

# Do You Know What It Means to Miss New Orleans

Standard Key

Eddie De Lange

Louis Alter

Slow Swing [Louis Armstrong 1949] ( $\text{♩} = 94$ )

Intro

Music score for the intro in C major. The chords are C<sub>MA</sub><sup>7</sup>, G<sup>7(#5)</sup>, C<sub>MA</sub><sup>7</sup>, A<sub>MI</sub><sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C, A<sub>b</sub><sup>9</sup>, G<sup>7sus</sup>, and G<sup>9</sup>. The lyrics "Do you" are written below the staff.

A1

Music score for the first verse (A1). The chords are C<sub>MA</sub><sup>7</sup>, G<sup>7(#5)</sup>, C<sub>MA</sub><sup>7</sup>, A<sub>MI</sub><sup>7</sup>, E<sub>MI</sub><sup>7</sup>, A<sub>MI</sub><sup>7</sup>, and D<sup>7</sup>. The lyrics "know what it means to miss New Or-leans, and miss it each night and day?" are written below the staff, followed by a final "I".

Music score for the second part of the first verse (A1). The chords are F, F<sup>#o7</sup>, C/G, A<sup>7</sup>, D<sub>MI</sub><sup>7</sup>, A<sub>b</sub><sup>7</sup>, and G<sup>7</sup>. The lyrics "know I'm not wrong, the feelin's gettin' stronger the long-er I stay a-way. Miss the" are written below the staff.

A2

Music score for the second verse (A2). The chords are C<sub>MA</sub><sup>7</sup>, G<sup>7(#5)</sup>, C<sub>MA</sub><sup>7</sup>, A<sub>MI</sub><sup>7</sup>, E<sub>MI</sub><sup>7</sup>, A<sub>MI</sub><sup>7</sup>, and D<sup>7</sup>. The lyrics "moss covered vines, the tall su-gar pines where mockin'birds used to sing. And" are written below the staff.

Music score for the third part of the second verse (A2). The chords are F, F<sup>#o7</sup>, C/G, A<sup>7</sup>, D<sub>MI</sub><sup>7</sup>, G<sup>7</sup>, and C<sup>6</sup>. The lyrics "I'd like to see the la - zy Missis-sip-pi a hur-ry-in' in - to spring. The" are written below the staff.

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**B**

21      **B<sub>b</sub>MI<sup>9</sup>**    **E<sub>b</sub>7**                  **A<sub>b</sub>6**      **A<sub>MI</sub>7(5)**              **B<sub>b</sub>MI<sup>7</sup>**    **E<sub>b</sub>7**                  **A<sub>b</sub>6**

moon - light on the bay-ou, a cre-ole tune that fills the air; I

25      **A<sub>MI</sub>7**    **D<sup>7</sup>**                  **G<sub>MA</sub>7**    **E<sub>MI</sub>7**                  **A<sub>MI</sub>7**    **D<sup>7</sup>**                  **D<sub>MI</sub>7**    **G<sup>7</sup>**

dream a-bout mag-nol-ias in June, and soon I'm wishin' that I was there. Do you

**A3**

29      **C<sub>MA</sub>7**                  **G<sup>7(#5)</sup>**    **C<sub>MA</sub>7**                  **A<sub>MI</sub>7**    **E<sub>MI</sub>7**                  **A<sub>MI</sub>7**    **D<sup>7</sup>**

know what it means to miss New Or-leans, when that's where you left your heart? And

33      **D<sub>MI</sub>7**                  **D<sup>#7</sup>**                  **E<sub>MI</sub>7**                  **A<sup>7</sup>**

*To Coda Last Time*  $\emptyset$

there's some-thing more: I miss the one I care for

35      **D<sup>7</sup>**                  **G<sup>7</sup>**                  **C**      **(A<sup>b</sup>9**    **G<sup>7sus</sup>**    **G<sup>9</sup>)**

more than I miss New Or - leans. (Do you)

$\emptyset$  Coda

37      **D<sup>7</sup>**                  **G<sup>7</sup>**                  **C**    **E<sup>7</sup>**    **F<sup>7</sup>**    **F<sup>#o7</sup>**    **C/G**    **N.C.**    **C**

more than I miss New Or-leans.