

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  
**BEN BERNIE, MACEO PINKARD,**  
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) features piano accompaniment with a forte (f) dynamic. The second system (measures 5-6) continues the piano accompaniment. The third system (measures 7-9) includes a first ending bracket and piano accompaniment. The fourth system (measures 10-11) features vocal parts for Soprano, Alto, Tenor, and Bass, with piano accompaniment. The lyrics 'No gal made has got a shade on' are written under the vocal lines. A rehearsal mark '11' is placed above measure 11. A large red watermark is overlaid diagonally across the entire score.

\* 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

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

Vocal line for measures 22-23. 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 line continues with quarter notes D5, C5, B4, and A4.

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

Piano accompaniment for measures 22-23. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Dynamics include *v* and *vo*.

lie. Not much! It's been said she

Vocal line for measures 25-26. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. There is a whole rest in measure 26. The line continues with quarter notes D5, C5, B4, and A4.

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

Piano accompaniment for measures 25-26. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Dynamics include *mf*, *v*, and *vo*.

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

Vocal line for measures 28-29. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. There is a whole rest in measure 29. The line continues with quarter notes D5, C5, B4, and A4.

Eb7 D7(#9) F7 F#7

Piano accompaniment for measures 28-29. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Dynamics include *v* and *vo*.

31

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

G<sup>7</sup> Gb<sup>7</sup>(#9) G<sup>7</sup> F<sup>7</sup> Gb<sup>7</sup>

34

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

G<sup>7</sup> N.C. Fmaj<sup>7</sup>/A Bb<sup>9</sup>/A A<sup>7</sup> Dm<sup>7</sup>/A

sub. *f*

37

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

Bb<sup>7</sup>/A A<sup>7</sup>(b13) A<sup>7</sup> Bb<sup>9</sup>/A A<sup>7</sup> F/G F<sup>6</sup> E<sup>7</sup>

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

Eb<sup>9</sup> D<sup>9</sup> G<sup>13</sup> C<sup>7</sup> F<sup>7</sup> E<sup>7</sup> Eb<sup>7</sup> D<sup>7</sup>(#9)

43

(opt. solos ad lib.)

D<sup>7</sup> G<sup>9</sup>(13)

47

G<sup>7</sup>

51

*mp* *f*

*mp* *f*

Doo doo doo doo — dah dah dah day yah —

C<sup>7</sup> C<sup>9</sup> C<sup>7</sup>(#9) C<sup>7</sup> C<sup>7</sup>(b13) E<sup>9</sup> F<sup>9</sup>

55

*Bop* ba doo wat bah —

C<sup>7</sup>(b13) F<sup>7</sup> E<sup>7</sup> E<sup>b</sup>7

59

*Bop* ba dah —

D<sup>7</sup>

63

G<sup>13</sup> G<sup>13</sup> G<sup>7</sup> G<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup>

68

A<sup>7</sup> Dm<sup>7</sup> A<sup>7</sup>(b9) F<sup>7</sup> E<sup>7</sup>

72

1. 2.  
Bop ba dop ba — Bop ba da

E<sup>b</sup>7 D<sup>7</sup> G<sup>9</sup> C<sup>13</sup> F<sup>6</sup> 1. E<sup>7</sup> E<sup>b</sup>7 D<sup>7</sup>(#9) 2. F<sup>6</sup> E<sup>7</sup> E<sup>b</sup>9

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

C<sup>9</sup>(13) C<sup>13</sup> C<sup>7</sup> C<sup>9</sup>(13)

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

*cresc.* *cresc.*

F<sup>6</sup> C<sup>7</sup>(b13) F<sup>7</sup> Em<sup>11</sup> A<sup>7</sup>(b13)

*cresc.*

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

D<sup>9</sup> D<sup>7</sup>

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

Musical notation for the vocal line, measures 107-108. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lyrics are: "No gal made has got a shade on".

F6 C D7 Eb7

Musical notation for the piano accompaniment, measures 107-108. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The dynamics are marked *mf*.

110

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

Musical notation for the vocal line, measures 110-111. The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lyrics are: "Sweet Geor - gia Brown. Two left feet but oh,".

D7 F#7 G7

Musical notation for the piano accompaniment, measures 110-111. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

113

116

*f*

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

Musical notation for the vocal line, measures 113-116. The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lyrics are: "so neat is Sweet Geor-gia Brown. They all sigh and".

Gb7(#9) G7 Bb7 B7 C7

Musical notation for the piano accompaniment, measures 113-116. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The dynamics are marked *f*.

117

wan - na die\_\_ for Sweet Geor - gia\_\_ Brown. Tell\_\_ you just why,

Db<sup>9</sup> C<sup>7</sup> Gm<sup>7</sup> Gb<sup>9</sup>(b13) F F<sup>7</sup>(<sup>13</sup>/<sub>9</sub>)

121

you know\_ I don't lie, not much! It's\_\_ been said she

D D<sup>7</sup>(<sup>13</sup>/<sub>9</sub>) C G<sup>9</sup>(#11) C C<sup>7</sup>(<sup>13</sup>/<sub>9</sub>) D<sup>9</sup> D<sup>7</sup>

125

knocks 'em dead\_\_ when she\_\_ lands\_\_ in town.\_\_

Eb<sup>7</sup> D<sup>7</sup>(#9) F<sup>7</sup> F<sup>7</sup>

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

G7 Gb7(#9) G7 F7 Gb7

132

— 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

$E_b^9$   $D^9$   $F^9$   $B_b7(b_{13})$   $A7(b_9)$   $D^9$   $G7(b_{13})$   $D7(\#_9)$   $D^9$

140 (big Sarah slide)

Sweet Geor - gia

$G^9(13)$   $G7(b_9)$   $C^9(b_{13})$

144

Brown. Sweet Geor - gia Brown!

*cresc.* *ff*

$F_{13}(\#_{11})$   $G_b^9$   $G^9$   $C^9(b_{13})$  N.C.

*cresc.* *ff*