

It's Easy To Play More Jazz.

Easy to read, simplified arrangements of eighteen of the world's most famous jazz pieces arranged for piano/vocal with chord symbols. Includes 'Baby Won't You Please Come Home,' 'Down The Road A-Piece,' 'Georgia On My Mind,' 'In A Sentimental Mood' and many others.

Arranged by **Christopher Norton.**



It's Easy To Play More Jazz.



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The Joint Is Jumpin'

Words by Andy Razaf and J.C. Johnson
Music by Thomas Waller

Moderato

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble clef contains a melodic line with eighth and quarter notes. The bass clef contains a harmonic accompaniment with chords. The music is in 4/4 time. Dynamics include a forte (*f*) marking at the beginning and a mezzo-piano (*mp*) marking with a hairpin crescendo leading to the word 'They'.

C C7 F A7 G7 Ab7 G7 C

The second system of musical notation continues the melody and accompaniment. The lyrics 'have a new ex - pres - sion, a - long old Har - lem way, that' are written below the treble clef staff. The bass clef staff provides harmonic support. The system concludes with a double bar line.

C C7 F Ab7 G7 C

The third system of musical notation continues the melody and accompaniment. The lyrics 'tells you when a par - ty is ten times more than gay. To' are written below the treble clef staff. The bass clef staff provides harmonic support. The system concludes with a double bar line.

C7 F Ab7 G7 C

The fourth system of musical notation continues the melody and accompaniment. The lyrics 'say that things are jump - in' leaves not a sin - gle doubt, that' are written below the treble clef staff. The bass clef staff provides harmonic support. The system concludes with a double bar line.

Em B7 Em Em7 A9

ev - 'ry - thing is in full swing, — when you hear some - one shout:

G G#° Am D7 G7

mf/f 1. The joint is jump - in', it's real - ly jump - in',
2. The joint is jump - in', it's real - ly jump - in',

C A7 A7b9 G7 C A7 A7b9 G7

come in cats — and check your hats, — I mean this joint is
ev - 'ry Mose — is on his toes, — I mean this joint is

C C7 F Ab7 G7 Ab7 G7

jump - in', Pi - a - no's thump - in', and danc - ers
jump - in', No time for talk - in', this place is

C E E#° B7 E C#7 G#°

bump - in', this here spot — is and more than hot — in,
walk - in', this hit the jug — and cut a rug, — I've

B7 G G/F# Em7 E#°

fact the joint is jump - in'. Check your wea - pons at the door, - be
 said the joint is jump - in'. Get your pigs' feet, beer and gin, - there's

Am9 D7 G C Dm7 D#° C/E

sure to pay your quar - ter, burn your lea - ther on the floor, - grab
 plen - ty in the kit - chen, who is that who just came in? - just

C7 F D7 Em7 E#° D/F#

an - y - bo - dy's daugh - ters. The roof is rock - in',
 see the way he's switch - in'. Don't mind the hour, -

D7 G C A7 A7b9 G7

the neigh - bours knock - in', we're all bums, when the
 'cause I'm in pow - er, I've got bail, if we

C A7 A7b9 G7 C C7

wa - gon comes, - I mean the joint is jump - in'.
 go to jail, - so keep this joint a - jump - in'.
 jump - in'.

F Ab7 G7 Ab7 G7 C C

Mister Five By Five

Words and Music by Don Raye and Gene de Paul

Moderate, with a solid kick

First system of musical notation, piano introduction. Treble clef, C major key signature, 4/4 time. Dynamics include *f*. Bass clef accompaniment.

F6

E♭maj7 Emaj7 Fmaj7

Second system of musical notation with lyrics: "Well, *mp* twirl my turban! Man a-live! Here". Treble clef, C major key signature, 4/4 time. Dynamics include *mp*. Bass clef accompaniment.

Gm7

C7

F

Dm7

Gm7

C7

Third system of musical notation with lyrics: "comes Mister Five by Five. He's one of those big fat". Treble clef, C major key signature, 4/4 time. Bass clef accompaniment.

F

Dm7

C7

C7♭9 F6

B♭9

Fourth system of musical notation with lyrics: "boun-cin' boys, so-lid av-oir-du-pois! Mister". Treble clef, C major key signature, 4/4 time. Bass clef accompaniment.

D♭9

C9

mf
Five _____ by Five, _____ he's five feet tall and he's five _____ feet wide.

F6 Dm7 Gm7 C7 F6 Dm7

_____ He don't mea - sure no mo' _____ from head to toe _____ than he do _____

Gm7 C7 F6 Ebmaj7 Emaj7 Fmaj7

_____ from side to side. _____ Mis - ter Five _____ by Five, _____ got fif - teen

Gm7 C7 F F6 Dm7 Gm7 C7

chins and a line _____ of jive. _____ He's a mel - low ol' cat, _____ a

F6 Dm7 Gm7 C7 F6

real 'hep fat,' _____ he be Mi - ster Five by Five. _____ That man

Ebmaj7 Emaj7 Fmaj7 Gm7 C7 F A7

can real - ly jump it for a fat man, the on - ly trou - ble is there's

D7

no way ___ of know-in' ___ whe-ther he's com - in' on or go - in.' Mi - ster

G13 G7 Gm7 C13

Five ___ by Five, ___ he's slight - ly plump on the so - lid side.

F6 Dm7 Gm7 C7 F6 Dm7

___ He don't shake ___ it no mo' ___ from head to toe ___ than he do ___

Gm7 C7 F6 Ebmaj7 Emaj7 Fmaj7

___ from side to side. ___ Mi - ster

Gm7 C7 F

In A Sentimental Mood

Words and Music by Duke Ellington, Irving Mills and Manny Kurtz

Calmly

mp *legato*

In a sen - ti - men - tal

Dm F+ F G9 Bb+ Bb C7

mood, I can see the stars come through my room, while your lov ing at - ti -

Dm F+ F G9 Gm9 Bb+ Bb C9

- tude is like a flame that lights the gloom. On the wings of ev - 'ry

Dm D9 Gm Gb7b5 Fadd⁶₉

kiss drifts a mel - o - dy so strange and sweet, in this sen - ti - men - tal

Dm F+ F G9 Gm9 Bb+ Bb C9

bliss ——— you make my par - a - dise com - plete.

Dm D9 Gm Gb7 F

mf Rose pe-tals seem to fall, it's all like a dream to call you mine.

Dbmaj7 Bbm7 Ebm7 Ab7sus Ab7 Db Bb7 Eb7 Ab7

My heart's a ligh - ter thing since you made this night a thing di - vine. *mp* In a sen-ti-men-tal

Dbmaj7 Bbm7 Ebm7 Ab7sus Ab7 C

mood, ——— I'm with-in a world so hea - ven-ly, ——— for I ne - ver dreamt that

Dm F+ F G9 Gm7 Bb+ Bb C9

you'd — be lov-ing sen - ti - men - tal me. In a sen-ti-men-tal me.

Dm D9 Gm Gb7 F F

Short Stop

By Shorty Rogers

Brightly

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature. It begins with a forte dynamic marking 'f'. The melody features eighth and sixteenth notes with accents. The lower staff is in bass clef and provides harmonic support with chords and some melodic lines. The system is divided into four measures.

C

B7

Dm7

G13

The second system of music continues the piece. It features a double bar line at the beginning of the first measure. The notation follows a similar pattern to the first system, with a treble staff for the melody and a bass staff for accompaniment. The system is divided into four measures.

C6

F9

Am7

Ab7

The third system of music continues the piece. It features a double bar line at the beginning of the first measure. The notation follows a similar pattern to the first system, with a treble staff for the melody and a bass staff for accompaniment. The system is divided into four measures.

Gm7

C7#9

Cm7

F9

The fourth system of music continues the piece. It features a double bar line at the beginning of the first measure. The notation follows a similar pattern to the first system, with a treble staff for the melody and a bass staff for accompaniment. The system is divided into three measures.

Em7

A7

Fm7

Bb13 Em7 Eb7 Dm7 G13 C6

F9 Am7 Ab7 Gm7 C7#9

Cm7 F9 Em7

A7 Fm7 Bb13

1. 2.

Em7 Eb7 Dm7 G13 Em7 Eb7 Dm7 Cmaj7

Mississippi Mud

Words and Music by Harry Barris

Medium bounce

mf

When the

Eb G7 C7 F9 Bb7

sun goes down, the tide goes out, the peo-ple gath-er round and they all be-gin to shout: Hey! hey!

Eb Cb7 Eb Eb7 D7 Db7 C7 F7

Un-cle Dud! It's a treat to beat your feet on the Miss-i-ssi-ppi mud, it's a treat to beat your feet on the

Bb7 Eb Bbaug Eb

Miss-i-ssi-ppi mud. What a dance — do they do, — Lord-y how I'm tell-in' you. —

Bbaug Eb Cb7 Eb Eb7 D7 Db7 C7

They don't need no band, — they keep time by clap-pin' their hand. — Just as hap-py as a cow

Fm C7 Fm C7 Fm Ab6 A^o

chew-in' on a cud, when the peo-ple beat their feet on the Miss-i - ssi -ppi-mud. Lord-y how they

Eb C7 F7 Bb7#5 Eb Cm

Fine

play it, good-ness how they sway it, Un - cle Joe, Un-cle Jim, how they

Ab7 Cm Ab7 F7 Bb7

pound the mire with vi-gour and vim. — Joy! that mu-sic thrills me, Boy! It near - ly

Eb Gb7 F7 Bb7 Cm Ab7 Cm

kills me. What a show, when they go, say, they beat it up ei-ther fast or slow. When the

Ab7 F7 Bb7 Eb Gb7 F7 Bb7

D.S. al Fine

T'Aint What You Do (It's The Way That Cha Do It)

Words and Music by Sy Oliver and James Young

Moderate 4

mf

1. 'Taint what you do, it's the
2. 'Taint what you say, it's the

G G#⁰ Am D7 G G G7

way that cha do it,
way that cha say it,

'taint what you do, it's the
'taint what you say, it's the

way that cha do it,
way that cha say it,

'taint what you do, it's the
'taint what you say, it's the

Am7 D7 C G/B Am7 D7 G G7

way that cha do it,
way that cha say it,

that's what gets — re-sults.
that's what gets — re-sults.

'Taint what you do, it's the
'Taint what you croon, it's the

Am7 D7 G G#⁰ Am D7 G G G7

way that cha do it,
way that cha croon it,

'taint what you do, it's the
'taint what you croon, it's the

way that cha do it,
way that cha croon it,

'taint what you do, it's the
'taint what you croon, it's the

Am7 D7 C G/B Am7 D7 G G7

way that cha do it, that's what gets re - sults. You can try hard, —
 way that cha croon it, that's what gets re - sults. If you're lone - some, —

Am7 D7 G G#° Am D7 G G7 C Dm7

don't mean a thing. Take it ea - sy, —
 and on a shelf, it's your own fault, —

C/E D7 G G7 C Dm7 Eb°

then your jive will swing. 'Taint what you do, it's the place that cha do it,
 so just blame your-self. 'Taint what you say, it's the place that cha say it,

G G#° D7 G G7 Am7 D7

'taint what you do, it's the time that cha do it, 'taint what you do, it's the
 'taint what you croon, it's the time that cha croon it, 'taint what you croon, it's the

C G/B Am7 D7 G G7

way that cha do it, that's what gets re - sults. —
 way that cha do it, that's what gets re - sults. —

Am7 D7 G G# Am D7 G G

1. 2.

South

Music by Bennie Moten and T. Hayes
Words by Ray Charles

Moderato

f

C7 E^o Fm Eb C7 F9 Bb13 Eb

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Moderato' and the dynamics start with a forte (*f*) marking.

mf

Down be-low that old Dix-on Line, — there's a place that real-ly is fine. —

Eb

The first vocal line is set in Eb major. The melody is simple and soulful, with lyrics: "Down be-low that old Dix-on Line, — there's a place that real-ly is fine. —". The piano accompaniment continues with a steady bass line and chords.

Don't you know jus' what I'm talk-in' a - bout! — Y'wan-na find out? — Then take a trip with me.

Bb7 Eb

The second vocal line continues the melody with lyrics: "Don't you know jus' what I'm talk-in' a - bout! — Y'wan-na find out? — Then take a trip with me." The piano accompaniment features a more active bass line with some syncopation.

Down be-low that old Dix-on Line, — where the sun is hap-py to shine, —

Eb

The third vocal line concludes the phrase with lyrics: "Down be-low that old Dix-on Line, — where the sun is hap-py to shine, —". The piano accompaniment remains consistent with the previous sections.

where a friend-ly face is common to see, — that's where I'm long - in' to be. Where the

Bb7 F9 Bb7 Eb

folks are hap-py and gay, and the ea-sy way is the right way. Where the bees make honey all

Bb7 Bb° Bb7 Eb Bb7#5 Eb Bb7 Bb°

day, don't you know you're right next to hea-ven down South. Where the moon shines mel-low and

Bb7 Eb Ab7 Eb Bb7 Bb°

bright, and the breez-es play tag with the night. There's where those sun down

Bb7 Eb Bb7#5 Eb C7

gals hold you tight, Law - dy, how I love the South. Where the South.

E° Fm Eb C7 F9 Bb13 Eb B9 Bb9 Bb° Eb

1. 2.

Mama Don't Allow It

Words and Music by Chas 'Cow Cow' Davenport

Moderato

Piano introduction in E-flat major, 4/4 time, marked Moderato. The music begins with a dynamic of *f* (forte). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord of F#m6.

f

E \flat F#m6

Vocal line 1: "You've heard of the woman who lived in a shoe, what a". The music is in E-flat major, 4/4 time, marked *mp* (mezzo-piano). The vocal line is accompanied by piano chords. The lyrics are: "You've heard of the woman who lived in a shoe, what a".

mp

Fm7b5 Bb7 E \flat Bb7 E \flat Bb7

Vocal line 2: "difficult time she had. For all of the kids seemed so anxious to do all the". The music is in E-flat major, 4/4 time. The lyrics are: "dif - fi - cult time — she had. For all of the kids seemed so anx-ious to do all the".

E \flat E $^{\circ}$ Fm7 Bb7 E \flat E \flat Bb7 E \flat Bb7

Vocal line 3: "things that would make her mad. A visitor called on them one day, and". The music is in E-flat major, 4/4 time. The lyrics are: "things that would make her mad. A vis - i - tor called on them one day, and".

E \flat Cm7 F13 F7 Bbsus B \flat Fm Fm7

here's what he heard all the lit - tle kids say: Ma-ma don't al - low no mu-sic played in

p-f

Cm7 F7 Bb7 A9 Bb7 Eb E° Fm Bb7

here, Ma-ma don't al - low no mu - sic played in

Eb B9 Bb9 Eb Gm Cm7 Eb A°

here. I don't care what ma-ma don't al-low. I'm

Bb7 B9 Bb9 Eb Eb7

gon-na play my mu - sic an - y - how; But ma-ma don't al - low no mu-sic played in

Ab Ab7 Bb7 Eb E° Fm Bb7

1. here. 2. here.

Eb F#m6 Fm7b5 Bb Eb Fm7 Eb

Lean Baby

Words by Roy Alfred
Music by Billy May

Medium bounce

mf

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The music is in a 4/4 time signature with a key signature of one flat (Bb).

mp

My lean ba-by, tall and thin, five feet se-ven of bones and skin, but when he

F Bb7 B^o F Dm7 Db9 C9

The first vocal line spans four measures. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are written below the staff. The chord progression is indicated below the staff.

tells me may-be he loves me, I feel as whir-ly as a girl-y can be.

F Bb7 B^o F Gm7 C7 F

The second vocal line spans four measures. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are written below the staff. The chord progression is indicated below the staff.

He's so skin-ny, he's so drawn, when he stands side-ways, you think he's gone, but when he

F Bb7 B^o F Dm7 Db9 C9

The third vocal line spans four measures. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are written below the staff. The chord progression is indicated below the staff.

calls me ba-by, I feel fine, to think he's fran-tic'ly, ro-man-tic'ly mine. He's

F Bb7 B^o F Gm7 C7 F

slen-der, but he's ten-der, he makes my heart sur-ren-der. and

Cm7 F7 Bb B^o Cm7 F7 Bb C#^o

ev-'ry night when I hold him tight, the feel-ing is nice, my arms can go a-round twice.

Dm7 G7 C Bb/C C

My lean ba-by, he's so slim, a broomstick's wi-der com-pared to him, but when he

F Bb7 B^o F Db9 C9

starts to kiss me, then I know, I love him so I'll ne-ver ev-er let him go.

F Bb7 B^o F Gm7 C7 F F

1. 2.

Memphis Blues

Words and Music by W.C. Handy

Slow blues

Introduction for piano, marked *f*. The music is in G major, 4/4 time, and consists of two staves of piano accompaniment.

Vocal line 1, marked *mp*. The lyrics are: "Hon - ey, I've — been down, Oh that me - lo - dy down to Mem - phis town, sure ap - peals — to me, where the peo - ple smile like a moun - tain stream,"

D7

G

Vocal line 2. The lyrics are: "on you all — the while. flow - ing on — it seemed. Hos - pi - ta - li - ty, Then it slow - ly died, they were good — to me, with a gen - tle sigh,"

G#°

D7

Vocal line 3. The lyrics are: "could-n't spend — a dime, as the breeze — that whines had the grand - est time. in the sum - mer pines. I went out a danc - in' with a Hear me peo - ple, hear me peo - ple,"

G

B7

E7

Ten-nes-see dear, — a fel - low there named Handy had a band you should hear. —
 hear me I pray, — I'll take a mil-lion les - sons till I learn how to play. —

A7

While they gen - tly swayed, all them dar - kies played real har - mo -
 Seems I hear — it yet, sim - ply can't — for - get that blue re -

D7 G

- ny. I ne - ver will for - get — the tune that Han - dy called the Mem-phis
 - frain. — There's no-thing like the Han - dy band that plays the Mem-phis Blues so

G#° D7 C

Blues, oh, them Blues. They got a *mf* fid - dler there that al - ways
 grand, oh, them Blues.

G A7 D7 G

slick-ens his hair, — oh, Lordy, how — he pulls on his bow — and when you hear that tune, —

G7 C

lis-ten to the trombones croon. They moan just like — a

G D7

sin-ner on Re-vi - val Day, on that old Re-vi - val Day. — That mel-an - cho - ly strain, that ev-er

C G G

haunting re-frain, — is like a dar - key moanin' a song. — Here comes the ve-ry part — that

G7 C

wraps a spell a-round my heart. It sets me wild — to

G D7

hear that lovely tune a - gain, those Memphis Blues. — They got a

1. 2.

C G G7 E° Cm/Eb G/D G

Black Coffee

Words and Music by Paul Francis Webster and Sonny Burke

Slow and moody

mp

I'm feel-in' might-y lone-some,

F7#9 Gb7#9 F7#9 Gb7#9 F7#9 Gb7#9

Detailed description: This system contains the first six measures of the piece. The music is in a 4/4 time signature with a key signature of two flats (Bb and Eb). The melody is in the treble clef, and the bass line is in the bass clef. The first measure has a piano (*mp*) dynamic marking. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a steady eighth-note accompaniment. There are two triplet markings (indicated by a '3' over the notes) in the second and fourth measures. A repeat sign is placed at the end of the sixth measure.

have-n't slept a wink, I walk the floor and watch the door and in be-tween I drink black

F7#9 Gb7#9 F7#9 Gb7#9 F7#9 Fm7b5

Detailed description: This system contains the next six measures. The melody continues with quarter notes D5, E5, F5, and G5. The bass line continues with the eighth-note accompaniment. The lyrics are: "have-n't slept a wink, I walk the floor and watch the door and in be-tween I drink black". The key signature remains two flats. The system ends with a double bar line and a repeat sign.

cof-fee. _____ Since my gal went a - way, _____ my

Bb9 F7#9 Gb7#9 F7#9 D7#9

Detailed description: This system contains the next six measures. The melody has a long note for "cof-fee." followed by a rest. The lyrics continue: "Since my gal went a - way, _____ my". There are triplet markings in the second and third measures. The bass line continues with the eighth-note accompaniment. The key signature remains two flats. The system ends with a double bar line and a repeat sign.

nerves have gone to pie - ces and my hair's turn - in' grey. I'm

Gm7 C7 Gm7 C7 F7#9 D7#9 Gm7 C7

Detailed description: This system contains the final six measures. The melody continues with quarter notes G5, F5, E5, and D5. The lyrics are: "nerves have gone to pie - ces and my hair's turn - in' grey. I'm". There are triplet markings in the second and third measures. The bass line continues with the eighth-note accompaniment. The key signature remains two flats. The system ends with a double bar line and a repeat sign.

talk-in' to the sha-dows, one o'clock to four, and Lord, how slow the moments go when

F7#9 Gb7#9 F7#9 Gb7#9 F7#9 Gb7#9

all I do is pour black cof-fee. Love's a sor-ry af-

F7#9 Fm7b5 Bb9

- fair, I know where all the blues are, 'cause ba-by, I've been there.

F7#9 Gb7#9 F7#9 D7#9 Gm7 C7 Gm7 C7

Now a man is born to love a wo-man, to

F7#9 Gb7#9 F7#9 B7b5 Bbm Bbm6 Fm Fm6

work and slave to pay her debts. And just be-cause he's on-ly

Bbm C7#5 Am7 Dm7 Abm7 G7b5

hu - man, to drown his past re - grets in cof - fee and cig - ar - ettes! I'm

Gbmaj7 Abm7 Db7 Gm7 C7

moon-in' all the morn-in' and mournin' all the night, and in be-tween it's ni - co-tine and

F7#9 Gb7#9 F7#9 Gb7#5 F7#5 Gb7#5

not much heart to fight black cof - fee. _____ Feel - in' low as can

F7#5 Fm7b5 Bb9

be, *mp* it's driv-in' me cra - zy, this wait-in' for my ba-by to come back home to me.

F7#5 Gb7#5 F6 D7b9 Gm7 C7 Gm7 C7

1. I'm

2. *rit.*

F7#9 Gb7#9 F7#9 Gb7#9 F7#9 Gb7#9 F7#9

Lonesome (Si Tu Vois Ma Mère)

By Sydney Bechet

Slow

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a melodic line starting on G4, moving to A4, Bb4, and C5. The lower staff is in bass clef and provides harmonic accompaniment with chords. The tempo markings are *mp legato* and *rit. a tempo*.

Chords: Fm, C, Dm7, G7b9, G7

The second system continues the piece with two staves. The upper staff features a melodic line with several triplet markings (indicated by a '3' over a group of notes). The lower staff provides harmonic support with chords. The tempo remains slow.

Chords: C, G, C, Gm, C7

The third system continues with two staves. The upper staff has more triplet markings and a melodic line that moves across the staff. The lower staff provides harmonic support with chords. The tempo remains slow.

Chords: F, Fm6, C, G7, C

The fourth system concludes the piece with two staves. The upper staff has a melodic line with a key signature change to two flats (Bb, Eb) indicated by a double flat symbol. The lower staff provides harmonic support with chords. The tempo remains slow.

Chords: E7, Am, E, Am

D7 G7

C G C Gm C7

F Fm6 C G7 C A7 Fm

To Coda \diamond 1.
C Em7 A7 Fm6 Dm7 G7 C C \sharp 0

2. *D.%. al Coda*
G7 Db7b5 G7 C Fm6 C

\diamond CODA
D7 G7 C

Drop Me Off In Harlem

Words by Nick Kenny
Music by Duke Ellington

Moderato

mf

B \flat 6 B $^{\circ}$ Cm7 F7 D $^{\circ}$ G \flat 7 Cm7 F7

Drop me off in Har - lem, an - y place in Har - lem, there's

B \flat B $^{\circ}$ Cm7 F7 D $^{\circ}$ G \flat 7 Cm7 F7

some - one wait - ing there who makes it seem like hea - ven up in Har - lem.

Cm B \flat D7 Gm Fm A \flat /B \flat E \flat Cm7 F7 B \flat

I don't want your Dix - ie, you can keep your Dix - ie, there's

B \flat B $^{\circ}$ Cm7 F7 D $^{\circ}$ G \flat 7 Cm7 F7

no one down in Dix - ie who can take me 'way from my own Har - lem. ____

Cm Bb D7 Gm Fm Ab/Bb Eb Cm7 F7 Bb

Har - lem has ____ those south-ern skies, ____ they're in my ba - by's smile, ____ I

Bb7 Bb7#5 Eb Bb7#5 Eb9

i - do - lize ____ my ba-by's eyes ____ and class - y up-town style. If Har-lem moved to Chi-

Ab7 Db7 C7 F7 Bb B^o

- na, ____ I know of noth - ing fi - ner, ____ than to stow a - way ____ on a

Cm7 F7 D^o Gb7 Cm7 F7 Cm Bb D7

'plane some day and have them drop me off in Harlem. ____ Harlem. ____

Gm Fm Ab/Bb Eb Cm7 F7 Bb Bb

Down The Road A Piece

Words and Music by Don Raye

Moderate boogie

mf

Now if you

A⁰ Ab7 Bb7#5 Eb B9 Bb7

want to hear some boogie, then I know the place, — there's just an old pi - a - no and a

Eb

knocked out bass. — The drummer man's a guy they call him 'eight-beat Mac.' — and

E9 Eb9 Ab7

you'll re-mem-ber Slam and ol' Spi - der fin-ger Jack; They serve ya chick-en fried in

Eb Bb7

ba - con grease, — down the road, down the road, down the road a piece. — That's a place you real-ly

Bb7#5 Eb Bb#5 Eb Bb#5 Eb Eb

get your kicks, — it's op - en eve - ry night from 'bout twelve to six. — Now if you

Eb7

want to hear some boo-gie, you will get your fill, — because, Pops, — they put it to ya like an

Ab7 Eb

ol' steam drill. — Come a-long with me be-fore they lose their lease, — down the

Bb7 Bb#5

road, down the road, down the road a piece. Down the road, down the road a piece, — it's

Eb Bb#5 Eb Bb7#5 Eb Bb#5 Eb

just down the road, down the road a piece... Doo, doo, doo, doo — doo, do-it.

E_b

Doo, doo, doo, doo, do-it.

E_b7 A_b7

Doo, doo, doo, doo, — doo, — doo, — doo, —

E_b F_m7 B_b7

doo, do-it. You'll get a lit - tle Touch of ol' Ba - sin Street, — and

E_b B_b #5 E_b

ev-'ry now and then a Kan - sas Ci - ty beat, — A while la - ter on, as the night goes by, —

E9 E_b9 A_b7 A7 A_b7

you get to think-in' that you're back in 'Chi'. — Yes, you keep jump-in' and a -

E \flat B \flat 9 E $^{\circ}$ B \flat 9

- long 'bout dawn, - you're all cooled off and your top is gone. Down the road, — down the

E $^{\circ}$ B \flat 7 E \flat E $^{\circ}$ B \flat 7 E \flat B \flat #5 E \flat

road a piece, — it's just down the road, down the road a piece. — No cover charge, but to

A \flat 7

get a smile, — drop some change in the kit-ty, eve-ry once in a while. — Oh!

E \flat

love those cats, — may their tribe in - crease, down the road, down the road, down the road a piece. —

B \flat 7 E $^{\circ}$ B \flat 7 B \flat #5 E \flat B \flat #5 E \flat B \flat #5 E \flat

Go Away Blues

Words and Music by Duke Ellington

Moderate 4

The first system of musical notation for 'Go Away Blues' consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderate 4'. The first measure is marked with a dynamic of *mf*. The melody in the treble clef features eighth-note patterns. The bass line is primarily composed of sustained chords. The chords for this system are G6, Gm6, Am7, G6, Gm6, and Am7.

G6

Gm6

Am7

G6

Gm6

Am7

The second system of musical notation continues the piece. It features the same grand staff and key signature. The melody continues with eighth-note patterns. The bass line includes some moving lines. The chords for this system are G6, Gm6, Am7, and Gm9.

G6

Gm6

Am7

Gm⁶₉

The third system of musical notation includes the first vocal line. The melody is written in the treble clef with lyrics underneath. The bass line provides accompaniment. The chords for this system are G7, C7, D7, and G7.

Go a - way, Blues!

I don't want you no more.

G7

C7

D7

G7

The fourth system of musical notation includes the second vocal line. The melody continues with lyrics. The bass line provides accompaniment. The chords for this system are C7, D7, and G.

Go a - way, Blues!

I don't want you no more.

You're an

C7

D7

G

aw - ful bore and an eye - sore, I don't want you no more.

C7 Bmb5 E7 A7 D9

Go a - way,

G Gm⁶ G7

Blues!

C7

An - y - where you choose. You're bad news,

D7 G G7 C Am7 Bmb5 E7

so go a - way, Blues! You've been

Am7 D9 G6 B7

faith - ful to me, a pro - vi - der of sad - ness. But my

G#⁰ B9 E7 F9b5 E7 A7 Bm7

new re - ci - pe is for good old whole - some glad - ness. Go a - way,

Cm6 A9 D9 Eb9 D7 G7

— Blues! I don't want you a - round. Go a - way,

C7 D7 G G7 C7

— Blues! You bring me down. You're not the one to

D7 G C7

have fun, Go a - way, Blues!

Bmb5 E7 Am7 D9 G6

Georgia On My Mind

Words by Stuart Gorrell
Music by Hoagy Carmichael

Slow

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music is marked *mf*. The melody is written in the treble clef, and the bass line is in the bass clef. The system is divided into four measures. The first measure contains a half note F and a half note A. The second measure contains a half note A and a half note G. The third measure contains a half note F and a half note E. The fourth measure contains a half note D and a half note C. The chords are labeled as F, A7, Fm, and G7sus C.

F A7 Fm G7sus C

The second system of musical notation continues the piece. It features a grand staff with a treble clef and a bass clef. The key signature has one flat, and the time signature is common time. The music is marked *p*. The melody is in the treble clef, and the bass line is in the bass clef. The system is divided into four measures. The first measure contains a half note F and a half note A. The second measure contains a half note A and a half note G. The third measure contains a half note D and a half note C. The fourth measure contains a half note G and a half note C. The lyrics are: "Me - lo - dies bring me - mor - ies that lin - ger in my heart, _____". The chords are labeled as F, A7, D7, G7, and C7.

p Me - lo - dies bring me - mor - ies that lin - ger in my heart, _____

F A7 D7 G7 C7

The third system of musical notation continues the piece. It features a grand staff with a treble clef and a bass clef. The key signature has one flat, and the time signature is common time. The melody is in the treble clef, and the bass line is in the bass clef. The system is divided into four measures. The first measure contains a half note F and a half note A. The second measure contains a half note A and a half note G. The third measure contains a half note D and a half note C. The fourth measure contains a half note G and a half note C. The lyrics are: "make me think of Geor - gia, why did we part? _____". The chords are labeled as F, A7, Dm, G7, C13b9 C13, F, and Caug.

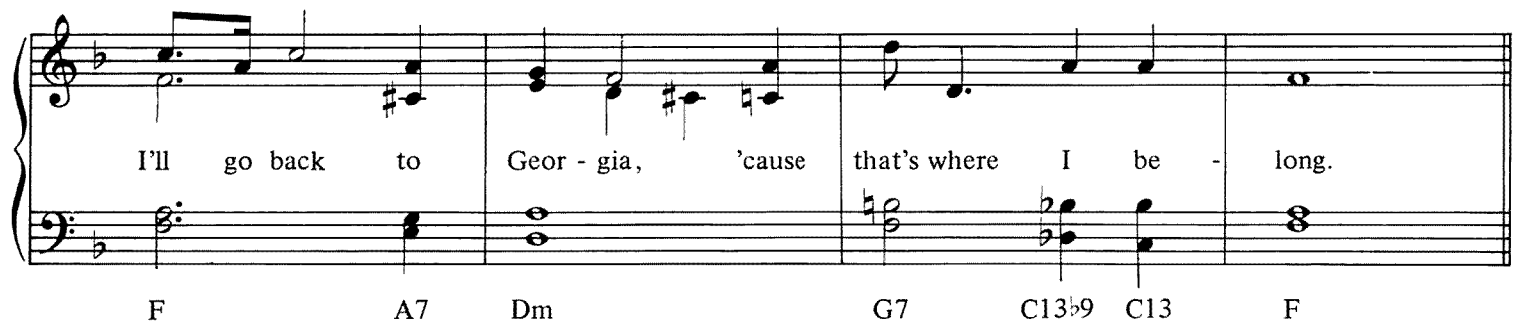
make me think of Geor - gia, why did we part? _____

F A7 Dm G7 C13b9 C13 F Caug

The fourth system of musical notation continues the piece. It features a grand staff with a treble clef and a bass clef. The key signature has one flat, and the time signature is common time. The melody is in the treble clef, and the bass line is in the bass clef. The system is divided into four measures. The first measure contains a half note F and a half note A. The second measure contains a half note A and a half note G. The third measure contains a half note D and a half note C. The fourth measure contains a half note G and a half note C. The lyrics are: "Some sweet day when blos - soms fall and all the world's a song, _____". The chords are labeled as F, A7, D7, G7, and C7.

Some sweet day when blos - soms fall and all the world's a song, _____

F A7 D7 G7 C7



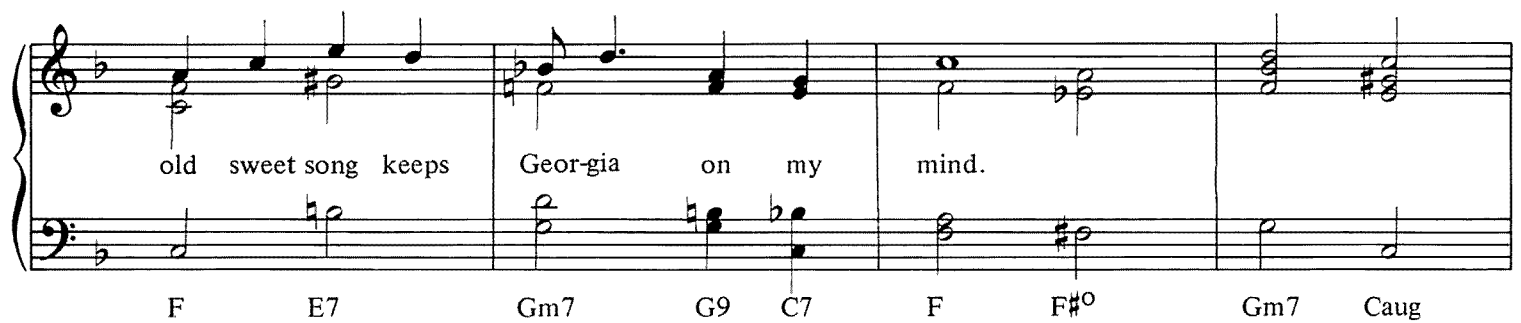
I'll go back to Georgia, 'cause that's where I belong.

F A7 Dm G7 C13b9 C13 F



Georgia, Georgia, the whole day through, just an

F A7 Dm Gm Bbm



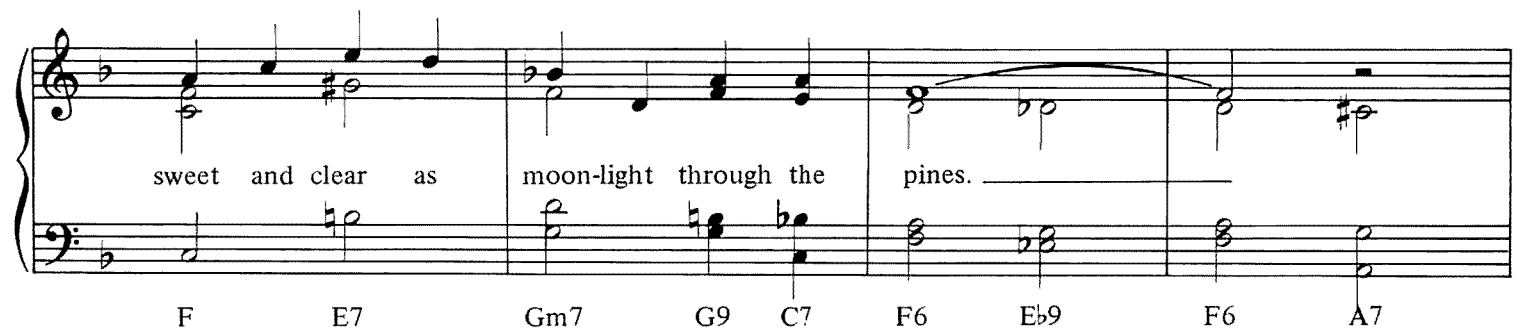
old sweet song keeps Georgia on my mind.

F E7 Gm7 G9 C7 F F#0 Gm7 Caug



Georgia, Georgia, a song of you comes as

F A7 Dm Gm Bbm



sweet and clear as moon-light through the pines.

F E7 Gm7 G9 C7 F6 Eb9 F6 A7

mp Oth - er arms — reach out to me, — oth - er eyes — smile ten - der - ly, —

Dm Gm6 Dm Bb7 Dm Gm6 Dm7 G7

still in peace - ful dreams I see — the road leads back to

Dm Gm6 Dm E7 Am F#° Fm6

you. — Geor-gia, — Geor-gia, — no peace I

mf

Am C7 F A7 Dm

find, Just an old sweet song keeps Geor - gia on my

Gm Bbm F E7 Gm7 G9 C7

1. mind. 2. mind. —

F Dm Gm7 C7#5 F Fm F6

Ol' Man Mose

By Louis Armstrong and Zilner Trenton Randolph

Moderato

First system of musical notation for piano accompaniment. The treble clef staff contains a melody starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The bass clef staff contains a simple harmonic accompaniment. Chords indicated below the staff are C, G7, C, and E7.

Second system of musical notation, including lyrics. The treble clef staff contains the vocal melody. The bass clef staff contains a simple harmonic accompaniment. Chords indicated below the staff are Am, Bm7b5, Am, Bm7b5, Am, and Bm7b5.

time there lived an 'ol man with a ve-ry crook-ed nose...
 went round to the win-dow and I peeked in-to a crack.

Third system of musical notation, including lyrics. The treble clef staff contains the vocal melody. The bass clef staff contains a simple harmonic accompaniment. Chords indicated below the staff are Am, Bm7b5, Am, G9, F7, and Am.

He lived in-side a log hut and they
 In-side there was an old man, ly-ing

Fourth system of musical notation, including lyrics. The treble clef staff contains the vocal melody. The bass clef staff contains a simple harmonic accompaniment. Chords indicated below the staff are Dm7, Eaug, Am, Am, Bm7b5, Am, and Bm7b5.

called him ol' man Mose'. One dark and drear-y morn-ing, I
 flat up on his back. I thought that he was sleep-ing, His

knocked up - on his door, I did - n't hear a
 hand hung on the floor, he did - n't make a

Am Bm7b5 Am Bm7b5 Am G9

sin - gle sound, so I ain't gon - na do it no more, 'cause:___
 sin - gle sound, so I ain't gon - na do it no more, 'cause:___

F7 Am Dm7 E7#5 Am E7

mf I be - lieve___ ol' man,___ I be - lieve___ ol' man,___
 I found out___ ol' man,___ I found out___ ol' man,___

Am F#° F7 E7 Am F#° F7 E7

I be - lieve___ ol' man,___ that ol' man Mose is dead.
 I found out___ ol' man,___ that ol' man Mose is dead.

Am Dm7 E7 F7 E7#5 Am Bm7b5

I be - lieve___ ol' man,___ I be - lieve___ ol' man,___ I be - lieve___
 I found out___ ol' man,___ I found out___ ol' man,___ I found out___

Am F#° F7 E7 Am F#° F7 E7 Am

ol' man, — that ol' man Mose is dead. Now I be - lieve —
 ol' man, — that ol' man Mose is dead. Now *f* I found out —

Dm7 E7 F7 E7#5 Am G7 C

Mose 'kicked the buck-et', I be - lieve —
 Mose 'kicked the buck-et', I found out —

Mose 'kicked the buck-et', I be - lieve —
 Mose 'kicked the buck-et', I found out —

G7 C

Mose 'kicked the buck-et', an' ol' man Mose is dead. Oh! — I be - lieve —
 Mose 'kicked the buck-et', an' ol' man Mose is dead. Oh! — I found out —

G7 C Gaug C

Mose 'kicked the buck-et', I be - lieve —
 Mose 'kicked the buck-et', I found out —

Mose 'kicked the buck-et', I be - lieve —
 Mose 'kicked the buck-et', I found out —

G7 C

Mose 'kicked the buck-et', an' ol' man 'Mose is dead. I
 Mose 'kicked the buck-et', an' ol' man 'Mose is dead.

1. 2.

G7 C E7 C

Baby Won't You Please Come Home

Words and Music by Charles Warfield and Clarence Williams

Moderato

mp Ba - by, won't you please come home, 'cause your mamma's all a lone?

G F#m7 F7b5 E7 A7 Em7 A7

I have tried in vain, ne-ver no more to call your name.

D° D7 Em Gm6 A7 Eb9b5 D9

When you left you broke my heart, be - cause I ne-ver thought we'd part. Eve - ry

G F#m7 B7 E7 Am C C7 B7

hour in the day, you will hear me say, ba - by won't you please come home?

C C#° G/D F7 E7 A7 D7 G

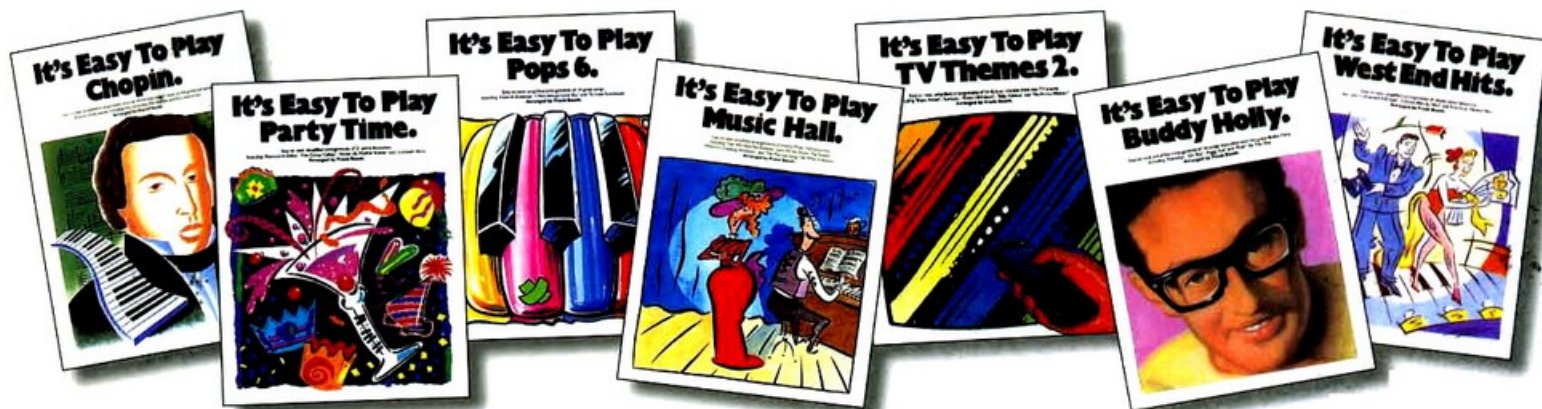
home, dad-dy needs mam - ma, ba - by, won't you please come home?

G B7 E7 Am D7 Ab7#9 G6

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