

Presents

JAZZ LINES PUBLICATIONS

A LOVE SUPREME

ARRANGED BY WYNTON MARSALIS

FULL SCORE

JLP-7420

MUSIC BY JOHN COLTRANE

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WYNTON MARSALIS SERIES

A LOVE SUPREME (2003)

Excerpt from the liner notes of *A Love Supreme*:

This new version of *A Love Supreme* is the first example of Wynton Marsalis's intention to bring the music of John Coltrane into the repertoire of the Lincoln Center Jazz Orchestra, which inarguably performs the largest repertoire of jazz material in the world, stretching from the work of Jelly Roll Morton to that of Ornette Coleman. "That will give us some challenges," says Marsalis, "and it makes that music new because no one has put it into a big band context, which is another place that it belongs. All great music should be played in as many contexts as possible. That is one of the reasons that we have the Lincoln Center Jazz Orchestra."

A Love Supreme is, obviously, one of the most influential and revered of jazz recordings. At that point in his career, John Coltrane was immersed in moving from the macro of harmonic complexity to the micro of harmonic simplicity. But his greatest contributions were made in his additions of new ways to address the essentials of jazz: his band had achieved fresh interpretations of 4/4 swing, of ballad materials, of the blues, and of Afro-Latin grooves. Most of his innovations were not in what was written, but in how his band played. His greatest importance and influence came through the extraordinary improvising of a saxophonist, a pianist (McCoy Tyner), a bassist (Jimmy Garrison), and a drummer (Elvin Jones). Coltrane's music was in his and his ensemble's playing, and he could not have achieved what he did without musicians of any less originality and intensity than those in what is now called the classic John Coltrane Quartet.

"The point of what John Coltrane was doing in *A Love Supreme* was finding out how much he could do with a very small amount of material. So the challenge of writing for a big band is to figure out how all of that music comes together and how to build upon its fundamental ideas," says Marsalis. "The first thing is that he has a cyclical form, which begins in the universal church and ends in the church of Negro spirituals. The first movement relates to influences from as far away as Japan in the flute parts. It builds on the unity of the minor third and the fourth, which is a kernel of the pentatonic scale that runs through all the music around the world. Coltrane was aware of this, I'm sure. The first movement ends with the congregation saying "*A Love Supreme*" individually from the low baritone saxophone to the piccolo. The clarinet threads this together with the pentatonic scale of each statement, which is in different tonal center. So the clarinet adjusts to each change."

The second and third movements speak for themselves, and each features explosive improvisations from either Wess Anderson or Marsalis, as well as virtuosic heat and authority from the brass and reed sections, all riding on the stoked up groove of Carlos Henriquez and the incomparable Herlin Riley. By the last movement, "We are back in the church." Marsalis chose to build his arrangement on Coltrane's solo, which became, as with all the best jazz improvisation, a composition the moment it was released on record. A stunning conclusion is reached as this grand statement is not improved by any means, but enlarged to meet the ambitions and standards of our greatest jazz big band. Nothing can ever replace the original, but as this recording proves, even things we think we know all about can be extended into areas beyond our imagination. In essence, that is surely part of the meaning and one of the great satisfactions of jazz.

-Stanley Crouch



Orchestrating John Coltrane's seminal *A Love Supreme* for big band is quite the task, but Wynton Marsalis proves himself to be more than up for the challenge with this version, originally recorded by the Lincoln Center Jazz Orchestra in 2003. This arrangement has been prepared from the original score and parts with Marsalis's supervision.

The Music:

Acknowledgement (Part 1):

Things begin in an almost meditative state, with Marsalis employing a chorale of wah-wah-ing trombones as an ethereal underpinning of Coltrane's opening statement, orchestrated here for piccolo, clarinet, and bass clarinet. The iconic bass line and quasi-Latin groove kicks in at measure 10, with the full ensemble entering 8 measures later with an Ellington-style fanfare, complete with plunger muted trumpets and trombones.

Marsalis carefully adheres to Coltrane's original improvisations throughout the suite, beginning with a dissonant harmonization of Coltrane's recorded solo beginning in the saxophones at measure 26. The "melody" shifts throughout the band, with everyone getting in on the fun at various points before a call-and-response trombone duet at measure 48. The background riff in the saxophones is to be played ad lib. throughout the trombone duet.

The saxophones resume Coltrane's solo at measure 53 with some dissonant background blasts from the brass and soprano saxophone serving as accompaniment, which eventually leads into a tenor saxophone solo at measure 61. The cued backgrounds, as indicated by Marsalis, are to emulate the reedy, nasal sound of a Japanese sho.

A piano solo at measure 73 leads into the next segment of Coltrane's solo, which is once again passed around throughout the band. Marsalis stacks the arrangement in a way that the trombones occupy the lower reaches of Coltrane's solo, the trumpets the middle, and the saxophones the high end. This all culminates in a trumpet solo with improvised saxophone backgrounds at measure 88.

After one more ensemble blast, the bass riff is passed around throughout the band, shifting keys in the same pattern Coltrane did on the original recording. Each musician should find a way to make their portion of this section stand out; individual expression is not only highly encouraged, but downright necessary. Just like in the original, the movement comes to an end with the band chanting *A Love Supreme* as the volume level gradually tapers off and leaves the bass exposed for a solo to begin the second movement.

Resolution (Part 2):

This movement begins with a transcription of Jimmy Garrison's bass solo from the original recording before the trombones enter with the melody at measure 11. The melody shifts to the saxophones at measure 19, then to the trumpets at measure 28, with each section gaining both volume and overall intensity.

Coltrane's solo interlude is again orchestrated for the ensemble, with each section getting bits and pieces before everything comes back together again at measure 59. This time, the melody statement lowers in intensity before a send-off into an open alto sax solo at measure 83. The background figures at 91 are on cue, followed by an open piano solo.

Things take a turn for the interesting at measure 108, where Marsalis offers up a full orchestration of Coltrane's lengthy solo. As in the first movement, the phrases are passed around throughout the ensemble. Marsalis's writing during this section is extremely creative, making full use of the full scope of sound and range that a big band has to offer. Attention to dynamics and phrasing are an absolute must. The melody finally returns in the saxophones at measure 244. The trombones take over at measure 252, leading the movement to its ultimate conclusion.

Pursuance (Part 3):

This movement begins with an open drum solo, allowing the drummer to channel their 'inner Elvin Jones' before setting up the brisk tempo for the urgent melody statement at measure 17. After the melody, there is a trumpet solo at measure 41 and a soprano sax solo at measure 65. Both of these solos are accompanied by background sections that are played on cue.

Marsalis once again orchestrates Coltrane's solo from the original recording, beginning with the trombones and baritone sax at measure 101. Unlike *Resolution*, there is not a lot of extra harmonization during this orchestration. The effectiveness of this portion relies upon each section being able to pass off the different portions of Coltrane's solo among each other without losing any of the overall flow and cohesion. The goal should be for each section to sound like one single instrument throughout.

The melody returns at measure 197, serving as an exciting conclusion for this tour de force of an arrangement. The final two bars are to be somewhat improvised, as each instrument has the freedom to shift between varying dynamic levels to create a pulse-like sensation as things gradually die down and come to a close.

Psalm (Part 4):

Originally performed by Coltrane as a musical interpretation of a prayer he had written, Marsalis creates an appropriately monastic atmosphere in his arrangement of this final movement. The entire movement is rubato, and the words to Coltrane's prayer have been included in each part to allow for each musician to have a point of reference in order to keep everyone together.

The melody is passed around throughout the ensemble over the course of the arrangement, beginning in the baritone sax at measure 11. The arrangement offers up several places where Mingus-esque collective improvisation is allowed (one example being in the 4th trumpet part in measure 17).

Much like the previous movement, the most important thing to keep in mind throughout is to listen to the rest of the ensemble. Although the melody is passed around between every instrument in the band over the 149 measures of the arrangement, there must be a balance between each individual's personal interpretation and the whole band's overall approach. Each musician should not be afraid to stand out, but they should also be careful not to overstretch their boundaries or intrude upon each other's interpretations.

There are several emotional climaxes over the course of the arrangement, but the climax should occur at measure 142. The volume should taper off quite dramatically after this, but not the intensity, as the suite comes to its conclusion with an ominous chord in the trombones and low reeds underpinning some loose free improvisation in the trumpets and tenor sax.

Acknowledgments:

We would like to thank Wynton Marsalis, Jonathan Kelly, Todd Stoll, and Ed Arrendell for their enthusiasm and support of this project.

-Dylan Canterbury

Ww 1 (A. Sx.)

Ww 2 (Picc.)

Ww 3 (CL)

Ww 4 (T. Sx.)

Ww 5 (Bs. Cl.)
Freely, out of time

Tpt. 1
Harmon Mute

Tpt. 2
Harmon Mute

Tpt. 3
Harmon Mute

Tpt. 4
Harmon Mute

Tbn. 1

Tbn. 2

Tbn. 3

Bs.
pizz

D. S.
Sticks

pp

pp

mp

5 6 7 8 9

10

Groove ♩ = 110

Ww 2 (Fl.) To Alto Sax

Ww 3 (Cl.) To Tenor Sax

Ww 5 (Bs. Cl.) To Baritone Sax

Tpt. 1 Have Plunger Ready

Pno. (bass groove) *F m¹¹*
mp

Bs. (2) (4) (6) (8)

D. S. *mp* Ride cym. Cross stick *sim.* (4)

10 11 12 13 14 15 16 17

18

Ww 1 (A. Sx.) *mf* *f* *mf*

Ww 2 (A. Sx.) *mf* *f* *mf*

Ww 3 (T. Sx.) *mf* *f* *mf*

Ww 4 (T. Sx.) *mf* *f* *mf*

Ww 5 (B. Sx.) *mf* *f* *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Tpt. 3 *f* *mf*

Tpt. 4 *f* *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf* *p*

Tbn. 3 *f* *mf* *p*

Bs. (2) (4) (6) (8)

D. S. (4) (8)

26

Ww 1 (A. Sx.) Lay back

Ww 2 (A. Sx.) Lay back

Ww 3 (T. Sx.) Lay back

Ww 4 (T. Sx.) Lay back

Ww 5 (B. Sx.) Lay back

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bs.

D. S.