

TOP OF ENCORE

10:00 Intermission (Maggie)

08:00 5 minutes to Places

03:00 Places:

SL – Sophia Scarsi, Avery Jane Taylor, Lillie Langston,
John Henry Stamper, Danny Bass, Clayton Lukens

SR – Brach Drew, Gemma Pedersen, Grace Gebara,
Madelyn Whitehead, Katie Browne

01:00 SB: SX 75x, pianist, LX 104-108

00:00 SX 75x LX 104

LX 106

PIANO-CONDUCTOR

SOPHISTICATED LADIES

18

IT DON'T MEAN A THING

(PHYLLIS AND DANCERS)

Empty musical staves for piano and conductor.

(RUBATO)

1 2 3 4

Sophia WHAT GOOD IS MEL-O-DY, Avery-Jare WHAT GOOD IS MUS-IC,

Chorus

A7 ARP Dm COLLA VOCE Bb7 A7 Dm Bb7 A7

Musical notation for measures 1-4 with lyrics and piano accompaniment.

5 6 7 8 9 10

Brach IF IT AIN'T POS-SESS-ING SOME-THING SWEET, Gemma IT AIN'T THE MUS-IC melody

Dm Bb7 A7 Dm F7 E7 Eb7 Dm Bb7 A7

Musical notation for measures 5-10 with lyrics and piano accompaniment.

LX 108

11 12 13 14 15 16

Danny IT AIN'T THE MEL-O-DY MUSIC Madeline THERE'S SOME-THING THAT ELSE MAKES THE TONE COM- PLETE. WELL IT

Dm Bb7 A7 Dm Dm/C Bb7 A7

Musical notation for measures 11-16 with lyrics and piano accompaniment.

P.C.

TEMPO-BRITE SWING

-2-

DON'T MEAN A THING

X

17

Musical staff with lyrics: DON'T MEAN A THING, IF IT AIN'T GOT THAT SWING,

Handwritten notes: (SMILE), F (RH), mf, (BARI), Dm, AB9

21

Musical staff with lyrics: DO WAH, DO WAH, DO WAH, DO WAH, DO WAH, DO WAH, DO WAH.

Handwritten notes: (SMILE), G9, Db7, Gm7/C, TRBS, F, A+7, TRB.4

25

Musical staff with lyrics: DON'T MEAN A THING, ALL YOU GOT TO DO IS SING,

Handwritten notes: (SMILE), SXS, (BARI), Dm, AB9

29

Musical staff with lyrics: DO WAH, DO WAH, DO WAH, DO WAH, DO WAH, DO WAH, DO WAH,

Handwritten notes: SXS, G9, Db7, Gm7/C, F, Bm7

67

P.C.

SB: LX 110-112

-3-

DON'T MEAN A THING

33

Makes no diff-rence if it's sweet or hot just

(57) Cm7 F9 Bb (UNIS) Bb Ab9

37

one that rhy... thm ev' ry-thing you got it

G7 G7bs Dm7 G7 C7 (TRBS) WA Bb7 A7 WA WA

41

Don't mean a thing if it ain't got that swing.

Dm Dm Dm Dm (BARI) Ab9

LX 110

45

DOO WATT, DOO WATT, DOO WATT, DOO WATT, DOO WATT, DOO WATT, DOO WATT.

G9 Db7 Gm7/C F A7

68

CUT TO p. 85

P.C.

- 6 - DON'T MEAN A THING

81

82

83 SLIGHT RIT

84

SOLO DRUMS H.H.

DANCE

85 (SAXES UNIS)

86

87

88

mf

mf

85

86

87

88

mf

Dm

Dm

Bb7 A7

Dm

89 (SAXES)

90

91

92 (SAXES UNIS)

(SMILE)

89

90

91

92

G9

Db7

Gm7

F A7

P.C.

-7-

DON'T MEAN A THING

LX 112

93 SXS (UNIS)

mf

94 95 96

TRBS

TRBS

mf Dm

Bb7 A7 Dm

97 98 99 100

TRBS

SXS

G9 Db9 Gm7 F Bb

101 102 103 104

SXS

TRBS

Cm7 F13 Cm7 F13 BbMA7 Cm7 C#m7 Dm7

105 106 107

BR SXS TRBS

G9 C#0 G9 G+9 C7

CUT TO ME 2047

72

-18- DON'T MEAN A THING

PC.

264 (BRIDGE)

(VOCAL) BR

265 266 267

MAKES NO DIFF'ERENCE IF IT'S SWEET OR HOT HOT

SAXES

Cm7 F7 Bb Bb

268 269 270 271

GAVE THAT RHY-THM EV'-RY-THING YOU GOT IT

SAXES

Dm7 G7 C7 A7

272 273 274 275

DON'T MEAN A THING IF YOU AIN'T GOT THAT SWING

SAXES TRBS

Dm Bb7 A7 Dm Ab9

SB: LX 114-116

276 277 278 279

DO WAH DO WAH DO WAH DO WAH DO WAH DO WAH DO WAH

BR SAXES (Unison) TRBS

G9 Db9 Gm7 F Cm6 D7

83

-19- DON'T MEAN A THING

P.C.

280 281 282 283

DO WAH DO WAH DO WAH DO WAH DO WAH DO WAH DO WAH

ADD (AHO harmony)

SAXES

BR (TPCS)

G9 Db7 Gm7 F Cm6 D7

284 285 286 287

DO WAH (CONT. SIMILE)

SAXES

TPCS

BR TRBS

mp G9 Ab° F Bb

CUT to M. 292

84.

20 DON'T MEAN A THING

P.C.

288

Musical staff with notes and measure numbers 289, 290, 291. Includes the text "(CONT...)" below the staff.

SXS

Musical staff for Saxophones (SXS) with notes and rests.

TRP3

Musical staff for Trumpets (TRP3) with notes and rests.

TRBS

Musical staff for Trombones (TRBS) with notes and rests.

Piano accompaniment staff with chords G7, Gm7, C#7, Dm7 and bass line notes.

LX 114

(Bump)

Musical staff with notes and measure numbers 292, 293, 294, 295. Includes the text "(CONT...)" below the staff.

(CONT...)

DO WAH DO WAH DO WAH

Musical staff for Saxophones (SXS) with notes and rests.

Musical staff for Trumpets (TRP3) with notes and rests.

Piano accompaniment staff with chords G9, Db7, Gm7, F13 and bass line notes.

85

LX 116

BRACH: Welcome to: IT DON'T MEAN A THING: THE MUSIC OF DUKE ELLINGTON!

MADELYN: Edward Kennedy Ellington (otherwise known as “Duke”) was born on April 29, 1899 in Washington D.C. He is well known as an American pianist and one of the greatest jazz composers and band leaders of his time.

BRACH: He was considered to be one of the originators of big-band jazz and composed over 3,000 songs in his lifetime. He led his band for six decades, composed thousands of scores, and is considered to have a large effect on the development of jazz music. **SB: LX 118**

MADELYN: The nickname “Duke” was given to him by a childhood friend. He has a very casual demeanor and dapper style, much like a young nobleman or “duke”.

BRACH: His experience is significant because he was able to rise to fame so quickly due to his Dad's insistence on etiquette classes. He was able to present himself well in front of white people and was able to perform in more white environments. Through his lifetime, this was very conducive to his success as a black performer. **LX 118**

PIANO-CONDUCTOR

SOPHISTICATED LADIES

9

BLI-BLIP

(pronounced "Blee-Blip")
(P.J. and TERRI)

John Henry (Boy) A B C D (Boy)

GIRL (Bub) Kate

BLI-BLIP BLI-BLIP My

1 LOVE FOR YOU I BRING 2 ON AC-COUNTA YOU 3 CAN 4 SING BLI-BLIP

mf F Gm7 F Dm7 Gm7 C13

5 VAR-TNY 6 FLAM FLAM FLAM 7 HIP-DEE A-NE-A-DA 8 BA-A-A-A-A-A-IMP. MY GIRL

TRBS F F7 Bb B0 F C+7 F C+7

TPS. (PLUNGER) SAKES

P.C.

-2-

BLI-BLIP

9

10 11 12

LOVE FOR YOU IS TRUE - ON AC-COUNT A YOU CAN DO BLI-BLIP

SAXES

F Gm7 F Dm7 Gm7 C+7

13 14 15 16

VAR-THY. FLAM FLAM FLAM HIP-DEE A-DLE A-DA BA-A-A-A-A-A-IMP

TRBS

F F7 Bb Bb F C+7 F

17 18 19 20

BOY MY POOR HEART GIVES A START LIKE A JITTER BUG JUST WON'T STOP

BR

SXS

Gm7 F9 Bb Bb Bb A+7

21 22 23 24

GIRLS MIX YOUR CROON-ING WITH MY SPOON-ING AND LET ME BLOW MY TOP. YOUR

SAXES

Dm7 G9 Dm7 G9 Gm7 C7 (TRBS) C+7

P.C.

-3- BLI-BLIP

25 26 27 28

LOVE TO ME I'VE SWORN - ON AC-COUNT-A MINE IS YOUR'N - BLI-BLIP

SAXES

TPCS, SAX

Chords: F7, Bb, Bbm, F, Dm6, Bb6, F6, Gm7, Gb7+9

29 30 31 32

VAR-THY FLAM FLAM FLAM HIP - DEE-A-DLE-A-DA BA-A-A-A-A AIMP

CUT TO m. 49

TPCS, SAX

SAXES

Chords: F, F7, Bb, Bb, F, G7, F, Gm7

33 34 35 36

SCAT (GIRL) (BEHIND BEAT) BOY

Chords: F, Dm7, Gm7, C7, Am7, D7b9, Gm7, C7

BASS

37 38 39 40

SCAT (GIRL) BOY

Chords: F, F7/A, Bb, Bb, F/C, Dm7, Gm7, C7

BASS

90

P.C.

-4- BLI BLIP

41

SCAT

42 43 44

F Dm7 Gm7 C7

Am7 D7b9 Gm7 C7

SCAT

45 46 47 48

F F7/A Bb B°

F/2 Dm7 Gm7 C7 F

49 Kate

50 51 52

My POOR HEART GIVES A START LIKE A JITTER-BUG JUST WON'T STOP

53 John Henry

54 55 56

MIX YOUR CROON-ING WITH MY SPOON-ING AND LET ME BLOW MY TOP.

91

SB: LX 120-122

P.C.

BLI-BLIP

57 BOTH UNIS. 58 59 60

LOVE TO YOU IVE SWORN - ON AC-COUNT-A MINE IS YOUR N. BLI-BLIP-

Tutti

F Gm7 F Dm7 Gm7 C+7

61 62 63 BOY 64

VAR-THY FLAM FLAM FLAM HIP-I-DEE-DIE A-DA BA-A-A-A-A-A-IMP.

F F7 Bb Bb F C+7 F Gm7

65 GIRL 66 67 BOTH 68

HIP-I-DEE-DIE-A-DA BA-A-A-A-A-A-IMP. HIP I DEE-DIE A-DA BA-A-A-A-A-A-A-A-A-A-A-A

Gm7 C+7 F Gm7 C+7

LX 120 (Bump)

69 70 71 72

BA-IMP.

TPC.4 TPC.3

C+7 F Gm7 C+7

92

SEQUE

PIANO CONDUCTOR *Hit Me With a Sophisticated Ladies* (to entice.)
Hot Note Me Bounce
 9/28/81

5

(TERRI)

CUE: APPLAUSE SEQUE

LX 122
 (Start)

Vocal

1. 2. 3. (*)

BASS * C F F#0 C/A A7 D7 G7

PERC.

5. VOCAL: Ad Lib

HIT ME WITH A HOT NOTE AND WATCH ME BOUNCE

BASS C Am7 Dmi7 G7

Dr. H. H. mp

* BASS SOUNDS 1 OCTAVE LOWER (BARS 1-9)

43

9 ^{KITTENISH}
 HIT ME! (P - KITTENISH) HIT ME WITH A HOT NOTE AND WATCH ME BOUNCE

10 11 12

PNO. TACET

Ami? Dmi? G7 (s.p.)

trbn. TIGHT PLUNGED

13 ^{SEX4}
 HIT ME WITH A HOT NOTE AND WATCH ME BOUNCE — HIT ME WITH A HOT NOTE AND WATCH ME BOUNCE — WHEN

14 15 16

C Ami? Dmi? G7 C Ami? Dmi? G7

17 18 19 20
 TRUM-PETS HEAT UP GIVE ME A RUG TO BEAT UP HIT ME WITH A HOT NOTE AND WATCH ME BOUNCE

C *WA* C/E *mf* F7 F# *WA* (R) C/G *trbn1* P

44

64 Hit Me With a Hot Note and Watch Me Bounce!

Words by
DON GEORGE

Music by
DUKE ELLINGTON

mf

CHORUS Bright bounce
Eb6 Cm7

Hit me with a hot note and watch me bounce, Hit me with a hot note and watch

mf-f

Ab Bb7 Eb Eb7 Ab7 3 Gdim7

me bounce, When trumpets heat up, Gim-me a rug to beat up,

Eb6 Cm7 Bb7 Bb13-9 Eb6 Eb6 Cm7

Hit me with a hot note and watch me bounce, Hit me with a hot note and watch

Ab Bb7 Eb6 Cm7 Ab Bb7 *stay*

me burn, Slap me down with rhythm from stem to stern, When

Eb7 Eb7 Ab7 Cdim7 Eb6 Cm7 Bb7

sax - es flare up How can I keep my hair up? Hit me with a hot note and watch

SB: LX 126-128

Bb13-9 Eb6 Bbm7 Eb7

me bounce, Start that trom - bone slid - in',

Ab maj7 Cm7

While I gath - er steam, Keep that tem - po rid -

F Bb7 Bb dim7 Bb7 Bb dim7 Bb7

in' And I'll come in right on the beam

Eb6 Cm7 Ab Bb7 Eb6 Cm7

Hit me with a hot note and watch me bounce, Knock me out with mu-sic in great

Ab Bb7 Eb Eb7 Ab7 Cdim7

a - mounts, Oh, let that beat wave, we're gon-na' have a heat wave,

cut to m/l 3

Eb6 Cm7 Bb7 Bb13-9 Eb6 Bb13-9 Eb6

1. Hit me with a hot note and watch me bounce. 2. me bounce.

P/C

6:

HOT NOTE

57

57 58 59 60

HIT ME WITH A HOT NOTE AND WATCH ME BOUNCE KNOCK ME OUT WITH MUS-IC IN GREAT A-MOUNTS OH

(T.P.S. TRATS) (T.P.S. TRATS)

Db69 (SAXES BVA) Bb7 #9 Eb13 Ab9 (R.S.) Db69 Bb7 #9 Eb13 Ab9

(b) 7

61 62 63 64

LET THAT BEAT WAVE WE'RE GON-NA HAVE A HEAT WAVE HIT ME

(BYA SANTA.) (BYA SANTA.)

Db69 Db11 Gb11 Gb

(P.M. SURE)

(BASS W/DRS. (H.H.))

LX 126 (3rd Bump)

65 66 67 68 69

HIT ME WITH A HOT NOTE HIT ME WITH A HOT NOTE AND WATCH ME BOUNCE.

(C.V.M.) (R.S.) (S.D.) (R.S.)

(BVA) (R.S.)

48

LX 128

KATIE: Duke Ellington began playing piano professionally at the age of 17. He was not good at improv or sight reading early in his career which resulted in him getting fired for “embellishing” on one occasion. As he gained popularity, he decided to gain some more musical training and studied under Harry Grant. **SB: LX 130**

GEMMA: Duke Ellington was based in New York City from the mid-1920s onward and gained a national profile through his orchestra’s appearances at the Cotton Club in Harlem. He created one of the most distinctive ensemble sounds of Western music. Breaking away from the conventions of band-section scoring, he used new harmonies to blend individual sounds and illuminate subtle moods with ingenious combinations of instruments. **LX 130**
(Music)

PIANO CONDUCTOR

SOPHISTICATED LADIES

A SENTIMENTAL MOOD (19)
LAS VEGAS VERSION B^b
(PHYLLIS)

(VERY SLOW INTRO.)

A B C D

(R.H.) (R.H.)

(L.H.) B^b(v9) Cm7 F7(v9) (L.H.) B^b(v9)

TEMPO

IN A SEN-TI-MEN-TAL MOOD I CAN SEE THE STARS COME

+ TIME BRUSHES

Gm Gm(MA7) Gm7/F C7/E

4 # 4-0

1

THROUGH MY ROOM WHILE YOUR LOVING AT-TI-TUDE IS LIKE A

Cm Eb+ B Eb/Bb F/A D7 Gm

7

FLAME THAT LIGHTS THE GLOOM ON THE WINGS OF EV'RY

G7 Cm B7 Bb

11

KISS DRIFT A MEL-O-DY SO STRANGE AND SWEET IN THIS SEN-TI-MEN-TAL

C7/E Ebm6 Dm7 C#o Cm7 Eb+/B Eb/Bb

14 15 16 17

BLISS YOU MAKE MY PAR - A - DISE COM - PLETE

Gm G7 Cm B7 Bb Am7/D Db7

18 19 20 21

ROSE PETALS SEEM TO FALL IT'S ALL LIKE A DREAM TO CALL YOU MINE

Gbm7 Ebm7 Abm7 G7(b9) Gb G° Ab7 G7

22 23 24 25

MY HEART'S A LIGHT-ER THING SINCE YOU MADE THIS NIGHT A THING DI-VINE IN A SEN-SI-MEN-TAL

Gb Ebm7 Abm7 Db7 F7 F7

6 >

26

MOOD I'M WITHIN A WORLD SO HEAVENLY FOR I NEVER DREAM THAT

TREMOLLO

Gm D/F# Bb/F C/E Cm Eb+/B Eb/Bb F/A D7

30
 You'D BE LOVING SEN - TI - MEN - TAL ME ~~TRANS~~

Gm G7 Cm7 B7 Bb Am7 D7

35 ROSE PETALS SEEM TO FALL IT'S ALL LIKE A DREAM TO CALL YOU MINE

Gb Ebm7 Abm7 G7(b9) Gb G° Ab7 G7

SB: LX 134

39 MY HEARTS A LIGHTER THING SINCE YOU MADE THE NIGHT
A THING A-DI-VINE 42 IN A SEN-TI-MEN-TAL

- 5 -

SENT... Mood

Chords: G^b , $E^b m7$, $A^b m7$, $D^b 7$, $F7$

43 MOOD 44 I'M WITHIN A WORLD SO HEA-VEN-LY 46 FOR I NEVER DREAM THAT

Chords: $Gm7$, $B^b + / F^\#$, B^b / F , $E m7 (b9)$, Cm , $E^b + / B$, E^b / B^b , D^+ / A , $D^{13} (b9)$

LX 134

47 YOU'D BELOV-ING SEN - TI - MEN - TAL MEEEEEE E E (Applause)

Chords: $Gm7$, $G7$, $Cm7$, $F7$, $G^b 7$, $C^b 7 (b9)$, $F(+9)$, $B^b M A 9$

DANNY: The radio played a huge role in developing his widespread popularity. His band played concerts throughout the United States and eventually on world tours. Ellington and his band could never escape the extreme amount of hate he received for being a colored artist. As his band changed and evolved, so did his music. **SB: LX 136**

LILLIE: People were important to Ellington. Individuality was at the root of his music. He showed this by not making all the sounds work together but play against one another. He believed in making the dissonance of all the instruments play together. He focused on surrounding the songs on the soloists and playing to their strengths. **LX 136**
(Music)

PIANO-CONDUCTOR

"SOPHISTICATED LADIES" (2)

SATIN DOLL - SQUEEZE ME

10/14/81

(P.J. and TERRI)

Empty musical staves for piano and conductor.

A B C D

(B/W) PIANO SOLO

Piano solo musical notation for measures A, B, C, and D.

VOICE (BOY)

1 2 3 4

CIG-A-RETTÉ HOLD-ER WHICH WIGS ME O-VER HER SHOULDER, SHE DIGGS ME (I KNOW)

Vocal line musical notation for measures 1-4.

(TRBS)

mf Dm7 E7b9 Dm7 G13 Em7 F#m7 Em7 A+7

Piano accompaniment for measures 1-4.

5 6 7 8

OUT CAT IN THAT SAT-IN DOLL.

Vocal line musical notation for measures 5-8.

TPRS.

D7+9 Db9 C A7b9

Piano accompaniment for measures 5-8.

P.C.

2

SATIN DOLL

9

10 11 12

BABY SHALL WE GO OUT SKIP-PIN' CARE-FUL A-MI-GO. YOU'RE FLIP-PING

SXS

TRBS

Dm7 Em7 Dm7 G13 Em7 F#m7 Em7 A+7

13

14 15 16

SPEAKS LAT-IN THAT SAT-IN DOLL. SHE'S

SXS

D7#9 Db9 C9 C9

17

18 19 20

NO-BODY'S TOOL, SO I'M PLAY-ING IT COOL AS CAN BE. I'LL

SXS

TRBS

C9 C7b9 F Eb E F Eb E F

P.C.

3-

SATIN DOLL

21
22
23
24

GIVE IT A WHIRL. BUT I AIN'T FOR NO GIRL CATCHING ME. SWITCH-E-RODNEY

SXS

BR

D9 D7b9 Dm7 Eb9

25
26
27
28

TEL-E-PHONE NUM-BER. WELL YOU KNOW DO-ING MY RHUM-BA. WITH U-NO.

(N.I. - WA)

SXS TRBS

Dm7 G7 Dm7 G7 Em7 A7 Em7 A7 Eb9

29
30
31
32

AND THAT 'N' My SAT-IN DOLL!

(PLINGER) TPTS WA WA WA WA WA WA WA WA

(PLINGER) TRBS

TENOR SAX

BARI

D9 Db9

P.C.

-4-

SATIN DOLL

33

GIRL:

TREAT ME SWEET AND GEN TLE.

TPTS.

C Dm7

TENDR. SAX

35

WHEN YOU SAY GOOD-NIGHT, JUST SQUEEZE

C Dm7

CMA7 CF#

37

38

39

40

ME. BUT PLEASE DON'T TEASE ME.

TPTS. L+R WA WA WA WA WA WA

Dm7 Eb7

Dm7 G

C Dm7

P.C.
41

SATIN DOLL

42 43 44

I GET SEN-TI-MEN - TAL, WHEN YOU HOLD ME TIGHT, JUST SQUEEZE

TPT 5.
TRBS

45 46 47 48

ME BUT PLEASE DON'T TEASE ME.

49 50 51 52

MISSING YOU ONCE YOU WENT A-WAY, SING-ING THE BLUES A-WAY EACH DAY, COUNTING THE NIGHTS WAIT-ING FOR YOU.

P.C.

6 - SATIN DOLL

53 ³ 54 ³ 55 56

I'M IN THE MOOD TO LET YOU KNOW I NEVER KNEW I LOVED YOU SO. PLEASE SAY YOU LOVE ME TOO.

SXS

D7 D7 Dm7 Dm7

(TENORS)

57 58 59 60

WHEN I GET THIS FEEL - IN' I'M IN EC-STAS-Y - SO SQUEEZE

TREB

C Dm7 Cmaj7 C#0

(TENORS)

61 62

ME - BUT PLEASE DON'T

Dm7 Eb7 Dm7

P.C.

7=

SATIN DOLL

SAME TEMPO

63

64

Boy:

TEASE

ME,

SHE'S

TRBS

TARGET

TRBS

(to 101)

25

(101) (Boy:) (102) (103) GIRL: (104)

(VOCAL) NO-BOD-Y'S FOOL SO I'M PLAY-IN' IT COOL AS CAN BE LIS-TEN YOU SINCE YOU WENT A-WAY (BR.) I'LL

BRASS A

CO. 4/2
SKS. 0

PNO. C7 C7 F F

(105) (106)

GIVE IT A WHIRL — BUT I AIN'T FOR NO GIRL. CATCH-IN' ME

SKS. 0

Cm. 6 D7

(107) GIRL: (108)

SING-ING THE BLUES A- WAY EACH DAY

3

4 TRMS

Dm.7 G7 F7 Eb7 Db7

P/C

SAYIN DOZE

SB: LX 138-140

109

WHEN I GET THIS FEEL- ING I'M IN EC- STA- SY SO SQUEEZE

TRP'S: Cmaj7 Dmi7 Cmaj7 Dmi7 Cmaj7 Dmi7 Emi7 A7

113

ME BUT PLEASE DON'T

TRP'S: Dmi7 G7 Dmi7 G7

115

GRAD. RIT. AS DIRECTED

TEASE ME JUST SQUEEZE

TRP'S: C' C

SATIN DOLL

(117)

ME BUT PLEASE DON'T TEASE ME JUST

TRUMPET

ALTO'S

Emi Dmi Emi Dmi

(121)

SQUEEZE ME BUT PLEASE DON'T TEASE ME

TRUMPET

PIANO ALONE

Rh. Ova to end

Emi Dmi Emi Dmi

LX 138 (Applause)

125

BOY-SPOKEN: (125) (126) (127) BOY: (128) GIRL: (129)

"A SATIN DOLL IS JUST AS PRETTY INSIDE AS OUT" (GIRL KISSES X X X X)

"VERY CONTINENTAL MY DOLL... BUT WHY FOUR?"

"ONE FOR EACH CHEEK"

ON CUE

AVERY JANE: Duke Ellington had sound to color synesthesia known as chromesthesia. People with this see color while listening to music. It affected him in a rather unique way. He claimed that certain notes from one musician would be one color while the same notes played by other musicians would be different colors. Individuals who have synesthesia and write music claim to write music that not only sounds good together but looks good as well

LX 140
(Music)

Sophisticated Lady *to requirre*

Words by
IRVING MILLS and MITCHELL PARISH

Music by
DUKE ELLINGTON

B dim Bb m

They say in - to your

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

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

The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The first system shows the vocal line starting with the lyrics 'They say in - to your' and the piano accompaniment. Above the first two measures of the piano part are the chords 'B dim' and 'Bb m'. The second system continues the vocal line with 'ear - ly life ro - mance came, and in this heart of yours burned a' and the piano accompaniment. Above the vocal line are the chords Gb7, F7, E7, Eb7, Ab, Ab7, G7, Gb7, and F7. The third system concludes the vocal line with 'flame, A flame that flick - ered one day and died a - way.' and the piano accompaniment. Above the vocal line are the chords Bb7, Eb7, Ab, and Ab7. The piano accompaniment includes various musical notations such as slurs, ties, and triplets.

Bb m Gb7 F7 E7 Eb7 Ab

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

Musical notation for the first system, including vocal line and piano accompaniment. The key signature is B-flat major (three flats). The system consists of a vocal line and a piano accompaniment with treble and bass staves.

Ab7 G7 Gb7 F7 Bb7 Eb7

fools in love soon grow wise. The years have changed you, some-how; I

Musical notation for the second system, including vocal line and piano accompaniment. The system consists of a vocal line and a piano accompaniment with treble and bass staves. There are triplets marked with a '3' above the notes.

Ab Cm D7 G Em

see you now.... Smok - ing, drink - ing, nev -

Musical notation for the third system, including vocal line and piano accompaniment. The system consists of a vocal line and a piano accompaniment with treble and bass staves.

C D7 G Ddim C Cm D+

er think - ing of to - mor - row, non - chal - ant,

Musical notation for the fourth system, including vocal line and piano accompaniment. The system consists of a vocal line and a piano accompaniment with treble and bass staves.

G Em Am7 D7 G Ddim Cm 7

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

Eb7 D7 Bbm Gb7 F7 E7 Eb7

Is that all you real - ly want? No, _____ soph-is - ti - cat - ed la - dy, I

SB: LX 142

Ab A7 G7 Gb7 F7 Bb7 Eb7

know, _____ you miss the love you lost long a - go, _____ and when no - bod-y is nigh you

60
to
m. 39
SL

1. Ab D dim F#7 F7 D dim | 2. Ab

cry. _____ They cry. _____

P.C.

SOPHISTICATED LADY

37 38 39 40

AND WHEN NO-BODY IS NIGH YOU CRY OH,

Bb7 add9 Eb b Dbmaj7 Eb/Cmi6 F7

41 42

NO SOPH - IS - TI - CA - TED LA - DY.

Bbmin7 Gb7 F7 E7 Eb7

LX 142
(Applause)

43 44 45

(SWEETLY)

TEM SX

ALTO SOLO

SX5 BR. + Cym. BASS

Apmaj7 Db7(b9) Apmaj7

95

I GOT IT BAD / MOOD (INDIGO)

(PHYLLIS)
and
(TERRI)

Musical score for the first system, including vocal lines for Phyllis and Terri and piano accompaniment.

Musical score for the second system, featuring piano accompaniment and an optional right-hand solo section.

OPT. INTRO R.H. SOLO

*(L.H. TACET IF OPT R.H. IS USED)

17 TEMPO (BVD)

Musical score for the third system, including vocal line with lyrics, piano accompaniment, and guitar chords.

NE- VER TREATS ME SWEET AND GEN- TLE THE WAY HE SHOULD;

Chords: C, E7, Ami, D+, D6, D7, DMaj7

80

21 22 23 24

I GOT IT BAD AND THAT AIN'T GOOD!

Handwritten notes: *W.M.*, *tbns*, *8*, *bo*, *bo*, *tbns*, *bari*

Chords: F, C/G D^b/G D/G E^b/G, C Maj⁷, G⁺

25 26 27 28

MY POOR HEART IS SEN - TI - MEN - TAL NOT MADE OF WOOD

Handwritten notes: *sxs.*

Chords: C, E⁷ Ami, D⁺ D⁶, D⁷ DMaj⁷

29 30 31 32

I GOT IT BAD AND THAT AIN'T (SO) GOOD! (AH) BUT

Handwritten notes: *sxs*, *tbns*, *8*

Chords: F, C D^b D E^b, C Maj⁷, C⁺Ma⁷ D⁺Ma⁷ D⁺Ma⁷ E⁺Ma⁷

P/C

37

10/14/81

I GOT IT BAD

(38)

FLTS'S
BVC
TRANS

WHEN THE WEEK-END'S O-VER AND MON-DAY ROLLS A-ROUN' I

Chord chart for system 38:
 Fmaj7 | F7 F6 | Fmi (maj) | Fmi7 Fmi6

(39)

END UP LIKE I START OUT JUST CRY-IN' (CRYIN') MY HEART OUT

Chord chart for system 39:
 C | B | Bb A7 | Dmi7 | Dmi7 G7(F9)

(41)

HE DON'T LOVE ME LIKE I LOVE HIM NO-BOD-Y COULD

Chord chart for system 41:
 E7 | Fmi | D+ D6 | D7 Dmaj

82

9/2

- 4 - 10/14/81

I GOT IT BAD

(45) (46) (47) (48)

I GOT IT BAD AND THAT AIN'T (SO) GOOD!

SX'S TRBS

CLAR. LEAD

BR

F C D^b D E^b C^{mi} F^(F)

"MOOD INDIGO"

(49) (50) (51) (52)

(VOICE 2)

You AIN'T BEEN BLUE No, No, No

NOODLE UNDER VOICE

B^b A⁷ B^{b7} B⁹ C⁹ C^{mi} B⁹ B^b

BS CUE

(53) (54) (55) (56)

You AIN'T BEEN BLUE, TILL YOU'VE HAD THAT MOOD IN-DI-GO.

NOODLE UNDER VOICE

B^b A B^{b7} B⁹ C⁹ G^{b7} D^b_{mi} G^{b7} F⁷ E^bE⁷F

BS CUE

P/C

5

10/14/81

I GOT IT BARKS

(57)

12 (58) (59) (60)

THAT FEELIN' GOES STEALIN' DOWN TO MY SHOES, WAILE

SX'S

Bb Cm Bb Cm Bb7 Fm7 Bb7 Eb Fm7 Eb Ab7 Gb7 F7

(61)

(62) (63) (64)

WAILE SIT AND SIGHIN' "GO" LONG, BLUES!

SX'S

Bb A7 Bb7 B7 C7 Fm7 F7 Bb

PLUNGER DOD WOP

(65)

(66) (67) (68)

ALWAYS GETTING THAT MOOD IN DINGO, SINCE MY BODY SAYS GOODBYE,

BA: WOP Doo Wop Doo Wop Doo Wop Doo Wop Doo

(sim.)

Bb C9 Cm7 F7 Bb

P/C

6

10/14/01

I GOT IT BAD

(69) IN THE EVE-NING WHEN THE LIGHTS ARE LOW, I'M SO LONESOME I COULD CRY,

(70)

(71)

(72)

(73) 'CAUSE THERE'S NOBODY WHO CARES ABOUT ME, I'M JUST A SOUL WHO'S BLUER THAN BLUE, CAN BE,

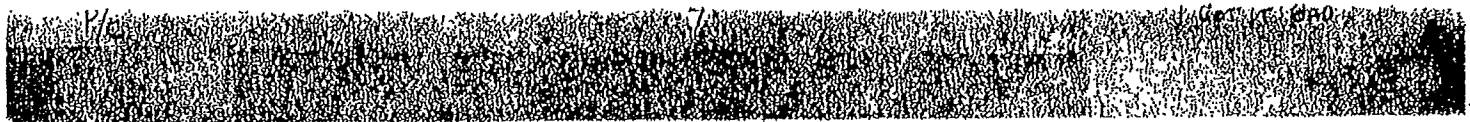
(74)

(75)

(76)

RR. DOO LUP

V.S.



177) (78) (79) 10(112) [VOICE 1]

WHEN I GET THAT MOOD INDI-GO, I COULD LAY ME DOWN AND DIE THO'

Br. wop

Br. 1

Bb Eb Eb7 F13 Bb Bb7

113 114 115 116 [VOICE 2:]

FOLKS WITH GOOD IN-TEN-TIONS (THEY) TELL ME TO SAVE MY TEARS I'm

SXS 3 3 3 3

TRB3 Ab9

Eb Eb Ebm

117 118 119 120

GLAD I'M MAD A- BOUT HIM I CAN'T LIVE WITH- OUT HIM

TPT3

Bb Ab9 Dm7 G47 Cm7 3 7 F7(b9)

8 GOT IT BAD

PC DUET: (2 PART HARMONY)

121 LORD ABOVE ME MAKE HIM LOVE ME THE WAY HE SHOULD.

122 123 124

SB: LX 144

Bb Eb9 D7b9 Gm7 C7 Db11 db9 C9

125 GIRL 2 Solo LIKE A LONELY KEEPING WILLOW LOST IN THE WOOD. THE THINGS I TELL MY PILLOW NO WO-MAN SHOULD

126 127 Solo GIRL 128 3

TRBS Cm7 Cm7 Dm7 Gm7 C13(11) C13(b9)

129 AD LIB (Solo) (2 PART HARMONY) LX 144 (Applause)

I GOT IT BAD SO BAD AND THAT AIN'T GOOD!

130 131 132 133

SXS + TRBS Cm7 Bb6,9,11



PAUL CHIHARA
C-7-58
LJAL 802
REGISTRO 1961 NO. 1000

7

conductor

"Sophisticated Lady"

Everything But You
(P. J.)
Duke Ellington

(a) (b) (c) (d)

Imp. Solo

Rhythm *p*

B \flat G7 Gm7 F7 B \flat G7 C7 F7

(e) (f) (g) (h)

1st X only
Cymb.

B \flat 7 Gm7 C7(b9) F7 B \flat 7 Gm7 C7(b9) F7

START

(i) (j) (k) (l) *Vocal*

You

(R.S.)

B \flat 7 Gm7 C7(b9) F7 B \flat m7 Eb7

BRIDGE
ARRANGE TURN

(17) (18) (19) (20)

EACH DAY... WAS SO GAY... AND SO DAR-ING... I LOVED... EV-RY BREATH... TAK-ING MIN-U-TE...

(Sxs.) (TRAB.)

CHORDS: C7, Fm7, Eb7, Ab7, Eb, (+B.Sx.)

(21) (22) (23) (24)

BUT HOW... COULD I KNOW... I WAS SHAR-ING A KISS WITH-OUT A FUT-URE IN - IT, YOU

(Sxs.) (3RD TRAP.) (+4TH TRAP.)

CHORDS: Eb, Bb, Eb7, F#7

RELEASE

(25) (26) (27) (28)

LEFT ME A DREAM... TO REM WITH... A COF-FEE POT FROM PE-RU... A

(Sxs.) (TRAB.)

CHORDS: Eb7(-9), Ab

(29) (30) (31) (32)

KNIFE & A FORK... TO SERVE WITH... EV-RY THING BUT YOU...

(TRAB.) (Sxs., TRAB.)

CHORDS: Eb7(-9), Ab7, Eb7(-9), Ab7, Eb7, Eb7

(EXM.)

DANCE BRIDGE II
PIRQUETTE

Handwritten musical score for the first system, measures 33-40. It includes a vocal line with notes and rests, and a piano accompaniment with chords and bass line. Measure numbers 33, 34, 35, 36, 37, 38, 39, and 40 are circled. Performance markings include (TRAS.), (SXS.), (RES. ORG.), (TRIA.), (R.S.), and (Cim.). Chords such as Ab, Ab7, Db, and Eb7 are indicated.

SB: LX 146-148

Handwritten musical score for the second system, measures 41-48. It includes a vocal line with lyrics and a piano accompaniment. Measure numbers 41, 42, 43, 44, 45, 46, 47, and 48 are circled. Lyrics include: "LEFT ME A DREAM - TO ROOM WITH - A COFFEE BIT FROM AE-RU -", "WIFE & A FORK - TO SHARE WITH - EV-RY THING BUT YOU". Performance markings include (TRAS.), (SXS.), (RES. LOCO), (max. EFFECT), (max. FREE), (TRAS.), (SXS.), and (TRAS.). Chords such as Ab, Eb7(9), and Ab are indicated.

(5)

Vocal

(49)

(50)

(51)

(52)

ev-'ry-thing but you _____ ev-'ry-thing but you _____

add piano

Bb7(b9) Eb7 Ab Bb7(b9) Eb7 Ab

Bar. SX. *pp* *tr* *tr* *tr* *tr* *tr* *tr* *cym.*

(53)

(54)

(55)

(56)

ev - 'ry-thing but you

LX 146 (Bump)

Bb7b9 Eb13

on broom whistle *dictated in Broom catch!* *R.S.*

Slide

Empty musical staves (T1, T2, B1, B2)

Empty musical staves (T1, T2, B1, B2)

65

Imagine My Frustration

Words by BILLY STRAYHORN and GERALD WILSON
Music by DUKE ELLINGTON

$\text{♩} = 80$

cool and bluesy

(play at random)

late 50's rock

G7#9

4 bar Intro

LX 148
(Start)

G7#9

Went down to the dance.

G9

Em7

C#13

Sat down by the wall in - vit - ed to dance.

mf
accompany

C13 D9⁹ D9aug D9

by no one at all the cou-ples danced by

G7 Em7

So charm-ing and gay but no bod-y

C7 D9 D9aug D9

once looked o-ver my way So aw-ful-ly sad

G7#9(6) G7#9 C7

dis-sat-is-fied and hurt so bad I al-most

C#°7 G Em Eb9 D9sus4 G6

cried — Im - ag - ine my fru - stration with no In - vi - ta - tion to dance —

G7 C6 Db6 D6 G9

A smile — to the crowd —

can swing here or 50's rock

G9 Em7 Em7 C9

tip toe and a-let — yes the band blew and bowed —

mf

8va

C9 D7 Daug G9

but-mixed-on-a-flirt — A voice said to me —

(8va)

Em7 3 C9

wall flow - er my dear... you're sweet as can be

SB: LX 150-152

C9 3 D7 D7 G7#9(6)

but how come you're here... they couldn't care less a-bout your

G7(#9) C7 C#9

dress— you're in a mess and in ex - cess Im - ag - ine

G6 Em7 A9 D11 G6 3 G7 C6 Db6 D6 G7(#9)

my fru - stration with no in - vi - ta - tion to dance.

CUT TO p. 72 (SL)

69 70 71 72

MY FRU-STRATION NO EN-VI-TATION TO DANCE I-MA-GINE

(Sxs) P P P P P P P P

(Bass) G7 Em D7 G7 G7 F#(G7) E7b9 Ab(G7) Am7

73 74 75 76

MY FRU-STRATION WITH NO IN-VI-TATION I-MA-GINE

(Sxs) P P P P P P P P

(Bass) Am7 D7 Bm E7

LX 150 (Bump)

77 78 79 80

MY FRU-STRATION WITH NO IN-VI-TATION TO DANCE!

(Sxs) P P P P P P P P

(Bass) Am D G Am Bbm D7 G7

54

LX 152

SOPHIA: Fond of flowery phrases and romantic gestures, Ellington carried himself with the utmost self-assurance, yet he observed many personal superstitions. He would not wear certain colors. Nobody was supposed to wear anything with yellow in it. **SB: LX 154**

CLAYTON: If he had the unfortunate mishap of a button falling off a piece of clothing, he would abruptly stride off stage to change clothes. Once a garment had lost a button, he would no longer wear the garment and give it away.

SOPHIA: At one engagement, he had put all the telegrams he received at an opening around his mirror, some of them from very famous people. When the engagement was over and he was packing up his stuff and the valet started to take down the telegrams he said, “no, don’t take those---leave them there.” He believed it was bad luck to take down opening night telegrams.

LX 154
(Music)

Take the "A" Train

Chorus

*Janece
Track
JDX*

Ab Bb9

Get a board the "A" train
You mist take

Bb dim Bb Cm Eb7 Ab

To take a lit-tle ride a-round the ci-ty.
go to Sugarhill way up in Harlem

Ab Bb9 Bbm

Brook-lyn or Broad-way train You'll
If You misst the A train

2. LX 158 *Vocal in or Repeat*

Bbm Eb Cm Eb7 Ab Ab9 Db

see that old New York is might-y pret-ty
find you missed the quick-est way to Harlem Take your
hurry

- 1. SB: LX 156-158
- 2. SB: LX 162-164

Db Bb7

ba-by sub-way rid-ing
Get on now its coming That's where
Listen

Bb9 Bb7 Bbm7 Eb9 Gdim Ab

ro-mance may-be hid-ing... For get your car or
to those rails a-thruming All a'board Get on the

Bb9 Bbm Bb Cm Eb7

air-plane You'll find that it'll pay to TAKE THE
A Train Soon you will be on Sugar Hill

1. LX 156

Repeat

2. LX 162
(Bump)

1 2 Ab

"A" TRAIN "A" TRAIN
in Harlem

GRACE: In the 1950s, Duke had an impact on the Civil Rights Movements. He held many benefit concerts and had a non-segregation clause in his contract. Around this time, he also stated that he wouldn't perform for a segregated audience. He said that he was "devoted to the fight for first class citizenship". He used his music to highlight and celebrate black excellence.

LX 164
(Music)

PIANO CONDUCTOR.

CARAVAN
(GREGG)

"SOPHISTICATED LADIES"
10/14/81

114

1 2 3 4

(PNO. TACET TILL BAR 69)

TRBS

(+ BARI)

(BASS)

5 (VOICE)*

NIGHT AND STARS A-BOVE THAT SHINE SO

CLOSED HI-HAT

(CONT.)

BASS

9 10 11 12

BRIGHT. THE MYSTERY OF THEIR FADING

- 2 - CARAVAN

PC.

13

14 15 16

LIGHT THAT SHINES UP - ON OUR CAR A -

TRBS
+ BARI
BASS

17 18 19 20

VANS (DRS. ADD Tom-Tom) (TENDR SOLO)

21 22 23 24

SLEEP UP - ON MY SHOUL - DER AS WE

TRBS
+ BARI
BASS

25 26 27 28

CREEP. A - CROSS THE SANDS. SO I MAY

125

CARAVAN

P.C.

29 30 31 32

KEEP THIS MEM-RY OF OUR CARLA -

TRAPS + BARIB

BASS

33 34 35 36

VAN. (TR. SOLO)

BASS

37 38 39 40

THIS IS SO EX-CIT ING

CL. + SXS

BASS

41 42 43 44

YOU ARE SO IN-VIT ING, 3 7

BASS

P.C.

-4-

CARAVAN

45

REST ————— ING IN my ARMS AS I

46 47 48

CL. (C) SXS

BASS

TRBS

49 50 51 52

THRILL TO THE MAG — IC CHARMS OF

T.P.

53 54 55 56

YOU. ————— BE — SIDE ME HERE BE — NEATH THE

TRBS BARI

BASS

57 58 59 60

BLUE. ————— my DREAM OF LOVE IS COM — ING

PC

CARAVAN

61

62 63 64

TRUE WITH-IN OUR DES-ERT CAR A -

TRBS + BARI BASS

65

66 67 68

VAN.

CUT TO 133

CLAR SOLO

Fm

69

70 71 72

CLAR. SOLO

(PNO PLAY)

C7(b9)

(WALKING BASS)

73 74 75 76

(CLAR. SOLO)

C7(b9)

P.C.

Caravan 10/14/81

133

134 135 136

THIS IS SO EXCITING.

CHOS.

ALL THIS! SO EXCITING.

[pno. tacet to end]

(cls. + sax.)

137

138 139 140

YOU ARE SO INVITING.

YOU ARE SO INVITING.

133

CARAVAN

PC.

141

142 143 144

REST ING IN My ARMS AS I

W.W.

(PNO. TACET)

TRBS

BASS

145

146 SB: LX 166-168 147 148

THRILL TO THE MAG-IC CHARMS OF

149

150 151 152

YOU. BE-SIDE ME HERE BE-NEATH THE

TRBS.

BASS

153

154 155 156

BLUE. MY DREAM OF LOVE IS COM-ING

PC.

-12- CARAVAN

157

158

159

160

TRUE

WITH - IN OUR DES - ERT CAR - A -

TRBS

BARI

BASS

161

162

163

164

VAN.

Tutti

BASS

165

166

167

168

LX 166

(Bump)

169

170

ff

Appendix - Sequ

135

I'm Just a Lucky So-and-So

G9 C9 Gm A7-9 A7-5 Am7 D7 9

Handwritten: Fine

life is might-y sweet You see this is my phil-osophy.

LX 168

Very slow and rhythmical

Handwritten: enter SR

Handwritten: START

REFRAIN G

C

As I walk down the street Seems ev-ry-one I meet

G G9 G9-5 G9 G9aug C7 Gm A7

Gives me a friend-ly, Hel-lo. I guess I'm

Am7 D9 D7 G F Eb D7

just a luck-y so-and-so.

G 2 C G

The birds in ev-'ry tree — Are all so neigh-bor-ly — They sing wher-ev-er I go. —

Detailed description: This system contains the first three measures of the piece. The vocal line is in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord symbols G, C, and G are placed above the vocal line.

G9 G9-5 G9 G+9 C7 Gm A7 Am7 D9 D7

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

Detailed description: This system contains the next three measures. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a similar eighth-note pattern. Chord symbols G9, G9-5, G9, G+9, C7, Gm, A7, Am7, D9, and D7 are placed above the vocal line.

G F Eb F#dim G C9

If you should ask me the a-mount

Detailed description: This system contains the next three measures. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a similar eighth-note pattern. Chord symbols G, F, Eb, F#dim, G, and C9 are placed above the vocal line.

G C9 G

In my bank ac-count, I'd have to con - fess — that I'm slip - pin' — But

Detailed description: This system contains the final three measures of the page. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a similar eighth-note pattern. Chord symbols G, C9, and G are placed above the vocal line.

that don't wor-ry me, con-fi-den-tial-ly, I've got a dream that's a

2. SB: LX 170

pip - pin'. And when the day is through — Each night I hur-ry to

a home where love waits, I know, — I guess I'm

just a luck-y so -and - so. —

LX 170 (Applause)

Love You Madly

By DUKE ELLINGTON
and LUTHER L. HENDERSON, JR.

Medium bright jump tempo

8va Love

The piano introduction consists of three measures. The first measure is a whole rest. The second measure contains a whole note chord of F major. The third measure contains a whole note chord of D minor. The melody is written in the treble clef, starting on a whole note G4 in the third measure, with an octave marking '8va' above it.

F6 Dm G7 C7 A7 D7

— you mad - ly right or wrong. — Sounds like the lyr - ic of —

This system contains the first two lines of the vocal melody and piano accompaniment. The vocal line starts with a whole note F6, followed by a half note Dm, a half note G7, a half note C7, a half note A7, and a half note D7. The lyrics are: "— you mad - ly right or wrong. — Sounds like the lyr - ic of —". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

G7 C13 Cm7 F13 Bbmaj7 Bbm7(b5)

— a song — but since it's so — I thought you ought to know, — I

This system contains the third and fourth lines of the vocal melody and piano accompaniment. The vocal line continues with a half note G7, a half note C13, a half note Cm7, a half note F13, a half note Bbmaj7, and a half note Bbm7(b5). The lyrics are: "— a song — but since it's so — I thought you ought to know, — I". The piano accompaniment continues with the same rhythmic pattern.

F C13 Fdim F6 F6 Dm

love you, Love you mad - ly Bet - ter fish are

This system contains the fifth and sixth lines of the vocal melody and piano accompaniment. The vocal line continues with a half note F, a half note C13, a half note Fdim, a half note F6, a half note F6, and a half note Dm. The lyrics are: "love you, Love you mad - ly Bet - ter fish are". The piano accompaniment continues with the same rhythmic pattern.

in the sea is not the theory for me and

Chords: C13, A7, D7, G7, C13

that's for sure just like I said before I love you, Love you mad-

Chords: Cm7, F13, Bbmaj7, Bbm7(b5), F, C13

ly If you could see the happy you and me I

Chords: Fdim, F6, Bdim, Cm7, F9

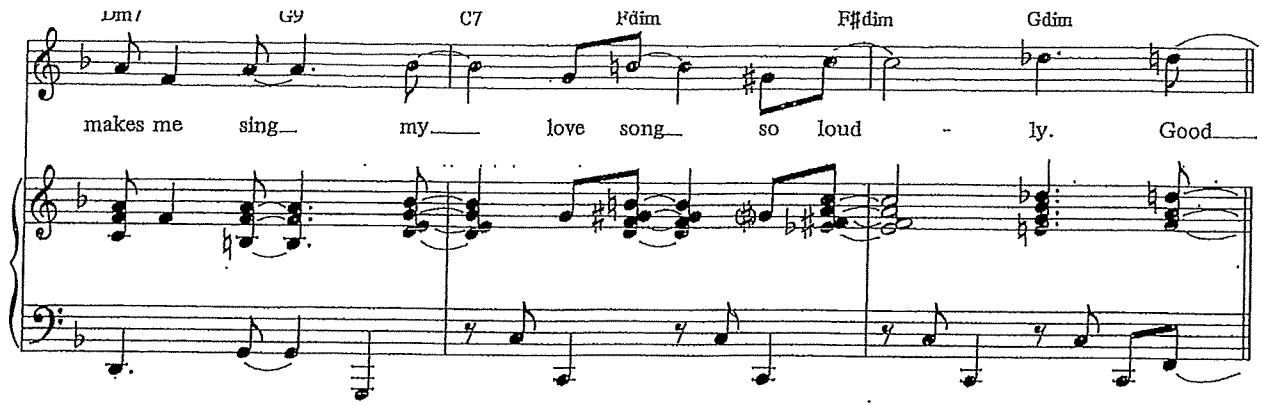
dream about so proudly you'd know the breath of Spring that

Chords: Bbmaj7, F+, Bb6, Dm7, G9

2. SB: LX 172-174

Chords: Dm7, G9, C7, Fdim, F#dim, Gdim

makes me sing my love song so loudly. Good



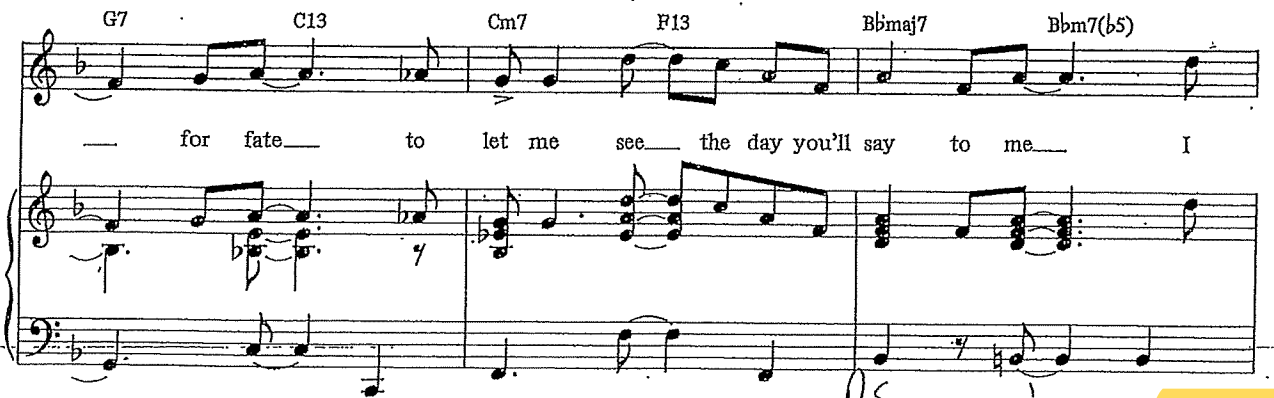
Chords: F6, Dm, G7, C7, A7, D7

things come to those who wait so just relax and wait



Chords: G7, C13, Cm7, F13, Bbmaj7, Bbm7(b5)

for fate to let me see the day you'll say to me I



Chords: F, C13, Fdim, F6, Fdim, F6

love you, Love You Mad - - - ly! ly!

LX 172 (Bump)



piano-conductor

Solitude

"Sophisticated Ladies" 12

transposed to G^b
1/26/82

(CHORUS WOMAN)

LX 174

slow

fm. Solo

Musical score for the first system. It consists of three staves. The top staff is the vocal line, starting with a circled 'a' and ending with a circled 'd' and the word 'Voice' in a box. The middle staff is for the trumpet, with a circled 'b' above it and 'Br. bb' written above. The bottom staff is for the piano, with a circled 'c' above it. The key signature is G-flat major (three flats). The tempo is marked 'slow' and 'fm. Solo'. There are various musical notations including notes, rests, and dynamic markings like 'p' and 'mf'.

tempo

Musical score for the second system. It consists of three staves. The top staff is the vocal line, starting with a circled '1' and ending with a circled '4'. The lyrics 'Sol - itude you have not me with' are written below the notes. The middle staff is for the trumpet, with a circled '2' above it and 'trb. b' written above. The bottom staff is for the piano, with a circled '3' above it and 'trb. Gbmaj7' written above. The key signature is G-flat major. The tempo is marked 'tempo'. There are various musical notations including notes, rests, and dynamic markings like 'p' and 'mf'.

pno/cord.

(2)

Solitude
trump. Gb

(5)

(6)

(7)

(8)

RE-VER-IES OF DAYS GONE BY IN MY

trps.

trbs.

trbs.

Fin.

Cb Bbm7 Abm7 Db7(b9) Gbmaj7 Abm7

(9)

(10)

(11)

(12)

SOL-ITUDE YOU TAUNT ME WITH

trps.

trbs.

Gbmaj7 Gb7 Ebm7 Ab9

trbs.

(13)

(14)

(15)

(16)

MEM-O-RIES THAT NEV-ER DIE I

trps.

trbs.

Abm7 Bbm7 Abm7 Db7(b9) Gb Dbm7 Gb13(b9)

ppp/cres.

(3)

Solitude
Key Gb

a little faster

(17) (18) (19) (20)

SIT IN MY CHAIR... I'M FILLED WITH DESPAIR... THERE'S NO-ONE COULD BE SO SAD... WITH

trp.
trps.

trp.
trps.

cb C° Gb Ebm7 D° Dbm7 Gb7

(21) (22) (23) (24)

Gloom EV-RY-WHERE I SIT AND I STARE... I KNOW THAT I'LL SOON GO MAD... IN MY

trp.
trps.

trp.
trps.

cb C° Gb (A9) Ab9 Ab+7

(25) (26) (27) (28)

Sol - i - WDE... I'M PRAY - ING... DEAR

trp.
trps.

trp.
trps.

Gbmaj7 Gmaj7 Ab9 Cbm6 Cm7bs

mo/cord.

4

Alitude
Key Gb

29 30 31 32

LORD A - GALE SEND BACK MY LOVE I

33 34 35 36

SIT IN MY CHAIR I'M FILLED WITH DES-PAIR THERE NO ONE COULD BE SO SAD WITH

37 38 39 40

GLOOM EV-RY WHERE I SIT AND I STARE I KNOW THAT I'LL SOON GO MAD IN MY

115

pno/cord.

(5)

solitude
Key Gb

SB: LX 176

41 rit. 42 43 44

SOL - I - TUDE I'M PRAY ING DEAR

F/Gb Gbmaj7 D° Ebm7 Ebm(#7) Ebm7 Ab13

45 Slowly 46 47 48

LORD A-BOVE DEAR LORD A-BOVE DEAR

(piano)

LX 176

(Music)

49 accel. 50 51

LORD A-BOVE SEND BACK MY LOVE

(opt. Solo)

PIANO-CONDUCTOR

SOPHISTICATED LADIES BAT

DON'T GET AROUND / I LET A SONG

(TRANPOSED TO C)

13

(GREGORY and JUDITH)

(A) 3X (B) BOY:

MISSED THE SAT-UR-DAY

drs. 3

épts. B⁹ Sxs.

tbns. C PNO. C°

+Bs. B

Dmi7

(1) (2) (3)

DANCE HEARD THEY CROWD-ED THE FLOOR.

Sxs.

C Dmi7 C° C Bb9 A7 E mi7 A°

+Bs.

(4) (5) (6)

COULD-N'T BEAR IT WITH-OUT YOU DON'T GET A- ROUND MUCH AN-Y-

épts. +o +o

A7 Eb7 Dmi7 +tbns.

118

(7) (7A) (8)

MORE THO' I I'D VIS-IT THE CLUB

Brs. 3 5xs.

C Ami7 Ab7 Dmi7 C Dmi7 C°

(9) (10) (11)

GOT AS FAR AS THE DOOR THEY'D HAVE ASKED ME A- BOUT

C Bb9 A7 Emi7 A° A7 Eb7

(12) (13)

YOU DON'T GET A- ROUND MUCH AN- Y-

Epts. +0 +0 +0

Dmi7 tbrs.

P/C

AROUND / SONG - "C"
(B&T)

14

15

16

17

MORE.

GIRLS
Bvb

I LET A SONG GO OUT OF MY HEART IT WAS THE SWEETEST MELODY

Handwritten musical notation for measures 14-17. Includes piano accompaniment with chords: C, F7, Em7, Dm7, C, Bb9, A7, Em7, A°, A7. Includes saxophone part with notes and dynamics like *SK's* and *+TB's*.

18

19

20

2DA

I KNOW I LOST HEAVEN 'CAUSE YOU WERE THE SONG.

Handwritten musical notation for measures 18-20. Includes piano accompaniment with chords: F, Em7, Dm7, C, Em7, F9, C, Am7, Ab7, Dm7, G7. Includes saxophone part with notes and dynamics like *SK's* and *(+TB's)*. Includes a *v.s.* marking at the end.

Empty musical staves for further notation.

P/C

21 22 23 24

SINCE YOU AND I HAVE DRIFTED A-PART LIFE DOES-NT MEAN A THING TO ME

(SXS) (TRNS)

C F7 Em7 Dm7 C Bb9 A7 Em7 A#m A7

25 26 27 28

PLEASE COME BACK SWEET MU-SIC I KNOW I WAS WRONG. BUT

(SXS) (TRNS) (BOYS)

Fb Em7 Dm7 C0 Em7 F9 C Dm7 C C13 (+BONES)

P.C.

-5-

AROUND/SONG (TRANSP-C)

29 30 31 32

DARL - ING I GUESS MY MIND'S MORE AT EASE BUT

(TPS) (TPS/TBNS 84)

SXS

TBNS

F F#0 Cma7 Eb C

33 34 35

NE - VER - THE - LESS WHY STIR UP ME - MO - RIES? BEEN IN - VITED ON

(TPS) (TPS/TBNS 84)

SXS

(UNIS)

F Fmi7(b5) B7(b9) Eb G7

SB: LX 178

37 38 39 40

BOY DATES MIGHT HAVE GONE BUT WHAT FOR AW - FLY DIFF - FERENT WITH - OUT

(BIB)

GIRL I LET A SONG GO OUT OF MY HEART BE - LIEVE ME DAR - LING WHEN I SAY

SXS

TBNS

C Dm C Bb9 A7

P.C.

41

B YOU COULD-N'T BEAR IT WITH-OUT YOU.

G I WON'T KNOW SWEET MU - SIC I KNOW I - LOST HEA -

SXS. TRBS. TRBS.

F Emi7 Dmi7 C0 Emi7 Ami7 Gmi7 C13 F Emi7 Dmi7 C0

44

B THEY'D HAVE ASKED ME A - BOUT YOU. DON'T GET A-ROUND MUCH AN-Y

G VEN PLEASE COME BACK SWEET MU - SIC.

TRBS. TRBS. SXS. TRBS. TRBS.

F Emi7 Ami7 Gmi7 C13 F Emi7 Dmi7 Eb Dmi7

LX 178 (Applause)

47

B MORE. COME IN - TO MY HEART.

G I LET A SONG COME IN - TO MY HEART.

TRBS. SXS. TRBS. SXS.

C F9

ARCO (BS. solo) 12-4CR

JOHN HENRY: Duke Ellington had a very successful and prolific career. He has won 14 Grammy Awards and has been nominated for 25. Additionally, he was inducted to the Grammy Hall of Fame 9 times and holds many other awards and honors.

CLAYTON: There are several memorials dedicated in his honor in New York, Washington DC, and Los Angeles. The Duke Ellington School of the Arts is in Washington D.C. (his birthplace). It educates talented students, who are considering careers in the arts by providing intensive arts instruction and strong academic program that prepare students for post-secondary education and professional careers.

AVERY JANE: The US Mint issued a coin in his honor. The District of Columbia quarter has him pictured by a piano with his name on it and the quote "Justice for All" underneath him. He is the first black man to appear by himself on a US Minted coin.

LILLIE: He has a star on the Hollywood Walk of Fame and many musicals and revues based on his music and life.

SB: LX 180

JOHN HENRY: Ellington performed his last concert in March of 1974 and passed away a few months later at the age of 75. He died from complication due to lung cancer and pneumonia. Over 12,000 people attended his funeral.

LILLIE: Ellington composed incessantly to the very last days of his life. Music was indeed his mistress. In jazz, he was a giant among giants. In twentieth century music, he is recognized as one of the greatest masters of our time

LX 180
(Music)

PIANO-CONDUCTOR

SOPHISTICATED LADIES B&T

I'M BEGINNING TO SEE THE LIGHT

9/21/84

20

TRANSPOSED Eb/Bb

(JUDITH and GREGORY)

①

(2)

(3)

(4)

Q

(tpt. 2 solo)

GIRLS: I

(5)

(6)

(7)

(8)

NEV-ER CARED MUCH FOR MOON-LIT SKIES - I NEV-ER WINKED BACK AT FI-RE-FLIES - BUT

SXS

Chords: Eb, Eb, Eb, B7

91

9

(10) (11) (12)

NOW THAT THE STARS ARE IN YOUR EYES. I'M BE-GIN-NING TO SEE THE LIGHT.

trpts. $\sharp \flat$ $\sharp \flat$ I

trbns Eb \sharp \flat Bbmi \flat C7 Fmi \flat Eb Bb7+9

(13) (14) (15) (16)

NE-VER WENT IN FOR AF-TER-GLOW OR CAN-DLE-LIGHT ON THE MIS-TLE-TOE BUT

trbns Eb Eb Eb B7

(17) (18) (19) (20)

NOW WHEN YOU TURN THE LAMP DOWN LOW I'M BE-GIN-NING TO SEE THE LIGHT.

trbns Eb \sharp \flat Bbmi \flat C7 Fmi \flat Eb

3.

21

USED TO RAM-BLE THROUGH THE PARK SHAD-OW BOX-ING IN THE DARK

(TRANS)

G9 F#9

25 THEN YOU CAME AND CAUSED THE SPARK THAT'S A FOUR-ALARM FIRE - NOW -

F9 B9 Bb7+9

29

NEV-ER MADE LOVE BY LAN-TERN SHINE I NEV-ER SAW RAIN-BOWS IN MY WING - BUT

Eb B7

33

34 35 36 (BOY)

NOW THAT YOUR LIPS ARE BURNING MINE - I'M BE-GIN-NING TO SEE THE LIGHT - I

Handwritten musical score for measures 33-36. The system includes a vocal line with lyrics, a guitar line with tablature, and a piano accompaniment with chords and bass line.

Chords: Eb, Fm7, Gm7b9, C7, Fm7, F0, Eb Eb, E7 F7

37 38 39 40

NEV-ER CARE MUCH FOR MOON-LIT SKIES - I NEV-ER WINKED BACK AT FI-RE FLIES - BUT

(BOY)

(Sxs)

Handwritten musical score for measures 37-40. The system includes a vocal line with lyrics, a guitar line with tablature, and a piano accompaniment with chords and bass line.

Chords: Bb6, Cm6, Bbm7, Cm6, Bb6, Cm6, Bbm7, Cm6, Bb6, Cm6, Bbm7, Eb6, Dbm7, Ebm7, Dbm7, Gb7

41 42 43 44

NOW THAT THE STARS ARE IN YOUR EYES - I'M BE-GIN-NING TO SEE THE LIGHT - I

(Sxs)

(TRAS.)

Handwritten musical score for measures 41-44. The system includes a vocal line with lyrics, a guitar line with tablature, and a piano accompaniment with chords and bass line.

Chords: Bbm7, Cm7, F9, Dm7, Ab13, G7(+5), C7, Cm7, Eb, F7(+5)

12

p. c.

5:

"LIGHT" 9/21/54

B.T.T.

(45) (46) (47) (48)

NEV-ER WENT IN FOR AF-TER-GLOW — OR CAN-DIE-LIGHT ON THE MIS-TUE-TOE — BUT

(BRS.)
(SXS.)

B^b C^m B^m? C^m B^b C^m B^m? C^m B^b C^m B^m? E^b D^b G^b E^m? D^b? C^b

(49) (50) (51) (52)

NOW WHEN YOU TURN THE LIGHTS DOWN LOW — I'M BE-GIN-NING TO SEE THE LIGHT

(SXS.) (BRS.)

B^m? C^m F⁹ D^m A^b B^b G⁷⁽⁺⁵⁾ C⁷ C^m B^b A⁹ B^b B⁹ C⁹ C[#]9

(53) (54) (55) (56)

USE TO RAM-BLE THRU THE PARK — SHAD-OW BOX-ING IN THE DARK —

(BRS.) (SXS.)

D⁹ D^b9

P.C.

6:

LIGHT
9/21/84
B.+T.

(57) (58) (59) (60)

(BRS.) THEN YOU CAME AND CAUSED A SPARK... THAT'S A FOUR A-LARM FIRE... Now... I

(SXS.)

(BRS.)

C9 Gb9 F7

(61) (62) (63) (64)

NEV-ER MADE LOVE BY LAN-TEEN SHINE... I NEV-ER SAW RAIN-BOWS IN MY WIND... BUT

(SXS.)

Bb Gb9

SB: LX 182-184

CUT
to
m. 100

(65) (66) (67) (68)

Now THAT YOUR LIPS ARE BURN-ING MINE... I'M RE-GIN-NING TO SEE THE LIGHT...

(BRS.)

(SXS.)

(BRS.)

Bb Fm6 G7 Cm7 Bb Eb7 E7 F7

plac cond.

9

"see the light"
9/21/84 9/21/84
B.T.T.

93

94

95

96

CL.
Br.
Sxs.

97

98

99

100

GIRL

NOW THAT YOUR LIPS ARE BURN-ING ON MINE... I'M BE-GIN-NING TO SEE THE LIGHT... I'M BE-

Sxs.

mf
Bb F#5 Dm7 G7b9 Cm7 F#11 Bb G+7

101

102

BOY

103

104

GIN-NING TO SEE THE LIGHT... (AND I AM) BE-GIN-NING TO SEE THE LIGHT...

F#5
Cm7 F#11 Bb G+7 Cm7 F#11 Bb G+7

105

GIRL

106

107

108

Boy, NOW THAT YOUR LIPS ARE BURN-ING ON MINE,

Sxs.
mf
Cm7 F#m6 G5 Db9

plac/cords.

"See the Light"

9/21/84 B.F.T.

(109) (Boy)

(110)

(111) (Girl)

(112)

I SEE THE LIGHT. I SEE THE LIGHT.

rhythm only

sub p Cm7 F11 Bb Gm Cm7 F11 Bb Gm

(113) (Both)

(114)

(115)

(116)

WE SEE THE LIGHT. Band Yells THEY SEE THE LIGHT.

Cm7 F11 Bb Gm Cm7 F11 Dr. Fill Bb Eb7 E7 F7

(117)

(118)

(119)

as conducted (120)

(pts.) Right! (Tunga) (perc.)

Bb Bb7 Eb- Gb7 (sus.) F11

LX 182 (Bump)

Empty musical staves for piano accompaniment.

DON'T MEAN A THING FINALE

~~DON'T MEAN A THING~~

P.C. LX 184
 (Start)

33 34 35 36

MAKES NO DIFF'ERENCE IF IT'S SWEET OR HOT JUST

(SFX) (UNIS)

Chords: Cm7, F9, Bb, Bb, Ab9

37 38 39 40

ONE THAT RHY-THM EV'RY-THING YOU GOT IT

Chords: G7, G7bs, Dm7, G7, C7 (TRBS), WA, Bb7, A7, WA, WA

41 42 43 44

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

(SXS) (BARI)

Chords: Dm, Dm, Dm, Dm, Ab9

45 46 47 48

DOO WATT, DOO WATT, DOO WATT, DOO WATT, DOO WATT, DOO WATT, DOO WATT.

Chords: G9, Db7, Gm7/C, F, A7

CUT TO p. 85

DON'T MEAN A THING

P.C.

81

82

83 SLIGHT RIT

84

SOLO DRUMS H.H.

DAWCE

85

86

87

88

SAXES

mf

Dm

Bb7

A7

Dm

89 (SAXES)

90

91

92 (SAXES UNIS)

(SIMILE)

G9

Db7

Gm7

F

A7

P.C.

-7-

DON'T MEAN A THING

93 SXS (UNIS)

mf

TRBS

mf Dm

Bb7 A7 Dm

97

TRBS

98

99

100

SXS

G9

Db9

Gm7

F Bb

101

102

103 BR

104

SXS

TRBS

Gm7 F13 Cm7 F13 BbMA7 Cm7 C#m7 Dm7

105 BR

106

107 TRBS

SXS

TRBS

G9 C#0 G9 G#9 C7

CUT TO
m.
204

PC.

264 (BRIDGE)

(VOCAL)

265

266

267

MAKES NO DIFF'ERENCE IF IT'S SWEET OR

~~NOT~~ HOT

BR

SAXS

Musical notation for measures 264-267. Includes vocal line and saxophone accompaniment with chords: Cm7, F7, Bb, Bb.

268

269

270

271

~~GIVE THAT RHYTHM~~ EV'RY THING YOU GOT IT

SAXES

Musical notation for measures 268-271. Includes saxophone accompaniment with chords: Dm7, G7, C7, A7.

272

273

274

275

DON'T MEAN A THING IF YOU AIN'T GOT THAT SWING

SAXES

Musical notation for measures 272-275. Includes saxophone accompaniment with chords: Dm, Dm, Bb7, A7, Dm, Ab9.

SB: LX 186-192

276

277

278

279

DO WAH DO WAH DO WAH DO WAH DO WAH DO WAH DO WAH

BR SAXES (Unison)

Musical notation for measures 276-279. Includes saxophone accompaniment with chords: G9, Bb7, Gm7, F, Cm6, D7.

83

-19- DON'T MEAN A THING

P.C.

280

Musical staff with notes and lyrics: DO WAH DO WAH DO WAH DO WAH DO WAH DO WAH DO WAH

DO WAH DO WAH DO WAH DO WAH DO WAH DO WAH DO WAH

(AHO harmony)

SAXES

Musical staff for Saxophones with notes and rests.

BR

Musical staff for Brass with notes and rests, including a (TRP3) marking.

Piano accompaniment staff with chords: G9, Db7, Gm7, F, Cm6 D7 and corresponding bass notes.

284

Musical staff with notes and lyrics: DO WAH (CONT. SIMILE)

DO WAH (CONT. SIMILE)

SX5

Musical staff for Saxophones with long notes and rests.

TRP3

BR

TRBS

Musical staff for Brass with notes and rests, including a mp marking.

Piano accompaniment staff with chords: G9, Ab0, F, Bb and corresponding bass notes.

CUT to M. 292

20 DON'T MEAN A THING

P.C.
288

Musical staff with notes and measure numbers 289, 290, 291. Includes the text "(CONT...)" below the staff.

SXS

Musical staff for SXS with notes and measure numbers 289, 290, 291.

TRBS

Musical staff for TRBS with notes and measure numbers 289, 290, 291.

TRBS

Musical staff for TRBS with notes and measure numbers 289, 290, 291.

Musical staff for piano accompaniment with chords G7, Gm7, C#7, Dm7 and notes. Includes the text "(CONT...)" below the staff.

LX 186
(Bump)

Musical staff with notes and measure numbers 292, 293, 294, 295. Includes the text "(CONT...)" below the staff.

DO. WAH DO WAH DO WAH

Musical staff with notes and measure numbers 292, 293, 294, 295.

Musical staff with notes and measure numbers 292, 293, 294, 295.

LX 190
(End Music)

LX 192
(Works)

Musical staff for piano accompaniment with chords G9, Db7, Gm7, F13 and notes.

85