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A Kiss To Build A Dream On

The Firehouse Jazz Band

Bert Kalmar, Harry Ruby,
Oscar Hammerstein II - 1951
In 1951 movie "The Strip"
Popularized: Louis Armstrong
Recorded: Louis 1952,
Hugo Winterhalter 1952

Concert Pitch

A C Dm7 C/E Eb° Dm C#° G7 C#°

Give me a kiss to build a dream on and my im-ag-i - na-tion will thrive up-on that kiss,

G7 C#° G7 Dm7 G7 C Am7 Dm7 G7

Sweet-heart I ask no more than this, A kiss to build a dream on.

C Dm7 C/E Eb° Dm C#° G7 C#°

Give me a kiss be-fore you leave me and my im-ag-i - na-tion will feed my hun-gry heart,

G7 C#° G7 Dm7 G7 C Fm C C7

Leave me one thing be-fore we part, A kiss to build a dream on. When I'm a -

B Fm7 Bb7 Eb E° Fm7 Bb7 Eb E°

lone, with my fan-cies, I'll be with you,

Fm6 G7 Cm Am7 D7 G G° G7

Weav - ing ro - man - ces, mak - ing be - lieve they're true.

C Dm7 C/E Eb° Dm C#° G7 C#°

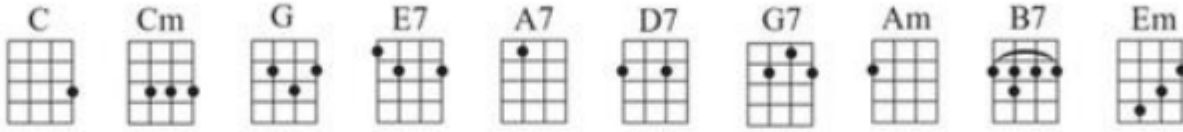
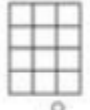
Give me your lips for just a . mo-ment and my im-ag-i - na-tion will make that mo-ment live,
Lend me your chops for just a mo-ment

G7 C#° G7 Dm7 G7 C Fm C

Give me what you a-lone can give, A kiss to build a dream on.

After You've Gone

FIRST NOTE



Moderately

C Cm G

Aft - er you've gone, and left me cry - ing, aft - er you've gone.
Aft - er I'm gone, aft - er we break up, aft - er I'm gone.

E7 A7 D7

there's no de - ny - ing: you'll feel blue, you'll feel sad,
you're gon - na wake up... you will find you were blind.

G D7 G G7

you'll miss the dear - est pal you've ev - er had,
to let some - bod - y come and change your mind.

C Cm G

There'll come a time, now don't for - get it, there'll come a time,
Aft - er the years, we've been to - geth - er, their joy and tears,

E7 Am E7

when you'll re - gret it. Some day,
all kinds of weath - er. Some day,

Am Cm G B7 3

when you grow lone - ly, your heart will break like mine,
blue and down - heart - ed, you'll long to be with me and right.

Em A7 G

you'll want me on - ly, aft - er you've gone,
back where you start - ed, aft - er I'm gone,

D7 G 1. G7 2. G

aft - er you've gone a - way,
aft - er I'm gone a - way.

All of Me

The Firehouse Jazz Band

Seymour Simons - Gerald Marks - 1931
Intro: Belle Baker
Rec: Louis Armstrong Orch. 1932 (#1 on charts),
Paul Whiteman Orch. 1932, Ben Selvin Orch. 1932,
Count Basie 1943, Benny Goodman Orch. (voc. Billie
Holiday, Teagarden, Sullivan, Krupa) 1933,
Sidney Bechet 1957, etc.

Concert Pitch

A C E7
All of me, Why not take all of me?

A7 Dm7
Can't you see I'm no good with- out you?

E7 Am7
Take my lips, I want to lose them,

D7 Dm7 G7
Take my arms, I'll nev- er use them.

B C E7
Your good- bye left me with eyes that cry,

A7 Dm7
How can I go on, dear, with- out you.

F Fm C Gm A7
You took the part that once was my heart, So

Dm7 G7 C (A7 Dm7 G7)
why not take All Of Me?

Am I Blue?

The Firehouse Jazz Band

Grant Clarke & Harry Akst - 1929
Introduced in film "On With the Show"
with Ethel Waters.
Rec: Nat Shilkret Orch. 1929, Ben
Selvin Orch. 1929, Libby Holman 1929,
Martha Tilton, Hoagy Carmichael,
Jo Stafford, etc.

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Concert Pitch

A

Am I blue? Am I blue? Ain't these tears

Chords: F, Gm6, C7

in these eyes tell-in' you? Am I blue?

Chords: F, Eb7, D7, G7, Db7, C7, F, Dm7, Gm7, C7

You'd be too, if each plan

Chords: F, Gm6, C7

with your man done fell through. Was a time,

Chords: F, Eb7, D7, G7, Db7, C7, F, Bbm, F, E7

B

I was his on-ly one. But now I'm,

Chords: Am, E7

the sad and lone-ly one. "Law-dy". Was I gay?

Chords: E7, Am, C7

'Til to-day, Now he's gone

Chords: F, Gm6, C7

and we're through, Am I blue?

Chords: F, Eb7, D7, G7, Db7, C7, F, Bbm, F, C7

At Sundown

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Walter Donaldson - 1927
(Carolina In the Morning, How Ya' Gonna
Keep 'em Down On the Farm?, Makin' Whoopee,
My Blue Heaven, My Buddy, etc.)
Introduced by Cliff Edwards (Ukelele Ike) at the
Palace Theater in New York City.
Recorded: George Olson Orch. 1927,
Bud Freeman Trio 1938, Muggsy Spanier's
Ragtime Band 1939, etc.

Concert Pitch

The Firehouse Jazz Band

A



Ev-'ry lit-tle breeze is sigh - ing of love un-dy - ing At Sun-down. Ev-'ry lit-tle



bird is rest - ing and feath-er nest - ing At Sun-down.



Each lit-tle rose - bud is sleep - ing, while



shad - ows, are creep - ing. In a lit-tle

B



cot-tage coz - y the world seems ros - y At Sun-down. Where a lov - ing



smile will greet me and al-ways meet me At Sun-down.



I seem to sigh, I'm in heav - en, when



night is fall - ing and love is call - ing me home.

Break: 3 Beats.....

36.

(MOR. JAZZ)

AUTUMN LEAVES

- JOHNNY MERCER

Handwritten musical score for "Autumn Leaves" by Johnny Mercer. The score is written on ten staves in G major, 4/4 time. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various chords and musical notations:

- Staff 1: A-7, D7, Gmaj7
- Staff 2: Cmaj7, F#-7 b5, 1. B7, E-
- Staff 3: 2. B7, E-
- Staff 4: F#-7 b5, B7 b9, E-
- Staff 5: A-7, D7, Gmaj7
- Staff 6: F#-7 b5, B7 b9, E-7, Eb, D-7, Db7
- Staff 7: Cmaj7, B7 b9, E-
- Staff 8: FINE

BILL EVANS - "RETREAT IN JAZZ"

Avalon

The Firehouse Jazz Band

Al Jolson/Vincent Rose - 1920
Jolson sang it in musical "Sinbad".
Recorded by: Al Jolson 1921, Harry Reser
& the Cliquot Club Eskimos, Art Hickman Orch.
1921, Red Nichols & His Five Pennies 1928,
Jimmy Lunceford Orch. 1935, Benny Goodman
Trio 1937, Gene Krupa/Teddy Wilson 1955

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Concert Pitch

I found my love in A - va - lon, Be - -

side the bay, I

left my love in A - va - lon, and

sailed a - way. I

B

dream of her and A - va - lon from

dusk 'til dawn. And

so, I think I'll trav - el on, to

A - - - - va - - - - lon.

Baby, Won't You Please Come Home

Words and Music by CHARLES WARFIELD
and CLARENCE WILLIAMS

FIRST NOTE



Moderate Blues

F A7 D7 G7 C7 Dm Gm7 B \flat Bdim



F A7 D7 G7

Ba - by won't you please come home, 'cause your mam - ma's all a -

C7 Dm

lone. I have tried in vain, nev - er no

G7 C7 F A7

more to call your name. When you left, you broke my

D7 Gm7 A7

heart be - cause I nev - er thought we'd part. Ev - 'ry

B \flat Bdim F D7 G7 C7

hour in the day, you will hear me say, ba - by won't you please come

F D7 G7 C7 F

home. Dad - dy needs Mam - ma, ba - by won't you please come home.

Chorus:

B

feath - ers of blue, is wait - ing for you,
 back in your own back yard. You'll see your
 cas - tle in Spain through your win - dow pane,
 back in your own back yard. Oh you can

C

go to the east, go to the west, but some day you'll come,
 wear - y at heart, back where you start - ed from. You'll find your
 hap - pi - ness lies, right un - der your eyes,
 back in your own back yard.

Big Butter & Egg Man

The Firehouse Jazz Band

Louis Armstrong and Percy Venable - 1926
 Recorded: Louis Armstrong's Hot Five
 (vocal: May Alix) 1926,
 Muggsy Spanier's Ragtime Band 1939,
 Sidney Bechet Trio 1952, Bob Scobey's Frisco
 Jazz Band (voc. Clancy Hayes) 1952, etc.

Concert Pitch

A F G⁷

I want a big but-ter and egg man from

C⁷ F Fdim Gm⁷ C⁷

way out in the west.

F Fdim Gm⁷ C⁷

I'm get- tin' tired of work- ing all day,

C⁷ F Fdim C⁷

I want some- bod- y who wants me to play.

B F⁷ B^b

Pret- ty gold and sil- ver have nev- er been mine, but

D⁷ G⁷ C⁷

if my dream comes true, Dear, the sun's gon- na' shine. So,

F G⁷

I want a big but- ter and egg man, Now don't

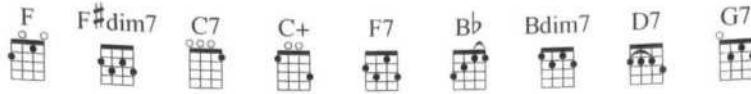
C⁷ F

some big but- ter and egg man want me?

BILL BAILEY, WON'T YOU PLEASE COME HOME

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Words and Music by
HUGHIE CANNON



First note



Chorus
Lively, in 2

F

Won't you come home, Bill Bai - ley, won't you come

home? I miss you all day long.

I'll do the cook - ing, hon - ey, I'll pay the rent.

I know I've done you wrong.

'Mem - ber that rain - y eve - ning I drove you out with

noth - ing but a fine - tooth comb? I

know I'm to blame, well, ain't that a shame! Bill

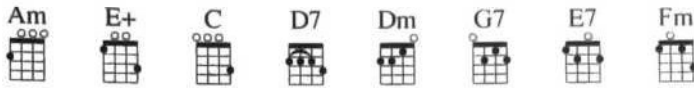
Bai - ley, won't you please come home?

BLUE SKIES

53

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Words and Music by
IRVING BERLIN



First note



Chorus

Moderately, in 2

Am E+ C

1. Blue skies smil - ing at me,
2. Blue - birds sing - ing a song,
3. Blue days, all of them gone,

D7 C Dm G7

— noth - ing but blue skies do I see.
— noth - ing but blue - birds from now on.
— noth - ing but blue skies from now on.

C E7 Fine

1. | 2., 3.

Bridge

C Fm C

Nev - er saw the sun shin - ing so bright,

Fm C Fm C

nev - er saw things go - ing so right.

Fm C

No - tic - ing the days hur - ry - ing by;

Fm C G7 C

when you're in love, my, how they fly!

D.C. al Fine
(take 2nd ending)

9

Blue Turning Gray Over You

The Firehouse Jazz Band

Thomas "Fats" Waller - 1929 - Lyrics: Andy Razaf
 Popularized by Louis Armstrong's 1930 recording.
 Rec: Lee Morse, Frankie Laine, Phil Spitalny Orch.
 Wild Bill Davison 1970, Dukes of Dixieland 1962, etc.

Concert Pitch

A C B⁷ B^{b6} A⁷

My, how I miss your ten-der kiss, and the

D⁹ G⁺⁷ C⁶ A⁷ Dm⁷ G⁺⁷

won-der-ful things you would do.

B C B⁷ B^{b6} A⁷

I run my hands thru' sil-v'ry strands 'cause I'm

D⁹ G⁺⁷ C⁶ F⁹ C G⁷

blue turn-in' gray o-ver you.

C C⁷ F⁶ Fm⁹ C

You used to be so good to me,

Am⁷ D⁷ G⁷ Gdim⁷ G⁷

That's when I was a nov-el-ty; Now you have

D C B⁷ B^{b6} A⁷

new thrills in view, found some one new, Left me

D⁹ G⁺⁷ C⁶ F⁹ C⁶ G⁺⁷

blue, turn-in' gray o-ver you.

Bye Bye Blackbird

Words by

MORT DIXON

Music by

RAY HENDERSON

FIRST NOTE


















Moderately, with a jazzy feel









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Bye Bye Blues

The Firehouse Jazz Band

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Bert Lown, Chauncey Gray, David Bennett, Fred Hamm - 1930

Rec: Bert Lown Orch. (his theme song) 1930, Cab Calloway Orch. (w/ Danny Barker, Chu Berry, Cozy Cole, Dizzy Gillespie, Tyree Glenn, Milt Hinton) 1941, Les Paul & Mary Ford 1953, Joe "Fingers" Carr (real name Louis Busch), Frankie Trumbauer Orch. (w/ Eddie Lang, Andy Secrest) 1930, Eddie Peabody ("The Banjo King"), etc.

Concert Pitch

A C A^{b7}

Bye Bye Blues.

C A⁷

Bye Bye Blues.

D⁷ G⁷

Bells ring, birds sing,

C Cdim G⁷ G⁺⁷

Sun is shin - ing, No more pin - ing.

B C A^{b7}

Just we two,

C A⁷

Smil - ing thru.

D⁷ G⁷

Don't sigh, don't cry,

C A^{b7} C

Bye Bye Blues.

Careless Love

Traditional

Up Tempo

Love, oh love, oh care less love Love, oh
love, oh care less love Love, oh love, oh
care less love See what care less love has done to me

Chorus

Love, oh love, oh care less love
Love, oh love, oh care less love
Love, oh love, oh care less love
See what care less love has done to me

When my apron strings were long
When my apron strings were long
When my apron strings were long
You passed my window with a song

Now my apron strings won't tie
Now my apron strings won't tie
Now my apron strings won't tie
You pass my cabin door right by

I love my mom and daddy, too
I love my mom and daddy, too
I love my mom and daddy, too
But I'd leave them both to go with you

Chorus:

A C⁶ B⁷ C Gm⁶ A⁷

Cher - ry, Cher - ry, ain't it a shame,

D⁷ Dm⁷ Cdim C⁶ Dm⁷ G⁷

That you can't be sweet as your name.

C⁶ B⁷ C Gm⁶ A⁷

Al - ways flirt - in', hav - in' your fun,

D⁷ Dm⁷ Cdim C⁶ F⁷ C⁶ B⁷

Nev - er cer - tain if I'm the one. But

B E⁷ A⁷

if I am, I'll hang a - roun', Till

D⁷ G⁷

you grow up, and set - tle down. But

C⁶ B⁷ C Gm⁶ A⁷

will ya, while your heart's on a spree,

D⁷ Dm⁷ Cdim C⁶ Dm⁷ G⁷

Cher - ry, save your lov - ing for me.

The Curse of An Aching Heart

The Firehouse Jazz Band

Al Piantadosi (1884-1955) - 1913

Lyrics: Fink?

Rec: Will Oakland 1913, Manuel Romain 1913, Fats Waller 1936, Beatrice Kay 1946, Ella Logan 1945, Turk Murphy's Jazz Band (Bob Scobey-trmpt, voc. Turk) 1950, etc.

Concert Pitch

Rubato intro piano solo: Exaggerated "Saloon Style" with tremolos - ad lib:

Time Begins:

E^b E^bm B^b B^bdim F⁷

Spoken in little girl voice: "Mister, is my daddy in there?" Spoken in gruff man's voice: "Get away from them swingin' doors!" You

A B^b B^bdim B^b B^b7

made me what I am to - day, I

E^b E^bm B^b

hope you're sat - is - fied. You

F⁷ B^b F⁷ B^b

dragged me down and down un - til the

C⁷ F⁷

soul with - in me died. You

B B^b B^bdim B^b B^b7

shat - tered each and ev - 'ry dream, You

E^b A⁷ D⁷ Em Fdim D⁷/F[#]

fooled me from the start. And

E^b Edim B^b/F D⁷ G⁷

though you're not true, I still love you, That's the

C⁷ F⁷ B^b

curse of an ach - ing heart.

Dinah

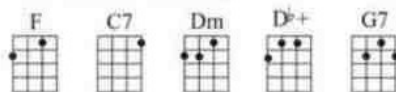
Words by
SAM M. LEWIS and JOE YOUNG
 Music by
HARRY AKST

FIRST NOTE



Moderately

F



1. Di - nah, _____ is there an - y - one fin - er, _____
 2. Di - nah, _____ with her Dix - ie eyes blaz - in', _____
 3. Di - nah, _____ if she wan - dered to Chi - na, _____



— in the state of Car - o - li - na? _____ If there is and you know 'er,
 — how I love to sit and gaze in -
 — I would hop an o - cean lin - er, _____



show 'er to me. _____ to the eyes of Di - nah Lee. _____
 — just to be with Di - nah Lee. _____



Ev - 'ry night, _____ why do I _____ shake with fright, _____ be - cause my



Di - nah might, _____ change her mind, _____ a - bout me. _____

A Chorus:

Dm
 Ev - 'ry - bod - y loves my ba - by, but my ba - by don't love no - bod - y but

G7 C7 F6 A7
 me, no - bod - y but me.

Dm
 Ev - 'ry - bod - y wants my ba - by, but my ba - by don't want no - bod - y but

A E7 A C7
 me, that's plain to see. She
She's
Now

B **F7**
 is my sweet Pa - too - tie and I am her lov - in' man. Knows
 got a form like Ve - nus, hon - est, I ain't talk - in' Greek, no
 when my ba - by kiss - es me up - on my ros - y cheeks,

Bb F+7 Bb G7 C7 A7
 how to do her du - ty, loves me like no oth - er can. That's why
 one can come be - tween us, she's my She - ba, I'm her Sheik.
 I just let those kiss - es be, Don't wash my face for weeks!

Dm
 ev - 'ry - bod - y loves my ba - by, but my ba - by don't love no - bod - y but

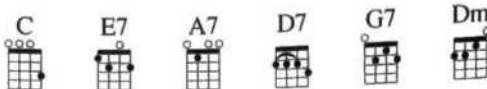
G7 C7 F Bb7 A7
 me, no - bod - y but me.

FIVE FOOT TWO, EYES OF BLUE

(Has Anybody Seen My Girl?)

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Words by JOE YOUNG and SAM LEWIS
 Music by RAY HENDERSON



Verse
 Moderately, in 2 (♩ = ♩)

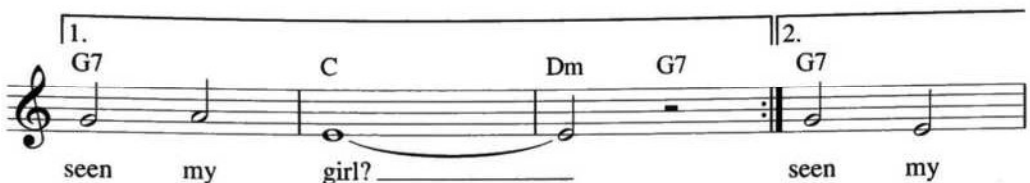


1. Five foot two, eyes of blue, but
 2. Turned - up nose, turned - down hose,
 (3.) could she love, could she woo?

To Coda



oh, what those five foot could do. —
 nev - er had no oth - er beaus. — Has an - y - bod - y
 Could she, could she, could she woo? —

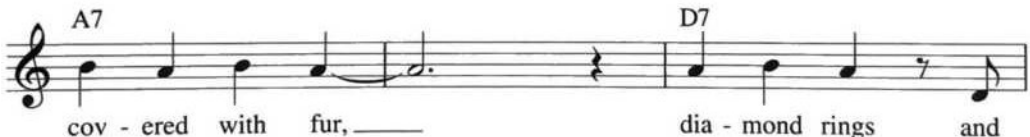


1. seen my girl? — — — — — 2. seen my

Bridge



girl? Now if you run in - to a five foot two

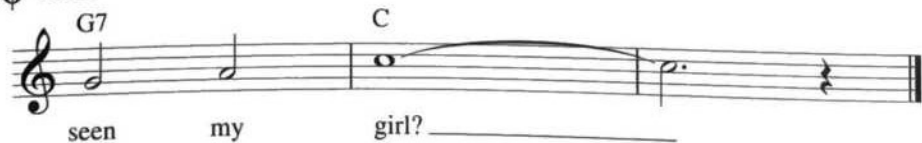


cov - ered with fur, — — — — — dia - mond rings and



all those things, bet - cha life it is - n't her. — 3. But

Coda



seen my girl? — — — — —

For me and my Gal



FIRST NOTE 

Moderately, flowing



The bells are ring - ing _____ for me and my gal. _____ The birds are



sing - ing _____ for me and my gal. _____ Ev - 'ry - bod - y's been



know - ing _____ to a wed - ding they're go - ing _____



_____ and for weeks they've been sew - ing _____ ev - 'ry Su - sie and Sal. _____



_____ They're con - gre - gat - ing _____ for me and my gal. _____ The Par - son's



wait - ing _____ for me and my gal _____ and some - time



I'm goin' to build a lit - tle home for two, _____ for three or four _____ or



more, in love - land, _____ for me and my gal. _____

Frankie & Johnnie

The Firehouse Jazz Band

Concert Pitch

Traditional folk ballad with hundreds of verses. Carl Sandburg said that this is America's "Classical gutter song". The modern version was not published until 1912 according to Sigmund Spaeth. Rec: Fate Marable's Society Syncopators (a 10-piece New Orleans band which played aboard the "S. S. Capitol") 1924, Ted Lewis Orch. 1927, King Oliver Orch. 1929, Tiny Winters & His Bogey Seven (British) 1936, etc.

Frank - ie and John - nie were lov - ers.
 Frank - ie went down to the cor - ner,
 Oh, Lord - y how buck - et they could love!
 Just for a buck - et of beer. They She
 swore to be true to each oth - er,
 said to the fat fat bar - ten - der, "Has as my
 true as the stars a - bove. He was her
 lov - in - est man been here? He was my
 man, But he done her wrong.
 man, But he's done me wrong".

Chord symbols: F, C7, F, C7, F, F7, B^b, B^b7, B^b, B^o, F, B^o, Gm⁷, C7, F, B^b7, F, C7

3.
**"I don't want to cause you no trouble, I don't want to tell you no lie,
But I saw your man 'bout an hour ago with a gal named Alice Bly.
And if he's your man, he's a-doin' you wrong.**
4.
**Frankie went down to the pawnshop. She bought herself a big forty-four.
She aimed it at the ceiling, shot a big hole in the floor.
"Where is my man? He's doin' me wrong".**
5.
**Frankie went down to the hotel. She rang the hotel bell.
"Get out of my way, all you floozies, or I'll blow you straight to Hell.
I want my man, who is doin' me wrong".**
6.
**Frankie looked over the transom, and found, to her great surprise,
That there in the room sat Johnnie, a-lovin' up Alice Bly.
He was her man, but he was doin' her wrong.**
7.
**Frankie threw back her kimono, She pulled out her big forty-four.
Root-a-toot-toot, three times she did shoot, right through that hardwood door.
She shot her man, 'cause he was doin' her wrong.**
8.
**Johnnie he grabbed off his Stetson, "Oh, good Lawd, Frankie, don't shoot!"
But Frankie put her finger on the trigger, and the gun went root-a-toot-toot.
He was her man, but he was doin' her wrong.**
9.
**"Roll me over easy, roll me over slow.
Roll me over easy, boys, 'cause my wounds they hurt me so.
I was your man, but I was doin' you wrong".**
10.
**"Oh, bring on your rubber-tired hearses. Oh, bring on your rubber-tired hack.
They're takin' your man to the graveyard, and they ain't gonna' bring him back.
He was your man, but he was doin' you wrong".**
11.
**"Oh, bring 'round a thousand policemen, bring 'em around today.
To lock me in that dungeon, and throw the key away.
I shot my man, 'cause he was doin' me wrong".**
12.
**This story has no moral, this story has no end.
This story only goes to show that there ain't no good in men.
They'll do you wrong, just as sure as you're born.**

The Glow-Worm

English Words by
LILLA CAYLEY ROBINSON
German Words and Music by
PAUL LINCKE

FIRST NOTE



Lightly

G



D7



Am



Shine, lit - tle glow-worm, glim - mer, (*glim - mer,*) shine, lit - tle glow-worm, glim - mer, (*glim - mer.*)



Lead us, lest too far we wan - der, love's sweet voice is call - ing yon - der!



Shine, lit - tle glow-worm, glim - mer, (*glim - mer,*) shine, lit - tle glow-worm, glim - mer, (*glim - mer.*)



Light the path, be - low, a - bove, and lead us on to love!_____

Hello, Dolly

Jerry Herman - 1963

Broadway musical "Hello, Dolly"

Song almost went un-recorded,

but Louis Armstrong had #1 hit song

& NARAS award winner.

252

Concert Pitch

The Firehouse Jazz Band

A **B \flat** **Gm**

Hel - lo, Dol - ly, well, Hel - lo, Dol - ly, It's so
nice to have you back where you be - long. You're look - ing
swell, Dol - ly, we can tell, Dol - ly, You're still
glow - in', you're still crow - in', you're still go - in' strong. We feel the

B **B \flat** **Gm**

room sway - in', for the band's play - in' one of
your old fa - v'rite songs from way back when. So,
take her wrap, fel - las, Find her an emp - ty lap, fel - las,
Gol - ly gee, fel - las, Find her a va - cant knee, fel - las,

C7 **F7** **B \flat** **B \flat ^o** **Cm7** **F7**

Dol - ly - 'll nev - er go a - way a - gain!

Last Time:

C7 **F7** **C7** **F7**

Dol - ly - 'll nev - er go a - way, Dol - ly - 'll nev - er go a - way,
C7 **F7** **B \flat** **B \flat 7** **E \flat** **G \flat 7**

Dol - ly - 'll nev - er go a - way a - gain!

B \flat **B \flat** **F7** **B \flat**

Hey Good Lookin'


 FIRST NOTE



Moderately

C

1. Hey, hey, good look-in' what - cha got cook-in'?
 free and read-y so we can go stead-y.

D7 G7 C G7

How's a - bout cook - in' some - thin' up with me?
 How's a - bout sav - in' all your time for me?

C

Hey, sweet ba - by, I don't you think may - be
 No more look - in', I know I've been took - en,

D7 G7 C C7

we could find us a brand new rec - i - pe? I got a
 how's a - bout keep - in' stead - y com - pa - ny? I'm gon - na

F C F C

hot rod Ford and a two dol - lar bill and I know a spot right o - ver the hill...
 throw my date - book o - ver the fence and find me one for five or ten cents.

F C D7

There's so - da pop and the danc - in's free, so if you wan - na have fun come a -
 I'll keep it 'til it's cov - ered with age, 'cause I'm writ - in' your name down on

G7 C

long with me... Hey, good look-in' what - cha got cook-in'?
 ev - 'ry page... Hey, good look-in' what - cha got cook-in'?

D7 G7

How's a - bout cook - in' some - thin' up with me? 2. I'm
 How's a - bout cook - in' some - thin' up with me?

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Out Chorus:

The Standard Riff for "Honeysuckle":

C

Chords: Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7
 F B \flat 7 F B \flat 7 F F \sharp o

D

Chords: F7 Cm7/G B \flat /A \flat F7/A B \flat F7/C G \flat /D \flat B \flat /D
 G7 Dm7/A B \flat o G7/B C7 G7/D E \flat o C7/E
 F B \flat 7 F B \flat 7 F

Honeysuckle Rose

Concert Pitch

A Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

Ev-'ry hon-ey bee fills with jeal-ous - y when they see you out with me, I don't blamethem,

F Bb7 F Bb7 F D7

good - ness knows, Hon-ey Suck-le Rose.

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

When you're pass-in' by flow-ers droop and sigh, and I know the rea-son why, You're much sweet-er,

F Bb7 F Bb7 F

good - ness knows, Hon-ey Suck-le Rose.

B F7 Bb

Don't buy sug - ar, you just have to touch my cup,

G7 C7

You're my sug - ar, it's sweet when you stir it up.

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

When I'm tak-in' sips from your tas-ty lips, seems the hon-ey fair-ly drips, You're con-fec-tion,

F Bb7 F Bb7 F

good - ness knows, Hon-ey Suck-le Rose.

202.

HOW HIGH THE MOON

- MORGAN LEWIS

Handwritten musical score for "How High the Moon" by Morgan Lewis. The score consists of ten staves of music in G major, with various chord changes and accidentals. The chords are written above the staves, and the melody is written on the staves themselves. The key signature has one sharp (F#).

Chord changes across the staves:

- Staff 1: Gmaj7, G-7, C7
- Staff 2: Fmaj7, F-7, Bb7
- Staff 3: Ebmaj7, A-7, D7, G-7, A-7 b5, D7 b9
- Staff 4: Gmaj7, A-7, D7, B-7, Bb7, A-7, D7
- Staff 5: Gmaj7, G-7, C7
- Staff 6: Fmaj7, F-7, Bb7
- Staff 7: Ebmaj7, A-7, D7, Gmaj7, A-7, D7 b9
- Staff 8: B-7, Bb7, A-7, D7, G6, (A-7, D7)

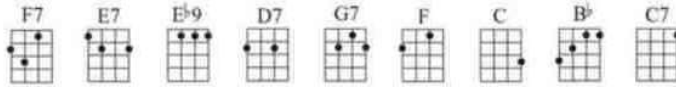
CHARLIE PARKER - "PARKER"

I Ain't Got Nobody

FIRST NOTE



Lively



F7 E7 Eb9 D7 G7 F C Bb C7

I _____ ain't got no - bod - y, and _____

F G7 C7 F F7

no - bod - y cares for me. _____ And _____

E7 Eb9 D7 G7

— I'm sad and lone - ly, won't some - bod - y

C F7

come and take a chance with me? _____ I'll sing sweet

Bb D7

love songs, hon - ey, all the time, if you'll

G7 C7 F7 E7 Eb9 D7

come and be my sweet ba - by mine. I _____ ain't got no -

G7 F G7 C7 F

- bod - y, and _____ no - bod - y cares for me. _____

299 I Can't Believe That You're In Love With Me

The Firehouse Jazz Band

Clarence Gaskill & Jimmy McHugh - 1926
 In Revue: "Gay Paree"
 Rec: Louis Armstrong Orch. 1930,
 Django Reinhardt - Paris 1937, Artie Shaw Orch.
 1938, Coleman Hawkins & His Chocolate Dandies
 1940, Billie Holiday & Teddy Wilson Orch. 1938, etc.

C+7 **A** F Fm C D7

Your eyes of blue, your kiss-es too, I nev - er knew what they could do, I

G7 C C#dim Dm7 G7 C+7

can't be - lieve that you're in love with me. You're

F Fm C D7

tell - ing ev - 'ry one I know, I'm on your mind each place you go, They

G7 C F7 C

can't be - lieve that you're in love with me.

B E7 A7

I have al - ways placed you far a - bove _____ me,

D7 G7 C+7

I just can't im - ag - ine that you love _____ me. And

F Fm C D7

af - ter all is said and done, To think that I'm the luck - y one, I

G7 C F7 C

can't be - lieve that you're in love with me.

I Can't Give You Anything But Love

The Firehouse Jazz Band

514

Jimmy McHugh - Lyr: Dorothy Fields - 1928
From "Lew Leslie's Blackbirds of 1928",
#1 Chart record by Ukelele Ike (Cliff Edwards) 1928,
Rec: Louis Armstrong & His Savoy Ballroom Five
(a 10-piece band! Luis Russell-pno, Lonnie Johnson-gtr,
Eddie Condon-bjo, Pops Foster-bs, Paul Barbarin-drm) 1929,
Teddy Wilson (Billie Holiday) 1936, etc.

Concert Pitch

A

B

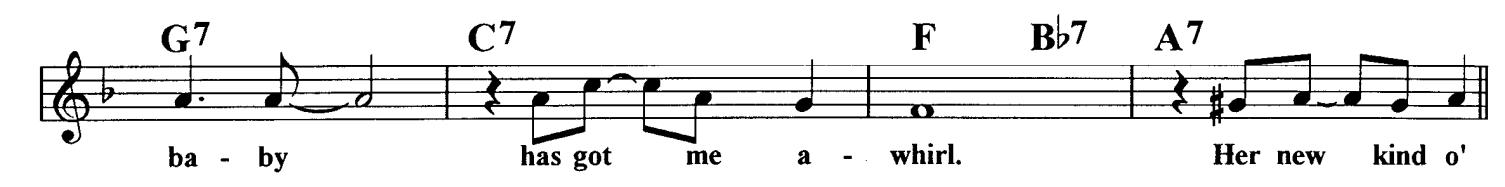
I've Found A New Baby - P.2

CHORUS:

A




ba - by, I've found a new girl, My fash - ion plate



ba - by has got me a - whirl. Her new kind o'




lov - in', done made me her slave, Her sweet tur - tle



dov - in' is all that I crave.

B



Sweet - est miss, with a kiss, full o' bliss, can't re - sist some - how.



Tells me lies, but she's wise, naugh-ty eyes mes-me - rize I vow, And how! I don't mean

C



may - be, I just had to fall, I've found a new



ba - by, New ba - by that's all. I've found a new

I LOVE YOU

- COLE PORTER

A G-7 b5 C7 b9 Fmaj7 =.

G-7 C7 - 3 - Fmaj7 =.

G-7 b5 C7 b9 Fmaj7 B-7 E7

Amaj7 B-7 E7 Amaj7 =.

B G-7 C7 Fmaj7 =.

A-7 b5 D7 b9 G7 C7

G-7 b5 C7 b9 Fmaj7 A-7 b5 D7

G7 G-7 C7 F6

JOHN COLTRANE - "LUSH LIFE"
HERBIE MANN + BILL EVANS - "NIRVANA"

I'll Be Seeing You

Words and Music by
IRVING KAHAL and SAMMY FAIN

FIRST NOTE





Bittersweet

C E7 Dm A7 Dm A7

1. I'll be see - ing you in all the old fa - mil - iar plac - es that this heart of
 2. I'll be see - ing you in ev - 'ry love - ly sum - mer's day, in ev - 'ry - thing that's

To Coda Φ

Dm G7 C Am Dm

mine em-brac - es all day through. In that small ca - fé, the park a -
 light and gay, I'll

G7 C G7#5 *D.C. al Cod*

cross the way, the chil - dren's ca - rou - sel, the chest - nut trees, the wish - ing well.

Φ *Coda*

Em7b5 A7 Dm E7 Am

al - ways think of you that way. I'll find you in the morn - ing sun, and when the night is

D7 Dm Fm C

new, I'll be look - ing at the moon, but I'll be see - ing you!

(MED.)

I'LL SEE YOU IN MY DREAMS

- GUS KAHN / ISAM JONES

C7 Bb Bb-7

F E7 F D7

D7 G7

C7 Bb Bb-

F E7 Fb

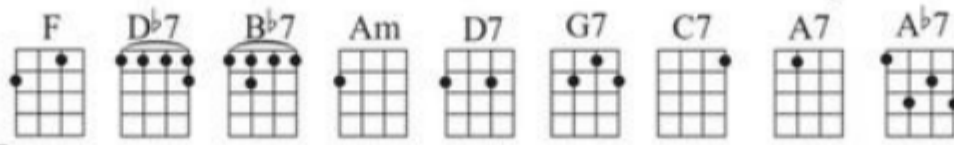
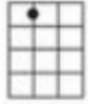
D7 A7 D- Bb

Bb- C7 1. F G#07 G-7 C7 2. F Bb-6 F

I'm Beginning To See The Light

Words and Music by DON GEORGE,
JOHNNY HODGES, DUKE ELLINGTON,
and HARRY JAMES

FIRST NOTE



Medium Bounce



F



1. I nev - er cared much for moon - lit skies, I nev - er wink back at
2. nev - er went in for af - ter - glow or can - dle - light on the
3. nev - er made love by lan - tern shine. I nev - er saw rain - bows



fi - re - flies, but now that the stars are in your eyes, I'm be -
mis - tle - toe, but now when you turn the lamp down low, I'm be -
in my wine; but now that your lips are burn - ing mine, I'm be -



gin - ning to see the light. I Used to ram - ble
gin - ning to see the light. —
gin - ning to see the light. —



through the park, shad - ow - box - ing in the dark. Then you came and



caused a spark that's a four - a - larm fi - re now. I

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I'm Confessin' That I Love You

303

The Firehouse Jazz

Doc Daugherty & Ellis Reynolds - Lyr: Al Neiburg - 1930

Rec: Rudy Vallee 1930, Guy Lombardo Orch. 1930, Lionel Hampton Orch. 1937,

Harry James Orch., Louis Armstrong & His New Sebastian Cotton Club Orch. 1930,

V-Disc All-Stars (Armstrong, Teagarden, Hackett) 1944, Wild Bill Davison & His Commodores

(Vernon Brown, Ed Hall, G. Schroeder, E. Condon, B. Casey, D. Alvin) 1945, etc.

Concert Pitch

A G D+7 G D+7 G Dm⁶ E⁷

I'm con-fess-in' that I love you, Tell me, do you love me too?

A⁷ D⁷ G Em⁷ Am⁷ D⁷(b⁹)

I'm con-fess-in' that I need you, hon-est I do, Need you ev-'ry mo-ment.

G D+7 G D+7 G Dm⁶ E⁷

In your eyes I read such strange things, But your lips de-ny they're true,

A⁷ D⁷ G Cm⁶ G

Will your an-swer real-ly change things ma-king me blue?

B G⁷ C G+⁷ C

I'm a-fraid some-day you'll leave me, Say-ing "Can't we still be friends?"

A⁷ D⁷

If you go, you know you'll grieve me, All in life on you de-pends.

G D+7 G D+7 G Dm⁶ E⁷

Am I guess-in' that you love me, Dream-ing dreams of you in vain,

A⁷ D⁷ G Em⁷ Am⁷ D+⁷

I'm con-fess-in' that I love you o-ver a-gain.

96

It Don't Mean A Thing If It Ain't Got That Swing

The Firehouse Jazz Band

Duke Ellington - 1932
Lyrics: Irving Mills
Rec: Ellington Orch. with voc. by Ivie Anderson
1932, Mills Bros. 1932, Quintet of the Hot Club
of France (Django, Grappelli) 1935, Sidney
Bechet 1957, etc.

Concert Pitch

*Chords are simplified somewhat for "Dixieland"

C7 F7sus4 B^b D+7

It

A Gm E^b7 D7 Gm

don't mean a thing if it ain't got that swing.

C7 F7sus4 B^b D+7

(doo wah, doo wah, doo wah, doo wah, doowah, doo wah, doo wah, doo wah.) It

B Gm E^b7 D7 Gm

don't mean a thing all you got to do is sing.

C7 F7sus4 B^b E^b7 B^b

(Doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah.) It

C B^b7 E^b E^b7 D7 D^b7

makes no diff- 'rence if it's sweet or hot. Just

C7 F7 D7

give that rhy- thm ev- 'ry- thing you got. Oh, It

D Gm E^b7 D7 Gm

don't mean a thing, if it ain't got that swing.

C7 F7sus4 B^b D+7

(Doo wah, doo wah, doo wah, doo wah, doowah, doo wah, doo wah, doo wah.)

JUST FRIENDS

- KLEMMER / LEWIS

Handwritten musical score for the song "Just Friends" by Klemmer and Lewis. The score is written on ten staves in G major, 4/4 time. It features a variety of chords including G7, Cmaj7, C-7, F7, Gmaj7, Bb-7, Eb7, A-7, D7, B-7, E-7, A7, A-7, D7, Db7, Cmaj7, C-7, F7, Gmaj7, Bb-7, Eb7, A-7, D7, B-7, E-7, A7, A-7, D7, G6, D-7, and G7. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as quarter notes, eighth notes, and half notes. There are repeat signs and first/second endings indicated by dots and brackets. The piece concludes with a double bar line.

SONNY ROLLINS - "SONNY MEETS HAWK"

KANSAS CITY

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Words and Music by JERRY LEIBER
 and MIKE STOLLER



First note

Chorus
Bright Shuffle (♩=♩♩)

C

I'm go-in' to Kan-sas Cit - y, Kan-sas Cit - y here I

F7

come. I'm go-in' to Kan-sas Cit - y,

Kan-sas Cit - y here I come. They got a

G7 **F7**

cra - zy way of lov - in' there and I'm gon - na get me some.

Verse

C

1. I'm gon-na be stand-in' on the cor - ner,
 (2.) pack - my clothes, -

Twelfth Street and Vine. — I'm gon-na be
 leave at the crack of dawn. — I'm go-in' to

F7 **C**

stand-in' on the cor - ner, Twelfth Street and Vine, —
 pack - my clothes, - leave at the crack of dawn. —

with my Kan - sas Cit - y ba - by and a
My old la - dy will be sleep - in' an' she

bot-tle of Kan - sas Cit - y wine. Well, I
won't know where I'm gone. 'Cause if I

Bridge

might take a train, I might take a plane, but
stay with that wom - an, I know I'm gon - na die, got - ta

if I have to walk I'm goin' just the same. } I'm go-in' to
find a brand-new ba - by and that's the rea-son why }

Kan - sas Cit - y, Kan - sas Cit - y here I

come. They got a cra-zy way of lov-in' there and

I'm gon-na get me some. 1. I'm go-in' to
2. I'm go-in' to

They got a cra - zy way of lov - in' there and

I'm gon - na get me some.

Keepin' Out of Mischief Now

The Firehouse Jazz Band

Thomas "Fats" Waller - 1932
Lyrics: Andy Razaf
Popularized by Waller
Recorded: Louis Armstrong 1932,
Coon-Sanders Nighthawks 1932,
Pee Wee Russell's Hot 4 - 1944,
Isham Jones Orch.,
Tommy Dorsey Orch. 1936, etc.

7

Concert Pitch

Verse:

C Em Am G+ C Em A7
Don't ev-en go to a mov-ie show If you are not by my side.

Dm F+ Dm G7 G#dim Am Cm D7 G7
I just stay home by my ra-di-o, But am I sat-is-fied?

Dm Gm A7 D7 G7
All my flirt-ing days are gone, on the lev-el from now on:

Chorus:

G7 C G7 G+7 C
Keep in out of mis-chief now, Really am in love and how!

C Cdim G7 Gm A7 Dm G7
I'm thru play-in with fire, It's you Whom I de-sire.

G7 C G7 G+7 C C7
All the world can plain-ly see, You're the on-ly one for me.

F Fm C C7 F Fm C Cdim
I have told them in ad-vance They can't break up our ro-mance.

G7 Em7 Gm A7 D7 G7 C
Livin' up to ev-ry vow, Keepin' out of mis-chief now!

OH LADY BE GOOD!

Handwritten musical score for "Oh Lady Be Good!". The score is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The chords and fingering are as follows:

- Staff 1: G, C7, G, G#0
- Staff 2: D7, G, Ami, D7
- Staff 3: G, C7, G, G#0
- Staff 4: D7, G
- Staff 5: C, D7, G
- Staff 6: A7, D7
- Staff 7: G, C, G, G#0
- Staff 8: D7, 1. G, Ami7, D7
- Staff 9: 2. G, Ami7, G

Mean To Me

91

The Firehouse Jazz Band

Roy Turk & Fred E. Ahlert - 1929
Rec: Ruth Etting (Phil Napoleon-cornet) 1929,
Helen Morgan 1929, Dorsey Bros. Orch. 1929,
Phil Napoleon's Emperors (T. & J. Dorsey, E. Lang,
Venuti, Signorelli) 1929,
Teddy Wilson (Billie Holiday, Buster Bailey) 1937
Movie "Love Me Or Leave Me" with Doris Day 1955

Concert Pitch

A

D⁺ G E^m A^{m7} D⁷ G E^m C C^o

You're mean to me, Why must you be mean to me? Gee, hon - ey, it

G G⁷ E⁷ A^m D⁷ G E^m A⁷ A⁺ D⁷

seems to me, You love to see me cry - in'. I don't know why.

G E^m A^{m7} D⁷ G E^m C C^o

I stay home each night when you say you'll phone. You don't and I'm

G G⁷ E⁷ A^m D⁷ G C^{m6} G G⁷

left a - lone, Sing - in' the blues and sigh - in'. You treat me

B

G⁷ C D⁷ G⁷ C D^{m7} E⁷

cold - ly each day in the year. You al - ways

E⁷ A^m F⁷ E⁷ A⁷ D⁷ D⁺

scold me when - ev - er some - bod - y is near, dear.

G E^m A^{m7} D⁷ G E^m C C^o

It must be great fun to be mean to me. You should - n't, for

G E^m A^{m7} D⁷ G C^{m6} G

can't you see what you mean to me?

My Blue Heaven

The Firehouse Jazz Band

Whiting/W. Donaldson - 1924
 Introduced in Vaudeville by Whiting.
 Rec: Gene Austin in 1927 (Sold over 5,000,000), Paul Whiteman 1927,
 Nick Lucas 1928, Luis Russell Orch. 1934, Jimmy Lunceford Orch. 1935,
 Artie Shaw Orch. 1936, Sammy Kaye Orch. 1939, Art Tatum 1954
 In movie "My Blue Heaven", Betty Grable-1950
 In movie "Love Me or Leave Me", Doris Day-1955

*Original version stays on Eb; Does not go to C7 in bars 4, 12, etc.

Concert Pitch

When Whip-poor-wills call, and ev'-ning is nigh, I hur-ry to
 my blue heav-en. A turn to the
 right, a lit-tle white light, will lead you to
 my blue heav-en. You'll see a
 smil-ing face, a fire--place, a co-zy room, A
 lit-tle nest that's nes-tled where the ro-ses bloom. Just Mol-ly and
 me, and ba-by makes three, We're hap-py in
 my blue heav-en.

Chord symbols: Eb, D7, D7b7, C7, F7, Bb7, Eb, Eb7, Eb+7, Ab, C7, Fm, Bb7, Edim, Fm7, Bb7, Eb, D7, D7b7, C7, F7, Bb7, Eb, Ab7, Eb.

NOBODY'S SWEETHEART

Gus Kahn & Billy Meyers

Ernest Erdman & Elmer Schoebel

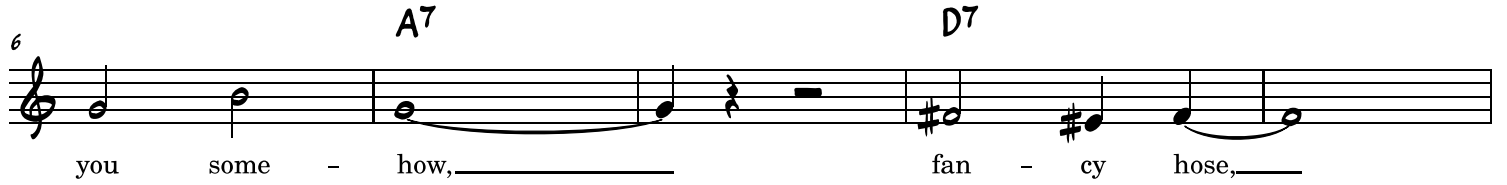
CHORUS

6



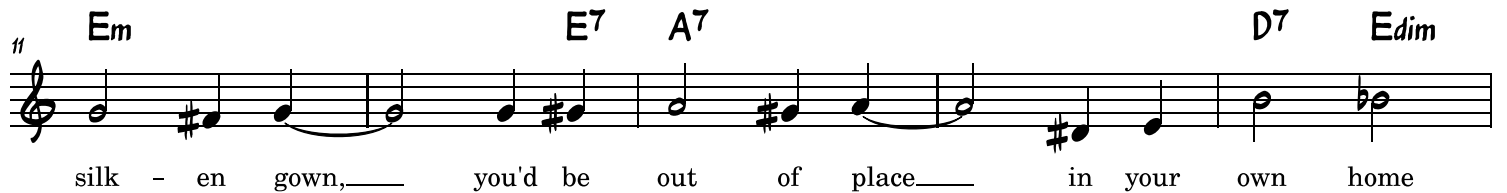
No - bod - y's Sweet - heart now, they don't ba - by

11



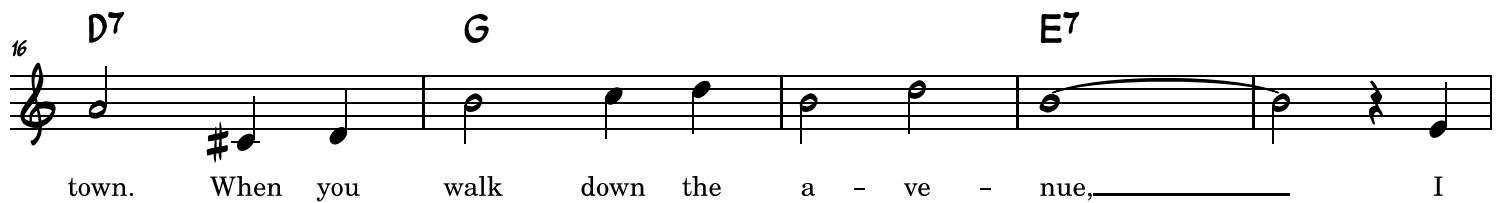
you some - how, fan - cy hose,

16



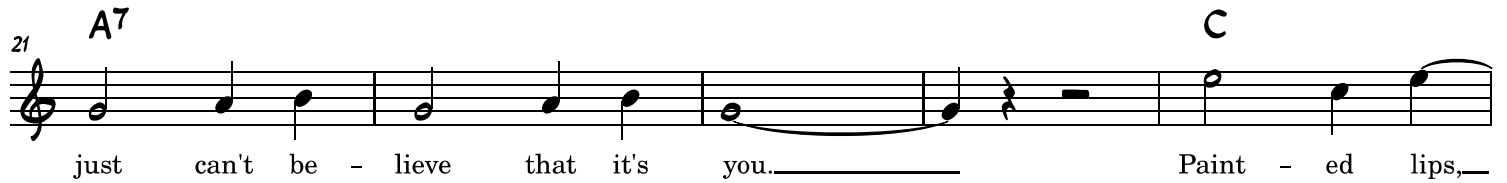
silk - en gown, you'd be out of place in your own home

21



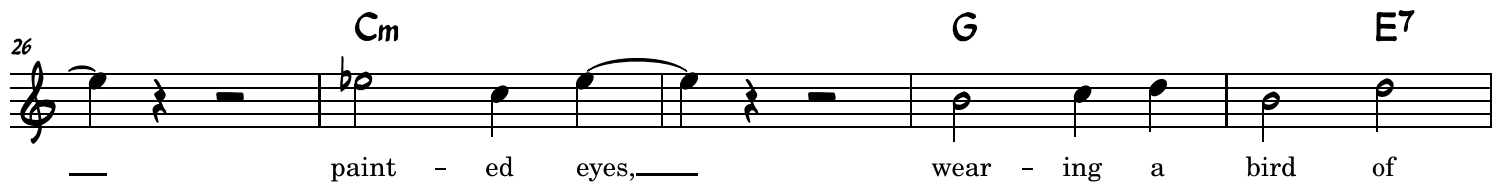
town. When you walk down the a - ve - nue, I

26




just can't be - lieve that it's you. Paint - ed lips,

31



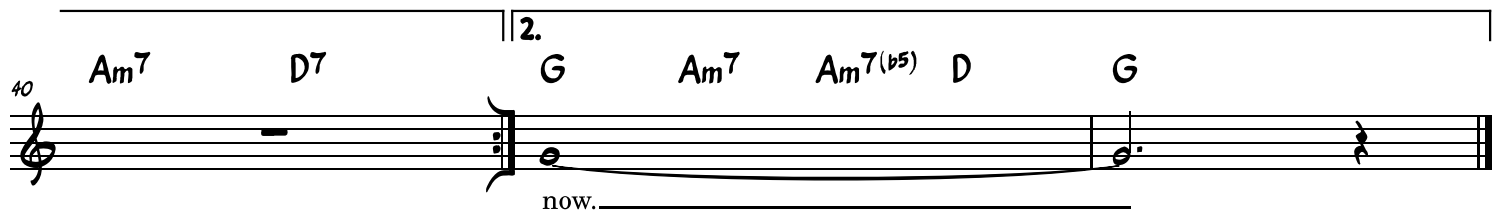
paint - ed eyes, wear - ing a bird of

40



par-a-dise, it all seems wrong some - how, that you're No-bod-y's Sweet-heart now.

40



now.

OH, LADY BE GOOD!

234

The Firehouse Jazz Band

George & Ira Gershwin - 1924. From musical: "Lady, Be Good".
Recorded: Paul Whiteman 1925, Cliff Edwards (Ukelele Ike) 1925,
Lil Armstrong, Benny Carter Orch. 1934, Benny Goodman Trio 1936,
Red Norvo, Joe Sullivan's Cafe Society Orch. 1940, Bunk Johnson 1945,
Sidney Bechet 1941, Count Basie Orch., Artie Shaw Orch., Eddie Condon,
Louisiana Rhythm Kings (Red Nichols, G. Miller, J. Dorsey, Condon,
Krupa, etc.) 1930. { 1941 film "Lady, Be Good", 1945 film "Rhapsody In Blue" }

Concert Pitch

A F B \flat 7 F F \sharp °
Oh, sweet and love - ly la - dy be good! Oh

C7 F Gm7 C7
la - dy, be good to me!

F B \flat 7 F F \sharp °
I am so awf' - ly mis - un - der - stood, So

C7 F B \flat 7 F F7
la - dy be good to me.

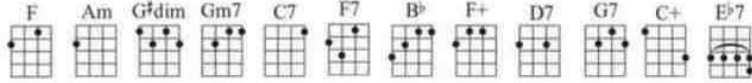
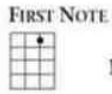
B B \flat B° F A7
Oh, please have some pit - y,
This is tu - lip weath - er,

Dm Gm7 C7
I'm all a - lone in this big cit - y. I tell you
So let's put two and two to - geth - er. I tell you

F B \flat 7 F F \sharp °
I'm just a lone - some babe in the wood, So

C7 F B \flat 7 F
la - dy, be good to me!

Pennies from Heaven



Moderately

F Am G#dim Gm7 C7 F7 Bb F+ D7 G7 C+ Eb7

F Am G#dim Gm7 C7 Gm7 C7

Ev - 'ry time it rains, it rains pen - nies from heav - en._____

F Am G#dim Gm7 C7 Gm7 C7

Don't you know each cloud con - tains pen - nies from heav - en?_____

F7 Bb F+ D7

You'll find your for - tune fall - ing all o - ver town.

G7 C7 C+

Be sure that your um - brel - la is up - side down.

F Am G#dim Gm7 C7 Gm7 C7

Trade them for a pack - age of sun - shine and flow - ers._____

F7 Bb

If you want the things you love, you must have show - ers._____

Eb7 F D7

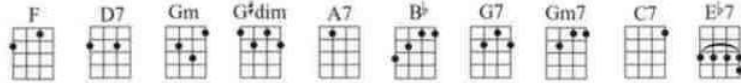
So when you hear it thun - der, don't run un - der a tree,_____ there'll be

Gm7 C7 F

pen - nies from heav - en for you and me._____

Slow Boat to China

FIRST NOTE



Slowly, with a beat

F D7 Gm G#dim

I'd love to get you on a slow boat to Chi-na,

F A7 Bb D7 Gm

all to my - self, a - lone. Get you and

G#dim F D7 G7

keep you in my arms ev - er - more, leave all your

Gm7 C7

lov - ers weep - ing on the far - a - way shore.

F D7 Gm G#dim

Out on the bri - ny with a moon big and shi - ny,

F A7 Bb D7

melt - ing your heart of stone,

Gm7 Eb7 F

I'd love to get you on a slow boat to

D7 G7 C7 F

Chi - na, all to my - self a - lone.

Someday Sweetheart - P.2

Chorus:

B F C+7 F E7 E^b7 D7
 heart, you may be sor- ry for what you've

G7 C7 F F#dim C7/G
 done to my poor heart. You may re-

F C+7 F Am
 gret the vows you've bro- ken, The

E7 Am C7
 things you did that made us drift a- part, You're hap- py

C F9 B^b6
 now, and can't see how, the wear- y

G9 C7
 blues will ev- er come to you. But as you

F C+7 F E7 E^b7 D7
 sow so shall you reap, dear, and what you

G7 C7 F B^b7 F C7
 reap will make you weep some- day, sweet- heart. Some-day Sweet-

Some of These Days

The Firehouse Jazz Band

Shelton Brooks - 1910

Popularized by Sophie Tucker's 1911 recording.
Rec: ODJB 1922, Coon-Sanders Nighthawks 1924,
Louis Armstrong 1929, etc.

Brooks was among the better known black composers
of "pop songs" during the early jazz era. "Darktown
Strutter's Ball" (1917) is best known.

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Concert Pitch

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of nine staves of music with lyrics underneath. Chord symbols are placed above the notes. The score includes two main sections, A and B, indicated by boxed letters. Section A is the main melody, and Section B is a bridge. The lyrics are: "Some of these days, you'll miss me Hon - ey. Some of these days, you'll feel so lone - ly. You'll miss my hug - gin', you'll miss my kis - sin', you'll miss me Hon - ey, when you're a - way. You'll be so lone - ly, just for me on - ly. For you know Hon - ey, you've had your way. And when you leave me, you know you'll grieve me; You'll miss your lit - tle red hot ma ma ma - ma Some of These Days."

A⁷ A⁷ A⁷ Dm
Some of these days, you'll miss me Hon - ey. Some of these

A⁷ Dm
days, you'll feel so lone - ly. You'll miss my

D+⁷ D⁷ G⁹
hug - gin', you'll miss my kis - sin', you'll miss me

G⁹ C⁷
Hon - ey, when you're a - way. You'll be so

B F F⁷ B^b
lone - ly, just for me on - ly. For you know

D⁷ Gm D⁷ Gm
Hon - ey, you've had your way. And when you

B^b Bdim F Cm⁶ D⁷
leave me, you know you'll grieve me; You'll miss your lit - tle

G⁹ C⁷ F B^b⁷ F
red hot ma ma ma - ma Some of These Days.

Chorus:

B F D7 G7 C7 F C+7 F A^bdim
 Sug- ar, I call my ba- by my Sug- ar, I nev- er "may- be" my

Gm7 D7 Gm7 C7 F Gm7 C7
 Sug- ar, That's why my ba- by is so con- fec- tion- ar- y.

F D7 G7 C7 F C+7 F Fm
 Fun- ny, she nev- er pleads for my mon- ey, But when she feeds me on

C C[#]dim Dm7 G7 C Cdim C7
 hon- ey, she gets her needs ev- 'ry time. I'd make a

C F7 Cm7 F7
 mil- lion trips to her lips if I were a bee 'cause they are

B^b D7 G7 C7
 sweet- er than an- y can- dy to me. She's gran- u- la- ted

F D7 G7 C7 F C+7 F A^bdim
 Sug- ar, I nev- er cheat on my Sug- ar, 'Cause I'm too sweet on my

Gm7 D7 Gm7 C7 F
 Sug- ar, That sug- ar ba- by o' mine.

Sweet Georgia Brown

Kenneth Casey

Ben Bernie and Maceo Pinkard

A E7

No gal made. has got a shade. on SWEET GEOR-GIA BROWN, _

5 A7

Two left feet. but oh so neat. has SWEET GEOR-GIA BROWN; _

9 D7

They all sigh. and wan-na die. for SWEET GEOR-GIA BROWN, _ I'll tell you just

13 G D7 G B7 *Spoken ad lib*

why, _ you know. I don't lie, Not much!

A2 E7

It's been said. she knocks'em dead. when she lands in town; _
All those tips. the por-ter slips. to SWEET GEOR-GIA BROWN, _

21 A7 B7 E-

Since she came, _ why it's a shame. how she cools'em down, _ Fel - lers,
They buy clothes. at fash-ion shows. with one dol-lar down, _ Oh Boy, _

26 B7 E- B7 G

she can't get. are fel - lers. she ain't met, _ Geor-gia claimed here,
tip your hats, _ oh joy, she's the "cat's" _ Who's that, mis - ter?

30 E7 A7 D7 1. G B7 2. G D7 G

Geor-gia named her SWEET GEOR-GIA BROWN, _
'Tain't her sis - ter, SWEET GEOR-GIA BROWN, _

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Sweet Sue

The Firehouse Jazz Band

Victor Young - 1928, Lyrics by Will J. Harris.
Introduced by Sue Carol, Popularized by Ben Pollack Orch.
Recorded: Jimmy Noone's Apex Club Orch. 1928,
Ted Lewis Orch. (B.G. on clarinet) 1932, Don Redman
Orch. 1937, Dicky Wells Orch. (with Django-guitar) Paris 1937,
Louis Armstrong Orch. (Teddy Wilson-pno) 1933,
Mills Brothers 1932, Tommy Dorsey Orch. 1939, Bechet-Spanier
"Big Four" 1940, Muggsy Spanier 1944, Johnny Long Orch. 1949

Concert Pitch

A Gm7 C7 Gm7 C7

Ev - 'ry star a - bove knows the one I love, Sweet

F C7 F C+7 F

Sue, just you. And the

Gm7 C7 Gm7 C7

moon up high knows the rea - son why, Sweet

F C7 F C+7 F

Sue, it's you. No one

B F F^Δ A[∅] D7

else it seems ev - er shares my dreams, And with -

Gm Gm7 G[∅] C7

out you, dear, I don't know what I'd do. In this

Gm7 C7 Gm7 C7

heart of mine, you live all the time, Sweet

F Bb7 F

Sue, just you.

83

Swing That Music

The Firehouse Jazz Band

Horace Gerlach - Lyrics by Louis Armstrong(?)

Recorded: Louis Armstrong Orchestra
(including New Orleans musicians Luis Russell,
"Pops" Foster, Paul Barbarin, etc.) 1936

Concert Pitch

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The score includes a first ending (A) and a second ending (B). The lyrics are: "My heart gets a chill, I feel such a thrill, My feet won't keep still when they swing that music! Rhythm like that puts me in a trance; You can't blame me, If I want to dance. From what I understand, It must be just grand, To play in a band where they swing that music! I'm happy as I can be, When they swing that music for me!"

A B^b E^b7
My heart gets a chill, I feel such a thrill, My
feet won't keep still when they swing that mu- sic!
C⁷ F⁷
Rhyth- m like that puts me in a trance; You
B^b B^bdim Cm⁷ F⁷
can't blame me, If I want to dance. From
B B^b E^b7
what I under- stand, It must be just grand, To
B^b G⁷
play in a band where they swing that mu- sic!
E^b E^bm B^b Gdim⁷
I'm hap- py as I can be, When they
Cm⁷ F⁷ B^b
swing that mu- sic for me!
Last Time - Extend Ending:
B^b

The Love Nest

The Firehouse Jazz Band

Louis A. Hirsch & Otto Harbach - 1920
 Rec: Art Hickman Orch. 1920, Joseph C.
 Smith Orch. 1920, Paul Whiteman Orch.
 (Bix, Trumbauer, Busse, J. Dorsey, etc.) 1928.
 Theme song for "Burns & Allen" radio & TV shows.

Concert Pitch

A $E\flat$ $B\flat 7$ $E\flat$ $E\flat 7$

Just a love nest, co-zy and warm. Like a

$A\flat$ $E\flat 7$ $A\flat$

dove nest, down on a farm. A ver -

$B\flat 7$ $E\flat$ $G 7/D$ $C 7$

an - da with some sort of cling - ing vine, Then a

$F m$ C $F m$ $F 7$ $B\flat 7$

kit - chen where some ram - bler ros - es twine. Then a

B $E\flat$ $B\flat 7$ $E\flat$ $E\flat 7$

small room, tea set of blue. Best of

$A\flat$ $E\flat 7$ $A\flat$

all room, dream room for two. Bet - ter

$B\flat 7$ $G 7$ $G 7-5$ $C 7$

than a pal - ace with a gild - ed dome, is a

$F m$ $B\flat 7$ $E\flat$

love nest, You can call home.

187 Three Little Words

The Firehouse Jazz Band

Bert Kalmar & Harry Ruby - 1930
From movie "Check & Double Check"
with Bing Crosby & The Rhythm Boys
with The Duke Ellington Orchestra,
Ethel Waters (Klein, T. & J. Dorsey) 1930,
Red Nichols & His Five Pennies 1935, Quintet of
Hot Club of France (Django, Grappelli) 1935,
Gene Krupa's Chicagoans (Goodman, Kazebier)
1935, Bud Freeman Trio 1938, Al Hirt c. 1960, etc

Concert Pitch

A C E^bm⁶
Three lit - tle words, Oh, what I'd give for that

G⁷ Am⁶ G⁷
won - der - ful phrase, To hear those

C E^bm⁶
three lit - tle words, That's all I'd live for the

G⁷ Am⁶ G⁷
rest of my days. And what I

B C⁷ Gm⁷ C⁷
feel in my heart they tell sin - cere - ly,

F Dm⁷ A^bdim A⁷ A^b7 G⁷
No oth - er words can tell it half so clear - ly.

C E^bm⁶
Three lit - tle words, eight lit - tle let - ters which

G⁷ Dm⁷ G⁷ C F⁷ C
sim - ply mean, "I love you!"

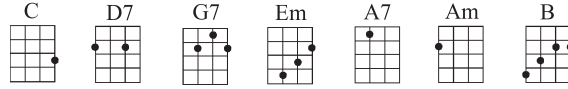
Walkin' My Baby Back Home

Words and Music by
ROY TURK and FRED E. AHLERT

FIRST NOTE



Moderately



C

Gee! It's great, af - ter be - in' out late, walk - in' my ba - by back
We go 'long har - mo - niz - ing a song, or I'm re - cit - ing a

D7 G7

home. Arm in arm, o - ver mead - ow and farm,
poem. Owls go by, and they give me the eye,

1. C G7 2. C Em

walk - in' my ba - by back home. home. We stop for a while, she

A7 Am B Em

gives me a smile, and snug-gles her head to my chest. We start in to pet, and

A7 D7 G7 C

that's when I get her pow - der all o - ver my vest. Af - ter I kind - a

D7 G7

straight-en my tie, she has to bor - row my comb. One kiss, then I con -

C

tin - ue a - gain, walk - in' my ba - by back home.

Additional Lyrics

She's afraid of the dark, so I had to park outside of her door 'til it's light.
She says if I try to kiss her she'll cry. I dry her tears all through the night.

Hand in hand to a barbeque stand, right from her doorway we roam.
Eats and then it's a pleasure again, walking my baby, talking my baby,
loving my baby, I don't mean maybe. Walking my baby back home

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When day is Done

The Firehouse Jazz Band

B.G. DeSylva/Robert Katscher - 1924

Rec: Paul Whiteman Orch. (Henry Busse trumpet solo) 1927,
Cliff Edwards ("Ukelele Ike") 1928, Mildred Bailey & Her Swing Band
(Red Norvo, Chris Griffin, Teddy Wilson, Dick McDonough) 1935,
Dave Nelson & The King's Men (King Oliver band without Oliver) 1931,
Coleman Hawkins All-Stars (Polo, Higginbotham) 1940,
Theme of Henry Busse's Orchestra.

Concert Pitch

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The first staff begins with a boxed 'A' and a repeat sign. Chord symbols are placed above the notes. The lyrics are written below the notes. The score concludes with a double bar line and repeat dots.

A B^b A⁷ F⁹

When day is done and shadows fall, I dream of you; When

F⁹ B^b

day is done I think of all the joys we knew. That

B^b G⁷ C⁷

yearn- ing re- turn- ing to hold you in my arms, Won't

F⁷ C^{#dim} B^b Bdim Cm⁶ F⁹

go love, I know love, with- out you night has lost its charms! When

B B^b A⁷ F⁹

day is done and grass is wet with twi- light's dew, My

F⁹ D⁷ Gm/E Ddim/F D⁷/F[#]

lone- ly heart is sink- ing with the sun. Al-

B^{b9} Fm⁷ B^{b+} E^bmaj⁷ D⁷(b5) D⁷

though I miss your ten- der kiss the whole day through, I

G⁷ F^{#7} Cm⁷ F⁷ B^b

miss you most of all when day is done.

When You're Smiling

Joe Goodwin, Mark Fisher

Larry Shay

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of eight staves of music. Chord symbols are placed above the staff lines. Some chord symbols are enclosed in red boxes: 'A' at the beginning of the first staff, 'B' at the beginning of the fifth staff, and 'A2' at the beginning of the seventh staff. The lyrics are written below the staff lines, with hyphens indicating syllables that span across multiple notes. The score ends with a double bar line and repeat dots.

D7 **A** **G** **GΔ7**
When you're smil - ing when you're smil - ing the

E7 **A-**
6 whole world smiles with you When you're

A-7
10 laugh - ing when you're laugh - ing the

D7 **D7+5** **G**
14 sun comes shin - ing thru.. But.. when you're

B **G7** **C**
18 cry - ing you brings on the rain; So stop you're

A7 **D7**
22 sigh - ing, be hap - py a gain. Keep on

A2 **G** **E7**
26 smil - ing 'cause when you're smil - ing

A-7 **D7** **G**
29 The whole world smiles with you.