

# It's Easy To Play Duke Ellington.

Easy-to-play piano arrangements of classic Duke Ellington numbers.  
Includes 'Solitude,' 'Mood Indigo,' 'Sophisticated Lady' and 'Caravan.'  
With lyrics and chord symbols.



# **It's Easy To Play Duke Ellington.**



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London/New York/Sydney

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# Caravan

By Duke Ellington, Irving Mills and Juan Tizol

Moderato, quasi misterioso

2 4 1

*mp*

4 5 1

*mf*

Bb dim A7 Bb dim A7 Bb dim A7 Bb dim A7

5 1 3 2 1 2

Night and stars a - bove that shine so

Bb dim A7 Bb dim A7 Bb dim A7 Bb dim A7

5 4 1 2 3 4

bright the mys - 'try of their fad - ing

Bb dim A7 Bb dim A7 Bb dim A7 Bb dim A7

5 3 2 1 2 1 4 3

light that shines up - on our car - a -



Dm6

van.

Sleep up - on my shoul - der as we

creep a - cross the sands so I may

keep this mem - 'ry of our car - a -

Dm6

4

van.

D7

D7-9

D+

This is so excit ing,

G7

Dm7

G7

You are so invit ing.

C7

C

C7

Gm/D

Edim

Rest ing in my arms as I

F

A7

thrill to the mag ic charms of

B $\flat$  dim A7 B $\flat$  dim A7 B $\flat$  dim A7 B $\flat$  dim A7

5 1 3 1 2

you be - side me here be - neath the

B $\flat$  dim A7 B $\flat$  dim A7 B $\flat$  dim A7 B $\flat$  dim A7

5 4

blue my dream of love is com - ing

B $\flat$  dim A7 B $\flat$  dim A7 B $\flat$  dim A7 B $\flat$  dim A7

5 3 2 1

true with - in our

B $\flat$  dim A7 Dm6

2 1 4 3 4

des - ert car - a - van.

1. 2.

# Satin Doll

Words by Johnny Mercer  
Music by Duke Ellington and Billy Strayhorn

Moderately, with a beat

Chord symbols and lyrics for the first system:

- Dm7 G7 Dm7 G7 Em7 A7
- mf* Cig - a - rette hold - er which wigs me o - ver her shoul - der,

Chord symbols and lyrics for the second system:

- Em7 A7 Cm/Eb D7 Abm7 Db7 C
- she digs me out cat - tin' that Sat - in Doll.

Chord symbols and lyrics for the third system:

- C#dim7 Dm7 G7 Dm7 G7
- Ba - by shall we go out skip - pin'

Chord symbols and lyrics for the fourth system:

- Em7 A7 Em7 A7 Cm/Eb D7 Abm7 Db7
- care - ful a - mi - go, you're flip - pin' speaks Lat - in that Sat - in Doll.

C D9 G7 C Gm7 C7 Gm7 C7

She's no - bod - y's fool so I'm play - in' it cool as can be,

5 1 2 1 5 4 1 1 5 1 2 5

F Am7 D7 Am7 D7

I'll give it a whirl, — but I ain't for no girl — catch-in'

1 4 1 5 1 2

G7 F/G G7 Dm7 G7 Dm7 G7

me. (spoken) Swich - E - Roo - ney Tel - e - phone num - bers well you know,

1 5 2 5 1 5 1 2

Em7 A7 Em7 A7 Cm/Eb D7 Abm7 Db7

do - ing my rhum - bas with u - no, and that 'n' my Sat - in Doll.

1 5 1 2 1 4 1 5 1 2 1 5

1. C C#dim7 2. C D9 G7 C

5 1 2 1 5 5 1 2 1 5 4 1



# Mood Indigo

Words and Music by  
Duke Ellington, Irving Mills and Albany Bigard

Slowly

G A7 Dm D7+5 G

*mp*  
You ain't been blue, no, no, no.

A7 Eb7 Eb9 Eb7 D7 Am D7

You ain't been blue, till you've had — that mood In - di - go.

G Adim G7/B G7 C F7 D7+5

That feel - in' goes — steal - in' down to my shoes, while

G A7 Dm D7+5 1. G To next strain 2. G Fine

I sit and sigh, "Go 'long blues!" blues!"

G A7 Am/D D7

*mf* Al - ways get that mood In - di - go, — since my ba - by said good -

2 1 5 1 2 5 1 3 5

G Am7 D7 G A7

bye. In the eve - nin' when lights are low, —

4 3 2 2 1 5 1 2

A7-5 D7 Cm6 D7 G G7

I'm so lone - some I could cry, 'cause there's no-bod-y who cares a-bout me, —

5 1 5 1 3 2 4 1 3 1 5 5

C C7 Eb7 D7 G

I'm just a soul who's blu - er than blue — can be. When I get that

2 4 1 3 1 3 5 1 2 5 1 3 5 1 2 5

A7 Am7/D D7 1. G Am D7 2. G D.C. al Fine

mood In - di - go, — I could lay me down and die. die.

1 5 5 3 1 4 3 1 4 1 2 1 5 3 5 1 2 5

# The Hawk Talks

By Louis Bellson

Steady 2 beat

Am7 D7 G Em Bm7

Am7 D7 Am7 G

Am7 D7 G Bm Bbm Am7

D7 G

Am7 D7 G Em Bm7 Am7 D7 Am7

G Am7 D7

G Bm Bbm Am7 D7 G Gdim

G F

Bm7 E7 D7 G

First system of musical notation. Chords: F, Bm7, E7, D7, G. Fingering: 2, 4, 3, 1, 3.

The first system of musical notation consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains five measures of music. The first measure has a whole note chord F. The second measure has a whole note chord Bm7. The third measure has a whole note chord E7. The fourth measure has a whole note chord D7. The fifth measure has a whole note chord G. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains five measures of music. The first measure has a whole note chord F. The second measure has a whole note chord Bm7. The third measure has a whole note chord E7. The fourth measure has a whole note chord D7. The fifth measure has a whole note chord G. Fingering numbers 2, 4, 3, 1, 3 are written above the notes in the fifth measure.

Second system of musical notation. Chords: Am7, D7, G, Em, Bm7.

The second system of musical notation consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains five measures of music. The first measure has a whole note chord Am7. The second measure has a whole note chord D7. The third measure has a whole note chord G. The fourth measure has a whole note chord Em. The fifth measure has a whole note chord Bm7. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains five measures of music. The first measure has a whole note chord Am7. The second measure has a whole note chord D7. The third measure has a whole note chord G. The fourth measure has a whole note chord Em. The fifth measure has a whole note chord Bm7.

Third system of musical notation. Chords: Am7, D7, Am7, G.

The third system of musical notation consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains five measures of music. The first measure has a whole note chord Am7. The second measure has a whole note chord D7. The third measure has a whole note chord Am7. The fourth measure has a whole note chord G. The fifth measure has a whole note chord G. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains five measures of music. The first measure has a whole note chord Am7. The second measure has a whole note chord D7. The third measure has a whole note chord Am7. The fourth measure has a whole note chord G. The fifth measure has a whole note chord G.

Fourth system of musical notation. Chords: Am7, D7, G, Bm, Bbm, Am7.

The fourth system of musical notation consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains five measures of music. The first measure has a whole note chord Am7. The second measure has a whole note chord D7. The third measure has a whole note chord G. The fourth measure has a whole note chord Bm. The fifth measure has a whole note chord Bbm. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains five measures of music. The first measure has a whole note chord Am7. The second measure has a whole note chord D7. The third measure has a whole note chord G. The fourth measure has a whole note chord Bm. The fifth measure has a whole note chord Bbm.

Fifth system of musical notation. Chords: D7. Fingering: 2, 1, 5, 5, 1.

The fifth system of musical notation consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains five measures of music. The first measure has a whole note chord D7. The second measure has a whole note chord D7. The third measure has a whole note chord D7. The fourth measure has a whole note chord D7. The fifth measure has a whole note chord D7. The bass staff has a key signature of one sharp (F#) and a common time signature. It contains five measures of music. The first measure has a whole note chord D7. The second measure has a whole note chord D7. The third measure has a whole note chord D7. The fourth measure has a whole note chord D7. The fifth measure has a whole note chord D7. Fingering numbers 2, 1, 5, 5, 1 are written below the notes in the fifth measure.



# John Hardy's Wife

By Mercer Ellington

Jump tempo

The piano score for "John Hardy's Wife" is written in 2/4 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a "Jump tempo" instruction. The music is characterized by various chords and fingerings indicated by numbers 1-5. The second system includes chords Bb, Bbm, Fm, F6, F7, Bb7, and F. The third system includes G7(b9), C7, F, Am7(b5), Bb, and G7. The fourth system includes F, Db7, C7, and F. The score ends with a final chord F.

F7 Bb Bbm Fmaj7 F6 F7

Bb7 F G7(b9) C7 F F7 Bb Db7

C7 Gb7 F Bb F7 Bb

F7 Bb F C7 F7 tacet

Bb F7 Bb F7 Bb

F7    tacet    Bb    F7

Bb    Bb    F7    C13    F7    tacet

G9    G13    G+7    C9    tacet

Bb7    F

G7(b9)    C7    F    Ab13    Db    E13    A    C13    F

# Take The 'A' Train

Words and Music by Billy Strayhorn

**System 1:** Bb, C9. Lyrics: You must take the "A" train.

**System 2:** Cm, F7, Bb. Lyrics: to go to Sug - ar Hill 'way up in Har - lem.

**System 3:** Bb, C9. Lyrics: If you miss the "A" train,

**System 4:** Cm, F7, Bb. Lyrics: You'll find you've missed the quick - est way to Har - lem.

B $\flat$ 9

5 3 > >

E $\flat$

2 1

5

5 2

Hur - ry, — get on now it's com - ing —

1 2

5 3 1

1

C7

2 4

1 1

5 1

Cm7 F9

5 2

1 1

Lis - ten — to those rails a - thrum - ming —

5 2 1

1 5

2 4

Cm7 F7-9

4 2

B $\flat$

3 1

5 1

C9

5 2

3 1

all 'board! — get on the "A" train. —

3 1 5

5 3

5 1 3

Cm

3 1

F7

1 3 2 5

1

1 3 2 5

Soon you will be on Sug - ar Hill in

5 1

4 1 2 5

1. B $\flat$

4 1

Cm7 5 F7

2 2

2. B $\flat$

4 1 2 1

1

1

Har - lem. — Har - lem.

5 1

1 5

5 3

1 3 5



# Solitude

Words by Eddie de Lange and Irving Mills  
Music by Duke Ellington

**System 1:** *mf* In my sol - i - tude you haunt

**System 2:** me with rev - er - ies of days gone by.

**System 3:** In my sol - i - tude you taunt me with

**System 4:** mem - o - ries that nev - er die. I

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Fm7 1 3 F#dim Eb6/G Bb7 4  
 sit in my chair, I'm filled with de - spair, there's no one could be so  
 1 3 5 1 2 4 1 2 3 5 1 5

Eb9sus Eb9 3 5 1 3 F#dim  
 sad with gloom ev - 'ry - where, I sit and I stare, I  
 2 5

Eb6/G Edim Bb9 Bb7+5 Ebmaj7 Cm7  
 know that I'll soon go mad. In my sol - i - tude I'm  
 4 2 2 1 4 1 5 3 1 5

Fm7 3 5 3 Bb7 4 2 3 1 2 1  
 pray ing, dear Lord a - bove send back my  
 5 2 1 2 1 4 5 1

1. Eb F#dim Fm7 Bb7+5 2. Eb Abm Eb  
 love. love. rit. e dim.  
 5 3 2 1 4 1 5 1 5 5 3 1 2 1 5

# Prelude To A Kiss

Words and Music by  
Duke Ellington, Irving Gordon and Irving Mills

Moderately

**Chords and Fingerings:**

- Row 1:** D9 (5, 1), G7+5 (3, 1), C9 (4, 2), Fmaj7 (5, 2, 1, 3)
- Row 2:** B7 (5, 2), E7 (3, 1), A7 (4, 2), Dm (3, 1), Dm7 (3, 1), G7 (3, 1)
- Row 3:** C (1, 5), D7sus (1, 4), D7 (2), Dm7 (2, 1), G7-9 (2, 1), C (5, 1), A7-9+5 (4, 2)
- Row 4:** D9 (5, 1), G7+5 (3, 1), C9 (4, 2), Fmaj7 (2, 1, 3), B7 (5, 2), E7 (3, 1)

**Lyrics:**

If you hear a song in blue — like a  
flow - er cry - ing for the dew, that was my heart ser - e -  
nad - ing you, — my Pre - lude To — A Kiss.  
If you hear a song that grows — from my ten - der sen - ti -

A7 Dm Dm7 G7 C D7sus D7

men - tal woes, — that was my heart try - ing to com - pose —

Dm7 G7-9 G9 C E C#m

a Pre - lude To — A Kiss. Though it's just a sim - ple

F#m F#dim D7-9 B9 E C#m F#m B7sus B7

mel - o - dy with noth - ing fan - cy, noth - in' much. —

E C#m F#m7 F#dim B7-9 B9

You could turn it to a sym - pho - ny, a

E Edim Am7 Dm7 D#m7 Em7 A7-9+5 D9 G7+5

Schu - bert tune — with a Gersh - win touch. Oh, now my love song

C9 Fmaj7 B7 E7

gen - tly cries — for the ten - der - ness with

A7 Dm Dm7 G7 C D7sus D7

in your eyes, — my love is a pre - lude that nev - er dies —

Dm7 G7 G9 1. C E9 A7-9 2. C F7 C

a Pre - lude To — A Kiss. Kiss.

*rit.*



# In A Sentimental Mood

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

Slowly, with expression

mf

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,

Chord symbols: Gm, Gm#7, Gm7, Gm6, Dm, Dm#7, Dm7, Dm6, D7, Gm, Gb7, F, Dm, Dm#7, Dm7, Dm6, Gm, Gm#7

Gm7 Gm6 Dm D7

2 4 5 2 1 3 1 3 1 5

In this sen - ti - men - tal bliss you make my par - a -

5 5 3 1 5

Gm Gb7 F Db Bbm

3 1 4 1 1 3 1 4

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

1 5 1 3 1 2 1 4

Ebm7 Ab7 Db Bb7 Eb7 Ab7

1 2 2 1 2 1 2 1

all like a dream to call you mine.

1 2 5 1 3 1 5 1 2 1 5

Db Bbm Ebm7 Ab7

3 1 2 1 2 1

My heart's a light - er thing since you made this night a thing di -

1 2 1 4 1 2 5 1 3

musical score for the song "In a sentimental mood". The score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Moderato". The score is divided into three measures. The first measure contains the lyrics "vine." and the second measure contains the lyrics "In a sen - ti - men - tal". The third measure contains the lyrics "mood". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The right hand melody is marked with fingerings (1, 2, 3, 4, 5) and includes a trill in the second measure. The left hand bass line is marked with fingerings (5, 3, 1, 2, 1, 2, 5) and includes a trill in the first measure. The score is labeled with chords: F in the first measure, Dm in the second measure, and Dm#7 in the third measure. The score is also labeled with the tempo "Moderato" and the time signature "4/4".

Chord symbols: Dm7, Dm6, Gm, Gm#7, Gm7, Gm6

Lyrics: I'm with-in a world so hea - ven - ly for I nev - er dreamt that

1. F

me. In a sen - ti - men - tal

2. F Bbm F

me. rit.

# Chelsea Bridge

By Billy Strayhorn

Moderately

The musical score for "Chelsea Bridge" is written for piano and guitar. It consists of four systems of music, each with a treble and bass staff. The tempo is marked "Moderately".

**System 1:** The piano part begins with a melodic line in the treble staff, featuring fingerings 1, 2, 3, 1, 3, 5, 5, 4, 4, 5. The bass staff provides harmonic support with chords. Chords indicated above the staff are Am6(#7) and Gm6(#7).

**System 2:** The piano part continues with a melodic line, featuring fingerings 5, 4, 5, 3, 2, 1, 8. The bass staff provides harmonic support. Chords indicated above the staff are D9, Gm6(#7), A9, Dm7, and G7.

**System 3:** The piano part begins with a melodic line, featuring fingerings 4, 2, 3. The bass staff provides harmonic support. Chords indicated above the staff are C, tacet, Am7(#7), and Gm6(#7).

**System 4:** The piano part continues with a melodic line, featuring fingerings 8, 8, 8. The bass staff provides harmonic support. Chords indicated above the staff are D9, Gm6(#7), A9, Dm7, and G7.

C B9 Bb9 Fm7 Bb7

Ebmaj7 Cm9 Fm7 Bb+7 Eb9

Abmaj7 Cb/A Gb/Bb F#m/A C7(b5) B9 Bb9

Am6(#7) Gm6(#7) D9 Gm6 A9

Dm7 G7 C





Am7 Em7 A7 Em7 A7

F Am Dm7 D#dim C F

C Fm6 C D#dim

Dm7 Dm7(b5) G9 Cmaj7

C6 F E7 Am Am7 Eb7

Ab7 G9 G+7 C F

C Am7 Em7 A7

Em7 A7 F Am Dm D#dim

C F C G7

1. C G7 2. C

# Sophisticated Lady

Words by Irving Mills and Mitchell Parish  
Music by Duke Ellington

Moderately

*mf*

They say in-to your

ear - ly life ro-mance came, and in this heart of yours burned a

flame, a flame that flick - ered one day and died a -

way. Then with dis - il - lu - sion deep in your

F 2 1 1 2 3 F7 5 1 4 1 3 1 2 D7 2 1 3 4 1 5 G7 2 1 3 4 1 5  
 eyes, \_\_\_\_\_ you learned that fools in love soon grow wise. \_\_\_\_\_ The years have

Treble staff: F (2, 1), F7 (5, 1), E7 (4, 1), Eb7 (3, 1), D7 (2), G7 (2, 1).  
 Bass staff: F (1, 2), F7 (1, 2), E7 (1, 3), Eb7 (2, 4), D7 (1, 3), G7 (1, 5).

C7sus 5 3 2 C7 2 1 4 F 2 1 4 F#m7-5 2 1 B7 2 1  
 changed you, some - how; I see you now,

Treble staff: C7sus (5, 3, 2), C7 (2, 1, 4), F (2, 1, 4), F#m7-5 (2, 1), B7 (2, 1).  
 Bass staff: C7sus (1, 5), C7 (1, 2), F (1, 4), F#m7-5 (1, 3), B7 (1, 5).

E 2 1 3 C#m 4 F#m7 1 4 B7 1 5 2 E 3 1 Fdim  
 smok - ing, drink - ing nev - er think - ing of to - mor - row,

Treble staff: E (2, 1, 3), C#m (4), F#m7 (1, 4), B7 (1, 5, 2), E (3, 1), Fdim.  
 Bass staff: E (1, 3), C#m (2, 4, 5), F#m7 (1, 2), B7 (1, 5), E (3, 5), Fdim (2, 4, 1).

F#m7 2 5 F#m7-5 1 B7-9 sus B7 2 1 3 C#m 4 F#m7 1 4 B7 1 5 2  
 non - cha-lant, dia - monds shin - ing, danc - ing, din - ing with some

Treble staff: F#m7 (2, 5), F#m7-5 (1), B7-9 (sus), B7 (2, 1, 3), C#m (4), F#m7 (1, 4), B7 (1, 5, 2).  
 Bass staff: F#m7 (1, 3), F#m7-5 (1, 2, 5), B7-9 (1, 3), B7 (1, 5), C#m (1, 2, 4, 5), F#m7 (1, 2), B7 (1, 5).

E7-9      Am      C7      B7      B7-9      Gm7

3 1 4      1 2 3 5      4 5 1      2 1      3 1 5

man in a res-tau-rant, is that all you real-ly want? No, \_\_\_\_\_ so-phis-ti-

2 4      1 3 5      1 5      2 5      1-2 1      1 5

Eb7      D7      Db7      C7      F      F7      E7      Eb7      D7

3 1      5 2      4 1      5 1 4      2 1      1 2 3      5 1      4 1      3 1      2

ca-ted la-dy I know \_\_\_\_\_ you miss the love you lost long a-

1 5      1 5      1 2      5      1 2      1 3      2 4      1 3 5

G7      C7sus4      C7      1. F

2 1      3 4 1 5      5 3      1

go \_\_\_\_\_ and when no-bod-y is nigh you cry.

1 5      1 5      1 2

C#m7      Am7      Abm7      2. F      G+      A+      F

3 1      4 2      3 1      1      1      5 1

They cry.

1 4      1 5      3 5      2 4      1 3      1 5

# It Don't Mean A Thing (If It Ain't Got That Swing)

Words by Irving Mills  
Music by Duke Ellington

Lively

Chords: D7, Gm, Gm/F, Eb7, D7, Gm

It don't mean a thing if it ain't got that swing,

Chords: C7, C7-5, F7sus

(doo, wah — doo wah, doo wah, doo wah, doo wah, doo wah, doo

Chords: Bb, D7+5, Gm, Gm/F, Gm/E, Eb7, D7+5, Db7

wah.) It don't mean a thing, — all you got to do is

Chords: C7, C7, C7-5

sing, (doo wah, — doo wah doo wah, doo wah, doo wah,



F7sus Bb F#dim Fm7 Bb7

— doo wah, doo wah, doo wah.) It makes a dif - f'rence if —

2 1 5 1 2

Fm7 Bb7 Eb F#dim C7 F#dim

— it's sweet or hot, — just give that rhy - thm

3 1 5 4 1 5

C7 F7 G7 D7+5 Gm

ev - 'ry - thing you got. Oh, it don't mean a

1 2 3 5 1 2 1 5 1 2 5

Gm/F Eb7 D7 Gm C7

thing if you ain't got that swing, (doo wah, — doo wah,

3 1 4 1 2 3

C7-5 F7sus 1. Bb D7+5 2. Bb

doo wah, doo wah, doo wah, doo wah, doo wah.) It wah.)

2 5 1 5 2 1 5

*fz*

# Things Ain't What They Used To Be

Words by Ted Persons  
Music by Mercer Ellington

Medium Blues

ff

*E♭7* *A♭7*

*E♭/G* *G♭dim* *Fm7* *A♭/B♭* *E♭6/G* *G♭dim* *Fm7* *B♭7*

*E♭*

1. Got so wear-y of be-in' noth- in', — felt so drear-y just do-in' noth-  
2. No use be-in' a doubt-in' Thom- as, — no ig-nor-in' that ros-y prom-

*mf*

*A♭*

in', — did-n't care ev-er get-tin' noth- in', felt so low;  
ise, — now I know there's a hap-py sto- ry yet to come;

Eb 3 3 Fm7 2 5 3  
 1 2 3 4 5  
 — Now my eyes on the far ho - ri - zon — can see a glow — an -  
 — It's the dawn of the day of glo - ry: — Mil - len - i - um. — I

1 1 2 5

Bb 7

Bb 7-9

1. Eb

nounc - in' } things ain't what they used to be.  
tell you }

*To next strain* 2. *Fine*

The musical score for 'Look at the' is written for piano. It begins with a treble clef and a key signature of two flats (Bb and Eb). The melody in the treble staff consists of eighth and quarter notes, with fingerings 2, 1, and 3 indicated above the first three notes. The bass staff provides a simple accompaniment with quarter and eighth notes, with fingerings 1, 4, and 5 indicated below the first three notes. The piece concludes with a double bar line and the word 'Fine'.

Musical score for the first system of "The Star-Spangled Banner". The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The piano part begins with a dynamic marking of *p* (piano). The vocal line has lyrics underneath: "ar - my", "fight - in' to", "be free", and "it does - n't". The piano accompaniment features a bass line with fingerings (5, 2, 5, 1, 1, 1) and a treble line with fingerings (4, 2, 5, 3, 3). The score is divided into two measures by a bar line.

bar me! — Shows me how to go with my head up. —

Ab 5 4 3 2

5 3 5 2

Eyes ain't look - in' low, don't feel fed up — that's how come I see a

Eb

5 2 1 5 5 2 5 1

2

vic - to - ry; — Be - lieve me things ain't what they used to be. —

Fm7 Bb7 Bb7-9

5 1 3 3 3 3 2 1 4 2 1 5 2 1

5

—

Eb Eb7 Ab Cb7 Eb Gb dim Fm7 Bb7 D.S. al Fine

5 2 5 1 5 1 2

3 3 3 3 1 2

# Perdido

Music by Juan Tizol  
Words by Harry Lenk and Erving Drake

Jump tempo Cm7 F7

Per - di - do, — I look for — my heart, it's — Per -

Bb

di - do, — I lost it — way down in — Tor -

Cm7 F7

ri - do, — the day the Fi - est - a start - ed. —

Bb 5 2 1 3 4 5

Bbmaj7 G7(b9)

Cm7 F7

Bo - le - ro, — I

Cm7 F7 Cm7 F7 Bb

swayed as \_\_\_\_\_ they played a \_\_\_\_\_ bo - le - ro, \_\_\_\_\_ I

Cm7 F7

kissed 'neath \_\_\_\_\_ a list - ing \_\_\_\_\_ som - bre - ro \_\_\_\_\_ and

Cm7 F7 Bb Ab6 A6 Bb6

that's when my heart de - part - ed. \_\_\_\_\_

D7 Ddim D7 Bb7 G13

High \_\_\_\_\_ was the sun when I held \_\_\_\_\_

C7 Cdim C7 Ab7

{ her } close, \_\_\_\_\_ Low \_\_\_\_\_ was the moon when we said \_\_\_\_\_



F13 G9 Gb7 F7 Cm7 F7

“A - dios”! Per - di - do, my

5 1 2 5 1 5 5 1 5 1

Cm7 F7 Cm7 F7 Bb

heart ev - er since is Per - di - do, I

Cm7 F7

know I must go to Tor - ri - do to

Cm7 F7 1. Bb

find what I lost, Per - di - do!

Cm7 F7 2. Bb

Per - di - do! tacet sfz

5 3 3 1 4 3 1 5 5 4 3 2 1 3 2 5

# I'm Beginning To See The Light

Words and Music by Harry James,  
Duke Ellington, Johnny Hodges and Don George

Moderato

mp I

nev - er cared much for moon-lit skies, I nev - er wink back at

G6 Eb7 D7 G6 Eb7 D7

fire - flies, but now that the stars are in your eyes, I'm be - gin-ning to see the light..

Eb7 G6 Em D7 G Dm6 E7 A9 Am7 D7

I nev-er went in for af - ter glow, or can-dle-light on the

G C G D7 G6 Eb7 D7 G6 Eb7 D7

mis-tle - toe, but now when you turn the lamp down low, I'm be - gin-ning to see the light..

Eb7 G6 Em D7 G Dm6 E7 A9 Am7 D7

Used to ram-ble thru the park, sha-dow box-ing

G Bm Am G B B7 Bb7

in the dark. Then you came and caused a spark, that's a four a-larm fire now.

A7 Eb7

I nev-er made love by lan-tern shine, I nev-er saw rain-bows

Am7 D7 G6 Eb7 D7 G6 Eb7 D7

in my wine. But now that your lips are burn-ing mine, I'm be-gin-ning to see the light.

Eb7 G6 Em D7 G Dm6 E7 A9 Am7 D7

I

G C G Am7 G C G Am7 G C G Am7 G

# Go Away Blues

Words and Music by Duke Ellington

Moderate 4

First system of piano accompaniment. The treble clef staff contains a melody of eighth and quarter notes, starting with a *mf* dynamic. The bass clef staff provides a harmonic foundation with chords. The key signature is one sharp (F#) and the time signature is common time (C).

*mf*

G6 Gm6 Am7 G6 Gm6 Am7

Second system of piano accompaniment. The treble clef staff continues the melody. The bass clef staff features a more active line with some triplets and sixteenth notes. The key signature and time signature remain the same.

G6 Gm6 Am7 Gm<sup>6</sup><sub>9</sub>

Third system of piano accompaniment, including the first vocal line. The treble clef staff has vocal notes with lyrics. The bass clef staff provides accompaniment. The key signature and time signature remain the same.

Go a - way, Blues! I don't want you no more.

G7 C7 D7 G7

Fourth system of piano accompaniment, including the second vocal line. The treble clef staff has vocal notes with lyrics. The bass clef staff provides accompaniment. The key signature and time signature remain the same.

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 Bm $\flat$ 5 E7 A7 D9

Go a - way,

G Gm $\flat$ <sub>9</sub> G7

— Blues!

C7

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

D7 G G7 C Am7 Bm $\flat$ 5 E7

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

Am7 D9 G6 B7

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

G#° B9 E7 F9b5 E7 A7 Bm7

new re - ci - pe is for good old whole - some glad - ness. — *mf* 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



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