

SOLO GUITAR

DUKE ELLINGTON FOR JAZZ GUITAR

15 SENSATIONAL SONGS



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DUKE ELLINGTON

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Arranged by Dan Towey

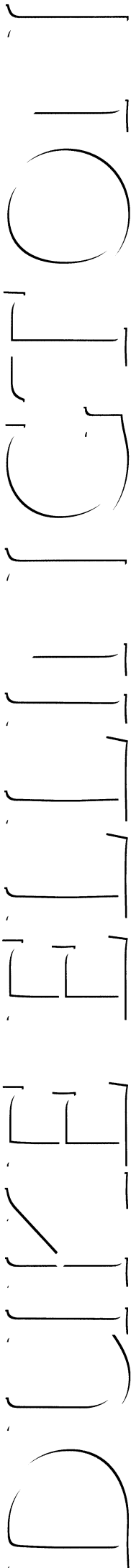
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Duke Ellington titled his biography *Music Is My Mistress* and, along with his song “It Don’t Mean a Thing (If It Ain’t Got That Swing”), it succinctly sums up the man and his philosophy. With the centennial of his birth in 1999, the spotlight is once again shining on his remarkable achievements. He created over 1500 compositions along with countless arrangements, and led one of the most influential and *swinging* orchestras of the 20th century, through which passed some of the greatest jazz instrumentalists of all time. A refined and elegant man of broad artistic tastes, he set a standard of excellence in his 50-year career that may never be equaled.

Edward Kennedy “Duke” Ellington was born in Washington, D.C. on April 29, 1899. Unlike many of his contemporaries from the South, he grew up in a middle-class society family that provided him with the confidence and self-esteem to carry himself with dignity his entire life. Despite a consuming interest in baseball (that proved to be a distraction), Ellington began piano lessons at the age of seven, and even though he had developed a keen interest in ragtime and barrelhouse piano, did not take the instrument seriously until several years later. After hearing a talented pianist in Philadelphia on the way back from summer vacation in Asbury Park, New Jersey, he finally sat down with a purpose and composed his first piece, “Soda Fountain Rag.” By this time he had acquired his nickname from an upwardly mobile high school friend who decided Ellington should have a classy “title” if he was going to travel in high society. In 1917 he started playing professionally in Washington and relocated to New York in 1923 as bandleader of the Washingtonians, eventually displaying the influences of Willie “The Lion” Smith, James P. Johnson, and Fats Waller in his piano style.

Ellington made his recording debut in 1924 and went on to issue titles through 1926 to little fanfare. However, later in that year, the band released their first theme song, “East St. Louis Toddle-oo” (later covered by Steely Dan) and “Birmingham Breakdown.” Along with “Black and Tan Fantasy,” “Creole Love Call,” and a gig at the Cotton Club that followed in 1927, the Duke Ellington Orchestra had arrived. Except for a brief period during the early fifties when virtually all big bands struggled, his glorious career continued unabated, literally up until his death on May 24, 1974. Despite the expected turnover in personnel, he survived the changing musical trends of every era, including bebop, which he liked and smoothly incorporated into his sound. In addition to an unparalleled catalog of jazz standards, Ellington also left as his legacy a number of ambitious suites, sacred music which he composed in the sixties, appearances in films, and movie soundtracks.

The guitar was never a featured solo voice in the Duke Ellington Orchestra (like most bands of the swing era), although the legendary Lonnie Johnson guested on a number of sides in 1928 to Duke’s appreciation. Part of this was due to the lack of amplification before the late thirties and the reluctance of many bandleaders to see the guitar beyond its traditional role as a time-keeping rhythm instrument. Fred Guy joined the band full-time as a banjoist shortly after they relocated to New York, then switching to guitar in 1933. Teddy Bunn took his place for eighteen months in the late twenties, and recorded with Ellington in 1929. Guy played strictly rhythm, as did Freddie Green in Count Basie’s band, until his departure in 1947. Ellington never replaced him, although he once expressed admiration for Kenny Burrell. Nonetheless, due to the strong blues and swing influences that show up in the melodies and riffs, Ellington’s music lends itself to guitar interpretation.

The fifteen classics that follow are arrangements based on the orchestral recordings, not transcriptions of guitar parts. The resulting music is extremely melodic with cool, single-note lines and hip chord voicings that blend seamlessly. They are a fitting tribute to the immortal music and genius of Duke Ellington.

Caravan

from SOPHISTICATED LADIES

Words and Music by Duke Ellington, Irving Mills and Juan Tizol

Verse
Vigorously

B7 C7 B7

1. Night _____ and stars a - bove that shine so bright, _____
2. Sleep _____ up - on my shoul - der as we creep _____

f w/ pick
let ring throughout

T	0	0	0	1	0	2	0	4	2	2
A	2	2	3	2	4	2	4	4	2	1
B	2	2	3	2	4	2	4	4	2	1

C7 B7 C7

the mys - t'ry of their fad - ing light _____
a - cross the sands so I may keep _____

2	2	0	1	0	1	0	3	4	2	2	0	2
3	2	2	2	2	2	2	3	4	2	2	3	2
3	2	2	2	2	2	2	3	4	2	2	3	2

B7 Em (Am6/E) Am/E Em

that shines up - on our car - a - van. _____
this mem - 'ry of our car - a - van. _____

To Coda ⊕

2	0	3	2	1	0	3	1	0	0	0	0	0	0	0	0	0	0
1	3	2	2	1	0	3	1	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Bridge
Hard Swing (♩ ♩ ♩)
E7

A7

This _____ is so ex - cit - ing. You _____ are so in -

Harm. . .

12 9 9 0 13 12 12 10 8 9 8 7 6 8 12 10 12 11 14 12 12

D7

(C9 C#7b9 D7)

vit - ing, rest - ing in my arms

Harm. . . .

10 10 9 7 8 9 10 10 10 10 12 10 12 7 6 5

(Db13 D13

F#°7)

Gmaj7

B7

(F#°7 B7 F#7b9 C9#11 F#11b9)

as I thrill to _____ the mag - ic charms _____ of

11 12 11 10 0 10 0 2 3 5 7 8 7 8 7 7 8 7

Verse

B7 (Cmaj7/B) B7 C6

3. you, _____ be - side me here be - neath the blue. _____

*T = Thumb on (6)

B7 C7 B7

_____ My dream of love is com-ing true _____ with-in our de - sert car - a -

Em7 (A°7 B7b9 Em)

van. _____

D.C. al Coda

⊕ Coda

Em rit. E9b5

rit.

Come Sunday

from BLACK, BROWN & BEIGE

By Duke Ellington

Verse

Moderately Slow (♩ ♪ ♪)

F7 Eb9#11 (Em7b5) (Bb13 Eb9) F7 Gb7 G9 (C7b9) (Bb7b5 Bm7b5)

1., 2. Lord, Dear Lord a - bove; God Al - might - y, God of love,

mf
w/ fingers
let ring throughout

TAB

Cm9 (C7b9 C9) F7 Bb (Ab7/Bb) (A7/Bb Bb6)

please look down and see my peo - ple through.

2. Bridge D13 Eb13 D13 (C+7 Bb7b5 D7b9)

I be - lieve that God put sun and

Gm11 C9 F7 Cm7

moon up in the sky. I don't mind the

8 6 5 3 3 3 1 2 3 4 1 2 3 4 5 3 5 4 5 5 6 3 4 4 3 3

F7 Ab13 (D7#9) G+7 C9 (Gb7) F+7 (C7b9)

grey skies, 'cause they're just clouds pass - ing by.

5 3 5 3 6 0 4 3 3 3 5 6 4 3 2 2 3 4 2 3 3 2 3

Verse

F7 (Em7b5) Eb9#11 (Bb13 Eb9) F7 (C7b9) Gb7 G9 (Bb7b5 Bm7b5)

3. Lord, Dear Lord a - bove; God al - might - y, God of love,

1 3 3 1 3 3 5 4 5 8 6 1 3 1 3 6 5 5 5 6 5 7 6 5 1 3 2 4 3 5 6 7 7 6 7

Cm9 (C7b9) F9 (E7 Fm7 A7) Bb Eb6/Bb (Ab7/Bb) Bb°7 Bb7

please look down and see my peo - ple through.

10 8 6 6 8 8 6 7 6 7 1 1 3 4 4 5 5 5 6 7 6 6 6 6

Do Nothin' Till You Hear From Me

Words and Music by Bob Russell and Duke Ellington

Verse

Moderately Slow (♩ = 120)

N.C.

G

Gmaj7

G7

1. Do noth - in' till you hear from me.

Pay no at - ten - tion to what's

mf

w/ fingers
let ring throughout

**T
A
B**

Cmaj7

F9

G

Am7

said,

why peo - ple tear the seam of an - y - one's dream.

D9

G

G#^o7

(Am7 D9)

Am7

D9

is o - ver my head. ____

Do noth - in' till you hear from

G Gmaj7 G7 Cmaj7

me. At least con - sid - er our ro - mance;

F9 G Am7 D9

if you should take the word of oth - ers you've heard I have - n't a chance. _

Bridge

G7 C7 Fm7 Bb7 Eb 6/9

True I've been seen

Eb maj7 Eb9

with some-one new, _ but does that mean that I'm un - true? _ When we're a -

Am7 D7 G E9 Gm D6 A7 D7

part the words in my heart re - veal how I feel a - bout you.

10 8 9 7 0 0 0 7 10 7 5 8 7 7 3 5 6 7 5 6 6 7 10

Verse

G Gmaj7 G7

2. Some kiss may cloud my mem - o - ry, and oth - er arms may hold a

8 5 6 7 10 8 6 7 8 5 6 7 10 8 6 6 8 5 6 7 10 8 6

Cmaj7 F9 G Am7

thrill. But please do noth - in' till you hear it from me

7 8 9 10 8 8 8 10 8 8 5 6 7 10 8 6 7 7 5 5 5 0 5 5

*T = Thumb on ⑥

D9 G (Gmaj7) Bb+7 Eb9 D9 Gmaj7

and you nev - er will.

5 5 3 4 0 2 0 4 7 7 6 5 5 3 4 4 4 3

C Dm7 D#°7 C/E N.C. A7 Bm7 C°7 A/C#

club, got as far as the door;

Fretboard diagram for the first system:

(2)	5	6	7	8	9	7	5	5	3	2	6	7	8	9
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
3	5	5	6	7	7	5	3	3	1	0	5	7	8	9

N.C. D7 (A13#9) D9 G7

they'd have ask'd me a - bout you, don't get a - round much an - y -

Fretboard diagram for the second system:

8	10	9	7	5	8	5	5	5	6	7	8	5	4	5
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
5	8	7	5	3	5	5	5	4	4	6	7	5	2	3

4 3

C C/E Eb°7 Dm7 C Gm7 C7 Bridge F6 Bb9

more. Dar - ling, I guess -

Fretboard diagram for the third system:

(5)	5	4	3	2	5	3	3	3	3	1	2	1
5	4	3	2	5	3	3	3	3	3	1	2	1
3	3	3	3	3	3	3	3	3	3	1	2	1

(Fm7) Fm6 Cmaj7 C7 C+

my mind's more at ease, but

Fretboard diagram for the fourth system:

1	1	0	1	3	3	2	1	0	3	2	3	3	3	1
1	1	0	1	3	3	2	1	0	3	2	3	3	3	1
1	1	0	1	3	3	2	1	0	3	2	3	3	3	1

D7 F#m7b5 B7 Em7 Eb°7 (G7b5) D13sus4 G7

nev er - the - less _____ why stir up mem - o - ries? _

Verse
N.C.

C Dm7 D#°7 C/E N.C.

___ 2. Been in - vit - ed on dates, might have gone but what

A7 Bm7 C°7 A/C# N.C. D7 (A+7) D9)

for? Aw - f'ly dif - f'rent with - out _____ you, _____

G7 C (A7 Ab7 F#7 G7 B7 C7 C7#9)

don't get a - round much an - y - more.

I Got It Bad and That Ain't Good

Words by Paul Francis Webster

Music by Duke Ellington

Verse
Rubato

Chords: G⁶₉ (C9#11), C⁹ G⁶₉ C13, Bm7 (Gmaj7 Bm7b5), E7b9, Am7, D9sus4, C⁹

The po - ets say that all who love are blind, but I'm in love and I — know what time it

mf
w/ pick
let ring throughout

TAB

Chords: Bm7b5, E7b9, Am7, D9#5, G⁶₉, C⁹, Bm7 (Gmaj7 Bm7b5), E7b9

is. The good book says, "Go seek and ye shall find." Well,

Chords: Am9, G⁶₉, Dm7, G9

I have sought and, my, — what a climb it is. My life is just like the weath-er. It

Cmaj7 Am7 B7 E7^{#9}_{b13} A7 Eb9 D9

chang-es with the hours. _ When he's near, I'm fair and warm-er. When he's gone, I'm cloud-y with show-ers.

0 3 5 7 10 8 8 7 7 8 10 8 10 8 7 5 7 8 5 6 5 3 5 5 4 5

Gmaj7 C9 G⁶₉ C9 D6/A C9 B7

In e-mo-tion, like the o-cean, it's ei-ther sink or swim _ when a wo-man loves a man like

3 0 0 3 0 2 5 3 2 0 2 2 0 0 2 3 5 5 7 3 5 3 1 2 2

Chorus
Slowly (♩ ♩ ♩)

Em7 A13 D7sus4 D7 G6 B7 (Em7 Em7 Em7) A13 Em9

I love him. Nev-er treats me sweet and gen-tle, the way he

5 2 0 3 0 2 3 12 10 2 3 5 3 7 7 5

A13 (Gm7 Abm7) Am7 B+7 E7^{b5} A7^{b9} D13 G Em7

should. I got it bad and that ain't good!

7 3 4 5 7 8 5 7 10 0 7 3 3 3 4 0

Am7 D7 G6 B7 Em7 A9 Em7

My poor heart is sen - ti - men - tal, not made of

Harm. Harm.

A13 (Gm G#m7) Am7 B+7 E7b5 A7b9 D13 G6 C#°7 Dm7 G+7

wood. I got it bad and that ain't good! But

Bridge
Cmaj13 (Cmaj7 Cmaj9) F7

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

I Let a Song Go Out of My Heart

Words and Music by Duke Ellington, Henry Nemo, John Redmond and Irving Mills

Verse

Moderately (♩ = 100)

1. I let a song go out of my heart; it was the sweet-est

mf w/ fingers let ring throughout

TAB

4	6	4	11	11	8	6	8	6	4	3	4	10	8	6	8	7
5	5	11	11	11	5	6	5	4	3	3	4	10	10	5	7	7
6	11	11	11	11	3	5	5	3	3	3	4	10	8	5	7	7

mel-o-dy. I know I lost heav-en 'cause

TAB

10	8	8	8	6	8	9	10	11	13	11	11	11	13
8	7	10	8	6	8	8	8	10	10	0	10	10	11
8	7	10	8	6	8	10	10	0	10	10	10	11	13

you were the song. Since you and I have

TAB

11	13	11	8	3	4	2	1	3	4	6	4	11	11	8
10	10	8	8	3	3	2	1	3	3	5	4	11	11	11
11	8	8	6	3	3	2	1	3	3	6	4	11	11	11

Eb9 Cm7 Gm7 C7 Gm9 C13
 drift-ed a-part, life does - n't mean a thing to me.

6 8 6 4 3 4 0 6 0 5 6 3 3 10 10 8 3
 5 5 3 10 10 8 7 10 8

Ab6 Gm7 Fm7 F#°7 Eb/G Ab9 Eb 3 Abm6
 Please come back sweet mu - sic. I know I was wrong.

1 3 4 5 6 8 11 8 6 8 6 4 4 4 4
 1 3 1 5 6 7 11 11 11 10 11 4 4 3 4
 4 3 1 5 4 5 11 11 11 10 11 4 4 3 4

Bridge
 Eb Eb/G F#°7 Fm7 Bb13 (Bb+9 B°7)
 Am I too late to make a

5 5 6 6 6 5 4 4 4 6 6 8 8 7 7
 5 5 5 4 4 3 5 6 3 5 4 8 8 7 6
 5 5 5 4 4 3 5 6 3 5 4 6 6 6 6

Eb6 Dm7 G13 Cm7 (Fm7/Cb Eb/Bb A°7)
 mends? You know that we were meant to

6 6 6 8 10 11 11 11 11
 5 5 6 8 5 7 8 6 8 6 8 7 8 7 11 11 11 11 11
 5 5 5 4 4 3 5 6 3 5 4 8 8 7 6 12 10 8 8 7

D $\flat$ m7 (A $\flat$ m9) G $\flat$ 7 B13 (C13) B $\flat$ +9 (B13)

be more than just friends, just friends. _

11 9 7 8 6 7 7 7 8 8 8 7 8 7 6

Verse
 E $\flat$ 6 A $\flat$ 9 E $\flat$ 9 C $\flat$ m7 G $\flat$ m7 C7

2. I let a song go out of my heart. Be - lieve me dar - ling,

4 6 4 11 11 8 6 8 6 4 3 4 0 10 6 0 8 5 6 3 3

G $\flat$ m9 C13 A $\flat$ 6 G $\flat$ m7 F $\flat$ m7 F $\sharp$ $\circ$ 7 E $\flat$ /G (G $\flat$ m7) A $\flat$ (A $\flat$ $\flat$ 9)

when I say I won't know sweet mu - sic un -

10 10 10 8 10 8 6 8 9 8 10 8 0 11 13 11 11 10 10 8

E $\flat$ (E $\flat$ m/A $\flat$ A $\flat$ 7) B $\flat$ 7 $\flat$ 9 E $\flat$ 6 (C7 $\sharp$ 9) (F $\flat$ m7) B $\flat$ 9 E $\flat$ maj7

til you re - turn some - day.

6 8 6 4 5 4 4 4 3 2 3 1 3 4 0 1 2 3 3 1 1

I'm Just a Lucky So and So

Words by Mack David
Music by Duke Ellington

Verse
Rubato
Gmaj7

1., 2. As I walk down the street — seems ev - 'ry - one I meet —

mf w/ fingers let ring throughout

TAB

Gives me a friend - ly hel - lo. — I guess I'm

Gmaj7 Dm7 G7 C7 A7

just a luck - y so - and - so. —

Am7 D9 1. Gmaj7 E7#9 Am7 D7

[illegible]

in my bank account, I'd have to confess that I'm

Gmaj7 F#m7b5 B7
 slip - pin'. But that don't wor - ry me,
 2 3 4 5 2 3 0 5 2 3 4 3 3 5 5 5 5 5 5 4 0 4 5 4 5

Em9 A7 (A13) Am7 D9

con - fi - den - tial - ly, I've got a dream that I'm pip - pin'. —

7 7 7 7 7 5 7 5 5 5 7 7 5 5 5 5 4 5 4

0 0 0 0 0 5 5

Verse

Gmaj7 Cmaj7

3. And when the day is through _ each night I hur - ry to _

Gmaj7 Dm7 G7 (G13 G+7) C7 A7

a home where love waits, I know. _ I guess I'm

Am7 D9 (D7b9) Gmaj7 E7#9 Am7 D7b9 Abmaj7 G6)

just a luck - y so - and - so. _

Chords: Dm, Dm(maj7), Dm7, Dm6, Gm, Gm(maj7)

kiss _____ drifts a mel - o - dy so strange and sweet. _____

3 0 2 3 3 2 2 1 2 3 5 1 3 0 0 3 1 2 2 3 2 4 2 3

Chords: Gm7, Gm6, A+7, Dm

In this sen - ti - men - tal bliss _____ you make my

5 3 5 4 3 2 1 2 3 2 1 0 0 3 0 0 0 0 2 1 3 0 1 3 5 8

Chords: Am7, D7, Gm7, C7b9, F9, (Bbmaj7), Ebm7, D+7

par - a - dise com - plete.

12 10 6 6 7 5 0 2 3 1 1 2 3 1 7 6 8 6 7 5 8 5

Bridge

Chords: Dbmaj7, Bbm7, Ebm9, Ab7, (Ab13), Db6, Bb+7

Rose pet - als seem to fall. It's all like a dream to call you mine.

mf 6 4 8 6 8 11 9 8 6 6 4 6 7 4 6 4 2 3 3 7 6 7

Ebm9 Ab13 Dbmaj7 Bbm7 Ebm9 Ab7

My heart's a light-er thing since you made this night a thing di-

C7sus4 C7

vine. 2. In a sen-ti-men-tal mood,

Verse Dm Dm(maj7)

Dm7 Dm6 Gm Gm(maj7) Gm7 Gm6 A+7

I'm with-in a world so heav-en-ly for I nev-er dreamt that

Harm.

Dm Am7 D9 Gm7 C7 F9 (C7sus4 Eb9 E9 F9)

you'd be lov-ing sen-ti-men-tal me.

8va H.H. H.H.

It Don't Mean a Thing (If It Ain't Got That Swing)

from SOPHISTICATED LADIES

Words and Music by Duke Ellington and Irving Mills

Verse

Moderately Fast (♩ = 120)

Gm Gm(maj7) Gm7

1. It don't mean a thing if it ain't got that swing, _

mf
w/ fingers
let ring throughout

TAB

Gm6 (C7) (Em7b5) F7 (A13b9) Eb9

doo wah _ doo wah, doo wah, doo wah, doo wah, _

strum w/ thumb

Bb6 (A+7b9) D9b13 Gm

_ doo wah, doo wah, doo wah. It don't mean a

w/ fingers

thing if it ain't got that swing, —

10 7 8 6 8 9 8 6 8 6 7 8 0 6 5 3

[illegible]

Bridge

Bridge

Fm7 Bb13 Ebmaj7

makes no difference if it's sweet or hot;

8 8 8 8 8 6 8 8 6 8 6 7 8 7 6 7 6 5 8 7 8 8

Musical score for the song "Just Give That Rhythm Every Thing You". The score is written for guitar and includes a vocal line and a guitar line. The key signature is B-flat major (two flats). The tempo is marked "Moderato". The guitar part includes a capo on the 2nd fret and a key signature change to C major (no sharps or flats) for the final measure. The lyrics are: "just give that rhy - thm ev - 'ry - thing you".

The score is divided into two systems. The first system contains the first two measures, and the second system contains the next two measures. The guitar part includes a capo on the 2nd fret and a key signature change to C major (no sharps or flats) for the final measure. The lyrics are: "just give that rhy - thm ev - 'ry - thing you".

The guitar part includes a capo on the 2nd fret and a key signature change to C major (no sharps or flats) for the final measure. The lyrics are: "just give that rhy - thm ev - 'ry - thing you".

F7 (E♭9) D9 Verse Gm

got. 2. It don't mean a

w/ fingers

5 5 5 6 6 5
4 4 4 6 6 5
3 3 3 5 5 4

0 4 8 7 8 0 8 6 0 10 7

Gm(maj7) Gm7 Gm6

thing if it ain't got that swing, —

(10) 0 0 8 6 0 8 9 8 6 0 8 6 0 8 6 3 0

C7 (Em7♭5) E♭9 F7 D7♯9 13 B♭6 D♭13

doo wah — doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo

p grad. cresc. strum w/ thumb

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
X X X X X X X X X X X X X X X X X X
7 7 7 7 6 6 6 6 5 5 5 5 5 5 4 4 4 4

B♭/C E♭9 D9♭13 Gm7)

wah.

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
X X X X X X X X X X X X X X X X X X
7 7 7 7 6 6 5 5 5 5 5 5 5 5 4 4 4 4

Mood Indigo

from SOPHISTICATED LADIES

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

Verse

Ballad (♩ ♩ ♩)

B♭ maj7 (B♭) A B♭ C9 C9 Cm7 F+

You ain't been blue. No, no,

mf w/ pick let ring throughout

TAB

3	2	3	3	3	2	4	3	3	5	3	1	2	4	2	2	2
X	X	X	X													
1	0	1	3	3	2	4	3	3	5	3	3	2	4	2	2	2

B♭ maj7 B♭ maj7 (Amaj7 B♭ maj7) C9

no. You ain't been blue

3

3 2 0 3 0 3 2 1 3 2 1 3 2 3 2 3 2 3 2 3 5 4 3 3

G7b5 F#7b5 F7 B♭ (Ab7 A7 B♭7 C9)

till you've had that mood in - di - go. That feel - in'

3

2 2 1 2 3 1 2 1 3 1 4 3 2 1 0 1 2 3 5 6 7 11 4 5 6 12 4 5 6 12

B $\flat$ 7 (B9 B $\flat$ 9) Eb $\frac{6}{9}$ A $\flat$ 7

goes steal - in' down to my shoes. While

Fingerings: 10 9 13 15 13 11 10 11 13 11 9 8 9

B $\flat$ maj7 (A maj7 B $\flat$ maj7 G7 $\flat$ 9) C9 (G9 C+9 C9) Cm7 F+7 $\sharp$ 9

I sit and sigh: "Go 'long

Fingerings: 10 9 10 10 10 10 13 9 9 9 10 8 8 8 10 8

Bridge B $\flat$ maj7 (F9) B $\flat$ 6 G7 C9

blues." Al - ways get that mood in - di - go

Fingerings: 10 9 8 7 8 7 6 7 8 8 10 8 9 8 9 8

Cm9 F7 (F9) B $\flat$ maj7 (Cm11 B7 $\flat$ 5) B $\flat$ maj7 G7

since my ba - by said good - bye. In the eve - ning

Fingerings: 10 8 6 3 5 8 8 6 6 6 7 6 7 8 8 10

C9 Gb9 F9

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

Fingerings: 10 9 8, 9 8, 9 11 9 11 9 9, 8 10 8 10 9 8 6 8 6

Bb Bb7 Eb9

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

Fingerings: 6 7 6 8 6 6 8 6, 6 8 6 6, 6 8 6 9 6 7 8 6

Ab7 Bb maj7 G7 C9

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

Fingerings: 9 6 8 6, 7 6 8, 6 7 6 7 8 8 10 10, 10 9 8 8 9 8

Cm9 F9 Bb⁶₉ (Ab7 A7 Bb7)

I could lay me down and die.

Fingerings: 10 8 11 8 10 8 8 6 5, 3 6 4 3, 5 4 X 4, 6 5 X 5, 7 6 X 6

Prelude to a Kiss

Words by Irving Gordon and Irving Mills

Music by Duke Ellington

Verse
Slowly
D9

G+7 C7b9 Fmaj7 B7 Bb7

1. If you hear a song in blue, — like a flow - er cry - ing

mf
w/ pick
let ring throughout

TAB

A7b9 Dm7 Dm11 G+7 G+7b9 G9 Am7 D7/Eb

for the dew, — that was my heart ser - e - nad - ing you, —

Dm9 G+7b9 Cmaj13 Em7 A13 (Bb13) D9 G+7

my pre - lude to — a kiss. — If you hear a

C7b9 Fmaj7 B7 Bb7 A7b9 Dm7

song that grows from my ten - der sen - ti - men - tal woes, —

3 5 0 1 3 4 3 2 1 0 2 3 2 1 3 2 3 0

Dm G+7 Am7 (Cmaj7) D7/Eb Dm7 G+7b9

that was my heart try - ing to com - pose — a pre - lude to a kiss. —

3 3 3 3 4 5 5 10 7 5 7 3 5 6 4 4 5 1 3

Bridge
C6 F#m7 B7 Emaj7 C#m7 F#m7b5 B7

Though it's just a sim - ple mel - o - dy with

3 2 2 3 3 2 1 0 6 7 8 9 8 9 11 9 12 10 5 6 7 6

Emaj7/G# C#m11 (Bb°7) F#m7 B7b9 (F7) Emaj7 C#m7

noth - ing fan - cy, noth - ing much, you could turn it to a

4 2 4 5 6 5 2 2 2 5 5 4 6 7 6 8 9 8 9 11 9 9

Verse

The image shows a musical score for the verse of the song 'The Power of Your Love'. It consists of three staves: a vocal melody staff, a piano accompaniment staff, and a guitar chord/figure bass staff. The vocal melody is in treble clef and includes lyrics. The piano accompaniment is in treble clef and features triplets. The guitar staff shows chords (D9, G+7, C7b9, Fmaj7, B7, Bb7) and a sequence of numbers representing fret positions. The lyrics are: 'how my love song gen - tly cries for the ten - der ness with -'.

D9 G+7 C7b9 Fmaj7 B7 Bb7

how my love song gen - tly cries for the ten - der ness with -

7 6 5 4 3 5 0 1 3 4 3 2 1
5 4 3 2 1 2 3 2 2 1 1
4 5 3 4 2 3 3 1 0 1

A7 Dm7 Dm11 G7 (G+7 G+7b9 G9) Am7 D7

in your eyes, my love is a pre-lude that nev-er dies,

0 5 6 3 0 5 3 3 2 3 0

3 3 3 4 4 5 3 4 4 4 3 1 0 10 7 7 5 7

0 0 2 6

35

Satin Doll

from SOPHISTICATED LADIES

Words by Johnny Mercer and Billy Strayhorn

Music by Duke Ellington

Verse Moderately

1. Cig - a - rette hold - er which wigs me,

mf w/ pick
let ring throughout

TAB

o - ver her shoul - der, she digs me. Out cat - tin',

Em7 A7 Em7 A13 D7 (Am11) D7b9

7 5 7 5 7 7 8 7 5 7 10 8 10

that sat - in doll.

Db9 (Abm9) Db9 Cmaj7 (Em7b5) A7

6 4 4 6 3 4 5 4 5 4 5 3 2 3 3 4 5 7

Verse

2. Ba - by shall we go out skip - pin', care - ful, a - mi - go,

Chords: Dm7, G7, Dm7, G7, Em7, A7

you're flip - pin'. Speaks Lat - in, that sat - in doll.

Chords: Em7, A13 (Eb9b13), D9, Db13

She's no - bod - y's fool, so I'm

Chords: Cmaj7 (C9), A7, Dm7, D#°7, C/E, Bridge Gm7, C7

play - ing it cool as can be. I'll

Chords: Gm7, C7, Fmaj7 (F6), C9, C+9, Fmaj7)

Am7 D7 Am7 D7 G7

give it a whirl — but I ain't for no girl — catch - in' me, —

10 8 7 10 7 8 9 10 8 7 5 7 8 10 10 9 10 10 0

Verse

(C9) Bb7 A7 Dm7 G7 Dm7 G7

switch - e - roo - ney. 3. Tel - e - phone num - bers, well, you know.

8 7 8 7 6 5 0 5 8 5 3 3 5 5 6 3 3 3 5 3 3 0

Em7 A7 Em7 A7 (A13) A+7#9 D7

Do - ing my rhum - bas with u - no, and that 'n'

7 5 7 5 7 7 5 7 8 9 10 8 10 7 0 0 0

Db9 (Abm9) Db9 Cmaj7 (Dbmaj9 Cmaj9)

my sat - in doll. —

6 4 4 6 5 4 2 5 2 3 4 5 4 3 4 3

Solitude

Words and Music by Duke Ellington, Eddie De Lange and Irving Mills

Verse

Moderately

B $\flat$ +7 E $\flat$ maj7 E $\flat$ 7

1. In my sol-i-tude you

mf w/ fingers
let ring throughout

10 10 10 10 11 11 12 12 13 12 13 15 11

8 10 12 12 13 12 13 11

11 13 11 11 12 12 13 12 13 15 11

A $\flat$ maj7 D $\flat$ 7#11 C7 Fm7

haunt me with rev-er-ies

11 11 10 9 8 11 10 9 8 8 8 6 6 0 3 5 5 6

13 12 13 11 11 10 9 8 9 10 9 8 8 6 6 6 6 0 3 5 5 6

11 11 9 10 9 8 9 8 8 6 6 6 6 0 3 5 5 6

B $\flat$ 7 E $\flat$ maj7 (D $\flat$ 7 C7) Fm7 B $\flat$ +7

of days gone by. In my

6 9 9 6 8 7 8 10 9 9 8 9 8 11 9 8 6 8 8 7 7 6 6 6

8 9 9 8 6 6 7 8 9 8 8 10 9 8 8 11 9 8 6 8 7 7 6 6

6 6 6 6 6 6 7 8 9 8 8 10 9 8 8 11 9 8 6 8 7 7 6 6

E $\flat$ maj7 **(Gm7)** **E $\flat$ 7** **A $\flat$ maj7**

sol i tude you taunt

Fingerings: 10 8 8, 10 8 8, 10 6 8, 7 8 0, 6 8 9, 11 10 13 10, 11 11, 14 11 12, 13 11, 11 10 13 11, 10 8

D $\flat$ 7 $\sharp$ 11 **C+7** **Fm7** **B $\flat$ 7'** **(B $\flat$ 7 $\flat$ 9)**

me with mem - o - ries that nev - er

Fingerings: 9 8 10 9 9 9, 8 6 6 0 3 5 5 6, 9 9 6 8 7 8, 6 6

E $\flat$ maj7 **(D $\flat$ 7)** **C7** **E $\flat$ 7** **B7** **B $\flat$ 7** **E $\flat$ 9** **A7 $\flat$ 5** **Bridge** **A $\flat$ maj7**

die. I sit in my chair. I'm

Fingerings: 6 6 7 8 9 8, 10 9 8, 8 7 6 5 6 0, 4 5 5 5, 4 5 4

A $^\circ$ 7 **E $\flat$ 6/B $\flat$** **B $\flat$ m7** **E $\flat$ 9**

filled with des - pair. There's no one could be so sad. With

Fingerings: 4 5 4, 5 5 5 5, 8 7 7, 6 6 6 6 5 5 4 0, 5 5 5 6 6

Ab maj7 A°7 Eb6/Bb (Am7 Ab maj7) Gm11 Gb°7 (Gb7b5)

gloom ev - 'ry - where, I sit and I stare. I know that I'll soon go

4 5 5 4 5 4 5 5 4 5 5 5 4 1 3 1 3 2

Verse

Fm7 Bb+7 (Fm7 C6b5) Eb maj7 (Gm7) Eb7

mad. 2. In my soli tude I'm

1 3 4 1 3 6 8 10 10 10 8 11 8 8 7 10 8 11 8 9 11 10 13 10 11 11 14 11 12 11

Ab maj7 Db7#11 C7 Fm7

pray ing, "Dear Lord a bove

13 11 11 10 9 8 11 10 9 8 8 9 10 9 8 8 6 6 6 0 3 5 5 6 11 11 9 8

Bb7 (Db7 F°7) Eb maj7 rit.

send back my love."

8 9 9 8 8 7 6 5 8 7 6 5 7 6 5 4 7 6 5 4 6 7 5 6 6

Sophisticated Lady

from SOPHISTICATED LADIES

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

Verse

Moderately

(Bm7) Bbm Bbm(maj7) Bbm7 Gbm7b5 F7b5 Eb7b5

They say in to your ear ly life ro - mance

mf w/ fingers let ring throughout

8va

TAB

7	6	9	8	11	14	13	12	11	10	8
7	6	7	6	8	11	13	12	11	10	8
7	6	7	6	8	11	13	12	11	10	8

Abmaj7 Ab9 G9 Gbm9 F9 Bbm7 (F7#9 F7b9)

came and in this heart of yours burned a flame, a flame that

loco

8 9 8 10 9 8 11 9 10 10 9 8 11 10 9 8 13 10 8 6 7 8 7 8 9 7 8 7

Bbm7 Eb9 Cm7 F7b9 (Bm7 E9)

flick ered one day and died a way.

3

8 8 11 8 6 8 11 8 9 8 11 7 7 7 7 7 6 8 7 6 5 8 10 8 8 8 7 7 7 6

Bbm Bbm(maj7) Bbm7 Gb7b5 F7b5 E7b5 Eb7b5 Abmaj7
 Then, with dis - il - lu - sion deep in your eyes, you learned that
 8va loco
 6 9 8 11 14 13 12 11 8 8 8 8 8 9 8
 6 8 11 13 12 11 10 8 8 8 8 8 8 8
 X 7 8 7 8 15 14 13 13 12 11 8 6 6 8 6 8
 6 7 8 14 13 12 11 8 8 8 8 8 8 8

fools in love soon grow wise. The years have changed you some-how; I

see you now...

Smoking, drinking, never

Bridge

Harm.

The image displays a musical score for the song "The Wind" by The Beatles. It includes a vocal melody line and a guitar accompaniment line. The vocal melody is written in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "er think - ing of to - mor - row, non - cha - lant." The guitar accompaniment is written in treble clef and includes chord diagrams for Am7, D+7/C, Bm7, E7, and D7(b9). The score is divided into measures, with some measures containing multiple chords or complex figures. The guitar part includes a "Harm." (harmonic) section. The bottom of the image shows a guitar fretboard diagram with fingerings for the notes.

Gmaj7 Em7 Am7 D+7/C Gmaj7 B°7 Cm7

Dia - monds shin - ing, danc - ing, din - ing with some man in a res - tau - rant.

Harm. ...

Outro

Bbm7 (Db7b9) Cm7b5 F7b9 BbmBbm(maj7Bbm7) Gb7b5 F7b5 Eb7b5

Is this all you real - ly want? No, _____ soph - is - ti - cat - ed la - dy, I

Abmaj7 Ab9 G9 Gb9 F9 Bb7

know _____ you miss the love you lost long a - go, _____ and when no -

loco

Bbm7 Eb9 Ab6 (Bbm7) Eb+maj7 Ab F#9 G9 Ab9

bod - y is nigh you cry.

Words and Music by Billy Strayhorn

Moderately Fast (♩ ♪ ♩)

f let ring throughout
w/ fingers

C6

D7b5

Dm7

(G9) $G7$

Cmaj7

(Dm7) G9♭5 C6 D7♭5

If _____ you miss the "A" Train, _____

Dm7 G9

you'll find you've missed the quick - est way to

Cmaj7 (C6) **Bridge** Fmaj7

Har - lem. _____ Hur - ry, _____

get on now, it's com - ing. _____

D7 Dm9 (G9)

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

Verse

G9 Db9 (G7b9) C6 D7b5

2. All 'board! Get on the "A" Train,

Dm7 G9

soon you will be on Sug - ar Hill in

Cmaj7 (C7sus4/G) C6

Har - lem.

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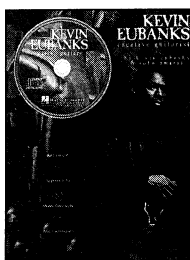


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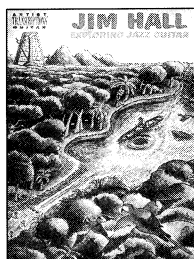
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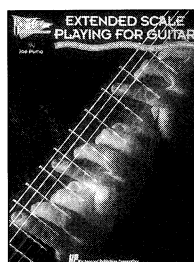
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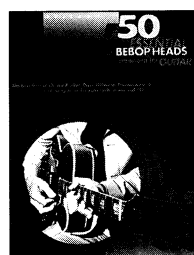
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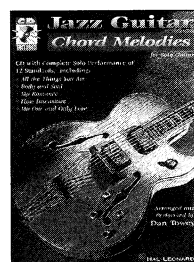


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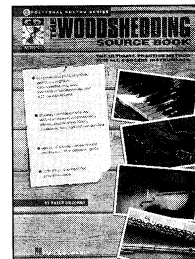
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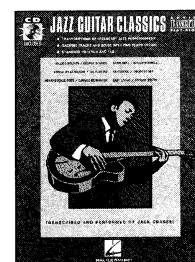
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