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The Barbershop Harmony Society

DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

Words by EDDIE DeLANGE

Music by LOUIS ALTER

Arrangement by Barbershop Harmony Society

Verse easy swing

Tenor Lead

1 nev - er had this kind of feel - in',

Bari Bass

I with

3 with trou-bled heart and brain a - reel-in'. What's

4 a - reel-in'. reel - in'. What's

5 What's the mat - ter, well

trou - bled

6 here's the mat - ter, the thing that's real - ly wrong with me.

7 mat - ter, the thing

8

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*Do You Know What It Means to
Miss New Orleans*

2

Chorus

9 10 11

Do you know what it means to miss New Or - leans and miss it each night and

Musical notation for measures 9 and 10 of the chorus, featuring a treble and bass staff with a key signature of one sharp (F#) and a time signature of 8/8. The melody is in the treble staff, and the bass line is in the bass staff. Measure 9 starts with a whole note chord, followed by eighth notes. Measure 10 continues the melody with eighth notes and a whole note chord. Measure 11 is partially visible at the end of the system.

12 13 14

day? I know I'm not wrong; the feel - in's get - tin' strong - er the

oo

Musical notation for measures 12, 13, and 14 of the chorus. Measure 12 starts with a whole note chord, followed by eighth notes. Measure 13 continues the melody with eighth notes and a whole note chord. Measure 14 features a long note with a 'oo' vocalization line above it, followed by eighth notes. The bass line continues with eighth notes and a whole note chord.

15 16 17

long - er I stay a - way. Miss the moss-cov - ered vines, the

Musical notation for measures 15, 16, and 17 of the chorus. Measure 15 starts with a whole note chord, followed by eighth notes. Measure 16 continues the melody with eighth notes and a whole note chord. Measure 17 features a long note with a 'oo' vocalization line above it, followed by eighth notes. The bass line continues with eighth notes and a whole note chord.

18 19 20

tall sug - ar pines where mock - in' birds used to sing. And

Musical notation for measures 18, 19, and 20 of the chorus. Measure 18 starts with a whole note chord, followed by eighth notes. Measure 19 continues the melody with eighth notes and a whole note chord. Measure 20 features a long note with a 'oo' vocalization line above it, followed by eighth notes. The bass line continues with eighth notes and a whole note chord.

*Do You Know What It Means to
Miss New Orleans*

21 I'd like to see the la - zy Mis - sis - sip - pi a - hur - ry - in' in to spring.

22 oo

23

24 The moon, the moon-light

25

26

The moon - light on the bay - ou, a cre - ole

The moon, the moon-light

27 tune, a tune that fills the air, the air.

28

29

tune that fills the air. I dream a - bout mag -

tune, a tune that fills the air, the air.

I dream, I dream

30 there, right there.

31

32

no-lia in June, and soon I'm wish - in' that I was there. Do you

there, right there.

*Do You Know What It Means to
Miss New Orleans*

33 34 35

know what it means — to miss New Or - leans — when that's where you left your

36 37 38

heart? — And there's some-thing more: — I miss the one I care for

oo

39 40 41

more than I miss New Or - leans, more than I miss New Or -

New Or - leans, more than I miss New Or -

42 43 44

more than I miss — New Or - leans.

leans.

Performance Notes

Born on Long Island, N.Y., in 1904, Eddie DeLange was a well-known lyricist and bandleader in the '30s and '40s. With Will Hudson he wrote *Moonglow* and was the front man for the **Hudson–DeLange Orchestra** in the swing era. He collaborated with many other composers and, with Louis Alter, penned the song *Do You Know What It Means to Miss New Orleans*, featured in the 1946 movie **New Orleans**. Over the years DeLange's songs have been recorded by many famous artists, including Frank Sinatra, Ella Fitzgerald, Louis Armstrong, Nat "King" Cole, Duke Ellington and Benny Goodman.

Louis Alter was born June 18, 1902 in Haverhill, Mass. As a young man he studied piano at the New England Conservatory of Music, later becoming a vaudeville pianist for Irene Bordoni and Nora Bayes. As a songwriter, Alter composed many songs for Broadway musicals and early Hollywood films, including *My Kinda Love* and *You Turned the Tables on Me*. Over the years he worked with such notable composers as Oscar Hammerstein II, Charlotte Kent, Raymond Klages, Sidney D. Mitchell and Jo Trent.

A successful performance of this barbershop arrangement requires attention to the blues melody and harmony, and the lyrics that depict New Orleans. The song also requires an awareness of the steady pulse that drives the underlying swing rhythm of the song.

As a final note: Questions about the suitability of this or any other song/arrangement for competition should be directed to the judging community and measured against current contest rules. Ask *before* you sing.