

This arrangement for the 2012 New York All-State Vocal Jazz Choir
SWEET GEORGIA BROWN

for S.A.T.B. voices and piano
with optional SoundPax and SoundTrax CD*

Arranged by
GREG JASPERSE

Words and Music by
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and **KENNETH CASEY**

Second Line/Up Swing (♩ = ca. 240)

PIANO

4

7

10

SOPRANO

ALTO

TENOR

BASS

No gal made has got a shade on

11

The musical score is arranged in four systems. The first system (measures 1-4) is for the piano, with a treble and bass clef. The second system (measures 5-6) continues the piano accompaniment. The third system (measures 7-9) shows the piano accompaniment with a first ending bracket. The fourth system (measures 10-11) includes vocal parts for Soprano, Alto, Tenor, and Bass, with lyrics: 'No gal made has got a shade on'. The piano accompaniment continues below the vocal parts. Chord symbols (D7, Eb7, F7, E7, C9, D9) are placed above the piano staves. Dynamics like 'f' and 'mf' are indicated. A rehearsal mark '11' is shown in a box above the vocal staff.

* SoundTrax CD available (41715).
SoundPax available (41716) - includes score and set of parts for Tenor Saxophone, 2 Trumpets, Trombone,
Guitar, Bass, and Drumset.

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13

Sweet Geor - gia Brown. — Two left feet but oh, —

D7

F7

F#7

G7

16

— so neat, is Sweet Geor - gia Brown. —

Gb7(#9)

G7

Bb7

B7

19

They all sigh and wan - na die — for Sweet Geor - gia —

C7

Db9(#11)

C7

22

— Brown. Tell — you just why, you know — I don't

Measures 22-23 of the vocal line. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, and D5. There is a whole rest in measure 23. The lyrics are: "— Brown. Tell — you just why, you know — I don't".

Gm7 Gb9(b13) F F7(b9) D D7(b13/9)

Piano accompaniment for measures 22-23. Measure 22 has chords Gm7 and Gb9(b13). Measure 23 has chords F, F7(b9), and D7(b13/9). The bass line consists of quarter notes G3, F2, E2, D2, C2, B1, A1, G1.

25

lie. Not much! It's been said she

Measures 25-26 of the vocal line. Measure 25 has a half note G4, a quarter rest, and a quarter note A4. Measure 26 has quarter notes B4, C5, D5, and E5. The lyrics are: "lie. Not much! It's been said she".

G G9(b13/11) C C9(b13) D9 D7

Piano accompaniment for measures 25-26. Measure 25 has chords G and G9(b13/11). Measure 26 has chords C, C9(b13), D9, and D7. The bass line consists of quarter notes G3, F2, E2, D2, C2, B1, A1, G1.

28

knocks 'em dead — when she — lands — in town. —

Measures 28-29 of the vocal line. Measure 28 has quarter notes G4, A4, B4, C5, and D5. Measure 29 has quarter notes E5, D5, C5, and B4. The lyrics are: "knocks 'em dead — when she — lands — in town. —".

Eb7 D7(#9) F7 F#7

Piano accompaniment for measures 28-29. Measure 28 has chords Eb7 and D7(#9). Measure 29 has chords F7 and F#7. The bass line consists of quarter notes G3, F2, E2, D2, C2, B1, A1, G1.

31

Since she came, why it's a shame — how she cools — 'em —

G⁷ Gb⁷(#9) G⁷ F⁷ Gb⁷

34

— down. Fel - las she can't get must —

G⁷ N.C. Fmaj⁷/A Bb⁹/A A⁷ Dm⁷/A

sub. *f*

37

— he fel - las she ain't met. — Geor - gia claimed her,

Bb⁷/A A⁷(b13) A⁷ Bb⁹/A A⁷ F/G F⁶ E⁷

Geor - gia named her Sweet Geor - gia Brown. Bop doo wah

Eb⁹ D⁹ G¹³ C⁷ F⁷ E⁷ Eb⁷ D⁷(#9)

43

(opt. solos ad lib.)

D⁷ G⁹(13)

47

G⁷

51

mp *f*

Doo doo doo doo — dah dah dah day yah —

mp *f*

C7 C9 C7(#9) C7 C7(b13) E9 F9

55

Bop ba doo wat bah —

C7(b13) F7 E7 Eb7

59

Bop ba dah —

D7



63

Musical notation for measures 63-67, piano part. The system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The music is in a key signature of one flat (B-flat major or D minor). The notes are mostly whole and half notes, with some rests.

Musical notation for measures 63-67, guitar part. The system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The music is in a key signature of one flat. Chords are indicated above the staff: G¹³, G¹³, G⁷, G⁷, A⁷, and Dm⁷. The bass line features a steady eighth-note accompaniment. A dynamic marking of *mf* is present at the beginning.

68

Musical notation for measures 68-71, piano part. The system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The music is in a key signature of one flat. The notes are mostly whole and half notes, with some rests.

Musical notation for measures 68-71, guitar part. The system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The music is in a key signature of one flat. Chords are indicated above the staff: A⁷, Dm⁷, A⁷(b9), F⁷, and E⁷. The bass line features a steady eighth-note accompaniment.

72

Musical notation for measures 72-73, vocal part. The system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The music is in a key signature of one flat. The vocal line includes lyrics: "Bop ba dop ba" and "Bop ba da". There are first and second endings indicated by "1." and "2." above the staff.

Musical notation for measures 72-73, guitar part. The system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The music is in a key signature of one flat. Chords are indicated above the staff: E^b7, D⁷, G⁹, C¹³, F⁶, E⁷, E^b7, D⁷(#9), F⁶, E⁷, and E^b9. The bass line features a steady eighth-note accompaniment.

76

f

shoo ool ya doop shoo ool ya doop shoo ool ya doop shoo ool ya doop

D7

D9

D7

D9

f

79

Shoo ool ya doop boo bu doo dn doo dl loo doo bah — ba doo dn dee doot Bee —

D7

G7

82

84

— ba doo dn dee dn doo dn dee dn doo dn dee dl loo dn doo Beh be —

mf

Boo buh doo boh

G13

G7

G13

C7(b9)

mf

— buh buh — buh boh — bee doo — Shoh — buh ba dui dui

C⁹(13) C¹³ C⁷ C⁹(13)

dool yow Shoo — ba doo doi doi doi doi doi doi doi doi

cresc. *cresc.*

F⁶ C⁷(b13) F⁷ Em¹¹ A⁷(b13)

cresc.

f doo ba doo doo lee — Sho ba doo yoo wow — Shaw —

D⁹ D⁷

96

— ba doo bip bip bip n doo — bop buh doo —

G7

100

Shill yaw — aw — ba doo dn dweel yo so

Dm7 A7 Dm7 A7(b13)

104

beep blay ohp doh ohp doh ohp
 beep beep blay ohp doh ohp doh ohp } boh buh doo doo doo doo dee —
 beep ohp ohp ohp

F9 E9 Eb9 D9 G9 Csus



107

mf 108

No gal made has got a shade on

F⁶ C D⁷ Eb⁷

110

Sweet Geor - gia Brown. Two left feet but oh,

D⁷ F⁷ F^{#7} G⁷

113

116

so neat is Sweet Geor-gia Brown. They all sigh and

Gb⁷(#9) G⁷ Bb⁷ B⁷ C⁷

117

wan - na die__ for Sweet Geor - gia__ Brown. Tell__ you just why,

Db⁹ C⁷ Gm⁷ Gb⁹(b13) F F⁷(¹³₉)

121

you know_ I don't lie, not much! It's__ been said she

D D⁷(¹³₉) C G⁹(#11) C C⁷(¹³₉) D⁹ D⁷

125

knocks 'em dead__ when she__ lands__ in town.__

Eb⁷ D⁷(#9) F⁷ F⁷

Since she came, why it's a shame— how she cools— 'em

G7 Gb7(#9) G7 F7 Gb7

— down. Fel - las she can't get must—

G7 N.C. Fmaj7/A Bb9/A A7 Dm7/A

sub

— be fel - las she ain't met.— Geor - gia claimed her,

Bb7/A A7(b13) A7 Bb9/A A7 F/G F6 E7

137

Geor - gia named her

E_b^9 D^9 F^9 $B_b7(b13)$ $A7(b9)$ D^9 $G7(\flat_{13})$ $D7(\sharp_9)$ D^9

140 (big Sarah slide)

Sweet Geor - gia

$G^9(13)$ $G7(\flat_9)$ $C^9(\flat_{13})$

144 *cresc.*

Brown. Sweet Geor - gia Brown! *ff*

$F13(\sharp_{11})$ G_b^9 G^9 $C^9(\flat_{13})$ N.C.