It's Easy To Play More Jazz.

Easy to read, simplified arrangements of eighteen of the world's most famous jazz pieces arranged for piano/vocal with chord symbols. Includes 'Baby Won't You Please Come Home,' 'Down The Road A-Piece,' 'Georgia On My Mind,' 'In A Sentimental Mood' and many others.

Arranged by Christopher Norton.

It's Easy To Play More Jazz.

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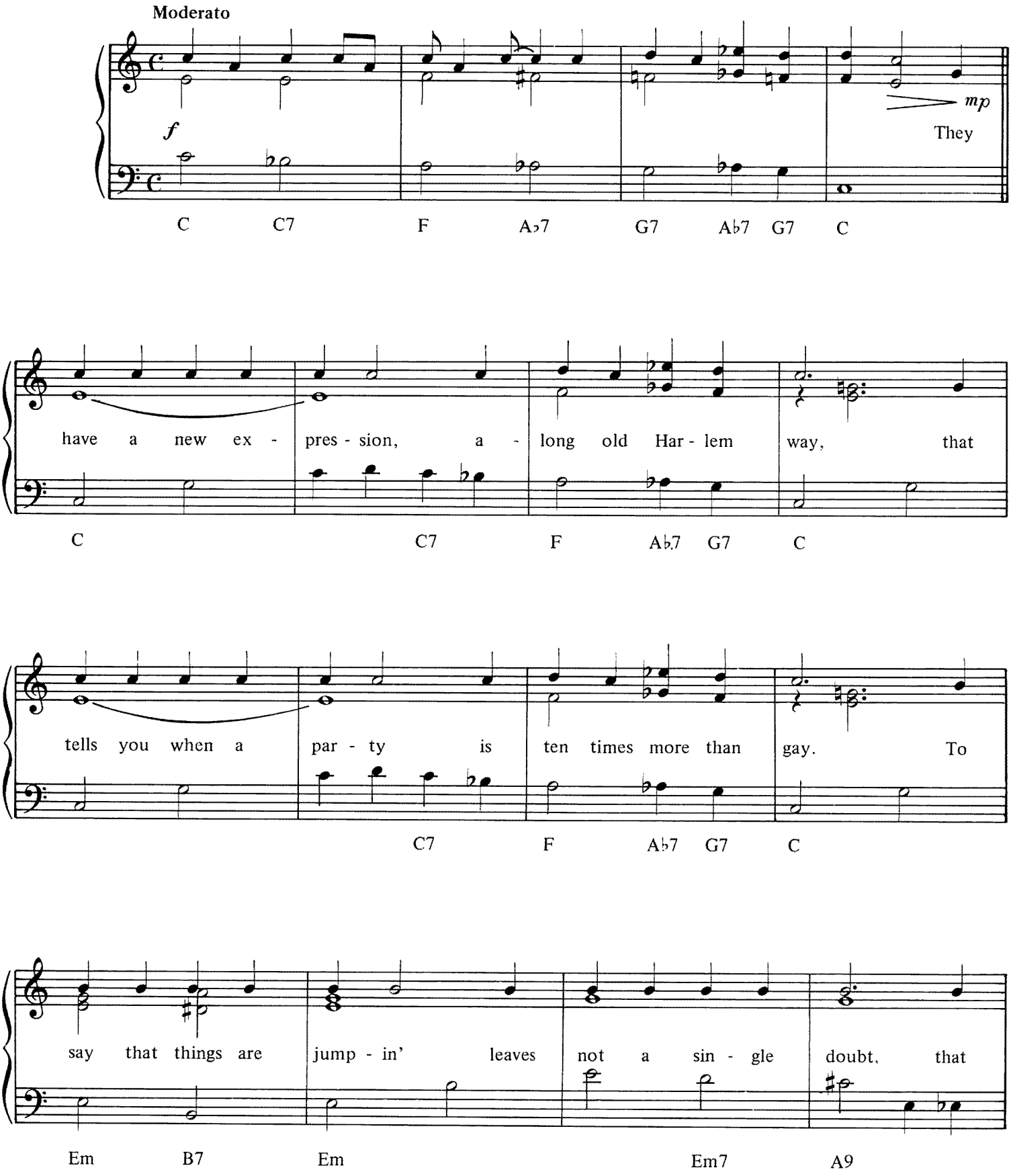
The Joint Is Jumpin'

Words by Andy Razaf and J.C. Johnson
Music by Thomas Waller



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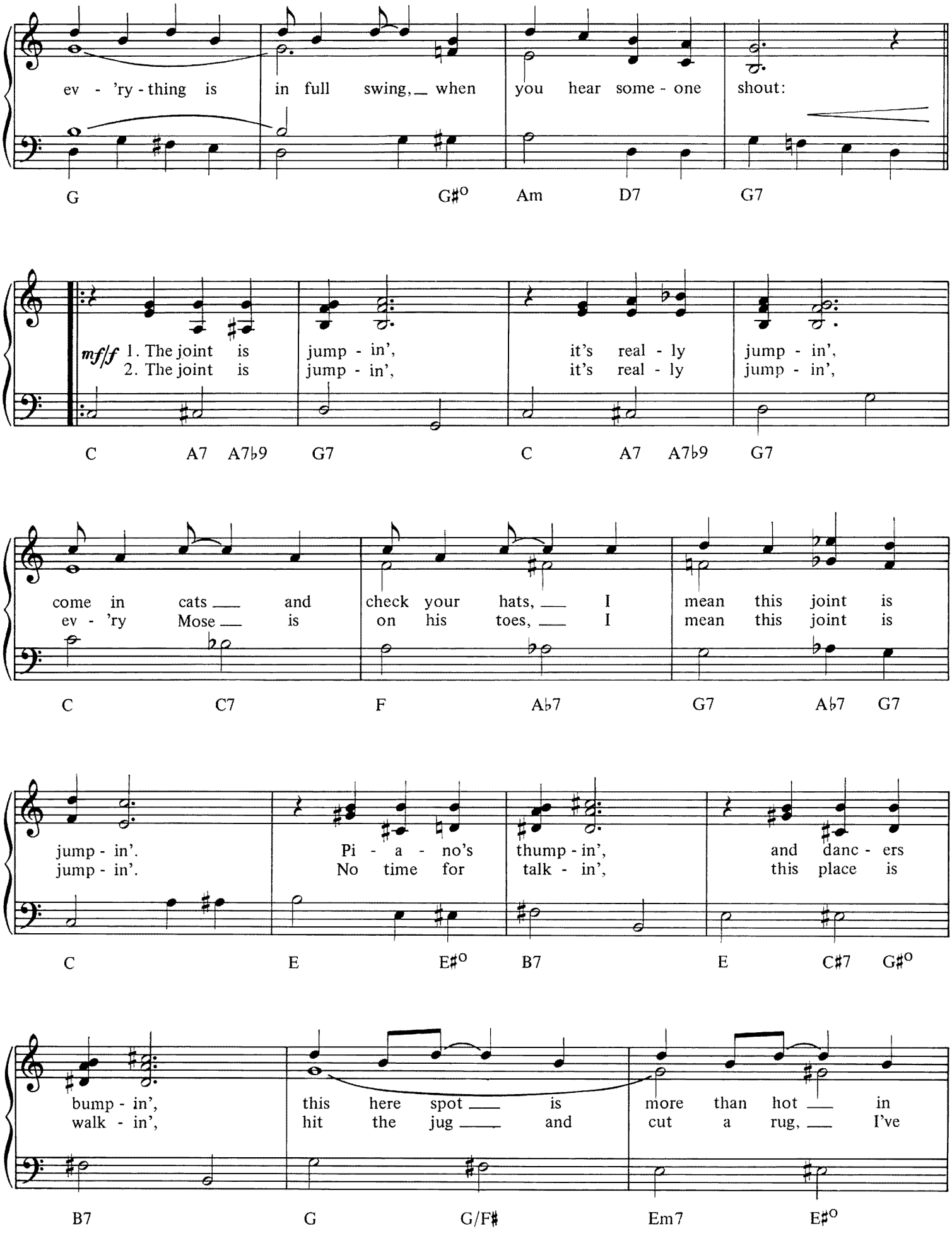
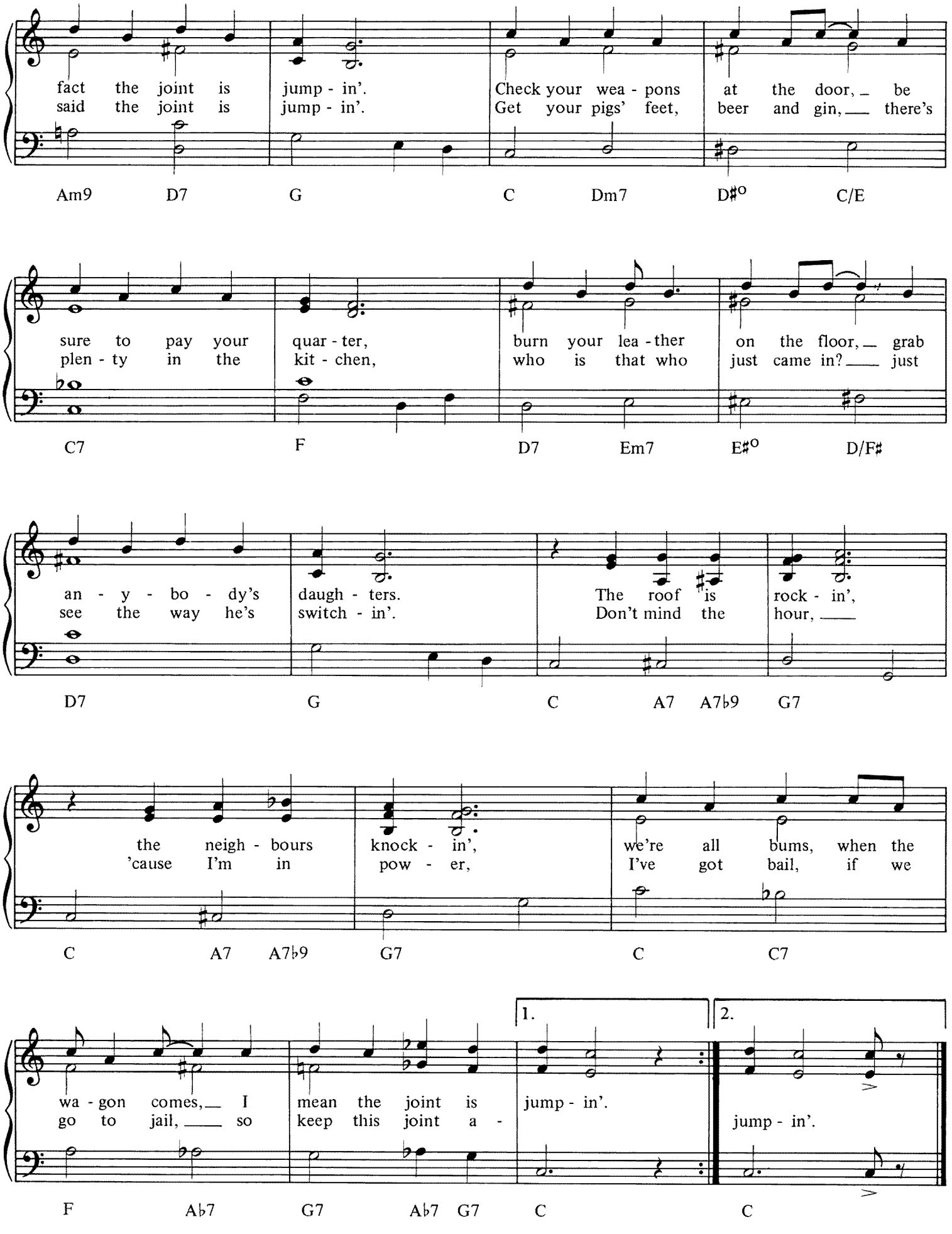
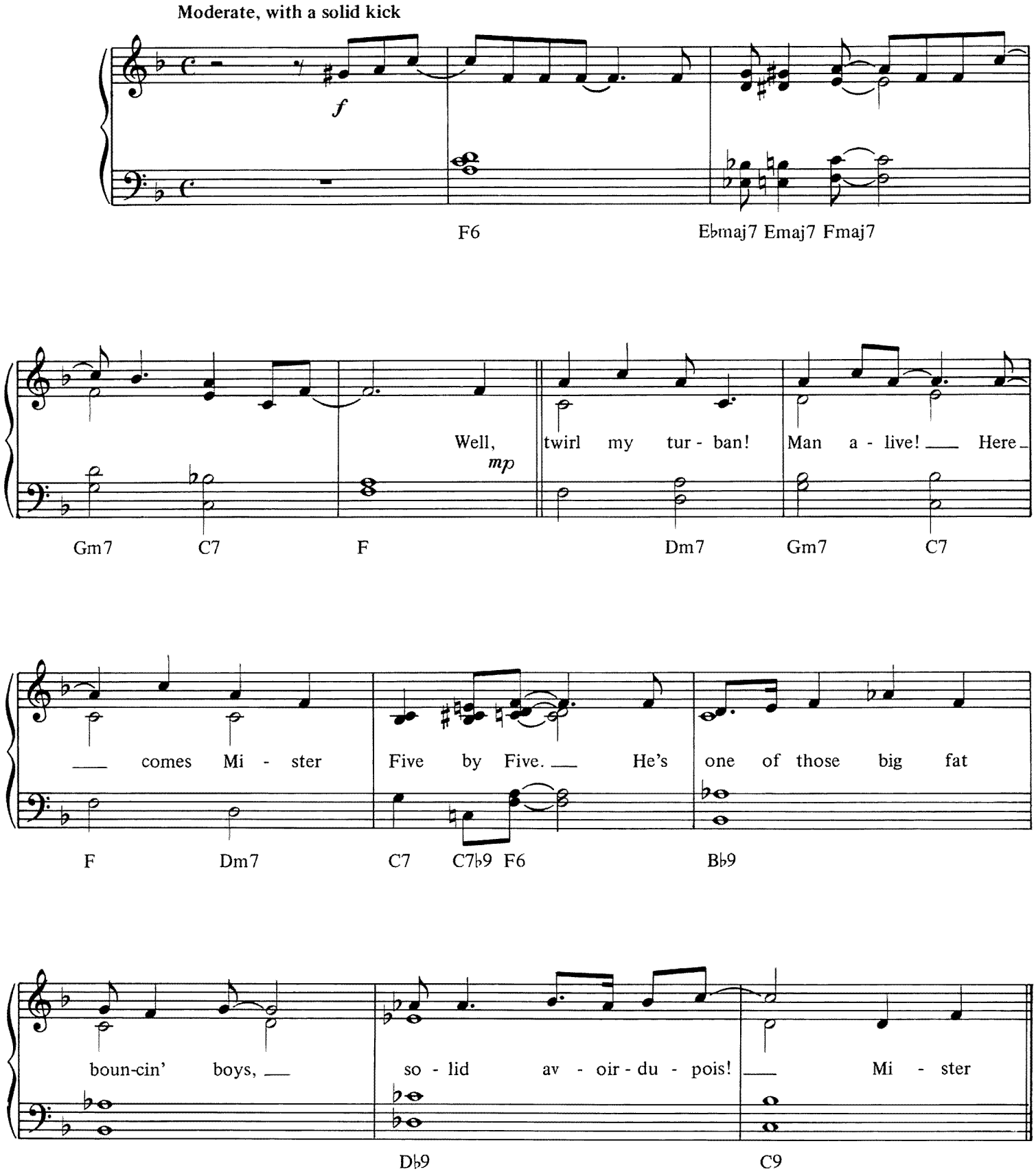

ev - 'ry - thing is in full swing, when you hear some - one shout:
G G#o Am D7 G7
mf/f 1. The joint is jump - in', it's real - ly jump - in',
2. The joint is jump - in', it's real - ly jump - in',
C A7 A7b9 G7 C A7 A7b9 G7
come in cats and check your hats, I mean this joint is
ev - 'ry Mose is on his toes, I mean this joint is
C C7 F Ab7 G7 Ab7 G7
jump - in'. Pi - a - no's thump - in', and danc - ers
jump - in'. No time for talk - in', this place is
C E E#o B7 E C#7 G#o
bump - in', this here spot is more than hot in
walk - in', hit the jug and cut a rug, I've
B7 G G/F# Em7 E#o


fact the joint is jump - in'. Check your wea - pons at the door, _ be
said the joint is jump - in'. Get your pigs' feet, beer and gin, ___ there's
Am9 D7 G C Dm7 D♯° C/E
sure to pay your quar - ter, burn your lea - ther on the floor, _ grab
plen - ty in the kit - chen, who is that who just came in? ___ just
C7 F D7 Em7 E♯° D/F♯
an - y - bo - dy's daugh - ters. The roof is rock - in',
see the way he's switch - in'. Don't mind the hour, ___
D7 G C A7 A7♭9 G7
the neigh - bours knock - in', we're all bums, when the
'cause I'm in pow - er, I've got bail, if we
C A7 A7♭9 G7 C C7
wa - gon comes, _ I mean the joint is jump - in'.
go to jail, ___ so keep this joint a - jump - in'.
1. 2.
F A♭7 G7 A♭7 G7 C C

Mister Five By Five

Words and Music by Don Raye and Gene de Paul



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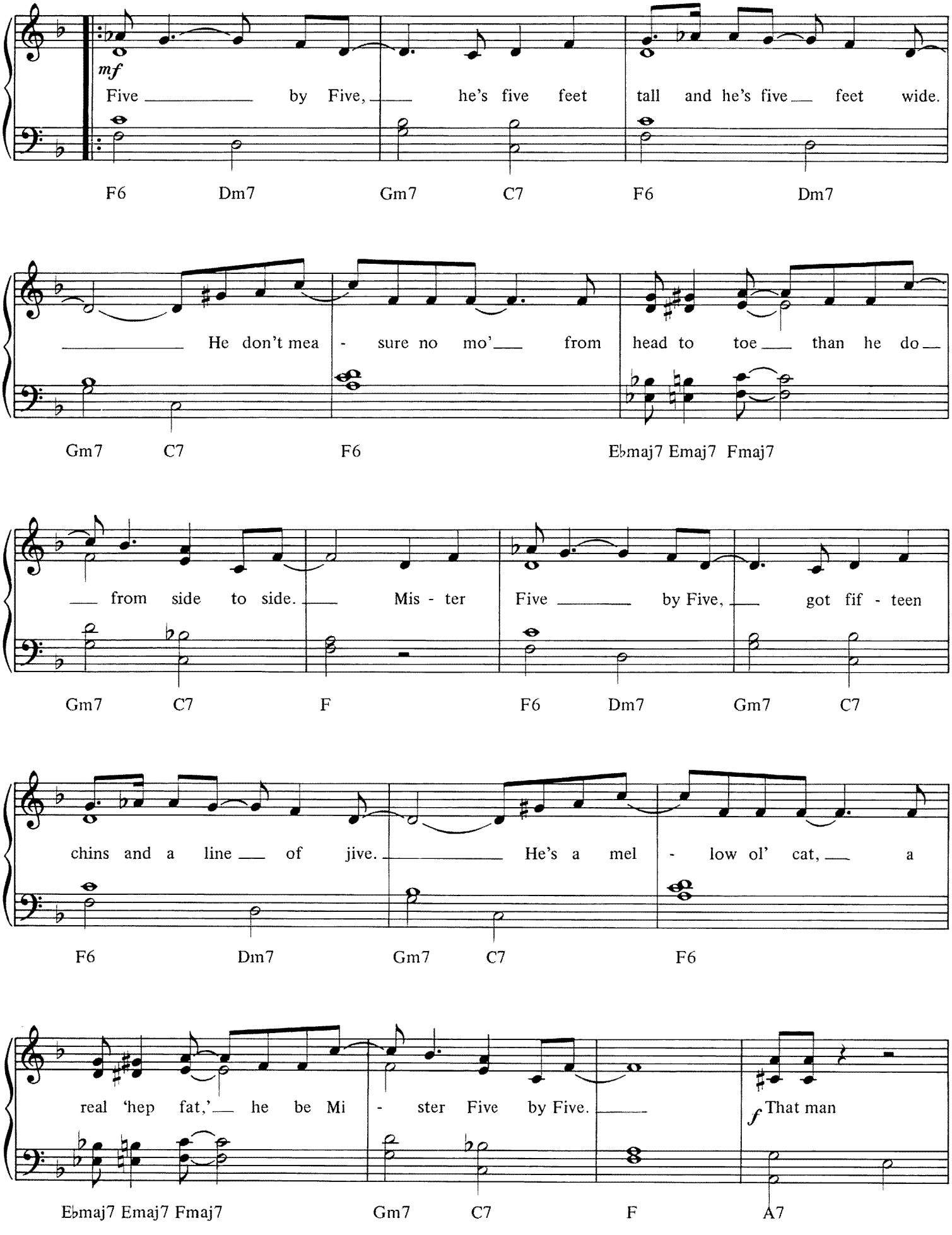
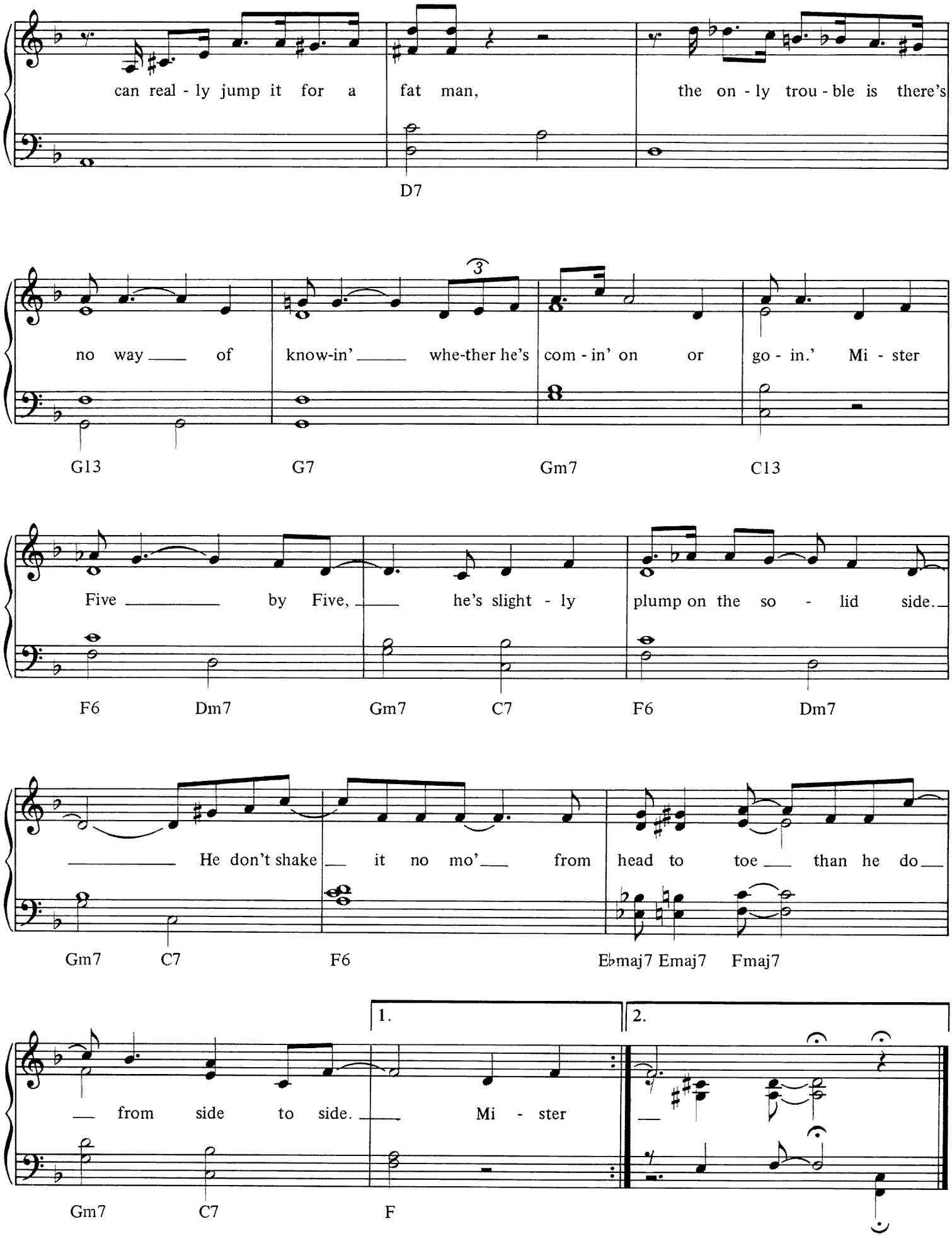
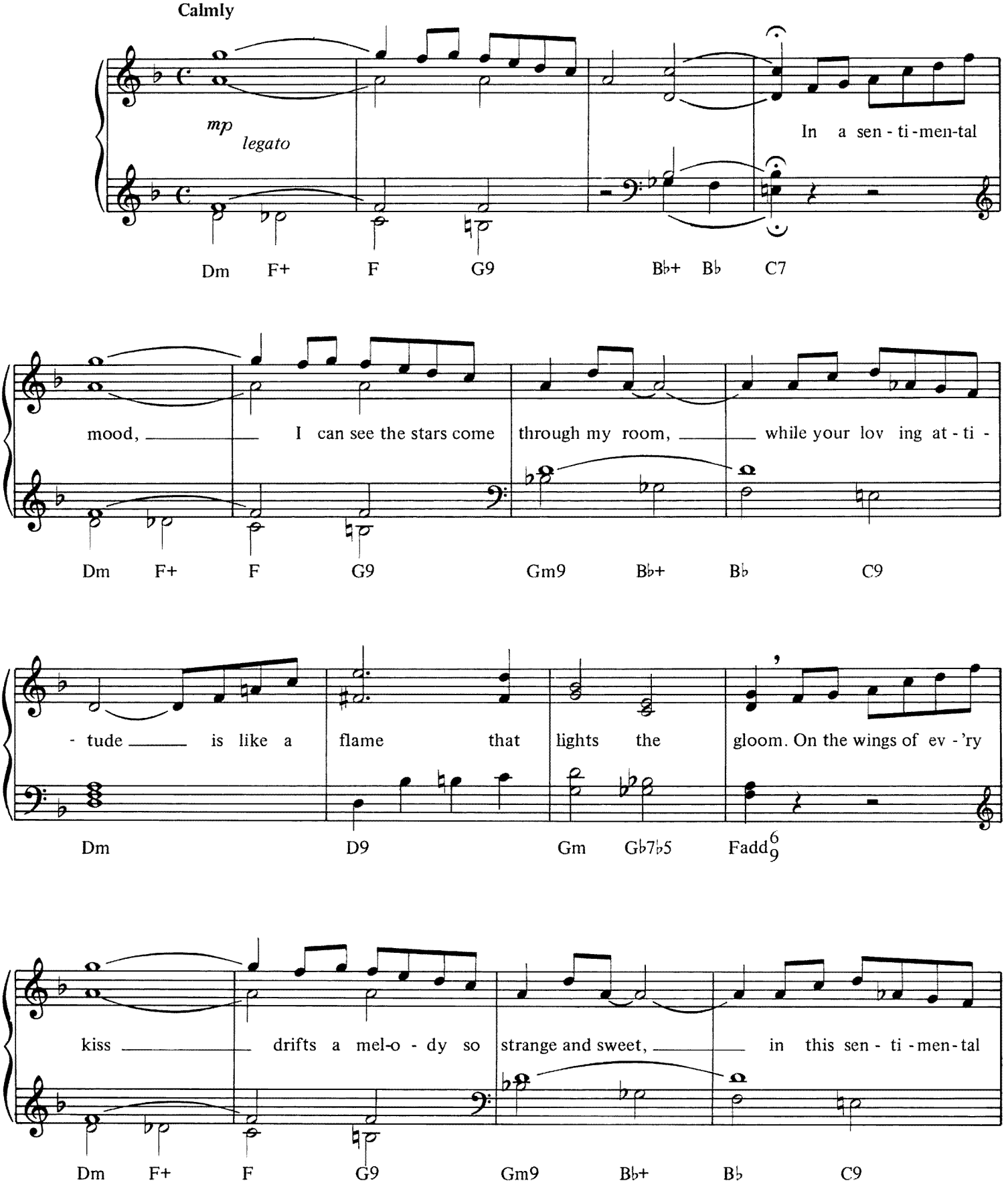

mf
Five by Five, he's five feet tall and he's five feet wide.
F6 Dm7 Gm7 C7 F6 Dm7
He don't mea - sure no mo' from head to toe than he do
Gm7 C7 F6 E♭maj7 Emaj7 Fmaj7
from side to side. Mis - ter Five by Five, got fif - teen
Gm7 C7 F F6 Dm7 Gm7 C7
chins and a line of jive. He's a mel - low ol' cat, a
F6 Dm7 Gm7 C7 F6
real 'hep fat,' he be Mi - ster Five by Five.
f That man
E♭maj7 Emaj7 Fmaj7 Gm7 C7 F A7


can real - ly jump it for a fat man, the on - ly trou - ble is there's
D7
no way of know-in' whe-ther he's com - in' on or go - in.' Mi - ster
G13 G7 Gm7 C13
Five by Five, he's slight - ly plump on the so - lid side.
F6 Dm7 Gm7 C7 F6 Dm7
He don't shake it no mo' from head to toe than he do
Gm7 C7 F6 Ebmaj7 Emaj7 Fmaj7
1.
2.
from side to side. Mi - ster
Gm7 C7 F

In A Sentimental Mood

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



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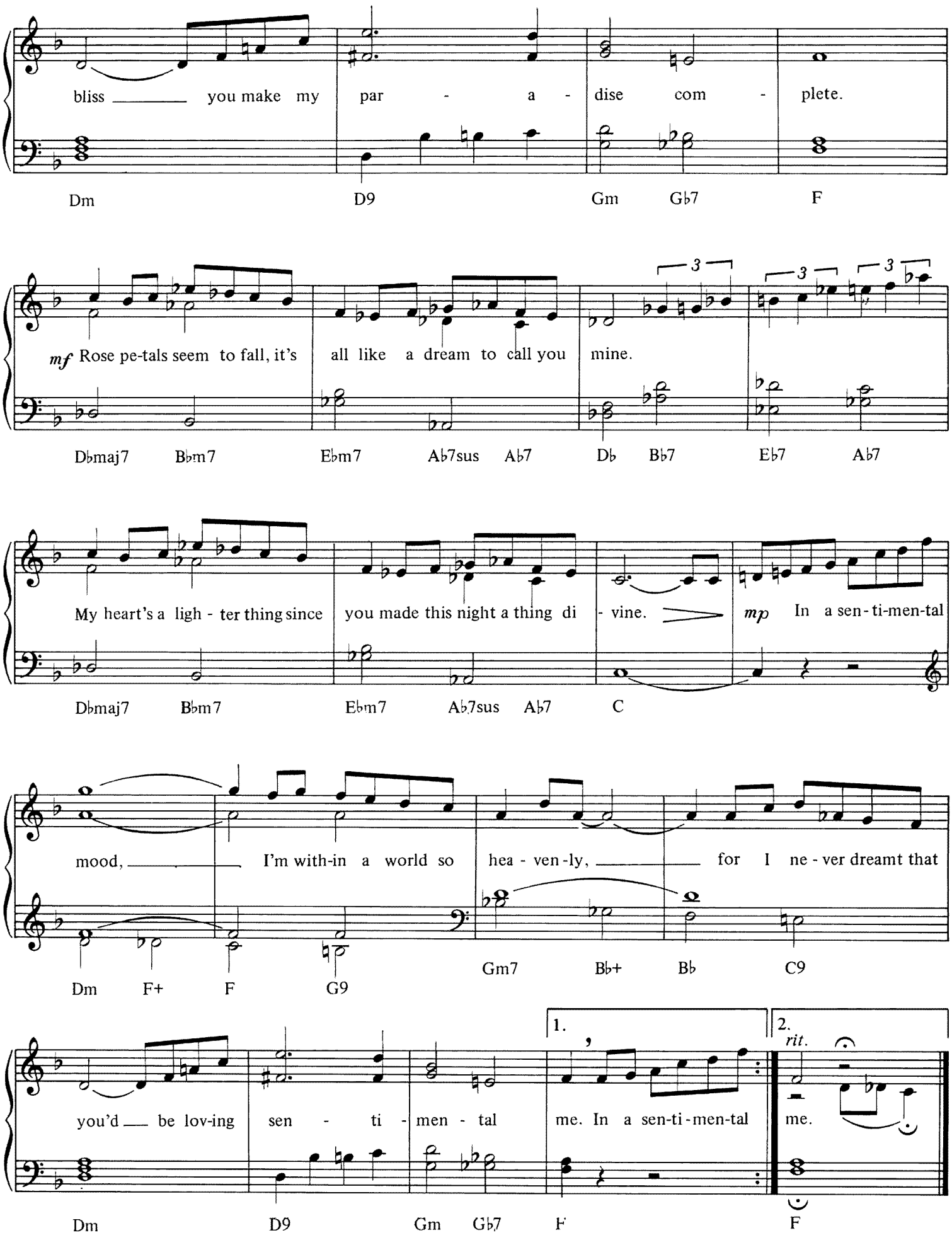
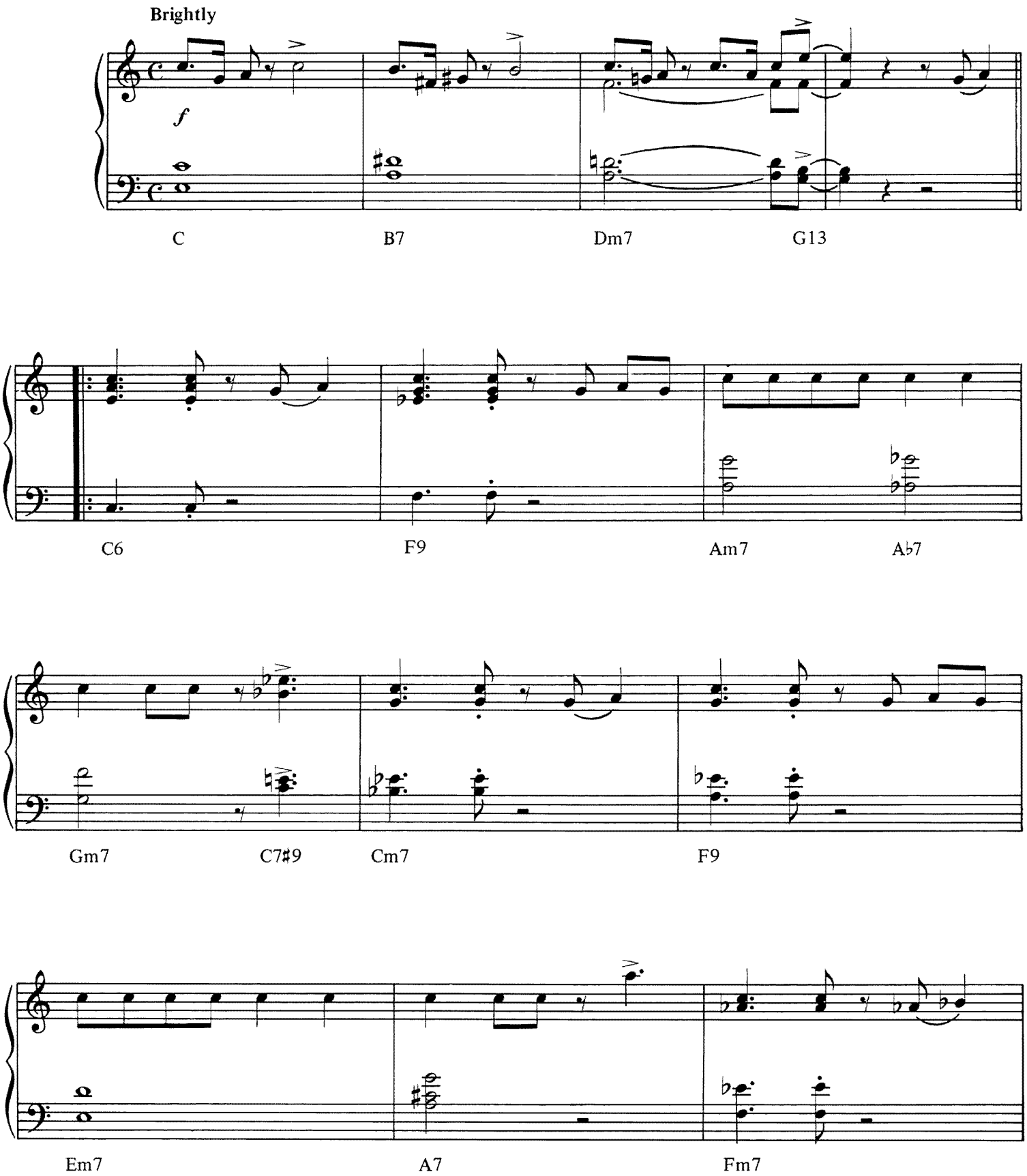

bliss you make my par - a - dise com - plete.
Dm D9 Gm Gb7 F
mf Rose pe-tals seem to fall, it's all like a dream to call you mine.
Dbmaj7 Bbm7 Ebm7 Ab7sus Ab7 Db Bb7 Eb7 Ab7
My heart's a ligh - ter thing since you made this night a thing di - vine. mp In a sen-ti-men-tal
Dbmaj7 Bbm7 Ebm7 Ab7sus Ab7 C
mood, I'm with-in a world so hea - ven-ly, for I ne - ver dreamt that
Dm F+ F G9 Gm7 Bb+ Bb C9
you'd be lov-ing sen - ti - men - tal
1.
me. In a sen-ti-men-tal
2.
rit.
me.
Dm D9 Gm Gb7 F F

Short Stop

By Shorty Rogers



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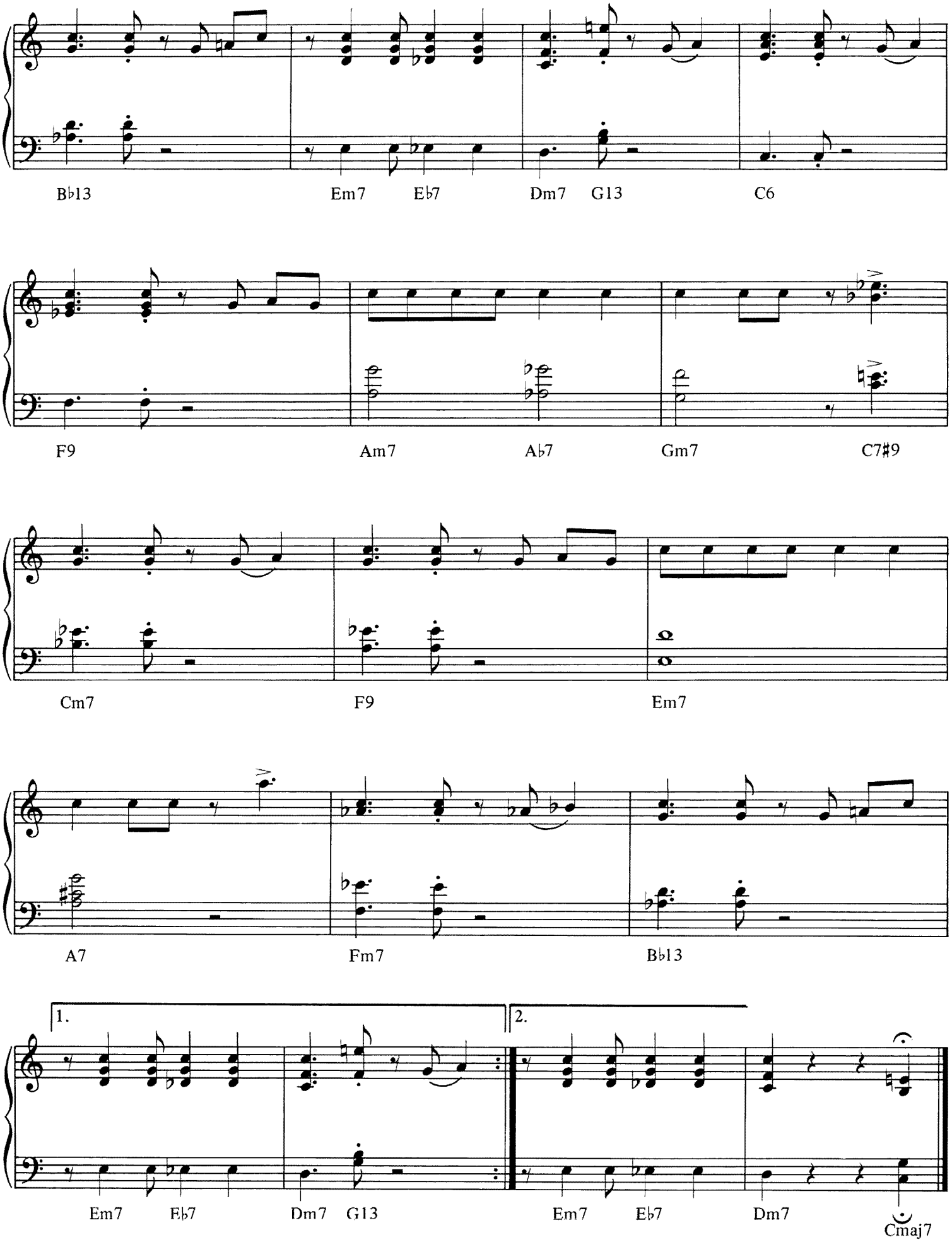
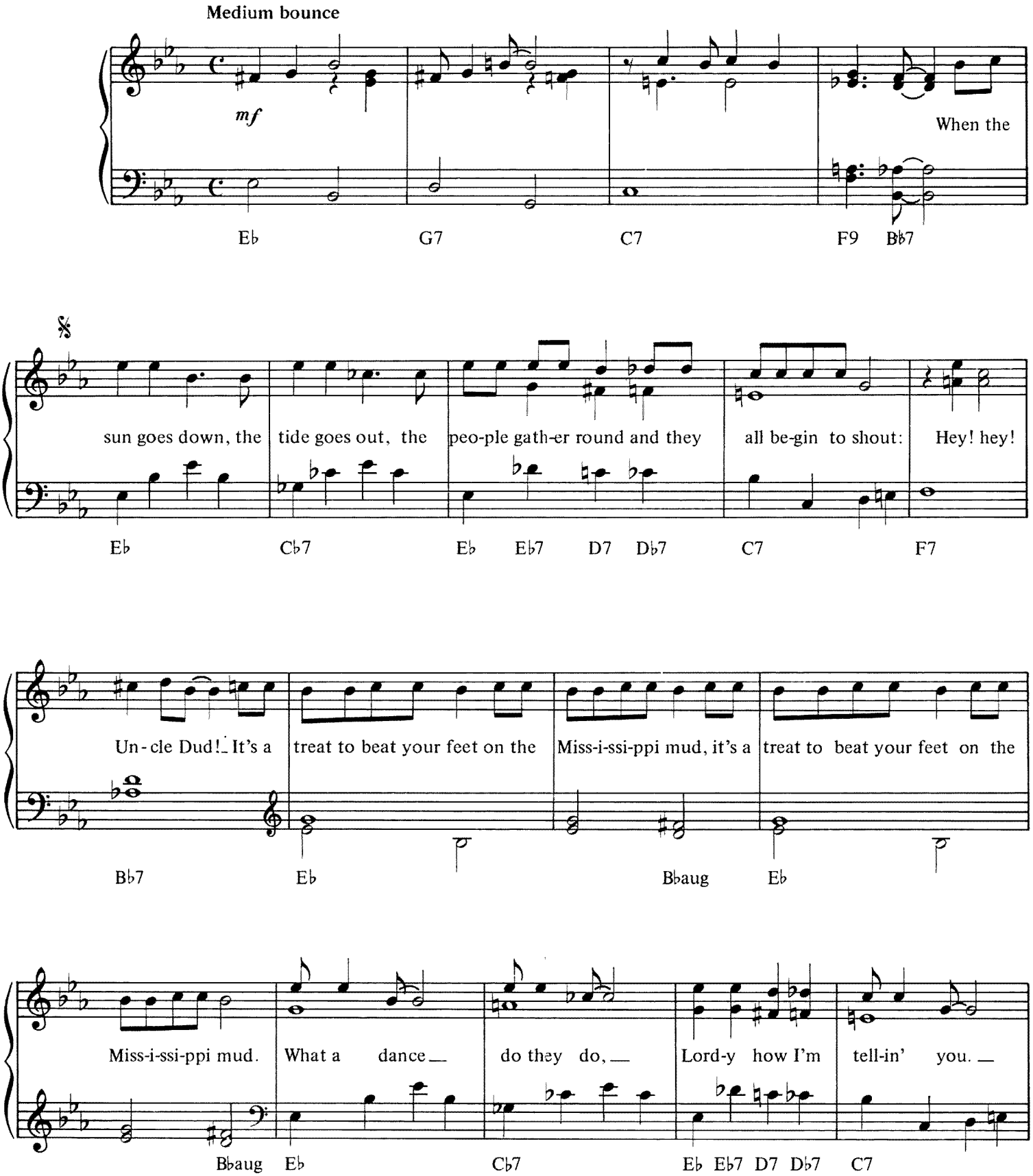

B♭13
Em7
E♭7
Dm7
G13
C6
F9
Am7
A♭7
Gm7
C7♯9
Cm7
F9
Em7
A7
Fm7
B♭13
1.
2.
Em7
E♭7
Dm7
G13
Em7
E♭7
Dm7
Cmaj7

Mississippi Mud

Words and Music by Harry Barris



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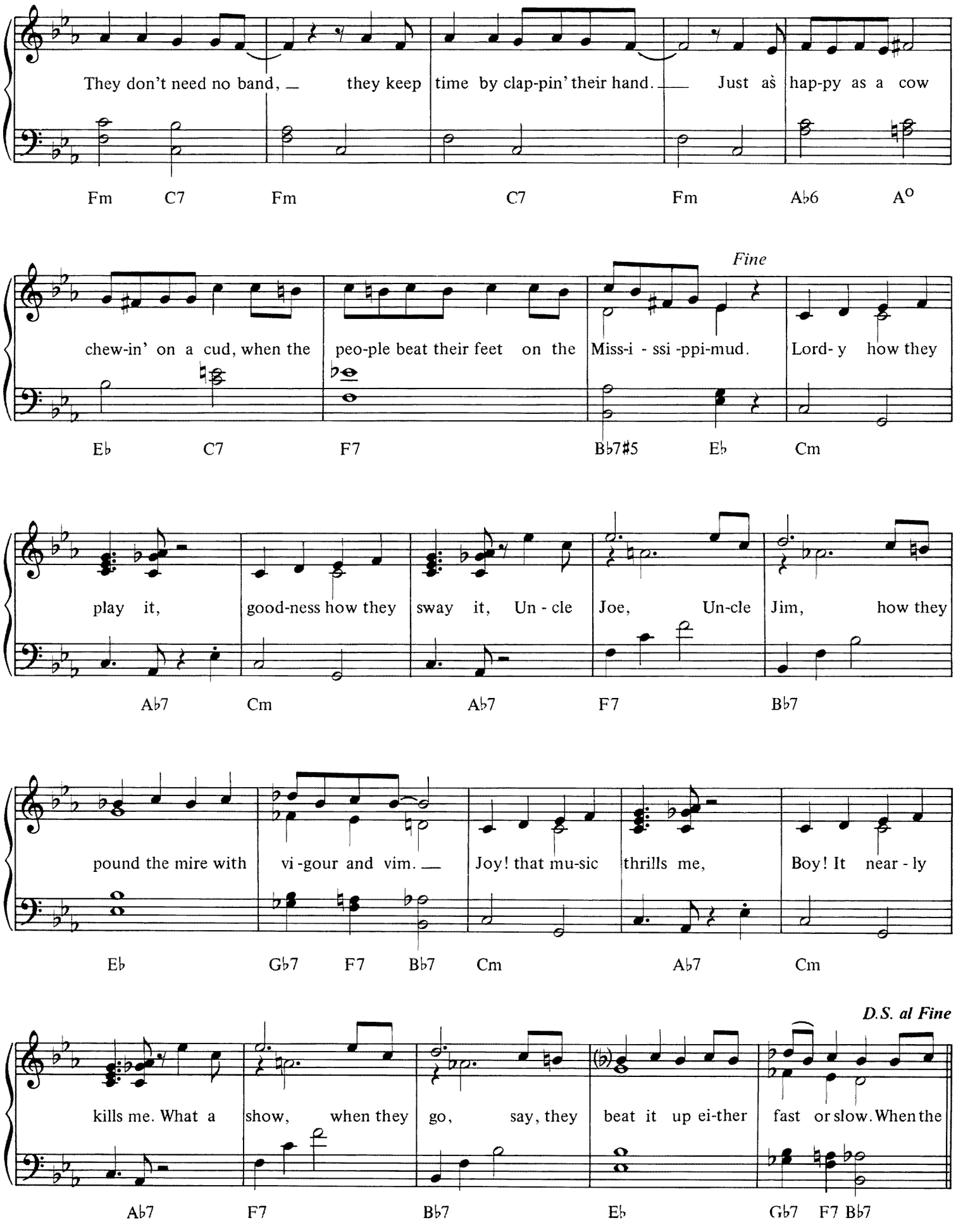
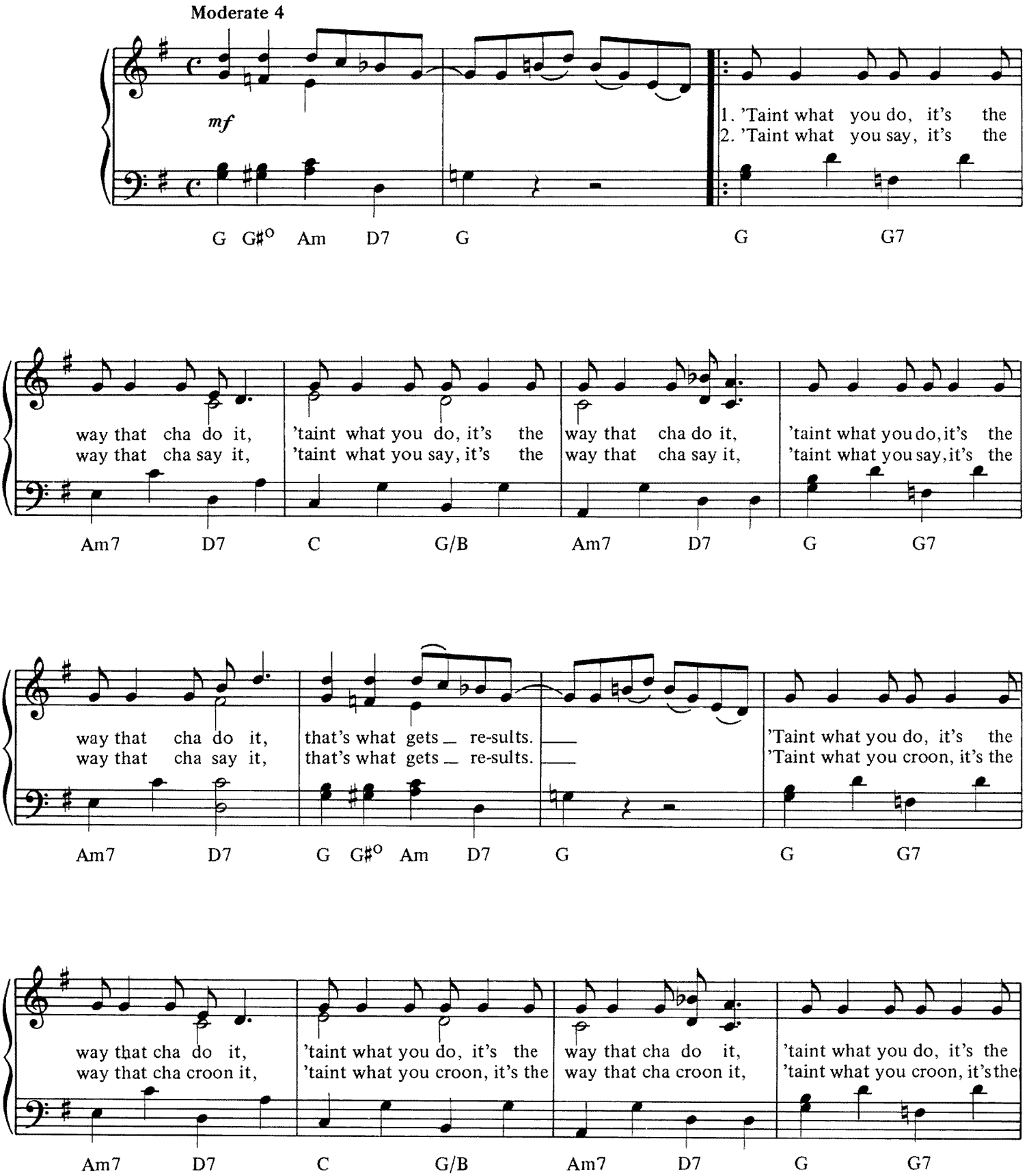

They don't need no band, they keep time by clap-pin' their hand. Just as hap-py as a cow
Fm C7 Fm C7 Fm Ab6 A°
Fine
chew-in' on a cud, when the peo-ple beat their feet on the Miss-i - ssi -ppi-mud. Lord- y how they
Eb C7 F7 Bb7#5 Eb Cm
play it, good-ness how they sway it, Un - cle Joe, Un-cle Jim, how they
Ab7 Cm Ab7 F7 Bb7
pound the mire with vi -gour and vim. Joy! that mu-sic thrills me, Boy! It near - ly
Eb Gb7 F7 Bb7 Cm Ab7 Cm
D.S. al Fine
kills me. What a show, when they go, say, they beat it up ei-ther fast or slow. When the
Ab7 F7 Bb7 Eb Gb7 F7 Bb7

T'Aint What You Do (It's The Way That Cha Do It)

Words and Music by Sy Oliver and James Young



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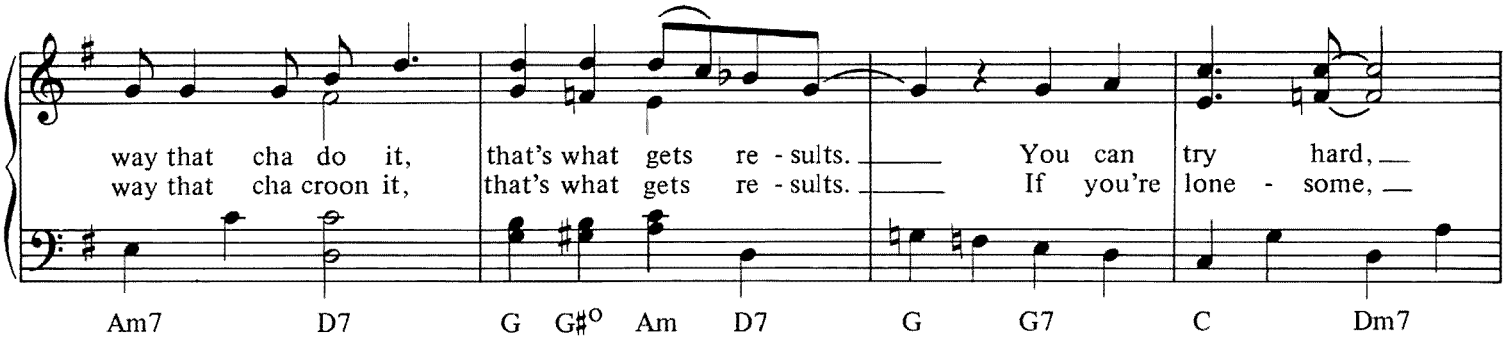
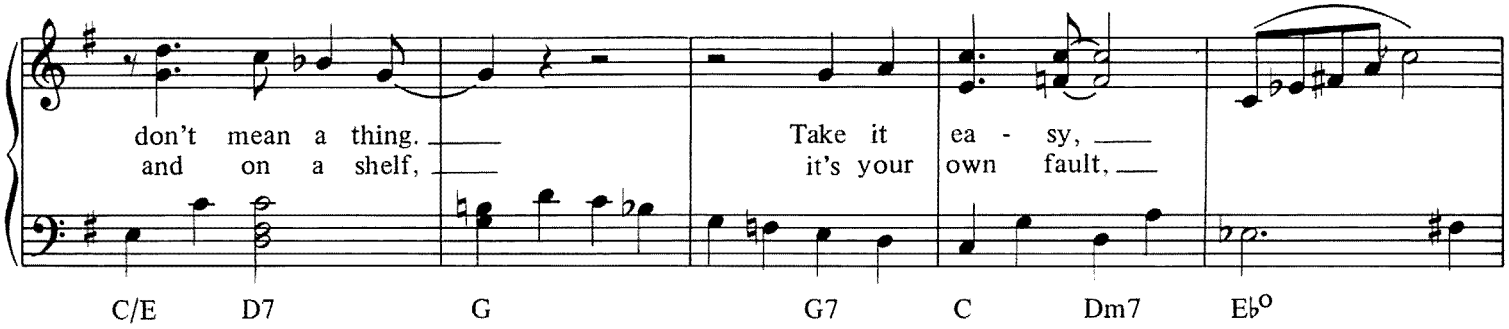
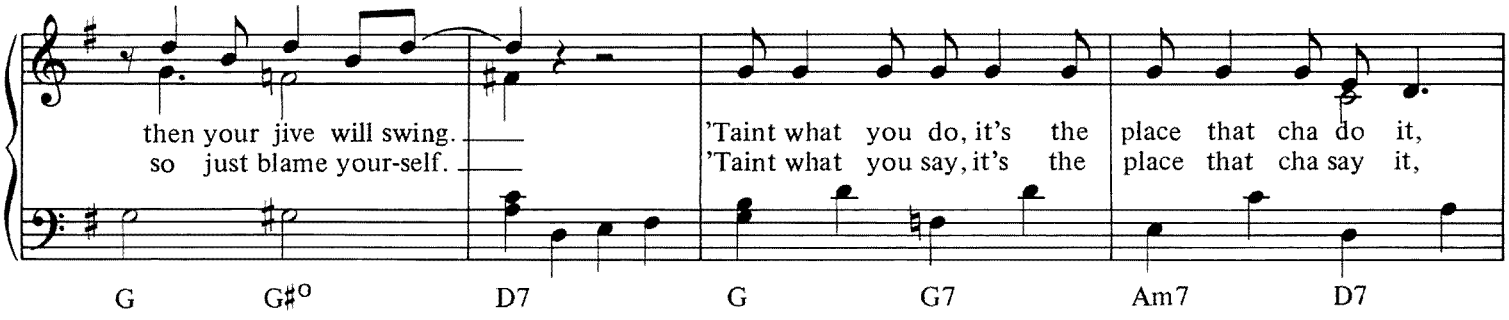
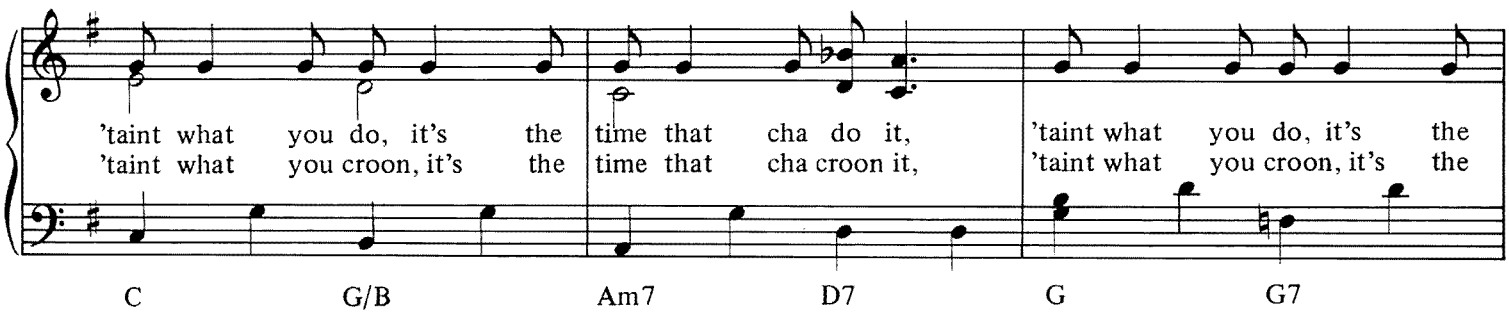
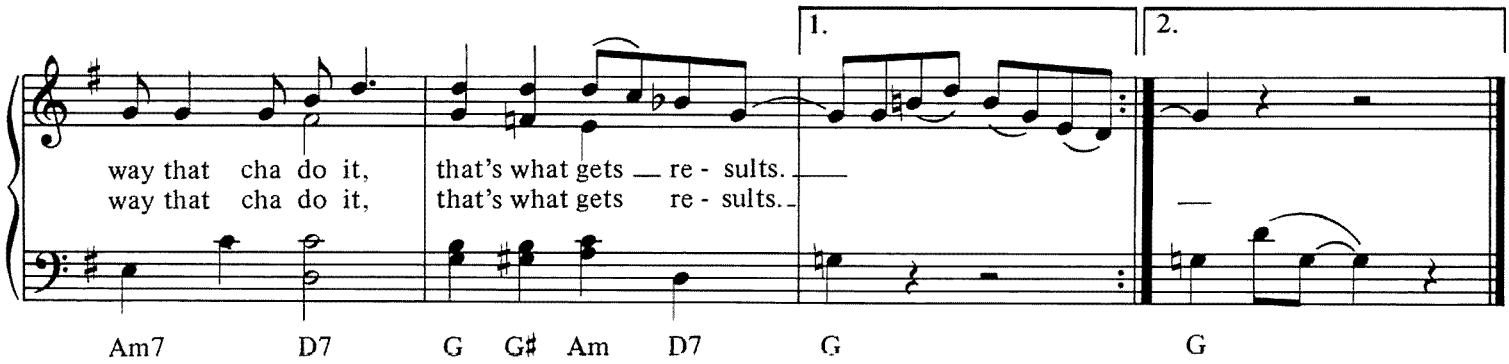

way that cha do it, that's what gets re - sults. You can try hard,
way that cha croon it, that's what gets re - sults. If you're lone - some,
Am7 D7 G G#° Am D7 G G7 C Dm7


don't mean a thing. Take it ea - sy,
and on a shelf, it's your own fault,
C/E D7 G G7 C Dm7 E♭°

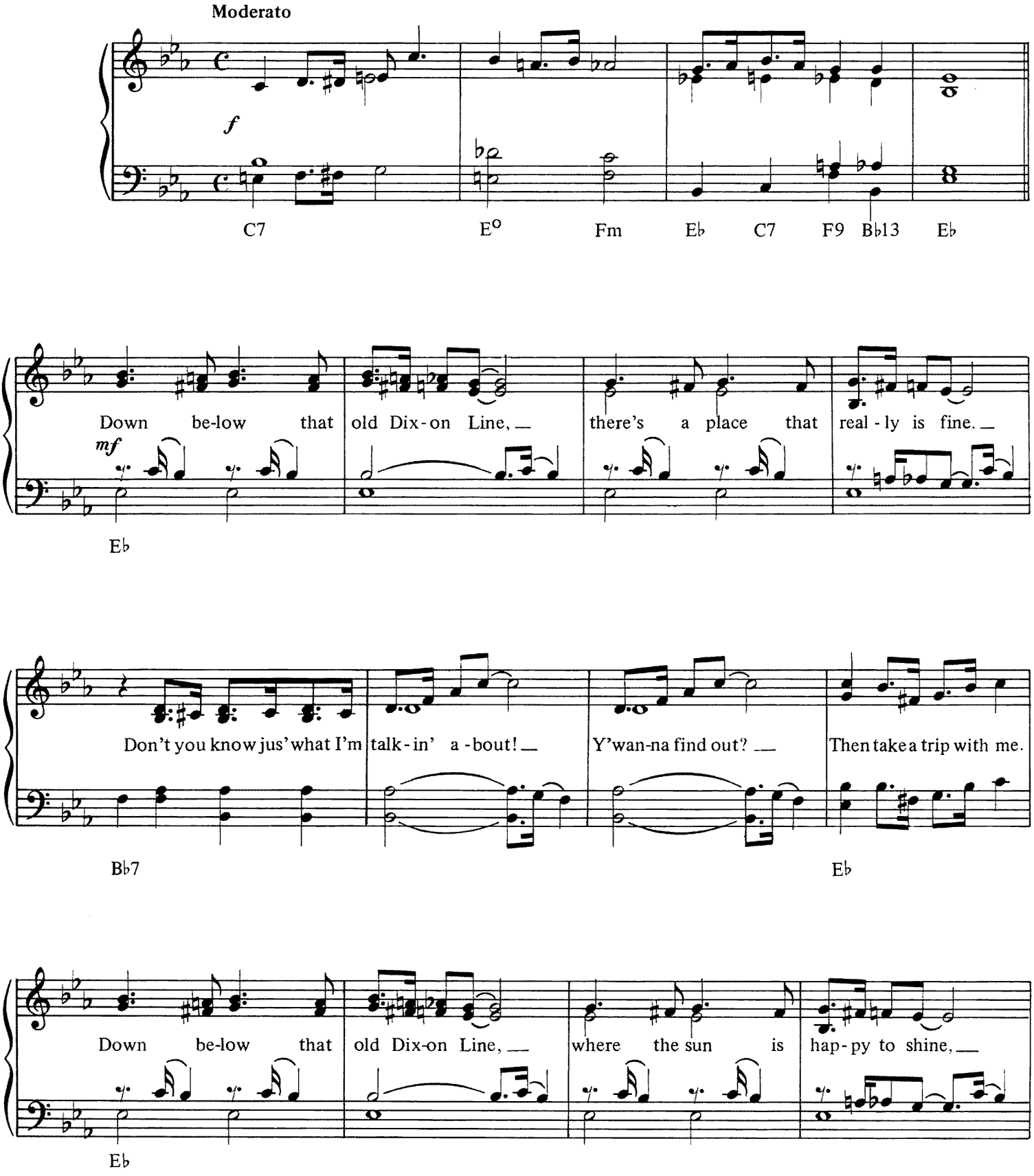

then your jive will swing. 'Taint what you do, it's the place that cha do it,
so just blame your-self. 'Taint what you say, it's the place that cha say it,
G G#° D7 G G7 Am7 D7


'taint what you do, it's the time that cha do it, 'taint what you do, it's the
'taint what you croon, it's the time that cha croon it, 'taint what you croon, it's the
C G/B Am7 D7 G G7


1.
2.
way that cha do it, that's what gets re - sults.
way that cha do it, that's what gets re - sults.
Am7 D7 G G♯ Am D7 G G

South

Music by Bennie Moten and T. Hayes
Words by Ray Charles



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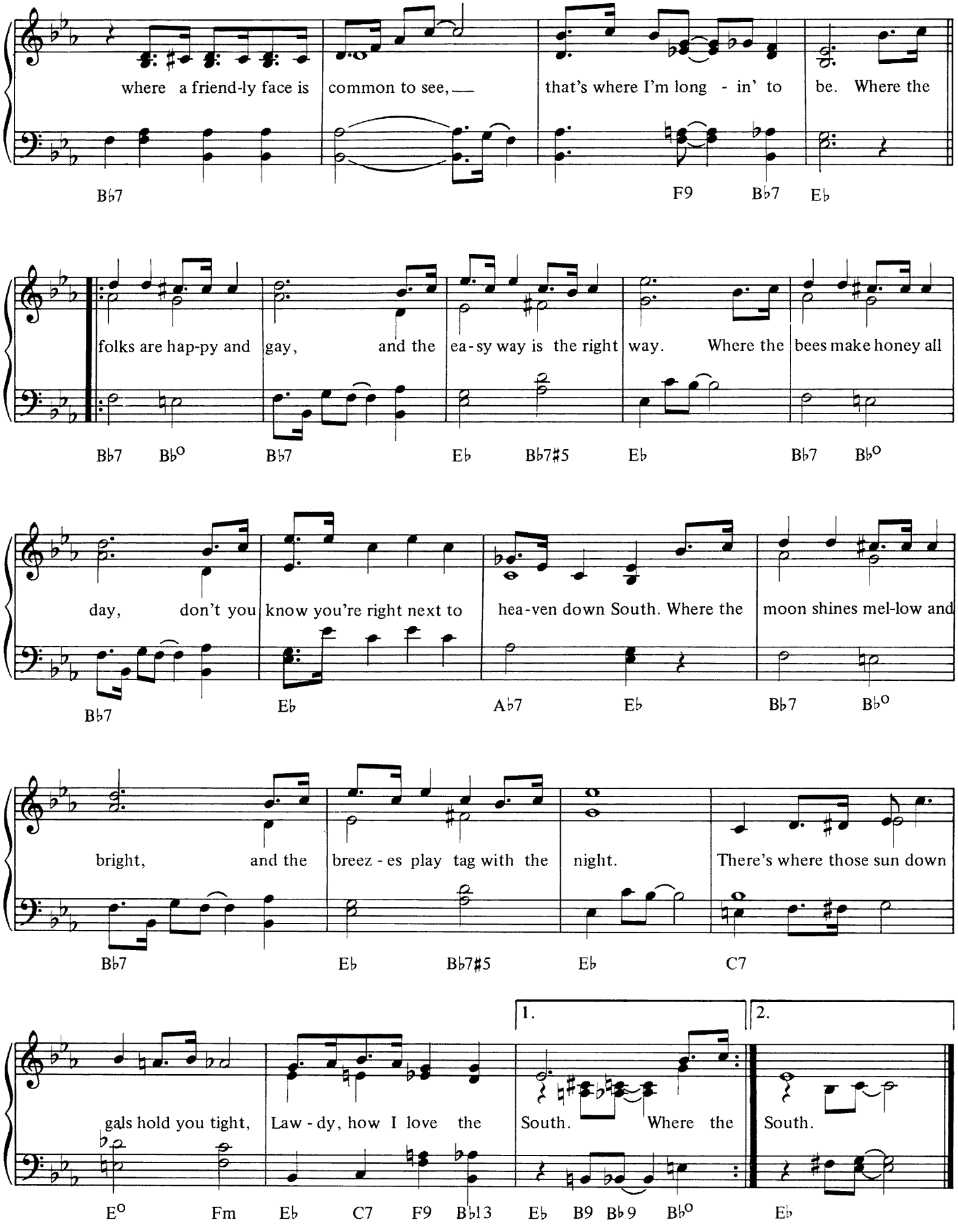
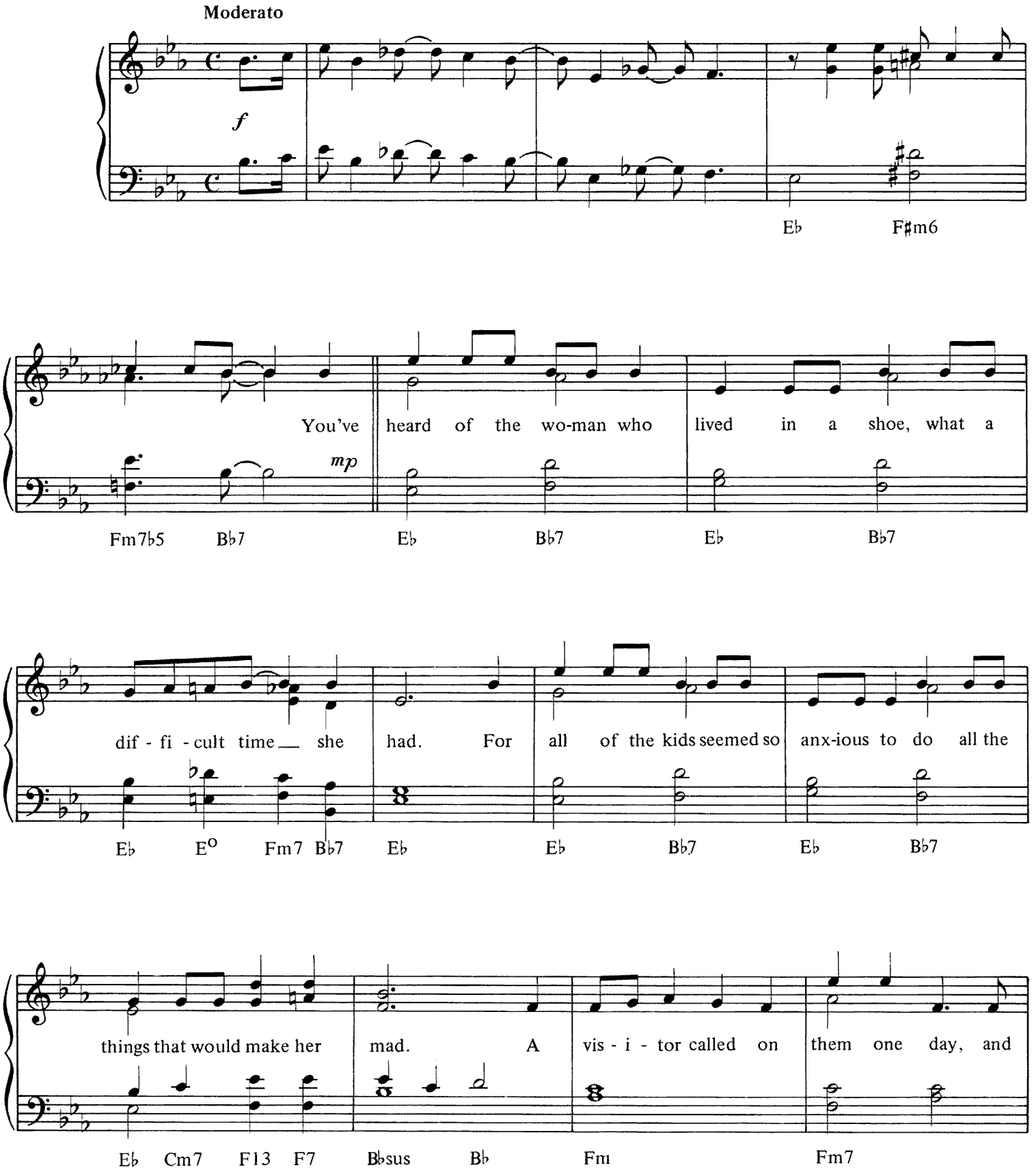

where a friend-ly face is common to see, — that's where I'm long - in' to be. Where the
B♭7 F9 B♭7 E♭
folks are hap-py and gay, and the ea-sy way is the right way. Where the bees make honey all
B♭7 B♭° B♭7 E♭ B♭7#5 E♭ B♭7 B♭°
day, don't you know you're right next to hea-ven down South. Where the moon shines mel-low and
B♭7 E♭ A♭7 E♭ B♭7 B♭°
bright, and the breez - es play tag with the night. There's where those sun down
B♭7 E♭ B♭7#5 E♭ C7
1. 2.
gals hold you tight, Law - dy, how I love the South. Where the South.
E° Fm E♭ C7 F9 B♭13 E♭ B9 B♭9 B♭° E♭

Mama Don't Allow It

Words and Music by Chas 'Cow Cow' Davenport



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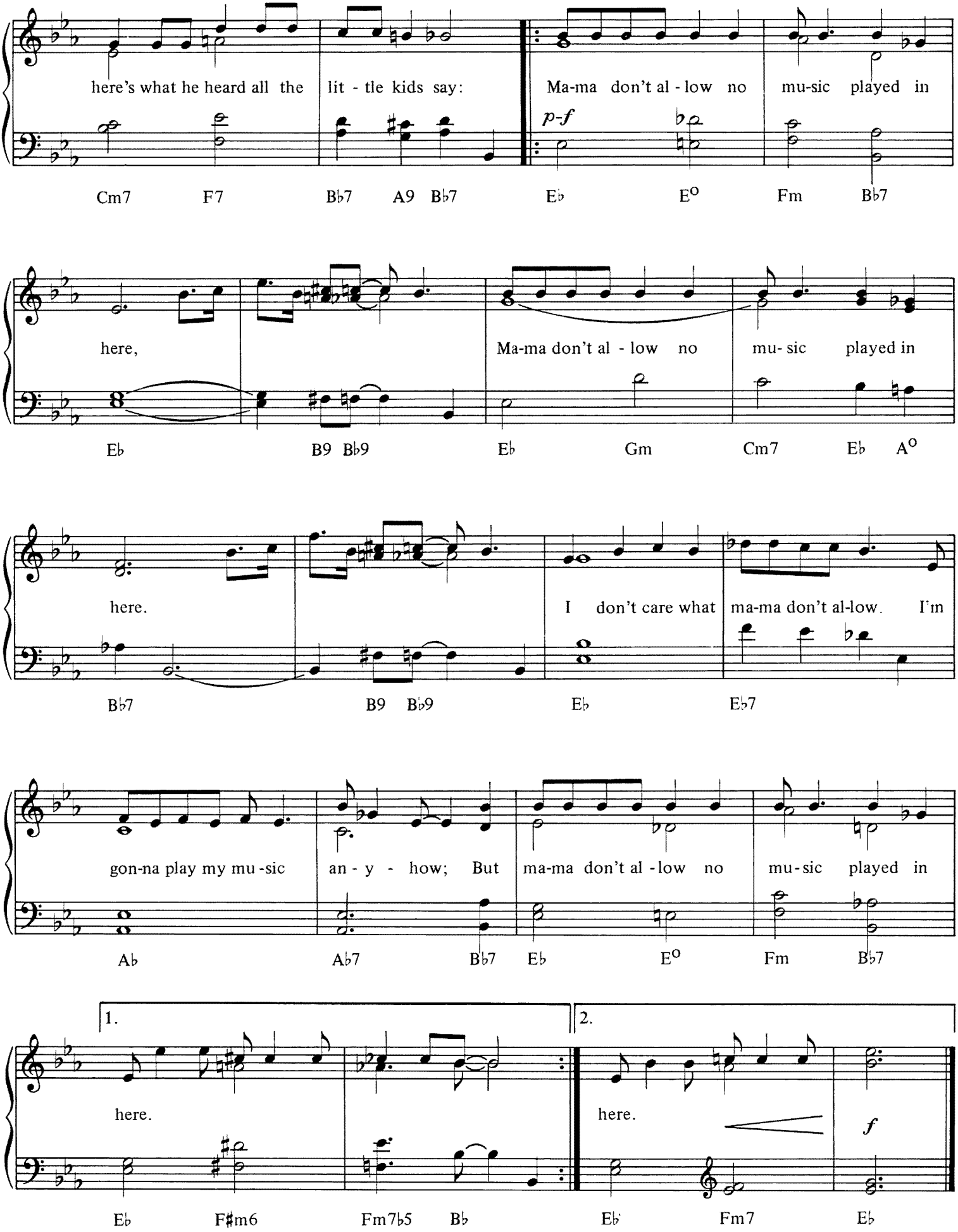
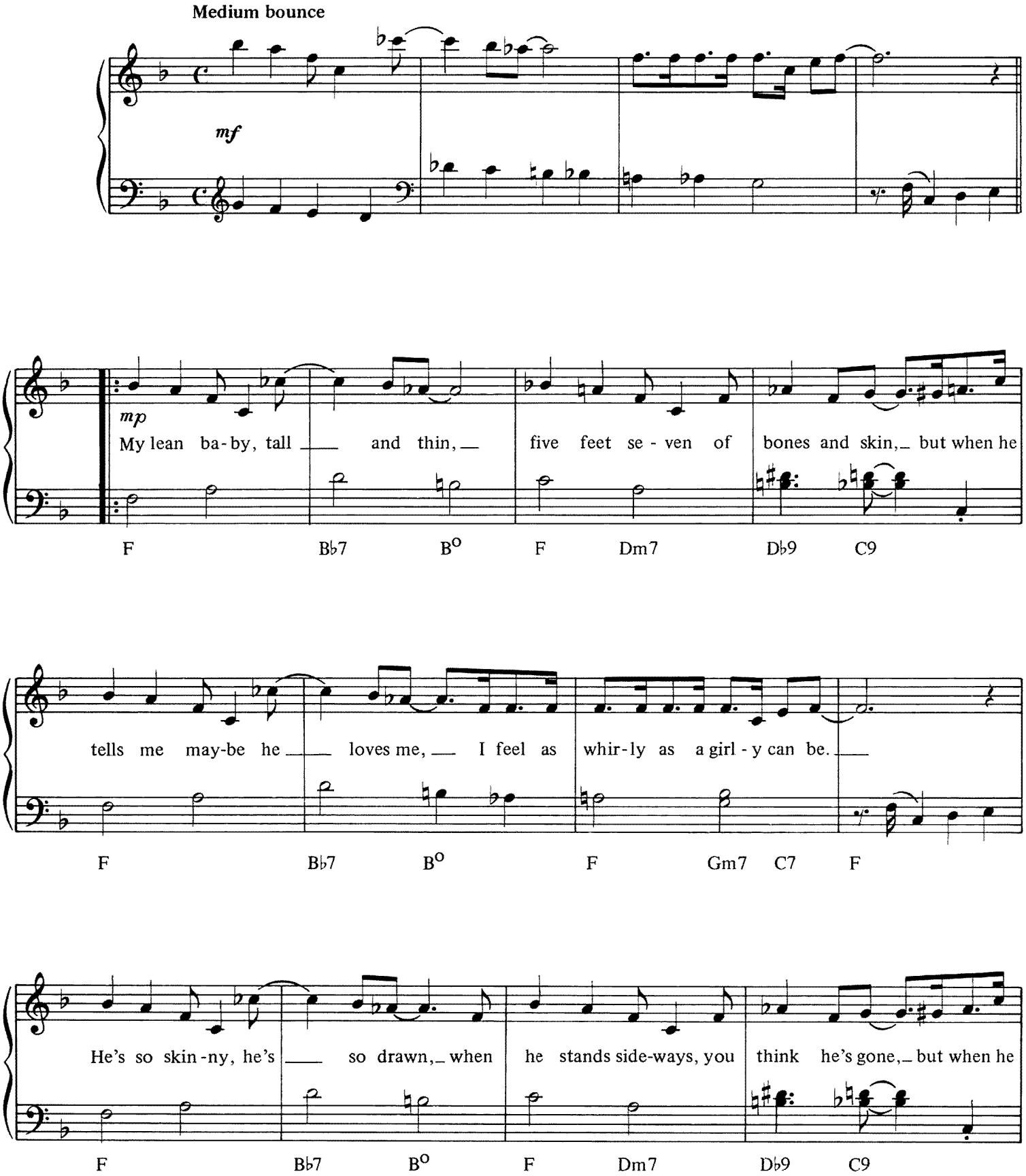

here's what he heard all the lit - tle kids say:
Ma-ma don't al - low no mu-sic played in
p-f
Cm7 F7 B♭7 A9 B♭7 E♭ E° Fm B♭7
here,
Ma-ma don't al - low no mu- sic played in
E♭ B9 B♭9 E♭ Gm Cm7 E♭ A°
here.
I don't care what ma-ma don't al-low. I'm
B♭7 B9 B♭9 E♭ E♭7
gon-na play my mu -sic an - y - how; But ma-ma don't al - low no mu - sic played in
A♭ A♭7 B♭7 E♭ E° Fm B♭7
1.
2.
here.
here.
f
E♭ F♯m6 Fm7♭5 B♭ E♭ Fm7 E♭

Lean Baby

Words by Roy Alfred
Music by Billy May



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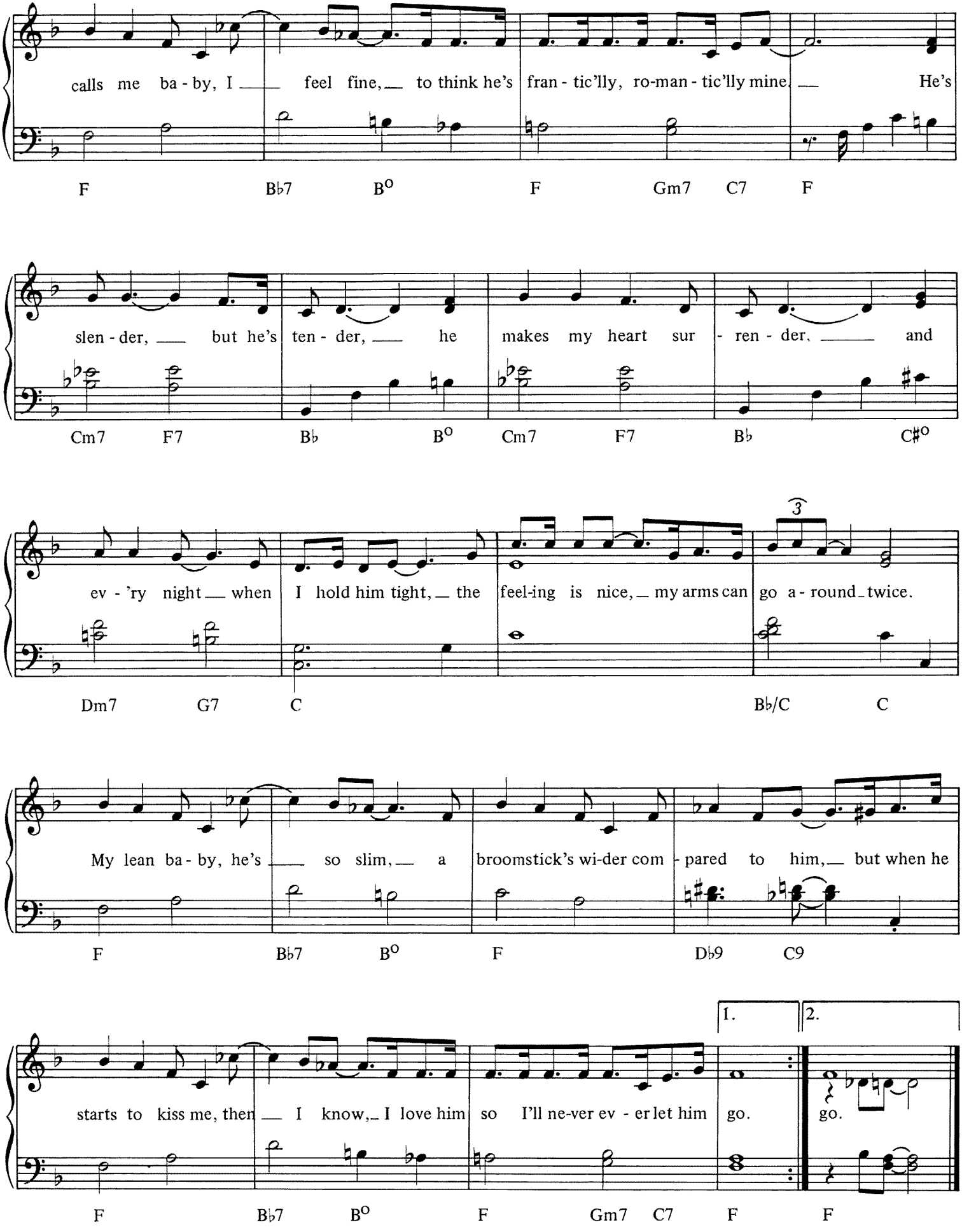
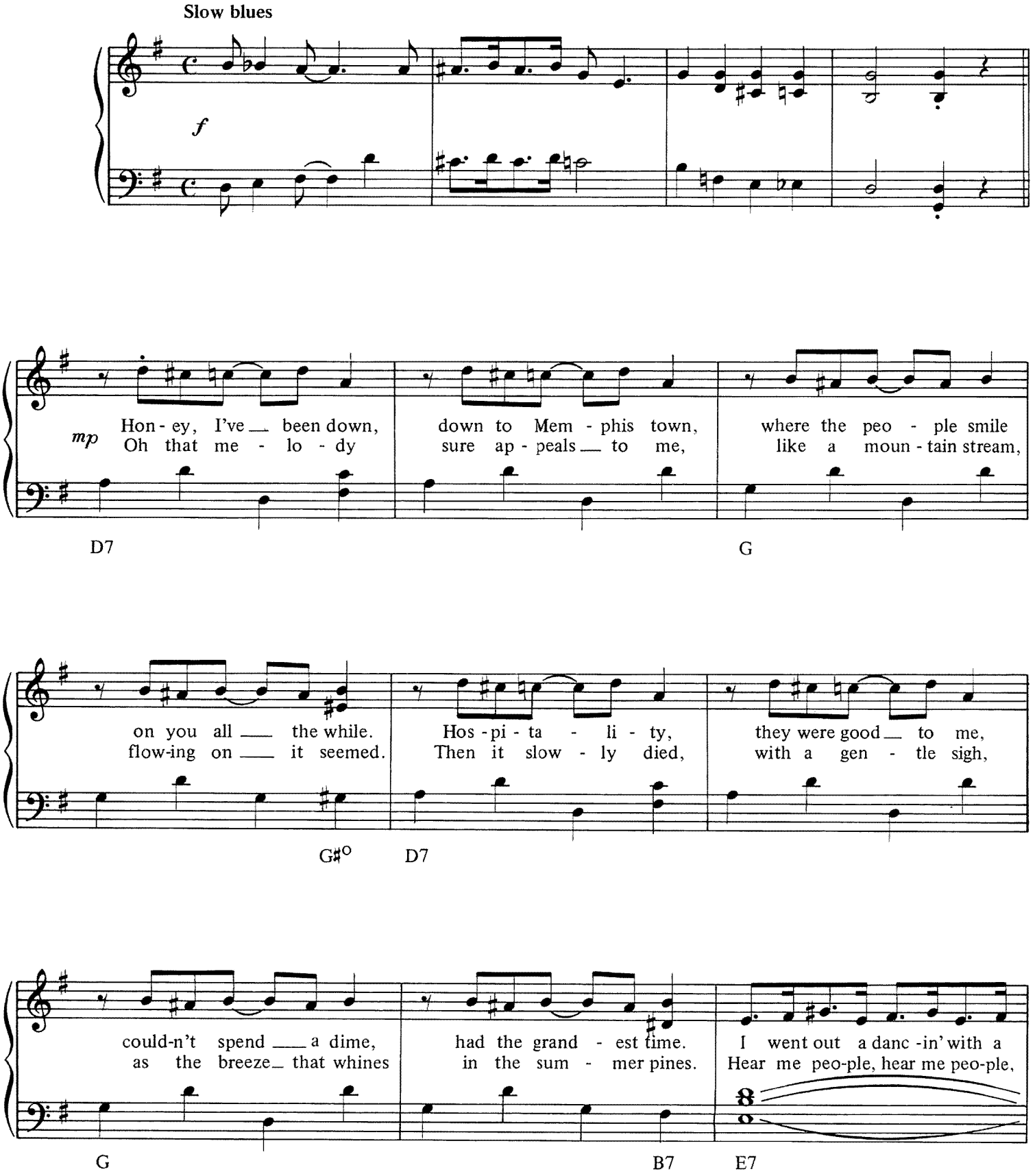

calls me ba - by, I feel fine, to think he's fran - tic'lly, ro-man - tic'lly mine. He's
F Bb7 B° F Gm7 C7 F
slen - der, but he's ten - der, he makes my heart sur - ren - der, and
Cm7 F7 Bb B° Cm7 F7 Bb C#°
ev - 'ry night when I hold him tight, the feel-ing is nice, my arms can go a - round twice.
3
Dm7 G7 C Bb/C C
My lean ba - by, he's so slim, a broomstick's wi-der com - pared to him, but when he
F Bb7 B° F Db9 C9
starts to kiss me, then I know, I love him so I'll ne-ver ev - er let him go.
1. 2.
go.
F Bb7 B° F Gm7 C7 F F

Memphis Blues

Words and Music by W.C. Handy



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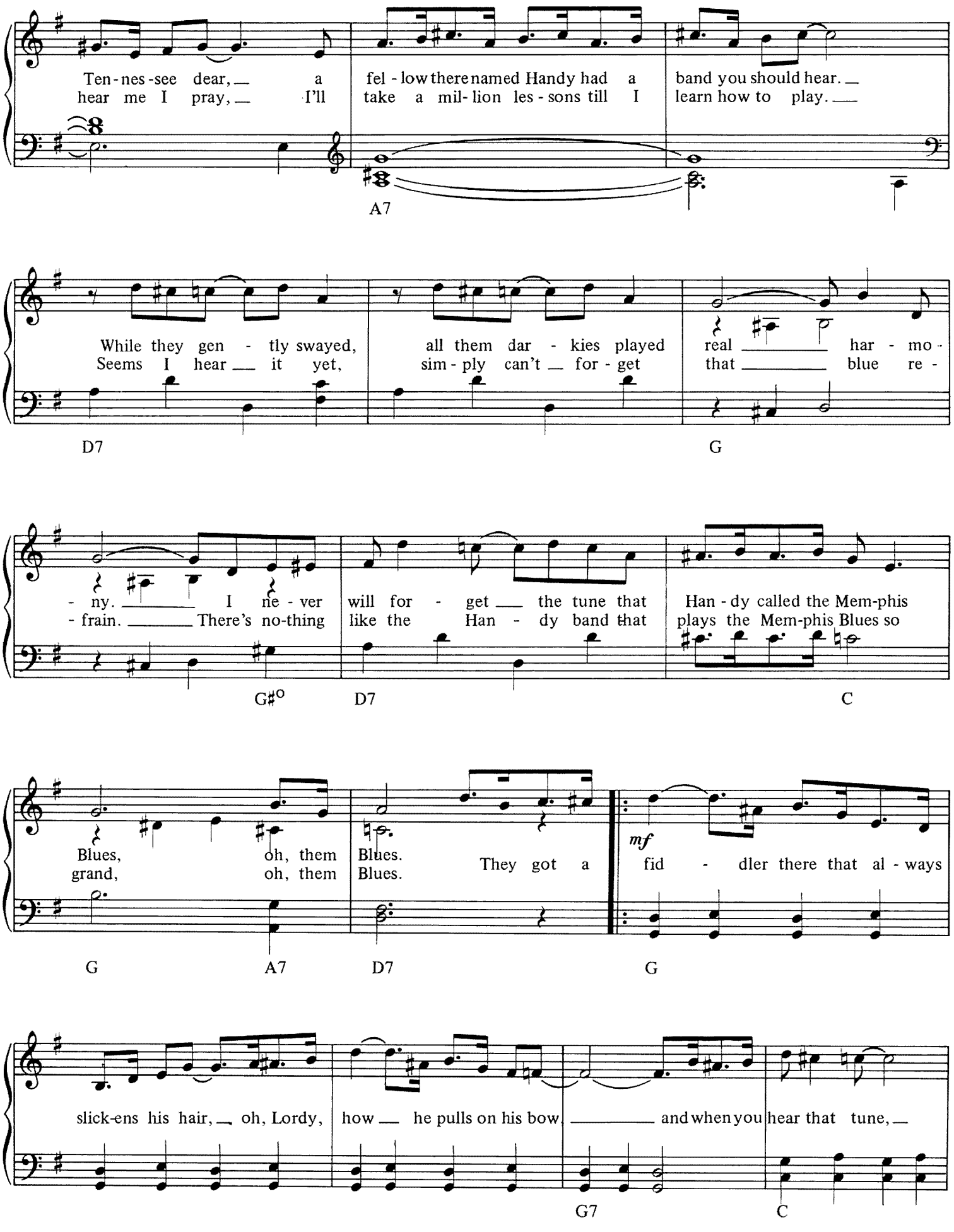
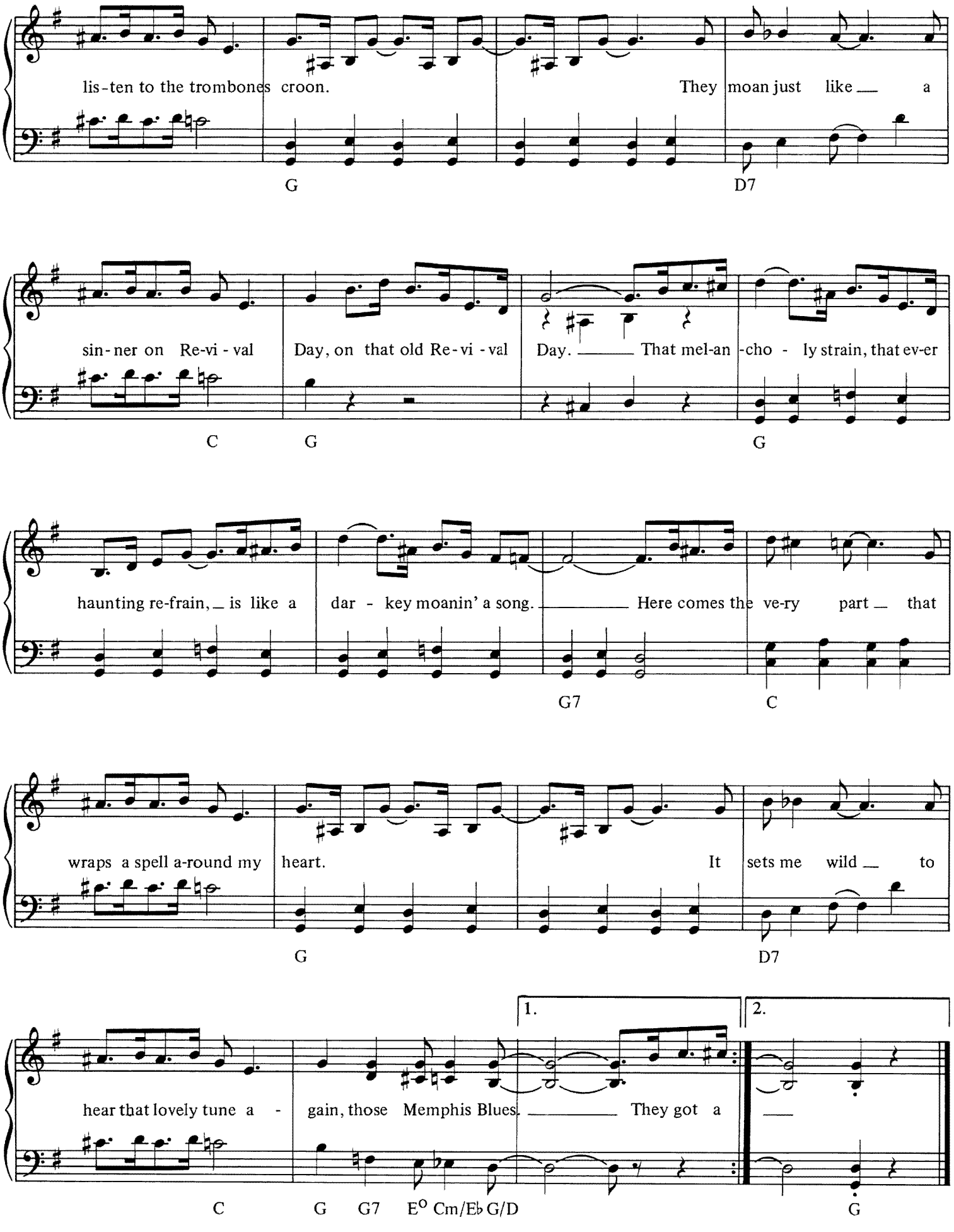
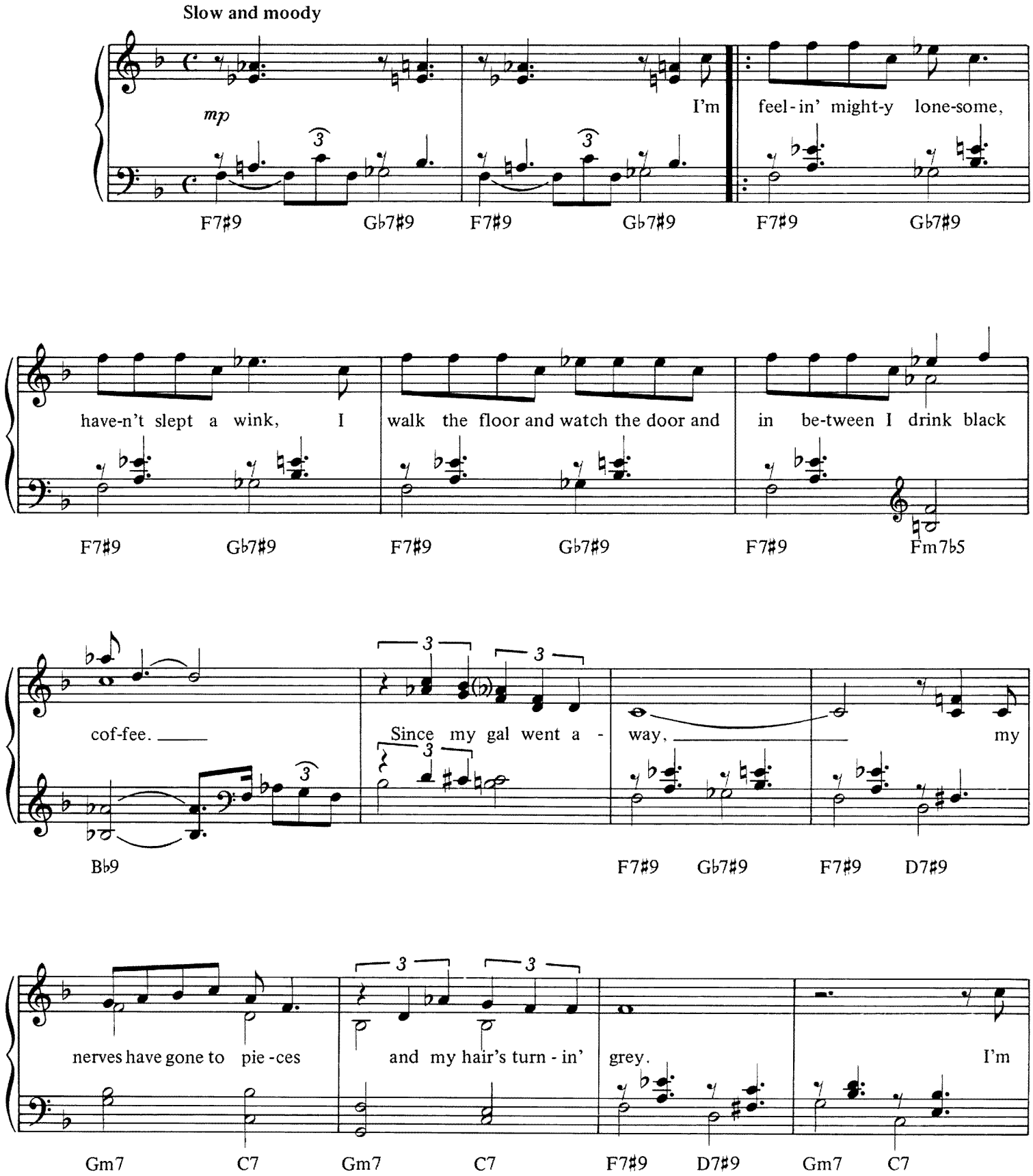

Ten-nes-see dear, a fel-low there named Handy had a band you should hear.
hear me I pray, I'll take a mil-lion les-sons till I learn how to play.
A7
While they gen-tly swayed, all them dar-kies played real har-mo-
Seems I hear it yet, sim-ply can't for-get that blue re-
D7
G
-ny. I ne-ver will for-get the tune that Han-dy called the Mem-phis
-frain. There's no-thing like the Han-dy band that plays the Mem-phis Blues so
G#o
D7
C
Blues, oh, them Blues.
grand, oh, them Blues.
They got a
mf
fid-dler there that al-ways
G
A7
D7
G
slick-ens his hair, oh, Lordy, how he pulls on his bow, and when you hear that tune,
G7
C


lis-ten to the trombones croon.
They moan just like a
G
D7
sin-ner on Re-vi-val
Day, on that old Re-vi-val
Day.
That mel-an-cho-ly strain, that ev-er
C
G
G
haunting re-frain, is like a
dar-key moanin' a song.
Here comes the ve-ry part that
G7
C
wraps a spell a-round my
heart.
It sets me wild to
G
D7
1.
2.
hear that lovely tune a-
gain, those Memphis Blues.
They got a
C
G
G7
E° Cm/Eb G/D
G

Black Coffee

Words and Music by Paul Francis Webster and Sonny Burke



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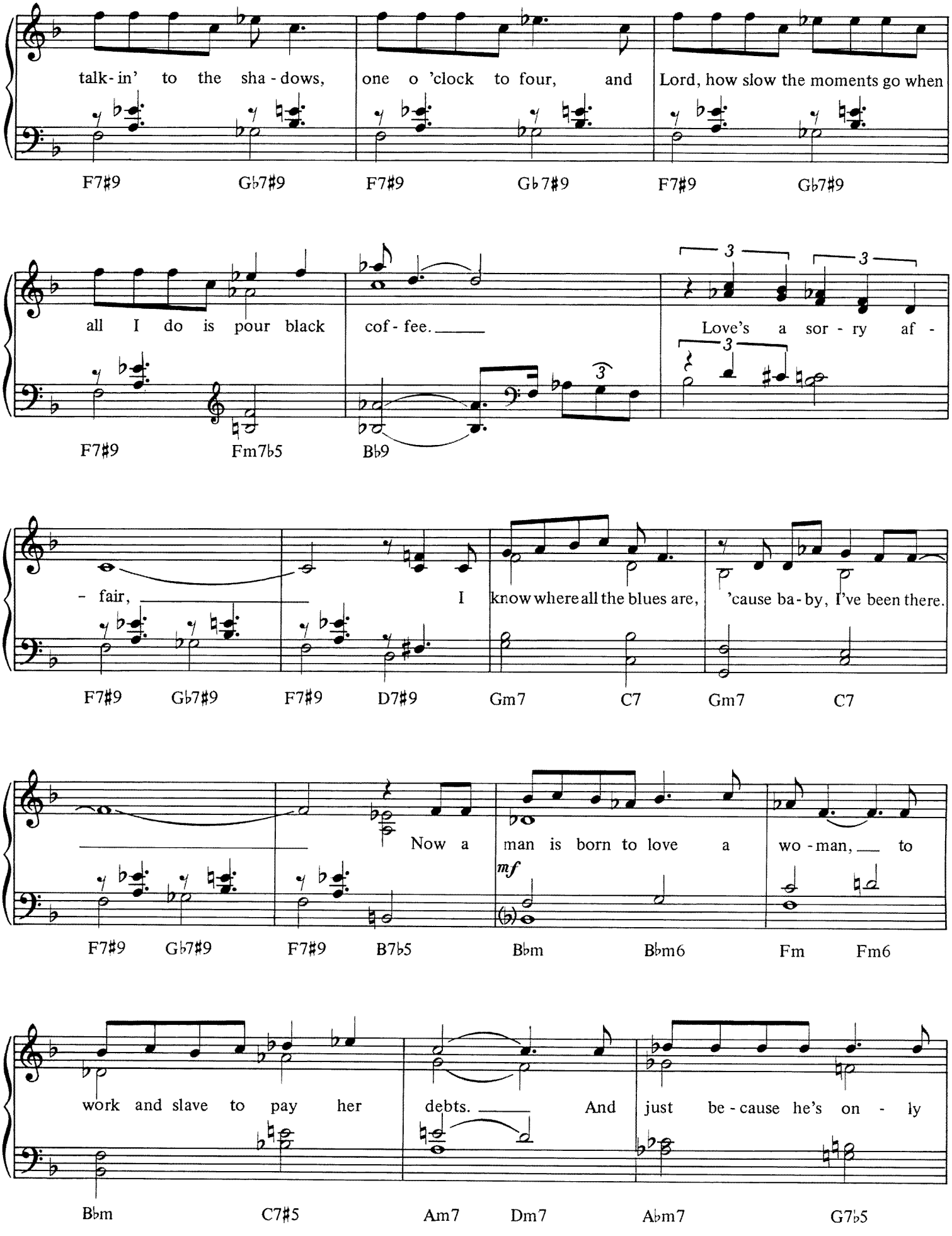
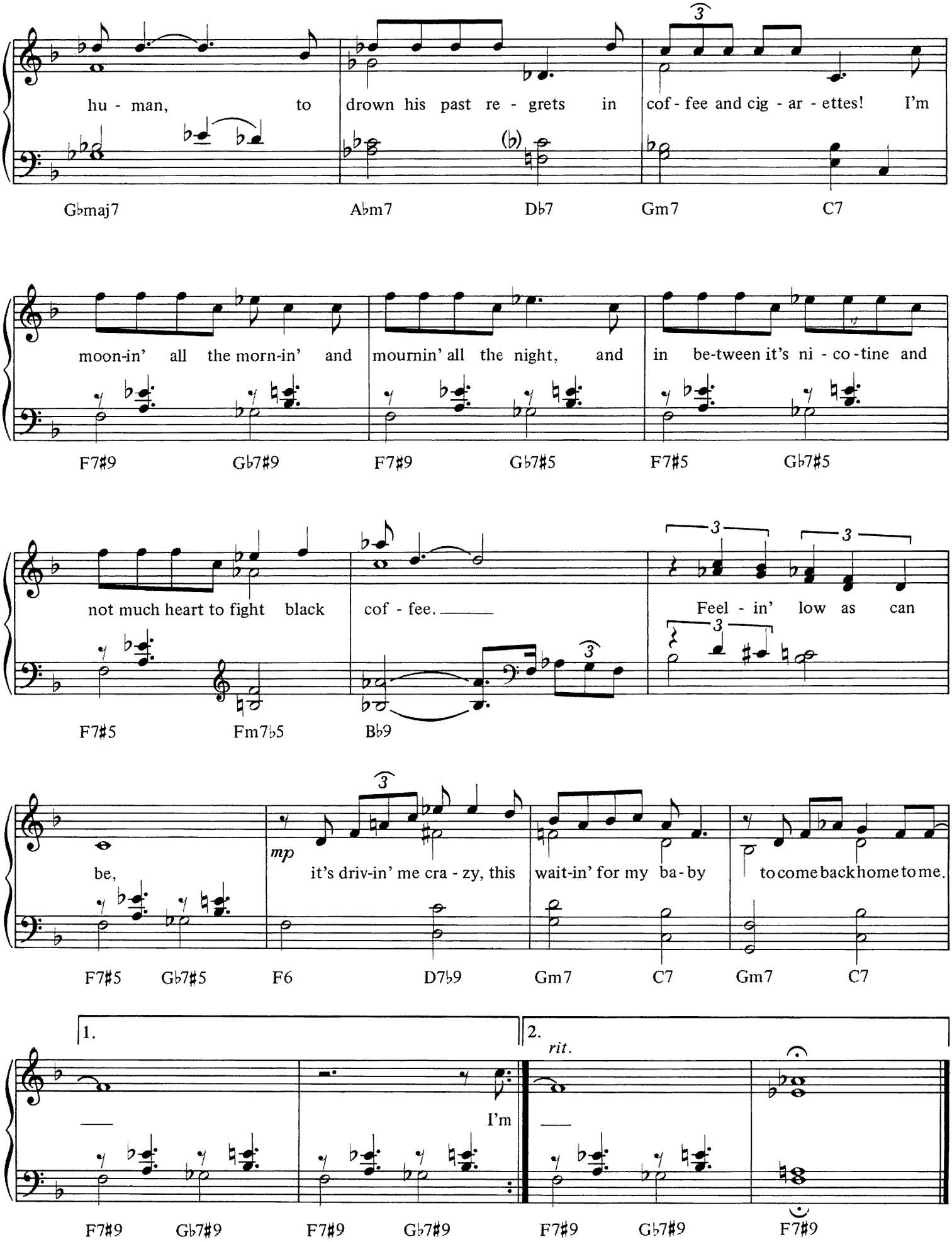
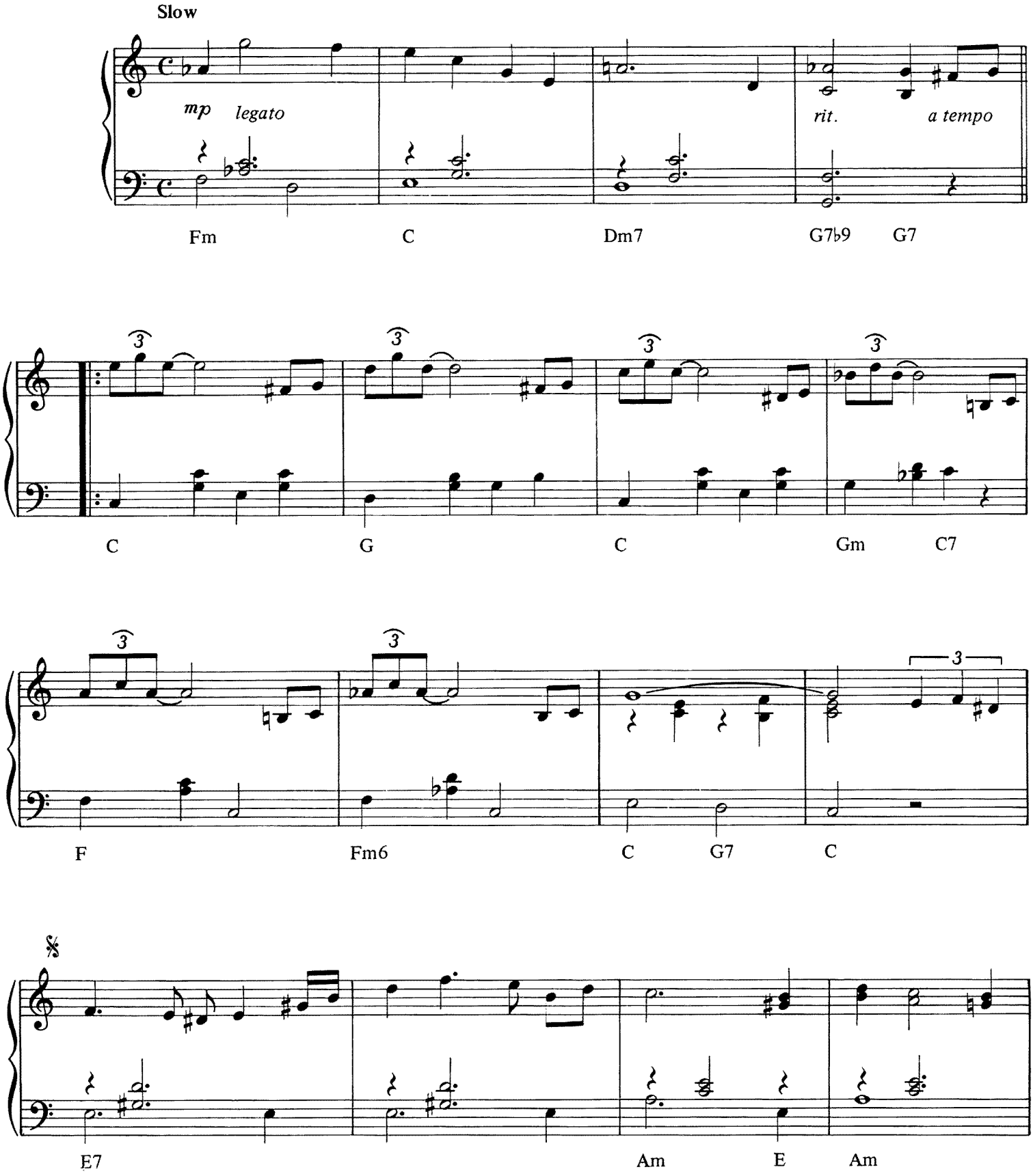

talk-in' to the sha-dows, one o 'clock to four, and Lord, how slow the moments go when
F7#9 Gb7#9 F7#9 Gb7#9 F7#9 Gb7#9
all I do is pour black cof-fee. Love's a sor-ry af-
F7#9 Fm7b5 Bb9
-fair, I know where all the blues are, 'cause ba-by, I've been there.
F7#9 Gb7#9 F7#9 D7#9 Gm7 C7 Gm7 C7
Now a man is born to love a wo-man, to
mf
F7#9 Gb7#9 F7#9 B7b5 Bbm Bbm6 Fm Fm6
work and slave to pay her debts. And just be-cause he's on-ly
Bbm C7#5 Am7 Dm7 Abm7 G7b5


hu - man, to drown his past re - grets in cof - fee and cig - ar - ettes! I'm
Gbmaj7 Abm7 Db7 Gm7 C7
moon-in' all the morn-in' and mournin' all the night, and in be-tween it's ni - co - tine and
F7#9 Gb7#9 F7#9 Gb7#5 F7#5 Gb7#5
not much heart to fight black cof - fee. Feel - in' low as can
F7#5 Fm7b5 Bb9
be, mp it's driv-in' me cra - zy, this wait-in' for my ba - by to come back home to me.
F7#5 Gb7#5 F6 D7b9 Gm7 C7 Gm7 C7
1. I'm
2. rit.
F7#9 Gb7#9 F7#9 Gb7#9 F7#9 Gb7#9 F7#9

Lonesome (Si Tu Vois Ma Mère)

By Sydney Bechet



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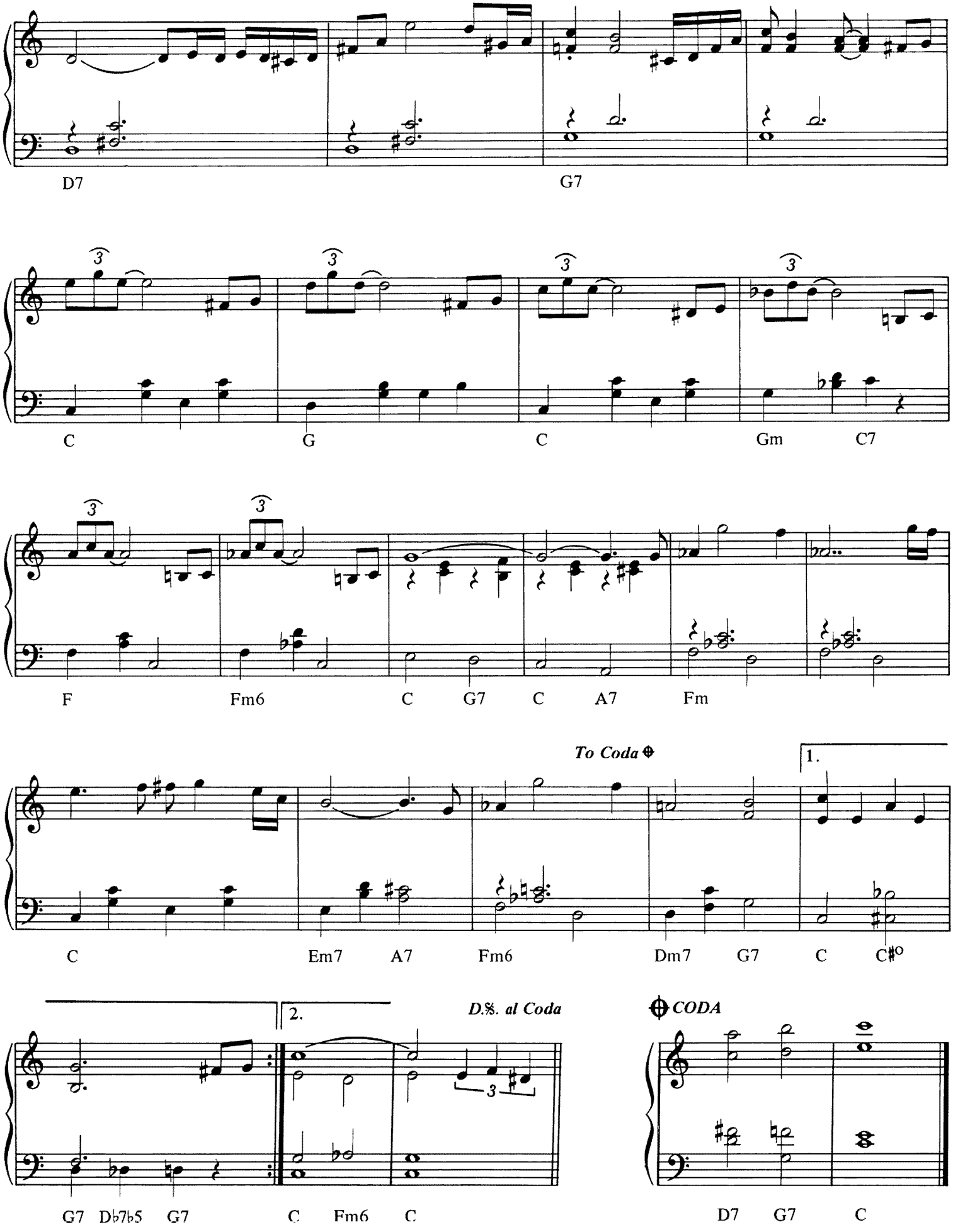
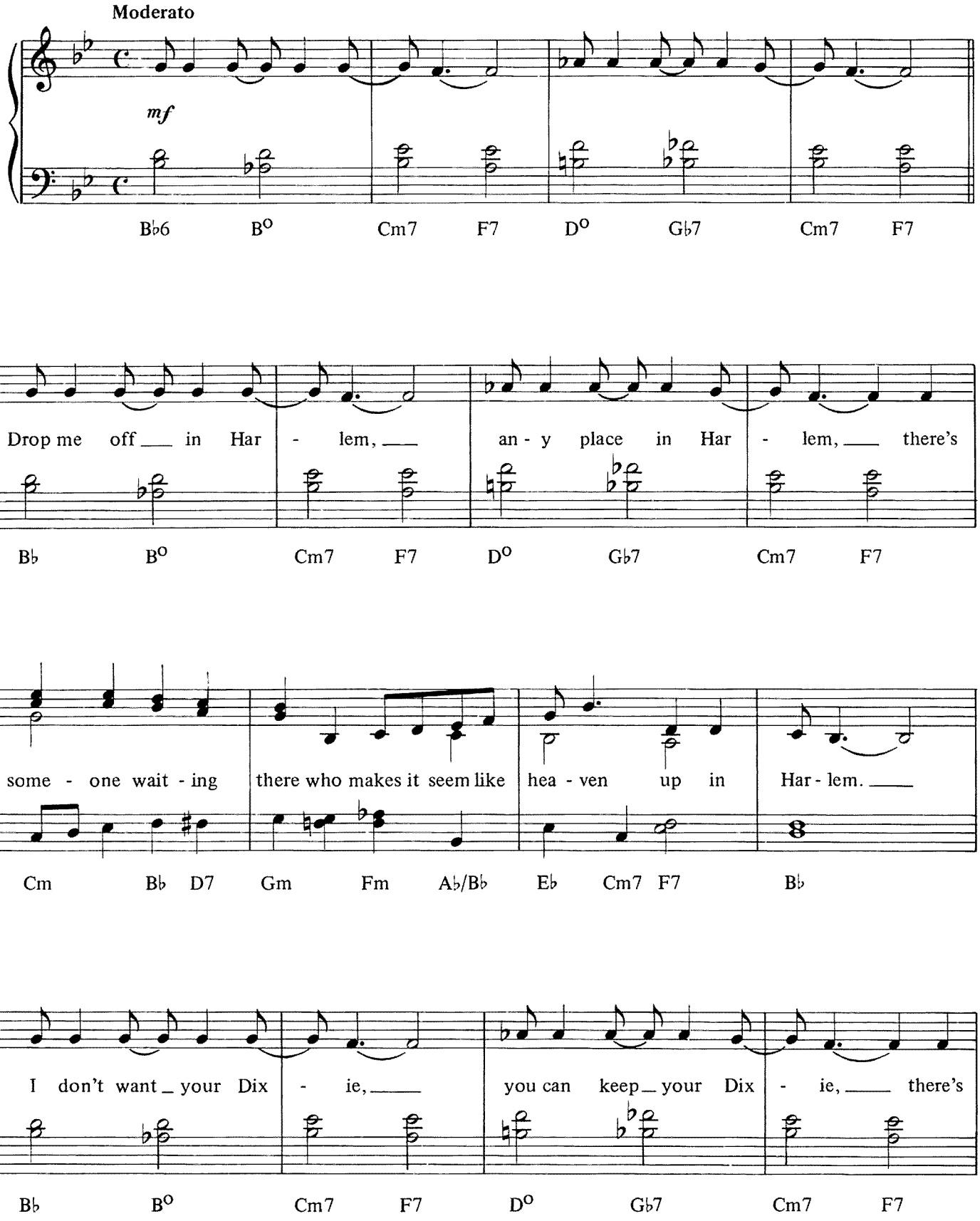

D7
G7
C
G
C
Gm
C7
F
Fm6
C
G7
C
A7
Fm
To Coda
1.
C
Em7
A7
Fm6
Dm7
G7
C
C♯°
2.
D.S. al Coda
CODA
G7
D♭7♭5
G7
C
Fm6
C
D7
G7
C

Drop Me Off In Harlem

Words by Nick Kenny
Music by Duke Ellington



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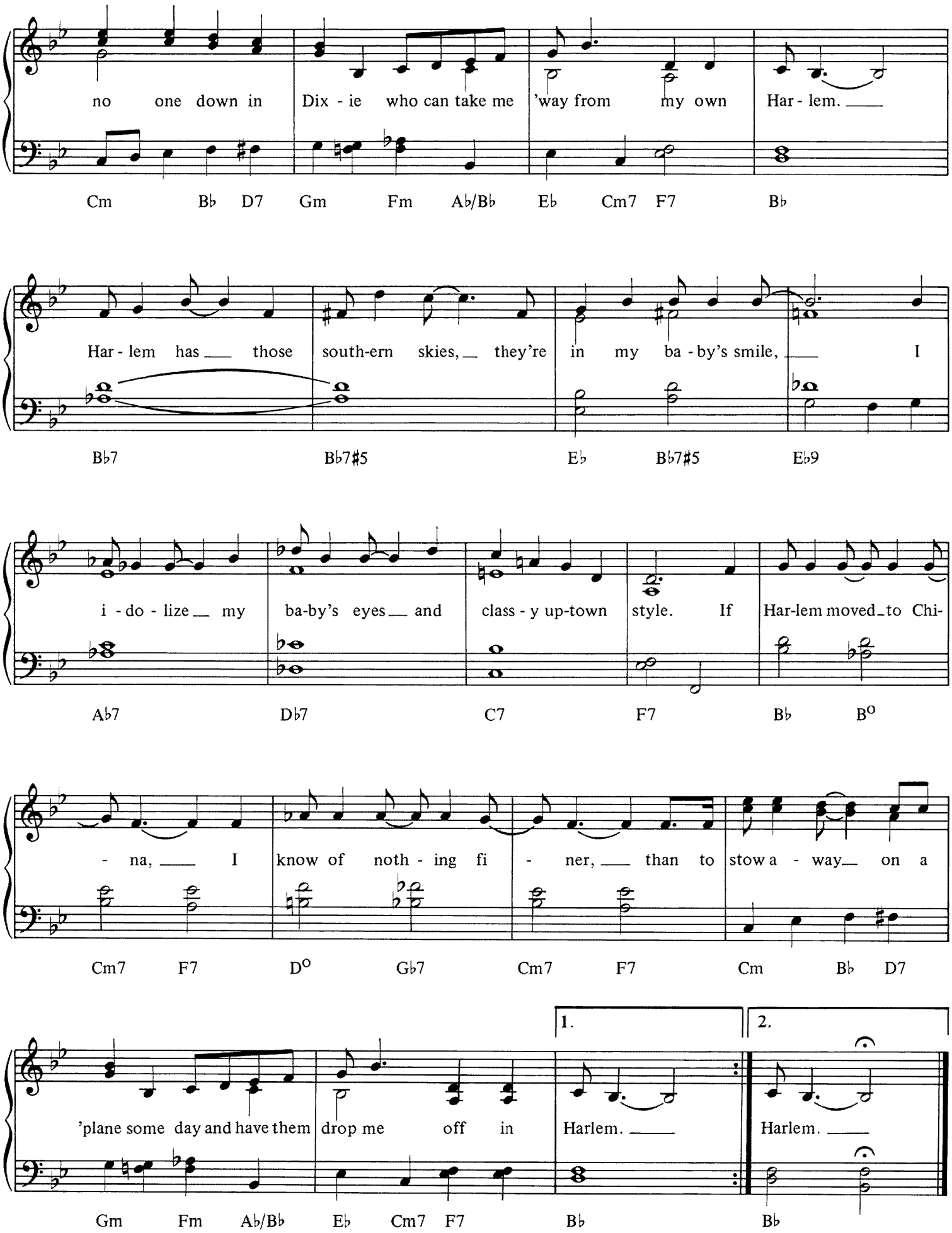
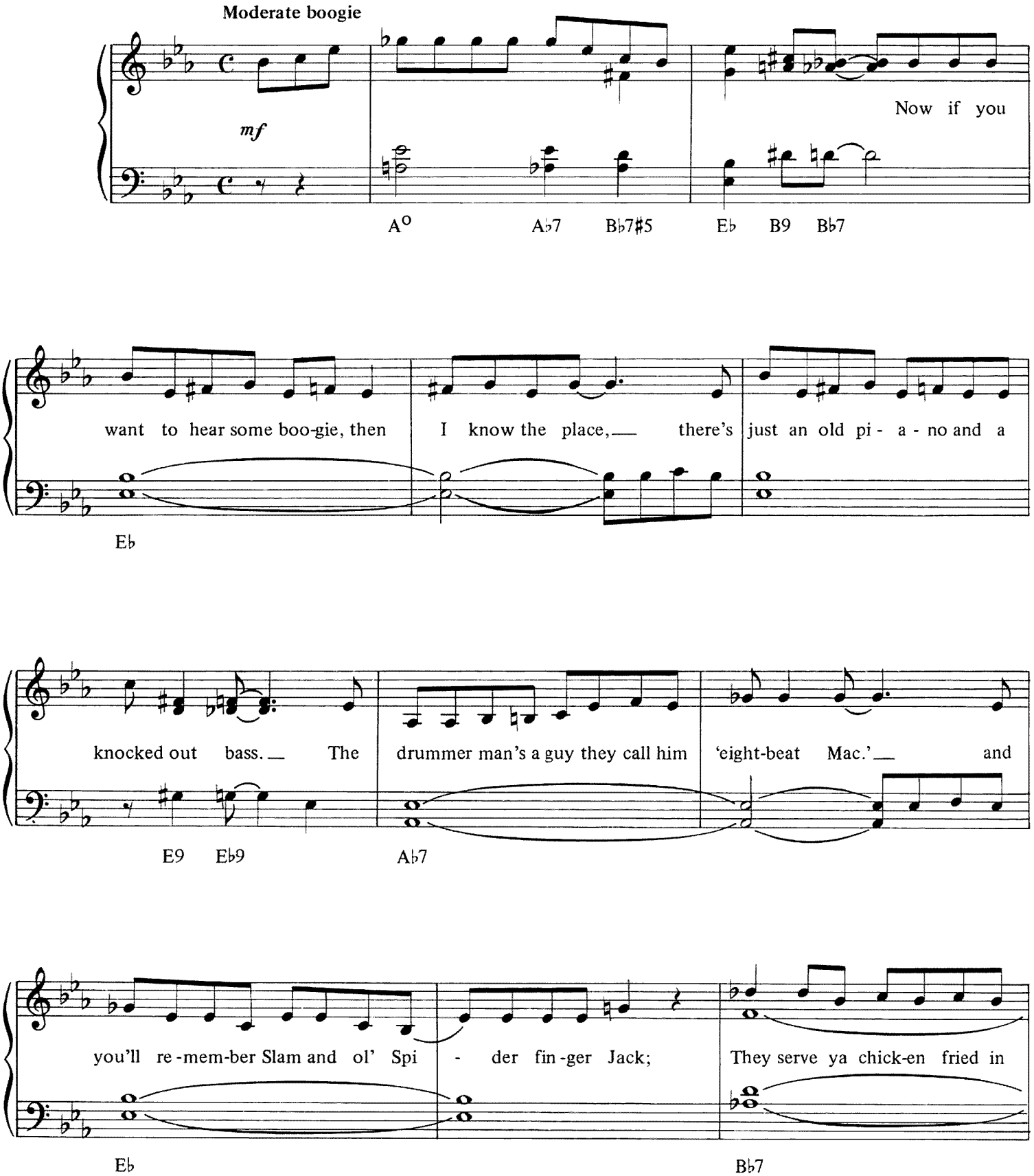

no one down in Dix - ie who can take me 'way from my own Har - lem.
Cm Bb D7 Gm Fm Ab/Bb Eb Cm7 F7 Bb
Har - lem has those south-ern skies, they're in my ba - by's smile, I
Bb7 Bb7#5 Eb Bb7#5 Eb9
i - do - lize my ba-by's eyes and class - y up-town style. If Har-lem moved to Chi-
Ab7 Db7 C7 F7 Bb B°
- na, I know of noth - ing fi - ner, than to stow a - way on a
Cm7 F7 D° Gb7 Cm7 F7 Cm Bb D7
1. 2.
'plane some day and have them drop me off in Harlem. Harlem.
Gm Fm Ab/Bb Eb Cm7 F7 Bb Bb

Down The Road A Piece

Words and Music by Don Raye



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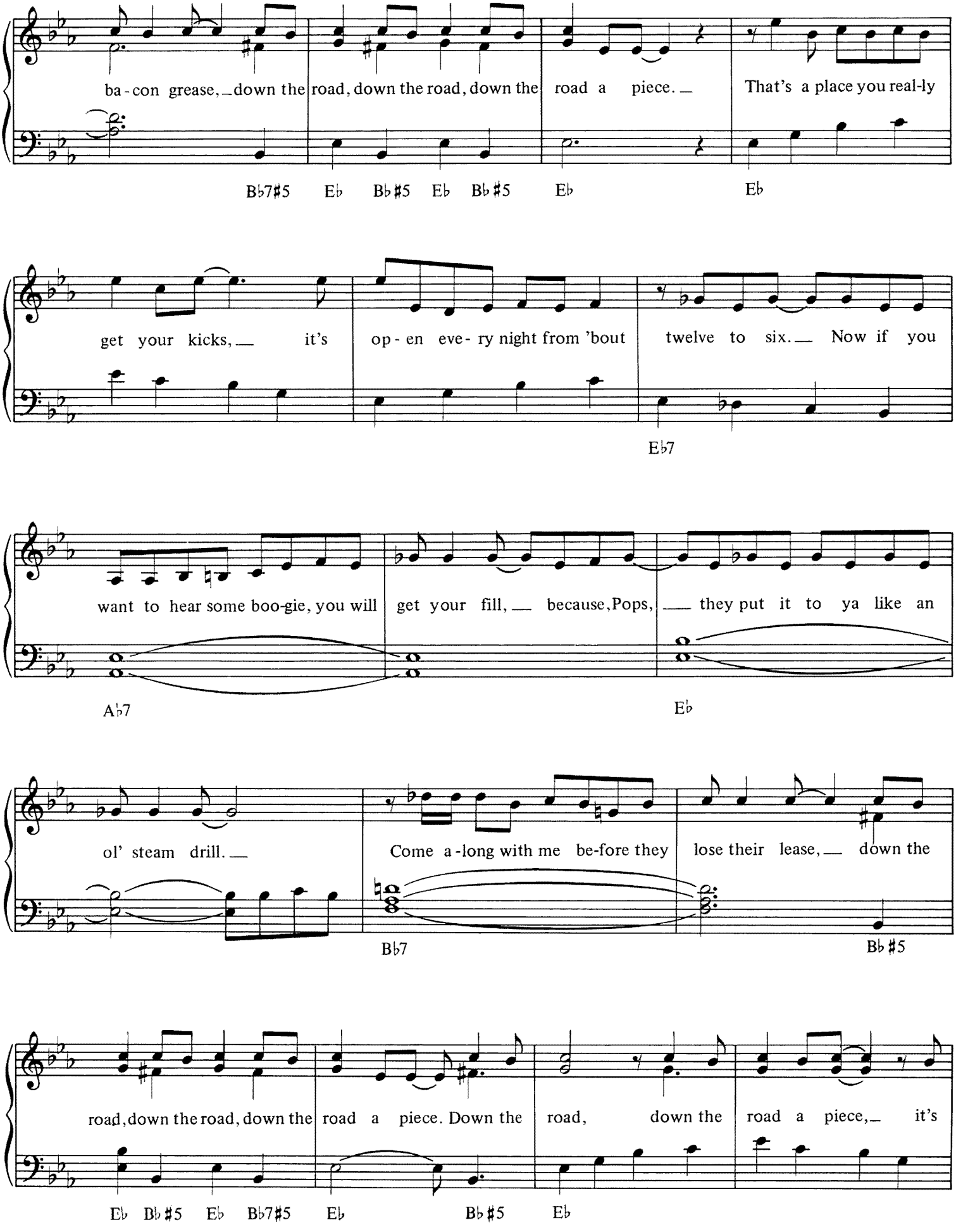
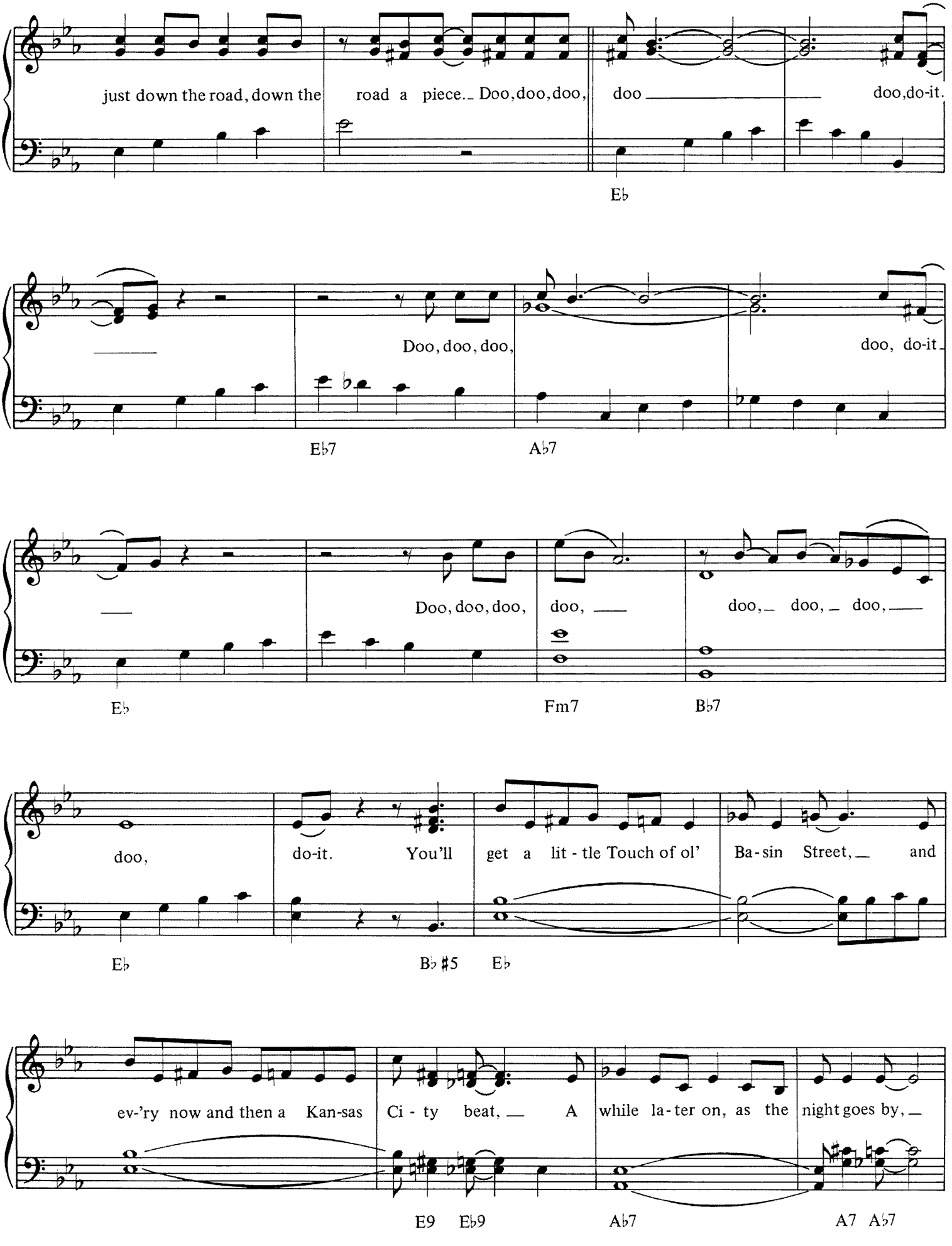
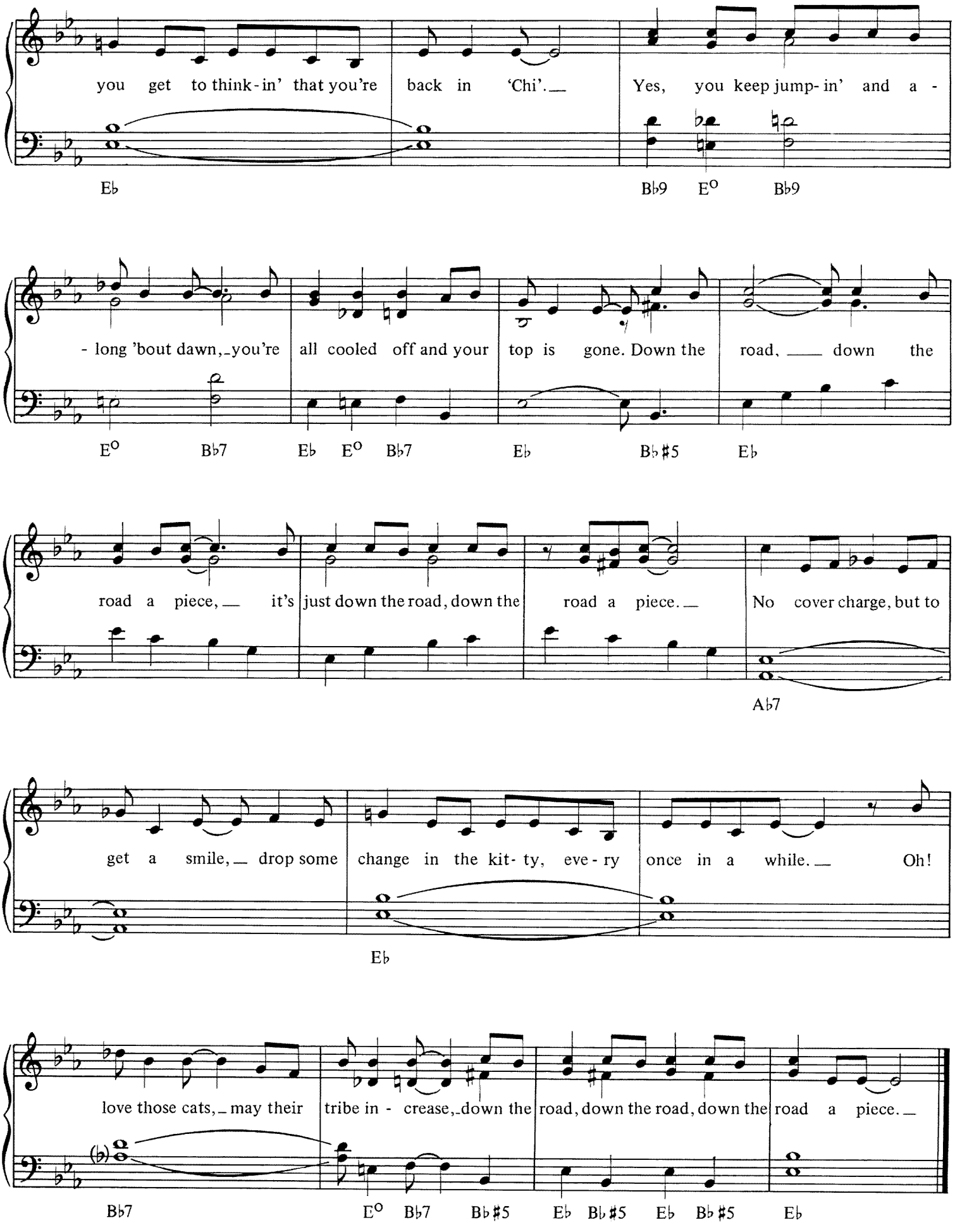
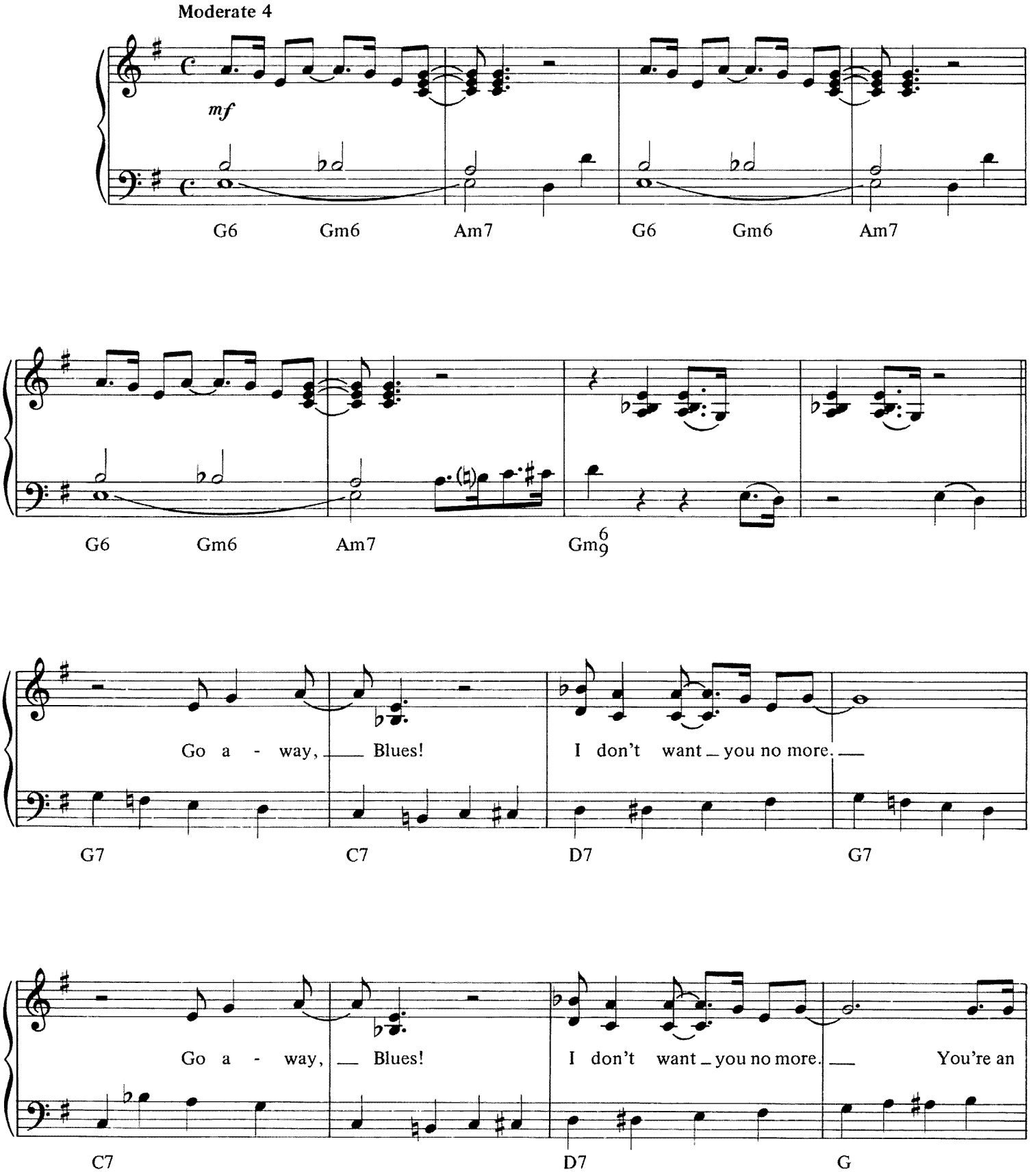

ba - con grease, _ down the road, down the road, down the road a piece. _ That's a place you real-ly
B♭7♯5 E♭ B♭♯5 E♭ B♭♯5 E♭ E♭
get your kicks, _ it's op - en eve - ry night from 'bout twelve to six. _ Now if you
E♭7
want to hear some boo-gie, you will get your fill, _ because, Pops, _ they put it to ya like an
A♭7 E♭
ol' steam drill. _ Come a - long with me be-fore they lose their lease, _ down the
B♭7 B♭♯5
road, down the road, down the road a piece. Down the road, down the road a piece, _ it's
E♭ B♭♯5 E♭ B♭7♯5 E♭ B♭♯5 E♭


just down the road, down the road a piece. Doo, doo, doo, doo doo, do-it.
E♭
Doo, doo, doo, doo, do-it
E♭7 A♭7
Doo, doo, doo, doo, doo, doo, doo,
E♭ Fm7 B♭7
doo, do-it. You'll get a lit - tle Touch of ol' Ba-sin Street, and
E♭ B♭ ♯5 E♭
ev-'ry now and then a Kan-sas Ci - ty beat, A while la-ter on, as the night goes by,
E9 E♭9 A♭7 A7 A♭7


you get to think-in' that you're back in 'Chi'.
Yes, you keep jump-in' and a -
Eb
Bb9 E° Bb9
- long 'bout dawn, you're all cooled off and your top is gone. Down the road, down the
E° Bb7 Eb E° Bb7 Eb Bb#5 Eb
road a piece, it's just down the road, down the road a piece.
No cover charge, but to
Ab7
get a smile, drop some change in the kit-ty, eve-ry once in a while.
Oh!
Eb
love those cats, may their tribe in-crease, down the road, down the road, down the road a piece.
Bb7 E° Bb7 Bb#5 Eb Bb#5 Eb Bb#5 Eb

Go Away Blues

Words and Music by Duke Ellington



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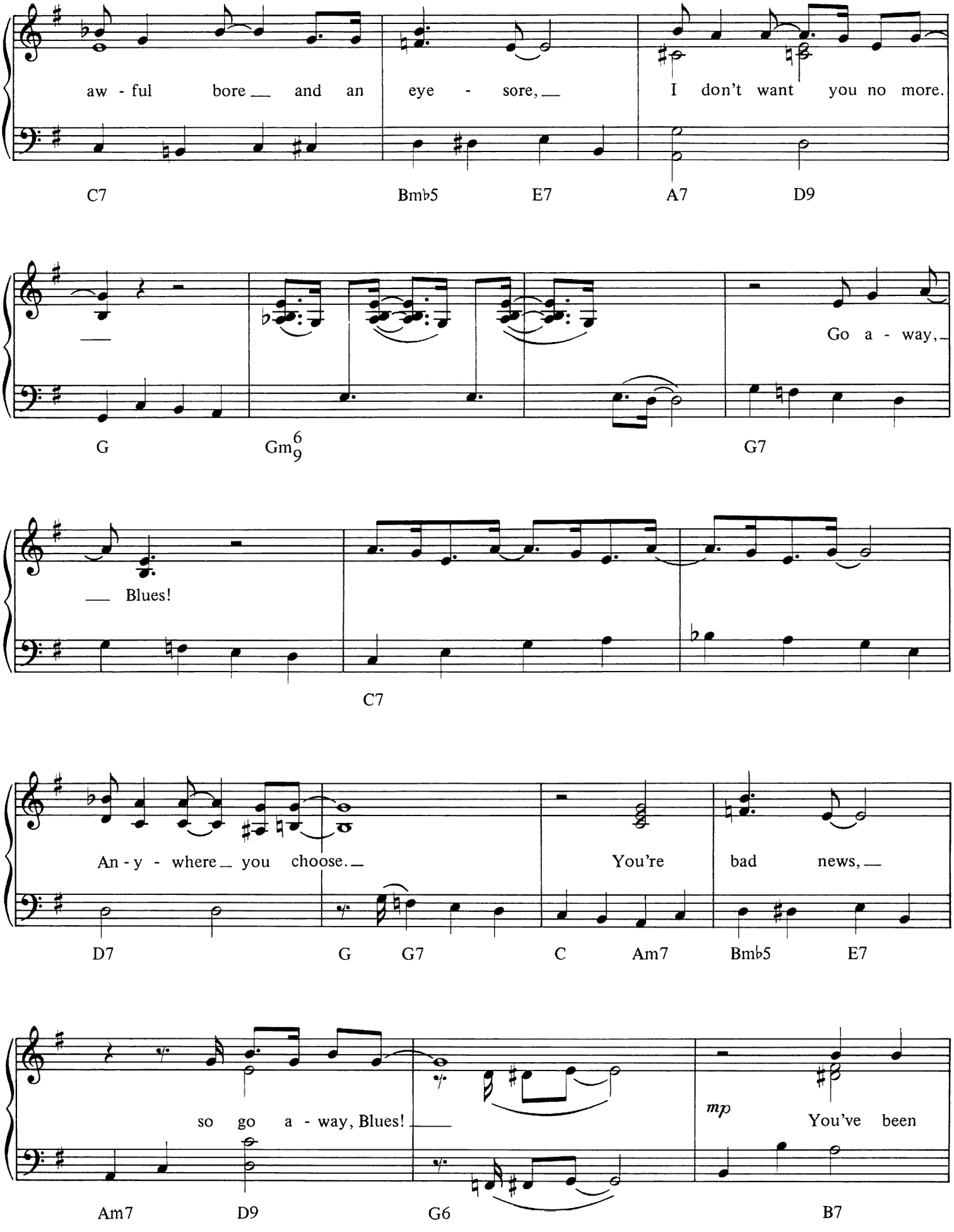
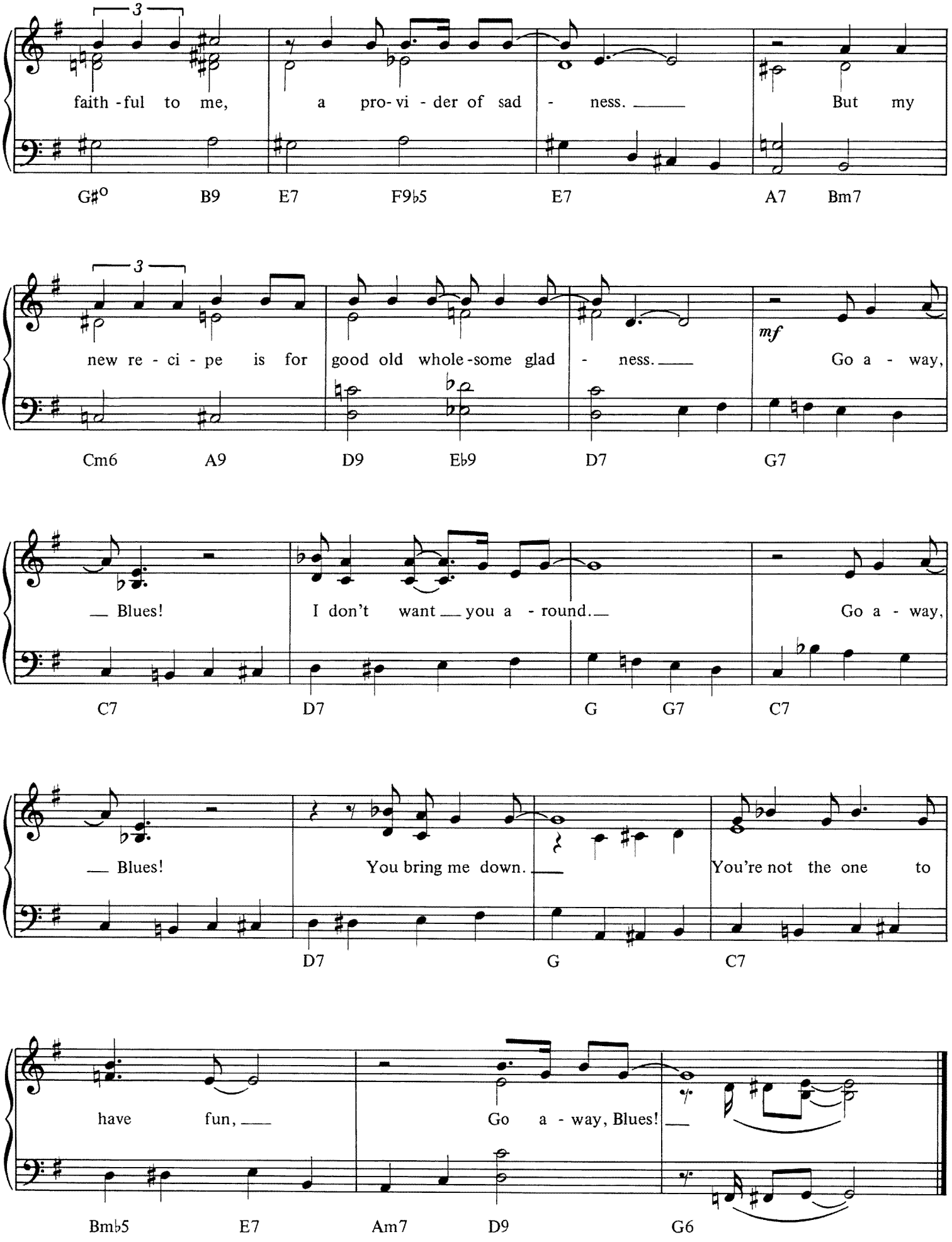
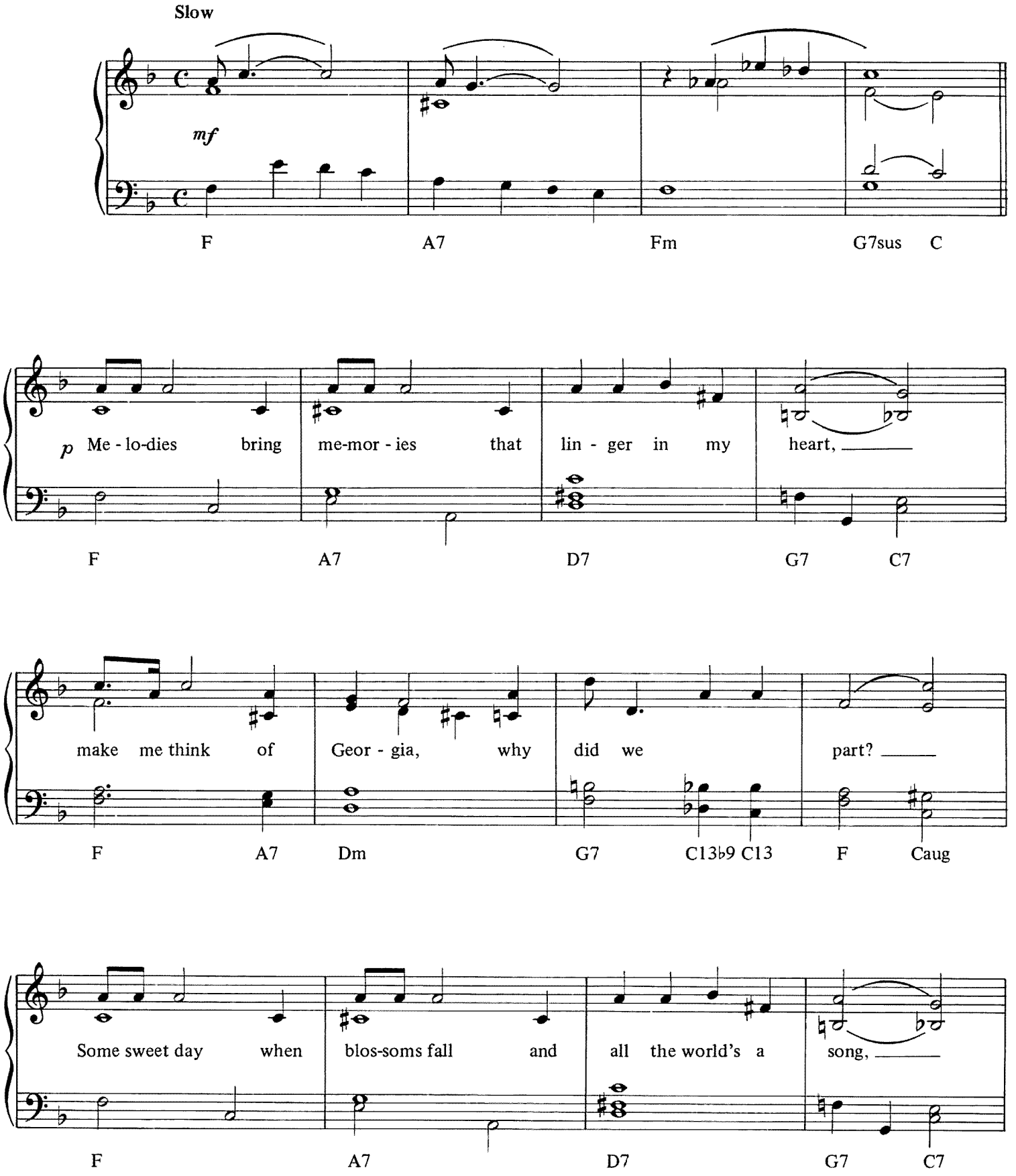

aw - ful bore and an eye - sore, I don't want you no more.
C7 B♭m5 E7 A7 D9
Go a - way,
G Gm6/9 G7
Blues!
C7
An - y - where you choose. You're bad news,
D7 G G7 C Am7 B♭m5 E7
so go a - way, Blues!
mp
You've been
Am7 D9 G6 B7


faith - ful to me, a pro- vi - der of sad - ness. But my
G#o B9 E7 F9b5 E7 A7 Bm7
new re - ci - pe is for good old whole-some glad - ness. Go a - way,
mf
Cm6 A9 D9 Eb9 D7 G7
Blues! I don't want you a - round. Go a - way,
C7 D7 G G7 C7
Blues! You bring me down. You're not the one to
D7 G C7
have fun, Go a - way, Blues!
Bmb5 E7 Am7 D9 G6

Georgia On My Mind

Words by Stuart Gorrell
Music by Hoagy Carmichael



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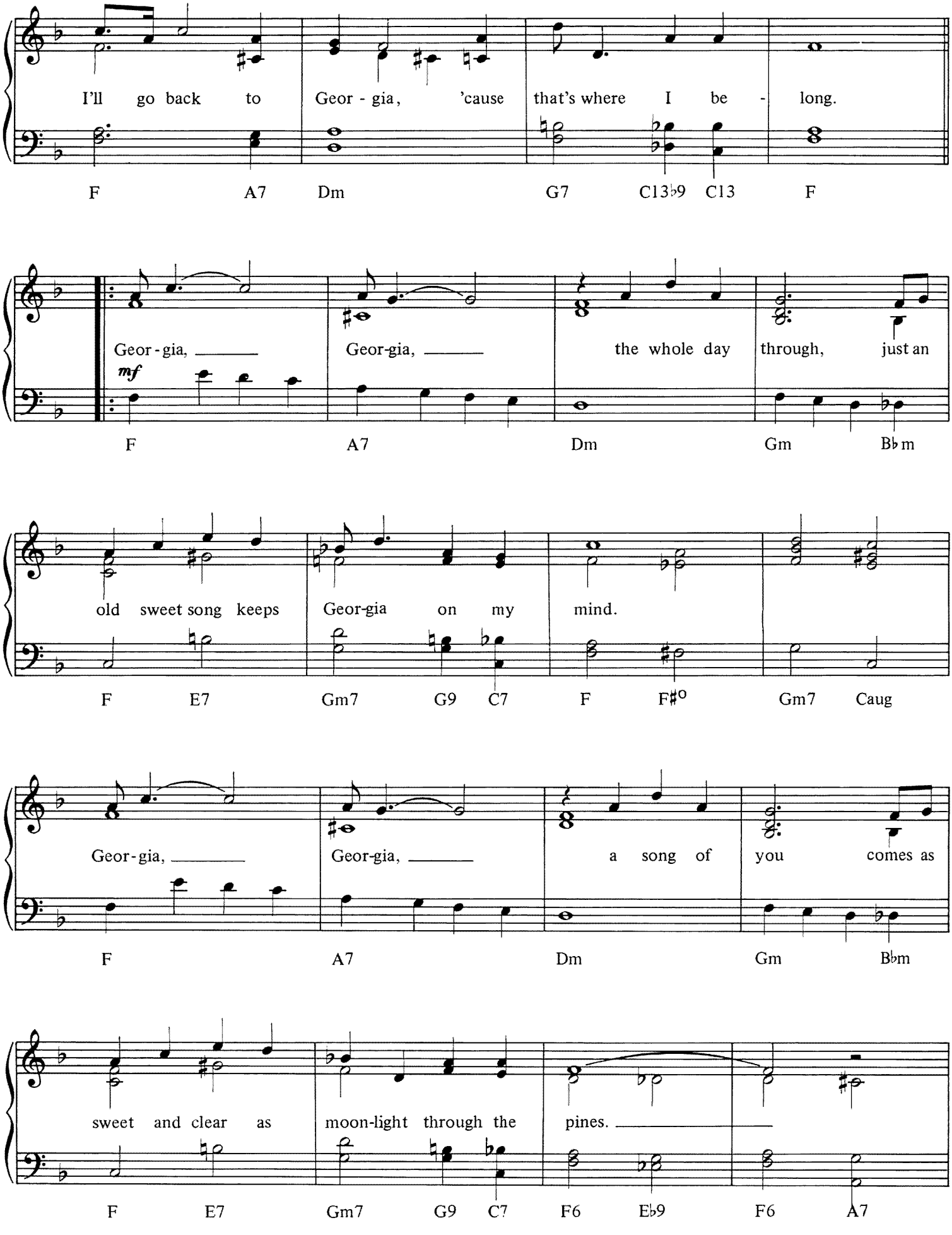
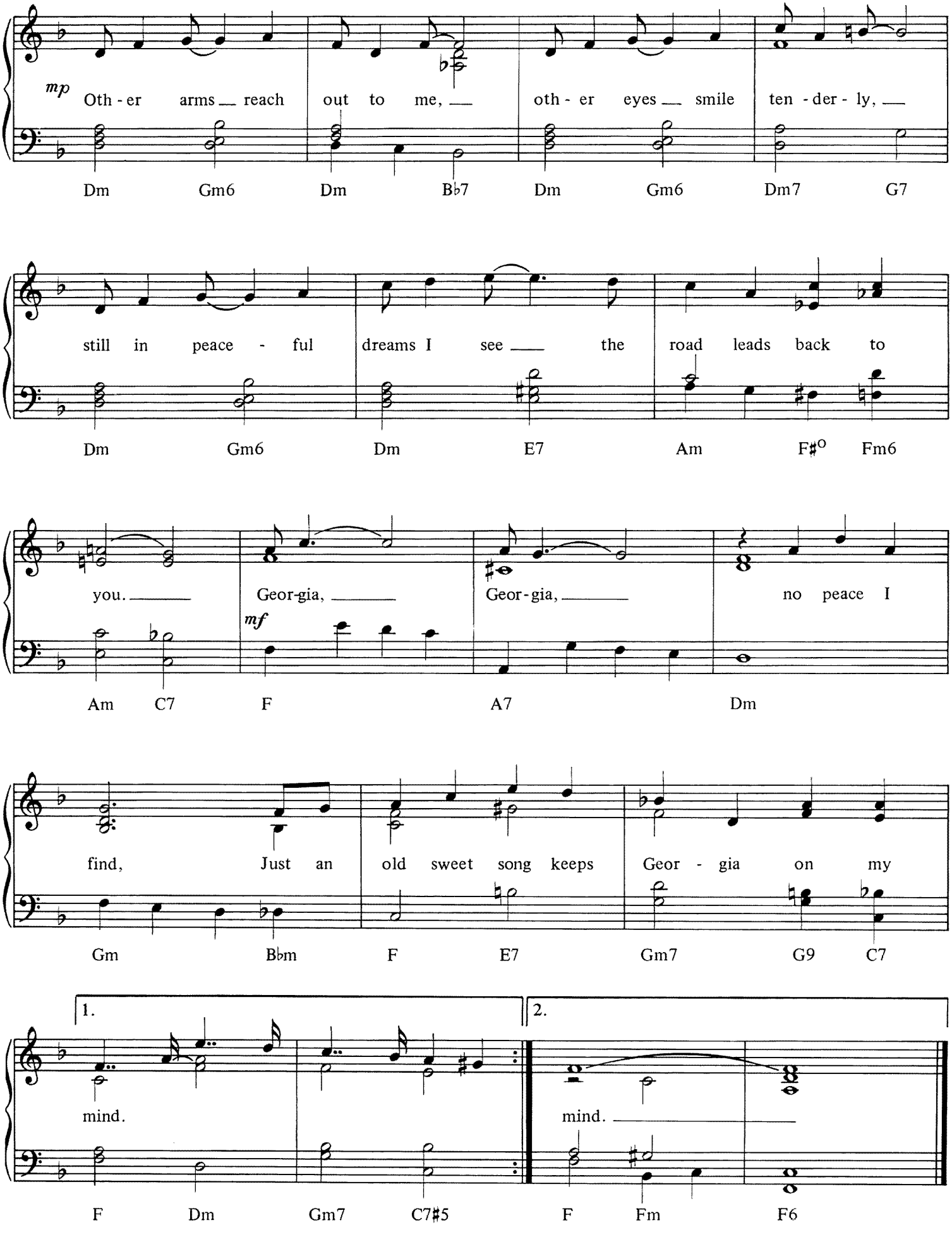
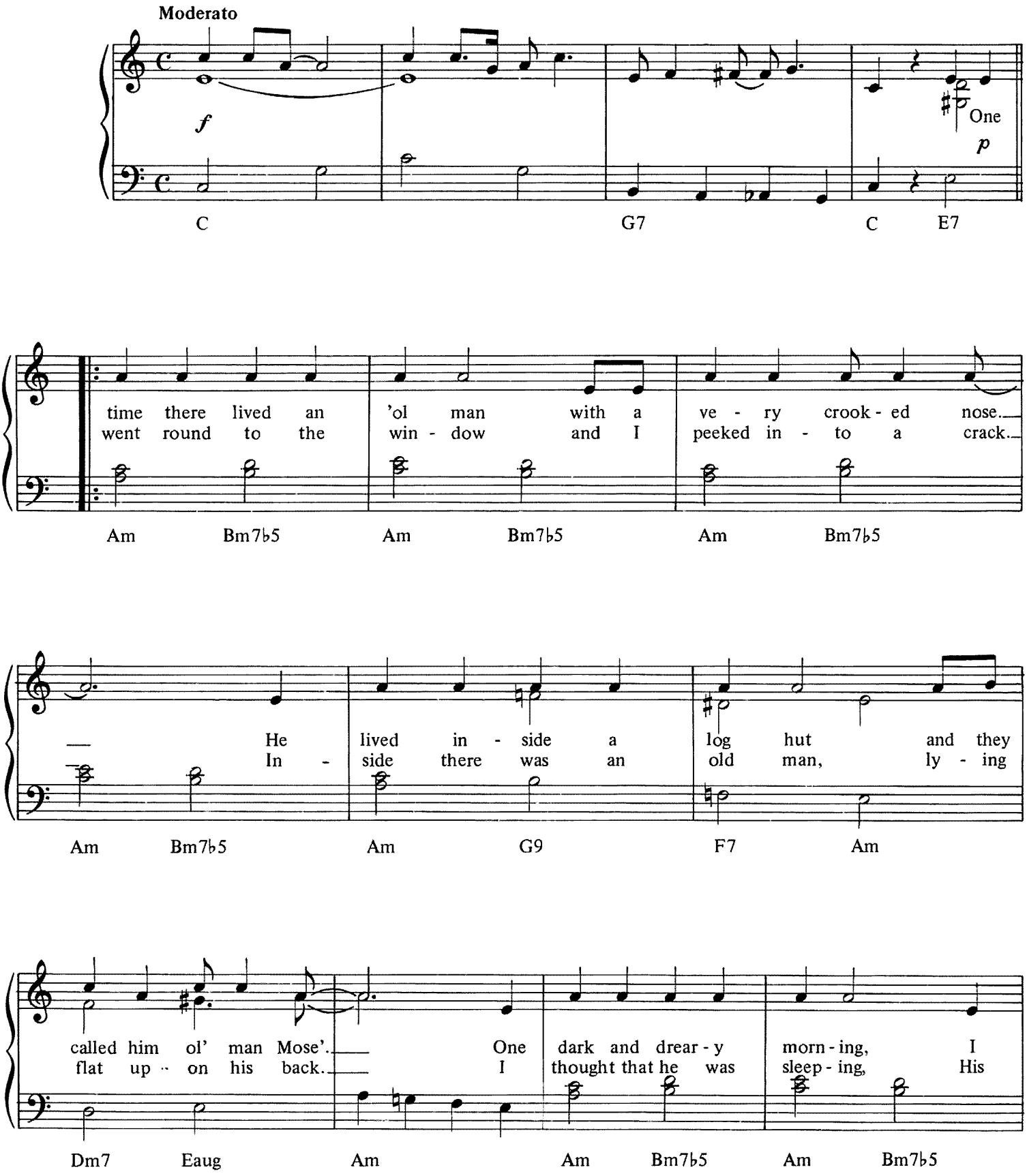

I'll go back to Geor - gia, 'cause that's where I be - long.
F A7 Dm G7 C13♭9 C13 F
Geor - gia, Geor-gia, the whole day through, just an
mf
F A7 Dm Gm B♭m
old sweet song keeps Geor-gia on my mind.
F E7 Gm7 G9 C7 F F♯° Gm7 Caug
Geor - gia, Geor-gia, a song of you comes as
F A7 Dm Gm B♭m
sweet and clear as moon-light through the pines.
F E7 Gm7 G9 C7 F6 E♭9 F6 A7


mp
Oth - er arms reach out to me, oth - er eyes smile ten - der - ly,
Dm Gm6 Dm B♭7 Dm Gm6 Dm7 G7
still in peace - ful dreams I see the road leads back to
Dm Gm6 Dm E7 Am F♯° Fm6
you. Geor-gia, Geor-gia, no peace I
mf
Am C7 F A7 Dm
find, Just an old sweet song keeps Geor - gia on my
Gm B♭m F E7 Gm7 G9 C7
1.
2.
mind.
mind.
F Dm Gm7 C7♯5 F Fm F6

Ol' Man Mose

By Louis Armstrong and Zilner Trenton Randolph



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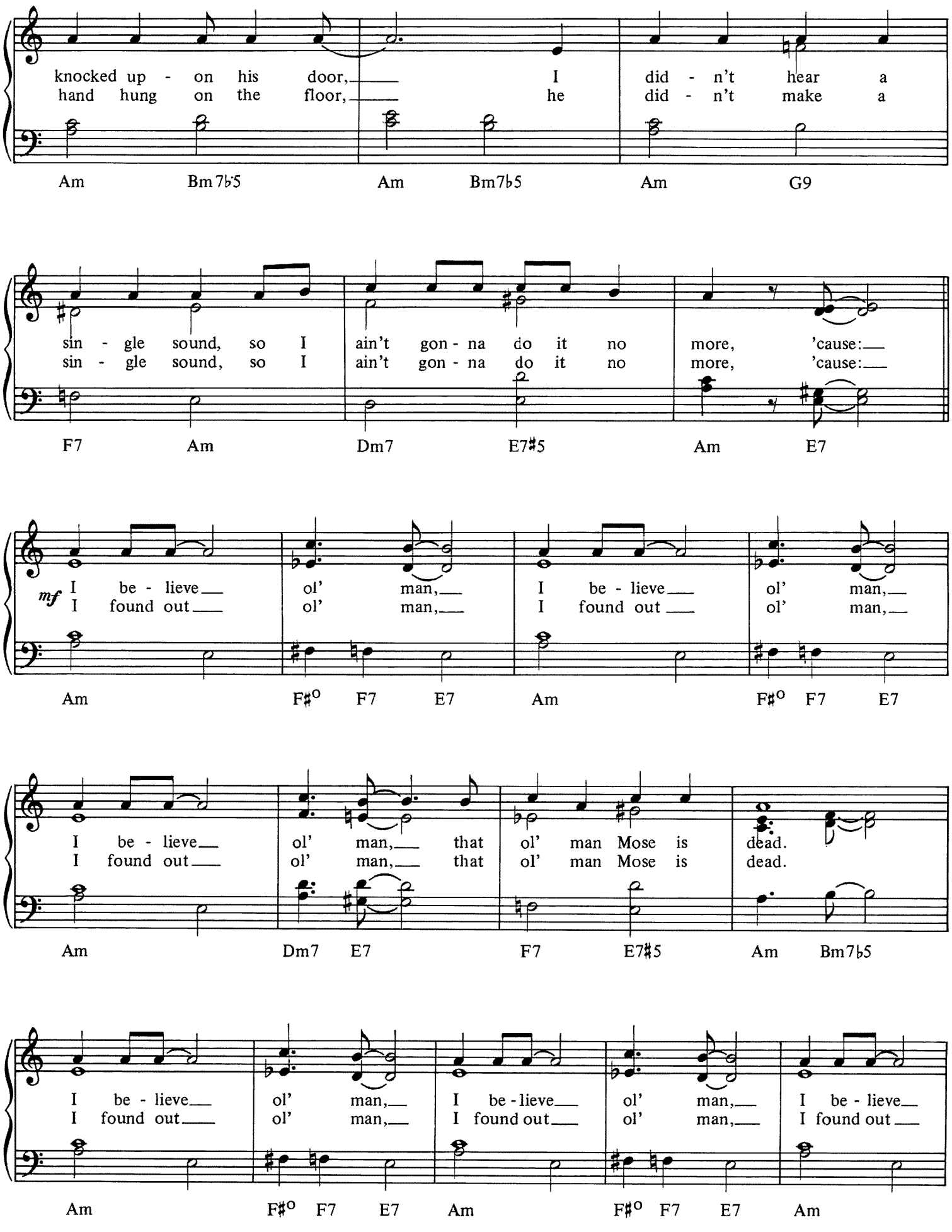
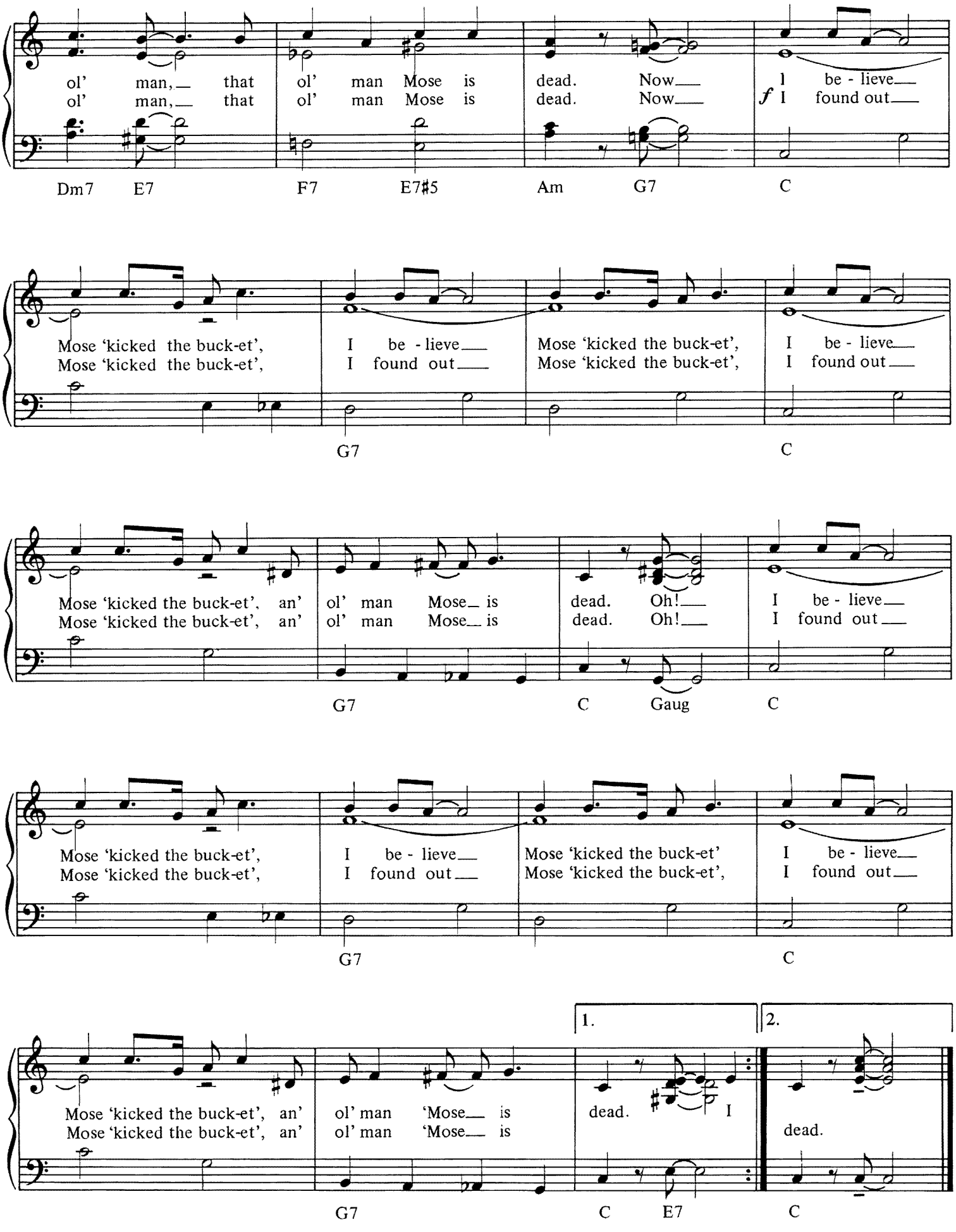
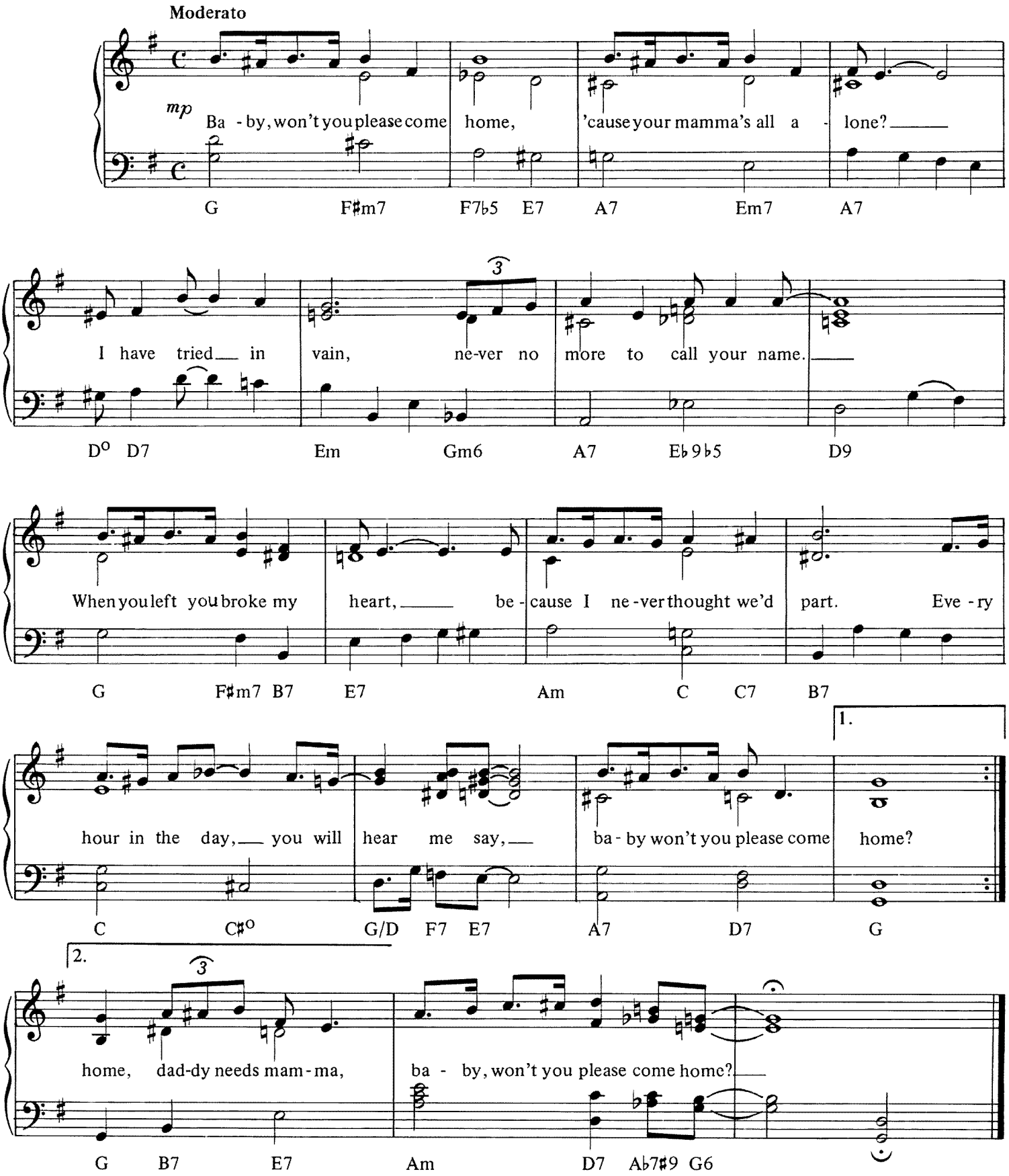

knocked up - on his door, I did - n't hear a
hand hung on the floor, he did - n't make a
Am Bm7♭5 Am Bm7♭5 Am G9
sin - gle sound, so I ain't gon - na do it no more, 'cause:
sin - gle sound, so I ain't gon - na do it no more, 'cause:
F7 Am Dm7 E7♯5 Am E7
mf I be - lieve I found out ol' man, I be - lieve ol' man,
I found out ol' man, ol' man,
Am F♯o F7 E7 Am F♯o F7 E7
I be - lieve ol' man, that ol' man Mose is dead.
I found out ol' man, that ol' man Mose is dead.
Am Dm7 E7 F7 E7♯5 Am Bm7♭5
I be - lieve ol' man, I be - lieve ol' man, I be - lieve
I found out ol' man, I found out ol' man, I found out
Am F♯o F7 E7 Am F♯o F7 E7 Am


ol' man, that ol' man Mose is dead. Now I be - lieve
ol' man, that ol' man Mose is dead. Now f I found out
Dm7 E7 F7 E7#5 Am G7 C
Mose 'kicked the buck-et', I be - lieve Mose 'kicked the buck-et', I be - lieve
Mose 'kicked the buck-et', I found out Mose 'kicked the buck-et', I found out
G7 C
Mose 'kicked the buck-et', an' ol' man Mose_ is dead. Oh! I be - lieve
Mose 'kicked the buck-et', an' ol' man Mose_ is dead. Oh! I found out
G7 C Gaug C
Mose 'kicked the buck-et', I be - lieve Mose 'kicked the buck-et' I be - lieve
Mose 'kicked the buck-et', I found out Mose 'kicked the buck-et', I found out
G7 C
1. 2.
Mose 'kicked the buck-et', an' ol' man 'Mose_ is dead. I
Mose 'kicked the buck-et', an' ol' man 'Mose_ is dead.
G7 C E7 C

Baby Won't You Please Come Home

Words and Music by Charles Warfield and Clarence Williams



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