

JAZZ LINES PUBLICATIONS

Presents

AMAD

FROM 'IMPRESSIONS OF THE FAR EAST SUITE'

ARRANGED BY DUKE ELLINGTON

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

FULL SCORE

JLP-7408

BY DUKE ELLINGTON AND BILLY STRAYHORN

COPYRIGHT © 1964 (RENEWED) BY TEMPO MUSIC, INC., MUSIC SALES CORPORATION AND FAMOUS MUSIC CORPORATION
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 © 2015 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

AMAD I FROM IMPRESSIONS OF THE FAR EAST SUITE (1964)

Background:

Even though the name of William Thomas Strayhorn is hardly unknown, 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 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 enough to invite 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:

This arrangement was written by Duke Ellington in late 1963 or early 1964 and was first performed in Sweden on March 9, 1964. This is a piano and trombone feature, written to showcase Duke and Lawrence Brown. While on tour in Europe during that year Ellington introduced several pieces as *Impressions of the Far East*. At that time the *Suite* consisted of *Amad*, *Agra*, *Bluebird of Delhi*, and *Depk*. *Agra* and *Bluebird of Delhi* were written by Strayhorn and *Amad* and *Depk* were written by Ellington. As the notion for a full-length suite began to take shape several more pieces were composed: *Ad Lib on Nippon* and *A Tourist Point of View*, both composed by Ellington, and *Mount Harissa* and *Blue Pepper*, possibly composed by both Ellington and Strayhorn (scores have not been located for these two movements; hence, authorship is in question). *Isfahan* was recorded on December 20, 1966 to be included in the *Far East Suite*.

Notes to the Conductor:

This publication is based on the original set of parts as well as Duke Ellington's sketch score and the 1966 studio recording. As was often the case there was no piano part in the Ellington library and the bass part doesn't survive. For this publication, Duke Ellington's piano solo has been transcribed; however, we encourage the pianist to use this transcription as the basis for what to play and not to copy it verbatim. At measures 93 and 148 (and the cadenza) there are open trombone solos. The duration of these open solo sections is left to the discretion of the conductor.

There were some note discrepancies between the score, the parts, and what was played. We used Ellington's sketch score as the guide as to what was *supposed* to be played. One such instance is measure 82, alto saxophone I: Ellington had a written F (for alto) on beat 2.5 but in the master take Johnny Hodges played a D (in the alternate takes he plays the F). Since it remained a written F in the part we are to assume this was a reading error and not that Ellington changed the note.

Jeff Sultanof, Doug DuBoff, Rob DuBoff, and Sonjia Stone

- March 2015

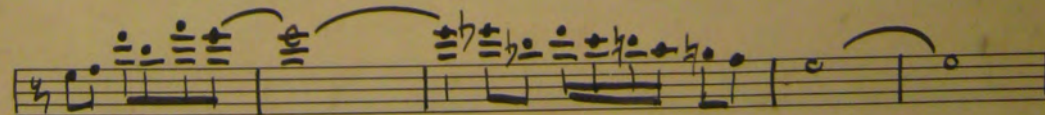
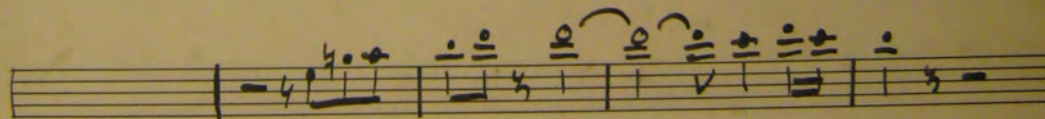
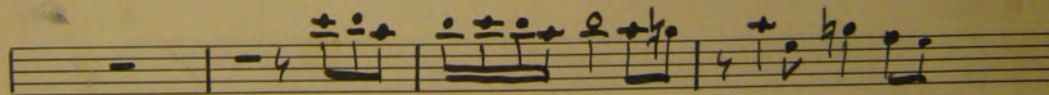
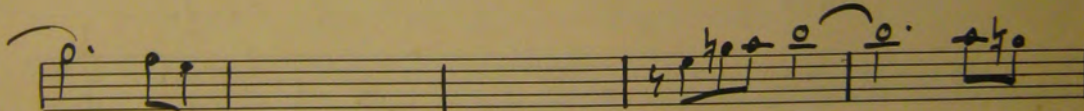
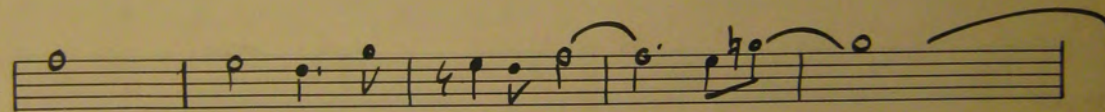
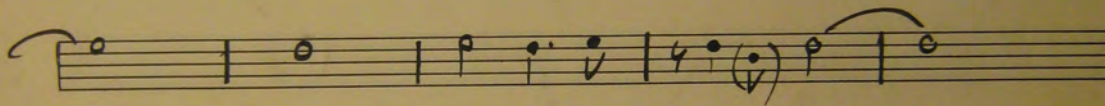
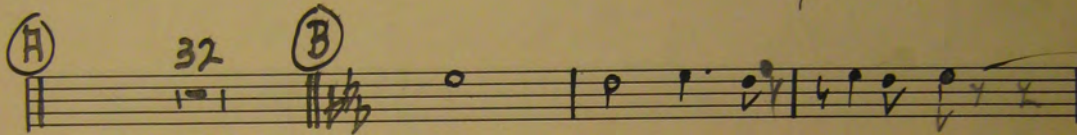
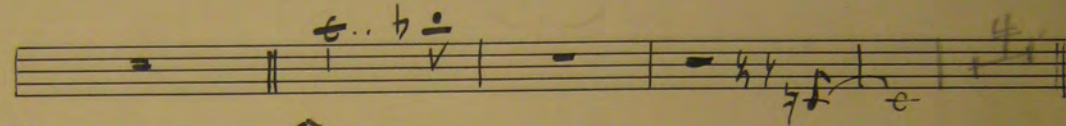
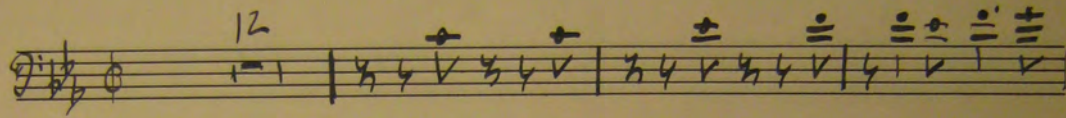
This is Duke Ellington's sketch score, completed in late 1963 or early 1964. This was first performed on March 20, 1964 at a live concert in Sweden.

A MAJ

B MEANS (S) - BROWN'S SOLO THEN (D)

The image shows a handwritten musical score on aged paper. At the top, it is titled 'A MAJ' and 'B MEANS (S) - BROWN'S SOLO THEN (D)'. The score is written on five systems of staves. The first system includes a treble clef with circled 'D' and 'E' above it, and a bass clef. The second system has a circled 'E' above the treble clef and an arrow pointing to a circled '10' above the bass clef. The third system has a circled 'H' above the treble clef. The fourth system has a circled 'H' above the treble clef. The fifth system has a circled 'H' above the treble clef. The score contains various musical notations including notes, rests, and dynamic markings. At the bottom right, there are handwritten notes: 'Brown Rest' and 'Perc Rest'.

TROMBONE AMAD



Here is Lawrence Brown's part.

AMAD

FROM 'IMPRESSIONS OF THE FAR EAST SUITE'

SCORE

By DUKE ELLINGTON AND BILLY STRAYHORN
Prepared for publication by PETER JENSEN,
DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

RUBATO

The score is arranged in a standard orchestral layout. The top section contains woodwinds (Alto Sax, Clarinet, Tenor Sax, Baritone Sax) and trumpets (1-4). The middle section contains trombones (1-3). The bottom section contains piano, bass, and drums. The piano part includes a solo section starting at measure 2. The bass part has an 'AD-LIB AROUND THIS NOTE' instruction. The drums part has an 'AD-LIB ON CYMBALS' instruction. The score is in 4/4 time and features a rubato tempo.

2 3 4 5 6 7 8

BRIGHTLY ♩ = 200

PNO.

Dr.

mf

sim.

(4)

(4)

(4)

(4)

9 10 11 12

==

13

Sax. 1 (A. Sax.)

Sax. 2 (C.L.)

Sax. 3 (T. Sax.)

Sax. 4 (C.L.)

Sax. 5 (B. Sax.)

PNO.

Bs.

Dr.

mf

mf

(4)

(4)

(8)

(8)

13 14 15 16 17 18 19 20

(21)

Wm 1 (A. Sax.)

Wm 2 (CL.)

Wm 3 (T. Sax.)

Wm 4 (CL.)

Wm 5 (B. Sax.)

TPt. 1

TPt. 2

TPt. 3

TPt. 4

Tbn. 1

Tbn. 2

Tbn. 3

PNO.

Bs.

Dr.

(TO ALTO SAX.)

(TO TENOR SAX.)

f

mf

G⁷sus