

# Serious Fun

**A**

Musical notation for section A, measures 1-8. The key signature is one sharp (F#) and the time signature is 4/4. The melody starts on a whole note G4, followed by quarter notes A4, B4, and C5. Measure 4 contains a dotted quarter note C5, an eighth note B4, and a quarter note A4. Measure 5 contains a quarter note G4, an eighth note F#4, and a quarter note E4. Measure 6 contains a quarter note D4, an eighth note C#4, and a quarter note B3. Measure 7 contains a quarter note A3, an eighth note G#3, and a quarter note F#3. Measure 8 contains a quarter note E3, an eighth note D#3, and a quarter note C#3. The section ends with a double bar line.

**B**

Musical notation for section B, measures 9-12. The key signature is one sharp (F#) and the time signature is 4/4. Measure 9 contains a quarter note G4, an eighth note F#4, and a quarter note E4. Measure 10 contains a quarter note D4, an eighth note C#4, and a quarter note B3. Measure 11 contains a quarter note A3, an eighth note G#3, and a quarter note F#3. Measure 12 contains a quarter note E3, an eighth note D#3, and a quarter note C#3. The section ends with a double bar line.

**C**

Musical notation for section C, measures 13-20. The key signature is one sharp (F#) and the time signature is 4/4. Measure 13 contains a quarter note G4, an eighth note F#4, and a quarter note E4. Measure 14 contains a quarter note D4, an eighth note C#4, and a quarter note B3. Measure 15 contains a quarter note A3, an eighth note G#3, and a quarter note F#3. Measure 16 contains a quarter note E3, an eighth note D#3, and a quarter note C#3. Measure 17 contains a quarter rest, an eighth rest, and a quarter note G4. Measure 18 contains a quarter rest, an eighth rest, and a quarter note A4. Measure 19 contains a quarter rest, an eighth rest, and a quarter note B4. Measure 20 contains a quarter note C5, an eighth note B4, and a quarter note A4. The section ends with a double bar line.

**D**

Musical notation for section D, measures 21-32. The key signature is one sharp (F#) and the time signature is 4/4. Measure 21 contains a quarter note G4, an eighth note F#4, and a quarter note E4. Measure 22 contains a quarter note D4, an eighth note C#4, and a quarter note B3. Measure 23 contains a quarter note A3, an eighth note G#3, and a quarter note F#3. Measure 24 contains a quarter note E3, an eighth note D#3, and a quarter note C#3. Measure 25 contains a quarter note G4, an eighth note F#4, and a quarter note E4. Measure 26 contains a quarter note D4, an eighth note C#4, and a quarter note B3. Measure 27 contains a quarter note A3, an eighth note G#3, and a quarter note F#3. Measure 28 contains a quarter note E3, an eighth note D#3, and a quarter note C#3. Measure 29 contains a quarter note G4, an eighth note F#4, and a quarter note E4. Measure 30 contains a quarter note D4, an eighth note C#4, and a quarter note B3. Measure 31 contains a quarter note A3, an eighth note G#3, and a quarter note F#3. Measure 32 contains a quarter note E3, an eighth note D#3, and a quarter note C#3. The section ends with a double bar line.

To Coda

**E** Open - Solo Section

33 G<sup>7</sup> Am B $\flat$ <sup>o</sup> G<sup>7</sup>/B C<sup>7</sup> C $\sharp$ <sup>o</sup> G<sup>7</sup>/D G<sup>7</sup>

37 C<sup>7</sup> C $\sharp$ <sup>o</sup> G<sup>7</sup>/D E<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

**F**

41 G<sup>7</sup> Am B $\flat$ <sup>o</sup> G<sup>7</sup>/B C<sup>7</sup> C $\sharp$ <sup>o</sup> G<sup>7</sup>/D G<sup>7</sup>

45 C<sup>7</sup> C $\sharp$ <sup>o</sup> G<sup>7</sup>/D E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

**G**

49 C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> G<sup>7</sup>

53 C<sup>m</sup> F<sup>7</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

**H**

57 G<sup>7</sup> Am B $\flat$ <sup>o</sup> G<sup>7</sup>/B C<sup>7</sup> C $\sharp$ <sup>o</sup> G<sup>7</sup>/D G<sup>7</sup>

61 C<sup>7</sup> C $\sharp$ <sup>o</sup> G<sup>7</sup>/D E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> **After last solo**  
**D.C. al Coda**

**I**  CODA

65

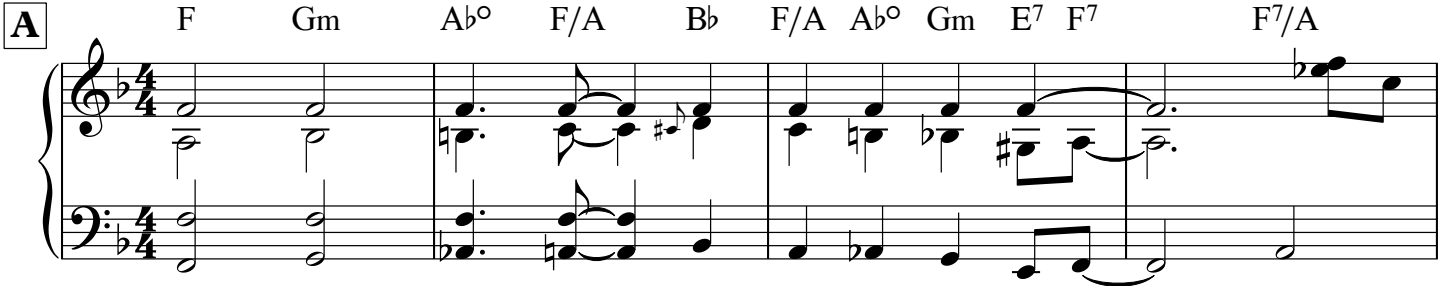


Piano  
Second Line Feel

# Serious Fun

Composed by Danny Green  
September 22, 2014

**A** F Gm Ab° F/A Bb F/A Ab° Gm E7 F7 F7/A



5 Bb7 B° F/C D7 G7 C7



**B** 9 F Gm Ab° F/A Bb F/A Ab° Gm E7 F7 F7/A



13 Bb7 B° F/C D7 G7 C7 F7



**C** 17 Bb7 F7 Bb7 F7



21 Bbm Eb7 A7 D7 G7 C7 To Coda



**D** 25 F Gm Ab° F/A Bb F/A Ab° Gm E7 F7 F7/A



29 Bb7 B° F/C D7 G7 C7 F7



**E** *Open - Solo Section*

33 F<sup>7</sup> Gm A<sup>b</sup>° F<sup>7</sup>/A B<sup>b</sup>7 B° F<sup>7</sup>/C F<sup>7</sup>

37 B<sup>b</sup>7 B° F<sup>7</sup>/C D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

**F**

41 F<sup>7</sup> Gm A<sup>b</sup>° F<sup>7</sup>/A B<sup>b</sup>7 B° F<sup>7</sup>/C F<sup>7</sup>

45 B<sup>b</sup>7 B° F<sup>7</sup>/C D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

**G**

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

53 B<sup>b</sup>m E<sup>b</sup>7 A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

**H**

57 F<sup>7</sup> Gm A<sup>b</sup>° F<sup>7</sup>/A B<sup>b</sup>7 B° F<sup>7</sup>/C F<sup>7</sup>

61 B<sup>b</sup>7 B° F<sup>7</sup>/C D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> **After last solo**  
**D.C. al Coda**

Serious Fun

Piano

**I** 

65 F Gm Ab° F/A Bb F/A Ab° Gm E7 F7 F7/A

69 Bb7 B° F/C D7 G7 C7 F7 B7(#11)

73 Bb7 B° F/C D7 G7 C7 F7 B7(#11)

77 Bb7 B° F/C D7 G7 C7 F7




Bass  
Second Line Feel

# Serious Fun

Composed by Danny Green  
September 22, 2014

**A**

F Gm Ab<sup>o</sup> F/A B<sup>b</sup> F/A Ab<sup>o</sup> Gm E<sup>7</sup> F<sup>7</sup> F<sup>7</sup>/A




5 B<sup>b7</sup> B<sup>o</sup> F/C D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>



**B**

9 F Gm Ab<sup>o</sup> F/A B<sup>b</sup> F/A Ab<sup>o</sup> Gm E<sup>7</sup> F<sup>7</sup> F<sup>7</sup>/A



13 B<sup>b7</sup> B<sup>o</sup> F/C D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>



**C**

17 B<sup>b7</sup> F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup>



21 B<sup>b</sup>m Eb<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> **To Coda**



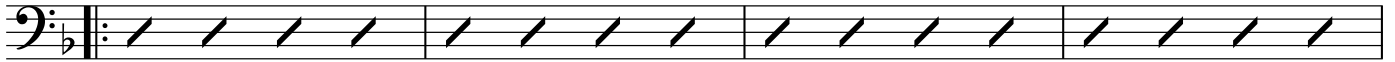
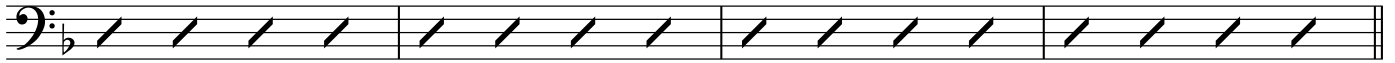
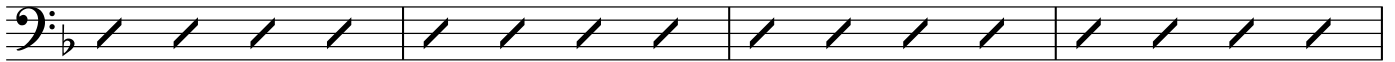
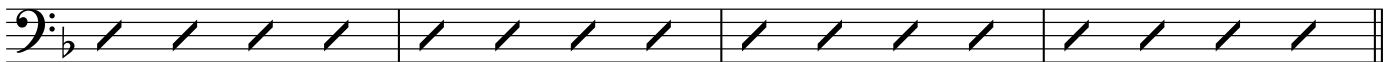
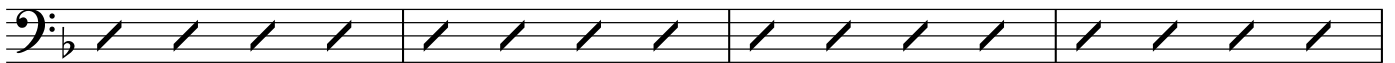
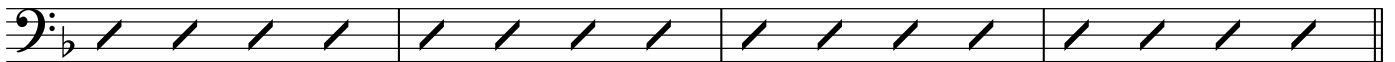
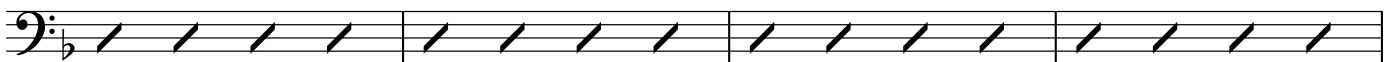
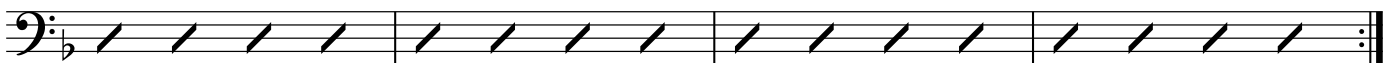
**D**

25 F Gm Ab<sup>o</sup> F/A B<sup>b</sup> F/A Ab<sup>o</sup> Gm E<sup>7</sup> F<sup>7</sup> F<sup>7</sup>/A




29 B<sup>b7</sup> B<sup>o</sup> F/C D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>



**E** *Open - Solo Section*33 F<sup>7</sup> Gm A<sup>b</sup>° F<sup>7</sup>/A B<sup>b</sup>7 B° F<sup>7</sup>/C F<sup>7</sup>37 B<sup>b</sup>7 B° F<sup>7</sup>/C D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>**F**41 F<sup>7</sup> Gm A<sup>b</sup>° F<sup>7</sup>/A B<sup>b</sup>7 B° F<sup>7</sup>/C F<sup>7</sup>45 B<sup>b</sup>7 B° F<sup>7</sup>/C D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>**G**49 B<sup>b</sup>7 F<sup>7</sup> B<sup>b</sup>7 F<sup>7</sup>53 B<sup>b</sup>m E<sup>b</sup>7 A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>**H**57 F<sup>7</sup> Gm A<sup>b</sup>° F<sup>7</sup>/A B<sup>b</sup>7 B° F<sup>7</sup>/C F<sup>7</sup>61 B<sup>b</sup>7 B° F<sup>7</sup>/C D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> **After last solo**  
**D.C. al Coda**



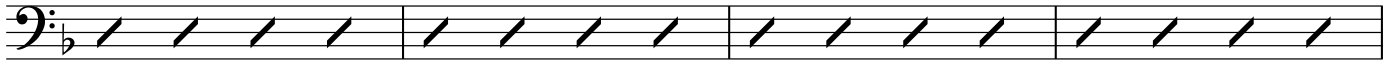
**I**  CODA

65 F Gm Ab° F/A Bb F/A Ab° Gm E7 F7 F7/A



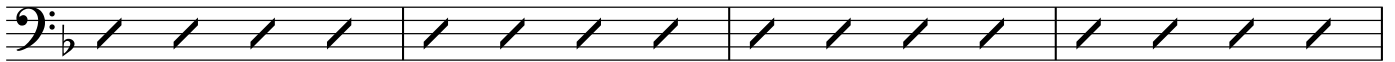
Bass staff for measures 65-72. The staff shows the following notes: 65: F (quarter), Gm (quarter); 66: Ab° (quarter), F/A (quarter); 67: Bb (quarter), F/A (quarter); 68: Ab° (quarter), Gm (quarter); 69: E7 (quarter), F7 (quarter); 70: F7 (quarter), F7/A (quarter); 71: F7/A (quarter), F7/A (quarter); 72: F7/A (quarter), F7/A (quarter).

69 Bb7 B° F/C D7 G7 C7 F7 B7(#11)



Bass staff for measures 69-72, containing rhythmic slashes for all notes.

73 Bb7 B° F/C D7 G7 C7 F7 B7(#11)



Bass staff for measures 73-76, containing rhythmic slashes for all notes.

77 Bb7 B° F/C D7 G7 C7



Bass staff for measures 77-80. Measures 77-79 contain rhythmic slashes. Measure 80 contains a quarter note G (with an accent mark), a quarter note F, and a quarter rest.