

Jazz at Lincoln Center Library

Solitude

**Composed by DUKE ELLINGTON, IRVING MILLS
and HARRY CARNEY**

Transcribed by MARK A. LOPEMAN

As recorded by Duke Ellington and His Orchestra on September 12, 1934

Transcribed by Mark A. Lopeman for Jazz at Lincoln Center

FULL SCORE

This transcription was made especially for *Essentially Ellington*:
The Second Annual Jazz at Lincoln Center High School Jazz Band Competition 1997.

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Annual High School Jazz Band Competition & Festival

J@ZZ

Jazz at Lincoln Center

Instrumentation:

Conductor	Bb Trumpet 3
Bb Clarinet	Trombone 1
Alto Sax 1	Trombone 2
Alto Sax 2/Soprano Sax	Trombone 3
Tenor Sax	Guitar
Baritone Sax	Piano
Bb Trumpet 1	Bass
Bb Trumpet 2	Drums

Original Recording Information:

Solitude by Duke Ellington (3:11)

Recorded 9/12/34, New York

The Chronological Classics 1933-35

(#646; Brunswick 6987; French)

Arthur Whetsol, Freddy Jenkins, Cootie Williams, trumpets; Joe "Tricky Sam" Nanton, Lawrence Brown, trombones; Juan Tizol, valve trombone; Barney Bigard, clarinet & tenor sax; Johnny Hodges, soprano & alto saxes; Otto Hardwick, alto & bass sax, clarinet; Harry Carney, baritone sax; Fred Guy, guitar; Wellman Braud, bass; Sonny Greer, drums. Soloist: Bigard.

Special thanks to Brent Wallarab and Jon Faddis, Scott Munson, David Schumacher, and Insomnia Music Services.

Rehearsal Notes:

- One of the instrumental combinations that Ellington used throughout his career was the trio of muted trumpet, trombone and clarinet featured in the first chorus of *Solitude* (also the well-known *Mood Indigo*). Typically the trombone is the least prominent of the three voices. The clarinet, voiced in the low register, achieves a full and "woody" quality without forcing. The intended meditative quality is enhanced by a plainness of sound and phrasing that permits the three disparate tone colors to blend into one.
- All of Ellington's sidemen played in the ensemble with dark, warm and vibrant sounds, with matched vibrato. The ensemble in the first half of the second chorus is scored with four-note chords, with the melody on the bottom of each chord. No special effort needs to be made to make the melody more prominent: however, first the melody is doubled in baritone sax and valve trombone (with Ellington, the baritone saxophone generally was extraordinarily prominent at all times); second, the more important consideration is blend.
- A similar mind set governs the ensemble in the bridge (B₂). Again, the baritone sax is one of

the instruments to which the lead (melody) is assigned, and with Harry Carney (Ellington's baritone saxist), this insured that the melody would predominate. If your players can phrase together - blending and playing in tune - the effect should be fine.

- Notice the deception in the last eight measures. The ensemble appears to move towards a climax (m. 57-58), which is avoided (m. 59); only to be topped by the sudden swoop up of the saxes, led by the soprano, which culminates in the highest and loudest note in the piece (m. 60), played with great intensity.
- After this effect the end of the recorded version seems unsatisfactory and one senses that in performance Duke would have at least embellished the ending with some conclusive arpeggio or other figure.
- Time in this piece is critical. Horns must lock into the rhythm section's time; if not, the total effect will be off. Make sure students don't drag the tempo.
- Nothing will improve the ability to play Ellington's music more than listening to Ellington records. At a very minimum, it would be desirable that the students be familiar enough with Ellington's sound world to recognize the principal soloists, have a good rhythmic feel, sense of phrasing, and an overall sense of the profoundness of feeling pervading all of Ellington's work.

- Mark Lopeman & Jon Faddis

Notes from Wynton Marsalis:

Solitude, one of Ellington's greatest ballads, teaches bands how to play at a slow dance tempo. That's especially important for the rhythm section. Think of people slow dancing at a party when you play. The horn players may have a tendency to drag the tempo - they should think of sitting on top of the rhythm section instead of inside the rhythm section. The brass is challenged to play in tune with pixie/cup mutes. Practice and listen.

The baritone sax solo at letter C doesn't have to be played exactly as written (like Harry Carney played it). Ellington does some unusual voicing at letter E: he has the lower voices - the bari sax and 3rd trombone - take the lead. Make sure the entire band listens for those voices and balances accordingly. At the bridge, letter G, all the horns play exactly the same rhythm, which is a great challenge for them. Practice slowly at first and make sure that everyone's listening.

It is important to make the band aware of the change of events in the arrangement, and to explain to their various functions - call, response, harmonic background, melodic lead - at each section.

SOLITUDE

JE9717C

Composed by Duke Ellington,
Irving Mills and Harry Carney
Transcribed by Mark A. Lopeman

Ballad soli **A**

B♭ Clarinet

Alto Sax. 1

Alto Sax. 2 (Soprano Sax.)

Tenor Sax.

Baritone Sax.

Trumpet 2

Trumpet 3

Trombone 1

Trombone 2

*3

Guitar

Piano**

Bass

Drums

plunger with pixie mute in tight or very tight cup mute
solí

mp

D♭ B♭m sim. G♭ G♭m Fm G♭ Fm Fm E♭m D♭

brushes

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* Trombone 3 is played on a valve trombone on the original recording.

** The bass and guitar parts are cued in the piano part.

Solitude

B

8

1

2

T. Sax.

B. Sax.

1

2

3

1

2

3

Gtr.

Pno.

Bass

Drms.

Edim Ebdim D_b B_bm Gm7_b5 G_b Fm E_bm D_b

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Solitude

3

16

C

Cl.

A. Sax.

T. Sax.

B. Sax.

solo

cup mute

Tpt. 2

cup mute

cup mute

Tbn. 2

cup mute

Tbn. 3

Gtr.

D_b7 G_b6 Gdim D_b6 D_b7 G_b6

Pno.

Bass

Drms.

Solitude

D

A musical score for orchestra and band, page 4, section Solitude, ending D. The score consists of ten staves:

- Cl. (Clarinet) - Treble clef, B-flat key signature.
- A. Sax. 1 & 2 (Alto Saxophone) - Treble clef, B-flat key signature.
- T. Sax. (Tenor Saxophone) - Treble clef, B-flat key signature.
- B. Sax. (Bass Saxophone) - Treble clef, B-flat key signature. It has a short melodic line starting around measure 22.
- Tpt. 1, 2, & 3 (Trumpet) - Treble clef, B-flat key signature. The first trumpet part starts around measure 22.
- Tbn. 1, 2, & 3 (Bassoon) - Bass clef, B-flat key signature. The bassoon parts start around measure 22.
- Gtr. (Guitar) - Treble clef, B-flat key signature. Shows chords: Gdim, D^b6, A^b7[#]5, D^b, B^bm, Gm7^b5.
- Pno. (Piano) - Treble and Bass clefs, B-flat key signature. The piano part is mostly silent.
- Bass - Bass clef, B-flat key signature. Playing eighth-note patterns.
- Drms. (Drums) - Bass clef, B-flat key signature. Playing eighth-note patterns.

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Solitude

E

29

Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drms.

Alto *mf*

mf

lead (with Tbn.) *mf*

to st. mute

lead (with Bari. Sax.)

G_b F_m F_m E_bm D_b

D_b6 C_m7_b5 D_b

D_b7 G_b

G_bm G_bdim

Solitude

F

Musical score for orchestra and piano, page 6, section Solitude. The score includes parts for Clarinet (Cl.), Alto Saxophone (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trombones (Tpt. 1, 2, 3), Bass Trombone (Tbn. 2, 3), Guitar (Gr.), Piano (Pno.), Bass (Bass), and Drums (Dmns.). The key signature is F major. Measure 37 begins with a dynamic of $\frac{1}{2}$. The vocal part consists of a single sustained note on each measure. The piano part features eighth-note chords. The vocal line includes lyrics: "Gdim G \flat dim Fdim" (measures 1-2), "Fdim Edim E \flat dim D \flat dim D6" (measures 3-4), "D6 Cm7 \flat 5 Db" (measures 5-6), "Db7" (measures 7-8), and "Gm7 \flat 5" (measures 9-10). A large red watermark reading "Legal Use Requires Purchase Only" is diagonally across the page.

Solitude

7

45

Cl.

A. Sax.

T. Sax.

B. Sax.

Tpt. 2

Tbn. 2

Gtr.

Pno.

Bass

Drms.

G

Gdim G_bdim Fdim Fdim E_dim E_bdim D_bdim D_b6 D_b7 G_b6 Gdim

Solitude

51

A musical score for orchestra and band, rehearsal mark 51, section Solitude. The score includes parts for Clarinet (Cl.), Alto Saxophone (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trombone (Tpt. 1, 2, 3), Bass Trombone (Tbn. 1, 2, 3), Guitar (Gtr.), Piano (Pno.), Bass (Bass), and Drums (Drms.). The score consists of ten staves of music. The first six staves feature woodwind and brass instruments. The last four staves feature brass, woodwind, and string instruments. The score concludes with a final section for strings and piano.

Cl.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Gtr.
Pno.
Bass
Drms.

D_b6 D7_b9 D_b7 G_b6 Gdim D_b6 A_b7 (Fm G_b)

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Solitude

H

Cl.

A. Sax. 1

Sop. Sax. *

T. Sax.

B. Sax.

Tpt. 1

st. mute

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

D \flat maj7 B \flat m7 Gm7b5

Pno.

Bass

Drms.

very slight rit.

poco sfs

poco sfs

poco sfs

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* The soprano saxophone part is cued in the clarinet part.

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