

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.



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Farewell Blues

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

Slowly

mf Sad

Am Bm C Eb7 G

- ness just makes me sigh,

C G G^o D7 G C6 Eb7 G

come to say good - bye;

C G G^o D7 G D7 Dm E

- though I go, I've

E7 Am7 Eb7 G

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to ⊕ Coda

got those fare - well blues. Those

C G G^o D7 G C6 G G7

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

G G7

burn; Fare well

G B7b5 E7

Dear ie, Some day I will re -

Am Eb7 G7

D.S. al Coda %

- turn.

G D7

blues.

⊕ CODA

G C6 G

Honolulu Blues

Words by M.J. Ginsky
Music by Nat Goldstein

Medium Slow

1. Where Ha -
2. How the

C G A7 D7+ G C6

- wai - an Isles,
wav - ing palms,

Bask in na - ture's smiles:
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,
Down Ho - no - lu - lu way.

Where
Oh

G C6 G A7

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— I left Lu - an - a Fair,
— I just can't wait to go,

I left my heart I de -
Time 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 my lit - tle Ho - no - lu - lu Lu.
For my lit - tle Ho - no - 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

mp

Oh! will you nev-er let me be?

E \flat Cm7 F7 B \flat 7 E \flat D \flat 9

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

E \flat Cm Cm7 F7 B \flat 7

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

E \flat 7 A \flat 7 D \flat 7 G \flat F+ F B \flat 7

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

D \flat E \flat 7 Abmaj7 (B \flat sus) Cm7 F7 B \flat 7

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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 ca - bles And can - dle - light on lit - tle

Eb Cm Fm7 Db Bb7 Eb Cm
 (Gsus)

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

F9 Bb13 Bb7+ Eb9 Eb7 Eb7+ Ab C7 F9

you. A tink - ling pia - no in the next a - part - ment.
 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, —
 The wai - ters whist - ling as the last bar clo - ses, —

A fair - ground's painted swings,
 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 Eb0 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,

Love is all that's ne - ces - sa - ry, Then life is com - plete.

Got the time and in - cli - na - tion, All I need is in - spi - ra - tion, From some - bo - dy

sweet. What is there I can do or say, So that Mis - ter Cupid comes my way?

Eb6 Cm7 Fm Bb7 Bb7 Eb Fm
Ebsus

Gm Ab Eb F9 Bb7 Ab Bb7 Eb F7 Bb13

Eb Fm Gm Ab Eb F9 Bb7 Ab Bb7

Eb Fm C7 Fm Cm F13 Bb7

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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°

- 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

Heavenly songs seemed to come from every

A9 D13 Eb9

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

D9 Am7 Cm(Bsus)

way up in the blue, I always re-

G6 A9 Am7

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

D13 G6 Eb7 Cm6 Eb7 G6 Cm6 Eb7 G6

Stormy Weather

Words by Ted Koehler
Music by Harold Arlen

Slowly

First system of musical notation. The treble clef staff contains the melody with lyrics: "Don't know why there's no". The bass clef staff contains the piano accompaniment with chords: G, Em, Am7, Ab9, G, Do. Dynamics include *p* and *mp*. There are triplets in the bass line.

Second system of musical notation. The treble clef staff contains the melody with lyrics: "sun up in the sky, Storm-y wea-ther, — Since my man and I ain't to- (gal)". The bass clef staff contains the piano accompaniment with chords: Am7, D7, G, Em7, Am7, D9.

Third system of musical notation. The treble clef staff contains the melody with lyrics: "- geth-er, — keeps rainin' all the time. — Life is". The bass clef staff contains the piano accompaniment with chords: G, Em7, Am7, D7+, G, Am7, D7.

Fourth system of musical notation. The treble clef staff contains the melody with lyrics: "bare, — Gloom and mis-'ry ev-'ry-where, Storm-y wea-ther, —". The bass clef staff contains the piano accompaniment with chords: G, Do, Am7, D7, G, Em7.

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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 Do 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 D7 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

The first system of music is in 4/4 time with a key signature of one sharp (F#). It features a piano introduction in the left hand and a vocal line in the right hand. The piano part consists of a steady eighth-note bass line. The vocal line begins with a melody that leads into the lyrics. The dynamic marking *mf* is placed in the piano part. The lyrics are: "Ev'-ry momin' finds me".

Em Bm7 C Bm7 Em F#7+ B Em

The second system continues the piano introduction and vocal line. The piano part has sustained chords in the left hand. The vocal line continues with the lyrics: "moan-in' 'cause of all the trou - ble I see, — Life's a los - in' gam -".

A Em A Em

The third system continues the piano introduction and vocal line. The piano part has sustained chords in the left hand. The vocal line continues with the lyrics: "ble - to me, — cares and woes have got me moan-in', — ev' - ry eve-nin' finds me".

A Em A Em

The fourth system continues the piano introduction and vocal line. The piano part has sustained chords in the left hand. The vocal line continues with the lyrics: "moan.in', I'm a-lone and cry - in' the blues; I'm sotired of pay - in' these dues,".

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',

G7 Cmaj7 B Em A

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

Em A Em A

care and woes have got me moanin';

Em A Em Em F C^o 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

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

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

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

Dm F+ F G9 Bbmaj7 C9
(Gsus -----)

Dm F+ F G9 Gm7 Bb+ Bb C9
(Gsusp -----)

Dm D9 C Fm D7 Gm7 Gb7 F (Gsusp)

Dm F+ F G9 Gm7 Bb+ Bb C9 Dm
(Gsusp -----)

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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 C° C7 Dm F+ (Csusp) (Gsusp)

I'm with-in a world so hea - ven-ly for I nev - erdreamt 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. It consists of four systems of music. The first system has a tempo marking of 'Fairly Slow' and dynamics of 'mf' and 'mp'. The second system continues the piece. The third system includes a triplet in the right hand. The fourth system concludes the piece. Chords are indicated below the bass staff.

Chords: Bb, Bbm, Bb, Bb, Bb7, Eb, Bb, F7, Eb, F7, F7+, Bb, Bb7

Dynamics: *mf*, *mp*

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Eb Bb F7

to ⊕ Coda

Eb F7 F7+ Bb Eb7 Bb Bb F7 Bb F7

Bb F7 Bb7 Eb Bb° Bb

F° F7 Bb

2 § ⊕ CODA

D.S. al Coda 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

Bb G7+ C7 F7+ Bb C9

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

Fm F7+ Bb Bb C9

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

F#7 E6 F#7 F7 Cm F7 Bb7 Bb0 Eb0 Bb7 Bb9 Bb b9

down to my shoes, while I sit and sigh;

Eb6 Eb Ab7 F7+ Bb 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 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.

Eb D D7 Eb Eb° Bb7 Bb°

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

Fm Eb° Bb7 Bb7+ Eb Cm F9 Bb13 Bb7+

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

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^o D7

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

G Am7 D7b9 G G6 G7 D^o

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^o Bb7

rall.

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

Bb13 Abmaj7 G7 Ab Abm Eb Eb7 Eb

1 2

Basin Street Blues

Words & Music by Spencer Williams

Fairly Slow

mf

G7 Ab9 G7 Ab9

Detailed description: This block contains the piano introduction for the song. It is written in 4/4 time and consists of two staves. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Fairly Slow' and the dynamics are 'mf'. The key signature has one flat (B-flat). The introduction is divided into four measures, with chords G7, Ab9, G7, and Ab9 indicated below the bass line.

Won't-cha come a-long with me, To the Mis-sis-sip-pi?

G7 C G7 C^o C C G7 C^o C C C7 G7+

Detailed description: This block contains the first vocal line. The melody is in the right hand, and the bass line is in the left hand. The lyrics are 'Won't-cha come a-long with me, To the Mis-sis-sip-pi?'. The key signature has one flat. The chords are G7, C, G7, C^o, C, C, G7, C^o, C, C, C7, and G7+.

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

C C7 G7+ C G7

Detailed description: This block contains the second vocal line. The melody is in the right hand, and the bass line is in the left hand. The lyrics are 'We'll take the boat to the lan' of dreams,'. The key signature has one flat. The chords are C, C7, G7+, C, and G7.

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

C C7 Am7 Fm G13 C C G7 C^o C

Detailed description: This block contains the third vocal line. The melody is in the right hand, and the bass line is in the left hand. The lyrics are 'Steam down the riv-er down to New Or-leans. The band's there to meet us,'. The key signature has one flat. The chords are C, C7, Am7, Fm, G13, C, C, G7, C^o, and C.

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

C G7 C^o C C C7 G7+ C C7 G7+ C

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

D7b5 G7 G7+ C G9 C7 D7 Ab7 G7 C

CHORUS

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

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^o 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

My Bas-in Street Blues.

G7 C C^o Dm7 Em C^o 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^o 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^o

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^o Eb6 Bb^o 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

Sophisticated Lady

Words by Irving Mills &
Mitchell Parish
Music by Duke Ellington

Fairly Slow

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

mp

Fmaj7 C# Co Gm7 Eb7 D7 Db7 C7

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

Fmaj7 F6 F7 E7 Eb7 D7 G C7

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

Fmaj7 F7 Gm7 Eb7 D7 Db7 C7

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

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° 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° 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° Eb9 D9 Db9 F Db7 F6

Stardust

Words by Mitchell Parish
Music by Hoagy Carmichael

Slowly

mf

C+ F6 G7

mp And now the purple dusk of twilight time steals across the meadows of my heart,

C F7 E7 A7

High up in the sky the little stars climb, always reminding me that we're a part.

Dm C Am7 B B7 Em Cm6 G7

You wandered down the lane and far away, leaving me a song that will not die.

C F7 E7 A7

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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^o G7 C+ 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+ F A7 A^o G7

- fra - in. Sometimes I - fra - in,

C C^o G7 C7 C+ C Ab7 C

Another Shade Of Blue

Traditional

Slowly

mp

Dm Bb7 Dm G7 Gm A

The first system of music is in 4/4 time and begins with a mezzo-piano (mp) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat (Bb).

Dm F+ Dm7 E7(b5) Dm Gm6 Dm Gm

The second system continues the piece, featuring a triplet of eighth notes in the right hand. The left hand accompaniment includes a bass line with eighth notes and chords. The key signature remains Bb.

Dm G7 Gb A7 Dm Gm7 Fdim A

The third system continues with a triplet of eighth notes in the right hand. The left hand accompaniment includes a bass line with eighth notes and chords. The key signature remains Bb.

Dm F+ Dm7 E7(b5) Dm Gm6 Dm Gm

The fourth system concludes the piece, featuring a triplet of eighth notes in the right hand. The left hand accompaniment includes a bass line with eighth notes and chords. The key signature remains Bb.

Dm G7 Gb A7 Dm Bb7

Dm Gm6 Bb9

A7 C7 F7 Gm Dm Gm Ebmaj7 Db

A7 Dm F+ Dm7 E7(b5) Dm Gm6

42 Dm Gm Dm G7 Gb A7

Dm D7 Fdim Bbdim Am

mf

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

The first system of music is in 4/4 time and marked *mf*. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a quarter rest, followed by a series of eighth and quarter notes. The bass staff starts with a quarter rest, followed by a series of eighth and quarter notes. A chord symbol 'C' is placed below the first measure of the bass staff.

The second system of music continues the piece. It features two staves. The treble staff has a half note chord in the first measure, followed by eighth and quarter notes. The bass staff has a series of eighth and quarter notes. Chord symbols 'C7', 'F', 'Fm', and 'C' are placed below the first, second, third, and fourth measures of the bass staff, respectively.

The third system of music continues the piece. It features two staves. The treble staff has eighth and quarter notes. The bass staff has eighth and quarter notes. Chord symbols 'G7', 'F9', and 'G7' are placed below the second, third, and fourth measures of the bass staff, respectively.

The fourth system of music continues the piece. It features two staves. The treble staff has eighth and quarter notes. The bass staff has eighth and quarter notes. A dynamic marking *f* is placed above the second measure of the bass staff. Chord symbols 'C', '(C)', 'D7', and 'F7' are placed below the first, second, third, and fourth measures of the bass staff, respectively.

First system of musical notation, measures 1-4. The key signature has one flat (B-flat). The notation includes a treble clef and a bass clef. The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with some grace notes. Chord symbols are placed below the staff: G7, C, F7, C, Gm.

G7 C F7 C Gm

Second system of musical notation, measures 5-8. The notation continues with similar accompaniment and melodic lines. Chord symbols are placed below the staff: G7, C.

G7 C

Third system of musical notation, measures 9-12. The notation continues with similar accompaniment and melodic lines. Chord symbols are placed below the staff: C7, F, Fm, C.

C7 F Fm C

Fourth system of musical notation, measures 13-15. The notation continues with similar accompaniment and melodic lines. Chord symbols are placed below the staff: G7, F9, G7.

G7 F9 G7

Fifth system of musical notation, measures 16-19. The notation continues with similar accompaniment and melodic lines. Chord symbols are placed below the staff: C, D7, G7, C (+Dsusp.). The word "ritard." is written above the staff in the final measure. A dynamic marking "f" is present in the second measure. The page number "45" is in the bottom right corner.

C D7 G7 C (+Dsusp.) 45

Worried Man Blues

Traditional

Fairly slow

mp It takes a wor-ried man to

G C G Am

Detailed description: This system contains the first four measures of the piece. The music is in G major and 4/4 time. The tempo is 'Fairly slow' and the dynamics are 'mp'. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are 'It takes a wor-ried man to'.

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

G D7 G7 C C7

Detailed description: This system contains measures 5 through 8. The melody continues with the lyrics 'sing a wor-ried song; It takes a wor-ried man to'. The bass line features chords G, D7, G7, C, and C7.

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

G C G C G Am

Detailed description: This system contains measures 9 through 12. The melody continues with the lyrics 'sing a wor-ried song; It takes a wor-ried man to'. The bass line features chords G, C, G, C, and G.

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

G D7 G D7 C

Detailed description: This system contains the final four measures of the piece. The melody concludes with the lyrics 'sing a wor-ried song, I'm wor-ried now, but I won't be wor-ried'. The bass line features chords G, D7, G, D7, and C.

long. *f*

G (G)

3 3

G7

3

C C7 G

3

D7 C

G D7 C

Musical notation for the first system, measures 48-51. The right hand features a melodic line with a *pp* dynamic marking. The left hand provides harmonic accompaniment. Chords G and D9 are indicated above the staff. A *fu* marking is present in the first measure.

Musical notation for the second system, measures 52-55. The right hand continues the melody. The left hand accompaniment includes lyrics: "sing a wor-ried song, I'm wor-ried now, but I won't be wor-ried". Chords G, D7, and G are indicated above the staff.

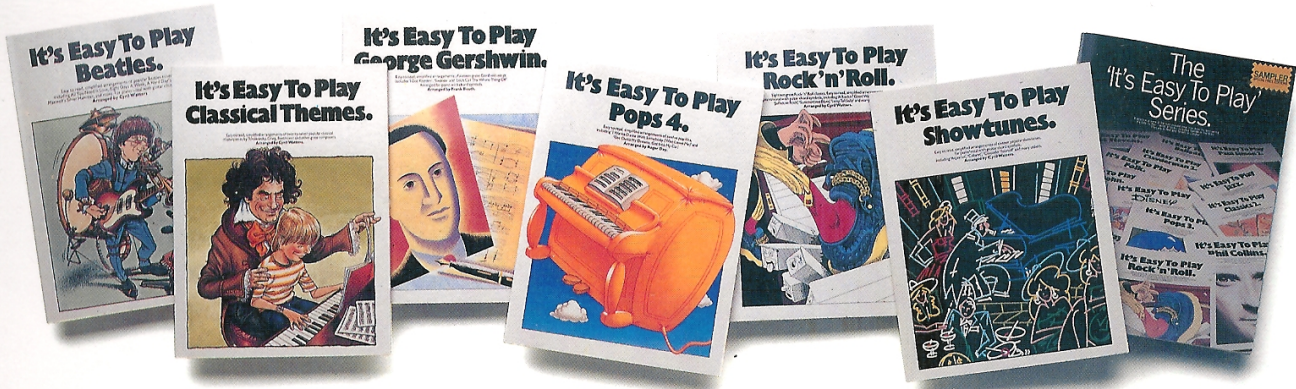
Musical notation for the third system, measures 56-59. The right hand melody is accompanied by the left hand. Lyrics include: "sing a wor-ried song; It takes a wor-ried man to". Chords Am, G, C, and G are indicated above the staff.

Musical notation for the fourth system, measures 60-63. The right hand melody continues. Lyrics include: "sing a wor-ried song; It takes a wor-ried man to". Chords G, D7, G7, and C are indicated above the staff.

Musical notation for the fifth system, measures 64-67. The right hand melody concludes with a *mp* dynamic marking. Lyrics include: "It takes a wor-ried man to". Chords Am, G, C, and (G) are indicated above the staff.

The Series

The 'It's Easy to Play' Series is an entirely new departure in music publishing. The music is newly engraved and includes chord symbols and lyrics where appropriate. These fine arrangements are so easy even beginners can play them.



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