

*Presents*

JAZZ LINES PUBLICATIONS  
**FAR EAST SUITE**

COMPLETE SCORE

ARRANGED BY DUKE ELLINGTON, BILLY STRAYHORN, AND JIMMY HAMILTON

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

**FULL SCORE**

JLP-7350

BY DUKE ELLINGTON AND BILLY STRAYHORN

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THE JAZZ LINES FOUNDATION INC.

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## DUKE ELLINGTON/BILLY STRAYHORN SERIES

# THE FAR EAST SUITE (1964)

### **Biographies:**

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, and 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, 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 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 until his death from cancer in 1967.

Some of Strayhorn's compositions are: *Chelsea Bridge*, *Day Dream*, *Johnny Come Lately*, *Rain-check*, 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: *Deep South Suite*, 1947; the *Shakespearean Suite* or *Such Sweet Thunder*, 1957; an arrangement of the *Nutcracker Suite*, 1960; and the *Peer Gynt Suite*, 1962. 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*, 1950 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 Institute 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 The Far East Suite:**

*The Far East Suite* is one of the more interesting and unique creations in the Ellington/Strayhorn oeuvre. It's a reflective, evocative, virtuosic, impressionistic aural tour through the East (mostly the Middle and Near East as many have pointed out over the years) as seen through the eyes and ears of two men who were musical visionaries and who had musicians behind them who were capable of vividly enunciating their visions.

The Ellington Band went on a State Department-sponsored tour in 1963 which took them to Syria, Jordan, India, Sri Lanka (then known as Ceylon), Pakistan, Iran (then Persia), Lebanon, and Turkey. These travels-along with a 1964 tour of Japan-served as the primary inspiration for a musical suite. This concept piece had a long and complex development. The first iteration, then known as *Impressions of the Far East*, was initially performed in early 1964 in England and consisted of four movements: Ellington's *Amad* and *Depk*, and *Agra* and *Bluebird of Delhi* by Strayhorn.

By the time *The Far East Suite* was recorded in December of 1966 it had grown to its final length of nine pieces. These pieces had various origins and sources of inspiration; some were even previously written at least in part. The overall cohesiveness and maturity of the suite can partly be attributed to its long gestation period, as pieces were refined and re-worked over a lengthy period of time. They came together to form what is generally considered to be one of Ellington and Strayhorn's masterpieces; it can also rightfully be seen as the swan song of their historic collaboration, as Strayhorn was very ill when it was recorded and passed away just over five months later.

When completed, *The Far East Suite* was meant to convey the excitement and awe felt by the band when traveling to lands that were truly foreign-exotic and totally different from what most of them had experienced before. It's all there in the music-themes, motifs, form, harmonic progressions, and ideas that convey exhilaration joy, sadness, and various musical incantations of the mystery of life in the East.

The opening tune, Ellington's *Tourist Point of View*, conveys the sense of wonder at arriving in the East after landing in Syria. Mainly a vehicle for tenor sax star Paul Gonsalves, the piece creates a wide-ranging and diverse introduction to the suite with a sense of excitement at the sounds, sights, and exotic differences they were experiencing.

Strayhorn's *Bluebird of Delhi* (originally titled *Mynah*) is a tribute to a mynah bird that often visited his room while the band was in India. Jimmy Hamilton's clarinet evokes the sound and spirit of the bird, with Hamilton mimicking the "pretty lick" (in Ellington's words) that the bird used to sing. According to Duke, the bird never answered Billy's banter until they were leaving, and "then it sounded off the low raspberry you hear at the end of the number."<sup>1</sup>

*Isfahan* was based on an earlier Strayhorn work called *Elf*, which was first performed in 1963. Named after Persia/Iran's former capital, it was inspired by what Ellington called "a city of poetic beauty."<sup>2</sup> *Isfahan* became the best-known piece on the record, in no small part due to Johnny Hodges's stunningly beautiful work on this cut; few players were more suited to mirror poetic beauty with their playing than Hodges. *Isfahan* also became the only popular standard from the suite, largely due to its more familiar form.

Ellington's *Depk* was inspired by a children's dance in Amman, Jordan, adding playfulness and a child's sense of hope and optimism to the suite. *Depk*, Ellington recalled, "involved a dozen boys and girls and was marked by a little kick on the sixth beat."<sup>3</sup> This "kick" is musically represented by the occasional use of tags and extended phrases throughout the piece.

Next comes Ellington's *Mount Harissa*, originally known as *Nob Hill*, which takes its name from a famous hilltop in Lebanon. This movement showcases his sometimes underrated piano playing. Once again is Paul Gonsalves on tenor, showcasing a more sprightly, upbeat approach than his earlier spots on *Tourist Point of View*. It's an evocative piece, which continues to develop the themes of the suite while spotlighting the interplay between Ellington and one of his most trusted lieutenants.

Duke's *Blue Pepper*, originally known as *3D*, stands out somewhat with its shift to a rock-and-roll-style backbeat. It's almost an interlude on the record; a sort of upbeat palate cleanser for the ears. Highlights include Hodges's stellar alto sax and Cat Anderson's high note acrobatics over the melody recap.

Strayhorn's *Agra* is named for the Indian city which is home to the world-famous Taj Mahal. Indian motifs are clearly evident in this piece. It was written to feature Harry Carney's baritone sax, which brings to mind the majesty, beauty, and deep emotions extant in the legendary Indian landmark and its backstory.

Ellington's *Amad* works to convey the overall mystery of the region. Famed critic Stanley Dance drew attention to Lawrence Brown's trombone performance in particular, which is no doubt meant to evoke an Islamic "call to prayer."<sup>4</sup>

Finally, *Ad Lib on Nippon* was composed by Ellington and tenor sax/clarinetist Jimmy Hamilton after the aforementioned 1964 visit to Japan. This movement consists of four sections: *Fugi*, *Igoo*, *Nagoya*, and *Tokyo*. *Fugi* and *Nagoya*, largely piano pieces, showcase Ellington. *Igoo* was composed originally for an American Airlines short advertising film entitled *Astrofreight*. Hamilton's playing and his oral history comments on the *Tokyo* section strongly suggest that this was his composition. *Ad Lib* has a distinct Eastern feel, perhaps due to the legacy of Ellington's many visits to Japan; his piano solo is especially moving.

*The Far East Suite* is a landmark work. Aside from its beauty, creativity, originality, and cohesiveness-despite the diverse nature of the pieces-it stands out in many ways. As critics have noted, the "Eastern" feel is achieved with standard big band instrumentation familiar to the Ellington canon-they did not introduce Eastern instruments to more easily evoke the sounds of the region as many others in various genres of music have done. Instead, uses of themes, motifs, form, and vamps familiar to various Asian music traditions were subtly incorporated to create the unique sound palette. The individual musicians were used in the same way: Hamilton's clarinet represents the mynah bird, Hodges's alto evokes the poetic beauty of Isfahan, Gonsalves's tenor builds on Ellington's feelings about Mount Harissa, and Carney's baritone conveys the majesty of the Taj Mahal and its history.

In addition, this work, while clearly bearing all of the marks of its creators, also heavily reflects the freer trends and overall change coursing through the music world in the second half of the 1960s. In a new way, Ellington and Strayhorn reinforced their idea that big band music belonged in a concert hall. One might also be very tempted to consider this to be among Ellington's more accessible works, containing a range of universal emotions ranging from the exotic to the playful.

Ultimately, this piece, listened to in its entirety, is an adventurous musical journey away from the comfort zone of most listeners and even to some degree of the players. Still, the familiar instruments and easily-recognizable composer/arrangers and soloists firmly root this work in the Ellingtonian canon and within the jazz tradition as well. The influences of the East were mixed perfectly with the familiar style of the Ellington band as a group and the individuality of its members. *The Far East Suite* succeeds in blending old and new, different and familiar; presenting a truly singular musical look at cultures entirely foreign to most Westerners, yet conveying emotions every person could relate to and appreciate-and doing it all in a way that is also just plain fun to listen to again and again.

<sup>1</sup>Walter van de Leur, *Something to Live For*, Oxford, NY, 2002. p 167.

<sup>2</sup>Walter van de Leur, *Something to Live For*, Oxford, NY, 2002. p 169.

<sup>3</sup>Neil Tesser: <http://www.jazzhouse.org/library/index.php3?read=tesser2>.

<sup>4</sup>Neil Tesser: <http://www.jazzhouse.org/library/index.php3?read=tesser2>.

## **Notes to the Conductor:**

This arrangement was largely written by Duke Ellington with Jimmy Hamilton contributing the last section, written to feature himself on clarinet. The arrangement consists of four sections: *Fugi*, *Igoo*, *Nagoya*, and *Tokyo* (written by Hamilton). For this publication the piano part is a largely a transcription of what Duke Ellington played. The *Nagoya* section (the middle piano interlude beginning at measure 197) is based on a copyright deposit sheet and Ellington's sketch score. This is presented as-written by Ellington; though the piano player is encouraged to interpret these sections freely.

The piano solo at measure 37 is open. It is meant to be interpreted loosely with bass and drums accompanying with fills behind the piano soloist and not strictly keeping time. Jimmy Hamilton's clarinet cadenza beginning at measure 236 has been transcribed for this publication; this may also be improvised (over an implied C7sus chord). The clarinet needs to set the tempo at measure 245.

**Doug DuBoff, Rob DuBoff, Jeff Sultanof, Dylan Canterbury, and Sonjia Stone**

-April 2015

Here is Duke Ellington's sketch score for the piano interlude beginning at measure 197.

AD LIB ON NIPPON *Duke Ellington*

The image displays two pages of handwritten musical notation for a piano interlude. The title "AD LIB ON NIPPON" and the composer's name "Duke Ellington" are written at the top of the first page. The notation is arranged in systems of staves, with the upper staff typically containing the melodic line and the lower staff containing the harmonic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like "pp" (pianissimo) and "4p" (quattro piano). There are several instances of circled letters (A, B, C) and circled 'X' marks, likely indicating specific sections or revisions. The manuscript paper shows signs of use, with some ink bleed-through and a small "LAWRENCE" logo at the bottom right of the second page.

AD LIB ON NIPPON

Sax

3 Sax

12 BAR BLUES (A) Bass AD LIB UNTIL

BAND

ET

Piano Slow

Clarinet Solo

FINE

PASSENTINO BRANDS NUMBER 1 12 Stave Medium

A handwritten musical score on aged paper, titled "AD LIB ON NIPPON". The score is written in ink and includes several staves. The top staff is for Saxophone, with a "3 Sax" annotation. Below it is a staff for Bass, labeled "12 BAR BLUES (A) Bass AD LIB UNTIL". The next two staves are for the Band, with "BAND" written on the left and "ET" above the first staff. The fifth staff is for Piano, marked "Piano Slow". The sixth staff is for Clarinet, with "Clarinet Solo" written above it. The score ends with "FINE" and some additional markings. The paper shows signs of age, including yellowing and some stains.

This is Duke Ellington's sketch score for the first two piano solo sections known as Fugi and Nagoya.

BAR. AGRA 4

Handwritten musical score for Harry Carney's part in "Agra". The score is written on ten staves. The first staff is a blank line with "BAR." and "AGRA" written above it, and a circled "4" above a bar line. The second staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It contains several measures of music with triplet markings (circled "3") and a circled "8" at the end. The third staff continues the melody with more triplet markings. The fourth staff has a circled "16" at the end. The fifth staff is mostly blank with a circled "17" and the word "START" written above it. The sixth staff contains a complex melodic line with many beamed notes. The seventh staff has a circled "25" at the end. The eighth and ninth staves are mostly blank with some musical symbols like double bar lines and repeat signs. The tenth staff is also blank.

This is Harry Carney's part. One will notice that the part was modified: a decision was made to start the arrangement at measure 17. In addition, the cadenza is not indicated. Often Ellington band arrangements were left seemingly incomplete. It was understood that direction by Ellington or Strayhorn would be provided in advance of performance or recording. Typically the musicians would commit instructions to memory and not necessarily transfer them to the printed page.

This is Billy Strayhorn's sketch score, completed in 1963. This was first performed on March 20, 1964 at a live concert in Sweden. This is actually page two of the score; however, it was later decided by the composer that the arrangement would begin at the 5th measure on this page. Strayhorn usually wrote his scores in this format and then turned them over to the Ellington band copiest Tom Whaley who would then extract parts.

The image shows a handwritten musical score on ten staves. The score is divided into three systems, each with two staves. The first system is labeled 'Sax' and 'Bar' above the first staff. The second system is labeled 'Bar' above the first staff. The third system is labeled 'SAX' above the first staff. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations and markings, including a circled '16' in the first system and a large arrow pointing to the right at the bottom of the page. The paper is aged and shows some wear.

This is Duke Ellington's sketch score, completed in late 1963 or early 1964. This was first performed on March 20, 1964 at a live concert in Sweden.

AMM (1)      8 MEAS (1) - BROWN'S SOLO THEN (1)

The image shows a handwritten musical score on aged paper. At the top, there are circled annotations: "AMM (1)" and "8 MEAS (1) - BROWN'S SOLO THEN (1)". The score is written on five systems of staves. The first system has two staves with notes and rests. The second system has two staves, with a circled "E" above the first staff and a circled "16 (1)" with an arrow pointing to the second staff. The third system has two staves, with a circled "H" above the first staff. The fourth system has two staves with notes and rests. The fifth system has two staves, with the words "Brown Rest" and "Pave Rest" written in cursive below the staves. The handwriting is in dark ink, and the paper shows signs of age and use.

TROMBONE

ALLEGRO

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'ALLEGRO'. The first staff contains rhythmic notation with a '12' above it, indicating a measure number. The second staff has a double bar line and a key signature change to one flat (B-flat). The third staff is marked with circled letters 'A' and 'B' and the number '32', likely indicating rehearsal points. The score continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff concludes with a double bar line.

Here is Lawrence Brown's part.

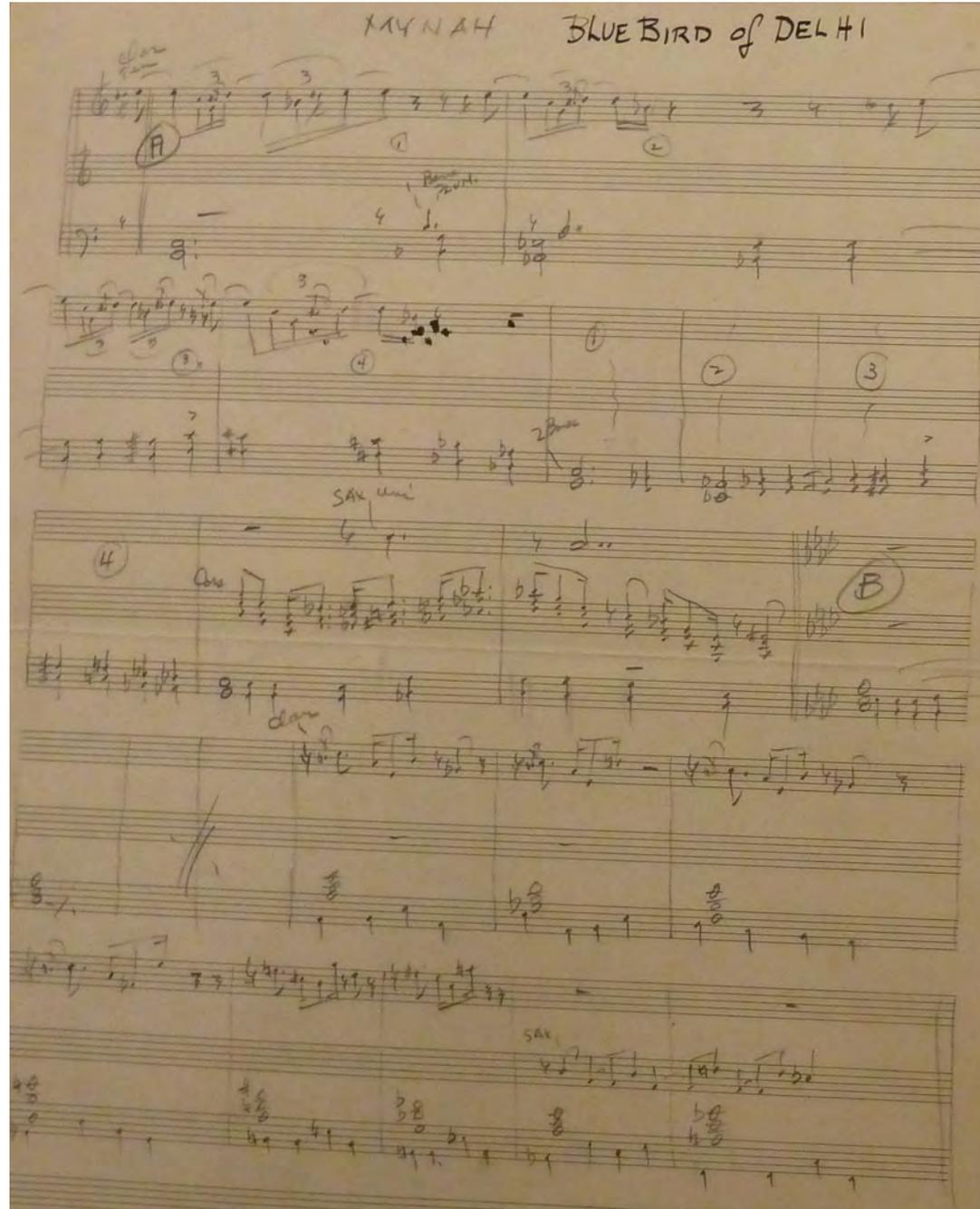
This is Cat Anderson's part. You'll notice the original name of the piece, 3D.

cat 3D

Handwritten musical score for "3D" by Cat Anderson. The score is written on a single page with five staves. The first staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a circled "A" above the staff. It contains a melodic line with eighth and sixteenth notes, including two triplet markings. The second staff continues the melody. The third staff is a bass clef with a circled "B" above the staff and contains a bass line with eighth notes and triplet markings. The fourth staff is a bass clef with a circled "B" above the staff and contains a bass line with eighth notes and a "2" marking. The fifth staff is a bass clef with a circled "B" above the staff and contains a bass line with eighth notes and a "2" marking. The score ends with a double bar line and a circled "to (12)". The name "Valse P. 10" is written in cursive at the bottom of the page.



To the right is Billy Strayhorn's sketch score for Blue Bird of Delhi, originally titled Mynah. Notice the melodic figure written for clarinet. The example shown above is how Jimmy Hamilton played this figure.



CLAR

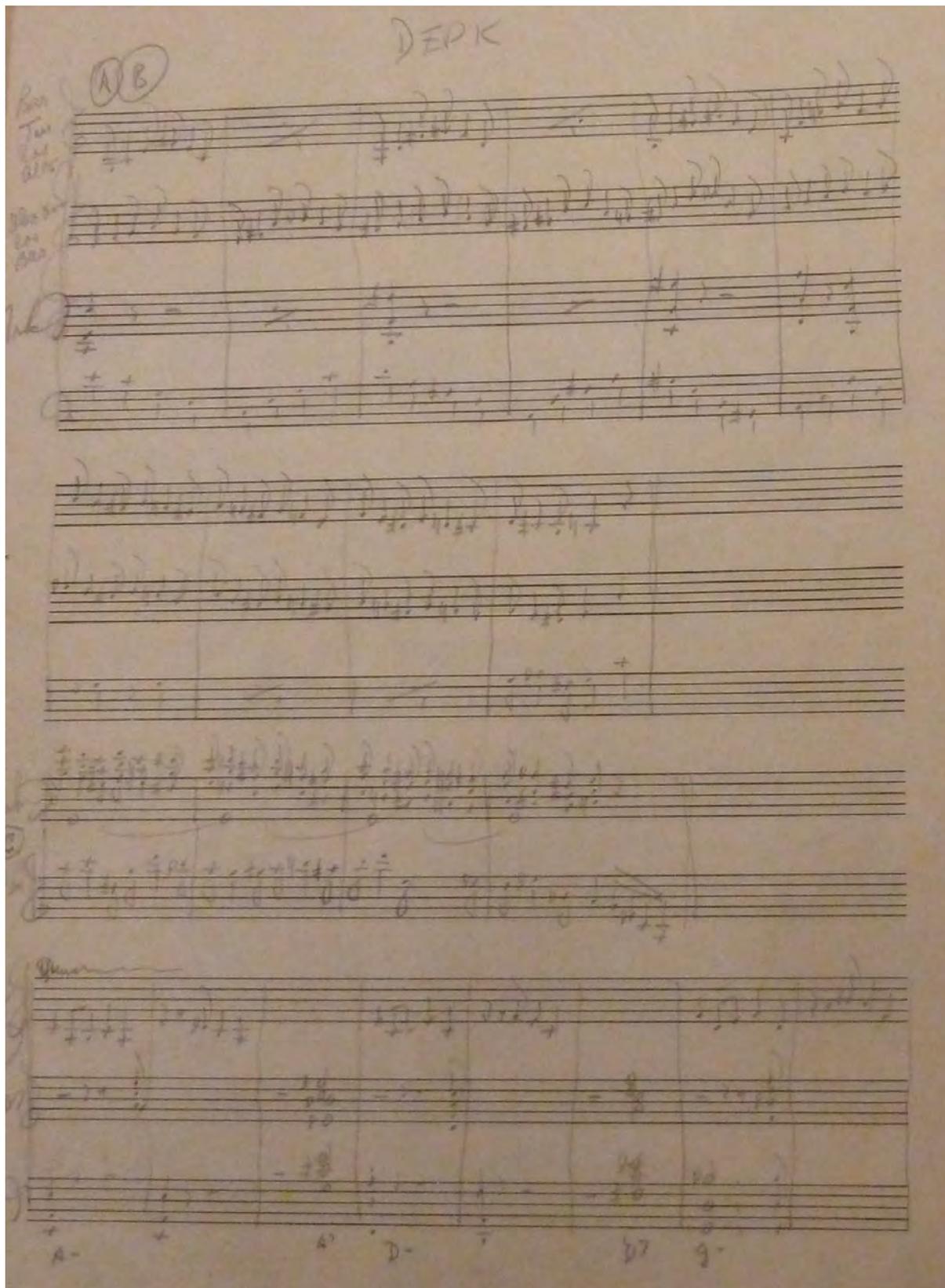
MY NAB

The image shows a handwritten musical score for a clarinet part. The score is written on ten staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth and sixteenth notes, including a circled 'A' above a triplet of eighth notes. The second, third, and fourth staves continue this melodic line with various rhythmic patterns and triplets. The fifth staff shows a continuation of the melody with some rests. The sixth staff is in bass clef with a key signature of two flats (Bb) and a common time signature (C), and contains several whole rests. The seventh and eighth staves return to treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring eighth and sixteenth notes. The ninth staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), starting with a circled 'C' above a whole rest, followed by a series of eighth and sixteenth notes. The tenth staff continues this bass line.

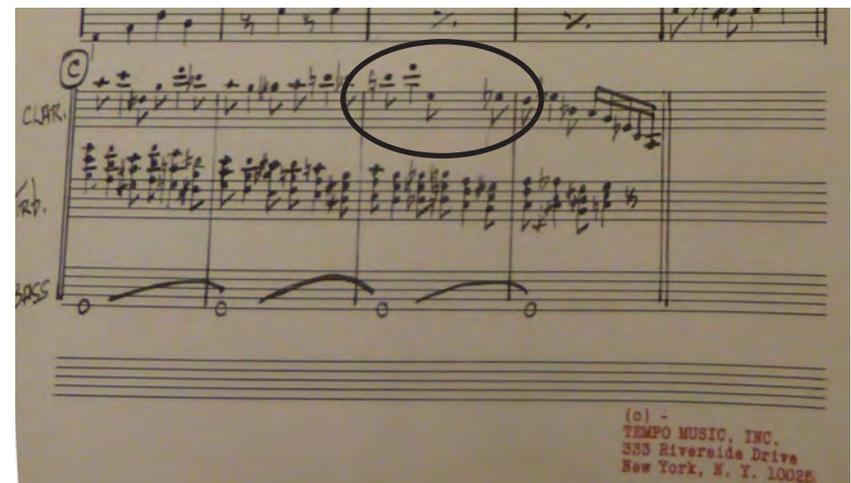
Here is Jimmy Hamilton's clarinet part.

This is Jimmy Hamilton's part for Depk with the incomplete measure circled.

The image shows a handwritten musical score on two pages. The left page is titled "CHAR." and "DEPK". It contains ten staves of music. The first staff has circled letters "A" and "B" above it. The second staff has a circled "C" above it. The third staff has a circled "D" and the number "8" and the word "TEN." above it. The fourth staff has a circled "E" and the number "10" above it. The right page contains ten staves of music. The first staff has a circled "F" and the number "6" above it. The second staff has a circled "G" and "4 CLAR (H)" above it. The word "INSERT" is written above the sixth staff, with a circled "8" below it. At the bottom of the right page, there is a small logo for "PASSINI & SONS" and the text "NUMBER 2 10 Stave Medium".



This is Duke Ellington's sketch score for Depk. You'll notice the incomplete measure circled. This measure was transferred to the parts and the copyright deposit sheet submitted to the U.S. Copyright Office in 1964.



Copyright deposit sketch score.

This is Billy Strayhorn's sketch score, completed in 1963. Originally titled *Elf*, it had been renamed *Isfahan* in advance of the Ellington band's performance on the English television program *Jazz 625* in February, 1964. One can see that Strayhorn refers to Johnny Hodges as "Rab," short for "Rabbit," which was his nickname. Strayhorn usually wrote his scores in this format and then turned them over to the Ellington band copiest Tom Whaley who would then extract parts.

Handwritten musical score for *Isfahan* by Billy Strayhorn. The score is written on three systems of three staves each. The first system includes a circled letter 'A' and the word 'SAXOPHONES' written vertically. The second system includes the word 'Bar.' and a circled letter 'B'. The third system includes circled numbers 1, 2, 3, and 4. The score is written in a shorthand format typical of Strayhorn's sketches, with notes, rests, and chord symbols. The title 'ISFAHAN' is written at the top right. The page is on Belwin Inc. Parchment Brand paper, No. 22 - 12 lines Wide Spaces, printed in U.S.A.

ISFAHAN

SAXOPHONES

Bar.

1 2 3 4

PARCHMENT BRAND No. 22 - 12 lines Wide Spaces PRINTED IN U.S.A. Belwin Inc. New York U.S.A.

35

RH  
ELF

The image shows a handwritten musical score on ten staves. The first two staves are empty, with the letters 'RH' and 'ELF' written above them. The third staff begins the musical notation in a treble clef with a key signature of one flat. The notation includes various note values, rests, and articulations. There are several triplet markings (circled '3') and a section marked with a circled 'B'. The score ends with three empty staves.

This is Johnny Hodges's part. One will notice that the part is incomplete: the shout section and recapitulation of the melody is not indicated. Often Ellington band arrangements were left seemingly incomplete. It was understood that direction by Ellington or Strayhorn would be provided in advance of performance or recording. Typically the musicians would commit instructions to memory and not necessarily transfer that to the printed page.

This is Russell Procope's part for Mount Harissa, originally known as Nob Hill.

**NOB HILL**

Procope

A 8

B

C

D

E 16 F 8 G 8

H

I

J

K

L

M

N

O

P

Q

R

S

cut

LAST CHOS. Bridge

NUMBER 1  
12 Saxa Medium

MOUNT HARISSA  
(NOB HILL)

TEMPO MUSIC  
INC.  
PUBLISHERS  
52 WEST 58TH STREET  
NEW YORK, N. Y. 10019

DUKE ELLINGTON

**A**

**B<sup>b</sup>M** **G7** **CM7**

**B**

**B<sup>b</sup>M** **G7** **CM7**

**C**

**E<sup>b</sup>M7** **DM7** **G7<sup>b</sup>9**

**D**

**B<sup>b</sup>M** **G7** **CM**

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333 Riverside Drive  
New York, N. Y. 10005

This is Duke Ellington's copyright deposit sheet for Mount Harissa submitted to the U.S. Copyright Office.



# TOURIST POINT OF VIEW

FROM 'IMPRESSIONS OF THE FAR EAST SUITE'

## SCORE

MUSIC BY DUKE ELLINGTON

TRANSCRIBED BY DAVID BERGER AND DYLAN CANTERBURY

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

LATIN ♩ = 155

The score is for a jazz ensemble and includes the following parts:

- REED 1: ALTO SAX**: Staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It contains a whole rest for the entire duration.
- REED 2: CLARINET/ALTO SAX**: Staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It contains a whole rest for the entire duration, with a "(CLARINET)" annotation above the staff.
- REED 3: CLARINET/TENOR SAX**: Staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It contains a whole rest for the entire duration, with a "(CLARINET)" annotation above the staff.
- REED 4: TENOR SAX**: Staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It contains a whole rest for the entire duration.
- REED 5: BARITONE SAX**: Staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It contains a whole rest for the entire duration.
- TRUMPET 1**: Staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It plays a half note chord of Bb3 and F4 in the first measure, then rests. A "(TO PLUNGER)" annotation is present above the staff in measure 5.
- TRUMPET 2**: Staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It plays a half note chord of Bb3 and F4 in the first measure, then rests. A "(TO PLUNGER)" annotation is present above the staff in measure 5.
- TRUMPET 3**: Staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It plays a half note chord of Bb3 and F4 in the first measure, then rests. A "(TO PLUNGER)" annotation is present above the staff in measure 5.
- TRUMPET 4**: Staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It plays a half note chord of Bb3 and F4 in the first measure, then rests. A "(TO PLUNGER)" annotation is present above the staff in measure 5.
- TROMBONE 1**: Staff with bass clef, key signature of one flat (Bb), and 4/4 time signature. It plays a half note chord of Bb3 and F4 in the first measure, then rests.
- TROMBONE 2**: Staff with bass clef, key signature of one flat (Bb), and 4/4 time signature. It plays a half note chord of Bb3 and F4 in the first measure, then rests.
- TROMBONE 3**: Staff with bass clef, key signature of one flat (Bb), and 4/4 time signature. It plays a half note chord of Bb3 and F4 in the first measure, then rests.
- BASS**: Staff with bass clef, key signature of one flat (Bb), and 4/4 time signature. It plays a walking bass line starting on D3, with a "Dm" chord marking above the first measure. The line includes eighth and quarter notes.
- DRUM SET**: Staff with a common time signature. It features a "RIDE BELL" pattern in the first measure, followed by a "SWR (AD LIB ON CYMBALS)" pattern. There are dynamic markings of "mf" and "f". Measure numbers (4) and (8) are indicated below the staff.

2 3 4 5 6 7 8

# TOURIST POINT OF VIEW

## SCORE - PAGE 2

9 (SOLO) (PLAY AS-WRITTEN) (END SOLO)

Rd. 5 (B. Sx.) *mf*

Tbn. 1

Tbn. 2

Tbn. 3

Bs. *Dm sim.* (4) (8)

Dr. (4) (8)

9 10 11 12 13 14 15 16

17 (SOLO) (PLAY AS-WRITTEN) (SUBTONE)

Rd. 2 (CL.) *mp*

Rd. 3 (CL.) *mp*

Rd. 4 (T. Sx.) *mf*

Bs. *Dm* (4) (8)

Dr. (4) (8)

17 18 19 20 21 22 23 24

# TOURIST POINT OF VIEW

SCORE - PAGE 3

25

Rd. 2 (CL) *mf*

Rd. 3 (CL) *mf*

Rd. 4 (T. Sax) *mf* E<sub>m</sub>

Bs. *mf* D<sub>m</sub> (4) (8) (12)

Dr. (4) (8) (12)

25 26 27 28 29 30 31 32 33 34 35 36

37

Rd. 1 (A. Sax) *mf*

Rd. 2 (CL) *mf*

Rd. 3 (CL) *mf*

Rd. 4 (T. Sax) *mf* E E<sub>m</sub> E E<sub>m</sub> E E<sub>m</sub> E E<sub>m</sub>

Rd. 5 (B. Sax) *mf*

Tbn. 1 *mf* b<sub>2</sub> a b<sub>2</sub> a b<sub>2</sub> a

Tbn. 2 *mf* a a a a o o o

Tbn. 3 *mf* #<sub>2</sub> o #<sub>2</sub> o b<sub>2</sub> o b<sub>2</sub> o

Bs. *mf* D D<sub>m</sub> D D<sub>m</sub> D D<sub>m</sub> D D<sub>m</sub>

Dr. (4) (8)

37 38 39 40 41 42 43 44