

JAZZ LINES PUBLICATIONS

Presents

SWAMP GOO

ARRANGED BY DUKE ELLINGTON

PREPARED FOR PUBLICATION BY ROB DUBOFF, DYLAN CANTERBURY, AND JEFFREY SULTANOF

FULL SCORE

JLP-7620

MUSIC BY DUKE ELLINGTON

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DUKE ELLINGTON/BILLY STRAYHORN SERIES

SWAMP GOO (1967)

Biographies:

Duke Ellington influenced millions of people both around the world and at home. In his fifty-year career, he played over 20,000 performances in Europe, Latin America, and the Middle East as well as Asia. Simply put, Ellington transcends boundaries and fills the world with a treasure trove of music that renews itself through every generation of fans and music-lovers. His legacy continues to live onward and will endure for generations to come. Wynton Marsalis said it best when he said, “His music sounds like America.” Because of the unmatched artistic heights to which he soared, no one deserves the phrase “beyond category” more than Ellington, for it aptly describes his life as well. When asked what inspired him to write, Ellington replied, “My men and my race are the inspiration of my work. I try to catch the character and mood and feeling of my people.”

Duke Ellington is best remembered for the over 3,000 songs that he composed during his lifetime. His best-known titles include: ***It Don't Mean a Thing (If It Ain't Got That Swing)***, ***Sophisticated Lady***, ***Mood Indigo***, ***Solitude***, ***In a Mellow Tone***, ***I Let a Song Go Out of My Heart***, and ***In a Sentimental Mood***. The most amazing part about Ellington was that he had some of his most creative periods while he was on the road. ***Mood Indigo*** was supposedly written while on a road trip.

Duke Ellington's popular compositions set the bar for generations of brilliant jazz, pop, theatre, and soundtrack composers to come. Though he is a household name for his songs, Ellington was also an unparalleled visionary for his extended suites, composed with Billy Strayhorn. From ***Black, Brown and Beige*** (1943) to ***The Far East Suite*** (1966) to ***The Uwis Suite*** (1972), the suite format was used to give his jazz songs a more empowering meaning, resonance, and purpose: To exalt, mythologize, and re-contextualize the African-American experience on a grand scale.

Duke Ellington was awarded the Grammy Lifetime Achievement Award in 1966. He was later awarded several other prizes: The Presidential Medal of Freedom in 1969 and the Legion of Honor by France in 1973, the highest civilian honors in each country. He died of lung cancer and pneumonia on May 24, 1974, a month after his 75th birthday, and is buried in the Bronx, in New York City. His funeral was attended by over 12,000 people at the Cathedral of St. John the Divine. Ella Fitzgerald summed up the occasion: “It's a very sad day. A genius has passed.”

William Thomas Strayhorn is hardly unknown, but his presence in the world of Ellingtonia has always been shrouded in a bit of mystery. It is only within the last ten years that mystery has been solved. The history of the family of William Thomas Strayhorn goes back over a hundred years in Hillsborough, NC. One set of great grandparents, Mr. and Mrs. George Craig, lived behind the present Farmer's Exchange. A great grandmother was the cook for Robert E. Lee. Billy, however, was born in Dayton, Ohio in 1915. His mother, Lillian Young Strayhorn, brought her children to Hillsborough often. Billy was attracted to the piano that his grandmother, Elizabeth Craig Strayhorn, owned. He played it from the moment he was tall enough to reach the keys. Even in those early years, when he played, his family would gather to listen and sing.

Originally aspiring to become a composer of concert music, he was heavily involved in jazz and popular music by the time he was a teenager, writing a musical while in high school and playing gigs locally with a trio. His father enrolled him in the Pittsburgh Musical Institution where he studied classical music. He had more classical training than most jazz musicians of his time. In 1938, he met and played for Duke Ellington, who was sufficiently impressed and invited Strayhorn to join him in New York. Neither one was sure what Strayhorn's function in the band would be, but their musical talents had attracted each other. By the end of the year Strayhorn had become essential to the Duke Ellington Band; arranging, composing, sitting-in at the piano. Billy made a rapid and almost complete assimilation of Ellington's style and technique. It was difficult to discern where one's style ended and the other's began. Strayhorn lived in Duke's apartment in Harlem while the Ellington Orchestra toured Europe. Reportedly, Strayhorn studied some of Duke's scores and “cracked the code” in Ellington's words. He became Duke's musical partner, writing original music and arrangements of current pop tunes. In the early fifties, Strayhorn left the Ellington fold briefly, arranging for Lena Horne and other singers, and writing musical reviews. By 1956, however, he was back almost full-time with the Ellington organization until his death from cancer in 1967.

Some of Strayhorn's compositions are: ***Chelsea Bridge***, ***Day Dream***, ***Johnny Come Lately***, ***Rain-check***, and ***My Little Brown Book***. The pieces most frequently played are Ellington's theme song, ***Take the “A” Train*** and Ellington's signatory, ***Satin Doll***. Some of the suites on which he collaborated with Ellington are: ***Deep South Suite*** (1947), the ***Shakespearean Suite*** or ***Such Sweet Thunder*** (1957); an arrangement of ***The Nutcracker Suite*** (1960); and ***The Peer Gynt Suite*** (1962). He and Ellington composed the ***Queen's Suite*** and gave the only pressing to Queen Elizabeth II of England. Two of their suites, ***Jump for Joy*** (1950) and ***My People*** (1963) had as their themes the struggles and triumphs of blacks in the United States. Both included a narrative and choreography. In 1946, Strayhorn received the Esquire Silver Award for outstanding arranger.

In 1965, the Duke Ellington Jazz Society asked him to present a concert at New York's New School of Social Research. It consisted entirely of his own work performed by him and his quintet. Two years later Billy Strayhorn died of cancer on May 31, 1967. Duke Ellington's response to his death was to record what the critics cite as one of his greatest works, a collection titled **And His Mother Called Him Bill**, consisting entirely of Billy's compositions. Later, a scholarship fund was established for him by Ellington and the Julliard School of Music.

Strayhorn's legacy was thought to be well-known for many years as composer of many classic pieces first played by Ellington. It was only after the Ellington music collection was donated to the Smithsonian Institute that Strayhorn's legacy was fully realized. As documented by musicologist Walter van de Leur in his book on the composer, several compositions copyrighted in Ellington's name were actually Strayhorn's work, including entire suites, and particularly **Satin Doll**. Ironically, perhaps his most well-known song, **Lush Life** was written during his years as a student in Pittsburgh. The Ellington band never officially recorded it.

In recent years his legacy has become even more fully appreciated following research and biographies by David Hajdu and Walter Van De Leur, which led to properly crediting Strayhorn for songs previously credited to Duke or uncredited. Billy Strayhorn wrote beautiful, thoughtful, classic, and timeless music, and was brilliant as both a composer and an arranger. While enhancing Ellington's style of striving to showcase the strengths of his band members, Strayhorn's classical background elevated the group and its sound even further and helped the name Duke Ellington become eternally synonymous with class, elegance, and some of the greatest American music ever known.

The Music:

Originally written under the title **Webster Hall**, the only recordings available of **Swamp Goo** come from several live performances of the Duke Ellington Orchestra between 1967 and 1968. An evenly paced piece throughout, it served as a rare clarinet feature for longtime Ellington saxophonist Russell Procope.

Notes to the Conductor:

Ellington's chunky piano introduces the arrangement with a solo over a simple 12 bar minor blues form. The groove in the drums enters at measure 13, and is highly evocative of Ellington's "jungle music" period of the late 1930s. Ellington takes one more solo chorus before the mournful melody enters in the clarinets at measure 25. This, too, is a bit of a call-back to an earlier time in Ellington's career; in this case, it evokes a darker-sounding take on **Creole Love Call**. The brass enter with some gently prodding backgrounds at measure 37 before the spotlight shifts back to Ellington for another chorus of piano solo at measure 49.

Beginning at measure 61, the arrangement turns into a vehicle for Procope's woody, resinous clarinet. His solo begins as a written melody statement in the instrument's lower register with some light trombone backgrounds before shifting into an improvised 2 choruses over an Ab blues form at measure 73. The backgrounds during these two choruses gradually swell in volume and build in complexity, and although the brass ranges never get too difficult the intensity should be constantly growing.

The melancholy written melody in the clarinet returns at measure 97 with the same trombone backgrounds as before. Following a solo clarinet cadenza, a muffled and unsettling groan in the brass and baritone saxophone sneaks in underneath, bringing the piece to an uneasy end.

This arrangement is for jazz big band. Woodwind 2 is on clarinet throughout, and woodwinds 3 and 5 also double on clarinet. It is not a transcription - it has been prepared from Ellington's original score and the set of parts used by the band. Ellington's solo piano introduction has been transcribed for your pianist's convenience.

Acknowledgments:

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Doug DuBoff, Rob DuBoff, Jeff Sultanof, Dylan Canterbury, and Sonjia Stone

- May 2021

First Part SWAMP GOO

A

Handwritten musical notation for section A, including a treble clef staff with notes and a bass clef staff with chords.

B

11b + 2 Ten

Handwritten musical notation for section B, featuring a treble clef staff with notes and a bass clef staff with chords.

C

Handwritten musical notation for section C, including a treble clef staff with notes and a bass clef staff with chords. Includes handwritten notes: "Pools Part A B C D" and "Tutti Part".

D

Handwritten musical notation for section D, including a treble clef staff with notes and a bass clef staff with chords.

OVER ← THIS WAY ←

Here is an excerpt of Duke Ellington's score for **Swamp Goo**.

Here is Jimmy Hamilton's part for **Swamp Goo**, performed live 11 times in 1967-68.

SWAMP GOO

JIMMY

A 12 B

C

D 12 E

SCHIRMER'S
ROYAL BRAND
No. 43-10 Staves

SWAMP GOO (AKA WEBSTER HALL)

RECORDED BY THE DUKE ELLINGTON ORCHESTRA

SCORE

MUSIC BY DUKE ELLINGTON

ARRANGED BY DUKE ELLINGTON

PREPARED FOR PUBLICATION BY ROB DUBOFF, DYLAN CANTERBURY, AND JEFFREY SULTANOF

MEDIUM ♩ = 110

The score is arranged in a standard orchestral format. The top section includes five woodwind staves (Alto Sax, Clarinet, Clarinet/Tenor Sax, Tenor Sax, Clarinet/Baritone Sax), four trumpet staves, and three trombone staves. The bottom section includes piano, bass, and drum set parts. The piano part features a solo in the first measure, marked with a 'Cm' chord and 'mf' dynamics. The bass part has an 'mf' dynamic. The drum set part is indicated by a double bar line with a vertical line through it. The score is divided into measures 2 through 8.

2 3 4 5 6 7 8

PNO. Gm Fm Cm

BS.

9 10 11 12

(13) Cmi Fm Cm G7 Cmi G7 (END SOLO)

PNO.

BS. Cmi Fm Cm G7 Cmi G7

D. S. *mf* *sim.* (4) (8) (12)

13 14 15 16 17 18 19 20 21 22 23 24

(25)

W2 (CL) *mp*

W3 (CL) *mp*

W5 (CL) *mp*

PNO. Cmi F7 Cm G7 Cm G7

BS. Cmi F7 Cm G7 Cm G7

D. S. *p* *sim.* (4) (8) (12)

25 26 27 28 29 30 31 32 33 34 35 36