 

1st time Voice tacet

2. Just a Gi-go-lo, ev-'ry-where I go, peo-ple know the part I'm play-ing.

1st time Trumpet  
2nd time Voice

Sol Sol7+9 Sol Sibdim Re7

Am7  D7  D7/5#  G 

Paid for ev-'ry dance, sell-ing each ro-mance, ev-'ry night some heart be tray-ing.

Lam7 Re7 Re7/5# Sol

Ebdim7  E7 

There will come a day, youth will pass a-way, then what will they say a -

Mibdim7 Mi7

Am  Cm 6/A  G  A7/E  Am  D7 

bout<sup>3</sup> me. When the end comes I know they'll say, "Just a Gi-go-lo", as life goes on with-

Lam Dom6/La Sol La7/Mi Lam Re7

1. c

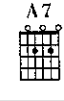
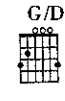
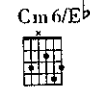


Musical notation for the first system, including vocal line and piano accompaniment.

Vocal line: [Empty staff]

Piano accompaniment: Treble clef with notes G4, A4, B4, C5, A4, G4. Bass clef with notes G2, B1, D2, E2, G2. Chord label: Sol.

2. G



Musical notation for the second system, including vocal line and piano accompaniment.

Vocal line: - out me. [Empty staff]

Piano accompaniment: Treble clef with notes G4, A4, B4, C5, A4, G4. Bass clef with notes G2, B1, D2, E2, G2. Chord labels: Sol, Lam7, Re7, Lam, Dom6/Mib, Sol/Re, La7.



Musical notation for the third system, including vocal line and piano accompaniment.

Vocal line: [Empty staff]

Piano accompaniment: Treble clef with notes G4, A4, B4, C5, A4, G4. Bass clef with notes G2, B1, D2, E2, G2. Chord labels: Re7, Sol. *break (Trumpet)*



Musical notation for the fourth system, including vocal line and piano accompaniment.

Vocal line: [Empty staff]

Piano accompaniment: Treble clef with notes G4, A4, B4, C5, A4, G4. Bass clef with notes G2, B1, D2, E2, G2. Chord labels: Sol, Sol7+9, Sol, Re7. *(2nd time Solo Trumpet)*

Am7



D7



G



E♭dim7



Musical notation for the first system, including treble and bass staves with chords Lam7, Re7, Sol, and Mi♭dim7.

E7



1. Am



Cm6



G



A7/E



Am



D7



Musical notation for the second system, including treble and bass staves with chords Mi7, Lam, Dom6, Sol, La7/Mi, Lam, and Re7.

G



2. Am



Am



Cm6/A



Musical notation for the third system, including treble and bass staves with chords Sol, Lam, Lam, and Dom6/La, marked with rubato.

G



A7/E



Am



D7



G



Musical notation for the fourth system, including treble and bass staves with chords Sol, La7/Mi, Lam, Re7, and Sol.

# KISS OF FIRE

Words and Music by Lester Hallen, Robert Hill

Moderate tango

I touch your

No Chords

Fm

lips and all at once the sparks go fly-ing. Those dev-il lips that know so well the art of

(2nd time Swing tempo / Trumpet solo)

Fam


C7

ly-ing, and tho' I see the dan-ger, still the flame grows high-er. I know I


Do7




Fm




must sur-ren-der to your kiss of fire. — Just like a torch, you act the soul with-in me




F7




Bbm



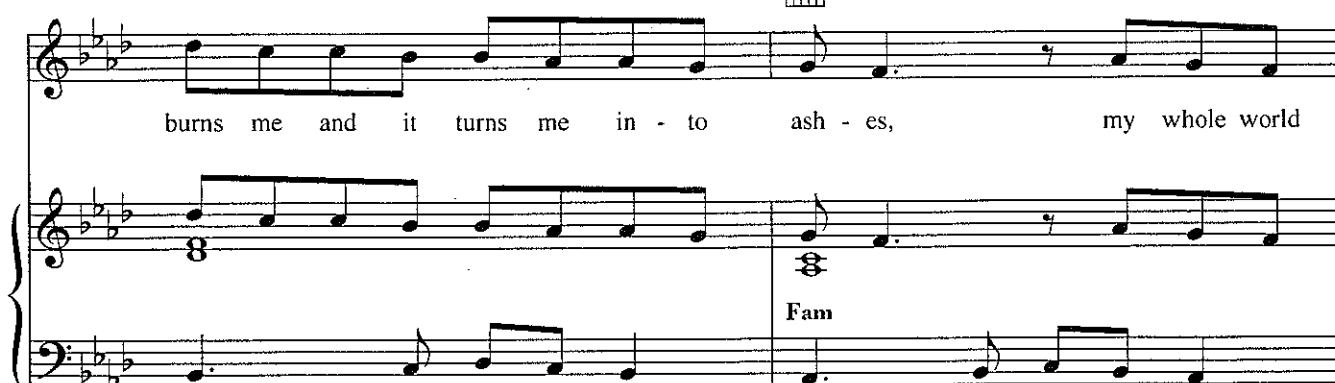
burn-ing. I must go on a-long this road of no re - turn-ing, and tho' it




Fm




burns me and it turns me in - to ash - es, my whole world




C7




Fm



C7

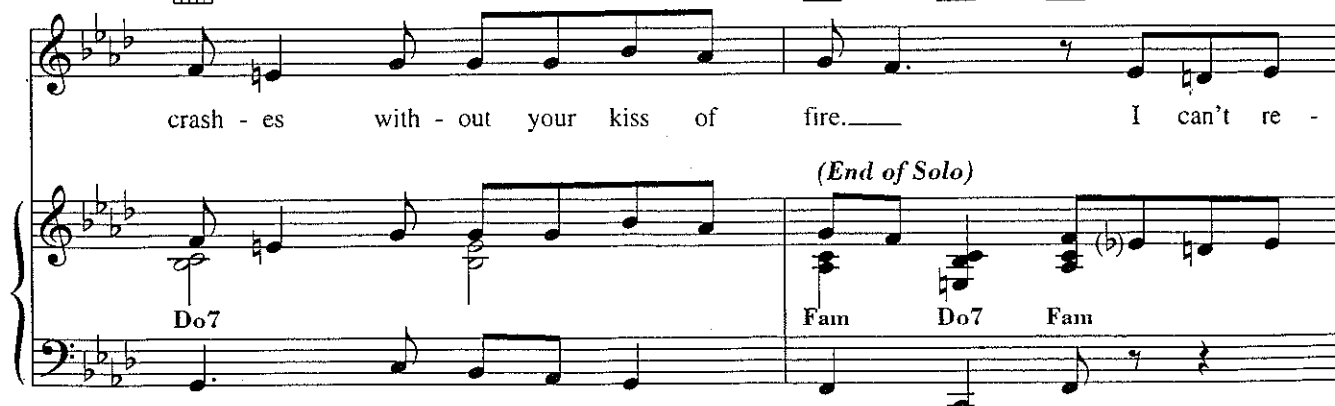


Fm



crash - es with - out your kiss of fire. — I can't re -

(End of Solo)



(Tempo I)



sist you. What good is there in try-ing; what good is there de - ny-ing? You're all that I de -

sist you. What good is there in try-ing; what good is there de - ny-ing? You're all that I de -

Mib7 Lab Sidim Mib7



sire. — Since first I kissed you, my heart was yours com -

sire. — Since first I kissed you, my heart was yours com -

Lab Do7



plete-ly if I'm a slave, then it's a slave I want to be. Don't pi - ty

plete-ly if I'm a slave, then it's a slave I want to be. Don't pi - ty

Fm Reb7 No Chords

me! Don't pi - ty me! Give me your

me! Don't pi - ty me! Give me your

me! Don't pi - ty me! Give me your

Fm F7

lips, the lips you on - ly let me bor - row. Love me to - night and let the dev - il take to -

Fam Fa7

Bbm Fm

mor - row. I know that I must have your kiss al - though it dooms me tho' it con -

Sibm Fam

C7

1.

sumes me your kiss of fire. —

(Trumpet solo)

No Chords

Do7

2.

Fm Bbm Fm

fire. —

No Chords Fam Sibm Fam

# HELLO, DOLLY!

Words and Music by J.Herman

Medium

D13 D7/5# G9 D13 D7/5# G9 D13 D7/5#

Re13 Re7/5# Sol9 Re13 Re7/5# Sol9 Re13 Re7/5#

G9 G7/9b C6 Cdim Dm7 G7 C

2nd time Voice tacet

Hel - lo, Dol - ly, well, hel -

2nd time Trumpet

Do

Sol9 Sol7/9b Do6 Dodim Rem7 Sol7 Do

Am C7+ Cdim Dm7

lo Dol-ly, it's so nice to have you back where you be - long.

Lam Do7+ Dodim Rem7

G7 Dm Dm7+ 10fr. Dm7 Bb Dm

You're look - ing swell, Dol - ly, I can tell, Dol - ly, you're still

Sol7 Rem Rem7+ Rem7 Sib Rem

Dm7 G7 C6 Cdim 10fr. G7

glow - in', you're still crow - in', you're still go - in' strong. I feel the

Rem7 Sol7 Do6 Ddim Sol7

C Am Gm7

room sway - in', for the band's play - in' one of your old fa - v'rite  
room sway - in', for the band's play - in' one of your old fa - v'rite

Do Lam Solm7

C7 F E7 Am Am Am

songs from 'way back when. So take her wrap, fel - las, find her an emp - ty  
songs from 'way back when. So gol - ly gee, fel - las, find her a va - cant

Do7 Fa Mi7 Lam Mim Lam

Em D9 D9/5# 1. G9 C6 Cdim Dm7 G7

lap, fel-las, Dol-ly 'll nev-er go a-way a - gain!  
knee, fel-las, Dol-ly 'll nev-er

*Trumpet*

Mim Re9 Re9/5# Sol9 Do6 Dodim Rem7 Sol7

2. G9 C6 Cdim Dm7 G7 D.S. to Coda

I feel the

Sol9 Do6 Dodim Rem7 Sol7

**CODA** Dm7 G9 D9 D9/5# Dm7 G9 D9 D9/5#

go a - way, Dol-ly 'll nev - er go a - way, Dol-ly 'll nev - er

Rem7 Sol9 Re9 Re9/5# Rem7 Sol9 Re9 Re9/5#

Dm7 G9 C C7/C F F#dim C/G Db7 C7

go a - way a - gain!

Rem7 Sol9 Do Do7/Do Fa Fa#dim Do/Sol Re7 Do7

# LET'S CALL THE WHOLE THING OFF 41

Words by I. Gershwin - Music by G. Gershwin

Moderately



Re Sol6/9/Re Re/Fa# Mim7 La7/5#

*poco rit.*



*brightly*

Things have come to a pret - ty pass, — our ro - mance is grow - ing

*brightly*

Re

Re7/9b

Mim

La11

La7

Re



flat,

for

you

like

this

and

the

oth - er —

while

La7/5#/Sol

Do#7/5#

Fa#9/5#

Si13

Si7/5#

E13sus4    E13    E13/9b    A13    D    B7/9b

I go for this and that. Good - ness knows what the

Mi13/4    Mi13    Mi13/9b    La13    Re    Si7/9b

Em    A11    A7    D    G13

end will be; oh, I don't know where I'm at. It

Mim    La11    La7    Re    Re13

A6/E    B9/E    E7/9b    A6

looks as if we two will ne - ver be one,

La6/Mi    Si9/Mi    Mi7/9b    La6

Em7/5b    A7    D

some - thing must be done.

Mim7/5b    La7    Re



G Em9 5fr. Am7 D13/9b 4fr. G Em9 5fr.

You say ee - ther and I say eye - ther, you say nee - ther and  
 You say laugh - ter. and I say lawf - ter, you say af - ter and

Sol Mim9 Lam7 Re13/9b Sol Mim9

Am7 D13/9b 4fr. G G7/F C/E Cm/Eb 3fr.

I say ny - ther; ee - ther, eye - ther, nee - ther, ny - ther,  
 I say awf - ter; laugh - ter, lawf - ter, af - ter, awf - ter,

Lam7 Re13/9b Sol Sol7/Fa Do/Mi Dom/Mib

G/D Em A13 7fr. A7/5# D9 4fr. D7/9b 4fr. G Em9 5fr.

let's call the whole thing off! You like po - ta - to and  
 let's call the whole thing off! You like va - ril - la and

Sol/Re Mim La13 La7/5# Re9 Re7/9b Sol Mim9

Am7 D13/9b 4fr. G Em9 5fr. Am7 D13/9b 4fr.

I like po - tah - to, you like to - ma - to and I like to - mah - to; po -  
 I like va - nel - la, you, sa's - pa - ril - la and I sa's - pa - rel - la; va -

Lam7 Re13/9b Sol Mim9 Lam7 Re13/9b

G G7/F C/E Am7/5b G/B C D11 C/E

ta - to, po - tah-to, to - ma - to, to - mah - to! Let's call the whole thing  
 nil - la, va - nel - la, choc' - late, straw - b'ry! Let's call the whole thing

Sol Sol7/Fa Do/Mi Lam7/5b Sol/Si Do Re11 Do/Mi

G C#m7/5b F#7 Bm7

off! But oh! If we call the whole thing  
 off! But oh! If we call the whole thing

Sol Do#m7/5b Fa#7 Sim7

E7/9b Am7 D9 C#m7/5b

off, then we must part. And oh!  
 off, then we must part. And oh!

Mi7/9b Lam7 Re9 Do#m7/5b

F#7 Bm7 E7/9b Am7 D11 D7

If we ev - er part, then that might break my heart! So, if  
 If we ev - er part, then that might break my heart! So, if

Fa#7 Sim7 Mi7/9b Lam7 Re11 Re7

G Em9 5fr. Am7 D13/9b 4fr. G Em9 5fr.

you like pa - ja - mas, and I like pa - jah - mas, I'll wear pa - ja - mas and  
 you go for oys - ters and I go for ers - ters, I'll or - der oys - ters and

Sol Mim9 Lam7 Re13/9b Sol Mim9

Am7 D13/9b 4fr. G G7/F C/E Am7/5b

give up pa - jah - mas. For we know we need each oth - er, so we  
 can - cel the ers - ters. For we know we need each oth - er, so we

Lam7 Re13/9b Sol Sol7/Fa Do/Mi Lam7/5b

G/B C G/D C6/E B7/5# B7 E7/9b 6fr. E7 Am7 D13sus4 10fr. D7

bet - ter call the call - ing off off. Let's call the whole thing  
 bet - ter call the call - ing off off, Let's call the whole thing

Sol/Si Do Sol/Re Do6/Mi Mi7/5# Si7 Mi7/9b Mi7 Lam7 Re13/4 Re7

1. G Eb7 D13/5# 4fr. 2. G Gdim7 G6/9 9fr.

off! off!

Sol Mi7 Re13/5# Sol Soldim7 Sol6/9

# 46 NOBODY KNOWS THE TROUBLE I SEE

Traditional

Moderately



No - bo - dy knows de trou - ble I see,  
(Choir only 2nd time)

No - bo - dy knows de trou - ble I see,  
(2nd time Spoken)

2nd time Choir  
3rd time Trumpet

Choir part: Treble clef, 4/4 time. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Lyrics: No - bo - dy knows de trou - ble I see.

Piano part: Treble and Bass clefs, 4/4 time. Chords: Lab, Reb, Rebm, Lab.



3rd time (Db/Ab)

3rd time (Ab)

no - bo - dy knows but Je - sus; no - bo - dy

no - bo - dy knows but Je - sus; no - bo - dy

Choir part: Treble clef, 4/4 time. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Lyrics: no - bo - dy knows but Je - sus; no - bo - dy.

Piano part: Treble and Bass clefs, 4/4 time. Chords: Reb (Reb/Lab), Sibm7(Lab), Mib7, Lab.



knows de trou - ble I see, Glo - ry, Hal - le -

knows de trou - ble I see, Glo - ry, Hal - le -

Choir part: Treble clef, 4/4 time. Notes: G4, A4, Bb4, C5, Bb4, A4, G4. Lyrics: knows de trou - ble I see, Glo - ry, Hal - le -.

Piano part: Treble and Bass clefs, 4/4 time. Chords: Reb, Lab, Fa7, Dom, Mib7.

1.  $D\flat/\Delta\flat$   $D\flat/m/\Delta\flat$   $\Delta\flat$  | 2.  $D\flat/\Delta\flat$   $\Delta\flat$

lu - - - jah! Some -

Reb/Lab Rebm/Lab Lab Reb/Lab Lab

$D\flat/\Delta\flat$   $\Delta\flat$   $\Delta\flat$   $E\flat 7$

Oh yes my Lord! - - - some - I

times I'm up, some - times, I'm down,  
- though you see me goin' long so

Reb/Lab Lab Mib7

1.  $\Delta\flat$   $\Delta\flat/E\flat$   $E\flat 7$   $\Delta\flat$

Yes my Lord! - - - Al-

times, I'm al - most to the groun'.  
have my trials here

Lab Lab/Mib Mib7 Lab

2.  $\Delta\flat/E\flat$   $E\flat 7$   $\Delta\flat$

down be - low. D.S. to Coda

Trumpet

Lab/Mib Mib7 Lab



Choir: Oh, no - bo - dy knows de trou - ble I

Spoken

Reb/Lab Reb/Mib

Lab

Reb/Lab

Lab

see,

no - bo - dy knows

but

Je - sus.

Reb

Sibm7

Mib7



No - bo - dy knows de trou - ble I see.

Lab

Reb

Lab

Fa7



Glo - - - ry, Hal - - - le - lu - - - jah!

Spoken

Dom

Mib7

Reb/Lab

Lab

# ONLY YOU (and you alone)

Words and Music by B. Ram, A. Rand

Slowly  $\text{♪} = \text{♪}^3$



Musical notation for the first system, including piano accompaniment and guitar chords: **Ab6**, **Rebm9**, **Solb13**.



Musical notation for the second system, including piano accompaniment and guitar chords: **Dom7**, **Fa9**, **Sim7**, **Mi9**, **Mib9**. Includes the lyrics "On - ly".



(2nd time Voice tacet)

Musical notation for the third system, including piano accompaniment and guitar chords: **Lab**, **Lab7+**, **Lab6**, **Do9**. Includes the lyrics "you can make this world seem right. On - ly".

Fm Fm7+ Fm7 Fm6 Ab7 4fr.

you can make the dark - ness bright. On - ly

*(2nd time solo Trumpet)*

Fam Fam7+ Fam7 Fam6 Lab7

Db6 Eb7 Ab6 C7 Fm Fm7+ Fm7 Bb7

you and you a - lone can thrill me like you do and fill my heart with

Reb6 Mib7 Lab6 Do7 Fam Fam7+ Fam7 Sib7

Eb11 4fr. D7 Eb7

love for on - ly you. On - ly

*(Voice)*

Mib11 Re7 Mib7

Ab 4fr. Ab7+ 4fr. Ab6 3fr. C9

you can make this change in me, for it's

Lab Lab7+ Lab6 Do9



Fm Fm7+ Fm7 Fm6 Ab7 4fr. Db6

true ————— you are my des - ti - ny. ————— When you hold my hand, I

Fam Fam7+Fam7 Fam6 Lab7 Reb6

Gb7 Ab 4fr. C7 F7 C7/F F7 Bb7 D9 4fr.

un - der - stand the ma - gic that you do. You're my dream come true, my

Sob7 Lab Do7 Fa7 Do7/FaFa7 Sib7 Re9

1. Eb7 Ab 4fr. Gb13 4fr. Fb13 2fr. Eb13

one and on - ly you.

Mib7 Lab Solb13 Fab13 Mib13

*Instrumental*

2. Eb7 Ab 4fr. Bm7 Bbm7 Bm7 Bbm7 A7 Ab6 3fr.

one and on - ly you. —————

Mib7 Lab Sim7 Sibm7 Sim7 Sibm7 La7 Lab6

# SWEET GEORGIA BROWN

Words and Music by M. Pinkard, K. Casey, B. Bernie

Moderately

G B7/5b/F E7 A7 D7

Sol Si7/5b/Fa Mi7 La7 Re7

G D7 G Em B7

Sol Re7 Sol Mim Si7

Em B7 Em

She just got here yes - ter - day. — Things are hot here  
Brown - skin gals, you'll get the blues. — Brown - skin pals, you'll

Mim Si7 Mim



ev - er since she came, the col - oured folks all claim, say,  
 col - oured maid-en's prayer is ans - wered a - ny - where. Say,



no gal made has got the shade on sweet Geor - gia Brown,  
 no gal made has got the shade on sweet Geor - gia Brown,



two left feet, but oh! so neat, has  
 two left feet, but oh! so neat, has



sweet Geor - gia Brown. They all sigh and  
 sweet Geor - gia Brown. They all sigh and

D9



Afr.

wan-na die for sweet Geor-gia Brown, I'll tell you just  
 wan-na die for sweet Geor-gia Brown, I'll tell you just

G D7 D7/5# G

Re(9)

why. You know I don't lie, not  
 why. You know I don't lie, not

B7/F# E7

Sol Re7 Re7/5# Sol

much. It's been said she knocks 'em dead when  
 much. All those tips the por-ter slips to

Si7/Fa# Mi7

A7

she sweet lands in town. Since she came, why,  
 Geor-gia Brown, they buy clothes at

A7 La7

D7



Where's that Ti - ger!      Where's that Ti - ger!

Hold that Ti - ger!      Hold that Ti - ger!



Hold that Ti - ger!      Choke him, poke him,      kick him and soak him!






Where's that Ti - ger?      Where's that Ti - ger?

G7  C 

Where, oh where can he be?

Sol7 Do







C#dim  11fr.  G 

Low or High - brow, they all

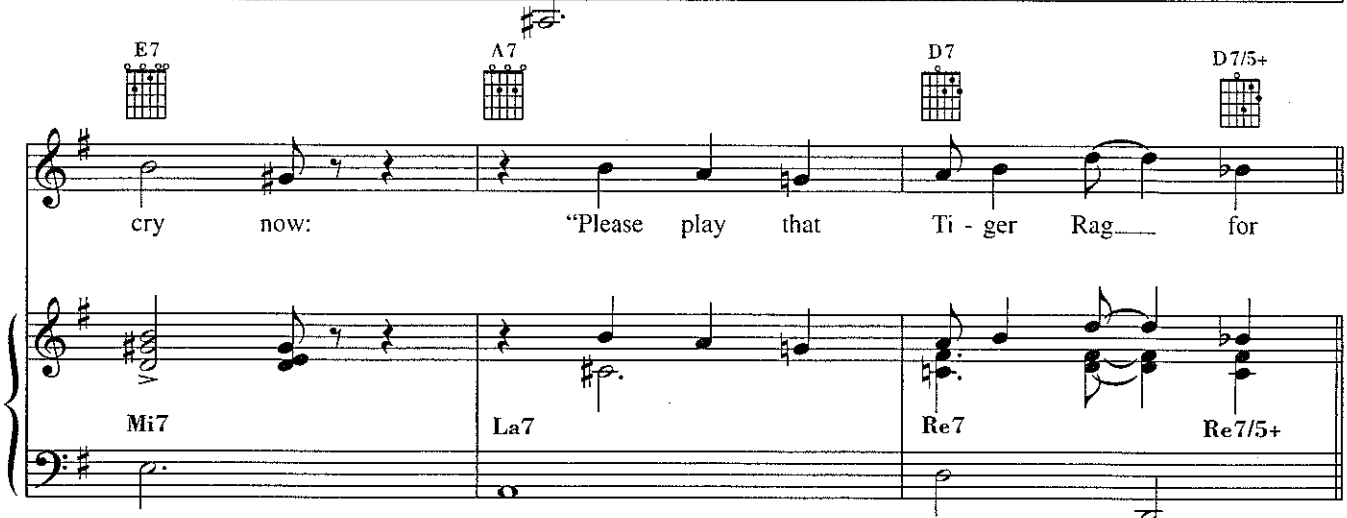
Do#dim Sol





E7  A7  D7  D7/5+ 

cry now: "Please play that Ti - ger Rag for

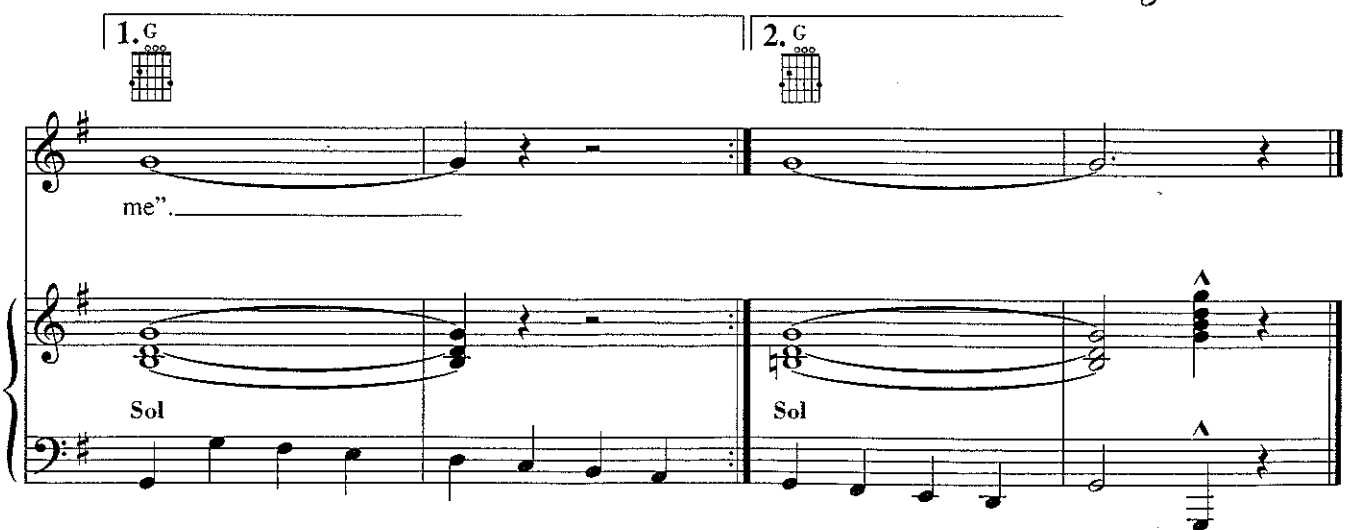
Mi7 La7 Re7 Re7/5+



1. G  2. G 

me".

Sol Sol



# WHAT A WONDERFUL WORLD

Words and Music by G.D. Weiss, G. Douglas

Lento



I see trees of green,



red ros-es too, I see them bloom for me and you, \_\_\_\_\_ and I



think \_\_\_\_\_ to my-self, What a won-der-ful world. \_\_\_\_\_



I see skies of blue and clouds of white, the

Sib7+3 Do7 Fa Lam Sib Lam



bright— bless-ed day, the dark— sa-cred night, and I think— to my-self,

Solm7 Fa La7 Rem Reb



What a won - der - ful world. The

Do11 Do7 Fa Sib Fa



col - ors of the rain - bow, so pret - ty in the sky, are

Do7 Fa



C7 F

al - so on the fac - es of peo - ple go - in' by. I see

Do7 Fa

Dm Am Dm Am

friends shak - in' hands, say - in', "How do you do!"

Rem Lam Rem Lam

Dm F#dim7 Gm7 F#dim7 C7

They're real - ly say - in', "I love you". I hear

Rem Fa#dim7 Solm7 Fa#dim7 Do7

F Am Bb Am

ba - - - bies cry, I watch them grow.

Fa Sib Lam Lam



They'll learn much more than I'll ev - er know, and I

Solm7

Fa

La7

Rem



think to my-self, What a won - der - ful

Reb

Do11

Do7

Rubato



world. Yes, I think to my-self,

Fa

Lam7/5b

Re7

Solm7

Lento



What a won - der - ful world.

Do7/9b

Fa

Sib6

Fa

# 64 WHEN THE SAINTS GO MARCHING IN

Traditional

Brightly

with spirit  
tacet



Oh, when the saints go march - ing  
sun re - fuse to  
crown Him Lord of  
gath - er 'round the

Fa

in, oh, when the saints go march - ing  
shine, oh, when the sun re - fuse to  
all, oh, when the crown Him Lord of  
throne, oh, when the gath - er 'round the

G7 C7 F F7

in, Dear Lord, I want to be in that  
 shine, Dear Lord, I want to be in that  
 all, Dear Lord, I want to be in that  
 throne, Dear Lord, I want to be in that

Sol7 Do7 Fa Fa7

Bb Bdim 9fr. F C7

num - ber, when the saints go march - ing  
 num - ber, when the sun re - fuse to  
 num - ber, when they crown Him Lord of  
 num - ber, when they gath - er 'round the

Sib Sidim Fa Do7

1. 2. 3. 4. F Bb7 F F Bb7 F

*tacet*

in, Oh, when the  
 shine, Oh, when they  
 all, Oh, when they throne.

Fa Sib7 Fa Fa Sib7 Fa

# 66 WE HAVE ALL THE TIME IN THE WORLD

Words by Hal David - Music by John Barry

Moderately

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a 4/4 time signature and a key signature of two sharps (F# and C#). The piano part features a melodic line in the right hand with triplets and a steady bass line in the left hand.

The second system shows the vocal entry. The treble clef staff has a whole rest followed by the lyrics "We have". The piano accompaniment continues with the same melodic and bass lines as the introduction.

The third system shows the vocal entry for the main phrase. Above the treble clef staff are four guitar chord diagrams: A, F#m, C#m7 4fr., and Em. The lyrics "all the time in the world, time e-nough-for" are written below the staff. The piano accompaniment includes chord labels: La, Fa#m, Do#m7, and Mim.





life to un - fold all the pre - cious things love has in






store. We have all the love in the world;





if that's all we have, you will find we need noth - ing





more. Ev - 'ry step of the way will

Musical score for voice and piano. The score is in G major (one sharp) and 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano part includes chord diagrams and labels for various chords and notes.

find us \_\_\_\_\_ with the cares of the world far be -

Fa Fa7+ Sib Lab Reb

hind us. \_\_\_\_\_ We have all the time in the

Mi7/5+ Mi7 3 La Fa#m

world just for love, noth - ing more, noth - ing less, on - ly

Do#m7 Mim Fa#m Sim7

love. \_\_\_\_\_ We have love. \_\_\_\_\_

La Fa#m7 Sim7 Mi7 La Fa#m La7+

# WHEN YOU'RE SMILING

Words and Music by M. Ficher, J. Goodwin, L. Shay

Moderately

Capo 1

**Chords:** B $\flat$ , E $\flat$ dim7, E $\flat$ 6, Cm7 3fr., F13 3fr., B $\flat$ , F7, B $\flat$ , F7, B $\flat$ /D, D $\flat$ dim7 3fr., F7, B $\flat$ , A7, Dm, D $\flat$ 5 $\sharp$ , F6/C, G9/D, G7/5 $\flat$ /D $\flat$  2fr., Dm, D $\flat$ 5 $\sharp$ , F6/Do, Sol9/Re, Sol7/5 $\flat$ /Re $\flat$ .

**Piano Accompaniment:** Sib, Midim7, Mi $\flat$ 6, Dom7, Fa13, Sib, Fa7, Sib, Fa7, Sib/Re, Re $\flat$ dim7, Fa7, Sib, La7, Rem, Re $\flat$ 5 $\sharp$ , Fa6/Do, Sol9/Re, Sol7/5 $\flat$ /Re $\flat$ .

**Vocal Melody:**  
 I heard a tramp say, up - on the high-way,  
 I used to wor - ry, I used to hur - ry  
 as he was tramp - - ing a - long,  
 each time it start - - ed to rain,  
 "Life is worth - while each time you smile", then he  
 now I see light, learned wrong from right, and you'll



F F#dim7 C7 F7

start - ed sing - ing this song. When you're  
nev - er hear me com - plain.

Bb Bb7+ Bb G7

smil - ing, when you're smil - ing, the whole world

Cm 3fr.

smiles with you, when you're laugh - ing when you're

Cm7 3fr. F7 F7/5# Bb Bbdim7 Bb

laugh - ing, the sun comes shin - ing through, but when you're

Bb7 Bb7/5#F# Eb/G F#dim7 Eb/G F#dim Eb/Bb

cry - ing, you bring on the rain, so stop your

Sib7 Sib7/5#F# Mib/Sol Fa#dim7 Mib/Sol Fa#dim Mib/Sib

C7 C9 F7 C#dim7 F7

sigh - ing, be hap - py a - gain. Keep on

Do7 Do9 Fa7 Sol#dim7 Fa7

Bb Bb7/Ab G7

smil - ing 'cause when you're smil - ing, the

Sib Sib7/Lab Sol7

Cm/G Ebm/Cb F7 F13 1. Bb Dbdim7 Cm7 F7 2. Bb Cm7 F13/9b Bb6/9

whole world smiles with you. When you're you.

Dom/Sol Mibm/Solb Fa7 Fa13 Sib Re#dim7 Dom7Fa7 Sib Dom7 Fa13/9b Sib6/9

D.C.