

MOROCCO BLUES

by
Clarence Williams
and
Joe Jordan



With
Ukulele Arrangement



SUCCESSFULLY FEATURED BY
RITA GOULD

Leff

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MOROCCO BLUES

Lyric by
CLARENCE WILLIAMS

Tune Uke
G C E A
(A Moorish Fox-Trot)

Music by
JOE JORDAN

Tempo di Tango

Piano *ff*

The piano introduction consists of two systems of music. The first system is in 2/4 time, marked 'Tempo di Tango' and 'ff'. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a bass line with chords and single notes. The second system continues the piece with more complex chordal textures in the right hand and a steady bass line.

The second system of the piano introduction continues the rhythmic and harmonic themes established in the first system, featuring intricate chordal patterns in the right hand and a consistent bass line.

Vamp *mf*

The vamp section is marked 'Vamp' and 'mf'. It consists of a four-measure loop. The right hand has a melodic line with eighth notes and rests, while the left hand has a bass line with chords and eighth notes. The section is enclosed in a double bar line with repeat dots at both ends.

Voice

The vocal line begins with a guitar chord diagram for a G major chord (x02332). The lyrics are: "Out in Spain ——— I heard a fa - mil - iar strain ——— A beau - ti - ful". The melody is written in a treble clef with a key signature of one flat (B-flat major). The piano accompaniment continues below the vocal line, providing harmonic support.

mel - o - dy - A mel - o - dy - that ap - pealed to me. -

Can't for - get ——— Oh gee - I nev - er will for - get ——— Oh there it is

haunt - ing me - haunt - ing me - Pit - y me - can't you see, -

Chorus

I've got ——— Mo - roc - co Blues -

p-f

Those mean — Mo - roc - co Blues—

f

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand. Chord diagrams are provided above the vocal staff for the first, second, and fourth measures.

They seem hard to lose

ff

Detailed description: This system contains measures 5-8. The vocal line continues with a whole rest, a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains the rhythmic pattern, with a dynamic marking of *ff* in the first measure. Chord diagrams are provided above the vocal staff for the first, second, third, and eighth measures.

“Oh that strain so

f

Detailed description: This system contains measures 9-12. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams are provided above the vocal staff for the first, fourth, and eighth measures.

mes - mer - iz - ing hyp - no - tiz - ing I sing — it

f

Detailed description: This system contains measures 13-16. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a whole rest, a half note G4, and a quarter note A4. The piano accompaniment continues with the rhythmic pattern. Chord diagrams are provided above the vocal staff for the first, second, third, fourth, and sixth measures.

night and day— It's all I

choose say, Please play

it a - gain dog-gone it cause I've got Mo - roc - co

Blues. Blues.