

**THE COMPLETE PIANO PLAYER**

# **EASY BLUES**

**AIN'T MISBEHAVIN'  
BASIN STREET BLUES  
BLUESETTE  
BODY AND SOUL  
CAN'T HELP LOVIN' DAT MAN  
FEVER  
GEORGIA ON MY MIND  
GO AWAY BLUES  
HERE'S THAT RAINY DAY  
I AIN'T GOT NOBODY  
(AND THERE'S NOBODY CARES FOR ME)  
I GOT IT BAD AND THAT AIN'T GOOD  
IN A SENTIMENTAL MOOD  
IT AIN'T NECESSARILY SO  
LOVER MAN (OH WHERE CAN YOU BE)  
MOANIN'  
MOOD INDIGO  
OL' MAN RIVER  
SMOKE GETS IN YOUR EYES  
SOLITUDE  
SUMMERTIME  
THE LADY SINGS THE BLUES**



Twenty-one  
blues number  
complete with lyrics  
fingering and  
chord symbol.

Ain't Misbehavin'	4
Basin Street Blues	6
Bluesette	8
Body And Soul	12
Can't Help Lovin' Dat Man	14
Fever	16
Georgia On My Mind	18
Go Away Blues	20
Here's That Rainy Day	22
I Ain't Got Nobody (And There's Nobody Cares For Me)	24
I Got It Bad And That Ain't Good	26
In A Sentimental Mood	28
It Ain't Necessarily So	30
Lover Man (Oh Where Can You Be)	32
Moanin'	34
Mood Indigo	36
Ol' Man River	38
Smoke Gets In Your Eyes	40
Solitude	42
Summertime	44
The Lady Sings The Blues	46

# AIN'T MISBEHAVIN'

Words by Andy Razaf. Music by Thomas Waller & Harry Brooks

Relaxed ♩ = 100

Chord symbols: Eb, C7, Fm7, Bb7+, Eb, Eb7, Ab, Abm, Eb, C7, Fm7, Bb7, G7+, C9, F7, Bb7, Eb, G7, Cm, Cm+5

Lyrics:

No one to talk with,  
I know for cer - tain,  
all by my - self,  
the one I love.  
no one to walk with, but  
I'm thru with flir - tin', it's

I'm hap - py on the shelf.  
just you I'm think - ing of.  
Ain't mis - be - hav - in',  
Ain't mis - be - hav - in',  
I'm sav - ing my love for  
I'm sav - ing my love for

you. you.

Like Jack Hor - ner,  
in the cor - ner,

Dynamics: *mp*, *mf*

**Cm6** **C7** **B♭(onF)** **G7**

*cresc.* don't go no - where, what do I care? Your kiss - es

P P P P

**Cm7** **F7** **B♭13** **C13** **F13** **B♭7**

are worth wait - in' for, be - lieve - me.

P P P P P P

**E♭** **C7** **Fm7** **D7** **E♭** **E♭7**

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

P P P P P P

**A♭** **A♭m** **E♭** **C7** **Fm7** **B♭7**

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

P P P P P P

**E♭** **E7** **E♭7**

*f* you. *ff*

P P P P

# BASIN STREET BLUES

Words & Music by Spencer Williams

Bouncy  $\text{♩} = 104$   
Verse

Won't cha come a-long with me,  
*mf* band's there to meet us, *p*

(no Pedal)

to the Mis-sis-sip-pi?  
*mf* old friends to greet us. *p*

We'll take the boat to the  
*mf* Where all the black and the *p*

lan' of dreams,  
*p* white folks meet, *p*

1. steam down the riv-er down to New Or-leans. The

2. this is Ba-sin Street, *p*

Chorus  
*f* Ba-sin Street, *p*

© Copyright 1933 by Joe Davis Incorporated, USA.  
For all countries (excluding USA, Canada and Australia)  
the property of Lawrence Wright Music Company Limited, 127 Charing Cross Road, London WC2.  
All Rights Reserved. International Copyright Secured.

E7 A7

is the street, — where dark e - lite — al - ways meet - in

*P* *P* *P* *P* *P*

D9 G13 C(on E) Eb°

New Or - leans, — lan' of dreams, — *mp* you'll nev - er know how nice it seems, or

*P* *P* *P* *P*

Dm7 G7 C E7

just how much it real - ly means. Glad to be, — yes, sir - ee, — where

*P* *P* *P* *P*

A7 Bb7 A7 D7

wel - come's free, — dear to me, — where I can lose —

*P* *P* *P* *P*

G7 C D7 G7 C C9

my Ba - sin Street blues.

*P* *P* \* *P* \*

# BLUESETTE

Words by Norman Gimbel. Music by Jean Thielemans

Gaily ♩ = 192

Chords: G, F#m7-5, B7

Lyrics: Poor lit - tle, sad lit - tle blue Blues - ette,

Chords: Em7, A7, Dm7, G7

Lyrics: don't you cry, don't you fret.

Chords: C, Cm7, F7

Lyrics: You can bet one luck-y day you'll wak - en,

Chords: Bbmaj7, Bb6, Bbm7, Eb7

Lyrics: and your blues will be for - sak - en.

(no Pedal)

Ab Fm Am7 D7

One luck - y day love - ly love will come your

*cresc.*

Bm7 Bb7 Am7 D7-9-5

way.

*mf*

G F#m7-5 B7

*mp* Pret - ty lit - tle Blues - ette, must - n't be a mourn - er,

*P* *P* *P* *P*

Em7 A7 Dm7 G7

have you heard the news yet? Love is round the cor - ner.

*P* *P* *P* *P*

Cmaj7 C6 F7

Love wrapped in rain - bows and tied with pink rib - bon, to

*cresc.* *mf*

\*



B♭maj7                      B♭6                      B♭m7                      E♭7

make your next Spring-time your gold wed - ding ring - time, so

*mp*                      *cresc.*

A♭                      Fm7                      Am7                      D7

dry your eyes, don't you pout, don't you fret, good-y-

*mf*

Bm7                      B♭7                      Am7                      D7

good times are com - ing, Blues - ette,

*dim.*

*P*                      *P*                      *P*                      *P*

G                      F♯m7-5                      B7

Long as there's love in your heart to share,

*mp*

\*

Em7                      A7                      Dm7                      G7

dear Blues - ette, don't des - pair.

C Cm7 F7

Some blue boy is long-ing just like you to

Bbmaj7 Bb6 Bbm7 Eb7 Ab

find a some - one to be true to. One luck - y  
*cresc.*

Fm Am7 D7 Bm7

day, love - ly love will come your way,  
*mf*

*P* *P*

E7 Am7 D7 - 5

that mag - ic day may

*P* *P* *P* *P* *P* \*

G Am7 A#° G

just be to - day.

*cresc.* *f*

# BODY AND SOUL

Music by John Green. Lyrics by Frank Eyton, Edward Heyman & Robert Sour

Freely, with expression ♩ = 112 (approx.)

**INTRO**

Gmaj7 Gb7 F7 E7

*mf*

**THEME**

Am Am(maj7) Am7 Am6 G Am

*mp* My heart is sad days and lone - ly, for you I sigh, for  
I spend my days in long - ing, and won - d'ring why it's

G(on B) Bbdim Am Am7 D7 D#dim

you, dear, on - ly. Why have - n't you seen it?  
me you're wrong - ing, I tell you, I mean it:

Em7 Eb7 D7 1. G F7 E7 2. G F7 E7 Eb7

I'm all for you, bo - dy and soul. soul!  
I'm all for you, bo - dy and

*P*

Ab Bbm Abmaj7 Dbm Ab(on Eb) Eb7

*con moto*

*mf* I can't be-lieve it, it's hard to con-ceive it, that you'd turn a-way ro -

*P* *P* *P* *P* *P* *P*

Ab Abm Db7 Gb Adim

mance. Are you pre-tend-ing, it looks like the end-ing, un -

*P* *P* *P* *P* *P* *P*

Abm Db7 Gb7 F7 E7 Am Am(maj7)

*f* less I could have one more chance to prove, dear. *rit.* My life's a wreck you're *mp*

*P* *P* *P* *P* *P* *P*

*freely*

Am7 Am6 G Am G(on B) Bb dim

ma - king. You know I'm yours for just the ta - king.

*P* *P* *P* *P* *P* *P*

Am Am7 D7 D#dim Em7 Eb7 D7 G

I'd glad-ly sur-ren-der *cresc.* my-self to you, bo-dy and soul. *mf*

*P* *P* *P* *P* *P* *P* *P* *P* \*

# CAN'T HELP LOVIN' DAT MAN

Music by Jerome Kern. Words by Oscar Hammerstein II

Slowly and sentimentally ♩ = 76

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part features a steady bass line with chords and some melodic lines in the right hand. The lyrics are written below the vocal line. Chord symbols are placed above the piano staff. Dynamics like *mp* and *mf* are indicated. There are also performance markings like *P* (piano) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and triplets.

Chord symbols: Ebmaj7, Cm7, Fm7, Bb7, Ebmaj7, Eb9, Ab6, Db7, Ebmaj7, Eb6, Cm(maj7), Cm7, B7, Bb7, Eb, Cm7, Fm7, E7, Ebmaj7, Cm7, Fm7, Bb7, Ebmaj7, Eb9, Ab6, Db7.

Lyrics:  
Fish got to swim, — and birds got to fly, — I got to love — one  
man till I die. — Can't help 'lov - in' dat man — of  
mine. Tell me he's la - zy,  
tell me he's slow. — Tell me I'm cra - zy, may - be, I know. —

Dynamics: *mp*, *mf*, *P*.

Ebmaj7 Eb6 Cm(maj7) Cm7 B7 Bb7 Eb Eb+ Eb6 Eb+ Eb Eb6 Eb7

Can't help lov - in' dat man of mine.

*mf* *mp*

P P P P P P P P

Ab(on Eb) Eb° Ebmaj7 F7(on Eb)

When he goes a way, dat's a rain - y day.

P P P P

Eb Cm7 F7 Fm Bb7

And when he comes back, dat day is fine, the sun will shine.

*f* P P P P P P P P

Ebmaj7 Cm7 Fm7 Bb7 Ebmaj7 Eb9 Ab6 Db7

He can come home as late as can be, home without him ain't no home to me.

*mp* P P P P P P P P

Ebmaj7 Eb6 Cm(maj7) Cm7 B7 Bb7 Eb7 D7 Db7 Eb

Can't help lov - in' dat man of mine.

*mf* P P P P P P P P \*

# FEVER

Words & Music by John Davenport & Eddie Cooley

Bluesy ♩ = 112

INTRO Am Am(on G) F7 E7 Am Am(on G) F7 E7

*mf*

THEME Am Am(maj7) Am7 Am6 Am Am(maj7)

1. Ne - ver know how much I love you, — ne - ver know how much — I care.  
 2. Sun lights — up the day — time, — moon — lights — up — the night.

*mp*

*P* *P* *P* *P* *P* *P*

Am7 Am6 Am Am(maj7) Am7 Am6

When you put your arms a - round me, I get a  
 I — light up when you call — my name, and you

*P* *P* *P* *P* *P* *P*

F7 E7 Am Am(maj7)

fe - ver, that's so hard — to bear. } You give me fe - ver  
 know I'm gon - na treat — you right. } *mf*

*f*

*P* *P* \* *P* *P*

© Copyright 1956 Jay and Cee Music Corporation assigned to Fort Knox Music Company, USA.  
 Lark Music Limited, Iron Bridge House, 3 Bridge Approach, London NW1 for the United Kingdom,  
 British Commonwealth (excluding Canada and Australasia), the Republic of Ireland and Israel.  
 All Rights Reserved. International Copyright Secured.

Am7 Am6 F7 E7 Am

when you kiss me, — fe - ver when you hold — me tight.

*P P P P \**

Am(maj7) Am7 Am6 F7 E7

*f* Fe - ver! — In the mor - ning, — fe - ver all through — the night.

*P P P P P P*

1. Am E 2. Am Am7 Am6 Am7

*mp* — Ev - 'ry - bo - dy's got the fe - ver, —

*P \* P P P P*

Am Am7 Am6 Am7 Am Am7

that is some - thing you — all know. — Fe - ver is - n't

*P P P P P P*

Am6 F7 E7 Am

such a new thing, — fe - ver star - ted long — a - go.

*P P P P P \**



# GEORGIA ON MY MIND

Words by Stuart Gorrell. Music by Hoagy Carmichael

Slowly and expressively ♩ = 72

Chords: F, E<sup>o</sup>, Dm7

Lyrics: Geor - gia, Geor - gia, the whole day

Annotations: *p*, 1 ← C natural (new bar)

Chords: G, Bbm, F, E7, Gm, C7

Lyrics: through. Just an old sweet song keeps Geor - gia on my

Annotations: tuck thumb under 2nd finger

Chords: Am7, D7, Gm7, C7+, F

Lyrics: mind. Geor - gia on my mind. Geor - gia,

Annotations: hold top note throughout bar, *mp*, *p*

Chords: E<sup>o</sup>, Dm7, G, Bbm

Lyrics: Geor - gia, a song of you, comes as

F E7 Gm C7 F A7

sweet and clear as moon-light on the pines.

*mf*

↑ tuck thumb under 2nd finger

Dm7 Dm6 Dm+5 Dm6 Dm7 Gm Am E

Oth - er arms reach out to me, oth - er eyes smile ten - der - ly.

↑ B flat

Dm7 Gm Am E7 Am7 D7 Gm7 C7

Still in peace - ful dreams I see the road' leads back to you

↑ B flat

↑ tuck thumb under 4th finger

↑ F natural (new bar)

F E° Dm7 G Bbm

Geor - gia, Geor - gia, no peace I find. Just an

*p*

F E7 Gm C7 F

old sweet song keeps Geor - gia on my mind.

*cresc.*

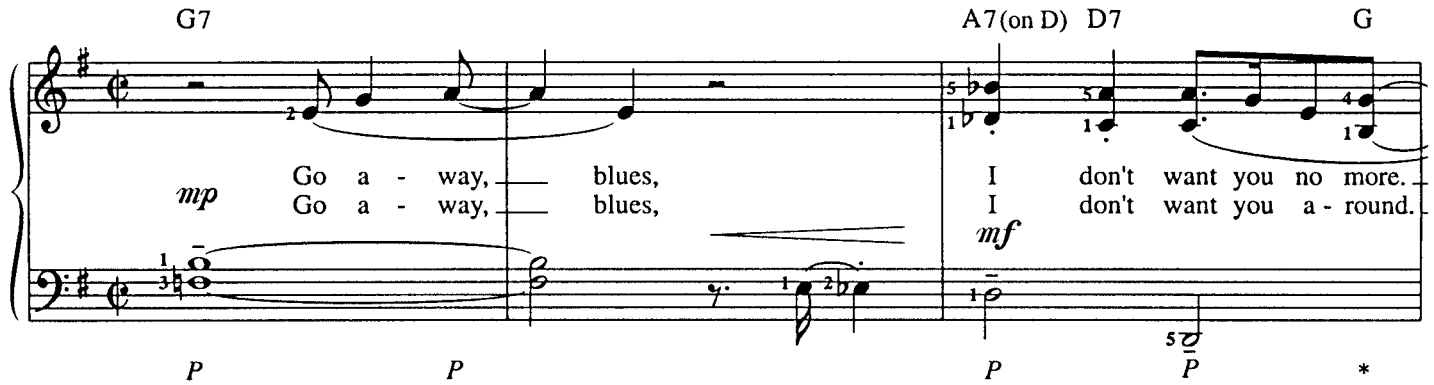
*mf*

# GO AWAY BLUES

Words & Music by Duke Ellington

Jump tempo (♩ = 108)

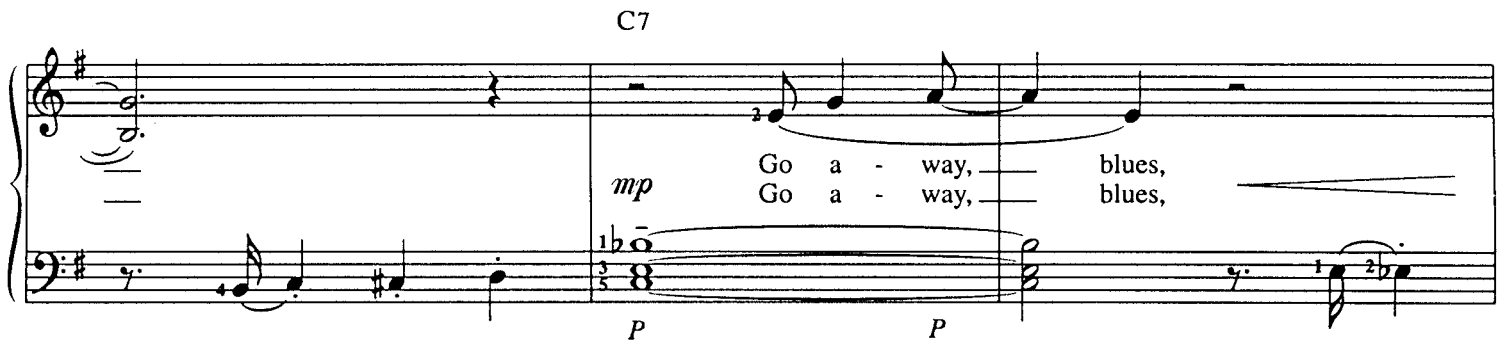
G7 A7(on D) D7 G



*mp* Go a - way, blues, blues, I don't want you no more.  
Go a - way, blues, I don't want you a - round.  
*mf*

*P* *P* *P* *P* \*

C7



*mp* Go a - way, blues, blues, Go a - way, blues, blues.

*P* *P*

A7(on D) D7 G C7



*mf* I don't want you no more. You bring me down. *mp* You're an aw - ful bore, and an You're not the one to

*P* *P* *P* \* *P*

Bm7 E7 A7 Am7 D7 G (Fine)



eye - sore, have fun, I don't want you no more. go a - way, blues.

*f*

*P* *P* *P* *P* *P* \*

Musical notation for the first system. The piano part features a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The bass part features a bass clef with the same key signature and time signature. The piano part has a dynamic marking of *f* and includes fingerings (1, 2) and accents (>). The vocal line has a dynamic marking of *mp* and lyrics "Go a - way, blues,". Chords D7 and G7 are indicated above the staff.

Musical notation for the second system. The piano part continues with a dynamic marking of *f*. The vocal line has a dynamic marking of *mf* and lyrics "a - ny - where you choose.". Chords C7, A7(on D), D7, and G are indicated above the staff.

Musical notation for the third system. The piano part has a dynamic marking of *P*. The vocal line has a dynamic marking of *P* and lyrics "You're bad news, - so go a - way, blues.". Chords C7, Bm7, E7, A7, D7, and G are indicated above the staff.

Musical notation for the fourth system. The piano part has a dynamic marking of *f*. The vocal line has a dynamic marking of *f* and lyrics "You've been faith - ful to me, a pro - vi - der of sad - ness,". Chords B7 and E7 are indicated above the staff.

Musical notation for the fifth system. The piano part has a dynamic marking of *P*. The vocal line has a dynamic marking of *P* and lyrics "but my new re - ci - pe is for good old whole - some glad - ness.". Chords A, A7, and D7 are indicated above the staff. The system concludes with the instruction "D.C. al Fine".

# HERE'S THAT RAINY DAY

Words & Music by Johnny Burke & Jimmy Van Heusen

Ad lib., with great expression ( $\text{♩} = 66$  approx.)

The musical score is written in G major, 4/4 time, with a tempo of approximately 66 beats per minute. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part includes chord symbols and fingerings. The lyrics are: "May - be I should have saved those left - o - ver dreams, fun - ny, but here's that rai - ny day. Here's that rai - ny day they told me a - bout, and I".

**System 1:** Chords: Bm7, G(on B), Bb7, Ebmaj7. Lyrics: May - be I should have saved those left - o - ver. Dynamics: *p* to *mp*.

**System 2:** Chords: Eb7, Am(add D), F6, D7. Lyrics: dreams, fun - ny, but here's that rai - ny. Dynamics: *p*.

**System 3:** Chords: Gmaj9, G6, B(on G), G7, Cm7. Lyrics: day. Here's that. Dynamics: *p*.

**System 4:** Chords: F7, Bbmaj7, Bb6. Lyrics: rai - ny day they told me a - bout, and I. Dynamics: *p*.

© Copyright 1953 Burke & Van Heusen Incorporated.  
All rights assigned to Bourne Company & Dorsey Brothers Music Incorporated.  
Warner Chappell Music Limited, Griffin House, 161 Hammersmith Road, London W6 (50%)/  
Campbell Connelly & Company Limited, 8/9 Frith Street, London W1 (50%).  
All Rights Reserved. International Copyright Secured.

Am F(on A) Am6 G Am9 D13-9

laughed at the thought that it might turn out this way.

*cresc.* *mf*

P P P P P P

G Bb7 Ebmaj7 Eb6

Where is that worn out wish that I threw a - side,

*mp*

(melody) P P P P P P

D7sus4 D7 G G7

af - ter it brought my lo - ver near?

P P P P P

Cmaj7 Am6(on C) Bm7 A13 A7

Fun - ny how love be - comes a cold rai - ny day.

*mf*

P P P P P P

Am(add D) F6(on A) D7(on A) Ab9 Gm G(add2)

Fun - ny that rai - ny day is here.

*mp* *molto rit.*

P P P P P P P P \*

# I AIN'T GOT NOBODY (AND THERE'S NOBODY CARES FOR ME)

Words & Music by Roger Graham & Spencer Williams

Medium 2  $\text{♩} = 60$

Chords: G7, F#7, F7, E7, A7, Cm, G, Em7, A7, D7, G, C(on G), G, G7, F#7, F7, E7, A7.

Dynamics: *mf*, *P*, *P*, *P*, *P*, *P*, *P*, *P*, *P*, *P*, *P*, *P*, *P*, *P*, *P*, *P*, *P*, *P*.

Lyrics: I ain't got no - bod  
y, and there's no - bod - y cares for  
me. I'm  
so sad and lone - ly.

© Copyright 1915, 1916 Edwin H. Morris & Company Incorporated, USA.  
Copyright renewed and assigned by Edwin H. Morris & Company Incorporated.  
Campbell Connelly & Company Limited, 8/9 Frith Street, London W1.  
All Rights Reserved. International Copyright Secured.

won't some-bod - y come and take a chance with me?

D7 D° D7 D+

*P P P P P P*

I'll sing sweet love songs, hon - ey, all the time.

G7 C

*P P P P*

If you'll come and be my sweet ba - by mine. 'Cause

E7 A7 D7

*cresc. mf P P P \**

I ain't got no - bod - y, and there's

G7 F#7 F7 E7 A7 Cm

*P P P P P P P*

no - bod - y cares for me.

G Em7 A7 D7 G C(on G) G

*P P P P P P \**



# I GOT IT BAD AND THAT AIN'T GOOD

Words & Music by Paul Webster & Duke Ellington

Freely with expression (♩ = 60)

G            Gmaj7            Em            Em7(on D)            Em6 (on C#)

*p* Ne - ver treats me sweet and gen - tle, the way he

Cm            G            Em            F7    E7    E<sup>b</sup>7    D7

should. I got it bad, and that ain't

G6            Cm7            G            Gmaj7

*mf* good. My poor heart is

Em            Em7 (on D)            Em6 (on C#)            Cm

sen - ti - men - tal, not made of wood.

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Freely with expression' with a quarter note equal to 60 beats per minute. The score is divided into four systems, each with a treble and bass clef staff. Chord symbols are placed above the treble staff, and dynamics like *p* and *mf* are indicated. Fingerings and articulation marks are provided for the piano part. The lyrics are written below the treble staff.

G Em F7 E7 E<sup>b</sup>7 D7 F F6 F7 G6

I got it bad, and that ain't good. (MELODY)  
*mf* But *mp*

*P P P P P P P P P*

C Cm6 (MELODY)

when the week-end's o-ver, and Mon-day rolls a-round, I  
*mf*

*P P \* P P P P P*

G Gmaj7 Bm7 E Am(maj7) Am7 D7sus4 D7

end up like I start out, just cry-in' my heart out.

*P P P P P P P P*

G Gmaj7 Em Em7(on D) Em6(on C#) F9-5(on C)

*p* He don't love me like I love him, no-bo-dy could.

*P P P P P P*

B7 B<sup>b</sup>7 A7 F7 E7 E<sup>b</sup>7 D7 C7 Cm7 E<sup>b</sup>7 G

*cresc.* I got it bad, and that ain't good. (MELODY)  
*mf rit.*

*P P P P P P P P P P P P*

# IN A SENTIMENTAL MOOD

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

Romantically (♩ = 80)

The musical score is presented in four systems, each with a vocal line and a piano accompaniment line. The piano part features a consistent bass line of eighth notes in the left hand and chords in the right hand. The vocal line is in the treble clef with lyrics written below the notes. Chord symbols are placed above the piano part, and dynamic markings are placed below the piano part.

**System 1:** Chords: Am, Am(maj7), Am7, Am6. Lyrics: "In a sen - ti - men - tal mood I can see the stars come". Dynamics: *p*, *P*, *P*, *P*.

**System 2:** Chords: Dm, Dm(maj7), Dm7, G7, Am, A13.9, A9+5, A7. Lyrics: "through my room, - while your lo - ving at - ti - tude — is like a flame that". Dynamics: *P*, *P*, *P*, *P*, *P*, *P*, *P*, *P*, *P*.

**System 3:** Chords: Dm, G7-9, C, Am, Am(maj7), Am7, Am6. Lyrics: "lights the gloom. On the wings of ev - 'ry kiss drifts a me - lo - dy so". Dynamics: *P*, *P*, *mp*, *P*, *P*, *P*, *P*.

**System 4:** Chords: Dm, Dm(maj7), Dm7, G7, Am. Lyrics: "strange and sweet, - in this sen - ti - men - tal bliss — you make my". Dynamics: *P*, *P*, *P*, *P*, *P*, *P*.

© Copyright 1935 by American Academy of Music Incorporated, New York, USA.  
Republished containing new copyright matter 1935 by American Academy of Music Incorporated.  
Sole agents for the British Empire (excluding Canada) and Europe, J. R. Lafleur and Son Limited.  
Authorised for sale in Great Britain and Northern Ireland only by permission of Boosey & Hawkes Music Publishers Limited.  
All Rights Reserved. International Copyright Secured.

A13.9 A9+5 A7 Dm G7-9 C A<sup>b</sup>maj7 Fm

pa - ra - dise com - plete. *mf* Rose pe - tals seem to fall, it's *f*

*P P P P P P P P P P*

E<sup>b</sup>7sus4 E<sup>b</sup>7 A<sup>b</sup>maj7 A<sup>b</sup>7 Fm E<sup>b</sup>7sus2 E<sup>b</sup>7sus+2 E<sup>b</sup>7 A<sup>b</sup>maj7 Fm

all like a dream to call you mine. My heart's a light - er thing since

*P P P P P P P P P P*

E<sup>b</sup>7sus4 E<sup>b</sup>7 Dm11 Dm11+5 G7 Am Am(maj7)

you made this night a thing di - vine. *p* In a sen - ti - men - tal mood,

*P P P P P P P P*

Am7 Am6 Dm Dm(maj7) Dm7 G7

I'm with - in a world so heav - en - ly, — for I ne - ver dreamt that

*P P P P P P P P*

Am A13.9 A9-5 A7 Dm7 D<sup>b</sup>7+9 C

you'd — be lo - ving *f* sen - ti - men - tal me. —

*P P P P P P P P*

# IT AIN'T NECESSARILY SO

## (FROM "PORGY AND BESS")

Words & Music by George Gershwin, DuBose & Dorothy Heyward & Ira Gershwin

Sadly  $\text{♩} = 46$

The piano score is written in G minor, 3/4 time, and consists of four systems of music. Each system contains a treble and bass staff with piano accompaniment. The score includes various musical notations such as triplets, slurs, and dynamic markings.

**System 1:** Treble clef, G minor key signature. Chords: Gm, C, Gm, C. Dynamics: *p*. Includes a triplet in the treble staff.

**System 2:** Treble clef, G minor key signature. Chords: Gm, C, Gm, C, Gm, Db9. Dynamics: *p*, *cresc.*. Includes a triplet in the treble staff.

**System 3:** Treble clef, G minor key signature. Chords: C9, Db9, Eb7, D7, Gm, C. Dynamics: *mf*, *dim.*. Includes a triplet in the treble staff and a "To Coda" symbol.

**System 4:** Treble clef, G minor key signature. Chords: Eb9, D9, Gm, C, Eb7. Dynamics: *p*, *mp*. Includes a triplet in the treble staff.

Ab 3 3 Am7 D G  
mf mp  
P P P P

C7 3 3 F 3 3 Em7 A  
mf  
P P P P

D7+5 *D.S. al Coda*  
p  
P

*Coda* Gm C Eb7 C  
pp  
P P P P

Cm 3 3 G C B7  
mp cresc.  
P P P P

Em 3 3 G(on D) 3 3 D9+5 G  
f  
P P P P \*

# LOVER MAN (OH WHERE CAN YOU BE)

Words & Music by Jimmy Davis, Roger Ram Ramirez & Jimmy Sherman

Slowly, with feeling  $\text{♩} = 69$

**System 1:** Chords: Dm7, G7, Dm7, G7, Gm7, C7. Lyrics: *p* I don't know why, but I'm feel-ing so sad... I long to try some-thing

**System 2:** Chords: Gm7, C7, F7, Bb7. Lyrics: I've nev-er had... Nev-er had no kiss-in', Oh, what I've been miss-in',

**System 3:** Chords: Db7, C7, Bbm, F, Dm7, G7. Lyrics: Lov-er Man, oh where can you be? *p* The night is cold, and I'm

**System 4:** Chords: Dm7, G7, Gm7, C7, Gm7, C7. Lyrics: so all a-lone... I'd give my soul just to call you my own...

© Copyright 1944 MCA Music (a division of MCA Incorporated, USA).  
 MCA Music Limited, 77 Fulham Palace Road, London W6 for the World  
 (excluding North, South and Central America, Japan, Australasia and the Philippines).  
 All Rights Reserved. International Copyright Secured.

F7 Bb7 Db7 C7 F° F

Got a moon a-bove me, but no-one to love me, Lov-er Man, oh where can you be?

*P P P P P P P P*

Am Am(maj7) Am7 Am6 Gmaj7 G7 G6 G+5

*mp* I've heard it said that the thrill of ro-mance can be like a heav-en-ly dream.

*P P P P P P P P*

Gm Gm(maj7) Gm7 Gm6 F Eb7 Em7 A7

I go to bed with a pray'r that you'll make love to me, strange as it seems.

*cresc. mf P P P P P P P P*

Dm7 G7 Dm7 G7 Gm7 C7 Gm7 C7

*p* Some-day we'll meet, and you'll dry all my tears,-- then whis-per sweet lit-tle things in my ears...

*P P P P P P P P*

F7 Bb7 Db7 C7 Dm6 Bbm F

Hug-gin' and a kiss in', oh what we've been miss-in', Lov-er Man, oh where can you be?

*P P P P P P P P P P \**



# MOANIN'

Words by Jon Hendricks. Music by Bobby Timmons

Bluesy ♩ = 120

*p* Ev - 'ry morn-in' finds me

moan-in',  
moan-in', *f*

*p* 'cause of all the  
I'm a-lone and

(no Pedal)

D Am

trou - ble I see.  
cry - in' the blues. *f*

*p* Life's a los - in'  
I'm so tired of

gam - ble to me,  
pay - in' these dues. *f*

D Am D Am

*p* cares and woes have got me  
Ev - 'ry - bo - dy knows I'm

moan - in'.  
moan - in'. *f*

*p* Ev - 'ry eve - nin' finds me

D Am 1.

*mf* Lord I spend plen - ty days and  
nights a - lone with my grief

D9 C7 B7 E7

*P P P P P*

Am6 A7sus4 A7 D9 C#7

and I pray, real-ly tru-ly

\* P P

C7 Fmaj7 E7

pray some-bo-dy will come and bring me re-lief. Ev-'ry morn-in' finds me

p cresc. P f\*

D Am D Am

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

f p f

D Am D Am

gam-ble to me. cares and woes have got me moan-in', cares and woes have got me

f dim. pp

D Am D Asus4 A

moan-in', cares and woes have got me moan-in'.

P P P P P P P P

molto rall.

# MOOD INDIGO

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

ad lib style

**\*VERSE**

G Em A7 C D7

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

Bm7 B<sup>b</sup>7 D7sus4 D G Gm A7 Em7 E<sup>b</sup>7

bye. In the eve - nin' when lights are low, — I'm so lone-some I could

D9 D7sus4 D7 G7

cry. 'Cause there's no - bo - dy who cares a - bout me, —

C7 C<sup>o</sup> E<sup>b</sup>7 G Em

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

*mf*

\* This was the CHORUS in the original version

© Copyright 1931 by Gotham Music Service Incorporated, New York, USA.  
 For Great Britain, Ireland and Colonies (excluding Canada and Australasia) the property of  
 Lawrence Wright Music Company Limited, 127 Charing Cross Road, London WC2.  
 All Rights Reserved. International Copyright Secured.

A7 C D7 G

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

*P* *P* *P* \*

Sadly (♩ = 84)

CHORUS A9 Dm D7+ Gmaj7

You ain't been blue, — no, no, no,

*p* *P* *P* *P* *P* *P* *P* *P*

G A9 Eb7 D7

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

*P* *P* *P* *P* *P* *P* *P* *P*

G13 Ab7 G7 C13 C7+ F9

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

*f* *P* *P* \* *P* *P* *P* *P*

G A9 Dm D7+ Gmaj7 G13

I sit and sigh, — "go long blues!"

*mp* *P* *P* *P* *P* *P* *P* *P* *f* \*

# OL' MAN RIVER

Music by Jerome Kern. Words by Oscar Hammerstein II

With pathos ♩ = 92

F B $\flat$  F B $\flat$  F B $\flat$   
 Ol' man ri - ver, dat ol' man ri - ver, He must know sump - in', but  
*p*  
 P P P P P P  
 Fmaj7 F $\sharp^{\circ}$  Gm7 C7 Gm7 C7  
 don't say no - thin', He just keeps roll - in', He keeps on roll - in' a -  
*mp*  
 P P P P P P  
 F E $\flat$ 7 D7 D $\flat$ 7 C7 F B $\flat$   
 long. He don't plant 'ta - ters, He  
*p*  
 P P P P P P  
 F B $\flat$  F B $\flat$  F(on A) A $\flat^{\circ}$   
 don't plant cot - ton, an' dem dat plants 'em is soon for - got - ten, But  
*mp*  
 P P P P P P  
 Gm7 C7 Gm7 C7 F B $\flat$  F  
 ol' man ri - ver, He just keeps roll - in' a - long.  
 P P P P P P

*agitato*

Dm6 E Am B<sup>o</sup> Am(on C) B<sup>o</sup>

You an' me, we sweat and strain,

*mf*

P P P P P P

Am B<sup>o</sup> Am(on C) B<sup>o</sup> Am E7-9

bo - dy all ach - in' an' racked with pain. "Tote dat barge!"

*f*

P P P P P P

Am E7-9 E7-9 Am F<sup>#o</sup> C9sus4 C7

"Lift dat bale!"

Git a lit - tle drunk, an' you land in jail.

*molto rit.*

P P P P P P P P

*Tempo I*

F B<sup>b</sup> F B<sup>b</sup> F B<sup>b</sup>

Ah gits wear - y, an' sick of try - in' ahm tired of liv - ing, and

*mp* *cresc.*

P P P P P P

*Maestoso*

Dm7 G7 F(on C) Dm G13 G-13 C9sus4 C7-9

feared of dy - in', but ol' man ri - ver, He jes keeps roll - in' a -

*rit.* *f*

P P P P P P P P

F B<sup>b</sup> F Fm G7 Gbmaj7 F

long.

*ff*

P P P P P P

\*

# SMOKE GETS IN YOUR EYES

Music by Jerome Kern. Words by Otto Harbach

Sadly ♩ = 88

Eb F#° Fm7 Bb7 Eb Eb+  
 They asked me how I knew my true love was true.  
 They said some-day you'll find all who love are blind.

Ab F#° Ebmaj7 Cm7 1. Fm7 Bb7  
 I, of course, re-plied, "some-thing here in-side can-not be de-  
 When your heart's on fire, you must re-a-

G7+ C9 C7-9 Fm7(on Bb) Bb7 2. Bb7sus4 Bb7  
 nied." lize: smoke gets in your

Eb Abm Eb Cb Cbmaj7  
 eyes. So I chaffed — them, and I

*mp* \*

The musical score is written for piano and voice. It features a key signature of two flats (Bb) and a common time signature (C). The tempo is marked 'Sadly' with a quarter note equal to 88 beats per minute. The score is divided into four systems. The first system contains the first two lines of the song. The second system contains the next two lines. The third system contains the next two lines, including a first ending bracket. The fourth system contains the final two lines, including a second ending bracket and a key signature change to C minor (Cb) for the final two measures. Chord symbols are placed above the staff, and dynamics like *mp* and *mf* are indicated. Fingerings and pedaling are also shown.

Chords: Cb6, Cb, Dbm7, Gb7, Dbm, Gb7

gai - ly laughed - to think they could doubt my love.

Chords: Cb, Cbmaj7, Cb6, Bb7, Ebmaj7, C7-9

Yet to - day - my love has flown a - way, - I am with - out my

*dim.*

Chords: Bb7sus4, Bb7, Eb, Ab

love. Now laugh - ing friends de - ride, tears I can - not

*rit.* *mp* (melody)

Chords: Eb, Eb+, Ab, F#° (melody), Ebmaj7, Cm7

hide. So I smile and say, "when a love - ly flame

*mf*

Chords: Bb7sus4, Bb7, Abm, Eb

dies, smoke gets in your eyes."

*p* *mf*



# SOLITUDE

Words by Eddie de Lange & Irving Mills. Music by Duke Ellington

Slowly & Sadly  $\text{♩} = 60$   
Cmaj7

Musical notation for the first system of 'Solitude'. It features a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat major). The tempo is 'Slowly & Sadly' with a quarter note equal to 60 beats per minute. The first measure is marked with a piano (*p*) dynamic. The lyrics are: 'In my sol - i - tude, you haunt'. The system is divided into four measures. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a piano (*p*) dynamic. The third measure is marked with a piano (*p*) dynamic. The fourth measure is marked with a piano (*p*) dynamic. The system is divided into four measures. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a piano (*p*) dynamic. The third measure is marked with a piano (*p*) dynamic. The fourth measure is marked with a piano (*p*) dynamic. The system is divided into four measures. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a piano (*p*) dynamic. The third measure is marked with a piano (*p*) dynamic. The fourth measure is marked with a piano (*p*) dynamic.

Musical notation for the second system of 'Solitude'. It features a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat major). The tempo is 'Slowly & Sadly' with a quarter note equal to 60 beats per minute. The first measure is marked with a piano (*p*) dynamic. The lyrics are: 'me with re - ver - ies of days gone'. The system is divided into three measures. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a piano (*p*) dynamic. The third measure is marked with a piano (*p*) dynamic. The system is divided into three measures. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a piano (*p*) dynamic. The third measure is marked with a piano (*p*) dynamic.

Musical notation for the third system of 'Solitude'. It features a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat major). The tempo is 'Slowly & Sadly' with a quarter note equal to 60 beats per minute. The first measure is marked with a piano (*p*) dynamic. The lyrics are: 'by. In my sol - i - tude,'. The system is divided into four measures. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a piano (*p*) dynamic. The third measure is marked with a piano (*p*) dynamic. The fourth measure is marked with a piano (*p*) dynamic. The system is divided into four measures. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a piano (*p*) dynamic. The third measure is marked with a piano (*p*) dynamic. The fourth measure is marked with a piano (*p*) dynamic.

Musical notation for the fourth system of 'Solitude'. It features a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat major). The tempo is 'Slowly & Sadly' with a quarter note equal to 60 beats per minute. The first measure is marked with a piano (*p*) dynamic. The lyrics are: 'you taunt me with'. The system is divided into three measures. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a piano (*p*) dynamic. The third measure is marked with a piano (*p*) dynamic. The system is divided into three measures. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a piano (*p*) dynamic. The third measure is marked with a piano (*p*) dynamic.

Dm7 G7 Cmaj7 C7  
 mem - o - ries that nev - er die. *I mp*  
*P P P P*

F D#° C Cmaj7 C7sus4 C7  
 sit in my chair, I'm filled with des - pair, there's no-one could be so sad, With  
*P P P P P P*

F D#° C G9+5  
 gloom ev - 'ry - where, I Sit and I stare, I know that I'll soon go mad. In my  
*cresc. mf mp*  
*P P P P*

Cmaj7 Am7 D9  
 sol - i - tude *cresc.* I'm pray - ing, dear  
*mf*  
*P P P P P*

Dm7 G7 Cmaj7 C6  
 Lord a - bove, send back my love. *p*  
*dim.*  
*P P rit. P P \**

# SUMMERTIME

(FROM "PORGY AND BESS")

Words & Music by George Gershwin, DuBose & Dorothy Heyward & Ira Gershwin

Gently  $\text{♩} = 50$

The image displays a piano score for the piece 'Summertime' from the opera 'Porgy and Bess'. The score is written in G major and 3/4 time, with a tempo marking of 'Gently' and a quarter note equal to 50 beats per minute. The music is arranged in four systems, each consisting of a treble and bass clef staff. The first system begins with a piano (*p*) dynamic and features a series of chords: Am6, E7, Am6, E7, Am6, and E7. The second system continues with Am6, E7, Am, E7, Am, and E7. The third system includes Dm, Em7, F, F#° (marked with a 'c' for diminished), E (marked with 'jump'), and B7. The fourth system concludes with E, Am6, E7, Am6, and E7. The bass line consists of simple chords and eighth-note patterns, while the treble line features a melodic line with various ornaments and slurs. The piece ends with a final chord of E7.

© Copyright 1935 (Renewed) Chappell & Company, USA.  
This arrangement © Copyright 1999 Chappell & Company, USA.  
Warner Chappell Music Limited, Griffin House, 161 Hammersmith Road, London W6.  
All Rights Reserved. International Copyright Secured.

Am E7 Am D9 C Am

*P* *P* *P* *P* *P* *P*

play with 4th finger, then shift to 5th

D7 G7 Am

1.

*P* *P* *P* *P* *P* *P* *P*

Am6 E7 Am6 E7 2. Am Am7

*P* *P* *P* *P* *P* *P* *P*

Am6 F C Am D7 G7

*P* *P* *P* *P* *P* *P*

Am Am6

*dim.* *rit.* *P*

*P* *P* *P* *P* *P* *P* \*

# THE LADY SINGS THE BLUES

Words by Billie Holiday. Music by Herbie Nichols

Sadly  $\text{♩} = 84$  ( $\text{♩} = \text{♩} = \text{♩}$  throughout)

*mp* **Gm(maj7)** **E $\flat$ 7(on G)** **Gm6**

La - dy sings the blues, she's got them bad, she feels so  
 La - dy sings the blues, she tells her side, no-thing to

*P* *P* *P*

**Gm7** **Gmaj7** **Cmaj7**

sad. hide. Wants the world to know just what the  
 Now the world will know just what the

*P* *P* *P*

**G** **F** **E** **A9** **D13** **A9** **D13**

blues is all a-bout. *mf* *mf* The  
 blues is all a-bout. *cresc.* *mp*

*P* *P* *P* *P* *P* *P* *P* *P*

**G** **F** **E** **D7** **G7** **D7** **G7**

blues ain't no - thin' but a pain in your heart, - when you get a bad start, - when you and your

*P* *P* *P* *P* *P* *P* *P* *P*

man have to part. I ain't gon-na just sit a-round and cry, and now I

*P P P P P P P*

A7 3 3 3

know I won't die, be-cause I love him. La - - - dy sings the

*cresc. mf mp*

*P P P P P*

D7 C (on E) Fm (on F#) D7 Gm(maj7)

blues, she's got 'em bad, she feels so sad. But

*P P P*

Eb7(on G) Gm6 Gm7

now the world will know she's ne-ver gon-na sing them no more,

*cresc. P P P*

Gmaj7 Cmaj7 G F D7+9

no more.

*mf rit. P P P*

Gm(add2) D7 Gm9(maj7)

# THE COMPLETE PIANO PLAYER EASY BLUES

A superb collection of 21 blues numbers, including Ain't Misbehavin', Georgia On My Mind, Here's That Rainy Day, In A Sentimental Mood, Smoke Gets In Your Eyes, Solitude and The Lady Sings The Blues.

Each piece is expertly arranged for piano by Kenneth Baker, author of the best-selling *The Complete Piano Player* series, complete with fingering and chords.

The music has been newly engraved and superbly presented on the page to make playing a real pleasure.

## THE COMPLETE PIANO PLAYER

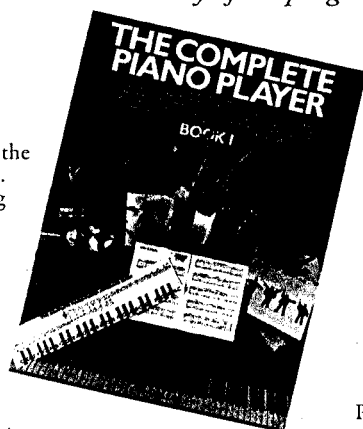
*Kenneth Baker's* famous course for learning to play the piano. The only piano course based throughout on today's popular songs and on famous light classics. Easy-to-follow text and clear demonstration diagrams enable you to progress in the shortest possible time to advanced playing.

A constantly enjoyable course for home use or classroom study.

*Summary of the programme . . .*

### Book 1

How to sit correctly.  
The piano keyboard.  
Musical timing and the beat.  
Developing your sense of rhythm.  
*Keyboard chart:* helps you locate and learn the notes of the piano with no trouble at all.  
Plus 24 popular tunes to play, including *Strangers In The Night . . . Annie's Song . . . She Loves You.*



### Book 4

The pedals.  
Syncopation.  
Broken chord style  
Left hand fills.  
More piano techniques.  
Plus 22 popular songs including *Don't Cry For Me Argentina . . . My Way.*

### Book 2

New notes for right and left hands.  
Chord symbols.  
Wrist staccato.  
Two tunes with one hand.  
Plus 22 popular tunes, including *Hard Day's Night . . . Take Me Home Country Roads . . . Bright Eyes.*

### Book 5

Dynamics in music.  
Tremolo.  
Phrasing again.  
New left hand rhythm pattern.  
Plus 20 more popular tunes including *The Entertainer . . . House Of The Rising Sun . . . Pink Panther Theme.*

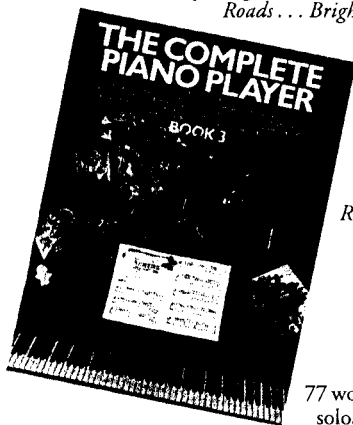


### Book 3

Chord pyramids.  
Accompaniment patterns.  
Phrasing.  
More left hand melody playing.  
Plus 22 popular tunes including *Raindrops Keep Falling' On My Head . . . Somewhere My Love . . . Fascination.*

### Style book

Designed to help you become a complete, all-round pianist. Can be used by anyone who has followed *The Complete Piano* or course of similar standard. Teaches 17 modern piano styles, including *Boogie Woogie . . . Richard Clayderman . . . Modern Blues . . . Rock 'n' Roll.*



### Also Available

#### The Complete Piano Player Collection 1

77 works by the greatest composers divided into solos, folk songs, études, sonatinas and duets.

#### The Complete Piano Player Collection 2

68 works by the greatest composers divided into solos, folk songs, études, sonatinas and duets.

#### The Complete Piano Player Collection 3

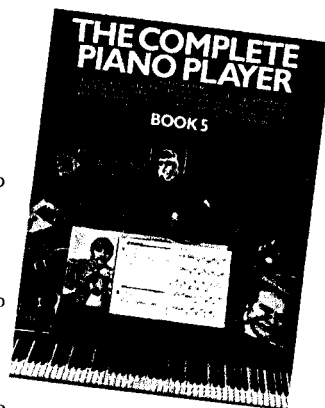
63 works by the greatest composers divided into solos, folk songs, études, sonatinas and duets.

#### The Complete Piano Player Collection 4

59 works by the greatest composers divided into solos, folk songs, études, sonatinas and duets.

#### The Complete Piano Player Christmas

Twenty-five well-known songs and carols. Fully fingered and with words and chord symbols. Can be Used as Supplementary material to the complete *Piano Player* books or any course of similar standard.



#### The Complete Piano Player Songbook 1

Arranged by Kenneth Baker  
Twenty-four famous popular songs and light classics. With lyrics and chord symbols. can be used by anyone who has reached the standard of *The Complete Piano Player* Books 1 and 2.

#### The Complete Piano Player Songbook 2

Arranged by Kenneth Baker  
Twenty-four famous popular songs and light classics. With lyrics and chord symbols. can be used by anyone who has reached the standard of *The Complete Piano Player* Books 3 and 4.

#### The Complete Piano Player Theory Book

By Poldi Zeitlin and David Goldberger  
One of the most enjoyable ways ever devised for pianists to learn musical theory. Easy-to-follow text with clear examples. Special feature: self-test work sheets so that you can assess your progress.

ISBN 0-7119-7443-8

