

JAZZ LINES PUBLICATIONS

*Presents*

**BLACK, BROWN, AND BEIGE**

**BY DUKE ELLINGTON**

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

**COMPLETE FULL SCORE**

JLP-7366

**BY DUKE ELLINGTON**

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THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

# DUKE ELLINGTON SERIES

## BLACK, BROWN, AND BEIGE (1943)

### **Biographies:**

Edward Kennedy 'Duke' Ellington influenced millions of people both around the world and at home. In his fifty-year career he played over 20,000 performances in Europe, Latin America, the Middle East as well as Asia. Simply put, Ellington transcends boundaries and fills the world with a treasure trove of music that renews itself through every generation of fans and music-lovers. His legacy continues to live onward and will endure for generations to come. Wynton Marsalis said it best when he said, "His music sounds like America." Because of the unmatched artistic heights to which he soared, no one deserves the phrase "beyond category" more than Ellington, for it aptly describes his life as well. When asked what inspired him to write, Ellington replied, "My men and my race are the inspiration of my work. I try to catch the character and mood and feeling of my people."

Duke Ellington is best remembered for the over 3,000 songs that he composed during his lifetime. His best-known titles include: *It Don't Mean a Thing (If It Ain't Got That Swing)*, *Sophisticated Lady*, *Mood Indigo*, *Solitude*, *In a Mellow Tone*, *I Let a Song Go Out of My Heart*, and *In a Sentimental Mood*. The most amazing part about Ellington was that he had some of his most creative periods while he was on the road. *Mood Indigo* was supposedly written while on a road trip.

Duke Ellington's popular compositions set the bar for generations of brilliant jazz, pop, theatre, and soundtrack composers to come. Though he is a household name for his songs, Ellington was also an unparalleled visionary for his extended suites, often composed with Billy Strayhorn. From *Black, Brown and Beige* (1943) to *The Far East Suite* (1966) to *The Uwis Suite* (1972), the suite format was used to give his jazz songs a more empowering meaning, resonance, and purpose: To exalt, mythologize, and re-contextualize the African-American experience on a grand scale.

Duke Ellington was awarded the Grammy Lifetime Achievement Award in 1966. He was later awarded several other prizes: The Presidential Medal of Freedom in 1969 and the Legion of Honor by France in 1973, the highest civilian honors in each country. He died of lung cancer and pneumonia on May 24, 1974, a month after his 75th birthday, and is buried in the Bronx, in New York City. His funeral was attended by over 12,000 people at the Cathedral of St. John the Divine. Ella Fitzgerald summed up the occasion: "It's a very sad day. A genius has passed."

William Thomas Strayhorn is hardly unknown, but his presence in the world of Ellingtonia has always been shrouded in a bit of mystery. It is only within the last ten years that the Strayhorn mystery has been solved. The history of the family of William Thomas Strayhorn goes back over a hundred years in Hillsborough, NC. One set of great-grandparents, Mr. and Mrs. George Craig, lived behind the present Farmer's Exchange. A great-grandmother was the cook for Robert E. Lee. Billy, however, was born in Dayton, Ohio in 1915. His mother, Lillian Young Strayhorn, brought her children to Hillsborough often. Billy was attracted to the piano that his grandmother, Elizabeth Craig Strayhorn, owned. He played it from the moment he was tall enough to reach the keys. Even in those early years, when he played, his family would gather to listen and sing.

Originally aspiring to become a composer of concert music, he was heavily involved in jazz and popular music by the time he was a teenager, writing a musical while in high school and playing gigs locally with a trio. His father enrolled him in the Pittsburgh Musical Institution where he studied classical music. He had more classical training than most jazz musicians of his time. In 1938, he met and played for Duke Ellington, who was sufficiently impressed and invited Strayhorn to join him in New York. Neither one was sure what Strayhorn's function in the band would be, but their musical talents had attracted each other. By the end of the year Strayhorn had become essential to the Duke Ellington Band; arranging, composing, sitting in at the piano. Billy made a rapid and almost complete assimilation of Ellington's style and technique. It was difficult to discern where one's style ended and the other's began. Strayhorn lived in Duke's apartment in Harlem while the Ellington Orchestra toured Europe. Reportedly, Strayhorn studied some of Duke's scores and "cracked the code" in Ellington's words. He became Duke's musical partner, writing original music and arrangements of current pop tunes. In the early fifties, Strayhorn left the Ellington fold briefly, arranging for Lena Horne and other singers, and writing musical reviews. By 1956, however, he was back almost full-time with the Ellington organization where he remained until his death from cancer in 1967.

Some of Strayhorn's compositions are: *Chelsea Bridge*, *Day Dream*, *Johnny Come Lately*, *Raincheck*, and *My Little Brown Book*. The pieces most frequently played are Ellington's theme song, *Take the A Train* and Ellington's signatory, *Satin Doll*. Some of the suites on which he collaborated with Ellington are: the *Deep South Suite*, 1947; the *Shakespearean Suite* or *Such Sweet Thunder*, 1957; an arrangement of the *Nutcracker Suite*, 1960; the *Peer Gynt Suite*, 1962; the *Far East Suite*, 1966. He and Ellington composed the *Queen's Suite* and gave the only pressing to Queen Elizabeth II of England. Two of their suites, *Jump for Joy*, 1941 and *My People*, 1963 had as their themes the struggles and triumphs of blacks in the United States. Both included a narrative and choreography. In 1946, Strayhorn received the Esquire Silver Award for outstanding arranger.

In 1965, the Duke Ellington Jazz Society asked him to present a concert at New York's New School of Social Research. It consisted entirely of his own work performed by him and his quintet. Two years later Billy Strayhorn died of cancer on May 31, 1967. Duke Ellington's response to his death was to record what the critics cite as one of his greatest works, a collection titled *And His Mother Called Him Bill*, consisting entirely of Billy's compositions. Later, a scholarship fund was established for him by Ellington and the Juilliard School of Music.

Strayhorn's legacy was thought to be well-known for many years as composer of many classic pieces first played by Ellington. It was only after the Ellington music collection was donated to the Smithsonian Institution that Strayhorn's legacy was fully realized. As documented by musicologist Walter van de Leur in his book on the composer, several compositions copyrighted in Ellington's name were actually Strayhorn's work, including entire suites, and particularly *Satin Doll*. Ironically, perhaps his most well-known song, *Lush Life* was written during his years as a student in Pittsburgh. The Ellington band never officially recorded it.

In recent years his legacy has become even more fully appreciated following research and biographies by David Hajdu and Walter Van De Leur, which led to properly crediting Strayhorn for songs previously credited to Duke or uncredited. Billy Strayhorn wrote beautiful, thoughtful, classic, and timeless music, and was brilliant as both a composer and an arranger. While enhancing Ellington's style of striving to showcase the strengths of his band members, Strayhorn's classical background elevated the group and its sound even further and helped the name Duke Ellington become eternally synonymous with class, elegance, and some of the greatest American music ever known.

### **Background of Black, Brown, and Beige:**

Duke Ellington's *Black, Brown, and Beige* remains one of the seminal works of his legendary career. Described by Ellington as being a "tone parallel to the history of the American Negro," it was easily the most ambitious project of his career upon its composition over the course of 1942.

Ellington commenced work on this magnum opus shortly after the conclusion of one of his other early experiments at longer musical forms, 1941's jazz musical *Jump For Joy*. Surprisingly, the piece was only performed in full on three occasions: a sneak peak debut at Rye High School in Westchester County, NY on January 22, 1943, a premiere performance at Carnegie Hall the following night, and finally at Boston's Symphony Hall on January 28. From this point forward, the band would only perform individual movements, as Ellington felt that the overall length and subject matter of the piece would make it inaccessible to most audiences.

At first, the piece received, at best, mixed reception from critics and audiences alike. Many expressed skepticism over Ellington's desire to tackle more challenging, long-form musical material, with critics from several newspapers expressing their beliefs that Ellington was getting in over his head attempting to merge jazz with more "artistic" forms of music. This lukewarm reception would come to be disregarded by the time Ellington entered the studio in 1958 to record a revised version of the suite in full, this time featuring edited sections to feature renowned gospel vocalist Mahalia Jackson. This version received much more widespread critical acclaim than the original performance, and is considered to be one of the cornerstone entries of the Ellington discography.

*Black, Brown, and Beige* represents several major innovations in the world of jazz. It was Ellington's first major attempt at a long-form composition, consisting of three main parts in a quasi-symphonic structure, with instrumental soloists oftentimes being cast in roles that were more akin to opera than traditional big band writing. The work also tore down political and cultural barriers, as it openly attempted to present jazz in artistic rather than popular terms, as well as celebrating African American culture while doing so.

These key innovations make *Black, Brown, and Beige* stand out as a transcendental work of not just Ellington's expansive catalogue, but Western music in general.

# Notes to the Conductor:

## Black Part 1: Work Song:

Although there are no vocals, there is an unquestionably operatic atmosphere to *Work Song*. Duke Ellington's lengthy jazz quasi-oratorio can be roughly broken into three different musical motifs, each coming back multiple times throughout the piece both individually and intertwining with one another.

The first of these motifs is the now iconic introductory fanfare at measure 5, which largely serves as the "chorus" of the movement. Thumping double-stopped bass and pounding tom-toms provide the earth-shattering rhythmic foundation underneath a triumphant rhythmic riff that passes back and forth between the saxophones and brass. This section, regardless of location or dynamic level, needs to possess an authoritative presence in order to maintain a consistent emotional impact. Examples of these "choruses" occur at measures 25, 67, 117, and 189.

The second motif appears first at measure 11, taking the form of a saxophone section soli. This can effectively be considered the "recitative" portion of the "oratorio," as these sections often serve as musical bridges between the "arias" of the individual instrumental soloists. They are often accompanied with a slight uptick in tempo from the "choruses," as well as a general lighter overall feel. Other examples of these "recitatives" occur at measures 39, 145, and 158 (albeit in the trumpets on this occasion).

Last but not least is the motif of the individual soloists, performing their "arias" at various points across the duration of the movement. To add to the comparison to opera, the four primary voice ranges are represented by four separate instruments. First is the "bass-baritone" of Harry Carney's baritone saxophone at measure 72. Following in succession from here is Shorty Baker's trumpet (the "soprano") at measure 123, "Tricky" Sam Nanton's trombone (the "tenor") at measure 145, and finally Johnny Hodges's alto saxophone (the "alto") at measure 214.

## Black Part 2: Come Sunday:

The most famous and frequently covered portion of *Black, Brown, and Beige, Come Sunday* is without a doubt the best example of a jazz hymn. There should be a sense of reverence and awe throughout the performance of this movement, regardless of volume, tempo or feel.

The beginning of the movement is taken at an extremely slow, almost quasi-rubato tempo. It is largely a brass chorale, with some occasional interjections from the woodwinds. Several of the brass instruments get brief but noteworthy solo lines during this section, which should stand out from the rest of the ensemble as much as possible without resorting to excessive volume or force.

Interestingly enough, the full melody is never stated until the end of the piece, but bits and pieces come up at several points throughout the arrangement. The first main melody statement comes from Lawrence Brown's trombone at measure 12. The tempo remains dirge-like at first, but it gradually accelerates over the next several bars as the ensemble dramatically swells underneath. A full-powered trumpet fanfare sets up a woodwind soli at a new, brighter tempo at measure 22.

This soli eventually tails off for the entrance of Ray Nance's violin at measure 33, which takes center stage for a significant portion of the rest of the movement. This written solo passage is cued in the clarinet part in the event that a violin soloist is not available. It is important for all ensemble musicians to err on the side of caution when it comes to volume in order to not overwhelm the violin soloist. As the arrangement continues, gradually Lawrence Brown's trombone and Cootie Williams' plunger-muted trumpet join in with subtle yet highly effective counter-lines underneath Nance, adding a stunning layer of texture and depth.

A brief and somewhat ominous growling plunger section in the brass at measure 57 marks the conclusion of Nance's portion of the program. A brief piano cadenza sets up the appearance of the full melody at last at measure 64, played with incomparable taste by alto saxophonist Johnny Hodges. Most of the backgrounds underneath the melody come in the form of trombone pads, with a brief woodwind counter line adding a little subtle depth at measure 73. The woodwinds bring the arrangement to a close after Hodges' full melody statement with one last barely audible chorale at measure 80.

### **Black Part 3: Light:**

It seems fitting that the third part of the first movement, *Light*, serves as somewhat of a recap of the first two parts. Throughout the piece, there are several references to both *Black* and *Come Sunday* passed throughout the band. Thankfully, Ellington's masterfully creative orchestrations prevent this section from sounding derivative or repetitive.

Coming out of the previous movement, Shorty Baker's trumpet performs a slowly ascending diminished fanfare out of time before playing a brief pickup figure to signal in the full band at measure 5. Some brief call and response figures between Baker and the ensemble lead into a variant on one of the major riffs from *Black* before a new melody is introduced at measure 21. Over top of this melodic statement is another reference to *Black*, played by the plunger muted cornet of Rex Stewart.

The saxophones largely take center stage beginning at measure 37, with the brass providing some powerful background figures upon their re-entrance 8 bars later. A final descending ensemble figure leads into a lengthy written bass solo (played originally by Junior Raglin) from measure 61 to measure 81. The ensemble must remain underneath the soloist at all time while still maintaining an appropriate level of energy.

Upon the conclusion of the bass solo, the saxophone section takes center stage once again until measure 94, with a four bar trumpet fanfare breaking things up for just a moment. A sizeable portion of the section that follows is a call-back to *Come Sunday*, beginning first in the saxes at measure 98, but eventually being passed off to Lawrence Brown's trombone. The rest of the ensemble figures during this section (most notably the sudden dip in tempo at measure 124) should be thought of mostly as framing devices for the trombone soloist.

The two movements finally come together at measure 140, with the trumpets playing the introductory fanfare from *Black* while the trombones (minus an improvising Brown) play the main melody from *Come Sunday*. The arrangement sees a brief uptick in volatility at measure 156 with a sharply articulated trumpet fanfare giving way to a genteel saxophone ensemble that seemingly serves as the movement's lovely end.

Instead, Ellington pulls one last trick out of his sleeve with a sudden leap in tempo at measure 170. This final salvo contains several references to *Black*, but also contains a fair amount of original content. At times, the music can seem somewhat reminiscent of the kind of music played during curtain calls for a musical. There should be an unquestionable raucousness in the ensemble, perhaps best personified by the relentless plunger muted trumpets. Just as things seem to be ready to spiral completely out of control, however, the arrangement catches itself and brings the full ensemble together for one final chord, followed by a quick punctuation to bring the first movement to a thrilling conclusion.

### **Brown Part I: West Indian Dance:**

The initial tone of the first part of the *Brown* movement is surprisingly militant, with Sonny Greer providing a crisp marching band style cadence up front. A brief minor version of the classic folk song *The Girl I Left Behind Me* in the clarinet leads into more original territory, with a syncopated riff in the brass setting up a Caribbean-influenced groove at measure 15. This groove underpins a melody that is largely performed in the woodwinds during this section, although a punchy brass riff at measure 23 serves as a nice monotony-breaker.

The return to a more familiar swing feel at measure 47 is marked by an Ellington trademark: the woodwinds emulating the sound of a train whistle. Although the woodwinds continue to dominate the melody duties at measure 51, a trio of two plunger muted trumpets and one trombone provide a surprisingly aggressive counterpoint. Things become even more complex at measure 63, where the non-plunger trumpets engage in some quickly traded solos. Underneath this, the Caribbean rhythm from the beginning of the piece is reiterated by the trombones.

The plunger brass trio returns at measure 75, playing the same role as counter line to the woodwinds as before. This pattern continues until measure 95, where the final riff of the melody is tagged in the woodwinds. The volume decreases gradually until suddenly shooting upwards for what seems to be the arrangement's concluding fanfare - only for Harry Carney's baritone saxophone to be left alone to play a brief rubato solo.

A punchy (and harmonically altered) reference to *Yankee Doodle* in the brass sets up a more relaxed tempo at measure 106. Said relaxed tempo is only a brief respite, however, as following a rubato baritone sax and clarinet duet at measure 110, the woodwinds perform a dramatically swelling and ascending line. As the line continues, each woodwind drops out until only the clarinet is left on a single, solitary F#. The tempo immediately kicks back in for the final four bars of the arrangement, with a brass fanfare and thunderous drum cadence setting up the next movement.

## **Brown Part 2: Emancipation Celebration:**

In many ways, *Emancipation Celebration* could be considered a jazz concerto for cornetist Rex Stewart and trombonist Tricky Sam Nanton. The two brass stalwarts are heavily featured in both solo and duet formats throughout the movement, and the rest of the ensemble should musically approach this situation accordingly.

Coming from the bombastic ending of *West Indian Dance*, the beginning of *Emancipation Celebration* is surprisingly light and playful. Stewart (trumpet 3) handles melody duties right off the bat, with the saxophones and trombones providing some gently prodding backgrounds underneath. A brief repetitive riff in the woodwinds at measure 8 sets up a brief solo break for Stewart, who then resumes melody duties, this time employing his signature half-valve effects.

Stewart is joined by Nanton (trombone 2) at measure 24, with a simple series of calls and responses with the woodwinds. The two trade phrases with one another at measure 32 before the full band plays a triumphant riff at measure 40. Nanton gets a moment in the spotlight with an improvised solo break at measure 46 before being rejoined by Stewart at measure 58. The duo perform a playful plunger duet before the full band returns for its final salvo at measure 67.

Beginning at measure 75, the arrangement begins a slow but steady decay in volume. Initially, Stewart and Nanton resume their trading with the woodwinds. The woodwinds eventually drop out at measure 83, seemingly leaving the brass duo to themselves. Ellington, however, decides to get in on the fun with one final melody recap before drummer Sonny Greer brings things to a quick and sharp close.

## **Brown Part 3: Blues Theme Mauve:**

*Blues Theme Mauve* serves as a surprisingly dark finale for the middle movement of *Black, Brown and Beige*. The arrangement stays at a slow and burdened pace throughout, with the lyrics delving into subject matter that ranges from melancholy to downright depressing. The performance of your band should reflect this mood accordingly.

The arrangement announces itself with a bugle-like trumpet fanfare before the band quickly decays, setting up the entrance of the vocals. From measure 7 to measure 34, the vocalist performs the somber melody in a slow rubato fashion; the band is at the vocalist's will here, so be sure to follow their pacing as best as possible. The backgrounds range from powerful ensemble blasts to choppy trombone honks. These different sections should be over-exaggerated to provide an appropriate emotional backdrop.

The pickups to measure 35 mark not just a return to a steady tempo, but also the spotlight shifting to a tenor saxophone solo, originally handled by the incomparable Ben Webster. The backgrounds become appropriately simpler in order to not overwhelm the tenor sax. The spotlight changes direction once again at measure 52, this time to the trading brass sections. The trombones should have a choir-like, almost regal quality to their performance. The trumpets, on the other hand, should play harshly, with an almost raunchy quality.

A two measure tenor sax solo break sets up the vocalist's return at measure 66. The band remains in tempo behind the vocals at first, including a slight hint at double-time at measure 72. A brief saxophone dirge sets up an almost equally brief call-and-response between the vocalist and a muted trumpet at measure 74. The arrangement then ends in a way seemingly opposite of how it began: the lyrics are reversed while the band gradually drops out to nothing more than a barely audible dissonant rumble in the saxophones.

## **Beige Part I: Various Themes:**

The longest of the portions of *Black, Brown, and Beige*, *Various Themes* is, as the name implies, a number of separate melodic motifs stitched together and given a unified title. The original names for these melodies are *Sand*, *Beige* (incorporating the theme from *Sugar Hill Penthouse*), and *Cy Runs Rock Waltz*. This gives the movement a feeling somewhat similar to an entr'acte in a musical.

The first section, *Sand*, is taken at a brisk Latin tempo, with the trumpets and woodwinds providing strong fanfare-style accompaniment to the rumbling and almost sinister main melody in the trombones and baritone saxophone. The rest of the saxophones join in on the melody at measure 31, with continued accompaniment from the clarinet and trumpets until measure 47. At this point, the various melody fragments are passed around through the sections, with the climax coming at measure 61. The segment comes to an abrupt halt with a dramatically descending saxophone line leading into a final dissonant brass hit.

An Ellington stride piano solo and a slow woodwind dirge at measure 88 sets up a shift to 3/4 time for the second section of the movement. The melody, handled first by trumpeter Shorty Baker at measure 105 and then trombonist Lawrence Brown at measure 161, would go on to serve as the main theme for *Sugar Hill Penthouse*. This entire section needs to be approached with a certain level of delicacy, despite the saxophones having some occasionally knotty background figures.

Measure 192 marks the next interlude between sections, with Baker once again thrust into the spotlight. This interlude is marked by a shift back to 4/4 time as well as a noticeably slower tempo. A Ben Webster tenor saxophone cadenza leads back to a 3/4 time that is taken a bit brighter than before. This section, known as *Cy Runs Rock Waltz*, features mostly rhythmic unison throughout the horns. Although he is technically an accompanist, drummer Sonny Greer's performance during this section is quite intense and virtuosic. The final portion of the movement shines the spotlight back on Webster, as he performs a series of cadenzas over multiple ensemble chords.

### **Beige Part 2: Sugar Hill Penthouse:**

Originally, *Sugar Hill Penthouse* was titled *Symphonette* before it was incorporated into the third movement of Duke Ellington's *Black, Brown, and Beige*. The re-titling is certainly appropriate, as the relaxed tempo, warm harmonies and overall softer dynamics establish an atmosphere as cozy and inviting as the section's namesake.

A brief Ellington stride piano solo serves as the introduction before the spotlight switches to Harry Carney, this time making a rare appearance on clarinet rather than his traditional baritone saxophone. His resonant, woody tone does a stellar job of accentuating the pretty melody, especially when playing in the instrument's lower register. The volume stays largely low until measure 28, where a sudden brass swell and fanfare breaks things up a bit before Carney's solo comes to a close.

An a capella figure in the muted trumpets leads to a pleasant full band section before Carney's clarinet returns at measure 58, this time serving as the lead voice of the woodwind section. A key change four measures later marks the shift of the spotlight to the brass, with the trumpets playing a unison melody with fairly syncopated accompaniment from the trombones. The band reaches its dynamic peak with the woodwinds' re-entrance at measure 78. The ensemble writing is also easily at its most intense during this section, with all three sections of the band weaving in and around each other.

A saxophone trill and some blunt triplet honks in the brass, followed by a gong hit from drummer Sonny Greer, marks a return to the arrangement's more demure musical origins. The woodwinds (still led by Carney's clarinet) take the forefront for the rest of the section, playing a disarmingly lovely melody that comes to a conclusion that can work either as a stand-alone performance or a smooth transition into the final movement. Note that this section was written for only three trumpets.

### **Beige Part 3: Finale:**

This appropriately titled final section of *Black, Brown, and Beige* serves as a sort of musical curtain call for the entirety of the Ellington band. Multiple allusions are made to previous movements, certain key soloists get to take their bows, and the entire movement has a decidedly concluding feel to it.

A brief tag from the end of *Sugar Hill Penthouse* sets up a brisk tempo brass section feature that ultimately climaxes in a dramatically triumphant fanfare at measure 15. After a drastic drop in tempo and a brief Ellington piano cadenza, alto saxophonist Johnny Hodges briefly recaps the melody from *Come Sunday* at measure 25. This section is taken at a quasi-rubato tempo, but should be played extremely slowly, with some brief obbligato trumpet accompaniment from Ray Nance and some chime-like intones from Ellington.

Yet another Ellington solo interlude sets up the next in-tempo section, where the trombones and baritone saxophone carry an intricate counter line to the trumpet and woodwind melody. This counter line, despite its "notiness," should be played with a very heavy-handed and labored approach in order to stick out as much as possible.

Ellington pulls a little trickery by starting off the final section at a relaxed swing tempo with some genteel horn figures, but ultimately shifts to a much brighter tempo at measure 60 for yet another *Come Sunday* recap, this time handled by the brass. The movement (and the suite as a whole) comes to an appropriately thrilling and triumphant climax beginning at measure 75, where some high-note trumpet acrobatics soar over the top of the final ensemble salvo.

## **General Performance Notes:**

- Be sure to carefully adhere to the many subtle tempo shifts throughout the movement, as they add a sense of necessary musical drama.
- When a soloist is performing, the ensemble should always be sure to stay out of the way in order to allow them to stand out from the rest of the “chorus.”
- Although this piece bears more than a few parallels to classical music, never forget that this is jazz of the highest order, and that it should always be swinging as hard as possible.

## **Note About This Publication:**

Our goal in publishing *Black, Brown, and Beige* is to provide an edition that represents Duke Ellington’s original compositional intent. In other words, this matches the 1943 Carnegie Hall and Symphony Hall performances. In preparing this edition for publication we used the following sources: Ellington’s original 1942 score, the 1943 Carnegie Hall recording, an incomplete set of original 1943 parts, assorted re-copied parts from the 1940s, an incomplete 1958 set of parts, and a 1963 published score edited by Mercer Ellington and Tom Whaley and copied by Joe Benjamin. There were many inconsistencies between the sets of parts. In addition, as is often the case with Ellington’s compositions, the music evolved over time and parts were changed or modified. As personnel in the Ellington band changed, Duke would often redistribute notes or alter certain sections to suit the musicians and overall sound of the ensemble. Our work was also subject to the fidelity of the original 1943 recording. Simply put: there are passages that one cannot clearly hear. Furthermore, where there were discrepancies between the sets of parts and the recording we relied on Ellington’s score as the last word.

Publishing Duke Ellington’s music is never a straightforward undertaking for the reasons illustrated above. While our mission is to publish definitive editions we do recognize that due to the nature of Ellington’s compositions and his ensemble, the music will always be open for debate. Herein we make no claim to ending the debate, but rather, on the contrary, submit evidence toward the furtherance of discussion and analysis. Enjoy studying, discussing, and performing this historic music.

## **Acknowledgments:**

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**Doug DuBoff, Dylan Canterbury, and Rob DuBoff**

- February 2018



# DUKE ELLINGTON AND HIS ORCHESTRA

*Twentieth Anniversary Concert*

CARNEGIE HALL  
New York

Saturday Evening, January 23, 1943  
at 8:45 o'clock

*Proceeds for Russian War Relief*

## PROGRAM

### I.

Black and Tan Fantasy.....*Ellington-Miley*  
Rockin' in Rhythm .....*Ellington-Carney*  
Blue Serge .....*Mercer Ellington*  
Jumpin' Punkins .....*Mercer Ellington*

### II.

Portrait of Bert Williams .....*Ellington*  
Portrait of Bojangles  
Portrait of Florence Mills

### III.

Black, Brown and Beige.....*Ellington*  
(A Tone Parallel to the History of the Negro in America.)

— *Intermission* —

### IV.

The Flaming Sword .....*Ellington*  
Dirge .....*Billy Strayhorn*  
Nocturne  
Stomp

### V.

Are You Stickin'? .....*Ellington*  
(Chauncey Haughton, clarinet)  
Bakiff ..... *Tizol*  
(Juan Tizol, valve trombone; Ray Nance, violin)  
Jack the Bear.....*Ellington*  
(Alvin Raglin, string bass)  
Blue Belles of Harlem.....*Ellington*  
(Duke Ellington, piano)  
Cotton Tail .....*Ellington*  
(Ben Webster, tenor saxophone)  
Day Dream .....*Ellington-Strayhorn*  
(Johnny Hodges, alto saxophone)  
Rose of the Rio Grande.....*Warren-Gorman-Leslie*  
(Lawrence Brown, trombone)  
Trumpet in Spades.....*Ellington*  
(Rex Stewart, cornet)

### VI.

Don't Get Around Much Any More.....*Ellington*  
Goin' Up  
Mood Indigo

*(Duke Ellington and his orchestra are under the exclusive  
management of the William Morris Agency, Inc.)*

This is the program from the 1943 Carnegie Hall appearance which was partly a Russian War Relief benefit concert and a 20th anniversary celebration of Duke Ellington's band.

**Duke ELLINGTON**  
*and his ORCHESTRA*

**Debut Carnegie Hall**

**Saturday Eve., Jan. 23-845 P.M.**

Tickets . . . 55¢ 83¢ \$1.10 \$1.65 \$2.20 \$2.75 \$3.30 (TAX INCL.)

NET PROCEEDS TO RUSSIAN WAR RELIEF

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This is an original advertisement for the 1943 Carnegie Hall concert.



BLACK, BROWN AND BEIGE

by  
Duke Ellington

- - -

FIRST MOVEMENT:

BLACK:

A message is shot through the jungle by drums.

BOOM! BOOM! BOOM! BOOM!

Like a tom-tom in steady precision.

Like the slapping of bare black feet across the desert wastes.

Like hunger pains.

Like lash after lash as they crash and they curl and they cut. DEEP!

Like kidneys that thump.

Like heart-beats that bump...out of tempo.

Like the thud of the butt of the whip.

Like an axe-handle crushing the skull.

BOOM! BOOM! BOOM! BOOM!

Like the crush of the weight of a hob-nailed boot stomping on bare black feet.

Like exploding a shell in a gun.

This BOOMing is echoing in the brain. Nerves of a black brood...in tempo.

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1619:

Poor Boola. Chained to the bottom of a slave ship.  
Down. Beaten down. Chained to the living and the dead.  
Chilled by the icy fingers of the dead black brother  
chained to his bleeding arm. Burned by the hot blood  
mingling with the sweat of the moaning black soul  
chained to his leg. Choked by the stench of the  
rotting hold. Frenzied at the soft low moan of

After the success of Duke Ellington's human rights-themed musical *Jump for Joy* (1941), the first large scale stage production to introduce discussion of the historical and present day treatment of the "American Negro," he began work on an opera titled *Boola*. This work, while never completed, was meant to offer further evidence and discourse regarding the plight of African Americans. As his compositional focus changed during the course of 1942, Ellington wound up using the overall structure, themes, and lyrics of *Boola* in the planning of *Black, Brown, and Beige*. His goal was to incorporate the previously written lyrics in *Black, Brown, and Beige* and have them accompany the different sections of the work. It was through this new multi-movement work that Ellington sought to shed further light on the suffering that African Americans had endured.

After the initial performance of *Black, Brown, and Beige* at Rye High School, Ellington was encouraged to remove the lyrics due to their provocative nature. The concern was that these human rights themes might tarnish Ellington's premier performance at Carnegie Hall the following night. His Carnegie Hall concert would also be the first occasion of a non-white band appearing at the venue.

To the left is one of the original lyric sheets.

Frank Sinatra - 143 Bergen Ave - Jersey City, N.J.  
 - BLACK -

Baritone sax  
 Tenor sax  
 Alto sax  
 Trumpet  
 Trombone  
 Bass

2 sax 8va lower  
 2 sax  
 Paul & Ben  
 acc

12  
 20

This is Duke Ellington's score for *Work Song*, the first part of movement one, *Black*. The presence of Frank Sinatra's name and address at the top most likely dates this to the first half of 1942. Sinatra moved to a different address in the fall of 1942.

Ellington's scores were almost always created in the fashion of the example to the left. He primarily used three staves: woodwinds on the top, trumpets in the middle, and trombones and bass on the bottom. He often indicates band member names associated with certain notes or passages.



# BAKER COME-SUN

[A] SOLO

[B]

[C]

[D]

[E]

[F] (PLUNGER)

[G] (CUP MUTE)

[H]

[I]

This is Shorty Baker's original part for *Come Sunday*, the 2nd part of movement I of *Black, Brown, and Beige*. Baker was in Ellington's band (off and on) between 1942 and 1962 and was married to pianist and composer Mary Lou Williams.



The image shows two pages of handwritten musical notation for the piece "Light". The left page is headed "TERRY" and "LIGHT" with a circled "1". It contains sections A, B, and C. Section A is marked "TUTTI" and includes the instruction "8va lower". Section B is also marked "TUTTI". The right page is headed with a circled "2" and contains sections C, D, and E. Section C is marked "TUTTI" and includes the instruction "3 Can 2/4 out". Section D is marked "DIM" and "P". Section E includes the instruction "(Ban Solo - concert)". At the bottom of the right page, it says "Solo - concert" and "3 Bars". The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings. The paper is aged and shows some wear and tear.

Here are the first two pages of Ellington's score for *Light*, the 3rd part of movement I of *Black, Brown, and Beige*. You'll notice that Ellington wrote in Clark Terry's name as the trumpet soloist whose cadenza ushers in this arrangement. Originally, this solo was played by Shorty Baker but when the Ellington band revisited this arrangement for the 1958 Columbia Records recording session Duke decided to feature Terry instead (Baker was still in the trumpet section for this recording).



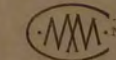
W. INDIAN STOMP  
W. I.

345

JOHNNY

(DRUMS)

(Medium)

 No. 4. 12 Staves (Medium)

Here are the first two pages of Johnny Hodges's part to *West Indian Stomp*, the first part of movement 2 (*Brown*). This part was used for Duke Ellington's Carnegie Hall appearances in 1943 and 1944, though for the 1944 appearance the band left out the introduction and started at what is indicated as Measure 1.



Y.G.O. 326  
 REX Y.G.O.P.K.

[A] SOLO

[B]

AD-LIB  
 COCK-VALVE

[C] REHAND TRICKY

[D]

[E] [F] REX & [G] TRICKY 2 TIMES

[H] 3 TIMES

[J]

Here is Rex Stewart's original part to *Emancipation Celebration*, the second part of movement 2 (*Brown*). This part was used for Duke Ellington's Carnegie Hall appearances in 1943 and 1944. You'll notice that the original title of this section was Y.G.O.



TIZOL MAUVE 213

(VOCAL-SLOW)

Handwritten musical score for Juan Tizol's part of 'Blues Theme Mauve'. The score is written on ten staves. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The tempo is marked '(VOCAL-SLOW)'. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. Section markers are labeled with letters in boxes: [B], [C], [D] 'TO CUPS', [E] 'Solo', [F], [G] 'CUPS', [H] 'OPEN', and [I]. The piece concludes with a double bar line and a fermata.

TRICKY MAUVE 213

(VOCAL-SLOW)

Handwritten musical score for Joe 'Tricky' Nanton's part of 'Blues Theme Mauve'. The score is written on ten staves. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The tempo is marked '(VOCAL-SLOW)'. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. Section markers are labeled with letters in boxes: [B], [C], [D] 'TO CUPS', [E], [F], and [G]. The piece concludes with a double bar line and a fermata.

Here are Juan Tizol and Joe 'Tricky' Nanton's original parts to *Blues Theme Mauve*, the third part of movement 2 (*Brown*). This part was used for Duke Ellington's Carnegie Hall appearances in 1943 and 1944.



CARNEY

SAND

(SOLO)

19

21

30

39

46

155

163

169

SLOW

172

175

Here is Harry Carney's original part to *Sand*, the first part of *Various Themes*. This part was used for Duke Ellington's Carnegie Hall appearances in 1943 and 1944.



The image shows two pages of handwritten musical notation for a piece titled "SYMPHONETTE". Both pages are numbered "17". The left page has a handwritten "OTO" in the top left corner. The right page has a handwritten "ARTE" in the top left corner. The music is written on five-line staves with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. Chord progressions are indicated by letters in boxes: A, B, C, D, E, F, G, and H. Some measures are numbered (1, 2, 3, 4, 6, 10, 15). The paper is aged and shows signs of wear, with some tape repairs on the right page.

Here are Otto Hardwick and Harry Carney's original parts to *Sugar Hill Penthouse*, still bearing the original title of *Symphonette*. These parts were used for Duke Ellington's Carnegie Hall appearances in 1943 and 1944.



The image shows two pages of handwritten musical notation for the piece 'CREAM'. The left page is titled 'RAY' and the right page is titled 'REX'. Both pages are for the instrument 'CREAM'. The notation is written on ten staves per page. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and articulation marks. Handwritten annotations include 'TEMPO FAST' at the top right of the right page, 'MUTE' and 'OPEN' on the right page, and 'Rit' on the left page. There are also some markings like 'St. mutt' and 'Piano solo' on the right page. The notation is dense and detailed, typical of a professional composer's manuscript.

Here are Ray Nance and Rex Stewart's original parts to *Finale* (AKA *Cream*), the last section of the *Beige* movement. These parts were used for Duke Ellington's Carnegie Hall appearances in 1943 and 1944.



# SCORE

# WORK SONG

## BLACK, BROWN, AND BEIGE: MOVEMENT 1, PART 1

MUSIC BY DUKE ELLINGTON

ARRANGED BY DUKE ELLINGTON

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

MAESTOSO ♩ = 108

5

WOODWIND 1: ALTO SAX  
WOODWIND 2: ALTO SAX  
WOODWIND 3: TENOR SAX  
WOODWIND 4: TENOR SAX  
WOODWIND 5: BARITONE SAX  
TRUMPET 1  
TRUMPET 2  
TRUMPET 3  
TRUMPET 4  
TROMBONE 1  
TROMBONE 2  
TROMBONE 3  
GUITAR  
PIANO  
BASS  
DRUM SET

ff

E<sup>b</sup> Fm7 Gm B7<sup>(9)</sup> E<sup>b</sup>/B<sup>b</sup> Am7<sup>(9)</sup> B<sup>9</sup> E7<sup>(9)</sup>

ff

E<sup>b</sup> Fm7 Gm B7<sup>(9)</sup> E<sup>b</sup>/B<sup>b</sup> Am7<sup>(9)</sup> B<sup>9</sup> E7<sup>(9)</sup>

ff

E<sup>b</sup> Fm7 Gm B7<sup>(9)</sup> E<sup>b</sup>/B<sup>b</sup> Am7<sup>(9)</sup> B<sup>9</sup> E7<sup>(9)</sup>

ff

TOM-TOMS

ff

2 3 4 5 6 7 8 9 10



# WORK SONG

## BLACK, BROWN, AND BEIGE: MOVEMENT 1, PART 1

### SCORE - PAGE 3

(21) POCO A POCO RIT.

W. 1 (A. Sax)  
W. 2 (A. Sax)  
W. 3 (T. Sax)  
W. 4 (T. Sax)  
W. 5 (B. Sax)  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
Gtr.  
PNO.  
BS.  
D. S.

*f* *mf* *ff* *p* *f* *ff* *p*

(OPEN)

$E^b_{MA7}$   $D^7$   $C_{MA7}$   $D^7$   $D^9$   $C^9$   $D$   $A^9$   $D^6$

(4) (8)

21 22 23 24 25 26 27 28

