

Blue Moon Brass Band

Saint Doulchard - 16-17 juin 2018

Morceaux

After You've Gone (Eb)	
Blue Is The Night (Am)	Ecrit
Blues March (Bb)	
Blues My Naughty Sweetie Gives to Me (Bb)	Gary chante - Attention stop time
Brother, Can You Spare a Dime (Cm)	Gary chante
C'est Si Bon (Bb)	Philippe chante
Chelsea Bridge (Db)	Raphaël joue thème sur A ; Robin joue thème sur B. Attention breaks measures 8 et 24 pour thème.
Days of Wine and Roses (Eb)	Philippe chante
Do You Know What It Means to Miss New Orleans? (C)	
Four (Eb)	Ecrit
Gee Baby, Ain't I Good To You (Eb)	Gary chante
I'll Be a Friend With Pleasure (Eb)	Ecrit. Gary chante
I'm Beginning To See The Light (Ab)	Philippe chante
In the Court of King Oliver (F)	8 mes F6 puis break. Robin lance thème. Fin : F6 en boucle puis on finit quand Robin joue le fin du thème.
In Walked Bud (Ab)	Raphaël joue thème sur A.
Jive at Five (Eb)	
Joy Spring (F)	
Just Friends (G)	Philippe chante
A Kiss to Build a Dream On (C)	Gary chante
L.O.V.E. (F)	Gary chante
Minilmenton	
Night and Day (Eb)	Philippe chante
On the Sunnyside of the Street (C)	
Pick Yourself Up (Bb)	Gary chante
Puttin' on the Ritz (Fm)	
Que Reste-t-Il de Nos Amours (F)	Philippe chante
Robbin's Nest (Db)	Gary joue thème
A Smooth One (F)	
Some of These Days (F)	Gary chante
Strutting With Some Barbecue (F)	
Sweet Georgia Brown (Ab)	
Whispering / Groovin' High (Eb)	
C'Est Magnifique (Bb)	Ramond
Les Copains d'Abord (F puis Ab)	Ramond
Dans Les Rues d'Antibes (Bb)	Ramond
Mack the Knife (C)	Ramond
Roses of Picardie (Bb)	Ramond

AFTER YOU'VE GONE (J. Turner LAYTON - Henry CREAMER 1918) [C]

20 A A'

E ^b	E ^b _m	B ^b	G7	C7	F7	B ^b	B ^b 7
→ -	-	-	-	C ^m G7	C ^m E ^b _m	B ^b D7	G ^m E ^o
				⁵ B ^b	F7	B ^b	-

Blue Is The Night - PDF à part

BLUES MARCH

(Benny GOLSON 1958 ?)

HARD BOP

MEDIUM



12 BLUES

b7 ¹³ B ^b 7	E ^b 9	B ^b 13	-	E ^b 9 A ^b 13	D ^b 9 G ^b 13	G ^m 7 ^{b5} A ^b 7	A7 B ^b 7
				C ^m 7 ^{b5}	F7	B ^b D ^b 7	G ^b 7 B7

CRUSES : BLUES in B^b (Type A')

BLUES MY NAUGHTY SWEETIE GIVES TO ME

(Arthur N. SWANSTONE/Chas. R. McCARRON/Carey MORGAN 1919)

X = STOP TIME

TRADITIONAL

MEDIUM

16 VERSE

32 A B A' C

A	X G ^m	X G ^m D7	X G ^m	X G ^m G7	X C ^m	X C ^m G7	X C ^m	X C ^m 7
B	X ⁵ D7	-	X G ^m	-	X A7	-	X D	X D7
A'	X G ^m	X G ^m D7	X G ^m	X G ^m G7	X C ^m	-	X D7 "HI BILL"	-
C	G7	-	C7	-	F7	-	B ^b	(D7)

BROTHER CAN YOU SPARE A DIME?

(Jay GORNEY - E.Y. HARBURG 1932)

STANDARD

MEDIUM

16 VERSE

32 A A B A

A	Cm	[*] G7 / C7	F7 / B ^b 7	E ^b / G7	A ^b 6 / G7	Cm / A ^b 7	Fm ⁶ / G7	Cm / D ^b 9
A	→ —	—	—	—	—	—	—	Cm
B	C7	—	—	Gm7 ^{b5} / C7	F7	Cm7 / F7	Cm7 ^{b5} / Am7	D7 / A ^b 9 G7
A	→ —	—	—	—	—	—	—	—

C'EST SI BON



(Henri BETTI - (André HORNEZ), Jerry SEELEN 1947)

STANDARD (FRENCH SONG)

MEDIUM

16 VERSE

40 A A B A' C

Cm7	F7	B ^b	Dm7 / D ^b 9	Cm7	F7	B ^b / F7 ⁵⁺	B ^b / B ^o
→ —	—	—	—	—	—	B ^b / E ^b m	B ^b / D ^b 7
G ^b / B ^b 7	C ^b / D ^b 7	G ^b	—	Gm7	C7	Cm7	F7 / Dm7 / D ^b m7
Cm7	F7	B ^b	Dm7 / D ^b 9	Cm7	F7	Dm7 ^{b5}	G7
Cm7	E ^b m	B ^b	Dm7 / Gm7	[*] Cm7 ^{b5}	F7	B ^b / E ^b m	B ^b

Chelsea Bridge – PDF à part

DAYS OF WINE & ROSES

A	E ^b	D ^b 9	C7	—	Fm7	—	A ^b 6 / E ^b m	D ^b 9
B	Gm7	Cm7	Fm7	—	D ^b / G7	Gm7 / F7	Fm7	B ^b 7
A	→ —	—	—	—	—	—	—	—
	Gm7	Cm7 / F7	A ^b 9	A ^b 9	Gm7 / C7	Fm7 / B ^b 7	E ^b	—

DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

[Louis ALTER - Eddie de LANGE 1946]

NEW ORLEANS REVIVAL		MEDIUM SLOW		B VERSE		32 A A' B A''		
A	C G7 ⁵⁺	C F9	E ^{m7} A ^{m7}	D7 ⁽⁹⁾	F F#°	⁵ C ^{7M} A7	D ^{m7} Ab7	G7
A'	— →	—	—	—	—	—	D ^{m7} G7	C ⁶
B	B ^{b7} Eb7	Ab A°	B ^{b7} Eb7	Ab	A ^{m7} D7	G Em7	A ^{m7} D7	⁴ D ^{m7} G7
A''	—	—	—	—	—	—	D7 G7	C

Four – PDF à part

GEE BABY, AIN'T I GOOD TO YOU

16 VERSE

STANDARD

SLOW

[Don REDMAN - Andy RAZAF, D.R. 1929]

16 A A B A

C7 A ^{b7}	G7 C7	F7 B ^{b7}	E ^b G7	C7 A ^{b7}	G7 C7	F7 B ^{b7}	E ^b E ^{b7}
A ^b A ^o	⁵ E ^b E ^{b7}	A ^b A ^o	³ F ^m G7	C7 A ^{b7}	G7 C7	F7 B ^{b7}	E ^b

I'll Be a Friend With Pleasure – PDF à part

I'M BEGINNING TO SEE THE LIGHT

AABA

A	A ^b D ^{b7}	A ^b	A ^b D ^{b7}	E7	A ^b D ^{b7}	C ^o F7	B ^{b7} E ^{b7}	A ^b
B	C ¹³ 9	—	B ¹³ 9	—	B ^{b13} 9	—	E7	E ^{b7}

In the Court of King Oliver – PDF à part

IN WALKED BUD

A	F _M	F _M ^{7M}	F _M ⁷	B _b ⁷ / E _b ⁷	A _b ⁶ / F ⁷	B _b m ⁷ / E _b ⁷	A _b ⁶ / G _b ⁷ / C ⁷
A	—	—	—	—	—	—	A _b ⁶ / —
B	F _M ⁷	—	D _b ⁷	—	F _M ⁷	—	D _b ⁷ / C ⁷
A	—	—	—	—	—	—	A _b ⁶ / —

♯ G_b^{6/9}

IVE AT FIVE

(Harry EDISON, Count BASIE 1939)

SWING (INSTRUMENTAL) MEDIUM

32 A A B A

A	E _b / C ₉ ^b	F ⁷ / B _b ⁷	• / •	E _b ⁹ / D ₉	D _b ⁹ / C ₉	B ₉ / B _b ⁹	E _b
B	E _b ⁶ / E _b ⁰	F _M ⁷ / E _b ⁶	• / •	• / •	• / •	F ₉	B _b ⁷ st

Handwritten musical notation for "IVE AT FIVE" in B-flat major, 4/4 time, medium swing. The notation includes staff lines with notes, rests, and accidentals, with handwritten chord symbols written below the notes. The piece is divided into sections A and B, with section A repeating at the end.

Section A: Measures 1-4. Chords: E_b, C₉^b, F⁷, B_b⁷, E_b, C₉^b, F⁷, B_b⁷.

Section B: Measures 5-8. Chords: E_b⁹, D₉, D_b⁹, C₉, B₉, B_b⁹, E_b, F₉, B_b⁷st.

Section A (Repeat): Measures 9-12. Chords: E_b, C₉^b, F⁷, B_b⁷, E_b, C₉^b, F⁷, B_b⁷.

Section B (Repeat): Measures 13-16. Chords: E_b⁹, D₉, D_b⁹, C₉, B₉, B_b⁹, E_b, F₉, B_b⁷st.

JOY SPRING (Clifford BROWN 1954)

POST BOP (INSTRUMENTAL)

MEDIUM FAST

32 A A' B A

A	F7M Dm7	Gm7 C7	F7M	Bbm7 Eb7	Am7 Ab13	Gm7 C7	F	Abm7 Db7
A'	Gb7M Eb7	Abm7 Db7	Gb7M	Bm7 E7	Bbm7 A13	Abm7 Db7	Gb	Am7 D7
B	G7M	Gm7 C7	F7M	Fm7 Bb7	Eb7M	Abm7 Db7	Gb7M	Gm7 C7
A	—	—	—	—	—	—	F	—

JUST FRIENDS

A	C7M	—	Cm7	F7	G7M	—	Bbm7	Eb7
B	Am7	D7	Bm7	E7	A7	—	Am7	D7 Db7
A	—	—	—	—	—	—	—	—
B'	—	—	—	—	—	Am7 D7	G7M	G7

A KISS TO BUILD A DREAM ON

(Harry RUBY - Bert KALMAR,
Oscar HAMPERSTEIN II. 1935)

STANDARD MEDIUM SLOW 8 VERSE

32 A A B A

A	C Dm7	Em7 Eb7	G7 C#7	%	%	Dm7 G7	C Am7	D7 G7
A	—	—	—	—	—	—	C Fm	C
B	Fm7 Bb7	Eb7 Eb6	•	D7 G7	Cm	Am7 D7	Dm7 G7	—
A	—	—	—	—	—	—	—	—

"LOVE"

F	—	Gm7	C7	C7	—	F	—
F7	—	Bb	—	G7	—	Gm7	C7
F	—	Gm7	C7	C7	—	F	—
F7	—	Bb	—	F	C7	F	—

RIGHT AND DAY

(Cole PORTER - C.P. 1932)

48 A A B

B7M	Bb7	Eb	-	B7M	Bb7	Eb	-
Am7 ^{bs}	Abm7 ^{bs}	Gm7	Gbo	Fm7	Bb7	Eb	-
Gb7M	Gb6	Eb7M	Eb6	Gb7M	Gb6	Eb7M	Eb6
Am7 ^{bs}	Abm7 ^{bs}	Gm7	Gbo	Fm7	Bb7	Eb	-

ON THE SUNNY SIDE OF THE STREET

STANDARD

MEDIUM

16 VERSE

(Jimmy McHUGH - Dorothy FIELDS 1930)

32 A A B A

C	E7	F	G7 / G#0	Am7	D7	Dm7 / G7	C
C7 / Gm7	C7	F	-	D7 / Am7	D7	G7 / G#0	Dm7 / G7

Handwritten musical notation for "ON THE SUNNY SIDE OF THE STREET". The notation is written on a grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in the treble clef, and the harmony is written in the bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The harmony is written in the bass clef, showing chords and their inversions. The notation is divided into sections labeled A, B, and A, corresponding to the 32-measure structure indicated in the header.

Section A (Measures 1-16):

Handwritten musical notation for "ON THE SUNNY SIDE OF THE STREET". The notation is written on a grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in the treble clef, and the harmony is written in the bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The harmony is written in the bass clef, showing chords and their inversions. The notation is divided into sections labeled A, B, and A, corresponding to the 32-measure structure indicated in the header.

Section B (Measures 17-24):

Handwritten musical notation for "ON THE SUNNY SIDE OF THE STREET". The notation is written on a grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in the treble clef, and the harmony is written in the bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The harmony is written in the bass clef, showing chords and their inversions. The notation is divided into sections labeled A, B, and A, corresponding to the 32-measure structure indicated in the header.

Section A (Measures 25-32):

Handwritten musical notation for "ON THE SUNNY SIDE OF THE STREET". The notation is written on a grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in the treble clef, and the harmony is written in the bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The harmony is written in the bass clef, showing chords and their inversions. The notation is divided into sections labeled A, B, and A, corresponding to the 32-measure structure indicated in the header.

PICK YOURSELF UP

STANDARD

MEDIUM

18 VERSE

6 PATTERN

32 A A' B A

A	Gm7 C7	F7M Bb7M	Em7b5 A7	Dm7 G7	Gm7 C7	(Am7 D7)	Gm7 C7	F
A'	Am7 D7	G7M C7M	F#m7b5 B7	Em7 A7	Am7 D7	(Bm7 E7)	Am7 D7	G
B	* Ab	-	Ab7	-	C	-	-	C7
A	-	-	-	-	-	-	-	-

PUTTIN' ON THE RITZ

(Irving BERLIN - I.B. 1928)

STANDARD

FAST

16 A B

3 VERSE	3 F	Ab0	Gm7 C7	3 F	Ab0	Gm7 Eb7	3 Ab	B0	Bbm7 Eb7	•	•
B	C	C#0	Dm7 G7	•	•	•	Am Am7	D7	G7	C7	C7

32 A A B A

A	Fm	-	-	-	C7	-	Fm	7	Db7 C7
A	-	-	-	-	-	-	-	-	Db 5 F7
B	Bbm	Bbm7	Eb7	-	Ab	Bbm7 Eb7	Ab	Db7 C7	C7
A	Fm	-	-	-	C7	-	Fm	-	-

Handwritten musical score for 'Puttin' on the Ritz' in B-flat major, 4/4 time. The score includes a 18-verse section and a 6-pattern section. The notation features various chords (Fm, Ab0, Gm7, C7, F7, Bbm7, Eb7, Am, D7, C#0, Pm7, G7, C7, Fm, Db7, C7, Bbm, Bbm7, Eb7, Ab, Bbm7, Eb7, A6, Bbm7, Eb7, A6, Db7/C7, Fm, C7, Fm) and melodic lines with accidentals and dynamics. The score is divided into sections labeled '3 VERSE' and '6 PATTERN'. The key signature has two flats (B-flat and E-flat).

QUE RESTE-T'IL DE NOS AMOURS

A	Gm ⁷ C ⁷	Gm ⁷ C ⁷	F Bb ⁷	Am ⁷ D ⁷	Gm ⁷	C ⁷	F ⁷ M Gm ⁷	Am ⁷ D ⁷
A	—	—	—	—	—	—	Cm ⁷	F ⁷
B	Bb	Bb ⁶ M	F	D ⁷	Gm	G ⁷	C ⁷ C ⁰	(C ⁷)
A	—	—	—	—	—	—	D ⁶ 7M	F

ROBBINS NEST (JUST WHEN WE'RE FALLING IN LOVE)

SWING MEDIUM (Sir Charles THOMPSON, Illinois JACQUET - Bob RUSSELL 1947) 32 A A B A

1	Db	—	A ⁹	—	Fm ⁷ E ⁰	Ebm ⁷ Ab ⁷	Db Db ⁰	Ebm ⁷ Ab ⁷
2	—	—	—	—	—	—	Db Gb ⁷	Db
3	F ⁷	—	Bb ⁷	—	Eb ⁷	—	Ab ⁷	—
4	—	—	—	—	—	—	Db Gb ⁷	Db

SOME OF THESE DAYS

(Shelton BROOKS - S.B. 1910)

DIXIELAND STANDARD FAST

16 A A'

VERSE	F Fst	G ⁷	C ⁷	F C ⁷	F D ⁰	⁵ C C ^{#0}	Dm ⁷ G ⁷	C ⁷
A	—	—	—	—	Dm	Bbg	⁵ E ⁷ b5	(A ⁷)

32 A B C D

⁵ A	A ⁷	—	Dm	—	⁵ A ⁷	—	Dm	—
B	D ⁷	—	G ⁷	—	—	—	C ⁷	—
C	F ⁷	—	Bb	—	D ⁷	—	Gm	—
D	* F ⁰	—	F	D ⁷	G ⁷	C ⁷	F	—

A SMOOTH ONE (Goodman 1941)

Handwritten musical score for "A SMOOTH ONE" (Goodman 1941). The score is written on ten staves, organized into two systems of five staves each. The first system is labeled [A] and the second system is labeled [B]. The key signature is one flat (Bb). The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are written below the staves, including G7, C7, F, Dm7, Bb, Bo, F7, Gm7, and Dm7. There are also some handwritten annotations like "Coda" and "1 2" with arrows.

A SMOOOOTH ONE

Handwritten musical score for "A SMOOOOTH ONE" (Benny GOODMAN 1941). The score is written on ten staves, organized into two systems of five staves each. The first system is labeled [A] and the second system is labeled [B]. The key signature is one flat (Bb). The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are written below the staves, including G7, C7, F, Dm7, Bb, Bo, F7, Gm7, and Dm7. There are also some handwritten annotations like "Coda" and "1 2" with arrows.

STRUTTIN' WITH SOME BARBECUE

(Lillian HARDIN ARMSTRONG - Don RAYE 1927)

TRADITIONAL JAZZ

MEDIUM FAST

Handwritten musical score for "STRUTTIN' WITH SOME BARBECUE". The score is written on ten staves, organized into two systems of five staves each. The first system is labeled [VERSE] and the second system is labeled [I2]. The key signature is one flat (Bb). The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are written below the staves, including Ab, Eb7, Bbm7, Eb5+, and Eb7.



ALSO PLAYED in F.

Handwritten musical score for the second staff of the "STRUTTIN' WITH SOME BARBECUE" section. The score is written on ten staves, organized into two systems of five staves each. The first system is labeled [VERSE] and the second system is labeled [I2]. The key signature is one flat (Bb). The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are written below the staves, including Ab, Eb7, Bbm7, Eb5+, and Eb7.

Handwritten musical score for "STRUTTIN' WITH SOME BARBECUE". The score is written on ten staves, organized into two systems of five staves each. The first system is labeled [VERSE] and the second system is labeled [I2]. The key signature is one flat (Bb). The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are written below the staves, including Ab, Eb7, Bbm7, Eb5+, and Eb7.

SWEET GEORGIA BROWN

(Maceo PINKARD, Ben BERNIE - Kenneth CASEY 1925)

TRADITIONAL JAZZ

MEDIUM FAST

20 A A'

VERSE							
A	Fm	⁵ C7			Fm	-	
A'	Fm	⁵ C7		Bb7	-	Eb7	-
				Eb7	-	Eb7	³ Eb7 / C7
						Fø	F#ø
32 A B A C							
A	F7	-	-	Bb7	-	-	-
B	Eb7	-	-	Ab	Ab / Eb7st	Ab	⁵ C7
A	→ -	-	-	-	-	-	-
C	Fm	⁵ C7		*Ab / G7	Gb7 / F7	Bb7 / Eb7	Ab

Verse

SWEET GEORGIA BROWN (Pinkard-Bernie-Casey 1925)

Handwritten musical score for "Sweet Georgia Brown". The score is written on ten staves in G major (one sharp) and 4/4 time. It includes chord progressions and melodic lines. The first staff is the Verse, starting with Fm and C7. The second staff continues the Verse with Fm, Bb7, and Eb7. The third staff is the Chorus, starting with Eb7 and F7. The fourth staff is the Chorus, starting with F7 and Bb7. The fifth staff is the Chorus, starting with Bb7 and Eb7. The sixth staff is the Chorus, starting with Eb7 and Ab. The seventh staff is the Chorus, starting with Ab and C7. The eighth staff is the Chorus, starting with Fm and C7. The ninth staff is the Chorus, starting with Ab and G7. The tenth staff is the Chorus, starting with Gb7 and F7. The score includes various musical notations such as notes, rests, and accidentals.

WHISPERING

(John SCHONBERGER - Malvin SCHONBERGER 1920)

STANDARD

MEDIUM FAST

VERSE							16 A B
A	E ^b E ^o	Fm ⁷ B ^b 7	E ^b	B ^b 7	E ^b E ^o	Fm ⁷ B ^b 7	E ^b 7M
B	Gm	⁵ D7	Gm	-	B ^b G ⁷	Cm ⁷ F7	B ^b 7 Fm ⁷
							6 5
							32 A B A B'
A	E ^b	-	D7	-	E ^b	-	C7
B	F7	-	Fm ⁷	B ^b 7	E ^b	Gm ⁷ G ^b o	Fm ⁷ B ^b 7 _{st}
A	→ -	-	-	-	-	-	-
B'	F7	-	Fm ⁷	B ^b 7	*Fm ⁷	A ^b A ^b m6	E ^b

WHISPERING (Schonbergers 1920)

Verse

Verse

E^b E^o Fm⁷ B^b7 E^b B^b7 E^b E^o Fm⁷ B^b7

E^b / 7M E^b / 5 Gm ⁵D7 Gm Gm

Chorus

B^b G⁷ Cm⁷ F7 B^b7 Fm⁷ B^b7

[A]

E^b E^b D7 D7 E^b E^b

[B]

C7 C7 F7 F7 Fm⁷ B^b7

1

E^b Gm⁷ G^bo Fm⁷ B^b7

2

Fm⁷ A^b A^bm6 E^b E^b

GROOVIN' HIGH (Parker - Gillespie - Stone 1944)

Introduction

(BASS SOLO)

Chorus

Chorus

Chords: Eb, Eb, Am7, D7, Am7, D7, Eb, Eb, Gm7, C7, Gm7, C7, F7, F7, Fm7, Bb7, Gm7, Gbm7, Fm7, E9

Solo Break ad lib. (Atto)

Chords: B7M, E7M, A7M, D7M

Solo Break ad lib. (Tpt.)

Chords: Eb7, Eb7, Eb7, Eb7

Coda

Chords: Fm7, Gm7, Fm7, Bb7, Fm7, Bb7, Gm7, Gbm7, B7, Fm7, Bb7, [D7M, Eb7M], Eb7M

(1/2 Tempo ...)

(Transcribed from Ch. Parker 44)

C'Est Magnifique

Lance Armstrong

32 A B A' C

A	B ^b	-	-	-	-	-	F7	-
B	F7	-	-	-	-	-	B ^b	-
A'	B ^b	-	-	-	B ^b 7	-	E ^b	-
C	E ^b	G ^b 7	B ^b	G7	C7	F7	B ^b	-

Les Copains d'Abord

Tom Jones

32 A B C B

A	F	-	-	-	G	-	-	-
B	B ^b	-	A	-	F	C7	F	-

MAK THE KNIFE

(Kurt WEILL - (Bertolt BRECHT, Marc BLITZTEIN 1928)'

TANDARD

MEDIUM

16 A B

C6	-	Dm7	-	Dm7	G7	C	-
Am	Am7	Dm7	-	Dm7	Dm7^{b5} G9b	C	-

Am7	Em7 Ebo
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VARIANT
Bar 9

ROSES OF PICARDY

(Haydn WOOD - Fred E. Weatherly 1916)

STANDARD

MEDIUM

16 VERSE

32 A B A' C

A	Cm7	F7	B ^b	B^b Dbo	Cm7	F7st	B ^b	D7
B	G7	-	Cm	-	C7	-	Cm7	F7
A'	-	-	-	-	-	F7	D7	-
C	G7st	-	C9	-	Cm7	F7	B ^b	-

DANS LES RUES D'ANTIBES

NEW ORLEANS PARADE (REVIVAL)

MEDIUM FAST

[Sidney BECHET - S.B. 1952] 4

INTRODUCTION:

F	-	-	Gm ^{bs} ₇	C7
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32 A B A B'							
①	F	C7	F	-	F	C7	F ₇ D7
A	Gm ₇	³ C7	F ₅ A7	Dm	G7	-	Gm ^{bs} ₇ C7
B	-	-	-	-	-	-	-
A	Gm ₇	³ C7	F ₅ A7	Dm	G7	G ⁷ _{C7}	F -
B'	-	-	-	-	-	-	-

INTERLUDE							
(Dm)	-	(Dm)	(A7)	(Dm)	(C)	-	(C) (G7) (C)
C	-	C7	-				

BACK TO ① ONCE, Then MODULATION :

B ^b	-	-	-
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32 A B A B'							
②	B ^b	-	-	-	-	-	-
A	D7	-	Gm	-	C7	-	Cm ₇ F7
B	B ^b	-	-	-	-	-	-
A	D7	-	Gm	-	C7	C ⁷ _{F7}	B ^b -
B'	-	-	-	-	-	-	-

COOA : Play B' again (8 Bars) + B^b Chord Ad Libitum