

Set MardiGrasA

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Good evening. Welcome to our Mardi Gras celebration, which is French for “Fat Tuesday,” the day before Ash Wednesday. We’re the Mixed Nuts, and we’ve got a great program of fantastic songs for this holiday celebration. We hope you’ll take this opportunity to get up and dance with your partner to this fine array of songs.

We’ll begin our celebration with what might be called the theme song of the Mardi Gras - a spiritual that the great Louis Armstrong converted into one of the all-time great jazz offerings. Here’s _____ with our version of “When The Saints Go Marching In.” Take it away, Kat!

Measure 11: 1st time sax;
2nd & 3rd times vocal;
4th time keyboard; 5th time vocal

When The Saints Go Marching In

(Sax, Bass, & Keyboard Only
Slowly And Very Rubato)

Keyboard

Slowly And very Rubato) E♭ E♭7 A♭ A♭m

E♭ Cm Fm7 B♭7 E♭ (Drums - At Tempo) (1st time Dixieland Instrumental)

6 E♭ A♭ E♭/G B♭7 E♭ A♭ E♭/G B♭7 E♭ Cm

12 saints come sing go march - ing in. on Judg - ment Day Oh, when they saints go march - ing Judg - ment "Hal - le - lu," oh, when they come on "Hal - le -

Fm7 B♭7 E♭ E♭7/D♭ A♭/C A♭m/B

18 in, Day. Oh, yes, I want to be in that num-ber when the "Hal - le - lu," Lord, how I want to be in that num-ber when they Oh, Lord, I want to be in that num-ber when they're

E♭/B♭ Cm Fm7 B♭7 1 - 4 E♭ A♭ E♭ 5 E♭ F

24 saints go come on march - ing in. Oh, when the And when the Judg - ment Day. Oh, when they And when they're "Hal - le - lu."

F B♭ F/A C7 F B♭ F/A C7 F Dm

30 Lord is shak-in' hands, and when the Lord is shak - in'

Gm7 C7 F F7 B♭ B♭m

36 hands, Oh yes, I want to be in that num-ber when the

(Dixieland To End)

F Dm Gm7 C7 F B♭ F C7 F F7

42 Lord is shak - in' hands

B♭ B♭m F C7(9) Gm7 C7 F B♭ F B♭ F

48

Thank you.

We'll switch the mood for our next number this evening. This is a tune with a Latin flavor, written by Cole Porter in 1935 at a piano bar in Paris, France. Here is _____ to sing "Begin the Beguine."

Begin The Beguine

F
Keyboard

(Sax)

1 C7 F C7

5 F Dm7 FMaj7 Dm7 F
When they be - gin _____ the be - guine, _____ it

9 Dm F C7
brings back the sound _____ of mus - ic so ten - der. _____ It

13 Gm Gm7
brings back the days _____ of trop - i - cal splen - dor, _____ it

17 C7 C7sus4 F
brings back a mem - 'ry _____ ev - er green. _____ I'm

21 Dm7 FMaj7 Dm7 F
with you once more _____ un - der the stars, _____ and

25 FMaj7 Dm7 C7
down by the shore _____ an or - ches - tra's play - ing. _____ And

29 Gm C7 Gm7 Gm
e - ven the palms _____ seem to be sway - ing _____.

33 C7 F
when they be - gin _____ the be - guine. _____ To

2

37 Fm B♭7 E♭
live it a - gain____ is past all en - deav - or____ ex -

41 E♭m A♭7 D♭Maj7
cept when the tune____ clutch-es my heart.____ And

45 B♭ C D♭
there we are, swear-ing to love for - ev - er____ and prom-is - ing

49 C B♭m7 G m7 C C7
nev - er ev - er to part.____ What

53 F D m7 FMaj7 D m7 F
mo-ments di - vine,____ what rap-ture se - rene,____ till

57 F7 C7
clouds came a long to dis - perse the joy we had tast - ed.____ And

61 B♭m G m7(♭5)3 B♭m3 G m7
now, when I hear peo-ple curse the chance that was wast - ed,____ I

65 C7 G m7 F
know but too well____ what they mean.____ So, don't

69 F 3 FMaj7 D m7 FMaj7 D m7
let them be - gin____ the be - guine.____ Let the

73 F 3 FMaj7 D m F Maj7 C7
love that was once a - fire re-main an em - ber.____ Let it

77 $B\flat$ — 3 — G^{m7} — 3 — — 3 — A m D m D m7
 sleep like the dead de - sire I on - ly re - mem - ber _____

81 G m7 C 7sus4 C7 F
 when they be - gin _____ the be - guine. _____ Oh, let's

85 F — 3 — F Maj7 — 3 — D m F F Maj7 D m7
 let them be - gin the be - guine, make them play _____ till the

89 F — 3 — F Maj7 F6 C7
 stars that were there be - fore re-turn a - bove you, _____ till you

93 $B\flat$ — 3 — G m7 — 3 — A m A m7 D7
 whis-per to me once more, "Dar-ling, I love you." _____ Then we'll

97 G m7 C 7sus4 G m7 — 3 — C 7sus4
 sud-den - ly know _____ what hea - ven we're in _____

101 G m7 — 3 — C 7sus4 F D m7
 when they be - gin _____ the be - guine, _____

105 G m7 — 3 — C 7sus4 G m7(\flat 5) C7
 when they be - gin _____ the be -

109 F D m7 G m7 G \flat Maj7 F
 guine. _____

Begin The Beguine

M
Keyboard

(Keyboard) F7

When they be - gin _____ the be - guine, it

brings back the sound _____ of music so ten - der. It

brings back the days _____ of trop - i - cal splen - dor, it

brings back a mem - 'ry _____ ev - er green. I'm

with you once more _____ un - der the stars, and

down by the shore _____ an or - ches - tra's play - ing. And

e - ven the palms _____ seem to be sway - ing _____

when they be - gin _____ the be - guine. To

2

37 B^bm E^b7 A^b
 live it a - gain _____ is past all en - deav - or ex -
 41 A^bm D^b7 G^bMaj7
 cept when the tune _____ clutch-es my heart. And
 45 E^o F G^b
 there we are, swear-ing to love for - ev - er _____ and prom-is - ing
 49 F E^bm7 C m7 F F7
 nev - er ev - - er to part. What
 53 B^b G m7 B^bMaj7 G m7 B^b
 mo-ments di - vine, _____ what rap-ture se - rene, till
 57 B^b F7
 clouds came a long to dis - perse the joy we had tast - ed. And
 61 E^bm C m7(b5) E^bm C m7
 now, when I hear peo-ple curse the chance that was wast - ed, I
 65 F7 C m7 B^b
 know but too well _____ what they mean. So, don't
 69 B^b B^bMaj7 G m7 B^bMaj7 G m7
 let them be - gin _____ the be - guine. Let the
 73 B^b B^bMaj7 G m B^bMaj7 F7
 love that was once a - fire re-main an em - ber. Let it

77 E♭ C m7 D m G m G m7
sleep like the dead de - sire I on - ly re - mem - ber _____

81 C m7 F7sus4 F7 B♭
when they be - gin _____ the be - guine. _____ Oh, let's

85 B♭ B♭Maj7 G m B♭ B♭Maj7 G m7
let them be - gin the be - guine, make them play _____ till the

89 B♭ B♭Maj7 B♭6 F7
stars that were there be - fore re-turn a - bove you, _____ till you

93 E♭ C m7 D m D m7 G 7
whis-per to me once more, "Dar-ling, I love you." _____ Then we'll

97 C m7 F7sus4 C m7 F7sus4
sud-den - ly know _____ what hea - ven we're in _____

101 C m7 F7sus4 B♭ G m7
when they be - gin _____ the be - guine, _____

105 C m7 F7sus4 C m7(♭5) F7
when they be - gin _____ the be -

109 B♭ G m7 C m7 B Maj7 B♭
guine. _____

Thank you.

Now we're gonna really move backward in time. Our next Mardi Gras song was the first major hit by a composer by the name of Irving Berlin. This selection was recorded by dozens of musical artists, including Al Jolson, the Andrews Sisters, Louie Armstrong, Bing Crosby, Ella Fitzgerald, Liberace, and Julie Andrews.

Here we go with the story of a famous band down south called "Alexander's Ragtime Band."

Alexander's Ragtime Band

F

(Keyboard)

Keyboard

Keyboard

5 G G7 C Am7 D7

Oh, my hon-ey, oh, my hon-ey, bet-ter hur-ry and let's me-an-der.

9 G A7 D7

Ain't you go-in', ain't you go-in'? to the lead-er man, rag-ged met-er man'.

13 G G7 C D7

Oh, my hon-ey, oh, my hon-ey, let me take you to Al-ex-an-der's

17 G G7/F C/E C#° D D7 G G7

grand-stand brass band. Ain't you com-in' a - long? Come on and

21 C C/B C/A C/G G G7 C

hear, come on and hear Al-ex-an-der's Rag-time Band. Come on and

25 F F/E F/D F/C F

hear, come on and hear, it's the best band in the land. They can

2

C
29 play a bu-ble call like you nev-er heard be-fore. So nat-u-ral that you want to go to war.

C m6

33 G/B B♭^o D7/A G7
That's just the best - est band what am, my hon - ey lamb. Come on a-

37 C C/B C/A C/G G G7 C
long, ____ come on a - long, ____ let me take you by the hand ____ up to the

41 F F/E F/D F/C F
man, ____ up to the man, ____ who's the lead - er of the band! _____ And if you

45 C7 F F♯^o
care to hear the Swan-ee Riv - er played in rag - time, ____ come on and

49 C A7 D m G7 C C7 (Sax)
hear, ____ come on and hear Al - ex - an - der's Rag - time Band!

53 F F/E F/D F/C C C7 F
F

57 B♭ B♭/A B♭/G B♭/F B♭
B

61 F

F m6

65 C/E E[♭] G7/D C G7

Come on a-

69 C C/B C/A C/G G G7 C

long, come on a - long, let me take you by the hand up to the

73 F F/E F/D F/C F

man, up to the man who's the lead-er of the band! And if you

77 C7 F F♯

care to hear that Swan-ee Riv-er played in rag - time.

81 C A7 Dm D♭7

come on and hear, come on and hear Al-ex - an - der's Rag - time

85 C(Sax) C°7 Dm D♭maj7 C6

Band!

Alexander's Ragtime Band

M

Keyboard

(Keyboard) Keyboard

This section shows the keyboard part for the first few measures. It consists of two staves: treble and bass. The treble staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The music starts with a series of eighth-note chords.

5 C C7 F D m7 G7

Oh, my hon-ey, oh, my hon-ey, bet-ter hur-ry and let's me-an-der.

This section shows the vocal and piano parts for measures 5-8. The vocal line starts with "Oh, my hon-ey," followed by "oh, my hon-ey," then "bet-ter hur-ry and let's me-an-der." The piano part provides harmonic support with chords C, C7, F, Dm7, and G7.

9 C D7 G7

Ain't you go-in', ain't you go-in'? to the lead-er man, rag-ged met-er man'.

This section shows the vocal and piano parts for measures 9-12. The vocal line starts with "Ain't you go-in'," followed by "ain't you go-in'? to the lead-er man, rag-ged met-er man'." The piano part provides harmonic support with chords C, D7, and G7.

13 C C7 F G7

Oh, my hon-ey, oh, my hon-ey, let me take you to Al-ex-an-der's

This section shows the vocal and piano parts for measures 13-16. The vocal line starts with "Oh, my hon-ey," followed by "oh, my hon-ey, let me take you to Al-ex-an-der's". The piano part provides harmonic support with chords C, C7, F, and G7.

17 C C7/B♭ F/A F♯ G G7 C C7

grand-stand brass band. Ain't you com-in' a - long? Come on and

This section shows the vocal and piano parts for measures 17-20. The vocal line starts with "grand-stand brass band." followed by "Ain't you com-in' a - long? Come on and". The piano part provides harmonic support with chords C, C7/B♭, F/A, F♯, G, G7, C, and C7.

21 F F/E F/D F/C C C7 F

hear, come on and hear Al-ex-an-der's Rag-time Band. Come on and

This section shows the vocal and piano parts for measures 21-24. The vocal line starts with "hear, come on and hear Al-ex-an-der's Rag-time Band. Come on and". The piano part provides harmonic support with chords F, F/E, F/D, F/C, C, C7, and F.

25 B♭ B♭/A B♭/G B♭/F B♭

hear, come on and hear, it's the best band in the land. They can

This section shows the vocal and piano parts for measures 25-28. The vocal line starts with "hear, come on and hear, it's the best band in the land. They can". The piano part provides harmonic support with chords B♭, B♭/A, B♭/G, B♭/F, and B♭.

2

F

29 play a bu-gle call like you nev-er heard be-fore. So nat-u-ral that you want to go to war.

33 C/E E^o G7/D C7

That's just the best - est band what am, my hon-ey lamb. Come on a-

37 F F/E F/D F/C C C7 F

long, ____ come on a - long, ____ let me take you by the hand ____ up to the

41 B^b B^b/A B^b/G B^b/F B^b

man, ____ up to the man, ____ who's the lead - er of the band! ____ And if you

45 F7 B^b B^o

care to hear the Swan-ee Riv - er played in rag - time, ____ come on and

49 F D7 G m C7 F F (Keyboard)

hear, ____ come on and hear Al - ex - an - der's Rag - time Band!

53 B^b B^b/A B^b/G B^b/F F F7 B^b

57 E^b E^b/D E^b/C E^b/B^b E^b

61 B^b

65 F/A A^b^o C7/G F C7

Come on a-

69 F F/E F/D F/C C C7 F

long, ____ come on a - long, ____ let me take you by the hand ____ up to the

73 B^b B^b/A B^b/G B^b/F B^b

man, up to the man who's the lead-er of the band! _____ And if you

77 F7 B^b B^o

care to ____ hear that Swan-ee Riv-er played in rag - time.

81 F D7 G m G^b7

come on and hear, come on ____ and hear Al-ex - an - der's Rag - time

85 (Sax) F^o7 G m G^bmaj7 F6

Band! _____

Thank you.

Now, we're going to go way back to 1918 for our next song. It has been recorded by such artists as Al Jolson, Louis Armstrong, Ella Fitzgerald, Frank Sinatra, and Lionel Hampton. Remember Lionel Hampton - he played the vibes. Great jazz musician.

Here's our version of this famous jazz classic - "After You've Gone."

After You've Gone

F

Keyboard

(Sax)

1 E♭ E° F m7 F♯°

3 G m7 G♭° F m7 B♭7

5 E♭ F m7 B♭7

Why won't you lis - ten, hon - ey, while I say:—

7 E♭ F m7 B♭7 G7

How could you tell me that you're going a-way? Don't say that

10 C m F7 B♭7

we must part. Don't break my ach-ing heart.

13 E♭ F m7 B♭7 E♭7

You know I've loved you tru - ly man-y years, I loved you night and day.

16 A♭ A♭°

— How could you tell it to me, hon - ey,—

18 E♭/G C7 F7 B♭7 A♭7

can't you see my tears? Now lis-ten while I say:

2

21 A♭Maj7 D♭7(♭9) E♭Maj7
 Af - ter you've gone and left me cry-ing, af - ter you've gone,

24 C9 F9 B♭9
 there's no de - ny - ing, you'll feel blue, you'll feel sad, —

27 E♭6 E♭7
 you'll miss the best - est pal you've ev - er had.

29 A♭Maj7 D♭7(♭9) E♭Maj7
 There'll come a time now don't for - get it, there'll come a time
 Af - ter the years we've been to - geth-er, through joy and tears,

32 C9 F m7 C7/G A♭6 D♭7
 when you'll re - gret it. Some-day, when you'll grow lone - ly,
 all kinds of weath - er. Some-day, blue and down - heart - ed,

35 E♭Maj7 G7 C m7 F 13 E♭Maj7/B♭ C7(♭9)
 your heart will break like mine and you'll want me on - ly, af - ter you've gone,
 you'll long to be with me right back where we started. Af - ter I'm gone,

38 1. F m7 B♭7 E♭6 B♭m7 E♭7
 af - ter you've gone — a - way.

41 2. F m7 3. B♭7 E♭ A♭7 B♭11 E♭
 af - ter I'm gone a - way.

After You've Gone

M

Keyboard

(Keyboard)

F F#^o G m7 G#^o
 3 A m7 A**♭**^o G m C7
 5 F G m7 C7
 Why won't you lis - ten, hon - ey, while I say:
 7 F G m7 C7 A7
 How could you tell me that you're going a-way? Don't say that
 10 D m G7 C7
 we must part. Don't break my aching heart.
 13 F G m7 C7 F7
 You know I've loved you tru - ly man-y years, I loved you night and day.
 16 B♭ B♭
 — How could you tell it to me, hon - ey,
 18 F/A D7 G7 C7 B♭^o7
 can't you see my tears? Now lis-ten while I say:

2

21 B♭Maj7 E♭7(♭9) F Maj7

Af - ter you've gone and left me cry-ing, af - ter you've gone,

24 D 9 G 9 C 9

there's no de - ny - ing, you'll feel blue, you'll feel sad, —

27 F 6 F 7

you'll miss the best - est pal you've ev - er had.

29 B♭Maj7 E♭7(♭9) F Maj7

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

32 D 9 G m7 D 7/A B♭6 E♭7

when you'll re - gret it. Some - day, when you'll grow lone - ly,
all kinds of weath - er. Some - day, blue and down - heart - ed,

35 F Maj7 A 7 D m7 G 13 F Maj7/C D 7(♭9)

your heart will break like mine and you'll want me on - ly, af - ter you've gone,
you'll long to be with me right back where we start-ed. Af - ter I'm gone,

38 1. G m7 C7 F 6 C m7 F 7

af - ter you've gone — a - way.

41 2. G m7 C7 F B♭7 C 11 F

af - ter I'm gone a - way. —

Thank you.

Now, we'll pick up the tempo a little bit with a great Mardi Gras song that was written way back in 1902 about a guy who worked as a brakeman on the Baltimore and Ohio railroad. Apparently, he ditched his lady love, and she sings this song begging him to return.

Here's our version of "Bill Bailey, Won't You Please Come Home."

(3 Times - Vocal 1st and 3rd)

Bill Bailey**F****Keyboard**

(Sax) B^b B^b7/A^b E^b/G G^b7 B^b/F /D C m7 F7

5 B^b
Won't you come home, Bill Bai - ley, won't you come home?

9 B^o7 F7/C /F
I'm cry-in' all night long. I'll do the cook-ing, hon-ey,

15 F9(#5) B^b
I'll pay the rent. I know I've done you wrong.

21
'Mem-ber that rain - y eve that I drove you out, with noth-ing but a
D^o C m G7 C m E^b E^o7 B^b/F

26
fine tooth comb? I know I'm to blame, well, ain't that a

32 G7 C7 F9 F7 1, 2.
shame? Bill Bail - ey won't you please come home?

37 3.
B^b A7 G7 C7 F13 F7

home, I don't mean may-be! Bill Bail-ey won't you please come

43 B^b
home.

The musical score consists of two staves. The top staff is for the vocal part, which includes lyrics and corresponding piano chords. The bottom staff is for the keyboard. The vocal part starts with a 4/4 time signature and moves to 2/4 at measure 21. The piano part provides harmonic support with various chords indicated above the staff. The lyrics describe a man's desire for his lover to return home, mentioning cooking, rent, and past mistakes.

(3 Times - Vocal 1st and 3rd)

Bill Bailey**M****Keyboard**

(Keyboard) E♭ E♭7/D♭ A♭/C B 7 E♭/B♭ /G F m7 B♭7

5 E♭

9 E°7 B♭7/F /B♭

She moans the whole night long. _____ I'll do the cook-ing, hon-ey,

15 B♭9(\$5) E♭

I'll pay the rent. I know I've done you wrong. _____

21

'Mem-ber that rain - y eve that I drove you out, with noth-ing but a

26 G° F m C7 F m A♭ A°7 E♭/B♭

fine tooth comb? _____ I know I'm to blame, well, ain't that a

32 C7 F7 B♭9 B♭7 1,2. E♭ F m7 B♭7

shame? Bill Bail - ey won't you please come home? _____

37 3. E♭ D7 C7 F7

home, I don't mean maybe! Bill Bail - ey. _____ won't you

41 B♭13 B♭7 E♭ F m7 B♭7 E♭

please come home. _____

Thank you very much.

Our next song is often performed by Dixieland bands. It was written back in 1926 and made famous in 1928 through a recording by the great Louis Armstrong. It's the story of a well-known street in New Orleans, the home of the Mardi Gras.

Here's our arrangement of the "Basin Street Blues."

Basin Street Blues

F

(Keyboard)

Keyboard

3 C 3 C7 3 Gm7 3 C7 3

3 F /A 3 A^b7 3 G^o7 3 F C7 (Sax)

5 F (Keyboard) (Sax) (Keyboard)

8 (Sax) F7/A B^b B^o7 3

11 F/C 3 F F (Keyboard)

14 (Sax) (Keyboard) (Sax)

17 F7/A B^b B^o7 F/C C7 F

21 F6 A7 D7 3 3

24 3 G7 3 C7

2

27 F/A A^b7 Gm7 G7 Gm7 C7 F6

30 A7 D7 3 3 3

33 G7 C7 F B^b F Yes,

37 F6 A7 D7 Bas-in Street is the street where the best folks,

40 G7 C7 they all meet, down in New Or-leans the land of dreams You'll

43 F/A A^b7 Gm7 G7 Gm7 C7 nev-er know how nice it seems or just how much it real-ly means. I'm

45 F6 A7 D7 glad to be, oh, yes-sir-ee, where wel-come's free

48 G7 C7 and dear to me, where I can lose, lose my Bas-iin Street Blues.

51 1. F B^b F C7 (Sax) 2. F B^b F C7 You'll be

The musical score consists of eight staves of music for a single instrument, likely a piano or organ, with lyrics underneath each staff. The score includes chords such as F/A, A^b7, Gm7, G7, Gm7, C7, F6, A7, D7, G7, C7, F, B^b, F, F6, A7, D7, G7, C7, F, B^b, F, C7, and various bass notes. The lyrics describe the setting of Basin Street in New Orleans, mentioning the street, the land of dreams, and the welcoming nature of the place. The score concludes with a final section starting at measure 51, labeled '1.' and '2.', with the lyrics 'You'll be'.

55 F (Sax)
 glad you came with me

57 (Sax) F 7/A
 down the Mis-sis-sip-pi. I'm gon-na show you what the

60 B^b B^{°7} F/C C7 F C7
 good life means. No place can send you like New Or-leans. And we'll be

63 F 6 A 7 D 7
 glad to be oh, yes-sir-ee, where wel-come's free and it's

66 G 7 C 7
 dear to me, where we can lose, we can lose our Bas - in Street

69 F F 7/E^b B^b/D D^{°7} F/C B^bm7 3
 blues. I'm talk - in' 'bout the Bas - sin Street

72 F /A B^b B^{°7} F/C C7 F
 blues (Sax)

Basin Street Blues

M

(Keyboard)

F 3 F7 3 Cm7 3 F7 3
 B♭ /D 3 D♭°7 3 C°7 3 B♭ F7 (Sax)

5 B♭ (Keyboard) (Sax) (Keyboard)

8 (Sax) 3 B♭7/D E♭ E°7 3
 B♭/F F7 3 B♭ B♭ (Keyboard)

14 (Sax) (Keyboard) (Sax)

17 3 B♭7/D E♭ E°7 B♭/F F7 B♭

21 B♭6 D7 G7 3 3
 24 3 C7 3 F7

The score consists of ten staves of music. The first three staves are for the keyboard, and the remaining seven are for the saxophone. The music is in 4/4 time and uses a key signature of one flat. Chords include F, F7, Cm7, F7, B♭, D♭°7, C°7, B♭, B♭°7/D, E♭, E°7, B♭/F, F7, B♭, B♭, B♭7/D, E♭, E°7, B♭/F, F7, B♭, B♭6, D7, G7, C7, and F7. Measure numbers 1 through 24 are indicated on the left side of the staves. The word "Keyboard" and "(Sax)" are placed above specific measures to identify the instruments playing. The letter "M" is prominently displayed at the top right.

2

27 B♭/D D♭⁹/7 Cm7 C7 Cm7 F7 B♭⁶

30 D7 G7

33 C7 F7 B♭ E♭ B♭

Yes,

37 B♭⁶ D7 G7

Bas - in Street is the street where the best folks,

40 C7 F7

they all meet, down in New Or - leans the land of dreams You'll

43 B♭/D D♭⁹/7 Cm7 C7 Cm7 F7

nev - er know how nice it seems or just how much it real - ly means. I'm

45 B♭⁶ D7 G7

glad to be, oh, yes-sir-ee, where wel-come's free

48 C7 F7

— and dear to me, where I can lose, lose my Bas - iin Street Blues.

51 1. B♭ E♭ B♭ F7 (Keyboard) 2. B♭ E♭ B♭ F7

You'll be

55 B♭

(Keyboard)

glad you came with me

57 (Keyboard) B♭7/D

down the Mis-sis-sip-pi. I'm gon-na show you what the

60 E♭ E°7 B♭/F F7 B♭ F7

good life means. No place can send you like New Orleans. And we'll be

63 B♭6 D7 G7

glad to be oh, yes-sir-ee, where wel-come's free and it's

66 C7 F7

dear to me, where we can lose, we can lose our Bas-in Street

69 B♭ B♭7/A♭ E♭/G G♭°7 B♭/F E♭m7

blues. I'm talk - in' 'bout the Bas - sin Street

72 B♭ /D E♭ E°7 B♭/F F7 B♭

blues. (Keyboard)

Thank you.

Our next selection was written in 1940, but it really didn't hit the charts until Louis Armstrong recorded it in 1949. Later, in 1956, it became Fats Domino's biggest hit and is ranked #81 in Rolling Stone's list of the 500 greatest musical hits of all time.

Join us now as we take a walk up "Blueberry Hill."

12/8 feel throughout

Blueberry Hill

F
Keyboard

(Keyboard)

12/8 feel throughout

Chords indicated above the staff:

- 1. 3 measures: B♭, C7, F, B♭, F, N.C.
- 2. 3 measures: B♭, F
- 3. 3 measures: B♭, F, FMaj7, F6
- 4. 3 measures: B♭, F
- 5. 3 measures: B♭, F, FMaj7, F6
- 6. 3 measures: B♭, F
- 7. 3 measures: B♭, F, FMaj7, F6
- 8. 3 measures: B♭, F
- 9. 3 measures: B♭, F, FMaj7, F6
- 10. 3 measures: B♭, F
- 11. 3 measures: B♭, F, FMaj7, F6
- 12. 3 measures: B♭, F
- 13. 3 measures: B♭, F, FMaj7, F6
- 14. 3 measures: B♭, F
- 15. 3 measures: B♭, F, FMaj7, F6
- 16. 3 measures: B♭, F
- 17. 3 measures: B♭, F, FMaj7, F6
- 18. 3 measures: B♭, F
- 19. 3 measures: B♭, F, FMaj7, F6
- 20. 3 measures: B♭, F
- 21. 3 measures: B♭, F, FMaj7, F6
- 22. 3 measures: B♭, F
- 23. 3 measures: B♭, F, FMaj7, F6
- 24. 3 measures: B♭, F
- 25. 3 measures: B♭, F, FMaj7, F6
- 26. 3 measures: B♭, F
- 27. 3 measures: B♭, F, FMaj7, F6
- 28. 3 measures: B♭, F
- 29. 3 measures: B♭, F, FMaj7, F6
- 30. 3 measures: B♭, F
- 31. 3 measures: B♭, F, FMaj7, F6
- 32. 3 measures: B♭, F
- 33. 3 measures: B♭, F, FMaj7, F6
- 34. 3 measures: B♭, F
- 35. 3 measures: B♭, F, FMaj7, F6

Lyrics:

found my
thrill on Blue-ber - ry Hill, on Blue-ber - ry
when I found you. The moon stood
still on Blue-ber - ry Hill and lin-gered un -
till my dreams came true. The wind in the
wil - low played love's sweet mel - o - dy, but all of those
vows we made were nev - er to be. Tho' we're a -
part you're part of me still for you were my
thrill on Blue-ber - ry Hill.

(Sax)

12/8 feel throughout

Blueberry Hill

M

Keyboard

(Keyboard)

I found my thrill on Blue-ber-ry Hill, on Blue-ber-ry Hill, when I found you. The moon stood still on Blue-ber-ry Hill and lin-gered un-till my dreams came true. The wind in the wil-low played love's sweet mel-o-dy, but all of those vows we made were nev-er to be. Tho' we're a-part of me still for you were my thrill on Blue-ber-ry Hill.

(Keyboard)

Thank you.

Our next selection was written back in 1929 by Fats Waller. The original recording received the Grammy Hall of Fame award in 1984, and Hank Williams took his version to the top of the Billboard Hot Country Singles Charts in 1986.

Here's _____ making a dubious statement - "Ain't Misbehavin'."

Ain't Misbehavin'

F

Keyboard

1 A^b6 (Sax)

3 D m7(♭5)

3 D♭m6

3 E♭7

3 B♭7

3 E♭7

5 § A♭ A°7 B♭m7 B°7 A♭/C C7♯5

No one to talk with,
I know for cer-tain,
all by my-self.
the one I love.

No one to walk with,
I'm through with flir - tin,
but it's

8 D♭6 G♭9 A♭ F7(♭9) B♭m7 E♭7

I'm hap-py on—the shelf.
just you I'm think - in' of.

Ain't mis-be-ha-vin',
Ain't mis-be-ha-vin',

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

11 1 C7 F7 B♭m7 E♭7 2. A♭6 G♭9 A♭6 C7♯5

you. _____

15 Fm D♭7/F B♭7/F F7

Like Jack Hor-ner in the cor-ner, Don't go no-where. What do I care?

19 E♭ E♭aug7 Fm7 B♭7 E♭7 F7 B♭7 E♭7

Your kiss - es are worth wait - ing for, be - lieve me.

23 A^b A^{o7} B^bm7 B^{o7} A^b/C C7#5

I don't stay out late, don't care to go. I'm home a-bout eight, just
me and the "Late Late Show." Ain't mis-be-ha-vin,'
Sav-in' my love for you.

26 D^b6 G^b9 A^b F7(b9)

28 B^bm7 E^b7 To Coda A^b6 B^bm7 E^b7 *D.S. al Coda*

Coda 31 C D^b^o7 C7 F m7 B^bm7 E^b7

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

(Keyboard) 35 A^b rit. A^b/C B^o E^b7/B^b A^b D^b A^b6

you. 3 3 3 3

Ain't Misbehavin'

M

Keyboard

(Keyboard) **B^b6**

E^bm6

B^b **B^o7** **C m7** **C[#]7** **B^b/D** **D7#5**

No one to talk with,
I know for cer-tain,
all by my-self.
the one I love.

No one to walk with,
I'm through with
but flir - tin, it's

E^b6 **A^b9** **B^b** **G7(b9)** **C m7** **F7**

I'm hap-py on—the shelf.
just you I'm think - in' of.

Ain't mis-be-ha-vin',
Ain't mis-be-ha-vin',

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

D7 **G7** **C m7** **F7** **B^b6** **A^b9** **B^b6** **D7#5**

you. you.

G m **E^b7/G** **C7/G** **G7**

Like Jack Hor-ner in the cor-ner, Don't go no-where. What do I care?

F **Faug7** **G m7** **C7** **F7** **G7** **C7** **F7**

Your kiss - es are worth wait - ing for, be - lieve me.

23 B^b B^o7 C m7 C^{#o}7 B^b/D D7#5

I don't stay out late, don't care to go. I'm home a - bout eight, just

26 E^b6 A^b9 B^b G7(b9)

me and the "Late__ Late Show." Ain't mis - be - ha - vin,'

28 C m7 F7 To Coda ♩ B^b6 C m7 F7 D.S. al Coda

Sav - in' my love for you. _____

Coda

31 D E^b7 D7 G m7 C m7 F7

you. Ain't mis-be - ha vin,' I"m sav-in' all my love for

(Keyboard) B^b rit. B^b/D D^bo F7/C B^b E^b B^b6 *Gloss*

you.

Thank you. Are you having a good time?

We'll play a waltz for our next Mardi Gras number, made famous by Patti Page and later by Les Paul and Mary Ford. You all know the traditional version, but recently the song was revived by a couple of pop artists of today - Bonnie Raitt and Nora Jones. You may not know them, but they sing very, very well.

We'll follow their lead and play it for you in their new style. Here we go with the "Tennessee Waltz."

Tennessee Waltz

F

(Keyboard Intro)

N.C. F Fmaj7 F7

This block contains the first two measures of a keyboard introduction. The first measure starts with 'N.C.' (No Chord) followed by a single note 'F'. The second measure begins with a dotted half note 'F' followed by a eighth-note pair. The third measure starts with a dotted half note 'Fmaj7' followed by a eighth-note pair. The fourth measure starts with a dotted half note 'F7' followed by a eighth-note pair.

Keyboard

B♭ B°7 F/C Dm7 Gm9

This block shows a sequence of chords: B♭, B°7, F/C, Dm7, and Gm9. The B♭ chord is a full four-note chord. The B°7 chord has a bass note and three upper notes. The F/C chord has a bass note and two upper notes. The Dm7 chord has a bass note and two upper notes. The Gm9 chord has a bass note and three upper notes.

C7 F B♭ A m C7/G F C7sus4

This block shows a sequence of chords: C7, F, B♭, A m, C7/G, F, and C7sus4. The C7 chord has a bass note and three upper notes. The F chord has a bass note and two upper notes. The B♭ chord has a bass note and three upper notes. The A m chord has a bass note and two upper notes. The C7/G chord has a bass note and three upper notes. The F chord has a bass note and two upper notes. The C7sus4 chord has a bass note and three upper notes.

I was

F F maj7 F7 B♭

This block shows a sequence of chords: F, F maj7, F7, and B♭. The F chord has a bass note and two upper notes. The F maj7 chord has a bass note and three upper notes. The F7 chord has a bass note and three upper notes. The B♭ chord has a bass note and three upper notes.

dan-cin' with my dar-lin' to the Ten-nes - see Waltz

B°7 F/C Dm Gm

This block shows a sequence of chords: B°7, F/C, Dm, and Gm. The B°7 chord has a bass note and three upper notes. The F/C chord has a bass note and two upper notes. The Dm chord has a bass note and two upper notes. The Gm chord has a bass note and three upper notes.

when an old friend I just hap-pened to see.

C7 F F maj7 F7

This block shows a sequence of chords: C7, F, F maj7, and F7. The C7 chord has a bass note and three upper notes. The F chord has a bass note and two upper notes. The F maj7 chord has a bass note and three upper notes. The F7 chord has a bass note and three upper notes.

I in-tro-duced her to my dar-lin' and while

B♭ B°7 F/C Dm7 G9 C7

This block shows a sequence of chords: B♭, B°7, F/C, Dm7, G9, and C7. The B♭ chord has a bass note and three upper notes. The B°7 chord has a bass note and three upper notes. The F/C chord has a bass note and two upper notes. The Dm7 chord has a bass note and two upper notes. The G9 chord has a bass note and three upper notes. The C7 chord has a bass note and three upper notes.

they were walt-zing, my friend stole my sweet-heart from

F B^b A m C7/G F C7 F A7 ³

me. I re-mem-ber _____ the night _____

B^b6 F

— and the Ten - nes-see Waltz, and I knew just how

Dm7 Dm7 Gm7 C7 F

much I had lost. Yes, I lost my _____

F maj7 F7 B^b B°7

— lit-tle dar - lin' the night they were play-ing the

F/C Dm7 G9 C7 1
F B^b A m7 C7/G F C7 (Sax)

beau-ti - ful Ten - nes-see Waltz.

2
F F7 B^b B°7 F

waltz. the beau - ti - ful

C7 B^b F/A C7/G F

Ten - nes-see Waltz.

Tennessee Waltz

M

(Keyboard Intro)

Keyboard Intro musical score in 3/4 time, B-flat major. The score consists of two measures. Measure 1 starts with 'N.C.' followed by a series of eighth-note chords: B-flat, B-flat major 7, and B-flat 7. Measure 2 continues with a series of eighth-note chords: E-flat, E-flat 7, B-flat/F, G minor 7, and C minor 9.

Keyboard

Keyboard musical score in 3/4 time, B-flat major. The score consists of two measures. Measure 1 starts with a bass note at measure 7 followed by a series of eighth-note chords: E-flat, E-flat 7, B-flat/F, G minor 7, and C minor 9. Measure 2 continues with a series of eighth-note chords: F 7, B-flat, E-flat (with a 3 overline), D minor, F 7/C, B-flat, and F 7sus4.

Keyboard musical score in 3/4 time, B-flat major. The score consists of two measures. Measure 1 starts with a bass note at measure 13 followed by a series of eighth-note chords: F 7, B-flat, E-flat (with a 3 overline), D minor, F 7/C, B-flat, and F 7sus4. Measure 2 continues with a series of eighth-note chords: B-flat, B-flat major 7, E-flat, D minor, F 7/C, B-flat, and F 7sus4. The lyrics 'I was' are written below the staff.

Keyboard musical score in 3/4 time, B-flat major. The score consists of three measures. Measure 1 starts with a bass note at measure 18 followed by a series of eighth-note chords: B-flat, B-flat major 7, E-flat, D minor, F 7/C, B-flat, and F 7sus4. Measures 2 and 3 continue with a series of eighth-note chords: B-flat, B-flat major 7, E-flat, D minor, F 7/C, B-flat, and F 7sus4. The lyrics 'dan-cin' with my dar-lin' to the Ten-nes - see Waltz' are written below the staff.

Keyboard musical score in 3/4 time, B-flat major. The score consists of three measures. Measure 1 starts with a bass note at measure 25 followed by a series of eighth-note chords: E-flat 7, B-flat/F, G minor, and C minor. Measures 2 and 3 continue with a series of eighth-note chords: E-flat 7, B-flat/F, G minor, and C minor. The lyrics 'when an old friend I just hap-pened to see.' are written below the staff.

Keyboard musical score in 3/4 time, B-flat major. The score consists of three measures. Measure 1 starts with a bass note at measure 32 followed by a series of eighth-note chords: F 7, B-flat, B-flat major 7, and B-flat 7. Measures 2 and 3 continue with a series of eighth-note chords: F 7, B-flat, B-flat major 7, and B-flat 7. The lyrics 'I in-tro-duced him to my dar-lin' and while' are written below the staff.

Keyboard musical score in 3/4 time, B-flat major. The score consists of three measures. Measure 1 starts with a bass note at measure 39 followed by a series of eighth-note chords: E-flat, E-flat 7, B-flat/F, G minor 7, C 9, and F 7. Measures 2 and 3 continue with a series of eighth-note chords: E-flat, E-flat 7, B-flat/F, G minor 7, C 9, and F 7. The lyrics 'they were walt-zing, my friend stole my sweet-heart from' are written below the staff.

2

B♭ E♭ Dm F7/C B♭ F7 B♭ D7

me. I re - mem - ber

³

the night

E♭6 B♭

— and the Ten - nes-see Waltz,

and I knew just how

Gm7 Gm7 Cm7 F7 B♭

much I had lost.

Yes, I lost my

B♭maj7 B♭7 E♭ E°7

— lit-tle dar - lin'

the night they were play-ing

the

B♭/F Gm7 C9 F7 1 B♭ E♭ Dm7F7/C B♭ F7 (Keyboard)

beau - ti - ful

Ten - nes-see Waltz.

F7 (Keyboard)

2 B♭ B♭7 E♭ E°7 B♭

waltz.

the beau - ti - ful

the

F7 E♭ B♭/D F7/C B♭

Ten - nes- see Waltz.

Thank you. Thank you very much.

This next song is an Elvis Presley hit that was made famous by the singing and gyrating of Elvis. In fact, some TV shows wouldn't allow the camera to show anything of Elvis below the waist - they thought his gyrations were too suggestive. _____, are you going to imitate Elvis on this one? (Response). OK. Here's his big hit - "Hound Dog."

NO INTRO
GIVE PITCH

Hound Dog

Keyboard

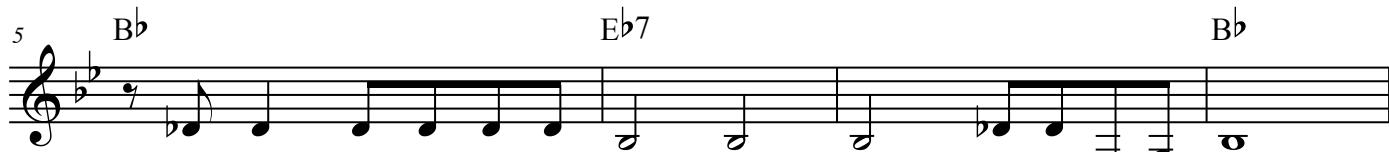
Bright Rock

N.C.

B♭



You ain't noth-in' but a hound dog, ____ cry-in' all the time.



You ain't noth-in' but a hound dog, ____ cry-in' all the time.



Well, you ain't ne-ver caught a rab-bit and you ain't no friendof mine.



When they said you was high classed, well, that was just a lie.



When they said you was high classed, well, that was just a lie.



Well, you ain't ne-ver caught a rab-bit and you ain't no friendof

Repeat for solos

Ending after solos

B♭ N.C.

B♭ D°7 E♭ G♭7/E F7

F7 B♭



Thank you.

We'll slow things up a bit for our next selection, written back in 1941, and nominated for the Academy Award that year. Since then, it's been recorded by artists such as Dinah Shore, Rosie Clooney, Jo Stafford and many others.

Here's _____ to sing our version of the "Blues In The Night."

12-beat feel

Blues In The Night

F

Keyboard & Bass - Play solid chords on every beat in intro
 No percussion until measure 13

Keyboard

mom-ma done tol' me__ when I was in pig-tails, my mom ma done tol' me,

"Hon!__ A man's gon-na sweet - talk__ and give you the big eye,

but when the sweet-talk is done,____ a man is a two - face, a

2

22 G7 3 C7 3 F 3

wor - ri - some thing who'll leave you to sing the blues _____ in the night.

25 F7 C7(#5) Fm7 B7 F (Sax)

Now the rain's a fall - in', hear the train a-call - in', "Whoo-ee. "'

28 B9 Bbm6 C7

Hear that lone - some whis - tle blow - in' 'cross the tres - tle,

31 F (Sax) C7 3

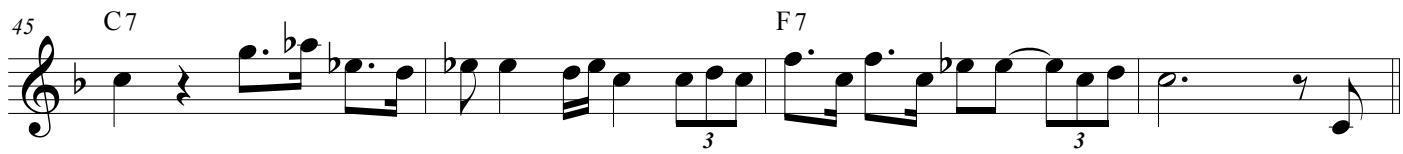
"Whoo-ee. '" A whoo-ee dah hoo - ee, _____ ol'

34 G7 3 C7 3 F 3

click - et - y clack's an ech - o in back the blues _____ in the night.

37 F (Sax) B7 F7

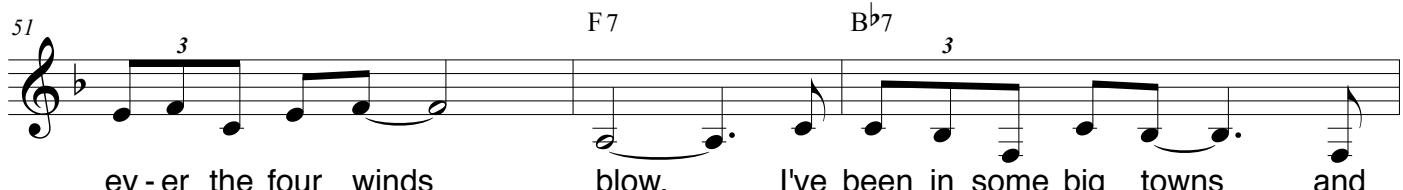
41 B7 F7

45 C7 F7

 From

49 F6

 Nat-chez to Mo - bile, —

from Mem-phis to St. Joe, — where -

51 F7 B7

 ev - er the four winds blow. — I've been in some big towns and

54 G7 C7 Caug F

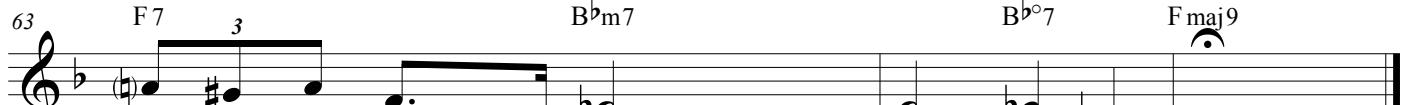
 heard me some big talk, but there is one thing I know: — A

57 C7 G7 C7

 man is a two - face, a wor - ri - some thing who'll leave you to sing the

59 F F#7 B7

 blues — in the night. Ooo — Ooo — My

63 F7 Bbm7 B7 Fmaj9

 mom - ma was right, there's blues — in the night.

Blues In The Night

12-beat feel

Keyboard & Bass - Play solid chords on every beat in intro
No percussion until measure 13

Keyboard

The musical score shows a bass line in 4/4 time. The key signature changes from E♭ major 7 (E♭m7) to B♭ major (N.C.). The bass line consists of eighth-note patterns, with a prominent eighth-note bass note on the second beat of each measure. The bass line ends with a G major chord (G-B-D) on the final note.

9 E♭m7 B♭ N.C.
(Bass) Mv

Musical score for piano, page 13, measures 1-6. The key signature is B-flat major (two flats). The time signature is common time (indicated by '6'). Measure 1: Two eighth notes followed by a sixteenth note. Measure 2: A sixteenth note followed by a eighth note. Measure 3: A sixteenth note followed by a eighth note. Measure 4: A sixteenth note followed by a eighth note. Measure 5: A sixteenth note followed by a eighth note. Measure 6: A sixteenth note followed by a eighth note.

mom-ma done tol' me__ when I was in knee-pants, my mom ma done tol' me,

Musical score for piano, page 16. The right hand plays a melodic line with eighth-note patterns. The left hand provides harmonic support with chords labeled B♭7 and E♭7. Measure 16 concludes with a repeat sign and the instruction '3' above the staff.

"Son! _____ A wom-an 'll sweet talk _____ and give you the big eye,

Musical score for piano showing measures 19-24. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 19 starts with a half note followed by a quarter note. Measure 20 begins with a C7 chord (C, E, G, B, D) indicated by a Roman numeral above the staff. Measure 21 begins with an F7 chord (F, A, C, E, G) indicated by a Roman numeral above the staff. Measure 22 begins with an F augmented chord (F, A, C sharp, E, G) indicated by a Roman numeral above the staff. Measure 23 begins with a B flat major chord (B flat, D, F, A, C sharp) indicated by a Roman numeral above the staff. Measure 24 begins with an F7 chord (F, A, C, E, G) indicated by a Roman numeral above the staff, followed by a measure number 3 below it.

but when the sweet talk is done, _____ a woman's a two-face, a

2

22 C7 F7 3 B♭ 3

wor - ri - some thing who'll leave you to sing the blues _____ in the night.

25 B♭7 F7(♯5) B♭m7 E♭7 B♭ (Keyboard)

Now the rain's a fall - in', hear the train a-call - in', "Whoo-ee."

28 E♭9 E♭m6 F7

Hear that lone - some whis - tle blow - in' 'cross the tres - tle,

31 B♭ (Keyboard) F7

"Whoo-ee." A whoo-3 ee dah hoo - ee, ___ ol'

34 C7 F7₃ B♭ 3

click - et - y clack's an ech - o in back the blues _____ in the night.

37 B♭ (Keyboard) E♭7 B♭7

41 E♭7 B♭7

45 F7

From

49 B♭6 3

Nat-chez to Mo - bile, — from Mem-phis to St. Joe, — where -

51 3 B♭7 E♭7 3

ev - er the four winds blow. — I've been in some big towns and

54 3 C7 F7 Faug B♭

heard me some big talk, but there is one thing I know: — A

57 F7 3 C7 F7 3

wom-an's a two - face, a wor - ri - some thing who'll leave you to sing the

59 B♭ 3 B°7 E°7

blues — in the night. Ooo — My

63 B♭7 E♭m7 E°7 B♭maj9

mom - ma was right, there's blues — in the night.

Thank you.

Our next Mardi Gras selection was written way back in 1917 and has been recorded by many artists, including Phil Harris, Pee Wee Hunt, and Fats Waller. It's become a jazz standard.

Here's our version of "The Darktown Strutter's Ball."

Vocal 1st & 3rd
Keyboard - 2nd

Darktown Strutter's Ball

Keyboard

(Keyboard)

I'll be

5

Bb G7 C7

down to get you in a tax - i, hon-ey. You bet - ter be read - y a - bout

8 F7 Bb

half-past eight. Now dear-ie, don't be late, I want to be there when the

12 F7 Bb G7 C7

band starts play-ing. Re-mem-ber when we get there, hon-ey, the two-steps, I'm a-goin' to

16 Eb E° Bb D7

have 'em all. Goin' to dance off both my shoes, when they play the "Jel - ly Roll

20 G7 C7 1, 2. F7 Bb Cm7F7

Blues," to - mor - row night at the Dark-town Strut-ters Ball. I'll be

25 3. F7 G m7 D7 G7 C7 F7

Dark-town Strut-ters Ball, Oh yeah! To-mor-row night at the Darktown Strutter's Ball.

(Keyboard)

30 Bb Cm C#7 Bb/D G7 C7 F7 Bb

Thank you very much.

Here's a song written back in 1932 and performed by Ted Lewis and his band in the movie "The Crooner." Johnny Long's version in 1946 was a million-seller, and Jerry Lee Lewis and Doris Day also produced recordings.

Here we go with the story of a special house in a special place - "A Shanty In Old Shanty Town."

Enjoy!

VOCAL DUET

Swing Rhythm

In A Shanty In Old Shanty Town

(Keyboard)

B♭ B♭7 F7 Gm7 Cm7 F7 B♭ Gm7 Cm7 F7 B♭ Gm7 Cm7 F7

Keyboard

(F) It's

8 B♭ D7 G7

on - ly a shan - ty in old shan - ty town. The
give up a pal - ace, if I were a queen. It's

12 C7 B7(#9) C7 1.

roof more is so slan - ty, it touch - es the ground. But my
more than a pal - ace, it's my ev - 'ry

16 F F7 B♭ G7

tum - ble - down shack, by an old rail - road track, like a

20 C7 F7

mil - lion - aire's man - sion, is call - ing me back. I'd

24 2. E♭ E♭m B♭

dream. There's a king wait - ing there with a sil - ver - y

28 G7 Cm F7 B♭ B♭7 (Keyboard)

crown in a shanty in old shanty - town. _____

33 E♭ G7 C7 Fm B♭7

(M) There's a

2
 37 E♭ G7 C7
 shan-ty in the town on a lit-tle plot of ground with the green grass grow-in' all a-

40 F7 E7(♯9) F7
 round, all a-round. The roof's so worn, so bad-ly torn till it tum-bled to the

44 B♭ B♭7
 ground. Just a tum - ble-down shack and it's built way back a-bout

47 E♭ C7 F7
 twen-ty - five feet from the rail-road track. Ling-ers on my mind most

50 B♭7
 all the time, keeps call-ing me back to my lit - tle old shack. I'd

53 E♭ G7 C7
 be just as sas-sy as Hai-le Se-las-sie, if I were king, would-n't mean a thing. Put my

57 F7 E7(♯9) F7
 boots on tall, read the writ-in' on the wall, and it would-n't mean a thing, not a

60 A♭ A♭m
 dog-gone thing. There's a queen wait-ing there in a rock-in' chair, just

63 E♭ C7 Fm
 blow-in' her top on Gat-ors beer. Look-in' all a-round, and I'm

66 B♭7 E♭ (Keyboard)
 truck-in' on down, 'cause I'm glad to get back to my shan-ty town.

69 F A7 D7

73 G7 F#7(#9) G7

(M) There's a

77 D°7 Bbm F D7 Gm

(F) in a shan - ty

queen waiting there with a sil - ver - y crown

82 — in old shan-ty town, A m A°7 D7 Gm C7

— in old shan-ty town, shan-ty town. In a shan-ty in old shan-ty

87 F (Keyboard) F#°7 F°7 Gm C7 F

town.

Thank you.

Now, here's a song that was written way back in 1931. It was first recorded by Belle Baker and since then has been recorded by a whole hosts of artists including Billie Holliday, Louie Armstrong, Ella Fitzgerald, Dean Martin, Frank Sinatra, and even Willie Nelson. Here is "All Of Me."

All Of Me

F

(Sax)

Keyboard

G m7 B♭/F E7 F A m/E B♭m/E♭ D7

5 G m G m7 C9 C7 F6 F Dm7 C7 G m7 C7

9 F6 —— 3 —— A7 D7
All of me, why not take all of me? Can't you see

14 —— 3 —— G m7 A7 —— 3 ——
I'm no good with - out you. Take my lips, I want to

19 D m G7 —— 3 —— G m7 C7
lose them. Take my arms, I'll nev - er use them.

25 F6 —— 3 —— A7 D7
Your good-bye left me with eyes that cry. How can I

30 —— 3 —— G m7 B♭6 B♭m6
ever make it with - out you? You took the part that

35 A m7 D7 1. G m7 C7 F D7 G m7 C7
once was my heart, so why not take all of me?

41 2. G m7 C7 A m7 D7
why not take all? why not take all? So

45 G m7 C7 B♭6/F F
why not take all of me?

All Of Me

M

(Keyboard)

Keyboard

The musical score consists of two staves. The top staff is for the keyboard, showing a continuous line of notes with chords indicated above the staff: Cm7, E♭/B♭, A7, B♭, D m/A, E♭m/A♭, and G7. The bottom staff is for the voice, with lyrics written below the notes. The vocal part begins with a piano introduction. The lyrics start at measure 9: "All of me, _____ why not take all of me? _____ Can't you see _____. I'm no good with - out you. _____ Take my lips, _____ I want to lose them. _____ Take my arms, _____ I'll nev - er use them. Your good-bye _____ left me with eyes that cry. _____ How can I _____. ev - er make it with - out you? _____ You took the part that once was my heart, so why not take all of me? _____. So why not take all? why not take all? So why not take all? of me? _____". The score concludes with a final piano section starting at measure 45.

Thank you.

Thank you very much. Now, we'd like to take you forward in time to 1964 when the great Louie Armstrong recorded the biggest hit of his illustrious career. The song went to #1 on the pop charts, making him the oldest artist in the US to achieve that honor.

Here's that great Mardi Gras favorite - "Hello Dolly."

Enjoy!

MALE VOCAL
3 Times - Vocal 1st & 3rd

Hello Dolly

(Keyboard)

Keyboard Chords:

- 1. C7, F7, B♭, B♭°, C m7, F7
- 2. B♭, G m, B♭
- 3. B♭°, C m7, F7, C m, C m7
- 4. A♭, C m7, F7
- 5. B♭, B♭°, F7, B♭, G m
- 6. B♭, B♭°, F7, B♭, E♭, D7
- 7. G m, D m, G m, D m7, G 7
- 8. C7, F7, B♭, B♭°, C m7, F7
- 9. C7, F7, C7, F7
- 10. C7, F7, B♭, E♭, G♭7, B♭/F, B♭, F7, B♭

Male Vocal Part (Singing 1st & 3rd endings):

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 room sway-in', for the band's
 play-in' one of your old fav - rite songs from way back when. So,
 take her wrap, fel-las, find her an emp - ty lap, fel-las,
 Dol-ly 'll nev - er go a - way a - gain! (Keyboard)
 Dol-ly 'll nev - er go a - way, Dol-ly 'll nev - er go a - way,
 Dol-ly 'll nev-er go a - way a - gain.

Thank you.

Well, we're nearly at the end of our time together. For our next to last song in this Mardi Gras celebration, we'll play a song with a Latin beat that was written back in 1940 by a young Mexican girl named Consuelo Valazquez at the age of 15. The song title is translated as "Kiss Me Again and Again" but Consuelo said that she wrote the song before she had ever been kissed.

Here is "Besame Mucho."

Besame Mucho

F
Keyboard

(Sax)

A m D m A m E7

5 A m E7 A m E7

9 A m6 D m6

Bes - a - me, bes - a - me mu - - cho.

12 A7(b9) D m6 E7(b9)

— Each time Co - mo I si cling fuer - to your esta kiss noch - e hear la mu - sic ul - ti - ma di - ma

15 A m6 B m7 E7 A7 G/B A7/C# A7(b9)

vine. vez. Bes - a - me, bes - a - me

19 D m6 A m A m/G

cho. Hold Que me, ten - my go dar mied - ling, and per - do

22 F7 E7 A m6

say der - that te, you'll per - al der - ways te be des - mine pues.

25 D m6 A m6
 This joy is some - thing new, my arms en - fold - ing you,
 Quier - ten - er - te, muy cer ca mir - ar - me tus,

27 E7 A m6 A 7(9) D m6
 nev - er knew thrill be - fore. Who ev - er thought I'd be
 o - jos ver - te jun - to - mi. Pien sa que tal ves ma -

30 A m6 B 7 F7 E7
 hold - ing you close to me, whis-p'ring, "It's you I ad - dore."
 na - na yo es - ta me, re - le - jos, "Muy le - jos ade - ti."

33 A m6 D m6
 Dear - est one, if bes - you would leave me,
 Bes - a - me, a - me, mu - cho.

36 A 7(9) D m6 E7(9)
 each lit - tle dream would take wing and my life would be
 Co - mo si fuer - a esta noch - e la ul - ti - ma

39 A m6 B m7 E7 A 7 G/B A 7/C# A 7(9)
 through. Bes - a - me, bes - a - me

43 D m6 A m A m/G
 mu - cho. Love me for - ev - er and per -

46 F7 E7 A m6 E7
 make all my dreams come true.
 der - te, per - der - te des - pue.

49 A m A m/G F7 E7 A m6
 Love me for - ev - er and make all my dreams come true.
 Que ten - go mied - do per - der - te, per - derte des - pue.

Besame Mucho

M Keyboard

(Keyboard)

Sheet music for "Besame Mucho" in G minor, featuring lyrics in English and Spanish.

Measure 1: Dm, Gm, Dm, A7

Measure 5: Dm, A7, Dm, A7

Measure 9: Dm6, Gm6
Bes - a - me, _____ mu - - cho. _____

Measure 12: D7(b9), Gm6, A7(b9)
Each time I cling to your kiss I hear mu - sic di -
Co - mo si fuer - a esta noch - e la ul - ti - ma

Measure 15: Dm6, Em7, A7, D7, C/E, D7/F#
vine. _____ Bes - a - me, _____ bes - a - me vez. _____

Measure 19: Gm6, Dm, Dm/C
mu - cho. _____ Hold que me, ten - my dar - ling, and per -
ten - go mied - do, der -

Measure 22: Bb7, A7, Dm6
say - that you'll al - ways be des - mine. _____
der - te, per - der - ways be des - pues. _____

25 G m6 3 D m6 3

This joy is some - thing new, my arms en - fold - ing you,
Quier - o ten - er - te muy cer - ca mir - ar - me tus

27 A7 3 D m6 D7(b9) G m6 3

nev - er knew this thrill be - fore. Who ev - er thought I'd be
o - jos ver - te jun - to - mi. Pien - sa que tal ves ma -

30 D m6 E7 B7 3 A7

hold - ing you close to me, whis-p'ring, "It's you I a - dore."
na - na yo es - ta re - le - jos "Muy le - jos de - ti."

33 D m6 3 G m6

Dear - est one, if bes - a - me leave me,
Bes - a - me, mu - cho.

36 3 D7(b9) 3 G m6 A7(b9)

each lit - tle dream would take wing and my life would be
Co - mo si fuer - a esta noch - e la ul - ti - ma

39 D m6 E m7 A7 D7 C/E D7/F# D7(b9)

through. Bes - a - me, bes - a - me

43 G m6 D m D m/C 3

mu - cho. Love me for - ev - er and per -
Que ten - go - mied - do and per -

46 B7 3 A7 3 D m6 A7

make der - all my per - dreams - te come true.
der - te per - der - te des - pues.

49 D m D m/C 3 B7 3 A7 3 D m6

Love me for - ev - er and make all my dreams come true.
Que ten - go - mied - do per - der - te per - derte des - pues.

Thank you.

Our time with you has now nearly ended. Have you all enjoyed celebrating Mardi Gras with us. It's been really great for us.

(Sell CDs)

For our final song in this Mardi Gras celebration, we'll pick up the tempo with a song that was written way back in 1922 for a movie which starred Fred Astaire and Ginger Rogers. Frank Sinatra recorded it, together with over 70 other musical artists. Let's take a journey with _____ to "Chicago."

Chicago

Keyboard

(Sax) F7 G^b7 F7 B^b6 D m7 F7

Chi -
ca - go, Chi - ca - go, that tod - dl - in' town.

5 C m7 F7 G^b7 F7 E^baug7 B^b/D D^b°7 C m7 F7

ca - go, Chi - ca - go, I'll show you a - round. You'll love it!

9 B^bMaj7 C7 D^b9#11 C7 G7b9

Bet your bot-tom dol-lar you'll lose the blues in Chi - ca - go, Chi - ca - go. the

13 C m7 F7 C m7 F7 E^b°7 D m7 D^b7 C m7 F7

folks who vis - it all want to set - tle down. On

17 B^bMaj7 C m7 D m7 G 7 C m7 F7 C m7 F7 G^b5

State Street, that great street, I just want to say they

21 C m7 F7 G^b7 A m7 D 7 G m7 G 7 E^bMaj7

do things they don't do on Broad-way. Hey, they have the time, the time

25 A^b9 B^bMaj7 F7#5 B^bMaj7 D^b°7

of their life. I saw a man who danced with his wife in Chi -

30 F7 G^b7 F7 1 B^b6 C m7 F7 (Sax) 2 B^b6

ca - go, Chi - ca-go my home-town. _____