

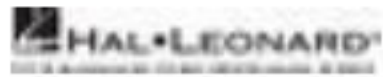
C INSTRUMENTS

**THE  
DUKE  
ELLINGTON  
REAL BOOK**

C INSTRUMENTS

**THE  
DUKE  
ELLINGTON  
REAL BOOK**

9781458401212



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Who Struck John (Blues)

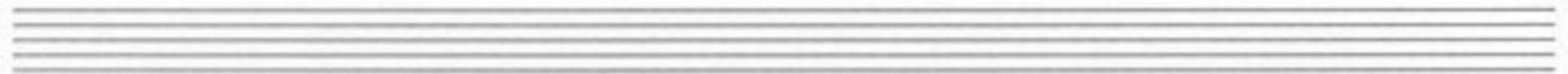
Your Love Has Faded

# ACROSS THE TRACK BLUES

- DUKE ELLINGTON

(MED. BLUES)

Musical notation for "Across the Track Blues" by Duke Ellington. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of three staves of music. The first staff starts with a D7 chord and contains a melodic line with a triplet. The second staff starts with a G7 chord and contains a melodic line with a triplet. The third staff starts with an E-7 chord and contains a melodic line with triplets. The piece ends with a double bar line.





# AFRICAN FLOWER

## PETITE FLEUR AFRICAINE

- DUKE ELLINGTON

(MED. LATIN)

Handwritten annotations above the staff include: Eb-7, Ab-7, Gb-7, Eb-7, Bb-7b5, Eb-7, Eb-7, Ab-7, Gb-7, Eb-7, Bb-7, Eb-7, Gbmaj7, B7, Gbmaj7, Gb7.

W/ BASS FILLS

Handwritten annotations below the staff include: Ab7, Ab-7, Gb-7, Eb-7, D-7, Bb7b5, Eb-7.

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# AZURE

- DUKE ELLINGTON

(MED. SLOW SWING)

F#<sup>7</sup>/G G G F#<sup>7</sup>/G F#<sup>7</sup>/G G A- D7 G<sup>major</sup>7



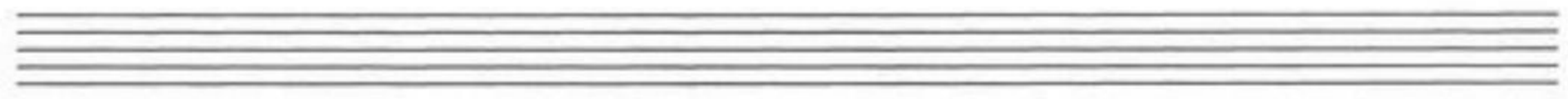
F#<sup>7</sup>/G G G F#<sup>7</sup>/G F#<sup>7</sup>/G G A- D7 G<sup>major</sup>7 G7



B C D<sup>b</sup> D#<sup>o</sup>7 E- D-7 G7 B C G/D G A7 D7



F#<sup>7</sup>/G G G F#<sup>7</sup>/G F#<sup>7</sup>/G G A- D7 G<sup>major</sup>7



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# ALL TOO SOON

- DUKE ELLINGTON/CARL SIGMAN

(BALLAD)

**A**  
C A-7 D-7 G7 Cmaj7 C7 F6 D-7b5

Cmaj7/G D-7/G D-7 G7 C A-7 F7 G7

2.  
C G7 C6 **B** C7 Db7 C7

C7sus4 C7 F6 E7/B Bb7 A7#5

D7 G7 **C** C6 A-7 D-7 G7

C7 F-6 D-7b5 C6/G D-7/G D-7 G7

Cmaj7 F-6 C/E D-7b5 SOLO Db Bb-7 Eb-7 Ab7

Db7 Gb Eb-7b5 Db/Ab Bb-7 Eb-7 Ab7

1. Db Bb-7 Eb-7 Ab7 2. Db Db/Ab Db Db/Ab

Db7 D7 Db7 Ab-7 Db7 Gbmaj7

F7/C B7 Bb7 Eb7 Ab7

Db Bb-7 Eb-7 Ab7 Db7 Gb Eb-7b5

Db/Ab Bb-7 Eb-7 Ab7 Db Db/F Gb G° D7 Db6

# AWFUL SAD

- DUKE ELLINGTON

(MED.)

**A**  
B $\flat$  F( $\sharp$ 5) B $\flat$  F( $\sharp$ 5)

Musical staff for section A, starting with a treble clef and a key signature of two flats (B $\flat$  and E $\flat$ ). The melody consists of quarter notes and eighth notes. Handwritten chord symbols above the staff are B $\flat$ , F( $\sharp$ 5), B $\flat$ , and F( $\sharp$ 5).

**B**  
B $\flat$  G-7 $\flat$ 5 C $\flat$ 9 C-7 $\flat$ 5

Musical staff for section B, starting with a treble clef and a key signature of two flats. The melody features eighth notes and quarter notes. Handwritten chord symbols above the staff are B $\flat$ , G-7 $\flat$ 5, C $\flat$ 9, and C-7 $\flat$ 5.

B $\flat$  B $\flat$ 7 E $\flat$  C-7 $\flat$ 5 B $\flat$  F( $\sharp$ 5) B $\flat$  F( $\sharp$ 5) B $\flat$

Musical staff for section C, continuing the melody with eighth and quarter notes. Handwritten chord symbols above the staff are B $\flat$ , B $\flat$ 7, E $\flat$ , C-7 $\flat$ 5, B $\flat$ , F( $\sharp$ 5), B $\flat$ , and F( $\sharp$ 5) B $\flat$ . The staff ends with a double bar line and the word "FINE".

B $\flat$  G-7 $\flat$ 5 F7 F7/E $\flat$  D $\flat$ 9

Musical staff for section D, continuing the melody. Handwritten chord symbols above the staff are B $\flat$ , G-7 $\flat$ 5, F7, F7/E $\flat$ , and D $\flat$ 9.

G7 G $\flat$ 7 F( $\sharp$ 5) N.C.

Musical staff for section E, continuing the melody. Handwritten chord symbols above the staff are G7, G $\flat$ 7, and F( $\sharp$ 5) N.C.

D $\flat$ 7 B $\flat$ 7

Musical staff for section F, continuing the melody. Handwritten chord symbols above the staff are D $\flat$ 7 and B $\flat$ 7.

G7 C7 N.C. F7

Musical staff for section G, continuing the melody. Handwritten chord symbols above the staff are G7, C7 N.C., and F7.

D.S. AL  $\Phi$

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Bb F(#5) Bb C Bb/D D<sup>b</sup>7 F<sup>7</sup>/C B<sup>o</sup> B<sup>b</sup>- F<sup>7</sup>/A A<sup>b</sup>7

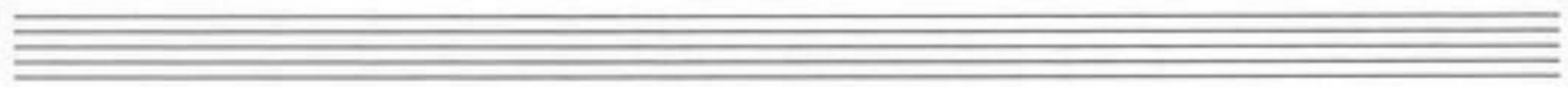
G- D<sup>7</sup>/F# B<sup>b</sup><sub>7</sub>/F C<sup>7</sup>/E E<sup>b</sup>-7 B<sup>b</sup>/D D D<sup>7</sup>

G<sup>7</sup>

1. C<sup>7</sup> F<sup>7</sup> B<sup>b</sup> N.C.

2. C<sup>7</sup> F<sup>7</sup>

D.C. AL FINE  
(TAKE D.S.)



# BIRMINGHAM BREAKDOWN

- DUKE ELLINGTON

(FAST SWINGS)

**A**

C- F7 Bb7

Eb Eo7 F- Eo Eb D°

**B**

Eb7/Bb A°7 Eb7/Bb Eb9/Bb Ab/C G+/B Ab/C B°7

Eb7/Bb A°7 Eb7/Bb Eb9/Bb Ab/C G+/B Ab/C B°7

Eb7/Bb A°7 Eb7/Bb Eb9/Bb Ab/C G+/B Ab/C Ab7

Db D°7 Eb6 Eo7 F- F-/Eb D-7b5 B°7

Eb9/Bb Bb°7 Eb7/Bb Eb7 Ab Db Ab

2<sup>nd</sup> X, D.C. AL  $\Phi$ -1 (TAKE REPEAT)

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♩<sup>1</sup> F-7 Bb- Eb-7 D7 C Db

Bb7 Eb7

1. Ab N.C. 2. Ab Bb7 Eb7 Ab7

D.S. AL  $\oplus$ <sup>2</sup>  
(NO REPEAT)

♩<sup>2</sup> D SOLO

Db Bb7

Eb7 1. Ab

2. Ab Bb7 Eb7 Ab7 E Db

Db7 Gb

Db Eb-7 Ab7

1. Db 2. Db N.C. Db7 N.C.



# BLACK AND TAN FANTASY

- DUKE ELLINGTON/  
BUB MILEY

(SLOW BLUES)

B $\flat$ -

E $\flat$ -

F7 $\flat$ 9

B $\flat$ - E $\flat$ - B $\flat$ -

G $\flat$ 7

B $\flat$ 6 C7

E $\flat$ maj7 C-7 $\flat$ 5 F7 B $\flat$ 6 G7 C7 F7 | B $\flat$ 6 G7 C7 F7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 7 D $\flat$ 7

<sup>2</sup>B $\flat$ 6 F7

SOLO OVER B $\flat$  BLUES  
AFTER SOLOS, D.C. AL

B $\flat$ - E $\flat$ - B $\flat$ - E $\flat$ - B $\flat$ - E $\flat$ - B $\flat$ -

RT. - - - - -

# BLACK BUTTERFLY

- DUKE ELLINGTON

(SLOW SWING)

**[A]**  
D7 G-7 C7 F Fmaj7 E7 Eb7  
D7 Eb7 D7 G7 Gb7 F7 Bb7  
Eb7 D7 Db7 C7 Fb F#07 Fb F#07  
**[B]**  
A-7b5 D7 G7 C7 F7 Bb7 Db/B  
F6/C Bb/C F A7 E-7b5 A7 D-7 D-b  
Bbmaj7/C G-7 C7 Fmaj7  
F7 Eb7 D7 G7 C7  
F7 Bb7 A-7 D7 G-7 C7 Fmaj7  
Fb Fmaj7

SOLO ON **[B]**  
AFTER SOLO, D.S. AL (TAKE REPEAT)

# BLACK BEAUTY

- DUKE ELLINGTON

(MED. SWING)

Handwritten musical score for "Black Beauty" by Duke Ellington. The score is written on a grand staff with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of six staves of music with various chord annotations. The first staff has chords Bb, F7#5, and D-7b5. The second staff has G7, C7, and C-7b5. The third staff has Bb, F7#5, and Eb7. The fourth staff has D7b9, G-, G-7b5, and C7. The fifth staff has F, D7, G-7, C7, F, G, C-7, and F7. The sixth staff has Bb, F7#5, D-7b5, and G7.

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C7 C-7b5 Bb Eb-7b5 D-7b5 Eb-7b5 Bb F7

SOLO

C-7 F7 C-7 F7 F-7 Bb7 F-7 Bb7

Eb7 Ab7 G7 Gb7 F7

PLAY 4XS

Bb F7#5 Bb D-7 G7

C7 F7 D-7 Dbb7 C-7 F7

Bb F7 Bb D7b9 G- G-7b5

D.S. AL

RIT. Bb Eb-7b5 D-7b5 Eb-7b5 Bb

RIT.

# BLUE FEELING

- DUKE ELLINGTON

(MED. 2 BEAT)

HEAD

Handwritten musical notation for the first staff of the 'HEAD' section. It features a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The melody begins with a triplet of eighth notes. Chords written above the staff are Eb, F-, Bb7, Eb, Eb/G, and Ab-6.

Handwritten musical notation for the second staff of the 'HEAD' section. It continues the melody with eighth and quarter notes. Chords written above the staff are Eb/Bb, F-, Bb7, Eb, E7, and Eb.

SOLO

Handwritten musical notation for the first staff of the 'SOLO' section, consisting of a series of slanted lines representing a bass line. Chords written above the staff are Eb6, F-7, Bb7, Eb6, and Eb7.

BASS WALKS

Handwritten musical notation for the second staff of the 'SOLO' section, consisting of a series of slanted lines representing a bass line. Chords written above the staff are Ab, Ab-6, Eb6, Bb7, and Eb6.

Handwritten musical notation for the third staff of the 'SOLO' section, consisting of a series of slanted lines representing a bass line. Chords written above the staff are F-7, Bb7, F-7, Bb7, Eb6, Bb7, Eb6, and Bb7.

PLAY HEAD BETWEEN SOLOS  
LAST X, D.C. AL-~~⊕~~

Handwritten musical notation for the final staff of the 'SOLO' section. It features a treble clef and a key signature of two flats. The melody consists of a few notes, including a half note Eb and a quarter note E7. Chords written above the staff are Eb, E7, and Eb.

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# BROWN PENNY

- DUKE ELLINGTON

(BALLAD)

A  $E\flat 7 \# 11$   $B\flat \text{maj} 7$   $C 7$   $F 7 \text{ sus} 4$   $F 7$

$B\flat \text{maj} 7$   $B\flat 7$   $E\flat$   $A\flat 7 \# 11$   $C 7$   $B\text{maj} 7$   $B\flat \text{maj} 7$

B  $E\flat 7 \# 11$   $B\flat \text{maj} 7$   $C 7$   $F 7 \text{ sus} 4$   $F 7$

$B\flat \text{maj} 7$   $E-7\flat 5$   $E\flat 7$   $D-7\flat 5$   $G 7$   $C-7$   $F 7$   $B\flat \text{maj} 7$

C  $E-7\flat 5$   $A 7\flat 9$   $E-7\flat 5$   $A 7$   $D-$   $G-$   $A 7$   $D-b$

$E-7\flat 5$   $A 7$   $E-7\flat 5$   $A 7$   $D \text{maj} 7$   $D\flat 7 \# 5$   $C-7$   $F 7$

D  $B\flat 7$   $B\flat 7 \# 11$   $E\flat \text{maj} 7$   $A\flat 7 \# 11$

$B\flat \text{maj} 7$   $E-7\flat 5 / B\flat 3$   $A 7$   $A\flat 7$   $G 7$   $C-7$   $F 7 / C$   $E\flat 13\flat 5$

E  $D \text{maj} 7$   $D\flat \text{maj} 7$   $C 7 \# 5$   $B 7 \# 11$  RUBATO  $B\flat \text{maj} 7$

$E-7\flat 5 / B\flat 3$   $A 7$   $A\flat 7$   $G 7$   $C-7$   $F 7$   $E\flat 9\flat 5$   $B\flat \text{maj} 7$

RUBATO

# BLUES IN BLUEPRINT

- DUKE ELLINGTON

(MED. SLOW)  
SWING

♩:♩: [A]  
N.C.

EVEN...

♩:♩: [B]

BASS PLAYS [A]

B $\flat$  Eb $^7$  D7 $\flat$ 9 B $\flat$ 7

E $\flat$ 7 B $\flat$ 7

E $\flat$ /G F $\sharp$ o7 F13 B $\flat$

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**C**  
 Bb6 E-7b5 Fmaj4 / F# Fmaj4 / A Bb7

Eb7 Bb D-7

F7 Eb7 Bb

Bbmaj7 Eb9 D7#9 / A D7#9 G-7

Eb9 Bb A7#5 D- G7b9

C-7 G7#5 C9 F13 Bb

D.S. AL  $\oplus^1$

$\oplus^1$  N.C.  $\oplus^2$  Bb7#11 (No 3rd)

D.S.S. AL  $\oplus^2$



# BLUES OF THE VAGABOND

- DUKE ELLINGTON

(MED.)

Chords: C-, D-7b5, C-, G7#5, C-, G7, Ab6, C-, G7, Ab6, C-, Ab7, G7#5, C-, G7, C-, G7, Ab6, C-, Ab7, G7#5, C-, C7, Db7, C7, F7, C7b5, F7, Bb7, A7, Bb7, Eb6, Abmaj7, G7.

1. 2. D.S. AL (TAKE 2ND ENDING)

C- E<sup>o</sup>7 C F-7 B<sup>b</sup>7<sup>sus</sup>4 F-7 B<sup>b</sup>7<sup>sus</sup>4 E<sup>b</sup>maj7

1. E<sup>b</sup>/G F#<sup>o</sup>7 F-7 B<sup>b</sup>7<sup>sus</sup>4 F-7 B<sup>b</sup>7 E<sup>b</sup>6 N.C.

2. F#<sup>o</sup>7 G7#5 A<sup>b</sup>6 A<sup>b</sup>-6 E<sup>b</sup>maj7 C-7

F-7 B<sup>b</sup>7 C-/E<sup>b</sup>F<sup>o</sup> C-/E<sup>b</sup> B<sup>b</sup>/D A<sup>b</sup>/C G-/B<sup>b</sup>F<sup>o</sup>/A<sup>b</sup> E<sup>b</sup>/G F- A<sup>b</sup>

C-/G A<sup>b</sup> C-/G D C-

D-7<sup>b</sup>5 C- G7#5 C- G7

C- A<sup>b</sup>6 C- A<sup>b</sup>7 G7#5

C- G7 C- A<sup>b</sup>7 G7#5 C-

# BOJANGLES

- DUKE ELLINGTON

(MED. UP)

INTRO

N.C. C F/C

B<sup>7</sup> E<sup>7</sup>A<sup>7</sup> D<sup>7</sup>G<sup>7</sup> C

A

C F C F F#<sup>o</sup>7

C F C F F#<sup>o</sup>7

C/G A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

C/G A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

C F C F F#<sup>o</sup>7

C F C F F#<sup>o</sup>7

C/G A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C

C/G A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C

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**B** C E7 F F#o7

C/G A7 D7 G7

2. D7 G7 C C Fb F-b Cb/G Fb

F-b Cb/G Fb F-b Cb/G E7/G# A7 D7

1. G7 Fb 2. G7 C

SOLOS ON **B**  
 AFTER SOLOS, PLAY **C** (TAKE REPEAT)  
 THEN D.C. AL  $\Phi$

$\Phi$  D7 G7 C

# BOY MEETS HORN

- DUKE ELLINGTON/IRVING MILLS/REX STEWART

(MED. SWING)

F D7 G-7 Bb6 G9 C13 N.C.

(SAXES) (HORN)

C9 Db9 D9 Db9 C9 Db9 D9 Db9 C9 Db9 D9 Db9

G-7 C7 G-7 C7 F6 N.C.

PLAY 3 X (SAXES)

F Gb G Ab A Bb6 B(b9) C7

(HORN) F6 Db9 Gb6 G-7 F

C9 Db9 D9 Db9 C9 Db9 D9 Db9 C9 Db9 D9 D9#5

G-7 C7 G-7 C7 G-7 C7 G-7 C7

F6 N.C. F

(SAXES)

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F/Eb F7 Gb7 F7

(HORN)

Bb D7 G7

3

C- Eb Eo7 Bb/F G7 C9

Gb7 F7 Gb Bb/F F#o7 G-7b5

F#13 F13 Bb Gb Bb

G7 (HORN)

F6 Bb13 Eb9#11 D.S. AL

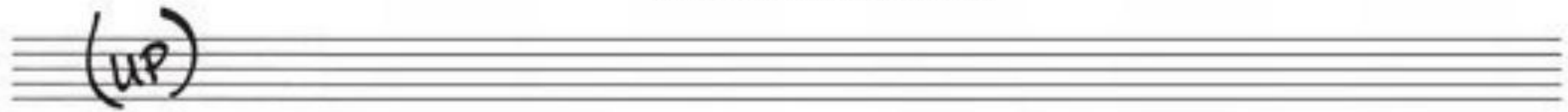
Ab13 Dbmaj7 Bb-7 C7sus4 N.C.

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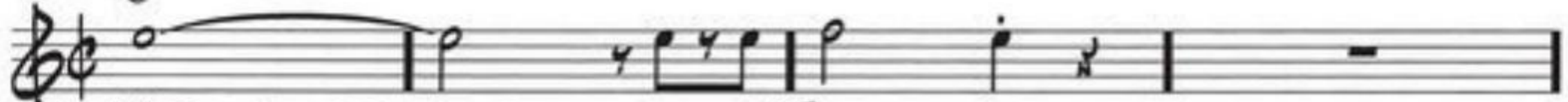
F6

# BRASILLIANCE

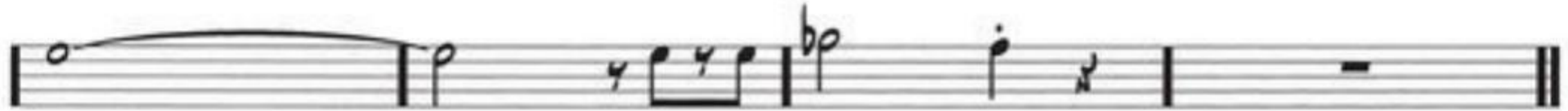
- DUKE ELLINGTON



A  
\*C7b9



\* HARMONY IS FLEXIBLE ON ALTS. OF C7



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The image shows ten staves of handwritten musical notation. The notation is a mix of rhythmic patterns and melodic lines. The first staff starts with a bass clef and a key signature of one flat. The second staff continues with similar rhythmic patterns. The third staff has a different rhythmic feel. The fourth staff has a key signature change to one sharp. The fifth staff features a melodic line with a long note. The sixth staff has a key signature change to two sharps. The seventh staff has a key signature change to one sharp and one flat. The eighth staff has a key signature change to one flat. The ninth staff has a key signature change to one sharp. The tenth staff ends with a double bar line and a final note.

OPEN SOLOS ON C7 ALT.  
AFTER SOLOS, CUE [A] TAKE REPEATS  
END - VAMP C7 ALT. TO FADE



# BROWN SKIN GAL IN THE CALICO GOWN

- DUKE ELLINGTON/PAUL FRANCIS WEBSTER

(MED.)

Chords: Cmaj7, D-7, E-7, F-7, G-7, Fmaj7, E-7, D-7, G7, E-7b5, A7, D-7, D-7/C, G9sus4, D-7/C, Eb7/C, C, B7, E-7, G-7, E-7b5, A7, D-7, G7, E-7b5, A7, D-7b5, G7, Cmaj7, D-7, E-7, F-7, G-7, Fmaj7, E-7, D-7, G7, E-7b5, A7, D-7, D-7/C, G9sus4, C.

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and Alfred Publishing Co., Inc. (Print)

# C-JAM BLUES

- DUKE ELLINGTON

(MED. SWING)

Handwritten musical notation for the first system of 'C-Jam Blues'. The notation is in 4/4 time and consists of three staves. The first staff begins with a treble clef and a 4/4 time signature. The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Chords written above the staff are C7, F7, and D7. The second staff continues with notes: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Chords written above are F7 and C7. The third staff continues with notes: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Chords written above are D7, G7, and C7. The system ends with a double bar line. Below the third staff, the text 'AFTER SOLDS, D.C. AL' is written with a circled cross symbol.

AFTER SOLDS, D.C. AL

Handwritten musical notation for the second system of 'C-Jam Blues'. The notation is in 4/4 time and consists of one staff. The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Chords written above the staff are C7, G7, and C7. The system ends with a double bar line.

# CARAVAN

- DUKE ELLINGTON/IRVING MILLS/JUAN TIZOL

*BRIGHT AFRO-LATIN*

**A (LATIN)**

C7 Db7 C7

Db7 C7

Db7 C7

F-6

**B (SWING)**

F7

Bb7

Eb7

Ab6 C7

D.C. AL FINE

SOLO **A A B A**

The musical score is written on a grand staff with treble and bass clefs. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The score is divided into two main sections: Section A (Latin) and Section B (Swing). Section A consists of four staves of music, with handwritten annotations above the notes indicating chords: C7, Db7, C7, Db7, C7, Db7, C7. Section B consists of four staves of music, with handwritten annotations above the notes indicating chords: F-6, F7, Bb7, Eb7, Ab6, C7. The score ends with a double bar line and the word 'FINE'. A solo section is indicated by the word 'SOLO' and a sequence of four boxed letters: A, A, B, A.

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# COME SUNDAY

- DUKE ELLINGTON

(MED. BALLAD)

Chord progression for the first system:

F7 Eb7 F7 D7#5 G7

Chord progression for the second system:

C-7 F7 Bb Eb/Bb Bb7 Bbb

Chord progression for the third system:

D7 Eb7 D7 G-7 C7

Chord progression for the fourth system:

F7 C-7 F7 Ab7 G7#5 C7 F7#5

Chord progression for the fifth system:

F7 Eb7 F7 D7#5 G7

Chord progression for the sixth system:

C-7 F7 Bb Eb/Bb Bb7 Bbb

# COTTON TAIL

- DUKE ELLINGTON

(FAST)

Handwritten musical score for the first system. It consists of three staves. The first staff is in treble clef with a key signature of two flats and a 4/4 time signature. The second staff is in bass clef. The third staff is in bass clef and contains a complex melodic line with many accidentals. Above the staves are handwritten chord symbols:  $B^b \text{maj}^7$ ,  $G^-7$ ,  $C^-7$ ,  $F^7$ ,  $D^-7$ ,  $G^-7$ ,  $C^-7$ ,  $F^7$ ,  $B^b7$ ,  $E^b6$ ,  $E^o7$ ,  $B^b/F$ ,  $G^-7$ ,  $C^-7$ ,  $F^7$ ,  $C^-7$ ,  $F^7$ ,  $B^b6$ .

Handwritten musical score for the second system, consisting of two staves. The first staff is in treble clef and contains a rhythmic pattern of slashes. The second staff is in bass clef and contains a rhythmic pattern of slashes.

Handwritten musical score for the third system. It consists of three staves. The first staff is in treble clef with a key signature of two flats and a 4/4 time signature. The second staff is in bass clef. The third staff is in bass clef and contains a complex melodic line with many accidentals. Above the staves are handwritten chord symbols:  $B^b \text{maj}^7$ ,  $G^-7$ ,  $C^-7$ ,  $F^7$ ,  $D^-7$ ,  $G^-7$ ,  $C^-7$ ,  $F^7$ ,  $B^b7$ ,  $E^b6$ ,  $E^o7$ ,  $B^b/F$ ,  $G^-7$ ,  $C^-7$ ,  $F^7$ ,  $B^b6$ .

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# THE CREOLE LOVE CALL

- DUKE ELLINGTON

(MED.  
SLOW SWING)



[SOLDS ON Bb BLUES]



# DANCERS IN LOVE

- DUKE ELLINGTON

(MED. UP)

Handwritten musical score for "Dancers in Love" by Duke Ellington. The score is written in 4/4 time and consists of 16 measures. It features a melody in the upper staves and a bass line in the lower staves. The key signature has one flat (Bb). The score includes various chord symbols such as F/A, G7, Gb7, F, Ab07, G-7, C7, F, C7, F/A, G7, Gb7, F, F, D-, Bbmaj7, C7, F, D7, G-, D7, G-, and F. There are also performance markings like "1.", "2.", and "D.S. AL (TAKE REPEAT)". The score is marked "(MED. UP)" at the beginning.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The first measure contains a  $C^7$  chord. The second measure contains an  $F$  chord. The third measure contains a  $D^7$  chord. Above the staff, there are circled symbols: a circle with a cross and the number 3, and a circle with a cross and the number 2. The notation includes quarter notes and rests.

Handwritten musical notation for the second system. The first measure contains a  $D$  chord. The second measure contains a  $B^b$  chord. The third measure contains a  $B^o7$  chord. The fourth measure contains a  $C-7$  chord. The fifth measure contains an  $F^7$  chord. Above the staff, there is a circled symbol with a cross and the number 2. The notation includes quarter notes and rests.

Handwritten musical notation for the third system. The first measure contains a  $B^b$  chord. The second measure contains a  $B^o7$  chord. The third measure contains a  $C-7$  chord. The fourth measure contains an  $F^7$  chord. The fifth measure contains a  $B^b$  chord. The sixth measure contains a  $B^o7$  chord. The notation includes quarter notes and rests.

Handwritten musical notation for the fourth system. The first measure contains a  $C-7$  chord. The second measure contains an  $F^7$  chord. The third measure contains an  $A-$  chord. The fourth measure contains an  $E^7$  chord. The fifth measure contains a  $D^7$  chord. Above the staff, there is a circled symbol with a cross and the number 2. The notation includes quarter notes, eighth notes, and rests.

Handwritten musical notation for the fifth system. The first measure contains an  $E$  chord. The second measure contains a  $B^b$  chord. The third measure contains a  $B^o7$  chord. The fourth measure contains a  $C-7$  chord. The fifth measure contains an  $F^7$  chord. Above the staff, there is a circled symbol with a cross and the number 2. The notation includes quarter notes, eighth notes, and rests.

Handwritten musical notation for the sixth system. The first measure contains a  $B^b$  chord. The second measure contains a  $B^o7$  chord. The third measure contains a  $C-7$  chord. The fourth measure contains an  $F^7$  chord. The fifth measure contains a  $B^b$  chord. The sixth measure contains a  $B^o7$  chord. The notation includes quarter notes, eighth notes, and rests.

Handwritten musical notation for the seventh system. The first measure contains a  $C-7$  chord. The second measure contains an  $F^7$  chord. The third measure contains an  $A-$  chord. The fourth measure contains an  $E^7$  chord. The fifth measure contains a  $D^7$  chord. Above the staff, there is a circled symbol with a cross and the number 3. The notation includes quarter notes, eighth notes, and rests.

Handwritten musical notation for the eighth system. The first measure contains an  $F/A$  chord. The second measure contains an  $N.C.$  (Natural Chord) instruction. The third measure contains an  $F/A$  chord. The fourth measure contains an  $F$  chord. Above the staff, there is a circled symbol with a cross and the number 3. The notation includes quarter notes, eighth notes, and rests.

Handwritten musical notation for the ninth system. The first measure contains an  $F/A$  chord. The second measure contains an  $F$  chord. The third measure contains a  $C^7$  chord. The fourth measure contains an  $F/A$  chord. The fifth measure contains an  $F$  chord. The notation includes quarter notes, eighth notes, and rests.



# DAY DREAM

- DUKE ELLINGTON/  
BILLY STRAYHORN

(BALLAD)

Fmaj7 A-7b5 Bb7#5 A7#5 D-7 F7/C Bb-6 C7#5  
F- F-7/Eb Db9 C7sus4 C7 Db9 C9  
Db9 C7 Fmaj7 C-7 F7 Bbmaj7 B-7 E7  
Amaj7 Bb-7 Eb7 Abmaj7 A-7 D7 Gmaj7 Gb G-7 C7  
Fmaj7 Ab9#11 G7 G-7 C7#5 Fmaj7 A-7b5  
Bb7#5 A7#5 D-7 F7/C Bb-6 C7#5 F- F-7/Eb  
Db9 C7 Fmaj7 (G-7 C7)

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# DO NOTHIN'TILL YOU HEAR FROM ME

- DUKE ELLINGTON/BOB RUSSELL

(MED. SWING)

Handwritten musical score for the song "Do Nothin' Till You Hear From Me". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes a main melody line and a bass line. The chords are handwritten and include: Gmaj7, D-7, G7, Cmaj7, C-7, F7, E7#5, A7, D7, Ebmaj7, F-7, Bb7, Eb7, E-7, and (A-7 D7). The bass line starts with a double bar line and a bass clef, indicating it is for a bass instrument. The score is divided into two systems, each with a double bar line at the end.

# DON'T GET AROUND MUCH ANYMORE

- DUKE ELLINGTON BOB RUSSELL

(MED. SWING)

Chords and articulations shown in the score:

- Measures 1-2:  $C^7$ ,  $B^7$ ,  $B^b7$ ,  $A^7$
- Measure 3:  $C^{maj7}$
- Measures 4-5:  $D-7$ ,  $D\#o7$ ,  $C/E$
- Measure 6:  $D^7$
- Measures 7-8:  $G^7$ ,  $C^b$  (1st ending)
- Measures 9-10:  $G^7$  N.C.
- Measures 11-12:  $C^{maj7}$ ,  $G-7$ ,  $C^7$ ,  $F^b$ ,  $F\#o7$
- Measures 13-14:  $C^{maj7}$ ,  $C^7$ ,  $F^b$ ,  $F\#-1b5$ ,  $B7b9$
- Measures 15-16:  $E-7$ ,  $E^b07$ ,  $D-7$  N.C.,  $C^{maj7}$ ,  $D-7$ ,  $D\#o7$ ,  $C/E$
- Measures 17-18:  $C^7$ ,  $B^7$ ,  $B^b7$ ,  $A^7$ ,  $D^7$ ,  $G^7$
- Measures 19-20:  $C^b$ ,  $(E^b7, D-7, G^7)$

# DON'T YOU KNOW I CARE

(OR DON'T YOU CARE TO KNOW)

- DUKE ELLINGTON/MACK DAVID

(BALLAD)

**A**  
Dbmaj7 Ab7#5 Db7 D7 Eb7 D7

Db6 F-7 Bb7 Eb-7 D7 Dbmaj7 B7 Bb7

1. Eb-7 Ab7#5 Db Ab7 2. Eb-7 Ab7#5 Db Eb7 D7 Db7

**B**  
F-6 G7#9 C7 F-6 E7 Amaj7

Db- Eb7 A7 Ab7

**C**  
Dbmaj7 Ab7#5 Db7 D7 Eb7 D7 Db6 F-7 Bb7

Eb-7 D7 Dbmaj7 B7 Bb7 Eb-7 Ab7#5 Db6

# DROP ME OFF IN HARLEM

- DUKE ELLINGTON/NICK KENNY

(MED.)

C6 C#o7 D-7 G7 E-7b5 Eb7 D-7 G7

B-7b5 E7 A-7 F-6 D-7 G7 C6 G7#5 C6

G-7 C7#5 Fmaj7 C7#5 Fmaj7 F7

Bb7 Eb7 D7 G7

C6 C#o7 D-7 G7 E-7b5 Eb7 D-7 G7

B-7b5 E7 A-7 F-6 D-7 G7 C6 (G7#5)

# DUSK

- DUKE ELLINGTON

(MED. SLOW)

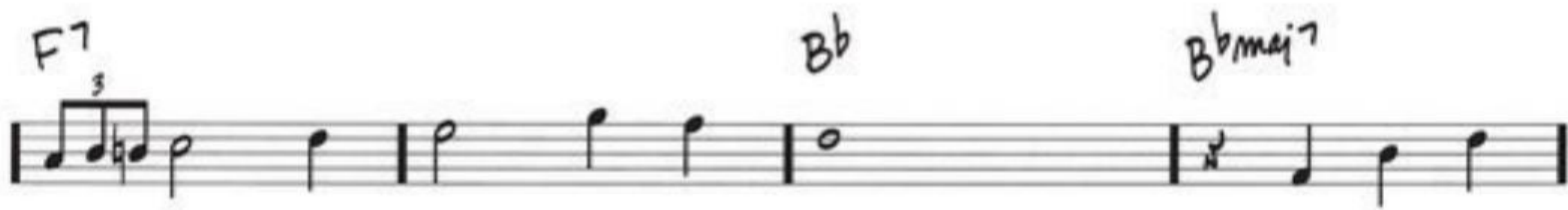
**INTRO**  
BVA-----, B<sup>b</sup> E-7<sup>b</sup>5 EVEN-----, F7<sup>b</sup>9



**HEAD**  
B<sup>b</sup>maj7 G<sup>b</sup>7 B<sup>b</sup>



F7 B<sup>b</sup> B<sup>b</sup>maj7



D7<sup>b</sup>9 G-7 C7 G<sup>b</sup>7 F9



B<sup>b</sup>maj7 G<sup>b</sup>7 B<sup>b</sup>/D G<sup>b</sup>7/D<sup>b</sup> C-7 F7 B<sup>b</sup>



# EAST ST LOUIS TOODLE-OO

- DUKE ELLINGTON/BUB MILEY

(MED. SLOW)  
SWING

C- C7/Eb F-6/D F-6 C7/Eb C7/G F-6 F-6/Ab  
C7/G C7/Eb F-6 G7b9/D C- Ab7 G7b9  
C- C7/Eb F-6/D F-6 C7/Eb C7/G F-6 F-6/Ab  
C7/G C7/Eb F-6 G7b9/D C- Bb7 Bb-7 Eb7  
Ab6 Bb-7 Eb7 Ab6 Ab-6  
Eb6 G-7/D C7 B7 Bb7 A7 Ab7 G7  
C- C7/Eb F-6/D F-6 C7/Eb C7/G F-6 F-6/Ab  
C7/G C7/Eb F-6 G7b9/D C- (G7b9)

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# EVERYTHING BUT YOU

- DUKE ELLINGTON/HARRY JAMES/DON GEORGE

(MED.)

Ab7b9 Ab7b9 /C Db6 Ab7b9 Ab7b9 /C

Db6 Ab7b9 Ab7b9 /C Db6 E7

Eb7 Ab7 1. Db6 2. Db6

F-7 Ab-7 Db7 Gbmaj7

Eb7 Ab Ab7sus4 Ab7 Ab7

Ab7b9 Ab7b9 /C Db6 Ab7b9 Ab7b9 /C Db6

Ab7b9 Ab7b9 /C Db6 E7 Eb7 Ab7 Db6



# FIVE O'CLOCK DRAG

- DUKE ELLINGTON

(MED.)

AS WRITTEN OR AD LIB.

SOLO A A B A  
LAST SOLO A A B  
THEN, D.S. AL (TAKE REPEAT)

# THE FLAMING SWORD

- DUKE ELLINGTON

(MED. UP LATIN)

Key signatures: Eb, Ab, Eb, Bb, Eb, Eb, G7, C-, G-7b5, C7b5, F-7, Bb7, Eb, B7, Bb7, Eb, Eb7, Ab, E9b5, Eb6, Bb7, N.C.

# HAPPY ANATOMY

- DUKE ELLINGTON

(MED.)

SOLOS

AFTER SOLOS, D.C. AL  $\oplus$   
(TAKE REPEAT)

# HAPPY GO LUCKY LOCAL

– DUKE ELLINGTON/BILLY STRAYHORN

(MED. BLUES)

C7

F7

C7 G7

C7

# HARLEM AIR SHAFT

- DUKE ELLINGTON

(MED. UP SWING)

Ab6

Ab7

Db7

Ab6

F7

Bb7

Eb7

Ab6

Ab7

Db7

Ab6

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# HEAVEN

- DUKE ELLINGTON

(BALLAD)

Bbmaj7 G7b5

C7#11 F7#5 1. 2.

F-7 Bb7 Ebmaj7

E-7b5 A7 D-7 C7 Cb7

Bbmaj7 G7

C7 F7 Bbmaj7

# HIGH LIFE

- DUKE ELLINGTON

(MED. UP SWING)

**A**

E9 A7#5 D6 A7#5 D6

B7#5 E-6 C#7#5 F#

A7#5 D6 B7#5 E-6

G G#07 D/A B7#5 E7 A7 D

E7/D D E7/D D E7/D F#7/D G/D A7/D D7

**B** SOLOS

G D7

G

G7 C

C#07 G/D E7 A7 D7 G/B Bb07 A-7 D7

⊕ G6

LAST X, TAKE ⊕

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# I DIDN'T KNOW ABOUT YOU

- DUKE ELLINGTON/BOB RUSSELL

(BALLAD)

D-7 G7 Cmaj7 F7 E7  
E-7b5 A7 D9 D-7 G7  
E-7 Bb7 A7 D-7 G7  
Cmaj7 G-7 C7  
G-7 C7 Fmaj7 F-(maj7)  
F-7 Bb7 F-7 Bb7 Ebmaj7  
D7 G7#5 D-7 G7 Cmaj7  
F7 E7 E-7b5 A7 D9  
D-7 G7 Cmaj7

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# I DON'T KNOW WHAT KIND OF BLUES

- DUKE ELLINGTON

(MED SLOW)

Handwritten annotations include:  
- Boxed 'A' at the start of the first staff.  
- Chord symbols: Ab7, Db7, Ab7, Db7, Ab7, Eb7, Eb7 G7/D, Eb7/Db, Ab/C, Ab/Eb, D-11, G13, C7, F7, C7, A7, D7, G7, C7, F7, C7, C7/Bb F/A, Ab7, G7, C7.  
- First ending: 1., 2.  
- Second ending: 3.  
- Third ending: 3.  
- Final measure: 3, FINE

SOLOS ON C BLUES  
AFTER SOLOS, D.S. ALFINE

# I GOT IT BAD AND THAT AIN'T GOOD

- DUKE ELLINGTON/PAUL FRANCIS WEBSTER

(MED.  
SLOW)

Chord annotations for the first staff: Gmaj7, B7, E-7, A7, E-7, A7.

Chord annotations for the second staff: A-7, B7, E7, A7, D7, Gb, E-7, A-7, D7.

Chord annotations for the third staff: Gb, C#o7, D-7, G7, Cmaj7.

Chord annotations for the fourth staff: F7, Gmaj7, B-7, E7.

Chord annotations for the fifth staff: A-7, D7, Gmaj7, B7, E-7.

Chord annotations for the sixth staff: A7, E-7, A7, A-7, B7, E7, A7, D7.

Chord annotations for the seventh staff: Gb, (A-7 D7).

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# I LET A SONG GO OUT OF MY HEART

- DUKE ELLINGTON/HENRY NEMO/JOHN REDMOND/IRVING MILLS

(SWING)

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff contains a first ending with a repeat sign. The third staff contains a second ending with a repeat sign. The score includes various musical notations such as eighth notes, quarter notes, and rests. Handwritten guitar chords are written above the notes, including Eb, Ab7, Eb, C-7, G-7, C7, G-7, C7, Ab6, G-7, F-7, F#o7, Eb/G, Ab7, Eb, C-7, F-7b5, Bb7, Eb, Ab-b, Eb, Eb/G, Gb07, F-7, Bb7, Ebmaj7, Eb6, D-7, G7, C-, G7#5/B, C-/Bb, C-/A, Ab-7, Db7, Gb7, B7, Bb7#5, Eb, Ab7, Eb, C-7, G-7, C7, G-7, C7, Ab6, G-7, F-7, F#o7, Eb/G, Ab7, Eb, F-7/Bb, Eb, (Bb7#5), and Eb.

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# I'M BEGINNING TO SEE THE LIGHT

- DON GEORGE/JOHNNY HODGES/DUKE ELLINGTON/HARRY JAMES

(MED. SWING)

**A** G<sup>6</sup> C<sup>-6</sup> G<sup>6</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> B<sup>b-7</sup> E<sup>b7</sup>

G<sup>6</sup> F<sup>#7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> | 1. G A-<sup>7</sup> D<sup>7</sup> | 2. G

**B** B<sup>7</sup> B<sup>b7</sup>

A<sup>7</sup> B<sup>b-7</sup> E<sup>b7</sup> A-<sup>7</sup> D<sup>7</sup>

**A** G<sup>6</sup> C<sup>-6</sup> G<sup>6</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> B<sup>b-7</sup> E<sup>b7</sup>

G<sup>6</sup> F<sup>#7</sup> F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G (A-<sup>7</sup> D<sup>7</sup>)

# I'M GONNA GO FISHIN'

- DUKE ELLINGTON/LEE

(MED. BLUES)



# I'M JUST A LUCKY SO AND SO

- DUKE ELLINGTON/DAVID

(MED.)

Chords:  $G^b$ ,  $C^{maj7}$ ,  $G^b$ ,  $D-7$ ,  $G^7$ ,  $C^7$ ,  $A^7$ ,  $A-7$ ,  $D^7$ ,  $G^b$ ,  $E^7\#9$ ,  $A-7$ ,  $D^7$ ,  $G^b$ ,  $D-7$ ,  $G^7$ ,  $C^7$ ,  $G^{maj7}$ ,  $C^7$ ,  $G^{maj7}$ ,  $F\#-7b5$ ,  $B^7$ ,  $E-7$ ,  $A^7$ ,  $A-7$ ,  $D^7$ ,  $G^b$ ,  $C^{maj7}$ ,  $G^b$ ,  $D-7$ ,  $G^7$ ,  $C^7$ ,  $A^7$ ,  $A-7$ ,  $D^7$ ,  $G^b$  ( $E^7\#9$ ,  $A-7$ ,  $D^7$ )

# IF YOU WERE IN MY PLACE

- DUKE ELLINGTON/IRVING MILLS/HENRY NEMO

(MED. SLOW)

The musical score is written in 4/4 time and consists of ten staves of music. The tempo is marked as "(MED. SLOW)". The key signature is one flat (Bb). The chord symbols are handwritten and include: G7, D-7, G7, D-7, G7, Cb, Eb7, D-7, G7, Db7, Cmaj7, C7, Fmaj7, F-(maj7), C, F#-7b5, E-, B7, E-7, Eb-7, D-7, A-7, D-7, G7, Db7, Cb, A-, G-7, C7, G-7, Gb7, Fmaj7, F-(maj7), C, A-7, D7, D-7, G7, D-7, Db7, Cb, G-7, C7, D7.

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SOLOS  
G-7 C7 F6

G-7 C7 F6 F7

Bb maj7 Bb-6 F6 D-7

A- B-7b5 E7 G- D7

G-7 C7 G-7 C7 F6

F7 Bb maj7

Bb-(maj7) F7 D7

G-7 C7 G-7 C7 F6 Bb7 A-7 D7

2. F6 F/A Bb maj7 B0 F/C F6



# IMAGINE MY FRUSTRATION

- DUKE ELLINGTON/BILLY STRAYHORN/GERALD WILSON

(MED.)

N.C. G

E-7 C7

D7 N.C.

G E-7

C7

D7 N.C. G7#9

G13 C7 C#07

G7/D E- A7 A-7 D7 E-7 C7 C#07 D7 N.C.

AFTER SOLOS, D.C. AL

# IN A MELLOW TONE

- DUKE ELLINGTON

(MED.)

Handwritten musical score for "In a Mellow Tone" by Duke Ellington. The score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of two main sections, A and B. Section A (measures 1-12) features a melody in the treble clef and a bass line in the bass clef. Section B (measures 13-24) continues the melody and bass line. The score includes various chord symbols such as Bb7, Eb7, Ab6, Eb-7, Ab7, Dbmaj7, Db6, Gb7, Abb, F7, Bb7, Eb7, F7, Bb7, Eb7, Ab6, Eb-7, Ab7, Dbmaj7, Db7, D07, Ab6/Eb, F7, Bb7, Eb7, Ab6, (G7 Gb7 F7).

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# IN A SENTIMENTAL MOOD

- DUKE ELLINGTON

(BALLAD)

Handwritten musical score for "In a Sentimental Mood" by Duke Ellington. The score is written on a grand staff with treble and bass clefs. It includes a key signature of one flat (Bb) and a 4/4 time signature. The music is divided into several systems, each with a melodic line and a chord line. The chord line includes various chords such as D-, D-(maj7), D-7, D-6, G-, G-(maj7), G-7, G-6, A7, D-, D7, G-7, Gb7, Fmaj7, Eb-7, Ab7, Dbmaj7, Bb-7, Eb-7, Ab7, Dbmaj7, Bb7, Eb7, Ab7, Dbmaj7, Bb-7, Eb-7, Ab7, G-7, C7, D-, D-(maj7), D-7, D-6, G-, G-(maj7), G-7, G-6, A7, D-, D7, G-7, C7b9, and Fmaj7. The score ends with a double bar line.

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# ISFAHAN

- DUKE ELLINGTON/  
BILLY STRAYHORN

(BALLAD)

Chord symbols:  $Dbmaj7$ ,  $Bbmaj7$ ,  $Bb7\#5$ ,  $Eb7$ ,  $Amaj7$ ,  $Ab7sus4$ ,  $Ab7b9$ ,  $Dbmaj7$ ,  $G-7b5$ ,  $C7b9$ ,  $F-6$ ,  $A-7b5$ ,  $D7b9$ ,  $G-6$ ,  $G-7b5$ ,  $C7b9$ ,  $Fmaj7$ ,  $Emaj7$ ,  $Ebmaj7$ ,  $Dmaj7$ ,  $Dbmaj7$ ,  $Bbmaj7$ ,  $Bb7\#5$ ,  $Eb7$ ,  $Amaj7$ ,  $Ab7sus4$ ,  $Ab7b9$ ,  $Db7b9$ ,  $Gbmaj7$ ,  $C7\#5$ ,  $F7b5$ ,  $Bb7$ ,  $Eb7$ ,  $Ab7b9$ ,  $Ab7\#5$ ,  $Db6$ .

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# IT DON'T MEAN A THING

(IF IT AIN'T GOT THAT SWING)

- DUKE ELLINGTON/IRVING MILLS

(SWING)

Chord annotations above the staff:

G- G-/F# G-/F G-/E Eb7 D7

Chord annotations below the staff:

G- C7 F7sus4

Bb6 <sup>2.</sup>D7#5 <sup>2.</sup>Bb6

F-7 Bb7 Ebmaj7

G-7 C7 F7 D7

G- G-/F# G-/F G-/E Eb7 D7 G-

C7 F7sus4 Bb6 (D7#5)

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# JEEP'S BLUES

- JOHNNY HODGES/DUKE ELLINGTON

(SLOW BLUES)

Musical staff with notes and chords: F7, Bb7, Bb7, F7

Musical staff with notes and a Bb7 chord symbol above.

Musical staff with chords: F7, D7, G-7

Musical staff with chords: C7, F7, D7, G-7 C7, G-7 C7

SOLOS 12-BAR BLUES  
AFTER SOLOS, D.C. AL

Musical staff with notes and chords: Bb7, F7

Musical staff with notes and chords: C7, Db7, C7

Musical staff with notes and chords: F7, F9(b5), Bb7, Eb7sus4, F7#11

# JUMP FOR JOY

- DUKE ELLINGTON/PAUL WEBSTER/SID KULLER.

(MED SWING)

Handwritten musical score for "Jump for Joy" by Duke Ellington, Paul Webster, and Sid Kuller. The score is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of ten staves of music with various chords and melodic lines. The chords are: Eb, G-, C-, Ab, Eb, F7, F-7, Bb7, Eb, G-, C-, Ab6, A07, Eb/Bb, C-7, F-7, Bb7, Eb, Eb7, Ab6, A07, Eb/Bb, Eb, A-7b5, D7, G-7, Gb7b5, F-7, Bb7, Eb, G-, C-, Ab, Eb, F7, F-7, Bb7, Eb, Eb/G, Ab, Bb7, Eb, (F-7 Bb7).

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# JUMPIN' PUNKINS

- MERCER KENNEDY ELLINGTON

(MED. SWING)

**INTRO**

D7 G7 C N.C. A-7

D7 G7 C N.C. A-7 D7 G7 A-7 D7 G7 C

**A**

C F-6 A- G-7 F

G7b9 C6

**B**

B C#- B C#- C7 B C#- B C#- C7

B C#- B E7 E-7b5 A7 D-7b5 G7

**A**

C F-6 A- G-7 F

G7b9 C6

SOLOS **A****A****B****A** AFTER SOLOS, D.S. AL (TAKE REPEAT)

N.C. D7 G7 C N.C. A-7 D7 G7 C N.C.

A-7 D7 G7 A-7 D7 G7 C



# JUST A SETTIN' AND ROCKIN'

- DUKE ELLINGTON/  
BILLY STRAY HORN

(MED.)

Ab Ab/C Db Bb-7 Ab6 Db Ab/C Bb-7 Eb7 Ab6

Db Ab/C Bb-7 B07 Ab F-7 Bb-7 Eb7 Ab6 Bb-7 Eb7 Ab6

C- C-#5 C-6 C-#5 C- C-#5 D-7 G7

C C+ C6 C#07 D-7 G7 Bb-7 Eb7

Ab Ab/C Db Bb-7 Ab6 Db Ab/C Bb-7 Eb7 Ab6

Db Ab/C Bb-7 B07 Ab F-7 Bb-7 Eb7 Ab6

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# JUST SQUEEZE ME

(BUT DON'T TEASE ME)

- DUKE ELLINGTON/  
LEE GAINES

(MED. SWINGS)

Chord symbols: Fmaj7, G-7, A-7, Bbmaj7, Fmaj7, Bbmaj7, A-7, D7b9, G-7, C7, Fmaj7, D7b9, G-7, C7, Fmaj7, Bb6, Ab9, G7, G-7, C7, Fmaj7, Bbmaj7, A-7, D7b9, G-7, C7, Fmaj7, (G-7 C7)

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# LOST IN MEDITATION

- DUKE ELLINGTON/IRVING MILLS/LOU SINGER/JUAN TIZOL

(MED. SLOW)

The musical score is written on seven staves. The first staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. A tempo marking '(MED. SLOW)' is written in parentheses above the first staff. The score consists of a melodic line and a guitar accompaniment line. The guitar line is marked with various chords: D6, Bb7/F, Bb7, B7/F#, B7, E-7, A7, E-7, E-7b5, A7, E-7b5, A7, D6, A7, D6, F#, G#-7b5, C#7, F#, B-7b5, E7, A6, B-7, E7, A6, A7/E, A7, D6, Bb7/F, Bb7, B7/F#, B7, E-7, E-7b5, A7, D6, A7, D6. There are repeat signs and first/second endings indicated by brackets and numbers.

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# LOVE YOU MADLY

- DUKE ELLINGTON

(MED.)

A7 D7 G7 C7 C7/Bb C7/F F7

Bbmaj7 B-7b5 F/C C7 Bb07 F6/C

Bb07 F6/C B07 C-7 F7

Bbmaj7 F7#5 Bb6 D-7 G7

D-7 G7 C7 F07/C C07 C7b9

F6 D-7 G7/B C7/Bb A7 D7

G7 C7 C7/F F7 Bbmaj7 B-7b5

F/C C7 B07 F6

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# LOW KEY LIGHTLY

- DUKE ELLINGTON

(BALLAD)

Chords and markings in the score include:

- Db7b5
- C-7
- B7#5
- Ab/Bb
- A-7b5
- Bb/Ab
- G-7
- Gb-7
- F-7
- E7#9
- Ebmaj7
- Bb-7
- Eb7
- Abmaj7
- G-7b5
- C7
- Ab/Bb
- D7
- Db7b5
- C-7
- B7#5
- Ab/Bb
- A-7b5
- Bb/Ab
- G-7
- Gb-7
- F-7
- E7#9
- Ebmaj7
- F-7
- Emaj7
- Ebmaj7

AFTER SOLDS, D.C. AL (TAKE REPEAT)

# MAYBE I SHOULD CHANGE MY WAYS

- JOHN LA TOUCHE/DUKE ELLINGTON

(BALLAD)

C-7b5 F7b9 Bbmaj7 Eb7 D7#5 G7

C7 B7 Bb7 Ebmaj7

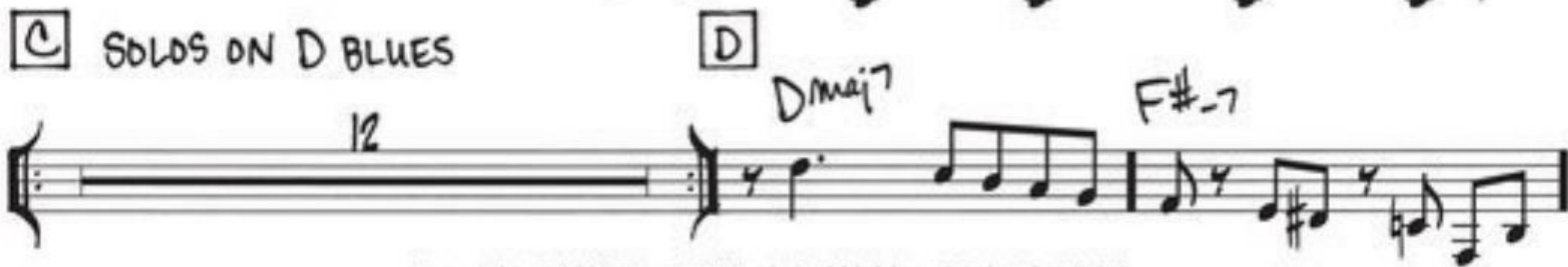
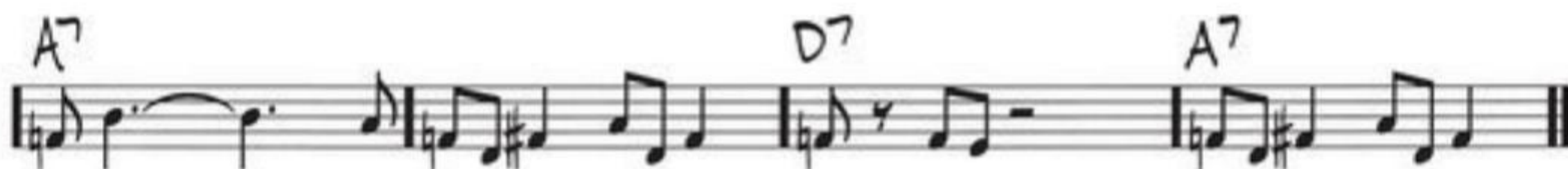
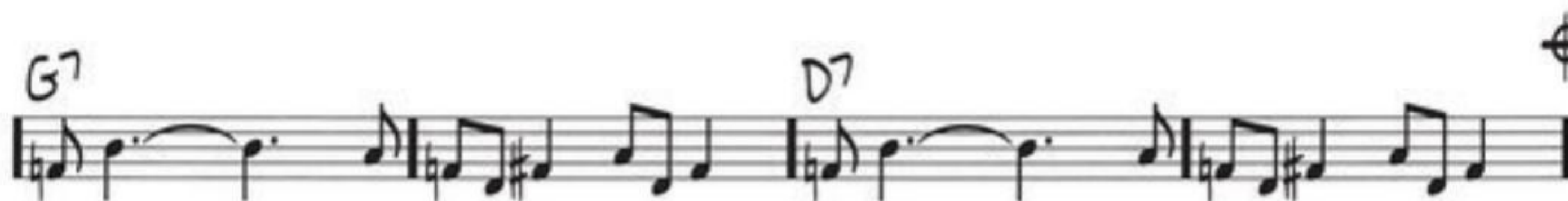
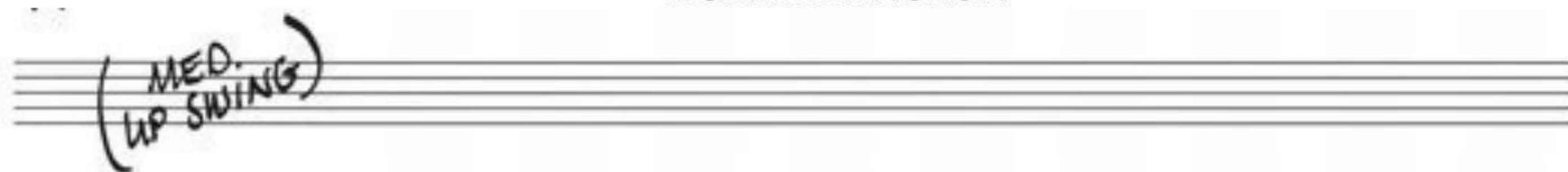
(Ebmaj7) Eb-6 Ab7 Bbmaj7 D-7 Db7(#11)

C-7b5 G7 C7 F7 Bbmaj7

2. G7 C7 F7 Bbb

# MAIN STEM

- DUKE ELLINGTON



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B7 B-7 E7 A7sus4 A7 D9

Gmaj7 C7 F7 E7 A7

E D-7 G7 C C- C-b

G Bb7

A-7 D7sus4 D7

1. G Gmaj7 C7 F7

E7 A7 2. G D.C. AL-⊕

A7 D7 A7

G7 D-6/A G7 D-6/A D7 B7 G#7 F7

D13 B13 G#13 F13 D7 D13



# MISSISSIPPI MOAN

- DUKE ELLINGTON

(MED.)

**A**  
G- C- G- D-

G- G-7 C7 F7 Eb7 D7

G- C- G- D-

G- G-7 C7 F7 Bb7

Eb Eb C-7b5

Bb G7 C- C7/Eb D7

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G- C- G- D-

G- G-7 C7 F7 Bb

**B**  
Gb Gb/Db Gb Bb Bb/F Bb Bb/F

3 Gb Gb/Db Gb Gb/Db Bb Bb/F Bb Bb/F

Eb Eb/Bb Eb Eb/Bb Bb Bb/F Bb Bb/F

F7/C F7 F7/C F7 Bb C7 D7

SOLOS ON **A**  
AFTER SOLOS, D.C. AL  $\text{C}$

C7 F7 Bb

# THE MOOCH

- DUKE ELLINGTON/IRVING MILLS

(MED. SLOW SWINGS)

Handwritten musical notation for the first staff, featuring a treble clef, key signature of three flats, and 4/4 time signature. The staff contains a melodic line starting with a C-7 chord, followed by a B7 chord.

Handwritten musical notation for the second staff, featuring a bass clef. The staff contains a bass line starting with a Db7b5 chord.

Handwritten musical notation for the third staff, featuring a treble clef. The staff contains a melodic line with a first ending bracket over the first two measures (C-7, G7#5) and a second ending bracket over the last two measures (C-7). The word "FINE" is written below the staff.

Handwritten musical notation for the fourth staff, featuring a bass clef. The staff contains a bass line with a first ending bracket over the first two measures (Ab7 w/fills) and a second ending bracket over the last two measures (C-7).

Handwritten musical notation for the fifth staff, featuring a bass clef. The staff contains a bass line with a first ending bracket over the first two measures (Ab7) and a second ending bracket over the last two measures (Bb7).

SOLOS OVER Eb BLUES  
AFTER SOLOS, D.C. AL FINE  
(TAKE 2ND ENDING)

# MOOD INDIGO

- DUKE ELLINGTON/IRVING MILLS/  
ALBANY BIGARD

(MED. SLOW)

**A**

Abmaj7 Bb7 Bb-7 Eb7#5 Abmaj7

Bb7 E7 / B-7 E7 Eb7

Ab7 Eb-7 Ab7 Db6 Gb7 / / Eb7#5

Abmaj7 Bb7 Bb-7 Eb7#5 Abmaj7

**B**

Abmaj7 F7 Bb7 Bb-7 Eb7 Abmaj7 Bb-7 Eb7

Abmaj7 F7 Bb7 E7 Eb7

Ab7 Db7 E7 / / Eb7

Abmaj7 F7 Bb7 Bb-7 Eb7 Ab6 (Bb-7 Eb7)

# MORNING GLORY

- DUKE ELLINGTON

(MED.)

Chord voicings and markings include:  $Db6$ ,  $F7$ ,  $Bb7$ ,  $Eb7$ ,  $E7$ ,  $A6$ ,  $A7$ ,  $Ab7\#5$ ,  $D7b5$ ,  $Bb7b9$ ,  $A7$ ,  $Ab7$ ,  $Db7$ ,  $Gbmaj7$ ,  $Gb(maj7)$ ,  $Db6$ ,  $Bb7\#5$ ,  $Eb7$ ,  $Ab7$ ,  $Db6$ ,  $A6$ ,  $A7$ ,  $Ab7\#5$ ,  $Db6$ ,  $F7$ ,  $Bb7$ ,  $Eb7$ ,  $E7$ ,  $Eb7$ ,  $D7b5$ ,  $Db$ ,  $(Bb7b9, A7, Ab7)$ .

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# OLD KING DOOJI

- DUKE ELLINGTON

(MED. UP SWING)

C- C-/Bb C-/A G7 C- C-/Bb C-/A G7 C7 F7 Bb7 Eb D-7b5 G7 C- C-/Bb C-/A G7 C- C- AFTER SOLDS, D.C. AL (TAKE REPEAT)

# MOVE OVER

- DUKE ELLINGTON

(MED.)

A9 D7#5

B7 Bb7 D-7b5/Ab G7

C7 F7 Bb G7

C7 F7 Bb Bb/D Db07

C-7 F7 A-7b5 D7 G- F-7 Bb7

Eb Eb- Bb A7 Ab7 G7

C7 F7 Bb G7

FINE

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C7 F7 Bb G7

C7 F7 Bb Bb/D Db7

C-7 F7 A-7b5 D7 G- Bb7

Eb Eb- Bb A7 Ab7 G7

C7 F7 Bb

C7 F7 Bb7 Bb7#5

SOLOS Eb C- F7 Bb7 Eb Bb-7 Eb7

Ab Ab-b Eb F#7

F-7 C7 F7 Bb7 Eb Bb7

AFTER SOLOS, D.C. AL FINE



# PARIS BLUES

- DUKE ELLINGTON

(SLOW BLUES)

Dmaj7 G7#11 Dmaj7 A7 D7

Gmaj7 E-7b5 Dmaj7 E7

Dmaj7 B-7 E7b9 A7 Dmaj7 B-7 E7b9 A7

Dmaj7 B-7 G7 A7#9#5 Dmaj7 (E-7 A7)

FINE



# PERDIDO

- JUAN TIZOL/HARRY LENK/  
ERVIN DRAKE

(MED. SWING)

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Chords: C-7, F7, Bb6, D-7, Db7.

Musical staff 2: Treble clef, key signature of two flats. Chords: C-7, F7, Bb6 (1st ending), D-7, Db7, Bb6 (2nd ending).

Musical staff 3: Bass clef, key signature of two flats. Chords: D7, G7. Includes a triplet of eighth notes.

Musical staff 4: Bass clef, key signature of two flats. Chords: C7, F7. Includes a triplet of eighth notes.

Musical staff 5: Treble clef, key signature of two flats. Chords: C-7, F7, Bb6, D-7, Db7.

Musical staff 6: Treble clef, key signature of two flats. Chords: C-7, F7, Bb6, (D-7, Db7).

# PIE EYE'S BLUES

- DUKE ELLINGTON

(MED. BLUES)



# PLEASE FORGIVE ME

- DUKE ELLINGTON/IRVING MILLS/IRVING GORDON

(MED. BALLAD)

Chord annotations: Dbmaj7 / Ab, Eb-7, Ab7sus4, F7, Bb7, Eb7, Ab7, 1. Dbmaj7, Eb-7, Ab7, 2. Dbmaj7, Ab7#5, Db9, Gbmaj7, Gb-6, Dbmaj7 / Ab, Dbmaj7, Ab7, Dbmaj7, Bb-7, Eb-7, Ab7, Dbmaj7 / Ab, Eb-7, Ab7sus4, F7, Bb7, Eb7, Ab7, Db6, A7, Db6.

# A PORTRAIT OF BURT WILLIAMS

- DUKE ELLINGTON

(MED.)

B $\flat$  B $\flat$ 7 E $\flat$ 7 E $\flat$ - B $\flat$ /F F7

B $\flat$  B $\flat$ 7 E $\flat$ 7 E $\flat$ -

D- A7 D- A7 D- B $\flat$ 7

E $\flat$ 6 F-7 G7 C7 F7

B $\flat$  B $\flat$ 7 E $\flat$ 7 E $\flat$ - B $\flat$ /F F7

B $\flat$

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# PRELUDE TO A KISS

- DUKE ELLINGTON/  
IRVING GORDON/  
IRVING MILLS

(BALLAD)

D7 G7#5 C7 Fmaj7 B7 E7  
A7 D-7 G7#5 A-7 D7  
D-7 G7b9 Cb A7#5 D-7 G7b9 Cb B7  
Emaj7 C#-7 F#-7b5 B7 G#-7 G07 F#-7 B7  
Emaj7 C#-7 F#-7b5 B7 E-7 A7 D-7 Eb-7 E-7 Eb7  
D7 G7#5 C7 Fmaj7 B7 E7 A7 D-7  
D-7 G7#5 A-7 D7 D-7 G7b9 Cb (A7#5)

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# PYRAMID

- DUKE ELLINGTON/JUAN TIZOL/IRVING MILLS/IRVING GORDON

(MED.)

A C6 F- C6 D7 G7

2. B F-6 Cmaj7

Cmaj7/E G7/F G7 Cmaj7

C6 Db6 Bb-6 G7 Cmaj7

F07 G7 D-7b5

C C6 F- C6

ENDING (C6) C6

D.C. FOR SOLOS

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# REFLECTIONS IN D

- DUKE ELLINGTON

(BALLAD)

VERY FREELY

F#- G- F- F#- E- F- F# G F#- G-

C# D D#- E- Dmaj7 F#7 B-7

E7(#11) A7sus4 A7b9 Dmaj7 E-6

Dmaj7 1. E-6 2. E-6 C7(#11)

Dmaj7 B-7 E7

Ebmaj7 A7b9 F#- G- F- F#-

E- F- F# G F#- G- D PEDAL C# D D#- E-

Dmaj7 F#7 B-7 E7(#11) A7sus4

A7b9 Dmaj7 E-6 Dmaj7 E-6

ENDING: TAG LAST 3 BARS - D

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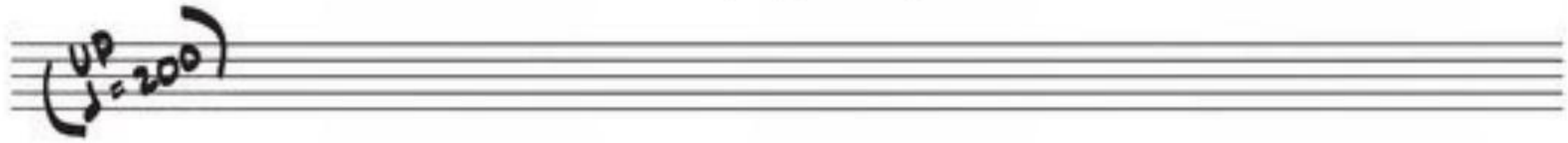
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# RING DEM BELLS

- DUKE ELLINGTON /  
IRVING MILLS



# ROCK SKIPPI'

- DUKE ELLINGTON / BILLY STRAYHORN

(MED. SWING)

Handwritten musical score for "Rock Skippi'" by Duke Ellington and Billy Strayhorn. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb, Eb). The tempo is marked "(MED. SWING)". The music features a mix of eighth and quarter notes, with some triplet markings. Chord symbols are written above the notes, including Eb6, C-7, F-7, Bb7, B, and Ab7. The piece concludes with a double bar line.

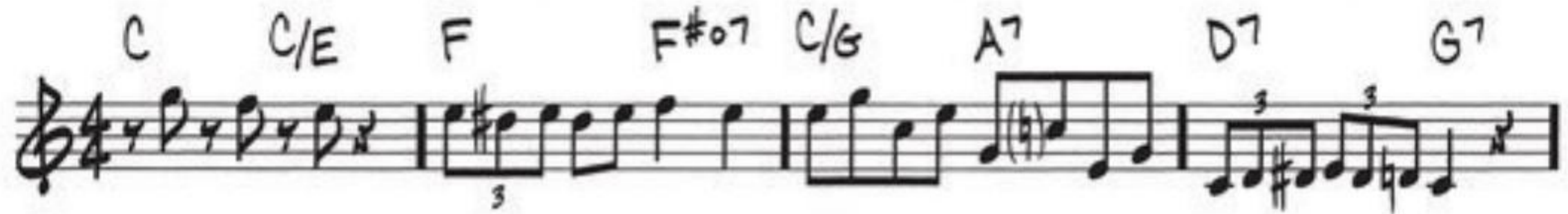
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# ROCKIN' IN RHYTHM

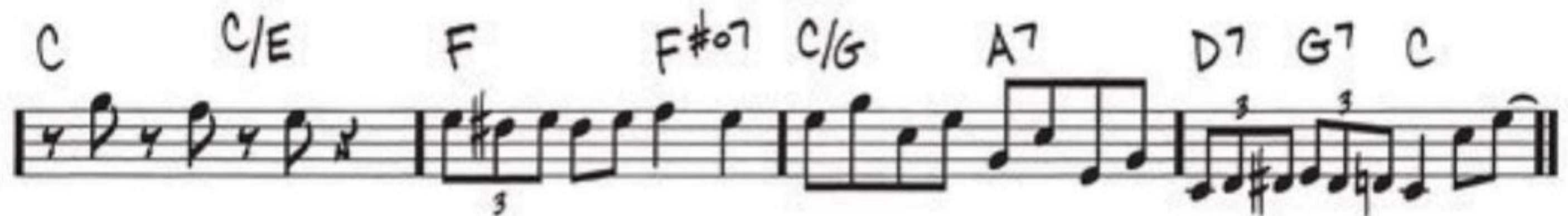
- DUKE ELLINGTON /  
IRVING MILLS /  
HARRY CARNEY

(MED. VP)

C C/E F F#o7 C/G A7 D7 G7



C C/E F F#o7 C/G A7 D7 G7 C



C C/E F F#o7 C/G A7 D7 G7



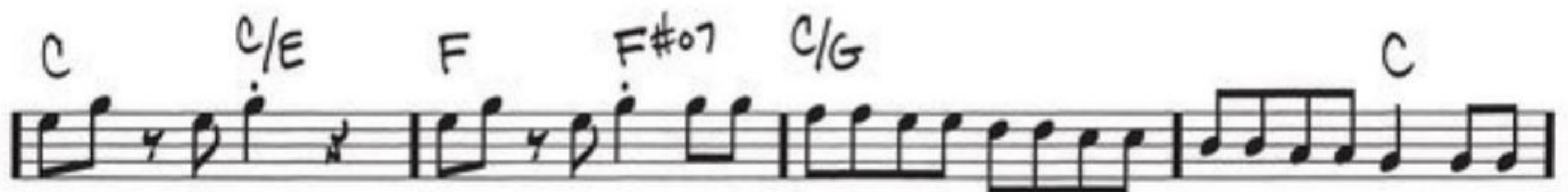
C C/E F F#o7 C/G A7 D7 G7 C



C C/E F F#o7 C/G A7 D7 G7



C C/E F F#o7 C/G C



(LAST X) ☺

# ROCKS IN MY BED

- DUKE ELLINGTON

(MED. SLOW BLUES)

**A** Eb7 Bb Eb7 Bb Eb7 Bb7

**B** Bb D7 G-7 Gb/maj7 Bb/F D7 G-7 Bb7

**C** Bb Eb7 Bb Eb7 Bb Eb7 Bb7

AFTER SOLOS, D.C. AL  $\text{\textcircled{C}}$  Bb6

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# SATIN DOLL

- DUKE ELLINGTON

(MED.)

D-7 G7 D-7 G7 E-7 A7  
E-7 A7 A-7 D7 Ab-7 Db7  
Cmaj7 D-7 E-7 A7 Cmaj7  
G-7 C7 G-7 C7 Fmaj7  
A-7 D7 A-7 D7 G7 D-7 G7  
D-7 G7 D-7 G7 E-7 A7 E-7 A7  
A-7 D7 Ab-7 Db7 Cmaj7 (D-7 E-7 A7)  
FINE

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# SERENADE TO SWEDEN

- DUKE ELLINGTON

(MED.)

Handwritten musical score for "Serenade to Sweden" by Duke Ellington. The score is written on a grand staff with a key signature of one flat (Bb) and a 4/4 time signature. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is marked "(MED.)" in the top left. The score includes various chord symbols such as F, E7, A7, D-7, D7, G7, G-7, C7, F, A7, D-, G7, C7, F6, C-7b5, F7b9, Bb6, E-7b5, A7, D-6, A-, B7, E7, A-7b5, D7, G-7b5, C7, F, E7, A7, D-7, D7, G7, G-7, C7, F6, and (G-7 C7sus4). The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. There are also some handwritten annotations like "2." and "4" above notes. The score ends with a double bar line.

# SEPIA PANORAMA

- DUKE ELLINGTON

(MED. SWING)

5

F7

Bb7

F7

Bb7

BASS FILL

C7

F7

BASS FILL

B

Bb7

Eb7b5

D13

G7

Gb7

F6

B7

Bb7

Eb7#11

D7b5

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G7 Gb7 F6 F7#9

[C] Bb G- C-7 F7 Bb G- C-7 F7

Bb Bb/O Eb Eo7 Bb/F F7 Bb

1st x TO SOLOS

[D] Bb7 Eb7b5 D13

SOLOS ON Bb BLUES  
AFTER SOLOS, PLAY [C]  
THEN TO [D]

G7 Gb7 F6

Bb7 F6 D.S. AL

EVEN-----



# THE SINGLE PETAL OF A ROSE

- DUKE ELLINGTON

(BALLAD)

Handwritten musical score for "The Single Petal of a Rose" by Duke Ellington. The score is written on ten staves in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The music features a melodic line with various ornaments and a bass line with chords. Handwritten annotations include chord symbols such as Dbmaj7, Eb7, Gbmaj7, Bbmaj7, and Bbmaj7 Dbmaj7. There are also triplets and slurs indicated throughout the piece.

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# SOLITUDE

- DUKE ELLINGTON/EDDIE DE LANGE/  
IRVING MILLS

(BALLAD)

Handwritten musical score for "Solitude" by Duke Ellington, Eddie De Lange, and Irving Mills. The score is written on ten staves in a 4/4 time signature with a key signature of three flats (Bb, Eb, Ab). The notation includes various note values, rests, and dynamic markings. Handwritten chord symbols are placed above the notes. The score concludes with a double bar line and the word "FINE".

Chord symbols: Ebmaj7, C-7, F7, F-7, Bb7, Ebmaj7, F-7, Bb7#5, Ebmaj7, Eb7, Abmaj7, A°7, Eb6/Bb, Bb-7, Eb7, Abmaj7, A°7, Eb6/Bb, G-7, C7, F-7, Bb7#5, Ebmaj7, C-7, F7, F-7, Bb7, Ebmaj7, (F-7 Bb7)

FINE

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# SOMETHING TO LIVE FOR

- DUKE ELLINGTON/BILLY STRAYHORN

(MED. SLOW)

Handwritten musical score for "Something to Live For" by Duke Ellington/Billy Strayhorn. The score is in G major, 4/4 time, and consists of 16 measures. It features a treble clef and a key signature of one sharp (F#). The notation includes various chords such as Dmaj7, A7b9, D-7, Ab7, G, D7/A, G/B, C7, F7, E-7, A7, G7, F#7, B7, A/E, F#-7, Bb7#11, E7b9, Eb7, Dmaj7, D-7, A7, G, D7/A, G/B, Gmaj7, Db7b9, F#7, B-7, E7b5, A7, F#9, F9, E9, F#7, F7, E-7, A7, Dmaj7, A7b9, and Dmaj7. The score includes triplets and slurs, and ends with a double bar line.

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# SOPHISTICATED LADY

- DUKE ELLINGTON/IRVING MILLS/  
MITCHELL PARISH

(BALLAD)

The musical score is written on a grand staff with a treble clef and a 4/4 time signature. It includes several systems of music with handwritten annotations. The first system starts with a boxed 'A' and a circled 'S' with a slash. Chords include Bb-7, Gb7, F7, E7, Eb7, and Abmaj7. The second system has chords Ab7, G7, Gb7, F7, Bb7, Bb-7, Eb7, and a circled '2. Abmaj7'. The third system has A07, a circled '2. Abmaj7', A-7, D7, a boxed 'B', Gmaj7, and E-7. The fourth system has A-7, D7, B-7b5, E7b9, A-7, D7b9, Gmaj7, and E-7. The fifth system has A-7, D7, G7, C-7, Eb7, C-7b5, F7b9, and a circled 'D.S. AL' with a circled 'S'. The sixth system has a circled 'Abmaj7' and a circled '(C-7b5 F7b9)'. The score ends with a double bar line and a whole note on a lower staff.

# THE STAR-CROSSED LOVERS

- DUKE ELLINTON/BILLY STRAYHORN

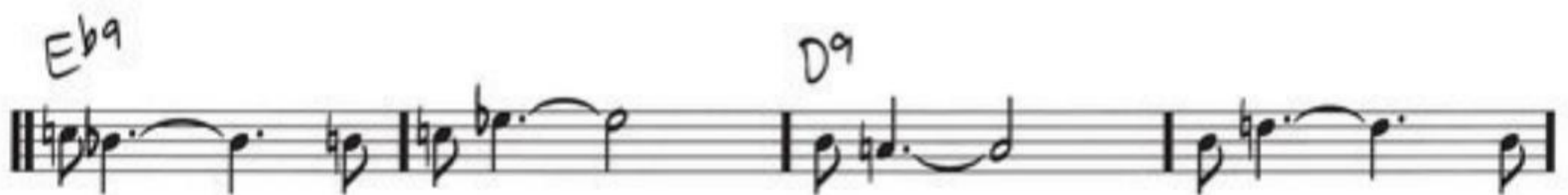
(BALLAD)

Handwritten musical score for "The Star-Crossed Lovers" by Duke Ellington and Billy Strayhorn. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, triplets, and dynamic markings. Chord symbols are written above the notes, including Gbmaj7, G9b5, Dbmaj7/Ab, Bb-7, Eb-7, Ab7, Dbmaj7, G7b5, Gbmaj7, G9b5, Dbmaj7/Ab, Bb-7, G-7b5, C7b9, F-7, Eb-7, Ab13, Eb-7, Ab13, Eb-7b5, Ab13, Eb-7b5, Ab13, Db7sus4, Db9, Db7b9, Gbmaj7, Gb-7, Gb-6, Gb-(bb), Ab7, Dbmaj7, Db7#5, Gbmaj7, Eb7, Dbmaj7/Ab, E/Ab, Dbmaj7, Dbmaj7, Dbmaj9 add6, and Dbmaj7. The score concludes with a double bar line and a final chord symbol.

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# STEVEDORE'S SERENADE

- DUKE ELLINGTON/IRVING GORDON/BILLY EDELSTEIN



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# STOMP, LOOK AND LISTEN

- DUKE ELLINGTON

(MED. SWING)

F D7 G7 C7 F D7

G7 C7 F Bb/D Bb-(maj7)

1. Fb/C G9/D C7 F C7 2. Fb/C G9/D C7 F

F9 Bb6

Db7 C7

F D7 G7 C7 F D7 G7 C7

F Bb/D Bb-(maj7) Fb/C G9/D C7 F (C7)

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# STRANGE FEELING

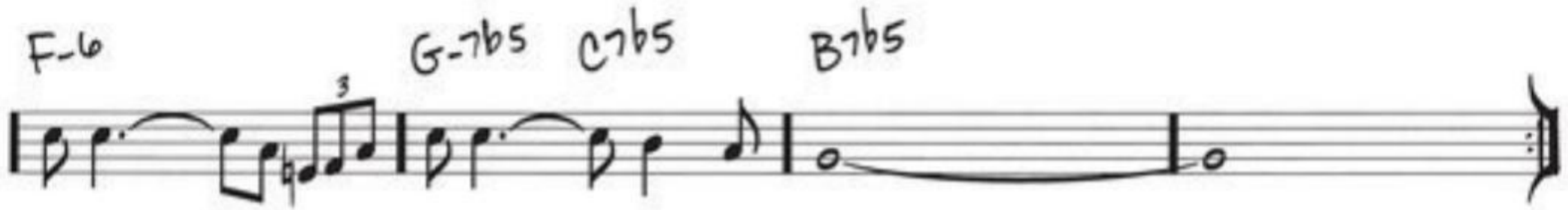
- DUKE ELLINGTON/BILLY STRAY HORN

(BALLAD)

F- Db/F G7#9 C7#5 F- Bb-7 D7b5 G7#9 C7



F-6 G-7b5 C7b5 B7b5



Bb-7b5 Eb7b9 Abmaj7 G7#9



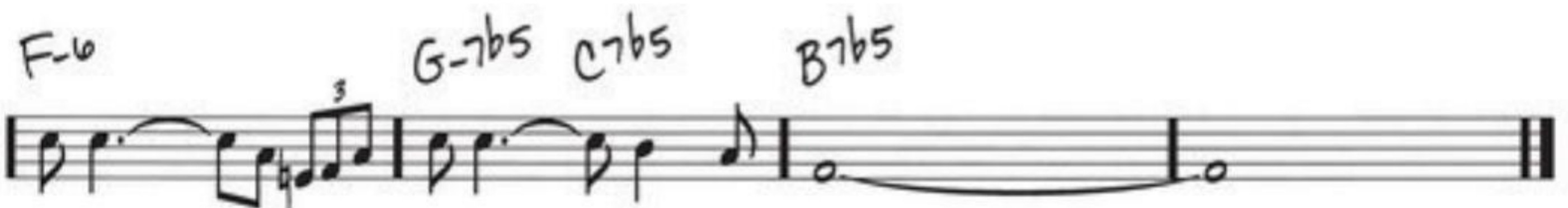
C- Eb-7 Ab7 D7b5 Db7#11 C7#5



F- Db/F G7#9 C7#5 F- Bb-7 D7b5 G7#9 C7



F-6 G-7b5 C7b5 B7b5





# SUCH SWEET THUNDER

- DUKE ELLINGTON

(MED SWING)  
BLUES

First system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The treble staff contains a melody with notes G4, A4, Bb4, and C5. Above the treble staff are handwritten chord symbols: G- above the first measure, Ab7 above the second measure, and G- above the third measure. The bass staff contains a bass line with notes G2, Bb2, C3, and D3. A handwritten instruction 'PLAY MELODY 2ND X' is written in the treble staff.

Second system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with notes C5, Bb4, A4, and G4. Above the treble staff are handwritten chord symbols: C- above the first measure, Ab7 above the second measure, G- above the third measure, and G above the fourth measure. A triplet of notes (G4, A4, Bb4) is marked with a '3' above it. The bass staff contains a bass line with notes G2, Bb2, C3, and D3.

Third system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with notes G4, A4, Bb4, and C5. Above the treble staff are handwritten chord symbols: D7b9 above the first measure, Ab7 above the second measure, G- above the third measure, G7 above the fourth measure, and Ab7 above the fifth measure. The bass staff contains a bass line with notes G2, Bb2, C3, and D3.

[SOLD ON Gmaj BLUES]

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# TAKE LOVE EASY

- JOHN LATOUCHE/ DUKE ELLINGTON

(MED. SWING)

The musical score is written in 4/4 time and consists of seven staves of music. The key signature has one sharp (F#), and the tempo is marked as 'MED. SWING'. The score includes several first and second endings. Handwritten guitar chords are written above the notes. The first ending consists of two staves, and the second ending consists of two staves. The final staff ends with a double bar line.

Chords: E7, A7, D7, G7, C6, A7, D7, G7, C6, A7, D7, G7, C6, D7, G7, C6, C7, F6, C7, F6, D7, G7, E7, A7, D7, G7, C6, A7, D7, G7, C6, A7, D7, G7, C6.

# TAKE THE "A" TRAIN

BILLY STRAYHORN

(MED.)

C<sup>6</sup> D<sup>7b5</sup>

D-<sup>7</sup> G<sup>7</sup> C<sup>6</sup> 1. D-<sup>7</sup> G<sup>7</sup> 2. G-<sup>7</sup> C<sup>7</sup>

F<sup>maj7</sup>

D<sup>7</sup> D-<sup>7</sup> G<sup>7</sup> G<sup>7b9</sup>

C<sup>6</sup> D<sup>7b5</sup>

D-<sup>7</sup> G<sup>7</sup> C<sup>6</sup> D-<sup>7</sup> G<sup>7</sup>

⊕ C<sup>6</sup> N.C. C<sup>maj7</sup> AFTER SOLOS, D.C. AL ⊕

# TAKE THE COLTRANE

- DUKE ELLINGTON

(UP)

The first system of musical notation consists of three staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody starts with a repeat sign and a first ending bracket. Chord symbols are placed above the staff: F7 above the first measure, Bb7 above the second measure, and F7 above the fourth measure. The second staff continues the melody with a Bb7 chord above the first measure and an F7 chord above the fourth measure. The third staff continues the melody with G7 above the first measure, C7 above the second measure, and F7 above the fourth measure. The system ends with a double bar line and repeat dots.

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

# THINGS AIN'T WHAT THEY USED TO BE

- MERCER ELLINGTON

(MED. BLUES)

Db7



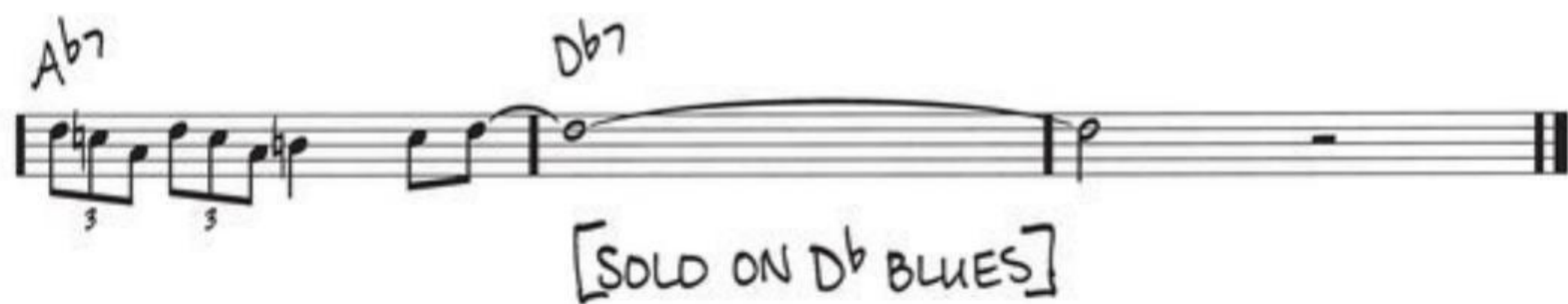
Gb7 Gb7



Db7 Eb7



Ab7 Db7



[SOLD ON D<sup>b</sup> BLUES]



# TRUMPET IN SPADES

- DUKE ELLINGTON

(UP)

Handwritten musical score for Trumpet in Spades by Duke Ellington. The score consists of 12 staves of music in 4/4 time, featuring various chords and melodic lines. The key signature is B-flat major (two flats). The score includes handwritten annotations such as "UP" at the beginning, "d." for dynamics, and various chord symbols like Ab6, Eb7, Gb7, F7, E7, Ab7, A7, Db6, Bb7, B7, Eb9#5, and (Bb7 Eb7).

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# TOMORROW MOUNTAIN

- DUKE ELLINGTON / JOHN LA TOUCHE

(MED. UP)

Handwritten musical score for "Tomorrow Mountain" by Duke Ellington and John La Touche. The score is written on a grand staff with treble and bass clefs. It includes a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is marked "(MED. UP)". The score consists of seven staves of music with various handwritten annotations. The first staff has a treble clef and a key signature of three sharps. The second staff has a bass clef and a key signature of two flats (Bb, Eb). The third staff has a bass clef and a key signature of one flat (Bb). The fourth staff has a bass clef and a key signature of one flat (Bb). The fifth staff has a bass clef and a key signature of one flat (Bb). The sixth staff has a bass clef and a key signature of one flat (Bb). The seventh staff has a bass clef and a key signature of one flat (Bb). The score includes various musical notations such as notes, rests, and bar lines. Handwritten annotations include chord symbols like B, Bmaj7, Bb, E-7, B-7, C9b5, B, G#-7, D#-7, E7, F#7, B/F#, G#-7, C#7, C#-7, F#7, E7, and F#7. There are also some symbols like a circled X and a circled plus sign.

B/F# G#-7 C#-7 F#7sus4 Bb



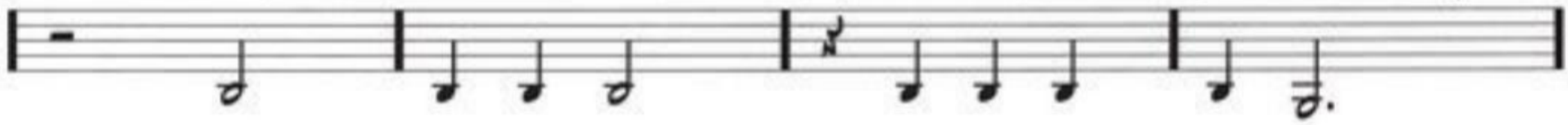
C#-7 C#-7/F# C#-7 C#-7/F# C#-7 C#-7/F# C#-7 C#-7/F#



C#-7 C#-7/F# C#-7 C#-7/F# C#-7 C#-7/F# C#-7 C#-7/F#



C#-7 C#-7/F# C#-7 C#-7/F# C#-7 C#-7/F# C#-7 C#-7/F#



C#-7 C#-7/F# C#-7 C#-7/F# Ema7 D#-7 C#-7 F#7



Ema7 F07 B/F# Eb7/G G#- G#-7/F#



F-7b5 B/F# G#-7 C#-7 F#7sus4 Bb (C#-7 F#7)



[SOLO ON ENTIRE FORM]



# TWENTY-TWO CENT STOMP

(3 CENT STOMP)  
- DUKE ELLINGTON

(MED. BLUES)

**A**

**B**

**C**

[SOLO OVER F BLUES]

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# WARM VALLEY

- DUKE ELLINGTON

(MED. BALLAD)

Handwritten musical score for "Warm Valley" by Duke Ellington. The score is written on a grand staff with treble and bass clefs. It includes a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music is divided into several systems, each with handwritten chord symbols above the notes. The first system contains measures 1-4 with chords Bbmaj7, E7, Eb7, E-7b5/A7, and D7. The second system contains measures 5-8 with chords D-7b5, G7, C-7b5, Bbmaj7, C-7, F7, Bbmaj7, C-7, and F7#9. The third system contains measures 9-12 with chords Bbmaj7, B7, Emaj7, G#-7, G7, F#-7, and B7. The fourth system contains measures 13-16 with chords B-7, E7, Amaj7, E-7b5/Bb, A7, Dmaj7, C#-7, C-7b5, and F7. The fifth system contains measures 17-20 with chords Bbmaj7, E7, Eb7, E-7b5/A7, and D7. The sixth system contains measures 21-24 with chords D-7b5, G7, C-7b5, Bbmaj7, C-7, F7, Bbmaj7, and (C-7 F7). The score ends with a double bar line and a repeat sign.

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# WALL STREET WAIL

- DUKE ELLINGTON

(UP)

HEAD

Ab

N.C. FILL

Ab

N.C. FILL

F- F-/E F-/Eb D07

Db6 Ab/C Bb7 Eb7

Ab

N.C. FILL

Ab

N.C. FILL

Db6 D07 Ab/Eb F7

Bb7 Eb7 Ab FINE

**SOLOS**

Ab

Bb- Eb7 Bb- Eb7 Ab

Ab7 Db

Bb7 Eb7

Ab

Bb- Eb7 Bb- Eb7 Ab

AFTER SOLOS, D.C. AL FINE

# WHAT AM I HERE FOR?

- DUKE ELLINGTON

(MED. SWING)

Handwritten musical score for "What Am I Here For?" by Duke Ellington. The score is written in B-flat major, 4/4 time, and consists of 16 measures. The notation includes a melody line and a bass line with various chords and articulations. The score is divided into two sections: the first section (measures 1-12) and the second section (measures 13-16), with a "SOLO ON ENTIRE FORM" instruction between them.

Chords and annotations:

- Measures 1-4:  $Bb\text{maj}7$ ,  $B^{\circ}7$ ,  $C-7$ ,  $F7$
- Measures 5-8:  $Bb7$ ,  $Bb7b5$ ,  $Eb\text{maj}7$ ,  $D-7$ ,  $G7$
- Measures 9-12:  $C7$ ,  $C-7$ ,  $F7$
- Measures 13-16:  $Bb\text{maj}7$ ,  $B7$ ,  $E7$ ,  $Eb\text{maj}7$ ,  $C-7b5$ ,  $F7$
- Measures 17-20:  $Bb\text{maj}7$ ,  $B^{\circ}7$ ,  $C-7$ ,  $F7$ ,  $Bb7$ ,  $F7^{\#9}/5/$
- Measures 21-24:  $Bb\text{maj}7$ ,  $B7$ ,  $E7$ ,  $Eb\text{maj}7$ ,  $C-7b5$ ,  $F7$
- Measures 25-28:  $Bb\text{maj}7$ ,  $B^{\circ}7$ ,  $C-7$ ,  $F7$
- Measures 29-32:  $Bb\text{maj}7$ ,  $G7$ ,  $C7$ ,  $F7$ ,  $Bb7$ ,  $Bb6$

(AFTER SOLOS)  
SOLO ON ENTIRE FORM

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# WHO STRUCK JOHN (BLUES)

- DUKE ELLINGTON / JOHNNY HODGES

(MED. BLUES)

First system of musical notation. The key signature is two sharps (F# and C#) and the time signature is 4/4. The system consists of a treble clef staff and a bass clef staff. The treble staff begins with a D7 chord symbol above the first measure. The melody features a triplet of eighth notes in the second measure and another triplet in the fourth measure. The bass staff provides a steady accompaniment with eighth notes.

Second system of musical notation. The treble staff begins with a G7 chord symbol above the first measure. The melody continues with a triplet of eighth notes in the second measure and another triplet in the fourth measure. The bass staff continues with eighth notes.

Third system of musical notation. The treble staff begins with a D7 chord symbol above the first measure and an A7 chord symbol above the third measure. The melody features a triplet of eighth notes in the fourth measure. The bass staff continues with eighth notes.

Fourth system of musical notation. The treble staff begins with a D7 chord symbol above the first measure. The melody features a triplet of eighth notes in the first measure. The system concludes with a double bar line. The bass staff continues with eighth notes.

[SOLOS ON D BLUES]