

JAZZ AT LINCOLN CENTER LIBRARY

ALL TOO SOON

BY DUKE ELLINGTON

Transcribed by David Berger for Jazz at Lincoln Center

FULL SCORE

This transcription was made especially for *Essentially Ellington* 2006:
The Eleventh 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

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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 him. 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

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 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.
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."

The following are terms that describe conventions of jazz performance, from traditional New Orleans to the present avant garde.

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.”

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.

Special thanks to Ryan Keberle for editing the score.

ALL TOO SOON

INSTRUMENTATION:

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

ORIGINAL RECORDING INFORMATION:

Composer: Duke Ellington

Arranger: Duke Ellington

Recorded: July 22, 1940 in New York City

Time: 3:32

Master Number: BS-054608-1

Original Issue: Victor 27247

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; Joe Nanton, Lawrence Brown, trombones; Juan Tizol, valve trombone; Barney Bigard, Johnny Hodges, Otto Hardwick, Ben Webster, Harry Carney, reeds; Fred Guy, guitar; Jimmy Blanton, bass; Sonny Greer, drums.

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

Note: The first commercial recording Ellington made of this composition that featured the lyrics written to the tune by Carl Sigman was made on June 27, 1957 for the issue "ELLA FITZGERALD sings the DUKE ELLINGTON song book" Verve Deluxe 4 LP Box Set (no catalogue number: MGV4008-2&MGV4009-2 on labels)

Currently On CD: "ELLA FITZGERALD sings the DUKE ELLINGTON song book"

Verve 314 559 248-2

—Clifford Priess, Jazz at Lincoln Center

REHEARSAL NOTES:

- Written at what most critics call the height of his creativity, Duke Ellington's **All Too Soon** (1940) was one of the top 10 most played tunes by jazz musicians in the 1950's. By the mid 1960's it had all but disappeared from view. The original recording featured a chorus each by trombonist, Lawrence Brown, and tenor saxophonist, Ben Webster.
- After a 6-bar piano introduction, there is a trombone chorus (aaba) in C followed by a tenor chorus in D \flat . The trombone is muted and romantic, while the backgrounds for the tenor definitely push him into a bluesier groove. The soloists should reflect the setting that Ellington has provided for them.
- Although the first chorus is a ballad, the rhythm section should not fall asleep. Guitar, bass and drums need to approach each beat with energy and authority. The switch to swing at **E** should only serve to remind the rhythm section to swing a little harder. The drummer may want to switch to sticks. Although Ellington doesn't comp on this chorus on this recording, he did on other versions of this tune. He was partial to eighth note triplet figures answering the brass. You may want to listen to this tune on *The Unknown Session* CD.
- The sax backgrounds on the first chorus need to be quite soft to fit under the muted trombone. You will want to warm these long notes up with some vibrato and connect them smoothly—slurring as much as possible. Crescendo as you ascend, diminuendo as you descend.
- The trumpets have some nasty plunger work at **E**, **F** and **H**. Lots of blues inflection is called for here. Keep the plungers tightly closed over the mute.
- You can put a short fermata on the last note of the piece to give it more of a sense of finality.
- A piece like this looks deceptively simple. It takes a lot of instrumental control to play in tune, in time, and together. Subtle dynamics, inflections, vibrato, breathing, accents, etc. add to the expressiveness and must be coordinated. The object is to make each part feel personal, but not to go overboard and distract from the focus of the piece which is the two soloists.
- When a chart is written sparsely and the tempo is slow, all the parts are exposed. It is very important for the lead players to set down the phrasing *and* for their sectionmates to follow them explicitly. This kind of attention to detail is best covered in sectional rehearsals. In my own professional band, the Sultans of Swing, we have sectionals from time to time mostly to work out difficult solis, but also when we have a new chart, we make decisions about breathing and phrasing—even on something as simple as this one. The saxophones in the Lunceford band held a sectional every day, and when you listen to those recordings, you surely can hear it.

—David Berger

WYNTON MARSALIS ON PLAYING ELLINGTON'S MUSIC:

Duke Ellington's music is about finding a groove and swinging, and it has in it what the real meaning of hipness is. When you play his music, it makes you hip. It starts to feel good to you because it's very optimistic and rich. There's so much room in his music for you to play. His music does not have fear in it.

Swinging is about coordination: attaining an equilibrium of forces that many times don't go together. Someone who loves to swing is a great facilitator, and Duke Ellington is the very greatest of the great facilitators, because he played every style of rhythm that we know. He had his rhythm section with Sam Woodyard on the drums and Jimmy Woode on the bass and the rhythm section with Sonny Greer on the drums and Jimmy Blanton playing the bass. And they don't swing in one style. They had the shuffle swing; slow, slow, deep-in-the-pocket groove swing; church grooves; the Afro-Cuban pieces; ballads with the brushes; exotic grooves on an album like *Afro-Bossa*.

When you come into contact with Duke Ellington, you're interacting with the very substance and essence of what American life is about. It takes a while to really understand what it is, but it's worth that. It's worth that extra effort it takes. Because once you understand it, it transforms your life and opens you up to a world of beauty that perhaps you didn't know existed.

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CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

ALL TOO SOON

Music by DUKE ELLINGTON

Lyrics by CARL SIGMAN

Transcribed by David Berger

Medium ballad ♩ = 80

Reeds 1 Alto Sax

2 Alto Sax

3 Tenor Sax

4 Tenor Sax

5 Baritone Sax

Trumpets 1

2

3

Trombones 1

2

3

Guitar

Piano Solo *f*

Bass

Drums

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All Too Soon

A

Alto

Alto *pp*

Tenor *pp*

Tenor *pp*

Bari *pp*

Tpt. 1

2

3

Tbn. 1

2

3

Gtr.

C Am7 Dm7 G7 Cmaj7 C7 F Fm Cmaj7 Am7 G7 Fmaj7 G7 C Am6 F7 G7

Pno.

Solo

C Am6 F7 G7

Bass

Brushes

Drs. *p*

All Too Soon

3

[illegible]

All Too Soon

Sheet music for "All Too Soon" featuring vocal parts (Alto, Tenor, Bari) and instrumental parts (Tpt. 1, 2, 3, Tbn. 1, 2, 3, Gtr., Pno., Bass, Drs.). The key signature is C major (indicated by a 'C' in a box). The music is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

The instrumental parts include:

- Gtr. (Guitar):** Chords: C, Db7, C7, Gm7, C7, F, E7, Bb7, A7, D7, G7+5.
- Pno. (Piano):** Accompanying the vocal parts.
- Bass:** Accompanying the vocal parts.
- Drs. (Drums):** Accompanying the vocal parts.

The vocal parts (Alto, Tenor, Bari) are written in treble clef with a key signature of one sharp (F#). The instrumental parts (Tpt. 1, 2, 3, Tbn. 1, 2, 3) are written in treble clef with a key signature of one sharp (F#). The Tbn. 1 part is written in bass clef with a key signature of one sharp (F#).

All Too Soon

5

D

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

Tbn. 1

2

3

Gtr.

Pno.

Bass

Drs.

Solo

mf

Tight plunger w/pixie +

mf

Tight plunger w/pixie +

mf

Tight plunger w/pixie +

mf

C Am7 Dm7 G7 C7 F7 Fm C Am7 Dm7 G7 Cmaj7 F° C Dm7-5

Solo

Cmaj7 F° C/E Dm7-5

E Swing

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

Tbn. 1

2

3

Gtr.

Pno.

Bass

Drs.

Chords: Eb Cm7 Fm7 Bb7 Eb Eb7 Ab Abm Eb Cm7 Fm7 Bb7 Eb Cm7 Fm7 Bb7

Chords: Db Bbm7 Ebm7 Ab7 Db Db7 Gb Gbm Db Bbm7 Ebm7 Ab7 Db Bbm7 Ebm7 Ab7

Chords: Db Bbm7 Ebm7 Ab7 Db Db7 Gb Gbm Db Bbm7 Ebm7 Ab7 Db Bbm7 Ebm7 Ab7

All Too Soon

7

Score for "All Too Soon" (Page 7). The score includes parts for Alto, Tenor, Bari, Tpt. 1, 2, 3, Tbn. 1, 2, 3, Gtr., Pno., Bass, and Drs. The key signature is B-flat major (two flats). The score is marked with a large red "Preview" watermark and a diagonal "Legal Use Requires Purchase" watermark.

Chord Progression (Top Staff):

Chords: Eb, Cm7, Fm7, Bb7, Eb, Eb7 (3), Ab, Abm, Eb, Cm7, Fm7, Bb7 (3), Eb.

Chord Progression (Gtr. and Bass):

Chords: Db, Bbm7, Ebm7, Ab7, Db, Db7, Gb, Gbm, Db, Bbm7, Ebm7, Ab7, Db.

The image displays a musical score for the song "The Rose Tree". The score is written for a variety of instruments and vocal parts, including Alto, Tenor, Bari, Tpt. 1, 2, 3, Tbn. 1, 2, 3, Gtr., Pno., Bass, and Drs. The key signature is B-flat major (two flats). The score is marked with a large red "Preview" watermark.

The score is organized into measures, with the first measure starting with a "G" time signature. The instruments and vocal parts are arranged in a standard orchestral format, with the Alto and Tenor parts at the top, followed by the Bari, Tpt. 1, 2, 3, Tbn. 1, 2, 3, Gtr., Pno., Bass, and Drs. parts at the bottom.

The score includes various musical notations, such as notes, rests, and accidentals. The Gtr. part features a series of chords: Db, D7, Db7, Abm7, Db7+5, Gb, F, Gb, F7, B7-5, Bb7, Eb7, and Ab7+5. The Bass part includes a series of notes: Db, D7, Db7, Db7, Db7+5, Gb, F7, B7-5, Bb7, Eb7, and Ab7+5. The Drs. part consists of a series of notes: Db, D7, Db7, Db7, Db7+5, Gb, F7, B7-5, Bb7, Eb7, and Ab7+5.

All Too Soon

9

[H]

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

Tbn. 1

2

3

Gtr.

Pno.

Bass

Drs.

Chords: Eb Cm7 3 Fm7 Bb7 Eb Eb7 Ab Abm Eb Cm7 Fm7 Bb7 Eb E7 Eb6

Chords: Db Bbm7 Ebm7 Ab7 Db Db7 Gb Gbm Db Bbm7 Ebm7 Ab7 Db D7 Db6

Chords: Db Bbm7 Ebm7 Ab7 Db Db7 Gb Gbm Db Bbm7 Ebm7 Ab7 Db D7 Db6

Essentially Ellington

The *Essentially Ellington* High School Jazz Band Competition & Festival (*EE*) is one of the most unique jazz programs for high school bands in North America. *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 (JALC) 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.
- **Talking About Duke:** Throughout the school year, band directors and students correspond with professional clinicians who answer questions regarding Ellington's music. *EE* strives to foster mentoring relationships through e-mail correspondence, various conference presentations, and the festival weekend.
- **Sharing Experiences:** Students are encouraged to enter an essay contest by writing about an experience they have had with jazz music. The first-place winner earns the honor of naming a seat in Frederick P. Rose Hall—home of Jazz at Lincoln Center.
- **Professional Feedback:** Bands are invited to submit a recording of their performance of the charts either for entry in the competition or for comments only. Every submission receives a thorough written assessment.
- **Finalists and In-School Workshops:** Fifteen bands are selected from competition entries to attend the competition and festival in New York City. To prepare, each finalist band receives an in-school workshop led by a professional musician. Local *EE* participants are also invited to attend these workshops.
- **Competition & Festival:** *EE* culminates in a three-day festival at Jazz at Lincoln Center's Frederick P. Rose Hall. Students, teachers, and musicians from across North America participate in workshops, rehearsals, and performances. The festival concludes with an evening concert at Lincoln Center's Avery Fisher Hall that features the three top-placing bands, joining Wynton Marsalis and the Lincoln Center Jazz Orchestra in an all-Ellington performance.
- **Band Director Academy:** This professional development program for band directors is designed to enhance their ability to teach and conduct the music of Duke Ellington and other big band composers. Led by prominent jazz educators each summer, this short program integrates performance, history, pedagogy, and discussion into an intensive educational experience for educators at all levels.

As of May 2005, *EE* has distributed scores to more than 3,500 schools in all 50 U.S. states, schools in Canadian provinces, American schools abroad, and schools in Western Australia. Since 1996, more than 200,000 students have been exposed to Duke Ellington's music through *EE*.

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Jazz at Lincoln Center

JAZZ AT LINCOLN CENTER is a not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra, the Afro-Latin Jazz Orchestra and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, adult education courses and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis, Chairman of the Board Lisa Schiff, President & CEO Derek E. Gordon, Executive Director Katherine E. Brown and Jazz at Lincoln Center board and staff, Jazz at Lincoln Center will produce hundreds of events during its 2005-06 season. In October 2004, Jazz at Lincoln Center opened Frederick P. Rose Hall - the first-ever performance, education, and broadcast facility devoted to jazz. For more information, visit www.jalc.org.

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