

# JAZZ LINES PUBLICATIONS

*Presents*

## SMADA

ARRANGED BY BILLY STRAYHORN

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

## FULL SCORE

JLP-7399

MUSIC BY BILLY STRAYHORN AND DUKE ELLINGTON

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## DUKE ELLINGTON/BILLY STRAYHORN SERIES

### SMADA (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:**

Billy Strayhorn's *Smada* has a long and somewhat unusual history. Originally written for a group called the Moonlight Harbor Band some time in the late 1930s, Strayhorn crafted multiple different arrangements of the tune before settling on the "final" version recorded by the Duke Ellington Orchestra in 1951. Even the title wasn't solidified until then; at various points prior, this song was known as *Ugly Ducklin'*, *Don't Take My Love* and *Jenny Lou Stomp*. The version presented here is based on the one recorded by the Ellington unit's 1967 tribute to Strayhorn ...and his mother called him Bill.

### **Notes to the Conductor:**

An 8 bar piano solo sets up clarinetist Jimmy Hamilton's entrance with the melody at measure 9. The tune itself is very pleasant to listen to while being extremely ahead of its time; its use of upper extensions in the melody and a 2-chord harmonic ostinato on the A sections (which were in place from the tune's humble beginnings in the late 1930s) predate and foreshadow both the bebop movement of the 1940s and the modal jazz movement of the 1960s.

The full ensemble enters at measure 33, with the saxophones playing a unison melody with some punchy background hits from the trombones. On the original recording, the arrangement has already hit a somewhat raucous pitch even at this early point. The saxophones split into harmony at measure 43 with continued brass backgrounds before returning to unison at measure 51.

Once the melody concludes at measure 59, the arrangement opens up into a feature for clarinet, who solos the rest of the way minus the melody's re-entrance at 83. The backgrounds should remain supportive of the clarinet soloist, but the intensity and raucous quality of the arrangement should remain throughout. The brass in particular should exaggerate any short or otherwise punctuated hits with as much bite as possible to mimic the sound of Ellington's brass section on the recording.

Things finally begin to wind down at measure 107. The clarinet solo continues over the same unison sax melody and trombone backgrounds from measure 33, but this time a unison trumpet line (believed to have been written by trumpeter Clark Terry) adds a bit more depth. The ending of the arrangement can best be described as blunt, as the band comes to an abrupt and sudden halt with one final hit.

The majority of this arrangement has been prepared from Strayhorn's sketch score and an incomplete set of original parts. Unfortunately, some sections of the trumpet and trombone parts are missing both from the parts and sketch score and appear to have been lost. These sections have been transcribed accordingly.

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

- May 2017

**DON'T TAKE MY LOVE**

**A**

**I II B**

CAROL  
PAUL

**E**

PLAY A

1521 NO. VINE STREET HOLLYWOOD Lockie Music Exchange 950 SOUTH BROADWAY LOS ANGELES

Here are the first two pages of Billy Strayhorn's score for *Smada* (previously known as *Don't Take My Love*).

# SMADA

RECORDED BY THE DUKE ELLINGTON ORCHESTRA

## SCORE

MUSIC BY BILLY STRAYHORN AND DUKE ELLINGTON

ARRANGED BY BILLY STRAYHORN

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

MEDIUM RUMBA ♩ = 180

WOODWIND 1: ALTO SAX

WOODWIND 2: ALTO SAX

WOODWIND 3: CLARINET/TENOR SAX (CLARINET)

WOODWIND 4: TENOR SAX

WOODWIND 5: BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

PIANO

BASS

DRUM SET

(SOLO)

*mf*

*mf*

RIDE BELL CROSS-STICK

*mf*

*sim.*

(4)

(8)

*E<sup>b</sup>6* *E<sup>9</sup>(<sup>♯</sup>11)* *E<sup>b</sup>6* *E<sup>9</sup>(<sup>♯</sup>11)* *E<sup>b</sup>6* *E<sup>9</sup>(<sup>♯</sup>11)* *E<sup>b</sup>6* *E<sup>9</sup>(<sup>♯</sup>11)* *E<sup>b</sup>6* *E<sup>9</sup>(<sup>♯</sup>11)* (END SOLO)

2 3 4 5 6 7 8

9 (Solo)

W. 3 (CL.) *mf*

PNO. *mp*

BS. *mp*

D. S. *mp* *c.s.* *sim.* (4) (8)

9 10 11 12 13 14 15 16

17 SWING

W. 3 (CL.)

PNO. *mp*

BS. *mp*

D. S. *mp* (4) (8)

17 18 19 20 21 22 23 24

25 RUMBA

W. 3 (CL.) (END SOLO)

PNO. *mp*

BS. *mp*

D. S. *mp* *c.s.* *sim.* (4) (6) (7) FILL

25 26 27 28 29 30 31 32

33

W. 1 (A. Sax) *mf*

W. 2 (A. Sax) *mf*

W. 3 (CL) (TO TENOR SAX)

W. 4 (T. SAX) *mf*

W. 5 (B. SAX) *mf*

TBN. 1 *mf*

TBN. 2 *mf*

TBN. 3 *mf*

PNO.  $E^b_6$   $E_9(\sharp_{11})$   $E^b_6$   $E_9(\sharp_{11})$   $E^b_6$   $E_9(\sharp_{11})$   $E^b_6$   $B^b_7$   $E^b_6$   $E^b_7$

BS.  $E^b_6$   $E_9(\sharp_{11})$   $E^b_6$   $E_9(\sharp_{11})$   $E^b_6$   $E_9(\sharp_{11})$   $E^b_6$   $B^b_7$   $E^b_6$   $E^b_7$

D. S. (4) (8) (15) fill

33 34 35 36 37 38 39 40 41 42