



THE
MIXED NUTS

Set MardiGrasB

Last revised: 2019.02.23

MardiGrasB01-It Don't Mean A Thing(KVF).2019.02.23.pdf

MardiGrasB01-It Don't Mean A Thing(KVM).2019.02.23.pdf

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MardiGrasB16-High Society Calypso(KV).2019.02.23.pdf

MardiGrasB17-I'm Gonna Sit Right Down And Write Myself A Letter(KVF).2019.02.23.pdf

MardiGrasB17-I'm Gonna Sit Right Down And Write Myself A Letter(KVM).2019.02.23.pdf

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

Chords: C m C m/B \flat A \flat 7 G 7 C m C m/B \flat A \flat 7 G 7

It

5 C m C m/B C m/B \flat C m/A A \flat 7 G 7 C m
 don't mean a thing if it ain't got that swing. —

9 F 7 B \flat 7sus4 E \flat 6 G 7(\sharp 5)
 Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

13 C m C m/B C m/B \flat C m/A A \flat 7 G 7 C m
 don't mean a thing, all you got - ta do is swing. —

17 F 7 B \flat 7sus4 E \flat 6 E \flat 6
 Boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo-op, boo - wah. It

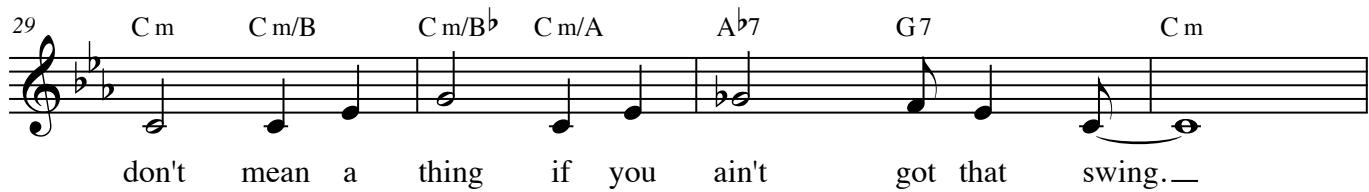
21 B♭m7 E♭7 A♭Maj7

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

25 C m7 F7 B♭7 G 7

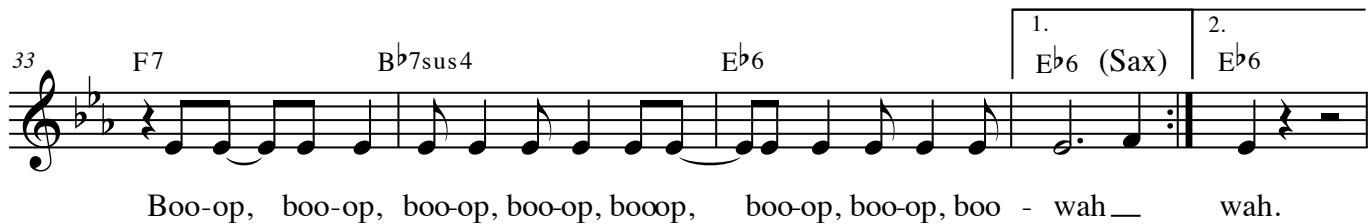
give that rhy-thm ev - 'ry lit - tle thing you've got. It

29 C m C m/B C m/B♭ C m/A A♭7 G 7 C m



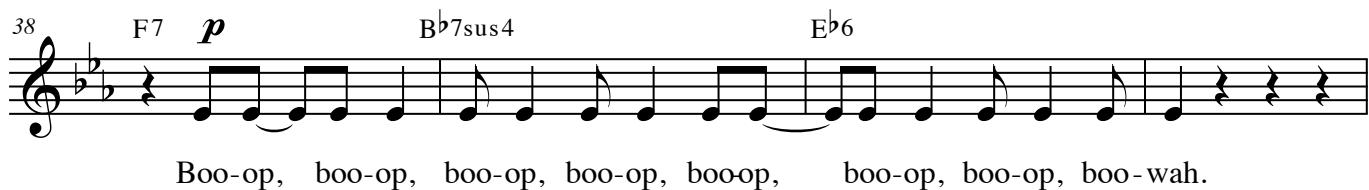
don't mean a thing if you ain't got that swing._

33 F7 B♭7sus4 E♭6 1. E♭6 (Sax) 2. E♭6



Boo-op, boo-op, boo-op, boo-op, boop, boo-op, boo-op, boo - wah __ wah.

38 F7 **p** B♭7sus4 E♭6



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

42 F7 **ff** B♭7sus4 E♭6



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

It Don't Mean A Thing

M
Keyboard

Fm Fm/E \flat D \flat 7 C7 Fm Fm/E \flat D \flat 7 C7

It

5 Fm Fm/E Fm/E \flat Fm/D D \flat 7 C7 Fm

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

9 B \flat 7 E \flat 7sus4 A \flat 6 C7(\sharp 5)

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

13 Fm Fm/E Fm/E \flat Fm/D D \flat 7 C7 Fm

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

17 B \flat 7 E \flat 7sus4 A \flat 6 A \flat 6

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

21 E♭m7 A♭7 D♭Maj7

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

25 F m7 B♭7 E♭7 C7

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

29 F m F m/E F m/E♭ F m/D D♭7 C7 F m

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

33 B♭7 E♭7sus4 A♭6 1. A♭6 2. A♭6 (Keyboard)

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

38 B♭7 p E♭7sus4 A♭6

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

42 B♭7 ff E♭7sus4 A♭6

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 \flat

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 \flat 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(\flat 9) G7 G7(\flat 9)

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 Fm Fm

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 A♭°/D♭ 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 Fm6 G7

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

41 C m G7

1 C m G7 C m Fm6/A♭
(Sax) 2 C m G7 C m

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

Hernando's Hideaway

M
Keyboard

(Keyboard) F m C7 F m C7 F m B^bm6/D^b

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

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

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

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

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

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

C7 C7(b9) C7 C7(b9)

21 Fm

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 Fm

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

27 F7 F7(b9) F7 F7(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.____

31 G7 D♭/G♭ G7 G7 C7 B7 C7 C7(b9)

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

35 C7 Fm

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

38 B♭m6 C7

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

41 Fm C7

1	B♭m6/D♭	2
Fm	C7	Fm (Keyboard)

:||

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. F B^b7 A m7(b5) D7(b9) 2,4. 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 G 9 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 Φ

drips. You're con - fec - tion, good-ness knows, — Hon-ey-suck-le

29 F A m7(b5) D7(b9) D.S. al Coda

31 Coda F F/A B^b7 B^o7 C C7 F

Rose. 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

B♭ D7/A

(Sax) G♭7 B♭/F F♯7 G m G7 C m C m7(♭5) F7

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♭ D7 E♭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 Eagle Rock with style and grace. Swing your

17 G♭7 B♭/F F♯7 G m G7 C m C m7(♭5) F7 B♭ D7/A

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

3.

21 C m C m7(♭5) C m C m7(♭5) C m F7

that's what I call _____ bal-lin' _____ ball-in' the jack.

25 B♭ G♭ B♭/F B♭7/D E♭ E7(♭5) F7 B♭ B♭

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

Ballin' The Jack

M
Keyboard

(Keyboard) B7 E♭/B♭ B°7 Cm C7 Fm Fm7(♭5) B♭7 E♭ G7/D

5 C7 F7

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

8 B♭7

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

11 E♭ G7 A♭7 G7 C7

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

14 F7

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

17 B7 E♭/B♭ B°7 Cm C7 1, 2. Fm Fm7(♭5) B♭7 E♭ G7/D

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

21 3. Fm Fm7(♭5) Fm Fm7(♭5) Fm B♭7

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

25 E♭ B E♭/B♭ E♭7/G A♭ A7(♭5) B♭7 E♭ E♭

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♭ (Sax) A7 G7 C7 B♭°7 F7

5

9

13

17

21

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

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

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

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

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

Musical score for piano, page 10, measures 25-28. 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 25 starts with a B-flat chord (B-flat, D, F). Measure 26 starts with a G minor chord (G, B-flat, D) followed by a G major chord (G, B, D). Measure 27 starts with a B-flat chord (B-flat, D, F). Measure 28 starts with a G sharp 7th chord (G, B, D, F-sharp).

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,

Musical score for "Way Down Yonder in New Orleans" (Measures 29-30). The score includes lyrics: "way down yon - der in New Or - leans.". Chords shown are B♭, B°7, Cm7, F7, B♭6, and B°7. Measure 29 ends with a repeat sign and a double bar line.

way down yon - der in New Or - leans. _____

A musical score page showing two staves of music. The top staff starts with a treble clef, a B-flat key signature, and a common time signature. It features a vocal line with lyrics "way down yon - der," and instrumental entries for "B♭" (with a melodic line), "(Sax)" (with a melodic line), "G m" (with a melodic line), and another "(Sax)" entry. The bottom staff continues the vocal line with the same lyrics. Measure numbers 33 and 34 are indicated at the beginning of each staff.

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

A musical score for a single melodic line. The key signature is one flat, indicating E♭ major. The time signature is common time (indicated by 'C'). The measure numbers are 37, 38, 39, 40, 41, and 42. The melody consists of eighth and sixteenth notes. The lyrics are: 'way down yon - der, in New Or - - -'. The chords are: E♭Maj7, D m7, C m7, F7.

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

Musical score for bar 41:

- B \flat 6 (Sax)**: The melody starts with a eighth-note followed by a sixteenth-note. It then moves to a eighth-note, a sixteenth-note, and another eighth-note. This pattern repeats. The word "leans." is written below the staff.
- E \flat m7**: The harmonic progression consists of two measures of E \flat m7 chords.

leans.

Musical score for piano showing measures 43 and 44. The key signature changes from F major (one flat) to B-flat major (two flats). Measure 43 starts with an F7 chord (F, A, C, E) followed by a B-flat 6 chord (B-flat, D, G, B-flat). Measure 44 continues with the B-flat 6 chord.

(3 Times
Vocal 1st & 3rd)**Way Down Yonder In New Orleans****M**
Keyboard

(Keyboard) E♭ D7 C7 F7 E♭°7 B♭7

(Bass)

5 B♭7 F m7 B♭7 E♭Maj7

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

9 B♭7 F m7 B♭7(#5) E♭ E°7

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

13 B♭7 F m7 B♭7 E♭Maj7

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

17 E♭7sus4 N.C. E♭7 A♭6 E♭7(#5) A♭ G7 G♭7

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

21 F7 N.C. F7 B♭7sus4 B♭7

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

25 E♭ C m E♭ B 7

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

29 1, 2.
E♭ E °7 Fm7 B♭7 E♭6 E °7

way down yon - der in New Or - leans. _____

33 3.
E♭ (Keyboard) C m (Keyboard)

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

37 A♭Maj7 G m7 Fm7 B♭7

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

41 E♭6 (Keyboard) A♭m7

leans. _____

43 B♭7 E♭6

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 F maj7 F°7 A♭/E♭ B♭9/D D♭m(maj7) C7

5 Hold me close and hold me fast, the magic spell you

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

10 sighs, and though I close my eyes, I see \sharp la vie en rose.

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

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

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

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

2

Coda

25 B^b6 A^b7 Gm7 B^bm7(b5) C7

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

27 A^b A^bmaj7 D^b B^bm7 E^b7

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

30 (Sax) A^b A^bmaj7 D^b B^bm7 A^bmaj7

rose.

La Vie En Rose

M
Keyboard

(Keyboard)

Chords: Cm7, C°7, B♭maj7, B♭°7, D♭/A♭, E♭9/G, G♭m(maj7), F7, B♭, B♭maj7, Cm, F7, Cm, B7, F7, Cm, F7, G°7, Cm7 F7, B♭, B♭maj7, Cm, F7, E♭, E♭6, E♭m6, B♭maj9, To Coda Ø, E♭6, D♭°7, Cm7, E♭m7(b5) F7, B♭, B♭maj7, E♭, Cm7 F7, B♭, Cm7 D♭m6 F9, D.S. al Coda.

5 Hold me close and hold me fast, the magic spell you

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

10 sighs, and though I close my eyes, I see la vie en rose.

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

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

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

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

Coda

25 E \flat 6 D \flat °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 \flat 7

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)

F m7 E[#]7 E^b C9

5 Fm9 B^b7 E^b Cm7 3 B^b7

9 EbMaj7 Gm7 G^b7 Fm7 B^b7 EbMaj7

I can't give you an - y-thing but love, ba-ba. That's the on - ly

14 Gm7 Cm7 Fm7 B^b7 B^bm7 E^b7 AbMaj7

thing I've plen-ty of, ba-ba. Dream a-while, scheme a-while, we're sure to find

20 F7 Fm7 B^b7

— hap-pi-ness, and I guess all the things you've al-ways pined for.

25 EbMaj7 Gm7 G^b7 Fm7 B^b7 B^bm7

Gee, I'd like to see you look-ing swell, my lit-tle ba-ba. Dia-mond brace-lets

30 Eb7 AbMaj7 A°7

Wool-worth does-n't sell, ba-ba. Till that luck-y day you know darn

35 EbMaj7/B^b C7 1. Fm7 B^b7 Eb Fm7 B^b7

well, ba-ba, I can't give you an - y thing but love

41 2. Fm7 B^b7 Fm7 B^b7

I can't give you an - y thing I can't give you an - y thing

45 Fm7 B^b7 E^b6 B^b7 E^b6

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 3 (Sax) 3

These are the blues, _____

3 B♭7 3 3 3 (Sax) 3 B♭7 3 F

noth-ing but blues. _____

7 F F7 B♭

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

10 B♭m7 F B♭m7

were search - ing for a dif - frent tune, one that they could

12 C7 B♭m7 C7 F Fm7 C7

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

15 F F7 B♭

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

18 B♭m7 F B♭m7

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

20 C7 B♭m7 C7 F Gm7 C7

blues real - ly be - gan. They heard the

The musical score consists of eight staves of music for keyboard in F major. The first two staves feature a soprano vocal line with lyrics and a piano line. The piano part includes chords such as F7, B♭7, and B♭m7. The vocal line continues through the remaining six staves, with lyrics like 'These are the blues,' 'noth-ing but blues,' 'Oh, _____ they say some peo - ple long a - go,' 'were search - ing for a dif - frent tune, one that they could,' 'croon as on - ly they can. They on - ly had the rhy - thm,' 'so _____ they start - ed sway - ing to and fro,' 'They did - n't know just what to use, this is how the,' and 'blues real - ly be - gan.' The piano part provides harmonic support with chords like F, B♭, C7, and Gm7.

2

F Maj7 F[#]7 G m7 C7 F Maj7 A7
 breeze jail through the came the trees wail sing - ing of a weird down - - mel - o - dies, heart-ed frail,
 26 B^bMaj7 B^o7 C7 G m7 C7 C7 1. F 6 A^b7 G m7 C7
 — and they named — that the start of the blues. And from a
 31 — and they called — that the start of the
 2. F 6 B^b7 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^bMaj7 B^o7
 nursed it, re - hearsed it, and gave out the news that the
 45 C7 G m7 C7 To Coda \oplus F 6 B^b7 G m7 C7 D.S. al Coda
 south - land gave birth to the blues. (Sax)
 \oplus Coda A G m7 A m7 B^bMaj7
 blues. And they nursed it, re-hearsed it, and gave out the news
 53 G 7 G m7 C7 F (Sax) $\underline{\underline{3}}$ $\underline{\underline{3}}$
 that the south-land gave birth to the blues.
 56 B^b7 F 6 B^bm7 C7 B^bm7 F 6

Birth Of The Blues

M
Keyboard

(Keyboard) B^b7 3 (Keyboard)

<img alt="Musical score for 'Birth Of The Blues' on a single staff with lyrics below. The score consists of eight lines of music, each starting with a treble clef and a key signature of one flat. Measure numbers 1 through 20 are placed at the beginning of each line. Chords are indicated above the staff: Bb7 at measure 1, Ebb7 at measure 3, Bb7 at measure 7, Bb at measure 10, Ebbm7 at measure 10, Bb at measure 12, Bbm7 and F7 at measure 12, Bb at measure 15, Ebbm7 at measure 18, Bb at measure 20, and Cm7 and F7 at measure 20. Measures 1-4: 'These are the blues, _____'. Measures 5-8: 'noth-ing but blues. _____. (Keyboard)' Measures 9-12: 'Oh, _____ they say some peo - ple long a - go'. Measures 13-16: 'were search - ing for a dif - f'rent tune, one that they could'. Measures 17-20: 'croon as on - ly they can. They on - ly had the rhy - thm,'.</p>

These are the blues, _____

noth-ing but blues. _____. (Keyboard)

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

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

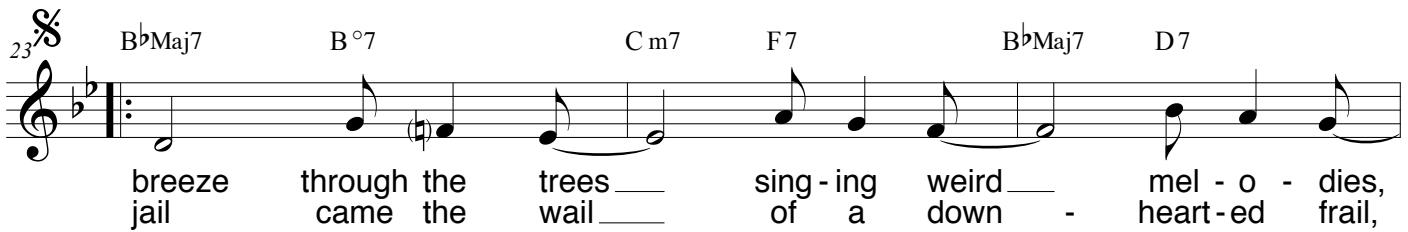
croon as on - ly they can. They on - ly had the rhy - thm,

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

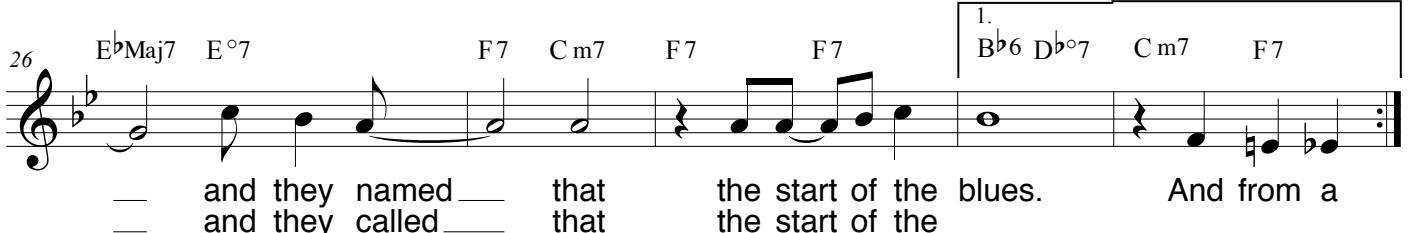
They did - n't know just what to use, this is how the

blues real - ly be - gan. They heard the

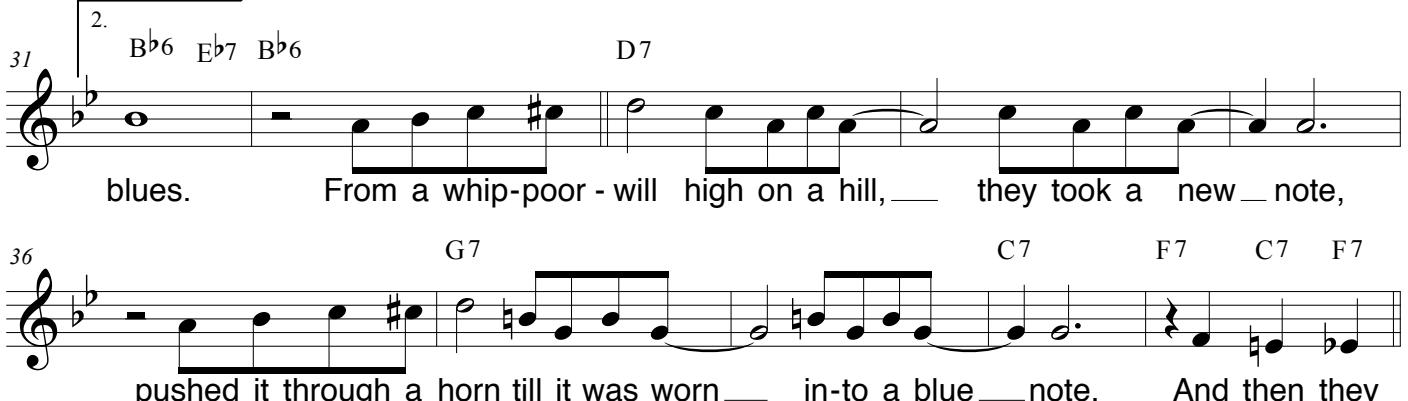
2

23 

26 E♭Maj7 E°7 F7 C m7 F7 F7 1. B♭6 D♭°7 C m7 F7



31 2. B♭6 E♭7 B♭6 D7

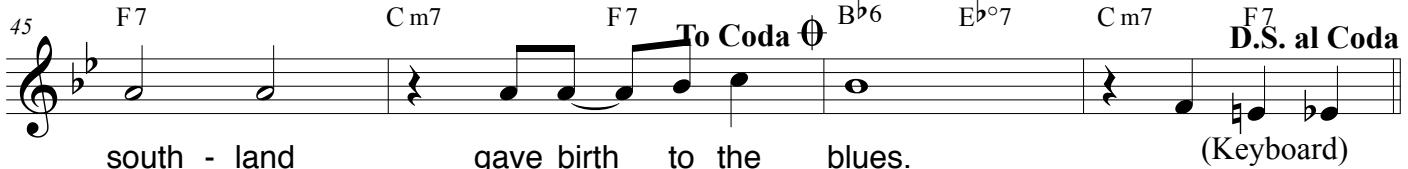


36 G7 C7 F7 C7 F7 C7 F7

41 B♭Maj7 B°7 C m7 F7 B♭Maj7 D7 E♭Maj7 E°7



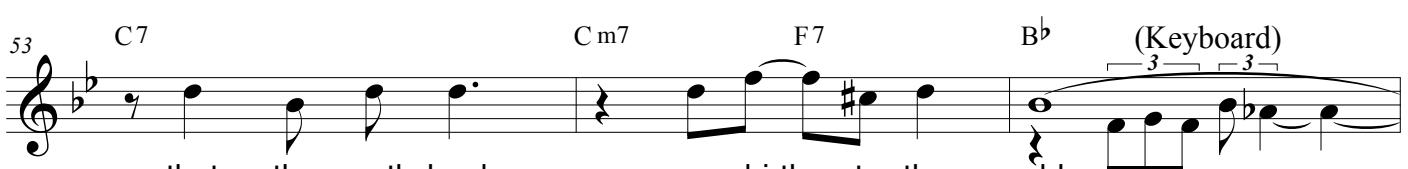
45 F7 C m7 F7 To Coda Φ B♭6 E♭°7 C m7 F7 D.S. al Coda



49 Φ Coda D C m7 D m7 E♭Maj7



53 C7 C m7 F7 B♭ (Keyboard)



56 E♭7 B♭6 E♭m7 F7 E♭m7 B♭6

Thank you very much.

We'll switch our beats and play a waltz for our next selection. It was written by Cole Porter in 1936 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

3 E^b/B^b | : | A^b/B^b | B^b⁹ |

5 E^b | B^b⁷ | E^b | B^b° | 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° | 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° | 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° | 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 | G m | F m | 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♭ E♭⁹⁷ E♭⁷

5 Sax A♭ E♭⁹⁷ A♭

9 Cm G7 Cm E♭⁷

13 A♭ E♭⁹⁷ A♭

17 F7 B♭m⁷ B♭⁷ B♭m⁷ E♭⁷ A♭

21 B♭⁷ E♭⁹⁷ A♭ B⁹⁷

25 B♭m⁷ E♭⁹⁷ A♭

29 B♭⁷ E♭⁹⁷ A♭

33 F7 B♭m⁷ B♭⁷ B♭m⁷ E♭⁹⁷ A♭

37 Keyboard E♭ E♭⁹⁷ E♭⁷

2 Sax A♭ E♭ A♭ Cm

41

47

52

Keyboard

61

65

69

73

77

81

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♭ Gm E♭ F7 B♭ Gm E♭ F7

5 B♭ Gm E♭ F7 B♭ Gm E♭ F7

Up in the morn - in', out on the job,

7 B♭ E♭ B♭maj7 B♭7 E♭ E♭m

work like the dev - il for my pay. But that luck-y old sun has

10 B♭ Gm F♯7 B♭/F E♭ B♭ F7

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

13 B♭ Gm E♭m(maj7)

Fuss with my wom - an, toil for my kids,

15 B♭ F F7 B♭ B♭7 E♭ E♭m

sweat till I'm wrink-led and grey. But that luck-y old sun has

18 Dm Gm F♯7 B♭/F E♭ B♭ D7

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

21 Gm F E♭ B♭ Gm F B♭ D7

Lord, a-bove, can't you know I'm pin-in', tears all in my eyes? Send

25 Gm F E♭ Gm7 C7 To Coda ♩ F F7

down that cloud with a sil - ver lin-ing lift me to Par-a - dise.

2

29 B♭ Gm E♭m(maj7)

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

31 B♭ E♭ B♭ B♭7 E♭ E♭m

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

34 B♭ Gm F♯7 B♭/F E♭ B♭ F7

D.S. al Coda

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

Coda

37 F A♭7 D♭ Fm G♭ D♭

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

40 B♭m A♭7 D♭ D♭7 G♭ G♭m7

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

43 D♭ B♭m A7 D♭/A♭ G♭ F

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

46 B♭m7 E♭m7/G♭ A♭7 (Keyboard) D♭ Fm G♭ D♭7

roll a-round Heav-en all day.

50 D♭ E♭m7 A♭7 G♭ D♭

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 with its
 shark bites _____

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. 1E 7 2.
 keeps it out of sight. You know. when that On the
 nev - er, nev-er a trace of red.

22 A♭6 B♭m B♭m7 E♭9
 side-walk Sun-day morn-ing, uh, huh, lies a bod-y _____

27 A♭6 Fm Fm7 B♭m7
 just ooz-ing life. And some-one's sneak-ing 'round the cor-ner. _____

33 E♭7 A♭6 E7
 Tell me, could that some-one be Mack The Knife? There's a

38 A 6 B m B m7 E7
 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 hangin on down. Oh, that ce-ment is there strict-ly for the weight, dear,

49 E7 A 6 F7
Five-'ll get you ten, old Mack-ies back in town. You hear 'bout Lou ie

54 B^b6 C m C m7 F7
Mil-ler, _____ He dis-ap-peared, dear, _____ af - ter draw-ing out _____

59 B^b6 G m G m7
_____ all his hard earned cash. _____ And now Mac-heath spends _____ just like a

64 C m7 F7 B^b F#7
sail - or. _____ Could it be our boy's done some-thing rash? Jen-nie

70 B C#m C#m7
Di ver, _____ Suk-ey Taw-dry, _____ Hel-lo Miss Lot tie Len ya _____

75 B 6 G#m G#m7
_____ Good eve-ning Lu-cy Brown. _____ Oh, the line forms _____ way on the

80 C#m7 F#7 B G7
right babe, _____ now that Mack-ie's back, _____ back in town. Ah, Jen-nie

86 C 6 D m D m7 G7
Di - ver, _____ look out, Suk ey Taw-dry, _____ step back Lot-tie Len - ya, _____

91 C 6 A m A m7
_____ move it ov-er Lu-cy Brown. _____ Oh, the line _____ forms _____ way on the

96 D m7
right, babe, _____ now that Mack - ie's _____ back in

102 C Fm C Fm C Fm C N.C. C Maj9
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

Keyboard

Give Pitch

B♭

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

4 B♭ B♭

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

7 F7

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

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

9 B♭

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

12 B♭7 E♭7

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,

15 B♭ F7

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

18 E♭7

round the clock to - night.

1, 2, 3, 4, 5, 6

B♭

When the

21 7 (Sax) B♭ B♭/D E♭ D♭/E F F7 B♭

7 (Sax)

Rock Around The Clock

M
Keyboard

Give Pitch

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

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

7 C7
rock a-round the clock to - night. Put your

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

9 F
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

12 F7 B7
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,

15 F C7
rock, rock, rock 'til broad day-light. We're gon-na rock, we're gon-na rock a -

18 B7
round the clock to - night. When the

21 7 (Keyboard) F F/A B A♭/B C C7 F

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)

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

1. II 1. dream a lit - tle dream of me.

2. dream a lit - tle dream of me.

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

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

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

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

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

To Coda *D.S. al Coda*

Dream A Little Dream Of Me

M

(Keyboard) F D m B♭Maj7 C7 A m7 D m G m7 C7 **Keyboard**

5 F 6 D♭7 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 D 7 A m7(b5) D 7 G m G m7 G m7(b5) E♭9
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. FMaj7 D m7 G m7 C7 2. FMaj7 D♭7 C7 F 6 E♭m7 A♭7
dream a lit-tle dream of me. dream a lit-tle dream of me.

15 D♭6 B♭m7 E♭m7 A♭7 D♭6 B♭m7 E♭m7 A♭7
Stars fad-ing but I lin-ger on, dear, still crav-ing your kiss.

19 D♭6 B♭m7 E♭m7 A♭7 D♭6 B♭m7 G m7 C7
I'm long-ing to lin-ger till dawn, dear, just say-ing this:

23 F 6 D♭7 C7 F 6 D 7 A 7(b5) D 7
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♭9 FMaj7 D♭7 To Coda F D♭7 C7
But in your dreams what-ev-er they be, dream a lit-tle dream of me

CODA

31 F FMaj7 D♭7 C7 F G m7 G♭Maj7 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

2

(Keyboard)

47 B♭ gal.

51 Gm B♭/F Cm/E♭ D7 Gm7 F°7 Cm7 F7

55 B♭ B♭7 E♭

61 E♭m B♭ G°7 A°7 Gm C7

67 Cm7 F7 B♭ Gm7 Cm7 F7 D.S. al Coda

Φ Coda

71 G7 C A°7 G7

leav - in'.— The kis-ses I loved so, -----

76 he's get-ting now I know. and gee!

G aug E7 G7

80 C I know that she would come to me

85 Fm her broken heart-ed

90 D7 Some-bod-y stole my,

94 Dm7 G7 some-bod - y stole my

98 C (Keyboard) gal.

100 A^b C^{o7}

102 C A^b Dm7 G7 C G7 C

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♭ /G Fm7 B♭7 E♭ /G Fm7 B♭7

Just

5 E♭ Fm7 B♭7

dig that scen - er - y float - in' by. We're now ap - proach ing New -

8 E♭ E♭ Fm7 F♯7

port, Rhode I _____ We've been for - years in Var - i - et - y. But

11 Gm Fm B♭7 E♭ B♭7

Chol - ly Knick - er - bock - er, now we're go - ing to be in

13 E♭ Fm B♭7 E♭ B♭7

high, high, high so - ci - , - high - so - ci - et - y. Yes, I

17 E♭ Fm7 B♭7

wan - na play for my for - mer pal. He runs the lo - cal jazz
got the blues 'cause his for - mer wife begins to - mor - row a

20 E♭ E♭ Fm7 F♯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♭7 E♭ B♭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♭ Fm B♭7 E♭ B♭7

high, high, high so - ci - , - high - so - ci - et - y. High so - ci - et - y,

To Coda Θ E♭ D.S. al Coda B♭7

29 E♭ Fm B♭7 E♭ B♭7

high, high, high so - ci - , - high - so - ci - et - y. Yes, he's

Θ Coda E♭ Fm7 F°7

33 E♭ B♭7 Fm7 F°7

But broth - er Dex - ter. just trust your Satch to stop that wed - in' and

E♭ E♭7 Fm7 F♯7

kill that match. I'll toot my trum - pet and start the fun and

Gm Fm B♭7 E♭ B♭7

play in such a way that she'll come back to you, son, in

E♭ Fm B♭7 E♭ B♭7

high, high, high so - ci - , - high - so - ci - et - y. Oh, ba - by,

E♭ Fm B♭7 E♭ B♭7

high, high, high so - ci - , in high so -

B♭7 E♭ Fm7 B♭7 E♭ B♭7 E♭

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^b B^bm E^b B^bm E^b C m7 B^b7

5 E^b E^bMaj7 E^b6 B^b7(#5) E^bMaj7 I'm gon-na
sit right down and write my - self a let - ter _____ and

9 G7 A^b C7 Fm make be - lieve it came from you. I'm gon-na
13 Fm7 B^bsus B^b7 E^b B^bm C7 write words, oh so sweet, they're gon-na knock me off my feet. A lot of

17 F7 B^b7 kiss - es on the bot-tom; I'll be glad I got 'em. I'm gon-na
21 E^b E^bMaj7 E^b6 B^b7(#5) E^bMaj7 smile and say "I hope you're feel - ing bet - ter" _____ and

25 G7 A^b C7 Fm close "with love" the way you do. I'm gon-na
29 A^b A^bMaj7 A^b6 A° E^b B^bm C7 sit right down and write my - self a let - ter _____ and

33 F7 1. B^b9 B^b7 E^b E° Fm7 B^b7 (Sax) make be - lieve it came from you.

2. B^b7 Fm9 3. B^b13 B^b7 E^b Fm7 E^b6 came, make be - lieve that it came from you.

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

M

(Keyboard)

Keyboard

The musical score consists of ten staves of music for a keyboard instrument. The lyrics are integrated into the music, appearing below the notes. Chords are indicated above the staff at various points. The score is in 4/4 time and uses a treble clef.

Chords and lyrics:

- 1-4: A♭, E♭m, A♭, E♭m, A♭, F m7, E♭7
- 5-12: A♭, A♭Maj7, A♭6, E♭7(♯5), A♭Maj7, sit right down and C7 write my - self a let - ter and
- 9-13: C7, D♭, F7, B♭m, make be - lieve it E♭7sus came from you. A♭ I'm gon-na
- 13-17: B♭m7, E♭7, E♭7, A♭, write words, oh so sweet, they're gon-na knock me off my feet. A lot of
- 17-21: B7, E♭7, kiss - es on the bot-tom; I'll be glad I got 'em. I'm gon-na
- 21-25: A♭, A♭Maj7, A♭6, E♭7(♯5), A♭Maj7, smile and say "I hope you're feel - ing F7 bet - ter" and
- 25-29: C7, D♭, F7, B♭m, close "with love" the way you do. I'm gon-na
- 29-33: D♭, D♭Maj7, D♭6, D°, A♭, E♭m, F7, sit right down and write my - self a let - ter and
- 33-37: B7, 1. E♭9, E♭7, A♭, A°, B♭m7, E♭7 (Keyboard), make be - lieve it came from you.
- 37-41: 2. E♭7, B♭m9, 3, E♭13, E♭7, A♭, B♭m7, A♭6, came, make be - lieve that it came from you.