

JAZZ LINES PUBLICATIONS

Presents

SWIFT AS THE WIND

WRITTEN FOR BENNY GOODMAN

ARRANGED BY TADD DAMERON

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8861

WORDS AND MUSIC BY TADD DAMERON

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SWIFT AS THE WIND (1962)

Background:

Tadd Dameron was one of the most influential composer/arrangers in American music. Born in 1917, he wrote for bands led by Jimmie Lunceford, Count Basie, Billy Eckstine (many original compositions later performed by the Dizzy Gillespie Orchestra were originally written for Eckstine), Ted Heath and Tommy Dorsey. He also arranged for Sarah Vaughan, Pearl Bailey and the underrated Kay Penton. Dameron led various groups for live gigs and recordings, and the musicians he played with constituted a who's who of jazz. At one time or another his ensembles included Fats Navarro, Freddie Webster, Charlie Rouse, Kenny Clarke, Kai Winding, Wardell Gray, J.J. Johnson, Dexter Gordon, Miles Davis, Kenny Dorham, John Coltrane and Clifford Brown.



Unfortunately Dameron was institutionalized in Kentucky for drug possession from 1958 through 1961. While still in prison, he contributed several arrangements to a Blue Mitchell album on Riverside Records, and when he was released, Riverside wanted him to make an album of his own. *The Magic Touch* was the result, and this resulted in various composing and arranging assignments, most notably for Benny Goodman, who commissioned several scores from Dameron for his 1962 big band that made an historic tour of the Soviet Union.

The Music:

Swift As The Wind was first heard on *The Magic Touch* and was recorded in March of 1962. Publisher Bregman, Vocco & Conn asked Dameron to arrange this for big band publication, as well as other titles that he'd composed over the years that they owned. This version of *Swift As The Wind* is a slightly re-orchestrated version of the piece as played on the album, with the standard five reed, eight brass instrumentation (the album had six brass including a French horn). Dameron also arranged this for Benny Goodman, and a live recording from a performance in Russia was issued on RCA Victor. That band had seven brass, and the arrangement is only slightly different from the BVC version.

All of the BVC publications had numerous errors in pitch, rhythm and transposition. *Swift As The Wind* is the first title from the BVC catalog to be reissued, newly edited and corrected.

Notes to the Conductor:

While it may be tempting, it is important that this piece not be played too fast, as some of the figures would sound sloppy as a result. Dameron was particular about articulation, and players should pay particular attention to this aspect of his writing.

Acknowledgements:

We wish to thank Mia Dameron and Don Sickler for their support of our Tadd Dameron series of arrangements.

Jeffrey Sultanof

- January 2011

SWIFT AS THE WIND

SCORE

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① BRIGHTLY ♩ = 220

The score is for a jazz ensemble and includes the following parts:

- REED 1 (ALTO SAX.)**: Features a melodic line with triplets and dynamics from *p* to *f*.
- REED 2 (ALTO SAX.)**: Mirrors the first reed part.
- REED 3 (CLARINET/TENOR SAX.)**: Remains silent throughout this section.
- REED 4 (TENOR SAX.)**: Mirrors the first reed part.
- REED 5 (BARITONE SAX.)**: Mirrors the first reed part.
- TRUMPET 1-4**: Remains silent throughout this section.
- TROMBONE 1-4**: Features a harmonic accompaniment with triplets and dynamics from *p* to *f*.
- GUITAR**: Remains silent throughout this section.
- PIANO**: Features a harmonic accompaniment with triplets and dynamics from *p* to *f*.
- BASS**: Features a harmonic accompaniment with triplets and dynamics from *p* to *f*.
- DRUM SET**: Provides a steady rhythmic accompaniment with dynamics from *p* to *f*.

The score is in 4/4 time and consists of four measures. The key signature has one sharp (F#).

The score is arranged for a large jazz ensemble. It features five saxophone parts (Rd. 1-5), four trumpet parts (Tpt. 1-4), four trombone parts (Tbn. 1-4), guitar (GTR.), piano (PNO), bass (BASS), and drums (D. S.). The music is in 4/4 time and consists of 8 measures. The key signature has one sharp (F#). The score includes various dynamics such as *f*, *ff*, *p*, and *pp*, as well as articulation marks like accents and slurs. The piano part includes chord voicings: Cm7, Dm7, Em7, F#m7, Gm7, C7(9/13), F9sus, and F7(9/13). The guitar part includes a triplet of eighth notes in the first two measures. The drum part features a simple rhythmic pattern with accents.