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Anitra's Dance
(from Peer Gynt Suite)

by **EDVARD GRIEG, DUKE ELLINGTON**
and **BILLY STRAYHORN**

Transcribed by David Berger for Jazz at Lincoln Center

FULL SCORE

This transcription was made especially for *Essentially Ellington 2000: the Fifth Annual Jazz at Lincoln Center High School Jazz Band Competition and Festival*.

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THE ANNUAL JAZZ AT LINCOLN CENTER
ESSENTIALLY ELLINGTON
High School Jazz Band Competition & Festival

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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 4 or 5 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 which 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 subtone 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 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 which 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 which 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, 2 or they go from the tonic to the sub-dominant and cycle back to the tonic: I V/IV IV #IV° 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 b9 and a 13. 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, and Randa Kirshbaum and Todd Bashore for engraving.

ANITRA'S DANCE (from PEER GYNT SUITE)

Instrumentation:

Reed 1 Alto Sax	Trombone 1
Reed 2 Alto Sax	Trombone 2
Reed 3 Clarinet	Trombone 3
Reed 4 Tenor Sax	Bass
Reed 5 Baritone Sax	Drums
Trumpet 1	
Trumpet 2	
Trumpet 3	
Trumpet 4 (opt. Cornet)	

Original Recording Information:

Anitra's Dance (from Peer Gynt Suite), Composed by Edvard Grieg, Duke Ellington and Billy Strayhorn (2:58)
Recorded 6/28/60, Los Angeles
Three Suites (Columbia; CK 46825)

Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, and Harry Carney, reeds; Andrew "Fats" Ford (a.k.a. Andres Merguito), Willie Cook, and Eddie Mullins, trumpets; Ray Nance, cornet; Britt Woodman, Lawrence Brown, and Booty Wood, trombones; Juan Tizol, valve trombone; Duke Ellington, conductor; Aaron Bell, bass; Sam Woodyard, drums.

Rehearsal Notes:

- "Anitra's Dance" is the fifth movement of Ellington and Strayhorn's *Peer Gynt Suite*. In his travels Peer falls in love with the beautiful Anitra, who seduces him for his money. Strayhorn captures the whirlwind nature of this romance in this tremendously swinging chart.
- I can't overemphasize the importance of playing with accents and exaggerating the dynamics, especially on this piece. If I were to write out the opening of this chart with all the nuances played by Johnny Hodges, it would look like this:

The musical score is written in 4/4 time and features a key signature of one flat (B-flat). It consists of four staves of music. The first staff shows the initial melodic line with several accents (^) and a dynamic marking of *mf*. The second staff continues the melody with more accents and a dynamic marking of *mf*. The third staff is marked with a box 'B' and shows a complex rhythmic pattern with many accents. The fourth staff concludes the opening with a final melodic phrase and accents.

- I don't notate all these accents and dynamics because they clutter up the page so much that there is too much information for a player to assimilate while playing. Also all this information is unnecessary to the experienced player. I have explained all these conventions in the general performance notes. It is very important that players learn all these points so that they can bring this musicality to all situations whether the arranger notates them or not. Good players bring so many more nuances to the music than what is written. The accents that I did notate in the score are scronches and as such are to be played even stronger than the other non-notated accents.
- The bass and drums need to keep it simple, lock into a groove and go straight ahead like a freight train. There is a tendency for the horns to slow down. The rhythm section must ignore this and not give in. The horns also must take responsibility for the time. I suggest rehearsing them without the rhythm section.
- There are a number of quarter note triplets in this chart. They should be played full value.

— David Berger

Notes from Wynton Marsalis:

This arrangement is great for teaching the band how to chase the swing. The horns cannot afford to just sit on top of the rhythm section. Make sure that the trombone section does not drag when they have the half note/whole note figures throughout the piece. This is also great for working on off-beat syncopations without rushing or dragging - for example, the saxes at **B** and the trumpets at **E**. Special attention must be paid to accents on the fourth beat which are derived from New Orleans jazz. This is used to give the music a little extra lift, kind of like the extra boost from an engine before take-off. It is very important to get a good, full ensemble sound on those fourth beat accents like the one that begins this piece. A special concentration also needs to be placed at the displaced accent on the and of three, one before **P**.

This piece also affords the band the opportunity to make a lot of subtle dynamic changes - for example, a little crescendo in m. 1 going to the downbeat of m. 2. It's just little things that give the piece more character. We have to make sure the band gets a full and expansive sound at **K**, with a touch of gypsy flavor. At **M** make sure the ensemble follows the lead trumpet, and also that they don't slow down or lose accents when scooping notes and observing the decrescendo. It gets softer, but it must remain intense. The difference between the main phrase at **J** and the main phrase at **K** gives the band a chance to experiment with different types of vibrato. Good luck with that clarinet part at the end.

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ANITRA'S DANCE

(from *Peer Gynt Suite*)

Edvard Grieg, Duke Ellington
and Billy Strayhorn

Transcribed by David Berger

Medium swing ♩ = 94

The musical score is arranged in a standard orchestral format. The top section consists of five staves for Reeds: Alto Sax. (1 and 2), Clarinet (3), Tenor Sax. (4), and Baritone Sax. (5). Below this are four staves for Trumpets (1-4) and three staves for Trombones (1-3). The bottom section includes a Bass line and a Drums line with a 'Ride' pattern. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). A large, diagonal red watermark reading 'Preview Only' is overlaid across the center of the page.

Anitra's Dance

A

Alto

Alto

Clar.

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Bass

Dr.

mf

mf

mf

mf

mf

mf

Fm

Fm Db G7

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Anitra's Dance

Alto

Alto

Clar.

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Bass

Dr.

B

Anitra's Dance

Sheet music for "Anitra's Dance" featuring various instruments and a drum set. The score includes a common time signature (C) and a solo section for the Alto. The music is in a key with two flats (B-flat major or D minor). The instruments listed are Alto, Clarinet, Tenor, Bari., Tpt. 1, 2, 3, 4, Tbn. 1, 2, 3, Bass, and Dr. The drum part includes a Rim/Knock pattern. Chord markings include Solo Dm, Dm, Bb, E7, Fm, Db, and G7.

Chord markings: Solo Dm, Dm, Bb, E7, Fm, Db, G7

Drum marking: Rim/Knock

Anitra's Dance

Chord progression: D E Gm/E F#m/E Fm/E Em F#7/E F/E E Am Bm7 E7 A

Alto

Alto

Clar.

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Bass

Dr.

Anitra's Dance

[E]

The musical score is arranged in a standard orchestral layout. It includes parts for Alto (two staves), Clarinet, Tenor, Bari, Trumpets 1-4, Trombones 1-3, Bass, and Drums. The Alto parts feature a rhythmic melody of eighth notes. The Clarinet, Tenor, and Bari parts have a similar rhythmic pattern. The Trumpet and Trombone parts have a melodic line with dynamics *mf*, *mp*, *cresc.*, and *f*. The Bass part has a steady eighth-note accompaniment. The Drums part has a pattern of eighth notes with rests, also marked with *mp* and *cresc.*. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the score.

Anitra's Dance

F

The musical score for "Anitra's Dance" on page 7 features the following parts and dynamics:

- Alto:** Treble clef, mostly rests.
- Clarinet:** Treble clef, mostly rests.
- Tenor:** Treble clef, rhythmic accompaniment.
- Bari.:** Bass clef, rhythmic accompaniment.
- Tpt. 1:** Treble clef, melodic line with dynamics *f*, *dim.*, and *mp*.
- Tpt. 2:** Treble clef, melodic line with dynamics *f*, *dim.*, and *mp*.
- Tpt. 3:** Treble clef, melodic line with dynamics *f*, *dim.*, and *mp*.
- Tpt. 4:** Treble clef, melodic line with dynamics *f*, *dim.*, and *mp*.
- Tbn. 1:** Bass clef, melodic line with dynamics *f* and triplets.
- Tbn. 2:** Bass clef, melodic line with dynamics *f* and triplets.
- Tbn. 3:** Bass clef, melodic line with dynamics *f* and triplets.
- Bass:** Bass clef, rhythmic accompaniment.
- Dr.:** Drum set, rhythmic accompaniment with dynamics *f*, *dim.*, and *mp*.

Anitra's Dance

G

Musical score for "Anitra's Dance" on page 8. The score includes staves for Alto, Clarinet, Tenor, Bari., Tpt. 1-4, Tbn. 1-3, Bass, and Drums. The Alto, Tenor, and Bari. parts feature a melodic line starting with a *mf* dynamic. The Tbn. 1-3 parts have lyrics "Plunger wa wa" and include *mf* dynamics. The Bass part has a rhythmic accompaniment with a *f* dynamic. The Drum part features a simple rhythmic pattern. A "Solo" instruction with a *f* dynamic is present in the Clarinet part. A large red watermark "Preview Only" is overlaid on the score, along with the text "Legal Use Requires Purchase".

Anitra's Dance

[H]

The musical score is arranged in a standard orchestral layout. It includes staves for Alto (two), Clarinet, Tenor, Bari., Tpt. 1-4, Tbn. 1-3, Bass, and Drums. The Alto parts are mostly rests. The Clarinet part has a melodic line with a triplet. The Tbn. parts feature a vocal line with 'wa' syllables. The Bass part includes a 'F Pedal' instruction. The Drums part has a simple rhythmic pattern. A large red watermark 'Preview Only' is overlaid diagonally across the score.

Anitra's Dance

This musical score is for the piece "Anitra's Dance". It features a vocal ensemble consisting of two Alto parts, a Tenor, and a Baritone. The instrumental ensemble includes a Clarinet, four Trumpets (labeled Tpt. 1, 2, 3, 4), three Trombones (labeled Tbn. 1, 2, 3), a Bass, and a Drummer (Dr.). The vocal parts have lyrics consisting of the syllable "wa". The instrumental parts include melodic lines for the woodwinds and bass, and a rhythmic pattern for the drums. The score is presented in a standard musical notation format with multiple staves for each instrument and voice part.

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Anitra's Dance

I

The musical score is arranged in a standard orchestral layout. It includes parts for Alto (two staves), Clarinet (one staff), Tenor (one staff), Bari. (one staff), Tpt. 1-4 (four staves), Tbn. 1-3 (three staves), Bass (one staff), and Drums (one staff). The Alto parts begin with a dynamic marking of *mf*. The Clarinet part features a triplet of eighth notes. The Tpt. 1-4 parts enter in the fourth measure with a dynamic marking of *mf*. The Tbn. 1-3 parts have articulation marks (wa, +, °) and dynamic markings (1/2^o) above their notes. The Bass part starts with a *Bbm* marking. The Drums part includes a pattern of eighth notes and rests, with a $\frac{1}{2}$ marking indicating a half-note rest.

Anitra's Dance

J

The musical score is arranged in a standard orchestral layout. It includes parts for Alto (two staves), Clarinet (one staff), Tenor (one staff), Bari (one staff), Tpt. 1 (one staff), Tpt. 2 (one staff), Tpt. 3 (one staff), Tpt. 4 (one staff), Tbn. 1 (one staff), Tbn. 2 (one staff), Tbn. 3 (one staff), Bass (one staff), and Drums (one staff). The score is written in 2/4 time with a key signature of two flats. It features dynamic markings such as *f* (forte) and *dim.* (diminuendo). Performance instructions include 'Open' for the tubas and 'Crash Ride' for the drums. A rehearsal mark 'J' is placed above the first staff. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

This musical score is for the piece "Anitra's Dance" and is page 13 of the score. It features a variety of instruments and parts:

- Alto:** Two staves, both starting with a mezzo-piano (*mp*) dynamic and holding a long note.
- Clar.:** One staff, starting with a forte (*f*) dynamic and playing a melodic line.
- Tenor:** One staff, starting with a mezzo-piano (*mp*) dynamic and holding a long note.
- Bari.:** One staff, starting with a mezzo-piano (*mp*) dynamic and holding a long note.
- Tpt. 1-4:** Four staves, each starting with a mezzo-piano (*mp*) dynamic and holding a long note.
- Tbn. 1-3:** Three staves, each starting with a mezzo-piano (*mp*) dynamic and holding a long note.
- Bass:** One staff, starting with a C7 chord and playing a rhythmic accompaniment.
- Dr.:** One staff, playing a rhythmic pattern with accents.

The score is marked with a large red watermark that reads "Preview Only" and "Legal Use Requires Purchase".

Anitra's Dance

Alto

Alto

Clar.

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Bass

Dr.

K

Solo G7

F7

The musical score is arranged in a standard orchestral format. It features a Tenor solo section starting at measure 14, marked with a 'Solo' and 'G7' chord. The Tenor part is in treble clef and contains a melodic line with eighth and sixteenth notes. The other instruments (Alto, Clarinet, Bari., Tpt., Tbn., Bass, and Drums) provide harmonic support with sustained notes and triplets. A large red watermark is overlaid diagonally across the page, reading 'Preview Only' and 'Legal Use Requires Purchase'. A box containing the letter 'K' is located at the top left of the first staff.

Anitra's Dance

Musical score for 'Anitra's Dance' featuring the following instruments and parts:

- Alto (Two staves): Melodic lines with *mf* dynamic marking.
- Clar. (Clarinet): Rested.
- Tenor (Tenor saxophone): Melodic line with triplets.
- Bari. (Baritone saxophone): Melodic line with *mf* dynamic marking.
- Tpt. 1-4 (Trumpets): Rested.
- Tbn. 1-3 (Tubas): Rested.
- Bass (Double Bass): Bass line.
- Dr. (Drum): Rhythmic accompaniment.

A large red watermark reading "Preview Only" is overlaid diagonally across the score.

Anitra's Dance

Alto L

Alto

Clar.

Tenor ^{D7}

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Bass ^{C7}

Dr.

The musical score is for a piece titled "Anitra's Dance". It is page 16 of a score. The instruments listed are Alto (two parts), Clarinet, Tenor, Bari., Trumpets (1-4), Trombones (1-3), Bass, and Drums. The Alto parts start with a dynamic of *f* and feature triplet patterns. The Tenor part has a *D7* chord marking and a triplet. The Bari. part also starts with *f*. The Trumpet and Trombone parts have *f* dynamics and triplet markings. The Bass part has a *C7* chord marking. The Drum part has a simple rhythmic pattern. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the score.

Anitra's Dance

M

Alto

Alto

Clar.

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Bass

Dr.

Crash Ride

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

Anitra's Dance

This musical score is for the piece "Anitra's Dance" and is arranged for a large ensemble. The score includes the following parts:

- Vocalists:** Alto (two parts), Tenor, and Bari. (Baritone). The vocal parts are primarily sustained notes with a dynamic marking of *mp* (mezzo-piano) and a crescendo leading to a *f* (forte) dynamic at the end of the piece.
- Brass:** Trumpets (Tpt. 1, 2, 3) and Trombones (Tbn. 1, 2, 3). The brass parts are mostly sustained notes, mirroring the vocalists' dynamics.
- Bass:** A single bass line featuring a walking bass pattern with a *C7* chord marking.
- Drums:** A drum part with a consistent rhythmic pattern of eighth notes.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. A large red watermark is overlaid diagonally across the page, reading "Preview Only" and "Legal Use Requires Purchase".

Anitra's Dance

Alto N

Alto

Clar. Solo

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Bass Fm Fm F° D° F D \flat G7

Dr.

Anitra's Dance



Alto

Alto

Clar.

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Bass

Dr.

Anitra's Dance

P

The musical score is arranged in a standard orchestral format. It includes parts for Alto (two staves), Clarinet (one staff), Tenor (one staff), Bari. (one staff), Tpt. 1-4 (four staves), Tbn. 1-3 (three staves), Bass (one staff), and Dr. (one staff). The music is in a key with two flats and a 3/4 time signature. A dynamic marking of **P** (piano) is placed at the beginning of the first staff. The score features a prominent crescendo leading to a fortissimo (**ff**) section. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.

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