

JAZZ AT LINCOLN CENTER LIBRARY

DIMINUENDO AND CRESCENDO IN BLUE

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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The Ninth Annual Jazz at Lincoln Center High School Jazz Band Competition & Festival.

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Annual High School Jazz Band Competition & Festival



Jazz at Lincoln Center

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 *fp*, 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

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

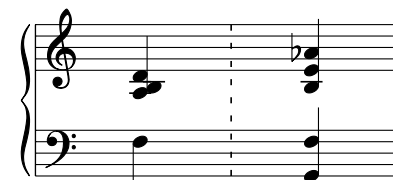
Ellington's music combines two trumpets and a trombone in plungers/mutes in triadic harmony. This is called the "pep section."

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 13th. 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.

DIMINUENDO AND CRESCENDO IN BLUE

INSTRUMENTATION:

Reed 1 - Alto Sax	Trombone 1
Reed 2 - Alto Sax	Trombone 2
Reed 3 - Clarinet/Tenor Sax	Trombone 3 (opt. Valve)
Reed 4 - Baritone Sax	Guitar
Trumpet 1	Piano
Trumpet 2	Bass
Trumpet 3 (opt. Cornet)	Drums
Trumpet 4	

ORIGINAL RECORDING INFORMATION:

Composer: Duke Ellington

Arranger: Duke Ellington

Recorded: September 20, 1937, in New York, NY

Time: 5:59 (Diminuendo in Blue, 2:44; Crescendo in Blue, 3:15)

Master Number: M648-1 (Diminuendo in Blue); M649-1 (Crescendo in Blue)

Original Issue: Brunswick 8004

Currently Available on CD:

The Chronological Duke Ellington and His Orchestra 1937, Vol. 2
Classics 687

Personnel: Duke Ellington, piano; Wallace Jones and Cootie Williams, trumpets; Lawrence Brown and Joe "Tricky Sam" Nanton, trombones; Juan Tizol, valve trombone; Otto Hardwick, Johnny Hodges, Barney Bigard, and Harry Carney, reeds; Fred Guy, guitar; Billy Taylor, Sr., bass; Sonny Greer, drums.

Solo Order: Duke Ellington; Barney Bigard, clarinet.

REHEARSAL NOTES:

- On July 7, 1956, Duke Ellington and His Orchestra made jazz history at the Newport Jazz Festival playing a 19-year-old piece of Ellington's entitled **Diminuendo and Crescendo in Blue**. The band was so hot and swinging that the audience caught the spirit and achieved the same kind of frenzy that bands experienced during the height of the swing era. Nearly 50 years have gone by since that Newport performance, and the recording of that event is still the second best-selling jazz recording of all time. If ever there was a case for playing classic jazz repertoire, this is it.
- Although the Newport recording is very famous, we have chosen the 1937 studio recording for this transcription. The chart is basically the same, but the ensemble playing and interpretation are closer to Ellington's original conception. You may want to incorporate some of the 1956 version into your approach.
- There are several differences between the two performances. In the 1950s and thereafter, **Diminuendo** was linked to **Crescendo** by what Ellington called "The Wailing Interval." Directly following the last measure of **Diminuendo**, he added a chorus of D_♭ blues for piano (the Lincoln Center Jazz Orchestra recording goes directly from the vamp to the tenor solo) and then a tenor saxophone solo of indeterminate length (27 choruses of D_♭ blues on the Newport recording) followed by three choruses of piano solo (one chorus in D_♭, one in C, and one in E). This segues to the first measure of **Crescendo in Blue** (in the key of E_♭).
- Herein lies a dilemma. The original idea for the piece was to start loud, gradually get softer, and then, starting with the third chorus of **Crescendo in Blue**, get louder right up to the end. Hence the title. By inserting a long tenor solo (which starts soft and gains in intensity and volume in every chorus) in the middle, this perfect symmetry is destroyed, and we now have a more complex form. Since it was Paul Gonsalves' tenor solo (and the rhythm section's hard swinging) that made this piece a major jazz staple, you most probably will want to include it. So maybe the title could be changed to "Diminuendo, Crescendo, Diminuendo and Crescendo in Blue." Well, maybe not.
- As you can tell from the title, this piece is primarily about dynamics. Ellington's orchestration does most of the work, but careful attention to dynamics will help. However, do not lose any intensity as you diminuendo. The rhythm section must be a steamroller. The swing must be unrelenting. On the original recording, Billy Taylor's bass is in two for much of the piece, as opposed to the later recording where Jimmy Woode plays the entire piece in four. Here is another dilemma: both sound great. The four feel is more driving, but the two feel has more charm and allows the horn figures to breathe. I suggest playing in two because if it is all played in four, the change of gears is missed at **H** in **Crescendo**, a very important moment in defining the form of the piece.

- **Diminuendo** and **Crescendo** are more different than just their dynamic shape. **Diminuendo** starts out very complicated and gradually becomes simpler, while **Crescendo** is just the opposite. Also, **Diminuendo** goes through a number of keys before settling in D \flat , while **Crescendo** is all in E \flat . Where **Diminuendo** is through-composed (no repeated sections), **Crescendo** has three different choruses that repeat. Still, there are many more similarities than differences between the two: constant tempo, blues structure and harmonies, blues melodies and inflections, same instrumentation (except that the saxes switch to clarinets on **Crescendo**), and so on.
- The form for **Diminuendo** begins with two choruses of E \flat blues (the first is the normal 12 bars, the second is extended to 16 in order to modulate), followed at **B** with two choruses in G, one in C, one in F minor, four in D \flat , followed at **I** by a six-bar vamp on D \flat 7+9. This vamp serves as a link to **Crescendo** or as an introduction to the tenor solo. Either way, in the tradition of vamps, it may be repeated as needed.
- The form of **Crescendo** begins with a chorus of 14 measures (12 bars extended by two extra bars) that are repeated with different backgrounds in the brass. Then at **B** there are two choruses of 12 bars, followed by a chorus of calls from the clarinets two in the low register with trombone responses at **D**. In the chorus the clarinets repeat (but an octave higher) and are answered by the trumpets. In the following chorus the clarinets repeat (but yet another octave to the top of their range) and are answered by both the trumpets and trombones repeating their previous statements. This chorus at is shortened by two measures leading to a chorus at **G** of the brass's version of the melody, followed by a chorus of call-and-response between the clarinets and brass. Letter **I** is the first appearance of the shout chorus, followed by a chorus of clarinets/trumpets stating the melody with the trombones simultaneously performing a unison New Orleans tailgate countermelody. The shout chorus is then repeated but is cut short by two measures. Although the ensuing coda is 12 measures, it does not follow the blues form, instead centering on the tonic.
- Through all of this development, the opening motif expressed by the reeds in measure 1 of **Diminuendo** is never lost. This was a very adventurous piece in 1937. It baffled many listeners. As with so much of Ellington's music, many of his riffs had become common practice in jazz as well as rhythm and blues. The result was mass hysteria in 1956. Not only was Ellington ahead of his time, but also he was patient enough to wait 19 years for the public to catch up. Even now audiences still respond viscerally to this masterpiece.
- As usual, the guidelines in the general performance notes apply throughout this chart. Pay special attention to short quarter notes, accents, and linear dynamics.
- In **Crescendo** measures 11–14 and **A** 11–14 the brass may want to play three eighth-note triplets rather than the two eighth-notes. Repeat the triplets for each grouping of quarter and two eighths. This quasi-military sound was used by the Ellington band in the 1950s. If you decide to do this, I recommend triple tonguing for clean and precise articulation.
- The brass at **I** and **K** should slur the eighth notes to the dotted halves. Tonguing the dotted half will sound stiff.
- The high-note trumpet solo fills in measures 4 and 8 of these letters are optional. The notated solo is Rex Stewart's from the 1937 recording. On the 1956 recording there are five trumpets. Cat Anderson played an improvised descant throughout **I** and **K**, and one of the other trumpets took over the lead. In the LCJO, which contains four trumpets, Seneca Black (the first trumpet) plays descant, and Marcus Printup (third trumpet) takes over the lead for those choruses. Ellington's original conception did not include a trumpet solo, but Rex just couldn't contain himself. All three ways of approaching these choruses work perfectly well.
- If you decide to include "The Wailing Interval," here are a few structural guidelines common to Ellington's performances of this piece: The rhythm section stays in four throughout this section. The tenor solo is a D \flat blues starting softly. For each chorus or two, a new element should be added by the drummer (i.e., rim knocks on beat 4 of every second measure, then every measure, and then on 2 and 4, which stays until the end of the tenor solo. The bass drum also answers). The key is for each chorus to keep building. In order to accomplish this, you need to leave something for the next chorus. The bass walks, nothing fancy, just swinging with a fat sound and strong attack. The piano should be in cahoots with the drummer—constantly egging on the tenor player. The form for the tenor choruses is: four bars of a riff followed by six or seven bars of development. No turnaround in bar 8 or 12. Next chorus, a new riff with the same form. Gradually increasing the volume and complexity while raising the tessitura will help the solo build to a fevered pitch. No horn section riffs were used during the tenor solo.
- This piece presents many challenges for any band that chooses to study it, but for those that try, the rewards are great. In an era in which we are lucky to get arrangements that are the musical equivalent of a Snickers bar, this piece is a sumptuous steak dinner for big band. *Bon appetit!*

COMMENTS FROM WYNTON MARSALIS:

- This arrangement offers one of the greatest examples of counterpoint in big band jazz.
- The rhythms must be very precise at **A**, and trumpets must hear the clarinet lead. Trumpet 3 plays lead to the trombone section six after **A**, creating the sound of a train horn. Their rhythms must remain snappy and in line with the crystal beat.
- One before **B** is an important transitional measure that requires shaping the trombones on the downbeat and the saxes on the upbeat. All of the horns must know who they are calling and responding to. At **B** the lead trumpet is Trumpet 4; don't let these offbeat rhythms drag.
- Remember that **Diminuendo** breaks down to a quartet solo with tenor sax. Swinging piano comping is essential to propel the tenor solo and balance the rhythm section.
- The trumpet's eighth note/dotted sixteenth rhythms will want to be sloppy and drag; do your best to maintain this tempo at five after **C**.
- Trumpets should give special consideration to phrasing of sixteenth notes at **D**.
- Saxes must swoop at **F**.
- The piano needs to improvise thematically to transition us into **Crescendo in Blue**.
- Don't drag the brass fanfares before **A**; they should be quite crispy. A half note always wants to drag. Don't let it. And be sure to get some wood in the sound of these clarinets, brothers and sisters!
- Make all dynamics meaningful in this movement. Notes should dance off the page. Trombones should put their magnifying glasses at two before **E**.
- At **H** we start to march home, so we have to get hungry. The flag-waving starts at **I**.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

DIMINUENDO AND CRESCENDO IN BLUE

Composed by Duke Ellington

Transcribed by David Berger

Diminuendo in Blue

Medium swing (♩ = 195)

Reeds 1 Alto Sax *ff*

2 Alto Sax *ff*

3 Clarinet *ff*

4 Bari Sax *ff*

Trumpets 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Trombones 1 *ff*

2 *ff*

(Valve) 3 *ff*

Guitar *ff* Eb9 Ab9

Piano

Bass

Drums *ff* Ride Cr

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Diminuendo and Crescendo in Blue

Alto

Alto

Clar.

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

Chords: Ab9 Eb Eb9 Db9 C9 B9 Bb9 F9 Ab9 E9 F7 E7 Eb Bb7 Eb Dm7

Cr

Diminuendo and Crescendo in Blue

Alto

Alto

Clar.

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

Diminuendo and Crescendo in Blue

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Diminuendo and Crescendo in Blue

Alto

Alto

Clar.

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

Ab9 Eb Bb9 Eb F9 E9 Eb9 Bb9 Ab7 Ab9+5 Bb9+5

Diminuendo and Crescendo in Blue

5

[illegible]

B

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

Tenor Sax

D7-5 G9 Eb9 D9 Ab9 G9 Ab9 G9 G7 D9 Db9 C9 Ab9 G9 Ab9 G9 F° C9

Diminuendo and Crescendo in Blue

7

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

G Ab9 G9 Eb9 D9 Eb9 D9 Eb9 D9 D7-5 G9 Eb9 D9 Ab9 G9 Ab9 G9

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Diminuendo and Crescendo in Blue

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

HH

Cr

f legato

f legato

f legato

f legato

G E7 A7 D7 G7 A7 Bb9 C9 C° C7 C9 C° C9 F#7

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Diminuendo and Crescendo in Blue

9

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

G D9 G F#7 G D9 G F#7 D° Eb9 D° Eb9 Eb9 D° Eb9 D7 G F# G G9

Diminuendo and Crescendo in Blue

10

D

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

C C G7 C7+5 F F7 C7+5 F9

Pno.

Bass

Dr.

The musical score is for a jazz ensemble. It features four vocal soloists (Alto, Alto, Tenor, Baritone) and a jazz band consisting of four trumpets, three trombones, guitar, piano, bass, and drums. The key signature is D major (two sharps). The tempo is marked 'Diminuendo and Crescendo in Blue'. The score is divided into measures, with a large red watermark 'Preview Only' overlaid diagonally across the page. The guitar part includes a chord progression: C, C, G7, C7+5, F, F7, C7+5, F9. The piano part is mostly rests. The bass part has a steady eighth-note pattern. The drums have a simple pattern with accents.

Diminuendo and Crescendo in Blue

11

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

C Dm7 G9 C B° C G°

Cr HH

[illegible]

JLCM03002C

Diminuendo and Crescendo in Blue

13

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

Fm Bbm Fm Eb Fm D° C7 D° C7 B Db Fm Db Fm Ab9

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The musical score is arranged for a jazz ensemble. The vocal parts (Alto, Tenor, Bari.) and the tuba (Tbn. 1) have melodic lines. The guitar (Gtr.) plays a series of chords: Fm, Bbm, Fm, Eb, Fm, D°, C7, D°, C7, B, Db, Fm, Db, Fm, and Ab9. The piano (Pno.) and bass (Bass) provide harmonic support. The drums (Dr.) play a steady rhythm with various accents and patterns.

Diminuendo and Crescendo in Blue

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

Chords: Db9, C9, Db9, C7, Db9, Ab7, Db9, Ab9+5, Db9, Gb9, F9, Gb9, G9, Gb9, Ab7

Diminuendo and Crescendo in Blue

15

[illegible]

G

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

Plunger Wa Wa Wa Wa Wa

Db7 Ab7+5 Db7 Db7+5 Gb9 Ab9+5

Diminuendo and Crescendo in Blue

17

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

Wa Wa Wa Wa Wa

Db7 Eb7+5 Ab7 Ab9+5 Db7 D7 Db7

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H

Alto

Alto

Tenor

Bari. Solo *mf*

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr. Eb7 Ab7 Db Eb7 Ab7 Db Eb7 Ab7 Db Ab7 Db7 G7 Gb7 G7 Gb7

Pno.

Bass

Dr. Brushes

The musical score is for a jazz ensemble. It features a variety of instruments: two Alto saxophones, a Tenor saxophone, a Baritone saxophone (with a solo section marked 'Solo' and 'mf'), four Trumpets (Tpt. 1-4), three Trombones (Tbn. 1-3), a Guitar (Gtr.) with a complex chord progression (Eb7, Ab7, Db, Eb7, Ab7, Db, Eb7, Ab7, Db, Ab7, Db7, G7, Gb7, G7, Gb7), Piano (Pno.), Bass, and Drums (Dr.) using brushes. The score is written in 4/4 time and includes a large red watermark that reads 'Preview Only' and 'Legal Use Requires Purchase'.

Diminuendo and Crescendo in Blue

19

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

Db Ab9 Db9 Ab7 Eb7 Ab7 Eb7 Ab7 Eb7 Ab7 Db Eb7 Ab7 Db

Solo

mf

I

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

The musical score is for a jazz ensemble. It features staves for Alto (two), Tenor, Bari. (Baritone), Tpt. (Trumpet, four parts), Tbn. (Tuba, three parts), Gtr. (Guitar), Pno. (Piano), Bass, and Dr. (Drum). The piano part includes dynamic markings *mp* (mezzo-piano) and *p* (piano). The bass part features a walking bass line with 'x' marks indicating specific rhythmic patterns. The drum part is currently silent, indicated by a whole rest. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Diminuendo and Crescendo in Blue

Segue to the "Wailing Interval" or directly to "Crescendo In Blue."

Alto

Alto

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

This musical score is for a jazz ensemble. It features ten staves: four for vocalists (Alto, Alto, Tenor, Bari.), four for trumpets (Tpt. 1, 2, 3, 4), three for trombones (Tbn. 1, 2, 3), one for guitar (Gtr.), one for piano (Pno.), one for bass (Bass), and one for drums (Dr.). The piano part includes a complex harmonic progression with many beamed sixteenth and thirty-second notes. The bass part features a steady eighth-note pattern with occasional rests. The drum part is mostly empty, with a few notes at the end. The guitar part has a few notes in the first measure. The vocal parts are mostly empty, with a few notes in the first measure. The score is marked with a 'J' in a box at the top left. A large red watermark 'Preview Only' is overlaid diagonally across the score.

Medium swing (♩ = 195)

Crescendo in Blue

Clarinet

mp

Clarinet

mp

Clarinet

mp

Clarinet

mp

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

E♭ Eb7 Eb7+5 D♭ Eb7+5 A♭6 A♭m6 E♭ A♭

Pno.

Bass

p

Brushes

Dr.

p

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Clar. 1

Clar. 2

Clar. 3

Clar. 4

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

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mp

Open

mp

mp

mp

Db Eb Bb7 A7 Bb7 Bb7 Eb Eb

Diminuendo and Crescendo in Blue

25

A

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

Tpt. 1
2
3
4

Tbn. 1
2
3

Gtr. $E\flat$ $B\flat m7$ $E\flat 7$ $B\flat m7$ $E\flat 7$ $A\flat 6$ $A\flat m6$ $E\flat$ $B\flat m7$

Pno.

Bass

Dr.

Clar. 1

Clar. 2

Clar. 3

Clar. 4

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr. Eb7 Bbm7 Eb7 Eb Em7-5 A° Bb7-9 Eb

Pno.

Bass

Dr. Sticks HH ch

Diminuendo and Crescendo in Blue

27

B

Diminuendo and Crescendo in Blue

Clar.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

mf

mp

E \flat Bm E \flat B \flat 7 E \flat Fm E \flat 7 Bbm7 E \flat 7 G A \flat E \flat + A \flat Bbm A \flat G \flat

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Diminuendo and Crescendo in Blue

Clar. 1

Clar. 2

Clar. 3

Clar. 4

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

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Chord progression for Guitar:

E^b G^b E^b Bbm A^b B^b7 Fm7 B7 B^b7 E^b6 E^bm7 D E^b

Diminuendo and Crescendo in Blue

29

C

Clar.

Solo
F7
mf

Bb7

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Eb Gb Fm7 Eb9 Eb9 Ab9 Eb7+5 Ab9 Db9

Pno.

Bass

Brushes

Dr.

The musical score is for a jazz ensemble. It begins with a clarinet solo in the third staff, marked 'Solo', 'F7', and 'mf'. The solo consists of a series of eighth and sixteenth notes. The rest of the ensemble follows with a rhythmic pattern of eighth notes. The guitar part features a series of chords: Eb, Gb, Fm7, Eb9, Eb9, Ab9, Eb7+5, Ab9, and Db9. The piano part has a series of chords: Eb, Gb, Fm7, Eb9, Eb9, Ab9, Eb7+5, Ab9, and Db9. The bass part has a series of notes: Eb, Gb, Fm7, Eb9, Eb9, Ab9, Eb7+5, Ab9, and Db9. The drums part has a series of notes: Eb, Gb, Fm7, Eb9, Eb9, Ab9, Eb7+5, Ab9, and Db9.

Clar.

Clar.

Clar. F7

Clar. F7

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr. Eb9 Ab7 Fm7 Fm7-5 F° Eb9

Pno.

Bass

Dr. Sticks

Diminuendo and Crescendo in Blue

31

[D]

The musical score is arranged for a jazz ensemble. It begins with a key signature of two flats (Bb and Eb) and a common time signature. The first four staves are for Clarinets (Clar.), each with a treble clef. The next four staves are for Trumpets (Tpt.), numbered 1 through 4, each with a treble clef. The following three staves are for Trombones (Tbn.), numbered 1 through 3, each with a bass clef. The Guitar (Gtr.) part is on a single staff with a treble clef, featuring a series of chords: Eb, Eb9, Eb9, and Ab. The Piano (Pno.) part consists of two staves (treble and bass clefs) with a series of chords and a bass line. The Bass part is on a single staff with a bass clef, featuring a series of chords. The Drums (Dr.) part is on a single staff with a drum clef, featuring a series of rhythmic patterns. A large red watermark 'Preview Only' is overlaid diagonally across the score.

Clar. 1

Clar. 2

Clar. 3

Clar. 4

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

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Chord progression: Eb, D°, Eb°, F°, F#°, G°, A°, Bb°, Bb9, Eb, Bb7

Diminuendo and Crescendo in Blue

33

E

Clar. *f*

Clar. *f*

Clar. *f*

Clar. *f*

Tpt. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Tbn. 1

2

3

Gtr. *E^b* *E^b* *E^b9* *A^b*

Pno.

Bass

Dr. Cr HH⁺

Diminuendo and Crescendo in Blue

Clar. 1

Clar. 2

Clar. 3

Clar. 4

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

mf

mf

mf

E^b D^o E^b F^o F^{#o} G^o A^o B^{bo} B^{b9} E^b B^{b7}

n Blue

Only Purchase

Diminuendo and Crescendo in Blue

3.

Clar. *ff*

Clar. *ff*

Clar. *ff*

Clar. *ff*

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr. *E^b* *E^b* *E^b* *E^b* *A^b*

Pno.

Bass

Dr. *HH* *mf*

JLCM03002C

Diminuendo and Crescendo in Blue

37

G

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

Tpt. 1
2
3
4

Tbn. 1
2
3

Gtr. E^b D7 E^b7 B \flat 7-9 E^b9 E^b9+5 A \flat 9 G9 A \flat 9 A \flat 7-5 G7-5 G \flat 7-5 A \flat 9

Pno.

Bass

Dr. $\frac{1}{2}$ Open Cr HH $\frac{1}{2}$ Open

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

Tpt. 1
2
3
4

Tbn. 1
2
3

Gtr. Eb9 Bb9 Eb9 Bb9 A9 Bb9 E7 Eb9 Bb9 Eb9

Pno.

Bass

Dr. Cr HH 1/2 Open

Diminuendo and Crescendo in Blue

39

H
 Clar. 1
 Clar. 2
 Clar. 3
 Clar. 4
 Tpt. 1
 2
 3
 4
 Tbn. 1
 2
 3
 Gtr.
 Pno.
 Bass
 Dr.
 Sticks
 HH

The musical score is arranged for a jazz ensemble. The woodwinds (Clarinets 1-4) and brass (Trumpets 1-4, Trombones 1-3) play melodic lines with various articulations and slurs. The guitar (Gtr.) provides a harmonic accompaniment with a series of chords: Eb9, Eb6, Db6, Eb6, Db6, Eb7, E9, Eb9, Ab9, Db6, Ab9, Db6, Ab9. The piano (Pno.) and bass (Bass) play a steady, rhythmic accompaniment. The drums (Dr.) play a simple pattern on the snare (HH) and cymbals (Sticks).

Diminuendo and Crescendo in Blue

Clar. 1

Clar. 2

Clar. 3

Clar. 4

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

E \flat 7 E7 E \flat 9 F9+5 B \flat 7 F9+5 B \flat 7+5 E \flat 9 Fm7 F $^{\circ}$ Fm7 E7

Pno.

Bass

Dr.

Cr.

Diminuendo and Crescendo in Blue

41

I

Clar. 1 *ff*

Clar. 2 *ff*

Clar. 3 *ff*

Clar. 4 *ff*

Tpt. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Tbn. 1 *ff*

2 *ff*

3 *ff*

Gtr. E7 Eb7 E7 Eb7 E7 Eb7 E7 Eb7 A7 Ab7 A7 Ab7 A7

Pno.

Bass

Dr. HH ½ Open *ff* Opt. Solo Cr HH ½ Open

JLCM03002C

Diminuendo and Crescendo in Blue

43

J

Clar. 1

Clar. 2

Clar. 3

Clar. 4

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

HH

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E♭6 D7 E♭7 Fm7 F#° E♭7 E♭7-9 E♭7 A♭9 G9 A♭9 Fm7 F#°

Clar. 1

Clar. 2

Clar. 3

Clar. 4

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr.

Pno.

Bass

Dr.

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Chord progression: Eb7 Eb7-9 Eb7 Fm6 C7-5 F7 B° C#° Dm7-5 C7 F7 Bb7-9 E7

Cr

Diminuendo and Crescendo in Blue

45

[K]

Diminuendo and Crescendo in Blue

This musical score is for the piece "Diminuendo and Crescendo in Blue" by Duke Ellington. It features a full band arrangement with parts for Clarinet (4), Trumpet (4), Trombone (3), Guitar, Piano, Bass, Drums, and Cymbals. The score includes various musical notations such as notes, rests, dynamics (ff), and articulation marks. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page.

Clar.
Clar.
Clar.
Clar.

Tpt. 1
2
3
4

Tbn. 1
2
3

Gtr.

Pno.

Bass

HH
½ Open

Dr.

Opt. Solo

Play

Opt. Solo

E7 Eb7 E7 Eb7 E7 Eb7 A7 Ab7 A7 Ab7 A7 E7 Eb7 E7

Diminuendo and Crescendo in Blue

Clar. To Alto Sax

Clar. To Bari Sax

Alto Sax

Bari Sax

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr. Eb7 F7 E7 F7 E7 F7 E7 Eb A7-9 Bb7-9 Eb A7-9 Bb7-9

Pno.

Bass

Dr.

Legal Use Required

Play

Cr.

Diminuendo and Crescendo in Blue

47

Alto

Clar.

Clar.

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Gtr. Eb A7-9 Bb7-9 B7-9 Bb7-9 Ab7-9 Bb7-9 Eb9

Pno.

Bass

Dr. Cr HH° Cr Ride Cr Ride Cr Ride Cr ch

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The *Essentially Ellington* High School Jazz Band Competition & Festival (*EE*) is one of the most unique jazz programs for high school bands in the U.S., Canada, and Australia. *EE* extends the legacy of Duke Ellington by widely disseminating his music, in its original arrangements, to high school musicians for study and performance. Utilizing Ellington's music challenges students to increase their musical proficiency and knowledge of the jazz language. *EE* consists of the following initiatives and services:

- **Supplying the Music:** Each year, Jazz at Lincoln Center (J@LC) transcribes, publishes, and distributes Duke Ellington charts (along with additional educational materials) to high school bands in the U.S., Canada, and American schools abroad.
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For more information about

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JAZZ AT LINCOLN CENTER EDUCATION DEPARTMENT

33 West 60th Street, New York, NY 10023-7999

(212) 258-9800 (phone), (212) 258-9900 (fax)

ee@jazzatlincolncenter.org (e-mail)

or www.jazzatlincolncenter.org (Web)