

DUKE ELLINGTON'S SOUND OF LOVE

Ballad (♩ = ca. 60)

CHARLES MINGUS

(A) D7(#9) D♭maj9 A♭7(¹³_{b9}) D♭maj9 F7#5(⁹_{b9})

Piano *mf* Bass *mp* enters on 3

even 8ths

B♭7#5(b9) A♭7#5(b9) D♭maj7 F7(#11)

E♭m9 A♭7(¹³_{b9}) E E♭6 Dmaj7 A♭7(¹¹_{b9}) D♭maj9

(B) F#m7♭5(11) F#dim7(11) E♯maj7 E6 Em7♭5 A7(#11) Dmaj7

Dm7 G7 Cmaj7 C Em7 G7 Am7 A7(¹³_{b11}) B♭m7(#11) E♭7(¹³_{b9})

even 8ths

A♭maj7 F7(b9) **(C)** B♭7(¹¹_{b9}) E♭9(#11) A♭maj7 D9 D♭maj9

even 8ths

G♭13(#11) Fm7(11) B♭7(#11) **(D)** E♭m7♭5(11)

A♭7(¹³_{b9}) E E♭6 Dmaj7 A♭7(¹¹_{b9}) D♭maj9 D7(¹³_{b11}) (fine)

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Ballad (♩ = ca. 60)

words and music by
CHARLES MINGUS

(A) D♭maj9 A♭7(13) D♭maj9 F7#5(9)

I was young and care-free, not a song — had found my so- ul. — Lost in

B♭7#5(b9) A♭7#5(b9) D♭maj7 F7(#11)

blues, jazz and rag-time, — no sound had got to my mood. — was

E♭m9 A♭7(13) E E♭6 Dmaj7 A♭7(13) D♭maj9

search-ing, — for my mel-o - dy. — love blues that gets me wooed. —

(B) F#m7b5(11) F#dim7(11) E♭maj7 E6 Em7b5 A7(#11) Dmaj7

All — a — lone. — sad clown with his cir - cus closed down. —

Dm7 G7 Cmaj7 C Em7 G7 Am7 A7(13) B♭m7(#11) E♭7(13)

Lost on my mer - ry go - round came a mel - o - dy in my

A♭maj7 F7(b9) **(C)** B♭7(#11) E♭9(#11) A♭maj7 D9 D♭maj9

heart so year - ning. Taught me to hear mu-sic out of love, — from the soul, for this

G♭13(#11) Fm7(11) B♭7(#11) **(D)** E♭m7b5(11)

Life we all live in - fi - nite with the lov - er, and be -

A♭7(13) E E♭6 Dmaj7 A♭7(13) D♭maj9 D13(#11) (fine)

- lov - ed. — as one EL - LING - TON SOUND OF LOVE. —

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Original score of Duke Ellington's "Sound of Love"
by Charles Mingus, 1974

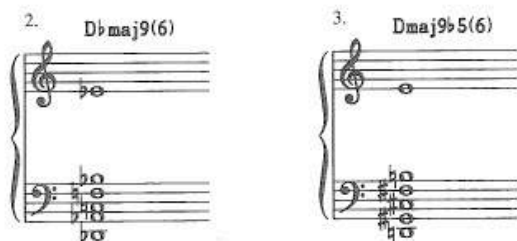
After its premiere at Max Gordon's Village Vanguard Club in New York City, *Duke Ellington's Sound Of Love* was recorded twice for **Atlantic** in late December, 1974. On *Changes One* it was performed as an instrumental; on *Changes Two*, Jackie Paris sang the lyrics. Inspired by such Ellington and Strayhorn pieces as *Lush Life* and *The Star Crossed Lovers*, this rich ballad remained in Mingus' repertoire until its last recording on November 6, 1977, for a label produced by Lionel Hampton.

There may be several ways to analyze the phrase structure of the melody. Notice how it is grouped into 13, 8, 6, and 5-bar phrases in the instrumental version: the pianist should always play the chordal figure in the first measure. In the vocal version, however, the first measure serves as a pick-up. Thus we have shown A in relation to the implied structure of each version.

Trumpet player Jack Walrath, who was in Mingus' band during the time that *Duke Ellington's Sound Of Love* was being performed in the mid-seventies, says that in the first bar of **B** the first chord is $F\sharp m^{11(b5)}$. These chords are specifically voiced from root position, as follows:



The third bar of **B**, first chord, is $E m 7$. The first bar of **D** is $E\flat m^{11(b5)}$. The descending chords each time are: $E M a j 7$, $E\flat M a j 7$, $D M a j 7$, $B\flat 9(\sharp 11)$. As time went on, Walrath continues, the last four eighth notes in the sixth bar of **B** became C, C, $B 7$, $B\flat 9$. He also notes that the last chord of the piece is $D M a j 7(b5)$ add 9 & 13, or as shown in the following example for the last two measures:



As Walrath points out, Mingus wrote small band arrangements as if he were writing for a big band, including specific piano voicings and counter lines within the middle or "meat" of the chords.

DUKE ELLINGTON'S SOUND OF LOVE

Album Name:
Changes One
Label: Atlantic

Album Name:
Changes Two
Label: Atlantic