

# In a Sentimental Mood

transcribed by Jackson Hardaker

as played by Hank Jones on  
"Solo 1976 A Tribute to Duke Ellington"

Duke Ellington

tri-tone sub

secondary dominants

chords within the half/whole dim

F<sup>6</sup><sub>9</sub> G<sup>b</sup><sup>o</sup><sup>A7</sup> G<sup>o</sup><sup>A7</sup> A<sup>b</sup>sus A<sup>+add9</sup> A<sup>b</sup><sup>o</sup>

20 D<sup>b</sup><sup>A7</sup> B<sup>b</sup><sup>m9</sup>

This section shows a piano part with two staves. The top staff has a treble clef, and the bottom staff has a bass clef. Measure 20 starts with a F6/9 chord, followed by Gb/oA7 and Go/A7. Then it moves to A-bsus, A+add9, and Ab/o. The right hand then plays a D-b/A7 chord. Measure 22 ends with a Bb/m9 chord.

E<sup>b</sup><sup>m9</sup>

tri-tone sub of V of Bb

Ab<sup>13</sup><sup>b9</sup>

D<sup>b</sup><sup>6</sup>

B<sup>9</sup>/A B<sup>b</sup><sup>m7</sup>/A<sup>b</sup>

tri-tone sub

B<sup>m9</sup>

E<sup>7</sup>

23

This section continues the piano part. Measure 23 starts with an Eb/m9 chord. It then moves to an Ab13/b9 chord, followed by a D-b/6 chord. Measures 24 and 25 show harmonic progressions involving B9/A and Bb/m7/Ab chords, eventually leading to a Bm9 chord and an E7 chord.

tri-tone sub

Ab<sup>7</sup>sus<sup>b9</sup> G<sup>A7#11</sup> Eb<sup>7</sup>

D<sup>7</sup>

D<sup>b</sup><sup>A7</sup>

B<sup>b</sup><sup>madd9</sup>

E<sup>b</sup><sup>m9</sup>

Ab<sup>13</sup><sup>b9</sup>

25

This section continues the piano part. Measure 25 starts with an Ab7sus/b9 chord, followed by a G/A7#11 chord and an Eb7 chord. Measures 26 and 27 show harmonic progressions involving D7, D-b/A7, Bb/madd9, Eb/m9, and Ab13/b9 chords.

A<sup>b</sup><sup>m11</sup> A<sup>m11</sup>

B<sup>b</sup><sup>o</sup> B<sup>o</sup>

A/C

parallel movement

D<sup>7</sup><sup>#9</sup> E<sup>7</sup><sup>#9</sup> G<sup>7</sup><sup>#9</sup> A<sup>7</sup><sup>#9</sup> B<sup>7</sup><sup>#9</sup> D<sup>7</sup><sup>#9</sup>

28

C pedal

This section continues the piano part. Measure 28 starts with an Abm11 chord, followed by Am11, Bb/o, and Bo chords. Measures 29 and 30 show harmonic progressions involving A/C, parallel movement chords (D7#9, E7#9, G7#9, A7#9, B7#9, D7#9), and a C pedal.

A<sup>b</sup><sup>mΔ7/G</sup>

D<sup>7</sup><sup>#9</sup> E<sup>7</sup><sup>#9</sup> D<sup>7</sup><sup>#9</sup> C<sup>#7</sup><sup>#9</sup>

B<sup>7</sup><sup>#9</sup> omit<sup>7</sup>

A<sup>7</sup><sup>#9</sup> G<sup>b</sup><sup>7</sup><sup>#9</sup> B<sup>7</sup><sup>#9</sup> G<sup>b</sup><sup>7</sup><sup>#9</sup>

30

This section continues the piano part. Measure 30 starts with an AbmΔ7/G chord. Measures 31 and 32 show harmonic progressions involving D7#9, E7#9, D7#9, C7#9, B7#9, and chords involving A7#9, Gb7#9, B7#9, and Gb7#9.

## C whole/half dim

33

G $\flat$ 7 $\sharp$ 9 A7 $\sharp$ 9 B7 $\sharp$ 9 F7 $\sharp$ 9 E7 $\sharp$ 9 D7 $\sharp$ 9 omit7 C $\circ$  $\Delta$ 9

35 A7 $\sharp$ 11 (8)-1 D7 $\sharp$ 11 8va- A $\flat$ m7add11 D $\flat$ b13sus4 no9 D $\flat$ bm7add11 G $\flat$ 7 F6 $\% \sharp$ 11 Pentatonic cadenza