



Set MardiGrasC

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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 a song that was written back in 1945 about a Pennsylvania Dutch dish. Versions of the song were recorded by Dinah Shore, by Guy Lombardo and his Royal Canadians, and by Ella Fitzgerald.

Here's a mouth-watering delight that might even make you a bit hungry. It's title: "Shoo Fly Pie and Apple Pan Dowdy."

Shoo Fly Pie

F

Keyboard

(Sax)

The musical score consists of eight staves of music. Staff 1 (measures 1-4) shows a melodic line with chords F7, N.C., B♭, N.C., E♭7, B♭, Gm7, Cm7, and F7. Staff 2 (measures 5-8) includes chords B♭, B♭7/D, E♭maj7, F7, B♭6, D♭°7, C7, and F7. Staff 3 (measures 9-12) includes chords B♭6, B♭7/D, E♭maj7, and F7, with lyrics "Shoo fly pie___ and ap - ple - pan dow - dy, makes your makes the". Staff 4 (measures 13-16) includes chords B♭6, D♭°7, C7, F7, B♭6, and B♭7/D, with lyrics "eyes light up,___ your tum - my say, "How - dy." Shoo fly pie___ and sun come out___ when heav - ens are cloud - y.". Staff 5 (measures 17-20) includes chords E♭maj7, B♭/D, B♭6, E♭maj7, F7, and B♭6, with lyrics "ap - ple pan dow-dy, I nev - er get e-nough of that won - der - ful stuff.". Staff 6 (measures 21-24) includes chords F7, F7, F°7, and Cm7, with lyrics "Ma-ma, when you bake, Ma-ma, I don't want cake.". Staff 7 (measures 25-28) includes chords F7, F7, F°7, and Cm7, with lyrics "Ma-ma, for my sake, go to the ov-en__ and make some ev-er lov'in'__ Sh-". Chords are indicated above the staff, and lyrics are placed below the staff where appropriate.

2

25 B_b6 B_b7/D E_bmaj7 F7
shoo fly pie _____ and ap - ple pan dow - dy, makes your

27 B_b6 D_b^o7 C7 F7 B_b6 B_b7/D
eyes light up _____ your tum-my say, "How-dy." Shoo-fly pie _____ and

30 E_bmaj7 B_b/D B_b6 E_bmaj7 F7 B_b6 (Sax)
ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

33 B_b B_b7/D E_bmaj7 F7 B_b6 D_b^o7 C7 F7

37 B_b6 B_b7/D E_bmaj7 > B_b Gm7 Cm7 F7

41 B_b6 B_b7/D E_bmaj7 F7
Shoo fly pie _____ and ap - ple - pan dow - dy, makes the

43 B_b6 D_b^o7 C7 F7 B_b6 B_b7/D
sun come out _____ when heav-ens are cloud - y. Shoo fly pie _____ and

46 E_bmaj7 B_b/D B_b6 E_bmaj7 F7 B_b6
ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

49 D7 C7
Ma-ma, when you start to bake,
I don't want no cake.

53 F7 F7 3 F^o7 Cm7
Ma-ma, ____ for my sake, go to the ov-en and makesome ev-er lov'in' Sh-

57 B^b6 B^b7/D E^bmaj7 F7
shoo fly pie and ap - ple pan dow - dy, makes your

59 B^b6 D^b7 c7 F7 B^b6 B^b7/D
eyes light up your tum-my say, "How-dy." Shoo-fly pie and

62 E^bmaj7 B^b/D B^b6 E^bmaj7 F7 B^b6
ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

65 B^b6 B^b7/D E^bmaj7 F7 B^b6 D^b7 C7 F7
Shoo shoo makes your eyes light up

69 B^b6 B^b7/D E^bmaj7 B^b/D B^b6 N.C. F7 B^b6 (Sax)
Shoo shoo I nev-er get e-nough of that won-der-ful stuff. _____

73 E^b E^o7 B^b F^o7 G7 N.C. B^b6
I nev-er get e-nough of that won-der-ful stuff.

Shoo Fly Pie

M
Keyboard

(Keyboard)

1 N.C. 2 3 &
E♭ N.C. 2 3 &
A♭7 E♭ Cm7 Fm7 B♭7

5 E♭ E♭7/G A♭maj7 B♭7 E♭6 G♭7 F 7 B♭7

9 E♭6 E♭7/G A♭maj7 B♭7

Shoo fly pie — and ap - ple - pan dow - dy, makes your makes the

11 E♭6 G♭7 F 7 B♭7 E♭6 E♭7/G

eyes light up, — your tum - my say, "How - dy." Shoo fly pie — and sun come out — when heav - ens are cloud - y.

14 A♭maj7 E♭/G E♭6 A♭maj7 B♭7 E♭6

ap - ple pan dow - dy, I nev - er get e - nough of that won - der - ful stuff.

17 G 7 F 7 G 7

Ma-ma, when you bake, Ma-ma, I don't want cake.

21 B♭7 B♭7 B♭7 B♭7 Fm7 B♭7

Ma-ma, for my sake, go to the ov-en — and make some ev - er lov'in' — Sh-

2

25 E♭6 E♭7/G A♭maj7 B♭7
shoo fly pie _____ and ap - ple pan dow - dy, makes your

27 E♭6 G♭°7 f7 B♭7 E♭6 E♭7/G
eyes light up _____ your tum-my say, "How-dy." Shoo-fly pie _____ and

30 A♭maj7 E♭/G E♭6 A♭maj7 B♭7 E♭6(Keyboard)
ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff. _____

33 E♭ E♭7/G A♭maj7 B♭7 E♭6 G♭°7 F7 B♭7
Shoo fly pie _____ and ap - ple pan dow - dy, makes your

37 E♭6 E♭7/G A♭maj7 E♭ Cm7 Fm7 B♭7
Shoo fly pie _____ and ap - ple pan dow - dy, makes your

41 E♭6 E♭7/G A♭maj7 B♭7
Shoo fly pie _____ and ap - ple - pan dow - dy, makes the

43 E♭6 G♭°7 F7 B♭7 E♭6 E♭7/G
sun come out _____ when heav-ens are cloud - y. Shoo fly pie _____ and

46 A♭maj7 E♭/G E♭6 A♭maj7 B♭7 E♭6
ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

49 G7 F7

Ma-ma, when you start to bake,
I don't want no cake.

53 Bb7 Bb7-3 Bb7°7 Fm7

Ma-ma, ____for my sake, go to the ov-en and make some ev-er lov'in' Sh-

57 Eb6 Eb7/G Abmaj7 Bb7

shoo fly pie____ and ap - ple pan dow - dy, makes your

59 Eb6 Gb7 f7 Bb7 E6 Eb7/G

eyes light up____ your tum-my say, "How-dy." Shoo-fly pie____ and

62 Abmaj7 Eb/G Eb6 Abmaj7 Bb7 E6

ap-ple pan dow-dy, I nev-er get e-nough of that won-der-ful stuff.

65 Eb6 Eb7/G Abmaj7 Bb7 E6 Gb7°7 F7 Bb7

Shoo shoo____ makes your eyes light up__

69 Eb6 Eb7/G Abmaj7 Eb/G Eb6 N.C. Bb7 (Keyboard) Eb6

Shoo shoo____ I nev-er get e-nough of that won-der-ful stuff.____

73 Ab A°7 Eb Bb7°7 C7 N.C. Eb6

I nev-er get e-nough of that won-der-ful stuff.

Thank you.

For our next song, we'll switch gears now and play a song with a tango beat. It began in Argentina, but it was recorded in America in 1951 by Tony Martin and later by Louis Armstrong and many others.

If you like a tango beat, you'll love this song. Its title suggests a very enticing situation - "I Get Ideas."

I Get Ideas

F

(Sax)

Keyboard

F F^{°7} C7 Dm B^{°7} C7
When we are

5 F A7 B♭ C
danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, — I get i -

8 F6 F F/A A^{°7} Gm7 C7
de - as. — I want to hold you so much clo - ser than I dare to. — I want to

II Gm7 F
scold you 'cause I care more than I care to. — And when you

13 A7 B♭ C
touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, — I get i -

16 F6 F F7 B♭ A^{°7}
de - as. — And af - ter we have kissed good-night and still you lin - ger, — I kin - da

19 F/A A^{°7} Gm7 C7 F A7
think you get i-de-as, too. Your eyes are al - ways say - ing the things you're nev - er

22 Dm Gm7
say - ing. — I on - ly hope they're say - ing — that you could love me,

2

24 F F7 B♭ B♭m
 too. For that's the whole I - de - a, it's true, the

26 F F°7 Gm7 C7 F (Sax)
 love-ly i - de - a that I'm fall-ing in love with you.

29 A7 Dm Gm7 F. F7
 (Keyboard)

33 B♭ B♭m F F°7 Cm7 C7 F
 When we are

37 G G°7 D7 E m D♭°7 D7
 danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, I get i -

41 G B7 C D
 de-as. I want to hold you so much clo - ser than I dare to. I want to

44 G6 G G/B B♭°7 A m7 D7
 scold you 'cause I care more than I care to. And when you

47 A m7 G

49 B7 C D

touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, — I get i -

52 G6 G G7 C B[♭]7

de-as. — And af-ter we have kissed good-night and still you lin-ger, — I kin-da

55 G/B B[♭]7 A m7 D7 G

think you get i - de - as, too. Your eyes are al - ways

57 B7 Em

say - ing — the things you're nev - er say - ing. — I on - ly hope they're

59 A m7 G G7

say - ing — that you could love me, too. For that's the whole I -

61 C Cm G G⁷ A m7 D7

de - a, it's true, the love-ly i - de - a that I'm fall-ing in love with

64 (Sax) G G⁷ D7 Em D7 G D G

you.

I Get Ideas

M

(Keyboard)

B

B²°7

F 7

Gm

E°7

F7

Keyboard

A musical score for a single melodic line. The key signature is one flat (B-flat), and the time signature is common time (4/4). The melody consists of eighth and sixteenth notes, primarily in the treble clef. The lyrics "When we are" are written below the staff.

When we are

5 B♭ D7 E♭ F
danc-ing and you're dan- ger - ous - ly near me, I get i - de-as, — I get i -

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature changes throughout the piece. The vocal line starts on B-flat, moves to G, then F-sharp, then B-flat/D, then D-sharp, then C, and finally F. The lyrics are: "de-as. I want to hold you so much clo-ser than I dare to. I want to". The melody consists of eighth and sixteenth note patterns.

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature starts at 11/8 and changes to 7/8. The melody consists of eighth and sixteenth notes. The lyrics are: "scold you 'cause I care more than I care to. And when you". Chords indicated above the staff are Cm7 and B-flat.

13

D7 E♭ F

touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, I get i -

Musical score for "Over the River and Through the Woods" (Measures 16-17). The key signature changes from B-flat major to E-flat major. The lyrics are: "de-as. And af-ter we have kissed good-night and still you lin-ger, I kin-da". The melody continues with eighth-note patterns and rests.

Musical score for "I'm Gonna Be (Alive) Tomorrow" by Bruce Springsteen. The score shows a vocal line with lyrics and chords B♭/D, D♭⁹, Cm7, F7, and B♭.

19

B♭/D D♭⁹ Cm7 F7 B♭

think you get i - de - as, too. Your eyes are al - ways

21 D7 Gm

say - ing__ the things you're nev - er say - ing._ I on - ly hope they're

23 Cm7 B♭ B♭7 E♭ E♭m
say-ing__ that you could love me, too. For that's the whole I - de-a, it's true, the

26 B♭ B♭°7 Cm7 F7 B♭ (Keyboard)
love-ly i - de - a that I'm fall-ing in love with you.

29 D7 Gm Cm7 B♭ B♭7

33 E♭ E♭m B♭ B♭°7 Fm7 F7 B♭

37 C C°7 G7 A m G♭°7 G7
When we are

41 C E7 F G
danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, I get i -

44 C6 C C/E E♭°7 Dm7 G7
de - as. I want to hold you so much clo - ser than I dare to. I want to

47 Dm7 C
scold you 'cause I care more than I care to. And when you

49 E7 F G

touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, I get i -

52 C6 C C7 F E \flat 7

de-as. And af-ter we have kissed good-night and still you lin-ger, I kin-da

55 C/E E \flat 7 Dm7 G7 C E7

think you get i-de-as, too. Your eyes are al-ways say-ing the things you're nev-er

58 A \flat m

say - ing. I on - ly hope they're

59 Dm7 C C7

say - ing that you could love me, too. For that's the whole I -

61 F Fm C C \flat 7 Dm7 G7

de - a, it's true, the love - ly i - de - a that I'm fall-ing in love with

64 C C \flat 7 (Keyboard) G7 Am G7 C G C

you.

Thank you.

Now, We'll jump back in time, all the way to 1921, and play a song that was composed in response to the popularity of the Rudolph Valentino film "The Sheik."

It was a Tin Pan Alley hit and became a part of the repertoire of all of the jazz bands at that time.

Here we go with the tale of "The Shiek Of Araby."

MALE VOCAL

Sheik Of Araby

(Keyboard) A^b F^{°7} A^b Fm7 B^{b7} E^{b7} (Sax)

Keyboard

5 A^b (Sax 1st - Vocal 2nd) C^{°7} E^{b7}

Sheik of Ar - a - by, _____ your love be - longs to

II A^b F^{°7} E^{b7}

me. _____ At night when you're a - sleep, _____ in -

17 B^bm7 E^{b7} E^baug A^b B^{b7} E^{b7} A^b C^{°7}

to your tent I'll creep. _____ The stars that shine a -

23 E^{b7} E^baug C

bove _____ will light our way to love. _____ You'll

29 F 7 B^{b7} E^{b7}

rule this land with me, _____ the Sheik of Ar - a

35 1. A^b A^b (Keyboard) F^{°7}

39 A^b A^b^{o7} B^{b7} E^{b7} 2. A^b E^{b7} (Keyboard)

I'm the by. _____

The musical score consists of eight staves of music. The first staff shows a keyboard part with chords A^b, F^{°7}, A^b, Fm7, B^{b7}, and E^{b7} (with a note for 'Sax'). The second staff shows a vocal part with lyrics 'Sheik of Ar - a - by, _____ your love be - longs to'. The third staff continues the vocal line with 'me. _____ At night when you're a - sleep, _____ in -'. The fourth staff shows chords B^bm7, E^{b7}, E^baug, A^b, B^{b7}, E^{b7}, A^b, and C^{°7}, with lyrics 'to your tent I'll creep. _____ The stars that shine a -'. The fifth staff shows chords E^{b7}, E^baug, and C, with lyrics 'bove _____ will light our way to love. _____ You'll'. The sixth staff shows chords F 7, B^{b7}, and E^{b7}, with lyrics 'rule this land with me, _____ the Sheik of Ar - a'. The seventh staff begins with a keyboard part for '1. A^b' followed by a vocal part for 'A^b (Keyboard)' with chords F^{°7}. The eighth staff begins with a keyboard part for 'A^b' followed by a vocal part for 'E^{b7} (Keyboard)' with chords E^{b7}.

2

43 A♭ C°7 E♭7

49 A♭ F°7 E♭7

55 B♭m7 E♭7 E♭aug A♭ C7 F7 (Sax) B♭ D°7

61 F7 F aug D

67 G7 C7 F7

73 D7 G7 C7

79 F7 B♭ (Keyboard) B♭°7

83 Cm7 F7 B♭

Thank you.

Our next song was written back in 1935, and it really rose to prominence with recordings by the great Louis Armstrong in 1951 and then by Hugo Winterhalter's orchestra in 1952.

Here is a beautiful request: "Give Me A Kiss To Build A Dream On."

Give Me A Kiss To Build A Dream On

F

(Sax) G B[♭]7 Am7 D7 Em 3 G[°]7 Am7 D7 Keyboard

5 G B[♭]7 3 Give me a kiss to build a dream on, and my i - mag-i - na -

Give me a kiss be - fore you leave me, and my i - mag-i - na -

7 Am7 D7 3 Am7 D7 Am7 D7 3 - tion will thrive up - on that kiss. Sweet-heart, I ask no more than

- tion will feed my hun-gry heart. Leave me one thing be - fore we

10 1. Am7 D7 3 G Am7 D7 this, a kiss to build a dream on.

13 2. Am7 D7 G G7 3 part, a kiss to build a dream on. When I'm a -

16 Cm7 F7 B[♭]maj7 B[♭]7 Cm7 B[♭]maj7 lone with my fan - cies, I'll be with you

20 Cm6 D7 Gm A7 3 weav - ing ro - man - ces, mak - ing be - lieve they're true.

24 G B[♭]7 3 Give me your lips for just a mo - ment, and my i - mag-i - na -

26 Am7 D7 3 Am7 D7 Am7 D7 3 tion will make that mo-moment live. Give me what you a - lone can

2

29 A m7 D 7 G A m7 D 7

give, a kiss to build a dream on.

32 G B^o7 A m7 D 7 A m7 D 7

(Sax)

36 A m7 D 7 A m7 D 7 1. G Am7 D 7 2. G G 7 When I'm a-

42 C m7 F 7 B^bmaj7 B^o7 C m7 B^bmaj7

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

46 C m6 D 7 G m A 7 B^bm7 E^b7

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

50 A^b B^o7 B^bm7 E^b7

give me your lips for just a mo - ment, and my i - mag - i - na -

52 B^bm7 E^b7 B^bm7 E^b7 B^bm7 E^b7

- tion will make that mo - ment live. Give me what you a - lone can

55 B^bm7 E^b7 A^b (Sax) A^b C m

give, a kiss to build a dream on.

58 D^b D^o7 A^b/E^b B^bm E^b7 A^bmaj7

Give Me A Kiss To Build A Dream On

M

(Keyboard)

4/4 time signature. Chords: C, E♭7, C7, Dm7, G7, Am, C°7, Dm7, G7. The Am chord has a 3 above it, indicating a three-note cluster. The Dm7 chord has a 3 below it.

5 C E♭7 3

Give me a kiss to build a dream on, and my imagination will thrive up - on that kiss.

Give me a kiss before you leave me, Sweet-heart, I ask no more than this, a kiss to build a dream on.

7 Dm7 G7 3 Dm7 G7 Dm7 G7 3

Give me a kiss before you leave me, Sweet-heart, I ask no more than this, a kiss to build a dream on.

1. 10 Dm7 G7 3 C Dm7 G7

Give me a kiss before you leave me, Sweet-heart, I ask no more than this, a kiss to build a dream on.

2. 13 A7sus G7 C C7

part, a kiss to build a dream on. When I'm a -

16 Fm7 B♭7 E♭maj7 E♭7 Fm7 E♭maj7

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

20 Fm6 G7 Cm D7 3 G G7

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

24 C E♭7 3

Give me your lips for just a mo - ment, and my imagination

26 Dm7 G7 3 Dm7 G7 Dm7 G7 3

Give me what you a - lone can

2

29 Dm7 G7 C Dm7 G7

give, a kiss to build a dream on.

32 C E♭7 Dm7 G7 Dm7 G7

(Keyboard)

36 Dm7 G7 Dm7 G7 1. C Dm7 G7 2. C C7 When I'm a-

42 Fm7 B♭7 E♭maj7 E♭7 Fm7 E♭maj7 lone with my fan - cies, I'll be with you

46 Fm6 G7 3 Cm D7 3 E♭m7 A♭7 weav - ing ro - man - ces, mak - ing be - lieve they're true. So,

50 D♭ give me your lips for just 3 a mo - ment, and my i - mag - 3 i - na -

52 E♭m7 A♭7 E♭m7 A♭7 E♭m7 A♭7 - tion will make that mo - ment live. Give me what you a - lone can

55 B♭7sus A♭7 D♭ (Keyboard) D♭ Fm give, a kiss to build a dream on.

58 G♭ G°7 D♭/A♭ E♭m A♭7 D♭maj7

Thank you. Thank you very much. Are you having a good time?

Here's a great Dixieland favorite from way back in 1919. Popularized in jazz by the Original Dixieland Jazz Band, it has since been recorded by numerous artists and has become a jazz standard.

So, get ready to tap your feet as we play our version of the "Royal Garden Blues." Here we go!

Royal Garden Blues

Keyboard

(Sax) F Gm7 C7

5 F C7

9 B♭

13 C7 F

17 F7 (Keyboard) (Sax)

21 B♭ C7 F B♭

25 C7 F

(Keyboard) 29 F F/A B♭ F

2

(Sax)

33 B♭

37 E♭7

B♭

G7

41 C7

F7

B♭

(Sax adlib 1st, Keyboard 2nd)

45 B♭

B♭7

E♭

51 B♭

G7

C7

F7

B♭

1.

2.

C7

(Sax)

58 F

C7

62 B♭

66 C7

F

(Keyboard)

70 F F/A B^b F

(Sax)

74 B^b B^b7

78 E^b7 B^b G 7

82 C 7 F 7 B^b

86 B^b. B^b7

90 E^b B^b G 7

94 C 7 F 7 B^b

98 C 7 F 7 B^b

Thank you. Now, we're going to take you way back to 1930 to a song written by Hoagy Carmichael. It is considered both a jazz and a pop standard and has been recorded by such artists as Benny Goodman, Bing Crosby, Bobby Darin, the Mills Brothers, Louis Armstrong, and the Glenn Miller Orchestra.

The lyrics tell us to kick back and enjoy life, linger in the shade of a kind old tree, throw away our troubles, and dream under blue skies.

Come with us now as we journey "Up A Lazy River."

F

Keyboard

(Sax)

Up A Lazy River

A♭ A♭/C D♭ D°7 A♭m/E♭ E♭7 A♭6 C7

5 F7 B♭7

Up a laz - y riv - er by the old mill run, laz - y riv - er in the

8 E♭7

noon-day sun. Lin - ger a - while in the shade of a tree.

11 A♭ N.C. C7 F7

Throw a-way your troub-les, dream__ with me. Up a laz-y riv-er where the

14 B♭7 B7 B♭7

rob-in's song wakes the morn-ing, we__ roll a - long. Ba-by,

17 D♭ D° A♭ F7 B♭7 E♭7

blue skies up a - bove, ev - 'ry one's in love. Up a laz - y riv - er, how

20 A♭ G7 F7 B♭7 E♭7 A♭6 C7

hap - py we'll be, Up a laz - y riv - er with me.

2

Swing it!

23 F7

Up a laz - y riv - er __ by the old mill run, that

27 B♭7

laz - y, laz - y riv - er __ in the noon - day sun. You can

31 E♭7

lin - ger for a - while __ in the shade _____ of a tree. ___

35 A♭ N.C.

Throw a - way your trou - les, ba - by, dream a dream of me.

39 F7

Up a laz - y riv - er __ where the rob - bin's song

43 B♭7

wakes a bright new morn-ing where we stroll a - long. There could be

47 D♭ D°7 A♭ F7

blue skies up-a - bove for as long__ as we're in love. We'd be

51 B[♭]7 E[♭]7 A[♭] G7 F7

 up a laz - y riv - er, how hap - py you could be, ___

55 B[♭]7 E[♭]7 A[♭] A[♭]6 C7

 up a laz - y riv - er with me.

59 F7

 Up a laz - y riv - er where the rob - bin's song

63 B[♭]7

 wakes a bright new morn - ing we can roll a - long. There are

67 D[♭] D°7 A[♭] F7 B[♭]7

 blue skies up-a-bove and as long as we're in love. You'll be up a laz-y

72 A[♭] G7 G[♭] F7 B[♭]7 F7

 riv - er, up a craz-y, laz - y riv - er, up a laz - y riv - er with me.

77 A[♭] (Sax)

 A[♭] (Sax) B[♭]m7 A maj7 A[♭]9

M

Keyboard

Up A Lazy River

Keyboard

A musical staff in 4/4 time with a treble clef. It shows a sequence of chords: C, C/E, F, F[#]7, C m/G, G7, C 6, and E7. The notes are indicated by vertical stems and small dots on the staff.

5 A7 Up a laz - y riv - er by the old mill run, D7 laz - y riv - er in the

The musical notation consists of two measures on a treble clef staff. The first measure starts with a quarter note followed by an eighth-note pattern (quarter, eighth, eighth, eighth). The second measure starts with a eighth note followed by a quarter note, a eighth-note pattern (quarter, eighth, eighth, eighth), and a eighth note. The lyrics "Up a laz - y riv - er by the old mill run," are written below the staff. The chords A7 and D7 are indicated above the staff.

A musical score for 'Lin-Ger A-While' in G7. The melody is in common time and consists of two measures. The first measure starts with a half note followed by a quarter note, a eighth note, and a sixteenth note. The second measure starts with a half note followed by a quarter note, a eighth note, and a sixteenth note. The lyrics are: "noon-day sun. Lin - ger a - while". The music ends with a half note followed by a quarter note, a eighth note, and a sixteenth note.

II C N.C. E7 A7

Throw a - way your troub - les, dream __ with me. Up a laz - y riv - er where the

Musical score for "Roll a Long Baby" showing measures 14-15. The score consists of two staves. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains lyrics: "rob-in's song wakes the morn-ing," followed by a fermata over the word "morn-ing," and "we roll a - long." The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains the lyrics "Ba - by," followed by a fermata over the word "Ba - by." The vocal line includes eighth-note patterns and rests. Chords indicated above the staff are D7, E7, and D7.

A musical score for a single melodic line. The key signature is F major (one sharp). The melody consists of eighth notes and sixteenth notes. The lyrics are: "blue skies up a - bove, ev - 'ry one's in love. Up a laz - y riv - er, how". The score includes a staff with a treble clef, a tempo marking of 17, and a dynamic marking of F. The lyrics are written below the staff.

20 C B7 A7 D7 G7 C6 E7

hap - py we'll be. Up a laz - y riv - er with me. —

2

Swing it!

Musical notation for the first section of the song. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth notes. The lyrics are: Up a laz - y riv - er ____ by the old mill run, that.

27 D7

laz - y, laz - y riv - er __ in the noon - day sun. You can

31 G7

lin - ger for a - while _____ in the shade _____ of a tree. _____

35 C N.C.

Throw a-way your troub-les, ba - by, dream a dream of me.

The musical notation consists of a treble clef staff with a key signature of one sharp (F#). The lyrics are written below the staff. The melody starts with a quarter note followed by eighth notes. The word "troubl-es" is split into two parts: "troubl-es," and "ba - by," each with a single note. The words "dream a" and "dream of" are also split into two notes each. The final note is a half note with a sharp sign above it, indicating a change in pitch.

Musical score for "Up a lazy river" starting at measure 39. The key signature is A major (no sharps or flats). The melody is in 4/4 time. The lyrics are: Up a laz - y riv - er where the rob - bin's song. The melody consists of eighth and sixteenth note patterns, with a fermata over the word "river".

A musical score for a single melodic line. The key signature is D major (no sharps or flats). The time signature is common time (indicated by 'C'). The measure number is 43, and the chord is D7. The melody consists of eighth and sixteenth notes. The lyrics are: "wakes a bright new morn-ing where we stroll a - long. There could be". The vocal line starts on a high note and descends through various intervals.

Musical score for 'Blue Skies' starting at measure 47. The key signature changes from F major to F#7, then to C major, and finally to A7. The lyrics are: blue skies up-a - bove for as long as we're in love We'd be

51 D7 G7 C B7 A7

up a laz - y riv - er, how hap - py you could be, ____

55 D7 G7 C C6 E7

up a laz - y riv - er with me.

59 A7

Up a laz - y riv - er where the rob - bin's song

63 D7

wakes a bright new morn - ing we can roll a - long. There are

67 F F#7 C A7 D7

blue skies up-a-above and as long as we're in love. You'll be up a laz-y

72 C B7 B♭ A7 D7 A7

riv - er, up a craz-y, laz - y riv - er, up a laz - y riv - er with me.

77 C (Keyboard) Dm7 Cmaj7 C9

Thank you.

We'll jump back about 10 years for this next song, written in 1921. The most notable recording was by that great singer, Ethel Waters.

Here's _____ to discuss some issues that have been bothering her and to inform you about what's going to happen as a result. She says "There'll Be Some Changes Made."

There'll Be Some Changes Made

F

Keyboard

(Sax)

E♭ D7 D♭m Cm7 A♭7 Fm7 E♭

E♭ D7 D♭m Cm7 A♭7 A♭m7 E♭

9 C7 F7

change in the weath - er and a change in the sea. From now

14 G7 C7

on, there'll be a change in me. My walk will be dif-f'rent, my talk and my

20 F7 B♭7

name. Noth-in' a - bout me's gon-na be the same. I'm gon-na change

25 C7 F7

my way of liv-in' and if that ain't e-nough, I'm gon-na change

30 G7

the way I strut my stuff. 'Cause no - bod-y wants you when you're

35 C7 F7 B♭7 E♭ C7

old and grey. There'll be some chan - ges made to-day.

41 F7 B♭7 E♭ (Sax)

There'll be some chan - ges made.

2

45 C7 F7

51 G7 C7

My air will be dif-f'rent, my hair, and my face.

57 F7 B7

You'll be sur - prised at all the things I re-place. I'm gon-na change

61 C7

my whole psy - chol-o - gy, and daddy, that ain't all.

65 F7

I'll e - ven find new ways to have my - self a ball.

69 G7 C7

You'll find your ba-by's al - ways fit for play.

73 F7 B7 E♭ C7 A♭maj7

There'll be some chan - ges made to-day. There'll be some

78 A♭m(maj7) Fm7 A♭m7 B7

chan - ges There'll be some chan - ges There'll be some chan - ges made.

83 E♭ (Sax) D7 D♭m Cm7 A♭o7 A♭m7 E♭6

There'll Be Some Changes Made

M

Alto Sax

(Keyboard)

The musical score consists of ten staves of music for Alto Saxophone. The key signature is A♭ major (three flats), and the time signature is mostly common time (indicated by '4'). Chords are labeled above the staff at the beginning of each measure. The lyrics are written below the staff, corresponding to the chords. The score includes a section for 'Keyboard' at the end.

Chords and measures:

- Measures 1-4: A♭, G7, G♭m, Fm7 D♭7, B♭m7, A♭
- Measures 5-8: A♭, G7, G♭m, Fm7 D♭7, D♭m7, A♭
- Measure 9: F7, B♭7
- Lyrics: There'll be a change in the weather and a change in the sea. From now
- Measure 14: C7, F7
- Lyrics: on, there'll be a change in me. My walk will be dif-f'rent, my talk and my
- Measure 20: B♭7, E♭7
- Lyrics: name. Noth-in' a - bout me's gon-na be the same. I'm gon-na change
- Measure 25: F7, B♭7
- Lyrics: my way of liv-in', and if that ain't e-nough, I'm gon-na change
- Measure 30: C7
- Lyrics: the way I strut my stuff. 'Cause no - bod-y wants you when you're
- Measure 35: F7, B♭7, E♭7, A♭, F7
- Lyrics: old and grey. There'll be some chan - ges made to-day.
- Measure 41: B♭7, E♭7, A♭
- Lyrics: There'll be some chan - ges made.
- (Keyboard)

2

45 F7 B^b7

51 C7 F7

My air will be dif-f'rent, my hair, and my face.

57 B^b7 E^b7

You'll be sur-prised at all the things I re-place. I'm gon-na change

61 F7

my whole psy - chol-o - gy, and dad-dy, that ain't all.

65 B^b7

I'll e - ven find new ways to have my - self a ball.

69 C7 F7

You'll find your ba-by's al - ways fit for play.

73 B^b7 E^b7 A^b F7 D^bmaj7

There'll be some chan - ges made to-day. There'll be some

78 D^bm(maj7) B^bm7 D^bm7 E^b7

chan-ges There'll be some chan-ges There'll be some chan-ges made.

83 (Keyboard)

A^b G7 G^bm Fm7 D^b7 D^bm7 A^b6

Thank you.

Our next selection is an old jazz tune that has lyrics, but it really popped into the national spotlight when a trumpeter named Clyde McCoy recorded an instrumental version featuring his wah-wah mute. Does anyone know the name of this tune? (Guess).

Right. It's the "Sugar Blues."

Sugar Blues

Keyboard

N.C.

4 G7

7 Dm7 G7 C7 N.C.

10 C

13 F A7 Dm F6 F♯° C/G E7 A7

16 D7 G7 C E7 A7 D7 G7

19 1. C G7 2. C F C N.C. C7

Thank you. Thank you very much.

Our next selection was recorded back in 1945 by the great Gene Krupa Orchestra and his vocalist, Anita O'Day. It's based on a genre of music called "Boogie-Woogie" that first appeared in the late 1920's.

Here we go with _____ to sing Gene Krupas' great hit - the "Boogie Blues."

Enjoy!

Shuffle Rhythm

Boogie Blues

Keyboard

1 (Sax) F B^b7 F F7

5 B^b7 F (Keyboard)

9 C7 3 B^b7 3 F C7(5) F (Keyboard)

13 F B^b7 F F7

17 B^b (Sax) F C7(5) (F) Don't the

21 C7 B^b7 F C7(5) (F) Don't the

25 F B^b7 F F7
moon look lone-some shin-in' through the trees. Don't the

29 B^b7 F
moon look lone-some shin-in' through the trees. Don't your

33 C7 B^b7 F
arms feel lone-some when your ba-by packs up to leave. I'm

37 F B♭7 F F7
goin' up on the moun-tain to call that ba-by of mine. Yes, I'm

41 B♭7 F
goin' up on the moun-tain to call that ba-by of mine. But

45 C7 B♭7 F F
some-thing tells me that he's not com-in' back this time.

49 F B♭7 F F7
F B♭7 F F7

53 B♭7 F F7
F B♭7 F F7

57 C7 B♭7 F (F) He's got a
face like a fish; he's shaped like a frog. When he loves me I hol-ler, "Ooo, hot dog!"

61 F B♭7 F F7
face like a fish; he's shaped like a frog. When he loves me I hol-ler, "Ooo, hot dog!"

65 B♭7 F
Love that man bet-ter than I do my - self. But now I'm

69 C7 B♭7 F (Sax)
all a-lone, all a - lone on the shelf, on the shelf.

73 F B♭7 F F7

77 B♭7 F F7

81 C7 3 B♭7 3 (Keyboard)

85 F B♭7 F F7

89 B♭7 (Sax) F

93 C7 B♭7 F A m7/E3 D m7 C♯7

97 B♭7 F

101 C7 B♭7 F F6

Thank you.

We'll move forward in history now, to 1961 and a song written by Johnny Mercer that won the Academy Award. It was featured in the movie "Breakfast At Tiffany's" and was sung by a beautiful actress. Who was she? Right - Audrey Hepburn.

Later, Andy Williams (remember Andy) used it for his theme song. What's the name of the song? Right - "Moon River."

Enjoy.

Moon River

F

Keyboard

(Keyboard)

E♭ E♭7/D♭ B Maj7 B♭7/A♭ E♭/G F m7 E♭/G F m7 B♭7

(Sax)

9 E♭Maj7 C m7 A♭Maj7 E♭Maj7 A♭Maj7 E♭Maj7

15 D m7(♭5)

G7

C m7

E♭7/B♭

A♭Maj7

D♭7

21 C m7

C m7/B♭

A m7(♭5)

D7

G m7

C7

F m7

B♭7

§ (Sax on D.S.)

25 E♭Maj7 C m7 A♭Maj7 E♭Maj7 A♭Maj7 E♭Maj7

31 D m7(♭5)

G7

C m7

C m7/B♭

A m7(♭5)

A♭Maj7

37 E♭Maj7

A♭Maj7

E♭Maj7

A♭Maj7

G m7

C m7

43 F m7

B♭7 To Coda Φ E♭6

C m7

B♭m

E♭7

2

49 A♭Maj7 F m7 D♭Maj7 A♭Maj7 D♭Maj7
 Moon Riv - er, wid - er than a mile, I'm cross - ing you in

54 A♭Maj7 G m7(b5) C7 F m7 A♭7/E♭ D♭Maj7
 style some day. O dream mak - er, you heart

60 G♭7 F m7 F m7/E♭ D m7(b5) G7 C m7 F 7 B♭m7 E♭7
 break - er, where - ev - er you're go - ing I'm go - ing your way.

65 A♭Maj7 F m7 D♭Maj7 A♭Maj7 D♭Maj7 A♭Maj7
 Two drift-ers off to see the world, there's such a lot of world to

71 G m7(b5) C7 F m7 F m7/E♭ D m7(b5) D♭Maj7
 see. We're af - ter the same rain - bow's

77 A♭Maj7 D♭Maj7 A♭Maj7 D♭Maj7 C m7 F m7
 end, wait-ing round the bend, my huck-le-ber-ry friend, Moon

83 B♭m7 E♭7 A♭6 F m7 B♭7 D.S. al Coda
 Riv - er and me.

Coda

89 E♭6 C m7 F° /E E♭Maj7

Moon River

M

Keyboard

(Keyboard)

Keyboard sheet music for Moon River. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. Chords labeled: F, F7/E♭, D♭Maj7, C7/B♭, F/A, G m7, F/A, G m7, C7.

(Sax)

Saxophone sheet music for Moon River. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. Chords labeled: F Maj7, D m7, B♭Maj7, F Maj7, B♭Maj7, F Maj7.

15 E m7(♭5)

A 7

D m7

F7/C

B♭Maj7

E♭7

Saxophone sheet music for Moon River. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. Chords labeled: E m7(♭5), A 7, D m7, F7/C, B♭Maj7, E♭7.

21 D m7

D m7/C

B m7(♭5)

E 7

A m7

D 7

G m7

C 7

Saxophone sheet music for Moon River. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. Chords labeled: D m7, D m7/C, B m7(♭5), E 7, A m7, D 7, G m7, C 7.

§ (Sax on D.S.)

25 F Maj7

D m7

B♭Maj7

F Maj7

B♭Maj7

F Maj7

Saxophone sheet music for Moon River. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. Chords labeled: F Maj7, D m7, B♭Maj7, F Maj7, B♭Maj7, F Maj7.

31 E m7(♭5)

A 7

D m7

D m7/C

B m7(♭5)

B♭Maj7

Saxophone sheet music for Moon River. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. Chords labeled: E m7(♭5), A 7, D m7, D m7/C, B m7(♭5), B♭Maj7.

37 F Maj7

B♭Maj7

F Maj7

B♭Maj7

A m7

D m7

Saxophone sheet music for Moon River. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. Chords labeled: F Maj7, B♭Maj7, F Maj7, B♭Maj7, A m7, D m7.

43 G m7

C 7

To Coda ⊕ F 6

D m7

C m

F 7

Saxophone sheet music for Moon River. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The melody consists of eighth and sixteenth notes. Chords labeled: G m7, C 7, To Coda ⊕ F 6, D m7, C m, F 7. The section ends with a repeat sign and a key change to one sharp (G major).

49 B♭Maj7 G m7 E♭Maj7 B♭Maj7 E♭Maj7

Moon Riv - er, wid - er than a mile, I'm cross - ing you in

54 B♭Maj7 A m7(♭5) D7 G m7 B♭7/F E♭Maj7

style some day. O dream mak - er, you heart

60 A♭7 G m7 G m7/F E m7(♭5) A7 D m7 G 7 C m7 F 7

break - er, where - ev - er you're go - ing I'm go - ing your way.

65 B♭Maj7 G m7 E♭Maj7 B♭Maj7 E♭Maj7 B♭Maj7

Two drift-ers off to see the world, there's such a lot of world to

71 A m7(♭5) D7 G m7 G m7/F E m7(♭5) E♭Maj7

see. We're af - ter the same rain - bow's

77 B♭Maj7 E♭Maj7 B♭Maj7 E♭Maj7 D m7 G m7

end, wait-ing round the bend, my huck-le-ber-ry friend, Moon

83 C m7 F 7 B♭6 G m7 C 7 D.S. al Coda

Riv - er and me.

∅ Coda

89 F 6 D m7 G ° /G♭ F Maj7

Thank you. Thank you very much.

Now, here's a great Mardi Gras song that was written back in 1914 as a ragtime piano song. Now, it's considered a solid element in the repertoire of Dixieland music.

Here we go with "That's A Plenty."

That's A-Plenty

(Keyboard) G7 Fm Cm G7 Keyboard

5 (Sax) Cm

8 G7

11 1. Cm G7 2. Cm G7 Cm (Keyboard)

15 Bb7 Eb

19 Bb7 Eb

23 Bb7 Eb

27 Eb7 Eb C7 Fm9 Bb7 Eb (Sax)

31 Cm

34 G7

2

37

1. Cm G7 2. Cm G7 Cm

41 A♭ (Keyboard 1st, Sax 2nd) F7

44 B♭m7 E♭7

47 1. A♭ Fm7 B♭m7 E♭7 2. A♭ D♭ A♭ (Keyboard)

51 C7 (Sax) (Sax)

55 E♭7 (Sax) (Sax)

59 E♭ E♭7 B♭m7 E♭7

(Sax ad lib) A♭ F7 B♭m7 E♭7 A♭ Fm7 B♭m7 E♭7

71 A♭ F7 B♭m7 E♭7 A♭ D♭ A♭ (Keyboard)

79 C7 (Sax) (Sax)

83 E♭7 (Sax) (Sax)

87 E♭ E♭7 B♭m7 E♭7 (Sax to end)

91 A♭ F 7

94 B♭m7 E♭7

97 1. A♭ F m7 B♭m7 E♭7 2. A♭ D♭ A♭

101 A♭ F 7

104 B♭m7 E♭7

107 1. A♭ F m7 B♭m7 E♭7 2. A♭ D♭ A♭

111 A♭ A♭7 D♭ D°7

115 A♭ B♭m7 E♭7 A♭ B♭m7 E♭7 A♭

Thank you.

Our next selection was recorded by Louie Armstrong in 1968, just shortly before his death. The lyrics of the song present a hopeful, optimistic tone with regard to the future, talking about green trees, red roses, blue skies, white clouds, rainbows, and babies being born with a great future ahead of them.

Here is Louie Armstrong's "What A Wonderful World."

VOCAL ONLY

What A Wonderful World

F

Keyboard

C D m C D m7 G 7

3 C 6 E m7 F Maj7 E m7 D m7 CMaj7
 trees skies of green, red ros - es, too. I see them bloom
 of blue and clouds of white, the bright bless - ed day,
 6 B m7(b5) E7(b9) A m7 A b7
 for the me and you, and I think to my - self,
 the sac - red night,

8 D m7 G 7 1. C Maj7 C 6 D m7 G 7
 "What a won - der - ful world." I see
 11 2. C 6 F 7 C 6
 world." The

13 D m7 G 7 C Maj7
 col - ors of the rain - bow so pret - ty in the sky are
 15 D m7 G 7 CMaj7
 al - so on the fac - es of the peo - ple pass-ing by. I see

2

17 A m7 E m7 A m7 E m7

friends _____ shaking hands _____ say - ing "How _____ do you do."

19 A m7 A 7(b9) D m7 C#7 G 7

They're _____ real - ly say - ing, _____ "I" love you." 2 hear

21 C 6 E m7 F Maj7 E m7 D m7 C Maj7

ba - bies cry, I _____ watch them grow. They'll learn so much more 2 3

24 B m7(b5) E 7(b9) A m7 A b7 D m7 G 7 To Coda Θ

than² I'll ev-er know, and I think to my-self, _____ "What a won-der-ful 3

27 C 6 F 7 C D m7 G 7 D.S. al Coda

world." _____ (Keyboard) 2

Θ Coda E 13 E 7#5 A 9sus4 A 7(b9) D m7

world." _____ Yes, ² I think² to my ² self, _____

32 G 9sus4 G 7 C 6 F C 6

— "What a won - der - ful world." _____

VOCAL ONLY

What A Wonderful World

M

Keyboard

F G m F G m7 C7
2
I see

3 F 6 A m7 B♭Maj7 A m7 G m7 F Maj7
2
trees of green, red ros - es, too.
skies of blue and clouds of white,
I see them bloom
the bright bless - ed day,

6 E m7(♭5) A 7(♭9) D m7 D♭7
2
for me and you, and I think to my - self,
the sac-red night,

8 G m7 C7 1. F Maj7 F 6 G m7 C7
2
"What a won - der - ful world." I see

11 2. F 6 B♭7 F 6
2
world." The

13 G m7 C7 F Maj7
2
col - ors of the rain - bow so pret - ty in the sky are

15 G m7 C7 F Maj7
2
al - so on the fac - es of the peo - ple pass-ing by. I see

The musical score consists of ten staves of music. The first staff starts with a key signature of one flat, indicating B-flat major. The time signature is common time (indicated by '12'). The vocal part begins with a dotted half note followed by a dotted quarter note. The lyrics 'I see' are at the end of this phrase. The second staff begins with a dotted half note followed by a dotted quarter note. The lyrics 'trees of green, red ros - es, too.' follow. The third staff begins with a dotted half note followed by a dotted quarter note. The lyrics 'skies of blue and clouds of white,' follow. The fourth staff begins with a dotted half note followed by a dotted quarter note. The lyrics 'I see them bloom the bright bless - ed day,' follow. The fifth staff begins with a dotted half note followed by a dotted quarter note. The lyrics 'for me and you, and I think to my - self,' follow. The sixth staff begins with a dotted half note followed by a dotted quarter note. The lyrics 'the sac-red night,' follow. The seventh staff begins with a dotted half note followed by a dotted quarter note. The lyrics '"What a won - der - ful world." I see' follow. The eighth staff begins with a dotted half note followed by a dotted quarter note. The lyrics 'world.' follow. The ninth staff begins with a dotted half note followed by a dotted quarter note. The lyrics 'The' follow. The tenth staff begins with a dotted half note followed by a dotted quarter note. The lyrics 'col - ors of the rain - bow so pret - ty in the sky are' follow. The eleventh staff begins with a dotted half note followed by a dotted quarter note. The lyrics 'al - so on the fac - es of the peo - ple pass-ing by. I see' follow.

2

17 D m7 A m7 D m7 A m7

friends shaking hands saying "How do you do."

19 D m7 D 7(b9) G m7 F#7 C7 2

They're real-ly say-ing, I love you. I hear

21 F 6 A m7 BbMaj7 A m7 G m7 F Maj7 3

ba-bies cry, I watch them grow. They'll learn so much more

24 E m7(b5) A 7(b9) D m7 D b7 G m7 C7 To Coda 3

than I'll ev-er know, and I think to my-self, What a won-der-ful

27 F 6 Bb7 F G m7 C7 D.S. al Coda 2

world. (Keyboard)

29 Coda A 13 A 7#5 D 9sus4 D 7(b9) G m7

world. Yes, I think to my-self,

32 C 9sus4 C 7 3 F 6 Bb F 6

"What a won-der-ful world."

Thank you. Thank you very much.

Our next selection was first recorded way back in 1917 by the Original Dixieland Jazz Band. It became a standard, with over 136 cover versions by 1942 . And if you happen to be a graduate of the Universities of Clemson, Missouri, Memphis, Auburn, Louisiana State, or Princeton, you'll recognize it as one of your college fight songs.

Here we go with our version of the "Tiger Rag."

Tiger Rag

Keyboard

The sheet music for "Tiger Rag" is arranged in ten staves, each representing a measure of music. The key signature is B-flat major (two flats). The music begins with a B-flat chord, followed by an F7 chord, and then a sequence of eighth-note patterns. Measures 5 through 13 show a repeating pattern of C7, F7, C7, and F chords. Measures 14 through 21 continue this pattern. Measures 22 through 29 introduce a new section with E-flat and B-flat chords. Measures 30 through 37 return to the earlier pattern with B-flat7 and E-flat chords. The final measure, 38, ends with a B-flat7 chord.

1 B♭

5 F7 B♭

10 C7 F7 C7 F

14 C7 F7 C7 F F7

18 B♭ F7 B♭

22 B♭ F7 B♭ B♭7

26 E♭

30 B♭7

34 E♭

38 B♭7 E♭

2

42 B^b7 E^b

46 C7 Fm7 F7 B^b7 E^b E^b7

(Sax 1st time, Keyboard 2nd time)

50 A^b

54 A^b7 E^b7

58 E^b7

62 E^b7 A^b N.C. E^b7 N.C.

66 A^b

70 A^b A^b7 D^b

(Sax both times)

74 D^b D^bm6 A^b F7

78 B^b7 E^b7 1. A^b

82 2. A^b A^b/C D^b B°/D E^b E^b7 A^b

Thank you very much.

Our next selection was written back in 1920 and first recorded in 1925 by Gene Austin. Since then, it's been recorded by Duke Ellington, Nat King Cole, The Ink Spots, Johnny Mathis, and Ella Fitzgerald, among others.

Here we go with one guy's description of his girl and the effect she has on the environment. The song is "When My Sugar Walks Down The Street." Listen to what happens as she walks.

Enjoy!

When My Sugar Walks Down The Street

Easy Swing

F

(Keyboard)

Keyboard

5 B^b B^b₇ E^b E^bm B^b B^b₇ C⁷ C^{#7}

I know a thing or two and I'm tell - in' you, ev - 'ry thing I eat

7 B^b C^m₇ F⁹ B^b B^b₇ E^b₆

I've got a won - der - ful pal. He's got the cut - est smile, must have some sug - ar on top. I'm tell - ing you the truth

10 B^b B^b₇ E^b₆ C⁷

a mil - lion dol - lar style, he's such a won - der - ful pal. I've got the sweet - est tooth, I love a sweet loll - i - pop.

12 F⁷ D⁷ G^m

I just feel so happy Tell me what is sweet-er

15 F⁷ B^b B^b₇ E^b E^bm

'cause him so. When he is by my side, than a sweet, sweet kiss from some - one who can be

18 B^b B^b₇ E^b₆ C⁷ F⁷

I'm so filled with pride I want the whole world to know. oh so sweet to me, I want you all to know this.

2

21 B♭ Fm6 G7 C7 F7
When my sug - ar walks down the street all the lit - tle bir - dies go

24 B♭ B♭7 F7
"tweet, tweet, tweet!" In the eve - 'ning when the sun goes down

27 F7(♯5) B♭
it's nev - er dark when he's a - round.

29 B♭ Fm6 G7 C7 F7
He's so af-fect - ion ate, I'll say this, when he kis - ses me, I

32 B♭ B♭7 G7 Cm F7
— stay kissed. When my sug - ar walks down the street, the lit - tle

35 B♭ Cm7 F7 1. B♭ 2. B♭ Fm7 B♭7
bir - dies go, "Tweet - tweet, tweet! tweet!"

38 E♭ E°7 B♭ G7 Cm7 F7 B♭ Cm7 C♯7 B♭6
Sug, sug-ar, sug - ar, sug - ar. (Sax)

42 G7 Cm N.C. Cm7 F7
When my sug - ar walks down the street, the lit - tle bir-dies go, "Tweet-tweet,"

45 B♭ (Keyboard) E♭m(maj7) B♭6 E♭m(maj7) B♭6
tweet!

When My Sugar Walks Down The Street M

Easy Swing

(Keyboard)

Keyboard

C7 Fm B^bm Fm7 B^b7

E^b Eb7 A^b Abm E^b Eb7 F7 F[#]7

I know a thing or two
I like my cof - fee sweet,
and I'm tell - in' you,
ev - 'ry thing I eat

E^b Fm7 B^b9 E^b Eb Eb7 Ab6

I've got a won - der - ful gal.
must have some sug - ar on top.
She's got the cut - est smile,
I'm tell - ing you the truth

E^b Eb7 Ab6 F7

a mil - lion dol - lar style,
I've got the sweet - est tooth,
she's such a won - der - ful pal.

B^b7 G7 Cm

I just feel so happy
Tell me what is sweet-er

B^b7 E^b Eb Eb7 A^b Abm

'cause I love her so.
than a sweet, sweet kiss
When she is by my side,
from some-one who can be

E^b Eb7 Ab6 F7 B^b7

I'm so filled with pride
oh so sweet to me,
I want the whole world to know.
I want you all to know this.

2

21 E♭ B♭m6 C7 F7 B♭7
When my sug - ar walks down the street all the lit - tle bir - dies go

24 E♭ E♭°7 B♭7
"tweet, tweet, tweet!" In the eve - 'ning when the sun goes down

27 B♭7(#5) E♭
it's nev - er dark when she's a - round.

29 E♭ B♭m6 C7 F7 B♭7
She's so af-fect - ionate, I'll say this, when she kis - ses me, I

32 E♭ E♭7 C7 Fm B♭7
— stay kissed. When my sug - ar walks down the street, the lit - tle

35 E♭ Fm7 B♭7 1. E♭ 2. E♭ B♭m7 E♭7
bir - dies go, "Tweet - tweet, tweet! tweet!"

38 A♭ A°7 E♭ C7 Fm7 B♭7 E♭ Fm7 F♯7 E♭6
Sug, sug-ar, sug - ar, sug - ar. (Keyboard)

42 C7 Fm N.C. Fm7 B♭7
When my sug - ar walks down the street, the lit - tle bir-dies go, "Tweet-tweet,"

45 E♭ (Keyboard) A♭m(maj7) E♭6 A♭m(maj7) E♭6
tweet!

Thank you.

We'll go way back to the mid-1920s for our next selection. It's been recorded many many times, but the most famous of artists was Louie Armstrong. Remember Louie? Other recording artists were Louis Prima, Frank Sinatra, Patti Page, and Nat King Cole.

The words of the song tell us how our everyday demeanor affects those around us. Here we go with "When You're Smiling."

When You're Smiling

F

(Sax) Fm7 E♭maj7 Fm7 B♭6 B♭7 Keyboard

When you're
smiling, when you're smiling, the whole world
smiles with you. When you're laughing, when you're laughing, the sun comes shining through. But when you're crying, you bring on the rain, so stop your sighing, be happy again. Keep on smiling, 'cause when you're smiling, the whole world smiles with you.

1. Fm B♭7 E♭ B♭7 (Sax)

2. Fm B♭7 E♭ Fm7 E♭ B♭sus E♭6

When You're Smiling

M

Keyboard

(Keyboard)

B♭m7

A♭maj7

B♭m7

E♭6

E♭7

The musical score consists of ten staves of music for keyboard, arranged in two columns. The left column contains measures 1 through 32, and the right column contains measures 33 through 37. The music is in 4/4 time, primarily in B-flat major (B♭m7) with occasional changes to A-flat major (A♭maj7), B-flat major (B♭m), E-flat major (E♭6), and E-flat dominant seventh (E♭7). The lyrics are integrated into the music, with words like 'smiling', 'whole world', 'sun comes shining', 'rain', 'sighing', 'be happy', 'again', 'smiling', 'whole world', and 'smiles with you' appearing below the notes. Measure numbers are placed at the beginning of each staff, and measure lines connect corresponding measures between the two columns.

When you're
smil - ing, _____ when you're smil - ing, _____ the whole world
smiles with you. _____ When you're laugh - ing, _____ when you're
laugh - ing, _____ the sun comes shin - ing through. _____ But when you're
cry - ing, _____ you bring on the rain, _____ so stop your
sigh - ing, _____ be hap - py a - gain. _____ Keep on
smil - ing, _____ 'cause when you're smil - ing, _____ the
whole world smiles with you. _____

1. whole world smiles with you. _____

2. whole world smiles with you. _____

Thank you very much.

We'll switch moods to a Latin beat for this next selection. It originated in Argentina under the Spanish title "El Choclo" and became one of most popular tangos in Argentina. In the United States, it was given English lyrics and recorded by such artists as Tony Martin, Billy Ekstein, Nat King Cole, Guy Lombardo, and Connie Francis.

So, start thinking in a Latin beat as _____ sings about a fascinating aspect of her special friend. He has the gift of a "Kiss Of Fire."

Kiss Of Fire

F

(Sax)

Cm

B♭

A♭

G

Keyboard

I touch your

5 Cm

lips and all at once the sparks go fly-ing, those dev-il lips that know so well the art of

8 G7

ly-ing. And tho I see the dan-ger still the flame grows high er. I know I

11 Cm

must sur - ren - der to your kiss of fire. Just like a

13

C7

torch, you set the soul with-in me burn-ing. I must go on a-long the road of no re-

16 Fm

Cm

turn-ing. And tho it burns me and it turns me in-to ash-es, my whole world

19 G7

Cm

crash - es with - out your kiss of fire. I can't re -

2

21 B[♭]7 E[♭] E[♭]/G G[♭][○]7 B[♭]7
 sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

24 E[♭] G7 Cm
 sire. Since first I kissed you, my heart was yours com - plete-ly. If I'm a

27 A[♭]7 G A[♭]7
 slave, then it's a slave I want to be. Don't pit - y

29 G7 A[♭]7 G
 me, don't pit - y me. Give me your

32 Cm C7
 lips, the lips you on-ly let me bor-row. Love me to-night and let the dev-il take to-

35 Fm
 mor - row. I know that I must have your kiss al - though it

37 Cm To Coda ♫ G7 Cm D.S. al Coda
 dooms me, tho it con - sumes me, your kiss of fire.

40 ♫ Coda G7 Cm G7
 sumes me, your kiss of fire, your kiss of

44 Cm G7 Cm
 fire, your kiss of fire!

Kiss Of Fire

M
Keyboard

(Keyboard) Fm

E♭

D♭

C

I touch your

5 Fm

lips and all at once the sparks go fly-ing, those dev-il lips that know so well the art of

8 C7

ly-ing. And tho I see the dan-ger still the flame grows high er. I know I

11

Fm

must sur - ren - der to your kiss of fire. Just like a

13

F7

torch, you set the soul with-in me burn-ing. I must go on a-long the road of no re-

16 B♭m

Fm

turn-ing. And tho it burns me and it turns me in-to ash-es, my whole world

19 C7

Fm

crash - es with - out your kiss of fire. I can't re -

2

21 E♭7 A♭ A♭/C B°7 E♭7
 sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

24 A♭ C7 Fm
 sire. Since first I kissed you, my heart was yours com-plete-ly. If I'm a

27 D♭7 C D♭7
 slave, then it's a slave I want to be. Don't pit - y

29 C7 D♭7 C
 me, don't pit - y me. Give me your

32 Fm F7
 lips, the lips you on-ly let me bor-row. Love me to-night and let the dev-il take to-

35 B♭m
 mor - row. I know that I must have your kiss al - though it

37 Fm To Coda Φ C7 Fm D.S. al Coda
 dooms me, tho it con - sumes me, your kiss of fire.

40 Φ Coda C7 Fm C7
 sumes me, your kiss of fire, your kiss of

44 Fm C7 Fm
 fire, your kiss of fire!

Thank you. Thank you very much.

We've had a great time playing for you on this Mardi Gras evening. Have you enjoyed yourselves? Great!

(Sell CDs)

We're going to close with one of the all-time greats in swing music. It was popularized by the great Glenn Miller back in 1939, and is one of the best-known arrangements of the Big Band era. Many other Big Bands recorded it after it became popular. Here is our arrangement of "In The Mood."

2

N. C.

32

(Sax - adlib)

36

43

48

51

55

59

65