

It's Easy To Play Rhythm & Blues.

Easy-to-read, simplified arrangements of eighteen well known Rhythm & Blues songs
for piano/vocal with guitar chord symbols.

Including 'Good Golly Miss Molly', 'The Last Time', 'Mean Woman Blues'.

Arranged by Cyril Watters.



It's Easy To Play Rhythm & Blues.



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Good Golly Miss Molly

Words & Music by Robert Blackwell & John Marascalco

Medium tempo

The first system of music is in 4/4 time and features a piano accompaniment. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a bass line of eighth notes. The dynamic marking is *mf*. The lyrics "Good Gol - ly Miss" are written above the right hand. Chord symbols "F" and "C7+" are placed below the left hand.

The second system continues the piano accompaniment. The right hand has a melodic line with lyrics "Mol - ly, Yeah you sure__ like a ball." above it. The left hand continues the bass line. A chord symbol "F" is placed below the left hand.

The third system continues the piano accompaniment. The right hand has a melodic line with lyrics "Well, Good Gol - ly Miss Mol - ly, Yeah you sure__ like a" above it. The left hand continues the bass line. Chord symbols "F7" and "Bb7" are placed below the left hand.

The fourth system continues the piano accompaniment. The right hand has a melodic line with lyrics "ball. When you're shak - in' and a shout - in'," above it. The left hand continues the bass line. Chord symbols "F" and "C7" are placed below the left hand.

Can't you hear — your Mom-ma call? Well, from the

Bb7 F C7

ear - ly, ear - ly morn - in' to the ear - ly, ear - ly night, When I

F No chord Bb7 F No chord Bb7

caught Miss Mol - ly rock²-in at the House of Blue Lights, — Oh! Good Gol - ly Miss

F No chord F No chord F No chord

Mol - ly. Yeah you sure — like a ball.

Bb7 F

When you're rock - in' and a - roll - in', Can't you hear — your Mom-ma

C7 Bb7

call? Well, now Mom-ma, Pop-pa told me 'Son you'd

F C7 F No chord B♭7

bet - ter watch your step.' What I knew a - bout Miss Mol - ly, got - ta

F No chord B♭7 F No chord

watch my dad-dy my - self. Good Gol - ly Miss Mol - ly,

F No chord F No chord B♭7

Yeah you sure — like a ball. When you're shak - in' and a

F

shout - in', Can't you hear your Momma call?

C7 B♭7 F E♭ F

Love Potion No. 9

Words & Music by Jerry Leiber & Mike Stoller

Fairly bright tempo

The piano introduction consists of four measures in 4/4 time. The first measure features a piano (p) dynamic and a chord of E minor (Em). The second measure has a forte (f) dynamic and contains a sequence of chords: A7, Bb7, B7, and Em. The third and fourth measures repeat the A7, Bb7, B7 chord sequence.

Em

A7

Bb7 B7

Em

A7

Bb7 B7

The first vocal line begins with a mezzo-forte (mf) dynamic. The melody is in 4/4 time. The lyrics are: "I took my troubles down to Ma - dam Ruth, — You know, that Gyp-sy with the". The piano accompaniment consists of chords in the bass line.

Em

A7

Em

The second vocal line continues the melody. The lyrics are: "gold - capped tooth. — She's got a store - front at Thirty Fourth and Vine,". The piano accompaniment continues with chords in the bass line.

A7

G

The third vocal line concludes the phrase. The lyrics are: "Sell - in' lit - tle bott - les, of Love Po - tion Number Nine." The piano accompaniment continues with chords in the bass line.

A7

B

No chord

Em

I told her that I was a flop with chicks,—

A7 B b7 B7 Em A7

I've been that way since nine - teen fif - ty six. — She looked at my palm and she

Em A7 G

made a ma - gic sign. She said "What you need is Love Po - tion Number

A7 B — No chord

Nine, — She bent down and turned a - round and

Em A7

gave me a wink. — She said "I'm gon - na mix it up right here in the sink." — It

F #m

smelled like tur-pen-tine and looked like In- di - a ink. — I held my nose, I closed my eyes;

A7 B No chord

I took a drink. I did- n't know if it was day or night. —

Em A7

I started kiss-in' ev'-ry - thing in sight. — But when I kissed the cop down at

Em A7 G

Thir - ty Fourth and Vine, He broke my lit - tle bot - tle of Love Po - tion Num-ber

A7 B No chord

Nine.

Em A7 B \flat 7 B7 Em

Little By Little

Words & Music by Nanker Phelge

Steady four

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 time signature is 4/4. The key signature has one flat (Bb). The music starts with a dynamic marking of *mf*. The first two measures feature a sustained chord in the right hand and a simple bass line in the left hand. The last two measures feature a more active melody in the right hand and a simple bass line in the left hand.

F Eb F Eb F Cm F

The second system of music includes the vocal line and piano accompaniment. The vocal line is written in a treble clef staff with lyrics underneath. The piano accompaniment is in a bass clef staff. The lyrics are: "Tried to tail— you last night ba - by, trail you in my car. —". The music continues with a steady bass line in the piano accompaniment.

F7

The third system of music includes the vocal line and piano accompaniment. The vocal line is in a treble clef staff with lyrics: "But I was a - fraid — of what I was look - in'". The piano accompaniment is in a bass clef staff. The music continues with a steady bass line.

The fourth system of music includes the vocal line and piano accompaniment. The vocal line is in a treble clef staff with lyrics: "for, — And lit - tle by lit - tle I'm los - in' my". The piano accompaniment is in a bass clef staff. The music continues with a steady bass line.

Bb Bb7 Bb Eb Bb

love _____ for you. _____

Eb Bb7 F F7 Cm F7 Cm

Yeah, _____ lit - tle by lit - tle I've found out

F C7 Cm7 C7 Bb

you're not true. _____

Eb Bb7 F F7 Cm F7 Cm

I try not to bear _____ a grudge, _____ A

F F7

girl got - ta hitch a ride, _____ Things ain't been the same. _____

Since my mother died, Yeah, lit - tle by

Bb Bb7

lit - tle I'm los - in' my love for you.

Bb Eb Bb7 F

Yeah, Lit - tle by

F7 Cm F7 Cm F C7 Cm7

lit - tle I've found out you're not true.

C7 Bb Eb Bb7 F

F7 Cm F7 Cm F

Poison Ivy

Words & Music by Jerry Leiber & Mike Stoller

Medium bright tempo

mf

1. She comes on like a rose, — and
 2. pret-ty as a daisy, — but

F Eb F (F) Eb

ev' - ry bod - y knows —
 look out man she's crazy. —

She'll — get you in dutch, —
 She'll real - ly do you in, —

F Eb F

Why, you can look but you'd be-ter not touch. } Poi - son
 If you let her get — un-der your skin. } I - vy, —

Eb F No chord Dm

Poi - son I - vy, — Late at

Am Dm

night while you're sleep-in', Poison I - vy comes creep - in' round. _____ 2. She's

Gm C7 Dm

Ah that beat will make you jum - py and booze will make you lum - py, the

Bb

way it rocks will make you jump and twitch. That rhythm's gon - na fool ya, that

F Bb

slow back beat to cool ya, but Poi - son I - vy, Lord, will make you itch. You're

C No chord

gon - na need an ocean of cal - o - mine lo - tion,

F Eb F

You'll be scratchin' like a hound, — the

E \flat F E \flat

min-ute you start to mess a - round — Poi - son I - vy,

F No chord Dm

— Poi - son I - vy. — Late at

Am Dm

night while you're sleep- in', Poi-son I - vy comes creepin', late at night while you're sleepin', Poi-son

Gm C7 Dm

I - vy comes creepin', late at night while you're sleepin' Poison I - vy comes creep - in' a - round.

G Dm Gm Dm

Down the Road A Piece

Words & Music by Don Raye

Medium tempo

The first system of music is in 4/4 time with a key signature of one flat (Bb). It features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part starts with a chord of F major and a melody of quarter notes. The vocal line begins with a whole note chord of F major, followed by a melody of quarter notes. The lyrics are: "Now if you want to hear some boogie, then".

mf

Now if you want to hear some boogie, then

F C7 F

The second system continues the piano accompaniment and vocal line. The piano part has a steady bass line of quarter notes. The vocal line continues with a melody of quarter notes. The lyrics are: "I know the place, There's just an old pi-an-o and a knocked out bass. The".

I know the place, There's just an old pi-an-o and a knocked out bass. The

F7 E F9

The third system continues the piano accompaniment and vocal line. The piano part has a steady bass line of quarter notes. The vocal line continues with a melody of quarter notes. The lyrics are: "drummer man's a guy they call him, 'eight-beat Mac.' And you'll remember Slam and ol' spi-".

drummer man's a guy they call him, "eight-beat Mac." And you'll remember Slam and ol' spi-

Bb7 F

The fourth system continues the piano accompaniment and vocal line. The piano part has a steady bass line of quarter notes. The vocal line continues with a melody of quarter notes. The lyrics are: "- der fin-ger Jack. They serve ya chicken fried in ba-con grease, Down the".

- der fin-ger Jack. They serve ya chicken fried in ba-con grease, Down the

Gm7 C7

road, down the road, down the road a piece.— That's a place you real-ly

F6 E7 F6 E7 F6 B \flat F

get your kicks,— It's op - en ev' - ry night, from 'bout twelve to six. Now if you

B \flat 6 F7

want to hear some boogie, you will get your fill,— Be-cause, Pops, they put it to ya like an

B \flat 7 F

ol' steam drill,— come a - long with me be - fore they lose their lease,— Down the

C7

road, down the road, down the road a piece. Doo, doo, doo doo, Doo,

F6 E7 F6 E7 F6 B \flat F E7

doit, _____ Doo, doo, doo doo, _____ Doo,

F B \flat 7 E7

doit, _____ Doo, doo, doo, doo, _____ Doo, doo, doo, _____

F Gm7 C7

doo, doit. _____ You'll get a little touch of ol' Ba - sin Street, _____ And

F C7+ F

ev' - ry now and then a Kan - sas Ci - ty beat, _____ A - while la - ter on, as the

F7 E F9 B \flat 7

night goes by, _____ You get to think - in' that you're back in "Chi," _____

F

Yes, you keep jumpin' and a - long 'bout dawn, — You're all cooled off and your

C7 Cdim C7 Cdim C7 Fmaj7 F7 Bb7

top is gone. Down the road, down the road a piece, — It's just down the road, down the

F

road a piece. — No cov - er charge, but to get a smile, — Drop some

F7 Bb Bb7

change in the kit - ty, ev' - ry once in a while. Oh, love those cats, — may their

F F7 C7

tribe in - crease, — Down the road, down the road, down the road a piece. —

C Cdim C C7 F Bb F F6

Maybe Baby

Words & Music by Charles Hardin & Norman Petty

Steady tempo

mf

May - be, Ba-by, I'll have you. —

May - be, Ba - by, You'll be true. — May - be, Ba - by, I'll have you — for

me. — It's fun - ny, hon - ey, you don't care, —

You nev - er listen to my prayer, — May - be, Ba-by, you will love me some

F F Dm F Dm F Gm7 C7 F Bb F Dm F Dm F Gm7 C7

day. _____ Well, you are the one that makes me sad, _____

F Bb F F7 Bb

And you are the one that makes me glad, _____ when some - day _____ you want me, _____

F Bb

I'll be there, wait and see. Oh, May - be Ba - by, I'll have you, _____

C7 C7+ F Dm

May - be, Ba - by, you'll be true, _____ May - be, Ba - by, I'll have you _____ for

F Dm F Gm7 C7

me, _____ me. *rallentando*

F Bb F F Gm7 F

The Promised Land

Words & Music by Chuck Berry

Medium bright tempo

The first system of musical notation is in 4/4 time. The treble clef staff contains a piano introduction with a dynamic marking of *mf*. The bass clef staff contains a simple bass line. The system concludes with a fermata over the final chord, marked with a '1' above the staff.

C Dm7 D7 G7

The second system of musical notation includes the vocal line. The lyrics are: "left my home in Nor-folk, Vir-gin-ia, Ca-li-for-nia on my mind." The system concludes with a fermata over the final chord, marked with a '1' above the staff.

C Em7 F

The third system of musical notation includes the vocal line. The lyrics are: "straddled that grey-hound and rode him in-to Ra-leigh and on a-cross Car-o-". The system concludes with a fermata over the final chord, marked with a '1' above the staff.

G7

The fourth system of musical notation includes the vocal line. The lyrics are: "line. We stopped at Charlotte, We by-passed Rock Hill. We ne-ver was a min-ute late." The system concludes with a fermata over the final chord, marked with a '1' above the staff.

C G C

We was ninety miles out of At - lan - ta by sundown, Rollin' out of Geor-gia

F G G7

State. We had motor trouble that turned in - to a struggle, Half - way a-cross Al - a -

C G C

bam. And that 'Hound broke down and left us all stranded in Downtown Birming -

F G7

ham. line.

C Dm7 D7 G7 C

2nd Verse

Right away I bought me a through train ticket,
 Ridin' across Mississippi clean,
 And I was on the Midnight Flyer out of Birmingham.
 Smokin' into New Orleans.
 Somebody helped me get out of Louisiana,
 Just to help me get to Houston Town.
 There are people there who care a little about me,
 And they won't let a poor boy down,
 Sure as you're born, they bought me a silk suit,
 They put luggage in my hand,
 And I woke up high over Albuquerque on a jet
 to the Promised Land.

3rd Verse

Workin' on a T bone steak,
 I had a party flyin' over to the Golden State,
 When the pilot told us in thirteen minutes
 He would get us at the Terminal Gate.
 Swing low, chariot, come down easy,
 Taxi to the Terminal Line;
 Cut your engines, and cool your wings,
 And let me make it to the telephone,
 Los Angeles, give me Norfolk, Virginia,
 Tidewater 4-10-0-0,
 Tell the folks back home this is the Promised Land
 callin' and the poor boy's on the line.

Rave On

Words & Music by Sunny West, Bill Tilgham & Norman Petty

Bright tempo

1. The

f *mf*

F Gm F Gm F

1. lit-tle things— you say and do,— They make me want to be with you - hoo-hoo }
 2. way you dance— and hold me tight,— The way you kiss and say good-ni - hi-high, }

F F7

Rave on! It's a cra- zy feel - in' and I know it's— got me reel - in' when

Bb F

you say, "I love— you," Rave on. 2. Well, the

C7 Gm7 F

2

on. Well - ell - ell, Rave on! It's a cra - zy feel - in' and

F F7 Bb7

I know it's got me reel - in', I'm so glad that you're re - veal - in' your

F C7 Bb

love for me. Rave on, Rave on and tell me

F Bb7

Tell me not to be lone - ly, Tell me you love me on - ly,

F Bb F6 C7

1 2

Rave on to me. Well - ell - ell Rave on to me.

F Bb F F7 F Bb F

Ain't No Woman (Like The One I've Got)

Words & Music by Dennis Lambert & Brian Potter

Medium slow tempo

mf

C Am Dm7 G7 C A7 D7 G7

Ain't no wom - an like the one I've got, — You know it takes a lot — to find an-

C Em7 Am

oth - er bet - ter. Ain't no wom - an like the one I love, — You know we're

F G7 C Em7

hand in glove, — she fits me to the let - ter. Oh! —

Am F G7 Fmaj7 Em7 Dm7

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1. Ev' - ry day the sun comes up a round her She can make the
 2. She can pick me up when it's down I'm go - in', Put a lit - tle

Dm Am

birds sing har - mon - y. Ev' - ry drop of rain is glad it
 mu - sic in my day. Wouldn't be sur - prised if my love keeps

Dm Am Dm

found her, Heav - en must have made her just for me. When she
 grow - in' big - ger ev' - ry minute that she stays a - way. I would

Am Dm

smiles so warm and ten - der, I'd a sight for sore eyes to
 kiss the ground she walks on, I'd be hap - py to o -

Fmaj7 Em7 Dm7 Ab Em7

1 see. 2 bey.

Dm7 Dm7 C Dm7 C

Nadine (Is It You)

Words & Music by Chuck Berry

Medium tempo

f *mf* 1. As

G7 C G G7 C G

2. I got on a ci - ty bus and found a va - cant seat, I thought I saw my fu - ture bride
saw her from the cor - ner as she turned and doubled back, She start - ed walk - in' t' - ward a coffee

Gm G Gm G

walk - in' up the street, I shout - ed to the dri - ver 'Hey con - duc - tor you must slow -
colour - ed Cad - il - lac, I was push - in' thru the crowd try - in' to get where she was at, And

C7

down, I think I see her, Please let me off this bus.' } Nadine
I was cam - paigns shoutin' like a south - ern dip - lo - mat. }

Gm G7 C

Hon - ey, is that you? Oh, Na -

G G7 C G Gm

dine, Hon-ey, is that you?

C7 G7 C

{ Seems like ev'- ry time I see you dar - lin',
Seems like ev'- ry time I catch you dat - cha' } You got somethin' else to
You're up to some - thing

G D7

do. new. 2. I rall.

G7 C G G G9

3. Down-town searchin' for her, lookin' all around,
Saw her gettin' in a yellow cab headin' up town.
I caught a loaded taxi, paid up ev'rybody's tab
With a twenty dollar bill, told him 'Catch that yellow cab'.
4. She moves around like a wave of summer breeze,
Go, driver, go, go, catch her balmy breeze,
Movin' thru the traffic like a mounted cavalier.
Leanin' out the taxi window tryin' to make her hear.

My Baby Left Me

Words & Music by Arthur Crudup

Medium bright tempo

mf

F7

1. Yes, my

1. ba - by left me, nev - er said a word.
2. stand at my win - dow, wring my hands and cry.

F7

was it some - thing I done, some - thing that she heard? My ba - by
I hate to lose that wo - man, hate to say good - bye. You know she

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left me, left me, My baby left me, My baby

Bb7

e - ven left me, nev - er said a

Cm7

Gm7

C7

word. 1. Now, I

F7

2. Now, I

F

3. Baby, one of these mornings, Lord, it won't be long.
 You'll look for me and, Baby, and Daddy he'll be gone.
 You know you left me, you know you left me.
 My baby even left me, never said goodbye.
4. Now, I stand at my window, wring my hands and moan.
 All I know is that the one I love is gone.
 My baby left me, you know she left me.
 My baby even left me, never said a word.

Trouble In Mind

Words & Music by Richard M. Jones (Chippie Hill)

Slow blues tempo

f

Em C7 B7

VERSE

mf

Trou-ble in mind,

Em Eb7 D7 G C7

I'm feel - in' lone - some and blue, can't sleep at night for think-in',

G A7 D7 G G7 C7

O - ver things that I've gone through. I

G7 G6 Cdim G7

nev - er had no trou-ble till that black cat cross'd my path.

C7 G7

Trouble, — how long will it

E♭7 D7 E♭7 D7

last? 1. Trou - ble in

G

REFRAIN

mind I'm blue, But I won't be blue al -
2. lay my head on some lone - some rail - road

G6 D9 G7 Dm7 G+

ways. For Let the sun will shine in
iron. Let the two - nine - teen train

C C#dim G

my ease back my door trou - some bled day. mind.

Am D7 G Bm7 B♭m7

Trou-ble in mind, mind, that's true, I have
 Trou-ble in mind, I'm blue, My poor

Am7 Gmaj7 D9 G6 D9

al heart - most is lost beat - my ing mind, slow, Life ain't Nev - er

G7 Dm7 G+ C C#dim

worth had while no liv trou - ble feel in like my I life could be -

G Am D7

die. fore. 1. I'm gon - na 2. I'm gon - na rall.

G E7 A D7 A D7 G

Bo Diddley

Words & Music by Eugene McDaniels

Fairly bright

mf

Bo Diddley'll buy baby a

dia - mond ring.

1. If that dia - mond
2. If that pri - vate

ring don't shine, —
eye can't see, —

He's gon-na take it to a
He bet-ter not take that

pri - vate eye.
ring from me.

G_b G G_b Dm7

Bo Diddley caught a nan - ny goat, —
 Bo Diddley caught a bear — cat, —

Chord progression: G \flat , G

To make his pret - ty ba - by a Sun - day coat. —
 To make his pret - ty ba - by a Sun - day hat. —

Chord progression: G, Dm7, G, Dm7

INTERLUDE

f

Chord progression: G \flat , Dm7, G \flat , G, Dm7

Chord progression: G, Dm7, G, F, G, F

mf

Chord progression: G, F, G, F, G \flat

Won't you come to my house and rack that bone, —
 Look at that — Bo - do oh where's he been, —

G Gb

Take my ba - by all the way from home.
 Up to your house and gone a - gain.

G

REFRAIN

Bo Did - dl - ey, Bo Did - dl - ey,

Gb G

have you heard — My — pret - ty baby said

she was a bird.

Repeat ad lib gradually fading out

Stagger Lee

Words & Music by Harold Logan & Lloyd Price

Bright tempo

f

mf

1. I was

C C7 F7 F6 G7+

1. standing _____ on the corner _____ when I heard my bull-dog bark. He was
 2. Lee _____ told Billy, _____ 'I can't let you go with that. You have
 3. Lee _____ went to the bar room, _____ and he stood across the bar-room door. Said 'Now

C G7+ C7 F7

bark-ing at the two men who were gambl-ing in the dark. It was
 won all my mon-ey and my brand new Stet-son hat. Stag-ger
 no - body move and he pulled his for - ty four. Stag-ger

C G7 C G7 G7+

Stag-ger Lee and Bil - ly, two men who gam - ble late, Stag - ger
 Lee _____ went cried home and he pulled his for - ty four, Said 'I'm
 Lee _____ cried Bil - ly, 'Oh please don't take my life, I got

C G C7 F7

Lee threw seven, Bil - ly swore that he threw eight. Stag-ger
 go - ing to the bar - room just to pay that debt I owe. Stag-ger
 three little child - ren and a ver - y sick - ly wife.' Stag-ger

C G7 C G7 G7+

Lee _____ shot Bil - ly, _____ oh, he shot that poor boy so bad. Till the

C G7+ C7 F7

bul - let came through Billy and it broke the bar - tender's glass. Look out now, Go,

C G7 C G7 Dm7

go Stagger Lee. Go, go Stagger Lee. Go, go Stagger Lee. Go, go Stagger Lee. Go,

C C7 F7 F7

Fade out

go Stagger Lee. Go, go Stagger Lee. Go, go Stagger Lee. Go, go! _____

C G7 C

Not Fade Away

Words & Music by Charles Hardin & Norman Petty

Brightly

f

F Bb F Bb F

The piano introduction consists of two staves. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. The key signature has one flat (Bb). The tempo/mood is 'Brightly'. The dynamics are marked 'f'.

1. I'm gon-na tell you how it's gon - na be, —
2. My love is big - ger than a Cad - il - lac, —
3. I'm gon-na tell you how it's gon - na be, —

F Bb Eb Bb

The first system of the vocal melody is shown with three variations. The piano accompaniment continues with chords in the bass clef.

You're gon-na give - a your love to me. —
I try to show it and you drive me back. —
You're gon-na give - a your love to me. —

C7 F Bb F A

The second system of the vocal melody continues with three variations. The piano accompaniment continues with chords in the bass clef.

I wan-na love you night and day, — You
Your love for me has got to be real, — For
love to — last more than one day, — A

F7 Bb Eb Bb

The third system of the vocal melody continues with three variations. The piano accompaniment continues with chords in the bass clef.

know my love not fade a - way. Well, you
 you to know just how I feel. A
 love that's love not fade a - way. A

C7 F Bb F

know my love not fade away.
 love for real not fade away.
 love that's love not fade away.

C7 F Bb F

1

Bb F

2

F Bb F

3

Bb F F Bb F

mf *mp* *pp*

Bb F Bb F

(This Could Be) The Last Time

Words & Music by Mick Jagger & Keith Richard

Moderate tempo

mf

1. Well, I

G D7 G D7 G D7 G D7

1. told you once and I told you twice; but ya
 2. sor - ry girl but I can't stay; but ya
 3. told you once and I told you twice; that some -

D G6 C G D G C G

nev - er lis - ten to my ad - vice. You
 feel - in' like I do to - day. It's
 one will have to pay the price. But

D G6 C G D G C

don't try ver - y hard to please me, with
 too much pain and too much sor - row, 'cuz
 here's a chance to change your mind,

D G6 C G D G C

what you know, — it should be eas - y, } Well,
 guess I'll feel — the same to - mor - row. }
 I'll be gone — a long long time. — }

D G6 C D G D G C

this could be the last time, this could be the last time.

G

May - be the last time, I don't know. —

Cmaj7 C G

Oh no. Oh no.

D7

1.2

Well, I'm no. Well,

(D7)

D.S. and Fade out

Mean Woman Blues

Words & Music by Claude DeMetrius

Medium tempo

mf

C7 B \flat 7 F

The piano introduction consists of four measures in 4/4 time. The first measure has a C7 chord. The second measure has a B \flat 7 chord. The third and fourth measures have an F chord. The melody in the right hand starts with a quarter note G \flat , followed by quarter notes A \flat , B \flat , and C \flat . The bass line in the left hand starts with a quarter note G \flat , followed by quarter notes A \flat , B \flat , and C \flat .

I got a wom - an, mean as she can be.

(F)

The vocal line begins with the lyrics "I got a wom - an, mean as she can be." The melody is in 4/4 time, starting on a quarter note G \flat , followed by quarter notes A \flat , B \flat , and C \flat . The piano accompaniment in the left hand has a bass line starting on a quarter note G \flat , followed by quarter notes A \flat , B \flat , and C \flat . The right hand has a melody starting on a quarter note G \flat , followed by quarter notes A \flat , B \flat , and C \flat .

I got a wom - an, mean as she can be. Some -

B \flat 7 F Fm

The vocal line continues with the lyrics "I got a wom - an, mean as she can be. Some -". The melody is in 4/4 time, starting on a quarter note G \flat , followed by quarter notes A \flat , B \flat , and C \flat . The piano accompaniment in the left hand has a bass line starting on a quarter note G \flat , followed by quarter notes A \flat , B \flat , and C \flat . The right hand has a melody starting on a quarter note G \flat , followed by quarter notes A \flat , B \flat , and C \flat .

times I think she's al - most mean as me. 1. A

C7 B \flat 7 F

The vocal line continues with the lyrics "times I think she's al - most mean as me. 1. A". The melody is in 4/4 time, starting on a quarter note G \flat , followed by quarter notes A \flat , B \flat , and C \flat . The piano accompaniment in the left hand has a bass line starting on a quarter note G \flat , followed by quarter notes A \flat , B \flat , and C \flat . The right hand has a melody starting on a quarter note G \flat , followed by quarter notes A \flat , B \flat , and C \flat .

2. black cat up and died of fright, 'Cause she crossed his path last night,
 3. kiss so hard she bruise my lips. Hurts so good my heart just flips, } Oh,
 strang-est gal I ev-er had, Nev-er hap-py less she's mad,

F No chord F No chord F No chord

I got a wom-an mean as she can be. Some-

Bb7 F Fm

1.2

times I think she's al-most mean as me. 2. She
 3. The

C7 Bb7 F

3

me. Some-times I think she's al-most

F Fm C7 Bb7

mean as me. *f*

F

Tulane

Words & Music by Chuck Berry

Medium tempo

mf

1. Tu - lane and John-ny open - ed a
2. by your fa - ther's house and tell him
3. Go and tell your mom in case you

No chord F G7 C

nov - el - ty shop, —
bus' - ness is slow, —
run in - to the man, Go

Back un - der the coun - ter was the
See if he will loan you some, 'cos
by the shop and get the stuff and

cream of the crop. —
soon you'll get the dough.
hide it in the van.

C7

Ev' - ry - thing was clicking and the
Put the cat out in the hall and
Go back to your fa - ther's, get the

bus' - ness was good, — Till
rum - ple up the room,
mon - ey for the bail.

one day lo and be - hold an
Go ' to Doctor Cannon, tell him you
Bring it down and bail me out this

F7 C

offi - cer stood. —
swallowed some perfume.
rot - ten fun - ky jail. We

John-ny jumped the coun - ter but he
Tell him that you need it quick so
got - ta tell a law - yer in the

stumbled and fell, — Tu -
he'll have to test - i - fy.
trick of poli - tics, — Some -

G7 F7

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CHORUS

lane made it up, John-ny
 You been sick all day, that's a
 body who can win this thing and

fell and he yelled:- Put it
 per - fect al - i - bi: Put it
 get this thing fixed:- Put it

on,
 on,
 on, } Tu - lane, —

C F7 C

he can't catch up with you,
 go, Tu - lane, — he ain't man e - nough for you,

go, Tu - lane, — use all the speed — you got,
 go, Tu - lane, —

F7 C

you know you need — a lot,
 go Tu - lane, — he's lag - ging be - hind, — put it

G7 F7

on, Tu - lane, — put it on. — 2. Go on. —

C D \flat 9 C9

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