



Set MardiGrasB

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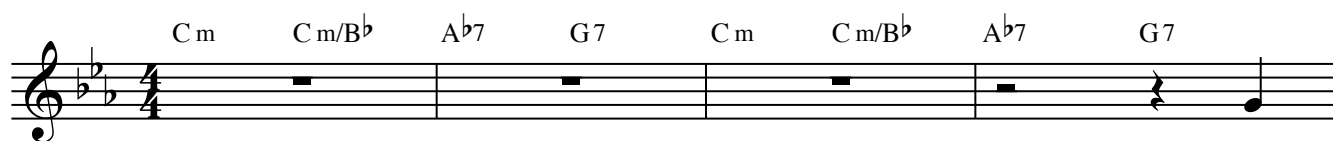
Thank you very much.

Our next song is kinda like a theme song for our Mixed Nuts. It was written back in 1931 by that great jazz orchestra leader, Duke Ellington. How many of you remember the Duke? Here's our version of his great swing classic "It Don't Mean A Thing If It Ain't Got That Swing."

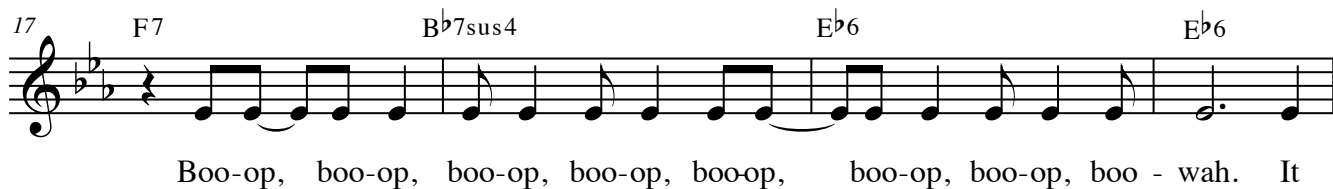
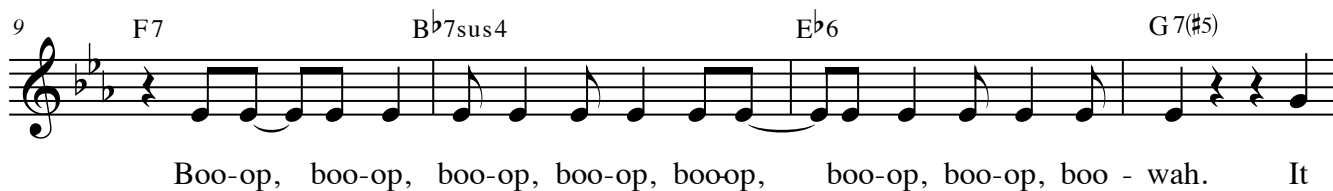
It Don't Mean A Thing

F

Keyboard



It



21 $B^b m7$ $E^b 7$ $A^b Maj7$

makes no dif-frence if _____ it's sweet or hot. _____ Just

25 $C m7$ $F7$ $B^b 7$ $G7$

give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 $C m$ $C m/B$ $C m/B^b$ $C m/A$ $A^b 7$ $G7$ $C m$

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

33 $F7$ $B^b 7sus4$ $E^b 6$

1.	2.
$E^b 6$ (Sax)	$E^b 6$

Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo - wah _ wah.

38 $F7$ *p* $B^b 7sus4$ $E^b 6$

Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo-wah.


42 $F7$ *ff* $B^b 7sus4$ $E^b 6$

Boo-op, boo-op, boo-op, boo-op, booop, boo-op, boo-op, boo-wah.

It Don't Mean A Thing

M
Keyboard

F m F m/E^b D^b7 C7 F m F m/E^b D^b7 C7



It

5 F m F m/E F m/E^b F m/D D^b7 C7 F m



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

9 B^b7 E^b7sus4 A^b6 C7(#5)



Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

13 F m F m/E F m/E^b F m/D D^b7 C7 F m



don't mean a thing, all you got - ta do is swing.____

17 B^b7 E^b7sus4 A^b6 A^b6



Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

21 $E^b m7$ A^b7 $D^b Maj7$

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

25 $F m7$ B^b7 E^b7 $C7$

give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 $F m$ $F m/E$ $F m/E^b$ $F m/D$ D^b7 $C7$ $F m$

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

33 B^b7 E^b7sus4 A^b6

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah wah.

38 B^b7 E^b7sus4 A^b6

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-wah.

42 B^b7 E^b7sus4 A^b6

Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-wah.

Thank you.

Our next Mardi Gras selection has a Latin beat and was introduced in the musical “Pajama Game” in 1954. More than 30 artists recorded it - among them were Johnny Ray, Ella Fitzgerald, and the Everly Brothers. Here is _____ to tell us all about a great place called “Hernando’s Hideaway.”

Hernando's Hideaway

F
Keyboard

(Sax) C m G7 C m G7 C m F m6/A^b

3 G7 C m

know a dark sec - lu-ded place, a place where no one

6 F m6 G7

knows your face. A glass of wine, a fast em - brace, it's

9 C m G7 C m G7 C m

called Her - nan - do's Hide-a - way. O - le!

11 G7 C m

All you see are sil-hou - ettes, and all you hear are

14 F m6/A^b G7

cas-ta - nets. And no one cares how late it gets, not

17 C m G7 C m G7 C m

at Her - nan - do's Hide-a - way. O - le!

19 G7 G7(b9) G7 G7(b9)

21 C m

At the gold - en fin - ger bowl or an - y place you go

23 G7 G7(b9) G7 G7(b9)

25 C m

you will meet your Un - cle Max and ev - 'ry-one you know.

27 C7 C7(b9) C7 C7(b9)

29 F m F m

Though when you are sit - ting close and mak - ing love to me
But if you go to the place that I am think - ing of

31 D7 Ab°/Db D7 D7 G7 F#7 G7 G7(b9)

you may take my heart, and take my soul, but not my key. Just
you ___ will be free to gaze at me and talk of love. ___

35 G7 C m

knock three times and whis - per low that you and I were

38 F m6 G7

sent by Joe. Then strike a match and you will know you're

41 C m G7

in Her - nan - do's Hide - a - way. O - le! way O - le!

1 C m G7 C m F m6/Ab (Sax) 2 C m G7 C m

Hernando's Hideaway

M
Keyboard

(Keyboard) Fm C7 Fm C7 Fm B \flat m6/D \flat

3 C7 Fm

know a dark sec - lu - ded place, a place where no one

6 B \flat m6 C7

knows your face. A glass of wine, a fast em - brace, it's

9 Fm C7 Fm C7 Fm

called Her - nan - do's Hide-a - way. O - le!

11 C7 Fm

All you see are sil-hou - ettes, and all you hear are

14 B \flat m6/D \flat C7

cas-ta - nets. And no one cares how late it gets, not

17 Fm C7 Fm C7 Fm

at Her - nan - do's Hide-a - way. O - le!

19 C7 C7(\flat 9) C7 C7(\flat 9)

21 F m
At the gold - en fin - ger bowl or an - y place you go

23 C7 C7(b9) C7 C7(b9)
you will meet your Un - cle Max and ev - 'ry-one you know.

25 F m
you will meet your Un - cle Max and ev - 'ry-one you know.

27 F7 F7(b9) F7 F7(b9)
Though when you are sit - ting close and mak - ing love to me
But if you go to the place that I am think - ing of

29 Bbm Bbm
Though when you are sit - ting close and mak - ing love to me
But if you go to the place that I am think - ing of

31 G7 Db°/Gb G7 G7 C7 B7 C7 C7(b9)
you may take my heart, and take my soul, but not my key. Just
you ___ will be free to gaze at me and talk of love. ___

35 C7 F m
knock three times and whis - per low that you and I were

38 Bbm6 C7
sent by Joe. Then strike a match and you will know you're

41 F m C7
in Her - nan - do's Hide - a - way. O - le! way O - le!

1 F m C7 F m (Keyboard) 2 F m C7 F m

Thank you very much.

Now, we're going to switch gears and play a selection that was written way back in 1928 by Fats Waller. It's considered a masterpiece as evidenced by the huge number of people who recorded it - artists like Louis Armstrong, Nat King Cole, Glenn Miller, and a ton of others. It also won a Grammy award. So, get ready to tap your feet as we play this great old tune - Honeysuckle Rose.

MALE VOCAL

Honeysuckle Rose

Keyboard

(Keyboard)

F F/A B^bMaj7 B m7 F/C B^o G m/B^b /A /G C7
 5 G m7 C7 G m7 C7 G m7 G m7(#5)
 Ev - 'ry hon-ey bee fills with jeal - ous - y when they see you out with
 When you're pas-sin' by, flow-ers droop and sigh, and I know the rea-son
 8 C7 C7/B^b F/A D m7 G m7 C7
 me. I don't blame them, good-ness knows, Hon-ey suck-le
 why: You're much sweet - er, good-ness knows, Hon ey-suck-le
 11 1, 3. 2, 4.
 F B^b7 A m7(b5) D7(b9) F B^b7 F6
 Rose. Rose.
 15 F7 C m7 F^o F7 B^b F9 G^b9 F9 B^b
 Don't buy su - gar, you just have to touch my cup.
 19 G7 D m7 G^o G7 C7 G m7 A^b9 G9 C7
 You're my su - gar, it's sweet when you stir it up.
 23 G m7 C7 G m7 C7 G m7 G m7(#5)
 When I'm ta-kin' sips from your tas-ty lips, seems the hon-ey fair - ly
 26 C7 C7/B^b F/A D m7 G m7 C7 To Coda
 drips. You're con - fec - tion, good-ness knows, Hon-ey-suck-le
 29 F A m7(b5) D7(b9) D.S. al Coda
 Rose.
 31 Coda F F/A B^b7 B^o7 C C7 F
 Rose. (Keyboard)

Thank You.

Our next selection was written in 1913 and gives instructions on how to dance a dance that was popular back in those days. Later, it was featured in the 1942 movie, "For Me And My Gal," which starred Gene Kelly and Judy Garland.

So, just put on your dancing shoes and listen to the lyrics, and you'll soon be joining in the fun as we play "Ballin' The Jack."

Ballin' The Jack

F

Keyboard

(Sax) G \flat 7 B \flat /F F \sharp °7 G m G7 C m C m7(b5) F7 B \flat D7/A

5 G7 C7

First, you put your two knees close up tight, then you sway 'em to the left, and you

8 F7

sway 'em to the right. Step a-round the floor kind of nice and light, then you

11 B \flat D7 E \flat 7 D7 G7

twist a-round and twist a-round with all your might. Stretch your lov-in' arms straight

14 C7

out in space, then you do the Eag-le Rock with style and grace. Swing your

17 G \flat 7 B \flat /F F \sharp °7 G m G7 1, 2. C m C m7(b5) F7 B \flat D7/A

foot way 'round then bring it back, now that's what I call "Ball-in the Jack."

21 3. C m C m7(b5) C m C m7(b5) C m F7

that's what I call (Sax) bal-lin' (Sax) ball-in' the jack.

25 B \flat G \flat B \flat /F B \flat 7/D E \flat E7(b5) F7 B \flat B \flat

Now that's what I call ball-in' the jack.

Ballin' The Jack

M

Keyboard

(Keyboard) B7 Eb/Bb B°7 Cm C7 Fm Fm7(b5) Bb7 Eb G7/D

Musical staff for measures 1-4. The key signature has two flats (Bb and Eb). The time signature is 4/4. The melody consists of eighth and quarter notes. Chords are indicated above the staff: B7, Eb/Bb, B°7, Cm, C7, Fm, Fm7(b5), Bb7, Eb, and G7/D.

5 C7 F7

Musical staff for measures 5-6. Chords are indicated above the staff: C7 and F7. The melody continues with eighth and quarter notes.

First, you put your two knees close up tight, then you sway 'em to the left, and you

8 Bb7

Musical staff for measures 7-8. Chord is indicated above the staff: Bb7. The melody continues with eighth and quarter notes.

sway 'em to the right. Step a-round the floor kind of nice and light, then you

11 Eb G7 Ab7 G7 C7

Musical staff for measures 9-11. Chords are indicated above the staff: Eb, G7, Ab7, G7, and C7. The melody continues with eighth and quarter notes.

twist a-round and twist a-round with all your might. Stretch your lov-in' arms straight

14 F7

Musical staff for measures 12-14. Chord is indicated above the staff: F7. The melody continues with eighth and quarter notes.

out in space, then you do the Eag-le Rock with style and grace. Swing your

17 B7 Eb/Bb B°7 Cm C7 1, 2. Fm Fm7(b5) Bb7 Eb G7/D

Musical staff for measures 15-17. Chords are indicated above the staff: B7, Eb/Bb, B°7, Cm, C7, Fm, Fm7(b5), Bb7, Eb, and G7/D. The melody continues with eighth and quarter notes.

foot way 'round then bring it back, now that's what I call "Ball-in the Jack."

21 3. Fm Fm7(b5) Fm Fm7(b5) Fm Bb7

Musical staff for measures 18-21. Chords are indicated above the staff: Fm, Fm7(b5), Fm, Fm7(b5), Fm, and Bb7. The melody continues with eighth and quarter notes.

that's what I call (Keyboard) bal-lin' (Keyboard) ball-in' the jack.

25 Eb B Eb/Bb Eb7/G Ab A7(b5) Bb7 Eb Eb

Musical staff for measures 22-25. Chords are indicated above the staff: Eb, B, Eb/Bb, Eb7/G, Ab, A7(b5), Bb7, Eb, and Eb. The melody continues with eighth and quarter notes.

Now that's what I call ball-in' the jack.

Thank you. Thank you very much.

Our next number, "Way Down Yonder in New Orleans," was written way back in 1922. More recently, it was performed by Harry Connick, Jr. in a September NBC fundraiser for Hurricane Katrina that raised over \$50 million. Here's a great song for the Mardi Gras. Take it away!

(3 Times
Vocal 1st & 3rd)

Way Down Yonder In New Orleans

F
Keyboard

(Keyboard) $B\flat$ (Sax) A7 G7 C7 $B\flat^{\circ}7$ F7

(Bass)

5 F7 C m7 F7 $B\flat$ Maj7

Way down yon - der in New Or-leans, in the land of dream-y scenes,

9 F7 C m7 F7(#5) $B\flat$ $B^{\circ}7$

there's a gar-den of E - den, that's what I mean.____

13 F7 C m7 F7 $B\flat$ Maj7

Cre-ole ba - bies with flash-ing eyes, soft-ly whis-per with ten-der sighs.

17 $B\flat$ 7sus4 N.C. $B\flat$ 7 $E\flat$ 6 $B\flat$ 7(#5) $E\flat$ D7 $D\flat$ 7

Stop! Oh won't you give your la-dy fair_____ a lit-tle smile?

21 C7 N.C. C7 F7sus4 F7

Stop! You bet your life you'll lin-ger there_____ a lit-tle while.

25 $B\flat$ $G\ m$ $B\flat$ $G\flat 7$

There is hea - ven right here on earth, with those beau - ti - ful scenes,
They've got an - gels right here on earth, wear - ing nav - y blue jeans,

29 1, 2. $B\flat$ $B\circ 7$ $C\ m7$ $F7$ $B\flat 6$ $B\circ 7$

way down yon - der in New Or - leans.

33 3. $B\flat$ (Sax) $G\ m$ (Sax)

way down yon - der, way down yon - der,

37 $E\flat\ Maj7$ $D\ m7$ $C\ m7$ $F7$

way down yon - der, in New Or - - -

41 $B\flat 6$ (Sax) $E\flat\ m7$

leans.

43 $F7$ $B\flat 6$

(3 Times
Vocal 1st & 3rd)

Way Down Yonder In New Orleans

M
Keyboard

(Keyboard) $E\flat$ $D7$ $C7$ $F7$ $E\flat\circ7$ $B\flat7$

(Bass)

5 $B\flat7$ $Fm7$ $B\flat7$ $E\flat Maj7$

Way down yon - der in New Or-leans, in the land of dream-y scenes,

9 $B\flat7$ $Fm7$ $B\flat7(\#5)$ $E\flat$ $E\circ7$

there's a gar-den of E - den, that's what I mean.____

13 $B\flat7$ $Fm7$ $B\flat7$ $E\flat Maj7$

Cre-ole ba - bies with flash-ing eyes, soft-ly whis-per with ten-der sighs.

17 $E\flat7sus4$ N.C. $E\flat7$ $A\flat6$ $E\flat7(\#5)$ $A\flat$ $G7$ $G\flat7$

Stop! Oh won't you give your la-dy fair_____ a lit-tle smile?

21 $F7$ N.C. $F7$ $B\flat7sus4$ $B\flat7$

Stop! You bet your life you'll lin-ger there_____ a lit-tle while.

25 E^b C^m E^b B^7

There is hea - ven right here on earth, with those beau - ti - ful scenes,
They've got an - gels right here on earth, wear - ing nav - y blue jeans,

29 1, 2. E^b $E^{\circ 7}$ F^m7 B^b7 E^b6 $E^{\circ 7}$

way down yon - der in New Or - leans.

33 3. E^b (Keyboard) C^m (Keyboard)

way down yon - der, way down yon - der,

37 A^bMaj7 G^m7 F^m7 B^b7

way down yon - der, in New Or - - -

41 E^b6 (Keyboard) A^bm7

leans.

43 B^b7 E^b6

Thank you.

This next song became the song that brought international fame to the great French singer, Edith Piaf. A whole bunch of artists have recorded it, among that number being Bing Crosby, Connie Francis, Dean Martin, Jo Stafford. The one I remember most was a recording by Marlene Dietrich.

The title of the song is "La Vie En Rose," and here's _____ to sing it for you.

La Vie En Rose

F

Alto Sax

(Sax)

Gm7 G°7 Fmaj7 F°7 A^b/E^b B^b9/D D^bm(maj7) C7

5 F Fmaj7

Hold me close and hold me fast, the mag - ic spell you

7 F Gm C7 Gm

cast, this is la vie en rose. — When you kiss me, heav - en

10 C7 Gm C7 D°7 Gm7 C7

sighs, and though I close my eyes, I see [#]la vie en rose. —

13 F Fmaj7

When you press me to your heart, I'm in a world a -

15 F6 B^b B^b6 B^bm6 Fmaj9 **To Coda** 

part, a world where ros-es bloom. And when you speak, an-gels sing from a-bove.

19 B^b6 A^b°7 Gm7 B^bm7(b5) C7 F

Ev - 'ry day words seem to turn in - to love songs. Give your heart and soul to

22 Fmaj7 B^b Gm7 C7 F Gm7 A^bm6 C9 **D.S. al Coda**

me and life will al - ways be la vie en rose.

Coda

25 $B\flat 6$ $A\flat 7$ $G m 7$ $B\flat m 7 (\flat 5)$ $C 7$

Ev - 'ry day words seem to turn in - to love songs.

27 $A\flat$ $A\flat maj 7$ $D\flat$ $B\flat m 7$ $E\flat 7$

Give your heart and soul to me and life will al-ways be la vie en

30 (Sax) $A\flat$ $A\flat maj 7$ $D\flat$ $B\flat m 7$ $A\flat maj 7$

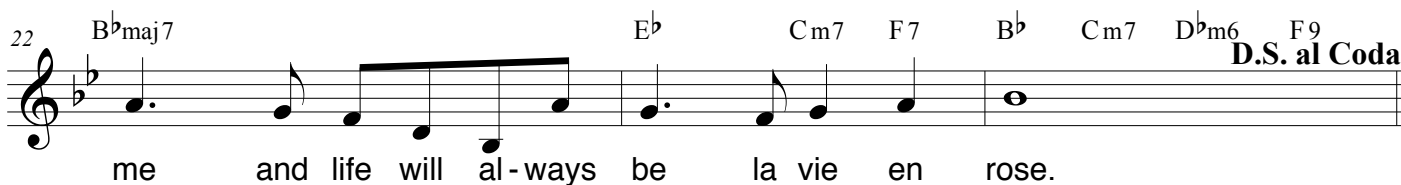
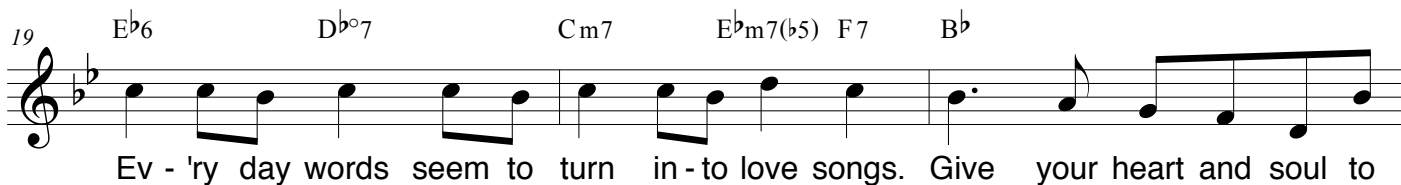
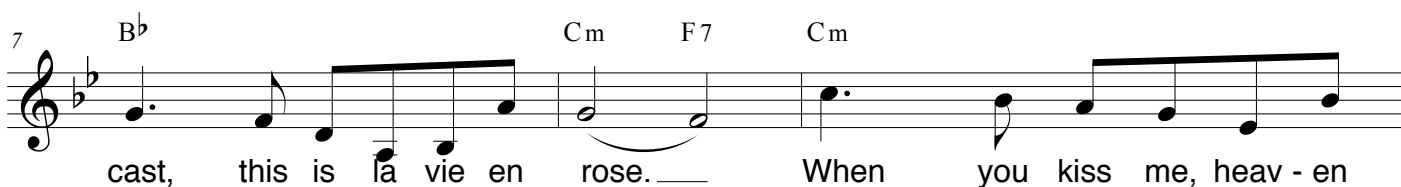
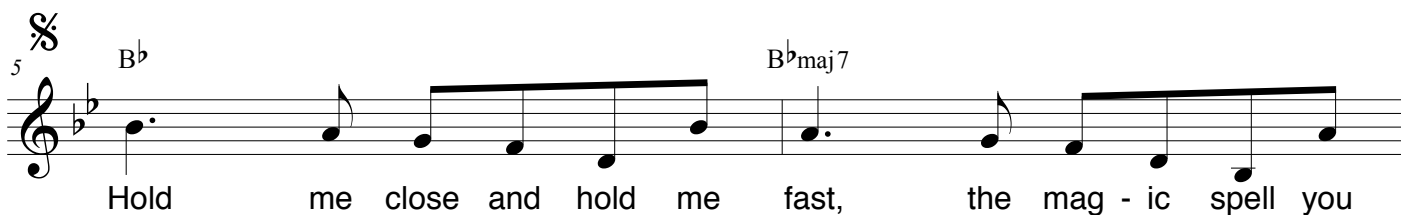
rose.

La Vie En Rose

M

Keyboard

(Keyboard)



Coda

25 $E\flat_6$ $D\flat^{\circ}7$ $Cm7$ $E\flat m7(b5)$ $F7$

Ev - 'ry day words seem to turn in - to love songs.

27 $D\flat$ $D\flat maj7$ $G\flat$ $E\flat m7$ $A\flat7$

Give your heart and soul to me and life will al-ways be la vie en

(Keyboard)

30 $D\flat$ $D\flat maj7$ $G\flat$ $E\flat m7$ $D\flat maj7$

rose.

Thank You.

Our next selection was written by Jimmy McHugh back in 1928, and was recorded by such artists as Louie Armstrong, Nat King Cole, Judy Garland, Ella Fitzgerald, and even Marlene Dietrich. It was featured in the 2006 Broadway play, "Jersey Boys."

Here is 'I Can't Give You Anything But Love, Baby.'

I Can't Give You Anything But Love

MALE VOCAL

Keyboard

(Keyboard)

5

9

14

20

25

30

35

41

45

I can't give you an - y - thing but love, ba - by. That's the on - ly
thing I've plen - ty of, ba - by. Dream a - while, scheme a - while, we're sure to find
— hap - pi - ness, and I guess all the things you've al - ways pined for.
Gee, I'd like to see you look - ing swell, my lit - tle ba - by. Dia - mond brace - lets
Wool - worth does - n't sell, ba - by. Till that luck - y day you know darn
well, ba - by, I can't give you an - y thing but love
I can't give you an - y thing I can't give you an - y thing
I can't give you an - y thing but love.

Thank you. Are you enjoying our Mardi Gras celebration?

For our next number this evening, we'll play a selection written back in 1926 and recorded by Cab Calloway in 1943. Remember Cab Calloway? It was nominated for an Oscar in a film of the same name starring Bing Crosby, and has been recorded by Frank Sinatra, Sammy Davis, Jr., and Pearl Bailey. Remember Pearl?

Here we go with _____ to tell us all about the "Birth Of The Blues."

Birth Of The Blues

F

Keyboard

(Sax) 3 F7 3 3 (Sax) 3

These are the blues, _____

3 B \flat 7 3 3 (Sax) 3 B \flat 7 3 F

noth-ing but blues. _____

7 F F7 B \flat

Oh, _____ they say some peo - ple long a - go _____

10 B \flat m7 F B \flat m7

were search - ing for a dif - f'rent tune, one that they could

12 C7 B \flat m7 C7 F Fm7 C7

croon as on - ly they can. _____ They on - ly had the rhy - thm,

15 F F7 B \flat

so _____ they start - ed sway - ing to and fro. _____

18 B \flat m7 F B \flat m7

They did - n't know just what to use, this is how the

20 C7 B \flat m7 C7 F Gm7 C7

blues real - ly be - gan. _____ They heard the

2

23 F Maj7 F#°7 G m7 C7 F Maj7 A7

breeze jail through the trees sing - ing weird mel - o - dies,
 jail came the wail of a down - heart-ed frail,

26 B♭Maj7 B°7 C7 G m7 C7 C7

— and they named — that the start of the blues. And from a
 — and they called — that the start of the

31 2. F 6 B♭7 F 6 A7

blues. From a whip-poor - will high on a hill, — they took a new — note,

36 D7 G7 C7 G7 C7

pushed it through a horn till it was worn — in-to a blue — note. And then they

41 F Maj7 F#°7 G m7 C7 F Maj7 A7 B♭Maj7 B°7

nursed it, re - hearsed — it, and gave — out the news — that the

45 C7 G m7 C7 To Coda F 6 B♭°7 G m7 C7 D.S. al Coda

south - land gave birth to the blues. (Sax)

49 Coda A G m7 A m7 B♭Maj7

blues. — And they nursed it, re-hearsed it, and gave out the news

53 G7 G m7 C7 F (Sax) 3 3

that the south-land gave birth to the blues.

56 B♭7 F 6 B♭m7 C7 B♭m7 F 6

— 3 3

Birth Of The Blues

M

Keyboard

(Keyboard) $B\flat 7$ 3

These are the blues, _____

3 $E\flat 7$ 3 (Keyboard) $B\flat$ $E\flat 7$ $B\flat$

noth-ing but blues. _____

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

Oh, _____ they say some peo - ple long a - go _____

10 $E\flat m 7$ $B\flat$ $E\flat m 7$

_____ were search - ing for a dif - f'rent tune, one that they could

12 $F 7$ $E\flat m 7$ $F 7$ $B\flat$ $B\flat m 7$ $F 7$

croon as on - ly they can. _____ They on - ly had the rhy - thm,

15 $B\flat$ $B\flat 7$ $E\flat$

so _____ they start - ed sway - ing to and fro. _____

18 $E\flat m 7$ $B\flat$ $E\flat m 7$

_____ They did - n't know just what to use, this is how the

20 $F 7$ $E\flat m 7$ $F 7$ $B\flat$ $Cm 7$ $F 7$

blues real - ly be - gan. _____ They heard the

2

23 $B^b\text{Maj7}$ $B^\circ7$ $C\text{m7}$ $F7$ $B^b\text{Maj7}$ $D7$

breeze through the trees sing - ing weird mel - o - dies,
jail came the wail of a down - heart - ed frail,

26 $E^b\text{Maj7}$ $E^\circ7$ $F7$ $C\text{m7}$ $F7$ $F7$ 1. B^b6 $D^b\circ7$ $C\text{m7}$ $F7$

— and they named — that the start of the blues. And from a
— and they called — that the start of the

31 2. B^b6 E^b7 B^b6 $D7$

blues. From a whip-poor - will high on a hill, — they took a new — note,

36 $G7$ $C7$ $F7$ $C7$ $F7$

pushed it through a horn till it was worn — in-to a blue — note. And then they

41 $B^b\text{Maj7}$ $B^\circ7$ $C\text{m7}$ $F7$ $B^b\text{Maj7}$ $D7$ $E^b\text{Maj7}$ $E^\circ7$

nursed it, re-hearsed — it, and gave — out the news — that the

45 $F7$ $C\text{m7}$ $F7$ To Coda B^b6 $E^b\circ7$ $C\text{m7}$ $F7$ D.S. al Coda

south - land gave birth to the blues. (Keyboard)

Coda 49 D $C\text{m7}$ $D\text{m7}$ $E^b\text{Maj7}$

blues. — And they nursed it, re-hearsed it, and gave out the news

53 $C7$ $C\text{m7}$ $F7$ B^b (Keyboard)

that the south-land gave birth to the blues.

56 E^b7 B^b6 $E^b\text{m7}$ $F7$ $E^b\text{m7}$ B^b6

Thank you very much.

We'll switch our beats and play a waltz for our next selection. It was written by Cole Porter in 1956 and was introduced by Bing Crosby and Grace Kelly in the musical film "High Society." Here's _____ to sing about "True Love."

True Love

Keyboard

5 E^b/B^b B^b7 E^b $B^b\circ$ B^b7
Sun - tanned, wind - blown, hon - ey moon-ers at last a - lone.

13 E^b A^b $Fm7(b5)$ E^b $F7$ $Fm7$ B^b7
Feel - ing far a-bove par. Oh, how luck-y we are. While I

21 E^b A^b $E^b\circ$ E^b B^b7 A^b E^b
give to you and you give to me true love, true love. So,

29 A^b $E^b\circ$ E^b B^b7 E^b
on and on it will al - ways be true love, true love. For

37 A^bm D^b7 G^b E^b7 A^bm D^b7
you and I have a guard - ian an - gel on high with noth - ing to

43 G^b7 B^b7 E^b A^b $E^b\circ$ E^b
do but to give to you and to give to me

49 B^b7 1. E^b B^b B^b7 (Sax) 2. A^b Gm Fm E^b
love for - ev - er true. true.

Thank you. Thank you very much.

Our next selection is a swing number written back in 1926 and first recorded that year by the great Louis Armstrong. Later, it was recorded by such great bands as Bob Crosby, Lionel Hampton, and Woody Herman.

Get ready to swing out on this great Dixieland favorite - "The Muskrat Ramble."

Hit it!


Muskrat Ramble

Keyboard

Keyboard E^b $E^b\circ 7$ $E^b 7$




5 Sax A^b $E^b 7$ A^b



9 Cm $G 7$ Cm $E^b 7$



13 A^b $E^b 7$ A^b



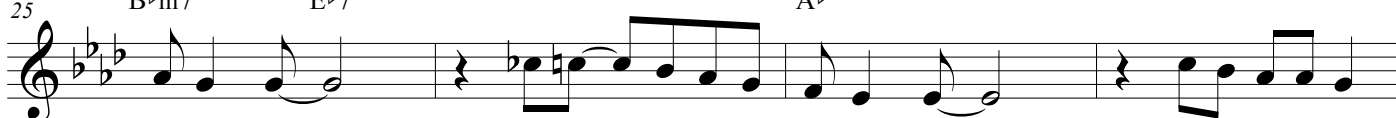
17 $F 7$ $B^b m 7$ $B^b 7$ $B^b m 7$ $E^b 7$ A^b



21 $B^b 7$ $E^b 7$ A^b $B^{\circ} 7$



25 $B^b m 7$ $E^b 7$ A^b



29 $B^b 7$ $E^b 7$ A^b



33 $F 7$ $B^b m 7$ $B^b 7$ $B^b m 7$ $E^b 7$ A^b



Keyboard E^b $E^b\circ 7$ $E^b 7$



2 Sax
41 A^b E^b A^b Cm

47 $G7$ Cm E^b7 A^b E^b7

52 A^b $F7$ B^bm7 B^b7 B^bm7 E^b7 A^b

Keyboard E^b E^b7 E^b7 A^b

61 Sax A^b E^b7 A^b

65 Cm $G7$ Cm E^b7

69 A^b E^b7 A^b

73 $F7$ B^bm7 B^b7 B^bm7 E^b7 A^b Keyboard

77 $D^{\circ}7$ A^bm A^b

81 $D^{\circ}7$ A^bm D^b7 Sax Fm B^bm7 A^b

The musical score is written for Saxophone and Keyboard. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The score is divided into measures, with measure numbers 41, 47, 52, 61, 65, 69, 73, 77, and 81 marked at the beginning of their respective staves. Chords are indicated above the notes. The Saxophone part (Sax) and Keyboard part (Keyboard) are clearly labeled. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like accents and slurs.

Thank you very much.

We'll slow up the tempo a bit with this song written back in 1949 which extols the good fortune of the entity at the focal point of our solar system. The most notable recording was by Frankie Laine, and his recording hit #1 on the charts and stayed there for 19 weeks. Vaughn Monroe, Louis Armstrong, and Frank Sinatra also produced best-selling recordings.

Here's our version of "That Lucky Old Sun."

MALE VOCAL

That Lucky Old Sun

Keyboard

B \flat Gm E \flat F7 B \flat Gm E \flat F7
 5 B \flat 3 Gm 3 E \flat m(maj7)
 Up in the morn - in', out on the job,
 7 B \flat 3 E \flat 3 B \flat B \flat majB \flat 7 E \flat E \flat m
 work like the dev - il ___ for my pay. But that luck-y old ___ sun has
 10 B \flat Gm F \sharp 7 B \flat /F E \flat B \flat F7
 noth-in' to do ___ but roll a - round heav - en all day. ___
 13 B \flat 3 Gm 3 E \flat m(maj7)
 Fuss with my wom - an, toil for my kids,
 15 B \flat F F7 B \flat B \flat 7 E \flat E \flat m
 sweat till I'm wrink-led and grey. But that luck-y old ___ sun has
 18 Dm Gm F \sharp 7 B \flat /F E \flat B \flat D7
 noth-in' to do ___ but roll a - round Heav-en all day. ___ Good
 21 Gm F E \flat B \flat Gm F B \flat D7
 Lord, a-bove, can't you know I'm pin-in,' tears all in my eyes? Send
 25 Gm F E \flat Gm7 C7 To Coda Φ F F7
 down that cloud with a sil - ver lin-ing lift me ___ to Par-a - dise.

2

29 $B\flat$ Gm $E\flat m(maj7)$

Show me that riv - er, take me a-cross and

31 $B\flat$ $E\flat$ $B\flat$ $B\flat7$ $E\flat$ $E\flat m$

wash all my troub-les a way. Like that luck-y old sun, give me

34 $B\flat$ Gm $F\sharp7$ $B\flat/F$ $E\flat$ $B\flat$ $F7$ **D.S. al Coda**

noth-in' to do but roll a-round Heav-en all day.

Coda

37 F $A\flat7$ $D\flat$ Fm $G\flat$ $D\flat$

dise. Oh, show me that riv - er and take me a - cross.

40 $B\flat m$ $A\flat7$ $D\flat$ $D\flat7$ $G\flat$ $G\flat m7$

Wash all my troub-les a - way. I know that luck-y old sun, he's got

43 $D\flat$ $B\flat m$ $A7$ $D\flat/A\flat$ $G\flat$ F

noth-ing to do but roll a-round Heav-en all day, just

46 $B\flat m7$ $E\flat m7/G\flat$ $A\flat7$ **(Keyboard)** Fm $G\flat$ $D\flat\circ7$

roll a-round Heav-en all day.

50 $D\flat$ $E\flat m7$ $A\flat7$ $G\flat$ $D\flat$

Thank you. Thank you very much.

Our next song is from a music drama "The Three Penny Opera," composed in Berlin back in 1928. It tells the story of a low-life scoundrel named MacHeath who performs all kinds of dastardly deeds. Anyone know the name of this guy? Right! Bobby Darin's recording was a classic.

Here we go with the tale of "Mack, The Knife."

MALE VOCAL

Mack The Knife

Keyboard

G G 6

Oh, the shark, babe, has such
shark bites with its

7 A m A m7 D 9 G 6

teeth, dear, and he shows them pearl - y white.
teeth, babe, scar-let bil - lows start to spread.

12 E m E m7 A m7

Just a jack - knife has old Mac heath, babe, and he
But fan - cy gloves, though, wears old Mac heath, babe, so there's

17 D 7 G 6 1. 1 E b 7 2.

keeps it out of sight. You know. when that On the
nev - er, nev - er a trace of red.

22 A b 6 B b m B b m7 E b 9

side-walk Sun-day morn-ing, uh, huh, lies a bod-y

27 A b 6 F m F m7 B b m7

just ooz-ing life. And some-one's sneak-ing 'round the cor-ner.

33 E b 7 A b 6 E 7

Tell me, could that some-one be Mack The Knife? There's a

38 A 6 B m B m7 E 7

tug-boat down by the riv-er, don't you know, with ce-ment bag's

43 A 6 F # m F # m7 B m7

just a hanging on down. Oh, that ce-ment is there strict-ly for the weight, dear,

49 Five-ll get you ten, old Mack-ies back in town. You hear 'bout Lou ie

54 Mil-ler, _____ He dis-ap-peared, dear, _____ af - ter draw-ing out _____

59 _____ all his hard earned cash. _____ And now Mac-heath spends _____ just like a

64 sail - or. _____ Could it be our boy's done some-thing rash? Jen-nie

70 Di ver, _____ Suk-ey Taw-dry, _____ Hel-lo Miss Lot tie Len ya _____

75 _____ Good eve-ning Lu-cy Brown. _____ Oh, the line forms _____ way on the

80 right babe, _____ now that Mack-ie's back, _____ back in town. Ah, Jen-nie

86 Di - ver, _____ look out, Suk ey Taw-dry, _____ step back Lot-tie Len-ya, _____

91 _____ move it ov-er Lu-cy Brown. _____ Oh, the line _____ forms _____ way on the

96 right, babe, _____ now that Mack - ie's _____ back in

102 town. _____ Lookout! Ol' Mack-ie is back!

Thank you.

Our next selection was recorded by Bill Haley and the Comets and literally brought rock-and-roll into the culture of America. It was also featured in the movie "Blackboard Jungle." What was the name of this song? Right - "Rock Around The Clock."

Everyone get ready to "rock and roll."

Rock Around The Clock

F

Give Pitch

Keyboard

(Keyboard Adlib after 2nd verse,
Sax Adlib after 4th verse)

Rock Around The Clock

M

Give Pitch

Keyboard

One, two, three o clock four o clock rock, five, six seven o clock

eight o clock rock, nine, ten 'leven o clock twelve o clock rock. We're gon-na

rock a - round the clock to - night. Put your

(Keyboard Adlib after 2nd verse,
Sax Adlib after 4th verse)

glad rags on and join me, hon. We'll have some fun when the
clock strikes two three, and four, if the band slows down, we'll
chimes ring five, six, and seven, we'll be right in
eight, nine, ten, elev - en, too, I'll be go - ing strong and
clock strikes twelve, we'll cool off, then start a - rock ing round the

clock strikes one.
yell for more,
sev - enth heaven, We're gon-na rock a-round the clock to-night. We're gon-na
so will you,
clock a - again,

rock, rock, rock 'til broad day-light. We're gon-na rock, we're gon-na rock a -

round the clock to - night. When the

7 (Keyboard)

Thank you very much.

Our next Mardi Gras selection was written in 1931 and was recorded by Ozzie Nelson and his Orchestra (remember Ozzie?) and Wayne King and his orchestra (remember Wayne King, the “waltz king.”) Later, it was recorded by the likes of Doris Day, Ella Fitzgerald, Bing Crosby, Dean Martin, and others.

Here we go with “Dream A Little Dream Of Me.”

Dream A Little Dream Of Me

F

Keyboard

(Sax) Eb Cm AbMaj7 Bb7 Gm7 Cm Fm7 Bb7

5 Eb6 B7 Bb7 Eb6

Stars shin - ing bright a - bove you, night breez - es seem to
Say "night - y night" and kiss me, just hold me tight and

8 C7 3 Gm7(b5) C7 Fm Fm7 Fm7(b5) 3 Db9

whis - per "I love you," birds sing - ing in the syc - a - more trees,
tell me you'll miss me, while I'm a - lone and blue as can be,

11 1. EbMaj7 Cm7 Fm7 Bb7 2. EbMaj7 B7 Bb7 Eb6 Dbm7 Gb7

dream a lit - tle dream of me. dream a lit - tle dream of me.

15 B6 Abm7 3 Dbm7 3 Gb7 B6 Abm7 3 Dbm7 Gb7

Stars fad - ing but I lin - ger on, dear, still crav - ing your kiss.

19 B6 Abm7 3 Dbm7 3 Gb7 B6 Abm7 Fm7 Bb7

I'm long - ing to lin - ger till dawn, dear, just say - ing this:

23 Eb6 B7 Bb7 Eb6 C7 3 G7(b5) C7

Sweetdreamstill sun-beams find you, sweetdreamsthatleave all wor-ries be-hind you.

27 Fm Fm7 Fm7(b5) 3 Db9 EbMaj7 B7 Bb7 Eb B7 Bb7 To Coda D.S. al Coda

But in your dreams what - ev - er they be, dream a lit - tle dream of me

31 Coda Eb EbMaj7 B7 Bb7 Eb Fm7 EbMaj7 Eb6

me. Yes, dream a lit - tle dream of me.

Dream A Little Dream Of Me

M

(Keyboard)^F ^{D m} ^{B^bMaj7} ^{C7} ^{A m7} ^{D m} ^{G m7} ^{C7} **Keyboard**

5 **F 6** ^{D^b7} ^{C7} ^{F 6}

Stars shin - ing bright a - bove you, night breez - es seem to
Say "night - y night" and kiss me, just hold me tight and

8 ^{D7} ^{A m7(b5)} ^{D7} ^{G m} ^{G m7} ^{G m7(b5)} ^{E^b9}

whis - per "I love you," birds sing - ing in the syc - a - more trees,
tell me you'll miss me, while I'm a - lone and blue as can be,

11 1. ^{F Maj7} ^{D m7} ^{G m7} ^{C7} 2. ^{F Maj7} ^{D^b7} ^{C7} ^{F 6} ^{E^bm7} ^{A^b7}

dream a lit - tle dream of me. dream a lit - tle dream of me.

15 ^{D^b6} ^{B^bm7} ^{E^bm7} ^{A^b7} ^{D^b6} ^{B^bm7} ^{E^bm7} ^{A^b7}

Stars fad - ing but I lin - ger on, dear, still crav - ing your kiss.

19 ^{D^b6} ^{B^bm7} ^{E^bm7} ^{A^b7} ^{D^b6} ^{B^bm7} ^{G m7} ^{C7}

I'm long - ing to lin - ger till dawn, dear, just say - ing this:

23 ^{F 6} ^{D^b7} ^{C7} ^{F 6} ^{D7} ^{A7(b5)} ^{D7}

Sweet dreams till sun - beams find you, sweet dreams that leave all wor - ries be - hind you.

27 ^{G m} ^{G m7} ^{G m7(b5)} ^{E^b9} ^{F Maj7} ^{D^b7} ^{C7} ^F ^{D^b7} ^{C7} ^F ^{D^b7} ^{C7}

But in your dreams what - ev - er they be, dream a lit - tle dream of me

CODA

31 ^F ^{F Maj7} ^{D^b7} ^{C7} ^F ^{G m7} ^{G^bMaj7} ^{F 6}

me. Yes, dream a lit - tle dream of me.

Thank you very much.

We'll pick up the tempo a bit now as we go way back now, to the year 1918, for this next song. Anyone here born in that year? This song was recorded by such artists as Johnnie Ray (remember Johnnie?), Dean Martin, Count Basie, Benny Goodman, and a whole host of other artists.

Listen now as I tell you about about a serious crime of thievery that has been perpetrated - "Somebody Stole My Gal."

MALE VOCAL

Somebody Stole My Gal

Keyboard

B \flat (Keyboard) **F7**

5 **Gm** **B \flat /F** **Cm/E \flat** **D7** **Gm7** **F $^{\circ}$ 7** **Cm7** **F7**

9 **B \flat** **G $^{\circ}$ 7** **F7** **Faug**

15 **B \flat** **G7** **C7**

21 **F7** **To Coda** Φ

25 **B \flat** **G $^{\circ}$ 7** **F7**

30 **Faug** **D7** **F7** **B \flat** **B \flat 7**

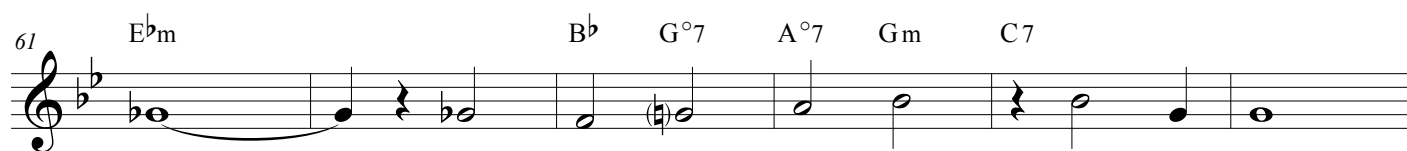
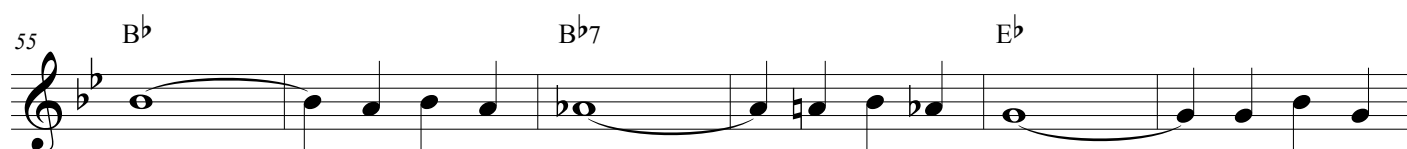
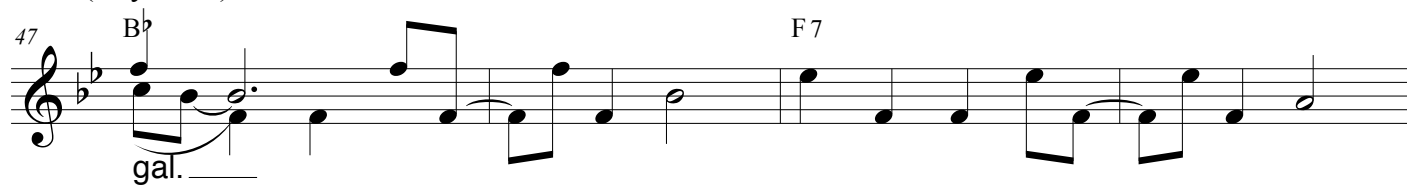
36 **E \flat** **E \flat m**

41 **B \flat** **G $^{\circ}$ 7** **A $^{\circ}$ 7** **Gm** **C7** **Cm7** **F7**

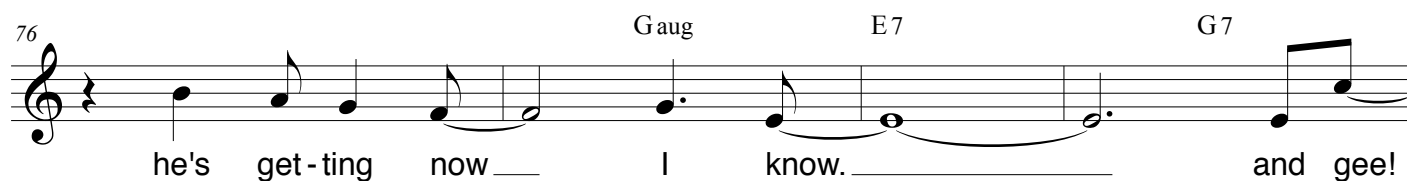
Some-bod-y stole my gal. _____ Some-bod-y stole my
 pal. _____ Some bod-y came _____ and took _____ her a-way. _____
 She did-n't e - ven say that she was leav - in'.
 The kis-ses I _____ loved so, _____ he's get-ting now
 _____ I know. _____ and gee! _____ I know that she _____
 _____ would come to me _____ if she could on-ly see _____ her
 bro - ken heart - ed lone - some pal. _____ Some-bod-y stole _____ my

2

(Keyboard)



⊕ Coda



80 C C7 F

I know that she would come to me

85 Fm C A°7 B°7 Am

if she could on-ly see her bro-ken heart-ed

90 D7 Dm7 G7

lone - some pal. Some - bod - y stole my,

94 Dm7 G7 Dm7 G7

he took my ba - by, some-bod - y stole my

98 C (Keyboard)

gal.

100 A° C°7

gal.

102 C A° Dm7 G7 C G7 C

gal.

Thank you very much.

We're nearly at the end of our time with you celebrating the Mardi Gras. For our next to last selection, we'll play a song from that great movie "High Society" which starred Bing Crosby, Frank Sinatra, and Grace Kelley. This was the opening number in that movie. It has a Latin beat.

Here we go with the "High Society Calypso"

MALE VOCAL

High Society Calypso

Calypso Beat

Keyboard

E \flat /G Fm7 B \flat 7 E \flat /G Fm7 B \flat 7
 Just
 5 E \flat Fm7 B \flat 7
 dig that scen - er - y float - in' by. We're now ap - proach ing New -
 8 E \flat Fm7 F \sharp 7
 port, Rhode I We've been for - years in Var - i - et - y. But
 11 Gm Fm B \flat 7 E \flat B \flat 7
 Chol - ly Knick - er - bock - er, now we're go - ing to be in
 13 E \flat Fm B \flat 7 E \flat B \flat 7
 high, high, high so - ci - , - high - so - ci - et - y. Yes, I
 17 E \flat Fm7 B \flat 7
 wan - na play for my for - mer pal. He runs the lo - cal jazz
 got the blues 'cause his for - mer wife be - gins to - mor - row a
 20 E \flat E \flat Fm7 F \sharp 7
 fest - i - val. His name is Dex - ter and he's good news, but
 brand new life. She start - ed late - ly a new af - fair, and
 23 Gm Fm B \flat 7 E \flat B \flat 7
 somp - in' kind - a tells me that he's nurs - ing the blues in
 now the sil - ly chick is gon - na mar - ry a square in

2

25 E^b Fm B^b7 E^b B^b7
 high, high, high so-ci -, - high-so - ci - et-y. ____ High so-ci-et - y,

29 E^b Fm B^b7 E^b B^b7 **To Coda** **D.S. al Coda**
 high, high, high so-ci -, - high-so - ci - et-y. ____ Yes, he's

Coda
 33 E^b7 $Fm7$ $F^{\circ}7$
 But broth-er Dex - ter. just trust your Satch to stop that wed - in' and

37 E^b E^b7 $Fm7$ $F^{\circ}7$
 kill that match. I'll toot my trum - pet and start the fun ____ and

40 Gm Fm B^b7 E^b B^b7
 play in such a way that she'll come back to you, son, in

42 E^b Fm B^b7 E^b B^b7
 high, high, high so-ci -, - high-so - ci - et-y. ____ Oh, ba - by,

46 E^b Fm
 high, high, high so - ci, , in high ____ so -

50 B^b7 E^b $Fm7$ B^b7 E^b B^b7 E^b
 ci - et - y. (Keyboard)

Thank you.

We're at the end of this Mardi Gras celebration with you. We've really had a great time. Have you enjoyed your afternoon/evening?

(Sell CDs).

For our final Mardi Gras song, we're gonna move backward in time to the year 1935 (which was about the time my folks were starting to think about having their first child - me!). The first recording of this song was by Fats Waller and it rose to #5 on the Billboard magazine charts that year. Later, it was also recorded by artists such as Frank Sinatra, Bing Crosby, Nat King Cole, and many others.

Here's _____ with a song about someone who is longing for some communication and decides upon a unique solution. It's called "I'm Gonna Sit Right Down And Write Myself A Letter."

I'm Gonna Sit Right Down And Write Myself A Letter

F

Keyboard

(Sax) E \flat B \flat m E \flat B \flat m E \flat C m7 B \flat 7

5 E \flat E \flat Maj7 E \flat 6 B \flat 7(#5) E \flat Maj7 I'm gon-na

9 sit right down and write my - self a let - ter and

13 F m7 B \flat 7sus B \flat 7 E \flat B \flat m C7 make be - lieve it came from you. I'm gon-na

17 F7 B \flat 7 write words, oh so sweet, they're gon-na knock me off my feet. A lot of

21 E \flat E \flat Maj7 E \flat 6 B \flat 7(#5) E \flat Maj7 kiss - es on the bot-tom; I'll be glad I got 'em. I'm gon-na

25 smile and say "I hope you're feel - ing bet - ter" and

29 A \flat A \flat Maj7 A \flat 6 A $^\circ$ E \flat B \flat m C7 close "with love" the way you do. I'm gon-na

33 F7 1. B \flat 9 B \flat 7 E \flat E $^\circ$ F m7 B \flat 7 (Sax) make be - lieve it came from you.

37 2. B \flat 7 F m9 3. B \flat 13 B \flat 7 E \flat F m7 E \flat 6 came, make be - lieve that it came from you.

I'm Gonna Sit Right Down And Write Myself A Letter

M

(Keyboard)

Keyboard

I'm gon-na
 sit right down and write my - self a let - ter _____ and
 make be - lieve it came from you. _____ I'm gon-na
 write words, oh so sweet, they're gon-na knock me off my feet. A lot of
 kiss - es on the bot - tom; I'll be glad I got 'em. _____ I'm gon-na
 smile and say "I hope you're feel - ing bet - ter" _____ and
 close "with love" the way you do. _____ I'm gon-na
 sit right down and write my - self a let - ter _____ and
 make be - lieve it came from you. _____
 came, make be - lieve that it came from you. _____

Chords: A^b, E^bm, A^b, E^bm, A^b, F m7, E^b7, A^b, A^bMaj7, A^b6, E^b7(#5), A^bMaj7, C7, D^b, F7, B^bm, B^bm7, E^b7sus, E^b7, A^b, E^bm, F7, B^b7, E^b7, A^b, A^bMaj7, A^b6, E^b7(#5), A^bMaj7, C7, D^b, F7, B^bm, D^b, D^bMaj7, D^b6, D^o, A^b, E^bm, F7, B^b7, E^b9, E^b7, A^b, A^o, B^bm7, E^b7 (Keyboard), E^b7, B^bm9, E^b13, E^b7, A^b, B^bm7, A^b6.