

JAZZ LINES PUBLICATIONS

Presents

BAKIFF

ARRANGED BY DUKE ELLINGTON

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

FULL SCORE

JLP-8111

MUSIC BY JUAN TIZOL

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THE JAZZ LINES FOUNDATION INC.

PO BOX 1236

SARATOGA SPRINGS NY 12866 USA

DUKE ELLINGTON/BILLY STRAYHORN SERIES

BAKIFF (1941)

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.

Notes to the Conductor:

This arrangement was written by Duke Ellington and was first recorded at a 1941 studio date. This is a trombone and violin feature, written to showcase Juan Tizol, the composer of the tune, and Ray Nance, who played both trumpet and violin. This publication is based on the original set of parts, Ellington's sketch score, and studio and live recordings.

Acknowledgments:

Thanks to Ken Kimery, John Hasse, and the Duke Ellington Collection in the Archives Center of the National Museum of American History, Smithsonian Institution.

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

- May 2015

This is Duke Ellington's sketch score.

- BAKIFF - BY - 110 DK

The score is written on aged, yellowed paper. At the top, the title "BAKIFF" is written in large, bold letters, followed by "BY - 110 DK". The music is organized into several systems of staves:

- Trumpet Solo:** The first system consists of two staves. The top staff is marked with a circled "E" and "Trumpet Solo". It contains a melodic line with several triplet markings (indicated by a "3" over a group of notes).
- Violin Solo:** The second system consists of two staves. The top staff is marked with a circled "A" and "Violin Solo". It contains a melodic line with various note values and rests.
- Baritone Solo:** The third system consists of two staves. The top staff is marked with a circled "A" and "Baritone Solo". The bottom staff contains a bass line with notes numbered 1 through 6. There are also some handwritten notes like "Baritone Solo Part 2" and "Baritone Solo".
- Banjo:** The fourth system consists of two staves. The top staff is marked with a circled "B" and "Banjo". It contains a complex rhythmic pattern with many beamed notes. The bottom staff contains a bass line with notes and rests.

The score includes various musical notations such as notes, rests, triplet markings, and dynamic markings like "p" (piano) and "f" (forte). There are also some handwritten annotations and corrections throughout the piece.

This is Juan Tizol's part for the 1941 recording.

The image shows a handwritten musical score on aged, yellowed paper, consisting of two pages. The left page is titled "TIZOL BAKIFF" and contains ten staves of music. The notation includes various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *p* and *ff*. Section markers are present, including "A INTRO (ME) 10 BASS" and "B" and "C" with measure numbers. The right page features a "SOLO" section starting with a double bar line and a measure number of 32. It includes a key signature change to E major, indicated by a boxed "E", and a section labeled "TO INTRO SOLO". The bottom of the right page shows a Schirmer's Royal Brand logo with the text "No. 2 - 12 Street".

BAKIFF

RECORDED BY DUKE ELLINGTON IN 1941

SCORE

MUSIC BY JUAN TIZOL
ARRANGED BY DUKE ELLINGTON

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

MEDIUM LATIN ♩ = 110

The score is for a jazz ensemble. The reed section consists of five parts: Alto Sax (1), Alto Sax (2), Clarinet, Tenor Sax, and Baritone Sax. The brass section includes three trumpets (1 and 3 marked with cup mutes) and three trombones. A violin part is optional. The piano part provides accompaniment with a Cm9 chord and a light comping pattern. The bass part features a walking line with Cm9 chords. The drum set part includes snare and floor tom patterns.

2

3

4

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5

Rd. 1 (A. Sax) *p*

Rd. 2 (A. Sax) *p*

Rd. 3 (CL) *p*

Rd. 4 (T. Sax) *p*

Rd. 5 (B. Sax) *p*

Tbn. 3 *mf* *Cm⁹* (Solo) (END SOLO)

PNO. *p* *Cm⁹* FILL

BS. *p* *Cm⁹*

DR. *p* *sim.* (4) (8)

5 6 7 8 9 10 11 12