

Jazz at Lincoln Center Library

FLAMING SWORD

COMPOSED BY DUKE ELLINGTON

TRANSCRIBED BY DAVID BERGER FOR JAZZ AT LINCOLN CENTER

FULL SCORE

This transcription was made especially for Jazz at Lincoln Center's 2006-07
Twelfth Annual *Essentially Ellington* High School Jazz Band Program

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Annual High School Jazz Band Competition & Festival



Jazz at Lincoln Center

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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 four or five 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, 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 that 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, since 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 her. In turn, the other saxes and trombones must follow their lead players. When the clarinet leads the brass section, the brass should not overblow him. 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 his own line. He 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 his or her 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 a heavy vibrato on harmonized passages and a slight 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 at times. Try to match the speed of vibrato. 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 1 of a measure would be released on beat 3.
9. Unless they are part of a legato background figure, long notes should be played somewhat *fp*; accent and 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. Solos and rhythm section parts without chord changes should be played as is or with a little embellishment. Solos and rhythm section parts with chord changes should be improvised. However, written passages should be learned because they are an important part of our jazz heritage and help the player understand the function of his particular solo or accompaniment. Soloists should learn the chord changes. Solos should not be approached as opportunities to show off technique, range, or volume, but should be looked at as a great 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 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 mutes create a wonderful sound (very close to the human voice), but they also create some intonation problems that must be corrected 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.

- The drummer is the de facto leader of the band. He 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" 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 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 2 and 4 (chopping wood) is used to lock in the swing. When it comes to playing fills, the fewer, the better.
- 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).
- Horns should pay close attention to attacks and releases. Everyone should hit together and end together.
- Brass must be very precise when playing short notes. Notes must be stopped with the tongue, à la Louis Armstrong!
- Above all, everyone's focus should remain at all times on the swing. As the great bassist Chuck Israels 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 that 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 tonic to the sub-dominant and cycle back to the tonic: I V/IV IV #IV^o I (second inversion) V/II V/V V I.

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 is 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 a 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 of 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 13th and a 9th. 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: what players play: a tune or series of notes.

HARMONY: chords and voicings.

ORCHESTRATION: instrumentation and tone colors.

—David Berger

Special thanks to Ryan Keberle for editing the score.

FLAMING SWORD

INSTRUMENTATION:

Reed 1	Alto Sax/Clarinet	Trombone 1
Reed 2	Alto Sax/Clarinet	Trombone 2
Reed 3	Tenor Sax/Clarinet	Trombone 3
Reed 4	Tenor Sax/Clarinet	Guitar
Reed 5	Alto Sax/Clarinet	Piano
Trumpet 1		Bass
Trumpet 2		Drums
Trumpet 3		

ORIGINAL RECORDING INFORMATION:

Composer: Duke Ellington

Arranger: Duke Ellington

Recorded: October 17, 1940, Chicago, Illinois

Time: 3:07

Master Number: BS-053552-2

Original Issue: Victor 26796

Currently Available on CD:

"Never No Lament: The Blanton-Webster Band, 1940-1942" RCA Victor Bluebird 82876 50857-2

Personnel: Duke Ellington, piano; Wallace Jones, Cootie Williams, trumpets; Rex Stewart, cornet; Lawrence Brown, Joe "Tricky Sam" Nanton, trombones; Juan Tizol, valve trombone; Otto Hardwick, Johnny Hodges, Barney Bigard, Ben Webster, Harry Carney, reeds; Fred Guy, guitar; Jimmie Blanton, bass; Sonny Greer, drums.

Soloists: Duke Ellington, piano; Lawrence Brown, trombone; Ben Webster, tenor saxophone.

—Ricky Riccardi for Jazz at Lincoln Center

REHEARSAL NOTES:

- How much music can you cram into 3 minutes? This whirlwind of a piece displays Ellington's fertile imagination and sense of humor (the flipside of the original 78 was **Warm Valley**).
- This tune has an *aaba* form (16 bars per section, 64 bars in all). The *a* sections have the same changes as **Stompy Jones** (also **Panama Rag** and **Happy Birthday**). There is an intro and 2 choruses in Eb, then a chorus in Ab followed by a coda.
- The groove is a conga, which was a Latin line dance popular in the 40's. You can see it in old Carmen Miranda movies. She'll have a bowl of fruit on her head and there will be all these people behind her in a line holding the person in front of them by the waist.
- It is important for the trombones to project nobility, the trumpets fire and the clarinets wildness.
- The trumpet solo at **C** is nasty. The trombone solo at **I** and **J** is cantabile while the next trombone solo at **K** and **L** is mocking. The saxes need to be soft under the trombone solos. The trombone soli at **G** and **H** needs to be strong as does the clarinet melody statement above it.
- The secret to playing pyramids (**G** and **H**) is for each player to hit their note hard and *subito piano*. This gives the next voice space to be heard whether it be the next brass voice or the clarinet answer. Incidentally, the lead alto G♭ concert in G6-7 is what Ellington wrote on his original score. Hardwick played G♯ on the recording. I like G♭—it's so wild (blue note on an Eb^{6/9}).
- Lots of accent in the clarinets at **S**. The brass unison answers should be audible without blasting.
- The trumpet solo at **U** and **V** is *mysterioso*. The reeds need to crescendo to fit the contour of the line at **V**. The band unison at **W** (formerly known as **Shiftail**) should be relaxed and not loud. The pick-up to the 7th bar is *subito f*.
- All this said about dynamics, the main emphasis has to be on the rhythm. The music should make you want to put a basket of fruit on your head and dance around the room.

—David Berger

COMMENTS FROM WYNTON MARSALIS:

- The opening is bravura—like an introduction to a film score. The saxophone entrance one measure before **A** is tricky, the triplet rhythm springs off of the drum crash. Because the brass had been playing straight sixteenth notes, the triplet is harder to hear.
- It's very important for the band to listen to the rhythm section for the straight eighth note rhythms. For example, the piano part at **C**, these are not swing eighth notes. These are straight eighth notes. Every rhythm has got to line up with the straight eighth note rhythm, mainly in the drum and piano parts.
- Trombone players make sure you do not drag. It's important for the call and response at **A** and for the sections to listen to each other so it sounds like an actual dialogue.
- Always put more juice on the accent on the fourth beat. For example, one beat before **E**, **F**, and **G**. The pyramids at **G** are another example. It's important for everyone to understand where they are in the pyramid. And the clarinet rides the crest of the wave.
- Make sure not to drag four measures before **I**. Observe the dynamics and remember these are straight eighth notes and not swing. It's very important two measures before **I** to have straight eighth notes for the off-beat rhythms to come out correctly. Saxes don't drag at **I**—remember that the eighth notes have to line up with the piano's eighth notes.
- Trombone soloists (swords?) juxtapose two styles: **I** is a sweet singing trombone and **K** is wilder.
- Brass, at **M** be aware that the clarinet is the top of the voicing.
- At **O** make sure that everyone understands their function. There's a lot going on at one time—three themes are being played at once!
- Trumpets at **Q** don't drag, rhythm section switches to a 2-beat groove so the eighth note can have a different interpretation.
- At **S**, clarinets open up. Brass at **S**, remember to listen to the eighth note of the piano. At **U**, it's like a coda going to the relative minor. It should be played with an element of surprise the music is building up and it breaks down to this section which unveils a trumpet. At **W**, we have to make sure we don't drag and we follow the lead trumpet.

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CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington
FLAMING SWORD

Music by Duke Ellington
Transcribed by David Berger

Fast conga ♩ = 139
Alto Sax

Reeds 1
Alto Sax
2
Tenor Sax
3
Tenor Sax
4
Alto Sax
5

Trumpets 1
2
3

Trombones 1
2
3

Guitar

Piano

Bass

Drums
sticks - snares off
Cr.
f

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Flaming Sword

A

This musical score is for the piece "Flaming Sword" and is marked as section "A". It is arranged for a large ensemble. The top five staves are for vocalists: Alto (top), Tenor, Tenor, and Alto (bottom). The next three staves are for trumpets (Tpt. 1, 2, 3). The following three staves are for trombones (Tbn. 1, 2, 3). The guitar (Gtr.) part is on the next staff, with dynamics *mp* and chord markings Eb, Bb7, 2, and Eb. The piano (Pno.) part follows, also marked *mp*. The bass (Bass) part is marked *f*. The drum set (Drs.) part is at the bottom. A large red watermark "Preview Only" is overlaid diagonally across the entire score.

Flaming Sword

B

This musical score is for the piece "Flaming Sword" and is marked as rehearsal point "B". It features eight staves of music:

- Alto:** Four staves of Alto parts, each with a treble clef and a key signature of two flats.
- Tenor:** Two staves of Tenor parts, each with a treble clef and a key signature of two flats.
- Tpt.:** Three staves for Trumpets (Tpt. 1, 2, 3), all with treble clefs and a key signature of two flats.
- Tbn.:** Three staves for Trombones (Tbn. 1, 2, 3), all with bass clefs and a key signature of two flats.
- Gtr.:** One staff for Guitar with a treble clef and a key signature of two flats. Chord symbols are written above the staff: Eb7, Ab, Abm, Eb, Bb7, Eb°, and Eb.
- Pno.:** Two staves for Piano (Pno.), with a grand staff (treble and bass clefs) and a key signature of two flats.
- Bass:** One staff for Bass with a bass clef and a key signature of two flats.
- Drs.:** One staff for Drums (Drs.) with a double bar line and a key signature of two flats.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page.

Flaming Sword

C

Alto

Alto

Tenor

Tenor

Alto

Tpt. 1
Plunger†w/mute Solo - growl

2

3

Tbn. 1

2

3

Gtr. Eb Bb7 Eb

Pno. Eb Bb7 Eb

Bass

Drs.

Flaming Sword

D

The musical score is arranged in a standard orchestral layout. It includes parts for Alto (5 staves), Tenor (2 staves), Tpt. 1-3 (3 staves), Tbn. 1-3 (3 staves), Gtr. (1 staff), Pno. (2 staves), Bass (1 staff), and Drs. (1 staff). The key signature is B-flat major (two flats). The score begins with a key signature change to D major (no sharps or flats) indicated by a 'D' in a box. The Alto and Tenor parts have dynamics of *mf* and *f*. The Clarinet part is marked *mf* and *f*. The Tpt. 2 part features a triplet. The Gtr. part shows a sequence of chords: Eb7, Ab, Abm, Eb, Bb7, Eb, Bb7-9, and G7-9. The Pno. part includes *8va* markings. The Drs. part has a '2' marking. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score.

Flaming Sword

Score for Flaming Sword, page 6. The score includes parts for Alto, Clarinet, Tenor, Alto, Trumpets 1-3, Trombones 1-3, Guitar, Piano, Bass, and Drums. A large red watermark "Preview Only" is overlaid diagonally across the page. A red box labeled "E" is in the top left corner. The guitar part includes chord markings: G7-9, Cm7, Cm6, Cm7, Cm6, and C7-9. The piano part features triplets and dynamic markings like *mf*. The bass and drum parts include double bar lines with a "2" above them, indicating a two-measure rest.

Flaming Sword

The musical score for 'Flaming Sword' is arranged for a large ensemble. The top section includes five woodwind parts: Alto (two staves), Clarinet (Clar.), Tenor (Tenor), and Alto (two staves). The brass section consists of three Trumpets (Tpt. 1, 2, 3) and three Trombones (Tbn. 1, 2, 3). The guitar (Gtr.) part features a series of chords: C7-9, Gb7, C7-9, Fm7, Fm6, Fm7-5, and Bb7-9. The piano (Pno.) part is written in grand staff notation. The bass (Bass) part is in bass clef. The drums (Drs.) part includes a double bar line with a '2' above it, indicating a second ending. Dynamics such as *mf* and *f* are marked throughout the score. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

Flaming Sword

G

The musical score is arranged in a standard orchestral layout. It includes parts for Alto (two staves), Clarinet (Clar.), Tenor, Alto (two staves), Trumpets (Tpt. 1, 2, 3), Trombones (Tbn. 1, 2, 3), Guitar (Gtr.), Piano (Pno.), Bass, and Drums (Drs.). The score is in 4/4 time and features a variety of dynamics and articulations. A prominent red watermark reading 'Preview Only' is overlaid diagonally across the page. A large red watermark reading 'Legal Use Requires Purchase' is also present, partially obscuring the score.

Alto

Alto

Clar.

Tenor

Alto

Tpt. 1

2

3

Tbn. 1

2

3

Gtr.

Pno.

Bass

Drs.

Solo
Db7

mf

f

mf

mf

sfp

Open

sfp

sfp

sfp

sfp

sfp

E \flat

B7

B \flat 7

E \flat

Flaming Sword

[H]

Alto

Alto

Clar. Bb Bbm F

Tenor

Alto

Tpt. 1 *sfp* *mf* *mp*

2 *sfp* *mf* *mp*

3 *mf* *mp*

Tbn. 1 *sfp* *mf* *mp*

2 *sfp* *mf* *mp*

3 *mp* Solo *f*

Gtr. Eb7 Ab E7 Eb Bb7 Eb

Pno.

Bass

Drs. *mp*

Legal Use Required

Flaming Sword

I

The musical score is arranged in a standard orchestral layout. It includes staves for Alto (two), Clarinet, Tenor, Trumpets (1, 2, 3), Trombones (1, 2, 3), Guitar, Piano, Bass, and Drums. The Alto parts feature a melodic line with eighth and sixteenth notes. The Tenor part has a more active line with eighth notes. The Clarinet and Trumpets are mostly silent. The Trombones play a sustained harmonic line with some triplet figures. The Guitar and Piano provide harmonic support with chords and rhythmic patterns. The Bass and Drums provide the rhythmic foundation. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score.

Flaming Sword

J

The musical score for 'Flaming Sword' on page 11 features the following parts and details:

- Alto:** Four staves with melodic lines.
- Clarinet:** One staff with a whole rest.
- Tenor:** One staff with a melodic line.
- Alto (2nd):** One staff with a melodic line.
- Tpt. 1:** Three staves (1, 2, 3) with whole rests.
- Tbn. 1:** Three staves (1, 2, 3) with whole rests.
- Gtr.:** One staff with a rhythmic pattern and chord changes: Eb7, Ab, Abm, Eb, Bb7, Eb.
- Pno.:** Two staves with a rhythmic pattern and chord changes: Eb7, Ab, Abm, Eb, Bb7, Eb.
- Bass:** One staff with a rhythmic pattern.
- Drs.:** One staff with a rhythmic pattern and dynamic markings.

Chord changes for Guitar and Piano: Eb7, Ab, Abm, Eb, Bb7, Eb.

Dynamic markings: *mf*, *sfz*.

Rehearsal mark: 2.

K

Musical score for 'Flaming Sword' featuring Alto, Clarinet, Tenor, Trumpets, Trombones, Guitar, Piano, Bass, and Drums. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.

Alto

Alto

Clar.

Tenor

Alto

Tpt. 1

2

3

Tbn. 1

2

3

Gtr.

Pno.

Bass

Drs.

Solo - Plunger w/mute

E \flat

B \flat 7

E \flat

E \flat

B \flat 7

E \flat

Splash

2

2

2

Flaming Sword

Sheet music for the piece "Flaming Sword", page 13. The score includes parts for Alto, Clarinet, Tenor, Trumpets (1, 2, 3), Trombones (1, 2, 3), Guitar, Piano, Bass, and Drums. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page. A box with the letter "L" is in the top left corner. The music is in 4/4 time with a key signature of two flats. The piano part includes chord symbols: Eb7, Ab, Abm, Eb, Bb7, Eb. The guitar part includes the same chord symbols. The drum part includes various rhythmic patterns and accents. The alto and tenor parts have melodic lines with some rests. The trumpet and trombone parts have rests for most of the piece, with some notes at the end. The clarinet part has rests for most of the piece, with some notes at the end. The bass part has a steady rhythmic pattern. The drums part has a steady rhythmic pattern with some accents.

Flaming Sword

M

Musical score for 'Flaming Sword' featuring Alto, Clarinet, Tenor, Trumpet, Trombone, Guitar, Piano, Bass, and Drums. The score includes a large red watermark reading 'Preview Only Requires Purchase'.

The score is written for a full band. The Alto parts (top two staves) and Tenor part (third staff) feature a melodic line with a *mf* dynamic. The Clarinet part (fourth staff) has a melodic line with a *p* dynamic. The Trumpet (Tpt. 1, 2, 3) and Trombone (Tbn. 1, 2, 3) parts are mostly rests. The Guitar (Gtr.) part has a rhythmic pattern with chords G7-9, Cm7, and Cm6. The Piano (Pno.) part has a rhythmic pattern. The Bass part has a rhythmic pattern. The Drums (Drs.) part has a rhythmic pattern with a *mf* dynamic.

Flaming Sword

N

The musical score is arranged in a standard orchestral layout. It includes parts for Alto (top two staves), Clarinet (Clar.), Tenor, Alto (bottom staff of the woodwinds), Trumpets (Tpt. 1, 2, 3), Trombones (Tbn. 1, 2, 3), Guitar (Gtr.), Piano (Pno.), Bass, and Drums (Drs.). The score is in 4/4 time and features a variety of rhythmic patterns and melodic lines. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page. A box containing the letter 'N' is located at the top left of the first staff.

Flaming Sword

○

Alto

Alto

Clar. Solo

Tenor

Alto

Tpt. 1

2

3

Tbn. 1

2

3

Gtr. Ebmaj7 Eb6 Bb9 B7 Bb7 Ab/Bb Eb6 Eb

Pno.

Bass

Drs.

Flaming Sword

P

This musical score is for the piece "Flaming Sword" and is marked with a piano (P) dynamic. The score is arranged for a large ensemble including two Alto saxophones, Clarinet, Tenor saxophone, three Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), Guitar (Gtr.), Piano (Pno.), Bass, and Drums (Drs.). The music is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The piano part features a complex rhythmic accompaniment with eighth and sixteenth notes, and some triplets. The guitar part provides harmonic support with chords such as Db/Eb, Eb7, Abmaj7, Abm, Eb, Bb7, Eb6, Bb7, Eb, and Eb7. The brass instruments (trumpets and trombones) play melodic lines, with the trombones often playing in a lower register. The woodwinds and saxophones play melodic lines that often mirror each other. The drums provide a steady rhythmic foundation.

Flaming Sword

Q Swing

Alto

Alto

Clar.

Tenor

Alto

Tpt. 1

2

3

Tbn. 1

2

3

Gtr.

Pno.

Bass

Drs.

1/2 O.H.H.

Flaming Sword

R

Musical score for Flaming Sword, page 19. The score includes parts for Alto, Clarinet, Tenor, Trumpet 1, 2, 3, Trombone 1, 2, 3, Guitar, Piano, Bass, and Drums. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

Conga
Clarinet

Flaming Sword

This musical score page contains the following parts and markings:

- Clarinet (5 staves):** All parts are marked *ff* (fortissimo). The parts are arranged in a five-staff format.
- Tpt. 1 (3 staves):** Marked *mf* (mezzo-forte).
- Tbn. 1 (3 staves):** Marked *mf* (mezzo-forte).
- Gtr. (1 staff):** Chordal accompaniment with chords A^b , E^b7 , and A^b .
- Pno. (2 staves):** Chordal accompaniment with chords A^b6 , E^b9 , and A^b6 .
- Bass (1 staff):** Bass line with slash marks indicating rests.
- Drs. (1 staff):** Drum set notation with slash marks indicating rests.

The score is overlaid with a large red watermark that reads "Preview Only - Legal Use Requires Purchase".

Flaming Sword

Sheet music for Flaming Sword, page 21. The score includes parts for Clarinet (5 staves), Trumpet (3 staves), Trombone (3 staves), Guitar (1 staff), Piano (2 staves), Bass (1 staff), and Drums (1 staff). A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page. A box labeled 'T' is present at the top left of the first clarinet staff. The guitar part includes chord markings: Ab7, Db, Dbm, Ab, Eb7, and Ab. The drums part includes a double bar line with a '2' above it, indicating a double bar line.

Flaming Sword

U

Clar. 1-5

Tpt. 1-3

Tbn. 1-3

Gtr.

Pno.

Bass

Drs.

mp

mf

f

p

C7-9

Fm

Fm6

1/2 O H.H.

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Flaming Sword

Sheet music for Flaming Sword, page 23. The score includes parts for Clarinet (5 staves), Trumpet (3 staves), Trombone (3 staves), Guitar (1 staff), Piano (2 staves), Bass (1 staff), and Drums (1 staff). A large red watermark "Preview Only" is overlaid diagonally across the page. A box with the letter "V" is located at the top left of the first staff. The guitar part includes chord markings: F7-9, Bbm7, Eb7, Bbm7, and Eb7. The piano part features a 2-measure rest in the first measure. The drum part consists of a simple rhythmic pattern.

Flaming Sword

W

Musical score for 'Flaming Sword' featuring Clarinet, Trumpet, Trombone, Guitar, Piano, Bass, and Drums. The score is in 4/4 time and includes dynamic markings such as *mf* and *f*. A large red watermark 'Preview Requires Purchase' is overlaid on the score.

Clarinet (Clar.): Five staves, all starting with *mf*. The fifth staff has a *f* dynamic marking in the final measure.

Trumpet (Tpt.): Three staves. The first two staves start with *mf* and have *f* markings in the final measure. The third staff is silent.

Trombone (Tbn.): Three staves. The first two staves start with *mf* and have *f* markings in the final measure. The third staff is silent.

Guitar (Gtr.): One staff starting with *mf*. Includes chord markings *Ab* and *Eb7*. Dynamic *f* appears in the final measure.

Piano (Pno.): Two staves starting with *mf*. Includes chord markings *Ab* and *Eb7*. Dynamic *f* appears in the final measure.

Bass: One staff starting with *mf*. Dynamic *f* appears in the final measure.

Drums (Drs.): One staff starting with *mf*. Includes marking 'Cr. H.H.' and dynamic *f* in the final measure.

Flaming Sword

X

Clar. 1
Clar. 2
Clar. 3
Clar. 4
Clar. 5

Tpt. 1
2
3

Tbn. 1
2
3

Gtr. Ab7 Db Db7 Ab Eb7

Pno.

Bass

Drs.

2

This musical score is for the piece 'Flaming Sword' on page 25. It features a full band arrangement with the following parts: Clarinet (5 staves), Trumpet (3 staves), Trombone (3 staves), Guitar (1 staff with chord changes: Ab7, Db, Db7, Ab, Eb7), Piano (2 staves), Bass (1 staff), and Drums (1 staff). The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Flaming Sword

Y

Clar. 1
Clar. 2
Clar. 3
Clar. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Gtr.
Pno.
Bass
Drs.

Ab9

rs

ff

The musical score is arranged in a standard orchestral format. It includes five staves for Clarinet (1-5), three for Trumpet (1-3), three for Trombone (1-3), one for Guitar, two for Piano (Grand Staff), one for Bass, and one for Drums. The score is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large red watermark 'Preview Only' is overlaid diagonally across the page.

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