

SOLO GUITAR

JAZZ GUITAR  
DUKE ELLINGTON  
FOR JAZZ GUITAR

15 SENSATIONAL SONGS



# DUKE ELLINGTON

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Arranged by Dan Towey

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

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

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

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

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

# Caravan

from SOPHISTICATED LADIES

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

Verse

Vigorously

B7 C7 B7

1. Night and stars a - bove that shine so bright,  
2. Sleep up - on my shoul - der as we creep

f w/ pick  
let ring throughout

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

C7 B7 C7

the mys - t'ry of their fad - ing light  
a - cross the sands so I may keep

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

B7 Em (Am6/E) Am/E Em

that shines up - on our car - a - van.  
this mem - 'ry of our car - a - van.

To Coda ⊕

2 0 3 2 1 0 3 1 | 0 0 0 7 10 10 0 0 | 0 0 5 7 9 9 9 9 | .



## Verse

B7

B7

C6

(Cmaj7/B)

3. you, be - side me here be - neath the blue.

\*T = Thumb on ⑥

B7

C7

B7

My dream of love is com-ing true with-in our de - sert car - a -

Em7

(A°7

B7b9

Em)

*D.C. al Coda*⊕ *Coda*

Em

E9b5

rit.

van.

# **Come Sunday**

from BLACK, BROWN & BEIGE

**By Duke Ellington**

Verse

**Moderately Slow (♩♩♩)**

F7

Eb9#11

(Em7**b**5)

F

G**7** G**9**

5b7

(B♭7♭5 Bm7♭5)

1., 2. Lord, Dear Lord a - bove; God Al - - might - y, God of love,

*mf* w/ fingers  
let ring throughout

Cm9

(C7b9 C9)

F7

B6

(A<sub>b</sub>7/B<sub>b</sub>)

11

B56)

please look down and see my people through.

Fretboard diagram for guitar string 6. The notes are: 10, 8, 6, 6, 3, 3. Fingerings: 1, 1, 3, 1, 0. The diagram shows the frets and the corresponding note names and finger positions.

2.

Bridge

D13                    E $\flat$ 13                    D13                    (C+7      B $\flat$ 7 $\flat$ 5      D7 $\flat$ 9)

I      be      lieve      that      God      put      sun      and

5      5      6      6      7      8      9      10      10      10      10      11      10      10      8      6      5  
 6      6      7      11      11      12      12      13      12      10      12      11      11      10      9      5      4  
 5      5      6      10      10      11      11      11      11      10      12      11      10      8      6      5

A musical score for guitar and vocal. The vocal part includes lyrics: "grey skies, 'cause they're just clouds pass - ing by." The guitar part shows a bass line with tablature below it. The score consists of six measures. The chords are F7, Ab13 (D7#9), G+7, C9, (Gb7), and F+7 (C7b9). The key signature is one flat.

Verse

please look down and see my people through.

10 8 6 6 | 8 8 | 6 7 6 7 | 1 1 | 5 4 | 3 5 4 4 | 5 5 | 6 7 | 6

# Do Nothin' Till You Hear From Me

Words and Music by Bob Russell and Duke Ellington

## Verse

Moderately Slow ( $\frac{4}{4}$ )

N.C. G Gmaj7 G7

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

*mf* w/ fingers let ring throughout

TAB

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

## Cmaj7

## F9

## G

## Am7

said, why peo - ple tear the seam of an - y - one's dream

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

## D9

## G

## G $\sharp$ 7

(Am7 D9)

## Am7

## D9

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

5 3 4 0 2 0 4 3 5 5 4 3 5 5 4 5 8 5 6 7 10 8 6

G Gmaj7 G7 Cmaj7

me. At least con - sid - er our ro - mance;

7 8 7 7 6 7 | 8 5 6 7 10 8 6 7 | 10 9 8 7 10 8 9 10 9

10 9 7 7 9 7 | 5 | 10 9 8 7 10 8 9 10 9

F9 G Am7 D9

if you should take the word of oth - ers you've heard I have - n't a chance...

8 5 6 7 10 8 6 7 | 8 5 6 7 8 6 7 8 7 5 5 | 5 4 5 5 6 7 7 5 8

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

G7 C7 Fm7 B♭7 Bridge E♭<sup>6</sup><sub>9</sub>

True I've been seen

(8) 10 9 8 | 8 6 8 7 | 6 6 5 8 7 8 6 7

E♭maj7 E♭9

with some-one new, but does that mean that I'm un - true? When we're a -

6 8 7 8 8 8 | 6 6 5 8 7 8 6 7 | 8 6 8 7 6 8 | 6 6 5 8 6 8

7 8 6 6 5 6 5 8 | 6 6 5 8 7 8 6 7 | 7 8 6 6 5 8 6 5 | 6 6 5 8 6 5

Am7 D7 G E9 Gm D6 A7 D7

part the words in my heart reveal how I feel about you.

10 8 9 7 0 0 0 8 7 10 5 8 7 6 7 0 3 5 6 7 5 6 6 7 10

**Verse**

G Gmaj7 G7

2. Some kiss may cloud my memory, and other arms may hold a

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

Cmaj7 F9 G Am7

thrill. But please do noth-in' till you hear it from me

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

<sup>a</sup>T = Thumb on ⑥

D9 G (Gmaj7) Bb+7 Eb9 D9 Gmaj7

and you never will.

5 3 4 0 2 0 4 7 6 5 6 5 4 5 3 4 4 5 4 6 5 4 5 4 3 4 4 5 4 3

# Don't Get Around Much Anymore

Words and Music by Bob Russell and Duke Ellington

## Verse

Moderately (♩ ♩)

N.C.

C

Dm7

D $\sharp$ 7 C/E

N.C.

1. Missed the Sat - ur - day dance, heard they crowd - ed the

*mf* w/ pick & fingers  
let ring throughout

T A B

9	7	5	5	3	2	5	6	7	8	9	7	5	3	2
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
7	5	3	1	0		3	5	6	7	7	5	3	1	0

A7 Bm7 C $\circ$ 7 A/C $\sharp$  N.C.

D7  
(A13 $\sharp$ 9) D9

floor;

could - n't bear it with - out \_\_\_\_\_ you, \_\_\_\_\_

6	7	8	9	8	10	9	7	5	8	7	5	4	5	4
X	X	X	X	X	8	7	5	3	X	X	X	5	5	5
5	7	7	7	5	8	7	5	3	5	6	5	4	5	4

G7

C C/E E $\flat$ 7 Dm7 $\flat$ 5 C

G7 N.C.

don't get a - round much an - y - more. Thought I'd vis - it the

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

C Dm7 D $\sharp$  $\circ$ 7 C/E N.C. A7 Bm7 C $\circ$ 7 A/C $\sharp$

club, got as far as the door;

(2) 5 6 7 8 | 9 7 5 3 5 3 2 | 6 7 8 9  
 X 5 6 7 X 5 3 1 0 | X 7 5 3 X 1 0 | X 7 8 9

N.C. D7 (A13 $\sharp$ 9 D9) G7

they'd have ask'd me a bout you, don't get a round much an y -

8 10 9 7 5 | 8 5 5 4 | 5 6 7 8 5 4 3  
 X X X X X 5 3 | 5 5 4 5 4 | 3 4 5 6 7 5 2 3 5

C C/E E $\flat$  $\circ$ 7 Dm7 C Gm7 C7 Bridge F6 B $\flat$ 9

more. Darling, I guess -

(5) 5 4 3 2 3 5 | 3 3 4 3 2 | 1 3 1 2 1 1  
 5 4 3 2 3 5 | 3 3 4 3 2 | 1 3 1 2 1 1

(Fm7) Fm6 Cmaj7 C7 C+

my mind's more at ease, but

1 1 0 1 | 3 3 2 1 0 2 | 3 3 2 1 0 2 | 1 0 2 0

D7 F#m7b5 B7 Em7 Eb<sup>o</sup>7 (G7b5) D13sus4 G7

nev - er - the - less \_\_\_\_\_ why stir up mem - o - ries? \_\_\_\_\_

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

**Verse**  
N.C.

C Dm7 D#<sup>o</sup>7 C/E N.C.

2. Been in - vit - ed on dates, might have gone but what

12 10 8 8 10 8 9 | 5 4 6 5 7 8 5 5 6 7 | 12 10 8 8 10 8 9

A7 Bm7 C<sup>o</sup>7 A/C# N.C.

D7 (A+7 D9)

for? Aw - fly dif - fent with - out you, \_\_\_\_\_

6 5 7 8 9 | 8 6 5 7 5 8 | 6 5 4 5 | 4 3

G7 C (A7 Ab7 F#7 G7 B7 C7 C7#9)

don't get a - round much an - y - more.

5 6 2 3 | 5 4 5 5 | 6 5 3 4 2 3 | 0 2 3 | 4

# I Got It Bad and That Ain't Good

**Words by Paul Francis Webster  
Music by Duke Ellington**

**Verse  
Rubato**

Bm7**b**5 E7**b**9 Am7 D9#5 G<sup>6</sup><sub>9</sub> C9 Bm7  
(Gmaj7 Bm7**b**5) E7**b**9

is. The good book says, "Go seek and ye shall find." Well.

3 0 0 3 1 3 5 3 0 2 2 0 0 2 5 8 | 3 3 2 0 2 3 1 0

2 3 1 0 2 4 3 4 X 3 4 8 8 4 4 0 2 3 1 0

2 2 0 5 X 3 X 3 X 8 8 4 4 0 2 3 1 0

Am9 G<sup>6</sup> Dm7 G9  
 I have sought and, my, — what a climb it is. My life is just like the weath-er. It

Cmaj7 Am7 B7 E7<sup>#9</sup><sub>b13</sub> A7 Eb9 D9

changes with the hours. When he's near, I'm fair and warmer. When he's gone, I'm cloudy with showers.

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

Gmaj7 C9 G<sup>6</sup><sub>9</sub> C9 D6/A C9 B7

In e - mo - tion, like the o - cean, it's ei - ther sink or swim when a wo - man loves a man like

3 0 0 3 0 2 5 3 2 | 0 2 2 0 0 2 3 5 5 7 3 5 1 2  
4 3 3 4 4 4 3 3 5 4 2 3 1  
X X X X X X X X 5 4 2 3 2

**Chorus**  
**Slowly** (♩ ♪)

Em7 A13 D7sus4 D7 G6 B7 Em7 (Em7 Bm7 Em7) A13 Em9

I love him. Nev - er treats me sweet and gen - tle, the way he

5 2 0 0 2 0 3 0 | 2 3 4 0 12 10 2 3 5 3 3 7 8 5  
3 0 2 2 0 3 4 0 2 1 2 4 2 0 5 6 7 5 0

A13 (Gm7 Abm7) Am7 B+7 E7b5 A7b9 D13 G Em7

should. I got it bad and that ain't good!

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

Am7 D7 G6 B7 Em7 A9 Em7  
 My poor heart is sen - ti - men - tal, not made of  
 Harm. Harm.

A13 (Gm G#m7) Am7 B+7 E7b5 A7b9 D13 G6 C#7 Dm7 G+7  
 wood. I got it bad and that ain't good! But

**Bridge**

Cmaj13 (Cmaj7 Cmaj9) F7

when the week end's o - ver and Mon - day rolls a - round I

## Outro

Outro

G6 B7 (Em7 Bm7 Em7) A13 Em9 A13 (Bm9 B♭m9)

He don't love me like I love him.  
No - bod - y could.

2 3 12 10 | 2 3 5 3 | 7 5 7 | 7 9 8 |  
3 4 0 13 12 | 2 0 3 5 | 6 5 7 | 6 7 6 |  
1 2 4 2 | 2 4 2 | 5 7 0 | 5 7 6 |  
0 | 0 | 0 | 0 |  
3 | 2 | 0 | 7 |  
X | X | 0 | X |  
6 | 6 | 6 | 6 |

## Rubato

**Kubato**

Am9 (Am11 Bm11) B+7 E7b9 A7 D7b9 Gb (G7/F G°7/Fb F9/Eb) Gadd2/D

I got it bad and that ain't good.

7 8 10 10 7 10 10 9 8 7 8 5 8 4 5 3 3 3 3 3  
5  
X  
0 7 9 7 X 0 0 4 5 3 2 1 0 0 2 1 0 0 2 1 0 0 2 1 0

# I Let a Song Go Out of My Heart

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

## Verse

Moderately (♩ =)

Sheet music for the first verse of "I Let a Song Go Out of My Heart". The vocal part starts with a melodic line in E♭6, A♭9, Eb9, Cm7, Gm9, and C9 chords. The lyrics are: "1. I let a song go out of my heart; it was the sweet-est". The guitar part includes a tablature below the staff, with instructions: "mf w/fingers let ring throughout". The tablature shows fingerings and string numbers (T 4, 6, 4; A 11, 11, 11; B 11, 10, 10) across six strings.

Sheet music for the second part of the verse. The vocal part continues with chords Gm7, C7, A♭6, Gm7, Fm7, F♯7, Eb/G, A♭9, and A♭. The lyrics are: "mel-o-dy. I know I lost heav-en 'cause". The guitar part includes a tablature below the staff, with fingerings and string numbers (T 10, 8, 7; A 8, 10, 10; B 8, 10, 8) across six strings.

Sheet music for the final part of the verse. The vocal part continues with chords Eb9, Cm7, Fm7 (Gm7), G♭m7, Fm7, B♭7, Eb6, and A♭9. The lyrics are: "you were the song. Since you and I have". The guitar part includes a tablature below the staff, with fingerings and string numbers (T 11, 13, 11, 8; A 10, 10, 8; B 11, 11, 8) across six strings.

E<sub>b</sub>9 Cm7 Gm7 C7 Gm9 C13

drift-ed a-part, life does - n't mean a thing to me.

Guitar tablature (bottom staff):

6	8	6	4		10	5	6	3	3	10	8	3
5			3		0	0	3	3		8	7	10
			3							10	9	8

A♭6 Gm7 Fm7 F♯°7 E♭/G A♭9 Eb A♭m6

Please come back \_\_ sweet mu - sic. I know I was wrong.

Guitar tablature (bottom staff):

1	3	4	5		6	8	11		8	6	8	6
1	3	1	4		5	7	11		5	4		4
			4		5		10					4
4	3	1					11					

Eb E♭/G F♯°7 Fm7 Bridge B♭13 (B♭+9 B°7)

Am I too late to make a

Guitar tablature (bottom staff):

5	6	6	5		4	4		4	6	6	8	7
	5	5	4		5	3	5	6	3	5	7	6
									6	6	6	7

E♭6 Dm7 G13 Cm7 (Fm7/C♭ E♭/B♭ A°7)

mends? You know that we were meant to

Guitar tablature (bottom staff):

6	6		6		6	8	6		8	10	11	11
5			5	7	8	8	7	8	9	12	10	9
			5	6	8				11	11	11	11
									10	9	8	7

D<sub>b</sub>m7  
(A<sub>b</sub>m9) G<sub>b</sub>7 B13 (C13) B<sub>b</sub>+9  
(B13)

be more than just friends, just friends.

11 9 7 8 9 6 7 7 7 8 8 8 7 8 7  
11 10 9 8 7 8 9 10 8 9 7 8 7 6 7  
9 9 8 8 7 8 8 9 7 8 7 6 7 6 7  
11 9 9 9 7 6 7 7 8 7 7 6 7 6 7

**Verse**

E<sub>b</sub>6 A<sub>b</sub>9 E<sub>b</sub>9 Cm7 Gm7 C7

2. I let a song — go out of my heart. Be - lieve me dar - ling,

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

Gm9 C13 A<sub>b</sub>6 Gm7 Fm7 F#<sup>o</sup>7 E<sub>b</sub>/G (Gm7) A<sub>b</sub> A<sub>b</sub><sup>6</sup><sub>9</sub>

when I say — I won't know — sweet mu - sic un -

10 10 10 8 8 6 8 9 10 11 13 11 11 8  
8 7 10 8 6 8 8 10 10 0 12 10 10

E<sub>b</sub> (E<sub>b</sub>m/A<sub>b</sub>) B<sub>b</sub>7<sub>b</sub>9 E<sub>b</sub>6 (C7#9) (Fm7) B<sub>b</sub>9 E<sub>b</sub> maj7

til you re - turn some - day.

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

# I'm Just a Lucky So and So

Words by Mack David  
Music by Duke Ellington

Verse

Rubato

Gmaj7

Musical score for the first verse of "I'm Just a Lucky So and So". The score consists of two staves. The top staff is for the vocal part, and the bottom staff is for the guitar. The vocal part starts with Gmaj7 chords. The lyrics are: "1., 2. As I walk down the street ... seems ev - 'ry - one I meet ...". The guitar part shows fingerings: 0 3 7 8 8 7 for the first measure and 10 9 8 5 5 8 for the second measure. The tablature below the guitar staff indicates string numbers (T=6th, A=5th, B=4th) and fret numbers.

G

Musical score for the second part of the verse. The vocal part starts with Gmaj7, followed by Dm7, G7, C7, and A7 chords. The lyrics are: "gives me a friend - ly hel - lo. I guess I'm". The guitar part shows fingerings: 3 0 8 7 8 7 5 for the first measure, 0 5 6 5 5 3 for the second, 3 2 3 2 for the third, and 3 0 5 5 7 8 7 for the fourth. The tablature below the guitar staff indicates string numbers (T=6th, A=5th, B=4th) and fret numbers.

A

m7

Gmaj7

E7#9

Am7

D7

Musical score for the chorus of "I'm Just a Lucky So and So". The vocal part starts with Am7, followed by D9, Gmaj7, E7#9, Am7, and D7 chords. The lyrics are: "just a luck - y so - and - so.". The guitar part shows fingerings: 12 12 9 8 7 7 3 for the first measure, 3 3 0 8 6 0 0 for the second, 0 5 5 3 5 3 0 0 for the third, and 0 5 4 5 5 0 for the fourth. The tablature below the guitar staff indicates string numbers (T=6th, A=5th, B=4th) and fret numbers.

2.

Gmaj7      C9      Gmaj7      Bridge  
C13

If you should ask me the a-mount

3 0 3 3 3 0 | 3 5 3 4 | 5 5 5 3 6 3 5  
4 3 3 3 2 2 | 4 4 4 | 3 3 2 2 3 2 4

3 3 | 3 3 | 3 3 3 3 | 3 2 4

Gmaj7      C9

in my bank ac-count, I'd have to con-fess that I'm

3 2 2 2 3 5 3 5 2 3 4 | 5 5 5 3 6 3 5 / 5 3 5  
4 3 2 2 3 5 3 5 | 2 2 2 2 3 2 4

Gmaj7      F#m7b5      B7

slip - pin'. But that don't wor - ry me,

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

Em9      A7      (A13)      Am7      D9

con - fi - den - tial - ly, I've got a dream that I'm pip - pin'.

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



# In a Sentimental Mood

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

Verse

Rubato

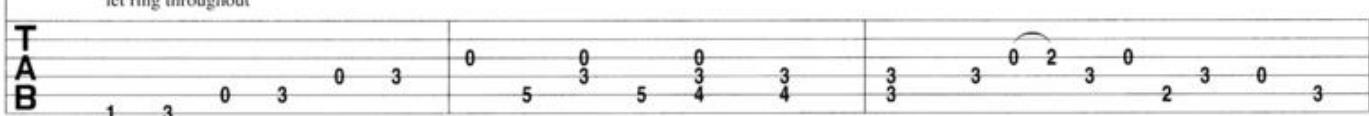
N.C.

Dm

Dm(maj7)

Dm7

Dm6



Gm

Gm(maj7)

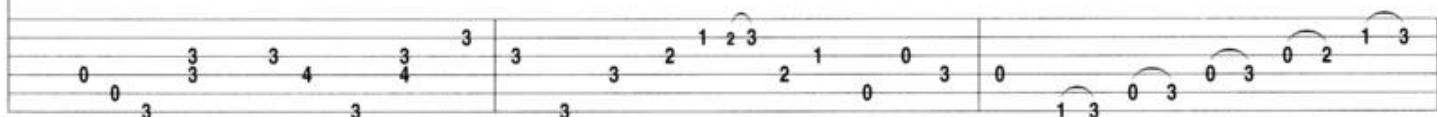
Gm7

Gm6

A+7

Dm

through my room while your lov - ing at - ti - tude is like a



Am7

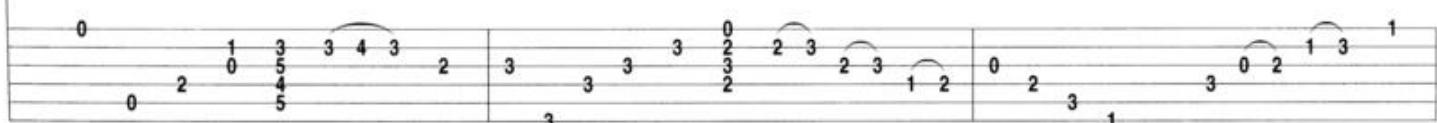
D7

Gm7

C7b9

F<sup>6</sup>

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



Dm Dm(maj7) Dm7 Dm6 Gm Gm(maj7)

kiss drifts a mel-o-dy so strange and sweet.

Guitar tab fingerings: 3 3 3 2 2 | 1 0 3 1 2 0 | 2 2 3 2 4 2 3

Gm7 Gm6 A+7 Dm

In this sen-ti-men-tal bliss you make my

Guitar tab fingerings: 5 3 5 4 3 2 1 2 3 2 1 0 3 0 0 0 2 1 3 0 1 3 5 8

Am7 D7 Gm7 C7b9 F9<sup>6</sup> (Bb maj7) Eb m7 D+7

par-a-dise com-plete.

Guitar tab fingerings: 12 10 6 5 0 2 3 1 2 3 1 3 7 5 6 5

**Bridge**

(Dotted eighth note followed by two sixteenth notes)

Db maj7 Bb m7 Eb m9 Ab 7 (Ab 13) Db 6 Bb +7

Rose pet-als seem to fall. It's all like a dream to call you mine.

Guitar tab fingerings: 6 4 8 6 8 11 9 8 6 6 4 6 7 4 6 4 2 4 3 3 7 6 7

C7sus4 (C7) Dm Dm(maj7)  
 vine. 2. In a sen - ti - men - tal mood,  
  
 1 1 1 1 1 | 1 3 10 12 14 13 15 X 15 | 15 15 14 14 14 | 14 0

Dm7 Dm6 Gm Gm(maj7) Gm7 Gm6 A7

I'm with - in a world so heav - en - ly for I nev - er dreamt that

Harm.

15	13	15	13	12	10	13	11	10	10	10	7	5	7	7	5	6	5	8	10	9	8	6
13				12				10			8				8		6		9	8	6	
14				14											8		8		9	8	6	
								0			X				8		8		9	8	6	
											10				8		8		8	8	7	

Dm Am7 D9 Gm7 C7 F<sup>6</sup>  
(C7sus4 E $\flat$ <sub>9</sub><sup>6</sup> E<sub>9</sub><sup>6</sup> F<sub>9</sub><sup>6</sup>)

you'd be lovin' sen - ti - men - tal me.  
8va.....  
H.H. H.H.



Musical score for "Just Give That Rhythm" featuring lyrics, piano chords (Gm7, C7b9), and guitar tablature.

Chords: Gm7, C7b9

Lyrics: just give that rhy - thm ev - 'ry - thing you

Guitar Tablature:

6	8	6	8	6	8	6	8	6	8	8	5
8	7	5	8	6	6	6	6	5	6	6	4
5	5	5	5	7	7	7	6	5	5	5	3

Musical score for 'Hotel California' showing the progression from F7 to (E♭9) to D9 to Gm. The lyrics 'got.' and '2. It don't mean a' are shown above the staff, with 'w/ fingers' below it. The guitar tab shows fingerings for the chords.

Gm(maj7) Gm7 Gm6

thing if it ain't got that swing, —

(10)

7	0	0	8	6	0	6	9	8	6	0	6	0	5	6	0	3	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

C7  
 (Em7**b**5)                      E**b**9                      F7                      D7**b**<sup>9</sup><sub>13</sub>                      B**b**6  

  
*p grad. cresc.*  
 strum w/ thumb

6	6	6	6	6	6	6	6	6	6	6	6	6	6
8	8	8	8	6	6	6	6	6	6	6	4	4	4
7	7	7	7	6	6	6	5	5	5	4	4	4	4
X	X	X	X	6	6	6	5	5	5	4	3	3	3
7	7	7	7	6	6	6	5	5	5	4	4	3	3

B♭/C                      E♭9                      D9♭13                      Gm7)

wah.

# Mood Indigo

from SOPHISTICATED LADIES

Words and Music by Duke Ellington, Irving Mills and Albany Bigard

**Verse**

**Ballad** (♩ ♪ ♩ ♩)

B♭ maj7 (B♭ A B♭ C9) C9 Cm7 F+

You ain't been blue.

No, no,

*mf* w/ pick let ring throughout

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

B♭ maj7 B♭ maj7 (Amaj7 B♭ maj7) C9

no.

You ain't been blue

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

G7♭5 F♯7♭5 F7 B♭ (A♭7 A7 B♭7 C9)

till you've had that mood in - di - go.

That feel - in'

2 2 1 3 1 2 1 3 1 4 3 2 1 0 | 1 2 3 5 6 7 11 12 |

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B♭7 (B9 B♭9) E♭<sub>9</sub><sup>6</sup> A♭7

goes \_\_\_\_\_ steal - in' down to my shoes. While

10 9 13 15 13 11 10 12 13 10 11 13 11 9 6 8 7 8 9

B♭maj7 (Amaj7 B♭maj7 G7♭9) C9 (G9 C+9 C9) Cm7 F+7♯

I sit and sigh: "Go 'long

10 9 10 10 | 10 10 10 10 | 13 9  
 10 9 10 9 | 10 9 8 8 | 11 12 8  
 10 8 8 9 | 8 8 8 8 | 10 7 8  
 8 7 8 8 | 8 10 8 8 | 8 10 8

The sheet music shows a blues guitar solo in Bb major. The top staff features lyrics: "blues," "Al - ways get that mood in - di - go \_\_\_\_". The bottom staff shows a guitar tab with various chords and fingerings: 10-9-8, 10-9-8, 7-8, 6-7-8, 8-10, 10-9-8, 8-9, 8-9.

Cm9 F7 (F9) B♭maj7 (Cm11 B7♭5) B♭maj7 G7  
 since my ba - by said good - bye. In the eve . ning

10 8 6 3 5 8 | 6 6 6 6 | 7 8 7 8 | 6 6 6 6 | 7 7 7 7 | 8 9 10 10

The musical score consists of three staves. The top staff is vocal with lyrics: "'Cause there's no - bod - y who cares a - bout me, \_\_\_ I'm just a soul who's". The middle staff shows a bass line. The bottom staff is a guitar tablature with a sixteenth-note pattern and a repeating sequence of chords indicated by numbers above the staff: 6-7, 6, 8, 6, 6, 8, 6, 6, 7, 6, 6, 8, 6, 6, 9, 6, 7, 8, 6.

I could lay me down and die.

The musical score consists of two staves. The top staff is for the voice, starting with a Cm9 chord (root position) followed by an F9 chord (root position). The lyrics "I could lay me down and die." are written below the notes. The key changes to B♭9 (root position), then to (A♭7, A7, B♭7) chords. The bottom staff is for the guitar, showing a six-string tablature with fingerings and a capo at the 3rd fret. The guitar part includes chords G, D, and E, with specific fingerings like 10, 8, 11, 8, 10, 8, 8, 6, 6, 5, 4, X, 4, 3, 6, 4, 3, 5, 4, 6, 5, X, 4, 0, 5, 6.

# Prelude to a Kiss

Words by Irving Gordon and Irving Mills  
Music by Duke Ellington

Verse

Slowly

D9                    G+7                    C7**9**                    Fmaj7                    B7                    B**7**

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

*mf*  
w/ pick  
let ring throughout

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

A7**9**                    Dm7                    Dm11                    G+7 G+7**9** G9                    Am7                    D7/E**b**

for the dew, that was my heart ser-e-nad-ing you,

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

Dm9                    G+7**9**                    Cmaj13                    Em7 A13  
(B**b**13)                    D9                    G+7

my pre-lude to a kiss.

If you hear a

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

C7**9**                    Fmaj7                    B7                    B**7**                    A7**9**                    Dm7

song that grows from my tender sensi - men - tal woes,

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

Dm                    G+7                    Am7  
(Cmaj7)                    D7/Eb                    Dm7                    G+7b9

that was my heart trying to compose ...

3 3 3 3 4 5 | 5 4 10 7 5 7 | 3 5 6 4 4 3 | 5 3

C6                    F#m7 B7                    Bridge  
Emaj7                    C#m7                    F#m7b5                    B7

Though it's just a simple melody with

3 2 2 3 2 1 0 | 6 7 8 9 8 9 11 9 | 12 10 5 6 7 6

Emaj7/G#                    C#m11                    F#m7                    B7b9  
(Bb<sup>7</sup>)                    (F7)                    Emaj7                    C#m7

nothing fancy, nothing much, you could turn it to a

4 2 2 4 5 | 2 2 5 5 4 6 7 | 6 7 8 9 8 9 11 9

F#m7b5 B7 E7 A7b9 Dm11 Ebm11 Em11 Eb9  
 sym - pho - ny, a Schu - bert tune \_\_ with a Gersh - win touch. 2. Oh,

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

**Verse**

D9                    G+7                    C7**b9**                    Fmaj7                    B7                    B**b7**

how my love song gen - tly cries — for the ten - der - ness with -

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

A7                    Dm7                    Dm11                    G7  
(G+7 G+7 $\flat$ 9 G9)                    Am7                    D7

in your eyes, — my love is a pre - lude that nev - er dies,

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

Dm7 G+7**9** Cmaj7 (C) A<sub>9</sub><sup>6</sup> A#<sub>9</sub><sup>6</sup> B<sub>9</sub><sup>6</sup> C<sub>9</sub><sup>6</sup>

a pre-lude to ... a kiss.

3

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

5 4 6 7      6 7      7 6 8 7

3

# Satin Doll

from SOPHISTICATED LADIES

Words by Johnny Mercer and Billy Strayhorn  
Music by Duke Ellington

Verse  
Moderately

Dm7 G7 Dm7 G7

1. Cig - a - rette hold - er which wigs me,

*mf* w/ pick let ring throughout

T 5 8 5 3 5 | 6 0 5 3 3 3 | 5 3 5 4 4 3 | 3 3 3 3 3 0

A 5 0 | 3 | 5 3 3 | 3 3 3 | 3 | 0

B 0 | 3 | 3 3 | 3 3 | 3 | 0

Em7 A7 Em7 A13 D7 (Am11) D7b9

o - ver her shoul - der, she digs me. Out cat - tin',

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

A 7 5 7 7 5 7 | 5 6 7 5 7 0 | 7 6 7 5 5 7 | 10 8 7 0 10 8 | 8 7 0 8 0

B 5 7 | 0 | 7 | 0 | 7 | 0 | 0

D♭9 (A♭m9) D♭9 Cmaj7 (Em7b5) A7

that sat - in doll.

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

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

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

**Verse**

Dm7 G7 Dm7 G7 Em7 A7

Em7 A13 D9 Db13  
 (E $\flat$ 9 $\flat$ 13)

you're flip - pin'. Speaks Lat - in, that sat - in doll.

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

The musical score shows the bridge section of a guitar solo. The top staff features a treble clef, a key signature of one sharp (F#), and a common time signature. Chords listed above the staff include Cmaj7 (C<sup>6</sup><sub>9</sub>), A7, Dm7, D<sup>#</sup>7, C/E, Bridge Gm7, and C7. The lyrics "She's no - bod - y's fool, so I'm" are written below the staff. The bottom staff is a six-string guitar neck diagram, showing fingerings for the notes corresponding to the melody. Fingerings include 8, 7, 5, 6, 5, 0, 6, 7, 10, 8, 6, 5, 8, 5, 6, and 7.

Musical score for 'Guitar Solo' featuring vocal and guitar parts. The vocal part includes lyrics: 'play - ing it cool as can be.' The guitar parts show chords and fingerings for the bass and lead guitars.

Chords: Gm7, C7, Fmaj7 (F6), C9, C+9, Fmaj7)

Vocal lyrics: play - ing it cool as can be.

Guitar Tablature:

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

Am7 D7 Am7 D7 G7

give it a whirl but I ain't for no girl catch-in' me,

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

**Verse**

(C9 B♭7 A7) Dm7 G7 Dm7 G7

switch - e - roo - ney.

3. Tel - e - phone num - bers, well, you know.

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

Em7 A7 Em7 A7 (A13 A+7♯9) D7

Do - ing my rhum - bas with u - no, and that 'n'

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

D♭9 (A♭m9) D♭9 Cmaj7 (D♭maj9 Cmaj9)

my sat - in doll.

6 4 6      4 4 3      4 3      5 4 2      5 2 3 4      5 4 3



E♭ maj7 (Gm7) E♭7 A♭ maj7

sol - i - tude you taunt

10 10 10 6 8 7 0 | 11 10 13 10 11 14 11 12 | 13 11 10 13 11 10 8

D♭7♯11 C7 Fm7 B♭7' (B♭7♭9)

me with mem - o - ries that nev - er

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

Bridge

E♭ maj7 (D♭7 C7 E♭7 B7 B♭7 E♭9 A7♭5) A♭ maj7

die. I sit in my chair. I'm

6 7 8 9 | 10 9 8 | 7 6 5 5 | 4 5 4 5

A°7 E♭6/B♭ B♭m7 E♭9

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

5 5 4 5 | 6 5 5 5 | 8 7 | 6 6 6 5

**Verse**

Fm7 B<sub>b</sub>+7 (Fm7 C6<sub>b5</sub>) E<sub>b</sub> maj7 (Gm7) Eb 7

mad. 2. In my sol - i - tude \_\_\_\_\_ I'm

1 3 4 1 3 6 8 || 10 10 10 8 11 8 8 7 10 8 11 8 9 || 11 10 12 10 11 12 11 11 14 11 12

A♭ maj7                      D♭ 7♯11                      C7                      Fm7

pray ing, "Dear Lord a bove"

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

B♭7 (D♭7 F♯7) E♭maj7 rit.

send back my love."

*rit.*

9 9 8 8 7 6 5 8 7 6 5 7 6 5 4 7 6 5 4 6 7 5 6

# Sophisticated Lady

from SOPHISTICATED LADIES

Words and Music by Duke Ellington, Irving Mills and Mitchell Parish

Verse

Moderately

(Bm7)      B<sub>b</sub>m    B<sub>b</sub>m(maj7)    B<sub>b</sub>m7      G<sub>b</sub>7<sub>b</sub>5    F7<sub>b</sub>5    E7<sub>b</sub>5    E<sub>b</sub>7<sub>b</sub>5

*mf* w/ fingers let ring throughout

T 7 | 6 | 9 8 11 | 14 13 12 13 12 11 10 | 11 8  
A 7 | 8 7 | 6 | 15 14 13 12 11 10 | 13 12 11  
B 7 | 6 | 9 | 14 13 | 15 14 13 12 11 | 13 12 11

A<sub>b</sub> maj7

A<sub>b</sub>9    G9    G<sub>b</sub>9    F9

B<sub>b</sub>7

(F7#9 F7b9)

came \_\_\_\_\_ and in this heart of yours burned a flame, \_\_\_\_\_ a flame that

*loco*

8 9 8 10 9 8 11 9 10 10 9 8 | 11 10 9 8 13 | 8 6 7 6 8 7 8 9 8 7 8  
10 10 11 10 10 11 10 9 8 7 10 | 8 6 7 6 8 7 8 9 8 7 8

B<sub>b</sub>m7

E<sub>b</sub>9

Cm7

F7<sub>b</sub>9

(Bm7    E9)

flick-ered one day and died a - way.

8 8 11 8 6 8/11 8 9 | 8 8 10 8 11 | 7 7 7 7  
9 9 10 10 11 10 9 8 7 8 | 8 8 10 8 11 | 7 7 7 7  
10 10 11 10 11 10 9 8 7 8 | 8 8 10 8 11 | 7 7 7 7  
8 7 6 5 | 8 10 8 11 | 8 7 7 7

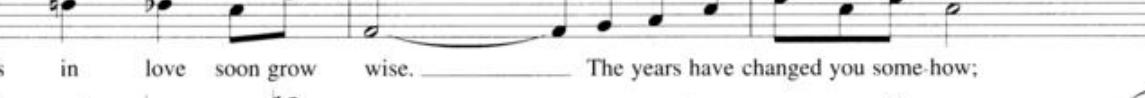
B♭m B♭m(maj7) B♭m7 G7♭5 F7♭5 E7♭5 Eb7♭5 Abmaj7

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

*8va*

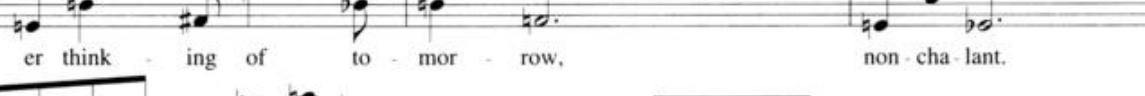
*loco*

6 8 11 14 13 12 13 12 11 10 11 8 8 8 8 8 8 9 8  
 6 8 11 15 14 13 12 11 6 6 6 6 8 8 8 8 8 9 8  
 6 8 14 13 12 11 6 6 6 6 8 8 8 8 8 8 9 8  
 X 7 8 7 8 6 6 6 6 8 8 8 8 8 8 8 8 8 8 8 8

Ab9 G9 Gb9 F9 Bb7 Bbm7 Eb9  
 fools in love soon grow wise. The years have changed you some-how; I  


A♭6 | Am7♭5 | D7 | Bridge  
 see you now... | Gmaj7 | Em7 |  
 Smok - ing, drink - ing, nev -  
 Harm. - 4

6 5 6 | 6 9 6 | 4 | 0 5 5 4 3 | 0 4 0 | 3 0 5 | 4 4 3 0 5 | 7 7  
 5 | 0 | 0 | 4 | 3 | 3 | 4 | 12 12

Am7 D+7/C Bm7 E7 Am7 D7<sup>b9</sup><sub>b5</sub>  
 - er think - ing of to - mor - row, non - cha - lant.  

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

Gmaj7 Em7 Am7 D+7/C Gmaj7 B°7 Cm7

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

Harm. - 4

4 3 0 5 12 | 8 5 7 10 12 11 12 10 9 8 8 5  
4 4 7 0 5 8 X 10 12 10 8 8 5  
3 0 5 8 8 5

**Outro**

B♭m7 (D♭7b9) Cm7b5 F7b9 B♭mB♭m(maj7B♭m7) G♭7b5 F7b5 E7b5 E♭7b5

Is this all you real - ly want? No, \_\_\_\_\_ soph - is - ti - cat - ed la - dy, I

8va.....

6 4 3 3 4 6 7 9 | 6 9 8 11 14 13 12 11 10  
6 4 3 4 7 8 6 8 11 15 14 13 12 11  
6 3 4 8 7 6 14 13 12 11

A♭maj7 A♭9 G9 G♭9 F9 B♭7

know you miss the love you lost long a - go, and when no -  
loco

8 9 8 10 9 8 11 9 10 10 10 9 8 11 10 9 8 8 13 10 | 7 8 0 5 6 7 8 9 8 4 5 6 6 4 5 6

B♭m7 E♭9 A♭6 (B♭m7) E♭+maj7 A♭ F#9 G9 A♭9

bod - y is nigh you cry.

11 8 11 8 6 8 11 4 6 6 3 4 3 3 1 4 2 3 4 1 2 3 4

## **Take the “A” Train**

**Words and Music by Billy Strayhorn**

Intro

**Moderately Fast (♩ ♩)**

## Verse

C6

C6

D7**b5**

1. You must take the "A" Train

*mf*

8 9 9 9 | 12 8 8 | 12 9 9 9 11 11 11 | 9 8 9

Dm7 G7 Cmaj7

(G9)

to go to Sug - ar Hill way up in Har - lem.

10 10 10 | 11 12 12 | 12 11 10 | 9 8 | 9 | 8 8 | 8 8 |

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(Dm7) G9**b**5 C6 D7**b**5

If you miss the "A" Train,

Fingerings (bottom string to top string):  
 10 10 10 10 9 | 9 8 7 9 8 7 | 12 8 8 12 9 0  
 10 10 10 9 | 8 | 10 11 | 10 11

Dm7 G9

you'll find you've missed the quick-est way to

Fingerings (bottom string to top string):  
 9 11 10 7 8 9 10 | 10 10 10 10 11 12 12 | 10 11 10 12 11 10 9

Cmaj7 (C6) Bridge Fmaj7

Har - lem.

Hur - ry,

Fingerings (bottom string to top string):  
 8 9 9 9 8 | 10 9 8 10 8 10 8 | 10 9 8 10 9 10 8

get on now, it's com - ing.

get on now, it's com - ing.

Fingerings (bottom string to top string):  
 12 10 10 10 8 10 8 | 12 10 10 10 12 10 12 | 10 12 10 8 10 10 10

D7

Lis - ten to those rails a - thrum - ming.

(G9)

Guitar tab fingerings:

10	8	11	10	8	10	12	11	11	10	8	10	12	10	10	10	10
10	10	10	10	9	9	10	9	9	9	7	7	7	10	10	10	10
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

**Verse**

G9      D $\flat$ 9 (G7 $\flat$ 9)      C6

2. All 'board! Get on the "A" Train,

D7 $\flat$ 5

Guitar tab fingerings:

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

Dm7

soon

G9

you will be on Sug - ar Hill in

Guitar tab fingerings:

7	8	9	10	10	10	10	10	10	11	12	12	8	7	6	9	
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

Cmaj7

Har - lem.

(C7sus4/G)

C $^{\flat}$ 9

Guitar tab fingerings:

5	6	7	8	9	7	6	5	5	6	6	6	6	8	7	8
5	7	8	5	9	8	7	5	5	5	5	5	5	7	7	8
5	7	8	5	9	8	7	5	5	5	5	5	5	7	7	8

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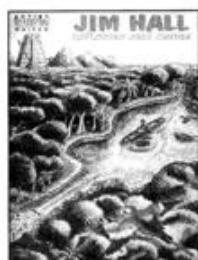
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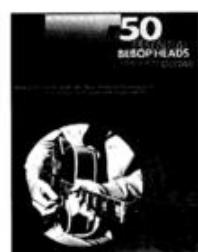
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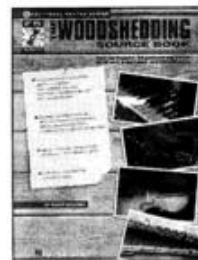


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