

# It's Easy To Play Blues.

Easy to read, simplified arrangements of some of the world's most famous blues pieces, including Basin Street Blues, Stardust, In A Sentimental Mood, These Foolish Things, Moanin', Stormy Weather, and many more.

**Arranged by Cyril Watters.**



# **It's Easy To Play Blues.**



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**Wise Publications**  
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# Farewell Blues

Words & Music by  
Elmer Schoebel/Paul Marsh/  
Leon Rappolo

Slowly

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'Slowly' and 'mf'. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line enters in the fourth measure with the word 'Sad'. The lyrics continue across four systems of music. The piano accompaniment provides harmonic support with various chords, including triads and dyads. The score concludes with a final chord in G major.

*mf*

Sad

- ness just makes me sigh,

I've

come to say good - bye;

Al

- though I go.

I've

Am Bm C Eb7 G

C G G<sup>o</sup> D7 G C6 Eb7 G

C G G<sup>o</sup> D7 G D7 Dm E

E7 Am7 Eb7 G

to ⊕ Coda

got those fare - well blues. Those

C G G° D7 G C6 G G7

This system contains the first staff of music. The vocal line begins with a melodic phrase over the lyrics "got those fare - well blues." and continues with a sustained note over "Those". The piano accompaniment features a walking bass line in the left hand and chords in the right hand. Chord symbols C, G, G°, D7, G, C6, G, and G7 are written below the staff.

fare - well blues make me yearn, That part - ing kiss seems to

G G7

This system contains the second staff of music. The vocal line continues with "fare - well blues make me yearn," and "That part - ing kiss seems to". The piano accompaniment continues with a similar texture. Chord symbols G and G7 are written below the staff.

burn; Fare - well

G B7b5 E7

This system contains the third staff of music. The vocal line has a long note over "burn;" followed by "Fare - well". The piano accompaniment features a walking bass line and chords. Chord symbols G, B7b5, and E7 are written below the staff.

Dear - ie, Some day I will re -

Am Eb7 G7

This system contains the fourth staff of music. The vocal line continues with "Dear - ie," and "Some day I will re -". The piano accompaniment continues with a walking bass line and chords. Chord symbols Am, Eb7, and G7 are written below the staff.

- turn. CODA blues.

G D7 G C6 G

This system contains the fifth staff of music. It begins with a short phrase over the lyrics "- turn." and then transitions into a Coda section marked with a double bar line and a cross symbol. The Coda section has the lyrics "blues." and features a piano accompaniment with chords G, C6, and G. The word "CODA" is written next to a Coda symbol.

# Honolulu Blues

Words by M.J. Gunsky  
Music by Nat Goldstein

Medium Slow

*mp*

1. Where Ha  
2. How the

C G A7 D7+ G C6

- wai - an Isles, Bask in na - ture's smiles;  
wav - ing palms, Seem like out - stretched arms;

G C6 G

Where the tro - pic breeze,  
Call ing me to day,

G C6 G

Croons to the sleepy seas, Where  
Down Ho - no - lu - lu way. Oh

G C6 G A7

I left Lu - an-a Fair, I just can't wait to go, I left my heart I de - seems to pass mighty

D A7

- clare; slow. There I'm where blue skies are blue, all day through,

D C Bm D9 D G C6 G

With For my lit-tle Ho-no-lu-lu my lit-tle Ho-no-lu-lu Lu. Lu. Lu. Lu.

G Am C D7 G Am G C

CHORUS

Oh I've got the blues for Ho-no - lu lu, Oh

D7 C G D7 G D7

I want to see my hon-ey Lou; She's coy Not a Hon-o - lu - lu

C G D7 G G7 C

Tom - boy — I'll nev - er know joy — 'til I meet her a - gain —

G Dm6 E7 A9 A7 D

— in Ho - no - lu - lu. Oh. — I want to go where palms are sway -

D7 Am7 D7 D7 C G D7 G

- ing, Oh — I hear the uk - u - le - les say. —

C G D7 G G7

Come on back, Come on back Oh. —

C G Cm D7

— I've got the Ho - no - lu - lu blues. blues. —

C G D7 G Am G C G



# These Foolish Things

Words by Eric Maschwitz  
Music by Jack Strachey

Slowly

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked 'Slowly'. The piano part includes chord symbols below the bass staff and a dynamic marking 'mp' in the first system. The lyrics are written below the vocal staff. The score is as follows:

*mp*

Oh! will you nev-er let me be?

Oh! will you nev-er set me free? The ties that bound us

are still a-round us. There's no es-cape that I can see.

And still those lit-tle things re-main that bring me hap-piness or pain.

Chord symbols: Eb, Cm7, F7, Bb7, Eb, Db9, Eb, Cm, Cm7, F7, Bb7, Eb7, Ab7, Db7, Gb, F+, F, Bb7, Db, Eb7, Abmaj7 (Bbsus), Cm7, F7, Bb7.

# CHORUS

1. A ci - gar - ette that bears a lip - stick's traces An air - line tick - et to - ro -  
 2. Gar - den - nia per - fume ling - ring on a pil - low. Wild strawb'ries on - ly sev - en  
 3. First daf - fo - dils and long ex - ci - ted cab - les And can - dle - light on lit - tle

Eb Cm Fm7 Db Bb7 (Gsus) Eb Cm

- man - tic pla - ces francs a ki - lo cor - ner tab - les And still my heart has wings. — These foolish things remind me of

F9 Bb13 Bb7+ Eb9 Eb7 Eb7+ Ab C7 F9

you. A tink - ling pia - no in the next a - part - ment, sounded.  
 The park at eve - ning when the bell has sounded.  
 The smile of Gar - bo and the scent of ros - es.

Ab6 Bb7 Eb Cm Fm7 Db Bb7 (Gsus)

Those stumbling words that told you what my heart meant:  
 The 'Ile de France' with all the gulls a - round it. — A fair - ground's painted swings,  
 The wai - ters whist - ling as the last bar clo - ses. — The beau - ty that it springs!  
 The song that Cros - by sings.

Eb Cm F9 Bb13 Bb7+ Eb9 Eb7 Eb7+ Ab

These foolish things re - mind me of you. You came, you saw,  
 I know that this  
 How strange, how sweet

C7 F9 Bb7 Eb Eb° Eb7 Ab Ab6

you con - quered me. \_\_\_\_\_  
 was bound to be. \_\_\_\_\_  
 to find you still. \_\_\_\_\_

When you did that to me I  
 These things have haunt - ed me, for  
 These things are dear to me that

Abm Db13 Db9 Eb Gb9

some - how knew that this had to be.  
 you've en - tire - ly en - chant - ed me.  
 seem to bring you so near to me,

*mp* The winds of March that make my  
 The sigh of mid - night trains in  
 The scent of smould'ring leaves, the

B7 Bb7 Eb Cm

heart a dan - cer.  
 emp - ty sta - tions,  
 wail of steam - ers.

A tel - e phone that rings, but  
 Silk stock - ings thrown a - side, dance  
 Two lov - ers on the street who

Fm7 Db Bb7 Eb Cm  
 (Gsus)

who's to an - swer? -  
 in - vi - ta - tions. -  
 walk like dreamers. -

Oh! how the ghost of you  
 clings! These fool - ish

F9 Bb13 Bb7+ Eb9 Eb13 Eb7+ Eb7 Abmaj7 F7

things \_\_\_\_\_ re - mind me of  
 you. .

you.

Eb6 Bb7+ Eb Abmaj7 Bb7 Eb

# A Blues Serenade

Words by Mitchell Parish  
Music by Frank Signorelli

Slowly

*mp*

When you're blue and so - li - ta - ry,

E $\flat$ 6

Cm7

Fm

B $\flat$ 7 B $\flat$ 7  
E $\flat$ sus

E $\flat$

Fm

Love is all that's ne - ces - sa - ry,

Then

life is com - plete.

Gm

A $\flat$

E $\flat$

F9

B $\flat$ 7 A $\flat$  B $\flat$ 7

E $\flat$

F7 B $\flat$ 13

Got the time and in - cli - na - tion,

All I need is in - spi - ra - tion,

From

some-bo - dy

E $\flat$

Fm

Gm

A $\flat$

E $\flat$

F9

B $\flat$ 7 A $\flat$  B $\flat$ 7

sweet.

What is there I can do or say,

So that Mis - ter Cupid comes my way?

E $\flat$

Fm

C7

Fm

Cm

F13

B $\flat$ 7

# CHORUS

If there is a cin - der - el - la look - ing for a stead - y fel - la, Lis - ten to my Se - re - nade in

Eb Bb7 Eb Eb+ Ab6 Abm Eb B7 Bb7

Blue. Toss at night up - on my pil - low, Mourn - ful as a weep - ing wil - low,

Eb6 Bb7 Eb Bb7 Eb Eb+ Ab6 Abm

haun - ted by my Ser - en - ade in Blue. Why must I go on dream - ing

Eb B7 Bb7 Eb Eb7 Ab

of an im - ag - in - a - ry love; Wish I had some - one to sing to,

Abm Eb C7 B9 B7 Bb7 Eb Bb7

One that I could kiss and cling to, No one hears my Se - re - nade in Blue. Blue.

Eb Eb+ Ab6 Abm Eb B7 Bb7 Eb Bb7 Eb



# Moonglow

Words & Music by  
Will Hudson/Irving Mills &  
Eddie De Lange

Slowly

*mp*

Gm Bb+ Bb Gm6 Eb C7 D7

Like some-one that has - n't an - y coun-try, — Like a stranger vis - it - ing from

Gm Eb9 Gm

Mars; I went a - round a - lone, Just like a roll - ing stone, un -

Eb9 Gm6 Cm6 Gm C<sup>o</sup>

- til I read a mes - sage in the stars.

Gm7 Eb9 D7 Do

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# CHORUS

It must have been Moon - glow, Way up in the

Am7 Cm(Bsus) G6

blue, It must have been Moon - glow

A9 Am7 D13

that led me straight to you. — I still hear you

G6 Eb7 Cm6 Eb7 G6 Am7

say - ing, 'Dear me, hold me fast.' And I start in

Cm(Bsus) G6 A9 Am7

pray - ing, "Oh Lord, please let this last." We

D13 G6 Eb7 Cm6 Eb7 G6 G9

seemed to float right through the air,

F#9 F9 E9

Heaven - ly songs seemed to come from ev - 'ry -

A9 D13 Eb9

- where: And now when there's Moon - glow.

D9 Am7 Cm(Bsus)

way up in the blue, I al - ways re -

G6 A9 Am7

- mem - ber, that Moon - glow gave me you. — gave me you. —

D13 G6 Eb7 Cm6 Eb7 G6 Cm6 Eb7 G6

# Stormy Weather

Words by Ted Koehler  
Music by Harold Arlen

Slowly

Slowly

*p*

Don't know

*mp*

why \_\_\_\_\_ there's no

G (3) Em (3) Am7 (3) Ab9 G D<sup>o</sup>

sun up in the sky, Storm-y wea-ther, — Since my man and I — ain't to - (gal)

Am7 D7 G Em7 Am7 D9

geth-er, keeps rainin' all the time. Life is

G Em7 Am7 D7+ G Am7 D7

bare, \_\_\_\_\_ Gloom and mis - ry ev - 'ry - where, Storm-y wea- ther, \_\_\_\_

G Do Am7 D7 G Em7

Just can't get my poor self to - geth - er I'm wea - ry all the

Am7 D9 G Em7 Am7 D7+

time, the time, So wea - ry all the

G C G D° Am7 D7+

time, When he went a - way the blues walked in and met me, (she)

G C G

If he stays a - way old rock - in' chair will get me, all I do is pray the Lord a - (she)

C G C G C



- bove will let me walk in the sun once more. Can't go

G C G D Em7 E7b5 A7 D7

on, Ev - 'ry thing I had is gone, Storm - y wea - ther,

G D0 Am7 D7 G Em7

Since my man and I ain't to - geth - er, Keeps rain-in' all the

(gal)

Am7 D9 G Em7 Am7 D7+

time, Keeps rain-in' all the time,

G Am7 D7+ G

Don't know time.

Am7 D7 G

# Moanin'

Words by Jon Hendricks  
Music by Bobby Timmons

Fairly Slow

*mf* Ev'-ry mornin' finds me

moan-in' 'cause of all the trou - ble I see. — Life's a los - in' gam -

ble - to me, — cares and woes have got me moan-in', ev'-ry eve-nin' finds me

moan.in', I'm a-lone and cry - in' the blues: I'm so tired of pay - in' these dues.

Em Bm7 C Bm7 Em F#7+ B Em

A Em A Em A Em A Em A

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Ev - ry - bo - dy knows I'm moan-in'. Lord I spend plenty of days and

Em A Em Em7 A9 G7

nights a - lone with my grief, And I pray really and tru-ly

F#7b9 B7 (Dsusp) Em Bm7 E7 A9 (b9) A7

pray somebo - dy will come and bring me re - lief ev - ry morn-in' finds me moanin', and

G7 Cmaj7 B Em A

'Cause of all the trou - ble I see, Life's a los - in' gam - ble to me, and

Em A Em A

cares and woes have got me moanin':

Em A Em Em F Co E

1 2 ritard.

# In A Sentimental Mood

Words & Music by  
Duke Ellington/Irving Mills &  
Manny Kurtz

Slowly

with expression

*mf*

*mp*

In a sen-ti-men-tal

Dm F+ F  
(Gsus -----)

G9

Bbmaj7

C9

mood

I can see the stars come through my room

While your lov-ing at-ti-

Dm F+ F  
(Gsusp -----)

G9

Gm7

Bb+

Bb

C9

-tude is like a

flame

that

lights the

gloom, On the wings of ev-'ry

Dm

D9

C

Fm

D7

Gm7

Gb7

F  
(Gsusp)

kiss, drifts a mel-o-dy so strange and sweet; in this sen-ti-men-tal bliss you make my

Dm F+ F  
(Gsusp -----)

G9

Gm7

Bb+

Bb

C9

Dm

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par - a - dise com - plete. Rose pet-als seem to fall, it's

D9 C Fm D7 Gm7 Gb7 F Ab7 Dbmaj7 Bbm7

all like a dream to call you mine. My heart's a lighter thing since

Ebm Gb Ab Db Bb7+ Eb7 Ab7+ Dbmaj7 Bbm7

you made this night a thing di - vine. In a sen-ti - mental mood

Ebm Gb Ab Gm7 (Csusp) C° C7 Dm (Gsusp) F+

I'm with-in a world so hea-ven-ly for I nev-er dreamt that you'd be lov-ing

F G9 Gm7 Bb+ Bb C9 Dm

sen - ti - men - tal me. In a sen-ti-men-tal me. ritard.

D9 C Fm D7 Gm7 Gb7 F F Bbm7 F



# The Creole Love Call

By Duke Ellington

Fairly Slow

The musical score is written for piano and bass. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Fairly Slow'. The score is divided into four systems, each with a piano staff (top) and a bass staff (bottom). Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). Chords are indicated below the bass staff: Bb, Bbm, Bb, Bb, Bb7, Eb, Bb, F7, Eb, F7, F7+, Bb, and Bb7. The piano staff features various melodic lines, including triplets and slurs. The bass staff provides harmonic support with chords and moving lines.

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First system of piano music. The right hand features a melody with eighth notes and a triplet. The left hand has a steady eighth-note accompaniment. Chords Eb, Bb, and F7 are indicated below the staff.

Chords: Eb, Bb, F7

Second system of piano music. It includes a repeat sign and a first ending bracket. The dynamic *mf* is marked. The system concludes with a double bar line and the instruction "to ⊕ Coda". Chords Eb, F7, F7+, Bb, Eb7, Bb, Bb, F7, Bb, and F7 are indicated.

to ⊕ Coda

*mf*

Chords: Eb, F7, F7+, Bb, Eb7, Bb, Bb, F7, Bb, F7

Third system of piano music. The right hand continues with a melodic line featuring triplets. The left hand provides harmonic support. Chords Bb, F7, Bb7, Eb, and Bb° Bb are indicated.

Chords: Bb, F7, Bb7, Eb, Bb° Bb

Fourth system of piano music. It features a first ending bracket. The right hand has a complex melodic pattern with many triplets. The left hand has a simple accompaniment. Chords F° and F7 are indicated.

Chords: F°, F7

Fifth system of piano music. It begins with a second ending bracket. The dynamic *mp* is marked. The system ends with a double bar line and the instruction "D.S. al Coda". Chords Bb, F7+, Bb, Gb7, F7+, and Bb are indicated.

*mp*

D.S. al Coda

Chords: Bb, F7+, Bb, Gb7, F7+, Bb

# Mood Indigo

Words & Music by  
Duke Ellington/Irving Mills/  
Albany Bigard

Very Slow

*mp*

(with expression)  
You ain't been blue

B $\flat$  G7+ C7 F7+ B $\flat$  C9

No, no, no, You ain't been blue

Fm F7+ B $\flat$  B $\flat$  C9

Till you've had that mood in - di - go; That feel - in' goes - steal-in'

F $\sharp$ 7 E6 F $\sharp$ 7 F7 Cm F7 B $\flat$ 7 B $\flat$ ° E $\flat$ ° B $\flat$ 7 B $\flat$ 9 B $\flat$  b9

down to my shoes, while I sit and sigh:—

E $\flat$ 6 E $\flat$  A $\flat$ 7 F7+ B $\flat$  C9

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# CHORUS

“Go ‘long, Blues.”

Al - ways get that mood in - di - go, —

Fm F7+ Bb Bb C7

Since my ba - by said good - bye,

in the eve - nin’ when lights are low, —

Cm F7 Bb F# F7 Bb C7

I’m so lone - some I could cry

‘Cause there’s no - bo - dy who

C9 Gb7 F7 Eb6 F Bb7

cares a - bout me, —

I’m just a soul who’s blu - er than blue\_ can be,

when I get that

Eb Eb7 F7 Bb

Mood In - di - go, —

I could lay me down and die.

die. —

C7 Cm F7 Bb Eb F7 Bb

# When It's Sleepy Time Down South

Words & Music by  
Leon & Otis Rene/Clarence Muse

Slowly

*mf*

Bb9 Bb° Bb7 Bb13 Abmaj7 G7 Ab Abm Eb Bb7+

1. Home - sick.      ti - red,      All a - lone in a big ci - ty.  
2. Lord - y!      Lord - y!      How my mammy's voice keeps call - ing.

why should ev'ry - bo - dy pi - ty me?  
when the dus-ky night is fall - ing down.

Night - time's fall - ing,      And I'm yearning for Vir - gin - ia  
South - land!      South - land!      How you're pull-ing at my heart - strings.

Eb D D7 Eb Eb° Bb7 Bb° Bb7 Bb7+ Eb Cm F9 Bb13 Bb7+ Eb D D7 G C° G E7

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hos-pi - tal - i - ty with in ya calls me.  
let me tell you what your name brings to me.

Am7 D7 Am7 D7 G Cm Go G7 Bb Ebm Bb° Bb7

# CHORUS

Pale moon shin-ing on the fields be - low, dark-ies croon-ing songs soft and low,

Ab Abm Eb F13

Need-n't tell me so be - cause I know, it's sleep-y time down south.

Bb9 Bb° Bb7 Bb13 Abmaj7 G7 Ab Abm Eb Eb7

Soft winds blow-ing thro' the pine-wood trees, folks down there live a life of ease,

Ab Abm Eb F13

When ol' mam-my falls up - on her knees, it's sleep-y time down south.

Bb9 Bb° Bb7 Bb13 Abmaj7 G7 Ab Abm Eb D7

Steam-boats on the riv - er a - com - in', a - go - in', splashing the night a -

G G6 G7 D<sup>o</sup> D7

- way Hear those ban-jos ring - in', the dark-ies a - sing - ing.

G Am7 D7b9 G G6 G7 D<sup>o</sup>

They dance till break of day Dear old Southland with its dream-y songs.

D7 G Bb7 Ab Abm

Takes me back - there, where I be - long, - How I'd love to be in

Eb F13 Bb9 Bb<sup>o</sup> Bb7

mam-my's arms - when it's sleep-y time down south. south.

Bb13 Abmaj7 G7 Ab Abm Eb Eb7 Eb

*rall.*

1 2

# Basin Street Blues

Words & Music by Spencer Williams

Fairly Slow

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Fairly Slow' and 'mf'. The introduction consists of two measures of piano accompaniment, with chords G7, Ab9, G7, and Ab9. The first vocal line starts with the lyrics 'Won't-cha come a-long with me,' and 'To the Mis-sis-sip-pi?'. The piano accompaniment for this line includes chords G7, C, G7, C°, C, C, G7, C°, C, C, C7, and G7+. The second vocal line has the lyrics 'We'll take the boat — to the lan' of dreams, —'. The piano accompaniment for this line includes chords C, C7, G7+, C, and G7. The third vocal line has the lyrics 'Steam down the riv - er down to New Or - leans. The band's there to meet us,'. The piano accompaniment for this line includes chords C, C7, Am7, Fm, G13, C, C, G7, C°, and C.

*mf*

Won't-cha come a-long with me,

To the Mis-sis-sip-pi?

We'll take the boat — to the lan' of dreams, —

Steam down the riv - er down to New Or - leans. The band's there to meet us,

G7 Ab9 G7 Ab9

G7 C G7 C° C C G7 C° C C C7 G7+

C C7 G7+ C G7

C C7 Am7 Fm G13 C C G7 C° C



Old friends to greet us. Where all the black and the

white folks meet; — This is Ba - sin Street. —

C G7 C<sup>o</sup> C C C7 G7+ C C7 G7+ C

D7b5 G7 G7+ C G9 C7 D7 Ab7 G7 C

# CHORUS

Ba - sin Street — is the street — where dark e - lite —

*mp*

C E7 A9

al - ways meet. — In New Or - leans. — lan' of dreams. You'll

A7 D9 G13 G+

nev - er know how nice it seems or just how much it real - ly means: Glad to be —

C C<sup>o</sup> Dm7 G7 Dm G7 C

Yes, sir - ee, — where wel-come's free, — Dear to me, where can I lose, —

E7 A7 Bb7 A7 D9

1 2

My Bas-in Street Blues.

G7 C C<sup>o</sup> Dm7 Em C<sup>o</sup> G7 C Dm7

*Fine* | INTERLUDE

*mf*

C C C9 Gm7 Am C9 C7 C9 Gm7 Am C9 C+

F F7 C C C7 F C<sup>o</sup> C Eb7

*Repeat Chorus*

G Am7 D7 Am7 G Ab7 G7

# Solitude

Words by Eddie De Lange/  
Irving Mills  
Music by Duke Ellington

Slowly

*mp*

In my

Ab Gm Fm Eb Bb7 Cm Bb7 Bb7+

(with expression)  
Sol-i-tude you haunt me. With re-ver-ies

Ebmaj7 Cm7 Ab Fm7 (Gsus) Ab Gm

of days gone by. In my Sol-i-tude you

Fm Eb Abmaj7 Bb7+ Ebmaj7 Cm7

taunt me, with mem-o-ries that nev-er

F9 F7 Ab Gm Fm Eb

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die. I sit in my chair, I'm filled with des - pair, there's

Db Eb7 Fm7 C<sup>o</sup>

no one could be so sad, with gloom ev' - ry - where, I

Eb6 Bb13 Eb9 Fm7

sit and I stare, I know that I'll soon go mad, in my Sol - i - tude

C<sup>o</sup> Eb6 Bb<sup>o</sup> Bb9 Bb7+ Ebmaj7

I'm pray - ing Dear Lord a - bove,

Cm Ab Fm7 (Gsus) Ab Gm

send back my love. love.

Fm Eb Abmaj7 Bb7+ Eb

1 2 3

# Sophisticated Lady

Words by Irving Mills &  
Mitchell Parish  
Music by Duke Ellington

Fairly Slow

*mf* They say *mp* in-to your ear-ly life ro-mance

*mf* came and in this heart of yours burned a flame, A flame that flickered one day and

died a way: You were sweet and love-ly, sim-ple and

shy But then as time went hur-ry-ing by the years have changed you some-how, I

Chords: Fmaj7, C<sup>o</sup>, Gm7, Eb7, D7, Db7, C7, Fmaj7, F6, F7, E7, Eb7, D7, G, C7, Fmaj7, F6, F7, E7, Eb7, D7, G, C7, Fmaj7, F6, F7, E7, Eb7, D7, G, C7

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see you now. laughing, dar-ling, nev-er car- ing that you

F F#m7 B7 E C#m F#m7 B7

hurt me like you do. Bright eyes shining nev-er pin- ing for a

E7 B<sup>0</sup> F#m Am6 B7b9 E C#m F#m7 B7

love that is fond and true, Though such love was meant for you; Poor so-phis-ti-

E D<sup>0</sup> Am C7 B7 Gm7

- cat-ed la- dy, I know — you miss the love you lost long a- go — and when no-

Eb7 D7 Db7 C7 Fmaj7 F6 F7 E7 Eb7 D7 G

bo- dy is nigh you cry — cry. rit.

C7 F F<sup>0</sup> Eb9 D9 Db9 F Db7 F6

# Stardust

Words by Mitchell Parish  
Music by Hoagy Carmichael

Slowly

*mf*

C+ F6 G7

*mp* And now the pur-ple dusk of twi - light time steals a-cross the meadows of my heart.

C F7 E7 A7

High up in the sky the lit-tle stars climb, al - ways re-mind-ing me that we're a - part.

Dm C Am7 B B7 Em Cm6 G7

You wandered down the lane and far a - way, lea-ving me a song that will not die,

C F7 E7 A7

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Bruton Street, London W.1. for Great Britain, Ireland and Colonies  
(excluding Canada & Australasia) but including the continent of Europe  
except Latin Countries and Switzerland.

Love is now the star-dust of yes-ter-day, The music of the years gone by. — Sometimes I

Dm C Co G7 C C+

# CHORUS

won-der why I spend the lone-ly night dream-ing of a song, the

F Fm

mel-o-dy haunts my rev-er-ie, And I am once a-gain with you — when our

C Em7 A Dm7 F6 Fm6

love was new, and each kiss an in-spir-a-tion, But

G7 G° G7 G7+ C C6

that was long a-go; Now my con-so-la-tion is in the Star-dust of a

D7 G7 Dm



song. Be - side a gar - den wall when stars are bright.

G G<sup>0</sup> G7 C<sup>+</sup> F Fm

you are in my arms, the night-in - gale tells his fairy tale of pa - ra - dise where ros - es

C Em7 A Dm7

grew ——— Though I dream in vain ——— In my heart it will re -

F6 Fm6 Fm6 C G Am C

- main. ——— My Star - dust mel - o dy, The mem - or - y of love's re -

B7 B7b5 E7 E7<sup>+</sup> F A7 A<sup>0</sup> G7

1 2  
- frain. Sometimes I - frain,

C C<sup>0</sup> G7 C7 C<sup>+</sup> C Ab7 C

# Another Shade Of Blue

Traditional

Slowly

*mp*

Dm

B $\flat$  7

Dm

G7

Gm

A

Dm

F+

Dm7

E7(b5)

Dm

Gm6

Dm

Gm

Dm

G7

G $\flat$

A7

Dm

Gm7

Fdim

A

Dm

F+

Dm7

E7(b5)

Dm

Gm6

Dm

Gm

First system of piano music, measures 1-6. The key signature has one flat (B-flat). The music features a melody in the right hand with triplets and a bass line in the left hand. Chord symbols are placed below the staff.

Chord symbols: Dm, G7, Gb, A7, Dm, Bb7

Second system of piano music, measures 7-9. The music continues with the melody and bass line. A mezzo-forte (*mf*) dynamic marking is present in measure 8. Chord symbols are placed below the staff.

Chord symbols: Dm, Gm6, Bb9

Third system of piano music, measures 10-14. The music continues with the melody and bass line. A forte (*f*) dynamic marking is present in measure 14. Chord symbols are placed below the staff.

Chord symbols: A7, C7, F7, Gm, Dm, Gm, Ebmaj7, Db

Fourth system of piano music, measures 15-21. The music continues with the melody and bass line. A mezzo-piano (*mp*) dynamic marking is present in measure 16. Chord symbols are placed below the staff.

Chord symbols: A7, Dm, F+, Dm7, E7(b5), Dm, Gm6

Fifth system of piano music, measures 22-27. The music continues with the melody and bass line. Chord symbols are placed below the staff.

Chord symbols: Dm, Gm, Dm, G7, Gb, A7

Dm      D7      Fdim      Bbdim      Am

C9      B7      D7      G7      C    Em    Am    Fmaj7

Eb7      B7      Em      G+      Em7      F#7(b5)

Em      Am      Em      Am      Em      A7

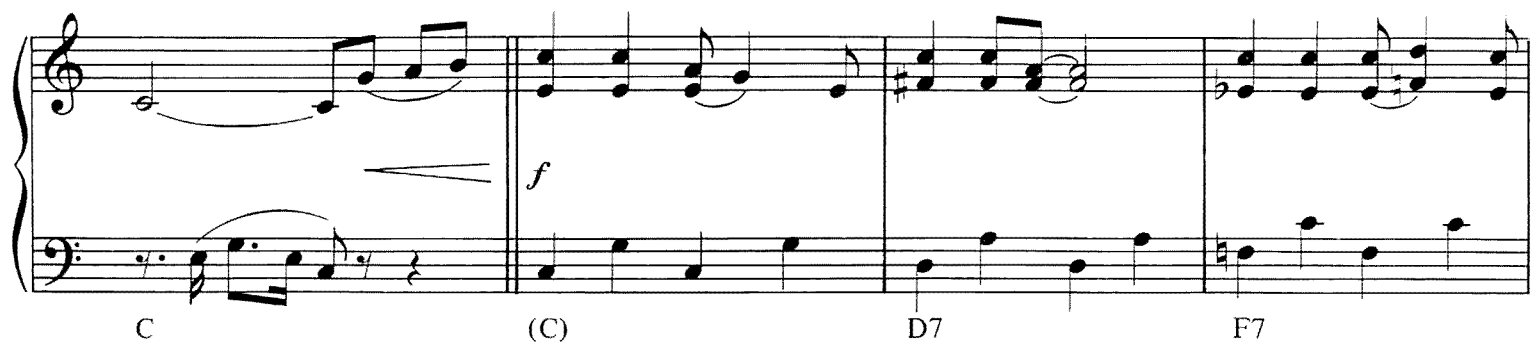
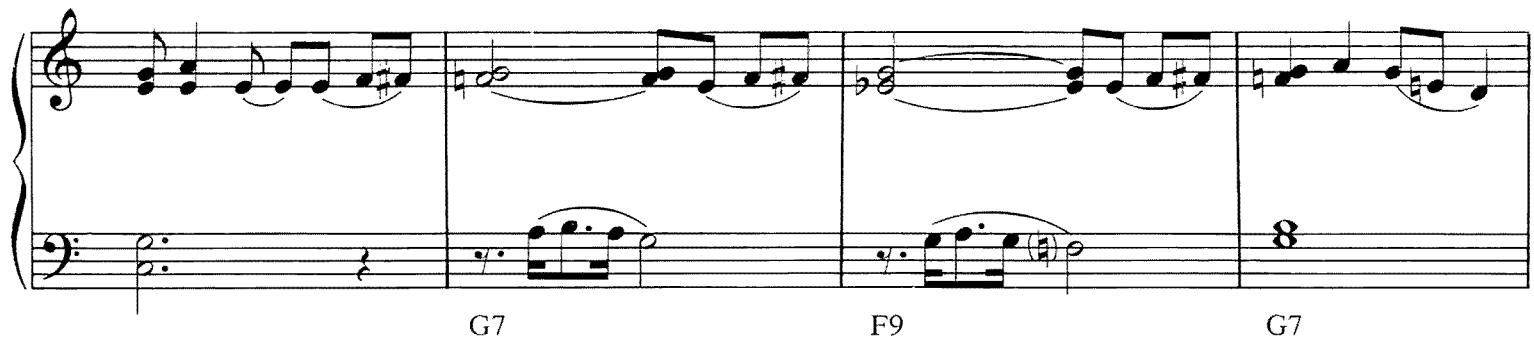
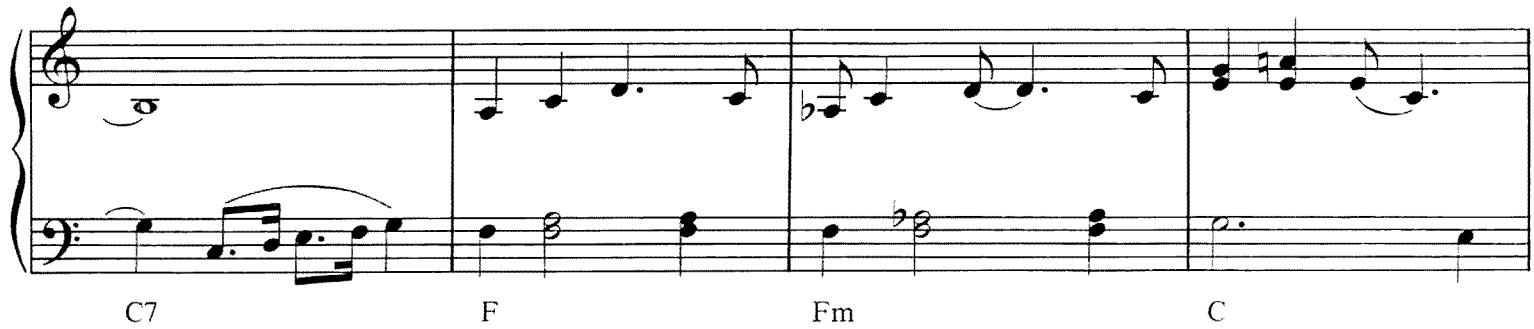
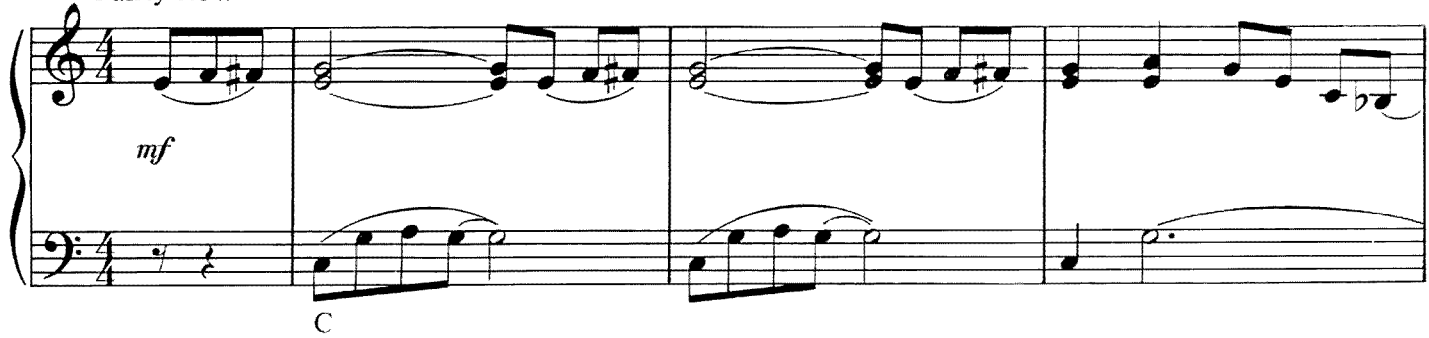
Ab      B7      Em      C9      Em      C7      Em

ritard.

# The Cotton Mill Blues

Traditional

Fairly slow



First system of piano accompaniment. The treble staff contains eighth and sixteenth notes, while the bass staff has a simple eighth-note accompaniment. Chord symbols G7, C, F7, C, and Gm are placed below the staff.

G7 C F7 C Gm

Second system of piano accompaniment. The treble staff features more complex sixteenth-note patterns. Chord symbols G7 and C are placed below the staff.

G7 C

Third system of piano accompaniment. The treble staff has a more active melody with some triplets. Chord symbols C7, F, Fm, and C are placed below the staff.

C7 F Fm C

Fourth system of piano accompaniment. The treble staff continues with eighth-note patterns. Chord symbols G7, F9, and G7 are placed below the staff.

G7 F9 G7

Fifth system of piano accompaniment. This system includes dynamic markings: *f* (forte) and *ritard.* (ritardando). The final measure has a fermata over the treble staff. Chord symbols C, D7, G7, and C (+Dsusp.) are placed below the staff. The page number 45 is at the bottom right.

C D7 G7 C (+Dsusp.) 45

# Worried Man Blues

Traditional

Fairly slow

*mp*

It takes a wor-ried man to

G C G Am

sing a wor-ried song; It takes a wor-ried man to

G D7 G7 C C7

sing a wor-ried song; It takes a wor-ried man to

G C G C G Am

sing a wor-ried song, I'm wor-ried now, but I won't be wor-ried

G D7 G D7 C

First system of musical notation. The treble clef staff begins with a whole note G4, marked "long." with a long horizontal line. The bass clef staff starts with a G2 chord. After two measures, the treble staff has a half note G4, and the bass staff has a whole note G2 chord. The system concludes with a measure where the treble staff has a half note G4 marked "f" (forte), and the bass staff has a whole note G2 chord. The key signature has one sharp (F#).

Second system of musical notation. The treble staff features eighth-note triplets in the first two measures. The bass staff has a G2 chord in the first measure. The system ends with a measure where the treble staff has a half note G4 and the bass staff has a whole note G7 chord. The key signature has one sharp (F#).

Third system of musical notation. The treble staff has eighth-note triplets in the first measure and a half note G4 in the second. The bass staff has a C2 chord in the first measure. The system concludes with a measure where the treble staff has a half note G4 and the bass staff has a whole note G chord. The key signature has one sharp (F#).

Fourth system of musical notation. The treble staff has eighth-note triplets in the first measure. The bass staff has a D7 chord in the first measure. The system ends with a measure where the treble staff has a half note G4 and the bass staff has a whole note C chord. The key signature has one sharp (F#).

Fifth system of musical notation. The treble staff has a whole note G4 in the first measure. The bass staff has a G2 chord in the first measure. The system concludes with a measure where the treble staff has a half note G4 and the bass staff has a whole note C chord. The key signature has one sharp (F#).



It takes a worried man to

*mp*

G (G) C G Am

sing a worried song; It takes a worried man to

G D7 G7 C C7

sing a worried song; It takes a worried man to

G C G C G Am

sing a worried song, I'm worried now, but I won't be worried

G D7 G D7 C

long.

*pp* *mf*

G D9 G

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