DUKE ELLINGTON
FOR JAZZ GUITAR
15 SENSATIONAL SONGS

SOLO GUITAR

HAL LEONARD®
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Arranged by Dan Towey

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

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

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

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

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

—Dave Rubin
Caravan
from SOPHISTICATED LADIES
Words and Music by Duke Ellington, Irving Mills and Juan Tizol

Verse
Vigorously

B7  C7  B7

1. Night and stars above that shine so bright.
2. Sleep upon my shoulder as we creep.

f w/ pick
let ring throughout

TAB

C7  B7

the mystery of their fading light
across the sands so I may keep

B7  Em  (Am6/E  Am/E  Em)

that shines upon our caravan.
this memory of our caravan.

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Bridge

Hard Swing (~ ~ ~)

E7

This is so exciting.

You are so in-

D7

(C9 C♯7♭9 D7)

viting.

rest

ing in my arms

Gmaj7

(D♭13 D13 F♯7)

as I thrill to the magic charms of

B7

(F♯7 B7 F♯7♭9 C9♯11 F♯11♭9)
Verse

3. you, beside me here beneath the blue.

My dream of love is coming true within our desert car-a-

D.C. al Coda

Coda
Come Sunday
from BLACK, BROWN & BEIGE
By Duke Ellington

Verse
Moderately Slow

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

1, 2. Lord, Dear Lord above; God Almighty, God of love,

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

please look down and see my people through.

2.

Bridge

(A7/Bb Bb6)

D13

Eb13

D13
(C7 Bb7b5 D7b9)

I believe that God put sun and

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moon up in the sky.
grey skies, 'cause they're just clouds passing by.
3. Lord, Dear Lord above; God almighty, God of love,
please look down and see my people through.
Do Nothin’ Till You Hear From Me

Words and Music by Bob Russell and Duke Ellington

Verse
Moderately Slow (♩♩♩)

N.C.  G     Gmaj7     G7

1. Do noth in’ till you hear from me. Pay no at tion to what’s

mf w/ fingers
let ring throughout

T  

A

B

Cmaj7  F9  G  Am7

said,  why peo ple tear the seam of any one’s dream

D9  G  G♯7 (Am7  D9)  Am7  D9

is o ver my head.  Do noth in’ till you hear from

---

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me.

At least consider our romance;

if you should take the word of others you've heard

I haven't a chance.

True I've been seen

with someone new, but does that mean

that I'm untrue? When we're a
Don’t Get Around Much Anymore

Words and Music by Bob Russell and Duke Ellington

Verse
Moderately (7/8)

N.C. C Dm7 D♭7 C/E N.C.

1. Missed the Saturday dance,
heard they crowded the

\(mf\) w/ pick & fingers
let ring throughout

A7 Bm7 C7 A/C# N.C.

floor;
couldn’t bear it without you.

G7 C C/E Eb67 Dm7b5 C

don’t get around much anymore.

Thought I’d visit the

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Nevertheless why stir up memories?

Verse

N.C.

2. Been invited on dates, might have gone but what

A7 Bm7 C7 A/C# N.C.

for? Awfully different without you,

G7

C (A7 A7 B7 C7 C7#9)

don't get around much anymore.
I Got It Bad and That Ain’t Good
Words by Paul Francis Webster
Music by Duke Ellington

Verse
Rubato
C\(9\)\#11  C9\(G\)\#13  Bm7\(Gm\)\#17  Bm7\#5  E7\#9

The poets say that all who love are blind,
but I’m in love and I know what time it is.

Bm7\#5  E7\#9  Am7  D9\#5  G9  C9

The good book says, “Go seek and ye shall find.”

Well,

Am9 G\(9\)  Dm7  G9

I have sought and, my, what a climb it is.

My life is just like the weather. It

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My poor heart is sentimental, not made of wood. I got it bad and that ain't good! But

Bridge
Cmaj13 (Cmaj7 Cmaj9) F7
when the week end's over and Monday rolls around I
end up like I start out, just cryin' my heart out.

Outro

He don't love me like I love him. Nobody could.

Rubato

I got it bad and that ain't good.
I Let a Song Go Out of My Heart
Words and Music by Duke Ellington, Henry Nemo, John Redmond and Irving Mills

Verse
Moderately

E6       Ab9
       E9
       Cm7        Gm9        C9

1. I let a song go out of my heart; it was the sweetest

Gm7      C7
       A6        Gm7    Fm7    F7\n       Eb/G     A9      Ab

melody. I know I lost heaven because

E6\n       Cm7    Fm7
       Gm7       G\n       Fm7

you were the song. Since you and I have

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Verse

2. I let a song go out of my heart.
Believe me darling.

when I say I won't know sweet music

E♭ (E♭m/A♭) B♭7♭9 E♭6

(til you return some day.)

(E♭m/A♭) A♭7 B♭7♭9 E♭6
Verse
Rubato
Gmaj7

1. As I walk down the street, seems everyone I meet,
   gives me a friendly hello.
   I guess I'm just a lucky so and so.

Cmaj7

Gmaj7
Dm7
G7
C7
A7

Am7
D9

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If you should ask me the amount

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

slipping.

But that don't worry me.

confidentially, I've got a dream that I'm piping.

Bridge

C13

Em9

A7

(A13)

Am7

D9
Verse

Gmaj7

3. And when the day is through each night I hurry to

Gmaj7

Dm7

G7 (G13 G+7)

C7

A7

a home where love waits, I know

I guess I'm

Am7

D9 (D7b9 Gmaj7 E7#9 Am7 D7b9 A7maj7 G6)

just a lucky soul and so

23
In a Sentimental Mood

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

Verse
Rubato
N.C.

Dm Dm(maj7) Dm7 Dm6

1. In a sentimental mood,
   I can see the stars come
   let ring throughout

Gm Gm(maj7) Gm7 Gm6 A+7 Dm

through my room while your loving attitude is like a

Am7 D7 Gm7 C7b9 F6

flame that lights the gloom. On the wings of ev-

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kiss drifts a melody so strange and sweet.

In this sentimental bliss you make my

paradise complete.

Rose petals seem to fall. It's all like a dream to call you mine.
My heart's a lighter thing since you made this night a thing di

vine.

2. In a sentimental mood, I'm within a world so heav en ly for I nev  er dreamt that

you'd be loving sentimental me.

H.H.  H.H.
It Don’t Mean a Thing
(If It Ain’t Got That Swing)
from SOPHISTICATED LADIES
Words and Music by Duke Ellington and Irving Mills

Verse
Moderately Fast

Gm
Gm(maj7)
Gm7

1. It don’t mean a thing if it ain’t got that swing.

Gm6
C7 (Em7 13)
C7

(C7)

Doo wah, doo wah, doo wah,
Doo wah, doo wah, doo wah,

strum w/ thumb

B56
(A7 13)
D9 13

Doo wah, doo wah, doo wah.

It don’t mean a

w/ fingers

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thing if it ain’t got that swing,

C7 (Cm7) F7 (Eb/Db) D9b13) Bb6 (Gm7 C7)
doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah.

Bridge
Fm7 Bb13 E5maj7
makes no diff’rence if it’s sweet or hot:

Gm7 C7b9
just give that rhythm every thing you
Mood Indigo
from SOPHISTICATED LADIES
Words and Music by Duke Ellington, Irving Mills and Albany Bigard

Verse
Ballad (♩ ♩ ♩ ♩ ♩)
B>maj7
(B♭) A  B♭ C9)  Cm7  F+

You ain't been blue.
No, no,
mf w/pick
let ring throughout

B>maj7
(B♭) C9
A
(A♭7 B♭maj7)
C

You ain't been blue

G7♭5  F♭7♭5  F7  B♭  (A♭7 A7 B♭7 C9)

Till you've had that mood indigo.
That feelin'

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B♭7
(B9 B♭9) E♭6
Ab7

... goes steal in' down to my shoes. While
B♭maj7
(Aµaj7 B♭maj7 G7♭9) C9 (G9 C+9 C9) Cm7 F+7♭9

I sit and sigh:
“Go 'long
B♭maj7
(F9) B♭6 G7 C9

blues.”
Bridge
Al ways get that mood indi go
Cm9 F7 (F9) B♭maj7 (Cm11 B♭7♭5) B♭maj7 G7

since my baby said goodbye.
In the evening
when lights are low, I'm so lonesome I could cry.

'Cause there's nobody who cares about me, I'm just a soul who's

bluer than blue can be. When I get that mood indigo

I could lay me down and die.
Prelude to a Kiss
Words by Irving Gordon and Irving Mills
Music by Duke Ellington

Verse
Slowly

\[ \begin{align*}
D9 &\quad G+7 &\quad C7b9 &\quad Fmaj7 &\quad B7 &\quad Bb7 \\
\end{align*} \]

1. If you hear a song in blue, like a flower crying

\[ \begin{align*}
A7b9 &\quad Dm7 &\quad Dm11 &\quad G+7 &\quad G+7b9 &\quad G9 &\quad Am7 &\quad D7/Gb \\
\end{align*} \]

for the dew, that was my heart serenading you.

\[ \begin{align*}
Dm9 &\quad G+7b9 &\quad Cmaj13 &\quad Em7 &\quad A13 &\quad D9 &\quad G+7 \\
\end{align*} \]

my prelude to a kiss.

\[ \begin{align*}
\end{align*} \]

If you hear a
song that grows from my tender sentimental woes,

that was my heart trying to compose a prelude to a kiss.

Though it's just a simple melody with nothing fancy, nothing much,
you could turn it to a
symphony, a Schubert tune with a Gershwin touch. 2. Oh,

how my love song gently cries for the tenderness

in your eyes, my love is a prelude that never dies,

a prelude to a kiss.
Satin Doll
from SOPHISTICATED LADIES
Words by Johnny Mercer and Billy Strayhorn
Music by Duke Ellington

Verse
Moderately
Dm7

G7

Dm7

G7

1. Cigarette holder which wigs me,

mf w/ pick
let ring throughout

Em7

A7

Em7

A13

D7

(Am11)

D7\9

over her shoulder, she digs me. Out cat-tin',

7 5 7

5 7

7 5 7

7 5 7

10 8 10

5 7 0

0 5 5

0 7 0

6 8 0

D9

(Ab\9)

D9

Cmaj7

(Em7\5)

A7

that satin doll.

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2. Baby shall we go out skip-pin',
careful, amigo.

you're flip-pin'.
Speaks Latin.
that satin doll...

Bridge

She's nobody's fool, so I'm

playing it cool as can be.

I'll
Solitude

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

Verse
Moderately

Bb+7  Ebmaj7  Eb7

1. In my solitude you

mf with fingers let ring throughout

T  11  13  10  10  10  10  11  11  12  12  12  13  11
A  8  10  13  13  12  13  12  13  15  11

Abmaj7  D7#11  C7  Fm7

haunt me with reveries

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

Bb7  Ebmaj7  (D7  C7)  Fm7  Bb+7

of days gone by.

In my

9  8  6  8  8  9  8  6  8  6  7
8  9  8  6  6  7  9  8  8  6  7
E♭maj7

(Gm7)  E♭7  A♭maj7

sol i tude  you  taunt

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

D♭7♯11  C7  Fm7  B♭7  (B♭7♭9)

me  with  mem o ries  that  nev er

8  10  9  9  8  6  6  6  5  5  6  6  6  8
9  8  8  6  6  6  6

E♭maj7

(D♭7  C7  E♭7  B♭7  B♭9  E♭9  A7♯5)

die.

Bridge
A♭maj7

I  sit  in  my  chair.  I'm

10  9  8  7  6  5  4  0  4  5  4  5
6  5  7  8  9  8  7  6  5  4  4

A♭7

E♭6/B♭  B♭m7  E♭9

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

With

4  5  4  5  5  4  5  3  5  7  6
4  6  6  6  6  4
5  5  5  6  6  6  5  5  6  6  6
A♭ maj7  A♭ё 7       Eb6/B♭  
(Am7 A♭ maj7)  Gm11  G♭♭7  G♭ 7♭5

gloom every where, I sit and I stare. I know that I’ll soon go

Verse
Fm7  B♭ 7+7       Eb 7
(Fm7 C♭♭9 G♭♭5)  (Gm7)  Eb 7
mad. 2. In my solitude I’m

Ab maj7  D♭ 7♭11  C7  Fm7
pray ing. “Dear Lord above

B♭ 7 (D♭ 7 F♭7)  Eb maj7
(send back my love.)
Sophisticated Lady
from SOPHISTICATED LADIES
Words and Music by Duke Ellington, Irving Mills and Mitchell Parish

Verse
Moderately

They say into your early life romance

Abmaj7
A♭9 G9 G♭9 F9 B♭7

And in this heart of yours burned a flame, a flame that

B♭m7 E♭9 Cm7 F♭9

Flickered one day and died away.

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Then, with disillusion deep in your eyes, you learned that fools in love soon grow wise. The years have changed you somehow: I see you now...

Smoking, drinking, never thinking of tomorrow, nonchalant.
Take the “A” Train
Words and Music by Billy Strayhorn

Intro
Moderately Fast (♩♩♩♀)
C7       Ab7          C7      Ab7         C7      Ab7         C7      Ab7

\[ f \text{ let ring throughout w/ fingers} \]

\[
\begin{array}{cccccccc}
T & 12 & 9 & 12 & 9 & 12 & 9 & 12 & 9 \\
A & 8 & 11 & 9 & 10 & 9 & 10 & 9 & 10 \\
B & 8 & 11 & 8 & 10 & 8 & 10 & 8 & 10 \\
\end{array}
\]

Verse
C6

D7♭5

1. You must take the “A” Train
to go to Sugar Hill way up in Harlem.

Dm7

(G9)            G7

\[
\begin{array}{cccccccc}
10 & 10 & 10 & 10 & 11 & 12 & 11 & 12 & 9 \\
10 & 10 & 10 & 10 & 11 & 12 & 11 & 12 & 9 \\
\end{array}
\]

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45
If you miss the "A" Train, you'll find you've missed the quickest way to Harlem.

Harlem.

get on now, it's coming.

get on now, it's coming.
Listen to those rails a-thrumming.

2. All 'board!
Get on the "A" Train,
soon you will be on Sugar Hill in

Harlem.
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