THE GREAT MUSIC OF

Duke Ellington

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PREFACE

So many words have been written and said of Edward Kennedy Ellington that it becomes difficult in this brief preface to add anything new to the story, nay-the legend, of this most eloquent man and his music.

We bring you in this book the musical and personal highlights of Duke Ellington whose prolific contributions to humanity and the world of entertainment have created their own definition - "ELLINGTONIA". Ellington and his music have already covered a span of several creative lifetimes, have touched upon varying styles and trends in music, yet have preserved that renowned "Ellington Touch".

The publishers would like to take this opportunity to gratefully acknowledge and express their appreciation to Tempo Music, Inc., Big Three Music Corp., Paramount Music Corp., Warner Bros. Music Corp. and Billboard Publications, Inc. for their most generous cooperation in the production of this work. We would also like to express our sincere gratitude for the contributions of Leonard Feather, Pat Willard, Irving Mills, Bernie Rollins and Eliot Tiegel, the inspiration of Richard L. Rosenthal and the collaborative efforts of all those whose names appear on the following pages.

And, of course, we reflect a world-wide sentiment when we say "Thank You" to the man himself - DUKE ELLINGTON!

September, 1973

BELWIN-MILLS PUBLISHING CORP.
Melville, New York
Duke Ellington

Duke Ellington, who set out to become a successful composer and arranger of music for his own orchestra, had not gone far along that path when a new one opened up to him. Starting in 1930 (the year of "Mood Indigo"), lyrics were added to a series of works that had originally been designed simply for instrumental performance by his band.

During the last nine years of his association with Irving Mills, many of the great Ellington pop standards developed in this fashion. "It Don't Mean A Thing (If It Ain't Got That Swing)," in 1932, foreshadowed the swing era by at least three years with its use of that word in its title. In the same year came "Sophisticated Lady," which took a little longer to gain acceptance as a words-and-music piece. "Solitude," recorded by the band in two instrumental versions in 1934, was duly fitted up with words by Eddie DeLange. By 1938 Ellington had fully accepted the premise that his melodies could be designed for general use as popular hits; at that point he collaborated with Henry Nemo, John Redmond and Mills on "I Let A Song Go Out Of My Heart," the most successful of a number of songs he wrote for the Cotton Club show that season.

Duke and Quincy Jones: friends and creators.

Duke branches out to popular music.....

In his capacity as a writer of popular songs, Ellington has worked with a series of distinguished lyricists.

The late Bob Russell wrote the words for "Don't Get Around Much Any More," "Do Nuthin' Till You Hear From Me," "I Didn't Know About You" and "Warm Valley." Paul Francis Webster was Duke's collaborator on almost all of the "Jump For Joy" score, including the title song and "I Got It Bad."

Other lyricists who worked with Ellington have included Johnny Mercer ("Satin Doll"), Lee Gaines ("Just Squeeze Me"), John Latouche ("Day Dream"), Carl Sigman ("All Too Soon"), Irving Gordon ("Prelude To A Kiss"), Don George ("I'm Beginning To See The Light", "I Ain't Got Nothin' But The Blues"), Mack David ("I'm Just A Lucky So And So"), Frankie Laine ("What Am I Here For"), Peggy Lee ("I'm Gonna Go Fishin'"), Milt Gabler ("In A Mellotone"), and Ted Persons ("Things Ain't What They Used To Be").

Ellington himself has been increasingly active as a lyricist of late. His best known credits in this area are "The Blues," "Rocks In My Bed," "I Like The Sunrise," "Love You Madly," and the words for "My People" and the sacred concerts.

*"C Jam Blues" is also known as "Duke's Place, lyrics by Roberts, Katz and Bob Thiele.**
One a year, that’s been the way Duke’s been writing extended works since 1943.

Though the world knows Duke Ellington best as a composer of popular songs, his most dedicated fans, both laymen and professional musicians, find the unparalleled series of major achievements in the lesser known instrumental compositions he created for his orchestra.

Ellington was first to break the three minute time barrier imposed by recordings when he waxed “Creole Rhapsody” on two sides of a 12-inch 78. “Reminiscing In Tempo” and “Diminuendo And Crescendo in Blue” followed a similar pattern, spanning four and two 10-inch sides respectively.

Creole Rhapsody 1931; Reminiscing In Tempo 1935; Diminuendo And Crescendo In Blue 1937; Black, Brown And Beige 1943; Blue Belles Of Harlem 1944; Blutopia 1944.


Controversial Suite 1951; Night Creature 1955; Newport Jazz Festival Suite 1956; A Drum Is A Woman 1957; Portrait of Ella Fitzgerald 1957; Such Sweet Thunder 1957.

In order to ease the bite of a segregated world, Mills hired people to see that Duke was taken care of when he went on the road. These fieldmen contacted the local black community which opened its doors and hearts to the band. “Yes we ran into segregation but we weathered the storm,” is the way Irving categorizes that situation.

Were the musicians frustrated about being denied access to things? Mills says no because they were recognized for their greatness as musicians.

Starting in 1943 Ellington composed on an average one expanded composition a year. For the first several years these were premiered at his annual concerts in Carnegie Hall. Their extraordinary length, and the timidity of record companies, has denied posterity the opportunity to hear them in full. “Black, Brown And Beige,” for example, ran to a full 50 minutes as originally presented, but it was not until years later that a few excerpts were released in an album entitled “At His Very Best” on RCA, now unavailable. A considerably revised “Black, Brown And Beige,” with Mahalia Jackson added to sing the “Come Sunday” theme, was issued on Columbia some years later but has also been deleted.

“New World A Comin’” was only recorded by Duke for one of the World War II V-Discs. Most of the subsequent works, particularly those written following the advent of long play records, were preserved in their entirety, but many are presently hard to find.

Following is a list of the most important orchestral pieces in this category contributed by Ellington since he took the initiative 42 years ago.
Acclaimed all over the world for his musicianship....

"He had heart in his jazz and he developed his men to play it that way."

I asked Irving about the paradox of Duke being acclaimed all over the world for his musicianship and his lack of ability to remain a commercial name on recordings. "Duke lost money for every record company," Irving says. The reason according to Mills is that the labels failed to promote him on a continuous basis. "Good music doesn't operate on a calendar" and labels run out of patience because jazz is a sell over a longer period of time than a pop disk click.

When the two worked together on record dates, Irving would listen to the arrangement and "tear it apart" if it needed trimming to make the 2:30 minute single requirement. "Duke would have a skeleton of something when he came in the studio. I would time the tune and make suggestions and he listened. He had a high respect for what I'd do in the recording room. We never fought over an arrangement in the studio. We never had a lead sheet from Duke. We made the arrangements for the sheet music by taking Duke's pace off the record."

When the band got to play big theaters Duke started "dressing up" the stage show and Irving got piqued. "I remember telling him to cut out that stuff because it wasn't his style." It don't mean a thing if it ain't got that swing, was the way Irving recalls telling Duke to get back into his swinging brand of jazz. And that was how that one particular song was titled.

During his career, Mills had 34 bands going on records and in-person. Of Ellington, he speaks of him only as a gentlemen who became a father to the members of his band and who built a family type of feeling for his organization.
Duke and Irving Mills they helped each other grow in early years.

Irving Mills is a spry 79 and he lives comfortably in a sprawling home in Trousdale Estates in Los Angeles along with other people who have struck it rich in the business world. Irving was responsible for introducing Duke Ellington to the white world and for 20 years he worked with the band as its recording director, its agent and publisher.

Jazz helped Mills Music gain a distinction in the publishing world for the company was long identified with hundreds of copyrights recorded by either the Duke or bands using his musicians.

Ellington and his merry band of talented sidemen fit perfectly ‘Irving Mills’ needs. “The big publishers had all the top writers under contract and I was making records for a lot of companies,” Mills recalls. “I made special label records for the large chain stores and on one date we would make four records by changing leaders, so I needed a lot of material.”

Mills recording activity was a sideline to his music publishing activity which began in 1913 when he started out as a song plugger and then opened his famous publishing empire in 1919.

He used to line up small bands and give them names, which all began with Mills. He used to take the best soloists from a number of bands and make them a Mills group for a recording date and those singles would sell for 35 cents or three for $1 in some large chain store.

One day he was visiting the Kentucky Club on 49th St. in New York City and heard a five-piece band from Washington. “They had everything I wanted. I liked the pianist (who was Ellington), the clarinetist, the trumpeter. So I booked them to do background music” (in the mid-1920s). Irving had run out of names using Mills, so he called this new band the Harlem Footwarmers. And thus began a series of record dates using Duke as the leader, Bubber Miley, Cootie Williams and Barney Bigard, for example, as the leaders.

And they had to write original tunes for each recording session. “They all had the flair for writing and they worked around Duke’s style.” Irving came up with all the song titles and in many instances the songs were out as instrumentals and then months later a lyric was added. “Star Dust was six years without a lyric,” Mills says.

Of the songs used in the CBS-TV special airing Feb. 11, six are Mills catalog goodies. “Caravan” is the most played by other musicians followed by “Solitude,” “Mood Indigo” and “It Don’t Mean A Thing If It Ain’t Got That Swing.”

In promoting Duke’s music, Irving used the slogan “from the pen of Duke Ellington,” and in those days promoting a band was a seven day a week affair.

Today, many years after he had ceased working with Ellington, Irving’s head regales in stories about their professional life together. There was a melodic and cohesive harmonic magic which Mills says he heard in Duke’s music. When was that? He can’t recall the exact date. But he knows that Duke’s jazz wasn’t what the heads of the existing record companies were looking for.
Mills’ aggressiveness prompted him to suggest to the owner of the Cotton Club in Manhattan that he, Mills, be given a chance at putting in a different kind of show other than the regular vaudeville fare. The owner said okay and Mills booked in Ellington augmenting his five pieces to a high of 12.

Some of these players came from the Mills Blue Rhythm Band, an “insurance band” as Irving calls it, of stellar sidemen who would be available to fill a chair in Duke’s band if a vacancy occurred.

Since the Ellington crew had a steady gig at the Cotton Club, they had time for records. So they would rehearse before they got to the studio and there was a feeling of cooperation because the musicians knew that each of them would have a crack at being a leader on a date. Recording costs in those days ran from $300 to $500 and the players got anywhere from $12 to $16 for their work.

When Mills decided to move the band into in-person theater field, he staked them to uniforms and instruments. He says it took a long time to recoup those costs, noting an investment could run from “$15,000 to $20,000 to build a band.” He and Duke were partners in the Duke Ellington Corp. and they worked together in Cotton Club Productions.

“I saw Duke the last time he played Caesars Palace in Las Vegas. He did one show a nite. I recall when he did 30 shows a week at the Palace.

Irving Mills was a pioneer in getting black musicians jobs in the white world and he became known in the black press as Abraham Lincoln Mills.

For one record project for the Victor Co., he put together a historic 24-piece orchestra consisting of Ellington members and members of the Mills Hotsie Totsie Band (like the Dorsey Brothers) plus the Hall Johnson Choir. The record was a 12-inch 78 r.p.m. and on one side was a medley of songs from “Blackbirds Of 1928” like “I Can’t Give You Anything But Love” with the flip a lengthy version of “St. Louis Blues.”

It was the first time an integrated band was used. The practice had been to keep musicians as segregated as was American society, with singles by black artists sold under the counter in the large chain stores. Mills received a harried called from officials at the Victor Co. and he had to go out to their corporate headquarters in Camden, N.J. and appear before a board meeting. After being chastized for mixing the races, he told them that if they didn’t want to release the single for sale atop the counters, he would find another home for the record. Victor acquiesced to his wishes.

The 1950s: Through a combination of fortunate circumstances, the 1950s were a decade of intense and fruitful activity for Ellington, on records as in person. Obviously LPs afforded him needed opportunities to stretch out; the “Harlem” suite (officially titled “A Tone Parallel to Harlem”) was recorded for Columbia in a remarkable album, “Ellington Uptown.”

Live recordings became widespread: an Ellington concert in Seattle was produced by Jack Lewis and released on RCA. Duke began to experiment with various small combinations on dates for the Mercer label, which Mercer Ellington and I founded in 1950. Out of this collaboration came the only Duke Ellington - Billy Strayhorn piano duet album, later released on Riverside.

Unhappily, however, the ’50s had turned out to be perhaps the least satisfactory decade in terms of continued availability. All the items listed above have been cut out. In 1953-55 Ellington was with Capitol, a company that seemed at that time ill-attuned to meeting the challenge offered by the band’s growing musical and commercial stature. Such LPs as “Dance To The Duke” and “Duke Plays Ellington” provided little new material of lasting interest. All that remains of the Capitol years is a “Best Of” collection on T 1602, and the recently reissued “Piano Reflections” (M11058), an unusual album showing Duke in a relaxed mood playing with just bass and drums.

Duke freelances for a while, turning out a couple of less than memorable albums on Bethlehem and allowing the band to make a date, “Ellingtonia ’56,” for Norgram, under Johnny Hodges’ name, with Strayhorn at the piano.

Then came the return to Columbia. For six years, with the help of a highly sympathetic producer in Irving Townsend, Ellington expanded in many directions. Townsend’s first project for him was the LP version of “A Drum Is A Woman,” the CBS-TV color special. The orchestra was augmented by several singers, a chorus, a percussion section and a harp, with Duke in the role of narrator. One of the most unusual Ellington records ever made, it has been deleted.

There were three albums of Ellington at Newport, one of which contains the crowd-stirring extension of “Diminuendo And Crescendo in Blue,” as well as a three part “Newport Jazz Festival Suite” (CS 8648).
“Ellington Jazz Party in Stereo” was described by Townsend in his notes as “The most exciting album of jazz I have ever made.” The many guest stars included Dizzy Gillespie, Jimmy Rushing, Jimmy Jones and no less than nine percussionists. Alas, this item no longer appears in Schwann, though a far less interesting session, “Ellington Indigos” (CL 1085), is still listed.

The Columbia years were not totally flawless. An item that quickly proved expendable was “Blue Rose,” teaming the band with Rosemary Clooney, but there was compensation galore in “Such Sweet Thunder,” a series of original works inspired by Shakespeare characters. This was an Ellington Strayhorn collaboration.

The 1960s: Still with Columbia willing to go into any undertaking that might involve a challenge, Ellington worked with Strayhorn in a remarkable attempt to Ellingtonize Tchaikovsky’s “Nutcracker Suite” and Grieg’s “Peer Gynt Suite.” These classical adaptations have been reissued on Columbia Odyssey 32160252.

An historic first, in which effective advantage was taken of the new values offered by stereo, was the double session by the combined Ellington and Count Basie orchestras. Entitled “First Time,” this was released in 1962 (CS 8515).

During this period Ellington was involved in a number of other initiatives that teamed him with several of his peers. Incredibly, he seemed equally at ease with Louis Armstrong and the Satchmo combo in a double set on Roulette (2-108); in a trio date with Charles Mingus and Max Roach (United Artists 5632); with tenor sax pioneer Coleman Hawkins (Impulse S-26) and with latter-day tenor revolutionary John Coltrane (Impulse S-30).

Searching for new avenues of expression, Ellington mounted the unique presentation of “My People.” Recently reissued on Flying Dutchman 10112, this is an indispensable item for any serious Ellington collector.

In the mid-1960s Francis A. and Edward K. came to terms; the result was a contract with Reprise Records. Sinatra joined forces with the Ellington band for a happy, successful session (FS 1024).

Some of the other Reprise ventures have proved their lasting value, notably “Afro-Bossa” (R 6069); but two of the best, “Concert In The Virgin Islands” and “The Symphonic Ellington,” have been deleted. The latter, recorded with musicians drawn from symphony and opera orchestras in Paris, Hamburg, Stockholm and La Scala in Milan, included new versions of “Harlem” and “Night Creature” and should certainly find a ready market in the event of a reissue.

Still listed in Schwann are “Hits Of The ‘60s” (RS 6122), “Ellington ’66” (RS 6154) and “Will Big Bands Ever Come Back?” (RS 6168). In this last, we are treated to the rare and curious concept of Duke playing everybody else’s themes, from Whiteman’s “Rhapsody in Blue” to Kenton’s “Artistry In Rhythm.”

The Reprise pact was Duke’s last exclusive contract to date. Freelancing seemed advantageous in that it enabled him to affiliate with artists who were tied up elsewhere. An association with Ella Fitzgerald, launched in a long deleted four-LP box of the 1960s, was renewed with “Ella At Duke’s Place,” cut in 1966 (Verve 64070), and “Ella and Duke On The Cote D’Azur,” in 1967 (Verve 64072).

Brad McCuen, a knowledgeable Ellington student at RCA, made a deal that produced three important albums. “The Popular Duke Ellington” (LSP 3576) again showed the maestro’s incredible ability to renovate long familiar works. The “First Concert of Sacred Music,” recorded live at New York’s Fifth Ave. Presbyterian Church, was released on LSP 3582. With the death of Billy Strayhorn in 1967 Ellington was moved to produce one of his most exquisite albums of all time, a collection of 12 Strayhorn originals, some of them never heard before. Under the title “...And His Mother Called Him Bill,” this can still be found in the RCA catalog on LSP 3906.

A somewhat more forgettable item on RCA was “The Duke at Tanglewood” recorded with Arthur Fiedler and the Boston Pops (LSC2857).

An oddity worth listening to “Duke Ellington North of the Border In Canada,” in which Duke, as guest soloist with the Ron Collier orchestra, plays compositions by Collier and other Canadian writers (Decca DL 75069).

Ellington has made numerous appearances with symphony orchestras, but their availability on records is limited. A new treatment of “Harlem” as well as the three part “Golden Broom and the Green Apple” and the long dormant “New World A Comin’” can be heard on Decca DL 710176, and played by Duke with the Cincinnati Symphony Orchestra, conducted by Erich Kunzel.

Closing out this most eventful of decades, the two-pocket “70th Birthday Concert,” recorded live in England (Solid State 19000), offers a typical sampling of the band’s performance on an overseas tour.

The 1970s: In his sixth decade as a recording artist, Ellington finds himself concentrating more and more on extended concert works. The following, whether they were recorded just before or just after the beginning of the ‘70s, exemplify his present direction: “Far East Suite,” RCA LSP 3782; “Latin American Suite,” Fantasy 8419; “New Orleans Suite” (the last recording featuring Johnny Hodges), Atlantic SD 1580; “Togo Bravo Suite,” recorded live in England for a two-pocket set, United Artists UXS 92.

Duke Ellington
Ellington the piano player

Mapping out a session with Frank Sinatra, Duke works with Billy May and Sunny Burke.

The more intimate settings, emphasizing "the piano player," as he delights in calling himself, are not being neglected. In fact, 1973 began with a renewal of the old Ellington-Norman Granz association as Duke and bassist Ray Brown taped a duo LP in Las Vegas for Granz's new Pablo label.

In Los Angeles, on the eve of his CBS-TV taping, a Pablo session was recorded with Ellington, Ray Brown, Louie Bellson and guitarist Joe Pass. On this date (and Granz says the procedure will be repeated on all future sessions), everything from start to finish, including rehearsals, out-takes and chatter, was preserved on videotape, for probable release on video cassettes. Thus, in his 48th year as a recording artist, the eternal Ellington enters yet another technological phase, while maintaining and extending the musical standards have been his hallmark right from the start.

I have attempted above to give a general picture of the many directions Duke and his men have taken through the decades. Inevitably there are many omissions. The sound track albums of "Anatomy Of A Murder" and "Paris Blues" on Columbia and United Artists respectively; the two albums with Johnny Hodges and a small group on Verve, "Side By Side" and "Back To Back," and the two excellent LPs by Mercer Ellington and his orchestra, featuring many of Duke's men in the late 1950s, on Coral, are among those that spring to mind. Hopefully the day will come when every Ellington LP of importance to the musical annals of the 20th century will somehow become available again, either through a more aggressive sales policy on the part of the record companies, or through some form of subsidy. In the meanwhile, even the minority of material currently listed offers an astonishing variety of performances whose value cannot be disputed by any serious record buyer.
Recordings reflect the evolution of the Ellington Sound.

(Note: Records referred to without numbers are not presently listed in the catalogues. All records appearing with numbers are still available.)

The 1920s: By tracing the pattern of Duke Ellington's recordings over a span of almost a half century, it is easy to discern how this master composer and arranger developed his style and expanded his orchestral concepts. Although, as mentioned elsewhere, many of the records are theoretically unavailable, the old masterworks are constantly being reissued, transferred to other labels etc. In any event, the evidence committed to records shows a tremendous evolution from the modest sextet with which Duke began his career on discs to the large ensembles, sometimes augmented by choirs or string sections, that have marked his efforts during the past decade.

Though collectors may find a couple of items waxed earlier (Duke and Sonny Greer accompanied singer Alberta Hunter on a 1924 session), the first recorded Ellington to be eventually issued on an LP stemmed from three sessions cut in 1926 for the Blu-Disc and Gennett labels. These appeared on one side of an LP entitled "The Birth of Big Band Jazz," with Fletcher Henderson on the B side. Part of the old Riverside Jazz Archives series, this will no doubt be reissued now that the Riverside catalog has been taken over by Fantasy.

Ellington at that time was writing and playing what was essentially dance music. Almost from the start, though, he featured his own compositions extensively. While using the 32 bar form of the Tin Pan Alley pop song, as well as the traditional 12 bar blues, he was the first innovator in jazz successfully to incorporate two or three different motifs in a single three minute performance, and to employ the band as a showcase for creating a number of virtuoso soloists.

Such early masterpieces as "Black and Tan Fantasie," "The Mooche," "Creole Love Call" and "East St. Louis Toddle-O" (the band's original radio theme) can all be found in their pristine state on "Flaming Youth" (RCA LPV-568). Of special interest is the use, in "Creole Love Call," of a human voice (Adelaide Hall) singing a wordless instrumental role—one of the many concepts pioneered by Ellington.

Other albums covering the period approximately from 1926 to 1931 were "Early Ellington" (Brunswick), "Duke Ellington at the Cotton Club" (Camden), and a series of three on Decca: "The Beginning" covering 1926-8, "Hot In Harlem" 1928-9 and "Rockin' In Rhythm" (1929-31).

Two of the most important albums in Ducal annals are "The Ellington Era" Vol. I, and "The Ellington Era" Vol. II (Columbia C3L27, C3L39). Each of these comprises three LPs along with lavishly produced booklets and rare illustrations.

The 1930s: In RCA's Vintage Series "Daybreak Express" (LPV 506) offers an illuminating picture of the progress made in the orchestra in the years following the original Cotton Club era. Recorded between 1931 and 1934, these 16 tracks show the orchestra enlarged, with three or four trumpets, two or three trombones, and three or four saxophones, as well as the band's first regular girl vocalist, Ivie Anderson. In "Echoes Of The Jungle" on this disk, there is a reflection of the demand for African effects to which Ellington added rich voicings from his broad orchestral palate. "Daybreak Express" was an outstanding example of railroad-inspired jazz; brilliantly scored and technically difficult to execute, it showed how far the man and the band were ahead of their time. Yet in the same album one finds less ambitious, equally successful treatments of standards ("Limehouse Blues," "Dinah," "Bugle Call Rag"), jazz stompers ("Dallas Doings," Stompy Jones"), the original instrumental version of "Solitude," and Miss Anderson's vocal on "Ebony Rhapsody," the Liszt adaption which Duke featured in his 1934 movie "Murder At The Vanities."

"This is Duke Ellington," a two record set on RCA (VPM 6042) spans the late 1920s as well as the '30s and part of the '40s. Included is one of the first performances of "Mood Indigo," which Duke composed in 1930 and recorded three times; under his own name for Victor and, for contractual reasons, as the Jungle Band for Brunswick, and as the Harlem Footwarmers for OKeih. (It is interesting to note that these were
virtually the only recording companies in existence at that time, and that the tremendous demand for Ellington enabled him to record for all three, often duplicating tunes in a slightly different interpretation.)

It was in the '30s that Ellington originated an important idea, that of breaking his band down into seven or eight piece groups, with one of the hornmen credited as leader and Duke appearing as a sideman. This was initiated under the aegis of Irving Mills on his Variety label in 1936. The first such groups were known as Johnny Hodges and his orchestra, Cootie Williams and his Rag Cutters, Rex Stewart and his 52nd Street Stompers, and Barney Bigard and his Jazzopaters. Four tracks by each group were combined in an Epic album a few years ago. It was on the Bigard date, incidentally, in 1936, that the original version of "Caravan" was recorded. Many other works that were later expanded for the full orchestra were born on these small band dates and ultimately achieved worldwide popularity. The Hodges sessions, between 1937 and '41, introduced "Jeep's Blues," Billy Strayhorn's "Day-Dream" and "Things Ain't What They Used To Be," by Duke and his son Mercer Ellington.

The band's first visit to Europe in 1933 was commemorated by its initial overseas recording session. An Everest album confusingly entitled "The Early Duke Ellington" (FS 221) actually consists for the most part of performances by Jimmy Dorsey and other artists. However, the three Ellington tracks cut in London—"Hyde Park," "Harlem Speaks" and "Ain't Misbehavin'"—can be found here.

The 1940s: The 1940s marked a period of tremendous advancement for Ellington. Early in the decade some of his instrumental compositions were slightly altered, set to lyrics and became nationally popular hits, most notably "Don't Get Around Much Any More" (originally recorded as "Never No Lament") and "I Didn't Know About You" (adapted from "Sentimental Lady"), both with lyrics by the late Bob Russell.

More significantly, Ellington wrote some of his most subtle and beguiling instrumental pieces, many of them designed as frameworks for a soloist: "Jack The Bear" for bassist Jimmy Blanton; "Bojangles" for Blanton and Ben Webster; "Blue Cellophone" for trombonist Lawrence Brown and others for Johnny Hodges, Cootie Williams and Barney Bigard.

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Starting in 1943, there were the extended orchestral suites (see separate list). Of these, "The Perfume Suite" may be found, along with many other 1940-46 gems in "The Indispensable Duke Ellington" (RCA LPM-6009).

During this important period Ellington was contracted to RCA, which has wisely seen fit to bring back into circulation most of his contributions covering that time. There are many Ellington students who feel that nothing can ever outshine some of the tracks in "Jumpin' Punkins" (RCA LPV 517); "Johnny Come Lately" (RCA LPV 541); "Pretty Woman" (RCA LPV 553); and "In A Mellotone" (RCA LPM 1364).

Although the monumental "Black, Brown & Beige" was never recorded in its entirety, six movements from it cover most of one side of "At His Very Best" (RCA LPM 1715), with violinist Ray Nance and saxophonist Johnny Hodges playing "Come Sunday," followed by "The Blues," with Joya Sherrill singing Duke's unique pyramid-form lyrics.

After leaving RCA, Ellington for a while was with Musicraft. The rights were acquired a while ago by Everest and some of the best late 1946 creations such as "Happy Go Lucky Local" and "The Beautiful Indians," both two part works, are on Everest FS 249.

The year with Musicraft was followed in mid-1947 by a move to Columbia for the first of Duke's two lengthy stints with that company. But because of the 1948 recording ban, and despite the advent of long play records, the band closed out the decade without any memorable tapings; most are deleted, some were never issued.

the eternal
Ellington enters
yet another phase.

Duke Ellington

13
In his 48th year as a recording artist,

Although Ellington himself appears in the final segment of the taping, and despite the presence of a dozen past or present members of the Ellington orchestra in the 53-piece instrumental ensemble, essentially this program must be regarded as a tribute to the man, conceived and performed primarily by others.

It will be, in fact, still another peak in a seemingly topless mountain of honors, testimonials, awards and celebrations. Such events have taken up a growing proportion of his professional moments during at least 30 years of the Ellington career. Just three decades ago this month, on the evening of Saturday Jan. 23, 1943, Ellington and his orchestra played, for a black tie audience at Carnegie Hall, the first of what would become an annual series of concerts.

Most recently Duke has been both a giver and receiver of honors. In 1969, after his historic birthday dinner at the White House, Duke was presented by President Nixon with the Medal of Freedom, the highest civilian medal the government can award. In 1972 a million dollar Duke Ellington Program was established at Yale University. It will involve the setting up of Afro-American music archives, a scholarship program, and the provision of teaching fellowships for black musicians at Yale. At the inaugural ceremonies last October, Yale President Kingman Brewster presented 30 musicians with an Ellington Medal. Among the recipients were men who had played unforgettable roles in Duke’s own early life—Willie the Lion Smith, Harry Carney—and others who in one way or another have carved their own niches in musical history: Dizzy Gillespie, Sweets Edison, Benny Carter, Charles Mingus, Lucky Thompson, Mary Lou Williams, Max Roach, Kenny Clarke and 20 more.

From the standpoint of continuous achievement and unrelenting evolution in a changing world, Ellington is literally unique. No other figure in the world of the arts

has managed more successfully to correlate the often conflicting demands of music as an art form, show business as an entertainment medium, and music biz as an economic imperative of twentieth century life in his chosen profession.

To the discerning observer, Duke is a man of more facets than can ever be presented in a 90-minute television show. He is best known world wide, of course, as a songwriter; his ASCAP credentials are formidable and it is doubtful that a day goes by where somebody, somewhere on earth, does not make a recording of an Ellington composition. But this is merely the tip of the Duval iceberg. That he has been able to sustain his orchestra, to keep going economically through depressions and recessions and changes in public taste, can be attributed in large measure to the totality of his scope.

Duke Ellington’s name, to the man in the street, probably will evoke an instant response such as “Solitude” or “Mood Indigo” or “Satin Doll.” But of course there has always been Ellington the composer/arranger of great instrumental jazz pieces that have had a life and durability of their own; since 1931 we have had, at an accelerating pace, large-scale works suitable for concert presentation. In later years came Ellington the lyricist, the producer and choreographer, the writer of music for the stage and of motion picture scores, the shaper of sacred works. It is by juggling all these areas of activity, by switching from dance band leader to concert hall maestro and all these other images, that Ellington, while maintaining his artistic integrity, has managed to stay afloat as a viable commercial commodity for longer than any other performer now active.

Such a tribute probably would not particularly please him, for he is a man completely immersed in the present and the future. What has gone before may be retained in small measure as a miniscule part of his library, and even then in updated fashion. Asked to name his own favorite composition, he will always reply: “the one coming up.”
Nevertheless, he has admitted to friends that variety is not only the spice of his life but very pragmatically a sine qua non. "I've always preferred to mix dances and concerts," he told his biographer Stanley Dance, "to play highbrow stuff in the concert hall—like the engagements we did with the Cleveland Symphony, the National Symphony, etc.—and the next night to play a prom. Sometimes we play for the Elks club or the Moose club, and it's "Melancholy Baby" all night, but I love it, because I like the change of pace in going from one extreme to another. We have so much stuff in the book, and not only jazz."

If it is possible to break down Ellington's record of accomplishment into categories, it might be said that he has led '10 lives—one more than the conventional cat of all time. They are, in the approximate chronological order of their emergence:

(1) Dance dates. While he was still in his teens, in Washington, Ellington was making a good living supplying bands for dance dates and parties. There are some Ellington admirers to whom he still represents primarily the ideal choice for a debutante party or some such occasion for which danceable music is required; such gigs still form a part of each year's itinerary.

(2) Night clubs. After moving to New York, playing at Barron's in Harlem and moving downtown to the Hollywood Club at 49th St. and Broadway, Ellington began to attract the attention of his contemporaries such as Paul Whiteman and the members of his orchestra, working just a block away at the Palais Royale. The Hollywood became the Kentucky Club; it was during his long tenure there that Duke became allied with Irving Mills, who managed his affairs until 1939 and was a central figure in the Ellington story.

With the help of Mills, Jimmy van Heusen and others, Ellington opened with an enlarged orchestra at the Cotton Club in Harlem, Dec. 4, 1927. To cut a very lengthy story short, cabarets and night spots of one kind or another have been part of the life's blood of the Ellingtonians to this day. Last New Year's Eve, Duke and a reduced version of his band brought in 1973 during the most recent of their regular visits to the Rainbow Grill in midtown Manhattan.

(3) Records. It is only through the medium of his recordings that the evolution of his music can accurately be traced (the evidence of films has been too sporadic and selective and television, of course, began too recently). Discographers have found records by Duke that date back to 1925, but the style of the band was first distinctly noticeable in a series under the name of Duke Ellington and his Kentucky Club Orchestra, beginning in late 1926. Originally on the Vocalion label, a dozen of these early 78s were issued a few years ago under the title: "Duke Ellington—The Beginning," in the Decca Jazz Heritage Series (Decca DL 79224).

In my personal collection, amassed over a period that began when I was a teenaged Ellington fan in London, I now have 250 78s (or 45s) and 97 LPs under Duke's name. This does not include others such as, for example, a set by the band recorded live at the Blue Note in Chicago and issued last month on Roulette as part of its "Echoes Of An Era" series. For contractual reasons, this was issued with Billy Strayhorn credited as leader. If one adds the various albums by splinter units under the names of Johnny Hodges, Strayhorn, Cootie Williams, Barney Bigard, et al., the number of albums issued since the beginning of LP history might be closer to 150.

The current issue of the Schwann catalog lists only 26 items under Ellington's name, but this is misleading. Domestically and all over the world, Ellington records are always being issued, deleted, reissued and, quite significantly, bootlegged on an incredible scale. There are also innumerable Ellington recordings lying on the shelves, most notably at Columbia, where he spent most of the 1960s, recording a goldmine of masterpieces many of which that company has not yet seen fit to release.

Ray Avery's Rare Record Shop in Glendale, Cal., and many other such shops, do a brisk trade in Ellingtonia. In the final analysis it may be said that there is no such thing as a deleted Ellington record. For example, "Duke Ellington's Greatest Hits," taped at a Paris concert and available in 1967 on Reprise, disappeared, then cropped up a year or so ago on Columbia's Harmony subsidiary. Everything he has ever done has become, to some extent, a catalog item, since it is only a matter of time before any given album may make such a reappearance.

Though not a hot record property in the pop or rock sense, Ellington has shown a rare faculty for retaining his loyal following while continuing to attract the attention of younger fans. The presence of Chicago, doing "Jump For Joy" on the TV special, attests to the comptability of his music and the now generation.

(4) Radio. Ellington's airshots, from the Cotton Club were of vital importance in bringing his music to the general public and in stimulating record sales. Though his career on radio was mostly composed of late night remotes from night club and dance hall locations; the cumulative impact was of enormous commercial value.

Radio has not played as large a role as it could and should have played in bringing Ellington's music to the world. For reasons that can only be attributed to racism, he never had his own sponsored network series. The top 40 attitude of many radio stations has kept the extent of record air play far below what many detached observers feel it should be.

Ellington, however, remains an inextinguishable part of radio—even live radio. On New Year's Eve he had a half hour direct from the Rainbow Grill.

(5) Theatres. Soon after the Cotton Club, bolstered by the recordings and radio shots, had established him as a national name, Ellington made the step into vaudeville. In 1930 he shared the bill with Maurice Chevalier at the Fulton Theatre in New York. Through all the great years of movie-and-live-show houses, he was in constant demand; today he plays occasionally at the Apollo and the few other live-entertainment theatres that remain.
More or less in the same category, however, are the other in person dates: military bases, tours for the State Department, etc. These will be dealt with below under Concerts.

(6) Motion pictures. Through the years, starting shortly after the advent of talking pictures, Duke appeared intermittently in a number of band shorts for RKO, Paramount, Universal and others. In some of these Irving Mills appeared on screen, seated at a desk introducing the maestro. (Mills was a man of many parts; on several of the early Ellington records he was the vocalist who gave such numbers as "Diga Diga Doo" and "Doin' the New Low Down" their vo-do-de-o flavor.)

Hollywood on the whole was incredibly slow in taking advantage of the Ellington genius. Had a man of foresight been on hand in one of the studios, many durable masterpieces could have been commited to posterity. "Creole Rhapsody," for instance, could have been the basis for a short. "Black, Brown & Beige," as seen at Carnegie Hall in its original 50-minute form, would be of immense documentary value today for screening on educational television and at schools and colleges.

The band's first feature film appearance was made in an Amos 'n' Andy feature, "Check And Double Check." There were several other brief shots in feature films, as well as band shorts until the latter medium died out in the early 1950s.

... creating a meaningful solo in the studio ...

hall as a medium for jazz was all but ignored until Ellington's trend-setting series from 1943-50 at Carnegie Hall. During those years, various entrepreneurs picked up the idea of regular concerts; Norman Granz (later to enjoy a frequent association with Duke) extended the idea to a touring concept, and Eddie Condon gave concerts regularly at Town Hall.

Ellington's was the only big jazz orchestra to play at the Metropolitan Opera House (1951). Another precedent was his orchestra's appearance at Carnegie Hall in 1955 in tandem with members of the Symphony Of The Air.

The 1950s and '60s saw a gradual shift of emphasis until concerts became more rule than exception. There was the 1956 sensation at the Newport festival, when Ellington's rendition of his "Diminuendo And Crescendo in Blue" (featuring Paul Gonsalves playing 27 frenetic choruses on tenor saxophone) led to a Time Magazine cover story for Duke.

In 1958 Duke was presented to Queen Elizabeth during a concert at the Leeds Festival. In 1969 the band made its first concert appearances behind the Iron Curtain, and two years later the State Department set up Ellington's historic tour of the Soviet Union.

Ellington's concerts have a dual importance in that they not only enable him to present his music under optimum conditions but also expose him to vast in-person crowds. They are among his most lucrative engagements, with a very healthy four- or five-figure gross at theatres, stadiums, festival grounds and auditoriums of every kind from here to Moscow and Melbourne.

(8) Television. For too many years, Ellington's TV work was devoted largely to guest appearances of the Ed Sullivan type in which he appeared, with or without the orchestra, playing one or two of his popular songs. But he was not content to let the new medium be lost to him, and in May of 1958 "A Drum Is A Woman," a CBS spectacular (color was very rare on CBS in those days) was built around him, with Ellington's music and lyrics (in collaboration with the late Billy Strayhorn) in a highly visual fantasy, based on a story roughly paralleling the origins of jazz.

Ellington's sacred concert was seen on educational television; he has been off and on the tube frequently during the 16 years since "A Drum Is A Woman," but that event remains unique. It remains for some visionary sponsor to see the possibilities of giving Ellington a free hand again, for today the commercial potential of an original Ellington work along similar lines would be infinitely greater.
As noted before "Duke Ellington...We Love You Madly!" is a shoe for, rather than by, Duke Ellington. A Bud Yorkin-Norman Lear Tandem Production, it was brought to fruition with Quincy Jones as producer-musical director, Yorkin as executive producer Marian Rees as co-producer and Stan Harris as director. The Ellington songs (and a couple by Strayhorn, Juan Tizol and Mercer Ellington) were arranged for the large orchestra by a staff of writers that included musical supervisor Phil Moore, vocal arrangers Kenny and Mitz Velch, and long-time Ellington associate Jimmy Jones, as well as Marvin Hamlisch, Luther Henderson, Thad Jones and Peter Myers.

(9) Sacred works. Ellington gave his first sacred concert in 1965 at Grace Cathedral in San Francisco. He has since been booked into such disparate sites as Beverly Hills Synagogue, Coventry Cathedral and, in 1988, the Cathedral of St. John The Divine in New York where his second sacred concert was premiered with Alice Babs as principal vocalist.

Much of the roots of jazz are known to have been grounded in the black churches of the nineteenth century. It was fitting that Ellington should be the man to bring the story full circle by destroying once and for all time the myth, fostered in corny TV and film screenplays but not entirely without basis in fact, that jazz was held even by black people to be "the devil's music." In performing his sacred works, Ellington sincerely feels he is bringing a divine message; at the same time, pragmatically, the sacred concerts have drawn into houses of worship countless thousands who may not have been there for many years; and the recitals offered him a new area of activity that now is a regular part of his schedule.

(10) Teaching. Ellington the educator is a relative latecomer to the scene, but it seemed that a whole new horizon might have opened up to him last July when the University of Wisconsin at Madison invited Ellington and his sidemen to give not only concerts but open rehearsals, master classes and workshops with academic credit for participating students. The Governor proclaimed Duke Ellington Week in Wisconsin, The University's Duke Ellington Festival drew students from all over the U.S. and even from Africa, South America and Europe. If Wisconsin succeeded can the other 49 be far behind?

If these are the ten lives of Duke Ellington, it might be fitting to add still another, though it differs from the others in that it has not usually involved his orchestra. This is Ellington the writer of music for the stage.

As far back as 1924 he wrote the score for a revue called "Chocolate Kiddies" which, though not seen in this country, enjoyed a successful run in Berlin.

Aside from Cotton Club revue scoring, there was a lull until 1941, when "Jump For Joy" was presented in Los Angeles. The first truly hip black musical, it demolished all the stereotypes that had prevailed up to that point in stage, movie and radio presentations along those lines. The show produced some magnificent songs by Duke and Paul Francis Webster, but apparently it was too far ahead of its time. After less than three months in Hollywood it closed, never to reach Broadway. Many years later there was an attempt to resuscitate it in a Miami production, but this too was short lived.

Duke did reach Broadway, however, by supplying the music for "Beggar's Holiday" in 1947. The frenetic pace of his other activities kept him away from the legitimate stage until 1960, when he wrote original music for a play, "Turcaret," performed at the Palais de Chaillot in Paris.

In 1963 Duke was simultaneously involved with the writing of music for a Canadian production of Shakespeare's "Timon Of Athens" and the creation of "My People," an elaborate edition to which he contributed concept, lyrics, music, arrangement, even choreography and lighting ideas. "My People" was part of the Century of Negro Progress Exposition in Chicago. For its duration, since Duke had to be on the road with his own ensemble, a "second Ellington band" was assembled to play the show, with Jimmy Jones as conductor and Billy Strayhorn as supervisor.
If a re-reading of the above leaves the impression that Edward Kennedy Ellington is not a man to be pigeonholed, the reader has drawn the correct inference. Not because it is more lucrative, but simply because he has an endless capacity for creating, in what seems to be a limitless variety of settings, Duke has transcended such terms as songwriter, composer, conductor, arranger, jazz, dance music or concert music. To use a phrase he has often applied to artists he admires, he is himself beyond category.

"On the evening of Feb. 11, 1973, an audience of tens of millions were offered the unprecedented spectacle of a great galaxy of stars paying homage to him." There are some skeptics who may say: "It's about time." Others will reason: better late than never. But on one point the viewers ought to be unanimous: no man in our world of music is more deserving of this honor.

...leading one of his early large bands.
IN A SENTIMENTAL MOOD

By DUKE ELLINGTON
IRVING MILLS
and MANNY KURTZ

American Academy of Music
Incorporated
1619 Broadway - New York City
In A Sentimental Mood

By DUKE ELLINGTON
IRVING MILLS
and MANNY KURTZ

Slowly with expression

\[ \text{Dm F+ F G7 Gm Bb+} \]

In A Sentimental Mood I can see the stars come thru my room

\[ \text{Bb C7 Dm D7 Gm Gb7} \]

While your loving attitude is like a flame that lights the

gloom On the wings of every kiss Drifts a melody so strange and sweet

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In this 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 divine

In A Sentimental Mood I'm within a world so heavenly For I never dreamt that you'd be loving sentimental me In A Sentimental me
Caravan

Moderato quasi misterioso

Ebdim C7 Ebdim C7 Ebdim C7

Night and stars above that shine so

Ebdim C7 Ebdim C7 Ebdim C7 Ebdim C7

bright The mystery of their fading light

Ebdim C7 Ebdim C7 Ebdim C7 Fm6

that shines upon our CAR-A-VAN;

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Sleep up on my shoulder as we creep across the sands so I may keep this memory of our CAR-A.
This is so exciting

You are so inviting

Resting in my arms As I

thrill to the magic charms of
Beside me here beneath the blue.
My dream of love is coming true.
Within our desert CARAVAN.
The Gal From Joe's

By DUKE ELLINGTON and IRVING MILLS

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song to-day - It's a sad tune that you'll be play-in':

CHORUS
She's leav-in' and folks are feelin' so low, They're

grievin' and they're consol-in' poor Joe; Gonna

miss her song Gonna miss her smile She'll be
trav-lin' a-lone down that last long mile
They're

sigh-in'
With all their trouble and woes

They're cry-in' 'cause they all loved THE GAL FROM JOE'S.

She's
SATIN DOLL

By JOHNNY MERCER, DUKE ELLINGTON, BILLY STRAYHORN

TEMPO MUSIC, INC.
Satin Doll

By DUKE ELLINGTON
JOHNNY MERCER
and BILLY STRAYHORN

Moderately, with a beat

Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

Cig-a-rette hold-er which wigs me over her shoulder, she digs me

Cm D7 Azm7 D7-9 C C#dim

Out cat-tlin' that Sat-in Doll.

Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

Ba-by shall we go out skip-pin' care-ful a-mi-go, you're flip-pin'

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Speaks Lat-in that Sat-in Doll. She's no-bod-y's fool, so I'm play-ing it cool as can be.

Am7 D7 Am7 D7 G7 Dm7 G7 (Spoken) give it a whirl, but I ain't for no girl catching me. Switc-h E-Rooney

Dm7 G7 Dm7 G7 Em7 A7 Em7 A7 Cm D7 Telephone num-bers well you know, do-ing my rhum-bas with u-no, And that 'n'

Abm7 Db7-9 C#dim C D9 G7-9 C my Sat-in Doll.
Boy Meets Horn

By DUKE ELLINGTON
IRVING MILLS
and REX STEWART

Moderato

In the dark of deepest night there comes a haunting

sigh floating down from somewhere on high,

oh, what a lonely lullaby

Chorus

You'll hear a symphony in blue whenever BOY MEETS HORN, you'll hear a

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melo - dy so new when BOY MEETS HORN; low and oh, so
sweet that it seems it's like the mel-low musi - c from an - oth - er world of dreams you'll hear a
strange and ten - der tune when - ev - er BOY MEETS HORN and when the musi - c in the moon - light
greets the morn, you'll see him stand - ing way above the crowd and rock-in on a
cloud when - ev - er BOY MEETS HORN you'll hear a BOY MEETS HORN.
Prelude To A Kiss

By DUKE ELLINGTON
IRVING GORDON
and IRVING MILLS

Moderato

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

for the dew—That was my heart serenading you—

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My PRELUDE TO A KISS

That was my heart trying to compose

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
IT DON'T MEAN A THING
(IF IT AIN'T GOT THAT SWING)

Words by IRVING MILLS
Music by DUKE ELLINGTON
It Don't Mean A Thing
(If It Ain't Got That Swing)

By DUKE ELLINGTON
and IRVING MILLS

Lively

What good is melody,
what good is music,
if it ain't possessin' somethin' sweet,

It ain't the melody, it ain't the music, there's something else that makes the tune complete.

CHORUS

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

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doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, all you

It don't mean a thing, all you

got to do is sing,

(doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah)

It don't mean a thing, all you

wah)

Just give that rhythm

Oh, it don't mean a thing, if it ain't got that swing,

(doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah) It wah, doo wah, doo wah, doo wah, doo wah
Take The "A" Train

From the Columbia Picture, “REVEILLE WITH BEVERLY”

By BILLY STRAYHORN
and THE DELTA RHYTHM BOYS

Rhythmically

You can give up pleasure driving and

ditch your A-card too.
And you need not

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Chorus

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
Boogie Woogie

**Db**

baby subway riding

That's where

**Bb9 Bb7 Bbm7 Eb9 Gdim Ab**

romance may be hiding

Forget your car or

**Bb9**

airplane

You'll find that it'll pay to take the

**Ab**

"A" Train

"A" Train
SOPHISTICATED LADY

WORDS BY
Mitchell Parish
and Irving Mills

MUSIC BY
Duke Ellington
They say into our

early life romance came, and in this heart of yours burned a

flame, A flame that flickered one day and died away.

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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, non-chalant,
Diamonds shining, dancing, dining with some man in a restaurant,

Is that all you really want? No, sophisticated lady, I know, you miss the love you lost long ago, and when no-body is nigh you cry. They cry.
Don’t Get Around Much Anymore

By DUKE ELLINGTON
and BOB RUSSELL

Slowly

When I’m not playing solitaire, I take a hook down from the shelf

And what with programs on the air, I keep pretty much to myself.

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Slowly
Chorus

Missed the Saturday dance
Heard they crowded the floor

Am7  D7  G7  C
Could'n't bear it without you
Don't get around much any more

C
Thought I'd visit the club
Got as far as the door

Am7  D7  G7  C
They'd have asked me about you
Don't get around much any more
Darling I guess my mind's more at ease But
nevertheless Why stir up memories Been invit-ed on dates

Might have gone but what for Aw-fly diff-ferent with-out you

Don't get A-round Much An-y-more Missed the Sat-ur-day more.
Mood Indigo

By DUKE ELLINGTON
IRVING MILLS
and ALBANY BIGARD

Slowly

You ain't been blue,

No, No, No, You ain't been blue,

Mood IN-DI-GO, That feelin' goes stealin' down to my

shoes, While I sit and sigh: "Go 'long, blues!!" blues!!

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Always get that MOOD IN-DI-GO,
Since my baby said goodbye,
In the evening when lights are low,
I'm so lonely I could cry,
'Cause there's no body who cares about me,
I'm just a soul whose blues is blue can be,
When I get that MOOD IN-DI-GO,
I could lay me down and die.
Solitude

By DUKE ELLINGTON
EDDIE DE LANGE
and IRVING MILLS

Slowly, with expression

In my SOL-I-TUDE you haunt me With revers-ies of days gone by. In my SOL-I-TUDE you taunt me With mem-o ries that nev-er die.

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sit in my chair, I'm filled with despair, There's no one could be so sad

Fm7       F#dim       Eb       Bb7    Eb7

gloom ev'rywhere, I sit and I stare, I know that I'll soon go mad

Fm7       F#dim       Eb       Edim   Bb7    Bb7+

SOLITUDE  I'm praying Dear Lord above

Gm        Cm7       Fm7       Ab    Gm

Send back my love. In my love.
I Got It Bad
(And That Ain't Good)

From the American Revue Theatre Production "JUMP FOR JOY"

By DUKE ELLINGTON
and PAUL WEBSTER

The poets say that all who love are blind;
But

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

Good Book says "Go seek and ye shall find."
Well,
I have sought and my what a climb it is!

Dm7    G7    G7aug    Cmaj7      Am    B7    Dm7    E7
life is just like the weather It changes with the hours;
When he's near I'm fair and warmer

A7    Eb7    D7    G    C7    G    C7
When he's gone I'm cloudy with showers; in emotion, like the ocean it's

G    C7    G    C7    D7    Am    B7    Em7 (add9)    Am7    D7
either sink or swim When a woman loves a man like I love him.
Moderately slow

Chorus E\(\text{dim}\) G C G B7 Em A7 Em7 A9 A7aug A7

Never treats me sweet and gentle
Like a lonely weeping willow
lost in the wood

I Got It Bad And That Ain't Good!
I Got It Bad And That Ain't Good!

My poor heart is sentimental
And the things I tell my pillow
not made of wood
no woman should

I Got It Bad And That Ain't Good!
I Got It Bad And That Ain't Good!
But
Tho
when the week-ends over and Monday rolls around
I end up like I folks with good intentions tell me to save my tears
I'm glad I'm mad a-

start out just cry-in' my heart out
He don't love me bout him I can't live without him
Lord above me

like I love him nobody could
I Got It
make him love me the way he should
I Got It

Bad And That Ain't Good
Bad And That Ain't
I'm Just A Lucky So-And-So

By DUKE ELLINGTON
and MACK DAVID

Very slow

D+ Gm7
Gm    Gm    Eb    Gm    Eb9    D7+9    Gm

Some peo-ple need a lot of mon-ey — and noth-in' else but mon-ey to

G9    C9

make their life com-plete. — Not me, — not me.

Gm    Cm    Gm

I have- n't got a lot of mon-ey — But life is milk and hon-ey. Yes,

D+ Gm7    Gm    Eb    Gm    Eb9    D7+9    Gm

life is might-y sweet — You see — this is my phil-os-o-phy.
Refrain  Very slow and rhythmical

As I walk down the street  Seems ev'-ry-one I meet  Gives me a friend-ly, Hel-lo.

I guess I'm just a luck-y so-and-so.

The birds in ev'-ry tree  Are all so neigh-bor-ly

They sing wher-ev-er I go.  I guess I'm just a luck-y so-and-so.

If you should
ask me the amount In my bank account, I'd have to confess that I'm
slip-pin' But that don't worry me, confidentially, I've got a

dream that's a pip-pin' And when the day is through

Each night I hurry to a home where love waits, I know. I guess I'm

just a lucky so-and-so.
I Let A Song
Go Out Of My Heart

By DUKE ELLINGTON
IRVING MILLS, HENRY NEMO
and JOHN REDMOND

Slowly

Everybody has a favorite song,

My heart has one too;

But I lost my favorite song, That's why I'm so blue.

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CHORUS

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.
EVERYTHING BUT YOU

By Duke Ellington
Harry James
and
Don George
Everything But You

Moderate and rhythmic

You left me a horse from Texas, A house with installments due,

A letter with lots of X's, EVERY THING BUT YOU...

You left me some beans from Boston, A bicycle built for two,

A memory to get lost in, EVERY THING BUT YOU

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Each day was so gay and so daring,

I loved every breath taking minute, for how could I know

I was sharing a kiss without a future in it. You left me a dream to

room with: A coffee pot from Peru, A knife and a fork to

spoon with, EVERY THING BUT YOU. YOU.
Five O'Clock Drag

By DUKE ELLINGTON
and HAROLD ADAMSON

Medium swing tempo

You're "hep" to what's buzz-in', cousin;

You're up on what's cook-in' too— Don't-cha start relax-in',

Jackson; Show what you can do.
Medium swing tempo

Chorus, $A_b$

$D_b$ $D$-dim $A_b$ $F_m$ $E_b7$

The Five O'clock Drag is driv-in'!
Just look at those cats arriv'in' a-

$A_b$ $A_b7$ $D_b$ $D$-dim $A_b6$ $B_bm7$ $E_b9$ $A_b$

round a-bout five for jiv-in';
Say, it's a real "hep" treat.

The

$A_b$ $D_b$ $D$-dim $A_b6$ $F_m$ $E_b7$

rhythm it blares is trick-y,
a rhythm that scares an 'ick-ie';
it's

$A_b$ $A_b9$ $D_b$ $D$-dim $A_b$ $B_bm7$ $E_b9$ $A_b$

giv-in' the squares a mick-ie,
a touch of Basin Street.

First, you
start to zag, and then you zig it, And then you dig it — Hip! Hip! Hip! — Then you

start to shag, and, as you jig it, you take a hop a jump, or a skip.

Five O'clock Drag is jump-in' The drummer man's beat is thump-in';

Five O'clock Drag is sump-in' That really does "all rest!"
Day Dream

By DUKE ELLINGTON
and BILLY STRAYHORN

Slow

Moderately

Funny the way that I feel now
Can't keep my feet on the ground

Ev'ry-thing seems un-real now
When you're not a-round:

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Day-Dream why do you haunt me so Deep in a rosy
glow the face of my love you show
Day-Dream I walk along on air building a castle
there for me and my love to share.
Don't know the time Lord - y, I'm in a daze

Sun in the sky, while I moon a-round feel-ing haz - y

Day - Dream don't break my reverie un-til I find that she is
day-dream-ing just like me.
I Never Felt This Way Before

By DUKE ELLINGTON
and AL DUBIN

Slowly, with expression

A turn of the tide or the weather Are

things we accept as they come But since you and I've been to-

gather The change in my heart leaves me numb

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Chorus: G Slowly with expression Edim Am7 Ddim D7 G

I Never Felt This Way Before I met you You stole my heart and what is more I let you I fell in

love too often I won't deny But my heart didn't soften till you came by When I discovered you be-
Am7 Ddim D7 G

tween romances I looked at you and read be-

E9 D7 G G7aug

tween your glances this is one romance I

C A9 G Am7 D7

can't ignore I Never Felt This Way Be-

1.
G Dm6 Ddim A9 D7 fore.

2.
G C7 G fore.
The Brown Skin Gal
In The Calico Gown

By DUKE ELLINGTON
and PAUL WEBSTER

Moderately

C F Em Am Dm7 G7 C F Em Am D7 G7

She's a camp-town tune at a bar-becue, an old-fash-ioned curt' sy And a how dee ya' do, a

tin-type from some-bod-y's lock-et The wind and the stars and the earth But in

prac-ti-cal terms of the pock-et, Here's how I measure her worth

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Chorus, Cmaj7  Dm7  Em7  Fm7  Gm7  Fmaj7  Em7  Dm7  G7
A penny for the moon, a nickel for a dream, a quarter for a tune like the "Old Mill Stream" But

C  A7  Dm  Faug  Dm7  Cdim  C  Cdim  C  Fm6  C  G7  C
I'd give a dollar and my heart to follow to The Brown-Skin Gal In The Cali-co Gown. A

Cmaj7  Dm7  Em7  Fm7  Gm7  Fmaj7  Em7  Dm7  G7
puzzle for a pal A jack-knife for a song, a garter for a gal in a blue sarong But

C  A7  Dm  Faug  Dm7  Cdim  C  Cdim  C  Fm6  C  G7  C
I'd give a necklace because I'm reckless for a kiss from the miss in the Cali-co Gown.
Have n't much use for worldly goods Robin Hood's for me; if my love's worth a nickel,

It's worth a peso mine for the giving; hers for the 'say so' A pony for a cart to

take her out to dine; a scissors cuts a heart on a Valentine; then a sky-blue bonnet with

Bli-Blip

From the American Revue Theatre Production "JUMP FOR JOY"

By DUKE ELLINGTON
and SID KULLER

Slowly

While other lovers sing your praises in phrases deftly lyrical, I'm a cat who's better at a scat song that's satirical.

boggling for your hand, sweet chick I hope you'll understand this lick.

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Slowly
Chorus

My love to you I bring on account a you can sing Blip

Var-thy Flam flam flam Hip-i-dee-dle-da Ba-a-a-a-a-a-imp My

love for you is true on account a you can do Blip Var-thy

Flam flam flam Hip-i-dee-dle-da Ba-a-a-a-a-a-imp My poor heart
gives a start like a Jitter-bug just won't stop
Mix your crooning with my spooning and

let me blow my top. Your love to me I've sworn on account of

mine is your'n Bli-Blip Var-thy Flam flam flam

Hip-i-dee-dle-da Ba-a-a-a-a-a-a imp. My Ba-a-a-a-a-a-a imp.
Ring Dem Bells

By DUKE ELLINGTON
and IRVING MILLS

Moderato

Piano

\[C\quad G7\quad Am\quad G\quad F\quad Em\quad Dm\quad C\]

Morn-in' here and spread-in' cheer a-round.

\[E_b\quad Bb7\quad Cm\quad Bb\quad Ab\quad Gm\quad Fm\quad E_b\]

Got my don't care clothes on pleasure bound.

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Happy morning birds are gaily singing,
Everywhere I hear the joy bells ringing.

Refrain
Good time train is leavin',
Found a one man woman,
Ain't no time for grievin',
Goin' bride and groomin',

Ring Dem Bells,
Ring Dem Bells,
Ring Dem Bells...
Ring Dem Bells...
Got my Filled with

c
F#dim C7
F
Fm
round-trip ticket,
I'm ready to ride
wild elation,
It's easy to tell

c
G9+
c
Am Am7
To that land of honey,
Loves our destination,

g
G9
G9+
c
1 c Am7
B
2 c
Ring Dem Bells...
Ring Dem Bells...
Do Nothin' Till You Hear From Me

By DUKE ELLINGTON and BOB RUSSELL

Moderately slow

Some-one told some-one and some-one told you,
But they wouldn't hurt you, not much,

Since ev'-ry one spreads the story
With his own little personal touch.

Chorus

Do Nothin' Till You Hear From Me
Pay no attention to what's said

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Why people tear the seam of anyone's dream is over my head.

Do Nothin' Till You Hear From Me
At least consider our romance

If you should take the word of others you've heard I haven't a chance.

True I've been seen with someone new... But does that mean...
that I'm un-true? When we're a part
the words in my heart re-volve how I feel a-bout you.

Some kiss may cloud my mem-o-ry
And oth-er arms may hold a thrill

But please do noth in' till you hear it from me
And you nev-er will.

Do Noth-in' Till You Hear From
**Something To Live For**

By DUKE ELLINGTON
and BILLY STRAYHORN

---

**Verse**

Moderato (with expression)

F Cm F Cm Eb

I have almost every thing a human could desire,
Cars and houses,

Bbm Eb Bbm Eb9 Ab Bdim Abm C+ C7

bear-skin rugs to lie before my fire But there's something missing,

Fm Gm7 C+ Fm6 C G7 Eb dim C A7 D7 Fm6 G+7 C9 F+7

Something isn't there, It seems I'm never kissing the one whom I could care for.

---

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I want something to live for
someone to make my life
an adventurous dream
Oh,
what wouldn't I give for
someone who'd take my life and make it
seem gay as they say it ought to be.
Why
can't I have love like that brought to me? My eye is watching the
noon crowds searching the promenades seeking a clue
To the one who will some day be
my Something To Live For... Live For...
The Creole Love Call

Allegro moderato

By DUKE ELLINGTON

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Azure

By DUKE ELLINGTON
and IRVING MILLS

Very slowly

Am Am Am Abm Am Gm Am F

Drift-in' Dream-in' In an Azure mood,
I'm not wanted I'm so all alone;

Abm Am Am Abm Am Gm Am F F7

Star-dust gleam-in' Thru my solitude;
Always haunted By the dreams I own;

A Bb Am C#dim Dm Cm7 F7 A Bb Am F7 G7 G7b6 Gm Abm Am

Here in my seclusion, You're a blue illusion While I'm
But, though I'm tormented I must be contented Driftin'

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Am Abm
Am Gm Am

1. F C+

2. F

in this Azure interlude.
Dreamin' In an Azure mood

Abm Am Abm Am Abm Abm Am Gm Am F

Driftin' Dreamin' In an Azure mood

Abm Am Abm Abm Abm Am Gm Am F F7

Stardust gleamin' Thru my solitude

A Bb Am C#dim Dm Cm7 F7 A Bb Am F7 G7 G7b5 Gm C7

Here in my seclusion You're a blue illusion

Abm Am Abm Abm Abm Am Gm Am F

While I'm in this Azure interlude
Lost In Meditation

By DUKE ELLINGTON
IRVING MILLS, JUAN TIZOL
and LOU SINGER

Slowly, with expression

I am LOST IN MEDITATION

And my reverie Brings you back to me

For in my imagination Love has lingered

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on As though you'd ne-ver gone. This is just a dream that
can-not last When the mag-ic of this mood has

passed So I sit in me-di-ta-tion

Try-ing to pre-tend this mood will ne-ver end. end.
Rockin' In Rhythm

By DUKE ELLINGTON
IRVING MILLS
and HARRY CARNEY

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Alabamy Home

Moderato, with expression

I'm goin' home  Down there among the fields of cotton,  Down where the folks have not forgotten me  I feel blue

just for a little girl I'm strong for, Just for a certain one I long to see.

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Chorus

I'm go-in' down a-roun' my AL-A-BA-MY HOME — I'm gonna

see the bee that makes the honeycomb — The braise

cow will wag her tail, As I fill up the pail — I'll

chase the flies and I... I'll feed the...
chicks, and mix some barley with their corn. They love it.

so, I know they'll cluck for luck each morn. Then I will lie amid the hay. And call it all a day. Way.

down a-roun' my AL-A-BA-MY HOME. I'm go-in'
I'm So In Love With You

By DUKE ELLINGTON and IRVING MILLS

Rather slow

Vamp

D7 G D9 D7

Ev-ry night in

g7 (sus) G9 C G7 C C#dim G7 Dm Bb7 G7

dreams I hold you close in my arms,

Your dream ca-ress
brings happiness,
How I fear the break of day that takes you away,

Hear my plea, come to me, I'm lonely.

CHORUS
Come out of my dreams, come into my arms,
For I'm so in love with you,
You're with me till dawn,
But then you are gone, I'm
lone-ly the whole day thru,  

Each night  I pray that

with the sun-rise,  

I'll find  I'm looking in-to your eyes,  

Come

out of my dreams,  come in-to my arms,  For  I'm so in love.

with you.  

Come you.
Black Butterfly

By DUKE ELLINGTON
BEN CURRUTHERS
and IRVING MILLS

Slowly (tenderly)

You're a BLACK BUTTERFLY With your wings frayed and torn, Laugh-ter's

your's—so is scorn As they point to you in shame. You're a BLACK BUTTERFLY With your wings near the fire, But con-fess—when you tire, Is the

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candle worth the flame? Your Queen of the Night But with morning's early light
There's not a heart to really call your own;

So before it's too late, Change your ways and repent, Take my love that was meant For BLACK BUT-TER-FLY a-lone. You're a lone.
Please Forgive Me

By DUKE ELLINGTON
IRVING GORDON
and IRVING MILLS

Moderato

Wont you PLEASE FOR-GIVE ME, dar-ling
I'm sor-ry, so sor-ry

I did - n't mean to break your heart

Wont you please be-lieve me dar-ling
I miss you and kiss you

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In ev'-ry dream____ Since we're a-part____ my love for

you is so sincere____ What can I
do to keep you near?____ Won't you PLEASE FOR-

GIVE ME darling Let's make up, don't break up the love that

start-ed with you, sweet-heart____ you sweet-heart.
Paris Blues
(From the United Artists Motion Picture "Paris Blues")

Moderately

By DUKE ELLINGTON

Dmaj7  G7(b5)  Dmaj7

Left bank cafés,  Strolling the

D7      G      Gm(+maj7)

quays, Watching the boats on the Seine
Dmaj7  E13  E9(b5)  D6  D7(b9)  D7

come back again.  Where is that

E7(b9)  A7  D6  D7(b9)  D7  E7(b9)  A7

girl I met,  That girl that made me get

D6  D7(b9)  E7(b9)  A7(b9)  D7

those  Par - is blues and wonder?  Why did I_
have to roam?

I was so much at home,

Ev’ry lovely evening in a cozy café,

Sipping champagne
a long the main bou le vards. She was so
fine, just like the wine.

Now ev ry day is black. Please, some one, send her back

so I can lose those Par is blues.
Gypsy Without A Song

By DUKE ELLINGTON
IRVING MILLS, JUAN TIZOL
and LOU SINGER

Since you are gone
The nights are so long

I'm like a GYP SY WITHOUT A SONG

Day after day
I just drift along
Just like a

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GYPSY WITHOUT A SONG

were ev'ry camp-fire

how can my song begin?

arms just where you belong

Cm Fm Cm F7 F7+5 F7 Bb

Fm D7+5 G7 Fm D7 G7 Fm

G7 D7+5 D7 G Cm Fm Ab Fm G Cdim G7 C

(b) cresc. G7 D7 G7 Ab7 G7+5

Ab7 G7 Fm G7 Ab7 G7+5

Ab7 G7 Fm G7 Ab7 G7+5

Cm Fm Cm G Cdim G7 Cm Fm Ab Fm Cm

SONG.

SONG.
Come Sunday

Slowly, but freely

By DUKE ELLINGTON

G9
Eb maj7
C9
F9(sus)

Come Sunday, oh come Sunday, That's the day,

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Solo: Lord, Dear Lord above: God Almighty; God of love, Please look down and see my people through.
I believe that God put sun and moon up in the sky.
Heaven is a goodness time. A brighter light on high.
(Spoken): Do unto others as you would have them do to you, (Sung): And with God's blessing we can make it just clouds passing by.
Have a brighter by and by.
Lord, Dear Lord a-

I believe God is now, was then and always will be.
above: God Almighty; God of love. Please look down and

see my people through.

see my people through.
Love You Madly

By DUKE ELLINGTON
and LUTHER L. HENDERSON, JR.

Medium bright jump tempo

F6    Dm    G7    C7    A7    D7
___ you mad - ly right or wrong. ___ Sounds___ like the lyric of___

G7    C13    Cm7    F13    Bbmaj7    Bbm7(b5)
___ a song___ but since it's so ___ I thought you ought to know... I

F    C13    Fdim    F6    F6    Dm
love you, Love you mad - ly Bet - ter fish are

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in the sea

is

not the theory

for me

and

that's for sure

just like I said before

I love you,

Love you mad-

ly

If you could see the happy you and me

I

dream about so proudly

you'd know the breath of

Spring

that
makes me sing_
my__ love song__ so loud__ ly. Good__

things come to those who wait__ so__ just re-lax and wait__

for fate__ to let me see_ the day you'll say to me__ I

love you, Love You Mad-__ ly!
Doin' The Crazy Walk

By DUKE ELLINGTON
and IRVING MILLS

Lively

Am E7

Say, listen folks,

Am G7 G9sus G7 C A7 D9 D7 G7

I'm excited with news! Say, listen folks, now's the time to en-

Am G7 G9sus G7 C A7 D9 D7 G7

thusel! I got a tune and rhythm nobody ever did them:

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CHORUS

C       Ab7      Dm7      G7      C       E7      A9      A7
Shake your shoulders, shake your feet, New dance, can't be beat

Ab7       G7      Dm7      G7      C6      Am      D7      G13
Got no time to talk while doin' the Crazy Walk.

Ab7       Dm7      G7      C       E7      A9      A7
Shake your head and elbows too, Rest will come to you,

Ab7       G7      Dm7      G7aug    C       Fm      C       B7      B7b6
Got no time to talk while doin' the Crazy Walk. Now you just
let 'er go, and squat down low
And shake that thing, Then get in high and

slap your thigh, Snap in-to it, here's how you do it: Move your hips with

lots of pep, Sis- ter, watch your step, Got no time to talk while

doin' the Crazy walk...
LADY IN BLUE

Words by IRVING MILLS

Music by DUKE ELLINGTON

AMERICAN ACADEMY of Music
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1819 BROADWAY • NEW YORK CITY
Lady In Blue

By DUKE ELLINGTON
and IRVING MILLS

Chorus: Fm7

There is a gay Lady in blue

haunting my dreams all the night thru.

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She seems to creep into my sleep day after day and

nights without number I see her rise right under my eyes

Out of blue shadows while I'm lost in slumber: There in the dark

she is so fair. But with the dawn
she's never there
For with the bright morning's new light.
I wake and find the dream I've had in mind was a
Lady in Blue shadows of the
night.

I'm Riding On The Moon
And Dancing On The Stars

By DUKE ELLINGTON
and JOHNNY HODGES

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