

The
Best of

piano · vocal · guitar

Duke
Ellington

Boy meets horn

C jam blues

Caravan

Creole love call

Do nothin' till you hear from me

Don't get around much anymore

I got it bad (and that ain't good)

I let a song go out of my heart

In a mellow tone

In a sentimental mood

It don't mean a thing (if it ain't got that swing)

Mood indigo

Prelude to a kiss

Rockin' in rhythm

Solitude

Sophisticated Lady

The Mooch



Maison Valli

PUSEY VILLAGE - 70000 VESOUL

03 84 07 30 70



<i>Boy Meets Horn</i>	6
<i>C Jam Blues</i>	5
<i>Caravan</i>	8
<i>Creole Love Call</i>	12
<i>Do Nothin' Till You Hear From Me</i>	15
<i>Don't Get Around Much Anymore</i>	18
<i>I Got It Bad (And That Ain't Good)</i>	24
<i>I Let A Song Go Out Of My Heart</i>	21
<i>In A Mellow Tone</i>	28
<i>In A Sentimental Mood</i>	30
<i>It Don't Mean A Thing (If It Ain't Got That Swing)</i>	32
<i>Mood Indigo</i>	34
<i>Prelude To A Kiss</i>	40
<i>Rockin' In Rhythm</i>	36
<i>Solitude</i>	46
<i>Sophisticated Lady</i>	43
<i>The Mooch</i>	48

C JAM BLUES

Words and Music by Duke Ellington

Moderately

The musical score is written for piano and bass. It consists of six systems of music. The piano part is in the upper staff, and the bass part is in the lower staff. The tempo is marked 'Moderately'. The key signature is one flat (Bb). The time signature is 4/4. The score includes various chords and melodic lines. The chords are labeled as follows:

- System 1: C, F
- System 2: Bb, C
- System 3: C6, F7
- System 4: C6, C6
- System 5: C, F
- System 6: C, G7, Bb, C6, F7-5 G7+ C7 (13)

BOY MEETS HORN

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

Moderato

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 moving bass lines. The tempo is marked 'Moderato'.

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 is written in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff. The lyrics are: "In the dark of deep - est night there comes a haunt - ing".

E9 A7 E9 A7 Bm B7aug B7 E7 A7

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

The vocal line continues with the lyrics: "sigh float - ing down - from some - where on high,". The piano accompaniment continues with chords and moving bass lines.

Bm A7 A7aug D A7 D

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

The vocal line concludes with the lyrics: "oh, what - a lone - ly iul - la - by". The piano accompaniment continues with chords and moving bass lines.

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 rhythmic pattern with eighth notes and chords.

Cdim E7

C

Cdim

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

G

E7

C

A7

G

E7

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

Cdim 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**.

CARAVAN

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

Moderato quasi misterioso

mp - 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 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

The first system of the vocal melody is shown on a single staff. The piano accompaniment continues with a similar texture to the introduction, with the right hand playing chords and moving lines, and the left hand playing a steady bass line. The dynamics are marked 'p-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 system of the vocal melody continues on a single staff. The piano accompaniment maintains the same rhythmic and harmonic structure. The dynamics are marked 'p-f'.

E♭dim C7 E♭dim C7 E♭dim C7 Fm6

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

The final system of the vocal melody is shown on a single staff. The piano accompaniment concludes with a final chord in the Fm6 position. The dynamics are marked 'p'.

E♭dim C7 E♭dim C7 E♭dim C7

Sleep ————— up - on my

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a long note on 'Sleep' followed by a melodic phrase for 'up - on my'. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the vocal line with 'shoul-der as we creep' and 'A - cross the sands so I may'. The piano accompaniment provides harmonic support with chords and melodic fragments.

E♭dim C7 E♭dim C7 E♭dim C7 E♭dim C7

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

The third system features the vocal line with 'keep' and 'This mem -'ry of our CAR - A -'. The piano accompaniment continues with harmonic accompaniment.

Fm6

VAN —————

The fourth system shows the vocal line with 'VAN' and piano accompaniment. The key signature changes to two flats (B-flat, E-flat) for the Fm6 chord. The piano accompaniment features a more active bass 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

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

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

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

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

1. 2.

The image shows a musical score for piano and voice. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a complex texture with many beamed notes and chords. Chord progressions are indicated above the vocal line. The lyrics are: "you ————— Be - side me here be - neath the", "blue ————— My dream of love is com - ing", "true ————— With - in our des - ert CAR - A - VAN.", and a second ending with two options labeled "1." and "2.". The tempo/mood is marked "Misterioso".

CREOLE LOVE CALL

Music by Duke Ellington

Allegro moderato

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one flat (B-flat major), and the time signature is 4/4. The tempo is marked 'Allegro moderato'. The first system begins with a dynamic marking of *f* (forte) and features a melodic line in the bass clef and a chordal accompaniment in the treble clef. The second system starts with a dynamic marking of *mf* (mezzo-forte) and continues the melodic and harmonic development. The third system maintains the *mf* dynamic and introduces more complex rhythmic patterns in the bass line. The fourth system continues the piece with similar dynamics and rhythmic complexity. The fifth system concludes the piece with a final melodic flourish in the bass line and a sustained chord in the treble clef.

8va - - - - -

8va - - - - -

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a complex texture with many beamed notes and chords. The first measure of the upper staff is marked with a dashed line and '8va' above it. The second measure of the upper staff is also marked with a dashed line and '8va' above it.

This system contains the third and fourth staves of music. The upper staff continues with complex beamed notes and chords. The lower staff provides a harmonic accompaniment with chords and some melodic lines. There are some rests in the lower staff in the fourth measure.

This system contains the fifth and sixth staves of music. The upper staff begins with a dynamic marking of *f* (forte). It features several triplet markings (indicated by a '3' above the notes) in the upper staff. The lower staff continues with chords and some melodic lines.

This system contains the seventh and eighth staves of music. The upper staff has a long note with a fermata in the seventh measure. The lower staff continues with chords and some melodic lines.

This system contains the ninth and tenth staves of music. The upper staff begins with four triplet markings (indicated by a '3' above the notes). The system concludes with two first endings, labeled '1' and '2', in the upper staff. The lower staff continues with chords and some melodic lines.

This system contains the eleventh and twelfth staves of music. The upper staff begins with a dynamic marking of *mf* (mezzo-forte). The music continues with complex textures in both staves.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and moving lines. The key signature has two flats.

Second system of the piano score. It includes a triplet of eighth notes in the right hand and continues the melodic and harmonic development. The left hand maintains a steady accompaniment.

Third system of the piano score. The right hand has a more active melodic line with many slurs and accents. The left hand accompaniment consists of chords and eighth notes.

Fourth system of the piano score. The right hand continues with a complex melodic pattern. The left hand accompaniment features a mix of chords and moving lines.

Fifth system of the piano score. This system contains a triplet in the right hand and a change in the left hand's accompaniment. The right hand ends with a sharp sign indicating a key change.

Sixth system of the piano score. The right hand has a more static accompaniment with chords, while the left hand continues with a rhythmic pattern. The system concludes with a sharp sign in the right hand.

DO NOTHIN' TILL YOU HEAR FROM ME

Words by Bob Russell - Music by Duke Ellington

Moderately slow

Piano introduction in G major, 4/4 time. The melody is played in the right hand, and the accompaniment is in the left hand. The dynamic is marked *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 vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The dynamic is marked *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 vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piece ends with a double bar line and repeat sign.

Chorus

Slowly

D7

Gmaj7

Dm7

G7

Cmaj7

Do Noth-in' Till You Hear From Me

Pay no at-tention to what's said

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...

G6 D7 Gmaj7 Dm7 G7 Cmaj7

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

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...

G6 Eb

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

DON'T GET AROUND MUCH ANYMORE

Words by Bob Russell - Music by Duke Ellington

Slowly

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

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.

Slowly
Chorus

C A9

Missed the Sat - ur - day dance Heard they crowd - ed the floor

Am7 D7 G7 C

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

C A9

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

Am7 D7 G7 C

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

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 - fully 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.

I LET A SONG GO OUT OF MY HEART

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

Slowly

Piano introduction in B-flat major, 4/4 time. The music is marked 'Slowly' and begins with a mezzo-forte (mf) dynamic. It features a series of chords and melodic lines in both the right and left hands, with some triplets and a final piano (p) dynamic.

E9

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in B-flat major and features a triplet of eighth notes. The piano accompaniment includes a forte (f) dynamic and a piano (p) dynamic.

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

E \flat

B \flat 7

E \flat

A \flat 7

D \flat 6

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in B-flat major and features a triplet of eighth notes. The piano accompaniment includes a forte (f) dynamic and a piano (p) dynamic.

My heart has one too; - But I lost my

E \flat

C9

F7

B \flat 7

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in B-flat major and features a triplet of eighth notes. The piano accompaniment includes a forte (f) dynamic and a piano (p) dynamic.

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

CHORUS

Eb Ab Eb Cm7 C7

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

Fm7 Cm Fm7 F#dim Eb Ab Eb Cm7 Fm7b5 Bb7

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

Eb Ab Eb Cm7 C7

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

Fm7 Cm Fm7 F#dim Eb Ab Eb Abm Eb Eb F#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 -

Eb Ab Eb Bb7b5 Eb Bb7 Eb Abm6 Eb

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

I GOT IT BAD (And That Ain't Good)

Words and Music by Duke Ellington, Paul Webster

Moderately

Piano introduction in G major, 4/4 time. The piece begins with a *mf* dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#).

G C7 G C7 G Dm6 E7

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

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

Piano accompaniment: *mp* dynamic, continues the melodic and harmonic patterns from the introduction.

Am7 D7 G D dim D7

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

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

Piano accompaniment: *mp* dynamic, includes a triplet of eighth notes in the right hand.

G C7 G C7 G Dm6 E7

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

Vocal line: Good Book says "Go seek and ye shall find?" Well,

Piano accompaniment: *mp* dynamic, continues the accompaniment.

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

Never treats me sweet and gentle the way he should;
Like a lonely weep-ing wil-low lost in the wood

mp

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 -

mf

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.

IN A MELLOW TONE

Music by Duke Ellington.

Medium Swing Tempo (*not too fast*)

First system of musical notation. The piece is in 4/4 time with a key signature of three flats (B-flat major or D-flat minor). The tempo is Medium Swing. The first measure is marked *mf*. The bass line starts with a half note chord of A-flat major 6 (A \flat 6), followed by a quarter note bass line, and then a half note chord of B-flat 7 (B \flat 7). The second system begins with a half note chord of E-flat 7 (E \flat 7).

Second system of musical notation. The bass line continues with a half note chord of B-flat 7 (B \flat 7), followed by a quarter note bass line, and then a half note chord of E-flat 7 (E \flat 7). The second system begins with a half note chord of A-flat (A \flat), followed by a quarter note bass line, and then a half note chord of E-flat (E \flat), which then changes to a half note chord of E-flat 7 (E \flat 7).

Third system of musical notation. The bass line continues with a half note chord of A-flat (A \flat), followed by a quarter note bass line, and then a half note chord of G-flat (G \flat), which then changes to a half note chord of D-flat (D \flat).

Fourth system of musical notation. The bass line continues with a half note chord of A-flat (A \flat), followed by a quarter note bass line, and then a half note chord of E-flat (E \flat).

System 1: Treble clef with a whole rest, followed by a series of chords and eighth notes. Bass clef with a descending eighth-note line. Chord labels: B \flat 7, E \flat 7.

System 2: Treble clef with a whole rest, followed by chords and eighth notes. Bass clef with a descending eighth-note line. Chord labels: B \flat 7, E \flat 7, A \flat , E \flat , E \flat 7.

System 3: Treble clef with a whole rest, followed by chords and eighth notes. Bass clef with a descending eighth-note line. Chord labels: A \flat , G \flat , D \flat .

System 4: Treble clef with a whole rest, followed by chords and eighth notes. Bass clef with a descending eighth-note line. Chord labels: D $^{\circ}$, A \flat , E \flat 7, F7.

System 5: Treble clef with a whole rest, followed by chords and eighth notes. Bass clef with a descending eighth-note line. Chord labels: B \flat 7, E \flat 7, A \flat , D \flat , E7-5, A \flat , A7-5, A \flat 6(9).

IN A SENTIMENTAL MOOD

Words and Music by Duke Ellington, Irving Mills, 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 long note on the first staff and a descending eighth-note pattern on the second. The left hand provides a harmonic accompaniment with chords and moving lines.

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 the piano accompaniment. The lyrics are: "In A Sen - ti - men - tal Mood — I can see the stars come thru my room —". The piano accompaniment continues with a steady eighth-note bass line and chords.

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 is shown above the piano accompaniment. The lyrics are: "— While your lov - ing at - ti - tude — is like a flame that lights the". The piano accompaniment continues with a steady eighth-note bass line and chords.

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 is shown above the piano accompaniment. The lyrics are: "gloom On the wings of ev - 'ry kiss — Drifts a mel - o - dy so strange and sweet —". The piano accompaniment continues with a steady eighth-note bass line and chords.

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.

IT DON'T MEAN A THING (IF It Ain't Got That Swing)

Words and Music by Duke Ellington, Irving Mills

Lively

Gm Gm7 Eb7 D7

What good is mel-o - dy,

Vamp

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

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.

CHORUS Gm Gm7 Eb7 D7 Gm C7

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

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.)

MOOD INDIGO

Words and Music by Duke Ellington, I. Mills, A. Bigard

Slowly

System 1:
 Chords: Ab, Bb7
 Lyrics: You ain't been blue,—
 Dynamics: *mf*, *mp*

System 2:
 Chords: Ebm, Eb7, Ab, Bb9, E7, Bm7, E7
 Lyrics: No, No, No, You ain't been blue,— Till you've had— that

System 3:
 Chords: Eb7, Bbm, Eb7, Ab7, Abdim G dim, Ab7, B7, Ab7, Db6
 Lyrics: MOOD IN-DI-GO, That feel-in' goes— steal-in' down to my

System 4:
 Chords: Gb7, Eb+7, Ab, Bb9, Ebm, Eb7, Ab, Ab+, Ab, Ab, Ab+, Ab
 Lyrics: shoes, While I sit and sigh:— "Go 'long, blues!" blues!"
 Dynamics: *mf*, *mp*, *mf*
 Performance: 1 To next strain || 2 Last time
 Ending: Fine

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 Bbm7 Eb7

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

ROCKIN' IN RHYTHM

Music by D. Ellington, J. Mills, H. Carney

Rather lively

The image displays a piano score for the piece "Rockin' in Rhythm". The score is written for a grand piano, with a treble and bass clef. The tempo is marked "Rather lively". The music is in 4/4 time and features a key signature of one sharp (F#). The score is divided into five systems. The first system begins with a forte (*f*) dynamic and includes a triplet in the right hand. The second system continues with triplet patterns in both hands. The third system features a large, sustained chord in the right hand. The fourth system has a similar sustained chord. The fifth system concludes with a triplet in the right hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a series of chords and melodic fragments, while the bass clef has a more rhythmic accompaniment with some long notes.

Second system of musical notation, starting with a *mf* dynamic marking. The treble clef shows a melodic line with various intervals and accidentals, and the bass clef provides a steady accompaniment.

Third system of musical notation, continuing the piece with complex chordal textures in the treble and a more active bass line.

Fourth system of musical notation, beginning with a *f* dynamic marking. It features a prominent triplet in the treble clef and a melodic line in the bass clef.

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

Sixth system of musical notation, concluding the page with intricate chordal work and triplet figures in both staves.

First system of musical notation. The right hand (treble clef) features a complex texture with many beamed notes and a triplet of eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. A fermata is placed over the final chord of the system.

Second system of musical notation. The right hand continues with a dense texture of beamed notes and includes a triplet. The left hand maintains the eighth-note accompaniment. A fermata is placed over the final chord.

Third system of musical notation. The right hand features a series of beamed notes and a fermata. The left hand continues with the eighth-note accompaniment. A fermata is placed over the final chord.

Fourth system of musical notation. The right hand has a triplet of eighth notes. The left hand has a dynamic marking of *mf* (mezzo-forte) at the beginning. A fermata is placed over the final chord.

Fifth system of musical notation. The right hand features a triplet of eighth notes. The left hand continues with the eighth-note accompaniment. A fermata is placed over the final chord.

Sixth system of musical notation. The right hand features a triplet of eighth notes. The left hand continues with the eighth-note accompaniment. A fermata is placed over the final chord.

First system of musical notation. The treble clef staff contains a series of chords and eighth-note patterns, with a triplet of eighth notes marked with a '3' and a slur. The bass clef staff contains a steady eighth-note accompaniment.

Second system of musical notation. The treble clef staff features a triplet of eighth notes marked with a '3' and a slur. The bass clef staff continues with eighth-note accompaniment.

Third system of musical notation. The treble clef staff has a triplet of eighth notes marked with a '3' and a slur. The bass clef staff has eighth-note accompaniment with vertical hairpins.

Fourth system of musical notation. The treble clef staff has a triplet of eighth notes marked with a '3' and a slur. The bass clef staff has eighth-note accompaniment with vertical hairpins.

Fifth system of musical notation. The treble clef staff has a triplet of eighth notes marked with a '3' and a slur. The bass clef staff has eighth-note accompaniment with vertical hairpins.

Sixth system of musical notation. The treble clef staff has a triplet of eighth notes marked with a '3' and a slur. The bass clef staff has eighth-note accompaniment with vertical hairpins. The system concludes with the markings 'rit.' and 'pp'.

PRELUDE TO A KISS

Words and Music by Duke Ellington, Irving Mills, Irving Gordon

Moderato

The piano introduction consists of two staves (treble and bass clef) with a grand staff bracket. It features a series of chords and melodic lines. The first staff has a dynamic marking of *mf* and the second staff has a dynamic marking of *mp*. The music is in 4/4 time and features a mix of eighth and sixteenth notes.

Chorus

D9 G7+5 C9 Fmaj7 E9 E9

The vocal line is written on a single treble clef staff. The lyrics are: "If you hear a song in blue_ like a flow - er cry - ing". The melody is in 4/4 time and includes a triplet of eighth notes.

The piano accompaniment for the first part of the chorus consists of two staves (treble and bass clef) with a grand staff bracket. It features a series of chords and melodic lines. The first staff has a dynamic marking of *mp*. The music is in 4/4 time and features a mix of eighth and sixteenth notes.

A7 Dm F G7+5 C

The vocal line is written on a single treble clef staff. The lyrics are: "for the dew_ That was my heart ser - e - nad - ing you_". The melody is in 4/4 time and includes a triplet of eighth notes.

The piano accompaniment for the second part of the chorus consists of two staves (treble and bass clef) with a grand staff bracket. It features a series of chords and melodic lines. The first staff has a dynamic marking of *mf*. The music is in 4/4 time and features a mix of eighth and sixteenth notes.

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 and piano accompaniment. The vocal line starts with a half note 'My', followed by a quarter note 'PRE-LUDE', a quarter rest, a quarter note 'TO', a quarter rest, a quarter note 'A', a quarter rest, a quarter note 'KISS', a quarter rest, a quarter note 'If', a quarter rest, a quarter note 'you', a quarter rest, a quarter note 'hear', a quarter rest, and a quarter note 'a'. The piano accompaniment consists of chords and moving lines in both hands, with some notes beamed together.

C9 Fmaj7 B9 E9 A7 Dm

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'song', a quarter rest, a quarter note 'that', a quarter rest, a quarter note 'grows', a quarter rest, a quarter note 'from', a quarter rest, a quarter note 'my', a quarter rest, a quarter note 'ten', a quarter rest, a quarter note 'der', a quarter rest, a quarter note 'sen', a quarter rest, a quarter note 'ti', a quarter rest, a quarter note 'men', a quarter rest, a quarter note 'tal', a quarter rest, and a quarter note 'woes'. The piano accompaniment continues with chords and moving lines.

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 continues the vocal line and piano accompaniment. The vocal line has a half note 'That', a quarter rest, a quarter note 'was', a quarter rest, a quarter note 'my', a quarter rest, a quarter note 'heart', a quarter rest, a quarter note 'try - ing', a quarter rest, a quarter note 'to', a quarter rest, a quarter note 'com - pose', a quarter rest, a quarter note 'A', a quarter rest, a quarter note 'PRE-LUDE', a quarter rest, a quarter note 'TO', a quarter rest, a quarter note 'A', a quarter rest, and a quarter note 'KISS'. The piano accompaniment includes a dynamic marking of *mf* and continues with chords and moving lines.

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 continues the vocal line and piano accompaniment. The vocal line has a half note 'Though', a quarter rest, a quarter note 'it's', a quarter rest, a quarter note 'just', a quarter rest, a quarter note 'a', a quarter rest, a quarter note 'sim - ple', a quarter rest, a quarter note 'me - lo - dy', a quarter rest, a quarter note 'with', a quarter rest, a quarter note 'noth - ing', a quarter rest, a quarter note 'fan - cy', and a quarter rest. The piano accompaniment includes a dynamic marking of *mf* and continues with chords and moving lines.

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

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

The first system of the musical score features a vocal line and a piano accompaniment. 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 two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The key signature has one sharp (F#) and the time signature is 4/4. The music is marked with a mezzo-forte (*mf*) dynamic.

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

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Ger-sh - win touch Oh! How my love song gen - tly cries_ for the". The piano accompaniment continues with the same melodic and harmonic structure. The key signature remains one sharp (F#) and the time signature is 4/4. The music is marked with a mezzo-forte (*mf*) dynamic.

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 the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "ten-der-ness with - in your eyes_ My love is a pre-lude that nev-er dies_". The piano accompaniment continues with the same melodic and harmonic structure. The key signature remains one sharp (F#) and the time signature is 4/4. The music is marked with a mezzo-forte (*mf*) dynamic.

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

A PRE-LUDE TO_ A KISS._

The fourth system of the musical score concludes the piece. The vocal line includes the lyrics "A PRE-LUDE TO_ A KISS._". The piano accompaniment continues with the same melodic and harmonic structure. The key signature remains one sharp (F#) and the time signature is 4/4. The music is marked with a mezzo-forte (*mf*) dynamic. The system ends with a double bar line and repeat signs.

SOPHISTICATED LADY

Words and Music by Duke Ellington

Bdim Bbm

They say in-to your

Gb7 F7 E7 Eb7 Ab Ab7 G7 Gb7 F7

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

Bb7 Eb7 Ab Ab7

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

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. —

SOLITUDE

Words and Music by Duke Ellington, Irving Mills, Eddie DeLange

p marc. *rit.* *pp*

The piano introduction consists of two staves. The right hand features a series of chords and a melodic line, while the left hand provides a bass line. The tempo is marked *p marc.* (piano, marcato), followed by *rit.* (ritardando), and ends with *pp* (pianissimo).

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 and piano accompaniment. The piano part includes a dynamic marking of *mp-mf*. The vocal line is set against a harmonic background of **Bb7 Gm Cm7 Fm7**.

Ab Bb 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 and piano accompaniment. The piano part continues with a dynamic range from *mp* to *mf*. The vocal line is set against a harmonic background of **Ab Bb Gm Bb9 Eb Bb7 Bb7+ Gm Cm7**.

F7 Ab Bb Gm Bb9 Eb Ebmaj7 Eb7

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

The third system of the vocal melody and piano accompaniment. The piano part continues with a dynamic range from *mp* to *mf*. The vocal line is set against a harmonic background of **F7 Ab Bb Gm Bb9 Eb Ebmaj7 Eb7**.

© 1934 (Renewed 1962) and Assigned to EMI MILLS MUSIC, Inc. and FAMOUS MUSIC CORPORATION and SCARSDALE MUSIC CORPORATION in the U.S.A.

All Rights outside the U.S.A. Controlled by EMI MILLS MUSIC, Inc. (Publishing) and WARNER BROS. PUBLICATIONS U.S. Inc. (Print)

All rights reserved. International Copyright secured.

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 —

Bb9 Eb Eb F#dim Fm7 Bb7+ Eb

— Send back my love. In my love. —

THE MOOCH

Music by Duke Ellington

Moderato (slow)

The musical score is written for piano and consists of five systems of music. Each system includes a treble and bass clef staff. The tempo is marked 'Moderato (slow)'. The key signature has two flats (Bb and Eb). The score includes various chords and melodic lines. The first system starts with a Cm chord in the bass and a Cm chord in the treble. The second system features a Db9 chord in the bass and a Cm chord in the treble. The third system has an Ab7 chord in the bass and a B7 chord in the treble. The fourth system has a Bb7 chord in the bass and a Bb5+ chord in the treble. The fifth system has an F#m6 chord in the bass and an Eb chord in the treble. The score ends with a double bar line and a repeat sign.

Chords and notes visible in the score:

- System 1: Cm, Cm, Cm, B9
- System 2: Db9, Cm
- System 3: Ab7, B7, Cm, Ab7, B7
- System 4: Bb7, Bb5+, Eb, Bb9, Eb, Bb9
- System 5: F#m6, Eb, Eb7, Ab, Abm

System 1: Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a harmonic accompaniment with chords. Chords are labeled: F#m6, Cm, Bbdim, Fm7, Bb7, Fm7, Bb7.

System 2: Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a harmonic accompaniment with chords. Chords are labeled: Eb, Bb9, Fm, Bb7, Eb, Ab, Eb, Bb7.

System 3: Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a harmonic accompaniment with chords. Chords are labeled: F#m6, Eb, Eb9, Ab, Abm.

System 4: Treble clef contains a melodic line with eighth and sixteenth notes, including triplets. Bass clef contains a harmonic accompaniment with chords. Chords are labeled: F#m6, Eb, Bbdim, Fm7, Bb7, Fm7, Bb7.

System 5: Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a harmonic accompaniment with chords. Chords are labeled: Eb, Bb9, Eb, Bb9, B7, Eb7, Eb, Bb7, G7.

CODA

D.C. to C , then Coda

System 6: Treble clef contains a melodic line with eighth and sixteenth notes, including triplets. Bass clef contains a harmonic accompaniment with chords. Chords are labeled: Cm.