JAZZ AT LINCOLN CENTER'S **ESSENTIALLY ELLINGTON** LIBRARY

WYNTON MARSALIS, FOUNDER AND ARTISTIC DIRECTOR, JAZZ AT LINCOLN CENTER

A MIDNIGHT IN PARIS

Composed by Billy Strayhorn
Transcribed by Mark Lopeman
Edited by Christopher Crenshaw
As performed by Duke Ellington and His Orchestra

FULL SCORE

This transcription was made especially for Jazz at Lincoln Center's
2026-27 *Essentially Ellington* High School Jazz Band Program.

Jazz at Lincoln Center and EJazz Lines gratefully acknowledge the cooperation and support provided in the publication of this year's *Essentially Ellington* music series:
A very special thanks to Jody and John Arnhold for their extraordinary support of Jazz at Lincoln Center, including its education initiatives.
Founding leadership support for *Essentially Ellington* is provided by the Jack and Susan Rudin Educational and Scholarship Fund and Gail and Alfred Engelberg.
Leadership support is provided by the Hearst Foundations, Inc.; the Dr. J. Douglas White Family Fund; the Augustine Foundation; and the Weissman Family Foundation.
Major support is provided by Michelle Deal Winfield; and the Ella Fitzgerald Charitable Foundation.
Generous support is provided by the Susan Rudin Charitable Fund.

ESSENTIALLY ELLINGTON

JAZZ AT LINCOLN CENTER

NOTES ON PLAYING ELLINGTON

At least 95% of modern-day large ensemble jazz playing comes out of three traditions: Count Basie's band, Duke Ellington's band, and the orchestrations of small groups. Those young players interested in jazz will be drawn to small groups for the opportunity to improvise and for practical reasons (it is much easier to organize 4 or 5 people than it is 15). Schools have taken over the task (formerly performed by dance bands) of training musicians to be ensemble players. Due to the Basie Band's popularity and its simplicity of style and emphasis on blues and swing, the better educators have almost exclusively adopted this tradition for teaching jazz ensemble playing. As wonderful as Count Basie's style is, it doesn't address many of the important styles developed under the great musical umbrella we call jazz. Duke Ellington's comprehensive and eclectic approach to music offers an alternative.

The stylistic richness of Ellington's music presents a great challenge to educators and performers alike. In Basie's music, the conventions are very nearly consistent. In Ellington's music there are many more exceptions to the rules. This calls for greater knowledge of the language of jazz. Clark Terry, who left Count Basie's band to join Duke Ellington, said, "Count Basie was college, but Duke Ellington was graduate school." Knowledge of Ellington's music prepares you to play any big band music.

The following is a list of performance conventions for the great majority of Ellington's music. Any deviations or additions will be spelled out in the individual performance notes which follow.

1. Listen carefully many times to the Ellington recording of these pieces. There are many subtleties that will elude even the most sophisticated listener at first. Although it was never Ellington's wish to have his recordings imitated, knowledge of these definitive versions will lead musicians to make more educated choices when creating new performances. Ellington's music, though written for specific individuals, is designed to inspire all musicians to express themselves. In addition, you will hear slight note differences in the recording and the transcriptions. This is intentional, as there are mistakes and alterations from the original intent of the music in the recording. You should have your players play what's in the score.

2. General use of swing phrasing. The triplet feel prevails except for ballads or where notations such as even eighths or Latin appear. In these cases, eighth notes are given equal value.

3. There is a chain of command in ensemble playing. The lead players in each section determine the phrasing and volume for their own section, and their section-mates must conform to the lead. When the saxes and / or trombones play with the trumpets, the lead trumpet is the boss. The lead alto and trombone must listen to the first trumpet and follow them. In turn, the other saxes and trombones must follow their lead players. When the clarinet leads the brass section, the brass should not overblow them. That means that the first trumpet is actually playing "second." If this is done effectively, there will be very little balancing work left for the conductor.

4. In Ellington's music, each player should express the individuality of their own line. They must find a musical balance of supporting and following the section leader and bringing out the character of the underpart. Each player should be encouraged to express their personality through the music. In this music, the underparts are played at the same volume and with the same conviction as the lead.

5. Blues inflection should permeate all parts at all times, not just when these opportunities occur in the lead.

6. Vibrato is used quite a bit to warm up the sound. Saxes (who most frequently represent the sensual side of things) usually employ vibrato on harmonized passages and no vibrato on unisons. The vibrato can be either heavy or light depending on the context. Occasionally saxes use a light vibrato on unisons. Trumpets (who very often are used for heat and power) use a little vibrato on harmonized passages and no vibrato on unisons. Trombones (who are usually noble) do not use slide vibrato. A little lip vibrato is good on harmonized passages at times. Try to match the speed of vibrato. In general unisons are played with no vibrato.

7. Crescendo as you ascend and diminuendo as you descend. The upper notes of phrases receive a natural accent and the lower notes are ghosted. Alto and tenor saxophones need to use sub-tone in the lower part of their range in order to blend properly with the rest of the section. This music was originally written with no dynamics. It pretty much follows the natural tendencies of the instruments; play loud in the loud part of the instrument and soft in the soft part of the instrument. For instance, a high C for a trumpet will be loud and a low C will be soft.

8. Quarter notes are generally played short unless otherwise notated. Long marks above or below a pitch indicate full value: not just long, but full value. Eighth notes are played full value except when followed by a rest or otherwise notated. All notes longer than a quarter note are played full value, which means if it is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat one of a measure would be released on beat three.

9. Unless they are part of a legato background figure, long notes should be played somewhat **fp** (forte-piano); accent then diminish the volume. This is important so that the moving parts can be heard over the sustained notes. Don't just hold out the long notes, but give them life and personality: that is, vibrato, inflection, crescendo, or diminuendo. There is a great deal of inflection in this music, and much of this is highly interpretive. Straight or curved lines imply non-pitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, all rhythmic figures need to be accented. Accents give the music life and swing. This is very important.

10. Ellington's music is about individuality: one person per part—do not double up because you have extra players or need more strength. More than one on a part makes it sound more like a concert band and less like a jazz band.

11. This is acoustic music. Keep amplification to an absolute minimum; in the best halls, almost no amplification should be necessary. Everyone needs to develop a big sound. It is the conductor's job to balance the band. When a guitar is used, it should be a hollow-body, unamplified rhythm guitar. Simple three-note voicings should be used throughout. An acoustic string bass is a must. In mediocre or poorly designed halls, the bass and piano may need a bit of a boost. I recommend miking them and putting them through the house sound system. This should provide a much better tone than an amplifier. Keep in mind that the rhythm section's primary function is to accompany. The bass should not be as loud as a trumpet. That is unnatural and leads to over-amplification, bad tone, and limited dynamics. Stay away from monitors. They provide a false sense of balance.

12. We have included chord changes on all rhythm section parts so that students can better understand the overall form of each composition. It is incumbent upon the director to make clear what is a composed part versus a part to be improvised. The recordings should make this clear but in instances where it is not; use your best judgment and play something that sounds good, is swinging, and is stylistically appropriate to the piece. Sometimes, a student may not have the technical skill to perform a difficult transcription, especially in the case of one of Duke's solos, in that case, it is best to have the student work something out that is appropriate. Written passages should be studied and learned, when possible, as they are an important port of our jazz heritage and help the player understand the function of their particular solo or accompaniment. All soloists should learn the chord changes. Solos should be looked at as an opportunity to further develop the interesting thematic material that Ellington has provided.

13. The notation of plungers for the brass means a rubber toilet plunger bought in a hardware store. Kirkhill is a very good brand (especially if you can find one of their old hard rubber ones, like the one I loaned Wynton and he lost). Trumpets use 5" diameter and trombones use 6" diameter. Where Plunger/Mute is notated, insert a pixie mute in the bell and use the plunger over the mute. Pixies are available from Humes & Berg in Chicago. "Tricky Sam" Nanton and his successors in the Ellington plunger trombone chair did not use pixies. Rather, each of them employed a Nonpareil (that's the brand name) trumpet straight mute. Nonpareil has gone out of business, but the Tom Crown Nonpareil trumpet straight mute is very close to the same thing. These mute/plunger combinations create a wonderful sound (very close to the human

voice), but they also can create some intonation problems which must be corrected by the lip or by using alternate slide positions. It would be easier to move the tuning slide, but part of the sound is in the struggle to correct the pitch. If this proves too much, stick with the pixie—it's pretty close.

14. The drummer is the de facto leader of the band. The drummer establishes the beat and controls the volume of the ensemble. For big band playing, the drummer needs to use a larger bass drum than he would for small group drumming. A 22" or 24" is preferred. The bass drum is played softly (nearly inaudible) on each beat. This is called feathering the bass drum. It provides a very important bottom to the band. The bass drum sound is not a boom and not a thud—it's in between. The larger size drum is necessary for the kicks; a smaller drum just won't be heard. The key to this style is to just keep time. A rim knock on two and four (chopping wood) is used to lock in the swing. When it comes to playing fills, the fewer, the better.
15. The horn players should stand for their solos and solis. Brass players should come down front for moderate to long solos, surrounding rests permitting. The same applies to the pep section (two trumpets and one trombone in plunger/mutes).
16. Horns should pay close attention to attacks and releases. Everyone should hit together and release together.
17. Above all, everyone's focus should remain at all times on the swing. As the great bassist Chuck lsraels says, "The three most important things in jazz are rhythm, rhythm, and rhythm, in that order." Or as Bubber Miley (Ellington's first star trumpeter) said, "It don't mean a thing if it ain't got that swing."

GLOSSARY

The following are terms which describe conventions of jazz performance, from traditional New Orleans to the present avant-garde.

Break • within the context of an ongoing time feel, the rhythm section stops for one, two, or four bars. Very often a soloist will improvise during a break.

Call and response • repetitive pattern of contrasting exchanges (derived from the church procedure of the minister making a statement and the congregation answering with "amen"). Call-and-response patterns usually pit one group of instruments against another. Sometimes we call this "trading fours," "trading twos," etc., especially when it involves improvisation. The numbers denote the amount of measures each soloist or group plays. Another term frequently used is "swapping fours."

Coda • also known as the "outro." "Tags" or "tag endings" are outgrowths of vaudeville bows that are frequently used as codas. They most often use deceptive cadences that finally resolve to the tonic or they go from the sub-dominant and cycle back to the tonic.

Comp • improvise accompaniment (for piano or guitar).

Groove • the composite rhythm. This generally refers to the combined repetitive rhythmic patterns of the drums, bass, piano, and guitar, but may also include repetitive patterns in the horns. Some grooves are standard (i.e., swing, bossa nova, samba), while others are manufactured (original combinations of rhythms).

Head • melody chorus.

Interlude • a different form (of relatively short length) sandwiched between two chorus forms. Interludes that set up a key change are simply called modulations.

Intro • short for introduction.

Ride pattern • the most common repetitive figure played by the drummer's right hand on the ride cymbal or hi-hat.



Riff • a repeated melodic figure. Very often, riffs repeat verbatim or with slight alterations while the harmonies change underneath them.

Shout chorus • also known as the "out chorus," the "sock chorus," or sometimes shortened to just "the shout." It is the final ensemble passage of most big band charts and where the climax most often happens.

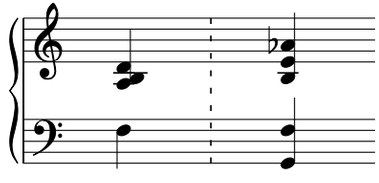
Soli • a harmonized passage for two or more instruments playing the same rhythm. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so that the audience can hear them better and to provide the audience with some visual interest. A soli sound particular to Ellington's music combines two trumpets and trombone in plungers/mutes in triadic harmony. This is called the "pep section."

Stop time • a regular pattern of short breaks (usually filled in by a soloist).

Swing • the perfect confluence of rhythmic tension and relaxation in music creating a feeling euphoria and characterized by accented weak beats (a democratization of the beat) and eighth notes that are played as the first and third eighth notes of an eighth-note triplet. Duke Ellington's definition of swing: when the music feels like it is getting faster, but it isn't.

Vamp • a repeated two- or four-bar chord progression. Very often, there may be a riff or riffs played on the vamp.

Voicing • the specific spacing, inversion, and choice of notes that make up a chord. For instance, two voicings for G7 could be:



Note that the first voicing includes a 9th and the second voicing includes a 9th and a 13th. The addition of 9ths, 11ths, 13ths, and alterations are up to the discretion of the pianist and soloist.

THE FOUR ELEMENTS OF MUSIC

The following are placed in their order of importance in jazz. We should never lose perspective on this order of priority.

Rhythm • meter, tempo, groove, and form, including both melodic rhythm and harmonic rhythm (the speed and regularity of the chord changes).

Melody • a tune or series of pitches.

Harmony • chords and voicings.

Orchestration • instrumentation and tone colors.

— David Berger

A MIDNIGHT IN PARIS
INSTRUMENTATION

Reed 1 – Alto Sax

Reed 2 – Alto Sax

Reed 3 – Tenor Sax

Reed 4 – Tenor Sax

Reed 5 – Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Guitar (Optional)

Piano

Bass

Drums

ORIGINAL RECORDING INFORMATION

Composer • Billy Strayhorn

Arranger • Billy Strayhorn

Recorded • June 21, 1962 in New York City

Original issue • Columbia CL1907

Currently available as digital download • Amazon, iTunes (Duke Ellington The Essential Collection 1927-1962)

Personnel • Russell Procope, Johnny Hodges (alto saxes); Jimmy Hamilton, Paul Gonsalves (tenor saxes); Harry Carney (baritone sax); Cat Anderson, Bill Berry, Roy Burrowes, Ray Nance (trumpets); Lawrence Brown, Chuck Connors, Britt Woodman (trombones); Billy Strayhorn (piano); Aaron Bell (bass); Sam Woodyard (drums)

Soloist • Billy Strayhorn (piano)

REHEARSAL NOTES

- As with all rehearsal notes, this is a guide to help your group to have a great performance and an understanding of this piece of music. These notes will illuminate essential details that were present in recordings or consistent in performances of this piece. However, the ultimate goal of jazz was, is, and will forever be to take what was done and find a way to add yourself to it. You are encouraged to take the information in these arrangements and rehearsal notes and have your performers learn it as written as well as discover their own way to play it.

- The dancing 2-feel is propelled by the hi-hat in the drums but driven by the bass. Aaron Bell's buoyant bass line is what keeps the tune moving forward, with pickups leading into beats one and three throughout the tune. Be sure that none of the pickups rush or drag but carry the groove along in a nice and easy fashion.

- The melody in the saxophones from the beginning of the piece through letter **E** must be evenly balanced. The inner saxophones do not need to play under the lead; they should support by playing even in volume and timbre with the lead. Vibrato must be used to some degree to evoke the singing quality of the emotion that Strayhorn is conveying here. Make sure to drive the energy of each phrase to the end of each note.

- The transcription of Strayhorn's piano performance is wonderful to learn: notice how sparse and ornamental it is within the arrangement between mm. 1-30. It is a great lesson for all pianists playing big band music. The orchestration on this chart is involved and has different sections playing melodic passages that consist of voiced out chords, thus additional voiced out chords from the piano are not needed (octaves and single-note interjections are the perfect touch). Note how the piano passage at mm. 30-32 provides the perfect elevation in activity for transition to the dynamic tutti section that begins at letter **E**.

- The section beginning at letter **F** requires a bit of double duty from both the saxophones and the trombones. The saxophones have a riff-based line that turns away from the riff into an interesting melodic statement. This riff must be played with enough drive to engage the listener as riffs do, but still light enough as to not take away from what the piano is playing. The trombones must play relaxed, swinging, and easy without much attack at the front of the notes.

- The activity from letter **F** to the pickup before letter **J** is meant to be in support of the piano solo. That being said, the soloist must consider all written material in the saxes and the trombones while playing. Strayhorn provides the perfect blueprint during his solo: most of his lines begin in a register above the written material and contain more rhythmic interest (via rapidly ascending and descending scales and arpeggios) than the accompaniment. This allows the focus to be on the piano solo while the other activity is occurring. Strayhorn's solo should be used as a guide in both register and intention; encourage your pianist to create their own interpretation.

- At letter **F** the feel of the piece must change from the more polite "society" 2-feel to a much hotter and grittier shuffle to have the effect that Strayhorn intended. The shuffle should be played with the hi-hat partially open. It must be light and bouncy but driving. Sam Woodyard's balance between the snare drum and the hi-hat during the shuffle is impeccable. The snare drum adds a slight punch but should not be louder than the cymbals.

- The short tutti sections at letters **E** and **J** are the only times that we hear the full sound of the orchestra, so they must have an impact. Similar to pieces like "Isfahan" the trumpet section is only heard during these short moments so they must make their presence felt not necessarily with volume, but with good support and a vibrant sectional sound.

- At letter **J**, the full swing on the ride cymbals with the cross-stick on beats two and four must drive the band as if it is the beginning of a long, involved shout chorus that's building to a big ending. This is musical deception with the band pausing and the piano ending the song, but it cannot feel like it's going to end. The band must sell the joke.

— Vincent Gardner

For original and reference recordings, interactive videos of the Jazz at Lincoln Center Orchestra, and additional resources in support of the *Essentially Ellington* repertoire, please visit jazz.org/EE.

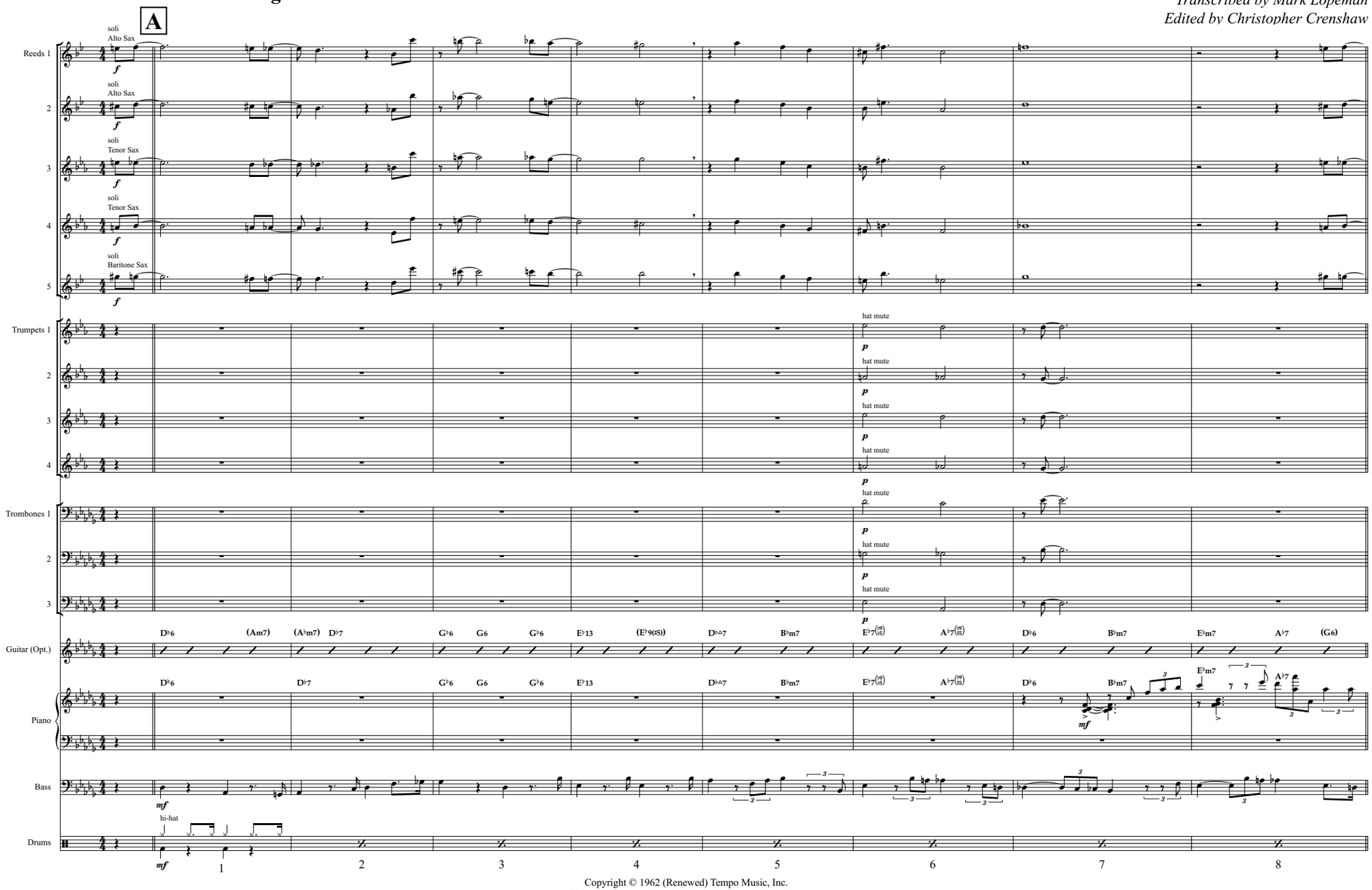
CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

A MIDNIGHT IN PARIS

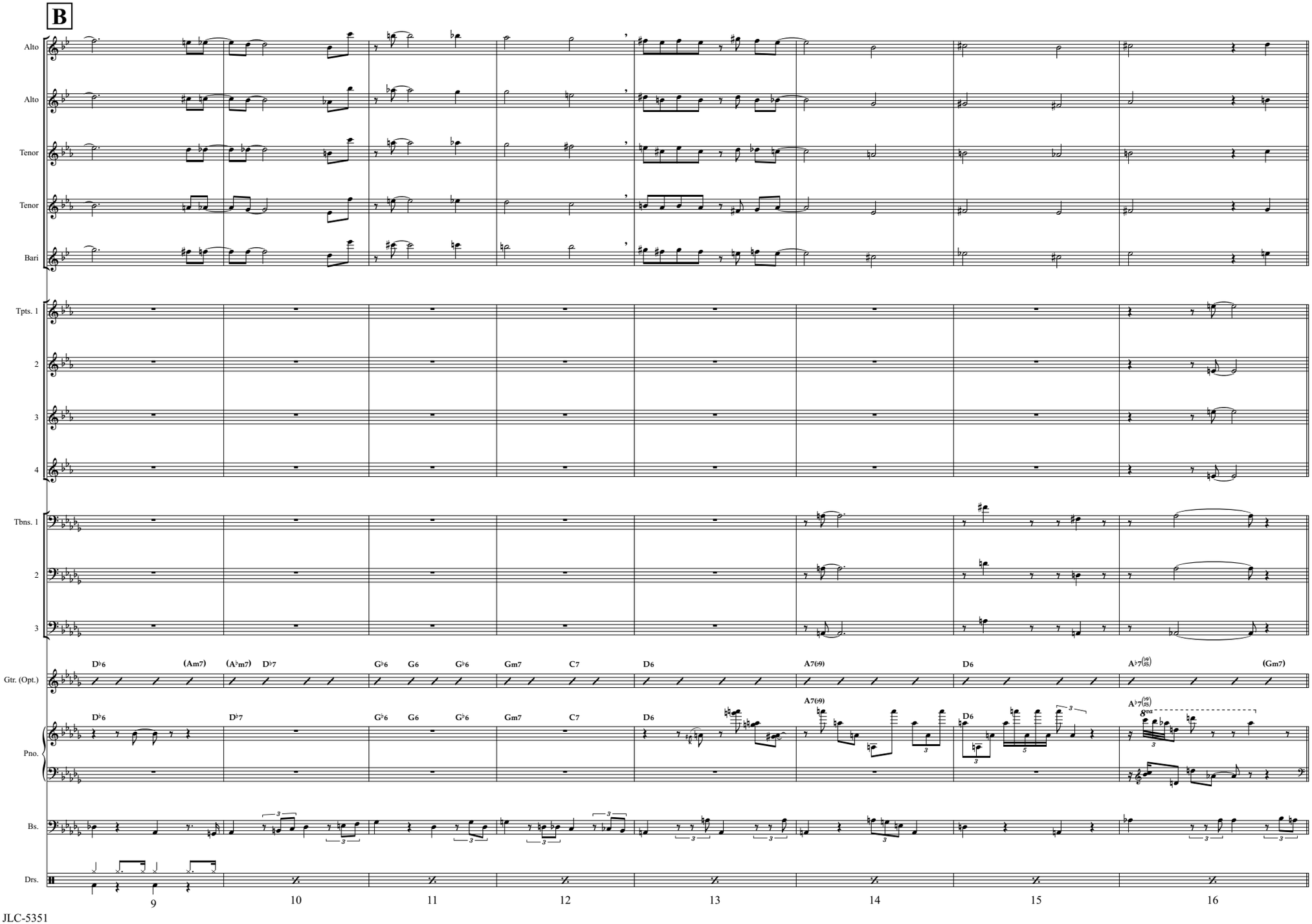
Billy Strayhorn
Transcribed by Mark Lopeman
Edited by Christopher Crenshaw

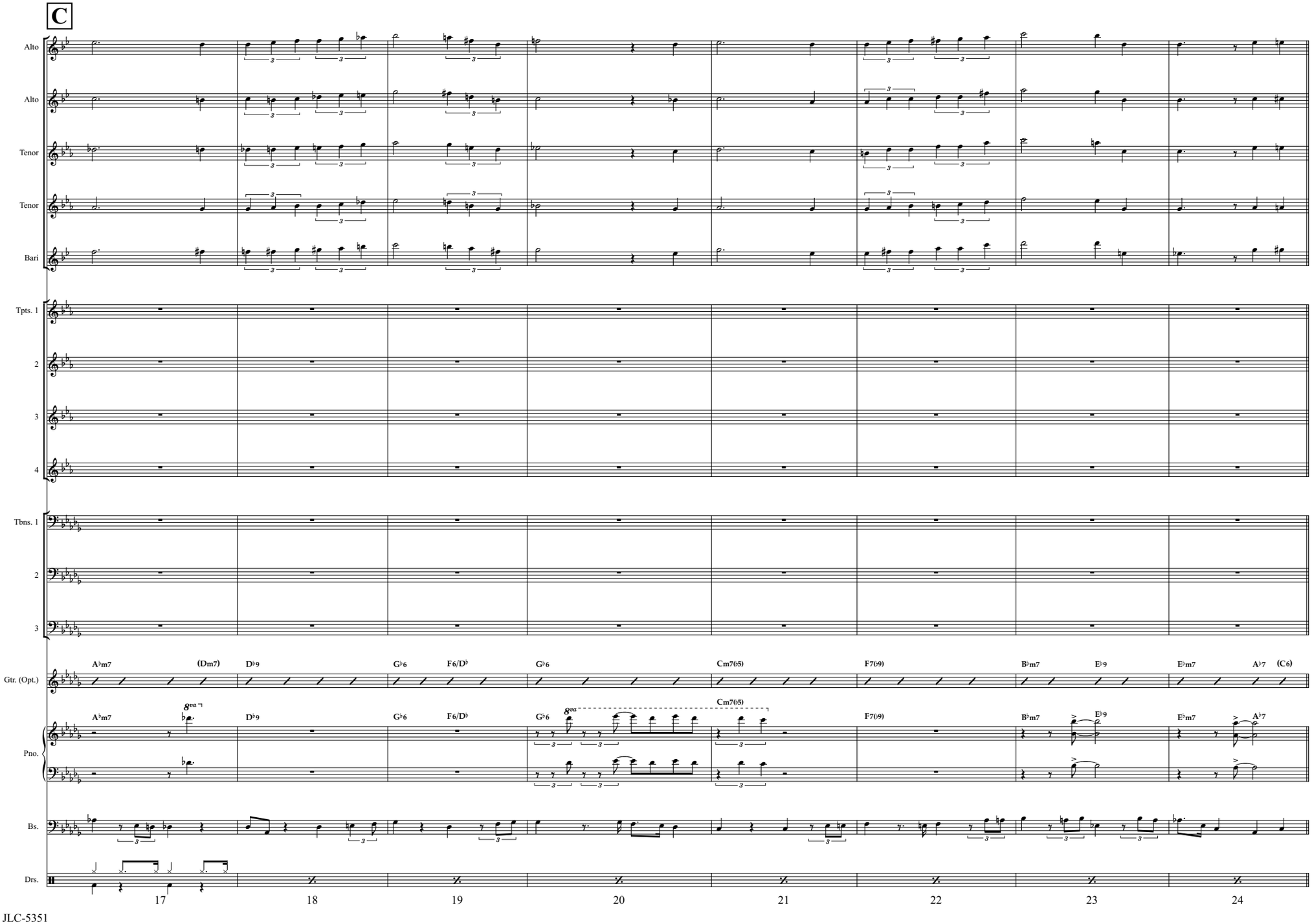
Medium Slow Swing ♩ = 94



Copyright © 1962 (Renewed) Tempo Music, Inc.
This Arrangement Copyright © 2026 Tempo Music, Inc.
All Rights Administered by Music Sales Corporation.
International Copyright Secured. All Rights Reserved.
Reprinted by Permission of Hal Leonard LLC.

A Midnight in Paris




C
Alto
Alto
Tenor
Tenor
Bari
Tpts. 1
2
3
4
Tbns. 1
2
3
Gtr. (Opt.)
Pno.
Bs.
Drs.
A♭m7 (Dm7) D♭9 G♭6 F6/D♭ G♭6 Cm7(♭5) F7(♭9) B♭m7 E♭9 E♭m7 A♭7 (C6)
8va
17 18 19 20 21 22 23 24