

Honeysuckle Rose

* Lead sheet according to New Real Book 2. Originally in F, transposed to B♭ in this transcribed material.

**As sung by Sarah Vaughan on *Live at Mister Kelly's* album (rec. 1957), in the key of B♭, with Jimmy Jones (piano), Richard Davis (bass), and Roy Haynes (drums). Published 1958, EmArcy (LP)

Music: Fats Waller
Lyrics: Andy Razaf

A1

Med Swing ♩ = 145

Cm7 F7 Cm7 F7

Lead sheet*
(originally in F)

Ev - ry hon - ey - bee fills with jeal - ous - sy

First Chorus**
(Sarah Vaughan)

Ev - ry hon - ey - bee fills with jeal - ous - sy

Second Chorus**
(Sarah Vaughan)

Ev - ry hon - ey - bee fills with jeal - ous - sy

motif repeated 3 times + chord tones + register shift

Lead sheet*

when they see you out with me, I don't blame them,

First Chorus**
(Sarah Vaughan)

when they see you out with me, I don't blame them,

Second Chorus**
(Sarah Vaughan)

when they see you out with me, I

Lead sheet*

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

First Chorus**
(Sarah Vaughan)

good - ness knows, Hon - ey - suck - le ROse. When you're

Second Chorus**
(Sarah Vaughan)

don't blame them, good - ness knows, Hon - ey - suck - le ROse. When

9 Cm7 **A2** F7 Cm7 F7

Lead sheet*
When you're pass - in' by, flow - ers droop and sigh,

First Chorus**
(Sarah Vaughan)
pass in' by, flow - ers droop and sigh

Second Chorus**
(Sarah Vaughan)
you're pass-in' by, flow - ers droop

motif repeated 3 times + chord tones + register shift

displacement

augmentation

quarter note triplet

displacement quarter note triplet

11 Cm7 F7 Cm7 F7

Lead sheet*
And I know the reas - on why, You're much sweet - er,

First Chorus**
(Sarah Vaughan)
And I know the reas - on why, You're much swee - ter,

Second Chorus**
(Sarah Vaughan)
and sigh And I know the rea - - son why,

quarter note triplets (aug.)

triplet feel

triplet feel

triplet feel

displacement

13 Bb6 Bb7/D Eb6 F7

Lead sheet*
good - ness knows, Hon - ey - suck - le

First Chorus**
(Sarah Vaughan)
good - ness knOws, Hon - ey - suck - le

Second Chorus**
(Sarah Vaughan)
You're much sweet - er good - ness knows,

blues

triplet feel + augmentation

15 Bb^6 F^7 Bb^6

Lead sheet*

First Chorus** (Sarah Vaughan)

Second Chorus** (Sarah Vaughan)

17 Bb^7 Fm^7 Bb^7 **B**

Lead sheet*

First Chorus** (Sarah Vaughan)

Second Chorus** (Sarah Vaughan)

19 Eb^6

Lead sheet*

First Chorus** (Sarah Vaughan)

Second Chorus** (Sarah Vaughan)

21 C7

Lead sheet*
You're my sug - - ar,

First Chorus**
(Sarah Vaughan)
You're my sug - Ar,

Second Chorus**
(Sarah Vaughan)
You're my sug - - ar, it's

Annotations:
- displacement (red bracket)
- melodic pedal point + octave shift (green bracket)

23 F7

Lead sheet*
it's sweet when you stir it up.

First Chorus**
(Sarah Vaughan)
it's sweet when you stir it up.

Second Chorus**
(Sarah Vaughan)
so sweet when you stir it up.

Annotations:
- triplet feel (red)
- laid back (blue)
- augmentation + displacement (red bracket)
- displacement (red bracket)
- chord tones (green bracket)

25 Cm7 A3 F7 Cm7 F7

Lead sheet*
When I'm tak - in' sips from your tas - ty lips,

First Chorus**
(Sarah Vaughan)
When I'm tak - in' sips from your tas - ty lips,

Second Chorus**
(Sarah Vaughan)
When I'm tak - in' sips from your tas - ty lips

Annotations:
- quarter note triplets + augmentation (red bracket)
- displacement (red bracket)
- 3:4 polymetric sequence (red bracket)
- displacement (red bracket)
- sequence 3 x same motives + major scale, inversion - upwards movement compared to the original line (downwards movement) (green bracket)

27 Cm7 F7 Cm7 F7

Lead sheet*
Seems the hon - ey fair - ly drips, You're con - fec - tion,

First Chorus**
(Sarah Vaughan)
Seems the hon - ey fair - ly drips, You're con -

Second Chorus**
(Sarah Vaughan)
Seems the hon - ey fair - ly drips, You're con - fec -

Annotations:
- displacement + triplet feel (red)
- displacement + quarter note triplet (red)
- augmentation + displacement (red)
- laid back (blue)
- blues (green)

29 Bb6 Bb7/D Eb6 F7 Bb6 (Dm7 G7)

Lead sheet*
good - ness knows, Hon - ey-suck-le Rose.

First Chorus**
(Sarah Vaughan)
fec - tion good - ness knows, Hon - ey-suck-le ROse.

Second Chorus**
(Sarah Vaughan)
tiOn good - ness knows, Hon - ey - suck - le ROse.

Annotations:
- blues (green)
- pentatonic (green)
- displacement + triplet feel (red)
- octave shift + blues (green)
- even (blue)

LEGEND FOR SCORE ANALYSIS TERMINOLOGY AND SYMBOLS

1. RHYTHMIC VARIATION markings (*in red, above the staff*)

← (arrow to the left) = **anticipation**: rhythm syncopation technique that involves playing a note **ahead** of its expected placement, most often by an eight-note.

→ (arrow to the right) = **delay**: rhythm syncopation technique that involves playing a notes **behind** its expected placement, most often by an eight-note.

augmentation: rhythm manipulation technique where the rhythmic values of a musical phrase or motif are lengthened; opposite of diminution.

diminution: rhythm manipulation technique where the rhythmic values of a musical phrase or motif are shortened; opposite of augmentation.

displacement: rhythmic technique where a melodic phrase is shifted backwards or forward from its original placement in the musical phrase or measure, starting the phrase on a different beat or subdivision of the beat than where it would traditionally occur.

triplet feel: rhythmic subdivision of the beat into three instead of the usual two (in 4/4).

quarter note triplet: three quarter notes that equally divide two beats into threes (in 4/4).

2. MELODIC VARIATION markings (*in green, below the staff*)

/ (curved line from below left to up right) = **scoop**: approaching a note from below, sliding or bending into the desired pitch.

\ (curved line from up right to below left) = **fall**: opposite of scoop; descending rapidly from a higher pitch to a lower one, often with a glissando or a quick downward gesture.

blues: melodically varied fragment using the blues scale tones (1,b3,4,#4,5,b7)

chord colouring: using pitches in the melody that add or alter notes within chords to create richer, more complex harmonies (e.g. adding extensions, such as 9ths, 11ths, or 13ths, altering the quality of the chord (e.g., turning a major chord into a dominant or minor chord), or incorporating dissonant tones for added tension and color).

chord tones: the usage of notes of a chord for creating melodic variation, underlying the chords played by the accompaniment.

chromatic-approach from above/below: preceding a note with another neighbor note from a half step above or below.

inversion: flipping the contour of a melody; if a melody ascends by a certain interval, in its inversion, it will descend by the same interval, and vice versa.

major/minor scale: melodically varied fragment using the major/minor scale tones.

melodic pedal point: a recurring note/pitch or melodic motif that remains constant or returns frequently.

motif: melodic figure that is applied throughout the performance.

notes coloured in green: pitch modification, in comparison to original.

octave shift: fragment shifted one octave higher or lower in comparison with the original.

pentatonic: melodically varied fragment using the pentatonic major scale tones (1,2,3,5,6)

phrase expansion: the process of lengthening a musical phrase through repetition of melodic motifs, often accompanied by the implicit addition of lyrics.

sequence: a melodic or chordal figure repeated at a new pitch level (that is, transposed), unifying and developing musical material.

register shift: fragment shifted from/to the head or mixed or chest register in comparison with the original.

triad arpeggio: individual chord tones (1,3,5) played in sequence, typically in ascending or descending order, outlining the harmony of a chord progression.

3. INTERPLAY markings (*in blue, above the staff*)

boxed blue coloured chord: modified chord played by the rhythm section, evoking melodic variation and fostering interplay with the accompanying band

even: duple meter, intentionally sung or played straight eighth notes which evenly divide each beat in half, opposite to swing (triple meter).

laid back: intentionally sung or played slightly behind the beat, characterized by a relaxed approach to rhythm and timing, in comparison to the beat of the rhythm section.

4. OTHER SPECIAL NOTATION

boxed lyrics in **bold italic**: **lyric addition** in comparison to original. Lyric addition is the process of incorporating new or repeated words into a musical phrase to expand the melody and emphasize specific lyrical ideas in a song.

capital letter in bold within a word (e.g. ThIngs): the sound on which the vibrato occurs.