

CARAVAN

COMPOSED BY DUKE ELLINGTON, JUAN TIZOL, AND IRVING MILLS

ARRANGED BY DUKE ELLINGTON

Transcribed by David Berger for Jazz at Lincoln Center

F U L L S C O R E

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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, as 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 one of a measure would be released on beat three.
9. Unless they are part of a legato background figure, long notes should be played somewhat *fz*, accent 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 the lip only. 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.

14. 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 size 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 two and four (chopping wood) is used to lock in the swing. When it comes to playing fills, the fewer, the better.

15. 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).

16. Horns should pay close attention to attacks and releases. Everyone should hit together and end together.

17. Brass must be very precise when playing short notes. Notes must be stopped with the tongue, à la Louis Armstrong!

18. 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 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 ♭9 and a 13. 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 Andrew Homzy for editing the score.

CARAVAN

INSTRUMENTATION:

Reed 1	Alto Sax	Trombone 1
Reed 2	Alto Sax	Trombone 2
Reed 3	Tenor Sax	Trombone 3
Reed 4	Tenor Sax	Piano
Reed 5	Baritone Sax	Bass
Trumpet 1		Drum
Trumpet 2		Guitar
Trumpet 3		
Trumpet 4		
Trumpet 5		

ORIGINAL RECORDING INFORMATION:

Composer: Juan Tizol and Duke Ellington

Arranger: Duke Ellington

Recorded: January 20, 1946, live in Chicago (Afternoon Concert)

Time: 3:30

Original Issue: DETS #33

Currently Available on CD: *The Great Chicago Concerts*, Limelight 844 401-2

Personnel: Duke Ellington, piano; Cat Anderson, Bernard Flood, Shelton Hemphill, Taft Jordan, Franc Williams, trumpets; Lawrence Brown, Wilbur De Paris, Claude Jones, trombones; Otto Hardwick, Johnny Hodges, Jimmy Hamilton, Big Al Sears, Harry Carney, reeds; Fred Guy, guitar; Oscar Pettiford, bass; Sonny Greer, drums.

Soloists: Lawrence Brown, trombone; Jimmy Hamilton, clarinet; Harry Carney, baritone sax. Brown also ad libs behind Hamilton's solo and throughout the final chorus.

REHEARSAL NOTES:

• This rare version of one of Ellington's most famous tunes dates from a live concert at the Civic Opera House in Chicago. Just over nine years old at the time, it was still one of the most forward-looking pieces in jazz. Fifteen years later Freddie Hubbard and Art Blakey would bring it to an entirely new generation that was just being born at the time of this recording.

• **Caravan** is actually a collaboration between valve trombonist Juan Tizol and Ellington. Presumably the lyrics were written by publisher Irving Mills, but are not included in this version. The form of the tune is AABA (each section is 16 bars). The **A** section consists of 12 bars of the altered dominant resolving to four bars of the tonic—F minor—and the bridge is a circle of fifths cadencing in the relative major (A \flat). In this arrangement, however, Ellington changes the form to AAB. On the solos the A sections are eight bars long (C7 for four bars and Fm for four bars with the usual 16-bar bridge). The recapitulation consists of two A sections.

• As I write these notes, Ellington looks down on me from a poster by the wonderful Polish painter Olbinski. Duke's pensive face is resting on his folded hands in the foreground while a caravan of camels and drivers crosses the sun-baked desert behind him. In spite of the title, I always thought of **Caravan** as a Latin tune, and after all, Tizol was from Puerto Rico. That is, until I heard a big band from Russia play it. Their approach was Middle Eastern. Wow, it was a revelation. What we think of as Latin music actually has its roots in the Arabic world. The Moors brought their music across northern Africa to Spain and infused it into Spanish music, which was then brought to South and Central America by the Spaniards just as they were kicking the Moors out of the mother country.

• Although Sonny Greer plays mallets on the toms and uses the wooden part of the mallets on the rims and sides of the drums, many other exotic rhythms and sounds would work well as long as they relate to the bass pattern and support the horns.

• The bass needs to play a repetitive figure throughout—with the exception of the cadences on the melody chorus where Pettiford plays the original written response.

• What we need from the piano is wildness. Everything else should be subdued and self-sufficient, so the piano is free to act out—extreme registers, dissonance, crazy rhythms. Use Ellington's style of comping as a model to encourage the pianist's freedom.

• The horns are voiced in a five-part tutti, which requires a soft blend between the brass and saxes. A nice way to add life to these passages and also keep the band together rhythmically is to add breath accents to all the top notes of the phrases:



• The trombone solo during the melody chorus and recapitulation is suave and romantic in nature—a perfect foil to the exotic and quirky clarinet and baritone solos that follow. If these are not your strong soloists, keep this relationship in mind when substituting. On the recording that I transcribed, Jimmy Hamilton doesn't play on the F minor chord. Although it seems to work for him, it feels a bit awkward when other bands attempt this. I generally encourage the clarinetist to play over the written chord changes.

• The trombone melody on the bridge is a secondary melody (probably written by Lawrence Brown) that sometimes replaces Tizol's original bridge. I recommend either playing this one as written or paraphrasing it slightly. This is the only statement of that melody and I, for one, would hate to miss it.

• The written ending was improvised. If your rhythm section and trombonist are developing a theme or mood, they should follow it to its logical conclusion and create their own ending.

• The arrangement starts right on letter **A** with no introduction. This entrance is quite dramatic, but some bands may want to add an appropriate intro. It can be as simple as letting the rhythm section set up the vamp or as elaborate as putting a line or soloist up front. I went as far as writing a few minutes of ensemble music for the LA Philharmonic when we performed this arrangement together. Whatever your choice, keep in mind the rough and smooth qualities of the arrangement. It's as if Ellington is saying to us, "You see this other culture that we know so little about? On the surface it seems very calm and quiet, but they have their wildness and joy, too." The strangeness is on the surface; the jazz is underneath, expressing our common core of humanity.

David Berger

COMMENTS FROM WYNTON MARSALIS:

This is a classic example of what Jelly Roll Morton called the “Spanish tinge” in jazz. This piece is one of many collaborations between trombonist Juan Tizol and Duke Ellington (Irving Mills shares the credit, too, but his main contribution was the publication of the piece). Be careful with intonation in this tune—there are lots of dissonances—and note that even the Ellington band sounds like they have to work at it constantly. Make sure the rhythm section is playing the groove properly, especially at letter **D**—it has to be spicy under the clarinet. Play with verve, rhythmic authority, and a deep, bluesy feeling. The solo at letters **F** and **G** are written for the bari sax, but feel free to let other horns try it as well. Notice the call-and-response between the ensemble and the trombone after letter **H**. Remember that establishing the correct mood is the most important element about this piece.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

Composed by Duke Ellington and Juan Tizol

Arranged by Duke Ellington

Transcribed by David Berger

CARAVAN

A Medium latin $\text{♩} = 165$

Alto Sax *mp* *sim.*

Reeds 1 *mp* *sim.*

2 *mp* *sim.*

3 *mp* *sim.*

4 *mp* *sim.*

5 *mp* *sim.*

Bari Sax *mp* *sim.*

Hat *mp* *sim.*

Trumpets 1 *mp* *sim.*

2 *mp* *sim.*

3 *mp* *sim.*

4 *mp* *sim.*

5 *mp* *sim.*

Hat *mp* *sim.*

Trombones 1 *mp* *sim.*

2 *mp* *sim.*

3 *mp* *sim.*

Guitar *C7-5-9* *mp*

Piano

Bass *mp*

Drums *Mallets - snares off* *mp* *sim.*

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Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr. C7-5-9

Pno.

Bass

Dr.

This musical score is for the piece 'Caravan'. It includes parts for five vocalists (Alto, Tenor, Bari) and five trumpet players (Tpt. 1-5). The brass section consists of three trombones (Tbn. 1-3) and a guitar (Gtr.) playing a C7-5-9 chord. The piano (Pno.) and bass (Bass) provide harmonic support, while the drums (Dr.) play a steady, rhythmic pattern. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). A large red watermark 'Preview Only' is overlaid diagonally across the page.

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

5

Plunger w/pixie

pp

ff

wa

pp

Tbn. 1

2

3

Gtr.

Fm

Pno.

Bass

Dr.

B

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr. C7-5-9

Pno.

Bass

Dr. *sim.*

This musical score for 'Caravan' includes parts for five vocalists (Alto, Tenor, Bari), five trumpets (Tpt. 1-5), three trombones (Tbn. 1-3), guitar (Gtr.), piano (Pno.), bass, and drums (Dr.). The score is marked with a large red 'Preview' watermark. The guitar part is labeled 'C7-5-9' and the drums part is labeled 'sim.'. The piano part has a '15m' marking. The score is for measures 1 through 5, with a key signature of one flat and a common time signature.

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr. C7-5-9

(15th)

Pno.

Bass

Dr.

This musical score page for 'Caravan' includes parts for five vocalists (Alto, Alto, Tenor, Tenor, Bari), five trumpets (Tpt. 1-5), three trombones (Tbn. 1-3), guitar (Gtr.), piano (Pno.), bass (Bass), and drums (Dr.). The vocal parts feature melodic lines with slurs and ties. The instrumental parts include harmonic support, with the guitar playing a C7-5-9 chord and the piano providing a rhythmic accompaniment. The drums play a steady eighth-note pattern. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

5

growl

wa

ff

p

To Clarinet

Solo

Fm

F7

Gtr.

Pno.

Bass

Dr.

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

F7

Bb7

This musical score page for 'Caravan' includes staves for five vocalists (Alto, Alto, Tenor, Tenor, Bari), five trumpets (Tpt. 1-5), three trombones (Tbn. 1-3), guitar (Gtr.), piano (Pno.), bass (Bass), and drums (Dr.). The vocal parts feature long, sustained notes with slurs. The instrumental parts include a guitar solo with F7 and Bb7 chords, a piano accompaniment with a triplet, and a bass line with eighth notes. The drum part features a steady eighth-note pattern. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

This musical score for 'Caravan' includes parts for five vocalists (Alto, Alto, Tenor, Tenor, Bari), five trumpets (Tpt. 1-5), three trombones (Tbn. 1-3), guitar (Gtr.), piano (Pno.), bass (Bass), and drums (Dr.). The vocal parts feature long, sustained notes with vibrato, while the instrumental parts provide a rhythmic and harmonic foundation. The guitar and piano parts include specific chord markings (Eb7 and Ab7) and melodic lines. The drum part features a steady, rhythmic pattern.

D

Alto

Alto

Clar. *Clarinet Solo*
D7

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr. C7

C7-5-9

Pno.

Bass

Dr. *Rims and sides of drums*

The musical score is for the piece 'Caravan'. It features a clarinet solo in the third measure, marked with a 'D7' chord. The solo is written in treble clef and includes a 'D7-5-9' chord marking. The score includes parts for Alto, Clarinet, Tenor, Bari, Tpt. 1, 2, 3, 4, 5, Tbn. 1, 2, 3, Gtr., Pno., Bass, and Dr. The drum part is specifically marked for 'Rims and sides of drums'. The score is written in 4/4 time and includes various musical notations such as notes, rests, and chord markings.

Alto

Alto

Clar. ^{Gm}

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr. ^{Fm}

C7-5-9

Pno.

Bass

Dr.

Plunger w/pixie

D7-5-9

Fm

C7-5-9

JLCM02003C

Alto

Alto

Clar.

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr.

C7-5-9

Fm

Pno.

Bass

Dr.

The musical score is for the piece 'Caravan'. It features a variety of instruments: two Alto parts, Clarinet, Tenor, Bari, five Trumpets (labeled 1 through 5), three Trombones (labeled 1 through 3), Guitar, Piano, Bass, and Drums. The score is written in 4/4 time and includes a key signature of one flat (B-flat). A large red watermark is overlaid diagonally across the page, reading 'Preview Only' and 'Legal Use Requires Purchase'. The score includes various musical notations such as notes, rests, and accidentals. Specific chord markings 'C7-5-9' and 'Fm' are visible above the Guitar and Piano staves respectively. The Drums part includes a complex rhythmic pattern in the final measure.

[E]

Alto

Alto

Clar. G7-5 C7-5

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr. F9 Bb7

Pno.

Bass

Dr. 2

This musical score is for the piece 'Caravan' and is page 12 of the document. It features a key signature of one flat (Bb) and a common time signature (C). The score is arranged for a large ensemble, including two Alto parts, Clarinet (with G7-5 and C7-5 chords), Tenor, Bari, five Trumpets (Tpt. 1-5), three Trombones (Tbn. 1-3), Guitar (Gtr. with F9 and Bb7 chords), Piano (Pno.), Bass, and Drums (Dr. with a 2-measure rest). The score is written in a standard musical notation with staves for each instrument. A large red watermark 'Preview Only' is overlaid diagonally across the page, and a smaller red watermark 'Legal Use Requires Purchase' is also visible. The page number '12' is in the top left corner, and the title 'Caravan' is in the top center. The code 'JLCM02003C' is in the bottom left corner.

Alto

Alto

Clar.

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

F7-5

Bb7

Eb7-5

JLCM02003C

Alto

Alto

Clar. $B\flat$ D7

Tenor

Bari Solo A7 mf

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr. $A\flat$ C7 C7-5-9

Pno. $8va$ $15ma$

Bass

Dr.

F

Legal Use Requires Purchase

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

p *mp* *p* *f*

C7-5-9 *Fm*

(15m) *gtr.*

Preview Only Requires Purchase

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

A7

3

Dm

C7-5-9

15

8

Fm

The musical score is for the piece 'Caravan'. It features a variety of instruments: two Alto parts, two Tenor parts, a Bari (Baritone) part, five Trumpet parts (Tpt. 1-5), three Trombone parts (Tbn. 1-3), a Guitar (Gtr.), Piano (Pno.), Bass, and Drums (Dr.). The Bari part has a melodic line with a triplet of eighth notes and a chord change from A7 to Dm. The Piano part has a complex texture with a 15th fret harmonic and an 8th fret harmonic. The Guitar part has a C7-5-9 chord and an Fm chord. The Drums part has a steady rhythm with a snare drum and a cymbal. A large red watermark is overlaid on the score, reading 'Preview Only' and 'Legal Use Requires Purchase'.

G

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

D7

F7

(15^{ma})

(8^{va})

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

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G7

C7

Bb7

Eb7

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

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F

A7

E \flat 7

A \flat

G7-9

C7-9

g \flat

f

Alto *mp*

Alto *mp*

Tenor *mp*

Tenor *mp*

Bari *mp*

Tpt. 1 *mp* Hat

2 *mp* Hat

3 *mp* Hat

4 *mp* Hat

5 *mp*

Tbn. 1 *mp* Hat

2 *mp* Hat

3 *mp* Hat

Gtr. *C7-9*

Pno. *C7-9*

Bass *C7-9*

Dr. *mp*

Solo *C7-9*

15

JLCM02003C

This musical score for 'Caravan' includes the following parts and staves:

- Vocalists:** Alto (2 staves), Tenor (2 staves), Bari (1 staff), Tpt. 1 (1 staff), 2 (1 staff), 3 (1 staff), 4 (1 staff), 5 (1 staff).
- Instrumentalists:** Tbn. 1 (1 staff), 2 (1 staff), 3 (1 staff), Gtr. (1 staff), Pno. (2 staves), Bass (1 staff), Dr. (1 staff).

The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a large red diagonal watermark reading 'Preview Only' and 'Legal Use Requires Purchase'.

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

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Fm

C7-9

Fm

C7-9

This musical score is for the piece 'Caravan'. It includes parts for five vocalists (Alto, Tenor, Bari), five trumpets (Tpt. 1-5), three trombones (Tbn. 1-3), guitar (Gtr.), piano (Pno.), bass, and drums (Dr.). The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The vocal parts feature long, sustained notes with phrasing slurs. The instrumental parts include a melodic line for the first trombone and guitar, and a rhythmic pattern for the drums. The piano part provides harmonic support with sustained chords. The score is marked with 'Fm' and 'C7-9' indicating specific musical concepts or sections. A large red watermark 'Legal Use Only' and 'Requires Purchase' is overlaid diagonally across the page.

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr. C7-9

Pno.

Bass

Dr.

This musical score page for 'Caravan' includes parts for five vocalists (Alto, Alto, Tenor, Tenor, Bari), five trumpets (Tpt. 1-5), three trombones (Tbn. 1-3), guitar (Gtr.), piano (Pno.), bass (Bass), and drums (Dr.). The vocal parts are written in treble clef with a key signature of two flats. The instrumental parts include a guitar line with a 'C7-9' chord marking, a piano line with a 'loco' marking and a 15-measure rest, a bass line, and a drum line with a steady eighth-note pattern. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

C7-9

Fm

loco

15

p

This musical score is for the piece 'Caravan'. It includes parts for five vocalists (Alto, Tenor, Bari), five trumpets (Tpt. 1-5), three trombones (Tbn. 1-3), guitar (Gtr.), piano (Pno.), bass (Bass), and drums (Dr.). The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The vocal parts feature long, flowing lines with many ties. The instrumental parts include a guitar solo marked 'loco' with a '15' indicating a measure number, and a piano part with sustained chords. The drums play a steady eighth-note pattern. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

5

Tbn. 1

2

3

Gtr. Fm

Pno.

Bass

Dr.

pp

The musical score is arranged in a standard orchestral format. The vocal section at the top includes five parts: two Alto voices, two Tenor voices, and one Baritone voice. Below the vocals are five Trumpet parts (labeled Tpt. 1 through 5) and three Trombone parts (labeled Tbn. 1 through 3). The instrumental section includes a Guitar (Gtr.) with a 'Fm' (F minor) chord marking, a Piano (Pno.) with a grand staff, a Bass, and a Drums (Dr.) part. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The vocal parts feature long, sustained notes with ties across measures. The instrumental parts provide harmonic support, with the piano and guitar playing sustained chords and the drums providing a steady rhythmic pattern. The piece concludes with a *pp* (pianissimo) dynamic marking.

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