

VOLUME 12

# Duke Ellington





*Satin Doll*  
*Solitude*  
*Prelude To A Kiss*  
*Take The 'A' Train*  
*In A Sentimental Mood*  
*Sophisticated Lady*  
*Perdido*  
*Mood Indigo*  
*I Let A Song Go Out Of My Heart*

*For All Musicians—Lyrics Included*  
**Play-A-Long Book & Recording Set**



*by Jamey Aebersold*

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# INTRODUCTION

To date, Duke Ellington is the best known composer that ever lived who worked entirely within the jazz camp. His compositions are loved wherever there is an appreciation of the popular song, and several of them are still mainstays of the jam session repertoire. It is a wellknown fact (though every one who knows it seems to think that he's the only one) that Duke's musical collaborator Billy Strayhorn wrote Take the "A" Train and that trombonist Juan Tizol is credited with Perdido, but all of these tunes are associated with Duke. Perdido and Take the "A" Train, along with Duke's own Satin Doll, are the tunes on this record most commonly played by jazz groups, which is understandable because of the proliferation of ii-V-I progressions, simple forms, and lack of modulation into remote keys. In this context, one wonders why I Let A Song Go Out of My Heart and Solitude aren't played more often, as they exhibit many of the same qualities.

Sophisticated Lady, Prelude to A Kiss and In A Sentimental Mood present a somewhat different challenge to the soloist, with their chromatic melodies and/or bass lines and altered harmonies. The modulation into remote-keyed bridges in all three tunes is especially interesting - Sophisticated Lady going from A flat to G, Prelude to A Kiss from C to E, and In A Sentimental Mood from F to D flat. These three, as well as Mood Indigo, all have strong, flowing melody lines which give the soloist an excellent opportunity to work on beauty of tone and melodic ornamentation. In our zeal to master the art of running changes, these aspects of music too often are overlooked.

Formwise, these tunes are all in the 32-bar AABA song form that served Tin Pan Alley so well during much of this century, and all are in 4/4 time. With so few form and rhythm problems, the soloist should know the harmonies and melodies inside and out. For example, the next time you hear someone solo on A Train, listen to what he plays over the second chord in the "A" strain. C+?, A7? D7+4, or does he decide to fix his reed at that point? All these tunes bear careful scrutiny, and the more familiar one becomes with them, the more convinced of Duke's genius one becomes.

PHIL BAILEY - May '78

NOTE: Codas (⊕) are only played after LAST chorus.

# LYRICS

## Satin Doll

Cigarette holder, which wigs me,  
over her shoulder she digs me  
Out catin', that Satin Doll.  
Baby shall we go, out skippin' careful amigo,  
you're flippin', speaks latin, that Satin Doll.

She's nobody's fool so I'm playing it cool as can be,  
I'll give it a whirl but I ain't for no girl catching me.  
Swich-e-roo-ney  
Telephone numbers well you know,  
doing my rhumbas with uno,  
and that'n my Satin Doll.

## Solitude

In my Solitude you haunt me  
With reveries of days gone by.  
In my Solitude you taunt me  
With memories that never die.  
I sit in my chair, I'm filled with despair,  
There's no one could be so sad  
With gloom everywhere, I sit and I stare,  
I know that I'll soon go mad.  
In my Solitude I'm praying  
Dear Lord above, send back my love.

## I Let A Song Go Out Of My Heart

I Let A Song Go Out Of My Heart,  
it was the sweetest melody,  
I know I lost heaven Cause you were the song.  
Since you and I have drifted apart Life doesn't mean a  
thing to me.  
Please come back, sweet music, I know I was wrong.  
Am I too late to make amends?  
You know that we were meant to be more than just  
friends, just friends.  
I Let A Song Go Out Of My Heart,  
believe me, darling, when I say  
I won't know sweet music Until you return some day.

## Mood Indigo

You ain't been blue, No, No, No,  
You ain't been blue, Til you've had that Mood Indigo,  
That Feelin' goes stealin' down to my shoes,  
While I sit and sigh: Go 'long, blues!  
Always get that Mood Indigo,  
Since my baby said goodbye,  
In the evenin' when lights are low,  
I'm so lonesome I could cry,  
'Cause there's nobody who cares about me,  
I'm just a soul who's bluer than blue can be,  
When I get that Mood Indigo.  
I could lay me down and die.

## Perdido

Perdido, I look for my heart, it's perdido,  
I lost it way down in Torrido  
while dancing a dance-fiesta.  
Bolero, she glanced as she danced a Bolero,  
I said taking off my sombrero,  
"Let's meet for a sweet siesta."  
High was the sun when we first came close;  
Low was the moon when we said "Adios,"  
Perdido, Since then has my heart been perdido,  
I know I must go to Torrido,  
That yearning to lose perdido.

## In A Sentimental Mood

In A Sentimental Mood, I can see the stars come thru  
my room. While your loving attitude is like a flame  
that lights the gloom.  
On the wings of ev'ry kiss, Drifts a melody so strange  
and sweet, In the sentimental bliss, you make my  
Paradise complete.  
Rose petals seem to fall, It's all like a dream to call you  
mine, My heart's a lighter thing since you made this  
night a thing devine.  
I'm within a world so heavenly. For I never dreamt  
that you'd be loving sentimental me.

## **Sophisticated Lady**

They say into your early life romance came,  
and in this heart of yours burned a flame, A flame that  
flickered one day and died away.

Then, with disillusion deep in your eyes, you learned  
that fools in love soon grow wise.

The years have changed you, somehow; I see you now.

Smoking, drinking, never thinking of tomorrow,  
nonchalant, Diamonds shining, dancing, dining with  
some man in a restaurant, Is that what you really want?

No, Sophiscated Lady, I know, you miss the love  
you lost long ago, and when nobody is nigh you cry.

## **Take The 'A' Train**

Get aboard the "A" Train

To take a little ride around the city.

Brooklyn or Broadway train

You'll see that old New York is mighty pretty

Take your baby subway riding

That's where romance may be hiding.

Forget your car or airplane

You'll find that it'll pay to Take The "A" Train.

## **Prelude To A Kiss**

If you hear a song in blue— like a flower crying for the  
dew— That was my heart serenading you—

My Prelude To A Kiss.

If you hear a song that grows— from my tender senti-  
mental woes— That was my heart trying to compose—

A Prelude To A Kiss.

Though it's just a simple melody with nothing fancy,  
nothing much

You could turn it to a symphony— a Schubert tune with  
a Gershwin touch Oh! How my love song gently

cries— for the tenderness within your eyes— my love is  
a prelude that never dies—

A Prelude To A Kiss.

# CONCERT KEY CHORD PROGRESSIONS

## Satin Doll

WORDS & MUSIC BY BILLY STRAYHORN, DUKE ELLINGTON  
& JOHNNY MERCER

INTRO  
(PIANO CLUES)

MELODY

Chord progressions and piano cues are indicated above the notes.





# Solitude

MUSIC BY DUKE ELLINGTON  
WORDS BY EDDIE DE LANGE & IRVING MILLS

Musical score for the song "Solitude" by Duke Ellington, featuring lyrics by Eddie De Lange and Irving Mills. The score is written in 4/4 time and includes a key signature of three flats (B-flat major/D-flat minor). The notation consists of a treble clef staff and a bass clef staff. The score includes various musical notations such as notes, rests, and accidentals, along with chord symbols above the notes. The score is divided into two systems, with a repeat sign and first/second endings indicated.

Chord symbols and musical notations visible in the score include:

- $F-\overline{Bb}$
- $Bb7$
- $Eb$
- $F-$
- $G-$
- $C-$
- $F-$
- $F-$
- $F-\overline{Bb}$
- $G-\overline{Bb}$
- $F-$
- $Bb7$
- $Eb$
- $Eb7$
- $Ab$
- $A^o$
- $Eb$
- $Bb7$
- $Bb-$
- $Eb7$
- $Ab$
- $A^o$
- $G-$
- $C-$
- $F7$
- $Bb7$
- $Eb$
- $F-$
- $G-$
- $C-$
- $F-$
- $F-$
- $F-\overline{Bb}$
- $G-\overline{Bb}$
- $F-$
- $Bb7$
- $Eb$
- $C7$
- $F-$
- $Bb7$

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# Solitude

SOLOS

$E_b$   $F^-$   $G^-$   $C^-$   $F^-$   $F^-/B_b$   $G^-/B_b$   
 (F7) %

$F^-$   $B_b7$   $E_b$  1.  $F^-$   $B_b7$  2.  $E_b7$

$A_b$   $A^o$   $E_b$   $B_b7$   $B_b^-$   $E_b7$

$A_b$   $A^o$   $G^-$   $C^-$   $F7$   $B_b7$

$E_b$   $F^-$   $G^-$   $C^-$   $F^-$  (F7) %

$F^-/B_b$   $G^-/B_b$   $F^-$   $B_b7$   $\oplus$   $E_b$   $C7$   $F^-$   $B_b7$

$\oplus$   $A^o$   $A_b^-$   $G^-$

$F\#^-$   $F^-$   $B_b7$   $B^-$   $E7$   $\odot$   $E_b\Delta$



# I Let A Song Go Out Of My Heart

MUSIC BY DUKE ELLINGTON

WORDS BY IRVING MILLS, HENRY NEMO & JOHN REDMOND

The musical score is written in 4/4 time and consists of six staves. The first staff is the melody, starting with a repeat sign and a key signature of two flats. The second staff is the bass line, featuring a first ending and a second ending. The third and fourth staves are the left and right hand accompaniment, respectively, with various chords and a fermata. The fifth and sixth staves continue the melody and bass line. Chord symbols are placed above the notes: Eb, Ab, Eb, G-, C7, F-, F-/Bb, Eb, C-, F-, Bb7, Eb, Ab-, Eb, F-, Bb7, Eb, G7, C-, C#-, F#7, F#-, B7, F-, Bb7+, Eb, Ab, Eb, G-, C7, F-, F-/Bb, Eb, Bb7, Eb, (Bb7).

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# I Let A Song Go Out Of My Heart

SOLOS

*E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> G- C<sub>7</sub> F-*

*F-/B<sub>b</sub> | 1. E<sub>b</sub> C- F- B<sub>b</sub>7 | 2. E<sub>b</sub> A<sub>b</sub>- E<sub>b</sub>*  
*(G- C<sub>7</sub>)*

*F- B<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub> G<sub>7</sub>*

*C- C#- F#<sub>7</sub> F#- B<sub>7</sub> F- B<sub>b</sub>7*

*E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> G- C<sub>7</sub>*

*F- F-/B<sub>b</sub> ⊕ E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> (B<sub>b</sub>7)*

*⊕ F- F-/B<sub>b</sub> 2 Eb B<sub>b</sub>7 ⊙ E<sub>b</sub>Δ*



# Mood Indigo

BY DUKE ELLINGTON, IRVING MILLS & ALBANY BIGARD

Musical score for "Mood Indigo" in 4/4 time, featuring ten staves of music with various chord annotations. The chords are: Ab, Bb7, Bb-, Eb7, Ab, Ab, Bb7, E7, Eb7, Ab7, Eb-, Ab7, Db, Gb7, Eb7, Ab, Bb7, Bb-, Eb7, Ab, Ab7, Bb7, Bb7, Eb7, Ab7, Eb-, Ab7, Db, Db7, Db7, Eb7, Ab, Bb7, Bb-, Eb7, Ab, F7, Bb-, Eb7.

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# Mood Indigo



*SOLDS*

Ab Bb7 Bb- Eb7 Ab

Ab Bb7 E7 Eb7

Ab7 Eb- Ab7 Db Gb7 Eb7

Ab Bb7 Bb- Eb7 Ab

Ab Bb7 Bb- Eb7 Ab F7 Bb- Eb7

Ab Bb7 Bb7 Eb7

Ab7 Eb- Ab7 Db Db7 Db7 Eb7

Ab Bb7 Bb- Eb7 ⊕ Ab F7 Bb- Eb7

⊕ Ab F7 Bb7 Eb7 Ab F7 Bb7 Eb7 ⊙ Ab4



# Perdido

MUSIC BY JUAN TIZOL  
LYRIC BY H.J. LENGSFELDER & ERVIN DRAKE

C- F7 Bb Eb7 D- G7+

C- F7 1. Bb Eb7 D- G7+ 2. Bb

D7 G7

C7 F7 D.C. 2ND ENDING

*SOLOS*

C- F7 Bb Eb7 D- G7+ C-

C- F7 1. Bb Eb7 D- G7+ 2. Bb

D7 G7

C7 F7 D.C. 3RD ENDING

3. Bb D- G7 Bb Bb7+4

# In A Sentimental Mood



BY DUKE ELLINGTON, IRVING MILLS & MANNY KURTZ

D- D- $\Delta$  D- G7 G- G- $\Delta$  G- C7

D- D7 G- C7 1. F (A7) 2. F Eb- Ab7

Db Bb- Eb- Ab7 Db Bb7 Eb7 Ab7

Db Bb- Eb- Ab7 G- C7 D.C. 2ND ENDING

*SOLOS*

D- D- $\Delta$  D- G7 G- G- $\Delta$  G- C7 D-

D7 G- C7 1. F (A7) 2. F Eb- Ab7

Db Bb- Eb- Ab7 Db Bb7 Eb7 Ab7

Db Bb- Eb- Ab7 G- C7 D.C. 1ST ENDING

CODA LAST TIME ONLY

G- C7b9 F $\Delta$



# Sophisticated Lady

MUSIC BY DUKE ELLINGTON  
LYRIC BY IRVING MILLS & MITCHELL PARISH

Bb- Gb7 F7 E7 Eb7 Ab Ab7 G7 Gb7 F7

Bb7 Bb- Eb7 1. Ab A° 2. Ab A- D7

G E- A- D7 B° E7 A- D7b9

G E- A- D7 G7 B°7 C- Eb7 F7

D.C. 3RD ENDING

## SOLOS

Bb- Gb7 F7 E7 Eb7 Ab Ab7 G7 Gb7 F7

Bb7 Bb- Eb7 Ab 1. A° 2. A- D7 (C- F7)

G E- A- D7 B° E7 A- D7b9

G E- A- D7 G7 B°7 C- Eb7 F7b9

D.C. 1ST ENDING

3. Ab F7+9 Ab° Db- Ab°

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# Take The 'A' Train



INTRO

BY BILLY STRAYHORN

(PIANO CUES) (4X)

MELODY

C D7+ D-

G7 1. C D- G7 2. C G- C7

F

D7 D- D- G7

D.S. 1ST ENDING

SOLOS

C D7+4 D- G7 C 1. D- G7

2. G- C7 F D7 D- D- G7

C D7+4 D- G7 C (D- G7)

A7+9 D- G7 C A7+9 D- G7 C





# Prelude To A Kiss

SOLOS

D7 G7+ C7 F B7 E7 A7 D- D- G7+

C D7 D- G7+ 1. C A7+ 2. C B7+9

E C#- F#Ø B7b9 E C#- F#Ø B7b9

E C#- F#Ø B7b9 E- A7b9 D- Eb- E- A7b9

D7 G7+ C7 F B7 E7 A7+ D-

D- G7+ C D7 ⊕ D- G7+ C

CODA LAST TIME ONLY ⊕ D- G7b9 C#