



## Set LA

Last revised: 2024.06.24

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Good evening

We're the Mixed Nuts and we're pleased to be here with you again this evening. Tonight, we have a special program celebrating a great event that takes place every year at about this time. It's the Mardi Gras, a festival which celebrates the start of Lent, and which is very prominently celebrated down in New Orleans.

For this event, we've decided to feature the music of the greatest ambassador of Dixieland music - the immortal Louie Armstrong. As you know, Louie was born in New Orleans, specifically in uptown New Orleans or what was known as "Back Of The Town." But one of the most famous streets in the city was Basin Street, back then one of the finest residential streets of the city. In 1926, Spencer Williams wrote a song "Basin Street Blues," which was recorded by Louie in 1928. So we'll open our tribute to Louie Armstrong with his great version of that song - "The Basin Street Blues."

# Basin Street Blues

# F

(Keyboard)

3 C 3 C7 3 Gm7 3 C7 3 Keyboard

3 F /A 3 A<sup>b</sup>7 3 G<sup>o</sup>7 3 F C7 (Sax)

5 F (Keyboard) (Sax) (Keyboard)

8 (Sax) 3 F7/A B<sup>b</sup> B<sup>o</sup>7 3

11 F/C C7 3 F F (Keyboard)

14 (Sax) (Keyboard) (Sax)

17 3 F7/A B<sup>b</sup> B<sup>o</sup>7 F/C C7 F

21 F6 A7 D7 3 3

24 3 G7 3 C7

2

27 F/A A<sup>b</sup>7 Gm7 G7 Gm7 C7 F6

30 A7 D7 3 3 3

33 G7 C7 F B<sup>b</sup> F

Yes,

37 F6 A7 D7

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

40 G7 C7

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

43 F/A A<sup>b</sup>7 Gm7 G7 Gm7 C7

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

45 F6 A7 D7

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

48 G7 C7

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

51 1. F B<sup>b</sup> F C7 (Sax) 2. F B<sup>b</sup> F C7

You'll be

55 F (Sax)

glad you came with me

57 (Sax) F 7/A

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

60 B $\flat$  B $^{\circ}$ 7 F/C C7 F C7

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

63 F 6 A 7 D 7

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

66 G 7 C 7

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

69 F F 7/E $\flat$  B $\flat$ /D D $^{\circ}$ 7 F/C B $\flat$ m7 3

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

72 F /A B $\flat$  B $^{\circ}$ 7 F/C C 7 F

blues. (Sax)

# Basin Street Blues

# M

(Keyboard)

3 F 3 F7 3 Cm7 3 F7 3 Keyboard

3 B $\flat$  /D 3 D $\flat$ 7 3 C $\circ$ 7 3 B $\flat$  F7 (Sax)

5 B $\flat$  (Keyboard) (Sax) (Keyboard)

8 (Sax) 3 B $\flat$ 7/D E $\flat$  E $\circ$ 7 3

11 B $\flat$ /F F7 3 B $\flat$  B $\flat$  (Keyboard)

14 (Sax) (Keyboard) (Sax)

17 3 B $\flat$ 7/D E $\flat$  E $\circ$ 7 B $\flat$ /F F7 B $\flat$

21 B $\flat$ 6 D7 G7 3 3

24 C7 F7 3

The musical score is written for a Keyboard and a Saxophone. It consists of nine staves of music. The key signature has two flats (B $\flat$  and E $\flat$ ), and the time signature is 4/4. The score includes various chords such as F, F7, Cm7, B $\flat$ , /D, D $\flat$ 7, C $\circ$ 7, B $\flat$ 7/D, E $\flat$ , E $\circ$ 7, B $\flat$ /F, B $\flat$ 6, D7, G7, and C7. There are several triplet markings (3) and dynamic markings like accents (^). The parts are labeled (Keyboard) and (Sax) to indicate which instrument plays each line.

2

27  $B^b/D$   $D^b\circ 7$   $Cm7$   $C7$   $Cm7$   $F7$   $B^b6$

30  $D7$   $G7$

33  $C7$   $F7$   $B^b$   $E^b$   $B^b$

Yes,

37  $B^b6$   $D7$   $G7$

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

40  $C7$   $F7$

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

43  $B^b/D$   $D^b\circ 7$   $Cm7$   $C7$   $Cm7$   $F7$

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

45  $B^b6$   $D7$   $G7$

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

48  $C7$   $F7$

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

51 1.  $B^b$   $E^b$   $B^b$   $F7$  (Keyboard) 2.  $B^b$   $E^b$   $B^b$   $F7$

You'll be



55  $B\flat$  (Keyboard)  
 glad you came with me

57 (Keyboard)  $B\flat 7/D$   
 down the Mis-sis-sip-pi. I'm gon-na show you what the

60  $E\flat$   $E\flat 7$   $B\flat/F$   $F 7$   $B\flat$   $F 7$   
 good life means. No place can send you like New Or leans. And we'll be

63  $B\flat 6$   $D 7$   $G 7$   
 glad to be oh, yes-sir-ee, where wel-come's free and it's

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

69  $B\flat$   $B\flat 7/A\flat$   $E\flat/G$   $G\flat 7$   $B\flat/F$   $E\flat m 7$  3  
 blues. I'm talk - in' 'bout the Bas - sin Street

72  $B\flat$   $/D$   $E\flat$   $E\flat 7$   $B\flat/F$   $F 7$   $B\flat$   
 blues. (Keyboard)

Thank you.

Louie had a difficult childhood. His family was poor, his father abandoned his family when Louie was an infant, and then his mother left Louie and his sister in the care of his grandmother.

I often think that this next song was Louie's way of dealing with his personal struggles. He recorded it in 1929, and the words of the song define a philosophy that works for anyone today. When troubles get you down, just square your shoulders and give off with a big smile.

Here we go with this Louie Armstrong hit - "When You're Smiling."

# When You're Smiling

# F

(Sax)

Keyboard

Fm7 Ebmaj7 Fm7 Bb6 Bb7  
 When you're  
 5 Eb C7  
 smil - ing, \_\_\_\_\_ when you're smil - ing, \_\_\_\_\_ the whole world  
 10 Fm  
 smiles with you. \_\_\_\_\_ When you're laugh - ing, \_\_\_\_\_ when you're  
 15 Bb7 Eb  
 laugh - ing, \_\_\_\_\_ the sun comes shin - ing through. \_\_\_\_\_ But when you're  
 21 Eb7 Ab  
 cry - ing, \_\_\_\_\_ you bring on the rain, \_\_\_\_\_ so stop your  
 25 F7 Bb7  
 sigh - ing, \_\_\_\_\_ be hap - py a - gain. \_\_\_\_\_ Keep on  
 29 Eb C7  
 smil - ing, \_\_\_\_\_ 'cause when you're smil - ing, \_\_\_\_\_ the  
 33 1. Fm Bb7 Eb Bb7(Sax)  
 whole world smiles with you. \_\_\_\_\_  
 37 2. Fm Bb7 Eb Fm7 Eb Bbsus Eb6  
 whole world \_\_\_\_\_ smiles with you. \_\_\_\_\_

# When You're Smiling

# M

Keyboard

(Keyboard)

B $\flat$ m7 A $\flat$ maj7 B $\flat$ m7 E $\flat$ 6 E $\flat$ 7  
 When you're  
 5 A $\flat$  F7  
 smil - ing, \_\_\_\_\_ when you're smil - ing, \_\_\_\_\_ the whole world  
 10 B $\flat$ m  
 smiles with you. \_\_\_\_\_ When you're laugh - ing, \_\_\_\_\_ when you're  
 15 E $\flat$ 7 A $\flat$   
 laugh - ing, \_\_\_\_\_ the sun comes shin - ing through. \_\_\_\_\_ But when you're  
 21 A $\flat$ 7 D $\flat$   
 cry - ing, \_\_\_\_\_ you bring on the rain, \_\_\_\_\_ so stop your  
 25 B $\flat$ 7 E $\flat$ 7  
 sigh - ing, \_\_\_\_\_ be hap - py a - gain. \_\_\_\_\_ Keep on  
 29 A $\flat$  F7  
 smil - ing, \_\_\_\_\_ 'cause when you're smil - ing, \_\_\_\_\_ the  
 33 1. B $\flat$ m E $\flat$ 7 A $\flat$  E $\flat$ 7 (Keyboard)  
 whole world smiles with you. \_\_\_\_\_  
 37 2. B $\flat$ m E $\flat$ 7 A $\flat$  B $\flat$ m7 A $\flat$  E $\flat$ sus A $\flat$ 6  
 whole world \_\_\_\_\_ smiles with you. \_\_\_\_\_

Thank you.

As Louie grew and matured, he found music. And he also found the cornet, which he learned to play under the tutelage of Bunk Johnson and Joe “King” Oliver. And thus, his legendary career began.

By 1932, he had spent time in Chicago, New York City, and even a stint in Hollywood where he made his first movie “Ex-Flame.” But it was back in New Orleans where he recorded this next tune, and we’ll play it for you now. It’s a love song entitled “All Of Me.” Enjoy!

# All Of Me

# F

(Sax)

Keyboard

3

5

9

14

19

25

30

35

41

45

All of me, why not take all of me? Can't you see

I'm no good with - out you. Take my lips, I want to

lose them. Take my arms, I'll nev - er use them.

Your good-bye left me with eyes that cry. How can I

ev #er make it with - out you? You took the part that

once was my heart, so why not take all of me?

1.

2.

why not take all? why not take all? So

why not take all of me?

Chords: Gm7, Bb/F, E7, F, Am/E, Bbm/Eb, D7, Gm, Gm7, C9, C7, F6, F, Dm7, C7, Gm7, C7, F6, A7, D7, Gm7, A7, Dm, G7, Gm7, C7, F6, A7, D7, Gm7, Bb6, Bbm6, Am7, D7, Gm7, C7, F, D7, Gm7, C7, Gm7, C7, Am7, D7, Gm7, C7, Bb6/F, F

# All Of Me

# M

(Keyboard)

Keyboard

3

5

9

14

19

25

30

35

41

45

Chords: Cm7, Eb/Bb, A7, Bb, Dm/A, Ebm/A, G7, Cm, Cm7, F9, F7, Bb6, Bb, Gm7, F7, Cm7, F7, Bb6, D7, G7, Cm7, D7, Gm, C7, Cm7, F7, Bb6, D7, G7, Cm7, Eb6, Ebm6, Dm7, G7, Cm7, F7, Bb, G7, Cm7, F7, Cm7, F7, Dm7, G7, Cm7, F7, Eb6/Bb, Bb

3

3

3

3

3

3

1.

2.

Lyrics:

All of me, \_\_\_\_\_ why not take all of me? \_\_\_\_\_ Can't you see \_\_\_\_\_

I'm no good with - out you. \_\_\_\_\_ Take my lips, \_\_\_\_\_ I want to

lose them. \_\_\_\_\_ Take my arms, \_\_\_\_\_ I'll nev - er use them.

Your good-bye \_\_\_\_\_ left me with eyes that cry. \_\_\_\_\_ How can I \_\_\_\_\_

ev - er make it with - out you? \_\_\_\_\_ You took the part that

once was my heart, \_\_\_\_\_ so why not take all of me? \_\_\_\_\_

why not take all? \_\_\_\_\_ why not take all? \_\_\_\_\_ So

why not take all of me? \_\_\_\_\_

Thank you.

Louie's next years were spent traveling on the road, playing musical engagements in all of the major cities of the US and Europe. By now, he was an established star and highly in demand. He finally settled permanently in New York City in 1943. He started a six-piece combo there called Louis Armstrong and his All Stars, and the group recorded many songs and appeared in over 30 films.

In 1947, Louie and his All Stars recorded a song that undoubtedly reflected on his memories of his birthplace. Here's \_\_\_\_\_ to sing our version of that great hit - "Way Down Yonder In New Orleans."



Thank you.

On February 21, 1949, Louis achieved still another great milestone. He became the first jazz musician to appear on the cover of Time magazine.

In that same year, Louis recorded this next tune, which probably reflects his desire for a less hectic lifestyle. Here's our version of Louie's recording of "That Lucky Old Sun."

MALE VOCAL ONLY

## 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 $\flat$ maj B $\flat$ 7 E $\flat$  E $\flat$ m  
 work like the dev - il \_\_\_ for my pay. But that luck-y \_\_\_ 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  $\Phi$  F F7  
 down that cloud with a sil - ver lin-ing lift me \_\_\_ to Par-a - dise.

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  $B\flat m7$   $E\flat m7/G\flat$   $A\flat7$   $D\flat$   $Fm$   $G\flat$   $D\flat\circ7$

roll a-round Heav-en all day. (Keyboard)

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

Thank you.

In that same year, 1949, Louie recorded a song written 9 years earlier and recorded six times in that year by various artists - Fats Domino, Sammy Kaye, Gene Krupa, Kay Kyser, Russ Morgan, and even Gene Autry. But Louie's recording in 1949 reached #29 on the Billboard's Top 40.

Here we go with one I'm sure you'll all remember - "Blueberry Hill."

12/8 feel throughout

# Blueberry Hill

F

Keyboard

(Keyboard)

3 3 B $\flat$  C7 F B $\flat$  F N.C.

6 B $\flat$  F

thrill on Blue-ber - ry Hill, on Blue-ber - ry

10 C7 F FMaj7 F6 F7

Hill when I found you. The moon stood

14 B $\flat$  F

still on Blue-ber - ry Hill and lin-gered un -

18 C7 F B $\flat$  F B $\flat$ 6

till my dreams came true. The wind in the

22 F FMaj7 B $\flat$ 6 F FMaj7 F7 E7

will - low played love's sweet mel - o - dy, but all of those

26 A m E7 A m E7 A C7 F7

vows we made were nev - er to be. Tho' we're a -

30 B $\flat$  F

part you're part of me still for you were my

34 C7

1. F B $\flat$  F F7 2. F B $\flat$  F6

thrill on Blue-ber - ry Hill. (Sax) Hill.

12/8 feel throughout

# Blueberry Hill

# M

Keyboard

(Keyboard)

1. 3 3 3 E $\flat$  F7 3 B $\flat$  E $\flat$  B $\flat$  N.C. I found my

6 E $\flat$  B $\flat$  thrill on Blue-ber - ry Hill, on Blue-ber - ry

10 F7 B $\flat$  B $\flat$ Maj7 B $\flat$ 6 B $\flat$ 7 Hill when I found you. The moon stood

14 E $\flat$  B $\flat$  still on Blue-ber - ry Hill and lin-gered un -

18 F7 B $\flat$  E $\flat$  B $\flat$  E $\flat$ 6 3 till my dreams came true. The wind in the

22 B $\flat$  B $\flat$ Maj7 E $\flat$ 6 3 B $\flat$  B $\flat$ Maj7 B $\flat$ 7 A7 wil - low played love's sweet mel - o - dy, but all of those

26 Dm A7 Dm A7 D F7 B $\flat$ 7 vows we made were nev - er to be. Tho' we're a -

30 E $\flat$  B $\flat$  part part of me still for you were my

34 F7 1. B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 2. B $\flat$  E $\flat$  B $\flat$ 6 thrill on Blue-ber - ry Hill. (Keyboard) Hill.

Thank you. Thank you very much.

The following year, 1950, Louie again took a song that had been written much earlier - way back in 1931 - and gave it new life with his own unique vocal and instrumental style. His recording was highly acclaimed, and we'll play this song for you now. Here's Louie's version of "Dream A Little Dream Of Me."

# Dream A Little Dream Of Me

F

Keyboard

(Sax)

C A m F M a j 7 G 7 E m 7 A m D m 7 3 G 7

5 C 6 A b 7 G 7 C 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 A 7 3 E m 7 (b 5) A 7 D m D m 7 D m 7 (b 5) 3 B b 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,

1. C M a j 7 A m 7 D m 7 G 7 2. C M a j 7 A b 7 G 7 C 6 B b m 7 E b 7

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

15 A b 6 F m 7 3 B b m 7 3 E b 7 A b 6 F m 7 3 B b m 7 E b 7

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

19 A b 6 F m 7 3 B b m 7 3 E b 7 A b 6 F m 7 D m 7 G 7

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

23 C 6 A b 7 G 7 C 6 A 7 3 E 7 (b 5) A 7

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

27 D m D m 7 D m 7 (b 5) B b 9 C M a j 7 A b 7 G 7 C A b 7 G 7 To Coda D.S. al Coda

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

⊕ Coda

31 C C M a j 7 A b 7 G 7 C D m D b M a j 7 C 6

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



# Dream A Little Dream Of Me

# M

(Keyboard) **Keyboard**

5 **F 6** **D<sup>b</sup>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 **D7** **A m7(b5)** **D7** **G m** **G m7** **G m7(b5)** **E<sup>b</sup>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. F Maj7** **D m7** **G m7** **C7** **2. F Maj7** **D<sup>b</sup>7** **C7** **F 6** **E<sup>b</sup>m7** **A<sup>b</sup>7**

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

15 **D<sup>b</sup>6** **B<sup>b</sup>m7** **E<sup>b</sup>m7** **A<sup>b</sup>7** **D<sup>b</sup>6** **B<sup>b</sup>m7** **E<sup>b</sup>m7** **A<sup>b</sup>7**

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

19 **D<sup>b</sup>6** **B<sup>b</sup>m7** **E<sup>b</sup>m7** **A<sup>b</sup>7** **D<sup>b</sup>6** **B<sup>b</sup>m7** **G m7** **C7**

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

23 **F 6** **D<sup>b</sup>7** **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<sup>b</sup>9** **F Maj7** **D<sup>b</sup>7** **C7** **F** **D<sup>b</sup>7** **C7** **F**

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

**CODA**

31 **F** **F Maj7** **D<sup>b</sup>7** **C7** **F** **G m7** **G<sup>b</sup>Maj7** **F 6**

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

Thank you.

In the following year, 1951, Louie took a Spanish song “Adios Muchachos” written in 1927 which had a tango beat and turned it into a completely new creation. He kept the tango beat but substituted a lyric created by Dorcas Cochran, and his recording of this new creation lasted 16 weeks on the Billboard charts.

Here we go with this song about an individual who is completely enraptured by his loved one and, as a result, his mind goes off into the wild. It’s called “I Get Ideas.”

# I Get Ideas

# F

(Sax)

Keyboard

Musical notation for measures 1-4. The key signature has one flat (Bb). The time signature is 4/4. Chords above the staff are F, F°7, C7, Dm, B°7, and C7. The melody starts on a treble clef staff.

When we are

Musical notation for measures 5-7. Chords above the staff are F, A7, Bb, and C. The melody continues on the treble clef staff.

danc-ing and you're dan-ger-ous-ly near me, I get i-de-as, I get i-

Musical notation for measures 8-10. Chords above the staff are F6, F, F/A, Ab°7, Gm7, and C7. The melody continues on the treble clef staff.

de-as. I want to hold you so much clo-ser than I dare to. I want to

Musical notation for measures 11-12. Chords above the staff are Gm7 and F. The melody continues on the treble clef staff.

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

Musical notation for measures 13-15. Chords above the staff are A7, Bb, and C. The melody continues on the treble clef staff.

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

Musical notation for measures 16-18. Chords above the staff are F6, F, F7, Bb, and Gm7(b5). The melody continues on the treble clef staff.

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

Musical notation for measures 19-21. Chords above the staff are F/A, Ab°7, Gm7, C7, F, and A7. The melody continues on the treble clef staff.

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

Musical notation for measures 22-24. Chords above the staff are Dm and Gm7. The melody continues on the treble clef staff.

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

2

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

26 F F $^{\circ}$ 7 Gm7 C7 F (Sax)  
love - ly i - de - a that I'm fall - ing in love with you.

29 A7 Dm Gm7 F $^{\circ}$ 7 F7  
(Keyboard)  
37 G G $^{\circ}$ 7 D7 Em D $\flat$  $^{\circ}$ 7 D7  
When we are

41 G B7 C D  
danc - ing and you're dan - ger - ous - ly near me, I get i - de - as, I get i -

44 G6 G G/B B $\flat$  $^{\circ}$ 7 Am7 D7  
de - as. I want to hold you so much clo - ser than I dare to. I want to

47 Am7 G  
scold you 'cause I care more than I care to. And when you

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

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

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

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

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

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

64 (Sax) you.

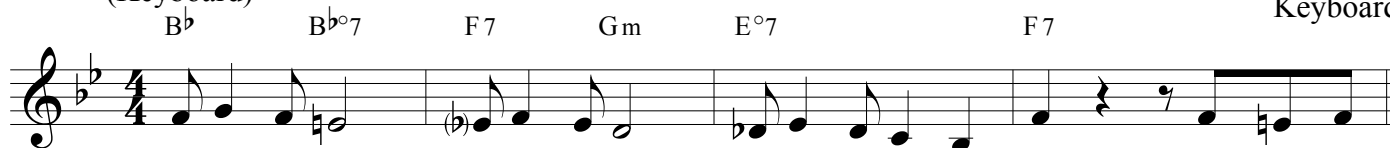
Chords: B7, C, D, G6, G, G7, C, Am7(b5), G/B, Bb7, Am7, D7, G, B7, Em, Am7, G, G7, C, Cm, G, G°7, Am7, D7, (Sax) G, G°7, D7, Em, D7, G, D, G.

## I Get Ideas

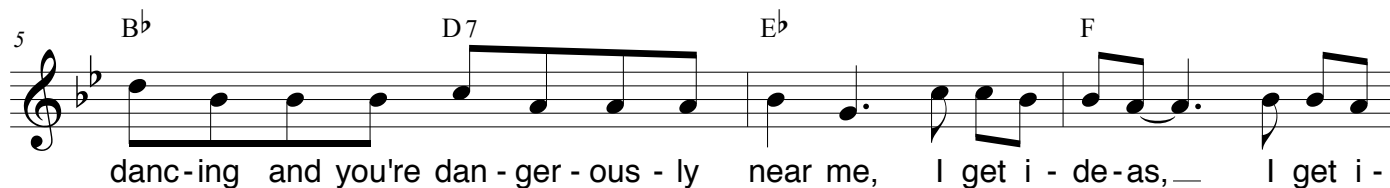
M

(Keyboard)

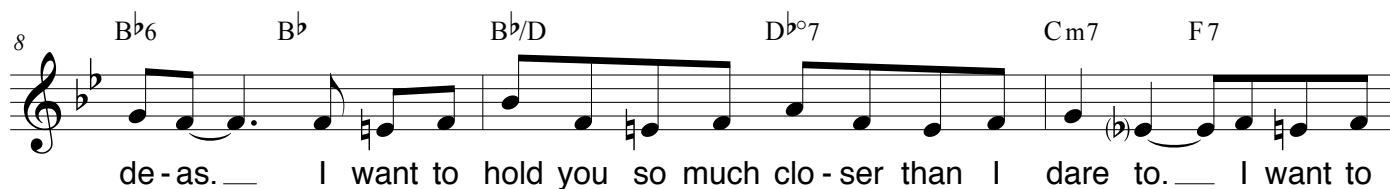
Keyboard



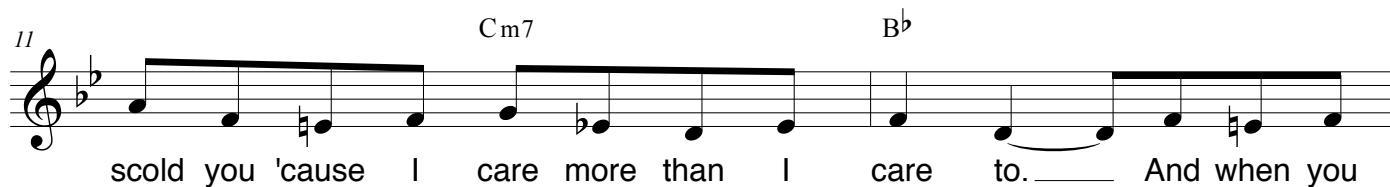
When we are



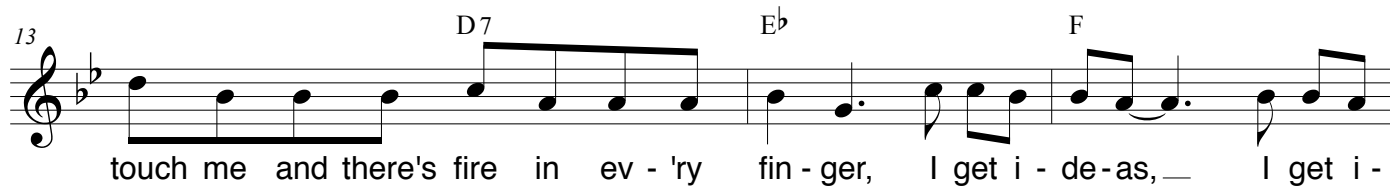
danc-ing and you're dan - ger - ous - ly near me, I get i - de-as, I get i -



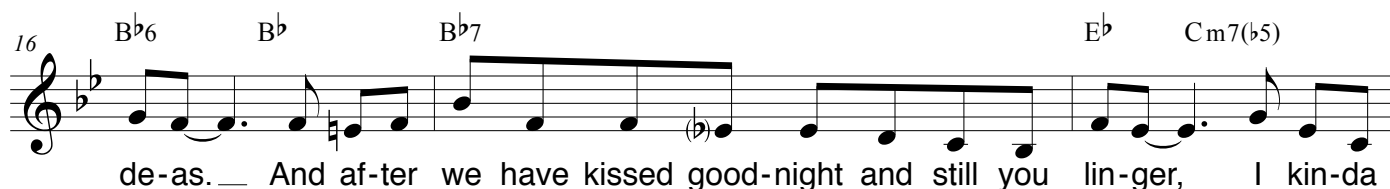
de-as. I want to hold you so much clo - ser than I dare to. I want to



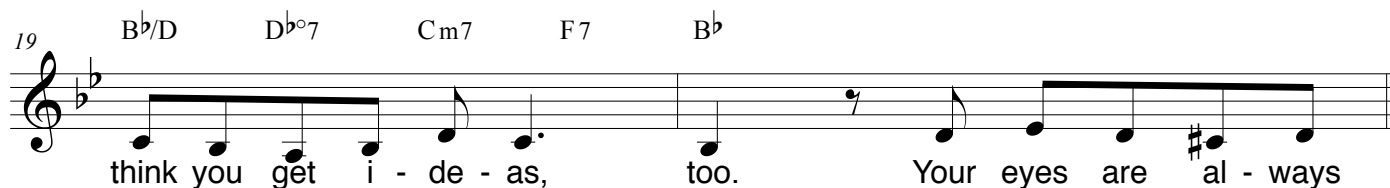
scold you 'cause I care more than I care to. And when you



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



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



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



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

2

23 Cm7 B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m  
 say-ing\_ that you could love me, too. For that's the whole I - de-a, it's true, the

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

29 D7 Gm Cm7 B $\flat$  B $\flat$ 7  
 When we are

33 E $\flat$  E $\flat$ m B $\flat$  B $\flat$ °7 Fm7 F7 B $\flat$   
 When we are

37 C C°7 G7 Am G $\flat$ °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 $\flat$ °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 Dm7(b5)



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

55 C/E E♭°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 Am



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°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°7 (Keyboard) G7 Am G7 C G C



you.



Thank you. Thank you very much.

In that same year, 1951, Louie recorded another hit song which also was used in a movie that year as well as in many movies since that time. It has since been recorded by such artists as Monica Lewis, Hugo Winterhalter, Richard Chamberlain, and even Rod Stewart.

Here we go with another Louie Armstrong hit - "A Kiss To Build A Dream On."

# Give Me A Kiss To Build A Dream On

# F

(Sax) G B $\flat$ 7 Am7 D7 Em 3 G $^{\circ}$ 7 Am7 D7 Keyboard

5 G B $\flat$ 7

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 $\flat$ maj7 B $\flat$ 7 Cm7 3 B $\flat$ maj7

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

20 Cm6 D7 Gm A7 3 D D7

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

24 G B $\flat$ 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-ment live. Give me what you a - lone can

2

29 Am7 D7 G Am7 D7

give, a kiss to build a dream on.

32 G B<sup>b</sup>7 Am7 D7 Am7 D7

(Sax)

36 Am7 D7 Am7 D7 1. G Am7 D7 2. G G7

When I'm a-

42 Cm7 F7 B<sup>b</sup>maj7 B<sup>b</sup>7 Cm7 B<sup>b</sup>maj7

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

46 Cm6 D7 Gm A7 B<sup>b</sup>m7 E<sup>b</sup>7

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

50 A<sup>b</sup> B<sup>b</sup>7

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

52 B<sup>b</sup>m7 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7

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

55 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> (Sax) A<sup>b</sup> Cm

give, a kiss to build a dream on.

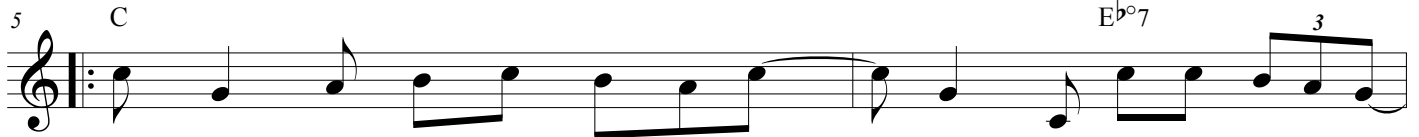
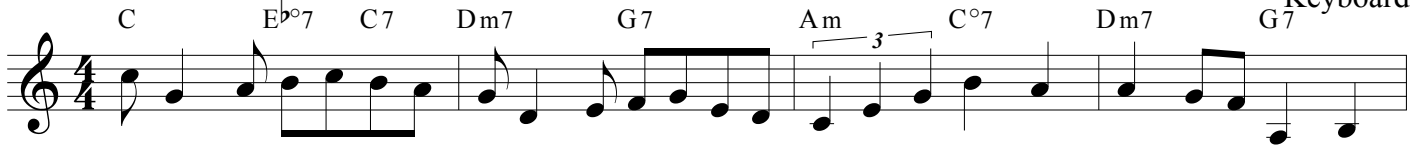
58 D<sup>b</sup> D<sup>o</sup>7 A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>m E<sup>b</sup>7 A<sup>b</sup>maj7

# Give Me A Kiss To Build A Dream On

# M

(Keyboard)

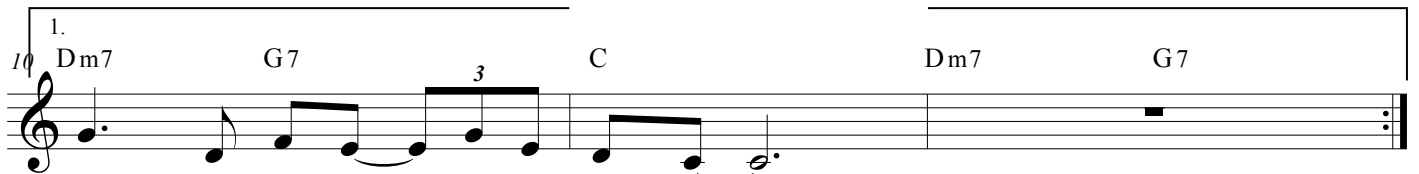
Keyboard



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 -



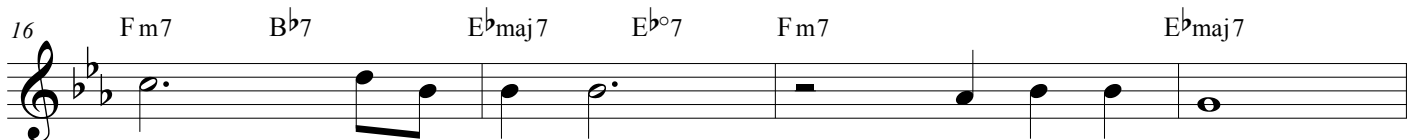
- tion will thrive up - on that kiss. Sweet-heart, I ask no more than  
 - tion will feed my hun - gry heart. Leave me one thing be - fore we



this, a kiss to build a dream on.



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



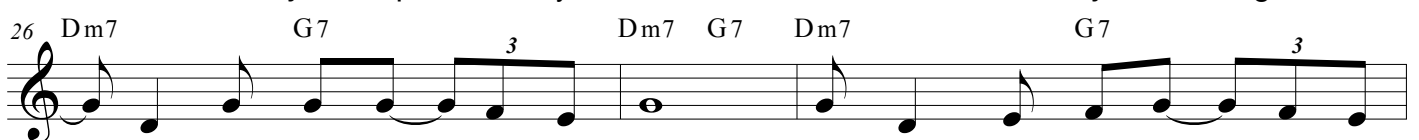
lone with my fan - cies, I'll be with you



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



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



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

58 G<sup>b</sup> G<sup>°</sup>7 D<sup>b</sup>/A<sup>b</sup> E<sup>b</sup>m A<sup>b</sup>7 D<sup>b</sup>maj7



Musical notation for measures 58-63. Measure 58: Treble clef, key signature of three flats (Bb, Eb, Ab), one sharp (F#). Chord G<sup>b</sup>. Measure 59: Chord G<sup>°</sup>7. Measure 60: Chord D<sup>b</sup>/A<sup>b</sup>, triplet of eighth notes (D<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>). Measure 61: Chord E<sup>b</sup>m. Measure 62: Chord A<sup>b</sup>7. Measure 63: Chord D<sup>b</sup>maj7.

Thank you.

Speaking of kisses, we'll now move to 1952 and another song with "kiss" in the title. This one, however, has a much different beat - a Latin beat - and the song reflects the spirit and vigor of the Latin life. The original title of the song was El Choclo, which means "Ear Of Corn." However, that title probably would never make anyone's hit list, so it was renamed something with a bit more allure. Here we go with another of Louie's hits - "Kiss Of Fire."

# Kiss Of Fire

# F

(Sax) Cm B $\flat$  A $\flat$  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 -

21 sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

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

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

29 me, don't pit - y me. Give me your

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

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

37 dooms me, tho it con - sumes me, your kiss of fire.

40 sumes me, your kiss of fire, your kiss of

44 fire, your kiss of fire!



# Kiss Of Fire

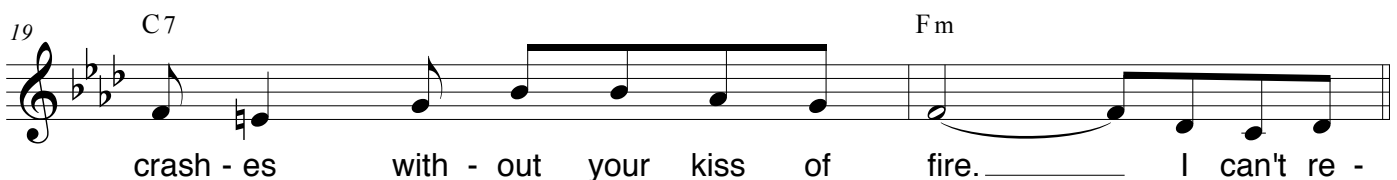
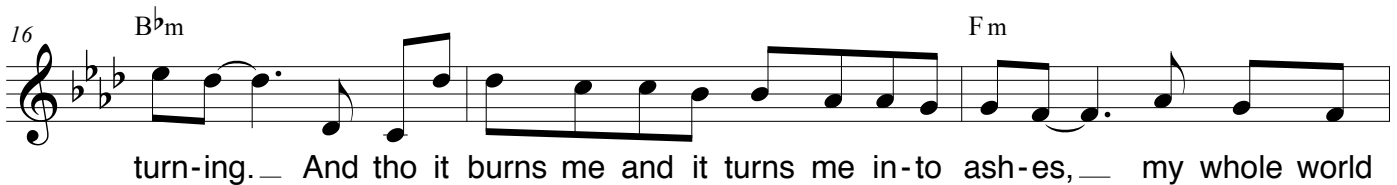
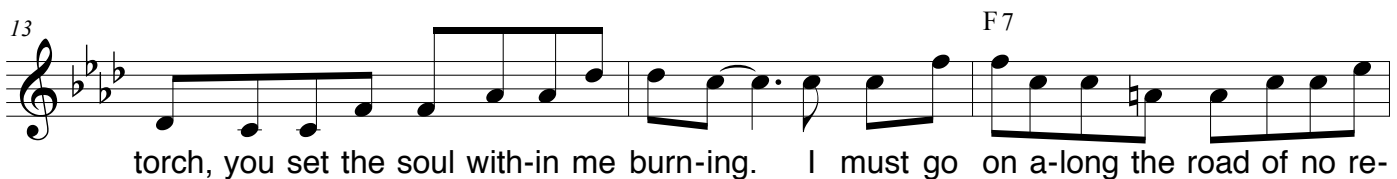
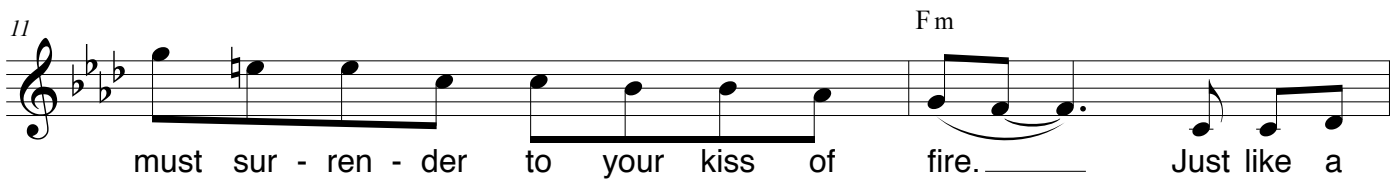
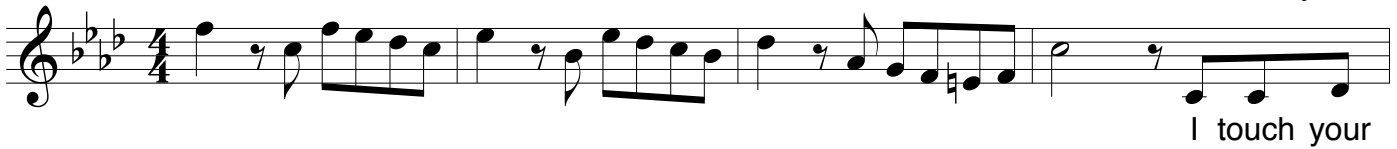
# M

(Keyboard) Fm

E $\flat$ D $\flat$ 

C

Keyboard



21  $E\flat 7$   $A\flat$   $A\flat/C$   $B^\circ 7$   $E\flat 7$

sist you, what good is there in try-ing, what good is there de - ny-ing, you're all that I de-

24  $A\flat$   $C 7$   $F m$

sire.\_\_\_\_ Since first I kissed you, my heart was yours com - plete-ly.\_\_\_\_ If I'm a

27  $D\flat 7$   $C$   $D\flat 7$

slave, then it's a slave I want to be.\_\_\_\_ Don't pit - y

29  $C 7$   $D\flat 7$   $C$

me,\_\_\_\_ don't pit - y me.\_\_\_\_ Give me your

32  $F m$   $F 7$

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

35  $B\flat m$

mor - row.\_\_\_\_ I know that I must have your kiss al - though it

37  $F m$  **To Coda**  $\oplus$   $C 7$   $F m$  **D.S. al Coda**

dooms me, tho it con - sumes me,\_\_\_\_ your kiss of fire.\_\_\_\_

**\oplus Coda**

40  $C 7$   $F m$   $C 7$

sumes me,\_\_\_\_ your kiss of fire, your kiss of

44  $F m$   $C 7$   $F m$

fire, your kiss of fire!

Thank you. Thank you very much. Are you enjoying our Mardi Gras celebration and our tribute to Louie Armstrong?

Now, we'll move forward to 1955 and another song taken from previous venue. This time, the song came from the pen of Kurt Weill and his creation called "The Threepenny Opera," which debuted in Germany in 1928. The song tells the story of a really bad guy, and Louie's recording in 1955 created a character that became a pop legend. Here we go with the story 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 m 7 E b 9

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

27 A b 6 F m F m 7 B b m 7

\_\_\_\_\_ 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 m 7 E 7

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

43 A 6 F # m F # m 7 B m 7

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

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

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 something rash? Jen-nie

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

75  \_\_\_\_\_ Good eve-ning Luc-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 Luc-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 very much.

Now, we're to the year 1956. Louie is continuing to tour throughout the US and Europe. But he still had time to make recordings. In that year, he recorded a song that he had first recorded way back in 1929 and then again in 1938 and 1943. But his recording in 1956 for Decca Record's "Autobiography" project ranks as one of the greatest sessions of Louie's entire career. Here we go with that great favorite - "I Can't Give You Anything But Love."

# 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.

Chord symbols: Fm7, F#m7, Eb, C9, Fm9, Bb7, Eb, Cm7, Bb7, EbMaj7, Gm7, Gbm7, Fm7, Bb7, EbMaj7, Gm7, Cm7, Fm7, Bb7, Bbm7, Eb7, AbMaj7, F7, Fm7, Bb7, EbMaj7, Gm7, Gbm7, Fm7, Bb7, Bbm7, Eb7, AbMaj7, A7, EbMaj7/Bb, C7, Fm7, Bb7, Eb, Fm7, Bb7, Fm7, Bb7, Fm7, Bb7, Eb6, Bb7, Eb6.

Thank you.

In that same year - 1956 - Louie appeared as a co-star with some pretty good music stars and Hollywood greats. How about Bing Crosby? How about Frank Sinatra? How about Grace Kelley? Would you likely go to see a movie with those stars and Louie Armstrong in it? Yes, and so would I. And I did! Anyone care to guess the name of the film? Right - High Society.

At the beginning of the film, Louie and his band are on a bus heading for a mansion in Newport Beach, and this next song provides a setting to the entire plot of the film. Here we go with "High Society Calypso."



## Calypso Beat

## High Society Calypso

Keyboard

Just  
 dig that scen - er - y float - in' by. We're now ap - proach ing New -  
 port, Rhode I We've been for - years in Var - i - et - y. But  
 Chol - ly Knick - er - bock - er, now we're go - ing to be in  
 high, high, high so - ci - , - high - so - ci - et - y. Yes, I  
 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  
 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  
 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 very much.

Our next Louie Armstrong hit was recorded 3 years later - in 1959. Once again, the song was from another country, this time the country of France, and was written in 1945. The first recording was by the great French artist, Edith Piaf, who had composed the lyrics to the song written by Luois Guglielmi. Later, many other artists recorded the song, but Louie's recording in 1959 still remains today as one of the great versions.

Here we go with a beautiful ballad - "La Vie En Rose."

# La Vie En Rose

# F

Alto Sax

(Sax)

Gm7 G°7 Fmaj7 F°7 A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>9/D D<sup>b</sup>m(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 <sup>#</sup>la vie en rose. —

13 F Fmaj7

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

15 F6 B<sup>b</sup> B<sup>b</sup>6 B<sup>b</sup>m6 Fmaj9 **To Coda** 

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

19 B<sup>b</sup>6 A<sup>b</sup>°7 Gm7 B<sup>b</sup>m7(b5) C7 F

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

22 Fmaj7 B<sup>b</sup> Gm7 C7 F Gm7 A<sup>b</sup>m6 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)

Cm7 C°7 B♭maj7 B°7 D♭/A♭ E♭9/G G♭m(maj7) F7

5 B♭ B♭maj7  
 Hold me close and hold me fast, the mag - ic spell you

7 B♭ Cm F7 Cm  
 cast, this is la vie en rose. — When you kiss me, heav - en

10 F7 Cm F7 G°7 Cm7 F7  
 sighs, and though I close my eyes, I see la vie en rose. —

13 B♭ B♭maj7  
 When you press me to your heart, I'm in a world a -

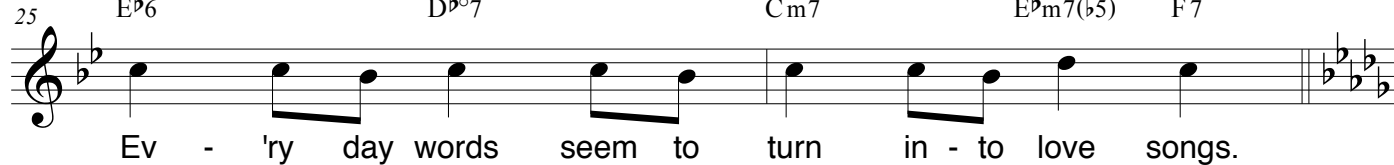
15 B♭6 E♭ E♭6 E♭m6 B♭maj9 **To Coda**   
 part, a world where ros-es bloom. And when you speak, an-gels sing from a-bove.

19 E♭6 D♭°7 Cm7 E♭m7(b5) F7 B♭  
 Ev - 'ry day words seem to turn in - to love songs. Give your heart and soul to

22 B♭maj7 E♭ Cm7 F7 B♭ Cm7 D♭m6 F9 **D.S. al Coda**  
 me and life will al - ways be la vie en rose.

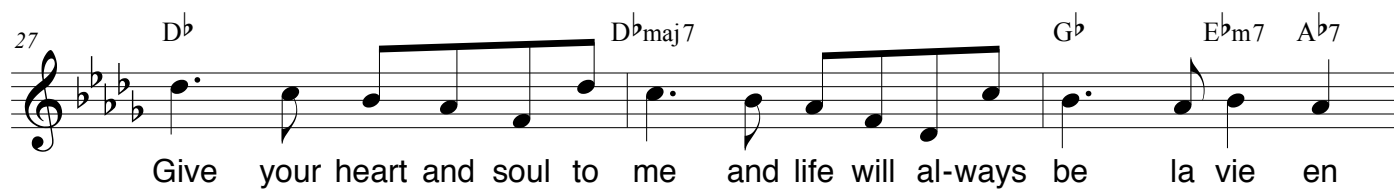
**Coda**

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.

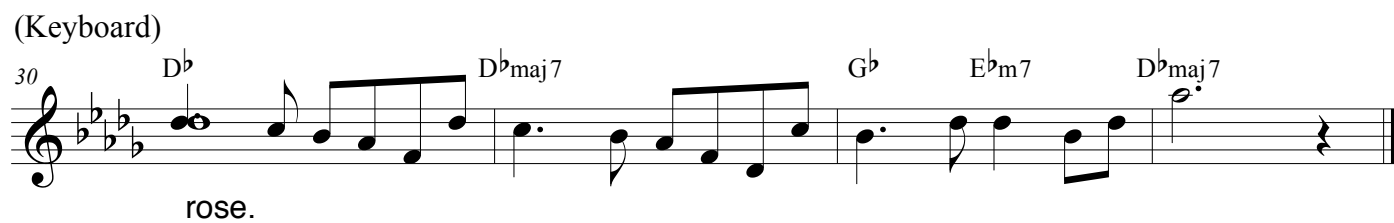
27  $D\flat$   $D\flat maj7$   $G\flat$   $E\flat m7$   $A\flat7$



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.

In June of 1959, Louie suffered a heart attack. But he continued to tour extensively. Then, in 1964, he scored a surprise hit with the title song from a musical that had opened on Broadway in that same year with one of the great musical stars of all time - Miss Carol Channing - in the lead role. Have you got a guess as to the name of the musical? Right - Hello, Dolly.

And so, here we go with the song that Louie recorded and which reached #1 in May of that year and earned him a Grammy award for best vocal performance. Here's "Hello, Dolly!"



Thank you.

We're rapidly approaching the end of this Mardi Gras celebration and our evening of musical tribute to the great Louie Armstrong. For our next to final song, we'll move to the year 1968 and to the country of Great Britain, where in April of that year, his recording of "What A Wonderful World" reached number one on the charts. So, here was Louie, at the grand old age of 67, with another top hit in the recording world. He established the record as the oldest male to top the recording charts.

So, here we go with a beautiful song about green trees, red roses, blue skies, white clouds, beautiful rainbows, and babies cries - "What A Wonderful World."

VOCAL ONLY

## What A Wonderful World

F

Keyboard

C D m C D m7 G7

1 see

3 C 6 E m7 F Maj7 E m7 D m7 C Maj7

trees of green, red ros - es, too. I see them bloom  
skies of blue and clouds of white, the bright bless - ed day,

6 B m7(b5) E7(b9) A m7 A b7

for me and you, and I think to my - self,  
the sac - red night,

8 D m7 G7 1. C Maj7 C 6 D m7 G7 2.

"What a won - der - ful world." I see

11 2. C 6 F 7 C 6

world." The

13 D m7 G7 C Maj7

col - ors of the rain - bow so pret - ty in the sky are

15 D m7 G7 C Maj7

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 \_\_\_\_\_ shak-ing hands \_\_\_\_\_ say-ing "How \_\_\_\_\_ do you do."

19 A m7 A7(b9) D m7 C#°7 G7

They're \_\_\_\_\_ real-ly say-ing, \_\_\_\_\_ "I love you." I 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

24 B m7(b5) E7(b9) A m7 A b7 D m7 G7 To Coda

than<sup>2</sup> I'll \_\_\_\_\_ ev-er know, and I think to my-self, \_\_\_\_\_ "What a won-der-ful

27 C 6 F7 C D m7 G7 D.S. al Coda

world." \_\_\_\_\_ (Keyboard)

29 E 13 E7#5 A 9sus4 A7(b9) D m7

world." \_\_\_\_\_ Yes, I think<sup>2</sup> to my<sup>2</sup> self, \_\_\_\_\_

32 G 9sus4 G7 C 6 F C 6

\_\_\_\_\_ "What a won-der-ful world." \_\_\_\_\_

# What A Wonderful World

M

## Keyboard

F Gm F Gm7 C7 2

1 see

3 F 6 A m7 BbMaj7 A m7 G m7 2 F Maj7

trees of green, red ros - es, too. I see them bloom  
skies of blue and clouds of white, the bright bless - ed day,

6 E m7(b5) 2 A7(b9) D m7 Db7

for me and you, and I think to my - self,  
the sac-red night,

8 G m7 C7 3 1. F Maj7 F 6 G m7 C7 2

"What a won - der - ful world." I see

11 2. F 6 Bb7 F 6

world." The

13 G m7 C7 F Maj7


col - ors of the rain - bow so pret - ty in the sky are

15 G m7 C7 F Maj7

al - so on the fac - es of the peo - ple pass - ing by. I see


2

17 D m7 A m7 D m7 A m7



friends shak-ing hands say-ing "How do you do."

19 D m7 D7(b9) G m7 F#°7 C7



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

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




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

24 E m7(b5) A7(b9) D m7 Db7 G m7 C7 To Coda



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



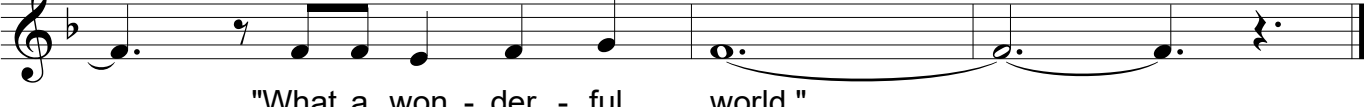
world." (Keyboard)

29 Coda A 13 A7#5 D9sus4 D7(b9) G m7



world." Yes, I think to my-self,

32 C9sus4 C7 F 6 Bb F 6



"What a won-der-ful world."

Thank you. Thank you very much.

Louis Armstrong passed away of a heart attack in his sleep on July 6, 1971, a month before his 70th birthday and 11 months after playing a famous show at the Waldorf-Astoria's Empire Room. He was interred in Flushing Cemetery, Flushing, in Queens, New York City.

His honorary pallbearers included Bing Crosby, Ella Fitzgerald, Dizzy Gillespie, Pearl Bailey, Count Basie, Harry James, Frank Sinatra, Ed Sullivan, Earl Wilson, Alan King, Johnny Carson and David Frost. Peggy Lee sang The Lord's Prayer at the services while Al Hibbler sang "Nobody Knows the Trouble I've Seen."

In 1972, he was posthumously awarded the Grammy Lifetime Achievement Award in by the Academy of Recording Arts and Sciences in recognition of his lifetime of creative contributions of outstanding artistic significance to the field of recording.

So now, as we conclude our Mardi Gras celebration and our celebration of the life of Louis Armstrong, we'll close our with a song that he recorded and now is often played when the funeral procession winds it's way through the streets of New Orleans to the place of final burial. On the way to the cemetery, this song is played very slowly, almost like a dirge. But, on the way back, it becomes a lively song of hope and celebration.

Had Louie been buried in New Orleans, we believe this would have been the song that would have accompanied him to his final resting place. Here is our version of that great gospel classic - "When The Saints Go Marching In."

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

# When The Saints Go Marching In

# F

Sax, Bass, & Keyboard Only  
Slowly And Very Rubato) B $\flat$

Keyboard

8 B $\flat$  (Drums - At Tempo) (1st time Dixieland Instrumental) B $\flat$  E $\flat$  B $\flat$ /D F7 B $\flat$  E $\flat$

saints go march - ing in.  
come sing - on Judg - ment Day  
sing - in' "Hal - le - lu,"

15 B $\flat$ /D F7 B $\flat$  Gm Cm7 F7 B $\flat$

Oh, when the saints go march - ing in, Oh yes, I want to  
Oh, when they come on Judg - ment Day, Lord, how I want to  
and when they're sing - in' "Hal - le - lu," Oh Lord, I want to

21 B $\flat$ /A $\flat$  E $\flat$ /G E $\flat$ m/F# B $\flat$ /F Gm Cm7 F7 B $\flat$  E $\flat$

be in that num-ber \_\_\_\_\_ when the saints go march - ing in.  
be in that num-ber \_\_\_\_\_ when they come on Judg - ment Day.  
be in that num-ber \_\_\_\_\_ when they're sing - in' "Hal - le - lu."

27 1-4 B $\flat$  5 C C F C/E G7 C F

Oh, when the And when the Lord is shak-in' hands,  
Oh, when they they're  
And when they're

32 C/E G7 C Am Dm7 G7 C C7

and when the Lord is shak - in' hands, Oh yes, I want to be in that

39 F Fm C Am Dm7 G7 C F C (Dixieland To End) G7

num-ber \_\_\_\_\_ when the Lord is shak - in' hands

45 C C7 F Fm C G7(b9) Dm7 G7 C E C F C

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

# When The Saints Go Marching In

# M

Keyboard

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

6

(Drums - At Tempo) (1st time Dixieland Instrumental)

12

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

18

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

24

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

30

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

36

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

(Dixieland To End)

42

Lord is shak - in' hands

48