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# 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

Bari Bass

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

2 with

3 a - reel-in', reel - in'. What's

4 with trou-bled heart and brain a - reel-in',

5 a - reel-in', reel - in'. What's the mat - ter, well

trou - bled

6 here's the mat - ter,

7 the thing that's real - ly wrong with me.

8 mat - ter, the thing



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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 9-11, featuring a treble and bass clef with a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 9 starts with a treble clef and a 2/4 time signature. Measure 10 has a treble clef and a 2/4 time signature. Measure 11 has a treble clef and a 2/4 time signature.

12 13 14

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

Musical notation for measures 12-14, featuring a treble and bass clef with a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 12 has a treble clef and a 2/4 time signature. Measure 13 has a treble clef and a 2/4 time signature. Measure 14 has a treble clef and a 2/4 time signature.

15 16 17

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

Musical notation for measures 15-17, featuring a treble and bass clef with a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 15 has a treble clef and a 2/4 time signature. Measure 16 has a treble clef and a 2/4 time signature. Measure 17 has a treble clef and a 2/4 time signature.

18 19 20

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

Musical notation for measures 18-20, featuring a treble and bass clef with a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. Measure 18 has a treble clef and a 2/4 time signature. Measure 19 has a treble clef and a 2/4 time signature. Measure 20 has a treble clef and a 2/4 time signature.



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

oo

Detailed description: This block contains the first system of musical notation, measures 21 through 23. It features a treble and bass clef staff with a key signature of one flat and a common time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. Measure 21 starts with a quarter rest followed by eighth notes. Measure 22 has a long note with a 'oo' above it. Measure 23 continues the melody with eighth notes.

24 The moon, the moon-light

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

26 The moon, the moon-light

Detailed description: This block contains the second system of musical notation, measures 24 through 26. The melody continues in the treble clef. Measure 24 has a long note with 'The moon, the moon-light' above it. Measure 25 has a long note with 'The moon - light on the bay - ou, a cre - ole' above it. Measure 26 has a long note with 'The moon, the moon-light' above it.

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

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

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

Detailed description: This block contains the third system of musical notation, measures 27 through 29. The melody continues in the treble clef. Measure 27 has a long note with 'tune, a tune that fills the air, the air.' above it. Measure 28 has a long note with 'tune that fills the air. I dream a - bout mag -' above it. Measure 29 has a long note with 'tune, a tune that fills the air, the air.' above it.

I dream, I dream there, right there. —

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

31 there, right there. —

32

Detailed description: This block contains the fourth system of musical notation, measures 30 through 32. The melody continues in the treble clef. Measure 30 has a long note with 'no - lias in June, and soon I'm wish - in' that I was there. Do you' above it. Measure 31 has a long note with 'there, right there. —' above it. Measure 32 has a long note with 'there, right there. —' above it.

Do You Know What It Means to  
Miss New Orleans

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33 34 35

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

Musical notation for measures 33-35, including treble and bass staves with lyrics.

36 37 38

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

Musical notation for measures 36-38, including treble and bass staves with lyrics.

39 40 41

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

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

Musical notation for measures 39-41, including treble and bass staves with lyrics.

42 43 44

more than I miss New Or - leans.  
leans.

Musical notation for measures 42-44, including treble and bass staves with lyrics.



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## *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.