

# Duke Ellington FOR FINGERSTYLE GUITAR

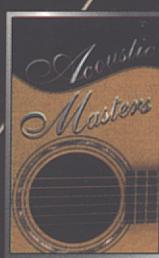
by Steve Hancoff

CD INCLUDED



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# Duke Ellington FOR FINGERSTYLE GUITAR

by Steve Hancoff

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# Introduction

## A Note About Chords

So much of the charm and intelligence of Duke Ellington's music lies in how he moves harmonically moment to moment, chord to chord, because there is a conscious, logical connection between each note and some other note. These connections speak to Ellington's brilliance as an arranger because they often tend to be at the same time both unique and, after revealing themselves, obvious and natural sounding. To me, this is the mark of real genius. They therefore challenge the guitar arranger to be mindful of using a similar logic in translating this music to the guitar.

I have always loved playing around with chords. When I first started playing the guitar and would come across a complicated chord, say C7(b5 #9) or some such, I remember feeling intimidated, not knowing what the chord was about. So I want to demystify that part of chord theory for you should you so need. I hope that writing a few thoughts about chord theory may not only help you learn how to play these pieces more easily but also help you to be able to incorporate the ideas into your playing as you work out other music.

## Two Kinds of Chords

First, for the purposes of clarity and simplicity, let's say there are only two kinds of chords: tonic and dominant. The subjective difference between them is this: When you hear a tonic chord, the ear comfortably comes to rest and the music comes to completion. When you hear a dominant chord though, the ear wants to move away from it, not be left hanging there.

The objective difference between them is this: A tonic chord has within it no two notes whose relationship is a b5th; the dominant chord has within it two notes (or four notes, and so on) that do have a relationship of a b5th. In fact, it was the dissonance of this b5 relationship that, believe it or not, impelled the medieval Catholic Church actually to ban the b5th interval. It was known then as "The Devil's Interval," and you sure won't be hearing it in Gregorian chants!

## Chord Extensions

The C Scale Extended:

1	3	5	7	$\flat 9$	9	$\sharp 9$	11	$\flat 5/\sharp 11$		$\sharp 5$	13
C	D	E	F	G	A	B	C	D $\flat$	D $\sharp$	E	F

A C chord, which is a major tonic triad, is made of the notes C E G, or 1 3 5, and can be said to be extended by adding other notes to it. These notes are called extensions because you have added some note or notes beyond the C E G, or 1 3 5, triad.

The numbers that follow the chord's root name denote what other notes are to be sounded. Say you add the note B, which is a 7th away from the root C. Since chords are named after their farthest extension, you would therefore call it C Major 7. (By convention, the word "major" in a chord signifies the presence of the major 7th, hence Cmaj7). Among the notes C E G and B, there are no  $\flat 5$  relationships; it is therefore a tonic chord.

Now, take the chord C E G and B $\flat$  (instead of B). The notes E and B $\flat$  have the relationship of a  $\flat 5$ , and B $\flat$  is the  $\flat 7$ th tone away from C. Therefore, this is a dominant chord, and its name is C7.

## Nomenclature—The Names of Chords

E and B $\flat$  are three whole steps apart (E-F $\sharp$ -G $\sharp$ -A $\sharp$ =B $\flat$ ); that relationship is called a tritone. Using the tritone like a pivot—that space or relationship around which a chord revolves—you can harmonize with any notes your imagination can conjure up. That is, you can construct all of your dominant chords around the tritone. The resultant name of the chord will basically depend on which notes are added.

So, say you want to add the notes G $\sharp$  (because that's the melody note at that moment) and D $\flat$  (because you feel that creates a pleasing harmony); you have added a  $\sharp 5$  and a  $\flat 9$  to an existing C7 chord. It is therefore known as C7( $\sharp 5, \flat 9$ ). In it there are C E G, the major triad; B $\flat$ , the  $\flat 7$ th, which, because of its relationship to E, defines the chord as dominant; G $\sharp$ , the  $\sharp 5$ ; D $\flat$  the  $\flat 9$ th. That makes six notes, but because a  $\sharp 5$  is called for, usually the natural 5th, G, is abandoned. (Although look at measure 8 in "Day Dream" for an exception to this rule.)

⑥ = C

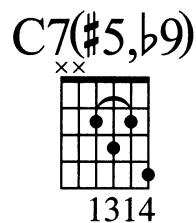
C7( $\sharp 5, \flat 9$ )

7fr.

12 43

All five of these remaining notes may or may not be available at the same time on a guitar. Well, just because a chord can be constructed out of all of these notes does not mean that your ear wants to hear them all at the same time.

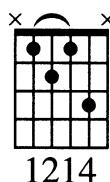
Remembering that rules are made to be broken, and that Duke himself probably broke more rules than anybody, here is the general rule: You need the 3rd and 7th (E and B $\flat$ ) to define the dominance of the chord. You need the  $\sharp 5$  and  $\flat 9$  because they are called for explicitly. You now have a manageable four-note chord: E, B $\flat$ , G $\sharp$  and D $\flat$ . You might play it like this:



Now, look at “Day Dream,” measure 26:

The melody note is D, and we are moving from F tonic to G dominant. D7 is the obvious, if bland, route. A♭7(♯5, ♭9) is a beautiful chord substitution. (I'll get to how you do that just a little later.) What I want to point out here is this: Organizing the notes is not the sole criterion for naming the chord. If it were, this chord could just as easily be named D13(♭5, ♭9). The nomenclature in part derives from a chord's function. In this instance, the feel is chromatic; therefore, I call it an A♭ dominant chord moving to G, rather than D dominant whose feel would be more like that of a secondary 7th.

Here is a very useful four-note chord and good illustration of this principle.



You can see that, depending on where you are coming from and/or where you want to go, you can think of this chord as C9(♯5), B♭9(♭5), E7(♭5), or G♭9(♯5). Try to take each one to its respective tonic chord—F, E♭m, Am, B—and hear how that sounds to you.

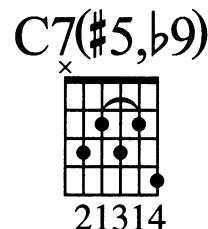
## Inversions

Which notes you use is not the only important consideration. There is also the question of what inversion to play. Inversion means basically what note is on the bottom and what note is on the top. Or more thoroughly, in what order from low to high do you play the notes. Or even more rigorously, how much space is there between each of the notes. After all, a C and D♭ right next to each other (measure 11 in "Come Sunday") have an entirely different sound than C and D♭ a whole ♭9th apart (again measure 8 in "Day Dream"):

$\textcircled{6} = \text{C}$ <b>C♯7(♯5, ♭9)</b> 	<b>C7(♯5, ♭9)</b> 
--------------------------------------------------------	-----------------------

On the bottom is usually a note that purposefully emerges from the note (or notes) before itself and leads to the note (or notes) after itself. That movement is called a bass line, and it tends to ground the chord or let you know where you are. On the top is usually the melody note. The notes in the middle create the chord's ambience, the special flavor of the moment, by virtue of how they fill in the harmonic space between the top and the bottom or connect the top to the bottom. The line thus described is the inner movement.

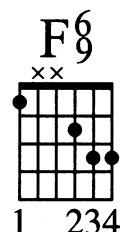
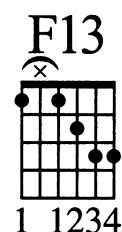
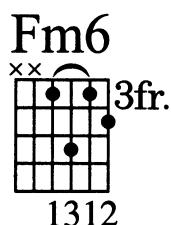
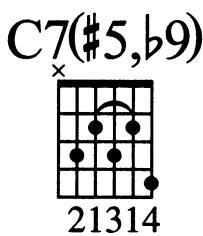
Now, if you were to add a C in the bass (in order that the root note orient the chord) to our  $C7(\sharp 5, \flat 9)$  and play it as shown, you would produce a lovely dissonance between the C and the  $D\flat$ . Just play this, and hear how you feel led on to some other next chord.



### The Next Chord

I assume most readers know that  $C7$  tends to move naturally to  $F$  or  $Fm$ . Previously I mentioned that notes lead to other notes, with Ellington very often chromatically. Let's take our  $C7(\sharp 5, \flat 9)$  and describe several mellifluous and plausible alternatives for the next chord. Keep in mind that you need the melody on top, you may or may not want the tonic on the bottom, and the notes in the middle move according to the inner logic of the harmonic structure of the piece.

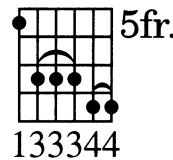
	1. $C7(\sharp 5, \flat 9)$	2. $Fm6$ or	3. $F13$ or	4. $F6/9$
Root	C	leads to	(F, C)	(F)
3	E	leads to	F	F
$\flat 7$	$B\flat$	leads to	C	A
$\flat 9$	$D\flat$	leads to	D	D
$\sharp 5$	$G\sharp$	leads to	$A\flat$	G



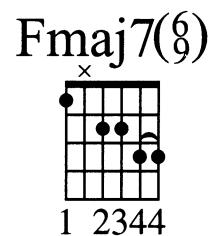
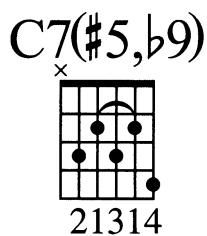
Taking a closer look at the movement of C7( $\sharp 5, \flat 9$ ) to Fm6: The E is a half-step below—called the leading tone to—F, the new root; the B $\flat$  slides up to C, the new 5th; the D $\flat$  raises to D, the new 6th, which colors the minor triad; and the G $\sharp$ , the new minor 3rd remains, only now it is called A $\flat$  because in Fm, A is flat. Because Fm6 has only four notes, I dropped the movement of the root C. You can double up, if you wish, by going to F, the new root, or staying put on C, the new 5th. Or you can even move up to D $\flat$  or down to B natural—all kinds of possibilities that introduce ear-catching dissonance for the sake of evoking specific emotion and finding fascinating resolutions. Again, one of the central attributes that makes Duke Ellington's music so compelling was his commitment to the inner logic of the harmonic structures. In other words, everything makes sense; there are no random notes.

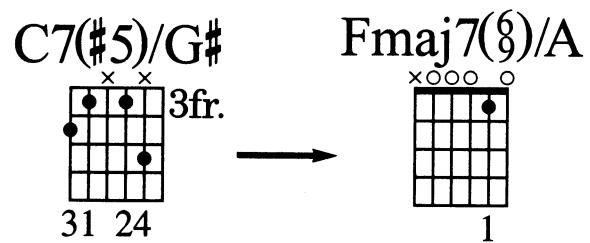
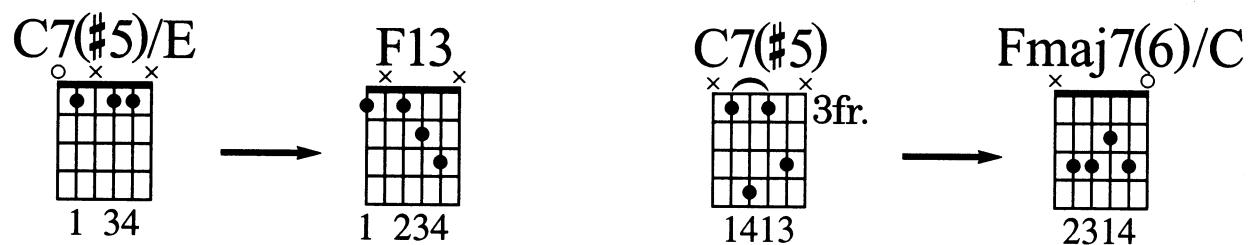
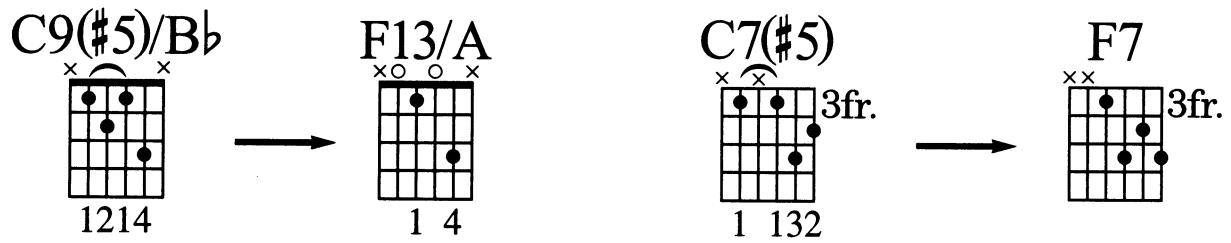
How about C7( $\sharp 5, \flat 9$ ) to F13: the C goes to F, again root to root; E to E $\flat$ , the new  $\flat 7$ th; B $\flat$  to A, the new 3rd; D $\flat$  to D, the new 13th; and G $\sharp$  to G, the new 9th. Notice that the A and the E $\flat$  in the F13 chord have the relationship of a  $\flat 5$ ; therefore, we have a new dominant chord that calls out for its own resolution. But say you want a tonic chord instead. Well, the E $\flat$  becomes E, and now you have F Major7, only with 6/9 added as further extensions, as in the last chord of "Day Dream."

⑥ = C  
Fmaj7(6)



To illustrate just how abundant the possibilities are, here are a handful of other C7( $\sharp 5, \flat 9$ ) - F changes. Note that these are all more or less first position chords. They by no means exhaust even first position possibilities.



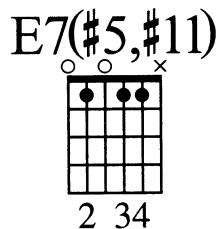


Another indispensable piece of information is this: An extended chord sounds the furthest named extension, the 13th in a 13 chord, for example. Less distant extensions are optional according to your taste. So, a 9th chord contains the  $\flat$ 7th and the 9th. An 11th chord contains the  $\flat$ 7th and the 11th; the 9th is optional. A 13th chord contains the  $\flat$ 7th and the 13th; the 9th and the 11th are optional.

## Chord Substitutions

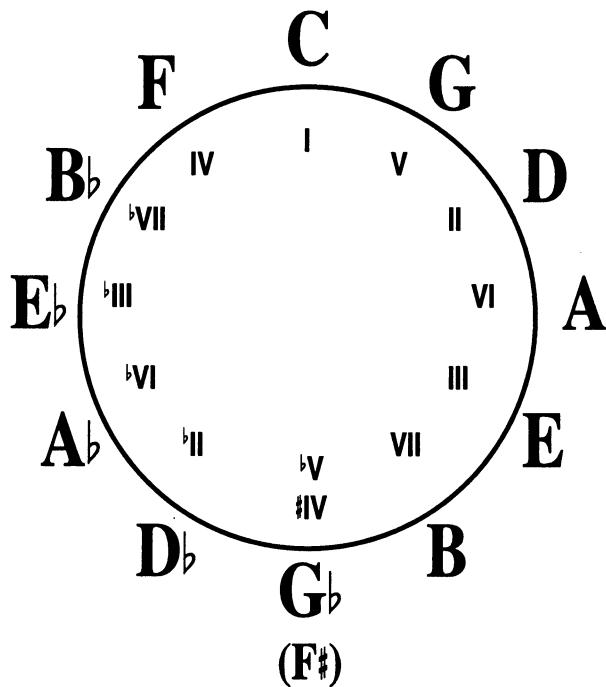
These next samples of chord choices suggest a whole other can of worms. That can is named “chord substitutions.” Replacing C7 with something like C7( $\sharp$ 5,  $\flat$ 9) can be said to be a chord substitution. Ellington was particularly fond of substituting C7( $\sharp$ 5) or C9( $\sharp$ 5) or Gm7 or Gm9 for C7 in major keys. And in minor keys he liked C7( $\flat$ 9) or C7( $\sharp$ 5,  $\flat$ 9) for C7. You will find these substitutions throughout.

Another way to generate chord substitutions is to reorder the constituent notes of a chord. Using our C7( $\sharp$ 5,  $\flat$ 9) again: C E G $\sharp$  B $\flat$  D $\flat$ , and remembering that you do not have to use every note in the chord, put the E on the bottom and raise the D $\flat$  to D. Suddenly you have an E dominant chord—specifically E7( $\sharp$ 5,  $\sharp$ 11) as in “Come Sunday,” measure 40—that moves naturally to Am or A.



And consider this: Within the C7 chord is the  $\flat$ 5 interval of E, the 3rd, and B $\flat$ , the  $\flat$ 7th, from the C scale. If you picture a clock face (not digital!) with the key names occupying the spots where numbers ought to be, C and G $\flat$  will occupy 12:00 and 6:00, exactly halfway around the clock from each other. This “clock face” is usually used to demonstrate what is known as the circle of fifths. The point is that if you count from C to G $\flat$ , you get the same number of steps as you do if you count from G $\flat$  to C.

## Cycle (or Circle) of Fifths



What if you were to turn the clock upside-down and think of the B $\flat$  as the 3rd and the E as the  $\flat$ 7th of some scale? Well, these notes are the 3rd and  $\flat$ 7th of the G $\flat$  scale. Then the chord E B $\flat$  G $\sharp$  D $\flat$  is conceptualized as G $\flat$ 9. Suddenly, C dominant can be seen as and, most important for our purposes, functions as G $\flat$  dominant. In that way, the traditional New Orleans jazz circle of fifths, say A7, D7, G7, C can become A7, A $\flat$ 7, G7, C, (as in “Awful Sad,” measures 17–19) for one chromatic example. Or E $\flat$ 7, D7, D $\flat$ 7, C for another. Add extensions, like a  $\#$ 9, another Ellington (and blues) favorite, and you can begin to see how varied and colorful the old traditional jazz chord progression became as “trad” jazz gave way to the more sophisticated sounds of swing.

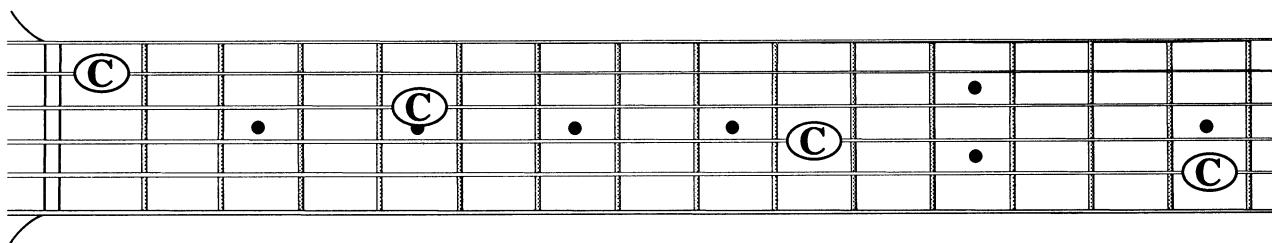
These are only a small sample among the many significant kinds of chord substitutions that Ellington used. Understanding them opens a door into how he thought about how to create colorful and fresh harmonies. The chromatic movement of harmony notes distinguished swing from New Orleans jazz and in my opinion marks the beginning of modern jazz. See the bass line in the A section of “Day Dream” and the ingenious interlude in “Awful Sad” for an example of this chromatic movement. By the way, if you want to keep that C in the bass, as above, you now have a G $\flat$ 9( $\flat$ 5)/C.

## How to Play Legato and Why It's Important

*Legato* means “smooth or flowing.” Playing legato, unless some other ambience—staccato, for instance—is specifically called for for a specific purpose and is what makes a piece of music pleasant to listen to. Playing choppy is distracting. Playing legato sounds effortless, not effortful. Most of all, playing legato allows one to hear the music rather than hearing the musician playing the music.

Playing legato on, say, a piano is natural because it is relatively easy to strike a key just as the pianist takes his finger off of the previous key. And with the added help of foot pedals, one note follows another without empty space in between.

Guitar, however, is another matter. Unlike a piano keyboard, the guitar fingerboard is mostly not linear. That is, for the note C, for instance, there are four strings on which to play it. And, of course, determining which finger to use depends both on where you are coming from and where you intend to go after playing that C.



The keys to legato playing are:

1. Leaving your left-hand fingers on the string(s) for as long as possible before moving on to the next note or chord.
2. Controlling the fingers of the right hand so that one can hear the different parts—melody, harmony, and bass line—clearly and separately.
3. Feeling a sensitivity to the music itself.
4. Knowing how to play the given passage very well.

Actually, #4 makes #'s 1, 2 and 3 possible. A good way to achieve #4 is to practice a passage slowly, paying particular attention to playing in rhythm even if it means slowing the tempo way down. Practicing it over and over tends to create a kind of muscle memory.

When you achieve muscle memory in your hands, it becomes much, much easier to allow yourself to let go into or to be driven by the feeling of the music rather than the technical demands of the instrument even when these demands are considerable.

## Notation

As an aid to legato playing, guitar music is notated with numbers 1–4 (and a T for the thumb, about which any self-respecting classical guitarist would shudder!) next to notes where it is not obvious how to finger a given note or where it is very important that it be fingered a certain way. It is important to follow these guides wherever they appear.

And while I am on the subject of notation, section headings like A<sub>1</sub>, B<sub>1</sub>, A<sub>2</sub>, and so on, signify what section of a piece you are starting. All of these pieces are performed by connecting discrete sections to one another. Usually, the form is AABABA although there is plenty of variation from that. The section headings are like a road map.

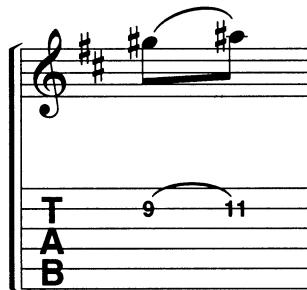
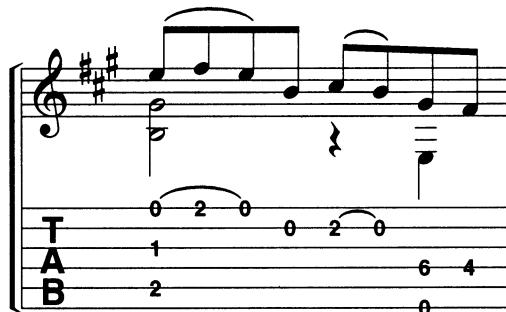
I have made every effort to name and diagram accurately each of the chords in the book. But often chord changes and/or different permutations of the same chord come so quickly that it is impossible, or at least very impractical, to pinpoint all of them. To see what I mean, look at the first three measures of each of the A sections in “Reflections in D.”

This symbol (>) instructs you not only to strike the note or chord with more than usual authority but also actually to choke the string(s). This lends emphasis and variety. And given the bluesy nature of most of Duke’s music, it also adds a blues feel.

Diagonal lines, as in this excerpt from “Misty Morning,” measures 53–54, mean that you should slide the chord or note up or down using the same fingers.

The image shows a musical staff in G major (one sharp) with four measures. The first measure has a single note. The second measure contains two notes connected by a diagonal line, indicating a slide. The third measure has a single note. The fourth measure has two notes connected by a diagonal line. Below the staff is a finger chart for a six-string guitar. The chart is divided into two columns by a vertical line. The top row shows the strings 6, 5, 4, 3, 2, 1. The bottom row shows the strings 6, 5, 4, 3, 2, 1. The left column is labeled 'T' (thumb), 'A' (index), and 'B' (middle). The right column is labeled '7', '6', '5', '4', '3', '2'. The 'A' row has a '7' over the 4th string and a '6' over the 3rd string. The 'B' row has a '6' over the 4th string and a '7' over the 3rd string. This indicates that the index finger (A) slides up one string and the middle finger (B) slides up one string between the two notes in each measure.

Curved slur indications, as in “Misty Morning,” measure 5, and “Move Over,” measure 2, can signify one of two things: either hammer-on/pull-off or slide. In both instances, the notes should sound slurred. If the second note demands a different finger than the first one, you must hammer-on or pull-off. If not, it’s a slide.



Rather than write out chords in an entirely unwieldy manner, arrows pointing up and down ( indicate basic strumming. See “Lament for a Lost Love,” measures 47–48, for a good example. By the same token, there are places where I have written down only one chord where on the CD you will hear me strum it more than once. That means the strum is an improvised rhythm. It will change each time I play the piece. Feel free to take the same liberty.

And a last technical matter—it is fruitful to experiment with where your right hand plays regarding its proximity to the soundhole or bridge. The sweetest tones are produced by playing over the soundhole the more metallic ones are produced when you play close to the bridge. In pretty much any piece, variety is good.

## Improvisation and Worked-Out Arrangements

The standard way to approach jazz music is to play the melody and then improvise around the chord changes until finally coming back to a facsimile of the melody at the end. This is a wonderful and creative way to play. This is not, however, what I have done here.

These pieces are “worked out.” What that allows me to accomplish is to play these pieces as solos and to investigate harmony in a way that I, at least, can do in no other way.

The recorded Ellington sound is not improvisational. Limited to three or so minutes by the then-current recording technology, pretty much every moment was worked out. Obviously the ensemble parts were written out for the band. But so were most of the solos. Ellington scholar and researcher Steven Lasker suggested to me that the solos were probably improvised in live performance at first. Then playing a piece night after night, the musicians would come to rely on what had worked and what they themselves liked. Then after a piece was recorded, the player would learn his own solo from the record. The purpose of doing it that way was to please a live audience who came to expect that the performance match the record they loved. Much of the later Ellington music—the suites, for example—was more formally composed with almost no room for improvising.

One of my mentors, the late New Orleans jazz historian and collector Al Rose, told me the story of the beginnings of jazz improvisation. It is about neither Duke Ellington nor the guitar. I find it irresistible, though, so pardon my digression. Al taught me that jazz did not begin as an improvisational form but rather as an ensemble form that derived from the experience of the black churches in New Orleans.

The trumpet was the lead voice, and it represented or actually mimicked the preacher preaching hell-fire and brimstone. The clarinet and trombone respectively were the voices of the women and the men, the altos and baritones, in the congregation responding to the preacher. The function of the trumpet was melody while the clarinet and trombone were meant to provide a kind of call-and-response, or a weaving in and out.

Starting in 1898, New Orleans was the home of Storyville, a notorious but legal red-light district. “The District,” as it was known, was the incubator for the earliest jazz. But in the fall of 1917, Storyville was shut down by an edict from the Department of the Navy. It seems there was a federal law on the books that a brothel could not operate within a certain number of miles from a military base, and during World War I, a naval base was established too near New Orleans.

This change put many of the musicians out of work. Many of them, King Oliver being the most prominent, therefore left town. Thus started the migration of jazz north to cities like Kansas City, Chicago and, soon after, New York.

In 1919 Prohibition was enacted. This meant that jazz bands were now reduced to playing in speakeasies. Contrary to the movies and TV shows that portray that time, it was important for bands and patrons to be relatively quiet so that the whereabouts of these secret places would not be so easily revealed. Naturally it was much more quiet for a single instrumentalist to play than for the whole ensemble to play together. It was thus that solo improvisation began to become the central focus of jazz.

I cannot vouch for the accuracy of this legend, but it is what Al Rose told me.

## **Finale**

I hope this helps you to understand the challenges and pleasures of developing these arrangements, determining what the chords are and, even more, how to generate chord extensions, inversions and substitutions for yourself.

Composers back at least as far as Bach have used chord extensions. But I believe that the swing movement was the first jazz on which melodies themselves were based on the extensions rather than just using them as passing tones, and in which the harmonies made use of more and more esoteric chord substitutions. The jazz music from which swing evolved was New Orleans jazz. You don't hear many melodies based on extensions or chromatic harmonizations there. I think this musical evolution was a result of the move of the center of the jazz world from isolated, easy-going New Orleans to cosmopolitan, energetic New York, with all the difference in the world represented by these two polar-opposite cities and the kinds of urban experiences they generated and lent themselves to.

I believe it was the late Michael Hedges who remarked, wisely, that melody reflected and expressed the heart, harmony reflected the intellect and rhythm reflected the sexuality of the music. New Orleans music was all about rhythm. It was Duke Ellington who first and most successfully integrated all three components of both music and the human experience so compellingly and so honestly. And because he did, his music will live forever.

## Performance Notes

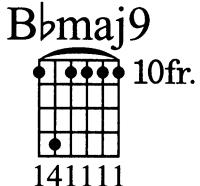
### Day Dream, 1940

I had the devil's own time putting this one right for the guitar until I thought of playing it in F with the sixth string at C. One of the defining characteristics of the Ellington sound concerns the inversions he used. Tuning down to C enables me to place defining accidentals in the descending bass line where they belong, which to my ear is exquisite and to my intellect pleasing.

The chords are: F - F9 - B♭7♯5 - A7♯5♯9, A7 - Dm - F7 - B♭m

The bass line is: A - G - F♯ - F, E - D - C - B♭

Another benefit of this tuning occurs at the first chord of the bridge and then again at the beginning of the subsequent two measures. There I can bar the sub-dominant B♭maj9 (the notes from lowest to highest are B♭-B♭-C-F-A-D) at the tenth fret with a sweeping six-string chord that perfectly expresses the feel of the music.



By the way, the amazing chord structure of the bridge is B♭maj7-B11-E7; Amaj7-B♭11-E♭7; A♭maj7-A11-D7; Gmaj7; which gets you to Gm7 (melody note A!).

“Day Dream” is the piece that got me rolling on this project. The first time I heard Johnny Hodges play it, it brought tears to my eyes. Surely he was the most lyrical saxophonist ever to grace the jazz world. In fact, Charlie Parker called him the “Lily Pons of the alto.” I am one of many who regard him as Ellington’s greatest soloist. Duke wrote, “Especially when he played such pieces [ballads like ‘Day Dream’] women found him irresistible. As the wife of a fellow musician cautioned her husband, ‘Don’t leave me alone with Johnny. When I hear him play, I just want to open the bedroom door.’” About playing “Day Dream,” Hodges said, “You’re supposed to close your eyes and dream awhile.”

Hints:

1. Page 4, measure 42: This arpeggio is a rhythmic approximation even though all the notes are accurate. It is best to listen to the CD to hear how the arpeggio resolves itself on the last notes of the measure.
2. Page 5, measure 44: Because the E in the middle of the chord is played on the open string, it tends to sound slightly louder than the melody C on the second string, thus standing out too much. I suggest you practice playing the chord, sounding the C slightly more prominently than the E.

### Awful Sad, 1928

Whereas I had to struggle to find the best key for some of the other pieces, “Awful Sad” presented rich musical possibilities in two keys, G and E. Whole-step scales and augmented seventh chords (actually one and the same) abound in Ellington’s music, and they are all over the place in this piece, especially

in the breaks. The cumulative effect of this and other musical devices is what created what became known as a “mood piece.” Also, the second section manages to make the circle of fifths sound fresh and unique, both because of the accidentals on top of the chords and the bass notes on the bottom.

The chords:            B7**flat**9 - E7#5 - A9, D9 - G

The melody:           C - C - B, C - G

The bass runs to:    D# - D - C#, D - G

The story goes that Duke was toodling around with this melody after a gig one night when someone happened by and commented, “Gee, that sounds awful sad.” Hence the title.

Hints:

1. Page 2, measure 20: On the third beat, strike the fourth string open. On the fourth beat, gently touch the fourth string at the 12th fret to produce the harmonic.
2. Page 5, measure 69: Same as Hint #1 above, except it’s all done on the sixth string.

### **Blues of the Vagabond, 1929**

I like that there are three distinct sections to this, which gives it the feel of a piece of music rather than a song. And even though each one is different from the others, they fit together like pieces of a fine puzzle to make a whole picture.

Hints:

1. Page 1, measure 5: To get this glissando effect, I play the Em chord on the second beat, and as I strum the chord, I slide it all the way up the fingerboard, maintaining my fingers in the same position relative to each other, until landing on the high Em. This repeats on page 1, measure 7; page 1, measure 9; page 4, measure 71; page 4, measure 73; page 6, measure 93; page 6, measure 95.
2. Page 4, measures 58–59: The low E is muffled throughout. The way I achieve this effect is by planting the heel of my right hand on the string so that when I strike the note, I hear a kind of thud.

### **Come Sunday, 1943**

My idea here was to build from a simple unaccompanied melody through unexpected chording and phrasing to crescendos. I felt that this playing parallels human spiritual development, which is what “Come Sunday” is about.

Because of technical limitations, 78 rpm records could be only about three minutes long. It was Duke Ellington who pioneered extended jazz composition and recording in 1931 with the release of “Creole Rhapsody,” recorded on two sides of a record, about six minutes long. Then, in 1935, came “Reminiscing in Tempo,” four sides and about 13 minutes’ duration. In contrast, his ground-breaking cantata *Black,*

*Brown and Beige: A Tone Parallel to the History of the Negro in America* took all of 44 minutes to perform, and “Come Sunday” is the most memorable song from it. To present it, Ellington rented Carnegie Hall for the evening of January 15, 1943. It was a sell-out. Even though Ellington performed the complete work only three times, “Come Sunday” became a regular part of the band’s repertoire. Near the end of his life, Ellington revealed his feeling that the spiritual music he composed was the most important and fulfilling work he had done.

Hints:

1. Page 3, measures 41–50: This fast strum must be played smoothly, and careful attention must be paid to the phrase markings (they correspond to Johnny Hodges’ breathing pattern) and to variations in loud to soft and soft to loud. I play this using only my thumb for downstrokes and my forefinger for upstrokes.

### **Drop Me Off in Harlem, 1933**

I love the good-time feel and the catchy melody. The bridge takes the standard circle of fifths chord progression of the jazz era and stands it on its head by making it a circle of fourths or upside-down fifths.

It seems Ellington was in a taxi with Nick Kenney, a well-known columnist for the *Brooklyn Eagle* newspaper, crossing the George Washington Bridge after a benefit concert. Kenney asked Duke where he was going; Duke replied, “Drop me off at Harlem.” Nick suggested that his response would make a great song title. And that’s how the piece came to be.

Besides Duke and his band, contemporary Harlem musicians included the likes of James P. Johnson, Luckey Roberts, Willie “The Lion” Smith, Cab Calloway and Fats Waller, among many others.

Consider Allen Schoener’s description of Harlem:

By 1929, there were 11 class white-trade [black entertainers, white patrons] night clubs and more than 500 colored cabarets of lower rank according to the *Amsterdam News*. Harlem had about 300 girl dancers continuously working in the joints and 150 young male dancers, 15 major bands and more than 100 others in action every night. At the top remained the Cotton Club.

### **Lament for a Lost Love, 1937**

This lovely thing is one of two Barney Bigard clarinet solos I included. (The other is “Blues of the Vagabond.”) Bigard joined the band in 1927 and stayed for 15 years. A New Orleans native, he contributed an unmistakably New Orleans sound—warm tone, lightness in the upper registers, natural phrasing, smoothly sweeping from low to high and high to low, and flying obligatos. He always made everything he played sound so easy.

I think Bigard’s musical concept here was to raise or lower the high melody note of each phrase by a half step from what the listener expects to hear. Thus, the second beat, second measure, is a C $\sharp$  rather than a C $\natural$  (Am6 rather than A). The second beat, sixth measure, is a D $\sharp$  rather than a D $\natural$  (B7 $\#$ 9 rather than B7). The

first beat, ninth measure, is a D $\sharp$  rather than an E (Emaj7 rather than E). And the first beat, tenth measure, is a C $\sharp$  rather than a D $\sharp$  (E13 rather than E7). Even the very last note is one step up from the tonic. Also, it is more usual for a piece to be identified by its A section rather than the bridge. In “Lament for a Lost Love” it is the bridge that is memorable for its beautiful, almost Baroque lamentation.

Hints:

1. Page 5, measures 47–48: This very fast strum should be played as effortlessly and smoothly as possible. The E13(#9) must flow seamlessly into the Am6.

## **Mississippi Moan, 1929**

What makes this piece “moan” is the way I slide, bend and attack the notes. While it is probably the least difficult piece on the CD to play, I feel that it is one of the most successful transcriptions of the band’s music to the guitar.

On the original release the band was identified as Joe Turner and His Memphis Men because Duke was under contract to Victor, which meant that Victor had exclusive rights to anything released under the name “Duke Ellington.” To get around this contractual restriction, the band recorded under many pseudonyms, among them The Harlem Footwarmers, Frank Brown and His Tooters, Mills’ Ten Blackberries, The New York Syncopaters, The Jungle Band and The Whoopie Makers.

Hints:

1. Page 5, measure 86: Let the open notes ring against the fingered notes.

## **Misty Morning, 1928**

Nobody developed and explored the myriad permutations of the blues like Duke Ellington. In “Misty Morning” the verses are a basic 12-bar blues embellished by a dialogue between the melody and orchestral answer. The bridge digresses into a more jazz-informed chord progression even while maintaining the blues feel. This is what makes this song interesting to me.

Hints:

Page 4, measure 45: Slide your third finger toward the fifth fret; then strike the open fifth string for A.

## **Move Over, 1928**

Lonnie Johnson, best known for the incredible guitar duets he recorded with Eddie Lang, was one of the real pioneers of jazz guitar. He had recorded with Louis Armstrong’s Hot Fives as well as Armstrong’s Savoy Ballroom Five. Johnson sat in with Duke’s band several times, once on “Misty Morning” as well as here on “Move Over.” I couldn’t resist transcribing both of his solos; here it is the fifth part.

Hints:

1. Page 2, measure 13: This is a very difficult stretch to reach in real time. If you find it too difficult try the following fingering. This holds true for page 2, measure 25; page 6, measure 100; and page 7, measure 112.

The image shows a musical staff in G major (one sharp) and a guitar neck diagram. The staff has a treble clef, a sharp sign, and a common time signature. It features a single note at the third fret, a rest, another note at the third fret, and a sixteenth-note group starting at the fourth fret. Below the staff is a guitar neck diagram with three horizontal lines representing the strings. The top line is labeled 'T' (Treble), the middle 'A', and the bottom 'B'. Fret numbers 2, 2, 0, 3 are marked above the strings, corresponding to the notes on the staff. A '2' is also placed above the first string's second fret.

2. Page 2, measure 16: This is also a difficult but extremely pleasing phrase. Playing the D/F# requires a significant but reasonable stretch. To get to the Gm6/E, angle your arm so that your elbow actually rises, thus changing the angle of your fingers to the fingerboard.

### Reflections in D, 1953

In March 1997 I performed some concerts in Athens. Afterwards, I rented a car and drove around the Greek countryside for a week. I put this arrangement together in my mind while driving all day. Each evening at a new hotel, I pulled out the guitar to try out the day's inspiration. And that's how it took form.

I love the gorgeous, more modern harmonies and dissonances in this. While all the other pieces on the CD are transcriptions of band recordings, "Reflections in D" is an intimate piano solo that Ellington composed when he was 54 years old. The introspection that comes with maturity and life experience is evident here, so you feel that Duke is inviting you into a sort of inner sanctum.

Hints:

1. Page 1, measure 5: "A.H." stands for artificial harmonics. It is achieved by fretting with the left hand on the third fret. I place the string between my right-hand thumb and second finger and pluck at the same time. Finding the correct distance from the third fret is crucial. If the string were open, the harmonic would be found at the distance of where the 29th fret would be (24th fret is the octave harmonic, plus five more to raise it another octave). Because I am fretting on the third fret, I need to move to the distance of where the 32nd fret would be if there were one. This is somewhere over the soundhole. Try it a little and you will find it.
2. Page 1, measures 6–8, regarding the chords: I have chosen to label the moving chords that are thematic to this piece very simply since naming each instant is entirely too unwieldy. In general, the name of the chord matches the last chord in the group because that was the destination of the chord group. This pattern persists throughout the piece.

Also, it may be too much trouble to decipher all the four-note chords one after the other, plus it's chock-full of accidentals. In this instance, it pays to read the tablature since the symmetry of the fingerings clarifies the inner logic of the chording.

3. Page 5, measures 71–72: This arpeggio is, rhythmically, a written-out approximation even though all the notes are accurate. I suggest listening to the CD to get the proper sound.
4. Page 6, measure 83: See Hint #1 above.

### Rent Party Blues, 1929

Tuning the third string to G $\sharp$  enables me to reach a lot of things I otherwise could not but adds the problem in performance of occasionally breaking the string not designed to go so high! This is such a high-powered, bouncy piece of music that it just feels great playing it.

Rent parties were a unique feature of Harlem social life in the 1920s. It would typically cost about \$1 to get in and 25¢ for a drink. The host paid his rent from the proceeds. Duke Ellington said of these parties: [When we first arrived] in New York the gigs were few and far between, but we could always count on Saturday. We could get all the food we wanted and take some home, and a dollar besides. . . . We played the house-rent parties every Saturday night. That was home sweet home.

And Willie "The Lion" Smith commented:

They would crowd a hundred or more people into a seven-room railroad flat and the walls would bulge—some of the parties spread to the halls and all over the building. . . . The rent party was the place to go to pick up on the latest jokes, jive and uptown news. . . . The parties were recommended to uptown single gals as the place to go to get acquainted. . . . The best time of all at these parties came early in the morning. . . . During these early hours close to dawn, the dancers would grab each other tightly and do the monkey hunch or bo-hog. Their shuffling feet would give everything a weird rhythmic atmosphere. The lights would be dimmed down and the people would call out to the piano player, "Play it, oh, play it" or "Break it down" or "Get in the gully and give us the ever-lovin' stomp." Those were happy days.

By the way, in 1955 the great bluesman Brownie McGee, one of my early guitar heroes, wrote the lyrics to and recorded a wonderful song called "Sportin' Life Blues." His melody is a slowed-down version of "Rent Party Blues."

# DAY DREAM

Tuning: ⑥ = C ③ = G  
 ⑤ = A ② = B  
 ④ = D ① = E

By  
 DUKE ELLINGTON and BILLY STRAYHORN

$\text{J} = 69$

*Intro:*

The intro section consists of six measures. It begins with a F chord (T 321) followed by a Dm9 chord (T 321). The third measure is a Gm9 chord (T 4321) with a 5fr. (5th fret) on the 3rd string. The fourth measure is a C11 chord (412) with a 5fr. (5th fret) on the 3rd string. The fifth measure is an F chord (2134) with a xx (double dot) on the 6th string. The sixth measure is a Dm chord (2 4) with a xx on the 6th string.

**Guitar Tablature:**

```

T 0 0 | 5 5 | 6 6 | 5 5 | 5 5 | 0 0
A 2 3 | 2 3 | 7 8 | 5 5 | 2 0 | 3 0
B 5 0 | 2 7 | 0 0 | 5 5 | 0 3 | 7 8

```

**A1**

The A1 section starts with a Gm11 chord (34 1) with a 5fr. (5th fret) on the 3rd string. This is followed by a C13 chord (134), an F/A chord (3124) with a 5fr. (5th fret) on the 3rd string, and an F9/G chord (1213 4) with a 7fr. (7th fret) on the 3rd string. The sequence continues with a B♭(5)/F♯ chord (1 12 1) with a 6fr. (6th fret) on the 3rd string, and ends with an A7(5)/F chord (1 214) with a 5fr. (5th fret) on the 3rd string, followed by an A7(5)/E chord (1 324) with a 4fr. (4th fret) on the 3rd string.

**Guitar Tablature:**

```

T 5 0 0 2 | 5 6 8 | 6 6 9 | 5
A 0 2 1 | 0 7 7 | 7 6 | 5
B 7 0 0 1 | 0 7 8 | 6 5 | 4

```

**VI**

**V**

The score transitions to a new section starting with a Dm chord (1 3 4), followed by another Dm chord (2 1), and an F7/C chord (121). The key changes to 1/2 I, indicated by a bracket above the first two measures. The next measure is an I chord (13 21). The sequence then moves to a C7(5b9) chord (21314), an Fm6 chord (2 341) with a 4fr. (4th fret) on the 3rd string, and finally an Fm7/E♭ chord (11 1).

**Guitar Tablature:**

```

T 5 1 | 1 3 1 4 | 4 4 | 4 6
A 5 2 | 1 2 1 | 3 3 | 5 0
B 2 0 | 1 1 | 1 3 0 5 3

```

**I**

**A2**

**V**

**VI**

**1/2 I**

**I**

**III**

**I**

**B1**

**V**

**V**

**hold -----1**

**X**

**T A B**

5 5 5  
5 5 5  
5 5 5

6 6 6  
5 5 5  
7 7 7

8 8 8  
7 7 7  
0 0 0

10 10 10  
10 10 10  
12 12 11

12 12 12  
10 10 11  
10 10 11

10 10 10  
11 11 11  
11 11 11

12 12 12  
11 11 11  
7 7 7

**Amaj9** 9fr.  
**B<sub>b</sub>11** 9fr. **E<sub>b</sub>7** 6fr. **A<sub>b</sub>maj9** 10fr.  
**A11** 8fr. **D7** 7fr. **Gmaj7** 7fr.

**IX** **VIII** **VII**

**T** 9 10 11 9 8 8 9 10 10 10 8 7 7 7 7 10 7  
**A** 9 9 9 10 8 8 10 8 9 0 7 7 9 7 10 7  
**B** 12 9 11 6 11 10 8 9 7 7 10 7 10

**Gm7** 6fr. **C11** 6fr. **C7** 3fr. **Fmaj7** 5fr. **A<sub>b</sub>7(#5<sub>b</sub>9)** 8fr.  
**G13** 7fr.

**V**

**T** 6 8 8 6 5 5 10 12 12 12 12 10 0 10  
**A** 0 8 7 6 5 7 5 0 8 10 0 9 7 0 9  
**B** 7 0 3 5 8 0 5 8 0 7 0 9 7 0 9

**A3**

**C9** 7fr. **C7(#5<sub>b</sub>9)** **F/A** 9fr. **F9** 5fr. **B<sub>b</sub>7(#5)** 10fr. **A7** 6fr.  
12 14 4 3 2 1 3 2 10 5 11 13 11 9 11 13 11 0 10 0 7

**T** 8 6 5 8 0 3 2 || 10 5 10 5 11 13 11 9 11 13 11 0 10 0 7  
**A** 7 7 1 10 0 8 5 0 8 5 10 13 11 9 13 11 0 10 0 7  
**B** 8 3 2 10 0 8 5 0 8 5 10 13 11 9 13 11 0 10 0 7

**Dm/F** 5fr. **F7(#9)/C** 7fr. **B<sub>b</sub>6** 8fr. **B<sub>b</sub>m6/D<sub>b</sub>** 8fr. **C7(#5)**  
11 3 4 2 1 2 13 4 3 4 1 2 1 14 2 1 2 3 1 13 4 5fr. 11 1 3 5 3 5 4 0 6 5 0 6 3 5 3 5

**V** **III** **III**

**T** 5 6 9 10 8 10 3 6 5 3 4 4 0 6 5 0 6 3 5 3 5  
**A** 7 7 8 0 7 0 0 10 4 3 0 5 5 0 6 5 3 3 3  
**B** 5 5 8 10 4 3 0 5 5 0 5 5 3 3 3

D<sub>b</sub>7  
C7(#9flat13)  
Fmaj7  
F9

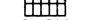
I V

12 1  
12 34  
143111  
2 341

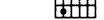
1 3 1 8 11  
9 0 5 5 6  
2 0 8 7 8  
5 5 5 7 6  
5 5 5 7 6  
5 5 5 5 4  
5 5 5 5 4  
5 5 5 5 4

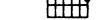
*pizz.*

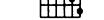
**B2** B<sub>b</sub>maj9 10fr.  
  
 141111

B11 10fr.  
  
 2 314

E7 7fr.  
  
 1 34

Amaj9 9fr.  
  
 141111

B<sub>b</sub>11 9fr.  
  
 2 314

E<sub>b</sub>7 6fr.  
  
 1 34

**X**

**IX**

TAB

**VIII**

Chord diagrams and fingerings:

- A♭maj9: 10fr. (Fret 10, strings 6-10)
- A11: 8fr. (Fret 8, strings 6-10)
- D7: 9fr. (Fret 9, strings 6-10)
- G: 7fr. (Fret 7, strings 6-10)
- Gm7: 6fr. (Fret 6, strings 6-10)
- C11: 6fr. (Fret 6, strings 6-10)

Tablature (TAB) for the guitar strings (6-10):

T	8	9	10	10	10	11	12		6	8	8	9	10
A	8	9	8	9	10	11	12		0	7	6	8	9
B	11	10	8	9	0	12		12	12	12	7	8	9

F6/9  
  
 5fr.  
 1 344

A♭7(b5#9)  
  
 8fr.  
 231

G13  
  
 7fr.  
 1 23 4

C13  
  
 12fr.  
 2143

4

harm. -

T 10 0 0 0 0 0 10 12 0  
 A 0 0 8 8 10 10 8 7 7 13  
 B 12 0 9 10 10 9 10 8 8 14  
 5 8 7 0 12 7 12 13 0

**A4** F/A 5fr.  
3124

F9/G 7fr.  
1213 4

B♭(♯5)/F♯ 6fr.  
1 12 1

A7(♯5)/F 5fr.  
1 214

A7(♯5)/E 4fr.  
1 324

**VI**

**V**

**TAB**

**Dm** 3  
1 3 4

**Dm(maj7)** 3  
231

**F9(♯11)/C** 3  
1

**B♭m6** 1  
13 21

**C7(♯1b9)** 3  
21314

**TAB**

**Fm6** 4fr.  
2 341

**Fm7/E♭** 3  
11 1

**D♭7** 1  
12 1 1

**C7(b13)** 3  
12 43

**rall.**

**III**

**TAB**

**Fmaj7(6/9)** 5fr.  
133344

**Fmaj7(♯11)** 5fr.  
1 42

**TAB**

# AWFUL SAD

Dropped D tuning: ⑥ = D

By  
DUKE ELLINGTON

*Intro:*

Chord diagrams for Intro:

- G (5fr.)
- D9(5) (10fr.)
- G (5fr.)

Bass clef staff (TAB):

T	7	6	7	6	7	10	10	10	12	10	7	6	7	6	7	
A	5	7	6	5	4	7	11	11	11	13	11	7	6	7	6	7
B	5	5	4	5	5	10	10	10	10	10	5	5	4	5	4	5
	5	0	0	0	0	0	0	0	0	0	5	0	0	5	4	5

*A1*

Chord diagrams for A1:

- D9(5) (10fr.)
- G
- Em7(b5)

Bass clef staff (TAB):

T	10	10	10	12	10	3	5	3	3	3	5	3	2	0
A	11	11	11	13	11	0	5	0	4	0	3	0	0	0
B	10	10	10	0	0	5	5	0	5	2	0	1	0	0
	0	0	0	0	0	5	5	5	5	2	0	1	0	0

Chord diagrams for A7/C#:

- A7/C# (2 31)
- Am7(b5) (3 41)
- G9 (5fr.)

Bass clef staff (TAB):

T	3	5	7	7	7	10	13	7	10	7	8	9	10	12	10	12
A	5	7	6	5	5	13	0	10	8	6	8	9	10	0	10	10
B	4	5	0	5	0	0	0	10	0	7	8	9	10	9	10	10
										5				9		

G9  
x x 3fr.  
1 1321  
V

T 0 6 9 5 6 0 5  
A 7 6 5 5 7 5 5  
B 8 6 8 6 5 5 3

E7  
1 2 4

A7/G  
x x 5fr.  
1211

*tacet*

T 0 2 0 3 0 7 0 2 0 3 0 7 5  
A 2 2 6 7 2 6 7 5 5 7 0 2 1 4 0 3 0 2 0  
B 2 6 7 2 6 7 5 5 7 0 2 1 4 0 3 0 2 0

A3

G  
x x 5fr.  
1113 4

Em7(b5)  
x x x  
1 2 4

A7/C#  
x x  
2 31

T 3 5 3 3 3 5 3 2 0 3 5 7 7 7  
A 0 5 4 0 0 0 1 0 0 5 5 6 0 5  
B 5 5 5 2 2 1 4 0 4 4 5 0 5

Am7(b5)  
x x x 10fr.  
3 41

G9  
x x 5fr.  
1 324

T 10 7 6 7 8 9 10 12 10 12  
A 13 0 10 8 6 7 8 9 10 10  
B 0 0 10 5 5 0 9 10

C 8fr.  
34 2 1

Cm6/A 7fr.  
3241

G/D  
34211

D7( $\sharp$ 5)  
1211

Bm7( $\flat$ 5) D7( $\sharp$ 5)/C  
1324 1211

G/D  
3421

T 10 8 7  
A 10 9 8  
B 10 0 10

T 3 3 3  
A 4 4 5  
B 5 3 5

T 3 5 5 3 0  
A 4 3 2 1 2  
B 5 4 3 2 1

**C**

G6/D  
3 241

C $\sharp$ dim7  
2 141

Am/C  
3 24

Bdim7  
2 14

Gm/B $\flat$   
1 2

D7/A  
241

G $\sharp$ dim7  
4 1 3fr.

T 3 3 3 0  
A 4 3 2 1 2  
B 5 4 3 2 1

T 1 3 5 3 0  
A 0 5 4 3 0  
B 1 0 4 3 5

Em/G  
4 13

B7/F $\sharp$   
4 12

G7/F  
3

Edim7  
14

D7( $\sharp$ 5**9)/E $\flat$   
1243**

G/D  
1

T 4 5 0  
A 2 1 2 0 2 2  
B 5 4 3 2 1 2

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

**D**

B7/D $\sharp$   
12 34 6fr.

B7( $\sharp$ 5)  
13 4

E7/D  
13 24 5fr.

T 7 5 3 2 1 0  
A 3 2 1 4 10 7  
B 6 2 1 2 9 9 8 7 6

T 5 4 2 1 0 4  
A 5 6 4 2 1 0  
B 5 2 1 0 2

E7

A9/C $\sharp$

1.  
D13/A

T 3 5 5  
A 1 6 7  
B 2 7 6 5

7 5 3  
0 0 2

7 5  
0 4 2 0

G

*tacet*

T 3 3 0  
A 4 4 6  
B 5 5 5

4 6  
2 3  
0 1 2  
2 3  
4 2

2.  
D13/A

G

D9( $\sharp$ 5)

T 7 5  
A 5 5  
B 0 2 4

3 6 7 6 7  
3 6 7 6 7  
10 10 10  
11 11 11  
0 0 0

12 10  
13 11

G

D9( $\sharp$ 5)

A4

G

T 7 6 7 6 7  
0 6 7 6 7  
10 10 10  
11 11 11  
12 10  
13 11

0 2 5 2 5  
0 3

The figure shows a musical score for guitar solo. At the top, four chord diagrams are provided: G7(b5) (with notes x, x, x, 2, 3, 1), C (with notes x, x, x, 1, 1, 1), G/D (with notes x, x, x, 3, 4, 2, 1), and D7(5) (with notes x, x, x, 2, 4, 3). The score consists of two staves. The upper staff is in treble clef and includes measures for chords G7(b5), C, G/D, and D7(5). The lower staff is in TAB notation, showing the fingerings for each chord: T (2, 3, 4), A (0), B (0, 2, 0), and D7(5) (5, 0, 0, 0, 2, 0).

**Chords:**

- Bm7(b5)
- D9(#5)
- G/D
- A5
- Em7(b5)

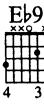
**TAB (Bass Line):**

```

T 2 3 0
A 3 4 0
B 2 3 0
0 2 0 2 0 2 5 2 5 4 5 0 5 4 2 3

```

Sheet music for guitar and piano. The top part shows four chord diagrams: D (xxo), Am7 (xoxo), B9 (xxo), and E9 (x11x). The bottom part shows a treble clef staff with eighth-note patterns and a bass staff with fingerings (T=3, A=2, B=1) and a 4/4 time signature.

*tacet*

*tacet*

\*Tap with R.H. index finger.

*B2*      *I*      *I*      *V*

*Bb7(b5)*      *G9*

*E7*

*A7*

**A6**

G 5fr.  
1113 4

Em7(b5)  
1 2 4

A7/C#  
2 31

T 3 5 3 3 3 5 3 2 0 3 5 7 7 7  
A 0 5 4 0 0 0 0 0 0 7 6 5 0 5  
B 5 5 2 4 5 1 4 5 0 5

Am7(b5)  
1 10fr. 3 41

G9 5fr.  
1 324

T 10 13 0 13 7 10 8 6 7 8 9 10 12 12  
A 13 10 7 5 6 7 8 9 10 0 9 10  
B 7 7 5 5 5 5 5 5 0 9 10

C 8fr.  
34 2 1

Cm6/A 7fr.  
3241

G/D  
34211

D7(#5)  
1211

Bm7(b5) D7(#5)/C  
1324 1211

G/D  
3421

T 10 8 8 7 10 3 3 3 3 3 3  
A 10 9 10 8 4 4 2 3 4 5  
B 10 10 0 5 5 3 3 2 3 5

G 12fr.  
1114

D 10fr.  
333 1

Bm7(b5)  
1333

D7(#5)/C  
1342

G  
T34211

Fine

harm.\* harm.\* harm. -----

T 15 10 10 10 10 12 12 5 3  
A 12 12 12 10 11 5 4  
B 12 12 12 9 10 5 5

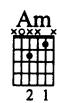
\*Harmonic on lower 3 notes only.

# BLUES OF THE VAGABOND

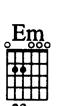
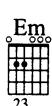
By  
DUKE ELLINGTON

$J = 120$

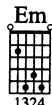
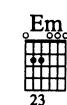
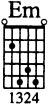
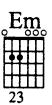
Intro:



Musical score and tablature for the intro section. The score shows a treble clef, a key signature of one sharp, and a time signature of 4/4. The tablature shows the strings T (top), A, and B. Chords shown: Em, Am, Em, Am.



Musical score and tablature for the first verse section. The score shows a treble clef, a key signature of one sharp, and a time signature of 4/4. The tablature shows the strings T, A, and B. Chords shown: Em, Em, Em, Em, Em, Em.



Musical score and tablature for the second verse section. The score shows a treble clef, a key signature of one sharp, and a time signature of 4/4. The tablature shows the strings T, A, and B. Chords shown: Em, Em, Em, Em, Em, Em.

**A1** Em 7fr.  
13421

Am 5fr.  
3111

Em 7fr.  
13421

Am 8fr.  
2 1

VII VII VII

T A B T A B T A B

Em 7fr.  
13421

C7 3241

B7 131

Em 7fr.  
1 444

C6 2 4

Am6 421

VII VII

T A B T A B T A B

Em/B 7fr.  
112341

C13 6fr.  
2 341

B7(#5) 7fr.  
1 234

Em 23

Em 7fr.  
13421

VII

T A B T A B T A B

Am 5fr.  
3111

Em 7fr.  
13421

Am 8fr.  
2 1

Em 7fr.  
13421

C7 3241

B7 131

T A B T A B T A B

Em 7fr.  
13421

C6  
2 4

Am6  
421

Em/B 7fr.  
112341 VII

C13 6fr. B7(5) 7fr.  
2 341 1 234

**B**

Em  
2 4

E7 5fr.  
13 24

F7(b5)  
13 24 16fr.

E7 5fr.  
13 24

harm. p i p

T A B

A7  
4

Em6/B  
12 34

Gm6/B  
12 34

Em6/B  
12 34

D7/C 7fr.  
2 1 14

Bdim7 16fr.  
2 1 14

T A B

D7/C 7fr.  
2 1 14

B7(5)/D  
12 4 6fr.

Em 7fr.  
1 444

Am9 7fr.  
321

B7/A 5fr.  
431

C7/B  
2 14 5fr.

T A B

**B7**  
1 3 4 1  
**II**

**T A B**

2 0 3 2 | 0 7 0 | 0 7 0 | 2

4 0 0 2 | 3 5 7 0 | 0 7 8 | 5 7 8 0 | 5 5 5 2

**Em**  
13421  
**VII**

**T A B**

8 7 10 10 8 | 8 8 0 1 0 | 0 2 | 3 5 7 7 | 0 7 0 7 | 0 7 0 7

**C6**  
2 4  
**Am6**  
132  
**Em/B**  
112341  
**VII**

**T A B**

5 3 5 3 0 | 4 11 8 6 | 0 0 5 | 4 3 5 3 4 | 0 0 5 | 0 0 4 | 3 0 3 4

**C**

**Am7**  
T 2341

**D9**  
1333

**Gmaj7**  
T 321

**T A B**

3 3 3 3 | 5 5 5 5 | 3 5 7 | 7 5 5 5 | 2 2 0 2 | 2 3 0 3 | 2 3 0 3 | 0 0 0 0

Musical score and tablature for guitar. The score shows a treble clef, a key signature of one sharp, and a common time signature. It features three chords: B<sub>b</sub>dim7 (with a diagram showing strings 1-6 and fingers 1-2), Am7 (with a diagram showing strings 1-6 and fingers 1-4), and D9 (with a diagram showing strings 1-6 and fingers 1-3). The tablature below shows the guitar neck with six strings and four frets. Fingerings are indicated above the strings: 2, 0, 0, 2; 3, 5, 5, 5; 4, 0, 0, 0; 0, 9, 1; 5; 5, 5, 5; 0, 5, 5, 5; 7, 5; 7, 5; 7, 5; 4.

G 3fr. G6 12ft.

T 3211 1111 3

B $\flat$ dim7 1 2

Am7 1 2341

harm. -----

T	3	12	12	12	12	12	12	0	0	0	3	3	3	3
A	3	12	12	12	12	12	12	2	2	2	5	5	5	5
B	5	12	12	12	12	12	12	0	0	0	5	5	5	5
	3							1	1	1				

Chord diagrams and tablature for guitar:

**D9**  
x x  
x x  
x x  
x x  
x x  
1333

**Gmaj7**  
x o  
x o  
x o  
x o  
x o  
T 321

**G7(\$5)**  
x x  
x x  
x x  
x x  
1 342

TABULATION (String 6 at bottom):

T	3	5	7	7 5	2	2	2	2	2	0	0
A	5	5	7	7 5	3	3	3	3	3	3	4
B	5	5	5	4	4	4	4	4	4	0	4
	5				3	3	3	3	3	3	3

Musical score for guitar. The top part shows five chords with their fingerings: C6 (13444), Gmaj7 (T 321), D/F# (1 23), Em (23), C (241), and Em (23). The bottom part shows a six-string guitar tablature with a treble clef, time signature of 3/4, and a key signature of one sharp. The tab includes a measure of eighth-note chords, a measure of eighth-note patterns, a measure of eighth-note chords, a measure of eighth-note patterns, and a measure of eighth-note chords. The tablature uses standard notation where 'T' indicates a tap, 'P.M.' indicates a pick mark, and a circled '3' indicates a three-note chord. The strings are numbered 1 through 6 from left to right.

Em xx  
123

Em  
23

Em  
1324

Em  
23

Em xx  
123

gliss.

TAB notation below the staff:

T	4	2	0	0	0	0	0
A	5	3	0	2	5	5	0
B	0	0	0	0	3	3	3

A2

Em  
23

Em  
1324

Em  
23

Em  
123

Em  
23

gliss.

TAB notation below the staff:

T	0	0	0	0	0	0	0
A	0	5	17	17	17	0	0
B	2	4	16	16	16	0	0

Am  
231

Em  
23

Am  
231

Em  
23

C7  
3241

B7  
234

TAB notation below the staff:

T	0	1	0	0	0	0	0
A	2	2	0	3	3	1	3
B	0	0	0	7	0	2	0

Em  
23

Am6  
24

Em  
23

C7  
3241

B7(5)  
21

TAB notation below the staff:

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

The musical score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. It features a guitar chord diagram for Em at the beginning, followed by a measure of eighth-note patterns, a measure of sixteenth-note patterns, and a measure of eighth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. It features a guitar chord diagram for Am at the end, followed by a measure of eighth-note patterns and a measure of sixteenth-note patterns. Below the staves is a tablature for a six-string guitar, showing fingerings and string numbers.

T				0				
A			0	2	0	0	3	0
B	2	0	3	2	0	0	2	0
	0						2	0
							2	1
							2	5
							0	7

The figure displays a musical score for guitar. At the top, six chord diagrams are shown: Em (23), Am (231), Em (23), C7 (3241), B7 (2 3 4), and Em (23). Below the chords is a staff with six measures of music. The first measure starts with a half note, followed by a eighth-note pair, a quarter note, and a eighth-note pair. The second measure starts with a quarter note, followed by a eighth-note pair, a quarter note, and a eighth-note pair. The third measure starts with a quarter note, followed by a eighth-note pair, a quarter note, and a eighth-note pair. The fourth measure starts with a quarter note, followed by a eighth-note pair, a quarter note, and a eighth-note pair. The fifth measure starts with a quarter note, followed by a eighth-note pair, a quarter note, and a eighth-note pair. The sixth measure starts with a quarter note, followed by a eighth-note pair, a quarter note, and a eighth-note pair. Below the staff is a TABlature for a six-string guitar, showing the fingerings for each note in the measures.

Musical score and tablature for guitar. The score shows a melody line with grace notes and a bass line. The tablature below shows the guitar strings with fingerings (1-4) and a bass line.

**Chords:**

- Am6 (Fret 2, 4)
- Em (Fret 0, 2, 3)
- C7 (Fret 3, 2, 4, 1)
- B7(5) (Fret 2, 3, 4, 1)
- Em (Fret 2, 4)
- Am (Fret 2, 1)

**Fingerings:**

- Am6: 24
- Em: 23
- C7: 3241
- B7(5): 21
- Em: 2 4
- Am: 2 1

**Bass Line:**

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

The musical score consists of two staves. The top staff is for guitar, featuring a treble clef, a key signature of one sharp, and a common time signature. It includes three chords: Em (with fingerings 2 and 4), Am (with fingerings 2 and 1), and A3 (with fingerings 2 and 1). The bottom staff is for bass guitar, with a bass clef, a key signature of one sharp, and a common time signature. It shows a continuous bass line with TAB notation below the staff, starting with T, A, B, and then continuing with various note values and rests.

43

**TAB**

**TAB**

**TAB**

**TAB**

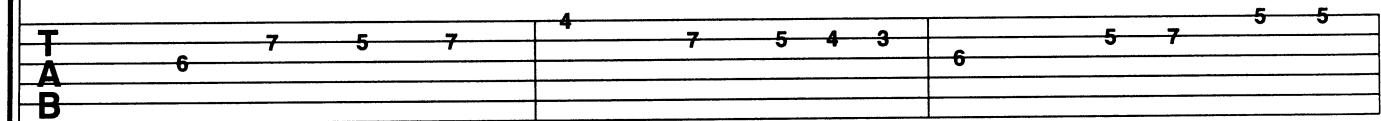
**TAB**

**TAB**

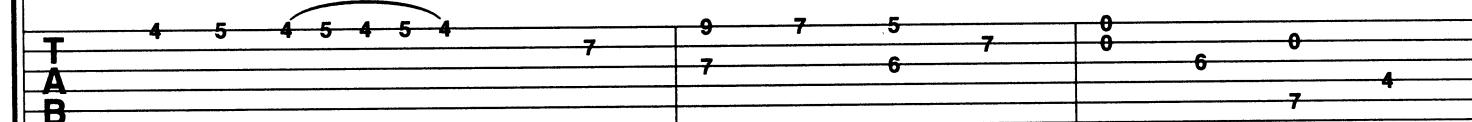
# COME SUNDAY

By  
DUKE ELLINGTON

A1

*tacet*

1/2VII

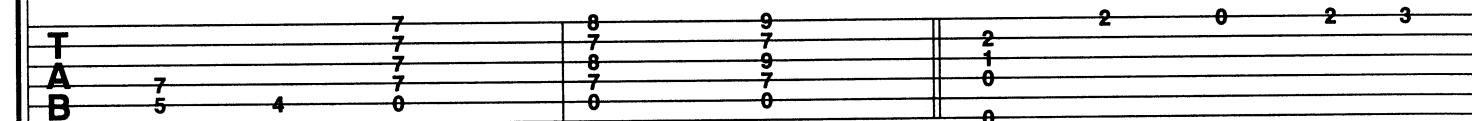
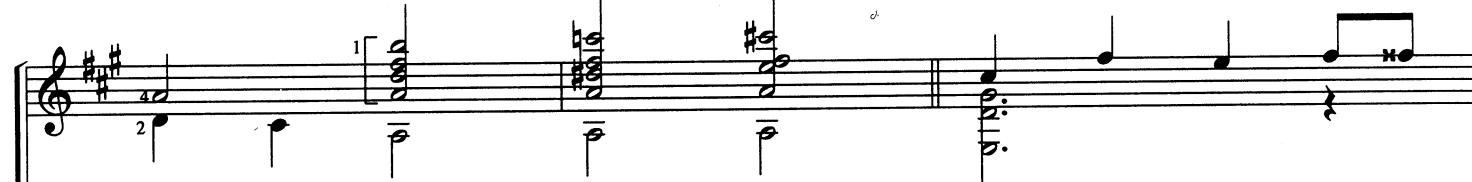


D6/A  
1111  
1/2VII

Adim7  
1213

A6  
1213  
7fr.

A2  
E13  
123



D9(5)  
TT1342

E13  
1234  
5fr.

C#7(5b9)  
1243  
4fr.

F#13(9)  
12344

VII



Bm9      Dmaj9      E7sus      E9      D      A      D6/A  
  
 $\frac{1}{2}$  VII

T 9 7 5 7      A 0 0 0 0      B 7 7 0 6

T 9 7 5 7      A 0 6 0 0      B 7 6 4 0

T 9 7 5 7      A 2 0 0 0      B 4 7 0 0

Adim7      A6      B1 C# IX      D7 10fr. X      C#7 9fr. IX  
  
T 8 9 9 9      A 9 10 10 10      B 9 12 10 0

T 8 9 9 9      A 10 11 13 13      B 9 10 7 9

T 8 9 9 9      A 10 11 13 13      B 11 12 8 0

F#m 4fr.      C#m/E 4fr.      B9 2133      E7 11324      Bm7/E 13124  
  
 $\frac{1}{2}$  II

T 7 5 4 7      A 2 2 2 7      B 4 4 5 2

T 6 6 6 7      A 1 1 1 2      B 3 4 2 4

T 4 4 7 2      A 2 2 2 2      B 2 2 2 0

C#m7/E 4fr.      G13 2 3 1      F#7(\$5) 1 2 3 4      B9 2 1 3 3      E7(\$5) 2 4 1 34fr.  
  
 $\frac{1}{2}$  IV

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

T 5 7 0 3      A 2 0 2 2      B 5 0 0 0

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

T 6 3 2 2      A 1 2 2 2      B 5 0 0 0

T 4 2 2 2      A 2 2 2 2      B 0 0 0 0

**A3**E13  
1234  
5fr.

D9(b5)



E7      Bm7/E      C#m7/E C#m7(b5)/E      G13      F#7(b5)      B9      E7(#5#11)

11324      13124      13121 4fr.      1214 4fr.      2 31      1 234      2133      1 23

**II**

hold -----

TAB:

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

A3      E13 5fr.      D9(b5)      E13      C#7(#5b9)      F#13      F#13(b5)

1234      TTT1342      123      21314      1 1241      T 2413

Strum fast to the end\*

**V**

TAB:

7	5	7	8	4	2	5	4	3	2	5	7	3	5	4	3	2	1	2	1
6	4	5	6	5	1	5	4	3	1	5	6	4	3	4	3	2	2	3	2
6	6	6	6	4	0	4	3	2	0	6	6	3	2	2	2	0	0	0	0
5	5	5	5	5	0	5	0	2	2	5	5	4	0	2	2	0	0	0	0
0	0	0	0	0	5	2	4	3	0	0	0	0	0	0	0	0	0	0	0

Bm9 7fr.      Dmaj9 7fr.      Bm7 7fr.      E13      D 3      A 3      D6/A 1111 7fr.

131114      14      131114      2 13      3      3      1111

1/2 VII      1/2 VII

TAB:

9	8	7	11	10	0	0	0	4	3	2	1	0	0	1	0	1	2	0	2	0	
7	7	7	7	6	5	2	2	0	4	3	2	1	4	1	2	0	1	2	0	2	0
7	7	7	0	0	4	0	2	2	0	4	3	2	1	4	1	2	0	1	2	0	0
7	7	7	7	7	7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Adim7 7fr.      A6 7fr.      Bm7 7fr.      A 5fr.      E7 6fr.      Bm7 7fr.      A 5fr.

1213      1213      131114      3214      213 4      131114      3214

VII

TAB:

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

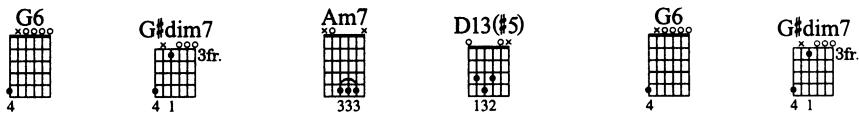
# DROP ME OFF IN HARLEM

By  
DUKE ELLINGTON and NICK KENNY

Dropped D tuning: ⑥ = D

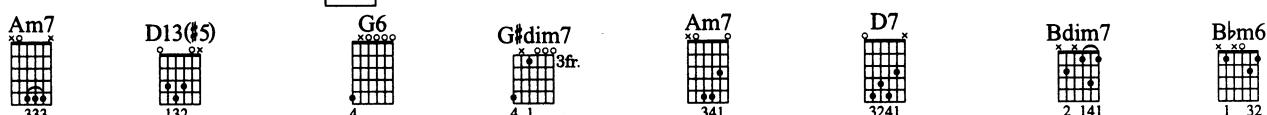
**J = 148**

*Intro:*

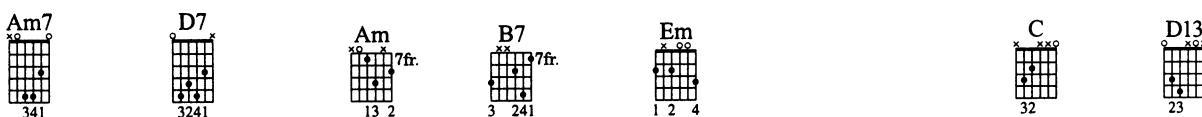


Musical score and tablature for the intro section. The score shows a treble clef, a key signature of one sharp, and a time signature of 4/4. The tablature below shows the strings T, A, and B with corresponding fingerings (0, 2, 4; 5, 6; 0, 3; 5, 6).

**A**



Musical score and tablature for section A. The score shows a treble clef, a key signature of one sharp, and a time signature of 4/4. The tablature below shows the strings T, A, and B with corresponding fingerings (5, 0, 3; 5, 4, 3; 5, 6; 0, 3; 5, 0, 3; 1, 1, 2, 0).



Musical score and tablature for section C. The score shows a treble clef, a key signature of one sharp, and a time signature of 4/4. The tablature below shows the strings T, A, and B with corresponding fingerings (0, 3, 3; 5, 5, 4; 0, 5, 6; 9, 9, 8, 10; 2, 2, 0, 1, 3; 0, 3, 0, 0; 3, 2, 4, 3, 4).

G                    G6                    G<sup>#</sup>dim7                    Am7                    D7                    Bdim7                    B<sup>b</sup>m6

TAB notation for the first seven measures:

T	2	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	5	5	5	5
B	5	0	0	5	6	0	3	0	5	0	5

Am7                    D7                    Am                    B7                    Em                    C                    D13

TAB notation for measures 8-14:

T	0	0	0	0	0	0	0	0	0	0	0
A	5	5	5	4	5	9	9	8	10	9	9
B	0	0	5	0	0	9	9	2	0	2	0

G                    G                    G9(<sup>#</sup>5)                    G9(<sup>#</sup>5)

TAB notation for measures 15-21:

T	2	0	0	3	5	3	5	3	5	4	6
A	0	0	0	0	0	5	5	5	5	0	2
B	5	0	0	0	0	5	5	5	5	5	5

C                    G9(<sup>#</sup>5)                    C                    F9                    F9

TAB notation for measures 22-28:

T	5	3	5	4	5	5	5	3	5	3	4
A	5	5	5	4	4	3	3	5	5	3	5
B	3	3	5	5	5	3	3	3	5	3	3

**B<sub>b</sub>13**

VI

**A7**1/2 **V****D7**

11

**D7**

114

Sheet music for guitar (tablature) and piano (chords). The piano part includes three sets of chords:

- B<sub>b</sub>13**: Fretboard diagram shows strings 3, 2, 1, 0. Frets 1, 2, 3 are marked with dots. Fret 4 is marked with an 'x'. Fret 5 is marked with a '6fr.'
- A7**: Fretboard diagram shows strings 3, 2, 1, 0. Frets 1, 2, 3 are marked with dots. Fret 4 is marked with an 'x'. Fret 5 is marked with a '5fr.'
- D7**: Fretboard diagram shows strings 3, 2, 1, 0. Frets 1, 2, 3 are marked with dots. Fret 4 is marked with an 'x'. Fret 5 is marked with a '5fr.'
- D7**: Fretboard diagram shows strings 3, 2, 1, 0. Frets 1, 2, 3 are marked with dots. Fret 4 is marked with an 'x'. Fret 5 is marked with a '7fr.'

The piano part also includes a bass line with notes and rests.

Sheet music for guitar (tablature) and piano (chords). The piano part includes eight sets of chords:

- G6**: Fretboard diagram shows strings 4, 3, 2, 1, 0. Frets 1, 2, 3 are marked with dots.
- G<sup>#</sup>dim7**: Fretboard diagram shows strings 4, 1, 0. Frets 1, 2, 3 are marked with dots. Fret 4 is marked with an 'x'. Fret 5 is marked with a '3fr.'
- Am7**: Fretboard diagram shows strings 3, 2, 1, 0. Frets 1, 2, 3 are marked with dots.
- D7**: Fretboard diagram shows strings 3, 2, 1, 0. Frets 1, 2, 3 are marked with dots. Fret 4 is marked with an 'x'.
- Bdim7**: Fretboard diagram shows strings 2, 1, 0. Frets 1, 2, 3 are marked with dots. Fret 4 is marked with an 'x'.
- B<sub>b</sub>m6**: Fretboard diagram shows strings 1, 0. Frets 1, 2, 3 are marked with dots. Fret 4 is marked with an 'x'.
- Am7**: Fretboard diagram shows strings 3, 2, 1, 0. Frets 1, 2, 3 are marked with dots.
- D7**: Fretboard diagram shows strings 3, 2, 1, 0. Frets 1, 2, 3 are marked with dots. Fret 4 is marked with an 'x'.

The piano part also includes a bass line with notes and rests.

Sheet music for guitar (tablature) and piano (chords). The piano part includes five sets of chords:

- Am**: Fretboard diagram shows strings 13, 2, 0. Frets 1, 2, 3 are marked with dots.
- B7**: Fretboard diagram shows strings 3, 2, 1, 0. Frets 1, 2, 3 are marked with dots. Fret 4 is marked with an 'x'. Fret 5 is marked with a '7fr.'
- Em**: Fretboard diagram shows strings 1, 2, 4, 0. Frets 1, 2, 3 are marked with dots.
- C**: Fretboard diagram shows strings 3, 2, 1, 0. Frets 1, 2, 3 are marked with dots.
- D13**: Fretboard diagram shows strings 23, 0. Frets 1, 2, 3 are marked with dots.

The piano part also includes a bass line with notes and rests.

**B****G****G6****G<sup>#</sup>dim7****Am7****D7**

Sheet music for guitar (tablature) and piano (chords). The piano part includes five sets of chords:

- G**: Fretboard diagram shows strings 4, 3, 2, 1, 0. Frets 1, 2, 3 are marked with dots. Fret 4 is marked with an 'x'.
- G6**: Fretboard diagram shows strings 4, 3, 2, 1, 0. Frets 1, 2, 3 are marked with dots. Fret 4 is marked with an 'x'.
- G<sup>#</sup>dim7**: Fretboard diagram shows strings 4, 1, 0. Frets 1, 2, 3 are marked with dots. Fret 4 is marked with an 'x'. Fret 5 is marked with a '3fr.'
- Am7**: Fretboard diagram shows strings 231, 0. Frets 1, 2, 3 are marked with dots.
- D7**: Fretboard diagram shows strings 3241, 0. Frets 1, 2, 3 are marked with dots.

The piano part also includes a bass line with notes and rests.

Bdim7      Bbm6      Am7      D7      Am      B7

6fr.      5fr.      231      3241      7fr.      7fr.

1/2 VI      V      VII

T 6 5 0 4 3 8 8 7 10  
A 7 6 5 5 4 9 9 8 9  
B 9 8 0 0 5 0 7 0 9

Em      Em7/D      C      D13      G6

1 2 4      231      32      23      4 1

T 3 0 1 3 0 3 0 0 0 0  
A 0 2 0 0 2 3 0 3 0 5  
B 2 2 3 0 0 5 0 0 0

Am7      G#dim7      Am7      D7(5)      Bdim7      Bbm6/D<sub>b</sub>

333      T 123      333      21      2314      2314

1/2 V

T 0 3 0 5 7 5 7 5 6 0 6 0 0  
A 0 0 5 0 0 3 0 4 6 3 5 4 5  
B 5 6 0 0 5 4 6 4 5

Am7      D9(5)      Am      B7      Em

333      12      13 2      3 241      1 2 4

1/2 V      VII

T 4/5 5 6 5 8 10 8 7 11 10 3 0 1 3  
A 4/5 5 0 0 7 9 8 9 10 2 0 2 0  
B 0 0 0 0 9 9 2 2 2 0 0 0

C                    D13                    G                    G  
  
 32                    23                    4                    3 4211

T 0 3              A 0 0              B 3 4              T 3 5 3  
 0 2 4 4            0 0 0            5 3                4 3 4 5  
 3 0 0 0            5 0 0            5 0                5 5

G9( $\#5$ )            C                    G9( $\#5$ )            C7                    B7                    B $\flat$ 7                    A7  
  
 T 123              13331              T 1234              13141 III              13141 II              13141 I              3 4

T 7 5 4            A 5 3              B 5 4              T 3 5 2 1 0  
 0 4 3              5 3                4 3                3 2 1 0  
 5 5                3 5                3 3                3 2 1 0

F7                    B $\flat$ 13 6fr.            A9 5fr.            A9  
  
 1 132              3 1241              1211              42

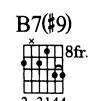
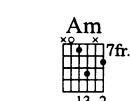
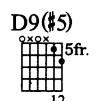
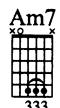
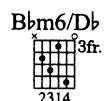
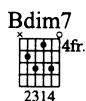
III                    VI                    1/2 V                    a m i

T 4 5              A 3 3              B 8 6              T 5 7 0 0  
 3 3                3 3                8 6                0 5 4 2 3

D13( $\#5$ )            G6                    G $\sharp$ dim7 3fr.            Am7                    D7( $\#5$ ) 6fr.  
  
 132                T 23                T 123                333                21

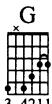
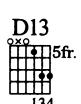
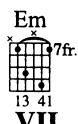
8                    8                    8                    8                    8  
 0 0                5 4                0 0                5 4                5 7 6 7

T 0 0              A 5 4              B 6 6              T 5 7 6 7  
 0 0                5 4                6 6                5 4                5 7 6 7



T A B T A B

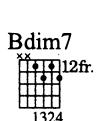
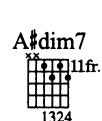
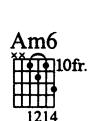
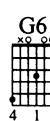
Measures 1-6 show a melodic line on the top staff and a guitar tablature below. Chords shown: Bdim7, Bbm6/D<sub>b</sub>, Am7 (1/2 V), D9(#5), Am (1/2 VII), B7(#9). Fingerings and strumming patterns are indicated.



T A B T A B

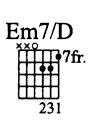
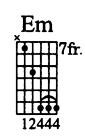
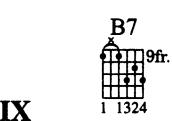
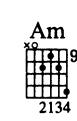
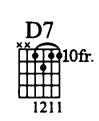
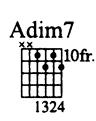
Measures 7-12 continue the melodic line and tablature. Chords shown: Em (VII), C, D13, G. Fingerings and strumming patterns are indicated.

C



T A B T A B

Measures 13-18 feature six chords per measure, each with a downward arrow indicating a specific note or movement. Chords shown: G6, G#dim7, Am6, A#dim7, Bdim7, Bbdim7. Fingerings and strumming patterns are indicated.



T A B T A B

Measures 19-24 continue the pattern of six chords per measure. Chords shown: Adim7, D7, Am, B7, Em, Em7/D. Fingerings and strumming patterns are indicated.

C 9fr.  
2 314

D11( $\#5$ )  
12141

G  
T 3211

D11( $\#5$ )  
12141

G6  
4 1

G $\#$ dim7 9fr.  
1214

**III**

**III**

T A B

4

Am6 10fr.  
1214

A $\#$ dim7 11fr.  
1324

Bdim7 12fr.  
1324

B $\flat$ dim7 11fr.  
1324

Am 9fr.  
2134

D7( $\#5$ ) 10fr.  
1342

T A B

12 12 13 12 10

10 11 12 13 11

11 12 13 12 11

7 10 8 11 10

7 9 8 7 7

7 8 7 3 0

7 0 7 3 0

Am 9fr.  
2134

B7 9fr.  
1 1324

Em 7fr.  
12444

Em7/D 7fr.  
231

C 9fr.  
2 314

D11( $\#5$ )  
12141

**IX**

**III**

T A B

12 8 11 10 12

10 9 11 9 12

9 7 0 8 7

7 0 7 3 0

10 9 10 10 10

9 4 3 3 4

G  
T 3211

1/2 III

G9( $\#5$ )  
T 123

G9( $\#5$ )  
T 1234

C  
13331

G9( $\#5$ )  
T 1234

T A B

3 3 5 5 6 5 4 5 3 4 5

4 5 5 5 0 2 3 3 5 5 3

5 5 5 5 2 3 3 5 5 5 3

C9  
  
 2 333  
**III**

F9  
  
 T 2143  
 2 31 4

F9(#11)  
  
 2 31 4

Bb9  
  
 7fr.  
 T 2143

Bb13(#11)  
  
 7fr.  
 T 214

A7  
  
 5fr.  
 1211  
 $\frac{1}{2}V$

A7(#11)  
  
 4fr.  
 231

D11  
  
 231

D11(#5)  
  
 12141

G6/9  
  
 4 1

G#dim7  
  
 3fr.  
 4 1

Am9  
  
 5fr.  
 34 1

D9(#5)  
  
 143

Bdim7/D  
  
 4fr.  
 2314

Bbm6/Db  
  
 3fr.  
 2314

Am9  
  
 5fr.  
 34 1

D9(#5)  
  
 5fr.  
 143

Am  
  
 231

B7(#5)  
  
 1 132

**II**

Em  
  
 1 2 4  
*tacet*

G  


G#dim7  
  
 3fr.  
 4 1

T 6 6 0  
 A 4 6 0  
 B 5 4 0

0 0 12 6  
 0 5 13 7  
 7 0 11 5

0 2 0 4  
 0 2 2 2  
 0 0 2 2

3 0 0 0  
 3 0 0 0  
 0 0 0 0

0 0 0 0  
 0 0 0 0  
 5 6 0 0

Guitar chords:

- Am7
- D13(5)
- G6
- G#dim7
- Am7
- D13(5)

TAB (Bass)

T	5	0	0	0	5	0
A	5	3	0	0	5	3
B	0	4	3	5	0	4

Guitar chords:

- G6
- G#dim7
- Am7
- D7
- Bdim7
- Bb6
- Am7
- D7

TAB (Bass)

T	0	0	0	0	0	0
A	0	0	0	0	5	5
B	0	3	5	4	0	5

Guitar chords:

- Am
- B7
- Em
- C
- D13

VII

TAB (Bass)

T	8	8	7	10	3	0
A	9	9	8	9	2	0
B	0	7	9	2	2	3

Guitar chords:

- Gmaj7
- G6
- C
- D13
- G

V

TAB (Bass)

T	7	7	0	3	1	0
A	7	5	3	2	4	4
B	5	3	0	0	5	5

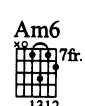
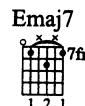
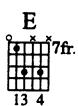
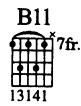
# LAMENT FOR A LOST LOVE

By  
DUKE ELLINGTON, IRVING MILLS  
and ALBANY BIGARD

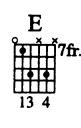
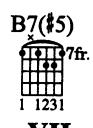
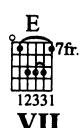
$J = 78$

Intro:

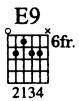
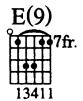
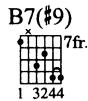
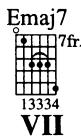
A1



VII

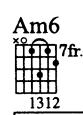
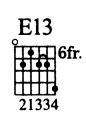
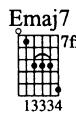


VII

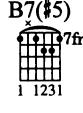
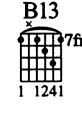
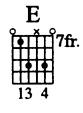


VII

Sheet music for guitar (tablature and standard notation) showing chords and a bass line. The top section includes four chords: Emaj7, B7(#9), E(9), and E9. The bass line (T-A-B) is provided below the staff.

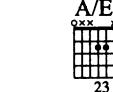


Sheet music for guitar (tablature and standard notation) showing chords and a bass line. The top section includes three chords: Emaj7, E13, and Am6. The bass line (T-A-B) is provided below the staff.



Sheet music for guitar (tablature and standard notation) showing chords and a bass line. The top section includes four chords: B11, E, B13, and B7(#5). The bass line (T-A-B) is provided below the staff.

B



Sheet music for guitar (tablature and standard notation) showing chords and a bass line. The top section shows five chords: E, E7, A/E, Am/E, and E. The bass line (T-A-B) is provided below the staff.

G<sup>#</sup>7      G<sup>#</sup>7(b9)      C<sup>#</sup>m      C<sup>#</sup>7(b9)

TAB notation below:

T	2	0	4	2	1	2	1	5	1	4	2	1	2	5	6	6	4	6	6	4
A	4	4	4	2	4	4	2	4	4	4	4	2	4	4	4	4	4	4	4	4
B	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

A      B13 7fr.      E 4fr.      C<sup>#</sup>7(b9) 3fr.

TAB notation below:

T	0	1	0	6	8	9	0	4	(5)	0	0	0	3	6	3	6	3	6	3
A	0	4	7	2	2	7	0	7	6	7	6	4	0	7	6	4	0	7	6
B	0	2	0	2	0	2	0	0	2	2	2	2	2	2	2	2	2	2	2

F<sup>#</sup>m7      A      B13      A(9)      B11

TAB notation below:

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

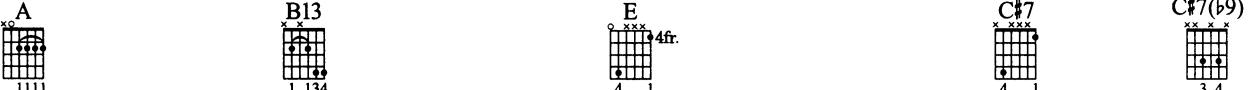
E 4fr.      G<sup>#</sup>7(b9) 1/2 II      G<sup>#</sup>7 4fr.      C<sup>#</sup>m7 4fr.      C<sup>#</sup>m7 7fr.      C<sup>#</sup>m7/B

TAB notation below:

T	4	0	2	0	4	2	1	2	1	2	3	4	5	4	5	4	7	4	7
A	6	0	2	0	2	4	2	1	2	1	2	1	2	1	2	1	6	0	6
B	0	7	0	4	4	4	4	4	4	4	4	4	4	4	4	4	7	7	7

C<sup>#</sup>7(b9)      C<sup>#</sup>7      A      B13      E      C<sup>#</sup>7  


T 0 6 3 5 3 2 5 4 2 9 12 9 10 9 7 9 7 9 7 7 (7) 4 1 2 1 3 2 0  
 A 4 3 5 3 2 5 4 2 0 7 7 0 7 4  
 B 4 4 4 4 7 7 0 7 4

A 1111      B13 1 134      E 4 1 4fr.      C<sup>#</sup>7 4 1      C<sup>#</sup>7(b9) 3 4  


II 1-2-1 6 6 1-2-1 6 3  
 T 2 2 0 0 0 4 4 2 4 5 4 5 4 5 4 5 1 2 1 2 1 2 3 2 0  
 A 2 2 0 0 0 4 4 2 4 5 4 5 4 5 4 5 1 2 1 2 1 2 3  
 B 0 2 2 0 0 7 4 0

F<sup>#</sup>m7 1 23      B13 1 134      Esus4 1 1 7fr.      B9 2 41  


II 7 3 4 2 4 2 4 2 0 0 9 7 0 7 6 0 8 6 10  
 T 2 2 0 4 2 2 0 0 9 8 9 6 0 7 0 7 2 0  
 A 2 2 0 2 0 0 7 0 7 6 0 8 6 0 7 10  
 B 2 2 0 2 0 0 7 0 7 6 0 8 6 0 7

**A2**  
 E 13 4 7fr.      Emaj7 1 241 7fr.      Am6 13 12 7fr.      Emaj9 1 311 7fr.  
 VII 1/2 VII  


3 5 6 7 8 9 9 8 7 8 9 9 7 9 8 5 (7) 6 6  
 T 9 9 6 7 8 9 9 8 7 8 9 9 7 9 8 5 (7) 6 6  
 A 9 9 6 7 8 9 9 8 7 8 9 9 7 9 8 6 6  
 B 0 7 0 7 0 0 7 0 7 0 7 0 7 0 7 6 6

B7(5)



E



Emaj7



B7(9)



VII

3

TAB

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

Emaj9



E



Emaj7



XI

3

harm.

TAB

7 0 11 11 12 12 13 13 14 14  
9 8 7 6 5 4 3 2 1 0  
7 6 5 4 3 2 1 0 7 11  
0 0 7 11 0 0 7 11 0 0

\*Strum as indicated.

E13



E13(9)



Am6



B11



1/2 VII

2

TAB

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

E



B13



B7(5)



E



E6/9



VII

TAB

0 5 6 7 0 7 6 5 6 7 0 9 7 14  
9 7 8 9 8 7 6 7 6 7 6 7 14  
9 7 8 9 8 7 6 7 6 7 6 7 13  
0 7 0 7 7 7 6 7 6 7 6 7 14

# MISSISSIPPI MOAN

Dropped D tuning: ⑥ = D

♩ = 100

Intro:

Bm



II

By  
DUKE ELLINGTON

Em



111342

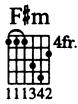
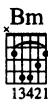
TAB notation below the bass staff:

T	4	4	4	4
A	2	2	2	2
B	2	2	2	2

T	4	4	4	4
A	2	2	2	2
B	2	2	2	2

T	4	4	4	4
A	2	2	2	2
B	2	2	2	2

A1



4fr.

111342

IV



II



111342

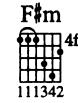
TAB notation below the bass staff:

T	2	3	2
A	4	4	4
B	2	2	2

T	5	7	7
A	4	4	4
B	4	4	4

T	2	3	2
A	4	4	4
B	2	2	2

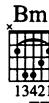
T	2	3	5
A	4	3	5
B	2	2	2



4fr.

111342

IV



II

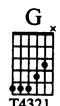
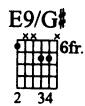
TAB notation below the bass staff:

T	2	3	2
A	4	4	4
B	2	2	2

T	5	7	7
A	4	4	4
B	4	4	4

T	2	3	2
A	4	4	4
B	2	2	2

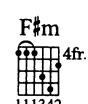
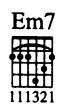
T	2	3	3
A	4	4	4
B	2	2	2



VII

II

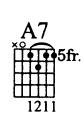
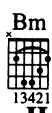
Music staff: Measures 1-2. Chords: E9/G#, A, G, F#7(5), Bm. Fingerings: 3, 3. Tab staff: T 0 7 7 0; A 5 5 5 5; B 6 6 6 6.



VII

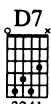
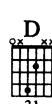
IV

Music staff: Measures 3-4. Chords: Em7, Bm7, F#m. Fingerings: 3. Tab staff: T 5 4 3 4; A 2 2 2 2; B 2 2 2 2.



1/2V

Music staff: Measures 5-6. Chords: Bm, E9/G#, A7. Fingerings: 3. Tab staff: T 3 2 5 2; A 4 4 4 4; B 2 2 2 2.



Music staff: Measures 7-8. Chords: D, D7, G. Fingerings: 3, 3, 3, 3. Tab staff: T 3 0 2; A 5 4 0; B 0 0 0.

Gm

D

D

T A B

T A B

B7

Em9

Em9/G

F#7

T A B

T A B

Bm

II

Em7

VII

Bm

II

T A B

T A B

Fm#7

Bm

Bm

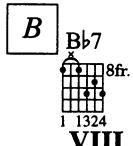
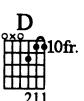
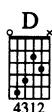
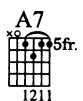
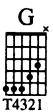
IV

II

IX

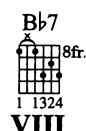
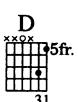
T A B

T A B



3 3 3 5 7 5 6 5 6 4 5 4 0 0 5 0 0 10 10 11 10 10 8 11 8 8

3 3 3 5 7 5 6 5 6 4 5 4 0 0 5 0 0 10 10 11 10 10 8 11 8 8



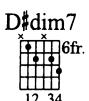
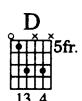
10 9 10 8 8 11 11 10 8 5 8 7 0 0 0 0 0 4 0 10 10 8 9 9 9 11 10 10 8 8

10 9 10 8 8 11 11 10 8 5 8 7 0 0 0 0 0 4 0 10 10 8 9 9 9 11 10 10 8 8



10 9 10 8 8 11 11 10 8 5 8 5 0 0 0 0 0 2 3 4 10 9 10 8 8 11 11 10 8 5 8 5 0 0 0 0 0 2 3 4

10 9 10 8 8 11 11 10 8 5 8 5 0 0 0 0 0 2 3 4 10 9 10 8 8 11 11 10 8 5 8 5 0 0 0 0 0 2 3 4



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

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

A7/E  
5fr.  
11324A7  
5fr.  
1211D  
10fr.  
211  
tacet

*1/2 V*

T 9 12 9 5 | 7 5 7 5 5 7 9 | 10  
A 8 10 8 5 | 6 7 7 9 | 7  
B 7 11 7 5 | 0 5 0 5 7 | 0 0 2 0 2 4 2 4

A2

Bm/D  
13 2Em7(6)  
13 2F#7(\$5)  
TT123Bm  
13421  
IIEm7  
111321

T 3 0 3 0 3 2 | 2 2 3 4 | 2 3 2 5  
A 4 0 2 4 4 4 | 2 2 4 4 | 2 2 2 4  
B 2 0 2 4 4 4 | 2 4 4 4 | 2 2 2 2

Bm  
13421F#m  
4fr.  
111342Bm  
13421  
II

IV

T 2 2 3 | 6 7 4 6 7 5 | 6 2 6 2  
A 4 4 4 4 | 4 4 4 4 | 4 4 4 4  
B 2 2 2 4 | 4 4 4 4 | 2 2 2 4

E9/G#  
6fr.  
2 34A  
5fr.  
3211G  
T4321F#7  
34121  
II

T 6 2 2 | 7 0 5 | 3 3  
A 4 4 4 | 7 6 7 | 4 4  
B 2 2 1 0 | 6 6 0 7 | 5 5 4 4

Bm  
13421

Em7  
7fr.  
13124 VII

Bm  
13421

**II**

T 3 2 2 | 2 gliss 7 7 10 | 2 | 2 3 4  
A 4 4 4 4 | 9 9 9 7 | 4 4 4 2 | 4 4 4 2  
B 2 2 2 2 | 7 7 7 7 | 0 | 2 2 2 0

F#m  
4fr.  
111342 IV

Bm  
13421 II

T 7 7 7 5 | 2 2 3 4 | 2 2 2 3 | 4 4  
A 6 4 4 4 | 2 4 2 2 | 2 2 2 1 | 2 2 1 0  
B 4 4 4 4 | 4 4 4 2 | 2 2 2 0 | 0

E9/G#  
6fr.  
2 34

A7sus  
2 4

D  
4312

D7  
3241

G  
5fr.  
1 243 V

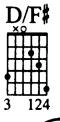
T 3 5 | 3 0 | 7 0 | 3 4 3  
A 0 0 | 0 0 | 7 5 6 0 | 0 0 3 0  
B 6 6 | 0 0 | 0 2 | 0 0 0 0 | 0 0 0 0

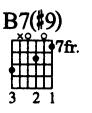
G7  
5fr.  
1 24

Gm  
3fr.  
2 114

Gm6  
5fr.  
1 23

T 6 | 6 3 | 6 3 | 6 5  
A 0 | 0 2 4 2 0 | 0 3 2 3 0 | 0 2 4 2 0  
B 5 | 4 | 0 | 5 |

D/F#  

  
 3 124

B7(9)  

  
 3 2 1

Em9  

  
 12 4

T A B  
 5 2 3 2 3 2 7 0 11 10 0 0 2 2 2 0 2 0 2  
 4 5 0 3 4 0 9 9 0 2 2 2 2 2 2 2 2 2 2 2

F#7sus  

  
 1 1324

Em7/B  

  
 2 314

F#7/A#  

  
 2 314

Bm  

  
 13421

II

Em7  

  
 12 4

Em7(6)  

  
 23 4

T A B  
 7 5 10 6 9 9 2 3 2 2 3 0 2 2 2 2 2 2 2 2  
 4 4 9 9 8 8 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Bm  

  
 13421

F#m  

  
 111342

IV

Bm  

  
 13421

II

T A B  
 4 2 3 2 2 2 7 7 5 7 2 2 3 4 4  
 4 4 4 4 2 4 4 4 4 2 2 4 2 4 2

G  

  
 3 2

A7  

  
 12

5fr.

D  

  
 2 1

1/2 V

T A B  
 2 2 2 3 5 7 3 0 2 0 3  
 4 4 2 1 0 3 4 5 6 5 4 0 2 0 4  
 2 2 1 0 5 0 0 5 1 0 2 0 5

# MISTY MORNING

By  
DUKE ELLINGTON  
and ARTHUR WHETSEL

$\text{J} = 104$   
*Intro:*

A/C#  
Cdim7

**A1**

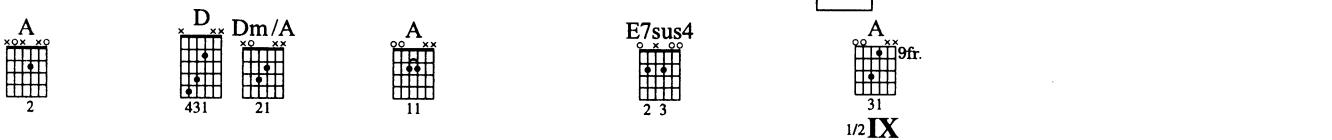
E7/B  
A  
D  
E9  
A

A  
A  
D  
D7  
A



Music staff and bass tab for measures 1-5. The bass tab shows T (thumb), A (index), and B (middle finger) positions.

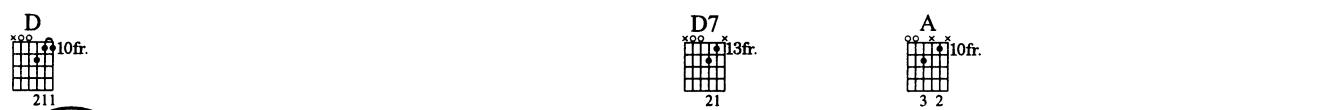
A2



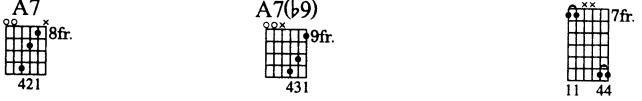
Music staff and bass tab for measures 6-7. The bass tab shows T (thumb), A (index), and B (middle finger) positions.

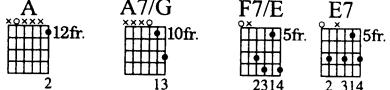


Music staff and bass tab for measures 8-9. The bass tab shows T (thumb), A (index), and B (middle finger) positions.



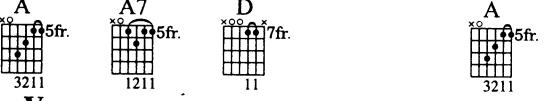
Music staff and bass tab for measures 10-11. The bass tab shows T (thumb), A (index), and B (middle finger) positions.

A7                    A7(b9)                    E7  


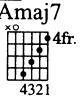
A                    A7/G                    F7/E                    E7  


T 8 8 8 11 11 11 9 12 12 17 12 12 14 12 8 7  
A 9 9 12 12 12 0 7 0 0 10 5 8 7  
B 0 0 0 0 0 7 0 0 0 8 0 7

**B1**

A                    A7                    D                    A  


1/2 V

Amaj7  


T 5 5 6 7 5 5 7 5 5 5 5 7 5 0 7 5  
A 5 5 6 7 6 7 5 6 6 5 7 0 7 5 0 7  
B 0 5 0 0 0 7 0 0 0 0 7 0 0 0 7

F7                    A                    E9                    A9  


VIII

1/2 IX

1/2 VII

T 10 8 10 8 12 9 10 0 7 0 10 7 9 8  
A 8 10 8 10 0 11 6 7 0 9 7 9 9 0  
B 8 8 8 10 0 0 7 0 0 0 7 0 0 7

B9                    E9                    E7                    A  


VII

E9 7fr.  


E7 7fr.  


A 5fr.  


T 7 9 7 10 9 10 7 9 7 7 9 7 0 0 7 5 0 7 5 4 7  
A 7 8 7 7 7 0 7 7 7 9 7 7 0 0 7 6 7 6 7  
B 7 7 7 7 7 0 7 7 7 7 7 0 0 7 0 0 7

**C<sup>#</sup>7** 9fr.  
1 1211

**F<sup>#</sup>7** 4fr.  
1324

**F<sup>#</sup>7** 7fr.  
1 1211

**Bm** 7fr.  
12 111

**F<sup>#</sup>7/C<sup>#</sup>** 7fr.  
22 314

**Bm/D** 7fr.  
42 111

**Dm(maj7)/F** 7fr.  
211 3

**IX**

**II**

**VII**

**1/2 VII**

**T** 9 6 2 7 9 10 9 7 9 10 9 9 10 9  
**A** 9 10 5 2 7 9 10 9 0 9 10 9 7  
**B** 9 4 2 7 9 9 9 9 9 9 8 7

**Amaj7** 7fr.  
12 4

**Ama7** 6fr.  
214

**C<sup>#</sup>7** 3241

**C<sup>#</sup>7** 2314

**F<sup>#</sup>** 1 211

**Bm** 7fr.  
12 111

**F<sup>#</sup>7/C<sup>#</sup>** 7fr.  
22 314

**VII**

**II**

**T** 9 0 9 6 4 2 2 7 9 10 9 7 9 9  
**A** 9 7 7 3 3 3 2 2 7 9 10 9 9 9  
**B** 0 0 4 2 2 2 2 7 9 9 9 9 9 9

**Bm/D** 7fr.  
42 111

**D<sup>#</sup>dim7** 5fr.  
2314

**A/E** 5fr.  
3 211

**E7** 7fr.  
11 144

**A6** 9fr.  
3 241

**1/2 VII**

**1/2 VII**

**T** 7 9 7 7 5 6 7 0 7 0 13 11  
**A** 7 9 7 5 6 7 0 7 0 0 12 0  
**B** 0 9 6 7 5 7 4 5 0 0 12 0

**A3**

**A** 7fr.  
13 4

**A7** 5fr.  
1211

**D** 5fr.  
12331

**V**

**1/2 V**

**A** 5fr.  
3211

**1/2 V**

**T** 9 8 7 5 7 5 6 7 5 7 5 7 5 7 5  
**A** 9 8 7 5 6 6 7 7 5 7 5 7 5 7 5  
**B** 0 0 4 5 0 0 7 5 0 0 7 5 0 7 5 6

75

**A7**  
  
 1211

**D**  
  
 12331

**1/2 V**

3

Music staff: Treble clef, key signature of B major (two sharps). Measures show eighth-note patterns with grace notes and slurs.

**TAB**

T	5	7	5	6	7	5	7	5	7	5	7	5	8	7	5	7
A	7	5	6	6	7	7	6	7	6	7	7	7	5	5	6	
B	0	7	0	5	5	5	7	5	7	5	7	5	5	7	5	

Chord diagrams and string patterns for the first four measures of the guitar part. The first measure shows E11(5) with strings 5, 4, and 3 muted (x). The second measure shows A with strings 5, 4, and 3 muted. The third measure shows E7 with strings 5, 4, and 3 muted. The fourth measure shows E9(5) with strings 5, 4, and 3 muted. Below the diagrams are the corresponding string patterns: 311, 3211, 231, 1214, and 3211 respectively.

**B2**

Chord diagrams and fingerings:

- Amaj7:** x x o o | 111
- F#dim7:** x o x o | 2314
- Amaj7:** x x o o | 111
- E9:** x x x o | 2 14

**TAB:**

```

T 0
A 2 2 2 2
B 2 0
  4 6 4 6 4
  2
  0
  4 4 4 4
  2 2 2 2
  0 0 0 0
  3 1
  4 2 0
  2 2 0
  0
  
```

Amaj7

B9

E7

8

T A B

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

**A6/9**  
  
 13

**F#7**  
  
 23

**F#7**  
  
 213

**Bm**  
  
 11342

**F#7/C#**  
  
 13 21

**II**

*gliss.*

**T** 0 0  
**A** 0 0  
**B** 6 6  
 4 4  
 0 7 4 7 4 7 7 6 4 9 8 2  
 2 1 0 1 2 2 2 4 2

Musical score for guitar:

- Bm/D**: Chord diagram with x marks at 14 and 32. TAB: T4, A2, B5.
- Dm(maj7)/F**: Chord diagram with x marks at 1 and 34. TAB: T2, A5, B2.
- Amaj7/E**: Chord diagram with x marks at 213. TAB: T2, A0, B0.
- C#7/E#**: Chord diagram with x marks at 14. TAB: T1, A4, B2.
- F#/A#**: Chord diagram with x marks at 14. TAB: T1, A0, B1.

Instrumental parts:

- I**: Melodic line on treble clef staff.
- II**: Melodic line on bass clef staff.

**TAB** notation below the staff:

T 4	2	3	2	2	2	1	1	1
A 5								
B 2	5		1	0	0	0	4	2

Guitar chords and tablature for the first section:

**Chords:**

- Bm
- F#7/C# (13 21)
- Bm/D (14 32)
- F#dim7 (42fr.)
- A (4)
- E7 (23)

**Tablature:**

**TAB:**

T A B	4 2 3 4 2 4 2 4 2	5 2 6 3 0 2 5 3	0 0 0	0 2 4 2 0 4 2 0
-------------	-------------------------	-----------------------	-------------	-----------------------

75

**A4**

**1/2 IX**

**1/2 IX**

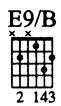
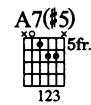
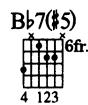
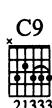
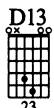
**rall.**

# MOVE OVER

Dropped D tuning: ⑥ = D

By  
DUKE ELLINGTON $\downarrow$  = ca. 156

Intro:

**A1 E9**  
222143

**A13**  
1241  
1/2 V

**D6/9**  
124

**B9**  
21333

**E9**  
222143

**A13(5)**  
2341  
2fr.

**D**  
2 1

**D/F#**  
2 431  
3fr.

**Fdim7**  
1 421  
3fr.

**Gm6/E**  
1 423

**D**  
4312

**A**  
11

**II**

**F#7(b9)**  
T 31 2

**Bm**  
13 2

**D7**  
3421

**1/2 II**

G  
T 321

Gm  
3 411  
1/2 III

D/F#  
3 12  
1/2 III

D7  
3241

C#7  
3241

C7  
3241

T 0 2 3 4 5 | 0 2 3 4 5 | 0 3 2 1

A 4 0 4 3 | 4 0 5 0 | 2 5 4 3

B 5 5 5 | 5 5 4 | 5 4 3

B9  
21333

E9  
222143

A13  
1241  
5fr.

1/2 V

T 2 0 0 | 3 3 2 | 5 7 0

A 2 1 3 | 1 2 2 | 6 5 7

B 2 4 4 | 2 2 2 | 0 0 0

A2

D6  
231

E9/G#  
12 333  
6fr.

T 3 7 6 7 8 10 8 7 | 5 6 0 0 | 7 7 7 7 5 6

A 4 7 6 7 10 11 10 7 | 7 6 8 | 6 7 6

B 0 0 0 | 0 | 0 0 0

A13  
1241  
5fr.

D/F#  
3 12

B9  
2 1 43  
7fr.

VII

T 7 5 7 6 5 | 3 0 3 2 | 1 2 4 3 | 10 7 9 7 10

A 6 5 0 5 | 0 0 2 0 | 4 0 3 2 | 7 7 9 9

B 0 0 0 | 4 0 0 | 9 9 9 | 9 9 9

E9/G $\sharp$   
6fr.  
12 333

A13  
1241  
1/2 V

D/F $\sharp$   
3 124

G  
3 211

Musical score and TAB for the first section of the guitar part. The score shows a treble clef staff with various notes and rests, and a bass staff below it. The TAB shows the string numbers (T, A, B) and fret positions for each note.

D  
7fr.  
1 2

A9  
22143  
5fr.

F $\sharp$ 7(b9)  
T 12 3  
1/2 II

Musical score and TAB for the second section of the guitar part. The score shows a treble clef staff with various notes and rests, and a bass staff below it. The TAB shows the string numbers (T, A, B) and fret positions for each note.

Bm  
13 2

D9  
444

G  
2 34

Musical score and TAB for the third section of the guitar part. The score shows a treble clef staff with various notes and rests, and a bass staff below it. The TAB shows the string numbers (T, A, B) and fret positions for each note.

Gm  
3 4

D  
41  
7fr.

C $\sharp$ 7  
2 41  
10fr.

C7  
2 41  
10fr.

B9  
1 32  
9fr.

B9  
2 34

Musical score and TAB for the final section of the guitar part. The score shows a treble clef staff with various notes and rests, and a bass staff below it. The TAB shows the string numbers (T, A, B) and fret positions for each note.

E9/G $\sharp$   
12 333 6fr.

A13  
1241 1/2 V

D/F $\sharp$   
3 12

D6/9  
1233

T 7 7 7 5 6  
A 7 4 5  
B 6 3 4

T 7 7 6 0 5  
A 6 5 0 5  
B 4 0 4

T 0 3 2 0 5  
A 1 2 0 5  
B 2 0 4

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

*Interlude:*

E7/D  
231

A9  
1

Am  
21 5fr.

D7( $\mathbb{G}$ )  
132

T 0 0 3 0 2  
A 1 3 0 2 5  
B 2 0 0 5 3

T 2 0 2 5 2  
A 0 2 0 5 3  
B 0 0 7 5 3

T 0 2 5 3 0  
A 0 7 5 3 0  
B 0 0 3 5 0

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

**B1**

G  
34

A7/C $\sharp$   
41

D7  
231

G  
34

T 0 0 0 0 0  
A 5 0 0 0 0  
B 5 0 0 0 0

T 0 2 0 2 0  
A 0 4 2 0 4  
B 0 0 5 3 0

T 0 0 0 0 0  
A 0 0 0 0 0  
B 0 0 0 0 0

G9  
4132C  
32C6/9  
3124Cm6/A  
1 2

T 2 3 0 2 0  
A 5 0 0 2 0  
B 5 0 0 2 0

T 0 0 0 3 2  
A 0 0 0 3 2  
B 0 0 0 3 2

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

G  
34  
D7  
231  
G  
34  
G#dim7  
1 4  
6fr.  
x x x x  
3241  
D7  
x x x x

**T A B**  
 3 0 2 0 3 0 0 2 4 2 5 4  
 5 5 4 3 0 5 6 8 7 0 0 0

D9  
234  
G  
34  
D7  
231  
G  
4  
D7  
41  
2fr.

**T A B**  
 5 3 0 0 2 0 0 2 4 2 0 6  
 0 4 0 5 4 3 0 5 6 0 5 0

**B2**  

 G  
3 211  
D7  
111  
7fr.  
D7(#5)  
132  
5fr.  
G  
3 211

**T A B**  
 6 5 3 5 3 5 6 7 12 10 7 6 5 8 5 5 3 3 3 0  
 5 5 0 0 5 0 0 5 5 5 5 5 5 5 5 5 5 5

G7  
1 234  
5fr.  
C  
1 13 4  
10fr.  
C7  
1 132  
10fr.

**T A B**  
 8 10 10 9 10 11 12 10 13 11 11 0 11 11 11 10 12 12 10  
 5 5 10 9 10 11 10 10 10 12 10 10 10 10 10 10 12 12 10

82

G 5fr.  
G<sup>#</sup>dim7 4fr.  
D7 10fr.  
1/2 X  
D9 11fr.  
D7(<sup>#</sup>5) 5fr.

T A B

6 7 8 6 0 0 0 10 10 12 10 6  
6 7 0 4 0 7 11 0 0 11 11 5 0  
5 6 0 0 0 0 0 0 0 0 0 0

## Intro 2:

G 211  
D7 3 4  
G 211  
E9/B 143

T A B

3 5 3 5 3 0 2 2 2 9 11  
4 6 5 0 4 3 2 3 0 1 1 1 1  
5 0 5

B<sub>b</sub>7(<sup>#</sup>5)  
6fr.  
4 123

T A B

11 11 11 11 9 7 7 7 2 4 6 8 10 8 6 4 7  
8 8 8 8 6 6 6 1 1 1 2 2 2

A7(<sup>#</sup>5)  
5fr.  
123D13  
23

T A B

6 6 6 6 9 7 5 3 6 6 0 8 7 8 7 5 7  
6 6 6 6 5 5 5 0 5 4 0 0 0

**A3**

Chord diagrams and musical notation for the A3 section. Chords shown: C9, B9, E9, A13. Fingerings: 21333, 21333, 222143, 1241. Tablature below shows T, A, B strings.

D6/9  
124

B9  
21333

E9  
222143

Chord diagrams and musical notation for the D6/9 section. Chords shown: D6/9, B9, E9. Fingerings: 124. Tablature below shows T, A, B strings.

A13  
1241  
1/2 V

D  
13 41  
V

G  
3 211  
1/2 III

D  
1 2  
7fr.

Chord diagrams and musical notation for the A13 section. Chords shown: A13, D, G, D. Fingerings: 1241, 13 41, 3 211, 1 2. Tablature below shows T, A, B strings.

A  
3211  
5fr.

A/G#  
2311  
5fr.

A/G  
1211  
5fr.

F#7(b9)  
2141

F#7(\$5)/E  
1333

F#7(\$5)/D  
211

F#7/C#  
3 241

Bm  
13 2

Chord diagrams and musical notation for various sections. Chords shown: A, A/G#, A/G, F#7(b9), F#7(\$5)/E, F#7(\$5)/D, F#7/C#, Bm. Fingerings: 3211, 2311, 1211, 2141, 1333, 211, 3 241, 13 2. Tablature below shows T, A, B strings.

D7

T 321

G

3 4 1 1

Gm

1/2 III

1/2 III

1/2 III

T A B

5 3 2  
4 5  
3 4  
0 4

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

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

**V**  
  
**VII**  
  
**TAB**

\*Harmonic on top 5 notes only.

# REFLECTIONS IN D

Tuning: ⑥ = C ③ = G  
 ⑤ = G ② = C  
 ④ = D ① = E

By  
 DUKE ELLINGTON

$\text{J} = 60$

8va↑

harm. ----- A.H.

T 12 12 7 7 | 12 5 12 12 | 12 12 5 12 | 12 12 7 3 |

A 7 7 | 5 5 | 12 12 | 12 12 | 12 7 |

B 7 7 | 5 5 | 12 12 | 12 12 | 12 7 |

A1

Cmaj7 7fr. 311

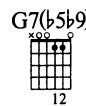
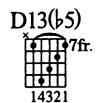
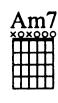
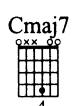
Fm 231

Dm 231

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

A 9 8 6 9 | 7 6 4 7 5 4 | 3 4 1 2 | 0 | 0 | 0 | 0 |

B 0 0 | 0 | 0 | 0 | 0 | 0 | 0 |



VII

T 0 0 0 | 0 | 0 7 5 | 2 1 | 0 | 0 | 0 |

A 0 0 0 | 7 | 0 9 | 5 1 | 0 | 0 | 0 |

B 4 6 | 2 | 10 7 | 0 | 0 | 0 |

Cmaj7      Dm7(6)      Cmaj7      Dm7(6)

**A2**      Cmaj7  
3411      1 7fr.

T 0 0 0 0 0 0  
A 4 4 4 4 4 4  
B 2 3 2 3 2 3  
Guitar tablature for the first section of the solo.

Fm 4fr.      Dm 4fr.  
4231      4231

Cmaj7      E7  
4      1 34

T 5 6 4 5 3 4 (4) 0  
A 7 8 6 7 5 6 0  
B 0 2 3 4 5 6 4  
Guitar tablature for the second section of the solo.

Am7  
D13(b5)  
VII  
241  
G11  
G7(b5b9)  
Cmaj7  
Dm7(6)

T 0 0 7 5 0 0 0 0  
A 0 0 9 8 2 1 0 0  
B 2 10 7 0 3 0 2 2  
Guitar tablature for the third section of the solo.

**B1**

Cmaj7      Dm7(6)      Bb9(b5)  
14      1 24      2 1  
Eb6/9      C6/9  
3 1      31

harm. ---  
Guitar tablature for the fourth section of the solo, including a harmonic section indicated by a dashed line.

Am7  
9fr.  
1

D9(b5)/F#  
6fr.  
1324

D♭maj7(#9)  
1 42 3

G13(b5b9)  
6fr.  
12

harm. -----

A3

Cmaj7(\$5)  
7fr.  
4321

Fm(maj7)  
1322

Dm(maj7)  
5fr.  
3421

Cmaj7  
9fr.  
42

E7(b9)  
4fr.  
1 342

Am7  
9fr.  
1

D13(b5)/A♭  
8fr.  
1 324

G13(b9)  
1322

A4

Cmaj9  
7fr.  
23

Dm7(6)  
1 34 1

Cmaj7  
9fr.  
14

Dm7(6)  
1 24

Cm(maj7)  
7fr.  
4211

Emaj7  
1324

C#maj7  
3412 5fr.

Cmaj7  
21

F6  
312

E7  
213

TAB:  
5 6 4 5 3 4 | 2 3 4 5 | 0 0 0 2 0 0 |  
6 7 5 6 3 4 | 3 4 4 5 | 7 5 4 2 1 2 |  
8 9 7 8 1 2 | 5 6 5 6 0 | 9 7 5 3 2 |  
0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

Am7  
23

D13(b5)/C  
14321 7fr.

**Freely**

G13  
4121 10fr.

G13(b5) Cmaj7 Dm7(6)  
3214 14 1 24

*a tempo*

$\frac{1}{2}$  VIII

$\frac{1}{2}$  X

harm. harm.

TAB:  
0 3 5 7 | 10 8 10 12 12 9 | 0 4 4 4 3 |  
0 9 10 6 10 8 9 7 11 10 11 10 11 2 4 4 3 |  
2 10 7 9 11 0 14 12 12 2 | 12 2 |

Cmaj7  
14

Dm7(6)  
1 24

Cmaj7/E  
1 32

Dm7(6)/F  
2 41 4fr.

C/G  
2 1

E7/G#  
2 1 7fr.

Am7  
1 9fr.

C/G  
1 9fr.

TAB:  
0 0 0 0 | 0 4 0 0 4 0 | 0 0 0 0 0 0 | 0 7 0 0 7 0 |  
0 4 2 0 4 3 | 0 5 0 0 4 7 | 0 0 0 0 0 0 | 0 8 0 0 9 0 |

F  
2 41 4fr.

Cmaj7/E  
1 32

Dm7(6)  
1 24

Bb13  
3 1 4

**B2**

$\frac{1}{8}$

TAB:  
0 0 0 0 | 0 4 0 0 4 0 | 0 0 0 0 0 0 | 0 3 0 0 3 0 |  
0 4 7 0 4 5 | 0 3 0 0 4 2 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

C 5fr.  
1114

Am9  
114

D9(b5)/A  
2 1

D♭maj7 5fr.  
2311

G13(b5b9) 10fr.  
2144

A4

Cmaj7 7fr.  
3411

Fm 4fr.  
4231

Dm  
4231

Cmaj7  
4

E7 4fr.  
1 34

Am7  
101000

D13(b5) 7fr.  
14321

VII

tacet

#3

Musical score and TAB for guitar part 1. The score shows a treble clef staff with eighth-note patterns and a corresponding TAB staff below it. The TAB staff uses the standard T-A-B notation where T is Treble, A is Middle, and B is Bass.

**TAB:**

```

T 4 6 4 6 6 8 7 10 8 11 10 13 12 14 14 16 16 18 20 20
A
B

```

Musical score and TAB for guitar part 2. The score shows a treble clef staff with sixteenth-note patterns and a corresponding TAB staff below it. The TAB staff uses the standard T-A-B notation.

**TAB:**

```

T 0 16 14 13 11 11 9 0 12 7 3
A 0 15 13 11 10 13 10 12 10 6 6
B 0 12 0 0 12 12 10 10 12 10 6 6

```

**Notes:**

- 4b: Fourteenth fret, B string, muted.
- 3b: Thirteenth fret, B string, muted.
- 4b: Fourteenth fret, B string, muted.
- 7: Thirteenth fret, B string, muted.
- 4: Thirteenth fret, B string, muted.
- 3: Thirteenth fret, B string, muted.
- 2: Thirteenth fret, B string, muted.
- harm.\*: Harmonic on top note only.
- harm.: Harmonic on top note only.

\*Harmonic on top note only.

Musical score and TAB for guitar part 3. The score shows a treble clef staff with eighth-note patterns and a corresponding TAB staff below it. The TAB staff uses the standard T-A-B notation.

**TAB:**

```

T 5 0 3 0 1 0 0 2 0 0 0 3 0 0 0 1
A 3 2 0 5 3 5 0 3 0 3 0 3 1
B 0 0 0 0 0 0 0 0 0 0 0 1

```

**Guitar Chords:**

- F: F major chord (x x x o)
- C/E: C major chord (x x x o)
- Dm7: D minor 7th chord (x x o o)
- C: C major chord (x o o o)
- G11: G11 chord (x o o o)
- G7(b5b9): G7 chord with b5 and b9 (x o o o)

Musical score and TAB for guitar part 4. The score shows a treble clef staff with sixteenth-note patterns and a corresponding TAB staff below it. The TAB staff uses the standard T-A-B notation.

**TAB:**

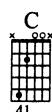
```

T 3 1 1 3 1 1 3 1 1 3 1 1 3 1 1 3 1 1 3 1 1 3 1
A 1 3 0 3 0 3 1 1 3 1 1 3 1 1 3 1 1 3 1 1 3 1 1 3
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

```

*tacet*  $\frac{1}{2}$  III

Cmaj7      Dm7(6)      Cmaj7      Dm7(6)      Cmaj7      Dm7(6)



# RENT PARTY BLUES

Tuning:

- ⑥ = E    ③ = G $\sharp$
- ⑤ = A    ② = B
- ④ = D    ① = E

By  
DUKE ELLINGTON and JOHNNY HODGES

$J=160$   
*Intro*

A1

A  
Am6  
IV



VII

II

1 gliss.

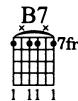
TAB

7 7 10 9 0 0 2 3 2 0 0 4  
7 7 0 7 2 1 1 2 2



TAB

7 9 7 4 0 9 9 9 9 7 10 0  
0 7 6 0 7 0 0 7 0 7 0 7 4



TAB

4 5 7 0 4 5 7 7 10 9  
0 4 0 4 0 7 0 7 7 7 7



0 0 0 0 0 0 2 0 2 0 2  
0 5 0 5 0 0 8 1 2 0 2

A9 7fr.  
 1342

E 5fr.  
 3 14

A7  
 6  
 1111

E  
 21

E 7fr.  
 1

C7 8fr.  
 2 333

V

4

2

3

TAB  
 0 2 0 7 0 0 5 0 0 7 0 8

A  
 213

A9 7fr.  
 1342

E 5fr.  
 3 14

A7  
 6  
 1111

E  
 21

>

7

5

4 5 4 0

TAB  
 2 1 0 2 2 0 2 0 0 7 0 0 7

F#9 8fr.  
 21134

B7(5) 7fr.  
 1 1121

VII

E 5fr.  
 3 14

E7 6fr.  
 312

3  
 3  
 3

7

1 4

2

TAB  
 9 9 9 9 9 8 7 8 7 0 7 4 0 9 9

A9 7fr.  
 1342

Am6  
 11

E 5fr.  
 3 14

3

1

1/2 IV

4

TAB  
 7 5 3 0 7 5 0 4 4 0 4 5 7 0 4 5

**B7** 7fr. **E** 7fr. **VII**

*tacet*

**T A B** 7 7 10 9 7 0 8 9 7 8 9 7 0 9 7 8 7

**B7** 7fr. **E** 5fr. **G#7** 1111

**IV**

**T A B** 7 6 7 9 7 0 7 0 7 4 4 4 4 5 4 7

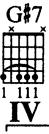
**C#m** 4fr. **C#m7/B** 7fr. **A7** 1111 **E** 7fr. **E** 5fr.

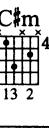
**T A B** 5 9 7 9 0 5 7 5 0 5 0 5 0 7 5 4 7

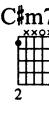
**F#7** 1111 **B9** 1234 **B7** 7fr. **E** 7fr.

**II** **VII**

**T A B** 2 2 2 2 2 2 2 2 2 7 10 9 7 8 7 11 0 5 0 5 0 7

G<sup>#</sup>7  
  
**IV**

C<sup>#</sup>m  
  
**4fr.**

C<sup>#</sup>m7/B  
  
**7fr.**

A7  
  
**1/2V**

TAB

E  
  
**5fr.**

C<sup>#</sup>7  
  
**4fr.**

F<sup>#</sup>7  


B7(5)  
  
**7fr.**  
**VII**

E  
  
**7fr.**

TAB

A2

E  
  
**2**

E7  
  
**4fr.**

A  
  
**21**

Am6  
  
**8fr.**

TAB

E  
  
**2**

B7  
  
**4fr.**

E  
  
**23**

F<sup>#</sup>9  


TAB

B7      E      E7

T A B

421      2      241

4fr.      4fr.      4fr.

A      Am6      E      B7(\$5)

T A B

21      1 34      2      321

5fr.      8fr.      5fr.

E      E7      A      E      C7      A7      Am6

T A B

2      1234      213      2      2 333      1111      112

5fr.      4fr.      4fr.      8fr.      5fr.

E      A7      E      E7      C7      A7

T A B

3 14      1111      3 41      2      2 333      1111

5fr.      4fr.      5fr.      4fr.      8fr.      5fr.

Am6      E      A7      E      F#9      B7(\$5)

112      3 14      1111      21      11 324      1 324

4fr.      5fr.      9fr.      7fr.

T 5 0 0 0 | 7 5 5 0 | 4 5 4 0 | 12 12 12 11 | 11 12 10 | 12 11

A 4 4 0 | 0 5 0 | 0 5 | 9 | 9 | 7 4 5 6

B 0 0 4 | 0 0 4 | 0 0 7 | 9 | 9 | 7 4 5 6

E      E7      A7      Am6

1324      241      14      431

7fr.      4fr.      5fr.      5fr.

T 4 6 5 | 0 8 9 | 0 5 4 | 5 8 | 7 8

A 8 5 | 8 2 | 5 4 | 0 0 | 8 4 | 5 6

B 7 9 7 | 3 2 | 0 8 9 | 7 0 | 3 0 | 8 4 | 5 6

E6      B7(\$5)      E      E7      A      F#7      B9      E

13244      1 1121      1234      213      1 23      2 13      1 234

7fr.      7fr.      5fr.      5fr.      5fr.      5fr.      5fr.

T 9 9 | 7 6 | 0 4 2 0 | 2 0 0 0 | 0 0 0 0 | 0 0 9 7 | 8

A 8 8 | 7 7 | 0 3 2 1 | 2 0 2 | 2 1 0 0 | 0 2 0 0 | 0 7 8

B 7 4 5 6 | 7 | 0 0 2 0 | 0 2 0 2 | 2 0 2 0 | 2 0 2 0 | 2 0

**B2**

B7      E      G#7

1 111      3 14      1 111

7fr.      5fr.      5fr.

VII      IV

T 7 7 | 10 9 7 | 0 8 5 4 0 | 4 4 7 5 4 7

A 6 7 9 7 | 0 7 0 7 | 4 4 4 4 4 4

B 7 7 | 6 7 9 7 | 0 7 0 7 | 4 4 4 4 4 4

**Cm** 4fr.  
13 2

**C#m7/B** 7fr.  
2 4

**A7**

**E** 5fr.  
3 14

**F#7**  
1 1 1 1

**B9**  
1 2 3 4

**B7** 7fr.  
1 1 1

**II**

**VII**

**E** 4fr.  
2

**G#7**

**C#m** 4fr.  
13 2

**C#m7/B** 7fr.  
2 4

**IV**

**A7**

**E**

**C#7**

**F#9**  
1 3

B7( $\#5$ )  
1121  
VII

E  
1324  
7fr.

**A3**  
13241  
E  
7fr.

E7  
312  
6fr.

A7  
1111  
1/2 V

Am6  
11  
1/2 IV

E  
3 14  
5fr.

B7  
1111  
7fr.  
VII

E  
1  
7fr.

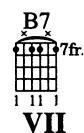
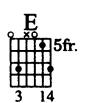
B7( $\#5$ )  
1 1121  
VII

E  
13241  
7fr.

E7  
312  
6fr.

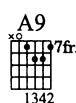
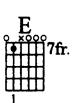
A7  
1111  
1/2 V

Am6  
11  
1/2 IV

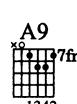
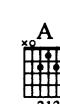
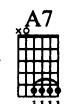
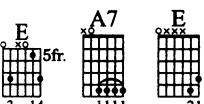


VII

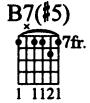
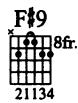
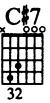
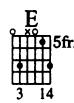
Sheet music for guitar (tablature and standard notation) showing a progression from E to B7. The top staff shows standard notation with a treble clef and a key signature of one sharp. The bottom staff shows tablature for three strings (T, A, B). Chords are indicated above the staff.



Sheet music for guitar (tablature and standard notation) showing a progression from E to A9. The top staff shows standard notation with a treble clef and a key signature of one sharp. The bottom staff shows tablature for three strings (T, A, B). Chords are indicated above the staff.



Sheet music for guitar (tablature and standard notation) showing a progression from E to A9. The top staff shows standard notation with a treble clef and a key signature of one sharp. The bottom staff shows tablature for three strings (T, A, B). Chords are indicated above the staff.



VII

Sheet music for guitar (tablature and standard notation) showing a progression from E to E. The top staff shows standard notation with a treble clef and a key signature of one sharp. The bottom staff shows tablature for three strings (T, A, B). Chords are indicated above the staff.

E7 6fr.  
312

A7

1/2 V 1/2 IV

B7 7fr.  
1 11 1

E 7fr.  
1324

A7/E

V

E 7fr.  
1324

A7

Am6/E

E6 5fr.  
14

B7 7fr.  
1 11 1

V IV VII

rall.

E6 5fr.  
14

B7(5) 7fr.  
131124

E9 10fr.  
2314

## **Los Angeles Times**

4-16-2000

by Don Heckman

Steve Hancoff is an acoustic guitar player on a mission – a quest to translate instrumental jazz into a vehicle for the guitar. A 1985 recording showcased his transcriptions of Jelly Roll Morton stomps, Sousa marches and Harlem Stride piano pieces. On Duke Ellington For Solo Guitar (\*\*\*, Discipline Global Mobile), he takes on a larger task with an entertaining, often remarkably successful program ranging from Drop Me Off in Harlem to Come Sunday and Rent Party Blues. His transcriptions are fascinating, often including note-for-note simulations of instrumental passages. Guitarists will be intrigued by Hancoff's descriptions of how he approached each piece in terms of key choice, altered harmonies and modified string tunings.

## **San Francisco Examiner**

4-30-2000

by Phillip Elwood

Duke Ellington For Solo Guitar, Steve Hancoff. DGM (Discipline Global Mobile Records)

Here, Hancoff not only plays the obvious Ellington hot numbers – Drop Me Off In Harlem and Move Over, but also stunning versions of Rent Party Blues, Come Sunday, After All (why haven't we heard more of this beauty in the Ellington Centennial programs?) and Misty Morning.

Hancoff isn't a big show-biz type; he's more of a scholar and a teacher. This CD packet includes not only the harmonic details of each selection, but also refreshing commentary about Ellington, Strayhorn, and various bandmen.

Those only casually acquainted with harmony, scoring, and instrumental technique, but well versed in Ellington's music, will find these liner notes most fascinating.

## **Stacie Proefrock**

AMG All Music Guide

Duke Ellington For Solo Guitar/Steve Hancoff

Among the thousands of ways Duke Ellington has been interpreted, Steve Hancoff's guitar renditions of his classics have proven to be one of the most fresh and interesting. Beautifully recorded and well packaged (it comes with a 24-page booklet with a detailed history of all the pieces), this collection is one of the more worthwhile releases that have surfaced as part of the Ellington centenary.

## **Midwest Records Recap**

Volume 23, Number 11

by Chris Spector

Steve Hancoff/Duke Ellington For Solo Guitar:

It takes a real player with a real passion to pull off solo guitar Ellington. Staying away from the cuts that have been beat to death but treading ground with some marquee value, Hancoff knows how to make this material his own. He also knows how to make a statement letting you know there's an important new guitar slinger in town. A solid set that makes adult ears sit up and take notice.



These spectacular fingerstyle guitar arrangements are written in the style of ragtime and blues with lots of alternating thumb and classic blues phrases. Playing these tunes transports you back to another more congenial time and place. Plus, Steve provides a complete lesson in chord theory and substitution.

ISBN 0-7579-0211-1  
  
9 780757 902116

Each song is written in standard notation and tablature, and all the songs are demonstrated on the included CD.

### AWFUL SAD

### BLUES OF THE VAGABOND

### COME SUNDAY

### DAY DREAM

### DROP ME OFF IN HARLEM

### LAMENT FOR A LOST LOVE

### MISSISSIPPI MOAN

### MISTY MORNING

### MOVE OVER

### REFLECTIONS IN D

### RENT PARTY BLUES

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