

ALC  
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77  
ARMS

the  
Best of

# 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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LOUIS ARMSTRONG



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# AIN'T MISBEHAVIN'

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

Medium



(1st time Voice tacet)



E<sup>b</sup>/G G<sup>b</sup>7 Fm7 B<sup>b</sup>9 E<sup>b</sup> C7 Fm9 B<sup>b</sup>13 8fr.

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

Mib/Sol Sol<sup>b</sup>7 Fam7 Sib9 Mib Do7 Fam9 Sib13

E<sup>b</sup> Cm7 3fr. Fm7 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

Mib Dom7 Fam7 Sib9 Mib Mib7

A<sup>b</sup>6 3fr. D<sup>b</sup>9/5<sup>b</sup> E<sup>b</sup>/G G<sup>b</sup>7 Fm7 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

Lab6 Re<sup>b</sup>9/5<sup>b</sup> Mib/Sol Sol<sup>b</sup>7 Fam7 Sib9

E<sup>b</sup> A<sup>b</sup>9 3fr. E<sup>b</sup> G7/5<sup>#</sup> G7 **B** Cm 3fr. A<sup>b</sup>7 3fr.

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

Mib Lab9 Mib Sol7/5<sup>#</sup> Sol7 Dom Lab7

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



E7/9b 6fr. A7/9b 11fr. D9 4fr. G7/9b 9fr. C F6 C

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

**System 1:**  
 Chords: F, C  
 Lyrics: part, you're part of me still for you were my  
 Piano: Fa, Do

**System 2:**  
 Chords: G7, C, Fm/G, C, C7  
 Lyrics: thrill on Blue-ber - ry Hill. I found my  
 Piano: Sol7, Do, Fam/Sol, Do, Do7  
 Section: *D.S. to Coda*

**System 3:**  
 Chords: Eb, G7, C, B7/5#7tr., B7  
 Lyrics: wil - low played love's sweet mel - o - dy; but all of those  
 Piano: Mib, Sol7, Do, Si7/5#, Si7

**System 4:**  
 Chords: Em, B7, E, G7, C7  
 Lyrics: vows we made were nev - er to be tho' we're a -  
 Piano: Mim, 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 lines of music. The top line is a vocal melody in treble clef with lyrics. The piano accompaniment is in grand staff (treble and bass clefs). The first measure has a guitar chord diagram for F major. The second measure has a guitar chord diagram for C major. There are triplet markings over the vocal line in measures 2 and 4. The piano accompaniment features chords labeled 'Fa' and 'Do'.

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 line is a vocal melody in treble clef with lyrics. The piano accompaniment is in grand staff. The first measure has a guitar chord diagram for Dm. The second measure has a guitar chord diagram for Bb9. The third measure has a guitar chord diagram for C. There are triplet markings over the vocal line in measures 2 and 4. The piano accompaniment features chords labeled 'Rem', 'Sib9', and 'Do'. The word '(Vocal scat)' is written below the final note of the vocal line.

F6/C C

Fa6/Do Do

Detailed description: This system contains the final two lines of music. The top line is a piano melody in treble clef. The piano accompaniment is in grand staff. The first measure has a guitar chord diagram for F6/C. The second measure has a guitar chord diagram for C. The piano accompaniment features chords labeled 'Fa6/Do' and 'Do'. There are triplet markings over the top line in measures 2 and 4.

# CABARET

Words by F.Hebb - Music by John Kander

Medium

E<sup>b</sup>m7 E<sup>b</sup>m9 A<sup>b</sup>13 D<sup>b</sup> G<sup>b</sup>7 E<sup>b</sup>m7 A<sup>b</sup>9  
4fr. 4fr. 3fr.

Mi<sup>b</sup>m7 Mi<sup>b</sup>m9 La<sup>b</sup>13 Re<sup>b</sup> So<sup>b</sup>7 Mi<sup>b</sup>m7 La<sup>b</sup>9

D<sup>b</sup> A<sup>b</sup>7/5<sup>#</sup> D<sup>b</sup> A<sup>b</sup>7/5<sup>#</sup>  
4fr. 4fr.


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

Re<sup>b</sup> La<sup>b</sup>7/5<sup>#</sup> Re<sup>b</sup> La<sup>b</sup>7/5<sup>#</sup>

D<sup>b</sup> D<sup>b</sup>7+ D<sup>b</sup>7 A<sup>b</sup>m7 D<sup>b</sup>9  
4fr. 4fr.

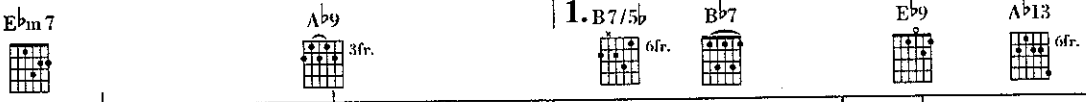
Come hear the mu - sic play;  
 time for a hol - i - - - day;

Re<sup>b</sup> Re<sup>b</sup>7+ Re<sup>b</sup>7 La<sup>b</sup>m7 Re<sup>b</sup>9




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

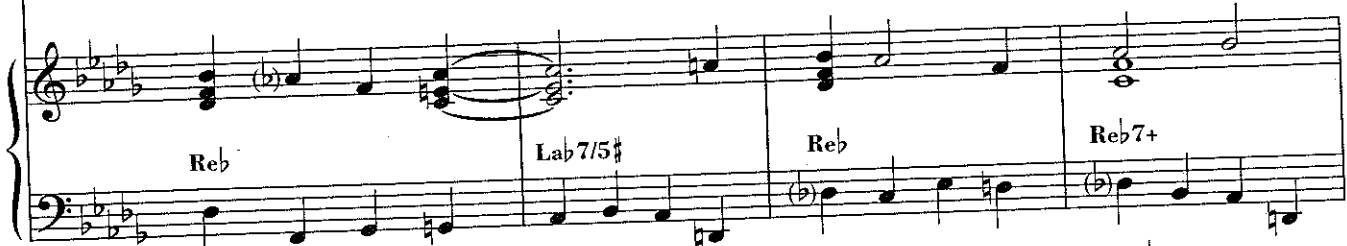


right this way, your ta - ble's wait - ing. No use per - mit - ting some



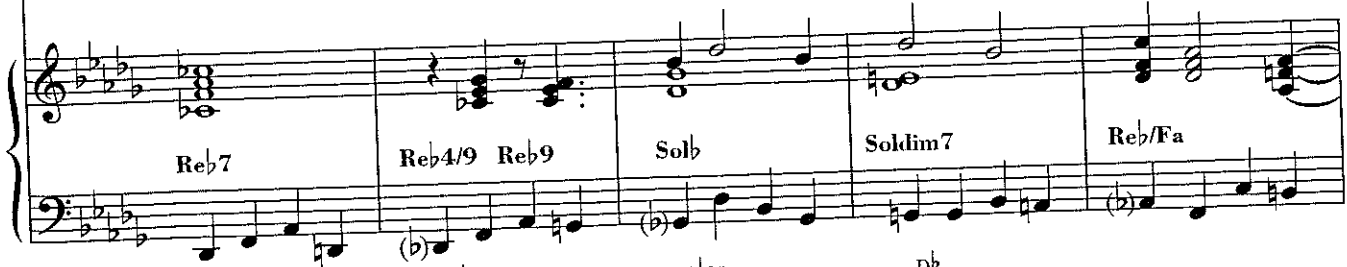


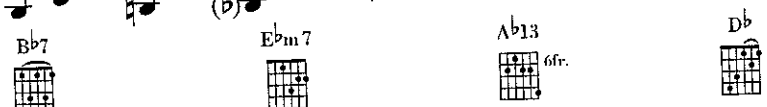
proph - et of doom \_\_\_\_\_ to wipe ev - 'ry smile a -






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





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



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

CODA

$E^b m 7$ 
 $E d i m 7$ 
 $F m$ 
 $B^b 7$

Life is a cab - a - ret, old chum, —

$M i^b m 7$ 
 $M i d i m 7$ 
 $F a m$ 
 $S i^b 7$

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

$M i^b m 7$ 
 $M i d i m 7$ 
 $F a m$ 
 $S i^b 7$ 
 $M i^b m 7$

— the cab - a - a - ret.

$A^b 11 / 13$ 
 $A^b 13$ 
 $D^b$ 
 $A 7$

$L a^b 11 / 13$ 
 $L a^b 13$ 
 $R e^b$ 
 $L a 7$

$D^b$

$R e^b$

# DOWN BY THE RIVERSIDE

Traditional

Moderately



*ad lib.*

Choir: Down by the

*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  
ain't gon - na

Sib7 Mib

Bb F7

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

I ain't gon - na stu - dy  
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 of music features a vocal line on a single staff with lyrics "Stu - dy war no more." Below it is a piano accompaniment consisting of two staves (treble and bass clef). A trumpet part is indicated by the word "Trumpet" above the piano's treble staff, with notes that mirror the vocal melody.

A guitar chord diagram for the Bb chord, showing the fretting pattern on the strings.

*D.S. to Coda 1*

The second system shows the piano accompaniment for the second system, with two staves (treble and bass clef). The bass line continues with a steady eighth-note pattern.

A guitar chord diagram for the Sib chord.

**CODA 1**

A guitar chord diagram for the F7 chord.

A guitar chord diagram for the Bb chord.

*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 part features a sustained chord in the right hand and a moving bass line.

A guitar chord diagram for the Fa7 chord.

A guitar chord diagram for the Sib chord.

**CODA 2**

A guitar chord diagram for the Bb chord.

A guitar chord diagram for the Eb/Bb chord.

A guitar chord diagram for the Bb chord.

The fourth system features a vocal line with the lyrics "war no more lay down my" and piano accompaniment. The piano part continues with harmonic support for the vocal line.

A guitar chord diagram for the Sib chord.

A guitar chord diagram for the Sib chord.

A guitar chord diagram for the Sib chord.

A guitar chord diagram for the Sib chord.

A guitar chord diagram for the Sib chord.

Down by the ri-ver - side\_ down by the

sword and shield.

E♭/B♭

Mi♭/Si♭

ri - ver - side\_ down by the ri - ver - side\_

I'm gon - na lay down my

B♭ E♭/B♭ B♭

Si♭ Mi♭/Si♭ Si♭

ad lib. down by the ri - ver - side\_ gon - na

hea - vy load

D7/A Gm F#dim7 B♭7/F

Re7/La Solm Fa#dim7 Si♭7/Fa

stu - - - dy war no more no more.

no war no more.

Em 7/5♭ E♭m 6 B♭/F F B♭ E♭/B♭ B♭

Mi♭m7/5♭ Mi♭m6 rit. Si♭7/Fa Fa Si♭ Mi♭/Si♭ Si♭

# DREAM A LITTLE DREAM OF ME

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

Moderately

Am Am7 Cm6 G Eb7 D7 G D7

(Trombon)

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

G Eb7 D7 G

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

E7 Bm7 E7 Am Am7 Cm6

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*



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





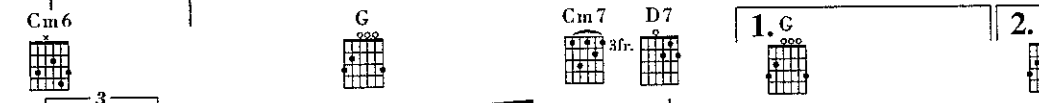
this; sweet dreams till sun-beams find you,






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





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



# 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

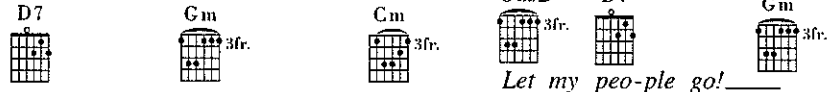
Fill Piano

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!

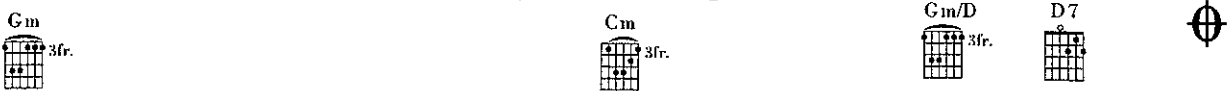
pressed so hard they could not stand. — (Yes, the Lord says:)  
 made old Pha - raoh un - der - stand. —  
 not I'll smite your first - born dead. —

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

Gm 3fr.      D7      Gm 3fr.

Let my peo - ple go!

*Fill Piano*

Solm      Re7      Solm

1.      2.

D7

*D.S. to Coda*

So      Thus

Re7

**CODA**

Gm 3fr.      G7      Cm 3fr.      G7      Cm 3fr.      Fm






*Trumpet*

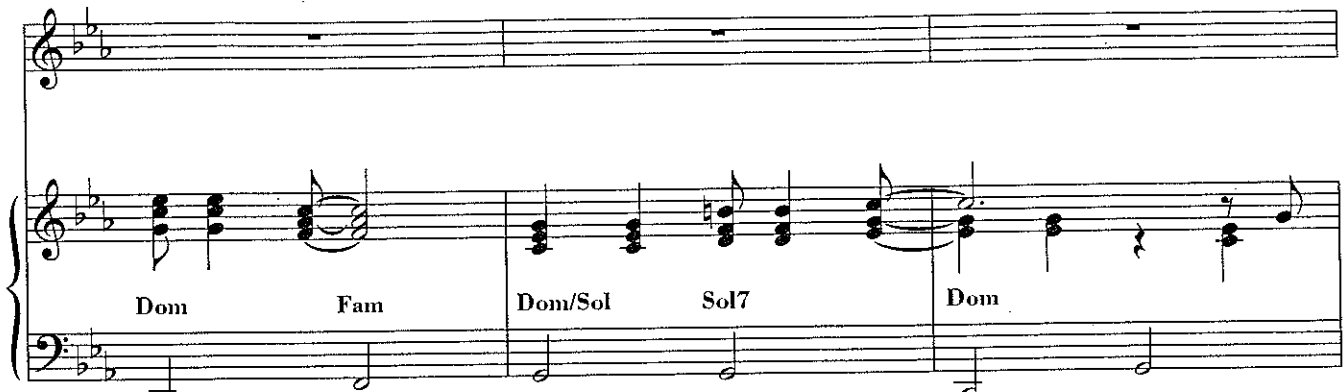
Solm      Sol7      Dom      Sol7      Dom      Fam

Cm/G 3fr.      G7      Cm 3fr.      G7




Dom/Sol      Sol7      Dom      Sol7



 Cm 3fr.    
  Fm    
  Cm/G 3fr.    
  G7    
  Cm 3fr.









Dom     Fam     Dom/Sol     Sol7     Dom

 Fm    
  Cm 3fr.    
  G7/D



Ah \_\_\_\_\_ way down in

Fam     Dom     Sol7/Re

 Eb7    
  Fm    
  Ab 4fr.    
  Cm 3fr.    
  Bb7    
  G7/D

E - gypt's land, \_\_\_\_\_ tell \_\_\_\_\_ ole \_\_\_\_\_ Pha - - - - raoh, to

Mib7     Fam     Lab     Dom     Sib7     Sol7/Re

 Db7/5b 8fr.    
  Cm 3fr.

Trumpet

let my peo-ple go! \_\_\_\_\_

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 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 D6 Em7 A7 D11 D7

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

Do7+ Do6 Mim7 La13 Re6 Mim7 La7 Re11 Re7

Am9 D9 G7+/9 Em7 Am7 D7 G6 Em7 Am9 D9 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

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

Lam7 Re7 Sol Mi7 Lam7 Re7 Sol Sol

1. 2. 3. 4.

# JUST A GIGOLO

(SCHÖENER GIGOLO)

Words by I. Caesar - Music by L. Casucci

Slow



Trumpet

Chords: Fa9, Mi9, Mib9, Re9, Reb9, Do9



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



Chords: Mim, Re7/5#, Sol6, Mib5#, Re5#







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












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




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


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

1. **c**



Sol

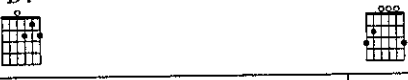
2. **G** **Am7** **D7** **Am** **Cm6/Eb** **G/D** **A7**



- out me.

Sol Lam7 Re7 Lam Dom6/Mib Sol/Re La7


**D7** **G**



*break (Trumpet)*

Re7 (b) Sol

**G** **G7+9** **G** **D7**



*♩ = ♩ (2nd time Solo Trumpet)*

Sol Sol7+9 Sol Re7



Musical notation for the first system, including treble and bass clefs, and piano accompaniment with chord labels: Lam7, Re7, Sol, Mi♭dim7.



Musical notation for the second system, including treble and bass clefs, and piano accompaniment with chord labels: Mi7, Lam, Dom6, Sol, La7/Mi, Lam, Re7.



Musical notation for the third system, including treble and bass clefs, and piano accompaniment with chord labels: Sol, Lam, Lam, Dom6/La. Includes the instruction *rubato*.



Musical notation for the fourth system, including treble and bass clefs, and piano accompaniment with chord labels: Sol, La7/Mi, Lam, Re7, 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

Fam

F7



Bbm



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


Fa7



Sibm




Fm




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

Fam


C7




Fm



C7




Fm




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

(End of Solo)


Do7



Fam



Do7



Fam

(Tempo I)



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 -

Lab Do7



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

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

Sol9 Sol7/9b Do6 Dodim Rem7 Sol7 Do

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

2nd time Trumpet

Am C7+ Cdim Dm7

Lam Do7+ Dodim Rem7

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

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

Mim Re9 Re9/5# Sol9 Do6 Dodim Rem7 Sol7

*Trumpet*

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    La6



G Em9 Am7 D13/9b G Em9

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 G G7/F C/E Cm/Eb

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 A7/5# D9 D7/9b G Em9

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 G Em9 Am7 D13/9b

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 amd  
 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 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

Chord diagrams:  $\text{Ab}$  4fr.,  $\text{Db}$ ,  $\text{Dbm}$  4fr.,  $\text{Ab}$  4fr.

Piano accompaniment chords:  $\text{Lab}$ ,  $\text{Reb}$ ,  $\text{Rebm}$ ,  $\text{Lab}$



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

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

3rd time ( $\text{Db}/\text{Ab}$ )3rd time ( $\text{Ab}$ )


Piano accompaniment chords:  $\text{Reb}$  ( $\text{Reb}/\text{Lab}$ ),  $\text{Sibm7}$  ( $\text{Lab}$ ),  $\text{Mib7}$ ,  $\text{Lab}$




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

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

Piano accompaniment chords:  $\text{Reb}$ ,  $\text{Lab}$ ,  $\text{Fa7}$ ,  $\text{Dom}$ ,  $\text{Mib7}$

1.  $D\flat/\Delta\flat$   $D\flat/m/\Delta\flat$   $\Delta\flat$   
 4fr. 4fr.

2.  $D\flat/\Delta\flat$   $\Delta\flat$   
 4fr.

lu - - - - jah! Some -

Reb/Lab Rebm/Lab Lab Reb/Lab Lab

$D\flat/\Delta\flat$   $\Delta\flat$   $E\flat 7$   
 4fr. 4fr.

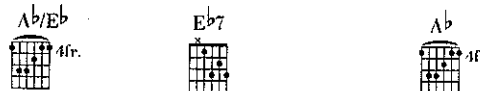
Oh yes my Lord! -  
 times I'm up, some - times, I'm down, some -  
 - though you see me goin' long so I

Reb/Lab Lab Mib7

1.  $\Delta\flat$   $\Delta\flat/E\flat$   $E\flat 7$   $\Delta\flat$   
 4fr. 4fr. 4fr.

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

Lab Lab/Mib Mib7 Lab

2.  $\Delta\flat/E\flat$   $E\flat 7$   $\Delta\flat$   
 4fr. 4fr.

Yes my Lord! - D.S. to Coda  
 down be - low.

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  $\text{♩} = \text{♩}^{\frac{3}{4}}$



Ab6

Rebm9 Solb13



On - ly

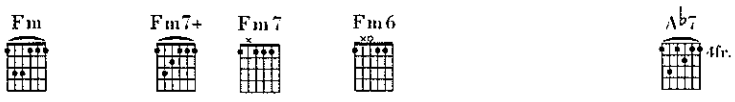
Dom7 Fa9 Sim7 Mi9 Mi9



(2nd time Voice tacet)


you \_\_\_\_\_ can make this world seem right. \_\_\_\_\_ On - ly

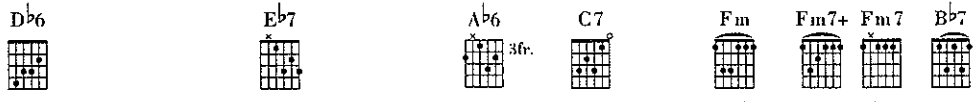
Lab Lab7+ Lab6 Do9



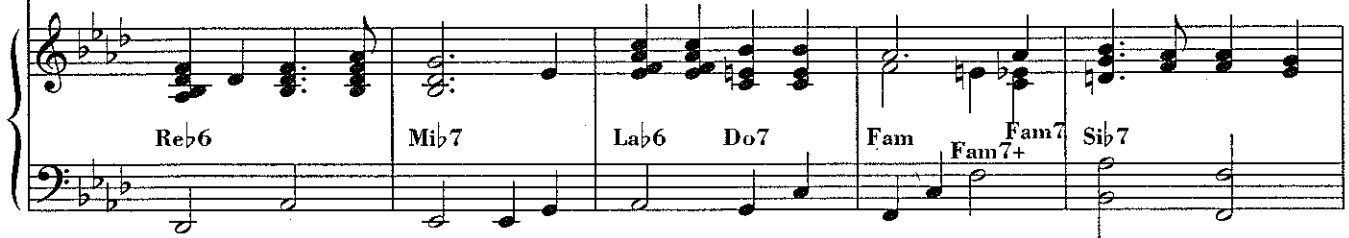
you \_\_\_\_\_ can make the dark - ness bright. \_\_\_\_\_ On - ly


*(2nd time solo Trumpet)*





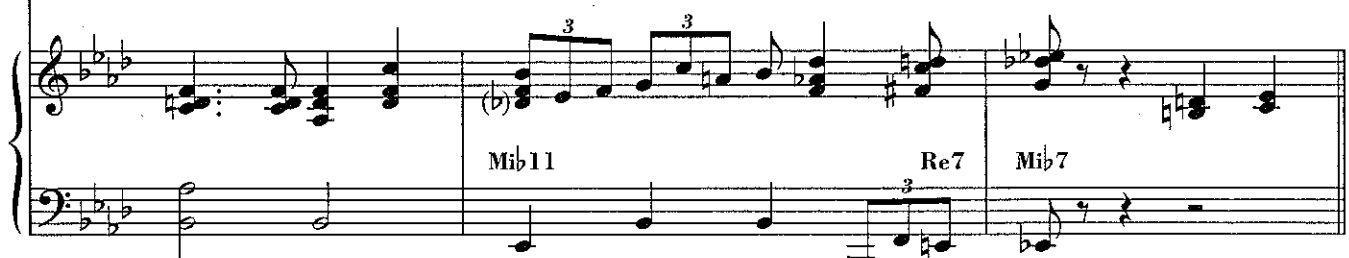
you and you a - lone can thrill me like you do and fill my heart with

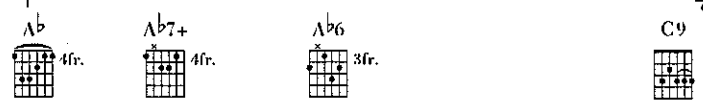




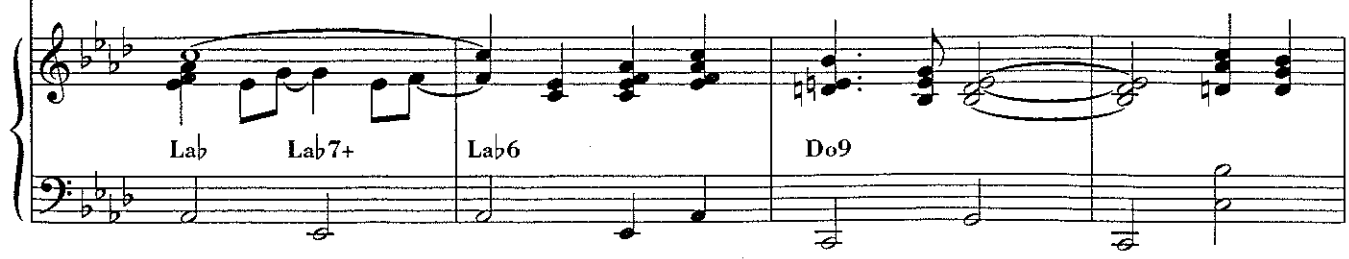
love for on - ly you. \_\_\_\_\_ On - ly

*(Voice)*





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





Fm Fm7+ Fm7 Fm6 Ab7 4fr. Db6

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

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

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

one and on - ly you.

*Instrumental*

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

one and on - ly you. \_\_\_\_\_

# SWEET GEORGIA BROWN

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

Moderately

The musical score is arranged in three systems. Each system includes a guitar part with chord diagrams, a piano accompaniment with bass and treble clefs, and a vocal line with lyrics. The key signature is one sharp (F#) and the time signature is 2/2. The tempo is marked 'Moderately'.


**System 1:** Guitar chords: G, B7/5b/F, E7, A7, D7. Piano accompaniment includes notes Sol, Si7/5b/Fa, Mi7, La7, Re7.

**System 2:** Guitar chords: G, D7, G, Em, B7. Piano accompaniment includes notes Sol, Re7, Sol, Mim, Si7.

**System 3:** Guitar chords: Em, B7, Em. Piano accompaniment includes notes Mim, Si7, Mim.


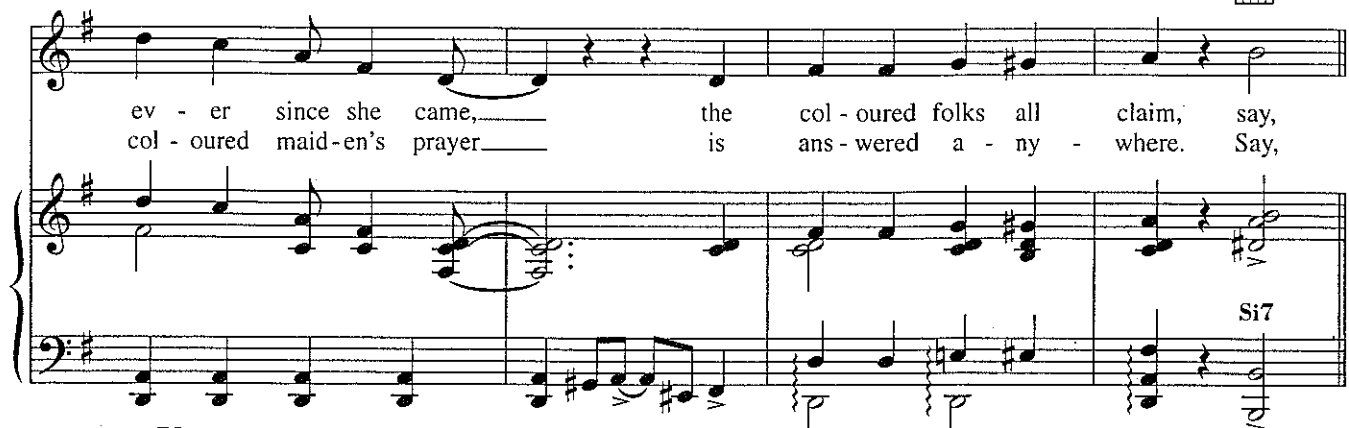
**Vocal Lyrics:**  
 She just got here yes - ter - day. Things are hot here  
 Brown - skin gals, you'll get the blues. Brown - skin pals, you'll

B7



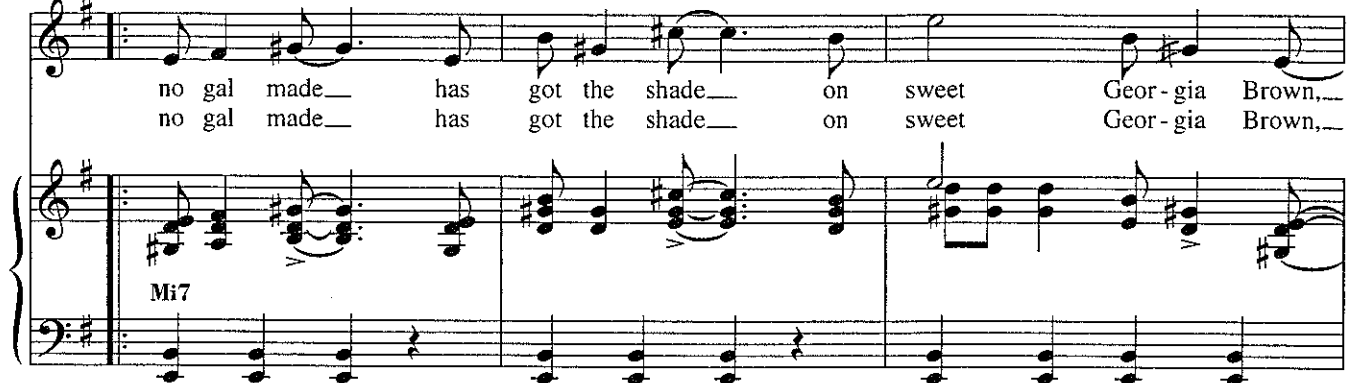
ev - er since she came, the col - oured folks all claim, say,  
col - oured maid-en's prayer is ans - wered a - ny - where. Say,

E7





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

Mi7




A7




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

La7




D7



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

Re7



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






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


 




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

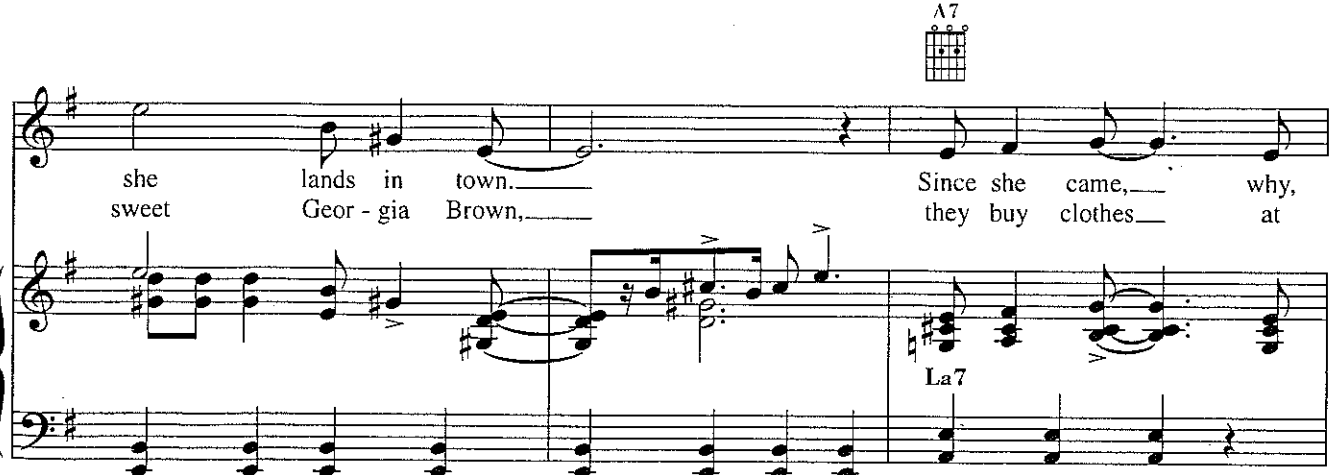
 




A7 

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






D7





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



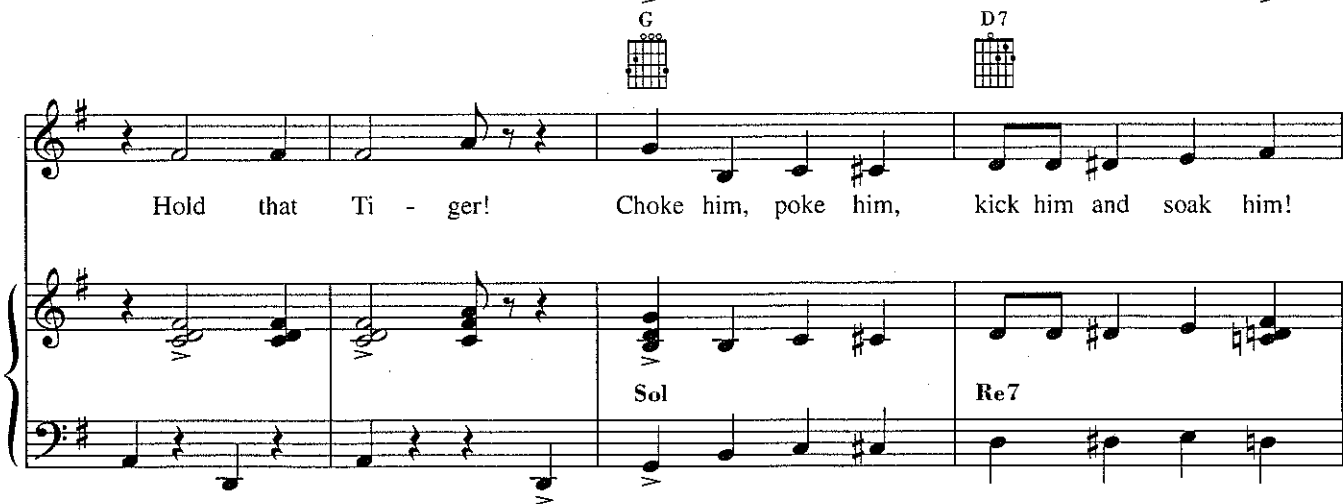
Hold that Ti - ger!      Hold that Ti - ger!



G      D7

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



G



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



G7 C

Where, oh where can he be?

Sol7 Do

C#dim 1ff. 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,

Fa

Lam



red ros-es too,

I see them bloom

for me and you, \_\_\_\_\_ and I

Sib

Lam

Solm7

Fa

La7

Rem



think \_\_\_\_\_ to my-self,

What a won-der-ful

world. \_\_\_\_\_

Reb

Do11

Do7

Fa

Fa5+3

The musical score is presented in a standard format with a vocal line and a piano accompaniment line. The vocal line is written in a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The piano accompaniment is written in a bass clef. The score is divided into systems, each containing a vocal staff and a piano staff. Above the vocal staff, guitar chord diagrams are provided for each measure. The lyrics are written below the vocal staff. The piano accompaniment features a consistent rhythmic pattern of eighth notes, often grouped in threes (trios). The chords used include Bb7+, C7, F, Am, Bb, Am, Sib7+3, Do7, Fa, Lam, Sib, Lam, Gm7, F, A7, Dm, Db, Solm7, Fa, La7, Rem, Reb, C11, C7, F, Bb, F, C7, F, Do11, Do7, Fa, Sib, Fa, C7, F, Do7, and Fa.

**System 1:**  
Chords: Bb7+, C7, F, Am, Bb, Am  
Lyrics: I see skies of blue and clouds of white, the

**System 2:**  
Chords: Gm7, F, A7, Dm, Db  
Lyrics: bright— bless-ed day, the dark— sa-cred night, and I think— to my-self,

**System 3:**  
Chords: C11, C7, F, Bb, F  
Lyrics: What a won - der - ful world. The

**System 4:**  
Chords: C7, F  
Lyrics: col - ors of the rain - bow, so pret - ty in the sky, are






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






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







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






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






Musical score for guitar and piano. The score is in 4/4 time and features a melody line with lyrics and a piano accompaniment with triplets. Chord diagrams are provided for various chords: C7, F, Dm, Am, F#dim7, Gm7, Solm7, Fa#dim7, Do7, Fa, Sib, and Lam.

Gm7



F



A7



Dm



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 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

Piano introduction in D major, 4/4 time. The right hand features a melodic line with triplets and a sustained chord. The left hand provides a steady bass line.

Vocal entry and piano accompaniment for the first phrase. The vocal line begins with the words "We have". The piano accompaniment continues with the same melodic and harmonic structure as the introduction.

Vocal entry and piano accompaniment for the second phrase. The vocal line begins with the words "all the time in the world, time e-nough-for". The piano accompaniment continues with the same melodic and harmonic structure.

Chord diagrams for guitar:

- A
- F#m
- C#m7 4fr.
- Em

Chord diagrams for piano:

- La
- Fa#m
- Do#m7
- 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 guitar 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 guitar chord diagrams above the staff and bass line notes below. The lyrics are: "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".

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

B $\flat$  E $\flat$ dim7 E $\flat$ 6 Cm7 3fr. F13 3fr.

Sib Midim7 Mi $\flat$ 6 Dom7 Fa13

B $\flat$  F7 B $\flat$  F7

I heard a tramp say, up - on the high-way,  
I used to wor - ry, I used to hur - ry

Sib Fa7 Sib Fa7

B $\flat$ /D D $\flat$ dim7 3fr. F7 B $\flat$  A7

as he was tramp - - ing a - long,  
each time it start - - ed to rain,

Sib/Re Re $\flat$ dim7 Fa7 Sib La7

Dm D $\flat$ 5 $\sharp$  F6/C G9/D G7/5 $\flat$ /D $\flat$  2fr.

"Life is worth - while each time you smile", then he  
now I see light, learned wrong from right, and you'll

Rem Re $\flat$ 5 $\sharp$  Fa6/Do Sol9/Re Sol7/5 $\flat$ /Re $\flat$



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

Fa Fa#dim7 Do7 Fa7

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

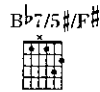
Sib Sib7+ Sib Sol7

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

Dom

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

Dom7 Fa7 Fa7/5# Sib Sibdim7 Sib



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

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



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

Do7 Do9 Fa7 Sol#dim7 Fa7



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

Sib Sib7/Lab Sol7



whole world smiles with you. When you're you. *D.C.*

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