

THE GREAT MUSIC OF BOOGIEWOOGIE.RU

Duke Ellington

>> \$12.95



Belwin Mills Publishing Corp.
MELVILLE, N. Y. 11747

The Great Music of Duke Ellington is distributed
to the Book Trade through Dover Publications, Inc.

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Duke Ellington



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PREFACE

So many words have been written and said of Edward Kennedy Ellington that it becomes difficult in this brief preface to add anything new to the story, nay the legend, of this most eloquent man and his music.

We bring you in this book the musical and personal highlights of Duke Ellington whose prolific contributions to humanity and the world of entertainment have created their own definition - "ELLINGTONIA". Ellington and his music have already covered a span of several creative lifetimes, have touched upon varying styles and trends in music, yet have preserved that renowned "Ellington Touch".

The publishers would like to take this opportunity to gratefully acknowledge and express their appreciation to Tempo Music, Inc., Big Three Music Corp., Paramount Music Corp., Warner Bros. Music Corp. and Billboard Publications, Inc. for their most generous cooperation in the production of this work. We would also like to express our sincere gratitude for the contributions of Leonard Feather, Pat Willard, Irving Mills, Bernie Rollins and Eliot Tiegel, the inspiration of Richard L. Rosenthal and the collaborative efforts of all those whose names appear on the following pages.

And, of course, we reflect a world-wide sentiment when we say "Thank You" to the man himself - DUKE ELLINGTON!

September, 1973

BELWIN-MILLS PUBLISHING CORP.
Melville, New York

Duke Ellington

Duke Ellington, who set out to become a successful composer and arranger of music for his own orchestra, had not gone far along that path when a new one opened up to him. Starting in 1930 (the year of "Mood Indigo"), lyrics were added to a series of works that had originally been designed simply for instrumental performance by his band.

During the last nine years of his association with Irving Mills, many of the great Ellington pop standards developed in this fashion. "It Don't Mean A Thing (If It Ain't Got That Swing)," in 1932, foresaw the swing era by at least three years with its use of that word in its title. In the same year came "Sophisticated Lady," which took a little longer to gain acceptance as a words-and-music piece. "Solitude," recorded by the band in two instrumental versions in 1934, was duly fitted up with words by Eddie DeLange. By 1938 Ellington had fully accepted the premise that his melodies could be designed for general use as popular hits; at that point he collaborated with Henry Nemo, John Redmond and Mills on "I Let A Song Go Out Of My Heart," the most successful of a number of songs he wrote for the Cotton Club show that season.



Duke and Quincy Jones: friends and creators.

Text and Photograph excerpts from *Duke Ellington: A Man For All People*; Researched and written by Leonard Feather; Photos by Pat Willard and from the collection of Irving Mills; Art Director: Bernie Rollins; Edited by Eliot Tiegel.

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Duke



Duke branches out to popular music.....

In his capacity as a writer of popular songs, Ellington has worked with a series of distinguished lyricists.

The late Bob Russell wrote the words for "Don't Get Around Much Any More," "Do Nothin' Till You Hear From Me," "I Didn't Know About You" and "Warm Valley." Paul Francis Webster was Duke's collaborator on almost all of the "Jump For Joy" score, including the title song and "I Got It Bad."

Other lyricists who worked with Ellington have included Johnny Mercer ("Satin Doll"), Lee Gaines ("Just Squeeze Me"), John Latouche ("Day Dream"), Carl Sigman ("All Too Soon"), Irving Gordon ("Prelude To A Kiss"), Don George ("I'm Beginning To See The Light", "I Ain't Got Nothin' But The Blues"), Mack David ("I'm Just A Lucky So And So"), Frankie Laine ("What Am I Here For"), Peggy Lee ("I'm Gonna Go Fishin'"), Milt Gabler ("In A Mellotone"), and Ted Persons ("Things Ain't What They Used To Be").

Ellington himself has been increasingly active as a lyricist of late. His best known credits in this area are "The Blues," "Rocks In My Bed," "I Like The Sunrise," "Love You Madly," and the words for "My People" and the sacred concerts.

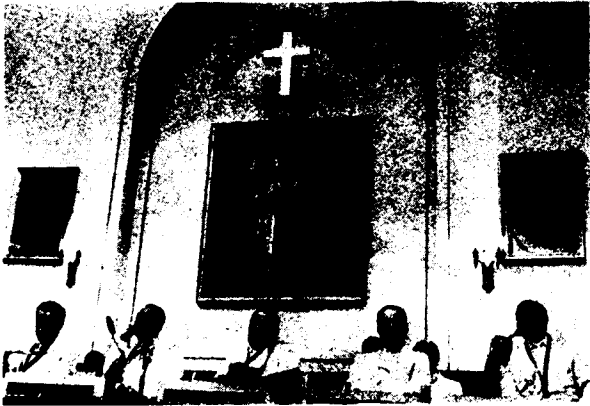
"*C Jam Blues" is also known as "Duke's Place, lyrics by Roberts, Katz and Bob Thiele.

One a year, that's been the way Duke's been writing extended works since 1943.

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Though the world knows Duke Ellington best as a composer of popular songs, his most dedicated fans, both laymen and professional musicians, find the unparalleled series of major achievements in the lesser known instrumental compositions he created for his orchestra.

Ellington was first to break the three minute time barrier imposed by recordings when he waxed "Creole Rhapsody" on two sides of a 12-inch 78. "Reminiscing In Tempo" and "Diminuendo And Crescendo in Blue" followed a similar pattern, spanning four and two 10-inch sides respectively.



Venerable bassist Charlie Mingus goes over a score with Duke (top left); Duke provides the downbeat in church (left) and the band takes a break (above).

Starting in 1943 Ellington composed on an average one expanded composition a year. For the first several years these were premiered at his annual concerts in Carnegie Hall. Their extraordinary length, and the timidity of record companies, has denied posterity the opportunity to hear them in full. "Black, Brown And Beige," for example, ran to a full 50 minutes as originally presented, but it was not until years later that a few excerpts were released in an album entitled "At His Very Best" on RCA, now unavailable. A considerably revised "Black, Brown And Beige," with Mahalia Jackson added to sing the "Come Sunday" theme, was issued on Columbia some years later but has also been deleted.

"New World A Comin'" was only recorded by Duke for one of the World War II V-Discs. Most of the subsequent works, particularly those written following the advent of long play records, were preserved in their entirety, but many are presently hard to find.

Following is a list of the most important orchestral pieces in this category contributed by Ellington since he took the initiative 42 years ago.

Creole Rhapsody 1931; Reminiscing In Tempo 1935; Diminuendo And Crescendo In Blue 1937; Black, Brown And Beige 1943; Blue Belles Of Harlem 1944; Blutopia 1944.

New World A Comin' 1945; Perfume Suite 1945; Liberian Suite 1947; Deep South Suite 1947; Tattooed Bride 1948; Harlem 1950.

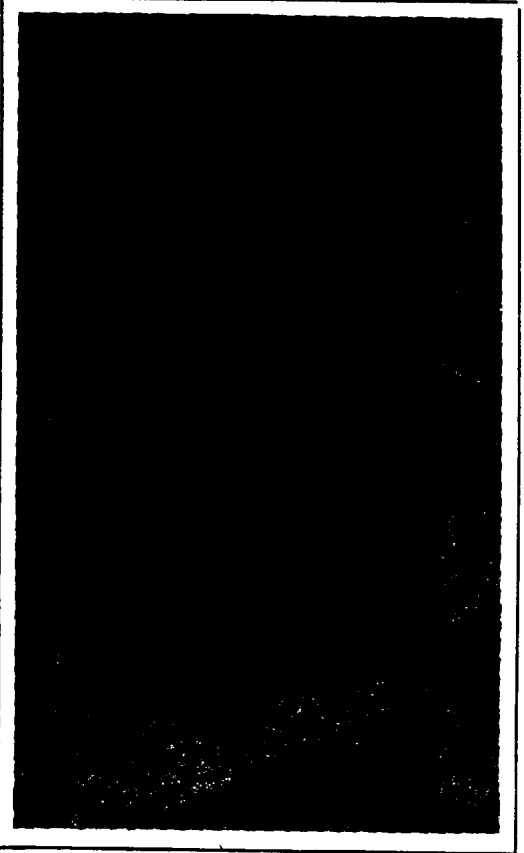
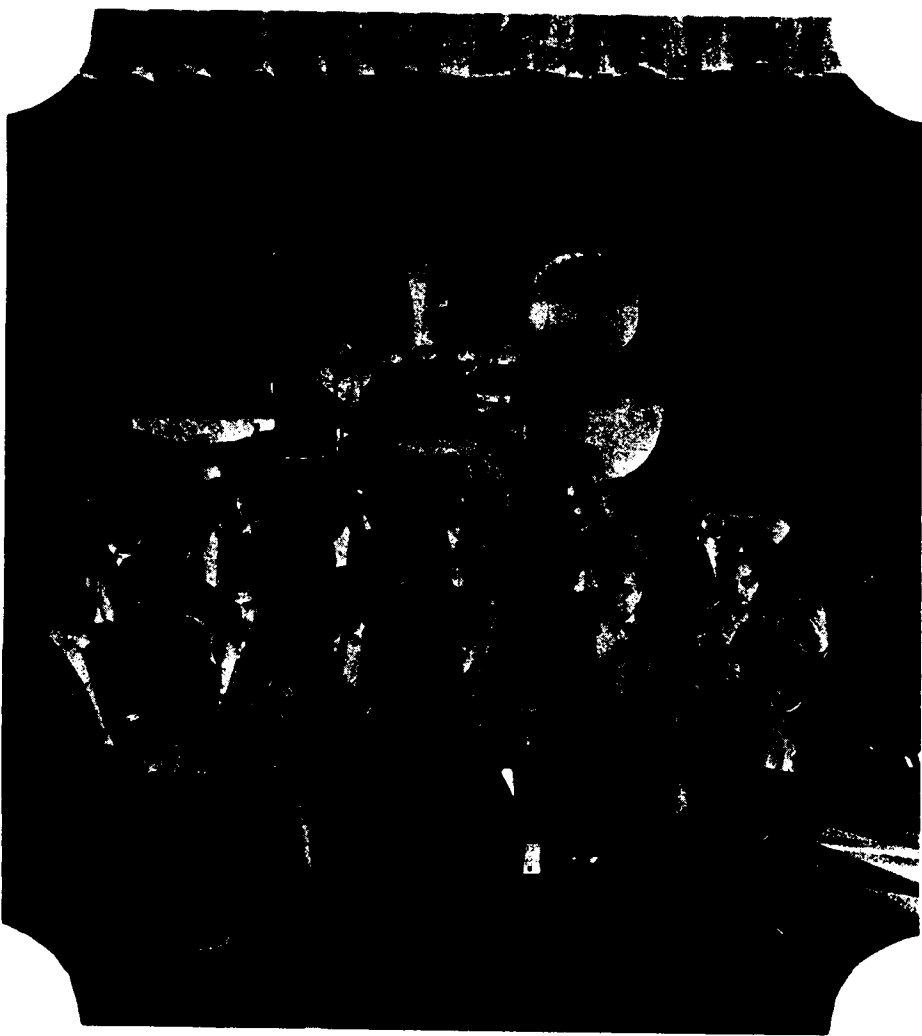
Controversial Suite 1951; Night Creature 1955; Newport Jazz Festival Suite 1956; A Drum Is A Woman 1957; Portrait of Ella Fitzgerald 1957; Such Sweet Thunder 1957.

In order to ease the bite of a segregated world, Mills hired people to see that Duke was taken care of when he went on the road. These fieldmen contacted the local black community which opened its doors and hearts to the band. "Yes we ran into segregation but we weathered the storm," is the way Irving categorizes that situation.

Were the musicians frustrated about being denied access to things? Mills says no because they were recognized for their greatness as musicians.



*Acclaimed all over the world
for his musicianship....*



A flyer promoting the orchestra.

"He had heart in his jazz and he developed his men to play it that way."

I asked Irving about the paradox of Duke being acclaimed all over the world for his musicianship and his lack of ability to remain a commercial name on recordings. "Duke lost money for every record company," Irving says. The reason according to Mills is that the labels failed to promote him on a continuous basis. "Good music doesn't operate on a calendar" and labels run out of patience because jazz is a sell over a longer period of time than a pop disk click.

When the two worked together on record dates, Irving would listen to the arrangement and "tear it apart" if it needed trimming to make the 2:30 minute single requirement. "Duke would have a skeleton of something when he came in the studio. I would time the tune and make suggestions and he listened. He had a high respect for what I'd do in the recording room. We never fought over an arrangement in the studio. We never had a lead sheet from Duke. We made the arrangements for the sheet music by taking Duke's pace off the record."

When the band got to play big theaters Duke started "dressing up" the stage show and Irving got piqued. "I remember telling him to cut out that stuff because it wasn't his style." It don't mean a thing if it ain't got that swing, was the way Irving recalls telling Duke to get back into his swinging brand of jazz. And that was how that one particular song was titled.



During his career, Mills had 34 bands going on records and in-person. Of Ellington, he speaks of him only as a gentlemen who became a father to the members of his band and who built a family type of feeling for his organization.



Duke and Irving Mills they helped each other grow in early years.

Irving Mills is a spry 79 and he lives comfortably in a sprawling home in Trousdale Estates in Los Angeles along with other people who have struck it rich in the business world. Irving was responsible for introducing Duke Ellington to the white world and for 20 years he worked with the band as its recording director, its agent and publisher.

Jazz helped Mills Music gain a distinction in the publishing world for the company was long identified with hundreds of copyrights recorded by either the Duke or bands using his musicians.

Ellington and his merry band of talented sidemen fit perfectly 'Irving Mills' needs. "The big publishers had all the top writers under contract and I was making records for a lot of companies," Mills recalls. "I made special label records for the large chain stores and on one date we would make four records by changing leaders, so I needed a lot of material."

Mills recording activity was a sideline to his music publishing activity which began in 1913 when he started out as a song pluggger and then opened his famous publishing empire in 1919.

He used to line up small bands and give them names which all began with Mills. He used to take the best soloists from a number of bands and make them a Mills group for a recording date and those singles would sell for 35 cents or three for \$1 in some large chain store.

One day he was visiting the Kentucky Club on 49th St. in New York City and heard a five-piece band from Washington. "They had everything I wanted. I liked the

pianist (who was Ellington), the clarinetist, the trumpeter. So I booked them to do background music" (in the mid-1920s). Irving had run out of names using Mills, so he called this new band the Harlem Footwarmers. And thus began a series of record dates using Duke as the leader, Bubber Miley, Cootie Williams and Barney Bigard, for example, as the leaders.

And they had to write original tunes for each recording session. "They all had the flair for writing and they worked around Duke's style." Irving came up with all the song titles and in many instances the songs were out as instrumentals and then months later a lyric was added. "Star Dust was six years without a lyric," Mills says.

Of the songs used in the CBS-TV special airing Feb. 11, six are Mills catalog goodies. "Caravan" is the most played by other musicians followed by "Solitude," "Mood Indigo" and "It Don't Mean A Thing If It Ain't Got That Swing."

In promoting Duke's music, Irving used the slogan "from the pen of Duke Ellington," and in those days promoting a band was a seven day a week affair.

Today, many years after he had ceased working with Ellington, Irving's head regales in stories about their professional life together. There was a melodic and cohesive harmonic magic which Mills says he heard in Duke's music. When was that? He can't recall the exact date. But he knows that Duke's jazz wasn't what the heads of the existing record companies were looking for.



Mills' aggressiveness prompted him to suggest to the owner of the Cotton Club in Manhattan that he, Mills, be given a chance at putting in a different kind of show other than the regular vaudeville fare. The owner said okay and Mills booked in Ellington augmenting his five pieces to a high of 12.

Some of these players came from the Mills Blue Rhythm Band, an "insurance band" as Irving calls it, of stellar sidemen who would be available to fill a chair in Duke's band if a vacancy occurred.

Since the Ellington crew had a steady gig at the Cotton Club, they had time for records. So they would rehearse before they got to the studio and there was a feeling of cooperation because the musicians knew that each of them would have a crack at being a leader on a date. Recording costs in those days ran from \$300 to \$500 and the players got anywhere from \$12 to \$16 for their work.

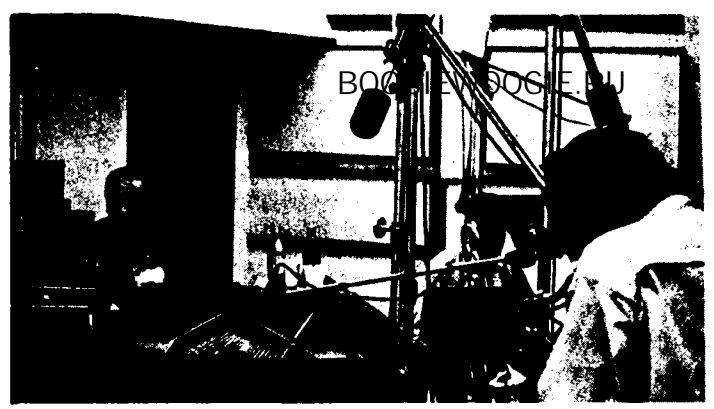
When Mills decided to move the band into in-person theater field, he staked them to uniforms and instruments. He says it took a long time to recoup those costs, noting an investment could run from "\$15,000 to \$20,000 to build a band." He and Duke were partners in the Duke Ellington Corp. and they worked together in Cotton Club Productions.

"I saw Duke the last time he played Caesars Palace in Las Vegas. He did one show a nite. I recall when he did 30 shows a week at the Palace.

Irving Mills was a pioneer in getting black musicians jobs in the white world and he became known in the black press as Abraham Lincoln Mills.

For one record project for the Victor Co., he put together a historic 24-piece orchestra consisting of Ellington members and members of the Mills Hotsie Totsie Band (like the Dorsey Brothers) plus the Hall Johnson Choir. The record was a 12-inch 78 r.p.m. and on one side was a medley of songs from "Blackbirds Of 1928" like "I Can't Give You Anything But Love" with the flip a lengthy version of "St. Louis Blues."

It was the first time an integrated band was used. The practice had been to keep musicians as segregated as was American society, with singles by black artists sold under the counter in the large chain stores. Mills received a harried called from officials at the Victor Co. and he had to go out to their corporate headquarters in Camden, N.J. and appear before a board meeting. After being chastized for mixing the races, he told them that if they didn't want to release the single for sale atop the counters, he would find another home for the record. Victor acquiesced to his wishes.



The 1950s: Through a combination of fortunate circumstances, the 1950s were a decade of intense and fruitful activity for Ellington, on records as in person. Obviously LPs afforded him needed opportunities to stretch out; the "Harlem" suite (officially titled "A Tone Parallel to Harlem") was recorded for Columbia in a remarkable album, "Ellington Uptown."

Live recordings became widespread: an Ellington concert in Seattle was produced by Jack Lewis and released on RCA. Duke began to experiment with various small combinations on dates for the Mercer label, which Mercer Ellington and I founded in 1950. Out of this collaboration came the only Duke Ellington - Billy Strayhorn piano duet album, later released on Riverside.



Unhappily, however, the '50s had turned out to be perhaps the least satisfactory decade in terms of continued availability. All the items listed above have been cut out. In 1953-55 Ellington was with Capitol, a company that seemed at that time ill-attuned to meeting the challenge offered by the band's growing musical and commercial stature. Such LPs as "Dance To The Duke" and "Duke Plays Ellington" provided little new material of lasting interest. All that remains of the Capitol years is a "Best Of" collection on T 1602, and the recently reissued "Piano Reflections" (M11058), an unusual album showing Duke in a relaxed mood playing with just bass and drums.

Duke freelances for a while, turning out a couple of less than memorable albums on Bethlehem and allowing the band to make a date, "Ellingtonia '56," for Norgram, under Johnny Hodges' name, with Strayhorn at the piano.

Then came the return to Columbia. For six years, with the help of a highly sympathetic producer in Irving Townsend, Ellington expanded in many directions. Townsend's first project for him was the LP version of "A Drum Is A Woman," the CBS-TV color special. The orchestra was augmented by several singers, a chorus, a percussion section and a harp, with Duke in the role of narrator. One of the most unusual Ellington records ever made, it has been deleted.

There were three albums of Ellington at Newport, one of which contains the crowd-stirring extension of "Diminuendo And Crescendo in Blue," as well as a three part "Newport Jazz Festival Suite" (CS 8648).

"Ellington Jazz Party in Stereo" was described by Townsend in his notes as "The most exciting album of jazz I have ever made." The many guest stars included Dizzy Gillespie, Jimmy Rushing, Jimmy Jones and no less than nine percussionists. Alas, this item no longer appears in Schwann, though a far less interesting session, "Ellington Indigos" (CL 1085), is still listed.

The Columbia years were not totally flawless. An item that quickly proved expendable was "Blue Rose," teaming the band with Rosemary Clooney, but there was compensation galore in "Such Sweet Thunder," a series of original works inspired by Shakespeare characters. This was an Ellington Strayhorn collaboration.

The 1960s: Still with Columbia willing to go into any undertaking that might involve a challenge. Ellington worked with Strayhorn in a remarkable attempt to Ellingtonize Tchaikovsky's "Nutcracker Suite" and Grieg's "Peer Gynt Suite." These classical adaptations have been reissued on Columbia Odyssey 32160252.

An historic first, in which effective advantage was taken of the new values offered by stereo, was the double session by the combined Ellington and Count Basie orchestras. Entitled "First Time," this was released in 1962 (CS 8515).

During this period Ellington was involved in a number of other initiatives that teamed him with several of his peers. Incredibly, he seemed equally at ease with Louis Armstrong and the Satchmo combo in a double set on Roulette (2-108); in a trio date with Charles Mingus and Max Roach (United Artists 5632); with tenor sax pioneer Coleman Hawkins (Impulse S-26) and with latter-day tenor revolutionary John Coltrane (Impulse S-30).

Searching for new avenues of expression, Ellington mounted the unique presentation of "My People." Recently reissued on Flying Dutchman 10112, this is an indispensable item for any serious Ellington collector.

In the mid-1960s Francis A. and Edward K. came to terms; the result was a contract with Reprise Records. Sinatra joined forces with the Ellington band for a happy, successful session (FS 1024).

Some of the other Reprise ventures have proved their lasting value, notably "Afro-Bossa" (R 6069); but two of the best, "Concert In The Virgin Islands" and "The Symphonic Ellington," have been deleted. The latter, recorded with musicians drawn from symphony and opera orchestras in Paris, Hamburg, Stockholm and La Scala in Milan, included new versions of "Harlem" and "Night Creature" and should certainly find a ready market in the event of a reissue.

Still listed in Schwann are "Hits Of The '60s" (RS 6122), "Ellington '66" (RS 6154) and "Will Big Bands Ever Come Back?" (RS 6168). In this last, we are treated to the rare and curious concept of Duke playing everybody else's themes, from Whiteman's "Rhapsody in Blue" to Kenton's "Artistry In Rhythm."

The Reprise pact was Duke's last exclusive contract to date. Freelancing seemed advantageous in that it enabled him to affiliate with artists who were tied up

elsewhere. An association with Ella Fitzgerald, launched in a long deleted four-LP box in the 1950s, was renewed with "Ella At Duke's Place," cut in 1966 (Verve 64070), and "Ella and Duke On The Cote D'Azur," in 1967 (Verve 64072).

Brad McCuen, a knowledgeable Ellington student at RCA, made a deal that produced three important albums. "The Popular Duke Ellington" (LSP 3576) again showed the maestro's incredible ability to renovate long familiar works. The "First Concert of Sacred Music," recorded live at New York's Fifth Ave. Presbyterian Church, was released on LSP 3582. With the death of Billy Strayhorn in 1967 Ellington was moved to produce one of his most exquisite albums of all time, a collection of 12 Strayhorn originals, some of them never heard before. Under the title "...And His Mother Called Him Bill," this can still be found in the RCA catalog on LSP 3906.

A somewhat more forgettable item on RCA was "The Duke at Tanglewood" recorded with Arthur Fiedler and the Boston Pops (LSC2857).

An oddity worth listening to "Duke Ellington North of the Border In Canada," in which Duke, as guest soloist with the Ron Collier orchestra, plays compositions by Collier and other Canadian writers (Decca DL 75069).

Ellington has made numerous appearances with symphony orchestras, but their availability on records is limited. A new treatment of "Harlem" as well as the three part "Golden Broom and the Green Apple" and the long dormant "New World A Comin'" can be heard on Decca DL 710176, and played by Duke with the Cincinnati Symphony Orchestra, conducted by Erich Kunzel.

Closing out this most eventful of decades, the two-pocket "70th Birthday Concert," recorded live in England (Solid State 19000), offers a typical sampling of the band's performance on an overseas tour.

The 1970s: In his sixth decade as a recording artist, Ellington finds himself concentrating more and more on extended concert works. The following, whether they were recorded just before or just after the beginning of the '70s, exemplify his present direction: "Far East Suite," RCA LSP 3782; "Latin American Suite," Fantasy 8419; "New Orleans Suite" (the last recording featuring Johnny Hodges), Atlantic SD 1580; "Togo Brava Suite," recorded live in England for a two-pocket set, United Artists UXS 92.

Duke Ellington



Mapping out a session with Frank Sinatra, Duke works with Billy May and Sunny Burke.

The more intimate settings, emphasizing "the piano player," as he delights in calling himself, are not being neglected. In fact, 1973 began with a renewal of the old Ellington-Norman Granz association as Duke and bassist Ray Brown taped a duo LP in Las Vegas for Granz's new Pablo label.

In Los Angeles, on the eve of his CBS-TV taping, a Pablo session was recorded with Ellington, Ray Brown, Louie Bellson and guitarist Joe Pass. On this date (and Granz says the procedure will be repeated on all future sessions), everything from start to finish, including rehearsals, out-takes and chatter, was preserved on videotape, for probable release on video cassettes. Thus, in his 48th year as a recording artist, the eternal Ellington enters yet another technological phase, while maintaining and extending the musical standards have been his hallmark right from the start.

I have attempted above to give a general picture of the many directions Duke and his men have taken through the decades. Inevitably there are many omissions. The sound track albums of "Anatomy Of A Murder" and "Paris Blues" on Columbia and United Artists respectively; the two albums with Johnny Hodges and a small group on Verve, "Side By Side" and "Back To Back," and the two excellent LPs by Mercer Ellington and his orchestra, featuring many of Duke's men in the late 1950s, on Coral, are among those that spring to mind. Hopefully the day will come when every Ellington LP of importance to the musical annals of the 20th century will somehow become available again, either through a more aggressive sales policy on the part of the record companies, or through some form of subsidy. In the meanwhile, even the minority of material currently listed offers an astonishing variety of performances whose value cannot be disputed by any serious record buyer.

Recordings reflect the evolution

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of the Ellington Sound.



(NOTE: Records referred to without numbers are not presently listed in the catalogues. All records appearing with numbers are still available.)

The 1920s: By tracing the pattern of Duke Ellington's recordings over a span of almost a half century, it is easy to discern how this master composer and arranger developed his style and expanded his orchestral concepts. Although, as mentioned elsewhere, many of the records are theoretically unavailable, the old masterworks are constantly being reissued, transferred to other labels etc. In any event, the evidence committed to records shows a tremendous evolution from the modest sextet with which Duke began his career on discs to the large ensembles, sometimes augmented by choirs or string sections, that have marked his efforts during the past decade.

Though collectors may find a couple of items waxed earlier (Duke and Sonny Greer accompanied singer Alberta Hunter on a 1924 session), the first recorded Ellington to be eventually issued on an LP stemmed from three sessions cut in 1926 for the Blu-Disc and Gennett labels. These appeared on one side of an LP entitled "The Birth of Big Band Jazz," with Fletcher Henderson on the B side. Part of the old Riverside Jazz Archives series, this will no doubt be reissued now that the Riverside catalog has been taken over by Fantasy.

Ellington at that time was writing and playing what was essentially dance music. Almost from the start, though, he featured his own compositions extensively. While using the 32 bar form of the Tin Pan Alley pop song, as well as the traditional 12 bar blues, he was the first innovator in jazz successfully to incorporate two or three different motifs in a single three minute performance, and to employ the band as a showcase for creating a number of virtuoso soloists.

Such early masterpieces as "Black and Tan Fantasie," "The Mooche," "Creole Love Call" and "East St. Louis Toddle-O" (the band's original radio theme) can all be found in their pristine state on "Flaming Youth" (RCA LPV-568). Of special interest is the use, in "Creole Love Call," of a human voice (Adelaide Hall) singing a

wordless instrumental role—one of the many concepts pioneered by Ellington.

Other albums covering the period approximately from 1926 to 1931 were "Early Ellington" (Brunswick), "Duke Ellington at the Cotton Club" (Camden), and a series of three on Decca: "The Beginning" covering 1926-8, "Hot In Harlem" 1928-9 and "Rockin' In Rhythm" (1929-31).

Two of the most important albums in Ducal annals are "The Ellington Era" Vol. I, and "The Ellington Era" Vol. II (Columbia C3L27, C3L39). Each of these comprises three LPs along with lavishly produced booklets and rare illustrations.

The 1930s: In RCA's Vintage Series "Daybreak Express" (LPV 506) offers an illuminating picture of the progress made in the orchestra in the years following the original Cotton Club era. Recorded between 1931 and 1934, these 16 tracks show the orchestra enlarged, with three or four trumpets, two or three trombones, and three or four saxophones, as well as the band's first regular girl vocalist, Ivie Anderson. In "Echoes Of The Jungle" on this disk, there is a reflection of the demand for African effects to which Ellington added rich voicings from his broad orchestral palette. "Daybreak Express" was an outstanding example of railroad-inspired jazz; brilliantly scored and technically difficult to execute, it showed how far the man and the band were ahead of their time. Yet in the same album one finds less ambitious, equally successful treatments of standards ("Limehouse Blues," "Dinah," "Bugle Call Rag"), jazz stomps ("Dallas Doings," "Stomp Jones"), the original instrumental version of "Solitude," and Miss Anderson's vocal on "Ebony Rhapsody," the Liszt adaption which Duke featured in his 1934 movie "Murder At The Vanities."

"This is Duke Ellington," a two record set on RCA (VPM 6042) spans the late 1920s as well as the '30s and part of the '40s. Included is one of the first performances of "Mood Indigo," which Duke composed in 1930 and recorded three times; under his own name for Victor and, for contractual reasons, as the Jungle Band for Brunswick, and as the Harlem Footwarmers for OKeh. (It is interesting to note that these were

virtually the only recording companies in existence at that time, and that the tremendous demand for Ellington enabled him to record for all three, often duplicating tunes in a slightly different interpretation.)

It was in the '30s that Ellington originated an important idea, that of breaking his band down into seven or eight piece groups, with one of the hornmen credited as leader and Duke appearing as a sideman. This was initiated under the aegis of Irving Mills on his Variety label in 1936. The first such groups were known as Johnny Hodges and his orchestra, Cootie Williams and his Rug Cutters, Rex Stewart and his 52nd Street Stompers, and Barney Bigard and his Jazzopators. Four tracks by each group were combined in an Epic album a few years ago. It was on the Bigard date, incidentally, in 1936, that the original version of "Caravan" was recorded. Many other works that were later expanded for the full orchestra were born on these small band dates and ultimately achieved worldwide popularity. The Hodges sessions, between 1937 and '41, introduced "Jeep's Blues," Billy Strayhorn's "Day-Dream" and "Things Ain't What They Used To Be," by Duke and his son Mercer Ellington.

The band's first visit to Europe in 1933 was commemorated by its initial overseas recording session. An Everest album confusingly entitled "The Early Duke Ellington" (FS 221) actually consists for the most part of performances by Jimmy Dorsey and other artists. However, the three Ellington tracks cut in London—"Hyde Park," "Harlem Speaks" and "Ain't Misbehavin'"—can be found here.

The 1940s: The 1940s marked a period of tremendous advancement for Ellington. Early in the decade some of his instrumental compositions were slightly altered, set to lyrics and became nationally popular hits, most notably "Don't Get Around Much Any More" (originally recorded as "Never No Lament") and "I Didn't Know About You" (adapted from "Sentimental Lady"), both with lyrics by the late Bob Russell.

More significantly, Ellington wrote some of his most subtle and beguiling instrumental pieces, many of them designed as frameworks for a soloist: "Jack The Bear" for bassist Jimmy Blanton; "Bojangles" for Blanton and Ben Webster; "Blue Cellophane" for trombonist Lawrence Brown and others for Johnny Hodges, Cootie Williams and Barney Bigard.

Starting in 1943, there were the extended orchestral suites (see separate list). Of these, "The Perfume Suite" may be found, along with many other 1940-46 gems in "The Indispensable Duke Ellington" (RCA LPM-6009).

During this important period Ellington was contracted to RCA, which has wisely seen fit to bring back into circulation most of his contributions covering that time. There are many Ellington students who feel that nothing can ever outshine some of the tracks in "Jumpin' Punkins" (RCA LPV 517); "Johnny Come Lately" (RCA LPV 541); "Pretty Woman" (RCA LPV 553); and "In A Mellotone" (RCA LPM 1364).

Although the monumental "Black, Brown & Beige" was never recorded in its entirety, six movements from it cover most of one side of "At His Very Best" (RCA LPM 1715), with violinist Ray Nance and saxophonist Johnny Hodges playing "Come Sunday," followed by "The Blues," with Joya Sherrill singing Duke's unique pyramid-form lyrics.

After leaving RCA, Ellington for a while was with Musicraft. The rights were acquired a while ago by Everest and some of the best late 1946 creations such as "Happy Go Lucky Local" and "The Beautiful Indians," both two part works, are on Everest FS 249.

*the eternal
Ellington enters
yet another phase.*

The year with Musicraft was followed in mid-1947 by a move to Columbia for the first of Duke's two lengthy stints with that company. But because of the 1948 recording ban, and despite the advent of long play records, the band closed out the decade without any memorable tapings; most are deleted, some were never issued.

Duke Ellington



In his 48th year as a recording artist,

Although Ellington himself appears in the final segment of the taping, and despite the presence of a dozen past or present members of the Ellington orchestra in the 53-piece instrumental ensemble, essentially this program must be regarded as a tribute to the man, conceived and performed primarily by others.

It will be, in fact, still another peak in a seemingly topleless mountain of honors, testimonials, awards and celebrations. Such events have taken up a growing proportion of his professional moments during at least 30 years of the Ellington career. Just three decades ago this month, on the evening of Saturday Jan. 23, 1943, Ellington and his orchestra played, for a black tie audience at Carnegie Hall, the first of what would become an annual series of concerts.

Most recently Duke has been both a giver and receiver of honors. In 1969, after his historic birthday dinner at the White House, Duke was presented by President Nixon with the Medal of Freedom, the highest civilian medal the government can award. In 1972 a million dollar Duke Ellington Program was established at Yale University. It will involve the setting up of Afro-American music archives, a scholarship program, and the provision of teaching fellowships for black musicians at Yale. At the inaugural ceremonies last October, Yale President Kingman Brewster presented 30 musicians with an Ellington Medal. Among the recipients were men who had played unforgettable roles in Duke's own early life—Willie the Lion Smith, Harry Carney—and others who in one way or another have carved their own niches in musical history: Dizzy Gillespie, Sweets Edison, Benny Carter, Charles Mingus, Lucky Thompson, Mary Lou Williams, Max Roach, Kenny Clarke and 20 more.

From the standpoint of continuous achievement and unremitting evolution in a changing world, Ellington is literally unique. No other figure in the world of the arts

has managed more successfully to correlate the often conflicting demands of music as an art form, show business as an entertainment medium, and music biz as an economic imperative of twentieth century life in his chosen profession.

To the discerning observer, Duke is a man of more facets than can ever be presented in a 90-minute television show. He is best known world wide, of course, as a songwriter; his ASCAP credentials are formidable and it is doubtful that a day goes by where somebody, somewhere on earth, does not make a recording of an Ellington composition. But this is merely the tip of the Ducal iceberg. That he has been able to sustain his orchestra, to keep going economically through depressions and recessions and changes in public taste, can be attributed in large measure to the totality of his scope.

Duke Ellington's name, to the man in the street, probably will evoke an instant response such as "Solitude" or "Mood Indigo" or "Satin Doll." But of course there has always been Ellington the composer/arranger of great instrumental jazz pieces that have had a life and durability of their own; since 1931 we have had, at an accelerating pace, large-scale works suitable for concert presentation. In later years came Ellington the lyricist, the producer and choreographer, the writer of music for the stage and of motion picture scores, the shaper of sacred works. It is by juggling all these areas of activity, by switching from dance band leader to concert hall maestro and all these other images, that Ellington, while maintaining his artistic integrity, has managed to stay afloat as a viable commercial commodity for longer than any other performer now active.

Such a tribute probably would not particularly please him, for he is a man completely immersed in the present and the future. What has gone before may be retained in small measure as a miniscule part of his library, and even then in updated fashion. Asked to name his own favorite composition, he will always reply: "the one coming up."

Nevertheless, he has admitted to friends that variety is not only the spice of his life but very pragmatically a sine qua non. "I've always preferred to mix dances and concerts," he told his biographer Stanley Dance, "to play highbrow stuff in the concert hall—like the engagements we did with the Cleveland Symphony, the National Symphony, etc.—and the next night to play a prom. Sometimes we play for the Elks club or the Moose club, and it's "Melancholy Baby" all night, but I love it, because I like the change of pace in going from one extreme to another. We have so much stuff in the book, and not only jazz."

If it is possible to break down Ellington's record of accomplishment into categories, it might be said that he has led '10 lives—one more than the conventional cat of all time. They are, in the approximate chronological order of their emergence:

(1) Dance dates. While he was still in his teens, in Washington, Ellington was making a good living supplying bands for dance dates and parties. There are some Ellington admirers to whom he still represents primarily the ideal choice for a debutante party or some such occasion for which danceable music is required; such gigs still form a part of each year's itinerary.

(2) Night clubs. After moving to New York, playing at Barron's in Harlem and moving downtown to the Hollywood Club at 49th St. and Broadway, Ellington began to attract the attention of his contemporaries such as Paul Whiteman and the members of his orchestra, working just a block away at the Palais Royale. The Hollywood became the Kentucky Club; it was during his long tenure there that Duke became allied with Irving Mills, who managed his affairs until 1939 and was a central figure in the Ellington story.

With the help of Mills, Jimmy van Heusen and others, Ellington opened with an enlarged orchestra at the Cotton Club in Harlem, Dec. 4, 1927. To cut a very lengthy story short, cabarets and night spots of one kind or another have been part of the life's blood of the Ellingtonians to this day. Last New Year's Eve, Duke and a reduced version of his band brought in 1973 during the most recent of their regular visits to the Rainbow Grill in midtown Manhattan.

(3) Records. It is only through the medium of his recordings that the evolution of his music can accurately be traced (the evidence of films has been too sporadic and selective and television, of course, began too recently). Discographers have found records by Duke that date back to 1925, but the style of the band was first distinctly noticeable in a series under the name of Duke Ellington and his Kentucky Club Orchestra, beginning in late 1926. Originally on the Vocalion label, a dozen of these early 78s were issued a few years ago under the title: "Duke Ellington—The Beginning," in the Decca Jazz Heritage Series (Decca DL 79224).

In my personal collection, amassed over a period that began when I was a teenaged Ellington fan in London, I now have 250 78s (or 45s) and 97 LPs under Duke's name. This does not include others such as, for example, a set by the band recorded live at the Blue Note in

Chicago and issued last month on Roulette as part of its "Echoes Of An Era" series. For contractual reasons, this was issued with Billy Strayhorn credited as leader. If one adds the various albums by splinter units under the names of Johnny Hodges, Strayhorn, Cootie Williams, Barney Bigard, et al., the number of albums issued since the beginning of LP history might be closer to 150.

The current issue of the Schwann catalog lists only 26 items under Ellington's name, but this is misleading. Domestically and all over the world, Ellington records are always being issued, deleted, reissued and, quite significantly, bootlegged on an incredible scale. There are also innumerable Ellington recordings lying on the shelves, most notably at Columbia, where he spent most of the 1960s, recording a goldmine of masterpieces many of which that company has not yet seen fit to release.

Ray Avery's Rare Record Shop in Glendale, Cal., and many other such shops, do a brisk trade in Ellingtonia. In the final analysis it may be said that there is no such thing as a deleted Ellington record. For example, "Duke Ellington's Greatest Hits," taped at a Paris concert and available in 1967 on Reprise, disappeared, then cropped up a year or so ago on Columbia's Harmony subsidiary. Everything he has ever done has become, to some extent, a catalog item, since it is only a matter of time before any given album may make such a reappearance.

Though not a hot record property in the pop or rock sense, Ellington has shown a rare faculty for retaining his loyal following while continuing to attract the attention of younger fans. The presence of Chicago, doing "Jump For Joy" on the TV special, attests to the compatibility of his music and the now generation.

(4) Radio. Ellington's airshots, from the Cotton Club were of vital importance in bringing his music to the general public and in stimulating record sales. Though his career on radio was mostly composed of late night remotes from night club and dance hall locations; the cumulative impact was of enormous commercial value.

Radio has not played as large a role as it could and should have played in bringing Ellington's music to the world. For reasons that can only be attributed to racism, he never had his own sponsored network series. The top 40 attitude of many radio stations has kept the extent of record air play far below what many detached observers feel it should be.

Ellington, however, remains an inextinguishable part of radio—even live radio. On New Year's Eve he had a half hour direct from the Rainbow Grill.

(5) Theatres. Soon after the Cotton Club, bolstered by the recordings and radio shots, had established him as a national name, Ellington made the step into vaudeville. In 1930 he shared the bill with Maurice Chevalier at the Fulton Theatre in New York. Through all the great years of movie-and-live-show houses, he was in constant demand; today he plays occasionally at the Apollo and the few other live-entertainment theatres that remain.

More or less in the same category, however, are the other in person dates: military bases, tours for the State Department, etc. These will be dealt with below under Concerts.

(6) Motion pictures. Through the years, starting shortly after the advent of talking pictures, Duke appeared intermittently in a number of band shorts for RKO, Paramount, Universal and others. In some of these Irving Mills appeared on screen, seated at a desk introducing the maestro. (Mills was a man of many parts; on several of the early Ellington records he was the vocalist who gave such numbers as "Diga Diga Doo" and "Doin' the New Low Down" their vo-do-deo flavor.)

Hollywood on the whole was incredibly slow in taking advantage of the Ellington genius. Had a man of foresight been on hand in one of the studios, many durable masterpieces could have been committed to posterity. "Creole Rhapsody," for instance, could have been the basis for a short. "Black, Brown & Beige," as seen at Carnegie Hall in its original 50-minute form, would be of immense documentary value today for screening on educational television and at schools and colleges.

The band's first feature film appearance was made in an Amos 'n' Andy feature, "Check And Double Check." There were several other brief shots in feature films, as well as band shorts until the latter medium died out in the early 1950s.



... creating a meaningful solo in the studio ...

Ellington as composer of music for the screen was ignored, incredibly, until 1959, when he landed the assignment to write his first film score, "Anatomy of a Murder." The following year came "Paris Blues," which earned him an Academy Award nomination. Later (1966) came a Sinatra film, "Assault On A Queen," and in 1968 "Change Of Mind." Fortunately, in recent years Ellington has been too busy with more rewarding assignments to concern himself with this kind of work.

(7) Concerts. The orchestra gave its first American concert in 1932 at Columbia University, and made several such appearances during its European tours in 1933 and 1939, but the supposedly sacrosanct concert



hall as a medium for jazz was all but ignored until Ellington's trend-setting series from 1943-50 at Carnegie Hall. During those years, various entrepreneurs picked up the idea of regular concerts; Norman Granz (later to enjoy a frequent association with Duke) extended the idea to a touring concept, and Eddie Condon gave concerts regularly at Town Hall.

Ellington's was the only big jazz orchestra to play at the Metropolitan Opera House (1951). Another precedent was his orchestra's appearance at Carnegie Hall in 1955 in tandem with members of the Symphony Of The Air.

The 1950s and '60s saw a gradual shift of emphasis until concerts became more rule than exception. There was the 1956 sensation at the Newport festival, when Ellington's rendition of his "Diminuendo And Crescendo in Blue" (featuring Paul Gonsalves playing 27 frenetic choruses on tenor saxophone) led to a Time Magazine cover story for Duke.

In 1958 Duke was presented to Queen Elizabeth during a concert at the Leeds Festival. In 1969 the band made its first concert appearances behind the Iron Curtain, and two years later the State Department set up Ellington's historic tour of the Soviet Union.

Ellington's concerts have a dual importance in that they not only enable him to present his music under optimum conditions but also expose him to vast in-person crowds. They are among his most lucrative engagements, with a very healthy four- or five-figure gross at theatres, stadiums, festival grounds and auditoriums of every kind from here to Moscow and Melbourne.

(8) Television. For too many years, Ellington's TV work was devoted largely to guest appearances of the Ed Sullivan type in which he appeared, with or without the orchestra, playing one or two of his popular songs. But he was not content to let the new medium be lost to him, and in May of 1958 "A Drum Is A Woman," a CBS spectacular (color was very rare on CBS in those days) was built around him, with Ellington's music and lyrics (in collaboration with the late Billy Strayhorn) in a highly visual fantasy, based on a story roughly paralleling the origins of jazz.

Ellington's sacred concert was seen on educational television; he has been off and on the tube frequently during the 16 years since "A Drum Is A Woman," but that event remains unique. It remains for some visionary sponsor to see the possibilities of giving Ellington a free hand again, for today the commercial potential of an original Ellington work along similar lines would be infinitely greater.

As noted before "Duke Ellington. . . We Love You Madly!" is a shoe for, rather than by, Duke Ellington. A Bud Yorkin-Norman Lear Tandem Production, it was brought to fruition with Quincy Jones as producer-musical director, Yorkin as executive producer Marian Rees as co-producer and Stan Harris as director. The Ellington songs (and a couple by Strayhorn, Juan Tizol and Mercer Ellington) were arranged for the large orchestra by a staff of writers that included musical supervisor Phil Moore, vocal arrangers Kenny and Mitzi Velch, and long-time Ellington associate Jimmy Jones, as well as Marvin Hamlisch, Luther Henderson, Thad Jones and Peter Myers.

(9) Sacred works. Ellington gave his first sacred concert in 1965 at Grace Cathedral in San Francisco. He has since been booked into such disparate sites as Beverly Hills Synagogue, Coventry Cathedral and, in 1968, the Cathedral of St. John The Divine in New York where his second sacred concert was premiered with Alice Babs as principal vocalist.

Much of the roots of jazz are known to have been grounded in the black churches of the nineteenth century. It was fitting that Ellington should be the man to bring the story full circle by destroying once and for all time the myth, fostered in corny TV and film screenplays but not entirely without basis in fact, that jazz was held even by black people to be "the devil's music." In performing his sacred works, Ellington sincerely feels he is bringing a divine message; at the same time, pragmatically, the sacred concerts have drawn into houses of worship countless thousands who may not have been there for many years; and the recitals offered him a new area of activity that now is a regular part of his schedule.

(10) Teaching. Ellington the educator is a relative latecomer to the scene, but it seemed that a whole new horizon might have opened up to him last July when the University of Wisconsin at Madison invited Ellington and his sidemen to give not only concerts but open rehearsals, master classes and workshops with academic

credit for participating students. The Governor proclaimed Duke Ellington Week in Wisconsin, The University's Duke Ellington Festival drew students from all over the U.S. and even from Africa, South America and Europe. If Wisconsin succeeded can the other 49 be far behind?

If these are the ten lives of Duke Ellington, it might be fitting to add still an eleventh, though it differs from the others in that it has not usually involved his orchestra. This is Ellington the writer of music for the stage.

As far back as 1924 he wrote the score for a revue called "Chocolate Kiddies" which, though not seen in this country, enjoyed a successful run in Berlin.

Aside from Cotton Club revue scoring, there was a lull until 1941, when "Jump For Joy" was presented in Los Angeles. The first truly hip black musical, it demolished all the stereotypes that had prevailed up to that point in stage, movie and radio presentations along those lines. The show produced some magnificent songs by Duke and Paul Francis Webster, but apparently it was too far ahead of its time. After less than three months in Hollywood it closed, never to reach Broadway. Many years later there was an attempt to resuscitate it in a Miami production, but this too was short lived.

Duke did reach Broadway, however, by supplying the music for "Beggar's Holiday" in 1947. The frenetic pace of his other activities kept him away from the legitimate stage until 1960, when he wrote original music for a play, "Turcaret," performed at the Palais de Chaillot in Paris.

In 1963 Duke was simultaneously involved with the writing of music for a Canadian production of Shakespeare's "Timon Of Athens" and the creation of "My People," an elaborate edition to which he contributed concept, lyrics, music, arrangement, even choreography and lighting ideas. "My People" was part of the Century of Negro Progress Exposition in Chicago. For its duration, since Duke had to be on the road with his own ensemble, a "second Ellington band" was assembled to play the show, with Jimmy Jones as conductor and Billy Strayhorn as supervisor.

*Searching
for
new
avenues
of expression...*



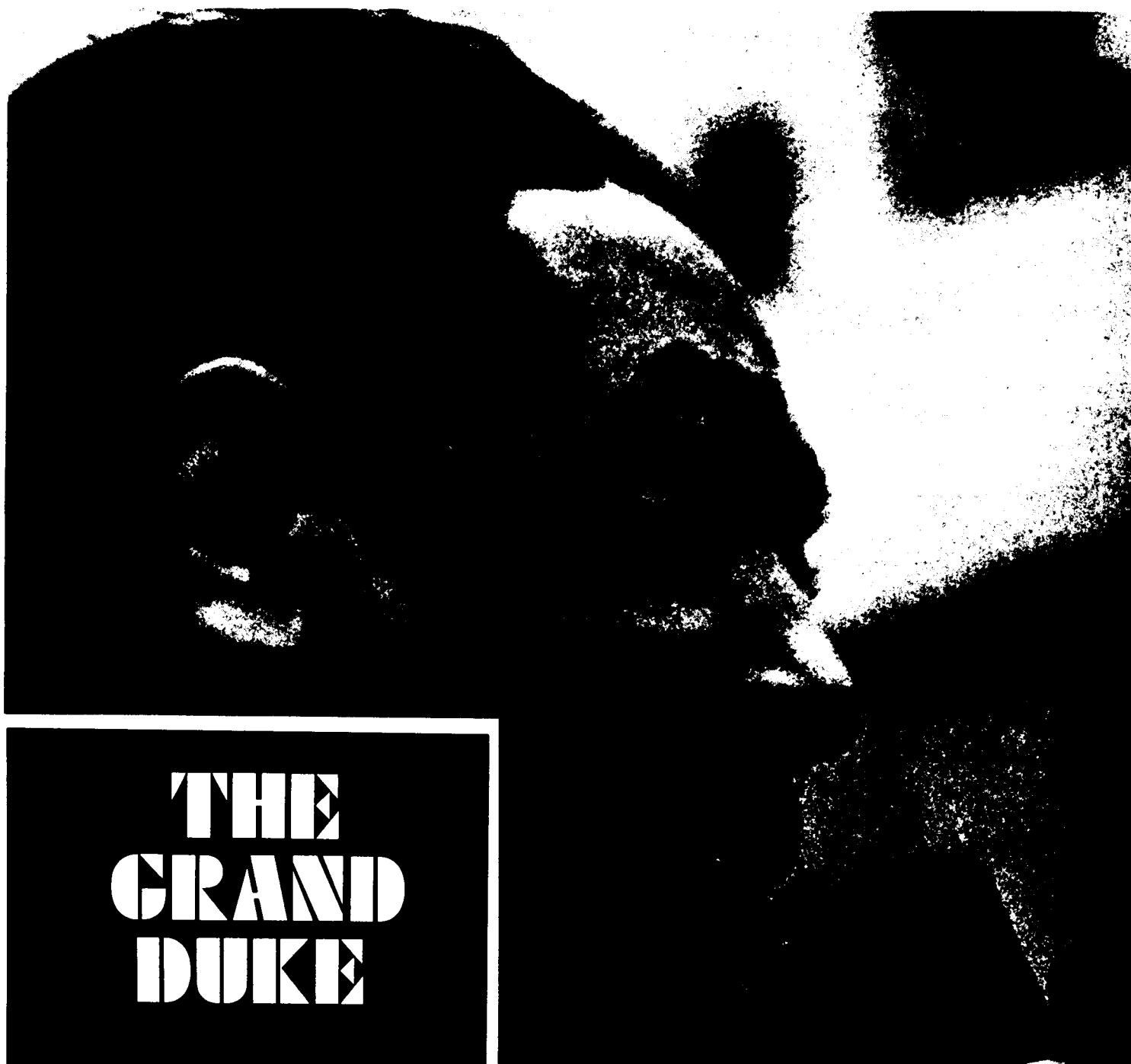
... facing himself on the Berkeley campus

If a re-reading of the above leaves the impression that Edward Kennedy Ellington is not a man to be pigeonholed, the reader has drawn the correct inference. Not because it is more lucrative, but simply because he has an endless capacity for creating, in what seems to be a limitless variety of settings, Duke has transcended such terms as songwriter, composer, conductor, arranger, jazz, dance music or concert music. To use a phrase he has often applied to artists he admires, he is himself beyond category.

"On the evening of Feb. 11, 1973, an audience of tens of millions were offered the unprecedented spectacle of a great galaxy of stars paying homage to him." There are some skeptics who may say: "It's about time." Others will reason: better late than never. But on one point the viewers ought to be unanimous: no man in our world of music is more deserving of this honor.



... leading one of his early large bands.



THE GRAND DUKE

IN A SENTIMENTAL MOOD

BOCCIE/WOCCIE DU



By **DUKE ELLINGTON**
IRVING MILLS
and **MANNY KURTZ**



AMERICAN ACADEMY of MUSIC
INCORPORATED
1619 BROADWAY • NEW YORK CITY

In A Sentimental Mood

BOOGIEWOOGIE.RU

By DUKE ELLINGTON
IRVING MILLS
and MANNY KURTZ

Slowly with expression

mf L.H. *rall.*

The piano introduction consists of two staves. The right hand features a melodic line with a 'rall.' marking, while the left hand provides a harmonic accompaniment. The tempo is 'Slowly with expression'.

Dm F+ F G7 Gm Bb+

In A Sen - ti - men - tal Mood — I can see the stars come thru my room —

p - mf L.H.

The first system of the vocal melody is shown above a piano accompaniment. The lyrics are 'In A Sen - ti - men - tal Mood — I can see the stars come thru my room —'. The piano part includes a 'p - mf' dynamic marking and 'L.H.' notation.

Bb C7 Dm D7 Gm Gb7

— While your lov - ing at - ti - tude — is like a flame that lights the

The second system of the vocal melody continues with the lyrics '— While your lov - ing at - ti - tude — is like a flame that lights the'. The piano accompaniment continues with various chords and textures.

F Dm F+ F G7 Gm Bb+

gloom On the wings of ev - ry kiss — Drifts a mel - o - dy so strange and sweet —

L.H.

The third system of the vocal melody concludes with the lyrics 'gloom On the wings of ev - ry kiss — Drifts a mel - o - dy so strange and sweet —'. The piano accompaniment includes 'L.H.' notation.

Bb C7 Dm D7 Gm Gb7 F Ab7

In this sen - ti - men - tal bliss_ you make my Par - a - dise com - plete

Db Bbm7 Ebm Ab7 Db Bb7 Eb7 Ab7

Rose pet-als seem to fall Its all like a dream to call you mine

Db Bbm7 Ebm Ab7 C7

My heart's a light - er thing since you made this night a thing di - vine In A Sen - ti - men - tal

Dm F+ F G7 Gm Bb+ Bb C7

Mood I'm with - in a world so hea - ven - ly For I ne - ver dreamt that

L.H.

Dm D7 Gm Gb7 1. F 2. F

you'd_ be lov - ing sen - ti - men - tal me In A Sen - ti - men - tal me

rit.

Caravan

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By DUKE ELLINGTON
IRVING MILLS
and JUAN TIZOL

Moderato quasi misterioso

mp - mf

(b7)

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The tempo is marked 'Moderato quasi misterioso' and the dynamics range from mezzo-piano (mp) to mezzo-forte (mf).

E♭dim C7 E♭dim. C7 E♭dim C7 E♭dim C7

Night _____ and stars a - bove that shine so

p - f

The first vocal line is accompanied by piano accompaniment. The right hand has a melodic line with a long note on 'Night' and a descending line. The left hand has a bass line with quarter notes. Dynamics range from piano (p) to forte (f).

E♭dim C7 E♭dim C7 E♭dim C7 E♭dim C E♭dim C7

bright _____ The mys - 'try of their fad - ing light _____

The second vocal line continues the melody. The piano accompaniment features a more active right hand with eighth notes and a steady bass line. Dynamics range from piano (p) to forte (f).

E♭dim C7 E♭dim C7 E♭dim C7 Fm6

_____ that shines up - on our CAR - A - VAN; _____

The final vocal line concludes the phrase. The piano accompaniment features a more active right hand with eighth notes and a steady bass line. Dynamics range from piano (p) to forte (f).

E♭dim C7 E♭dim C7 E♭dim C7

Sleep up - on my

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor, starting with a half note G4, followed by a quarter note A4, and then a half note Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics 'Sleep up - on my' are written below the vocal line.

E♭dim C7 E♭dim C7 E♭dim C7 E♭dim C7 E♭dim C7

shoul-der as we creep A-cross the sands so I may

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment continues with similar rhythmic patterns. The lyrics 'shoul-der as we creep A-cross the sands so I may' are written below the vocal line.

E♭dim C7 E♭dim C7 E♭dim C7 E♭dim C7

keep This mem -'ry of our CAR - A -

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has a half note F5, followed by a quarter note G5, and then a half note A5. The piano accompaniment continues. The lyrics 'keep This mem -'ry of our CAR - A -' are written below the vocal line.

Fm6

VAN

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody has a half note Bb5, followed by a quarter note C6, and then a half note D6. The piano accompaniment continues. The lyrics 'VAN' are written below the vocal line. The system ends with a double bar line.

F7 F#dim F+

This is so excit - - ing

Bb7 Fm Bb7

You are so invit - - ing

Eb7 G dim

Rest - - ing in my arms As I

Ab C7 Fm6 Eb dim C7

thrill to the mag - ic charms of

E♭ dim C7 E♭ dim C7 E♭ dim C7 E♭ dim C7

you ————— Be - side me here be - neath the

Misterioso

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole note 'you' followed by a half note rest, then a half note 'Be' and a quarter note 'side' in the next measure, and so on. The piano accompaniment features a steady bass line and a treble line with chords and moving lines. The tempo/mood is marked 'Misterioso'.

E♭ dim C7 E♭ dim C7 E♭ dim C7 E♭ dim C7

blue ————— My dream of love is com - ing

Detailed description: This system contains measures 5-8. The vocal line continues with 'blue' followed by a half note rest, then 'My dream of love is com - ing'. The piano accompaniment continues with similar harmonic support.

E♭ dim C7 E♭ dim C7 E♭ dim C7 E♭ dim C7 Fm6

true ————— With - in our des - ert CAR - A - VAN.

Detailed description: This system contains measures 9-12. The vocal line has 'true' followed by a half note rest, then 'With - in our des - ert CAR - A - VAN.'. The piano accompaniment concludes the phrase with a final chord in the Fm6 key.

1. 2.

Detailed description: This system contains the final two measures of the piece. It features a first ending (1.) and a second ending (2.). The piano accompaniment includes a piano (p.) dynamic marking and concludes with a double bar line.

The Gal From Joe's

By DUKE ELLINGTON
and IRVING MILLS

Moderato - Blues

Piano introduction for the first system, featuring a bluesy melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes with various accidentals.

C7 Cdim Fm C

Way down at Mis - ter Joe's Ca - fe—

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "Way down at Mis - ter Joe's Ca - fe—". The piano accompaniment features a steady bass line and chords in the right hand.

C7 Cdim D7 G7 C7 Cdim

They're tak - in' some - one far a - way, - And if you hear a

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "They're tak - in' some - one far a - way, - And if you hear a". The piano accompaniment continues with a steady bass line and chords in the right hand.

Fm C D7 G7 C

song to - day_ It's a sad tune that you'll be play - in':_

CHORUS

Am F7 E+5 Am Dm Am Dm E+5

She's leav - in'_ and folks are feel - in' so low, They're

Am F7 E+5 Am Dm Am Dm E+5

griev - in'_ and they're con - sol - in' poor Joe; Gon - na

Am Fdim Am Fdim Am

miss her_ song Gon - na miss her_ smile She'll be

F Dm Cdim F7 Ami Fdim Am E+5

trav - lin' a - lone down that last long mile They're

Am F7 E+5 Am Dm

sigh - in' With all their trou - ble and woes

Am Dm E+5 Am D9 Em G7aug

They're cry - in' 'cause they all loved THE GAL FROM JOE'S.

1 2

C F7 E7 E+5 C F7 Fdim Am

She's

BOOGIEWOOGIE:RU

vocal edition

SATIN DOLL

By JOHNNY MERCER, DUKE ELLINGTON, BILLY STRAYHORN



TEMPO MUSIC, INC.

Satin Doll

By DUKE ELLINGTON
JOHNNY MERCER
and BILLY STRAYHORN

Moderately, with a beat

mf

Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

Cig - a - rette hold - er which wigs me o - ver her should - er, she digs me

mf

Cm D7 A♭m7 D♭7-9 C C#dim

Out cat - tin' that Sat - in Doll.

Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

Ba - by shall we — go out skip - pin' care - ful a - mi - go, you're flip - pin'

Cm D7 Abm7 Db7-9 C D9 G7-9 C

Speaks Lat-in that Sat - in Doll. _____ She's

Gm7 C7 Gm7 C7 F

no - bod - y's fool, so I'm play - ing it cool as can be, _____ I'll

Am7 D7 Am7 D7 G7 Dm7 G7 (Spoken)

give it a whirl, but I ain't for no girl _____ catch-ing me. _____ Swich - E-Roo-ney

Dm7 G7 Dm7 G7 Em7 A7 Em7 A7 Cm D7

Tel - e-phone num - bers well you know, do-ing my rhum-bas with u-no, And that 'n'

Abm7 Db7-9 C#dim C D9 G7-9 C

my Sat - in Doll. _____

Boy Meets Horn

BOOGIEWOOGIE.RU

By DUKE ELLINGTON
IRVING MILLS
and REX STEWART

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *mf* is present.

A7 Bb7 B7 Bb7 A7 Bb7 B7 Bb7 A7 Bb7 B7

In the dark of deep - est night there comes a haunt - ing

The vocal line begins with the lyrics "In the dark of deep - est night there comes a haunt - ing". The piano accompaniment features a complex chordal texture with many accidentals and a steady eighth-note bass line.

E9 A7 E9 A7 Bm B7aug B7 E7 A7

sigh float - ing down - from some - where on high,

The vocal line continues with "sigh float - ing down - from some - where on high,". The piano accompaniment maintains its intricate harmonic structure.

Bm A7 A7aug D A7 D

oh, what - a lone - ly lul - la - by

The vocal line concludes with "oh, what - a lone - ly lul - la - by". The piano accompaniment features a prominent bass line with a triplet figure.

Chorus

G

Em

B7

E7

You'll hear a sym - pho - ny in blue when - ev - er BOY MEETS HORN, you'll hear a

The chorus begins with the lyrics "You'll hear a sym - pho - ny in blue when - ev - er BOY MEETS HORN, you'll hear a". The piano accompaniment features a driving eighth-note bass line and a melodic line in the right hand.

C dim E7 C C dim

mel - o - dy so new when **BOY MEETS HORN;** low and oh, so

G E7 C A7 G Eb7 D7

sweet that it seems It's like the mel-low mus-ic from an-oth-er world of dreams, you'll hear a

G Em G7 E7 C dim E7

strange and ten-der tune when-ev-er **BOY MEETS HORN**, and when the mus-ic in the moon-light

Am Eb

greet the morn, you'll see him stand - ing way a bove the crowd and rock - in on a

D7 Fdim D7 | 1. D7 G | 2. D7 G

cloud when - ev - er **BOY MEETS HORN**. you'll hear a **BOY MEETS HORN.**

Prelude To A Kiss

By DUKE ELLINGTON
IRVING GORDON
and IRVING MILLS

Moderato

The piano introduction consists of two systems of music. The first system is marked *mf* and the second system is marked *mp*. Both systems feature a complex, flowing melody in the right hand and a supporting bass line in the left hand, with various chordal textures and articulations.

Chorus

D9 G7+5 C9 Fmaj7 B9 E9

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

The piano accompaniment for the first line of the chorus is marked *mp*. It features a steady bass line and a right hand that plays chords and moving lines, mirroring the vocal melody.

A7 Dm F G7+5 C

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

The piano accompaniment for the second line of the chorus is marked *mf*. It continues the harmonic and melodic support for the vocal line, with a consistent bass line and a right hand that provides harmonic texture.

Dm G+5 Am Cdim Bm A7+5 D9 G9+5

My PRE-LUDE TO — A KISS — If you hear a

The first system of music features a vocal line with lyrics "My PRE-LUDE TO — A KISS — If you hear a". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The key signature has one sharp (F#) and the time signature is 4/4.

C9 Fmaj7 B9 E9 A7 Dm

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

The second system of music features a vocal line with lyrics "song that grows — from my ten - der sen - ti - men - tal woes —". The piano accompaniment continues with chords and melodic lines. The key signature has one sharp (F#) and the time signature is 4/4.

F G+5 C Dm G7+5 C

That was my heart try - ing to com - pose — A PRE-LUDE TO — A KISS —

The third system of music features a vocal line with lyrics "That was my heart try - ing to com - pose — A PRE-LUDE TO — A KISS —". The piano accompaniment includes dynamic markings like *mf* and *f*. The key signature has one sharp (F#) and the time signature is 4/4.

E C#m A Am B9 E C#m

Though it's just a sim - ple me - lo - dy with noth - ing fan - cy,

The fourth system of music features a vocal line with lyrics "Though it's just a sim - ple me - lo - dy with noth - ing fan - cy,". The piano accompaniment includes dynamic markings like *mf*. The key signature has one sharp (F#) and the time signature is 4/4.

F#m B7 E C#m A Am B9 E E dim D9

noth-ing much You could turn it to a sym-pho-ny - a Schu-ber-t tune with a

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics 'noth-ing much' and continues with 'You could turn it to a sym-pho-ny - a Schu-ber-t tune with a'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *mf* (mezzo-forte) in the second measure.

F F# G E9 A7+5 D9 G9+5 C9 Fmaj7

Gersh - win touch Oh! How my love song gen - tly cries_ for the

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Gersh - win touch Oh! How my love song gen - tly cries_ for the'. The piano accompaniment features a dynamic marking of *mf* and includes a triplet of eighth notes in the right hand.

B9m E9 A7 Dm F G+5 C

ten - der-ness with - in your eyes_ My love is a pre-lude that nev - er dies_

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'ten - der-ness with - in your eyes_ My love is a pre-lude that nev - er dies_'. The piano accompaniment includes a dynamic marking of *mf* and features a triplet of eighth notes in the right hand.

Dm G7+5 1. C Am E9 A7+5 2. C

A PRELUDE TO_ A KISS_

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'A PRELUDE TO_ A KISS_'. The piano accompaniment includes a dynamic marking of *mf* and features a first ending bracket labeled '1. C' and a second ending bracket labeled '2. C'.

IT DON'T MEAN A THING

(IF IT AIN'T GOT THAT SWING)

Words by IRVING MILLS

Music by DUKE ELLINGTON



MILLS MUSIC, INC. • NEW YORK

It Don't Mean A Thing

COGITWOOGIE.RU

(If It Ain't Got That Swing)

By DUKE ELLINGTON
and IRVING MILLS

Lively

Piano introduction in G minor, 4/4 time, marked 'Lively'. The piece features a driving bass line and a complex, syncopated piano accompaniment.

Gm Gm7 Eb7 D7

What good is mel-o - dy,

Vamp

Piano accompaniment for the first vocal line, marked 'Vamp' and 'p' (piano). It features a steady bass line and a syncopated piano accompaniment.

Gm Gm7 Gm6 Eb7 Gm Gm7 Gm6 Eb7 D7aug Gm Gm Gm7

what good is mus-ic, If it ain't pos-sess-in' some-thing sweet, — It ain't the

Piano accompaniment for the second vocal line, continuing the syncopated piano accompaniment.

Eb7 D7 Gm Gm7 Gm6 Eb7 Gm Gm7 Gm6 Eb7 A7 A7b5 D7

mel-o - dy, it ain't the mus-ic, There's some-thing else that makes the tune com-plete.

Piano accompaniment for the third vocal line, concluding the main body of the song.

CHORUS

Gm Gm7 Eb7 D7 Gm C7

It don't mean a thing, if it ain't got that swing, — (doo wah, doo wah,

Piano accompaniment for the chorus, featuring a steady bass line and a syncopated piano accompaniment.

BOOGIEWOOGIE.RU

C7b5 F7sus Bb D7aug Gm Gm6 Eb7

doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah,) It don't mean a thing, — all you

D7aug Db7aug C7 C7b5 F7sus

got to do is sing, (doo wah, doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo

Bb F#dim Fm Bb9 Bb7 Eb F#dim C7 F#dim

wah,) It makes no diff'rence if — it's sweet or hot, — Just give that rhy-thm

C7 F7 G7 D7 Gm Eb7 D7 Gm

ev'-ry-thing you got, Oh, it don't mean a thing, if it ain't got that swing, —

C7 C7b5 F7sus Bb D7 Bb

(doo wah, doo wah, doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah.) It wah.)

Take The "A" Train

From the Columbia Picture, "REVELLE WITH BEVERLY"

By BILLY STRAYHORN
and THE DELTA RHYTHM BOYS

Rhythmically

mf

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of three flats (B-flat major). The melody begins with a half note G3, followed by a quarter note A3, and then a series of eighth notes: B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, 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A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D3

Chorus

Ab Bb9

Get _____ a - board the "A" train _____

The first system of the chorus features a vocal line starting with a whole note G4 in Ab major, followed by a half note A4, a quarter note Bb4, and a quarter note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Bb dim Eb Cm Eb7 Ab

To take a lit-tle ride a - round the ci - ty. _____

The second system continues the vocal line with a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The piano accompaniment continues with similar rhythmic patterns and chord changes.

Ab Bb9 Bbm

Brook - lyn or Broad - way train. _____ You'll

The third system features a vocal line with a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The piano accompaniment continues with the same rhythmic and harmonic structure.

Bbm Eb Cm Eb7 Ab Ab9 Db

see that old New York is might-y pret-ty. _____ Take your _____

The fourth system concludes the chorus with a vocal line starting with a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The piano accompaniment continues with the same rhythmic and harmonic structure.

Db Bb7

ba-by sub-way rid-ing _____ That's where _____

Bb9 Bb7 Bbm7 Eb9 Gdim Ab

ro-mance may be hid-ing _____ For - get _____ your car or

Bb9 Bbm Eb Cm Eb7

air - plane _____ You'll find that it'll pay to TAKE THE

1 2 Ab

"A" TRAIN "A" TRAIN

SOPHISTICATED LAD

OOGIE WOOGIE PU



WORDS BY

*Mitchell Parish
and Irving Mills*

MUSIC BY

Duke Ellington



A MILLS MUSIC, INC. /
PUBLICATION

exclusive representation for sales & distribution of all printed products



Rockville Centre, L.I., New York

Sophisticated Lady

BOOGIEWOOGIE.RU

By DUKE ELLINGTON
IRVING MILLS
and MITCHELL PARISH

B dim Bbm

They say in - to , our

ear - ly life ro - mance came, — and in this heart of yours burned a

flame, — A flame that flick - ered one day and died a - way.

Chord symbols: Gb7, F7, E7, Eb7, Ab, Ab7, G7, Gb7, F7, Bb7, Eb7, Ab, Ab7.

Bbm Gb7 F7 E7 Eb7 Ab

Then, — with dis-il - lu - sion deep in your eyes, — you learned that

Ab7 G7 Gb7 F7 Bb7 Eb7

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

Ab Cm D7 G Em

see you now. Smok -- ing, drink - ing, nev-

C D7 G Ddim C Cm D+

- - er think - ing of to - mor - row, non-chal - ant,

G Em Am7 D7 G Ddim Cm

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

Eb7 D7 Bbm Gb7 F7 E7 Eb7

Is that all you real-ly want? No, — Soph-is-ti - ca-ted la - dy, I

-Ab- Ab7 G7 Gb7 F7 Bb7 Eb7

know, you miss the love you lost long a - go, — and when no-bod-y is nigh you

1 2

Ab Ddim F#7 F7 Ddim Ab

cry. ————— They cry. —————

Don't Get Around Much Anymore

BOOGIEWOOGIE.RU

By DUKE ELLINGTON
and BOB RUSSELL

Slowly

mf

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Slowly' and the dynamic is 'mf'.

Slowly

Gm6 A7 Dm A7 Dm Fm6 G7

When I'm not play-ing sol-i-taire_ I take a book down from the

mp

This system contains the first line of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. Chord symbols are placed above the vocal line. The dynamic is 'mp'.

C G7 C Em Gaug Em7 A9 G D7 G

shelf And what with pro-grams on the air_ I keep pret-ty much to my-self.

This system contains the second line of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. Chord symbols are placed above the vocal line. The dynamic is 'mp'.

Slowly
Chorus

Mis-sed the Sat-ur-day dance Heard they crowd-ed the floor

C A9

Could- n't bear it with- out — you — Don't Get A- round Much An- y - more

Am7 D7 G7 C

Thought I'd vis- it the club Got as far as the door

C A9

They'd have asked me a- bout — you — Don't Get A- round Much An- y - more

Am7 D7 G7 C

F Fm Em7 C C7 C7aug

Dar - ling I guess — my mind's more at ease — But

F Am6 B7 Em B G7 C

nev - er - the - less — Why stir up mem - o - ries — Been in - vit - ed on dates

A9 Am7 D7

Might have gone but what for Aw - ffly dif - ferent with - out — you —

1. 2.

G7 C C

Don't Get A - round Much An - y - more. Missed the Sat - ur - day more.

Mood Indigo

By DUKE ELLINGTON
IRVING MILLS
and ALBANY BIGARD

Slowly

The musical score is written in B-flat major (three flats) and 4/4 time. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady bass line and a more active treble part with chords and melodic lines. Dynamics include *mf* and *mp*. The score includes various chord symbols such as Ebm, Eb7, Ab, Bb9, E7, Bm7, E7, Eb7, Bbm, Ab7, Abdim, G dim, Ab7, B7, Ab7, Db6, Gb7, Eb+7, Ab, Bb9, Ebm, Eb7, Ab, Ab+, Ab, Ab, Ab+, Ab, and Ab. The lyrics are: "You ain't been blue,— No, No, No, You ain't been blue,— Till you've had— that MOOD IN-DI-GO, That feel-in' goes— steal-in' down to my shoes, While I sit and sigh:— 'Go 'long, blues!' blues!" The piece concludes with a *Fine* marking.

Ab Abdim Ab Bb7 Eb7 Db Eb7

Al-ways get that MOOD IN-DI-GO, — Since my ba-by said good-

mp-mf

Ab Abdim Bbm7 Eb Ab Abdim Ab Bb7

bye, In the eve-nin' when lights are low, —

Bb7b5 Eb7 Eb7 Db6 Dbm6 Eb7 Ab7

I'm so lone-some I could cry, 'Cause there's no-bod-y who

Db Db7 E7 Eb7 Ab Abdim Ab

cares a-bout me, — I'm just a soul who's blu-er than blue can be, When I get that

Bb7 Eb7 Db Eb7 Ab Abdim Bbm7 Eb7 Ab Abdim Bbm7 Eb7

MOOD IN-DI-GO, — I could lay me down and die. die.

Solitude

BOOGIEWOOGIE.RU

By DUKE ELLINGTON
EDDIE DE LANGE
and IRVING MILLS

p marc. *rit.* *pp*

The piano introduction consists of two staves. The right hand features a series of chords and melodic lines, while the left hand provides a steady bass line. The tempo is marked 'p marc.' (piano, marcato) and 'rit.' (ritardando). The piece concludes with a very soft 'pp' dynamic.

Slowly, with expression

mp-mf

Bb7 *Gm* *Cm7* *Fm7*

In my SOL-I - TUDE — you haunt me With

The first system of the vocal melody is accompanied by piano chords. The lyrics are 'In my SOL-I - TUDE — you haunt me With'. The piano accompaniment features a mix of chords and melodic lines, with a dynamic marking of 'mp-mf'.

A^b *B^b* *Gm* *Bb9* *Eb* *Bb7* *Bb7+* *Gm* *Cm7*

re-ver-ies — of days gone by — In my SOL-I - TUDE — you

The second system of the vocal melody continues the lyrics: 're-ver-ies — of days gone by — In my SOL-I - TUDE — you'. The piano accompaniment continues with various chords and melodic lines.

F7 *A^b* *B^b* *Gm* *Bb9* *Eb* *Ebmaj7* *Eb7*

taunt me With mem-o - ries — that nev - er die — I

The third system of the vocal melody concludes the lyrics: 'taunt me With mem-o - ries — that nev - er die — I'. The piano accompaniment continues with various chords and melodic lines.

Fm7 F#dim Eb Bb7 Eb7

sit in my chair, I'm filled with de-spair, There's no one could be so sad — With

Fm7 F#dim Eb E dim Bb7 Bb7+

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

Gm Cm7 Fm7 Ab Bb Gm

SOL - I - TUDE — I'm pray - ing Dear Lord a - bove —

1 2

Bb9 Eb Eb F#dim Fm7 Bb7+ Eb

- Send back my love. In my love. —

I Got It Bad

BOOGIEWOOGIE.RU

(And That Ain't Good)

From the American Revue Theatre Production "JUMP FOR JOY"

By DUKE ELLINGTON
and PAUL WEBSTER

Moderately

Piano introduction in G major, 4/4 time, marked Moderately. The piece begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line features a half note G3, followed by a half note A3, and then a half note B3. The music is marked with a dynamic of *mf* (mezzo-forte).

G C7 G C7 G Dm6 E7

The po - ets say that all who love are blind; But

Piano accompaniment for the first vocal line, marked *mp* (mezzo-piano). The piano part features a steady bass line and chords that support the vocal melody.

Am7 D7 G D dim D7

I'm in love and I — know what time it is! The

Piano accompaniment for the second vocal line, featuring a triplet of eighth notes in the right hand and a corresponding bass line.

G C7 G C7 G Dm6 E7

Good Book says "Go seek and ye shall find." Well,

Piano accompaniment for the third vocal line, concluding the phrase with a final chord.

BOOGIEWOOGIE.RU

Am D7 F7 E7 Am7 D7

I have sought and my — what a climb it is! — My

Dm7 G7 G7aug Cmaj7 Am B7 Dm7 E7

life is just like the weath - er It chang - es with the hours; — When he's near I'm fair and warm - er

A7 Eb7 D7 G C7 G C7

When he's gone I'm cloud - y with show - ers; in e - mo - tion, like the o - cean it's

G C7 G C7 D7 Am B7 Em7 (add6) Am7 D7

ei - ther sink or swim — When a wo - man loves a man like I love him.

Moderately slow

Chorus Edim G C G B7 Em A7 Em7 A9 A7aug A7

Nev - er treats me sweet and gen - tle the way he should;
Like a lone - ly weep - ing wil - low lost in the wood

Am7 B7aug E9 A7 D7 G Em7 Am7 D7-5

I Got It Bad And That Ain't Good!
I Got It Bad And That Ain't Good!

Edim G C G B7 Em A7 Em7 A9 A7aug A7

My poor heart is sen - ti - men - tal not made of wood
And the things I tell my pil - low no wo - man should

Am7 B7aug E9 A7 D7 G Cm6 Edim G7

I Got It Bad And That Ain't Good! But
I Got It Bad And That Ain't Good! Tho

C Cm6 F#7 G

when the week-ends o - ver and Mon - day rolls a - roun' I end up like I
folks with good in - ten - tions tell me to save my tears I'm glad I'm mad a -

Bm7 E7 D dim Am Eb7aug D7 Edim G C G

start out just cry - in' my heart out He don't love me
bout him I can't live with - out him Lord a - bove me

B7 Em A7 Em7 A9 A7aug A7 Am7

like I love him no - bod - y could I Got It
make him love me the way he should I Got It

B7aug E9 A7 D7 1. G E9 A9 D7 2. G Cm6 G

Bad And That Ain't Good
Bad And That Ain't Good

rall.

I'm Just A Lucky So-And-So

By DUKE ELLINGTON
and MACK DAVID

Very slow

Piano introduction in G major, 4/4 time. The piece begins with a *mf* dynamic. The melody is played in the right hand, and the left hand provides a harmonic accompaniment. The tempo is marked 'Very slow'. The introduction concludes with a *rall.* and *p* dynamic marking.

D+ Gm7 ad lib. *Gm Eb Gm Eb9 D7+9 Gm*

Some peo-ple need a lot of mon-ey — and noth-in' else but mon-ey to

mp Colla voce

Vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment is marked *mp Colla voce*. The vocal line is in G major. The piano accompaniment features a steady bass line and chords that support the melody.

G9 C9 Gm Cm Gm

make their life com - plete. — Not me, — not me.

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with the same harmonic structure as the first line.

D+ Gm7 Gm Eb Gm Eb9 D7+9 Gm

I have - n't got a lot of mon - ey — But life is milk and hon - ey. Yes,

Vocal line and piano accompaniment for the third line of lyrics. The piano accompaniment continues with the same harmonic structure as the first line.

G9 C9 Gm A7-9 A7-5 Am7 D7

life is might - y sweet — You see — this is my phil - os - o - phy.

Vocal line and piano accompaniment for the fourth line of lyrics. The piano accompaniment concludes with a final chord in G major.

Refrain Very slow and rhythmical

BOOGIEWOOGIE RU

As I walk down the street Seems ev-'ry-one I meet Gives me a friend-ly, Hel-lo.

mp

I guess I'm just a luck-y so-and-so.

The birds in ev-'ry tree Are all so neigh-bor-ly

They sing wher-ev-er I go. I guess I'm

just a luck-y so-and-so. If you should

ask me the a-mount In my bank ac-count, I'd have to con-fess that I'm

slip - pin' - But that don't wor - ry me, con - fi - den - tial - ly, I've got a

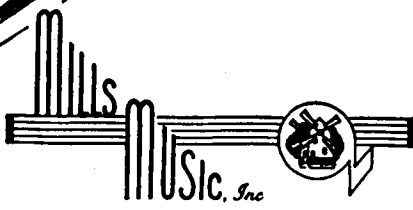
dream that's a pip - pin'. And when the day is through

Each night I hur - ry to - a home where love waits, I know. I guess I'm

just a luck - y so - and - so.

I LET A SONG GO OUT OF MY HEART

Words by IRVING MILLS, HENRY NEMO and JOHN REDMOND Music by DUKE ELLINGTON



I Let A Song Go Out Of My Heart

By DUKE ELLINGTON
IRVING MILLS, HENRY NEMO
and JOHN REDMOND

Slowly

Ev - 'ry - one has a fav - or - ite song,

My heart has one too; - But I lost my

fav - or - ite song, That's why I'm so blue.

E9 Eb Bb7 Eb Ab7 Db9 C9 F7 Bb7

CHORUS

E \flat A \flat E \flat Cm7 C7

I LET A SONG GO OUT OF MY HEART, It was the sweet-est mel- o - dy,-

Fm7 Cm Fm7 F \sharp dim E \flat A \flat E \flat Cm7 Fm7b5 Bb7

I know I lost heav - en — 'Cause you were the song.

E \flat A \flat E \flat Cm7 C7

Since you and I — have drift-ed a-part Life does-n't mean a thing to me,

Fm7 Cm Fm7 F \sharp dim E \flat A \flat E \flat Abm E \flat E \flat F \sharp dim

Please come back, sweet mus - ic, — I know I was wrong. — Am I too

Fm7 Fm7b5 Bb7 Eb Ab G7 Cm Cm7

late _____ to make a - mends? _____ You know that we were meant to

Gb7 B7 Bb9 Bb9aug Eb Ab

be more than just friends. just friends. I LET A SONG GO

Eb Cm7 C7 Fm7 Cm Fm7 F#dim

OUT OF MY HEART. Be - lieve me, dar - ling, when I say - I won't know sweet mus -

1 2

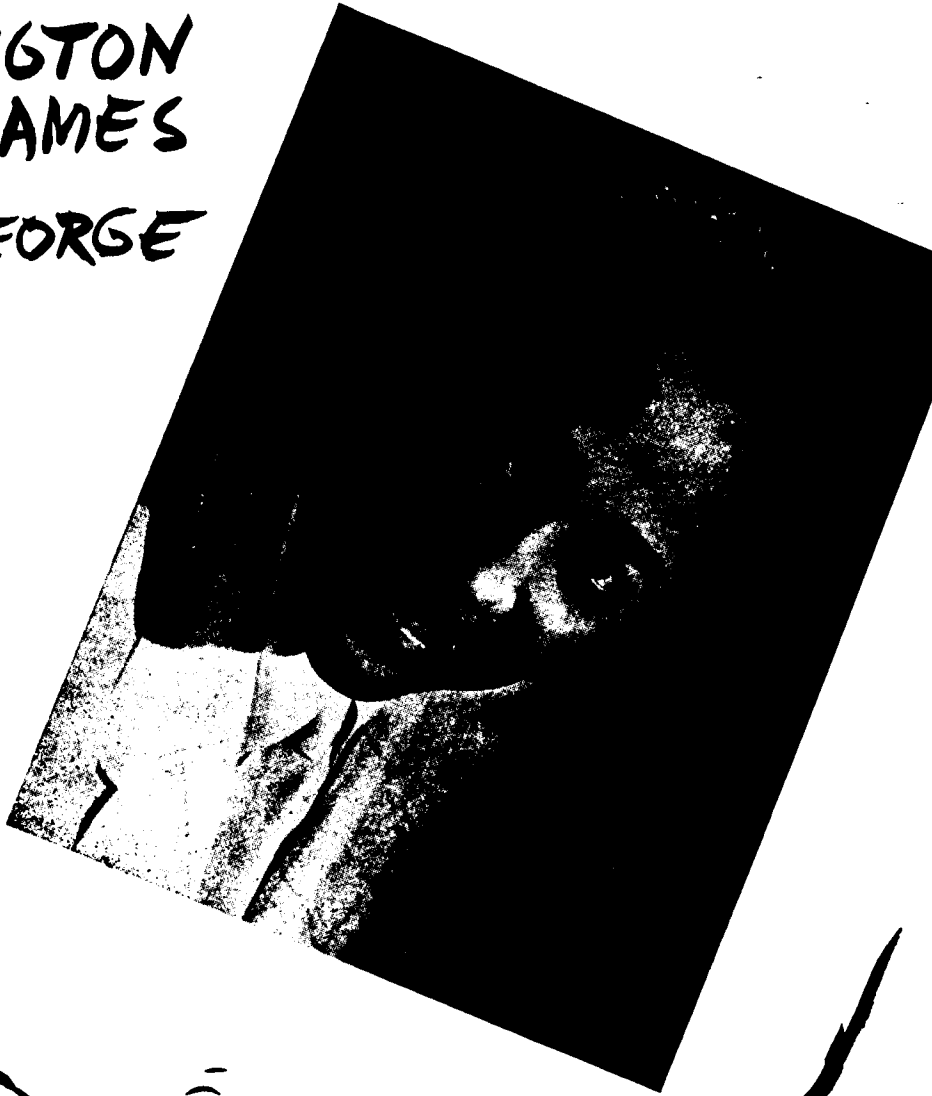
Eb Ab Eb Bb7b5 Eb Bb7 Eb Abm6 Eb

- ic - Un - til you re - turn some day. day.

EVERYTHING BUT YOU

PROGEEWOGGIE.FUJ

BY DUKE ELLINGTON
HARRY JAMES
AND
DON GEORGE



TEMPO MUSIC
INC.
1775 BROADWAY
NEW YORK, N. Y.

Everything But You

By DUKE ELLINGTON
HARRY JAMES
and DON GEORGE
ASCAP

Moderate and rhythmic

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The left hand provides a harmonic accompaniment with chords: F major, E minor, C7-9, C7+5, and F major.

E dim C7-9 C7+5 F E dim C7-9

You left me a horse — from Tex - as, — A house with in - stal - ments due, —

The first line of lyrics is set to a musical score with two staves. The right hand melody includes notes G4, A4, B4, C5, D5, E5, F5, G5, and A5. The left hand accompaniment features chords: F major, E minor, C7-9, C7+5, and F major.

F E dim C7-9 C7+5 F Dm7 Gdim C9

— A let - ter with lots — of X - S, — EVE - RY THING BUT YOU. —

The second line of lyrics is set to a musical score with two staves. The right hand melody includes notes G4, A4, B4, C5, D5, E5, F5, G5, and A5. The left hand accompaniment features chords: F major, E minor, C7-9, C7+5, F major, Dm7, Gdim, and C9.

F E dim C7-9 C7+5 F E dim C7-9

— You left me some beans — from Bos - ton, — A bi - cy - cle built — for two, —

The third line of lyrics is set to a musical score with two staves. The right hand melody includes notes G4, A4, B4, C5, D5, E5, F5, G5, and A5. The left hand accompaniment features chords: F major, E minor, C7-9, C7+5, F major, E minor, and C7-9.

F E dim C7-9 C7aug F Dm7 Gdim C9

— A mem - o - ry to — get lost in, — EVE - RY THING BUT YOU

The fourth line of lyrics is set to a musical score with two staves. The right hand melody includes notes G4, A4, B4, C5, D5, E5, F5, G5, and A5. The left hand accompaniment features chords: F major, E minor, C7-9, C7aug, F major, Dm7, Gdim, and C9.

F F7

Each day was so gay — and so dar - ing,

Bb G9

I loved eve - ry breath — tak - ing min - ute, for how could I know —

C G7 C7 F7 Edim C7-9

I was shar - ing a kiss with - out a fu - ture in it. You left me a dream — to

F Edim C7-9 F Fdim C7-9 C7+5

room with, — A cof - fee pot from Pe - ru, — A knife and a fork — to

F Dm7 Gdim C9 1 F 2 F Bbm7 F

spoon with, — EVE - RY THING BUT YOU. — YOU. YOU.

Five O'Clock Drag

By DUKE ELLINGTON
and HAROLD ADAMSON

Medium swing tempo

mf

The piano introduction consists of two staves of music in a 4/4 time signature. The key signature has three flats (B-flat major or D-flat minor). The melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line in the left hand starts with a quarter note G2, followed by eighth notes A2, B2, and C3. The music features various chords and rhythmic patterns, including triplets and slurs.

Medium swing tempo

Ab C dim Bb7aug Eb7

You're "hep" — to what's buzz - in', cou - sin;

mp

The first vocal line is in the treble clef, with lyrics: "You're 'hep' — to what's buzz - in', cou - sin;". The piano accompaniment is in the grand staff. The key signature remains three flats. The music is marked with a mezzo-piano (mp) dynamic. Chords are indicated above the vocal line: Ab, C dim, Bb7aug, and Eb7.

Ab Ab7 Db D dim Ab

You're up — on what's cook - in' too — Don't - cha start re - lax - in',

The second vocal line is in the treble clef, with lyrics: "You're up — on what's cook - in' too — Don't - cha start re - lax - in'". The piano accompaniment continues in the grand staff. Chords are indicated above the vocal line: Ab, Ab7, Db, D dim, and Ab.

Ebm6 F7 Bb7 Bb7aug Eb7

Jack - son; — Show what — you can do. —

The third vocal line is in the treble clef, with lyrics: "Jack - son; — Show what — you can do. —". The piano accompaniment continues in the grand staff. Chords are indicated above the vocal line: Ebm6, F7, Bb7, Bb7aug, and Eb7.

Medium swing tempo

Chorus, $A\flat$ $D\flat$ D dim $A\flat$ Fm $E\flat 7$

The Five O'clock Drag is driv-in'!

Just look at those cats ar-riv-in' a-

 $A\flat$ $A\flat 7$ $D\flat$ D dim $A\flat 6$ $B\flat m 7$ $E\flat 9$ $A\flat$

round a-bout five for jiv-in';

Say, it's a real "hep" treat. The

 $A\flat$ $D\flat$ D dim $A\flat 6$ Fm $E\flat 7$

rhyth-m it blares is trick-y,

a rhyth-m that scares an "ick-ie"; it's

 $A\flat$ $A\flat 9$ $D\flat$ D dim $A\flat$ $B\flat m 7$ $E\flat 9$ $A\flat$

giv-in' the squares a mick-ie,

a touch of Ba-sin Street. First, you

C7 Fm C7 Fm C7 Fm

start to zag, and then you zig it, — And then you dig it — Hip! Hip! Hip! — Then you

Eb7 Ab C Eb7

start to shag, and, as you jig it, — you take a hop a jump, or a skip. The

Ab Db D dim Ab Fm — Eb7

Five O'clock Drag is jump-in' The drummer man's beat is thump-in'; The

Ab Ab7 Db D dim Ab Bbm7 Eb9 1. Ab 2. Ab

Five O'clock Drag is sump-in' That real-ly does "all reet." — The —

Day Dream

BOOGIEWOOGIE.RU

By DUKE ELLINGTON
and BILLY STRAYHORN

Slow

mf

Detailed description: This block contains the piano introduction for the piece. It is marked 'Slow' and begins with a mezzo-forte (*mf*) dynamic. The music is written for piano in a key signature of two flats (B-flat major or D-flat minor). The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and is supported by a steady bass line. The piece concludes with a fermata over the final chord.

Moderately

Fm6 Ebmaj7 Dbmaj7 Gm7 C7

Fun - ny the way that I feel now Can't keep my feet on the ground

mp

Detailed description: This block contains the first line of the song. The tempo is marked 'Moderately'. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are 'Fun - ny the way that I feel now Can't keep my feet on the ground'. The piano part features a steady bass line with some triplet figures. The key signature remains two flats. The piano part includes a mezzo-piano (*mp*) dynamic marking.

Fm7 G7 G dim F9 E7 Eb16 Db7 C7

Ev - 'ry-thing seems un - real now When you're not a - round:

rall.

Detailed description: This block contains the second line of the song. The lyrics are 'Ev - 'ry-thing seems un - real now When you're not a - round:'. The piano part continues with a steady bass line and includes a *rall.* (rallentando) marking. The key signature remains two flats. The piano part includes a mezzo-piano (*mp*) dynamic marking.

Chorus **Slow**

F F7 Bb7+ A7+ Dm F7 Bbm6 C7

Day - Dream why do you haunt me so — Deep in a ros - y

Fm Fm7 Db9 Gm7 C7 Db7 C9

glow the face of my love you show

F F7 Bb7+ A7+ Dm F7 Bbm6 C7

Day - Dream I walk a - long on air — build - ing a cas - tle

Fm Fm7 Db9 C7 F Eb6 Ebm6 F7 F7+

there for me and my love to share. —

Bb B7sus E A Bb7sus Eb Ab A7sus D Gmaj7

Don't know the time Lord - y, I'm in a daze

mf

Gm7 C7 (Fsus) Fmaj7 Ab7 G9 Gm7 Bbm6 C+

Sun in the sky, while I moon a - round feel - ing haz - y

F F7 Bb7+ A7+ Dm F7 Bbm6 C7 Fm Fm7

Day - Dream don't break my rev - er - ie un - til I find that she is

mp

1. Db9 C7 F6 Ab7 A7 Db7 C9 F6

2.

day-dream-ing just like me. —

mf *rall.*

I Never Felt This Way Before

By DUKE ELLINGTON
and AL DUBIN

Slowly, with expression

The piano introduction consists of two staves. The right hand features a melodic line with triplets and a final cadence. The left hand provides a harmonic accompaniment with chords and a bass line. Dynamics include *mf* and *p*.

Am7 D7 G

A turn of the tide or the weath - er Are

The first line of the vocal melody is set against piano accompaniment. The right hand has a melodic line with triplets. The left hand has a bass line with chords. Dynamics include *mp*.

Cm6 D7 G Am7 D7

things we ac-cept as they come But since you and I've been to -

The second line of the vocal melody continues the previous line. The piano accompaniment features a more active bass line with chords. Dynamics include *mp*.

G F#7 B D7

geth - er The change in my heart leaves me numb

The third line of the vocal melody concludes the phrase. The piano accompaniment features a more active bass line with chords. Dynamics include *p*.

Chorus *Slowly with expression* E dim Am7 D dim D7 G

I Nev-er Felt This Way Be-fore I met you You stole my

The first system of the chorus features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking of *mp* and a piano (*p*) marking. The key signature is one sharp (F#) and the time signature is 4/4.

Em E dim D7 B7

heart and what is more I let you I fell in

The second system continues the chorus with the same musical notation style, including a piano (*p*) marking in the piano accompaniment.

Am6 B7 Em A7 Em7 A7

love too oft - en I won't de - ny But my heart did - n't soft - en

The third system continues the chorus with the same musical notation style, including a piano (*p*) marking in the piano accompaniment.

Am7 Am7 D7 G E dim

till you came by When I dis - cov - ered you be -

The fourth system concludes the chorus with the same musical notation style, including a piano (*p*) marking in the piano accompaniment.

Am7 Ddim D7 G Em

tween ro - manc - es I looked at you and read be -

Eb9 D7 G G7aug

tween your glanc - es this is one ro - mance I

C A9 G Am7 D7

can't ig - nore I Nev - er Felt This Way Be -

1. G Dm6 Ddim A9 D7 2. G C7 G

fore. fore.

The Brown Skin Gal In The Calico Gown

By DUKE ELLINGTON
and PAUL WEBSTER

Moderately

mf

The piano introduction consists of two staves of music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The key signature has one sharp (F#), and the time signature is 4/4.

Moderately

C F Em Am Dm7 G7 C F Em Am D7 G7

She's a camp-town tune at a bar-be-cue, an old-fashioned curt'sy And a how dee ya' do, a

mp

The vocal line begins with the lyrics "She's a camp-town tune at a bar-be-cue, an old-fashioned curt'sy And a how dee ya' do, a". The piano accompaniment features a consistent bass line and chords that support the melody. The key signature has one sharp (F#).

Am F F C Eb Bb7 (add6) Eb7-5

tin-type from some-bod - y's lock-et The wind and the stars and the earth But in

The vocal line continues with "tin-type from some-bod - y's lock-et The wind and the stars and the earth But in". The piano accompaniment includes triplets in the right hand and sustained chords in the left hand. The key signature has one sharp (F#).

G Am7 D7 Am7 D7 Dm7 G7

prac - ti - cal terms of the pock - et, Here's how I meas-ure her worth _

The vocal line concludes with "prac - ti - cal terms of the pock - et, Here's how I meas-ure her worth _". The piano accompaniment features a final melodic flourish in the right hand and a sustained bass line in the left hand. The key signature has one sharp (F#).

Chorus, Cmaj7 Dm7 Em7 Fm7 Gm7 Fmaj7 Em7 Dm7 G7

A pen-ny for the moon, a nick-el for a dream, a quar-ter for a tune like the "Old Mill Stream" But

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo/mood is marked 'mp'. The lyrics are: "A pen-ny for the moon, a nick-el for a dream, a quar-ter for a tune like the 'Old Mill Stream' But".

C A7 Dm Faug Dm7 Cdim C Cdim C Fm6 C G7 C

I'd give a dol-lar and my heart to fol-ler to The Brown-Skin Gal In The Cal-i - co Gown. A

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "I'd give a dol-lar and my heart to fol-ler to The Brown-Skin Gal In The Cal-i - co Gown. A".

Cmaj7 Dm7 Em7 Fm7 Gm7 Fmaj7 Em7 Dm7 G7

puz-zle for a pal A jack-knife for a song, a gar-ter for a gal in a blue sa-rong: But

The third system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "puz-zle for a pal A jack-knife for a song, a gar-ter for a gal in a blue sa-rong: But".

C A7 Dm Faug Dm7 Cdim C Cdim C Fm6 C G7 C

I'd give a neck-lace be-cause I'm reck-less for a kiss from the miss in the Cal-i - co Gown.

The fourth system concludes the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "I'd give a neck-lace be-cause I'm reck-less for a kiss from the miss in the Cal-i - co Gown."

F6 Cdim Em B7 Em Gm A7

Have - n't much use for world - ly goods Rob - in Hood's for me; if my love's worth a nick - el,

Fm G7 Cmaj7 Gm6 A7 D7-5 G7 Cmaj7 Dm7

It's worth a Pe - so mine for the giv - ing; hers for the "say so" A po - ny for a cart to

Em7 Fm7 Gm7 Fmaj7 Em7 Dm7 G7 C A7

take her out to dine; a scis - sor cuts a heart on a val - en - tine; then a sky - blue bon - net with

1. 2.

Dm7 Cdim C Cdim C Fm6 C G7 C C G7 C

pink rib - bons on it for The Brown - Skin Gal In The Cal - i - co Gown. A Cal - i - co Gown.

Bli-Blip

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From the American Revue Theatre Production "JUMP FOR JOY"

By DUKE ELLINGTON
and SID KULLER

Slowly

mf

Slowly

mp

E_b Ab6 D dim B_b7 E_b B_b7

While oth-er lov-ers sing your prais-es in phras-es deft-ly lyr-i-cal. I'm a

E_b E_baug Ab6 Abm6 E_b Cm F9

cat who's bet-ter at a scat song that's sa-tir-i-cal In

B_b F7 B_b C9 F9 Cm7 F7 B_b B_b7 B_b7add6

beg-ging for your hand, sweet chick I hope you'll un-der-stand this lick.

Slowly

Chorus

Bb7add6 Eb Eb7 Ab Abm Eb Ebaug Abmaj7 Bb7

My love to you I bring_ on ac-count- a you can sing Bli - Blip_

The first system of the chorus features a vocal line and piano accompaniment. The piano part starts with a *mp* dynamic. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The melody is simple and melodic, with a slight rise in pitch towards the end of the phrase.

Eb Eb7 Ab Abm Eb F7 Bb7 B7 Bb7 Eb

- Var-ty Flam flam flam Hip - i - dee-dle - a - da Ba - a - a - a - a - a - imp My

The second system continues the chorus with a vocal line and piano accompaniment. The piano part includes a *mf* dynamic marking. The accompaniment features a steady bass line and chords that support the vocal melody. The key signature remains two flats.

Eb Eb7 Ab Abm Eb Ebaug Abmaj7 Bb7 Eb Eb7

love for you is true_ on ac-count- a you can do Bli - Blip_ Var-ty

The third system continues the chorus with a vocal line and piano accompaniment. The piano part includes a *mf* dynamic marking. The melody is consistent with the previous systems, maintaining the two-flat key signature.

Ab Abm Eb F7 Bb7 B7 Bb7 Eb Bbm7 Eb0

Flam flam flam Hip - i - dee-dle - a - da Ba - a - a - a - a - a - imp My poor heart

The fourth system concludes the chorus with a vocal line and piano accompaniment. The piano part includes a *mf* dynamic marking. The final notes of the piece are clearly marked, ending on a whole note chord.

Bbm7 Eb0 Ab Ddim Ab Cm7 F7 Cm7 F7

gives a start like a Jit-ter-bug just won't stop Mix your crooning with my spooning and

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'gives a start like a Jit-ter-bug just won't stop Mix your crooning with my spooning and'. The piano accompaniment includes dynamic markings of *mf* and *mp*.

Bb7 Bbm7 Bb7 Eb Eb7 Ab Ab7

let me blow my top. Your love to me I've sworn_ on ac-count - a

The second system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'let me blow my top. Your love to me I've sworn_ on ac-count - a'. The piano accompaniment includes a dynamic marking of *mp*.

Eb Ebaug Abmaj7 Bb7 Eb Eb7 Ab Abm

mine is your'n Bli - Blip_ Var - thy Flam flam flam

The third system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'mine is your'n Bli - Blip_ Var - thy Flam flam flam'. The piano accompaniment includes a dynamic marking of *mf*.

1. 2.

Eb F7 Bb7 B7 Bb7 Eb Bb7add6 B7 Bb7 Eb

Hip - i - dee-dle - a - da Ba - a - a - a - a - a - a imp. My Ba - a - a - a - a - a - a imp.

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'Hip - i - dee-dle - a - da Ba - a - a - a - a - a - a imp. My Ba - a - a - a - a - a - a imp.'. The piano accompaniment includes dynamic markings of *mf* and *mp*.

Ring Dem Bells

By DUKE ELLINGTON
and IRVING MILLS

Moderato

Piano

The piano introduction consists of two staves. The right hand starts with a series of chords in the treble clef, marked with a forte *f* dynamic. The left hand plays a simple bass line. The tempo is marked 'Moderato'. The piece concludes with a *mf* dynamic marking and a final chord.

C G7 Am G F Em Dm C

p

Morn-in'— here and spread-in' cheer a - round.

p

Bells

This section features a vocal line and piano accompaniment. The vocal line is in the treble clef, starting with a piano *p* dynamic. The piano accompaniment is in the grand staff. Above the vocal line, the chords C, G7, Am, G, F, Em, Dm, and C are indicated. The piano part includes a section labeled 'Bells' with a bell icon and a specific rhythmic pattern.

Eb Bb7 Cm Bb Ab Gm Fm Eb

Got my— don't care clothes on pleas-ure bound.

This section continues the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The chords Eb, Bb7, Cm, Bb, Ab, Gm, Fm, and Eb are indicated above the vocal line. The piano part continues with the same accompaniment style as the previous section.

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Hap - py morn - ing birds are gai - ly sing - ing, Ev - 'ry -

Am7

Am7b5

D7

G7

C#dim

G9

poco rit

where I hear the joy bells ring - ing.

*poco rit*Refrain *c**a tempo**p - mf*

G+5

C'

Ddim

C

D

D9

D13

D9

Good time train is leav - in', Ring Dem Bells,
Found a one man wo - man, Ring Dem Bells,

p - mf a tempo

G

G7

G9

Dm7

G7

Ain't no time for griev - in',
Go - in' bride and groom - in',

BOOGIEWOOGIE

C Am7 G7+ C

Ring Dem Bells. —
 Ring Dem Bells. —

Got my
 Filled with

C F#dim C7 F Fm

round - trip tick - et, I'm read - y to ride —
 wild e - la - tion, It's eas - y to tell —

C G9+ C Am Am7 D7

To that land of hon - ey,
 Loves our des - ti - na - tion,

G G9 G9+ C 1 C Am7 B 2 C

Ring Dem Bells. —
 Ring Dem Bells. —

Do Nothin' Till You Hear From Me

By DUKE ELLINGTON
and BOB RUSSELL

Moderately slow

The piano introduction consists of two staves of music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The dynamic marking is *mf*.

G B7 Dm6 E7+ E7 Am7 D7 G Eb9 D9

Some-one told some-one and some-one told you... But they would-n't hurt you, not much,

The first system shows the vocal melody and piano accompaniment for the first line of the verse. The piano accompaniment includes a bass line and chords. The dynamic marking is *p*.

G B7 Dm6 E7 A7 A7(b5) D

Since ev - 'ry one spreads the sto - ry With his own lit - tle per-son - al touch...

The second system shows the vocal melody and piano accompaniment for the second line of the verse. The piano accompaniment includes a bass line and chords. The system ends with a double bar line.

Chorus Slowly D7 Gmaj7 Dm7 G7 Cmaj7

Do Noth-in' Till You Hear From Me Pay no at-tention to what's said

The chorus section begins with the tempo marking 'Slowly'. It features a vocal melody and piano accompaniment. The piano accompaniment includes a bass line and chords. The dynamic marking is *p-mf*.

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Cm6 G Ddim Am7 D7 G F6 F#6

Why peo-ple tear the seam of an-y-one's dream _____ is o-ver my head._

This system contains the first two lines of music. The top line is the vocal melody in G major, starting with a Cm6 chord. The piano accompaniment is in the right and left hands. The lyrics are: "Why peo-ple tear the seam of an-y-one's dream _____ is o-ver my head._"

G6 D7 Gmaj7 Dm7 G7 Cmaj7

Do Noth-in' Till You Hear From Me At least con-sid-er our ro-mance

This system contains the next two lines of music. The top line is the vocal melody, with piano accompaniment in the right and left hands. The lyrics are: "Do Noth-in' Till You Hear From Me At least con-sid-er our ro-mance"

Cm6 G Ddim Am7 D7 G F6 F#6

If you should take the word of oth-ers you've heard _____ I have-n't a chance_

This system contains the next two lines of music. The top line is the vocal melody, with piano accompaniment in the right and left hands. The lyrics are: "If you should take the word of oth-ers you've heard _____ I have-n't a chance_"

G6 Eb

True I've been seen with some-one new_ But does that mean

This system contains the final two lines of music. The top line is the vocal melody, with piano accompaniment in the right and left hands. The lyrics are: "True I've been seen with some-one new_ But does that mean"

Eb7 G E9 Gm D A7(13)

that I'm un-true? When we're a part the words in my heart re-veal how I feel a-bout you.

D7 Gmaj7 Dm7 G7 Cmaj7

Some kiss may cloud my mem-o-ry And oth-er arms may hold a thrill

Cm6 G Ddim Am7 D7

But please do noth in' till you hear it from me And you nev-er will.

1 G Eb9 D7 2 G F6 F#6 G6

Do Noth-in' Till You Hear From

L.H. pp

Something To Live For

BUDGIEWOOGIE.RU

By DUKE ELLINGTON
and BILLY STRAYHORN

Moderato (with expression)

8va --

mf

rit.

The piano introduction consists of two staves. The right hand features a melodic line with various chords and a final note marked '8va --'. The left hand provides a steady bass line. The dynamic is marked 'mf' and the tempo is 'Moderato (with expression)'. A 'rit.' marking is present towards the end of the introduction.

Verse

F Cm F Cm Eb

I have al-most ev - 'ry thing a hu - man could de - sire, Cars and hous-es,

P-mf

The first line of the verse includes a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The dynamic is marked 'P-mf'.

Bbm Eb Bbm Eb9 Ab Bdim Abm C+ C7

bear-skin rugs to lie be-fore my fire _____ But there's some-thing miss-ing,

The second line of the verse continues the vocal and piano parts. The piano accompaniment features a steady bass line and chords in the right hand.

Fm Gm7 C+ Fm6 C G7 Ebdim C Ab7 D7 Fm6 G+7 C9 F+7

Some-thing is - n't there, It seems I'm nev-er kiss-ing the one whom I could care for,

poco rit.

The third line of the verse concludes the vocal and piano parts. The piano accompaniment features a steady bass line and chords in the right hand. The dynamic is marked 'poco rit.'.

Bb Bbm E7 Eb

I _____ want Some-thing To Live For Some-one to make my life _____

mp - mf

Eb Ebm6 Bb Cm C7 F+ Bb

_____ an ad - vent - ur - ous dream Oh, _____

Bb Bbm E7 Eb

_____ what would-n't I give for _____ Some-one who'd take my life _____ and make it

D7 G7 Em G+ G7 F

seem gay as they say it ought to be. _____ Why

C7 Gb7 B7 F+ Bb

can't I have love like that brought to me? My eye is watch-ing the

Bbm E7 Eb A7

noon crowds search-ing the prom - e - nades seek-ing a clue

D7 Gm C7 C#dim.

To the one who will some - day be

Bb Dm6 Bdim Cm7 F7 1 Bb Adim

my Some - thing To Live For. Live For.

rall. rit.

The Creole Love Call

BOGUEWOOGIE.RU

Allegro moderato

By DUKE ELLINGTON

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first system begins with a forte (*f*) dynamic. The second system starts with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. A triplet of eighth notes is visible in the fourth system. The piece concludes with a final chord in the fifth system.

8va - - - - -

8va - - - - -

First system of musical notation, featuring a treble and bass clef. The treble clef part includes a dotted line indicating an octave shift (8va) and contains eighth-note chords and single notes. The bass clef part features a steady eighth-note accompaniment.

Second system of musical notation. The treble clef part includes a triplet of eighth notes and a quarter note. The bass clef part continues with eighth-note accompaniment.

Third system of musical notation, starting with a dynamic marking of *f* (forte). The treble clef part features a triplet of eighth notes. The bass clef part continues with eighth-note accompaniment.

Fourth system of musical notation. The treble clef part includes a triplet of eighth notes and a quarter note. The bass clef part continues with eighth-note accompaniment.

Fifth system of musical notation, featuring a first and second ending bracket. The treble clef part includes a triplet of eighth notes. The bass clef part continues with eighth-note accompaniment.

Sixth system of musical notation, starting with a dynamic marking of *mf* (mezzo-forte). The treble clef part includes a triplet of eighth notes. The bass clef part continues with eighth-note accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass clef staff contains a bass line with chords and eighth notes. The key signature has two flats, and the time signature is 4/4.

Second system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes. The bass clef staff continues the bass line with chords and eighth notes.

Third system of musical notation. The treble clef staff has a melodic line with eighth notes and slurs. The bass clef staff contains a bass line with chords and eighth notes.

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes and slurs. The bass clef staff contains a bass line with chords and eighth notes.

Fifth system of musical notation. The treble clef staff has a melodic line with a triplet of eighth notes. The bass clef staff continues the bass line with chords and eighth notes.

Sixth system of musical notation. The treble clef staff contains a melodic line with chords and slurs. The bass clef staff features a bass line with chords and eighth notes.

Birmingham Breakdown

BOCIEWOOGIE.RU

By DUKE ELLINGTON

Lively

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking 'Lively' is above the staff. The first measure of the treble staff begins with a dynamic marking of *ff* (fortissimo). The music features a rhythmic melody in the treble and a supporting bass line in the bass. There are several accents (v) and slurs throughout the system.

The second system continues the musical notation. It features a dynamic marking of *f* (forte) in the middle of the system. The treble staff has a melodic line with several slurs and accents. The bass staff provides a steady accompaniment with various chordal textures.

Marcato la Melodia

The third system is marked with the tempo and mood 'Marcato la Melodia'. It begins with a dynamic marking of *mf* (mezzo-forte). The treble staff features a prominent melodic line with a long slur across several measures. The bass staff continues with a rhythmic accompaniment.

The fourth system continues the melodic and accompanimental lines. The treble staff has a long slur over the first few measures, followed by a more active melodic line. The bass staff maintains the rhythmic foundation.

The fifth system concludes the piece with a final melodic phrase in the treble and a corresponding bass line. The notation includes various slurs and accents to guide the performer.

First system of musical notation, consisting of a treble and bass staff. The key signature has two flats (B-flat and E-flat). The treble staff features a series of chords with a long slur over the first four measures. The bass staff provides a steady accompaniment with quarter notes.

Second system of musical notation. The treble staff continues with chords and includes some eighth-note patterns. The bass staff continues with quarter notes, featuring some beamed eighth notes in the final measures.

Third system of musical notation. The treble staff has a dynamic marking of *f* (forte) at the beginning. It features more complex chordal textures with some sixteenth-note patterns. The bass staff continues with quarter notes.

Fourth system of musical notation. The treble staff includes some melodic lines with slurs and ties. The bass staff continues with quarter notes, showing some chromatic movement.

Fifth system of musical notation. The treble staff has a dynamic marking of *fz* (forzando) at the end. It features dense chordal textures. The bass staff continues with quarter notes.

Sixth system of musical notation. The treble staff has a dynamic marking of *fz* (forzando) at the end. It features dense chordal textures. The bass staff continues with quarter notes.

First system of musical notation. It consists of a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a dynamic marking of *mf*. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. Vertical accents (v) are placed above many notes in both staves.

Second system of musical notation. It continues the piece with similar notation. A large slur is placed over the treble staff, encompassing a phrase of notes. The bass staff continues with its accompaniment. Vertical accents (v) are present throughout.

Third system of musical notation. This system features a dynamic marking of *ff* (fortissimo) in the bass staff. A large slur is also present over the treble staff. The notation includes various note values and rests, with vertical accents (v) marking specific notes.

Fourth system of musical notation. The notation continues with a mix of eighth and sixteenth notes in the treble staff and chords in the bass staff. Vertical accents (v) are used to highlight certain notes.

Fifth system of musical notation. This system shows a continuation of the melodic and harmonic themes. The bass staff features a steady accompaniment of chords. Vertical accents (v) are placed above several notes in both staves.

Sixth and final system of musical notation. The piece concludes with a dynamic marking of *fz* (forzando). The treble staff ends with a final chord and a fermata-like symbol. The bass staff also concludes with a final chord. Vertical accents (v) are present above the final notes.

Azure

By DUKE ELLINGTON
and IRVING MILLS

Very slowly

The first system shows the piano introduction. The right hand features a series of chords in the upper register, while the left hand plays a steady eighth-note bass line. A dynamic marking of *mp* is present.

Abm Am

Am Abm

Am

Gm

Am

F

Drift-in'___ Dream-in'___ In an Az-ure mood,-
I'm not___ want-ed___ I'm so all a-lone;_-

The piano accompaniment for the first vocal line continues with the same eighth-note bass line and chordal accompaniment in the right hand.

Abm Am

Am Abm

Am

Gm

Am

F

F7

Star-dust___ gleam-in'___ Thru my sol-i-tude:_-
Al-ways___ haunt-ed___ By the dreams I own;_-

The piano accompaniment continues for the second vocal line, maintaining the same rhythmic and harmonic structure.

A Bb Am C#dim Dm Em7 F7

A Bb Am F7

G7 G7b5 Gm

Abm Am

Here in my se-clus-ion, You're a blue il-lu-sion_ While I'm___
But, though I'm tor-ment-ed I must be con-ten-ted_ Drif-tin'___

The piano accompaniment for the final vocal line features a *leggiero* marking and includes some melodic flourishes in the right hand.

BOOGIEWOOGIE, RÜ

Am Abm

Am Gm Am

1. F C+

2. F

in this — Az - ure in - ter - lude. —
Dream - in' — In an Az - ure mood! —

Abm Am

Am Abm

Abm Am Gm Am F

Drift - in' — Dream - in' — In an Az - ure mood, —

Abm Am

Abm

Am Gm Am F F7

Star - dust — gleam - in' — Thru my sol - i - tude: —

A Bb Am C#dim Dm Cm7 F7

A Bb Am F7 G7 G7b5 Gm C7

Here in my se - clus - ion, You're a blue il - lu - sion

Abm Am

Abm

Am Gm Am F

While I'm — in this — Az - ure in - ter - lude!

molto rit.

Lost In Meditation

BOOGIEWOOGIE.RU

By DUKE ELLINGTON
IRVING MILLS, JUAN TIZOL
and LOU SINGER

Slowly, with expression

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mp* and *rit.* (ritardando). A fermata is placed over the final chord.

G Eb7 E7

I am LOST IN MED - I - TA - TION

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The piano part includes a *mp-mf* dynamic marking.

Am E7 Am Am7 D7 Am Cm6 D7

And my re - ve - rie Brings you back to me

The vocal line continues with lyrics. The piano accompaniment features various chords and textures.

G Eb7 E7 Am E7 Am E7

For in my im - a - gi - na - tion Love has lin - gered

The vocal line concludes with lyrics. The piano accompaniment includes a crescendo leading to the final chord.

Cm6 D7 G Cm6 D7 G Bm Em6 Fdim F#7

on _____ As though you'd ne-ver gone. _____ This is just a dream that

Bm Em6 A7 D G A7 D7 Ddim

can - not last _____ When the mag-ic of this mood has

Am F D7 G Eb7 E7

passed. _____ So I sit in me-di - ta - tion _____

1. 2.

Am E7 Am E7 Cm6 D7 G Cm6 D7 G Am7 D7 G

Try-ing to pre - tend _____ this mood will ne-ver end. _____ end.

molto rit.

Rockin' In Rhythm

BOOGIEWOOGIE.RU

By DUKE ELLINGTON
IRVING MILLS
and HARRY CARNEY

Rather lively

The first system of musical notation consists of a grand staff with a treble and bass clef. The tempo is marked 'Rather lively' and the dynamic is 'f'. The music begins with a series of chords in the right hand and a bass line in the left hand. A triplet of eighth notes is marked in the right hand.

The second system continues the piece with more complex rhythmic patterns, including multiple triplet markings in both hands.

The third system features a prominent triplet in the right hand and a bass line with several 'v' markings, likely indicating vibrato or accents.

The fourth system shows a continuation of the rhythmic motifs, with a triplet in the right hand and a steady bass line.

The fifth system concludes the piece with a final triplet in the right hand and a bass line that ends with a 'v' marking.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a series of chords and a melodic line that concludes with a long, sustained note. The bass staff provides a rhythmic accompaniment with a mix of eighth and sixteenth notes.

Second system of musical notation, starting with a *mf* dynamic marking. The treble staff features a melodic line with various ornaments and a final cadence. The bass staff continues the accompaniment with a steady eighth-note pattern.

Third system of musical notation, showing a continuation of the melodic and accompaniment lines. The treble staff includes some complex chordal textures, while the bass staff maintains its rhythmic drive.

Fourth system of musical notation, beginning with a *f* dynamic marking. It features a triplet of eighth notes in the treble staff and a long, sweeping melodic line in the bass staff.

Fifth system of musical notation, characterized by multiple triplet markings in both the treble and bass staves, creating a complex, syncopated rhythmic texture.

Sixth system of musical notation, concluding the piece with a final cadence in the treble staff and a rhythmic flourish in the bass staff.

BOOGIEWOOGIE DU

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The treble staff features a complex melodic line with several triplets and slurs. The bass staff provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking of *mf* is present in the lower right of the system.

The second system continues the musical piece. The treble staff has a melodic line with a triplet and a slur. The bass staff continues with a rhythmic accompaniment. A dynamic marking of *mf* is visible in the lower left.

The third system shows the continuation of the melody and accompaniment. The treble staff has a melodic line with a slur. The bass staff continues with a rhythmic accompaniment. A dynamic marking of *mf* is visible in the lower left.

The fourth system features a melodic line in the treble staff with two triplets and a slur. The bass staff continues with a rhythmic accompaniment. A dynamic marking of *mf* is visible in the lower left.

The fifth system continues the musical piece. The treble staff has a melodic line with a slur and a triplet. The bass staff continues with a rhythmic accompaniment. A dynamic marking of *mf* is visible in the lower left.

The sixth system shows the continuation of the melody and accompaniment. The treble staff has a melodic line with a slur and a triplet. The bass staff continues with a rhythmic accompaniment. A dynamic marking of *mf* is visible in the lower left.

The first system of musical notation consists of a grand staff with a treble and bass clef. The right hand features a complex rhythmic pattern with many beamed eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a steady accompaniment with quarter and eighth notes. The key signature has one flat (B-flat).

The second system continues the piece. The right hand has several triplet markings over groups of eighth notes. The left hand maintains a consistent rhythmic accompaniment. The key signature remains one flat.

The third system shows a continuation of the musical theme. The right hand features a triplet of eighth notes followed by a long, sustained chord. The left hand continues with its accompaniment. The key signature is one flat.

The fourth system includes a triplet of eighth notes in the right hand. The right hand has a long, sustained chord. The left hand continues with its accompaniment. The key signature is one flat.

The fifth system continues the piece. The right hand has a triplet of eighth notes. The left hand continues with its accompaniment. The key signature is one flat.

The sixth system concludes the piece. The right hand has a triplet of eighth notes. The left hand continues with its accompaniment. The key signature is one flat. The system ends with the markings *rit.* and *pp*.

Alabama Home BOOGIEWOOGIE.RU

By DUKE ELLINGTON
and DAVE RINGLE

Moderato, with expression

The piano introduction consists of two staves. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides a harmonic accompaniment with chords. Dynamics include *mf*, *rall.*, and *rit.*

Em C7 Em C Edim C Em C

I'm goin' home Down there a-mong the fields of cot-ton, Down where the folks have

The first line of the song features a vocal melody and piano accompaniment. The piano part includes chords and dynamics such as *p* and *mf*.

C#dim C#7 B7 Em Am Em Am6 Em Am Em Am6 Em C7

not for - got - ten me I feel blue

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes chords and dynamics such as *p* and *mf*.

Em C Edim C Em C C#dim C#7 B C Bdim B7

just for a lit-tle girl I'm strong for, Just for a cer-tain one I long to see.

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes chords and dynamics such as *rall.* and *rit.*

Chorus

B

Cdim

B7

Em

C7

Em

I'm go-in' down a-roun' my AL - A - BA-MY HOME I'm gon - na

(a tempo) *mp - mf*

B

Cdim

B7

Em

C7

Em Am Em

see the bee that makes the hon - ey - comb The brin - dle

E

D

E+

E7

A

E7

A7

cow will wag her tail, As I fill up the pail I'll

D

D7

G

Am6

B7

chase the flies and I sur-mise she'll mo' 'Thanks to you!' I'll feed the

poco rit. *a tempo*

B Cdim B7 Em C7 Em

chicks, and mix some bar - ley with their corn ————— They love it

B Cdim B7 Em C7 Em Am Em

so, I know they'll cluck for luck each morn ————— Then I will

E D E+ E7 A E7 A7

lie a - mid the hay — And call it all a day ————— Way

1. 2.

D D7 G Eb G Am G G

down a - roun' my AL - A - BA - MY HOME. ————— I'm go - in' —

I'm So In Love With You

By DUKE ELLINGTON
and IRVING MILLS

Rather slow

Piano introduction in G major, 4/4 time. The piece begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of eighth and quarter notes, often beamed together. The bass line provides a steady accompaniment with a mix of quarter and eighth notes. The tempo is marked 'Rather slow'.

Vamp

D7 G D9 D7

Ev-'ry night in

mf

p

G7 (sus) G9 C G7 C C#dim G7 Dm Bb7 G7

dreams I hold you close in my arms,-

Your dream ca - ress -

C D7 G D7 D7 G7 C G7

brings hap-pi - ness, — How I fear the break of day that takes you a - way,

Em7 Ebm C Cm G Gmaj7 G D9 C Gmaj7 D7 G7 Caug

- Hear my plea, come to me, I'm lone - ly.

CHORUS

F6 Fm6 Fm (maj7) Em7 Ebm6 D7 (add 6) D7aug Dm7 G6 G7

Come out of my dreams, come in-to my arms,- For I'm so in love- with

C Caug F6 Fm6 Fm (maj7) Em7 Ebm6 D7 (add 6) D7aug

you, You're with me till dawn,- But then you are gone,- I'm

Dm7 G Fmaj7 G7 C C6 C9 F

lone-ly the whole day thru, _____ Each night I pray that

cresc.

E7 A9 D7 D9 G7 G7 G dim G7 Caug C7aug

with the sun-rise, I'll find I'm looking in-to your eyes, Come

dim.

F6 Em6 Fm (maj7) Em7 Ebm6 D7 D7aug Dm7 Fmaj7

out of my dreams, come in-to my arms, For I'm so in love-

1. 2.

G7 C C7aug C Fm C

- with you. Come you. _____

Black Butterfly

By DUKE ELLINGTON
BEN CURRUTHERS
and IRVING MILLS

Slowly (tenderly)

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords. The tempo is marked 'mp' (mezzo-piano) and 'rall.' (ritardando) is indicated towards the end of the introduction.

F Db7 Gm7 C7 F C7 F C7 A7 D7

You're a BLACK BUT-TER - FLY With your wings frayed and torn, Laugh-ter's

The first vocal phrase is accompanied by piano chords. The piano part features a steady accompaniment with some melodic movement in the right hand. The dynamic is marked 'mp-mf'.

G7b5 C7 Bdim Bb7 A7 Edim F Db7 Gm7 C7

your's— so is scorn As they point to you in shame. You're a BLACK BUT-TER-

The second vocal phrase continues the melody. The piano accompaniment remains consistent, supporting the vocal line with chords and a steady rhythm.

F C7 F C7 A7 D7 G7b5 C7 Bdim Bb7

FLY With your wings near the fire, But con - fess— when you tire, Is the

The final vocal phrase concludes the section. The piano accompaniment provides a solid harmonic foundation for the vocal melody.

A7 Edim F Gm7 F F#dim D7 C7 Bb7 B dim

can-dle worth the flame? Your Queen of the Night But with morn-ing's ear-ly

F Gm7 F A7 Dm Edim C Fm6 Cdim

light There's not a heart to real-ly call your own;

C7 F Db7 Gm7 C7 F C7 F C7 A7 D7

— So be-fore it's too late, Change your ways and re-pent, Take my

mp-mf

G7b5 C7 Bdim Bb7 A7 Edim F Db7 F Gm7 F

love that was meant For BLACK BUT-TER-FLY a-lone. You're a lone.

molto rit.

Please Forgive Me

BOOGIEWOOGIE.RU

By DUKE ELLINGTON
IRVING GORDON
and IRVING MILLS

Moderato

mp

The piano introduction consists of two staves. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Moderato' and the dynamics are 'mp'.

E \flat Fdim E \flat A \flat B \flat 7

Wont' you PLEASE FOR-GIVE ME, dar - ling I'm sor - ry, so sor - ry

mp

The first system of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff (treble and bass clefs). The dynamics are 'mp'. Chord symbols are placed above the piano staff.

G7 C7 F9(b5) B \flat 7 D E \flat Cdim A \flat B \flat 6 B \flat 7

I did - n't mean _____ to break your heart _____

mp

The second system of the vocal melody and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with chords and moving bass lines. The dynamics are 'mp'. Chord symbols are placed above the piano staff.

E \flat Fdim E \flat Fm7 B \flat 7

Wont' you please be - lieve me dar - ling I miss you and kiss you

The third system of the vocal melody and piano accompaniment. The vocal line concludes with lyrics. The piano accompaniment concludes with chords and moving bass lines. Chord symbols are placed above the piano staff.

G7 C7 F9 b5 Bb7 Eb Bb7+ Eb9 Cm Eb7

In ev-'ry dream _____ Since we're a - part _____ my love for

Abm Ebmaj7 Eb

you _____ is so sin - cere _____ What can I

Bbm C7 F7 b5 Bb7 Eb

do _____ to keep you near? _____ Won't you PLEASE FOR-

Fdim Eb Ab Bb7 G7 C7

GIVE ME dar-ling Let's make up, don't break up the love that

1. Eb Ab Eb Bb7 2. Eb Ab Ebmaj7 Eb7

start - ed with you, sweet - heart. _____ you sweet - heart. _____

Paris Blues

BOOGIEWOOGIE.RU

(From the United Artists Motion Picture "Paris Blues")

Moderately

By DUKE ELLINGTON

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a melodic line with eighth and quarter notes, some with slurs. The left staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present in the first measure of the left staff.

This system contains the first line of the song. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two sharps and the time signature is common time. The lyrics are: "Left bank ca - fé's, Stroll - ing the". Above the vocal line, the chords Dmaj7, G7(b5), and Dmaj7 are indicated. The piano accompaniment includes chords and a melodic line in the right hand.

This system contains the second line of the song. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two sharps and the time signature is common time. The lyrics are: "quays, Watch - ing the boats on the Seine". Above the vocal line, the chords D7, G, and Gm(+maj7) are indicated. The piano accompaniment includes chords and a melodic line in the right hand.

D7 Gm7 D7

have to roam? — I was so — much at home, —

A7 Am7(b5) G6

Ev - 'ry love - ly eve - ning in a co - zy

Gm A7(13) Dmaj7 G7(b5)

ca - fé, Sip - ping cham - pagne

Dmaj7

D7

G

a - long the main bou - le - vards. She was so

Gm(+maj7)

Dmaj7

E13(E7b5)

fine, just like the wine.

D6

D7(b9)

D7

E7(b9)

A7

D6

D7(b9)

D7

E7(b9)

A7

Now ev - 'ry day is black. Please, some - one, send her back

D6

D7(b9)

E7(b9)

A7(#9)

D6

so I can lose those Par - is blues.

Gypsy Without A Song

BOOK WOOGIE.RU

By DUKE ELLINGTON
IRVING MILLS, JUAN TIZOL
and LOU SINGER

Moderato (espressivo)

Introduction for piano, Moderato (espressivo). The music is in 4/4 time and B-flat major. It begins with a *mf* dynamic and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The piece concludes with a *rit.* (ritardando) marking.

C Ab7 G7 Fm Fm G7

Since you are gone The nights are so long

Vocal and piano accompaniment for the first line of lyrics. The piano part provides harmonic support with chords C, Ab7, G7, Fm, Fm, and G7. The vocal line is in B-flat major and 4/4 time.

Ab7 G7+5 Cm Cm D7 Fdim G7

I'm like a GYP-SY WITHOUT A SONG

Vocal and piano accompaniment for the second line of lyrics. The piano part features chords Ab7, G7+5, Cm, Cm, D7, and Fdim G7. The vocal line includes a triplet of eighth notes. The piano part has a *mp* dynamic.

C Ab7 G7 Fm G7 Ab7

Day aft - er day I just drift a - long Just like a

Vocal and piano accompaniment for the third line of lyrics. The piano part features chords C, Ab7, G7, Fm, G7, and Ab7. The vocal line continues in B-flat major and 4/4 time.

Cm Fm Cm F7 F+5 F7 Bb

GYP-SY WITH-OUT A SONG You

Fm D7+5 G7 Fm D7 G7 Fm

— were ev-'ry camp-fire ev-'ry vi-o-lin Now

G7 D7+5 D7 G Cm Fm Ab Fm G Cdim G7 C

— how can my song be-gin? And so un-till you come back to my

Ab7 G7 Fm G7 Ab7 G7+5

arms just where you be-long I'll be a GYPSY WITHOUT A

1. Cm Fm Cm G Cdim G7 2. Cm Fm Ab Fm Cm

SONG. SONG.

Come Sunday

BOOGIEWOOGIE.RU

Slowly, but freely

By DUKE ELLINGTON

pp

Chorus: Oo _____ Oo _____

pp

Ped. []

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It begins with a piano (*pp*) dynamic and features a long, sweeping melodic line. Below the vocal line, the text 'Chorus: Oo _____ Oo _____' is written. The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). It also starts with a piano (*pp*) dynamic and includes a 'Ped.' (pedal) marking with a bracket under the bass line.

G9 *p* Ebmaj7 C9 F9(sus) *mf*

Come Sun - day, oh come Sun - day, That's the

Ped. []

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics: 'Come Sun - day, oh come Sun - day, That's the'. Above the notes are chord symbols: G9, Ebmaj7, C9, and F9(sus). Dynamics include piano (*p*) and mezzo-forte (*mf*). The bottom two staves are a piano accompaniment in grand staff, with chords corresponding to the vocal line. A 'Ped.' (pedal) marking is present at the end of the system.

Bb *p* Eb C#dim Bb

day, That's the day.

p

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics: 'day, That's the day.'. Above the notes are chord symbols: Bb, Eb, C#dim, and Bb. Dynamics include piano (*p*). The bottom two staves are a piano accompaniment in grand staff, with chords corresponding to the vocal line. A 'Ped.' (pedal) marking is present at the end of the system.

F7 Eb9(b5) F7 D7(b9)(#5)

Solo: Lord, Dear Lord a - bove: God Al - mighty - y; God of

G9(13) Cm9 F9 F9

love, *8va -* Please look down and see my peo - ple

Bb Eb/Bb Edim/Bb Bb6

through.

D7 Eb7 D9 D7(b9) Gm Gm7

I be - lieve that God put sun and moon up in the
Heav - en is a good - ness time. A bright - er light on
I be - lieve God is now, was then and al - ways will

C9 F7 Cm7 F7 Ab7(13) G+7

sky.
high.
be.

I don't mind the gray skies, 'cause they're
(Spoken): Do unto others as you would have them do to you, (Sung): And
With God's bless - ing we can make it

C9 F+7 F7

just clouds pass - ing by.
have a bright - er by and by. Lord, Dear Lord a -
through e - ter - ni - ty

Eb9(b5) F7 D7(b9) G9(13) Cm9

bove: God Al - might - y; God of love, Please look down and

8va - - -

1 - 2

F9 Bb Eb/Bb Edim/Bb Bb

see my peo - ple through.

3

F9 Bb Eb/Bb Edim/Bb Bb

see my peo - ple through.

8va - - -

rall.

Love You Madly

BOOGIEWOOGIE.RU

Medium bright jump tempo

By DUKE ELLINGTON
and LUTHER L. HENDERSON, JR.

8va-7 Love

— you mad - ly right or wrong. — Sounds like the lyr - ic of —

— a song — but since it's so — I thought you ought to know, — I

love you, Love you mad - ly Bet - ter fish are

G7 C7 A7 D7 G7 C13

in the sea is not the the - o - ry for me and

Cm7 F13 Bbmaj7 Bbm7(b5) F C13

that's for sure just like I said be - fore I love you, Love you mad -

Fdim F6 Bdim Cm7 F9

ly If you could see the hap - py you and me I

Bbmaj7 F+ Bb6 Dm7 G9

dream a - bout so proud - ly you'd know the breath of Spring that

Dm7 G9 C7 Fdim F#dim Gdim
 makes me sing my love song so loudly. Good

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in G major, with lyrics: "makes me sing my love song so loudly. Good". The bottom two staves are the piano accompaniment, featuring a bass line with eighth notes and a treble line with chords and eighth notes. Chord symbols are placed above the vocal staff: Dm7, G9, C7, Fdim, F#dim, and Gdim.

F6 Dm G7 C7 A7 D7
 things come to those who wait so just relax and wait

Detailed description: This system contains the second two staves of music. The top staff is the vocal line with lyrics: "things come to those who wait so just relax and wait". The bottom two staves are the piano accompaniment. Chord symbols are placed above the vocal staff: F6, Dm, G7, C7, A7, and D7.

G7 C13 Cm7 F13 Bbmaj7 Bbm7(b5)
 for fate to let me see the day you'll say to me I

Detailed description: This system contains the third two staves of music. The top staff is the vocal line with lyrics: "for fate to let me see the day you'll say to me I". The bottom two staves are the piano accompaniment. Chord symbols are placed above the vocal staff: G7, C13, Cm7, F13, Bbmaj7, and Bbm7(b5).

F C13 1 Fdim F6 2 Fdim F6
 love you, Love You Mad - - - ly! ly!

Detailed description: This system contains the final two staves of music. The top staff is the vocal line with lyrics: "love you, Love You Mad - - - ly! ly!". The bottom two staves are the piano accompaniment. Chord symbols are placed above the vocal staff: F, C13, 1 Fdim, F6, 2 Fdim, and F6. First and second endings are indicated by "1" and "2" above the staves.

Doin' The Crazy Walk

By DUKE ELLINGTON
and IRVING MILLS

Lively

The piano introduction consists of two staves. The right hand features a complex, syncopated melody with many beamed eighth and sixteenth notes. The left hand provides a steady bass line with a mix of eighth and quarter notes. Dynamics include *f* and *mf*.

Am E7

Say, lis-ten folks,

ad lib.

The first vocal line is on a single staff. The piano accompaniment below it features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *fz*, *mf*, and *mp*.

Am E7 Am Amb5 E7

I'm ex-cit-ed with news! Say, lis-ten folks, nows the time to en-

The second vocal line continues the melody. The piano accompaniment remains consistent with the previous section.

Am G7 G9sus G7 C A7 D9 D7 G7

thuse! I got a tune and rhy- thm no-bod-y ev-er did them:

The third vocal line concludes the phrase. The piano accompaniment includes some chordal textures in the right hand.

4

CHORUS

C Ab7 Dm7 G7 C E7 A9 A7

Shake your shoul- ders, shake your feet, New dance, can't be beat

Ab7 G7 Dm7 G7 C6 Am D7 G13

Got no time to talk while do- in' the Cra- zy Walk. _____

Ab7 Dm7 G7 C E7 A9 A7

Shake your head and el- bows too, — Rest will come to you,

Ab7 G7 Dm7 G7aug C Fm C B7 B7b5

Got no time to talk while do- in' the Cra- zy Walk. _____ Now you just

E7

A7

let 'er go, and squat down low _____ And shake that thing, Then get in high and

G9

G7

Dm

G7

Dm7 G7b9

C

Ab7

slap your thigh, Snap in-to it, here's how you do it: Move your hips with

Dm7

G7

C

E7

A9

A7

Ab7

G7

lots of pep, Sis - ter, watch your step, Got no time to talk while

1.

2.

Dm7

G7aug

C

C

Ab7

G+

C

do-in' the Cra - zy walk. —

fx

The Jeep Is Jumping

BOOGIEWOOGIE.RU

By DUKE ELLINGTON
and JOHNNY HODGES

Lively

The musical score is presented in five systems, each with a treble and bass clef staff. The tempo is 'Lively' and the dynamic is 'mf'. The key signature has one flat. The score includes various musical notations such as slurs, accents, and fermatas. The bass line is particularly rhythmic, often using eighth notes and slurs. The treble line features more melodic and harmonic complexity, including slurs and accents.

First system of musical notation. Treble clef, bass clef, key signature of two flats (B-flat, E-flat). The piece begins with a *mf* dynamic marking. The right hand features a series of chords and melodic fragments, while the left hand plays a steady accompaniment of chords. A fermata is placed over the final chord of the system.

Second system of musical notation. Continuation of the piece. The right hand has a more active melodic line with eighth notes and slurs. The left hand continues with a consistent accompaniment. A fermata is placed over the final chord.

Third system of musical notation. Similar to the first system, it starts with a *mf* dynamic. The right hand has a melodic line with some grace notes. The left hand provides a steady accompaniment. A fermata is placed over the final chord.

Fourth system of musical notation. The right hand features a more complex melodic line with many slurs and grace notes. The left hand continues with a steady accompaniment. A fermata is placed over the final chord.

Fifth system of musical notation. The right hand has a melodic line with some rests and slurs. The left hand continues with a steady accompaniment. A fermata is placed over the final chord.

Sixth system of musical notation. The right hand has a melodic line with slurs and grace notes. The left hand continues with a steady accompaniment. A fermata is placed over the final chord.

This page contains six systems of musical notation for piano. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first system begins with a dynamic marking of *mf*. The notation includes various rhythmic values, slurs, and accents. The piece concludes with a double bar line at the end of the sixth system.

LADY IN BLUE

Words by IRVING MILLS

Music by DUKE ELLINGTON



AMERICAN ACADEMY of MUSIC
INCORPORATED
1619 BROADWAY • NEW YORK CITY

Lady In Blue

By DUKE ELLINGTON
and IRVING MILLS

Moderato

mf

The piano introduction consists of two staves. The right hand features a melodic line with a long slur over the first four measures, followed by two measures of chords. The left hand provides a bass line with a long slur over the first four measures, followed by two measures of chords. The tempo is marked 'Moderato' and the dynamic is 'mf'.

Chorus: Fm7

Fm9

Bb7

There is a gay _____ La-dy in blue _____

p

The chorus begins with the vocal line: "There is a gay _____ La-dy in blue _____". The piano accompaniment starts with a dynamic of 'p'. The right hand has a melodic line with a long slur over the first four measures, followed by two measures of chords. The left hand has a bass line with a long slur over the first four measures, followed by two measures of chords. The tempo is 'Moderato'.

Eb

Eb7

Bbm

C7

haunt-ing my dreams _____ all the night thru. _____

3

The chorus continues with the vocal line: "haunt-ing my dreams _____ all the night thru. _____". The piano accompaniment features a triplet in the right hand in the final measure. The right hand has a melodic line with a long slur over the first four measures, followed by two measures of chords. The left hand has a bass line with a long slur over the first four measures, followed by two measures of chords. The tempo is 'Moderato'.

Fm Fm7 Abm Bb7 Eb Bbm

She seems to creep in - to my sleep day af - ter day and

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G-flat major with lyrics: "She seems to creep in - to my sleep day af - ter day and". The piano accompaniment is in the left hand, featuring a steady eighth-note bass line and chords in the right hand. Chord symbols above the staff are Fm, Fm7, Abm, Bb7, Eb, and Bbm. There are some triplets and slurs in the piano part.

C7 C+7 F7 Cm7 F7 F7(13)

nights with-out num-ber I see her rise right un - der my eyes

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with lyrics: "nights with-out num-ber I see her rise right un - der my eyes". The piano accompaniment continues with similar harmonic support. Chord symbols above the staff are C7, C+7, F7, Cm7, F7, and F7(13). There are triplets and slurs in the piano part.

Bb9 F13 Bb9 Fm9 Bb7(13) Fm7 Fm9

Out of blue shad - ows while I'm lost in slum - ber: There in the dark

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with lyrics: "Out of blue shad - ows while I'm lost in slum - ber: There in the dark". The piano accompaniment continues with similar harmonic support. Chord symbols above the staff are Bb9, F13, Bb9, Fm9, Bb7(13), Fm7, and Fm9. There are slurs and some sustained notes in the piano part.

Fm9 Eb

she is so fair But with the dawn

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody continues with lyrics: "she is so fair But with the dawn". The piano accompaniment continues with similar harmonic support. Chord symbols above the staff are Fm9 and Eb. There are slurs and some sustained notes in the piano part.

Ebmaj7 Bbm C+ C7(sus4) C7 Fm Fm7

she's ne - ver there _____ For with the bright

Abm Bb7 Eb Bbm C7 Bbm C7

morn-ing's new light_ I wake and find_ the dream I've had in mind was a

Fm7 Fm9 Fm7 Bb7

La - dy in Blue _____ sha - dows of the

1 Eb F7 B9 Bb9+ **2** Eb Ab7(13) Eb

night. _____ night. _____

Echoes Of Harlem

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By DUKE ELLINGTON



EXCLUSIVE
1475 BROADWAY
PUBLICATIONS, INC.

Echoes Of Harlem

Slow

By DUKE ELLINGTON

The musical score is written for piano and voice. It consists of six systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The tempo is marked 'Slow'. The first system includes a dynamic marking of *mf*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line is a simple melody with some phrasing slurs and accents.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed notes and rests, characteristic of a boogie-woogie style.

The second system continues the musical piece with two staves. It maintains the same key signature and complex, rhythmic notation as the first system.

The third system begins with the instruction "To Coda" above the first measure. The notation continues on two staves. A dynamic marking of "mf" (mezzo-forte) is present in the second measure. The system concludes with a Coda symbol (a circle with a cross) above the final measure.

The fourth system consists of two staves of music. The notation is dense with chords and moving lines in both the treble and bass clefs.

The fifth system consists of two staves of music, continuing the intricate boogie-woogie style with complex rhythmic patterns.

The sixth system consists of two staves. It concludes with the instruction "D. C. al Coda" (Da Capo al Coda) below the final measure. A Coda symbol is placed above the end of the system.

The Coda section is a short musical phrase consisting of two staves. It begins with a Coda symbol above the first measure and ends with a double bar line.

I'm Riding On The Moon And Dancing On The Stars

By DUKE ELLINGTON
and JOHNNY HODGES

Moderato

mf

mp - mf

First system of musical notation for piano. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a bass line with quarter notes and rests. The key signature has one flat (B-flat).

Second system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand has a more active bass line with eighth notes and slurs.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a bass line with slurs and accents.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a bass line with slurs and accents.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a bass line with slurs and accents.

Sixth system of musical notation, ending with a double bar line. It includes first and second endings. The right hand has a melodic line with slurs and accents. The left hand features a bass line with slurs and accents.