

JAZZ LINES PUBLICATIONS

Presents

BOO-DAH

ARRANGED BY BILLY STRAYHORN

TRANSCRIBED BY DAVID BERGER AND DYLAN CANTERBURY
PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-8112

MUSIC BY BILLY STRAYHORN

COPYRIGHT © 1954 (RENEWED) BY MUSIC SALES CORPORATION (ASCAP) AND TEMPO MUSIC, INC.

THIS ARRANGEMENT © 2015 BY MUSIC SALES CORPORATION (ASCAP) AND TEMPO MUSIC, INC.

ALL RIGHTS FOR TEMPO MUSIC, INC. ADMINISTERED BY MUSIC SALES CORPORATION (ASCAP) INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED. USED BY PERMISSION.

LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2015 THE JAZZ LINES FOUNDATION INC.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC.

A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

BOO-DAH (1953)

Background:

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:

This arrangement was originally written in 1953 by Billy Strayhorn and featured clarinet and trumpet solos. Although it was recorded in the studio in 1953 and on several live occasions in 1965 (featuring clarinetist Jimmy Hamilton and trumpeter Cat Anderson) the most famous recording dates from the 1967 RCA studio session. This recording was released on the album *...And His Mother Called Him Bill* album, recorded shortly after Billy Strayhorn died. This recording featured the brilliant trumpet work of Clark Terry.

This publication is derived from an incomplete set of parts, a lead sheet (in Strayhorn's hand), a copyright deposit sheet (also in Strayhorn's hand) and recordings from 1953, 1965, and 1967.

Jeff Sultanof, Doug DuBoff, and Rob DuBoff

-April 2015

SCORE

BOO-DAH

RECORDED BY THE DUKE ELLINGTON ORCHESTRA

MUSIC BY BILLY STRAYHORN

ARRANGED BY BILLY STRAYHORN

TRANSCRIBED BY DAVID BERGER AND DYLAN CANTERBURY

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 170

The score is for a jazz ensemble. It includes parts for five reeds (Alto, Tenor, Baritone), four trumpets, three trombones, piano, bass, and a drum set. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'MEDIUM SWING' with a quarter note equal to 170 beats per minute. The score is divided into eight measures. The reed parts are mostly rests. The trumpet and trombone parts feature melodic lines with triplets and slurs. The piano and bass parts provide harmonic support with chords and a walking bass line. The drum set part features a steady rhythm with occasional accents.

Chord changes for Piano and Bass:

- Measure 1: D^b6
- Measure 2: E^b7
- Measure 3: A^b7
- Measure 4: D^b6
- Measure 5: E^b7
- Measure 6: A^b7
- Measure 7: D^b6
- Measure 8: D^b6

Other markings include *mf* (mezzo-forte), *SOLO 2ND X ONLY*, and *OPTIONAL*.

9

NO VIB.
mf

NO VIB.
mf

NO VIB.
mf

NO VIB.
mf

NO VIB.
mf

1 2

RP. 1
RP. 2
RP. 3
RP. 4
RP. 5 (B. SX.)

(PLAY 2ND X ONLY)
p

(PLAY 2ND X ONLY)
p

(PLAY 2ND X ONLY)
p

(PLAY 2ND X ONLY)
p

mp

mp

mp

$D^{\flat}MA^9$ $E^{\flat}13$ $A^{\flat}13$ $D^{\flat}MA^9$ $D^{\flat}13$

$D^{\flat}MA^9$ $E^{\flat}13$ $A^{\flat}13$ $D^{\flat}MA^9$ $D^{\flat}13$

CROSS-STICK
sim. (4) (8) (16)

mp

9 10 11 12 13 14 15 16 17

18

Rd. 1 (A. Sax)
 Rd. 2 (A. Sax)
 Rd. 3 (T. Sax)
 Rd. 4 (T. Sax)
 Rd. 5 (B. Sax)
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 PNO.
 BS.
 D. S.

(26)

Rd. 1 (A. Sax) *f*

Rd. 2 (A. Sax) *f*

Rd. 3 (T. Sax) *f*

Rd. 4 (T. Sax) *f*

Rd. 5 (B. Sax) *f*

TRP. 1 *mf*

TRP. 2 *mf*

TRP. 3 *mf*

TRP. 4 *mf*

TBN. 1 *mf*

TBN. 2 *mf*

TBN. 3 *mf*

PNO. *mf*

BS. *mf*

D. S. *mf* *c.s.* *sim.* (4) (8)

(Solo) E^b_{ma7} B^b7

D^b_{ma9} E^b_{13} E^b_{m9} $A^b7(\flat9)$ D^b_{ma7} A^b7

D^b_{ma9} E^b_{13} E^b_{m9} $A^b7(\flat9)$ D^b_{ma7} A^b7

26 27 28 29 30 31 32 33

34

Rd. 1 (A. Sax) *mp*

Rd. 2 (A. Sax) *mp*

Rd. 3 (T. Sax) (TO CLARINET)

Rd. 4 (T. Sax) *mp*

Rd. 5 (B. Sax) *mp*

TRP. 3

PNO. *mp*

BS. *mp*

D. S. *mp*

1. 2.

E^b_6 F^9 B^b_{13} E^b_6 E^b_7

D^b_6 E^b_9 A^b_{13} D^b_6 D^b_7

D^b_6 E^b_9 A^b_{13} D^b_6 D^b_7

(4) (8) (16)

34 35 36 37 38 39 40 41 42

43

Rd. 1 (A. Sax.)

Rd. 2 (A. Sax.)

Rd. 4 (T. Sax.)

Rd. 5 (B. Sax.)

TR. 3

PNO.

BS.

D. S.

43 44 45 46 47 48 49 50

(4) (8)

(51)

Rd. 1 (A. Sax) Rd. 2 (A. Sax) Rd. 4 (T. Sax) Rd. 5 (B. Sax)

TPt. 3 TBN. 1 TBN. 2 TBN. 3

PNO. BS. D. S.

E^b_6 F^9 B^b_{13} E^b_6 C^7 (END SOLO)

D^b_6 E^b_9 A^b_{13} D^b_6 B^b_7

D^b_6 E^b_9 A^b_{13} D^b_6 B^b_7

(4) (8)

51 52 53 54 55 56 57 58

(68)

Rd. 1 (A. Sax)
Rd. 2 (A. Sax)
Rd. 4 (T. Sax)
Rd. 5 (B. Sax)

(SOLO)
(HIGH NOTE SOLO - SCREAM!)

TPt. 1

B^b7 B^o7 F⁶/C B^o7 G⁹ G^m9 (END SOLO)

TPt. 2

TPt. 3

TPt. 4

Tbn. 1

Tbn. 2

Tbn. 3

PNO.

A^b6 A^o7 E^b6/B^b A^o7 F⁹ F^m9 B^b13 E^b

BS.

A^b6 A^o7 E^b6/B^b A^o7 F⁹ F^m9 B^b13 E^b (SOLO) E^bm7 A^b7 (END SOLO)

D. S.

BACKBEAT

(4) (5)

(78)

NO VIB.
mf

Rd. 1 (A. Sax)

NO VIB.
mf

Rd. 2 (A. Sax)

(Solo)
E^b MA⁹ F¹³ B^b13 E^b MA⁹

Rd. 3 (CL)

NO VIB.
mf

NO VIB.
mf

Rd. 4 (T. Sax)

Rd. 5 (B. Sax)

mp

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

mp

TBN. 2

mp

TBN. 3

mp

PNO.

D^b MA⁹ E^b13 A^b13 D^b MA⁹

mp

BS.

D^b MA⁹ E^b13 A^b13 D^b MA⁹

mp

D. S.

cs. sim. (4) (8)

86

Rd. 1 (A. Sax) *mp*
 Rd. 2 (A. Sax) *mp*
 Rd. 3 (CL) *mp*
 Rd. 4 (T. Sax) *mp*
 Rd. 5 (B. Sax) *mp*
 TPT. 1 *mp*
 TPT. 2 *mp*
 TPT. 3 (SOLO 2ND X ONLY) *mp*
 TPT. 4 *mp*
 TBN. 1 *mp*
 TBN. 2 *mp*
 TBN. 3 *mp*
 PNO. *mp*
 BS. *mp*
 D. S. *mp* *sim.* (4) (8) (16)

Chords: E^b_{MA9} , F_{13} , B^b_{13} , E^b_{MA9} , E^b_{MA9} , D^b_{MA9} , E^b_{13} , A^b_{13} , D^b_{MA9} , D^b_{6}

Performance markings: *mp*, *sim.*, (4), (8), (16), (END SOLO)

