



# Guy Bergeron

Canada, Québec

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

### A propos de l'artiste

Né dans la ville Québec, Guy Bergeron a fait ses études en guitare classique et jazz ainsi qu'en composition et ce, dans différentes institutions : Cégep de Ste-Foy, Cégep de Drummondville, Université de Montréal et Conservatoire de musique de Québec. Il travaille comme compositeur, arrangeur, chef d'orchestre, professeur, technicien de son et musicien-pigiste (guitare, banjo, mandoline, basse électrique) depuis plus de 20 ans. Il a enregistré, à son studio, les albums et des maquettes d'une centaine de groupes musicaux de la région de Québec. Il a aussi écrit des arrangements et des compositions pour divers ensembles vocaux et instrumentaux. Bref, Guy Bergeron est un passionné de la musique et sa passion l'amène à toucher à une très grande variété de styles de musique.

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

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### A propos de la pièce



**Titre :** Blues my naughty sweetie gives to me [dixie]

**Compositeur :** McCarron, Charles

**Arrangeur :** Bergeron, Guy

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**Editeur :** Bergeron, Guy

**Instrumentation :** piccolo, flûte, clarinette, 2 saxophones altos, 2 saxophones ténors, saxophone baryton, 2 trompettes, 2 trombones, piano, banjo, basse, batterie

**Style :** Jazz

### Guy Bergeron sur [free-scores.com](https://www.free-scores.com)

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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):** Enters in the final measure with a melodic line marked *mf*.
- Flute 2:** Enters in the final measure with a melodic line marked *mf*.
- Clarinet in B $\flat$ :** Enters in the final measure with a melodic line marked *mf*.
- Tenor Sax 1 & 2:** Play a melodic line starting in measure 4, marked *mp*, featuring a triplet of eighth notes.
- Trombone 2:** Provides a rhythmic accompaniment starting in measure 4, marked *mp*.
- Piano:** Provides harmonic accompaniment starting in measure 4, marked *mp*.
- Bass:** Provides a rhythmic accompaniment starting in measure 4, marked *mp*.
- Drum Set:** Provides a rhythmic accompaniment starting in measure 4, marked *mp*, with accents and a double bar line in measures 4 and 8.

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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 forte (*f*) dynamic.
- Fl. 2**: Flute 2, playing a melodic line with a forte (*f*) dynamic.
- B♭ Cl.**: Clarinet in B-flat, playing a melodic line with a forte (*f*) dynamic.
- A. Sax. 1 & 2**: Alto Saxophones, playing a melodic line with dynamics ranging from *mf* to *f* and *mp*.
- T. Sax. 1 & 2**: Tenor Saxophones, playing a melodic line with dynamics ranging from *mf* to *f* and *mp*.
- B. Sax.**: Baritone Saxophone, playing a melodic line with dynamics ranging from *mf* to *f* and *mp*.
- B♭ Trp. 1 & 2**: Trumpets in B-flat, with the first trumpet part featuring a *Solo* section with a forte (*f*) dynamic.
- Tbn. 1 & 2**: Trombones, with the first trombone part marked *STRAIGHT* and *mp*.
- PNO.**: Piano, providing harmonic accompaniment with dynamics ranging from *f* to *mf*.
- Bjo.**: Banjo, playing a rhythmic accompaniment with a *mp* dynamic.
- BASS**: Double Bass, playing a rhythmic accompaniment with a *mp* dynamic.
- D. S.**: Drums, playing a rhythmic accompaniment with a *mp* dynamic.

The score includes various musical notations such as dynamics (*f*, *mf*, *mp*), articulation (*STRAIGHT*), and performance instructions (*Solo*). The key signature is B-flat major, and the time signature is 4/4.

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

(B)

40

Picc. *f* Solo

Fl. 2

B♭ Cl.

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 the following chord markings: 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

Musical score for 'Blues My Naughty Sweetie Gives to Me'. The score includes parts for Piccolo, Flute 2, B♭ Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone 1 and 2, Bass Saxophone, B♭ Trumpet 1 and 2, Tenor Trombone 1 and 2, Piano, Bass, and Drums. The key signature is B♭ major (two flats). The score is marked with a '65' rehearsal mark at the beginning of the first staff. The Piccolo part is marked 'PICCOLO'. The Tenor Trombone 1 part has a 'Solo' section. The Piano and Bass parts include chord changes: Cmin6, Eb9, D7, G7, and C9. The Drums part includes a 'NO BACK BEAT' instruction. Dynamics include 'mf' (mezzo-forte) and 'f' (forte).



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♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Piano (PNO.), Banjo (Bjo.), Bass, and Drums (D. S.). The score is in 2/4 time with a key signature of two flats (B♭ major or D♭ minor). The piano part includes a melody with slurs and dynamic markings. The bass part features a walking bass line with notes and accidentals. The drums part consists of a continuous pattern of diagonal slashes. Above the piano and banjo staves, the chords C MIN, D7, and G MIN are indicated for the first, second, and third measures respectively. The page number '11' is located at the bottom left of the score area.



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 Drums (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 drum part features a consistent pattern of eighth notes. The page number 97 is located at the bottom left of the score.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.**: Piccolo, marked *103*.
- Fl. 2**: Flute 2.
- B♭ Cl.**: Clarinet in B-flat.
- A. Sax. 1**: Alto Saxophone 1.
- A. Sax. 2**: Alto Saxophone 2.
- T. Sax. 1**: Tenor Saxophone 1.
- T. Sax. 2**: Tenor Saxophone 2.
- B. Sax.**: Baritone Saxophone.
- B♭ Trpt. 1**: Trumpet in B-flat 1, marked *103*.
- B♭ Trpt. 2**: Trumpet in B-flat 2.
- Tbn. 1**: Trombone 1.
- Tbn. 2**: Trombone 2.
- PNo.**: Piano, marked *103*. Includes a solo section for the right hand with a *mf* dynamic.
- Bjo.**: Bannjo.
- BASS**: Bass.
- D. S.**: Drums, marked *103*.

The score includes a key signature of two flats (B-flat major/D minor) and a 4/4 time signature. The piano part features a solo in the final measure with a *mf* dynamic. The bass and drums parts provide a steady accompaniment throughout the piece.

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 *mf* dynamics.
- Fl. 2**: Flute 2, playing a melodic line with *mf* dynamics.
- B♭ Cl.**: Clarinet in B♭, marked *Solo* and *mf*, playing a melodic line.
- A. Sax. 1 & 2**: Alto Saxophones, playing a melodic line with *mf* dynamics.
- T. Sax. 1 & 2**: Tenor Saxophones, playing a melodic line with *mf* dynamics.
- B. Sax.**: Baritone Saxophone, playing a melodic line with *mf* dynamics.
- B♭ Trpt. 1**: Trumpet in B♭ 1, marked *Solo* and *mf*, playing a melodic line.
- B♭ Trpt. 2**: Trumpet in B♭ 2, playing a melodic line with *mf* dynamics.
- Tbn. 1 & 2**: Trombones 1 and 2, playing a melodic line with *mf* dynamics.
- PNO.**: Piano, playing a rhythmic accompaniment with *mf* dynamics.
- Org.**: Organ, playing a melodic line with *mf* dynamics.
- BASS**: Bass, playing a melodic line with *mf* dynamics.
- D. S.**: Drums, playing a rhythmic accompaniment with *mf* dynamics.

Measure numbers 109 and 110 are indicated at the beginning of the first and second staves, respectively. The score includes various musical notations such as dynamics (*mf*), articulation marks (accents), and performance instructions like *Solo* and *gva*.



FLUTE 1  
(PICCOLO)

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

© CHARLES McCARRON (1891-1919)

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*

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

© CHARLES MCCARRON (1891-1919)

ARR.: GUY BERGERON

SWING ♩'s

♩ = 120

6

*mf*

10 *f*

(A) *f*

12 2

6 8

29

(B) 16 6

67 4 To CODA

73 4 16 16 D.S. AL CODA

GUITAR SOLO

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*

*f*

(A) *f*

12

2

6

8

(B) *mp*

49

53

57

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

BLUES MY NAUGHTY SWEETIE GIVES TO ME

61 **6** *p* **4** TO CODA

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

109 *mf* **SOLO** *f*









BLUES MY NAUGHTY SWEETIE GIVES TO ME

69 *mf* *mf* To CODA

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

109 *mf* *f*

TENOR SAX. 1

# 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 triplet of eighth notes. Measure 8 has a triplet of eighth notes. Dynamics: *mp* and *mf*.

Musical notation for measures 9-16. Measure 9 starts with a fermata. Measure 16 ends with a fermata. Dynamics: *f*.

(A) 

Musical notation for measures 17-20. Dynamics: *mp*.

Musical notation for measures 21-24. Measure 21 starts with a fermata. Measure 24 ends with a fermata.

Musical notation for measures 25-29. Measure 25 has a sixteenth rest. Measure 29 has an accent. Dynamics: *mp* and *mf*.

Musical notation for measures 30-33. Measure 33 ends with a fermata.

Musical notation for measures 34-37. Measure 37 ends with a fermata. Dynamics: *mf*.

Musical notation for measures 38-41. Measure 41 has a four-measure rest. Measure 41 ends with a fermata. Dynamics: *mf*.

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BLUES MY NAUGHTY SWEETIE GIVES TO ME

(B) 2

15

*mf*

63

To CODA

67

*mf* *mf*

4 (GUITAR SOLO) 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. 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. The third staff features a measure rest labeled '63', followed by a quarter note on C#5, a quarter note on B4, and a quarter note on A4. The fourth staff has a measure rest labeled '67', followed by a quarter note on G#4, a quarter note on F#4, and a quarter note on E4. The fifth staff begins with a measure rest labeled '73', followed by a measure rest labeled '4', a circled 'GUITAR SOLO' annotation, a measure rest labeled '16', another measure rest labeled '16', and a measure rest labeled '16' with the instruction 'D.S. AL CODA'. The sixth staff starts with a measure rest labeled '109', followed by eighth notes on G4, F#4, E4, and D4, then eighth notes on C4, B3, and A3, and finally a quarter note on G3. Dynamics include *mf* and *f*.

TENOR SAX. 2

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

© CHARLES McCARRON (1891-1919)

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* under measure 3, *mf* under measure 8.

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

Section A (A) Musical notation for measures 14-29. Measure 14 has a 14-measure rest. Dynamic markings: *mp* under measure 14, *mf* under measure 20, *mp* under 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* under 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* under measure 46.

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

BLUES MY NAUGHTY SWEETIE GIVES TO ME

67 To CODA

*mf* *mf*

73

4 GUITAR SOLO 16 16 D.S. AL CODA

109

2

*mf* *f*



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

(B) 16

$mf$

64

6 TO CODA



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 quarter notes D5, E5, F5, and G5, then a dotted quarter note G5, an eighth note F5, and a quarter rest. The staff ends with a double bar line.

GUITAR SOLO

16

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

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 measure rest (bar line), followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The staff ends with a double bar line.

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 quarter notes D5, E5, F5, and G5, then a dotted quarter note G5, an eighth note F5, and a quarter rest. The staff ends with a double bar line.

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

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 indicating a 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. The second measure has a whole rest. The third measure has a half note with a flat. The fourth measure has a quarter note with a flat. The fifth measure has a quarter note with a flat, followed by a quarter rest. Dynamics include 'mf' under the third measure, a hairpin crescendo under the fourth measure, and 'ff' under the fifth measure. The number '109' is written below the first measure.

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. Above the staff are the numbers 4, 16, and 16, and the text "GUITAR SOLO" circled. The staff ends with "D.S. AL CODA".

73

Musical staff with bass clef and key signature of one flat, containing two measures of guitar solo notation. Above the staff are the number 2 and a circled symbol. The staff includes dynamic markings "mf" and "f".

109

TROMBONE 2

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

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ARR.: GUY BERGERON

SWING 

$\text{♩} = 120$



*mp*

5



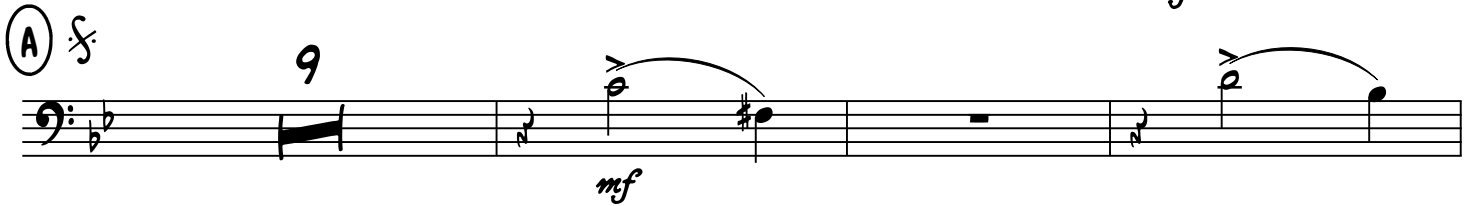
9



*f*

(A) *f*

9



*mf*

4

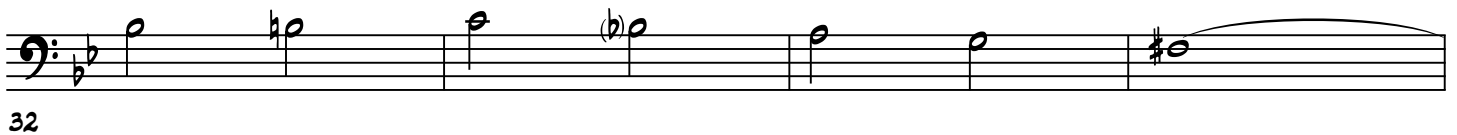
(STRAIGHT)

25



*mp*

32



36

4

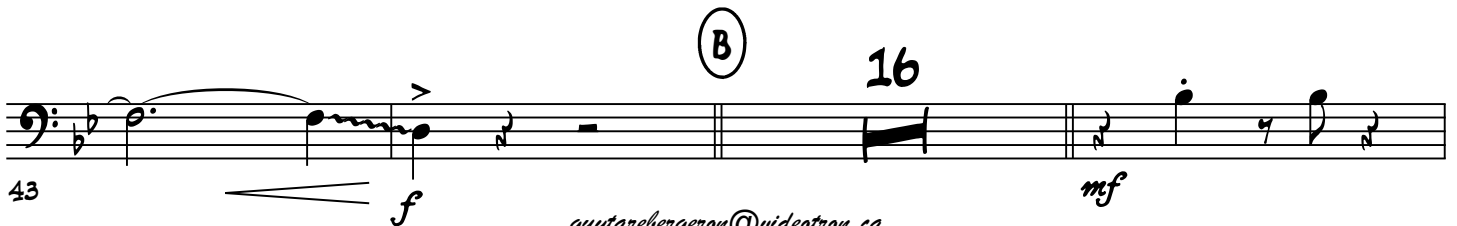
(OPEN)



*mf*

(B) 16

43



*f*

*mf*

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BLUES MY NAUGHTY SWEETIE GIVES TO ME

62

To CODA

66

D.S. AL CODA

73

109

*mf*

*f*





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. Slashed notation for improvisation.

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

G<sup>MIN<sup>b</sup>9</sup> D<sup>7(b9)</sup> G<sup>MIN<sup>b</sup>6</sup> G<sup>7(b9)</sup>

*mp*

65

C<sup>MIN<sup>b</sup>6</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 s

$\text{♩} = 120$

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>

BASS

# BLUES MY NAUGHTY SWEETIE GIVES TO ME

© CHARLES McCARRON (1891-1919)

ARR.: GUY BERGERON

SWING

$\text{♩} = 120$

mp

5

**A**

mp **f**

17

21

25

29

33

guytorebergeron@videotron.ca

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

73

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

*mp*

81

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

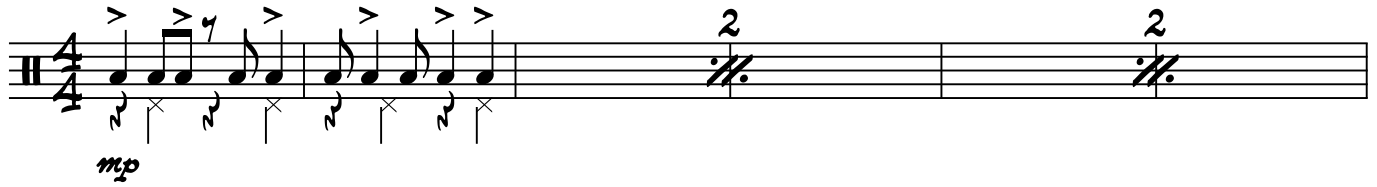
# BLUES MY NAUGHTY SWEETIE GIVES TO ME

© CHARLES McCARRON (1891-1919)

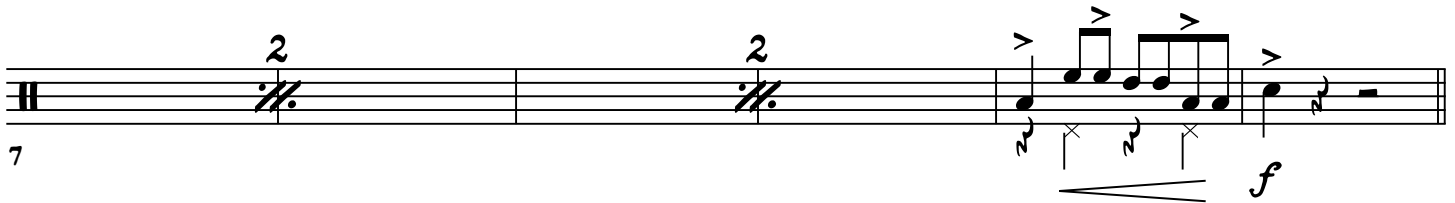
ARR.: GUY BERGERON

SWING 

$\text{♩} = 120$



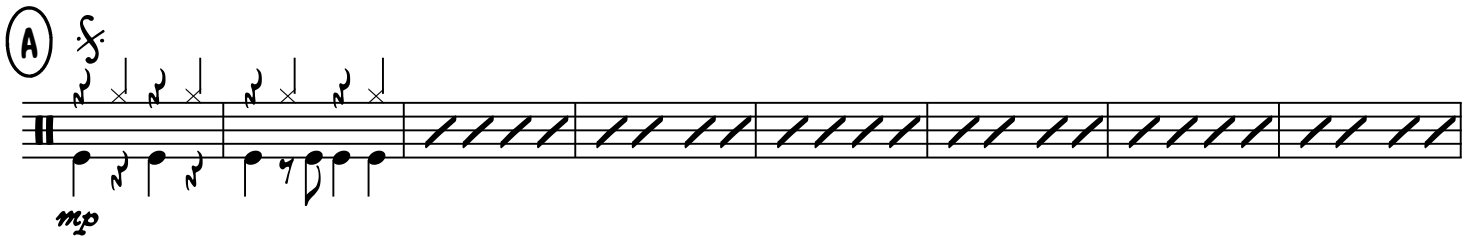
mp



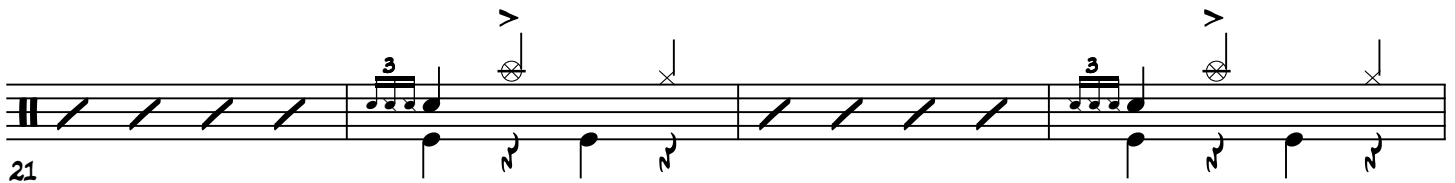
7

f

(A)



mp



21



25

f



29

mp

[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

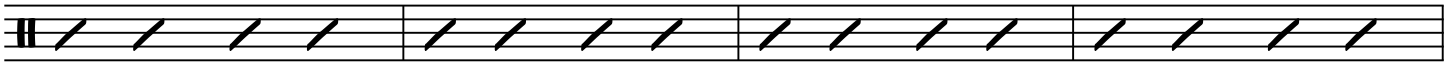
*mp*



85



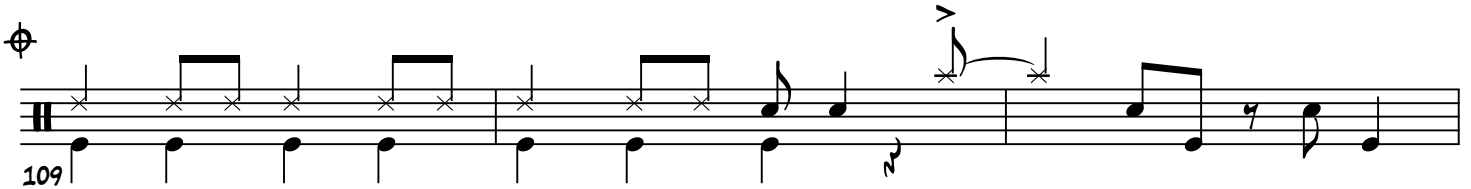
93



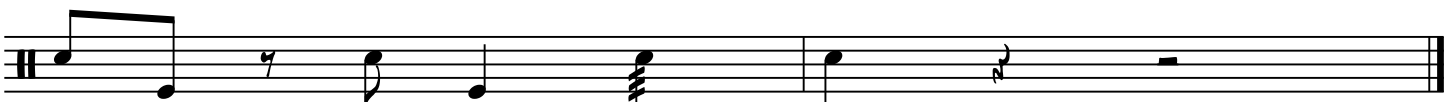
101



105



109



112

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