



# Guy Bergeron

Canada, Québec

## Blues my naughty sweetie gives to me (dixie) McCarron, Charles

### About the artist

Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, Cegep of Ste-Foy, with guitar as first instrument. He was also a student in jazz interpretation from 1992 until 1994 at the University of Montreal (electric guitar) and he studied computer-assisted music at the Musitechnic School in Montreal. He plays the guitar (classical, electric, acoustic, synthesizer), the banjo, the mandolin and the bass. He's been earning his living with music for more than 25 years, as a professional musician, a composer, an arranger and also as a studio engineer as he manages his own studio.

**Qualification:** Diplome d'étude collégial en musique.  
3e cycle en composition au conservatoire de musique de Québec.

**Associate:** SOCAN - IPI code of the artist : 206325403

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-guy-bergeron.htm>

### About the piece



**Title:** Blues my naughty sweetie gives to me [dixie]  
**Composer:** McCarron, Charles  
**Arranger:** Bergeron, Guy  
**Copyright:** Copyright © Bergeron, Guy  
**Publisher:** Bergeron, Guy  
**Instrumentation:** piccolo, flute, clarinet, 2 alto saxs, 2 tenor saxs, baryton sax, 2 trumpets, 2 trombones, piano, banjo, bass, drums

**Style:** Jazz

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SCORE

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

© CHARLES McCARRON (1891-1919)

ARR.: GUY BERGERON

SWING ♩'s

♩ = 120

The musical score is arranged for a jazz ensemble. It features the following parts:

- Flute 1 (Piccolo):** Starts with a rest, then plays a melodic line in the final measure marked *mf*.
- Flute 2:** Similar to Flute 1, playing in the final measure marked *mf*.
- Clarinet in B $\flat$ :** Similar to Flute 1, playing in the final measure marked *mf*.
- Alto Sax. 1 & 2:** Rest throughout.
- Tenor Sax. 1 & 2:** Play a melodic line starting in measure 4, marked *mp*.
- Baritone Sax.:** Rest throughout.
- Trumpet in B $\flat$  1 & 2:** Rest throughout.
- Trombone 1:** Rest throughout.
- Trombone 2:** Play a rhythmic line throughout, marked *mp*.
- Piano:** Play a harmonic accompaniment throughout, marked *mp*.
- Banjo:** Rest throughout.
- Bass:** Play a rhythmic line throughout, marked *mp*.
- Drum Set:** Play a rhythmic pattern throughout, marked *mp*.

guyt@videotron.ca

BLUES MY NAUGHTY SWEETIE GIVES TO ME

(A) 8

The musical score is arranged for a large ensemble. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with a dynamic of *f*.
- Fl. 2**: Flute 2, playing a melodic line with a dynamic of *f*.
- B♭ Cl.**: Clarinet in B-flat, playing a melodic line with a dynamic of *f*.
- A. Sax. 1 & 2**: Alto Saxophones, playing a melodic line with dynamics of *mf* and *f*.
- T. Sax. 1 & 2**: Tenor Saxophones, playing a melodic line with dynamics of *mf* and *f*.
- B. Sax.**: Baritone Saxophone, playing a melodic line with a dynamic of *mf*.
- B♭ Trp. 1 & 2**: Trumpets in B-flat, with a *Solo* section for Trp. 1 starting at measure 10.
- Tbn. 1 & 2**: Trombones, with Trbn. 1 playing a *STRAIGHT* section starting at measure 10.
- PNO.**: Piano, providing harmonic accompaniment with dynamics of *f* and *mf*.
- Bjo.**: Banjo, playing a rhythmic accompaniment with a dynamic of *mp*.
- BASS**: Double Bass, playing a rhythmic accompaniment with a dynamic of *mp*.
- D. S.**: Drums, playing a rhythmic accompaniment with a dynamic of *mp*.

The score includes various musical notations such as dynamics (*f*, *mf*, *mp*), articulation (*Solo*, *STRAIGHT*), and chord changes (*G MIN*, *D7*) indicated above the piano and banjo parts.

BLUES MY NAUGHTY SWEETIE GIVES TO ME

16

Picc.

Fl. 2

B♭ Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trpt. 1

B♭ Trpt. 2

Tbn. 1

Tbn. 2

PNO.

Bjo.

BASS

D. S.

mf

mf

mf

mp

mf

G<sup>7</sup> C<sup>MIN</sup> G<sup>7</sup> C<sup>MIN</sup> A<sup>7(b9)</sup> D<sup>7</sup> G<sup>MIN</sup>

G<sup>7</sup> C<sup>MIN</sup> G<sup>7</sup> C<sup>MIN</sup> A<sup>7(b9)</sup> D<sup>7</sup> G<sup>MIN</sup>

16

BLUES MY NAUGHTY SWEETIE GIVES TO ME

The musical score is arranged for a large ensemble. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting at measure 24.
- Fl. 2**: Flute 2.
- B♭ Cl.**: B-flat Clarinet.
- A. Sax. 1**: Alto Saxophone 1, with dynamics *mp* and *mf*.
- A. Sax. 2**: Alto Saxophone 2, with dynamics *mp* and *mf*.
- T. Sax. 1**: Tenor Saxophone 1, with dynamics *mp* and *mf*.
- T. Sax. 2**: Tenor Saxophone 2, with dynamics *mp* and *mf*.
- B. Sax.**: Bass Saxophone, with dynamics *mp* and *mf*.
- B♭ Trp. 1**: B-flat Trumpet 1, starting at measure 24.
- B♭ Trp. 2**: B-flat Trumpet 2, with a *Solo* section starting at measure 24, marked *f*.
- Tbn. 1**: Trombone 1, with dynamics *mf* and *mp*.
- Tbn. 2**: Trombone 2, with a *(STRAIGHT)* instruction.
- PNO.**: Piano, with dynamics *f* and *mf*.
- Bjo.**: Bjo, with dynamics *f* and *mp*.
- BASS**: Bass, with dynamics *f* and *mp*.
- D. S.**: Drums, with dynamics *f* and *mp*.

Chord changes are indicated above the piano and bass parts: A<sup>7</sup>, D<sup>7</sup>, G MIN, D<sup>7</sup>, G MIN.

BLUES MY NAUGHTY SWEETIE GIVES TO ME

32

Picc. CHANGE TO FLUTE

Fl. 2

B♭ Cl.

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. 1 *mf*

T. Sx. 2 *mf*

B. Sx. *mf*

B♭ Trpt. 1

B♭ Trpt. 2

Tbn. 1

Tbn. 2

PNO. *mf*

Bjo. *mf*

BASS

D. S.

32

G<sup>7</sup> C<sup>MIN</sup> A<sup>7(b9)</sup> D<sup>7</sup> G<sup>9</sup> C<sup>9</sup>

G<sup>7</sup> C<sup>MIN</sup> A<sup>7(b9)</sup> D<sup>7</sup> G<sup>9</sup> C<sup>9</sup>

III 4

BLUES MY NAUGHTY SWEETIE GIVES TO ME

(B)

40

Picc. *f* Solo

Fl. 2

B♭ Cl. *mp*

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Trpt. 1 *f*

B♭ Trpt. 2 *f*

Tbn. 1 (OPEN) *f*

Tbn. 2 (OPEN) *f*

PNO. *f* *mp*

Bjo. *f*

BASS *f*

D. S. *f*

40

BLUES MY NAUGHTY SWEETIE GIVES TO ME

The musical score is arranged for a large ensemble. The instruments listed on the left are: Picc., Fl. 2, B♭ Cl., A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., B♭ Trp. 1, B♭ Trp. 2, Tbn. 1, Tbn. 2, PNo., Bjo., Bass, and D. S. The score begins at measure 48. The Piccolo part has a melodic line with slurs and accents. The Clarinet part has a similar melodic line. The Piano part includes a bass line and chordal accompaniment with chord symbols: G7(b9), Cmin, D7(b9), Gmin, and A7(b9). The Drums part is indicated by a double bar line.



BLUES MY NAUGHTY SWEETIE GIVES TO ME

Picc. 58

Fl. 2

B♭ Cl. *tr*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1 *mf*

T. Sax. 2 *mf*

B. Sax. *mf*

B♭ Trpt. 1 58

B♭ Trpt. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

PNO. 58

Bjo. 58

BASS *mp*

D. S. 58 *mf* *mp* BACK BEAT

*D<sup>7</sup>* *G MIN<sup>b9</sup>* *D<sup>7(b9)</sup>* *G MIN<sup>b</sup>* *G<sup>7(b9)</sup>*

BLUES MY NAUGHTY SWEETIE GIVES TO ME

Picc.

Fl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B. Tpt. 1

B. Tpt. 2

Tbn. 1

Tbn. 2

PNO.

Bjo.

BASS

D. S.

PICCOLO

Solo

mf

mf

mf

mf

mf

mf

Cmin6 E b9 D7 G7 C9

Cmin6 E b9 D7

NO BACK BEAT

65

Detailed description: This is a full orchestral score for the blues song 'Blues My Naughty Sweetie Gives to Me'. The score is arranged for a jazz big band and piano. It includes parts for Piccolo, Flute 2, Baritone Clarinet, Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, Baritone Saxophone, B-flat Trumpets 1 and 2, Tenor Bells 1 and 2, Piano, Bjo (Banjolin), Bass, and Drums. The key signature has two flats (B-flat major/D-flat minor). The piano accompaniment features chords: Cmin6, Eb9, D7, G7, and C9. The drums play a steady backbeat, with a 'NO BACK BEAT' section starting in the final measure. Dynamics include mezzo-forte (mf) and piano (p). The tempo is marked 'PICCOLO'.

To CODA

**GUITAR SOLO**

Musical score for various instruments including Picc., Fl. 2, B♭ Cl., A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., B♭ Trpt. 1, B♭ Trpt. 2, Tbn. 1, Tbn. 2, PNo., Bjo., Bass, and D.S. (Drum Set). The score includes dynamic markings such as *mf* and *mp*, and a *Solo* section for the B♭ Trpt. 1. Chord progressions are indicated above the PNo. and Bjo. staves.

**Chord Progression:**  
 F<sup>7</sup> B<sup>b</sup> D<sup>7</sup> G<sup>MIN</sup> D<sup>7</sup> G<sup>MIN</sup> G<sup>7</sup>

BLUES MY NAUGHTY SWEETIE GIVES TO ME

81

Picc.

Fl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B. Tpt. 1

B. Tpt. 2

Tbn. 1

Tbn. 2

PNO.

Bjo.

BASS

D. S.

81

C MIN D<sup>7</sup> G MIN

C MIN D<sup>7</sup> G MIN

C MIN D<sup>7</sup> G MIN

81

81

BLUES MY NAUGHTY SWEETIE GIVES TO ME

Picc.   
Fl. 2   
B♭ Cl.   
A. Sax. 1   
A. Sax. 2   
T. Sax. 1   
T. Sax. 2   
B. Sax.   
B♭ Trpt. 1   
B♭ Trpt. 2   
Tbn. 1   
Tbn. 2   
PNO.   
Bjo.   
D. S.   
89

A7 D7 GMIN D7 GMIN G7

A7 D7 GMIN D7 G7

A7 D7 GMIN D7 G7

BLUES MY NAUGHTY SWEETIE GIVES TO ME

The musical score is arranged in a standard orchestral layout. It includes staves for Piccolo (Picc.), Flute 2 (Fl. 2), B♭ Clarinet (B♭ Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone 1 (T. Sax. 1), Tenor Saxophone 2 (T. Sax. 2), Bass Saxophone (B. Sax.), B♭ Trumpet 1 (B♭ Trpt. 1), B♭ Trumpet 2 (B♭ Trpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Piano (PNO.), Baritone Saxophone (B.S.), Bass, and Double Bass (D.S.). The score is in the key of B♭ major (two flats) and 4/4 time. The piano part includes a bass line and chords: Cmin, D7, and G7. The double bass part has a walking bass line. The drum set (D.S.) is indicated by a slash in each measure. The page number 97 is written at the bottom left of the score.

The musical score is arranged for a large ensemble. The instruments listed on the left are: Picc., Fl. 2, B♭ Cl., A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., B♭ Trpt. 1, B♭ Trpt. 2, Tbn. 1, Tbn. 2, PNo., Bjo., Bass, and D.S. The score is in 4/4 time with a key signature of two flats (B♭ major or D minor). The tempo is marked 103. The score is divided into six measures. The first five measures contain rests for all instruments. The sixth measure features a solo for the B♭ Trpt. 1, marked with a forte (f) dynamic and a 'Solo' instruction. The PNo. and Bjo. parts play chords (C<sup>9</sup>, F<sup>7</sup>, B<sup>b</sup>, D<sup>7</sup>) with rhythmic patterns. The Bass and D.S. parts play a walking bass line. The score concludes with a double bar line and a 'D.S. AL CODA' instruction.

BLUES MY NAUGHTY SWEETIE GIVES TO ME

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Picc.**: Piccolo, starting at measure 109, playing a melodic line with a *mf* dynamic.
- Fl. 2**: Flute 2, playing a melodic line with a *mf* dynamic.
- B♭ Cl.**: Clarinet in B♭, marked *Solo* and *mf*, playing a melodic line.
- A. Sax. 1**: Alto Saxophone 1, playing a melodic line with a *mf* dynamic.
- A. Sax. 2**: Alto Saxophone 2, playing a melodic line with a *mf* dynamic.
- T. Sax. 1**: Tenor Saxophone 1, playing a melodic line with a *mf* dynamic.
- T. Sax. 2**: Tenor Saxophone 2, playing a melodic line with a *mf* dynamic.
- B. Sax.**: Baritone Saxophone, playing a melodic line with a *mf* dynamic.
- B♭ Trpt. 1**: Trumpet 1 in B♭, marked *Solo* and *mf*, playing a melodic line.
- B♭ Trpt. 2**: Trumpet 2 in B♭, playing a melodic line with a *mf* dynamic.
- Tbn. 1**: Trombone 1, playing a melodic line with a *mf* dynamic.
- Tbn. 2**: Trombone 2, playing a melodic line with a *mf* dynamic.
- PNO.**: Piano, playing a rhythmic accompaniment with a *mf* dynamic and a *gva-* (glissando) marking.
- Org.**: Organ, playing a melodic line with a *mf* dynamic.
- BASS**: Bass, playing a melodic line with a *mf* dynamic.
- D. S.**: Drums, playing a rhythmic accompaniment with a *mf* dynamic.



FLUTE 1  
(PICCOLO)

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

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ARR.: GUY BERGERON

SWING ♩'s

♩ = 120

8 **PICCOLO** 6

*mf*

9

*f*

**A** *f* 9

*f*

25

*p*

29 6 **CHANGE TO FLUTE** 7

*p*

44 **B** *f* SOLO

*f*

48

*p*

[guytarelbergeron@videotron.ca](mailto:guytarelbergeron@videotron.ca)

2

BLUES MY NAUGHTY SWEETIE GIVES TO ME

52

57

67

PICCOLO

4 To CODA

73

4

GUITAR SOLO

16

16

D.S. AL CODA

109

*mf*

*f*

FLUTE 2

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

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ARR.: GUY BERGERON

SWING s

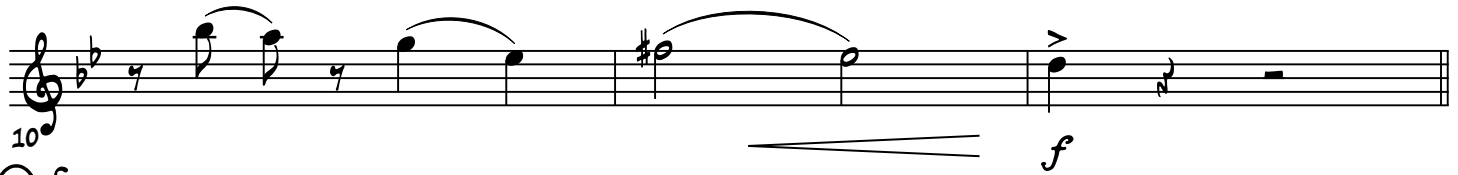
$\text{♩} = 120$

6



*mf*

10

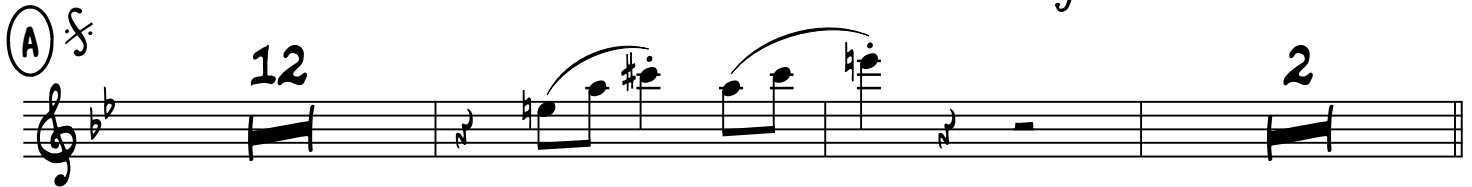


*f*

(A) *f*

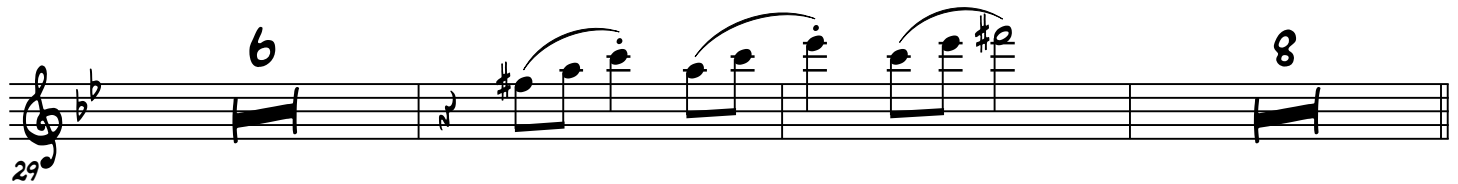
12

2



6

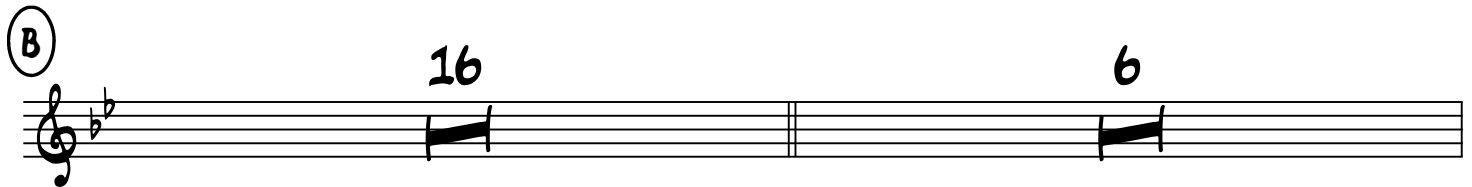
8



(B)

16

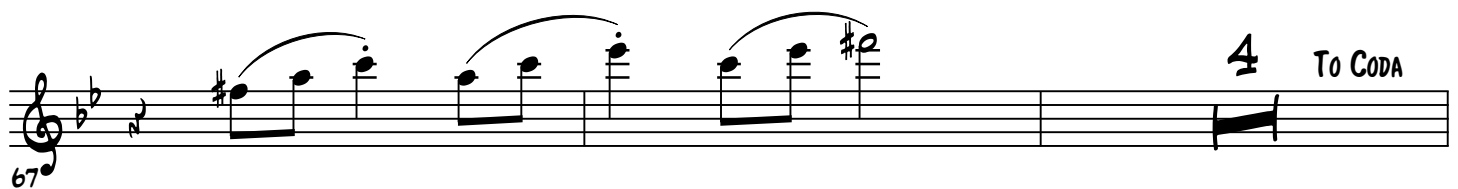
6



67

4

To CODA



73

4

GUITAR SOLO

16

16

D.S. AL CODA



109

2

*mf*

*f*



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CLARINET IN B $\flat$

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

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ARR.: GUY BERGERON

SWING  $\text{♩}$ 's

$\text{♩} = 120$

6

*mf*

9

*f*

(A) *f*

12

2

6

8

29

(B)

*mp*

49

53

57

*tr*

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BLUES MY NAUGHTY SWEETIE GIVES TO ME

6

61

To CODA

4

GUITAR SOLO

16

16

D.S. AL CODA

73

♩ SOLO

109

*mf*

*f*

ALTO SAX. 1

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

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ARR.: GUY BERGERON

SWING 

$\text{♩} = 120$

8

*mf* *f*

(A)

17

*mp*

6

7

21

*mp* *mf*

36

*mf*

4

(B)

15

40

*mf*

BLUES MY NAUGHTY SWEETIE GIVES TO ME

69 *mf* *mf* **To CODA**

73 **4** **GUITAR SOLO** **16** **16** **D.S. AL CODA**

109 **2** *mf* *f*

ALTO SAX. 2

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

© CHARLES McCARRON (1891-1919)

ARR.: GUY BERGERON

SWING 

$\text{♩} = 120$

(A) 

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BLUES MY NAUGHTY SWEETIE GIVES TO ME

The musical score is presented in three systems, all in the key of D major (one sharp).  
System 1 (Measures 69-72):  
- Measure 69: Rest.  
- Measure 70: Rest.  
- Measure 71: Quarter note D4, quarter note E4.  
- Measure 72: Quarter note G4, quarter note F4. Dynamics: *mf*. Marking: "To CODA".  
System 2 (Measures 73-76):  
- Measure 73: Rest. Dynamics: *mf*. Marking: "GUITAR SOLO" in a circle.  
- Measure 74: Rest. Dynamics: *mf*. Marking: "4".  
- Measure 75: Rest. Dynamics: *mf*. Marking: "16".  
- Measure 76: Rest. Dynamics: *mf*. Marking: "16 D.S. AL CODA".  
System 3 (Measures 109-112):  
- Measure 109: Rest. Dynamics: *mf*. Marking: "2".  
- Measure 110: Quarter note D4, quarter note E4. Dynamics: *mf*.  
- Measure 111: Quarter note G4, quarter note F4. Dynamics: *mf*.  
- Measure 112: Quarter note D4, quarter note E4. Dynamics: *f*. Marking: "mf" and "f" with a hairpin.

TENOR SAX. 1

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

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ARR.: GUY BERGERON

SWING 

$\text{♩} = 120$



The musical score is written in treble clef with a 4/4 time signature. It begins with a key signature of one sharp (F#). The tempo is marked 'SWING' with a quarter note equal to 120 beats per minute. The score includes several measures with triplets, slurs, and dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). Measure numbers 9, 17, 21, 30, 34, and 38 are indicated. A section marked with a circled 'A' and a fermata symbol begins at measure 13. The score concludes with a final cadence in measure 40.

guytorebergeron@videotron.ca

BLUES MY NAUGHTY SWEETIE GIVES TO ME

(B) 2

15

*mf*

63

To CODA

67

*mf* *mf*

4 16 16 D.S. AL CODA

73

2

109

*mf* *f*

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a circled 'B' and a '2' above it, followed by a measure rest labeled '15'. The melody starts with a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter note on B4. A dynamic marking of *mf* is placed below the first measure. The second staff continues the melody with a quarter note on A4, eighth notes on G4 and F#4, a quarter note on E4, and a quarter note on D4. A measure rest labeled '63' is at the beginning. The third staff features a half note on G#4, a quarter rest, and a quarter note on F#4. A dynamic marking of *mf* is below the first measure. The fourth staff contains three measure rests labeled '4', '16', and '16', with a circled 'GUITAR SOLO' above the first '16'. A dynamic marking of *mf* is below the first measure. The fifth staff begins with a measure rest labeled '2', followed by eighth notes on G4, F#4, E4, and D4, then a quarter note on C4. A dynamic marking of *mf* is below the first measure. The final measure is a quarter note on G#4 with an accent (>) above it and a dynamic marking of *f* below it. The score concludes with a double bar line.

TENOR SAX. 2

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

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ARR.: GUY BERGERON

SWING 

$\text{♩} = 120$

Musical notation for measures 1-8. Measure 1 has a 3-measure rest. Measure 2 has a 3-measure rest. Measure 3 starts with a triplet of eighth notes. Dynamic markings: *mp* at measure 3, *mf* at measure 8.

Musical notation for measures 9-13. Measure 9 starts with a 9-measure rest. Dynamic marking: *f* at measure 13.

Section A (A) Musical notation for measures 14-29. Measure 14 has a 14-measure rest. Dynamic markings: *f* at measure 14, *mp* at measure 18, *mf* at measure 21, *mp* at measure 29.

Musical notation for measures 30-33. Measure 30 starts with a 30-measure rest.

Musical notation for measures 34-37. Measure 34 starts with a 34-measure rest. Dynamic marking: *mf* at measure 37.

Musical notation for measures 38-42. Measure 38 starts with a 38-measure rest. Measure 42 has a 4-measure rest.

Section B (B) Musical notation for measures 43-62. Measure 43 has a 15-measure rest. Dynamic marking: *mf* at measure 46.

Musical notation for measures 63-66. Measure 63 starts with a 63-measure rest.

BLUES MY NAUGHTY SWEETIE GIVES TO ME

67 *mf* *mf* To CODA

73 4 **GUITAR SOLO** 16 16 D.S. AL CODA

109 2 *mf* *f*

BARITONE SAX.

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

© CHARLES McCARRON (1891-1919)

ARR.: GUY BERGERON

SWING ♩'s

♩ = 120

Musical score for Baritone Saxophone. The score is in 4/4 time and G major. It consists of two main sections, A and B, with various dynamics and articulation markings.

**Section A:**

- Measures 8-14: Starts with a rest for 8 measures, then begins with a *mf* dynamic, featuring eighth notes and a crescendo leading to a *f* dynamic.
- Measures 15-24: Starts with a rest for 9 measures, then begins with a *mp* dynamic, featuring quarter notes and a *mf* dynamic with accents.
- Measures 25-33: Starts with a rest for 2 measures, then begins with a *mp* dynamic, featuring quarter notes and a *mf* dynamic with accents.
- Measures 34-37: Starts with a rest for 30 measures, then begins with a *mf* dynamic, featuring quarter notes.
- Measures 38-43: Starts with a rest for 34 measures, then begins with a *mf* dynamic, featuring quarter notes and a final rest for 4 measures.

**Section B:**

- Measures 44-53: Starts with a rest for 15 measures, then begins with a *mf* dynamic, featuring quarter notes and a final rest for 4 measures.
- Measures 54-62: Continues with quarter notes and a final rest for 4 measures.

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BLUES MY NAUGHTY SWEETIE GIVES TO ME

67 *mf* *mf* *mf* To CODA

73 4 GUITAR SOLO 16 16 D.S. AL CODA

109 *mf* *mf*

TRUMPET IN B $\flat$  1

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

© CHARLES McCARRON (1891-1919)

ARR.: GUY BERGERON

SWING  $\text{♩}$ 's

$\text{♩} = 120$

11

SOLO

(A)  $f$

17

21

25

12

29

$f$

(B) 16

$mf$

6 To CODA

64



BLUES MY NAUGHTY SWEETIE GIVES TO ME

SOLO

73 *mf*

Detailed description: A musical staff in treble clef with a key signature of one flat. It contains a melodic line starting with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The line continues with eighth notes Bb4, A4, G4, F4, E4, D4, C4, and Bb3. The staff ends with a whole rest.

GUITAR SOLO

16

Detailed description: A musical staff in treble clef with a key signature of one flat. It contains a bar line at the end of the staff.

15

93

SOLO

*f*

D.S. AL CODA

Detailed description: A musical staff in treble clef with a key signature of one flat. It contains a bar line at the beginning, followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note Bb4. The staff ends with a whole rest.

SOLO

109 *mf*

*< f*

Detailed description: A musical staff in treble clef with a key signature of one flat. It contains a melodic line starting with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The line continues with eighth notes Bb4, A4, G4, F4, E4, D4, C4, and Bb3. The staff ends with a whole rest.

TRUMPET IN B $\flat$  2

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

© CHARLES McCARRON (1891-1919)

ARR.: GUY BERGERON

SWING  $\text{♩}$ 's

$\text{♩} = 120$

12

(A)  $f$  9

3 Solo  $f$

31

35 4

42 (B) 16  $f$

61  $mf$

65 6 To CODA

[guytbergeron@videotron.ca](mailto:guytbergeron@videotron.ca)

BLUES MY NAUGHTY SWEETIE GIVES TO ME

GUITAR SOLO

4 16 16 D.S. AL CODA

A musical staff with a treble clef. It contains three measures, each with a thick black bar representing a measure rest. Above the first measure is the number '4', above the second is '16', and above the third is '16'. To the right of the third measure is the instruction 'D.S. AL CODA'. The number '73' is written below the first measure.

2

A musical staff with a treble clef. It contains five measures. The first measure has a thick black bar representing a measure rest, with the number '2' above it. The second measure has a whole rest. The third measure has a half note with a flat (Bb), with 'mf' below it. The fourth measure has a quarter note (D), with a hairpin crescendo symbol below it. The fifth measure has a quarter note with a flat (Bb), with 'ff' below it. The staff ends with a double bar line.

TROMBONE 1

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

© CHARLES McCARRON (1891-1919)

ARR.: GUY BERGERON

SWING 

$\text{♩} = 120$

12

(A) 

STRAIGHT

*mp*

17

21

*mf*

*mp*

*mf*

25

*mp*

OPEN

(B)

16

42

*f*

61

*mf*

65

*mf*

BLUES MY NAUGHTY SWEETIE GIVES TO ME

Musical staff with bass clef, key signature of one flat, and a melodic line with slurs and accidentals. The staff ends with a fermata and the text "To CODA".

69

Musical staff with bass clef and key signature of one flat, containing four measures of guitar solo notation. The first measure is marked "4", the second "16", and the third "16". The text "GUITAR SOLO" is circled above the second measure, and "D.S. AL CODA" is at the end.

73

Musical staff with bass clef and key signature of one flat, containing two measures of guitar solo notation. The first measure is marked "2" and has a circled "phi" symbol above it. The second measure has a flat symbol above it. Dynamics "mf" and "f" are indicated below the staff.

109

TROMBONE 2

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

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ARR.: GUY BERGERON

SWING 

$\text{♩} = 120$



*mp*

5

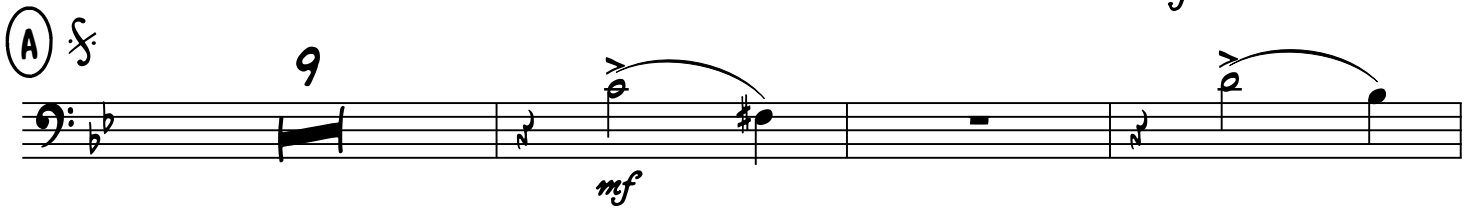


9



*f*

(A) *f* 9



*mf*

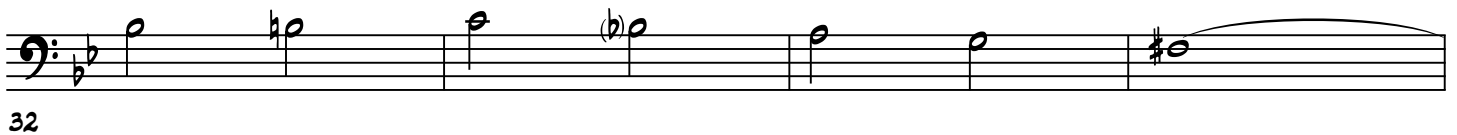
4 (STRAIGHT)

25



*mp*

32



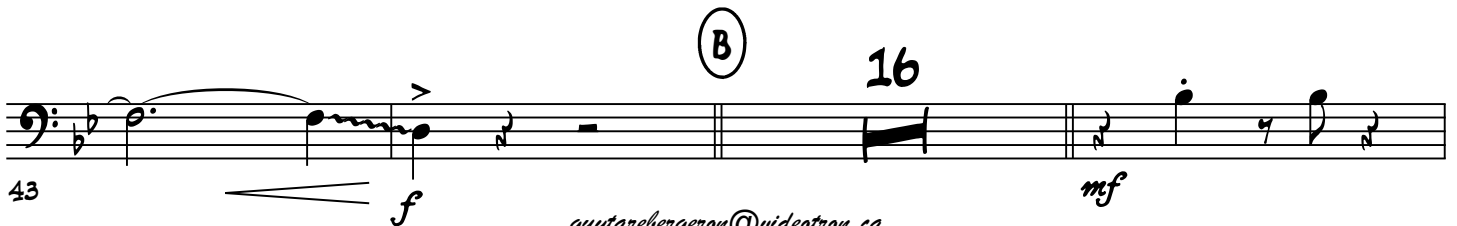
4 (OPEN)

36



(B) 16

43



*mf*

[guytorebergeron@videotron.ca](mailto:guytorebergeron@videotron.ca)

BLUES MY NAUGHTY SWEETIE GIVES TO ME

62

66

73

109

*mf*



*f*

PIANO

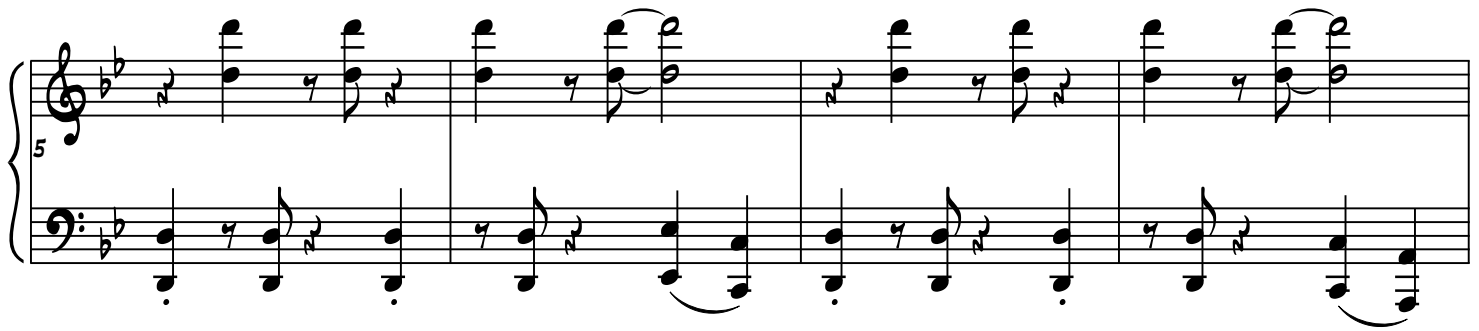
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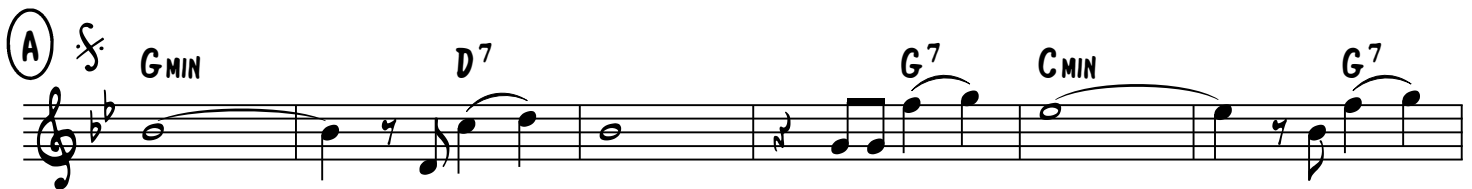
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ARR.: GUY BERGERON

SWING 

$\text{♩} = 120$



(A) 

19 

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BLUES MY NAUGHTY SWEETIE GIVES TO ME

Musical notation for measures 25-30. Chords: A7, D7, GMIN, D7. Dynamics: *f*, *mf*.

Musical notation for measures 31-36. Chords: GMIN, G7, CMIN, A7(b9), D7.

Musical notation for measures 37-40. Chords: G9, C9. Rhythmic notation (diagonal lines).

Musical notation for measures 41-44. Chords: F7, Bb, D7. Dynamics: *f*.

Musical notation for measures 45-50. Section B. Chords: GMIN, G7(b9), CMIN. Dynamics: *mp*.

Musical notation for measures 51-56. Chords: D7(b9), GMIN.

BLUES MY NAUGHTY SWEETIE GIVES TO ME

57

A<sup>7(b9)</sup> #

D<sup>7</sup>

61

*mp*

G<sup>MIN</sup><sup>b9</sup> D<sup>7(b9)</sup> G<sup>MIN</sup><sup>b</sup> G<sup>7(b9)</sup>

65

C<sup>MIN</sup><sup>b</sup> E<sup>b9</sup> D<sup>7</sup>

69

G<sup>7</sup> C<sup>9</sup> To CODA

73

F<sup>7</sup> B<sup>b</sup> D<sup>7</sup>

GUITAR SOLO

G<sup>MIN</sup> D<sup>7</sup> G<sup>MIN</sup> G<sup>7</sup>

*mp*

81

C<sup>MIN</sup>

BLUES MY NAUGHTY SWEETIE GIVES TO ME

**D<sup>7</sup>** **G<sup>MIN</sup>**

**A<sup>7</sup>** **D<sup>7</sup>**

**G<sup>MIN</sup>** **D<sup>7</sup>** **G<sup>MIN</sup>** **G<sup>7</sup>**

**C<sup>MIN</sup>** **D<sup>7</sup>**

**G<sup>7</sup>** **C<sup>9</sup>**

**F<sup>7</sup>** **B<sup>b</sup>** **D<sup>7</sup>** **D.S. AL CODA**

**F<sup>7</sup>** *gva* **f**

BANJO

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

© CHARLES McCARRON (1891-1919)

ARR.: GUY BERGERON

SWING 

$\text{♩} = 120$

12

(A)



BLUES MY NAUGHTY SWEETIE GIVES TO ME

89 8

A<sup>7</sup> D<sup>7</sup>

93 8

G<sup>MIN</sup> D<sup>7</sup> G<sup>7</sup>

97 8

C<sup>MIN</sup> D<sup>7</sup>

102

G<sup>7</sup> C<sup>9</sup>

108

F<sup>7</sup> B<sup>b</sup> D<sup>7</sup> D.S. AL CODA

109

F<sup>7</sup>

< f

BASS

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

© CHARLES McCARRON (1891-1919)

ARR.: GUY BERGERON

SWING

$\text{♩} = 120$

mp

5

**A**

*f*

G MIN D<sup>7</sup> G<sup>7</sup>

mp

C MIN G<sup>7</sup> C MIN A<sup>7(b9)</sup>

17

D<sup>7</sup> G MIN

21

A<sup>7</sup> D<sup>7</sup>

25

G MIN D<sup>7</sup> G MIN G<sup>7</sup>

29

mp

C MIN A<sup>7(b9)</sup> D<sup>7</sup>

33

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BLUES MY NAUGHTY SWEETIE GIVES TO ME

37

G<sup>9</sup> C<sup>9</sup>

41

F<sup>7</sup> B<sup>b</sup> D<sup>7</sup>

*f*

(B)

16

61

G MIN<sup>b9</sup> D<sup>7(b9)</sup> G MIN<sup>b</sup> G<sup>7(b9)</sup>

*mp*

65

C MIN<sup>b</sup> E<sup>b9</sup> D<sup>7</sup>

69

To CODA

73

B<sup>b</sup> D<sup>7</sup>

GUITAR SOLO

G MIN D<sup>7</sup> G<sup>7</sup>

*mp*

C MIN



BLUES MY NAUGHTY SWEETIE GIVES TO ME

**D<sup>7</sup>** **G<sup>MIN</sup>**

85

**A<sup>7</sup>** **D<sup>7</sup>**

89

**G<sup>MIN</sup>** **D<sup>7</sup>** **G<sup>7</sup>**

93

**C<sup>MIN</sup>** **D<sup>7</sup>**

97

**G<sup>7</sup>** **C<sup>9</sup>**

101

**F<sup>7</sup>** **B<sup>b</sup>** **D<sup>7</sup>** **D.S. AL CODA**

105

**⊕**

109

DRUM SET

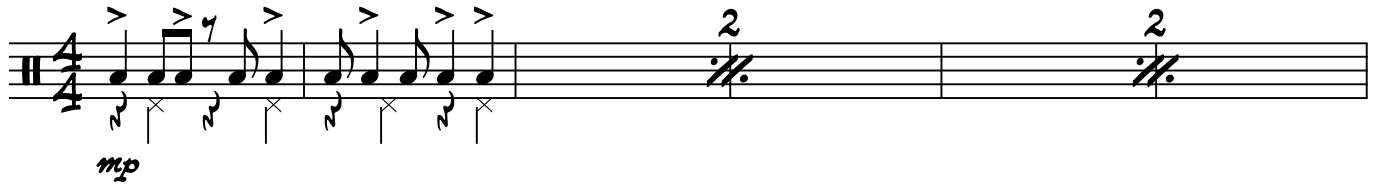
# BLUES MY NAUGHTY SWEETIE GIVES TO ME

© CHARLES McCARRON (1891-1919)

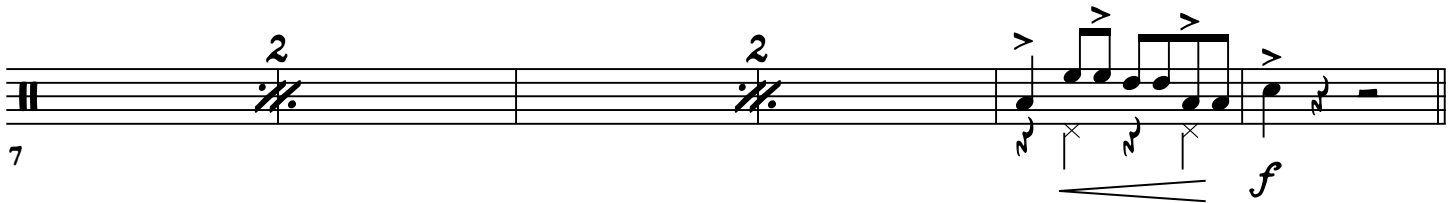
ARR.: GUY BERGERON

SWING 

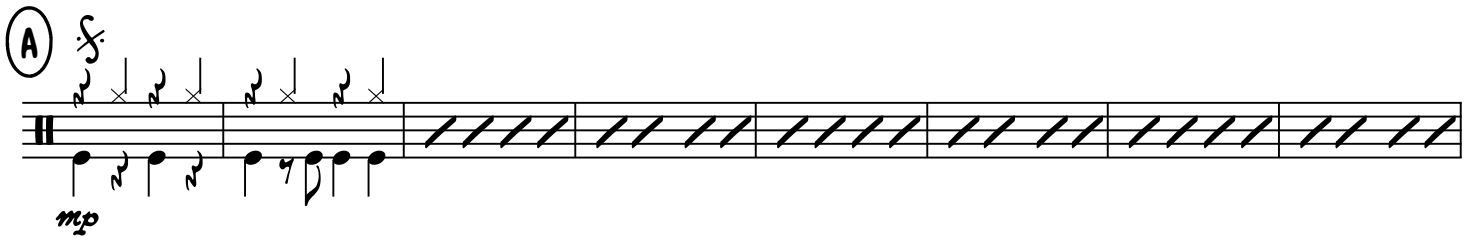
$\text{♩} = 120$



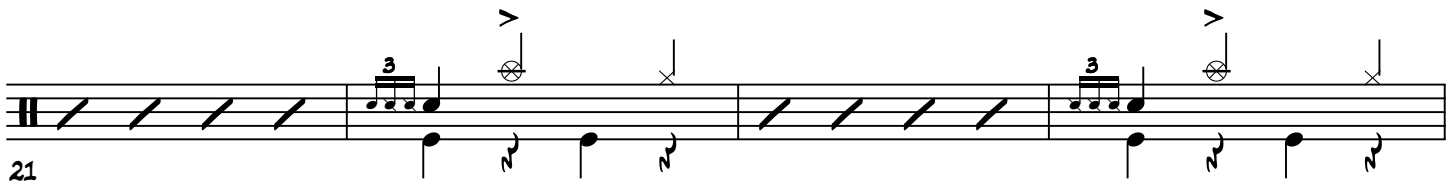
Measures 1-6 of the drum set part. The notation shows a 4/4 time signature with a key signature of one flat. The first four measures contain eighth-note patterns with accents (>) and dynamic marking *mp*. Measures 5 and 6 are marked with a double bar line and a '2' above it, indicating a two-measure rest.



Measures 7-9 of the drum set part. Measure 7 is a two-measure rest. Measure 8 is also a two-measure rest. Measure 9 contains eighth-note patterns with accents (>) and dynamic marking *f*.



Measures 10-16 of the drum set part, marked with a circled 'A'. Measures 10-11 show eighth-note patterns with accents (>) and dynamic marking *mp*. Measures 12-16 are filled with diagonal hatching, indicating a continuous rhythmic pattern.



Measures 17-20 of the drum set part. Measures 17-18 are filled with diagonal hatching. Measures 19-20 show eighth-note patterns with accents (>) and dynamic marking *mp*.



Measures 21-24 of the drum set part. Measures 21-23 are filled with diagonal hatching. Measure 24 shows a single eighth note with an accent (>) and dynamic marking *f*.



Measures 25-30 of the drum set part. Measures 25-26 show eighth-note patterns with accents (>) and dynamic marking *mp*. Measures 27-30 are filled with diagonal hatching.

[guytbergeron@videotron.ca](mailto:guytbergeron@videotron.ca)

BLUES MY NAUGHTY SWEETIE GIVES TO ME

IN 4

37

43

*f*

*mf*

15

(B)

BACK BEAT

61

*mp*

NO BACK BEAT

To CODA

69

73

GUITAR SOLO

*mp*

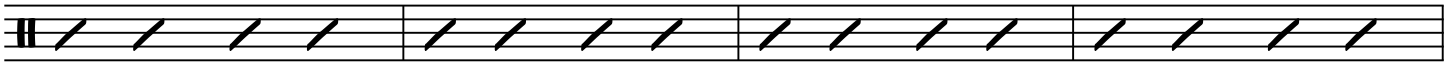
BLUES MY NAUGHTY SWEETIE GIVES TO ME



85



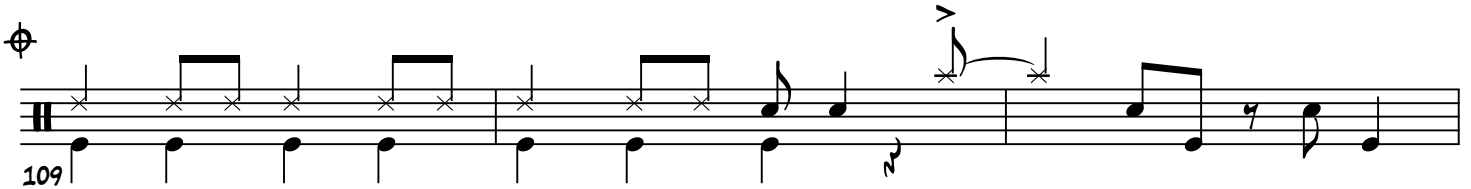
93



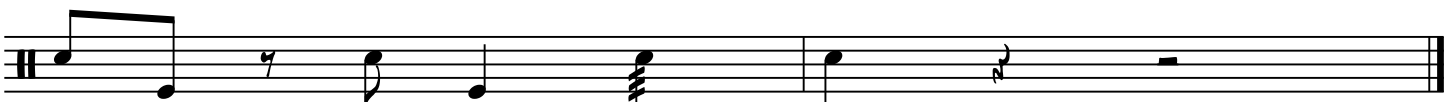
101



105



109



112

*f*  
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