

# It's Easy To Play Jazz.

Easy to read, simplified arrangements of eighteen of the world's most famous jazz pieces, including Ain't Misbehavin', Exactly Like You, I Can't Give You Anything But Love, On The Sunny Side of the Street, and many others, arranged for piano vocal and with chord symbols.

**Arranged by Cyril Watters.**





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



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Compiled and arranged by  
Cyril Watters

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# Aint Misbehavin

Words by Andy Razaf  
Music by Thomas Waller & Harry Brooks

Steady Four

The piano introduction consists of four measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note C3. The second measure has a treble clef with a half note A4 and a bass clef with a half note D3. The third measure has a treble clef with a half note B4 and a bass clef with a half note E3. The fourth measure has a treble clef with a half note C5 and a bass clef with a half note F3. The key signature is B-flat major (two flats). The tempo is 'Steady Four'. The dynamics are marked 'mf' (mezzo-forte) and 'f' (forte).

Cm Ebm F7 Fm Bb7+

The first line of the vocal melody consists of four measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note C3. The second measure has a treble clef with a half note A4 and a bass clef with a half note D3. The third measure has a treble clef with a half note B4 and a bass clef with a half note E3. The fourth measure has a treble clef with a half note C5 and a bass clef with a half note F3. The key signature is B-flat major (two flats). The tempo is 'Steady Four'. The dynamics are marked 'mp' (mezzo-piano).

1. Tho' it's a fick-le age,  
2. Your type of man is rare,  
With cheat-ing all the rage,  
I know you real-ly care,

Eb B7 E Eb B7 E

The second line of the vocal melody consists of four measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note C3. The second measure has a treble clef with a half note A4 and a bass clef with a half note D3. The third measure has a treble clef with a half note B4 and a bass clef with a half note E3. The fourth measure has a treble clef with a half note C5 and a bass clef with a half note F3. The key signature is B-flat major (two flats). The tempo is 'Steady Four'. The dynamics are marked 'mp' (mezzo-piano).

Here is one bird with self con-trol... hap-py, in-side my cage.  
That's why my con-science nev-er sleeps, when you're a-way some-where.

Eb G7 C7 F9 Bb13 Bb7+ Eb6 F9 Bb7+

The third line of the vocal melody consists of four measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note C3. The second measure has a treble clef with a half note A4 and a bass clef with a half note D3. The third measure has a treble clef with a half note B4 and a bass clef with a half note E3. The fourth measure has a treble clef with a half note C5 and a bass clef with a half note F3. The key signature is B-flat major (two flats). The tempo is 'Steady Four'. The dynamics are marked 'mp' (mezzo-piano).

I know who I love best,  
Sure was a luck-y day,  
thumbs down for all the rest,  
when fate sent you my way,

Eb B7 E Eb B7 E

My love was giv - en, heart and soul; - so it can stand the test.  
And made you mine a - lone for keeps, dit - to to all you say.

Eb Cm7 Cm6 G A7 D13 G Ab6 Bb7

# CHORUS

No one to talk with, all by my - self, No one to walk with, but

Eb Fm Bb9 Eb G7+

I'm hap-py on the shelf, Ain't misbe - hav-in', I'm sav-in' my love for you.

Ab Abm Eb Gb7 Fm Bb9 Eb Gm6 Go

I know forcer-tain, The one I love, I'm thro' with flirt-in', it's

Fm7 Bb7 Eb Fm Bb9 Eb G7+

just you I'm think - ing of, Ain't misbe - hav-in', I'm sav - in' my love for you.

Ab Abm Eb Gb7 Fm Bb9 Eb Eb7

Like Jack Horner in the cor-ner, Don't go no - where

Ab7 G7 G7 (Csusp) Cm Ab7 F7

What do I care, Your kiss - es are worth wait - in' for, be

C7 Bb Dm6 D0 Cm F7 Bb7 C7

- lieve me, I don't stay out late, don't care to go, I'm home a-bout eight, just

F9 Bb7 Eb Fm Bb9 Eb G7+

me and my ra - di - o, Ain't mis-be - hav-in', I'm sav-in' my love for

Ab Abm Eb Gb7 Fm Bb9

1 2

you. you.

Eb Gm Fm Bb7 Eb Ab7 Eb

# Exactly Like You

Words by Dorothy Fields  
Music by Jimmy McHugh

Moderato

*mf*

Cmaj7 C Co Dm7 G13

*mf*

1. I used to have a per - fect sweet - heart, not a real one, Just a  
2. It al - ways has been my am - bi - tion, ev - er since I was a

C Cmaj7 F G9

dream: child; A won - der - ful vis - ion of us as a  
To have \_ one to care for, lest I should run

Gm6 A7 Dm7 Fm C D7

team. wild, Can you i - mag - ine how I feel now, love is  
And now my wish - es have come true, dear, I met

G7 C Cmaj7

real now, it's i - deal, You're just what I want - ed, and  
 you, dear, life's di - vine, I've some - thing to tell you, be -

F G9 Gm6 A7 Dm7 Fm C

*ritard.* CHORUS

now it's nice to live, par - a - dise to live: I know why I've wait - ed.  
 fore you came to me, life was tame to me.

D7 Dm7 Em G+ Cmaj7 C

know why I've been blue, prayed each night for some - one ex -

D7 G7 G° G7

- act - ly like you. Why should we spend mon - ey

C F C G7 Cmaj7 C

on a show or two? No one does those loves scenes ex -

D7 G7 G° G7

act - ly like you. You make me feel so grand, I want to hand the

C F C C7 F6 Fm

world to you, You seem to un - der - stand each fool-ish lit - tle

C Am7 E Am Dm Fm G7

scheme I'm schem - ing, dream I'm dream - ing, Now I know why

C Em Dm G7 Cmaj7 C

moth - er taught me to be true, She meant me for

D7 G7 G<sup>o</sup>

some - one ex - act - ly like you.

G7 C F C G7 C

1 2

# Bugle Call Rag

Words and Music by  
Jack Pettis, Billy Meyers &  
Elmer Schoebel

Moderato

*mf* (Bugle Call)

You're bound to

Bb F Bb7

fall for the bug - le call, You're gon - na brag

Eb Eb7 Bb Dm Bb° F7

'bout that bug - le call rag. Thin or fat,

F7 Bb

(Bugle call)

young or old, shake their shoulders bold. You're bound to fall for the bug - le

Bb F Bb7 Eb Eb7

call, — You're gon - na brag — 'bout that bug-le call

Bb Dm Bb<sup>o</sup> F7 F7

rag. — Hold me ba - by, Let's syn - co - pate to that blue me - lo-

Bb Bb7 Bb Eb Bb F6 Fm6

- dy, Just hes - i - tate while a break they take, Shh!

G7 C7 F7 Bb

While we're dancing, please hold me tight, step live-ly, don't lag, Swing a - long

Eb Bb F6 Fm6 G7 C7

to that bu - gle call rag. rag.

1 2

F7 Bb Bb7 Bb Bb

Words by Jack Yellen  
Music by Dan Dougherty & Milton Ager

Music by Dan Dougherty & Milton Ager

[illegible]

*mp*

1. Lit-tle paint-ed la - dy with your love-ly clothes, where are you bound for, may I ask?  
 2. All this glare and glit - ter, all your tinseled toys, what will they lead to in the end?

Bb Bb0 Cm7 F7 Bb Gm Cm7 (F susp) F7

what your diamonds cost you, ev'-ry - bo - dy knows, all the world can see be-hind your mask.  
mem-o-ries so bit-ter of re-gret-ted joys, and a world without a sin-gle friend.

Bb Gm6 Dm D7 Gm7 C13 F Bb7 Bb7+

All dolled up in glad rags, to-mor-row may turn to sad rags, They call you

Eb Ebm Bb G7 C7

Glad - Rag doll. Ad-mired, de - sired, by lov-ers who

F7 F7+ Bb Bb7 Bb7+ Eb Ebm Bb

soon grow tired, Poor lit - tle Glad Rag doll. You're just a

G7 C7 F7 F7+ Bb Gm6 A7 A7b5 D7

pret-ty toy they like to play with; You're not the kind they choose to grow old and

G9 G° G7 C7 F9 F°

grey with. Don't make this the end, dear, I'ts nev - er too late to mend, dear,

F7 Bb7 Eb Ebm Bb G7

Poor lit-tle Glad - Rag doll. doll.

C7 C7b5 F13 Bb F7 Bb7 Bb7+ Bb

1 2

# Aint She Sweet

Words by Jack Yellen

Music by Milton Ager

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, marked 'Moderato'. The piano part features a rhythmic melody in the right hand and a harmonic accompaniment in the left hand. The vocal line enters in the second measure. The score is divided into four systems, each with piano accompaniment and vocal lines. The lyrics are written below the vocal staff. The piano part includes chord symbols below the staff.

**System 1:**

Piano:  $A\flat 9$   $G 9$   $C 7$   $C 7 +$   $F 9$   $B\flat 7 +$

Vocal 1: There she is! — There she is! — There's what keeps me

Vocal 2: Tell me where, — tell me where, — have you seen one

**System 2:**

Piano:  $E\flat$   $B\flat 7$   $E\flat$   $B\flat 7$

Vocal 1: up at night; — Oh, gee whiz! — Oh, gee whiz, —

Vocal 2: just like that? — I de - clare, — I de - clare, —

**System 3:**

Piano:  $E\flat$   $Cm$   $G 7$

Vocal 1: There's why I can't eat a bite. — Those flam - ing eyes!

Vocal 2: That sure is worth look - ing at. — Oh, boy, how sweet!

**System 4:**

Piano:  $Cm$   $G 7$   $Cm$   $B\flat 7$

That flam - ing youth! Oh, mis - ter! Oh, sis - ter!  
Those lips must be! Gaze on it! Dog - gone it!

Eb6 C7 Bb F7 Bb Gm Cm Gm

# CHORUS

tell me the truth. Ain't she sweet? see her  
now an - swer me!

Cm7 F7 Bb7 Eb6 A9 Bb7

com - ing down the street! Now I ask you ve - ry con - fid - en - tial - ly

Eb6 A9 Bb7 Eb G7 C7 C7+

ain't she sweet? Ain't she nice? Look her

F9 Bb7 Eb Bb9 Eb6 A9 Bb7

ov - er once or twice, Now I ask you ve - ry con - fi - den - tial - ly,

Eb6 A9 Bb7 Eb G7 C7 C7+

ain't she nice? just cast an eye in her di -

F9 Bb7 Eb Eb7 Ab7

- rec - tion Oh, me! Oh, my! ain't that per -

Eb Eb7 Ab7

- fect - ion. I re - peat don't you

Eb F9 Bb7 Eb6 A9 Bb7

think that's kind of neat? And I ask you ve - ry con - fi - den - tial - ly

Eb6 A9 Bb7 Eb G7 C7 C7+

ain't she sweet? sweet?

F9 Bb7 Eb Bb9 Eb

# Sweet Lorraine

Words by Mitchell Parish  
Music by Cliff Burwell

Medium Four

*mf*

G G#° Am Co Em A7 D7

*mp*

1. Ev'-ry-thing is set, skies are blue, can't be-lieve it yet, but it's true,  
2. Oh, the sun is bright, life seems good, for she said last night, that she would,

G G#° Am D Co Em A7

I'll give you just one guess, My Sweet Lor-raine said "Yes;"  
There in the gar-den lane, I mean my sweet Lor-raine;

D7 G6 Bm A7 D7

Wait-ing for the time soon to be, when the bells will chime mer-ri-ly,  
When that day in June rolls a-round, on our hon-ey-moon we'll be bound.

G G#° Am D Co Em Am6 B7

Gee, but I feel proud, — want to shout out right loud: — I've  
 Can't wait till the day, — when I'll take her a — way:

Em A7 C6 D7 D7+

# CHORUS

Just found Joy, I'm as hap-py as a ba-by boy — with a -noth-er brand new

G E7 Am7 D7 Em C7 B7

choo - choo toy, — when I'm with my sweet Lor - raine; A

E7 A7 D7 G Em7 Am7 D7 D7+

pair of eyes — that are blu - er than the sum-mer skies, — when you see them you will

G E7 Am7 D7 Em C7 B7

re - al - ize — Why I love my Sweet Lor - raine, (I'm so hap - py,)

E7 A7 D7 G Dm7 G7

When it's rain - ing I don't miss the sun, for it's in my sweet - ie's

C E7 Am C7 F E7

smile, Just to think that I'm the luck - y one who will lead her down the

Am C7 F7 E7 Eb7 D7 F7 E7

aisle; each night I pray that no - bo - dy steals her heart a - way.

Eb7 D7 D7+ G E7 Am7 D7 Em C7

— Just can't wait un - til that hap - py day, when I mar - ry Sweet Lor -

B7 E7 A7 D7

1 2  
- raine. I've - raine.

G Am7 D7 D7+ G

# I Can't Give You Anything But Love

Words by Dorothy Fields  
Music by Jimmy McHugh

Moderato

mf

G G<sup>o</sup> Am7 D7+

1. Gee, but it's tough to be broke, kid, — its not a joke, kid, it's a  
2. Rome was - n't built in a day, kid, — you have to pay, kid, for what you

G Cm6 G Em7 Am D7

curse; get; think that you ought to be know - ing — my luck is  
get; but I am will - ing to wait, dear, — your lit - tle

G D7 D7+ G Cm6 G Em7

go - ing — from bad to worse. Who knows some day I will  
mate, dear — will not for - get. You have a life - time be -

Am D7 G F#7 Bm F#7

win too, I'll be - gin to reach my prime; now though I see what our  
 - fore you, I'll a - dore you, come what may; please don't be blue for the

Bm Bm7 E9 A D9 G Cm

end is — all I can spend is just my time;  
 pre - sent, — when it's so plea - sant to hear you say;

G Em7 A9 D7

# CHORUS

I can't give you an - y - thing but love, Ba - by, —

G G<sup>o</sup> Am7 D7

That's the on - ly thing I've plen - ty of, Ba - by, —

G A9 C (Dsusp) D7

Dream a - while, scheme a - while, We're sure to find —

G7 C

Hap - pi - ness and I guess All those things you've al - ways pined for,

A7 A9 A9 A7 D7 D9 Am D7

Geel I'd like to see you look - ing swell, Ba - by,

G G9 Am7 D7

Dia - mond brace - lets Wool - worth does - n't sell, Ba - by,

G7 Cmaj7 C

Till that luck - y day, you know darned well, Ba - by, I can't give you

Am7 A7 A7b5 G Bm7 E7 Am Am7

an - y - thing but love. love.

1 2

A7 D13 G Am7 D7 G Am7 D13 G6

# On The Sunny Side Of The Street

Words by Dorothy Fields  
Music by Jimmy McHugh

Moderato

*mf*

The piano introduction consists of four measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note C3. The second measure has a treble clef with a half note A4 and a bass clef with a half note D3. The third measure has a treble clef with a half note B4 and a bass clef with a half note E3. The fourth measure has a treble clef with a half note C5 and a bass clef with a half note F3.

C7 B7 Bb7 A7 Ab7 G7

1. Walked with no - one, and talked with no - one, and I had noth - ing but  
2. No use schem-ing, and no use dream-ing, and no use chas-ing the

The vocal melody for the first line of the song is shown in the treble clef. It consists of six measures. The first measure has a half note G4, the second a half note A4, the third a half note B4, the fourth a half note C5, the fifth a half note B4, and the sixth a half note A4.

C B7 C6 A7 Dm7 A7

shad - ows, rain - bow; Then one morn - ing you look - ed, glum,

The vocal melody for the second line of the song is shown in the treble clef. It consists of six measures. The first measure has a half note G4, the second a half note A4, the third a half note B4, the fourth a half note C5, the fifth a half note B4, and the sixth a half note A4.

D7 Fm C

and I brightened at last, Now, I greet the day, and com - plete the day  
take things just as they come, life's a hol - i - day, just a jol - ly day,

The vocal melody for the third line of the song is shown in the treble clef. It consists of six measures. The first measure has a half note G4, the second a half note A4, the third a half note B4, the fourth a half note C5, the fifth a half note B4, and the sixth a half note A4.

A7 D7 G7 C C° G7

with the sun in my heart, All my wor - ry blew a -  
made for laugh - ter and play, If you'd have your share of

Gm7 C7 Bb7 Am7

way fun, when you taught me how to be say: Grab your  
there's but one thing to be done:

ritard. D9 Dm7 G7

CHORUS

coat and get your hat, leave your wor - ry on the door - step.

C E7 F G6

Just dir - ect your feet to the sun - ny side\_ of the street, Can't you

C Am7 D7 Dm7 G7 C G7

hear a pit - ter pat? and that hap - py tune is your step? life can be so

C E7 F G6 C Am7

sweet on the sun - ny side\_ of the street, I used to walk in the shade,

D7 Dm7 G7 C Fm C° C7 Gm7 C7

with those blues on par - ade, but I'm not a - fraid,

F C7 F D7 Am7

This ro - ver crossed ov - er, If I nev - er had a

D7 G7 G° Dm G7 C

cent, I'll be rich as Rock - e - fel - ler, Gold dust on my

E7 F G6 C Am7

feet on the sun - ny side\_ of the street. Grab your street. *sfz*

D7 Dm7 G7 C G7 C

1 2

# It's A Raggy Waltz

By Dave Brubeck

Medium swing

*f* *mf*

Gm C9 Am7 Eb9 D9 G Am7

Go G G7 C7 C#o

to Coda

G E7 A7 D7 G Am7 G

C Bm7 Bbm7 Eb Ab Gm7 Gb7b5 Fm

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, some beamed together. The bass clef staff provides a harmonic accompaniment with chords and moving lines. Below the staff, the following guitar chords are indicated: C6, Cm6, D7, G, Am7, G<sup>o</sup>, G, and G7.

C6 Cm6 D7 G Am7 G<sup>o</sup> G G7

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff has longer note values, some with ties. Below the staff, the following guitar chords are indicated: C7, C#<sup>o</sup>, G, E7, and A7.

C7 C#<sup>o</sup> G E7 A7

Third system of musical notation. The treble clef staff features a triplet of eighth notes. The bass clef staff continues the accompaniment. Below the staff, the following guitar chords are indicated: D7, G, Am7, G, G7, C, and Bm7.

D7 G Am7 G G7 C Bm7

Fourth system of musical notation. The treble clef staff has a more complex melodic line with many beamed notes. The bass clef staff continues the accompaniment. Below the staff, the following guitar chords are indicated: Bbm7, Eb7, Ab, Gm7, Gb7b5, Fm (E<sub>susp</sub>), Fm7, Am7, Cm6, and D7. The instruction "D.S. al Coda" is written above the staff.

Bbm7 Eb7 Ab Gm7 Gb7b5 Fm (E<sub>susp</sub>) Fm7 Am7 Cm6 D7

*D.S. al Coda*

Fifth system of musical notation, marked with a Coda symbol (⊕) and the word "CODA". The treble clef staff begins with a forte (*f*) dynamic. The bass clef staff continues the accompaniment. Below the staff, the following guitar chords are indicated: Gm, C9, Am7, C, and G.

⊕ CODA *f* Gm C9 Am7 C G

# Lullaby Of Birdland

Music by George Shearing  
Words by George David Weiss

Steady Four

*mf*

Em Em7 Em6 C9 Em F#7 B

Lul-la - by of Bird-land that's what I al - ways hear - when you sigh.

Em Em6 F#7 B7 Em D C Am7 D7

Nev-er in my word-land could there be ways to - re - veal in a phrase how I feel!

Bm7 Em Am7 D7b9 G C9 Am B7

Have you ev-er heard two tur - tle doves bill and coo - when they love?

Em Em6 F#7 B7 Em D C Am7 D7

That's the kind of mag-ic mus-ic we make with our lips when we kiss — And there's a wee-py old

Bm7 Em Am7 D7b9 G D7 G E7

wil-low; — He real-ly knows how to cry! That's how I'd cry in my pil-low —

Am D7 G E7 Am

If you should tell me fare-well and good-bye! Lul-la-by of Bird-land, whis-per low, —

D7 G Em B7 Em Em6 F#7 B7

kiss me sweet — and we'll go — Fly-in' high in Bird-land, high in the sky up a-bove — All be-

Em D C Am7 D7 Bm7 Em Am7 D7b9 G C9

- cause we're in love. bove — All be-cause — we're in love. —

Am B7 G Am D13 G

# Happy Feet

Words by Jack Yellen  
Music by Milton Ager

Moderato

The musical score is written for piano and voice. It consists of four systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked 'Moderato'. The first system of piano music is marked 'mf' and has a key signature change to three flats. The second system has two vocal lines: '1. When you find' and '2. Go way blues,'. The third system has two vocal lines: 'al - ways let your' and 'al - ways make me'. The fourth system has two vocal lines: 'sweet. trance.' and 'Want to see'. The piano part includes various chords and a melodic line. The vocal part includes lyrics and a melodic line. The score is written in a standard musical notation style with a grand staff for piano and a single staff for voice.

*mf*

Cm Cm7 Ab7 G7+ Cm Bb Ab G

1. When you find that your mind keeps you wor-ried and blue, You can  
2. Go way blues, let my shoes take you out of my mind, 'Cause they

Cm G7 Bbm C7

al - ways let your feet dance, keep your dis - po - si - tion  
al - ways make me and they'd wake me from a

Fm G Cm Cm6 D7

sweet. Want to see what makes me feel the way I  
trance. Heel and toe, off they go tap - ping to the

G7 Cm G7 D7

do? beat, Will you kindly cast an eye on why

Now you'll surely cast an eye on why

G D7 G G+°

# CHORUS

two good reasons why? Hap-py feet! I've got those

I'm at their com-mand.

D7 D7b5 G7 Cm

hap-py feet, give them a low-down beat And they'll be-gin

Ab7 Cm

dan cing. I've got those ten lit-tle

C7+ C7 F9

tap-ping toes, And when they hear a tune, I can't con-trol my

Bb13 Bb7 Gm Bb7 Eb6 Cm6

danc - ing heels to save my soul. Wea - ry blues can't get in -

D Ab7 G7 Cm

to my shoes be - cause my shoes re - fuse to ev - er grow

Ab7 Cm

wear y. I keep cheerful on an ear - ful

C7+ C7 F9 Abm

of mus - ic sweet 'cause I've got hap - hap - hap - py

Eb6 C7 F7 Fm7 Bb7

feet. feet.

Eb Ab7 D7b5 G7 Eb Ab7 Eb

You swing it, So do I, I swing it, so do you.

Da-dya  
Tra-la

Am7 (Dsusp) G

So do you.

*mf*

G Ab6 G Ab6

G Ab G C

C#dim G G7

C C#dim G

D7 G D7 G

*mp* Drop a nick - el in his hat, like a rich a - ris - to - crat,

G Gm D7

Ev - ry nick - el that you fling makes that or - gan grin - der swing, Hi - ho,

G Gm G6

Pa swings it, so does ma, Ma swings it, so does pa, Hi - ho,

Am7 (Dsusp) G

You swing it, so do I, I swing it, so do you, Hi - ho,

Am7 (Dsusp) G

# Way Down Yonder In New Orleans

Words & Music by  
Creamer & Layton

Moderato

*mf*

D7      D<sup>o</sup>      Am      Eb7

CHORUS

'Way down yon-der in New Or - leans, in the land— of dream-y scenes,

Am7      D13      Bm7      Bb<sup>o</sup>

There's a gar-den of E - den, that's what I mean.

Am      D7      D<sup>o</sup>      Am7      D13      G

Cre - ole bab-ies with flash-ing eyes,— soft - ly whisper with ten-der sighs—

Am7      D13      Bm7      Gmaj7

*sfz* Stop! Oh! won't you give your la - dy fair — a lit - tle smile;

G7 C6

*sfz* Stop! You bet your life you'll lin - ger there — a lit - tle

A A7 D D<sup>o</sup>

while. There is heav - en right here on earth, with those beau - ti - ful

D7 G Em G

queens, 'Way down yon - der in New Or

E<sup>b</sup> G Am7 D13

1 2  
 - leans. - leans.

G Am7 E<sup>b</sup>7 G E<sup>b</sup>7 G

# Tuxedo Junction

Words by Buddy Feyne  
Music by Erskine Hawkins, William Johnson &  
Julian Dash

Medium four

The musical score is written for piano and voice. It consists of four systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked 'Medium four'. The dynamics are marked 'mf' and 'mp'. The lyrics are written below the vocal line. Chord symbols are written below the piano line.

**System 1:** The piano part starts with a B-flat chord. The vocal part has a melodic line. Chords: Bb, Eb9, F, Bb, Eb9, F.

**System 2:** The piano part has a B-flat chord. The vocal part has the lyrics 'Feel-in' low!'. Chords: Bb, Eb, F7, Bb, Eb, F7, Bb. The lyrics continue: 'Rockin' slow, Want to go'.

**System 3:** The piano part has an Eb chord. The vocal part has the lyrics 'right back where I be-long, Way down south, in Birm - ing-ham, I mean'. Chords: Eb, Bbdim, Bb, F7, Bb, F7, Bb, Eb7, F7.

**System 4:** The piano part has a B-flat chord. The vocal part has the lyrics 'south in Al - a - bam's an old place, Where peo - ple go to dance the night a-way'. Chords: Bb, Eb7, F7, Bb, Eb7, Bbdim, Bb, F7.

They all drive or walk for miles to get jive, That South - ern style, S - low

Bb F7 Bb Eb7 F7 Bb Eb7 F7

jive that makes\_ you want to dance\_ 'til break\_ of day, — It's a Junc - tion\_

Bb Eb7 Bbdim Bb F7 Bb Bb9 Eb

where the townfolks meet, At each func-tion, in their tux they greet

Eb7 Bb6 Bb9 Eb Eb7 Bb6 Gm7 Cm7

— you; come on down, for - get\_ your care, come on down you'll find\_ me there, so long

F Bb Eb7 F7 Bb Eb7 F7

Town! I'm head - ing for\_ Tux - e - do Junc - tion now. Way down

Bb Eb7 Bbdim Bb F7 Bb F7 Bb

1 2

# Big Noise From Winnetka

Words by Gil Rodin & Bob Crosby  
Music by Bob Haggart and Ray Bauduc

Steady four

The piano introduction consists of four measures. The first measure starts with a mezzo-forte (mf) dynamic. The melody is in the right hand, featuring eighth and quarter notes, while the left hand provides a steady bass line with eighth notes. The key signature has one sharp (F#), and the time signature is common time (C).

Em B7 Em B7 Em B7 Em B7

The vocal entry begins with the lyrics "Big Noise I'm called the". The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has one sharp (F#), and the time signature is common time (C).

Big Noise I'm called the

blew in from Win - net - ka.

big noise from Win - net - ka.

Stole each And I

Em

The vocal entry continues with the lyrics "girl - ie's heart and then, parts." The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has one sharp (F#), and the time signature is common time (C).

girl - ie's heart and then, parts.

play ro - man - tic

Big Noise I just

blew in from Win - blew in from Win -

B7+ Em C7 B7 Em

The vocal entry continues with the lyrics "net - ka, net - ka, Big noise Where I blew right out a - gain. broke a mil - lion hearts." The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has one sharp (F#), and the time signature is common time (C).

- net - ka, - net - ka,

Big noise Where I

blew right out a - gain. broke a mil - lion hearts.

B7+ Em

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Now Girls I've were had sigh - ing, their boy friend's cry - ing, their  
my fun and yet there's just one who

Em B7 Em6 Em B7 Em6

hearts were break - ing when Big noise  
got me from the start Ex - it

Em B7 Em6 B7 C7 B7 Em

blew in from Win - net - ka, Big Noise blew right out a -  
Big Noise from Win - net - ka, En - ter big noise in your

B7+

gain. *f* Stop, look, lis - ten,

Em Em B7b9 Em6

*D.S. al Coda*  
lis - ten to the Big Noise.

Am6 B7 Am7 B7

**CODA**  
heart.

Em Em6

# At Last

Words by Mack Gordon  
Music by Harry Warren

Fairly slow

*mf*

At last

C F6 G7 C

— my love has come a - long, — my lone - ly days are o - ver —

F C Dm7 G7 C Am

— and life is like a song. At last

Dm7 G7 C Dm7 G7 C

— the skies a - bove are blue, — My heart was wrapped in clo - ver, —

F C Dm7 G7 C Am

— the night I looked at you. — I found a dream that I can

Dm7 G7 C F C7 G C7 Dm Fdim

— speak to, — a dream that I can call my own. — I found a thrill to press my

Em7 C6 Am6 B7+ B7 Em Cm6 D7

check to, a thrill I've ne-ver known. — You smiled —

Gmaj7 E7 Am7 Cdim G7 C

— and then the spell was cast — And here we are in heav - en, —

F C Dm7 G7 C Am

— For you are mine at last. — *ritard.*

1 2  
F G7 C F6 G7 C F6 C

# Nobody's Sweetheart

Words & Music by Gus Kahn, Ernie Erdman,  
Billy Meyers & Elmer Schoebel

Fairly bright

The musical score is written for piano and voice. It consists of four systems of music. The piano part is in G major, 4/4 time. The vocal part is in the treble clef. The lyrics are written below the vocal line. The piano part includes dynamic markings (mf, mp-mf) and chord symbols (C, D6, Am, Bm, G, Am7, D7, G, Dm6, E7, A7, G6, A7, D7, Em, A7, D6, Gdim, D7). The lyrics are: "You're no - bo - dy's sweet - heart now, They don't ba - by you some - how. Fan - cy hose, sil - ken gown, You'd be out of place in your own home town. When you."

mf

You're no - bo - dy's

mp-mf

C D6 Am Bm G Am7 D7 G

sweet - heart now, They don't ba - by you some -

Dm6 E7 A7 G6

how. Fan - cy hose, sil - ken gown,

A7 D7 Em

You'd be out of place in your own home town. When you.

A7 D6 Gdim D7

walk down the av - en - ue, I just can't be -

G Dm6 E7 A7

lieve that it's you. Paint - ed lips,

G6 A7 Cdim G7 C

paint - ed eyes, Wear - ing a bird of par - a - dise

Cm G D7 G Dm6 E7 A7

It all seems wrong some - how, That you're -

D G D6 Dm6 E7

no - bo - dy's sweet - heart now.

Am7 C D7 G D (G)

1 2

# Taking A Chance On Love

Words by John La Touche & Ted Fetter  
Music by Vernon Duke

Steady four

The piano introduction is in 4/4 time, marked 'Steady four'. It consists of four measures. The first measure has a forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand. The chords are C, Cdim, Dm7, G7, C6, Cdim, and G7.

C Cdim Dm7 G7 C6 Cdim G7

The vocal entry is marked *mf*. The lyrics are: 'Here I go a - gain, — I hear those trum-pets blow a - gain, — Here I come a - gain, — I'm gon - na make things hum a - gain, — Here I slip a - gain, — A - bout to take that tip a - gain, —'. The piano accompaniment continues with the same bass line as the introduction.

C C#dim Dm G7 F6 C

The second verse lyrics are: 'All a - glow a - gain, — Act - ing dumb a - gain, — Got my grip a - gain, — Tak-ing a chance on love.' The piano accompaniment features a triplet of eighth notes in the right hand over the first measure of the second line.

Am C+ C D7 F G7 C G7

The third verse lyrics are: 'Here I slide a - gain, — A - bout to take that ride a - gain, — Here I stand a - gain, — A - bout to beat the band a - gain, — Now I prove a - gain, — That I can make love move a - gain, —'. The piano accompaniment continues with the same bass line.

C C#dim Dm G7 F6 C

Star - ry eyed a - gain, — } Tak - ing a chance on love. I }

Feel - ing grand a - gain, — }

In the groove a - gain, — }

Am C+ C D7 F G7 C

thought that cards\_ were a frame up I nev - er would try; But

nev - er dreamed in my slum - bers, and in bets were ta - boo; But

walk a - round\_ with a horse - shoe, in clo - ver I lie; And

Gm7 C7 F Am6 F#dim Gm7 C7 F

now I'm tak - ing the game up and the ace of hearts is high.

now I'm play - ing the num - bers on a lit - tle dream for two.

bro - ther rab - bit of course you bet - ter kiss your foot good - bye.

Fm7 Bb7 Eb Gdim Fm7 Ab7 G7

*mf* Things are mend - ing now, — I see a rain - bow blend - ing now; —

Wad - ing in a - gain, — I'm lead - in' with my chin a - gain; —

On the ball a - gain, — I'm rid - ing for a fall a - gain; —

C C#dim Dm G7 F6 C

We'll have our hap - py end - ing now, — } Tak - ing a chance on love. love. *sfz*

I'm start - ing out to win a - gain, — }

I'm gon - na give my all a - gain, — }

Am C+ C D7 Dm7 G7 C G7 C



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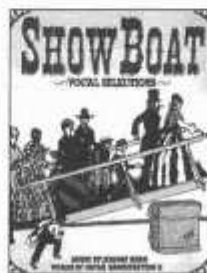
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