

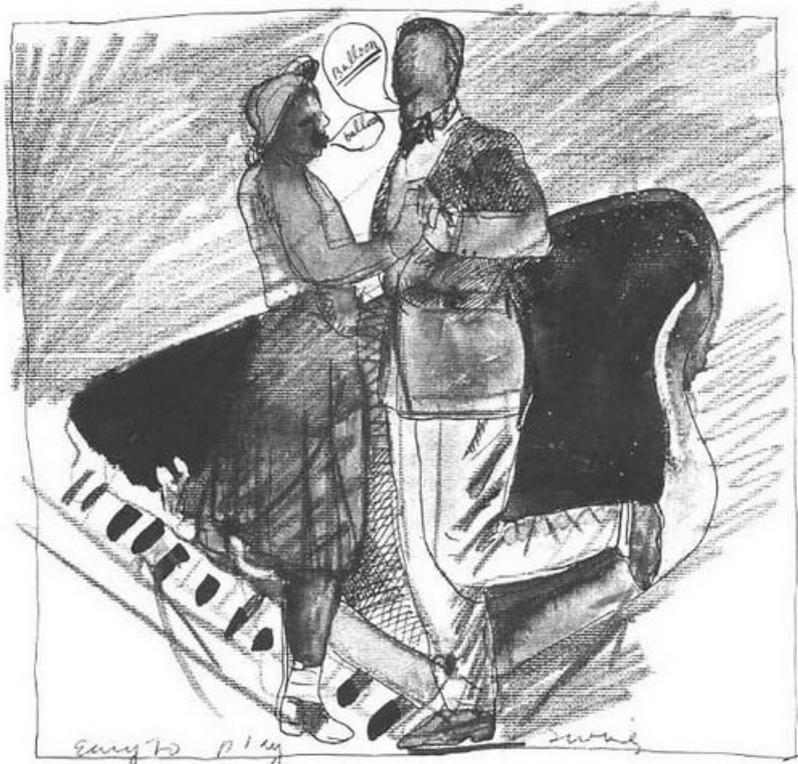
# It's Easy To Play Swing.

Easy to read, simplified arrangements of popular swing pieces,  
for piano vocal with guitar chord symbols including *Satin Doll*, *Mississippi Mud*,  
and *Between The Devil and The Deep Blue Sea*.

**Arranged by Cyril Watters.**



# It's Easy To Play Swing.



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# Frenesi

English words by Ray Charles and S.K. Russell, music by Alberto Dominguez

Steady 4

*mf*

It was Fi - es - ta down in

Am7 D7 Am7 D7

Detailed description: This system contains the first four measures of the piece. The music is in G major and 4/4 time. The melody starts with a quarter note G, followed by a half note A, and then a quarter note B. The bass line consists of chords: Am7, D7, Am7, and D7. The lyrics 'It was Fi - es - ta down in' are placed under the notes.

Mex - i - co And so I stopped a - while to see the show, —

Am7 D7 Am7 D7 Ddim

Detailed description: This system contains measures 5 through 9. The melody continues with a quarter note C, a half note D, and a quarter note E. The bass line chords are Am7, D7, Am7, D7, and Ddim. The lyrics 'Mex - i - co And so I stopped a - while to see the show, —' are placed under the notes.

— I knew that 'Fre - ne - si' meant "Please love me," And I could say 'Fre - ne -

D7 G D7

Detailed description: This system contains measures 10 through 12. The melody continues with a quarter note F#, a half note G, and a quarter note A. The bass line chords are D7, G, and D7. The lyrics '— I knew that 'Fre - ne - si' meant "Please love me," And I could say 'Fre - ne -

- si." A love - ly se - ño - ri - ta caught my eye, —

G D7

Detailed description: This system contains measures 13 through 15. The melody continues with a quarter note B, a half note C, and a quarter note D. The bass line chords are G and D7. The lyrics '- si." A love - ly se - ño - ri - ta caught my eye, —' are placed under the notes.

I stood en - chant - ed as she wan - dered by, And ne - ver knowing that it

Am7 D7 Ddim D7

came from me, I gent - ly sigh'd Fre - ne - si'.

G D7 G

She stopped and rais'd her eyes to mine, Her lips just plead - ed to be

B Am

kiss'd; Her eyes were soft as can - dle - shine, So how was I to re -

B C A7

- sist? And now without a heart to call my own, A great - er hap - pi - nes I've

D7 Am7 D7 Am7

ne - ver known, Be - cause her kiss - es are for me a - lone,

D7 Ddim D7 G

Who would-n't say 'Fre - ne - si.' Who would-n't say 'Fre - ne -

Am D7 G Am7 D7

1 - si'. It was Fi - es - ta down in - si'.

2

G Am7 G G Am7 G

# Between The Devil And The Deep Blue Sea

Words by Ted Koehler, music by Harold Arlen

Steady 4

*f*

F Gm7 C7 F G9 C7

I don't want you, but I'd hate to

F Gm7 C7 F

lose you; You've got me in be - tween — the

Gm7 C7 F7 Bb Bbm

de - vil and the deep blue sea. I for -

F Gm C7 F C7 F

give you, 'cause I can't for - get you; —

Gm7 C7 F Gm7 C7

You've got me in be - tween \_ the de - vil and the deep blue

F7 B♭ B♭m F Gm C7

sea. I ought to cross you off my list,

F E7 A Bm7 E9

but when you come knock-ing at my door, \_ Fate seems to give my

A Adim A C

heart a twist, \_\_\_ and I come run - ning back for more. \_\_\_\_\_

Fm Ab9 G7 C7

I should hate you, but I guess I

F Gm7 C7 F

love you; \_\_\_ You've got me in be - tween \_\_\_ the

Gm7 C7 F7 Bb Bb m

de - vil and the deep blue sea. 1 sea. 2 sea. *sfz*

F Gm C7 F C7 F

# Come Fly With Me

Words by Sammy Cahn, music by Jimmy Van Heusen

Fairly Slow

Musical notation for the first system, featuring a treble and bass clef. The tempo is 'Fairly Slow'. The first measure is marked *mf*. The second measure is marked *mp*. The lyrics 'Come' are written above the treble clef in the second measure. The chord progression below the staff is C, Cdim, Dm7, G7.

Musical notation for the second system. The lyrics are: fly with me!\_ let's fly! let's fly a way! If you can use some ex-. The chord progression below the staff is C, Cdim, Dm7, G7, C.

Musical notation for the third system. The lyrics are: ot-ic booze, there's a bar in far Bom-bay. Come fly with me! let's (views). The chord progression below the staff is C7, F6, Bb9, C, Em7.

Musical notation for the fourth system. The lyrics are: fly! let's fly a way! Come fly with me!\_ let's float down to Pe-. The chord progression below the staff is F7, F, G7, E7, A7, D9, G7, C, Cdim.

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- ru! In Lla - ma land — there's a one-man band — and he'll

Dm7 G7 C C7

toot his flute for you. Come fly with me! let's take off in the blue.

F6 Bb9 C Em7 F7 F G7 C F9

(once I get you) Up there! — Where the air is rar - i - fied,

C Ab Ab+ Db Bbm7

We'll just glide, — Star - ry - eyed. — (Once I get you) Up there! —

Eb7 Ab

I'll be hold - ing you so near, — You may hear —

Ab6 G Ddim Am7 D7

An - gels cheer, 'cause we're to - geth - er. Wea - ther wise, - it's such a love - ly

G7 B♭m F Fm G7 C Cdim

day! Just say the words\_ and we'll beat the birds\_ down to

Dm7 G7 C C7

A - ca - pul - co Bay! It's per - fect for a fly - ing hon - ey -

F6 B♭9 C Em7 F7 F G7

moon, they say, Come fly with me! let's fly, let's fly a -

C B♭7 A7 D7 Dm7 G7

way. way.

1 2 ritard. C B♭7 A♭7 G7 C A♭7 C

# Let's Dance

Words by F. May Baldrige, music by G. Stone and J. Bonime

Medium Swing

The first system of musical notation for 'Let's Dance' consists of a grand staff with a treble and bass clef. The time signature is common time (C). The music begins with a piano (*f*) dynamic. The first measure contains a whole note chord of C. The second measure contains a whole note chord of Cdim. The third measure contains a whole note chord of Dm7. The fourth measure contains a whole note chord of G. The melody in the treble clef starts with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The lyrics 'So' are written above the final measure, with a *mf* dynamic marking and a crescendo hairpin.

*f* C Cdim Dm7 G So *mf*

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The time signature is common time (C). The first measure contains a whole note chord of C. The second measure contains a whole note chord of Cdim. The third measure contains a whole note chord of C. The fourth measure contains a whole note chord of C. The melody in the treble clef starts with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The lyrics 'let's dance, let's glide,' are written below the notes.

C Cdim C C let's dance, let's glide,

The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The time signature is common time (C). The first measure contains a whole note chord of G7. The second measure contains a whole note chord of Cdim. The third measure contains a whole note chord of G7. The fourth measure contains a whole note chord of Gdim. The fifth measure contains a whole note chord of G7. The sixth measure contains a whole note chord of G7+. The melody in the treble clef starts with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The lyrics 'lights are low. How I love you!' are written below the notes.

G7 Cdim G7 Gdim G7 G7+ lights are low. How I love you!

The fourth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The time signature is common time (C). The first measure contains a whole note chord of C. The second measure contains a whole note chord of Cdim. The third measure contains a whole note chord of C. The fourth measure contains a whole note chord of A7. The melody in the treble clef starts with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The lyrics 'Stay by my side, as' are written below the notes.

C Cdim C A7 Stay by my side, as

we go where sweet mu-sic weaves her spell o - er us.

Dm Dm7 G7 G7+

Your cheek kiss - ing

C Cdim C C7

mine, my sweet, thrills me through, dear,

F Bb7 F D7

Ah! sweet mel - o - dy, Come guide our feet;

C Gm6 A7 D9

let's dance. So dance.

G7 C Cdim Dm G7 C F F

# Moten Swing

Music by Buster and Bennie Moten

Swing Tempo

The first system of musical notation for 'Moten Swing' is in common time (C) and features a piano (p) dynamic. The right hand (treble clef) plays a series of chords and eighth-note patterns, while the left hand (bass clef) provides a steady bass line. The key signature changes from C major to F major in the second measure. The system concludes with a double bar line.

C F9 C A $\flat$ 9 G9

The second system of musical notation continues the piece with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth notes and chords. The left hand maintains a consistent bass line. The key signature remains F major. The system ends with a double bar line.

C A $\flat$ 9 G9 A $\flat$ 9 G9 F

The third system of musical notation continues the piece. The right hand has a melodic line with eighth notes and chords. The left hand provides a steady bass line. The key signature remains F major. The system ends with a double bar line.

A $\flat$ 9 G9 F A $\flat$ 9 G9 F C

The fourth system of musical notation concludes the piece. The right hand has a melodic line with eighth notes and chords. The left hand provides a steady bass line. The key signature remains F major. The system ends with a double bar line.

C A $\flat$ 9 G9 A $\flat$ 9 G9 F

Ab9 G9 F Ab9 G9 F C Dm

E B7 E F#m7 E F#m7 E B7

E B7 E F#m7 E G7

C Ab9 G9 Ab9 G9 F

Ab9 G9 F Ab9 G9 F C

# Nice 'N' Easy

Words by Marilyn Keith and Alan Bergman, music by Lew Spence

Fairly Slow

*mf*

Am Fm C G7

*mp*

Let's take it nice 'n' ea - sy, it's gon - na be so ea - sy for us to fall -

C B C B C F C B C B C F C Dm

in love. Hey, ba - by what's your hur - ry?

G G9 C G7 C B C B C F C

Re - lax and don't you wor - ry, we're gon - na fall in love.

B C B C F C Dm A7 Dm

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We're on the road to ro - mance, that's safe to say; But let's make

D7 Cdim E Am C+ C

all the stops a - long the way. The prob-lem

Gm6 A7 D7 G7 C B C

now, of course, - is to sim - ply hold your hors - es, to rush would

B C F C B C B C F C F E F

be a crime, 'Cause nice 'n' ea - sy

E7 Am D7 Cmaj7 Am7

does it ev - 'ry time! time!

1 2  
Dm7 G7 C G9 C G7 C F C

# Sophisticated Lady

Words by Irving Mills and Mitchell Parish, music by Duke Ellington

Fairly Slow

*mf* They *mp*

Am Dm Gm Gdim Am Cdim Gm7 C7 Cdim

say in - to your ear - ly life ro - mance came and in this

Gm Eb7 D7 Db7 C7 Fmaj7

heart of yours burned a flame, a flame that flick - ered one day and

F7 E7 Eb7 D7 G F6 G C7

died a - way. You were sweet and

F F#dim Gm

love - ly, sim - ple and shy \_\_\_\_\_ But then as time went hur - ry - ing

Eb7 D7 Db7 C7 Fmaj7 F7 E7 Eb7 D7

by, \_\_\_\_\_ the years have changed you some-how I see you now.

G F6 G C7 F

Laugh - ing, dar - ing, nev - er car - ing that you

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

hurt me like you do. Bright eyes shin - ing,

E7 Fdim F#m Am6 B7b9 E C#m

*ritard.*

nev - er pin - ing for a love that is fond and true, Tho' such love was meant for you.

F#m7 B7 E7 Am C7 B7

**A Tempo**

Poor \_\_\_\_\_ so - phis - ti - ca - ted la - dy I know \_\_\_\_\_ You miss the

Gm Eb7 D7 Db7 C7 Fmaj7

love you lost long a - go, \_\_\_\_\_ and when no - bo - dy is nigh, you

F7 E7 Eb7 D7 G F6 G C7

1 cry. \_\_\_\_\_ 3

2 *ritard.* cry. \_\_\_\_\_

F Dm Gm7 C7 Cdim F Bb7 C F6

# Mood Indigo

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

Slowly

mp

B $\flat$  C $9$  F $\sharp$ 7 E F $\sharp$ 7 F7

The first system of musical notation for 'Mood Indigo'. It consists of a grand staff with a treble and bass clef. The tempo is marked 'Slowly' and the dynamics are 'mp'. The key signature has two flats (Bb and Eb). The time signature is common time (C). The first measure is a whole chord of Bb. The second measure is a whole chord of C9. The third measure contains a melodic line in the treble clef and a whole chord of F#7. The fourth measure contains a melodic line in the treble clef and a whole chord of E. The fifth measure contains a melodic line in the treble clef and a whole chord of F#7. The sixth measure contains a melodic line in the treble clef and a whole chord of F7.

*p*

You ain't been blue. No, No,

B $\flat$  C $9$  Fm F7+

The second system of musical notation. It features vocal lines in the treble clef and piano accompaniment in the bass clef. The dynamics are 'p'. The lyrics are 'You ain't been blue. No, No,'. The first measure is a whole chord of Bb. The second measure is a whole chord of C9. The third measure is a whole chord of Fm. The fourth measure is a whole chord of F7+.

No. You ain't been blue

B $\flat$  C $9$

The third system of musical notation. It features vocal lines in the treble clef and piano accompaniment in the bass clef. The lyrics are 'No. You ain't been blue'. The first measure is a whole chord of Bb. The second measure is a whole chord of C9.

Till you've had that mood in - di - go, That feel - in'

F $\sharp$ 7 E F $\sharp$ 7 F7 Cm F7 B $\flat$ 7 B $\flat$ dim Cdim

The fourth system of musical notation. It features vocal lines in the treble clef and piano accompaniment in the bass clef. The lyrics are 'Till you've had that mood in - di - go, That feel - in''. The first measure is a whole chord of F#7. The second measure is a whole chord of E. The third measure is a whole chord of F#7. The fourth measure is a whole chord of F7. The fifth measure is a whole chord of Cm. The sixth measure is a whole chord of F7. The seventh measure is a whole chord of Bb7. The eighth measure is a whole chord of Bbdim Cdim.

goes — steal - in' down to my shoes. While

Fm7 Bb9 Bb7b9 Eb Ab9 F7+

I sit and sigh: "Go 'long,

Bb C9 Fm F7+

CHORUS

blues." Always get that mood in - di - go, —

Bb (Bb) C7

Since my ba - by said good - bye, In the eve - nin'

Eb F7 Bb Fdim F7 Bb

when lights are low, — I'm so lone - some I could cry.

C7 Gb7 F7

'Cause there's no - bo - dy who cares a - bout me, — I'm just a soul who's

Bb7 Eb7

blu - er than blue — can be; When I get that mood in - di - go, —

F Bb C7

I could lay me down and die. die. —

1 2 *ritard.*

Eb F7 Bb Bb

# Rosetta

Words and music by E. Hines and H. Woode

Moderato

First system of musical notation for 'Rosetta'. It consists of a treble and bass clef staff. The treble staff has a melody with a slur over the first four notes and another slur over the last four notes. The bass staff has a chordal accompaniment. The dynamic marking *mf* is placed in the first measure. The lyrics 'Ro -' are written at the end of the first measure.

*mf*

Ro -

F D7 G7 C7 F C F C7 F

Second system of musical notation for 'Rosetta'. It consists of a treble and bass clef staff. The treble staff has a melody with a slur over the first four notes and another slur over the last four notes. The bass staff has a chordal accompaniment. The dynamic marking *mp* is placed in the first measure. The lyrics 'set - ta, my Ro - set - ta, In my' are written below the treble staff.

set - ta, my Ro - set - ta, In my

*mp*

F C7+ F Cm D7

Third system of musical notation for 'Rosetta'. It consists of a treble and bass clef staff. The treble staff has a melody with a slur over the first four notes and another slur over the last four notes. The bass staff has a chordal accompaniment. The lyrics 'heart, dear, there's no one but you. You' are written below the treble staff.

heart, dear, there's no one but you. You

G9 C7 F Bb

Fourth system of musical notation for 'Rosetta'. It consists of a treble and bass clef staff. The treble staff has a melody with a slur over the first four notes and another slur over the last four notes. The bass staff has a chordal accompaniment. The lyrics 'told me that you loved me Nev - er' are written below the treble staff.

told me that you loved me Nev - er

F C7+ F Cm D7

leave me for some - bo - dy new.

G9 C7 F F7 E7

You've made my whole life a dream.

Am E7 Am Fm6

I pray you'll make it come true. Ro - set - ta,

C G7 C F C7 F F

My Ro - set - ta, Please say I'm just the one, dear, for

C7+ F Cm D7 G9 C7

you. Ro - you.

F C F C7 F F Bb7 F

# The Night We Called It A Day

Words by Tom Adair, music by Matt Dennis

Steady 4

The musical score is written for piano and voice. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords and dynamics. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Steady 4'. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf*, *mp*, and *fp*. The lyrics are: 'There was a moon out in space, but a cloud drift - ed ov - er its face; You kissed me and went on your way, the night we called it a day. I heard the song of the'.

*mf* *mp* *fp* *fp*

D Ddim Cmaj7 Cdim G Gdim D7

Cm D7b9 G D7 D7b9

G Em7 A7 Bm7 Bb7

Am7 Ab7 G Cm D7b9

There was a  
moon out in space,  
but a cloud drift - ed ov - er its  
face;  
You kissed me and went on your way,  
the  
night we called it a day.  
I heard the song of the

spheres, \_\_\_\_\_ like a min - or la - ment in my ears; I

G B7 Em

had -n't the heart left to pray, the night we called it a

Em7 A7 Bm7 Bb7 Am7 Ab7

day. Soft thru' the dark, the

G G7 Cmaj7 D7 G

hoot of an owl in the sky; Sad tho' his

C9 B7 Em Am7 B7

song, No blu - er was he than I, The moon went

Em Gm A7 D7

down, stars were gone, But the sun did - n't rise with the

Cm D7b9 G B7

dawn; There was - n't a thing left to say, the

Em Em7 A7 A7b5

night we called it a day. There was a day.

Am7 Ab7 G G

# Bad, Bad Leroy Brown

Words and music by Jim Croce

Medium Rock Tempo

The first system of musical notation is for the piano introduction. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music is marked with a forte (*f*) dynamic in the treble and a mezzo-forte (*mf*) dynamic in the bass. The melody in the treble is a rhythmic eighth-note pattern. The bass line consists of a simple chordal accompaniment. The lyrics 'I Well, the' are written above the treble staff.

*f* *mf*

I Well, the

G C G C G C G7 C G C G7 C G

The second system of musical notation continues the piano introduction. It features the same grand staff and key signature. The lyrics 'south-side of Chi - ca - go is the bad - dest part of town. 2 Le - roy he a gam - bler and he like his fan - cy clothes,' are written below the treble staff. The music is marked with a G chord in the bass and an A chord in the treble.

south-side of Chi - ca - go is the bad - dest part of town.  
2 Le - roy he a gam - bler and he like his fan - cy clothes,

G A

The third system of musical notation continues the piano introduction. It features the same grand staff and key signature. The lyrics 'And if you go down there, you bet - ter just be - ware of a And he like to wave his dia - mond rings in front of' are written below the treble staff. The music is marked with an A7 chord in the bass, a B7 chord in the treble, and a C chord in the bass.

And if you go down there, you bet - ter just be - ware of a  
And he like to wave his dia - mond rings in front of

A7 B7 C

The fourth system of musical notation continues the piano introduction. It features the same grand staff and key signature. The lyrics 'man, name of Le - roy Brown. Now Le - roy more than trou - ble you see he ev - 'ry - bo - dy's nose. He got a cust - om Con - tin - en - tal, he got a' are written below the treble staff. The music is marked with a G chord in the bass, a D7 chord in the treble, and a G chord in the bass.

man, name of Le - roy Brown. Now Le - roy more than trou - ble you see he  
ev - 'ry - bo - dy's nose. He got a cust - om Con - tin - en - tal, he got a

G D7 G

Stand 'bout six-foot - four; All the down-town lad - ies call him  
El - do - ra - do, too; He gota thirty two gun in his

A A7 B7

"tree-top lov - er" all, the men just call him "Sir". } And he's  
poc - ket for fun, he got a ra - zor in his shoe. }

C G D7 C G

**CHORUS**

bad, bad Le-roy Brown, the bad-dest man in the whole damned town;

(G) A A7

*To Coda* ♠

Bad-der than old King Kong and meaner than a junk-yard dog. 2 Now

B C G C G

dog. Well, the two men took to fight-in' and when they pulled them from the

G G A

floor, Le - roy looked like a jig - saw puz - zle with a

A7 B7 C

*D. S. al Coda*

cou-ple of pie - ces gone. And he's

G D7 G

⊕ *CODA*

dog. Yes, you were

G

bad - der than old King Kong, — and mean-er than a junk - yard dog.

B C G C G

Verse 3

Well, Friday 'bout a week ago,  
 Leroy shootin' dice,  
 And at the edge of the bar  
 Sat a girl name of Doris  
 And oh, that girl looked nice.  
 Well, he cast his eyes upon her,  
 And the trouble soon began,  
 And Leroy Brown, he learned a lesson  
 'Bout messin' with the wife of a jealous man.  
 And he's bad etc.

# I'm Beginning to To See The Light

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

Medium swing

First system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time. Dynamics: *f* (forte) in the first measure, *mf* (mezzo-forte) in the fourth measure. Chords: Cm, D7, Cm, D7. The bass line features a walking bass pattern with eighth notes.

Second system of musical notation with lyrics. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: G6, C, D7, G6, C, D7, Eb7. Lyrics: nev-er cared much for moon-lit skies, I nev-er knew love was such a prize, But

Third system of musical notation with lyrics. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: G6, C, D7, G, E7, A7, C, D7, G. Lyrics: now that the stars are in your eyes, I'm be-gin-ning to see the light. I

Fourth system of musical notation with lyrics. Treble clef, key signature of one sharp (F#), 4/4 time. Chords: G6, C, D7, G6, C, D7, Eb7. Lyrics: nev-er went in for moon-light glow, or steal-ing a kiss by mis-tle-toe, But

now when you turn the lamp down low\_ I'm be - gin - ning to see the light.\_\_\_\_\_

G6 C D7 G E7 A7 C D7 G

Used to ram - ble thru the park, - All a - lone there in the dark, -

B7 Bb7

Then you came and caused a spark, And my heart is on fi - re now. I

A7 Eb7 D7

nev-er made love by lan - tern shine, - I nev-er saw rain-bows half so fine, But

G6 C D7 G6 C D7 Eb7

now that your lips are burn-ing mine, I'm be - gin-ning to see the light.\_\_\_\_\_

G6 C D7 G7 E7 A7 C D7 G

# Sing Song Swing

Words by Lloyd Garrett, music by Charles L Cooke

Steady 4

mf

C G7 C

The first system of musical notation for 'Sing Song Swing'. It consists of a treble and bass staff. The treble staff begins with a treble clef, a common time signature, and a dynamic marking of 'mf'. The bass staff begins with a bass clef and a common time signature. The music is in 4/4 time. The first measure contains a C major chord. The second measure contains a G7 chord. The third measure contains a C major chord. The music is in 4/4 time.

C

1 Char - ley Ching, (Char - ley Ching) Make - e Sing - song swing, (Make - e  
2 Foo - young foo, (Foo - young foo) Make - e Doo - dle - doo, (Make - e

The second system of musical notation. It consists of a treble and bass staff. The treble staff contains the lyrics for two different vocal parts. The first part is '1 Char - ley Ching, (Char - ley Ching) Make - e Sing - song swing, (Make - e'. The second part is '2 Foo - young foo, (Foo - young foo) Make - e Doo - dle - doo, (Make - e'. The bass staff contains the accompaniment. The first measure contains a C major chord.

Dm7

Sing - song swing) With a ting - a - ling (with a ting - a - ling) On a  
Doo - dle - doo) With a toot or two, (with a toot or two) On a

The third system of musical notation. It consists of a treble and bass staff. The treble staff contains the lyrics for two different vocal parts. The first part is 'Sing - song swing) With a ting - a - ling (with a ting - a - ling) On a'. The second part is 'Doo - dle - doo) With a toot or two, (with a toot or two) On a'. The bass staff contains the accompaniment. The first measure contains a Dm7 chord.

C C7 F6

ding - dong - ding; (On a ding - dong - ding) With a ting - a - ling on a  
flute bam - boo; (On a flute bam - boo) And the doo - dle - doo and the

The fourth system of musical notation. It consists of a treble and bass staff. The treble staff contains the lyrics for two different vocal parts. The first part is 'ding - dong - ding; (On a ding - dong - ding) With a ting - a - ling on a'. The second part is 'flute bam - boo; (On a flute bam - boo) And the doo - dle - doo and the'. The bass staff contains the accompaniment. The first measure contains a C major chord. The second measure contains a C7 chord. The third measure contains an F6 chord.

ding - dong - ding,  
ting - a - ling

(With a ting - a - ling on a  
(And the doo - dle - doo and the

ding - dong - ding)  
ting - a - ling)

F#dim F6 F#dim

Make - e plen - ty sing song swing }  
Make - e plen - ty sing - song swing }

Chop - pi - ty Chop!\_Chop! Chop! Chop-sticks,

C Cdim G7 C (C) G7

Chop - pi - ty Chop!\_ Chop! Chop! till six;  
Chop - pi - ty Chop!\_ Chop!

C

Chop's the thing,

When Char-ley Ching he make-e

Sing - song swing.

G7 C

# Honeysuckle Rose

Words and music by Andy Razaf and Thomas Waller

Steady 4

The first system of musical notation for 'Honeysuckle Rose' is in 4/4 time, marked 'Steady 4'. It features a treble clef and a bass clef. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, F5, and G5. The bass line starts with a whole note Bb3, followed by a half note F3, a quarter note G3, and a quarter note Ab3. The dynamic marking 'mf' is placed above the treble clef. Chord symbols Bb, F, G7, Bb, and C7 are written below the bass line.

The second system of musical notation includes the lyrics: "Ev - 'ry hon - ey bee fills with jea - lou - sy When they see you out with". The melody continues with eighth notes G4, A4, B4, and C5, then a quarter note D5, and a quarter note E5. The bass line consists of whole notes Gm, C7, Gm, C7, Gm, and Gm7. Chord symbols Gm, C7, Gm, C7, Gm, and Gm7 are written below the bass line.

The third system of musical notation includes the lyrics: "me, I don't blame them, good - ness knows, Hon - ey suc - kle". The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. The bass line consists of whole notes C7, G7, Bb, F, Gm7, F, G7, and Bb. Chord symbols C7, G7, Bb, F, Gm7, F, G7, and Bb are written below the bass line.

The fourth system of musical notation includes the lyrics: "Rose. When you're pass - in' by". The melody continues with a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, and a quarter note E4. The bass line consists of whole notes F, Bb7, F, Gm, and C7. Chord symbols F, Bb7, F, Gm, and C7 are written below the bass line.



sug - ar, it's sweet — when you stir it up. —

Gdim G7 C Ab7 G7 C7

When I'm tak - ing sips from your tas - ty lips, Seems the hon - ey fair - ly

Gm C7 Gm C7 Gm Gm7

drips, You're con - fec - tion, good - ness knows, Hon - ey suc - kle

C7 G7 Bb F Gm7 F G7 Bb

Rose. Rose. *f*

1 2  
F Bb7 F F Bb7 F C7b5 F

# Mississippi Mud

Words and music by Harry Barris

Medium Bounce

The first system of music is for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb) and the time signature is common time (C). The tempo is marked 'Medium Bounce' and the dynamic is 'mf'. The melody in the treble staff starts with a quarter note G4, followed by quarter notes A4 and Bb4, then a quarter note C5. The bass staff starts with a quarter note F3, followed by quarter notes G3 and Ab3, then a quarter note Bb3. The system ends with a quarter note C4. The lyrics 'When the' are written below the treble staff.

*mf*

When the

F Bb Gm C

## CHORUS

The second system of music is the beginning of the chorus. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb) and the time signature is common time (C). The melody in the treble staff starts with a quarter note G4, followed by quarter notes A4 and Bb4, then a quarter note C5. The bass staff starts with a quarter note F3, followed by quarter notes G3 and Ab3, then a quarter note Bb3. The system ends with a quarter note C4. The lyrics 'sun goes down, the tide goes out, The peo - ple ga - ther round and they' are written below the treble staff.

sun goes down, the tide goes out, The peo - ple ga - ther round and they

F Db7 F7 E7 Eb7

The third system of music continues the chorus. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb) and the time signature is common time (C). The melody in the treble staff starts with a quarter note G4, followed by quarter notes A4 and Bb4, then a quarter note C5. The bass staff starts with a quarter note F3, followed by quarter notes G3 and Ab3, then a quarter note Bb3. The system ends with a quarter note C4. The lyrics 'all be - gin to shout Hey! hey! Un - cle Dud! - It's a' are written below the treble staff.

all be - gin to shout Hey! hey! Un - cle Dud! - It's a

D7 G7 Eb C7 C+

The fourth system of music continues the chorus. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb) and the time signature is common time (C). The melody in the treble staff starts with a quarter note G4, followed by quarter notes A4 and Bb4, then a quarter note C5. The bass staff starts with a quarter note F3, followed by quarter notes G3 and Ab3, then a quarter note Bb3. The system ends with a quarter note C4. The lyrics 'treat to beat your feet on the Mis - sis - sip - pi mud, It's a treat to beat your feet on the' are written below the treble staff.

treat to beat your feet on the Mis - sis - sip - pi mud, It's a treat to beat your feet on the

F C7+ F

Mis - sis - sip - pi mud. What a dance — do they do,

F C7+ F Db7

Lord - y, how I'm tell - in' you, — They don't need no band, —

F7 E7 Eb7 D7 Gm D7

— They keep time by clap - pin' their hand; — Just as hap - py as a cow

Gm D7 Gm Bb Fdim

chew - in' on a cud, When the peo - ple beat their feet on the Mis - sis - sip - pi mud. *sfz*

F D7 G7 C7 F

*Fine*

INTERLUDE

Lord - y, how they play it, — Good - ness how they sway it. — Un - cle

Dm A Dm A7 Dm B $\flat$ 7 Dm A Dm A7 Dm B $\flat$ 7

Joe, Un - cle Jim, How they pound the mire with vi - gour and vim.

G7 C7 F A $\flat$ 7 G7 C7

Joy! that mu - sic thrills me, — Boy! it near - ly kills me, — What a

Dm A Dm A7 Dm B $\flat$ 7 Dm A Dm A7 Dm B $\flat$ 7

show when they go, Say, they beat it up ei - ther fast — or slow. When the

G7 C7 F A $\flat$ 7 G7 C

*D.S. al fine* %

# Take The 'A' Train

Words and Music by Billy Strayhorn

Medium swing

*mf*

C D9 Dm7 G7

The piano introduction consists of four measures in 4/4 time. The right hand plays chords in the treble clef, and the left hand plays a rhythmic bass line in the bass clef. The chords are C, D9, Dm7, and G7.

You must take the 'A' train, \_\_\_\_\_

C D9

The first vocal line spans four measures. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The chords are C and D9.

To go to Su gar Hill 'way up in Har-lem. \_

Dm G7 C Dm7 Db9

The second vocal line spans four measures. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The chords are Dm, G7, C, Dm7, and Db9.

If you miss the 'A' train, \_\_\_\_\_ You'll

C D9 Dm

The third vocal line spans four measures. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The chords are C, D9, and Dm.

find you've missed the quick-est way to Har-lem. —

G7 C Gm C7b5

Hur-ry, — get on now it's com-ing, —

F C

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

D7 Dm7 G7 Fm6

board! Get on the 'A' train, — Soon

C D9 Dm

you will be on Su - gar Hill in Har - lem. —

G7 C Db9 C6

# Satin Doll

Words and music by Duke Ellington and Billy Strayhorn

Steady 4

mf

C6 Dm7 G7(b9) C6 Dm7 G7

The piano introduction consists of two staves. The right hand plays chords in a steady 4/4 rhythm, while the left hand plays a simple bass line. The tempo is marked 'Steady 4' and the dynamics are 'mf'.

Cig - a - rette hold - er which wigs me, Ov - er her shoul - der

Dm7 G7 Dm7 G7 Em7 Am

The first vocal line is set in a piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: 'Cig - a - rette hold - er which wigs me, Ov - er her shoul - der'.

she digs me, Out cat - tin' that Sat - in

Em7 Am F6 F#7

The second vocal line continues the melody. The lyrics are: 'she digs me, Out cat - tin' that Sat - in'.

Doll. Ba - by shall we go

C Dm7 G7 Dm7 G7

The third vocal line concludes the phrase. The lyrics are: 'Doll. Ba - by shall we go'.

out skip - pin', Care - ful a - mi - go, you're flip - pin',

Dm7 G7 Em7 Am Em7 Am

Speaks La - tin, that Sa - tin Doll.

F6 F#7 C G7(b5)

She's no - bo - dy's fool so I'm play - ing it cool as can

C Gm7 C7 Gm7 C7

be, I'll give it a whirl, but I

F Am7 D7

ain't for no girl catch-ing me. \_\_\_\_\_ Spoken: (Swich - e - roon - ey)

Am7 D7 G7 F G7

Tel - e - phone num - bers well you know, Do - ing my num - bers

Dm7 G7 Dm7 G7 Em7 Am

with U - no, And that 'n' my Sa - tin

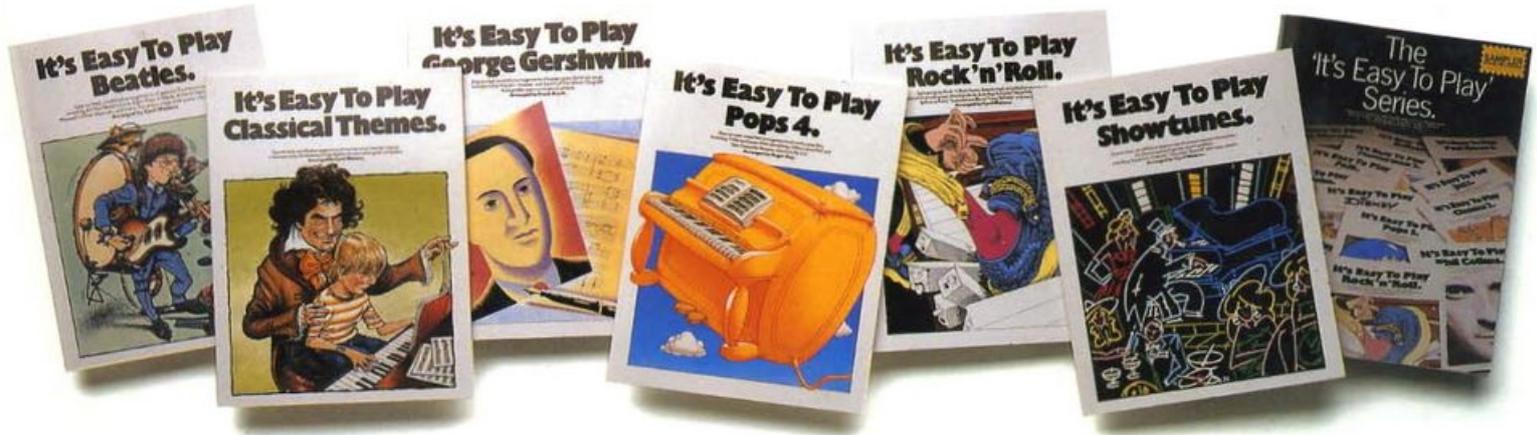
Em7 Am F6 F#7

1 2  
Doll. \_\_\_\_\_ Doll. \_\_\_\_\_ *f*

C Dm7 G7 C

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