

## 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)

Keyboard

3      C      3      C7      3      Gm7      3      C7      3

3      F      /A      3      A♭°7      3      G°7      3      F      C7      (Sax)

5      F      (Keyboard)      (Sax)      (Keyboard)

8      (Sax)      3      F7/A      B♭      B°7      3

II      F/C      C7      3      F      F      (Keyboard)

14      (Sax)      (Keyboard)      (Sax)

17      F7/A      B♭      B°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

33 G7 C7 F Bb 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)

57 (Sax) F 7/A

60 B♭ B°7 F/C C7 F C7

63 F 6 A 7 D 7

66 G 7 C 7

69 F F 7/E♭ B♭/D D♭°7 F/C B♭m7 3

72 F /A B♭ B°7 F/C C7 F

# Basin Street Blues

M

(Keyboard)

3 F 3 F7 3 Cm7 3 F7 3  
3 B<sup>b</sup> /D 3 D<sup>b</sup>7 3 C<sup>7</sup> 3 B<sup>b</sup> F7 (Sax)  
5 B<sup>b</sup> (Keyboard) (Sax) (Keyboard)  
8 (Sax) 3 B<sup>b</sup>7/D E<sup>b</sup> E<sup>b</sup>7 3  
11 B<sup>b</sup>/F F7 3 B<sup>b</sup> B<sup>b</sup> (Keyboard)  
14 (Sax) (Keyboard) (Sax)  
17 3 B<sup>b</sup>7/D E<sup>b</sup> E<sup>b</sup>7 B<sup>b</sup>/F F7 B<sup>b</sup>  
21 B<sup>b</sup>6 D7 G7 3 3  
24 3 C7 3 F7

2

27      B♭/D      D♭⁹/7      Cm7      C7      Cm7      F7      B♭⁶

30      D7      G7

33      C7      F7      B♭      E♭      B♭

Yes,

37      B♭⁶      D7      G7

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

40      C7      F7

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

43      B♭/D      D♭⁹/7      Cm7      C7      Cm7      F7

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

45      B♭⁶      D7      G7

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

48      C7      F7

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

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

You'll      be

55 B♭

(Keyboard)

glad you came with me

57 (Keyboard) B♭7/D

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

60 E♭ E°7 B♭/F F 7 B♭ F 7

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

63 B♭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♭ B♭7/A♭ E♭/G G♭°7 B♭/F E♭m7 3

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

72 B♭ /D E♭ E°7 B♭/F F 7 B♭

(Keyboard)

blues.

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)

F m7

E♭maj7

F m7

B♭6

B♭7

Keyboard

5

E♭

C7

smil - ing, \_\_\_\_\_ when you're smil - ing, \_\_\_\_\_ the whole world

10

F m

smiles with you. \_\_\_\_\_ When you're laugh - ing, \_\_\_\_\_ when you're

15

B♭7

E♭

laugh - ing, \_\_\_\_\_ the sun comes shin - ing through. \_\_\_\_\_ But when you're

21

E♭7 A♭  
cry - ing, \_\_\_\_\_ you bring on the rain, \_\_\_\_\_ so stop your

25

F 7

B♭7

sigh - ing, \_\_\_\_\_ be hap - py a - gain. \_\_\_\_\_ Keep on

29

E♭

C7

smil - ing, \_\_\_\_\_ 'cause when you're smil - ing, \_\_\_\_\_ the

33

F m

B♭7

E♭

B♭7(Sax)

whole world smiles with you. \_\_\_\_\_

37

F m

B♭7

E♭

F m7

E♭ B♭sus E♭6

whole world smiles with you. \_\_\_\_\_

# When You're Smiling

**M**

Keyboard

(Keyboard)

The musical score consists of ten staves of music for keyboard. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes lyrics and corresponding chords:

- Staff 1: B-flat minor 7 (B-flat m7), A-flat major 7 (A-flat maj7), B-flat minor 7 (B-flat m7), E-flat 6 (E-flat 6), E-flat 7 (E-flat 7). Lyric: When you're
- Staff 2: A-flat (A-flat), F7. Lyric: smil - ing, \_\_\_\_ when you're smil - ing, \_\_\_\_ the whole world
- Staff 3: B-flat minor (B-flat m). Lyric: smiles with you. When you're laugh - ing, \_\_\_\_ when you're
- Staff 4: E-flat 7 (E-flat 7), A-flat (A-flat). Lyric: laugh - ing, \_\_\_\_ the sun comes shin - ing through. But when you're
- Staff 5: A-flat 7 (A-flat 7), D-flat (D-flat). Lyric: cry - ing, \_\_\_\_ you bring on the rain, \_\_\_\_ so stop your
- Staff 6: B-flat 7 (B-flat 7), E-flat 7 (E-flat 7). Lyric: sigh - ing, \_\_\_\_ be hap - py a - gain. Keep on
- Staff 7: A-flat (A-flat), F7. Lyric: smil - ing, \_\_\_\_ 'cause when you're smil - ing, \_\_\_\_ the
- Staff 8: 1. B-flat minor (B-flat m), E-flat 7 (E-flat 7), A-flat (A-flat). Lyric: whole world smiles with you.
- Staff 9: 2. B-flat minor (B-flat m), E-flat 7 (E-flat 7), A-flat (A-flat), B-flat minor 7 (B-flat m7), A-flat E-flat sus (A-flat E-flat sus), A-flat 6 (A-flat 6). Lyric: 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

The musical score consists of two staves. The top staff is for the Saxophone (Sax), and the bottom staff is for the Keyboard. The score includes lyrics and chords.

**Saxophone (Sax) Part:**

- Measures 1-4: Gm7, B♭/F, E7, F, A m/E, B♭m/E♭, D7
- Measures 5-8: Gm, Gm7, C9, C7, F6, F, Dm7, C7, Gm7, C7
- Measures 9-12: F6, A7, D7
- Measures 13-16: All of me, why not take all of me? Can't you see
- Measures 17-20: I'm no good with - out you. Take my lips, I want to
- Measures 21-24: lose them. Take my arms, I'll nev - er use them.
- Measures 25-28: Your good-bye left me with eyes that cry. How can I
- Measures 29-32: ev - er make it with - out you? You took the part that
- Measures 33-36: once was my heart, so why not take all of me?
- Measures 37-40: 2. why not take all? why not take all? So
- Measures 41-44: Gm7, C7, A m7, D7
- Measures 45-48: Gm7, C7, B♭6/F, F

**Keyboard Part:**

- Measures 1-4: Gm7, B♭/F, E7, F, A m/E, B♭m/E♭, D7
- Measures 5-8: Gm, Gm7, C9, C7, F6, F, Dm7, C7
- Measures 9-12: F6, A7, D7
- Measures 13-16: All of me, why not take all of me? Can't you see
- Measures 17-20: I'm no good with - out you. Take my lips, I want to
- Measures 21-24: lose them. Take my arms, I'll nev - er use them.
- Measures 25-28: Your good-bye left me with eyes that cry. How can I
- Measures 29-32: ev - er make it with - out you? You took the part that
- Measures 33-36: once was my heart, so why not take all of me?
- Measures 37-40: 2. why not take all? why not take all? So
- Measures 41-44: Gm7, C7, A m7, D7
- Measures 45-48: Gm7, C7, B♭6/F, F

# All Of Me

M

## (Keyboard)

3 Cm7 E<sup>b</sup>/B<sup>b</sup> A7 B<sup>b</sup> D m/A E<sup>b</sup>m/A<sup>b</sup> G7

5 Cm Cm7 F9 F7 B<sup>b</sup>6 B<sup>b</sup> Gm7 F7 Cm7 F7

9 B<sup>b</sup>6 D7 G7  
All of me, why not take all of me? Can't you see—

14 Cm7 D7  
I'm no good with - out you. Take my lips, I want to

19 Gm C7 Cm7 F7  
lose them. Take my arms, I'll nev - er use them.

25 B<sup>b</sup>6 D7 G7  
Your good-bye left me with eyes that cry. How can I—

30 Cm7 E<sup>b</sup>6 E<sup>b</sup>m6  
— ev - er make it with - out you? You took the part that

35 Dm7 G7 1. Cm7 F7 B<sup>b</sup> G7 Cm7 F7  
once was my heart, so why not take all of me?

41 2. Cm7 F7 Dm7 G7  
why not take all? why not take all? So

45 Cm7 F7 E<sup>b</sup>6/B<sup>b</sup> B<sup>b</sup>  
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♭ Gm E♭ F7 B♭ Gm E♭ F7

5 B♭ 3 Gm 3 E♭m(maj7)

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

7 B♭ 3 E♭ B♭B♭majB♭7 E♭ E♭m

work like the dev - il for my pay. But that luck-y 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♭ 3 Gm 3 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.

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 D♭ Fm G♭ D♭7

roll a-round Heav-en all day.

50 D♭ E♭m7 A♭7 G♭ D♭

D♭ E♭m7 A♭7 G♭ D♭

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)

12/8 feel throughout

Chords indicated above the staff:

- 1. C7, F, B<sup>b</sup>, F, N.C.
- 6. B<sup>b</sup>, F
- 10. C7, F, FMaj7, F6
- 14. B<sup>b</sup>, F
- 18. C7, F, B<sup>b</sup>, F, B<sup>b</sup>6
- 22. F, FMaj7, B<sup>b</sup>6, F, FMaj7, F7, E7
- 26. A m, E7, A m, E7, A, C7, F7
- 30. B<sup>b</sup>, F
- 34. C7, 1. F, B<sup>b</sup>, F, F7, 2. F, B<sup>b</sup>, F6

Lyrics:

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

(Sax)

12/8 feel throughout

# Blueberry Hill

**M**  
Keyboard

(Keyboard)

12/8 feel throughout

(Keyboard)

1 E♭ F7 B♭ E♭ B♭ N.C.

I found my

6 E♭ B♭

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

10 F7 B♭ B♭Maj7 B♭6 B♭7

Hill when I found you. The moon stood

14 E♭ B♭

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

18 F7 B♭ E♭ B♭ E♭ 6

till my dreams came true. The wind in the

22 B♭ B♭Maj7 E♭6 B♭ B♭Maj7 B♭7 A7

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

26 D m A7 D m A7 D F7 B♭7

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

30 E♭ B♭

part of me still for you were my

34 F7 1. B♭ E♭ B♭ B♭7 2. B♭ E♭ B♭6

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

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****Keyboard**

(Sax)

**Keyboard**

1. C A m FMaj7 G7 Em7 A m D m7 G7

5 C 6 A♭7 G7 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 E m7(♭5) A 7 D m D m7 D m7(♭5) B♭9

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

11 1. CMaj7 A m7 D m7 G7 2. CMaj7 A♭7 G7 C 6 B♭m7 E♭7

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

15 A♭6 F m7 B♭m7 E♭7 A♭6 F m7 B♭m7 E♭7

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

19 A♭6 F m7 B♭m7 E♭7 A♭6 F m7 D m7 G7

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

23 C 6 A♭7 G7 C 6 A 7 E 7(♭5) A 7

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

27 D m D m7 D m7(♭5) B♭9 CMaj7 A♭7 G7 C D. A♭7 G7  
To Coda D.S. al Coda

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

31 Coda C CMaj7 A♭7 G7 C D m D♭Maj7 C 6

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

# 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 F Maj7 D♭7 C7 F G m7 G♭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

F F<sup>°7</sup> C7 Dm B<sup>°7</sup> 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♭ Gm7(♭5)  
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

33 B♭ B♭m F F°7 Cm7 C7 F

(Keyboard)

37 G G°7 D7 E m D♭°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♭°7 A m7 D7

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

47 A m7 G

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

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 A m7(5)

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

55 G/B B<sup>♭</sup>7 A m7 D7 G

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

57 B7 E m

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 G<sup>7</sup> 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 G<sup>7</sup> D 7 Em D 7 G D G

you.

# I Get Ideas

## (Keyboard)

B  
b

B<sup>2</sup>°7

F 7

Gm

E°7

F7

## Keyboard

A musical score for a single melodic line. The key signature is one flat, and the time signature is common time (4/4). The melody consists of eighth and sixteenth notes, primarily in the soprano range. 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 on a treble clef staff. The key signature changes every two measures. The lyrics are: "de-as. I want to hold you so much clo-ser than I dare to. I want to". The chords are: B♭6, B♭, B♭/D, D♭7, C m7, F7.

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

Musical score for "I Get Ideas" showing measures 13-15. The key signature is B-flat major (two flats). Measure 13 starts with a half note on C. Measures 14 and 15 show the vocal line: "touch me and there's fire in ev - 'ry fin - ger, I get i - de-as, I get i -". The chords D7, E♭, and F are indicated above the staff.

Musical score for 'As I Lay Dying' by Johannes Brahms, page 16, measures 16-17. The score is in B-flat major, common time. The vocal line continues with the lyrics 'de-as.\_ And af-ter we have kissed good-night and still you lin-ger, I kin-da'. The piano accompaniment consists of harmonic chords: B-flat 6, B-flat, B-flat 7, E-flat, and C major 7 (with a flat 5th).

Musical score for "I'm Gonna Be (Alive) Tomorrow" by Bruce Springsteen. The score shows a vocal line with lyrics and corresponding chords: B♭/D, D♭⁹, Cm7, F7, and B♭. The lyrics include "think you get i - de - as, too. Your eyes are al - ways". The score is in 19 measures.

21 D7 Gm

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

2

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 Am 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 Dm7(♭5)  
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 (Keyboard) C°7 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<sup>♭</sup>7 Am7 D7 Em 3 G<sup>7</sup> Am7 D7 Keyboard

5 G B<sup>♭</sup>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<sup>♭</sup>maj7 B<sup>♭</sup>7 Cm7 B<sup>♭</sup>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<sup>7</sup> 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<sup>o</sup>7 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<sup>b</sup>maj7 B<sup>o</sup>7 C m7 B<sup>b</sup>maj7  
lone with my fan - cies, I'll be with you

46 C m6 D 7 G m A 7 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>o</sup>7 B<sup>b</sup>m7 E<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> C m  
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)

C E<sup>b</sup>7 C7 Dm7 G7 Am 3 C°7 Dm7 G7 Keyboard

5 C

E<sup>b</sup>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 Dm7

G7

3

Dm7

G7

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 Dm7

G7

3

C

Dm7

G7

this, a kiss to build a dream on.

13 A7sus

G7

C

C7

part, a kiss to build a dream on.

When I'm a -

16 Fm7

B<sup>b</sup>7E<sup>b</sup>maj7E<sup>b</sup>7

Fm7

E<sup>b</sup>maj7

lone with my fan - cies,

I'll be with you

20 Fm6

G7

Cm

D7

G

G7

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

24 C

E<sup>b</sup>7

3

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

26 Dm7

G7

3

Dm7

Dm7

3

tion will make that mo-ment live. 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.

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)

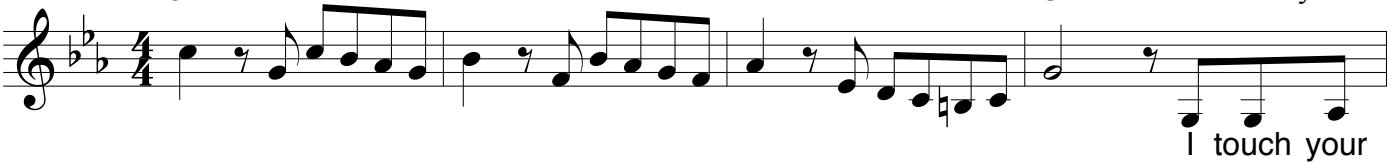
Cm

B♭

A♭

G

Keyboard



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

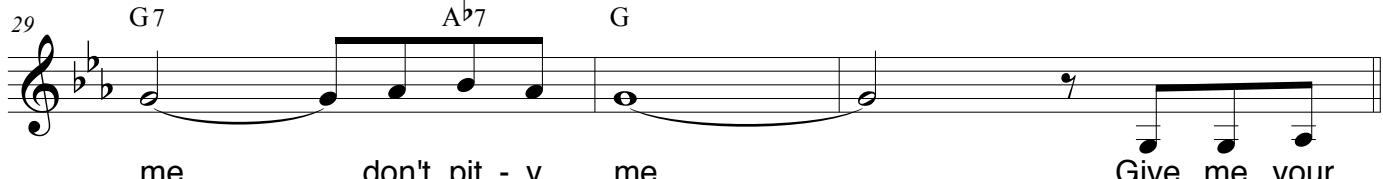
crash - es with - out your kiss of fire. I can't re -

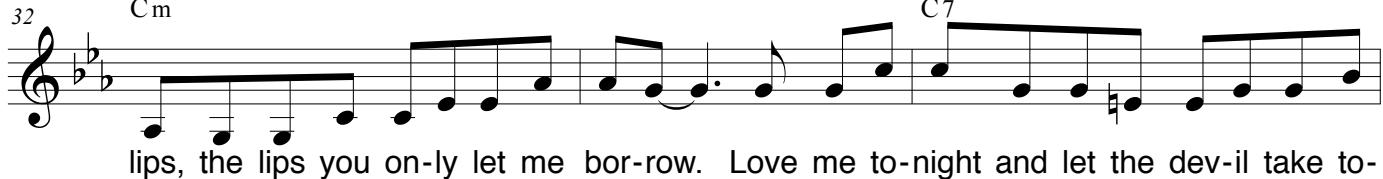
2

21 

24 

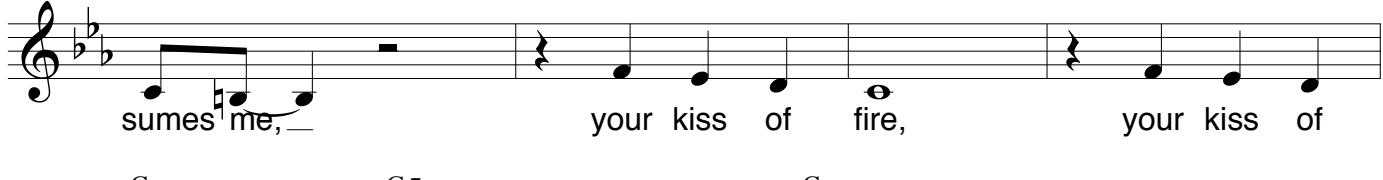
27 

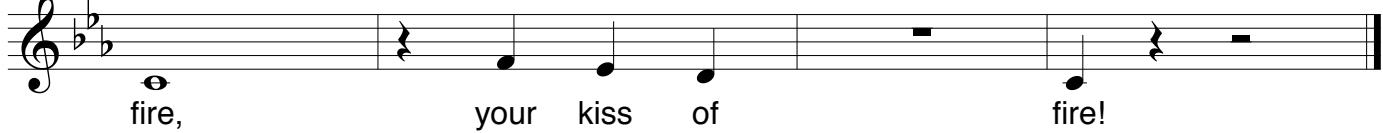
29 

32 

35 

37 

40 

44 

# Kiss Of Fire

**M**  
Keyboard

(Keyboard) Fm

E♭

D♭

C

Keyboard

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

44 Fm C7 Fm  
 fire, your kiss of fire!

The musical score consists of ten staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. Chords are indicated above the staff, and lyrics are written below the notes. Measure 21 starts with E♭7, followed by a progression through A♭, A♭/C, B°7, and E♭7. Measure 24 begins with A♭, leading to C7 and then Fm. Measure 27 starts with D♭7, followed by C and D♭7. Measure 29 starts with C7, followed by D♭7 and C. Measure 32 starts with Fm, followed by F7. Measure 35 starts with B♭m. Measure 37 starts with Fm, followed by a 'To Coda Φ' instruction, then C7, Fm, and 'D.S. al Coda'. Measure 40 starts with 'Coda Φ' and C7, followed by Fm and C7. Measure 44 starts with Fm, followed by C7 and Fm.

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 with its

7 A m A m7 D 9 G 6  
 teeth, dear, \_\_\_\_\_ and he shows them pearl - y white. \_\_\_\_\_  
 teeth, babe, \_\_\_\_\_ scar-let bil - lows start to spread. \_\_\_\_\_

12 E m E m7 A m7  
 Just a jack - knife \_\_\_\_\_ has old Mac heath, babe, \_\_\_\_\_ and he  
 But fan - cy gloves, though, \_\_\_\_\_ wears old Mac heath, babe, \_\_\_\_\_ so there's

17 D 7 G 6 1. 1 E b 7 2.  
 keeps it out of sight. You know. when that On the  
 nev - er, nev-er a trace of red.

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

27 A b 6 F m F m7 B b m7  
 just ooz-ing life. And some-one's sneak-ing 'round the cor-ner.

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

38 A 6 B m B m7 E 7  
 tug-boat down by the riv-er, don't you know, with ce-ment bag's

43 A 6 F # m F # m7 B m7  
 just a hangin on down. Oh, that ce-ment is there strict-ly for the weight, dear,

49 E7 A6 F7

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

54 B<sup>b</sup>6 Cm Cm7 F7

Mil-ler, \_\_\_\_\_ He dis-ap-peared, dear, \_\_\_\_\_ af - ter draw-ing out \_\_\_\_\_

59 B<sup>b</sup>6 Gm Gm7

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

64 Cm7 F7 B<sup>b</sup> F#7

sail - or. Could it be our boy's done something rash? Jen-nie

70 B C#m C#m7

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

75 B6 G#m G#m7

Good eve-ning Luc-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 C6 Dm Dm7 G7

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

91 C6 Am Am7

move it ov-er Luc-cy Brown. Oh, the line forms way on the

96 Dm7

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

102 C Fm C Fm C Fm C 3 C 3 CMaj9

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)

Keyboard chords indicated above the vocal line:

- F m7
- E<sup>#</sup>7
- E<sup>b</sup>
- C9
- Fm9
- B<sup>b</sup>7
- E<sup>b</sup>
- Cm7
- B<sup>b</sup>7
- E<sup>b</sup>Maj7
- G m7
- G m7
- G<sup>b</sup>7
- F m7
- B<sup>b</sup>7
- E<sup>b</sup>Maj7
- G m7
- C m7
- F m7
- B<sup>b</sup>7
- B<sup>b</sup>m7
- E<sup>b</sup>7
- A<sup>b</sup>Maj7
- F7
- F m7
- B<sup>b</sup>7
- E<sup>b</sup>Maj7
- G m7
- G<sup>b</sup>7
- F m7
- B<sup>b</sup>7
- B<sup>b</sup>m7
- E<sup>b</sup>7
- A<sup>b</sup>Maj7
- E<sup>b</sup>7
- A<sup>b</sup>Maj7
- A<sup>o</sup>7
- E<sup>b</sup>Maj7/B<sup>b</sup>
- C7
- F m7
- B<sup>b</sup>7
- E<sup>b</sup>
- F m7
- B<sup>b</sup>7
- 1.
- F m7
- B<sup>b</sup>7
- F m7
- B<sup>b</sup>7
- E<sup>b</sup>
- F m7
- B<sup>b</sup>7
- 2.
- F m7
- B<sup>b</sup>7
- F m7
- B<sup>b</sup>7
- E<sup>b</sup>6
- B<sup>b</sup>7
- E<sup>b</sup>6

Vocal lyrics:

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

Thank you.

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

1 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-bu,

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 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 Louis 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      F maj7      F°7      A♭/E♭      B♭9/D      D♭m(maj7)      C7

The musical score consists of ten staves of music for Alto Saxophone. The key signature is one flat (F major). The time signature is common time (indicated by '4'). The vocal parts are written below the instrumental parts. Chords are indicated above the staff at the beginning of each line. The lyrics are as follows:

Hold me close and hold me fast,  
the magic spell you  
cast, this is la vie en rose.  
When you kiss me, heav-en  
sighs, and though I close my eyes,  
I see **#**la vie en rose.  
When you press me to your heart,  
I'm in a world a -  
part, a world where ros-es bloom.  
And when you speak, an-gels sing from a-bove.  
Ev - 'ry day words seem to turn in - to love songs. Give your heart and soul to  
me and life will al - ways be la vie en rose.

Chords indicated in the score include: Gm7, G°7, F maj7, F°7, A♭/E♭, B♭9/D, D♭m(maj7), C7, F, Gm, C7, Gm, C7, D°7, Gm7, C7, F, B♭, B♭6, B♭m6, F maj9, To Coda Ø, B♭6, A♭°7, Gm7, B♭m7(♭5), C7, F, F maj7, B♭, Gm7, C7, F, Gm7, A♭m6, C9, D.S. al Coda.

**Coda**

25                    B<sup>b</sup>6                    A<sup>b</sup>7                    Gm7                    B<sup>b</sup>m7(b5)                    C7

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

27                    A<sup>b</sup>                    A<sup>b</sup>maj7                    D<sup>b</sup>                    B<sup>b</sup>m7                    E<sup>b</sup>7

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

30 (Sax)                    A<sup>b</sup>                    A<sup>b</sup>maj7                    D<sup>b</sup>                    B<sup>b</sup>m7                    A<sup>b</sup>maj7

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, B7, B♭maj7, Cm7, E♭, E♭6, E♭m6, B♭maj9, E♭m7(b5), F7, B7, E♭6, D♭°7, Cm7, E♭m7(b5), F7, B7, B7, Cm7, F7, B7, Cm7, D♭m6, F9.

Lyrics:

Hold me close and hold me fast,  
the magic spell you  
cast, this is la vie en rose.  
When you kiss me, heav-en  
sighs, and though I close my eyes,  
I see la vie en rose.  
When you press me to your heart,  
I'm in a world a -  
part, a world where ros-es bloom.  
And when you speak, an-gels sing from a-bove.  
Ev - 'ry day words seem to turn in - to love songs.  
Give your heart and soul to  
me and life will al-ways be la vie en rose.

To Coda Ø

D.S. al Coda

**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.

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                    G 7

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

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

8 D m7                    G 7                    1. C Maj7                    C 6                    D m7                    G 7

11 C 6                    F 7                    C 6

13 D m7                    G 7                    C Maj7

15 D m7                    G 7                    C Maj7

lyrics:  
 trees of green, skies of blue, red roses, too, and clouds of white, I see them bloom the bright blessed day,  
 for me and you, and I think to myself, for the sacred night,  
 "What a wonderful world."  
 world. I see  
 col - ors of the rain - bow so pret - ty in the sky are  
 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. "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) E 7(b9) A m7 A b7 D m7 G 7 To Coda Θ

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

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

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

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

world." \_\_\_\_\_ Yes,^2 I think^2 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  
I see them bloom  
trees of green, red roses, too.  
skies of blue, and clouds of white,  
the bright blessed day,

6 E m7(♭5) A 7(♭9) D m7 D♭7  
I think to myself,  
for me and you, and I  
the sacred night,

8 G m7 C7 1. F Maj7 F 6 G m7 C7  
2  
"What a wonderful world." I see

11 2. F 6 B♭7 F 6  
The  
world."

13 G m7 C7 F Maj7  
are  
colors of the rainbow so pretty in the sky

15 G m7 C7 F Maj7  
I see  
also on the faces of the people passing by.

2

17 D m7 A m7 D m7 A m7

friends \_\_\_\_ shaking hands \_\_\_\_ say-ing "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 B♭Maj7 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♭7 G m7 C7 To Coda Φ 3

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

27 F 6 B♭7 F G m7 C7 D.S. al Coda 2

world. (Keyboard)

29 Φ 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 B♭ 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

## Sax, Bass, & Keyboard Only Slowly And Very Rubato) B

## Keyboard

Slowly And Very Rubato) B♭ B♭7 E♭ E♭m B♭ Gm Cm7 F7

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

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

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♭7/A♭ E♭/G E♭m/F♯ B♭/F Gm Cm7 F7 B♭ E♭

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♭ | 5 C C F C/E G7 C F

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

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(9) Dm7(9) G7 C F 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)

Slowly And very Rubato) E♭ E♭7 A♭ A♭m

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

6 E♭ A♭ E♭/G B♭7 E♭ A♭ E♭/G B♭7 E♭ Cm

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

Fm7 B♭7 E♭ E♭7/D♭ A♭/C A♭m/B

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

E♭/B♭ Cm Fm7 B♭7 1-4 E♭ A♭ E♭ 5 E♭ F

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

F B♭ F/A C7 F B♭ F/A C7 F Dm

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

Gm7 C7 F F7 B♭ B♭m

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

(Dixieland To End)

42 F Dm Gm7 C7 F B♭ F C7 F F7

48 B♭ B♭m F C7(9) Gm7 C7 F B♭ F B♭ F