

JAZZ LINES PUBLICATIONS

Presents

SNIBOR

ARRANGED BY BILLY STRAYHORN

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-7353

MUSIC BY BILLY STRAYHORN

COPYRIGHT © 1947 (RENEWED) BY MUSIC SALES CORPORATION (ASCAP) AND TEMPO MUSIC, INC.
THIS ARRANGEMENT © 2016 BY MUSIC SALES CORPORATION (ASCAP) AND TEMPO MUSIC, INC.
ALL RIGHTS FOR TEMPO MUSIC, INC. ADMINISTERED BY MUSIC SALES CORPORATION (ASCAP) INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED. USED BY PERMISSION.
LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2016 THE JAZZ LINES FOUNDATION INC.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.
PO Box 1236
SARATOGA SPRINGS NY 12866 USA

SNIBOR (1947/1967)

Background:

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 Julliard 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.

The Music:

Recorded in several different versions and contexts over the years, this version of Billy Strayhorn's *Snibor* is taken from the Ellington band's 1967 posthumous tribute album *...And His Mother Called Him Bill*. The song title is a reference to Fred Robbins, a disc jockey and host of the famous radio program *Robbins Nest*. The Ellington band first performed this composition live at Carnegie Hall in December of 1947 under the title *The New Look*. In fact, some of the extant parts from this date have the title *The New Look* also written in (see example). A small group version was recorded by a group of Ellingtonians, led by Johnny Hodges, in 1956.

Notes to the Conductor:

After a four bar piano introduction, the warm melody is stated by the full ensemble minus one tenor saxophone. Although there is a written out part during the first two A sections, Ellington's long time alto saxophone star Johnny Hodges opts for some loose improvisations over the rest of the band on this particular recording. As Hodges' part is unison with the 2nd trumpet, we have included chord changes in the 1st alto part as an optional solo.

The saxophones play the melody by themselves for the bridge at measure 15 before the full ensemble returns for the final A section at measure 23 before handing the spotlight back over to Hodges for an improvised solo beginning at measure 31. The backgrounds in the trombones should be forceful, but not overwhelming. Solo duties are handed over to Cootie Williams' plunger muted trumpet at measure 41 before Hodges re-enters for an eight measure alto-trumpet dual solo at measure 49.

The arrangement reaches its highest level of complexity at measure 57. At this point, the saxophones play the melody in unison with punchy backgrounds provided by the brass, all while Jimmy Hamilton's clarinet soars over the top of the entire ensemble. Hodges takes over the melody by himself once again at measure 67. The ensemble figure at 57 returns once more, this time with no clarinet solo and a harmonized saxophone section. The melody is stated as it was at the beginning of the arrangement one final time, leading to a gradual fade out surrounding a simplistic Ellington piano riff.

You will notice that the tenor saxophone 2 part is written above the tenor saxophone 1 part. This is the way Strayhorn wrote the arrangement as he wanted Paul Gonsalves to be the top voice when both instruments are playing (above Jimmy Hamilton). We have published the arrangement as-written instead of changing this to make tenor saxophone 1 the higher voice.

The drummer on the 1967 recording (Steve Little) plays a shuffle feel throughout the arrangement. The drummer is encouraged to experiment with a shuffle feel or play straight swing.

This publication is derived from a complete set of parts, sketch score, and recording from 1967.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

-August 2016

56
 Bass SNIBOR New Look 56

Handwritten musical score for bass part of 'SNIBOR'. The score is written on five staves. The first staff has a circled 'A' above it. The second staff has Roman numerals 'I' and 'II' above it. The third staff has a circled 'C' above it. The fourth staff has a circled 'B' above it. Below the fourth staff, it says 'PLAY A - 3 Times'. The score includes various musical notations such as notes, rests, and accidentals.

Here is the bass part from the 1947 Carnegie Hall performance with the words "New Look" written as the alternate title.

SNIBOR

CAT

Handwritten musical score for Cat Anderson's part of 'SNIBOR'. The score is written on ten staves. The first staff has a circled 'A' above it. The second staff has Roman numerals 'I' and 'II' above it. The third staff has a circled 'B' above it. The fourth staff has a circled 'C' above it. The fifth staff has a circled 'D' above it. The sixth staff has a circled 'E' above it. The seventh staff has a circled 'F' above it. The eighth staff has a circled 'G' above it. The ninth staff has a circled 'A' above it. The tenth staff has the text 'TO LETTER A - 16 BARS' written below it. The score includes various musical notations such as notes, rests, and accidentals.

Here is Cat Anderson's part from the 1967 studio recording.

SNIBOR

RECORDED BY THE DUKE ELLINGTON ORCHESTRA

SCORE

MUSIC BY BILLY STRAYHORN

ARRANGED BY BILLY STRAYHORN

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

MEDIUM SWING ♩ = 120

The score is for a jazz ensemble. It includes parts for Woodwind 1 (Alto Sax), Woodwind 2 (Alto Sax), Woodwind 3 (Tenor Sax/Clarinet), Woodwind 4 (Tenor Sax), Woodwind 5 (Baritone Sax), Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4 (Plunger), Trombone 1, Trombone 2, Trombone 3, Piano, Bass, and Drum Set. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'MEDIUM SWING' with a quarter note equal to 120 beats per minute. The score shows a solo for the piano starting at measure 2, marked with a 'SOLO' bracket and 'A^b7sus' chord. The piano solo ends at measure 4, marked with 'A^b13^(b9)' and '(END SOLO)'. The drum set part includes a 'SHUFFLE FEEL' section in measures 2 and 3, and a '(4)' marking in measure 4. Dynamics include *mf* (mezzo-forte) throughout.

2

3

4

COPYRIGHT © 1947 (RENEWED) BY MUSIC SALES CORPORATION (ASCAP) AND TEMPO MUSIC, INC.

THIS ARRANGEMENT © 2016 BY MUSIC SALES CORPORATION (ASCAP) AND TEMPO MUSIC, INC.

ALL RIGHTS FOR TEMPO MUSIC, INC. ADMINISTERED BY MUSIC SALES CORPORATION (ASCAP) INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED. USED BY PERMISSION.

LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2016 THE JAZZ LINES FOUNDATION INC.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.

SCORE - PAGE 2

(OPT. SOLO)

(END SOLO)

5

Ww. 1 (A. Sax) B^b_6 $F_{13}^{(b9)}$ B^b_{ma7} B^b_6 E^b_7 E^b_{m7} B^b_6 C_{m11} E^b_6 E^b_{m6} B^b_6 $F_{13}^{(b9)}$ B^b_6 $A7^{(b9)}$

Ww. 2 (A. Sax)

Ww. 4 (T. Sax)

Ww. 5 (B. Sax)

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

PNO. D^b_6 $A^b_{13}^{(b9)}$ D^b_{ma7} D^b_6 G^b_7 G^b_{m7} D^b_6 E^b_{m11} G^b_6 G^b_{m6} D^b_6 $A^b_{13}^{(b9)}$ D^b_6 $C7^{(b9)}$

BS. D^b_6 $A^b_{13}^{(b9)}$ D^b_{ma7} D^b_6 G^b_7 G^b_{m7} D^b_6 E^b_{m11} G^b_6 G^b_{m6} D^b_6 $A^b_{13}^{(b9)}$ D^b_6 $C7^{(b9)}$

D. S. *mf* *sim.* (4) (8) (16)

5 6 7 8 9 10 11 12 13 14

15

Ww. 1 (A. Sax) *mf*

Ww. 2 (A. Sax) *mf*

Ww. 3 (T. Sax) *mf*

Ww. 4 (T. Sax) *mf*

Ww. 5 (B. Sax) *mf*

TPt. 1 *mf*

TPt. 2 *mf*

TPt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

PNO. *mf*

BS.

D. S.

Fm⁶ C7⁽⁹⁾ Fm⁶ G^{b7} Fm¹¹ E^bm⁷ G^bm⁷ D^{b6} B^{b7}(9) E^bm⁷ D7

(4) (8)